Icons of Sound: Hagia Sophia Reimagined

_Cappella Romana, Jonathan Abel, and Bissera Pentcheva, co-creators
Alexander Nemerov and Chris Chafe, hosts_

Friday, November 4, 2016 at 7:30pm
Bing Concert Hall, Stanford University

_For the Feast of the Exaltation of the Holy Cross at Hagia Sophia, before 1204_

Performed in the acoustical imprint of Hagia Sophia developed by CCRMA at Stanford University

**From the Office of Sung Vespers**

Final (Teleutaion) Antiphon before the Entrance, (Ps. 98:9), Mode Plagal 2  
MS Athens 2062

Psalm 140 with Refrain (Kekragarion)  
MS Athens 2062

**From the Office of Sung Matins**

Antiphon 7  
(selected verses of Ps. 109–112, “Palaion”), Mode Plagal 4  
MSS Athens 2061

Ode 4 of the Kanon  
Mt. Athos Iveron 470

**From the Ceremony of the Exaltation of the Holy Cross**

Troparion: “Lord, save your people” (Syllabic melody) (Asmatikon melody)  
MS Athens 2062

Kontakion: “Lifted Up on the Cross,” short melody, Mode 4  
MS St. Petersburg 674

Sticheron, for the Adoration of the Cross by Emperor Leo VI “The Wise.” “Come believers, let us worship the live-giving Cross,” Mode 2  
MSS Vienna Theol. Gr. 181

**INTERMISSION**

**Selections from the Divine Liturgy**

Troparion instead of the Trisagion “Your Cross we Worship”  
(MSS Athens 2458)

Glory. Both now.  
(MSS Lavra Γ 3 & Kastoria 8)

Dynamis  
(MS Athens 2062)

Asmatikon  
(MSS Lavra Γ 3 & Kastoria 8, & MSS Athens 2061 & 2062)

Prokeimenon: (Gradual, Ps. 98:9, 1-2), Barys Mode  
(MSS Patmos 22, Grott. Γ.γ. 3 & Sinai Gr. 1314)

Asmatikon Cherubic Hymn  
Part 1: Choir  
Part 2: Solo (Akolouthia tradition) & Parts 3 & 4: Solo (Asma tradition)  
Part 5: Choir  
MS Grott. Γ.γ.1

Communion Verse, “The Light of your Countenance,” Mode 4  
MS Grott. Γ.γ.1
Singing in the Rite of the Great Church of Hagia Sophia

The construction of the extant basilica of Holy Wisdom (Hagia Sophia) by Emperor Justinian I (527-65) inaugurated what Robert Taft has called the “Imperial Phase” of Christian liturgy in Byzantium. Justinian not only provided his imperial capital of Constantinople with a monumental Great Church to serve as its cathedral, but also decreed in 535 A.D. that worship at it and its three dependent churches was to be sustained by no fewer than 425 people—60 priests, 100 deacons, 40 deaconesses, 90 subdeacons, 110 readers, and 25 cantors (psaltai)—a number that was increased to 525 by his successor Heraclius I (610–41). The relatively small group of cantors formed a musical elite, singing at times as a group but also providing the institution with soloists, some of whom were eunuchs (castrati, as they would be known centuries later in Italian opera), and directors skilled in the lost Byzantine art of choral conducting (cheironomia). Most of the other liturgical personnel at Hagia Sophia sang at least occasionally, with the numerous readers and the deaconesses each forming their own choirs.

Between its opening in the sixth century and the interruption of its traditions brought about by the Fourth Crusade in 1204, the Great Church featured the singing of choirs from such other institutions as the imperial orphanage and monastic communities located nearby. Ordinary members of the congregation had their own musical roles as they sang responses to the litanies, prayers, and blessings of deacons and priests, as well as by joining in with the refrains of psalms and hymns chanted by choirs and soloists. Taken together, the singing of professional and amateur singers, clergy and laity, men, women, and children provided worship at Hagia Sophia with considerable sonic and musical variety. Particularly remarkable for listeners used to the sound of modern male choirs singing Byzantine chant is the preference for mixing high and low voices, a feature of medieval church singing in Constantinople that was noted with approval in the twelfth century by the visiting French cleric Odo of Deuil.

