

THE AKATHISTOS HYMN IN THE MUSICAL MANUSCRIPTS OF THE 14th AND 15th CENTURIES

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Though considered as a most telling example of *Kontakion*, seen in its historical evolution, from the moment it was composed, this hymn seems in itself to have never been treated as ordinary *Kontakia*¹. First of all because of its two *Prooemia* — Τῆ ὑπερμάχῳ στρατηγῶ being added, as it is known, after the hymn was composed, replacing the original one, i.e. Τὸ προσταχθὲν μυστικῶς; secondly, because until the late 19th century the *Akathistos Hymn* was *preserved in both its restricted form*, i.e. the *Prooemium* Τῆ ὑπερμάχῳ... plus or minus *oikos* 1 — just as in the case of other *Kontakia* —, and *its integral form* containing the *Prooemium* and 24 *oikoi*.

Experts unanimously agree that the *Akathistos* was initially intended for the feast of the *Annunciation* (the twenty-fifth of *March*) and that later on it was assigned to the fifth week of *Lent*; the rubrics of the manuscripts suggest that it virtually underwent a transfer towards the latter (*viz. Lent*)², while on the *Annunciation* only the *Prooemium* and the first *oikos* were sung³. We shall see what the 14th—15th century manuscripts suggest in this respect, manuscripts which, however, preserve all these ambiguities.

Since the questions of a historical, liturgical and hymnographic nature are well-known — they were brilliantly commented upon by *Egon Wellesz* in his works⁴ as well — I shall not dwell upon them. Therefore, I shall analyze the musical data supplied by the new sources, taking the version in *Codex Ashburnhamense L 64*, which is representative for the previous period, as a constant reference point.

Considered in a chronological order — to the extent to which data are available — the sources I am referring to are:

1. *Koutloumoussi MS. 457* — ca. 1360—1385;
2. *Vatopedi MS* — ca. 1360—1385;
3. *B. N. Athens MS. 2411* — 15th c.(?);
4. *B. N. Athens MS. 2604*—1463 A.D.;
5. *Vatopedi MS. 1528* — 15th c. (?) *.

First of all I must say that of all these manuscripts only two (*V. 1495* and *B.N.A. 2604*) preserve the hymn in its complete

version; the others, for one reason or another, contain incomplete versions.

Unlike *Codex Ashburnham. 64* and the other manuscripts studied by *Egon Wellesz*, which contain anonymous musical versions of the *Akathistos*, these five mss. present the hymn in versions with attributions. Yet, as the *TABLE* below shows, none of the versions belongs to one but to several authors.

As, on the other hand, not all the versions indicate the author at the beginning of each stanza, and the attributions in the manuscripts are not always the correct ones, I placed between square brackets my own attributions arrived at after a comparative study of the *MSS*.

In connection with the two feasts on which the *Akathistos* is executed⁵ my attention was caught by the versions' "lay-out", which I do not find very clear: in some cases, when they are preceded by two or even three musical versions of the *Prooemium* and the first *oikos* grouped in pairs, the rubric for Saturday of the *Akathistos* is placed either before the first *Prooemium-oikos* pair (like for instance in *B.N.A. 2604*, or *V. 1495*) or, in other cases, this rubric precedes the last pair before the stanzas (as in the case of a manuscript which the *TABLE* does not show and which contains an incomplete version of the *Akathistos*: *Iviron 1120*). We may note that of all versions, *John Glykes'* one appears in

* *Vatopedi MS. 1528* is a composite volume; its pages contain 14-to-27 lines, showing various types of handwriting. The *Akathistos* is a distinct fascicle.

other manuscripts accompanied only by the first oikos⁶ which might prove that it was assigned to the day of the Annunciation⁷; John Kladas' version too appears in subsequent 16th-century manuscripts under the rubric of the same feast, just as the Θεός κύριος, Τὸ προσταχθὲν, Τῆ ὑπερμάχῳ, Ἀλληλούια instance of the hymn⁸ and also under Saturday of the Akathistos⁹. All this, as well as the possibilities of interpretation offered by the presentation of the hymn in Codex Ashburnham. 64¹⁰ suggest, if not that the hymn was entirely sung on both feasts, at least that the versions of the Prooemium and the first oikos *could* have been common (on the other hand there was the possibility to opt for one pair or the other, as we shall see that, in the case of some of the versions, there was also an option between two versions of the same stanza).

Corroborating the data of the versions in the five manuscripts the attributions indicate two fragmentary versions: one of 11 stanzas (Prooemium plus 10 stanzas) belonging to John Glykes and the other of 14 stanzas (Prooemium plus 13 stanzas) belonging to his disciple John Koukouzeles. As seen in the TABLE, stanzas 2 and 12 of the hymn are attributed, in all the four mss. in which they are found, to Nikephoros Ethikos, while the stanza 16 is attributed, in all the MSS. containing it, to Tzaknopoulos — both assumed to be contemporaries of Glykes. I find it quite clear that two unitary versions existed, both complete, each belonging to one author: Glykes and Koukouzeles respectively; I do not know if the same holds true in the case of Ethikos and Tzaknopoulos. Anyhow, the "collective" versions are not due to partial destruction of the versions belonging to one author but are outcomes of a mannerism launched in the 14th century (or even earlier) and perpetuated in time ever more frequently and in ever broader associations of names. One argument to support this opinion is that John Kladas' 15th-century version — the only integral version preserved — also appears in MSS. of the 17th-to-19th centuries accompanied by additional stanzas in various melodic versions.

The "collective" versions of the 14th and 15th centuries are products of local, Athonite taste and, to the extent to which

they differ from one another, of the personal taste of the scribes. Thus, generally speaking, the versions have the same composition and share the same succession of authors. As for personal taste, it is apparent in the insertion, in stanzas belonging to the same composer, of teretismoi and intonational formulas that vary from one manuscript to the other. A certain importance in point of artistic value must have been attached to those melodic fragments as many of them are accompanied by corresponding attributions which, naturally, differ from the author of the stanza; as a rule, they are subsequent to its musical version — which stands as a telling example of the way in which older chants were adapted to an ampler, more complex ritual (and could be a first step towards a possible reconstruction of the original version, all the more so as the insertions did not appear in all the manuscripts containing the respective melodic version). To cite only one example, in manuscript K. 457, the first stanza of Glykes' version contains, after the first two lines, a teretismos attributed to Koukouzeles. In manuscript V. 1495 the same version appears without the teretismos. In K. 457, after the fourth line of the same stanza, an intonational formula and a teretismos follow, attributed also to Koukouzeles, while V. 1495 does not contain the intonational formula, and the teretismos differs from that in K. 457 and is not attributed.

