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AN ANALYSIS OF STICHERA IN THE DEUTEROS MODES

The Stichera Idiomela for the Month of September
in the Modes Deuterios, Plagal Deuterios, and Nenano
Transcribed from the Manuscript Sinai 1230 (A.D.1365)

PART I

Copenhagen 1977

Stougaard Jensen/København
Un 55-3

To my wife Anastasia

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F O R E W O R D

The Chant of the Greek Orthodox Church has inherited from its past a strongly marked predilection for formulaic composition. Each musical genre has its own characteristic cadential formulas, its own typical progressions, and a number of introductory and connective elements or motifs which link the musical phrases together into a coherent and well structured melodic flow. No matter how thoroughly the melodies have developed and changed during more than 1000 years of written tradition, they still reflect their distant origin in musical practices and habits which were devised to regulate the cantillation and singing of liturgical texts. Behind the written tradition of Byzantine music lie certain ways of putting together the melodic elements - a real com-positional procedure, one might say - governed by rules which were never written down, but which we may still grasp through a careful analysis of the melodies.

The understanding of the compositional principles of the 'classical' Stikherarion style is one of the ultimate goals towards which George Amargianakis's investigations of a restricted number of Stikhera may eventually lead. His transcriptions and analyses, which the Institute for Greek and Latin Medieval Philology has decided to publish in its Cahiers, were submitted to the University of Copenhagen as a licentiate's dissertation in 1976, the fruit of more than two years of hard work. In my capacity of representing the Faculty of Humanities as Mr. Amargianakis's supervisor, I have had ample opportunity to follow the progress of his investigations.

As the reader will soon find out, these two fascicles of the Cahiers are first and foremost intended to be a working instrument, a point of departure for a deeper analysis of Stikheraric melodies in the E modes. Evidently, there remains a great deal of analytical work to be done before we really learn to understand and appreciate the compositional patchwork of such melodies; in this respect, Mr. Amargianakis's work is only the first - though perhaps the most important - step towards a final analysis, eminently well suited to fulfill its purpose. In fact, I can think of no better way to describe an overwhelming mass of details. The numerous indices and tables and lists of occurrences afford as many possibilities of approach as any reader might wish. And if the reader at times feels lost when

facing so many small variants so meticulously described, the recompense will be close at hand for those who follow the author's lead in tracking down one of his formulas. To anticipate critical remarks on the author's use of the term formula, I permit myself to say that Mr. Amargianakis has discussed with me the possibility of exchanging it with the more neutral word element - but this, in turn, had certain inconveniences which in the end made us keep to the somewhat misleading terminology originally chosen. It is my firm conviction that the tenacity which Mr. Amargianakis has displayed in preparing his transcriptions and analyses, will enable himself and his Greek and non-Greek fellow-students to deepen their understanding of the music of his church in the Byzantine period.

Jørgen Raasted

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P R E F A C E

In November 1973 when I participated in a seminar on Byzantine music my teacher Dr. Jørgen Raasted asked me to produce a musicological analysis of a melismatic melody of the Christmas Kontakion 'Ἡ παρθένος σήμερον. The analysis showed that the melody consisted of a limited number of formulas which, in proper combination, formed units, colons and sections corresponding to those of the text.

To me this discovery was of the greatest importance, although of course it was no real novelty. In fact several investigators of Byzantine music had made the same observation a long time ago and had stressed the need for systematic research in order to reveal the general principles that govern the composition of Byzantine melodies.¹

However, until now no one has undertaken this systematic research. And for obvious reasons: an investigation of this kind presupposes an enormous amassing of material from a large number of manuscripts such as cannot be performed except by team work over a long period of time.

After my first experience related above I felt a strong desire to carry out an investigation into the field. As my stay in Denmark was limited to two years Dr. Raasted and I agreed that I should start an investigation such as might be completed within this span of time.

The task was defined as follows: A transcription should be made of such melodies of the Stichera of the month of September as belong to the modes Deuterios, Plagal Deuterios and Nenano. The manuscript used for the transcription should be Sinai 1230 (Trapezus A.D. 1365).² It should be investigated whether the melodies could be divided into formulas, and if this were proved possible

a) analytic tables of the formulas should be produced and described in detail

1. See Egon Wellesz, A history of Byzantine music and Hymnography², Oxford 1961, pp. 325-329. Id. Eastern elements in Western chant, Copenhagen 1967, pp. 88f. Christian Thodberg, Der byzantinische Alleluiarionzyklus, M.M. B, Subsidia vol. VIII, pp. 140-143. Jørgen Raasted, Some observations on the structure of the Stichera in Byzantine rite, Byzantion vol. XXVIII (1958) pp. 529-541.

2. The MS Sinai 1230 was chosen for two reasons: a) the melodies were easily legible, and 2) the number of errors is limited.

- b) the frequency of occurrence of each formula and its position in the melodies should be investigated
- c) the way in which formulas are combined to form units, colons and sections should be investigated
- d) the position of the signatures between the formulas should be determined and their role in the syntactic structure of the melodies studied
- e) the individual characteristics of the melodies should be defined and indications that the modes are chromatic should be studied.

Both for intrinsic reasons and because of the lack of precedents and an acknowledged terminology the investigation proved to be an arduous task. Several times I was at the point of giving up. Thanks, however, to my own persistence and the help offered by Dr. Raasted it finally reached completion.

The present study has set itself two goals: a) to set forth all the conclusions obtained in the course of the investigation, and b) to prepare materials for further investigation.

I would like to express in this place a warm thanks to the Greek Scholarship Foundation for its economic support during my post-graduate studies; to the Academy of Science of Athens which permitted me a 34 months' leave for the purpose of studies in Denmark, Germany and Switzerland. I further wish to express my gratefulness to Mr. Spyros Peristeris, who on the appointment of the Greek Scholarship foundation and in his capacity of musicologist followed the course of my post-graduate training with kind interest.

To the authorities of the University of Copenhagen which accepted my application for post-graduate studies and offered me all the facilities necessary for completing my research project I express my sincere gratitude.

I am particularly happy to have had as my supervisor Dr. Jørgen Raasted, Secretary General of Monumenta Musicae Byzantinae. Dr. Raasted not only offered me his neverfailing moral support in the difficulties that I met as a foreign student at the University of Copenhagen, but also provided invaluable help in the solution of the difficult problems that I had to face at various stages of my work. I followed all the courses and seminars he led during my training at the University of Copenhagen, and private talks with him opened new horizons for me in the investigation of Byzantine Music. For all this I want to thank him cordially and express my gratitude.

My sincere thanks are also due to Professor Christian Thodberg who together with Dr. Jørgen Raasted commended the acceptance of my thesis to the

University of Copenhagen and who gave me good advice on how to improve it on certain points.

I further want to thank warmly the staff of the Institute of Greek and Latin Mediaeval Philology, and Professor Pinborg in particular, for their friendship, for the excellent working conditions which they offered me, and for their willing decision to publish my thesis in the 'Cahiers'.

Finally I wish to thank warmly my friend Sten Ebbesen for his kind help in improving the English of the present work.

HOW THE MELODIES HAVE BEEN ANALYSED

The analysis of the melodies carried out in the present study is based on a division into formulas. I should like therefore to state at the very beginning that I use the term "formula" to denote a recurrent sequence of neumes, i.e. a string of signs which occurs several times in the material¹.

Quite often the same formula occurs in melodies belonging to different modes. This situation raises a number of questions which can hardly be answered at present. Are such formulas intermodal, or do they reflect partial modulations from one mode to another? And, if the present-day division into diatonic, chromatic, and enharmonic modes² did already exist in the Middle Ages -which, as yet, is an unsettled question- one further complication arises, viz. that in modes which do not belong to the same *genos*, the same sequence of neumes may express different formulas, depending on the structure of their intervals. The nature of the problem will become clear if we consider a couple of examples:

Example 1:

a) Ὕψος Πλ.Β'		M.M.B.Tr.I.Sept. No. 16,7.
	E GF Ga FE D	
b) Ὕψος Πλ.Α'		M.M.B.Tr.I.Sept. No. 63,8.
	a GF Ga FE D	

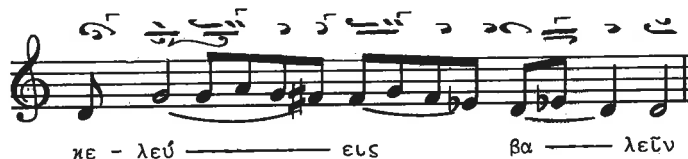
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- 1) To obtain a complete analysis of the melodies I have also used the term "formula" for those rare cases where a sequence of neumes occurs in only a single instance in my material.
 - 2) In the modern system of Byzantine music the eight modes are divided into three classes (γέννη), viz. the diatonic (Protos, Tetartos, Plagal Protos, Plagal Tetartos), the chromatic (Deuteros, Plagal Deuteros), and the enharmonic (Tritos, Barys).

Example_2: (from the modern system of byzantine music).

a) Ήχος Πλ.Α' *



b) Ήχος Πλ.Β' **



*) Ήχος Πλ.Α', "Ὡς ἐπ' ἐσχάτων τῶν χρόνων...", Ἀναστασιματάριον, ἔκδοσις "Ζωή", Ἀθήναι 1972, σελ.233.

**) Ήχος Πλ.Β', "Μετά τήν εἰς Ἄδου καθόδον", αὐτόθι σελ.282.

In example No 1 case (a) we have the formula which in our division of the melodies into formulas is designated 5Aα. This formula is found 18 times in the melodies under investigation, viz. twice in melodies of the Deuterios mode, 12 times in melodies of the Plagal Deuterios mode and 4 times in melodies of the Nenano mode. But the same formula, i.e. case (b), is also found on several occasions in melodies of the Protos and Plagal Protos modes. The only difference between (a) and (b) consists in that the first begins from E while the second begins from a.

The two formulas are exactly identical as to the contexture of the neumes and they would thus seem to constitute one formula shared by the two modes.

Now the question rises: Does formula 5Aα in fact constitute a formula shared by the two modes, or does it introduce a kind of transformation (modulation)?

The answer can be derived from example No. 2.

In example No.2, cases (a) and (b) the two melodic lines which derive from the Plagal Protos and the Plagal Deuterios modes respectively show an absolute similarity as to the contexture of the neumes. In spite of their similarity, however, the acoustic result is entirely different, for in the first case the intervals are diatonic, in the second they are chromatic.

Three mutually exclusive conclusions can now be tentatively formulated, to explain the problems of Ex. No.1,

- a) Formula 5Aα is shared by the modes in question and consequently all the modes are diatonic.
- b) Formula 5Aα belongs to the modes Deuterios, Plagal Deuterios and Nenano. When it occurs in the modes Protos and Plagal Protos it constitutes a modulation into the chromatic genus.
- c) Formula 5Aα belongs to the modes Protos and Plagal Protos. When it occurs in the modes Deuterios, Plagal Deuterios and Nenano it constitutes a modulation in the diatonic genus.

It thus appears that as long as the problem of the chromatic and enharmonic modes remains unsolved it is not possible to state with certainty whether formulas that appear to be shared by modes of different genera are really so.

The combination $\delta\epsilon \overset{\sim}{\alpha} \overset{\sim}{\nu}\overset{\sim}{\omicron}\overset{\sim}{\nu}\overset{\sim}{\epsilon} \overset{\sim}{\alpha}\overset{\sim}{\nu}$, 11,7 constitutes a formula (1Aα) which in exactly this form occurs 34 times within the melodies under investigation. But the same formula is also encountered with slight variations due to the text, i.e. due to the number of syllables or to their accentuation.

Examples: a)

$\tau\eta\nu$	$\overset{\sim}{\mu}\overset{\sim}{\nu}\overset{\sim}{\eta}$	$\overset{\sim}{\mu}\overset{\sim}{\eta}\overset{\sim}{\nu}$	$\overset{\sim}{\alpha}\overset{\sim}{\nu}$	$\overset{\sim}{\tau}\overset{\sim}{\eta}\overset{\sim}{\varsigma}$	
G	aG	F	E	E	3,11.

b)

$\lambda\delta$	$\overset{\sim}{\gamma}\overset{\sim}{\epsilon}$	$\overset{\sim}{\kappa}\overset{\sim}{\alpha}\overset{\sim}{\nu}$	$\overset{\sim}{\upsilon}\overset{\sim}{\iota}$	$\overset{\sim}{\epsilon}$	
a	G	F	E	E	9,2.

c)

$\phi\iota$	$\overset{\sim}{\lambda}\overset{\sim}{\omicron}$	$\overset{\sim}{\sigma}\overset{\sim}{\omicron}$	$\overset{\sim}{\phi}\overset{\sim}{\iota}$	$\overset{\sim}{\alpha}\overset{\sim}{\nu}$	
G	a G	F	E	E	14,2.

d) $\overset{\sim}{\kappa}\overset{\sim}{\upsilon}\overset{\sim}{\rho}\overset{\sim}{\iota}\overset{\sim}{\epsilon}$	$\overset{\sim}{\delta}\overset{\sim}{\omicron}$	$\overset{\sim}{\xi}\overset{\sim}{\alpha}$	$\overset{\sim}{\sigma}\overset{\sim}{\omicron}\overset{\sim}{\iota}\overset{\sim}{\epsilon}$	
bG	a G	FE	E	3,15.

In case (a) an extra syllable breaks up the combination of the two apostrophes into two separate apostrophes each having its own syllable.

In case (b) there are two extra syllables. Hence each apostrophe has its own syllable and the $\overset{\sim}{\alpha}$ is transformed into $\overset{\sim}{\alpha}$ because more than two descending neumes follow.

In case (c) there is, on the one hand, an extra syllable and, on the other, the accent falls on the penultimate syllable. Hence the $\overline{\text{---}}$ is transformed into a --- and the final apostrophe into a double apostrophe because of the accentuation of its corresponding syllable.

In case (d) there is an extra syllable in front of the accentuated one. Because of this the formula is extended by the combination --- added at the beginning.

The same formula may also be found in slightly deviant forms when it is combined with a following formula.

Thus:

Examples

$\delta\iota$	δ	$\nu\omicron\iota$	$\alpha\nu$
G	aG	FE	E

			E

			a

			b

			F

			EFD

			EFG

			EFED

In all the above cases the formula, which is a cadential one, is transformed into a leading-on cadential formula in order to be combined with the following formula¹.

In consequence of the above consideration the formulas were tabulated in such a way that Greek capital letters indicate variants due to the number of syllables and their accentuation, whereas Greek lower-case letters indicate variants at the end (or occasionally at the beginning) of a formula, by means of which the formula in question is connected with the following or preceding formula. It must, however, be observed that the above principle is not always followed slavishly: in order to avoid the creation of a large number of subdivisions I have sometimes used lower-case letters to indicate cases of variants.

1. More examples of variations of formulas will be found in the analytical tables on p.p. 212f.

due to syllables and accentuation.

According to their position and function within the melodies the formulas may be:¹

- a) Opening when occurring at the beginning of melodies, sections, colons or units.²
- b) Medial when occurring between other formulas.
- c) Cadential when occurring at the end of melodies, sections, colons or units, thus forming various kinds of cadences.³
- d) Connective when occupying the position of a connective link between two sections, colons or units. Usually connective formulas are split into two parts the first of which is combined with the formula preceding it to form a leading-on cadence, while the second is combined with the formula that follows it to form an opening group.

Thus:

γ  καλ υ πο στα σις τε λευ α καλ δυ να μις. G a bc b a bc G EFG G bG aG FE F	$7A\beta$  καλ υ πο στα σις τε λευ α καλ δυ να μις. G a bc b a bc G EFG G bG aG FE F	$16I\alpha$  καλ υ πο στα σις τε λευ α καλ δυ να μις. G a bc b a bc G EFG G bG aG FE F	$1E\epsilon$  καλ υ πο στα σις τε λευ α καλ δυ να μις. G a bc b a bc G EFG G bG aG FE F	$10A\alpha$ καλ υ πο στα σις τε λευ α καλ δυ να μις. G a bc b a bc G EFG G bG aG FE F
$11A\alpha$  $15B\beta$  $8B\beta$ 				
συν α ναρ χος τε καλ συν ερ γευ α. D G G ab b bc a ba G G				

3, 5/6.

In the above example formula 9Aα is opening, 1Eε and 8Bβ cadential, 7Aβ, 16Iα and 15Bβ medial. Formula 10Aα is connective; it is split into two parts of which the first is united with 1Eε to form a leading-on cadence (E^F), while the second is combined with 11Aα to form an opening group.

The classification of the formulas into the above categories is by no means easy as the same formula, depending on its position within the melody, may be opening, medial, cadential, connective or opening and cadential at the same time.

1. Cf. Egon Wellesz, A history of Byzantine Music and Hymnography (2), Oxford 1961, p.327.

2. For these terms, see below pp. 16-17

3. The cadences are treated in a more detailed way on pp.60f.

Thus:

- a) $\begin{array}{c} \text{9Aa} \quad \text{8Γγ} \\ \text{δ} \text{ι} \text{ α} \text{ τ} \text{ο} \text{υ} \text{ τ} \text{ο} \text{ σ} \text{ο} \text{ι} \text{ β} \text{ο} \text{ ω} \text{ μ} \text{έν} \cdot \\ \text{G} \text{ a} \text{ b} \text{c} \text{ b} \text{ a} \text{ b} \text{a} \text{ G} \text{a} \text{b} \text{ a} \end{array} \quad 3,14.$
- b) $\begin{array}{c} \text{34Bα} \quad \text{9Zα} \quad \text{8Aα} \\ \text{η} \text{ τ} \text{ω} \text{ν} \text{ λ} \text{ε} \text{ι} \text{ φ} \text{α} \text{ ν} \text{ω} \text{ν} \text{ σ} \text{ο} \text{υ} \text{ θ} \text{η} \text{ κ} \text{η} \cdot \\ \text{b} \text{ b} \text{ a} \text{ G} \text{a} \text{ b} \text{c} \text{ a} \text{ b} \text{a} \text{ G} \end{array} \quad 13,1.$
- c) $\begin{array}{c} \text{12Γβ} \quad \text{9Zε} \\ \text{α} \text{ γ} \text{ι} \text{ α} \text{ σ} \text{ο} \text{ν} \text{ μ} \text{ε} \\ \text{G} \text{ b} \text{ G} \text{a} \text{ b} \text{ a} \end{array} \quad 57,5.$
- d) $\begin{array}{c} \text{9Aδ} \\ \text{δ} \text{ι} \text{ ο} \text{υ} \text{ γ} \text{ε} \text{ γ} \text{ο} \text{ ν} \text{έν} \cdot \\ \text{G} \text{ a} \text{ b} \text{c} \text{ b} \text{G} \text{ a} \end{array} \quad 54,3.$

As will be seen from the above examples formula No. 9 may be opening (case a), medial (case b), cadential (case c) or opening and cadential at the same time (case d).

According to the ways in which two formulas are connected they may be either conjunct when some part of the one forms a part of the other, or disjunct when there is no shared element. Thus:

- a) $\begin{array}{c} \text{13Γ} \quad \text{2Aβ} \\ \text{ε} \text{π} \text{ α} \text{ ξ} \text{ι} \text{ ω} \text{ς} \text{ εκ} \text{ β} \text{ο} \text{ η} \text{ σ} \text{ω} \text{ μ} \text{έν} \\ \text{b} \text{ b} \text{ d} \text{ c} \text{b} \text{ a} \text{ c} \text{a} \text{ b} \text{ a} \text{G} \text{ G} \end{array} \quad 29,15.$
- b) $\begin{array}{c} \text{15Aβ} \quad \text{2Aα} \\ \text{τ} \text{φ} \text{ σ} \text{τ} \text{α} \text{υ} \text{ ρ} \text{φ} \text{ δ} \text{ε} \text{ λ} \text{ε} \text{ α} \text{ ζ} \text{ε} \text{ τ} \text{α} \text{ι} \cdot \\ \text{b} \text{ b} \text{ c} \text{b} \text{ a} \text{ c} \text{a} \text{ b} \text{ a} \text{G} \text{ G} \end{array} \quad 54,7.$
- c) $\begin{array}{c} \text{13Γ} \quad \text{2Aα} \\ \text{ε} \text{υ} \text{ λ} \text{ο} \text{ γ} \text{η} \text{ σ} \text{ε} \text{ σ} \text{ε} \text{ κ} \text{υ} \text{ ρ} \text{ι} \text{ ο} \text{ς} \\ \text{b} \text{ d} \text{ c} \text{b} \text{ a} \text{ c} \text{a} \text{ b} \text{ a} \text{G} \text{ G} \end{array} \quad 18,7.$

In case (a) the two formulas 13Γ and 2Aβ are disjunct.

In case (b) the note a, corresponding to the syllable δε(λεάζεται), is shared by the two formulas 15Aβ and 2Aα which thus become conjunct.

The above examples demonstrate why it is not possible to divide the formulas into the two categories of conjunct and

disjunct, as one and the same formula may be alternatively conjunct and disjunct depending on the type of formula with which it is connected.

In dividing the melodies into formulas two factors must be taken into consideration, viz. the text and the melody. This fact is often the cause of grave difficulties. Thus in case (a) the division of the melodic line into two formulas (13Γ and (2Αβ) is easily effected as the division will coincide with a word boundary in the text, viz. "ἐπαξίως // ἐκβοήσωμεν!"

But in case (b) the division of the musical line into two formulas is more difficult as the division in the text, "τῷ σταυρῷ // δειλάζεται" does not coincide completely with the melodic division, since formula 15Αβ extends until the first syllable of the second word, and this syllable thus constitutes a musical sound shared by the two formulas. And in case (c) the division becomes very difficult indeed. The text allows either of two divisions:"

"εὐλόγησέ σε // κύριος" or "εὐλόγησέ // σε κύριος"; but the melody indicates the syllable (εὐλο) γη as the point of division because that is where formula 13Γ ends. In such cases where a complete correspondence is lacking between textual and melodic divisions we have for practical reasons preferred to follow the division indicated by the melody.

One, two or more interconnected formulas make up a unit.

One, two or more units taken together make up a colon.

One, two or more colons make up a section.

3,1	3̣ 12Αα 11Βδ θαυ μα στος ει ο θε ος. G G b a G ab b
2	2 14Αγ 8Εβ και θαυ μα στα τα ερ γα σου. a bc d d a b a G
3	3̣ 9Εα 7Αα 16Θα 1Εβ 4Εα και α ο δου σου αυ ε ξι χνι α στοι. G b a bc GF EF G bG aG FE EFGFG

In the above example the first line which consists of two conjunct formulas makes up a unit. Similarly the second line, which consists of two disjunct formulas, makes up a unit. Taken together the two lines make up a colon. The third line, which consists of five conjunct formulas, also makes up a unit, which in this case may be considered as constituting a colon¹. The two colons together make up a section.

Unit, colon and section all begin with a characteristic opening formula and end with a characteristic cadential or leading-on cadential formula.

The units and the colons have been named from their cadences, whether they be real cadences or leading-on cadences. Thus, a colon on E is one which ends with a cadence on E or a leading-on cadence on E^D, E^F or E^G. In general, we find units ending on D, E, G, a, b, d and colons on D, E, G, b but sections only on E, in all three modes.

1. In some cases a single unit constitutes a colon and a single colon will in some cases constitute a section.

DESCRIPTION OF THE FORMULAS

The segmentation of the melodies produced 72 different formulas occurring with varying frequencies ranging from 1 (20 formulas) to 245.

The description of each formula contains the following information:

- a) the kind of formula it is (opening, cadential, medial, connective)
- b) the position it occupies in the melody (e.g. at the beginning of a melody, section, colon, or unit).
- c) the kind of cadence it forms (on E, on G, on b and so on).
- d) the signatures if any ($\tilde{\psi}$, $\hat{\pi}\tilde{\psi}$, ψ , $\neg$, π) that precede or follow it.
- e) the musical punctuation if any, that follows (dot, comma)¹
- f) the grammatical punctuation (dot, high point, comma)².

Further explanations are only given when special circumstances make them absolutely necessary.

1. The signatures and the musical punctuation were found to have an intimate connection with the segmentation of the melodies into sections, colons and units, and so it was considered advisable to provide the relevant information.
2. The musical manuscript does not contain any grammatical punctuation. It was taken from the edition *Μηναῖα τοῦ ὁλοῦ ἐνιαυτοῦ*, Τόμος Α' (Σεπτέμβριος-Ὀκτώβριος), Rome 1888. Information about the grammatical punctuation has been given in order to show its relation to the musical punctuation.

Formula No. 1

$$\begin{bmatrix} \text{V} & \text{W} \\ \text{G} & \text{b} & \text{G} \end{bmatrix} \begin{matrix} \text{a} & \text{G} & \text{FE} & \text{E} \end{matrix}$$

178 cases. Distribution:

A. Cadential. 176 cases (+2 cases mentioned sub B).

B. Opening and cadential. 2 cases.

Details:

A.a At the end of melodies or of sections of melodies at such points where the text carries a full stop, a high point(') or a comma¹.

A.b In 38 out of 178 cases it is combined with such formulas as 4E α , 10(A α , B α , B β , F α , F β) and 32A (which can be considered as substitutes for MeInt) and form leading-on cadences.

A.c In the cases in which it is neither at the end of a melody nor forms a leading-on cadence² it is followed by a MeSi viz. $\ddot{y}, \ddot{y}^{\leftarrow}, \pi\ddot{y}, \pi\ddot{y}^{\leftarrow}, \text{---} - \overline{\text{---}}, \text{---} - \overline{\text{---}}, \delta^{\leftarrow}$.

A.d In all cases the above formula is also followed by a dot.

A.e It is a characteristic cadential formula on E in all three modes.

B.a At the beginning of the last unit of an E colon (79,22).

B.b At the beginning of a section preceded by a leading-on cadence on E^F (84,14).

Formula No. 2

a c a b aG G

102 cases. Distribution:

A. Opening 3 cases (+10 cases mentioned sub C).

B. Cadential 85 cases (+10 cases mentioned sub C).

C. Opening and cadential 10 cases.

D. Medial 4 cases.

Details:

A.a At the beginning of G colons, preceded by a cadence on $G^+ \ddot{y}$ (68,2), or by a leading-on cadence on E^D (88,12).

1. For further details see pp. 62-63

2. A MeSi after a leading-on cadence is found in only one instance(3.9).

- A.b At the beginning of the last unit of G colons (12,7.24,4.57,6.79,6.81,15.90,2.95,10.110,8).
- A.c At the beginning of the last unit but one of E colons (72,17.81,12.84,8).
- B.a Cadences on G in all three modes (87 cases). There always follow both a dot and a MeSi, viz. $\breve{y}$, $\breve{y}^{\sim}$, $\breve{y}^{\wedge}$ with the exception of five cases (12,9.28,7.65,2.104,4.110,9).
- B.b In five cases (3,4.92,4.102,19.106,7.106,15) formula 2 is combined with 33A to form a cadential group on G. Both a dot and the MeSi $\breve{y}$ follow.
- B.c In one case (35,5) it is combined with the formula 17N γ , the combination becoming a leading-on cadence on E^F. No MeSi follows.
- B.d In three cases it is modified at the end and transformed into a leading-on cadence on a (12,4.24,10.36,10). No MeSi follows.
- C. 12,7.24,4.57,6.68,2.79,6.81,15.88,12.95,10.110,8.
- D. 34,5.38,9.38,10.81,8.

Formula No. 3

$\breve{y}$ $\breve{y}^{\sim}$ $\breve{y}^{\wedge}$
a b a b G

50 cases. Distribution:

- A. Opening 39 cases.
B. Medial 11 cases.

Details:

- A.a At the beginning of the last unit of E colons. There is no preceding MeSi (3,11.12,5.13,3.13,6.24,11..in all 36 cases).
- A.b At the beginning of one-line colons preceded by a cadence on G +MeSi $\breve{y}$ (12,8.21,3.111,9). Formula 3 then begins on G instead of a. Thus

$\overbrace{\alpha\lambda\lambda}^{\text{G}} \overbrace{\text{o}\upsilon\kappa}^{\text{G}} \overbrace{\alpha\pi}^{\text{a}} \overbrace{\epsilon}^{\text{b}} \overbrace{\sigma\tau\eta\varsigma}^{\text{ab}} \overbrace{\alpha\phi}^{\text{G}} \eta\mu\omega\nu$

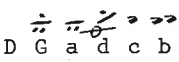
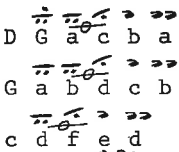
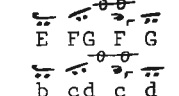
Here it might be considered a conjunct group of two formulas, viz. 9Γα+3A.

- B. 11,13/14.16,6.29,12/13.38,5/6.48,10.84,22.95,15/16.97,15.103,2.103,18.111,1/2.

Formula 3 is invariably followed either by the cadential formula No. 1 or by the cadential group 16+1.

Formula No. 4

The number 4 has been assigned to all the various types of thematismoι (θεματισμοί), viz.

1) Thematismos exo		4A(α-β-γ-δ-ε)
2) Thematismos eso		4B(α-β-γ-δ) 4Γ(α-β-γ) 4Δ(α-β)
3) Thematismos thes-kai-apothes		4E(α-β-γ) 4Z

For further details see pp. 75-76.

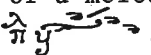
Formula No. 5


E G F Ga FE D

38 cases. Distribution:

- A. Opening 1 case (+15 cases mentioned sub D).
- B. Medial 1 case
- C. Cadential 20 cases(+15 cases mentioned sub D).
- D. Opening and cadential 15 cases

Details:

- A.a At the beginning of sections which are preceded by cadences on E+MeSi^λγ̃ (16,7.38,7.51,11.64,12.*90,7.92,10.106,10.111,10.).
- A.b At the beginning of sections or colons which are preceded by a leading-on cadence on E^D. In these cases formula 5 is joined to formula 57, the combination 57+5 becoming an opening group (21,8.22,2.69,3.*78,5). The opening group 57+5 is also found at the beginning of a melody (69,1) in which case it is preceded by the MSi^λγ̃ .
- A.c At the beginning of units which are preceded by cadences on E. There is no preceding MeSi (23,2.111,3).

* The asterisk indicates that there is a variant written in red ink above the regular formula. These variants are included in the number of occurrences.

B. 65,4.

C.a At the end of D colons, followed by a dot and the MeSi²_{ng} (18,3.55,4.84,3.84,17.88,20)

C.b At the end of D colons, followed by a dot but not by a MeSi (23,2.23,9.44,17.68,4^{*}.78,10.83,4.90,11). The reason is probably that there is a textual enjambement.

C.c At the end of the last unit but one of E or G colons. Neither a dot or a MeSi follows (21,8.22,2.48,12^{*}. 51,11. 56,12^{*}. 64,12^{*}. 69,1.69,3^{*}. 72,12^{*}. 78,5.90,7.92,10.111,10.— 21,1.16,7.38,7), except in three cases (21,1.72,12^{*}.) where a dot follows.

C.d In one case it is combined with formula 10A_γ to form a leading-on cadence on E^F (106,10).

C.e In one case (68,15) its final is transformed so as to end on E instead of D.

D. 16,7.21,8.22,2.38,7.51,11.64,12^{*}. 69,3^{*}. 78,5.90,7.92,10. 69,1.106,10.111,10.23,2.

This formula occurs 8 times in melodies of the Deuterios mode, 21 times in melodies of the Plagal Deuterios mode and 9 times in melodies of the Nenano mode. These figures demonstrate that it is especially appropriate to the plagal Deuterios mode. The same formula is furthermore encountered in melodies of the Plagal Protos and Plagal Tetartos modes (M.M. B.Tr.I.Sept.1,8.1,12.1,15.8,2.8,5.15,13.26,17.52,5.52,9.62,7.-10,5). Whether formula 5 is common to the modes named is a question that can hardly be settled at present, as the problem of the chromatic modes remains unsolved.

Formula No. 6


E FE D

60 cases. Distribution:

A. Opening 19 cases

B. Medial 10 cases

C. Cadential 31 cases

Details:

A.a At the beginning of sections or of E colons. A cadence on E+MeSi²_{ng} precedes (28,11.33,6.49,8.64,10.66,2.69,10. 69,12). There are only two instances (28,6.69,12) without

any preceding MeSi.

A.b At the beginning of the last unit or the last unit but one of E or G colons, after cadences on E,D,Ga. No MeSi precedes (21,13.48,4.48,10.49,17.50,2.50,5.79,3.84,6.84,11.88,691,9).

B. 14,5.36,1.49,10.49,11.50,8.64,4.64,9.79,5.102,32

C.a At the end of the last unit but one of E or G colons. In these cases there is no following musical dot nor MeSi if there is a textual enjambement (21,17.27,10.33,5.34,9.37,2.37,16.49,13.72,8.95,7.95,14.102,27.103,7.106,4.111,4.-72,5.79,13). But when there is no enjambement a dot follows (97,11.103,17.-67,6). There is only one exception to the above rule, viz. 11,6, where a dot follows in spite of an enjambement.

C.b At the end of D colons. Both dot and the MeSi ^ḡ follow (56,9.56,17.91,14.103,12.106,14).

In 5 cases formula 6 is not followed by any MeSi although it is at the end of D colons (17,8.37,15.54,9.84,24.88,13). The reason is probably that there is a textual enjambement.

Formula 6 occurs 17 times in melodies of the Deuterios mode, 38 times in melodies of the Plagal Deuterios mode and 5 times in melodies of the Nenano mode.

The same formula is also encountered in melodies of the Protos and Plagal Protos modes (M.M.B.Tr.I.Sept.1,13.2,11.2,12.15,9.15,10.41,9.41,12.47,4.99,10.etc.)

Formula No. 7


 a bc G

168 cases. Distribution:

- A. Opening 89 cases
- B. Connective 12 cases
- C. Medial 67 cases

Details:

A.a At the beginning of melodies. Preceded by ^ḡ (16,1.88,1.110,1) or ^ḡ (28,1).

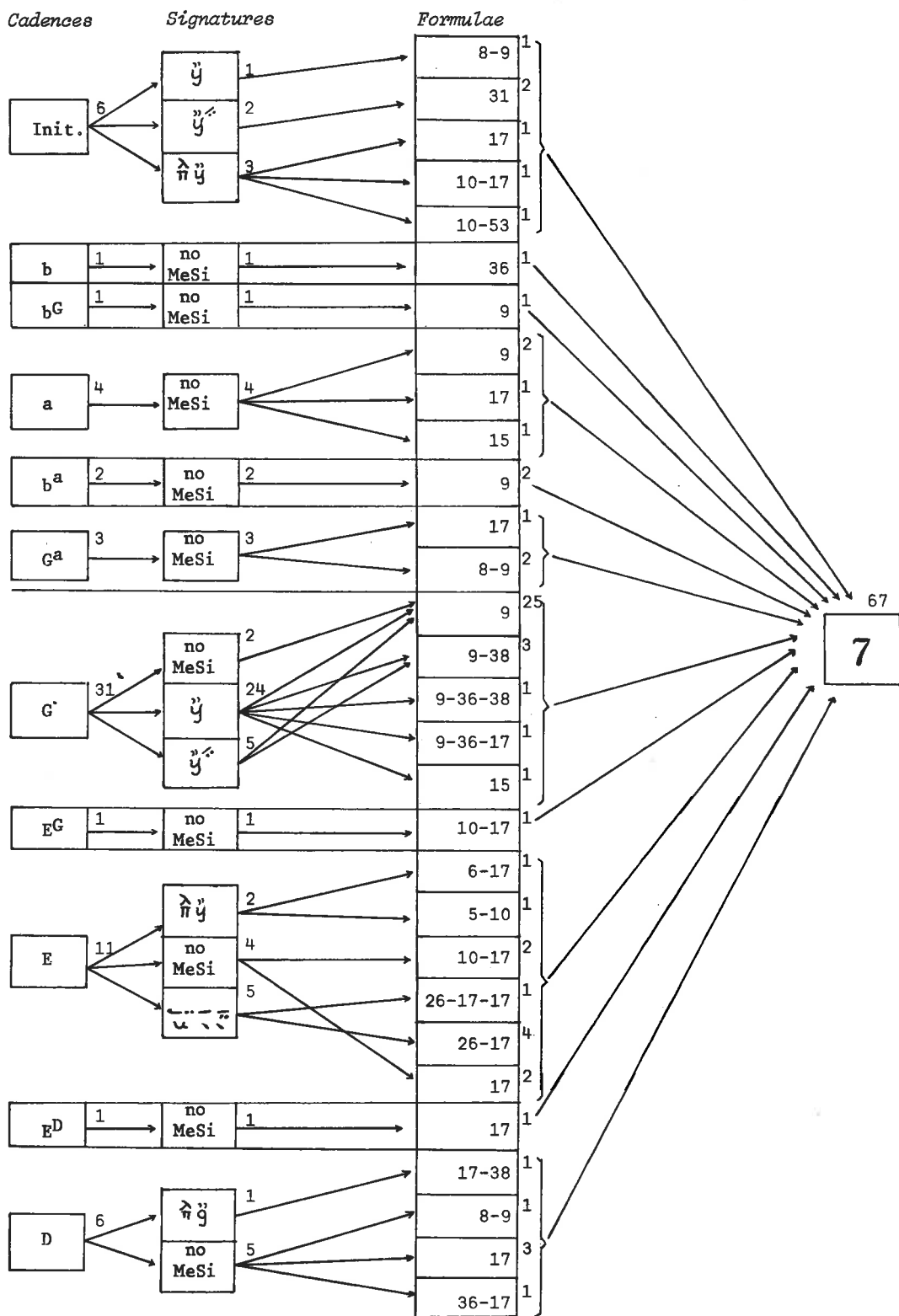
A.B At the beginning of sections. In these cases it is the MeSi ^ḡ that is used if it is preceded by a cadence on E

(14,3.18,10.35,8.35,13.72,14), whereas it is the MeSi if it is preceded by a cadence on E^a (36,4.49,10.65,6.68,14 81,11). There is only one instance where a MeSi is lacking under such circumstances (37,4).

- A.c At the beginning of a colon which has a cadence on G before it. A MeSi precedes, either $\tilde{y}'$ (35,10.51,6) or $\tilde{y}$ (21,17.50,8.106,14).
- A.d At the beginning of a unit which is preceded either by a cadence on D or a or by a leading-on cadence on D^a, G^a or a. There is no preceding MeSi (48,13.37,17-17,8.54,11. 81,6.-72,9.103,8.-12,12.-56,17.72,18....in all 65 cases).
- B. Between the last but one and the last unit of E colons. In these cases it is divided into two parts the first of which is combined with the formula preceding it to form a leading-on cadence on G^a while the second part is combined with the formula that follows to form an opening group (3,7/8.16,9/10.22,10/11.24,20/21.27,9/10.44,16/17.44, 18/19.84,12/13.92,12/13.95,2/3.106,16/17.111,10/11).
- C. In these cases it is preceded by one or more formulas the number and kind of which depend on the preceding cadence (3,3.4,9.11,2.18,9.21,12.28,8.66,11....in all 67 cases). The figure on the next page may convey some idea of the combination in question.

Formula No 7 is followed by such formulas as, e.g. 16 (151 cases) 10($\Delta \alpha, Z\beta, Z\gamma, Z\delta, Z\epsilon$) (15 cases), 6 $\Delta\alpha$ (1 case), 11 $\Gamma\theta$ (1 case), 53 $A\beta$ (1 case).

This is one of the most characteristic and most frequent formula of all three modes.



Formula No. 8

112 cases. Distribution: $a \begin{smallmatrix} \curvearrowright \\ \rightarrow \end{smallmatrix} \begin{smallmatrix} \rightarrow \\ \curvearrowright \end{smallmatrix} ba \begin{smallmatrix} \rightarrow \\ \rightarrow \end{smallmatrix} G$

- A. Opening 15 cases
- B. Medial 8 cases
- C. Cadential 85 cases
- D. Connective 4 cases

Details:

- A.a At the beginning of melodies of the Deuterios Mode. Preceded by the MSi $\tilde{y}^{\curvearrowright}$ (11,1.14,1.17,1.24,1.55,1.81,1.102,1).
- A.b At the beginning of sections. Preceded by the MeSi $\tilde{y}^{\curvearrowright}$ (54,12) or $\tilde{y}^{\curvearrowright}$ (83,3).
- A.c At the beginning of the last or the last but one unit of E or G colons. No preceding MeSi (12,11.13,10.17,9.29,7 29,12.91,4).
- B. 22,9.38,10.44,2/3.81,16.84,16.95,6.102,11.102,12.
- C.a Cadences on G. (3,6.11,5.13,1.13,8.14,10.22,8...in all 34 cases). A musical dot follows (except in three instances, viz. 84,21.91,20.111,8).and also a MeSi viz. $\tilde{y}^{\curvearrowright}$ or $\tilde{y}^{\curvearrowright}$ (except in four instances, viz. 9,3.24,18.84,21.103,9).
- C.b In four cases the formulas 8 and 33A are combined to form a cadential group on G. A musical dot and a MeSi, viz. $\tilde{y}^{\curvearrowright}$ or $\tilde{y}^{\curvearrowright}$, follow (21,11.34,13.35,9.95,12).
- C.c Leading-on cadences on G^a . This result is obtained by adding a tail at the end, as, e.g. $\tilde{y}^{\curvearrowright} a a$, $\tilde{y}^{\curvearrowright} ab \tilde{a}$, $\tilde{y}^{\curvearrowright} a a$, $\tilde{y}^{\curvearrowright} a a$, $\tilde{y}^{\curvearrowright} a$ (29,6.34,14.-3,10.3,14.-37,10.-21,6.78,15.-24,20.84,12...in all 40 cases.
- C.d Leading-on cadences on G obtained by the combination 8+24 (A γ ,A6,B α). (16,2.78,9.91,3.91,19.97,7).
- C.e Leading-on cadences on G^b obtained by the combination 8+11 (r β ,r γ) (14,9.54,2).
- C.f In cases c.d.e no MeSi follows.
- D. As a connective formula it forms leading-on cadences on a in 4 cases (22,9.56,22.81,15.95,11).

Formula No. 9

184 cases. Distribution: $G \begin{smallmatrix} \rightarrow \\ \rightarrow \end{smallmatrix} a \begin{smallmatrix} \rightarrow \\ \rightarrow \end{smallmatrix} bc \begin{smallmatrix} \rightarrow \\ \rightarrow \end{smallmatrix} b a$

A. Opening	145 cases (+5 cases mentioned sub D)
B. Medial	17 cases
C. Cadential	17 cases (+5 cases mentioned sub D)
D. Opening and Cadential	5 cases

Details:

A.a At the beginning of E colons when preceded by:

- 1) a cadence on G+the MeSi $\check{y}$ or $\check{y}^{\leftarrow}$ (3,5.3,7.13,9.36,6.68,8. in all 88 cases. In 9 cases, however, no MeSi precedes: (9,4.12,10.28,8.29,6.65,3.84,26.95,6.104,5.110,10).
- 2) a cadence on E+MeSi $\check{y}$ (69,8) or $\check{y}^{\leftarrow}$ (69,6).
- 3) a cadence on D+MeSi $\check{y}$ (72,2); no MeSi (34,2).

A.b At the beginning of G colons. Preceded by a cadence on G+ MeSi $\check{y}$ or $\check{y}^{\leftarrow}$ (14,9.44,8.19,19.104,2. in all 19 cases. In one case, however, there is no preceding MeSi (110,9).

A.c At the beginning of D colons. Preceded by a cadence on G+ MeSi $\check{y}$ or $\check{y}^{\leftarrow}$ (37,13.54,8.56,8.56,16.78,9.84,16.91,4).

A.d At the beginning of a b colon. Preceded by cadence on G+ MeSi $\check{y}$ (22,6).

A.e At the beginning of G,E or D colons which are preceded by a leading-on cadence. In such cases no preceding MeSi occurs (29,4.37,10.51,4.54,25.56,7.-84,15.-4,3.54,16.54,21. 66,5.67,2.90,6.95,2.102,26.-55,3).

A.f At the beginning of the last or the last but one unit of E or G colons. No MeSi precedes (27,3.66,11.-37,12.91,20... in all 15 cases.

B. 17,9.29,7.68,12.79,5.91,7.92,7... in all 17 cases).

C. At the end of the last unit but one of E colons (4,10.24, 15.38,2... in all 15 cases), of a G colon (57,5), of a D colon (102,12).

D. 14,11.27,9.54,3.55,14.56,22

Formula No. 10

$\check{y}^{\leftarrow}$ EF $\check{y}^{\leftarrow}$ D $\check{y}^{\leftarrow}$ G

150 cases. Distribution:

A. Opening	65 cases
B. Medial	32 cases
C. Cadential	2 cases (+51 cases mentioned <u>sub</u> D)
D. Connective	51 cases

Details:

- A.a At the beginning of melodies of the Deuterios mode. Preceded by the MSi $\tilde{y}$ (27,1.29,1.44,1.103,1).
- A.b At the beginning of melodies of the Plagal Deuterios mode. Preceded by the MSi $\tilde{\pi}\tilde{y}$ or $\tilde{\pi}\tilde{y}^{\leftarrow}$ or $\tilde{\pi}\tilde{y}^{\rightarrow}$ (22,1.23,1.33,1.36,1.37,1.38,1.65,1.66,1.78,1.95,1).
- A.c At the beginning of sections. Preceded by the MeSi $\tilde{\pi}\tilde{y}$ or $\tilde{\pi}\tilde{y}^{\leftarrow}$ (12,6.13,4.24,7.24,12.34,4.38,3.48,11.54,5.54,19.67,4.97,13. In only one case, viz. 49,15, there is no preceding MeSi.
- A.d At the beginning of sections, colons or units. Preceded by the thematismos thes-kai-apothes, i.e. formula No. 4E (α, β, γ). (3,4.4,7.11,11.17,6... in all 28 cases).
- A.e At the beginning of colons or units. No MeSi precedes. (23,10.33,2.33,364,6 in all 11 cases).
- B. 9,8.11,8.14,3.14,7.16,1.18,10... in all 32 cases.
- In these cases formula 10 could be considered connective and we could divide the verse into two units as follows:

$$\tilde{\pi}\tilde{y}^{\leftarrow} \quad \frac{16\Delta\alpha}{\alpha\lambda \quad \beta\epsilon \quad \rho\iota \quad \sigma\nu} \quad \frac{10A\alpha}{\delta\iota \quad \epsilon \quad \delta\omicron} \quad \frac{11B\alpha}{\mu\eta \quad \sigma\alpha \quad \tau\omicron}$$

G F E F D G G ab b b

In the above example it would be possible to divide the verse into two units with a leading-on cadence E^F at the end of the first unit. However, I have avoided doing so as this would destroy the coherence of the text.

- C.a Cadence on D (22,11) or leading-on cadence on D^a (102,9) at the end of the last unit but one of E colons.
- C.b Here one ought to include also the cases where the formula is connective and forms leading-on cadences on E, E^D , E^F .
- D.a Between two sections the first of which has a termination of one of the following kinds: 1 [A(β, γ, ϵ), B γ , $\Gamma(\zeta, \delta)$, $\Delta(\delta, \zeta)$, E(β, ϵ, ζ), Z γ], 16(α, δ), 44(α, β).

In these cases the connective formula No. 10 is divided into two parts the first of which is combined with the end of the preceding section to form a leading-on cadence on E^F or on E^D , whereas the second is combined with the beginning of the following section to form an opening group together with its opening formula.

In all these cases there is a musical dot between the two sections, but there is never -save for one instance (3,8/9)- any MeSi. (3,5/6.3,8/9.3,11/12.16,3/4.17,2/3.21,9/10... in all 33 cases.

- D.b Between two units or colons, normally at the beginning of a section, the first unit having a cadence of one of the following kinds: 1($\Delta\eta$, $E\epsilon$, $H\beta$). 5($\Gamma\gamma$, 7($A\delta$, Γ). 10($E\gamma$, 16($\Delta\delta$, $Z\gamma$, $A\alpha$, $M\delta$, $E\delta$), 27B, 28, 52A β . In these cases a leading-on cadence (E , E^D , E^F) results at the end of the first unit and an opening group is formed at the beginning of the second. If the text carries a grammatical comma between the two units, or if, at least they can be separated without doing violence to the sense, then a musical dot is put between the two units. Otherwise there is none. (51,3/4. 55,2/3.56,6/7.- 12,6/7.27,3/4.35,1/2...in all 18 cases).

Formula No. 11

- 58 cases. Distribution: $\overline{G}$ $\overline{ab}$ $\overline{b}$
- | | |
|--------------------------|------------------------------------|
| A. Opening | 14 cases(+4 cases mentioned sub D) |
| B. Medial | 7 cases |
| C. Cadential | 34 cases(+4 cases mentioned sub D) |
| D. Opening and cadential | 4 cases |

Details:

- A.a At the beginning of melodies of the Deuterios mode, preceded by the MSi $\tilde{y}$ (4,1.54,1).
- A.b At the beginning of colons after cadences on G+MeSi $\tilde{y}$ (24,18.27,5.38,9.38,10.44,14.102,12) or cadences on D+MeSi $\tilde{y}$ (34,13), or leading-on cadences on E without any MeSi (44,6.102,3)
- A.c At the beginning of the last unit of G colons. No preceding MeSi (38,4.38,8).
- A.d At the beginning of a section which is connected to the one preceding it by means of a connective formula, viz. 10($A\alpha$, $B\beta$). In such cases the second part of the connective formula combines with formula 11 to constitute an opening group. There is no preceding MeSi except for one instance

- (3,9) in which the MeSi $\ddot{y}$ precedes. (3,6.3,9.17,3.78,13.106,12).
- B. 3,13.11,5.17,1.24,1.90,5.102,1.102,11.
- C.a Cadence on b. A musical dot and the MeSi $\ddot{y}$ follow (57,1)
- C.b Cadences on b. Neither musical dot nor MeSi follow. (3,6.18,6.29,1.97,5...in all 19 cases).
- C.c Leading-on cadences:
- 1) on b (3,1.18,138,3....in all 8 cases)
 - 2) on b or b^c by addition of formulas such as 15(A δ ,B α).
24,7.54,12.56,1.92,1.
 - 3) on b^a by addition of formula 30A(11,1)
 - 4) on b^d by addition of formula 4Z (103,3)
 - 5) on G^b when formula 11 is added to formulas such as
7B γ ,8B α ,17B α ,33A, so as to form cadential groups (35,4.54,2.102,29).
- C.d In the cases mentioned above sub C.b and C.c formula 11 is found at the end of the first unit of G colons (22 cases, E colons (11 cases) and b colons (4 cases) which—save for three cases (14,9.35,4.65,8)—occur at the beginning of sections.
- D. 3,6.44,14.78,13.106,12.

Formula No. 12

	G	$\overset{\curvearrowright}{b}$	$\overset{\curvearrowright}{a}$	$\overset{\curvearrowright}{G}$
41 cases. Distribution:				
A. Opening	15 cases(+6 cases mentioned <u>sub</u> D)			
B. Medial	15 cases			
C. Cadential	5 cases(+6 cases mentioned <u>sub</u> D)			
D. Opening and cadential	6 cases			

Details:

- A.a At the beginning of melodies of the Deuterios mode. Preceded by the MSi $\ddot{y}$ (3,1.12,1.56,1.57,1.92,1).
- A.b At the beginning of E or D colons after cadences on G + MeSi $\ddot{y}$ (16,9.29,11-44,16.68,3).
- A.c At the beginning of E, G or b colons (3,12.33,11.48,5.66,7.79,5.97,9.110,5) or at the beginning of the last unit but one of E colons (38,2), when a leading-on cadence E^F or E^D formed by means of connective formulas such as 10A α ,

B(α, γ, δ), $\Gamma(\alpha, \beta)$ precedes. In these cases the second part of the connective formula combines with 12 to form an opening group.

- A.d At the beginning of E or G colons, after leading-on cadences on b, ba, or a (17,11.55,12.-57.5), or at the beginning of the last unit of an E colon, after a leading-on cadence on a (54,22).
- B. 4,7.11,11.13,4.14,1.24,7.27,1.24,12...in all 15 cases.
- C.a Cadences on G (4,3.55,12.88,18). Neither a musical dot nor a MeSi follow. There is just one case in which a musical dot follows (4,3).
- C.b Leading-on cadences on G^a (3,12.12,11.13,10.16,9.17,11.29,11.44,3.44,16). No musical dot follows, nor any MeSi.
- D. 3,12.16,9.17,11.29,11.44,16.55,12.

Formula No 13.

- 55 cases. Distribution: $\begin{matrix} \searrow \tilde{\gamma} \rightarrow \\ c \quad d \tilde{c} \quad b \end{matrix}$
- A. Opening 30 cases (+3 cases mentioned as sub D)
 - B. Medial 7 cases
 - C. Cadential 15 cases (+3 cases mentioned as sub D)
 - D. Opening and Cadential 3 cases

Details:

- A.a At the beginning of G, E or b colons after cadences on b+ MeSi $\tilde{\pi}\tilde{y}$ or on G+MeSi $\tilde{y}$ on E+MeSi $\tilde{\delta}$ or on D+MeSi $\tilde{y}$ (11,12.18,11.29,10.36,9.55,10.65,7.-106,7.-13,7.-29,15).
- A.b At the beginning of G or E colons after cadences on b (16,5.49,3.92,12.104,4.110,6).
- A.c At the beginning of the last unit of G or b colons with a preceding cadence on b (11,9.18,7... in all 10 cases) or on G (103,10) or d (17,10) or on E (91,18); Also with preceding leading-on cadence on G^b (54,2), or on b^G (24,2), or on G^a (3,12.55,9.57,4).
- A.d At the beginning of the last unit but one of a b colon after a cadence on b (29,2).
- B. 16,5.17,10.27,2.28,7.38,4.56,2.102,11.
- C.a Cadence on b. Followed by a musical dot and the MeSi $\tilde{\pi}\tilde{y}$ (55,9).

