



# *First Mode*





# BYZANTINE MUSIC FORMULÆ

## *First Mode - Papadic*

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## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, σελ. 590)
- Χερουβικὸν Ἀντωνίου τοῦ Νομοφύλακος, (Ἐξήγησις Κωνσταντίνου Φωτοπούλου)
- Χερουβικὸν Πέτρου Πελοποννησίου (*Πανδέκτης*, 4ος Τόμος, σελ. 61)
- Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον)
- Χερουβικὸν Πέτρου Ἐφεσίου (*Κοκκινογοργοῦσα*, σελ. 531)
- Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 61)
- Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 408 καὶ 418)
- Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 91)
- Ἄντι Χερουβικοῦ «Νῦν αἱ Δυνάμεις», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 106)
- Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 29 (Slavonic adaptation by Никола Трандафилов).
- Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 47 (Slavonic adaptation by Никола Трандафилов).
- Χερουβικὸν Πέτρου Πελοποννησίου, *Псалтикийна Литургия*, 1905, σελ. 47 (Slavonic adaptation by Манасий п. Тодоров).
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 656 (Slavonic adaptation by Петър Сарафов).
- Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 153 (Slavonic adaptation by Тодор Икономов).
- Χερουβικὸν Θεοδώρου Φωκαέως, *Псалтикийна Литургия*, 1905, σελ. 47 (Slavonic adaptation by Манасий п. Тодоров).
- Χερουβικὸν Ἄντον Πάνν, (Romanian Χερουβικο-Κινονικαρ, *Τομουλ 1*, σελ. 5)

- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 17)
- Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 7)
- Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 95)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 14)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 15)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 10)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 12)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

- Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 77)
- Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 110)
- Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 159)
- Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 189)
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 222)
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 256)
- Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 320)
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 371)
- Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 400)
- Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, Φωκαέως, σελ. 253)
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 1, 7, καὶ 11)
- Χερουβικὸν Μπαλασίου Ἰερέως (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 704)
- Χερουβικὸν Παγκρατίου Ἰβηρίτου (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 704 φ.313α-314α)
- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, σελ. 457)
- Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 54)
- Ρουμανικὸν Χερουβικὸν Mihalache Vlahu (Ἐξήγησις Visarion Ieromonahul) (*Biblioteca Mănăstirii Neamț nr001*, φ. 341)

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Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 47 (Slavonic adaptation by Никола Трандафилов).

Χερουβικὸν Πέτρου Ἐφεσίου, *Псалтикийна Литургия*, 1905, σελ. 96 (Slavonic adaptation by Манасий п. Тодоров).

Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 170 (Slavonic adaptation by Тодор Икономов).

Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Ръководство*, 1912, σελ. 685 (Slavonic adaptation by Петър Сарафов).

Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 132 (Romanian adaptation by Schim. Nectarie).

Χερουβικὸν Πέτρου Πελοποννησίου, *Cântările Sfintei Liturghii*, 2000, σελ. 110 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 156 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Μανουὴλ Χρυσάφου τοῦ Παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 206)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοδώρου Φωκαέως (*Ταμείον Ἀνθολογίας - Λειτουργία Α΄, Φωκαέως*, σελ. 457)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη, τ. Δ΄, σελ. 557*)

Κοινωνικὸν «Αἰνεῖτε», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου, τ. Β΄, σελ. 127*)

Κοινωνικὸν «Ἀνέβη ὁ Θεὸς» Ἐένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 201)

Κοινωνικὸν «Γεύσασθε», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου, τ. Β΄, σελ. 112*)

Κοινωνικὸν «Γεύσασθε», Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 705 φ.220r-20v)

Κοινωνικὸν «Γεύσασθε», Νικηφόρου τοῦ Ἡθικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 221v)

Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον, σελ. 9*)

Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη, τ. Δ΄, σελ. 823*)

Κοινωνικὸν «Ἐκ στόματος νηπίων» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)

Κοινωνικὸν «Ἐκ στόματος νηπίων» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις



- Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 187)  
Κοινωνικὸν «Ἐκ στόματος νηπίων» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 664)
- Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης» Χρυσάφου τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 210)
- Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 141)
- Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 684)
- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 199)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Παναγιώτου Χρυσάφου τοῦ Νέου (Ἐξήγησις Κωνσταντίνου Θεοχάρη)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 181)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 182)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 652)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 622)
- Κοινωνικὸν «Εὐλογημένος ὁ ἐρχόμενος» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 187)
- Κοινωνικὸν «Εὐλόγησον τὸν στέφανον» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 617)
- Κοινωνικὸν «Εὐλόγησον τὸν στέφανον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 130)
- Κοινωνικὸν «Κύριε ἠγάπησα», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 132)
- Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 355)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους » Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 303)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 605)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 758)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 117)
- Κοινωνικὸν «Ὁ τρώγων μου τὴν σάρκα» Μανουὴλ τοῦ Βλατηροῦ (Ἐξήγησις

- Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 200)  
Κοινωνικὸν «Ποτήριον Σωτηρίου» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 794)  
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 734)  
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 140)  
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 730)  
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 206)  
Κοινωνικὸν «Σῶμα Χριστοῦ» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 688)  
Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 135)  
Κοινωνικὸν «Σωτηρίαν εἰργάσω» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 171)  
Ἵσοι εἰς Χριστόν, Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 704)  
«Ποταμοὶ θεολογίας» Χρυσάφου τοῦ Νέου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 45)  
«Χριστὸς γεννᾶται» Μπαλασίου Ἱερέως (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 107)  
«Μεγάλυνον, ψυχὴ μου» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 118)  
«Ὡ θεία καὶ ἱερά» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 142)  
«Χριστὸν γὰρ ὄν ἐπόθησας» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 203)  
«Νενίκηνται τῆς φύσεως» Γερμανοῦ Νέων Πατρῶν (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 243)  
«Χριστὸς ἀνέστη» Χρυσάφου τοῦ Νέου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 294)  
«Ὁ Ἄγγελος ἐβόα» Μπαλασίου Ἱερέως (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 306)  
«Ῥῦσιν διὰ τοῦ ραντίσματος» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 376)  
«Σὲ ἐπίβλεψον» Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 465)  
«Νέος Ἀβραὰμ ἐδείχθης» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 483)  
«Τοὺς τρεῖς φωστῆρας» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 495)



**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

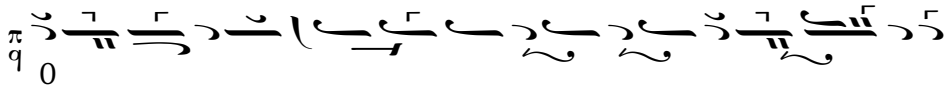
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

Prelude Melodies for Initial Syllable \*


A) Initial Syllable

0  $\pi_9$  


$\pi_9$

0  $\pi_9$  

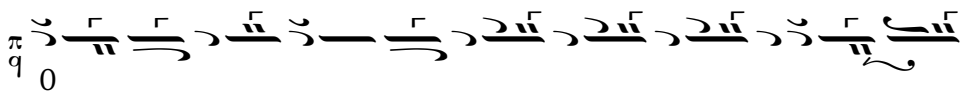
$\pi_9$

0  $\pi_9$  

$\pi_9$

0  $\pi_9$  

$\pi_9$

0  $\pi_9$  

$\pi_9$

---

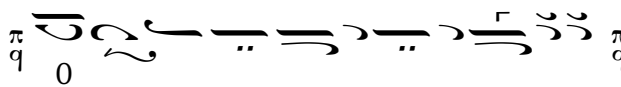

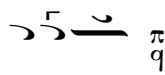

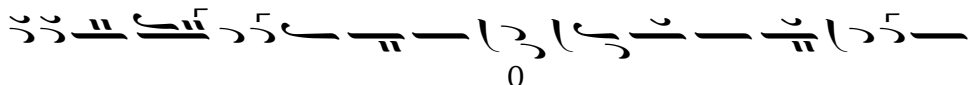
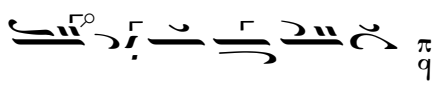
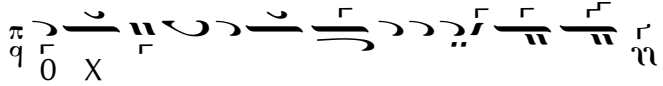
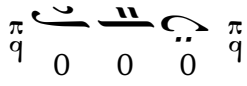
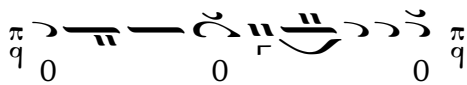
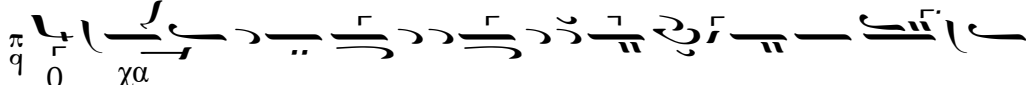
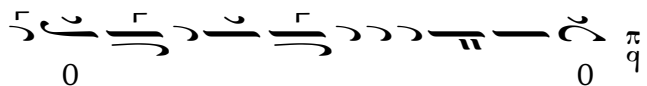
\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.



Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

0   $\pi$   
0   $\pi$   
  $\pi$   
00   $\pi$   $\chi\alpha$   
  $\pi$   
  $\pi$   
0x   $\pi$   $\chi$   
000   $\pi$   
000   $\pi$   
000   $\pi$   $\chi\alpha$   
  $\pi$

*First Mode - Papadic*

000  $\pi_q$   $\pi_q$

$\pi_q$

001  $\pi_q$   $\pi_q$

$\pi_q$

001  $\pi_q$   $\pi_q$

$\pi_q$

001  $\pi_q$   $\pi_q$

$\pi_q$

001  $\pi_q$   $\pi_q$

$\pi_q$

$\pi_q$

001  $\pi_q$   $\pi_q$







*First Mode - Papadic*

001

$\pi_9$   
0

$\chi^a$

$\chi^a$

$\pi_9$

001

$\pi_9$   
0

$\chi^a$

$\chi^a$

$\chi^a$

$\pi_9$

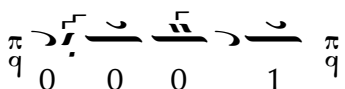
001

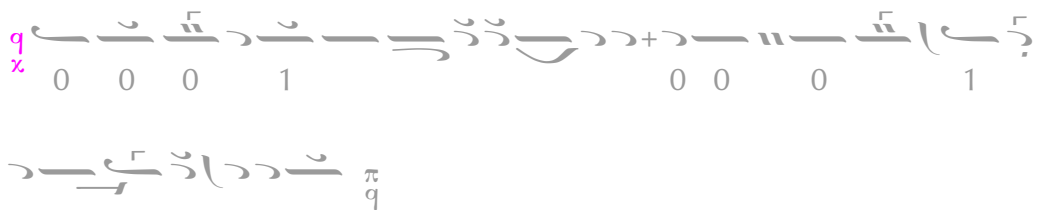
$\pi_9$   
0

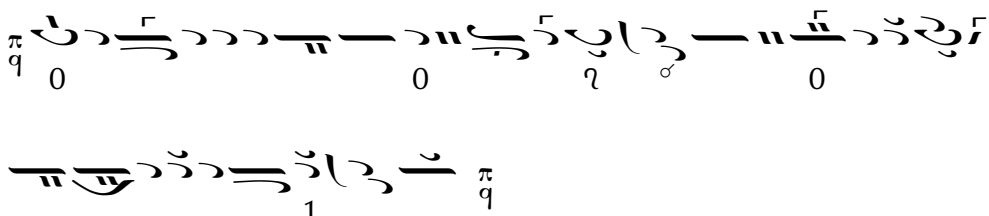
$\chi^a$

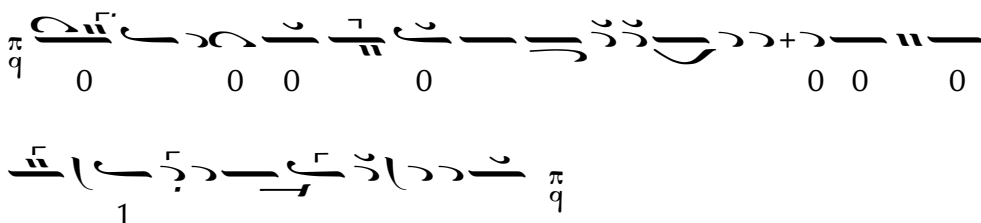
$\pi_9$

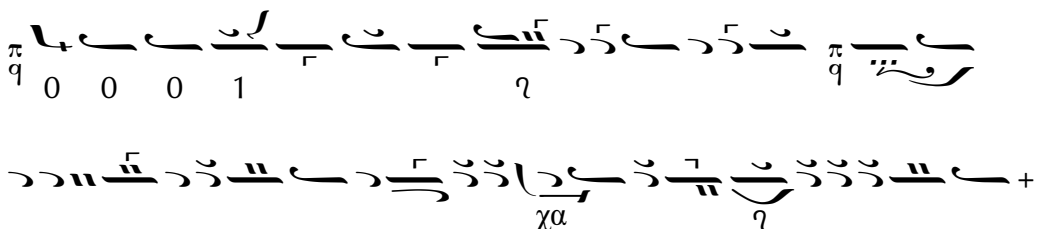
*First Mode - Papadic*

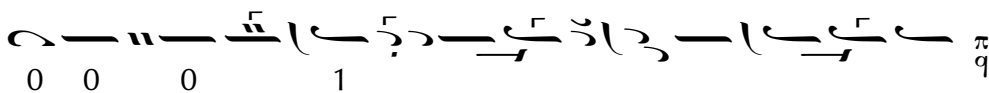
0001  $\pi_q$    $\pi_q$

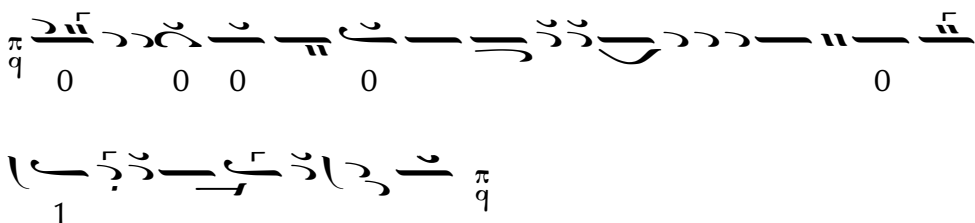
0001  $\pi_q$    $\pi_q$

0001  $\pi_q$    $\pi_q$

0001  $\pi_q$    $\pi_q$

0001  $\pi_q$    $\pi_q$

0001  $\pi_q$    $\pi_q$

00001  $\pi_q$    $\pi_q$

*First Mode - Papadic*

00001

$\pi_q$   $\chi^{\alpha}$   
 $\pi_q$   $0$   $0$   $1$   
 $\pi_q$   $\pi_q$

00001

$\pi_q$   $0$   $2$   $0$   $2$   
 $\pi_q$   $0$   $2$   
 $\pi_q$   $0$   $0$   $0$   $0$   $0$   $1$   $\pi_q$

00X0X

$\pi_q$   $0$   $\chi^{\alpha}$   $0$   $0$   $X$   
 $\pi_q$   $\chi^{\alpha}$   $\chi^{\alpha}$   $0$   $0$   $X$   
 $\pi_q$   $0$   $X$   $0$   $X$   $\pi_q$   
 $\pi_q$   $0$   $X$

