



ΕΠΟΧΕΛΟΓΗ ΚΑΙ ΙΣΤΟΡΙΚΗ ΜΑΡΤΥΡΙΑ

* 1088 - 1988 *

900 ΕΤΗΡΙΑ ΕΡΑΣ ΜΟΝΗΣ ΙΩΑΝΝΗΣ ΘΕΟΛΟΓΟΥ ΠΑΤΡΟΣ



Υάλλει ὁ χορός γαλιῶν οἱ μαῖστρος τῆς γαλιτικῆς τέχνης
χορεύει Γενόργος Σταῖνε



REVELATION
AND HISTORICAL WITNESS
1088-1988

*The 900th Anniversary of the Holy Monastery
of St John the Theologian, Patmos*

*Sung by the Choir of Chanters
'The Maistores of the Art of Chant'
Leader: Gregorios Stathis*

Contents, psalms and troparia

- 1. From the Service of the Holy Apostle and Evangelist John the Theologian.*
- 2. From the Service of St Christodoulos, Founder of the Holy Monastery of Patmos.*

« Ἐν ἀρχῇ ἦν ὁ Λόγος καὶ ὁ Λόγος ἦν πρὸς τὸν Θεὸν καὶ Θεὸς ἦν ὁ Λόγος ».



ΔΙΣΚΟΣ ΠΡΩΤΟΣ

Ἀκολουθία ἀγίου Ἰωάννου τοῦ Θεολόγου

Ὁ ψη Α'

1. Φῶς ἰλαρόν, μέλος «ἀρχαῖον», ἦχος β' (διάρκεια 4'05'').
2. Ἀνάγνωσμα, Α' Καθολικῆς Ἐπιστολῆς Ἰωάννου (2'35'', Ἀθανάσιος Βουρλῆς).
3. Λιτή: Πέτρου Πελοποννησίου († 1778): Ποταμοὶ θεολογίας — Τὸ φυτὸν τῆς ἀγνείας, ἦχος α' (1'37'' + 1'37'').
4. Γερμανοῦ Νέων Πατρῶν (τὸ ἔτος 1665), Ἦς τῶν ἀπορρήτων μυστηρίων, ἦχος α' (12'05'').
5. Πέτρου Πελοποννησίου: Τὴν τῶν ἀποστόλων ἀκρότητα, ἦχος β' (2'27'').

Ὁ ψη Β'

6. Ἀπόστιχα: Πέτρου Βυζαντίου († 1808), ἦχος λεγετος, Τὸν τοῦ ὑψίστου — Τοῦ Παρακλήτου — Τῆς ὑψηλῆς (1'10'' + 1'13'' + 1'19'').
7. Δοξαστικόν, Πέτρου Πελοποννησίου, ἦχος πλ. β': Ἀπόστολε Χριστοῦ. Κανονάρχος ὁ Ἀθανάσιος Βουρλῆς (5'20'').
8. Κοινωνικόν, Παναγιώτου Χρυσάφου τοῦ νέου (περὶ τὸ 1671), ἦχος πλ. δ': Εἰς πᾶσαν τὴν γῆν (13'16''). Μονοφωνάρχης ὁ Παναγιώτης Τζανακός.
9. Ἀπολυτίκιον: ἦχος β': Ἀπόστολε Χριστῶ τῶ Θεῶ ἠγαπημένε (1'08'').

Ἡ δισκογραφικὴ αὐτὴ παραγωγή πραγματοποιήθηκε ὑπὸ τὴν εὐλογία τοῦ σεπτοῦ Οἰκουμενικοῦ Πατριαρχείου Κωνσταντινουπόλεως «ἐν τοῖς πλαισίοις τοῦ ἑορτασμοῦ τοῦ εὐσήμου Ἰωβηλαίου ἐννεακοσίων ἐτῶν ἀπὸ τῆς ἰδρύσεως τῆς ἐν Πάτμῳ Ἱερᾶς Πατριαρχικῆς καὶ Σταυροπηγιακῆς Μονῆς Ἀγίου Ἰωάννου τοῦ Θεολόγου πρὸς μείζονα γενικώτερόν τε καὶ ἰδίᾳ παρὰ τοῖς ξένοις προβολὴν τῆς σημασίας τοῦ σεβασμίου τούτου Σκηνώματος».



Ψαλμοὶ καὶ Τροπάρια ἀπ' τὴν Ἀκολουθίαν
α) τοῦ ἀγίου Ἰωάννου τοῦ Θεολόγου καὶ
β) τοῦ ὁσίου Χριστοδοῦλου τοῦ Λατρηνοῦ.
★ Ψάλλει ὁ Χορὸς Ψαλτῶν «Οἱ Μαῖστορες
τῆς Ψαλτικῆς Τέχνης». Διδάσκαλος καὶ
Χορᾶρχης: Γρηγόριος Θ. Στάθης,
Καθηγητὴς Πανεπιστημίου Ἀθηνῶν. ★
Χορηγία καὶ φιλόμουση φροντίδα τῶν ὁμο-
ζύγων Γεωργίου καὶ Ἐλένης Δαλα-
κούρα. ★ Εἰκόνα ἐξωφύλλου: Φορητὴ
εἰκόνα στὸ Σπήλαιο τῆς Ἀποκαλύψεως,
τοῦ Θωμᾶ Μπαθᾶ (1596). Φωτογραφία
Κώστα Μανώλη ★ Σῆμα τῆς 900ετηρίδος
καὶ τίτλοι ἐξωφύλλου: ἱερομόναχος Ρωμανὸς
Φωκάκης, πάτριος. ★ Κείμενα καὶ καλ-
λιτεχνικὴ ἐπιμέλεια: Γρηγόριος Στάθης.
★ Μετάφραση στὰ ἀγγλικά: Ἐπίσκοπος
Διοκλείας Κάλλιστος. ★ Φωτοστοιχειο-
θεσία: «Φοινίκη», Ἀθήνα ★ Ἦχογράφηση:
Sigma Sound Studios, Ἀθήνα. ★
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FIRST RECORD

Service of St John the Theologian

Side A

1. *O joyful light*: 'ancient' melody, II Mode (timing: 4'05'').
2. Reading from the First General Epistle of John (2'35'', Athanasios Vourlis).
3. Lity: by Petros the Peloponnesian († 1778): *Rivers of theology - Once more the tree of Sanctity*; I Mode, (1'37'' + 1'37'').
4. By Germanos of New Patras (1665): *As an eye-witness of secret mysteries*, I Mode (12'05'').
5. By Petros the Peloponnesian: *Come, ye faithful, let us bless the chief of the Apostles*, II Mode (2'27'').

Side B

6. Aposticha: by Petros Byzantios († 1808), IV Mode "Legetos": *Thou hast theologized - Initiated into the light - Mounting up through lofty theology* (1'10'' + 1'13'' + 1'19'').
7. Doxastikon: by Petros the Peloponnesian, II Plagal Mode: *Apostle of Christ*. Canonarch: Athanasios Vourlis (5'20'').
8. Communion Verse: by Panagiotis Chrysaphis the New (around 1671), IV Plagal Mode: *Their sound is gone out*. Soloist: Panagiotis Tzanakos (13'16'').
9. Apolytikion, II Mode: *Beloved Apostle of Christ our God* (1'08'').

“In the beginning was the Word, and the Word was with God, and the Word was God”.



ΔΙΣΚΟΣ ΔΕΥΤΕΡΟΣ

Ἀκολουθία τοῦ ὁσίου Χριστοδούλου

Ὁ ψη Α'

1. Ψαλμὸς α'. Μέλος «ἀρχαῖον» (ιδ' αἰώνας), ἦχος πλ. δ'. Μακάριος ἀνὴρ — Καὶ ἐν ὁδοῖς ἀμαρτωλῶν — καὶ τοῦ Χαλιβούρη· Ἄλλ' εἶ ἐν τῷ νόμῳ Κυρίου (διάρκεια 3'05'' + 2'24'' + 4'39'').
2. Προσόμοια ἐσπέρια· Πέτρου Βυζαντίου († 1808), ἦχος πλ. β' δ'φωνος· Ἦστραψεν ὁ βίος σου — Ὅλην βδελυζόμενος (1'33'' + 1'25'').
3. Εἰς τὴν ἀρτοκλασίαν· Γρηγορίου Στάθης, ἦχος πλ. α' πεντάφωνος· Θεοτόκε Παρθένε, καὶ τὸ ὁμόηχο κράτημα τοῦ Παναγιώτου Χαλάτζογλου (περὶ τὸ 1728) (5'04'' + 6'43'').

Ὁ ψη Β'

4. Κανὼν Πέτρου Βυζαντίου, ἦχος α', α' καὶ γ' ᾠδὴ (3'40'').
5. Κοντάκιον καὶ Συναξάριον· Ἀπαγγέλλει ὁ Ἄθ. Βουρλῆς (2'50'').
6. Ἐξαποστειλάριον, ἦχος β'· Ἀστὴρ ἐφάνης ἄδυτος ἐν τῷ Λάτρῳ (1'00').
7. Στιχηρὰ προσόμοια τῶν αἰῶνων Πέτρου Βυζαντίου, ἦχος πλ. δ'· Πάτερ θεόφρον Χριστόδουλε — Σὺ καθυπεῖκων τοῖς νεύμασι (1'07'' + 1'08'').
8. Δοξολογία· Μελχισεδὲκ Ἐπισκόπου Ραιδεστοῦ (περὶ τὸ 1615), ἦχος πλ. α' (ἡ πρώτη μεγάλη Δοξολογία) (12'56'').
9. Εἶη τὸ ὄνομα Κυρίου εὐλογημένον, σύγχρονη πατμιακὴ ψαλτικὴ παράδοσις, ἦχος πλ. α' τρίφωνος (1'20'').