For the sake of greater variety, some manuscripts include two or even three melodic versions of the same stanza, as in the case of stanzas 1, 2 and 7 in V. 1528. Moreover, the technique of anagrammatismata, which was widespread at that time, is also to be found in some of the MSS. in question: that is stanza 24 which appears in the two instances both attributed to Koukouzeles (see the TABLE).

Another interesting aspect is the incomplete version of the hymn, more precisely the succession of their stanzas. Except the version in V. 1528, which is incomplete because a folio is missing, the other incomplete versions do not contain the stanzas in their natural succession — a fact that cannot be accounted for by the deterioration of the manuscripts. The same situation occurs in the autograph manuscript of Manouel Chrisaphes, Iviron 1120, already quoted, in which the stan-

zas succeeded one another as follows: 1 — in two versions —, 2, 7, 24, 3, 8 and 14¹¹.

The manuscripts containing the new versions of the Akathistos are *Akolouthia*, liturgical books of a type that came into being as early as the 14th century and gained more ground later on, due to the generalization of the Round notation. *Akolouthia* contain both the repertoire of the Asmatika and Psaltika and as far as music is concerned, they consist especially in older creations amplified and adapted to the requirements of the rites of the epoch¹². *Akolouthia*'s style, richly ornamented, kalophonic, implies that an important role devolves on the soloist/ while the choir performs the refrains — which are short enough and not too elaborate.

In his studies, E. Wellesz pointed to the stylistic unity of the version in Codex Ashburn. 64, a unity manifest in both the tune and the form, certain rules of construction being strictly observed from one stanza to another. Referring to the musical treatment of the text, he called attention to the fact that nowhere did the composer repeat any phrase or word; though the hymn is composed in a melismatic style, the only exception to the aforesaid rule is in its first stanza — and this is for aesthetical reasons: "in this opening stanza the musician was so overcome by the greatness of his subject, the mystery of the Incarnation, that he repeated three times the words depicting the archangel's awe when he stood before the blessed Virgin: ἐξίστατο καὶ ἴστατο: the third repetition embellishing the phrase with a long melisma on ἴστατο. The repetition of the phrase reflects the ecstatic character of the music"¹³.

Compared with the version in Codex Ashburnham. 64, the five kalophonic versions of the Akathistos Hymn are much ampler and this is achieved by manipulating the text as well as by specific musical means. As far as the text is concerned, it is most frequently amplified by repeating one or more syllables of a word or one or more words in a phrase without observing their natural succession. It must be pointed out that the succession of phrases also is no more observed, either in the short or in the long stanzas. However, I did not find in any verse of a stanza words belonging to another verse interpolated — a proceeding used by Koukouzeles in some instances¹⁴ but not in

this case, probably for the sake of stylistic consistency. Here is an example of the treatment of the text in oikos 3 — Koukouzeles' version (V. 1495, 297 v)*

- Verse Γνωσιν ἄγνωστον γνῶναι
- 1 γνῶσιν ἄγνωστον γνῶναι ἢ παρθένος
ζητοῦσα
- 1 γνῶσιν ἄγνωστον γνῶναι ἢ παρθένος
ζητοῦσα
- 1 γνῶσιν ἄγνωστον γνῶναι ἢ παρθένος
ζητοῦσα
- 2 ἐβόησε πρὸς τὸν λειτουργοῦντα
- 3 „Ἐκ λαγόνων ἄγνων ὑἶόν
- 4 πῶς ἐστὶ τεχθῆναι δυνατόν λέξον μοι.”
λέξον μοι.
- 1 Γνωσιν ἄγνωστον γνῶναι ἢ παρθένος
ζητοῦσα
- 2 ἐβόησε πρὸς τὸν λειτουργοῦντα
- 3 πῶς ἐστὶ τεχθῆναι δηνατόν; λέξον μοι.
- 5 πρὸς ἣν ἐκεῖνος ἔφησεν
ἐν φόβῳ πρὶν κραυγάζων οὕτω·
- 5 πρὸς ἣν ἐκεῖνος ἔφησεν
ἐν φόβῳ πρὶν κραυγάζων οὕτω·
- 6 „Χαῖρε, βουλῆς ἀπορρήτου μύστις,
- 7 χαῖρε, σιγῆ δεομένων πίστις·
- 6 χαῖρε, βουλῆς ἀπορρήτου μύστις,
- 7 χαῖρε, σιγῆ δεομένων πίστις, πίστις,
- 8 χαῖρε, τῶν θαυμάτων χριστοῦ τὸ προοίμιον
- 8 χαῖρε, τῶν θαυμάτων χριστοῦ τὸ προοίμιον
- 9 χαῖρε, τῶν δογμάτων αὐτοῦ τὸ κεφάλαιον·
καὶ χαῖρε
- 10 χαῖρε, κλιμαξ, κλιμαξ ἐπουρανιε,
δι' ἣς κατέβη ὁ θεός·
- 11 χαῖρε, γέφυρα μετάγουσα τοὺς ἐκ
γῆς πρὸς οὐρανόν. χαῖρε καὶ χαῖρε,
- 10 χαῖρε, κλιμαξ ἐπουράνιε, δι' ἣς
κατέβη ὁ θεός·
- 11 χαῖρε, γέφυρα μετάγουσα τοὺς ἐκ γῆς
πρὸς οὐρανόν:
καὶ χαῖρε, χαῖρε καὶ χαῖρε,
- 12 χαῖρε, τὸ τῶν ἀγγέλων πολυθρόλη-
τον θαῦμα:
- 13 χαῖρε, τὸ τῶν δαιμόνων πολυθρόλη-
τον τραῦμα.

To these means of amplifying the text they add the musical ones, which, apart from the melismatic ornamentation of the words or syllables of words become obvious by inserting teretismoι and intonational formulas — which sometimes are long enough to deserve attributions¹⁵. These entirely melismatic, meaningless 'interludes' are inserted either between two words or between two syllables of a word — the last ones being relatively

* Cf. K. A. Trypanis' numbering of verses (in *Fourteen Early Byzantine Cantica, Wiener Byzantinische Studien*, V (1968), pp. 29–39).

short. Noteworthy is the discrepancy which exists between this quite large assortment of amplifying means, which lead to the exacerbation of the form, and the abridgement of the text of the *hairétismoi*. This fact gives support to the impression that in the kalophonic style the text was less important and, consequently, gave way to vocal virtuosity.

Signatures and Intonational Formulas. The akathistos Hymn was originally composed in the IV plagal mode; in Codex Ashburnham. 64 the Prooemium and the first stanza are preceded by ample intonational formulas, "neagie", of this mode and further on the signatures of the mode and sometimes even its abridged formula precede the stanzas of the hymn.