0X001

$\pi_q$   $0$   $X$   $0$   
 $\pi_q$   $0$   $0$   $0$   $1$

First Mode - Papadic

$\pi_q$

010001

$\pi_q$  0 1 0 0 0  $\pi_q$

010001

$\pi_q$  0 1 0 0 1 0 0  $\pi_q$

$\pi_q$  0 1 0 0 0 0 0  $\pi_q$

0 0 1  $\pi_q$

010001

$\pi_q$  0 1 0 0 0  $\pi_q$

0 1 0  $\chi^a$

0 1 0 0 0

1 0  $\chi^a$   $\chi^a$

0 1 0 0 0

1  $\pi_q$

*First Mode - Papadic*

100001

$\pi_q$ 
  
 1 0 0 0 0 1

0 0 0 1

$\pi_q$

100001

$\pi_q$ 
  
 1 0 0 0

0 0 0

$\pi_q$

100001

$\pi_q$ 
  
 1 0 0  $\pi_q$  0 1

0 0

0 1  $\pi_q$

0010001

$q$ 
  
 $x$  0 0 1

$\pi_q$  0 0 0 1 0 0

0 1  $\pi_q$





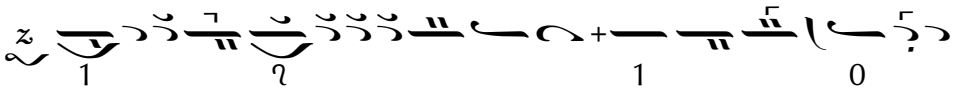


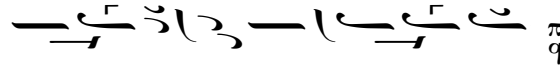


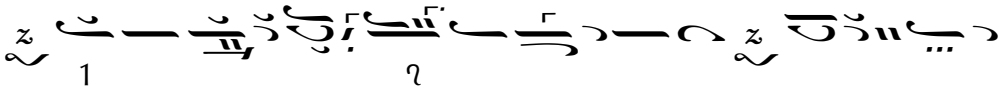
*First Mode - Papadic*

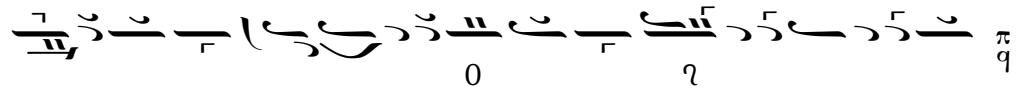
C) Accented on Second to Last Syllable

Zo - Pa

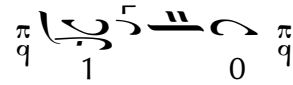
10 




10 



Pa - Pa

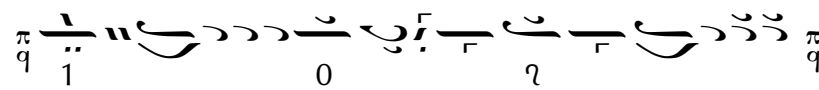
10 

10 


10 

10 

10 

10 

10 

10 

First Mode - Papadic

π<sub>q</sub>

10

π<sub>q</sub> 1

π<sub>q</sub> 0

10

π<sub>q</sub> 1 2

π<sub>q</sub> 0

10

π<sub>q</sub> 1 χα 2

π<sub>q</sub> 1 0

π<sub>q</sub>

X0

π<sub>q</sub> X 0 π<sub>q</sub>

X0

π<sub>q</sub> X 0 π<sub>q</sub>

X0

π<sub>q</sub> X 0 π<sub>q</sub>

X0

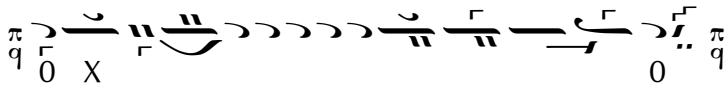
π<sub>q</sub> X 0 π<sub>q</sub>

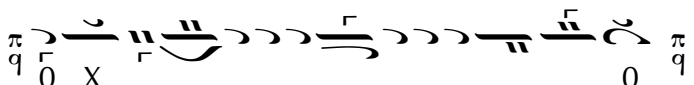
X0

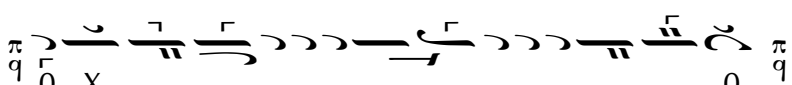
π<sub>q</sub> X 0 π<sub>q</sub>


*First Mode - Papadic*

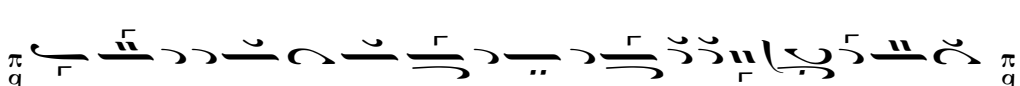
X0  $\pi_9$    $\pi_9$   
 Musical notation for X0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.


OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

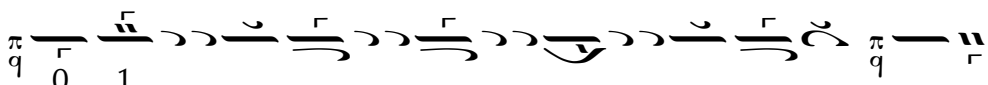
OX0  $\pi_9$    $\pi_9$   
 Musical notation for OX0, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

010  $\pi_9$    $\pi_9$   
 Musical notation for 010, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

010  $\pi_9$    $\pi_9$   
 Musical notation for 010, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

010  $\pi_9$    $\pi_9$   
 Musical notation for 010, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

010  $\pi_9$    $\pi_9$   
 Musical notation for 010, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.

010  $\pi_9$    $\pi_9$   
 Musical notation for 010, starting with a  $\pi_9$  and ending with a  $\pi_9$ . The notation includes various rhythmic symbols and accidentals.



First Mode - Papadic

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$

010  $\pi$  — 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1 0

010  $\chi$  — 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1  $\chi\alpha$

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1 0

010  $\pi$  — 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1  $\chi$  2

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1 0

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$

010  $\pi$  — 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1  $\pi$   $q$

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$   $\chi\alpha$  2  $\chi\alpha$

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1 0

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$

010  $\pi$  — 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$  0 1  $\chi\alpha$  2

— 5 — 2 — 7 — 6 — 5 — 4 — 3 — 2 — 1 — 0 —  $\pi$   
 $q$





*First Mode - Papadic*

0010

0010

0010

0010

*First Mode - Papadic*

$\pi_9^+$  0 0 1

$\chi^{\alpha}$  2

$\chi^{\alpha}$   $\pi_9$

0 0 1 0

$\pi_9$  0 0 1 0

$\pi_9$

1100

$\pi_9$  1 1  $\pi_9^+$

$\pi_9$  1 0 0

00010

$\pi_9$  0 0 0 1 0  $\pi_9$

00010

$\pi_9$  0 0 0 1

$\chi^{\alpha}$   $\chi^{\alpha}$   $\chi^{\alpha}$

$\pi_9$  0

00010

$\pi_9$  0

$\chi^{\alpha}$  0 0  $\pi_9$







*First Mode - Papadic*

0 0 1 0  $\pi_9$

10000010  $\pi_9$  1 0 0 0  $\pi_9$  0

2 0

$\pi_9$  0 2 1

0  $\pi_9$

10010010  $\pi_9$  1 0 0 1 2

0 0 1 2

0 0 1 0  $\pi_9$

Di - Pa

10  $\Delta$  1 0 1 0  $\pi_9$

10  $\Delta$  1 0  $\pi_9$

010  $\Delta$  0 1 0  $\pi_9$

010  $\Delta$  0 1 2 0  $\pi_9$

0 1 0  $\pi_9$



*First Mode - Papadic*

0100010

$\Delta$   $\frac{\Gamma}{\delta}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{2}$   $\frac{\Gamma}{2}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{2}$


$\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$

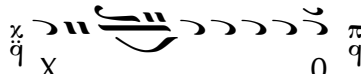
$\chi^{\alpha}$   $+$   $0$   $0$   $1$   $0$

