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Hirmologium, Cantab. Trin. 1165 (Y) f. 43

# TWENTY CANONS FROM THE TRINITY HIRMODOLOGIUM

TRANSCRIBED BY

H. J. W. TILLYARD, D.LITT.

EMERITUS PROFESSOR OF GREEK AT UNIVERSITY COLLEGE

CARDIFF

1952

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## PREFACE

THE generosity of the late Professor Thomas Whittemore and the Byzantine Institute at Boston encouraged me to carry out a cherished project in writing this book. Since I first came to know the Trinity Hirmologium in 1915, it has always seemed to me that I owed it to my own Alma Mater to publish some adequate account of that notable manuscript, while such publication would also be a token of my gratitude to Trinity College, Cambridge, where I have always found the fullest encouragement. I wish to convey my best thanks to the College for permission to publish, and to the Librarian (Mr. H. M. Adams, M.C.) and the Sub-Librarian (Mr. C. Hurry), my willing helper for many years, for their invariable kindness and aid in the course of my research, which has needed many photographs and given me many happy hours in the College Library.

Professor L. J. D. Richardson (University College, Cardiff) brought his fine scholarship to bear on the Mozarabic Hymn, which supplies the Latin words to the Canon for Pentecost in Mode IV; and I have been most grateful for his advice. The friendly co-operation between Professor Wellesz and myself, which has gone on for twenty-two years, has been strengthened by his appointment as University Reader at Oxford, whence he has continued to give me his encouragement and support. Professor F. H. Marshall very kindly advised me on a point of Byzantine grammar.

Some small innovations have been made in this book for the benefit of readers who may not wish to study palaeography. Firstly, the musical portion is entirely separate from the commentary, which deals with manuscript readings and questions of notation. Secondly, an interlinear Latin version is given to enable singers ignorant of Greek to enjoy the Byzantine melodies. Such a version, being merely for practical use, does not claim any poetical merit. Thirdly, before every Canon we supply a literal English translation, except where one by Neale-Hatherly is already in print.

As this book is based upon a long, though often interrupted, course of research, both at Birmingham and at Cardiff, I wish to repeat my thanks to the many kind helpers mentioned in the preface to my earlier volume, *The Hymns of the Sticherarium for November*. My friend Mr. R. F. Jobson, B.A., of Gonville and Caius College, kindly helped me by revising the Latin versions. Lastly, I would send my sincerest thanks to Professor Høeg of Copenhagen, to whom, as the originator of the *Monumenta Musicae Byzantinae*, the cause of Byzantine musical studies owes more than to anyone else. The American Series, to which this volume belongs, is a supplement to the Series issued at Copenhagen and still continuing. Both sections are under the general direction of the Union Académique Internationale. The manuscript of my book *The Hymns of the Octoëchus*, Part I, reached Professor Høeg only a short time before all communications were severed in 1940. But he saw my book through the press and corrected the proofs himself, so that it appeared late in 1940 and a copy reached America via Switzerland long before I received one. For this signal service I here record my deep sense of obligation; and I gladly dedicate this book to him.

H. J. W. T.

Rhodes University College, Grahamstown  
1949

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## AUTHORITIES

FOR earlier publications and for a general account of Byzantine Music see Tillyard, H. J. W., *Byzantine Music and Hymnography* (London, 1923); id., *Handbook of the Middle Byzantine Musical Notation* (Copenhagen, 1935), quoted as *Handbook*; Wellesz, E., *Byzantinische Musik* (Breslau, 1927).

References to more recent works will be found in my article *B.S.A.* xxxvi. 132 ff. There is also an article dealing with the Intonations: Werner, E., *Musical Quarterly*, Jan. 1942, p. 93. Professor Wellesz's new book *Eastern Elements in Western Chant* (Oxford, 1947) will be in the hands of every student. This and his recent monumental work, *History of Byzantine Music and Hymnography* (Oxford, 1949) reached me when the present book was already in type. So I need only say here that we are in agreement on all essential matters.

The facsimile edition of the Hirmologium at the Iberian Monastery on Mount Athos (**H**), *Monumenta Musicae Byzantinae*, vol. ii (Copenhagen, 1938), is of supreme importance for all who study the Byzantine Hirmologium.

Four volumes of Transcripts have been issued: Wellesz, E., *Die Hymnen des Sticherarium für September* (Copenhagen, 1936); Tillyard, H. J. W., *The Hymns of the Sticherarium for November* (ib., 1938); id., *The Hymns of the Octoëchus*, Part I (ib., 1940), Part II (ib. 1949).

The Greek words of the Canons are taken, where possible, from W. Christ and M. Paranikas, *Anthologia Graeca Carminum Christianorum*, 1871 (quoted as *Anthol.*); or from *Εἰρημολόγιον ἔκδοσις Ἰωάννου Νικολαΐδου*, Athens, 1906 (quoted as *Hi.*).

For some poetical versions and many valuable explanations see Neale, J. M., and Hatherly, S. G., *Hymns of the Eastern Church with Music* (quoted as *Neale-Hatherly*).

## LIST OF MANUSCRIPTS

UNTIL the alphabet is exhausted, it will be convenient if the same set of initials can be used by all authors in all books for the Byzantine musical manuscripts on which their studies have been based. The following have hitherto been used or are now suggested.

- A = Atheniensis 883  
B = " 974  
C = Cryptensis E. a. II  
D = Dalasseni (*M.M.B.*, vol. i)  
E = Atheniensis 884  
G = Cryptensis E. γ. II (Hirmologium)  
H = Hirmologium Athoum (*M.M.B.*, vol. ii)  
J } v. Wellesz, *Hymnen d. Sticher. f. Sept.* XLVIII  
K }  
L = Laura B. 32 (Early Byz. Hirmologium)  
M = Coutloumousi. 412: Sticherarium  
N = Codex Peribleptus (University College, Cardiff)  
O = Coislin 220 (Paris)  
P } v. Wellesz, l.c.  
Q }  
S = Sabbas 83 (Jerusalem)  
T = Cantab. Trin. 256, B. 11. 17: Sticherarium  
U } v. Wellesz, l.c.  
V }  
Y = Cantab. Trin. 1165. O. 2. 61: Hirmologium

## INTRODUCTION

THE name Hirmologium or Hirmologus (in Greek *Είρμολόγιον*) is given to those manuscripts that contain the Hirmi (Greek sing. *είρμος*) or typical verses of the Byzantine Hymns called Canons, based on the nine Canonical Odes or Canticles of the Old and New Testaments and Apocrypha. When we study the musical settings in the Hirmologia, we find that the melodies differ widely from one manuscript to another and cannot like the Idiomela (or Proper Hymns for the fixed and movable days) be derived from one original. We are bound therefore to examine in detail every Hirmologium that we can find; and this is not too great a task for a resolute body of students, since the manuscripts in question are few and some initial studies have already been made.

Trinity College, Cambridge, is the owner of a Hirmologium (Y), not indeed in the front rank of manuscripts, but quite distinctive enough to deserve special investigation. If we regard the three manuscripts, Paris Coislin 220 (Early Byzantine Notation), the Hirmologium Athoum (H—*Mon. Mus. Byz.*, vol. ii: archaic Middle Byzantine or Round Notation), and the Hirmologium Cryptense (G—E. γ. ii: fully developed Round Notation) as the main chain of the orthodox tradition, we must look upon Y partly as showing a later and perhaps at times an enfeebled form of melodic structure, but also as embodying a parallel tradition, which may have merits and a status of its own. As a study of the Hirmologium Athoum has been undertaken by his pupils under Professor Wellesz's supervision, I shall not, as a rule, deal with that manuscript. The Italian Academy promised long ago to publish G, but has so far done nothing. The final publication of the whole Byzantine Hirmologium is beyond the power of one man and must be based on a complete survey of all the sources.

But in the meantime there seems to be room for a partial statement of results, which, in view of the differences of melody already mentioned, must take the form not of collation but rather of a selection of complete hymns having sufficient value to stand by themselves. The choice is naturally guided by two factors: firstly a wish to give melodies for those Canons that are well known and are reckoned as part of Byzantine literature; and secondly the duty of displaying in some detail the musical features of our manuscript. The contributions of the great hymnodists, St. Cosmas and St. John of Damascus, who composed the Canons for the chief festivals of the Church, are fortunately almost complete in Y; and if to these we add a few other typical Canons from the various Modes, we shall have a collection that will adequately represent our manuscript and not be unworthy of study by musicians and theorists. It brings together examples of all the Modes within a small compass and affords an easy introduction to some of the cadential formulae and the simpler ornaments of Byzantine hymnody.

For a general account of the Canon the reader is referred to the works mentioned in our List of Authorities and in particular to Neale-Hatherly, pp. vi ff.—*Anthol.*, pp. lxii ff., and my *Byz. Mus. and Hymnogr.* 19 ff. Cf. also Gaisser, U., *Les Heirmoi de Pâques* (Rome, 1905), 2–5, and Wellesz, E., *Byz. Musik*, 31–4.

A *Canon* theoretically consists of nine Odes, based upon the nine chief canticles (eight from the Old Testament, and the Magnificat), which were, as we should say, regarded as canonical. Each Ode has two or more verses in the same metre, the first verse being called the *Hirmus*, and setting the type for the others. As each Ode corresponded to one of the canticles, it was expected to contain some

allusion to the same subject, or, at any rate, a reminiscence of its style. The nine canonical canticles were the following: (1) Miriam's Song (Exod. xv); (2) Moses' Exhortation (Deut. xxxii); (3) Hannah (1 Sam. ii); (4) Habakkuk (Hab. iii); (5) Isaiah (Isa. xxvi); (6) Jonah (Jonah iii); (7) Daniel; (8) Song of the Three Children (Dan. iii); (9) Magnificat. Ode II is only found in Canons for Lent. Odes VII and VIII are based on the Apocryphal portion of Daniel, as given in the Septuagint.

#### The Manuscript

The Hirmologium (Y) forms the greater part of the Codex Cantab. Trinitatis 1165 (O.2.61). It is written in a good fourteenth-century hand on thick paper octavo. The words and neumes are in black; but the headings and variants to the music are in red ink, which has faded and in some places is illegible. As often in Byzantine manuscripts, the groups of neumes are not clearly separated and sometimes spread over syllables to which they do not belong. In Y this fault is not nearly so serious as in D, but is still bad enough to perplex a beginner, who would find the Grottaferrata Hirmologium (G) far easier to study. With a little experience, however, no one need be misled. The initial signatures of the Odes (Martyriae) are also in red and often obscure: many can only be conjectured. At the beginning of every Mode there was an ornamental heading or panel of conventional design, the patterns varying. But unfortunately those of Mode III Authentic as well as I, II, and IV Plagal have been cut or torn out. A few pages elsewhere are also lacking. The heading of Mode IV, with a specimen of the handwriting and neumes, is given in our frontispiece: the transcription will be found below.

The Hirmi end on f. 96 and are followed, as usual, by the *μακαρισμοί*, which end on f. 98, two more Hirmi being added in postscript. The whole collection, though fairly representative of all Modes, is less rich than G and H. For the remaining contents, which are unimportant, see *B.S.A.* xxiii (1918-19), p. 201. A facsimile of the Easter Canon by St. John of Damascus ('The Day of Resurrection') may be found in *Laudate*, June 1923, pp. 4, 5.

#### The Neumes

The notation in Y is the Round or Middle Byzantine, which has been fully explained in my *Handbook* (see list of authorities on p. vi). The following changes were made by the Editorial Board since this appeared:

- Duo Kentemata: a dotted quaver with a slur.
- Xeron Klasma: staccato without slur.
- Apoderma: a crochet with a tenuto.
- Piasma: diminuendo.
- The last note of a hymn is to be printed as a crotchet.
- B-flat is to be marked as an accidental, never as a signature.

All the symbols in Y are of normal shape, boldly written, and seldom cause any difficulty. But unhappily the ink has in some places been rubbed away or obscured by damp-stains and spots of wax from burning tapers. In the absence of closely related versions in other manuscripts we are forced to make good by conjecture what can no longer be read.

A facsimile of a clear page (f. 43) is given in the frontispiece. This contains two complete Odes, which I transcribe below.

#### CANON FOR SUNDAY, BY JOHN THE MONK. MODE IV

(Facsimile in frontispiece)

##### ODE I

(1) Θα - λάσ - σης τὸ ἐρυ - θραῖ - ον πέ - λα - γος (2) ἀ - βρό - χοις ἵχ - νε - σω  
 (3) ὁ πα - λαι - ὅς πε - ζεύ - σας Ἰσ - ρα - ήλ (4) σταυ - ρο - τύ - ποις Μω - σέ -  
 - ως χερ - σίν (5) τοῦ Ἀ - μα - λήκ τὴν δύ - να - μιν (6) ἐν τῇ ἐ - ρή - μω ἐ - τρο - πώ - σα - το.

##### ODE III

(1) Εὐ - φραῖ - νε - ται ἐ - πὶ σοι (2) ἡ Ἐκ - κλη - σί - α σον, Χρι - στέ, κρά - ζου - σα  
 (3) Σύ . . . μον ἵσ - χὺς Κύ - ρι - ε (4) καὶ κα - τα - φυ - γῆ καὶ στε - ρέ - ω - μα.  
 dim. > sfs

*Notes.* It is uncertain whether hymns ascribed to John the Monk were by St. John of Damascus or some imitator. Ode I, line 4, the subsidiary signs are: -τύ- Kratema (prolonged accented note), -σέ- Gorgo-syntheton, probably a slur; -σίν Apoderma (tenuto); Ode III, line 4, -ρέ- Psephiston (sforzando).

#### The Byzantine Modes

##### (I) Authentic and Plagal

Professor Höeg is preparing a complete edition of the medieval Byzantine musical theorists, and until this comes out no final statement on the Modes can be made. Meanwhile I have little to add to what I have said in my *Handbook of the Middle Byzantine Musical Notation*. There is a fairly general agreement about the order and pitch of the eight Modes,<sup>1</sup> but the use of  $\flat$  and  $\natural$  is still a moot point. The view taken here is that the Authentic Modes answer to the Disjunct Species (*διεξενγμένων*) and the Plagal to the Conjunct (*συνημμένων*). For example, if Mode II Authentic were played on the lyre (the household instrument of ancient Greece and still used as such in early Christian times) we should tune the seven strings thus

e f g a b c<sup>1</sup> d<sup>1</sup> (e<sup>1</sup>)

<sup>1</sup> See the table given by Prof. J. F. Mountford, *J.H.S.* xl (1920), 41; and my article in *Music Review*, vol. iii, no. 2, pp. 103-14.

—the top note being a harmonic. If we wished to reproduce the Second Plagal at the same pitch (in the table B-b)<sup>1</sup> we should tune thus:

e f g a b $\flat$  c $\sharp$  d $\sharp$

In other words, an Authentic Mode uses the Disjunct tuning—two tetrachords e—a b—e $\sharp$ , while the Plagal uses the Conjunct, e—a a—d $\sharp$  and hence lowers b to b $\flat$ .

Similarly Mode I Plagal, which was sung at the same pitch as I Authentic, viz. d—d $\sharp$ , uses the Conjunct tetrachords d—g g—c $\sharp$  and also requires b $\flat$ . Mode III Plagal on the same principle gives the scale of f-major (which it still uses at the present day), and Mode IV Plagal (which coincides with the First Authentic but has a different Finalis) gives d e f g a b $\flat$  c $\sharp$  d $\sharp$  e $\sharp$  f $\sharp$  g $\sharp$ : Finalis g.

We therefore claim this as the original distinction between Authentic and Plagal: Authentic = Disjunct, using b $\sharp$ , and Plagal = Conjunct, using b $\flat$ . This distinction, though fundamental for the stringed instrument, is formal and artificial in vocal music; and we are not surprised to find that it was modified in various ways, while in the Gregorian, Italo-Grecian, and Russian systems it was largely obliterated. We have no information from Byzantine theorists; and the Byzantine notation does not distinguish between tones and semitones. Analogy and general convenience suggest the following rules:

- (1) An accidental b $\flat$  or b $\natural$  must be used where required to avoid an augmented fourth—an interval rejected by all the medieval systems and by the modern Greek.
- (2) Where a medial cadence suggests a modulation from Authentic to Plagal or vice versa, we may mark an accidental b $\flat$  or b $\natural$  on approaching such cadence. For example in Mode I Authentic we often find a medial cadence on f (marked as III Plagal), and in the approach to this we sing b $\flat$ . There is a margin of doubtful cases where either b $\flat$  or b $\natural$  would sound well: there the singers probably pleased themselves.
- (3) Where b is a passing-note or an appoggiatura, we may choose b $\flat$  or b $\natural$  whichever is more convenient.
- (4) Where a transition is made to the highest or lowest part of the scale, we may consider that the Authentic or Plagal region has been entered and use b $\flat$  or b $\natural$  accordingly. In no Mode is the compass restricted to a single octave, but the limit A—f $\sharp$  is seldom over-stepped.

#### (2) The Chromatic Species

In the Middle Ages this seems only to have been used in short incidental phrases; but from the seventeenth century its popularity greatly increased under Oriental influence. In the Trinity Hirmologium no instance of its use can be traced. The scale was usually

e f g a b $\flat$  b $\natural$  c $\sharp$  d $\sharp$

#### (3) Intonations

Before beginning a hymn the Byzantine singers regularly used an Intonation, which might be the actual Finalis or else some conventional formula, often ending on some other note. In this latter case the hymn itself would reckon its first sound not from the Finalis but from the last note of the Intonation which we call the Origin or Starting-Note. This we indicate at the beginning of the hymns, by such directions as 'From g. Finalis d' or the like. A modern singer using the versions in staff notation need not take any notice of these peculiarities.

#### (4) Cadences

The Authentic Modes may make their final cadence either on the middle or the lower Finalis, the latter being rather more common. We thus find the following endings:

<sup>1</sup> See footnote on p. 3.

#### Mode I a or d

" II b or e  
" III f (rarely c $\sharp$ )  
" IV g (d $\sharp$ )

It is doubtful whether d $\sharp$  is ever used as a final note in Mode IV. The Plagal Modes regularly end on the lower Finalis, but the Trinity Hirmologium shows that in the fourteenth century other endings were allowed, of which in the more important manuscripts like the Hirmologia at Grottaferrata (G) and at the Iberian Monastery at Athos (H) we find no trace. The list of final notes, as far as our observation goes, will therefore be as follows:

Mode I Plagal d or g  
" II Plagal e or g  
" III Plagal (Barys) f  
" IV Plagal (Barys) g or b

#### Rhythmic and Accentual Signs

Most of the Byzantine neumes have an accentual as well as a musical value; and in our versions the modern signs of stress, staccato, prolongation, and the like, will enable the student to identify at a glance the original symbols used in the manuscript (see my *Handbook*, c. ii). A few words of explanation may be given.

accented staccato; and also warning given of a descent of the melody on the next syllable.

a long accented note.

a very slight lengthening.

In a group this should be sung as (written or (written ): if standing alone, as .

*Accelerando* only applies to the group over which it stands, and no *a tempo* is needed.

The end of a versicle or colon is marked by a short vertical stroke. If this does not coincide with the end of a line in the words, then the latter should only be marked by the shortest possible break or pause. The last note of a hymn usually bears no length-mark in the manuscripts, but is naturally held and hence marked as a crotchet.

It will be seen that the quantities in the Greek are disregarded in the musical setting, which, as in Modern Greek, only respected the accents. The accent had already become a mark of stress and no longer denoted pitch as in ancient Greek.

No directions about the tempo or manner of singing have come down to us from the Middle Ages. We only know that large choirs often sang the hymns in unison in the great cathedrals and city churches. No organ or any other instrument was allowed in church. Antiphonal singing was frequent. The drone or holding-note, often heard at the present day, is not mentioned until the sixteenth century and may be a late importation from the East. This also applies to the nasal singing which displeased many travellers in Greece in the nineteenth century. We should therefore take the best Gregorian tradition for our guide and recommend as follows: (1) The tempo must vary with the character of the hymn, the number of singers, and the size of the building. The Canons should be

sung in quick time, especially if given by a single cantor. (2) The rhythm is free: the quavers and crotchets have not an absolute value, but represent shorter or longer notes in a melodious recitative, whose movement resembles that of ordinary speech. If, however, the whole choir sings in unison, then the values must be more carefully observed and the choir-master should beat time. In the Middle Ages there was a whole system of gestures, partly represented by Subsidiary Signs in the manuscripts, by which the precentor guided his singers. (3) No vocal harmonies should be allowed, as they entirely destroy the character of the music. But a light organ accompaniment may be a useful aid, especially to singers not specially trained in unaccompanied work. An organist used to Plain-song will readily supply what is needed. (4) The staccato marks (which serve largely to distinguish the different neumes) must not be allowed to break up the general smoothness of singing and the flow of the melody. They must be rendered with due discretion.

### The Latin Versions

Where the original is in rhythmical prose there is seldom much difficulty in making an equivalent Latin rendering, although some of the subtler allusions in St. Cosmas are likely to go by the board. Most Byzantine hymns are in a more or less Biblical Greek, so that the Vulgate usually helps us out. The reader must clearly understand that no literary merit is claimed for our versions, which are only meant to enable singers ignorant of Greek to perform and enjoy the melodies. The iambic Canons of St. John of Damascus, however, are in quite a different class, because although they scan by quantity, yet the music follows the accent—the two schemes hardly ever coinciding. It seems to me that any Latin metrical version would stand self-condemned. If it regarded the quantities, it would contradict the musical setting and make it absurd: if it obeyed the accents, it would, to a scholarly reader, sound flagrantly unmetsrical. I suggest, therefore, another plan, namely to set the words of known Latin hymns to the Byzantine melodies. A few examples of 5-line iambic stanzas are extant; and these, being neither strictly quantitative nor wholly accentual, give just the amount of correspondence that fitly reproduces the quaintness of medieval hymnody.

### 1. CANON FOR CHRISTMAS BY SAINT COSMAS

Mode I. Y f. 10-10b, H f. 6b, *Anthol.* 165. Prose and verse translations are given by Neale-Hatherly, *Hymns of the Eastern Church with Music*, 64-79.

THE music of Ode VII is corrupt in the Trinity MS.; so, besides a conjectural restoration, I give the version of G, a famous manuscript at Grottaferrata. All the Odes in this Canon end on **a**, although elsewhere a final cadence on **d** is common in Mode I. All begin from **a**. In order to appreciate the learning and variety of illustration displayed by St. Cosmas, the reader should study the whole Canon: the original is printed in full in the *Anthologia*.

Mode I is the most familiar of all Modes and corresponds to the First Mode in Gregorian music. It is also common in Greek folk-songs: a pure example with compass **g-d'**, Finalis **a**, is given by Pachtikos, G. D.,<sup>1</sup> *Greek Folksongs* (in Modern Greek), p. 327. For a Jewish example see Idelsohn, A. Z., *Gesänge d. marokkanischen Juden*, p. 48, No. 73, cadence **c-a-a- g a-**.

#### ODE I. Hi. 3

(1) *Xρι - στὸς γεν - νᾶ - ται, δο - ξά - σα - τε.* (2) *Xρι - στὸς ἐξ οὐ - pa - νῶν,*  
Chris-tus nas-ci-tur, glo-rifi-ca-te: Chris-tus a cae-lo,  
ἀπ - αν - τή - σα - τε. (3) *Xρι - στὸς ἐ - πὶ γῆς, ὑ - ψώ - θη - τε.* (4) *ἄ - σα - τε τῷ*  
ac - cur - ri - te: Chris-tus in ter - ra, con-sur - gi - te: ca - ni - te Do -  
Ku - pi - ω . . πᾶ - σα ἡ γῆ (5) *καὶ ἐν εὐ - φρο - σύ - νῃ ἀν - νυμ - νῆ - σα - τε*  
- mi - no . . om - nis tel - lus; at-quecum lae - titi - a po - pu - li ce - le -  
λα - oī (6) *δ - τι δεῖ - δό - ξα - σται* (1) *Xρι - στὸς γεν -* (2) *Xρι - στὸς* (5) *εὐ - φρο -*  
- bra - te, quod tri-um-pha - vit.  
- σύ - νῃ . . . . . ἀν - νυ - (?)

#### ODE III. Hi. 6

(1) *Tῷ πρὸ τῶν αἱ - ώ - νων . . . ἐκ Πα - τρὸς* (2) *γεν - νῃ - θέν - τι ἄρ -*  
An - te sae - cu - la na - - to e Pa - tre im - mu - tabi - li -

<sup>1</sup> Title, Δημόδη Ἑλληνικὰ Ἄσματα (Athens, 1905).

peú - στως Υἱ - ϕ (3) καὶ ἐπ' ἐ - σχά - των ἐκ Παρ - θέ - νου σαρ -  
ter Fi - li - o et fi - ne tem - po - ris e Vir - gi - ne  
*accel.*

κω - θέν - τι ἀ - σπό - ρως. (4) Χρι - στᾶ . . . τῷ Θε - ϕ βο -  
con - cep - to mi - riſi - ce, Chris - to . . . Do - mi - no cla -

ή - σω - μεν. (5) ὁ ἀν - ν - ψώ - σας τὸ κέ - ρας ἡ - μῶν ἄ - γι - os εἰ, Κύ - ρι - ε.  
ma - bi - mus. Qui sus - tu - lis - ti cor - nu nos-trum, sanctus es, Do - mi - ne.  
Y<sup>2</sup>

(1) . . . τῶν αἰ - ω - νων . . . (3) - τι ἀ - σπό - ρως (4) Χρι - στᾶ . . .

## ODE IV. Hi. 9

(1) Πάρ - δος ἐκ τῆς ρί - ξης Ἰ - εσ - σαι (2) καὶ ἀν - θος ἐξ αὐ - τῆς Χρι - στέ  
Ra - mus e ra - di - ce Jes - se et flos ex il - lo Chris - te

(3) ἐκ τῆς Παρ - θέ - νου ἀν - ε - βλά - στη - σας (4) ἐξ ὁ - πους ὁ αἰ - νε -  
e sancta flo - ru - is - ti Vir - gi - ne, a mon - te tu . . . lau -

τὸς . . . κα - τα - σκί - ον δα - σέ - os (5) ἥλ - θες σαρ - κω - θεις ἐξ  
da - bi - lis um-bro - so et spis - so in - car - na - tus ex in - nup -

ἀ - πειρ - ἀν - δρον (6) ὁ ἀ - ν - λος καὶ Θε - ὄς. (7) Λό - ξα τῇ δυ - νά -  
ta ve - nis - ti, im - ma - te - ri - alis De - us. Laus po - tes - ta - ti  
Y<sup>2</sup>

μει σου Κύ - ρι - ε. (3) . . . ἀν - ε -  
tu - ae, Do - mi - ne.

## ODE V. Hi. 12

(1) Θε - ὁς ὡν εἰ - ρή - νης Πα - τὴρ οἰκ - τίρ - μων . . . (2) τῆς με - γά - λης  
De - us pa - cis qui es, Pa - ter mi - se - ri - cors, con - si - li -

βου - λῆς σου τὸν ἄγ - γε - λον (3) εἰ - ρή - νην παρ - ε - χό - με - νον (4) ἀπ - ἐ -  
i mag - ni nun - ti - um pa - cem prea - ben - tem mi -

στει - λας ἡ - μῖν. (5) ὁ - θέν θε - ο - γνω - σι - as (6) πρὸς φῶς ὁ - δη - γη -  
sis - ti no - bis; un - de ad lu - cem duc - ti di - vi - nae sa - pi -

θέν - τες (7) ἐκ νυκ - τὸς ὁρ - θρί - ζον - τες (8) δο - ξο - λο - γοῦ - μέν σε,  
en - tiae e . . . noc - te sur - gen - tes glo - ri - fi - ca - mus te,  
Y<sup>2</sup>

φιλ - ἀν - θρω - πε. (1) Θε - ὁς ὡν (5) ὁ - θέν . . . (7) ὁρθρί - ζον - τες  
be - né - fi - ce.

## ODE VI. Hi. 15

(1) Σπλάγχνων Ἰ - ω - νᾶν ἔμ - βρυ - ον ἀπ - ἄ - με - σεν - - - (2) ἐν - ἀ - λι -  
Vi - vum Jo - nam e - vo - mit vis - ce - ri - bus - - - ma - rititi-mum mon -  
Y<sup>2</sup>

- os θηρ οἰ - ον ἐ - δέ - ξα - το. (3) τῇ Παρ - θέ - νῳ δέ . . . (4) ἐν -  
- strum qua - lem ac - ce - pe - rat. In Vir - gi - ne au - tem ha -

ode VII. Hi. 17 (G f. 17 b)

(1) οἱ παῖ - δες εὐ - σε - βεὶ - α  
Tres Pu - e - ri, pi - e - tate

(2) οὐν - τρα - φέν - τες δυσ - σε - βοῦς  
e - nu - tri - ti, im - pi - o

(3) προσ - τάγ - μα - τος (4) κα - τα - φρο - νή - σαν - τες (5) πν - ρός . . .  
rum manda - to - rum con - temp - to - - - res, ig - nis . . .

(6) ἀπ - ει - λην οὐκ ἐ - πτο - ἡ - θη - σαν (7) ἀλλ' ἐν μέ - σω τῆς  
non . . . ti - mu - e - runt mi - nas. sed in medi - o flam -

ODE VII. Hi. 17 (G f. 17 b)

(1) οἱ παῖ - δες εὐ - σε - βεὶ - α  
Tres Pu - e - ri, pi - e - tate

(2) οὐν - τρα - φέν - τες δυσ - σε - βοῦς  
e - nu - tri - ti, im - pi - o

(3) προσ - τάγ - μα - τος (4) κα - τα - φρο - νή - σαν - τες (5) πν - ρός . . .  
rum manda - to - rum con - temp - to - - - res, ig - nis . . .

(6) ἀπ - ει - λην οὐκ ἐ - πτο - ἡ - θη - σαν (7) ἀλλ' ἐν μέ - σω τῆς  
non . . . ti - mu - e - runt mi - nas. sed in medi - o flam -

ode VIII. Hi. 20

(6) φλο - γὸς ἐ - στῶ - τες ἐ - ψαλ - λον (7) οὐ τῶν πα - τέ - ρων  
ma - rum can - ta - bant stan - tes: De - us Pa - trum .

(8) η - μῶν Θε - ὁς εὐ - λο - γη - τὸς εἰ.  
nos - tro - rum, be - ne - dic - tus es.

(deest)

## ODE VIII. Hi. 20

(1) Θαύ - μα - τος ὑ - περ - φυ - οῦς ἡ δρο - σο - βό - λος (2) ἔξ - ει - κό - νι - σε  
For - nax su - per - na - tu - ra - lem mi - racu - li sig - ni - fi - ca - vit

(3) οὐ γὰρ οὖς ἐ - δέ - ξα - το φλέ - γει . . .  
mo - dum re - fri - ge - ra - ta; quos e - nim ac - ce - pit non us - sit iu -

(4) ὡς οὐ - δὲ πῦρ . . . . (5) τῆς θε - ὄ - τη - τος Παρ - θε - νον  
ve - nes; nec ve - ro ig - nis u - rit Vir - gi - nis di - vi - nus

(6) ἦν - ὁ ἀν - νυμ - νοῦν - τες ἀ - να - μέλ - quam in - tra - vit al - vum; qua - prop - ter ca - nen - tes re - so -

(7) Εὐ - λο - γεῖ - τω . . . ἡ κτί - σις πᾶ - σα τὸν Κύ -  
ne - mus: Be - ne - di - cat u - ni - ver - sa na - tu - ra Do -

(8) καὶ ὑ - περ - ν - φού - τω αὐ - τὸν εἰς τοὺς αἰ - ω - νας.  
mi - num et su - per - ex - al - tet in sae - cu - la sae - cu - lo - rum.



## ODE-IX. Hi. 23

(1) *Mu - στή - ρι - ov . . . ξέ - νον ὁ - ρῶ καὶ πα - ρά - δο - ξον . . . (2) οὐ - ρά - νὸν*  
Se - cre - tum . . spec - to . . no - vum et mi - ra - bi - le: cae - lum  
*τὸ σπῆ - λαι - ov (3) θρό - νον χε - πον - βι - κὸν τὴν παρ - θέ -*  
spe - lun - cam; thro - num an - ge - li - cum Vir - gi -  
*- νον (4) τὴν φάτ - νην χω - ρί - ov (5) ἐν φ . . . ἀν - ε - κλι - θη*  
- nem; praes - se - pe cu - nas in qui - bus ja - cu - it in -  
*δ ἀ - χώ - ρη - τος (6) Χρι - στὸς ὁ Θε - ὁς (7) ὅν ἀν - νμ - νοῦν - τες με - γα - λύ - νο - μεν.*  
- com-pre - hen - sus Chris - tus Do - mi - nus; quem col - lau - dan - tes mag - ni - fi - ca - mus.

## 2. IAMBIC CANON FOR CHRISTMAS BY SAINT JOHN OF DAMASCUS

Mode I. Y ff. 11-12b, H f. 8. *Anthol.* 205-9

THIS is the first of the famous Iambic Canons, which were admired above all other hymns in the later Byzantine age. Unlike the general run of Byzantine hymnody these Canons are in the Ancient Greek iambic metre and follow the laws of quantity. Besides this there is accentual correspondence between the verses of every Ode; and thirdly there is a metrical acrostich embracing every line of the whole Canon. The work is therefore a great feat of ingenuity; but the total effect, with its stiffness of rhythm and learned vocabulary, culled from the old poets, is ponderous rather than inspiring and affects us far less than the author's simpler Canons for Easter and Ascension. The music ignores the ancient quantities and follows the accents. (Some critical remarks will be found in *Anthol.*, p. xlvi, and in my article *Laudate*, June 1926, 85. For the Easter Canon see *Laudate*, June 1923, 1; Neale-Hatherly, op. cit. 29; Gaisser, U., *Les Heirmoi de Pâques*.)