Unlike the manuscript belonging to the late 13th century, the MSS. of the 14th and 15th centuries contain versions in which only some of the stanzas bear the indications of the original mode, that is IV plagal. The others, among which the very model-stanza of the hymn, Ἀγγελος πρωτοστάτης, are preceded by signatures and formulas of other modes: I plagal, II plagal, IV authentic.

What, in my opinion, enhances the ambiguity of these important reference points is the concomitance — in the case of some of the stanzas — of the signatures of the aforesaid modes. Thus, as the TABLE shows, the first oikos (Ἀγγελος πρωτοστάτης) in Glykes' version is preceded by the Nenano formula of the mode II plagal; in Koukouzeles' version the same oikos is in I plagal with *oxeia* and *kentema* above — which points to an ascending fourth, *g*; Kladas' version alone is preceded by the signature of the original mode. This is not the only case in which we can find main signatures other than the original ones; the same holds true of the stanzas 8, 9, 10, 11, 14, 16, 18, 20, 22 and 24 of the hymn.

What is the correct explanation of these signatures? Noting that the Prooemium — which precedes each group of six stanzas during the office — preserves, in all the versions in question, the signature of the original mode, I was inclined to consider that the signatures between the stanzas played a secondary role, that of medial signatures (MeSi). In this case, the Prooemium would have been a constant point of reference which would have allowed me to see in the signatures of

the stanzas only indications of the pitch and not necessarily of the mode. The

signatures $\overset{\lambda}{\pi} \overset{\eta}{\beta}$ and $\overset{\lambda}{\pi} \overset{\eta}{\gamma}$ indicate *g*; as for the Nenano formula, the only explanation I find adequate is the transposition of the chromatic tetrachord *e-a* into *g-a flat-b-c'*. But the association of the MeSi of the oikoi with the MeSi of the hymn as a whole proves artificial as in the subsequent MSS. of the 17th-to-19th centuries we can find the Prooemium in the I plagal mode too¹⁶. On the other hand, if we consider the signatures preceding the oikoi as modal indications, it means that we have to deal with three different modal structures, all starting on *g*, and that we have to admit the concomitance of diatonic variants — modes I and IV — with a chromatic one, Nenano, of the same melodic version (see stanza 10).

As far as MeSi are concerned, the theory that they are indications exclusively of the final note of a phrase in order to verify the correctness of the vocal interpretation was added new meanings in keeping with the multifarious functions attributed to them on the basis of more thorough studies. So, for instance, it was noted that the signatures which do not correspond to the end of the phrase, either stand for indications of the incipit of the following melodic phrase, or designate an antiphonal interpretation — marking the transition of the tune to the second choir — or even the interruption of the chant for practical reasons¹⁷, etc.

The Akathistos abounds in signatures that perform one or another of these functions. I shall dwell upon them only to the extent to which they supply additional data in connection with the hymn.

Some of the occurrences, like the ones singled out in connection with the main signatures of the stanzas, also appear at the level of MeSi: so, for instance, the signature of Nenano frequently shows a transposition of the chromatic tetrachord *e-a* to the upper third or fourth (i.e. *g-c'* or *a-d'*). Shall we consider that the chromaticism expands to the whole ambitus of the phrase to follow, as it seems to be the case of the third oikos, Γνωσὲν ἄγνωστον... , or should we rather take this formula as a short intonation without any influence on the next phrase? I lean towards the first alternative (example 1).

One of the aspects related to the Akathistos' MeSi is that of signatures accompanied by neumes in red ink — most frequently *ison* but sometimes *apostrofos* too — placed either above, or below the neumes in black ink, with which the new musical phrases start; they indicate, in Dimitri Conomos' opinion, a choice in the manner of performing: "it is the optional antiphony which has prompted the scribe to include both neumes — the red one for the new singer and the normal black one if the same singer proceeds with his line into the new modal area"¹⁸.

Conomos' idea proves correct and is supported by the new versions of the Akathistos; the only comment I would add is that these red neumes frame melodic passages of lengths varying from 30 to more than 1400 sounds which is quite incongruous — unless we do consider *teretismo*i and intonational formulas as points for obligatory changes of soloists (Ex. 2)¹⁹.

Besides the signatures performing a musical function, the Akathistos also contains a sort of 'stage directions' — as Jørgen Raasted calls them —, intercalations of the word λέγε, inserted between the melodic fragments of the stanzas and *always* followed by MeSi.

The multiple functions are known to be assigned to the words λέγε and πάλιν, when neumes also correspond to them, their value being sometimes modal²⁰ and sometimes to effect a change in the melodic unit²¹ or an antiphonic performance²². In combination with punctuation signs as ∃, or the word πάλιν we know that λέγε included melodic fragments that had to be taken over by the second choir/soloist²³. In this case, however, none of the aforesaid indications appear and, given the amplitude of the versions of the Akathistos, I find the repetition of the melodic fragments quite improbable.

Noteworthy is the fact that in this case the indication λέγε is clearly distinct from the melodic line to which, unlike in the case of many other chants, no neume corresponds²⁴. I should also note that sometimes the notations λέγε are accompanied by two modal indices, the first

having the suffix -ον: καὶ λέγε β̃^{ον} . α̃^ο ("and say the second one"). (Ex. 3).

What is the correct interpretation of these indications? Does it refer to the

intonation of a modal formula, to the end of maintaining it in the next phrase as well, which in some cases belongs to (or modulates into) another mode? We know this to be a frequent practice in the "new-type" music that followed Chrisantos' reform but with regard to MSi. Comparing the manuscripts that contain the same melodic version I could notice that more often that not the indications either correspond perfectly or are replaced by medial intonations or short *teretismo*i from the respective modal sphere. Naturally, certain inconsistencies in this respect prevent me from making any assessment, but as the inconsistencies are also manifest at the level of signatures, I believe the pieces of advice accompanied by double indices signify an additional intonation, on the part of the soloist, which almost certainly is an improvisational one. As for the second signature, it refers to the next melodic phrase which, I have already shown, sometimes coincides, as far as the modal signature is concerned, with the previous one, though sometimes it does not. The second *martyria* could in this case facilitate the precise attack of the tune by the other soloist.

As for λέγε when it is accompanied by only one signature — there being no sign to indicate repetition and, on the other hand, the signature accompanying it indicating a new modal structure —, I believe it signifies the continuation of the next melodic fragment by the same singer — who has first to intone the formula of the mode indicated by the signature.

Another aspect of the medial signatures in the versions of the Akathistos Hymn is that of "deviated" signatures which, as was proved, can be given equivalent identifications of a higher fifth²⁵ or, as in this case, of a lower fourth. This is characteristic of the long stanzas of the hymn; the frequent interpolations of the

signature " or " more often than not placed within the final *teretismo*s of the stanzas would point to a cadence on *c'* — if we transcribe mechanically — and lead the melody out of way. Consequently, the stanza would finish on *c'*, as well as the refrain. The only way to keep it in the appropriate musical structure is to lower the melody a fourth, i.e. *g*. How the singer could know where to equalize and also which were the proper pitches for a sig-

nature which could have been given more than one interpretation remains still obscure and one needs additional examples in order to clarify this mechanism (Ex. 4).