During the centuries prior to 1204, the liturgical staff of Hagia Sophia celebrated the services that constituted the cathedral’s daily, weekly, and seasonal cycles of worship, while gaps between these official services were frequently filled by other devotions. These cycles of worship unfolded mainly through three kinds of services: 1) those belonging to a
sequence of services celebrated daily at particular hours of the day known collectively in English as the “Divine Office” or “Liturgy of the Hours” that was dominated by Vespers (at sundown) and Matins (Greek “Orthros,” at dawn); 2) the Eucharist or Communion Service, known to modern Orthodox and Byzantine-Rite Catholic Christians as the “Divine Liturgy”; and 3) what modern scholars call the “stational liturgy” of Constantinople, a system of processions that linked Hagia Sophia to churches and civic sites located throughout the imperial capital.

The three forms of the Divine Liturgy celebrated at Hagia Sophia are essentially those maintained by churches of the Byzantine rite: one attributed to St. Basil the Great of Caesarea that served as the primary form of Eucharist through the tenth century; another attributed to St. John Chrysostom that is structurally identical to that of St. Basil, differing mainly in the relative concision of its prayers; and the Liturgy of the Presanctified Gifts, a penitential service celebrated only during periods of fasting. Although the public stational liturgy of Constantinople disappeared with the Ottoman conquest of 1453, elements of its characteristic service of three antiphonal psalms have survived in contemporary Byzantine worship, most notably as an introductory section to the Divine Liturgy.

The Divine Office of Hagia Sophia, originally called the Ecclesiastikos but known in later Byzantium as the Asmatike akolouthia (“Sung Office”), also disappeared with the fall of Byzantium, but it has left fewer audible traces on modern Eastern Christian worship. While the presidential prayers of Constantinopolitan Sung Office are regularly used during the modern Byzantine offices of Vespers and Matins, most of them are usually recited silently by the celebrant while texts unrelated to their content are being sung or said. Yet each of these prayers occupied originally a particular place in the daily cycles of the Ecclesiastikos of Hagia Sophia, the services of which long remained faithful to patterns of public worship formed in the great urban basilicas of Late Antiquity. Their music consisted mainly of psalms and other biblical songs performed in permutations of call and response (the main ones being responsorial and antiphonal psalmody, with the latter featuring alternating groups of singers), a format that such ancient bishops as Ambrose, Basil, and John Chrysostom had promoted in order to encourage congregational participation in psalmody.

While the Spanish pilgrim Egeria had observed popular psalmody within the context of cathedral worship in early fifth-century Jerusalem, by the sixth century the Holy City had begun to substitute sets of newly composed hymns for many of the invariable refrains of the older responsorial and antiphonal psalmody. The hymnody that developed around the Book of the Hours (Horologion) of Jerusalem was eventually adopted by some churches and monasteries in Constantinople, thereby forming the basis for the Divine Office of the Byzantine Rite. Yet until 1204, long after the Rite of the Holy City (Hagiopolites) had become entrenched at the monastery of St. John Stoudios and in the chapels of the Great Palace, the Sung Office of Hagia Sophia retained its archaic character as it continued to be dominated by biblical psalmody punctuated by refrains. The ritual conservatism of the Constantinopolitan cathedral was balanced somewhat by musical development as the archaic call-and-response framework of its psalmody was, especially on major feasts, selectively embellished with elaborate music.

Sources with musical notation for the chant repertories developed at Hagia Sophia prior to 1204 are few in number, with many of the surviving manuscripts coming from the edges of the Byzantine world. Most extant copies of the Asmatikon and the Psaltikon, respectively the collections of choral and solo chants for the Rite of the Great Church, were produced in southern Italy for Greek monasteries that combined elements of the liturgical traditions of Constantinople and Jerusalem in their worship. It is also in manuscripts from peripheral regions that we find, especially in a collection called the Asma (“Song”), early examples of musically elaborate chants in the sophisticated “beautiful sounding” (kalophonic) style that came maturity in Byzantium during the later thirteenth and early fourteenth centuries with the works of St. John Koukouzeles and his colleagues.

One characteristic of kalophonic composition is the extensive use of vocables, which are syllables without evident semantic meaning that were already
common in Byzantine chant. *Apechemata*, the musical formulas employed by soloists to intone the modes of chants (for example, the intonation *Ananes* outlines the basic scale of Mode 1), were made of vocables, while the choral works of the Asmatikon feature them as points of articulation within melodic extensions of a syllable of text (melismata). Composers of kalophonic chant built on existing usages by inserting *teretismata*, passages of vocables such as “te-re-re” or “to-to-to,” into texted works, as well as by writing freestanding abstract musical works often called *kratemata* (“holders”).

