

A Musical Study of the Hymns of Casia.

All who love and venerate the musical traditions of the Greek Church must hope for the accomplishment of two great works: — the making clear of the theoretical structure of Byzantine music, and the publication and spreading of trustworthy texts of the ancient melodies. It is fully understood by the most enlightened Greek musicians, that any reform in Church singing must be prepared by a thorough search among the oldest sources of ecclesiastical music; without this, any change might be destructive. Moreover it has seemed to many that the uncertainty on points of theory ought not to delay the production of the materials on which theory is bound to rest. Since it is possible, with present knowledge, to interpret the main parts of the mediaeval notations, we are surely justified in bringing to light even the partial results of such toil.

The hymns of Casia form a series small enough for presentation in a single article, and have some historical as well as poetical qualities that distinguish them. Musically they are examples of compositions of greater length than most of the melodies so far published. Attracted by these characteristics, I have inspected in course of the last few years such manuscripts of Casia as I could find accessible. If I now attempt to publish some parts of my results, I do not claim to make more than a very small contribution to the subject, trusting that the incompleteness of these remarks will be viewed with indulgence by students of Greek music; for they will know the difficulties involved.¹⁾

Life of Casia.

To most English readers Casia's name is best known from a famous passage in Gibbon, describing the brideshow of the emperor Theophilus (829—842).

1) My sincerest thanks to Dom Ugo Gaisser (Rome), for much good advice and encouragement; and to Kyrios I. Th. Sakellarides (Athens), my teacher, for his valued instruction and help. I shall have occasion, in the course of my article, to refer to the services of several other friends.

'The Russians, who have borrowed from the Greeks the greatest part of their civil and ecclesiastical policy, preserved till the last century a singular institution in the marriage of the Czar. They collected, not the virgins of every rank and of every province, a vain and romantic idea, but the daughters of the principal nobles, who awaited in the palace the choice of their sovereign. It is affirmed that a similar method was adopted in the nuptials of Theophilus. With a golden apple in his hand he slowly walked between two lines of contending beauties; his eye was detained by the charms of Icasia, and, in the awkwardness of a first declaration, the prince could only observe that in this world, women had been the occasion of much evil: 'And surely, Sir', she pertly replied, 'they have likewise been the occasion of much good'. This affectation of unseasonable wit displeased the imperial lover; he turned aside in disgust; Icasia concealed her mortification in a convent, and the modest silence of Theodora was rewarded with the golden apple'.¹⁾

We are further told by the chroniclers that Casia herself founded a nunnery in which she lived; and that she wrote hymns in the reigns of Theophilus and Michael (842—867).²⁾ Besides these sacred poems, a number of secular pieces written by Casia have been brought to light in recent years. These consist mainly of epigrams and moral sentences, and they show no small insight into human disposition as well as a strong touch of sarcasm.³⁾

The Texts.

Although it is an undoubted fact that Casia wrote hymns for the Church, yet there is some uncertainty when we come to look at the list. The manuscripts are not always in agreement; in some a hymn may be attributed to Casia for which elsewhere another author is given. Further, there is no proof that Casia composed the melodies herself. We can only say that the most famous hymnwrights, such as Romanus (who was called preeminently *ὁ μελωδός*) and John of Damascus, were renowned likewise as musicians. Therefore it seems to have been usual for the same author to compose both words and tune, although later we find new tunes made for ancient words⁴⁾, and

1) This story is by no means free from historical difficulties, cf. E. W. Brooks, *Byz. Zeitschr.* X 543.

2) On all these matters v. Krumbacher, *Sitzungsber. d. k. bayer. Akad. d. W.* 1897, 305 ff., where the various forms of her names, *Ἰκασία, Εἰκασία, Κασσιανή* are discussed.

3) Krumbacher *ib.* the texts are given p. 357 ff.

4) Cf. a MS. of Athos, Dochiariou 316, entitled *Στιχηράριον καλόφωνον ποιηθὲν παρὰ κνρ. Γερμανοῦ ἀρχιερέως.*

new words, especially short verses or *τροπάρια*, set to ancient melodies.¹⁾ Again the metre in most ecclesiastical odes needed the support of music to make it effective; and in many cases the slight content of the hymns themselves, in their somewhat barren rhetorical shape, equally required to be strengthened by a powerful melody. For these reasons it may fairly be believed that, however much the taste of later ages may have changed the airs, their original form was the work of Casia.

It is mostly agreed that the following hymns may be taken as the genuine work of Casia.

1. June 28th SS. Peter and Paul. *Τὸς φωστῆρας.*

2. Nov. 15th Gurias, Samonas and Abibus. *Ἡ Ἔδεσσα εὐφραίνεται.*

3. Dec. 13th S. Eustratius and fellowmartyrs. *Τὴν πεντάχορδον λύραν.*

4. Dec. 25th Christmas Day. *Ἀγούστου μοναρχήσαντος.*

5. Wednesday in Holy Week. *Κύριε, ἡ ἐν πολλαῖς ἀμαρτίαις.*

The genuineness of these hymns is asserted by tradition and supported by MSS. authority.

The following hymns have also been attributed to Casia.

6. March 25th Annunciation. *Ἀπεστάλη ἄγγελος.* This is given as an ode of Casia in Cod. Athen. Theol. 75, in Brit. Mus. Add. 27865, f. 19, Harl. 1613 (16th cent. MS.), and by Papadopoulos-Kerameus in Byz. Zeitschr. X 60. In the Menaeum it is anonymous; but Cod. Athen. 883 attributes it to Anatolius.

7. June 24th Birth of S. John Baptist. *Ἡσαίου νῦν.* Christ-Paranikas Anthologia, p. 104, the Menaeum, and, of MSS. inspected by me, Brit. Mus. Add. 36744 refer this to Casia, Cod. Athen. 883 to Anatolius.

8. July 24th S. Christina. Four hymns, *ἔθναυματούργησε. σταυρὸν ὡς ὄπλον. δοξάζομέν σου. ὄλβον λιποῦσα* are attributed to Casia in Cod. Athen. Theol. 75, Papadopoulos-Kerameus l. c. In Menaeum one is given to Byzantium, the others are anonymous. Cod. Athen. 883 ascribes them to Georgius, Cyprianus and Byzantium.

9. Last Sunday after Epiphany (or Pharisee and Publican Sunday) In Cod. Brit. Mus. Harl. 1613 a short ode is ascribed to Casia.

In the Triodion no author is given, Cod. Athen. 883 refers it to Anatolius.

10. Good Friday: Canon beginning *Κόματι θαλάσσης.* According

1) Cf. Gaisser, Heirmoi de Pâques 95.

to tradition the melody was Casia's, but the words were by Marcus Monachus.¹⁾

As the text of several of the hymns is easily accessible in the Anthologia or elsewhere, I content myself in these cases with giving a translation, the Greek words appearing only under the music. But the less familiar hymns I print in this place, so that their poetical qualities may also be appreciated. The text of Cod. Athen. 883²⁾ is generally followed.

Hymn 1. (28th June) τῶν Ἀγίων ἀποστόλων Πέτρον καὶ Παύλου.
Ἦχ. α'. Ἰκασίας.³⁾

Τοὺς φωστῆρας τοὺς μεγάλους τῆς Ἐκκλησίας,
Πέτρον καὶ Παύλον, εὐφημήσωμεν·
Ἐπερ ἥλιον γὰρ ἔλαμψαν
ἐν τῷ τῆς πίστεως στερεώματι,
5 καὶ τὰ ἔθνη ταῖς ἀκτίσι τοῦ κηρύγματος
ἐκ τῆς ἀγνοίας ἐπανήγαγον.
Ὁ μὲν τῷ σταυρῷ προσηλωθεὶς
πρὸς οὐρανὸν τὴν πορείαν ἐποίησατο,
ἐνθα τῆς βασιλείας
10 παρὰ Χριστοῦ τὰς κλεῖς ἐγκεχειρισται.
Ὁ δὲ τῷ ξίφει ἀποτμηθεὶς
πρὸς τὸν Σωτῆρα ἐκδημήσας ἐπαξίως μακαρίζεται.
καὶ ἀμφότεροι τὸν Ἰσραὴλ καταγγέλλουσιν
ὡς εἰς αὐτὸν τὸν Κύριον
15 χεῖρας ἀδίκως ἐκτείναντα.
Διὸ εὐχαῖς αὐτῶν,
Χριστὲ ὁ Θεὸς ἡμῶν, τοὺς καθ' ἡμῶν κατάβαλε
καὶ τὴν ὀρθόδοξον πίστιν κράτννον
ὡς φιλόανθρωπος.

Hymn for Saint Peter and Saint Paul.

The great lights of the Church, Peter and Paul, let us praise,
For they outshone the sun in the firmness of their faith,

1) On this tradition cf. Christ-Paranikas Anthol. 196 n. This must be the hymn εἰς τὸ μύρον assigned to Casia by the chroniclers, cf. Krumbacher, l. c. 321. The Canon for the Dead, published by Krumbacher in the same paper, had no original music attached to it.

2) See below for its description.

3) Anon. in Menaeum which I follow in numbering the lines. 6 Menaeum reads ἐκ τῆς ἀγνοίας εἰς τὴν Θεῖαν γνώσιν ἐπανήγαγον. The words do not occur in any of the MSS that I examined.

And by the rays of the Gospel they brought back the nations out of darkness.

The one, nailed to the cross, made him a way unto Heaven, where he hath received of Christ the keys of the kingdom.

The other, cut off by the sword, fared forth unto his Saviour, and is worthily accounted to be blessed.

And both do accuse Israel, as having stretched forth unrighteously their hands against the Lord.

Wherefore by their prayers, Christ our God, cast down them that are against us, and strengthen the true Faith, in Thy love for man.

Hymn 2. (15th November). *Μνήμη τῶν ἁγίων μαρτύρων ὁμολογητῶν, Γουρία, Σαμωνᾶ καὶ Ἀβίβου. Ἦχ. β'. Ἰκασίας.*

Ἡ Ἔδεσσα εὐφραίνεται
 ὅτι ἐν τῇ σοφῷ τῶν ἁγίων ἐπλουτίσθη,
 Γουρία, Σαμωνᾶ καὶ Ἀβίβου·
 καὶ τὸ φιλόχριστον ποίμνιον
 5 συγκαλονμένη βοᾷ.
 Δεῦτε φιλομάστρες λαμπρύνθητε
 ἐν τῇ μνήμῃ τῇ παιδρῶ.
 Δεῦτε ᾧ φιλέοργοι φωτίσθητε,
 ἴδετε φωστῆρας οὐρανίους
 10 ἐν γῆ περιπολεύοντας.
 Δεῦτε καὶ ἀκούσατε
 οἶον θάνατον πικρὸν
 οἱ γενναῖοι ἀδάμαντες ὑπέστησαν
 διὰ τὴν ἀτελεύτητον ζωὴν.
 15 Διὸ καὶ ἐγγνηταὶ ὄντες τῆς ἀληθείας
 κόρην διέσωσαν ἐν μνήματι ζῶσαν βεβλημένην.
 καὶ τὸν τούτους ἀθετήσαντα παμμίλαρον
 τῷ ὀλέθρῳ παρέδωκαν
 ὡς φονέα καὶ ἀνελεήμονα.
 20 καὶ ἐκτενωθεὶς δυσωποῦσι
 τὴν παναγίαν Τριάδα,
 τοῦ ἑυσθῆναι ἐκ φθορᾶς καὶ πειρασμῶν
 καὶ παντοίων κινδύνων
 τοὺς ἐν πίστει ἐκτελοῦντας
 25 τὰ μνημόσυνα αὐτῶν.

2 It seems better to keep σοφῶ here (lit. 'urn'; hence 'coffin' or tomb, rather than to read σοφῶ which is masculine. 9 δεῦτε ἴδετε κτλ. Men.

17 τὸν τοῦς Athen. τὸν τούτους Men. 25 αὐτῶν τὰ μνημόσυνα Men.

Hymn for Gurias, Samonas and Abibus, Confessors and Martyrs:

Edessa rejoiceth that by the tomb of the saints she hath been enriched,

Even of Gurias, Samonas and Abibus.

And, calling to her the Christ-loving flock, she crieth:

Hither, ye that love martyrs, rejoice in their glorious memory.

Hither, ye that love holy days, be glad; behold heavenly lights walking upon earth.

Hither, and hear how sore a death those men of adamant underwent for everlasting life.

Whereby, being sureties for the truth, they saved the maiden that was cast living in the tomb.

And their despiser they committed to destruction as murderer and pitiless.

And constantly they implore the All-Holy Trinity: to save from ruin, temptation and all manner of danger them that in faith do keep their memorial rite.¹⁾

Hymn 3. (13th December) Τοῦ Ἁγίου Εὐστρατίου καὶ τῶν σὺν αὐτῷ.²⁾ Ἦχ. δ'. Ἰκασίας.

- A. τὴν πεντάχορδον λύραν,
καὶ πεντάφωτον λυχνίαν,
τῆς τοῦ Θεοῦ ἐκκλησίας,
τοὺς θεοφόρους μάρτυρας
5 φερωνύμως τιμήσωμεν
καὶ εὐσεβῶς ἐγκωμιάσωμεν.
Χαίροις | ὁ καλῶς ὑπὸ Θεοῦ στρατευθεὶς
ἐν τῇ ἐπουρανίᾳ στρατεία,

6 Menaeum ἠμνήσωμεν

1) Gurias and Samonas suffered in the persecution under Diocletian, Abibus under Licinius. Lines 15 ff. of the hymn refer to a miracle which the Saints performed after their martyrdom (cf. the Synaxaria in Propylaea ad Acta Sanctorum, for the day. Bruxellis, apud Socios Bollandianos). A man of the Goths had carried off a maiden whom he had found with her mother at the tomb of the saints at Edessa. He then wedded her and took her to his own land meaning to treat her as a slave. His true wife, who was still living, he cast into a tomb and let her die. But the friends of the dead woman tried to make an end of the maiden from Edessa in the same way. The Saints however intervened and conveyed her miraculously back to Edessa: and when the Goth revisited the city, they miraculously revealed his crime; and this led to his punishment.

2) The name of the Day is on f. 79 of Athen. This hymn begins f. 80.

- καὶ τῷ στρατολογήσαντι ἀρέσας,
 10 ὁ ἐν ῥήτορσι ῥήτωρ,
 Εὐστράτιε θεόσοφε.
 Χαίροις | ὁ τὸ τάλαντον τὸ ἐκ Θεοῦ σοι πιστευθὲν
 ἐπανξήσας εἰς πλήθος,
 Αὐξέντιε μακάριε.
 15 Χαίροις | ὁ τερπνότατος ὄρηξ
 τῆς θεϊκῆς εὐγενείας,
 Εὐγένιε θεόφρον.
 Χαίροις | ὁ ὠραῖος τῇ μορφῇ,
 τῇ δὲ γνώμῃ ὑπέρλαμπρος
 20 καὶ ἀμφοτεροδέξιος,
 ὁ ἐν τοῖς θεοῖσι ὕρεσιν ἐνδιατώμενος ὄλωσ,
 πανόλβιε Ὅρέστα.
 Χαίροις | ὁ στίλβων καὶ διαυγῆς μαργαρίτης,
 ὁ τὰς βασάνους τὰς πικρὰς
 25 χαρμονικῶς ὑπομείνας,
 Μαρδάριε ἀήττητε.
 Χαίροις | ὁ ἰσάριθμος χορὸς τῶν φρονίμων παρθένων.
 Οὕς καθικετεύσωμεν
 πάσης ὀργῆς καὶ θλίψεως λυτρώσασθαι
 30 καὶ τῆς ἀφράστου αὐτῶν δόξης
 συμμετόχους ποιῆσαι
 τοὺς τὴν ἐτήσιον αὐτῶν
 μνήμην γεραίροντας.

8 Menaeum στρατιᾶ 19 Men. ὑπέρκαιος 21 Θεῖοις om. Men. 28 Men.
 καθικετεύομεν 32 Men. ὁμῶν

B. Ἰκασίας.

- Ἐπερ τῶν Ἑλλήνων παιδεῖαν
 τὴν τῶν ἀποστόλων σοφίαν προέκριναν οἱ ἄγιοι μάρτυρες,
 τὰς βίβλους τῶν ῥητόρων καταλείψαντες
 καὶ ταῖς τῶν ἀλιέων διαπρέψαντες.
 5 ἐκεῖ μὲν γὰρ | εὐγλωττίαν ῥημάτων,
 ἐν δὲ ταῖς τῶν ἀγραμμάτων θεηγορίαις
 τὴν τῆς Τριάδος ἐδιδάσκοντο θεογνωσίαν,
 ἐν ᾗ πρεσβεύουσιν ἐν εἰρήνῃ φυλαχθῆναι τὰς ψυχὰς ἡμῶν.

