

The *Sui Generis* Cretan Chant (16th-17th c.): a Case Study on the Settings by Venediktos Episkopopoulos

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The Sui Generis Cretan Chant (16th-17th c.): a Case Study on the Settings by Venediktos Episkopopoulos

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Abstract: The compositions included in the musical manuscripts known as “Cretan manuscripts” of the 16th and 17th centuries can be distinguished into two main categories: the first one includes the Cretan works composed according to the “classical” Byzantine tradition or/and arrangements of older Byzantine works, usually entitled by their composers “...as it is written and chanted by me ...” or “... as it is chanted by the Cretans”, to indicate the re-working of older compositions. The second category includes compositions that are different from the classical Byzantine tradition, and are thus considered as “particular Cretan compositions”. The latter settings can be described as “mixed” given that they echo some Western liturgical traditions without, however, being completely deprived of the techniques of Byzantine composition. Since these compositions do not entirely fit the Byzantine custom, one must assume the existence of specific Cretan idiosyncrasies. In this perspective, a case study of different kinds of composition by the well-known composer Venediktos Episkopopoulos will allow putting into light various unnoticed features (whether morphological or notational) of the Cretan tradition.

Keywords: Venediktos Episkopopoulos, chant, liturgy, notation, Crete

The characteristics of the particular Cretan repertory

The so-called *sui generis* Cretan chants from the 16th and 17th centuries are known for demonstrating important discrepancies – both musical and liturgical – with the usual Byzantine tradition. These particular settings were either written by the composers themselves, or by other contemporary scribes in manuscripts which are commonly known as “musical manuscripts of Cretan origin”, and are nowadays kept in various libraries around the world¹. Generally, the Cretan compositions of this period can be divided into two great categories: the first one includes the settings estimated as being composed according to the Byzantine tradition and/or the arrangements of older Byzantine works, usually entitled “... as it is written and chanted by the

¹ About the Cretan compositions of this period, see Emmanouil Giannopoulos, *Η Άνθιση της Ψαλτικής Τέχνης στην Κρήτη (1566-1669)*. Athens: Institute for Byzantine Musicology (Studies 11), 2004.

Cretans". The second category concerns the Cretan settings that are clearly distinguished from the "common" Byzantine chant, and that one can characterize as "particular Cretan compositions"². The peculiarities of the latter compositions can be briefly summarized as follow:

- They can rely on texts that were never used in the Byzantine musical tradition before or after the Cretans, for instance the verses entitled "at the beginning of the Mass", or those entitled [to be chanted] "during the Communion" that are derived from the Gospels³.
- They can rely on texts that are only read in the Byzantine tradition —and were thus never copied in musical manuscripts—, whereas they are composed and chanted in the West, as the Credo or the Pater noster.
- They can use compositional techniques that are unusual to the Byzantine musical tradition, for instance the interpolation of non-psalmic verses in various sections of the liturgy, like the Great Doxology or the Offertory. An analogous compositional technique is documented in the West already in the 10th century.
- They can be morphologically organized in ways that diverge from the contemporary Byzantine custom, though they are linked with practices documented in early liturgical sources but abandoned by the Byzantines centuries ago. Typical is the division of the offertory different in parts, or the composition of all the verses of the psalm for the Communion (instead of the selection of a single verse of the given psalm).
- They are sometimes recorded with a second voice or parallel voices.
- Independently from these features, all the aforementioned cases stand out due to remarkable notational features. They seem to present more information about the performance and use the Byzantine modal signs in a way that suggests a possible different conception of modality.

These issues were already studied concerning specific categories, such as the Credo or the Pater noster⁴. However, they were never discussed in a transverse approach

² This particular Cretan repertoire is being investigated in the frame of the research project "The liturgical chant in Venetian Crete during the 16th and 17th centuries: Cultural transfers and shaping of identities in the Mediterranean space" which is carried out by the National and Kapodistrian University of Athens (Department of Music Studies / Flora Kritikou) and the École Pratique des Hautes Études (Sciences Religieuses / Vassa Kontouma) and funded by the French School at Athens.

³ Flora Kritikou, "Les manuscrits musicaux post-byzantins d'origine crétoise comme témoins des échanges culturels entre Vénitiens et Grecs (XVI^e-XVII^e s.)", *Colloque International 'Livres et confessions chrétiens orientales. Histoire connectée entre Empire ottomane, monde slave et Occident (XVI^e-XVIII^e siècles)*, 15-17 Décembre 2016. Rome: École Française de Rome (forthcoming).

⁴ See, Flora Kritikou, "The Byzantine compositions of the 'Symbolon of Faith'", *Psaltike. Neue Studien zur Byzantinischen Musik (Festschrift für Gerda Wolfram)*. Wien: Praesens, 2011, 167-186. Idem, "Compositions of Credo: Influences of the Latin settings on the respective Byzantine ones of Cretan origin (16th-17th cent.)", *Cantus Planus, Study Group of the International Musicological Society*. Papers read

that could enlighten their value at the level of individual practices. In this perspective, this paper aims to study various features —morphological or else— of the works of Venediktos Episkopopoulos, a Cretan composer whose music is relatively well preserved and offers a large panel of liturgical types.