After the Byzantine recovery of Constantinople from the Crusaders in 1261, only some of the musical repertories and practices of the historic Rite of the Great Church were restored. The archaic Sung Office was replaced on ordinary days at Justinian’s basilica with a hybrid version of the Palestinian Divine Office, while the old solo and choral repertories of the Asmatikon and Psaltikon were gradually crowded out by newer works created by Koukouzeles and the other composers of what Edward Williams has called “a Byzantine *ars nova*.” Nevertheless, through the fifteenth century we find some scribes continuing to copy selected chants from the Constantinopolitan cathedral rite and even a few composers occasionally writing or arranging works in its musical genres.

The last church to celebrate the Sung Office on a daily basis was the cathedral of Hagia Sophia in Thessalonica, which maintained it until the city was conquered by the Ottomans in 1430. It is thanks to the persistence of the Thessalonians in preserving ancient liturgical traditions through the Crusades and into the early fifteen century that we possess key information for reconstructing the Rite of the Great Church of Constantinople in its heyday. Athens National Library of Greece 2061 and 2062, for example, the only two manuscripts containing musically notated versions of the ordinary two-week cycle of psalmody for the Sung Office, were copied for use in Thessalonica during, respectively, the early fifteenth and early fourteenth centuries. Also priceless for their rich witness to the form, content, and meaning of the Sung Office are the service books and liturgical commentaries of Saint Symeon, a Constantinopolitan who served as Archbishop of Thessalonica from 1416/17 to 1429.

**The Exaltation of the Holy Cross at Hagia Sophia**

The present concert offers chants for the Exaltation of the Precious and Holy Cross, celebrated on 14 September and one of the greatest solemnities of the yearly cycle of worship at the Constantinopolitan Great Church of Hagia Sophia. The background to this feast is summarized in the brief notice for the day contained in the modern Orthodox Horologion:

*The blessed Helen, mother of Constantine the Great, looked for the Cross in Jerusalem and found it buried in the earth about the year 325. Then the people, seeing it elevated on the ambo by the then patriarch of Jerusalem Makarios, cried out, “Lord, have mercy!” Note that after its finding part of the precious Cross was taken to Constantinople as a blessing, while the rest was left in Jerusalem. There it remained until the year 614, when the Persians, ravaging Palestine, took it back to their own country (22 January). But later, in the year 628, Herakleios led an army against them, took the precious Cross back again and brought it to Constantinople. (Trans. Archimandrite Ephrem Lash)*

As indicated here, the origins of the feast are to be found in the establishment of Jerusalem as a site of Christian pilgrimage by Emperor Constantine I (272–337) and his mother Helen, who is credited with finding relics of the Cross upon which Jesus Christ was crucified. Annual commemoration of the Cross on 14 September was an outgrowth of the celebration of the anniversary of Constantine’s founding of the Church of the Resurrection (known today as the Holy Sepulchre) in Jerusalem on 13 September 335.

Although a piece of the Cross was apparently taken to Constantinople in the fourth century, it was only as a result of seventh-century events described in part above that a distinctly Constantinopolitan tradition of the “Exaltation” (*Hypsosis*) of the Cross emerges. Less than a decade after Heraclius recovered the Cross from the Persians, the southern provinces of the East Roman (Byzantine) Empire were overwhelmed by Arab invaders and Jerusalem surrendered to Caliph Umar. Transferred to the Great Palace, the Cross became both an object offered for veneration at certain times of the year in Hagia Sophia along with other relics of the Christ’s Passion, and a symbol of imperial power deployed in
court ritual and on military campaigns. In the Rite of the Great Church the services of 14 September marked the climax of a five-day period of public veneration of the Cross, when the patriarch of Constantinople recalled the actions of Makarios of Jerusalem by performing a ceremony during which he slowly lifted the Cross over his head in blessing as Kyrie eleison was chanted hundreds of times. Two historical and thematic layers may be discerned in the psalms and hymns for the Exaltation: a stratum focussing exclusively on the Passion and Resurrection of Christ traceable to traditions of Jerusalem; and texts reflecting the situation of Byzantium after the events of the early seventh century.