- C.b Cadences on b at the end of the last unit but one of G colons(13,7.97,1). In one of the two instances a musical dot follows(97,1).
- C.c Leading-on cadences on b(3,12.11,4.55,11.56,3.66,4.68,11.104,2). A musical dot follows except in one instance(66,4).
- C.d Leading-on cadences on b^a formed by adding to formula 13 such as 30(A,Bα)(4,2.29,3.37,8.37,9.54,20.54,24.57,4). A musical dot follows except for one instance(54,24).
- C.e Leading-on cadence on b formed by the addition of formula 15Aδ(54,14). A musical dot follows.
- C.f In the cases falling under C(b,c,d,e) no MeSi ever follows.
- D. 3,12.55,9.57,4.

Formula No. 14

26 cases. Distribution:
$$a \begin{array}{c} \ddot{} \\ bc \end{array} d$$

- A. Opening 15 cases
B. Medial 9 cases
C. Connective 2 cases

Details:

- A.a At the beginning of G,E and D colons after cadences on G+ MeSi $\tilde{y}$ (11,6.27,7.84,24,106,4).
- A.b At the beginning of the last or last but one unit of b,G,E and D colons. No MeSi precededs.(3,2.27,2.27,8.29,3.37,8.37,11.37,15.56,2.56,3.66,4.92,2).
- B. 11,4.37,9.54,14.54,20.54,24.55,11.68,11.97,1.104,2.
- C. Between two units forming a leading-on cadence on G^a(3,12.55,8/9).

Formula No. 15

69 cases. Distribution:
$$b \begin{array}{c} \overline{} \\ cb \end{array} a$$

- A. Opening 37 cases
B. Medial 22 cases
C. Cadential 5 cases(+5 cases mentioned sub D)
D. Connective 5 cases

D Details:

- A.a At the beginning of sections.Preceded by a MeSi,either $\tilde{y}$ or $\overline{\overline{\overline{}}}$ (54,24.65,10.-14,7.84,23.-48,9.49,6).

- A.b At the beginning of G or D colons preceded by a cadence on b+MeSi $\pi\tilde{y}$ (21,11.88,17) or on E+MeSi $\tilde{y}^{\leftarrow}$ (65,2.84,2).
- A.c At the beginning of an E colon preceded by a leading-on cadence on b(103,2).
- A.d At the beginning of b colons preceded by a cadence on b+MeSi $\pi\tilde{y}$ (4,2).
- A.e At the beginning of F or G or b colons preceded by a cadence on b(44,9.68,11.72,11.84,21.90,9)
- A.f At the beginning of the last unit of G,b,D colons. No MeSi precedes. (14,10.21,14.44,15.54,7...in all 14 cases).
- A.g At the beginning of the last but one unit of E colons. No MeSi precedes. (35,5.37,5.51,15.102,8.102,17.102,30).
- B. 3,9.3,13.4,1.11,5.13,8.14,4.17,1.17,3...in all 22 cases).
- C.a Cadences on a at the end of the first or second unit of E colons (12,1.12,2.44,1).
- C.b Leading-on cadences on b^G at the end of the first unit of E or G colons (102,1.-24,1).
- C.c Leading-on cadences on b or bc in the cases where formula 15 is connective (5 cases).
- D. 24,7/8.54,12/13.54,14/15.56,1/2.92,1/2.

The distinction of the various types of formula 15 caused no little difficulty due to its similarity to formula No.9. Thus:

a)	$\pi\tilde{y}$	$\overbrace{\pi\rho\epsilon \quad \sigma\beta\epsilon\upsilon \quad \epsilon}^{9\Delta\epsilon}$	14,11
	G	bc bG a	

b)	$\pi\tilde{y}$	$\overbrace{\sigma\eta \quad \mu\epsilon \quad \rho\upsilon\nu}^{15E\gamma}$	65,2
	E	bc bG a	

In the two above examples formula 9 $\Delta\epsilon$ and formula 15E γ are exactly alike. Nevertheless I consider them different for the following reason:

Formula 9 represents the melodic movement G a b c b a which presupposes a preceding cadence on G. When, as in the above example (a), the text of the formula begins with a stressed syllable, the sounds Ga are often omitted and the formula takes the shape of b c b a [see formulas 9 $\Delta(\alpha, \beta, \gamma, \delta, \epsilon)$]. In these

cases the sounds Ga which are omitted are nevertheless understood, both because of the preceding cadence on G and because of the preceding MeSi $\tilde{y}^{\leftarrow}$, when there is one.

Formula 15 represents the melodic movement b c b a which presupposes a preceding cadence on b or some neighbouring sound like a or d for instance, which prepares for the sound b. In cases where a cadence on E precedes (example b) the preparation for the sound b is provided by one of the following MeSi: $\tilde{y}^{\leftarrow}$,

$\tilde{u}^{\leftarrow}$, $\tilde{u}^{\leftarrow}$

My attribution of doubtful instances to formula 9 or 15 was based on considerations such as the above.

Formula No. 16

$\tilde{f}^{\leftarrow}$ $\tilde{g}^{\leftarrow}$ $\tilde{f}^{\leftarrow}$ E, $\tilde{g}^{\leftarrow}$ $\tilde{f}^{\leftarrow}$ E, $\tilde{g}^{\leftarrow}$ $\tilde{f}^{\leftarrow}$ EF G

This formula sometimes ends on E and sometimes on G depending on the following formula or the cadence that it tends to form.

245 cases, Distribution:

- | | |
|--------------------------|---|
| A. Opening | 32 cases(+2 cases mentioned <u>sub</u> D) |
| B. Medial | 137 cases |
| C. Cadential | 74 cases(+2 cases mentioned <u>sub</u> D) |
| D. Opening and Cadential | 2 cases |

Details:

- A.a At the beginning of melodies of the Plagal Deuterios mode. The MSi $\tilde{\pi}^{\leftarrow}\tilde{y}^{\leftarrow}$ precedes (9,1.48,1).
- A.b At the beginning of sections. Unless a leading-on cadence precedes there will be a preceding MeSi, either $\tilde{\pi}^{\leftarrow}\tilde{y}^{\leftarrow}$ or $\tilde{\pi}^{\leftarrow}\tilde{y}^{\leftarrow}$ (9,3.9,5.11,8.11,8.22,4.23,8.23,8.51,13.56,20.-102,29).
- A.c At the beginning of a G colon. A cadence on G+MeSi $\tilde{y}^{\leftarrow}$ precedes(35,15).
- A.d At the beginning of units after cadences on E or D or a or Ga. No MeSi precedes(12,3.16,3.17,11.23,1.23,4.34,10.51,7.67,3.88,15.102,15).
- A.e At the beginning of units as an opening group when preceded by the connective formula No.7(3,8.16,10.24,21.27,10.44,17.44,19.84,13.92,13.95,3.106,17.111,11).
- B. 11,2.14,5.23,9.24,16.37,17....in all 137 cases.
- C.a Cadences on E:

- 1) at the end of melodies or sections at points where the text has a full stop, a high point or a comma. A musical dot follows and also one of the following MeSi $\hat{\pi}\tilde{y}$, $\hat{\pi}\tilde{y}^{\circ}$, $\hat{\pi}\tilde{y}^{\circ}$, $\hat{\pi}\tilde{y}^{\circ}$ except for one case in which the formula is found at the end of a melody and is followed by the finis-sign:— (9,4.14,6.22,3.28,10.48,2.48,8.—67,9... in all 19 cases).
- 2) At the end of prologues. Followed by a musical dot and the MeSi $\hat{\pi}\tilde{y}$ or $\tilde{y}^{\circ}$ (65,1.66,1.84,1).
- 3) At the end of E colons occurring at the beginning of sections. A musical dot and the MeSi $\hat{\pi}\tilde{y}$ or $\hat{\pi}\tilde{y}^{\circ}$ follow (79,19.91,11.111,6).
- 4) At the end of the last unit or the last but one of E,G or D colons. No MeSi follows. (4,9.21,12.21,15.23,1.28,8...in all 22 cases).
- C.b Cadences on G. A musical dot and the MeSi $\tilde{y}$ follow (33,7.38,9.51,4).
- C.c Leading-on cadences on F^F, E^D or E^G formed by the addition of a formula like $4E(\alpha, \beta), 10 [A\alpha, B(\beta, \gamma, \delta), \Gamma\alpha], 32A$:
 - 1) At the end of sections at such points where the text has a full stop, a high point or a comma. A musical dot follows (48,4.72,16.78,4.78,12.90,7.102,6.102,18.102,22.106,11).
 - 2) At the end of prologues. A musical dot follows (22,1.28,1.78,2.106,2).
 - 3) At the end of the first unit of G or E colons (17,5.35,10.35,13.51,13.66,6.72,14.81,14). A musical dot follows in one case only (66,6).
- C.d Leading on cadence on G^F linked to the end of formula $2A\alpha$. A musical dot follows (35,3).
- C.e Cadences on a or leading-on cadence on a or G^a (34,5.34,7.72,12.102,32).
- D. 23,1.51,13.

Formula No. 17

$\hat{\pi}\tilde{y}$
D EF a

185 cases. Distribution:

- | | |
|------------|----------|
| A. Opening | 91 cases |
| B. Medial | 77 cases |

C. Cadential 17 cases.

Details:

- A.a At the beginning of melodies of the Plagal Deuterios mode ; preceded by the $\text{MSi}\tilde{\pi}\tilde{y}^{\sim}$ (35,1.49,1.84,1).
- A.b At the beginning of sections or colons;preceded by the $\text{MeSi}\tilde{\pi}\tilde{y}$ (12,4.12,9.24,14...in all 18 cases) except for the instance(11,8), and two cases(95,4 102,19) in which a leading-on cadence precedes.
- A.c After cadences on D(9,2.11,7.16,8.21,2.21,9...in all 45 cases). In 11 of these cases the $\text{MeSi}\tilde{\pi}\tilde{y}$ precedes(9,8.18,4.55,5.56,10.56,18.84,4.84,18.88,21.91,15.102,14.106,15).
- A.d At the beginning of the last unit of E colons, after leading-on cadences on a or G^a . No MeSi precedes(21,7.23,11.34,3.49,7...in all 16 cases).
- A.e At the beginning of the last unit or of the last but one of E or G colons, after cadences on E. No MeSi precedes (21,16.28,9.37,2...in all 10 cases).
- B. 4,6.9,3.9,5.12,6.14,8.21,13.22,1...in all 77 cases.
- C. Cadences on a or leading-on cadences on G^a at the end of the last unit but one of E colons(9,8.11,2.14,5.23,10...in all 17 cases).

It is significant that formula 17 is found 55 times in melodies of the deuterios mode, 107 times in melodies of the Plagal Deuterios mode and 23 times in melodies of the Nenano mode. These figures show that the formula fits the melodies of the Plagal Deuterios and Nenano modes best.

Formula No. 18

37 cases. Distribution: $\tilde{a} \quad \tilde{G} \quad \tilde{G}$

A. Medial 7 cases

B. Cadential 29 cases(+1 case mentioned sub C)

C. Opening and Cadential 1 case

Details:

A. 22,1.37,2.48,3.49,10.64,4.79,3.84,6.

B.a Cadences on G;followed by a musical dot and a MeSi , either $\tilde{y}$ or $\tilde{y}^{\sim}$ or $\tilde{y}^{\sim}$ (9,5.14,8.16,8.21,2.21,13.28,6.33,6.50,5...in all 18 cases). In four of these cases no musical dot fol-

lows (21,13.28,6.33,6.81,3) and in three of them no MeSi follows (21,13.84,21.95,5).

B b Cadences on G formed by the combination 17+33A(21,16.33,15 56,10.67,7.79,14); followed by a musical dot and the MeSi $\ddot{y}$ except for one case (56,10).

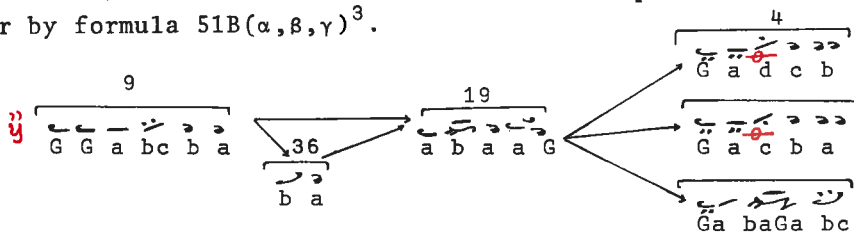
B.c Leading-on cadences on G^a. No MeSi follows (35,11.44,18 56,18.78,11.72,2.88,14.95,2).

C. At the beginning of the last unit of a G colon (81,3).

No. 18 is a characteristic cadential formula on G. It is found 7 times in melodies of the Deuterios mode, 24 times in melodies of the Plagal Deuterios mode, and 6 times in melodies of the Nenano mode.

Formula No. 19

This formula constitutes the so-called ouranisma (Οὐρανισμα)¹. It occurs 16 times, viz. 12 times in melodies of the Deuterios mode, once in a melody of the Plagal Deuterios mode and 3 times in melodies of the Nenano mode. It is preceded by the opening formula NO. 9 or by the opening group 9+36, and it is followed either by a thematizmos, viz formula No. 4 $[A(\delta, \epsilon), B(\beta, \gamma, \delta)]^2$, or by formula 51B(α, β, γ)³.



The ouranisma is also found in melodies of the Protos mode. It then has the following form:⁴



Further it is met with in melodies of the Plagal Protos mode, but then in transposition to the low D⁵.



1. Details about the ouranisma will be found in: Constantin Floros, Universale Neumenkunde, Vol. 1, pp. 263ff.
2. 12, 10.13, 9.44, 8.54, 8.54, 16.56, 8.56, 16.68, 8.68, 17.81, 9.88, 22.103, 16.104, 3.
3. 29, 16.37, 14.54, 21.
4. MMB. Tr. I. Sept. No. 41, 2.43, 2.41, 6.62, 6.74, 20.101, 11. 5. Id. No. 47, 2.62, 1.

Formula NO. 20

6 cases. Distribution: $\tilde{a} \overset{\sim}{bc} \tilde{b} \tilde{a} \tilde{G}$
 A. Opening 4 cases
 B. Medial 1 case
 C. Cadential 1 case

Details

- A. At the beginning of the last or last but one unit of E colons after cadences on E^a or leading-on cadences on D^a (4,10, 90,12.95,15.103,18)
 B. 54,1.
 C. Cadence on G. Followed by a musical dot and the MeSi $\tilde{y}$ (92,7).

Formula No. 21

7 cases. Distribution: $\tilde{E} \tilde{F} \overset{\sim}{Ga} \tilde{G}$
 A. Opening 3 cases
 B. Medial 4 cases

Details:

- A.a At the beginning of a section. The MeSi $\tilde{y}$ precedes (67,6).
 A.b After cadences on D. Not preceded by any MeSi (37,16.72,5)
 B. 9,6.34,8.34,9.95,14.

Formula 21 is in all cases followed by formula 16H_a. It is found in melodies of the Plagal Deuterios mode (6 cases and once in a melody of the Nenano mode.

Formula No. 22

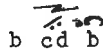
5 cases. Distribution: $\tilde{a} \tilde{b} \tilde{c} \overset{\sim}{dc} \overset{\sim}{bc}$
 A. Opening 4 cases
 B. Cadential 1 case

Details:

- A.a At the beginning of the last unit but one of E colons, after cadences on a or leading-on b^c (12,2.24,8.44,2).
 A.b At the beginning of a section. Preceded by the MeSi $\overset{\sim}{\delta}$ (68,7).

B. At the end of the last unit but one of a G colon (103,4).

Formula NO.23


b cd b

8 cases. Distribution:

A. Opening 8 cases

Details:

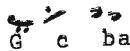
A.a At the beginning of G colons. Preceded by a cadence on G+MeSi $\tilde{y}^{\leftarrow}$ (28,7.81,4) or by a cadence on b+MeSi $\tilde{y}^{\rightarrow}$ (22,8).

A.b At the beginning of the last unit of G colons. A cadence on b precedes. (13,8.14,4.78,14).

A.c At the beginning of b colons. Preceded by a cadence on b+MeSi $\tilde{y}^{\rightarrow}$ or $\tilde{y}^{\leftarrow}$ (55,10.57,2).

Formula No. 23 is fifth-transposition of formula No.25.

Formula No. 24


G c ba

13 cases. Distribution:

A. Opening 3 cases

B. Medial 3 cases

C. Cadential 7 cases

Details:

A. At the beginning of a G colon (24,19) or at the beginning of the last unit of a G colon (27,4.35,18).

B. 28,3.36,5.55,13.

C.a Leading-on cadences on Ga attached to the end of such formulas as 8(B α ,E β),17A β , at the end of the first unit of E or G colons (16,2.66,12.78,9.91,3.91,19.97,7).

C.d Leading-on cadence on a formed by the addition of the connective formula 8A β (81,16)

Formula No. 25


E FG E

5 cases. Distribution:

A. Opening 5 cases

Details:

A.a At the beginning of melodies of the Plagal Deuterios mode.

Preceded by the MSi $\tilde{\pi}\tilde{y}$ (50,1.51,1.79,1.83,1):

- A.b At the beginning of the last unit but one of an E colon, after a cadence on E. No preceding MeSi (49,13).

The reason why formula 25 is exclusively found in melodies of the Plagal Deuterios mode is that it is a contracted variant of the intonation peculiar to this mode, viz. $\frac{\tilde{\pi}\tilde{y}}{1\epsilon \epsilon \alpha \text{ uec.}}$

The fifth-transposition of formula No.25 is formula No.23

Formula No. 26

$\frac{\tilde{\pi}}{a} \frac{\tilde{y}}{a} E$

12 cases. Distribution:

- A. Opening 12 cases

Details:

- A.a At the beginning of sections;preceded by the MeSi $\tilde{\pi}\tilde{y}$ (4,6.56,6.56,14.79,19.81,7.111,6.111,7).
 A.b At the beginning of G colons after cadences on b+MeSi $\tilde{\pi}\tilde{y}$ (14,8.35,3) or after cadence of D+MeSi $\tilde{y}$ (34,13) (see p.88).
 A.c At the beginning of the last unit of G or E colons;not preceded by any MeSi (88,2.106,5).

Formula No. 27

$\frac{\tilde{\pi}}{G} \frac{\tilde{y}}{a} \frac{\tilde{x}}{D}$

13 cases. Distribution:

- A. Opening 5 cases(+1 case mentioned sub C)
 B. Cadential 6 cases(+1 case mentioned sub C)
 C. Opening and Cadential 1 case
 D. Medial 1 case

Details:

- A.a At the beginning of melodies of the Plagal Deuterios mode; preceded by the MSi $\tilde{\pi}\tilde{y}$ (21,1.67,1).
 A.b At the beginning of a melody of the Nenano mode;preceded by the MSi $\tilde{\pi}\tilde{y}$ (111,1).
 A.c At the beginning of the last unit of E or G colons;not preceded by any MeSi (35,16.38,11.88,23).
 B. At the end of the first unit at the beginning of melodies of the Plagal Deuterios mode, forming a cadence on D. No MeSi follows. In 3 cases a musical dot follows. (9,1.48,1.79,1.-50,1.51,1.67,1.83,1).

Formula 27 is preceded by formulas such as 25A or 16Δ8 with

which it combines to form such opening groups of melodies as $\pi\tilde{y}$ 25A-27A(α, β)(50, 1.51, 1.79, 1.83, 1), or $\pi\tilde{y}$ 16 $\Delta\beta$ -27A α (9, 1.48, 1)
 C. 67, 1.
 D. 48, 2.

Formula No 28.

$\tilde{a} \overset{\sim}{FG} G$

17 cases. Distribution:

- A. Opening 9 cases(+1 case mentioned sub C)
- B. Medial 7 cases
- C. Opening and cadential 1 case

Details:

- A.a At the beginning of sections. Preceded by MeSi $\overset{\sim}{\text{a}}$ or $\overset{\sim}{\text{FG}}$ except if preceded by a leading-on cadence. (21, 4. 23, 5.44, 5.84, 7.91, 6.91, 17.-51, 3).
- A.b At the beginning of E colons; preceded by a cadence on G or Ga+MeSi $\tilde{y}$ (35, 19.49, 16).
- A.c At the beginning of the last unit but one of a G colon; not preceded by any MeSi(50, 4), but by a thematismos on a.
- B. 14, 7.22, 6.48, 9.64, 6.69, 2.79, 2.84, 23.
- C. At the beginning of a G colon(91, 6).

Formula No. 29

$G \tilde{a} \tilde{c} \tilde{b}$

10 cases. Distribution:

- A. Medial 2 cases
- B. Cadential 8 cases

Details:

- A. Combined with formulas 37 and 510 it makes up a characteristic unit at the beginning of sections. Thus 37+29 Δ +510 (37, 7.79, 10).
- B.a Cadence on b; followed by a musical dot and the MeSi $\pi\tilde{y}$ (4, 1).
- B.b Leading-on cadences on b:
 - 1) at the end of b colons; followed by a musical dot (18, 2. 24, 12.103, 1).
 - 2) at the end of the first unit of G colons. No musical dot follows(27, 1.33, 11.48, 5).

- B. c Leading-on cadence on b^a formed by the addition of formula 30A, at the beginning of the first unit of a G colon (54,1)

Formula No. 30

13 cases. Distribution: $\overset{\curvearrowright}{b} \quad \overset{\curvearrowright}{b}c b a$

- A. Opening 1 case
B. Cadential 12 cases

Details:

- A. At the beginning of an E colon, after a leading-on cadence of G^b (65,12).
B. At the end of cadential formulas like 11B6,13 $[\Delta(\alpha,\gamma)E\beta]$, 29A α , 55(A,B), 12A α , forming leading-on cadences on ba. A musical dot follows in 8 cases (4,2.11,1.29,3.37,8.37,9.54,20.57,4.102,25.no dot 13,4.54,1.54,24.90,5). Formula No.30 is fifth-transposition of formula No.32.

Formula No. 31

$\overset{\curvearrowright}{b} \quad \overset{\curvearrowright}{a}$

2 cases. in both it is an opening formula of melodies of the the Deuterios mode; it is preceded by the MSi $\overset{\curvearrowright}{\gamma}$ and followed by formula 7r (90,1.91,1).

Formula No. 32

$\overset{\curvearrowright}{E} \quad \overset{\curvearrowright}{E}F E D$

8 cases. It is found in melodies of the Plagal Deuterios mode at the end of cadential formulas such as 1(B6, $\Gamma\alpha, \Delta\epsilon$), 16 $\Delta\gamma$, 53r, 28 producing leading-on cadences on E^D (21,7.22,1.35,19.69,2.78,4.79,8.79,16.79,20). The fifth-transposition of formula No 32 is Formula No 30.

Formula No 33

21 cases. Distribution, $\overset{\curvearrowright}{G} \quad \overset{\curvearrowright}{a}F \quad \overset{\curvearrowright}{G}$

- A. Medial 1 case
B. Cadential 19 cases (+1 case mentioned sub C)
C. Connective 1 case

Details:

- A. 12,9
- B.a Cadences on G. Attached to the end of cadential formulas like $20(\alpha, \beta), 6A\beta, 8(\Delta\alpha, E\alpha, Z\beta), 14A\alpha, 17H\beta, 18(B\alpha, F\alpha, Z\alpha)$ it forms cadential groups on G. (3,4.21,11.21,16.33,15.34,13.35,9.36,1.37,11.56,10.67,7.79,14.92,4.95,12.102,19.106,6.106,7.106,15. A musical dot and a MeSi($\check{y}$ or $\check{y}'$) follow except for one case (37,11) in which there is no dot and another(56,10) in which there is neither a dot nor a MeSi.
- B.b Cadence on G, by addition of formula 50. No musical dot follows, nor any MeSi(27,7).
- B.c Leading-on cadence on C^b , by addition of formula $11Fz$; not followed by any musical dot, nor by any MeSi(35,4).
- B.d Leading-on cadence E^{GF} attached to the end of formula $1Fe$ as a connective formula; followed by a musical dot, but not by any MeSi(102,28/29).
- C. 102,28/29.

Formula No.34

- | | |
|--|---|
| | $\begin{matrix} \check{y} & \check{y}' \\ b & a & G \end{matrix}$ |
|--|---|
- 35 cases. Distribution:
- | | |
|--------------------------|---|
| A. Opening | 13 cases(+1 cases mentioned <u>sub</u> D) |
| B. Medial | 4 cases |
| C, Cadential | 17 cases(+1 case mentioned sub D) |
| D. Opening and Cadential | 1 case |
- Details:
- A.a At the beginning of melodies of the Deuterios mode; preceded by the MSi $\check{y}'$ (13,1.104,1).
- A.b At the beginning of sections, after cadences on E or E^b ; preceded by the MeSi $\check{y}'$ (55,8.90,5.102,11).
- A.c At the beginning of G,E or D colons after leading-on cadences on b or b^c ; not preceded by MeSi(3,13.11,5.18,3.24,13.29,17.56,4.68,12.104,3).
- A.d At the beginning of the last unit of a G colon, after a cadence on b(22,5).
- B. 17,10.18,8.37,12.110,9.
- C.a Cadences on a at the end of the first unit of E or G colons(17,7.22,10.24,3.81,5.84,26).
- C.b Leading-on cadences on Ga at the end of the last unit but

one of D,E,G, or b colons(29,2.33,16.35,17.50,6.55,3.55,6.55,8.56,2.57,3.67,2.88,3.110,7).

C.c A leading-on cadence on b (17,10).

C.d In the cases listed sub C.a and C.b no musical dot follows nor any MeSi, except for one instance(56,2) of a musical dot and one (22,10) of a musical comma.

D. 55,8.

Formula No. 35

$\begin{array}{c} \backslash \quad \overline{\quad} \\ \text{E} \quad \text{GF} \quad \text{G} \end{array}$

2 cases. Cadential on G:

a) at the end of a G colon;followed by a musical dot and the MeSi $\check{y}$ (27,8);

b) At the end of the last but one unit of a G colon. No musical dot follows, nor any MeSi(35,15).

Formula No. 36

$\begin{array}{c} \curvearrowright \quad \curvearrowleft \quad \curvearrowright \\ \text{a} \quad \text{b} \quad \text{a} \end{array}$

7 cases. Distribution:

A. Opening 3 cases at the beginning of the last unit of E colons, preceded by a cadence on b,a or D(14,2.22,3.55,2).

B. Medial 4 cases(12,10.13,9.92,3.92,8).

Formula No. 37

$\begin{array}{c} \check{y} \quad \overline{\quad} \quad \overline{\quad} \\ \text{b} \quad \text{G} \end{array}$

4 cases in all of which it is opening.

a) at the beginning of melodies of the Deuterios mode;preceded by the MSi $\check{y}$ (18,1,97,1);

b) at the beginning of sections;preceded by a cadence of E^b MeSi $\check{y}$ (37,7.79,10).

Formula No. 38

$\begin{array}{c} \backslash \quad \overline{\quad} \quad \overline{\quad} \\ \text{a} \quad \text{bG} \quad \text{a} \end{array}$

5 cases in all of which it is medial. (18,4.92,5.92,8.97,11.110,10).

Formula No.39

$\begin{array}{c} \check{y} \quad \check{y} \quad \check{y} \quad \check{y} \\ \text{E} \quad \text{D} \quad \text{CDE} \quad \text{E} \end{array}$

Opening and cadential. 5 cases.

- A. Opening: a) At the beginning of melodies of the Plagal Deuterios mode; preceded by the $MSi\hat{\pi}\tilde{y}$ (64,1.106,1). b) At the beginning of sections; preceded by the $MeSi\hat{\pi}\tilde{y}$ (64,3.64,5). c) At the beginning of the last but one unit of an E colon; not preceded by any $MeSi$ (51,8).
- B. Cadential: Cadences on E; not followed by any musical dot, not by any $MeSi$. There are only two instances of a musical dot (51,8.106,1). Formula No. 39 looks like a combination of the formulas 34A α and 11F(γ, ϵ) transposed down a fifth.

Formula No. 40

$\tilde{y} \tilde{y} \tilde{y} - \tilde{y} \tilde{y} \tilde{y}$
EF ED C D F E E

Opening and Cadential: 2 cases.

- A. Opening. At the beginning of the last unit of E colons; not preceded by any $MeSi$ (64,2.64,7).
- B. Cadential. a) cadence on E; followed by a musical dot and the $MeSi\hat{\pi}\tilde{y}$ (64,2).
b) Leading-on cadence on E^F, by addition of formula 10B α ; followed by a musical dot (64,7).

Formula No. 41.

$\tilde{y} \tilde{y} \tilde{y} \tilde{y} \tilde{y} \tilde{y}$
EF E D CD D D

Opening and Cadential. 1 case (33,9).

- A. Opening: In the last but one unit of an E colon. Not preceded by any $MeSi$.
- B. Cadential: Cadence on D. Not followed by any musical dot, nor by any $MeSi$.

Formula No. 42

$\tilde{y} \tilde{y} \tilde{y} \tilde{y}$
E E E DEF E

2 cases, one in which it is opening after a cadence on F (33,5) and another in which it is cadential on E (51,7).

Formula No. 43

$\delta \tilde{y} \tilde{y} \tilde{y} \tilde{y}$
d c ba G

This formula is only found once(92,7). It is opening at the beginning of a section and is preceded by the MeSi $\delta^{\sim}$.

Formula No. 44

$\delta^{\sim} \delta^{\sim} \delta^{\sim}$
DEF E

6 cases, in all of which it is cadential, forming

- a) cadences on E at the end of a section(49,11.64,4.64,9.84,6); in these cases it is followed by a musical dot and the MeSi $\pi^{\sim}$;
- b) a leading-on cadence E^{P} at the end of a section, being combined with formula 10Fa(79,4);
- c) a cadence on E at the end of the first unit of an E colon (48,3); in this case it is neither followed by a musical dot nor by any MeSi.

Formula No. 45

$\delta^{\sim} \delta^{\sim} \delta^{\sim}$
b cde d

2 cases in the first of which(17,10) it functions as an opening and cadential formula on d at the same time, being found at the beginning of a section and with a preceding MeSi $\tilde{y}^{\sim}$. In the second case(97,9) it is a cadential formula on d and found at the end of the first unit at the beginning of a section.

Formula No. 46

$\delta^{\sim} \delta^{\sim} \delta^{\sim} \delta^{\sim}$
d a b a

2 cases, one in which it is medial(27,5) and another in which it is opening after a cadence on b(97,2).

Formula No. 47

$\delta^{\sim} \delta^{\sim} \delta^{\sim}$
b aG a

1 case only. Cadential on a.(27,2).

Formula No. 48

$\delta^{\sim} \delta^{\sim} \delta^{\sim} \delta^{\sim}$
G aE F DE E

1 case only. Cadential on E at the end of a section(28.5).

Formula No. 49

$\overline{a}$ $\overline{GF}$ $\overline{Ga}$ $\overline{a}$

8 cases in all of which it is cadential, forming leading-on cadences on a(36,2.49,6.69,6.69,8.69,10.69,12.81,12.84,8).

In all cases but one (81,12) it is found in melodies of the Plagal Deuterios mode.

Formula No. 50

$\overline{G}$ $\overline{a}$ $\overline{G}$

1 case only. Combined with formula 33A it forms a cadential group on G(27,7).

Formula No. 51

The number 51 has been assigned to all the various types of melismata which receive a more detailed treatment on pp.74-75.

Formula No. 52

$\overline{b}$ $\overline{aG}$

35 cases. Distribution:

A. Opening 20 cases

B. Medial 15 cases

Details:

A.a At the beginning of sections;preceded by the MeSi $\overline{\text{MeSi}}$ or $\overline{\text{MeSi}}$ (17,5.33,4.84,10.88,5.91,11.95,9.102,16).

A.b At the beginning of D or E colons;preceded by a cadence on G+MeSi $\overline{y}$ or $\overline{y}$ (9,6.48,12.67,8.72,12.72,16.88,7.88,10.88,13.88,20),or at the beginning of a G colon preceded by a cadence on E+MeSi $\overline{\text{MeSi}}$ (91,12).

A.c At the beginning of the last unit of E colons;not preceded by any MeSi(54,4.79,8.79,16).

B. 14,2.24,8.27,8.29.17...in all 15 cases.

Formula No. 53

$\overline{G}$ $\overline{a}$

1 17 cases. Distribution:

A. Opening 6 cases

B. Medial 9 cases

C. Cadential 2 cases

Details:

- A.a At the beginning of sections or colons;preceded by a cadence on E+MeSi $\pi\tilde{y}^{\sim}$ (102,32), or a cadence on G+ $\tilde{y}^{\sim}$ (69,16) or a leading-on cadence on E^F or ba without any MeSi(37,9.106,3).
- A.b At the beginning of a unit;preceded by a cadence on a or a leading-on cadence on Ga, but not by any MeSi(69,15.50,7).
- B. 11,13.24,10.24,14.36,1.65,1.68,14.72,15.79,16.91,13.
- C. Cadences on a (69,14.69,16).

Formula No. 54

$\overbrace{c}^{\sim} \overbrace{b}^{\sim} \overbrace{cd}^{\sim} \overbrace{d}^{\sim}$

This formula has only a single occurrence. It is simultaneously opening and cadential on d and preceded by the MeSi $\pi\tilde{y}^{\sim}$ (66,4).

Formula No. 55

$\overbrace{d}^{\sim} \overbrace{c}^{\sim} \overbrace{e}^{\sim} \overbrace{d}^{\sim} \overbrace{c}^{\sim} \overbrace{b}^{\sim}$, or $\overbrace{bc}^{\sim} \overbrace{e}^{\sim} \overbrace{d}^{\sim} \overbrace{c}^{\sim} \overbrace{b}^{\sim}$

3 cases, Distribution:

- A. Cadential 1 case(+2 cases mentioned sub B)
- B. Opening and Cadential 2 cases

Details:

- A. In two of the cases formula 30A is added to it to form a leading-on cadence b^a(90,5.102,25). In the third case it is combined with the connective formula 56 to form a leading-on cadence on b^c (102,24).
- B.a At the beginning of a b colon;preceded by the MeSi $\pi\tilde{y}^{\sim}$ (102,24).
- b At the beginning of the last unit of a b colon;preceded by a cadence on b^c (102,25).

Formula No. 56

$\overbrace{b}^{\sim} \overbrace{c}^{\sim} \overbrace{a}^{\sim} \overbrace{d}^{\sim}$

Only one occurrence(102,24/25). It is connective,forming a leading-on cadence b^c. It may be viewed as formula 10Aa transposed a fifth higher.

Formula No. 57

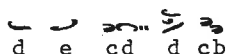
$\overbrace{c}^{\sim} \overbrace{e}^{\sim}$

5 cases in all of which it is opening:

- a) at the beginning of a melody of the Plagal Deuterios mode; preceded by the MSi $\pi\tilde{y}^{\sim}$ (69,1).

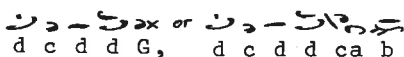
b) after leading-on cadences E^D (21,8.22,2.69,3.78,5). In all five cases this formula is followed by formula No. 5

Formula No. 58


d e cd d cb

One occurrence only. Cadential on b.(54,6).

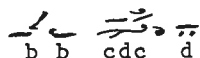
Formula No. 59


d c d d G, d c d d ca b

2 cases.

- A. Opening. 2 cases: 1) at the beginning of a b colon; no MeSi precedes (54,15).
2) at the beginning of the last but one unit of a colon; no MeSi precedes (54,13).
B. Opening and Cadential. 1 case: Leading-on cadence on b(54,15).

Formula No. 60


b b cdc d

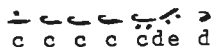
1 case only (66,9). Opening, at the beginning of a section preceded by the MeSi $\tilde{y}$.

Formula No. 61


a a GF Ga E

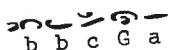
1 case only (69,4); Opening after a cadence on D at the beginning of the last unit of an E colon.

Formula No. 62


c c c c cde d

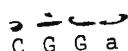
1 case only (79.11); Opening preceded by the MeSi $\tilde{z}$ at the beginning of a G colon.

Formula No. 63


b b c G a

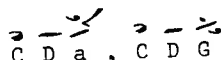
1 case only (79,12). Opening, at the beginning of the last unit of a G colon.

Formula No. 64


C G G a

1 case only(79,9). Opening, after a leading-on cadence on b^a at the beginning of an E colon.

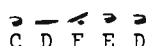
Formula No. 65


C D a , C D G

2 cases;

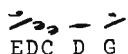
Opening, after leading-on cadences on E^D, at the beginning of an E colon(79,17), or at the beginning of the last unit of an E colon(35,20).

Formula No. 66


C D F E D

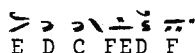
1 case only(79,21). Opening after a leading-on cadence on E^D, at the beginning of the last but one unit of an E colon.

Formula No.67


EDC D G

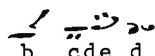
1 case only (83,5). Opening, after a cadence on D, at the beginning of an E colon. No MeSi precedes.

Formula No.68


E D C FED F

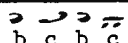
1 case only (51,8). Opening, after a cadence on E, at the beginning of the last unit of a G colon.

Formula No. 69


b cde d

1 case only (103,9). Opening, at the beginning of a section preceded by the MeSi $\tilde{y}^{\wedge}$.

Formula No. 70


b c b c

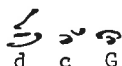
1 case only (55,10). Medial.

Formula No. 71



1 case only (55,11). Opening, after a cadence on d, at the beginning of the last unit of a b colon. It may be considered a fifth-transposition of Formula No. 27r.

Formula No. 72



1 case only (11,4). Opening, at the beginning of a section; preceded by the MeSi δ .

TABLE OF THE FORMULAS
WITH THE NUMBER OF THEIR OCCURRENCES,
ARRANGED ACCORDING TO MODES.

Formulas	Deuterios		Pl.Deuterios		Nenano		Total	
	cases	%	cases	%	cases	%	cases	%
1	79	7.64	78	8.76	21	9.25	178	8.27
2	52	5.02	36	4.04	14	6.16	102	4.74
3	24	2.32	21	2.35	5	2.20	50	2.32
4	31	2.99	18	2.02	11	4.86	60	2.78
5	8	0.77	21	2.35	9	3.96	38	1.76
6	17	1.64	38	4.26	5	2.20	60	2.78
7	93	8.99	57	6.40	18	7.92	168	7.81
8	69	6.67	33	3.70	9	3.96	111	5.16
9	106	10.25	62	6.96	15	6.60	183	8.50
10	66	6.38	66	7.41	18	7.92	150	6.97
11	41	3.96	16	1.79	1	0.44	58	2.69
12	30	2.90	7	0.78	4	1.76	41	1.90
13	40	3.86	10	1.12	5	2.20	55	2.55
14	18	1.74	7	0.79	1	0.44	26	1.20
15	45	4.35	20	2.24	4	1.76	69	3.20
16	108	10.44	111	12.47	26	11.45	245	11.39
17	55	5.31	107	12.02	23	10.13	185	8.60
18	7	0.67	24	2.69	6	2.64	37	1.72
19	12	1.16	1	0.11	3	1.32	16	0.74
20	5	0.48	1	0.11	-	-	6	0.27

Formulas	Deuterios		Pl.Deuterios		Nenano		Total	
	cases	%	cases	%	cases	%	cases	%
21	-	-	6	0.67	1	0.44	7	0.32
22	4	0.38	-	-	1	0.44	5	0.32
23	6	0.58	2	0.22	-	-	8	0.37
24	8	0.77	4	0.44	1	0.44	13	0.60
25	-	-	5	0.56	-	-	5	0.32
26	5	0.48	4	0.44	3	1.32	12	0.55
27	-	-	11	1.23	2	0.88	13	0.60
28	4	0.38	13	1.46	-	-	17	0.79
29	6	0.58	4	0.44	-	-	10	0.46
30	10	0.96	3	0.33	-	-	13	0.60
31	2	0.19	-	-	-	-	2	0.09
32	-	-	8	0.89	-	-	8	0.37
33	7	0.67	14	1.57	-	-	21	0.97
34	23	2.22	8	0.89	4	1.76	35	1.62
35	1	0.09	1	0.11	-	-	2	0.09
36	6	0.58	1	0.11	-	-	7	0.32
37	2	0.19	2	0.22	-	-	4	0.18
38	4	0.38	-	-	1	0.44	5	0.23
39	-	-	5	0.56	-	-	5	0.23
40	-	-	2	0.22	-	-	2	0.09
41	-	-	1	0.11	-	-	1	0.04
42	-	-	2	0.22	-	-	2	0.09
43	1	0.09	-	-	-	-	1	0.04
44	-	-	6	0.67	-	-	6	0.27
45	2	0.19	-	-	-	-	2	0.09
46	2	0.19	-	-	-	-	2	0.09
47	1	0.09	-	-	-	-	1	0.04
48	1	0.09	-	-	-	-	1	0.04
49	1	0.09	7	0.79	-	-	8	0.37
50	1	0.09	-	-	-	-	1	0.04
51	4	0.38	13	1.46	4	1.76	21	0.97
52	11	1.06	15	1.68	9	3.96	35	1.62
53	5	0.48	9	1.01	3	1.32	17	0.79
54	-	-	1	0.11	-	-	1	0.04
55	3	0.29	-	-	-	-	3	0.13
56	1	0.09	-	-	-	-	1	0.04
57	-	-	5	0.56	-	-	5	0.23
58	1	0.09	-	-	-	-	1	0.04
59	2	0.19	-	-	-	-	2	0.09
60	-	-	1	0.11	-	-	1	0.04
61	-	-	1	0.11	-	-	1	0.04
62	-	-	1	0.11	-	-	1	0.04
63	-	-	1	0.11	-	-	1	0.04
64	-	-	1	0.11	-	-	1	0.04
65	-	-	2	0.22	-	-	2	0.09
66	-	-	1	0.11	-	-	1	0.04
67	-	-	1	0.11	-	-	1	0.04
68	-	-	1	0.11	-	-	1	0.04
69	1	0.09	-	-	-	-	1	0.04
70	1	0.09	-	-	-	-	1	0.04
71	1	0.09	-	-	-	-	1	0.04
72	1	0.09	-	-	-	-	1	0.04
Total	1034		890		227		2151	

formul.	mel.	sect.	col.	un.	in all
9Eδ		2	3	2	
ε			3		
Zβ			1		
γ			6	2	151
10Bγ		1			
ε				1	
ζ		1		1	
Δα	4	6	4	2	
β			1		
Eα	1	7		1	
β	2	1		1	
γ	4				
δ			1	2	
Zα		4	1	1	
β		1			
γ		1		1	
δ	1			1	
H	1				
θ	1				
Iα			1		
β				1	56
11Aα		3	1		
Bα		1	1		
β			3		
η			1		
Γα		1			
δ				1	
ε	1				
E	1		2	1	
Z			1		18
12Aα	4		1		
γ					
B		3			
Γα	1	2	1		
β			1	1	
γ			1		
δ		1	1		
Δ			1		
Eα			1	1	
γ			1		21
13Aβ				1	
γ				1	
Bα			4	2	
β			2	2	
Γ			6	10	
Δγ				1	
Eα		1	1		
δ				2	33
14Aα				4	
β				1	
γ				2	
δ				1	
B				1	

formul.	mel.	sect.	col.	un.	in all
Γ				1	
Δ			3	1	
E			1		15
15Aα		1	1		
β			1	2	
γ			1		
ε	1				
Bβ			1	6	
γ			1	4	
δ			1	1	
ε	4				
Γ			2	3	
Δα			2	1	
β				1	
Eα				1	
β				1	
γ			1		37
16Bα				1	
γ		1			
Γ		1			
Δα		3			
β	2	1		1	
γ		1			
Hβ		1			
θα				2	
β				7	
Kα				7	
Mα				1	
Nγ			1		
Eβ				1	
ε				1	32
17Aα			4	4	
β			2	1	
γ	1				
δ		1			
ε			1	3	
η	2				
θ			2	4	
ι				2	
Bα				24	
β				3	
Eα			2	1	
β				1	
γ		1			
δ				1	
ε				1	
Zα		2	2	2	
β		1	5	1	
Hα		1		1	
β		2			
δ		1			
ε		1			

formul.	mel.	sect.	col.	un.	in all
176α				1	
β		1		2	
Kα		1			
β		1			
Λα		4			
β			1		92
18Δβ				1	1
20			1	3	4
21		1	2		3
22A				3	
B		1			4
23			4	3	7
24Aα			1	2	3
25A	3			1	
B	1				5
26A		6	1	2	
B			2		11
27B	2				
Γ	1			3	6
28		7	2	1	10
30A			1		1
31	2				2
34Aα			7	1	
Bα	2				
β		1			
Γα			1		
Δα		1			
β		1			14
36 α				3	3
37	2	2			4
39 α	1	1			
β		1		1	
γ	1				5
40 α				1	
β				1	2
41				1	1
42 α				1	1
43		1			1
45 α		1			1
46				1	1
51Γ			1		
Δα	1	2			
β		1			
Z	1				
H	1				
K				1	
A		1			9

formul.	mel.	sect.	col.	un.	in all
52Aα		1	2		
β			4		
B			3		
Δα				2	
β		2	1		
Eα		1			
β		3			
H				1	20
53Aα				1	
δ			1		
ε			1		
θ				1	
Bβ			1		
Δ		1			6
54			1		1
55A			1	1	2
57	1	2	2		5
59A				1	
B			1		2
60		1			1
61				1	1
62			1		1
63				1	1
64			1		1
65 α		1			
β				1	2
66				1	1
67			1		1
68				1	1
69		1			1
71				1	1
72		1			1
total number	56	152	264	331	803

T A B L E II

The opening formulas with the number of their occurrences,
arranged according to modes.

Opening formulas	Melodies			Sections			Colons			Units			T o t a l
	B	Pl.B	N	B	Pl.B	N	B	Pl.B	N	B	Pl.B	N	
1	-	-	-	-	1	-	-	-	-	-	1	-	2
2	-	-	-	-	-	-	-	-	-	6	2	2	13
3	-	-	-	-	-	-	1	1	1	18	16	2	39
4	-	-	-	4	6	2	-	-	-	-	1	-	13
5	-	-	-	3	4	1	-	-	-	-	1	1	10
6	-	-	-	2	5	-	-	1	-	1	9	1	19
7	1	-	3	4	7	3	-	5	-	37	21	8	89
8	7	-	-	1	1	-	1	-	-	5	-	-	15
9	-	-	-	-	1	1	71	47	14	10	7	-	151
10	4	10	-	14	6	2	5	3	-	2	7	-	56
11	2	-	-	3	2	-	6	3	-	-	2	-	18
12	5	-	-	2	3	1	5	1	2	1	1	-	21
13	-	-	-	1	-	-	7	4	2	16	2	1	33
14	-	-	-	-	-	-	2	2	-	7	4	-	15
15	-	-	-	2	4	-	4	4	3	12	7	1	37
16	-	2	-	3	5	-	-	1	-	9	8	4	32
17	-	3	-	6	8	2	8	10	3	15	33	4	92
18	-	-	-	-	-	-	-	-	-	1	-	-	1
20	-	-	-	-	-	-	1	-	-	2	1	-	4
21	-	-	-	-	1	-	-	1	1	-	-	-	3
22	-	-	-	-	-	1	-	-	-	3	-	-	4
23	-	-	-	-	-	-	3	1	-	2	1	-	7
24	-	-	-	-	-	-	1	-	-	1	1	-	3
25	-	4	-	-	-	-	-	-	-	-	1	-	5
26	-	-	-	4	1	1	1	1	1	-	1	1	11
27	-	2	1	-	-	-	-	-	-	-	2	1	6
28	-	-	-	3	4	-	-	2	-	-	1	-	10
30	-	-	-	-	-	-	-	1	-	-	-	-	1
31	2	-	-	-	-	-	-	-	-	-	-	-	2
34	2	-	-	3	-	-	7	-	1	-	1	-	14
36	-	-	-	-	-	-	-	-	-	2	1	-	3
37	2	-	-	-	2	-	-	-	-	-	-	-	4
39	-	2	-	-	2	-	-	-	-	-	1	-	5
40	-	-	-	-	-	-	-	-	-	-	2	-	2
41	-	-	-	-	-	-	-	-	-	-	1	-	1
42	-	-	-	-	-	-	-	-	-	-	1	-	1
43	-	-	-	1	-	-	-	-	-	15	-	-	1
45	-	-	-	1	-	-	-	-	-	-	-	-	1
46	-	-	-	-	-	-	-	-	-	1	-	-	1
51	-	1	2	1	1	2	1	-	-	-	1	-	9
52	-	-	-	3	3	1	1	3	6	1	2	-	20
53	-	-	-	1	-	-	-	3	-	-	2	-	6
54	-	-	-	-	-	-	-	1	-	-	-	-	1
55	-	-	-	-	-	-	1	-	-	1	-	-	2
57	-	1	-	-	2	-	-	2	-	-	-	-	5
59	-	-	-	-	-	-	1	-	-	1	-	-	2

Opening formulas	Melodies			Sections			Colons			Units			Total
	B	Pl.B	N	B	Pl.B	N	B	Pl.B	N	B	Pl.B	N	
60	-	-	-	-	1	-	-	-	-	-	-	-	1
61	-	-	-	-	-	-	-	-	-	-	1	-	1
62	-	-	-	-	-	-	-	1	-	-	-	-	1
63	-	-	-	-	-	-	-	-	-	-	1	-	1
64	-	-	-	-	-	-	-	1	-	-	-	-	1
65	-	-	-	-	1	-	-	-	-	-	1	-	2
66	-	-	-	-	-	-	-	-	-	-	1	-	1
67	-	-	-	-	-	-	-	1	-	-	-	-	1
68	-	-	-	-	-	-	-	-	-	-	1	-	1
69	-	-	-	1	-	-	-	-	-	-	-	-	1
71	-	-	-	-	-	-	-	-	-	1	-	-	1
72	-	-	-	1	-	-	-	-	-	-	-	-	1
Total	25	25	6	64	71	17	127	101	36	155	147	29	803
	56			152			264			331			

Observations

1) Formulas Opening Melodies

It is evident from the above tables that each mode has its own opening formulas, as follows:

A) Deuterios mode:7.8.10.11.12.31.34.37

B) Plagal Deuterios mode:10.16.17.25.27.39.51.57

C) Nenano mode:7.27.51

Exceptions:

- Formula 7 occurs as an opening formula of the Deuterios mode (preceded by the MSi⁷) and of the Nenano mode (preceded by the MSi⁷). See "Signatures of the Deuterios mode, B', p. 81.
- Formula 10 occurs as an opening formula of the Deuterios mode (preceded by the MSi¹⁰) and of the Plagal Deuterios mode (preceded by the MSi¹⁰).
- Formula 27 occurs as an opening formula of the Plagal Deuterios mode (preceded by the MSi²⁷) and of the Nenano mode (preceded by the MSi²⁷).
- Formula 51 occurs as an opening formula of the Plagal Deuterios mode (preceded by the MSi⁵¹) and of the Nenano mode (preceded by the MSi⁵¹ or ⁵¹).

2) Formulas Opening Sections

A) Deuterios mode:4.5.6.7.8.10.11.12.13.15.16.17.26.28.34.43.45.51.52.53.69.72.

B) Plagal Deuterios mode:4.5.6.7.8.9.10.11.12.15.16.17.21.26.28.37.39.51.52.57.60.65.

C) Nenano mode:4.5.7.9.10.12.17.22.26.51.52.

Details:

Formulas occurring:

- a) in the Deuterios mode only:13.34.43.45.53.69.72.
- b) in the Plagal Deuterios mode only:1.21.37.39.57.60.65.
- c) in the Deuterios and the Plagal Deuterios modes:6.8.11.15.16.28
- d) in the Plagal Deuterios and Nenano modes:9.
- e) in all three modes:4.5.7.10.12.17.26.51.52.

3) Formulas Opening Colons

- A) Deuterios mode:3.8.9.10.11.12.13.14.15.17.20.23.24.26.34.51.52.55.59.
- B) Plagal Deuterios mode:2.3.6.7.9.10.11.12.13.14.15.16.17.21.23.26.28.30.52.53.54.57.62.64.67.
- C) Nenano mode:2.3.9.12.13.15.17.21.26.34.52.

Details:

Formulas occurring

- a) in the Deuterios mode only:8.20.24.51.55.59.
- b) in the Plagal Deuterios mode only:6.7.16.28.30.53.54.57.62.64.67.
- c) in the Deuterios and Plagal Deuterios modes:23
- d) in the Deuterios and Nenano modes:2.21.
- e) in the Plagal Deuterios and Nenano Modes:34
- f) in all three modes:3.9.12.13.15.17.26.52.

Formula 9 is first and foremost an opening formula of colons-of all three modes. 132 cases(=50%).

4) Formulas Opening Units

- A) Deuterios mode:2.3.6.7.8.9.10.12.13.14.15.16.17.18.20.22.23.24.36.46.52.55.59.71.
- B) Plagal Deuterios mode:1.2.3.4.5.6.7.9.10.11.12.13.14.15.16.17.20.23.24.25.26.27.28.34.36.39.40.41.42.51.52.53.61.63.65.66.68.
- C) Nenano mode:2.3.5.6.7.10.13.15.16.17.26.27.