Intonational formulas. In the Akathistos Hymn they could be divided into two categories according to the function they perform. One of them is the category of short, fragmentary formulas which appear within the phrase breaking the poetical-musical text to pinpoint, through the few neumes, the basic tone or the basic structure of the mode (Ex. 5).

I consider the ampler formulas as belonging to a distinct category because of their obvious resemblance to some poetical-musical phrases and teretismoi — from both the strictly melodic and functional viewpoint. They underwent a treatment similar to that applied in the case of the teretismoi, being placed at certain intervals in the stanza and also having signatures inserted within them.

Unlike the formulas in the first category, which preserve their functions as modal reference points, the ones in the later group play a role which is rather ornamental, very much as in case of the teretismoi. Noteworthy is the fact that while the short formulas are to be found in all the stanzas of the hymn, the ampler and more melodic ones, just as the teretismoi, characterize the long stanzas — which does not mean that this should be taken as a rule.

A common feature of the two categories of intonational formulas in the Akathistos is the fact that, invariably, syllables correspond to them resembling the known formulas, specific to each mode, only from a phonetic viewpoint, their original significance being lost (Ex. 6).

The fact that in the post-Byzantine MSS. the intonational formulas occur ever more seldom “certainly reveals — as Dimitri Conomos shows — a change in attitude concerning the necessity of intonation singing”; what in his opinion is worth noting in connection with the occurrence of these formulas in the aforesaid period is primarily their “divorce (...) from associations with medial martyria in the kalophonic chants”²⁶.

Melodic structure. As compared to the 13th century version of the Akathistos, which Egon Wellesz considered as richly ornamented, the versions of the 14th and 15th centuries are kalophonic — the term primarily referring to the insertion

of the teretismoi into the tune. Likewise, the way the text is treated also differs from the earlier versions, the phrases or fragments of phrases are not repeated according to a well-defined plan consistently observed from one stanza to the other. The text of the heretismoi does not appear in its entirety, these versions no longer including its last four lines.

The changes wrought at the melodic level are as significant; the musical structure of the hymn no longer accords with that of the text, as in the case of Codex Ashb. 64 — neither as far as the first seven lines corresponding to the troparia are concerned²⁷, nor the heretismoi. As a natural consequence of the form amplification the ambitus expands to fifteenth. The modal colouring in its turn is also more varied. The “great hypostases” — the abundance of which is remarkable — confers a marked dynamism to the melodic line; as far as certain rhythmic combinations are concerned, they lead sometime to ambiguous situations (Ex. 7).

It is amazing that, notwithstanding the fact that they are made up of stanzas composed by various melodi and present so many elements liable to upset the former balance — as compared to Codex Ashb. 64 —, the 14th–15th century versions are however unitary entities: their unity is achieved through a series of common elements — both stylistic and musical — and common composition techniques. First of all, through identical motifs and melodic phrases, through common cadences. The unity of the modal colouring is attained through the use of similar structures: mode I — authentic and plagal —, II — authentic and plagal —, mode legetos and III plagal (Baris), as well as through the degree of repeatability of the modulations (Ex. 8).

The teretismoi, just as the intonational formulas, are placed either between or within the phrases. In this connection I should like to point to the resemblance some of them bear to melodic phrases with text, which throws light on the close relationship between the structural and stylistical elements of these versions, between their form and their content (from a semantic viewpoint). (Ex. 9).

It should also be mentioned that more often than not, within the same version, the teretismoi differ from one MS. to the other (sometimes because of certain in-

versions of their musical phrases — as is the case with mss. V. 1495, fol. 295 and V. 1528, fol. 138. "Ἀγγελος πρωτοστᾶτης).

The sonorous edifice rests on the aforesaid modal structures whose scales fall within the limits of some tetra- or pentachords rarely presented as such; they are usually wrapped up in the filigree of the melodic micro-structures linked through gradual advance and rises according to elaborate, always different, drawings. This also explains why the melodic cells and motifs — which are most placed on the same pitches in phrases with text, in teretismoi and intonational formulas — do not give the impression of stereotype (Ex. 10).

The differentiation of the phrases is achieved through the musical construction technique employed: by inversion and, especially, by repetition in obstinato or by sequencing and varying the melodic cells and motifs in the sense of amplifying the musical phrases.

Another general feature is the melodic contour characterized by steps and leaps of a fourth and fifth — and seldom of a sixth or an octave²⁸ — most of which are prepared and "compensated" by a contrary melodic movement. In the same context, mention should also be made of the graduation of the ambitus and cadences of the corresponding phrases.

As for the refrains, — χαῖρε νόμφη ἀνούμφειτε and ἀλληλοῦσα — few are the cases in which they appear in their entirety, most of the stanzas sketching only their beginnings; this happens because the MSS. were intended for the soloists, while, as it is known, the refrains were performed by the choir. Comparing two integral versions of the refrains we can note their great resemblance, which sometimes becomes a true identity, which confirms E. Wellesz's hypothesis that the two refrains shared an unique tune²⁹ (Ex. 11).

The Prooemium. Τῆ ὑπερμάχῳ, this hymn of Victory as it was called, is made up of six lines whose metric structure differs from the rest of the hymn. The second part of the sixth phrase is χαῖρε νόμφη ἀνούμφειτε its refrain and one of the two refrains of the hymn.

There are several melodic versions of the Prooemium available, first of all because the five MSS. in question contain from one to three versions each. In other versions — which I found in earlier MSS. or in manuscripts contemporary

with them —, new elements are added which are relevant for the stylistic evolution of the Prooemium and, implicitly, of the hymn. In this respect, the versions at issue can be divided into three groups according to the three successive stages in the two-and-a-half-century evolution of the Prooemium.

The first group includes Codex Ashburn. 64 (which I have taken as constant reference point) and another two MSS. that preceded it — Γ.γ. V (A.D. 1225) and Γ.γ. III (A.D. 1237). These three MSS. contain the same melodic version (that is an anonymous version), with the complete text of the Prooemium — and display a melismatic line in which the phrases succeed one another without repetitions and without the insertion of teretismoi and/or intonational formulas.

The second group includes the versions by Aneotes-Koukouzeles³⁰ and Glykes. These are incomplete versions made up of a single, highly melismatic phrase (the first phrase of the text), which is repeated, and a long intonational formula linked in its turn to a teretismos.