7 Men. *θεολογίαν*. This short hymn is ascribed to C. in Cod. Athon. Dionys. 564 (XV—XVI saec.) and in Men. In Cod. Athen. 883 the name is written at the bottom of the page, but is probably meant to apply. 8 Athen. ἦ καὶ.

The martyrs here celebrated were put to death in the reign of Diocletian and Maximian, by order of Lysias, dux limitaneorum, at Nicopolis.

Hymn for Saint Eustratius and his fellow-martyrs.

1. The five-stringed lute and fivefold lamp of God's Church, even the martyrs, heralds of God,

Let us mindfully honour and reverently praise.

Hail, thou noble soldier under the Lord, well-pleasing to thy Leader, orator among orators, Eustratius, wise unto God.

Hail, thou that didst increase unto wealth the talent entrusted to thee of God, blessed Auxentius.

Hail, thou goodliest scion of God's nobility, godly-minded Eugenius.

Hail, thou fair in form, but in wisdom exceeding bright and ready, living ever on the mountains of God, all-blessed Orestes.

Hail, thou shining and radiant pearl, who didst abide the bitter pains victoriously, unconquered Mardarius.

Hail, like-numbered band of wise virgins.

These let us supplicate to deliver from all wrath and persecution, And to make partakers of their unspeakable glory,

Them that keep their yearly feast.

2. Above the teaching of the Greeks the holy martyrs preferred the wisdom of the apostles,

Leaving the books of the orators and excelling in those of the fishermen.

For there indeed was the eloquence of words, but in the preaching of the unlettered they learned the divine knowledge of the Trinity.

Whereby they are envoys for us, that our souls may be guarded in peace.

Hymn 4. *Ἰδιόμελον εἰς τὴν Χριστοῦ Γέννησιν. Ἠχ. β'.¹) Ἰκασίας μοναχῆς.*

Hymn for Christmas.

'When Augustus became monarch upon earth,

The multitude of kingdoms among men was ended.

And when Thou wast incarnate of the Holy One,

The multitude of divinities among the idols was put down.

Beneath one universal empire have the cities come,

1) For the Greek text see Christ-Paranikas, Anthologia p. 103: title *Κασσίας*. The title is given as follows in Brit. Mus. Add 36744 (f. 43) *τῷ ἀβτῷ μηνὶ καὶ Ἡ κατασάρκωσις καὶ γέννησις τοῦ Κυρίου καὶ Θεοῦ καὶ Σωτῆρος ἡμῶν Ἰησοῦ Χριστοῦ. Ἐσπέρας εἰς τὸ Κύριε ἐπέκραξα· Δόξα καὶ νῦν ἦχος β'. Ἰκασίας.*

The scholarly reader should note the contrast between the acorists and perfects in this hymn: *ἐπαύσατο* 'ended' (once), *κατήρηται* 'has been put down' once for all; abiding result. etc. Such niceties are foreign to English.

And in one divine dominion
the nations believed.

The folk were enrolled by the decree of the emperor,
We, the faithful, have been inscribed in the name of Deity.

Oh, Thou our incarnate Lord.

Great is Thy mercy, to Thee be glory.

Hymn 5. Ἀγ. καὶ Μεγάλη Τετάρτη. Ἦχ. πλ. δ'. Ἰκασίας.¹⁾

Hymn for Wednesday in Holy Week.

Lord, the woman fallen in many sins, seeing Thy Divinity,
Taking the part of myrrh-bearer, wailing bringeth to Thee myrrh
against Thy burial.

Alas, she crieth, for that night is to me the wildness of sin, dusky
and moonless, even the love of transgression.

Accept the springs of my tears, who with clouds partest the
waters of the sea:

Bend to the groanings of my heart, who hast brought down Heaven
by Thine ineffable humiliation.

I will kiss again Thy stainless feet,

I will wipe them then with the hair of my head —

Thy feet, whereof when Eve in Paradise heard the sound, she
hid herself for fear.

The multitude of my sins, and the depths of Thy judgment who
shall explore, Saviour of souls, my Redeemer.

Forget not me Thy servant, Thou, whose mercy is infinite.

Hymn 6. (25th March). Εἰς τὸν Εὐαγγελισμόν τῆς ὑπεραγίας
Θεοτόκου. Ἦχ. α'. Ἰκασίας.

Ἀπεστάλη ἄγγελος Γαβριήλ,

οὐρανόθεν ἐκ Θεοῦ,

πρὸς παρθένον ἀμόλυντον,

εἰς πόλιν τῆς Γαλιλαίας Ναζαρέτ,

⁵ εὐαγγελίσασθαι αὐτῇ τοῦ ξένου τρόπου τὴν σύλληψιν.

Ἀπεστάλη δοῦλος ἀσώματος

πρὸς τὴν ἔμψυχον πόλιν καὶ πύλην νοσῶν,

¹⁰ μνηῦσαι δεσποτικῆς παρουσίας τὴν συγκατάβασιν·

Ἀπεστάλη στρατιώτης οὐράνιος,

πρὸς τὸ ἔχραντον τῆς δόξης καλάτιον,

προετοιμάσαι τῷ Κτίστῃ κατοικίαν ἀληγχιον·

¹⁵ καὶ προσελθὼν πρὸς αὐτὴν | ἐκραύναξε.

12 Men. Ἐμψυχον

1) Greek text in Christ-Paranikas, Anthol. p. 104. (Κασσιανῆς μοναχῆς.)

Χαῖρε, θρόνε πυρίμορφε
 τῶν τετραμόρφων ὑπερενδοξοτέρα·
 20 Χαῖρε, καθέδρα βασιλική οὐράνιε·
 χαῖρε, ὄρος ἀλατόμητον,
 δοχεῖον πανέντιμον.
 ἐν σοὶ γὰρ πᾶν τὸ πλήρωμα κατέφκησε
 τῆς θεότητος σωματικῶς,
 25 εὐδοκία Πατρὸς ἀδίου
 καὶ συνεργεία τοῦ Παναγίου Πνεύματος·
 Χαῖρε, κεχαριτωμένη,
 ὁ Κύριος μετὰ σοῦ.

26 Men. Ἁγίου.

Annunciation of B. V. M.

The angel Gabriel was sent out of Heaven from God,
 To a virgin undefiled, in Nazareth, a city of Galilee,
 To announce to her the wondrous manner of her conception.
 The Angelic Minister was sent to the living City and Gate of
 understanding, to reveal the descent of the Divine Presence.
 The Heavenly Soldier was sent to the unspotted Palace of glory
 to make ready a lasting abode for the Creator.
 And drawing nigh unto her he cried:
 Hail, Throne shapen of fire, more glorious than the four Living
 Things.

Hail, royal Heavenly Seat.

Hail, unquarried Mountain, most honoured Vessel.

For in thee dwelleth all the Fullness of Godhead bodily, by the
 will of the Everlasting Father, and by the working of the
 Holy Spirit.

Hail, thou that art highly favoured, the Lord is with thee.

Hymn 7. Ἰδιόμελον εἰς τὸ γενέθλιον Ἰωάννου τοῦ Βαπτιστοῦ.

¹ *Ηχ. πλ. δ'. Κασίας μοναχῆς.*¹⁾

Birth of Saint John the Baptist. (24th June.)

Now the voice of Isaiah the prophet

This day by the conception of one greater than the prophets,
 Even of John, hath been fulfilled:

For lo, saith he, I will send my messenger before thy face,
 Who shall prepare thy way.

He then, as soldier and forerunner of the Heavenly King,

1) Greek text in Christ-Paranikas, Anthol. p. 104.

In very truth made straight the paths of our God;
 Being a man by nature but an angel in his life.
 For having loved complete holiness and chastity,
 He had that which was according to nature, but shunned that
 which was contrary to nature,
 Striving beyond nature.
 Let us all, the faithful, imitating him in virtue,
 Implore him to plead on our behalf
 For the saving of our souls.

Hymn 8. for S. Christina. July 23rd.¹)

a) Wondrous deeds have been wrought, O Christ, by the power
 of Thy Cross,

Since too Christina, the martyr, strove in mighty contest;
 Thereby, flinging from her the weakness of her nature,
 She nobly withstood the oppressors,
 Whence, having won the prize of victory, she pleadeth for our souls.

b) Christina the martyr, holding the Cross as a mighty weapon
 in thy hands,

With Faith as a breastplate, Hope as shield, Love as bow,
 Didst divinely overcome the wickedness of the oppressors,
 Didst bravely defeat the vengeance of Demons;
 And, though thou wast beheaded, thou triumphest in Christ,
 Unceasingly pleading for our souls.

c) We praise Thy great mercy, O Christ, and Thy goodness to
 us-ward. For that even women have overcome the error of idolatry²),
 by the power of Thy Cross, O Friend of man.

They trembled not before the oppressor, but smote the Deceiver;
 They were strong in following Thee, They ran to the scent of
 Thy myrrh, pleading for our souls.

d) Leaving the wealth of her home, and longing sincerely for
 Christ, the martyr hath found glory and riches in Heaven.

Shielded by the armour of Faith, with the weapon of the Cross
 she smote the oppressor.

Whence angels, amazed at her passion, did cry:

The enemy is fallen, defeated by a woman.

Crowned, the martyr hath been received into Heaven, and to all
 eternity God reigneth, who giveth to the world His great
 mercy.

1) Greek text in Byz. Zeitschr. l. c.

2) Literally 'Idol.-madness'.

Hymn 9. for the Last Sunday after Epiphany. (Or Pharisee and Publican Sunday).¹⁾

Almighty Lord, I know how great is the power of tears;
For they brought back Hezekiah from the gates of death: they
saved her that was a sinner from long-cherished iniquity; and
they justified the Publican beyond the Pharisee.

And, I pray, numbering me with these, O Lord, have mercy
upon me.

Hymn 10. Canon for Good Friday (First Ode).²⁾

Thee, who once didst bury in the waves of the sea the tyrant
pursuer,

The posterity of the saved buried beneath the earth.

But let us, like the maidens, sing unto the Lord;

For he hath triumphed gloriously.

Literary Qualities of the Hymns.

A reader used to English sacred poetry, would certainly be struck with two things in studying the hymns of Casia. Instead of the expression of the innermost spiritual ideas, there is a tendency to dwell on the historical side of religion; and instead of a simple and unadorned conventional language, the Byzantine hymns present a speech ornamented with all kinds of rhetorical devices. In the hands of a truly great poet, such as Romanus, an historical motive will produce a work of the stateliest and most exalted grandeur. And such hymns, resting on the common inheritance of Christians, were undoubtedly fitter for public worship than the intensely individual utterances of later poets. But without the true inspiration, the historical ode become a barren tale of events, and fails to reach the heart of the worshipper; while the use of rhetorical figures, however welcome to Byzantine audiences, tends to estrange modern readers, and to blind them to the nobility of the underlying thoughts.

Faults of style like these may be seen in Casia's ode for Saint John the Baptist. A very familiar quotation from the Old Testament is given; it suggests no fresh poetical turn, but is followed by five lines of the driest imaginable antithesis, and the hymn ends in quite a stale and conventional manner. The hymn for S. Eustratius is better. At all events we can read as far as the tenth line with satisfaction. Then we discover that the whole substance of the ode is a series of frigid paronomasiae. Casia glorifies the martyrs by playing upon

1) Text with a late form of melody in Christ-Paranikas, Anthol. CXXXVIII.

2) Words alone *ibid.* p. 196, music CXXVII.

their names! We must beg the reader to examine the Greek text to appreciate this work of perverse ingenuity.

But, in spite of such weaknesses, there is much to admire in Casia's sacred poems. No one can doubt their religious sincerity. We can see how Casia felt the majesty and greatness of the Church; but there was no fear of her treating it merely as an institution. Almost all the hymns end with a prayer for the worshipper, to whose cry, amid the praises of all the Saints in Heaven, Casia knew the Saviour's ear to be ever open. Again there is nothing craven or overwrought in her religious utterances. She praises the Saints with a full and comforting trust in their intercessions. As one of the 'Christ-loving flock' she has no longer the slightest misgiving about her own salvation. But we are not to believe that peace came to her before she had first suffered. The Publican's prayer has been hers; and like the Woman fallen in many sins, she has found nothing to bring to her Lord, but tears and the tokens of a wasted life. All this can be understood without admitting any of the stories to Casia's discredit. For the burden of guilt has often weighed most heavily upon the saints. As a rule, however, it is the glad and victorious aspect of religion of which Casia loves to tell.

Such a spirit fills the Annunciation Hymn, which, though not very original, has an effective opening, and certainly surpasses the ordinary Salutations to the Virgin, so common in Greek hymnography. In praising S. Peter and S. Paul, Casia seems to gain greater depth of thought and simplicity of language. The rhetoric is judiciously handled and the antithesis is in good taste. A more striking use of this figure is seen in the Christmas hymn. There we have no less than five pairs of ideas in contrast, which balance in metre as in thought. The notion of opposing the Infancy and the Omnipotence of Christ did not originate with Casia. We find it in the famous Christmas hymn of Romanus, where again there is an echo of Isaiah. 'For unto us is born this day a young child, who is God before all ages.' But, while Romanus recalls every event attending the birth of Christ on earth, Casia glorifies the new-born King with the sonorous praises of universal sovereignty; and on this day of all days her glowing periods produce an unusual effect of grandeur, rising to pathos in the simple close. Not only is this hymn a work of great technical ingenuity, but its construction is worthy of the sublimity of the subject.

There can be no doubt, however, that the ode for Wednesday in Holy Week is the best of the series. Possibly it contains too much antithesis and the mention of Eve seems to us a little pedantic. Other-

wise for beauty of words and depth of feeling it is justly admired. The way in which dramatic and narrative elements are blended, and the final prayer, wherein the need of one sinner is absorbed into the cry of a whole suffering world, reveal the work of a true poetess.

The Music.

So great is the uncertainty still prevailing on most questions connected with Byzantine music, that, with any given passage, the versions of the leading theorists would differ to such an extent, that no one would ever guess them even to be meant for transcriptions of the same melody. Therefore, while any writer may choose as a working hypothesis whatever theory seems to him most reasonable, he is bound, as far as possible, to consider students of different views. With this intention, I give a page of facsimile; and, as the cost of production allows no more, I add a hand-copy of the most important remaining hymns. This, though not claiming the authority of a photograph, will at any rate show on what lines I transcribe the melodies, and will enable the votaries of other theories to make versions to suit themselves.

A long discussion of Byzantine music is obviously impossible in an article like this.¹⁾ But a few points, raised by recent writers, deserve brief mention before we go further.

The Modes.

Byzantine musical theory, as laid down in the Papadike and other ancient manuals, allows four authentic and four plagal modes, each of which is distinguished by a *martyria*, or signature. These *martyriae*, on examination, prove to be in the authentic modes the first four letters of the Greek alphabet, $\alpha - \alpha'$ (old form $\alpha\alpha$); ω (earlier ϵ) = β' ; λ = γ' ; δ = δ' .

In the plagal modes I II IV also use the letters α . β . δ with the abbreviation $\pi\lambda$ or π in front. Riemann is certainly wrong in his interpretation of these signs.²⁾ α cannot possibly be φ , but is a conventional α' : ω is not λ but β' .³⁾ As for mode III, I believe its sign to be an ornate γ , not a form of its obscure name $\zeta\alpha\zeta\alpha$. In mode IV

1) To the books mentioned below add Gastoué (Am.), *Introd. à la Paléographie mus. byz.* (good bibliography).

2) *Die byz. Notenschrift* 5.

3) In the British Museum MS Add. 27865, among the numbers denoting days of the month, we find f. 9 \times α = 22 and f. 12 λ ρ = 31. This surely can leave no room for doubt.

δ' does not therefore mean Dorian, but is a number like the rest. The third plagal has the sign \sim , which is certainly short for $\betaαρύς$.¹⁾

The musical theorists regarded these martyriae as forming a complete scale among themselves in the following order:

Authentic	I	II	III	IV	I	II	III	IV	I	II	III			
Plagal	II	III	IV	I	II	III	IV	I						
	A	B	c	d	e	f	g	a	b	c'	d'	e'	f'	g'

Below I add the notes, which from the compass of the voice the scale requires, taking the traditional starting-note d , as the meeting-point of plagal and authentic.²⁾

This scheme, called 'the System of the Wheel', and so represented graphically, is the basis of all the modes; but opinions differ as to its interpretation. In the first place we cannot allow that all eight start from separate notes. This would bring most melodies either too high or too low. This objection may be made to the system given by O. Fleischer³⁾, many of whose examples are in fact uncomfortably high.

