



TWO COMPOSERS OF BYZANTINE MUSIC: JOHN VATATZES AND JOHN LASKARIS

by MILOŠ VELIMIROVIĆ

MODERN studies on the history of Byzantine music have seldom paid attention to the composers of Byzantine music. One of the most acceptable reasons for this is the fact that little, if anything, is known about some of these musicians, and that for a large number of them it is quite likely that they may forever remain only names in a Byzantine musical manuscript. While no critical study of the rather renowned composers exists, among those from the late Middle Ages who did attract some attention are at least two frequently mentioned musicians: John Kukuzeles and Manuel Chrysaphes.¹ As for other composers, many of them are simply listed in preliminary attempts at compilation of a catalogue of Byzantine musicians.² As praiseworthy as these attempts are and as rich as they may be with information about musicians from the recent past, the information about musicians of the Middle Ages is so unreliable that a fresh approach to this problem becomes a desideratum for future studies of the Byzantine chant.

¹ The most recent works on Kukuzeles are listed in MGG, VII (1958), 1888-90. Most of the Greek studies tend to place the date of Kukuzeles much too early, in the 12th century; cf. G. Papadopoulos, *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῖν ἐκκλησιαστικῆς μουσικῆς* (Athens 1890), with Eustratiades being the only exception known to me; cf. Ἰωάννης ὁ Κουκουζέλης, ὁ μάλιστα, καὶ ὁ χρόνος τῆς ἀκμῆς αὐτοῦ, in: Ἐπετηρίς Ἑταιρείας Βυζαντινῶν Σπουδῶν [hereafter EEVS], XIV (1938), 3-27. Recent studies of Bulgarian authors place him rather late in the second half of the 14th century, while it is most likely that he was active during the early 1300s; cf. K. Levy, *A Hymn for Thursday in Holy Week*, in: JAMS, XVI (1963), 156, fn. 47. As for Chrysaphes the only study about him is that of A. Papadopoulos-Kerameus, *Μανουὴλ Χρυσάφης, λαμπάδαριος τοῦ βασιλικοῦ κλήρου*, in: *Vizantiiskii Vremennik*, VIII (1901), 526-48.

² Perhaps the most systematic attempt was that of C. Éméreau published in installments in *Echos d'Orient*, XXI-XXV (1922-1926), which remained unfinished. The only effort that acquired book form was that of G. Papadopoulos, *op. cit.* Eustratiades had also compiled lists of musicians in an appendix to his *Catalogue of Greek Manuscripts in the Library of the Laura on Mount Athos, Harvard Theological Studies*, XII (Cambridge, Mass. 1925), 444-61, and in an article devoted to musicians from Thrace (see below, fn. 5). His book on composers from Jerusalem, *Ποιηταὶ καὶ ὑμνογράφοι τῆς Ὀρθοδόξου Ἐκκλησίας... Α'*: *Οἱ Ἱερουσαλιμίται ποιηταὶ* (Jerusalem 1940), was inaccessible to this writer.

The aim of this essay is to try to identify two composers of Byzantine music whose names may be encountered in some Byzantine musical manuscripts from the 15th century onwards. The following study has greatly benefited from recent Greek scholarly publications of documents in the Venetian Archives that contain a wealth of information about the period of Venetian domination over the island of Crete.³ The documents already published contain extensive and valuable information about some singers with their full names and titles, making it thus possible to trace their activities, besides establishing the fact that at a particular period they resided on the island of Crete.

I

IT HAS BEEN A TRADITION of long standing to list several Byzantine emperors as musicians and composers. The name of one of the emperors—that of John III Vatatzes—may now be subjected to scrutiny.

The name of a John Vatatzes as a composer of Byzantine music may be found in a number of manuscripts, and it had been taken for granted that it referred to the emperor of that name, i.e. John III Vatatzes, who ruled in Nicaea from 1222-54. As a result, a number of books dealing with Byzantine music listed John Vatatzes as a composer, utilizing the biographical data about the emperor of that name.⁴ It must be stressed, however, that the ambitious and indefatigable Sophronios Eustratiades had already raised some questions about these allegations, pointing out that the name of Vatatzes as a musician never carried with it the designation of imperial dignity which would have been the case had the emperor of that name been himself a musician. Much more to the point was Eustratiades's remark that this name could be found only in musical manuscripts from the 15th century onwards and not earlier, leaving thus two centuries during which an unaccountable silence existed about the artistic abilities of this person.⁵

On the basis of the recently published documents from the Venetian Archives new light may be thrown on this subject, since there is an act of confirmation of a John Vatatzes in his position as a protopsalt in Crete.⁶ This act by the Venetian Doge Cristoforo Moro is addressed to the

³ Crete was under Venetian domination from 1204 until 1669.