SECOND RECORD

Service of St Cristodoulos

Side A

1. Psalm 1. 'Ancient' melody and by Chalivouris (14th cent.), IV Plagal Mode: *Blessed is the man - Who has not stood in the way of sinners - But his delight* (timing: 3'05'' + 2'24'' + 4'39'').
2. Prosoimoia at Vespers: by Petros Byzantios († 1808), II Plagal Mode tetraphonos: *Thy life has shone forth - All-holy Saint, thou hast hated* (1'33'' + 1'25'').
3. At the Artoklasia (Blessing of the Bread) by Gregorios Stathis, I Plagal Mode "pentaphonos": *Theotokos Virgin*: and the Kratema (Terirem) in the same Mode, by Panagiotis Chalatzoglou (around 1728) (5'04'' + 6'43'').

Side B

4. Canon: by Petros Byzantios, I Mode, Canticles One and Three (3'40'').
5. Kontakion and Synaxarion: read by Athanasios Vourlis (2'50'').
6. Exaposteilarion, II Mode: *Thou hast appeared at Latros as a star* (1'00').
7. Stichera prosoimoia at the Lauds: by Petros Byzantios, IV Plagal Mode: *O Father Christodoulos - Obedient to the commands* (1'07'' + 1'08'').
8. Doxology: by Melchisedek Bishop of Raidestos (around 1615), I Plagal Mode (the earliest Great Doxology) (12'56'').
9. *Blessed be the name of the Lord*, contemporary Patmian tradition of chanting, I Plagal Mode (1'20'').

The preparation of the Record was carried out with the blessing of the sacred Ecumenical Patriarchate of Constantinople, "as part of the programme for the celebration of the illustrious Jubilee of nine hundred years from the foundation of the Holy, Patriarchal and Stavropegic Monastery of St John the Theologian in Patmos, so as to make more widely known, especially among foreigners, the significance of this venerable shrine".



Psalms and Troparia from the Services a) of St John the Theologian and b) St Christodoulos. ☆ Sung by the Choir of Chanters *'The Maistores of the Art of Chant'*: Teacher and Leader: Gregorios Th. Stathis, Professor of the University of Athens. ☆ With the support and assistance of George and Helen Dalakoura. ☆ Icon on the cover: Portable icon in the Cave of the Apocalypse by Thomas Bathas (1596). Photograph: Kostas Manolis. ☆ Emblem of the 900th Anniversary and titles of the cover: hieromonk Romanos Phokakis. ☆ Contents and artistic presentation: Gregorios Stathis. ☆ Translation into English: Bishop Kallistos of Diokleia. ☆ Phototypesetting: "Phiniki", Athens ☆ Recording: Sigma Sound Studios, Athens. ☆ Cover and production of the records: Columbia-EMI Ltd. ☆ Publication 1988 Holy Monastery of St John the Theologian, Patmos. ☆ Copyright © 1988 Gregorios Stathis, Athens.

ΑΠΟΚΑΛΥΨΗ ΚΑΙ ΙΣΤΟΡΙΚΗ ΜΑΡΤΥΡΙΑ
1088 - 1988

900ετηρίδα
τῆς Ἱερᾶς Μονῆς Ἰωάννου τοῦ Θεολόγου Πάτμου

Ψάλλει ὁ Χορὸς Ψαλτῶν
«Οἱ Μαῖστορες τῆς Ψαλτικῆς Τέχνης»
Χοράρχης Γρηγόριος Στάθης



ΑΠΟΚΑΛΥΨΗ
ΚΑΙ ΙΣΤΟΡΙΚΗ ΜΑΡΤΥΡΙΑ

900ετηρίδα της Ἱερᾶς Μονῆς Ἰωάννου τοῦ
Θεολόγου Πάτμου

« Ἐγὼ Ἰωάννης, ὁ ἀδελφὸς ὑμῶν καὶ συγ-
κοινωνὸς ἐν τῇ θλίψει καὶ βασιλείᾳ καὶ ὑπομο-
νῇ ἐν Ἰησοῦ, ἐγενόμην ἐν τῇ νήσῳ τῇ καλουμέ-
νῃ Πάτμῳ, διὰ τὸν λόγον τοῦ Θεοῦ καὶ τὴν μαρ-
τυρίαν Ἰησοῦ. ἐγενόμην ἐν πνεύματι ἐν τῇ Κυ-
ριακῇ ἡμέρᾳ καὶ ἤκουσα ὀπίσω μου φωνὴν με-
γάλην ὡς σάλπιγγος λεγούσης· ὁ βλέπεις
γράψον εἰς βιβλίον καὶ πέμψον ταῖς ἐπτά ἐκ-
κλησίαις... ».

Ἔτος σωτήριον 95· μιὰ θεοφάνεια συντελεῖται,
ὁ οὐρανὸς χαμηλώνει καὶ ἀποκαλύπτονται τὰ
ἔσχατα, ἡ ἀποκάλυψη καταγράφεται «εἰς βιβλί-
ον», καὶ ἡ Πάτμος γίνεται τὸ σημεῖο μαρτυρίας
καὶ ἀναφορᾶς καὶ φανερώνεται στὴν ἱστορία «εἰς
γενεὰν καὶ γενεὰν». Χίλια χρόνια μετὰ ὁ ὅσιος

Χριστόδουλος ὁ Λατρινὸς «ὄλος ἐγένετο τῆς τοῦ
νησιῦ τοῦδε ἐφέσεως» καὶ καταφέρει νὰ τοῦ πα-
ραχωρηθεῖ, μὲ χρυσόβουλο τοῦ Ἀλεξίου Α΄ Κο-
μνηνοῦ, «ἐπὶ ἀναφαιρέτῳ καὶ διηνεκεῖ δεσποτεία
καὶ κυριότητι καὶ ἀχρῖς ἂν ὁ παρῶν διαρκοίη
αἰῶν». Ἦταν τὸ σωτήριο ἐτος 1088· καὶ αὐτῶν πα-
ρῶν αἰῶν» ἐορτάζει τὴν ἐπέτειο τῶν 900 χρόνων,
ἀπὸ τότε, καὶ μαζί του ἡ Ἱερὰ Πατριαρχικὴ καὶ
Σταυροπηγιακὴ Μονὴ τοῦ ἁγίου Ἰωάννου τοῦ
Θεολόγου, ποὺ ἔκτισε ὁ ὅσιος Χριστόδουλος.

Ψηλά, στὴν κορυφὴ τοῦ νησιοῦ, τὸ μοναστήρι
τυλιγμένο στὴν αἴγλη τοῦ παρελθόντος ἀγναντεύει
ὀλοτρόγυρα τὸν γαλάζιο ἀέρα τοῦ Αἰγαίου πε-
λάγους. Κάθε πρωὶ καὶ καθ' ἑσπέρα, ποὺ ὁ ἥλιος
εἶναι ἤχος πλάγιος καὶ ραίνει μιὰ μαλαματένια
σκόνη, τὸ πέλαγος ψέλνει τὸν δικό του ψαλμὸ στὰ
ἡμέρα ἀκροθαλάσσια τῆς Πάτμου. Τὰ κάτασπρα
σπίτια τῆς Χώρας ποὺ ζώνουν τὸ μοναστήρι θαρ-
ρεῖς πὼς βάνονται, ἔτσι ἀκουμπιστὰ τὸ ἓνα στὸ
ἄλλο, νὰ σηκώσουν τὸ κάστρο ψηλά σὲ μιὰν ἀνά-
ταση καὶ προσφορά. Καὶ τὸ μοναστήρι τοῦ Θεο-
λόγου κανοναρχεῖ τὴν ἔκστασι· «ἐν ἀρχῇ ἦν ὁ
λόγος...». Κι ὕστερα ἦταν, κι εἶναι, ὅλα τ' ἄλλα,
κι ἡ σαῖτα ποὺ τὰ ὑφαίνει καὶ τὰ μνημιώνει· ἡ
ἱστορικὴ συνέχεια καὶ διάρκειά καὶ μαρτυρία, εἴτε
ὡς σκόλισμα στὴν πέτρα καὶ ὡς κέντημα στὸ χρυ-

σὸ καὶ στὸ μετάξι, εἴτε ὡς ζωγραφιὰ καὶ ὡς λόγος
στὴ μεμβράνη καὶ στὸ χαρτί «εἰς κοινὸν ὄφελος».

Στὴν περίφημη Βιβλιοθήκη τῆς μονῆς Πά-
τμου σώζονται καὶ φυλάσσονται τῶρα ἑκατὸν δύο
μουσικὰ χειρόγραφα· δεκαπέντε περγαμηνὰ καὶ
χαρτῶα τὰ ἄλλα. Τὰ περισσότερα εἶναι γραμμένα
ἀπὸ τὸν 11^ο αἰῶνα καὶ δῶθε. Μιὰ σημαντικὴ ἐνό-
τητα χειρογράφων ἀφοροῦν σὲ κώδικες τῆς βυζαν-
τινῆς καὶ μεταβυζαντινῆς μελοποιίας κατὰ κατα-
γραφή τῶν μελῶν στὴν ἀναλυτικὴ σημειογραφία
τῆς Νέας Μεθόδου, ἀπὸ τὸ 1814 καὶ μετὰ. Ἐνδι-
αφέρον ἔχουν τὰ δύο παλαιὰ Εἰρμολόγια (ἀριθ.
54, 55) καὶ τὰ περγαμηνὰ Στιχηράρια καὶ μάλι-
στα ὁ κώδικας 218, χρονολογημένος τὸ ἔτος
1167, μὲ πλήρη σημειογραφία, δέκα χρόνια νωρί-
τερα ἀπ' τὴν καθιερωμένη μουσικολογικὰ χρονία,
1177, γιὰ τὴν ἀρχὴ τῆς ἀμέσης πλήρους βυζαντι-
νῆς σημειογραφίας. «Τὸ παρὸν βιβλίον ἀνεθέ-
μην τῷ ἡγαπημένῳ Θεολόγῳ τῷ ἐν τῇ μονῇ τῆς
Πάτμου, καὶ εἰς ἀφέλειαν ψυχικὴν τῶν διερχο-
μένων καὶ ψαλλόντων αὐτό, ὑπὲρ ψυχικῆς μου
ἐνεκεν σωτηρίας... Ὅτι μόνου γὰρ τοῦ τονι-
σθῆναι τοῦτο τὸ βιβλίον παρὰ τοῦ δομestικοῦ
μοναχοῦ Ἀρσενίου, ἐξ νομίσματα ἐξωδίασα,
χωρὶς τῶν κανισκίων... Ἐστάλη δὲ τὸ παρὸν