The third group contains Koukouzeles', John Kladas' and Xenos Korones' versions. Their versions feature ample forms in which the phrases are repeated — usually in pairs — and broken by long teretismoi and intonational formulas. Here is the diagram of the versions in this group.

DIAGRAM

Codex Ashb. 64 — phrases (Anonymous)	1; 2; 3; 4; 5; 6; R.
MS. K.457 (Koukouzeles)	„ 1; teret.; 1; (1); 2; 3; 3; 4; 5; 6; teret. 5; 6; (R).
MS. C.154 (X. Korones)	„ 1; teret.; 1; 1; 2; 2; 3; 4; 5; 6; R.
MS. I.1120 (Kladas)	„ 1; 1; 2; 2; 3; teret.; 3; 4; 4; 5; 6; teret. 5; 6; R.

A natural question now arises: what could be the explanation of these incomplete versions? Could these versions have been sung only during the office, when the Prooemium was repeated? Such a

supposition is denied by the MSS. containing only one, incomplete version of the Prooemium. And in this respect, the MSS. supply no explanation. However, an explanation can be found through research into subsequent integral versions. It can be noted that all the versions in the three groups contain a teretismos after the first phrase. The form of Aneotes' and Glykes' versions could be accounted for by the fact that the scribe wrote down only what was new and different from previous versions, such as the ones of the Codex Ashburn. 64-type, that is the intonational formula linked³¹ to the teretismos which accompanied the first phrase of the Prooemium; the rest of the tune followed a well-known pattern (Egon Wellesz insists on the similarity of the kontakia in Codex Ashburn. 64 showing that the melodic similarities can be explained by the technique of utilizing formulas, a basic principle in the Byzantine musical creation). Another argument in support of my hypothesis is the fact that in subsequent versions, Koukouzeles', Korones' and Kladas' included, phrases 2–6 are less melismatic. Aneotes' and Glykes' versions must have had a form intermediary between the first and the third group of versions, probably more similar to that of Koukouzeles or Korones.

What I find noteworthy from the melodic viewpoint is the similarity between Aneotes', Glykes' and Koukouzeles' versions; for a large part of the Prooemium — starting with the beginning and including a fragment of the intonational formula —, these versions are almost identical and then they become different from one another as an outcome of the artistic personality of the respective author. (Ex. 12).

Koukouzeles marks the passage to the next group of composers anticipating the elaborate form-structures of the Prooemium; the model proposed by Glykes is still valid and many composers, such as Korones, for instance, opted for it³².

I experimented in the parallel transcription of several versions according to the functional criterion in the text-music relationship, placing between brackets the "accessories", that is the melismae ornamenting some of the syllables. (Ex. 13).

One can note that in most of the MSS. the melismae too play a functional role — that of rounding off the modal structure; at the same time, it can also be noted that

in the versions in which the phrase was simplified, as in MS. Constantinople 154 and Vatoped MS. 1495, the ornamental sounds that were given a text also perform a modal function, which made me opt, in this particular case, for the vertical concordance giving it priority over that of the text.

I find this a telling example of passage — naturally, within the limits the dogma allowed —, from the stage of mimetism to that of mannerism, in the context of an awareness of the sacred character of the old patterns.

The six MSS. of the 14th and 15th centuries contain the versions of the Prooemium which I have included in the second and third groups. I also demonstrated that from a stylistic viewpoint these versions contain the same data as the stanzas of the hymn (that is, melismatic phrases which are repeated, teretismoi, intonational formulas inserted within these phrases). Moreover, the versions of the Prooemium distinguish themselves by the symmetry of the phrases which is not to be found elsewhere in the hymn (see the *diagram*).

At the musical level, the versions of the Prooemium share common aspects with the rest of the hymn: four different versions contain melodic cells and motifs which are most frequently used in its stanzas as well. Here are several examples: (Ex. 14).

Unlike the Prooemium in Codex Ashburn. 64, which contains two identical melodic phrases (phrases 1 and 2) the versions in question — just as the stanzas following them — include only musical *elements* which are to be found in all the six phrases of each version. However, this does not give the impression of deliberate organization.



It is my intention to undertake a more extensive study of the 14th–15th-century versions of the Akathistos Hymn — a study in which the present paper will stand for a preamble. Trying to sum up the conclusions reached in these pages I want to restate that, from a strictly musical viewpoint, these versions pose several, more or less unusual questions, the solution of which seems essential for a correct understanding of the music of kalophonic-type and of the system of musical thinking of that period. And I refer to those rhythmic combinations which our

system of notation decodifies ambiguously (see p. 49); to the notes within the stanzas which remain enigmatic (p. 47); and especially, to signatures — both main and medial —, the occurrence of which, in some cases, seems to indicate a structure in itself, or simply the pitch, and not a mode in a compulsory relationship with the others (p. 41).

As for the stylistic and musical unity of the versions of the hymn, it is preserved, although along other aesthetic coordinates; "Ἄγγελος πρωτοστάτης, the heir-mos of the hymn is no longer a model in the strictly imitative sense considered by the melodoi of the 13th century. The one of the 14th and 15th centuries creates a stylistic-musical framework recognizable as an *analogue* in the other stanzas of the hymn. In this context, I find the commentary that Manouel Chrisaphes makes in his treatise as highly relevant for the mentality of the respective epoch: "the first composer of oikoi was Aneotes and the second was Glykes who imitated Aneotes; then third was the so-named Ethikos following the aforementioned two teachers and after all these the grace-named Koukouzeles who was truly a great teacher. Still, he followed his predecessors exactly and did not innovate in anything that had been believed and proved good by them because he did not think that it was necessary to innovate. After them came Ioannes the lampadarios who was by no means less worthy than his predecessors and who, writing with his own hand using exactly these words, said: 'Akathistos, composed by me, Ioannes Kladas the lampadarios imitating as much as possible the old Akathistos'. And he did not feel ashamed so to write but rather was proud; and by his example it was like giving a law to the rest, neither to depart from the zeal of the older composers nor to innovate on anything more than the things believed by them at one time to be correct. And in doing this well, he so thought and in thinking he said and in saying he did not lie but imitated the old composers who distinguished themselves in the science. And if we do not want to fall short of the exactness of the science, we should do the same, and if we do this none would justly blame us but rather would praise us. And if I do these things I do not depart from imitating the old composers as far

as possible, nor will I dissociate myself unless I am able to employ a just criterion for so doing"³³.

The differentiations between the existing successive versions resulting from parallel transcriptions trace a clear demarcation line between one stage and the other which the maistores of the 15th century regarded, from the perspective of the basic compositional principles, as an innovation in the context of a powerful tradition: The versions of the Prooemium, in particular, give an example of weaker adhesion to older structural principles. The new stylistic orientation is manifest on a pluridimensional plane: a more varied contour with an ampler ambitus corresponds to the voice's ability to display its brilliance and expressiveness. The prevailing colouring is that of mode IV and II plagal with multiple, related modal insertions.