Our interlinear Latin words are from a Mozarabic hymn for Saturday at Vespers, from Easter to Ascension. (Dreves, *Analecta Hymnica*, xiv. 87 and xxvii. 88.) The accentual signs in the music (based on the Greek stress-accent) sometimes go against the natural accent of the Latin words and need not be regarded by a singer using the Latin. I have made small changes where the text of Dreves is obscure or corrupt.

The melody in every Ode begins from the note a.

## Translation

ODE I. The Lord saved His people by a wondrous work when He dried up of old the watery wave of the sea; and being born of a Virgin by His own will, He maketh the way of heaven passable for us, Whom according to His nature we glorify as equal with the Father and with mortals.

ODE III. Bow down, O Benefactor, to the hymns of Thy servants, humbling the lofty brow of the foe; and, O all-seer, bearing them up above sin, establish Thy singers unshaken upon the foundation of faith, Blessed Lord.

ODE IV. Singing long ago, the prophet Habakkuk foreshoweth the regeneration of the mortal race, since he was found worthy to see the type ineffably. For as a babe from the mountain, which was the Virgin, the Word came forth for the renewing of the nations.

ODE V. Though we be darkened by the deeds of night, yet unto us, O Christ, who watchfully now raise a hymn to Thee as Benefactor, mayest Thou come, granting propitiation for our error and making plain the path, whereby ascending may we find renown!

ODE VI. Jonah, abiding in the secret places of the sea, prayed to come forth and to have done with the storm. But I, pierced by the tyrant's dart, pray unto Thee, O Christ, the destroyer of evil, to come more swiftly than my sloth.

ODE VII. The children, caught by longing for the King of all, despised the godless insolence of the tyrant who raged insatiably. To them the fire intense did yield; and to their Lord they say: 'To all ages blessed art Thou!'

ODE VIII. A type of the Virgin's womb, miraculously sealed, are the youths of old, who walked in the fire unburned. And Grace, accomplishing both deeds by one miracle, rouseth the people unto praise.

ODE IX. It is easier for us to acquiesce in silence, as without peril for the fearful; and with longing, O Virgin, to weave deftly-wrought hymns is toilsome. But, O Mother, do thou give strength to match the undertaking.

## ODE I. Hi. 3

(1) "Ε - σω - σε λα - ὀν θαυ - μα - τουρ - γῶν Δε - στό - της (2) ὑ - γρὸν  
Te cen - ti - ens mil - le le - gio - num an - ge - li con - cen -  
θα - λάσ - σης κῦ - μα χερ - σώ - σας πά - λαι. (3) ἐ - κὰν δὲ τεχ -  
- tu plau - dunt et ca - no - ra ju - bi - lant, Chris - te Je - su  
- θεὶς ἐκ κό - ρης τρί - βον βα - τῆν (4) πό - λον τί - θη - σω  
al - pha et O om - ni - po - tens, se - pul - tus o - lim  
ἡ - μῖν ὅν κατ' οὐ - σι - αν (5) ἥ - σόν τε Πα - τρὶ καὶ  
et vi - vens in sae - cu - la, tes - tis fi - de - lis et  
βρο - τοῖς δο - ξά - ζο - μεν.  
ve - rum prin - ci - pi - um.

## ODE III. Hi. 7

(1) Νεῦ - σον πρὸς ὑμ - nous οἱ - κε - τῶν εὐ - ερ - γέ - τα (2) ἔχ - θροῦ  
Qui mun - di hu - jus de - je - cis - ti prin - ci - pem re - di -  
τα - πει - νῶν τὴν ἐπ - ηρ - μέ - νην δέ - φρύν (3) φέ - ρων τε  
mens or - bem tu - o . . al - mo san - gui - ne, sanc - tus et  
παντ - επ - óp - τα τῆς ἀ - μαρ - τί - as (4) ὕ - περ - θεν ἀ - κλό -  
ve - rus ge - ni - tus in - ge - ni - ti, re - se - transclau - sum  
- νη - τον ἐ - στη - ρη - μέ - vous, (5) Μά - καρ, με - λω - δοὺς τῇ  
et a - per - tum ob - stru - ens, fa - ci - ens De - o reg -  
βά - σει τῆς τί - στε - ws.  
- ni sa - cer - do - ti - um.

## ODE IV. Hi. 9

(1) Γέ - vous βρο - τεί - ou τὴν ἀ - νά - πλα - σιν πά - λαι (2) ἄ - δων  
Tu . . De - i pig - nus ho - mi - nis - que fi - li - us, sep - ti -  
προ - φή - της Ἀβ - βα - κοῦμ προ - μη - νύ - ει, (3) ἵ - δεῖν ἀ - φρά -  
- ens li - brum sig - na - tum sig - na - cu - lis sol - ve - re sig -  
- στως ἀ - ξι - ω - θεὶς τὸν τύ - πον. (4) Νέ - ον βρέ - φος γὰρ ἔξ  
- na dig - ni - or re - per - tus es, Ag - nus oc - ci - sus sep -  
δ - ρον τῆς Παρ - θέ - νον (5) ἔξ - ἡλ - θε λα - ὄν  
- tem pol - lens cor - ni - bus sep - te - no ful - gens  
eis ἀ - νά - πλα - σιν Λό - γος. (1) ἀνά -  
et lu - mi - ne flam - me - o.

## ODE V. Hi. 12

(1) Ἐκ νυκ - τὸς ἔρ - γων ἐ - σκο - τιο - μέ - νοις πλά - νης  
Tu ve - rus ag - nus so - lus si - ne ma - cu - la,  
(2) ἱ - λασ - μὸν ἡ - μῖν Χρι - στὲ τοῖς ἐ - γρη - γό - ρως . . (3) νῦν σοι  
qui dex - tra Pa - tris col - lo - ca - tus so - fi - o . . so - lus  
τε - λοῦ - σιν ὑμ - νον ὡς εὐ - ερ - γέ - τη (4) Ἑλ - θοῖς πο - πι -  
e - gres, - sus ab ar - ce do - mi - ni - ca, si - mi - lis jas -  
- ζων εὐ - χε - ρῆ τε τὴν τρί - βον (5) καθ' ἦν . . ἀ - να - τρέ -  
- pis et sar - di - no la - pi - di, i - ris . . per gy - rum  
- χον - τες εὐ + ροι - μεν κλέ - os.  
en sma - rag - dus cir - cu - it.

## ODE VI. Hi. 15

(1) *Nai - aw' I - o - vās ēv μν - χοῖς.. θα - λατ - τι - οις*  
Stat an - te thro - num ni - tens ma - re vi - tre - um, bis bi - ni for -  
- *το καὶ ζά - λην ἀπ - ακέ - σαι.* (3) *Nu - γεῖς ē - γῶ ... δὲ τῷ*  
- tes i - tem a - ni - ma - li - a. Ho - mo per ge - nus le -  
- *τν - παν - νοῦν - τος βέ - λει.* (4) *Xρι - στὲ .. προσ - αν - δῶ τὸν κα-*  
- o vo - ce per - stre - pet, ju - ven - - cus o - re pro - met  
- *κῶν . . . ἀν - αι - ρέ - την.* (5) *θᾶτ - τον μο - λεῖν σε τῆς ē - μῆς . .*  
sa - cer - do - ti - um pe - tens ad as - tra mo - re vo -  
- *ρα - θυ - μι - ας.*  
- lans a - qui - lae.

## ODE VII. Hi. 17

(1) *Tῷ πάντ - á - νακ - τος ἐξ - ε - φαύ - λι - σαν πό - θω*  
Quat - tu - or for - mis se - nis a - lis sin - gu - lis an - te  
- *τα θυ - μαί - νον - τος ἡγ - κι - στρω - μέ - νοι.* (3) *παῖ - δες τν - πάν -*  
et re - tro cunc - ta ple - na o - cu - lis, vi - gi - les sem -  
- *νον δύσ - θε - ον γλωσ - σαλ - γι - αν.* (4) *οἰς εἴ - κα - θε*  
per, dor - mi - en - di nes - ci - i, vi - cis - sim Sanc -  
- *πῦρ ἄ - σπε - τον, τῷ Δε - σπό - γη.* (5) *λέ - γον - σων. Εἰς αἱ*  
- tus ter cla - man - tes ju - gi - ter, Il - li qui e - rat,  
- *ῶ - - vas εὐ - λο - γη - τὸς εἰ.*  
est . . . et qui ven - tu - rus est.

## ODE VIII. Hi. 20

(1) *Μῆ - τραν ἀ - φλέκ - τως . . εἰ - κο - νι - ζου - σιν.. Κό - - ρης*  
Se - den - tes cir - cum . . qua - ter se - ni pri - ma - - tes  
- *(2) οἱ τῆς πα - λαι - ἀς πνρ - πο - λού - με - νοι νέ - οι* (3) *ὑ -*  
a - mic - ti cunc - ti ni - ve - is cy - cla - di - bus, et  
- *περ - φυ - ὁς κύ - ου - σαν ē - σφρα - γισ - μέ - νην . . (4) Αμ - φω δὲ*  
lau - re - a - ti di - a - de - mis au - re - is, . . au - re - as  
- *δρῶ - σα θαν - μα - τονρ - γι - α μι - φί (5) λα - οὺς . . πρὸς ὑμ - νον*  
ve - hunt phi - a - las a - ro - ma - tum, au - re - is psal - lunt  
- *ἔξ - αν - ί - στη - σιν χά - πις.*  
mo - du - lis . . . et ci - tha - ris.

## ODE IX. Hi. 23

(1) *Στέρ - γειν μὲν ἦ - μᾶς ὡς ἄ - κιν - δυ - νον φό - - βω* (2) *ρᾶ - ον*  
Glo - ri - a Pa - tri, laus be - ne - dic - ti - o Ag - no  
- *σι - ω - πήν. τῷ πό - θω δὲ Παρ - θέ - νε . . (3) ὅμ - νοις ὑ - φαί -*  
se - den - ti su - pra thro - num in cae - lis. . . Cum Pa - tre reg -  
- *νειν συν - τό - νως τε - θηγ - μέ - νοις (4) ἐρ - γῶ - δές ē - στιν. Ηλ - λὰ*  
nat et . . . cum Sanc - to Spi - ri - tu, co - ne - - xa si - mul - tri - nus  
- *κατ, Μῆ - τερ, οθέ - νος, (5) ὁ - ση πέ - φυ - κεν ἦ προ - αί - ρε - σις, δί - δον.*  
u - na De - i - tas, per in - fi - ni - ta sae - cu - lo - rum sae - cu - la.

## ODE I. Hi. 4

(1) Πε - ποι - κιλ - μέ - νη τῆ θεί - α δό - ξη (2) ἡ i - e - pà καὶ εὐ - κλε -  
Di vi - no splen - do - re ex - or-na - ta me-mo-ri - a tu - a sanc -  
- ης, Παρ - θέ - νε, μνή - μη σου . . . . (3) πάν - τας συν - η - γά - γε - το  
- ta, Pu - el - la, et il - lus - - tris om - nes con - gre - ga - vit  
πρός εὐ - φρο - σύ - νην τούς πι - στούς (4) ἐξ - αρ - χού - σης Ma - pi - àμ  
ad lae - ti - ti - am fi - de - les prae - e - un - te Mi - ri - am  
με - τὰ χο - ρῶν καὶ τυμ - πά - νων (5) τῷ σῶ . . . . . ἥ - δον - τας  
cum tym - pa - nis et sal - ta - tu, tu - um . . . . . U - ni - ge -  
Mo - vo - γε - νεῖ . . . (6) ἐν - δό - ξως ὅ - τι δε - δό - ξα - σται.  
- ni - tum ca - nen-ti-bus; quod cla - re mag - ni - fi - ca - tus est.

## ODE III. Hi. 7

(1) 'H δη - μ - ουρ - γι - κή . . . . . καὶ συν - εκ - τι - κή (2) τῶν  
O quae res cre - as - ti . . . . . at - que con - ti - nes om -  
- á - πάν - των (3) Θε - οῦ σο - φί - α καὶ δύ - να - μις . . . . (4) ἀ - κλι -  
- - νη ἀ - κρά - δαν - τον (5) τὴν Ἐκ - κλη - σί - αν στή - ρι - ξον, Χρι - στέ!  
in - con - cus - sam il - la - be - fac - tam, Chris - te, Ec - cle-si - am!  
(6) Μό - νος γὰρ εἰ ἀ - γι - os (7) ὁ ἐν ἀ - γι - ois παν - ó - με - νος.  
So - lus e - nim sanc - tus es, qui in - ter Sanc - tos re - qui - es - cis.

## 3. CANON FOR THE ASSUMPTION OF THE BLESSED VIRGIN MARY BY SAINT COSMAS (15 AUGUST)

Mode I. Title *Kανὼν εἰς τὴν Κοίμησιν τῆς ὑπεραγίας Θεοτόκουν.*  
Y ff. 16b-18, H f. 3b, *Anthol.* 180

IN Ode VI the interlinear Latin words are from the original canticle, Jonah ii, verses 6 and 10.

*Translation*

ODE I. Thy holy and illustrious memory, O Virgin, adorned with the divine glory, hath assembled all the faithful unto joy, while Miriam leadeth with dancing and timbrels them that sing unto thine Only-Begotten, for He hath triumphed gloriously.

ODE III. O Christ, Thou Wisdom and Power of God, that created and containeth all things, strengthen Thy Church unshaken and undismayed; for Thou alone art holy, whose resting-place is among the saints.<sup>1</sup>

ODE IV. Words and dark sayings of prophets signified Thine Incarnation of the Virgin, O Christ: that the ray of Thy lightning should go forth as a light for the gentiles; and the deep crieth unto Thee in joy, 'Glory to Thy power, O Friend of man!'

ODE V. I will tell of the divine and ineffable loveliness of Thy virtue, O Christ. For Thou, having shone as true coeternal reflection of everlasting glory, being incarnate from the Virgin's womb, art risen as a sun unto them that sat in darkness and in the shadow of death.

ODE VI. The inner fire<sup>2</sup> that lay within the ocean-born monster of the deep is a sign aforetime of Thy burial unto the third day, whereof Jonah hath been shown as the signifier. For, saved unhurt, even as he had been swallowed up, he cried, 'I will sacrifice unto Thee with the voice of praise, O Lord.'

ODE VII. Love divine, arrayed against a reckless spirit and fire, quenched the one and mocked the other with reason God-inspired, as by the threefold harp of the righteous men it sounded in the midst of the furnace against the instruments of music, saying, 'Glorious God of our fathers and ours, blessed art Thou.'

ODE VIII. As God's messenger,<sup>3</sup> the Almighty One showed unto the Three Children a flame that was coolness unto the righteous, but burned up the ungodly; and He made the Mother of God a fount of life, flowing with the conquest of death and with life for them that sing: 'We, the ransomed, praise our Creator alone and magnify Him for ever.'

ODE IX. The bounds of nature have been overcome in thee, O Virgin undefiled. For motherhood is linked with virginity and death is made the emissary of life.<sup>4</sup> O thou, who wast a maiden after child-bearing and livest after death, ever save thine inheritance, Mother of God!

<sup>1</sup> Ps. cxxxii. 8 and 14; Chron. vi. 41. (Cosmas probably means 'saints' masculine; but the original thought may have been 'among sacred things', i.e. the Ark and the other objects in Exod. xxxvii. Cf. Ps. lxxx. 1.)

<sup>2</sup> Jonah is the fire, typical of undying hope, that no burial could quench.

<sup>3</sup> Dan. iii. 25. <sup>4</sup> Literally 'becomes the matchmaker of life'.

## ODE IV. Hi. 10

(1) Πή - σεις προ - φη - τῶν καὶ αἱ - νίγ - μα - τα (2) τὴν σάρ - κω - σιν.  
Dic - ta pro - phe - ta - rum et . . am - ba - ges in - car - na - ti -  
  
νπ - ἐ - φη - ναν (3) τὴν ἐκ Παρ - θέ - νου σου Χρι - στέ,  
ο - nem, Chris - te, tu - am ar - gu - unt a Vir - gi - ne.  
  
(4) φέγ - γος ἀ - στρα - πῆς . . . . σου . . (5) εἰς φῶς ἔθ - νῶν ἔξ - ε - λεύ -  
Lux tu - i ful - go - - ris . . in lu - cem gen - ti - um ve -  
- σε - σθαι . . (6) καὶ φω - νεῖ σοι ἀ - βυσ - σος . . ἐν ἀ - γαλ - λι -  
- ni - et . . cla - mant - que pro - fun - - da . . cum . . gau - di -  
- á - σει . . (7) Τῇ δύ - νά - μει σου δό - ξα . . φιλ - áν - θρω - πε.  
- o: . . Po - tes - ta - ti tu - ae laus, Be - ne - fi - ce!

## ODE V. Hi. 13

(1) Τὸ θεῖ - ον καὶ ὄρ - ρη - τον κάλ - λος (2) τῶν ἀ - ρε - τῶν  
Di - vi - num et in - ef - fa - bi - le de - cus vir - tu -  
  
σου Χρι - στέ δι - η - γῆ - σο - μα, (3) ἔξ ἀ - ι - δί - ον . . γὰρ  
- tum Chris - te e - nar - ra - bi - mus, quod tu de glo - ri - a  
  
δό - ξης . . συν - α - ι - δι - ον . . . . (4) ἐν - ν - πό - στα - τον λάμ - ψας  
ae - ter - na co - ae - ter - nam . . . . ip - se lu - mi - nans ve - ramque  
  
ἀπ - αύ - γασ - μα, (5) παρ - θε - νι - κῆς ἀ - πὸ γα - στρός . . . (6) τοῖς ἐν  
ef - fi - gi - em, in - car - na - tus a Pu - el - la . . . . se - den -  
  
σκό - τει καὶ σκι - ḡ (7) σω - μα - τω - θεις . . ἀν - ἐ - τει - λας ἦ - λι - os.  
- ti - bus te - ne - bris et um - bra mor - tis ut sol . . . or - tus es.

## ODE VI. Hi. 16 (Latin words: Job ii. 6 and 10)

(1) Α - λι - ον πον - το - γε - νές . . (2) κη - τῷ - ον ἐν - τό - σθι - ον πῦρ (3) τῆς τρι -  
Cum an-gus - ti - a - re - tur . . in me . . a - ni - ma me - a, Do - mi -  
- η - μέ - ρου τα - φῆς σου (4) προ - ει - κό - νισ - μα . . (5) οὐ 'Ι - ω - νᾶς  
ni re - cor - da - tus sum ut ve - ni - at ad te o - ra - ti - o  
  
ν - πο - φῆ - της . . ἀ - να - δέ - δεικ - ται . . (6) Σε - σωσ - μέ - νος γὰρ ὡς καὶ  
me - a ad tem - plum . . sanc-tum tu - um. E - go au - tem in . . vo -  
  
προν - πέ - πο - το (7) ἀ - σι - νῆς ἐ - βό - α. (8) Θύ - σω . . σοι με - τὰ φω -  
- ce lau - dis im - mo - la - bo . . ti - bi, quae-cum - que vo - vi red-dam..  
  
- νῆς . . αἱ - νέ - σε - ως . . Κύ - πι - ε.  
pro . . sa - lu - te . . Do - mi - ne.

## ODE VII. Hi. 18

(1) 'Ι - τα - μῶ θυ - μῶ τε καὶ πν - πί (2) θεῖ - ος ἐ - ρως ἀν - τι - τατ -  
I - ra - cun - di - ae fe - rae et . . ig - ni a - mor di - vi - nus op -  
  
- τό - με - νος . . (3) τὸ μὲν πῦρ ἐ - δρό - σι - ζε . . . . (4) τῷ θυ - μῶ δὲ ἐ - γέ -  
- po - si - tus . . ig - nes . . re - fri - ge - rat, . . . . i - ra - cun - di - am ir -  
  
- λα . . . . (5) θε - ο - πνεύ - στῳ λο - γι - κῇ (6) τῇ τῶν ὁ - οἴ - ων τρι -  
- ri - det su - per - na ra - ti - o - ne, per ter - ge - mi - nam sanc -  
  
- φθόγ - γῳ λύ - ρᾳ (7) ἀν - τι - φθεγ - γό - με - νος . . . . (8) μον - σι - κοῖς  
- to - rum ly - ram, re - spon - dens me - di - is in . . flam - mis om -

Ὀργάνοις ἐν μέσῳ φλογός· (9) Ο δε δοξασμένοις τῶν  
- νί γενερι μουσικοῦν: Ο magnificata te ge-  
πατέρων καὶ ἡ μῶν (10) Θεός εὐλογητὸς εἰ.  
- νι τοῦ rum et nos ter De us, be ne dic tus es!

## ODE VIII. Hi. 21

(1) Φλόγα δροσίζουσαν ὁσίους (2) δυσσοεβεῖς δὲ καταφλέ-  
Flam-mam, quae re-fri-ge-rat pi- os sed im-pi-os con-fla-gra-  
- γουσαν (3) ἄγρε λός Θεοῦ δ... παναθενῆς ἔδειξε παισί (4) ζω-  
- vit, nun-ti-us De-i Om-ni-po-tens mons-trat pu-e-ris; vi-  
- αρχικὴν . . . δὲ πηγὴν εἰργάσατο . . . τὴν Θεο-ορόκον (5) φθο-  
- vi-fi-cam que fon-tem ef-fe-cit . . . Ma-trem De-i, mor-  
- πὰν θανάτου καὶ ζωήν βλυστάνουσαν τοῖς μέλην  
- tis e-ver-si-o-nem et vi-tam fun-den-tem can-tan-ti-  
- σι (6) Τὸν Δημιουργὸν . . . μόνον ὑμνοῦ μενοῖ λελυ-  
- bus: So-lum Cre-a-to rem ce-lebra-mus, ser-vi-ti-  
- τρωμένοις (7) καὶ ὑπερνύψοῦ μενοῖ πάντας τοὺς αἰώνας.  
- o red-emp-ti, su-per-ex-al-ta-mus-que in . . . sae-cu-la.

## ODE IX. Hi. 24

(1) Νενίκην ται . . . τῆς φύσεως οἱ ὄροι (2) ἐν σοὶ Παρθένε  
Su-pe-ran-tur li-mi-tes na-tu-rae in te Im-ma-cu-  
- ἀχραντε . . . (3) παρθένενει γὰρ τόκος . . . (4) καὶ ζωὴν προμνη-  
- la-ta Vir-go; qui-a-par-tu-rit pu-ella . . . at-que mors . . . fit  
- στεύεται θάνατος. (5) Ἡ μετὰ τόκον παρθένοις (6) καὶ μετὰ  
vi-tae pro-nuba. O tu post par-tum Vir-go at-que post  
θάνατον ζωσά (7) σώζοις ἀει ser-ves sem-per (8) Θεο-oτόκε  
ob-i-tum vi-vens, ser-ves sem-per De-i Ma-ter  
τὴν κληρονομίαν σον. he-re-di-ta-tem tu-am.

ODE I. Hi. 27  
From e. Finalis e.

(1) Στεί - βει θα - λάσ - σης κυ - μα - τού - με - νον σά - λον . . . (2) ἡ - πει - Fe - lix per om - nes De - i plebs ec - cle-si - as . . . De - vo -  
 - πον αδ - θις Ἰσ - ρα - ἡλ δε - δειγ - μέ - νον . . . (3) Μέ - λας δὲ πόν - τος - tae lau - dis Chri - sto red-det hos - ti - as, . . . Qui con - fu - ta - vit  
 τρι - στά - τας Αἰ - γυπ - τι - ων . . . (4) ἔ - κρυ - ψεν ἄρ - δην ὑ - δα - τό - dae - mo - nis ver - su - ti - as . . . Et re - por - ta - vit no - bis a -  
 - στρω - τος . . . τά - φος (5) ρώ - μη κρα - ται - ἥ δε - ξι - ἄς τοῦ Δε - σπό - τον. - mi - ci - ti - as Quae nos con - du - cant ad cae - les - tes gra - ti - as.

4. IAMBIC CANON FOR EPIPHANY BY SAINT JOHN OF DAMASCUS

Mode II. Y ff. 24b-25, H f. 25, Anthol. 209

THIS Canon is composed under the same laws as that for Christmas by the same poet. The music generally avoids the conventional cadence **a-g fe e**, although it mostly has the usual Finalis **e**. An ending on **b**, though less common, is well attested in other manuscripts; but the start from **e**, which two Odes here require, is rare.

The Latin words are taken from a Spanish hymn for St. James, verses 1-5 and 7 (Dreves, *Analecta Hymnica*, xvii. 192), and those for the last two Odes from another Spanish hymn (*ibid.* xxvii. 274-5).

The other Canon for Epiphany, that by St. Cosmas (*Anthol.* 169), is incomplete in **Y**; so one for St. Thomas will be given instead.

For an example of Mode II in a Greek folk-song, see Pachtikos, op. cit. 308. In Modern Greek Church music this Mode is called Legetos and treated as a by-form of Mode IV, *v. Rebours, P., Traité de Psaltique*, 101.

*Translation*

ODE I. Israel walketh upon the billowy surge of the sea, which was shown as dry land again. But the dark ocean, like a watery grave, utterly buried the princes of the Egyptians by the mighty power of the Lord's right hand.

ODE III. As many as have been loosed from the ancient snares, now that the jaws of ravening lions are broken, let us exult and enlarge our utterance, weaving unto the Word a melody of words, wherein among His gifts unto us He delighteth.

ODE IV. Cleansed by the torch of mystic vision, the prophet, singing of man's new birth, uttereth a lay welded by the Spirit, declaring the Incarnation of the ineffable Word, by whom the might of rulers hath been crushed.

ODE V. Washed by the purification of the Spirit from the foul and murky venom of the foe, we did approach the new unfailing path that leadeth to unattainable gladness, whereunto none may draw nigh save those unto whom God hath been reconciled.

ODE VI. He showed forth a lovely song with joyful melody, whom the Father caused to be sent forth from the belly of the Whale 'Yea', He saith, 'This is My connatural Son: He hath sprung forth as a ray of light unto the race of men, being both My living Word and a mortal by His own design.'

ODE VII. He burned the serpents' heads in the fiery stream, who subdued the towering flame of the furnace which held the pious youths. He washeth away altogether the clinging mist of sin by the dew of the Spirit.

ODE VIII. Creation is recognized as free, and they that were in gloom as sons of light. Only the prince of darkness groaneth. Now let the united inheritance of the gentiles, once wretched, praise in earnest the Author of her weal.

ODE IX. Oh, beyond understanding is the miracle of thy childbearing, holy Bride and Mother blessed! By thee having gained full salvation, we indite a hymn as to our Benefactress, bringing it as a worthy gift of thankfulness.

ODE III. Hi. 30  
From b. Finalis e.

(1) Ὁ - σοι πα - λαι - ἀν ἐκ - λε - λύ - με - θα . . . βρό - χων . . . (2) βο - ρῶν Cu - jus ac - cen - sus a - mo - ris fla - gran - ti - a . . . Ja - co - λε - ὄν - των συν - τε - θλασ - μέ - νων μύ - λας . . . (3) ἀ - γαλ - λι - ω - bus jux - ta Ga - li - lae - i ma - ri - a . . . Pro ip - so spre - - μεν καὶ πλα - τύ - νω - μεν στό - μα (4) Λό - γω πλέ - κον - τες . . . ἐκ λό - γων - vit pa - trem ra - tem re - ti - a, Ma - jus se - cu - tus .. de - re - li - μελ - ω - δι - av . . . (5) φ τῶν πρός ἡ - μᾶς ἡ - δε - ται δω - ρη - μα - τῶν. - quit om - ni - a . . . Spar - gens u - bi - que vi - tae .. se - mi - na - ri - a

ODE IV. Hi. 32  
From b. Finalis e.

(1) Πυρ - σῷ κα - θαρ - θεῖς μν - στι - κῆς θε - ω - ρί - ας . . . (2) ὑμ - νῶν προ - φῆ -  
Cui no - men Chri - stus Bo - an - er - gis prea - bu - it . . . In ma - jes - ta -  
- της τὴν βρο - τῶν καν - ονρ - γί - αν . . . (3) ῥῆγ - νυ - σι γῆ - ρυν πνεύ - μα -  
- te Je - sum qui re - splen - du - it . . . Trans - fi - gu - ra - tum vi - de -  
- τι κρο - του - μέ - νην (4) σάρ - κω - σιν ἐμ - φαι - νου - σαν ἀρ - ρή - του  
- re pro - me - ru - it Qui - que se - de - re dex - tra e - jus ma -  
Αό - γου . . . (5) φ τῶν δυ - να - στῶν τὰ κρά - τη συν - ε - τρί - βη  
lu - it . . . Ju - dae - os at - que gen - ti - les e - do - cu - it.

ODE V. Hi. 34  
From e.

(1) Ἐθροῦ ζο - φώ - δη καὶ βε - βορ - βο - ρω - μέ - νον . . . (2) ἵ - ὄν  
Já - co - bus ma - jor ver - bi De - i vir - gu - la . . . Si - mu -  
κα - θάρ - σει Πνεύ - μα - τος λε - λον - μέ - νοι (3) νέ - αν προσ - ωρ - μί - σθη - μεν  
- la - cro - rum con - tri - vit ob - sta - cu - la Con-fir-mans gen - tes in fi -  
- ἀ - πλα - νῇ τρί - βον (4) ἀ - γου - σαν .. ἀ - πρόσ - ι - τον εἰς θυμ - η - δί - αν . . .  
- de - i re - gu - la Di - ver - sa.. ae - gris dans sa - lu - tis po - cu - la . . .  
(5) μό - νοις προσ - ι - τὴν οἴς θε - ὅς κατ - ηλ - λά γη.  
Pi - e de - func - tos sus - ci - tat per sae - cu - la.

ODE VI. Hi. 36  
From g.

(1) Ἡ - μερ - τὸν ἔξ - έ - φη - νε σὸν παν - ολ - βί - ϕ (2) ἦ - χω . . . Πα -  
Cum prea - di - ca - ret cunc - tis re - gem om - ni - um A - po - sto -  
- τηρ ὁν γα - στρός . . . ἔξ - η - ρεύ - ξα - το (3) Να, φη - σὸν, οὐ - τος  
- lo - rum com - plens . . . mi - nis - te - ri - um Pas - sus le - ta - lem  
dim. (4) φώτ - αν - γος ἔξ - ώ - πον - σεν ἀν - θρώ - πων  
sub He - ro - de gla - di - um Pri - mus e - o - rum ac - ce - pit mar - ty -  
γέ - vous . . . (5) Αό - γος τ' ἐ - μοῦ ζῶν καὶ βρο - τὸς προ - μη - θί - φ.  
- ri - um . . . Pro quo co - ro - nae te - net .. pri - vi - le - gi - um.

ODE VII. Hi. 39  
From e.

(1) Ἐ - φλε - ξε ρειθ - ρω τῶν δρα - κόν - των τὰς κά - pas . . . (2) ὁ τῆς κα -  
Er - go pro tan - ti mi - li - tis vic - to - ri - a . . . Cu - jus at -  
- μί - νον τὴν μετ - ἀρ - σι - ον φλό - γα (3) νέ - ους φέ - ρου - σαν εὐ - σε -  
- tol - lit mo - du - los ec - cle - si - a Sit .. Pa - tri, Na - to, Spi - ri -  
- βεῖς κατ - εν - νά - σας. (4) Τὴν δυσ - κάθ - εκ - τον ἀ - χλῶν ἔξ ἀ - μαρ - τί - ας  
- tu - i glo - ri - a Et no - bis bo - ni sit per - se - ve - ran - ti - a  
(5) ὁ - λην πλύ - νει δέ τῇ δρό - σῳ τοῦ Πνεύ - μα - τος.  
Qua per - fru - a - mur po - li - ti - ca pa - tri - a.

ODE VIII. Hi. 41  
From b. Finalis b.

(1) Ε - λευ - θέ - ρα μὲν ἡ κτί - σις γνω - ρί - ζε - ται  
O - re - mus quo - que Do - mi - ni cle - men - ti - am, Ut mit - tat no - bis  
οἱ πρὶν ἐ - σκό - τιο - μέ - vol. (2) νι - οὶ δὲ φω - τὸς  
sanc-tum ad - ju - to - ri - um Il - lud de cae - lis, an - ge - lo -  
δὲ προ - στά - της . . . (3) Μό - vos στε - νά - ζει τοῦ σκό - τους  
ag - mi - na . . . Il - lu - mi - na - ta cor - da in - no - cen -  
- τι - a: In no - vi - ta - te am - bu - le - mus gra - ti - ae.

ODE IX. Hi. 45  
From b. Finalis b.