REVELATION
AND HISTORICAL WITNESS

*The 900th Anniversary of the Holy
Monastery
of St John the Theologian Patmos*

*'I John, your brother, who share with you in
Jesus the tribulation and the kingdom and the
patient endurance, was on the island called
Patmos on account of the word of God and the
testimony of Jesus. I was in the Spirit on the
Lord's day, and I heard behind me a loud voice
like a trumpet saying: "Write what you see in a
book and send it to the seven churches..." (Rev.
1:9-11).*

It is the year of salvation 95. A revelation of
God comes to pass: heaven descends and the Last
Things are revealed, the revelation is written 'in a
book' and Patmos becomes a sign of witness, a
point of reference, and is manifested in history
'from one generation to another'. A thousand
years later St Christodoulos of Latros 'was totally

*filled with longing for this island' and succeeded
in obtaining it, with a chrysobull from the Emperor
Alexios I Comnenos, 'in alienable and continuous
possession and control, for so long as the present
age shall last'. This happened in the year of
salvation 1088; and so the 900th anniversary of
that event is now being celebrated by 'the present
age', and with it by the Holy, Patriarchal and
Stavropegic Monastery of St John the Theologian,
which St Christodoulos founded.*

High up on the summit of the island, the
Monastery enshrined in the splendour of the past
can be seen from afar on every side against the blue
skies of the Aegean Sea. Every morning and every
evening, when the rising or the setting sun is like
the Plagal Mode in Byzantine Music and scatters
gold dust over the whole landscape, the sea sings
its own psalm to the gentle seashore of Patmos.
The brilliantly white houses of Chora which
encircle the monastery, rising one above the other,
seem to lift up the citadel as if it were an offering
raised on high. And the Monastery of St John, like
a chanter intoning the opening words of a hymn,
proclaims in wonder: 'In the beginning was the
Word...'. And all the later events in the history of
the island, in their unbroken continuity, are like a

carving on rock, like an embroidery from gold
thread and silk, like a painting, like words recorded
on parchment and paper 'for the benefit of all'.

In the celebrated Library of the Monastery of
Patmos there are preserved today 102 musical
manuscripts: fifteen on parchment, and the re-
mainder on paper. The majority date from the
fifteenth century onwards. A significant group of
manuscripts consists of Byzantine and Post-Byzan-
tine musical texts written in the analytical notation
of the New Method, dating from 1814 and
subsequently. Of particular interest are two an-
cient Heirmologia (nos. 54, 55), together with the
parchment Sticheraria, and above all Codex 218,
dating from the year 1167, with full musical
notation, ten years earlier than the accepted
musicological data, 1177, for the beginning of the
'Full Middle Byzantine Notation'. *'I have dedicated
the present book to the beloved Theologian at
the Monastery of Patmos, for the spiritual
benefit of those who shall peruse it and sing from
it, for the sake of my soul's salvation... For the
making of the musical signs marked in this book
by the Domestic the Monk Arsenios I paid six
pieces of money, apart from the gifts that I*

βιβλίον ἐν τῇ μονῇ ἡμῶν κατὰ τὸν Σεπτέμβριον μῆνα τῆς ἐ' Ἰνδικτιῶνος τοῦ ε' ἔτους (=1166). Ὁ μοναχὸς Ἀθανάσιος ὁ τοῦ Παπίου» εἶναι τόσο εὐγλωττός ὡς κολοφῶνας. Χρονολογημένο εἶναι καὶ τὸ Στιχηράριο 220, τὸ ὁποῖον «τέλειωθη διὰ χειρὸς Ἰωάννου πρωτοψάλτου τῆς ἀγιοτάτης μητροπόλεως Ρόδου τοῦ Κασσιανοῦ... μὴν Φεβρουάριος Ἰνδικτιῶνος ια' τῷ ψλα' ἔτι (=1223)».

Ἀπὸ τοὺς κώδικες τῆς μεταβυζαντινῆς ἐποχῆς ὁ 819 περιέχει τὰ ἰδιότυπα μέλη τῶν Κρητῶν μελουργῶν τοῦ ις' αἰῶνος, καὶ ὁ 930 εἶναι τὸ θαυμαστὸ μνημεῖο τῆς Ψαλτικῆς Τέχνης ποῦ λέγεται Στιχηράριον «μετὰ καλλωπισμοῦ» τοῦ Γερμανοῦ ἀρχιερέως Νέων Πατρῶν. Ὁ κώδικας εἶναι αὐτόγραφος τοῦ Γερμανοῦ τὸ ἔτος 1665. Δὲν λείπουν καὶ οἱ ἀπαραίτητοι κώδικες, πάντοτε σημαντικοί, γιὰ τὴ σπουδὴ τῆς ἐξελιξέως καὶ ἀναλύσεως τῆς σημειογραφίας κατὰ τὴν «ἐξηγητική μεταβατικὴ σημειογραφία» (1670 περίπου — 1814). Ἡ συλλογὴ τῶν μουσικῶν Πατριακῶν χειρογράφων εἶναι μιὰ χαρακτηριστικὴ μοναστηριακὴ συλλογὴ καὶ φανερῶν τὴν αὐτάρκεια τῆς ψαλτικῆς παραδόσεως. Δὲν ὑπάρχουν ὀνόματα Πατμίων μελουργῶν· οἱ μουσικῶτατοι μοναχοὶ τοῦ μοναστηριοῦ ἦταν, κυρίως, ἐρμηνευτὲς ψάλτες.

Ἡ πατριακὴ ψαλτικὴ παράδοση, γενικά, εἶναι σήμερα διάχυτη ὡς νησιώτικη ἔκφραση φωνῆς, — κάπως τραγουδιστικὴ γύρω ἀπ' τοὺς ἐστῶτες φθόγγους—, σὲ ὅλα τὰ τροπάρια, μὲ ἐξαίρεση κάποια μέλη ποῦ ψέλνονται πολὺ διαφορετικὰ. Τέτοια εἶναι τὰ σύντομα μέλη τοῦ πλ. β' ἤχου, τὰ ἐγκώμια τοῦ Ἐπιταφίου, εἴτε ἀργὰ εἴτε σύντομα, καθὼς καὶ ἡ ἐκφώνηση τοῦ Εὐαγγελίου σὲ ἤχο πλ. β' μὲ συνοδεία τῶν χτύπων στὸ «κόντιο» (ἓνα μεταλλικὸ σφαιρικὸ μικρὸ σκεῦος) χαρακτηριστικῶν γιὰ τὰ κόμματα καὶ τὶς τελείες, πρᾶγμα ποῦ τονῶναι τὸ ἐνδιαφέρον τῶν ἀκροατῶν καὶ καθιστᾷ ἐντυπώτερο τὸ νόημα τοῦ κειμένου.

Οἱ σημερινοὶ Γέροντες καὶ ἀδελφοὶ τῆς μονῆς εἶναι γνήσιοι φορεῖς τῆς παραδόσεως καὶ θέλουν νὰ τὴν κρατήσουν, ὅπως ἔφτασε σ' αὐτοὺς, χωρὶς ἰδιαίτερες ἐπιδόσεις στὴν βαθειὰ ἐκμάθηση τῆς Ψαλτικῆς Τέχνης καὶ τὴν πλατεῖα γνώση τῶν δημιουργημάτων τῆς μελοποιίας. Ἀπ' τοὺς παλαιότερους μουσικοὺς καὶ ψάλτες, ἀδελφοὺς τῆς μονῆς, ποῦ οἱ σύγχρονοι εἴτε ἄκουσαν νὰ λένε γι' αὐτοὺς εἴτε καὶ οἱ ἴδιοι, μάλιστα οἱ γεροντότεροι (Ἰερεμίας, Νικόλαος, Παῦλος, Παντελεήμων) ἦταν ἀκουστὲς τους καὶ μαθητὲς τους, ξεχωρίζουν οἱ Σεραφεῖμ Παναγιωτάκης ἢ Παναγιωτίδης, ὁ Νεκτᾶριος Ἰωάννιδης, ὁ Ἀντίπας Κάππος, ὁ

Ἰεζεκὴλ Ἰατρόπουλος, ὁ Εὐθύμιος Σκοπελίτης, ὁ Γεράσιμος Σχοινᾶς, ὁ Ἐπιφάνιος Καλογιάννης καὶ ὁ Ἰάκωβος Ἀντζολάτος, μητροπολίτης Πάφου.

Τὰ μέλη ποῦ διαλέχτηκαν καὶ περιέχονται στοὺς δύο δίσκους εἶναι ὅλα ἐπώνυμα μελουργήματα μεγάλων βυζαντινῶν καὶ μεταβυζαντινῶν μελοποιῶν. Ἀφοροῦν σὲ ὅλα τὰ γένη καὶ εἶδη μελῶν τῆς Ψαλτικῆς Τέχνης καὶ στίς δύο βασικὲς καὶ παράλληλες παραδόσεις ψαλμωδῆσεως, τὴν ἀργὴ καὶ τὴν σύντομη. Ἔτσι, καὶ ἡ διαχρονικότητα τῆς Ψαλτικῆς ἐξασφαλίζεται καὶ ἡ μυσταγωγικὴ δύναμη καὶ εὐαισθησία τοῦ ἡμνογραφικοῦ λόγου τονίζεται καὶ προβάλλεται.

