Formulaic Rules for Verses

ALTHOUGH the melodies for the verses preceding troparia do more or less follow the standard formulaic rules for troparia, their structure has several nuances that make setting them to music a non-trivial challenge. One such nuance is how verses usually begin quickly and then slow down at a certain point. Rather than try to define all such nuances, we have merely orgazined the verses so that a composer can quickly find one he can refer to as an example.

The list on the following page shows where to find music for the verses. The entries have been sorted by the binary code of the ending of each verse into four sections:

1) Accented on the last syllable
2) Accented on the second-to-last syllable
3) Accented on the third-to-last syllable
4) Accented on the fourth-to-last syllable

Organizing verses in this manner is very helpful to composers because it allows them simply to copy the music for a verse from a traditional, reputable source rather than try to "reinvent the wheel."

For example, if a composer would like to set to music the verse "To do among them the judgment that is written. This glory shall be to all His saints," he would examine the final words of this phrase and observe that the accentuation pattern is: 010000101. In the chart on the following page, there is an entry with essentially the same binary code: Ἕνεκεν τοῦ ὀνόματός σου 1000010000100   (The fact that this Greek verse ends with a 1 instead of a 0 is insignificant for most formulae accented on the third-to-last syllable.) Now, all he needs to do is to find a Byzantine music book in Greek that has the music for this verse. Since the color code is red, one will find this verse in the Stichera of Vespers. The chart on page 978 (which follows the same color code as the lists on page 977) indicates which books have music for the verses of the Stichera of Vespers. The composer then simply finds that verse in one of those books, replaces the Greek words in it with the words of the verse he is trying to set to music, and invents a trivial melody for the verse's initial words. If he were to use the *Anastasimatarion* of Petros Ephesios as a model, the melody he composes might look something like this for sticheraric first mode:

To do a - mong them the judg - ment that is writ - ten. This

glo - ry shall be to all____ His_____ saints.