We begin our concert with two items of antiphonal psalmody from the service of vespers celebrated on the eve of the feast of the Exaltation. Evening prayer in the Rite of the Great Church began with a series of antiphons begun and usually concluded by soloists, who in a melodically elaborate style announced the refrain of the antiphon during the preceding litany, intoned the opening line of biblical text, and then often chanted an extended version of the refrain as a coda. The bulk of an antiphon’s text was rendered by two choirs singing in alternation, with each verse punctuated by a refrain. On feast days the Final (Telutaion) Antiphon of introductory psalmody of Sung Vespers featured a text appropriate to the occasion, in this case Psalm 98:9: “Exalt the Lord our God: and fall down before his footstool, for he is holy.” It is likely that originally, as in thirteenth-century manuscripts containing the Sung office of Pentecost vespers, that the entire psalm would have been sung, but in late Byzantine manuscripts the Teleutaia of festal vespers move straight to its concluding doxology (“Glory to the Father…”).

The Late Antique origins and historic conservatism of the Sung Office are more fully revealed in design and musical simplicity of the Kekragarion, an antiphonal rendering of the invariable Lamplighting Psalm 140. Most manuscripts containing music for Sung Vespers of the Exaltation transmit for the Kekragarion tuneful melodies in something like the key of C major that are designated variously as belonging to Mode 3 or Mode Plagal 4 and accompanied by a refrain also used for Saturday vespers. Instead we have chosen to perform a version uniquely transmitted in Athens 2062, however, that transmits a more sober setting in Mode Plagal 2 that seems to reflect older musical usages and is appointed for this occasion in Athens 2047, a manual of cathedral liturgy edited by Symeon of Thessalonica. The Kekragarion begins with a solo rendition of the refrain, a brief hymn also used for the same purpose on ordinary Thursday evenings, which the choirs—and, originally at least, the congregation—repeated after each verse of the psalm. Near the end of the psalm, the choirs pause as a procession of the presiding bishop and other higher clergy proceed into the sanctuary of the cathedral, after which the psalm resumes (abbreviated in this performance) and the soloist sings a concluding version of the refrain.

Like the music of Sung Vespers, chant for the morning office of Orthros in the rite of Hagia Sophia consisted mainly of antiphonal psalmody. From at least the twelfth century, however, on 14 September churches using the Constantinopolitan cathedral rite celebrated a special hybrid version of morning prayer that integrated hymnody from the rite of Jerusalem. The anonymous “old” (palaion) setting of the seventh of its series of twelve antiphons is a kalophonic composition that extends the musical formulas of its solo intonations with textual repetitions and teretismata. We follow this elaborate opening with selections from Psalms 109–111 with the refrain “Alleluia,” the melody of which was embedded in the preceding kalophonic setting. Near the midpoint of Psalm 111 the cathedral refrain is replaced by hymnody from the rite of the Holy City: Ode 4 of the Kanon of the Exaltation by Kosmas of Jerusalem (ca. 674–ca. 752), consisting of a model stanza (heirmos) and a series of metrically identical troparia. The ceremony of the Exaltation of the Cross occurred at the end of the morning office. Interspersed throughout it were hymns that reflected the range of theological, political, and devotional meanings of the relic of the Cross in medieval Constantinople. From these we have selected two chants that are prayers for the security of the Byzantine state and its emperors: “Lord, Save Your People” and the Kontakion “Lifted Up on the Cross.” We also sing the first of a series of hymns for the following veneration of the Cross by Emperor Leo VI (“the Wise,” reigned 886–912), whose text alternates between the themes
of salvation through the Passion and Resurrection of Christ on the one hand, and the wars of Byzantium with the Arabs (“the people of Ishmael”) on the other, before closing with a collective plea for divine mercy.

The ceremony of the Exaltation was followed by the Divine Liturgy. Since everyone was already in their appointed place within the basilica, the service commenced directly with the ancient Jerusalem hymn “Your Cross We Worship.” This hymn, which on feasts of the Cross replaced the usual Trisagion Hymn (“Holy God, Holy Strong, Holy Immortal, have mercy on us”) was performed in alternation between the higher clergy in the sanctuary and the choirs stationed at the ambo, a raised platform in the nave. Byzantine musical manuscripts transmit two kinds of settings of this chant: a simple one for “common” (koinon) use and a more florid choral version in the style of the Asmatikon. Of the cues sung by the choir leaders to guide their singers through their performance of “Your Cross We Worship,” only the final exhortation Dynamis is still heard in modern Greek practice.