Ἀπ' τὶς Ἀκολουθίες τῶν ἁγίων, τοῦ Ἰωάννου τοῦ Θεολόγου καὶ Εὐαγγελιστοῦ καὶ τοῦ ὁσίου Χριστοδοῦλου τοῦ Λατρινοῦ, διαλέχτηκαν τὰ εὐγλωττότερα τροπάρια, στιχηρὰ ἰδιόμελα, —ἀπ' τὸ Δοξαστάριο τοῦ Πέτρου Λαμπαδαρίου τοῦ Πελοποννησίου († 1778)—, ἢ προσόμοια καὶ ᾠδὲς τοῦ κανόνος, —ἀπ' τὸ Εἰρημολόγιο τὸ σύντομο τοῦ Πέτρου Πρωτοψάλτου τοῦ Βυζαντίου († 1808). Κρατήθηκε, ἀκόμα, γιὰ τὴ θεολογικὴ του σημασία, τὸ Α' Ἀνάγνωσμα τοῦ Μεγάλου Ἐσπερινοῦ τοῦ ἁγίου Ἰωάννου τοῦ Θεολόγου,

gave... This present book was sent to our monastery in the month of September, in the fifteenth year of the Indict, the year 6675 (= 1166). The Monk Athanasios, the son of Papias": so runs the eloquent colophon. The Sticherarion 220 is also dated: "It was completed by the hand of John the Protopsaltis, of the Holy Metropolis of Rhodes, the son of Kassianos... in the month of February, in the eleventh year of the Indict, the year 6731 (= 1223)."

Among the manuscripts of the Post-Byzantine period, Codex 819 contains special melodies by Cretan composers of the sixteenth century, and Codex 930 is the marvellous monument of the Psaltic Art: it is a Sticherarion 'with embellishments' by Germanos Archbishop of New Patras. The Codex was written by Germanos himself in the year 1665. Also to be found are codices of a type always significant to the specialist, supplying him with the indispensable information that enables him to trace the development and the structure of notation during the era of the 'Exegetic Notation of the transitional period' (about 1670-1814). The collection of musical manuscripts at Patmos is a typical monastic collection and reveals the self-sufficiency of the tradition of chanting. We do not

know the names of any Patmian composers; the monks of the monastery, while highly skilled in music, were essentially chanters who interpreted the tradition that they had received.

The present-day Patmian tradition of chanting conforms in general to the normal practice on the islands; the voice is produced in a singing manner around the fixed voices of the tetrachords. This is done with all the troparia, except for certain melodies that are sung in a markedly different style. Examples of this different style are the fast melodies in the Second Plagal Mode, the Encomia (Praises) at the service of the Epitaphios on Great Friday, whether sung slowly or quickly, and also the recitation of the Gospel in the Second Plagal Mode, accompanied by the striking of the 'kontio' (a small spherical vessel made of metal); this is struck at the semi-cadences and the full cadences, so as to heighten the hearers' attention and to impress the meaning of the text more deeply upon them.

The present-day elders and brethren of the Monastery are true bearers of the tradition and endeavour to maintain it as it has come down to them, without devoting themselves in a special way to the deeper study of the art of chanting or to a

broader acquaintance with works of music. Among the former musicians and chanters who were brethren of the Monastery, and whom the present-day monks either know by repute or have themselves actually heard —indeed, a number of the older members (Jeremias, Nicolas, Paul, Panteleimon) listened to them and learnt from them— the following names stand out: Seraphim Panagiotakis or Panagiotidis, Nektarios Ioannidis, Antipas Kappos, Ezekiel Iatropoulos, Evthymios Skopelitis, Gerasimos Schoinas, Epiphanius Kalogiannis and Jakovos Antzolatatos, Metropolitan of Paphos.

The works that have been chosen for inclusion on the two records are almost all musical compositions bearing the names of celebrated Byzantine and Post-Byzantine composers. They embrace all the different types and styles of chanting, and include the two basic and parallel traditions of chanting, the slow and the fast. In this way we are able to present a balanced picture of the historical continuity of chanting, and at the same time to emphasize the mystagogical power and the sensitivity of the hymnographic mode of expression.

From the Services for St John the Evangelist and St Christodoulos we have chosen the most

ἀπ' τὴν Α' Καθολικὴ Ἐπιστολὴ του, καὶ τὸ Κοντάκιον μὲ τὸ Συναξάρι τοῦ ὁσίου Χριστοδοῦλου.

Τὰ ἄλλα μέλη ποὺ συμπληρώνουν τοὺς δίσκους καὶ διανθίζουν τὸ ἄκουσμα εἶναι ἀπ' τὰ ὠραιότερα μελωρηγῆματα τῆς Ψαλτικῆς Τέχνης καὶ εἶναι, τὰ περισσότερα, ἀνέκδοτα. Ἔτσι, ὑπάρχει μιὰ οὐσιαστικότερη συμβολὴ στὴν δισκογραφία καὶ προσφορὰ σὲ ὄλους τοὺς φιλομούσους καὶ φιλακολούθους χριστιανούς καὶ παρουσιάζεται πρὸ ὀλοκληρωμένη ἡ δομὴ τῶν Ἀκολουθιῶν.

Ἰδιαιτέρω, φυσικά, ἐνδιαφέρον παρουσιάζουν τὰ ἐξῆς μέλη: «Φῶς ἰλαρόν» (Α' 1), ποὺ τὸ μέλος ἐπιγράφεται «ἀρχαῖον» καὶ ἀποτελεῖ ἐξοχο δεῖγμα ἐκκλησιαστικῆς μελοποιίας σὲ σπονδεῖο ρυθμῷ, μὲ ἐπαναλαμβανόμενα μελικά τόξα, ἔτσι ποὺ νὰ μποροῦν νὰ σιγοψέλλουν ὅλοι οἱ πιστοὶ στὴ λατρεία. Τὸ στιχηρὸ ἰδιόμοιο «Ὡς τῶν ἀπορρητῶν μυστηρίων αὐτόπτης» (Α' 4) τοῦ Γερμανοῦ Νέων Πατρῶν, γραμμένο στὴν πρωτότυπη σημειογραφία τὸ ἔτος 1665, στὸν αὐτόγραφο κώδικά του Πάτμου 930, φφ. 50β-51α' πρόκειται γιὰ ἓνα θαυμάσιο μελωρηγῆμα σὲ ἀργὸ στιχηρῆρικὸ μέλος μὲ «καινοφανεῖς καλλωπισμοὺς». Τὸ ἀποστολικὸ Κοινωνικὸ τοῦ Παναγιώτου Χρυσάφου τοῦ νέου καὶ πρωτοψάλτου (περὶ τὸ 1671) «Εἰς πᾶσαν

τὴν γῆν ἐξῆλθεν ὁ φθόγγος αὐτοῦ» (Α' 8) σὲ ἦχο πλ. δ', εἶναι ἀναμφισβήτητα ἓνα μνημεῖο τῆς Ψαλτικῆς Τέχνης.

Στὸν δεύτερο δίσκο περιέχονται τρία ἐξοχα δείγματα τῆς μελοποιίας. Τρεῖς στίχοι ἀπ' τὴν ἐνότητα «Μακάριος ἀνήρ» (ψαλμὸς α') σὲ ἦχο πλ. δ' (Β' 1) ποὺ οἱ δύο πρῶτοι εἶναι σὲ ἀρχαῖο παραδοσιακὸ μέλος πρὸ τοῦ ἰδ' αἰῶνος καὶ ὁ γ' εἶναι ποίημα τοῦ Χαλιβούρη (ἰδ' αἰῶνας) μὲ ὅλα τὰ στοιχεῖα τῆς καλοφωνίας, ὅπως αὐτὴ ἀναπτύχθηκε τότε καὶ ἐπιβλήθηκε σὰν ἡ ἔντεχνη μορφή τῆς Ψαλτικῆς Τέχνης. Τὸ περίφημο κράτημα τοῦ Παναγιώτου Χαλάτζογλου τοῦ Πρωτοψάλτου (1728 περίπου) σὲ ἦχο πλ. α' πεντάφωνο (Β' 3) ἀποτελεῖ μιὰ ἀπ' τὶς κορυφαῖες δημιουργίες μὲ πάντερπνο ἄκουσμα. Ἐδῶ συνοδεύει τὸ τροπάριο «Θεοτόκε Παρθένε» τῆς ἀρτοκλασίας, ποὺ μελίσθηκε ἀπὸ μένα, στὸν ἴδιο ἦχο, μὲ σαφεῖς ἀναφορὲς σὲ μελικὲς ἐπιτηδεύσεις τοῦ Καλοφωνικοῦ Εἰρμολογίου. Τέλος, ἡ μεγάλη Δοξολογία τοῦ Μελχισεδὲκ ἐπισκόπου Ραιδεστοῦ (1615 περίπου) σὲ ἦχο πλ. α' (Β' 7), εἶναι ἡ πρώτη χρονολογικὰ Δοξολογία ποὺ μελίσθηκε σὲ πλατύ, ἐπιτηδευμένο μέλος. Τὰ μελικά τόξα εἶναι πλατεῖα καὶ ἐρχονται ἐπάλληλα σὰν τὰ ἡμερα κύματα τοῦ πελάγους. Κι ἡ Δοξολογία αὐτὴ εἶναι ἀνέκδοτη.

Ἄς σημειωθεῖ ὅτι ὁ Μελχισεδὲκ ἦταν συνοποψήφιος μὲ τὸν Κύριλλο Λούκαρι καὶ τὸν Νικηφόρο Χαρτοφύλακα τὸν Πάτμιο, μητροπολίτη τότε Λαοδικείας, γιὰ τὸν Οἰκουμενικὸ θρόνο τῆς Κωνσταντινουπόλεως, στὰ 1621.