Venediktos Episkopopoulos was living during the second half of the 16th and the beginning of the 17th centuries. He spent a great part of his life in Venice, working as a scribe with his father Antonios Episkopopoulos and, as he states in a letter, as a chanter at the church of Saint Georges of the Greeks and in Sicily. Later, he probably spent some time in Sicily before turning back to Crete around 1592 where he became protopapas of Rethymnon⁵. In order to discuss the compositional know-how of this composer, we selected settings that share all the aforementioned characteristics, focusing however on those that rely on texts which are either not used in the traditional Byzantine chant, or have a doubtful, or even unknown, liturgical function. Among the various settings attributed to Venediktos, it was thus possible to identify the following compositions:

- Three verses intended to be chanted “at the beginning of the Mass. In some sources, a setting for the blessing of incense is interpolated between the second and the third verses.
- Four verses intended “[to be chanted] during the Communion”.
- The third psalm *Κύριε, τὶ ἐπληθύνθησαν οἱ θλίβοντές με*.
- Two settings of the Lord’s prayer *Πάτερ ἡμῶν* (Pater Noster).

Since such settings are unknown to the Byzantine tradition, they were never recorded in non-Cretan musical manuscripts and have an uncertain liturgical function. However, a partial clue to this issue is given by the rubrics of the two first groups of settings (“at the beginning of the Mass” and “during the Communion”). Moreover, in his poem *Τῆς Κρήτης ὁ χαλασμός*, Manoles Sklavos gives indirect evidence for the chant of psalms by Greek priests during litanies, and especially the psalm 37 (*Κύριε, μὴ τῷ θυμῷ σου ἐλέγξης με, μηδὲ τῇ ὀργῇ σου παιδεύσης με*)⁶. Finally, the place of the Lord’s Prayer in the liturgy is not indicated, but we can suppose that it is the same as the usual one. Yet, given that neither the typology nor the morphology of these compositions can fit into the traditional Byzantine musical

at the 16th meeting, Vienna, Austria 2011, Österreichische Akademie der Wissenschaften Kommission für Musikforschung, Wien 2012, 210-218. Idem, “The Cretan Communion Chants ‘with verses’”, *Liturgy and Music, Proceedings of the Seventh International Conference on Orthodox Church Music, University of Eastern Finland, Joensuu, Finland 6-11 June 2017*. Joensuu: The International Society for Orthodox Church Music, 2019, 334-343. Idem, “Οἱ μελοποιήσεις της Κυριακῆς προσευχῆς κατὰ τον 16ο και 17ο αι.: μορφολογική μελέτη”, *7th International Musicological Conference ‘Theory and Praxis of the Chanting Art - Morphology-Aesthetics’, Athens 18-20 October 2018*. Athens: Institute for Byzantine Musicology (forthcoming).

⁵ See, Giannopoulos, *Ἀνθολογία*, 160-184.

⁶ Manoles Sklavos, *Τῆς Κρήτης ὁ χαλασμός* (Ἡ Συμφορὰ τῆς Κρήτης), Tasoula M. Markomihelaki (ed.). Thessaloniki: Institute for Modern Greek Studies, 2014.

categories, one must assume that they are related to specific Cretan idiosyncrasies that require further attention.

I. The verses for “the beginning of the Mass” and the benediction of the incense

*Ἐν τῷ ναῷ ἐστῶτες τῆς δόξης σου, ἐν οὐρανῷ ἐστάναι νομίζομεν.
Θεοτόκε πύλη ἐπουράνιε, ἄνοιξον ἡμῖν, τὴν θύραν τοῦ ἐλέους σου.
Τότε ἀνοίσουσιν ἐπὶ τὸ θυσιαστήριόν σου μόσχους, εὐλόγησον Δέσποτα [Ps. 50, 21].*

Although these settings are copied in various manuscripts, this study is based on the versions given by the sources kept at the National Library of Greece and the Saint Catherine in Sinai (thereafter NLG and Sinai)⁷. In the first section (verses 1 and 2, see example 1), the triple repetition of the word *ἄνοιξον* —and then of *ἄνοιξον ἡμῖν*— forms the greater part of the setting which is rather short with a mostly syllabic treatment. The last melisma made of combined phrases on the word *ἐλέους* is very different from the rest of the composition.

In NLG 963, the setting is introduced by the signature of the fourth plagal mode, whereas a mere “δ” is used as an introductory signature in Sinai 1563. This alone demonstrates how problematic is the transcription of such compositions. Whether the transcription is based on C or G, it raises many conflicts with the medial cadences and modal signatures. Several times the third mode modulation sign is set on g.