⁴ Papadopoulos, *op. cit.*, pp. 267-68; see also an unsigned article *Θράκες μουσικοί* in the Supplement to the third volume of *Θρακικά* (1931), 222-24; and even Wellesz in his *A History of Byzantine Music and Hymnography* (2nd ed. Oxford 1961), p. 441.

⁵ Eustratiades, *Θράκες μουσικοί*, in: EEVS, XII (1936), 46-48.

⁶ M. I. Manoussakas, *Βενετικά έγγραφα ἀναφερόμενα εἰς τὴν ἐκκλησιαστικὴν ἱστορίαν τῆς Κρήτης τοῦ 14^{ου}-16^{ου} αἰώνος*, in: *Δελτίον τῆς Ἱστορικῆς καὶ Ἐθνολογικῆς Ἑταιρείας τῆς Ἑλλάδος*, XV (1961), 195-96.

Venetian governor of Crete, Jacob Cornaro, and is clearly dated 21 May 1465. The act simply confirms Vatatzes in the position which he was already holding at the time the document was issued. In the accompanying notes to the edition of this document, M. I. Manoussakas has pointed out that it is uncertain whether this is the same John Vatatzes whose name was recorded in Crete in 1451 for receiving financial help because he was poor. It remains unknown at what time he became protopsalt, and the only point on which certainty exists is that in 1487 another protopsalt's name appears in Venetian documents from Crete.⁷

The most important point about this document is that it ascertains that a singer by the name of John Vatatzes was recorded to have been active in Crete in the mid-60s of the 15th century, and it may be assumed that he discharged his duties for some length of time. In connection with this an important question must be raised: How old was Vatatzes at the time of his appointment?

If we glance at the manuscripts first, of the seven manuscripts in which his name has been traced (in the absence of a *Quellen-Lexikon* this number should not be considered as definitive) only one is dated, MS 2406 in the National Library in Athens, written in 1453. Another manuscript seems to date from about 1433 (No. 214 in the library of the monastery Pantocrator on Mt. Athos). Two more manuscripts are from the latter part of the 15th century, both in the National Library in Athens (Nos. 2401 and 899). The other manuscripts were written in later centuries.⁸ It thus appears that Pantocrator MS 214 is the earliest so far recorded source containing any work of John Vatatzes. The Athens MS 2406 fits well between the assumed date of the Pantocrator MS and a record about a John Vatatzes on Crete, while later appearances of the name of Vatatzes have no bearing on this investigation.

If one may assume that the position John Vatatzes occupied in Crete could have been entrusted to a man in his fifties, to a man who might

⁷ *Ibid.*

⁸ The three manuscripts in the National Library in Athens were examined and studied by this writer. Although not yet described in a published catalogue, MS 2406 is already well known and has been used in recent studies, cf. Velimirović, *Liturgical Drama in Byzantium and Russia*, in: *Dumbarton Oaks Papers*, XVI (1962), 354, fn. 18. The date of the Pantocrator MS was first mentioned by H. J. W. Tillyard, *The Acclamations of Emperors in Byzantine Ritual*, in: *Annual of the British School at Athens*, XVIII (1911/12), 241 and restated by Eustratiades (see fn. 5, above). The three Athens MSS contain the same piece and it is the only piece attributed to Vatatzes in all three MSS. According to Eustratiades, the Pantocrator MS contains "several" antiphons by Vatatzes on fols. 129^v-139^r.