Ὁ Χορὸς Ψαλτῶν Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τοῦ Ἰδρύματος Βυζαντινῆς Μουσικολογίας τῆς Ἐκκλησίας τῆς Ἑλλάδος «Οἱ Μαῖστορες τῆς Ψαλτικῆς Τέχνης» ψάλλει τὰ ψάλματα αὐτὰ ὑπὸ τὴν διδασκαλία καὶ διεύθυνση τῆς ταπεινότητός μου. Ὁ Χορὸς αὐτὸς ἀπαρτίζεται ἀπὸ καλοὺς φίλους ψάλτες ποὺ συνδυάζουν τὸ χάρισμα τῆς καλλιφωνίας καὶ τὸν ζῆλο γιὰ τελειοποίηση στὴν Ψαλτικὴ Τέχνη. Τοὺς εὐχαριστῶ ὄλους γιὰ τὴν προθυμία ποὺ εἰδειξαν καὶ τὸν μόχθο ποὺ κατέβαλαν κατὰ τὴν ἐτοιμασία αὐτοῦ τοῦ ἔργου. Κατὰ τὴν ἠχογράφηση ἐψάλαν οἱ ἐξῆς: Ἀθανάσιος Βουγιουκλῆς, Ἀθανάσιος Βουρλῆς, Ἀθανάσιος Γλάρος, Ἀθανάσιος Ντζάνης, Ἀθανάσιος Παπαγεωργίου, Ἀχιλλέας Χαλδαιάκης, Εὐάγγελος Γλάρος, Εὐάγγελος Σαββάκης, Εὐτύχιος Σαρμάνης, Ἰωάννης Ἰσταμπούλλογλου, Κωνσταντῖνος Ριζιώτης, Μιχαὴλ Κατινιώτης,

expressive troparia, the stichera idiomela (i.e., to special melodies) –from the Doxastarion of Petros Lampadarios the Peloponnesian (†1778)– and the prosomoia (verses to the same melody) and the canticles from the Canon – from the fast Heirmologion of Petros Protopsaltis the Byzantine (†1808). We have included, because of their theological significance, the reading at Great Vespers from the First General Epistle of St John the Evangelist, and the kontakion with the synaxarion for St Christodoulos.

The other pieces which complete the records and enrich their musical range are taken from the finest compositions in the art of chanting, and are for the most part unpublished. This enables us to make a more substantial contribution to the range of recorded musical material, and likewise a fuller offering to all who love music and liturgical worship; it also means that we can present the structure of the services in a more complete form.

Of particular interest, for obvious reasons, are the following pieces: "O joyful light" (Record 1, no. 1), where the melody is designated 'ancient' and constitutes an outstanding specimen of musical composition in the spondiac metre, with a repetition of the melodic phrases that enables all the

faithful at the service to join in the singing in a low voice. The sticheron idiomelon "As an eye-witness of secret mysteries" (Record 1, no. 4), by Germanos of New Patras, was written in the original synoptic notation in 1665, and survives in the author's own hand in the Patmian Codex 930, ff. 50v-51r; it is a marvelous composition in the slow melodic style used for stichera, enriched with 'original embellishments'. The communion verse for the Apostle by Panagiotis Chrysaphis the New, the Protopsaltis (around 1671), "Their sound is gone out" (Record 1, no. 8), in the Fourth Plagal Mode, is incontestably an outstanding instance of the chanter's art.

The second record contains three exceptional examples of liturgical singing. First, there are three verses from the text "Blessed is the man" (Psalm 1) in the Fourth Plagal Mode (Record 2, no 1), of which the first two are in an ancient traditional melody dating from before the fourteenth century, while the third is the work of Chalivouris (fourteenth century), with all the distinctive features of the elaborate 'kaliphonic' style, in the developed form that prevailed at that time and came to be accepted as a virtuoso expression of the chanter's art. In the second place, the celebrated Kratema

(melody with meaningless syllables Terirem) by Panagiotis Chalatzoglou the Protopsaltis (around 1728) in the First Plagal Mode 'pentaphonos' (Record 2, no 3), constitutes a veritable masterpiece, delightful to hear. On the present occasion it accompanies the troparion "Theotokos Virgin", sung at the Artoklasia (Blessing of the Bread), which was composed by myself in the same Mode, with clear reminiscences of the melodic techniques found in the Kalophonon Heirmologion. Finally, the Great Doxology by Melchisedek Bishop of Raidestos (around 1615), in the First Plagal Mode (Record 2, no 7), is chronologically the earliest Doxology to be composed in a lengthy, highly elaborate melody. The melodic phrases are greatly prolonged and succeed each other like the gentle waves of the sea. This Doxology is unpublished. It is noteworthy that Melchisedek was a fellow candidate with Cyril Lukaris and Nicophorus Chartophylax the Patmian, at that time Metropolitan of Laodicea, for the Ecumenical throne of Constantinople in the year 1621.

The Choir of Chanters of Byzantine and Post-Byzantine Music at the Institute of Byzantine Musicology of the Church of Greece, 'The Maistores of the Art of Chant', sing these chants under the

Νικόλαος Γαρυφάλλου, Παναγιώτης Δερμούσης,
Παναγιώτης Τζανάκος, Σπυρίδων Ἀποστόλου
καὶ Χρῆστος Κοντακινός.

Γρ. Θ. Στάθης
Μουσικολόγος

Καθηγητῆς Πανεπιστημίου Ἀθηνῶν



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instruction and direction of my humble person. This Choir consists of good friends, chanters who combine the gift of a fine voice with zeal for the perfect execution of the art of chanting. I thank them all for the enthusiasm that they have shown and for the hard work that they have devoted to the preparation of this recording. The following sang at the recording: Athanasios Vougiouklis, Athanasios Vourlis, Athanasios Glaros, Athanasios Dzanis, Athanasios Papageorgiou, Achilleas Chaldaiakis, Evangelos Glaros, Evangelos Savvakis, Eytichios Sarmanes, John Istamboullouglou, Konstantinos Riziotis, Michael Katiniotis, Nicolaos Garyphallou, Panagiotis Dermousis, Panagiotis Tzanakos, Spyridon Apostolou and Christos Kontakinos.

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ΔΙΣΚΟΣ ΠΡΩΤΟΣ

Τῆ κα' τοῦ αὐτοῦ μηνὸς Σεπτεμβρίου
Ἡ Μετάστασις τοῦ ἁγίου, ἐνδόξου καὶ
πανευφήμου Ἀποστόλου καὶ Θεολόγου,
Ἰωάννου τοῦ Εὐαγγελιστοῦ.

1. Ἐπιλύχνιος Εὐχαριστία

Ποίημα παλαιόν, ἧ, ὡς τινες λέγουσιν, τοῦ Ἱερομάρτυρος
Ἀθηνογένους.

Ἦχος β'

Φῶς ἱλαρὸν ἁγίας δόξης, ἀθανάτου Πατρός,
οὐρανοῦ, ἁγίου, μάκαρος.
Ἰησοῦ Χριστέ, ἐλθόντες ἐπὶ τὴν ἡλίου δύσιν,
ιδόντες φῶς ἐσπερινόν,
ὑμνοῦμεν Πατέρα, Υἱόν, καὶ ἅγιον Πνεῦμα Θεόν.
Ἄξιόν σε ἐν πᾶσι καιροῖς, ὑμνεῖσθαι φωναῖς αἰσίαις,
Τὴ Θεοῦ, ζῶν ὁ διδούς·
Διὸ ὁ κόσμος σὲ δοξάζει.

2. Ἀνάγνωσμα.

Ὁ Ἀναγνώστης
Καθολικῆς Α' Ἐπιστολῆς Ἰωάννου,
τὸ Ἀνάγνωσμα.

Ὁ Διάκονος
Πρόσχωμεν, Σοφία, πρόσχωμεν.
(Κεφ. γ' 21-24 καὶ δ' 1-6)

Ἀγαπητοί, ἐὰν ἡ καρδία ἡμῶν μὴ καταγινώσκῃ ἡμῶν,
παρρησίαν ἔχομεν πρὸς τὸν Θεόν· καὶ ἐὰν αἰτῶμεν, λαμ-
βάνομεν παρ' αὐτοῦ, ὅτι τὰς ἐντολάς αὐτοῦ τηροῦμεν, καὶ
τὰ ἄρεσά ἐνώπιον αὐτοῦ ποιοῦμεν. Καὶ αὕτη ἐστὶν ἡ ἐν-
τολὴ αὐτοῦ, ἵνα πιστεύωμεν τῷ ὀνόματι τοῦ Υἱοῦ αὐτοῦ
Ἰησοῦ Χριστοῦ, καὶ ἀγαπῶμεν ἀλλήλους, καθὼς ἔδωκεν
ἡμῖν ἐντολήν· καὶ ὁ τηρῶν τὰς ἐντολάς αὐτοῦ, ἐν αὐτῷ
μένει, καὶ αὐτὸς ἐν αὐτῷ· καὶ ἐν τούτῳ γινώσκομεν, ὅτι
μένει ἐν ἡμῖν, ἐκ τοῦ Πνεύματος οὗ ἔδωκεν ἡμῖν.