In the last part of the setting, the verse starts from “δ” considered as G, though a second mode signature is set just before. However, the successive second mode signature is normally found on b, as well as the final cadence. The introductory phrase goes from C to E, ending with the signature of the second mode (it should be from G to B if the composition had been transcribed on G rather than on C). The ending of the word *ἀνοίσουσιν* can be considered a misspelled passage. Indeed, since the great sign of *epegerma* is notated together with an *apoderma* and *ison*, it seems to be an expression sign rather than a formula. In NLG 963 there are no medial modal signatures (except the aforementioned second mode signature after the first phrase)

⁷ Sinai 1563, f. 108r: Κύρ Βενεδίκτου Ἐπισκοποπούλου καὶ πρωτοπαπᾶ Ρυθύμνης (sic). [ἦχος] δ' Ἐν τῷ ναῷ ἐστῶτες τῆς δόξης σου; f. 108v: [ἦχος] δ' Θυμίαμα ἅγιον προσφέρωμέν Σοι - [ἦχος] δ' Τότε ἀνοίσουσιν ἐπὶ τῷ θυσιαστήριόν σου μόσχους· Εὐλόγησον, Δέσποτα. See, also, Sinai 1442, f. 4r: Ἀρχὴ σὺν Θεῷ ἀγίῳ τῆς θείας Λειτουργίας τοῦ ἐν ἀγίοις πατρὸς ἡμῶν Ἰωάννου ἀρχιεπισκόπου Κωνσταντινουπόλεως τοῦ Χρυσοστόμου. Καὶ ταῦτα ὡς παρὰ κύρ Βενεδίκτου Ἐπισκοποπούλου πρωτοπαπᾶ Ρυθίμνοις (sic) ψάλλεται καὶ γράφεται (sic). [ἦχος] πλ. δ' Ἐν τῷ ναῷ ἐστῶτες τῆς δόξης σου. Sinai 1442, f. 4v: Τότε ἀνοίσουσιν ἐπὶ τὸ θυσιαστήριόν σου μόσχους. NLG 963, f. 177v: Κύρ Βενεδίκτου [Ἐπισκοποπούλου] καὶ πρωτοπαπᾶ Ρυθύμνης (sic). [ἦχος] πλ. δ' Ἐν τῷ ναῷ ἐστῶτες τῆς δόξης σου; f. 178r: [ἦχος] δ' Τότε ἀνοίσουσιν ἐπὶ τῷ θυσιαστήριόν σου μόσχους· Εὐλόγησον, Δέσποτα. Sinai 1524, f. 51r: Κύρ Βενεδίκτου [Ἐπισκοποπούλου]. [ἦχος] δ' Ἐν τῷ ναῷ ἐστῶτες τῆς δόξης σου; f. 51v: [ἦχος] πλ. δ' Τότε ἀνοίσουσιν ἐπὶ τῷ θυσιαστήριόν σου μόσχους· Εὐλόγησον, Δέσποτα. Minor differences can be observed between the manuscripts.

or modulation signs, whereas in Sinai 1563 the signature of the second mode is used just before the last phrase.

Ex. 1: Verses to be chanted “at the beginning of the Mass”
NLG 963, f. 177^v (I) and Sinai 1563, f. 108 (II) Fourth plagal

Εν τω να-ω ε-στω ε-στω της την θυ-ραν
Εν τω να-ω ε-στω ε-στω της την θυ-ραν
της δο-της δο-ξης σου του ε-λε-ους σου. α-νοι-ζον η-μιν
της δο-της δο-ξης σου του ε-λε-ους σου. α-νοι-ζον η-μιν
εν σου ρα νο α-νοι-ζον η-μιν α-νοι-ζον η-μιν
εν σου ρα νο α-νοι-ζον η-μιν α-νοι-ζον η-μιν
εσ-τα-ναι νο-μι-ζο-μεν την θυ-ραν
εσ-τα-ναι νο-μι-ζο-μεν την θυ-ραν
Θε-ο-το-κε-πω-λη-ε-που-ρα-νι-ε του ε- του ε- του ε-
Θε-ο-το-κε-πω-λη-ε-που-ρα-νι-ε του ε-λε-ους σου. ε-λε-ους σου.
α-νοι-ζον α-νοι-ζον α-νοι-ζον η-μιν λε-ους σου. ε-λε-ους σου.
α-νοι-ζον α-νοι-ζον α-νοι-ζον η-μιν ε-λε-ους σου. ε-λε-ους σου.

Θυμίαμα ἅγιον προσφέρομέν σοι, Χριστέ ὁ Θεός⁸.

⁸ Sinai 1563, f. 108^v: [Ἦχος] δ' Θυμίαμα ἅγιον προσφέρωμέν Σοι.