The recently propounded theory of Riemann⁴⁾ calls for examination at this point. He holds that all the modes were performed at the same pitch, namely in the octave $e-e'$, the authentic starting on b , the plagal on a , the difference in the character of the modes being indicated by suitable changes in the key signature. He reminds us, no doubt rightly, that on a stringed instrument, notably one with seven strings, the various modes can only have been performed at the pitch of the instrument, the modifications being made by sharpening or flattening now this string now that. But when, on this sole ground, he invites us to accept his view as unquestionable, nay axiomatic, the cautious reader hesitates. At any rate there are several objections to be cleared away before Riemann's theory can pass.

1. In all the ancient manuals the modes, or to be exact, their

1) On these questions cf. Gaisser (Ugo), *Le système mus. de l'Église gr. etc.* The fact that mode II sometimes used an λ for its martyria (though very rarely to my knowledge) and was called $\lambda\acute{\epsilon}\gamma\epsilon\tau\omicron\varsigma$ (an obscure term; Gaisser *ibid.* suggests an explanation), does not affect the general question.

2) Tables of this sort can be deduced from the practice-examples, that often follow the Papadike in MSS, e. g. in a MS at the Monastery *Ἁγιοί Τεσσαράκοντα* in Laconia. This I publish in *Musical Antiquary* for Apr. 1911; another given by M. Paranikas in *Ἑλληνικὸς Φιλ. Σὺλλ. τὸμ. ΚΑ'*, page 173 (MS at Hadri-nople.) Cf. Gaisser *op. cit.* p. 78 ff.

3) *Neumenstudien* T. 3. p. 44 ff.

4) H. Riemann, *Die byzantinische Notenschrift im 10. bis 15. Jahrhundert.* Leipzig 1909. Although I disagree with the author on some points, I fully recognise the value of his able and suggestive work.

martyriae, are represented as following one another in a fixed order on the scale. Riemann has to say that in each mode the groups of martyriae, while their order is unchanged, refer to different notes. Thus on p. 41 ff. we see that, in his view, in mode I $\alpha' = b$, $\beta' = c\sharp$, $\gamma' = d$ etc. In mode II $\beta' = b'$, $\gamma' = c\sharp$, $\delta' = d$, and so on in all the modes. Now if this were really so, would it not have been foolish for the authors of manuals to construct elaborate tables to illustrate what was not sung, while never saying a single word of what was?

2. In the tables already given the martyriae of plagal and authentic modes are frequently applied to the same note. Riemann alludes to this fact p. 5, but does not reconcile it with his idea that the plagal modes start one note below the authentic. Nor will it avail to say that all these practice examples are out of court, as not being real music: in the examples to be given below we constantly find the martyriae of plagal modes applied to notes also described by the authentic martyriae, whether the actual mode of the piece be the one or the other. We could not without incredible confusion assume the coexistence of this usage with the principles assumed by Riemann.

3. The consciousness of the tetrachordal nature of the scale of martyriae, which we see in the practice examples, seems to have remained throughout. At any rate in Hymn 5 line 18 below, when a cadence is made on high c' in mode IV pl., the martyria used is not IV (although c is the low starting-note of this mode), but III. As a rule no martyria was placed on the octave of the base-note, when used cadentially. There is a doubtful example in Riemann p. 42 l. 5.¹)

4. The later tradition does not at all support Riemann's theory. This tradition he treats with scorn (p. 36). But is this altogether justified? It is certain that Chrysanthus and his helpers, who invented the modern notation, had learnt the old melodies under the older system (i. e. they had virually learnt everything by heart through oral tradition; the notation being barely understood, I suspect) and merely committed them to writing in their simplified semantic. They have never been accused of inventing eight modes out of their own heads. Failing such an assumption, it falls to Riemann to point out when the practice of singing eight modes at the same pitch went out, and the recent practice came in. Until he satisfies us on these points we are bound to be sceptical as to his theory.

1) Here there appears e' with martyria I. This, if right, would only show that the original scale of tetrachords was not always kept in view, which I quite grant; it would not support the bolder articles in Riemann's theory. But as this note is not cadential the reading may fairly be suspected.

As regards pitch the modern modes may roughly be classed as follows: The first mode, authentic and plagal, the second plagal (when purely 'chromatic')¹ can begin and end on *d*. The second, authentic and plagal, and the fourth on *e*. The third, authentic and plagal, on *f* (the latter also on *B*). The fourth authentic and second authentic on *g*. The fourth plagal on *c*. Thus while it is impossible to hold that this state of things can support Riemann's view, it is equally false to say that all eight modes to-day have different pitches. Evidently some modes have been transposed and others not.

The theory which I think comes nearest to satisfying these various data, is that of Gaisser; and for the purposes of this article I have taken it as my working hypothesis. Briefly it is this: from the complete scale in the Papadike all the modes were generated. The 1st, 2nd and 3rd plagal were transposed to the pitch of the authentic. The third plagal could be used untransposed, and was hence called Barys; while the 4th pl. did not need transposition.

Further, the names of the modes in the Papadike are taken in the ancient Greek sense, and the following is the result. — Mode I Dorian starting-notes *d*, *a*. two flats ($\flat\flat$); II Lydian starting-notes $\flat e'$ and $\flat b$ three flats ($\flat\flat\flat$); III Phrygian starting-note *f*. three flats; IV Mixolydian starting-note *g*, three flats. I plagal starting-notes *d* (*a*). one flat. II pl. $\flat e$, ($\flat b$) two flats. III pl. transposed form, start on *f*. two flats; untransposed, start on $\flat B$. IV pl. *c*, (*g*) two flats. The rarer starting notes are bracketed. In any given case there never arises any doubt as to the note on which we begin: we always take that one which leaves the melody at a reasonable pitch.

I do not intend to give any of the arguments advanced by Gaisser in support of his theory: the reader is referred to Gaisser's own works.²) Nor do I claim that it settles all the uncertainties in this matter. I merely choose it as the most reasonable suggestion yet advanced; and I am sure that it yields better results, when we apply it to the transcription of melodies, than any of its rivals.

1) Both the modern Modes II & II pl. are probably of eastern origin. Their introduction has expelled the real Mode II, now a form of Mode IV. Gastoué, op. cit. 19, finds reason to believe in the coexistence of ten modes, two Oriental.

2) v. Gaisser's books, *La musique d'Église grecque d'après la Tradition — Les Héirmoi de Pâques dans l'Office gr.* — and an article in *Rassegna Gregoriana*, Sept.-Oct. 1905, *I canti eccl. italo-greci*. The English reader may also refer to my own article in *Musical Antiquary*, April 1911.

The Semantic or Interval Signs.

In the Round notation, with which we are concerned here, the interval signs are better understood than the rest of the notation. This is because there are definite indications of their value in the Papadike. The chief difficulty lies in the statement that certain signs become aphone or voiceless in combination with other signs. The cases are as follows.

1. When a pneuma stands below a soma or to the right of it, the soma becomes aphone. This is usually taken to mean that the soma is disregarded, as I was taught, *δὲν βλάσει φωνήν*. Riemann¹⁾ however thinks that the soma, though not reckoned as forming an interval (which would throw the rest of the melody out) was sung as a kind of grace-note. (Recent tradition does this in the single case of elaphron to the right of apostrophus.) But I am inclined to disagree with Riemann, and to regard such combination as merely a convenient way of building up large intervals, for which somata alone could not in any case suffice, without any idea of ornamentation.

2. When an ison or a descending sign stands above an ascending sign, this becomes aphone. Here I agree with Riemann (indeed I had thought of this before his book came out) that the aphone sign, though not reckoned in counting the intervals, is heard as a grace-note, probably before the ison or descending-sign.

3. When however the ison or an ascending sign stands above a descending, the latter does not become aphone, but keeps both its sound and interval-value. Here I think Riemann is mistaken (as I read him.)

4. The small half-circle called epiphonus by Riemann is obviously the *klasma*, one of the time-marks, and devoid of any musical sound.

The rest of the details concerning the semantic are familiar, or can be found in many works already published.²⁾

The Hypostases.

A good illustration of the use of these, at first sight most baffling, signs will be found in hymns 5 & 7 below. They appear to fall into several classes. 1. Time marks, also denoting stress. *Apoderma*, a long or cadential note. *Diple*, *Kratema*, *Klasma* or *Tsakisma*, *Xeron Klasma*, all seem to show an accented note, not of fixed length,

1) Op. cit. p. 36, where various opinions are discussed; also his preface.

2) Detailed account in O. Fleischer op. cit. cf. also my article already mentioned. A summary of the modern system is given in *Christ-Paranikas. Anthologia*, Introd. lib. IV, specimen at the end of book.

but longer than those next to it, or standing in a stronger position in the bar. Here belongs the sign *Apostrophoi Syndesmoi*, which with the interval value of a single *apostrophus* implies a note of longer duration. On the other hand the *Gorgon*, and perhaps the *Piasma*, denote shorter sounds. The *Psephiston* is merely a stress-mark, while the *Bareia* indicates a very slight accent, and serves mainly to separate groups of notes belonging to different syllables.

2. Slurs and execution-marks. *Kylisma*, *Heteron* (*parakalesma*?) *Lygisma*(?) *Paralytike*(?) or *Parakletike*(?) seem to be merely slurs. The *Homalon* may have implied (as now) a slight quavering of the voice. Many other hypostases in this class are of uncertain meaning.

3. Great hypostases usually in red. These indicate musical figures, which for the most part are already implied by the interval signs. Failing this, we may perhaps supply ornamental passages at the singer's discretion. The best illustration of all these signs is given by Riemann *op. cit.* p. 31. With this before us, no further commentary is here needed.

The Rhythm.

The principles governing the rhythm of Byzantine hymns are most clearly explained by Riemann, whose solution of the problem agrees in the main with that of Gaisser, although it is not developed on quite the same lines. Riemann's explanation has been adopted for the present article, so that for a full account reference may be made to his book. Briefly, his theory is as follows. The main unit of rhythm is the colon representing a musical 2-bar phrase in common time. This may begin with or without an up-beat and may have a 'masculine' or 'feminine' ending. Any note can be subdivided according to the number of syllables in the text. Usually the accented syllables in the text occupy the accented places in the music: the commonest exception is seen when the number of accented syllables in the text is less than that of the musical accents, when an unaccented syllable may stand in a strong position. The division into cola or phrases is determined 1. By marks in MSS. 2. By the number of accents, 3 being the greatest number normally admissible in a phrase. 3. By correspondence of text or of melody.

The only reservations that I feel bound to make are 1. The division of notes need not, as Riemann's practice seems to imply, be always by submultiples of 2. Triplets are sometimes more convenient,

and, being frequently used in 4-time in modern Byzantine music ecclesiastical and popular, may be safely admitted.

2. Where a 'great hypostasis' occurs, of which the actual notes give no representation, the transcription should express it. (Riemann himself adds a passing shake for the τρομικόν.)

3. A more perplexing question is this: may a colon ever consist of more than two bars? I think we must allow such licence. Firstly, a syllable may be charged with an excessive number of notes; so that, although from the text we should not suspect anything abnormal, yet when we see the music, we cannot help feeling the inconvenience of reducing all the notes to the required limits. An example is seen in the δεῦτε of Hymn 2, another in the last χαίροις of Hymn 3. It will be seen that the time-marks support such an expansion. I imagine here, for special emphasis on certain words, the music is drawn out, as we may say, extra-rhythmically. More uncertainty may be felt as to the possibility of expanding a colon solely on the ground of an excessive number of syllables in the text. It may be urged, that, if there are too many syllables for one colon, the remedy is to divide them between two cola, assuming that a punctuation-mark has been omitted in the MS. This also in some cases I have done. But it is not always convenient. There are so many signs of symmetrical division into larger passages, which I call in modern terms 'sentences' of 6, 8, 10, or 12 bars, as the case may be, that we ought always to seek for some such arrangement. Hence if a single colon is found to be overloaded, we may assume an expansion over three bars, affecting both music and words, rather than upset the proper balance of phrases.¹⁾ So long as the great majority of cola are of normal length, a rare deviation would, I think, be felt as a pleasant change, and would not confuse the general rhythmic effect. This applies chiefly to Idiomela, and other 'Sticheraric' hymns, which were independent both in text and melody, neither imitated from others, nor serving as models to later writers. In hirmological hymns more regularity was probably called for.

4. In papadical hymns no strict laws of rhythm can be enforced. In the Cherubica for instance, the first colon, *ὁ τὰ Χερουβίμ* is often set to several pages of music. So that the notion of reducing this to two bars cannot be entertained.

Finally if I use modern terms about 'phrases' and 'sentences' and put modern formulæ over the music, this does not mean that the Byzantines had any conceptions of this sort themselves. We must

1) I discuss all cases as they occur. I may mention that the division into cola of equal length is not enforced in modern Byzantine music.

picture the singer quite clear as to the division into cola, and knowing exactly what syllables bore the chief accents. With this knowledge he would naturally tend to shorten all unaccented syllables, unless the time marks warned him to prolong them. Some florid passages he would probably take *ad libitum*. What our versions are meant to be, is a reproduction in a clear form of the general effect of singing on these lines. Let us remember that the art of hymnography was old and highly studied by the time of Casia; hence a certain amount of artifice need not surprise us.

The Manuscripts.

Athens.¹⁾ Cod. Athen. 883. In National Library. Parchment 4-to. 357 ff. one leaf missing. XIII—XIV cent. (prave Cat. XII.) Stichera-rium for whole year with names of melodes. Round notation, with occasional martyriae and hypostases. Variants in red by later hand.

This fine MS of which I reproduce a page and give some hand-copies, is the basis of my present study.

British Museum.²⁾ 1. Add. 27865. Parchment 4-to, XIII—XIV cent. Of same nature as last. The writing is good, but the MS has suffered from wear and tear. No names of melodes³⁾, no medial martyriae, and few hypostases. I have collated the readings of this MS where they are available. Many leaves have been cut out, so that hymns 1, 2, 3, 4 are lost. The clearness of punctuation makes this MS very useful for fixing the rhythms.

2. Add. 36744. Paper, small 4-to, XVII cent. 287 ff. martyriae used freely: these with the fairly frequent hypostases, in red. An Anthologium of chief feasts of the year, carefully written, and evidently drawn from fairly good older sources.

3. Harl. 1613. Paper 8vo. A collection of fragments XVI—XVII cent. many quite worthless. Hypostases and martyriae used freely.

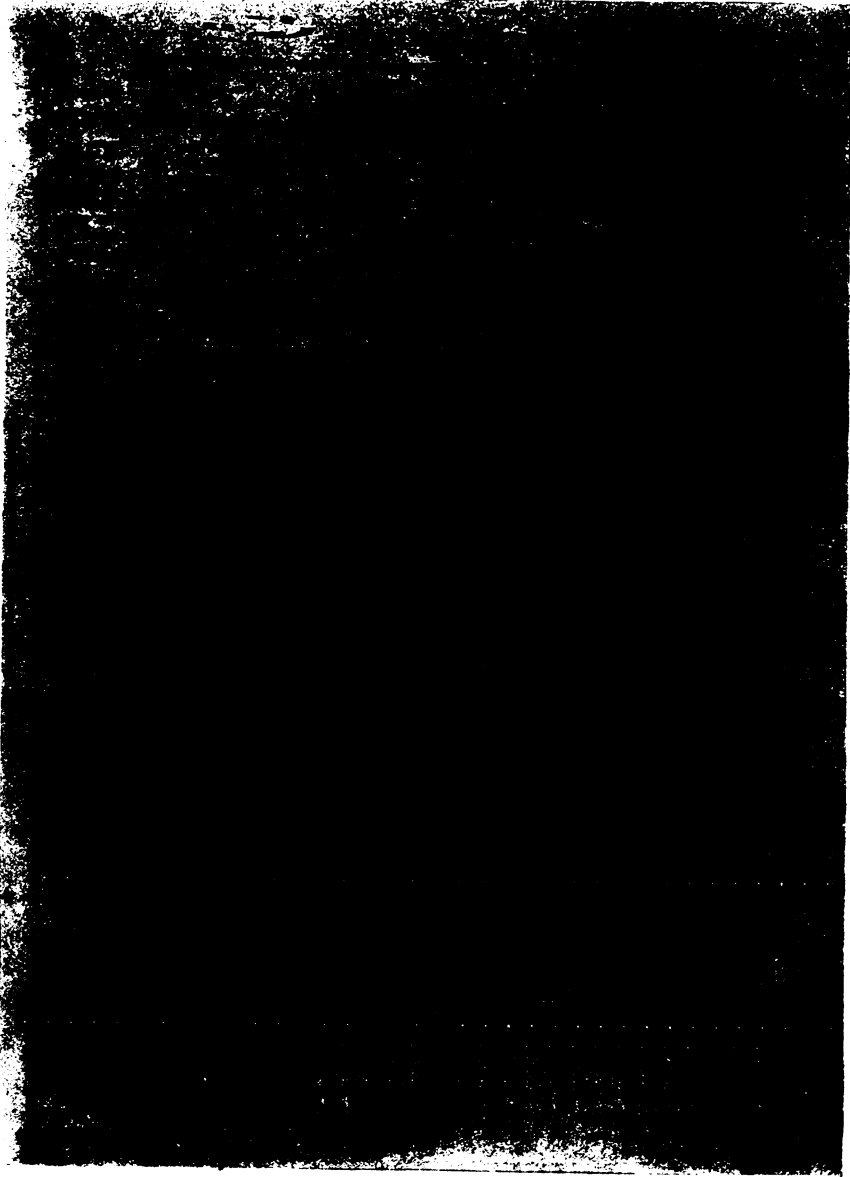
Moscow.⁴⁾ In Roumiantsevsky Museum. P. I Sebastianoff's Collection no. 44 (500) (Cod. Sebast.). Paper, large 8vo, incomplete beginning and end. Prob. XIV cent. Some names of melodes. Of our

1) I am much indebted to Kyrios Them. Bolides, Director of the MSS Department, for his generous and ready assistance and for permission to order the photograph here reproduced.

