



## THE NEW LEIMŌNARION COMPOSED BY IOANNIS KAVADAS, A 19<sup>TH</sup>-CENTURY PROTOPSALTIS OF CHIOS AN UNKNOWN WORK AWAITING PERFORMANCE

MICHAEL STROUMPAKIS

Patriarchal University Ecclesiastical Academy of Crete  
[m.stroumbakis@gmail.com](mailto:m.stroumbakis@gmail.com)

The subject of this paper is the contents of a bulky manuscript discovered in a private collection three years ago (2017).<sup>1</sup> (Figure 1) It is a beautiful manuscript of 767 pages written in two hands. The first hand belongs to Yangos (Ioannis) Kavadas, 1<sup>st</sup> Chanter of Chios (mid-19<sup>th</sup> century – 1897),<sup>2</sup> who wrote pages 1-549. (Figure 2)

The second hand, which wrote pages 550-710, belongs to his student Antonios Malleas, a chanter, calligrapher and bookbinder.<sup>3</sup> (Figure 3) Thus the manuscript is divided into two distinct parts based on their scribes; as we shall see, the two parts also differ in their contents.

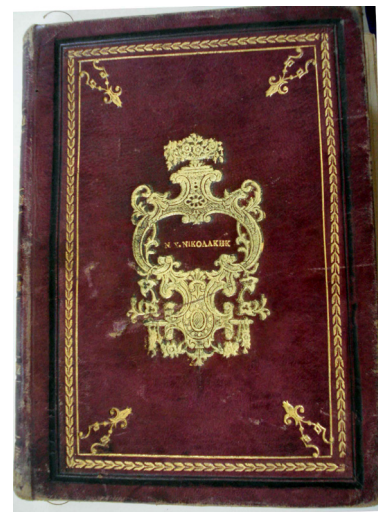


Figure 1. Musical Manuscript  
“Apanthisma-Leimōnarion”

1 The owner of the collection kindly asked not to be named. A digital copy of this manuscript is found in my digital archive of musical manuscripts.

2 Concerning Yangos Kavadas, see Michael Stroumpakēs, “Η διδασκαλία της ἐκκλησιαστικῆς βυζαντινῆς μουσικῆς στὴ Χίο κατὰ τὴ διάρκεια τοῦ 19ου αἰῶνα.” *Ἰν Πρακτικὰ Συνεδρίων: Ἑλληνικὰ Ἱστορικὰ Ἐκπαιδευτήρια στὴ Μεσόγειο ἀπὸ τὴν ἀρχαιότητα μέχρι σήμερα Χίος 18-21/10/2001*, edited by Τασούλα Μανδάλια (Ἀθήνα: Ὑπουργεῖο Παιδείας, Ἐρευνας καὶ Θρησκευμάτων-Γενικὴ Γραμματεία Διὰ βίου μάθησης καὶ Νέας Γενιάς, 2002), 346-362 & idem, “Ζητήματα μελοποιίας καὶ σημειογραφίας στὸ ἔργο τοῦ Πρωτοψάλτη Χίου Ἰωάννη Καβάδα (1817-1899), *Βελλᾶ Ἐπιστημονικῆ Ἐπετηρίδα* no. 8 (β', 2017): 889-906.

3 Malleas was born in the mid-19<sup>th</sup> century and died in 1936, donating to the Koraēs Central Library of Chios a good number of manuscripts containing pieces set to music by his teacher Yangos Kavadas, himself or others. A detailed description of these manuscripts (no 2024, MB 1, MB 8, MB 9, MB 11, MB 16 & MB 17) can be found in the forthcoming edition of the Descriptive Catalogue of Musical Manuscripts of the Chios Library ‘Koraēs’; see Michael Stroumpakēs, *Χειρόγραφα τῆς Ψαλτικῆς Τέχνης. Χίος. Α' Αναλυτικὸς Περιγραφικὸς Κατάλογος τῶν Χειρογράφων τῆς Ψαλτικῆς Τέχνης τῆς Δημόσιας Κεντρικῆς Ἱστορικῆς Βιβλιοθήκης Χίου ‘Κοραῆς’* (Ἡράκλειον: 2020), 395-406, 408-471.

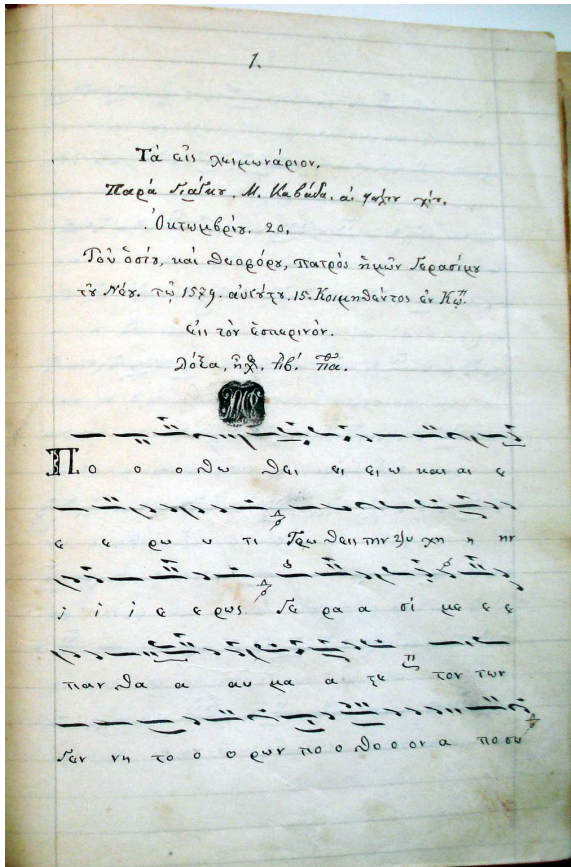


Figure 2: The part of “Leimōnariion” written by Kavadas

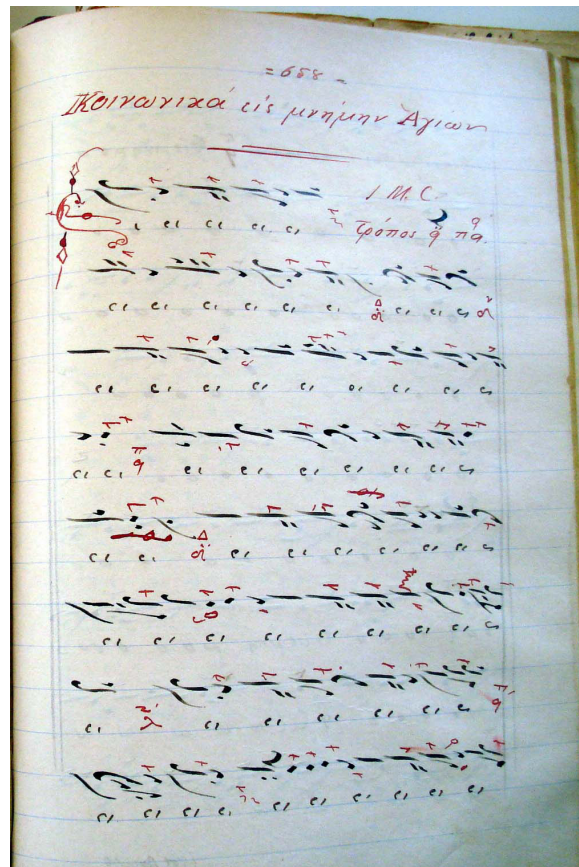


Figure 3: The part written by Antonios Malleas

The title on the back of the book contains the word “Apanthisma” (Bloom), referring to many fragrant flowers. Metaphorically it means a florilegium of the best hymns and compositions.

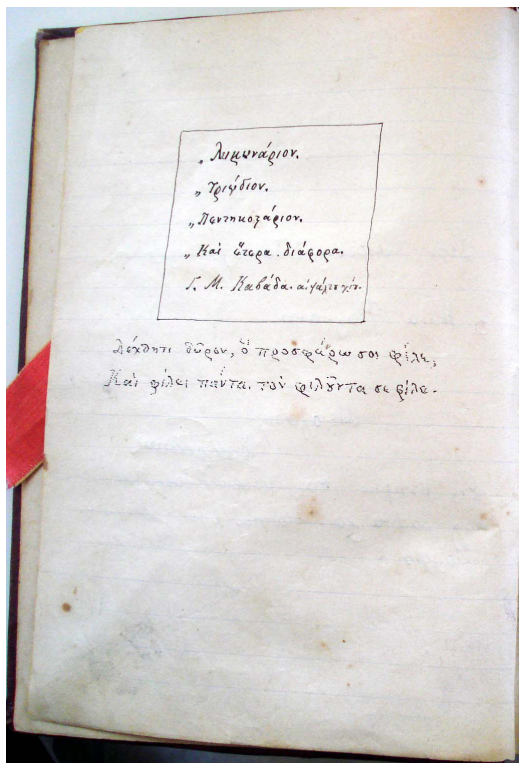


Figure 4: The title of the 1<sup>st</sup> part

The first part of the manuscript, by Yungos Kavadas, is entitled by the scribe “Leimōnariion. Triodion. Pentecostarion. And various other works. By I.M. Kavadas, first chanter of Chios”. (Figure 4) On the next page, the codex note leaves no doubt as to the creator of the compositions included: “The Doxastika and various other hymns which are included in the ‘Leimōnariion’, as well as the Cheroubikon and the works contained in this book, were accented and written by the music master Yungos M. Kavadas, from the village of Chalkios in Kampos, and first chanter of the Holy Metropolis of Chios.” The manuscript was written and dedicated “To the eternal memory of my friend, Mr Nikolaos the Chanter, in proof of cordial love and friendship”. Finally, Kavadas states the exact date of completion of the work, 17 December 1887, followed by his

seal. (Figure 5) The second part, written by Antonios Malleas, includes compositions by Yangos Kavadas and can be regarded as complementary to the first part since it contains Doxastikon as well as other pieces for Vespers, Matins and the Divine Liturgy. The fact that the second part is a supplement to the first is stated in the note on page 564: “Supplementary Appendix of Ecclesiastical Music Courses, composed by Ioannis Kavadas, first Chanter of Chios.” The text continues in French: “Par main Ant. Malleas” (by the hand of Antonios Malleas) and is dated 4<sup>th</sup> April 1901. (Figure 6) In its original form, the manuscript consisted only of the section by Yangos Kavadas. Later, after it had come into the possession of the calligrapher and bookbinder Antonios Malleas, it was bound together with his manuscript.

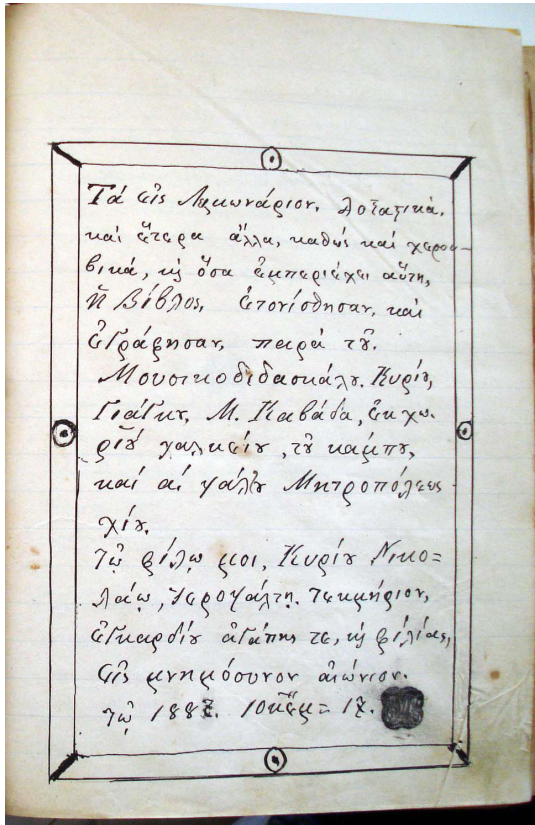


Figure 5: The detailed note of the 1<sup>st</sup> part

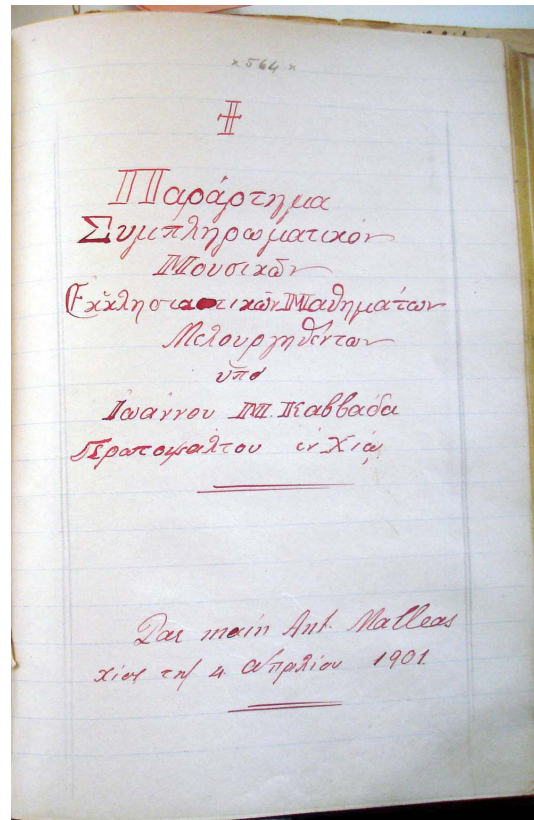


Figure 6: The title of the 2<sup>nd</sup> part by Antonios Malleas

It is important to say that this manuscript is the only one known by Kavadas to contain the main subject-matter of Part I, the Doxastikon of the Leimōnarion.<sup>4</sup> The word “Leimōnarion” is repeated at the end of page 196, where Kavadas writes: “End of the works included in the Leimōnarion. [written] By the hand of Kavadas. First Chanter of Chios”. According to the above note, as well as the aforementioned title note of the manuscript, the liturgical texts come from the *Leimōnarion*.