(1) Ω τῶν ύ - πὲρ νοῦν τοῦ τό - κου σον θαυ - μά - των . . . (2) Νύμ - φη  
Sit Tri - ni - ta - ti sem - pi - ter - na glo - ri - a . . . Ho - nor -  
πάν - αγ - νε Μῆ - τερ εν - λο - γη - μέ - νη . . . (3) δι' ήσ το -  
que sum - mus et . . . po - tes - tas in - cli - ta . . . Quae Tri - ni -  
- χόν - τες παν - τε - λοῦς σω - τη - ρί - ας (4) ἐπ - ἀξ - ι - ον κρο - τοῦ -  
- tas, Pa - ter, Pa - tri - que Fi - li - us Cum Spi - ri - tu, u - nus  
- μεν ὡς εν - ερ - γέ - τη (5) δῶ - πον φέ - πον - τες ἵμ - νον εν - χα - μι - στί - ας.  
De - us sub stan - ti - a, Per cunc - ta reg - nat sae - cu - lo - rum sae - cu - la.

### 5. CANON FOR SAINT THOMAS (6 OCTOBER)

Mode II. Y f. 28, H f. 37. Title in H: *Καταβασία τοῦ ἀγίου ἀποστόλου Θωμᾶ*

THIS Canon is not in use at the present day and is not found in the printed service-books. The music is very regular; all the Odes end on e, most of them with the common formula, a-g fe e, which is familiar in other manuscripts such as G; and all begin from b or g, the usual starting-notes. There is no mention of St. Thomas in any of the Hirmi, and the succeeding verses have not come down to us. The richness of imagery in Ode IX will not surprise us; for the praises of the Virgin Mary inspired the later hymnodists to more numerous and more elaborate Odes than any other theme. (There are thirty Hirmi in the printed Hirmologium for Ode IX in this Mode, while Ode V only has seventeen.) Rather than mar this splendour by a bald Latin rendering, I have borrowed the words of a Latin sequence (Dreves, *Anal. Hymn.* xxxvii. 72).

#### Translation

ODE I. The infinitude of the deep did Moses long ago, giving a type of the Cross, cut asunder with his staff and drowned Pharaoh therein with all his host. But the Children of Israel, having passed the bounds of the sea, sang the song: 'Let us sing unto the Lord, for He hath triumphed gloriously.'

ODE III. Stablish me, O Lord, who by Thy power didst stablish the heavens; and strengthen my heart in Thy fear, that I may bring unto Thee the song of Hannah, saying: 'There is none holy as our God, who hath exalted the horn of His anointed.'

ODE IV. He heard of a dread miracle, the wondrous Habakkuk, even of Thine ineffable presence, O Word of God, because from the shady Mountain,<sup>1</sup> even the Virgin, Thou the unchangeable camest forth incarnate; and as it were in an ecstasy, he cried: 'Glory be to Thy power!'

ODE V. Let shine, O Christ, the light of Thy commandments upon my heart, that I may rise up before the dawn and glorify Thy goodness unceasingly with praise.

ODE VI. Imitating Jonah of old, who went down into the depths of the sea and was for three days in the belly of the whale, I cry unto Thee: 'My Saviour, bring me up, when I call, from the lowest Hell, that I may sacrifice unto Thee with the voice of praise.'

ODE VII. The God-fearing boys, preferring Zion in Babylon, when cast into the midst of the furnace, raised a universal song, singing: 'Blessed art Thou, the God of our fathers!'

ODE VIII. The noble boys despised a wicked decree and cared not for the sound of instruments of music, but, being cool in the furnace, they sang with grace: 'All ye works of the Lord, bless ye the Lord: praise Him and magnify Him for ever!'

ODE IX. Maid of wondrous loveliness, all-blessed Queen, adorned and decked with pure gold, Mother of our God, who is the King of all, thou bridge<sup>2</sup> and advocate of the faithful, we magnify thee.

<sup>1</sup> Hab. iii. 3 (LXX version).

<sup>2</sup> Cf. Sergius, *Acathist Hymn*, 41 (*Anthol.* p. 141), χαῖρε, γέφυρα μετάγοντα τοὺς ἐκ γῆς πρὸς οὐρανόν.

## ODE I. Hi. 28

From g.

(1) Τῆς ἀ - βύσ - σου πά - λαι τὸ ἄ - πει - ρον (2) ὁ Μω - ν - σῆς σταυ - ρο - τύ -  
O - lim . . . pro - fun - di in - fi - ni - ta Mo - ses cru - cem sig -  
- πως δι - ἔ - τε - με δι - à τῆς ράβ - δον . . . (3) καὶ τὸν Φα - ρα - ὠ . . .  
- nans di - vi - se - rat su - a vir - ga . . . et Pha - ra - o nem . . .  
παν - στρα - τὶ ἐν αὐ - τῇ κατ - ε - πόν - τι - σεν. (4) Οἰ δὲ 'Ισ - ρα - η - λὶ - ται  
cum mi - li . . . ti - bus sub - mer - sit. Sed fi - li - i Is - ra - el  
τὸ τέρ - μα τῆς θα - λάσ - σης δι - o - o - δεύ - on - τες (5) φ - δὴν ἀν - ἔ - μελ -  
per fi - nes fre - ti trans - gre - di - en - tes fun - de - bant car - -  
- πον. (6) Α - σω - μεν τῷ Κυ - ρί - ω, (7) ἐν - δό - ξως γὰρ δε - δό - ξασ - ται.  
- men, Do - mi - no can - te - mus, quod mag - ni - fi - ca - tus est.

## ODE III. Hi. 31

From b.

(1) Στε - ρέ - ω - σόν με Κύ - ρι - e (2) ὁ στε - ρέ - ω - σας δν - νά - μει.. τοὺς  
Con - fir - ma me Do - mi - ne, qui con - fir - mas - ti potes - ta - te.. fir -  
ού - ρα - νούς (3) καὶ στή - ρι - ξον . . . τὴν καρ - δί - αν μον εἰς .. τὸν  
- ma - men - tum. et sus - ti - ne . . . me - um cor . . . in tu - o ti -  
φό - βον .. σον (4) ι - va τῆς Άν - νης τὴν φ - δὴν προσ - á - ξω σοι, λέ -  
- mo - re ut ti - bi An - nae car - men ad - hi - be - am, di -  
γων. (5) Οὐκ ἔσ - τιν ἄ - γι - os ὡς ὁ Θε - ὁς ἥ - μῶν (6) ὁ ὑ - ϕώ - σας  
- cens: Non est sanc - tus ut est Do - mi - nus, qui sub - li - mat  
τὸ κέ - pas . . . τῶν χρι - στῶν αὐ - τοῦ.  
cor - nu . . . sanc - to - rum su - o - rum.

## ODE IV. Hi. 33

From g.

(1) Θαῦ - μα φρικ - τὸν ἐν - η - χῃ - θεῖς (2) ὁ θαυ - μά - σι - os Ἀβ -  
Ter - ri - bi - li mi - ra - cu - lo au - di - to mi - rus Ha -  
- βα - κούμ . . . (3) τὴν ἄ - πόρ - ρη - τόν σον .. Λό - γε Θε - οῦ παρ -  
- bac - cuc . . . in - ef - fa - bi - lis tu - ae, Ver - bum De - i, pree -  
- ον - σι - αν (4) ὁ - τι ἐκ κα - τα - σκί - ον .. δα - σέ - os Κό - ρης (5) ἀν - αλ -  
- sen - ti - ae, quod tu, vel - ut e mon - te .. spis - so, a Vir - gi - ne, im - mu -  
- λοί - ω - τε σαρ - κού - με - νος προ - ἥλ - θες (6) καὶ ὡς ἐν ἐκ - στά - σει  
- ta - - te, in - car - na - tus ex - is - ti, tum qua - si at - to -  
γε - γο - - νὼς . . . ἀν - ε - κραύ - γα - ζε' . . . (7) Δό - ξα τῇ δν - νά - μει σον.  
- ni - - tus . . . ex-cla - ma - vit . . . Laus po - tes - ta - ti tu - ae.

## ODE V. Hi. 36

From b.

(1) Τὸ φῶς τῶν προσ - ταγ - μά - των σον (2) κατ - αύ - γα - σον Χρι - στὲ τῇ καρ - δί -  
Lu - ce man - da - to - rum il - lu - mi - na . . . cor . . nos -  
- φ μον, (3) ὁ - πως ἐν αἱ - νέ - σει (4) τὴν σὴν ἄ - παν - στως δο - ξο - λο - γῆ - σω -  
- trum, ut cum lau - dati - o - ne tu - am as - si - du - e glo - ri - fi - cem  
(5) ἐκ νυκ - τὸς ὁρ - θρί - σας ἄ - γα - θε - τη - τα.  
de noc - te con - sur - gens bo - ni - ta - tem.

ODE VI. Hi. 38

From b.

From b.

(1) *Tὸν εἰς βάθη καταντήσαντα τῆς θάλασσης* (2) *καὶ οὐδείς*  
 In pro-fun-da de-scen-den-tem ae-quo-ris et

*τριημέρευσαντα ἐν κητῷ οἰς στέρνον ποντίου θηρός*  
 tri-du-um com-mo-ran-tem in ven-tre . . . ma-ri-ti-mi mon-stri

*πάλαι Ἰωνᾶν . . . (3) μιμούμενος κράζωσοι* (4) *Σωτήρ*  
 quon-dam Io-nam . . . se-cu-tus ti-bi cla-mo: Sal-va-

*μονοβάτα με* (5) *ἀνάγετε ἔξῃ Ἀδόντα τατάτατον*  
 - tor, stre-pen-tem me ex in-fi-mo Tar-ta-ro sub-le-va,

Y2

ODE VII. Hi. 40

From b

From b.

<img alt="Musical score for the Greek Hymn of the Eleusinian Mysteries. The score consists of six staves of music with corresponding lyrics in Greek and Latin. The lyrics are as follows: (1) Θε - o - σε - βεῖς παι - δες (2) τὴν Σι - ἀν αἰχ - μά - λω - τοι Re - ve - ren - tes pu - e - ri qui Si - on cap - ti - vi (3) ἐν Ba - βυ - λῶ - νι προ - κρί - ναν - τες (4) καὶ κα - μί - νου μέ - σον in Ba - by - lo - ne ma - lu - e - rant in for - na - cem me - di - ἐμ - βλη - θέν - τες (5) παγ - κόσ - μι - ον χο - ρεῖ - αν ἦ - γει - ραν φάλ - am pro - jec - ti, u - ni - ver - sum can - ti - cum ex - ci - tant can - - λον - τες (6) 'Ο τῶν πα - τέ - ρων ἦ - μῶν Θε - ὄς, εὐ - λο - γη - τὸς εἰ - tan - tes: Pa - trum . . . nos - tro - rum . . . De - us, be - ne - dic - tus es.</p>

ODE VIII. Hi. 43

From b

(1) Δόγ - μα πα - ρά - νο - μον (2) οἱ γεν - ναῖ - οι παῖ - δες κατ - ε - φρό - νη -  
Im - pi - um de - cre-tum pu - e - ri no - bi - les con - temp - se -  
- σαν (3) καὶ μον - οι - κῶν ὁρ - γά - νων ἡ - χῆν οὐχ εἴ - λον - το (4) ἀλλ' ἐν  
- runt nec so - num in - stru-men - to - rum re - spex - e - - runt; sed in  
dim.  
κα - μί - νω δρο - οι - ζό - με - νοι (5) εὐ - χα - ρί - στως ἔ - ψαλ - λον' (6) Εὐ - λο - γεῖ -  
for - na - ce re - fri - ge - ra - ti cum gra - ti - a can - ta - bant: Be - ne - di -  
- τε τὰ ἔρ - γα Κυ - ρί - ου τὸν Κύ - ρι - ον.  
- ci - te Do - mi - ni o - pe - ra Do - mi - num.

ODE IX. Hi. 46

From b

From 3.

(1) Ά - γλα - ó - μορ - φε Kó - ρη (2) ή - γλα - ισ - μέ - νη . . . . (3) παντ - ευ -  
Ad ro - - sae . . . . ti - tu - lum, . . . . ad .

- λό - γη - τε Ba - σι' - λισ - σα (4) χρυ - σῶ . . . . κα - θα - ρῶ κε - κος -  
lau - dem . . . . li - li - i, ad de - cus vi - o - lae vos E -

- μη - μέ - νη κα - τα - πε - ποι - κιλ - μέ - νη (5) ή τε - κοῦ - σα τὸν παντ -  
- vae fi - li - i lae - tos ac - cin - gi - te: flos er - go flo - ri - da

- á - νακ - τα Θε - ὀν . . . . ή - μῶν (6) ή γέ - φυ - ρα τῶν πι - στῶν (7) καὶ  
Vir - go-que flo - ri - bus his tri - bus: spe - ci - e vir -

pro - στά - τις οὲ με - γα - λύ - νο - μεν.  
tu - te mo - ri - bus est so - li si - mi - lis.

6. CANON FOR THE PRESENTATION OF OUR LORD IN THE  
TEMPLE (2 FEBRUARY) BY SAINT COSMAS

Mode III. Y f. 39b, H f. 46, G f. 65

RIEMANN, H., *Byz. Notenschrift*, plates iv, v; gives the Canon in the Early Byzantine (Coislin) Notation. The version there is evidently an ancestor of H. (Riemann's own views on this matter have long been superseded. For key to the Coislin Notation see *Byz. Zeitschr.* xxxvii (1937), 345; *Laudate*, Sept. 1936, 183.)

*Translation*

ODE I. Over the plain, the daughter of the abyss, did the sun once wander, when it was as dry land. For like a wall the waters stood firmly on this side and on that for the people that went dry-shod through the sea and sang acceptably unto God: 'Let us sing unto the Lord, for He has triumphed gloriously!'

ODE III. Thou that art the defence of such as trust in Thee, defend, O Lord, Thy Church, which Thou hast gained by Thy precious blood.

ODE IV. Thy glory covered the heavens, O Lord, for, coming forth from the secret place of Thy holiness, even of the Mother undefiled, Thou wast seen in the temple of Thy glory as a babe in arms; and all things were filled with Thy praise.

ODE V. When Isaiah in a vision saw God on the throne high and lifted up with the angels of glory in His train, 'Woe is me', he cried, 'For I have seen God face to face, the Lord of peace and light everlasting!'

ODE VI. Unto Thee the old man cried, when he beheld with his eyes the salvation that hath arisen for the nations from God, O Christ my God.

ODE VII. Thee who amid the fire didst give coolness unto the Children, the proclaimers of God, and didst abide in a Virgin undefiled, we praise as God the Word, singing reverently, 'Blessed be the God of our fathers!'

ODE VIII. Thrust in the intolerable fire, the Children, leaders of godliness, being unharmed by the flame, sang a glorious hymn, 'All ye works', &c.

ODE IX. In the shadow and letter of the Law, let us, the faithful, see the type: Every male that openeth the womb is holy unto God. Therefore the First-born Word, the Son of the Father from everlasting, now the first-born of the Virgin Mother, let us magnify!

ODE I. Hi. 49

From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Xép - σον ἀ - βυσ - σό - το - κον πέ - δον (2) η̄ - λι - ος . . . επ - ε -  
Sic - ca - ta pro - fun - da ma - ris sol . . . . per - va -  
- πό - λευ - σέ πο - τε' (3) ὁσ - εὶ τεῖ - χος γὰρ ἐ - πά - γη (4) ε̄ - κα -  
- ga - tus est o - lim, vel - ut mu - rus e - nim a - qua hinc et

(5) λα - φε - πε - ζο - πον - το - πο - πούν - τι  
il - linc du - ra - tur e - un - ti per ae - quo - ra ple - bi  
(6) καὶ θε - α - ρέ - στως μέλ - πον - τι (7) Ἄ - σω - μεν τῷ Ku -  
et ca - nen - ti cum gra - ti - a: Can - te - mus Do -  
- ρι - ω, (8) ἐν - δό - ξως γὰρ δε - δό - ξα - σται.  
- mi - no, quod cla - re mag - ni - fi - ca - tus . . . est.

ODE III. Hi. 50

From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Τὸ στε - ρέ - ω - μα (2) τῶν ἐ - πὶ σοὶ πε - ποι - θό - των,  
Prae - si - di - um in te . . con - fi - den - ti - um,  
(3) στε - ρέ - ω - σον Κύ - ρι - ε (4) τὴν ἐκ - κλη - σί - av . . (5) ἦν  
con - fir - ma Do - mi - ne ec - cle - si - am . . quam  
dim. ε̄ - κτῆ - σω τῷ τι - μι - ω σον αῖ - μα - τι.  
e - mis - ti pre - ti - o - so tu - o san - guin - ne.

ODE IV. Hi. 51

From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Ἐ - κά - λυ - ψεν . . οὐ - πα - νοὺς (2) η̄ ἀ - πε - τή . . σον Χρι - στέ,  
Ob - um - bra - vit . . cae - lum tu - a vir - tus Chris - te,  
(3) τῆς κι - βω - τοῦ γὰρ προ - ελ - θών (4) τοῦ ἀ - γι - ἀσ - μα - τός σον  
quod ex . . ar - ca prod - i - ens sanc - ti - ta - tis tu - ae  
(5) τῆς ἀ - φθό - ρου Μη - τρός (6) ἐν τῷ να - ω τῆς δό - ξης σον ὥφ -  
in - cor - rup - ta ma - tre vi - de ba - ris in tem - plo glo - ri -

- θης (7) ὡς βρέ - φος ἀγ - κα - λο - φο - ρού - με - νος (8) καὶ ἐ - πλη - ρώ - θη  
- ae ut in - fans bra - chi - is te - nen - dus, et com - ple - ban -  
  
τὰ πάν - τα τῆς σῆς αἱ - νέ - σε - ως.  
- tur om - ni - a tu - is lau - di - bus.

## ODE V. Hi. 53

From a. Finalis c<sup>1</sup>.

(1) Ως εἰ - δεν 'H - σα - i - as (2) συμ - βο - λι - κῶς ἐν θρό - νῷ ἐπ - ηρ -  
Ut vi - dit I - sai - as per vi - si - o - nem thro - no e - le -  
- μέ - νῷ Θε - óν (3) ὑπ' ἀγ - γέ - λων δό - ἔης δο - ρυ - φο - ρού - με - νον  
- va - to De - um ab an - ge - lis glo - ri - ae cus - to - di - tum:  
  
(4) \*Ω τά - λας ἐ - βό - a ἐ - γώ. (5) πρὸ γὰρ εἰ - δον σω - μα - τού - με - νον  
Me mi - se - rum, ex - cla-ma-vit, quod prae - vi - di in - car - na - tum  
θε - ón (6) φω - τὸς ἀν - εσ - πέ - ρου (7) καὶ εἰ - ρή - νης δεσ - πό - ζον - τα.  
De - um, ae - ter - nae lu - cis at-que pa - cis Do - mi - num.  
Y<sup>2</sup>

(1) Ως εἰ - δεν 'H - σα - i - as (2) συμ - βο - λι - κῶς ἐν θρό - νῷ ἐπ - ηρ - μέ - νῷ Θε - óν

## ODE VI. Hi. 54

From a. Finalis c<sup>1</sup>.

(1) \*E - βό - η - σέ σου (2) i - δῶν ὁ πρέσ - βυς (3) τοῖς ὄφ - θαλ - μοῖς  
Cla - ma - vit ti - bi ut vi - dit se - nex o - cu - lis su -

τὸ σω - τή - ρι - ον . . . (4) ὁ λα - οῖς . . . ἐπ - ἐ - στη (5) ἐκ Θε -  
- is sa - lu - tem o - ri - en - tem po - pu - lis a De -  
  
- οῦ, Χρι - στὲ σὺ Θε - óς μου.  
- o, Chris - te tu mi De - us.

## ODE VII. Hi. 55

From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Σὲ τὸν ἐν πν - ρὶ δρο - σί - σαν - τα (2) παῖ - δας θε - ο - λο - γή -  
Te qui in for - na - ce mul - sis - ti ju - ve - nes De - i con - fes -  
- σαν - τας (3) καὶ Παρ - θέ - νῷ ἀ - κη - ρά - τῳ ἐν - οι - κή - σαν - τα . . .  
- so - res, Te a Vir - gi - ne in - tac - ta con - cep - tum,  
  
(4) Θε - ón Λό - γον ὑμ - νοῦ - μεν (5) εὐ - σε - βῶς μελ - ω - δοῦν - τες. (6) Εὐ - λο - γη -  
De - um Ver - bum lau - da - mus re - ve - ren - ter ca - nen - tes: Be - ne - dic -  
- τὸς ὁ Θε - ós (7) ὁ τῶν πα - τέ - ρων ἥ - μῶν.  
tus De - us nos - tro - rum Pa - trum.

## ODE VIII. Hi. 56 (Line 1 in Y f. 40 b: lines 2-end f. 34)

From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Α - στέκ - τῳ πν - ρὶ ἐν - ωσ - θέν - τες . . . (2) οἱ θε - ο - σε - βεί -  
In ig - nem cru - de - lem con - jec - ti, . . . qui pi - e - ta -  
- as προ - ε - στῶ - τες νε - α - νί - αι (3) τῇ φλο - γὶ . . . δὲ μῆ λω  
- te prae - cel - le - bant ju - ve - nes, per - que flam - mas in -

- βη - θέν - τες (4) θεῖ - ον υμ - νον ἐ - μελ - πον (5) Εὐ - λο - γεῖ - τε . . πάν - τα  
- co - lu - mes, car-men mi-rum re - so - nant: Be - ne - di - ci - te om - ni  
τὰ ἔρ - γα τὸν Κύ - ρι - ον (6) καὶ ὑ - περ - ν - ψοῦ - τε αὐ - τὸν εἰς τὸν αἱ - ὁ - νας.  
- a o pe ra Do mi num at-que ex - al - ta - te e - um in ae - ter - num.

ODE IX. Hi. 58  
From a. Finalis cl.

(1) Ἐν νό - μον σκι - ̄ καὶ γράμ - μα - τι τύ - πον (2) κατ - i - δω - μεν οἱ  
In um - bra leg - is et scrip - to fi - gu - ram vi - de - a - mus fi -  
πι - στοι· (3) Πᾶν ἄρ - σεν τὸ τὴν μῆ - τραν (4) δι - αν - οἱ - γον ἀ - γι - ον  
de - les: Om - ne mas - cu - li - num a - pe - ri - ens vul - vam sanc -  
θε - ω. . . (5) Δι - ὁ πρω - τό - το - κον Λό - γον, (6) Πα - τρὸς ἀν - ἄρ - χον Υἱ - όν  
- tum De - o. Er - go pri - mo - ge - ni - tum . . Ver - bum ae - ter - ni Pa - tris,  
(7) πρω - το - το - κού - με - νον μη - τρὶ (8) ἀ - πειρ - ἀν - δρω, με - γα - λύ - νω - μεν.  
quod pe - pe - rit pri-mum Ma - ter in - nup - ta mag - ni - fi - ce - mus.

## 7. A CANON IN THE THIRD MODE

Y ff. 37b-38, H f. 53b

THIS Canon has no heading in either manuscript: several of the Hirmi, including Ode I, are not now in use. The Canon will serve as a simple example of a great many compositions that claim no originality or poetical invention, but merely recall, in varying terms, the words of the old Canticles.

### Translation

ODE I. To Him who delivered Israel from slavery and drowned Pharaoh in the sea, even to Christ the Saviour, let us sing, for He hath triumphed unto all ages.

ODE III. Thou who hast established the heavens and set the earth upon many waters, establish us in Thy fear!

ODE IV. I have heard Thy report and I was afraid: I saw Thy works and I glorified Thee, O Lord.

ODE V. Grant us Thy peace, O Son of God. For we know none other god beside Thee, who art glorified in the highest, with the Father and the Spirit.

ODE VI. Them that are come to the end of time and are in danger, lest they perish by the storms of temptation, forsake not, O Friend of man, when they cry: 'Save us, O Saviour, as Thou savedst the prophet from the whale!'

ODE VII. The Children quenched the flames in the furnace and received the heavenly dew by faith.

ODE VIII. Him that came down amid the flames unto the sons of the Hebrews with divine power and was seen as God, praise, ye priests, and magnify for ever!

ODE IX. Thee, the immortal Fount, which through the Saints affordeth healing unto the race of men, O Christ, we magnify, because Thou savest our souls.

ODE I. Hi. 50  
From a. Finalis f.

(1) Τῷ ρύ - σα - μέ - νῳ τὸν Ἰσ - ρα - ἡλ ἐκ δου - λεί - ας (2) καὶ Φα -  
Qui li - be - ra - vit ser - vi - tu - te Is - ra - el et Pha -  
- ρα - ὠ βυ - θι - σαν - τι ἐν τῇ θα - λάσ - σῃ (3) ἀ - σω - μεν τῷ σω - τῇ - ρι  
- ra - o - nem fluc - ti - bus ma - ris sub - mer - sit, Chris - to Sal - va - to - ri ca -  
Xρι - στῷ (4) ὁ - τι δε - δό - ξα - σται εἰς τὸν αἱ - ὁ - νας.  
- na - mus, quod mag - ni - fi - ca - tus est in sae - cu - la.

ODE III. Hi. deest  
From c<sup>1</sup>. Finalis f.

(1) Ο στε - ρε - ω - σας οὐ - πα - νούς (2) καὶ γῆν ἐ - δρά - σας ἐ - πὶ  
Qui con - fir - ma - sti cae - lum et ter - ram a - quis in mul -  
- ν - δά - των πολ - λῶν (3) στε - ρέ - ω - σον ἡ - μᾶς εἰς τὸν . φό - βον σον.  
- tis po - su - is - ti, con - fir - ma nos .. in ti - mo - re tu - o.

ODE IV. Hi. 52 (diff.)  
From c<sup>1</sup>. Finalis f.

(1) Εἰσ - α - κή - κο - a τῆν ἀ - κο - ἦν . . σον καὶ ἐ - φο - βή - θην  
Ex - au - di - vi tu - um ru - mo - rem at - que ve - re - bar:  
(2) κατ - ε - νό - η - σα τὰ ἔρ - γα σον (3) καὶ ἐ - δό - ξα - σά σε Κύ - πι - ε.  
in - tel - le - xi o - pe - ra tu - a at - que lau - da - vi te Do - mi - ne.

ODE V. Hi. 53  
From a. Finalis c<sup>1</sup>.

(1) Τὴν σὴν εἰ - ρή - νην δὸς ἡ - μῖν Υἱ - ἐ . . τοῦ Θε - οῦ (2) ἄλ - λον  
Tu - am pa - cem da no - bis Fi - li . . De - i; a - li -  
γὰρ ἐκ - τός σον θε - ὀν οὐ γι - νώ - σκο - μεν (3) τὸν ἐν τοῖς  
- um e - nim prae - ter te De - um non no - vi - mus, in . . ex -  
- ψί - στους σὸν Πα - τρί (4) καὶ Πνεύ - μα - τι δο - ξο - λο - γού - με - νον.  
- cel - sis cum Pa - tre et Spi - ri - tu glo - ri - fi - ca - tum.

ODE VI. Hi. 55  
From c<sup>1</sup>. Finalis c<sup>1</sup>.

(1) Τοὺς εἰς τὰ τέ - λη τῶν αἱ - ώ - νων (2) κατ - αν - τή - σαν, φιλ - áν -  
Qui ad fi - nes sae - cu - lo - rum per - ve - ne - runt, be - ne -  
- θρω - πε (3) καὶ τρι - κυ - μί - αις πει - πασ - μῶν (4) ἀπ - ο - λέ - σθαι κιν - δυ -  
- fi - ce, temp - ta - ti - o - num-que ven - tis in - ter - i - re pe - ri -  
- νεύ - ον - τας (5) βο - ἀν - τας μὴ παρ - i - δησ (6) Σω - σον Σω - τίρ  
- cli - tan - tur, cla - man - tes ne re - lin - quas: Ser - va Chris - te  
(7) ὡς ἐ - σω - σας . . (8) τοῦ θη - ρὸς τὸν προ - φῆ - την.  
sic - ut pro - phe - tam pis - ce set - vas - - ti.

ODE VII. Hi. 56  
From a. Finalis f.

(1) Τὴν ἐν κα - μί - νῳ φλό - γα (2) κατ - ε - σφε - σαν οἱ παι - δες (βαρ.) (3) καὶ τὴν  
Ut in for - na - ce flam - mam re - stin - xe - rant ju - ve - nes i - ta  
οὐ - πά - νι - ον δρό - σον (4) ἐ - δέ - ξαν - το τῇ πί - στει.  
cae - les - tem ro - rem ac - ci - pi - unt per fi - dem.

ODE VIII. Hi. 57  
From a. Finalis c<sup>1</sup>.

I Τὸν ἐν φλο - γί . . (2) τοῖς παι - σὶ τῶν Ἑ - βραῖ - ον (3) συγ - κα - τα -  
In - ter flam - mas fi - li - is He - brae - o - rum de - scen -  
- βάν - τα θε - τι - κῆ δν - να - στεί - φ (4) καὶ ὁφ - θέν - τα Κύ - πι - ον  
- den - tem di - vi - na po - tes - ta - te at - que vi - sum Do - mi - num

(5) ι - ε - ρεις εν - λο - γει - τε  
sa - cer - do - tes lau - da - te,  
eis τοὺς αὶ - ὡ - vas.  
in sae - cu - la.

(6) καὶ ν - περ - ν - ψοῦ - τε αὐ - τὸν  
su - per - ex - al - ta - te e - um

ODE IX. H. 58  
From a. Finalis c.

(1) Σὲ . . . . . τὴν ἀ - θά - να - τον πη - γήν (2) τὴν δι' ἀ -  
Te . . . . . im - mor - ta - lem Fon - tem per Sanc - tos

(3) τῶν ἀν - θρώ - πων τῷ γέ - νει παρ -  
sa - na - ti - o - nem . . . . . ge - ne - ri hu - ma - no prae -

- έ - χον - σαν (4) Χρι - στὲ . . . . . με - γα - λύ - νο - μεν (5) ὁ - τι οώ -  
ben - tem, Chri - ste . . . . . lau - da - mus, a - ni - mas

- ζεις τὰς ψυ - χὰς . . . . . η - μῶν.  
quod ser - vas . . . . nos - tras.

#### 8. CANON FOR THE ANNUNCIATION OF THE BLESSED VIRGIN MARY BY SAINT JOHN OF DAMASCUS

MODE IV. Y f. 46, H f. 65, *Anthol.* 229, where only the first form of Ode VIII and of Ode IX will be found: the other forms, although assigned to this day in the printed Hirmologus, are not part of the original hymn. The whole hymn is brilliant and spirited, the Saint using his oratory and learning with good effect. The variety of musical structure and cadence should be noticed. In Ode I the melody of the second hand of Y (in red ink) has a certain likeness to H: so I print both together. This canon is sometimes used for the Assumption, with small alterations in the words.

For a Greek folk-song in Mode IV see Pachtikos, op. cit. 318. In the Chrysanthine system there is usually some confusion in this Mode, although g is a recognized starting-note (cf. Rebours, op. cit. 226).

##### *Translation*

ODE I. I will open my mouth and it shall be filled with the Spirit; and I will loudly utter my saying unto the Mother Queen; and I shall be seen joyfully keeping festival and will sing with gladness of her wonders.

ODE III. O Mother of God, living and plenteous Fount, strengthen thy minstrels, who have welded together a spiritual company; and in thy holy remembrance deem them worthy of crowns of glory.

ODE IV. When the prophet Habakkuk perceived the divine, unsearchable counsel of Thine Incarnation, the Most High, by the Virgin, he cried: 'Glory to Thy power, O Lord!'

ODE V. All things were amazed at thy wondrous glory. For thou, Maid unwedded, didst carry in thy womb the God who is over all and didst bear the eternal Son, who giveth the prize of peace, giving the prize of salvation to them that sing of thee.

ODE VI. We that are godly-minded, keeping this glorious and universal feast of the Mother of God, hither! and let us clap our hands, faithfully praising Him that was born of her.

ODE VII. Those pious ones worshipped not the thing created rather than the Creator, but trampling bravely upon the threat of the fire, they rejoiced and sang: 'O Lord of our fathers and God much praised, blessed art Thou.'

ODE VIII. (1) The righteous Children in the furnace were saved by the Virgin's Son, who then in semblance, but now working in the midst of us, awakeneth the whole world, which singeth: 'All ye works of the Lord, bless ye the Lord: praise Him and magnify Him for ever!'

ODE VIII. (2) Let Gabriel say, 'Hear, holy Virgin Maid, the ancient true counsel of the Most High: "Be ready to receive thy God. For by thee the Infinite shall consort with mortals." Therefore rejoicing, I cry: 'All ye works of the Lord, bless ye the Lord!'

ODE IX. (1) Let every son of earth rejoice in the Spirit and bear the torch; and let the angelic host (*literally*, the nature of insubstantial minds) keep the holy festival of the Mother of God and shout: 'Hail, all-blessed, holy Mother of God, Virgin for ever!'

ODE IX. (2) Her, as a living Ark of God, let the hand of the uninitiate in no wise touch. But let the lips of faithful men cry unceasingly in joy to the Mother of God, singing again the angel's message: 'Hail, thou that art highly favoured, the Lord is with thee.'

## ODE I. Hi. 60

All Odes from g.

(1) Ἀν - ol - ξω τὸ στό - μα μου (2) καὶ πλη - ρω - θή - σε - ται Πνεύ - μα - τος  
Os me - um a - pe - ri - am at - que re - ple - bi - tur Spi - ri - tu  
  
(3) καὶ λό - γον ἐ - ρεύ - ξο - μαι (4) τῇ Ba - σι - λι - δι Mη - τρί (5) καὶ ὄφ -  
et ver - bum so - na - bo ... re - gi - nae et Ma - tri; et vi -  
  
- θή - σο - μαι . . . (6) φαι - δρῶς παν - η - γυ - ρί - ζων (7) καὶ ᾧ - σω γη -  
- de - bor . . . cla - re con - ce - le - brans; et ca - nam cum  
  
- θέ - με - νος (8) ταύ - της τὰ θαύ - μα - τα.  
gau - di - o hu - jus mi - ra - cu - la.

