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**Original scientific paper**

**THE USE AND THE TRANSCRIPTION OF THE STICHERON  
AT LITY ON THE MEETING OF OUR LORD  
FROM THE HILANDAR STICHERARIA**

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**Abstract.** *The paper analyzes the sticheron at the Lity for the Meeting of our Lord, in the Hilandar manuscript Sticheraria, originally composed in Greek by Germanos of New Patras, and adapted for Church Slavonic by the Hilandar monk Kyprianos. The focus is on the comparison of Greek and Church Slavonic sticheron texts, and on the discussions about its place in the service of the feast. The paper refers to the Kyprianos' adaptation, and gives a brief analysis of the sticheron's morphological and theoretical characteristics. Finally, the paper offers a transcription of the sticheron in the new method of analytical notation.*

**Key words:** *Lity sticheron, Germanos of New Patras, Kyprianos of Hilandar, adaptation, transcription*

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## 1. INTRODUCTION

Sticheraria<sup>1</sup> hold an important place among many musical manuscripts of the Hilandar Monastery. Our wider research focuses on the Slavic neumatic Sticheraria<sup>2</sup>, which contain adaptations<sup>3</sup> of some parts of the Sticherarion of Germanos<sup>4</sup>, archbishop of New Patras, into the Church Slavonic language, in the old<sup>5</sup> and new<sup>6</sup> neumatic notation. The scope of the paper is limited to the sticheron chanted on the Meeting of our Lord<sup>7</sup>, which was adapted to Church Slavonic for the liturgical needs of the Hilandar Monastery, Mount Athos, by the monk Kyprianos at the end of the 18th century. The intention is to check out the differences in the way the stichera that exist in Greek and Slavic liturgical practice and liturgical books are used. The paper also deals with the text of the sticheron itself, given that in the Greek Menaia and Sticheraria two variants of the text can be found, while the Church Slavonic text is different from both Greek variants. The sticheron exists in three Hilandar manuscripts in the old notation, but it has never been transcribed into the new notation, which means that it has not been in liturgical

<sup>1</sup> A Sticherarion is a type of musical manuscript, of which the oldest preserved examples date from the 10th century. It contains the idiomele of movable and fixed feasts, the entire liturgical year. From this basic type of manuscript, various variants of sticherarion have been created over time. Thus, there is *The Anthology of Sticheraria* (containing only the stichera of the major feasts), *Ekloge Sticheraria* (containing only the stichera of some feasts, mainly the most important ones), *Triodion and Pentecostarion* (containing exclusively the stichera from these two liturgical periods), *Doxastarion or Doxastikarion* (containing only the doxastika of feasts days), *Anastasimatarion* (containing Resurrectional stichera of the Octoechos in all eight modes), and Royal Hours (containing only the stichera chanted at the Royal Hours of Christ, before Christmas and Theophany and on Holy Friday). As for the chants themselves, we distinguish the *Old or Byzantine Sticherarion*, *embellishments of the Old Sticherarion* (e. g. by Germanos of New Patras or Chrysaphes the New), shortened versions of the Old Sticherarion (e. g. by Iakovos the Protopsaltes) and the New Sticherarion (by Koulidas, Daniel the Protopsaltes and Petros the Lampadarios). See: Στάθης 1979, 39–59. Ibid 2016, 100. Γιαννόπουλος 2008, 71–78. Зиројевић 2022, 566.

<sup>2</sup> There are ten Hilandar manuscripts of Sticherarion, namely: Chil. 309, Chil. 311, Chil. 312, Chil. 558, Chil. 559, Chil. 560, Chil. 580, Chil. 581, Chil. 597 and Chil. 668.

<sup>3</sup> Some significant data on the adaptation of Germanos' Sticherarion in the Church Slavonic language are found in the doctoral dissertation of M. Stroumbakis. However, we revised some of his views in our research and came to the data and conclusions that complement or correct his views. The results of our research will be published soon. See: Στρουμπάκης 2007, 165–173.

<sup>4</sup> Germanos, Metropolitan of the New Patras, was born at the beginning of the 17th century in Thessaly in the town of Tymavos, near the city of Larissa (probably in 1625-1630). According to his autographs, the general education he received as a child was incomplete (he makes numerous spelling errors). In Thessaly at that time, it was common for gifted children to be sent to Constantinople for higher education, so Germanos also received his musical education from great Constantinople teachers and chanters. These were primarily Georgios from Redestos (the elder) and Chrysaphes the New, and perhaps Arsenios "the Little". He became an archbishop in 1660, and after a year and a half he left for Wallachia. He was the Metropolitan of New Patras until 1683, when he resigned. He spent most of his life in Constantinople and Wallachia. Together with his teacher Chrysaphes the New, his student Balasios the Priest and Petros the Bereketes, he is a musician who left an imprint not only on the 17th century, but also on the entire course of church music. This especially applies to his compositional work, which was the main line of his musical expertise. He composed many papadic, sticheraric and heirmologic chants. His works are characterized, on the one hand, by faithfulness to the previous musical tradition, and on the other hand by an innovative spirit, with exceptional feeling and measure. He died around 1687 (probably in Wallachia). See more about his life and work in: Στάθης 1977, 117–118. Ibid 1979, 42–43. Ibid 1995, 31–41. Ibid 1998, 391–418. Stathis, 1977. Γόνης 1997, 382–385. Χατζηγιακουμής 1975, 112. Ibid, 1980, 134–135. Πατρνέλης 1969, 71–72. Ίωακείμ 2016.

<sup>5</sup> The term "old notation" refers to all neumatic notations used until 1814. The type of old notation discussed in this paper is the Middle Byzantine notation of the 17th century, in its late phase. A student of Germanos of New Patras, Balasios the Priest, represents a turning point in the development of neumatic notation, because he begins to use exegetical notation. See: Στάθης 1979. Ibid 2016. Καράς 1933. Ibid, 1990. Ψάχος 1978. Φλώρος 1998. Troelsgard, 2011. Αρβανίτης 2010. Αλεξάνδρου 2017.

<sup>6</sup> The term "new notation" means the neumatic notation that has been in use ever since the reform of 1814-1818. It is also called "Chrysantine notation", "new Byzantine notation" and "new method". See: Αλεξάνδρου, 2017.

<sup>7</sup> The Meeting of our Lord is the fixed feast of the Theotokos, celebrated by the Holy Orthodox Church on 2/15 February.

use for more than two centuries. Our transcription of the sticheron enables its reintroduction into liturgical practice.

## 2. THE PLACE OF STICHERON IN LITURGICAL BOOKS AND STICHERARIA

During the research of the Hilandar Sticheraria in the Slavonic language, one of the stichera that especially attracted our attention was the sticheron *Today the Sacred Mother*. It is found in the manuscripts Chil. 309<sup>8</sup>, Chil. 312<sup>9</sup> and Chil. 581<sup>10</sup> and is marked as one of the stichera of the Lity for the Meeting of our Lord. But before moving onto the topic of the actual adaptation from the Hilandar manuscripts, it is necessary to refer first to the service of the Meeting of our Lord in Germanos' Sticherarion<sup>11</sup>, as well as to the different variants of the text of the sticheron that exist in Greek and Church Slavonic.