Binary Codes for the End of Verses

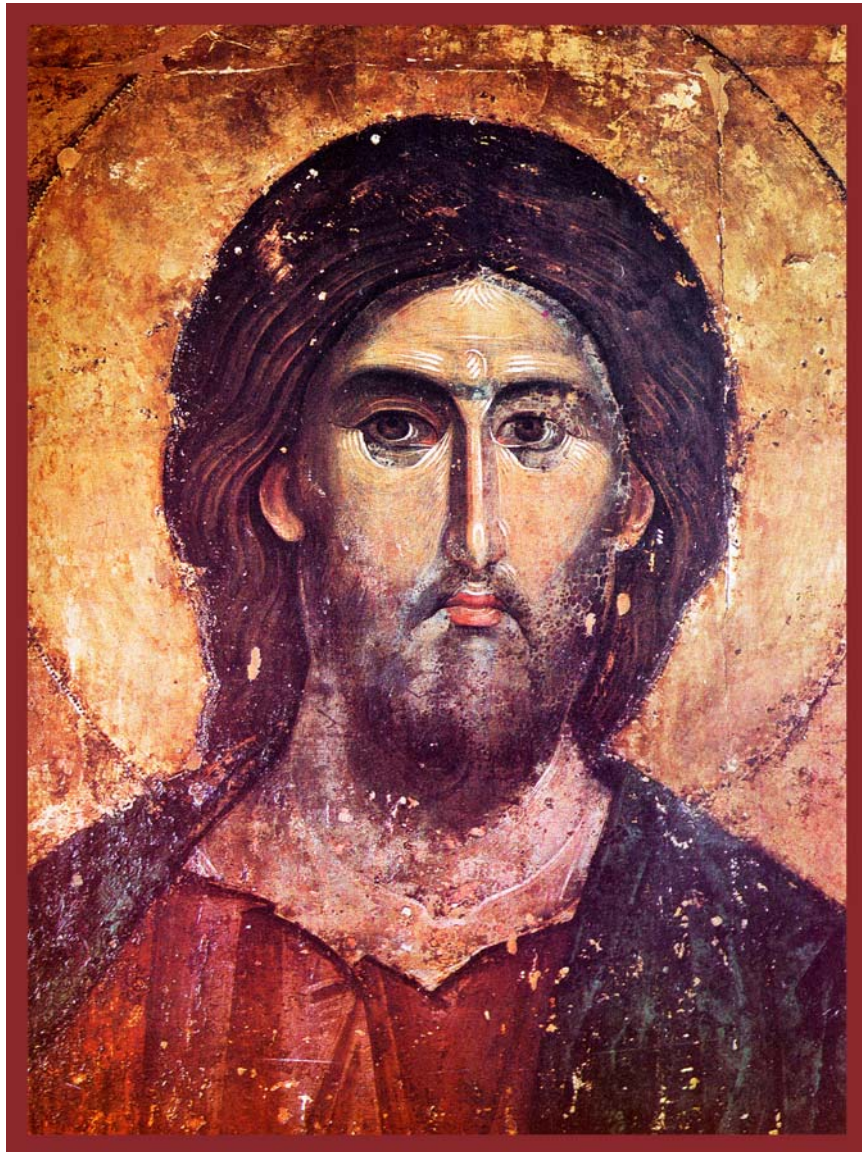| Syllable Accented:	Sticheraric Only		Sticheraric and Heirmologic		Syllable Accented:
Last Syllable Λήγουσα	Αἰνεῖτε τὸν Κύριον πάντα τὰ ἔθνη	001000110001	Αἰνεῖτε τὸν Κύριον πάντα τὰ ἔθνη	001000110001	**Last Syllable** Λήγουσα
	Αἰνεῖτε τὸν Θεὸν ἐν τοῖς Ἁγίοις	1000010001	Καθεῖλε δυνάστας ἀπὸ θρόνων	00100010001	
	Τῷ οἴκῳ σου πρέπει ἁγίασμα	100001	Αἰνεῖτε τὸν Θεὸν ἐν τοῖς Ἁγίοις	1000010001	
			Τῷ οἴκῳ σου πρέπει ἁγίασμα	100001	
			Ὅτι ἐπέβλεψεν ἐπὶ τὴν ταπείνωσιν	000100100001	
Second toLast Παραλήγουσα	Αἰνεῖτε αὐτὸν ἐν τυμπάνῳ	10010010	Αἰνεῖτε αὐτὸν ἐν τυμπάνῳ	10010010	
	Ἀνάστηθι Κύριε ὁ Θεός μου	0100010	Ἀντελάβετο Ἰσραὴλ παιδὸς αὐτοῦ	1001000110010	
	Ἐμὲ ὑπομενοῦσι δίκαιοι	10100010	Ἀνάστηθι Κύριε ὁ Θεός μου	0100010	
	Ἐκ βαθέων ἐκέκραξά σοι	01000010	Ἐμὲ ὑπομενοῦσι δίκαιοι	10100010	**Second toLast** Παραλήγουσα
	Ὅτι ἐκραταιώθη τὸ ἔλεος	1000010	Ἐκ βαθέων ἐκέκραξά σοι	01000010	
			Ὅτι ἐκραταιώθη τὸ ἔλεος	1000010	
			Ἐλέησον ἡμᾶς, Κύριε, ἐλέησον ἡμᾶς	00100000010	
Third to Last Προπαραλήγουσα	Δόξα Πατρὶ καὶ Υἱῷ	10010010010100	Καὶ ἔστω ἡ λαμπρότης Κυρίου	0010001010100	
	Καὶ γὰρ ἐστερέωσε	10100100	Μεγαλύνει ἡ ψυχή μου τὸν Κύριον	00100100	
	Αἰνεῖτε αὐτὸν ἐν κυμβάλοις	100100100	Καὶ γὰρ ἐστερέωσε	10100100	
	Ἐὰν ἀνομίας παρατηρήσῃς	10001000101	Αἰνεῖτε αὐτὸν ἐν κυμβάλοις	100100100	
	Ἀπὸ φυλακῆς πρωΐας	0010001000100	Ἐὰν ἀνομίας παρατηρήσῃς	10001000101	
	Ἕνεκεν τοῦ ὀνόματός σου	1000010000100	Ἀπὸ φυλακῆς πρωΐας	0010001000100	**Third to Last** Προπαραλήγουσα
	Ὅτι παρὰ τῷ Κυρίῳ τὸ ἔλεος	0010000101	Ἐνεπλήσθημεν τῷ πρωῒ τοῦ ἐλέους	0010000101	
	Ὁ Κύριος ἐβασίλευσεν	1000000100	Ἕνεκεν τοῦ ὀνόματός σου	1000010000100	
			Ὅτι παρὰ τῷ Κυρίῳ τὸ ἔλεος	0010000101	
			Ὁ Κύριος ἐβασίλευσεν	1000000100	
Fourth to Last Προπροπαραλήγουσα	Τοῦ ποιῆσαι ἐν αὐτοῖς κρῖμα	10001001	Πρὸς σὲ ἦρα τοὺς ὀφθαλμούς μου	101001001	
	Αἰνεῖτε αὐτὸν ἐπὶ ταῖς δυναστείαις	1000001001	Ἐποίησε κράτος ἐν βραχίονι αὐτοῦ	10001001001	
	Καὶ νῦν καὶ ἀεί	000010001001	Τοῦ ποιῆσαι ἐν αὐτοῖς κρῖμα	10001001	
	Αἰνεῖτε αὐτὸν ἐν ἤχῳ σάλπιγγος	0101010	Ὅτι ἐποίησέ μοι μεγαλεῖα	100010001001	
	Ἐξομολογήσομαί σοι Κύριε	10001010	Αἰνεῖτε αὐτὸν ἐπὶ ταῖς δυναστείαις	1000001001	**Fourth to Last** Προπροπαραλήγουσα
	Γενηθήτω τὰ ὦτά σου προσέχοντα	0001001010			
	Ἐξάγαγε ἐκ φυλακῆς	100001010	Αἰνεῖτε αὐτὸν ἐν ἤχῳ σάλπιγγος	0101010	
			Ἐξομολογήσομαί σοι Κύριε	10001010	
			Γενηθήτω τὰ ὦτά σου προσέχοντα	0001001010	
			Ἐξάγαγε ἐκ φυλακῆς	100001010	