2) For the British Museum MSS cf. the catalogue in my article in *Musical Antiquary* Jan. 1911 p. 81.

3) Only at the end of MS the Eothina of Leo and a few hymns of John of Damascus have the names added.

4) My study in this place was facilitated by the kind help of the Librarian M. Grégoire P. Georgievsky.



Hymn 1. Cod. Athen. 883, f. 169

Η Εδίσσα (Εὐφραίνει τὰ αἰ) ὅτι ἐν τῇ σοφίᾳ τῶν ἀγγέλων
 ἐπλουτίσθη ἡ Γαυρίου Σερμῶνα καὶ Ἀβίου καὶ το φίλο χριστόν παῖον
 σύγκα λουμε νῆ βοᾶ ἡ δευτε φιλομαρτυρεῖ λαμπρονθητε ἐν τῇ μαρμ
 τῇ φαίδρα ἡ δευτε οἱ φιλεορτοὶ φωτισθητε ἰδετε φωστηρεῶν ου-
 ρανίου ἐν γῆ περι πολέου ὄν τὰς Δε ε ε εὐ τε ε
 καὶ ἀκούσα ἀτέ ε ε οἶον θανάτον πικρὸν οἱ γενναῖοι ἀδα-
 μαντίς υπεστῆσαν δια τὴν ἀτελέτητον ἰωάν Διο ο ο καὶ εἴτη ἡ
 τῆς ἀρτες τῆς ἀληθεία ἀδ κορῆν δὶε σωσαν ἐν μη-μα-
 τι ἰωσαν βεβλήμεν γῆν ἡ ἡ καὶ τὸν τούτοα θε τῆ σάντα παμο
 ρι α ρον ἡ τω ο λ ε θρω παρε δω καν κη φονε α καὶ ἀνελε-
 ημονα καὶ ἐκτε νμε δουσώπου σι τῆν πανα γι ἀν τρι α-
 του ροσθη ναὶ εκ φθορας καὶ πειρασμῶν καὶ πατῶν
 κιν δυνῶν τους ἐν πιστεὶ ἐκτε λουντας τα μαρμ οσυνε ἀστωκ

Hymn 2

hymns contains only no. 5, with Cassia's name. Some martyrise and hypostases.

Ibid: 43 (499). Parchment large 4-to, XIII—XIV cent. Incomplete at both ends. No names of melodies, very few martyrise and hypostases. This MS only yields us a fragment of hymn 3.

Athos. This is one of the richest fields for research in Byzantine music. I spent about three weeks there in 1907, and saw a great

Δ τὴν πένταχορδον λυραν καὶ πένταφωτον λυχνιαν τῆς τοῦ Θεοῦ
 ἐκκλησίας τοὺς θεοφοροὺς μαρτυρᾶς φερῶν ὡς τὴν
 μὲν καὶ εὐσεβῶς ἐγκωμιάσω-- μὲν χairois ὁ καλῶς ὀνοθεοῦ
 στρατευθεὶς ἐν τῇ σπουρανω στρατεία καὶ τῷ στρατολογησαντι
 ἀρε-σαι ὁ ἐν βητοροσι βητωρ ἐνθρατι εθεο-σοφε π
 χairois ὁ το ταλαν-τον το εκ Θεου σοι πισ-τευθεν
 ἐπαύθησας αὖς πληθος ἀυξεντι ε μακά-ρι-ε Δ χairois ὁ
 τερπνότατος ὀρηγῆ τῆς θεϊκῆς ευγενείας ευγενι-ε θεοφρον
 Δ χairois ὁ ὠραιος τῆ μορφῆ τῆ δε γνῶμη υπερ-λατρος καὶ ἀρ-
 φοτε-ρο-δε-ξι-ος ὁ ἐν τοις θεοις ὁ ρε σιν ἐνδίαλωμενος
 ὁλωσ παναλβιε ὀρεσ τε χairois ὁ σιλβων καὶ δι-αυγῆς
 μαργα-ρι-της ὁ πας βασανους τὰς πικρας χαρμονικῶ υποκεινας
 Μαρδαριε ἀγτη τε Δ χairois αἰροι οἱ οἰς ὁ 10 αριθμος χορος
 των φρονιμων παρθενων οὐς καθικε τευσωμεν πασης ὀρηγῆς καὶ θλιγῶς λυ
 τρω σασθαι. καὶ τῆς ἀφραστου αυ των δοφῆς συμμε τοχους ποιησαι
 τουστην ε τῆσιον αυ των μημην γε ραι ρον τας.

Hymn 3.

number of valuable MSS of the class that we are considering. But in the present state of our general knowledge, it would be vain to fill pages with various readings. Hence I only give a few as specimens, using as far

3B. Ὑ περ τῆν τῶν ἐλ λη γῶν παιδεί αν τῆν τῶν ἀποστολω γσοφ λ αν προ

εκριναν οἱ α α γι οἱ μαρ τυρες τας βιβλους τῶν ρη το ρων κα τα

λῆλψαντες και ταις τῶν α λῆ ε ε ω ν εν δι α πρε ε ψαν τες

εκει μεν γαρ ευ φλωττι αν ρη μα τῶν εν δε ταις τῶν ἀγραμ μα τῶν

θε γ ρο ρι αις τῆν τῆς, τρι α δος εδι δασ κων το θε ο γνω σταν

και πρεσβευουσιν εν ειρη νη φυλαχθη ναι τας ψυ χας ἡμων.

Hymn 8b.

Αυ ρου στου μοναρχησαντος επι τῆς γῆς η πο λυ αρ χι α τῶν ανθρω πῶν σου εν αν θρωπησαντος εκ τῆς αγ νῆς η πο λυ θε λ α τῶν ει δω λων

επαυ σα το . και υ πο με αν βα σι λει αν εχ κοσ μι ον αι κατηρ ηη ται και εις με αν θεσ πο τει αν θε. ο τη τος τα

πο λεις γε ηη ται απ ε γρα φησαν οι λε οι τω δογματι του εθ νη ε πισ τευσαν. γρα φημεν οι πιστοι ο νο ματι θε

Καίσαρος επ ε σου του εν αν θρωπησαντος θε ου ἡμων ο τη τος

με γα σου το ε λε ος Κυ ρι ε δο ξα Σοι.

Hymn 4.

as possible a different MS for each hymn. The task of studying these various manuscripts was made easy and pleasant by the very ready help afforded to me by the monks in almost all the monasteries that I visited.¹⁾

1) Ἡ ἐπιτομή μου εἰς τὸ Ἅγιον Ὄρος εἶναι ἀπὸ τὰ καλλίτερα ἐκτεσθῆσαί τῆς ζωῆς μου. Οἱ Ἕλληες μοναχοὶ μ' ἐφιλοξήνησαν παντοῦ μὲ τὴν μεγίστην φιλίαν καὶ ἀγαθότητα, καὶ ἔδειξαν πάναν προθυμίαν, νὰ προσφέρουν τὰ ζητημένα χειρό-

Laura. E 144. Paper (m. .31.+23.), prob. XV cent. A sticherarium resembling Athen. 883. Names of melodes, few martyriae and hypostases.

Ibid. E. 162. Paper (.29.+20.), prob. XV cent. Same class as the last. Names of melodes, frequent martyriae, few hypostases.

$\lambda \delta \pi$
 Κυρι ε η εν πολ λαις α μαρτι αις περι πε σου σα γυ νη την
 σ η η η η υ αι σ θ ο με η η θε ο η η τα . μ υ ρ ο φ ο ρ ο υ α να λα β ο υ σα
 τα β λ υ ο ο δ υ ρ ο με η η μ υ ρ α : σοι προ του εν τα φι ασ μου κο με λει η η οι μοι
 οι λε γ ο υ σα ο τι ν υ ξ μ αι υπ αρ χει οι σ τ ρ ο σ α κο λε σι ας η ο φ ω δ ης η η
 και α σ ε λ η ν ο σ ε ρ ω σ η ς α μα ρ τ ι α σ δ ε ξ αι μ ο υ ο υ πα σ η η ς τ ω ν ο θ ω
 κ ρ υ ω ν ο ρ ε φ ε λ αις δι ε ξ α γ ω ν η ς θ ε α λ ο σ η ς το υ ο δ ω ρ κ α μ φ θ η τι
 μοι προ σ τ ο υ σ σ τ ε ν α γ μ ο υ ς η ς κ α ρ δι ας ο κ λ η ν α σ τ ω ς ο υ ρ α ν ο υ ο υ ς η η α ρ ρ α σ
 τ ω σου κε ν ω σ ηι κα τα φ η λ η σ ω ω τ ο υ ς α χ ρ η ν τ ο υ ς σου πο δ α ς
 α πο σ η η ς ω του τ ο υ ς δε πα λιν τ αι η ς κε φ α λ η ς μου βο σ τ ρ υ χ ο ι ς δ η ω ν εν τ ω
 πα ρ α δει σ ω ε υ α το δει λ η ν ο ν κ ρ ο τον τ ο ι ς ω σ ι ν η χ η θ ει σα τ ω
 φο β ω ε κ ρ υ β η η α μα ρ τ ι ω ν μου τα π λ η θ η η η και κ ρ ι μα τ ω ν σου α β υ σ
 σο ς τ ι σ ε φ ι λ χ η ι α σ η ι ψ υ χ ο σ ω σ τ α σ ω τ η ρ μου η η με ε την
 σ η η δ ο υ λ η η η πα ρ ι δ η η η ο α με τ ρ η τον ε χ ω ν τ ο ε λε ο ς .

Hymn 5.

Caracallou. No.27. Parchment (m. .22.+16.). A very clearly written

γραφα από τὰς βιβλιοθήκας. Θέλω νὰ ἐκφράσω ἰδίως τὰς εἰλικρινεστάτας εὐχαριστήσεις εἰς τοὺς ἐπομένους: Καρακάλλου, τὸν παναγιώτατον Ἡγούμενον. Λαύρας καὶ Διονυσίου, τοὺς βιβλιοφύλακας. Δοχειαρίου, δεινότετον Μελέτιον μοναχόν. Ἐπάροχου καὶ ἄλλοι πολλοί, τοὺς ὁποίους δὲν ἤμπορῶ τάχα νὰ ὀνομάσω, ἀλλὰ φυλάσσω εἰς τὴν καρδίαν μου τὴν ἀνάμνησίν των.

sticherarium, c. XIV cent. No names of melodes, few hypostases, frequent martyriæ.

Dionysiou. No. 564 Paper, XVI cent. Written by Gregorius Alyates (probably the musician also called Bounes). Names of melodes, frequent martyriæ, few hypostases.

The above contain the five genuine hymns of Casia.

Dochiariou. No. 316, XVII cent. Compositions by Germanos, Bp. of New Patrae. Martyriæ and hypostases very freely used. Small writing. Title: *Συχηράριον καλόφωνον ποιηθέν παρὰ Κυρ. Γερμανοῦ ἀρχιερέως Νεῶν Πρω.*

Contains only hymn 5 of our series.

The Melodies.

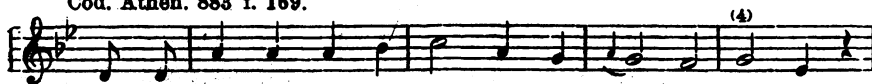
For the five chief hymns the Athens Manuscript is my chief authority, and the musical versions are drawn from it, unless they are otherwise described. The variants in red ink are added below, with readings from other selected manuscripts. For comparison I give, in two cases, transcriptions from modern collections of Byzantine hymns, which shew both oriental and western influence. Space does not allow me to print more, but I add such references as are known to me.

The numbering of the lines in the hymns is usually that of the Menæum, and it is given merely for convenience of reference.

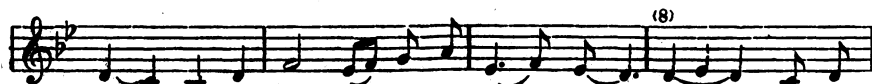
Hymn 1.

Mode I.

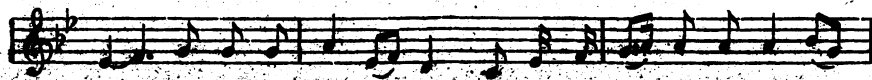
Cod. Athen. 883 f. 169.



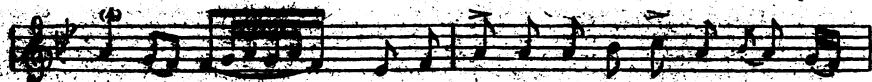
(1) τοὺς φω - στη - ραῖς τοὺς μι - γά - λους . τῆς Ἑκ - κλη - σί - ας .



(2) Πέ - τρον καὶ Παῦ - λον . εὐ - φη - μί - σω - μεν . (3) ὁ - κέε



ἦ - λι - ον γὰρ ἔ - λαιψαν (4) ἐν τῷ τῆς κί - σι - ας στα - ρε -



ῶ - μα - τι (5) καὶ τὰ ἑ - θνητάς ἀκ - τι - σι τοῦ κη -

(8) α'.
 ρύ-μα-τος . (6) ἐκ τῆς ἀγ-νοί-ας ἐπ-αν-ή-γαγ-ον . (7) ὁ
 μὲν τῷ σταυ-ρῷ προσ-η-λω-θεις . (8) πρὸς οὐ-ραν-ὸν τὴν πορ-
 (4)
 εἰ-αν ἐ-ποι-ή-σα-το . (9) Ἐν-θα τῆς βα-σι-λει-ας (10) πα-ρὰ
 (8) α'
 Χρισ-τοῦ . τὰς κλει-ς . ἐγ-κε-χρί-ρισ-ται . (11) ὁ δὲ τῷ
 ξί-φει ἀ-πο-τεμη-θεις . (13) πρὸς τὸν σω-τή-ρα ἐκ-δη-
 (4)
 μή-σας . ἐπ-αξ-ί-ως μα-κα-ρί-ζε-ται (18) καὶ ἀμ-
 (8) πλ. γ'
 φό-τε-ροι τὸν Ἰσ-ρα-ὴλ κατ-αγ-γέλ-λου-σιν . (14) ὡς
 εἰς αὐ-τὸν τὸν Κύ-ρι-ον . (15) χρί-στος ἀ-δί-κως ἐκ-
 (4) πλ. α'
 τέ-ναν-τα . (16) δι-ὸ εὐ-χαίς αὐ-τῶν . (17) Χρι-
 (8) πλ. γ' (2=4)
 στὲ ὁ Θε-ὸς ἡ-μῶν . τοὺς καθ' ἡ-μῶν κα-τά-βά-λε . (18) Καὶ
 (8)
 τὴν ὁρ-θό-δο-ξον πί-στιν . κη-ά-τυ-νον . . (17) ὡς φιλ-άν-θρω-πος .

Variants in same MS.

(3) ἔ - λαμ - ψαν ἐν (9) βασιλεί - ας (10) πα - ρὰ (11) ξί - φει ἀπο -
 (13) ἀμ - φό - τε - ροι τὸν (17) Χρισ - τὸ ὁ Θε - ὄς

In Cod. Athon. Laur. E. 144 f. 84 b.

(1) ἐκ - κλη - σί - ας Πέ - τρον (2) -σω - μεν (3) ὄπ - ἔρ
 (11) ἀ - πο - τμη - θεις (14) ὡς (19) φιλ - ἄν - θρω - πος.