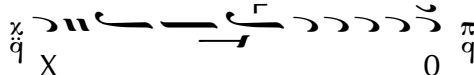
$\frac{\pi}{q}$

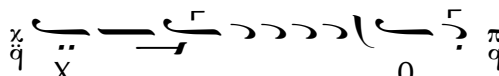
*First Mode - Papadic*


Ke - Pa

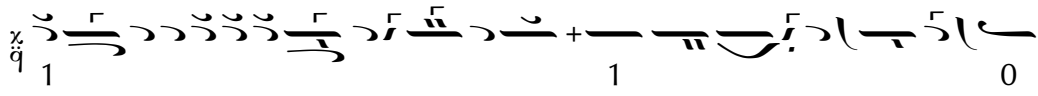
10  $\frac{\pi}{q}$    $\frac{\pi}{q}$


X0  $\frac{\pi}{q}$    $\frac{\pi}{q}$



X0  $\frac{\pi}{q}$    $\frac{\pi}{q}$


X0  $\frac{\pi}{q}$    $\frac{\pi}{q}$

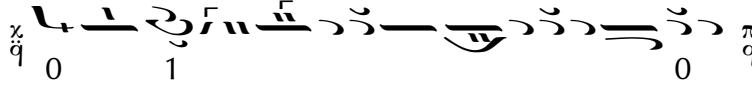
10  $\frac{\pi}{q}$    $\frac{\pi}{q}$

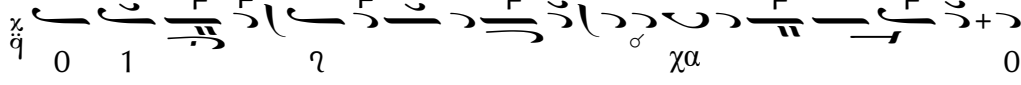
10  $\frac{\pi}{q}$    $\frac{\pi}{q}$

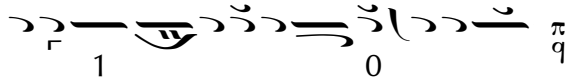
$\frac{\pi}{q}$  

010  $\frac{\pi}{q}$    $\frac{\pi}{q}$    $\frac{\pi}{q}$

010  $\frac{\pi}{q}$    $\frac{\pi}{q}$

010  $\frac{\pi}{q}$    $\frac{\pi}{q}$

010  $\frac{\pi}{q}$    $\frac{\pi}{q}$

$\frac{\pi}{q}$  

*First Mode - Papadic*

010  $\frac{\pi}{q}$  0 1 2

0 1 0  $\frac{\pi}{q}$

0010  $\frac{\pi}{q}$  0 0 1 0  $\frac{\pi}{q}$

0010  $\frac{\pi}{q}$  0 0 1 2  $\chi^{\alpha}$

+ 0 0 1 0  $\frac{\pi}{q}$

0010  $\frac{\pi}{q}$  0 0 1

0  $\frac{\pi}{q}$

0 0 1

0  $\frac{\pi}{q}$

100010010  $\frac{\pi}{q}$  1 0 0 0 1 0 0 1

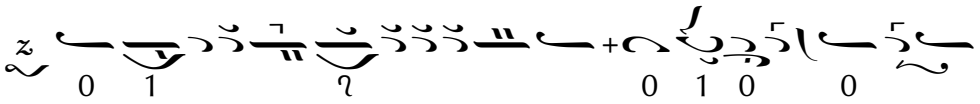
0 1

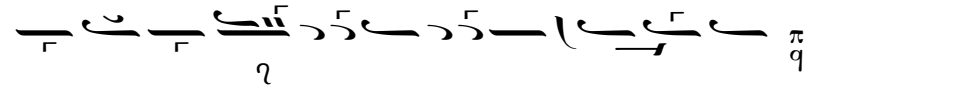
0  $\frac{\pi}{q}$

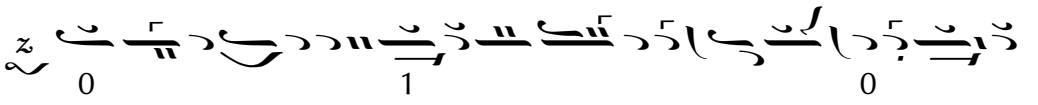
*First Mode - Papadic*

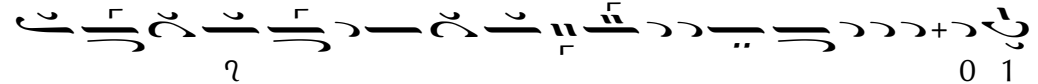
D) Accented on Third to Last Syllable

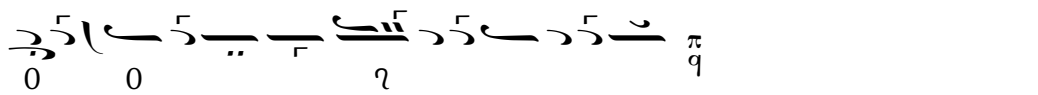
Zo - Pa

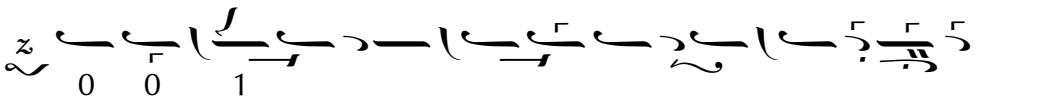
0100 

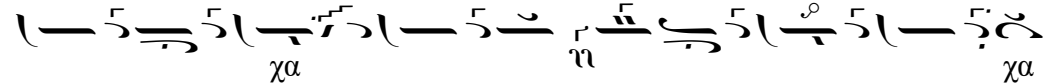


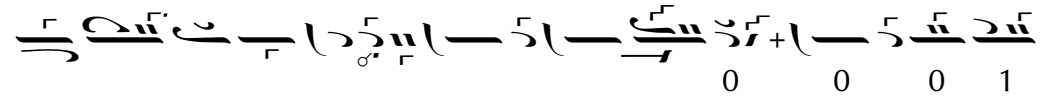
0100 






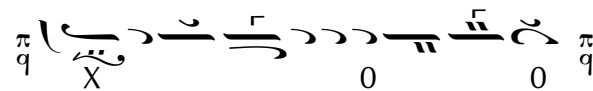
00100 








Pa - Pa

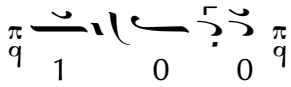
*x*00 


*x*00 

First Mode - Papadic

X00  $\pi_q$    $\pi_q$

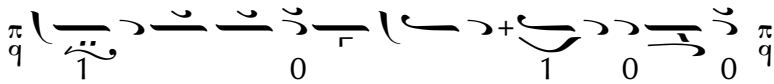
X00  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

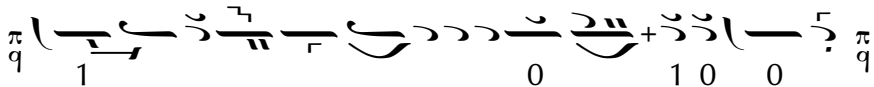
100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

100  $\pi_q$    $\pi_q$

$\pi_q$    $\pi_q$



100  $\pi_q$    $\pi_q$

$\pi_q$    $\pi_q$



First Mode - Papadic

100  $\overset{\circ}{\pi}$  1 0  $\pi$   
+ 1 0 0  $\pi$   
 $\pi$  1 0 1  
0 0 ?  $\pi$   
 $\pi$   
100  $\pi$  1 0  
1 0 0  $\pi$   
?  $\pi$   
100  $\pi$  1  
0  $\pi$   
1 0 0  $\pi$   
?  $\pi$   
100  $\pi$  1 ?  $\chi^{\alpha}$   
? 0  $\pi$   
1 0 0  $\pi$

*First Mode - Papadic*

100  $\pi_q$   $\frac{1}{1}$   $\chi^{\alpha}$

$\pi_q$   $\frac{0}{1}$   $\pi_q$

0100  $\pi_q$   $\frac{0}{1}$   $\pi_q$

0100  $\pi_q$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$

$\pi_q$   $\frac{0}{0}$

0100  $\pi_q$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$

$\pi_q$   $\frac{0}{0}$

0100  $\pi_q$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$   $\frac{0}{1}$

$\pi_q$   $\frac{0}{0}$

0100  $\pi_q$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$

$\pi_q$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$   $\frac{0}{1}$

0100  $\pi_q$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$   $\frac{0}{1}$

$\pi_q$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{0}{2}$   $\frac{0}{1}$

First Mode - Papadic

0100

0100

0100

0100

0100







*First Mode - Papadic*

0                      0 0 1                      0 0

$\frac{\pi}{q}$

00100

$\frac{\pi}{q}$                       0 0                      0 0 1                       $\frac{\pi}{q}$                       ?

0                      0 0 1                      0

0                       $\frac{\pi}{q}$

00100

$\frac{\pi}{q}$                       0 0                      0                       $\frac{\pi}{q}$

0                      0 0 1                      0

0                       $\frac{\pi}{q}$

00100

$\frac{\pi}{q}$                       0                      0                      1

0                      0 0 1                      1

0 0                       $\frac{\pi}{q}$

00100

$\frac{\pi}{q}$                       0                      0                      ?                      1

$\frac{\pi}{q}$                       0                      0 0

1                      0 0                       $\frac{\pi}{q}$













*First Mode - Papadic*

100100  $\pi_q$   $\pi_q$   
 1 0 1 0 0 1

$\pi_q$   
 0 0

100100  $\pi_q$   $\pi_q$   
 1 0 0 1 0

$\pi_q$   
 0

$\pi_q$

100100  $\pi_q$   $\pi_q$   
 1 0 0 1

$\pi_q$   
 0 1 0 0

100100  $\pi_q$   $\pi_q$   
 1 0 0

$\pi_q$   
 1 0 0

100100  $\pi_q$   $\pi_q$   
 1 0 0 1 2

$\pi_q$   
 0 1 0 0 1 0 0

$\pi_q$

100100  $\pi_q$   $\pi_q$   
 1 0



*First Mode - Papadic*

0100100

X000100

00010100

00100100

The image displays musical notation for the First Mode - Papadic, organized into four groups. Each group consists of three lines of notation. The notation includes various rhythmic symbols, such as vertical strokes with flags, horizontal lines, and curved lines, often accompanied by numerical values (0, 1, 2) and mathematical symbols like  $\pi/q$ ,  $\chi$ , and  $\alpha$ . The groups are labeled on the left as 0100100, X000100, 00010100, and 00100100. The notation is written in a style characteristic of traditional Greek or Byzantine musical notation.