The setting for the benediction of the incense (interpolated between verses 2 and 3 in Sinai 1563) is largely made up of a triple repetition of the phrase *Χριστὲ ὁ Θεός*. Frequent modal signatures divide the composition into several phrases that are either developed or short and syllabic. This combined use of short syllabic and long melismatic phrases produces a “mixed” style that does not reflect the homogeneity of the Byzantine practice. The setting is supposed to be in the fourth mode but its transcription from d produces several inconsistencies between the melody and the medial signatures. Whereas the fourth mode signature is normally set on d, the third mode signature after *θυμίαμα* is set on g, the second mode signature after *ἅγιον* (even more strangely) on f, the first mode signature after *Θεός* on e (it is already the case in the verse *Ἐν τῷ ναῷ ἐστῶτες*) and the second mode signature of the final cadence on f. Hence, though the signature of the fourth mode is noted in the beginning, the composition can not be classified as belonging to the fourth or the fourth plagal mode according to the Byzantine theory.

The introduction is made of a fifth downwards from the fourth to the fourth plagal mode (from G to C) which is followed by the usual introductory phrase CDEFG. The composition is divided into small phrases by frequent modal signatures. In most cases, the movement is between G and c with emphasis on c. Several repeated phrases are used (*theseis* of *piasma*, *parakletike*, *eteron parakalesma*, *kylisma*) in different pitches. Characteristic are the use of the modulation sign of the third mode (nana) on c and other misspelling points, as the use of the great sign *emiphoron* on b in two cases, both before the signature of the second mode. The last phrase (*ὁ Θεός*) is repeated (text and music).

II. The verses to be chanted “during the Communion”

Ὡς ἐμνήσθης Χριστὲ τοῦ πιστοῦ ληστοῦ ἐν τῷ Σταυρῷ, μνήσθητί μου Κύριε ὅταν ἔλθης ἐν τῇ βασιλείᾳ σου⁹.

Ὁ τρώγων μου τὴν σάρκα καὶ πίνων μου τὸ αἷμα ἐν ἐμοὶ μένει καγὼ ἐν αὐτῷ, εἶπεν ὁ Κύριος (John 6:56)¹⁰.

Ἄνδρες Γαλιλαῖοι, τί ἐστήκατε ἐμβλέποντες εἰς τὸν οὐρανόν; οὗτος ἐστὶν ὁ μέλλων πάλιν ἔρχεσθαι κρίναι ζῶντας καὶ νεκρούς (Acts 1:11)¹¹.

Ὡς ὁ ληστής ὁμολογῶ σοι, μνήσθητί μου Κύριε ἐν τῇ βασιλείᾳ σου (Luc 23: 42)¹².

⁹ NLG 963, f. 293^v: Κύρ Βενεδίκτου [Ἐπισκοποπούλου]· [ἦχος] πλ. δ' Ὡς ἐμνήσθης Χριστὲ τοῦ πιστοῦ ληστοῦ ἐν τῷ Σταυρῷ, μνήσθητί μου Κύριε ὅταν ἔλθης ἐν τῇ βασιλείᾳ σου.

¹⁰ NLG 963, f. 294^r: Τοῦ αὐτοῦ [Βενεδίκτου Ἐπισκοποπούλου]· [ἦχος] δ' Ὁ τρώγων μου τὴν σάρκα καὶ πίνων μου τὸ αἷμα ἐν ἐμοὶ μένει καγὼ ἐν αὐτῷ, εἶπεν ὁ Κύριος.

¹¹ NLG 963, f. 294^v: Τῇ Εἰς τῆς Αναλήψεως τοῦ κύρ Βενεδίκτου [Ἐπισκοποπούλου]· [ἦχος] πλ. δ' Ἄνδρες Γαλιλαῖοι, τί ἐστήκατε ἐμβλέποντες εἰς τὸν οὐρανόν; οὗτος ἐστὶν ὁ μέλλων πάλιν ἔρχεσθαι κρίναι ζῶντας καὶ νεκρούς.

All these compositions are based on texts that are never used for the Communion in the Byzantine liturgy. Despite their common rubric “Εἰς τὸ μετὰ φόβου”, these settings are unlikely to have been used as Communions. Indeed, their short structure can hardly cover the required liturgical time and they are often connected with common Byzantine Communions in the Cretan sources. We must thus assume that the rubrics “Εἰς τὸ μετὰ φόβου” indicate some kind of post-Communions, as suggested by the testimony of Akakios Chalkeopoulos’ compositions¹³.

Ex. 2: Verses to be chanted” during the Communion”

NLG 963, f. 293^v-294 (I) fourth plagal

Ως ε - μνη - σθης χρι - στε
του πι - σου λη - σου
εν τω στα - αυ - ρω
μνη - σθη - τι μου Κυ - ρι - ε
ο - ταν ε - ελ - θεις
εν τη βα - σι - λει - α σου
ου - ου

NLG 963, f. 294 (II) fourth mode

Ο τρω - γων μου
την σα - αφ - κα
και πι - νων μου το αι - μα
εν ε - μοι με - νει
κα - γω εν αυ - τω
ει - πεν
ο κυ - ρι ος
ο κυ - ρι - ο - ος

¹² NLG 963, f. 295^r: Τοῦ αὐτοῦ [Βενεδίκτου Ἐπισκοποπούλου]· [ῥῆχος] πλ. δ' Ὡς ὁ ληστής ὁμολογῶ σοι, μνήσθητί μου Κύριε ἐν τῇ βασιλείᾳ σου.

