



Ο THEOTOKOS AND VIRGIN

Eight-Mode Version

adapted from Theodosios Georgiadis

76

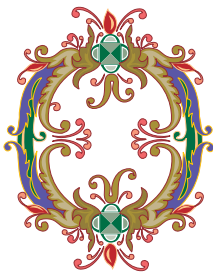
Duration: 5:45

Ἦχος ♩ Πά

Intonation: #1

First and Diatonic Second Mode

Θεοτόκε Παρθένε



(Z) (Π) (Z)
 The - - - o - - to - - -
(Π)
 - - - - kos and - - Vir - - -
(Δ) (Π) (Π) (K)
 gin, O - - - The - o - to - - -

kos and Vir- - - - - gin, _____ (Δ) (K)

re - joyce, _____ re - _____ (Π)

- joyce, _____ full of grace, _____ (N) (B)

_____ 6 λ

Third and Fourth Mode

R e - joyce, _____ O Mar - - - - - (M) (Γ) (N) (Γ)

y; the Lord _____ is with _____ thee, _____ re - joyce, O (N) (Γ)

Mar-y, full of grace. Bless - - - - - ed _____ art _____ thou (M) (N) (Δ)

a - - mong wom - - - - - en, _____ (M) (Δ)

Plagal First and Plagal Second Mode



A ^(Π) and bless - - - - - ed _____ and _____ bless -
^(Δ) ^(Π)
 _____ ed _____ is the Fruit _____
 _____ of thy _____ womb _____ is the _____
 _____ Fruit _____ of _____ thy _____ womb;

Grave and Plagal Fourth Mode

F ^(Z) or _____ thou hast borne _____ the _____ Sav - - - - -
^(M) ^(N) ^(Δ) ^(N)
 - - - iour _____ of _____ our _____ souls _____ of _____
 _____ our _____ of _____ our souls. _____

Kratema*

The musical notation consists of three lines of neumes. The first line starts with a large blue 'T' and contains the syllables: oh - - - toh - - teh - ree - reh-ree-reen - ree - rem. The second line contains: - - ree - reh - - -ree-rem, followed by a vertical bar, then teh - - - ree-reh-ree - rem, and another vertical bar, then teh -. The third line contains: - - ree-rem, followed by a vertical bar, then teh - - - ree - rem, followed by a vertical bar, then teh - - - ree - rem. Various musical symbols are placed above and below the neumes, including (N), (Δ), (Π), and numbers like 4. There are also red symbols resembling the Greek letters gamma and pi.

(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 (κρατῶ) 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 Œcumenical 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 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

π
9

Ο
(ζ) (π)
 f _____ our _____ souls _____ of _____ our _____ souls. _____

(μ)
χ
(ζ)
(π)

π
9