ODE I. Versions in the second hand of Y and in the Hirmologium in the Iberian Monastery on Mt. Athos (H).

Y<sup>2</sup>  
(1) Ἀν - ol - ξω τὸ στό - μα μου (2) καὶ πλη - ρω - θή - σε - ται Πνεύ - μα - τος . . .  
H  
  
Y<sup>2</sup>  
(3) καὶ λό - γον ἐ - ρεύ - ξο - μαι (4) τῇ Ba - σι - λι - δι Mη - τρί (5) καὶ  
H

Y<sup>2</sup>

δφ - θή - σο - μαι (6) φαι - δρῶς παν - η - γυ - ρί - ζων (7) καὶ ᾧ - σω γη -  
H  
  
Y<sup>2</sup>  
- θό - με - νος (8) ταύ - της τὰ θαύ - μα - τα.  
H

ODE III. Hi. 63

(1) Τοὺς σοὺς ὑμ - νο - λό - γοις Θε - ο - τό - κε (2) ἡ ζω - σα καὶ ᾧ - φθο - νος  
Tu - os can - to - res, De - i Ma - ter, tu vi - vax et per - en -  
  
- πη - γή (3) θε - α - σον συγ - κρο - τή - σαν - τας (4) πνευ - μα - τι - κὸν  
- nis fons, qui con - nec-tunt ca - ter - vam spi - ri - tu - a -  
  
στε - ρέ - ω - σον (5) καὶ ἐν τῇ θεί - ᾧ μνή - μη σον (6) στε - φά -  
- lem, con - fir - ma, sanc - ta - que pro me - mo - ri - a co - ro -  
- νων δό - ξης ἀ - ξί - ω - σον.  
- nis fa - mae dig - na - re.

ODE IV. Hi. 65

(1) Τὴν ἀν - εξ - εχ - νί - α - στον θεί - av βον - λήν . . . (2) τῆς ἐκ τῆς Παρ -  
In - ex - co - gi - ta - bi - le con - si - li - um . . . In - car - na - ti -

θέ - νου σαρ - κώ - σε - ως . . . (3) σοῦ τοῦ 'Υ - ψί - οτου (4) ὁ προ - φή - της  
o-nis de Vir - gi - ne . . . tu - ae Ex - cel - se, pro-phe - ta  
  
Ἄβ - βα - κούμ (5) κα - τα - νο - ἀν ἐ - κραύ - γα - ζεν. (6) Δό - ξα τῇ δυ -  
Ha - bac - cuc per - ci - pi - ens ex - cla - mat: Laus po - tes - ta -  
  
- νά - μει σου Κύ - ρι - ε.  
- ti . . . tu - ae, Do - mi - ne.

## ODE V. Hi. 68

(1) Ἐξ - ἐ - στη τὰ σύμ - παν - τα (2) ἐ - πὶ τῇ θεί - α δό - ξη σου (3) σο  
Ob - stu - pes-cunt om - ni - a tu - a di - vi - na glo - ri - a: Tu  
  
γάρ ἀ - πει - ρό - γα - με Παρ - θέ - νε (4) ἔσ - χες ἐν μῆ - τρᾳ τὸν  
e - nim, in - nup - - ta Vir - go, al - vo tu - lis - ti u -  
  
- πὶ πάν - των Θε - óν (5) καὶ τέ - το - κας ἄ - χρο - νον Υἱ - óν . . .  
- ni - ver - sum De - um ae - ter - num - que Fi - li - um pe-pe - ris - ti  
  
(6) πᾶ - σι τοῖς ὑμ - νοῦ - σι σε (7) τὴν εἰ - ρή - νην βρα - βεύ - ov - τα.  
qui te col - lau - dan - ti - bus cunc-tis pa - cem lar - gi - tur.

Y<sup>2</sup>

(1) Ἐξ - ἐ - στη τὰ σύμ - παν - τα (2) ἐ - πὶ τῇ θεί - α δό - ξη σου (3) ἔσ - χες ἐν

## ODE VI. Hi. 71

(1) Τὴν θεί - αν ταύ - την καὶ πάν - τι - μον (2) τέ - λοῦν - τες εἴ -  
Di - vi - num hoc et lau - da - bi - le a - gen - tes, pi -

- op - πήν . . . οἱ θε - ó - φρο - νες (3) τῆς Θε - o - μῆ - το - ρος . . . (4) δεῦ - τε τὰς  
i cul - to - res, fes - tum De - i . . . Ma - tris, . . . i - te..et  
  
χεῖ - pas κρο - τή - σω - μεν (5) τὸν ἔξ αὐ - τῆς τεχ - θέν - τα πί -  
ma - nus com - plo - di - te, Na - tum ej - us fi - de - li - ter glo -  
  
Y<sup>2</sup>  
  
- στει δο - ξά - ζον - τες. (5) τὸν ἔξ αὐ - τῆς τεχ - θέν - τα  
- ri - fi - can - tes.

## ODE VII. Hi. 74

(f. 47) (1) Οὐκ ἐ - λά - τρεν - σαν τῇ κτί - σει οἱ θε - ó - φρο - νες (2) πα - ρὰ τὸν  
Non ad - o - rant cre - a - tu - ram ju - ve - nes pi - i prae-ter Cre - a -  
  
κτί - σαν - τα (3) ἀλ - λὰ πν - πὸς ἀπ - ει - λὴν (4) ἀν - δρεί - ως πα -  
- to - rem, sed . . fu - ro - rem flam - mae vi - ri - li - ter  
  
- τή - σαν - τες (5) ἔ - χαι - ρον ψάλ - λον - τες. (6) 'Υ - περ - ύμ - νη - τε  
cal - can - tes, gau - de - bant can - tan - tes: Ce - le - bran - de  
  
- τῶν πα - τέ - ρων Κύ - ρι - os (7) καὶ Θε - ὁς εὺ - λο - γη - τὸς εἰ.  
nos-tro-rum pa - trum Do - mi - ne et De - us, be - ne - dic - tus es!

## ODE VIII (1). Hi. 77

(1) Παῖ - δας εὐ - α - γεῖς ἐν τῇ κα - μί - νῳ (2) ὁ τό - κος τῆς Θε - o -  
Ju - ve - nes in - te - gros in for - na - ce Fi - li - us De - i  
  
- τό - κον δι - ε - σώ - σα - το (3) τό - τε μὲν τν - πού - με - νος  
Ma - tris pro - te - xit, tunc . . per i - ma - gi - nem

(4) νῦν δὲ ἐν - ερ - γού - με - νος (5) τὴν οἰ - κου - μέ - νην ἀ - πα -  
nunc au - tem re o - pe - rans, or - bem ter - ra - rum cunc -  
- σαν (6) ἦ - γει - ρε ψάλ - λου - σαν (7) Τὸν Κύ - πι - ον ὑμ - νεῖ - τε τὰ ἔρ - γα  
- tum ex - ci - tat can - tan - tem: Lau - da - te Do - mi - num o - pe - ra  
(8) καὶ ὑ - περ - ν - ψοῦ - τε αὐ - τὸν εἰς τὸν αἱ - ὠ - νας.  
at-que ex - al - ta - te e - um in sae - cu - la.

## ODE VIII (2). Hi. 77

(1) Α - κου - ε κό - ρη Παρ - θέ - νε ἀγ - νή, (2) εἰ - πά - τω δὴ ὁ Γα - βρι -  
Au - di, pu - el - la Vir - go sanc - ta: e - nar - ra - to Ga - bri -  
- ηλ (3) βον - λῆν 'Υ - ψι - στον ἀρ - χαι - av ἀ - λη - θι - νῆν. (4) Γε - νοῦ πρὸς  
- el con - si - li - um an - ti - quum et ve - rum al - tis - si - mi: Fac te, ut  
ὑ - πο - δο - χῆν ἐ - τοί - μη Θε - οῦ (5) δι - à σοῦ γὰρ ὁ ἀ - χώ - ρη - τος  
ac - ci - pi - as De - um, . . . pa - ra - tam; per te e - nim In - fi - ni - tus in -  
βρο - τοῖς συν - a - va - στρέ - φε - ται. (6) Δι - ὁ καὶ χαι - ρων βο - ὠ - . . .  
- ter mor - ta - les ver - sa - bi - tur. It - a - que gau - dens cla - mo: . . .  
(7) Εὖ - λο - γεῖ - τε πάν - τα τὰ ἔρ - γα τὸν Κύ - πι - ον (8) καὶ ὑ - περ - ν -  
Be - ne - di - cant o - pe - ra om ni - a . . . Do - mi - num et su - per - ex -  
- ψοῦ - τε εἰς πάν - τα τὸν αἱ - ὠ - νας.  
- al - tent e - um in sae - cu - la.

## ODE IX (1). Hi. 81

(1) Α - πας γη - γε - νῆς (2) σκιρ - τά - τω τῷ Πνεύ - μα - τι λαμ - πα -  
Ter - rae fi - li - i, sal - ta - te in Spi - ri - tu lam - pa -  
- δον - χού - με - νος . . . (3) παν - η - γυ - ρι - ζε - τω δέ (4) ἀ - ύ - λων Νό - ων  
- des fe - ren - tes, . . . ex - ul - ta - to - que na - tu - ra An - ge -  
φύ - σις γε - παὶ - πον - σα (5) τὴν ι - ε - πὰν παν - ή - γυ - ριν τῆς  
- lo - rum in lae - ti - ti - a, sa - crum . . . a - gens fes - tum  
(6) Θε - ο - μή - το - ρος (7) Χαῖ - ροις παμ - μα - κά - ρι - στε  
De - i Ma - tris, et con - cla - met: A - ve be - a - tis - si - ma  
(8) Θε - ο - τό - κε ἀγ - νῆ ἀ - ει - πάρ - θε - νε.  
De - i Ma - ter sanc - ta sem - per Vir - go.

## ODE IX (2). Hi. 81

(1) Ὡς ἐμ - ψύ - χψ Θε - οῦ . . . κι - βω - τῷ (2) ψαν - ἐ - τω μη - δα - μῶς χεὶρ  
Vel - ut ar - cam De - i . . . vi - ven - tem nul - la tan - gat ma - nus  
ἀ - μν - ί - των, (3) χεὶ - λη δὲ πι - στῶν τῇ Θε - ο - τό - κω ἀ - σι - γῆ - τως  
pro - fa - no - rum, sed la - bra pi - o - rum De - i Ma - tri con - ti - nen - ter  
Accel. >  
(4) φω - νῆ . . . τοῦ ἀγ - γέ - λον ἀ - να - μέλ - πον - τα (5) ἐν ἀ - γαλ - λι -  
vo - cem . . . an - ge - li - cam re - fe - ren - ti - a cum lae - ti - ti -

A  
- á - σει βο - á - τω. (6) Χαῖ - ρε κε - χα - ρι - τω - μέ - νη. (7) δ Kύ - ρι - os  
- a . . con - clament: A - ve, gra - ti - a . . ple - na: Do - mi -  
Y<sup>2</sup>  
με - τὰ σοῦ. (6) Χαῖ - ρε κε - χα - ρι - τω - μέ - νη  
- nus te - cum.

## 9. CANON FOR PALM SUNDAY BY SAINT COSMAS

Mode IV. Y f. 49, H f. 66, *Anthol.* 183

THIS Canon is remarkable for its richness of diction and variety of Old Testament allusions. It should be read entire in the *Anthologia*, as most of the references to Palm Sunday are in the later verses. Much trouble is caused by obscure variants to the neumes in Y.

*Translation*

ODE I. The fountains of the deep were deprived of moisture and the foundations of the billowy sea were unveiled by a rushing wind; for by Thy nod Thou didst rebuke her and savedst the Peculiar People, which sang a song of triumph unto Thee, O Lord.

ODE III. The people of Israel sucked refreshment from the sheer firm rock, which flowed at Thy behest. But Thou, O Christ, art the Rock and the Life: on Thee the Church was established, which crieth: 'Hosannah, blessed art Thou that comest!'

ODE IV. 'Christ, who cometh manifestly as our God, shall appear and shall not tarry, from the thick and shady mountain, even the Virgin, who unwedded bare Him.' So spake the prophet of old. Wherefore we all do cry: 'Glory to Thy power, O King!'

ODE V. Thou that tellest good tidings, get thee up unto the mountain of Zion and thou that proclaimest to Jerusalem, lift up thy voice in strength. Glorious things have been spoken of thee, O City of God: peace upon Israel and salvation unto the gentiles!

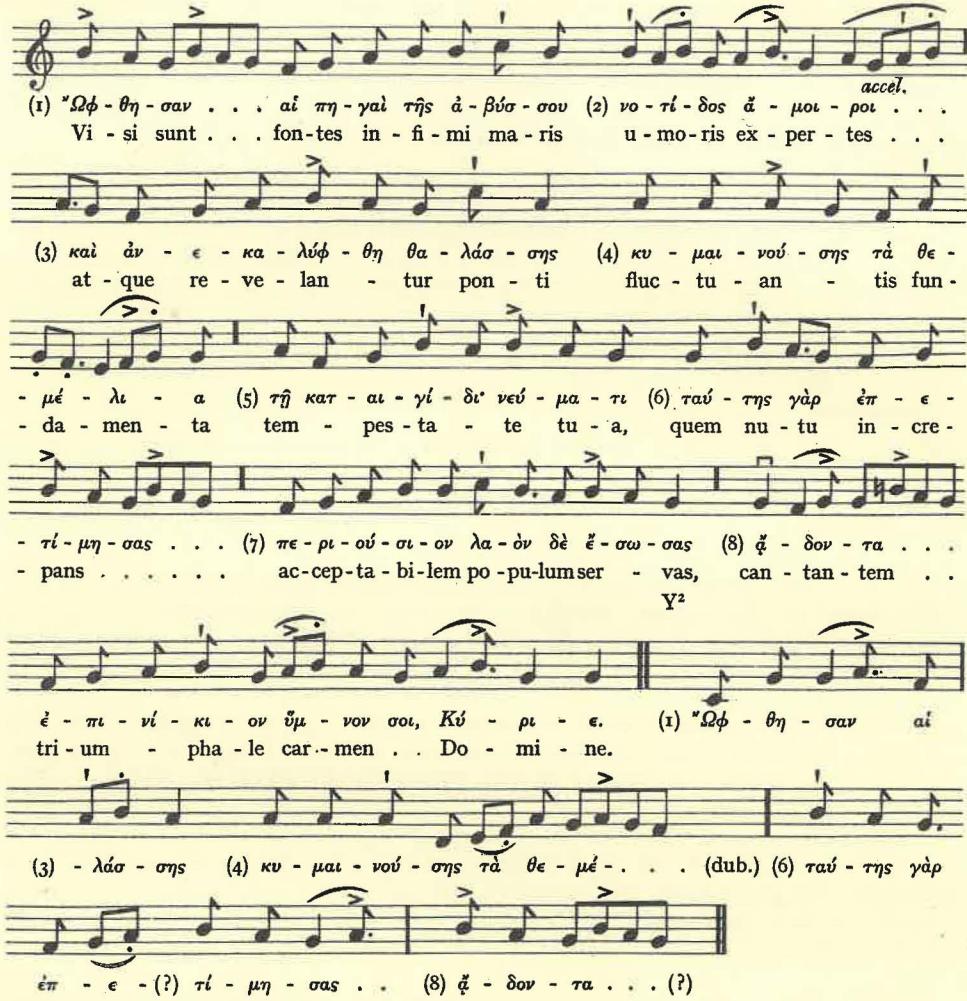
ODE VI. The spirits of the righteous shouted with joy: 'Now is a new covenant given unto the world; let the people be renewed by the sprinkling of the blood divine.'

ODE VII. Thou who savedst in the fire Thy sons of Abraham and destroyedst the Chaldaeans by those means whereby they unjustly set an ambush for the just, O Lord, praised above all, God of our fathers, blessed art Thou.

ODE VIII. Rejoice, Jerusalem: keep holiday, ye that love Zion! For He that reigneth for ever, the Lord of the Powers, is come. Let all the earth stand in awe of His presence and cry: 'Ye works of the Lord, bless ye the Lord.'

ODE IX. The Lord is God and hath appeared unto us. Gather for the feast and come hither with rejoicing: let us magnify Christ with palms and branches, crying aloud in our hymns: 'Blessed is He that cometh in the name of the Lord, our Saviour!'

## ODE I. Hi. 60



(1) Ὁφ - θη - σαν . . . αἱ πη - γαι τῆς ἀ - βύσ - σου (2) νο - τί - δος ἄ - μοι - ποι . . .  
Vi - si sunt . . . fon - tes in - fi - mi ma - ris u - mo - ris ex - per - tes . . .

(3) καὶ ἀν - ε - κα - λύφ - θη θα - λάσ - σης (4) κν - μαι - νού - σης τὰ θε -  
at - que re - ve - lan - tur pon - ti fluc - tu - an - tis fun -

- μέ - λι - a (5) τῇ κατ - ai - γι - δι' νεύ - μα - τι (6) ταύ - της γὰρ ἐπ - ε -  
da - men - ta tem - pes - ta - te tu - a, quem nu - tu in - cre -

- τί - μη - σας . . . (7) πε - ρι - ού - σι - ον λα - ὄν δὲ ἔ - σω - σας (8) ἥ - δον - τα . . .  
- pans . . . ac - cep - ta - bi - lem po - pu - lumser - vas, can - tan - tem . . .

Y<sup>2</sup>

ἐ - πι - νι - κι - ον ὅμ - νον σοι, Κύ - πι - ε. (1) Ὁφ - θη - σαν αἱ  
tri - um - pha - le car - men . . . Do - mi - ne.

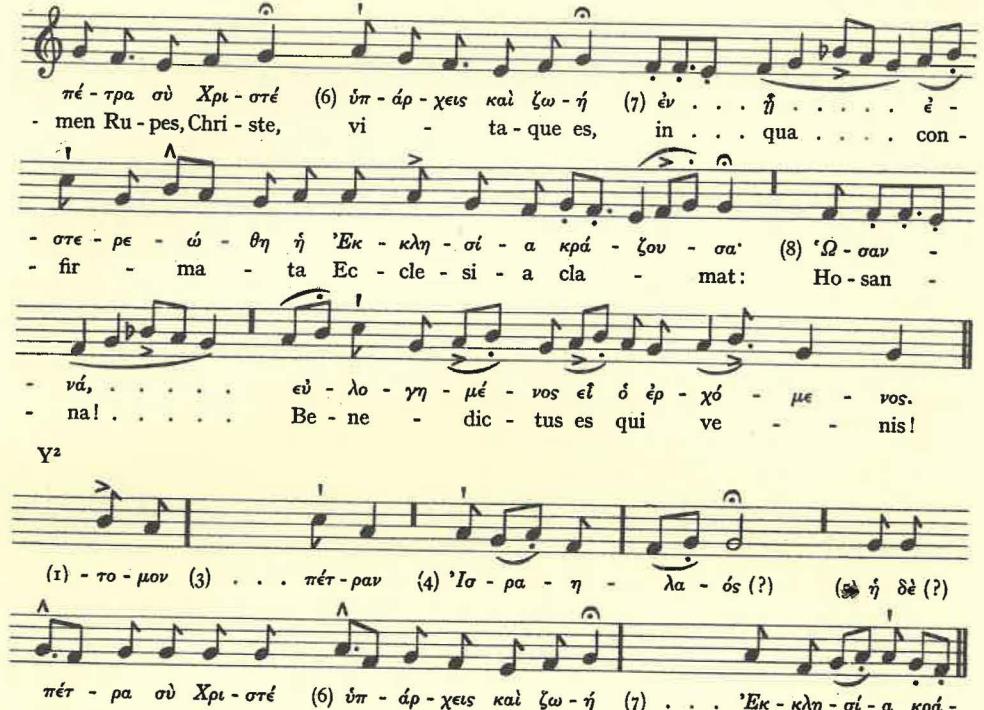
(3) - λάσ - σης (4) κν - μαι - νού - σης τὰ θε - μέ - . . . (dub.) (6) ταύ - της γὰρ  
ἐπ - ε - (?) τί - μη - σας . . . (8) ἥ - δον - τα . . . (?)

## ODE III. Hi. 63



(1) Νά - ου - σαν ἀ - κρό - το - μον (2) προσ - τάγ - μα - τε σῷ . . .  
Flu - en - tem prea - ci - pi - tem man - da - tis tu - is . . .

(3) στε - ρε - ἀν ἐ - θή - λα - σε πέ - τραν (4) Ἰσ - ρα - η - λί - της λα - ὄς. (5) ἦ δὲ  
fir - mam - que su - xit ru - pem po - pu - lus Is - ra - el. Tu ta -



(1) πέ - τρα σὺ Χρι - στέ (6) ὑπ - ἀρ - χεις καὶ ζω - ἦ (7) ἐν . . . ἦ . . . ε -  
men Ru - pes, Chri - ste, vi - ta - que es, in . . . qua . . . con -

- στε - ρε - ώ - θη ἦ Ἐκ - κλη - σι - a κρά - ζου - σα' (8) Ὁ - σαν -  
- fir - ma - ta Ec - cle - si - a cla - mat: Ho - san -

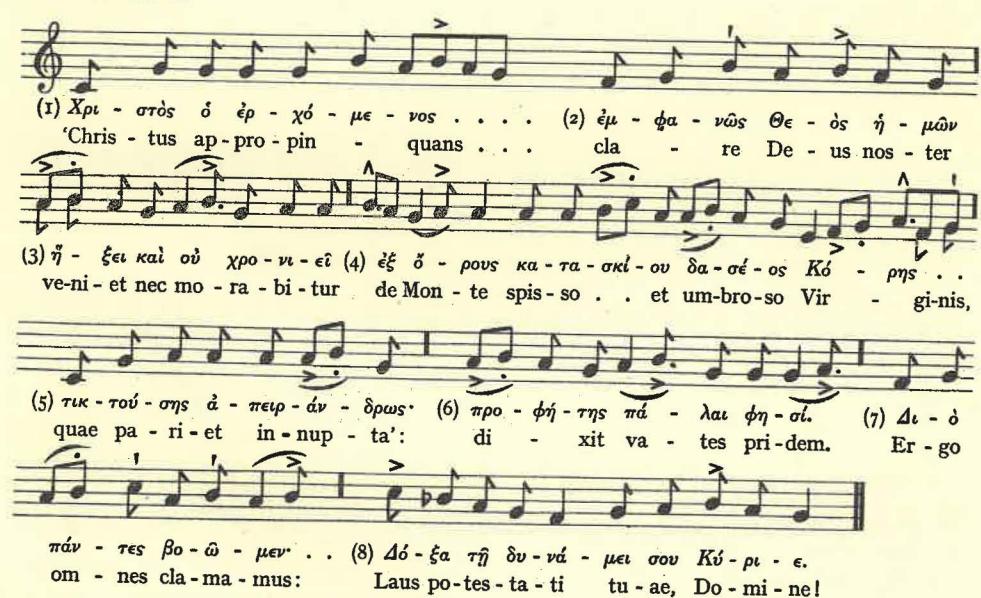
- νά, . . . εὐ - λο - γη - μέ - νος εἰ δ ἐρ - χό - με - νος.  
- na! . . . Be - ne - dic - tus es qui ve - - nis!

Y<sup>2</sup>

(1) - το - μον (3) . . . πέτ - ραν (4) Ἰσ - ρα - η - λα - ὄς (?) (5) ἦ δὲ (?)

πέτ - ρα σὺ Χρι - στέ (6) ὑπ - ἀρ - χεις καὶ ζω - ἦ (7) . . . Ἐκ - κλη - σι - a κρά -

## ODE IV. Hi. 66



(1) Χρι - στὸς ὁ ἐρ - χό - με - νος . . . (2) ἐμ - φα - νῶς Θε - ὄς ἦ - μῶν  
Chris - tus ap - pro - pin - quans . . . cla - re De - us nos - ter

(3) ἦ - ξει καὶ οὐ χρο - νι - εῖ (4) ἐξ ὁ - ρος κα - τα - σκλ - ου δα - σέ - ος Κό - ρης . . .  
ve - ni - et nec mo - ra - bi - tur de Mon - te spis - so . . . et um - bro - so Vir - gi - nis,

(5) τικ - τού - σης ἀ - πειρ - ἀν - δρως. (6) προ - φή - της πά - λαι φη - σι. (7) Δι - ὀ  
quae pa - ri - et in - nup - ta': di - xit va - tes pri - dem. Er - go

πάν - τες βο - ὠ - μεν . . . (8) Δό - ξα τῇ δυ - νά - μει σον Κύ - πι - ε.  
om - nes cla - ma - mus: Laus po - tes - ta - ti tu - ae, Do - mi - ne!

## ODE V. Hi. 68

From d<sup>1</sup>. Finalis g.

(1) *Tῆς Σι - ὀν ἐπ' ὅ - πους ἀ - νά - βη - θι* (2) *ὅ εὐ - αγ - γε - λι - ζό - με - νος*  
Su - per mon - tem ex - cel - sum a - scen - de, qui nunti - as bo - na Si - on,

(3) *καὶ τῇ 'Ι - ε - που - σα - λήμ* (4) *ὅ κη - πύσ - σων ἐν ιο - χύ - ι ὑ - ψω -*  
at - que Je - ru - sa - lem qui pro - cla - mas, for - ti - ter ex - al -

- σον φω - νήν. (5) *Δε - δο - ξασ - μέ - να ἐ - λα - λή - θη .*  
- ta vo - cem. Dic - ta sunt glo - ri - o - sa .

(6) *πε - ρὶ σοῦ, ἵ - πό - λις τοῦ Θε - οῦ .* (7) *εἰ - ρή - νη ἐ - πὶ τὸν . . . 'Ισ -*  
de - te . . . Ci - vi - tas De - i. Fi - at pax . in Is - ra

pa - ηλ (8) *καὶ σω - τῇ - ρι - ον ἔθ - νε - σων.*  
- el at - que gen - ti - bus sa - lus.

## ODE VI. Hi. 71

(1) *'Ε - βό - η - σαν ἐν εὐ - φρο - σύ - νη δι - καὶ - ὀν τὰ πνεύ - μα - τα*  
Cum gau - di - o cla - ma - ve - runt jus - to - rum a - ni - mae:

(2) *Nῦν τῷ κόσ - μῳ* (3) *δι - α - θή - κη καὶ - νη δι - α - τί - θε - ται* (4) *καὶ*  
Nunc pro mun - do tes - ta - men - tum no - vum dis - pen - sa - tur: as -

ράν - τισ - μα - τι καν - ουρ - γεί - σθω λα - ὄς θεί - ον αἱ - μα - τος.  
- per - si - o - ne re - no - ve - tur po-pu - lus De - i san-gui-nis!

Y<sup>2</sup>

(3) *θε - ται* (4) *καὶ ράν - τισ - μα - τι . . . . . καν - ουρ - γεί - σθω λα - ὄς (?)*

## ODE VII. Hi. 74

(1) *'Ο δι - α - σώ - σας ἐν πν - ρι* (2) *τὸν Ἄ - βρα - μ - αί - ον σον παῖ -*  
Te qui ser - vas - ti in flam-mis tres fi - li - os Ju - dae - o

- δας (3) *καὶ τὸν Χαλ - δαί - ον ἀν - ε - λάν* (4) *οἷς ἀ - δί - κως δι - καὶ -*  
rum at - que Chal - dae - os fre - gis - ti, in - jus - te jus - tis . . . in -

- ον ἐν - ή - δρεν - σαν (5) *ὑ - περ - ίμ - νη - τε Κύ - ρι - ε* (6) *ὅ Θε - ὁς ὁ τῶν*  
- si - di - an - tes; col - lau - da - bi - lis Do - mi - ne, De - us pa - trum

Y<sup>2</sup>

πα - τέ - ρων εὐ - λο - γη - τὸς εἰ. (1) - - a - σώ - σας ἐν πν - ρι . . .  
nos - tro - rum, be - ne - dic - tus es.

Y<sup>3</sup>

vacat

- a - σώ - σας ἐν πν - ρι . . .

## ODE VIII. Hi. 77

(1) *Ἐν - φράν - θη - τι 'Ι - ε - που - σα - λήμ*, (2) *παν - η - γυ - ρί - σα - τε οἱ ἀ - γα -*  
Lae - ta - re . . . Je - ru - sa - lem! Ce - le - bra - te qui . . . a -

- πῶν - τες Σι - ὀν, (3) *ὅ βα - σι - λεύ - ὀν γὰρ εἰς τὸν αἱ - ὄντας*  
- ma - tis Si - on, quod . . . reg - nans per sae - cu - la

(4) *Κύ - ρι - ος τῶν δι - νά - με - ὀν ηλ - θεν*. (5) *Ἐν - λα - βεί - σθω*  
Do - mi - nuς po - tes - ta - tum ve - nit. Ca - ve - to

*dim.*

πᾶ - σα ή γῆ ἐκ . . προσ - ó - που αὐ - τοῦ . . .  
om - nis tel - lus a . . vul - tu e - jus et cla - ma - to: . . .  
(6) καὶ βο - á - τω . . .  
(7) Εὐ - λο - γεῖ - τε τὰ ἔρ - γα τὸν Κύ - ρι - ον.  
Be - ne - di - ci - te o - pe - ra Do - mi - num!

## ODE IX. H. 81

(1) Θε - ὁς Κύ - ρι - os . . καὶ ἐπ - é - φη - νεν ή - μῖν  
De - us Do - mi - nus . . et no - bis ap - pa - ru - it:  
(2) συ - στή - σα - σθε  
fes - ta ce - le -  
é - op - τὴν καὶ ἀ - γαλ - λό - με - νοι  
bra - te et gau - den - tes  
(3) δεῦ - τε με - γα - λύ - νω - μεν Χρι - στὸν  
huc ad - es - te lau - di - bus Chris - ti  
(4) με - τὰ βα - τ - aw καὶ κλά - δaw  
cum pal - mis et ra - mis  
(5) ὑμ - νοις κραυ - γά - ζον - τες  
car - mi - ne cla - man - tes:  
(6) Εὐ - λο - γη - μέ - vos ὁ ἔρ - χό - με - vos  
Be - ne - dic - tus qui ve - nit  
(7) ἐν ὁ - νό - μα - τι  
in . . no - mi - ne  
Y<sup>2</sup>  
Kύ - ρι - ον, Σω - τῆ - pos η - μῶν.  
Do - mi - ni Sal - va - to - ris nos - tri!  
(2) συ - στή - (5) ὑμ - νοις κραυ - γά - ζον - τες (?) (6) Εὐ - λο -

## 10. IAMBIC CANON FOR PENTECOST BY SAINT JOHN OF DAMASCUS

Mode IV. Y f. 51, H f. 64, *Anthol.* 213

THE metre is the same as in the other two Iambic Canons, which have already been given. In Ode IX, line 3, we show the correct rhythm, where Y seems to have missed the sense. The Latin words are taken from a splendid, but difficult, Mozarabic hymn (*Analecta Hymnica*, xxvii. 81).

The first verses of Odes I-VIII are given in poetical translation by J. M. Neale, and the Hirmus of Ode IX is added in prose by S. G. Hatherly, op. cit. 118-34.

*Translation:*

ODE I. He that was slow of speech, hidden in divine darkness, declaimed the Law written of God. For, having shaken off dimness from his mind's eye, he sees the I AM and is initiated into the knowledge of the spirit, giving praise in hymns inspired.

ODE III. Alone the prayer of Hannah, prophetess of old, broke the chains of the childless womb and the overweening insolence of her that had babes. For Hannah brought a contrite spirit unto the Prince and God of knowledge.

ODE IV. King of kings, only Son of only Father, Word coming forth from the Father uncreate, Thou with promise unfailing sentest out Thy Coequal Spirit, as Benefactor, unto the apostles, who sing: 'Glory to Thy might, O Lord!'

ODE V. Ye children of the Church, fashioned of light, receive the ransoming purification of your sins, even the dew of the fire-breathing Spirit! For now the law hath gone forth from Sion, the grace of the Holy Ghost, shapen in tongues of fire.

ODE VI. Thou, Christ, our Master, hast shone forth from the Virgin, as propitiation and salvation, that, even as Jonah was saved from the belly of the sea-beast, Thou mayest wholly save Adam, who hath fallen with all his race.

ODE VII. The tuneful strain of instruments of music called men to worship the soulless image wrought of gold. But the light-bringing grace of the Spirit halloweth men to sing: 'O only Trinity, equal in might, being from everlasting, blessed art Thou!'

ODE VIII. The threefold type of God's sovereignty looseth the bonds and cooleth the flames. The three Children sing: 'Let the whole created world bless as Benefactor the only Saviour and Maker of all!'

ODE IX. Hail, O Queen, glorious Mother Maid! For every fluent eloquent tongue availeth not with oratory to sing worthily of thee. Nay, every mind is bewildered ere it understand thy child-bearing: wherefore with longing we glorify thee.