But what is the *Leimōnarion* mentioned above and what makes it so important to us? If we consult Dēmētrakos’s dictionary, the word Λειμών (leimon) means a flowering, verdant place, while the diminutive “leimonarion” means a small meadow. In ecclesiastical language, a “Leimōnarion” is a monastic book of lives of the ascetics which also contains various other narratives and proverbs.<sup>5</sup>

4 On the other hand, the other melodies of Part I are found in at least three or four manuscripts by the same author, Yangos Kavadas. A detailed list of compositions and manuscripts of Yangos Kavadas is to be prepared for a monograph concerning his life and work

5 Cf. Dēmētrios Dēmētrakos, *Μέγα Λεξικόν ὅλης τῆς Ἑλληνικῆς Γλώσσης. Δημοτικῆ/Καθαρεύουσα/Μεσαιωνικῆ/Μεταγενεστέρᾳ/Ἀρχαία*. Vol. H' (Ἀθήναι: Ἐκδόσεις ΔΟΜΗ Α.Ε., χ.χ.), 4283.

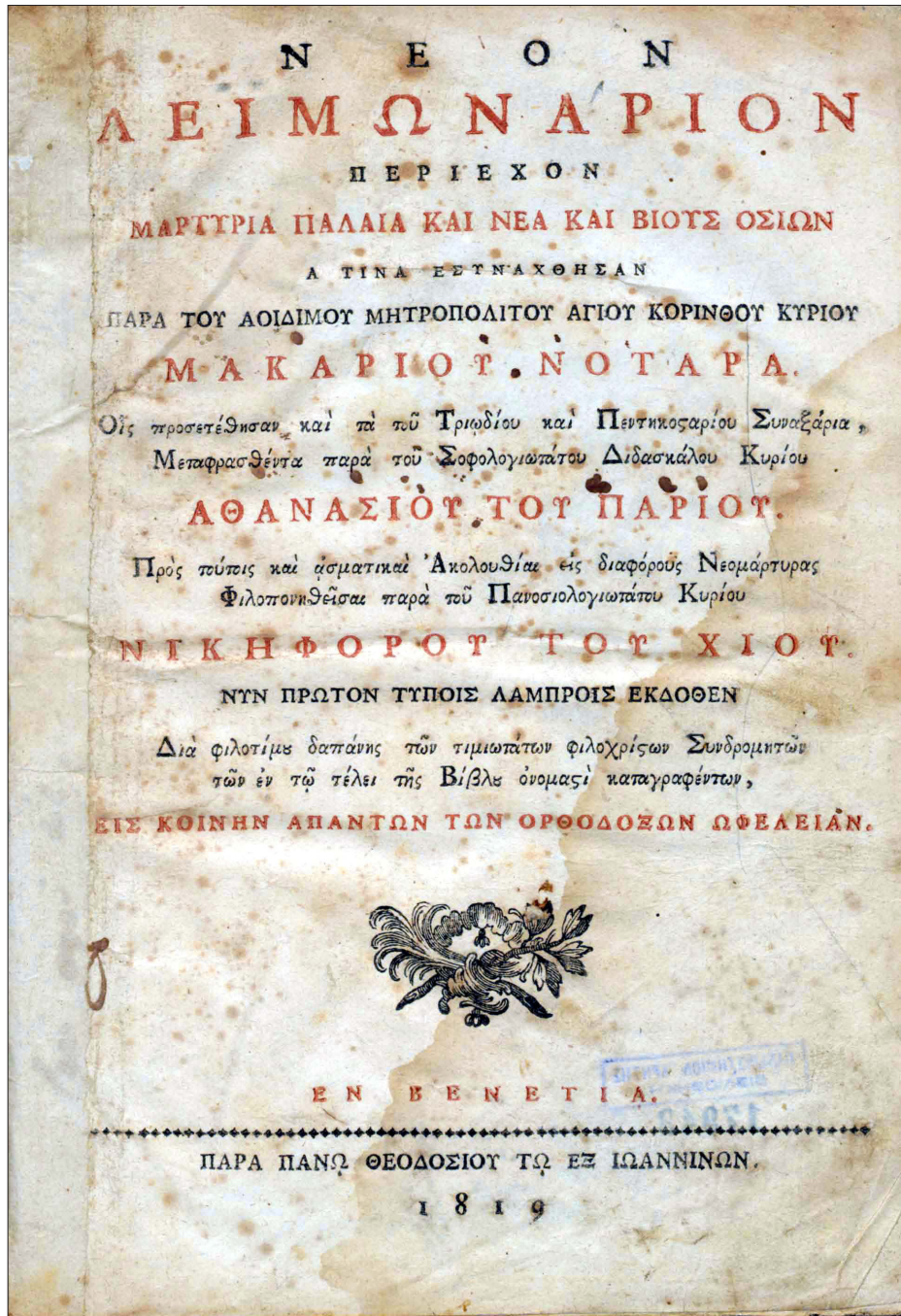


Figure 7: *Neon Leimōnarion* 1819, the frontispiece of the edition

In 1819 the *New Leimōnarion* was published in Venice by St Nikephoros of Chios.<sup>6</sup> (Figure 7) According to the frontispiece, the *New Leimōnarion* includes “old and new ordeals and lives of saints”. In other words, it includes the lives of recent saints of the Church and narratives of wonders and miracles (mainly from the 15<sup>th</sup> century onwards) and of more recent, newly revealed martyrs. Recent martyrs are

6 Nichēphoros of Chios, ed., *Νέον Λειμωνάριον περιέχον Μαρτύρια παλαιὰ καὶ νέα καὶ βίους ὀσίων ἅτινα ἐσνάχθησαν παρὰ τοῦ αἰοιδίμου Μητροπολίτου Αγίου Κορίνθου Κυρίου Μακαρίου Νοταρά. Οἱς προσετέθησαν καὶ τὰ τοῦ Τριωδίου καὶ Πεντηκοσταρίου Συναξάρια, μεταφρασθέντα παρὰ τοῦ Σοφολογιώτατου Διδασκάλου Κυρίου Αθανασίου τοῦ Παρίου. Πρὸς τούτοις καὶ ἁσματικαὶ Ἀκολουθίαι εἰς διαφόρους Νεομάρτυρας φιλοπονηθεῖσαι παρὰ τοῦ Πανοσιολογιώτατου Κυρίου Νικηφόρου τοῦ Χίου. Νῦν πρῶτον τύποις λαμπροῖς ἐκδοθέν διὰ φιλοτίμου δαπάνης τῶν τιμιωτάτων φιλοχρίστων Συνδρομητῶν τῶν ἐν τῷ τέλει τῆς Βίβλου ὀνομαστὶ καταγραφέντων, εἰς κοινὴν ἀπάντων τῶν ὀρθοδόξων ὠφελείαν* (Βενετία: παρὰ Πάνω Θεοδοσίου τῷ ἐξ Ἰωαννίνων, 1819).

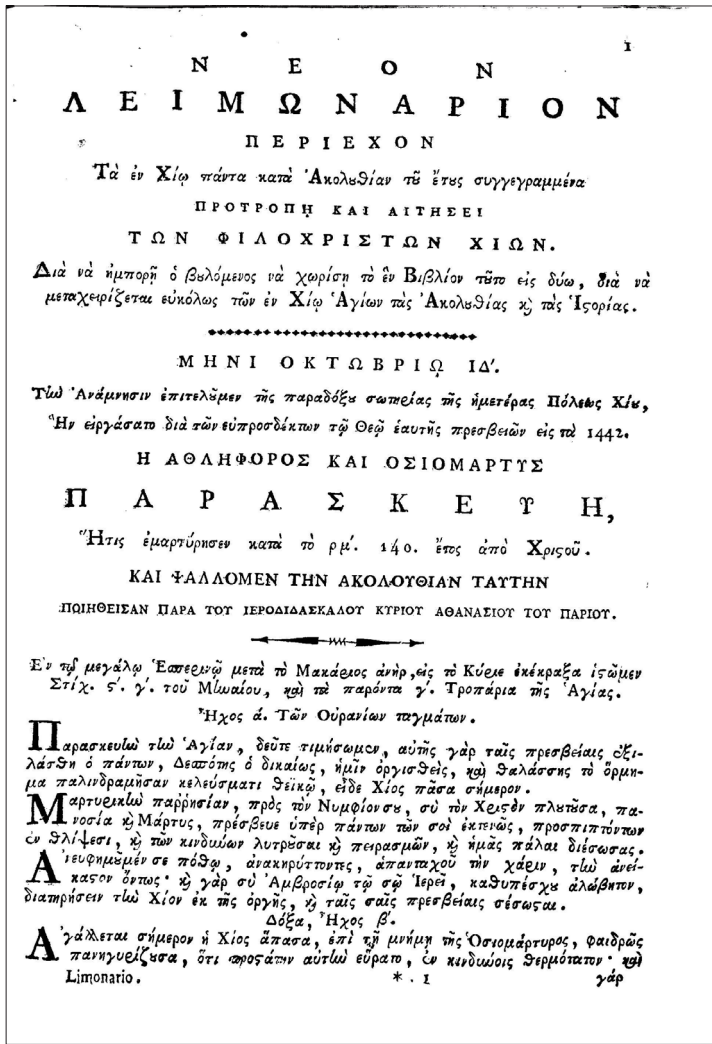


Figure 8: Neon Leimōnarian 1819, the frontispiece of the 2nd part

the so-called Neomartyrs (New Martyrs), who suffered martyrdom because of their persistence in the Orthodox faith, notably during the Ottoman occupation. They were called Neomartyrs in contrast to the martyrs of the early Christian centuries.<sup>7</sup> The book also includes services of newly revealed saints and martyrs composed by St Nikephoros. Moreover, on account of the publisher's own Chian origins, the second part of the book includes the services and the lives of saints who are particularly honoured on Chios, especially those who suffered martyrdom during the Turkish occupation.<sup>8</sup> (Figure 8)

Ten years earlier, in 1799, another similar publication had preceded the publication of the 1819 *New Leimōnarian*. (Figure 9) This was the *Neon Martyrologion* by St Nikodemos the Hagiorite,<sup>9</sup>