At the conclusion of the Trisagion or its festal substitutes, a soloist ascended the ambo to chant the Prokeimenon of the day “Exalt the Lord Our God,” which is drawn from the same psalm as the Final Antiphon of the vespers celebrated the previous evening. Similar in form to a Roman Gradual, the Prokeimenon was responsorial chant sung as a prelude to a solemn reading from one of the Epistles, for this feast the First Epistle of Paul to the Corinthians. This was followed by the Alleluia (another florid responsorial chant with verses from Psalm 73), the chanting by a deacon an abbreviated version of the Passion of Christ drawn from the Gospel of John, several litanies, and the dismissal of the catechumens.

The Cherubic Hymn is an ordinary chant of the Divine Liturgies of Saints Basil and John Chrysostom that accompanies the “Great Entrance,” a solemn procession of the unconsecrated gifts of bread and wine from the place of their preparation to the altar. Set in a musically florid style, its text exhorts worshippers to “lay aside every care of this life” as heavenly and earthly liturgy become united “in a mystery.” The oldest notated versions of the Cherubic Hymn, like the other ancient ordinary chants of the Divine Liturgy, feature melodies centered around the notes E and G that are classified as being either in Mode 2 or Plagal 2. The most elaborate of these ancient settings is labelled “Asmatikon” in manuscripts of the fourteenth and fifteenth centuries. Possessing a complex textual tradition and transmitted with many variants and insertions by late Byzantine composers, this setting divides the hymn between choirs and soloists. The version we are singing in this concert is drawn mainly from choral and solo sections transmitted separately in South Italian copies of, respectively, the Asmatikon and the Asma.

The final chant of the Divine Liturgy that is proper to the celebration of the Exaltation of the Cross is the Communion Verse, a single line from a psalm that originally served as a refrain for an antiphonal performance of the entire psalm from which it was drawn. Service books of the tenth century offer two Communion Verses for 14 September. The first and apparently original text is that for ordinary Sundays, “Praise the Lord from the Heavens” (Ps. 148:1). The other, melodies for which are transmitted in the Asmatikon, is “The light of your countenance, Lord, has been signed on us” (Ps. 4:7b).

—Alexander Lingas

N.B. Following this performance, this program will be recorded at CCRMA in the acoustic imprint of Hagia Sophia for a future release. If you would like to support this exciting project, contact Mark Powell, Executive Director of Cappella Romana, at mark@cappellaromana.org or 503-236-8202.
Ἐκ τοῦ Ἀσματικοῦ Ἑσπερινοῦ τῆς Ὑψώσεως

Τὸ Τελευταῖον Ἀντίφωνον καὶ τὸ Κεκραγάριον

Ὀ Διάκονος. Ἐτι καὶ ἔτι, ἐν εἰρήνῃ τοῦ Κυρίου δεηθῶμεν.
Ὀ Χορός. Κύριε, ἐλέησον.

Ὀ Διάκονος. Ἀντιλαβοῦ, σῶσον, ἐλέησον καὶ διαφύλαξον ἡμᾶς, ὁ Θεός, τῇ σῇ χάριτι.

Ὀ Δομέστικος. Τὴν οἰκουμένην- ἀλληλούϊα.

Ὀ Διάκονος. Τῆς Παναγίας, ἀχράντου, ύπερευλογημένης, ἐνδόξου, Δεσποίνης ἡμῶν Θεοτόκου καὶ ἀειπαρθένου Μαρίας, μετὰ πάντων τῶν ἁγίων μνημονεύσαντες, ἑαυτοὺς καὶ ἀλλήλους καὶ πάσαν τὴν ζωήν ἡμῶν Χριστῷ τῷ Θεῷ παραθώμεθα.

Ὀ Χορός. Κύριε, ἐλέησον.

Ὀ Δομέστικος. Τὸ κεκραγάριον

Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Ὁ Χορός ἐναλλάξ.

Καὶ εὐθὺς ὁ Δομέστικος τὸ κεκραγάριον

Δέσποτα Κύριε, σοὶ μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὕμνον· ἐλέησον ἡμᾶς.

Ὁ Χορός ἐναλλάξ.

Ὁ Ἰερεύς.

Ὅτι πρέπει σοι πᾶσα δόξα, τιμὴ καὶ προσκύνησις, τῷ Πατρὶ καὶ τῷ Υἱῷ καὶ τῷ Ἁγίῳ Πνεύματι, νῦν καὶ ἁεὶ καὶ εἰς τοὺς αἰῶνας τῶν αἰώνων.