<sup>8</sup> The Manuscript Chil. 309 dates back to the end of the 18th century. It has a dark-colored leather binding, with an ornament (an image of the Holy Theotokos) in the middle of the front cover. The language of the chants is Church Slavonic and is written in 18th century cursive. The inscriptions are in Church Slavonic and Greek. The Slavic entries before the chants are a mixture of Church Slavonic and Serbian, elsewhere Church Slavonic and Bulgarian. Both Slavic and Greek texts contain a number of grammatical and spelling mistakes. The manuscript is complete and fairly well preserved. Black and red ink. Sixteen lines of text per page. Middle-Byzantine notation. The Lity sticheron is on the f. 105r. See: Bogdanović 1978, 131–132. Jakovljević 1978, 199. Stefanović 1989, 164.

<sup>9</sup> The Manuscript Chil. 312 dates back to the end of the 18th century. It has a leather binding on cardboard, it is brown in color, relatively damaged, from the end of the 19th century. There are floral ornaments along the edge as well as in the four corners, and a stylized cross in the middle. Watermark coat of arms - crescent on a shield, with initials AS (variation with DA), very similar to SANU 86, from 1805. The language is Church Slavonic, 19th century shorthand. The manuscript is incomplete, as its beginning and end are missing. Parts of the upper, lower and outer margins of the manuscript were subsequently cut off, probably for the purpose of binding. Black and red ink. Simple and somewhat clumsy initials. The manuscript is in a fairly good condition, damaged by moisture. Middle-Byzantine notation. The Lity sticheron is on the f. 56r. See: Bogdanović 1978, 132. Jakovljević 1978, 202. Stefanović 1989, 165.

<sup>10</sup> The Manuscript Chil. 581 is Kyprianos' autograph from 1774. It has dimensions of 212x150mm. It consists of I-307 originally paginated sheets of paper. Dark brown leather binding, with floral ornaments and stylized Crucifixion, 18th century. The manuscript is in a good condition, except the binding which is damaged. Initials and decorations are simple. Sixteen lines of musical text per page. Black and red ink. It is complete. Middle-Byzantine (17th century) notation. The Lity sticheron is on the f. 174r. See: Bogdanović 1978, 208–209. Jakovljević 1978, 199–200. Stefanović 1989, 167.

<sup>11</sup> Germanos, the archbishop of New Patras, is one of the four great musicians of the 17th century who heavily influenced the said period. Chrysaphes the New (Germanos' teacher), Germanos of the New Patras, Balasios the Priest (Germanos' student) and Petros Bereketes were not only prolific composers, but also musicians whose work and personalities were so influential that they gave direction to the course of development of church music. Although Germanos composed an impressive number of compositions in all three chanting styles (heirmologic, sticheraric and papadic), his embellished version of the Old sticherarion is considered to be his most important work. Germanos' sticherarion is a chant book that marked an entire period. Chrysaphes the New, Germanos' teacher, was the first to demonstrate a new tendency in composing sticheraric chants by composing his embellished Sticherarion. Embellishment, in fact, is a melismatic treatment of melodic phrases that were used when composing stichera in previous centuries. Chrysaphes' Sticherarion came into wide use among the chanters of that time. Under the obvious influence of his famous teacher, Germanos also manifests his compositional "restlessness" and need for experimentation, as well as exceptional knowledge and skill. Judging by the number of copies of his Sticherarion in musical manuscripts, it is obvious that Germanos even surpassed his teacher in terms of the popularity of his compositions. At the same time, it is the most widely used melismatic Sticherarion from the time of its creation, until the nineteenth century. For more about Germanos' sticherarion, see: Στάθης 1977, 117–118. Ibid 1979., 42–43. Ibid 1995, 31–41. Ibid 1998, 391–418. Stathis 1977. Χατζηγηρακουμής 1975, 112. Ibid 1980, 134–135. Ίωσκαέμ 2016.

The embellishment of the Sticherarion was originally composed by Germanos of New Patras in the Greek language and it contains stichera idiomela<sup>12</sup> of movable<sup>13</sup> and fixed<sup>14</sup> feasts of the Lord, of the Theotokos<sup>15</sup>, and of the Saints (for more about holidays, see: Ἐγκυκλοπαίδεια 5, 738–740). Germanos composed all the idiomela<sup>16</sup> for the Feast of the Meeting of our Lord. Specifically, he composed all three stichera and the doxastikon<sup>17</sup> at *Lord I have cried*<sup>18</sup>, all Lity<sup>19</sup> stichera with both doxastika, all three Aposticha<sup>20</sup> stichera and the doxastikon at the Aposticha, as well as the doxastikon at the Praises<sup>21</sup>. There are nineteen idiomela all together, and these are all the stichera that exist in the service of this feast as part of the liturgical book of the February Menaion<sup>22</sup>.

<sup>12</sup> An idiomelon is a type of sticheron that is not written according to an already existing hymnographic or melodic pattern (as it is the case with a prosomoion sticheron) which is always written according to a pattern called *automelon*. Idiomelon has a free form. See: Τωμαδάκης 1993, 51. Πάσχος 1999, 24, 28.

<sup>13</sup> The moveable feasts of the Lord are the ones that do not occur on the same calendar date each year, but are related to the celebration of Pascha. They include: Pascha, Mid – Pentecost, Ascension of Christ, Pentecost, The Saturday of Holy and Righteous Lazarus, Palm Sunday.

<sup>14</sup> The fixed feasts of the Lord have a stable and unchanging date of celebration. They include: the Exaltation of the Cross (September 14), the Nativity of Christ (December 25), the Circumcision of Christ (January 1), the Theophany or Epiphany of the Lord (January 6), the Meeting of the Lord (February 2) – although it is also considered to be a feast of the Theotokos – and the Transfiguration of Christ (August 6).

<sup>15</sup> Since the Fourth Ecumenical Council, the feasts dedicated to the Theotokos and Ever-Virgin Mary have been divided into major and minor. The major ones are the Nativity of the Theotokos (September 8), her Entry into the Temple (November 21), the Annunciation (March 25), and her Dormition (August 15). The minor holidays are the Synaxis of The All-Holy Theotokos (December 26), the Commemoration of the Deposition of the Precious Robe of our All-Holy Lady, the Theotokos, in the Church of Blachernae (July 2), Commemoration of the Deposition of the Precious Cincture of the All-Holy Theotokos (August 31), the Protection of our All-Holy Mistress, the Theotokos and Ever-Virgin Mary (October 1) Commemoration of the Conception of the All-Holy Theotokos by Saint Anna (December 9).

<sup>16</sup> The Sticheraria that preceded Germanos' most often contained all stichera of the Meeting of our Lord, God and Savior Jesus Christ with Symeon, while some manuscripts give only some of the stichera. The list of manuscripts is mentioned in footnote 25.

<sup>17</sup> A Doxastikon is a type of idiomelon which is preceded by the verse "Glory to the Father and to the Son and to the Holy Spirit" or "Now and ever, and to the ages of ages. Amen", or by both verses. They are used at Vespers and Matins.

<sup>18</sup> In the opening part of the Vespers service, Psalms 140 and 141, as well as parts of Psalms 129 and 116, are chanted. The first two verses of Psalm 140 are called the kekragarion or *Lord, I have cried*, and the other verses are called stichology. The first two verses ("Lord, I have cried" and "Let My Prayer") are chanted at feast services in a more melismatic style, and the stichology in a short syllabic style. At all-night vigils, very melismatic versions of the kekragarion are chanted. There can be six, eight or ten *Lord I have cried* stichera. One verse of the stichology is sung before each sticheron. Those stichera can be idiomela or prosomoia. Stichera are always followed by one or two doxastika.