¹³ See, NLG 917, f. 149^v: Τὸ, ὁ ἑορακὸς ἐμέ ἔστιν γεγραμμένον εἰς τὸ τέλος τοῦ τετραδίου, συνοπτικὸν να τὸ ἀρχίξης εἰς τὴν φωνὴν τοῦ κινωνικοῦ· ὁμῶς καὶ τό, ὡς ἐμνήσθης Χριστέ· διότι [...].

NLG 963, f. 294^v (III) fourth plagal

Ἀν - δρες γα - λι - λαι - οι - οι
τι ε - σσ - τι - κα - τε
εἰ - βλε - πον - τες
εἰς τον ου - ρα - νον ου - τος εσ - τιν
ο μελ - λων πα - λι - ν ερ - γε - σθαι
κρι - ναι ζων - τας και νεκ-ρους
ου - ους

NLG 963, f. 295 (IV) fourth plagal

Ως ο λη - στες ο - μο - λο - γω σοι
μνη-σθη - τι μου Κυ - ρι - ε
εν τη βα - σι - λε - ια σο - ου
ου - ου

Three of these settings are composed in the fourth plagal mode and one other in the fourth mode (example 2). The compositions are very clearly segmented in short syntagma through the constant use of modal signatures, *apodermas*, cadential formulas, and up- or downward leaps. As a result, they appear to be made of rather syllabic, short, and repetitive phrases, though they systematically end with an extended melisma on the last word or syllable. Most strikingly, various features demonstrate many inconsistencies with the Byzantine tradition. First, the phrases often include passages whose notation only relies on interval signs. Then, each phrase is usually written in a different mode, which makes it almost impossible to classify the compositions in a traditional mode. Finally, all the compositions have several misspelling passages though they usually use some of the known *sticheraric theseis*.

These peculiarities call for a closer investigation of Venediktos Episkopopoulos' compositional techniques. The short phrases of which the settings are made—from five to ten—rely on a limited number of melodic patterns, some of which are common to several compositions, though subjected to some notational variations (example 3). Literal reuses of melodic materials are thus obvious in segments such as

“μνήσθητι μου, Κύριε” (I₅), “Ὁ τρώγων μου” (II₁) and “κρίναι ζῶντας καὶ νεκρούς” (III₉); “εἶπεν” (II₆) and “πάλιν ἔρχεσθαι” (III₈); or “ἐν ἑμοὶ μένει” (II₄) and “τὶ ἐστήκατε” (III₃). However, the most striking recurrences occur at the close of the segments that rely on a very limited amount of cadential materials: ascending and descending stepwise motions; up- and downward one-step clausulas; leaps of thirds.

Ex. 3: Synoptic distribution of cadential materials

NLG 963, f. 293^v-295

Yet, whereas the formulaic nature of the settings is not surprising in this context, the way Venediktos Episkopopoulos might have handled this lack of variety deserves attention. Given that the synoptic analysis does not take into account the original notation, it can generate obvious comparative bias in linking up similar melodic motions that rely on different formulaic structures, e.g. “Ὡς ἐμνήσθης” (I₁) and “σου” (I₈). Nonetheless, it gives evidence that the use of cadential patterns is strongly related to their position on the scale (intended here in a strictly descriptive way, with no modal implication). Except for the cadences in the two segments III₄ and III₇ that have no concordances in the settings, most cadential formulas prove to be subjected to two much-contrasted behaviors. Indeed, the cadential material is either systematically associated with a single degree (I₅, II₁, III₉ on C / II₆, III₉ on D / I₆, IV₄ on E / I₂, III₁ on G / I_{3,7}, II₇, III_{2,10}, IV₅ also on G / I₄, III₅ on c) or frequently transposed on various degrees (I₁, II_{3,4}, III_{3,6} on G and C / II_{3,5,8}, IV₃ on C, F, and B / IV_{1,2} on E and F).

The cadential patterns prove thus to have different degrees of “transposability” according to their position on the scale. Very strikingly, the traditional modal system has no influence on formulaic stability. Whether the setting is in the fourth mode or the fourth plagal, the most stable formulas are always set on C, D, or G, whereas the

most frequent transpositions occur on E, F, and B (noteworthy, the segments IV_{1,2} are probably unornamented versions of II_{3,5,8}, IV₃). The up-and-down one-step clausula seems to stand halfway between these two extremes since it alternates only between C and G.