7 Concerning the Neomartyrs, see Chrysostomos Papadopoulos, *Οἱ νεομάρτυρες* (Αθήνα: Εκδόσεις Τήνος, 1970). Apostolos Bakalopoulos, "Νεομάρτυρες-ἀγωνιστές τῆς πίστεως καὶ τῆς ἐλευθερίας." In *Ἱστορία τοῦ Νέου Ἑλληνισμοῦ. Τουρκοκρατία 1453-1669* (Θεσσαλονίκη, 1976), 235-242. Ioannēs Chatziphōtēs, *Οἱ νέοι ἅγιοι τῆς Ὁρθοδοξίας* (Αθήνα: Πανελλήνιος Ὁμιλος γιὰ τὴν Παράδοση τῆς Ρωμοσύνης, 1990). Stylianos Papadopoulos, *Οἱ νεομάρτυρες καὶ τὸ δοῦλον γένος* (Αθήνα: Αποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος, 1991). Ioannēs Perantonēs, *Λεξικὸ τῶν Νεομαρτύρων*. Vol. 1-3 (Αθήνα: Αποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος, 1994). Basileios Pseftogkas, "Ἀθανασίου τοῦ Παρίου μία ἀνέκδοτη ἐπιστολὴ γιὰ τὴν ἀναγνώριση τῶν νεομαρτύρων Ἀγίων." In *Καιρός. Τόμος τιμητικὸς στὸν Ὁμότιμο Καθηγητὴ Δαμιανὸ Αθ. Δόϊκο* (Θεσσαλονίκη: Ἀριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης. Θεολογικὴ Σχολή. Τμῆμα Θεολογίας, 1995), 337-352. Chrēstos Krikōnēs, "Νικὸδημος ὁ Ἁγιορείτης περὶ τῶν Νεομαρτύρων." In *Πρακτικὰ Συνεδρίων: Ἡ Θεσσαλονικὴ ὡς κέντρο Ὁρθόδοξου Θεολογίας* (Θεσσαλονίκη, 2000) 97-105. Idem, "Ὁμολογιακὸς-Χριστοκεντρικὸς χαρακτήρας τῶν μαρτυριῶν τῶν Νεομαρτύρων." In *Ἑλληνες Νεομάρτυρες 1453-1821. Πρακτικὰ Α' Συνεδρίου γιὰ τοὺς Ἁγίους Νεομάρτυρες (1443-1821)* (Αθήνα: Ἰδιωτικὴ Ἔκδοση, χ.χ.), 69-83. Giōrgos Tzedopoulos, "Ἐθνικὴ ὁμολογία καὶ συμβολικὴ στὴν Ἑλλάδα τοῦ 19ου αἰῶνα. Οἱ ἐθνομάρτυρες." *Μνήμων* no. 24, 2 (2002): 107-143. Demetrios Constantelos, "Altruistic Suicide or Altruistic Martyrdom? Christian Greek Orthodox Neomartyrs: A Case Study," *Archives of Suicide Research* no. 8, 1 (2004): 57-71. Nikos Svorōnos, *Τὸ Ἑλληνικὸ ἔθνος: Γένεση καὶ διαμόρφωση τοῦ νέου Ἑλληνισμοῦ* (Αθήνα: Πόλις, 2004), 83, 84. Daniēl Pourtsouklēs, *Διωγμοὶ κατὰ τῆς Ἐκκλησίας* (Αθήνα: Αποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2018).

8 The *New Leimōnarian* is divided into two parts following separate page numbering. The first part is numbered from 1-328 and the second one from 1-152. The frontispiece of the second part (p. 1 of the 2nd part) starts with the description of the contents: "Neon Leimōnarian. It contains all that is included in the whole year according to the Feasts referring to Chios. This is on account of the urging of the people of Chios people. That is done for everyone who wants to divide the book into two parts to use easily the Feasts of the Chios Saints and their biographies".

9 Nikodēmos Hagiorite, ed. *Νέον Μαρτυρολόγιον ἡτοι μαρτύρια τῶν νεοφανῶν μαρτύρων τῶν μετὰ*



Figure 9: Neon Martyrologion 1799, the 1st page

which includes the martyrdom and services of newly revealed Saints, and in which Nikephoros (then a deacon) participated as a composer of services.<sup>10</sup>

The reason for publishing such books is obvious: the honour accorded to the Neomartyrs by the people of the Church is consolidated and expressed in the commemoration of their sacrifice through the eucharistic synaxis; therefore composing and editing Services in their honour is a necessary task. We should also add that the feast days of the newly revealed Saints and martyrs have a local colour relating to their place of origin or *athlesis*, and that they are not celebrated throughout the Orthodox Church. Furthermore, some of the newly revealed saints, precisely because their honour derives from the local community, are honoured as saints without having been officially canonized by an ecclesiastical act. On the other hand, we see that the Greek Menaia of the Orthodox Church, even after their reworking by Bartholomy Koutloumousianos of Imbros (1843),<sup>11</sup> do not include any service for newly revealed Saints, nor are any such mentioned in the Synaxarion of the Day.

τὴν Ἄλωσιν τῆς Κωνσταντινουπόλεως κατὰ διαφόρους καιροὺς καὶ τόπους μαρτυρησάντων. Συνταχθέντα ἐκ διαφόρων συγγραφέων καὶ μετ' ἐπιμελείας ὅτι πλείστης διορθωθέντα. Καὶ σὺν Θεῷ νῦν πρῶτον τύποις ἐκδοθέντα, διὰ συνδρομῆς φιλοχρίστων καὶ φιλομαρτύρων χριστιανῶν τῶν ἐν τῇ Εὐρώπῃ πραγματευομένων. Εἰς κοινὴν τῶν ὀρθοδόξων ὠφέλειαν (Ἐνετίησιν: Παρὰ Νικολάου Γλυκεῖ τῷ ἐξ Ἰωαννίνων, 1799).

<sup>10</sup> Cf. Nikodēmos Hagioreite, ed. *Νέον Μαρτυρολόγιον*, 178-202.

<sup>11</sup> Concerning Bartholomy Koutloumousianos see the dissertation, Dēmētrios Stratēs, *Βαρθολομαῖος Κοντλουμουσιανός (1772-1851). Βιογραφία-Εργογραφία. Διδακτορική Διατριβή* (Θεολογική Σχολή. Τμήμα Θεολογίας, Ἀριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Θεσσαλονίκη, 1999).

At the same time, the publication, intended to cover the liturgical gaps, of individual services of Neomartyrs as well as of other earlier Saints whose services in the Greek Menaia were incomplete, is observed from the 18<sup>th</sup> century<sup>12</sup> and continues into the 19<sup>th</sup> century.<sup>13</sup>

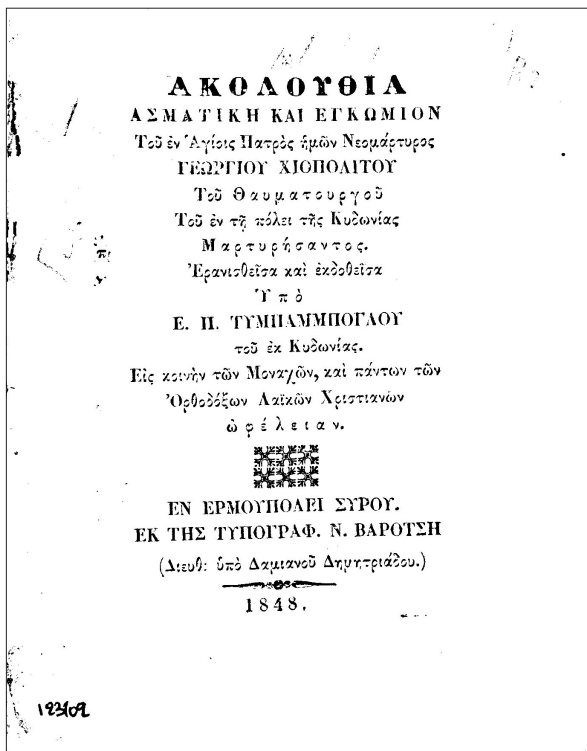


Figure 10: Acolouthia of St George of Chios the New Martyr 1848, the frontispiece of the edition

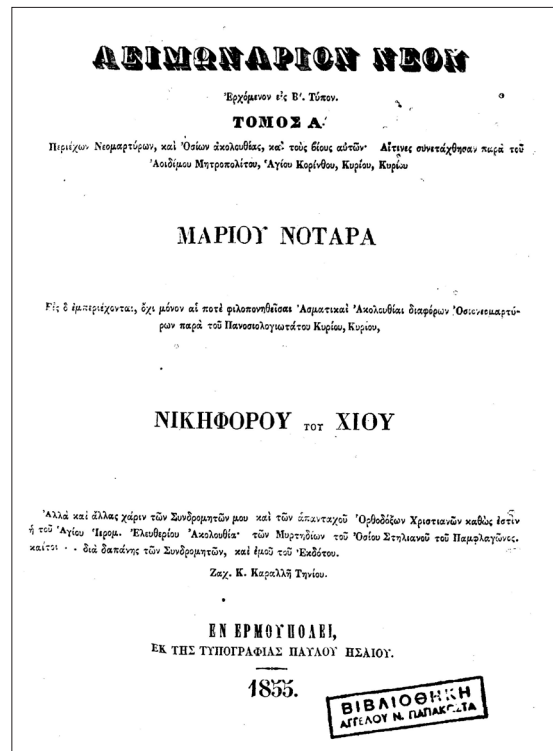


Figure 11: New Leimōnarian 1855, the frontispiece of the edition

The *New Leimōnarian* was republished in 1855 in three volumes,<sup>14</sup> enriched with other services not present in the first edition of 1819. (Figure 11) The publisher Zacharias Karallis of Tinos, included some more Services, in addition to the those composed by St Nikephoros, because, as he writes in the frontispiece of the first volume, he “came upon the remembrances of many Saints but did not have the appropriate sung services to praise the saints martyred for love of Christ”.<sup>15</sup>

12 Cf. Nikolaos Kyrkos, *Ακολουθία του Αγίου Νεομάρτυρος Νικολάου του εκ Κώμης Μετζόβου και εν Τρίκκη μαρτυρήσαντος, ψαλλομένη τη 1Ζ' του Μαΐου μηνός. Συντεθεισα μεν παρά του λογιωτάτου Κυρίου Νικολάου Κύρκου αιτήσει του φιλοχρίστου λαού. Νῦν δὲ δεῦτερον τύποις ἐκδοθεῖσα και μετ' ἐπιμελείας διορθωθεῖσα* (Ενετίησιν: Παρὰ Αντωνίω τῷ Βόργολι. Con licenza de superiori, 1771)

13 An example of this which concerns the Neomartyrs of Chios is the case of the Holy Neomartyr Georgios of Chios (martyred in Cydonies in Asia Minor) whose service was published in Syros in 1848, cf. E. Tympanoglou, Ed., *Ακολουθία Αισματική και Εγκώμιον του εν Αγίοις Πατρός ἡμῶν Νεομάρτυρος Γεωργίου Χιοπολίτου του Θαυματουργου του εν τη πόλει της Κυδωνίας μαρτυρήσαντος. Ἐρανοθεῖσα και ἐκδοθεῖσα ὑπὸ Ε. Π. Τυμπάνογλου του εκ Κυδωνίας. Εἰς κοινήν τῶν Μοναχῶν και πάντων τῶν Ὀρθοδόξων Λαϊκῶν Χριστιανῶν ὠφέλειαν* (Ἐν Ἐρμουπόλει Σύρου: Ἐκ τῆς Τυπογραφ. Ν. Βαρουτση, 1848). (Figure 10)

14 The first volume was edited in 1855, the second in 1856 and the third one year later, in 1857.

15 Cf. Zacharias Karallēs, *Λειμωνάριον Νέον περιέχον Νεομαρτύρων και Ὁσίων Ακολουθίας και τοὺς βίους αὐτῶν, αἵτινες συνετάχθησαν παρά του ἀοιδίμου Μητροπολίτου Αγίου Κορίνθου Κυρίου Κυρίου Μακαρίου Νοταρά εἰς ὃ ἐμπεριέχονται ὄχι μόνον αἱ ποτὲ φιλοπονηθεῖσαι Αἰσματικαὶ Ακολουθίαι διαφόρων Ὁσιονεομαρτύρων παρά του Πανοσιολογιωτάτου Κυρίου Κυρίου Νικηφόρου του Χίου ἀλλὰ και ἄλλας χάριν τῶν συνδρομητῶν μου και τῶν ἀπανταχοῦ Ὀρθοδόξων Χριστιανῶν καθὼς ἐστίν ἡ του Αγίου Ἱερομ. Ἐλευθερίου Ακολουθία, τῶν Μυρτηδίων, του Ὁσίου Στυλιανου του Παμφλαγῶνος, καίτοι διὰ δαπάνης τῶν συνδρομητῶν και ἐμου του Ἐκδότου Ζαχ. Κ. Καραλλῆ Τηνίου. 2 ed. Vol. Α' (Ἐν Ἐρμουπόλει: Ἐκ τῆς τυπογραφίας Παύλου Ἡσαίου, 1855).*

Later, in 1873, another edition of the *New Leimōnarion* came to light, this time published in Athens and authorized by the Holy Synod of the Church of Greece.<sup>16</sup>

This is the second edition of the *New Leimōnarion* of 1819, with a chronological rearrangement of the contents starting from January. (Figure 12) An important discovery in this second edition is not only the chronological listing of the services in order to facilitate liturgical use, but especially what we read in the List of Subscribers, which comes from Chios: "His Eminence Metropolitan Gregorios of Chios to his clergy, 200 books".<sup>17</sup> (Figure 13) This indicates that the Metropolitan of Chios actively encouraged the clergy of his diocese to honour the New Martyrs as well as the other local Saints. Therefore we see that Metropolitan Gregorios introduced feasts to public worship which had not hitherto been included in the official Greek liturgical Menaia.