<sup>19</sup> A part of the feasts service of Great Vespers is called Lity. On the occasion of great feasts (of the Master, of the Mother of God, or of certain major Saints), when the Typicon prescribes the service of an all-night vigil, the Great Vespers also includes the Lity, which is served in the vestibule of the church. During the Lity, supplications and prayers are recited along with the chanting of stichera. The number of Lity stichera is not strictly defined, but they are always idiomela, and at the end there are one or two doxastika.

<sup>20</sup> At the end of the Vespers service, the Aposticha stichera are chanted, with verses that are determined depending on the character of the feast being celebrated. Thus, there are verses on the eve of Sunday, on the eve of daily services, and various feasts. The services contain the Aposticha stichera with three or four stichera, depending on the character of the service. Those stichera can be idiomela or prosomoia stichera. At the end, one or two doxastika are chanted.

<sup>21</sup> Stichera at the Praises are chanted at Matins. They are preceded by the chanting of the pasapnoarion ("Let every breath") and stichology, i.e. Psalms 148, 149 and 150. One of the last verses of the stichology is added at the beginning of each stichera. There can be four to eight stichera at the Praises. Those stichera can be idiomela or prosomoia stichera. At the end, one or two doxastika are chanted (depending on the service).

<sup>22</sup> We mention this, because in the Sticherarion there are sometimes stichera that do not exist in liturgical books.

After an attempt to find the text of the stichera in February Menaion in Church Slavonic<sup>23</sup>, the first thing that was noticed was that in the Slavic Menaion this sticheron was not among the Lity stichera, but appeared as a doxastikon at *Lord, I have cried* at Small Vespers. However, we know that Germanos of New Patras in his Sticherarion did not compose doxastika of the Small Vespers, but exclusively of Great Vespers and Matins. So, the question arises as to what the original melody of this sticheron is? If it does not exist in Germanos' Sticherarion, then its author could be Kyprianos himself. This assumption is supported by the fact that Kyprianos composed some stichera that do not exist in Germanos' Sticherarion.

After reviewing the Greek Menaion and Germanos' Sticherarion in Greek (in old and new notation), things became clearer. The Greek Menaion, and therefore Germanos' Sticherarion, also have this doxastikon of the Small Vespers as the eighth<sup>24</sup> Lity sticheron. Upon reviewing a significant number of Sticheraria<sup>25</sup> from the period from the 12th century to the time of Germanos (17th century) it was concluded that this sticheron was used as a Lity sticheron, and that Germanos actually just continued the tradition of his predecessors. At that point, attention should be drawn to two facts. The first is the existence of this sticheron in the Hilandar Sticherarion in Church Slavonic, although it does not exist in the Slavic Menaion. Another fact is that there are three manuscripts from the same period with the same sticheron, which, judging by the condition of these three manuscripts, were obviously intensively used by Hilandar chanters. Sticheraria, therefore, were not, by chance, in the Hilandar library or in the possession of a single Hilandar monk, but were regularly used at church services. These two facts lead to the conclusion that in that period, Hilandar knew and accepted the chanting tradition of the Greek-speaking area, and above all of the Greek monasteries of Mount Athos.

### 3. THE TEXT OF THE STICHERON

The feast of the Meeting of our Lord inspired many great hymnographers, including the most important ones. The service of that feast day consists of the works of Romanos the Melodist<sup>26</sup>,

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<sup>23</sup> Aside from the printed Menaia, thanks to the efforts of Parthenios monk of Hilandar, we also checked the Hilandar handwritten menaia in Church Slavonic and Serbian-Slavonic language from the 15th and 16th centuries: Chil. 149, Chil. 151, Chil. 228 and Chil. 241. None of them contains this sticheron as a Lity one.

<sup>24</sup> Greek Menaion has eight stichera and two doxastika at the Lity, and Slavic seven stichera and two doxastika. Hence, the only difference is that in the Greek practice this doxastikon of the Little Vespers is added as the eighth sticheron.

<sup>25</sup> We checked twenty representative manuscripts of the Sticherarion from the collection of the National Library of Greece: EBE 884, EBE 886, EBE 887, EBE 888, EBE 889, EBE 890, EBE 892, EBE 895, EBE 901, EBE 909, EBE 910, EBE 937, EBE 957, EBE 2056, EBE 2155, EBE 2399, EBE 2425, EBE 2425, EBE 2425 and EBE 2490.

<sup>26</sup> St. Romanos the Melodist is the creator of the Kontakion in the first mode as well as of the Oikos. The Kontakion is the third Proimion of his great *Kontakion on Meeting of our Lord, God & Savior Jesus Christ with Symeon*, and the Oikos is the first Oikos of that Kontakion. Also, he is the author of the first Sessional hymn at Matins, in the first mode, which is actually the first Proimion of the Kontakion. This information does not exist in Menaion, and is the result of our research.

John of Damascus<sup>27</sup>, Cosmas of Maiouma<sup>28</sup>, Andrew of Crete<sup>29</sup>, Anatolios<sup>30</sup>, Germanos<sup>31</sup>, Andrew Pyros<sup>32</sup>, Andrew of Jerusalem<sup>33</sup>, as well as several anonymous hymnographers<sup>34</sup>. This wonderful sticheron, as evidenced by handwritten tradition, is the work of the famous hymnographer St. Andrew of Crete<sup>35</sup>. The paper provides the Greek and Church Slavonic text of the sticheron.

The Greek text of the sticheron:

Σήμερον ἡ Ἱερὰ Μήτηρ, καὶ τοῦ Ἱεροῦ ὑψηλοτέρα, ἐπὶ τὸ Ἱερὸν παραγέγονεν, ἐμφανίζουσα τῷ κόσμῳ, τὸν τοῦ κόσμου Ποιητὴν, καὶ νόμου πάροχον<sup>36</sup>, ὃν καὶ ἐν ἀγκάλαις ὑποδεξάμενος, ὁ πρεσβύτερος Συμεὼν, γεραίων ἐκραύγαζε. Νῦν ἀπολύεις τὸν δοῦλόν σου, ὅτι εἶδόν σε τὸν Σωτῆρα τῶν ψυχῶν ἡμῶν<sup>37</sup>.

The Church Slavonic text of sticheron:

Днѣсь сїмѣнна мѣтї ѡ сїмїлїи вѣшшїи, во сїмїлїи прїїде, ѡ вѣшшїи мїѡс законодѣвца ѡ зак ѡна тѡрїа. ѡгоже на рѣкѣ прїїмѣ сїмїѡнѣ, рѣдѣса вѣшшїи: нїиѣ ѡпшїмїешї рабѣ тѡего, ѡко вѣдѣхѣ тѣ, сїса дѣшѣ нѣшшїхѣ.

It can be noticed that the Greek text is found in two variants, while the Church Slavonic translation of the text<sup>38</sup> represents the third variant.

#### 4. KYPRIANOS' ADAPTATION OF THE STICHERON

Upon clarifying the question of the liturgical use and the text of the sticheron, the focus of the paper turns to the issue of adapting this sticheron to the Church Slavonic language. The oldest known example of the adaptation of Germanos' Sticherarion in the Church Slavonic

<sup>27</sup> St. John of Damascus wrote the doxastikon at *Lord I Have Cried* at Great Vespers in the plagal second mode, as well as the second, fifth (according to some sources) and sixth Lity stichera, in the first and second modes.