The writer wishes to express his appreciation to Mr. Andreas A. Athanasopoulos, Curator of Manuscripts in the National Library in Athens, for many courtesies extended to the writer during his stay in Athens.

have spent earlier years on the mainland of Greece prior to the fall of Constantinople in 1453, when a great migration to Crete and Italy occurred,⁹ it is quite possible that one of the minor composers of Byzantine music has thus been identified. As far as is known there were no legal age limitations for the position of a protopsalt in the Byzantine church practices.¹⁰ Actually, it is precisely in Crete that one finds documentary evidence about another protopsalt who occupied this position for some 35 years,¹¹ and this can very easily reach into the fifties of a man's lifetime. On the basis of documents cited it thus appears that John Vatatzes the composer should be identified as a person who lived in the 15th century and for a time resided in Crete. This hypothesis appears much more plausible as an explanation of the name John Vatatzes as a composer than the hitherto held belief about the emperor-composer.

II

ANOTHER COMPOSER whose name may be encountered in Byzantine musical manuscripts of the 15th and later centuries is a John Laskaris, about whom a rather large number of documents came to light recently, and it is again thanks to the records kept by the Venetian authorities in Crete that these data are preserved. While these documents center around a court case they do contain a number of interesting data about Laskaris and some of the practices of musicians at the beginning of the 15th century. Since the full file of this court case is available in print,¹² only a brief summary will be given here with an attempt to extract pertinent information about Laskaris and the inferences that may be drawn from these data.

On 6 October 1418, in Candia, a Greek family intended to have a memorial service for one of its members in one of the local churches. Although that church had attached to it as a protopsalt a certain Emmanuel Savio,¹³ whose duty it was to sing at all the services conducted there, the family summoned John Laskaris to sing on this occasion, specifying that the one who pays for the service has the right established

⁹ D. Geanakoplos, *Greek Scholars in Venice* (Cambridge, Mass. 1962), p. 48ff.

¹⁰ K. M. Rallis in his study *Περὶ τοῦ ἀξιώματος τοῦ πρωτοψάλτου*, in: *Πρακτικά τῆς Ἀκαδημίας Ἀθηνῶν*, XI (1936), 66-69, nowhere indicates age limitations and only lists the duties of a protopsalt: primarily to teach, to lead the singing, and to compose.

¹¹ See fn. 6 above, pp. 173-74 and 185-88, containing dated references to Emmanuel Savio in 1414 and 1449.

¹² Manoussakas, *Μέτρα τῆς Βενετίας ἐναντὶ τῆς ἐν Κρήτῃ ἐπιτροπῆς τοῦ πατριαρχείου Κωνσταντινουπόλεως*, in: *EEVS*, XXX (1960/61), 85-144, with the full texts in original and a Greek translation and commentary.

¹³ This is the same person mentioned in fn. 11 above.

by custom to choose the singer for the occasion. Laskaris, obviously eager to earn something and, as it also seems, holding a grudge against the singer in that church, readily obliged. As he arrived at the church after the beginning of the service, Laskaris simply started singing and switched from one mode into another, bringing the other singer to such a point of exasperation that he stopped participating in the service. The priest who performed the service appears to have felt insulted by the situation and a quarrel broke out, which finally ended in the courthouse, where depositions from both sides and witnesses were dutifully taken. According to the sentence pronounced on 26 October of the same year, Laskaris was banished from Crete and was given eight days to pack up and leave. The sentence also provided that should Laskaris at any time return to Crete, he would be punished with one year "in carceribus" after which he would again be banished.

The date of the trial in the year 1418 represents the only firm date so far known for the life of Laskaris. In the course of the proceedings a number of other points came to light, e.g. the fact that he had been living in Crete for about seven years, having come previously from Constantinople. If one is to trust the testimony of Laskaris himself, he was quite well off in Constantinople, and his stated reason for coming to Crete was that "having heard about the justice and good fame" of the Venetian authorities, he left "his goods and parents" and went to Candia. The fact that he mentioned his parents as still living makes one think that he might have been relatively young at the time of his departure from Constantinople, c. 1411.¹⁴ This move to Crete may have been a consequence of a panic caused by the Turkish siege of Constantinople in 1411, when it may have appeared to its inhabitants that the city was about to fall into Turkish hands.¹⁵

Another interesting point that emerges from the testimony is that while in Crete Laskaris maintained a school (of his own?) and taught singing to boys. It was from the school that he was called to come to the church service that ended in a brawl.¹⁶ He referred to himself as "cantor," and it appears that he had obtained a license from the Venetian

¹⁴ EEVS, XXX, 116: "Excusatio Jani Laschari de Constantinopoli . . . dicit quod isre haber attinentes multos et bona in Constantinopoli et audiens justiciam et bonam famam ducalis dominationis Venetorum dereliquit sua bona et parentes suos et venit Candiam, jam sunt anni VII vel circa."