Ὃ Δομέστικος. Ἀμήν. Ὑψοῦτε Κύριον τὸν Θεὸν ἡμῶν καὶ προσκυνεῖτε τῷ ὑποποδίῳ τῶν ποδῶν αὐτοῦ, ὅτι ἅγιός ἐστι. Ἀλληλούϊα.

And immediately the Choir Leader the refrain of Psalm 140.

It is only to You, O Lord and Master, that you send up our evening hymn: have mercy on us.
Κατευθυνθήτω ἡ προσευχή μου ως θυμίαμα ἐνωπίον σου· ἔπαρσις τῶν χειρῶν μου θυσία ἑσπερινή.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Θοῦ, Κύριε, φιλακήν τῷ στόματί μου, καὶ θύραν περιοχῆς περί τα χείλη μου. Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

[Μὴ ἐκκλινῃς τὴν καρδίαν μου εἰς λόγους πονηρίας, τοῦ προφασίζεσθαι προφάσεις ἐν ἁμαρτίαις.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Σὺν ἀνθρώπως ἐργαζομένως τὴν ἀνομίαν, καὶ οὐ μὴ συνδυάσω μετὰ τῶν ἐκλεκτῶν αὐτῶν.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Παιδεύσει με δίκαιος ἐν ἐλέει καὶ ἐλέγξει με; ἔλαιον δὲ ἁμαρτωλοῦ μὴ λιπανάτω τὴν κεφαλήν μου.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Ὅτι ἔτι καὶ ἡ προσευχή μου ἐν ταῖς εὐδοκίαις αὐτῶν· κατεπόθησαν ἐχόμενα πέτρας οἱ κριταὶ αὐτῶν.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Ἀκούσονται τὰ ῥήματά μου, ὅτι ἡδύνθησαν· ὡσεὶ πάχος γῆς ἐῤῥάγη ἐπὶ τῆς γῆς, διεσκορπίσθη τὰ ὀστᾶ αὐτῶν παρὰ τὸν ᾅδην.
Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Καὶ ψαλλομένου τοῦ στίχου Ἀ κούσονται τὰ ῥήματά μου, σιωπῶσιν οἱ ψαλται, καὶ ὁ διάκονος διὰ τοῦ θυμιαματηρίου σφραγίζων, ἐν μέσῳ ἐκφωνεῖ·
Σοφία, ὀρθοί.
Ὁ πρῶτος δομέστικος, προσκυνήσας τὰς ἁγίας εἰκόνας καὶ τὸν ἀρχιερέα καλεῖ τοὺς ἱερεῖς καὶ ἐκφώνως ψάλλει το εἰσοδικόν·
Ὁ Δομέστικός. Ὡτι πρὸς σέ, Κύριε, Κύριε, οἱ ὀρθαλμοί μου· ἐπὶ σοι ἥλπισα, μὴ ἀντανέλης τὴν ψυχήν μου. Δέσποτα Κύριε, σοί μόνῳ ἀναπέμπωμεν ἑσπερινὸν ὤμον· ἐλέησον ἡμᾶς.

Let my prayer be directed towards you like incense; the lifting up of my hands like an evening sacrifice.
It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Set a guard, O Lord, on my mouth: and a strong door about my lips. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

With those who work iniquity: let me not unite with their elect. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

The just will chastise me with mercy and reprove me: but let not the oil of sinners anoint my head. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

For yet my prayer shall be in their pleasures: their judges have been swallowed up near the rock. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

They will hear my words for they are sweet: as a clod of earth is crushed upon the ground; their bones have been scattered at the mouth of Hell. It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.

Having sung the verse They will hear my words the chanters quiet themselves, and the deacon, gesturing with the censor in the middle [of the church], exclaims:
Wisdom, arise.
The first choir leader, venerating the holy icons and the hierarch, summons the priests and chants aloud the introit:
Choir leader: For my eyes look to you, O Lord, my Lord: I have hoped in you, do not take away my soul.
It is only to You, O Lord and Master, that we send up our evening hymn: have mercy on us.
From the sung morning Office of the Exaltation

Antiphon 7 with Ode 4 of the Kanon [of the Feast by Kosmas of Jerusalem], Mode plagal 4

Deacon: Again and again in peace, let us pray to the Lord.

Choir: Lord, have mercy.