In order to understand the significance of the musical composition of the doxastikon, before referring to the musical structure of the works, a more detailed analysis must be provided of a) the contents of the manuscript and b) the printed books published before the date the works from which the idiomelon doxastikon derive were set to music.

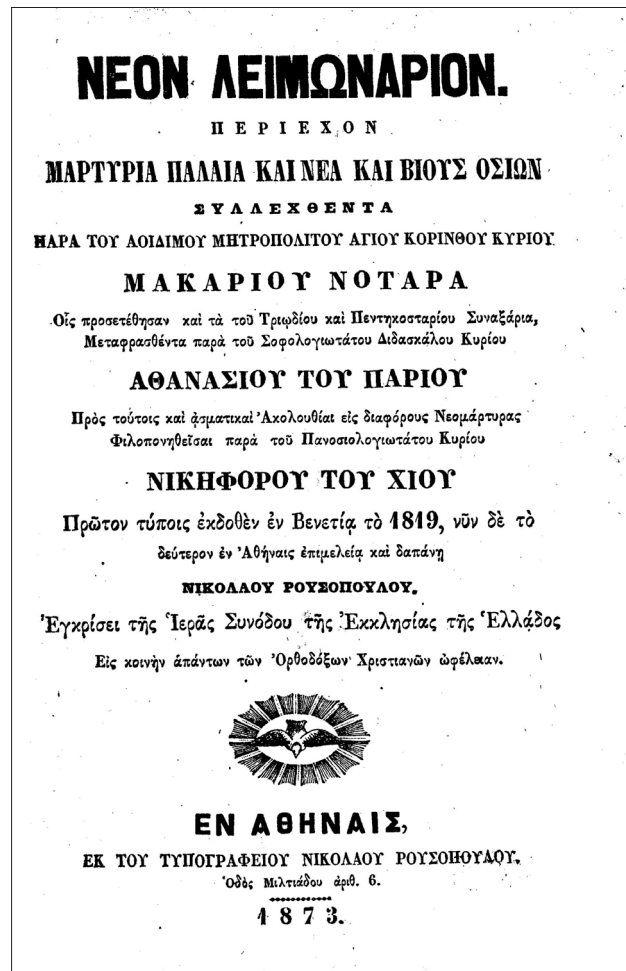


Figure 12: *New Leimōnarion* 1873, the frontispiece of the edition

16 Cf. Nikolaos Rousopoulos, ed., *Νέον Λειμωνάριον περιέχον Μαρτύρια παλαιὰ καὶ νέα καὶ βίους ὁσίων συλλεχθέντα παρὰ τοῦ αἰδίου Μητροπολίτου Ἁγίου Κορίνθου Κυρίου Μακαρίου Νοταρᾶ, οἷς προσετέθησαν καὶ τὰ τοῦ Τριωδίου καὶ Πεντηκοσταρίου Συναξάρια, μεταφρασθέντα παρὰ τοῦ Σοφολογιστάτου Διδασκάλου Κυρίου Νικηφόρου τοῦ Χίου. Πρῶτον τύποις ἐκδοθὲν ἐν Βενετίᾳ τὸ 1819, νῦν δὲ τὸ δεύτερον ἐν Ἀθήναις ἐπιμελεῖα καὶ δαπάνῃ Νικολάου Ρουσοπούλου. Ἐγκρίσει τῆς Ἱερᾶς Συνόδου τῆς Ἐκκλησίας τῆς Ἑλλάδος, εἰς κοινὴν ἀπάντων τῶν Ὀρθοδόξων Χριστιανῶν ὠφέλειαν* (Ἐν Ἀθήναις: Ἐκ τοῦ Τυπογραφείου Νικολάου Ρουσοπούλου, 1873).

17 Cf. Nikolaos Rousopoulos, ed., *Νέον Λειμωνάριον*, 570.



370		ΚΑΤΑΛΟΓΟΣ ΤΩΝ Κ.Κ. ΣΥΝΔΡΟΜΗΤΩΝ.	
Ἀντώνιος Δ. Ἀγριανίτης.	σώμ. 1	Ἀρχιμ. Ἰωακείμ ἐκ Ψαρῶν.	σώμ. 1
Ἀγγιλέως Π. Πρωτοπαπᾶ.	» 1	Παππᾶ Μιχαὴλ Σακελλίου Καλογεράς.	» 1
Ἰλίας Ἱερ. Καλογήρου.	» 1	Φίλιππος Κ. Ζωνάραξ.	» 1
Ἰσίδωρος Ἱερομ. καὶ βιβλιοδέτης.	» 1	Κωνσταντῖνος Μ. Καστερνόδης.	» 1
Λάζαρος Θ. Νέγκας.	» 1	Ἱεροδιάκονος Ἰωακείμ Πατρικοῦσης.	» 1
Θεόδωρος Παππᾶ Ἰωάννου (Τήνιος).	» 1	Πέτρος Ν. Βιγλαζής.	» 1
Γάϊκος Παππᾶ Χελιώτης.	» 1	Παππᾶ Μιχαὴλ Δ. Γιαλλοῦρης.	» 1
Ἀθανάσιος Γ. Μανιάτης.	» 1	Ἰωάννης Δ. Κούμαρης.	» 1
Σουσάνα Ν. Φρούτα.	» 1	Ἅγιος Ταξιάρχης Κώμης Μεστών.	» 1
Ἀνδριάντα Ἀναγνώστου Καραβέλα.	» 1	Ἰωάννης Μώγιας.	» 1
Γεώργιος Ν. Γιάππακας.	» 1	Ἀδελφοὶ Ἁγίου Βασιλείου.	» 1
		Νικόλαος Ἀργυροῦδης.	» 1
		Ἀδελφοὶ Ἁγίου Γεωργίου.	» 1
		Στέφανος Στραυρινάκης ἰατρός	» 1
		Παντελεῖων Τζαμπλάκος	» 1
<b>ΚΡΑΝΙΔΙΟΥ.</b>		<b>Β ο υ ρ ό</b>	
Μιχαὴλ Παππαχελιώτης Ἱερεὺς	σώμ. 1		
Παναγιώτης Κυριακοῦ Κιαπέλλα Προ- σκυνητῆς τοῦ Ἁγίου Τάφου.	» 1		
Βασίλειος Ἰω. Κωντογιάννης.	» 1	Κωνσταντῖνος Ἱερεὺς Παππᾶ Δημη- τρίου	» 1
Πέτρος Δ. Χαρακόπουλος.	» 1	Μιχαὴλ Ἀναστασίου Κούτης	» 1
Ἡ Μονὴ τῶν Ἁγίων Ἀναργύρων.	» 1		
<b>ΠΟΡΟΥ.</b>		<b>Κ ο ι ν ή.</b>	
Ἡ Μονὴ Ζωοδόχος Πηγῆ.	» 1	Δημήτριος Κουρνέζος Ἱερεὺς	» 1
Ὁ ἐξ αὐτῆς Ἠγούμενος Νικηφόρος Σακελ- λίανος Ἱερομόναχος.	» 1	Γρηγόριος Παππᾶ Ἀντωνάκη Ἱερομό- ναχος	» 1
<b>ΣΠΕΤΣΩΝ.</b>		<b>Μέσα Ἀηθία.</b>	
Ὁ Δημοτικὸς Ναὸς τοῦ Ἁγ. Νικολάου.	» 1		
Γεώργιος Ἀλεσπολιωρίτης.	» 1	Σταυριανὸς Παππᾶ Ἰωάννου Ἱερεὺς	» 1
		Ἰωάννης Σκυνίκας Ἱερεὺς	» 1
<b>ΧΙΟΥ.</b>		<b>Ἱερά Μονὴ Χαλάνδρων</b>	
Ὁ Πανερωτικὸς Μητροπολίτης Ἅγιος Χίου Κ. Κ. Γρηγόριος διὰ τὸν ἐπ' αὐ- τὸν Κλῆρον.	σώμ. 200	Θεοδούλη Μοναχὴ Ἠγουμένη	» 1
Ὁ Ἅγιος Μείγας τῆς αὐτῆς Μητροπό- λεως Ἀρχιδιάκονος Κύρ. Νικηδόμος.	» 40	Μητροδώρα Πολίτισσα Μοναχὴ	» 1
Ἀρχιμανδρίτης Διονύσιος.	» 2	Μητροδώρα Λαβιδενα Μοναχὴ	» 2
		Ἀγαθόκλητη Μοναχὴ	» 1
		Φιλοθέη Μοναχὴ	» 1

Figure 13: New Leimōnarion 1855, the page

As far as the more detailed presentation of Part I of the manuscript *Leimōnarion* is concerned, we can say that the idiomelon doxastikon of the Vespers, the aposticha and the praises of 27 feast days are recorded on pages 1-196. A full list of the feasts is given in the table below:

**TABLE OF FEASTS**

Feast Date	Saint's Day	MS page	Recorded in printed editions and other manuscripts
20 October	Gerasimos the New	1-8	Leimōnarion Neon 1855, Neon Leimōnarion 1873
26 November	Georgios of Chios	8-14	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
17 December	Dionysius of Aegina	14-23	Leimōnarion Neon 1855

26 November	Stylianos of Paphlagonia	23-31	Leimōnarion Neon 1855
24 September	Panagia Myrtidiotissa (Our Lady of the Myrtles)	31-39	Leimōnarion Neon 1855
15 December	Hieromartyr Eleutherios	40-49	Leimōnarion Neon 1855
14 November	Konstantinos of Hydra	50-58	Leimōnarion Neon 1855
16 August	St Mandēlion	58-63	Leimōnarion Neon 1855
23 March	St Luke the New	63-68	Leimōnarion Neon 1855, Neon Leimōnarion 1873
23 April	Lazarus the New Martyr	68-75	1855, 1873
14 May	St Isidore	75-80	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
2 December	St Myrope	80-88	Neon Leimōnarion 1819, Leimōnarion Neon 1855
22 July	St Marcella	88-96	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
7 July	St Kyriakē	96-103	Individual Publication
26 July	St Paraskevē	103-109	Individual Publication
13 December	St Lucia the Virgin-Martyr	109-115	Individual Publication
9 July	Cyril of Alexandria	115-125	Individual Publication
20 October	St Artemius	125-134	Individual Publication
30 January	Discovery of the Panagia Evangelistria Icon in Tēnos	134-139	Individual Publication
9 May	Translation of the relics of St Nicholaos	139-149	Individual Publication
19 December	St Modestus	149-157	Individual Publication
15 July	Discovery of the head of St Matrōna of Chios	157-161	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
5 July	Great Martyr Markus the New	161-168	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
3 December	St Angelēs the New Martyr	168-174	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
1 February	St Tryphon	174-183	Individual Publication
Every date	Service for any New Martyr	183-187	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873

20 October	St Matrōna	187-196	Neon Leimōnarion 1819, Leimōnarion Neon 1855, Neon Leimōnarion 1873
30 December <sup>18</sup>	St Zotikos	396-403	Ms. of Anthimos Poulakēs <sup>19</sup>
17 April	St Makarios	403-410	Ms. of Anthimos Poulakēs <sup>20</sup>
3 September	St Anthimos	410-417	Mēnaion of September, Ms. of Anthimos Poulakēs <sup>21</sup>
14 October	Miracle of St Paraskevē	417-424	Neon Leimōnarion 1819

The feasts can be classified in 7 categories:

- 1<sup>st</sup> category: Services of New Martyrs who are not related to Chios.
- 2<sup>nd</sup> category: Services of New Martyrs who are honoured on Chios.
- 3<sup>rd</sup> category: Services of newly revealed Saints and holy men (honoured on Chios and elsewhere).
- 4<sup>th</sup> category: Services of earlier Saints who are especially honoured on Chios.
- 5<sup>th</sup> category: Services of earlier Saints of global fame and honour.
- 6<sup>th</sup> category: Services commemorating wondrous events, such as the discovery of miraculous icons and relics, particularly honoured on Chios.
- 7<sup>th</sup> category: General Services (lacking specific references, e.g. to a New Martyr).