<sup>28</sup> St. Kosmas the Melodist, the bishop of Maiouma, wrote all three stichera in the third plagal mode, as well as a wonderful kanon at Matins in the third mode.

<sup>29</sup> St. Andrew of Crete is the author of the doxastikon of Small Vespers (which is also the eighth sticheron at the Lity) in the fourth mode, the doxastikon of the Lity in the plagal first mode and the doxastikon at the Aposticha in the plagal fourth mode.

<sup>30</sup> Anatolios is the creator of the first and seventh (according to some sources) Lity stichera in the first and second mode, as well as the second doxastikon at the Lity (according to some sources) in the plagal first mode.

<sup>31</sup> Germanos composed all three stichera at *Lord I Have Cried* of the Great Vespers in the first mode, the fourth and fifth (according to some sources) the Lity sticheron in the second mode, the second doxastikon at the Lity (according to some sources) in the first plagal mode and the doxastikon at the Praises in the second plagal mode.

<sup>32</sup> Andrew Pyros is the creator of the third sticheron at the Lity in the second mode.

<sup>33</sup> According to some sources Andrew of Jerusalem is the creator of the seventh sticheron at the Lity in the second mode.

<sup>34</sup> The author of all prosomoion stichera from the Little Vespers, Apolytikion, three sessional hymns at Matins (except the first), exapostilarion and prosomoia stichera at the Praises are unknown.

<sup>35</sup> St. Andrew of Crete was a great luminary of the Orthodox Church from the second half of the 7th and the first half of the 8th century (around 660–740). He is the author of a large number of hymnographic texts for various feasts. However, his most famous and significant work is the famous Great Canon, which is chanted on Thursday of the fifth week of Great Lent. His feast day is celebrated by the Orthodox Church on July 4.

<sup>36</sup> Germanos' Sticherarion gives us a slightly different text: τὸν τοῦ κόσμου πάροχον, καὶ νόμου Ποιητὴν.

<sup>37</sup> We enclose the English translation of the sticheron: Today the Sacred Mother, who is more exalted than the holy place, hath entered into the holy place, showing forth to the world the Law-giver and Creator of the law. And the elder Symeon, receiving Him in his arms, cried out, rejoicing: "Now lettest Thou Thy servant depart, for I have seen Thee, the Savior of our souls!"

Source: <https://www.ponomar.net/maktabah/MenaionLambertsenFebruary2000/0202519.html>

<sup>38</sup> The text used by Kyprianos is identical to the text included in the Slavic Menaion. There are two spelling errors in the manuscripts Chil. 309 and Chil. 312. Instead of "законодѣвца" it is written "закондѣвца" and instead of "зак ѡна тѡрїа" it is written "закѡна тѡрїа".

language is precisely the adaptation by Kyprianos from Hilandar. Kyprianos<sup>39</sup> was undoubtedly the most prominent figure among the Hilandar musicians in the second half of the 18th century. Unfortunately, there is hardly any biographical information about him. The information about his activities comes mainly from the musical manuscripts, his autographs and their transcriptions. Kyprianos composes melodies for both Church Slavonic and Greek hymns. Apart from the fact that he was most likely the head chanter at Hilandar, his main activity was to compose new chants, as well as to adapt Greek chants into the Church Slavonic language. The adaptations are closely related to the 17th century embellished Sticherarion chants, which at that time were in wide liturgical use on Mount Athos, as evidenced by a large number of manuscripts of embellished Sticherarion in the monastery libraries of Mount Athos.

Kyprianos's adaptation of a part of Germanos' Sticherarion can be found in the manuscripts Chil. 309, Chil. 312 and Chil. 581<sup>40</sup>. The manuscript Chil. 581 is particularly important for the sticherion dealt with in this paper. Kyprianos' note on f. 302v<sup>41</sup> of this manuscript, reveals that he adapted a part of the sticherarion from Greek to Church Slavonic, in the old notation. The sticherion that is the subject of this paper appears for the first time precisely in the mentioned manuscript. That is its first record, i.e., a record during the adaptation itself. The Sticheria in manuscripts Chil. 309 and Chil. 312 were copied from the said manuscript<sup>42</sup>.

The procedure of adapting music written in one language to its translation to another language with different features) is by itself problematic and unnatural. First of all, it is problematic because each language has its own vocal, syntactic, accentual and other characteristics, which determine its melodic and rhythmic form. In terms of vocal characteristics, it is important which vowels and consonants are used, and in what order. For example, Greek words usually have more vowels than Church Slavonic ones.<sup>43</sup> On the other hand, Church Slavonic very often uses more consecutive consonants than Greek.<sup>44</sup> In terms of syntactic characteristics we will refer to the flexibility in the use of articles. Thanks to it, the Greek language has the ability to treat the same text in a number of different rhythmic ways.<sup>45</sup> In terms of accentual characteristics, the Greek language is always accented on one of the last three syllables. In Church Slavonic language, the accent can be on other syllables too.<sup>46</sup> The question is to what extent a melody made for one language can sound natural in another language after adaptation. On the other hand, the procedure of adaptation is unnatural because it departs from the basic technical principle of composing Byzantine music, which concerns the relationship between poetic and musical texts, i.e. between words and melody. Text is the basic element in church music, while the goal of music is to emphasize the meaning of the text, and thus to

<sup>39</sup> The life and work of Kyprianos of Hilandar are the subject of our ongoing research. After processing the entire existing and available material, we will publish the results of the research.

<sup>40</sup> Short descriptions of these manuscripts can be found in: Bogdanović 1978, 131–132, 208. Jakovljević 1978, 199–200, 202. Stefanović 1989, 164, 165, 167.

<sup>41</sup> We give a translation of the mentioned note on f. 302v: "This book Sticherarion is translated (i.e. adapted) from the Greek Sticherarion with the help of God and the Theotokos and Ever-Virgin Mary, with great effort and attention by Kyprianos, a monk of the holy brotherhood of Hilandar. He wrote it (=the book) in this holy monastery (i.e. in Hilandar) and finished it on the 9th day of December of the year of 1774. The end; to God be the glory".

<sup>42</sup> None of the previous researchers have arranged these manuscripts by chronological order.

<sup>43</sup> A typical example could be the word "cross". In Greek it has two - σταυρός (stavros), while in Church Slavonic it has one vowel – крѣтъ (krest).

<sup>44</sup> A typical example could be the word "of the cross". In Greek it is σταυρικόν (stavrikon), while in Church Slavonic it is – крѣтноѳ (krestnoe). This affects pronunciation, and consequently the easiness or difficulty of speaking or chanting in a particular language. It is necessary for composers to keep this parameter in mind when composing.

<sup>45</sup> For example: ταῖς πρεσβείαις τῆς Θεοτόκου, but also: ταῖς τῆς Θεοτόκου πρεσβείαις.

<sup>46</sup> A typical example could be the word ράδοβανιѳ (radovanie) which has the accent on the fifth syllable from the end.

enhance the experience of the words themselves, both for the chanters and the congregation. It is the text that dictates and, in a certain way, guides the music. During the creative process, the composer cannot ignore the linguistic characteristics of the text, particularly those concerning the number of syllables and accentuation. That is why the process of adaptation, in which we adapt already finished music to another text, works contrary to the natural way of creation.