The temporal dimension is extended by means of abundant and various rhythmic signs.

The versions of the Akathistos are a good example of the way in which the new stylistic features — characteristic of the 'great change' which occurred in the 14th century — appeared ever more conspicuously, ever since the 13th century, in the creations of Aneotes, Glykes and others.

Were we to place them in aesthetic categories, the 13th-century versions of the Akathistos, remarkable due to the perfect harmony between form and content, as well as to a certain measure in their dimensioning and in their musical structure, are creations addressing themselves to perception that can be placed in the aesthetic category of THE BEAUTIFUL. The new versions, in their turn, are characterized by an over-dimensioning of the form, by dynamization and by the tension imparted to the musical discourse with the help of the means discussed above. They create more than aesthetic joy, they produce exultation and their virtues place them in the aesthetic category of THE SUBLIME.

Acknowledgements

I want to thank Professor Miloš Velimirović for having provided me with his microfilms and for his valuable suggestions.

T A B L E

Stanzas	K. 457	V. 1495	B.N.A.2411	B.N.A.2604	V. 1528
Τῆ ὑπερμάχῳ	Koukouzeles λ π β	Kladas	Koukouzeles λ π β	Glykes λ π β	Koukouzeles
"	-	Koukouzeles	Glykes	Aneotes-Koukouzeles	-
"	-	-	-	Kladas	-
"Ἄγγελος πρωτοστάτης	Glykes π ρ	Glykes π ρ	Glykes λ π ρ	/Glykes/ λ π ρ	Glykes π ρ
"	-	-	undecipherable	/Koukouzeles/ λ π ρ	-
"	-	-	-	Kladas	-
Βλέπουσα ἡ ἅγια	-	Ethikos π ρ	Ethikos π ρ	Ethikos π ρ	Ethikos π ρ
"	-	-	-	-	Chrisaphees (?)
Γνώσιν ἄγνωστον	-	Koukouzeles β	Koukouzeles	Koukouzeles λ π β	Koukouzeles λ π β
Δύναμις τοῦ ὑψίστου	-	Koukouzeles β	/Koukouzeles/	Koukouzeles β	Koukouzeles
"Ἐχουσα θεοδόχον	-	Glykes β	Glykes	Glykes β	Glykes
Ζάλην ἔνδοθεν ἔχων	Koukouzeles	Koukouzeles β	Koukouzeles	Koukouzeles β	Koukouzeles
"Ἦκουσαν οἱ ποιμένες	-	Glykes β	Glykes	Koukouzeles λ π β	Koukouzeles λ π β
"	-	-	-	Glykes	Glykes
θεοδρόμον ἀστέρα	-	Glykes π ρ	/Glykes/	Glykes λ π β	Glykes λ π β
"Ἰδὸν παῖδες χαλδαίων	-	/Glykes/ π ρ	/Glykes/	Glykes β	Glykes

Stanzas	K. 457	V. 1495	B.N.A.2411	B.N.A.2604	V. 1528
Κήρυκες θεοφόροι	-	Glykes π ρ	/Glykes/	Glykes λ π β	Glykes λ π β
Λάμπας ἐν τῇ Αἴγυπτῳ	-	/Glykes/ λ π ρ	/Glykes/	Glykes β	Glykes β
Μέλλοντος Συμειώνος	-	Ethikos	Ethikos	Ethikos λ π β	Ethikos
Νέαν ἔδειξε κτίσιν	-	Koukouzeles β	/Koukouzeles/	Koukouzeles β	Koukouzeles β
Ἐνὸν τόκον ἰδόντες	-	Koukouzeles λ π ρ β	/Koukouzeles/	Koukouzeles β	folio missing
"Ὅλος ἦν ἐν τοῖς χάτω	-	Koukouzeles β	/Koukouzeles/	Koukouzeles β	"
Πᾶσα φύσις ἀγγέλων	-	Tzaknopoulos π ρ	/Tzaknopoulos/	Tzaknopoulos π ρ	Tzaknopoulos
Ῥήτορας πολυρθόγγους	-	Koukouzeles β	/Koukouzeles/	Koukouzeles β	Koukouzeles β
Σῶσαι θέλων τὸν κόσμον	-	Koukouzeles λ π ρ	/Koukouzeles/	Koukouzeles λ π β	Koukouzeles
Τεῖχος εἶ τῶν καρθένων	-	Glykes β	-	Glykes β	Glykes β
"Υμνος ἅπας ἠττάται	-	Koukouzeles λ π ρ	-	Koukouzeles λ π ρ	/Koukouzeles/
Φωτοδόχον λαμπάδα	-	Glykes β	-	Glykes β	Glykes
Χάριν δοῦναι θελήσας	Koukouzeles β	Koukouzeles λ π ρ	-	Koukouzeles λ π ρ	Koukouzeles λ π ρ
Ψάλλοντές σου τὸν τόκον	-	Glykes	-	Glykes	Glykes
Ω πανύμνητε μήτηρ	-	Koukouzeles π ρ	-	Koukouzeles (anagram)	Koukouzeles (anagram)
"	-	Koukouzeles (anagram)	-	Koukouzeles π ρ	-

Ex.1

Ε βο η η σε ε ε
 προς το ον λει ει τερ γα γ
 γαν τα εκ λα γω ον ω ω
 ων α α α α γνων
 υι ον. πωσ ε ε - στι τε
 ε χθη - ην - ε ε δυ να α α
 τον. δυν α το ο ο ο χο ο ο ο χο
 ο ο ο ο ο ο ο ο ο ο ο ο
 ο χο ον λε εγ ξον ιουι οι οι οι οι οι

Ex.2

γ ρα νω ω ω θεν ε ε
 πε ε ε ε ε ε ε πε ε
 ε πεμ φη ου ρα νω ω χω ω
 ω θεν. ε πε ε ε ε ε ε

Ex.3

και λεγε

Ex. 7

γ̄ c̄ 3

γ̄ γ̄ γ̄ γ̄ γ̄

c̄ c̄ c̄ c̄ c̄

c̄ s̄ γ̄

Combinations of tzakisma with gorgon :

Combinations of apoderma with gorgon :

γ̄ γ̄ γ̄ γ̄ γ̄

γ̄ c̄ γ̄ γ̄ γ̄ γ̄

Combinations of tzakisma, apoderma and gorgon :

Ex. 8

γ̄ γ̄ γ̄ γ̄

The succession of lines-phrases—and their cadences — in stanzas 1 and 3 of the Akathistos :

Ἄγγελος...
1. γ γ c̄

1. b - γ και λέγε γ̄ γ̄

2. a a και λέγε γ̄ γ̄

3. γ - a γ̄

4. a - a c̄ c̄

Teretismos: d' - a c̄ c̄

4. d' - a γ̄ γ̄

4. a - γ γ̄ γ̄

5. a - γ γ̄

Teret.: d' - γ γ̄

5. γ - d' c̄ c̄

(heretismos):

6. b - c'

7. c' - a γ̄ γ̄

Teret.: a - a γ̄ γ̄

6. a - d'

7. e' - b - f c̄ c̄

8. γ - e' - a γ̄ γ̄

Teret.: a - a γ̄ γ̄

8. e' - b

9. c' - γ γ̄ γ̄

Γνώσιν...