Yet, the melodic material that demonstrates an unstable formulaic/scalar relationship deserves closer examination. The two cadential patterns transposed on B (I₈ and II₈) are used as final cadences and rely on the repetition of the text's last words or syllables. In both cases, they follow a very stable cadential pattern on G, in which the end of the text is already stated (I₇ and II₇). As a consequence, the two cadences on B —a rather unexpected degree in this modal context— work as a kind of coda in which formulaic and modal instability prolong the previous cadential stability. Furthermore, the cadences on E (IV₁, I₆, IV₄) and F (IV₂, II₅, IV₃) always occur in the middle of the settings where they function as a transitory polarization between the main and most stable degrees. Likewise, the intermediate cadence on A (III₄) works as a middle suspension in a setting that exclusively concentrates on the C-G degrees and therefore requires the addition of dynamic material. In this respect, it is significant that this segment has a rather low formulaic/scalar stability since it is the only one with no concordance in the four settings (the up-and-down fourth motion on G (III₇) rather seems to be an exclamation). In conclusion, all four compositions appear to be conceived as a dynamical play based on the relationship between patterns and scalar degrees.

III. The third psalm Κύριε, τὶ ἐπληθύνθησαν οἱ θλίβοντές με

Κύριε, Κύριε, τί ἐπληθύνθησαν οἱ θλίβοντές με; πολλοὶ ἐπανίστανται ἐπ' ἐμέ· πολλοὶ λέγουσι τῇ ψυχῇ μου· οὐκ ἔστι σωτηρία αὐτῷ ἐν τῷ Θεῷ αὐτοῦ. Σὺ δέ, Κύριε, ἀντιλήπτωρ μου εἶ, δόξα μου καὶ ὑψῶν τὴν κεφαλὴν μου. Φωνῇ μου πρὸς Κύριον ἐκέκραξα, καὶ ἐπήκουσέ μου ἐξ ὄρου ἀγίου αὐτοῦ. Ἐγὼ ἐκοιμήθην καὶ ὑπνώσα· ἐξηγέρθην, ὅτι Κύριος ἀντιλήψεταιί μου. Οὐ φοβηθήσομαι ἀπὸ μυριάδων λαοῦ τῶν κύκλῳ συνεπιτιθεμένων μοι. Ἀνάστα, Κύριε, σῶσόν με, ὁ Θεός μου, ὅτι σὺ ἐπάταξας πάντας τοὺς ἐχθραίνοντάς μοι ματαίως, ὀδόντας ἀμαρτωλῶν συνέτριψας. Τοῦ Κυρίου ἡ σωτηρία, καὶ ἐπὶ τὸν λαόν σου ἡ εὐλογία σου. Ἀλληλούια, ἀλληλούια, ἀλληλούια, δόξα σοι ὁ Θεός¹⁴.

According to the ritual of Matins, the third psalm belongs of the so-called *exapsalmos*, a section of six psalms recited in the beginning of the office which is never referred to

¹⁴ Sinai 1530, f. 100r: Ἐτερον Κύριε, τί ἐπληθύνθησαν, ποίημα τοῦ αὐτοῦ κυρ Βενεδίκτου [Ἐπισκοποπούλου]. (φ. 100v) [ἦχος] δ' Κύριε, τὶ ἐπληθύνθησαν οἱ θλίβοντές με.

as a chanted part. Consequently, the liturgical place and function of this setting of the third psalm remains unknown. However, the previously quotation of Manoles Sklavos suggests that in Crete, psalms were chanted in litanies during this period (see *supra*).

There is no distinction between the psalmic verses, although the frequent use of modal signatures at the end of textual units (semi-verses and verses) separates the composition into short phrases. The major part of these phrases is short and syllabic, made of *sticheraric theseis* and repeated phrases. However, other sections are more developed and elaborated, such as ἐπήκουσε and ὕπνωσα, or the phrase ἡ σωτηρία, καὶ ἐπὶ τὸν λαόν σου ἡ εὐλογία σου, all of them being notated either with interval signs or with theseis combination. Byzantine compositional techniques can also be found, as is the case of the repetition in the first verse ([θλί]-βοντές με) and the palilogia in the ninth verse ([τοῦ] Κυρίου). The triple Ἀλληλούια followed by δόξα σοι ὁ Θεός is made of a cadential melisma.

As usual in the Cretan repertoire, the composition involves a succession of different modes, with no specific relation to the initial signature in the fourth mode. Most interesting are the double modal signatures noted after the words ἐκοιμήθην and ὕπνωσα. In the first case, the notation indicates simultaneously a second plagal signature (E) and a α (A), though the melody relies on E and the α remains irrelevant. Similarly, the second case is notated with a first plagal signature (D) and a δ (G), though the phrase ends on D and δ seems to be irrelevant to the melody. In both cases, the right ending of the melody depends on the transcription of the initial fourth mode on G or D. Furthermore, whatever the choice is, the transcription generates inevitable discrepancies between the medial modal signatures and the melody. Since these signatures indicate two different pitches at the fifth, one can assume that the signature letter might be a pitch indication for an eventual second voice.