Deacon: Help us, save us, have mercy on us, and keep us, O God, by your grace.

Domestikos: The Universe. Alleluia

Deacon: Commemorating our all holy, pure, most blessed and glorious Lady, Mother of God and Ever Virgin Mary, with all the Saints, let us entrust ourselves and one another and our whole life to Christ our God.

Choir: To you, O Lord.

Priest: Blessed and glorified be the might of your Kingdom, of the Father, the Son and the Holy Spirit, now and for ever, and to the ages of ages.

Antiphon 7, Psalm 109

The Choir Leader: Amen. Ὡς ὁ Κύριος τῷ Κυρίῳ μου κάθου ἐκ δεξιῶν μου. Αλληλούϊα.

The Choirs alternately. Ὡς ὁ Κύριος τῷ Κυρίῳ μου κάθου ἐκ δεξιῶν μου. Αλληλούϊα.

Ὡς ἂν θῶ τοὺς ἐχθρούς σου ὑποπόδιον τῶν ποδῶν σου. Αλληλούϊα.

... [Psalm 110]...

Psalm 111

Ὡς. Glory and wealth are in his house, and his justice abides to age on age. Ῥ. Alleluia.

Ὡς. Light dawned in darkness for the upright, he is merciful, compassionate and just. A good man is one who is compassionate and lends. Ῥ. Alleluia.
Οικονομήσει τοὺς λόγους αὐτοῦ ἐν κρίσει, ὅτι εἰς τὸν αἰῶνα οὐ σαλευθήσεται·

Ο Εἱρμὸς τῆς Δῆς Ωδῆς
«Εἰσακήκοα Κύριε, τῆς οἰκονομίας σου τὸ μυστήριον, κατενόησα τὰ ἔργα σου, καὶ ἐδόξασά σου τὴν Θεότητα.»

Εἰς μνημόσυνον αἰώνιον ἔσται δίκαιος. ἀπὸ ἀκοῆς πονηρᾶς οὐ φοβηθήσεται·

Πικρογόνους μετέβαλε, ξύλῳ Μωϋσῆς πηγὰς ἐν ἐρήμῳ πάλαι, τῷ Σταυρῷ πρὸς τὴν εὐσέβειαν, τῶν ἐθνῶν προφαίνω τὴν μετάθεσιν.

Ἦτοίμη ἡ καρδία αὐτοῦ ἐλπίζειν ἐπὶ Κύριον. ἐστήρικται ἡ καρδία αὐτοῦ, οὐ μὴ φοβηθῇ, ἕως οὗ ἐπίδῃ ἐπὶ τοὺς ἐχθροὺς αὐτοῦ

Ὁ βυθῷ κολπωσάμενος, τέμνουσαν Ἀνέδωκεν Ἰορδάνης ξύλῳ, τῷ Σταυρῷ καὶ τῷ Βαπτίσματι, τὴν τομὴν τῆς πλάνης τεκμαιρόμενος.

Ἐσκόρπισεν, ἔδωκε τοῖς πένησι· ἡ δικαιοσύνη αὐτοῦ μένει εἰς τὸν αἰῶνα τοῦ αἰῶνος.

Ἦρως προστοιβάζεται, ὁ τετραμερὴς λαὸς προηγούμενος, τῆς ἐν τύπῳ μαρτυρίου σκηνῆς, σταυροτύποις τάξεις κλεϊζόμενος.

Τὸ κέρας αὐτοῦ ψυωθῆσεται ἐν δόξῃ · ἀμαρτωλὸς ὀψεται καὶ ὀργισθήσεται, τοὺς ὀδόντας αὐτοῦ βρύξει καὶ τακήσεται.

Θαυμαστῶς ἐφαπλούμενος, τὰς ἡλιακὰς βολὰς ἔξηκόντισεν, ὁ Σταυρός καὶ διηγήσαντο, οὐρανοὶ τὴν δόξαν τοῦ Θεοῦ ἡμῶν.

Y. He will manage his words with judgment, for he will never be shaken.

Ode 4. Heirmos.
I have heard, Lord, the mystery of your dispensation, I heard and was afraid. I have meditated on your works and exalt and glorify your Deity.

Y. The just will be held in everlasting memory, he will not be afraid of an evil report

Ode 4. Troparion 1.
Moses, in the wilderness of old, by means of wood changed springs of water that bred bitterness, foreshadowing the passage of the nations to true religion by the Cross.