1. γ - e c̄ c̄

1. e - a

1. c' - γ και λέγε c̄ c̄

1. γ - γ c̄ c̄

2. f - γ γ̄ γ̄

3. γ - f c̄ c̄

4. a - a και λέγε γ̄ γ̄

1. a - γ γ̄ γ̄ c̄ c̄

2. c' - c'

3. c' - γ

4. γ - γ γ̄ γ̄

5. γ - d' - γ και λέγε γ̄ γ̄

5. γ - γ c̄ c̄

Formula: b - c' c̄ c̄

(heretismos):

6. b - c'

7. e' - a και λέγε γ̄ γ̄

6. a - b c̄ c̄

7. c' - f c̄ c̄

8. γ - e γ̄ γ̄

Teret.: e - a γ̄ γ̄

8. e' - e'

9. γ' - a γ̄

8. e' - a c̄ c̄

9. c' - γ γ̄ γ̄

Teret.: g - g $\overset{\lambda}{\beta}$

10. g - g

11. g - e' $\overset{\lambda}{\beta}$

10. e' - b - a $\overset{\lambda}{\beta}$

11. c' - g $\overset{\lambda}{\beta}$

Teret.: d' = a[♯] - g $\overset{\lambda}{\beta}$

12. g - b - a

13. b - g $\overset{\lambda}{\beta}$

Refrain: c' - g

Teret. & Formula: g - g $\overset{\lambda}{\beta}$

1c. g - g $\overset{\lambda}{\beta}$

11 g g και κεγε $\overset{\lambda}{\beta}$

10. c' - a $\overset{\lambda}{\beta}$

11 c' g g $\overset{\lambda}{\beta}$

12. d' = a[♯] b

13. b g $\overset{\lambda}{\beta}$

Teret.: g - g

12. g b

13. d' - g $\overset{\lambda}{\beta}$

Refrain: c' - g

Points of equivalence

Ex. 9

Ἄγγελος πρωταστάτης

ε ξισ τα το - - - και - - - ισ τα το - - -

Γνωσιν ἄγνωστον


το το το ο το - - -


Πᾶσα φύσις ἀγγέλων


α κε ιι κε α κε ε ε ε ε

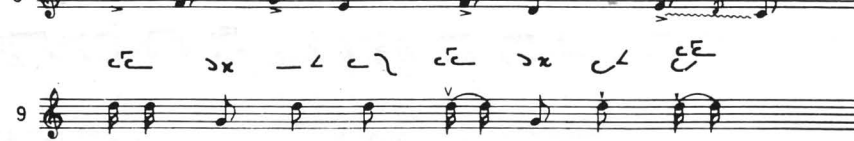
ε ε κε α κε νε ε ε ε ε τε

Ex. 10

6 

7 

8 

9 

Ex 11

 και ρε ε νυμ φα α νυ υ τα α
 α α α αλλη λουί α α

 αν υμ φευ τε ε ε ε ε ε ε :-
 α


Ex 12

Aneotes - Koukouzeles (B.N Athens 2604)

 Τη υ πε ----- ερ μα α α α α

Glykes B.N Athens 2458)

 Τη υ πε ε φ ε ε υε ----- ε ε ε ερ μα α α υ α υε

Koukouzeles (Iviron 1120)

 Τη υ πε ε ε ε υε ----- ε ε ε ερ μα α α α

α α α α α γ α α
 ε ε α α α γ α α
 α α α α α α α χω α α γ α π α υε

α υα υε ει α υε ε ε τω ε ε ε τα τα ε α
 υε τα υι α υε ε ε ε ε ε χε ε ε ε
 ε ε τα ι α υε ε ε τα α υε ε ε τα

Ex. 13

Γ. γ. V (1225 A.D.)
 Τη υ περ μα χω

Γ γ. III (1237 A.D.)
 Τη υ περ μα χω

Ashburnham. 64 (1298 A.D.)
 Τη υ περ μα χω

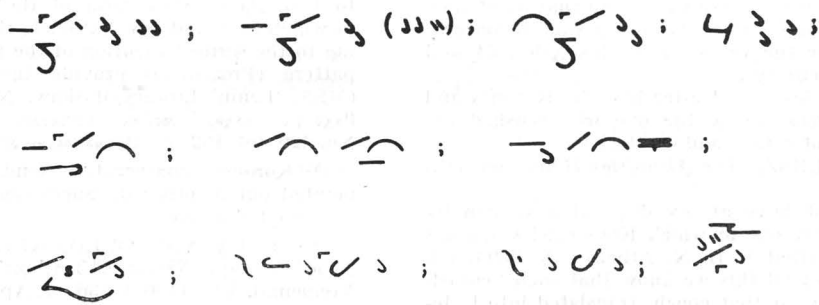
Lavra Γ. 3 (13th-14th c.)
 Τη υ πε ερ μα χω

Athens 2458 (1336 A.D.)
 Τη υ πε ερ μα χω

K. 457 (1380-85 A.D.)
 Τη υ πε ερ μα χω

V. 1495 (1360-85 A.D.)
 Τη υ πε ερ μα χω

C. 154 (1430 A.D.)
 Τη υ πε ερ μα χω



¹ «...l'Acathiste, au moment de sa composition, ne fut point assimilable à un Kontakion normal si par ce terme on entend le genre des grands poèmes qui font la gloire de Romanos» (C. Høeg, in 'Description du manuscrit', *Contakarium Ashburhamense*, M.M.B. IV, Copenhagen, 1956, p. 20–21). As in MSS this hymnographic poem appears as "Akathistos Hymn" even when the scribes provide only the Prooemium (exceptions are rare), it seems to me that sources support C. Høeg's opinion.

² Codex Ashbur. 64 demonstrates another tradition according to which the hymn was certainly executed in its integral form to the feast of Annunciation (25 March) and possibly also during the fifth Saturday of Lent (cf. idem, *ibidem*).

³ The Slavonic and Romanian MSS preserve only the Prooemium of the hymn for the feast of Annunciation; this is what C. Høeg called a Slavic tradition.