*First Mode - Papadic*

01000100  $\pi_q$   $\pi_q$

0 1 0 0 0 1 0

$\pi_q$

2 0

00100100  $\pi_q$   $\pi_q$

0 0 0 0 1 2

$\pi_q$

0 0 0

$\pi_q$

1

$\pi_q$

0 0 0 1 0 0

$\pi_q$

01000100  $\pi_q$   $\pi_q$

0 1 0 0 0 1

$\pi_q$

0 2 0

01000100  $\pi_q$   $\pi_q$

0 0 1

$\pi_q$

0 0 0

$\pi_q$

0 0 1

$\pi_q$

0 0 0 1 0 0

1000100100  $\pi_q$   $\pi_q$

1 0 2 0 0 1



First Mode - Papadic

Di - Pa

100  $\frac{\Delta}{\delta}$  1 0 0  $\frac{\pi}{q}$

100  $\frac{\Delta}{\delta}$  1 0 0  $\frac{\pi}{q}$

100  $\frac{\Delta}{\delta}$  1 0 0  $\frac{\pi}{q}$

100  $\frac{\Delta}{\delta}$  1 0 0  $\frac{\pi}{q}$

1 0 0  $\frac{\pi}{q}$

100  $\frac{\Delta}{\delta}$  1  $\chi^{\alpha}$  2  $\frac{\pi}{q}$

$\chi^{\alpha}$  2  $\frac{\pi}{q}$

0 1 0 0  $\frac{\pi}{q}$



*First Mode - Papadic*

00100  $\Delta$   
 $\delta$  0 0 0 1 0 0 0 1 0

0 2  $\frac{\pi}{9}$

00100  $\Delta$   
 $\delta$  0 0 1 2 0

0 0 1 0 0

$\delta$  1

10100  $\Delta$   
 $\delta$  1 0 1 0 0  $\frac{\pi}{9}$

00X0X  $\Delta$   
 $\delta$  0 0 X

$\chi\alpha$

0 0 X 0

X  $\frac{\pi}{9}$

100100  $\Delta$   
 $\delta$  1 0 0 1 0 1 0 0  $\frac{\pi}{9}$

100100  $\Delta$   
 $\delta$  1 0 0 1 0 0  $\frac{\pi}{9}$

100100  $\Delta$   
 $\delta$  1 0 0 1 0 0  $\frac{\pi}{9}$




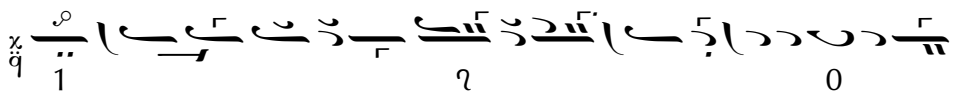




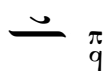
*First Mode - Papadic*

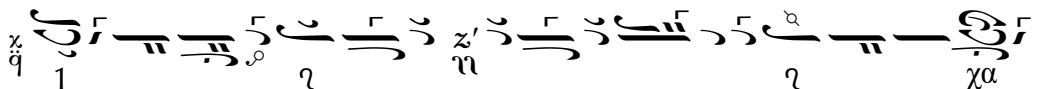
Ke - Pa

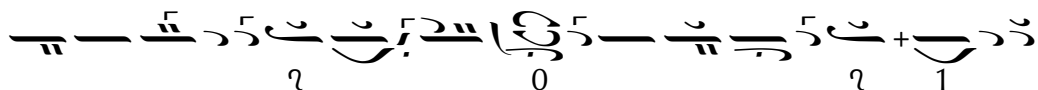
100  $\frac{\pi}{q}$    $\pi/q$

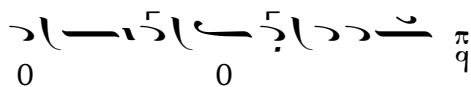
100  $\frac{\pi}{q}$    $\pi/q$

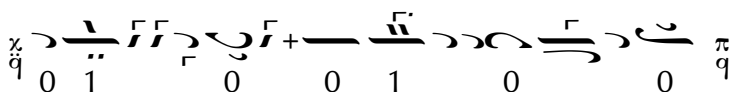


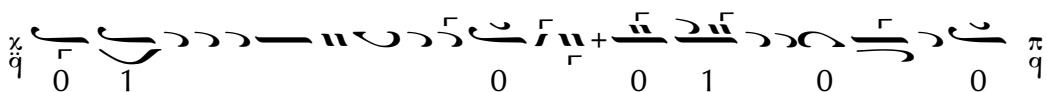
  $\pi/q$

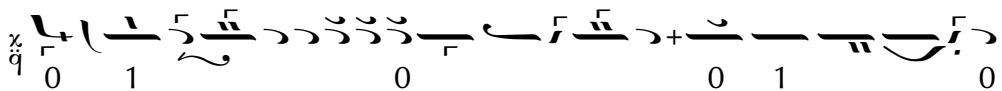
100  $\frac{\pi}{q}$    $\pi/q$

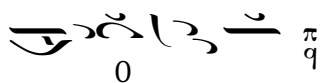


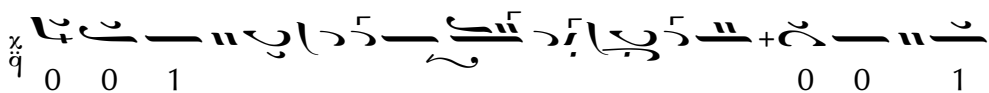
  $\pi/q$

0100  $\frac{\pi}{q}$    $\pi/q$

0100  $\frac{\pi}{q}$    $\pi/q$

0100  $\frac{\pi}{q}$    $\pi/q$

  $\pi/q$

0100  $\frac{\pi}{q}$    $\pi/q$





*First Mode - Papadic*

$\frac{\pi}{q}$

$\frac{\pi}{q}$

00100

$\frac{\pi}{q}$

$\frac{\pi}{q}$

$\frac{\pi}{q}$

00100

$\frac{\pi}{q}$

$\frac{\pi}{q}$

$\frac{\pi}{q}$

00100

$\frac{\pi}{q}$

$\frac{\pi}{q}$

$\frac{\pi}{q}$

*First Mode - Papadic*

00100  $\frac{x}{q}$   $\chi^{\alpha}$

00X01  $\frac{x}{q}$   $X$

000100  $\frac{x}{q}$   $\pi_q$

000100  $\frac{x}{q}$   $\pi_q$

000100  $\frac{x}{q}$   $\pi_q$

000100  $\frac{x}{q}$   $\pi_q$

100100  $\frac{x}{q}$   $\pi_q$



*First Mode - Papadic*

0000100

1000100

00100100

00100100

*First Mode - Papadic*

01000100  $\frac{x}{q}$  0 1 0 1 0 1 0

$\frac{\pi}{q}$  0

010000100  $\frac{x}{q}$  0 1 2 1 0  $\frac{\pi}{q}$  0 1 0

0 1 2  $\chi^{\alpha}$  2

1 0 0 1 0 0

$\frac{\pi}{q}$

000100100  $\frac{x}{q}$  0 0 0 1 0 0 1 0

$\frac{\pi}{q}$  0

000100100  $\frac{x}{q}$  0 0 0 1 0 0  $\gamma$  1 0 0

$\frac{\pi}{q}$

010000100  $\frac{x}{q}$  0 1 0 0 0 0 1 0

$\frac{\pi}{q}$  0

*First Mode - Papadic*

100100100

100100100

100100100

10000100100











*First Mode - Papadic*

11001001

Di - Pa

01010

001010

*First Mode - Papadic*

Ke - Pa

1010  $\frac{\pi}{q}$   $\frac{\pi}{q}$

1010  $\frac{\pi}{q}$   $\frac{\pi}{q}$

1010  $\frac{\pi}{q}$   $\frac{\pi}{q}$

01010  $\frac{\pi}{q}$   $\frac{\pi}{q}$

010X010  $\frac{\pi}{q}$   $\frac{\pi}{q}$


X0001010  $\frac{\pi}{q}$   $\frac{\pi}{q}$


$\frac{\pi}{q}$

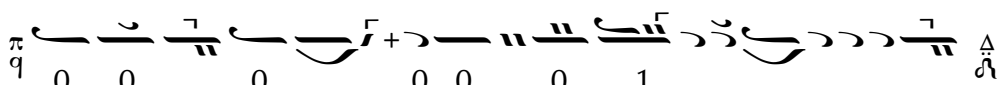
Medial Cadences on Di

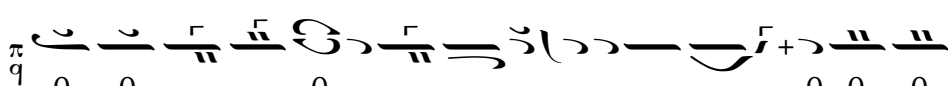
F) Accented on Last Syllable


Pa - Di

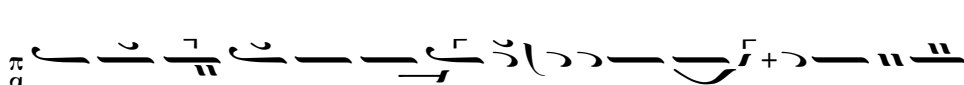
001 




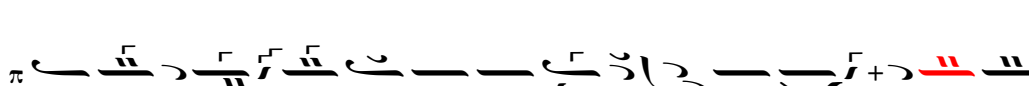
0001 


0001 

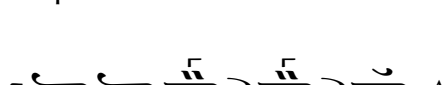



0001 



0001 



00001 

00001 









*First Mode - Papadic*

0 1 0 0 1

0 1 0

0 0 0 1

0

Di - Di

00 
  
 0 0

0001 
  
 0 0 1

0 0 0 1

00001 
  
 0 0 0 1

00001 
  
 0 0 0 0 0 0 1

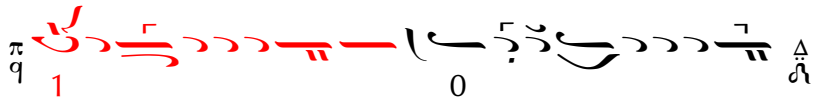
0




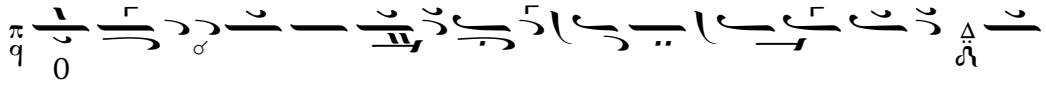
*First Mode - Papadic*

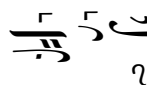
G) Accented on Second to Last Syllable

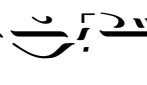
Pa - Di

10  $\pi$ <sub>9</sub> 

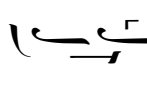


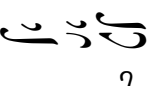
010  $\pi$ <sub>9</sub> 



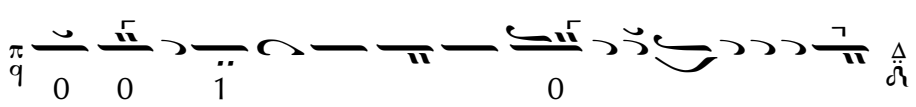



$\chi^{\alpha}$







$\Delta$


0010  $\pi$ <sub>9</sub> 


0010  $\pi$ <sub>9</sub> 




$\Delta$


00010  $\pi$ <sub>9</sub> 







$\Delta$

X00010  $\pi$ <sub>9</sub> 







$\Delta$







*First Mode - Papadic*

$\chi^{\alpha}$  0 0 1 0

$\Delta$   
δ

Ke - Di

10  $\chi^{\alpha}$  1 0  $\Delta$   
δ

10  $\chi^{\alpha}$  1 0  $\Delta$   
δ

010  $\chi^{\alpha}$  0 1 0  $\Delta$   
δ

0010  $\chi^{\alpha}$  0 0 1 0  $\Delta$   
δ

$\chi^{\alpha}$  0 0 1 0  $\Delta$   
δ

$\Delta$   
δ

00X10  $\chi^{\alpha}$  0 0 X 1 0  $\Delta$   
δ

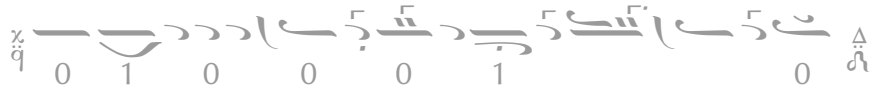
10010  $\chi^{\alpha}$  1 0 0 1 0  $\Delta$   
δ

010010  $\chi^{\alpha}$  0 1 0 0 1 0  $\Delta$   
δ

010010  $\chi^{\alpha}$  0 1 0 0 1 0  $\Delta$   
δ

*First Mode - Papadic*

0100010









*First Mode - Papadic*

Ke - Di

100       $\frac{x}{q} \frac{1}{1} \rightarrow \frac{r}{0} \frac{1}{0} \frac{1}{0} \frac{\Delta}{\delta}$