Details:

Formulas occurring

- a) in the Deuterios mode only:8.18.22.55.59.71.
- b) in the Plagal Deuterios mode only:1.4.11.25.28.34.39.40.41.42.53.61.63.65.66.68.
- c) in the Deuterios and Plagal Deuterios modes:9.12.14.20.23.24.36.46.52.
- d) in the Plagal Deuterios and Nenano modes:5.26.27.

e) in all three modes:2.3.6.7.10.13.15.16.17.

Formulas 3.7.15.16.17 are first and foremost opening formulas of units. 195 cases(=59%).

5) Opening formulas which occur only once or twice

A) Deuterios mode:31.43.45.46.55.59.69.71.72.

B) Plagal Deuterios mode:1.30.40.41.42.54.60.61.62.63.64.65.66.67.68.

6) Opening formulas which occur only at the beginning of

a) units:18.36.40.41.42.46.61.63.66.68.71.(+1.2.3.14.22.24.55.65)*.

b) colons:54.62.64.67.(+9.21)*

c) sections:43.45.60.(+5.28)*

d) melodies:31(+25).

7 Opening formulas which occur simultaneously at the beginning of

a) melodies, sections, colons and units:7.8.10.11.12.16.17.34.51.

b) melodies, sections and colons:57

c) melodies and sections:37

d) melodies, sections and units:39

e) melodies and units:27

f) sections, colons and units:6.13.15.26.28.52.53.

g) colons and units:23.24.59.

P Particular observations

1) The formulas 1 and 2 are principally cadential. Nevertheless, in a limited number of cases they have the double function of being opening and cadential. This happens when a melisma or a cadence requires to be followed by a cadence on E or G respectively and the hemistich is too short for a combination with other formulas to be possible.

2) Formula 3 is first and foremost an opening formula of units. Only in three cases is it found at the beginning of a section. (See formula No. 3, observation A.b).

3) Except for one instance the occurrences of formula No.4 are all at the beginning of section after leading-on cadences on E^F or E^D.

* The formulas in parenthesis are such as occur in other positions too, but only in a very restricted number of cases.

- 4) When formula 10Δα occurs elsewhere than at the beginning of melodies it is always preceded by a thematismos "thes-kai-apothes".

C A D E N C E S

Cadences are such melodic lines as indicate the end of the melody or a temporary pausing, especially on one of the dominant notes.

The cadences were divided into two categories¹ :

- a) The real cadences (C), and
- b) Leading-on cadences (C1).

The C1 differ from the C by being slightly modified at the end by the addition of one or more neumes or a whole formula to connect them to a following opening formula.

The reasons why I have not in the present study followed the threefold division are of an entirely practical character I think that the twofold division which I have used gives a more exact picture of the syntactic structure of the melodies.

The C and C1 were further subdivided into the following categories:

- a) CA and C1A

The CA occur at the end of melodies or sections of melodies at such points at which the text usually carries a full stop or a

- 1 In the contemporary system of Byzantine music the cadences are divided, according to their position within the melodies, into the following three categories:
- a) Final, i.e. such as occur at the end of the melodies.
 - b) Complete, i.e. such as occur in the course of the song on the basic note on points at which the text has a full stop or a high point.
 - c) Incomplete, i.e. such as occur in the course of the song, especially on the dominant notes, on points at which the text has a high point or a comma.

See Χρυσάνθου, Μέγα θεωρητικόν τῆς μουσικῆς, Trieste 1832, p.133. Α.Γ. Παναγιωτόπουλου, Θεωρία καὶ πράξις τῆς Βυζαντινῆς μουσικῆς, Athens 1947, p.128. Ἰωάννου Μαργαλιώτου, Θεωρητικόν τῆς Βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς, Athens 1968, pp.35-36

high point. The ClA occur in the same positions as the CA with the exception that they are never found at the end of melodies.

b) CB_and_ClB

These occur at the end of colons at such points at which the text usually carries a high point or a comma.

c) CC_and_ClC

These are found at the end of units at such points at which the texts have a comma or no interpunction at all. The following table shows the notes on which the above cadences are realized.

CA : on E

ClA : on E, E^D, E^F, E^G

CB : on D, E, G, b

ClB : on D^a, E, E^D, E^F, E^G, G^F, G^b, G^{bc}, b, b^a, b^d

CC : on D, E, G, a, b, d.

ClC : on D^a, E, E^D, E^F, E^G, G^a, a, b, b^a, b^c, b^G, G^b

The cadences are described *infra* in the following order:

Cadences on E (CA, ClA, CB, ClB, CC, ClC).

Cadences on G (CB, ClB, CC, ClC).

Cadences on a (CC, ClC).

Cadences on b (CB, ClB, CC, ClC).

Cadences on D (CB, ClC, CC, ClC).

Cadences on d (CC).

CADENCES ON E

CA: 163 cases.

For CA cadences on E the following formulas are used:

a) $1[A(\alpha, \beta, \gamma, \delta, \eta), B(\alpha, \beta), \Gamma(\alpha, \beta, \gamma), \Delta(\alpha, \beta, \gamma, \zeta), E(\alpha, \beta, \gamma, \delta), Z(\alpha, \beta), H\alpha]$ (11, 7. 11, 14. 12, 5. 13, 3. 21, 18. 22, 11. 23, 11. 24, 11. 27, 11, 28, 12 in all 138 cases).

b) $16[A(\beta, \gamma), \Delta\gamma, Z(\beta, \delta), M(\beta, \gamma, \epsilon, \zeta, \eta)]$ (69, 11. 69, 13. 72, 13. 81, 10. 102, 31.... in all 19 cases).

c) 40α (64, 2)

d) $44(\beta, \gamma)(49, 11. 64, 2. 64, 4. 84, 6).$

e) 48 (28, 5)

CA cadences are followed by a musical dot and a MeSi*, the

* Lack of MeSi occurs when the CA cadence is found at the end of a melody (56 cases). This shows that the modern habit of "confirming" the final tone by means of a "μαρτυρία" is not old.

the latter being $\pi\tilde{y}$ in 41 cases, $\pi\tilde{y}^{\sim}$ in 8, $\tilde{y}$ in 1, $\tilde{y}^{\sim}$ in 12, $\pi\tilde{y}^{\sim}$ in 23, $\pi\tilde{y}^{\sim}$ in 13, and $\delta^{\sim}$ in 4 cases.

Lack of MeSi occurs only in 5 cases for which I am not able to offer any explanation. (28, 5.37, 3.69, 11.88, 10.111, 7).

C1A :45 cases.

For C1A cadences on E^G, E^F, E^D, E , the following formulas are:

- a) $1(A\beta, \Gamma\beta, \Delta\beta, E\beta, Z\beta), 16Z\zeta + 4E\alpha(3, 3. 18, 5. 24, 9. 72, 9. 78, 6. 88, 15$
 $97, 4. 103, 2. 103, 13. - 102, 6)$
- b) $1(A\epsilon, B\gamma, \Gamma\zeta, \Delta\delta, E\epsilon), 16M\delta + 10A\alpha(3, 5. 16, 3. 21, 9. 29, 8. 36, 7. 66, 2.$
 $68, 9. 84, 13. 84, 19. 92, 10. 97, 8. -$
 $78, 12. 90, 7. 102, 18. 106, 11).$
- c) $1E\zeta, 40\alpha + 10B\alpha(110, 4. - 64, 7).$
- d) $1(A\zeta, \Gamma\delta, E\eta, Z\gamma), 16M\alpha, + 10B\beta(3, 8. 17, 2. 29, 13. 34, 11. 50, 2.$
 $72, 3. - 102, 22).$
- e) $1\Delta\zeta, 16A\gamma, 44\alpha + 10\Gamma\alpha(51, 2. - 48, 4. - 79, 4).$
- f) $1(A\beta, E\beta) + 10\Gamma\beta(3, 11. 33, 10. 95, 3).$
- g) $1B\delta, 16\Delta\gamma, 53\Gamma + 32A(21, 7. - 78, 4. - 79, 16).$
- h) $1\Gamma\epsilon + 33\Gamma(102, 28)$
- i) $1\theta + - (49, 14).$

C1A cadences are invariably followed by a musical dot but never-save for one instance(3,9)- by any MeSi, the reason being that a C1A cadence is itself a substitute for a MeInt.

CA and C1A cadences are usually located at such points where the corresponding text has a full stop or a high point, as will be evident from the table below:

cadences	full stop (.)	high point (')	comma (,)	no sign	total
CA	73	42	44	6	164
C1A	5	20	19		46
Total	78	62	63	6	209

This means that the characteristic position of CA and C1A cadences is at the end of melodies and sections of melodies of all three modes.

If we investigate their occurrences at such points where the text has a comma we find that this happens:

- 1) When there are long stretches of text without any full stop or high point and a CA or a CIA is needed. In such cases the position of the CA or CIA is chosen with great care to avoid breaking the continuity of the text. Suitable positions are:
 - a) at the end of a clause that is paratactically joined to the following one by means of the conjunction καί (14,2.24,13.44,11.49,11.64,9.69,5.72,9...).
 - b) at the end of a clause that is followed by a relative clause introduced by a relative pronoun like οὗ, οὗτος (36,7.66,2.68,9...)
 - c) where a clause ends with an invocation like "Χριστέ ὁ θεὸς ἡμῶν", "Αἰὲν καὶ νῦν", "Ὅσπερ πᾶτες Συμεῶν" (9,2.12,3.21,7.38,6.65,5...).
- 2) When there are long stretches of text containing two or more phrases in apposition or asyndetically added paratactic clauses, like Σταυρὸ τοῦ Χριστοῦ, Χριστιανῶν ἡ ἐλπίς, πεπλανημένων ὁδηγέ,... ἐλέησον ἡμᾶς. In these cases the position of the CA or CIA is chosen at will by the melodist but care is always taken to produce symmetry (49,9.67,3.67,5.78,4.102,6..)
- 3) Finally this happens in some cases in which either the text tradition shows variant readings or the interpunction is probably erroneous. (3,5.3,8.11,7).

If we investigate the cases in which no grammatical punctuation follows we shall see that this is the case:

- a) in proems (33,3.38,2).
- b) when there is a long textual period without any fullstop or high point (18,9.24,9). In the second case (24,9), lines 10 and 11 are followed by high points. Here, the end of line 11 was considered suitable for a CA, but if a CA was placed also at the end of line 10 the result would be two CA separated by a very short interval only. This is why the end of line 10 has a CB on G while the CA is pushed back to the end of line 9 where the expression "τὰς φυλάδας τοῦ Ἰσραὴλ" occurs.
- c) When a whole section is repeated unchanged (69,13). In this case the section 69,12/13 constitutes an exact repetition of 69,10/11.

- d) The case 88,4 is difficult to interpret-probably the melodist intended to lend extra emphasis to the phrase "'Ιωάννης ὁ Προδρόμος" by splitting it up.

CB :8 cases

For CB cadences on E the following formulas are used:

1Δα, 16 [Bβ, Δ(γ, ε), E, Hδ, Nα]. CB cadences are followed by a musical dot and a MeSi, viz. $\dot{\gamma}$, $\dot{\pi}$, or $\dot{\zeta}$. (65, 1.66, 1.79, 19.84, 1.91, 11.91, 17.95, 4.111, 6).

C1B:21 cases

For C1B cadences (E^G, E^E, E^D, E) the following formulas are used.

- | | |
|-----------------------|--|
| a) 1Δθ, 16Ζγ, 27B | +10Aα (84, 14. — 106, 2. — 67, 1). |
| b) 16Eζ, 51A | +10Bγ (56, 6. 95, 1.— 88, 11) |
| c) 16Δδ | +10Bδ (66, 6) |
| d) 7Aδ, 7Γ, 28 | +10Zβ (102, 2.— 55, 2.— 44, 5. 51, 3) |
| e) 16Aα | +10H (95, 9). |
| f) 16(Δε, Δζ, Mδ, Eα) | +4E(α, β, γ)(49, 1. 78, 2.—17, 5.28, 1.—4, 6.11, 10) |
| g) 1Γα, 16Δγ, 28 | +32A (79, 8. — 22, 1.— 69, 2). |

C1B cadences are followed by a musical dot but never by any MeSi. A comparison of CA and C1A cadences with CB and C1B cadences shows that they present the same characteristics though they differ as regards their position within the melodies.

CB and C1B cadences occur:

- at the end of prologues of melodies (22, 1.28, 1.49, 1.55, 2.65, 1.66, 1.67, 1.69, 2.78, 2.84, 1.95, 1.102, 2.106, 2).
- at the end of independent colons at the beginning of sections. Such colons occur in places where the melodist would seem to wish to throw the text into relief. (4, 6.11, 10.17, 5.44, 5.51, 3.56, 6.66, 6.79, 19.84, 14.88, 11.91, 11.95, 4.95, 9.111, 6).
- at the end of an E colon which is followed by another E colon whose cadence appears to be stronger (79, 8).

CC 34 cases

For CC cadences on E the following formulas are used:

- 1Bα (111, 2)
- 16 [Aα, B(α, β), Δ(γ, ε), E, Z(α, β, ε), Mθ] (21, 12. 21, 15. 23, 1. 28, 8. 33, 4...in all 21 cases)
- 5Δ (68, 15)

- d) $10E\gamma(23,1. 33,1. 37,1)$
- e) $39(\alpha,\beta,\gamma) (64,1.64,5. - 64,3. 51,8.- 106,1)$
- f) $42\beta (51,7)$
- g) $44\alpha (48,3)$

CC cadences occur at the end of units of E colons(21 cases). They are never, in any of the above cases, followed by a MeSi. A musical dot is found to follow in 8 cases, at such points at which there is grammatical interpunction of the text(4,9.48,9. 51,7.68,15.84,10.88,5.92,3.106,1), and in 4 further cases in which, it is true, no grammatical interpunction occurs, but the breaking up of the text does not create any difficulties of understanding(81,2.91,17.102,4.111,2).

C1C :22 cases

For cadences on E^G, E^F, E^D, E . the following formulas are used:

- a) $16(M\delta, H\epsilon) + 10A\alpha (27,3.- 72,16).$
- b) $5\Gamma\gamma + 10A\gamma (106,10).$
- c) $1H\beta + 10B\alpha (35,1).$
- d) $1\Delta\eta, 10E\gamma + 10B\beta (12,6.- 38,1)$
- e) $16E(\zeta,\eta), 28 + 10B\gamma (35,8.- 81,11.- 84,7).$
- f) $16\Delta\delta + 10B\delta (81,14).$
- g) $16M\delta + 10\Gamma\beta (54,17).$
- h) $16\Delta\gamma + 16\Gamma\gamma (35,10).$
- i) $7\Gamma + 10Z\beta (90,1).$
- j) $7(A\delta,\Gamma) + 10Z\gamma (18,12. 48,7. 103,11)$
- k) $16B(\beta,\gamma), Na + 4E\beta (35,13.- 51,13.- 72,14).$
- l) $1\Delta\epsilon, 28 + 32A (79,20.- 35,19).$
- m) $16N\beta + \text{---} (88,1).$

C1C cadences occur at the end of units of E colons(12 cases), G colons(8 cases) and a b colon (1 case). They are neither followed by a musical dot nor by any MeSi.

C A D E N C E S O N G

CB:157 cases.

For cadences CB on G the following formulas are used:

- a) $2[A(\alpha,\beta,\gamma), B(\alpha,\beta), \Gamma, \Delta(\alpha,\beta), E(\alpha,\beta), Z(\alpha,\beta,\gamma,\delta), H(\alpha,\beta)]$
(3,13. 11,9. 18,7... in all 85 cases).
- b) $8[A\alpha, B(\beta,\gamma), \Delta\gamma, E\beta] (3,6. 13,1. 24,2..... in all 31 cases).$

- c) 1606 (33,7. 38,9. 51,4....in all 3 cases).
- d) 18 [A(α,β), Bβ, Δ(β,γ)] (9,5. 84,4. 88,6.....in all 17 cases)
- e) 20 (92,7. 1 case)
- f) 35 (27,8 . 1 case)
- g) 51(A,Z,θ) (48,11. 51,8. 68,1. 79,10 4 cases)
- h) 2[θ(α,β), 8(Δα, Εα, Ζβ), 18(Βα, Γα), 17Ηβ, 6Αβ] +33Α(Β).

(21,16. 35,9. 79,14. in all 15 cases).

CB cadences on G are followed by:

- a) musical dot +MeSi, viz. $\breve$ (127 cases), $\breve$ (13 cases, $\breve$ (4 cases), $\breve$ (1 case), making a total of 145 cases.
- b) MeSi $\breve$ (2 cases) or $\breve$ (3 cases) but no musical dot (28,6. 33,6. 81,3. 106,6. 111,8).
- c) musical dot but no MeSi (9,3. 12,9. 28,7. 65,2. 84,25. 95,5. 104,4. 110,9).

ClB :3 cases

For ClB cadences (G^F, G^b, G^{bc}) the following formulas are used:

- a) 2Aα+16Nγ (35,3).
- b) 51(Bβ, I) (29,16. 65,11).

ClB cadences are followed by a musical dot but never by any MeSi.

An examination of the position of CB and ClB cadences relative to the text showed that:

- A) they are most often found at such points where the text has a grammatical comma (16,5. 24,19. 49,3...in all 95 cases.
- B) in 24 cases they are found at points where the text has a full stop or a high point. This happens:
 - a) when another full stop or high point accompanied by CA or ClA is found close by, whether before or after (14,4. 17,6. 22,5. 29,15... in all 13 cases);
 - b) when they occur at the end of a prologue (24,2. 28,2) or before the epilogue, a position from which CA and ClA cadences are usually excluded (3,13. 14,10. 18,11);
 - c) when the high point is followed by a relative clause which is so closely connected with the preceding clause that the high point could be replaced by a comma (38,8. 92,7);
 - d) when they occur in qualifying phrases like "τοῦ Παύλου συνόμιλε καὶ τοῦ Στεφάνου σύναθλε" which are equivalent to in-

- dependent clauses added for the sake of emphasis (95,10);
- e) in one case (79,12) the MeSi precedes; it probably introduces a kind of modulation that requires a resolution into G;
- f) finally, in two cases (3,6.11,9) there would appear to be variations in the text tradition.
- C) in 41 cases they are found at points where the text does not have any sign of interpunction. This happens when long stretches of text occur without any sign of interpunction and a CB or ClB cadence is needed. In these cases the position of the cadence is chosen with a view to avoid breaking up the continuity of the text (11,12.21,5.21,14.23,5... in all 41 cases).

CC:14 cases

For CC cadences on G the following formulas are used:

- | | | |
|----|---------------------------------|----------------------|
| a) | 8(B γ ,E α) | (84,21. 103,9). |
| b) | 12(A γ ,E β) | (4,3. 55,12. 88,18). |
| c) | 18A α | (21,13) |
| d) | 35 | (35,15). |
| e) | 51(A, θ) | (37,7. 79,5. 79,21). |
| f) | 18F α ,14A α +33A | (56,10.— 37,11) |
| g) | 33A+50 | (27,7). |
| h) | 28 | (91,6) |

They occur at the end of the last unit but one of G,E or b colons and are not followed by any musical dot (except in 5 cases, viz. 4,3.37,11.79,21.91,6.103,9) nor by any MeSi.

ClC :92 cases

For ClC cadences on G^a or G^b the following formulas and combinations of formulas are used:

- | | | |
|----|--|------------------------------------|
| a) | 2 [A γ ,I(α , β)] | (24,10.— 36,10,— 12,4). |
| b) | 8 [F(α , β , δ , ϵ , ζ),Z(α , δ , ϵ)] | (29,6. 34,2. 37,10.. 40 cases). |
| c) | 12 [F(γ , δ),A,E(γ , δ , ϵ)] | (29,11. 44,3. 44,16...8 cases). |
| d) | 16 I δ | (34,7). |
| e) | 17 [A ϵ ,F δ ,A(γ , δ , ϵ)] | (28,11. 38,10. 23,10..10 cases). |
| f) | 18 [A(γ , δ , ϵ , ζ)B γ ,F β] | (44,18. 56,18. 72,2...7 cases). |
| g) | 34 [B(β , γ),F β] | (29,2. 33,16. 50,6....12 cases). |
| h) | 8B α ,9F η ,17A β +24 [A(γ , δ),B(α , γ)] | (16,2.66,14.78,9.91,3.91,19.97,7). |
| i) | 8B α ,7B γ ,17A β ,33A +11F(γ , ζ , η , θ) | (35,4. 37,4. 54,2. 102,29). |

j) 9r η

(55,14).

They occur at the end of the last but one unit of E colons (73 cases), G colons (6 cases), D colons (4 cases) and b colons (5 cases). Only in three cases do they occur at the end of the first unit of E colons consisting of three or more units (34,7.37,10.102,26). As a rule they are not followed by any MeSi or musical dot, though in 11 cases there is a musical dot (3,14.33,16.36,10.37,10.56,2.66,12.91,19.91,21.102,3.102,26.102,29), and in 5 cases a musical comma (12,11.13,2.13,5.23,10.24,10).

C A D E N C E S O N a

CC :38 cases

For CC cadences on a the following formulas are used:

- a) 9[A δ ,r(α , γ), $\Delta\epsilon$,E(α , γ , ζ),Z(δ , ϵ , ζ , η)] (14,11.27.9.57,5...20 cases).
- b) 15Be (12,1.12,2.44,1).
- c) 16 $\theta\zeta$ (34,5).
- d) 17[A(η , ι), $\theta\alpha$,I] (14,5.11,2.49,8...6 cases).
- e) 34Ay (17,7.22,10.24,3.81,5.84,26).
- f) 51K (66,10).
- g) 53A(ϵ , η) (69,14.69,16).

They occur at the end of the last but one unit of E colons (29 cases) G colons (3 cases) and D colons (2 cases). In four cases (12,1.22,10.27,9.44,1) they occur at the end of the first or the second unit of E colons consisting of three or more units. They are not followed by any MeSi, nor by any musical punctuation, except for 4 cases in which a musical dot follows (34,5.66,10.102,12:104,5) and 3 cases in which a musical comma follows. (11,2.22,10.54,3).

C1C :34 cases

For C1C cadences on a the following formulas are used:

- a) 4B(α , β , γ , δ) (13,9. 50,3. 54,8....in all 16 cases).
- b) 8($\Delta\beta$,H β) (22,9. 56,22. 81,16. 95,11).
- c) 16 $\theta\epsilon$ (72,17. 102,32).
- d) 17A ζ (95,1).
- e) 47 (27,2).
- f) 49(α , β) (36,2. 49,6. 69,10....in all 8 cases).
- g) 51B(α , γ) (37,14. 54,21).

They occur:

- a) at the end of the first unit of E colons (22 cases), G colons (2 cases), and D colons (4 cases);
- b) at the end of the second unit of E colons whose first unit has a CC cadence on E or a ClC on E^F or E^D (72,17.81,12.84,8.102,21).
- c) in other positions. This happens in two cases only (27,2.54,16). These cadences are followed by a musical dot in 25 cases and by a musical comma in two cases, never by any MeSi.

C A D E N C E S O N D

CB :27 cases

For CB cadences on D the following formulas are used:

- a) 5 [A(α, β), B(α, β)] (18,3. 23,2. 84,3....in all 11 cases).
- b) 6 [A(β, γ), $\Gamma(\beta, \gamma)$] (9,7. 56,9. 56,17....in all 11 cases).
- c) 51 [$\Delta(\alpha, \beta)$, H] (29,14. 34,1. 34,12. 72,1. 72,4).

They occur at the end of D colons and are followed by a musical dot (except in one case, viz. 29,14). They are followed by the MeSi $\tilde{\eta}\tilde{\eta}$ in 11 of the cases enumerated sub a) and b); the absence of the MeSi in the remaining 12 cases is probably due to the fact that there is an enjambement in the text.

Of the cases enumerated sub c) there are two in which the cadence is followed by the MeSi $\tilde{\eta}\tilde{\eta}$ (29,14.34,12), another in which it is followed by $\tilde{\eta}$ (72,1) and two in which no MeSi occurs (34,1.72,4).

ClB :1 case

A ClB (D^a) cadence is produced by formula 5B γ . It is followed by a musical dot, but not by any MeSi (90,11).

CC :40 cases

For CC cadences on D the following formulas are used:

- a) 5 [A(α, β), B(α, β)] (16,7. 21,8. 22,2...in all 15 cases).
- b) 6 [A(α, β), $\Gamma(\alpha, \beta, \gamma)$, $\Delta\alpha, E$] (21,17. 33,5. 37,2...in all 16 cases).
- c) 10Z6 (22,11).
- d) 27A(α, β) (9,1. 48,1. 50,1. 51,1. 79,1. 83,1)
- e) 41 (33,9).
- f) 51E (33,2).

They occur at the end of the last but one unit of E or G

colons (37 and 6 cases respectively). Only in one case does such a cadence occur at the end of the first unit of an E colon (79,1). These cadences are followed by a musical dot in 10 cases but never by any MeSi.

ClC:6 cases

For ClC cadences on D^a the following formulas are used:

- a) 5Γα (111,10).
- b) 6(Bα,Γδ) (72,8.— 95,14. 103,7. 103,17).
- c) 10Zε (102,9)

They occur at the end of the last unit but one of an E colon (except in one case, viz.95,14). They are not followed by any MeSi, nor by any musical dot (except in one case, viz.103,17).

C A D E N C E S O N b

CB on b :25 cases

For CB cadences on b the following formulas are used:

- a) 4[A(α,β,γ,δ,ε),Γ(α,β,γ)] (14,7. 16,4. 21,10. 36,8. 66,3. 68,10
in all 22 cases).
- b) 11H (57,1).
- c) 13Aβ (55,9).
- d) 29Aγ (4,1).

A musical dot follows except in five instances (49,2.72,10. 84,20.92,11.110,5) and so does a MeSi, viz. $\tilde{y}^{\sim}$ (57,1), $\pi\tilde{y}^{\sim}$ (102,23) or $\pi\tilde{y}$ (4,1.55,9.66,3.88,16...in all 13 cases).

The MeSi is missing in 10 instances (16,4.44,8.49,2.68,10. 72,10.84,20.90,8.92,11.104,3.110,5). More details of these cases are given on pp.76-77.

ClB on b :13 cases

- a) 13(Aγ,Δβ,Eγ) (3,12. 11,4. 55,11. 56,3. 66,4. 68,11. 104,2).
- b) 13Eδ+34Γγ (17,10).
- c) 13Δα+15Aδ (54,14).
- d) 29(Aβ,Bα,Bβ) (18,2. 24,12. 103,1).
- e) 59B (54,15).

ClB on ba :10 cases

- a) 13[Δ(α,γ),Eβ]+30A (4,2. 29,3. 37,8. 37,9. 54,20. 54,24. 57,4).
- b) 29 Aα+30A (54,1).
- c) 55(A,B),+30A (90,5. 102,25).

ClB on b^d : 1 case

11A +4Z (103,3).

ClB cadences on b, ba and b^d are followed by a musical dot (except for 4 instances, viz. (54,1.54,24.66,4.90,5) but never by any MeSi.

They occur at such points where the text has a high point (4 cases), a comma (12 cases) or no sign of interpunction at all (8 cases).

CC on b : 24 cases

For CC cadences on b the following formulas are used:

- a) 11 [A(α, β, γ), B α , $\Gamma(\alpha, \beta)$, E] (3,6. 11,8. 14,3. 102,16...19 cases).
- b) 13(A α , B α) (13,7. 97,1).
- c) 22A (103,4).
- d) 29A α (48,5).
- e) 58 (54,6).

Except for a single instance (97,1) they are neither followed by a musical dot nor by a MeSi.

ClC on b : 11 cases

- a) 11 [B(γ, δ), Δ] (3,1. 18,1. 38,3. 48,5. 54,5. 55,1. 65,8.65,12)
- b) 11B α +15A δ (54,12)
- c) 29(B γ , Γ) (27,1. 33,11)

ClC on b^a : 2 cases

- a) 11B δ +30A (11,1)
- b) 30B δ (13,4)

ClC on b^c : 2 cases

- a) 11 B ϵ +15B α (24,7.56,1.92,1).

ClC on b^G : 2 cases

- a) 15E α (24,1.102,1)

ClC cadences on b, b^a, b^c and b^G are not followed by a musical dot except for four instances (3,1.11,1.24,7.38,3) nor by any MeSi.

C A D E N C E S O N d

CC on d : 6 cases

The following formulas produce CC cadences on d:

- a) 4 Δ (55,10.66,9)
- b) 45(α, β). (17,10. 97,9)
- c) 54 (66,4)
- d) 62 (79,11)

No musical dot follows (except in two instances, viz (55,10 66,9) nor any MeSi.

TABLE OF CADENTIAL FORMULAS
WITH THE NUMBER OF THEIR OCCURRENCES,
ARRANGED ACCORDING TO MODES

CADENCES	Deuterios		Pl.Deuterios		Nenano	
	cases	%	cases	%	cases	%
CA E	71	18.78	75	22.25	17	19.31
ClA E ^G	8	2.11	2	0.59	2	2.27
E ^F	6	1.58	7	2.07	2	2.27
E ^D	4	1.05	6	1.78	2	2.27
E	2	0.52	4	1.18	-	-
total	91	24.04	94	27.87	23	26.12
CB E	3	0.79	4	1.18	1	1.13
ClB E ^G	4	1.05	2	0.59	-	-
E ^F	-	-	3	0.89	-	-
E ^D	2	0.52	4	1.18	1	1.13
E	4	1.05	1	0.29	-	-
total	13	3.41	14	4.13	2	2.26
CC E	8	2.11	23	6.82	3	3.40
ClC E ^G	-	-	2	0.59	1	1.13
E ^F	1	0.26	3	0.89	2	2.27
E ^D	3	0.79	5	1.48	-	-
E	4	1.05	1	0.29	-	-
total	16	4.21	34	10.07	6	6.80
CB G	74	19.57	60	17.80	23	26.23
ClB G ^F	-	-	1	0.29	-	-
G ^b	-	-	1	0.29	-	-
Gbc	1	0.26	-	-	-	-
total	75	19.83	62	18.38	23	26.13
CC G	6	1.58	7	2.07	1	1.13
ClC G ^a	47	12.43	30	8.90	11	12.50
G ^b	2	0.52	2	0.59	-	-
total	55	14.53	39	11.59	12	13.63

CADENCES	Deuterios		Pl.Deuterios		Nenano	
	cases	%	cases	%	cases	%
CB D	10	2.64	12	3.56	5	5.68
ClB Da	1	0.26	-	-	-	-
total	11	2.90	12	3.56	5	5.68
CC D	7	1.85	29	8.60	4	4.54
ClC Da	3	0.79	1	0.29	2	2.27
total	10	2.64	30	8.89	6	6.81
CC a	24	6.34	14	4.15	-	-
ClC a	16	4.23	13	3.85	4	4.54
total	40	10.57	27	8.00	4	4.54
CB b	12	3.17	8	2.37	5	5.68
ClB b	11	2.91	-	-	1	1.13
ba	9	2.38	2	0.59	-	-
bd	1	0.26	-	-	-	-
total	33	8.72	10	2.29	6	6.81
CC b	18	4.76	6	1.78	1	1.13
ClC b	6	1.58	6	1.78	-	-
ba	1	0.26	-	-	-	-
bc	4	1.05	-	-	-	-
bG	2	0.52	-	-	-	-
total	31	8.17	12	3.56	1	1.13
CC d	3	0.79	3	0.89	-	-
total	3	0.79	3	0.89	-	-
TOTAL	378	99.81	337	99.87	88	99.91

MELISMATA – THEMATISMOI

I. Melismata

In spite of being more expressive and ornamented than those of the Hirmologion, the melodies of the Sticherarion are basically simple, almost syllabic. Yet on certain occasions they contain melodic lines with special embellishment. Such lines, as distinguished from the common simple ones, are called melismata. The reason why such melismata are used is evidently the desire of the melodist to highlight words or phrases which he considers particularly important.

The melodies investigated contain 21 cases of melismata (see formula No. 51), distributed as follows: Deuterios mode 4 cases, Plagal Deuterios 13 cases, Nenano 4 cases. Whether the apparent predominance of the Plagal Deuterios mode is due to sheer chance or not could be established by investigating the other melodies of the Sticherarion.

Some of the melismata have two or more occurrences, which means that they constitute formulaic melismata repeated without change in suitable positions (see 51A, Δ, θ). Others occur once only, which means that they are particular compositions of the melodist for each individual case. To establish when this is the case further inquiry into the other melodies of the Sticherarion will be needed.

As regards the position of the melismata within the melodies we observe that they occur:

- a) at the beginning of melodies (34, 1.68, 1.72, 1).
- b) at the beginning of sections (29, 14.34, 12.65, 10/11.72, 4.88, 11).
- c) at the beginning of a colon (103, 6).
- d) at the end of the first unit at the beginning of a section (79, 5).

- e) combined with formula No. 19 (ouranisma) at the end of colons or units (29,16.37,14.54,21).
- f) at the end of the last but one unit of E colons (33,2.66,10.79,21).
- g) at the end of colons, usually at the beginning of sections (48,11.51,8.79,10).

II. Thematismoi¹

Concerning the thematismoi the monk Gabriel (codex Laura 610)² says this: "Ὁ δὲ θεματισμός ὁ ἔσω καὶ ὁ ἔξω, ἀπὸ τῆς σχηματογραφίας εἰσὶ δῆλοι. Θῆτα γάρ τό στοιχεῖον ἐκότερον καὶ διὰ ταύτης ἄγεται εὐθεῖα, ἥς τό τέλος εἰ μὲν ἔσω κάμπτει ὁ ἔσω γίνεται θεματισμός· εἰ δὲ ἔξω, δηλοῦ τρεῖς φωνάς εἰπεῦν, ὁ δὲ ἔσω δύο. Ὁμοίως καὶ τό θές καὶ ἀπόθες, καὶ ταῦτα δύο θῆτα εἰσὶν ἐχόμενα ὑπὸ μιᾶς γραμμῆς καὶ διὰ τοῦτο θές καὶ ἀπόθες· δηλοῦ γάρ τήν θέσιν τοιάνδε ποιεῖν".

From the above passage the following may be gathered:

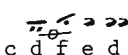
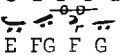
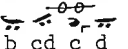
- a) The origin of the term "thematismos" is the symbol used to indicate the musical figure (thesis), i.e. a capital theta (Θ), this being an abbreviation of the word θέμα.
- b) the thematismos exo indicates a melodic ambitus of three tones, i.e. one fourth. It is symbolized by means of a θ with the right end of the horizontal stroke bent upwards.
- c) The thematismos eso indicates a melodic ambitus of two tones, i.e. one third. It is symbolized by means of a θ with the right end of the horizontal stroke bent downwards.
- d) The thematismos "thes-kai-apothes" is symbolized by means of a double theta with a common horizontal stroke: $\theta\theta$.

In the melodies investigated the following types of thematismoi occur:

- | | | |
|----|------------------------------------|---------------|
| 1) | $\frac{\theta}{D G a d c b}$ | 4A(α-β-γ-δ-ε) |
| 2) | $\frac{\theta}{D G a c b a}$ | 4B(α-β-γ-δ) |
| 3) | $\frac{\theta\theta}{G a b d c b}$ | 4Γ(α-β-γ) |

1. See Egon Wellesz, A history of Byzantine music and Hymnography, Oxford 1961², p.296. Konstantin Floros, Universale Neumenkunde, vol. I, Kassel 1970, pp.252ff. H.J.W. Tillyard, Handbook of the Middle Byz. Notation, p.27

2) P. Lorenzo Tardo, L'antica melurgica bizantina, Grottaferrata 1938, pp.194-195.

- | | | |
|----|---|-----------|
| 4) |  | 4Δ(α-β) |
| 5) |  | 4E(α-β-γ) |
| 6) |  | 4Z |

The description given by Gabriel leaves no doubt that type (5) is the thematismos "thes-kai-apothes" while type (6) is another form of the same thematismos in transposition.

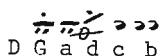
Investigating the types 1,2,3 and 4 we observe that the symbol  is of no use for the purpose of dividing them into "eso" and "exo" as its horizontal stroke is neither bent upwards nor downwards. We can however, obtain some help from the fact that type (1) covers three tones, i.e. one fourth while types 2,3,4 cover two tones. i.e. one third.

This division is supported by the evidence of later manuscripts which under type (1) have the symbol  while they have the symbol  under types 2,3 and 4. (See MS Sinai 1237 from the 15th c.).

On the basis of the above evidence the thematismoι were classified as follows:

- | | |
|---------------------|---|
| A) Thematismos exo | formula 4A(α,β,γ,δ,ε). |
| B) Thematismos eso | formulas 4B(α,β,γ,δ).4Γ(α,β,γ).4Δ(α,β). |
| C) Thes-kai-apothes | formulas 4E(α,β,γ).4Z. |

A) Thematismos exo



It occurs: a) at the beginning of a section, concomitant with monosyllabic or disyllabic words with a stress on the last syllable like δ, δαδ, δα'οδ, δα'ης, μεθ'ων, μεθ'ης (16,4.21,10.29,9.36,6.66,3.68,10.84,20.90,8.92,11.102,23). b) at the end of complete b colons, concomitant with disyllabic words with a stress on the last syllable (14,7.44,8.104,3).

The thematismos exo is followed: in 6 cases by a musical dot and the MeSi  or  (14,7.21,10.29,9.36,8.66,3.102,23); in 5 cases by a musical dot alone (16,4.44,8.68,10.90,8.104,3); in two cases neither by a musical dot nor by a MeSi (84,20.92,11).

The interpretation of these data is by no means easy and

evident. But of all possible interpretations I submit that one that can be supported by considerations of metre and sense of the text must possess the highest degree of probability.

Let us first investigate the cases in which the thematismos exo is found at the beginning of a section.

1) δὲ δ. ^{πῦ} παρ ρη σὺ ἀν ἔ χων πρὸς αὐ τόν 21,10/11.
 υ' - " - υ' - υ' - υ' - υ' -

2) α) δὲ δ. καὶ εἰς ὁ σμήν μύ ρου τῶν θαυ μά των σου 16,4/5.
 υ' - " - υ υ' - " - υ' - υ' - υ' - υ' -

β) δὲ δ. καὶ εἰς ὁ σμήν μύ ρου τῶν θαυ μά των σου
 υ' - υ' - υ' - " - υ' - υ' - υ' - υ' -

3) μεθ' ὧν δὲ ἀ ποι κέ λων βα σά νων 84,20/21.
 υ' - υ' - υ' - υ' - υ' - υ

In case (1) the first syllable after the thematismos carries a metrical stress. Consequently we have two adjacent stressed syllables between which a metrical caesura arises. This can be covered by means of a pause. Consequently the existence of a MeSi at the caesura point is acceptable (cf. also 29,9, 36,3.66,8.102,23).

In case (2) the first syllable after the thematismos may be considered either stressed (2a) or unstressed (2b). However, it would be most correct to consider it unstressed, as the rhythmical flow is best preserved in that way. In order, then, to avoid misinterpretation a musical dot is used, but no MeSi (16,4.68,10.90,8).

In case (3) the rhythm proceeds in a regular fashion. Hence there is no need for a musical dot, nor for a MeSi (84,20.92,11).

If we look into the remaining cases, in which the thematismos exo occurs at the end of complete b colons, we observe that if there is a natural break in the text the thematismos is followed both by a musical dot and a MeSi (14,7); otherwise there is just a musical dot (44,8.104,3).

B) Thematismos_eso

The thematismos eso occurs in three forms:

1) The thematismos eso with a cadence on b (formula 4¹(α,β,γ))

$$\begin{array}{c} \pi \pi \theta \gamma \gamma \\ G \ a \ b \ d \ c \ b \end{array} \quad (9 \text{ cases})$$

It occurs at the end of complete b colons. It is followed; in 6 cases by a musical dot and the MeSi²γ, in 3 cases by neither. As was the case with the thematismos exo this must probably be explained with reference to the metrics and the sense of the text. We observe, then, that musical dot+MeSi occur:

- a) When at the point of the thematismos there is a natural break in the text, indicated by means of a comma (11,11.18,10.22,7) and
- b) When although there is no natural break a metrical caesura arises because the first syllable after the thematismos is stressed (35,2.65,6.88,16).

In the remaining cases, in which there is neither a natural break nor a metrical caesura, neither a musical dot nor a MeSi occurs (49,2.72,10.110,5).

2) Thematismos eso with a cadence on a (formula 4B(α,β,γ,δ))

$$\begin{array}{c} \frac{1}{\pi} \pi \theta \gamma \gamma \\ D \ G \ a \ c \ b \ a \end{array} \quad (16 \text{ cases})$$

In 11 cases the thematismos (2) occurs in combination with formula No. 19 which constitutes the so-called ouranisma (12,10 13,9.54,8.54,16.56,8.56,16.68,8.68,17.81,9.88,22.103,16). In these cases the ouranisma is invariably preceded by formula No. 9. or by the combination 9+36 and a CB cadence on G. Thus the complete musical line will have the form: CB cn Gγ 9+(36)+19+4B(β,γ,δ).

In four cases in which the unit of the thematismos is preceded by ClA(E^D,E^F) or CC(E) the thematismos is not linked to the ouranisma but to other formulas or groups of formulas, such as 10Bα(β), 10Zγ+17Aγ, 6Γα+17Δβ, (50,3.64,8.79,17.102,21). Finally in one case the thematismos in question is linked to the formula (melisma) No. 51Γ(103,6).

As regards its position within the melodies, the thematismos (2) is found in two cases at the beginning of a section (50,3.64,8), in one case at the end of the last unit but one of an E colon (102,21), and in the rest at the end of the first

unit of E or D colons. The thematizmos (2) is always-save for one case (88,22)- followed by a musical dot, but never by any MeSi.

3) Thematismos eso with a cadence on d (formula $4\Delta_{\alpha,\beta}$)

$\frac{c}{d} \frac{f}{e} d$ (2 cases)

In 55,10 it occurs at the end of the first unit of a b colon, in 66,9 at the end of the first unit of an F colon. It is followed by a musical dot but not by any MeSi.

C) Thematismos thes-kai-apothes. (formula $4E(\alpha, \beta, \gamma)$)

(19 cases).

The thematizmos thes-kai-apothēs has 19 occurrences in the melodies investigated, being attached to the end of cadencial formulas like $1(\mathbf{A\beta, r\beta, \Delta\beta, \Delta\zeta, E\beta, Z\beta}), 16(\mathbf{B\beta, B\gamma, Z\zeta, M\delta, N\alpha, E\alpha})$ after which it forms leading-on cadences on E^G .

The thematismos is followed by a musical dot -except for three instances (35,13.51,13.72,14), but never by any MeSi.

As regards its position within the melodies the thes-kai-apothes thematismos occurs a) at the end of sections (3,3.18,5.24,9.72,9.78,6.88,15.97,4.102,6.103,2.103,13);b) at the end of colons (4,6.11,10.17,5.28,1.49,1.78,2);c) at the end of units (35,13.51,13.72,14).

In one case (103,3) thes-kai-apothes occurs in transposition to b  It is followed by a musical dot but not by any MeSi.

SIGNATURES

Main Signatures

	MSi	First note of following formula	Cases	Total number of cases
1	ṽ	G	3,1.4,1.12,1.54,1.56,1.57,1.92,1.	7
2	ṽ	E	27,1.29,1.44,1.103,1.	4
3	ṽ	b	11,1.13,1.14,1.17,1.18,1.24,1.55,1.81.1.90,1 91,1.97,1.102,1.104,1.	13
4	ṽ	b	28,1.	1
5	ṽ	E	9,1.22,1.23,1.33,1.37,1.38,1.48,1.50,1.51,1. 64,1.65,1.78,1.79,1.83,1.95,1.106,1.	16
6	ṽ	G	21,1.36,1.	2
7	ṽ	a	67,1.	1
8	ṽ	G	34,1.	1
9	ṽ	D	35,1.49,1.66,1.84,1.	4
10	ṽ	C	69,1.	1
11	ṽ	a	16,1.72,1.88,1.110,1.	4
12	ṽ	a	68,1.111,1.	2

Observations:

I. Main Signatures of the Deuterios Mode

A. As will be seen from the above table the melodies of the Deuterios mode may begin with either $\dot{y} + G$ or E (cases 1 and 2), or $\dot{y} + b$ (case 3), or $\dot{y} + a(b)$ (case 4). So the question must be asked: what are the criteria by which the MSi, and the beginning of a melody of the Deuterios mode are determined? The answer to this question can hardly be given in the form of general and exact rules, which could only be formulated after a review of a larger number of instances. Nonetheless I think that certain observations made on the present material may suggest the outlines of the answer.

In my opinion the accentuation and metrical shape of the text constitute a basical criterion.

Examples:

- a) $\breve{\breve{y}}$ $\overset{\cdot}{\theta}\overset{\cdot}{\alpha}\overset{\cdot}{\upsilon}\overset{\cdot}{\mu}\overset{\cdot}{\alpha}\overset{\cdot}{\sigma}\overset{\cdot}{\tau}\overset{\cdot}{\omicron}\overset{\cdot}{\varsigma}\overset{\cdot}{\epsilon}\overset{\cdot}{\zeta}\overset{\cdot}{\omicron}\overset{\cdot}{\theta}\overset{\cdot}{\epsilon}\overset{\cdot}{\omicron}\overset{\cdot}{\varsigma}$
 b) $\breve{\breve{y}}$ $\overset{\cdot}{\tau}\overset{\cdot}{\eta}\overset{\cdot}{\nu}\overset{\cdot}{\tau}\overset{\cdot}{\omega}\overset{\cdot}{\nu}\overset{\cdot}{\alpha}\overset{\cdot}{\pi}\overset{\cdot}{\omicron}\overset{\cdot}{\sigma}\overset{\cdot}{\tau}\overset{\cdot}{\omicron}\overset{\cdot}{\lambda}\overset{\cdot}{\omega}\overset{\cdot}{\nu}\overset{\cdot}{\alpha}\overset{\cdot}{\kappa}\overset{\cdot}{\rho}\overset{\cdot}{\tau}\overset{\cdot}{\eta}\overset{\cdot}{\tau}\overset{\cdot}{\alpha}$
 c) $\breve{\breve{y}}$ $\overset{\cdot}{\epsilon}\overset{\cdot}{\mu}\overset{\cdot}{\rho}\overset{\cdot}{\zeta}\overset{\cdot}{\eta}\overset{\cdot}{\varsigma}\overset{\cdot}{\alpha}\overset{\cdot}{\gamma}\overset{\cdot}{\alpha}\overset{\cdot}{\theta}\overset{\cdot}{\eta}\overset{\cdot}{\varsigma}$
 d) $\breve{\breve{y}}$ $\overset{\cdot}{\omicron}\overset{\cdot}{\tau}\overset{\cdot}{\epsilon}\overset{\cdot}{\tau}\overset{\cdot}{\omega}\overset{\cdot}{\pi}\overset{\cdot}{\alpha}\overset{\cdot}{\theta}\overset{\cdot}{\eta}\overset{\cdot}{\sigma}\overset{\cdot}{\omicron}\overset{\cdot}{\upsilon}\overset{\cdot}{\kappa}\overset{\cdot}{\upsilon}\overset{\cdot}{\rho}\overset{\cdot}{\iota}\overset{\cdot}{\epsilon}$
 e) $\breve{\breve{y}}$ $\overset{\cdot}{\tau}\overset{\cdot}{\zeta}\overset{\cdot}{\varsigma}\overset{\cdot}{\omicron}\overset{\cdot}{\eta}\overset{\cdot}{\chi}\overset{\cdot}{\omicron}\overset{\cdot}{\varsigma}$

In case (a) the strong accentuation of the text occurs at the beginning of the second metrical foot, while in case (b) it occurs at the beginning of the third foot. Thus in case (a) the melody begins on a G with a weak accentuation in the first metrical foot and proceeds to a b with a strong accentuation in the second foot. In case (b) the melody begins on an E with a weak accentuation in the first foot, proceeding to a G with a stronger accentuation in the second foot and finally to an ab with a very strong accentuation in the third foot. In cases (c), (d) and (e) the strong accentuation occurs at the beginning of the first foot and the melody begins on a b.

The above observations allow the following conclusions:

- If the strong accentuation occurs at the beginning of the first foot, the melody begins with $\breve{\breve{y}}^{\cdot}+b$, or $\breve{\breve{y}}^{\cdot}+a$ or b.
- If the strong accentuation occurs at the beginning of the second foot, the melody begins with $\breve{\breve{y}}^{\cdot}+G$.
- If the strong accentuation occurs at the beginning of the third foot the melody begins with $\breve{\breve{y}}^{\cdot}+E$.

B) As regards the MSi $\breve{\breve{y}}$ (case 4) we observe:

As a MSi or MeSi the sign $\breve{\breve{y}}$ is encountered before the formulas 7 (Aδ, Bδ, Γ) and 28 (28, 1.35, 10.35, 19.49, 16.51, 6). But on other occasions the same formulas are found preceded by MSi or MeSi $\breve{\breve{y}}$ or $\breve{\breve{y}}$. The explanation, I think, is that $\breve{\breve{y}}$ replaces $\breve{\breve{y}}$ and $\breve{\breve{y}}$ when a cadence of G precedes instead of one

on E. In the present case (28,1) the reason why the MSi $\tilde{y}$ was employed is the fact that a melody of the Deuterios mode precedes it.

ii. Main Signatures of the Plagal Deuterios mode

In the Pl. Deuterios mode the variations in the use of MSi are greater (cases 5,6,7,8,9,10). The MSi in question no doubt constitute a compressed form of Main Intonations, as follows:

$\tilde{\pi}\tilde{y}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\lambda \epsilon \epsilon \alpha \lambda \epsilon \epsilon$
$\tilde{\pi}\tilde{y}^{\circ}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\lambda \epsilon \epsilon \alpha \lambda \epsilon \epsilon$
$\tilde{\pi}\tilde{y}^{\sim}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\lambda \epsilon \epsilon \alpha \lambda \epsilon \epsilon$
$\tilde{\pi}\tilde{y}^{\sim\sim}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\lambda \epsilon \epsilon \alpha \lambda \epsilon \epsilon$
$\tilde{\pi}\tilde{y}^{\sim\sim\sim}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\lambda \epsilon \epsilon \alpha \lambda \epsilon \epsilon$

The difficulty of giving general and exact rules concerning the criteria governing the beginning of a melody and the choice of a suitable MSi is no less here than was the case with the MSi of the Deuterios mode. But here too I wish to present certain observations which may contribute to the solution of the problem.

a) $\tilde{\pi}\tilde{y}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\beta \alpha \sigma \iota \mu \omicron \nu \kappa \rho \eta \pi \tilde{\epsilon} \delta \alpha$	23,1. 33,1. 37,1. 38,1. 51,1. 64,1. (22,1)
b) $\tilde{\pi}\tilde{y}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\delta \pi \nu \epsilon \tilde{\iota} \mu \alpha \tau \iota \alpha \gamma \tilde{\iota} \varphi$	9,1. 48,1. 50,1. 79,1. 83,1. 106,1.
c) $\tilde{\pi}\tilde{y}$	$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\eta \delta \iota \eta \nu \theta \iota \sigma \mu \epsilon \nu \eta \tau \alpha \tilde{\iota} \varsigma \alpha \rho \epsilon \tau \alpha \tilde{\iota} \varsigma$	78,1.
d) $\tilde{\pi}\tilde{y}$	$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\delta \tau \epsilon \tau \rho \alpha \pi \acute{\epsilon} \rho \alpha \tau \omicron \varsigma \kappa \omicron \sigma \mu \omicron \varsigma$	65,1. 95,1.
e) $\tilde{\pi}\tilde{y}^{\circ}$	$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\tilde{\iota} \epsilon \rho \epsilon \tilde{\upsilon} \varsigma \acute{\epsilon} \nu \nu \omicron \mu \acute{\omega} \tau \alpha \tau \omicron \varsigma$	21,1. 67,1.
f) $\tilde{\pi}\tilde{y}^{\circ}$	$\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\sigma \eta \mu \epsilon \rho \omicron \nu \sigma \tau \epsilon \iota \rho \omega \tau \iota \kappa \alpha \tilde{\iota}$	36,1.

- g) $\hat{\pi}\tilde{y}^{\sim}$ $\begin{array}{ccccccc} \text{υ} & \text{υ}' & \text{''} & \text{υ} & \text{υ}' & \text{'} & \text{υ} & \text{υ} \\ \epsilon\acute{\iota} & \kappa\alpha\acute{\iota} & \theta\epsilon\acute{\iota} & \varphi & \beta\omicron\upsilon & \lambda\eta & \mu\alpha & \tau\iota \end{array}$ 35,1. 49,1. 66,1. 84,1.
- h) $\hat{\pi}\tilde{y}^{\sim}$ $\begin{array}{ccccccc} \text{''} & \text{υ} & - & \text{υ} & \text{''} & \text{υ} & \text{υ} \\ \sigma\eta & \mu\epsilon & \rho\omicron\nu & \pi\rho\omicron & \acute{\epsilon}\rho & \chi\epsilon & \tau\alpha\iota \end{array}$ 69,1.
- i) $\hat{\pi}\tilde{y}^{\sim}$ +Melisma 34,1.