*Translation of the Latin words*

(*Ode I.*) Thou who favourest the redeemed, true leader Emmanuel, come to their aid, when they are weary through the vow of abstinence. Our fasting, consecrated by Thee in greater holiness, is seen to be an emblem of things to come, which lead to glory: the labour is seen to be the door of the heavenly kingdom. (*Ode III.*) In this labour, if virtue go hand in hand with alms, if the lighted torch be joined to self-denial, then man, strong in each lofty deed and duly possessed of virtue, like a bird soaring on the wing, gaineth with swift flight the secret places of the skies. (*Ode IV.*) This is a mystery of which Moses appeared as a sign, being a friend of God by divine command; likewise Elijah, who was carried in the fiery chariot of the sky; and Nineveh, sustained in safety with her citizens. The voice of the Word is clear, as messenger of truth. (*Ode V.*) Then Thou, O Master of celibates, dost everywhere, by Thy course of forty days, triumph as conqueror of Paradise in the wilderness, washing away by Thy fast the bitterness of sin, withstanding outright the crafty tempter. (*Ode VI.*) We, following this, now offer, as custom bids, at least the tenth of our days as sacrifice: do Thou, merciful, plenteous in forgiveness, make our offerings most precious, whereby we may atone for the sins of our hearts. (*Ode VII.*) Be this the cup of life unto them that thirst, a fount of living water, the penny that is the lot of the kingdom. May we, who in Adam fell by the sin of eating, in Thee arising by our fast, be refreshed at the feast with the citizens of heaven. (*Ode VIII.*) Thou who, using the sacrifice of the penitent, blessedst the thief upon the cross, come from heaven and bless us, Lord: be mindful of us, behold us from Thy throne, whom Thou hast redeemed with Thy sacred blood. (*Ode IX.*) And grant, O Trinity of highest power, who rulest through all eternity, that we may enjoy Thee in glory without end, Thou light and day of angels, and do Thou, as eternal Sun, shine on us for ever.

## ODE I. Hi. 60

(1) Θεί - ω κα - λυφ - θείς ὁ βρα - δύ - γλωσ - σος γνό - φω  
Fa - vens red - emp - tis vo - to abs - ti - nen - ti - ae  
- σε τὸν θε - ó - γρα - φον νό - μον, (3) ἵ - λὺν γὰρ ἐκ - τι - νά - ξας ὄμ -  
- sis dux ve - rus Em - ma - nu - el, A quo di - ca - ta sanc - ti - us  
- μα - τος νό - ου (4) ὁ - ρᾶ τὸν "Ον - τα . . καὶ . . μν - εῖ - ται Πνεῦ - μα - τος  
je - ju - ni - a, Fu - tu - ri for - ma . . nos - ci - tur ad glo - ri - am,  
(5) γνῶ - σιν, γε - ραῖ - πων . . ἐν - θέ - οις τοῖς ἀσ - μα - σιν.  
O - pus cae - les - tis . . reg - ni es - se ja - nu - a.

## ODE III. Hi. 63

(1) Ἔρ - ρη - ξε γα - στρὸς ἡ - τεκ - νω - μέ - νης πέ - δας (2) ὕ - βριν τε δυσ -  
Cu - i si con - sors vir - tus e - le - mo - sy - nae, Ig - ni - ta lam -  
- κάθ - εκ - τον εὐ - τεκ - νου - μέ - νης . . . (3) μό - νη προσ - ευ - χὴ τῆς  
pas junc - ta par - si - mo - ni - ae . . . U - tro - que pol - lens cel -  
- προ - φή - τι - δος πά - λαι (4) Ἀν - νης φε - ρού - σης πνεῦ - μα  
- so quis - nam o - pe - re, Ri - te - que com - pos ut a -  
- σιν - τε - τριμ - μέ - νον (5) πρὸς τὸν Δυ - νά - στην . . καὶ Θε - δὸν τῶν γνῶ - σε - ων.  
- les pen - ni - ge - ra Vo - la - tu per - nix . . po - li a - dit in - ti - ma.

## ODE IV. Hi. 66

(1) Α - ναξ ἀ - νάκ - των οἱ - os ἔξ οἱ - ον μό - νος (2) Λό - γος  
In - sig - ne cu - jus Mo - y - ses mys - te - ri - um, De - i  
προ - ελ - θῶν Πα - τρὸς ἔξ ἀν - αι - πὶ - ον (3) ι - οο - σθε - νές σον  
a - mi - cus ex - sti - tit o - ra - cu - lo, Rap - tus E - li - as  
Πνεῦ - μα τοῖς ἀ - πο - στό - λοις (4) νη - μερ - τὲς ἔξ - ἔ - πεμ - ψα  
cae - li cur - ru ig - ne - o, Ful - ta tu - e - tur Ni - ni -  
ώς εὐ - ερ - γέ - της (5) ἥ - δον - σι· Δύ - ξα τῷ κρά - τει σον Κύ - με - ε.  
- ve cum ci - vi - bus: Vox Ver - bi cla - ret ve - ri - ta - tis nun - ti - us.

## ODE V. Hi. 69

(1) Λυ - τή - ρι - ον κά - θαρ - σων ἀμ - πλα - κη - μά - των (2) πν - ρί - πνο -  
Pas - sim de - in - de tu, Ma - gis - ter cae - li - bum, Qua - ter di -  
- on δέ - ξα - σθε Πνεύ - μα - τος δρό - σον . . . (3) ὁ τέκ - να φω - τό -  
- e - rum de - ci - es cur - ri - cu - lo . . . Vic-tor tri-um - phas  
μορ - φα τῆς ἐκ - κλη - σι - ας (4) νῦν ἐκ Σι - ὥν γὰρ ἐξ - ε - λή - λυ -  
Pa - ra - di - si e - re - mo, Mor-sum de - lic - ti ab - lu - ens je -  
- θεν νό - μος (5) ἡ γλωσ - σο - πνυ - σό - μορ - φος Πνεύ - μα - τος χά - ρις.  
- ju - ni - o, Pror - sus re - ten - tans temp - ta - to - ri cal - li - do.

## ODE VI. Hi. 71

(1) 'Ι - λασ - μός ἡ - μῶν, Χρι - στέ, καὶ σω - τη - ρί - α (2) ὁ Δε - σπό - τῆς ἐ - λαμ -  
Hoc nos se - quen - tes u - si - ta - tim de - ci - mas Sal - tem di - e - rum nunc  
- ϕας ἐκ τῆς Παρ - θέ - νον, (3) ἵν, ὡς προ - φή - την θη - ρὸς ἐν -  
li - ta - mur hos - ti - as; Tu quo - que, mi - tis ju - gis in -  
- θα - λατ - τί - ον (4) στέρ - νων 'Ι - ω - νᾶν, τῆς φθο - ρᾶς δι - αρ - πά -  
- dul - gen - ti - a, Et ho - lo - caus - ta ef - fi - ce pin - guis - si -  
- οης . . . (5) ὁ - λον τὸν Α - δὰμ παγ - γε - νῆ πε - πτω - κό - τα.  
- ma . . . Quo ex - pi - e - mur cor - di - um pi - a - cu - la.

## ODE VII. Hi. 74

(1) Σύμ - φω - νον ἐ - θρό - η - σεν ὅρ - γά - νων μέ - λος (2) σέ - βεν τὸ -  
Po - cu - lum es - to vi - tae si - ti - en - ti - bus, Fons a - quae  
χρυ - σό - τευκ - τον ἄ - ψυ - χον βρέ - τας (3) ἡ τοῦ Πα - ρα - κλή -  
vi - vae, reg - ni sors de - na - ri - us; Gu - lae qui gus - tu  
- τον δὲ φωσ - φό - ρος χά - ρις (4) σε - βασ - μι - á - ζει τοῦ βο - ἄν -  
in A - dam ce - ci - di - mus, Sur - gen - do in te, je - ju - nan -  
dim. !  
Τρι - ἀς μό - νη (5) ἵ - σο - σθε - νῆς ἀν - αρ - χος εὐ - λο - γη - τὸς εἰ.  
- do, da - pi - bus Re - fi - ci - a - mur cum su - per - nis ci - vi - bus.

## ODE VIII. Hi. 77

(1) Λύ - ει τὰ δεσ - μὰ καὶ δρο - σι - ζει τὴν φλό - γα (2) ὁ τρισ - σο -  
Qui con - tri - to - rum u - sus sa - cri - fi - ci - o Ad - es la -  
- φεγ - γῆς τῆς θε - ap - χί - ας τύ - πος. . . (3) ὑμ - νῦ - σι παῖ - δες -  
- tro - ni in cru - cis pa - ti - bu - lo, . . . No - bis ad - es - to  
Eύ - λο - γεί - τω τὸν μό - νον (4) Σω - τῆ - ρα καὶ παντ - ουρ - γὸν  
cae - li - tus tu Do - mi - ne, Nos - tri me - men - to, nos de  
- ὡς εὐ - ερ - γέ - την (5) ἡ δη - μι - ουρ - γη - θεῖ - σα σύμ - πα - σα κτί - σις.  
thro - no re - spi - ce Quos red - e - mis - ti sa - cro tu - o san - guin - ne.

## ODE IX. Hi. 81

(1) *Xai - pos, "A - νασ - σα, μη - τρο - πάρ - θε - νον κλέ - ος"* (2) *ἀ - παν*  
Prae - sta - que sum - ma Tri - ni - tas po - ten - ti - a, Cunc - ta  
  
 γάρ εὐ - δι - νη - τον εὖ - λα - λον στό - μα (3) *ῥη - τρεῦ - ον οὐ σθέ - νει*  
qui re - gis sae - cu - lo - rum sae - cu - la, Ut te fru-en-tes si -  
  
 σε μέλ - πεω (4) *i - λιγ - γι - ḡ δὲ νοῦς ἀ - πας σου τὸν τό -*  
- ne fi - ne glo - ri - a, Lux an - ge - lo - rum et Di - es, per - en - ni -  
  
 - κον (5) *νο - εῖν ὁ - θεν σε σὺν πό - θω δο - ξά - ζο - μεν.*  
- us Sol ip - se no - bis vi - ge - as per - pe - tu - us.  
  
 H

(1) *Xai - pos*   *"A - νασ - σα, μη - τρο - πάρ - θε - νον κλέ - ος."*

11. CANON FOR THE FIFTH SUNDAY (ROGATION) AFTER EASTER  
(SUNDAY OF THE BLIND MAN) BY SAINT ANDREW OF CRETE

Mode I Plagal. Y f. 65, H f. 88b

THIS Mode is very common in Modern Greek folk-songs, having usually the compass **d-c'** with **b-flat** (in ascent **b-flat** is sometimes found: v. Pachtikos, op. cit., *passim*). In the Chrysanthine system it is often confused with the First Authentic; and in Italo-Grecian hymnody there seems to be no clear distinction. There are plenty of examples of Mode I Plagal in Jewish music (Idelsohn, op. cit., *passim*).

*Translation*

ODE I. The land whereon the sun never shone nor saw it ever, the depth that the firmament of heaven never had seen laid bare—that did Israel cross dry-shod, O Lord; and Thou didst lead them to the Mount of thy holiness, as they sang and chanted a song of triumph.

ODE III. Stablish my heart, O Lord, which is tossed by the waves of life, bringing me to a peaceful haven, for Thou art God.

ODE IV. I have heard Thy report, O Lord, and I was afraid. I saw Thy dispensation and I glorified Thee, O Friend of man.

ODE V. My wretched soul fighteth in the night against the darkness of the passions. O Sun of Wisdom, prevent and pity me, making the rays of day to shine within me, whereby night may be illuminated with brightness.

ODE VI. As Thou savedst the prophet from the whale, O Lord, bring me up, I pray, from the depth of invincible passions, that I may continue to behold Thy holy temple.

ODE VII. The prayer of the Children was a quencher of fire; the furnace that cooled was a herald of wonder, for it neither scorched nor burned the singers of God, the God of our fathers.

ODE VIII. Company of angels, assembly of men, priests too praise the King and Creator of all. Bless Him, ye Levites, and ye people magnify Him for ever.

ODE IX. Because He that is mighty hath done great things for thee, making thee a holy virgin after child-bearing, as having borne the Maker of all without begetting—therefore, O Mother of God, we magnify thee.

## Ode I. Hi. 85

From d. Finalis d.

(1) *Γῆν ἐφ' ἥν οὐκ ἔ - λαμ - ψεν* (2) *οὐκ εἰ - δεν ἦ - λι - ὄς*  
Ter - ram quam lus - tra - ve - rat num - quam nec spec - ta - ve -  
  
 - rat sol, (3) *ἀ - βνσ - σον ἦν οὐχ ἔ - ὠ - ρα - κε γυμ - νήν*  
pro - fun - da quae non - dum vi - de - rat nu - da

dim.

(4) τὸ κλέ - ros οὐ - pa - νοῦ . . . (5) Ἰσ - pa - ἡλ δι - ω - δευ - σεν ἀ -  
cae - li fir - ma - men - tum . . . Is - ra - el trans - gre - di - tur in  
- βρό - χως Κύ - pi - ε (6) καὶ εἰσ - ἦ - γα - γες αὐ - τὸν εἰς ὅ - pos  
sic - co, Do - mi - ne; et per - dux - is - ti il - lum ad mon - tem  
ά - γι - áσ - μα - τός σου (7) φ - δον - τα ψάλ - λον - τα ἐ - πι -  
sanc - ti - ta - tis tu - ae, can-tan-tem, so - nan - tem tri - um -  
  
Y<sup>2</sup>  
- νι - κι - ov φ - δῆν. (7) . . . νι - κι - ov φ - δῆν.  
- pha - le car - men.

## ODE III. Hi. 87

From d. Finalis g.

(1) Σα - λευ - o - μέ - νην τὴν καρ - δί - αν μον Κύ - pi - ε (2) τοῖς  
Jac - ta - tum cor . . . me - um Do - mi - ne per  
κύ - μα - οι τοῦ βί - ou στε - ρέ - ω - σον . . . (3) εἰς λι - μέ -  
fluc - tus vi - tae con - fir - ma . . . in por - tum  
- να εὖ - δι - ον (4) καθ - o - δη - γῶν ως Θε - ὄς.  
qui - e - tum re - du - cens me, ut De - us.

## ODE IV. Hi. 88

From g. Finalis g.

(1) Ἀ - κή - κο - a Κύ - pi - ε τὴν ἀ - κο - ἡν σου (2) καὶ ἐ - φο -  
Au - di - vi Do - mi - ne tu - am fa - man et ter - ri -

- βή - θην (3) κατ - ε - νό - η - σα . . . τὴν οἱ - κο - νο - μι - av  
- tus sum: in - tel - le - xi . . . dis - pen - sa - ti - o -  
σον (4) καὶ ἐ - δό - ξα - σά σε φιλ - áν - θρω - πε.  
- nem et lau - da - vi te, be - ne - vo - le.

## ODE V. Hi. 89

From d. Finalis g.

(1) Τὴν τά - λαι - ναν ψυ - χῆν μον (2) νύκ - το - μα - χοῦ - σαν τῷ  
Mi - ser - ri - mam . . . men - tem me - am luc - tan - tem pas - si -  
σκό - τει τῷ πα - θῶν (3) προ - φθά - σας οἴκ - τει - πον  
- o - num per noc - tem oc - cu - pa mi - se - ra - tus,  
- > dim. Y<sup>2</sup>  
(4) καὶ λάμ - ψον, . . . νο - η - τὲ . . . Ἡ - λι - ε, (5) ἡ - με - ρο - φα - εῖς  
ac - cen - dens, . . . sa - pi - en - ti - ae Sol, lu - ci - fe - ros  
ἀκ - τῆ - vas ἐν ἐ - μοί (6) τοῦ δι - αν - γά - σαι τὴν νύκ - τα τὸ φῶς.  
in me . . . ra - di - os, qui - bus lux il - lu - mi - net noc - tem.

(2) νύκ - το - μα - χοῦ - σαν τῷ σκό - τει τῷ πα - θῶν (3) προ -

## ODE VI. Hi. 91

From d.

(1) Ὡς τὸν προ - φή - την τοῦ θη - ρός (2) ἐρ - ρύ - σω Κύ - pi - ε  
Ut tu pro - phe - tam e pis - ce ser - vas - ti, Do - mi - ne,

(3) κά - με . . . τοῦ βν - θοῦ τῶν ἀ - καθ - ἐκ - τῶν πα - θῶν  
cu - pi - di - ta - tum e vo - ra - gi - ne  
Λ Λ > .

(4) ἀν - ἀ - ya - γε, δέ - o - μαι, (5) ι - va προσ - θή - σω τοῦ  
e - ri - pi - as me, pre - cor, ut . . rur - sus . . ac - ce -  
ἐ - πι - βλέ - ψαι με (6) πρὸς να - ὄν . . τὸν ἄ - γι - óν . . σου.  
- dens . . vi - de - am sanc - tum tem - plum tu - um.

## ODE VII. Hi. 92

From g. Finalis g.

(1) Πν - ρὸς αβε - στή - ru - ov (2) τῶν παί - δων ἡ . . προσ - ευ - χή'  
Flam - mā - rum ex - stinc - tor o - ra - ti - o . . ju - ve - num:  
δρο - σι - ζου - σα κά - μι - νος (3) κῆ - πνξ τοῦ θαύ - μα - τος . .  
re - fri - ges - cens for - nax nun - ti - us mi - ra - cu - li,  
μὴ φλο - γί - ζου - σα (4) μη - δὲ συγ - καὶ - ou - σα (6) τοῦς ὑμ -  
quae nec tor - ru - it ne - que per - us - sit can -  
- vo - λό - γους Θε - οῦ (7) τῶν πα - τέ - πων ἡ - μῶν.  
- to - res De - i nos - tro - rum pa - trum.

## ODE VIII. Hi. 93

From g. Finalis g.

(1) Ἄγ - γέ - λων σύ - στη - μα (2) ἀν - θρώ - πων σύλ - λο - γος  
Con - ven - tus an - ge - lo - rum, coe - tus mor - ta - li - um  
Λ > .

(3) τὸν Ba - σι - λέ - a (4) καὶ Kτί - στην τοῦ παν - τός (5) i - e - peῖς  
Im - pe - ra - to - rem mun - di cre - a - to - rem sa - cer - do -

ὑμ - νεῖ - τε . . . (6) εὐ - λο - γεῖ - τε Λευ - ἴ - ται, (7) λα - ὁς ὑ - περ -  
- tes lau - da - te, be - ne - di - ci - te Le - vi - tae, po - pu - li ex -  
Y<sup>2</sup>  
- ν - ψοῦ - τε (8) εἰς πάν - τας τοῦς αἱ - ᾧ - νας. (3) . . . Ba - σι - λέ -  
- al - ta - te in sae - cu - la sae - cu - lo - rum.  
- a καὶ Κτίσ - την (4) i - e - peῖς, ὑμ - νεῖ -

## ODE IX. Hi. 94

From d. Finalis g.

(1) "O - τι ἐ - ποι - η - σέ σοι με - γα - λεῖ - α ὀ Δυ - να - τός,  
Quo - ni - am mag - na pro te fe - cit Om - ni - po - tens,  
παρ - θέ - νον ἀ - να - δεῖ - ξας σε (3) ἀγ - νην . . με - τὰ τῆν κύ -  
pu - el - lam te . . ex - hi - bens sanc - tam . . post con - cep - ti -  
- η - σω . . (4) ὡς τε - κοῦ - σαν ἀ - σπό - ρως τὸν Ποι - η - τῆν . .  
- ο - nem . . Cre - a - to - rem quae mun - di pe - pe - ris -  
τοῦ παν - τός (5) δι - ὁ σε Θε - ο - τό - κε με - γα - λύ - νο - μεν.  
- - ti, nos te, De - i Ma - ter, mag - ni - fi - ca - mus.

## 12. CANON FOR ASCENSION BY SAINT JOHN OF DAMASCUS

Mode I Plagal. Y f. 67, H f. 83: title Ἀκολουθία τῆς Ἀναληψίμονος  
Ἰωάννου Μοναχοῦ. Anthol. 226

THIS poem exemplifies the simpler style of Damascene, which is also found in his famous Easter Canon. As elsewhere, the allusions to the festival are mostly in the later verses, which should be read in the *Anthologia*.

### *Translation*

ODE I. To our Saviour God, who led His people dry-shod in the sea and drowned Pharaoh with all his host, let us sing, and to Him alone, for He hath triumphed.

ODE III. By the power of Thy Cross, O Christ, establish my heart, to sing and glorify Thy saving Ascension.

ODE IV. I have heard, the report of the power of the Cross, that Paradise was opened by it; and I cried: 'Glory to Thy might, O Lord!'

ODE V. We rise up early and cry to Thee, O Lord: 'Save us; for Thou art our God: we know none other beside Thee.'

ODE VI. The depth encompassed me: the whale became my burial-place. But I cried to Thee, the Friend of man; and Thy right hand, O Lord, hath saved me.

ODE VII. Thou who savedst in the fiery furnace the Children, singers of hymns, blessed art Thou, the God of our fathers.

ODE VIII. Him that was begotten of the Father from everlasting, Son and God; and at the end of time was incarnate of a Virgin Mother, praise ye priests, and people magnify for ever!

ODE IX. Thee who art Mother of God above understanding and reason, who in time didst conceive the timeless One ineffably, we the faithful with one accord do magnify.

### ODE I. Hi. 85

From d. Finalis g.

(1) Τῷ σω - τῇ - ρι Θε - ϕ (2) τῷ ἐν θα - λάσ - σῃ λα - óν (3) πο - σὶν  
Sal - va - to - ri De - o, qui in ma - ri . . . po - pu - lum per - du -  
ἀ - βρό - χοις ὁ - δη - γῆ - σαν - τι (4) καὶ Φα - ρα - ὡ παν - στρα - τι - ἄ κα - τα -  
- xit sic - cis . . . pe - di - bus et Pha - ra - o - nem cum co - pi - is  
- πον - τι - σαν - τι (5) αὐ - τῷ μό - νῳ ἥ - σω - μεν (6) ὁ - τι δε - δό - ξα - σται.  
sub - mer - sit, so - li ca - na - mus, quod mag - ni - fi - ca - tus . . . est.

### ODE III. Hi. 86

From g. Finalis g.

(1) Δυ - νά - μεν τοῦ Σταυ - ροῦ . . . σον Χρι - στέ (2) στε - ρέ - ω - σόν μου τὴν  
Per vi - res tu - ae Cru - - cis, Chris - te, con - - fir - ma men -  
δι - á - voi - av (3) εἰς τὸ ὑμ - νεῖν . . . καὶ δο - ξά - ζεν σον  
- tem . . . me - am, ut ce - le - brem . . . et lau - dem tu - am  
(4) τὴν σω - τή - ρι - ον ἀ - νά - λη - ψιν.  
sanc - tam a - scen - si - o - nem.

### ODE IV. Hi. 88

From d. Finalis g.

(1) Εἰσ - α - κή - κο - α τὴν ἀ - κο - ςην (2) τῆς δυ - να - στεί - ας τοῦ Σταυ - ροῦ . . .  
Ex - au - di - - vi fa - - mam po - tes - ta - tis Cru - cis, . . .  
(3) ὡς Πα - ρά - δει - σος ἡν - οι - γη δι' αὐ - τοῦ . . . (4) καὶ ἐ - βό - η - σα -  
quod Pa - ra - di - sus a - per - tus est il - la . . . et cla - ma - - vi:  
(5) Δό - ξα τῇ δυ - νά - μεν σον, Κύ - ρι - ε - .  
Laus . . . tu - o reg - - no, Do - mi - ne!

### ODE V. Hi. 89

From g. Finalis g.

(1) Ὁρ - θρί - ζον - τες βο - ω - μέν σοι, Κύ - ρι - ε - . (2) Σῶ - σον ἡ - μᾶς,  
Sur - gen - - tes cla - ma - mus . . . Do - mi - no: Ser - va nos,  
(3) σὺ γὰρ εἰ Θε - ὁς ἡ - μῶν (4) ἐκ - τός σον ὅλ - λον σὺν οἴ - δα - μεν.  
quod tu es De - us nos - ter: prae - ter te nul - lum no - vi - mus.

## ODE VI. Hi. 90

From g. Finalis g.

(1) Ἐ - κύ - κλω - σέ με ἀ - βυσ - σος. (2) τα - φή μου τὸ κῆ - τος ἐ - γέ - νε - το.  
Sti - pa - runt me pro-fun - da; se - pul-crum pis - cis fu - it mi - hi;  
(3) ἐ - γώ ... δὲ ἐ - βό - η - σα (4) πρὸς σὲ τὸν φιλ - áν - θρω - πον (5) καὶ ἐ - σω -  
cla - ma - vi ta - men ad te ... be - ne - fi - cum, ser - va - vit -  
- σέ με (6) ἦ δε - ξι - á σου, Κύ - ρι - ε.  
- que me dex - te - ra tu - a, Do - mi - ne.

## ODE VII. Hi. 91

From d. Finalis g.

(1) Ο ἐν κα - μί - νῳ πν - ρὸς (2) τὸν ὑμ - νο - λό - γον σώ - σας  
Qui in for - na - cis flam - ma can - ta - to - res ser -  
παῖ - δας (3) εὐ - λο - γη - τὸς ὁ Θε - óς (4) ὁ τῶν πα - τέ - ρων ἦ - μῶν.  
- vas - ti, be - ne - dic - tus es, De - us pa - trum nos - tro - rum!

## ODE VIII. Hi. 92

From d. Finalis g.

(1) Τὸν ἐκ Πα - τρὸς πρὸ αἱ - ῥών (2) γεν - νη - θέν - τα Υἱ - ὄν ...  
Pa - tre an - te sae - cu - la na - tum Fi - li - um ...  
καὶ Θε - óν, (3) καὶ ἐπ' ἐσ - χά - των τῶν χρό - νων (4) σαρ - κω - θέν - τα ἐκ  
et De - um, et ... ad ul - ti - mum tem - pus in - car - na - tum de

Παρ - θέ - νον Μη - τρός (5) ι - ε - πεῖς ὕμ - νεῖ - τε, ... (6) λα -  
Vir - gi - ne Ma - tre, fla - mi - nes can - ta - te ... et ..  
- ὥς ὑ - περ - ν - ψοῦ - τε (7) εἰς πάν - τας τοὺς αἱ - ὡ - vas.  
plebs su - per - ex - al - ta in sae - cu - la sae-cu-lo - rum.

## ODE IX. Hi. 94

From g. Finalis g.

(1) Σὲ τὴν ύ - πὲρ νοῦν καὶ λό - γον (2) Μη - τέ - ρα Θε - óν (3) τὴν  
Te, quae ul - tra ra - ti - o - nem ut Ma - ter De - i in  
ἐν χρό - νῳ ... τὸν ἄ - χρο - νον (4) ἀ - φρά - στως κν - ἦ - σα - σαν ...  
tem-po - re ... Ae - ter - num mi - ri - fi - ce pe - pe - ris - ti, ...  
(5) οἱ πτε - στοὶ ὅ - μο - φρό - νως με - γα - λύ - νο - μεν.  
fi - de - les u - na vo - ce mag - ni - fi - ca - mus.

ODE I. Hi. 97  
From f. Finalis e.

(1) Τμη - θεί - ση τρά - ται . . . (2) πόν - τος ἐ - πυ - θρός  
Se - ca - tur sec - ta . . . Ma-re Ru-brum vir - ga;  
  
(3) κυ - μα - το - τρό - φος δὲ ἔη - παι - νε - ται βυ - θός . . . (4) ὁ  
un - da - rum nu - trix sic - ca - tur al - ve - us . . . qui  
  
ἀν - τὸς ὁ - μοῦ ἀ - ὁ - πλοις . . . γε - γο - νῶς βα - τὸς (5) καὶ παν - ο -  
in - er - mi - bus fi - e - bat . . . si - mul per - vi - us at - que ar -  
  
- πλι - ταις τά - φος . . . (6) Ὁ - δὴ δὲ θε - ο - τερ - πῆς ἀν - ε - μέλ -  
- ma - tis se - pul - crum. Et car-men De - o gra - tum can - ta - ba -  
  
- πε - το' (7) Ἐν - δό - ξως δε - δό - ξα - σται (8) Χρι - στὸς ὁ Θε - ὁς η - μῶν.  
- - tur. Cla - re tri - um - pha - vit Chris-tus, De - us nos - ter.

### 13. CANON FOR THURSDAY IN HOLY WEEK BY SAINT COSMAS

Mode II Plagal. Y ff. 72b-73b, H f. 101b, *Anthol.* 190

THE reader must not be too much dismayed at the pedantic opening of this Canon, which contains many noble passages. References are made to the Last Supper and to the betrayal by Judas Iscariot.

This form of Mode II Plagal has dropped out of the Modern or Chrysanthine System, which uses the chromatic species (Rebours, op. cit. 112 ff.). In Greek folk-songs it is not always clearly distinguished from the Authentic—the tendency being to use b-flat only in descent, or else not to rise above a (cf. Pachtikos, op. cit. 99, 278). There is, however, a good example in Baud-Bovy, S., *Chansons du Dodécanèse*, i. 99. Jewish Synagogal music gives many specimens of this Mode. One has a cadence a b<sup>b</sup> c-b<sup>b</sup> a g a gfe e- (Idelsohn, op. cit. 50, 75, 91, 108, 110, &c.).

#### *Translation*

ODE I. The Red Sea was cut by a cut staff; and the depth, the nurse of waves, was dried up, becoming at once the highway for the unarmed and a grave for the fully armed. Then a song acceptable unto God was sung: 'Christ our God hath triumphed gloriously.'

ODE III. Being Lord of all and Creator God, though passionless, Thou becamest poor and unitedst creation unto Thyself. Being Thyself the Paschal Lamb, Thou offeredst Thyself for them, for whom Thou wast about to die, crying: 'Eat My body and ye shall be stablished in faith.'

ODE IV. The prophet beholding aforetime Thine ineffable mystery, O Christ, cried in his prophecy: 'Thou, merciful Father, hast put forth love that is mighty in power. For Thou sentest Thine only-begotten Son as propitiation into the world!'

ODE V. The apostles, bound together in the bond of love by Him that was Lord of all, making themselves an offering, had their beauteous feet washed by Christ; and they proclaimed peace unto all.

ODE VI. The uttermost depth of sin hath encompassed me; and no longer enduring the waves, as Jonah, I cry to Thee, my Lord: 'Bring me up from destruction!'

ODE VII. The Children in Babylon quaked not at the fiery furnace; but, cast amid the flames, they found coolness and sang: 'Blessed art Thou, O Lord, the God of our fathers!'

ODE VIII. The blessed youths in Babylon faced danger for their fathers' laws: they spurned the foolish command of the king; and being united in the ruler's furnace, which consumed them not, they sang a hymn that was worthy: 'O ye works of the Lord, bless ye the Lord, and magnify Him for ever!'

ODE IX. With minds uplifted, O ye faithful, let us come and enjoy, in the upper room, the royal hospitality of the immortal table, having learned from the word that the Word hath ascended whom we do magnify.

#### ODE III. Hi. 98

From e.

(1) Κύ - ρι - ος ὡν πάν - των (2) καὶ κτί - στης Θε - ὁς (3) τὸ  
Do - mi - nus cunc - to - rum, cre - a - tor De - us, cre -  
  
(4) ἐ - αν - τῷ  
- a - tu - ram, ut e - ge - nus fac - tus es, ti - bi - con -  
  
- η - νω - σας (5) καὶ τὸ Πά - σχα οἰς ἐ - μελ - λες θα - νεῖν  
- ci - li - as; et a - mi - cis mo - ri - tu - rus Pas - cha

(6) αὐ - τὸς ἀν ἐ - αν - τὸν προ - ε - τι - θῆσ . . . (7) Φά - γε - τε,  
te . . . das tu - is ma-ni - bus: . . . . . . . . . . . . . . . . . .  
βο - ἀν, τὸ σῶ - μά μον (8) καὶ πί - στει στε - ρε - ω - θή - σε - σθε.  
in - quis 'Cor-pus me - um; et fi - de con - fir - ma - mi - ni!'

## ODE IV. Hi. 101

From e.

(1) Προ - κατ - i - δὰν ὁ προ - φή - της (2) τοῦ μν - στη - ρί - ον  
Prae - vi - dens . . . pro - phe - ta ar - ca - no - rum  
σου τὸ ἀ - πόρ - ρη - τον (3) Χρι - στὲ προ - αν - ε - βό - η - σεν.  
se - cre - ta tu - o - rum, Chris - te, vo - ci - fe - ra - tus est:  
πά - τερ οἰκ - τίρ - μον . . . (6) τὸν μο - νο - γε - νῆ - Υἱ - ὀν γάρ, ἀ - γα - θέ,  
Pa - ter cle - mens; . . . quod u - ni - ge - ni - tum, Bo - ne, Fi - li - um  
(7) ι - λασ - μὸν εἰς τὸν κόσ - μον ἀ - πέ - στει - λας.  
pla - ca - men in mun - dum mi - sis - ti.

## ODE V. Hi. 103

From e.

(1) Τῷ συν - δέσ - μῳ τῆς ἀ - γά - πης (2) συν - δε - ó - με - νοι οἱ  
Ca - ri - ta - tis ca - te - na con - so - ci - a - tis  
ἀ - πό - στο - λοι (3) τῷ δε - σπό - ζον - τι τῶν ὅ - λων (4) ἐ - αν - τὸν  
a - po - sto - lis et rec - to - ri u - ni - ver - so se Chris -

Χρι - στῷ ἀ - va - θέ - με - νοι . . . (5) ὁ - παλ - ους πό - δας ἔξ - an - ε - νι -  
- to . . . tra - den - ti - bus . . . de - co - ri pe - des la - va -  
- ζον - το (6) εὐ - γε - λι - ξό - με - νοι πᾶ - σιν εἰ - ρή - νην . . .  
- ban - tur, qui om - ni - bus nun - ti - ant pa - cem . . .

