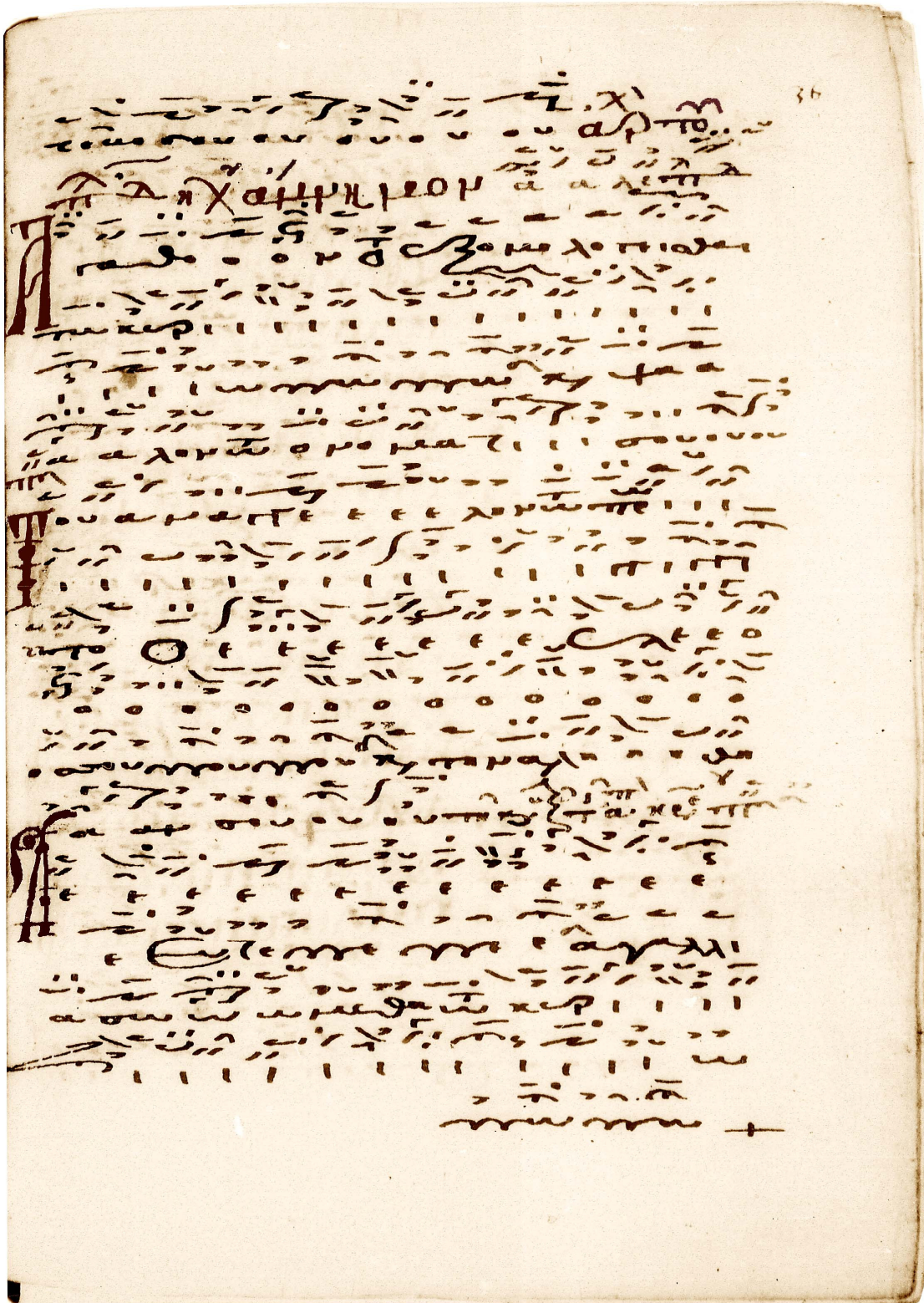


Alleluia - O come, let us sing unto the Lord (Ps. 95.1) in fourth plagal mode is transcribed from medieval Byzantine musical manuscripts of the cathedral rite. The sources are MS Vat. gr. 1606 (Introduction and Alleluia-refrains, figure 2) and MS Vat. gr. 345 (verses, figure 1). See transcription and sources (figure 3). The responsorial character of the chant allows for multisource experiments. In the introduction, the soloist (*anagnostes*), who according to pieces of historical evidence has been placed on the ambo, is accompanied by a drone (*isokratema*). The choir is of a modest size, divided into two halves and placed on each side of the area occupied by the *ambo* and the *solea*.



Figur 1. Alleluia, MS Vat. gr. 345 (verses)

Intonation, solo Cantor

Na - ti - li - m A - li - m - i - lu

Faci - mite illi De - vi ni - ni - ni - ni

Chorus

A - li - lu A - li - lu

A - li - lu A - li - lu

Cantor

Faci - mite illi De - vi - ni - ni - ni ni - ni - ni - ni

ni - ni ni - ni

Figure 3. Alleluia transkription.

Prophets from above – Theotokion. This chant, dedicated to the Mother of God, is set in the *Barys* mode (= third plagal mode). The melody, which has its roots in the ‘kalophonic’ or embellished style of the late middle ages, is here sung according to contemporary usage. The intensity of the melody increases slowly and reaches a climax at the insertion of a section with ‘textless chanting’ on the syllable ‘te-re-rem’, a so-called ‘kratema’ or ‘teretism’. The soloist is Leonidas Asteris, leading cantor of the Church of the Ecumenical Patriarchate in Istanbul/Constantinople. The soloist is in this experiment placed on the ‘virtual’ *ambo*.

" ΑΝΘΩΕΝ ΟΙ ΠΡΟΦΗΤΑΙ "

CIGA
M β
α

HXCOC BAPYC
Z

α α α α α α α α
 α νω ω θε ε ε ε ε
 ε ε ε ε ε ε ε ε εν οι οι
 προ ο ο φη η η η η η η
 η η η η η η η η η η η
 η η η η η η η η η η
 η η η οι προ ο
 φη η η η η η η η η η
 ται αι αι αι αι αι αι αι

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Figur 1. Byzantine notation of the piece, Prophets from above- Theotokion.