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CAPPELLA ROMANA

GOOD FRIDAY
IN JERUSALEM

Medieval Byzantine Chant
from the Church of the Holy Sepulchre ☉ *Alexander Lingas*

Great and Holy Friday in Jerusalem (Typikon of the Anastasis)

Medieval Byzantine Chant from the Church of the Holy Sepulchre

CAPPELLA ROMANA

Alexander Lingas, *artistic director and soloist* Stelios Kontakiotis, *principal soloist*
 Spyridon Antonopoulos, John Michael Boyer, Constantine Kokenes, Mark Powell, *melodists*
 Theodor Dumitrescu, David Krueger, Adam Steele, David Stutz, *isokrates*
 Ioannis Arvanitis, *performing editions*

<i>In Procession to the Mount of Olives</i>		
1	Ἀντίφωνον Α' Ἦχος πλ. δ' Antiphon 1 in Mode Plagal 4 Ἄρχοντες λαῶν συνήχθησαν / Λόγον παράνομον / Τὰς αἰσθήσεις ἡμῶν Rulers of the peoples / They laid a lawless charge / Let us bring our senses	4:47
<i>At the Pavement (Lithostroton) in Hagia Sophia</i>		
2	Ἀντίφωνον ΙΕ' Ἦχος πλ. β' Antiphon 15 in Mode Plagal 2 Σήμερον κρεμάται ἐπὶ ξύλου, ὃ ἐν ὕδασι τὴν γῆν κρεμάσας Today he who hung the earth upon the waters is hung upon a Tree Ὁ Σταυρός σου Κύριε / Your Cross, Lord	5:46
<i>In Procession to Golgotha (the Place of the Skull)</i>		
3	Εἰς τὴν λιτὴν στιχηρόν Ἦχος πλ. δ' Processional Sticheron in Mode Plagal 4 Ὁ ἐν Ἐδέμ Παράδεισος / The Paradise in Eden	3:02
<i>At Golgotha</i>		
4	Τριώδιον Ἦχος πλ. β' Ποίημα Κοσμά Μοναχοῦ (8 ^{ος} αἰώνας) Ὡδὴ ε' Three-Ode Kanon (Triodion) in Mode Plagal 2 by Kosmas the Melodist (8 th c.) Ode 5	5:05
Κοντάκιον εἰς τὸ Πάθος τοῦ Κυρίου, Ῥωμανοῦ τοῦ Μελωδοῦ (6 ^{ος} αἰώνας) Ἦχος πλ. δ' Kontakion on the Passion of the Lord, by Romanos the Melodist (6 th c.) Mode Plagal 4		
5	Syllabic melody	1:42
6	Psaltikon melody Stelios Kontakiotis, domestikos	5:39

7	Ὡδὴ η' Ode 8	8:06
8	Ὡδὴ θ' Ode 9	5:27
9	Ἐξαποστειλάριον αὐτόμελον Ἦχος γ' Exaposteilarion automelon in Mode 3 Τὸν Ληστὴν αὐθημερόν / O Lord, who on that very day	1:10
10	Αἶνοι Ἦχος δ' Lauds (Psalms 148–50, selected verses) in Mode 4 John Michael Boyer, Stelios Kontakiotis, domestikoi	4:54
11	Στιχηρὸν Προσόμοιον Ἦχος δ' Ἐδωκας σημείωσιν Sticheron prosomoion in Mode 4, [to the melody] You have given us a sign Ὅτε σε σταυροῦμενον, ἡ κτίσις πάσα ἐώρακεν / When all creation saw you crucified	2:16
Στιχηρά Ἰδιόμελα Θεοφάνους τοῦ Πρωτοθρόνου (9 ^{ος} αἰώνας) Stichera idiomela by Theophanes Protothronos (9 th c.)		
12	Πᾶσα ἡ Κτίσις / All creation was changed Ἦχος α' Mode 1	2:20
13	Λαὸς δυσσεβῆς καὶ παράνομος / Impious and lawless people Ἦχος β' Mode 2	4:06
14	Στιχηρὸν Ἰδιόμελον Ἦχος β' Λέοντος ΣΤ' τοῦ Σοφοῦ (866–912) Sticheron idiomelon in Mode 2 by Leo VI the Wise (866–912) Ἐπὶ ξύλου βλέπουσα / When she saw you (hanging on a cross)	3:17
15	Στιχηρὸν Ἰδιόμελον Ἦχος γ' Βυζαντίου Sticheron idiomelon in Mode 3 by Byzantios Δύο καὶ πονηρὰ ἐποίησεν / Israel my firstborn son	4:23
16	Δοξαστικόν ἦχος ὁ αὐτός τοῦ Στουδίτου (9 ^{ος} αἰ.) Doxastikon in the same mode by a Stoudite (9 th c.?) Ἐκαστον μέλος τῆς ἀγίας σου σαρκός / Each member of your holy flesh	5:02
<i>At the Chapel of the Holy Custody (Hagia Phylake)</i>		
17	Προκείμενον Ἦχος πλ. α' Prokeimenon in Mode Plagal 1 Σὺ, Κύριε, φυλάξαις ἡμᾶς / May you, Lord, guard us Mark Powell, deacon; Stelios Kontakiotis, domestikos	7:33

TOTAL TIME 74:38

In the year 637 AD the orthodox Christian Patriarch Sophronios (d. 638) surrendered Byzantine Jerusalem to the Arab Caliph Umar, inaugurating a period of Muslim rule in the Holy City that would last until its conquest by Latin Crusaders in 1099. Although subject to tribute, Jerusalem's Christian inhabitants retained the right to continue celebrating both for themselves and for visiting pilgrims their distinctive forms of worship. These services made extensive use of the shrines associated with life, death, and resurrection of Jesus Christ that had been created with imperial patronage in the years that followed the official legitimization of Christianity by Roman Emperor Constantine I in 313.

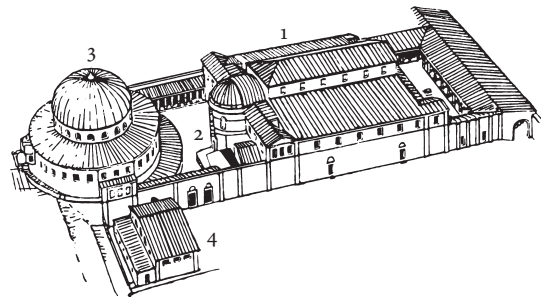
Constantine and his mother Helen had sponsored the most important of these edifices: the cathedral complex of the Holy Sepulchre built on the accepted site of Jesus' crucifixion and entombment. Its major components were a large basilica (the Martyrium), an inner atrium incorporating the hill of Golgotha, the Rotunda of the Anastasis (Resurrection) over Christ's tomb, and a baptistry. Egeria, a Spanish pilgrim of the late fourth century, describes in her diary how every week the clergy, monastics, and laity of late fourth-century Jerusalem would

gather on Saturday evening and Sunday morning to remember the Passion and Resurrection of Jesus with readings, prayers, and psalmody performed at historically appropriate locations within the cathedral compound. These same events of sacred history were commemorated annually in a more elaborate fashion during Great and Holy Week, which climaxed with Easter Sunday (Pascha). Holy Week services in Jerusalem incorporated the buildings on Golgotha into a larger system of stational liturgy that made full use of the city's sacred topography.

The musical repertoires created for worship in the Holy City developed gradually over the centuries out of patterns of interaction between the secular (urban church) and monastic singers of Jerusalem and those of other ecclesiastical centres. Monks from the monastery founded by St Sabas (439–532) in the desert southeast of Jerusalem became active participants in worship at the Holy Sepulchre, which maintained a resident colony of ascetics later known as the spoudaioi. Responsorial and antiphonal settings of biblical psalms and canticles formed the base of cathedral and monastic liturgical repertoires. Palestinian poet-singers subsequently increased the number, length, and musical complexity of the refrains sung between the biblical verses, leading by the sixth century (and possibly earlier) to the creation of hymnals organised according to a system of eight musical modes (the Octoechos). The contents of the earliest hymnbooks from Jerusalem are preserved today only in Armenian and Georgian translations.