Observations:

- a) Two-mora rhythm, accentuation in the first and the third foot beginning with $\hat{\pi}\tilde{y}^{\sim}$ +E.
- b) Two-mora rhythm (in three cases the second foot consists of three moras), accentuation in the first and third foot, one unstressed syllable at the beginning of the verse, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +E. On the stressed syllable of the first foot the melody may remain on the E (79,1.83,1.106,1) or ascend to a G (9,1.48,1.50,1).
- c) Two-mora rhythm with the exception of one three-mora foot, with the strong accentuation preceded by two feet without accentuation, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +E.
- d) Three-mora rhythm, strong accentuation in the second foot, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +E.
- e) Three-mora rhythm, accentuation in the second and third foot, two unaccentuated syllables at the beginning of the verse, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +G.
- f) Two-mora rhythm, accentuation in the first and fourth foot, beginning with $\hat{\pi}\tilde{y}^{\sim}$ + G.
- g) Three-mora rhythm, strong accentuation in the first foot, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +D.
- h) Two-mora rhythm with a three-mora foot in the third place, accentuation on the first and third foot, beginning with $\hat{\pi}\tilde{y}^{\sim}$ +C.
- i) Melisma, beginning with $\hat{\pi}\tilde{y}^{\sim}$.

Conclusion:

A) Beginning with $\hat{\pi}\tilde{y}^{\sim}$ +E. a) when the rhythm is a two-mora one (often with one three-mora foot without accentuation between the two accentuated feet) and the accentuation occurs on the first and third foot. In such cases where an unaccentuated syllable occurs at the beginning of the verse the melody starts on E, remaining on the E or ascending to a G on the first accented syllable.

- b) When the rhythm is a three-mora one and two unaccentuated feet precede the strong accentuation.
- c) When the rhythm is a three-mora one, and one unaccentuated foot precedes the strong accentuation.
- B) Beginning with $\pi\tilde{\mu}^{\sim}+G$. a) When the rhythm is a three-mora one, and the accentuation is on the first and second foot, and one or two unaccentuated syllables occur at the beginning of the verse.
- b) When the rhythm is a two-mora one and the accentuation is on the first and fourth foot.
- C) Beginning with $\pi\tilde{\mu}^{\sim}+D$. When the rhythm is a three mora one, and the accentuation is on the first foot, and two unaccentuated syllables occur at the beginning of the verse.
- D) Beginning with $\pi\tilde{\mu}^{\sim}+C$. When the rhythm is a two-mora one but the third position is occupied by a three-mora foot and the strong accentuation is on the first and third foot.
- E) Beginning with $\pi\tilde{\mu}^{\sim}+G$. There is only one instance of this (34,1) and the melody begins with a melisma.

iii. Main Signatures of the Nenano mode

The melodies of the Nenano mode begin with $\pi\tilde{\mu}^{\sim}\zeta\tau$ (case 11) or $\zeta\tau$ (case 12).

Whether the one or the other MSi is preferred depends in my opinion on the preceding melody. That is, if the preceding melody is one of the Pl. Deuterios mode the MSi employed is $\zeta\tau$. But if the preceding melody belongs to any of the other modes the MeSi $\pi\tilde{\mu}^{\sim}\zeta\tau$ will be employed. (Concerning the MSi which in my opinion replaces the MSi $\pi\tilde{\mu}^{\sim}\zeta\tau$ when a melody of the Deuterios mode precedes, see "Main Signatures of the Deuterios mode, B" above p. 81).

Medial Signatures

The following table shows all the medial signatures that occur in the melodies under investigation. They are found between two colons or two sections and consequently they are always preceded by a cadence and followed by an opening formula.

In general the MeSi fall into three classes:

- A) MeSi which act both ways, i.e. which indicate the last note

Media l Signatures

Preceding cadence	MeSi	First note of following formula	Elements connected by the MeSi	Deuterios mode Sample cases	Total number	P l. Deuterios mode Sample cases	Total number	Nenano mode Sample cases	Total number	Total number of cases
1 CB on G	♭	G	colons	33.35.37.	58	95.213.215.	46	162.165.169.	18	122
2 CB on G	♭	a	colons	145.5514.	2	226.	1	682.	1	4
3 CA on E	♭	G+conf.	sections			69.8.	1			1
4 ClA on ED	♭	G+conf.	sections	3,9	1					1
5 CB on D	♭	G+conf.	colons					72,2	1	1
6 CB on G	♭	a+conf.	colons			3510.3519.516.	3			3
7 CB on Ga	♭	a	colons			49.16	1			1
8 CB on G	♭	b+conf.	colons	141.1812.287.	9	487.678.8416	4	6815.8820.	2	15
9 CA/CB on E	♭	b+conf.	sections/colons	1710.5424.558.	5	652.6510.669.842.	4			9
10 CA on Eb	♭	b	sections	5412.905.10211.	3	377.7910.	2			5
11 CB on D	♭	b+conf.	colons	29,17.	1					1
12 CB on D	♭	G+conf.	colons			34.13.	1			1
13 CB on b	♭	b	colons	57,2	1					1
14 CA/CB on E	♭	E	sections/colons	124.134.247.	14	9,3.3315.347.	25	167.1114.11110.	3	42
15 CA on E	♭	F	sections	33,6	1					1
16 CB on b	♭	b	colons	42.1112.148.	5	211.1.228.353.	5	88,17	1	11
17 CB on b	♭	c	colons	66,4	1					1
18 CB on b	♭	d	colons	18,11	1					1
19 CA on EG	♭	G+conf.	sections	118.9713.10232.	3	95.224.344	5			8
20 CA on EG	♭	G	sections	56,20.	1					1
21 CB on b	♭	d+conf.	colons	102,24	1					1
22 CA on Ea	♭	a+conf.	sections	46.143.147.	13	214.359.3513.	8	7214.1116.1117.	3	24
23 CA on Ea	♭	a	sections	811.8114.	2	235.334.364.	9	6814.885.888.	3	14
24 CB on D	♭	D	colons	184.5610.5618.	6	844.8418.10615.	3	8821.	1	11
25 CB on D	♭	E	colons			9,8.	1			1
26 CB on G	♭	c+conf.	colons			79,11	1			1
27 CA on E	♭	d+conf.	sections	114.137.927.	3			687.	1	4

of the preceding cadence as well as the initial note of the opening formula that follows (cases:1,6,7,8,14,16,19,20,21, 22,23,24).

Observations:

a) If the two notes, i.e. the last of the cadence preceding the MeSi and the first of the following opening formula, are of different pitch, a confirmatory neume having exactly the same quantitative and qualitative value as the note it stands above (cases:6,8,19,21,22) is written in rubro above the second note.

If the two notes are of the same pitch, there is no confirmatory neume (cases 1.7.14,16,17,23,24).

b) The formulas 7(A6,B6) and 28 are preceded by the MeSi $\tilde{y}$ in case 6 and 7. Elsewhere the same formulas are preceded by either of the MeSi $\text{A} \text{B}$ and $\text{B} \text{A}$. This means, I submit, that the MeSi $\tilde{y}$ is employed instead of $\text{A} \text{B}$ or $\text{B} \text{A}$ when the preceding cadence is on G instead of E.

c) In case 7,20 and 23 we observe that at the end of the cadence that precedes the MeSi one or more neumes are added as a kind of tail carrying the melody to the same pitch as the beginning of the following opening formula. In such cases no confirmatory neume is employed. A comparison of these cases with the corresponding ones that have no tail (6,19,22) indicates that this happens when the first syllable of the opening formula has grammatical and metrical accentuation, or at least the latter.

B). MeSi which act forwards only, i.e. which indicates the beginning of the following opening formula but not the end of the preceding cadence (cases:3,4,5,9,10,11,12,13,26,27).

Observations:

a) The above MeSi are used:

i) When cadences on low notes (E,D) are followed by opening formulas beginning on high notes like b or d (cases:9,10,11. 27).

ii) When cadences are followed by opening formulas beginning on a note which cannot be indicated by means of any of the MeSi that act both ways (4,5,12,26).

b) Instance 10 is covered by the remarks above sub A.c.

c) In case 3 we find MeSi $\tilde{y}$ +confirmatory neume between a CA on E and opening formula beginning on G. In other similar cases we find MeSi $\tilde{\pi}\tilde{y}$ +conf. What deserves attention is the fact that in the same melody (No 69) the two sections 6-7 and 8-9 are absolutely identical. Nonetheless we find MeSi $\tilde{\pi}\tilde{y}$ +conf. at the beginning of the first and MeSi $\tilde{y}$ +conf. at the beginning of the second. This observation prompted me to look up these instances in other manuscripts which have the following MeSi in the corresponding positions (69,6. and 69,8):

Sinai 1216 and 1224	($\tilde{y}$ + conf., $\tilde{y}$ + conf.)
Sinai 1228	(nothing , $\tilde{y}$ + conf.)
Sinai 1231 ¹	($\tilde{y}$, $\tilde{y}$)
Sinai 1585 ²	($\tilde{y}$, $\tilde{y}$ + conf.)

It thus appears that the majority of the manuscripts agree on considering MeSi $\tilde{y}$ +conf. as the most appropriate alternative at 69,6 and 69,8.

The MeSi $\tilde{\pi}\tilde{y}$ of MS Sinai 1230 (69,6) is no doubt correct. Nevertheless I submit that MeSi $\tilde{y}$ +conf. would be more appropriate, as at (69,8) since formula No. 9 follows, this formula being always preceded by MeSi $\tilde{y}$ except for the present case.

d) In case 13 we find the MeSi $\tilde{y}$ between a CB on b and an opening formula starting on b (57,2). The manuscripts Sinai 1224, 1228 and 1231 have no MeSi whereas Sinai 1585 and Jerusalem Photiou 30 have $\tilde{\pi}\tilde{y}$. Finally Sinai 1216 has $\tilde{y}$ +conf.

It thus appears that there are two possibilities: either, to put in no MeSi at all, or to put in one of the two MeSi $\tilde{y}$ +conf. and $\tilde{\pi}\tilde{y}$. The MeSi $\tilde{\pi}\tilde{y}$ on b presupposes a descending melodic movement, viz. dcb $\tilde{\pi}\tilde{y}$ b (see case 16), while MeSi $\tilde{y}$ +conf. presupposes an ascending one (see cases 8,9,10,11). In the instance under investigation (57,1) the melodic movement GGbaGcab may be interpreted as either ascending or descending due to the presence of the note c. I submit that this is the reason why the MeSi $\tilde{y}$ is preferred in some manuscripts and $\tilde{\pi}\tilde{y}$ in others.

1. MS Sinai 1231 does not in general employ confirmatory neumes
 2. It cannot be clearly seen if MS Sinai 1585 has a confirmatory neume at 69,6.

e) In case 4 we find MeSi $\tilde{y}$ +conf. between a ClA on E^D and an opening formula starting on G (3,9) This is the sole instance in the melodies under investigation of a MeSi being put after a leading-on cadence

The manuscripts Sinai 1224 and 1231 have no MeSi. Jerusalem Photiou 30 has $\tilde{y}$ +conf. and Sinai 1585 $\tilde{y}$.

It thus appears that the most normal procedure is not to use a MeSi after the leading-on cadence. If, however, the presence of a MeSi is judged indispensable $\tilde{y}$ +conf. is the most suitable one. This interpretation is supported by the fact that the opening formula which follows (No. 11) is never preceded by any other MeSi than $\tilde{y}$ (though there may be none). As regards the MeSi $\tilde{y}$ of MS Sinai 1585 it should be noticed that it cannot be considered an error as it expresses the leading-on cadence.

f) in case 12 (34,13) we find the MeSi $\tilde{y}$ +confirmatory ison between a CB on D and an opening formula starting on G (11Z)

None of the manuscripts Sinai 1224, 1228 and Jerusalem Photiou 30 has any MeSi. Sinai 1216 and 1231 have $\tilde{y}$, while Sinai 1585 has $\tilde{y}$.

It thus appears that it is possible to use one of the MeSi $\tilde{y}$ and $\tilde{y}$ or not to use any at all.

In case like this we must consider the MeSi $\tilde{y}$ +conf. (34,13) an error. However, investigating the melodies of MS Sinai 1230 I have found it to contain fewer errors than the others: Consequently the possibility of another solution must be tried.

After the MeSi $\tilde{y}$ in question there is a confirmatory neume which in the present case is a red ison. We have already noticed (see A.a above) that a confirmatory neume receives the quantitative and qualitative value of the initial note of the formula above which is placed, e.g.

$\tilde{y}$ (4,6), $\tilde{y}$ (11,4), $\tilde{y}$ (13,7), $\tilde{y}$ (14,11), $\tilde{y}$ (35,10)

But in the present case (34,13) the confirmatory ison that is placed over the initial note $\tilde{y}$ is an $\tilde{y}$ instead of an $\tilde{y}$. I submit that this means that in the case in question the red ison is not just a confirmatory ison but also a red variant¹.

1. See J. Raasted: Intonational Formulas and Modal Signatures in Byz. musical manuscripts, Subsidia VII, Copenhagen 1966 p.138 note 124

This being so the opening formula that follows the MeSi $\tilde{y}^{\leftarrow}$ is susceptible of two readings, viz:

a) $\frac{11Z}{\tilde{y}^{\leftarrow} \tilde{y}^{\leftarrow} \tilde{y}^{\leftarrow}}$ $\kappa\alpha\iota \mu\omicron \nu\omicron\nu$ Gab b a	b) $\tilde{y}^{\leftarrow} \frac{26B}{\tilde{y}^{\leftarrow} \tilde{y}^{\leftarrow} \tilde{y}^{\leftarrow}}$ 2 $\kappa\alpha\iota \mu\omicron \nu\omicron\nu$ b b a
---	--

It thus appears that the MeSi $\tilde{y}^{\leftarrow}$ belongs to the red variant and consequently is no error.

C) MeSi which act backwards only. i.e. which indicate the end of the preceding cadence without indicating the beginning of the formula that follows (cases: 2, 15, 17, 18, 25).

Observations:

a) In the instance 18 the MeSi $\tilde{y}^{\leftarrow}$ occurs between a CB on b and an opening formula starting on d (18, 11).

The same reading is found in MSS Sinai 1585, Jerusalem Photiou 30, Paris 265. MS Sinai 1231 has $\tilde{y}^{\leftarrow}$, Sinai 1216 $\tilde{y}$, Sinai 1223 $\tilde{y}^{\leftarrow}$ +conf., while Sinai 1224 and 1228 do not give any MeSi.

It thus appears that the position in question may be occupied by: i) $\tilde{y}^{\leftarrow}$, ii) $\tilde{y}^{\leftarrow}$, iii) $\tilde{y}$, iv) $\tilde{y}^{\leftarrow}$ +conf., v) nothing.

Cases (i), (iv) and (v) may be considered normal. It may also be possible to consider (ii) as normal on the supposition that the MeSi acts backwards only, i.e. that it indicates the note b of the preceding cadence. Certainly, as the melodic movement of the cadence is descending the MeSi $\tilde{y}^{\leftarrow}$ would suit better, but $\tilde{y}^{\leftarrow}$ cannot be considered completely wrong.

The MeSi $\tilde{y}$ (case iii) gives rise to great difficulties. If it were followed by a confirmatory neume it might be considered equivalent to the MeSi $\tilde{y}$ on G transposed to d. I thus suspect an error. Otherwise I am not able to interpret the case.

b) In instances 2, 15, 17 and 25 we find a MeSi which indicates only the end of the cadence placed between a cadence and an opening formula that begins one step higher than the end of the cadence. Thus in case 2 the MeSi $\tilde{y}$ is placed between a CB on G and opening formula starting on a. This is odd, as

2. The red variant transforms formula IIZ into 26B

MUSICAL PUNCTUATION

The musical punctuation of the melodies under investigation is resumed in the following table

T a b l e _ I

Punctuation	after sections	after colons	after units	cadences not justified	total
Comma(,)	1	1	9	1	12
Dot (.)	208	249	85	2	544
Total	209	250	94	3	556

The table shows that the comma occurs on very rare occasions only, usually at the end of units. In one single case it occurs at the end of a section (11,7) and in another at the end of a colon (11,11).

The dot is most frequently found at the end of sections and colons: yet in 85 cases we find it at the end of units. In three further cases (4,4.11,13.23,6) punctuation occurs at points where I cannot see any justification for making a stop.

The melodies under investigation were divided into 208 sections, 262 colons and 331 units (the figure 331 represents those units which are not found at the end of sections or colons).

The melodic subdivisions just mentioned are followed by musical punctuation as follows:

T a b l e _ _ I I

	musical punctuation		no musical punctuation	
Sections (208)	208	100.00%	-	-
Colons (264)	248	93.93%	16	6.00%
Units (331)	86	25.98%	245	74.01%

From the above table it may be gathered that:

a) a section is always followed by a musical punctuation.

b) a colon is followed by musical punctuation in 248 cases (93.93% of all colons). Of the sixteen cases where punctuation is absent five may be explained by reference to the division and metrical form of the text (see: thematismos exo example 3, cases 84, 20.92, 11; and thematismos eso B1, cases 49, 2.72, 10. 110, 5. pp. 77f) but I feel unable to justify the remaining ones (28, 6.29, 14.33, 6.49, 15.54, 1.54, 24.81, 3.90, 5.92, 11.106, 6.111, 8), unless they be due to errors of the manuscript or to wrong division of the melodies on my part.

c) Units are followed by musical punctuation in 86 of 331 cases only, a percentage of 25.98%. The following table shows the degree in which the musical punctuation corresponds to the grammatical. The edition used for this purpose was "Μηνναῖα τοῦ ὁλοῦ ἐνιαυτοῦ", Τόμος Α' (Σεπτέμβριος-Ὀκτώβριος), Rome 1888.

T_a_b_l_e_---III

M=musical punctuation G=grammatical punctuation	sections		colons		units		total	
	cases	%	cases	%	cases	%	cases	%
M + G	202	97.11	162	61.36	39	11.78	403	50.18
M , no G	6	2.88	86	32.57	47	14.19	139	17.31
G , no M	-	-	4	1.51	44	13.29	48	5.97
no G, no M	-	-	12	4.54	201	60.72	213	26.52
Total	208		264		331		803	

Interpretation of table III:

A) Sections:

a) Sections are followed by both musical and grammatical punctuation in 202 cases.

b) As for the six cases in which musical punctuation is not combined with grammatical punctuation, see CA and ClA, pp. 63-64.

B) Colons:

a) In 162 cases (61.36%) the colons are followed by both musical and grammatical punctuation.

b) In 86 cases there is only musical punctuation. Investigation into those cases showed that this happens when a CB or a ClB is felt to be needed in the middle of a period which does not have any grammatical punctuation. The point at which the CB or ClB is inserted is chosen with great care to avoid breaking up the unity of the text.

- c) In four cases (49,15.54,1.54,24.81,3) there is only grammatical punctuation.
- d) In 12 cases (28,6.29,14.33.6.49,2.72,10.84,20.90,5.91.20.106,6.110,5.111,8) we do not find any punctuation at all, whether musical or grammatical.

The cases covered by c) and d) were treated above in connection with table IIb.

C) Units:

- a) In 201 cases (60.72%) there is no punctuation at all.
- b) In 44 cases (13.99%) there is only grammatical punctuation. Consequently the number of cases with no musical punctuation amounts to 245 (74,01%)
- c) In 47 cases (14,19%) we find musical punctuation only .
- d) In 39 cases (11,78%) musical and grammatical punctuation occur together. Thus musical punctuation occurs in 86 cases (25.97%) in all.

General conclusion

- a) Sections and colons are always followed by musical punctuation. Exceptions amount to no more than 3.38% of all cases.
- b) The frequency of musical punctuation after units is only 25.97%.
- c) The 50.18% coincidence between grammatical and musical punctuation points indisputably to a close connection between musical punctuation and syntactic structure. Which again means that there is a close connection between musical punctuation and the structure of thought.
- d) The fact, however, that on several occasions musical punctuation occurs without grammatical punctuation and vice versa indicates the existence of further factors on which the musical punctuation depends, beyond those of the syntactic and semantic divisions in the text. Such further factors will be the metre of the text, the peculiarities of the formulas and the like.

For the moment I believe that any attempt to solve this problem would meet with failure. Only an investigation into the melodies of other manuscripts and the metre of the texts would seem to have a chance of leading to tenable results¹.

1. See: Jorgen Raasted, some observations on the structure of the Stichera in Byzantine rite, Byzantion XXVIII(1958)pp.529-541.

THE AMBITUS OF THE MELODIES

Modes	Ambitus	Melodies
Deuterios	D - f	55.
	D - e	17.54.56.90.97.102.103.
	D - d	3.4.11.12.13.14.18.24.27.28.29.91.92.
	E - d	57.104.
	D - c	81.
Pl.Deuterios	D - f	65.66.
	C - e	79.
	D - d	36.37.38.49.84.
	C - d	22.35.78.106.
	C - c	21.24.51.64.69.83.
	D - c	9.23.24.48.50.67.95.
Nenano	D - d	16.68.72.88.110
	D - c	111.

Referring to the ambitus of the modes in general the monk Gabriel states that "οἱ κύριοι μέχρι τριῶν φωνῶν προΐασι τὸ ὑψηλότερον, τοὺς δὲ πλαγίους τοῦτο τὸ χαμηλότερον"¹. Referring in what follows to the modes Plagal Deuterios and Barys he adds "ὁ πλαγίος τοῦ δευτέρου καὶ ὁ βαρὺς κοινωνοῦσιν ἀλλήλοις κατὰ τὸ μὴ ποιεῖν διπλασμόν· μέχρι γὰρ ἐπὶ φωνῶν οὗτοι προέρχονται"².

The second passage shows that Gabriel does not include the tonic of the mode in his count of the steps. Consequently in the case of the Deuterios mode the highest point to which it ascends is the note e. The same note of the low tetrachord viz. E, is the lowest note of the Plagal Deuterios. We must certainly interpret the word χαμηλότερον as meaning in this place not the lowest note to which the melody descends, but the basis of the Plagal mode.

As appears from the above table the Deuterios as well as the

1. Tardo. op. cit. p.199

2. Tardo. op. cit. pp. 199 -200

the Plagal Deuteros and Nenano modes ascends to the note e. Only in three cases do they reach f. In two of these cases (55,10.66,9) we find the formula 4Δ which in all probability belongs to the Plagal Protos mode and usually occurs in the low tetrachord (DFED)³. In the third case (65,10) we find the formula 51M which is very similar to 4Δ.

3. M.M.B. Tr. I, Sept. 47,2 and 62,1.

APPENDIX A

SCALE S

The Deuterios, Pl. Deuterios and Nenano modes belong, according to the modern system of Byzantine music, to the chromatic genus, which uses smaller intervals of halftones and larger ones of three-half-tones.

The existence of the chromatic genus during the Middle Ages constitutes one of the greatest problems for research in Byzantine music, which up to the present has not been properly answered.

Since the melodies examined belong to the above modes, it was natural, during the progress of my research, to concern myself with this subject. Unfortunately, the variety and magnitude of problems involved in a formulaic analysis of the melodies gave me no opportunity to deal with this problem as I would have wished.

In spite of this, I tried as far as possible to gather from my material such information as in my opinion might assist in solving this problem. From a consideration of all the information gathered I confirmed that MSi and MeSi could be used as a sound basis from which useful conclusions could be derived. After this, I recorded all the MSi and MeSi in my material. I verified their place and function within the melodies, and, finally, I compared them with corresponding ones from later manuscripts and from the modern system of Byzantine music.

I have avoided mention or criticism of previous theories and ideas on this problem for two reasons:

a) I have not attempted to present a complete study of this subject, since this would have necessitated recourse to a great

ter number of sources, and taken up time which, regrettably, I did not have at my disposal.

b) I have attempted to present only such conclusions as were in the course of my research, and, in particular, to indicate the method used, which, as I believe, enables one to confront the problem from a new point of view.

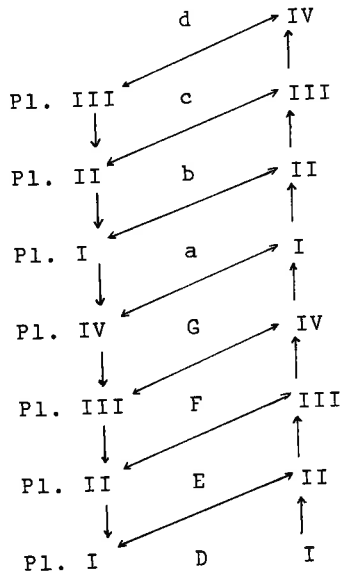
* * *

The surviving theoretical works on Byzantine music agree in stating, as regards the modes, that ascending from the first mode we find the Authentic modes while we find the Plagal ones by descending. Thus, for example, the Codex Barberinianus Gr. 300 provides the following explanation¹:

Ἀπό τόν πρῶτον ἦχον ἄν κατέβεις μίαν φωνήν, εἶναι ὁ πλάγιος τοῦ τετάρτου· καί ἀπό τόν πλάγιον τοῦ τετάρτου, ἄν ἀνέβεις μίαν εἶναι πρῶτος· καί πάλιν ἀπό τόν πλάγιον τοῦ τετάρτου ἄν κατέβεις μίαν, εἶναι βαρύς καί ἀπό τόν βαρύν ἄν ἀνέβεις μίαν, εἶναι τέταρτος· καί πάλιν ἀπό τόν βαρύν ἄν κατέβεις μίαν, εἶναι πλάγιος τοῦ δευτέρου καί ἀπό τόν πλάγιον τοῦ δευτέρου, ἄν ἀνέβεις μίαν εἶναι τρίτος· καί ἀπό τόν τρίτον ἄν κατέβεις μίαν εἶναι πάλιν πλάγιος τοῦ δευτέρου· καί ἀπό τόν πλάγιον τοῦ δευτέρου, ἄν κατέβεις μίαν, εἶναι πλάγιος τοῦ πρώτου· καί ἀπό τόν πλάγιον τοῦ πρώτου ἄν ἀνέβεις μίαν εἶναι δεύτερος· καί ἀπό τόν δεύτερον, ἄν ἀνέβεις μίαν εἶναι τρίτος· καί ἀπό τόν τρίτον ἄν ἀνέβεις μίαν εἶναι τέταρτος· καί ἀπό τόν τέταρτον ἄν ἀνέβεις μίαν εἶναι πρῶτος.

1. Lorenzo Tardo, *L'Antica melurgia bizantina*, Grottaferata (1938) p.158. See also Γρ. Στάθης, Ἡ παλαιά βυζαντινὴ σημειογραφία καί τὰ προβλήματα τῆς μεταγραφῆς τῆς εἰς τὸ πεντάγραμμον, Βυζαντινά, Τόμος 7ος, Θεσσαλονίκη 1975, p.203.

The above description yields the following diagram :



Referring to the problems of transcribing Byzantine melodies into Western notation Jorgen Raasted¹ states that: "Transcriptions of Byzantine melodies into western notation are based on the assumption that medieval Byzantine chant consists of tones and half-tones only. The diatonic character of Byzantine music has been postulated by WELLESZ and TILLYARD from the early days of their studies, and their position -which lies behind such work as that done in Monumenta Musicae Byzantinae and that of the Grottaferrata school- has since then found support in observations made by a number of scholars!"

Now, in my opinion the succession of modes on the degrees of the diatonic scale shows the position of the modes, but, not their scales². For instance, the Protos mode occurs between the Plagal Tetartos and Deuterios modes, but how the intervals of its scale were arranged or according to what system (tetrachord pentachord, octave...) it proceeds is not at all clear. In all probability this was indicated by means of the ἀπὸ γῆρας.

Consequently the possibility of the existence of a chromatic

1. Jorgen Raasted, *Intonation Formulas and Modal Signatures in Byzantine Musical Manuscripts*, Copenhagen 1966. p.7
2. Χρυσάνθου, *Θεωρητικὸν μέγα τῆς μουσικῆς*, Trieste, 1832 p.130.

and an enharmonic genus before the reformation of 1818 must be investigated with due attention.

In an "Anthology" which must have been written at the beginning of the 18th c. there is a doxology by Petros Lampadarios in the Plagal Deuterios mode.¹ The same doxology is found in more recent books of Byzantine music, transcribed according to the new system and in the chromatic Plagal Deuterios mode.² This demonstrates that the chromatic Plagal Deuterios mode was in use already at the time of Petros Lampadarios (18th c.) and that the distinction into three genera was not an invention due to the three teachers of the new method.

But the fact that Petros Lampadarios writes melodies in a chromatic genus must, I submit, mean that the genus in question was already recognized at the time and that its roots must be sought in a more ancient period. As a matter of fact, the Προπαιδεύει τῶν παπαδικῶν and other theoretical writings on Byzantine music contain references to the existence of "phthorika mele" already from the 12th c. and onwards, and they add tables of the "phthoric" signs.³

With this background in view I have tried to ascertain whether the melodies under consideration contain elements which prove, or at least indicate, that the modes in question were chromatic at the time. The results of my investigations are presented below.

The use of MeSi in the investigated melodies of the modes Deuterios, Plagal Deuterios and Nenano appears from the following table:

D	E	F	G	a	b	c	d
πῆ	πῆ		πῆ	πῆ	πῆ	πῆ	πῆ
			πῆ	πῆ	πῆ	πῆ	πῆ
			πῆ	πῆ	πῆ	πῆ	πῆ
			πῆ	πῆ	πῆ	πῆ	πῆ

1) Ἀνθολογία τῆς μουσικῆς περιέχουσα κατὰ τάξιν συλλογὴν τινα μαθημάτων τῶν ἀναγκασιτέρων τῆς ἐκκλησιαστικῆς ἀκολουθίας (in the possession of J. Raasted), f. 108v-113r

2) Πανδέκτη, Ἐν Κωνσταντινουπόλει (αωνά): Τόμος 2 pp. 687-695.

3) Γρ. Στάθη op. cit. pp. 199-201

the interval G-a is a tone. Given that this element, according to hypothesis (b) carries the same implication wherever it occurs, the interval G-a must be a half-tone. The conclusion is supported by the fact that on a we find the MeSi $\text{μ}\text{σ}\text{ι}$ which in later manuscripts takes the form σ , and today the interval under it requires a half-tone.

This being so we must, in order to create the half-tone, accept either G-sharp or a-flat.

First possibility: G-sharp

Accepting G-sharp we must correspondingly have d-sharp in the high tetrachord. The scale will then be:

S_c_a_l_e_A:

E	F	G $\sharp$	a	b	c	d $\sharp$	e
half-tone	three half-tones	half-tone	tone	half-tone	three half-tones	half-tone	

This scale consists of two similar tetrachords E-a and b-e separated by the tone a-b.

A comparison¹ of this scale with that of the Pl. Deuterios of the modern system of Byzantine music² yields the following results:

π	β	Γ	Δ	κ	ζ	υ	π
half-tone	three half-tones	half-tone	tone	half-tone	three half-tones	half-tone	
6	20	4	12	6	20	4	
E	F	G $\sharp$	a	b	c	d $\sharp$	e

- The arrangements of the intervals of the two scales coincide completely, and so do the arrangements of the tetrachords.
- The element υ , which in the modern system received the form σ , occurs in exactly the same position, i.e. $\text{κα}(=E)$, $\text{Γα}(=G\sharp)$, $\text{κε}(=b)$.

1. The comparison is based on the half-tones, tones and three half-tones, not on the μόρια or κόμματα * of the modern system as this would be impossible.

*. See Δ.Γ. Παπαγιωτοπούλου, Θεωρία καὶ πράξις τῆς Βυζαντινῆς ἔκκλη. μουσικῆς, Athens 1947, p.50.

2. This scale starts from $\text{Πα}(=D)$. To facilitate the comparison it is transposed upwards by one tone, thus $\text{Πα}(=E)$, $\text{Βου}(=F)$, $\text{Γα}(=G)$, $\text{Δυ}(=a)$, $\text{κε}(=b)$, $\text{Ζω}(=c)$, $\text{Νη}(=d)$, $\text{Πα}(=e)$.

- c) The element $\epsilon\tilde{\nu}\tilde{\nu}\tilde{\nu}$ (=ϕ) is likewise found in the expected position, i.e. on a.¹

Second possibility: a-flat

Accepting a-flat we must correspondingly have D-flat in the low tetrachord. The scale will then be:

Scale B :

C	D ^b	E	F	G	A ^b	B	C
half-tone	three half-tones	half-tone	tone	half-tone	three half-tones	half-tone	

As the figure demonstrates, the result is a chromatic scale similar to scale A but placed one third lower. This means that a chromatic scale is constructed which consists of two tetrachords, C-F and G-c, separated by the tone F-G.

Conclusions

- It appears from what has been said that the scale of the modes Deuterios, Pl. Deuterios and Nenano is chromatic.
- Whether a melody of the modes in question is transcribed in accordance with scale A or with scale B (lowered by one third) the result is the same.

The above conclusions presuppose the original hypothesis: that the element γ whether used alone or in combination with the λ (=πλάγιος) has the same implication wherever it occurs.

For this reason I directed my investigations towards manuscripts later than Sinai 1230 to see if they could provide more precise information.

For this purpose I used the manuscript Sinai 1301 (16th-17th c. according to Benesevic, Catalogus III,1. Petrograd 1917). This manuscript contains, among other things, the stichera of the month of September with melodies that appear to be virtually the same as those of the manuscript Sinai 1230. I have written down the MSi and MeSi of the melodies 11,12,13,14,16,21,22 and 23 of ms Sinai 1230 and next,

1. In the modern scale of the Pl. Deuterios mode the ϕ occurs on Bou(=F), Zw(=c) and Πα(=e). In the melodies investigated there are no MeSi on these three pitches, and it is therefore not possible to compare them with their modern parallels.

Sinai 1230. Ἐκ ρύζης ἀγαθῆς	(11)	יֵצֶק b עִזֶּב b E	E ע d ע d G	G יֵצֶק G עִזֶּב G	G יֵצֶק G עִזֶּב b G	b גִּבְרָה גִּבְרָה b G	
Sinai 1301. " "	"						
Sinai 1230. Τό μνημόσυνόν σου	(12)	יֵצֶק b עִזֶּב b E	E יֵצֶק E עִזֶּב F	G יֵצֶק E עִזֶּב G	G יֵצֶק E עִזֶּב E	b גִּבְרָה גִּבְרָה b G	
Sinai 1301. " "	"						
Sinai 1230. Ἡ τὼν λευφάνων	(13)	יֵצֶק b עִזֶּב b G	G יֵצֶק G עִזֶּב G E	E יֵצֶק E עִזֶּב E	d גִּבְרָה d גִּבְרָה G		
Sinai 1301. " "	"						
Sinai 1230. Ἡγάπησας θεοφόρε	(14)	יֵצֶק b עִזֶּב b G	E יֵצֶק E עִזֶּב a G	G יֵצֶק E עִזֶּב a G	a גִּבְרָה a גִּבְרָה E	b גִּבְרָה b גִּבְרָה G	b גִּבְרָה
Sinai 1301. " "	"						
Sinai 1230. Θεία χάρις	(16)	יֵצֶק b עִזֶּב b G	G יֵצֶק E עִזֶּב a	G יֵצֶק E עִזֶּב E	E יֵצֶק E עִזֶּב E		
Sinai 1301. " "	"						
Sinai 1230. Ἱερεὺς ἐννομιώτατος	(21)	יֵצֶק b עִזֶּב b G	G יֵצֶק E עִזֶּב a G	G יֵצֶק E עִזֶּב a G	? גִּבְרָה ? גִּבְרָה G	b גִּבְרָה b גִּבְרָה G	b גִּבְרָה
Sinai 1301. " "	"						
Sinai 1230. Βήματι τυράννου	(22)	יֵצֶק b עִזֶּב b E	E יֵצֶק E עִזֶּב E	G יֵצֶק E עִזֶּב E	G יֵצֶק E עִזֶּב E		
Sinai 1301. " "	"						
Sinai 1230. Βάσιμον κρητύδα	(23)	יֵצֶק b עִזֶּב b G	E יֵצֶק E עִזֶּב a G	G יֵצֶק E עִזֶּב a G	G יֵצֶק E עִזֶּב E		
Sinai 1301. " "	"						

below them the corresponding ones of Sinai 1301. I have left an empty space at the points at which one of the manuscripts does not have any MSi or MeSi. In front of each MeSi I have written the cadential note of the preceding cadence and after each MeSi I have written the initial note of the following opening formula.

Observations

The table shows that:

a) between E-E, G-G, b-b, MeSi occur as follows:

- 1) Sinai 1230 E E^{MeSi} E. G G^{MeSi} G. b b^{MeSi} b
- 22) Sinai 1301 E E^{MeSi} E. G G^{MeSi} G. b b^{MeSi} b¹

b) In Sinai 1230 E^{MeSi} occurs on E and on b, whereas G^{MeSi} is only found on G.

c) In Sinai 1301 E^{MeSi} (= E^{MeSi}) occurs on E, on G, and on b. Furthermore, between G-G or b-b we find E^{MeSi} in some cases, but G^{MeSi} in others.²

In my opinion these facts show that the element y has the same implication wherever it is found, i.e. it means that the interval above the degree on which it is found must be a half-tone. This view is further corroborated by the use of the element in question in the modern system of Byzantine music:

1. The MeSi E^{MeSi} and G^{MeSi} must be interpreted as expressing a melody as follows:

- | | |
|---------------------------------------|---|
| G E^{MeSi} G = b-a-G. | G G^{MeSi} G = G-F-E-F-G. |
| b E^{MeSi} b = d-c-b. | b G^{MeSi} b = b-a-G-a-b. |

2. Similar instances occur a) in ms Sinai 1237 (17th c. according to Benesevic, Catalogus III, 1. Petrograd 1917), in which the E^{MeSi} and G^{MeSi} are sometimes found between E-E and at other times between G-G. For example:

- f. 2r. 'Εκ ρύτης ἀγαθῆς... ἐνδελύτῃμα G E^{MeSi} G.
- f. 2r. Τό μνημόσυδόν σου... πατερ Συμεών E E^{MeSi} E... καλός G E^{MeSi} G
- f. 11r. 'Ιερεὺς ἐννομώτατος... Ἀνθίμε E E^{MeSi} E... μυστήρια G E^{MeSi} G

f. 14r. Βήματι τυράννου... ἐκπαύγαζες... E E^{MeSi} E.

b) In ms Athens 891 (A.D. 1787), in which MeSi E^{MeSi} is found between E-E, G-G and b-b; MeSi G^{MeSi} , E^{MeSi} , G^{MeSi} are not used. The phthora D is found both on a and D.

c) In ms Athens 903 (A.D. 1782), in which MeSi E^{MeSi} , G^{MeSi} , E^{MeSi} are found on E, or G, or b. MeSi G^{MeSi} is found only on G or b.

Scale of Deuterios mode.

ν	π	β	Γ	Δ	κ	ζ	ψ
half-tone	three half-tones	half-tone	tone	half-tone	three half-tones	half-tone	

Scale of Plagal Deuterios mode.

π	β	Γ	Δ	κ	ζ	ν	π
half-tone	three half-tones	half-tone	tone	half-tone	three half-tones	half-tone	

It is evident from the above scales that the element ν (=y) invariably occurs on degrees above which there is a half-tone.

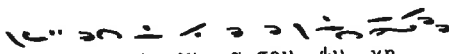
After all the above observations the conclusion must be drawn that the melodies of the modes Deuterios, Plagal Deuterios and Nenano under investigation are chromatic.

An example is presented below of a transcription of melody No.13 of the Deuterios mode according to the A chromatic scale (see above p. 101), i.e. C[#]-D -E -F -G[#]-a -b -c -d[#]-e ¹

- 1 ν 

H των λει φα νων σου θη κη.
b b a G[#]a bc a ba G[#]
- 2 ν 

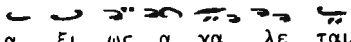
παν ευ φη με πα τερ,
G[#] b a ba G[#]ab a
- 3 

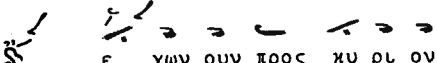
πη γα ζει λ α μα τα.
a b ab G[#] aG[#] FE E
- 4 $\pi \nu$ 

και η α γι α σου φυ χη
EF D G[#] b a G[#] ca bcba
- 5 

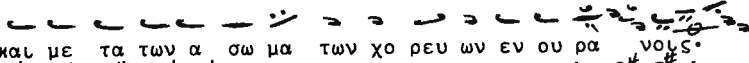
αγ γε λους συ νου σα,
G[#] b a ba G[#]ab a

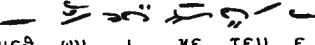
1. According to the modern system of Byzantine music this scale when it descends two steps below the tonic (E) it descends diatonically i.e. C[#] -D-E corresponding to G[#] -a-b in the upper tetrachord.

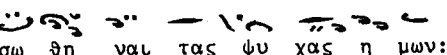
6 
α ξι ως α γα λε ταυ.
a b ab G# aG# FE E

7 
ε χων ουν προς κυ ρι ον
d c b b d c b

8 
ο συ ε παρ ρη συ αν.
cd b bc a ba G# G#

9 
και με τα των α σω μα των χο ρευ ων εν ου ρα νοις.
G# G# G# G# G# a bc b a b a a a baaG# Gacba

10 
μεθ ων ι κε τευ ε
b b G#a b G#a a

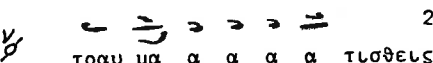
11 
σω θη ναι τας ψυ χας η μων.
bc G#F EF G# bG# aG# FE E

Observations :

A) In line 4, there is the three-tone interval D-G[#], which, according to western European music theory, is forbidden. In the case of the transcription of all the melodies under investigation in the A chromatic scale, this interval is met with 232 times. Of the other three-tone intervals, i.e. a-d[#] and F-b, the first is met with 32 times, and the second not at all.

The above evidence seems at first to contradict the previous conclusion that the melodies are chromatic. But careful research into the melodies of the chromatic modes of modern Byzantine music proves that these three-tone intervals are very common.

Examples: a) Interval Νη-Γα[#] (=D-G[#])¹

1) 
τραυ μα α α α α τισθεις
νη - γα[#]
D - G[#]

1. 3,4.3,6.3,9.3,12.4,7.11,8.11,12.12,7.13,4.14,3.14,7..... in all 232 cases.
2. Ληστατς λογισμοτς..., Στελιχηρόν ίδιόμελον της Δ' Κυριακης των Νηστειών, ήχος η' εν πα, Μουσικός Πανδέκτης (Ζωή), Τόμος Ζ' (Τριψόδιον), Athens 1937, p.100.

- 2)ου τε ε ε ε ε ε I λ ε ρε ε ε ε ε ε ε 1
 Boub vη γα#
 F D G#
- 3)ουτε ε ε ε ε ε Λε ευ λ λ λ της 2
 Boub vη γα#
 F D G#
- 4) και συν αυ τοις την α πω ω λει ει αν 3
 vη γα#
 D G#

b) Interval Boub-κε (=F-b)

This interval was not found in the melodies under investigation. However it is found in a great number of cases in chromatic melodies of the modern Byzantine music system.

Examples :

- 1) ου με τα σχο ο ο ον τω ων 4
 Boub κε
 F b
- 2)το ο ον I ου ου ου ου δα α 5
 δλ Boub κε
 F b
- 3) ως θυ μι λ λ λ α α α α λα α α α μα 6
 γα ζω
 F b

1. ibid. p.100
2. ibid. p.101
3. Γέννημα ἐχιδνῶν... Δοξαστικόν εἰς τόν ἑσπερινόν τῆς Μ. Πέμπτης, ἦχος πλ. ρα, ibid. p.197.
4. Μετὰ τὴν εἰς Ἀδου κἀθοδον... Ἑωθινόν Ι', ἦχος πλ. πα, Ἀναστασιματάριον (Ζωή), Athens 1961, p.283
5. Βουλευτήριον Σωτήρ..., Κἀθισμα, ἦχος δ. Δ', Μουσικὸς Πανδέκτης (Ζωή), Τόμος Ζ' (τριώδιον), Athens 1937, p.160.
6. Κατευθυνθήτω ἡ προσευχή μου... ἦχος πλ. Δ', Μουσικὸς Πανδέκτης (Ζωή), Τόμος Α, Athens 1956, p.30. This example (6) belongs to a melody of the Deuterios mode and is chanted based on Δλ according to scale B (see above p.102).

c) Interval Δυ-νη[#] (=a-d[#])¹

This interval, however, was found in 32 cases, in the melodies under research although in the modern system, as far as I know, it is not found at all. Instead of this, in the melodies of Pl. Deuterios mode, it is found in a great number of cases as the interval Δυ-νη (=a-d). This originates from the previous interval i.e. Δυ-νη[#], with the placing of a diatonic phthora on Δυ(δ) or on νη(ζ). In this case the chromatic tetrachord κε-πα (=b-e) is changed into a diatonic one.

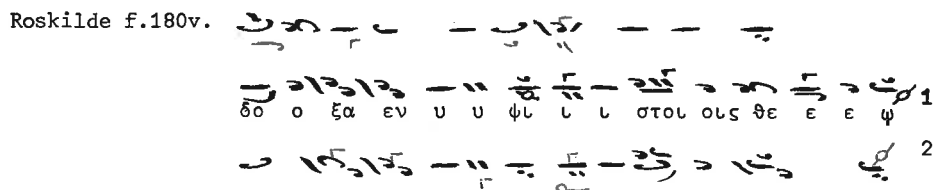
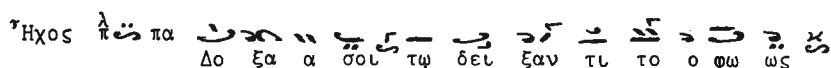
Examples:

1)	Χολ στε ε ου ου ου μα α θη η η ταυ 2 δυ νη a d
2)	δο ο ξα α α αν τας 3 δυ νη a d
3)	λα τρε ε ε ε λα τρε ε ευ ου συ 4 δυ νη a d βου κε F b

The above examples show that the interval Δυ-νη(=a-d) would reasonably justify the belief that it was a Δυ-νη[#] (=a-d[#]) if there were no phthorai which define the kind of the tetrachord. The lack of phthorai in the melodies under investigation creates much difficulty in defining clearly the type of the aforementioned interval, as well as of many other intervals.

For example, the Doxology of Petros Lampadarios in the Pl. Deuterios mode, which is found in both the old and the modern method, can show us the difficulty of defining the type of intervals.

-
- 1 3,2.3,12.4,2.14,7.16,4.17,10...in all 32 cases.
 - 2) Μετά τήν εἰς Ἄδου κάθοδον..., Ἑωθινόν Ι', Ἀναστασιματῶριον (Ζωή), Athens 1961.p.282.
 - 3) Ἡ δυνάμεις εἰρήνη σὺ Χριστέ..., Ἑωθινόν ΣΤ', ibid.p.281.
 - 4) Νῦν αἱ δυνάμεις τῶν οὐρανῶν..., χειροβυβλὶκὸν τῶν προηγιασμένων, Πέτρου Λαμπαδαρίου, ἤχος πλ. πα, Μουσικὸς Πανδέκτης (Ζωή), Τόμος Α'. Athens 1958, p.64.



As one can see from the modern melody above, the diatonic phthora of Δι(ῶ) is placed over the syllable (έν υ) ψι (στοις) and because of the phthora, the chromatic tetrachord κε-πα (=b-e) becomes diatonic until the syllable (θε) φ where, because of the chromatic phthora of Δι(ρ) the melody returns to the chromatic genus.

As it appears from the old melody below the modern one, the phthora ῶ does not exist; there is only the phthora ρ at the end of the musical line. Whether this phthora ρ indicates that the previous line should be chanted diatonically, or not, can not be ascertained. But if it should be chanted diatonically it still is not clear from what point the diatonic modulation must begin. I think that the solution to this problem can be obtained by collecting melodies of the old system transcribed into the modern one and then comparing them. Only in this way will it be possible to find those places in the melodies where such modulation occurs.

From the above, we can conclude that the existence of three tone intervals, i.e. D-G[#], F-b, a-d[#] does not rule out the conclusion that the melodies are chromatic.

B) In the line 7, we find the MeSi δ^ρ, followed by an opening formula starting from d. The problem here is to determine whether the note d is natural or d[#]. In the modern system there are cases where either exists.

1. Πανδέκτη, έν Κωνσταντινουπόλει (αωνα'), Τόμ.2, p.687.
2. 'Ανθολογία τῆς μουσικῆς περιέχουσα κατά τάξιν συλλογήν τινα μαθημάτων τῶν ἀναγκασιωτέρων τῆς ἐκκλησιαστικῆς ἀκολουθίας (in the possession of J.Raasted), f.108v.

Examples:

- 1) π 1
μη η με την πο ο ορ νην.....
- 2) π 2
υ δε ο των αμαρτανόντων.....
- 3) π 3
ε θη καν ε πυ λ τη ην κεφαλην μου...
- 4) π 4
Γε ε νοι το κυ ρι ε.....
- 5) π 5
κα α α α α σαν την βιτωλικην...

From the above examples, it appears that after a chromatic cadence on $\kappa\alpha$ (=E) and a chromatic MeSi π , an opening formula can follow starting with $\nu\eta^\#$ (=d[#]) or with $\nu\eta$ (=d). In the second case over the $\nu\eta$ (=d) a diatonic phthora ($\varnothing$) is placed. In line 7 of melody No. 13, the diatonic phthora does not exist (because as we previously said, in the melodies under research phthorai in general are not found) but the diatonic MeSi δ do exist.

Because of this, I have transcribed the opening note as well as all the other d^s of lines 7 and 8 as d natural instead of d[#].

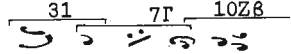
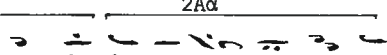
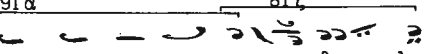
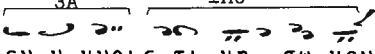
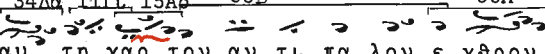
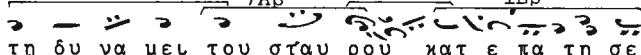
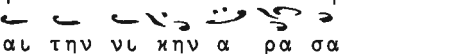
In relation to the solution of this problem the same is true for the modulations as was previously asserted at the end of observation A.

1. 'Η ἀπεγνωσμένη διὰ τὸν βίον..., 'Ιδιόμελον Μ. Τετάρτης, ἤχος π $\varnothing$ $\pi\alpha$, Μουσικὸς Πανδέκτης (Ζωή), Τόμος Ζ, Athens 1937 p. 174.
2. 'Ηρεβυθισμένη τῇ ἀμαρτίᾳ..., 'Ιδιόμελον Μ. Τετάρτης, ἤχος π $\varnothing$ $\pi\alpha$, *ibid* π. 172.
3. 'Εξέδυσαν τὰ ἑμάτια μου..., Δοξαστικόν Μ. Παρασκευῆς, ἤχος π $\varnothing$ $\pi\alpha$, *ibid*. p. 227.
4. Δοξολογία, ἤχος π $\varnothing$ $\pi\alpha$ δ , 'Αναστασιματάριον (Ζωή), Athens 1961, p. 285.
5. Χε ρουβικόν Γρηγορίου Πρωτοψάλτου, ἤχος $\varnothing$ $\pi\alpha$, Μουσικὸς πανδέκτης (Ζωή), Τόμος Δ, Athens 1968, p. 64.

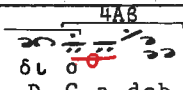
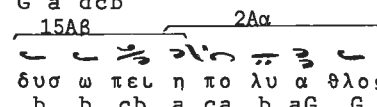
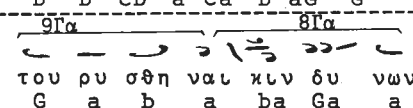
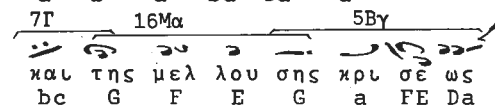
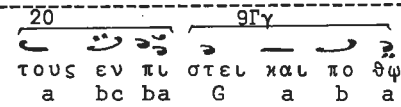
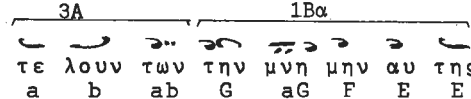
For the transcription of all the melodies into the chromatic genus, other problems certainly exist which cannot however be solved at present. The solution to these problems presupposes the transcription of much more material from the old into the new Byzantine notation and detailed comparison of the results. The lack of necessary sources especially from the modern system of Byzantine music, but also the limited time available to me does not permit me to continue research on this subject. I hope, however, that not only I especially should return to this subject but also that other researchers should deal with finding a definite solution to this problem.

A P P E N D I X B

Analysis of melody No. 90 of the Deuterios mode *

1	 Δευ τε. φι λ α θ λ ο υ b a bc G FE	C1C E
2	 τ ω ν θ η λ ι ω ν τ ο κ α υ χ η μ α D G G a ca b aG G	CB G,
3	 τ η ν π ρ ω τ ο μ α ρ τ υ ρ α θ ε κ λ α ν G G a b a ba Gab a	C1C Ga
4	 ε ν υ μ ν ο ι ς τ ι μ η σ ω μ ε ν a b ab G aG FE b	.CA Eb.
5	 α υ τ η γ α ρ τ ο ν α ν τ ι κ α λ ο ν ε χ θ ρ ο ν ba Gab bcb a bc e d c b bcb a	C1B ba
6	 τ η δ υ ν α μ ε ι τ ο υ σ τ α υ ρ ο υ κ α τ ε κ α τ η σ ε. G a bc b a bc GEFG G bG a GFE E	CA E,
7	 κ α ι τ η ν ν ι κ η ν α ρ α σ α E E E GF Ga FE D	CC D,
	 α ξ ι ω ς ε σ τ ε φ α ν ω θ η EFGa a bc G F E F	.C1A EF.