Kyprianos tries to preserve Germanos' original melody wherever possible. However, whenever this is impossible, he is looking for musical phrases with a similar melodic flow and with the ending on the same note. The choice of this principle, which is common in church music, shows that Kyprianos possessed an excellent knowledge of music. The way in which this principle is put into practice reveals to us Kyprianos' exceptional knowledge of the melodies of the *Sticherarion*, as well as his refined gift for composing<sup>47</sup>.

The basic question regarding the adaptation concerns the principles applied by Kyprianos for adapting the Church-Slavonic text to the Greek melody. Since Slavic translations of the Greek liturgical texts could not always retain the same number of syllables, intonation and syntactic morphology of the original Greek texts, the orderly construction of the Greek texts was considerably disturbed. The differences arising during translation are very significant, while isosyllabicity and homotony are not present. By comparing Kyprianos' adapted version with the original melody of Germanos, it can be seen that when Kyprianos adapted the Church-Slavonic text to the already existing melody (of the Greek text), he did not care so much about the linguistic principles in order to preserve the adaptation in "a word-for-word" manner, but was primarily concerned with adapting the new text in such a way as to ensure that the original melody remains unchanged to the greatest extent and that the Church-Slavonic text is properly accented. The same methodology was followed earlier by the Slavic adaptors of Byzantine chants in Slavic, which are notated in the old Slavic neumatic notation.

When adapting the *Lity sticheron* of Meeting of our Lord feast, Kyprianos manages to preserve most of the original melody. Out of thirty-three phrases into which the original Greek composition can be divided, Kyprianos makes a composition of twenty-seven musical phrases, due to language differences in the text. He managed to preserve most of the phrases from the original composition, with some minor but necessary interventions. Those minor interventions should not always be understood as the use of some alternative phrase, but as special cases of using the very same phrase in a way that is compliant with the linguistic circumstances. They concern, mainly the number of syllables<sup>48</sup>.

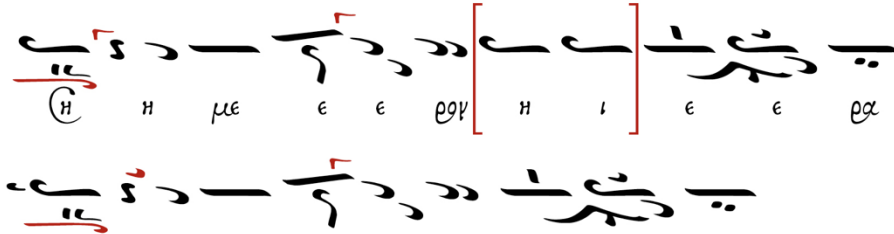
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<sup>47</sup> Someone who has not studied the Greek chants well and understood the principle underlying their creation and how the text is melodically treated, i.e., what the relationship between the text and the music is, cannot even attempt to make such adaptation. In essence, adaptation according to the principle used by Kyprianos represents a kind of composing.

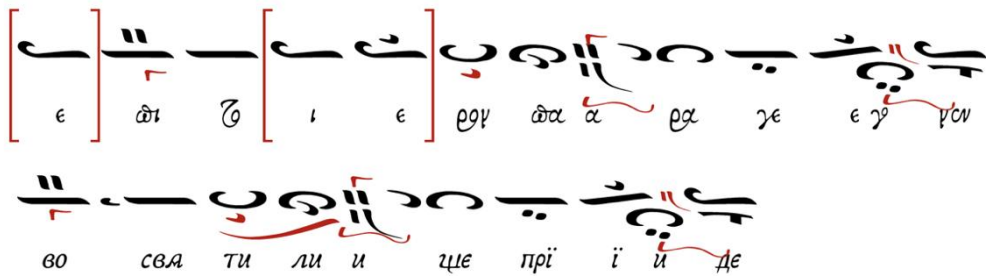
<sup>48</sup> This is the case with the phrases "sacred", "into the holy place", "showing" and "the Law-giver".



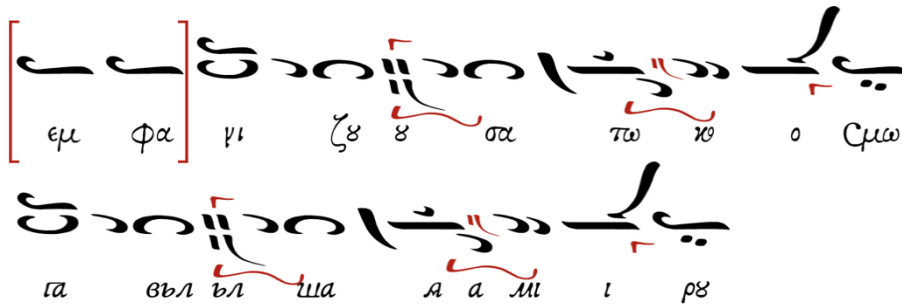
Example 1:



Example 2:



Example 3:



Example 4:

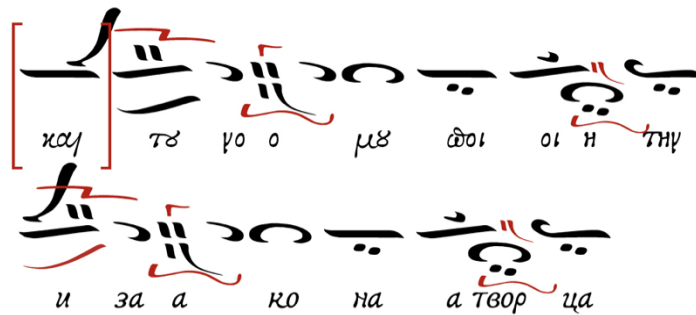
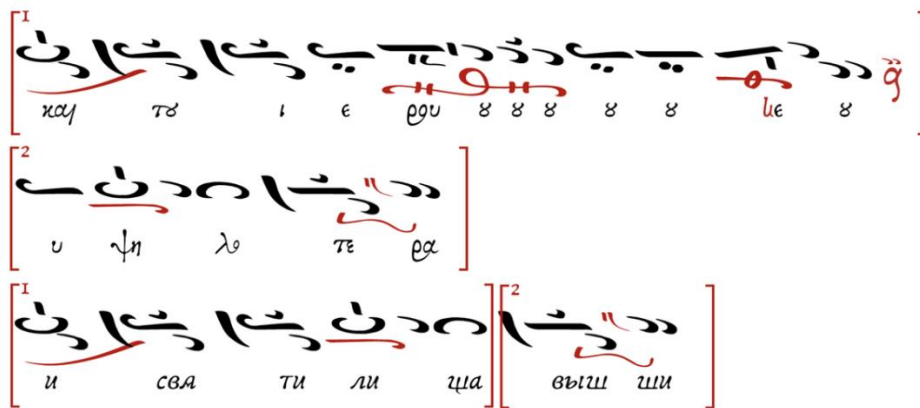


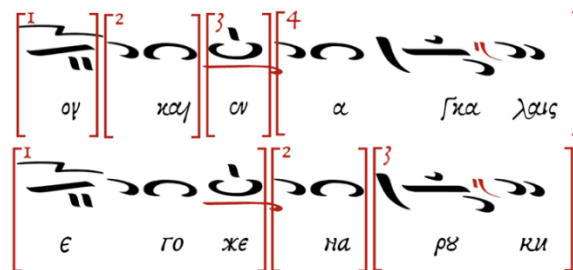
Fig. 1 Special cases of using the same phrase

The original phrases are not always on the same words as it is the case in the original composition, due to the syntactic differences of the two languages<sup>49</sup>.