## ODE VI. Hi. 105

From e.

(1) Ἀ - βυσ - σος ἑσ - χά - τη (2) ἀ - μαρ - τη - μά - των ἐ - κύ - κλω -  
Pro - fun - da i - ma cir - cum - de - de - runt me pec - ca -  
- σέ με (3) καὶ τὸν κλύ - δω - να μη - κέ - τι φέ - ρων (4) ὁς  
- to - rum, nec di - u - ti - us un - das fe - rens sic -  
I - ω - νᾶς τῷ Δε - σπό - τη βο - ὁ - σοι (5) Ἐκ φθο - ρᾶς με ἀν - á - γα - γε.  
ut . . . Io - nas . . . Do - mi - no cla - mo: Sub - le - va me, ex - i - ti - o.

## ODE VII. Hi. 107

From a. Finalis e.

(1) Οἱ παῖ - δες ἐν Ba - βυ - λῶ - νι (2) κα - μί - νον φλό - γα οὐκ  
Tres ju - ve - nes Ba - by - lo - ne for - na - cis flam - mās non  
- πηγ - ξαν . . . (3) ἀλλ' ἐν μέ - σῳ φλο - γὸς ἐμ - βλη - θέν - τες  
ve - ri - ti . . . sed in me - di - um ig - nem con - jec - ti  
(4) δρο - σι - ζό - με - νοι ἐ - ψαλ - λον (5) Εὐ - λο - γη - τὸς εἰ Kύ - ρι - ε  
re - fri - ges - cen - tes can - tant: Be - ne - dic - tus es, Do - mi - ne,  
(6) ὁ Θε - ὁς τῶν πα - τέ - ρων ἡ - μᾶν.  
et De - us pa - trum nos - tró - rum.

## ODE VIII. Hi. 110

From e.

(1) Νό - μων πα - τρώ - ων οἱ μα - κα - ρι - στοί (2) ἐν Βα - βυ - λῶ -  
Mo - rem ma - jo - rum fe - li - ces tres ad Ba - by - lo -  
- νί - νέ - οι προ - κιν - δυ - νεύ - ον - τες (3) βα - σι - λεύ - ον - τος κατ -  
nem ju - ve - nes de - fen - den - tes reg - nan - tis con -  
- έ - πνυ - σαν (4) προσ - τα - γῆς ἀ - λο - γί - στου . . . (5) καὶ συν - ημ -  
- temp - se - runt man - da - ta ve - sa - na; . . . et ap - pre -  
- μέ - νοι (6) φὸνκ ἐ - χω - νεύ - θη - σαν πν - ρί (7) τοῦ κρα -  
- hen - si qua non u - re - ban - tur flam - ma Om -  
- τοῦν - τος ἐπ - ἀ - ξι - ον (8) ἀρ - ἐ - μελ - πον τὸν ὄμ - νον' (9) Τὸν  
- ni - po - ten - te dig - num re - fe - re - bant car - men: Lau -  
Kύ - πρ - ον ὄμ - νεῖ - τε τὰ ἔρ - γα . . . (10) καὶ ὑ - περ - ν - ψοῦ - τε  
- da - te o - pe - ra Do - mi - num. . . at - que ex - al - ta - te  
aν - τὸν εἰς τὸν αἱ - ω - νας.  
e - um in sae - cu - la!

## ODE IX. Hi. 113

From a. Finalis e.

(1) Σε - νι - ας δε - σπο - τι - κῆς (2) καὶ ἀ - θα - νά - τον τρα - πέ - ξης  
Hos - pi - te Do - mi - no im-mor - ta - li men - sa  
(3) ἐν - περ - ϕ - ω τό - πω (4) ταῖς ὑ - ψη - λαῖς φρε - σί . . . . . (5) πι -  
in ce - na - cu - lo sub - la - tis men - ti - bus . . . . . O

- στοὶ δεῦ - τε . . . ἀ - πο - λαύ - σω - μεν, (6) ἐπ - α - να - βε - βη κό - τα  
fi - de - les, . . . fru - a - mur, sur - sum a - scen - dens . . .  
Δό - γον (7) ἐκ τοῦ λό - γου μα - θόν - τες, (8) ὅν με - γα - λύ - νο - μεν.  
Ver - bum de . . . ver - bo dis - ca - mus, quod mág-ni - ca - mus.

#### 14. CANON FOR SATURDAY IN HOLY WEEK

Mode II Plagal. Y f. 74, H f. 102b, *Anthol.* 196

THE authorship of this Canon is disputed, Casia, St. Cosmas, and Marcus Monachus being mentioned as having written some of the odes.

##### *Translation*

ODE I. Him that of old buried in the wave of the sea the tyrant pursuer, the children of them that were saved buried in the earth. But let us, like the maidens, sing unto the Lord, for He hath triumphed gloriously.

ODE III. When creation saw Thee at Golgotha hanging upon the cross, who didst hang the whole earth firmly upon the waters, she was sore amazed, crying: 'There is none holy but Thou, O Lord.'

ODE IV. When Habakkuk foresaw Thy wondrous humiliation upon the cross, he was astonished and cried: 'Thou, good Lord, hast broken the might of princes, conversing with those in the grave as Almighty.'

ODE V. When Isaiah saw the eternal light of Thine Epiphany, O Christ, which befell through Thy love to usward, he rose early and cried: 'The dead shall rise and men in the tombs shall awake and all upon earth shall rejoice.'

ODE VI. Jonah in the belly of the whale was straitened but not subdued; for bearing the type of Thee, who sufferedst and wast given over unto burial, he, like a bridegroom from his chamber, leapt forth from the monster; and he spake unto the guard: 'They that observe lying vanities forsake their own mercy.'

ODE VII. Wonder ineffable! He that in the furnace saved the holy boys from the flame is laid in the grave a breathless corse—for our salvation, who sing: 'Redeemer, God, blessed art Thou!'

ODE VIII. Tremble and be moved, O heaven: and let the foundations of the earth be shaken. For lo, He that dwelleth in the highest is numbered among the dead and housed in a narrow grave. Ye Children bless Him, ye priests magnify Him for ever.

ODE IX. Grieve not for Me, Mother, seeing Me in the tomb, whom thou baredst in the womb as a son without begetting. For I shall rise and shall be glorified, and will as God exalt in glory them that in faith and longing do magnify thee.

ODE I. Hi. 96

From e. Finalis g.

(1) *Kύ - μα - τι θα - λάσ - σης . . .* (2) *τὸν κρύ - ψαν - τα . . . πά - λατ*  
Fluc - ti - bus qui ma - ris . . . ob - ru - e - rat . . . o - lim

(3) *δι - ακ - την τύ - ραν - νον* (4) *ὑ - πὸ γῆν ἔ - κρυ - ψαν*  
in - stan - tem ty - ran - num, con - di - de - runt ter - ra

(5) *τῶν σε - σωσ - μέ - νων οἱ παῖ - δες.* (6) *Ἄλλ' ἡ - μεῖς ὡς . . . αἰ*  
ser - va - to - rum fi - li - i. Nos au - tem sic - ut

(7) *τῷ Κυ - ρί - ω ἥ - σω - μεν,* (8) *ἐν - δό - ξως γὰρ*  
mu - li - e - res can - te - mus Do - mi - no, quod cla - re tri -

Y<sup>2</sup>

(2) *δε - δό - ξα - σται.* (2) *. . . κρύ - ψαν -*  
- um - pha - - vit.

ODE III. Hi. 99

From a. Finalis g.

(1) *Σὲ τὸν ἐ - πὶ ὑ - δά - των* (2) *κρε - μά - σαν - τα πᾶ -*  
Te, qui su - per a - quas . . . sus - pen - dis - ti to -

- σαν - τὴν γῆν ἀ - σχέ - τως (3) *ἡ κτί - σις κατ -*  
- tam ter - ram im - mo - tam, na - tu - ra cum vi -

- δοῦ - σα (4) *ἐν τῷ Κρα - νί - ω κρε - μά - με - νον* (5) *θάμ -*  
- dis - set in Cal - va - ri - a pen - den - tem, mul -

- βει πολ - λῷ συν - ει - χε - το (6) *"Οὐκ ἔ - στιν ἄ - γι - ος*  
- to stu - po - re cap - ta est 'Non ul - lus prae - ter te

(7) *πλὴν σοῦ, Κύ - ρι - ε" κραν - γά - ζου - σα.*  
sanc - tus, Do - mi - ne' cla - ma - vit.

ODE IV. Hi. 101  
From e. Finalis e.

(1) Τὴν ἐν σταυρῷ σου θεῖ - αν κένω - σιν . . . (2) προσο - ρῶν  
Hu - mi - li - ta - tem tu - am in cru - ce . . . prae - vi - dens

Ἄβ - βα - κούμ (3) ἔξ - ε - στη - κώς ἐ - βό - α· (4) Σὺ δύ - να - στῶν  
Ha - bac - cuc ob - stu - pes cla - ma - bat: Tu prin - ci - pum

δι - ε - κο - ψας (5) κρά - τος, Α - γα - θέ, (6) ὁ - μι - λῶν τοῖς  
fre - gis - ti vi - res, Bo - ne, ver - sa - tus in - ter

ἐν Ἀ - δῃ (7) ὡς παν - το - δύ - να - μος.  
in - fer - nos ut om - ni - po - tens.

ODE V. Hi. 104  
From e.

(1) Θε - ο - φα - νεί - ας σου Χρι - στέ (2) τῆς πρὸς ή - μᾶς . . . συμ - πα -  
Ma - ni - fes - ta - ti - o - nis pro no - bis fac - tae . . .

- θῶς γε - νο - μέ - νης (3) Ἡ - σα - ἵ - ας φῶς ἵ - δῶν ἀν - ε - σπε -  
tu - ae, . . . Chris - te, lu - cem I - sai - as vi - dens ae - ter -

- πον (4) ἐκ νυκ - τὸς ὄρ - θρι - σας ἐ - κραύ - γα - ζεν . . . (5) Ἀ - να -  
- nam de . . . noc - te sur - gens cla - ma - bat: . . . Re -

- στή - σον - ται οἱ νε - κροὶ (6) καὶ ἐ - γερ - θή - σον - ται (7) οἱ  
- sur - gent mor - tu - i et o - ri - en - tur e

ἐν τοῖς μη - μεί - οις (8) καὶ πάν - τες οἱ ἐν τῇ γῇ ἀ - γαλ - λι - ἀ - σον - ται.  
se - pul - cris et om - nes in ter - ra gau - de - bunt.

ODE VI. Hi. 106  
From g. Finalis e.

(1) Σὺν - ε - σχέ - θη . . . ἀλλ' οὐ κατ - ε - σχέ - θη (2) στέρ - νος  
Con - ti - ne - tur . . . sed non re - ti - ne - tur pis - cis

κη - τώ - οις 'Ι - ω - νᾶς. (3) σοῦ γὰρ τὸν τύ - πον φέ -  
in al - vo Jo - nas, quod tu - i sig - num fe -

- πων . . . (4) τοῦ πα - θόν - τος καὶ τα - φῆ δο - θέν - τος  
- rens . . . pa - ti - en - tis et se - pul - cro da - ti,

(5) ὡς ἐκ θα - λά - μου τοῦ θη - πὸς ἀν - ε - θο - πε . . .  
vel - ut e cel - la pis - tri - cis prod - i - it, . . .

(6) προσ - ε - φῶ - νει δὲ τῇ κού - στω - δι - ἥ (7) Οἰ φυ -  
- νυ - ti - a - vit - que cus - to - di - bus: 'Qui . . .

- λασ - σό - με - νοι μά - ται - a . . . καὶ ψευ - δῆ  
- cus - to - di - unt va - ni - ta - tes frus - tra

(8) ἐ - λε - ον οὐ - τοῖς ἐγ - κατ - ε - λί - πε - τε.  
mi - se - ri - cor - di - am su - am de - re - lin - quunt.

ODE VII. Hi. 107  
From g. Finalis e.

(1) Ἀ - φρα - στον θαῦ - μα . . . (2) ὁ ἐν κα - μί - νῷ ρν - σά - με -  
In - fan - dum sig - num! Qui in for - na - ce ser - va -

- vos (3) τοῦς ὁ - σι - ους παῖ - δας ἐκ φλο - γός (4) ἐν τά - φω -  
- vit ju - ve - nes . . . sanc - tos a flam - mis, se - pul - cro

νε - κρός (5) ἀ - πνοις κα - ra - τί - θε - ται (6) εἰς σω - τη - πί -  
cor - pus mor - tu - um de - po - ni - tur ad ser - van -  
- av ἦ - μῶν τῶν με - λω - δούν - των . . . (7) Λυ - τρω - τὰ ó Θε -  
- dos nos. . . qui can - ti - ta - mus: . . . 'Red - emp - tor . . . De -  
- os εὐ - λο - γη - τὸς εἰ.  
- us, be - ne - dic - tus es.'

## ODE VIII. Hi. 110

From a. Finalis e.

(1) Ἔκ - στη - θι φρίσ - σων οὐ - pa - νέ (2) καὶ σα - λευ - θή - τω -  
Ob - stu - pes - ci - te, cae - li, et qua - ti - an -  
- σαν (3) τὰ θε - μέ - λι - a τῆς γῆς. (4) Ἡ - δού γάρ . . . ἐν νε - κρόis  
- tur ter - rae fun - da - mi - na. Ec - ce in - ter mor - tu -  
- λο - γι - ζε - ται (5) δ ἐν ν - ψι - στοις οἱ - κῶν (6) καὶ τά - φω  
- os ha - be - tur qui in ex - cel - sis se - det: nunc se - pul -  
- χι - κρῷ ξε - νο - δο - χεῖ - ται, (7) ὁν παῖ - δες εὐ - λο - γεῖ - τε,  
- cro par - vo ex - ci - pi - tur, quem, ju - ve - nes, lau - da - te,  
- (8) ἡ - ε - ρεῖς ἀν - νυ - νεῖ - τε (9) καὶ ν - περ - ν - ψοῦ - τε  
fla - mi - nes, ce - le - bra - te at - que ex - al - ta - te  
(10) εἰς πάν - τας τὸς αἱ - ω - νας.  
in sae - cu - la.

## ODE IX. Hi. 113

From e.

(1) Μῆ ἐπ - o - δύ - ρου μοι Μῆ - τερ . . . (2) καθ - o - ρῶ - σα ἐν  
Ne . . . lu - ge - as me, Ma - ter, . . . quod vi - dis - ti se -  
- τά - φω (3) ὁν ἐν γα - στρὶ ἄνευ . . . σπο - ρᾶς (4) συν - é - λα - βες  
- pul - cro quem . . . in - nup - ta u - te - ro con - ce - pis - ti  
- vi - óν . . . (5) ἀ - να - στή - σο - μαι γὰρ καὶ δο - ξα - οθή - σο - μαι  
na - tum; re - sur - gam e - nim et glo - ri - fi - ca - bor  
- (6) καὶ ν - ψώ - σω ἐν δό - ξῃ (7) ἀ - παν - στως . . . ως Θε - óς  
et ex - tol - lam om - nes ae - ter - ne . . . ut De - us  
- (8) τὸς ἐν πι - στει καὶ πό - θω (9) σὲ με - γα - λύ - νον - τας.  
qui stu - di - o et fi - de te mag - ni - fi - cant.

15. CANON FOR THE FIRST DAY OF JANUARY  
(CIRCUMCISION OF OUR LORD; OR FOR SAINT BASIL)

Mode II Plagal. Y f. 76b, H f. 109; title *Kataβασία εἰς τὴν Περιτομὴν τοῦ Κυρίου ἡμῶν Ἰησοῦ Χριστοῦ*

*Translation*

ODE I. Israel of old crossed the heaving sea dry-shod; and, seeing the boastful Pharaoh drowned, cried triumphantly: 'Let us sing unto Him that did wondrous marvels!'

ODE III. Rejoice, thou barren that bearest not, even the Church from among the gentiles. Break forth and shout, thou that travailest not; for thy Redeemer and God is at hand, who saveth thee from the error of devils.

ODE IV. The prophet Habakkuk, purified by the Spirit, marvelled at the mystery of Thine ineffable incarnation, O Redeemer of all, and cried: 'In the coming of the years shall He be known who was begotten of the Father without a mother, but at the end of time was incarnate of the Mother.'

ODE V. O my soul, the moonless night of lawless deeds hath beset thee, which thou hast wrought in this life. But cease not from crying: 'Leader of light and Redeemer of all, bring my darkened soul unto the light that never setteth!'

ODE VI. The prophet Jonah was given over to a beast of the deep in the secret places of the sea, being a type of Thy Resurrection on the third day, O Word. Therefore he cried, 'Bring again my life from the lowest depth, I beseech Thee, O Lord!'

ODE VII. The captives in Babylon by a threefold vote withstood a lawless king, when he called them to the godless worship of a soul-destroying gilded image. Wherefore not obeying they were cast into the fiery furnace; and they sang tunefully: 'God of our fathers and us, blessed art Thou unto all ages!'

ODE VIII. The king of old, threatening the youths, prepared the furnace and ordered those innocents to be cast in, who confessed God, exceeding glorious, whom all the works of creation do bless unto all ages.

ODE IX. Thou, reverend Mother, barest in mother's arms Him that sitteth above the Cherubim; and Him thou nourishedst, who by the height of all goodness restored the likeness of Adam. Therefore let us, the mortal throng, gather together and magnify thee, who barest the Light of the world.

ODE I. Hi. 97

From e:

(1) Ἐπ - α - ρο - μέ - νην θά - λασ - σαν (2) ἀ - βρό - χοις τοῖς πο - σι  
Aes - tu - o - sum ma - re sic - cis pe - di - bus

(3) δι - a - πε - ρῶν δ πά - λαι 'Ισ - ρα - ἤλ (4) ὥσ ἐ - ὄ - πα πον -  
trans... gres - sus quon - dam Is - ra - el, ut vi - de - bat sub -

- τού - με - νον (5) τὸν ἀ - λα - ζό - να Φα - ρα - ω (6) χαρ - μο - νι -  
- mer - sum Pha - ra - o - nem glo - ri - o - sum, cum gau - di -  
- κώς ἀν - ἐ - κρα - ζεν (7) Ἀ - σω - - μεν . . .  
- ο cla - ma - - vit: Can - te - - mus . . .  
τῷ ποι - η - σαν - τι πα - πά - δο - ξα τέ - pa - ra.  
e - i qui fe - cit in - so - li - ta mi - ra - cu - la.

ODE III. Hi. 99 (diff.)

From g.

(1) Εὐ - φράν - θη - τι . . . στεῖ - ρα η οὐ τίκ - τον - σα, (2) η ἐξ  
Lae - ta - re. . . ste - ri - lis non pa - ri - ens, gen - ti -  
- θε - νῶν ἐκ - κλη - σι - a. . . (3) πῆ - ξον καὶ βό - η - σον (4) η  
- li - um ec - cle - si - a; . . . cla - ma vo - ci - fe - rans, num -  
οὐκ - ω - δι - νον - σα, (5) ὅ - τι ἐπ - ἐ - στη δ λυ - τρω - τῆς  
- quam e - ni - xa, quod ap - pro - pin - quat tu - us red - emp -  
σον καὶ Θε - ὄς (6) ἐκ δαι - μό - νων πλά - νης λυ - τρού - με - νός σε.  
- tor et De - us, e dae - mo - num te li - be - rans er - ro - re.

Y<sup>2</sup>

(2) η ἐξ ἐθ - νῶν . . .

## ODE IV. Hi. 102 (diff.)

From a.

(1) Τῆς σῆς ἀρή - τον σαρ - κώ - σε - ως (2) Αν - τρω - τὰ τοῦ  
Tu - ae in - car - na - ti - o - nis Red - emp - to - ris  
παν - ρός . . . (3) δ̄ προ - φή - της Ἀβ - βα - κούμ (4) κα - θαρ - θείς πνεύ -  
mun - di . . . pro - phe - ta Ha - bac - cuc lus - tra - tus Spi -  
(f. 77.)  
- μα - τι (5) τὸ μυ - στή - ρι - ον ἐξ - ε - στη - κώς ἐ - κραύ - γα - ζεν' (6) Ἐν τῷ  
- ri - tu mys - te - ri - um ad - mi - rans . . . cla - ma - vit: Ve - ni -  
- dim.  
- έγ - γι - ζεν' . . . τὰ ἐ - τη - ε - πι - γνωσ - θή - σε - ται (7) δ̄ ἀ - μή - τωρ  
- en - ti - bus . . . an-nis cog-nos - ce - tur na - tus si - ne ma - tre  
- ἐκ Πα - τρός (8) ἐπ' ἐσ - χά - των δὲ τῶν χρό - νων . . . (9) ἐκ Μη - τρὸς σαρ - κού - με - νος.  
de Pa - tre, fi - ni-bus au - tem tem - po - rum . . . de Ma - tre in - car - na - tus.

## ODE V. Hi. 104

From a.

(1) Σκο - το - μή - νη σε, ψυ - χή .. μον, κατ - ε - λα - βε .. (2) τῶν ἀ - θέσ - μων  
Cor - ri - pu - it te ca - li - go, O a - ni - ma, pec - ca - to - rum  
- μά - ρε - ων (3) ον εἰρ - γά - σω .. ἐν τῷ βί - ω .. τοῦ - τω .. (4) ἀλ - λά -  
tu - o - rum, quae ad - mi - sis - ti in hac vi - ta; ne ta -  
μὴ παύ - ση κραν - γά - ζου - σα: (5) ο - δη - γέ .. τοῦ φω - ρός (6) καὶ -  
- men de - si - nas cla - ma - re: Per - duc - tor . . . lu - mi - nis et

(1) Αν - τρω - τὰ τοῦ παν - τός (7) τὴν ἐ - σκο - τισ - μέ - νην μον ψυ -  
Red - emp - tor om - ni - um, ob - scu - ra - tam me - am men -  
- χήν . . . φωτ - a - γά - γη - σον . . . (8) πρὸς φῶς τὸ ἀν - ε - σπε - ρον.  
- tem . . . e - du - cas . . . ad lu - cem ae - ter - nam.

## ODE VI. Hi. 106

From f.

(1) Θη - ρὶ . . . ἀ - βυσ - σι - ω . . . πα - ρα - δί - δο - ται (2) δ̄ προ - φή -  
Mon - stro . . . ma - ri - ti - mo . . . tra - di - tur pro - phe -  
- της Ι - ω - νᾶς (3) μν - χοῖς θα - λάσ - σης (4) προ - τυ - πῶν . . . σον  
- ta Jo - nas la - te - bris pon - ti, ut - i - ma - go,  
- λό - γε (5) τὴν τρι - η - με - ρον ἐ - γερ - σον. (6) Αι - ο - καὶ ἀν - ε -  
Ver - bum, tu - ae Re - sur - recti - o - nis. Er - go il - le cla -  
- βό - α: (7) Ἐκ βυ - θοῦ κα - τω - τά - τον (8) ἀν - α - γα - γε τὴν ζω - ήν -  
- ma - bat: 'Ex in - fi - mo . . . fun - do sub - le - va vi - tam me -  
- μον (9) δέ - ο - μαι Κύ - ρι - ε.  
- am, o - ro te, Do - mi - ne.'

## ODE VII. Hi. 108

From a.

(1) Ἐν Ba - βυ - λῶ - νι αἰχ - μά - λω - τοι (2) τρισ - α - ριθ - μω -  
In Ba - by - lo - ne cap - ti - vi tri - pli - ci suf -  
ψή - φω (3) βα - σι - λεῖ ἀ - νό - μω ἀνθ - i - στραν - το (4) προσ -  
- fra - gi - o ne - fa - ri - o re - gi ob - sta - bant, qui

(f. 77 b.)

κα - λον - μέ - νω τού - τους (5) εἰς ἄ - θε - ον προσ - κύ - νη - σω (6) εἰ - κό - νος  
il - los in - vi - ta - vit ad im - pi - um ob - se - qui - um i - ma - gi -  
ψυ - χο - φθό - ρου κε - χρυ - σω - μέ - νης. (7) ὁ - θεν μῆ πεισ - θέν - τες  
nis ob - sce - nae et in - au - ra - tae; qua - re non pa - ren - tes  
(8) ἐν κα - μλ - νω τοῦ πν - ρὸς . . . . ἀπ - ερ - ρίφ - θη - σων  
in for - na - cem flam - ma - rum . . . . con - jec - ti  
(9) καὶ με - λω - δοῦν - τες ἔ - ψαλ - λον. (10) Ο τῶν πα - τέ - ρων ἡ - μῶν  
so - nan - tes can - ta - bant: Nos - tro - rum Pa - trum  
(11) Θε - ὅς, εὐ - λο - γη - τὸς εἰς τοὺς αἱ - ω - νας.  
De - us, be - ne-dic - tus es in . . . sae - cu - la.

## ODE VIII. Hymnus III

From f.

dim.  
(1) Ἀπ - ει - λῶν ὁ ἄ - ναξ πο - τὲ τοῖς νε - a - νί - aus (2) κά - μι -  
Mi - na - tus rex . . . quon - dam . . . ju - ve - ni - bus for - na -  
- νω . . . . παρ - ε - σκεύ - a - σε . . . (3) καὶ τού - τους ἄ - θώ - ους προσ -  
- cem . . . . prae - pa - ra vit . . . et im - pe - rat . . . ut in -  
- ἔ - ra - ἔε βλη - θῆ - ναι (4) ὁ - μο - λο - γοῦν - τας Θε - ὀν τὸν ὑ - περ -  
- tac - ti con - ji - ci - an - tur, dum con - fi - ten - tur De - um prae - -

- év - do - ξον, (5) ὅν εὐ - λο - γοῦ - σι τὰ ποι - ἡ - μα - τα (6) τῆς  
- cla - rum, quem be - ne - di - cunt o - pe - ra to -  
πά - σης κτί - σε - ως εἰς τοὺς αἱ - ω - νας.  
- ti - us cre - a - tu - rae in sae - cu - la.

## ODE IX. Hymnus XI

From f.

dim.  
(1) Μη - τρι - καῖς ἀγ - κά - λαις, Σεμ - νῆ, ἐ - βά - στα - σας (2) τὸν  
Ma - ter - nis ul - nis, re - ve - ren - da, tu - lis - ti e -  
καθ - ἡ - με - νον . . . ἔ - πὶ τῶν Χε - ρού - βίμ . . . (3) καὶ τοῦ - τον μα - ζο -  
- um qui se - det . . . su - pra Che - ru - bim . . . et a - lu - is - ti  
- τρο - φεῖς (4) δι' ἄ - κρον πά - σης ἄ - γα - θό - τη - τος (5) τοῦ  
lac - te in . . . fas - ti - gi - o bo-ni - ta - tis e -  
Ἄ - δαμ τὴν εἰ - κό - να ἄ - να - μορ - φού - με - νον. (6) Άι - ὁ συν -  
- um qui fi - gu - ram A - dam re - for - mā - vit. Er - go con -  
- ἄλ - θω - μεν βρο - τῶν τὸ σύ - στη - μα (7) καὶ σὲ . . . τὴν κυ -  
- gre - ge - mur, co - hors mor - ta - li - um, et te . . . pa - ri -  
- ἡ - σα - σων (8) τὸ Φῶς τοῦ κόσ - μου με - γα - λύ - νω - μεν.  
- en - tem mun - di Lu - cem mag - ni - fi - ce - mus.

## ODE I. Hi. 115

(1) Πόν - τω ἐ - κά - λυ - ψε (2) Φα - ρα - ὡ σὸν ἄρ - μα - σων (3) ὁ σων -  
In ma - ri con - di - dit Pha - ra - o - nis cur - rus is qui  
- τρί - βων πο - λέ - μον (4) ἐν ν - ψη - λῷ βρα - χι - ο - νι. (5) Ἄ - σω - μεν  
bel - la com - pri - mit per ex - cel - sum bra - chi - um. Il - li ca -  
- αύ - τῷ, (6) ὁ - τι δε - δό - ξασ - ται.  
- na - mus, quod mag - ni - fi - ca - tus est.

## 16. CANON FOR PENTECOST BY SAINT COSMAS

Mode III Plagal. Y f. 82, H f. 117b, *Anthol.* 201

IN Y several Odes are scattered among other Canons; but the *Anthologia* gives them in the proper order, excluding IX (2), which is not by St. Cosmas. As the peculiar imagery of Ode IX (1) is ill adapted to a Latin rendering, I have borrowed a hymn for Our Lady given by Dreves-Blume (*Ein Jahrtausend lateinischer Hymnendichtung*, ii. 258).

The Third Plagal (Barys or Grave Mode) from f is still in use in the Greek Church (Rebours, op. cit. 115-19. The appellation 'enharmonic' seems to have been a mistake of Chrysanthus).

*Translation*

ODE I. He that with His mighty arm maketh wars to cease, buried Pharaoh in the sea with his chariots. Let us sing unto Him; for He hath triumphed.

ODE III. Thou, O Christ, didst say to Thy disciples: 'Until ye be clothed with power from on high, abide in Jerusalem, but I will send another Comforter, like unto Myself, even the Spirit of the Father and of Me, in whom ye shall be established.'

ODE IV. When the prophet foresaw Thy coming at the end of time, O Christ, he cried: 'I have heard of Thy power, O Lord, that Thou art come to save all Thine anointed.'

ODE V. The spirit of salvation that was conceived in the prophets' hearts through fear of Thee, O Lord, and was born upon the earth, maketh pure the hearts of the apostles and is renewed in uprightness among the faithful, because Thy commandments are light and peace.

ODE VI. Tossed by the surge of this world's cares, drifting with the sins that are my fellow-travellers, and thrown to a soul-destroying monster, I, like Jonah, cry unto Thee, O Christ: 'Bring me again from the depths of destruction!'

ODE VII. The holy children when cast into the fiery furnace, turned the fire into dew by their hymn-singing, as thus they cried: 'Blessed art Thou, Lord, the God of our fathers!'

ODE VIII. The bush on Sinai, that conversed with fire and was unburnt, made God known unto Moses, who was tongue-tied and slow of speech. And the zeal of God showed as singers the boys who were unharmed by the fire. All ye works of the Lord, praise Him and magnify Him for ever.

ODE IX (1). O Virgin Mother of God, who didst conceive through no trial of corruption, and lentest flesh to the Word, the Maker of all, Mother unwedded, Vessel of the Uncontainable, dwelling-place of thine own infinite Creator, we magnify thee.

ODE IX (2). Mother of God, Virgin giving birth and being Virgin thereafter—the work not of nature but of God's condescension—alone found worthy of the divine miracle, we magnify thee for ever.

## ODE III. Hi. 117

(1) "Τὴν ἐξ ὕ - ψους δύ - να - μων" τοῖς μα - θη - ταῖς, Χρι - στέ,  
'Cae - les-tem po - ten - ti - am' dis - ci - pu - lis, Chris - te,  
dim.

(2) "ἐ - ως ἀν - ἐν - δύ - ση - σθε", ἐ - φῆς (3) "καθ - ι - σα - τε ἐν 'Ι - ε - ρον -  
'do - nec in - du - a - tis', in - quis, 'ma - ne - te vos in Ur - be  
- σα - λήμ' (4) ἐ - γὼ δὲ ἀς ἐ - μὲ . . . Πα - ρά - κλη - τον ἄλ - λον  
Si - on. E - go au - tem Con - so - la - to - rem a - li - um  
- > - > - > - > - > - >

Πνεῦ - μα τὸ ἐ - μόν τε. (6) καὶ Πα - τρὸς ἀ - πο - στε - λῶ, (7) ἐν φ  
Spi - ri - tum me - um - que Ge - ni - to - ris - que da - bo, in quo  
στε - ρε - ω - θῆ - σε - σθε."  
con - fir - ma - bi - mi - ni.'

ODE IV. Hi. 118  
From g. Finalis f.

(1) *Ka - ra - vo - ὁν ὁ προ - φῆ - της*  
In - tel - li - gens .. pro - phe - ta

(2) *τὴν ἐσ' ἑστάτων σου*  
tu - um ad fi - nes tem -

*Xρι - στὲ ε̄ - λευ - σω, ἀν - ε̄ - βό - ᾱ*  
po - rum ad - ven - tum cla - ma - vit; De tu - a au - di -

(3) *Tὴν σὴν εἰσ - α - κτῆ -*  
- po - rum ad - ven - tum cla - ma - vit; De tu - a au - di -

(4) *κύ - ρι - ε̄ δυ - να - στει - αν,*  
- vi, Do - mi - ne, po - tes - ta - te ad ser - van - dos om -

(5) *σαι τὸν χρι - στούς σου ε̄ - λή̄ - λυ - θας.*  
- nes unc - tos tu - os te ve - nis - se.

## ODE VI (f. 78b). Hi. 120

(1) *Ναυ - τι - ὁν τῷ σά - λω*  
Nau - se - ans per un - das

(2) *τῶν βι - ω - τι - κῶν με - λη̄ - μά - των,*  
hu - jus vi - tae cu - ra - rum, co -

(3) *συμ - πλό - οις πον - τού - με - νος ἄ - μαρ - τί - αις*  
- mi - ti - bus in cur - su u - sus de - lic - tis, per - ni - ci - o - so mon -

(4) *καὶ ψυ - χο - φθό - ρῷ θῃ̄ - ρὶ*  
- stro in - ci - dens, Chris-te, ad te cla - mo . . . ut Jo - nas:

(5) *προσ - πιπ - τό - με - νος ὡς ὁ Ἰ - ω - νᾶς,*  
Ex -

(6) *θα - να - τη - φό - ρου με βν - θοῦ ἀν - ἀ - γα - γε.*  
- i - ti - i pro - fun - dis sub - le - va . . . me.