Ἀγαπητοί, μὴ παντὶ πνεύματι πιστεύετε, ἀλλὰ δοκι-
μαίετε τὰ πνεύματα, εἰ ἐκ τοῦ Θεοῦ ἐστὶν· ὅτι πολλοὶ ψευ-
δοπροφήται ἐξεληλύθασιν εἰς τὸν κόσμον. Ἐν τούτῳ γι-
νώσκετε τὸ Πνεῦμα τοῦ Θεοῦ· πᾶν πνεῦμα, ὃ ὁμολογεῖ
Ἰησοῦν Χριστὸν ἐν σαρκὶ ἐληλυθότα, ἐκ τοῦ Θεοῦ ἐστὶ· καὶ
πᾶν πνεῦμα, ὃ μὴ ὁμολογεῖ Ἰησοῦν Χριστὸν ἐν σαρκὶ
ἐληλυθότα, ἐκ τοῦ Θεοῦ οὐκ ἐστὶ· καὶ τοῦτό ἐστι τὸ τοῦ
Ἀντιχρίστου, ὃ ἀκηκόατε, ὅτι ἔρχεται· καὶ νῦν ἐν τῷ κόσμῳ
ἐστὶν ἡδη. Ἔμεῖς ἐκ τοῦ Θεοῦ ἐσμεν, τεκνία, καὶ νενικήκατε
αὐτούς· ὅτι μείζων ἐστὶν ὁ ἐν ἡμῖν, ἢ ὁ ἐν τῷ κόσμῳ. Αὐτοὶ
ἐκ τοῦ κόσμου εἰσὶ, διὰ τοῦτο ἐκ τοῦ κόσμου λαλοῦσι, καὶ ὁ
κόσμος αὐτῶν ἀκούει. Ἡμεῖς ἐκ τοῦ Θεοῦ ἐσμεν· ὁ γινώ-
σκων τὸν Θεόν, ἀκούει ἡμῶν· ὃς οὐκ ἔστιν ἐκ τοῦ Θεοῦ, οὐκ
ἀκούει ἡμῶν.

FIRST RECORD

26 September

The Translation of the Holy, Glorious
and All-Praised Apostle and Theologian,
John the Evangelist

1. Evening Hymn

*O joyful light of the holy glory of the immortal Father,
heavenly, holy, blessed.
Jesus Christ; now that we are come to the setting of the sun
and behold the evening light,
we sing in praise to God the Father, Son and Holy Spirit.
It is meet at all times to praise Thee in hymns with happy
voice,*

*O Son of God who grantest life;
therefore the world gives thee glory.*

2. Reading

From the First General Epistle of John
(3:21 - 4:6)

*Beloved, if our hearts do not condemn us, we have con-
fidence before God; and we receive from Him whatever we*

*ask, because we keep His commandments and do what
please Him. And this is His commandment, that we should
believe in the name of His Son Jesus Christ and love one
another, just as He has commanded us. All who keep His
commandments abide in Him, and He in them. And by this
we know that He abides in us, by the Spirit which He has
given us.*

*Beloved, do not believe every spirit, but test the spirits to
see whether they are of God: for many false prophets have
gone out into the world. By this you know the Spirit of God;
every spirit which confesses that Jesus Christ has come in the
flesh is of God, and every spirit which does not confess Jesus
is not of God. This is the spirit of antichrist, of which you
heard that it was coming, and now it is in the world already.
Little children, you are of God, and have overcome them; for
He who is in you is greater than he who is in the world. They
are of the world, therefore what they say is of the world, and
the world listens to them. We are of God. Whoever knows
God listens to us, and he who is not of God does not listen to
us.*

3. At the Lity, we sing the following Stichera Idiomela (to special melodies).

Mode I
(by Germanos)

*Rivers of theology
flowed from thy precious mouth, O Apostle,
and watered by them the Church of God
worships in an Orthodox way the consubstantial Trinity.
Pray now to the Trinity, O John the Theologian,
that our souls may be strengthened and saved.*

Χειμὼν τῶν ἐν αὐτῷ

Handwritten musical notation on a staff with various notes and clefs. Includes the word 'ἐξοὐσὶ' written in red ink.

Χειμὼν τῶν ἐν αὐτῷ

Handwritten musical notation on a staff with various notes and clefs.

Χειμὼν τῶν ἐν αὐτῷ

Handwritten musical notation on a staff with various notes and clefs.

Χειμὼν
18/μαρτίου
καὶ τῶν
ἐπιπέδων

οὐσιωδῶς ἀδιαίρετον, καὶ ἐνουμένην,
ἐν ἀσυγχύτῳ θεῖα ἐνόητι·
οὕτω δοξάζων ἀνεκκήρυξας,
Θεολόγε, Τριάδα ἀχώριστον,
ἦν ἰκέτευε σῶσαι,
καὶ φωτίσαι τὰς ψυχὰς ἡμῶν.

7. Δοξαστικόν.

Ἦχος πλ. β'.

Δόξα Πατρὶ καὶ Τίῳ καὶ Ἁγίῳ Πνεύματι
Ἰωάννου Μοναχοῦ [Δαμασκηνοῦ].

Ἀπόστολε Χριστοῦ, Εὐαγγελιστὰ Θεολόγε,
τῶν ἀπορρήτων μύστης γενόμενος,
τῆς σοφίας τὰ ἀπόρρητα ἡμῖν ἐβρόντησας δόγματα,
τό, Ἐν ἀρχῇ ἦν, τρανώσας τοῖς πιστοῖς·
καὶ τό, Οὐκ ἦν, ἀποβαλῶν,
τῶν αἰρετιζόντων ἀπεκρούσας τοὺς λόγους,
ἐπιστήθιος φανείς καὶ φίλος ἡγαπημένος,
ὡς Ἡσαΐας ὁ μεγαλοφρονότατος,
καὶ Μωσῆς ὁ θεόπτης,
Παρρησίαν ἔχων πρὸς Θεόν,
ἔκτενῶς ἰκέτευε, ὑπὲρ τῶν ψυχῶν ἡμῶν.

8. Κοινωνικόν.

Ἦχος πλ. δ'.

Εἰς πᾶσαν τὴν γῆν ἐξῆλθεν ὁ φθόγγος αὐτοῦ
καὶ εἰς τὰ πέρατα τῆς οἰκουμένης τὰ ρήματα αὐτοῦ.
Ἄλληλούια, ἄλληλούια, ἄλληλούια.

9. Ἀπολυτίκιον.

Ἦχος β'.

Ἀπόστολε Χριστῷ τῷ Θεῷ ἡγαπημένε,
ἐπιτάχυνον, ρῦσαι λαὸν ἀναπολόγητον·
δέχεταί τε προσπίπτοντα,
ὁ ἐπιπεσόντα τῷ στήθει καταδεξάμενος·
ὃν ἰκέτευε, Θεολόγε,
καὶ ἐπίμονον νέφος ἔθνῶν διασκεδάσαι,
αἰτούμενος ἡμῖν εἰρήνην, καὶ τὸ μέγα ἔλεος.

ΔΙΣΚΟΣ ΔΕΥΤΕΡΟΣ

Μηνὶ Μαρτίῳ ις'

Μνήμη τοῦ ὁσίου καὶ θεοφόρου Πατρὸς ἡμῶν
Χριστοδούλου τοῦ Θαυματουργοῦ.

1. Α' Κάθισμα τοῦ Ψαλτηρίου (Ψαλμὸς α')

Ἦχος πλ. δ'.

Μακάριος ἀνὴρ ὃς οὐκ ἐπορεύθη ἐν βουλή ἁσεβῶν·
ἀλληλούια.

Καὶ ἐν ὁδῷ ἀμαρτωλῶν οὐκ ἔστη· ἀλληλούια.

Ἄλλ' εἰ ἐν τῷ νόμῳ Κυρίου τὸ θέλημα αὐτοῦ·
ἀλληλούια.

2. Προσόμοια ἐσπέρια.

Ἦχος πλ. β' δ' φωνος.
«Ὁλην ἀποθέμενοι».

Στίχ. Αἰνεῖτε τὸν Κύριον, πάντα τὰ ἔθνη,
ἐπαινεῖσατε αὐτόν, πάντες οἱ λαοί.

Ἦστραψεν ὁ βίος σου τῶν ἀρετῶν λαμπηδόσι,
καὶ πιστοὺς ἐφώτισε καὶ δαιμόνων ψάλαγγας ἀπέδιωξεν·
ἀληθῶς ἄφθης γὰρ φωταυγῆς ἥλιος,
θεορρημον παμμακάριστε,
καὶ νῦν ἐσκήνωσας ἐνθα φῶς ὑπάρχει ἀνίσπερον,
υἱὸς ἡμέρας χάριτι Πνεύματος ἁγίου γενόμενος.
Ὅθεν σου τὴν μνήμην,
τὴν θεῖαν καὶ φωσφόρον καὶ σεπτὴν,
ἐπιτελοῦντες, Χριστόδουλε, πόθῳ σε γεραίρομεν.

Στίχ. Ὅτι ἐκραταιώθη τὸ ἔλεος αὐτοῦ ἐφ' ἡμᾶς,
καὶ ἡ ἀλήθεια τοῦ Κυρίου μένει εἰς τὸν αἰῶνα.

Ὁλην βδελυξάμενος τὴν γερὰν ἀμαρτίαν,
οἶκον θεοῦ Πνεύματος σεαυτόν, Πανάγιε, ἀπέτελεσας·
καὶ πολλοὺς, πάνσοφε, τοὺς πρὸς σὲ τρέχοντας
ὀδηγήσας πρὸς ἐπίγνωσιν
καὶ ταῖς λαμπρότησι ταῖς θεουργικαῖς ἀστραπτόμενος
καὶ χάριτι μυούμενος, τὰ σωτηριώδη διδάγματα,
πάτερ θεοφόρε, μετέδωκας γνησίους φοιτηταῖς,
θεομακάριστε πάνσοφε, σοιε Χριστόδουλε.

Apostle of Christ, Evangelist and Theologian,
Initiated into secret mysteries,
thou hast thundered forth to us the hidden dogmas of
wisdom,
revealing to the faithful that 'He was in the beginning';
and, rejecting the assertion that 'He was not',
thou hast refuted the words of the heretics.
Thou wast revealed as the beloved friend of Christ
who rested on His breast.
Thou art like Isaiah who spoke with mighty voice,
and like Moses who saw God.
Since thou hast boldness before God,
intercede fervently for our souls.

8. Communion Verse

Mode IV Plagal

Their sound is gone out into all the earth,
and their words to the end of the world.
Alleluia, alleluia, alleluia.