¹⁵ G. Ostrogorski, *History of the Byzantine State* (Oxford 1956), p. 495.

¹⁶ EEVS, XXX, 116: "et continue tenuit scholas et docebat pueros cantum." It may be of interest to mention that there was a monastic school in Candia which was "an offshoot of the famous parent monastery on the Sinai Peninsula [i.e. St. Catherine's]. . . Its curriculum consisted of Ancient Greek, theology, religious music . . . only the rudiments of these subjects were taught." See Geanakoplos, *op. cit.*, p. 46.

authorities for his singing activities in the same way that a protopsalt must have been confirmed in his position.¹⁷ One of the points which three witnesses brought up and which by all appearances weighed heavily against Laskaris is the fact that he stated he had a license as a singer from the Constantinopolitan patriarch, while Savio (who may never have been in Constantinople) had none.

The charge against Laskaris was that he usurped the position of the protopsalt in a church service and used foul language leading to a disturbance. The defense insisted that it had the right to invite him to sing, not only because that was the custom, but because it was their wish to hear Laskaris who—and this is an interesting point—could sing "per artem," alleging that Savio "nescit cantare per artem."¹⁸ According to witnesses against Laskaris, in the course of the verbal exchange Laskaris had actually boasted that he knew how to sing, while Savio did not.

The Venetian tribunal in Candia accepted the accusations and in its sentence ignored the defense statements, obviously unwilling to tolerate the presence of someone who was alleged to have mentioned the Constantinopolitan patriarch, although the Venetians had not abolished the Greek religious services in Crete. Laskaris had to leave Crete and was not heard from again.¹⁹

On the basis of the foregoing presentation, it would seem that John Laskaris is no longer just a name in a number of Byzantine musical manuscripts but a historically documented person and that therefore a number of musical compositions attributed to him should be dated in the first half of the 15th century. The fact that he lived in Crete is also recorded in two of the earliest known manuscripts containing his works, a circumstance that makes this identification certain beyond any reasonable doubt. The interrelationship of manuscripts and inscriptions is of help in explaining the variances in his name which, besides "John Laskaris" (with or without the specification "from Crete") is also recorded as "Laskaris Pigionitis" and "John Laskaris tou Syrpaganou."

Before proceeding with a discussion of works that can seemingly be attributed to him, it should also be pointed out that Laskaris wrote a short theoretical treatise preserved in at least two manuscripts.²⁰ As far

¹⁷ *Ibid.*, p. 117: "dominatio fecit illum protopsalti et dominatio fecit me cantorem." See also fn. 6, above.

¹⁸ *Ibid.*, p. 118.

¹⁹ A certain John Laskaris was recorded as "prefect of Samothrace" at about 1453–55. See V. A. Mystakides, *Δάσκαλοι* in: EEVS, V (1928), 146, yet it seems unlikely that this could be our singer.

²⁰ Athens, Nat. Lib. MS 2401 (15th century), fols. 223^v–224^r (located by this writer) and Vallicelliana gr. 195, mentioned by L. Tardo in his *L'Antica melurgia bizantina* (Grottaferrata 1938), p. 148. For the date of this manuscript—15th

as it is possible to ascertain, this treatise has not yet been studied, nor was its text published. In both known copies of this treatise the author's name is simply listed as "John Laskaris."²¹

The same manuscript in Athens that contains this treatise includes a Communion chant (*koinonikon*) of Laskaris that has been traced in an 18th-century manuscript,²² and the same piece will undoubtedly be found in some other yet uncatalogued manuscripts as well. The interesting point is that in this late manuscript the author's name is listed as "Laskaris tou Pigonitou."²³