Example 5:



Example 6:



**Fig. 2** Phrases which are not on the same words in Greek and Church Slavonic version

There are also some phrases in Germanos' original composition that are not found in Kyprianos' Church Slavonic version at all<sup>50</sup>. Other phrases are Kyprianos' choice, which does not disturb the natural flow of the melody and the idea of the composition.

<sup>49</sup> This is the case, for example, in the phrases "who is more exalted than the holy place" and "receiving Him in his arms".

<sup>50</sup> This is the case of the phrase of ouranisma and eso thematizmos on the words "Ιεροῦ", "τὸν τοῦ", "ὑποδεξάμενος" and "τῶν ψυχῶν".

## 5. TRANSCRIPTION OF THE STICHERON INTO THE NEW-BYZANTINE NOTATION

The sticheron in the Hilandar manuscripts is written in the old neumatic notation, which (notation) has not been in use since 1814.<sup>51</sup> It is interesting that during the transcription of a part of Germanos' Sticheraron in Church Slavonic into the new notation in the middle of the 19<sup>th</sup> century, one of the stichera that was not transcribed was exactly the one for the feast of the Meeting of our Lord, which practically means that for about two centuries, chanters have had no access to its melody, covered with a mystical veil of the old notation. None of the researchers who dealt with these manuscripts was specifically focused on a theoretical and paleographical analysis of the works found in them. Feeling both grateful and responsible for Kyprianos' "hard work and great care" which he put in, as he himself says in his Hilandar autograph, for the sake of the dignity of Hilandar all-night vigils, we considered it appropriate to transcribe<sup>52</sup> this sticheron into the new notation and thus enable its repeated liturgical use. For our transcription<sup>53</sup> of the sticheron into the new notation, we employed the method used by the Three Teachers and the creators of the new notation<sup>54</sup> when they transcribed the previous chanting repertoire into the new notation.

Let us mention that the transcription of the original composition of Germanos in the new notation by Chourmouzius the Chartofylax can be found in Ms EBE MIIT 747, ff. 316r-317v. This was the starting point for our transcription of Kyprianos' adaptation, given that most of the phrases in the adaptation are identical to those in the original. The remaining phrases which do not exist in the original composition were transcribed by the comparison method. There were no problems in interpreting the old notation text, given that Kyprianos uses the usual orthography for this type of sticheraric chant.

As far as the musical orthography is concerned, Kyprianos uses the usual orthography for this type of sticheraric chant<sup>55</sup>. During the paleographic analysis of the text, we noticed an error in the phrase "have seen Thee" (the second sign of the penultimate phrase). Instead of an ascent of a 4<sup>th</sup> (which is usual for this phrase), in manuscript Chil. 581 he writes an ascent of a 5<sup>th</sup>. Afterwards, he writes ison with petase, so as not to lose the pitch of the phrase. However, in manuscripts Chil. 309 and Chil. 312, in the beginning he writes an ascent of a 5<sup>th</sup> and petaste only (which is usual for this phrase), but the pitch of the phrase is lost (see Fig. 1). This error occurs in all three manuscripts.

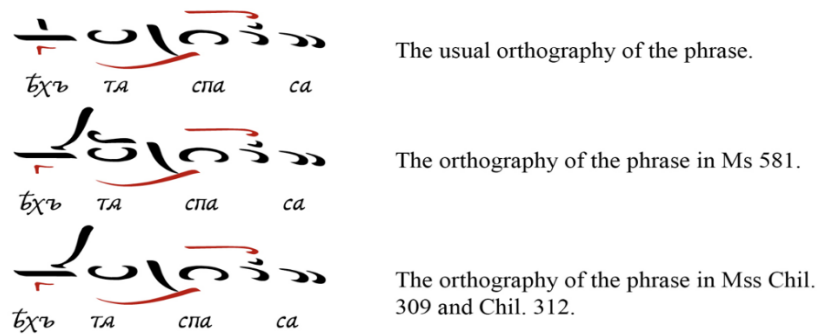
<sup>51</sup> As we know, there were connoisseurs of the old notation up until 1840-1845 that possibly chanted from the old notation. But, there is no information about connoisseurs of the old notation in Hilandar in this period. Also, it is known that not only Slavonic speakers but also Greek speakers chant in feasts together in Hilandar Monastery, as today, but primarily in main monastery feast day - Entry into the Temple of the Theotokos (November 21). So, it is not very likely that this particular idiomelon was sung by Greek-speakers from Germanos' original sticheraron in Greek.

<sup>52</sup> The Sticheron in the old notation and its transcription into the new notation are given in the enclosures.

<sup>53</sup> Our transcription was checked by Dr. Ioannis Arvanitis, the top expert in Byzantine musical paleography, and we are very grateful to him.

<sup>54</sup> The Three teachers are Gregorios the Protosaltis, Chourmusios the Chartophylax and Chrysanthos. The reformation of Neumatic notation was carried out in 1814-1818.

<sup>55</sup> In some of Kyprianos' other adaptations, we noticed that he was very familiar with Sticheraron and the orthography of Chrysafes the New. It will be mentioned more extensively in another study. Also in the period of Kyprianos' activity, there is a tendency write down older chants more analytically [transcription], using the semiographic method used by Petros Lampadarios.



**Fig. 3** The orthographic variations of the phrase

In the New-Byzantine notation we use oxeia in the way Chourmousios Chartophylax uses it in his transcriptions.

#### 6. A SHORT MORPHOLOGICAL-THEORETICAL ANALYSIS OF THE STICHERON

The sticheron is composed in the fourth sticheraric mode, the so-called sticheraric agia and uses sticheraric fourth mode phrases common to Germanos. The melody begins with a fall to the mode of the lower Ke, then with a tromikon phrase to the base of the plagal mode (lower Dhi), and then with the phrase of xeron klasma it moves to the third mode on Ni. Wanting to restore the melody to the base of the fourth mode (Pa) he uses the phrase eso thematismos. The next four phrases move on the base of the fourth mode, and then the melody drops twice in succession through the pentachord, to the lower Dhi. This is followed by a series of four consecutive phrases in sticheraric agia (fourth mode) and again a descent to the lower Dhi, with a re-ascent to the base of mode – Pa. After a short drop to the lower Dhi, the melody returns to the fourth mode. At the very end of the composition, there is a characteristic fall again to the lower Dhi and ends, as usual, on the base of the mode, on Pa.

#### 7. CONCLUSION

We can find the Lity sticheron *Today the Sacred Mother* for the Feast of Meeting of our Lord in three Hilandar manuscripts in the old notation. The sticheron has never been transcribed into the new notation. We discovered that the Slavic menaia do not have this stichera at the Lity, but only as a doxasticon in *Lord I Have Cried* at Small Vespers. Also, we noticed that the Greek text in the menaia and in the musical manuscripts is not the same, so that there are two variants of the text, with the Church Slavonic text representing the third variant. The composer who adapted the Germanos' composition in the Church Slavonic language was the Hilandar monk Kyprianos, and his adaptation was completed on December 9, 1774. The use of this Lity sticheron in Hilandar, although it does not exist in the menaia, shows that in that period Hilandar had a liturgical order harmonized with the Greek monasteries of Mount Athos. Kyprianos very skillfully adapted the Greek melody to the Slavic text, keeping the original melody where possible, and changing it due to language differences where necessary. For the first time in history, we transcribed this sticheron into today's Byzantine notation, thus enabling its liturgical re-use after more than two centuries.

