O Theotokos and Virgin

Eight-Mode Version

adapted from Theodosios Georgiadis

\[\text{\textcopyright 76}\]

Duration: 5:45

Intonation: #1

First and Diatonic Second Mode

\[\text{\textcopyright 76}\]

Theotóke Parthéne
Third and Fourth Mode

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Theotokos and Virgin,_________________________

Re-joice,____________________________________

Re-joice,__________________________________

- joice,_________________ full of grace,____________________

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Third and Fourth Mode

Re-joice,__________________________________ O Mary, full of grace.

Blessed art thou among women,______________________
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Plagal First and Plagal Second Mode

A

and blessed and blessed is the Fruit of thy womb is the Fruit thy womb;"

Grave and Plagal Fourth Mode

F

or thou hast borne the Saviour of our souls of our souls.
Kratema*

* 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 (κρατέω) 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 suggests 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 chaneters 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 terirem). The Patriarchate of Constantinople issued an encyclical in 1880 forbidding the kratema only during the Great Entrance, implying that at other times it is acceptable. 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

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O four souls of our souls.