* This melody was selected by lot from among all the 56 melodies

8		.CB b
9		.CB G ,
10		C1C Ga
11		.C1B Da
12		CC a
13		:-CA E .

A) Text

The contents of the text indicate a division into three periods:

First period (lines 1-4) Christians with an interest in contests are invited to honour the protomartyr Thekla.

Second period (lines 5-7) Thekla deserves honour for two reasons:

a) She conquered the enemy, b) her victory was recognized and rewarded.

Third period (lines 8-13) As a winner and holder of a prize from God she is in a position to intercede with him to save from danger and destruction the faithful who celebrate her memory.

Each period ends with a high point or a full stop.

B) Melody

The melodic division of the sticheron coincides with that of the text. That is to say, there are three musical sections of which only the second is subdivided into smaller sections, i.e 1-4, (5-6,7), 8-13.

Details:

First Period (1-4) Constituted of four units joined in pairs

so as to form two colons, i.e.(1-2)+(3-4). Together the two colons form one section (1-4).

The first colon (1-2) consists of two units, the first ending in ClC on E, the second in CB on G.

The second colon (3-4) consists likewise of two units, the first ending in ClC on G^a, the second in CA on E^b.

The splitting of the section into two colons(1-2,3-4) may at first sight seem ill-conceived as it spoils the unity of the text. However, on closer inspection it appears that the melodist had his reasons for doing so, viz. a) because a CB cadence on G was a necessity at the end of the second melodic line, and b) because a temporary lingering on the phrase "the pride of womankind" (τῶν θηλειῶν τὸ καύχημα) arouses the curiosity of the audience about the person who is "the pride of womankind"

Both colons are preceded by a MeSi and followed by a musical dot.

Second Period (5-7) Constituted of four units joined in pairs so as to form two sections (5-6,7).

The first section consists of two colons (5 and 6), the first ending in ClB an B^a, the second in CA on E. In spite of the absence of the expected musical dot at the end of the first colon the section was divided into two colons because the following melodic line (6) begins with the formula 9Aα which is normally found to open colons. Furthermore the melodic line 9Aα-7Aβ-16Iα-1Eβ is often found to constitute a colon by itself (see 3,5.4,4/5.33.13/14. etc.).

The second section consists of two units, the first ending in CC on D, the second in ClA on E^F.

The second period was divided into two sections and not into two colons for two reasons a) at the end of the first section (5-6) there is a CA cadence on E such as usually occurs at the end of sections, and b) the period in question comprises two events happening at different places and times. First that is, the victory over the enemy, located on Earth and taking place during Thekla's earthly life, and second her receiving which takes place in Heaven as she appears before God.

Third Period (8-13) Constituted of six units which form four colons (8,9,10-11,12-13) and, in combination, one section

(8-13).

The two first colons (8 and 9) could be regarded as one. The division was made because of the occurrence at the end of the first colon of the thematismos exo which has in all cases been regarded as forming a colon by itself. The third colon (10-11) consists of two units, the first ending in C1C on G^a the second in C1B on D^a. The last colon consists likewise of two units, the first ending in CC on a, the second in CA on E.

General Observations

A) Signatures

- a) The melody begins with $\tilde{y}^{\nearrow} + b$ because the first syllable of the text carries both a grammatical and a metrical accent. (See MSi of the Deuterios mode pp. 80f).
- b) At the beginning of the section and colons a MeSi occurs except for such cases in which a leading-on cadence precedes (6,8,12). Further, there is no MeSi at the beginning of colon 9 which is preceded by the thematismos exo; this is due to the metrical shape of the text (see thematismos exo, case 2, p. 78).

B) Musical punctuation

Save for a single instance (line 5) all sections and colons are followed by a musical dot.

A P P E N D I X C

Medieval and Post-Medieval Renderings of a Few Phrases (11th-12th cent.)

Σήμερον ἰό-ουίου ἰῆς-ζωῆς.....

Sinai 1230.17v.	68,8		A.D.1365
Saba 610.14r.			11th cent.
Saba 361.13r.			11th/12th cent?
Athens 883.18v.			12th cent.
Athos, Vatopedi 1492.11v.			A.D.1242
Ierusalem, Photiou 30.12v.			13th cent.
Sinai 1484.8r.			13th cent.
Sinai 1487.6v			14th cent.
Paris 265.10v.			14th cent.
Sinai 1237.43v			17th cent.
Athens 896.19v.			17th cent.
Athens 910.36v.			17th cent.
Athens 903.27r.			A.D.1782
Athens 891.13v.			A.D.1787

UNIVERSITÉ DE COPENHAGUE

CAHIERS DE L'INSTITUT DU MOYEN-ÂGE GREC ET LATIN
publiés par le directeur de l'Institut

- 23 -

GEORGE AMARGIANAKIS

AN ANALYSIS OF STICHERA IN THE DEUTEROS MODES

The Stichera Idiomela for the Month of September
in the Modes Deuterios, Plagal Deuterios, and Nenano
Transcribed from the Manuscript Sinai 1230 (A.D.1365)

PART II

Copenhagen 1977

A part of the printing costs of this
issue of 'Cahiers' has been defrayed by
the Greek State Scholarship Foundation

Stougaard Jensen/København

Un 55-3

MELODIES OF THE STICHERA IDIOMELA FOR SEPTEMBER

56 melodies for the month of September are presented below. Of these 25 belong to the Deuterios mode, 25 to the Plagal Deuterios mode and 6 to the Nenano mode.

They have not been numbered consecutively (1,2,3,4 etc.). The numbers employed are those of the edition by Egon Wellesz, "Die Hymnen des Sticherarium fur September, Vol. I, Copenhagen 1936" which also contains other stichera, belonging to the same month but to other modes.

The melodies have been divided into musical lines which are numbered consecutively. Thus, for instance, 49,6 will mean "melody No. 46, line 6"

Beneath the text I have given letter-transcription of the melodies. This is a simple and practical way of indicating the movements of the melody without becoming involved in the intricacies of a complete reading of the Byzantine musical notation; a method which has also been used, for example, by Jørgen Raasted, in his "Intonation Formulas and Modal Signatures in Byzantine musical Manuscripts". This method of representation presupposes, of course, that the melodies of the modes in question are diatonic. If they are proved to be chromatic it would have to be changed*.

Square brackets indicate parts of the melodies not clearly discernible in the manuscript due either to bad photographing or to damage suffered by the manuscript itself.

* For more details see p.p. 96-111.

Κυπριανοῦ μοναχοῦ

- 1 ϣ 12Aa 11Bb
 θαυ μα ετος ει ο δε os.
 G G b a G ab b
- 2 14Ay 8Eβ
 και θαυ μα ετα τα ερ γα σου.
 a bc d d a b a G
- 3 ϣ 9Ea 7Aa 16Θa 1Eβ 4Ea
 και αι ο δοι σου α vs ρι χνι α σται.
 G b a bc GF EF G bG aG FE EFG F G
- 4 10Δa 2Θβ 33A
 πε λεις γαρ εο ρι α του δε ου.
 EF D G ca b a G aF G
- 5 ϣ 9Aa 7Aβ 16Ia 1Eε 10Aa
 και υ πο ετα εις τε λει α και δυ να μιν.
 G a bc b a bc G EFG G bG aG FE F
- 6 11Aa 15Bβ 8Bβ
 συν α ναρ κος τε και συν ερ γει α.
 D G G ab b bc a ba G G
- 7 ϣ 9Aa 8Γζ 7Ba
 παντο δυ να μω ε ρου ει α.
 G G a bc b a ba Gab abc
- 8 16Θa 1Eη 10Ba
 κο εμω επ ε δη μη εας.
 GF EF G bG aG FE EFD
- 9 ϣ 11Ba 15Bb 8By
 ρη των ο ε και λυ ναις παα εμα.
 G ab b b bc a ba G G
- 10 ϣ 9Γε 8Γε
 αν εκ γρα ετως εξ α πει ραν δρου
 G a b a a a ba Gab a
- 11 3A 1Aβ 10Γβ
 μητρα πεις τη δε ο τη τι.
 a a b ab G aG FE EF E
- 12 12Γδ 14Θ 13Ay
 δι α δε με νος ο ρους και χρο νους.
 D G b Ga a d c dc b b

M.M.B. Tr. 1, Sept. No. 3
continued

- 13
- | | | | |
|-------------|-------------|-------------|------------|
| <u>34Aa</u> | <u>11Bz</u> | <u>15AB</u> | <u>2Aa</u> |
| ΕΙΣ | σω εν ρι αν | η μωυ αν αλ | τοι ω τε. |
| α | G ab b G | b cb α ca b | αG G |
- 14 y
- | | |
|-----------------|------------|
| <u>9Aa</u> | <u>8Γz</u> |
| δε α του το σοι | βο ω μεν. |
| G α bc b α | ba Gab α |
- 15
- | | | |
|------------|-------------|-------------|
| <u>7Aa</u> | <u>16Ka</u> | <u>1Ea</u> |
| α γα δε | κν ρι ε | δο φα σοι:- |
| α bc G | EF G | bG αG FE E |

MM.B. Tr. 1, Sept. No. 4
Sinai 1230, 2v

Ταραξίου πατριάρχου

- 1 ϣ 11E 15Ay 29Ay
Ο εν βο ρι α τα παν τα δη μι ουρ ηη εας.
G G G b b b bc βα G α c b b
- 2 πϣ 15Aβ 13Eβ 30Ba
προ αι ω νι ε λο γε του πα τρος.
b b cb α d d c b α bcba
- 3 9Zβ 12Eβ
και την συμ πα σαν χει σιν.
G Gα b α Gα b G
- 4 9Aa 7Aβ 16Ja
παν το δυ να μω σου λο ηω.
G G α bc b α bc GEFG
- 5 1Ea
ευ στη σα με νος.
G bG α G FE E
- 6 ϣ ϣ ϣ 26A 17Aa 7Γ 16Ea 4Eγ
ευ λο ηη σον τον ετε ρα νον.
α α EF G α bc G EFG F G
- 7 ϣ ϣ ϣ 16Za(Aa) 12Γa
του ε νι αυ του
FE D G G bG
- 8 2Ha
της χρη στο τη τος σου.
α cα b α G G
- 9 ϣ 9Ay 7Aa 16Ze
και τας αι ρε βεις κα τα βα λε.
G G α bc b α bc GF Eα
- 10 20 9Γa
δι α της θε ο το κου
α bc βα G α b α
- 11 7Aβ 16Ja
ως α χα ρος
α α bc GEFG
- 12 1Ea
και ριζ αν θρω πος:-
G bG α G FE E

1 $\lambda \pi y$

1 $\pi\dot{\eta}\ddot{\eta}$

16Ab 27Aa

0 πνευ μα τι α γι ω
E G F E G α D

2

17Aι 7Aa 16Hy 1Δa

συν ημ με vos α ναρ κε λο γε και υι ε.
D EF α α bc GF EFG α G F E E

3 $\pi\dot{\eta}\ddot{\eta}$

16Ab 17Za 17Γa 8Bβ

ο παν των ο πα των και α ο πα των.
E G F E FG α EF α βα G G

4

9Γa 7Γ 16MB

ευη παν τουρ γος και συν δη μι ουρ γος.
G G α b α bc G F E E

5 $\pi\dot{\eta}\ddot{\eta}$

16HB 17Za 17Γγ 18Aa

τον γε βα von του ε νι αυ του ευ λο ηη von.
G α GF E E E E FG α EF α G G
(G F E)

6 $\dot{\eta}$

52B 21 16Ha

γω λατ των εν ει ρη νη
G b αG E E FGα GF

7

17Hy 6Ay

των ορ δο δε των τα ηηη δη.
E E E F G E FE D

8 $\pi\dot{\eta}\ddot{\eta}$

17Aε 10Zγ 17Eδ

πρε εβει αις πας δε ο το και
EF G FE D E F Gα α

9

7Aa 16Ka 1Ea

και παν των των α γι ων von:-
bc G EF G bG αG FE E

1 ⲓⲩⲓ 8Θa 11Bδ 30A
ⲉⲕ ρⲓ ⲓⲛⲥ α γα ⲓⲛⲥ.
b b α G αb bcba

2 9Γa 7Aa 16Za 17Θa
α γα ⲓⲛⲥ ε βλα ⲥⲓⲛ ⲥε καρ πⲓⲥ,
G α b α bc G F E F α

3 7Aa 16Θa 1Zβ
ο εⲕ βρε ρⲓⲛⲥ ι ε ρⲓⲥ ⲥⲓⲛ με ωⲛ.
α bc G F EF G bG α G F E E

4 ⲓⲩⲓ 7Z 14Zβ 13Eγ
χα ρⲓ ⲧⲓ ⲙαλ λⲓⲛ η γα λα ⲕⲧⲓ ⲧⲣα ρⲓⲥ.
d c Gα α α d d c b αb b

5 34Aa 11Bζ 15Bγ 8Bγ
και ε πⲓ πε ⲧⲣαⲓⲛ ⲧⲓ ⲥⲓⲛ ⲙα υ ψⲓⲛ ⲥⲓⲛ.
α G αb b G b bc α bα G G

6 ⲓⲩⲓ 14Δ 6Γγ
ⲡⲣⲓⲥ ⲓⲛ ⲃⲉ υ ⲡⲉⲣ υ ψⲓⲛ ⲃⲉ.
G α bc d G E F E D

7 17Ba 1Aa
ⲧⲓⲛ ⲃⲓ α νⲓⲓ ⲁⲛ,
EF G αG FE E

8 ⲓⲩⲓ 16Δa(Δγ) 10Aa 11Ba
αι ⲓⲛ ρⲓ ⲓⲛ ⲃⲓ ε ⲃⲓ ⲙⲓⲛ ⲥα ⲧⲓ
G F E F D G G αb b b

9 13Bβ 2Aβ
ⲧαⲓⲥ α ρⲉ ⲧαⲓⲥ εⲛ ⲃⲓ αⲓ ⲧⲓ ⲙα.
d c b αG α cα b αG G

10 ⲓⲩⲓ 9Aγ 7Γ 16Aa 4Eγ
και ⲧαⲓⲥ ⲓⲛⲥ αⲓⲥ ⲃⲓ ⲛα ⲙⲉ ⲃⲓ.
G α bc b α bc G EFGFG

11 10Δa 12B 4Γβ
ⲥⲓⲛ ⲙⲉ ⲧⲉ ω ρⲓ ⲡⲓ ρⲓⲛ,
EF D G G αb G α b d c b

M.M.B. Tr. 1, Sept No 11
continued

12	ny	13BB 2AB $\underline{\text{xp}} \quad \underline{\text{ri}} \quad \underline{\text{e}} \quad \underline{\text{to}} \quad \underline{\text{u}} \quad \underline{\text{ge}} \quad \underline{\text{yo}} \quad \underline{\text{ye}} \quad \underline{\text{n}}$ $\underline{\text{oi}} \quad \underline{\text{ke}} \quad \underline{\text{te}} \quad \underline{\text{pi}} \quad \underline{\text{on}}$ b b d c b G a ca b a G G
13	y	9Γη 53Ay 3B $\underline{\text{to}} \quad \underline{\text{u}} \quad \underline{\text{de}} \quad \underline{\text{ou}} \quad \underline{\text{kai}} \quad \underline{\text{e}} \quad \underline{\text{u}} \quad \underline{\text{te}}$ $\underline{\text{pas}}$ G a b a G a a b
14		1Aa $\underline{\text{tw}} \quad \underline{\text{psi}} \quad \underline{\text{xw}} \quad \underline{\text{n}}$ $\underline{\text{men}}$ ab G a G F E E

1 ϋ 12Γa 15Bε
 Το μιν μο ου τον σου
 G G b G a bc a

2 22A 15Bε
 εις τον αι ω να με νει
 α b c dc bc a bc a

3 16Θβ 1Δβ
 ο ει ε πα τερ ου με ων·
 GF EF G α G F E E

4 ϋ 17Hβ 2Γβ
 και το πρα ον της καρ δι ας σου
 E E F G G ca b Gab α

5 3A 1Aa
 δε ρα πων μα κα ρι ε·
 α b ab G α G FE E

6 ϋ 10Eβ 17Aδ 1Δη 10Bβ
 ει και μετ ε σης ες η μων

7 2Ea
 ο ποι μιν ο κα λος·
 G ca b α G G

8 ϋ 3Γ 16Kβ 1Eβ
 αλλ ουκ απ ε σης αρ η μων τω πνευ μα τι·
 G G α b ab G EF G bG αG FE E

9 ϋ 17Aa 33A 2Aa
 εν α γα πη δε ω παρ ι στα με ρος·
 (F E FG) E E FG G αF G α ca b αG G

10 9Aa 36a 19 4Bδ
 και ουν αγ γε λος χο ρευ ων εν ου ρα νοις·
 G G α bc b α b α α α βααG Ga c b α

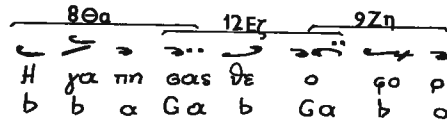
11 8Θγ 12Eδ
 μεν ων ι κε τευ ε,
 b b Ga b Ga α

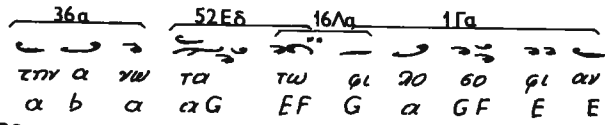
12 7Aa 16Θa 1Ea
 ε λε η θη ναι τας ψυ χας η μων·
 α α bc G F EF G bG αG FE E

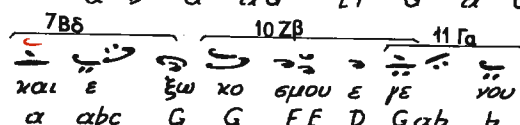
του αὐτου

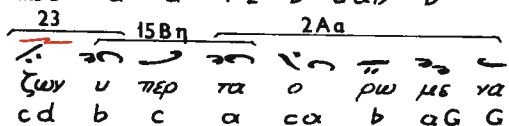
- 1 ẏ 34Ba 9Za 8Aa
 H των λει ψα νων σου θη κη
 b b a Ga bc a ba G
- 2 ẏ 9Ea 8Γζ
 παν ευ ρη με πα τερ,
 G b a ba Gab a
- 3 3A 1Aa
 πη γα ρει ι α μα τα
 a b ab G a G FE E
- 4 π̇ẏ 10Ea 12Aa 30Bβ
 και η α γι α σου ψυ κη
 EF D G b a G ca bcba
- 5 9Ea 8Γζ
 αγ γε ροις ου νου εα,
 G b a ba Gab a
- 6 3A 1Aβ
 α ρι ως α γαλ λε ται.
 a b ab G a G FE E
- 7 ȯ 13Ea 13Ba
 ε κων ουν προς κυ ρι ον
 d c b b d c b
- 8 23 15Bβ 8Bγ
 ο ει ε παρ ρη ει αν.
 cd b bc a ba G G
- 9 ẏ 9Aa 36A 19 4Bδ
 και με τα των α σω μα των χο ρευ ων εν ου ρα ραυς.
 G G G G G a bc b a b a α α βααG Gaεba
- 10 8Θγ 12Eδ
 μεθ ωγ ι κε τευ ε
 b b Ga b Ga a
- 11 7Aa 16Θa 1Ea
 ω θη ραι τας ψυ χας η μων:-

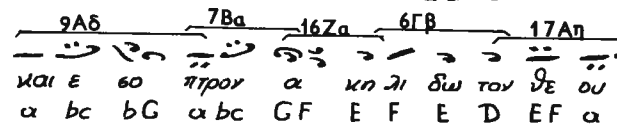
M.M.B. Tr. I, Sept. No 14
Sinai 1230, 4v.

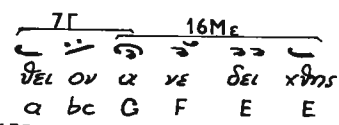
1  
H γα πη θας θε ο ρο ρε
b b α Gα b Gα b α

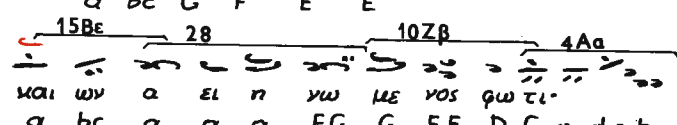
2 
την α γω τα τω ρι 70 60 ρι αν
α b α αG EF G α GF E E

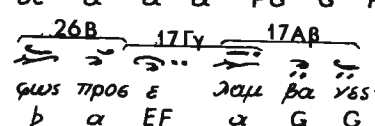
3  
και ε ξω κο σμου ε ρε του
α abc G G FE D Gαb b

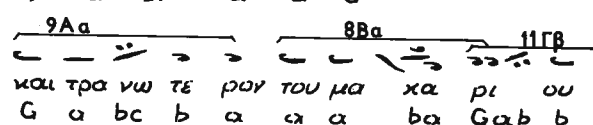
4 
ζων υ περ τα ο ρω με να.
cd b c α cα b αG G

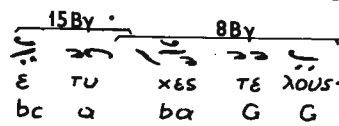
5  
και ε 60 προν α κη ρι δω τον θε ου
α bc bG α bc GF E F E D EF α

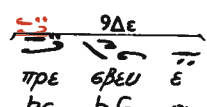
6 
θει ον α νε δει χθης.
α bc G F E E

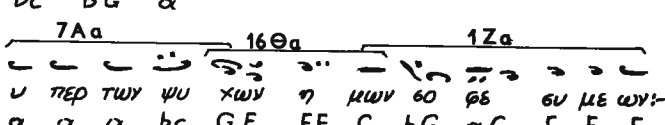
7  
και ων α ελ η γω με νος ρω τι.
α bc α α α FG G FE D G α d c b

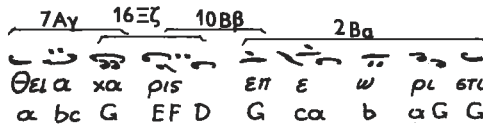
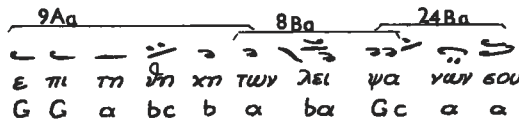
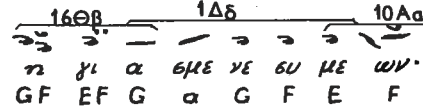
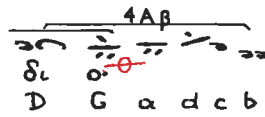
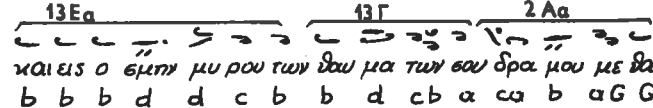
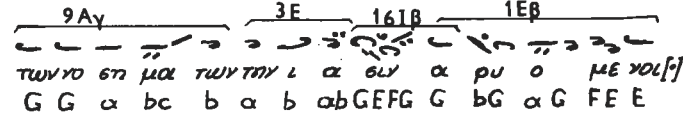
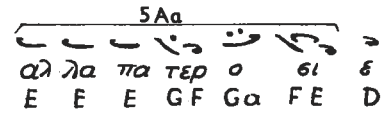
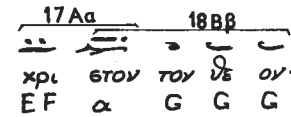
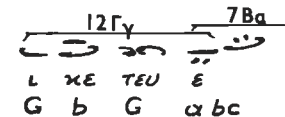
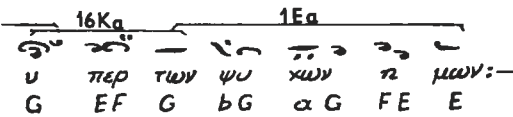
8  
ρως προς ε λαμ βα νες.
b α EF α G G

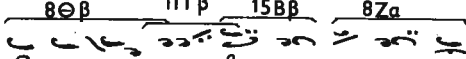
9  
και τρα νω τε ρον του μα κα ρι ου
G α bc b α α α βα Gαb b

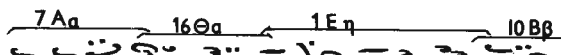
10 
ε τυ xes τε λους.
bc α βα G G

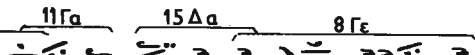
11  
πρε εβευ ε
bc bG α

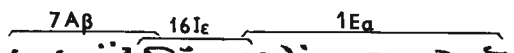
12 
υ περ των ψυ χων η μων 60 ρε ου με ων.
α α α bc GF EF G bG αG F E E

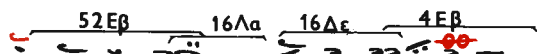
- 1  
Θει α κα ρις επ ε ω ρι στο.
α bc G EFD G ca b α G G
- 2  
ε πι τη ηη κη των λει ψα νων σου
G G α bc b α βα Gc α α
- 3 
η γι α εμε νε ου με ων.
GF EFG α G F E F
- 4 
δι ο-θ
D G α d c b
- 5 
και εις ο εμνη μου των δου μα των σου δρα μου με θα.
b b b d d c b b d cb α ca b α G G
6.  
των νο ση μα των τηγ ι α εν α ρυ ο με νοι[.]
G G α bc b α b α b G EFG G bG α G FEE
- 7  
αλ λα πα τερ ο ει ε
E E E GF Gα FE D
- 8 
χρι στον τον δε ον.
EF α G G G
- 9  
ι κε τευ ε
G b G α bc
- 10 
υ περ των ψυ κων η μων:-
G EF G bG α G FE E

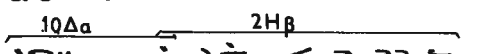
1  
O τε τω πα θει σου κυ ρι ε
b b ba Gab bc α b Gα α

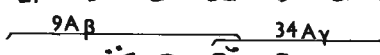
2 
την οι κου με νην ε στε ρε ω εας
α α bc GF EF G bG αG FE EFD

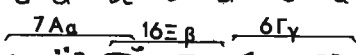
3 
το τε και οι α εθε νουν εες
Gαb b bc b α ba Gab α

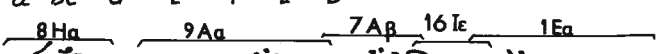
4 
πε ρι ε ζω εαν το ου να μιν
α α bc G E G bG αG FE E

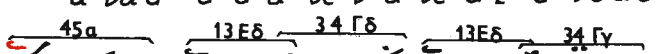
5 
γυ ναι κες ην ορι εαν το
α α G EF G G F EFG F G

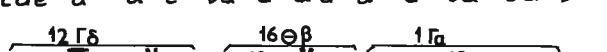
6 
κα τα του πι κρου τυ ραν νου
EF D G ca b α G G

7 
και την ης ταν ης μη προς
G α bc b α G α

8 
α να κα γε εα με ναι
α bc G E F E D

9 
πα λιν εν τη τρυ φη του πα ρα θει σου γε γο να ειπ
α ba G G G α bc b α bc GE G bG αG FEE

10 
εις δε εαν σου του γεν ην δεν τος εκ γυ ναι κος
b cde d d c ba G a d d c ba Gα b

11 
και σω εαν τος το γε νος των αν θρω πων:-
G b Gα α GF EFG α GF E E

1 γ̣ 37 11Bγ
 Ξε ον φυ τον
 b G a b b

2 15Ea 29Aβ
 κα θα περ ε λαι ας.
 bc bG α c b b

3 34Aa 9Γε 16Ha 5Ba
 τη του θε ου τρα πε ζη προση νε ζαι
 α G α b α GF E G α FE D

4 π̣γ 17Aθ 38 7Ba 16Θa
 ως υι ος των πο ρευθεν των
 D EF α α α bG αbc GF

5 1Zβ 4Ea
 την του κυ ρι ου ο δον.
 EF G bG α G F E EFG F G

6 10Za 11Aa
 δι α μαρ τυ ρι ου
 FE D G G α b b

7 13Γ 2Aa
 ευ λο γη σε σε κυ ρι ος.
 b d cb α cα b αG G

8 γ̣ 9Eδ 34Aβ 2Aβ
 και βλε πεις τα α γα θα της α νωσι ων.
 G b α b α G α cα b α G G

9 γ̣ 9Γε 7Aa 16Θa 1Ea
 εν τρυ φων της θει ας α γαλ λι α σε ωρ
 G α b α bc GF EFG bG α G FE E

10 π̣γ 7Aγ 10Zβ 4Γa
 συν τοις γο νευ οι δι α παν τοις.
 α α bc G FE D G G α b d c b

11 π̣γ 13Γ 2Aβ
 μα μα α ξι υμ γη τε.
 d cb α cα b αG G

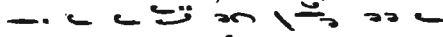
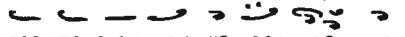
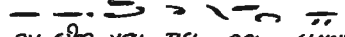
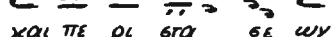
cont.

M.M.B. Tr. I, Sept. No. 18
continued

12	ⲉⲓⲛⲓ	9Δa		7Γ	10Zγ	
		ⲉⲓⲛⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ
		bc	b	α	bc	G F E
13		17Eβ		7Ba	16Θa	
		ⲉⲓⲛⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ
		DE	F	α	αbc	GF
14		1Ea				
		ⲉⲓⲛⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ	ⲛⲟⲓ
		ΕFG	βG	αG	FE	E

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cont.

13		6Ay 17Ay 18Aa  υ περ των τι στεί τε λουν των E E E F E D EF α G
14		15Bβ 8Bβ  την α ει σε βα στον μην μην b b b bc a βα G G
15	υ	9Γa 7Aa 16Za  και τους αυ την γε ραι ρον τας G G α b α bc GF E
16		17Θa 18Γa 33A  ρυ οη και πει ρα εμιν F α α G α F G
17	υ	7Γ 16Ξδ 6Aa  και παν τοι εν κιν ου νων G α bc G E FE D
18		17Bα 1Aa  και πε ρι στα σε ων:- D EF G α G FE E

Notes:

In line 14 the MS reads σην for την

In line 17 the MS has a strange division of syllables:

		
κιν	ουνω	ων
E	F E D	

1 $\pi \dot{\eta}$
Bn μα τι τυ παν του παρ ε στι κως.
FGFE D EF α G G F E EFED

2
 $\kappa\alpha\iota$ α γω νι ζο με vos
C E E GF Ga FE D

3
υ περ της α αν θει as ε κραυ γα ξες
α α b α EF Ga bc G G F E

4 $\pi \ddot{\eta}$
ι σου ε γω και τα παι δι α
G F E F D G G α b b

5
α μοι ε δω κεν ο θε os.
α G α c α b α G G G

6 $\ddot{y}$
μεθ' ων ε σε φα νω θης
α b α α FG G FE

7
εν ου ρανος.
D G G α b d c b

8 $\pi \dot{\eta}$
βα βυ λα ι ε πο μαρ τυς.
b cd b bc α βα G G

9 $\ddot{y}$
πρε βευ ων α παυ στως.
G b α βα Ga α b α

10
των πα γι δων του ex ήρου,
G α bc b α G α bc

11
ρυ θνη ναι τας ψυ χας η μων:-
G FFE D EF G α G FE E

1 $\pi \dot{y}$

2

3

4

5 $\pi \dot{y}$

6 $\pi \dot{y}$

7

8 $\pi \dot{y}$

9 $\pi \dot{y}$

10

11

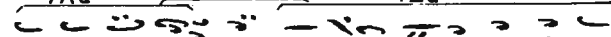
NB. The whole of line 6 is written twice, both times with notation.

ἀνατολίου

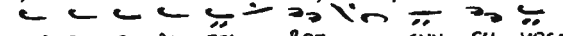
- 1 ϣ̣ 8θβ 11Γβ 15Εα
ὥς καὶ ἴα ρος ι ε ρεὺς
b b βα Γαβ b bc bG
- 2 13Βα 15Βγ 8Ββ
εἰς τα α γι α των α γι ων εἰς ε δὺς·
b b d c b b b bc α βα G G
- 3 ϣ̣ 9Αβ 34Αγ
καὶ τὴν στο λην τὴν ι ε ραν
G G α bc b α G α
- 4 2Αα
ἐν θυ σα με νος·
α α b αG G
- 5 ϣ̣ 9Βα 7Αβ 16Ιε
α μεμπτως τω θε ὦ
G bc b α bc G E
- 6 1Εα
ε λει τουρ γη σας·
G bG α G FE E
- 7 π̣ϣ̣ 10Εα 12Αα 11Βε 15Βα
ὥς α α ρων νο μο θε των·
EF D G b α G αb bc
- 8 22Α 52Εδ
καὶ ὡς μω σης πο ση γων
α b c dc bc b α αG
- 9 16Αα 1Δβ 4Εα θθ̣
τας θυ λας του ιε ρα η̣·
EF G α G F E EFG F G
- 10 10Ζα(Δα) 53Βα 2Δγ
ἐν τη των κω δω νων α κραίει συμ βο ἡ̣,
FE D G Gα α G α α b α G α
- 11 3Α 1Αα
δι ο καὶ πε φο νευ σαί
α b αb G α G FE E
- 12 π̣ϣ̣ 10Εα 12Αα 29Βα
αλ λα τα αι μα σου το δι καὶ ον·
EF D G b α G cb abc b b

- 13 34Aa 9Γa 3A 1Aβ

 η μιν σωτηριον βαπτισμα γεγονηεν
 α G α b α α b α b G α G FE E
- 14 17Ha 53By
 και ως μουρον ευωδεις
 E E F G G α G
- 15 12Ea 9Zη

 τας αχοας αν οι γεις
 D G Gα b Gα b α
- 16 7Aa 16Θa 1Za

 προς πορι εμον της αιω νε ου ζωης
 α α bc GF EF G bG α G F E E
- 17 17Aa 2Ba

 ζαχαρι α τρις ολβι ε
 E E FG G ca b α G G
- 18 11E 15Γ 8By

 του βαπτιστου ιωαννου ο γεννητης
 G G G b b b d bc α βα G G₁
- 19 24Aa 2Aβ

 και της ελιθα βετ ο δυν ευνοσ
 G G G G G c βα ca b α G G
- 20 9Γδ 8Zε 7Ba

 εκ τε νυν πρε εβευ ε
 G α βα b G α bc
- 21 16Ka 1Ea

 υ περ των ψυχων η μων:-
 G EF G bG α G FE E

ἀνατολίου

1	ÿ	10Δα 12B 29Bγ Δευ τε φι λο παρ θε νοι παν τες EF D G G ab G cb abc b
2		14Aβ 13Eα 47 και της αγ νει as ε ρα σταυ a bc d d c b aG a
3		9Bδ 7Γ 16Mδ 10Δα δευ τε υ πο δε ξα οθε πο θω bc b a a bc G F E F
4		24Aα 2Aβ της παρ θε νι as το και ηη μα D G G G c ba ca b aG G
5	ÿ	11Bβ 46 17Γβ εκ πε τρας βλυ στα νου θαν στε ρε as G ab b b d a b a EF a
6		2Δα την ηη ηην της ζω ης a ca b a G G
7	ÿ	14E 33A 50 και εκ της α τε κνου της G bc d G aF G a G
8		14Aα 52Z 35 την βα τον του α υ λου πυ ρος a bc d G G aG E GF G
9	ÿ	9Aδ 7Bα του καθ αι ρον τος G a bc bG abc
10		16=β 6Γγ και φω τι ζον τος G E F E D
11		17Bα 16=β 1Aα τας ψυ χας η μων:- EF G aG FE E

1 7Γ 16Mδ 4Eβ
Tis o n xros.
bc G F E FGFG

2 10Zα (10Δα) 2Aα
των ε op τα Jon των γι νε ται.
FE D G G a ca b aG G

3 8Eβ 24Γ 27α
ι ω α κειμ και αν να πα νη γυ ρι ζει μυγει υως.
G G a b a Gc c b a ca b a G G G

4 9Bα 8Zα
συγ γα ρη τε μοι λε γον zes
G bc b a a b Ga a

5 7Γ 16Mα 48
α δαμ και ευ α ση με ρον.
bc G F E G α E F DE E

6 6Aα 17Aγ 18Δβ
ο τι ον πα λαι
FE D EF α G

7 23 13Γ 2Aα
πα ρα βα σει κλει σαν zes πα ρα δει σον.
b b cd b d c b a ca b aG G

8 9Bγ 16Zα
καρ ποσ ευ κλε ε στα τος
G bc b a bc GF E

9 17Zα 17Δδ
η μιν ε δο θη
FG a EF Gab α

10 7Γ 16Mγ
η θε ο παις μα ρι α.
a a bc G F E E

11 6Aγ 17Aε
α ναι γου σα του τος
E FE D EF Gα α

12 3A 1Aα
πα ει την ει σο don:-
b ab G α G FE E

ἀνατολίου

1 ϣ̣ H 10Aa 11Aa
 προ ο ρι σσει σα
 EF D G G ab b

2 13Eδ 34FB
 πανς α νας σα θε ου
 b d c ba Ga a

3 14Aa 13Aa 30A
 κατ οι κη τη ρι ον
 a bc d c b bcba

4 9Γa 7Γ 10Zβ
 εἰ α καρ που ση με ρον
 G α b a bc G F E

5 2Ba
 νη δυ ος προ η και
 D G ca b αG G

6 ϣ̣̣ 9Ba 8Γa
της αν vns η για ι με vns
 G bc b a α ba Ga a

7 8Aβ 9Γa 7Aa 16Ka
 της α ι δι ου ου ει as
 ba G α b α α bc G

8 1Eε 10Aa
 το θει ον ζε με νος
 EF G bG αG FE F

9 4Aβ
 δι ns
 D G a d c b

10 π̣̣ϣ̣ 13Ba 15Aβ 2Aa
 ι τα mos α οης κα τα πε πα τη ται
 b b d c b cb α ca b αG G

11 ϣ̣ 12Eγ
 και παγ γε ρει ευ α
 G G Gα b Gα α

contin.

12 $\overbrace{8A\beta} \quad \overbrace{9\Gamma\epsilon} \quad \overbrace{3A}$
 εν α σβαι λει ζω η
 ba G α b α b

13 $\overbrace{1A\gamma} \quad \overbrace{10B\beta}$
 εις οι υι ζει ται
 ab G α G FE EFD

14 $\overbrace{51\Delta\alpha}$
 σου την
 G F G α baGF G F ED

15 $\overbrace{13\Gamma} \quad \overbrace{2A\beta}$
 επ α ζι ως εκ βο η σω μεν
 b b d c b a ca b αG G

16 $\overbrace{9A\alpha} \quad \overbrace{19} \quad \overbrace{51B\beta}$
 μα υα ρι α ου εν γυ ναι
 G α bc b α α α b α α G α baGa bc

17 $\overbrace{34\Gamma\alpha} \quad \overbrace{9\Gamma\epsilon} \quad \overbrace{52H} \quad \overbrace{16\Delta\alpha} \quad \overbrace{1\Gamma\alpha}$
 και ο καρ πος της και λι ας σου ευ λο γη με νοις
 ba G α b α α α G EF G α GF E E

ἰωάννου μοναχοῦ

- 1  10 Ey
Ση με ρον
EF DE E
- 2 10 Be 51 E
ο τοις νο ε ροις θρο νοις
E E E E FD F E FGFEFG FED
- 3 10 Fδ 17 Ba 1 Δγ
εη α να παυ ο με νοις θε ος
EF D EF G α G F E α
- 4  52 Ea 16 Δβ 16 Δε
θρο νον α γε ον
αG EFG G F E
- 5 42 α 6 Δβ 17 Ba 1 Δα
ε πι ηνις ε αυ τη προ η τοι μα γεν
E E E DEFE FE D EF G α G FE E
- 6  6 Δβ 17 Δγ 18 Δγ
ο σε ρε ω θας
FE D EF α G
- 7  9 Γδ 16 Θδ
εν θο φι α τοις ου ρα νοις
G α βα b α GF EF G
- 8  9 Γδ 7 Aα 16 Zβ
ου ρα νον εμ ψυ χον
G α βα bc GF E
- 9 41
εν φιλ αν θρω πι α
EF E D CD D D
- 10 17 Ba 1 Aβ 10 Γβ
κατ ε εκεν α γεν
EF G α G FE E FE
- 11  12 B 29 Γ
εφ α καρ που γαρ ρι ηνις
D G ab G α bc b
- 12 15 Bγ 8 Bβ
φυ τον ζω η φο ρον
b bc α βα G G

13 $\dot{y}$

9Aa 7Ab 161A

ε βλα σση σεν η μιν,
α bc b α bc GEFG

14

17B

την μη τε παν αυ του.
G bG α G F E E

15 $\pi \dot{y}$

17Ka 18Ba 33A

ο των θου μα ει ων δε ος.
E E F G α G αF G
(FE D EF α G)

16 $\dot{y}$

97γ 34Bb

και των αν ελ πι στωι ελ πης.
G G G Ga b α Ga α

17

3A 1Aa

κυ ρι ε δο φα εολ:-
b ab G α G FE E

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τοῦ αὐτοῦ (i.e. ἰωάννου μοναχοῦ)

1 π̣ ὕ̣ 51Δα
 Ἀὐ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣
 εη.
 G FGα b αGF G FED

2 9Εδ 8Γβ
 η η με πα κυ ρι ου
 G G b α βα Γα α

3 17Βα 18β
 α γαλ λι α οθε λα οι.
 D EF G α G F E E

4 π̣ ὕ̣ 10Βγ 2Εβ
 ι σου γαρ του φω τος ο νυμ φων.
 G G EFD G ца b α G G

5 ὕ̣ 9Γθ 28α 16Θζ
 και η βι βλος του λο γου της ζω ης.
 G α b c βα ца b α GF EF α
 (G c α)

6 7Αβ 1Εα
 εκ γα σπος ηρο ε λη λυ θε.
 α bc GE FG G bG α G FE E

7 π̣ ὕ̣ 17Ηδ 161Α
 και η μα τα α να το λας πυ λη
 E E E E E EF G GEFG Gab α

8 7Γ 21α 16Ηα
 α πο κυ η θελ σα
 α bc G E FGα GF

9 21α 16Ηα 6Γβ
 προς με νει την εις ο δον
 E FGα GF E F E D

10 16Ξε 6Αβ 161ζ
 του ι ε ρε ως
 G E FE DG GE α

11 1Γδ 10Ββ
 του με γα λου.
 b α G F FGD

12 51Δα
 μο π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣ π̣ ὕ̣
 νη.
 G FGα b αGF G FED

contin.

13	γ	11Z 17Γa 8Zβ 33A     και μο νον εις α σου σα χρι στον. G ab b a EF a b G αF G
14	γ	9Fa 8Γa   εις την αι κου με την G b a ba Gα a
15		7Aa 16Ka   προς σω τη ρι αν α α bc G EF
16		1Ea   των ψυ χων η μων:- G b G a G FE E

τοῦ αὐτοῦ (i.e. ἰωάννου μοναχοῦ)

1 7^u y^u 17Aη 1Hβ 10Ba
ΕΙ και θει ψ βου λη μα α
D EF α α bG α G FE EF

2 4Γβ
πε ρι φα νεις.
D G G α b d c b

3 7^u y^u 26B 17Γβ 2Aα 16Ny
εσει ραι γυ ναι κες ε βλα σπη σαν.
b α EF α α cα b αG GaGF

4 17Hβ 33A 11Γ
αλ λα παν των η μα ρι α
E E F G G αF Ga b b

5 15Bβ 8Γε
των γεν νηθεν των
bc α ba Ga b α

6 7Aβ 161a
θε ο πρε πως
α α bc GEFG

7 1Eα
υ περ ε λαμ ψεν.
G bG α G FE E

8 u i i 7Aγ 16εδ 10By
ο τι και εξ α γο νου
α α α α bc G EFD

9 9Zγ 17Γβ 8Aα 33A
πα ρα δο ξως τε χθει θα μη προς.
G Ga b α EF α b αG αF G

10 y^u 7Bδ 16Δζ 10Γγ
ε τε κεν εν σαρ κι
abc G G F E EF

11 17Aα 18By
των α παν των θε ον
ED EF α G bG α

12 7Aα 16Θα 17α
υ περ φυ οιν εξ α επο ρου γα εσπος.
α bc GF EF G bG α G F E E

13 u v 7B5 16BB 4EB(4Ey)
 η μο νη πυ λη
 α abc G GF EFG F G
 (10Δa) 10Za (G E) 2Δβ

14 y
 του μο νο γε νους υι ου του δε ου
 FE D G G α cα b α G G
 16Ny (EF D) 35

15 y
 ην δι ελ θων
 GαGF E GF G

16 y
27Γ 28a
 κε κλει σμε νην δι ε φυ λα ξε-
 α α α D G cα b αG G

17 y
9Eε 34Bβ
 και παν τα σο φως
 G b α Gα α

18 y
24Aa 2Δβ
 οι κο νο μη σας ως οι δεν αυ τος
 G G G G c bα cα b α G G

19 y
28 32B
 πα ει τοις αν θρω ποις
 α α α FG G EFED

20 y
65β 16Λa 1Ea
 σω τη ρι αν απ ερ γα θα το:-
 C D G EF G bG α G FE E

του αὐτοῦ (i.e. ὁσάννου μοναχοῦ)

1	ⲡ ⲩⲏ	10H 53Γ 6AB 33B	Ση με ρου στει ρω τι και πυ λαι α νοι γον ται. G F E D G G G α E FE D G G α F G
2	ⲩ	9Ea 49a	και πυ λη παρ θε νι κη, G b α α G F Ga α
3		3A 1AY	δει α προ ερ χε ται. b ab G α G FE α
4	ⲩⲏⲓⲓⲓ	7By 10Zp 12AB	εη με ρου παρ πο γο νειν α bc G F E D G G b
5		2AB 2AB (2Γ)	η χα ρις απ αρ χε ται. α G c c ca b α G G
6	ⲩ	9Aa (α) ca 52Aa 16Aa	εμ φα νι σου βα τω ω εμω G α bc b α b α G EF
7		1Γ 10Aa	θε ου μη τε πα. G α G F E F
8		4AB	δι ms. D G α d c b
9	ⲡ ⲩⲏ	13Ba 15Aβ	τα ε πι χει α τοις ου πα νι οις b b d c b b b b c ba
10		21a	ευν α πον ται. ca b Ga α
11		7Aa 16Ka 1Ea	προς σω τη ρι αν των ψυ χων η μων. α α bc G EF G bG α G FE E

1 πy

1

10Εγ

Ση με ρον
EF DE E

2

17Θβ 18Δδ 6ΑΒ

της παρ κο σμι ου κα ρας
EF α G α Ε FE D

3

17Ba 1Ay

τα προ οι μι α·
EF G α G FE α

4

7By 11Γθ

ση με ρον
α b c Gab b

5

15Bγ 8Γε

ε πνευ σαν αυ ραι
bc α ba Gab α

6

3A 1Ad

σω τη ρι as προ αγ γε λοι·
α α β ab G α G FE b

7

37 29Δ 51Θ

η της φυ θε ως η μων
b b G ab c b c db cbac βα G

8

14Aa 13Da 30A

δε α δε λυ ται σκει ρω εις·
G G α bc d c b bcba

9

53Ad 14Aa 13Da 30A

η γαρ σκει ρα μη την δει νντ ταί·
G Ga α α bc d c b bcba

10

9Aa 8Γδ

της παρ θε νευ ου εης με τα το τον·
G G G α bc b α βα G α α

11

14Aa 33A

του κτι σαντος εφ' ης·
α bc d G αF G

12

9Eδ 34Ay 2Ab

το αλ λοτρι ον οι χει ουται ο φη διθε os·
G G b- α b α G α α ca b α G G

- 13 $\ddot{y}$
- 9Aa
- καὶ τοῖς ξένοις
G G G α bc b
- 14
- 19 51By
- διὰ τὴν σαρκὸς
α α b α α G G α βα Gα b α
- 15
- 14A 6ΓB
- ὡς ἐν πνεύματι
G α bc d G E F E D
- 16
- 21 16Ha 6ΓB
- χρὶς ἐστὶν ὁ φῶς
E F G α G F E F E D
- 17
- 7Ab 161a 1Ea
- καὶ λυτῶν τῶν
α α bc G E F G G b G α G FE E

1 $\lambda_{\pi y}$

1 $\lambda \ddot{y}$ 10Eγ 10Bβ
Ση με ρον
EF DE EFD

2 12Γβ 9Zη 3A 1Aa
η στεί ρα αν να τι κλει θε ο παι δα·
G b Ga b a b ab G α G FE E

3 $\pi \ddot{y}$ 10Ea 12Aa 11Bδ
την εκ πα θων των γε γε ων·
EF D G b a G ab b

4 11F 13Γ 2Aβ
προ εκ λε γθει σαν [eis] κατ οι κη ειν·
G b b d c b α ca b αG G

5 $\ddot{y}$ 9Γε 3A
τω παμ βα ει λει και κει στεί
G G G α b α b ab

6 1Bβ
χοι στω τω θε ψ·
G α G F E E

7 $\pi \ddot{y}$ 5Aa
eis εκ πλη ρω ειν
E GF Ga FE D

8 11Γδ 15Bβ 8By
της θει as οι κο νο μι as·
G Gab b bc α ba G G

9 $\ddot{y}$ 11Bβ 2Θγ 16Θδ
δι ης αν ε πα εθη μεν οι η γε νεις·
G αb b ca b α G α GF EF G

10 $\ddot{y}$ 11Bβ 2Θγ 8Zγ 17Γδ
και αν ε και νι εθη μεν εκ της εδο ρas
G αb b ca b α Ga b G EF Ga

11 27Γ 17Ba 1Aa
pros ω νν την α λη κτον·—
α δ EF G α G FE E

του αὐτοῦ (i.e. ἰωάννου μοναχοῦ)

1 ϣ 10Δα 12Γα 15Βε
 Τον εγ και νι σμον τε λουν τες·
 EF D G G bG a bc a

2 22Α 8Εα
 του παν ι ε ρου να ου
 α b c dc bc b a b

3 12Εε
 της α να στα σε ως
 a G a b G a a

4 3Α 1Αα
 σε δο ξα ο μεν κυ ρι ε·
 α a b ab G a G FE E
(10Δα) 10Ζβ

5 ϣ ϣ ϣ 28
 του α γι α θαν τα του τον·
 α a α a a FG G FE

6 11Βα (EF
 και τε λει ω θαν τα
 D G G ab b b
 D) (a b)

7 13Βα 15Αβ 2Αβ
 τη αυ το τε λει σου κα ρι τι·
 d c b cb a ca b aG G

8 ϣ 9Αα 19 4Αδ
 και τερ πο με νον ταις εν αυ τψ·
 G a bc b a a a b a aG G a d c b

9 15Ββ 8Ββ
 ι ε ρουρ γου με ναις·
 b bc a ba G G

10 ϣ 9Γε 7Αα 16Θα
 υ πο πι στων μυ σι καις
 G G a b a bc GF

11 1Ζα
 και ι ε ραις τε λε ταις·
 EF G bG aG FE E

12 ϣ ϣ 17Δα
 και προς δε ο με νον
 E E F FG G a

13		<u>16Θγ</u> εκ χει pos των δου των σου. GF EF G cα b αG G <u>2Ba</u> αG G
14	ι̣	<u>11Aα</u> τας αν αι μα κτους G G G ab b
15		<u>15Bβ</u> και α χραν τους θυ ει ας. b b bc α ba G G <u>8Bβ</u> G G
16	ι̣	<u>12Δ</u> αν τι δι δον τα δε G G α b G α bc <u>7Bδ</u> α bc
17		<u>16Ma</u> τας ορ θως προς φε ρου ει. G F E GF Gα FE D <u>5Aα</u> FE D
18		<u>17Zα</u> την εκ των α μαρτη μα των ια θαρ ει. E E E E E FG α EF α G α bc <u>17Γγ</u> α EF <u>18Aγ</u> α G <u>7Ba</u> α bc
19		<u>16Θα</u> ιαι το με γα ε λε ος:- GF EF G bG α G FE E <u>1Eα</u> FE E