The generalization of the honouring of certain local and non-local earlier and later holy Martyrs and Saints on Chios explains the setting to music of the doxastikon of the *New Leimōnarion* by Yangos Kavadas. The successful execution of the services inevitably requires the appropriate musical texts, which I present in this paper. These number approximately 100 doxastika and idiomela. They are written using the New Method. We could say that their composition is based on the genre of the New Sticherarion.<sup>22</sup> However, their composition presents a particularity. Regarding the notation, Ioannis Kavadas writes down the small variations of the voice and the

18 The coloured feasts are recorded after the note of page 196 that the Leimōnarion is completed. Therefore they constitute a supplement after page 396.

19 Cf. "Service of St Hieromartyr Zotikos the defender of the lepers chanted on 30 December. It is composed by Anthimos, Hieromonk of Chios", ms Public Library of Chios 1696, ff. 1-11v, Agamemnōn Tselikas, "Τὰ βυζαντινὰ καὶ μεταβυζαντινὰ χειρόγραφα τῆς βιβλιοθήκης τῆς Χίου 'Ὁ Κοραῆς' ". *Χιακὰ Χρονικά* no. 14 (1984): 57.

20 Cf. "Service of our Holy Father St Makarios Archbishop of Korinthos who has graced Chios in aōe (1805) in the year of our Lord April iz (17), ms Public Library of Chios 1696, ff. 30r-36v, Agamemnōn Tselikas, *Τὰ βυζαντινὰ*: 58.

21 Cf. "Service of St Hieromartyr Anthimos Bishop of Nikomēdeia, completed by Anthimos Poulakēs hieromonk. It is chanted on 3 September", ms Public Library of Chios 1696, ff. 20r-27r, Agamemnōn Tselikas, *Τὰ βυζαντινὰ*: 57-58.

interpretation of the musical signs in a more detailed way.<sup>23</sup> As for the melopoeia, Ioannis Kavadas derives his musical material from two sources. The first is the New Sticherarion, as it was organised by Petros Lampadarios.<sup>24</sup> The second source is the Old Sticherarion,<sup>25</sup> as it is known through the Doxastarion of Jacob the first Chanter of Great Church.<sup>26</sup> Yangos Kavadas combines the main musical material of the New Sticherarion with some *theseis*<sup>27</sup> of the Old Sticherarion in selected parts of the hymn.

Two excerpts have been chosen from the Feast of St Matrona of Chios. I intend to demonstrate the way in which Kavadas sets the music of the hymns. I have chosen this feast because Kavadas pays more attention to the feasts of Saints from Chios, though this does not mean that the other feasts do not receive special attention from him.

23 Concerning the subject of the interpretation of the musical signs, see Demetrios Nerantzēs, *Συμβολή στην Ερμηνεία του Έκκλησιαστικού Μέλους* (Ηράκλειο, 1997). Georgios Konstantinou, *Η παρασήμανση τῆς Μουσικῆς Ἐκφράσεως μετὰ τὴν ἐφαρμογὴ τῆς Νέας Μεθόδου Γραφῆς τῆς Ἐκκλησιαστικῆς Μουσικῆς (1814) σὲ Ἑλληνικὲς καὶ Ρουμανικὲς πηγές. Διδακτορική Διατριβή* (Τμῆμα Μουσικῶν Σπουδῶν, Ἰόνιο Πανεπιστήμιο, Κέρκυρα, 2003). Concerning interpretation within Athonite tradition, see Michael Stroumpakēs, “The interpretative tradition of hymns in Athonite Monasticism. Diversity and Unity. A first approach.” In Ivan Moody and Maria Takala-Roszczenko, eds, *Proceedings of the Fourth International Conference on Orthodox Church Music: Unity and Variety in Orthodox Music, University of Eastern Finland, Joensuu, 6-12 June 2011* (Joensuu: The international Society for Orthodox Church Music, 2013), 99-119.

24 About life and work of Peter the Peloponnesian, Lampadarios of Great Church, see Manolēs Chatzigiakoumēs, *Μουσικὰ χειρόγραφα Τουρκοκρατίας (1453-1832)*. Vol. Α' (Αθήνα, 1975), 368-377. Gregorios Stathēs, “Πέτρος λαμπαδάριος ὁ Πελοποννήσιος ὁ ἀπὸ Λακεδαίμονος. Ἡ ζωὴ καὶ τὸ ἔργο του (+1778).” *Λακωνικαὶ Σπουδαί* no. 7 (1983): 108-125. Idem, “Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (+23 Ἀπριλίου 1800).” In *Κύκλος Ἑλληνικῆς Μουσικῆς. Οἱ ἤχοι τ' οὐρανοῦ. Ἁγιορεῖτες μελουργοὶ «παλαιοὶ τε καὶ νέοι». Μελουργοὶ τοῦ 18ου αἰῶνα. Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος - Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος. Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1996-1997* (Αθήνα: Μέγαρο Μουσικῆς Ἀθηνῶν, 1996), 36-45. Achilleus Chaldaeakēs, *Ὁ πολυέλεος στὴν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιΐα*. Vol. Μελέται 5, Μελέται (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2003), 513-516. Konstantinos Karakounēs, *Ἡ παράδοση καὶ ἐξήγηση τοῦ μέλους τῶ Χερουβικῶν τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μελοποιΐας*. Vol. Μελέται 7. (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2003), 513-516. Gregorios Stathēs, *Τὰ Πρωτόγραφα τῆς Ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον Σημειογραφίας*. Vol. Α' Τὰ προλεγόμενα (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2016), 123-126

25 Concerning the Old Sticherarion as a genre of melopoeia, see Gregorios Stathēs, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὁρος. Κατάλογος περιγραφικῶς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθηκαῖς τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὁρους*. Vol. Α', [Μονὲς Ἐρησοποτάμου, Δοχειαρίου, Κωνσταμονίτου], (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 1975), κθ'. Idem, *Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιΐας* 10 ed. Vol. 3, Μελέται. (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2018), 57-58.

26 Concerning the life and work of Jacob the First Chanter of Great Church, see Chrysanthos, *Θεωρητικὸν Μέγα τῆς Μουσικῆς συνταχθέν μὲν παρά Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου τοῦ ἐκ Μαδύτων ἐκδοθέν δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου διὰ φιλοτίμου συνδρομῆς τῶν ὁμογενῶν*. (Ἐν Τεργέστη: ἐκ τῆς τυπογραφίας Μιχαὴλ Βάϊς Michele Weis, 1832), xxxvi. Gregorios Stathēs, “Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (+23 Ἀπριλίου 1800).” In *Κύκλος Ἑλληνικῆς Μουσικῆς. Οἱ ἤχοι τ' οὐρανοῦ. Ἁγιορεῖτες μελουργοὶ «παλαιοὶ τε καὶ νέοι». Μελουργοὶ τοῦ 18ου αἰῶνα. Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος - Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος. Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1996-1997*. (Αθήνα: Μέγαρο Μουσικῆς Ἀθηνῶν, 1996), 36-45. Idem, «Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (+ 23 Ἀπριλίου 1800).» *ΕΕΘΣΠΑ* no. 32 (1997): 317-334 & Χαλδαεῖς, Ιακὼβ, πρωτοψάλτ Βελοκὴϊ κ., μελург. In *Православная Энциклопедия* no 20 (Москва: Церковно-научный центр «Православная Энциклопедия», 2014), 504.

27 Concerning the theseis of melopoeia see especially Gregorios Stathēs, *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφής τοῦ κώδικος Ἐρησοποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Αποστόλου Κωνσταντίνου Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 μὲ μίαν προσθήκη ἀπὸ τὸν κώδικα ΕΒΕ 1867*. 6 ed. Vol. Μελέται 2 (Αθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2006), 102-105.

TABLE 1. 1ST MUSICAL EXCERPT: DOXASTIKON OF VESPERS (musical manuscript Leimōnaron, p. 188)

Ἦχος λ π Πα


  
 Ω Μα τρω ω ω να α θε ο ο σο ο ο ο φε


  
 του κο ο ο σμουγα αρ ο ο ο ο ο λως την η


  
 δυ υ υ υ υ υ τη η η η η η η η η τα


  
 α πει πα με ε νη η η θε ε ο ο ο φρον

---


  
 O Ma tro o o na a a The o o o so o o o o phe tou ko o o o smou


  
 ga ar o o o o o los ten i di i i i i i i i ti i i i i ni i


  
 i i ta a pei pa me e ne e e e the e o o o o phron

TABLE 2. 2ND MUSICAL EXCERPT: DOXASTIKON OF MATINS (musical manuscript Leimōnaron, p. 193)

Ἦχος λ̣ π̣ ᾠ̣ Π̣α

Δε ε ε ε ευ τε ε φι λε ορ τω ων το ο  
 συ υ υ στη η η η μα [...]

α τη η η η η Μα α α τρω ω ω ω ω ω ω  
 ω ω λω ω ω ω να ω ως μη η τη η ηρ φι λο ο  
 ο ο ο ο στο ο ο ο ο ο ο ο ο ορ γος

---



Dee e e eu te e fili o or to on to o sy y y yy ste e e e ma se pto

---



14  
 ta a a tee e e e Ma a a tro o o o o o o no o o o na o os Mee e

---



31  
 te e er fi i lo o o o o o sto o o o o o no o o or gos

Both examples indicate a combination of the New Sticherarion and the Old Sticherarion in selected parts of the hymns. As we can see in the table below, the musical material of the fragment is structured in three parts, based on the source from which each part originated. Each part takes its musical material from the New or the Old Sticherarion.

TABLE 3

Ἦχος λ π Πά

**A1**

Ω Μα τρω ω ω να α θε ο ο σο ο ο ο φε

**A2**

του κο ο ο σμου γα αρ ο ο ο ο ο λως την η

**B**

δυ υ υ υ υ υ τη η η η η η η η η τα

**C**

α πει πα με ε νη η η θε ε ο ο ο φρον

---

A1. New Sticherarion

O Ma tro o o na a a The o o o so o o o o phe tou ko o

12

A2. New Sticherarion

o o smou ga ar o o o o o o los

B2. Old Sticherarion

tin i di i i i i i i i ti i

24

C. New Sticherarion

i i i i ni i i i ta a pei pa me e ni i i i the e o o o o

34

phron

Let us examine each part separately. I have detected the same or similar musical phrases in manuscripts or editions. More specifically, parts A and C originate from the New Sticherarion, while part B is obviously based on the Old Sticherarion. That can be easily seen if we track these *theses*, as we can see in the table below:

TABLE 4

Part A1: Similar <i>thesis</i> (New Sticherarion, from Doxastarion composed by Petros Lampadarios)	
Musical phrase: Ὡ Ματρῶνα θεόσοφε/ O Matrōna theosophē	
Corresponding <i>thesis</i> : musical phrase Ταῖς ἀρεταῖς τὸ ἀήττητον/ <i>Tais aretais to aētētōn</i> (Doxastikon of Vespers. Feast of Saint Euphēmia. Doxastarion composed by Petros Lampadarios, cf. <i>Doxastarion</i> Bucharest 1820, p. 31.	
The musical phrase in the old notation from Ms Mingana no 7 (Doxastarion), f. 10v	

TABLE 5

Part B: Similar <i>thesis</i> to part B (Old Sticherarion, from Doxastarion composed by Jacob the First Chanter of the Great Church)	
Musical phrase: Τοῦ κόσμου γὰρ ὅλως τὴν ἡδύτητα/ Tou kosmou gar olōs tēn ēdytēta	
Corresponding <i>thesis</i> : musical phrase Καὶ πόλιν Βασιλεύουσαν/ <i>Kai polin Basileuousan</i> (Doxastikon of Vespers. Feast of Sts Constantine and Helen. Doxastarion composed by Jacob the First Chanter, cf. <i>Doxastarion</i> 1836, vol. 2, p. 19.	