9. Apolytikion

Mode II

Beloved Apostle of Christ our God,
make haste to deliver thy defenceless people.
He who permitted thee to rest on His breast
accepts thee as thou fallest down before Him.
Pray to Him, O Theologian,
that He may scatter the threatening host of the nations,
and entreat Him to grant us peace and great mercy.



SECOND RECORD

16 March

Commemoration of our Holy and Godbearing
Father Christodoulos the Wonder-worker

1. First Kathisma of the Psalter (Psalm 1)

Mode IV Plagal

Blessed is the man who has not walked in the counsel of the
godly. Alleluia.
Who has not stood in the way of sinners. Alleluia.
But his delight is in the law of the Lord. Alleluia.

2. Aposticha

Mode II Plagal

(to the melody Having laid aside...)

Verse: Praise the Lord, all nations: praise Him, all peoples
Thy life has shone forth with the bright rays of the virtues;
it has illumined the faithful and driven away the ranks of
demons.
Truly thou hast appeared as a radiant sun,

all blessed Saint who hast spoken to us of God;
and now thou hast gone to dwell where there is the light that
knows no evening,
and thou hast become by the grace of the Spirit a son of the
day.

Therefore we celebrate thy divine and light-giving
and revered memory, O Christodoulos,
and we honour thee with love.

Verse: For His merciful kindness is great towards us;
and the truth of the Lord endures for ever.

All-holy Saint, thou hast hated every earthly sin,
and hast made thyself a dwelling of the Holy Spirit.
When many turned to thee,
in thy wisdom thou hast guided them to knowledge;
illumined as by lightning with divine radiance,
and initiated by grace into the teachings of salvation,
O God-bearing Father,
thou hast transmitted these teachings to thy true disciples,
O blest of God, all-wise, hallowed Christodoulos.

3. "Artoklassia"

Mode I Plagal

Theotokos Virgin, Hail, Mary full of grace,
the Lord is with thee,
blessed art thou among women,
and blessed is the fruit of thy womb,
for thou hast borne the Saviour of our souls.

3. Εἰς τὴν Ἀρτοκλασίαν.

Ἦχος πλ. α'. πεντάφωνος

Θεοτόκε Παρθένε, χεῖρε, κεχαριτωμένη Μαρία,
ὁ Κύριος μετὰ σοῦ·
εὐλογημένη σὺ ἐν γυναιξί,
καὶ εὐλογημένος ὁ καρπὸς τῆς κοιλίας σου,
ὅτι Σωτῆρα ἔτεκες τῶν ψυχῶν ἡμῶν.

Καὶ ὁμῶν κρᾶτημα· Τεριρε ρεε ρεεμ τεερεε ρε

4. Ὁ Κανὼν.

Ἦχος α'.

ᾠδὴ α'. «ᾠδὴν ἐπινίκιον ᾄσωμεν πάντες».

Ἄγιο τοῦ Θεοῦ πρέσβευε ὑπὲρ ἡμῶν·

Σοφίας ὡν ἀβυσσος, Θεὸς τῶν ὄλων,
ψυχῆς μου τὴν ἀγνοίαν συμπαθῶς ἀπέλασον,
πίστει θαρρήσαντος
ἀνευφημησαί ἐν ὧδαῖς τὸν σὸν θεράποντα.

Ἄγιο τοῦ Θεοῦ, πρέσβευε ὑπὲρ ἡμῶν·

Τοῦ κόσμου τὰ μάταια φυγῶν τελείως,
σταυρὸν ἐπαυχέριον ὡς ἐχέφρων ἡράς σου
καὶ ἠκολούθησας, μάκαρ,
τοῖς ἴχνεσι Χριστοῦ καθάπερ ἄσαρκος.

Ἄγιο τοῦ Θεοῦ, πρέσβευε ὑπὲρ ἡμῶν·

Δακρύων τοῖς δμβροῖς σου τοῖς ἀεναίοις,
ἐξήρανας ρεύματα τῶν παθῶν, μακάριε,
καὶ καθωραΐσας
ψυχῆς τὸ πρόσωπον τῆς σῆς τὸ χαριέστατον.

Ἵπεραγία Θεοτόκε, σῶσον ἡμᾶς·

Θεοτοκίον.

Ἡ στάμνος ἐτύπου σε ἡ μανναδόχος,
τὸν ἄρτον βαστάζουσα τῶν ἀγγέλων, ἀχραντε,
ζωὴν βραβεύοντα,
ταῖς διανοίαις τῶν πιστῶν, τὴν ἀδιάρρηστον.

ᾠδὴ γ'. «Στερεωθήτω ἡ καρδία μου».

Ἄγιο τοῦ Θεοῦ, πρέσβευε ὑπὲρ ἡμῶν·

Τὴν τῶν παθῶν διχάσας θάλασσαν,
τῶν σῶν προσευχῶν, παναοίδιμε,
τῆ βακτηρία, τὸν πικρὸν Φαραῶ σὺ κατεπόντισας
καὶ διέβης ἀκυμάντως εἰς ζωὴν τὴν ἀτάραχον.

Ἄγιο τοῦ Θεοῦ, πρέσβευε ὑπὲρ ἡμῶν·

Ὡσπερ ἐλαία, σὺ, μακάριε,
ἐν ἀύλαις ἀνθήσας τοῦ κρείττονος,
πεπυκασμένος τοῖς καρποῖς τοῖς ἀφάρτοις τῶν ἔργων σου,
τῷ ἐλαίῳ νῦν λιπαίνεις τὰς ψυχὰς τῶν ὑμνούντων σε.

Δόξα Πατρὶ καὶ Υἱῷ καὶ ἁγίῳ Πνεύματι·

Ὡσπερ λειμῶν ἀνθῶν ἐμπλεως
τῶν ἐξ ἀρετῶν σὺ γενόμενος,

εὐωδιάζεις ταῖς ὁδοῖς τῶν χαρίτων τὴν σύμπασαν,
ἀπελαύνων τὸ δυσαῶδες τῶν παθῶν αὐτῆς, ἄγιο.

Καὶ νῦν καὶ αἰεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων. Ἀμήν.

Θεοτοκίον.

Τὸ πῦρ, Παρθένε, τῆς Θεότητος,
ἐν τῇ σῇ νηδί ἐδέδεξο,
ἀκαταφλέκτως καὶ τὴν γῆν κατεφώτισας ἅπασαν,
διαλύσασα τὸν ζόφον τοῦ σατὰν τὸν βαθύτατον.

5. Κοντάκιον.

Ἦχος πλ. δ'

Πρὸς τὸ «Τῆ ὑπερμάχῳ στρατηγῷ τὰ νικητήρια».

Τῷ ἐκ τοῦ κόσμου τῆς δεινῆς ματαιότητος
ταῖς διδαχαῖς σου ταῖς σεπταῖς ποιήμην ἐλάσαντι,
ἀναγράφομεν οἱ παῖδες σου ὕμνον σοι, μάκαρ.
Ἄλλ' ὡς ἔχων παρηγοίαν πρὸς τὸν Κύριον,
ἐκ παντοίων ἡμᾶς λύτρωσαι κολάσεων,
ἵνα κράζωμεν· Χαίροις, πάτερ Χριστοδόουλε.

Ὁ Οἶκος.

Ἄγγελος ἄλλος ἄφθης ἐπὶ γῆς, θεοφόρε,
βιώσας ἐγκρατῶς ὑπὲρ λόγον·
καὶ τοῖς ἐπουρανίοις χοροῖς
συνηρίθησαι τανῦν, τρισμακάριστε·
διὸ ἀνυμνοῦντες βοῶμεν σοι θερμῶς τοιαῦτα·

4. The Canon

Mode I
Canticle One.

To the melody: *Let us sing a song of triumph*

Saint of God, pray for us.

*O thou who art an abyss of wisdom, God of all,
in Thy compassion dispel the ignorance of my soul,
as with faith I take courage
to sing with hymns in praise of Thy servant.*

Saint of God, pray for us.

*Fleeing entirely from the vain things of the world,
in wisdom thou hast taken up thy cross upon thy neck
and, O blessed one,
thou hast followed in the footsteps of Christ
as though thou wast not in the flesh.*

Saint of God, pray for us.

*With the ever-flowing waters of thy tears,
thou hast dried up the waves of the passions, O blessed One,
and thou hast made altogether beautiful the face of thy soul.*

Most holy Theotokos, save us.

Theotokion

*The vessel that received the manna prefigured thee,
O spotless one, for thou hast carried the bread of the angels;
and on the minds of the faithful thou bestowest
the life that passes not away.*

Canticle Three.

To the melody: *Let my heart be established*

Saint of God, pray for us.

*With the rod of thy prayers,
all-venerable Saint, thou hast divided the sea of the passions;
thou hast drowned bitter Pharaoh,
and without being overwhelmed by the waves
thou hast crossed over to the life that is free from trouble.*

Saint of God, pray for us.

*As an olive tree, blessed Saint,
thou hast flourished in the courts of the better world,
adorned with the immortal fruits of thy works,
and now as we sing thy praises
thou makest rich our souls with olive oil.*

Glory be to the Father...

*Through thy virtues
thou hast become as a meadow filled with flowers,
O Saint, and thou makest fragrant all the world
with the sweet smell of thy gifts of grace,
driving away the stink of the passions.*

Both now...