Cathedral complex
of the Holy Sepulchre, 4th c.

- 1 Basilica
- 2 Inner atrium
- 3 Rotunda of the Anastasis
- 4 Baptistry



Until the recent discovery of a few Greek sources for the urban rite of Jerusalem among the New Finds of the Holy Monastery of St Catherine on Mount Sinai, the most important surviving Greek witness to cathedral worship in the Holy City was the so-called Typikon of the Anastasis. Copied in 1122, this manuscript (Greek Orthodox Patriarchate of Jerusalem MS Hagios Stauros 43) contains services for the seasons of Lent and Easter as celebrated prior to the destruction of the Holy Sepulchre complex by the Fatimid Caliph Al-Hakim in 1009 (and probably also, according to recent research (Galadza 2013), for many decades after its Byzantine reconstruction). Older and newer chants presented without musical notation coexist in the Typikon of the Anastasis. Thus works from the apogee of Christian Palestinian hymnody—a period initiated by the liturgical works of Sophronios and continued by the eighth-century poet-composers Andrew of Crete, John of Damascus and Kosmas the Melodist—are

integrated with hymns by writers working within the traditions of the Constantinopolitan monastery of Stoudios. The latter had, at the behest of its abbot Theodore, adopted a variant of the monastic liturgy of St Sabas at the beginning of the ninth century. The resulting Stoudite synthesis of Palestinian and Constantinopolitan traditions was a crucial stage in the formation of the cycles of worship employed in the modern Byzantine rite.

The present recording features excerpts from the *Service of the Holy Passion of our Lord Jesus Christ* as it would have been celebrated in Jerusalem during the transitional period of its ritual Byzantinisation. An archaic cousin of the service celebrated in the modern Byzantine rite on Holy Thursday evening, this is a stational version of the office of early morning prayer (matins or orthros, literally 'dawn') in which eleven gospel readings narrate the events of the Passion of Jesus in a sequence beginning with

his Last Discourse to his disciples (John 13:31–18:1) and ending with his burial (John 19:38–42). The texts and rubrics of the Typikon of the Anastasis form the basis of our reconstruction, supplemented by notated musical settings for its chants transmitted in manuscripts ranging in date from the tenth to the fourteenth centuries. Manuscripts with archaic and intercallically imprecise forms of Byzantine musical signs (neumes) were consulted alongside the earliest available versions of Passion chants in the readily decipherable Middle Byzantine Notation, a system that was employed from the later twelfth century until the notational reform by the “Three Teachers” (Chrysanthos of Madytos, Chourmouziotes the Archivist, and Gregorios the Protopsaltes) first introduced in 1814. Dr Ioannis Arvanitis, a leading authority on medieval Byzantine musical rhythm and performance practice, then edited and transcribed the chants into the Chrysanthine ‘New Method’ of Byzantine notation for use by the singers of Cappella Romana.

The Jerusalem Passion Office began in the middle of the night on the Mount of Olives, which served as the point of departure for a series of processions taking worshippers to shrines at Gethsemane and other sites associated with the betrayal, trial, and crucifixion of Jesus. This portion of the service was dominated musically by an anonymous series of fifteen antiphons that accompanied and commented on events recounted in the first six gospel readings. We include two of these antiphons on the present disc: the Antiphon 1, which was sung on the Mount of Olives; and Antiphon 15, chanted at a Church

of the Holy Wisdom (Hagia Sophia) built on the reputed site of the Pavement (Lithostroton) in the palace of Pontius Pilate. After this, the assembly processed to the atrium of the church of the Anastasis (known in medieval times as the ‘Centre of the Earth’), where the Beatitudes and other hymns were sung before the reading of the Seventh Gospel (Matt. 27:33–54).

The service approached its climax with “The Paradise in Eden” (MS Mt Athos Vatopedi 1493, 14th c.), a chant sung on the way to Golgotha, the Place of the Skull. Upon arrival the Eighth Gospel (Luke 23:32–49) was read, followed by the singing of a Three-Ode Kanon by Kosmas the Melodist (MS Mt Athos Iveron 470, a Heirmologion of the 12th c.). Kosmas was a contemporary of John of Damascus who according to (problematic) later sources was born either in Jerusalem or Damascus around 675 AD. He joined the community of monks from the Monastery of St Sabas (Mar Saba) stationed in Jerusalem, and was elected to the post Bishop of Maïouma around 735 AD (Kalogeras 2010). Each ode by Kosmas consists of a model stanza (heirmos) and a series of metrically and melodically identical stanzas (troparia), the sequence of which is sealed by a reprise of the heirmos (the katavasia). The poetic odes of kanons were originally composed to provide thematically appropriate theological commentary for the invariable sequence of nine biblical canticles or ‘odes’ sung at Palestinian morning prayer. Three biblical odes—Isaiah 26:9–20 (Ode 5), the Hymn of the Three Youths from Daniel 3 (Ode 8), and the Magnificat and Benedictus (Ode 9=Luke 1:46–56,

68–79)—were appointed for Lenten Fridays, leading Kosmas to echo their themes in his musical meditation on the betrayal and trial of Jesus.

At the conclusion of Ode 9 the Typikon of the Anastasis mandates the chanting of two exaposteliaria, representatives of a form of hymnody that appears originally to have heralded the coming of dawn. Included on the present recording is the first exaposteliarion, a text still used in the modern Byzantine rite that MS Hagios Stauros 43 labels an original melody (idiomelon) in Mode 3 and is sung here from MS Sinai gr. 1471 (14th c.). This would have been followed immediately by the second exaposteliarion, a hymn borrowing the metrical scheme and melody of a Sunday resurrection hymn (“Τοῖς μαθηταῖς συνέλθωμεν”/‘With the Disciples let us go’) by Emperor Constantine VII Porphyrogennetos (d. 959), and the chanting of the Ninth Gospel (John 19:25–37).

It was (and remains) customary to insert other chants and readings at certain points within a kanon. Thus the Typikon of the Anastasis places between Odes 5 and 8 the prologue and first stanza of the Kontakion on the Passion of the Lord (in the voice of Mary at the Cross) by Romanos the Melodist. Romanos was a deacon from Beirut who settled in Constantinople during the early sixth century. There he distinguished himself as the greatest composer of the multi-stanza hymns that came to be known, after the scrolls on which they were copied, as kontakia. By the tenth century two melodic traditions had been developed for kontakia: a simple one consigned mainly to oral tradition, and

a florid one transmitted in the Psaltikon, a musical collection created for the soloists of Justinian’s Great Church of Hagia Sophia in Constantinople. On the present disc we sing both the simple and elaborate melodies of the prologue to this kontakion from thirteenth-century manuscripts, with the former from MS Saint Petersburg Russian National Library 674 and the latter from MS Sinai gr. 1280.

In both Palestine and Constantinople daybreak was marked in daily prayer by the singing of Psalms 148–150, known collectively as Lauds. Sets of melodies for cathedral and monastic use in all eight modes for these and other ordinary psalmodic chants of Byzantine daily prayer first appear in musical anthologies of the fourteenth and fifteenth centuries labelled Akolouthiai, the initial compilation of which is ascribed to St John Koukouzeles. On the present recording we sing cathedral melodies for the psalms from Athens National Library of Greece 2401, a manuscript of the mid-fifteenth century.