This hymn opens with an 8-bar sentence (lines 1—2). In view of the emphatic nature of the words and the advantage of symmetry between this and the following sentence, no misgiving should be felt in treating τῆς Ἐκκλησίας and εὐφημησάμεν as whole cola. The second sentence (ll 3—6) has two very polysyllabic cola (ll 4, 5), to which however there seems no objection.¹⁾ The ἀργίαι here do not support a division; the number of notes sung to the last syllable of στερεώματι is a mere flourish. A third 8-bar sentence²⁾ (ll 7—10) follows, also having two polysyllabic cola (ll' 9—10). Next come probably not two 6-bar sentences (ll 11—12 and 13—15), which the position of the martyriae disallows, but two 8-bar sentences (ll 11—13 and 14—17); and finally a 6-bar sentence forming an epilogue.

The rhythm does not in the central portion follow the sense very closely; for there is only a slight break at μακαριζεται (l 12) and a full cadence at καταγγέλλουσιν (l 13); but from the position of martyriae and the structure of the melody this arrangement seems almost certain. The cola all scan according to the usual scheme

$$\left\{ \begin{array}{cccc|cccc} \cup & \cup & \cup & \cup & \cup & \cup & \cup & \cup \\ \cup & - & - & - & - & - & \cup & \cup \end{array} \right\}$$

The scansion of the last three lines is also quite obvious.

1) The addition of the words εἰς τὴν θείαν γῶσιν after ἀγνοίας as in Menæcum would only increase the difficulty of this passage.

2) In Cod. Athen. the words ὁ μὲν and ὁ δὲ are marked off by dots as if they were separate cola. This piece of absurdity is, I believe, due to the copyist, and should not imply more than a slight rallentando. The dots are inserted very capriciously in this MS and do not give much help to the reader (cf. facsimile).

In the melody I have made one departure from Cod. Athen. although the weight of MSS is against me; in l 1 the first syllable of *ἐκκλησίας* bears a *πεταστή*; I would with one MS add to this an *ἴσον*, making an interval not reckoned for the next step. Otherwise the sentence ends on a wrong note. The two cadences in the 3rd plagal mode are noteworthy (ll 13. 17). The repeated use of certain motives and phrases will be evident from a glance at the music. Furthermore the melody seems to be strictly within the compass of its mode and avoids the inconvenient degrees A and e'.¹⁾

Hymn 2.

Mode II.

Cod. Athen. 883 f. 60.



(1) Ἡ Ἐ-δεσ-σα εἰ - φράν-ε-ται . . . (2) ὁ-τι ἐν τῇ σο-φῶ τῶν Ἀ-



γί - ων εἰ - πλου-τίσ-θη (3) Γου-ρί - ου. Σα-μω - νᾶ καὶ Ἀ-



βί - βου. (4) καὶ τὸ φι - λό - χρισ-τον ποιῶ - νι - ον. (5) συγ-



κα - λου - μέ - νη βο - ᾠ . (6) δεῦ - τε φι-λο-μάρ - τυ - ρες λαμ-



πρύν - θη - τε . (7) ἐν τῇ μνή - μη τῇ φαι - δρᾶ . (8) δεῦ - τε οἱ φιλ-



εἰ - ορ-τοι φω - τίσ-θη-τε . (9) ἰ - δε - τε φω-στῆ - ρας .



οὐ - ρα - νί - ουσ (10) ἐν γῆ . πε - ρι - πο - λεύ - ον - τας

1) A modern version is given by Sakellarides, *Ἀγιοπολίτης β'*, 314. The starting note is *d*, on which most cadences are made. Modes 3 and 4 are passed through, but there is no other modulation. The rhythm is simple. A comparison will show that its likeness to the older form is very remote.

2* Thema haploun

(1) δεῦτε τε Καὶ ἀκούσα . . .

(4) τε (12) οἱ ὄντα - να - τον πι - κρὸν (13) οἱ γεν -

ναῖ - οἱ ἀ - δά - μαντες ὄπ - είς - τησαν . (14) δι - ἀ τὴν ἀ - τε - λεύ - τη - τον ζω -

(8) ἦν . . (15) δι - ὀ καὶ ἐγγυ - η - ται . ὄν - τες τῆς ἀ - λη -

(4) θεῖ - ας (16) κό - ρην δι - έ - σω - σαν , ἐν μνή - μα - τι ζῶ - σαν βε - βλη -

(8) πλ. β .

μέ - νην . (17) καὶ τὸν τοῦ - τους ἀ - θε - τή - σαν - τα . παμ - μύ - α -

(4) ρον . (18) τῷ ὀ - λέθ - ρῳ παρ - έ - δω - καν . (19) ὡς φο - νέ - α

(8) καὶ ἀν - ε - λε - ή - μον - α . (20) καὶ ἐκ - τε - νῶς θυσ - ω -

(4) ποῦ - σι . (21) τὴν πανα - γί - αν Τρι - ά - δα . (22) τοῦ ἕνσ - θῆ - ναι ἐκ φθο -

(8=4) ρῶς καὶ πρι - ρασμῶν . (23) καὶ παν - τοί - ων κιν - δόν - ων . (24) τοῦς ἐν

(8) πίς - τει ἐκ - τα - λοῦν - τας . (25) τὰ μνη - μό - συ - να ἀό - τῶν .

Variants in same MS.

In Cod. Athon. Laur. E. 162 f. 52b.

prob. γ' (?)

(8) φωτίσθη-τε (24) ἐκ-τε - λοῦν-τας (6) δεῦ- τε φι-λο (7) φαι-δρα̃
 (8) δεῦ- τε, ᾧ φιλ- ἐ - ορ- τοι. (9) δεῦ- τε ἰδ - ε - τε φω-
 στή - ρας οὐ - ρα - νί - ουσ (10) ἐν (13) ὑπ- ἐσ - τη-σαν (14) τὴν ἁ-τελ.
 (15) ἁ-λη - θει - (19) φο-νέ - α . . . καὶ ἄν - ε - λε - ή - μο - να
 (20) ἐκ-τε - νᾶς (22) πει-ρασ-μῶν (24) τοῦς - τε - λοῦν - τας τὰ

The hymn opens with three regular 8-bar sentences (lines 1—3, 4—7, 8—10). The next colon, *δεῦτε καὶ ἀκούσατε*, is expanded apparently to five bars, forming an *ad libitum* passage. This fourth sentence (11—14) also contains an extra colon (expressed by the formula 6 = 4) and is thus practically one of ten bars. A fifth 8-bar sentence follows. In l 16 the excessive number of syllables suggests the removal of *ζῶσαν*, from which neither text nor melody would suffer. In this case the rhythm would be

ἐν μνήματι βεβλημένῃν.

Still the ordinary version is possible. After *παμμίαρον* nearly all the MSS seem to shew a *martyria*, which division seldom or never marks a smaller period than a pair of cola. The inference is that *παμμίαρον* forms a whole colon. In this way we gain a sixth regular 8-bar sentence (ll 17—19). A 12-bar sentence concludes the hymn. All lines scan according to the above scheme.

The melody is almost entirely in mode 2, but passes once or twice into 2nd plagal, in which, strictly speaking, it ends. After l 7 appears the sign of mode 2, where the final note seems to be *g*. There is some evidence for middle cadences on *g* in this mode (several occur in our hymn e. g. l 14), and the ensuing passage closely imitates the

foregoing.¹⁾ But on this plan l 10 instead of ending on *e*^b, which is plainly required (otherwise l 11 would be out of compass), ends a third higher. We must therefore either 1. assume that the sign after l 7 only looks forward, meaning *e*^b without reference to the preceding *g* — which of course is quite against the usual practice, and would also destroy the note-for-note repetition already mentioned, or 2. alter the MS. But where? I can find no flaw in Cod. Athen. The only possibility seems to be of a confusion in the last few notes. There appears an *ισον* followed by *ἐλαφρόν* each charged with apparent *δύο κεντήματα*, which might conceivably be *διπλαῖ* (denoting here a *rallentando*). This change, failing anything better, I have adopted; and, granting so much, we meet no further difficulties.²⁾

Hymn 3a.

Mode IV.

Cod. Athen. 883 f. 80.

(1) Τὴν πεν - τά - χορ-δον λύ - ραν . (2) καὶ πεν - τά - φω-τον λυχ-
 (4)
 νί - αν . (3) τῆς τοῦ Θε-οῦ ἐκ - κλη - σί - ας . (4) τοὺς θε-ο - φά-ρους μέτ-το
 (8-4)
 ρας . (5) φε-ρω-νύ-μως τι - μή - σω-μεν . (6) καὶ εὐ - σε - βῶς ἐγ - κω - μι-
 (8)
 ά - σω - - μεν . (7) Χαί-ροις ό κα - λῶς ό - πὸ Θε - οῦ στρα-τευ-
 (4)
 θεῖς . (8) ἐν τῇ ἐπ-ου - ρα - νί - φ στρα-τεῖ - α . (9) καὶ τῷ στρα-το - λο-
 (8-4)
 γή - σαν - τι ά - ρέ - σας . (10) ό ἐν ῥή - τωρ - σι ῥή - τωρ . (11) Εὐ-

1) The hypostasis in l 11 adds nothing to the melody; nor does the thematismus eso l 15.

2) I have not been able to find any modern printed versions of this melody.

(8=4) πλ. β'

στρά - τι - ε θε - ό - - σο - φει· (12) Χαί - ροις, ό τό

(4) γ'

τά - λαν - τον· τό έκ Θε - ού σοι πια - τευ - θέν· (13) έπ - αν -

(8) δ'

ξη - σας είς πλη - θος· (14) Αύ - ξέν - τυ - ε μα - κάρ - ι - ε·

(1a) (2)

(15) Χαί - ροις ό τερπ - νό - τα - τος θρ - ηηξ· (16) τής θε - ι - κής εύ - γε -

(4=2) (4) δ'

νει - ας· (17) Εό - γέ - νι - ε θε - ο - φρον· (18) Χαί - ροις ό ώ -

(8a) (6) (8=6)

ραί - ος τή μορ - φή· (19) τή δε γνώ - μη ύ - πέρ - λαμ - προς· (20) και

(8=4)

άμ - φο - τε - ρο - δέξ - ι - ος· (21) ό έν τοις θεί - οις ό - ρε - σιν·

(8=6)

έν - δι - αι - τώ - με - νος θ - λωσ· (22) παν - όλ - βι - ε 'Ο -

(8)

ρεσ - τα· (23) Χαί - ροις ό στίλ - βων· και δι - αν - γής μαρ - γα -

(8) πλ. γ'

ρί - τής· (24) ό τās βα - σά - νους τās πι - κράς· (25) χαρ - μο -

(8=6) (8) δ'

νι - κωσ ύ - πο - μεί - νας· (26) Μαρθά - ρι - ε ά - ήτ - τη - τε

(27) ⁽⁴⁾ ^(4a) *χαί - ροις* *ὁ ἰσ - ἀρ - ἰθ - μος*
⁽⁸⁼⁴⁾
χο - ρός . τῶν φορ - νί - μων παρ - θέ - νων . (28) οὖς καθ - ι - κε -
⁽⁸⁼⁶⁾
τέω - μεν . (29) πᾶ - σης ὁρ - γῆς καὶ θλί - φε - ως . λυ - τρώ - σα -
⁽⁸⁾
σθαι . (30) καὶ τῆς ἀ - φθάρ - τω ἀβ - τῶν δόξ - ης . (31) συμ - με - τό - χους ποι -
⁽⁴⁾ *πλ . γ'* ⁽⁸⁾
³
ῆ - σαι . (32) τοὺς τῆν ἔ - τή - σε - ον ἀβ - τῶν . (33) μνή - μην γε - ραί - ρου - τας .

Variants in same MS.

Line (2) λυχ - νί - αν (3) θε - οῦ (8) ἔπου - ρα - (8) στρα - τεί - α
 prob.

(9) στρα - το - λο - γή - (12) πάλαν - τον (16) θει - κῆς εὐ - (23) μαργα - ρί - της

Cod. Athon. Caracall. 27.

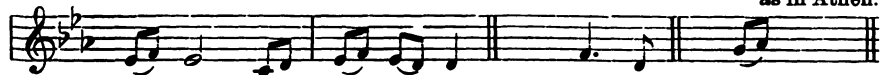
^(1st hand) = Athen² = Athen²
^(2nd hand)
(2) - φω - τον λυχ - νί - αν (7) κα - λῶς . θεοῦ (8) στρατεία (9) στρατο - λο - γη
(13) ἐπ - αυ - ξή - σας (15) τερπ - νό - τα - τος ὁρ - κῆς τῆς θεικῆς εὐ - γε -
 = Athen²
νει - ας (23) σιλβων (24) βα - σά - νους (27) παρθένων (28) οὖς
 1st hand = Athen.
(29) καὶ θλίψ - ε - ως λυτ - τρώ - - - σα - σθαι . (30) καὶ τῆς ἀ - (32) αἰ - τῶν
 (cod. ἰ - μῶν)

Cod. Sebast. 43.

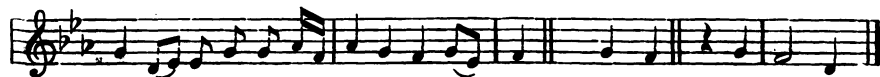


(2) -τά-φω-τον λυχ - νί - αν (4) θε - ο - φό-ρους μάρτυ-ρας φε-ρω-

rest prob.
as in Athen.



νύ-μως ἄμ - νή - σω-μεν (6) ἐγ-κα - μι- (11) Εὐ - στα-



(12) τά-λαν-τον τὸ ἐκ θε - οῦ σοι πισ-τευ-θέν (13) πλη-θος (14) Αὐ-ξέν - τι-ε
lacuna

Here the rhythm is decidedly irregular. The first sentence consists of 12-bars and ends at *ἐγκωμιάσωμεν*. The next sentence also has 12-bars ending at *θεόσοφει*. It will be seen that in the text the words *ἐν τῇ ἐπουρανίῳ*, and the corresponding *καὶ τῷ στρατολογήσαντι* encroach on the preceding cola. As there is no strict division either in rhythm or sense in these places, such a course seems permissible. The other possible plans. 1. to chant thus

ἐν τῇ ἐπουρανίῳ στρατεία  and

καὶ τῷ στρατολογήσαντι ἀρτίστας 

or 2. to divide each into two cola are in my opinion unsatisfactory. After this comes a regular 8-bar sentence (*χαίροις ὁ τὸ τάλαντον — μακάριε*). The next passage represents an unequal balance of sentences; lines 15—17 answer in structure and sense to 18—20; but to this last member is tacked an additional phrase 21—22. The division into cola presents difficulty here: I have chosen to treat *χαίροις ὁ τετρανότατος ὕψηξ* and *χαίροις ὁ ὠραῖος τῇ μορφῇ* as irregularly expanded cola. It would be most inconvenient to reduce them to the normal time, and division into two cola each seems weak. The division in the Menaeum, where *χαίροις* is made a separate colon every time, is also unsatisfactory. Lines 21—22 form a 6-bar sentence; and the whole unsymmetrical passage ends with l 22. After this comes a 10-bar sentence, ll 23—26. The following *χαίροις* from the number of notes assigned to it evidently forms two whole cola. By taking all the *ἀργίαι* literally we gain an irregularly expanded phrase; but, if this be objected to, the notes over the syllable *-ροις* could be halved in duration; and so a normal phrase would be restored. This however

in a more or less extra-rhythmic passage matters little. A 10-bar sentence follows, and a regular 8-bar sentence concludes the hymn.

The variants are unimportant. The Athos MS has itself been emended by a second hand. The Moscow fragment agrees on the whole with Cod. Athen. 883; the readings are not all quite certain. In 1 8 it omits the enarxis; but as this hypostasis only shews the beginning of a phrase, the music is not altered.

Hymn 3b.

Mode IV.

Cod. Athen. 883 f. 80.

(1) ὁ-πῆρ τῆν τῶν Ἐλ-λή-νων και-δεί-αν.(2) τῆν τῶν ἄ-πο-στό-λων σο-

(4) φί-αν προ-έ-κρι-ναν οἱ ἄ-γι-οι μάρ-τυ-ρες.(3) τὰς

βί-βλους τῶν ῥη-τό-ρων κα-τα-λεί-ψαν-τες.(4) και ταῖς τῶν

ἄ-λι-έ-ων ἐν-δι-α-πρέ-ψαν-τες.(5) ἐ-κει μὲν

γὰρ εὐ-γλωτ-τί-αν ῥη-μά-των (6) ἐν δὲ ταῖς τῶν ἄ-γραμ-

μά-των. θε-η-γορ-ί-αις (7) τῆν τῆς Τρι-ά-δος . ἐ-δι-

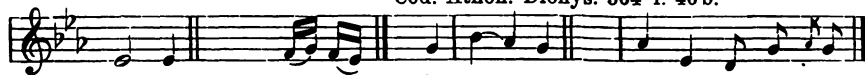
(4) δά-σκον-το θε-ο-γνω-σί-αν . (8) ἢ και προ-σβεύ-ου-

σιν ἐν εἰ-ρή-νῃ φυ-λαχ-θή-ναι τὰς ψυ-χὰς ἡ-μῶν.