Theotokion

*Without being burnt, O Virgin,
thou hast received the fire of the Godhead in thy womb,*

*and thou hast given light to all the earth,
dispelling the deep darkness of Satan.*

5. Kontakion

Mode IV Plagal

(to the melody *To thee, our leader in battle and defender...*)

*By thy holy teachings
thou hast led thy flock forth from the world of dire vanity,
and we thy children ascribe a hymn to thee, O blessed Saint.
But since thou hast boldness with the Lord,
deliver us from every kind of punishment,
that we may cry to thee: Rejoice, Father Christodoulos.*

Oikos

*Thou hast appeared on earth as another angel, O God-bearer
for in ways surpassing speech thou hast lived in continence;
and now thou art numbered with the heavenly choirs, thrice-
blessed one.*

*Therefore we sing thy praises and fervently we cry to thee:
Rejoice, star gleaming forth at dawn.*

*Rejoice, light shining upon those in Patmos.
Rejoice, the restoration of those in the depths of the passions.
Rejoice, the redemption of those in the darkness of evil.
Rejoice, for thou dost bring us to repentance by the teaching
of thy words.*

*Rejoice, for thou dost lead us to dispassion through the
guidance of thy life.
Rejoice, for thou art the guide of monks.
Rejoice, for thou art the physician of the sick.*

Χαίρε, ἀστὴρ τῆς ἑώας ἐκλάμπας·
 Χαίρε, φωστὴρ τοὺς ἐν Πάτμῳ αὐγάσας.
 Χαίρε, τῶν ἐν βάρει παθῶν ἡ ἀνάκλησις·
 Χαίρε, τῶν ἐν ζόφῳ κακίας ἡ λύτρωσις.
 Χαίρε, ἔλκων πρὸς μετάνοιαν ταῖς τῶν λόγων διδαχαῖς·
 Χαίρε, ἄγων πρὸς ἀπάθειαν ταῖς τοῦ βίου ἀγωγαῖς.
 Χαίρε, ὅτι ὑπάρχεις ὁδηγὸς μοναζόντων·
 Χαίρε, ὅτι τυγχάνεις ἰατρὸς ἀσθενούντων.
 Χαίρε, σωτὴρ ἀνθρώπων θερμότατε·
 Χαίρε, φωστὴρ σῶν παιδῶν λαμπρότατε.
 Χαίρε, δι' οὗ ὁ Θεὸς ἐδοξάσθη·
 Χαίρε, δι' οὗ ὁ ἔχθρὸς καταρχύνθη,
 Χαίροις, πάτερ Χριστόδουλε.

Τὸ Συναξάριον

Τῷ αὐτῷ μηνί, Μαρτίῳ, ις'.

Μνήμη τοῦ Ὁσίου καὶ Θεοφόρου Πατρὸς ἡμῶν
 Χριστοδούλου τοῦ Θαυματουργοῦ.

Μέγας μὲν Ἀντώνιος, ἀρχὴ Πατέρων,
 Θεῖος δὲ Χριστόδουλος, ἔνθεον τέλος.

Χριστόδουλον δεκάτ' εἴρασαν καθ' ἕκτην εἰς Ὀλύμπῳ.

Ταῖς τοῦ ὁσίου καὶ θεοφόρου Πατρὸς ἡμῶν πρεσβείαις,
 Χριστὲ ὁ Θεός, ἐλέησον καὶ σώσον ἡμᾶς, Ἀμήν.

6. Ἐξαποστειλάριον.

Ἦχος β'.

Πρὸς τὸ «Τῶν Μαθητῶν ὁράντων σε».

Ἄσπτη ἐφάνης ἄδυτος ἐν τῷ Λάτρῳ,
 τῶν ἀσκητῶν τῆ πληθῆ καταλαμπρύνων·
 ποίμνην δὲ τὴν Πάτμον ἐργασάμενος,
 Χριστόδουλε θεόσοφε,
 καθοδηγῶν ἐκδιδάσκεις ἰσαγγελον πολιτεῖαν.

7. Στιχηρὰ προσόμοια τῶν αἰῶνων.

Ἦχος πλ. δ'.

Πρὸς τὸ «Ὡ τοῦ παραδόξου θαύματος».

Στίχ. Αἰνεῖτε αὐτὸν ἐπὶ ταῖς δυναστεῖαις αὐτοῦ·
 αἰνεῖτε αὐτὸν κατὰ τὸ πλῆθος τῆς μεγαλωσύνης αὐτοῦ·

Πάτερ θεόφρον Χριστόδουλε,
 δι' ἐγκρατείας πολλῆς καὶ συντόνου δεήσεως
 τῷ Χριστῷ ἐνούμενος, ἀπερίτρεπτος ἔμεινας
 ταῖς μεθοδεῖαις τοῦ πολεμήτορος
 καὶ φίλος ἄφθης τοῦ Παντοκράτορος.
 Ὅθεν τιμῶμέν σε καὶ τὴν θείαν μνήμην σου περιχαρῶς
 πίστει ἑορτάζομεν, θεομακάριστε.

Στίχ. Αἰνεῖτε αὐτὸν ἐν κυμβάλοις εὐήχοις·
 αἰνεῖτε αὐτὸν ἐν κυμβάλοι ἀλαλαγμοῦ.
 Πᾶσα πνοὴ αἰνεσάτω τὸν Κύριον·

Σὺ καθυπεύκων τοῖς νεύμασι
 τοῦ παντεπόπτου Θεοῦ, παρ' αὐτοῦ χάριν ἔλαβες
 ἐνεργεῖν τεράστια καὶ διώκειν τὰ πνεύματα
 τῆς πονηρίας τῶν προσιόντων σοι
 ἐν τῇ σορῷ σου, θεομακάριστε·
 ὅθεν τιμῶμέν σε καὶ τὴν θείαν μνήμην σου χρεωστικῶς
 πίστει ἑορτάζομεν, θεομακάριστε.

8. Δοξολογία Μεγάλη

Ἦχος πλ. α'.

Δόξα σοι τῷ δείξαντι τὸ φῶς·
 Δόξα ἐν ὑψίστοις Θεῷ, καὶ ἐπὶ γῆς εἰρήνη, ἐν ἀνθρώποις
 εὐδοκία.

Ἵμνουμέν σε, εὐλογοῦμέν σε, προσκυνοῦμέν σε, δοξολο-
 γοῦμέν σε, εὐχαριστοῦμέν σοι, διὰ τὴν μεγάλην σου δόξαν.

Κύριε, Βασιλεῦ ἐπουράνιε, Θεὲ Πάτερ Παντοκράτορ· Κύριε
 Ἰὲ μονογενές, Ἰησοῦ Χριστέ, καὶ Ἅγιον Πνεῦμα.

Κύριε ὁ Θεός, ὁ Ἄμνος τοῦ Θεοῦ, ὁ Τίος τοῦ Πατρὸς, ὁ
 αἴρων τὴν ἁμαρτίαν τοῦ κόσμου, ἐλέησον ἡμᾶς, ὁ αἴρων
 τὰς ἁμαρτίας τοῦ κόσμου.

Πρόσδεξαι τὴν δέησιν ἡμῶν, ὁ καθήμενος ἐν δεξιᾷ τοῦ Πα-
 τρός, καὶ ἐλέησον ἡμᾶς.

Ὅτι σὺ εἶ μόνος Ἅγιος, σὺ εἶ μόνος Κύριος, Ἰησοῦς Χρι-
 στός, εἰς δόξαν Θεοῦ Πατρὸς. Ἀμήν.



9. Εἰς τὴν ἀπόλυσιν.

Πατμιακὴ ψαλτικὴ παράδοσις.

Ἦχος πλ. α'.

Εἴη τὸ ὄνομα Κυρίου εὐλογημένον
 ἀπὸ τοῦ νῦν καὶ ἕως τοῦ αἰῶνος (ἐκ γ').

Rejoice, fervent saviour of men.

Rejoice, radiant splendour of thy servants.

Rejoice, for through thee God has been glorified.

Rejoice, for through thee the enemy has been put to
 shame.

Rejoice, Father Christodoulos.

Synaxarion.

On the sixteenth day of the same month, the commemoration
 of our Holy Father Christodoulos the Wonderworker.

Great is Antony, the beginning of the Fathers.
 Godlike is Christodoulos, their divine end and fulfilment.

At the prayers of our holy and Godbearing Father,
 O Christ our God, have mercy upon us and save us. Amen.

6. Exaposteilarion

Mode II

(to the melody When the disciples saw Thee...)

Thou hast appeared at Latros as a star that never sets,
 giving light to the multitudes of the ascetics;
 thou hast made Patmos thy flock,
 O Christodoulos wise in God,
 and through thy guidance thou teachest us
 the way of life that is equal to the angels.

7. The Praises.

Mode IV Plagal

We sing the following Stichera Prosomoia
 (to the melody O marvellous wonder...)

Verse: Praise Him for His mighty acts;
 praise Him according to his excellent greatness.

O Father Christodoulos, divine in mind,
 through thy great continence and fervent prayer
 thou wast united to Christ;
 thou hast remained undefeated
 by the assaults of the enemy,
 and thou wast revealed as the friend of the Almighty.
 Therefore we honour thee, all-blessed Saint,
 and with great joy we celebrate thy holy memory in faith.

Verse: Praise Him upon the well-tuned cymbals;
 praise Him upon the cymbals of joy.
 Let everything that has breath praise the Lord.

Obedient to the commands of the all-seeing God,
 thou hast received from Him the grace
 to work miracles and to drive away the spirits of evil
 from those who draw near to thee at thy tomb,
 O blessed by God.
 Therefore we honour thee, and as is right
 we celebrate thy holy memory in faith.

8. The Great Doxology

Mode I Plagal

Glory to Thee who hast showed us the light.

Glory to God in the highest and on earth peace, good will
 among men.

We praise Thee, we bless Thee, we worship Thee, we
 glorify Thee, we give thanks to Thee for Thy great glory.

O Lord God, heavenly King, God the Father Almighty; O
 Lord, the Only-begotten Son, Jesus Christ; and Thou, O
 Holy Spirit.

O Lord God, Lamb of God, Son of the Father, that takest
 away the sin of the world, have mercy upon us, Thou that
 takest away the sins of the world.

Receive our prayer, Thou that sittest at the right hand of
 the Father, and have mercy upon us.

For Thou only art holy, Thou only art the Lord, O Jesus
 Christ, to the glory of God the Father. Amen.

9. From the oral tradition of Patmos

Mode I Plagal

Blessed be the name of the Lord
 from hence forth and for evermore (3 times).