Whereas the Late Antique custom of chanting psalms throughout with simple refrains was retained in the Constantinopolitan cathedral rite, churches associated with Jerusalem began interpolating hymns known as stichera between their concluding verses (‘stichoi’). From the ten hymns appointed by the Typikon of the Anastasis for Lauds on Holy Friday we select six. The first is one of three anonymous hymns sung to a standard model melody (taken here from MS Vatopedi 1493) and assigned in modern service books to Thursday evening prayer. The remaining five stichera are through-composed works known as

idiomela, the melodies of which are drawn primarily from Vienna National Library theol. gr. 181, a manuscript copied in 1221 by John Dalassenos. A hymn in Mode 1 evoking the cosmic dimensions of Christ's crucifixion by Theophanes Protothronos, Archbishop of Caesarea (9th c.), is followed by another written by the same composer in Mode 2 commenting on his abandonment to execution. The Byzantine Emperor Leo VI the Wise (reigned 886–912) contributes a moving portrayal of the Virgin Mary lamenting at the foot of the Cross set in Mode 2. Another hymn on the rejection of Jesus by an anonymous 'Byzantine' author in Mode 3 leads to the final chant of Lauds, a meditation on the Passion by an unnamed monk from the Constantinopolitan monastery of Stoudios.

Following the conclusion of Lauds, the Typikon of the Anastasis provides a series of prayers, readings, and hymns leading to the Eleventh (and final) Gospel of the Passion, which offers John's account of the burial of Christ. It then indicates that, after a few more prayers and a litany, the patriarch and archdeacon processed to a reliquary chapel behind Golgotha. From this chapel the patriarch retrieved the cross, which he then carried on his shoulders to the Chapel of the Holy Custody that was located on the other side of the atrium. At this second chapel a short series of chants and a brief reading from Zechariah (11:10–13) were sung, followed immediately by the Prokeimenon 'May you, Lord, guard us', edited for this recording from the manuscripts Patmos 221 (ca. 1162–79) and Vat. gr. 345 (13th c.). After this elaborate responsorial

chant from the Constantinopolitan repertoires of the Psaltikon, the deacon led the faithful in a final litany that culminated in a dismissal blessing from the patriarch that marked the end of the morning Office of the Holy Passion. Worship would then have continued at Golgotha with the chanting by monks of the Hours of Great and Holy Friday, a service attributed in the Typikon of the Anastasis to Sophronios of Jerusalem.

—Alexander Lingas

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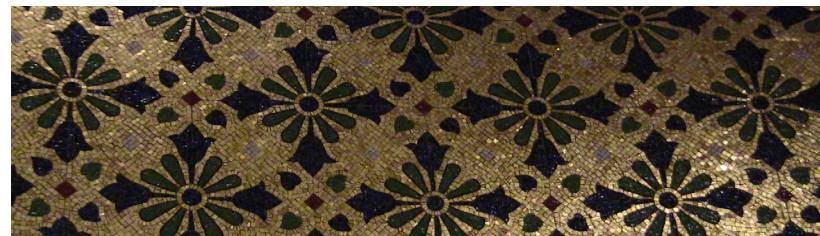
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Ἀντίφωνον Α΄ Ὑψος πλ. δ΄

Ἄρχοντες λαῶν συνήχθησαν, κατὰ τοῦ Κυρίου, καὶ κατὰ τοῦ Χριστοῦ αὐτοῦ.

Στίχ. Παρέστησαν οἱ βασιλεῖς τῆς γῆς, καὶ οἱ ἄρχοντες συνήχθησαν ἐπὶ τὸ αὐτὸ [κατὰ τοῦ Κυρίου καὶ κατὰ τοῦ Χριστοῦ αὐτοῦ].

Λόγον παράνομον, κατέθεντο κατ’ ἐμοῦ, Κύριε, Κύριε, μὴ ἐγκαταλίπῃς με.

Στίχ. Ἐγὼ δὲ κατεστάθην [βασιλεὺς ὑπ’ αὐτοῦ ἐπὶ Σιών ὅρος τὸ ἅγιον αὐτοῦ (διαγγέλλων τὸ πρόσταγμα Κυρίου)].

Τὰς αἰσθήσεις ἡμῶν, καθαρὰς τῷ Χριστῷ παραστήσωμεν, καὶ ὡς φίλοι αὐτοῦ, τὰς ψυχὰς ἡμῶν θύσωμεν δι’ αὐτόν, καὶ μὴ ταῖς μερίμναις τοῦ βίου, συμπνιγῶμεν ὡς ὁ Ἰούδας· ἀλλ’ ἐν τοῖς ταμείοις ἡμῶν κράζωμεν· Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἀπὸ τοῦ πονηροῦ ῥύσαι ἡμᾶς.

Ἀντίφωνον ΙΕ΄ Ὑψος πλ. β΄

Σήμερον κρεμάται ἐπὶ ξύλου, ὁ ἐν ὕδασι τὴν γῆν κρεμάσας.

Στέφανον ἐξ ἀκανθῶν περιτίθεται, ὁ τῶν Ἀγγέλων Βασιλεὺς.

Ψευδὴ πορφύραν περιβάλλεται, ὁ περιβάλλων τὸν οὐρανὸν ἐν νεφέλαις.

Ῥάπισμα κατεδέξατο, ὁ ἐν Ἰορδάνῃ ἐλευθερώσας τὸν Ἀδάμ.

Antiphon 1. Mode Plagal 4

Rulers of the peoples were gathered together against the Lord and against his Christ.

Verse The kings of the earth stood up and the rulers were assembled together against the Lord and against his Christ. (Ps. 2:2)

They laid a lawless charge against me. Lord, Lord, do not abandon me.

Verse But I was established as king by him, on Sion his holy mountain (announcing the Lord’s decree). (Ps. 2:6, 7a)

Let us bring our senses pure to Christ, and as his friends let us sacrifice our souls for him, and let us not, like Judas, be suffocated by the cares of life; but in our inner chambers let us cry, “Our Father in heaven, deliver us from the evil one.”

Antiphon 15. Mode Plagal 2

Today he who hung the earth upon the waters is hung upon a Tree,

He who is King of the Angels is arrayed in a crown of thorns.

He who wraps the heaven in clouds is wrapped in mocking purple.

He who freed Adam in the Jordan receives a blow on the face.

Ἦλοις προσηλώθη, ὁ Νυμφίος τῆς Ἐκκλησίας. Λόγῃ ἐκεντήθη, ὁ Υἱὸς τῆς Παρθένου. Προσκυνούμεν σου τὰ Πάθη Χριστέ. Δείξον ἡμῖν, καὶ τὴν ἔνδοξόν σου Ἀνάστασιν.

Στίχ. Ὕρουν χεῖράς μου καὶ πόδας· ἐξηρίθμην πάντα τὰ ὅσα μου, αὐτοὶ δὲ κατενόησαν καὶ ἐπείδόν με.

Τροπάριον

Ὁ Σταυρός σου Κύριε, ζωὴ καὶ ἀντίληψις ὑπάρχει τῷ λαῷ σου, καὶ ἐπ’ αὐτῷ πεποιθότες, σὲ τὸν σταυρωθέντα, Θεὸν ἡμῶν ὑμνοῦμεν. Ἐλέησον ἡμᾶς.

**Ψάλλομεν εἰς τὴν λιτὴν
τὸ αὐτὸ στιχηρὸν ἤχος πλ. δ΄**

Ὁ ἐν Ἐδέμ Παράδεισος ποτὲ, τὸ ξύλον τῆς γνώσεως, ἀνεβλάστησεν ἐν μέσῳ τῶν φυτῶν, ἡ Ἐκκλησία σου Χριστέ, τὸν Σταυρόν σου ἐξήγησε, τὸν πηγάσαντα τῷ κόσμῳ τὴν ζωὴν, ἀλλὰ τὸ μὲν ἐθανάτωσε, βρώσει φαγόντα τὸν Ἀδάμ, τὸ δὲ ἐζωοποίησε, πίστεϊ σωθέντα τὸν Ἀηστὴν, οὗ τῆς ἀφέσεως, κοινωνοὺς ἡμᾶς ἀνάδειξον, Χριστέ ὁ Θεός, ὁ τῷ πάθει σου λύσας, τὴν καθ’ ἡμῶν μανίαν τοῦ ἐχθροῦ, καὶ ἀξιώσον ἡμᾶς, τῆς βασιλείας σου Κύριε.