## ODE V. Hi. 119

(1) *Τὸ δι - à τὸν φό - βον σου ληφ - θὲν κύ - ρι - ε̄*  
Qui tu - um per ti - mo - rem con - cep - tus . . . est

(2) *ἐν γα - στρὶ*  
u - te - ro

*τῶν προ - φη - τῶν*  
pro - phe - ta - rum

(3) *καὶ κν - η - θὲν ἐ - πὶ γῆς πνεῦ - μα σω -*  
et pro - pa - ga - tus ter - ris spi - ri - tus

(4) *τη - ρί - ας ἀ - πο - στο - λι - κὰς καρ - δί - ας κτί - ζει κα - θα - ράς . . .*  
sa - lu - tis a - po - sto - lo - rum cor - da red - dit in - te - gra . . .

(5) *καὶ ἐν τοῖς πι - στοῖς εὐ - θὺς . . . ἐγ - κα - νι - ζε - ταν*  
et in - ter fi - de - les sta - tim re - no - va - tur;

(6) *φῶς γάρ*  
lux e -

*καὶ εἰ - ρή - νη*  
- nim et pax . . . sunt . . . tu - a prae - cep - ta.

## ODE VII. Hi. 121

(1) *Οἱ ἐν κα - μί - νῳ τοῦ πν - ρός*  
In for-na - cem ig - ne - am

(2) *ἐμ - βλη̄ - θέν - τες ὁ - σι - οι παῖ -*  
con - jec - ti ju - ve - nes sanc -

(3) *τὸ πῦρ εἰς δρό - σον μετ - ἐ - βα - λον δι - à τῆς ὑμ - νῷ -*  
- ti mu - tant in ro - rem ig - nes . . . car - mi - ni - bus

(4) *δι - ας ὁῦ - τω βο - ὁν - τες*  
- pi - is, i - ta ca - nen - tes:

(5) *Ἐδ - λο - γη - τὸς εἰ, κύ - ρι -*  
- ε (6) *ό Θε - ὁς . . . τῶν πα - τέ - ρων ἥ - μῶν.*  
- ne et De - us . . . pa - trum nos - tro - rum.

## ODE VIII (f. 78 b). Hi. 123

(1) Α - φλέκ - τως πν - ρὶ ἐν Σι - νᾶ προσ - ο - μι - λοῦ - σα (2) βά - τος Θε - ὀν  
Cum ig - ne in - us - tus in Ho - reb con - ver - sa - tus ru - bus De - um  
ἐ - γνώ - ρι - σε (3) τῷ βρα - δυ - γλώσ - σω καὶ δυσ - ἡ - χω Μω - σεῖ. (4) καὶ  
re - ve - lat vi - ro lin - guae im - pe - di - ti - o - ris, ac  
παῖ - δας ζῆ - λος Θε - οὐ (5) τρεῖς ἀν - α - λώ - τους τῷ πν - ρὶ . . . (6) ὑμ -  
De - i stu - di - um . . . tres ju - ve - nes sal - vos flam - mis . ef -  
- νῷ - δοὺς ἔ - δει - ξε. (7) Πάν - τα τὰ ἔρ - γα Κν - ρὶ - οὐ (8) τὸν Κύ - ρι - οὐ  
fi - cit, can-tant-que: Om - ni - a o - pe - ra Do - mi - ni col - lau - da - te  
ὑμ - νεῖ - τε . . . (9) καὶ ὑ - περ - ν - ψοῦ - τε (10) εἰς πάν - τας τοὺς αἱ - ω - vas.  
Do - mi - num at - que ex - al - ta - te il - lum in . . . sae - cu - la.

## ODE IX (1). Hi. 124

(1) Μῆτηρ φθο - ρᾶς δι - ἀ πεῖ - παν κν - ο - φο - ρῇ - σα - σα (2) καὶ παν - τεχ -  
Lux . . . il - lu - xit fes - ti - ve ce - le - bris, Qua . . . ter -  
- νῇ - μο - νι Λό - γῳ σάρ - κα δα - νεῖ - σα - σα (3) Μῆτερ ἀ - πεῖρ - av -  
- re - nis Ma - ri - a te - ne - bris Fe - lix e - ri - pi -  
- δρε (4) Παρ - θέ - νε Θε - ο - τό - κε (5) δο - χεῖ - ον τοῦ ἀ - στέκ - τον  
- tur et al - ter - nae . . . lu - cis ad so - li - um

(6) χω - ρὶ - ον τοῦ ἀ - πεῖ - ρον (7) Πλα - στονρ - γοῦ σον, σὲ με - γα -  
jux - ta Re - gem re - gi - na Fi - li - um ma - ter as -  
- λύ - - νο - - μεν.  
- su - - mi - - tur.

## ODE IX (2). Hi. 124

(1) Μῆτηρ Θε - οὐ (2) καὶ Παρ - θέ - νος τίκ - τον - σα (3) καὶ παρ - θε -  
Ma - ter De - i et pu - el - la pa - ri - ens, quae post - hac  
- νεύ - ον - σα πά - λων, οὐ - χὶ φύ - σε - ως ἔρ - γον (4) ἀλ - λὰ Θε -  
vir - go man - sis - ti! non na - tu - rae hoc o - pus sed di - vi -  
- οὐ συγ - κα - τα - βά - σε - ως (5) ὅ - θεν ὡς μό - νην τῶν θεί - ον θαυ -  
- nae fac - tum gra - ti - ae; un - de ut u - nam mi - ra - cu - lis  
- μά - των . . . . (6) κατ - α - ξι - ω - θεῖ - σάν σε ἀ - ει . . . με - γα - λύ - νο - μεν.  
De - i . . . . dig-nis-si-mam te sem - per mag - ni - fi - ca - mus.

## 17. CANON BY SAINT GERMANUS

Mode III Plagal. Y ff. 79-80, H f. 118, title Ἀκολούθια Γερμανοῦ

*Translation*

ODE I. To God, who aided Moses in Egypt to lead out Israel, let us sing and to Him alone, for He hath triumphed gloriously.

ODE III. The Church was established by the faith of Christ, for unceasingly in hymns she crieth: 'Holy art Thou, O Lord; my spirit praiseth Thee.'

ODE IV. By Thy dispensation, O Christ our God, the virtue of Thine ineffable wisdom veiled the heavens, O Friend of man.

ODE V. We that rise up early, O Word, unto Thy glory and praise, do laud unceasingly the sign of Thy Cross, which Thou hast given unto us for a weapon of succour.

ODE VI. Jonah from the depth of hell cried: 'Bring back my life from destruction.' But we cry unto Thee: 'Almighty Saviour, have mercy upon us.'

ODE VII. Imitating the Children in the furnace, we who received the dew of the Spirit cry by faith: 'Blessed art Thou, O Lord, the God of our fathers.'

ODE VIII. God, glorified incessantly by angels in the heaven of heavens, earth, mountains, hills, and the deep and the whole race of men bless in hymns as Maker and Redeemer!

ODE IX. Her that was mother beyond nature and by nature virgin, the only blessed among women, we the faithful in mystic songs do magnify.

## ODE I. Hi. 116

(1) Τῷ συν - ερ - γῆ - σαν - τι Θε - ϕ . . . (2) Μω - ὑ - σῆ - ἐν Αἰ - γύπ - τῳ (3) ἔξ - α -  
Suc - cur - ren - ti De - o . . . Moy - si in Ae - gyp - to, in e -  
- γα - γεῖν τὸν Ἰσ - ρα - ἥλ (4) αὐ - τῷ μό - νῳ ἦ - σω - μεν (5) ἐν - δό -  
- du - cen - do Is - ra - el, ip - si so - li can - te - mus, quod mag -  
- ξως γάρ δε - δό - ξα - σται.  
- - ni - fi - ca - tus est.

## ODE III. Hi. 117

(1) Ἐ - στε - ρε - ω - θη τῇ πί - στει (2) Χρι - στοῦ ἡ Ἐκ - κλη - σί - α· (3) καὶ  
Con - fir - ma - tur in fi - de Chris - ti Con - gre - ga - ti - o et  
γὰρ ἀ - παύ - στως ἐν ὑμ - νοῖς (4) βο - ḡ μελ - ϕω - δοῦ - σα· (5) Ἄ - γι - ος  
con - ti - nen - ter per hym - nos cla - mat re - so - nans: Sanc - tus  
εἰ, Κύ - ρι - ε, (6) καὶ σὲ ὑμ - νεῖ τὸ πνεῦ - μα μου.  
es, Do - mi - ne; ad te quo-que can - tat cor nos - trum.

## ODE IV. Hi. 118

(1) Ἐ - κά - λυ - ψεν οὐ - ρα - νοὺς Χρι - στὲ ὁ Θε - ὄς (2) ἐν τῇ σῇ οἰ -  
Ce - la - vit cae - lum, O Chri - te De - us, tu - a dis - pen -  
- κο - νο - μέ - ḡ (3) ἡ ἀ - ρε - τῇ τῆς ἀ - φρά - στου σο - φί - ας σον, φιλ - ἀν - θρω - πε.  
- sa - ti - o - ne vir-tus in - ef - fa - bi - lis sa - pi - en - ti - aet - u - ae, be - ne - fi - ce.

## ODE V. Hi. 120

(1) Οἱ ὁρ - θρι - ζον - τες Λό - γε (2) εἰς δό - ξαν σὴν καὶ αἴ - νον ἀν -  
Con - sur - gen - tes, O Ver - bum, ad glo - ri - am et lau - dem, tu -  
- νη - νοῦ - μεν ἀ - παύ - στως (3) τὸν τύ - πον τοῦ Σταυ - ροῦ σον (4) ὅν ἔ - δω -  
- ae ca - ni - mus sem - per i - ma - gi - nem Cru - cis, quam no - bis  
- κας ἡ - μῶν εἰς βο - ḡ - θει - αν.  
de - dis - ti te - lum ad au - xi - li - um.

## ODE VI. Hi. 121

(1) 'O 'I - w - vās èk koi - λi - as Ἀ - δou è - βó - a. (2) Ἀv - á - ya - yé  
Ex in - fi - mis Tar - ta - ri cla - ma - bat .. Jo - nas: Ex - i - ti - o  
èk φθo - pās τὴn ζω - ίν μou. (3) 'H - μeis δè σoī βo - ω - μeν  
me - am e - ri - pe vi - tam. Nos au - tem cla - ma - mus:  
*dim.*  
(4) Πaν - to - δu - va - μe Σa - τήp  
Om - ni - po - tens Sal - va - tor,  
(5) è - λé - η - σou ή - μās.  
mi - se - re - re no - stri.

## ODE VII. Hi. deest

(1) Tōv èv ka - mi - νω πai - das mu - muo - μe - voi, (2) oī roū Πneύ - ma - ros  
Ju - ve - nes in for - na - ce i - mi - tān - tes, qui Spi - ri - tus  
τὴn δρό - σou δe - ξá - μe - voi (3) èv πi - σtei κraν - γá - ζo - μeν  
ro - rem .. ac - ce - pi - mus, in fi - de cla - ma - mus:  
*dim.*  
(4) Eύ - λo - γη - τōs εl, Kύ - pu - e (5) ó Θe - os . . . τāv πa - τé - ρaν ή - μāv.  
Be - ne - di - ctus es, Do - mi - ne, De - us Pa - trum no - stro - rum.

## ODE VIII. Hi. 123

(1) Tōv ὑπ' ἀγ - γé - λaν ἀ - σi - γý - τaς (2) èv ὑ - φi - σtouς δo - ξa - ζo -  
Quem .. as - si - du - e an - ge - li in ex - cel - sis glo - ri - fi -  
- μe - nov Θe - óv (3) oī oū - pa - voi τāv oū - pa - νāv (4) γῆ kai ó - ρi . . .  
- cant .. De - um cae - li cae - lo - rum ter - ra mon -

kai βou - voi kai βu - θōs (5) kai πāv γé - vos ἀv - θpó - πaν (6) ū -  
- tes col - les vo - ra - go, ho-mi-num ge - nus .. om - ne, car -  
- vois aū - tōv (7) ὁs Krí - σtηn kai Λu - τpω - τὴn èv - λo - γeñ - τe.  
- mi - ni - bus Auc - to - rem et Red - em - pto - rem lau - da - tel

## ODE IX. Hi. 125

(1) Tὴp ὑ - πēp φu - σou μη - τé - pa (2) kai ka - τà φu - σou πaρ - θé - νoν  
Su - per na - tu - ram Ma - trem et jux - ta na - tu - ram Vir - gi - nem,  
(3) τὴn μo - νηn èv γu - νai - ξiν èv - λo - γη - μe - νηn (4) ḡ - σma - σi . . .  
so - lam in - ter fe - mi - nas be - ne - dic - tam can - ti - cis . . .  
*dim.*  
μu - σti - kois oī πi - σtouī μe - γa - λu - vo - μeν.  
ar - ca - nis fi - de - les mag - ni - fi - ca - - mus.

**18. CANON FOR THE ELEVATION OF THE CROSS  
(14 SEPTEMBER) BY SAINT COSMAS**

Mode IV Plagal. Y ff. 88-89b, H f. 134, *Anthol.* 161

THE second form of the ninth Ode is given in the *Anthologia*, but, as the editors remark, it does not seem to be part of the original Canon. Great wealth of Old Testament allusion is displayed in several of the Odes. The full musical text, with neumes from Cod. G, was given by me in *Byz. Zeitschr.* xxviii. 25. The melodies in G are nearer to the normal pattern than in Y; and all Odes in G end on the proper Finalis. A few small variants in Y<sup>2</sup> are too faint for decipherment. The Jewish melodies afford examples of this Mode: one has the cadence c—b<sub>2</sub>b<sub>1</sub>b<sub>2</sub>a b<sub>2</sub>c**1**b<sub>2</sub>a g—(cf. Idelsohn, op. cit. 69, 72, 97).

### *Translation*

**ODE I.** Moses, having made the sign of the Cross, divided by his staff the Red Sea in a straight path for Israel about to march through. But in smiting he united it again over Pharaoh and all his chariots, having inscribed on the breadth thereof the invincible weapon.<sup>1</sup> Wherefore let us sing unto Christ our God, for He hath triumphed gloriously.

**ODE III.** The staff is taken for a type of the Mystery, for by the sprouting it declarereth the priest.<sup>2</sup> And for the Church, that was barren aforetime, hath now blossomed the Tree of the Cross unto strength and surety.

ODE IV. I have heard, O Lord, the mystery of Thy dispensation: I knew Thy works and I glorified Thy divinity.

ODE V. O thrice-blessed Tree, whereon Christ the King and Lord was stretched, by which fell he who once deceived by the tree, being ensnared by Him who in the flesh was nailed upon thee, even the Giver of peace unto our souls.<sup>3</sup>

**ODE VI.** Jonah in the belly of the sea-beast, stretching forth his hands like a cross, clearly foreshowed Thy Passion fraught with salvation. And, issuing forth on the third day, he proclaimed Thy wondrous Resurrection, Thou God Christ, who wast nailed in the flesh (to the Cross) and by Thine uprising on the third day broughtest light to the world.

ODE VII. The foolish command of a godless king dismayed the peoples, with breathing of threats and blasphemy hateful unto God. Yet were the Three Children not affrighted by his savage wrath, nor by the roaring fire, but in the midst of the furnace they sang to the fresh-blowing breeze that answered them: 'O God of our fathers, most lauded, blessed art Thou!'

**ODE VIII.** Ye Children, like in number to the Trinity, praise the Creator, God the Father, sing unto the Word that came down and turned the fire into dew, and exalt unto all ages the Holy Ghost that giveth life unto all.

<sup>1</sup> i.e. the Cross: *in hoc signo vinces.*

<sup>3</sup> Meaning: as Adam was deceived when looking upon the Tree of Knowledge, so Satan, seeing our Lord on the Cross, falsely believed in his own triumph.

<sup>2</sup> Numbers xvii. 8.

**ODE IX (1).** Thou, Mother of God, art the mystic Garden that bore Christ without tillage, even Him by whom hath been planted upon earth the life-giving tree of the Cross; through which now raised aloft, we worship Him and Thee do magnify.

**ODE IX (2).** Death, which came upon our race by the eating of the fruit of the tree, is this day subdued by the Cross, because the universal condemnation of our first mother (Eve) hath been done away by the Son of the Holy Mother of God, whom all the Powers of Heaven magnify.

ODE I. Hi. 125

From g. Finalis b.

(1) Σταυ - ρὸν χα - pá - ἔξας Μω - σῆς (2) ἐπ' εὐ - θεί - ας ῥάβ - δω (3) τὴν  
 Dum cru - cem si - gnat Moy - ses, re - cta vi - a se - cat Ma - II  
 'Ε - pu - θρὰν δι - é - τε - με (4) τῷ Ἰσ - ρα - ηλ πε - ζεύ - σαν - τι (5) τὴν  
 - re Ru - brum vir - ga trans-gre - di - en - ti Is - ra - el, i  
 δὲ ἐ - πι - στρεπ - τι - κῶς (6) Φα - ρα - ὡ τοῖς ἄρ - μα - σι . . . (7) κρο - τῆ  
 - dem-que rur - sus Pha - ra - o - nis in cur - rus con-jun -  
 - σας η - νω - σεν (8) ἐπ' εῦ - ρους δι - a - γρά - φας . . . (9) τὸ ἀ - ήτ - τη - τον  
 - git ver - be - rans, la - te in - scrip - to . . . te - lo in -  
 ሌ - πλον. (10) Δι - ὁ Χρι - στῷ ἔ - σω - μεν (11) τῷ Θε - ὁ ῥ - η -  
 vi - cto. Er - go Chris - to can - te - mus De - o no -  
 - μῶν. (12) ὁ - τι δε - δό - ἔξα - σται.  
 - stro quod tri - um - pha - vit.

ODE III. Hi. 128

From g. Finalis b.

(1) 'Páð - ðos eis tu - πov  
Vir - ga ut si - gnum

(2) τοῦ μν - στη - ρí - ον πα - pa - λαμ - βá - νε -  
se - cre - ti . as - su - mi -

- ται . . (3) τῷ βλα - στῷ γάρ προ - κρí - νει τὸν ἵ - ε - ρέ - α -  
- tur, . . sur - cu - lis e - nim in - di - cat sa - cer - do - tem; (4) τῇ

στει - ρεν - ού - ση δὲ πρώ - ην (5) Ἐκ - κλη - σι - α . . . νῦν ἐξ - ην -  
quaes pri - us ste - ri-lis fu - it, Ec - cle - si - ae . . . nunc flo -  
- θη - σε (6) ξύ - λον σταυ - ροῦ εἰς κρά - τος καὶ στε - ρέ - ω - μα.  
- ru - it li - gnum cru - cis ad vi - res et fir - mi - ta - tem.

## ODE IV. Hymn 131

From cl. Finalis b.

(1) Εἰσ - α - κή - κο - α Κύ - ρι - ε . . . (2) τῆς οἰ - κο - νο - μί - ας σου τὸ  
Au - di - vi, Do - mi - ne, . . . dis-pen - sa - ti - o - nis tu - ae  
μυ - στή - ρι - ον, (3) κατ - ε - νό - η - σα τὰ ἔρ - γα σου . . . (4) καὶ ἐ - δό - ξα -  
se - cre - tum: in - tel-le - xi o - pe - ra tu - a . . . et lau - da - vi  
- οά σου . . . τὴν θε - ó - τη - τα.  
tu-am Di - vi - ni - ta - tem.

## ODE V. Hymn 133

From g. Finalis b.

(1) Ὡ τρισ - μα - κά - ρι - στον ξύ - λον (2) ἐν φέ - τά - θη Χρι - στός  
O ter be - a - ta ar - bor! in qua pe - pen - dit Chris - tus  
(3) ὁ βα - σι - λεὺς καὶ Κύ - ρι - os (4) δι' οὐ πέ - πτω - κεν ὁ ξύ - λω ἀ -  
Im - pe - ra - tor et Do - mi - nus, per quem ce - ci - dit is qui de - ce -  
- πα - τή - σας . . . (5) τῷ ἐν σοὶ δε - λε - a - σθείς (6) Θε - φῶ προσ -  
- pit ar - bo - re; sed hunc i - psum fe - fel - lit De - us, vi - vens  
- πα - γέν - τι σαρ - κί (7) τῷ παρ - ἐ - χον - τι τὴν εἰ - ρή - νην ταῖς ψυ - χαῖς ἡ - μῶν.  
cru - ce fi - xus, pa - cem - que do - nans a - ni - mis . . . no - stris.

## ODE VI. Hymn 135

From g. Finalis b.

(1) Νο - τί - ου θη - ρὸς ἐν σπλάγ - χνοις . . . (2) πα - λά - μας 'Ι - ω - νᾶς  
Ae - quo - re - i pi - scis in ven - tre, in for - mam cru - cis  
σταυ - ρο - ει - δῶς δι - εκ - πε - τά - ος . . . (3) τὸ σω - τῆ - πι - ον πά -  
Jo - nas pal - mas . pan - dens . sa - lu - ti - fe - ram Pas -  
- θος προ - δι - ε - τύ - πον σα - φῶς, (4) δ - θεν τρι - η - με - ρος ἐκ - δύς  
- si - o - nem si - gni - fi - ca - bat: un - de post bi - du - um sur - gens  
(5) τὴν υ - περ - κό - σμι - ον ἀ - νά - στα - σιν ὑπ - ε - ζω - γρά - φη - σε . . .  
re - sur - rec - ti - o-nem mi - ra - bi - lem . . . ef - fin - xe - rat .  
(6) τοῦ σαρ - κὶ προσ - πα - γέν - τος Χρι - στοῦ τοῦ Θε - οῦ (7) καὶ τρι - η -  
in - car - na - ti et cru - ce fi - xi De - i, qui pe - ren -  
- μέ - ρω ἐ - γέρ - σει (8) τὸν κό - σμον φω - τή - σαν - τος.  
- di - no ex - or - tu mun-dum il - lu - mi - nat.

## ODE VII. Hymn 137

From g.

(1) Ἐκ - νο - ον πρόσ - τα - γμα τν - πάν - νον δυσ - σε - βοῦς (2) λα - ούς  
In - sa - num re - gis im - pi - i de - cre - tum ter - ru -  
- ἐ - κλό - νι - σε (3) πνέ - ον ἀπ - ει - λῆς (4) καὶ δυσ - φη - μί - ας  
- it po - pu - lum, spi - rans mi - nas et con - tu - me - li -  
θε - ο - στυ - γοῦς (5) δ - μως τρέις παῖ - δας οὐκ ἐ - δει - μά - τω - σε  
- am ne - fas - tam; non ta - men ju - ve - nes la - be - fe - cit tres

(6) θυ - μὸς θη - ρι - ω - δῆς, (7) οὐ πῦρ βρό - με - ον, (8) ἀλλ' ἀντ -  
in - ge - ni - um sae - vum, non i - gnis fre - mens; sed re -  
- η - χοῦν - τι δρο - σο - βό - λω πνεύ - μα - τι (9) πνυ - ρὶ συν - όν - τες  
- spon - den - ti ge - li - do fla - mi - ni in - ter flam - mas  
- οὐ - ψαλ - λον· (10) Οὐ - περ - ύμ - νη - τος τῶν πα - τέ - ρων  
ca - ne - bant: An - te om - nes lau - da - te no - stro - rum  
- η - μῶν (11) Θε - ὁς εὐ - λο - γη - τὸς εἰ.  
pa-trum De - us, be - ne - di - ctus es.

## ODE VIII. Hi. 139

From g.

(1) Εὐ - λο - γεῖ - τε παῖ - δες . . . (2) τῆς Τρι - á - δος ισ - á - ριθ - μοι (3) δη - μο -  
Be - ne - di - ci - te, ju - ve - nes Tri - ni - ta - ti ae - qui - pa - res, Cre - a -  
- oup - γὸν Πα - τέ - pa Θε - óν, (4) ὑμ - νεῖ - τε τὸν συγ - κα - τα - βά -  
- to - rem Pa - trem De - um, lau - da - te de - scen - dens ad ho - mi -  
- ra Λό - γον . . . (5) καὶ τὸ πῦρ εἰς δρό - σον με - τα - ποι - ή - σαν - τα . . .  
- nes Ver - bum . . . et . . . flam - mas in ro - rem mu - tans . . .  
- ι (6) καὶ υ - περ - ν - ψοῦ - τε (7) τὸ πᾶ - σι ζω - ήν παρ - é - χον (8) Πνεῦ - μα  
at - que ex - al - ta - te qui om - ni - bus vi - tam prea - bet Spi - ri -  
- tum San - ctum in sae - cu - la.

## ODE IX (1). Hi. 141

From g. Finalis b.

(1) Μυ - στι - κὸς εἰ, Θε - ο - τό - κε, πα - ρά - δει - σος (2) ἀ - γε - ωρ - γῆ -  
De - i Ma - ter, . . . hor - tus es se - cre - tus et in - a - ra -  
- τως (3) βλα - στή - σα - σα Χρι - στόν, (4) ὑφ' οὐ τὸ τοῦ σταυ - ροῦ ζω - η -  
- tus, quae ge - nu - is - ti Chris - tum, a quo . . . cru - cis vi -  
- φό - ρον ἐν γῆ (5) πε - φυ - τούρ - γη - ται δέν - δρον. (6) Δι' οὐ νῦ υ - φου -  
- vi - fi - ca ar - bor ter - ris po - ni - tur, per quam nunc e - le -  
- μέ - νον . . . (7) προσ - κυ - νοῦν - τες αὐ - τόν (8) σὲ με - γα - λύ - νο - μεν.  
- va - tam, . . . ad - o - ran - tes il - lum, ma - gni - fi - ca - mus te.

## ODE IX (2). Hi. 142

From g. Finalis b.

(1) Ο δι - à βρώ - σε - ως τοῦ ξύ - λον (2) τῷ γέ - νει προσ - γε - νό - με - νος  
Quae pro - pter ar - bo - ris es - cam ge - ne - ri no - stro in - ci - dit  
- θά - να - τος (3) δι - à σταυ - ροῦ κατ - ήρ - γη - ται σή - με - ρον, (4) τῆς γὰρ  
mors . . . per . . . cru - cem cal - ca - tur ho - di - e; quo - ni -  
- προ - μή - το - ρος ή παγ - γε - νῆς κατ - á - ρα δι - a - λέ - λυ - ται  
- am a - vi - ae u - ni - ver - sa da - mna - ti - o ab - ro - ga - tur  
- (5) τῷ βλα - στῷ τῆς ἀ - γνῆς Θε - ο - μή - το - ρος, (6) ἦν πᾶ - σαι αἱ δυ - νά - μεις  
a pro - pa - gi - ne san - ctae De - i Ma - tris, quam o - mnes po - te - sta - tes  
τῶν οὐ - ρα - νῶν με - γα - λύ - νον - σι.  
cae - lo - rum ma - gni - fi - cant.

ODE I (1). Hi. 127  
From g. Finalis b.

(1) Τῷ συν - τρί - ψαν - τι πο - λέ - μους . . . (2) ἐν βρα - χι - ο - νι αὐ -  
Qui de - bel - la - vit bel - la . . . ex - cel - so bra - chi -  
- τοῦ (3) καὶ δι - α - βι - βά - σαν - τι (4) τὸν Ἰσ - ρα - ἡλ ἐν Ἐ - ρυ - θρᾶ . . .  
- ο et trans - e - git Is - ra - e - li - tas per . . . Ma -  
Θα - λάσ - ση (5) φ - σω - μεν αὐ - τῷ ὥς Λυ - τρω - τῆ ἡ - μῶν, (6) ὅ - τι δε - δό - ξα - σται.  
- re Ru - brum, no - stro can - te-mus Red-em-pto - ri, quod tri-um-pha - vit.

ODE I (2). Hi. 126  
From c<sup>1</sup>. Finalis b.

(1) Ἄ - σω - μεν φ - δὴν τῷ Θε - ω (2) τῷ ἐκ πι - κρᾶς . . . δου - λει - ας  
Car - men . . . ca - na - mus De - o. qui du - ra ser - vi - tu - te  
(3) τοῦ Φα - ρα - ὧ . . . ρύ - σα - μέ - νω Ἰσ - ρα - ἡλ (4) καὶ ἐν πν - ρι - νω  
Pha - ra - o - nis . . . li - be - ra - vit Is - ra - el et co - lu - mna i -  
οτύ - λω . . . (5) καὶ φω - τὸς . . . νε - φέ - λη καθ - ο - δη - γῆ - σαν - τι,  
- gne - a . . . et nu - be . . . lu - ci - da . . . per - du - xit,  
(6) ὅ - τι δε - δό - ξα - σται. (1) Ἄ - σω - μεν φ - (3) - ω ρύ - σα - μέ -  
quod tri-um-pha - vit.

ODE I (3). Hi. 126  
From c<sup>1</sup>. Finalis b.

(1) Ἄ - σω - μεν τῷ Κυ - ρι - ω πάν - τες λα - οι (2) τῷ ἐν Θα - λάσ - ση  
O - mnes po - pu - li, can - te - mus Do - mi - no, qui in . . . Ma - ri

19. CANON FOR THE NATIVITY OF THE BLESSED VIRGIN  
MARY (8 SEPTEMBER) BY SAINT ANDREW OF CRETE

Mode IV Plagal. Y ff. 92b-93b, H f. 137b, title Ἀκολουθία Ἀνδρέου  
Κρήτης εἰς τὸ Γενέσιον τῆς Θεοτόκου. G f. 275b

ODE VI is very obscure in Y. We add the version of G, which has some likeness to it. H, which assigns the Ode to a different Canon (f. 144), helps us to correct G.

*Translation*

ODE I. (1) To Him that destroyed the foe with His arm and brought Israel across the Red Sea let us sing as unto our deliverer, for He hath triumphed.

ODE I. (2) Let us sing a song unto God, who delivered Israel from Pharaoh's cruel bondage, and led them by a pillar of fire and cloud of light, for He hath triumphed.

ODE I. (3) O all ye peoples, let us sing unto the Lord, who drowned Pharaoh in the Red Sea, a song of victory, for He hath triumphed gloriously.

ODE III. O Thou that hast established the heavens by Thy word, stablish our mind and heart, that we may praise and glorify the Saviour and Redeemer of our souls.

ODE IV. O Lord, I have heard Thy report and I was afraid, because being God everlasting, by Thine ineffable counsel Thou camest forth incarnate of the Virgin. Glory to Thy power; glory, O Christ, to Thy condescension!

ODE V. O Christ, my God, Giver of light, scatter the twilight of my soul, who didst chase away the ancient darkness of the pit; and give me the light of Thy commandments, O Word, that I may rise up early and glorify thee.

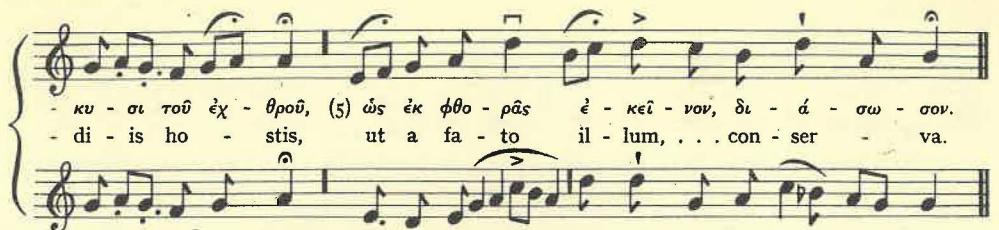
ODE VI. Alone of men Thou madest Jonah to dwell in the whale. But me who am fettered by the snares of the enemy, save as Thou savedst him from destruction!

ODE VII. Thou who, by Thy messenger, savedst the Children from the fire and changedst into dew the thundering furnace, blessed art Thou, the God of our fathers.

ODE VIII. (1) The godly-speaking Children in the furnace, trampling on fire and error, sang the while: 'All ye works of the Lord, bless ye the Lord!'

ODE VIII. (2) The King of Glory, who is from everlasting, before whom the powers of heaven tremble, praise Him, ye priests, and people magnify Him for ever!

ODE IX. We magnify thee, O blameless Mother of Christ our God, whom the Holy Ghost did overshadow.



## ODE VII. Hi. 137

From g. Finalis g.

(1) 'O δι' ἀγ - γέ - λου παῖ - δας (2) ἐκ τοῦ πν - ρὸς δι - a - σώ - σας (3) καὶ  
Per an - ge - lum ju - ve - nes qui e - ri - pu - i - sti flam - mis at -  
τὴν βρον - τῶ - σαν κά - μu - νον (4) με - τα - βα - λῶν εἰς δρό - σον  
que fre - men - tem for - na - cem mu - ta - vi - sti in ro - rem,  
(5) εὐ - λο - γη - τὸς εἰ ὁ Θε - ὁς (6) ὁ τῶν πα - τέ - ρων ἡ - μῶν.  
be - ne-di - ctus es, . . . De - us pa-trum no - stro - rum.

## ODE VIII (1). Hi. 140

From g. Finalis b.