From a notational point of view, several “misspelling” points (or even whole passages) can be detected. For instance, great signs can be combined with one single interval sign, or double *argiai* can be noted on ending signs. Remarkably, the use of a “misspelling” version of a thesis does not exclude the use of its “classical” version, as, for instance, the one of *epegerma* written under *oligon* in the words ἐξηγέρθην and ἀντιλήψεται, and in its usual version in the word κύκλω.

IV. The Lord’s Prayer (Pater Noster)

fourth plagal	Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, οὐρανοῖς· ἀγιασθήτω
fourth mode	τὸ ὄνομά Σου·
first plagal	ἐλθέτω

fourth mode	ἡ Βασιλεία Σου· γεννηθήτω τὸ θέλημά Σου, ὡς ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς·
fourth mode varies/third mode	τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον δὸς ἡμῖν σήμερον· καὶ ἄφες ἡμῖν τὰ ὀφειλήματα ἡμῶν, ὡς καὶ ἡμεῖς ἀφίεμεν τοῖς ὀφειλέταις ἡμῶν· καὶ μὴ εἰσενέγκης ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι, ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονηροῦ.

Venediktos Episkopopoulos is the second known composer to have set the text of the Lord's Prayer into music after his father Antonios. Following probably his example, he bequeathed two compositions, one in the fourth plagal¹⁵ and a second one in the first mode¹⁶. The first one is mainly made of repetitive phrases used in different tetrachords (see example 4). Though there are fewer modal changes than in other Venediktos' compositions, modal signatures are also used as separations between the phrases. The setting could be characterized by the constant movement in the third mode and the fourth plagal. It must be stressed that these settings also reproduce the above-mentioned problem raised by Venediktos' compositions in the fourth and fourth plagal modes, which transcription must respectively be made from d or G and G or C.

The second composition by Venediktos is in the first mode. It presents similar characteristics to the previous one, particularly the construction of short phrases separated by modal signatures. As shown below, it alternates between the first mode and the first plagal mode, with a few cadences on G and F. The third mode modulation sign can also be found on c (see οὐρανοῖς, οὐρανῷ) and b (see σήμερον, ἀφίεμεν). Several common *sticheraric theseis* like *lygisma* or *kylisma* are used, though phrases are sometimes notated with single interval signs:

first mode	Πάτερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἁγιασθήτω τὸ ὄνομά Σου·
first plagal	ἐλθέτω ἡ Βασιλεία Σου·
fourth mode	γεννηθήτω τὸ θέλημά Σου, ὡς ἐν οὐρανῷ καὶ ἐπὶ τῆς γῆς·
first plagal	τὸν ἄρτον ἡμῶν τὸν ἐπιούσιον

¹⁵ Sinai 1440, f. 116^v: Ποίημα κυρ Βενεδίκτου [Ἐπισκοποπούλου]· [ἦχος] πλ. δ' Πάτερ ἡμῶν; Iviron 1225, f. 154^v: Ποίημα κυρ Βενεδίκτου [Ἐπισκοποπούλου]· [ἦχος] πλ. δ' Πάτερ ἡμῶν.

¹⁶ Iviron 1225, f. 154^r: ποίημα κυρ Βενεδίκτου [Ἐπισκοποπούλου]· [ἦχος] α' Πάτερ ἡμῶν.

first plagal	δὸς ἡμῖν σήμερον·
first plagal	καὶ ἄφες ἡμῖν
first mode	τὰ ὀφειλήματα ἡμῶν,
fourth plagal	ὥς καὶ ἡμεῖς
first mode	ἀφίεμεν
fourth plagal	τοῖς ὀφειλέταις ἡμῶν
fourth mode	καὶ μὴ εἰσενέγκης ἡμᾶς
first mode	εἰς πειρασμόν,
varys mode	ἀλλὰ ῥῦσαι
first plagal	ἡμᾶς
first mode	ἀπὸ τοῦ πονηροῦ.

Ex. 4: The Lord's Prayer
Sinai 1440, f. 116^v (fourth plagal)

Πα - τε - ρ η - μων ο εν τοις ου - ρα - νοις ου - ρα - νοις ου - ρα - νοις

α - γι - α - σθη - τω το ο - νο - μα α - σου

ελ - θε - τω τω η βα - σι - λε - ια σου

γεν - νη - θη - τω το θε - λη - μα σου

ως εν ου - ρα - νω και ε - πι - τη - ης γης

Τον αρ - τον η - μων τον ε - πι - ου - σι - σν

δος η - μιν ση - με - ρον και α - φε - ες η - μιν

τα ο - φει - λη - μα - τα η - μων.

ως και η - με ρς αφ - ε - ε - μεν

τοις ο - φει - λε - ταις η - μων.

Και μη ει - σε - νε - γης η - μας ε - ις πει - ρα - σ - μον

αλ - λα ρυ - σαι ρυ - σαι η - μας

α - πο του πο - νη - ρου.