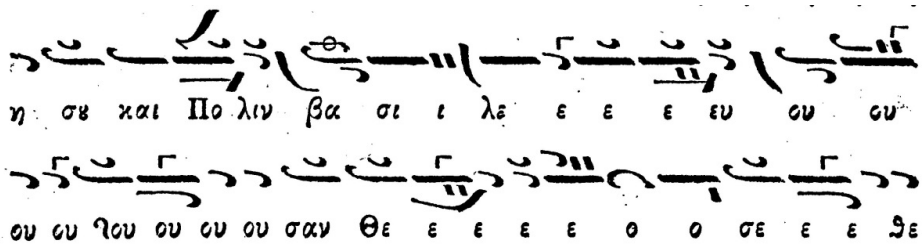


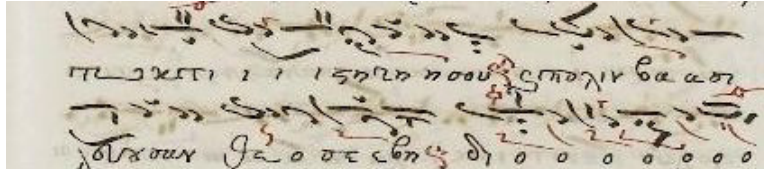
	
	
	
<p>The musical phrase in the old notation from Psachos Library 52/200, f. 63r</p>	

TABLE 6




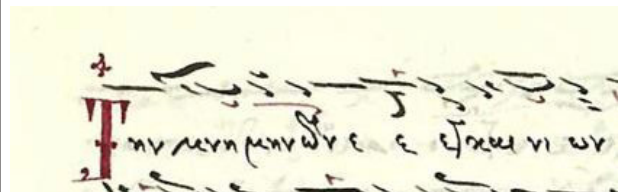
<p>Part C: Similar <i>thesis</i> (New Sticherarion, from Doxastarion composed by Petros Lampadarios)</p>	
<p>Musical phrase: Ἀπειπαμένη θεόφρον/ Apeipamenē theophron</p>	
<p>Corresponding <i>thesis</i>: musical phrase Τὴν μνήμην τῶν Ἐγκαινίων/ <i>Tēn mnēmēn tōn egkainiōn</i> (Doxastikon of Vespers. Feast of the Consecration of the Church of the Holy Resurrection. Doxastarion composed by Petros Lampadarios, cf. <i>Doxastarion</i> Bucharest 1820, p. 18.</p>	
	
	
<p>The musical phrase in the old notation from Ms Mingana no 7 (Doxastarion), f. 7r</p>	



TABLE 8

Part A: Similar <i>thesis</i> (New Sticherarion, from Doxastarion composed by Petros Lampadarios)	
Musical phrase: Δεῦτε φιλεόρτων τὸ σύστημα/Deute fileor- tōn to systēma	<p>Ἦχος ἁΐ Πά</p>
Corresponding <i>thesis</i> : musical phrase Ὅπου ἐπισκιάσει ἡ χάρις σου Ἀρχάγγελε/ <i>Orou episkiasē ē charis sou Archangelle</i> (Doxastikon of Matins. Feast of the Synaxis of the Archangel Michael. Doxastarion composed by Petros Lampadarios, cf. <i>Doxastarion</i> Bucharest 1820, p. 55)	
The musical phrase in the old notation from Ms Mingana no 7 (Doxastarion), f. 18r	

TABLE 9

Part B: Similar <i>thesis</i> to part B (Old Sticherarion, from Doxastarion composed by Jacob the First Chanter of the Great Church)	
Musical phrase: Σεπτοτάτη Ματρῶνα/ Septotatē Matrōna	

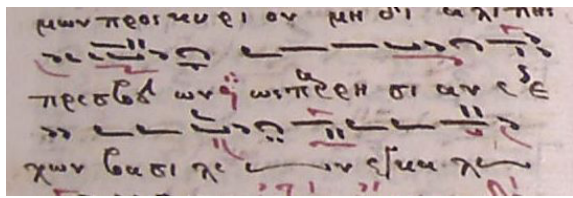
Corresponding *thesis*: musical phrase ὡς παρρησίαν ἔχων/ *ōs parrēsian echōn* ( Feast of Sts Constantine & Helen, Doxastarion composed by Jacob the First Chanter, cf. *Doxastarion* 1836, vol.2, p. 24)

Ε ΕΥ Ω Ω Ω Ω Ω Ω ὡς παρρησιαια  
 αν: ε: ε: ε: ε: ε: ε: ε: ε: ε: ε: ε: ε: λε: ε: ε: ε: ε: χων βασι

Os pa ar re e si i i i i i a a an e e e e e e e e e

ne e e e e e chon

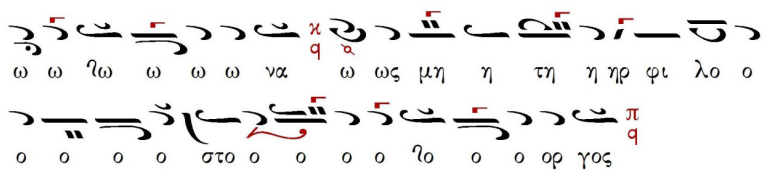
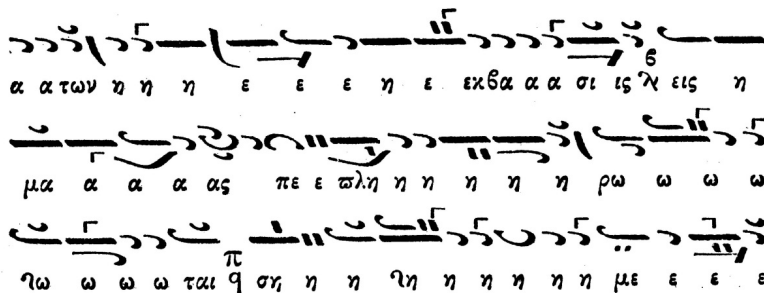

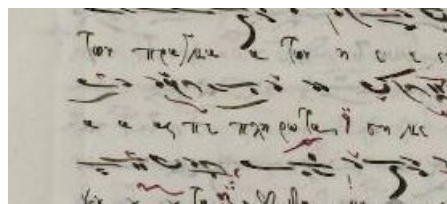
The musical phrase in the old notation from Ms. Docheiarion 365, f. 102v



**TABLE 10**

Part C: Similar <i>thesis</i> (New Sticherarion, from Doxastarion composed by Petros Lampadarios)	
Musical phrase: Ως μητηρ/ <i>Ōs mētēr</i>	 ω ως μη η τα η η ρ
Corresponding <i>thesis</i> : musical phrase ὀδυρόμενος/ <i>odyromenos</i> (Doxastikon of Vespers of Holy Saturday. Doxastarion composed by Petros Lampadarios, cf. <i>Doxastarion</i> Bucharest 1820, p. 395)	
<p>o dy ro o o me e e nos</p>	
The musical phrase in the old notation from Ms Mingana no 7 (Doxastarion), f. 125v	

TABLE 11

Part D: Similar <i>thesis</i> to part D (Old Sticherarion, from Doxastarion composed by Jacob the First Chanter of the Great Church)	
Musical phrase: φιλόστοργος/ philostorgos	 <p>ω ω ῶ ω ω ω να ω ως μη η τη η ηρ φι λο ο ο ο ο ο στο ο ο ο ο ῶ ο ο ορ γος</p>
Corresponding <i>thesis</i> : musical phrase εἰς ἡμᾶς ἐπλήρωται/ <i>eis hemas eplirotai</i> (Doxastikon of the Lity, from the Feast The Elevation of the Venerable and Life-Giving Cross, Doxastarion composed by Jacob the First Chanter, cf. <i>Doxastarion</i> 1836, Vol. 1, p. 23).	
 <p>α α των η η η ε ε ε η ε εκβα α α σι ις ἄ εις η μα α α α ας πε ε πλη η η η η η ρω ω ω ω ῶ ω ω ω ται π σι η η ῶ η η η η η με ε ε ε</p>	
 <p>pe e pli i i i i ro o o o o no o o o tai</p>	
The musical phrase in the old notation from Psachos Library ms 76/225, 3v (scribe Petros Byzantios)	

As a result of the combination above it may be considered the creation of a mixed musical genre that combines the flexibility of the New Sticherarion with the solemn style of the Old Sticherarion. A typical example of this mixed genre may be found in the works of Nikolaos from Docheiarion in Mount Athos concerning the Feast of Athonite Fathers in 1839.<sup>28</sup> The similarity in styles between Ioannis Kavadas and Nikolaos of Docheiarion relates not only to musical morphology but also to other elements concerning the text and the local celebration of the feast.<sup>29</sup> It is obvious that a solemn style is imposed but it is modified in order to correspond to the liturgical framework of the 19<sup>th</sup> century characterized by the shorter duration of

28 Cf. Michaël Stroumpakēs, *Νικόλαος Δοχειαρίτης καὶ ἡ συμβολή του στὴν Ψαλτικὴ Τέχνη*. Vol. Μελέται 18. (Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2014), 200-201.

29 One should not forget that both liturgical texts were newly composed and written by contemporary writers such as Nikodēmos the Hagiorite and Nicephorus of Chios. Concerning the Feast of Hagiorite Fathers, see Nikodēmos the Hagiorite, *Ἀκολουθία Αἰσματικὴ καὶ Ἐγκώμιον τῶν Ὁσίων καὶ Θεοφόρων Πατέρων ἡμῶν, τῶν ἐν τῷ Ἁγίῳ Ὄρει τοῦ Ἁθῶ διαλαμψάντων Συγγραφέντα μὲν ὑπὸ τοῦ ἐν Μοναχοῖς ἐλαχίστου Νικοδήμου Ἀγιορείτου Προτροπῆ καὶ ἀξιῶσει τῆς Ἱεράς καὶ κοινῆς Συνάξεως πάντων τῶν Μοναστηριακῶν τοῦ Ἁγίου Ὁρους Πατέρων Νῦν δὲ πρῶτον ἐκδοθέντα Ὑπὸ τοῦ Τυπογράφου Γεωργίου Μελισταγοῦς. Διὰ συνδρομῆς τῆς σεβασμίας ὁμηγύρευς τῶν ἐν Ἁθῶ Πατέρων. Εἰς κοινὴν τῶν Μοναχῶν, καὶ πάντων τῶν Ὀρθοδόξων Λαϊκῶν Χριστιανῶν ἀφέλειαν* (Ἐν Ἐρμουπόλει: Ἐκ τῆς Τυπογραφίας Γ. Μελισταγοῦς Μακεδόνας, 1847).

liturgical Services and to the musical framework, characterized by the domination of the solo chanter who is usually accompanied by a small group of chanters and who guides vocally and imposes his interpretative style.

To supplement this, one could make mention of other elements that illuminate the compositions, such as the use of imitation of the meaning of the text (i.e., word painting) or the use of more detailed elaboration of the musical phrase.<sup>30</sup>

**a) Imitation of the meaning of the text.** The melody intends to express the meaning of the text. A typical example derives from the doxastikon of the aposticha for the Feast of St Dionysius of Zakynthos, as shown in the table below:

TABLE 12

<p>Ἦχος λ π Πα</p>	
	<p>πικροίςκατεβρεέχονδααακρυυυυυσι</p>
	<p>καιρηημαασιγοεεεροιοιοισολολυ</p>
	<p>υζοοντεεςεπεβοοοοοοοοοοοοοο</p>
	<p>ων</p>

In my attempt to understand this way of composing, I translated the poetic text into English and adapted the original melody to it. One can see how Kavadas sets the music iton specific words in the excerpt, such as: weeping in bitter tears, in their grief, they were wailing. Here is the result:

30 Some other elements such as the requirement for an extended vocal range or an interesting combination of modes will be included in a more extended study.