1 $\pi \ddot{y}$ 17Aη 7Bδ 16Δζ 4Eα

Εγ και νε ξε οθε α δελ φοι·
D EF abc G G F E EFG F G

2 10Δα 4Γβ

και του πα λαι ον·
EF D G G a b dcb

3 13Bβ 2Αβ

αν θρω πον α πο θε με νοι·
d c bG a ca b aG G

4 $\ddot{y}$ 9Aα 7Αβ 16Ιε

εν και νο τη τι ζω ης
G α bc b a bc GE

5 1Εγ

πο λι τευ ε οθε·
G bG α G FE α

6 $\pi \ddot{y}$ 15Bε 49A

πα σι χα λι νον ε πι θεν ces·
bc α α α α α GF Ga α

7 17Bα 1Αβ

εξ ων ο πα να cos·
D EF G α G FE E

8 $\pi \ddot{y}$ 6Bα 17Aι

παν τα τα με λη
E FE D EF α α

9 3A 1Αγ

παι δα γω ηη θω μεν·
b ab G α G FE α

10 $\pi \ddot{y}$ 7Γ 16Ξδ 6Αβ 17Αγ 18Δδ

πα θαν πο ηη παν του ζυ λου θρω ει·
bc G E FE D EF α G α E

11 6Αβ 4Αβ

μι ση θαν ces
FE DEF E E

12 $\pi \ddot{y}$ 17Hε 16Aα

και δε α του το μο νον
E E E F GF GF E

13

25A 6E

με μνη με νοι των παλαιων
E E FG E F α F E D

14

17Ba 1θ

ι να φυ γω μεν
EF G α G E FG G

15

10Zγ 17Aη 2Aγ

ουτως εγ και νι ξε ται ανθρωπος
G F E D EF α α α b α G α

16

28 16Bβ

ουτω τι μαται
α α FG GF E

17

6Γβ 17Bγ 1Γα

η των εγ και νι ων η μερα:-
E F E D E FG α GF E E

25B 27Aβ

1 π"υ

Την μνη μνη των εγ και νι ων
Ε FG F G Ε G α D

6Aα 17Bα 1Aζ 10Bβ

2 ε πι τε λουν ces κυ ρι ε·
Ε F E D E F G α G FE EFD

4Bα

3 εε·
G α c b α

28 16Bα

4 τον του α γι α εμου δο τη ρα
α α α α α FG GF E

6Γα 17Aα 18Aα

5 δο φα τον ces δε ο με θα·
Ε F E D EF α G G

9Γζ 34Bβ

6 α γι α εδη ναι η μων
G G α b α Gα α

53Aβ 2Δα

7 τα αι εδη τη ρι α των ψυ χων·
G G G α cα b α G G

7Γ 16Δβ 6Γα

8 τη πρε βει α των εν δο ξων α θλο πο ρων
G α bc G E E G F E E F E

17Aη 1Hα

9 α γα δε παν το δι να με:-
D EF α α b G α G FE E

25A 27Aa

Ε σου ην γον ι ου os
E E FG E G a D

17 Ba 1Aζ 10Γa

την εκ κλη ει αν σου ηρι ετε
D EF G α G F E E F E

28 10Zβ

προ αι ω νι ε λο γε [·]
D G G α FG G F E

9Eδ 16Θδ

ε θε με λι ω θας γαρ αυ την
D G G b α α G F EF G

9Zγ 17Γγ 18Aa

ε πι πε τραν της πι ετε ως
G Gα b α EF α G G

7Aδ 16Aε

δι ο α θα λευ τος
α bc G G F E

16Aβ 42B

δι α με νει εις τον αι ω να
E E G F E EF D EF E

39β 68 51A

ε σου θαν σε τον δι αυ την
ED CDE E E D C FED F G a b a G

9Γa 8Γγ

επ ε θα των α τρε πτωσ
G α b a ba Gab a

3A 1Aa

γε νο με νος αν θρω πος
α b ab G α G FE E

5Aa

ευ χα ρι σκουν τες ουν
E E GF Ga FE D

3A 1Aa

αν υ μνου μεν σε λε γον τες
α α b ab G α G FE E

13 π̂ ὕ

16By 4FB

GU EI

EF EFG F G

14

10Aa 11Aa

ο προ των αι ω νων

E F D G G α b b

15

15Bβ 8Γα

και επ αι ω νων και ε τι

b b b bc a ba Ga α

16

3A 1Aa

βα ει λευς η μων δο φα σοι:-

α α b ab G α G FE E

Θεοφάνους πρωτοδρόνου

1 **Ψ** 11Γε 20 29Αα 30Α
 Δευ τε α παν τα τα ε θνη
 Gab b a b c b a G a c b b c b a

2 9Εα 8Βα 11Γγ 13Γ 2Αβ
 το ευ λο γη με νον ξυ λον προς ω νη σω μεν·
 G b a b a Gab b d c b a c a b a G G

3 **Ψ** 9Αδ
 δι ου γε γο νεν,
 G α b c b G α

4 52Η 16Αα 1Γα
 η αι ω νι os δι και ο ευ νη·
 α α α G E F G α G F E E

5 **Π Ψ** 10Εα 12Αα 11Βδ
 τον γαρ προ πα το ρα α θαμ
 E F D G b α G a b b

6 10Ιβ 58
 ο α πα τη σας εν ξυ λω
 b c a d d e c d d c b

7 15Αβ 2Αα
 τω σταυ ρω δε λε α ξε ται·
 b b c b a c a b a G G

8 **Ψ** 9Βα 19 4Ββ
 και πι πτει κατ ε νε χθεις·
 G b c b α α b a a G G α c b a

9 7Βα 16Ζα 6Γβ
 πω μα εξ αι ει ον·
 α b c G F E F E D

10 17Ζβ 17Αα 9Ζγ
 ο τυ ραν νι δι κρα τη σας
 D E F G α E F G α b a

11 7Αα 16Θα 1Εδ
 του βα ει χει ου πλα σμα τος·
 b c G F E F G b G α G F E b

12 **Ψ** 8Θα 11Βα 15Αδ
 αι μα τι θε ου·
 b α G α b b c b

13 59A

ο ι ος του ο φε ως
α d c d d G α

14 14Aa 13Aa 15Aδ

α πο ηλυ νε ται
bc d c b b c b

15 59B

και κα τα ρα λε λυ ται
α d c d d c α b

16 9Γα 19 4Bβ

κα τα δι κης δι και
G α b a a b α α G G α c b α

17 7Γ 16Mδ 10Γβ

α δι κψ δι κη
α bc G F E F E
(bc G G E)

18 17Aε 7Γ 16Me

του δι και ου κα τα κρι δεν τος
D EF G α α bc G F E E

19 10Ea 12Aa

ψυ λψ γαρ ε δει
EF D G b α

20 14H 13Aa 30A

ω ψυ λον ι α α θαυ
G α α d c b b c b α

21 9Ba 19 51Ba

και πα θος του α πα θους
G bc b α α b α α G G α b α G α G α

22 12Ea 9Eγ 16Bβ(16Aa)

τα εν ψυ λψ λυσαι πα θη
G G α b G b α G EF
(b α GF EF)

23 1Γβ

του κα τσ κρι του
G α G F E E

24 15Aa 14Aa 13Aγ 30Ba

αλ λα δο φα χρι ετε βα ει λευ
b cb α bc d c b α b c b α

25 9Fa 8Fr

τη πε ρι η μας σου

G b a ba G a a

(a a G

26 9Ba 8By

σο φη οι κο νο μι α

G bc b a ba G G

a bc)

27 9Fa 8Fa

δι ns ε σω σας παν τας

G a b a ba Ga a

28 7Ap 16le

ws α γα ρος

a α bc G E

29 1Ea

και φιλ αν ρω nos:-

G bG a G FE E

του αὐτοῦ (i.e. θεοφάνους πρωτοπρόνου)

1	י	8Θa	11Bδ	
	θελ	os	δη	σου
	b	a	G	ab b
2		36a	7Γ	10Zβ
	εν	γη	κρυ	πτο
	a	b	a	bc G F E
3		9Bβ	34Bβ	
	του	ψω	ο	δο
	D	G	G	bc b α Gα a
4		7Γ	16Ma	5Ba
	εν	ου	ρα	ναις
	bc	G	F	E G α FE D
5	י	17Aa	18Bβ	
	βα	ει	λει	ευ
	D	EF	α	G G G
6	י	9Bβ	34Bβ	
	και	νι	κας	κατ
	G	bc	b	a Ga α
7		7Aa	16Θa	1Za
	υ	πο	γραμ	μος
	bc	GF	EF	G bG α G F E E
8	י	34Bβ	14Θ	
	ον	γε	γη	δως
	b	a	Gα	α
9		13Aβ		
	πι	σσει	και	πο
	d	c	dc	b b
10	י	13Ba(23)	70	4Δ
	θε	ο	θεν	α
	b	d	c	b
	(cd	b	b)	c b c d f e d
11		7Γ	14Aa	13Aβ
	προς	θε	ω	ρι
	e	c	α	bc d c b b
12		12Ay		
	επου	δη	δε	του
	G	b	a	G α G

13

9Γη		24AB				2Aa			
—	/	→	→	→	→	→	→	→	→
εκ	γης	λα	γο	νων	αν	ε	θω	ρεν[.]	
a	b	a	G c	b a	c a	b	a G	G	

14

ÿ

9Γη				
—	/	→	→	→
εις	κο	εμου	λυ	τρον
a	b	a	G a	a

15

7Aa				16Ka			1Ea			
—	—	→	→	→	→	→	→	→	→	→
και	σω	τη	ρι	αν	των	ψυ	χων	η	μων:-	
a	a	b c	G	E F	G	b G	a G	F F	E	

κυπριανοῦ μοναχοῦ

1 ϣ 12Aa 11Bc 15Ba
 H των χει ρων εν αλ λα ηη
 G G G b a G ab bc

2 14B 13Fc 34Γβ
 του πα τρι αρ χου ι α κωβ·
 α b c d c ba Ga α

3 14Γ 13Ay
 επ ευ λο γι α των τε κνων·
 α bc d e c dc b b

4 34Aa 9Zβ 9Zδ
 το κρα ται ον του σταυ ρου σου
 α G Ga b a Ga b α

5 3A 1Aa
 προ ε δη λω σε συμ βο λον·
 α α b ab G α G FE E

6 ϣ ϣ ϣ 26A 17Aa 7Γ 16=7 10By
 ο περ η μεις ιατ ε χον τες·
 α α EF G α bc G EFD

7 9Zγ 17Γβ 8Ay
 αρ ρα γες φυ λα κτη ρι ον·
 G Ga b α EF α ba G G

8 ϣ 9Γa 19 4Bβ
 την των δου μο νων παν εθε νως·
 G G α b α α b α G G α c ba

9 7Ba 16=β 6Γβ
 εκ δι ω κω μεν φα λαχ γα·
 α α α bc G E F E D

10 π ϣ 17Fa 18Γa 33A
 και του βε λι αρ εν αυ τω
 D E F α α G α F G

11 15Γ 8By
 την ι σχυν κα τα βα λον τες·
 b b d bc α ba G G

12 ϣ 9Aa 16Ha 5Aa (5Bβ)
 του ε χυλ στου α μα ληκ προ που με θα
 G α bc b α G F E GF Ga FE D
(α α)

13 3A 1Aa
 την παν ω λε θρον δν να μν-
 α α b ab G a G FE E

14 26A 17Aa 7Γ 10Zβ
 αυ τον και νυν υ ψου με τον
 α α EF G α bc G FE E

15 27δ
 ευ σε βο φρο γως οι πι στα-
 D G ca b α G G G

16 9Aa 19 4Bβ
 εις ι λα θεον α μαρ τι ων-
 G G α bc b α b aaG G acba

17 7Aa 16β 6Γβ
 τη ση α γα θο τη τι-
 α bc G E F E D

18 17Ea 18Γβ
 εν πολ λω πλει ω γε φω γη
 D E F α α (GF G α a

19 3A 1Aη
 βο ων zes προς φε ρο μεν-
 α b ab G α G FE EFG

20 16Δγ 10H
 κυ ρι ε ε λε η σου
 G FE E G G F E

21 2Zγ
 ο εκ παρ θε του παρ κω θε-
 D G ca b α G G G

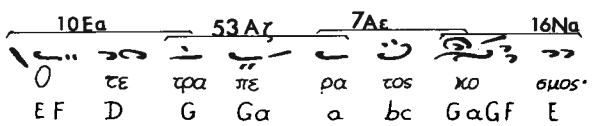
22 9Δγ 8Γγ 8Δβ 9Γε
 οι κει ρον το των χει ρων σου α γα θε,
 bc b α α α ba Gα abα Gα b

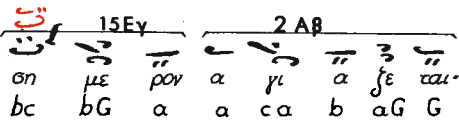
23 3A 1Aa
 ω ρον δη μι αυρ ην μα-
 α b ab G α G FE E

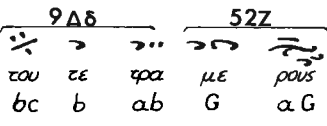
Ἰωάννου μοναχοῦ

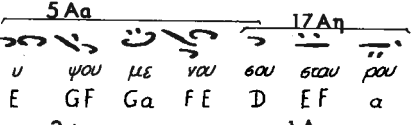
1	ῥ	12Aa Συ μου σκε πη κρα του α. G G b a G ca b 11H α. a
2	ῥ<	23 υ παρ χεις b cd b
3		34Bβ ο επι με ρης b a Ga a
4		13Ay σεαυ ρος του ηρι σεαυ. d c b a bcb a 30Ba α. a
5		12Γβ α γι α σογ με G b Ga b a 9Ze α. a
6		2Aβ ζη δου γα μει σου. α ca b aG G
7	ῥ	9Γη ι γα ηι σσει και πο θυ G a b a Ga b a 9Zδ α. a
8		3A προ ου νω και δο α α b ab G 1Aa φα ω σε:- a G FE E

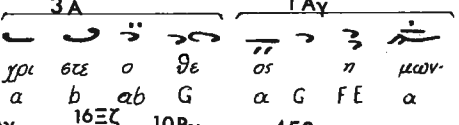
ΛΕΟΝΤΟΣ ΔΕΣΠΟΤΟΥ

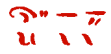
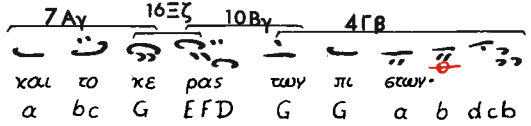
1  
0 τε τρα πε ρα τος κο σμος.
EF D G Ga a bc GaGF E

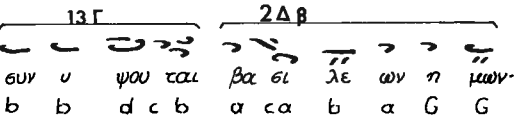
2  
ση με ρον α γι α ξε ται.
bc bG a a ca b aG G

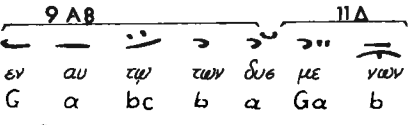
3 
του τε τρα με ρους
bc b ab G aG

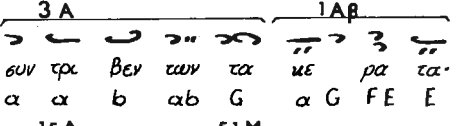
4 
υ ψου με νου ου σταν ρου
E GF Ga FE D EF a

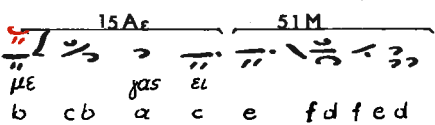
5 
χρι στε ο θε ος η μων.
a b ab G a G FE a

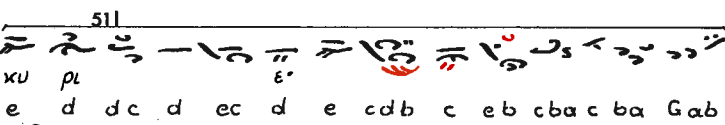
6  
και το κε ρας των πι στων.
a bc G EFD G G a b dcb

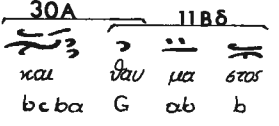
7  
ουν υ ψου ται βα ει λε ων η μων.
b b d c b a ca b a G G

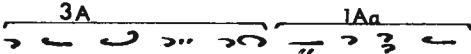
8  
εν αυ τω των ους με νων
G a bc b a Ga b

9 
ουν τρι βεν των τα με ρα τα.
a a b ab G a G FE E

10  
με ρας ει
b cb a c e f d f e d

11 
κυ ρι ε.
e d d c d ec d e cdb c eb cba c ba Gab

12 
και θαν μα στας
b c b a G ab b

13 
3A 1Aa

τοῦ αὐτοῦ (i.e. λεοντος δεσποτου)

M. M. B. Tc. I, Sept. No 66
Sinai 1230, 17c.

1 $\pi \dot{\gamma}$ 10 Θ 16 Hδ
των προ φη των αι φω ναι.
D G F α G F E E

2 $\left[\pi \dot{\gamma} \right]$ 6 Ay 17 Aθ 7 Aθ 16 Ia 1 Eε
το φυ λον το α γε ον προ μας ηγ χει λαν.
E F E D EF α bc GEFG G bG α G F E F

3 4 Aθ
δι ου.
D G α dcb

4 $\pi \dot{\gamma}$ 54 14 Aδ 13 Ay
της αρ χαι as η λευ θε ρω θη
c b c d d α bc dc b b

5 9 Eδ 16 Θβ 1 Ay
κα τα pas της του θα να του ο α δαμ.
G b α GF EF G α G F E α

6 $\pi \dot{\gamma}$ 7 Aδ 16 Aδ 10 Bδ
η δε κει εις εν με ρον.
α α bc G G F EFD

7 12 Γα 15 Bγ 2 Aα
υ ψου με νου του του αν υ ποι την φω νην.
G G bG α bc α α cα b α G G

8 $\dot{\gamma}$ 9 Γη 9 Zδ 3 A 1 Aθ
το εκ θε ου αι του με νη πλου ει ον ε λε ος.
G G α b α Gα b α b αb G α G F E E

9 $\dot{\gamma}$ 60 4 A
αλλ ο μο vos.
b b c d c d fed

10 51 K
εν ε λε ει.
e d d c d e db c b α

11 9 Bγ 7 Aα 16 Zβ
α με την τας δε ενο τα
G b c b α bc GF E

12 $\left[\pi \dot{\gamma} \right]$ 17 Zα 17 Aθ 24 Bγ
λα εμος γε νου η μιν.
E FG α EF G c α α

13 7 Aα 16 Θα 1 Eα

του αὐτοῦ (i.e. λέοντος δεσπότης)

1 $\pi \dot{\gamma}$ $\left[\begin{array}{c} \text{Σταυ} \\ \alpha \end{array} \right] \begin{array}{c} \text{27B} \\ \text{ρε} \end{array} \begin{array}{c} \text{του} \\ \text{Ε} \end{array} \begin{array}{c} \text{10Aa} \\ \text{ρη} \end{array} \begin{array}{c} \text{του} \\ \text{F} \end{array}$

2 $\begin{array}{c} \text{9Eε} \\ \text{ρη} \end{array} \begin{array}{c} \text{6ει} \\ \text{D} \end{array} \begin{array}{c} \text{α} \\ \text{G} \end{array} \begin{array}{c} \text{νων} \\ \text{G} \end{array} \begin{array}{c} \text{η} \\ \text{b} \end{array} \begin{array}{c} \text{ελ} \\ \text{α} \end{array} \begin{array}{c} \text{34Bβ} \\ \text{πισ} \\ \text{α} \end{array}$

3 $\begin{array}{c} \text{16Θβ} \\ \text{πε} \end{array} \begin{array}{c} \text{πλα} \\ \text{GF} \end{array} \begin{array}{c} \text{νη} \\ \text{EF} \end{array} \begin{array}{c} \text{με} \\ \text{G} \end{array} \begin{array}{c} \text{νων} \\ \text{α} \end{array} \begin{array}{c} \text{ο} \\ \text{G} \end{array} \begin{array}{c} \text{δη} \\ \text{F} \end{array} \begin{array}{c} \text{γε} \\ \text{E} \end{array}$

4 $\pi \dot{\gamma}$ $\begin{array}{c} \text{10Ea} \\ \text{ρη} \end{array} \begin{array}{c} \text{μα} \\ \text{EF} \end{array} \begin{array}{c} \text{φο} \\ \text{D} \end{array} \begin{array}{c} \text{με} \\ \text{G} \end{array} \begin{array}{c} \text{νων} \\ \text{b} \end{array} \begin{array}{c} \text{λι} \\ \text{αβ} \end{array} \begin{array}{c} \text{μην} \\ \text{G} \end{array} \begin{array}{c} \text{52Z} \\ \text{α} \end{array} \begin{array}{c} \text{G} \end{array}$

5 $\begin{array}{c} \text{16Aa} \\ \text{εν} \end{array} \begin{array}{c} \text{πο} \\ \text{EF} \end{array} \begin{array}{c} \text{λε} \\ \text{G} \end{array} \begin{array}{c} \text{μοις} \\ \text{α} \end{array} \begin{array}{c} \text{νι} \\ \text{GF} \end{array} \begin{array}{c} \text{κος} \\ \text{E} \end{array} \begin{array}{c} \text{1Γβ} \\ \text{E} \end{array}$

6 $\pi \dot{\gamma}$ $\begin{array}{c} \text{21} \\ \text{οι} \end{array} \begin{array}{c} \text{κου} \\ \text{E} \end{array} \begin{array}{c} \text{με} \\ \text{E} \end{array} \begin{array}{c} \text{νης} \\ \text{FGα} \end{array} \begin{array}{c} \text{α} \\ \text{GF} \end{array} \begin{array}{c} \text{ερα} \\ \text{E} \end{array} \begin{array}{c} \text{λει} \\ \text{F} \end{array} \begin{array}{c} \text{α} \\ \text{E} \end{array} \begin{array}{c} \text{16Ha} \\ \text{D} \end{array} \begin{array}{c} \text{6Γa} \\ \text{D} \end{array}$

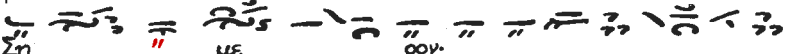
7 $\begin{array}{c} \text{17Aθ} \\ \text{νο} \end{array} \begin{array}{c} \text{βουρ} \\ \text{EF} \end{array} \begin{array}{c} \text{ων} \\ \text{α} \end{array} \begin{array}{c} \text{ι} \\ \text{α} \end{array} \begin{array}{c} \text{α} \\ \text{G} \end{array} \begin{array}{c} \text{ερε} \\ \text{αF} \end{array} \begin{array}{c} \text{18Γa} \\ \text{G} \end{array} \begin{array}{c} \text{33A} \\ \text{G} \end{array}$

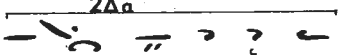
8 $\pi \dot{\gamma}$ $\begin{array}{c} \text{52Aa} \\ \text{νε} \end{array} \begin{array}{c} \text{κρων} \\ \text{b} \end{array} \begin{array}{c} \text{η} \\ \text{α} \end{array} \begin{array}{c} \text{α} \\ \text{G} \end{array} \begin{array}{c} \text{να} \\ \text{E} \end{array} \begin{array}{c} \text{στα} \\ \text{F} \end{array} \begin{array}{c} \text{εις} \\ \text{α} \end{array} \begin{array}{c} \text{171} \\ \text{G} \end{array} \begin{array}{c} \text{7Γ} \\ \text{α} \end{array} \begin{array}{c} \text{16Me} \\ \text{α} \end{array}$

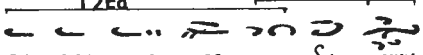
9 $\begin{array}{c} \text{ε} \\ \text{α} \end{array} \begin{array}{c} \text{λε} \\ \text{bc} \end{array} \begin{array}{c} \text{η} \\ \text{G} \end{array} \begin{array}{c} \text{βον} \\ \text{F} \end{array} \begin{array}{c} \text{η} \\ \text{E} \end{array} \begin{array}{c} \text{μας:-} \\ \text{E} \end{array}$

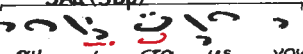
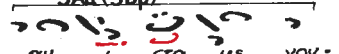
M. M. B. Tr. I, Sept No 68
 Sinai 1250, 17v.

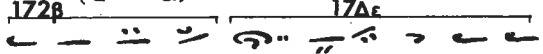
θεοράνους πρωτοφρόνου

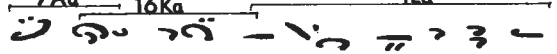
1  
 Ση με ρον.
 α b c b a b G a G F G a F G a b c b a b G b a G

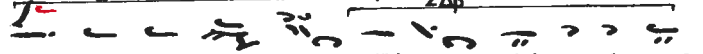
2  
 το φυ τον της φω ης.
 α c α b α G G

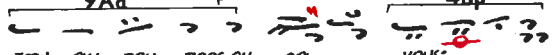
3  
 εκ των της ης α ου των
 G G G α b G b a G

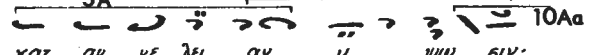
4  
 αν ι στα με νον.
 E G F G α F E D
 (G α)

5 
 του εν αυ τη πα γεν τος χρι στου
 D E F G α E F G a b α α α

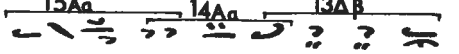
6 
 πι στου και την α να στα εις.
 b c G E F G b G α G F E E

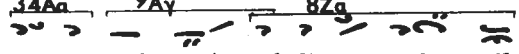
7  
 και αν υ ψου με νον ηρ εις ε παυς.
 d d d d c b c b G α c α b α G G

8  
 την αυ του προς ου πα νους.
 G α b c b α b α α G G α c b α

9 
 και αγ γε λει αν υ ψω εις.
 α α b a b G α G F E F

10 
 δ ης.
 D G α d c b

11 
 το η με τε ρον φυ πα μα.
 b c b α b c d c b b

12 
 εκ της εις ην κα τα πτω σε ως
 α G α b c b α b G α α

13 7Aβ 161a 1Ey
 ελς ου πα ρους πο λι τευ ε ται·
 α α bc G EFG G bG α G FE α

14 7Bδ 53Aβ(53Bδ) 2Aβ(2Bβ)
 δι ο ευ χα ρι στως βο η σω μεν·
 α α α bc G (α α α c α b) α G G

15 9Aγ 16Ha 5A
 κυ ρι ε ο υ ψω της εν αυ τψ·
 bc b α GF E GF G α E E E

16 10Bζ 17Aα 18Bβ
 και δι αυ του θυν υ ψω σας η μας·
 E E E F D EF α G G G

17 9Aα 19 4Bδ
 της ου πα ρι ου θου χα ρας·
 G G α bc b α b α G G α c b α

18 3Z 161β 1Eα
 α η ω θον, ως φηλ αν θρω πως:-
 α b α b G EFG G bG α G FE E

βυσαντίου

1  57 5Aβ
Ση με ρον προ επ γε ται
C E E GF Gα FE D

2 17Aθ 28 32B
ο σταυ ρος του κυ ρι ου
D EF α α FG G EFED

3 57 5Aα(5Bβ)
και πι στοι εις δε χον ται
C E E GF Gα FE D
(G α)

4 61 10Γα
αυ τον εκ πο νου
α α GF Gα E F E

5 16Ky 1Eα
και λαμ βα του σιν ι α μα τα
D G G EF G bG α G FE E

6  9Eδ 49β
ψυ χης τε και ω μα τος
G b α α GF Gα α

7 17Ba 1Γα
και πα θης μα λα κι ας
D EF G α GF E E

8  9Eδ 49β
αυ τον α θα ω με θα
G b α α GF Gα α

9 17Bβ 16Ay
τη γα ρα και τω φο βω
D EFG F GF E E

10  6Ba 17Aθ 49α
φο βω δι α την α μαρ τι αν
E F E D D EF α α GF Gα α

11 17Bβ 16Aβ
ως α τα ει οι ον τες
D EF G F GF E E

12 6Ba 17Aθ 49α
γα ρα δε δι α την ω τη ρι αν
E E F ED D EF α α GF Gα α

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1 λ y u n w Φω 51H
α b c b α b G b α GF G F E D

2 γ 9Zy 17Ly 18Aγ
των μαρ τυ ρων σε ε γνω μεν
G G α b α EF α G α α

3 7Aa 16Ka 17y 10Bβ
vi κη τα του χρι σου α θη τα.
bc G EF G b G α G F E EFD

4 51Ab
ευ γαρ
G F G α b α GF G F E D

5 21 16Ha 6Γβ
του ε πι ης α ξι ω μα τος
E E E F G α GF E F E D

6 17Aβ 17Ta 8BB
την δο ξαν κα τα λει ψας.
EF α EF α βα G G

7 γ 9Γη 52Ay
και πα τρι κην α θε ι αν
G G α b α G b α G

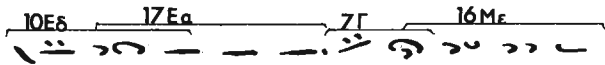
8 6BB
βε λε ξα με νος
E E E FE D α α

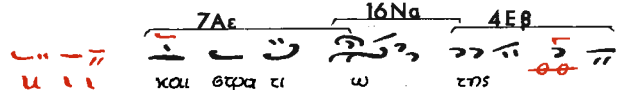
9 7Aa 16Ba 1EB 4Fa
τους θε ους αυ των συν ε τρι ψας.
α bc GF EF G b G α G FE EFG F G

10 10za(10Aa) 4Γβ
και vi κη τι κως
F E D G G α b d c b
(E F D)

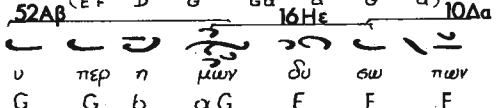
11 15 Γ 8BB
τους βαρ βα ρους και η οχλ νας.
b b d bc α βα G G

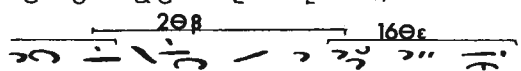
12 γ 52Aβ 5AB(5Ba)
υ περ χρι σου το μαρ τυ ρι ον.
G G b α G E GF G α FE D
(G α)

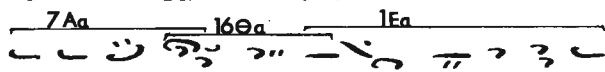
13  10Eβ 17Eα 7Γ 16Me
της ο μο λο γι ας εκ τε λε εας.
EF D E F α bc G F E E

14  7Aε 16Na 4Eβ
και ετρα τι ω της
α α bc Gα GF EFG F G

15  10Δα 10Zα 53Aβ 2Aα
του επ ου ρα νι ου δε ου γε γο ρας.
FE D G G α α α cα b αG G
(EF D G Ga α G α)

16  52Aβ 16He 10Δα
υ περ η μων δυ σω πων
G G b αG E E F

17  2Θβ 16Θε
τον ευ επ γε την του παν τος.
D G cα b α GF EF α

18  7Aα 16Θα 1Eα
του οι κτει ρη δαι τας ψυ χας η μων.
α α bc GF EF G bG αG FE E

13 11Aa

μῆ	δι	α	λει	πης
D	G	G	α b	b

14 23 15Aβ 2Aβ

υ	περ	η	μων	δυο	ω	που	σα	προς	κυ	ρι	ον
b	b	b	c d	b	b	c	b	α	c α	b	α G G

15 9Aγ 8Zδ

ευ	φη	μι	α	παν	ευ	φη	με
G	α	b c	b	α	b	G α	α

16 7Aa 16Ka 1Ea

σω	θῆ	ναι	τας	ψυ	χας	η	μων:-
b c	G	E F	G	b G	α G	F E	E

13 Ψ 9 Γδ 7Αα 16Ηγ 6Δα
 εις ο θνην μω ρου σου ε δρα μον
 G α b.α bc GF EFG α FE D

14 17Αα 18Βα 33Α
 ηρι σε ο θε ος
 EF α G α F G

15 Ψ 9Εα 8Γα
 ο τι σε τρω με νης
 G b α bα G α α

16 52Δα 16Λβ 53Γ 32Α
 της εης α η α ης
 b αG EFG G α E [E] EFED

17 65α 17Δβ 4Βδ
 μη χω ρι εης με
 CD α EF G α c b α

18 7Αα 16Θα 1Εα
 υμ ηι ε επ ου ρα vi ε
 bc GF EF G bG α G FEE

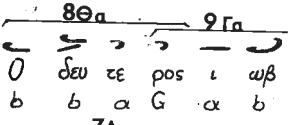
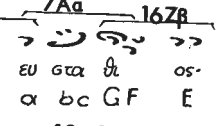
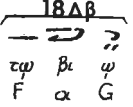
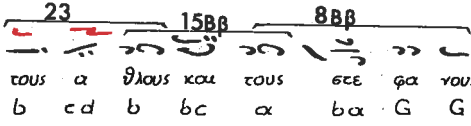
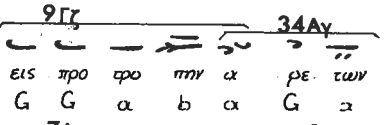
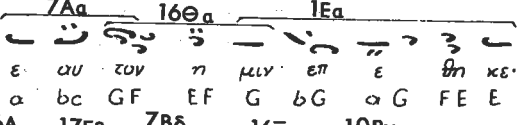
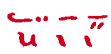
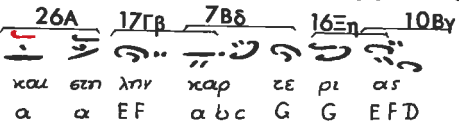
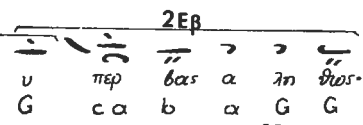
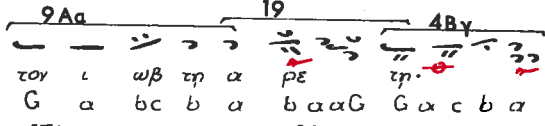
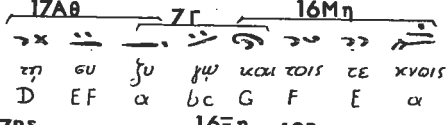
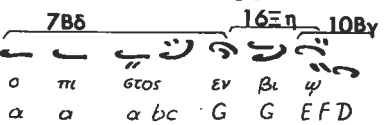
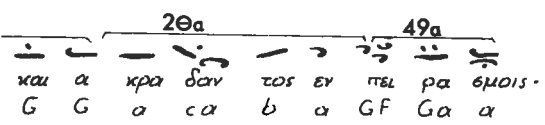
19 Ψ 26Α 17Γβ 7Βδ 16Ββ
 αυ της ταις ι κε οι αις
 α α EF α bc G GF E

20 Ψ 17Δβ 1Δε 32Α
 κα τα πεμ ψον η μιν
 EFG α G F E EFED

21 66 51Α
 παν το ου να με σω τηρ
 C D F E D D F G α b α G

22 1Ηα
 τα ε λε η δου:-
 α bG α G F·E E

ἐφραίμ καρείας

1.  
8Θα 9Γα
Ο δευ τε pos ι ωβ
b b α G α b
2. 
7Αα 16Ζβ
ευ στα θι os
α bc GF E
3. 
18Δβ
τω βι ψ
F α G
4.  
23 15Ββ 8Ββ
τους α θλους και τους στε φα vous
b cd b bc α βα G G
5.  
9Γγ 34Αγ
εις προ πο πτην α ρε των
G G α b α G α
6. 
7Αα 16Θα 1Εα
ε αυ τον η μιν επ ε θη κε
α bc GF EF G bG α G FE E
7.  
26Α 17Γβ 7Βδ 16Ξη 10Βγ
και στη λην καρ τε ρι ας
α α EF α bc G G EFD
8. 
2Εβ
υ περ θας α ηθ θως
G c α b α G G
9.  
9Αα 19 4Βγ
τον ι ωβ τη α ρε τη
G α bc b α βα αG G α c b α
10. 
17Αθ 7Γ 16Μη
τη ευ θυ γω και τοις τε κνοις
D EF α bc G F E α
11.  
7Βδ 16Ξη 10Βγ
ο πι στος εν βι ψ
α α α bc G G EFD
12. 
2Θα 49α
και α κρα δαν τος εν πελ ρα εμοις
G G α c α b α GF G α α

13 17Ea 7Γ 16My
 και εν α θη σει νε κη πο pos.
 D E F α bc G F E α

14 u" - π 7Aδ 16Δδ 10Bδ
 ον προς α φω μεν
 bc G G F EFD

15 2Eβ
 εις πρε θβει αν χρι στω.
 G c α b α G G

16 y 9Aa 8Ba 24Ba 8Δβ
 σω ρη θη ναι ταις ψυ χαις η μων
 G α bc b α βα G c α α b α

17 9Aa 52Ey
 φω τι θμον και ι λα θμον
 G α bc b α α α G

18 16Δa 1Γa
 των ηθη με λη μα των:-
 EF G α GF E E

ἀνδρέου πύργου

1	$\pi \dot{\gamma}$	<u>25 A</u> Α φθ ρου το κου μα ρι ας E E E FG E G α D <u>27 Aa</u> μα ρι ας G α D
2		<u>7 Aa</u> υπ αρ κων μαρ τυς κα τα γω γι ον α α bc GF EF G b G α G FE α <u>16 θa</u> κα τα γω γι ον G b G α G FE α <u>1 Eγ</u> γω γι ον α G FE α
3	$\pi - \pi$ $\alpha \iota \iota$	<u>8 Zγ</u> α λη κτως πε λων α b G b α G <u>52 Aγ</u> πε λων b α G
4		<u>5 Aβ</u> εν φω τι α υ λψ τε E E E GF Gα FE D
5		<u>67</u> και η μιν ευ με νι ρεις EDC D G EF Gα b α <u>16 Λa</u> ευ με νι ρεις EF Gα b α <u>9 Zγ</u> ρεις b α
6		<u>3 A</u> τρι α δα α κει στον:- b αb G α G FE E <u>1 Aa</u> α κει στον:- α G FE E

ἑφραίμ καρείας

M. M. B. Tz. I, Sept. No 84

Sinai 1230, 21c.

1  17Aγ 16Hδ
 Α δα μαν τι νε την ψυ κην
 D EF α F α G F E E

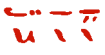
2  15Aα 16Hα
 πως σε κατ α ζι αν
 bc b ab G α GF

3 5Aβ
 επ αι νε σω μεν
 E GF Gα FE D

4  17Aβ 17Γα 8Bγ
 την γαρ φυ ον υ περ ε βης
 D EF α EF α βα G G

5  9Eα 8Γβ
 γρη μα των και παι δων
 G b α βα Gα α

6 6Δβ 17Aδ 18E 10Zδ 44β
 και της συμ βι ου σε ρου με vos
 FE D EF α G FE DEF E E

7  28 10Bγ
 την μα κα ρι αν ε χει νην
 α α α α FG G EFD

8 2Θβ 49α
 και α οι δι ον θω νην
 G ca b α GF Gα α

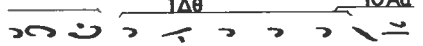
9 3A 1Aα
 του ι ωβ εf ε βο η εας
 α α b ab G α G FE E

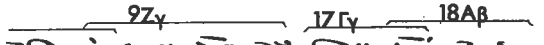
10  52Eβ 16Aα 16Δγ
 ο κυ ρι os ε σω κεν
 α αG EF G G F E

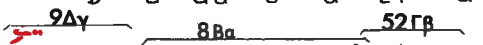
11 6Γα 17Aα 18Aα
 ο κυ ρι os αφ ει λε το
 E F E D EF α G G

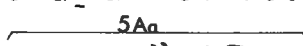
12  9Γα 8Zε 7Ba
 ως τω κυ ρι ψ ε δο fεγ
 G G α b α b G α bc

13 16Ka 1Eε 10Aα
 (musical notation)

14 1Aθ 10Aα

 αλλ ον η γα ηη εας θε ον-
 D G F α G F E F

15 9Zγ 17Γγ 18Aβ

 και ον θερ μως προε ε κυ ηη εας-
 D G Gα b α EF α G G

16 9Δγ 8Bα 52Γβ

 πα λιν σοι τους φελ τα τους
 bc b α α βα Gαb αG

17 5Aα

 ε δω ρη εα το-
 E GF Gα FE D

18 17Zβ 17Δγ

 συν α θλη τας γε [νε] εθαι σοι
 D E FG α EF Gab α α

19 3A 1Aε 10Aα

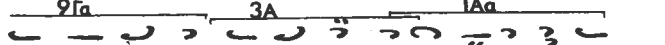
 προ μη θευ εα με νος-
 b αb G α G FE F

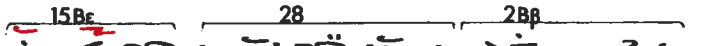
20 4Aγ

 μεθ' ων
 D G α d c b

21 15Bγ 8Bγ

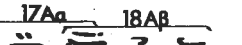
 δε α ποι κι λων βα εα νων
 b b b bc α βα G G

22 9Γα 3A 1Aα

 το μα κα ρι ον τε λος υπ ε μελ νας-
 G α b α α b αb G α G FE E

23 15Bε 28 2Bβ

 αυ τους και ουμ πρε εβευ τας σου λα βο με νος-
 α bc α α α FG G G cα b αG G

24 14Δ 6Γβ

 καρ τε ρο ψυ κε ευ στα δε ε-
 G α bc d G E F E D

25 17Aα 18Aβ

 ουε ω ηη εον-
 EF α G G

26 9Γζ 34Aγ 17Bα 1Aα

 λυ τρω θη ναι η μας των α να μι ων η μων;-

13 Ψ

52Aβ 16He 6Aβ

Εν τη εν δο ψ αυ του ευλ λη πει-

G G b α G E E F G E F E D

14

17Aα 18Aδ

οι φιλ ε αρ τοι

D EF α G α b α

15

16Θβ 1Γβ 4Eα

χο ρευ σω μεν βο ων zes

GF EF G α GF E EFG F G

16

10Zα (10Aα) 4Γβ

ο εν γεγ νη τοις-

FE D G G α b d c b

(E F D)

17 π Ψ

15Γ 8Bβ

δν και κων μελ λων υ παρ χων

b b d b c α b α G G

18 [Ψ]

9Γη 12Eβ

μη δι α λι της πρε βρευ ων

G G α b α G α b G

19

15Bβ 8Bβ

υ περ των πι σει τε λουν των

b b b b c α b α G G

20 [Ψ]

52Aα 5Aβ

την βελ αν σου ευλ λη ψιν

b α G E GF G α F E D

21 π ς

17Aα 18Aβ

ο πως ευ ρω μεν

D EF α G G

22 Ψ

9Aα 19 4Bβ

ι λα εμον α [μαρ] τι ων

G α b c b α b α α G G α c b α

23

27Γ 17Ba 1Aα

και το με γα ε λε ος:-

α D EF G α G FE E

ἀνατολίου

M. M. B. T. I, Sept. No. 90
Sinai 1250, 22 v.

1 ϣ 31 7Γ 10Zβ
 Δευ τε φιλ α θλοι
 b a bc G F E

2 2Aα
 των θη λι ων το καυ χη μα
 D G G α ca b αG G

3 ϣ 9Γα 8Γγ
 την πρω το μαρ τυ ρα θε κλαν
 G G α b α βα Gαb α

4 3A 1Aδ
 εν υ μοις τι μη θω μεν
 α b αb G α G FE b

5 ϣ 34Aα 11Γ 15Aδ 55B 30A
 αυ τη γαρ τον αν τι πα λον ε χυρον
 βα Gαb b cba bc e d c b bcbα

6 9Aα 7Aβ 161a 1Eβ
 τη δυ να μει του σταυ ρου κατ ε πα τη δε
 G α bc b α bc G FFG G bG αG FEE

7 πϣ 5Aα 17Aε 7Γ 16Mδ 10Ac
 και την νι κην α ρα εα α ξι ως ε σεε ρα νω θη
 E E E GF Gα FE DEF Gα α bc G F E F

8 4Aβ
 δι ο
 D G α dcb

9 15Aβ 2Aα
 δυε ω πει η πο λυ α θλος
 b b cb α ca b αG G

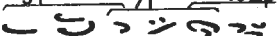
10 ϣ 9Γα 8Γα
 του ρυ θθη ναι κιν δυ νων
 G α b α βα Gα α

11 7Γ 16Ma 5By
 και της μελ λου σης υρι σε ως
 bc G F E G α FE D α

12 20 9Γγ
 τους εν πι στει και πτ θω
 α bc ba G α b α

13 3A 1Ba

καθίας μοναχῆς

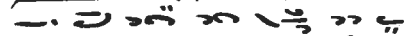
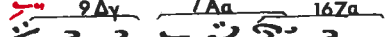
1. Ψ 31 7Γ 10ZB

 Νυμ φι ον ε χου εα
 b b α bc G F E
2. 2Δα

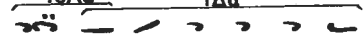
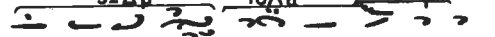
 εν ου ρα νοις χρι στον τον θε ον
 D G G α cα b α G G
3. Ψ 9Bα 8Bα 24Aγ

 νυμ φω νος κατ ε φρο νη εας
 G bc b α βα G c βα α
4. 8Aβ 9Aα 7Aα 16Θα

 του ε πι κη ρου και μνη στη ρος
 βα G α bc b α bc GF EF
5. 1Eα

 θε κλα πρω α θε
 G bG α G FEE
6. — — — — —
u v v 28

 ταις γαρ μη ερω αις θω πι αις
 α α α α α FG G G
7. 15Γ 8Bγ

 εμ φρο νως μη πει οδε εα
 b d bc α βα G G
8. Ψ 9Aγ 7Aα 16Zα

 παυ λη η υο του θη εας
 bc b α α bc GF E
9. 6Γα 52Γα

 επ ω μων α ρα με νη
 E F E D G Gab αG
10. 16Aα 1Aα

 το εη μελ ον του εταν ρου
 EF G α G F EE
11. — — — — —
u v v 52ΔB 16Aα 16Aγ

 και το μεν πυρ ουκ ε ναρ κη εας
 α α b αG EF G G F E
12. — — — — —
u v v 52ΔB 16Aα 10H

 των δε θη ρων τηρ ω μο τη εα
 α α b αG EF G G F E

13 53Aβ 2Aβ

εις η με πο εν τα μετ ε βα λεσ·
D G G α α α c α b α G G

14 y 9Aε 7Ba 167a 6Γβ

φω κας δε αν ε νε κρω σας
bc bG α bc GF E F E D

15 xg 17Zβ 17Aa 9Ea

τη εν χρι στω και τα ου σελ
D E FG α EF G b α

16 3A 1Aa

του α γι ου βα πτε φρα cos·
α α b α b G α G FE E

17 u i i 2B 16E

αλλ ως εν α θηοις γεν και ως·
α α α α α FG G FE
(αb αG FG α G

18 13Γ 2Aa

εν δε ως δι α πρε γη σα·
b d c b α α b α G G
b)

19 y 9Aa 8Ba 24Aδ

μη δε α γι πης ι κε ευ ου σα·
G G α bc b α βα G c βα α

20 9Ba 8Bβ

α παν σως τη κυ ρι ω
G bc b α βα G G

21 y 9Aa 8Γa

υ περ των ηι σελ εκ τε θουν των·
G G α bc b α βα Ga α

22 7Aβ 16IE 1Ea

την α ει σε βα στωι μην μην σου·-
α α c G E G bG α G FE E

κυπριανού μοναχού

M.M.B. Τε.Ι, Sept.No92
Sinai 1230,22v

1 **Ψ** 12Aa 11Bε 15Ba
Α να δει βα ε αυ την
G G b α G αb bc

2 14Ay 8Eβ
παν το δυ να μω νευ μα τι
α bc d d α b α G

3 **Ψ** 9Fa 36β 17Γδ 7Γ 16MA
κρα τω νο με νη ως πρωτ α θλος του χρι στου
G b α b α EF G α bc G F E E

4 17Ha 2Θα 33A
την γε ω δη κα τα λει ψα σα στωρ ητη
E E F G α c α b α G αF G

5 **Ψ** 9Aa 38 7Ba 16Θa
ε νε δυ σω την λαμε πα σα
G α bc b α bG α bc GF

6 1Zβ
της αι ω νε ου ηω ης
EF G bG α G F E E

7 **δ** 43 9By 20
ολ βι ος υπ αρ φα βα δε λε μος
d c b α G b c b α bc b α G

8 **Ψ** 9Ba 36a 38 7Ba 16Ka
εις ον αι των δη λει ων α γε και
G bc b α α b α bG α bc G

9 1Eβ
προ α να παυ ον του
EF G bG α G FE E

10 **π Ψ** 5Aa 17Ba 1By 10Aa
ειε ο δον εω ρα με να της αι ω νε ου ηω ης
E E E GF Gα FE D D EF G α GF E F

11 4Ay
μεν ων
D G α d cb

12 13Ba 15Bβ 8Γδ 7Ba
ι κε τευ ε α πο σο λε δε κλα
b d c b b bc α ba Gab abc

13 16Ka 1Ea
υ περ των ψυ των η μων:-

γερμανού πατριάρχου

1 π υ 10Εβ 17Αγ 7Γ 16Ξζ 10Βγ
 Α θλη τι κοις πα λα θμα ει
 EF D EF α α bc G EFD

2 9Ζγ 17Γγ 18Αε 7Βα
 τον ε χθον και ε πα τη θας
 G Gα b α EF α Gαb αbc

3 16Κα 1Εβ 10Γβ
 θε κλα παμ μα κα ρι σε
 G EF G bG α G FE E FE

4 17Αδ 1Δα
 και τας του του μη κα νας
 D EF α G F E E

5 π υ 17Ζα 17Γγ 18Αβ
 μαρ τυ ρι κως ευν τρι φα βα
 E E FG α EF α G G

6 9Δβ 8Ζγ 52Ζ
 θα μυ ριν ε φυ γες
 b c b α b G α G

7 17Ηγ 6Αα
 και χρι σαρ ε τυμε φεν θης
 E E F G E FE D

8 17Βα 1Βα
 τω α ηθ θει ε ρα σερι
 D EF G α GF E E

9 υ ι ι 52Εβ 16Λα 10Η
 τω παυ σου ευν ο μ λε
 α αG EF G G F E

10 2Αβ
 και του σεε φα του ευν α θλε
 D G G α cα b αG G

11 υ 9Γη 8Ηβ
 παρ ρη ει ας τυ χου βα
 G α b α G α α b α

12 9Ζγ 17Γα 8Δα 33Α
 πρω το μαρ τυς χρι σταυ εν γν ναι ζι
 G Gα b α EF α bα G αF G

43

y

9Γα 52Αγ

τous πι στως εκ σε λουν τας
G α b αb G b αG

14

21α 16Ηα 6Γδ

την παν ε ορ τον μη μη σου
E E FGα GF E F E (Dα
E)

15

20 9Γγ 3B

εκ κλυ ου γων λυ πρω θα
α bc βα G α b α b
C D α EF Gα α b

16

1Αα

τας προς βει αις σου:-
αb G α G FE E
αb)

τοῦ αὐτοῦ (i.e. ἀνατολίου)

1 ϣ 37 15 Ay 14I 13Aa

Το κα θα ρον της α γρει ας σου χρη μα·
b G ab cb α d d e c dc b

2 46 17Γa 2Aa

α μω μωγ εφ αν δρων φυ λα φα σα·
d a b α EF α cα b αG G

3 ϣ 9Ay 8Ze

νυμ φη θε ου ε χρη μα τι εας
G G α b c b α b G α

4 7Aa 16Ka 1Eβ 4Ea ~~αα~~

ευ φρω ου γη παμ μα κα ρι δεε·
α bc G EF G bG α G FE E FG F G

5 10Aa 11Aa

σω μα τος μεν καλ λος
FF D G G α b b

6 13Γ 2Aa

α σκη τι κοις πο νοις μα ρα να σα·
b b b d c b α cα b αG G

7 ϣ 9Ba 8Ba 24Ba

ψυ χτην δε ω ραι ω σα σα
G bc b α βα G c α α

8 7Aβ 16Ic 1Eε 10Aa

τη ευ μορ φι α της χα ρι τος·
α α c G E G bG α G FE F

9 12B 45β

εν γαρ επ αρ ρε νε τψ θη ου
D G G αb G α b c de d

10 15Aβ 2Aβ

σα φως υ πο κρυ ψα σα·
b cb α cα b αG G

11 ϣ 9Aε 38 7Ba 16=β 6Γβ

ε λα θες του [βε] λι αρ τι εν ε δρα
bc bG α a bG α bc G E F E D

12 7Aa 16Ka 1Ea

αγ γε λι κως α πο βι ω σα σα·
α α bc G EF G bG α G FE E

13	λ γ	10Zβ αλλ αι τη και ει G G F E D G (G G D G)	11Aa ρη νην α β β
14		13Γ τοις πο θυ ευ b d c b α	2Aβ φη μου ει σε c α β α G G
15	γ	9Γa ως χα ρας ε G α b α	3Δ πω νυ μος b α b G
16		1Ea κω δμο χαρ EF G b G	16Kβ ου νε:- α G FE E

ἰωάννου μοναχοῦ

1 Ψ 8Θβ 11Γβ 15Εα
 Τον υι ον της βρωι της
 b ba Gab b bc bG

2 9Γι 7Αδ 10Ζβ
 τον θε με λι ον των θει ων λο των
 α b c b α α bc G G F E

3 11Ε 15Βγ 8Γβ
τον αρ ηη τον της ορ το δο ξι ας
 D G G b b bc α bα Gα α

4 7Αδ 16Δγ
 και κη ρυ και προ τι στον
 G α bc G G F E

5 17Ζα 17Γδ
της α ηη θους δογ μα των
 F E FG α EF Gα α

6 7Αα 16Ζγ 4Εα
 θε ου ου φι ας
 α bc GF E EFG FG

7 Ψ (10Δα)10Ζα 11Αβ
 τον ηη ηη με τον
 F E D G G αb b
 (E F D)

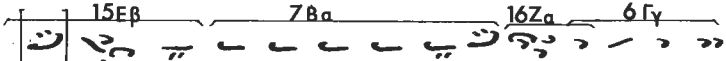
8 15Γ 8Γγ
 ι ω αν νην και παρ θε τον
 b b d bc α bα Gαb α

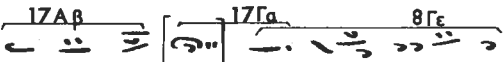
9 7Γ 10Ζε
 με ρω των γε νος
 α bc G F E Dα

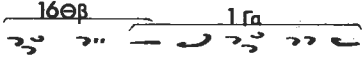
10 7Αα 16Θα 1Εδ
 και τα ηρε os εν ηη μη σω μεν
 α bc GF EF G bG α G F E b

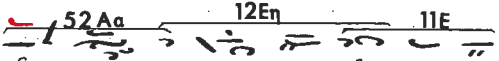
11 Ψ 34Δβ 11Γγ 13Βγ 8Εδ 2Δα
 αυ τος γαρ αλ ηη κτον ε ηων το θει ον εν ε αυ τω
 βα Gαb b d c α b α G α cα b α G G

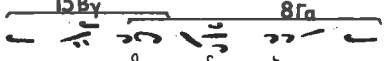
12 Ψ 11Βη 9Ζη 8Ζγ 9Εγ
 το εν αρ ηη μεν ε ηη σε του λο των
 G G αb b Gα b α b G b α

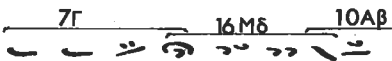
13 
 αυ θις τε τον προς τον πα τε ρα α χω ρι στον
 bc bG α α α α α α bc GF E F E D

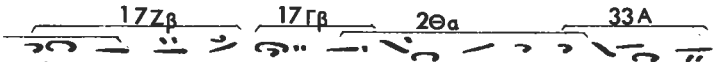
14  
 και το ι στον με τα του τα
 D EF α EF α βα Gα b α

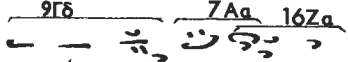
15 
 της του πα προς ου ει ας
 GF EF G α GF E E

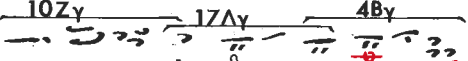
16  
 δει κνω ων η μιν δι αυ του
 b ba G ca b G G b

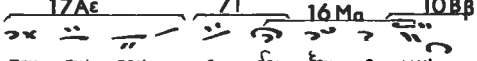
17 
 την ορ θο δο ξι αν
 b bc α βα Gα α

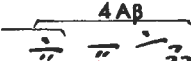
18 
 της α ρι ας τρι α δος
 α α bc G F E F

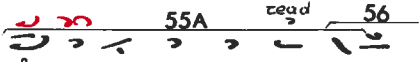
19 
 δη με ουρ γον τε ον τα τα συν τη πα τρι
 D E FG α EF α ca b α G α F G

20  
 και φω ην φε ρον τα
 G α βα bc GF E

21 
 και φως α λη θι νον
 G G F E D EF G α c b α

22 
 τον αυ τον ε δι ξεν η μιν
 D EF G α bc G F E EFD

23 
 ω
 G α d c b

24  
 σου μα τος εκ στα τι κου
 d c e d c b c
 (e c)

25 55A 30A
 και παραματος σο φι σει κου·
 α d c e d c b b c b a

26 9Γα 8Γζ
 ο τι πληρης ων της α γα πης·
 G α b α b α b α G α b α

27 7Aδ 6Δα
 πληρης γε γο ρας
 b c G α F E D

28 17Ba 1Γε 33Γ
 και της θε ο ρο γε ας·
 D E F G α G F E F G G α F

29 16Γ 17Za 17Δβ 11Γη
 δο η και τι μη και μι οει·
 G F E F G α E F G α b b

30 15Δα 8Γβ
 θε με θλος υπ αρ χων
 b c b α b α G α α

31 17Eδ 7Aδ 16Δγ
 της α κραι φρου η μων τι σε ως·
 D E F G α b c G G F E

32 53A 6Γβ 17Ea 16Θε
 δι ης τυ χοι μεν των αι ω νι ων α γα θαν
 G α E F E D D E F α α G F E F α

33 7Aβ 161a 1Ea
 εν τη η με ρα της κρι σε ως:-
 α α c G E F G G b G α G F E E
 (b c)

ἱεροφάνους τοῦ πρωτοψάλτου

1 **γ**

10Aa 12B 29Bβ

ἡν τῶν α πο σο λων α κρο ἐν τᾶ.
EF D G G ab G cb abc b b

2

15Aa 3A 1Aβ 4Fa

της θε ο λο γι ας ἐνν ἑξα πη γα.
bc b α α b ab G α G FE EFG F G

3

10Aa 11Aa 4Z

τον πνευ μα τι κων στρα τη γον.
EF D G G α b b b bcd c d

4

10Ia 22A

τον την οι κου με την
bc α b c dc bc b

5

13Γ 2Aa

θε ψ ναβ υ πο τᾶ γαν τι.
b d c b α cα b αG G

6 **γ**

51Γ 4Bβ

θευ τε.
G c baG G α c b α

7

7Ba 16Za 6Γδ

οι πι σοι μα κα ρι σω μεν
α α α bc GF E F E D α

8

7Aa 16Ka 1Fa

ω αν την τον α οι δη μου.
α bc G EF G bG α G FE E

9 **γ**

69 8Fa

εκ ης μεθ ι στα με τον.
b c de d α b α G

10

13Γ 2Aβ

και ης ουκ αφ ι στα με τον.
b d c b α cα b αG G

11 **γ**

9Ay 7Γ 10Zγ

αλ λα των τα και με τον τα
G α b c b α bc G FE

12

17Zβ 17Aa 9Zγ

την πο βε παν του δε στο του
D E FG α EF Gα b α

13

3A 1Aβ 4Fa

δευ τε ραν ε λευ σιν.

b αb G α G FE E FG F G

14

10Za (10Aa) 11Aβ

ην α κα τα κρι τως

FE D G G α b b

(E F D) 13Γ 2Aβ

15

υ παν τησαι η μιν αι τησαι

b b d c b α c α b αG G

16

9Aγ 19 4Bβ

φι λε μυ σι [] κε.

b c b α b α αG G α c b α

17

7Aa 16Za 6Γδ

χρι σου ε πι στη θι ε.