These compositions are characterized by an atypical use of modal signatures and modulation signs that proves to be rather frequent in the Cretan repertoire, though quite unusual in the Byzantine tradition. Hence, in the first setting, the modulation signs of the third mode are constantly used on c and g, though they do not indicate any modal change since, in such cases, the melody is already written in the third mode. The frequency of this phenomenon gives evidence that modulation signs do not indicate a modal change. In other cases, but less often, the modulation sign of the second plagal mode nenano is also used on a and d in introductory and ending points. The different use of the modulation signs is obvious in the phrase *ὡς καὶ ἡμεῖς* where the nenano modulation sign is written on the ending a of the phrase, and followed by the signature of the first mode. Furthermore, the double modal signature after the phrase *τὸν ἐπιούσιον* deserves attention. The simultaneous notation of the third and the varys modes could be related to the end of a phrase and the beginning of the next one, but only the signature of the third mode is relevant to the melody since the phrase *τὸν ἐπιούσιον* ends on c. It must be underlined that the next word *δὸς* is also found on d.

Ex. 5: Synoptic distribution of the pattern transpositions in the Lord's Prayer
Sinai 1440, f. 116^v (fourth plagal)

Hence, beyond these notational problems, this setting of the Lord's Prayer bears many similarities to the previously discussed compositions, especially the organization of a reduced formulaic according to its place on the scale (example 5).

Typical is the final cadence on B (or f, depending on the transcription) that proves to be quite usual to the Cretan compositions, though fully irrelevant to the fourth or the fourth plagal mode. The patterns are however more frequently transposed, providing thus further information about the management of melodic materials.

Most of the patterns are transposed at the fourth or the fifth, an intervallic prevalence that can easily be explained by tetrachordal shifts or motions to (or from) a plagal homonym. It is however more significant to observe that, in most of the cases, such transpositions occur on the major articulations and cadences of the settings, supporting thus the hypothesis that standardized melodic formulas and cadential articulations are deeply linked in Venediktos' compositional art.

On the contrary, pattern transpositions on other intervals are quite rare. A comparison of the different patterns makes it possible to detect only three cases —at the lower second and third— respectively at “τὸ ὄνομά” on E, “ἡμᾶς εἰς πεῖ[ρα]σμόν” on A and “[πο]νηροῦ” on B. As observed in the “post-Communion” verses, there is no relationship between the location of the patterns on the scale and the notated mode therewith related. The first case is analogous to the previously observed situations: the cadence on E has an intermediate value in the downward motion from G (“ἁγιασθήτω”) to C (“Σου”). Likewise, the second cadence on A is part of a long suspension that prepares the close of the verse on G. Evidence for this is given by the fact that this suspension on A occurs in the middle of the word “πειρασμόν”. The third case precisely concerns the final cadence on B. The use of this cadential pattern to conclude the first sentence on c (“οὐρανοῖς”) might explain that it was chosen to end the piece, though transposed a diatonic step lower. The way this transposition was managed is easily explainable. The previous pattern is a stepwise downward fifth that has always been marked with an *apoderma* before. But when beginning to sing the last word “πονηροῦ”, the cantor makes no rest and goes straightaway a step higher pronouncing the second syllable on the closing formula. This way, he creates the illusion of a melismatic continuity, which makes it possible to articulate the last syllable on B, a degree that would be otherwise rather unexpected.

Conclusions: Characteristics shared by all compositions

This study aimed at investigating whether this group of particular compositions by Venediktos Episkopopoulos presents the same features regardless of the kind, or whether a differentiation could be detected based on the type. Firstly, what should be made clear is that the studied compositions, belonging to the particular Cretan repertory, are independent of the common Byzantine ones without previous data to follow or to respect. This factor integrates them into a special group in which neither morphological patterns nor other similar elements are detected. However, they share some traits which could indicate that they are connected by internal elements, those

relevant to the repertory. The first one of them is the initial mode, which in most of the cases is the fourth or the fourth plagal mode and rarely the first. In addition, it is noteworthy that despite the initial mode signature which should lead to the clustering of the melodies under a specific system of modal data, the classification in the relative Byzantine modes is rather impossible because of the constant change of mode, so often indicated by the medial modal signatures. In the same frame, the frequent use of modulation signs and especially the one of the third mode has to be mentioned. Another trait shared by all the compositions studied, and independently of the kind, is the repetitive phrases used in different tetrachords and the use of great intervals usually in introductory points of the setting. An extended melisma added at the end of the setting, often very different from the previous syllabic part of the composition, is found in almost all of them. The compositions present several notationally “misspelling” passages, concerning mainly the use of the *argiai* sings and the combination between interval and great signs.

The purpose of this study was to investigate whether a group of particular compositions of a composer, in this case Venediktos Episkopopoulos, presents the same traits regardless of the kind, it has to be mentioned that all the settings share the above-mentioned characteristics even though representing different kinds.

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