The Bridegroom of the Church is transfixed with nails. The Son of the Virgin is pierced by a lance. We worship your Sufferings, O Christ, Show us also your glorious Resurrection.

Verse They have dug my hands and my feet; all my bones have been numbered; they have observed me and gazed at me. (Ps. 21:17b–18)

Troparion

Your Cross, Lord, is life and help for your people; and putting our trust in it, we praise you our crucified God. Have mercy on us.

**We sing during the procession
this sticheron in Mode Plagal 4.**

The Paradise in Eden once blossomed with the tree of knowledge in the midst of the plants; your Church, O Christ, has flowered with your Cross, which is a fount of life for the world; but the former put Adam to death through eating when he fed from it, while the latter gave life to the Thief through faith when he was saved; make us also partakers of his forgiveness, Christ God, who by your passion abolished the frenzy of the foe against us, and make us worthy of your heavenly Kingdom, Lord.

Ὁ Κανὼν

Ποίημα Κοσμᾶ Μοναχοῦ

Ὡδὴ ε΄ Ἦχος πλ. β΄ Ὁ Εἰρμός

«Πρὸς σέ ὀρθρίζω, τὸν δι΄ εὐσπλαγχνίαν σεαυτὸν,
τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν,
ἀπαθῶς ὑποκύψαντα, Λόγε Θεοῦ. Τὴν εἰρήνην
παράσχου μοι φιλόανθρωπε.»

Τροπάρια

Ῥυφθέντες πόδας, καὶ προκαθαρθέντες, μυστηρίου
μεθέξει, τοῦ θείου νῦν Χριστέ, σοῦ οἱ ὀπηρεῖται,
ἐκ Σιών ἐλαιῶνος, μέγα πρὸς ὄρος συναηλθόν,
ὑμνοῦντές σε φιλόανθρωπε.

Ὅρατε ἔφης, φίλοι μὴ θροεῖσθε· νῦν γὰρ ἤγγικεν
ῥα, ληφθῆναι με κτανθῆναι χερσὶν ἀνόμων, πάντες
δὲ σκορπισθήσεσθε, ἐμὲ λιπόντες, οὓς συνάξω,
κηρυξαί με φιλόανθρωπον.

Καταβασία.

«Πρὸς σέ ὀρθρίζω, τὸν δι΄ εὐσπλαγχνίαν σεαυτὸν,
τῷ πεσόντι κενώσαντα ἀτρέπτως, καὶ μέχρι παθῶν,
ἀπαθῶς ὑποκύψαντα, Λόγε Θεοῦ. Τὴν εἰρήνην
παράσχου μοι φιλόανθρωπε.»

The Kanon.

A work of Kosmas the Monk.

Ode 5. Mode Plagal 2. Heirmos.

«I rise for you at dawn, who through compassion
without change emptied yourself for the one who
had fallen, and impassibly bowed yourself to the
Passion, O Word of God. Grant me peace, O Lover
of humankind.»

Troparia.

When their feet had been washed and they had been
cleansed by participation in the divine Mystery, O
Christ, your servants went with you from Sion up to
the great Mount of Olives, singing your praises, O
Lover of humankind.

“See, my friends,” you said, “Do not be afraid, for
now the hour is near for me to be taken and to be
slain by the hands of transgressors; while you will
all be scattered and leave me; whom I shall gather to
proclaim me the Lover of humankind.”

Katavasia.

«I rise for you at dawn, who through compassion
without change emptied yourself for the one who
had fallen, and impassibly bowed yourself to the
Passion, O Word of God. Grant me peace, O Lover
of humankind.»

Κοντάκιον. Ἦχος πλ. δ΄

[τοῦ Ῥωμανοῦ]

Τὸν δι΄ ἡμᾶς Σταυρωθέντα, δευτε πάντες
ὕμνήσωμεν· αὐτὸν γὰρ κατεῖδε Μαρία ἐπὶ τοῦ
ξύλου, καὶ ἔλεγεν· Εἰ καὶ σταυρὸν ὑπομένεις, σὺ
ὕπάρχεις ὁ Υἱὸς καὶ Θεὸς μου.

Ὡδὴ η΄ Ὁ Εἰρμός

«Στήλην κακίας ἀντιθέου, Παιδες θεοῖο
παρεδειγμάτισαν, κατὰ Χριστοῦ δὲ φρυαττόμενον
ἄνομον συνέδριον, βουλευεται κενά, κτεῖναι μελετᾷ,
τὸν ζωῆς κρατοῦντα παλάμη· ὃν πᾶσα κτίσις
εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.»

Τροπάρια

Ἀπὸ βλεφάρων Μαθηταί, νῦν ὕπνον ἔφης Χριστὲ
τινάξατε· ἐν προσευχῇ δὲ γρηγορεῖτε, πειρασμῷ
μήπως ὤλησθε, καὶ μάλιστα Σίμων· τῷ κραταῶ
γὰρ μείζων πείρας· γνωθί με Πέτρε, ὃν πᾶσα κτίσις,
εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

Βέβηλον ἔπος τῶν χειλέων, οὐ ποτε προήσομαι
Δέσποτα, σὺν σοὶ θανοῦμαι ὡς εὐγνώμων, κἂν οἱ
πάντες ἀρνήσωνται, ἐβόησε Πέτρος, σὰρξ οὐδὲ
αἷμα, ὁ Πατὴρ σου ἀπεκάλυψε μοι σέ, ὃν πᾶσα
κτίσις εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

Kontakion. Mode Pl. 4.

[By Romanos]

Come, let us all praise him who was crucified for
us; for Mary looked upon him on the Tree and said:
“Though you endure the Cross, yet you are My Son
and my God.”

Ode 8. Heirmos.

«The godly youths made a spectacle of the monu-
ment of ungodly evil; while Sanhedrin of the lawless
raged and took vain counsel against Christ; thought
to slay the One who holds life in his palm; whom all
creation blesses and glorifies to the ages».

Troparia

“Now shake sleep from your eyelids, my disciples,”
you said, O Christ, “But watch with prayer, lest you
slip into temptation; especially you, Simon: for to
the mighty comes the greater temptation. Know
me, Peter, whom all creation blesses and glorifies to
the ages.”

“I will never utter a profane word from my lips,
Master; I will die with you gladly, though all deny
you,” cried Peter, “Neither flesh nor blood, but your
Father revealed you to me; you whom all creation
blesses and glorifies to the ages.”

Στίχ. Εὐλογοῦμεν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα,
τὸν Κύριον· ὑμνοῦμεν καὶ ὑπερυψοῦμεν αὐτὸν
εἰς τοὺς αἰῶνας.

Βάθος σοφίας θεϊκῆς, καὶ γνώσεως οὐ πᾶν
ἐξηρένησας, ἄβυσσον δέ μου τῶν κριμάτων,
οὐ κατέλαβες ἄνθρωπε, ὁ Κύριος ἔφη· Σὰρξ οὖν
ὑπάρχων, μὴ καυχῶ· ἀρνῆσθαι τρίτον γάρ με, ὃν πᾶσα
κτίσις, εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας.

[Καὶ νῦν, καὶ ἀεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.]

[Ἀπαγορεύεις, Σίμων Πέτρε, ὅπερ πείσῃ τάχος ὡς
εἴρηται· καὶ σοὶ παιδίσκη, οἷα θᾶπτον προσελθοῦσα
πτοήσει σε, ὁ Κύριος ἔφη· πικρῶς δακρύσας, ἔξεις
ὁμως εὐλατόν με, ὃν πᾶσα κτίσις, εὐλογεῖ δοξάζουσα
εἰς τοὺς αἰῶνας.]

