



# Ο ΘΕΟΤΟΚΟΣ AND VIRGIN

Eight-Mode Version  
 adapted from Theodosios Georgiadis

Duration: 5:45

Intonation: #1

**Adagio** ♩=76

First Mode

Θεοτόκε Παρθένε

C D C D

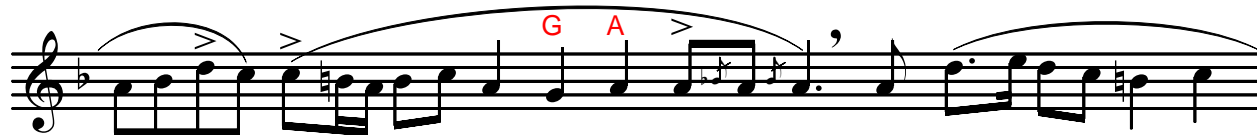
O The - - - o - to - - - - -

- kos and Vir - - - - -

gin, O - - - - - The - o - to -



- - - - - kos and Vir - - - - -



- gin, \_\_\_\_\_ re - joice, \_\_\_\_\_

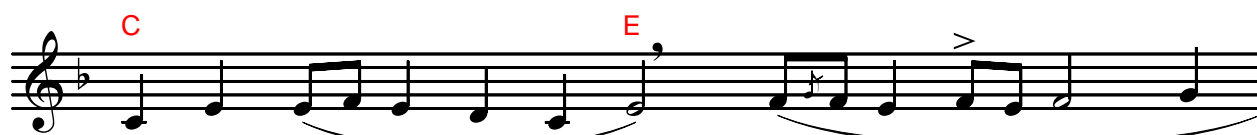


re -



joice, \_\_\_\_\_

Second Mode (Diatonic)



full of grace, \_\_\_\_\_



## Third Mode

Un. F C

re - joice, O

F

Mar - - - - y; the Lord is

C F

with thee, re - joice, O Mar - y,

Un.

full of grace.

## Fourth Mode

C G

Bless - - - ed art

Un. G

thou a - mong wom - - - - -



en, \_\_\_\_\_

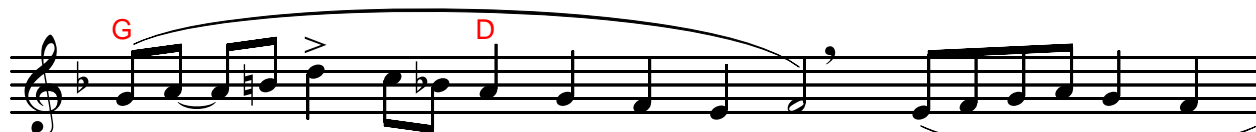
Plagal First Mode



and bless - - - - -



ed \_\_\_\_\_ and \_\_\_\_\_ bless - - - - -



- - - - -



- - - - - ed \_\_\_\_\_

Plagal Second Mode



is the Fruit \_\_\_\_\_ of thy \_\_\_\_\_ womb \_\_\_\_\_

is the

Fruit of thy womb;

## Grave Mode (Diatonic)

for thou hast borne the Sav

our

## Plagal Fourth Mode

of our souls

of our of

our\_\_\_ souls.\_\_\_\_\_

Kratema\*

Toh - - - toh - teh - ree - reh - ree-reen - ree - rem

teh - - - ree - reh - - - ree-rem teh -

- ree - reh - ree - rem\_\_\_ teh - - - ree - rem

teh - - - ree - rem teh - - - ree - rem\_\_\_ *(continued on next page)*

\* The Byzantine musicologist Dimitri Conomos defines a kratema as "a melodic unit of teretismata which is woven into the normal sequence of a hymn at a point, usually a cadence, where amplification is possible." According to Gregorios Stathis, the primary purpose of the kratema is to extend (κρατώ) the duration of a service. Early Church Fathers make reference to wordless or meaningless chants, basing their commentaries on Is. 6:3 and Ez. 3:12. The sixth-century mystic known as Pseudo-Dionysios the Areopagite refers to liturgical music as echos of divine beauty which humans receive after its transmission descends the heavenly hierarchy. [PG IV, 156-184]. St. Augustine refers to the ecstatic nature of wordless jubilation, and both he and St. Ieronymos identify the same with the early Christian concept of glossolalia [PL XXXVII, 1272 and PL XXVI, 970]. Commentators agree that such praise was a human imitation of the ceaseless chants of angels. Music manuscripts show that the kratema has been in use since at least the fourteenth century. The fact that St. John Koukouzeles wrote numerous kratemata indicates that he was a staunch supporter of their use. St. Nicodemus of the Holy Mountain, however, in his commentary of Canon LXXV of the Sixth Ecumenical Synod, criticized the kratema and recommended that chanters avoid them so that more time will remain for the readings. In 1649, Gerasimos Monachos of Crete argued that the meaningless sounds designate the Holy Trinity and refer to the Incarnate Condescension (based on the numerical value of the letters of τερίρεμ). In contemporary times, the kratema is still used throughout Greece and on the Holy Mountain, as well as in some places of the Greek Diaspora where services are conducted in Greek. For a thorough discussion in English of the kratema, see: Conomos, Dimitri E., *Byzantine Trisagia and Cheroubika of the Fourteenth and Fifteenth Centuries*, Patriarchal Institute for Patristic Studies, Thessaloniki, 1974, pp. 262-286.

## First Mode

C D

of our souls of our souls.

Un. rit. C D

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