(1) Οἱ θε - op - ρή - μo - νες παῖ - δες ἐν κα - μί - νῷ (2) σὺν τῷ πν - ρὶ  
Di - vi - na lo - quen - tes ju - ve - nes for - na - ce, u - na cum i -  
καὶ τὴν πλά - νην (3) κα - τα - πa - τοῦν - τες ὑπ - ἐ - ψαλ - λον (4) Εὐ - λο - γεῖ -  
- gne er - ro - rem cal - can - tes, car - men sub - jun - gunt: Be - ne - di -  
- τε τὰ ἔρ - γα Kv - ρί - ou τὸν Kv - ρί - ou - ov.  
- ci - te o - pe - ra Do - mi - ni Do - mi - num!

## ODE VIII (2). Hi. 140

From g. Finalis g.

(1) Τὸν ἄν - αρ - χον Ba - σι - λέ - a τῆς δό - ξης (2) ὅν φρίτ - τον - σων οὐ - ρα - νῶν  
Re-gem ae - ter - num glo - ri - ae, quem re - for - mi - dant cae - li  
ai δυ - νά - μεις (3) ὑμ - νεῖ - τε i - ε - ρεῖς, (4) λα - ὁς ὑ - περ - ν -  
po - te - sta - tes, lau - da - te, fla - mi - nes, po - pu - li ex - al -  
- ψον - τε αὐ - τὸν (5) εἰς τὸν αἱ - ὁ - να.  
- ta - te il - lum in sae - cu - la.

## ODE IX. Hi. 143

From g. Finalis b.

(1) Με - γα - λύ - να - μέν σε τὴν παν - ἀ - μω - μον (2) Μη - τέ - ρα Xρι -  
Te ma - gni - fi - ca - mus si - ne cul - pa Ma - trem . . . Chris -  
- στοῦ τοῦ Θε - οῦ (3) ἐν ἦ - ε - σκι - a - σε τὸ Πνεῦ - μα τὸ Α - γι - ον.  
- ti . . . De - i quam . . . ob - um - bra - vit Spi - ri - tus San - ctus.

## 20. CANON FOR MID-PENTECOST

Mode IV Plagal. Y f. 94, H f. 138; title Ἀκολουθία ὡς εἰς τὴν  
Μεσοπεντηκοστήν

### Translation

ODE I. Thou didst harden the sea, having sunk with his chariots the boastful Pharaoh, and savedst Thy people from slavery, bringing them unto the mountain of holiness, as they cried: 'Sing we a hymn of victory unto Thee our God mighty in warfare.'

ODE III. My heart is established in the Lord; my horn is exalted in my God; my mouth is enlarged over my enemies; I rejoiced in Thy salvation.

ODE IV. The prophet Habakkuk with his mind's eye foresaw Thy presence, O Lord, wherefore he cried: 'God shall come from Teman: glory to Thy glory; glory, O Christ, to Thy condescension.'

ODE V. Lord our God, give us peace. Thou, O Lord, hast redeemed us. We know none other beside Thee, O Lord: we name Thy name.

ODE VI. Like the waters of the sea, O Friend of man, the waves of life engulf me. Therefore, as Jonah, I cry unto Thee: 'Bring up my life from destruction, merciful Lord!'

ODE VII. The furnace of the Chaldaeans flaming with fire was cooled by the Spirit through the visitation of God; and the Children sang: 'Blessed be the God of our fathers.'

ODE VIII. Angels and heavens, bless and praise Him that sitteth upon the throne of glory and is glorified unceasingly as God; do ye exalt Him unto all ages!

ODE IX. Strange is a mother's virginity; and untoward is childbearing for a maiden. Yet in thee, O Mother of God, have these twain been brought to pass. Wherefore we, the tribes of earth, unceasingly magnify thee.

### ODE I. Hi. 126 (diff.)

From g. Finalis g.

(1) Θά - λασ - σαν ἐ - πη - ξας (2) βυ - θι - σας σὸν ἄρ - μα - σι (3) τὸν ἀ - Ae - quor du - ra - sti sub - mer - so cum cur - ri - bus Pha -  
- λα - ζό - να Φα - ρα - ώ (4) καὶ λα - ὃν δι - ἐ - σω - σας δον - λεί - as  
- o - ne glo - ri - o - so et tu - os e - ri - pis ser - vi - tu - te;  
(5) καὶ εἰσ - οἱ - γα - γες αὐ - τὸν εἰς ὅ - pos ἀ - γι - ἀσ - μα - τος βο - ὠν - - τα - et du - xi - - sti il - los ad mon - tem.. san - ctum cla - man - tes:

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(6) Ἄ - σω - μέν σοι τῷ Θε - φ ḥ - μῶν (7) φ - δὴν ἐ - πι - νι - κι - ον  
Can - te - mus De - o ti - bi no - stro car - men tri - um - pha - le  
(8) τῷ ἐν πο - λέ - μοις κρα - ται - φ.  
in .. bel - lis prae - va - li - do.

### ODE III. Hi. 129

From c. Finalis b.

(1) Ἔ - στε - ρε - ω - θη ἥ καρ - δί - α μον ἐν Kv - ρι - φ (2) ὑ - ψώ - θη  
Con - fir - ma - tur cor .. no - strum in Do - mi - no, ex - al - ta -  
κέ - pas μον ἐν Θε - φ . . μον (3) ἐ - πλα - τύν - θη ἐπ' ἔχ - θρούς μον τὸ στό -  
- tur cor - nu me - um De - o, di - la - ta - tur .. os . . su-per in - i -  
(4) εὐ - φράν - θην ἐν σω - τη - ρι - φ σον.  
- mi - cos, lae - tor sal - va - ti - o - ne tu - a.

### ODE IV. Hi. 131

From g. Finalis b.

(1) Ὁ προ - φή - της Ἀβ - βα - κούμ (2) τοῦς νο - ε - ποῖς ὄφ - θαλ - μοῖς προ - εῖ -  
Prae - vi - dit Ha - bac - cuc men - tis su - ae o - cu - lis pro - phe -  
- δε, Κύ - ρι - ε, (3) τὴν παρ - ον - σι - av σον. (4) Δι - ὁ . . καὶ ἀν - ἐ - κρα - ξεν -  
- ta Do - mi - ni prae - sen - ti - am. Qua - prop - ter cla - ma - vit:  
(5) Ἅ - πό Θα - μῶν ἥ - ξει ὁ Θε - ὄσ (6) δό - ξα τῇ δό - ξη σον,  
Ve - ni - et ab Au - stro De - us: glo - ri - a tu - ae glo - ri - ae,  
(7) δό - ξα, Χρι - στέ, τῇ συγ - κα - τα - βά - σει σον.  
Chris - te, et hu - mi - li - ta - ti tu - ae.

## ODE V. Hi. 133

From c<sup>1</sup>. Finalis b.

(1) Κύ - ρι - ε . . δ Θε - ὁς ἡ - μῶν εἰ - ρή - νην δὸς ἡ - μῶν . . (2) Κύ - ρι - ε . . δ  
Do - mi - ne . . De - us . . nos - ter, pa - - cem da no - bis; . . Do - mi - ne . . De -  
θε - ὁς ἡ - μῶν κτί - σαι ἡ - μῶν. (3) Κύ - ρι - ε, ἐκ - τός σου ἄλ - λον οὐκ οἴ - δα - μεν.  
us . . nos - ter, sta - bi - li nos; Do - mi - ne, prae - ter te a - li - um non no - vi - mus.  
(4) Τὸ δ - νο - μά σου δ - γο - μά - ζο - μεν.  
No - men tu - um nun - cu - pa - - mus.

## ODE VI. Hi. 136

From g. Finalis b.

(1) Ὡς ὕ - δα - τα θα - λάσ - σης,.. Φιλ - áv - θρω - πε, (2) τὰ κύ - μα - τα  
Ut ae - quo - ris la - ti - ces,.. Be - ne - fi - ce, fluc - tus hu - jus  
τοῦ βί - ου.. βί - θι - ζει με. (3) Δι - ὰ ws 'Ι - ω - νᾶς σοὶ κραν - γά - ζω  
mun - di sub - mer - gent .. me. I - ta - que cla - mo ut . . . Jo - nas:  
(4) Αν - á - γα - γε ἐκ φθο - ρᾶς 5 τὴν ζω - γν μόν εῦ - σπλαγ - χνε Κύ - ρι - ε.  
Sub - le - va e le - to vi - tam me - am, Do - mi - ne cle - mens!

## ODE VII. Hi. 138

From c<sup>1</sup>. Finalis g.

(1) Τῶν Χαλ - δαί - αν ἡ κά - μι - νος (2) πν - ρὶ.. φλο - γι - ζο - μέ - νη  
Chal - dae - o - rum for - nax ig - ni - bus fla - - - grans  
(3) ἐ - δρο - σι - ζε - το Πνεύ - μα - τι (4) Θε - οὐ ἐ - πι - στα - σι - α  
per - fri - xit per Spi - ri - tum De - i im - pe - ri - o;

(5) Οἱ παῖ - δες δὲ ἔ - ψαλ - λον (6) Εὖ - λο - γη - τὸς ὁ Θε - ὁς  
at ca - ne - bant ju - ve - nes: Be - ne - dic - tus sit De - us  
(7) ὁ τῶν πα - τέ - ρων ἡ - μῶν.  
Pa - trum nos - tro - rum!

## ODE VIII. Hi. 139

From g. Finalis g.

(1) Ἄγ - γε - λοι καὶ οὐ - ρα - νοί (2) τὸν ἐ - πὶ θρό - νον δό - ξης.. επ -  
An - ge - li et cae - li, qui se - det . . . in so - li -  
- o - χού - με - νον (3) καὶ ὡς Θε - ὀν ἀ - παύ - στως δο - ξα - ζό -  
- o glo - ri - ae et ut De - us con - ti - nen - ter lau -  
- με - νον . . . (4) εὖ - λο - γεῖ - τε ὑμ - νεῖ - τε (5) καὶ ὑ - περ - ν - ψοῦ - τε  
- da - tur,.. be - ne - di - ci - te il - lum, ex - al - ta - te in  
εἰς.. πάν - τας τοὺς αἱ - ω - νας.  
sae - cu - la sae - cu - lo - rum.

## ODE IX. Hi. 142

From g. Finalis b.

(1) Ἄλ - λό - τρι - ον τῶν μη - τέ - ρων ἡ παρ - θε - νί - α (2) καὶ ξέ - νον  
A - li - e - na ma - tri - bus vir - gi - ni - tas et in - con -  
ταῦς . . . παρ - θέ - νοι (3) ἡ πατ - δο - ποι - ι - α (4) ἐ - πὶ σοὶ.. Θε - ο - τό - κε  
- gru - ens pu - el - lis pu - er - pe - ri - um. In te, De - i Ma - ter,



## COMMENTARY

NOTE. The Modes are numbered by the letters  $\alpha$ ,  $\beta$ ,  $\gamma$ ,  $\delta$ , except the Third Plagal (Barys); but the signatures (Martyriae) are highly conventional and have only been elucidated after careful tests based on the transcription of some thousand hymns by various students. The following points must be clearly understood: (1) The two hooks in Modes I, II, IV; I Plagal, II Plagal are not the Double Apostrophus ( $\grave{\alpha}\acute{\beta}\grave{\sigma}\acute{\tau}\rho\phi\acute{o}$   $\grave{\alpha}\acute{\beta}\grave{\nu}\acute{\delta}\epsilon\sigma\acute{m}\o$ , descending second with prolongation) but merely a relic of the half-circle found in older manuscripts to show that the letter of the Mode was used numerically (e.g.  $\grave{\alpha}$ ,  $\grave{\beta}$ ). (2) Similarly the flat stroke in III Plagal (Barys or Grave Mode) is not an Oligon (ascending second) but only the tail of an abbreviation for  $\beta\acute{\alpha}\acute{\rho}\acute{\varepsilon}\acute{\upsilon}$  ( $\nu\acute{\alpha}\acute{\rho}\acute{\varepsilon}\acute{\upsilon}$ ) of which the first three letters are stylized. This signature has survived in the modern or Chrysanthine system and still means f. (3) In some manuscripts Mode IV begins (incorrectly) from c and is marked  $\delta''$ .

In the manuscripts we find varying forms of signature, and yet others may await discovery (see my *Handbook*, p. 33).

### i. Canon for Christmas by St. Cosmas.

Mode I. *Page 7.*

Ode I. 5. Y<sup>2</sup> seems to read -  $\overbrace{\sigma v}^{\text{?}} \overbrace{- v \eta}^{\text{?}} \dots$  followed by two doubtful signs.

*Ode III.* 1.  $Y^2$  is faint, probably  $\tau w v \text{ ai-} \omega - v w v \dots \dots$  3-4.  $Y^2$  is fairly clear up to the syllable  $-o\tau\hat{\omega}$ , where the last three neumes may be  $\overline{\cdot} \overline{\cdot} \overline{\cdot}$  the usual end of this ornamental phrase (Thematismus Eso).

*Ode IV.* The ends of two lines on f. 10 and the beginning of 10b are faint in the manuscript. We read thus: (2) . . .  $\alpha v \sigma^{\wedge}$   $\tau\eta s$  —  $X\pi i - \sigma\tau e$  (4) -  $pous \sigma^{\wedge} o \sigma$   $\alpha i \sigma v e$  — (10 b)  $\tau o s$   $\overline{\overline{3}}$   $\overline{3}$ . Line 5 comes out two notes too low. The version in G differs widely, but as the line there ends on **a**, which is also needed in Y, I have ventured to read  $- \pi e i o \sigma^{\wedge}$  (with G) for  $\sigma^{\wedge}$ .

Ode V. 5. Y<sup>2</sup> has probably o ⊂ θev ⊂ " ⊂ 7. -θpi ⊂ ζov > τes ⊂ (faint).

*Ode VI.* First hand: 2. Neumes confused at end of line. Read εν — Λ α Τ Ζ λι —

Second hand: the variants, added in red, here give us an almost complete alternative version:  $Y^2$  is closely related to G, but differs in the following places where  $Y^2$  has:

where Y<sup>2</sup> has: Line 1.  $I - \omega - vav \dots \dots$  2.  $-\lambda\iota - os \parallel \omega - ov \epsilon - \delta e - \xi ato$  - faint in Y<sup>2</sup> but seems to agree with G. 5.  $\bar{\phi}v - \lambda\alpha - \xi as$  a. The modulation into III Plagal is common to both versions and is frequent in Mode I. 6.  $\eta s \dots \dots \bar{3}v \dots \dots$   
 $\bar{y}ap \dots \dots \bar{\tau} \dots \dots 3 \dots \dots$  (prob.)  $\bar{\omega}v \chi \bar{w}p \parallel \bar{\omega}s (7) \tau\eta v \tau e - - - \kappa ou - \sigma av \kappa at - \parallel$   
 a - - -  $\pi\eta$  - (cod. —)  $\mu av - \tau ov$ . This is a frequent final cadence.

*Ode VII.* The lines are numbered as in *Anhol.*; G differs slightly. Y more logically punctuates after συντραφέντες, καταφρούσαντες, ἐπτονθῆσαν, ἔψαλλον. The music of G is sound and very close to H. The last phrase in Y recurs with slight difference in Ode VIII. Emend thus: 2. Read -τάγ  $\overline{\text{---}}$  (not  $\text{---}$ ). 6. πα  $\overline{\text{---}}$  (not  $\text{---}$ ) and -τὸς  $\overline{\text{---}}$  (obscure in Y) to match the cadence of the next Ode.

*Ode VIII.* 4, 5. Υ<sup>2</sup> is obscure and does not yield a coherent melody: the neumes seem to be -δὲ  $\overline{c}$  πῦρ  $\overline{\overline{a}}$   $\overline{\overline{c}}$  (5) τῆς — θε — ó  $\overline{\overline{e}}$  τη > το  $\overline{s}$  — The composer reverses the accent on κάρμος. Text 2. τρόπον *Anthol.*: τύπον Υ. 6. αναμελ-πομεν Υ. 8. υπερυψούστε Υ.: ύπερυψούτω εἰς πάντας τ. αι. *Anthol.*

Ode IX. Y<sup>2</sup> n.l.

*2. Canon for Christmas by St. John of Damascus.*

Mode I. Page 13.

Ode I. 4. We need -σι the Oligon is very faint. 5. Υ δοξασωμεν which does not scan. Y<sup>2</sup> n.l.

*Ode III.* Y<sup>2</sup> I. -σον προς ον This only means a - b g instead of a - g.  
In Y<sup>1</sup> we should read -θρον προς ον 4. The dot over ε-(στηριγ.) is a flaw in the paper; read — (Oligon) only.

*Ode IV.* In *Anthol.* this stanza (the Hirmus of *Ode IV*) is included in the third *Ode*—wrongly, for it refers to the prophet Habakkuk.

*Ode V. Latin:* 4 From Rev. IV. 3. Jaspis, if right, may be genitive, 'like unto a jasper and a sardine stone' (dative) 5. 'Behold a rainbow, even an emerald, goeth round about.'

*Ode VI. 4. Y<sup>2</sup> X<sub>p*t*</sub> - στε . . . . , the signs over X<sub>p*t*</sub>- are certainly wrong: read  $\overline{m}$ /*

(cf. Ode VII, line 4; this is not an uncommon mistake). Text: 4. Υ *Χριστω* . . . *ανανεστη* (dative).

Ode VII. Y<sup>2</sup>. I. - ε - φαν  
e f g - a                  4. οις ει - ει  
b - c l d l • b c l

Ode VIII. 1.  $Y^2 - \nu \cdot \zeta \nu - \sigma \nu = 0$ . 1 fin. signature  $\Gamma$  (= cl).

*Ode IX. Y<sup>2</sup> n.l.* There are a few obscure variants in line 1 fin. and in lines 3 and 4. The metre of the Mozarabic Hymn is six-foot iambic, without much regard either for accent or quantity. The syntax also has many licences.

### *3. Canon for the Assumption of the B.V.M.*

Mode I. *Page* 18.

*Ode I.* This Hirmus is a good repertory of the conventional formulae of Mode I and contains little else. Observe the leaps of a fifth, the familiar cadences and, in line 5, the ornament called Thematismus Eso. Y<sup>2</sup> has some obscure variants: 4-5 we see  $\tau\mu\pi\alpha$    $\nu\omega\nu$    $\tau\omega$    $\sigma\omega$    $\eta$    $\delta\sigma\nu$   which, with the help of Y<sup>1</sup>, might be doubtfully restored thus:

- πα - νων . . τω . . σω - δι - δον -  
 d<sup>l</sup> b g e f g - d<sup>l</sup> c<sup>l</sup> b

*Ode III.* 1. -κη. Y<sup>2</sup> adds an Apoderma (Tenuto) and has και ><sup>υ</sup><sub>3</sub> b · a συν g.

*Ode IV. 2.* Y  $\nu$ πεφηνε. The music of Y<sup>2</sup> is illegible.

Ode V. 2. Y<sup>2</sup>  $\tau\omega\nu$   $\overset{\text{c}\text{ }\text{ }\text{ }\text{ }\text{ }-}{a\text{ - }} \rho\epsilon\text{-} \tau\omega\nu \sigma\omega\nu$  (where read  $a\text{ }\overset{\text{c}}{\omega}$  not  $\omega$ ). 3. After the Petaste  
 a f g a b c<sup>1</sup>  
 ver  $-\delta\acute{t}$ - in Y<sup>1</sup> we find in Y<sup>2</sup>  $-\omega\nu$  which is corrupt, because a descent of the  
 melody ought to follow the Petaste; we may read  $\omega\nu$   $\overset{\text{c}\text{ }\text{ }\text{ }\text{ }\text{ }-}{3} \text{ c}^1 \text{ b } \gamma\alpha\beta\text{-} \text{ c}^1 \delta\omega \overset{\text{c}\text{ }\text{ }\text{ }\text{ }\text{ }-}{d\acute{t}} \text{ d}^1 \text{ b}$ .  
 Y<sup>2</sup>  $-\pi\omega\nu$   $\overset{\text{c}\text{ }\text{ }\text{ }\text{ }\text{ }-}{d^1 \text{ gta } 2} \text{ c}^1 \tau\omega\nu \overset{\text{c}\text{ }\text{ }\text{ }\text{ }\text{ }-}{c^1}$ .

*Ode VI.* Y<sup>2</sup> n.l. Y<sup>1</sup> is obscure in several places. The Ison occurs five times at the beginning of line 1. 3. η — με — ρου — τα  $\subset$  5. - φή - we should read  $\curvearrowleft$ . Over -τα- there is a gap: read — 6. Read και — πρου — .

*Ode IX.* The manuscript is illegible in several places. Read 1. -κην ← 2. Probably σοι \. The next is obscure: we read -θε — νε — α — 4. -μνη ← We can read the rest of the hymn backwards from the last cadence.

#### *4. Canon for Epiphany by St. John of Damascus.*

Mode II. Page 24.

Ode I. f. 24b. Signature  $\beta$  <sup>22</sup>. This usually means b, but may also mean e (cf. Fleischer, O., *Neumenstudien*, t. 3, Transcriptions, p. 1, line 1). The latter note is more satisfactory here, as it keeps the music within a reasonable compass.

*Ode III.* This Ode has the same signature as Ode I, but clearly needs to start from **b**; and, read in this way, it reaches the proper Finalis. 5. Probably φ> as in Ode V. Words: 2. Cf. Job iv. 10. 4-5. These lines are rather obscure. I take Λόγω in a personal sense and φ = φτερ referring to the whole sentence: 'Weaving for the Word a melody out of words, wherein, among His gifts unto us, He delighteth.' (God's gift of song may be an acceptable offering.)

*Odes IV* and *V* have the same signature as Ode I.

*Ode VI. Mart. n.l. 1-2 Y<sup>2</sup>* - ε - φη - νε συν παν ολ βι ω η -  
 bcl g f.e d- g g b a bclba  
*χω . . . . . . . . . .* πα τηρ ον γα στρος εξ - η -  
 b a g a g f g - (prob.) g a - g . f a - g f g e g



*-tos* (e f f e) or its equivalent, is needed—a very common formula. H has *ποτες* (f g f e). 4. In Y<sup>2</sup> read *Mη* (not *μη*): in H read *-λι* (adding the Kentema). This manuscript is full of mistakes. 6. Y<sup>2</sup> read *-ρι* (omitting the Oligon).

*Ode III.* 2. ή Y. Anthol.: ως Hi. 5. μνήμη Y, Anthol.: δόξη Hi.

*Ode VI.* 5. πιστει Y: Θεὸν Hi.: πιστῶ Anthol.

*Ode VII.* 5–6. Y<sup>2</sup> n.l.

*Ode VIII* (1). 2. Y<sup>2</sup> δ̄ a b το c̄. 6. -ηγειρε Y: ἀγείρει Hi.: ἐγείρει Anthol.: these two latter do not fit the music. 8. Hi. εἰς πάντας τοὺς ...

*Ode VIII* (2). Y<sup>2</sup>. 2. επα *Γ* a τω *Γ* e f δηπ̄ *g* - a 5. Hi. ἀναστραφήσεται.

*Ode IX* (1). 6–7. Y<sup>2</sup> και c̄ a βο *Γ* f a *Γ* g a τω *Γ* g - Xai c̄ (uncertain).

*Ode IX* (2). 5–6. The neumes come out one note too high. As Y and Y<sup>2</sup> give the same result in line 6, we must seek the mistake in l. 5, where I suggest *-άσει* *Γ* or *Γ* (instead of *Γ*). Some MSS. assign this Canon to the Assumption.

#### 9. Canon for Palm Sunday.

Mode IV. Page 51.

*Ode I.* Text: 6. ταύτης Anthol. Hi.: ταύτην Y. 7. δὲ ἔσωσας Anthol. Hi.: διέσωσας Y. The adjective is *acceptabilem* in the Vulgate. 8. Neumes obscure in Y<sup>2</sup>, probably a *Γ* δοντα *Γ* *Γ*.

*Ode III.* 2–3. Probably *-σω* *Γ* *Γ* στε *Γ* *ρε* 5. Y<sup>2</sup> perhaps *η* *Γ* δε *Γ* 7. Y<sup>2</sup> perhaps read *-κλη* *Γ*.

*Ode IV.* Y<sup>2</sup> is illegible. 8. It seems more melodious to have *bb* over *-ξα*, as we approach the accented *f*.

*Ode V.* The excited tone of the first four lines may account for the unusual start on the high note. There are several examples in the Anabathmi. Y<sup>2</sup> does not give a satisfactory sense: the neumes seem to be: *της* *Σι* - - *ων* *επ* *ο* - *ρους* *a* - *να* - *βη* - *θι* (2) *ο* *ευ* - - *αγ* - *γε* - *λι* - - (?) *ξο* - - *με* - *νος*. 5. Y<sup>2</sup> - *λη* - *τη* *θη* - Text: Lines 1–4 are from Isa. xl. 9–10. In 3 I read *τη*, which gives a clearer sense and agrees better with the Vulgate. *Anthol. της*: Hi. Y *την*. 6. Ps. lxxxvii. 3.

*Ode VI.* 3–4. Y<sup>2</sup> is not certain. In Man. I at *-τιο* the Parakalesma may be a slur or a mark of expression (cf. Fleischer, O., *Neumenstudien*, t. 3. 52–3). 4 fin. Y *αματι*, but the genitive is needed.

*Ode VII.* The variants are again uncertain and, in lines 5–6, illegible.

*Ode VIII.* 1. Y<sup>2</sup> - *a* - *f λημ* *g* - 2. lege *-ρι* *Γ* *c̄* *b c̄ σα* *Γ* *g τε* *f* (uncertain) 5. *πα* *Γ* *g σα* *Γ* *g η* *Γ* *f g* (cet. n.l.).

*Ode IX.* 6. The other neumes in red, though obscure, seem to give the same notes as Man. I.

10. Iambic Canon for Pentecost.

Mode IV. Page 57.

#### Notes on the Latin words

*Ode I.* *Jejunia* is taken for a fem. sing.

*Ode III.* *Quisnam* for *quispiam*.

*Ode IV.* The construction seems to be this: *mysterium* is an exclamation: 'Behold a mystery of which Moses is the sign: Moses by the oracle of God became the friend (of God). A sign too is Elijah.'

*Ode V.* fin. I have translated the v.l. *resistens*, which may have been a gloss on *retentans*. The latter might perhaps also mean, either 'threatening' or 'tempting in return', i.e. hurling back the temptation defiantly, or, in the transitive sense, usual in classical Latin, 'keeping it (the bitterness of sin) for the crafty tempter'.

*Ode VII.* The penny is probably that given to the labourers in the vineyard, Matthew xx. 2, meaning: 'Our Lord's example is the incentive to work for His kingdom'.

*Ode IX.* *Fruentes* is a nom. pendens: it should agree with *nobis* in line 5.

#### The Greek Text

*Ode I.* 1. Y<sup>2</sup> - *λυφ* - *θεις* *ο* *βρα* - || *γνο* - *φω* 3. *νο* - *ον* *b* *a* *g* *f* *a* *b* *a* *c̄* *a*

*Ode III.* 1. Y<sup>2</sup> init. n.l. *-με* *Γ* *f g νης* *Γ* *g* -

*Ode IV.* 1. Y<sup>2</sup> *μο* — *a* *νος* *Γ* *a* -

*Ode V.* 1. Y<sup>2</sup> *-μα* *Γ* *a* *b* *των* *Γ* *a* - 5. Lacuna in neumes over *-πνρ* - *σο* - read — *Γ*

*Ode VII.* 1. Y<sup>2</sup> *συμ* *Γ* *x* *c* *φω* - *Γ* *g νον* *Γ* *g ε* *Γ* *g*. The main hand is corrupt in l. 2: read *a* *Γ* (omitting Ison) *ψυχον*.

*Ode VIII.* 2. Y<sup>2</sup> *τυπος* *Γ* *g* - 3. *εὐλογεῖ* *δὲ* Hi. Y: *εὐλογείτω* Anthol.

*Ode IX.* 1. The music set to the last two words reverses the accent. The composer may have thought of *μητροπαρθένων* as gen. plur., which would spoil the sense. But H is right. Y<sup>2</sup> *χαι* *Γ* *g* *ροις* *Γ* *g* || *κλε* *Γ* *c̄* *ος* *Γ* *a* - 5. *σὺν πόθῳ* *Anthol.*: *συμφώνως* Hi. Y.

#### 11. Canon for the Fifth Sunday after Easter.

Mode I Plagal. Page 63.

*Ode I.* f. 65b. 4. *κλίτος* Hi.: *κητος* Y. 5. *b-Γ* (in ascent) would be possible. 5 fin. Y<sup>2</sup> signature of Barys *Γ* *Γ* (= f).

*Ode III.* f. 66. The cadence on *g* is peculiar to Y and I have not found it in H and G anywhere in this Mode.

*Ode IV.* Signature *πλ. a* *Γ* (= g). 4. Hi. *μόνε φιλ.*

*Ode V.* 2. In Y<sup>2</sup> the Subsidiary under *χοῦ* may be the Ekstrepton (slur) which has a similar function to the Gorgosyntheton. *τῷ* read *Γ* in Y<sup>2</sup> (the Elaphron





5. In G read  $\ddot{\omega}s$  (not  $\sigma^u$ ). This is supported by H, which has  $\ddot{\omega}s \text{ } \overset{\sigma}{\epsilon}k \overline{\phi}\theta o - \overline{pas} \text{ } \overset{\sigma}{\tau}$ .  
 g e f g - a -

2. 4. τοντον εξ εί γα (prob.).

*Ode VIII* (2). 2. Hi. ὅν φρ. στρατιαι τῶν ἀγγέλων. 4-5 Hi. ὑπερψυ. εἰς πάντας τοὺς αἱ.

We add the original neumes of Ode VI in Y and G.

<p>πλ. δ' <u>εν</u> <u>πατέρων</u></p> <p>Y <u>τον</u> <u>I</u> - <u>ω</u> - <u>ναν</u> <u>εν</u> <u>τω</u> <u>κη</u> - <u>τει</u> <u>Ku</u> - - <u>ρι</u> - <u>ε.</u></p> <p>G <u>τον</u> <u>ων</u> - <u>ναν</u> <u>εν</u> <u>των</u> <u>κητει</u> <u>Ku</u> - - <u>ριε</u>.</p>
<p>Y <u>μο</u> - <u>νω</u> - <u>τα</u> - <u>τον</u> <u>κατ</u> - - <u>ψ</u> - - <u>κι</u> - <u>σας.</u></p> <p>(2) <u>μο</u> - <u>νω</u> - <u>τα</u> - <u>τον</u> <u>κατ</u> - - <u>ψ</u> - - <u>κι</u> - <u>σας.</u></p> <p>G <u>μο</u> - <u>νω</u> - <u>τα</u> - <u>τον</u> <u>κατ</u> - - <u>ψ</u> - - <u>κι</u> - <u>σας.</u></p>
<p>Y <u>δε</u> <u>τον</u> . . . <u>πε</u> - <u>πε</u> - <u>δη</u> - <u>με</u> - <u>νον.</u></p> <p>(3) <u>δε</u> <u>τον</u> . . . <u>πε</u> - <u>πε</u> - <u>δη</u> - <u>με</u> - <u>νον.</u></p> <p>G <u>δε</u> <u>τον</u> . . . <u>πε</u> - <u>πε</u> - <u>δη</u> - <u>με</u> - <u>νον.</u></p>
<p>Y <u>τον</u> <u>εχ</u> - <u>θρον.</u></p> <p>(4) <u>εν</u> <u>αρ</u> - <u>κυ</u> - <u>σι</u></p> <p>G <u>τον</u> <u>εχ</u> - <u>θρον.</u></p>
<p>Y <u>κει</u> - <u>νον.</u> <u>δι</u> - <u>α</u> - - <u>σω</u> - <u>σον.</u></p> <p>(5) <u>εν</u> <u>α</u> - - <u>σω</u> - <u>σον.</u></p> <p>G <u>κει</u> - <u>νον.</u> <u>δι</u> - <u>α</u> - - <u>σω</u> - <u>σον.</u></p>

20. *Canon for Mid-Pentecost.*

Mode IV Plagal. Page 112.

Signatures: Ode I illegible but requires g. Odes IV, VI, VIII, IX have the g-form. Odes III, VII have the c<sup>l</sup> form; V illegible requires c<sup>l</sup>.

*Ode I.* f. 94. Line 5 fin. I read -  $\overline{a\sigma} - \overline{\mu\alpha} - \overline{\tau\alpha s}$   $\overline{\beta\theta} - \overline{\omega\nu} - \overline{\dot{\tau}\dot{\alpha}} - \overline{\tau\alpha}$ , but this is by no means certain.

*Ode III.* 1-2. Neumes indistinct: I read -  $\overset{\circ}{a}$   $\overset{\circ}{m}$   $\overset{\circ}{o}$   $\overset{\circ}{v}$   $\overset{\circ}{e}$   $\overset{\circ}{v}$   $\overset{\circ}{K}$   $\overset{\circ}{v}$  -  $\overset{\circ}{p}$   $\overset{\circ}{i}$  -  $\overset{\circ}{\omega}$   $\overset{\circ}{v}$   $\overset{\circ}{v}$  -  $\overset{\circ}{\psi}$   $\overset{\circ}{\omega}$  -  
 $\overset{\circ}{\theta}$   $\overset{\circ}{n}$   $\overset{\circ}{k}$   $\overset{\circ}{e}$  - (cf. line 1).

*Ode V. 2.* Probably  $Kv - \mu$  -  $\epsilon$   $\leftrightarrow$   $\Theta\epsilon - os$ . The Oligon over  $\epsilon$  ran into the tail of the Bareia. The Oxeia can hardly belong to  $\delta$ , so we supply an Ison.

*Ode VI.* f. 94b. 2. βυθιζει Y.: χειμάζει Hi.

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