The earliest manuscript so far known to contain the works of Laskaris seems to be a manuscript in the library of the monastery Great Lavra at Mt. Athos, which appears to have been written in 1436; a list of composers whose works are to be found in this manuscript is available in print.²⁴ The name of Laskaris in this manuscript appears in two forms: "John Laskaris from Crete" and "John Laskaris Pigonitis." Three *theotokia* (hymns to the Virgin) are attributed to John Laskaris "from Crete." One of these, 'Εξέστη ἐπὶ τούτῳ, has also been traced in a manuscript written 17 years later, in 1453, the already cited Athens MS 2406.²⁵ The Lavra MS also contains "some" Communion chants (unfortunately not listed by their incipits in the article by Eustratiades) and three other *theotokia* that are attributed to John Laskaris "Pigonitis": Eustratiades added that though there is a differentiation in names, they may be the same person. This remark of Eustratiades is now substantiated in the Athens MS 2406 which, in addition to the already mentioned *theotokion*, contains another from the second group of three in the Lavra MS, yet the author is listed as John Laskaris "from Crete," and both *theotokia* are not only attributed to the same composer but also appear in succession in the Athens MS.²⁶

In this same Athens MS, separated only by four folios from the two *theotokia*, one encounters the name *John Laskaris tou Syrpaganou* as author of texts for at least three hymns for which the music is attributed to the lampadarios²⁷ of the Great Church in Constantinople (i.e. Aghia

century—see E. Martini, *Catalogo di manoscritti greci esistenti nelle biblioteche italiane*, II: *Catalogo codicum graecorum qui in bibliotheca Vallicelliana Romae adseruantur* (Milan 1902), p. 219.

²¹ Tardo, *loc. cit.* In the Athens MS: παρὰ Ἰωάννου τοῦ Λάσκαρι.

²² Athens, Nat. Lib., MS 893, written in 1774, fol. 249'.

²³ *Ibid.*, κύρ Λασκάρεος τοῦ Πιγονίτου.

²⁴ See above, fn. 5, p. 61.

²⁵ See above, fn. 8.

²⁶ MS 2406, fols. 422' and 423'.

²⁷ On this title see Rallis, *Περὶ τοῦ ἐκκλησιαστικοῦ ἀξιώματος τοῦ λαμπαδάρου* in: *Πρακτικά τῆς Ἀκαδημίας Ἀθηνῶν*, IX (1934), 259-61. The lampadarios carried candles during the entrances from the altar area into the church and was also a singer in the left choir.

Sophia), John of Klada, who seems to have been active in Constantinople at the beginning of the 15th century.²⁸ The same combination of names, Laskaris as author of texts and Klada as composer, reappears in a manuscript in the monastery Vatopedi on Mt. Athos,²⁹ yet it remains unknown at the time of this writing whether the works so inscribed are identical in both of these manuscripts.

If one follows the reasoning of Ostrogorski that the prefix "syr-" is of Western origin³⁰ it would also appear plausible that its use, which seems to be rather rare, by implication suggests descent from a noble family (our singer may not have been immune from snobbish tendencies) and the Laskaris family is known to have played an important role in the history of Byzantium.³¹ The fact that the name of John Laskaris appears twice in Athens MS 2406 in such close proximity, once with the simple addition "from Crete" and the other time with the eponym "tou Syrpaganou," suggests that this probably is the very same person.

The elimination of the prefix "syr-" leaves the surname "Paganou" which both in its corrupt pronunciation and also in its script could conceivably come close to the already mentioned designation of Laskaris as "Pigonitis."³² One of the hypothetical explanations of this term might be that an inhabitant of the Constantinopolitan suburb αἱ Πηγαὶ (on the Pera side of the Golden Horn) could have been known as a Πηγωνίτης.³³ If such a hypothesis may be defended on linguistic grounds it would explain the origin of John Laskaris and also confirm his origin in Constantinople which, as he found out later, did not help him in establishing permanent residence in Crete.³⁴

Although Laskaris's singing "per artem" seems to have had limited

²⁸ This is particularly clearly indicated in the Athens MS 899 (15th century) in the National Library where the following inscription may be found on fol. 327': τὸ παρὸν μέλος κράτησαν ἐστὶ κ. Ἰωάννου μαίστορος τοῦ Κονκουζέλι τὰ δὲ γράμματα κ. Ἰωάννου τοῦ λαμπαδάρου διὰ στίχων ποιηθέντα διόρισμος καὶ ζητήσεως τοῦ παραγλωττατοῦ καὶ οἰκουμενικοῦ πατριάρχου κ. Μαθαίου. Patriarch Matthew's years in office are 1397-1410; cf. *Dictionnaire d'histoire et de géographie ecclésiastique*, XIII (1956), s.v. *Constantinople*, pp. 629-33 for the list of names and dates of patriarchs.