α b c GF E F E D α

18

20 3A 1Aa

τους εκ πο θυ [] τε σωντας την μητην σου:-

α b c b α G α b αb G α G FE E

1 **γ**

34Ba 9Za 8Aa

Θε ο λο γε παρ θε νε
b α Gα bc α βα G

2 **γ**

9Aβ 14Za 13Ay

μα θη τα η γα ηη με νε του σω εν pos
G α bc b α Gα α d c dc b b

3

34Aa 9Aa 19 4Ae

ταις ι κε αι αις ου η μας
α G α bc b α b ααG G α d c b

4

13Γ 2Aβ

πε ρι σω γε δε ο με θα
b d c b α cα b α G G

5

9Γβ 9Zb

α πο βλα βης παντοι αις
G α b α Gα b α

6

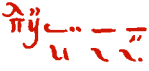
3A 1Aa

ο τι ου ε βλεν ποι μνη ου:-
α α b αb G α G FE E

[illegible]

13		13Γ ο με γα λο φω νο τα τος· b d c b α c α b α G G 2Αβ
14	” γ	7Γ και μω σης ο θε ο πεης· G α b c G E F E D 16=δ 6Αβ
15	” π γ	17Αθ παρ ρη ει αν ε ζων προς θε ον· D EF α c α b α G α F G 2Θα 33Α
16	” γ	9Γα εκ τε γως ι κε τευ ε G α b α b G α b c 87ε 7Βα
17		16Κα υ περ των ψυ ζων η μων·— G EF G b G α G FE E 1Εα

ἀνδρέου κρήνης

1                                          

ἀνδρέου τυφλοῦ

1.  27Γ 17Aκ 3B
Εἰς τον α δὺ τον γνο ρον
α α α D EF a α b
2. 1Ba
του α ῥρα σεου φω τος
ab G α G F E E
3. 5Γβ 17Ba 1Aγ
Εἰς δὺ εας το η τως ο μαρ τος και ποι μην
GF Gα F E D EF G α G F E E
4.  17Kβ 6Γβ
ε μυ η θης τα α πορ ρη τα
E E F G α E F E D
5. 17Ba 1Ba
των μυ σεη ρι ων χρι σεου
D EF G α G F E E
6.  26A 17Γδ 7Aδ 16Δε
ως μαρ τος μεν φω τι ου με ρος
α α EF Gα bc G G F E
7.  26A 17Γδ 7Aδ 16Δγ
ως ποι μην δε μυ σεα φω γου με ρος
α α α EF Gα bc G G F E
8. 17Zα 17Γα 8Bγ
δε ο δε πλους και τους σεε φα ρους
E E FG α EF α βα G G
9.  3Γ 16Kβ 1Eα
εχ της α ρω δο ηης αν ε δην βα ω
G α b ab G EF G bG α G F E E
10.  5Γα 7Ba
πρε βου ων παν το τε χρι σεω
E E GF Gα F E D α b c
11. 16Ka 1Eα
υ περ των ψυ χων η μων:-
G EF G bG α G FE E

TABLES OF THE FORMULAS
WITH THEIR OCCURRENCES

FORMULA No. 1

A	α δλ G	α a G	νολ F E	αν E E a b F EFD EFG	
B	α β γ δ την G	μνη a G	μην F	αυ E E F EFED	
Γ	α β γ δ ε ζ φλ G	λο a G	σο F φλ E	αν E E a b F EFD EFG G F	
Δ	α β γ δ ε ζ η θ G	λο a	γε G καλ F	αυλ E E E a b F EFED E EFD F	
E	α β γ δ ε ζ η κυρι G	ε b G	δο aG	ξα F E	σολ E E a b F EF EFD
Zα	β γ G	σο b G	φε aG	συ F	με E E EFD
Hα	β παν a	το b G	δυ aG	να FE	με E EF
θ	λ να G	φυ aG	γω EFG	μεν G	

- A'α' 11,7. 11,14. 12,5. 13,3. 21,18. 22,11. 23,11. 24,11. 27,11.28,12.
33,5. 33,17. 38,2. 38,11. 44,4. 51,10. 51,12. 51,16. 56,5. 56,13.
56,23. 57,8. 64,13. 65,13.69,17. 83,6. 84,9. 84,22. 84,26. 88,23.
91,16. 95,16. 103,18. 104,6.
β' 3,11. 13,6. 33,10. 49,7. 64,11. 65,9. 66,8. 103,2. 103,13. 24,13.
γ' 36,3. 37,3. 49,9. 65,5. 88,4.
δ' 37,6. 90,4.
ε' 21,9. 68,9. 84,19.
ζ' 29,13. 50,2.
η' 56,19.
- B'α' 90,13. 95,8. 111,2. 111,5.
β' 34,3. 38,6. 48,10.
γ' 92,10.
δ' 21,7.
- Γ'α' 14,2. 17,11. 29,17. 49,17. 54,4. 69,7. 79,8. 81,18.102,15.
β' 54,23. 67,5. 88,15.
γ' 88,7. 88,10.
δ' 34,11.
ε' 102,28.
ζ' 36,7.
- Δ'α' 9,2. 23,7. 67,3. 91,10. 95,4.
β' 12,3. 24,9. 78,6.
γ' 23,4. 33,3. 66,5.
δ' 16,3.
ε' 79,20.
ζ' 51,2. 111,3.
η' 12,6.
θ' 84,14.
- E'α' 3,15. 4,5. 4,12. 9,9. 12,12. 13,11. 16,10. 17,4. 17,9. 18,9. 18,14.
21,3. 24,6. 24,21.34,6. 34,16. 35,7. 35,20. 36,11. 37,17. 44,19.
48,13. 54,29. 55,15. 66,13. 68,6. 68,18. 69,5. 72,18. 78,16. 79,18.
81,6. 91,5. 91,22. 92,13. 97,12. 97,16. 102,33. 103,8. 106,17. 111,9
111,11.
β' 3,3. 12,8. 16,6. 72,9. 90,6. 92,9. 95,3. 97,4.
γ' 49,5. 68,13. 83,2.
δ' 54,11. 79,9. 102,10.
ε' 3,5. 29,8. 66,2. 84,13. 97,8.
ζ' 110,4.
η' 3,8. 17,2.
- Z'α' 14,12. 24,16. 35,12. 44,11. 55,7. 110,10.
β' 11,3. 18,5. 33,14. 92,6.
γ' 72,3.
- H'α' 50,9. 79,22.
β' 35,1.
- Θ' 49,14.

FORMULA No. 2

A α	παρ	υ	στα	με	vos	
β	a	ca	b	aG	G	
γ					G	
					Ga	
B α	επ	ε	ω	ρι	στο	
β	G	ca	b	aG	G	
					G	
Γ	χαρις	απ	αρ	χε	ταυ	
	c	ca	b	aG	G	
Δ α	την	πη	γην	της	ζω	ης
β	a	ca	b	a	G	G
γ						G
						a
E α	ο	που	μην	ο	κα	λος
β	G	ca	b	a	G	G
						G
Zα	πανη	γυ	ρι	ζει	μυ	στικως
β	a	c a	b	a	G	G G
γ	ε	c a	δω	κεν	ο	θε ος
δ	G	c a	b	a	G	G G
						G G
Hα	της	χρ	στο	τη	τος	σου
β	a	c a	b	a	G	G
						G
Θα	κα	τα	λει	φα	σα	
β	a	c a	b	a	G	
γ	G	c a				
	b	c a				
Iα		συν	α	κτον	ταυ	
β	a	c a	b	G a	a	
	G	c a	b	Gab	a	

- A' α' 12,9.14,4.16,5.18,7.24,4.28,2.28,7.29,10.54,7.55,13.69,15.72,15.
79,6.90,2.90,9.91,18.97,2.97,6.103,5.110,9.35,3.110,6.
β' 3,13.11,9.11,12.18,11.21,5.24,19.27,4.29,15.36,5.38,4.44,7.49,3.
54,2.57,6.65,2.68,14.78,14.79,12.91,13.95,10.97,10.97,14.103,10.
103,15.104,4.106,3.106,13.110,2.
γ' 49,15.
B' α' 16,1.23,8.24,17.29,5.35,16.44,13.69,15.88,12.
β' 23,5.68,14.84,23.88,9.
Γ' 36,5.
Δ' α' 27,6.50,7.66,7.68,2.78,8.91,2.102,11.110,8.
β' 18,8.35,14.35,18.37,12.65,7.68,7.
γ' 24,10.
E' α' 12,7.
β' 34,4.81,8.81,15.
Z' α' 28,3.
β' 22,5.
γ' 56,21.
δ' 56,15.
H' α' 4,8.
β' 17,6.
Θ' α' 92,4.34,5.81,12.102,19.106,7.106,15.
β' 3,4.72,17.84,8.
γ' 38,9.38,10.
I' α' 36,10. β' 12,4.

FORMULA No. 3

A	μη	τρα a	πελς b	τη ab	θε G	οτητλ
B	σω	τη	ρος ab	των ab	ψυ G	χων
Γ	G	απ a	ε b	στης ab	αφ. G	ημων
Δ		επ a	ω b	νυ ab	μος G	
E			ι b	α ab	σλυ G	
Z		α a	ξι b	ω ab	σον G	

A' 3,11.12,5.13,3.13,6.24,11.24,13.28,12.29,12/13.33,17.36,3.37,6.38,2.
38,5/6.44,4.49,9.51,10.51,12.51,16.56,5.56,13.56,19.56,23.57,8.64,11.
65,5.65,9.65,13.66,8.68,9.83,6.84,9.84,19.84,22.90,4.90,13.91,16.103,2.
103,13.103,18.104,6.

B' 11,13/14.48,10.95,15/16.111,1/2

Γ' 12,8.111,9.

Δ' 97,15.

E' 16,6.21,3.

Z' 68,18.

FORMULA No. 4

A α	φω	τλ.	α	d	c	b
β	D	G	α			
γ						b
δ						b
ε	G	G				b

Δ α		ηο	νοξ	f	e	d
β			d			d

E α	ο	δον.	F	φ	G	
β		E	F	r		
γ		E				

B α	D	σε.	α	c	b	a
β	G	G				
γ						a
δ						a

Z	στρατηγού.	b	c d	φ	d	
				r		

Γ α	παν	τος.	b	d	c	b
β	G	a	α			
γ						b

- A' α' 14,7.
 β' 16,4.21,10.29,9.36,8.66,3.68,10.90,8.102,23.
 γ' 84,20.92,11.
 δ' 44,8.
 ε' 104,3.
 B' α' 50,3.
 β' 54,8.54,16.56,8.56,16.64,8.68,8.88,22.103,6.103,16
 γ' 81,9.102,21.
 δ' 12,10.13,9.68,17.79,17.
 Γ' α' 18,10
 β' 11,11.22,7.35,2.49,2.65,6.72,10.88,16
 γ' 110,5
 Δ' α' 66,9.
 β' 55,10.
 E' α' 3,3.18,5.24,9.49,1.72,9.78,2.78,6.88,15.97,4.102,6.103,2.103,13
 β' 17,5.28,1.35,13.51,13.72,14
 γ' 4,6.11,10
 Z' 103,3.

FORMULA No. 5

Aα	πα	τερ	ο	συ	ε	Γα	πρε	σβευ	ων	παν	το	τε	χρ	στψ
β	E	G F	G a	FE	D	β		E	GF	Ga	F	E	D	a
Bα		προσ	η	νε	ξαι	γ						E	D	EF
β	E	G	a	FE	D							E	E	F
γ					Da	Δ		συν	υ	ψω	σας	η	μας	
								E	GF	Ga	E	E	E	

Aα 16,7.21,8.22,2.23,2.38,7.44,17.48,12.51,11.56,12.64,12.65,4.68,4.
69,3.78,5.78,10.84,17.90,7.92,10.
β 21,1.23,9.69,1.72,12.83,4.84,3.88,20.
Bα 18,3.55,4.72,12.
β 48,12.56,12.64,12.68,4.69,3.
γ 90,11.
α 111,10.
β 111,3.
γ 106,10.
Δ 68,15.

FORMULA No. 6

Aα	κιν	δυ	ων		Γα	δο	ξα	ζον	τες
β	E	FE	D		β	E	F	E	D
γ			D		γ		F		D
Bα	παν	τα	τα		δ				Da
β	E	FE	D		Δα	ταλς	α	ρε	ταλς
	E	FE	Da	a	β	a	FE	D	D
					E	των	πα	λαλ	ων
						a	F	E	D

Aα 21,17.28,6.48,4.50,2.95,7.
β 33,5.33,6.34,10.36,1.37,2.49,10.49,11.64,4.64,9.79,3.88,13.106,14.
γ 9,7.21,13.28,11.66,2.88,6.
Bα 49,8.69,10.69,12. β) 72,8
Γα 50,5.48,10.50,8.64,10.67,6.84,11.91,9.
β 14,5.34,9.37,15.37,16.49,17.54,9.56,9.56,17.72,5.84,24.91,14.97,11.
102,32.106,4.111,4.
γ 11,6.17,8.27,10.102,13. δ) 95,14.103,7.103,17.
Δα 79,5.79,13.102,27. β) 84,6.
E 49,13.

FORMULA No. 7

A α	ο	δοι	σου
β	a	b c	G
γ			G
δ			G
ε			G
			GaGF

B α	εξουσι	α	β c	κο	σμπ
β		a		G	
γ				G	
δ				G	
Γ		τον	στε	φα	νον
		a	b c	G	

- A'α' 3,3.3,15.4,9.9,2.9,9.11,2.11,3.12,12.13,11.14,12.17,2.17,8.18,9.
21,12.21,15.23,6.24,16.28,8.29,7.33,8.34,15.35,12.36,11.44,10.48,13.
54,11.55,7.55,15.56,17.66,11.66,13.68,6.72,3.72,9.72,18.78,16.79,13.
79,18.81,2.81,6.83,2.91,4.91,8.97,4.97,12.102,6.102,10.102,20.103,8.
103,17.106,2.110,4.
β' 3,5.4,4.4,11.17,4.17,9.24,5.33,13.34,6.35,6.37,17.49,4.54,28.66,2.
68,13.90,6.91,22.97,8.102,33
γ' 16,1.18,10.35,8.65,6.
δ' 22,3.48,7.51,6.64,9.66,6.81,14.102,2.102,4.102,27.102,31.106,5.
110,1.111,6.111,7.
ε' 65,1.72,14.88,1.
B'α' 3,7/8.14,5.16,9/10.18,4.18,13.24,20.27,9/10.44,18/19.48,8.54,9.56,9.
84,12/13.91,14.92,5.92,8.92,12/13.95,2/3.97,11.102,13.103,7.106,16/17
111,10/11.
β' 110,10.
γ' 36,4.37,4.
δ' 14,3.22,10/11.35,10.35,13.44,16/17.49,1.68,14.78,1.78,3.79,19.81,7.
81,11.88,8.
Γ' 4,6.9,4.11,10.14,6.18,12.21,17.27,3.28,1.28,5.28,10.29,4.34,8.49,10.
50,8.54,17.54,18.55,2.55,4.56,6.56,14.67,9.72,13.78,10.78,12.81,10.
81,13.90,1.90,7.90,11.91,1.92,3.95,1.102,9.102,18.102,22.103,11.
106,9.106,11.106,14.

FORMULA No. 8

A α β	a	 ba	 κη G  G	
B α β γ	μα a	 κα ba	 ρι G	ου  G  G
Γ α β γ δ ε ζ	ηγλα a	 ba	 με G a	νης a  a  a  a  a  a
Δ α β γ	a	 εν ba  aba  aba	 γυ G  G  G  G	ναυξυ  G

E α β γ		a	 ε b	 χων a	 προς G  G  G
Z α β γ δ ε ζ		a	 κυ b	 ρι G a	 ε a
H α β	 τυ G	 χου a	 πα aba  σα aba	 λιν G G	
θ α β γ		 εκ b	 ρι b	 ζης a	 α γαθης G
	ο	 τε b	 τψ b a	 πα G	θει  G
		 μεθ b	 ων b	 ι G	κε τευε

A'α' 13,1.104,1.

β' 29,7.29,12.91,4.

B'α' 14,9.16,2.54,2.81,16.84,16.91,3.91,19.97,7.

β' 3,6.9,3.21,14.22,8.24,2.33,12.44,9.44,15.72,6.72,11.81,4.88,2.88,17.88,19.91,20.

γ' 3,9.11,5.13,8.14,10.24,18.38,8.48,6.54,26.56,11.84,4.84,21.91,7.111,8.

Γ'α' 29,6.34,14.51,16.54,27.79,7.79,15.90,10.91,21.102,17.106,8.110,3.

β' 34,2.54,25.84,5.102,3.102,30.

γ' 22,9.56,22.

δ' 37,10.

ε' 3,10.17,3.35,5.37,5.102,14.

ζ' 3,14.3,7.13,2.13,5.51,9.90,3.92,12.102,8.102,26.

Δ'α' 95,12.35,9.

β' 22,9.56,22.81,16.

γ' 56,7.

E'α' 21,11.44,2/3.103,9.

β' 3,2.92,2.

γ' 102,11.

Z'α' 17,1.28,4.68,12.

β' 34,13.

γ' 83,3.95,6.102,12.

δ' 21,6.78,15.

ε' 24,20.84,12.97,3.106.16.

ζ' 38,10.

H'α' 17,9.

β' 95,11.

θ'α' 11,1.14,1.54,12.55,1.81,1.

β' 17,1.24,1.102,1.

γ' 12,11.13,10.

A^{α} 3, 5.3, 7.3, 14.4, 4.12, 10.13, 9.14, 9.16, 2.17, 9.23, 9.29, 16.33, 13.
 36, 6.37, 10.37, 13/14.44, 8.49, 4.56, 12.56, 16.68, 8.68, 17.81, 9.81, 16.
 81, 17.88, 22.90, 6.91, 4.91, 19.91, 21.92, 5.104, 3.110, 3.
 β 17, 7.22, 10.24, 3.65, 8.104, 2.110, 7.
 γ 4, 9.11, 10.16, 6.68, 12.78, 15.97, 3.103, 11.
 δ 14, 5.27, 9.54, 3.

B^{α} 21, 6.23, 6.24, 5.28, 4.29, 6.54, 8.54, 21.54, 26.91, 3.91, 20.92, 8.97, 7.
 110, 10.
 β 55, 3.55, 6.
 γ 28, 8.66, 11.92, 7.
 δ 27, 3.

Γ^{α} 4, 10.9, 4.11, 2.21, 12.21, 15.24, 13.29, 4.29, 7.51, 9.54, 16.54, 27.56, 8.
 79, 5.81, 1.84, 12.84, 22.90, 3.90, 10.95, 13.97, 15.102, 26.106, 16.
 β 104, 5.
 γ 90, 12.95, 15.
 δ 24, 20.33, 7.33, 8.79, 13.102, 20.
 ϵ 3, 10.18, 3.18, 9.22, 6.29, 12.29, 17.38, 5.44, 10.
 ζ 50, 6.81, 5.84, 26.
 η 11, 13.28, 3.55, 13.55, 14.57, 7.66, 8.72, 7.78, 9.88, 18.95, 11.
 θ 34, 5.
 ι 102, 2.

Δ^{α} 18, 12.
 β 95, 6.
 γ 48, 7.56, 22.68, 15.84, 16.91, 8.103, 16.
 δ 65, 3.
 ϵ 14, 11.91, 14.97, 11.

E^{α} 3, 3.13, 2.13, 5.22, 9.34, 14.36, 2.54, 2.54, 25. 79, 7.79, 15.84, 5.
 91, 15.92, 3.106, 8.
 β 110, 9.
 γ 102, 12.
 δ 18, 8.34, 2.37, 12.51, 4.66, 5.67, 4.69, 6.69, 8.
 ϵ 35, 17.67, 2.88, 3.
 ζ 23, 3.54, 22.

Z^{α} 13, 1.104, 1.
 β 4, 3.56, 4.
 γ 33, 16.35, 9.51, 5.56, 7.72, 2.84, 15.95, 2.95, 12.
 δ 56, 4.57, 7.66, 8.104, 5.
 ϵ 57, 5.
 ζ 54, 10.83, 5.103, 12.
 η 14, 1.24, 15.38, 2.

FORMULA No. 10

A α	δυνα	μεις	συν	α	ναρχος
β	E	F	D	G	
γ				E	
				FGa	
B α	βουλημα	τι	πε	ρι	φανεις
β	E	EF	D	G	
γ	επεδημη	σας	ζη	των	
δ	E	EF	D	G	
ε	G	EF	D	G	
ζ	F	EF	D	G	
	νο ε	ρους	θρο	νους	
	E	F	D	F	
	δι	ο	και	η	μεις
	E	F	D	D	F
Γ α	εγκαινω	ων	εγ	και	νιζονται
β		EF	D	G	
γ				EF	
		E F	ED	EF	
Δ α		πε	λεις	γαρ	
β		E F	D	G	
				E	

E α		και	η	α	για σου
β		E F	D	G	
γ				E	
δ				E	
		E F	D	E	
Z α		του	ε	νι	αυτου
β		F E	D	G	
γ	G	F E	D	G	
δ	G	F E	D	E	
ε			D		
			D a		
H	Ση	με	ρον	στευ	ρωτικαι
	G	F	E	D	G
θ			των	προ	φη των
			D	G	F
I α	πγ	τον	της	ου	κουμενης
β		b c	a	b	
				d	

A'α' 3,5/6.11,8.16,3/4.21,9/10.22,4.23,8.27,3/4.29,8/9.36,7/8.66,2/3.
67,1/2.68,9/10.72,16/17.78,12/13.84,13/14.84,14/15.84,19/20.
90,7/8.92,10/11.97,8/9.106,2/3.106,11/12.

β' 102,18/19.

γ' 106,10/11.

B'α' 35,1/2.64,7/8.110,4/5.

β' 3,8/9.12,6/7.16,1.17,2/3.29,13/14.34,11.38,1/2.50,2/3.72,3/4.
102,22/23.

γ' 34,4.35,8/9.56,6/7.65,6.81,7/8.81,11/12.84,7/8.88,9.88,11/12.
95,1/2.

δ' 66,6/7.81,14/15.

ε' 33,2.

ζ' 48,11.68,16.

Γ'α' 48,4/5.51,2/3.69,4/5.79,4/5.

β' 3,11/12.33,10/11.54,17/18.95,3/4.

γ' 35,10/11.

Δ'α' 3,4.4.7*.11,11.17,6.24,10*.27,1.28,2*.29,1.35,14*.44,1.44,5/6*.
49,2.51,14.72,10*.72,15*.78,7.88,16*.97,5.102,7*.103,1.103,3.
103,14*.110,1*.

β' 78,3.

E'α' 13,4.24,7.24,12.38,3.54,5.54,19.64,6.65,1.67,4.

β' 12,6.78,1.95,1.106,2.

γ' 23,1.33,1.37,1.38,1.

δ' 23,10.33,3.72,13.

Z'α' 4,7.18,6.24,10.28,2.35,14.72,10.72,15.88,16.102,7.103,14.

β' 14,3.14,7.18,10.21,4/5.22,6/7.29,4/5.36,4.44,5/6.51,3/4.52,2/3.
56,14/15.90,1/2.91,1/2.97,13.102,2/3.110,1.

γ' 9,8.18,12/13.48,7/8.49,15.102,21.103,11/12.

δ' 22,1.22,11.48,3.79,4.84,6.

ε' 102,9.

H' 36,1.56,20/21.91,12/13.95,9/10.

Θ' 66,1.

I'α' 103,4.

β' 54,6.

* The asterisk indicates a variant written with red ink above the regular formula. These variants are included in the number of occurrences.

FORMULA No. 11

A α	συνα	ναρ G	χος ab	τε b β b γ b	
B α		ζη G	των ab	ο b	
β		Γ G		β	
γ		γ G		β	
δ		γ G		β	
ε		γ G		β	
ζ		γ G		β	
η		Γ G		β	ζ G

Γ α	ε	γε Gab	νου b	
β		γ Gab	β b	
γ		γ Gab	β b	
δ		γ Gab	β b	
ε		γ Gab	β b	
ζ		γ Gab	β b	
η		γ Gab	β b	
θ		γ Gab	β b	
ι		γ Gab	β b	
Δ	προς	θε Ga	ον b	
E		σο G	φ b	α b
Z		κα Gab	μο b	νον a
H	κρα G	τα c a	α b	

A' α' 3,6.18,6.29,1.44,14.51,14.78,13.97,5.97,13.103,3.106,12.
β' 78,7.102,7.103,14.110,1.
γ' 22,4.

B' α' 3,9.11,8.44,6.54,12.
β' 27,5.38,9.38,10.
γ' 18,1.
δ' 3,1.11,1.38,3.54,5.55,1.65,12.
ε' 24,7.56,1.92,1.
ζ' 3,13.11,5.
η' 102,12.

Γ' α' 14,3.17,3.
β' 24,1.14,9.17,1.102,1.
γ' 102,11.54,2.
δ' 38,8.
ε' 54,1.
ζ' 35,4.
η' 102,29.
θ' 37,4.
ι' 90,5.

Δ' 48,5.65,8.

E' 4,1.24,18.38,4.102,3.102,16. Z' 34,13. H' 57,1.

FORMULA No. 12

A α	θαυ	μα	στος	ει	ο	θεος
β		G	b	a	G	
γ					G	
					G a	G
B	φυ	λο	παρ	θε	νου	
		G	a b	G		
Γ α	ενυ	αυ	του			
β		G	b G			
γ		G	b	G		
δ		G	b	G a	a	
Δ	αντι	δυ	δον	τα	δε	
	G	a	b	G	a	
E α		εν	ξυ	λφ		
β		G a	b	G		
γ		G a	b	G		
δ		G a	b	G a	a	
ε	G	a	b	G a	a	
ζ		G a	b	G		
η	G	c a	b	G		

A' α' 3,1.13,4.24,7.24,12.38,3.54,5.54,19.56,1.57,1.92,1.

β' 36,4/5.

γ' 55,12.

B' 27,1.11,11.33,11.97,9.103,1.110,5.

Γ' α' 4,7.12,1.44,1.48,5.66,7.79,5.

β' 38,2.57,5.

γ' 16,9.

δ' 3,12.17,11.

Δ' 44,16.

E' α' 54,22.24,15,68,3.

β' 4,3.88,18.

γ' 29,11.

δ' 12,11.13,10.

ε' 44,3.

ζ' 14,1.

η' 102,16.

FORMULA No. 13

A α	σου	χρη	μα	
β	c	d c	b	
γ				b
B α	ι τα	μος	φ	δης
β	b	[αν]	θρω	πον
γ	b	d	c	bG
		α	λη	κτον
		d	c	a
Γ	θαυ	μα	των	σου
	b	d	c b	a

Δ α	κα του	κη	τη	ρι	ον
β	c	d	c	b	b
γ				b	
E α		μυ	πον	των	
β		d	c	b	
γ				b	
δ				b	a b b
ε		d	c	ba	
				ba	

A' α' 97,1.

β' 55,9.

γ' 3,12.56,3.66,4.104,2.

B' α' 29,10.24,2.13,7.36,9.44,7.55,10.92,12.

β' 49,3.11,9.11,12.78,8.

γ' 102,11.

Γ' 16,5.18,7.18,11.28,7.29,15.38,4.54,2.65,7.91,18.97,6.97,14.103,5.103,10.103,15.104,4.106,7.106,13.110,2.110,6

Δ' α' 29,3.37,8.37,9.54,14.54,20.

β' 55,11.68,11.

γ' 54,24.57,4.

E' α' 16,5.13,7.27,2.

β' 4,2.

γ' 11,4.

δ' 17,10.17,10.29,2/3.

ε' 56,2.

FORMULA No. 14

A α		κατ a	ου bc	κη d	τηριον
β				d	d
γ				d	d
δ				[dc]	
B		του a	πα b	τρι c	αρ d
Γ		επ' a	ευ bc	λο d	γι e
Δ	προς G	θε a	ον bc	δε d	G

E		καλ G	εκ bc	της d	G
Z α	ηγα	πη Ga	με a	νε d	
β		Ga	a a	d	
H	το G	ξυ a	λον a	ι d	ασασθαι
θ	διαθεμε	νος a	ο d	ρους	
I		της a	α d	γνει d	ας e

A' α' 29,3.27,8.37,8.37,9.37,11.54,14.54,24.55,11.68,11.

β' 27,2.

γ' 3,2.92,2.

δ' 66,4.

B' 56,2.

Γ' 56,3.

Δ' 11,6.37,15.84,24.106,4.

E' 27,7.

Z' α' 104,2.

β' 11,4.

H' 54,20.

θ' 3,12.55,8/9.

I' 97,1.

FORMULA No. 15

A α		αλ	λα	δο	ξα
β		b	cb	a	
γ		b	cb	a	
δ		b	cb	a	
ε	θε	ου	cb	ο	υλος
B α	εναλ	λα	γη	του	
β		b	bc	a	
γ		b	bc	a	
δ		b	bc	a	
ε		a	bc	a	
ζ		a	bc	a	
η		b	c	a	

Γ	ω	αν	νου	ο	γεννητης
		d	b c	a	
Δ α		και	ου	α	σθενουντες
β		b c	b	a	
γ	b	b c	b a	a	
Ε α		κα	θα	περ	
β	a	bc	b G	a	
γ		bc	b G	a	
		bc	b G	a	

A'α' 54,24.68,11

β' 3,13.4,2.29,10.36,9.44,7.54,7.78,14.90,9.97,10.

γ' 97,1.

δ' 54,12/13.54,14/15.90,5.

ε' 65,10.

B'α' 56,1/2.24,7/8.92,1/2.

β' 3,6.13,8.17,1.21,4.22,8.35,5.38,8.44,9.44,15.51,15.81,4.88,19.92,12.

γ' 11,5.14,10.24,2.33,12.37,5.84,21.102,3.102,17

δ' 3,9.21,11.48,6

ε' 12,1.12,2.14,7.44,1.48,9.49,6.84,23

ζ' 66,7.

η' 14,4.

Γ' 24,18.56,11.72,11.88,17.91,7.102,8

Δ'α' 17,3.84,2.102,30.103,2.

β' 48,5.

γ' 4,1.

Ε'α' 18,2.24,1.102,1.

β' 102,13

γ' 65,2.

FORMULA NO. 16

Αα β γ	F	μο GF	νον E	E	
Βα β γ	κη G	πι GF	δα E E E		
Γ	F	δο G	ξη F	καλ E	
Δα β γ δ ε ζ	E E G	αλ G G G	θε F F	ρι E E E EFD E E	ον Ε'
Ε·	βασλ	λε G	ων FE		
Ζα β γ δ ε ζ		α GF	κη E E E E Ea E	λιδωτον F a E	

Ηα β γ δ ε η	ειρη νη αλ μων aG	των E E E EFG	φω E σω E	ναλ E πων F	
θα β γ δ ε ζ	οδοι	σου G F G F	αν EF EF	ε G G G a a	ελχνλαστοι
ΙΑα β γ δ ε ζ	τε	λει G E G E G E G E G E G E G E	FG G G	α G Gab	αω
Κα β γ	αγα	θε G G G	κυ EF G	ριε G	
Λα β	ανω	τα G G	τω EF G EFG	φι G	λοσοφιαν

Μα	α	δαμ G	καλ F	ευ E	α
β				ευ E	α E
γ				ευ E	α a
δ				ευ E	α a
ε				ευ E	α E
ζ				ευ E	α E
η				ευ E	α a
θ				ευ E	α E
Να		κο GaGF	σμος E		
β			EF		
γ			E		

Ξα	στε	θα G	νουν E
β		θα G	νουν E
γ		θα G	νουν E
δ		θα G	νουν E
ε		θα G	νουν E
ζ		θα G	νουν EF
η		θα G	νουν EF

Α'α' 49,12.

β' 69,11.69,13.

γ' 48,2.48,4.69,9.

Β'α' 23,1.48,9.50,4.79,2.

β' 35,13.49,16.79,19.

γ' 51,13.

Γ' 102,29.

Δ'α' 11,8.22,4.23,8.

β' 9,1.9,3.48,1.50,8.51,7.

γ' 11,8.22,3.23,8.56,20.78,4.84,10.91,11.102,4.102,31.106,5.111,7.22,1.

δ' 66,6.81,14.

ε' 17,5.33,4.51,6.88,5.111,6.

ζ' 35,10.49,1.78,2.

Ε' 64,6.91,17.

Ζ'α' 14,5.11,2.21,12.21,15.28,8.54,9.91,8.91,14.102,13,102,20.103,7.
103,17.

β' 33,8.66,11.81,2.

γ' 106,2.

δ' 48,8.

ε' 4,9.

ζ' 102, 6.

$H^{\alpha'}$ 9,6/7.18,3.23,9.34,8/9.34,9.37,16.56,12.67,6.68,15.72,5.84,2/3.
 95,14.
 β' 9,5.
 γ' 9,2.79,13.
 δ' 66,1.84,1.
 ϵ' 72,16.
 $\theta^{\alpha'}$ 3,3.3,8.11,3.12,12.13,11.14,12.17,2.18,4/5.18,9.18,13/14.23,6/7.
 24,16.35,12.44,10/11.44,19.48,13.54,11.55,7.66,13.72,9.72,18.79,18.
 81,6.83,2.91,4/5.92,5/6.102,10.
 β' 12,3.16,3.17,11.23,4.54,22/23.66,5.67,3.88,15.102,15.
 γ' 44,13.
 δ' 33,7.38,9.51,4.
 ϵ' 102,32.72,17.
 ζ' 34,5.
 $I^{\alpha'}$ 3,5.4,4/5.4,11/12.33,13/14.34,6.35,6/7.37,17.66,2.68,13.90,6.102,33.
 β' 16,6.21,3.68,18.
 γ' 79,9.
 δ' 34,7.
 ϵ' 17,4.17,9.24,5/6.49,4/5.54,28/29.91,22.97,8.110,10.
 ζ' 34,10.
 $K^{\alpha'}$ 3,15.9,9.16,10.24,21.29,7/8.34,15/16.36,11.55,16.68,6.72,3.78,16.
 84,13.92,8/9.92,13.95,3.97,4.97,12.103,8.106,17.110,4.111,11.
 β' 12,8.97,15/16.111,9.
 γ' 69,5.
 $\Lambda^{\alpha'}$ 14,2.17,5.24,9.29,17.35,20.36,6/7.54,4.54,22.67,5.81,18.83,5.84,10.
 88,5.88,7.88,10.91,9/10.91,11.91,12.95,9.
 β' 33,4.79,8.79,16.
 $M^{\alpha'}$ 28,5.44,17.55,4.78,10.90,11.102,22.
 β' 9,4.
 γ' 81,13.
 δ' 27,3.28,1.78,12.90,7.102,18.106,11.
 ϵ' 14,6.54,18.67,9.72,13.
 ζ' 28,10.106,9.
 η' 81,10.
 θ' 92,3.
 $N^{\alpha'}$ 65,1.72,14.
 β' 88,1.
 γ' 35,3.35,15.
 $\Xi^{\alpha'}$ 4,6.11,10.
 β' 17,8.27,10.56,9.56,17.97,11.
 γ' 64,9.
 δ' 21,17.34,8.49,10.106,14.
 ϵ' 34,10.
 ζ' 16,1.35,8.56,6.65,6.95,1.
 η' 81,7.81,11.88,8.

FORMULA No. 17

A α	D	χρ ^υ E F	στον a a a a G a a a a a a	
β				
γ				
δ				
ε				
ζ				
η				
θ				
ι				
κ				
B α	D	την E F	δι G	ανοιαν
β			G	
γ	D	EFG	a	
Γ α	a	κα ^υ E F	α a a a G a	ορατων
β				
γ				
δ				
Δ α	ευλο a	γη ^υ E F	σον G G Gab	
β				
γ				
δ				
ε				

E α		και D	του E	βε F	λυ a a a G a a F	αρ
β						
γ						
δ						
ε						
Z α			ο E	ρα F G	των a	
β		τους D	ι E	ε F G	ρους a	
H α	την	γε E	ω F	δη G		
β				G	G	
γ		E	F	G		
δ			E F	G		
ε		E	F	G		
θ α		E	καρ F	πος a		
β			E F	a		
I		η E	α F	να a	στα G	σις a
K α	E	θαυ F	μα G	σι a a	ων	
β						
Λ α	α E	γα FG	πη G			
β	G	EFG	a			
γ	D	E F	G			

A'α' 16,8.21,2.35,11.50,5.55,5.68,16.79,14.84,11.84,25.88,6.88,14.88,21.
β' 72,6.84,4.102,14.
γ' 21,13.22,1.28,6.33,6.49,10.84,1.
δ' 79,3.12,6.84,6.95,4.
ε' 9,8.28,11.54,18.90,7.102,22.
ζ' 95,1.
η' 14,5.35,1.49,1.49,15.50,9.65,4.
θ' 18,4.48,2.66,2.67,7.69,2.69,10.69,12.81,10.106,15.
ι' 9,2.49,8.64,10.79,2.
κ' 48,10.111,1.

B'α' 11,7.21,7.21,9.21,18.22,11.23,11.27,11.33,3.33,5.33,10.34,3.37,3.
38,11.48,4.49,7.49,14.50,2.51,2.64,13.69,7.69,17.78,6.88,4.84,26.
88,23.92,10.95,8.102,28.111,3.111,5.48,2
β' 69,9.69,11.69,13.
γ' 49,17.

Γ'α' 9,3.34,13.72,6.84,4.88,2.95,12.97,2.102,14.111,2.
β' 35,3.35,9.27,5.56,7.79,19.81,7.102,19.
γ' 9,5.14,8.44,18.51,5.72,2.84,15.95,2.95,5.
δ' 22,3.38,10.92,3.102,5.106,5.111,6.111,7.

Δ'α' 4,6.23,3.54,10.56,6.56,14.91,15.103,12.
β' 66,12.79,17.102,29.
γ' 23,10.84,18.
δ' 28,9.
ε' 68,5.

E'α' 56,10.56,18.72,13.81,13.102,32.
β' 18,13.78,1.78,3.
γ' 78,11.
δ' 9,8.102,31.106,2.
ε' 48,8.

Z'α' 9,3.9,5.28,9.44,18.66,12.95,5.102,5.102,29.111,8.
β' 23,3.23,10.54,10.68,5.84,18.91,15.102,19.103,12.

H'α' 92,4.24,14.
β' 12,4.35,4.106,6.
γ' 9,7.95,7.
δ' 34,7.
ε' 49,12.88,13.

Θ'α' 11,2.21,16.
β' 37,2.48,3.64,4.

I' 67,8.

K'α' 33,15.
β' 111,4.

Λ'α' 12,9.24,17.44,12.69,14.
β' 79,20.
γ' 102,21.

FORMULA NO. 18.

A α	ευ	λο	γη	σον	
β		a	G	G	
γ				G	
δ			Gab	a	
ε				a	
ζ			G a	a	
B α	θαυμα	σι	ων		
β		a	G		
γ				G	G
				b G	a
Γ α	βελι	αρ	εν	αυτφ	
β		a	G	bG	a
Δ α	τε	λουν	των		
β		a	G		
γ			G		
δ			G		
E	μαλ	λον	δε		
		a	G		

A' α' 9,5.50,5.51,5 .84,1.88,6.

β' 14,8.21,2.84,15.84,25.88,21.95,5.

γ' 44,18.

δ' 88,14.

ε' 78,11.95,2.

ζ' 72,2.

B' α' 33,15.79,14.

β' 16,8.55,5.68,16.

γ' 35,11

Γ' α' 56,10.21,16.67,7.

β' 56,18.

Δ' α' 21,13.22,1.

β' 28,6.81,3.

γ' 33,6.

δ' 37,2.64,4.49,10.

E' 48,3.79,3.84,6

FORMULA NO. 19

	εν	ου	ρα	νους
		a	b a a G	G

12,10.13,9.29,16*37,14*44,8.54,8*
54,16*54,21.56,8.56,16*68,8.68,17*
81,9*88,22.103,16.104,3.

FORMULA NO. 20

	δυ	α	της	θε	οτοκου
	a	b c	b a	G	

4,10.54,1.90,12.92,7.95,15.103,18.

FORMULA NO. 21

	ελ E	ρη FGa	νη G
--	---------	-----------	---------

9,6.34,8.34,9.37,16.67,6.72,5.95,14.

Γ	καλ	αν Gc	να c	πα b	νηγυριζει a
---	-----	----------	---------	---------	----------------

A' α' 24,19.27,4.35,18.

β' 55,13.

γ' 78,9.91,3.

δ' 91,19.

B' α' 16,2.81,16.97,7

β' 36,5.

γ' 66,12

Γ' 28,3.

FORMULA NO 22

A	ελς a	τον b	αλ c	ω bcbc	να	
B	καλ d	αν d	υ d	ψου dcbc	με bG	νον a

A' 12,2.24,8.44,2.103,4.

B' 68,7.

FORMULA NO. 23

	b	ο cd	σλ b	ε
--	---	---------	---------	---

13,8.14,4.22,8.28,7.55,10.57,2 78,14.
81,4.

FORMULA NO. 25

A	με	μνη E	με FG	νολ E	
B		την E	μνη FG	μην F	τωνεγκαωλων GE

A' 49,13.51,1.79,1.83,1.

B' 50,1.

FORMULA NO. 24

A α	της	ελλ	σα G c	βετ ba	
β			σα G c	βα ba	
γ			σα G c	βα ba	
δ					α a
B α		λελ	φα G c	ωνν a	
β				α c	
γ			α G c	α a	α a

FORMULA NO. 26

A	ευ a	λο a	γη E	σον
B	φως b	προσ a	ε E	λαμβάνες

A' 4,6.56,6.56,14.79,19.81,7.
88,2.106,5.111,6.111,7.

B' 14,8.34,13.35,3

FORMULA NO. 27

A α		α G	γλ a	ψ D
β			a	D
B		τ G	ε a	ρευς DE
Γ	κε	κλει a	σμε a	νην D

A'α' 9,1.48,1.51,1.79,1.83,1.
β' 50,1.
B' 21,1.67,1.
Γ' 35,16.38,11.48,2.88,23.111,1.

FORMULA NO. 28

	η a	νω FG	με G	νος
--	--------	----------	---------	-----

14,7.21,4.22,6.23,5.35,19.44,5.
48,9.49,16.50,4.51,3.64,6.69,2.
79,2.84,7.84,23.91,6. 91,17.

FORMULA NO. 29

A α	εγκαι	νι G	ζον a	ται c	γαρ b	
β					b	
γ					b	
B α		G	το cb	δι abc	και b	ον b
β					b	b
γ				abc	b	
Γ		G	γαρ a	ρι bc	ζης b	

Δ	φυ	σε ab	ως c	η b	μων c
---	----	----------	---------	--------	----------

A'α' 48,5.54,1.
β' 18,2.
γ' 4,1.
B'α' 24,12.
β' 103,1.
γ' 27,1.
Γ' 33,11.
Δ' 37,7.79,10.

FORMULA NO. 30

A		α	γα b	θης bcba
B α			πα a	τρος bcba
β			ca	

A'α' 11,1.29,3.37,8.37,9.54,1.
65,12.90,5.102,25.54,20.
B'α' 4,2.54,24.57,4.
β' 13,4.

FORMULA NO. 31

	δευ b	τε a
--	----------	---------

90,1.91,1

FORMULA NO. 32

A		θε E	ου EFED
B	αν	θρω G	ποις EFED

A' 21,7.22,1.78,4.79,8.79,16.
79,20.
B' 35,19.69,2.

FORMULA NO. 33

A		του G	θε aF	ού G	
B	ανολ	γού G	αF	τάι G	
Γ	θεολογίας	G	aF	δο G	ξη

A' 3,4.12,9.21,11.21,16.27,7.33,15.
34,13.35, 4.35,9.37,11.56,10.
67,7.79,14.92,4.95,12.102,19.
106,6.106,7.106,15.
B' 36,1.
Γ' 102,28)29

β' 18,8.110,9.
γ' 22,10.24,3.37,12.81,5.84,26.
17,7.
B'α' 13,1.104,1.
β' 33,16.35,17.50,6.55,3.55,6.
55,8.57,3.67,2.110,7.
γ' 88,3.
Γ'α' 29,17.
β' 29,2.56,2.
γ' 17,10.
δ' 17,10.
Δ'α' 90,5.
β' 102,11.

FORMULA NO. 35

	αυλου E	πυ GF	ρος G
--	------------	----------	----------

27,8.35,15.

FORMULA NO. 34

A α			εις a	σω G	τη ριαν
β		b			a
γ					a
B α	η	των b	λει a	φα Ga	ωνν
β					a
γ					aD
Γ α			και ba	ο G	
β				φα Ga	a
γ				φα Ga	b
δ				ο G	a d
Δ α			αυ ba	τη G	
				ο G	

A'α' 3,13.11,5.18,3.22,5.24,13.56,4.
68,12.104,3.

FORMULA NO. 36

α	χο a	ρευ b	ων a
β			a

α' 12,10.13,9.14,2.22,3.55,2.
92,8.
β' 92,3.

FORMULA NO. 37

	νε b	ον G
--	---------	---------

18,1.37,7.79,10.97,1.

FORMULA NO. 38

	των	πο	ρευ	θεν	των
		a	b G	a	

18,4.92,5.92,8.97,11.110,10

FORMULA NO. 39

α	ση	με	ρον			
	ED	CDE	E			
β			E			
γ	α	πο	στο	λε	χρυ	στου
	E	E	D	C	DE	E

α' 64,1.64,5.

β' 64,3.51,8.

γ' 106,1.

FORMULA NO. 40

α	ξυ	λον	ε φα	νε	ρω	θη
	EF	ED	C D	F	E	E
β					E	EF

α' 64,2.

β' 64,7.

FORMULA NO. 41

	εν	φιλ	αν	θρω	πι	α
	EF	E	D	CD	D	D

33,9.

FORMULA NO. 42

α	ε	πι	γης	DEF	E	
	E	E	E			
β			των	αι	ω	να
			E F	D	EF	E

α' 33,5.

β' 51,7.

FORMULA NO. 43

	ολ	βι	ος	υπαρχων
	d	c	b a	G

92,7.

FORMULA NO. 44

α	τα	νε	α	
		DEF	E	
β				E
γ				E

48,3.79,4.

84,6.49,11

64,9.

64,4.

FORMULA NO. 45

α	εις	δο	ξαν	
	b	cde	d	
β	b			

17,10.

97,9.

FORMULA NO. 46

	βλυ	στα	νου	σαν	στερας
		d	a	b	a

27,5.97,2.

FORMULA NO. 47

	ε	ρα	σταλ	
	b	aG	a	

27,2.

FORMULA NO. 48

	ευ α	ση		με	ρον
	G	aE	F	DE	E

28,5.

FORMULA NO. 49

α	παρ	θε	νι	κη
	a	GF	Ga	a
β		GF		

α' 36,2.49,6.69,10.69,12.81,12

84,8. β' 69,6.69,8.

FORMULA NO. 50

	ατε	κνου	σης
		G	a G

27,7.