Variants *ibid.*

(2) σο - φί - αν προ - ε· (3) βί - βλους τῶν (5) εὐ - γλωτ - τί - αν (6) - γο -

Cod. Athon. Dionys. 564 f. 46 b.



ρί - αις (8) προσ - βεῦ - ουσί (5) ῥη - μά - των - δι - δά - σκον - το θε - ογν -

The hymn opens with a 10-bar sentence (111—4: formula 8 = 6) Several of the cola are overloaded, but it seems almost impossible to divide or expand them. In the middle section, however, the division given in the *Menaicum* for line 5, can safely be carried through: a plan which greatly improves the rhythm. Strictly, according to the sense, the central part forms a 12-bar sentence, which is followed by one of 4-bars. But the more obvious division into two 8-bar sentences is quite allowable.

The melody reads plainly, none of the variants causing any difficulty. It should be noticed how closely the XVI(?) cent. MS Cod. Athon. follows the Athenian, although there is a difference of some 200 years between them.

Hymn 4.

Mode II.

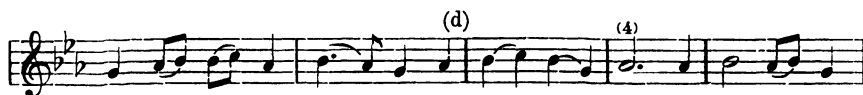
Cod. Athen. 883 f. 97.



(a) Ἀ - γού - στον μο - ναρ - χή - σαν - τος ἐ - πι τῆς γῆς ἡ πο - λυ - αρ -
 (b) Καὶ Σοῦ ἐν - αν - θρω - πή - σαν - τος ἐν τῆς ἀγ - νῆς ἡ πο - λυ - θε -



(c) χί - α τῶν ἀν - θρώ - πων ἐ - παύ - σα - το ὕ - πὸ
 (d) ἰ - α τῶν εἰ - δῶ - λων κατ - ἤρ - γη - ται καὶ εἰς



(e) μί - αν βα - σι - λεί - αν ἐγ - κόσ - μι - ον αἰ πό - λεις γε -
 (f) μί - αν δεσ - πό - τεί - αν θε - ὁ - τη - τος τὰ ἐθ - νη ἐ -



(6=7) γέ - νην - ται· ἀπ - ε - γρά - φη - σαν οἱ
 (8) 1 | 2 πί - στευ - - - σαν· ἐπ - ε - γρά - φη - μεν οἱ

Variants in Cod. B.M. Add. 36744.

Πέτρος Πελοποννήσιος: Δοξαστικά p. 137 (Printed Edition).

Mode II (= a $\frac{1}{4}$ flat).

Δό - γού - - - σου μον - αρ - χή - σαν - τος ε - - - πι τῆς
 γῆς Δ ἡ πο - λυ - αρ - χί - α τῶν ἄν - θρώ - πων ε - -
 πᾶν - σα - - - - το B Σοῦ δὲ ἐν - αν - θρω - πῆ - σαν - τος
 ἐκ τῆς ἁ - γνῆς Δ ἡ πο - λυ - θε - ἰ - α τῶν εἰ -
 δώ - λων κατ - - - ἡρ - γη - - - - ται B ὑ - πὸ μί - αν
 βα - σι - λεί - αν ἐγ - κός - μι - - - ον Δ αἱ πό - - - λεις
 γε - γέ - νην - - - ται B καὶ εἰς μί - αν δε - σπο - τεῖ - αν Θε - ὁ -
 τη - τος Δ τὰ ἔθ - - - νη ε - πί - - - στευ - - - σαν B
 ἄ - πε - γρα - φη - σαν οἱ λα - οὶ Δ τῷ δό - γ - μα - τι τοῦ
 Καί - σα - - - ρος ν ἐπ - ε - γρα - φη - μεν οἱ πισ - τοὶ
 ὁ - νό - μα - τι θε - ὁ - - - τη - - - τος B Σοῦ τοῦ ἐν - αν -

θρω-πή-σαν-τος . . . Θε-οῦ . . . ἡ - - - μῶν μέ-γα Σοῦ τὸ
ξ - λε - ος Κύ-ρι - ε δο - - - ξα Σοι

The rhythm of this hymn is fairly simple. First comes an 8-bar sentence which is repeated. The treating of ἐπαύσατο as a colon answering ἐπὶ τῆς γῆς seems inevitable, and is confirmed by the modern versions. The next sentence, as I read it, has suffered the elision of a bar, and appears therefore with seven bars only. It consists of two normal cola ending at ἐγκόσμιον, followed by double colon of three bars containing the required number of principal accents (I am not prepared to condense ὑπὸ — ἐγκόσμιον into one colon; nor, on the other hand, to treat αὐ πόλεις as a whole colon). The disposition of the time-marks (ἀργίαι) in the MSS supports my reading. This 7-bar sentence is also repeated. Then comes a 4-bar phrase with trisyllabic ending, repeated. The last sentence consists of four cola, the first and third having trisyllabic endings. Thus complete symmetry is established, as the following metrical scheme shows.

1, 5.	υ υυυυ υυυ	15, 17.	υ υυυυ υυΛ
2, 6.	υ — υ —	16, 18	υ υυυυ υυυΛ
3, 7.	υυυ υυυυ — υ	19, 21.	{ — υυυ } υυυ
4, 8.	υ — — —	20, 22.	{ υ — υυ } — [υ]
9, 12.	υυ υυυυ — υ		
10, 13.	υ — — —		
11, 14.	υ — υυ — — —		

Thus ll 1—8 = ll 15—22, and the hymn is mesodic as to ll 9—14 the central portion.

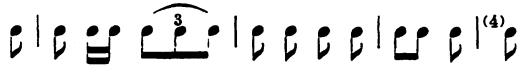
The melody in Cod. Athen. gives little or no difficulty. Possibly the connecting notes on the last syllables of ἐπίστευσαν and ἡμῶν should be mute. There is a slight variation at the beginning of lines 15 and 17, otherwise the correspondence is close. At the beginning of line 15 for ἀπόστροφοὶ σύνδεσμοι I read two successive ἀπόστροφοι, or perhaps better, with most MSS, ἀπόστροφος and ἐλαφρόν = a third downwards (so in transcript.) At (a) and (c) an ἴσον stands above a πεταστή; the latter therefore is not reckoned in proceeding to the next interval. The British Museum MS shows a later form of the melody. The rhythm is more complicated. Bar 1 has remarkable syncopation. In several places the air is elaborated; at (e), (f), (g) this becomes al-

most extra-rhythmic.¹⁾ The ending has practically been rewritten perhaps partly from a desire of having a cadence on b, the proper note for the 2nd mode, rather than e which the second plagal might also use.

The modern version shows, I believe, a compromise between theory and tradition. Instead of using g the regular cadence of the new mode 2, at least five phrases end upon e, which properly belongs to mode 4 in modern theory. At τῷ δόγματι a modulation is made by the φθορά of the νενανώ or Eastern chromatic (= 2nd plagal); the ensuing cadence however is on the final of the 4th plagal; after this the φθορά of the 2nd mode brings back the original key. The rhythmic scheme of the cadences is excessively common in modern byzantine music, and may be a late modification in this case. On the whole however 4-beat measure is clearly marked. The correspondence between the sections is not nearly so close as in the earlier forms.²⁾

Gastoué op. cit. p. 51 gives a musical version, with a discussion of the metre of this hymn. His melody begins on a and ends on ♯B. This seems strange in mode II; but, as there is no facsimile, we cannot check his reading. In rhythm my rendering agrees roughly with his, as the following extract shews.

Gastoué 
Ἀ-γού-στου μο-ν-αρε - χή-σαντος ἐ - πι τῆς γῆς

which is practically 


ἡ πο-λυ-αρε - χί - α τῶν ἀν-θρώπων ἐ - παύ-σα - το


and so on.

Hymn 5.

Mode IV plagal.
 Cod. Athen. 883 f. 261 b.


*Κύ - ρι - ε . ἡ ἐν πολ - λαῖς ἀ - μαρ - τι - αῖς . πε - ρι - πε -
 σοῦ - σα γυ - νῆ . (2) τῆν Σὴν αἰσθο - μέ - νῃ Θε -*

1) In λαοί the meaningless syllable ιι is introduced, probably to aid the singer. cf. Hymn. 5, 2nd version.

2) A more elaborate form of this melody is given by Sakellarides, Ἀγιοπολίτης I, 88. The modulation into the νενανώ is made somewhat earlier, and the 4-beat rhythm is more strongly marked. Otherwise there is a close likeness.

ό-τη-τα·(3) μυ-ρο-φό - - - ρον ά-να-λα-βοϋ-σα τά-ξιν·(4) ό-
 δυ-ρο-μέ-νη μύ-ρα Σοι·πρό του έν-τα-φι-α-σμου κο-
 (8) πλ. δ'. (3=1)
 μί-ξει·(5) οί... μοι... λέ-γou-σα. ό-τι νύξ μοι ύπ-
 άρ-χει·(6) οί-στρος ά-κο-λα-σί-ας·ζο-φώ-δης τε... και ά-
 (4) (8) [γ' = ε']
 σέ-λη-νος·(7) ε-ρωσ της ά-μαρ-τί-ας·(8)δέ-ξαι μου... τας πη-
 (4)
 γάς των δα-κρύ-ων (9) ό νε- 'φέ-λαις δι-εξ-ά-γων·της θα-
 (8) πλ. δ'.
 λάσ-σης τό υ-δωρ·(10) κάμψ-θη-τί μοι·πρός τους στεναγμούς της καρ-
 (4)
 δί-ας·(11) ό κλί-νας τους ού-ρα-νούς... τη ά-φρά-στω σου κε-
 (8) δ'.
 νό-σει·(12) κα-τα-φι-λή-σω... τους ά-χράν-τους σου
 (4)
 πό-δus·(13) ά-πο-σμή-ξω τού-τους δε πά-λιν·(14) τοις της
 (8) δ'.
 κε-φά-λης· μου βο-στρύ-χοις·(15) ών έν τῷ πα-ρα-δει-σῷ
 (4)
 Εύ-α·τόν δει-λι-νον... (16) κρό-τον τοις ώσ-ιν ή-χη-

(A) > πλ. δ'.

(4) >

(8=4) > γ'.

(8) >

Variants in same MS.

(2) αἰσθομέ - νη (3) ἀναλαβοῦσα (4) - μέ - νη μύ - ρα σοι . πρὸ τοῦ ἐν - τα - φι - α - σμοῦ

prob.

Various readings in Cod. B. M. Add. 27865 f. 93.
 = Athen.²

(1) πε - ρι - πε - σοῦ - σα (2) αἰσθομένη (3) - τη - τα μν - ρο -

(prob.)

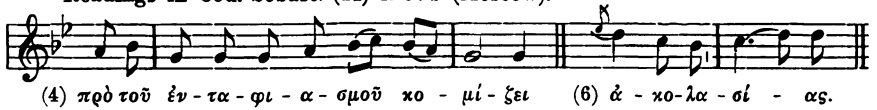
(6) οἶ - στρος ἄ - νο - λα - σί - ας. ζο - φώ - (9) ὁ νε - φέ - λαις δι - εξ -

της θαλ - ῦ - δωρ (11) ὁ κλί - νας τους (12) κα - τα - φι - λή - (13) ἄ - πο -

(sic)



Readings in Cod. Sebast. (44) f. 37b (Moscow).



= Athen.²

πλ. δ'. ead. mus.



[γ', ison]

= B. M.



δ'.

= B. M.

(?)



The punctuation of this hymn in the Menaeum, and even in Christ-Paranikas, gives very little clue to any regular structure. But from the obvious parallelism of the words in many places, some such arrangement should certainly be sought. Here the division-marks in the British Museum MS come in to help us. I have followed this guide everywhere save in the following cases: 1 3 (Christ-P.) undivided. 1 8 divide to match with 1 10, 1 9 divide as in Ch-P, 1 13 undivided, although 12 is divided. This is certainly a great improvement; a weak phrase like *τούτους δὲ πάλιν* is much better not made into a separate colon. Each colon scans according to the scheme already given.

The first section of the hymn (ll 1—4) consists of two regular 8-bar sentences. Then follows a short connecting phrase of two bars only: this is really absorbed in the following passage, a fact expressed by the formula $3 = 1$. From the second half of 1 5 to 1 7 thus counts as an 8-bar sentence. Then we have four 8-bar sentences, all quite regular (ll 8—9; 10—11; 12—14; 15—16). The *martyria* in the middle of 1 10 obviously cannot be the end of a sentence, but is merely a help to the singer. Finally we have a 12-bar sentence (ll 17—20) expressed by the formula $8 = 4$ at the end of 1 18.

It will be seen that the sense and, with the single exception already mentioned, the martyriae support the scheme of division that I give, and which, I venture to believe, makes the hymn easier to understand as a work of art.

The musical text in Cod. Athen. 883 is for the most part clear, and the B. M. manuscript agrees with it in the main. This may reconcile us to a somewhat startling example of the 4th plagal mode. If we took *c* as the first note, we should find the air going far too low. Hence the note *g* must be used. In other words the melody is largely on the common ground of the 4th pl. and the 4th authentic modes. At the end of l 14 especially is a martyria which can only belong to mode IV. At the end of l 7 is the martyria of mode III surmounted by a kentema over oligon = a fourth upwards. This gives us *c'* (which note in the 'System of the Wheel' bears the martyria of mode III). But the semantic seems to read straight on from the last note. Probably therefore the scribe who added the variants in red, and very likely, most of the medial martyriae, meant to put some additional sign (such as a kentema to the right of an oligon) but forgot it. At the end of l 18 this martyria recurs and actually describes the note *c'*. Thus, theoretically the air ends in mode III; but our feeling for tonality is fully satisfied by the close.

The hypostases cause no difficulty. In ll 5 and 6 is the paralytike or paracletike. In the latter place and twice below (ll 11 and 15) is a red hypostasis which I take for thematismus eso, i. e. an up-and-down flourish. This indeed is what the notes give us, and in the B. M. MS the sign is absent in all three places. In ll 17 and 19 we have a kylisma, which is merely a slur. The xeron klasma often occurs: it denotes an accent (cf. l 2 and *passim*).

In the B. M. version l 3 over -ov- in ἀναλαβοῦσα add kentemata: the scribe intended the phrase to end as in Cod. Athen. L 10 last syllable of καρδίας delete a red mark (smudge). 15, οἷς is clear: delete the kentema, reading oligon and xeron klasma only; doubtless a scribe's error, or possibly a flaw in the parchment. No medial martyriae occur. Otherwise the text presents no difficulties. The few variants in Cod. Sebast. 44 are also quite simple. Only some martyriae are not very clear, nor is the last phrase: but no uncertainty arises therefrom.

As this hymn is the most famous of all Casia's works, it has gained more notice from late composers than any of the others. I now give an arrangement of the melody by Bishop Germanos, drawn from the MS Cod. Athon. Dochiar. 316 already described. This musician

lived in the XVII century, and rewrote large parts of the liturgical music. In this way he was the forerunner of Petros Peloponnesius and the Graeco-Oriental school of the XVIII century.

Mode IV plagal.

Cod. Athon. Dochiar. 316.

* thematismus eso * tromikon

xk. α' (4) δ'

(1) Κύ - ρι - - - ε ἡ ἐν πολ - λαῖς.

* tromikon

~ pi. δ' (8) xk. α' (hypsele)

ἄ - μαρ - τί - αῖς . πε - ρι - πε - σοῦ - σα γυ - νῆ . (2) τῆν

δ' xk. (4) δ'

σὴν αἰ - σθο - μέ - νη θε - ό - τη - τα (3) μυ - ρο -

* tromikosynagma δ'

φό - ρου ἄ - να - λα - βῶν - σα τά - ξιν . (4) ὁ - θυ - ρο - μέ - νη ,

* tromikosynagma

ps. (8=6) δ' (8) δ' (1)

μύ - ρα σοι . πρὸ τοῦ ἐν - τα - φι - α - σμοῦ κο - μί - ξει . (5) Οἱ - - -

* thematismus eso

(1a) πλ. δ' (4) ps. δ' ps.

μοι - - - <κε> - οι - οι λέ - γου - σα . ὁ - τι νύξ μοι ἔπ -

mik. mik. * kyllisma (8) δ' Φ, νεανοῦ * tromikon

ἀρ - χει < . > (6) οἱ - στρος ἄ - κο - λα - σί - - ας . ξο - φώ - - -

mik. * kratema δ' δ'

δης τα . και . . ἄ - σέ - λη - νος

ps. ps. (8) δ'

(7) ξ - ρως τῆς ἁ - μαρ - τί - - - - - ας.