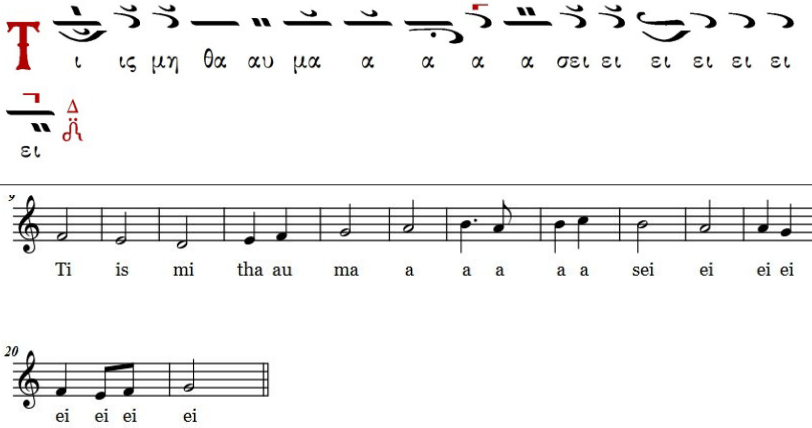
TABLE 13

<p style="font-size: small; color: red;">They were weeping in bitter tears and in their grief they were wai- ling in la men ta- tion</p>	<p style="font-size: small;">They were weel - - - ping in bi i i it te e e e r tears and in their - - - - grief - - - - they were wai - - ling - - - in la men ta - - - - - tion</p>
--	--

b) **More detailed elaboration of the musical phrase.** The particular vocal qualifications of the chanter are easily highlighted. A typical example is the musical phrase *Τίς μὴ θαυμάσει/ tis mē thaumasei* from the doxastikon of Vespers of the Feast of the Commemoration of the Miracle of the Theotokos of the Myrtles in Kythira island “Tis mē thaumasei”:

TABLE 14

<p>The extended musical text from the manuscript</p>	<p style="text-align: center; color: red;">Ἦχος ἀπὸ Νῆ</p> <p style="font-size: 2em; color: red; font-weight: bold;">Τ</p> <p style="font-size: small;">ι ι ι ι ις μη θα αυ μα α α α α α α α α α α σει ει ει ει ει ει ει ει ει</p>
	<p style="font-size: small;">Ti i i i i is mi tha au ma a a a a a a a a a a a a a a sei ei ei ei ei ei ei ei</p>

<p>A version of the excerpt above, as it should be written down in a synoptic way</p>	
---	--

Based on the above information, we can see that Ioannes Kavadas used liturgical texts from the “New Leimōnarian”, in order to compose doxastika and idiomela in a particular way, and seeming to keep a very interesting point of view of interpretation. It is not known whether Kavadas had composed them before the compilation of the manuscript, but it is certain that this manuscript would have remained unknown if the inheritor of Antonios Malleas had not taken it out from the drawer 150 years later, awaiting performance.

## BIBLIOGRAPHY

- Bakalopoulos, Apostolos. 1976. “Νεομάρτυρες-ἀγωνιστές τῆς πίστεως καὶ τῆς ἐλευθερίας.” In *Ἱστορία τοῦ Νέου Ἑλληνισμοῦ. Τουρκοκρατία 1453-1669*, 235-242. Θεσσαλονίκη.
- Basileiou, Basileios. 2006. “Τὸ νέο ἀργὸ Στιχηρακικὸ εἶδος μελοποιίας. Μία πρώτη προσέγγιση.” In *Πρακτικὰ Β' Διεθνoῦς Συνεδρίου Μουσικολογικοῦ καὶ Ψαλτικοῦ: Θεωρία καὶ Πράξη τῆς Ψαλτικῆς Τέχνης: Τὰ γένη καὶ εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοποιίας, Ἀθήνα 15-19 Ὀκτωβρίου 2003*, 556-562. Ἀθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.
- Basileiou, Basileios. 2008. *Τὸ νέο ἀργὸ στιχηρακικὸ εἶδος μελοποιίας τοῦ 18ου αἰῶνα*. Διδακτορικὴ Διατριβή, Τμῆμα Μουσικῶν Σπουδῶν. Φιλοσοφικὴ Σχολή, ΕΚΠΑ, Ἀθήνα.
- Chaldaekēs, Achilleus. 2003. *Ὁ πολυέλεος στήν βυζαντινὴ καὶ μεταβυζαντινὴ μελοποιία*. Μελέται 5, Μελέται. Ἀθήνα: Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.
- Chatzēgiakoumēs, Manolēs. 1975. *Μουσικὰ χειρόγραφα Τουρκοκρατίας (1453-1832)*. Vol. Α'. Ἀθήνα.
- Chatzēphōtēs, Iōannēs. 1990. *Οἱ νέοι ἅγιοι τῆς Ὁρθοδοξίας*. Ἀθήνα: Πανελλήνιος Ὅμιλος γιὰ τὴν Παράδοση τῆς Ρωμοσύνης.
- Chrysanthos. 1832. *Θεωρητικὸν Μέγα τῆς Μουσικῆς συνταχθὲν μὲν παρά Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου τοῦ ἐκ Μαδύτων ἐκδοθὲν δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου διὰ φιλοτίμου συνδρομῆς τῶν ὁμογενῶν*. Ἐν Τεργέστη: ἐκ τῆς τυπογραφίας Μιχαήλ Βάϊς (Michele Weis).
- Constantelos, Demetrios J. 2004. “Altruistic Suicide or Altruistic Martyrdom? Christian Greek Orthodox Neomartyrs: A Case Study.” *Archives of Suicide Research* no. 8 (1): 57-71. DOI: 10.1080/13811110490243813.
- Dēmētrakos, Dēmētrios. χ.χ. *Μέγα Λεξικὸν ὅλης τῆς Ἑλληνικῆς Γλώσσης. Δημοτικὴ/Καθαρεύουσα/Μεσαιωνικὴ/Μεταγενεστέρα/Ἀρχαία*. Vol. Η'. Ἀθήνα: Ἐκδόσεις ΔΟΜΗ Α.Ε.



Karagkounēs, Kōnstantinos. 2003. *Η παράδοση και εξήγηση του μέλους τῶ Χερουβικῶν τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μελοποιίας*. Μελέται 7. Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Karallēs, Zacharias, ed. 1855. *Λειμωνάριον Νέον περιέχον Νεομαρτύρων καὶ Ὁσίων Ἀκολουθίας καὶ τοὺς βίους αὐτῶν, αἵτινες συνετάχθησαν παρὰ τοῦ ἀοιδίμου Μητροπολίτου Αγίου Κορίνθου Κυρίου Κυρίου Μακαρίου Νοταρᾶ εἰς ὃ ἐμπεριέχονται ὄχι μόνον αἱ ποτὲ φιλοπονηθεῖσαι Ἀσματικαὶ Ἀκολουθίαι διαφόρων Ὁσιονεομαρτύρων παρὰ τοῦ Πανοσιολογιωτάτου Κυρίου Κυρίου Νικηφόρου τοῦ Χίου ἀλλὰ καὶ ἄλλας χάριν τῶν συνδρομητῶν μου καὶ τῶν ἀπανταχοῦ Ὁρθοδόξων Χριστιανῶν καθὼς ἐστὶν ἡ τοῦ Αγίου Ἱερομ. Ἐλευθερίου Ἀκολουθία, τῶν Μυρτηδίων, τοῦ Ὁσίου Στυλιανοῦ τοῦ Παμφλαγῶνος, καίτοι διὰ δαπάνης τῶν συνδρομητῶν καὶ ἐμοῦ τοῦ Ἐκδότου Ζαχ. Κ. Καραλλῆ Τηνίου*. 2 ed. Vol. Α'. Ἐν Ἐρμουπόλει: Ἐκ τῆς τυπογραφίας Παύλου Ἡσαΐου.

Kōnstaninou, Giōrgos. 2003. *Ἡ παρασήμεριση τῆς Μουσικῆς Ἐκφρασης μετὰ τὴν ἐφαρμογὴ τῆς Νέας Μεθόδου Γραφῆς τῆς Ἐκκλησιαστικῆς Μουσικῆς (1814) σὲ Ἑλληνικὲς καὶ Ρουμανικὲς πηγές*. Διδακτορικὴ Διατριβή, Τμῆμα Μουσικῶν Σπουδῶν, Ἴονιο Πανεπιστήμιο, Κέρκυρα.

Krikōnēs, Chrēstos. 2000. "Νικόδημος ὁ Ἀγιορείτης περὶ τῶν Νεομαρτύρων." In *Πρακτικὰ Συνεδρίου: Ἡ Θεσσαλονικὴ ὡς κέντρο Ὁρθοδόξου Θεολογίας*, 97-105. Θεσσαλονίκη.

Krikōnēs, Chrēstos. χ.χ. "Ὁμολογιακὸς-Χριστοκεντρικὸς χαρακτήρας τῶν μαρτυριῶν τῶν Νεομαρτύρων." In *Ἑλληνες Νεομάρτυρες 1453-1821. Πρακτικὰ Α' Συνεδρίου γιὰ τοὺς Ἁγίους Νεομάρτυρες (1443-1821)*, 69-83. Ἀθήνα: ἰδιωτικὴ ἔκδοση.

Kyrkos, Nikolaos. 1771. *Ἀκολουθία τοῦ Αγίου Νεομάρτυρος Νικολάου τοῦ ἐκ Κώμης Μετζόβου καὶ ἐν Τρίκκῃ μαρτυρήσαντος, ψαλλομένη τῇ ΙΖ' τοῦ Μαΐου μηνός*. Συντεθεισα μὲν παρὰ τοῦ λογιωτάτου Κυρίου Νικολάου Κύρκου αἰτήσῃ τοῦ φιλοχρίστου λαοῦ. Νῦν δὲ δευτέρον τύποις ἐκδοθεῖσα καὶ μετ' ἐπιμελείας διορθωθεῖσα. Ἐνετίσιν: Παρὰ Ἀντωνίῳ τῷ Βόργολι. Con licenza de superiori.

Nerantzēs, Dēmētrios. 1997. *Συμβολὴ στὴν Ἑρμηνεία τοῦ Ἐκκλησιαστικοῦ Μέλους*. Ἡράκλειο.

Nikēphoros of Chios, ed. 1819. *Νέον Λειμωνάριον περιέχον Μαρτύρια παλαιὰ καὶ νέα καὶ βίους ὁσίων ἅτινα ἐσυνάχθησαν παρὰ τοῦ ἀοιδίμου Μητροπολίτου Αγίου Κορίνθου Κυρίου Μακαρίου Νοταρᾶ*. Οἱς προσετέθησαν καὶ τὰ τοῦ Τριωδίου καὶ Πεντηκοσταρίου Συναξάρια, μεταφρασθέντα παρὰ τοῦ Σοφολογιωτάτου Διδασκάλου Κυρίου Ἀθανασίου τοῦ Παρίου. Πρὸς τούτοις καὶ ἄσματικαὶ Ἀκολουθίαι εἰς διαφόρους Νεομάρτυρας φιλοπονηθεῖσαι παρὰ τοῦ Πανοσιολογιωτάτου Κυρίου Νικηφόρου τοῦ Χίου. Νῦν πρῶτον τύποις λαμπροῖς ἐκδοθὲν διὰ φιλοτίμου δαπάνης τῶν τιμιωτάτων φιλοχρίστων Συνδρομητῶν τῶν ἐν τῷ τέλει τῆς Βίβλου ὀνομαστί καταγραφέντων, εἰς κοινὴν ἀπάντων τῶν ὀρθοδόξων ὠφέλειαν. Ἐν Βενετίᾳ: παρὰ Πάνῳ Θεοδοσίῳ τῷ ἐξ Ἰωαννίνων.

Nikodēmos Hagioreite, ed. 1799. *Νέον Μαρτυρολόγιον ἧτοι μαρτύρια τῶν νεοφανῶν μαρτύρων τῶν μετὰ τὴν Ἄλωσιν τῆς Κωνσταντινουπόλεως κατὰ διαφόρους καιροὺς καὶ τόπους μαρτυρησάντων*. Συνταχθέντα ἐκ διαφόρων συγγραφέων καὶ μετ' ἐπιμελείας ὅτι πλείστης διορθωθέντα. Καὶ σὺν Θεῷ νῦν πρῶτον τύποις ἐκδοθέντα, διὰ συνδρομῆς φιλοχρίστων καὶ φιλομαρτύρων χριστιανῶν τῶν ἐν τῇ Εὐρώπῃ πραγματευομένων. Εἰς κοινὴν τῶν Ὁρθοδόξων ὠφέλειαν. Ἐνετίσιν: Παρὰ Νικολάῳ Γλυκεῖ τῷ ἐξ Ἰωαννίνων.