Στίχ. Αἰνοῦμεν, εὐλογοῦμεν, καὶ προσκυνοῦμεν τὸν
Κύριον· ὑμνοῦμεν καὶ ὑπερυψοῦμεν αὐτὸν εἰς
τοὺς αἰῶνας.

Καταβασία

«Στήλην κακίας ἀντιθέου, Παῖδες θεῖοι
παρεδειγμάτισαν, κατὰ Χριστοῦ δὲ φρουαττόμενον
ἄνομον συνέδριον, βουλευεται κενά, κτεῖναι μελετᾷ,
τὸν ζωῆς κρατοῦντα παλάμη· ὃν πᾶσα κτίσις
εὐλογεῖ δοξάζουσα εἰς τοὺς αἰῶνας».

Verse We bless Father, Son and Holy Spirit,
the Lord; we praise and exalt them
to all the ages.

“You have not searched out the whole depth of
divine wisdom and knowledge; you have not, my
friend, grasped the abyss of my judgments,” said the
Lord. “Being flesh then, do not boast; for you will
three times deny me, whom all creation blesses and
glorifies to the ages.”

[Both now and for ever and to the ages of ages. Amen.]

[“You protest, Simon Peter, against what you will
speedily be persuaded to do, as it has been foretold,
and a maid servant suddenly approaching will
frighten you. Weeping bitterly you will nevertheless
find me merciful, whom all creation blesses and glori-
fies to the ages.”]

Verse We praise, bless and worship the
Lord; praise and exalt him to all
the ages.

Katavasia.

«The godly youths made a spectacle of the monu-
ment of ungodly evil; while the lawless Sanhedrin
raged and took vain counsel against Christ; thought
to slay the One who holds life in his palm; whom all
creation blesses and glorifies to the ages».

8

ᾠδὴ θ' Ὁ Εἰρμός

Τὴν τιμωτέραν τῶν Χερουβίμ, καὶ ἐνδοξοτέραν,
ἀσυγκρίτως τῶν Σεραφίμ, τὴν ἀδιαφθόρως,
Θεὸν Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ
μεγαλύνομεν.

Τροπάρια

Ὁλέθριος σπεῖρα θεοστρυγῶν, πονηρευομένων,
θεοκτόνων συναγωγῇ, ἐπέστη Χριστέ σοι, καὶ
ὡς ἄδικον εἴλκε, τὸν Κτίστην τῶν ἀπάντων, ὃν
μεγαλύνομεν.

Νόμον ἀγνοοῦντες οἱ ἀσεβεῖς, φωνὰς Προφητῶν
τε, μελετῶντες διακενῆς, ὡς πρόβατον εἴλκον,
σὲ τὸν πάντων Δεσπότην, ἀδίκως σφαγιαῖσαι· ὃν
μεγαλύνομεν.

Τοῖς ἔθνεσιν ἔκδοτον τὴν ζωὴν, σὺν τοῖς
Γραμματέουσιν, ἀναιρεῖσθαι οἱ Ἱερεῖς, παρέσχον,
πληγέντες, αὐτοφθόνη κακία τὸν φύσει Ζωοδότην,
ὃν μεγαλύνομεν.

Ἐκύκλωσαν κύνες ὥσει πολλοί, ἐκρότησαν, Ἄναξ,
σιαγόνα σὴν ράπισμῳ, ἡρώτων σε, σοῦ δέ, ψευδῇ
κατεμαρτύρουν, καὶ πάντα ὑπομείνας, ἅπαντας
ἔσωσας.

Καταβασία

«Τὴν τιμωτέραν τῶν Χερουβίμ, καὶ ἐνδοξοτέραν,
ἀσυγκρίτως τῶν Σεραφίμ, τὴν ἀδιαφθόρως,
Θεὸν Λόγον τεκοῦσαν, τὴν ὄντως Θεοτόκον, σὲ
μεγαλύνομεν».

8

Ode 9. Heirmos.

«Greater in honor than the Cherubim and beyond
compare more glorious than the Seraphim, without
corruption you gave birth to God the Word; truly
the Mother of God, we magnify you.»

Troparia.

A destructive band of wicked men, hateful to God;
an assembly of slayers of God came upon you, O
Christ, and dragged away as a malefactor you, the
Creator of all things, whom we magnify.

The impious, ignorant both of the Law and the
voices of the Prophets, meditating vain things,
unjustly dragged away to slaughter as a sheep you,
the Master of all things, whom we magnify.

The priests with the scribes, wounded by envious
malice, handed over to the nations, to be done away
with, the One who by nature is Life, and the Giver of
life, whom we magnify.

They surrounded you like many dogs, Sovereign
Lord; they struck your cheek with a blow; they
questioned you, they bore false witness against you,
and you, enduring all things, saved us all.

Katavasia.

«Greater in honor than the Cherubim and beyond
compare more glorious than the Seraphim, without
corruption you gave birth to God the Word; truly
the Mother of God, we magnify you.»

Ἑξαποστειλαρίον

Τὸν Ληστήν αὐθημερόν, τοῦ Παραδείσου ἡξίωσας
Κύριε, κάμὲ τῷ ξύλῳ τοῦ Σταυροῦ, φώτισον καὶ
σώσόν με.

Αἶνοι Ἦχος δ' Ψαλμὸς PMH'

Ὁ δομέστικος· Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν.
Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Ὁ χορός· Αἰνεῖτε τὸν Κύριον ἐκ τῶν οὐρανῶν, αἰνεῖτε
αὐτὸν ἐν τοῖς ὑψίστοις. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

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

Αἰνεῖτε αὐτόν, ἥλιος καὶ σελήνη, αἰνεῖτε αὐτόν, πάντα
τὰ ἄστροι καὶ τὸ φῶς. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Αἰνεῖτε αὐτόν, οἱ οὐρανοὶ τῶν οὐρανῶν, καὶ τὸ ὕδωρ
τὸ ὑπεράνω τῶν οὐρανῶν. Αἰνεσάτωσαν τὸ ὄνομα
Κυρίου. Σοὶ πρέπει ὕμνος, τῷ Θεῷ.

Ψαλμὸς PMΘ'

Αἱ ὑψώσεις τοῦ Θεοῦ ἐν τῷ λάρυνγι αὐτῶν, καὶ
ρόμφαίαι δίστομοι ἐν ταῖς χερσὶν αὐτῶν.

Στιχηρὸν Προσόμοιον Ἦχος δ'

Ἐδωκας σημείωσιν

Ὅτε σὲ σταυρούμενον, ἡ κτίσις πᾶσα ἐώρακεν,
ἡλλοιοῦτο καὶ ἔτρεμεν, ἡ γῆ δὲ ἐσειετο, ὅλη
κλονουμένη, μακρόθυμε Λόγε, τὸ καταπέτασμα

Exaposteilarion.

O Lord, who on that very day made the Thief wor-
thy of Paradise, so by the tree of the Cross enlighten
and save me.

Lauds. Mode 4. Psalm 148

Choir Leader: Praise the Lord from the heavens. To
you praise is due, O God.

Choir: Praise the Lord from the heavens; praise him
in the highest. To you praise is due, O God.

Praise him, all his angels: Praise him, all his Powers.
To you praise is due, O God.

Praise him, sun and moon; praise him, all you stars
and light. To you praise is due, O God.

Praise him, you highest heavens and you waters that
are above the heavens. Let them praise the name of
the Lord. To you praise is due, O God.

Psalm 149

The high praises of God in their mouths, and two-
edged swords in their hands.

Sticheron prosomoion in Mode 4

[to the melody] You have given us a sign

When all creation saw you crucified, O long-
suffering Word, it was changed and trembled, while
the earth, all shaken, quaked; the veil of the temple

ναοῦ, φόβῳ ἐσχίσθη ὑβριζομένου σου, καὶ πέτραι
διερράγησαν, ἀπὸ τοῦ φόβου καὶ ἥλιος, τὰς ἀκτῖνας
συνέστειλε, ποιητὴν σε γινώσκοντα.