10X01       $\frac{x}{q} \frac{1}{1} \rightarrow \frac{1}{0} \frac{1}{X} \frac{1}{0} \frac{1}{1} \frac{\Delta}{\delta}$

*First Mode - Papadic*

I) Accented on Fourth to Last Syllable

Pa - Di

1000

1 0 1 0 0 0

Di - Di

1001

1

$\chi\alpha$  0

$\alpha$  0 1  $\Delta$

Ke - Di

01010

0 1 0 1 0  $\Delta$







*First Mode - Papadic*

1010001





*First Mode - Papadic*

00001  $\frac{x}{q}$   $\frac{x}{q}$

$\frac{x}{q}$

00001  $\frac{x}{q}$   $\frac{x}{q}$

$\frac{x}{q}$

1000001  $\frac{x}{q}$   $\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

Low Zo - Ke

1000001  $\frac{x}{q}$   $\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$



*First Mode - Papadic*

10  $\pi_q$   $\pi_q$

$\pi_q$

10  $\pi_q$   $\pi_q$

$\pi_q$

$\pi_q$

010  $\pi_q$   $\pi_q$   $\pi_q$

010  $\pi_q$   $\pi_q$

$\pi_q$

010  $\pi_q$   $\pi_q$   $\chi\alpha$

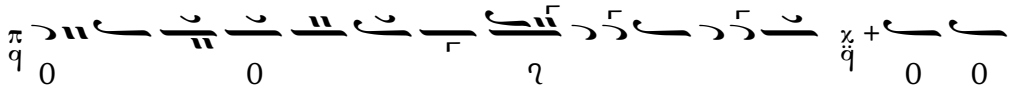
$\pi_q$

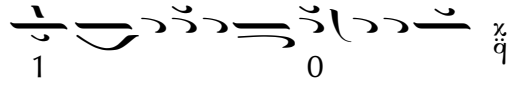
$\pi_q$


0010  $\pi_q$   $\pi_q$

$\pi_q$

*First Mode - Papadic*

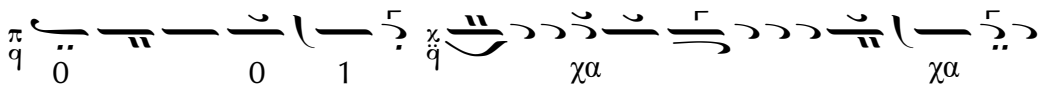
0010  $\overset{\pi}{q}$    $\overset{\chi}{q} +$

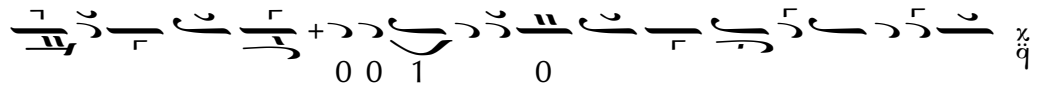


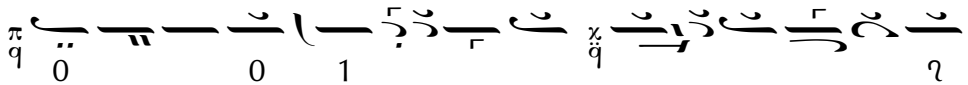
0010  $\overset{\pi}{q}$    $\overset{\chi}{q}$

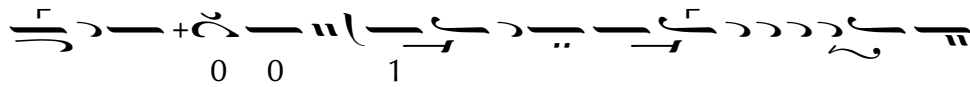


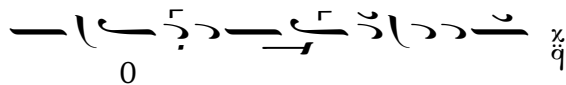


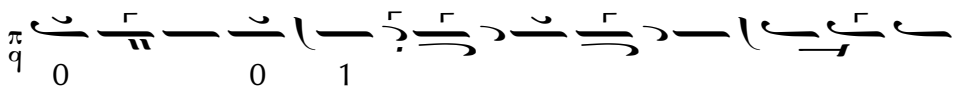
0010  $\overset{\pi}{q}$    $\overset{\chi}{q}$   $\chi\alpha$   $\chi\alpha$

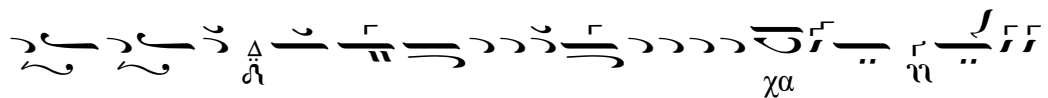


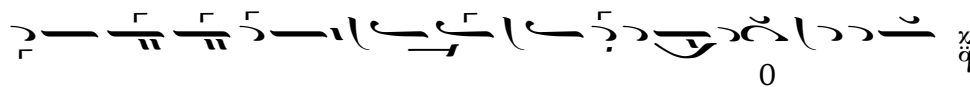
0010  $\overset{\pi}{q}$    $\overset{\chi}{q}$   $\chi\alpha$





0010  $\overset{\pi}{q}$  





*First Mode - Papadic*

(XX)10  $\pi_q$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{2}$   $\frac{\Gamma}{X}$   $\frac{\Gamma}{X}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{\frac{\Gamma}{q}}$

00010  $\pi_q$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{\frac{\Gamma}{q}}$

00010  $\pi_q$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{2}$   $\frac{\Gamma}{\frac{\Gamma}{q}}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{\frac{\Gamma}{q}}$

10010  $\pi_q$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{\frac{\Gamma}{q}}$

10010  $\pi_q$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$

$\frac{\Gamma}{0}$   $\frac{\Gamma}{\frac{\Gamma}{q}}$

000010  $\pi_q$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$

$\frac{\Gamma}{\frac{\Gamma}{q}}$   $\frac{\Gamma}{2}$

*First Mode - Papadic*

1000010

1000010

000010010







*First Mode - Papadic*

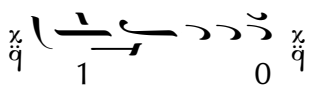
010

010

010

*First Mode - Papadic*

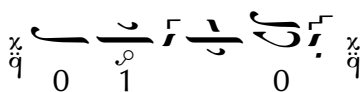
Ke - Ke

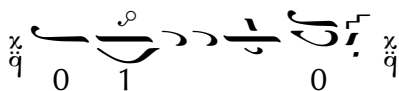
10  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$


10  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

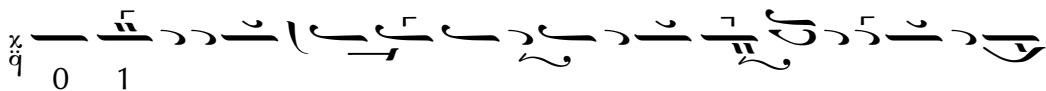
 

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

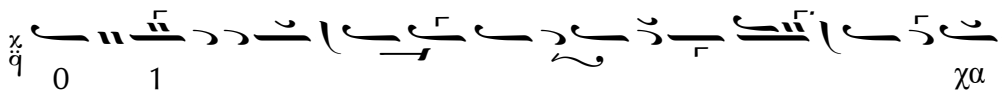
010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$