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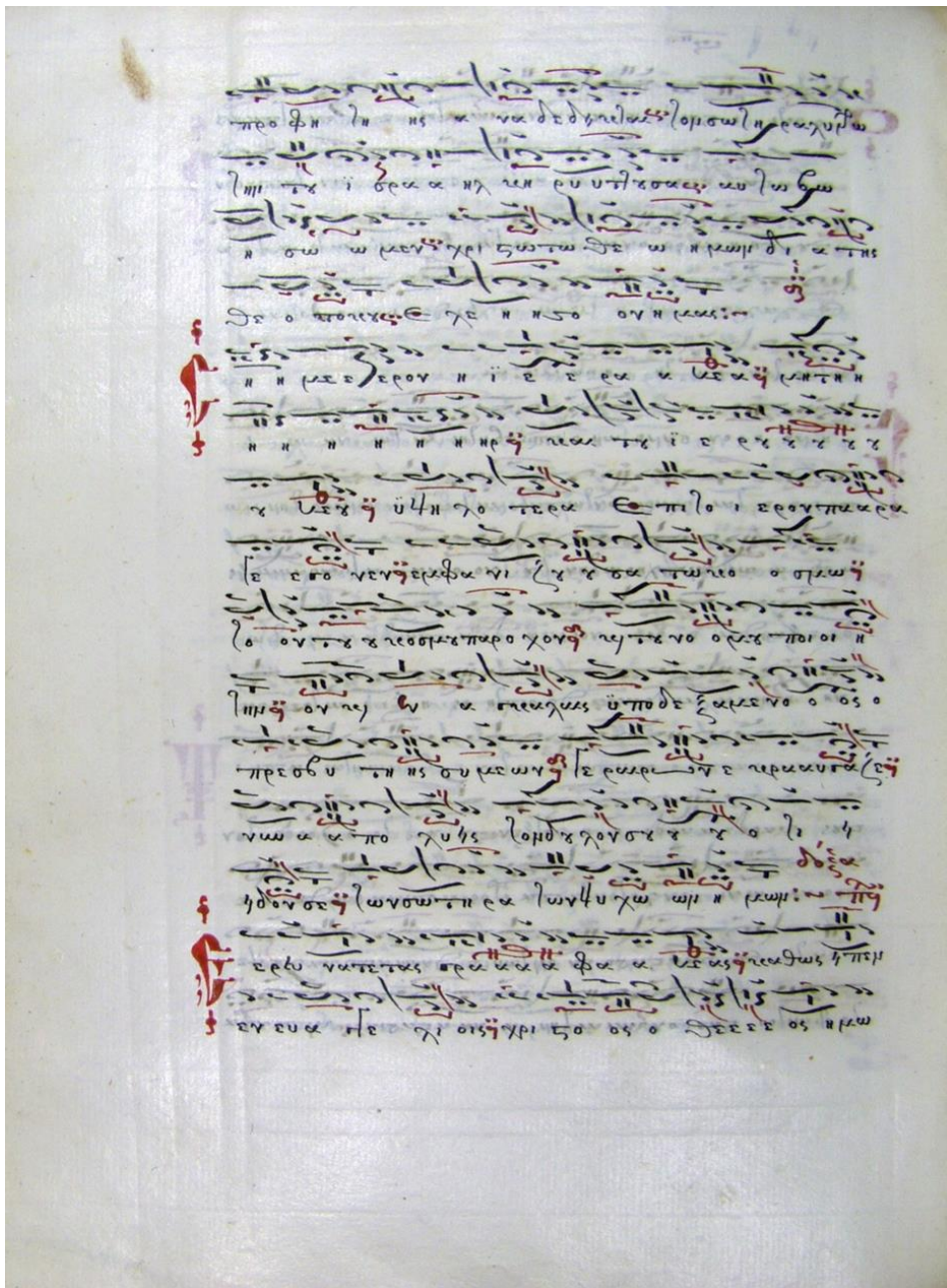
## UPOTREBA I TRANSKRIPCIIJA LITIJSKE STIHIRE NA SRETENJE U HILANDARSKIM STIHIRARIMA