Στίχ. Τοῦ ποιῆσαι ἐν αὐτοῖς κρῖμα ἔγγραπτον, δόξα
αὕτη ἔσται πᾶσι τοῖς ὁσίοις αὐτοῦ.

Ἰδιόμελα

Ἦχος α'

Πᾶσα ἡ Κτίσις, ἡλλοιοῦτο φόβῳ, θεωροῦσά σε, ἐν
σταυρῷ κρεμάμενον Χριστέ. Ὁ ἥλιος ἐσκοτίζετο,
καὶ γῆς τὰ θεμέλια συνεταράττετο, τὰ πάντα
συνέπασχον, τῷ τὰ πάντα κτίσαντι, ὁ ἐκουσίως δι'
ἡμᾶς ὑπομείνας, Κύριε δόξα σοι.

Ψαλμὸς PN'

Αἰνεῖτε τὸν Θεὸν ἐν τοῖς ἁγίοις αὐτοῦ, αἰνεῖτε αὐτόν
ἐν στερεώματι τῆς δυνάμεως αὐτοῦ.

Ἦχος β'

Λαὸς δυσσεβῆς καὶ παράνομος, ἵνα τί μελετᾷ κενά;
ἵνα τί τὴν ζωὴν τῶν ἀπάντων, θανάτῳ κατεδίκασε;
Μέγα θαῦμα! ὅτι ὁ Κτίστης τοῦ Κόσμου, εἰς χεῖρας
ἀνόμων παραδίδοται, καὶ ἐπὶ ξύλου ἀνυψοῦται
ὁ φιλάνθρωπος, ἵνα τοὺς ἐν Ἀιδῇ δεσμώτας
ἐλευθερώσῃ, κράζοντας· Μακρόθυμε Κύριε δόξα
σοι.

was rent by fear when you were mocked, and rocks
were split from fear and the sun withdrew its rays,
knowing you their Maker.

Verse To execute upon them the judgment that is
decreed; such glory will be for all his holy ones.

Idiomela.

Mode 1.

All creation was changed by fear when it saw you
hanging on the Cross, O Christ; the sun was dark-
ened and the foundations of the earth were shaken;
all things were suffering with you, the Creator of them
all. You endured willingly for us. Lord, glory to you!

Psalm 150

Praise God in his saints; praise him
in the firmament of his power.

Mode 2.

Impious and lawless people, why do you meditate
vain things? Why have you condemned the life of
all to death? O great marvel! That the Creator of the
world, who loves humankind, is betrayed into the
hand of transgressors and lifted up on a tree, that he
may free the prisoners in Hell. Long-suffering Lord,
glory to you!

Στίχ. Αινεῖτε αὐτὸν ἐν ἥχῳ σάλπιγγος, αινεῖτε αὐτὸν ἐν ψαλτηρίῳ καὶ κιθάρᾳ.

Ἐπὶ ξύλου βλέπουσα, κρεμάμενον Χριστέ, σὲ τὸν πάντων Κτίστην καὶ Θεόν, ἡ σὲ ἀσπύργως τεκοῦσα, ἐβόα, πικρῶς· Υἱέ μου, ποῦ τὸ κάλλος ἔδου τῆς μορφῆς σου; οὐ φέρω καθορᾶν σε, ἀδίκως σταυρούμενον· σπεύδσον οὖν ἀνάστηθι, ὅπως ἴδω κἀγώ, σοῦ τὴν ἐκ νεκρῶν, τριήμερον ἐξανάστασιν.

Στίχ. Αινεῖτε αὐτὸν ἐν κυμβάλοις εὐήχοις, αινεῖτε αὐτὸν ἐν κυμβάλοις ἀλαλαγμοῦ. Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον.

Ἦχος γ'

Δύο καὶ πονηρὰ ἐποίησεν, ὁ πρωτότοκος υἱός μου Ἰσραὴλ, ἐμὲ ἐγκατέλιπε, πηγὴν ὕδατος ζωῆς, καὶ ὥρυξεν ἐαυτῷ φρέαρ συντετριμμένον, ἐμὲ ἐπὶ ξύλου ἐσταύρωσε, τὸν δὲ Βαραββᾶν ῥήτῃσατο, καὶ ἀπέλυσεν· ἐξέστη ὁ οὐρανὸς ἐπὶ τούτῳ, καὶ ὁ ἥλιος τὰς ἀκτῖνας ἀπέκρυψε· σὺ δὲ Ἰσραὴλ οὐκ ἐνετράπης, ἀλλὰ θανάτῳ με παρέδωκας. Ἄφες αὐτοῖς Πάτερ ἄγιε· οὐ γὰρ οἶδασι τί ἐποίησαν.

Δοξαστικόν

Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι. Καὶ νῦν, καὶ αἰεὶ, καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Ἐκαστον μέλος τῆς ἁγίας σου σαρκός, ἀτιμίαν δι' ἡμᾶς ὑπέμεινε, τὰς ἀκάνθας ἡ κεφαλὴ, ἡ ὄψις τὰ ἐμπτύσματα, αἱ σιαγόνες τὰ ραπίσματα, τὸ

Verse Praise him in the blast of the trumpet: praise him upon the lute and harp.

When she saw you, O Christ, the Creator and God of all, hanging on the Cross, she who bore you without seed, cried bitterly: My Son, where has the beauty of your form departed? I cannot bear to see you unjustly crucified; hasten then, arise, that I too may see your resurrection from the dead on the third day.

Verse Praise him on fine-sounding cymbals: praise him on cymbals of gladness. Let everything that has breath praise the Lord.

Mode 3.

Israel my firstborn son has done two wicked things: he has abandoned me, source of the water of life, and dug for himself a broken well. He has crucified me on a tree, but asked for Barabbas and released him. Heaven was amazed at this and the sun hid its rays; while you, Israel, felt no shame, but handed me over to death. "Forgive them, holy Father, for they do not know what they have done."

Doxastikon.

Glory to the Father and to the Son and to the Holy Spirit. Both now and ever and to the ages of ages, Amen.

Each member of your holy flesh endured dishonor for our sake: your head the thorns; your face the spittings; your cheeks the blows; your mouth the

στόμα τὴν ἐν ὄξει κερασθεῖσαν χολὴν τῇ γεύσει, τὰ ὦτα τὰς δυσσεβεῖς βλασφημίας. Ὁ νῶτος τὴν φραγγέλῳσιν, καὶ ἡ χεὶρ τὸν κάλαμον, αἱ τοῦ ὄλου σώματος ἐκτάσεις ἐν τῷ σταυρῷ, τὰ ἄρθρα τοὺς ἥλους, καὶ ἡ πλευρὰ τὴν λόγχην. Ὁ παθὼν ὑπὲρ ἡμῶν, καὶ παθὼν ἐλευθερώσας ἡμᾶς. Ὁ συγκαταβάς ἡμῖν φιλανθρωπία, καὶ ἀνυψώσας ἡμᾶς, παντοδύναμε Σωτήρ, ἐλέησον ἡμᾶς.

Προκείμενον Ἦχος πλ. α' Ψαλμὸς ΙΑ'

Διάκονος. Σοφία.

Ἀναγνώστης. Ψαλμὸς τῷ Δαβίδ.

Διάκονος. Πρόσχωμεν.

Ἀναγνώστης. Προκείμενον. Ἦχος πλάγιος τοῦ πρώτου. *Αλιζαλεις.*

Σὺ, Κύριε, φυλάξαις ἡμᾶς καὶ διατηρήσεις ἡμᾶς.

Στίχ. Σώσόν με, Κύριε.