  $\frac{\chi}{\dot{q}}$

010  $\frac{\chi}{\dot{q}}$    $\frac{\chi}{\dot{q}}$   $\chi^{\alpha}$

  $\frac{\chi}{\dot{q}}$   $\chi^{\alpha}$

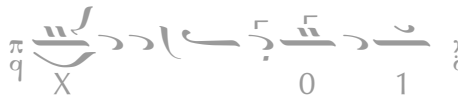


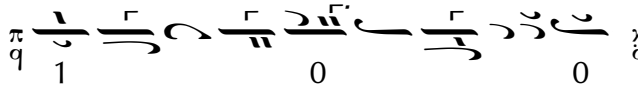



*First Mode - Papadic*

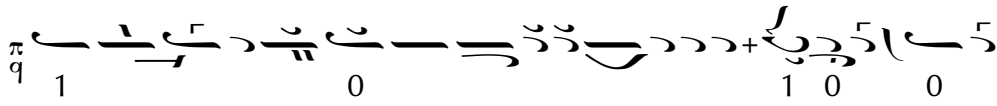
L) Accented on Third to Last Syllable

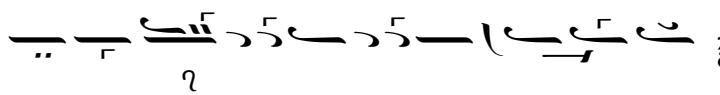
Pa - Ke

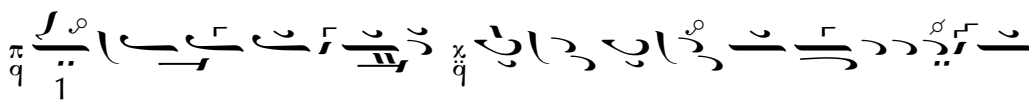
X01  $\pi$ <sub>q</sub> 

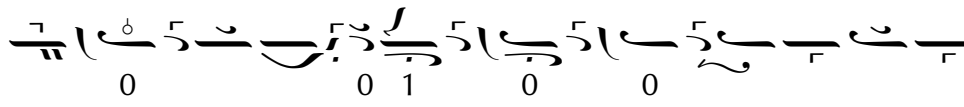
100  $\pi$ <sub>q</sub> 

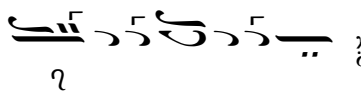
100  $\pi$ <sub>q</sub> 

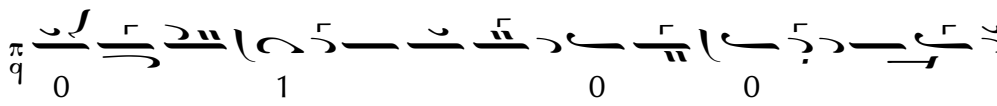
100  $\pi$ <sub>q</sub> 

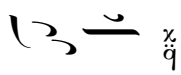
$\pi$ <sub>q</sub> 


100  $\pi$ <sub>q</sub> 


$\pi$ <sub>q</sub> 

$\pi$ <sub>q</sub> 

0100  $\pi$ <sub>q</sub> 

$\pi$ <sub>q</sub> 

0100  $\pi$ <sub>q</sub> 

$\pi$ <sub>q</sub> 

*First Mode - Papadic*

0100  $\pi_q$   $\frac{x}{q}$

$\frac{x}{q}$

00100  $\pi_q$   $\frac{x}{q}$

00100  $\pi_q$   $\frac{x}{q}$

$\frac{x}{q}$

00100  $\pi_q$   $\frac{x}{q}$

$\frac{x}{q}$

00100  $\pi_q$   $\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

00100  $\pi_q$   $\frac{x}{q}$

$\frac{x}{q}$

*First Mode - Papadic*

0 0 1 0 0

$\frac{x}{q}$

X0100

$\frac{x}{q}$  X 0 1

$\frac{x}{q}$  X 0 1

$\frac{x}{q}$

000100

$\frac{x}{q}$  0 0 0 0 1

0 0 1 0 0

$\frac{x}{q}$

100100

$\frac{x}{q}$  1 0 0 1 0

$\frac{x}{q}$

1 0 0 1 0

000010X

$\frac{x}{q}$  0 0 0 0 1







*First Mode - Papadic*


100100

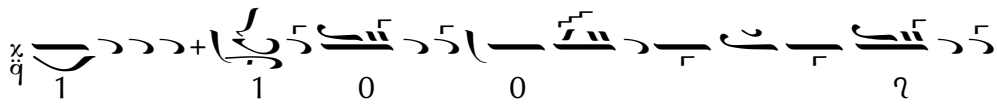
100100


100100

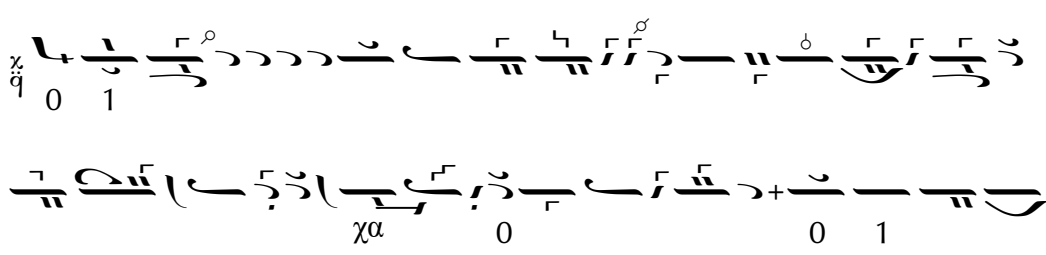
*First Mode - Papadic*

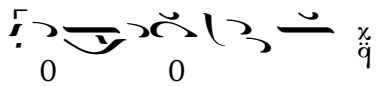
Ke - Ke

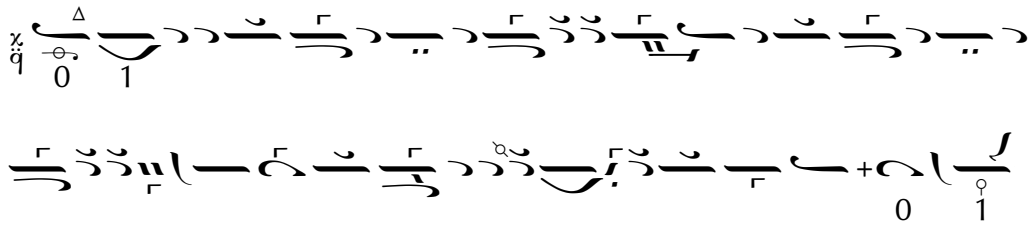
100  $\frac{\times}{q}$    $\frac{\times}{q}$

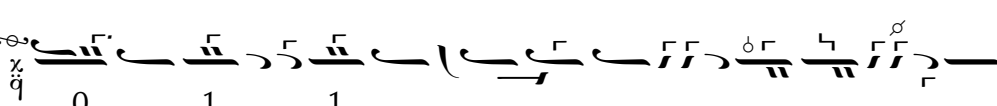
100  $\frac{\times}{q}$    $\frac{\times}{q}$

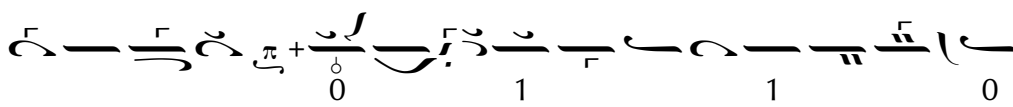
0100  $\frac{\times}{q}$    $\frac{\times}{q}$

0100  $\frac{\times}{q}$    $\frac{\times}{q}$

0100  $\frac{\times}{q}$    $\frac{\times}{q}$

0100  $\frac{\times}{q}$    $\frac{\times}{q}$

0110  $\frac{\times}{q}$    $\frac{\times}{q}$

0110  $\frac{\times}{q}$    $\frac{\times}{q}$



*First Mode - Papadic*

100100

1 0 0 1 0 0

100100

1 0 0 1 0 0

0 1 0

0

100100

1 0 0 1 0 0

1 0 0 1 0 0

2

100100

1 0 0 1 0 0

0

1 0 0

0100100

0 1 0 0 1

0 0 0 1

0 0

(10)00100

0 0 1 2



*First Mode - Papadic*

—  $\frac{x}{q}$

High Pa - Ke

100  $\frac{x}{q}$

100  $\frac{x}{q}$

—  $\frac{x}{q}$

0100100  $\frac{x}{q}$

High Zo - Ke


0100100  $\frac{x}{q}$



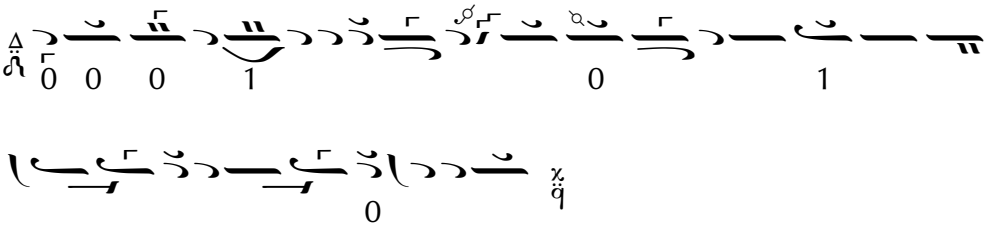
*First Mode - Papadic*

M) Accented on Fourth to Last Syllable

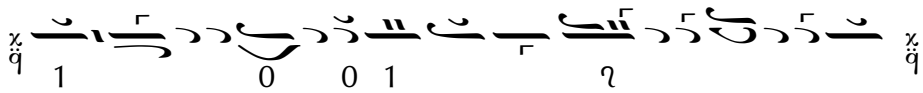
Pa - Ke

1000 

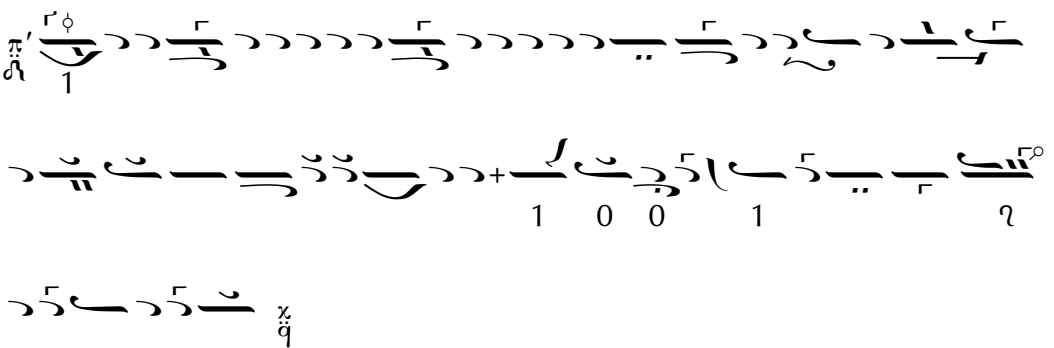
Di - Ke

0001010 

Ke - Ke

1001 

High Pa - Ke

1001 

Medial Cadences on Low Ke

N) Accented on Last Syllable

Pa - Low Ke

001  $\pi$   
q 0 0 1 q x

001  $\pi$   
q 0 0 1 q x

001  $\pi$   
q 0 0 0

0 1 q x

001  $\pi$   
q 0

+ 0 0 1 q x

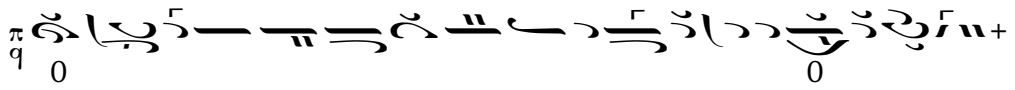
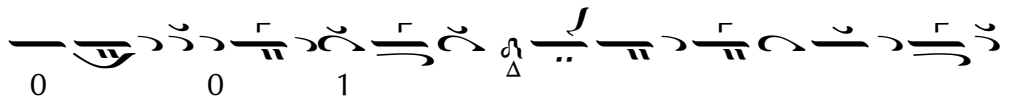
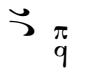
001  $\pi$   
q 0 0 0  $\mu\epsilon$