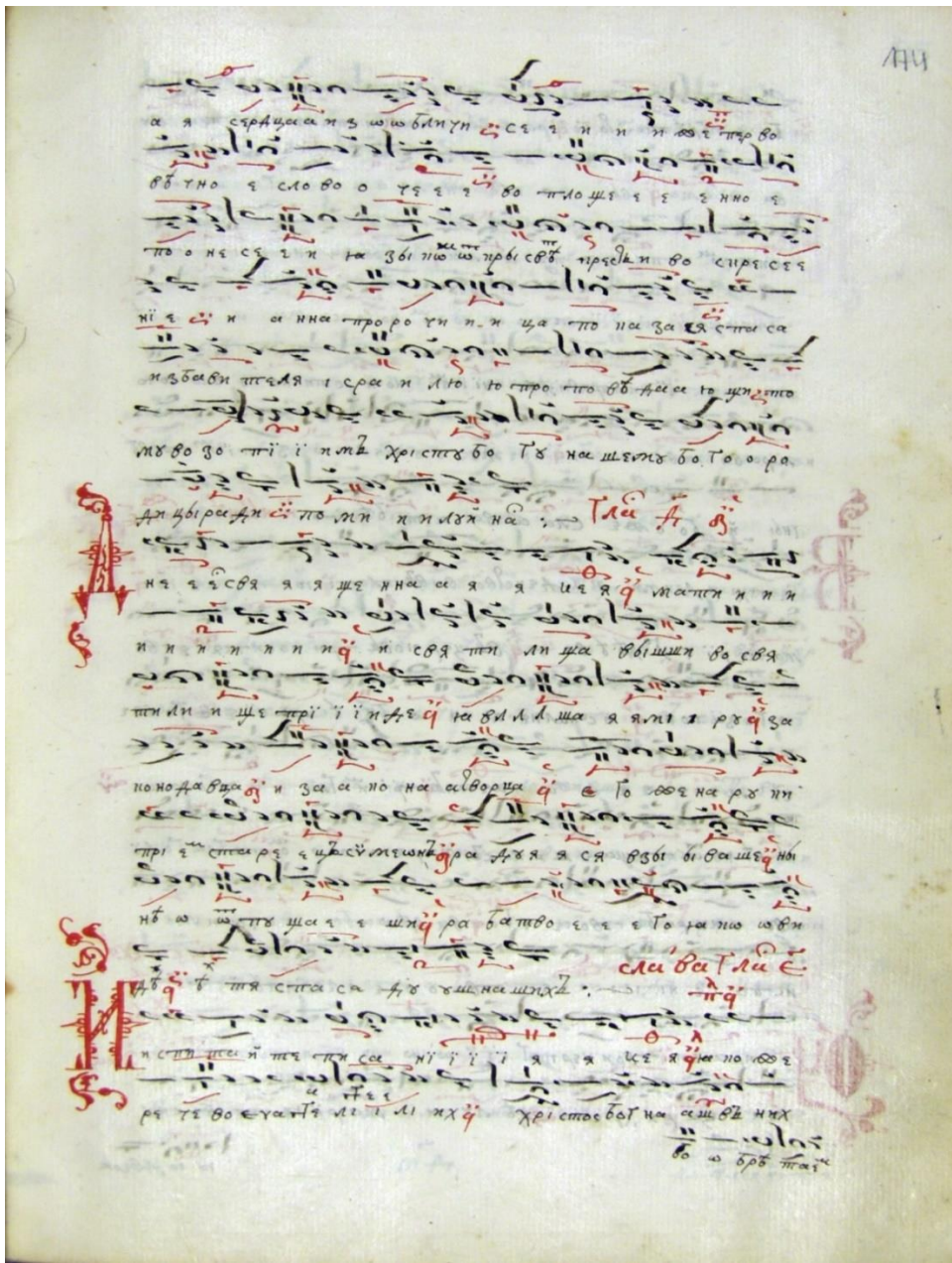
U okviru šireg istraživanja hilendarskih rukopisa, i konkretnije stihirara na crkvenoslovenskom jeziku, razmatramo slučaj jedne litijske stihire koja se poje na praznik Sretenja. Stihira „Danas sveštena Mati“ postoji u tri rukopisa sa kraja 18. stoljeća, koja su u srednjovizantijskoj muzičkoj notaciji. Ti rukopisi (Chil. 309, Chil. 311, Chil. 581) sadrže adaptacije stihirara čuvenog Germana arhijereja Nove Patre, velikog muzičara i kompozitora iz 17. stoljeća, koje je za potrebe manastira Hilandara godine 1774. sačinio monah Kiprijan Hilandarac. Stihira o kojoj je riječ je specifična po tome što se u slovenskoj bogoslužbenoj praksi koristi kao slavik Malog večernjeg, dok se u grčkoj praksi ona još poje i kao osma litijska stihira. Stoga, njeno postojanje u hilendarskim rukopisima saglasno grčkoj praksi pokazuje istovjetnost grčkog i hilendarskog pojačkog i bogoslužbenog poretka u 18. stoljeću. Grčki rukopisni stihirari imaju nešto drugačiju verziju teksta u odnosu na mineje. S druge strane, slovenski mineji sadrže treću varijantu teksta. Pri tom, u rukopisima Chil. 309 i Chil. 312 postoje izvjesne slovne grške. Kiprijan u svojoj adaptaciji koristi verziju teksta koja je sadržana u slovenskim minejima. Prilikom prilagođavanja crkvenoslovenskog teksta Germanovoj kompoziciji Kiprijan nastoji da sačuva originalnu melodiju gdje god je to moguće. Ipak, u nekim slučajevima prinudjen je da upotrijebi druge fraze. Vodi se kriterijumom da fraze ne narušavaju osnovnu ideju originalne melodije i da se završavaju na istom finalisu (završnom tonu) kao i originalne fraze. U najvećem dijelu kompozicije Kiprijan uspijeva da sačuva originalnu melodiju. Paleografskom analizom neumskog teksta uočili smo grešku u posljednjoj frazi. S obzirom da je stihira zapisana starom neumskom notacijom, koja nije u upotrebi od 1814. godine, a osjećajući blagodarnost i odgovornost prema Kiprijanovom „trudu i mnogom staranju“ koje je uložio u izradu svog stihirara (kako se navodi u zapisu njegovog autografa Chil. 581), transkribovali smo stihiru u današnju neumsku notaciju. Na taj način ona postaje dostupna svim ljubiteljima drevnog pjenija i može ponovo da dobije svoje mjesto u bogoslužjenju.

Ključne reči: litijska stihira, German Nove Patre, Kiprijan Hilandarac, adaptacija, transkripcija

### CONTRIBUTIONS

- Contr. 1 Ms Chil. 174, f. 202v  
 Contr. 2 Ms Chil. 581, f. 174r  
 Contr. 3 Ms Chil. 581, f. 174r, with solmization  
 Contr. 4.1 The Transcription of the sticheron  
 Contr. 4.2 The Transcription of the sticheron  
 Contr. 4.3 The Transcription of the sticheron  
 Contr. 4.4 The Transcription of the sticheron  
 Contr. 4.5 The Transcription of the sticheron









∴ The Sticheron at Lity on the Meeting of our Lord, composed by Germanos of New Patra, adapted by Kyprianos of Chilandar. (Ms. Chil. 581, f. 174r)∴

**Гла**

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 и свѧ ти ли ца вѣш ши во свѧ

а E F D E F D D D B C A  
 ти ли и це прї і и де га вѣл ѡл ша

B A G D D D C B A G E F E F D  
 а а ми і рѣ за ко но дав ца и за а ко

E F D D E F D G E F E D D  
 на а твор ца е го же на рѣ ки прї

D D B C A G G D E F E F D  
 емѣ ста ре ецѣ сѣ ме ѡнѣ ра дѣ а а сѧ


E F D D D D B C A B A G  
 взы ѡ ва тие ны нѣ ѡ ѡ пѣ ца е


D D D E D B C C G A B  
 е ши ра ба тво е е е гѡ га кѡ


C A A E E C B A C D E D D  
 ѡ ви дѣ бѣхѣ тя спа са дѣ вѣтъ на шѣхѣ :-





и ца а въ вл вл вл вл вл вл вл вл  
 вл вл ши во о о о св а  
 а а ти и и и и ли и и и и  
 и и и и и це е прі і і і і  
 і і і і і і і і и и и  
 и и и и и прі и де га а а  
 а а а а въ в в в в в в в  
 в в ша а а а а а а а а а ми  
 і і і і рѣ ѣ ѣ ѣ ѣ ѣ  
 ѣ ѣ ѣ за а а ко о о но  
 о о о о да а а а а а а а а



  
 за ко но о дав ца а а га а а и Па



  
 и и и и и за а а а а га а



  
 а а а а ко о на а а а а



  
 а га а а а а а тво о о о



  
 о о о го о о о ор ца а е е



  
 е е е е ље е е го же е е е е


  
 на а рѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ


  
 ѣ ѣ ки прї емъ ста а а а а Ди


  
 а а а а ре е е е е ље е ець Ке


  
 сѹ ѹ ѹ ѹ ме ста рець сѹ ме шнь Ди Па ра дѣ


  
 ѣ ѣ ѣ ѣ ѣ ѣ а а а а а га а

а а а а а са а взы вл вл вл вл  
вл вл вл вл вл вл вл ва а а а а  
а а а га а взы ва а ше ны вл  
нб т т т т т т ω ω ω ω ω  
ω га ω ѿ пв з з ца а а а а а га  
а а а е е е е е ши и и  
и и и и и и ра ба а тво  
о о о е е е е е е е е  
гω ω ω ω ω ω та а κω ω ω  
ω ω ω га ω ω ω ω ω ви  
и и и и и и га та κω ви и дб

Па 115 Ди

б бхъ та а а а га а а а а спа

а а а а а а а а а а са а

дѣ ъ ъ ъ ъ ъ ъ ъ ъ Па 117  
ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ ѣ

ѡиъ на а а а а а а а дѡиъ на а а

ши и и и и и и и и иѣ 119