Nikodēmos Hagioreite. 1847. *Ἀκολουθία Ἀσματικὴ καὶ Ἐγκώμιον τῶν Ὁσίων καὶ Θεοφόρων Πατέρων ἡμῶν, τῶν ἐν τῷ Ἁγίῳ Ὄρει τοῦ Ἄθω διαλαμπάντων Συγγραφέντα μὲν ὑπὸ τοῦ ἐν Μοναχοῖς ἐλαχίστου Νικοδήμου Ἀγιορείτου Προτροπῆ καὶ ἀξιώσει τῆς Ἱερᾶς καὶ κοινῆς Συνάξεως πάντων τῶν Μοναστηριακῶν τοῦ Αγίου Ὄρους Πατέρων Νῦν δὲ πρῶτον ἐκδοθέντα ὑπὸ τοῦ Τυπογράφου Γεωργίου Μελισταγοῦς*. Διὰ συνδρομῆς τῆς σεβασμίας ὀμηγύρευς τῶν ἐν Ἄθῳ Πατέρων. Εἰς κοινὴν τῶν Μοναχῶν, καὶ πάντων τῶν Ὁρθοδόξων Λαϊκῶν Χριστιανῶν ὠφέλειαν. Ἐν Ἐρμουπόλει: Ἐκ τῆς Τυπογραφίας Γ. Μελισταγοῦς Μακεδόνας.

Papadopoulos, Chrysostomos. 1970. *Οἱ νεομάρτυρες*. Ἀθήνα: Ἐκδόσεις Τήνος.

Papadopoulos, Stylianos. 1991. *Οἱ νεομάρτυρες καὶ τὸ δοῦλον γένος*. Ἀθήνα: Ἀποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Perantōnēs, Iōannēs. 1994. *Λεξικὸ τῶν Νεομαρτύρων*. Vol. 1-3. Ἀθήνα: Ἀποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Petros from Ephesos, ed. 1820. *Σύντομον Δοξαστάριον τοῦ ἀοιδίμου Πέτρου Λαμπαδαρίου τοῦ Πελοποννησίου Μεταφρασθὲν κατὰ τὴν νέαν μέθοδον τῆς Μουσικῆς τῶν Μουσικολογιωτάτων Διδασκάλων τοῦ νέου Συστήματος. Ἦδη εἰς φῶς ἀχθὲν ἀναλώμασι τῶν Ἐκδοτῶν. Βουκουρέστι: Ἐν τῷ τοῦ Βουκορεστίου νεοσυστάτῳ Τυπογραφείῳ.*

Pourtsouklēs, Daniēl. 2018. *Διωγμοὶ κατὰ τῆς Ἐκκλησίας*. Αθήνα: Ἀποστολικὴ Διακονία τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Pseutogkas, Basileios. 1995. "Ἀθανασίου τοῦ Παρίου μία ἀνέκδοτη ἐπιστολὴ γιὰ τὴν ἀναγνώριση τῶν νεομαρτύρων Ἁγίων." *Ἰν Καίρος. Τόμος τιμητικὸς στὸν Ὁμότιμο Καθηγητὴ Δαμιανὸ Ἀθ. Δόϊκο*, 337-352. Θεσσαλονίκη: Ἀριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης. Θεολογικὴ Σχολή. Τμῆμα Θεολογίας.

Pseutogkas, Basileios. χ.χ. "Ἡ νεομαρτυρολογικὴ γραμματεία καὶ τὰ εἶδη τῆς " *Ἰν Ἑλληνες Νεομάρτυρες 1453-1821. Πρακτικὰ Ἀ' Συνεδρίου γιὰ τοὺς Ἁγίους Νεομάρτυρες (1443-1821)*, 91-103. Αθήνα: ἰδιωτικὴ ἔκδοση.

Rousopoulos, Nikolaos, ed. 1873. *Νέον Λειμωνάριον περιέχον Μαρτύρια παλαιὰ καὶ νέα καὶ βίους ὁσίων συλλεχθέντα παρὰ τοῦ ἀοιδίμου Μητροπολίτου Ἁγίου Κορίνθου Κυρίου Μακαρίου Νοταρᾶ, οἷς προσετέθησαν καὶ τὰ τοῦ Τριωδίου καὶ Πεντηκοσταρίου Συναξάρια, μεταφρασθέντα παρὰ τοῦ Σοφολογιωτάτου Διδασκάλου Κυρίου Νικηφόρου τοῦ Χίου. Πρῶτον τύποις ἐκδοθὲν ἐν Βενετίᾳ τὸ 1819, νῦν δὲ τὸ δεύτερον ἐν Ἀθήναις ἐπιμελεῖα καὶ δαπάνη Νικολάου Ρουσοπούλου. Ἐγκρίσει τῆς Ἱερᾶς Συνόδου τῆς Ἐκκλησίας τῆς Ἑλλάδος, εἰς κοινὴν ἀπάντων τῶν Ὀρθοδόξων Χριστιανῶν ὠφέλειαν. Ἐν Ἀθήναις: Ἐκ τοῦ Τυπογραφείου Νικολάου Ρουσοπούλου.*

Sborōnos, Nikos. 2004. *Τὸ Ἑλληνικὸ ἔθνος: Γένεση καὶ διαμόρφωση τοῦ νέου Ἑλληνισμοῦ*. Αθήνα: Πόλις.

Stathēs, Grēgorios. 1975. *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς Ἁγίου Ὄρου. Κατάλογος περιγραφικὸς τῶν χειρογράφων κωδίκων βυζαντινῆς μουσικῆς, τῶν ἀποκειμένων ἐν ταῖς βιβλιοθήκαις τῶν ἱερῶν μονῶν καὶ σκητῶν τοῦ Ἁγίου Ὄρου*. Vol. Α', [Μονὲς Ξηροποτάμου, Δοχειαρίου, Κωνσταμονίτου]. Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Stathēs, Grēgorios. 1983. "Πέτρος λαμπαδάριος ὁ Πελοποννήσιος ὁ ἀπὸ Λακεδαιμόνος. Ἡ ζωὴ καὶ τὸ ἔργο του (+1778)." *Λακωνικαὶ Σπουδαί* no. 7: 108-125.

Stathēs, Grēgorios. 1996. "Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (+23 Ἀπριλίου 1800)." *Ἰν Κύκλος Ἑλληνικῆς Μουσικῆς. Οἱ ἦχοι τ' οὐρανοῦ. Ἁγιορεῖτες μελουργοὶ "παλαιοὶ τε καὶ νέοι". Μελουργοὶ τοῦ 18ου αἰῶνα. Πέτρος Λαμπαδάριος ὁ Πελοποννήσιος - Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος. Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1996-1997*, 36-45. Αθήνα: Μέγαρο Μουσικῆς Ἀθηνῶν.

Stathēs, Grēgorios. 1997. "Ἰάκωβος Πρωτοψάλτης ὁ Βυζάντιος (+ 23 Ἀπριλίου 1800)." *ΕΕΘΣΠΑ* no. 32: 317-334.

Stathēs, Grēgorios. 2006. *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 μὲ μία προσθήκη ἀπὸ τὸν κώδικα ΕΒΕ 1867*. 6 ed. Vol. Μελέται 2. Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Stathēs, Grēgorios. 2016. *Τὰ Πρωτόγραφα τῆς Ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον Σημειογραφίας*. Vol. Α' Τὰ προλεγόμενα. Β' Ὁ Κατάλογος. Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Stathēs, Grēgorios. 2018. *Οἱ ἀναγραμματισμοὶ καὶ τὰ μαθήματα τῆς βυζαντινῆς μελοποιΐας*. 10 ed. Μελέται 3. Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος.

Stratēs, Dēmētrios. 1999. *Βαρθολομαῖος Κουτλουμουσιανός (1772-1851). Βιογραφία-Εργογραφία*. Διδακτορικὴ Διατριβή, Θεολογικὴ Σχολή. Τμῆμα Θεολογίας, Ἀριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Θεσσαλονίκη.

Stroumpakēs, Michaēl. 2002. "Ἡ διδασκαλία τῆς ἐκκλησιαστικῆς βυζαντινῆς μουσικῆς στὴ Χίο κατὰ τὴ διάρκεια τοῦ 19ου αἰῶνα." *Ἰν Πρακτικὰ Συνεδρίου: Ἑλληνικὰ Ἱστορικὰ Ἐκπαιδευτήρια*

στη Μεσόγειο από την αρχαιότητα μέχρι σήμερα Χίος 18-21/10/2001, edited by Τασούλα Μανδάλα, 346-362. Αθήνα: Υπουργείο Παιδείας, Έρευνας και Θρησκευμάτων-Γενική Γραμματεία Διά βίου μάθησης και Νέας Γενιάς.

Stroumpakes, Michael. 2013. "The interpretative tradition of hymns in Athonite Monasticism. Diversity and Unity. A first approach." In *Proceedings of the Fourth International Conference on Orthodox Church Music: Unity and Variety in Orthodox Music, University of Eastern Finland, Joensuu, 6-12 June 2011*, 99-119. Joensuu: The international Society for Orthodox Church Music.

Stroumpakēs, Michaēl. 2014. *Νικόλαος Δοχειαρίτης και ή συμβολή του στην Ψαλτική Τέχνη*. Μελέται 18. Αθήνα: Ίδρυμα Βυζαντινής Μουσικολογίας, Ίερά Σύνοδος της Ἐκκλησίας της Ἑλλάδος.

Stroumpakēs, Michaēl. 2017. "Ζητήματα μελοποιίας και σημειογραφίας στο ἔργο τοῦ Πρωτοψάλτη Χίου Ἰωάννη Καβάδα (1817-1899)." *Βελλᾶ Ἐπιστημονική Ἐπετηρίδα* no. 8 (β'):889-906.

Stroumpakēs, Michaēl. 2020. *Χειρόγραφα τῆς Ψαλτικῆς Τέχνης*. Χίος. Α' Αναλυτικός Περιγραφικός Κατάλογος τῶν Χειρογράφων τῆς Ψαλτικῆς Τέχνης τῆς Δημόσιας Κεντρικῆς Ἱστορικῆς Βιβλιοθήκης Χίου 'Κοραῆς'. Ἡράκλειον.

Tselikas, Agamemnōn. 1984. "Τὰ βυζαντινὰ καὶ μεταβυζαντινὰ χειρόγραφα τῆς βιβλιοθήκης τῆς Χίου 'Ὁ Κοραῆς'." *Χιακὰ Χρονικά* no. 14:3-120.

Tympamboglou, E., ed. 1848. *Ἀκολουθία Ἀισματικῆ καὶ Ἐγκώμιον τοῦ ἐν Ἁγίοις Πατρὸς ἡμῶν Νεομάρτυρος Γεωργίου Χιοπολίτου τοῦ Θαυματουργοῦ τοῦ ἐν τῇ πόλει τῆς Κυδωνίας μαρτυρήσαντος. Ἐρανισθεῖσα καὶ ἐκδοθεῖσα ὑπὸ Ε. Π. Τυμπάνογλου τοῦ ἐκ Κυδωνίας. Εἰς κοινὴν τῶν Μοναχῶν καὶ πάντων τῶν Ὀρθοδόξων Λαϊκῶν Χριστιανῶν ὠφέλειαν*. Ἐν Ἐρμουπόλει Σύρου: Ἐκ τῆς Τυπογραφ. Ν. Βαρούτση.

Tzedopoulos, Giōrgos. 2002. "Ἐθνικὴ ὁμολογία καὶ συμβολικὴ στὴν Ἑλλάδα τοῦ 19ου αἰῶνα. Οἱ ἔθνομάρτυρες." *Μνήμων* no. 24 (2):107-143. <https://doi.org/10.12681/mnimon.737>.

Writers. *χ.χ. Ἑλληνες Νεομάρτυρες 1453-1821. Πρακτικὰ τοῦ Α' Συνεδρίου γιὰ τοὺς Ἁγίους Νεομάρτυρες (1443-1821)*. Αθήνα: ἰδιωτικὴ ἔκδοσις.

Халдеакис, А. 2014. Иаков, протопсалт Великой ц., мелург. In *Православная Энциклопедия*. Москва: Церковно-научный центр «Православная Энциклопедия».