α' δ'

(8) δέ - ξαι μου . . . τὰς πη - γὰς τῶν δα - κρύ - - ων . (9) ὁ

α' (8=6) δ' * kylisma

νε - φέ - - λαις . δι - εξ - ἁ - - γων . τῆς θα - λάσ - σης τὸ

(8) δ' α' (3) (8a) * tromikon tromikosynagma

ῥ - ῥω . (10) κάμφθη - τι . . μοι . πρὸς . . τοῦς . . στε - ναγ - μοῦς . . τῆς καρ -

(8) δ' xk. α' ps. * φ. γ. * thematismus eso (8=6) δ'

δί - ας . (11) ὁ κλί - - νας . τοῦς οὐ - ρα - νου - <κε> - οὐς . τῆ ἁ -

ps. (8) δ' xk.

φά - τω σου κε - νώ - σει . (12) κα - τα - φι - λή - σω (< . >) τοῦς ἁ -

(4) δ' mik. α'

χράν - τους σου πό - δας (13) ἁ - πο - σμή - ξω . τοῦ - τους δὲ πά - -

(8) δ' * tromikon ps. pi. δ' ps.

λιν . (14) τοῖς . . τῆς . . κε - φα - λῆς μου βο - στρύ - χους . (15) ὧν ἐν τῶ

* tromikon * kratema ps. (4) δ' * kylisma ouranisma * kratema

παρ - α - δεί - - - - - σω . Εὐ - α τὸν δει - λι - -

thematismus eso α' mik. pi. * homalon (8=4) * kratema

νο - <κε> - ον (16) κρό - τον τοῖς ὦ - σι - <κε> - σιν

δ' (hypstile) δ' * φ . νενανοῦ * tromikon ps. (8) β' φ . δ'
 ἡ - χη - θεϊ - σα . τῶ φό - - βω ε - κρύ - βη (17) ἄ -

δ' ps. (4) δ' * tromikon
 μαρ - τι - ῶν μου τὰ πλή - θη . και κρι - μά - των σου ἄ - - βύς - σους .

φ . γ' (5) * φ . νενανοῦ * kratema * tromikon β' ps.
 (5a) (18) τίς ἐξ - υχ - νι - ἄ - - - - - σει . ψυ - χο - σῶ - στα σω -

* kylisma (8=4) δ' (5) * tromikon ps. pi. (6) δ'
 τήρ μου (19) μή με τὴν σὴν δοῦ - λην παρ - ἰ - δης .

ps. (7) (7a) * kratema * tromikon (8) +
 (20) ὁ ἄ - μέ - τρη - τον ἔ - χων τὸ ἔ - - - - λε - ος .

This Hymn is a good example of the use of hypostases. The most common of these I only print when there is some abnormality of rhythm to justify.¹⁾ The more important I indicate as they occur. Most of them only express what is fully implied in the semantic. Possibly the ouranisma in l 15 requires an ornamental passage added, which would expand the colon to three bars.²⁾

The rhythm is somewhat complicated, but with the help of the frequent martyriæ it can be made out clearly on the whole. With the aid of these, and of the small figures above the music, the reader

1) Under this head are classed bareia, klasma (ω), diplo(//), apostrophoi syndesmoi (ι), gorgon (—), lygisma, antikenoma (ak), piasma (pi), heteron paraklesma (he). I add the abbreviation used for each, and the following, for which the signs are inserted as used: Apoderma (+), xeron klasma (xk), psephiston (ps), mikron ison (this usually stands over double consonants, and probably adds a grace-note, unless a big ison follows: in the latter case I do not shew it; abbr. mik). The other hypostases are written in full, an asterisk shewing the exact place where each belongs.

2) Cf. Hymn 7 below.

will be able to follow the scheme. Several of the sentences are expanded to ten bars, and several cola to three bars, for which the usual formulae are added.¹⁾

The melody is noteworthy in several ways. In some places Germanos clearly is copying the older form (in l 8 for example); while elsewhere he is composing new passages of his own. A tendency to more florid writing²⁾ and to division of cola will be noticed. We are also tempted to exclaim 'Il y a de la chromatique là dedans.' The phthora of the nenano occurs several times, and seems to introduce what is now called the 'hirmological' 2nd plagal mode. This doubtless only applies to the colon where it stands; but in l 17 it is specially resolved by the phthora of mode IV. This certainly does not mean that the scale of mode IV is to be used, any more than the constant use of the martyria of mode IV implies anything of the kind. Only, as in the untransposed system the notes between *g* and *c'* belong to mode IV, both the phthora and the martyria of that mode are used in preference to those of IV pl, though it is in this mode that the melody is sung. The phthora of mode III occurs in ll. 11 and 18 over the note *c'*. This seems only to serve as a warning to sing *b*-flat and *e'*-flat (not *e' h*, as the untransposed system would give); for the fundamental note in mode III has a whole tone below it and tone, semitone above.

The course of the melody is fairly clear. In three places (beginning of lines 15, 17, 18) a hypsele stands over signs denoting a fourth upwards. In all these places the leap of an octave is quite impossible, as it would bring the air far out of compass. I therefore assume that these hypselai merely explain, as often, the neighbouring martyriae.³⁾ The following corrections are also needed. L 12 read *σου* oligon with *klasma* (for apparent *kentema*) apostrophus. *πόδας* apostr. syndes. (for apparent separate apostr.), l 16 last note to *-σιν* read oligon with *kentema* to right. The *kentema* is plain, but the presence of *apoderma* has led to the omission of oligon. L 17 *τὰ* add *kentema* to right of the oligon, the *piasma* has probably led to this omission.

Observe finally that the melody reads straight on from the *g*'s in ll 16 and 18, which are described by the martyria of mode II.

1) In line 16 the first colon encroaches on the second, giving an indivisible double colon of 4 bars.

2) In long phrases the meaningless syllable *-ε* (elsewhere also *-ι*) is several times put in. This, I take it, was merely an aid to voice-production (ll. 5. 11. 16; also in hymn 7, below.)

3) So at the beginning of line 8 only the oligon seems to count.

A brilliant example of the latest stage of Byzantine music is afforded by the setting of this same hymn by I. Th. Sakellarides.¹⁾ Here on the one hand the chromatic elements are more strongly marked than in the older form, but against this there is an unmistakably European sound in some of the cadences. This composition, which I transcribe from Byzantine notation, and which the author sang to me at Athens²⁾, can be left to explain itself.

Mode IV plagal (from c).



Κό-ρι - - ε ή έν πολ - - λαις ά-μαρ-τί - - - - -
 αις πε-ρι-πε - σου-σα γυ - νή - - τήν Σήν αι-σθο-
 μέ - - νη Θε - ο-θε-ό - τη - τα μυ-ρο-φό - - - - -
 ρον ά - να - λα - βού - σα τά - - - - - ξιν
 ό-δυ-ρο-μέ - - - - - ε - ε - - - νη μύ-
 ρα Σοι πρò τοῦ έν - τα - φι - - α-σμοῦ κο-
 μι - - ξει οι - - μοι οι - - οι - - - - - μοι
 οι-μοι λέ-γον - σα δ-τι νύξ μοι άπ-άρ - - - χει

1) *Μεγάλη Ἑβδομάς, τεῦχος α', p. 51.*

2) It is important to remember that the use of η in mode IV pl. is probably recent. Most theorists lower it $\frac{1}{4}$ tone. B-flat also occurs sometimes in this mode.

οἶ - οἶ - - οἶ - - - στρου ἀ - κο - λα - σί - - -

- - - ας ζο - φώ - - δης τε ζο - φώ - δης τε

καὶ ἀ - σέ - - λη - νος ξ - - - ρως τῆς ἀ - μαρ -

τί - - - - ας δέ - ξαι . . . μου τὰς πη - γὰς τῶν θα -

κρύ - - ων ὁ νε - φέ - - λαις δι - εξ - ἀ - - - γων

τῆς θα - λάσ - - σης τὸ ὕ - - - δωρ. κάμφθη - τί

μοὶ πρὸς τοὺς στε - ναγ - μοὺς στε - ναγ - μοὺς τῆς καρ - δί - - - ας . .

. . ὁ κλί - - νας τοὺς οὐ - ρα - νοὺς τῆ ἀ - φά - τω Σου κε -

νώ - - - σει. κα - τα - φη - λή - - - -

- - - - - σω τοὺς ἀ - χράν - - - - τοὺς Σου πό - - - -

δας. ἀ - πὸ σμῆ - - - - ξω τού -

τους δὲ πά - - λιν... τοῖς τῆς κε - φα - λῆς.....
 μου βο - στρό - - - χους... ὧν ἐν τῷ πα - ρα -
 δει - - σφ Εὐ - - - α τὸν... δει - ει - - -
 λι - - τὸν δει - λι - νον κρό - τον..... κρό - τον..... κρό -
 τον τοῖς ὡ - σιν ἡ - χη - θει - - - σα τῷ φό - - -
 βῳ ἐ - κρύ - - - βη. ἁ - μαρ - τι - ῶν μου τὰ πλή -
 - - θη..... καὶ κρι - μά - των Σου ἁ - βόο - - -
 σους τίς <ναι> τίς ἐξ - ιχ - νι - ἁ - - - α -
 - - - σει..... ψυ - χο - σῶ - - στα Σω - τήρ.....
 μου..... μὴ με τὴν Σὴν δοῦ - λην παρ - ἰ - - - δης ὁ ἁ - μέ - τηρ -
 τον ἔ - - χων τὸ ἔ - - λε - - ος..... trem.

Hymn 6.

We now come to those hymns, of which the authorship, as already explained, is uncertain. Therefore I shall not attempt such detailed treatment as has hitherto been given; nor shall I add the Byzantine notation. But to shew the use of the hypostases, I print the more uncommon of them as they occur, on the principles already laid dawn.

Mode I.

Cod. Athen. 883. f. 150 b.



(1) Ἀπ-ε - στά - λη ἄγ - υγε - λος Γα - βρι - ήλ . (2) οὐ - ρα - νό - θεν

(4) εκ Θε - οῦ . (3) πρὸς παρ - θε - νον ἁ - - μό - λυν - τον. (4) εἰς

xk. (8) πλ. α'.
πό - λιν τῆς Γα - λι - λαι - ας Να - ζα - ρέτ . (5) εὐ - αγ - γε - λι - σα - σθαι αὐ -

* thematismus eso xk. (4) α'.
τῆ (6) τοῦ ξέ - νου τρό - που τὴν σὺλ - λη - ψιν (7) ἀπ - ε -

στά - λη θεοῦ - λος ἁ - σώ - μα - τος . (8) πρὸς τὴν ἔμ - ψυχον πό - λιν καὶ

(8) + πλ. γ'.
πό - λην νο - ε - ράν (9) μη - νῶ - σαι δεσ - πο - τι - κῆς (10) πα - ρου -

(4))))) α'.
σί - ας τὴν συγ - κα - τά - βα - σιν . (11) ἀπ - ε - στά - λη στρατι - ώ - της οὐ -

(8) + πλ. γ'.
ρά - νι - ος . (12) πρὸς τὸ ἄ - χραν - τον τῆς δό - ξης πα - λά - τι - ον

xk.
(13) προ - ε - τοι - μά - σαι τῷ κτί - στη . (14) κατ - οι - κί - αν

(4) xk. (8) α'.
 ἄ - ληκ-τον·(15) και προσελ-θὼν πρὸς αὐ-τὴν·(16) ἔ - κραύ - γα - ζε .

(17) Χαῖ - ρε, θρό-νε πν - ρί-μορ-φε·(18) τῶν τε-τρα-μόρ-φων ὑ-περ-εν-δο-ξο-

xk. xk.
 (4) τέ - ρα(19) Χαῖ - ρε(20) καθ - ἐδ - ρα - βα-

(8)
 σι - λι - κή οὐ - ρά - νι - ε(21) χαῖ - ρε, θε - ος ἁ - λα-

xk. (4) πλ. α'.
 τό - μη - τον·(22) δο-χεῖ - ον παν-έν-τι-μον (23) ἐν σοὶ γὰρ πᾶν τὸ

πλή - ρω-μα·(24) κατ - ῶ - κη - σε τῆς Θε - ὁ - τη - τος σω-

* kylisma
 (8) μα - τι - κῶς(25) εὐ-δο - κί - α πατρὸς ἁ - ε - δέ - ου·(26) και συν-ερ-

xk. (4) α'. (5) xk. (5a)
 γει-α τοῦ παν-α-γί-ου πνεύ-μα-τος·(27) χαῖ - ρε κε-

(5b) (6) xk. (8)
 χα - ρι - τω - μέ - νη · (28) ὁ Κύ - ρι - ος με - τὰ σοῦ·

Various readings in Cod. Athen.

or

(1) Γα-βρι-ήλ· (2) οὐρ- (3) παρ - θε- (12) τῆς δό-ξης (18) τετρα-

* antikenoma



μόρ-φων . . . ὑπ-(20) καθέδρα βα-(21) α-λα-(25) ἀ-ι-δί-ου και

In Cod. B. M. Add. 27865.



(1) ἄγ-γε-λος -ήλ· (2) οὐρ- (6) τοῦ ξέ-νου (7) δοῦ-λος ἀ- (8) νο-ε-ράν

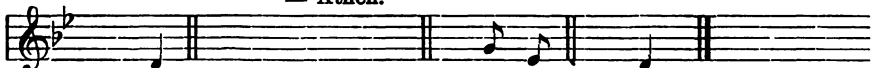


(9) δε-σπο- (10) συγ-κατά-βα-σιν (11) ὠ-της οὐ-ρα (12) τὸ ἀχρ-



(15) πρὸς ἀύ-τήν (16) ἔ-κράύ-γα-ξε (17) θρό-νε (18) -μόρ-φων ὑπ-

= Athen.²



(20) οὐ-ρά-νι-ε (21) ὄρος ἀλατόμητον (26) παν-αγ- πνεύ-μα-τος

In this hymn, as it does not appear in the *Anthologia*, I number each colon separately for convenience of reference. I follow the punctuation of Cod. B. M. Add. 27865, with the following differences. Ll 1—3 divided after ἀπεστάλη, οὐρανόθεν.

Also ll 11—13 after ἀπεστάλη(?), οὐράνιος, καλάτιον. This is obviously an inferior arrangement.

L 16 joined to 15: l 27 divided after χαίρει, the rest running on. This spoils the sense and must be rejected.

The hymn has a symmetrical structure. It opens with four regular 8-bar sentences (ll 1—4, 5—8, 9—12, 13—16). In this arrangement ἐκράύραξε is treated as a colon. Although it could easily be incorporated with l 15, the advantage of a symmetrical scheme induces me to leave it separate. The following passage has several very polysyllabic cola. In two places there is a difficulty. In l 19 χαίρει has nearly the same notes above it as in l 27, but the sense requires a different division of the lines; in the former case χαίρει | καθέδρα βασιλική οὐράνιε (which is indeed an overcrowded colon), in the latter χαίρει κεχαριτωμένη | ὁ Κύριος μετὰ σοῦ. In this latter case χαίρει is practically extra-rhythmic. It would be possible, though in my opinion worse, to treat χαίρει καθέδρα also as an irregularly expanded colon. Resuming the analysis, we have three 8-bar sentences 17—20, 21—24

(where the last syllable of *σωματικῶς*, of not extra-rhythmic, requires a *rallentando*) and 25—28. It thus appears that the larger divisions in the music do not exactly tally with those in the text. We have a 6-line, a 4-line and another 6-line passage, all beginning with *ἀπεστάλη*. Then three Salutations of two lines each: a 4-line passage, and a final Salutation also of two lines. But from the occurrence of *martyriai* in the Athens MS (and also in Cod. B. M. Harl. 1613) there is no doubt about the melodic divisions; and certainly the music would have suffered from too close adhesion to the textual scheme.

In the melody I have made one correction in the text of Cod. Athen. In l 11 *οὐράνιος*, the 2nd syllable seems to bear an *ὀλίγον* followed by *ὕψηλῆς*; for the latter I read *ὀξεῖα*. This is demanded by the course of the melody and is supported by the clear reading of B. M. Add. 27865; similarly in l 17 *πυρίμορφε*; otherwise no difficulty occurs. Mode I is throughout preserved except for two middle cadences in *πλ. γ'* (ll 8, 12); and is undisturbed by several closes upon *πλ. α'*.

The variants are mostly plain. In l 18 Cod. Athen. gives over-*φων* *oligon*, *oxeia*, *kratemohyporrhoon-oligon* (= two seconds downwards with interval value, preceded by a grace-note) two *apostrophi*; over *ὕπ-* read *petaste*. (rather than *ison* or *klasma*.) In the B. M. MS l 6 over *ξε-* read *ison* for *petaste*. The rest are clear.

Hymn 7.