²⁹ Eustratiades & A. Vatopedinos, *Catalogue of the Greek Manuscripts in the Library of the Monastery of Vatopedi on Mount Athos*, Harvard Theological Studies, XI (Cambridge, Mass. 1924), MS 1414.

³⁰ Ostrogorski, *Pour l'histoire de la féodalité byzantine* (Brussels 1954), p. 79, fn. 2.

³¹ Ostrogorski, *History of the Byzantine State*, p. 514, for the genealogical table of the dynasty of the Lascaris.

³² For bibliography of records of this term see EEVS, XXX, 88, fn. 1.

³³ On the location of this suburb and sources mentioning it, see R. Janin, *Constantinople byzantine* (Paris 1950), p. 423.

³⁴ A certain John Laskaris "Ryndakinos" from Adrianople and Crete [*sic*] was in Constantinople c. 1490—see M. I. Gedeon, *Χρονικά τῆς Πατριαρχικῆς Ἀκαδημίας*, ἱστορικαὶ εἰδήσεις περὶ τῆς Μεγάλης τοῦ Γένους Σχολῆς, 1454-1830 (Constantinople 1881)—yet it is again most unlikely to be our singer. The designation "Ryndakinos" indicates origin from Ryndakos, a settlement on the coast of Asia Minor; cf. Mystakides, *op. cit.*, p. 241, fn. 2.

καὶ τὸ ὑ-πέρ-λαμ-πον τὸ τῆς ἀ-γνί-ας

σου λε-γε-ὸ ἰα-βρι-ῆ

ἡλ-κα-τα-πλα-γῆ

εἰ-κει-κει-εἰ-εἰ-κει-κει-εἰς κα-τα-πλα-

γῆ εἰς ἐ-βό-α σοι

θε-ο-τό-κε ἐ-βό-α σοι.

ὁ ἰα-βρι-ῆλ κα-τα-πλα-γῆ εἰς

ἐ-βό-α σοι θε-ο-τό-κε.

πα-λιν ὁ ἰα-βρι-ῆλ κα-τα-πλα-

γῆ εἰς ἐ-βό-α σοι

θε-ο-τό-κε. Ηοῖ - ὦν

ποι-ον-σοι ἐ-γκώ-μι-ον προ-σα-γά-

-γω ἐ-πά-ξι-ον ἐ-γκώ-μι-ον,

προ-σα-γά-γω ἐ-πά-ξι-

ο-ον ἐ-πά-ξι-ον, λε-γε

τί-δε-ὁ τυ-μύ-σω-σι,

Α-πο-μῶ ἀ-πο-ρῶ καὶ ἐ-

ξί-στα-μαι, πά-λιν Α-πο-ρῶ καὶ

ἐ-ξί-στα-μαι, δι-ὸ

ὡς προ-σε-τά-γην βο-ῶ σοι,

βο-ο-βο-ῶ σοι. Χαῖ-ρε

ἡ-κε-χα-ρι-τω-μέ-νη, πά-λιν

Χαῖ-ρε ὦ - - - περ - εὐ-λο - γη-μέ - - - νη.
 fol. 423^r
 Χαῖ-ρε ὦ - περ - δε - δω - ξα - σμέ - νη, ———
 τι-τι - ι - τι - ι - τι - ι - τι - ι - τι ρρι - τι - τι - ι - ι - τι
 τι-τι - τι - τι - τι - τι - ρρι - τι - τι ι - ι - τι
 τι-τι - ι - τι - τι - τι - τι - τι - τι-ρρι-ντε-ντε - α - νε
 ερερε τερρε τερερε ερε τε ρε ρε ρε ρε ρε ρε ρε
 ερρε τερρε τερρε τε ρε ρε ρε με ρε ρε ρε ρε ρε
 ερρε τερρε τερρε τε ρε ρε ρε ρε ρε ρερε ρε ρε
 ερερε ρε τε ρε ρε τε ρε ρε ρε με ρε ρερε ρε ρε
 τε ρε ρε με ρε ρε με τε ρε ρε ρε ρε ρε ρε τε ρε ρε ρε ρε ρε ρε
 τε ρε με με με ρε ρε τε ρερε τε ρερε τε με ντεντε ρε ρε ρερε ρε ρε

Χαῖ-ρε ἡ κε - - - χα - ρι - τω-μέ -
 — - - - νη.