Color Code:

Αἶνους Ὄρθρου	Praises of Orthros
Ἀπόστιχα Ἑσπερινοῦ	Aposticha of Vespers
Στιχηρὰ Ἑσπερινοῦ	Stichera of Vespers
Ἀπόστιχα Καθημερινοῦ Ἑσπερινοῦ	Aposticha of Weekday Vespers
Ἀπόστιχα Καθημερινοῦ Ὄρθρου	Aposticha of Weekday Orthros
Μεγαλυνάρια τῆς θ΄ Ὠδῆς	Megalynaria of the 9th Ode

Color Shading Code:

<mark style="background:lime">the book has verses in all eight modes</mark>
<mark style="background:lime">τὸ βιβλίο ἔχει στίχους καὶ στοὺς 8 ἤχους</mark>

<mark style="background:yellow">the book has verses in only some modes</mark>
<mark style="background:yellow">τὸ βιβλίο ἔχει στίχους μόνο σὲ μερικοὺς ἤχους</mark>

The tiny numbers shaded yellow indicate which modes a particular book has. 1 = first mode, 2 = second mode, 3 = third mode, 4 = fourth mode, 5 = plagal first mode, etc.

	Ἀναστασιματάριον Πέτρου Ἐφεσίου	Ἀναστασιματάριον Νέου Ζαφείρου Ζαφειροπούλου	Ἀναστασιματάριον Κωνσταντίνου Πρωτοψάλτου	Ἀναστασιματάριον Πέτρου (Μουσικὴ Βιβλιοθήκη)	Ἀναστασιματάριον Ἰωάννου Πρωτοψάλτου (ἔκδοσις «Ζωῆς»)	Ἀναστασιματάριον Πέτρου: Ἑσπερινὸς (Παναγιώτου Πάππα)	Ἀναστασιματάριον Πέτρου: Ὄρθρος (Παναγιώτου Πάππα)	Εἱρμολόγιον Ἰωάννου Τόμος Α΄ (Κωνσταντίνου Μάρκου)	Πατριαρχικὴ Μουσικὴ Κιβωτός Ἑσπερινὸς (Ἱερομ. Ἱεροθέου)	Μουσικὸν Ἐγκόλπιον Παρακλητικῆς (Ἱερομ. Ἱεροθέου)	Μουσικὴ Παρακλητικὴ π. Κωνσταντίνου Παπαγιάννη	Νέον Ἀναστασιματάριον Ἠλιοπούλου, Παυλάκη
	1820	1853	1865	1869	1933–2002	1998	1998	2002	2002	2003	2004	2006
Εἱρμολογικά												
Στιχηρὰ Ἑσπερινοῦ (Ἐκ βαθέων…)		**				█				█	█	
Ἀπόστιχα Καθημερινοῦ Ἑσπερινοῦ (Πρὸς σὲ ἦρα…)										█	█	
Ἀπόστιχα Ἑσπερινοῦ Σαββάτου (Ὁ Κύριος ἐβασίλευσεν…)	345678	**	3567	345678		█			█		█	█
Αἴνους τοῦ Ὄρθρου (Τοῦ ποιῆσαι ἐν αὐτοῖς…)	3478	**		378		█				█	█	
Ἀπόστιχα τοῦ Ὄρθρου (Ἐνεπλήσθημεν τῷ πρωΐ…)										█	█	
Μεγαλυνάρια θ΄ ᾠδῆς (Μεγαλύνει ἡ ψυχή μου…)			*				1	█		█	█	*
Στιχηραρικά												
Στιχηρὰ Ἑσπερινοῦ (Ἐκ βαθέων…)	█	█	█	█	█	█			█		█	
Ἀπόστιχα Ἑσπερινοῦ Σαββάτου (Ὁ Κύριος ἐβασίλευσεν…)	12		1248	12		█					█	
Αἴνους τοῦ Ὄρθρου (Τοῦ ποιῆσαι ἐν αὐτοῖς…)	1256		█	12456			█				█	
Μεγαλυνάρια θ΄ ᾠδῆς (Μεγαλύνει ἡ ψυχή μου…)			*									

(█ = cell shaded green; number/symbol on yellow shading indicates available modes)

* Has only the first verse of the 9th Ode
*Ἔχει μόνο τὸν πρῶτο στίχνο τῆς θ΄ ᾠδῆς

** Has verses only in "Protovarys" (Pentaphonos Grave Mode)
**Ἔχει στίχους μόνο γιὰ «πρωτόβαρυς» (ἤχος βαρὺς πεντάφωνος)

Glory be to God
for all things