As this hymn is ascribed to Anatolios in the Athens MS, I give the melody from the late British Museum MS Add. 36744. Although the style is fairly sober, the ornamentation is often applied to unimportant syllables: this is probably a sign of a late hand. Whether in this MS we have a trace, however faint, of a genuine air of Casia, living on beside the composition of Anatolios, I cannot pretend to decide.

Mode IV plagal.

B. M. Add. 36744 f. 79b.

(1) Ἡ-σα-λ-ου νῦν τοῦ προ-φή-του. ἡ φα-νή (2) σή-με-ρον. ἐν τῇ τοῦ

* paralytike * kylisma lygisma

μι-ζονος προ-φη-τῶν κυ-ή- - - σι. (3) Ἰω-άν-νου πε-

* mik. δ'. * paralytike * tromikon

πλή - ρω-ται. (8) ἰ - δού, γάρ φη - σιν, . . . ἅ - - πο - στε-λῶ. τὸν

* mik. * lygisma. (4) + * tromikon

ἄγ - γε-λὸν μου πρὸ προσ - ῶ - που σου. (5) δε κα-τα-σκευ-

* paralytike et kylisma (8) * kylisma * lygisma * kylisma

ά - σαι. τὴν ὀ - δόν σου <ἐμ-προσ-θέν σου . . . > (6) οὐ-τος οὐδὲν

* tromikon (4) * kylisma

. ὁ τοῦ . . . ἐπ - - ου-ρα-νί-ου βα-σι - λέ - ως. στρα-τι-

* paralytike * mi * ouramisma * thematismus eso α'.

ώ - της προ-δρα - - μῶν (7) ὡς ἁ - λη-θῶς εὐ-θει-ας ἐ-

(8) * tromikon

ποί - ει. τὰς . . . τρι - βους τοῦ Θε - οῦ ἡ-μῶν.

(4) β. (8) ἄν - θρω-πος μὲν τῇ φύ - σει. ἄγ-γε-λος δὲ τὸν βί-ον. ἄπ-

(7) ad lib. * paralytike (7a) * homalon * lygisma (8) * thematismus eso α'

ἀρ - χων - - - - - [κι]ων. (9) ἄγ-

mi. * tromikon lygisma

νεί-αν γὰρ παν-τε - λῆ· καὶ σω-φρο - σὺ - - - - - νῆν ἁ-σπα-

(4) δ'. * lygisma δ'. * tromikon

σά - με - νος. (10) εἶ - χε μὲν τὸ κα - τὰ φύ - σιν. ξ - φυ - γε . . .

(8=6) α'. * tromikon lygisma

δὲ τὸ πα - ρὰ φύ - σιν. (11) ὁ - πὲρ φύ - σιν . . . ἀ - γω - νι -

(8) δ' ps. * lygisma α'

σά - με - νος. (12) αὐ - τὸν ἄπ - αν - τες πισ - τοί . . . ἐν ἀ - ρε - ταῖς μι -

(4) * paralytike * ouranisma * thematismus eso

μοῦ - με - νοι. (13) προε - βεῦ - ειν ὁ - πὲρ ἡ - μῶν - [κε] - ων. δυσ - ω -

* kratema * lygisma ps. * lygisma

(8=6) (8)

πή - σω - - - - - μεν. (14) εἰς τὸ σω - θῆ - ναι τὰς ψυ - χὰς ἡ - μῶν.

lines 6 + 13 possibly end

(5a) vel similia

προδρα ἡ - - - - - μῶν
ἡ - - - - - μῶν

The reading, which is helped by the frequent martyriae, offers little difficulty. Nor are the departures from the text of Christ-Paranikas¹⁾ worthy of mention. The use of hypostases is well illustrated here: in most places they quite clearly point to musical figures that are fully rendered by the interval-signs: observe, for example, the cases of tromikon and thematismus eso. A possible exception is the ouranisma in l 6; perhaps an expanded colon is needed to balance the last colon in l 8; and the name implies some kind of ascending passage. So possibly the rendering at the foot is better.²⁾ The ouranisma in l 13 would require the same treatment.

1) Anthol. p. 104. I follow the numbering given there.

2) This little flourish is imitated from the specimen of ouranisma in Koukouzeles' practice example, given by Riemann, op. cit. p. 41 ff.

The rhythmical structure is as follows: lines 1—5 form two 8-bar sentences, ll 6—8 a 16-bar passage, without a very clear division, and with an expanded colon (marked 7, 7a); lines 9—11 and 12—14 form two 10-bar sentences of familiar type.¹

Hymns 8 a. b. c. d.

Mode IV.

Cod. B. M. Add. 27865 f. 41b.

a)



(1) Ἐ-θαυμ-ατ-ούρ-γη-σε. Χρι-στέ. (2) τοῦ σταυ-ροῦ σου ἡ δύ-



να - μισ . . . (3) ὅ-τι καὶ Χριστὶ-να ἡ μάρ-τυς. (4) ἀθ-λη-τι-



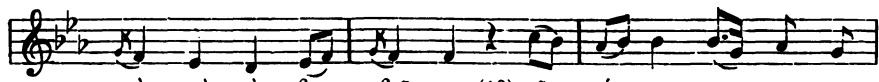
κὸν ἀ-γῶ - να ἡ - γω - νί - σα - το. (5) ὁ - θεὸν τὸ



ἀσ-θε-νὲς τῆς φύ-σε-ως. (6) ἀ-πορ-ριψ-α - μέ - νη. (7) γεν-



ναί-ως ἀντ - έ - στη. (8) κα - τὰ τῶν τυ - ράν-νων. (9) δι-



ὸ καὶ τὸ βρα - βεῖ - ον. (10) τῆς νί - κης κο - μι - σα-



μέ - νη. (11) πρεσ-βεύ-ου - σα ὑ - πὲρ τῶν ψυ - χῶν ἡ - μῶν.

b) f. 41.



(1) Σταυ-ρόν ὡς ὄπ-λον κρα-ται-όν. (2) Χρισ-τὶ - να μάρ-τυς. (3) κατ-



έ - ρου-σα χερ - σί. (4) τὴν πίσ - τιν ὡς ἄγ-κυ-ραν. (5) ἐλ-

1) Modern version Sakellarides (1. Th.) Ἁγιοπολίτης. β', 301.

πί - δα θυ - ρε - όν. (6) ά - γά - πην τό - ξον * kylisma (8)

(7) τών τυ - ράν - νων τās παν - ουρ - γί - ας. (8) κατ - γήρ - γη - σας έν - θεί -

ως * kylisma (4) (9) τών δαι - μό - νων τās τι - μω - ρί - ας. (10) έ -

νί - κη - σας άν - θρεί - ως. (11) τήν κε - φα - λήν δέ τμη -

θεϊ - σα. (12) χορ - εύ - εις έν Χρισ - τώ (13) ά - δι - α -

λειπ - τως (14) πρεσ - βεύ - ου - σα ύ - πέρ τών ψυ - χών ή - μών. (8)

(1) Δο - ξά - ζο - μέν σου. Χρισ - τέ (2) τήν πολ - λήν εύ - σπλαγ -

χρί - αν. (3) και τήν ά - γα - θό - τη - τα. (4) τήν εις ή - μās γε - νο -

μέ - νην. (5) ό - τι και γυ - ναι - κες (6) κατ -

ήρ - γη - σαν τήν κλά - νην. (7) τής ει - σω - λο - μαν - ί - ας. (8) θυ - νά -

μει του σταν - ρου σου φιλ - άν - θρω - πε. (9) τύ - ραν - νον ούκ έπ - το -

ή - θη - σαν. (10) τόν δό - λι - ον κατ - ε - πάτ - η - σαν. (4)

Ἰσ - χυ - σαν δὲ ὁ - πί - σω σου ἔλθειν. (12) εἰς ὁσ - μὴν μύ - ρου σου
 (8=6) ἔ - δρα - μον. (13) πρεσβεύ - ου - σαι ὁ - πέρ τῶν ψυ - χῶν ἡ - μῶν.

d) (1) Ὁλ - βον λι - ποῦ - σα πα - τρι - κόν. (2) Χρισ - τὸν δὲ. πο - θοῦ - σα
 (4) εἰ - λι - κρι - νῶς. (3) δό - ξαν ἡϋ - ρα - το ἡ μάρ - τυς. (4) καὶ
 (8) πλοῦ - τον οὐ - ρά - νι - ον. (5) καὶ τῇ παν - τευ - χί - α. (6) πε - ρι -
 (4) πε - φραγ - μέ - νη τῆς πί - στε - ως. (7) τῷ ὄπ - λω τοῦ σταυ -
 (8) ροῦ (8) κατ - ε - πά - τη - σε τὸν τύ - ραν - νον.
 (9) ὁ - θεν ἄγ - γε - λοι. (10) τοὺς ἀ - γῶ - νας θανατῶ - ζον - τες
 (4) ἔ - λε - γον. (11) πέπ - τω - κεν ὁ ἐχθρὸς. (12) ὁ - πό γυ - ναι - κὸς ἡτ - τη -
 (8) θεῖς. (13) στε - φα - νῆ - τισ ἀν - ε - δέχ - θη ἡ μάρ - τυς. (14) καὶ
 (4) πάν - τας εἰς ἀλ - ῶ - νας. (15) βα - σι - λεύ - ει ὁ Θε -
 (8) ὁς. (16) ὁ παρ - ἔ - χων τῷ κό - σμῳ τὸ μέ - γα ἔλ - ε - ος.

a) The text is not very satisfactory. The first seven lines run smoothly, except, that at the beginning of l 3 I read δ- (apostrophus) τι (apostr. syndesm.) which the course of the melody requires. At the beginning of l 8 an elaphron has been partially erased, leaving, as I read, apostrophus-elaphron. At the beginning of l 10 I read bareia, oligon, hypsele etc. But the medial cadences on *d* and *f* are unusual, and I suspect some error in MS; as however, we eventually regain the proper notes, I cannot locate it. It will be seen that the participle *κομισαμένη*¹⁾ has no main verb: this fact and the irregularity of the rhythm point to the loss of a colon e. g. *χορευει εν τῷ Θεῷ* somewhat as in (b). No doubt we ought to have three 8-bar sentences.

b) The MS in l 7 punctuates after *τυράνων*; faintly, if at all after *πανουργίας*. No divisions appear between ll 9 and 10. The arrangement that I make is the most convenient rhythmically, and suits the sense.

The hymn begins with a 12-bar sentence — a division required by the sense — and two normal 8-bar sentences follow. In l 8 over *εν-* of *ενθῆως* read *oxeia*, *klasma*, *oligon*; the last is faint.

c) Here we have two 8-bar sentences followed by one of ten bars. Several of the interior cadences are abnormal; but I keep the MS reading, which is clear throughout.

d) The rhythm of this hymn is regular, and consists of four 8-bar sentences. A few cola begin on the third beat, which, when there is no sharp division, may readily be allowed. The musical text is a little blurred in places. In l 10 *ἀγῶνας*, over *a* read *bareia*, *oligon-kentema* charged with *kentemata* and *klasma*, *apostrophus* below: over *-ῶν-* *apostrophus*, *apostr. syndesmōi*, *oxeia*, *kentemata*: l 15 over *ὡς* (f. l. for *δ*) *apostrophus-claphron* charged with *klasma*: l 16, over *τῷ* *ison* only; the dot must be a flaw, as *kentema* cannot stand above *ison*. The medial cadences on *f* (Mode III), though musically effective, are suspicious in a short hymn. But I prefer to follow the MS reading.

Hymn 9.

This hymn is ascribed in the British Museum MS Harl. 1613²⁾ (Frgs XVI—XVII saec.) to Casia. For comparison I give the version

1) Papadopoulos-Kerameus, Byz. Zeit. l. c. however reads *προσβεύεις* for *προσβεύουσα*; but with this we are still a colon short. A few other small divergences will be noticed; above, *ἀντέστης* for *-η* (i. e. 2nd person) an inferior reading; and in (d) below, end: *Χριστός εις αἰῶνας βασιλεύει ὡς Θεός, κτλ.*

2) Two variants in ll 2. 7 are evidently erroneous, and hence omitted. For a more recent form v. Christ-P. Anthol. CXXXVIII.

of Cod. Add. 27865. It is noteworthy that these MSS, differing by about two centuries in date, shew almost the same form of the melody.

Mode IV plagal. (Starting from *d*; final *c*.)

Cod. Harl. 1613 f. 94b.

(1=3) ps. (4) δ'. xk. || ps. λs. * kratema

(1) Παν-το - κρά - τος Κύ - ρι - ε. (2) οἶ - δα

Ad. 27,865 f. 75.

xk.

* thematismus eso.

πλ. α' (8) πλ. δ'

. πό - σα δύν - αν - ται τὰ δα - κρυ - α. (8) 'Ε - ξε -

ps. πλ. δ'

κί - αν γάρ. (4) ἐκ τῶν πω - λῶν τοῦ θα - νά - τος ἀν -

* paralytike (?)

thematismus eso kratemohyporrhoon xk.

(4) δ'. ἡ - γα - γον. (5) τὴν ἄ - μαρ - τω - λὸν (6) ἐκ τῶν

xk. (7a) xk.

χο - - - - νί - - - - ων . . . πται - σμά - των ἐρ -
. χο - - - - νί - - - - ων

(8) δ' α'

ρὸ - σαν - το. (7) τὸν δὲ τε - λώ - - - - νην. (8) ὕ - περ

ps. (4) δ'

τὸν Φα-ρι-σαί-ον ἐ - δι - καί - ω - σαν. (9) καὶ δέ - ο - μαι σὺν ἀύ-
xk.

thematismus eso* πλ. α' * tromikon (8)

τοῖς (10) ἀ - ριθ - μή - σας ἐ - λέ - η - σὸν με.

The first two lines form a 6-bar sentence (formula 1 = 3). This is followed by two 8-bar sentences. The B. M. Add. MS treats *ἐκ τῶν χρονίων* as a separate colon; but as this spoils the symmetry, I prefer to allow an extra bar in the next colon. (7 a 8.) It would be pedantic to insist on separating the last two lines from the foregoing sentence.

After the opening *martyria* appears an *ison* with *kentemata*, then another *ison*. This clearly means that we start from *d* not *c*. So both MSS require. In the last syllable of *οἶδα* is seen a sign called *λέγετος*, and sometimes applied to mode II (at the present day it denotes mode IV, when starting on *e*). In Harl. 1613 at end of 19 read *apostrophoi syndesmoi*, and in Add. over *-δα* in *οἶδα* (1 2) read *oligon*, *oligon*, three separate *apostrophoi* (for apparent *syndesmoi*.) Otherwise the melodies are quite plain. Certain repetitions, especially at the cadences, will be noticed by the reader.

Hymn 10.

Canon for Good Friday (*Ἐπιτάφιος θρήνος*). I give the first *hirmus* as a specimen; a full discussion of the Canon would be unsatisfactory without the aid of better manuscripts, and in any case would take us too far.

Mode II plagal.

Cod. BM. Ad 36. 744 f. 191.

Κύ - μα - τι θα - λάσ - σης. τὸν κρύ-ψαν-τα πά-λαι δι-ώκ-την
 τύ - ραν-νον. ὑ - πὸ γῆν . . . ἔ - κρουσαν. τῶν σε-σω-σμέ - νων
 οἱ πατ-δεις. ἀλλ' ἡ - μείς ὡς αἰ νε - ά - νι - δες. τῶ κυ-
 ρί - φ ᾠ - σω - μεν. ἐν - δό - ξως γὰρ δε - δό - ξα - σται.

Neither the notes, nor the rhythm (an 8-bar, followed by a 6-bar sentence) cause any difficulty.¹⁾

Conclusion.

From the various readings that have been presented, it becomes clear, that whatever changes later musicians effected in the melodies, they did not in the great majority of the cases go to work regardless of the older forms. In other words we are entitled to believe that in the East at all events there was a continuous musical tradition from the fourteenth to the sixteenth or seventeenth century. How all this music was related to the earlier forms is still an obscure question. But I am inclined to hope that here also tradition has not altogether played us false, and that the melodies discussed in this article really go back to the remoter ages of Byzantine music. So far we have nothing certain to argue from. It will be the duty of students to master the difficulties of the notations older than the familiar Round System, following the courageous lead of Dr. Riemann. Then at last we can look forward to an authoritative edition of Greek hymnology from the best sources. But as any version of any hymn may be a part of the history of Byzantine music, I trust that my own efforts have contributed something.

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Henry Julius Wetenhall Tillyard.

1) A modern version is given by Sakellarides, *Μεγάλη Ἑβδομάς*, β'. p. 73. It is in the 2^d pl. 'hirmological' mode. (e-e' with 'a and 'b. probably): begins on g, cadences on e. There is another in Christ-P. op. cit. CXXVII.