Y. His heart is ready to hope in the Lord, his heart has been established, he will not be afraid until he looks upon his enemies.

Ode 4. Troparion 2.
Jordan, that had embraced an axe in its depths, by wood gave it back, so witnessing to the cutting off of error by the Cross and Baptism.

Y. He has distributed, he has given to the poor, his justice abides to age on age.

Ode 4. Troparion 3.
The people in four divisions marched as a sacred army in close array before the Tabernacle of Witness in a figure, made glorious by their ranks in the form of the Cross.

Y. His horn will be exalted in glory. The sinner will see and be enraged, he will gnash his teeth and melt away.

Wondrously unfurled, the Cross shot forth rays like the sun, and the heavens declared the glory of our God.
Hymns from the Ceremony of the Exaltation of the Precious and Lifegiving Cross

**Troparion, Mode 1**
Lord, save your people, and bless your inheritance, granting to the Kings victory over their enemies, and guarding your commonwealth by your Cross.

**Kontakion, Mode 4**
Lifted up on the Cross of your own will, to the new commonwealth that bears your name grant your mercies, Christ God; make our faithful Kings glad by your power, granting them victories over their enemies; may they have your help in battle: a weapon of peace, an invincible trophy.

**Sticheron by the Emperor Leo. Mode 2.**
Come believers, let us worship the life-giving Cross, on which Christ the King of glory, willingly stretching out his hands, raised us up to our ancient blessedness, whom the enemy of old had defrauded through pleasure and made exiles from God. Come believers, let us worship the Wood, through which we were found worthy to crush the heads of invisible foes. Come all the families of the nations, let us honor in hymns the Cross of the Lord, “Hail, O Cross, the complete redemption of fallen Adam. In you our faithful Kings boast, as by your power they mightily subdue the people of Ishmael. We Christians now greet you with fear, and glorify the God who was nailed to you, as we say, ‘Lord, who was crucified on it, have mercy on us, as you are good and love humankind’.”
From the Divine Liturgy of the Exaltation

Antì dé tou Ὑψώσεως, Ἡχος πλ. β’
Oι ἐκτός: Τὸν Σταυρὸν σου προσκυνοῦμεν Δέσποτα, καὶ τὴν άγιαν σου Ἀνάστασιν δοξάζομεν.
Oι ἐντός: Τὸν Σταυρὸν σου προσκυνοῦμεν...
Ὁ δομέστικος: Τὸ δεύτερον.
Oι ἐκτός: Τὸν Σταυρὸν σου προσκυνοῦμεν Δέσποτα, καὶ τὴν άγιαν σου Ἀνάστασιν δοξάζομεν.
Oι ἐντός: Τὸν Σταυρὸν σου προσκυνοῦμεν...
Ὁ δομέστικος: Τὸ τρίτον.
O δομέστικος: Δόξα τὸ αὐτόν.
Δόξα Πατρί, καὶ Υἱῷ, καὶ Ἁγίῳ Πνεύματι - καὶ νῦν καὶ ἀεί, καὶ εἰς τοὺς αἰώνας τῶν αἰώνων. Ἁμήν.
Καὶ τὴν άγιαν σου Ἀνάστασιν δοξάζομεν.
Δύναμις. Τὸν Σταυρὸν σου προσκυνοῦμεν Δέσποτα, καὶ τὴν άγιαν σου Ἀνάστασιν δοξάζομεν.

Prokeimenon of the Apostle (Ps 98: 9, 1–2)
Deacon: Let us attend.
Priest: Peace to all.
People: And to your spirit.
Deacon: Wisdom.
Domestikos: A psalm of David.
Deacon: Let us attend.
Barys Mode: Exalt the Lord our God.
Verse: The Lord has reigned, let peoples rage
Verse: The Lord is great in Sion

Cherubic Hymn. Mode plagal 2, with rubrics for the Asmatikon Setting
The Choir – In the Style of the Asmatikon
We, who in a mystery represent the Cherubim…
In the Solo Style – The domestikos and those with him
And sing the thrice holy hymn
to the life giving Trinity, let us now lay aside
every care of this life.
For we are about to receive the King of all invisibly
escorted by the angelic hosts.
Alleluia.
The Choir – In the Style of the Asmatikon
Say: Alleluia.

Communion verse of the Exaltation, Mode 4
The light of your countenance, Lord, has been signed upon us. Alleluia. (Ps. 4:7b).