Στίχ. Μάταια ἐλάλησε ἕκαστος πρὸς τὸν πλησίον αὐτοῦ.

[Ψαλ. ΙΑ' β, γ]

taste of gall mixed with vinegar; your ears the impious blasphemies; your back the scourge and your hand the reed; your whole body the stretching on the Cross; your joints the nails and your side the lance. You suffered for our sake, and freed us from passions, you stooped down to us in your love for humankind, and raised us up. All powerful Savior, have mercy on us.

Prokeimenon. Mode Plagal 1. Psalm 11.

Deacon: Wisdom.

Reader: A psalm of David.

Deacon: Let us attend.

Reader: The prokeimenon in the Plagal of the First Mode. *Aneanes.*

May you, Lord, guard us, and protect us.

Verse Save me, Lord.

Verse Each one has spoken empty vanities to his neighbor.

(Psalm 11: 8, 2–3)



Cappella Romana

Its performances “like jeweled light flooding the space” (*Los Angeles Times*), **Cappella Romana** is a vocal chamber ensemble dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Founded in 1991, Cappella Romana’s name refers to the medieval Greek concept of the Roman *oikoumene* (inhabited world), which embraced Rome and Western Europe, as well as the Byzantine Empire of Constantinople (“New Rome”) and its Slavic commonwealth.

Flexible in size and configuration according to the demands of the repertory, Cappella Romana is based in the Pacific Northwest of the United States of America, where it presents annual concert series in Portland, Oregon, and Seattle, Washington. It regularly tours in Europe and North America, having appeared at venues including the Metropolitan Museum of Art, Trinity Wall Street and Music Before 1800 in New York, the J. Paul Getty Center in Los Angeles, St. Paul’s Cathedral in London, the Pontificio Istituto Orientale in Rome, the Sacred Music Festival of Patmos, the University of Oxford, Princeton University, and Yale University.

Cappella Romana has released over twenty compact discs, including recent releases *Tikey Zes: Divine Liturgy* and *Arctic Light: Finnish Orthodox Music*. In addition to the present disc, other releases include *Mt. Sinai: Frontier of Byzantium*, *Epiphany: Medieval Byzantine Chant* and *Byzantium 330–1453* (the of-

ficial companion CD to the Royal Academy of Arts Exhibition), *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*, *The Fall of Constantinople*, *Richard Toensing: Kontakion on the Nativity of Christ*, *Peter Michaelides: The Divine Liturgy of St. John Chrysostom* and *The Divine Liturgy in English: The Complete Service in Byzantine Chant*. Forthcoming recordings include music from medieval Cyprus, medieval Byzantine chant from the Great Church of Christ at Hagia Sophia, Constantinople, and the large-scale Slavonic choral work *Passion Week* by Maximilian Steinberg (1883–1946), a student and son-in-law of Rimsky-Korsakov and teacher of Shostakovich.

In 2010 it became a participant in the research project “Icons of Sound: Aesthetics and Acoustics of Hagia Sophia, Istanbul,” a collaboration between the Center for Computer Research in Music and Acoustics and the Department of Art & Art History at Stanford University, where the ensemble also performed in 2013 and will return in 2016–17.

Alexander Lingas, artistic director

Alexander Lingas, founding Artistic Director of Cappella Romana, is a Reader in Music at City University London and a Fellow of the University of Oxford’s European Humanities Research Centre. He received his Ph.D. in Historical Musicology from the University of British Columbia. His present work embraces not only historical study but also ethnography and performance. Formerly Assistant Professor of Music History at Arizona State University’s School of Music, Dr. Lingas has also served as

a lecturer and advisor for the Institute of Orthodox Christian Studies at the University of Cambridge. His awards include Fulbright and Onassis grants for musical studies with cantor Lycourgos Angelopoulos, the British Academy's Thank-Offering to Britain Fellowship, research leave supported by the Stavros Niarchos Foundation, and the St. Romanos the Melodist medallion of the National Forum for Greek Orthodox Church Musicians (USA). Having contributed articles to *The New Grove Dictionary of Music and Musicians*, and *The Oxford Handbook of Byzantine Studies*, Dr. Lingas is now completing two monographs: a study of Sunday Matins in the Rite of Hagia Sophia for Ashgate and a historical introduction to Byzantine Chant for Yale University Press.

Ioannis Arvanitis, editor of musical editions

Ioannis Arvanitis received his Ph.D. from the Ionian University (Corfu) for a thesis on rhythm in medieval Byzantine music, his BSc in Physics from the University of Athens, and a Teacher's Diploma of Byzantine Music from the Skalkottas Conservatory under the supervision of Lycourgos Angelopoulos. He also studied Byzantine music at the Conservatory of Halkis, as well as Byzantine and folk music under Simon Karas at the Society for the Dissemination of National Music.

He has taught Byzantine music at the Ionian University, received a research fellowship at the University of Athens, and served as a guest lecturer for the Irish World Music Centre at the University of Limerick. An accomplished performer on various Greek folk instruments (tambura, ud, and laouto), Dr. Arvanitis was a founding instructor at the Experimental Music

Gymnasium and Lyceum of Pallini. He is a member of the International Musicological Society's Cantus Planus Study Group and has published scholarly articles in Greek and English.

In 2001 Dr. Arvanitis collaborated with Dr. Lingas and the Greek Byzantine Choir (dir. Lycourgos Angelopoulos) on the reconstruction of Vespers according to the Cathedral Rite of Hagia Sophia, a service performed in the Chapel of St. Peter's College Oxford and later broadcast on Greek national radio. For the last decade he has contributed regularly to the work of Cappella Romana, participating in four prior recording projects as a singer or guest director—*Epiphany*, *Byzantium in Rome*, *The Divine Liturgy in English*, and *Mt. Sinai: Frontier of Byzantium*—and regularly providing it performing editions of medieval Byzantine chant. His editions of medieval chant have also been sung or recorded by the Romeiko Ensemble (Yiorgos Bilalis, dir.), the Greek Byzantine Choir, and Dr. Arvanitis' own ensemble Hagiopolites. He has sung Western plainchant and Parisian organum with Marcel Pérès and his Ensemble Organum and has composed many chants in contemporary post-Byzantine style.

Stelios Kontakiotis, principal soloist

Stelios Kontakiotis is protopsaltis (first chanter) of the Holy Temple of the Annunciation of the Virgin Mary on the sacred island of Tinos, Greece, one of the most prominent pilgrimage sites in Greece.

Mr. Kontakiotis was born in Athens and grew up on the island of Amorgos (Cyclades-Greece). He began his studies in Byzantine Music at the Conserva-

tory of Athens with Mr. Lazarus Kouzinopoulos and the late Spyros Peristeris as his teachers, on a scholarship from the Greek Orthodox Archdiocese of Greece. In 1994 he took his first degree in Chanting from the Conservatory of Athens, and in 2000 his Diploma in Byzantine Music from the National Conservatory of Greece.

He has served as a professional chanter since 1992 in the churches of Saint George (Palaio Iraklio), Nativity of Christ (Paiania) and Holy Trinity (Amelokipoi) in Greater Athens. He also founded and conducted the Byzantine Music Choir, consisting of young adults, which performed in many concerts and services throughout the greater Athens area.

During the years 1990-2000, he took classical voice lessons and he joined the National Radio Choir (ERT) as a tenor. With the ERT Choir he took part in numerous operas, oratorios, and concerts throughout Greece and Europe. He also participated in other choirs and vocal ensembles such as the choir of The Athens Megaron concert hall in Athens, Emmeleia choir of Athens, the vocal ensemble Polyfonia of Athens, and the choir of Leivadeia.

In 2000, he was appointed to the position of Protopsaltis (first chanter) and Choir Director at Saint Sophia Greek Orthodox Cathedral in Washington, DC, where he served until 2008 when he auditioned for and was awarded his current post at Tinos.