FORMULA NO. 51

A	η	μελς. F Ga baG	48,11.51,8.79,5. 79,21.
Βα	απα	θους. G a baGa G a	54,21.
β		bc	29,16.
γ		b a	37,14.
Γ	δευ	τε G c ba G G	103,6.
Δ α		ταυ την G FGa baGF G F ED	29,14.34,1.34,12
β		G	72,4
E		θρο νους. F EFGFEFG F ED	33,2
Z	ση με ρον.	a b cba b GaGF G aF G a b c ba bG baG	68,1.
H	φω στη ρα.	a bcba b G b aGF G F ED	72,1.
θ	η μων	c db c ba c ba G	37,7.79,10
I	κυ ρι ε.	e ddc d ec d e cdb c eb c bac ba G ab	65,11
K	εν ε λε ει.	e ddc d e d b c b a	66,10
Λ	δευ τε.	a b aaGFG b a F G EFD	88,11.
M	μεγας ει	c e fd fed	65,10

FORMULA NO. 52

A α				νε b	κρών aG	
β						
γ						
B		φυ G	λατ B	των aG		
Γ α	α	ρα G	με Gab	νη aG		
β		a	Gab			
Δ α		a	τφ b	κο aG	συμφ	
Ε α				θρο aG	νον	
β						
γ						
δ		b	a			
Z				λην aG		
H		κοι a	λι a	ας G		

- A'α'. 67,8.88,20.102,16.
β'. 48,12.72,12.72,16.88,13.
γ'. 68,3.72,7.83,3.95,13.
B'. 9,6.88,7.88,10.
Γ'α'. 91,9.
β'. 84,16.
Δ'α'. 36,6.79,8.79,16.
β'. 88,5.91,11.91,12.
Ε'α'. 33,4.
β'. 17,5.95,9.84,10.
γ'. 81,17.
δ'. 14,2.24,8.
Z'. 27,8.67,4.95,6.65,3.
H'. 29,17.54,4.

FORMULA NO. 53

A α		χρ G	στός a		
β					
γ					
δ					
ε					
ζ					
η					
θ					
B α					
β		κω Ga	δω a	νων G	
γ					
δ					
Γ	στερωτικοι				
Δ					

- A'α'. 69,15.
β'. 72,15.91,13.
γ'. 11,13.
δ'. 37,9.
ε'. 69,16.
ζ'. 65,1.
η'. 69,14.
θ'. 50,7.
B'α'. 24,10.
β'. 106,3.
γ'. 24,14.
δ'. 68,14.
Γ'. 36,1.79,16.
Δ'. 102,32.

FORMULA NO. 54

	της c	αρ b	χαλ cd	ας d

66,4.

FORMULA NO. 60

	αλλ b	ο b	μο cdc	νος d

66,9.

FORMULA NO. 55

A						
	θau d	μα c	τος e	εκ d	στα c	τικου b
B						
		α bc	ντι e	πα d	λον c	εχθρον b

A'.102,24.102,25. B'.90,5.

FORMULA NO. 61

	αυ a	τον a	εκ GF	πο Ga	θου E

69,4.

FORMULA NO. 62

	εν c	αγαλ c c	λι c	α cde	σει d

79,11.

FORMULA NO. 56

	εκστα b	τι c	κου a	και d
				πραγματος d

102,24/25.

FORMULA NO. 63

	την b	λαμ b	πα c	δ G	δα a

79,12.

FORMULA NO. 57

	και C	θυ E	μα a		

21,8.22,2.69,1.69,3.78,5.

FORMULA NO. 64

	και C	τψ G	αι G	μα a	τι b

79,9.

FORMULA NO. 58

	απα d	τη e	σας cd	εν d	ξυ cb
					λψ cb

54,6.

FORMULA NO. 65

α					
β	μη C	χω D	ρι a	σης G	με b

79,17.

35,20.

FORMULA NO. 59

A					
	ο d	ος c	του d	ο d	φεως G
B					ca b

54,13.

54,15.

FORMULA NO. 66

	παν C	το D	δυ F	να E	με D

79,21.

FORMULA NO. 67

	καλ	η	μιν	
	EDC	D	G	

83,5.

FORMULA NO. 70

	α	να	δρα	μων
	b	c	b	c

55,10

FORMULA NO. 68

	σε	τον	δλ	αυ	την
	E	D	C	FED	F

51,8.

FORMULA NO. 71

	προς	θε	ω	ριας
	e	e	a	

55,11.

FORMULA NO. 69

	εκ	γης	μεθ	λσταμενον
	b	cde	d	

103,9.

FORMULA NO. 72

	χα	ρυ	τι	
	d	c	G	

11,4.

TABLE OF THE MELODIES

Interpretation:

In the following table each melody is represented by a series of numbers referring to its constituent formulas. The division of the melodies into lines has been retained. At the end of each line I have noted the kind of cadence formed, using the abbreviations explained on pp. 60-61.

Before the abbreviation for the cadence I have indicated the musical punctuation, and after it the grammatical punctuation.

Thus :.C1A E^F means

- a) at this point a leading-on cadence is formed on E^F of the type A;
- b) there is a musical dot ;
- c) there is a high point in the text.

Further conventions:

—————	separates sections;
-----	separates colons;
10Zα (Δα)	a red variant (10Δα) of the regular formula 10Zα occurs above the latter;
(.)	the musical dot is not clearly discernible in the manuscript.

3

1	12Aα-11Bδ	.CLC b ,
2	14Aγ-8Eβ	.CB G ,
3	9Eα-7Aα-16θα-1Eβ-4Eα .CLA EG	.
4	10Δα-2θβ-33A	.CB G ,
5	9Aα-7Aβ-16Iα-1Eε	.CLA E ^F ,
6	-10Aα-11Aα	CC b
	15Bβ-8Bβ	.CB G .
7	9Aα-8Γζ-	CLC G ^α
8	-7Bα-16θα-1Eη-10Bβ-	.CLA ED ,
9	-11Bα-15Bδ-8Bγ	.CB G ,
10	9Γε-8Γε	CLC G ^α ,
11	3A-1Aβ-10Γβ-	.CLA E .
12	-12Γδ-	CLC G ^α
	-14θ-13Aγ	.CLB b
13	34Aα-11Bζ-15Aβ-2Aβ	.CB G .
14	9Aα-8Γζ	.CLC G ^α .
15	7Aα-16Kα-1Eα	:-CA E .

4

1	11E-15Δγ-29Aγ	.CB b ,
2	15Aγ-13Eβ-30Bα	.CLB b ^α ,
3	9Zβ-12Eβ	.CC G
4	9Aα-7Aβ-16Iα	(.)
5	1Eα	.CA E ,
6	26A-17Δα-7Γ-16Ξα-4Eγ	.CLB E ^G
7	10Δα-12Γα	
8	2Hα	.CB G ,
9	9Aγ-7Aα-16Zε\	.CC E ^α ,
10	20-9Γα	CC α ,
11	7Aβ-16Iα	
12	1Eα	:-CA E .

9

1	16Δβ-27Aα	.CC D
2	17A\ -7Aα-16Hγ-1Δα	.CA E ,
3	16Δβ-17Zα-17Γα-8Bβ	.CB G
4	9Γα-7Γ-16Mβ	.CA E ,
5	16Hβ-17Zα-17Γγ-18Aα	.CB G ,
6	52B-21-16Hα-	
7	17Hγ-6Aγ	.CB D ,
8	17Aε-10Zγ-17Eδ	CLC G ^α ,
9	7Aα-16Kα-1Eα	:-CA E .

11

1	8θα-11Bδ-30A	.CLC b ^α
2	9Γα-7Aα-16Zα-17θα	.CC a ,
3	7Aα-16θα-1Zβ	.CA E ,
4	72-14Zβ-13Eγ	.CLB b
5	34Aα-11Bζ-15Bγ-8Bγ	.CB G ,
6	14Δ-6Γγ	.CC D
7	17Bα-1Aα	.CA E ,
8	16Δα(16Δγ)-10Aα-11Bα	CC b
9	13Bβ-2Aβ	.CB G .
10	9Aγ-7Γ-16Ξα-4Eγ	.CLB E ^G
11	10Δα-12B-4Γβ	.CB b ,
12	13Bβ-2Aβ	.CB G
13	9Γη-53Aγ-	,
14	3B-1Aα	:-CA E .

12

1	12Γα-15Be	CC a
2	22A-15Be	CC a ,
3	160β-1Δβ	.CA E ,
4	17Hβ-2Iβ	CLC G ^a
5	3A-1Aα	.CA E .
6	10Eβ-17Aδ-1Δη-10Bδ-	CLC ED
7	2Eα	.CB G ,
8	3Γ-19Kβ-1Eβ	.CA E ,
9	17Aα-33A-2Aα	.CB G ,
10	9Aα-36α-19-4Bδ	.CLC a .
11	80γ-12Eδ	,CLC G ^λ
12	7Aα-160α-1Eα	:-CA E .

14

1	80α-12Eζ-9Zη	CC a ,
2	36α-52Eδ-16Aα-1Γα	.CA E ,
3	7Bδ-10Zβ-11Γα	CC b ,
4	23-15Bη-2Aα	.CB G .
5	9Aδ-7Bα-16Zα-6Γβ-17Aη	CC a
6	7Γ-16Me	.CA E .
7	15Bε-28-10Zβ-4Aα	.CB b ,
8	26B-17Γγ-18Aβ	.CB G ,
9	9Aα-8Bα-11Γβ	CC b
10	15Bγ-8Bγ	.CB G .
11	9Aε	CC a
12	7Aα-160α-1Zα	:-CA E .

13

1	34Bα-9Zα-8Aα	.CB G ,
2	9Eα-8Γζ	,CLC G ^a ,
3	3A-1Aα	.CA E .
4	10Eα-12Aα-30Bβ	CLC b ^a
5	9Eα-8Γζ	,CLC G ^a ,
6	3A-1Aβ	.CA E .
7	13Eα-13Bα	CC b
8	23-15Bβ-8Bγ	.CB G ,
9	9Aα-36α-19-4Bδ	.CLC a ,
10	80γ-12Eδ	CLC G ^a
11	7Aα-160α-1Eα	:-CA E .

16

1	7Aγ-16Eζ-10Bβ-2Bα	.CB G
2	9Aα-8Bα-24Bα	CLC G ^a ,
3	160β-1Δδ-	.CLA E ^F .
4	-10Aα-4Aβ	.CB b
5	13Eα-13Γ-2Aα	.CB G ,
6	9Aγ-3E-16Iβ-1Eβ	.CA E .
7	5Aα	CC D ,
8	17Aα-18Bβ	.CB G
9	12Γγ	CLC G ^a
10	-7Bα-16Kα-1Eα	:-CA E .

17

1	၂၄ 80β-11Γα-15Bβ-8Zα	CLC G ^α ,
2	7Aα-160α1Eη-10Bβ-	.CLA E ^D ,
3	-11Γα-15Δα-8Γε	CLC G ^α
4	7Aα-16Iε1Eα	.CA E .
5	၂၄ 52Eβ-16Aα-16Δε-4Eβ	CLB E ^G
6	10Δα-2Hβ	.CB G .
7	၂၄ 9Aβ-34Aγ	CC a
8	7Aα-16Eβ-6Γγ	.CB D ,
9	8Hα-9Aα-7Aβ-16Iε-1Eα	.CA E ,
10	၂၄ 45α	CC d
	13Eδ-34Γδ-13Eδ-34Γγ	.CLB b ,
11	12Γδ	CLC G ^α
	160β-1Γα	:- CA E .

18

1	၂၄ 37-11Bγ	CLC b ,
2	15Eα-29Aβ	.CLB b ,
3	34Aα-9Γε-16Hα-5Bα	.CB D ,
4	၂၄ 17Aθ-38-7Bα-160α	
5	1Zβ-4Eα	.CLA E ^G .
6	10Zα-11Aα	CC b
7	13Γ-2Aα	.CB G ,
8	၂၄ 9Eδ-34Aβ-2Δβ	.CB G ,
9	၂၄ 9Γε-7Aα-160α-1Eα	.CA E
10	၂၄ 7Aγ-10Zβ-4Γα	.CB b ,
11	၂၄ 13Γ-2Aβ	.CB G .
12	၂၄ 9Δα-7Γ-10Zγ-	CLC E
13	17Eβ-7Bα-160α-	
14	1Eα	:- CA E .

21

1	၂၄ 27B-5Aβ	.CC D
2	17Aα-18Aβ	.CB G
3	၂၄ 3E-16Iβ-1Eα	.CA E .
4	၂၄ 28-10Zβ-	
5	2Aβ	.CB G
6	၂၄ 9Bα-8Zδ	CLC G ^α
7	17Bα-1Bδ-32A	.CLA E ^D ,
8	57-5Aα	CC D
9	17Bα-1Aε	.CLA E ^F .
10	-10Aα-4Aβ	.CB b
11	၂၄ 15Bδ-8Eα-33A	.CB G ,
12	၂၄ 9Γα-7Aα-16Zα	CC E
13	6Aγ-17Aγ-18Δα	CC G
14	15Bβ-8Bβ	.CB G
15	၂၄ 9Γα-7Aα-16Zα	CC E ,
16	170α-18Γα-33A	.CB G
17	၂၄ 7Γ-16Eδ-6Aα	CC D
18	17Bα-1Aα	:- CA E .

22

1	၂၄ 10Zδ-17Aγ-18Δα-16Δγ-32A	.CLB E ^D
2	57-5Aα	CC D
3	36α-17Γδ-7Aδ-16Δγ	.CA E .
4	၂၄ 16Δα-10Aα-11Aγ	CC b ,
5	34Aα-2Zβ	.CB G .
6	၂၄ 9Γε-28-10Zβ-	
7	4Γβ	.CB b ,
8	၂၄ 23-15Bβ-8Bβ	.CB G ,
9	၂၄ 9Eα-8Γγ-8Δβ-	.CLC a
10	9Aβ-34Aγ	.CC a
11	-7Bδ-10Zδ	CC D
	17Bα-1Aα	:- CA E .

23

1	10Eγ	CC E
	16Bα	CC F
2	5Aα	.CB D
3	17Zβ-17Δα-9Eζ	CC a ,
4	16θβ-1Δγ	.CA E ^α .
5	28-2Bβ	.CB G
6	9Bα-7Aα-16θα-	.
7	1Δα	.CA E ,
8	16Δα(16Δγ) 10Aα-2Bα	.CB G ,
9	9Aα-16Hα-5Aβ	.CB D
10	10Eδ-17Zβ-17Δγ	.CLC G ^α
11	17Bα-1Aα	:-CA E .

24

1	8θβ-11Γβ-15Eα	.CLC b ^G
2	13Bα-15Bγ-8Bβ	.CB G .
3	9Aβ-34Aγ	CC a
4	2Aα	.CB G ,
5	9Bα-7Aβ-16Iε-	
6	1Eα	.CA E ,
7	10Eα-12Aα-11Bε-15Bα-	.CLC b ^c ,
8	22A-52Eδ	
9	16Aα-1Δβ-4Eα	.CLA E ^G
10	10Zα(10Δα)-53Bα-2Δγ	.CLC G ^α .
11	3A-1Aα	.CA E .
12	10Eα-12Aα-29Bα	.CLB b
13	34Aα-9Γα	CC a
	3A-1Aβ	.CA E ,
14	17Hα-53Bγ-	
15	12E-9Zη	CC a
16	7Aα-16θα-1Zα	.CA E .
17	17Aα-2Bα	.CB G ,
18	11E-15Γ-8Bγ	.CB G ,
19	24Aα-2Aβ	.CB G ,
20	9Γδ-8Zε	.CLC G ^α
21	-7Bα-16Kα-1Eα	:-CA E .

27

1	10Δα-12B-29Bγ	.CLC b
2	14Aβ-13Eα-47	(.CLC a .
3	9Bδ-7Γ-16Mδ	.CLC E ^F
4	-10Aα-24Aα-2Aβ	.CB G ,
5	11Bβ-46-17Bγ	
6	2Δα	.CB G
7	14E-33A-50	CC G
8	14Aα-52Z-35	.CB G ,
9	9Aδ	CC a
10	-7Bα-16Eβ-6Γγ	CC D
11	17Bα-1Aα	:-CA E .

28

1	7Γ-16Mδ-4Eβ	.CLB E ^G
2	10Zα(10Δα)-2Aα	.CB G ;
3	9Γη-24Γ-2Zα	.CB G ,
4	9Bα-8Zα	.CLC G ^α ,
5	7Γ-16Mα-48	.CA E .
6	6Aα-17Aγ-18Δβ	.CB G
7	23-13Γ-2Aα	.CB G
8	9Bγ-7Aα-16Zα	CC E
9	17Zα-17Δδ	.CLC G ^α
10	7Γ-16Mζ	.CA E ,
11	6Aγ-17Aε	.CLC G ^α
12	3A-1Aα	:-CA E .

29

1 $\bar{y}$	10Δα-11Aα	CC b
2	13Eδ-34Γβ	CLC Ga
3	14Aα-13Δα-30A	.CLB ba
4	9Γα-7Γ-10Zβ-	
5	2Bα	.CB G
6 $\bar{y}$	9Bα-8Γα	CLC Ca,
7	8Aβ-9Γα-7Aα-16Kα-	
8	1Eε	.CLA EF.
9	-10Aα-4Aβ	.CB b
10 $\bar{y}$	13Bα-15Aβ-2Aβ	.CB G
11 $\bar{y}$	12Eγ	CLC Ga
12	8Aβ-9Γε-	
13	3A-1Aζ-10Bβ-	.CLA ED.
14	-51Δα	.CB D
15 $\bar{y}$	13Γ-2Aβ	.CB G
16 $\bar{y}$	9Aα-19-51Bβ	.CLB Gb
17	34Γα-9Γε-52H-16Aα-1Γα:-	CA E.

33

1 $\bar{y}$	10Eγ	CC E
2	10Bε-51E	.CC D
3	10Eδ-17Bα-1Δγ	.CA Eα
4 $\bar{y}$	52Eα-16Aβ-16Aε	CC E
5	42α-6Aβ	CC D
	17Bα-1Aα	.CA E
6 $\bar{y}$	6Aβ-17Aγ-18Δγ	.CB G
7 $\bar{y}$	9Γδ-16θδ	.CB G
8 $\bar{y}$	9Γδ-7Aα-16Zβ	CC E
9	41	CC D
10	17Bα-1Aβ-	.CLA E
11	-10Γβ-12B-29Γ	CLC b
12	15Bγ-8Bβ	.CB G
13 $\bar{y}$	9Aα-7Aβ-16Iα-	
14	1Zβ	.CA E
15 $\bar{y}$	17Kα-18Bα-33A	.CB G
16 $\bar{y}$	9Zγ-34Bβ	.CLC Ga,
17	3A-1Aα	:-CA E.

34

1 $\bar{y}$	51Δα	.CB D
2	9Eδ-8Γβ	CLC Ga,
3	17Bα-1Bβ	.CA E
4 $\bar{y}$	10Bγ-2Eβ	.CB G
5 $\bar{y}$	9Γθ-2θα-16θζ	.CC α
6	7Aβ-16Iα-1Eα	.CA E
7 $\bar{y}$	17Hδ-16Iδ	CLC Ga
8	7Γ-16Ξδ-21-16Hα-	
9	21-16Hα-6Γβ	CC D
10	16Ξε-6Aβ-16Iζ	
11	1Γδ-10Bβ-	.CLC ED,
12	-51Δα	.CB D
13 $\bar{y}$	11Z-17Γα-8Zβ-33A	.CB G
14 $\bar{y}$	9Eα-8Γα	CLC Ga
15	7Aα-16Kα	
16	1Eα	:-CA E.

35

1 $\bar{y}$	17Aη-1Hβ-	CLC EF
2	-10Bα-4Γβ	.CB b
3 $\bar{y}$	26B-17Γβ-2Aα-16Nγ	.CLB GF
4	17Hβ-33A-11Γζ	CLC Gb
5	15Bβ-8Γε	CLC Ga
6	7Aβ-16Iα-	
7	1Eα	.CA E
8 $\bar{y}$	7Aγ-16Ξζ-10Bγ-	CLC ED
9	9Zγ-17Γβ-8Δα-33A	.CB G
10 $\bar{y}$	7Bδ-16Δζ	CLC EF
11	-10Γγ-17Aα-18Bγ	CLC Ga
12	7Aα-16θα-1Zα	.CA E
13 $\bar{y}$	7Bδ-16Bβ-4Eβ	CLC EG
14	10Δα-2Aβ	.CB G
15 $\bar{y}$	16Nγ-35	CC G
16	27Γ-2Bα	.CB G
17 $\bar{y}$	9Eε-34Bβ	CLC Ga
18	24Aα-2Δβ	.CB G
19 $\bar{y}$	28-32B	CLC ED
20	65β-16Aα-1Eα	:-CA E.

36

1 $\text{H}\ddot{\text{y}}$	10H-53Г-6Aβ-33B	.CB G ,
2 $\ddot{\text{y}}$	9Eα-49α	.CLC a
3	3A-1Aγ	.CA Eα.
4 $\text{H}\ddot{\text{y}}$	7Bγ-10Zβ-12Aβ-	
5	24Bβ-2Aβ(2Г)	.CB G ,
6 $\ddot{\text{y}}$	9Aα-52Δα-16Aα-	
7	1Гζ-	.CLA E ^F ,
8	-10Aα-4Aβ	.CB b
9 $\text{H}\ddot{\text{y}}$	13Bα-15Aβ	
10	2Iα	.CLC Gα
11	7Aα-16Kα-1Eα	:-CA E .

38

1 $\text{H}\ddot{\text{y}}$	10Eγ-10Bγ-	CLC E ^D
2	12Гβ-9Zη	CC a
	3A-1Aα	.CA E
3 $\text{H}\ddot{\text{y}}$	10Eα-12Aα-11Bδ	.CLC b
4	11E-13Г-2Aβ	.CB G
5 $\ddot{\text{y}}$	9Гε-3A	
6	1Bβ	.CA E ,
7 $\text{H}\ddot{\text{y}}$	5Aα	CC D
8	11Гδ-15Bβ-8Bγ	.CB G .
9 $\ddot{\text{y}}$	11Bβ-2θγ-16θδ	.CB G ,
10 $\ddot{\text{y}}$	11Bβ-2θγ-8Zζ-17Гδ	CLC Gα
11	27Г-17Bα-1Aα	:-CA E .

37

1 $\text{H}\ddot{\text{y}}$	10Eγ	CC E
2	17θβ-18Δδ-6Aβ	CC D
3	17Bα-1Aγ	.CA Eα.
4	7Bγ-11Гθ	CLC G ^b
5	15Bγ-8Гε	CLC Gα
6	3A-1Aδ	.CA E ^b .
7 $\ddot{\text{y}}$	37-29Δ-51θ	CC G
8	14Aα-13Δα-30A	.CLB bα.
9	53Aδ-14Aα-13Δα-30A	.CLB bα
10	9Aα-8Гδ	.CLC Gα
11	14Aα-33A	.CC G
12	9Eδ-34Aγ-2Δβ	.CB G ,
13 $\ddot{\text{y}}$	9Aα	
14	19-51Bγ	.CLC a
15	14Δ-6Гβ	.CB D
16	21-16Hα-6Гβ	CC D
17	7Aβ-16Iα-1Eα	:-CA E .

44

1 $\ddot{\text{y}}$	10Δα-12Гα-15Bε	.CC a
2	22A-8Eα-	
3	12Eε	CLC Gα,
4	3A-1Aα	.CA E ,
5 $\text{H}\ddot{\text{y}}$	28-10Zβ(10Δα)-	.CLB E ,
6	11Bα	CC b
7	13Bα-15Aβ-2Aβ	.CB G ,
8 $\ddot{\text{y}}$	9Aα-19-4Aδ	.CB b
9	15Bβ-8Bβ	.CB G
10 $\ddot{\text{y}}$	9Гε-7Aα-16θα-	
11	1Zα	.CA E ,
12 $\text{H}\ddot{\text{y}}$	17Aα	
13	16θγ-2Bα	.CB G
14 $\ddot{\text{y}}$	11Aα	CC b
15	15Bβ-8Bβ	.CB G ,
16 $\ddot{\text{y}}$	12Δ-	CLC Gα
17	-7Bδ-16Mα-5Aα	.CB D
18	17Zα-17Гγ-18Aγ-	.CLC Gα
19	-7Bα-16θα-1Eα	:-CA E .

48

1 $\pi\bar{y}$	16Δβ-27Aα	. CC D
2	17Aθ-27Γ-17Bα-16Aγ	. CA E .
3 $\pi\bar{y}$	17θβ-18E-10Zδ-44α	CC E
4	6Aα-17Bα-16Aγ-	. C1A E .
5	-10Γα-12Γα-29Aα	CC b
	15Δβ-11Δ	C1C b ,
6	15Bδ-8Bγ	CB G .
7 $\bar{y}$	9Δγ-7Aδ-10Zγ-	C1C E
8	17Eε-7Bα-16Zδ	. CA E ^a ,
9 $\pi\bar{y}$	15Bε-28-16Bα	. CC E ,
10	6Γα-17Aκ	
	3B-1Bβ	. CA E .
11 $\pi\bar{y}$	10Bζ-51A	. CB G
12 $\bar{y}$	52Aβ-5Aα(5Bβ)	CC D
13	7Aα-16θα-1Eα	:- CA E .

50

1 $\pi\bar{y}$	25B-27Aβ	CC D
2	6Aα-17Bα-1Aζ-10Bβ-	. C1A E ^D ;
3	-4Bα	. C1C a
4	28-16Bα	CC E
5	6Γα-17Aα-18Aα	. CB G
6 $\bar{y}$	9Γζ-34Bβ	C1C G ^a
7	53Aθ-2Δα	. CB G
8 $\bar{y}$	7Γ-16Δβ-6Γα-	
9	17Aη-1Hα	:- CA E .

51

49

1 $\pi\bar{y}$	17Aη-7Bδ-16Δζ-4Eα	. C1B E ^G ,
2	10Δα-4Γβ	CB b
3	13Bβ-2Aβ	. CB G ,
4 $\bar{y}$	9Aα-7Aβ-16Iε-	
5	1Eγ	. CA E ^a ,
6 $\pi\bar{y}$	15Bε-49α	. C1C a ,
7	17Bα-1Aβ	. CA E .
8 $\pi\bar{y}$	6Bα-17Aε	CC a
9	3A-1Aγ	. CA E ^a ,
10 $\pi\bar{y}$	7Γ-16Eδ-6Aβ-17Aγ-18Δδ	
11	6Aβ-44β	. CA E ,
12 $\pi\bar{y}$	17Hε-16Aα	CC E
13	25A-6E	CC D ,
14	17Bα-1θ	. C1C E ^G ,
15	10Zγ-17Aη-2Aγ	CB G
16 $\bar{y}$	28-16Bβ	CC E
17	6Γβ-17Bγ-1Γα	:- CA E .

1 $\pi\bar{y}$	25A-27Aα	CC D
2	17Bα-1Δζ-10Γα-	. C1A E ,
3	-28-10Zβ-	(.)C1B E .
4	-9Eδ-16θδ	. CB G
5 $\bar{y}$	9Zγ-17Γγ-18Aα	. CB G
6 $\bar{y}$	7Aδ-16Δε	CC E
7	16Δβ-42β	CC E ,
8	39β	CC E
	68-51A, _ _	CB G
9 $\bar{y}$	9Γα-8Γζ	C1C G ^a
10	3A-1Aα	. CA E .
11 $\pi\bar{y}$	5Aα	CC D
12	3A-1Aα	. CA E .
13 $\pi\bar{y}$	16Bγ-4Eβ	C1C E ^G
14	10Δα-11Aα	CC b ,
15	15Bβ-8Γα	C1C G ^a
16	3A-1Aα	:- CA E .

54

1	11Γε-20-29Aα-30A	CLB b ^a ,
2	9Eα-8Bα-11Γγ	CLC G ^b
	13Γ-2Aβ	. CB G ,
3	9Aδ	. CC a
4	52H-16Aα-1Γα	. CA E .
5	10Eα-12Aα-11Bδ	CLC b
6	10Iβ-58	CC b
7	15Aβ-2Aα	. CB G ,
8	9Bα-19-4Bβ	. CLC a
9	7Bα-16Zα-6Γβ	. CB D ,
10	17Zβ-17Δα-9Zζ	CC a
11	7Aα-16θα-1Eδ	. CA E ^b .
12	8θα-11Bα-15Aδ-	. CLC b
13	59A	
14	14Aα-13Δα-15Aδ-	. CLB b .
15	59B	. CLB b
16	9Γα-19-4Bβ	. CLC a
17	7Γ-16Mδ-10Γβ	CLC E
18	17Aε-7Γ-16Mε	. CA E .
19	10Eα-12Aα-	
20	14H-13Δα-30A	. CLB b ^a ,
21	9Bα-19-51Bα	. CLC a
22	12Eα-9Eζ-16θβ(16Aα)-	
23	1Γβ	. CA E .
24	15Aα-14Aα-13Δγ-30Bα	CLB b ^a ,
25	9Eα-8Γβ	CLC G ^a
26	9Bα-8Bγ	. CB G ,
27	9Γα-8Γα	CLC G ^a
28	7Aβ-16Iε	
29	1Eα	:- CA E .

55

1	8θα-11Bδ	CLC b
2	36α-7Γ-10Zβ-	. CLB E
3	9Bβ-34Bβ	CLC G ^a
4	7Γ-16Mα-5Bα	. CB D

5	17Aα-18Bβ	. CB G ,
6	9Bβ-34Bβ	CLC G ^a
7	7Aα-16θα-1Zα	. CA E .
8	34Bβ	CLC G ^a
9	-14θ-13Aβ	. CB b ,
10	13Bα(23)-70-4Δ	. CC d
11	71-14Aα-13Δβ	(.)CLB ^b ,
12	12Aγ	CC G
13	9Γη-24Aβ-2Aα	(.)CB G
14	9Γη	CLC G ^a
15	7Aα-16Kα-1Eα	:-CA E .

56

1	12Aα-11Bε-15Bα-	CLC b ^c
2	14B-13Eε-34Γβ	. CLC G ^a ,
3	14Γ-13Aγ	. CLB b ,
4	34Aα-9Zβ-9Zδ	CC a
5	3A-1Aα	. CA E .
6	26A-17Δα-7Γ-16Eζ-10Bγ.	CLB E ^D
7	9Zγ-17Γβ-8Δγ	. CB G ,
8	9Γα-19-4Bβ	. CLC a
9	7Bα-16Eβ-6Γβ	. CB D .
10	17Eα-18Γα-33A	CC G
11	15Γ-8Bγ	(.)CB G ,
12	9Aα-16Hα-5Aα(5Bβ)	CC D
13	3A-1Aα	. CA E .
14	26A-17Δα-7Γ-10Zβ-	
15	2Zδ	. CB G
16	9Aα-19-4Bβ	. CLC a
17	7Aα-16Eβ-6Γβ	. CB D
18	17Eα-18Γβ	CLC G ^a
19	3A-1Aη	. CA E ^G .
20	16Δγ-10H-	
21	2Zγ	. CB G .
22	9Δγ-8Γγ-8Δβ-	CLC a ,
	9Γε	. CC b ,
23	3A-1Aα	:-CA E .

57

1 ယုံ	12Aα-11H	. CB b
2 ယုံ	23	,
3	34Bβ	CLC Gα
4	13Δγ-30Bα	. CLB bα'
5	12Γβ-9Zε	CC a
6	2Aβ	. CB G ,
7 ယုံ	9Γη-9Zδ	CC a
8	3A-1Aα	:- CA E .

64

1 နီယုံ	39α	CC E
2	40α	. CA E .
3 နီယုံ	39β	CC E
4	17θβ-18Δδ-6Aβ-44γ	. CA E ,
5 နီယုံ	39α	CC E
6	10Eα-28-16E	CC E
7	40β-	. CLA E ^D .
8	-10Bα-4Bβ	. CLC a
9	7Aδ-16Eγ-6Aβ-44β	. CA E ,
10 နီယုံ	6Γα-17Aα	CC a
11	3A-1Aβ	. CA E .
12 နီယုံ	5Aα(5Bβ)	CC D
13	17Bα-1Aα	:- CA E .

65

1 နီယုံ	10Eα-53Aζ-7Aε-16Nα	. CB E
2 ယုံ	15Eγ-2Aβ	. CB G ,
3	9Δδ-52Z	
4	5Aα-17Aη	CC a ,
5	3A-1Aγ	. CA Eα,
6 နီယုံ	7Aγ-16Eζ-10Bγ-4Γβ	. CB b
7 နီယုံ	13Γ-2Aβ	. CB G
8 ယုံ	9Aβ-11Δ	CLC b
9	3A-1Aβ	. CA E .

10 ယုံ	15Aε-51M	
11	51I	. CLB G ^b ,
12	30A-11Bδ	CLC b
13	3A-1Aα	:- CA E .

66

1 နီယုံ	10θ-16Hδ	. CB E
2 နီယုံ	6Aγ-17Aθ-7Aβ-16Iα-1Eε	. CLA E ^F ,
3	-10Aα-4Aβ	. CB b
4 နီယုံ	54	CLC b
	14Aδ-13Aγ	. CLB b
5	9Eδ-16θβ-1Δγ	. CA Eα'
6 နီယုံ	7Aδ-16Δδ-10Bδ-	. CLB E ^D ,
7	-12Γα-15Bζ-2Δα	. CB G ,
8 ယုံ	9Γη-9Zδ	CC a
	3A-1Aβ	. CA E .
9 ယုံ	60-4Δ	. CC d
10	51K	. CC a
11	9Bγ-7Aα-16Zβ	. CA E ,
12 နီယုံ	17Zα-17Δβ-24Bγ	. CLC Gα,
13	7Aα-16θα-1Eα	:- Ca E .

67

1 နီယုံ	27B-	. CLB E ^F ,
2	-10Aα-9Eε-34Bβ	CLC Gα,
3	16θβ-1Δα	. CA E ,
4 နီယုံ	10Eα-9Eδ-52Z	
5	16Aα-1Γβ	. CA E ,
6 နီယုံ	21-16Hα-6Γα	. CC D ,
7	17Aθ-18Γα-33A	. CB G ,
8 ယုံ	52Aα-17I	CC a ,
9	7Γ-16Mε	:- CA E .

68

1	51Z	. CB G
2	2Δα	. CB G
3	12Eα-52Aγ	
4	5Aα(5Bβ)	. CB D
5	17Zβ-17Δε	CLC Gα
6	7Aα-16Kα-1Eα	. CA E
7	22B-2Δβ	. CB G
8	9Aα-19-4Bβ	. CLC a
9	3A-1Aε-	. CLA E ^F
10	-10Aα-4Aβ	CB b
11	15Aα-14Aα-13Δβ	. CLB b
12	34Aα-9Aγ-8Zα	CLC Gα
13	7Aβ-16Iα-1Eγ	. CA Eα
14	7Bδ-53Aβ(Bδ)-2Aβ(Bβ)	. CB G
15	9Δγ-16Hα-5Δ	. CC E
16	10Bζ-17Aα-18Bβ	. CB G
17	9Aα-19-4Bδ	. CLC a
18	3Z-16Iβ-1Eα	:- CA E

72

1	51H	. CB D
2	9Zγ-17Γγ-18Aζ	CLC Gα,
3	7Aα-16Kα-1Zγ-10Bβ-	. CLA E ^D
4	-51Δβ	. CB D
5	21-16Hα-6Γβ	CC D
6	17Aβ-17Γα-8Bβ	. CB G
7	9Γη-52Aγ	
8	6Bβ	CLC Dα,
9	7Aα-16θα-1Eβ-4Eα	. CLA E ^G
10	10Zα(10Δα)-4Γβ	CB b
11	15Γ-8Bβ	. CB G
12	52Aβ-5Aβ(5Bα)	. CC D
13	10Eδ-17Eα-7Γ-16Mε	. CA E
14	7Aε-16Nα-4Eβ	CLC E ^G
15	10Zα(10Δα)-53Aβ-2Aα	. CB G
16	52Aβ-16Hε-10Aα-	CLC E ^F
17	2θβ-16θε	. CLC a
18	7Aα-16θα-1Eα	:- CA E

69

1	57-5Aβ	CC D
2	17Aθ-28-32B	. CLB E ^D
3	57-5Aα(5Bβ)	CC D
4	61-10Γα-	
5	16Kγ-1Eα	. CA E
6	9Eδ-49β	CLC a
7	17Bα-1Γα	. CA E
8	9Eδ-49β	CLC a
9	17Bβ-16Aγ	. CA E
10	6Bα-17Aθ-49α	CLC a,
11	17Bβ-16Aβ	. CA E
12	6Bα-17Aθ-49α	. CLC a,
13	17Bβ-16Aβ	. CA E
14	17Aα-53Aη	CC a
15	53Aα-2Aα(2Bα)	. CB G'
16	53Aε	CC a
17	17Bα-1Aα	:- CA E

78

1	10Eβ-17Eβ-7Bδ	
2	16Δζ-4Eα	. CLB E ^G
3	10Δβ-17Eβ-7Bδ	
4	16Δγ-32A	. CLA E ^D
5	57-5Aα	CC D
6	17Bα-1Δβ-4Eα	. CLA E ^G
7	10Δα-11Aβ	CC b
8	13Bβ-2Δα	. CB G
9	9Γη-24Aγ	CLC Gα,
10	7Γ-16Mα-5Aα	. CB D
11	17Eγ-18Aε	CLC Gα,
12	7Γ-16Mδ-	. CLA E ^F
13	-10Aα-11Aα	CC b
14	23-15Aβ-2Aβ	. CB G
15	9Aγ-8Zδ	CLC Gα,
16	7Aα-16Kα-1Eα	:- CA E

79

1 $\text{H}\gamma$	25A-27A α	.CC	D
2	17A ϵ -28-16B α	.CC	E
3	6A β -17A δ -18E		
4	10Z δ -44 α -10A α -	.CLA	E
5	-12A α -9A α -6A α -51A	.CC	G
6	2A α	.CB	G
7 $\text{H}\gamma$	9E α -8A α	.CLC	G α
8	52A α -16A β -1A α -32A	.CLB	E D
9	64-16I γ -1E δ	.CA	E b
10 $\text{H}\gamma$	37-29A-51 θ	.CB	G
11 $\text{H}\gamma$	62	.CC	d
12	63-2A β	.CB	G
13 $\text{H}\gamma$	9A δ -7A α -16H γ -6A α	.CC	D
14	17A α -18B α -33A	.CB	G
15 $\text{H}\gamma$	9E α -8A α	.CLC	G α
16	52A α -16A β -53A-32A	.CLA	E D
17	65 α -17A β -4B δ	.CLC	α
18	7A α -16 θ α -1E α	.CA	E
19 $\text{H}\gamma$	26A-17A β -7B δ -16B β	.CB	E
20 $\text{H}\gamma$	17A β -1A ϵ -32A	.CLC	E D
21	66-51A	.CC	G
22	1H α	:-CA	E

81

1 $\text{H}\gamma$	8 θ α -9A α -		
2	7A α -16Z β	.CC	E
3	18A β	.CB	G
4 $\text{H}\gamma$	23-15B β -8B β	.CB	G
5 $\text{H}\gamma$	9A ϵ -34A γ	.CC	α
6	7A α -16 θ α -1E α	.CA	E
7 $\text{H}\gamma$	26A-17A β -7B δ -16E η -10B γ		
8	2E β	.CB	G
9 $\text{H}\gamma$	9A α -19-4B γ	.CLC	α
10	17A θ -7A-16M η	.CA	E α
11 $\text{H}\gamma$	7B δ -16E η -10B γ -	.CLC	E D
12	2 θ α -49 α	.CLC	α
13	17E α -7A-16M γ	.CA	E α
14 $\text{H}\gamma$	7A δ -16A δ -10B δ	.CLC	E D
15	2E β	.CB	G

16 $\text{H}\gamma$	9A α -8B α -24B α -8A β -	.CLC	α
17	9A α -52E γ		
18	16A α -1A α	:-CA	E

83

1 $\text{H}\gamma$	25A-27A α	.CC	D
2	7A α -16 θ α -1E γ	.CA	E α
3 $\text{H}\gamma$	8Z γ -52A γ		
4	5A β	.CB	D
5	67-16A α -9Z ϵ	.CC	α
6	3A-1A α	:-CA	E

84

1 $\text{H}\gamma$	17A γ -16H δ	.CB	E
2 $\text{H}\gamma$	15A α -16H α -		
3	5A β	.CB	D
4 $\text{H}\gamma$	17A β -17A α -8B γ	.CB	G
5 $\text{H}\gamma$	9E α -8A β	.CLC	G α
6	6A β -17A δ -18E-10Z δ -44 β .CA	E	
7 $\text{H}\gamma$	28-10B γ -	.CLC	E D
8	2 θ β -49 α	.CLC	α
9	3A-1A α	.CA	E
10 $\text{H}\gamma$	52E β -16A α -16A γ	.CC	E
11	6A α -17A α -18A α	.CB	G
12 $\text{H}\gamma$	9A α -8Z ϵ -	.CLC	G α
13	-7B α -16K α -1E ϵ -	.CLA	E F
14	-10A α -1A θ	.CLB	E F
15	-10A α -9Z γ -17A γ -18A β	.CB	G
16 $\text{H}\gamma$	9A γ -8B α -52A β		
17	5A α	.CB	D
18 $\text{H}\gamma$	17Z β -17A γ	.CLC	G α
19	3A-1A ϵ -	.CLA	E F
20	-10A α -4A γ	.CB	b
21	15B γ -8B γ	.CC	G
22	9A α -3A-1A α	.CA	E
23 $\text{H}\gamma$	15B ϵ -28-2B β	.CB	G
24 $\text{H}\gamma$	14A-6A β	.CB	D
25	17A α -18A β	.CB	G
26	9A ϵ -34A γ	.CC	α
	17B α -1A α	:-CA	E

1	7Aε-16Nβ	CLC E ^h
2	26A-17Γα-8Bβ	. CB G
3	9Eε-34Bγ	CLC G ^a
4	17Bα-1Aγ	. CA E ^a
5	52Δβ-16Λα-16Δε	. CC E
6	6Aγ-17Aα-18Aα	. CB G
7	52B-16Λα-1Δγ	. CA E ^a
8	7Bδ	
9	16Ξη-10Bγ-2Bβ	(.)CB G
10	52B-16Λα-1Γγ	. CA E ^a
11	51A-	. CLB E ^D
12	-10Bγ-2Bα	. CB G
13	52Aβ-16Hε-6Aβ	. CB D
14	17Aα-18Aδ	CLC G ^a
15	16θβ-1Γβ-4Eα	. CLA E ^G
16	10Δα-4Γβ	. CB b
17	15Γ-8Bβ	. CB G
18	9Γη-12Eβ	CC G
19	15Bβ-8Bβ	. CB G
20	52Aα-5Aβ	. CB D
21	17Aα-18Aα	. CB G
22	9Aα-19-4Bβ	CLC α
23	27Γ-17Bα-1Aα	:- CA E

90

1	31-7Γ-10Zβ-	CLC E
2	2Aα	. CB G
3	9Γα-8Γζ	CLC G ^a
4	3A-1Aδ	. CA E ^b
5	34Δα-11Γ-15Aδ-55B-30A	CLB b ^a
6	9Aα-7Aβ-16Γα-1Eβ	. CA E
7	5Aα	CC D
	17Aε-7Γ-16Mδ-	. CLA E ^F
8	-10Aα-4Aβ	. CB h
9	15Aβ-2Aα	. CB G
10	9Γα-8Γα	CLC G ^a
11	7Γ-16Mα-5Bγ	. CLB D ^a
12	20-9Γγ	CC α
13	3A-1Bα	:- CA E

91

1	31-7Γ-10Zβ-	
2	2Aα	. CB G
3	9Bα-8Bα-24Aγ	CLC G ^a
4	8Aβ-9Aα-7Aα-16θα	
5	1Eα	. CA E
6	28	. CC G
7	15Γ-8Bγ	. CB G
8	9Δγ-7Aα-16Zα	CC E
9	6Γα-52Γα	
10	16Λα-1Δα	. CA E
11	52Δβ-16Λα-16Δγ	. CB E
12	52Δβ-16Λα-10H-	
13	53Aβ-2Aβ	. CB G
14	9Aε-7Bα-16Zα-6Γβ	. CB D
15	17Zβ-17Δα-9Eα	CC α
16	3A-1Aα	. CA E
17	28-16E	. CC E
18	13Γ-2Aα	. CB G
19	9Aα-8Bα-24Aδ	. CLC G ^a
20	9Bα-8Bβ	. CB G
21	9Aα-8Γα	. CLC G ^a
22	7Aβ-16Γε-1Eα	:- CA E

92

1	12Aα-11Bε-15Bα-	CLC b ^a
2	14Aγ-8Eβ	. CB G
3	9Eα-36β-17Γδ-7Γ-16Mθ.	CC E
4	17Hα-2θα-33A	. CB G
5	9Aα-38-7Bα-16θα-	
6	1Zβ	. CA E
7	43-9Bγ-20	. CB G
8	9Bα-36α-38-7Bα-16Kα-	
9	1Eβ	. CA E
10	5Aα	. CC D
	17Bα-1Bγ-	. CLA E ^F
11	-10Aα-4Aγ	. CB h
12	13Bα-15Bβ-8Γζ-	CLC G ^a
13	-7Bα-16Kα-1Eα	:- CA E

95

1	10Eβ-17Aζ	CLC a
	7Γ-16Eζ-10Bγ	. CLB ED
2	9Zγ-17Γγ-18Aε	CLC G ^a ,
3	-7Bα-16Kα-1Eβ-10Γβ	. CLA E .
4	-17Aδ-1Δα	. CB E
5	17Zα-17Γγ-18Aβ	. CB G ,
6	9Δβ-8Zγ-52Z	
7	17Hγ-6Aα	CC D
8	17Bα-1Bα	. CA E ,
9	52Eβ-16Aα-10H-	. CLB E
10	2Aβ	. CB G .
11	9Γη-8Hβ	. CLC a ,
12	9Zγ-17Γα-8Δα-33A	. CB G ,
13	9Γα-52Aγ	
14	21-16Hα-6Γδ	CLC D ^a
15	20-9Γγ-	
16	-3B-1Aα	:- CA E .

97

1	37-15Aγ-14I-13Aα	. CC b
2	46-17Γα-2Aα	. CB G ,
3	9Aγ-8Zε	CLC G ^a ,
4	7Aα-16Kα-1Eβ-4Eα	. CLA EG,
5	10Δα-11Aα	CC b
6	13Γ-2Aα	. CB G ,
7	9Bα-8Bα-24Bα	CLC G ^a
8	7Aβ-16Iε-1Eε-	. CLA EF ^a .
9	-10Aα-12B-45β	CC d
10	15Aβ-2Aβ	. CB G ,
11	9Δε-38-7Bα-16Eβ-6Γβ.	CC D ,
12	7Aα-16Kα-1Eα	. CA E .
13	10Zβ-11Aα	CC b
14	13Γ-2Aβ	. CB G ,
15	9Γα-3Δ-16Kβ-	
16	1Eα	:- CA E .

102

1	8θβ-11Γβ-15Eα	CLC bG,
2	9Γ-7Aδ-10Zβ-	. CLB E ,
3	-11E-15Bγ-8Γβ	. CLC G ^a ,
4	7Aδ-16Δγ	. CC E
5	17Zα-17Γδ	CLC G ^a
6	7Aα-16Zζ-4Eα	. CLA EG,
7	10Zα(10Δα)-11Aβ	CC b
8	15Γ-8Γζ	CLC G ^a ,
9	7Γ-10Zε	CLC D ^a ,
10	7Aα-16θα-1Eδ	. CA E ^b .
11	34Δβ-11Γγ-13Bγ-8Eγ-2Δα.	. CB G ,
12	11Bη-9Zη-8Zγ-9Eγ	. CC a ,
13	15Eβ-7Bα-16Zα-6Γγ	. CB D ,
14	17Aβ-17Γα-8Γε	CLC G ^a
15	16θβ-1Γα	. CA E ,
16	52Aα-12Eη-11E	CC b
17	15Bγ-8Γα	CLC G ^a
18	7Γ-16Mδ-	. CLA EF ^a .
19	-10Aα-17Zβ-17Γβ-2θα-33A.	. CB G ,
20	9Γδ-7Aα-16Zα	. CC E ,
21	10Zγ-17Aγ-4Bγ	. CLC a
22	17Aε-7Γ-16Mα-10Bβ-	. CLA ED.
23	-4Aβ	. CB b
24	55A-	. CLC bε,
25	-56-55A-30A	. CLB ba ¹ .
26	9Γα-8Γζ	. CLC G ^a ,
27	7Aδ-6Δα	CC D
28	17Bα-1Γε-	. CLA EG,
29	-33Γ-16Γ-17Zα-17Δβ-11Γη.	. CLC G ^b
30	15Δα-8Γβ	CLC G ^a
31	17Eδ-7Aδ-16Δγ	. CA E .
32	53Δ-6Γβ-17Eα-16θε	CLC a
33	7Aβ-16Iα-1Eα	:- CA E .

103

1 $\bar{y}$	10Δα-12B-29Bβ	. CLB b ,
2	15Δα-3A-1Aβ-4Eα	. CLA EG ,
3	10Δα-11Aα-4Z	. CLB bd ,
4	10Iα-22A	CC b
5	13Γ-2Aα	. CB G ,
6 $\bar{y}$	51Γ-4Bβ	. CLC a ,
7	7Bα-16Zα-6Γδ	CLC $Dα$,
8	7Aα-16Kα-1Eα	. CA E ,
9 $\bar{y}^*$	69-8Eα	. CC G ,
10	13Γ-2Aβ	. CB G ,
11 $\bar{y}$	9Aγ-7Γ-10Zγ-	CLC E
12	17Zβ-17Δα-9Zζ	CC a
13	3A-1Aβ-4Eα	. CLA EG .
14	10Δα-11Aβ	CC b
15	13Γ-2Aβ	. CB G ,
16 $\bar{y}^*$	9Δγ-19-4Bβ	. CLC a ,
17	7Aα-16Zα-6Γδ	. CLC $Dα$,
18	20-3A-1Aα	:- CA E .

104

1 $\bar{y}^*$	34Bα-9Zα-8Aα	. CB G ,
2 $\bar{y}$	9Aβ-14Zα-13Aγ	. CLB b ,
3	34Aα-9Aα-19-4Aε	. CB b
4	13Γ-2Aβ	. CB G ,
5	9Γβ-9Zδ	. CC a ,
6	3A-1Aα	:- CA E .

106

1 $\bar{y}$	39γ	. CC E ,
2	10Eβ-17Eδ-7Aα-16Zγ.	CLB E^F ,
3	-10Aα-53Bβ-2Aα	. CB G ,
4 $\bar{y}$	14Δ-6Γβ	CC D
5	26A-17Γδ-7Aδ-16Δγ	. CA E ,
6 $\bar{y}$	17Hβ-33A	CB G
7 $\bar{y}^*$	13Γ-2θα-33A	. CB G ,
8 $\bar{y}$	9Eα-8Γα	CLC $Gα$
9	7Γ-16Mγ	. CA E .

10 $\bar{y}$	5Γγ-	CLC E^F
11	-10Aγ-7Γ-16Mδ-	. CLA E^F ,
12	10Aα-11Aα	CC b
13	13Γ-2Aβ	. CB G ,
14 $\bar{y}$	7Γ-16Eδ-6Aβ	. CB D .
15 $\bar{y}$	17Aθ-2θα-33A	. CB G ,
16 $\bar{y}$	9Γα-8Zε-	CLC $Gα$
17	-7Bα-16Kα-1Eα	:- CA E .

110

1 $\bar{y}^*$	7Aδ-10Zβ(10Δα)-11Aβ	CC b
2	13Γ-2Aβ	. CB G ;
3 $\bar{y}$	9Aα-8Γα	CLC $Gα$
4	7Aα-16Kα-1Eζ-	. CLA ED ;
5	-10Bα-12B-4Γγ	CB b
6	13Γ-2Aα	. CB G ,
7 $\bar{y}$	9Aβ-34Bβ	CLC $Gα$
8	2Δα	. CB G ,
9	9Eβ-34Aβ-2Aα	. CB G ,
10	9Bα-38-7Bβ-16Iε.1Zα:-	CA E .

111

1 $\bar{y}^*$	27Γ-17Aκ-	
2	-3B-1Bα	. CC E
3	5Γβ-17Bα-1Δζ	. CA E ,
4 $\bar{y}$	17Kβ-6Γβ	CC D
5	17Bα-1Bα	. CA E ,
6 $\bar{y}^*$	26A-17Γδ	CLC $Gα$
	7Aδ-16Δε	. CB E ,
7 $\bar{y}^*$	26A-17Γδ	CLC $Gα$
	7Aδ-16Δγ	. CA E .
8	17Zα-17Γα-8Bγ	. CB G
9 $\bar{y}$	3Γ-16Kβ-1Eα	. CA E ,
10 $\bar{y}$	5Γα-	CLC $Dα$
11	-7Bα-16Kα-1Eα	:- CA E .

LIST OF THE STICHERA OF THE MONTH OF SEPTEMBER
IN CHRONOLOGICAL ORDER

<u>1η Σεπτεμβρίου.</u> Ἀρχὴ τῆς Ἰνδίκτου, ἦτοί τοῦ νέου ἔτους· καὶ μνήμη τοῦ ὁσίου πατρὸς ἡμῶν Συμεῶν τοῦ Στυλίου καὶ ἀρχιμανδρίτου.....		page
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