⁴ E. WELLESZ, *Das Prooemium des Akathistos. Eine Studie zur der Kontakion, Die Musikforschung*, VI (1953), p. 193–206; idem, *The 'Akathistos'. A Study in Byzantine Hymnography*, D.O.P. IX–X (1956), pp. 141–174; idem, *The Akathistos Hymn*, M.M.B., *Transcripta IX*, Copenhagen, 1957.

⁵ In an epoch still uncertain the Prooemium – with or without the first oikos (see note 3) – was sung on the Annunciation, the rest of the stanzas of the hymn being read/intoned recitatively. In this connection, we still have to take into account the differences between the monastic and the parish way to officiate, between the metropolitan and the provincial one, a.c.

⁶ B. N. ATHENS MS. 2458 for example (14th c.); anonymous versions of the Prooemium – first oikos pair have been preserved in various other MSS. (A.D. 1225), Γ.Υ. III (A.D. 1247), Messina 120 and 129 (c.c.a. 13th–14th and respectively 12th c.), Lavra Γ. III (13–14th c.).

⁷ C. HØEG, *op. cit.* p. 19–20.

E. WELLESZ, *The Akathistos Hymn, op.cit.*, p.XIV.

⁸ The MSS. belonging to the musical school in Putna, Moldavia, containing the Prooemium: Putna MS. 56/544/576; B. U. Iași MS. I-26; Dragomirna MS. 52/1886; Sofia 816; Leimonos MS. 258; (the microfilm of Leipzig MS. Slav 12 was not available to me).

⁹ (see Stathis' Catalogue). In the MSS. from the 17th c. onward this is the most frequent instance of the hymn assigned to the Saturday of the Akathistos; its coexistence with the integral version of the hymn suggests the possibility that the short form was intended for parishes and the complete one for monasteries, where, as known, the hymn was sung during the Friday-to-Saturday Vigil in the fifth week of Lent.

¹⁰ In Codex Ashburn. 64 the body of the hymn is separated from the Prooemium and the first oikos, as it is known.

¹¹ Abridged forms of the hymn are also to be found in its iconographic representations at the Sucevitza Monastery (Bukovina, Romania), for instance, where the situation is explained by lack of space; the stanzas the painter chose to depict show no link to the stanzas the scribe/composer chose to be sung.

¹² K. LEVY, *A Hymn for Thursday in Holy Week*, in *Journal of the American Musicological Society*, XVI (1963), p. 127–175. D. CONOMOS, *Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries*, Thessaloniki, 1974, p. 46.

¹³ E. WELLESZ, *The 'Akathistos' ...*, p. 173.

¹⁴ E. WILLIAMS, *The treatment of Text in the Kalophonic Chanting of Psalm 2*, *Studies in Eastern Chant*, II, 1971, p. 173–193.

¹⁵ The short teretismoi were viewed less important and did not carry an attribution.

¹⁶ National Library Bucharest MS. 27.821 contains two versions in mode I, attributed to G. Raidestinos and respectively Balasios Iereos. (fol. 88–89).

¹⁷ D. CONOMOS, *Modal Signatures in Late Byzantine Liturgical Chants*, *Actes du XIV-ème Congrès D'Études Byzantines*, Bucharest, 1971, p. 520–530.

¹⁸ Idem, *Byzantine Trisagia ...*, p. 317.

¹⁹ I took as example 'Αγγελος πρωτοστῆς in Vato-pedi Ms. 1495.

²⁰ J. RAASTED, *op. cit.*, p. 82; CHR. HANNICK, *Étude sur l'Akolouthia Asmatiki*, *Jahrbuch der Österreichischen Byzantinistik*, XIX (1970), p. 257.

²¹ D. CONOMOS, *op. cit.*, p. 308.

²² Idem, *ibidem*.

²³ The sign Ϟ is to be found in Evstatie's manuscript of 1511, known as Sciukin MS. 350 (fol. 104 v).

²⁴ In the very same MS. one can find these indications under neumes frequently.

²⁵ In the transcription of the theotokion by Joa-keim the Monk, Miloš Velimirović interprets the signature preceding the teretismos in the upper fifth to keep tune in a constant register; otherwise, its ambitus would have expanded to almost two octaves. For the same reasons, another theotokion, by Laskaris, is transcribed by M. Velimirović in the lower fifth, an interpretation supported not only by similar examples – commented by other experts as well –, but also by the *Paralagia* method which is found in the Dimitri Conomos analyses in this sense: Chilandar MS. 53 (fol. 3 r). (see Miloš Velimirović, 'Ιωακείμ μοναχὸς τοῦ Χαρσιανίτου καὶ δομέστικος Σερβίας' "Recueil des travaux de l'Institut d'études byzantines", VIII/2 *Mélanges G. Ostrogorsky* II (Belgrade, 1964), p. 451; idem, "Unknown Stichera for the Feast of Saint Athanasius of Mount Athos", *Studies in Eastern Chant I* (Oxford, 1966), p. 129.

²⁶ D. CONOMOS, *op. cit.*, p. 324.

²⁷ In the Akathistos Hymn, in both the long stanzas and in the short ones, the first lines, correspond-

ing to the troparia, are identical from a metrical point of view, which might mean that up to that point they are identical or highly similar as far as tune is concerned as well (see the version in Codex Ashb. 64 and Wellesz' commentary).

²⁸ Koukouzeles — and after him. X. Korones and Chisaphes — seems to be the one who relished the effect of leaps of octave and duodecima.

²⁹ E. WELLESZ, [*The Akathistos Hymn*] op. cit., p. LVII.

³⁰ I did not have at my disposal a version by Aneotes but only one in which Koukouzeles appears as "arranger" (that is B. N. Athens MS. 2604, fol. 13v). In spite of all this we know that such "embellishments" were, at that epoch, translated into insignificant melodic additions.

³¹ N. SCHIDLOVSKY kindly called my attention to two Slavic Sticheraria of the 14–15th century in which he found few Automela that instead of bearing to the scribe's mention of the title of the melodic pattern (Prosomioia) provide the neumatic incipit (MSS. 'Lenin' Library-Moskav, No. 439, fol. 51 r: Радость родна може немислеть (Dec. 25) and No. 420, fol. 132 r: Пръподобне огыце (December 11)

³² Korones' conservative tendency having been pointed out in other instances too (see E. Williams' article cited above).

³³ Cf. PAPAIOPOULOS-KERAMEUS, Μανουήλ Χρυσάρης λαμπάδαριος τοῦ βασιλικοῦ κλήρου Vizantiskii Vremennik VIII (1901), 536–7. Apud. D. CONOMOS, *Byzantine Trisagia* . . . , op. cit., p. 74–75.