During his stay in the USA he gave lectures, master-classes and performed at concerts with the Saint Sophia Greek Orthodox Cathedral Choir as well as chanting at Eastern Orthodox religious services and

concerts in the Washington-Metro area, in churches and at venues such as Catholic University, the US Capitol, the Smithsonian Institution and the Greek Embassy. He also gave the first Byzantine music concert at Duke University Chapel in 2004.

From 2000 to 2006 he collaborated with the Romeiko Ensemble chanting in religious services, concerts, and CD recordings.

Mr. Kontakiotis founded and still leads the Byzantine Choir of the Metropolis of Syros on the island of Tinos. He is also a member of the ensemble "MELIDRON" performing a varied repertory ranging from East to West, balanced between traditional and modern, old folk music and new.

His voice can be heard in songs in animated films translated into Greek from the English original, such as *The Prince of Egypt* (DreamWorks), *Pinocchio*, *The Little Mermaid*, *Cinderella*, and *Pocahontas* (Disney). He also recorded the male voice for the Rosetta Stone Greek Language Learning Software.

Since 2006 he has collaborated with Cappella Romana as principal soloist in concerts throughout the United States and Europe, appearing also as principal soloist on Cappella Romana's recording of medieval Byzantine chant from St. Catherine's Monastery at Mt. Sinai.

Spyridon Antonopoulos

Spyridon Antonopoulos recently obtained his doctorate in Musicology from City University London, completing a thesis on the fifteenth-century composer and theorist Manuel Chrysaphes and the

Figure of Composer in Late Byzantium. Dr. Antonopoulos, a graduate of Brown University and the New England Conservatory, is director of St. Mark's Byzantine Choir and regularly performs with the acclaimed vocal ensemble Cappella Romana as well as the London-based Byzantine Melodists. A student of the late Edward Zambara (NEC) and Robert Dean (Guildhall), Dr. Antonopoulos has appeared as tenor soloist in concerts and recitals of art song, opera, and fully staged operas with several ensembles in the US and UK. His versatility as performer extends beyond Western Classical art music and Byzantine chant, having appeared in numerous performances with the rebetiko ensemble, Plastikes Karekles, the Boston-based Greek Music Ensemble, and the SOAS Rebetiko Band, with appearances at the Royal Festival Hall in London as well as the celebrated world music site, Green Note Café, in Camden. Since 2010 he has spoken at dozens of international academic conferences in Greece, Cyprus, England, and the US, and in 2013, Dr. Antonopoulos organized and chaired an international symposium on Byzantine chant at the Hellenic Centre London, featuring a panel of renowned scholars, as well as performances by Cappella Romana (including selections that appear on this present recording) and the Choir of the Archdiocesan School of Byzantine Chant. Dr. Antonopoulos is a researcher for *Bodies and Spirits: Soundscapes of Medieval Byzantium*, a multidisciplinary project led by researchers at UCLA and USC, which focuses on the interplay of sound, space, and liturgy in late medieval churches. For this project's first phase, Dr. Antonopoulos directed a choir of cantors in a week of onsite recordings in seven late

medieval churches of Thessaloniki, featuring many of his own transcriptions of medieval chant.

John Michael Boyer

John Michael Boyer is a specialist in Byzantine Music and is in high demand as soloist, conductor, arranger, composer and teacher of the art form. A principal member of Cappella Romana since 1999, he can be heard on the majority of the group's recordings and has conducted the ensemble on several occasions. As composer and arranger, he has produced transcriptions of Byzantine Chant in both Byzantine and Western notations as well as numerous original settings and compositions, primarily in the English language. These settings have been recorded on Eikona's disc *Great Vespers*, Cappella Romana's double CD *The Divine Liturgy in English*, and on the Hellenic College Holy Cross recording *All Creation Trembled*.

Mr. Boyer is Protopsaltis (First Cantor) of the Greek Orthodox Metropolis of San Francisco, under whose auspices he founded the St. John Koukouzelis Institute for Liturgical Arts, an educational institution dedicated to the strengthening of liturgical programs, primarily musically, in the parishes of the Greek Orthodox Metropolis of San Francisco. He also conducts the Metropolis Ensemble of Liturgical Orthodox Singers (MELOS), focusing on choral excellence in Byzantine Music presented in liturgical context.

He holds a Bachelor of Arts degree in Music from the University of California, Berkeley and a Master of Divinity from Holy Cross Greek Orthodox School

of Theology and is currently pursuing a doctorate in Musicology from the University of Athens. His textbook, *Byzantine Chant: The Received Tradition* is forthcoming from Holy Cross Press.

Constantine Kokenes

Constantine Kokenes M.D. began his studies of the notation and yphos (style) of Byzantine chant with Nicholas Kakoulides, Archon Protopsaltis of the Archdiocese of North and South America, from 1980 until his death in 1981, after which he continued with Konstantinos Katsoulis, protopsaltis, Athens Greece. From 1992 to 2003 he was a student of George Bilalis and an associate with the Romeiko Ensemble performing modern and medieval transcriptions of Byzantine chant in dozens of concerts in the US and Europe and in four published recordings. In addition he has performed Ottoman court music, Sufi devotional music, and Turkish folk songs with Romeiko and instrumentalists from the Istanbul Conservatory. He began performing with Cappella Romana in 2006 and has appeared with the ensemble in North America and abroad.

He holds the ecclesiastical rank of Ieropsaltis bestowed on him by the late Metropolitan +Philip of Atlanta. He served as Byzantine Chant Instructor for the Metropolis of Atlanta in the 1990s and early 2000s. Today he chants at the Metropolis Cathedral of the Annunciation, Atlanta, Georgia as lampadarios (left chanter).

Mark Powell

Mark Powell has served Cappella Romana in multiple capacities, as a singer since 1995, as

president of its board of directors from 1999-2002, and since 2002 as its executive director. He is also director of development and marketing for Portland Baroque Orchestra and an independent consultant in board development, fundraising, and marketing. He received a bachelor's degree in music from Seattle Pacific University and a master's degree in musicology from the University of Washington with a thesis on the music of Arvo Pärt. As a baritone, he has toured and recorded extensively with Cappella Romana and with a number of professional ensembles in the US and in Europe, including The Tudor Choir, Seattle; the Chœur de Chambre de Namur, Belgium; and Wakefield Cathedral Choir, England. He appears on most of Cappella Romana's recordings, both of choral works and of Byzantine chant. He was received into the Orthodox Church in 1995, and served thereafter as a choir director and a cantor at the Greek Orthodox churches in Seattle, Washington, and Portland, Oregon. He was tonsured a reader by His Eminence the late Metropolitan +Anthony of San Francisco, and was a student of the Rev. Dimosthenis Paraskevaïdes in Byzantine chant.

Contact and Booking Information

Cappella Romana
1017 SW Morrison St Ste 315, Portland, OR 97205 USA
TEL +1.503.236.8202 cappellaromana.org



PRODUCTION CREDITS

Executive Producer: Mark Powell (Cappella Romana).

Recording, Remixing and Mastering Producer; Digital

Editor: Steve Barnett (Barnett Music Productions, Minneapolis, Minn.).

Recording Engineer: Andy Greenwood (Audio Software Engineer, Sennheiser Research Lab; Center for Computer Research in Music and Acoustics, Stanford University).

Remixing and Mastering Engineer: Preston Smith (Perfect Record, Saint Paul, Minn.).

Editing Plot Preparation and Mastering Advisor:

John Michael Boyer.

Performing editions: Ioannis Arvanitis

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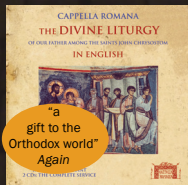
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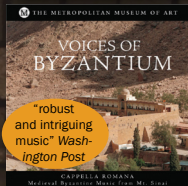
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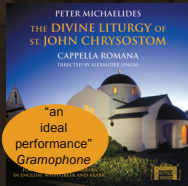
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