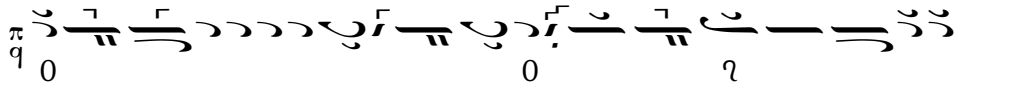
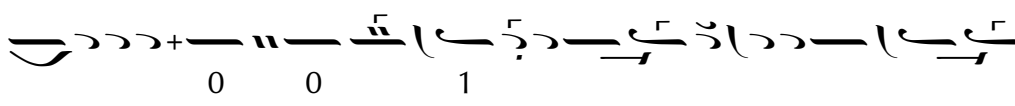

0 0 1 q x

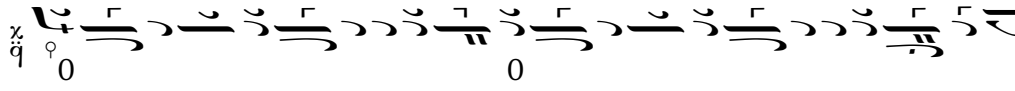
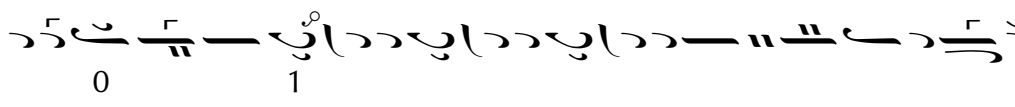

001  $\pi$   
q 0

0 0 1 q x

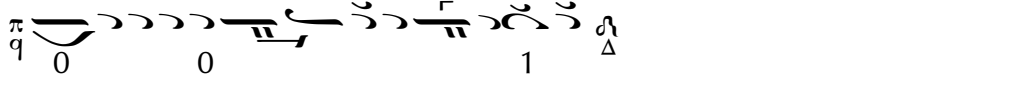
*First Mode - Papadic*

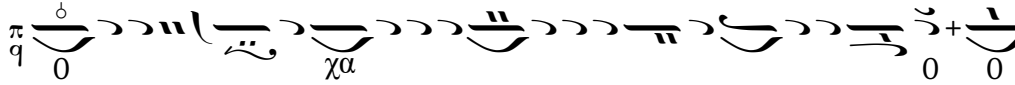
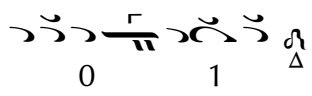
001  $\pi_q$   
  
  


001  $\pi_q$   
  
  


0001  $\pi_q$   
  
  


Pa - Low Di

001  $\pi_q$   
  

001  $\pi_q$   
  


*First Mode - Papadic*

0001

$\overset{\pi}{q}$  0 0 0 1  
 0 0 0 1  $\Delta$

High Ke - Low Ke

1010001

$\overset{\pi}{q}$  1 0 1 0 0  
 0 1  $\overset{q}{x}$





*First Mode - Papadic*



*First Mode - Papadic*

P) Accented on Third to Last Syllable

Pa - Low Ke

0010100

0 0 1

0 0 0 1 0 1 0 0 0 q  
x



*First Mode - Papadic*

Q) Accented on Fourth to Last Syllable

Pa - Low Ke

1001

01001

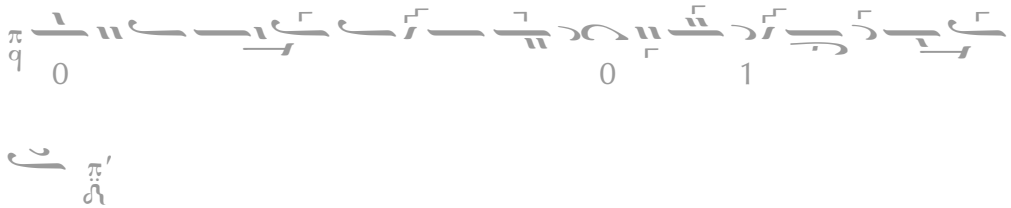
Ke - Low Ke

1001

Medial Cadences on High Pa

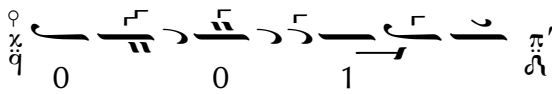
R) Accented on Last Syllable

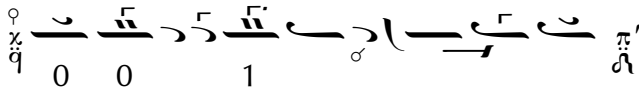
Pa - High Pa

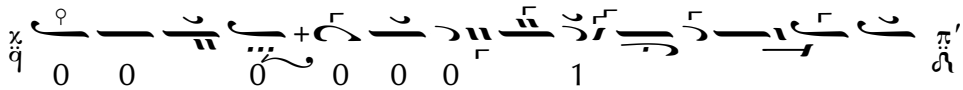
001 

Ke - High Pa

001 

001 

001 

0001 





*First Mode - Papadic*

T) Accented on Third to Last Syllable

Ke - High Pa

0100       $\begin{array}{cccccccc} \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ 0 & 1 & & 0 & 0 & & & \end{array}$

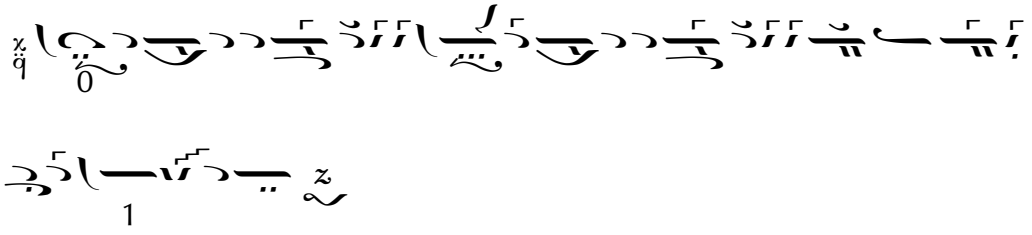
High Nee - High Pa

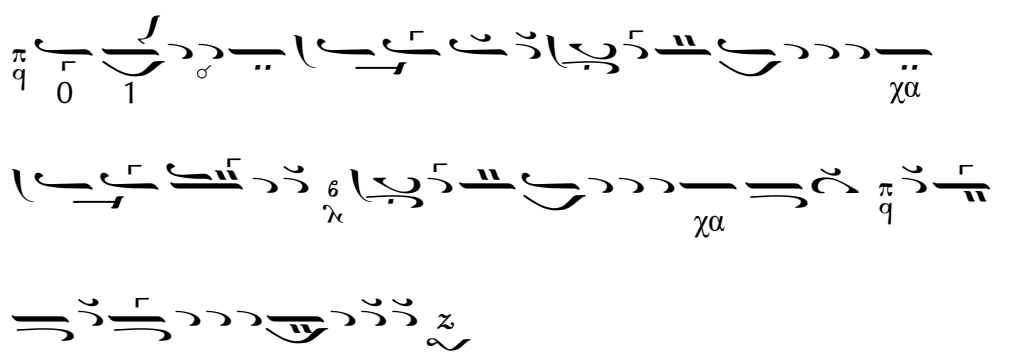
0100       $\begin{array}{cccccccccccccccc} \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ 0 & 1 & & & & & & & & & & & & & 0 & 0 \end{array}$

$\begin{array}{cccc} \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ & & & \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \\ & & & \text{ⲕ} & \text{ⲉ} & \text{ⲛ} & \text{ⲉ} \end{array}$

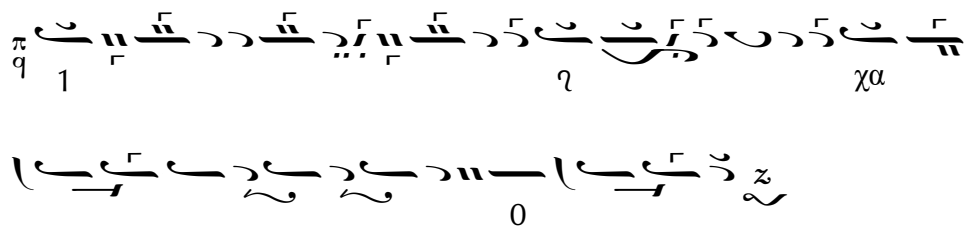
Medial Cadences on Low Zo

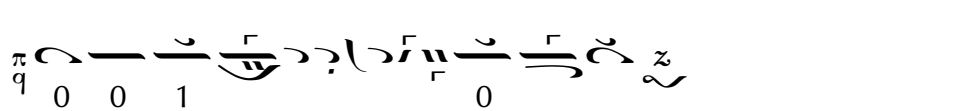
U) Accented on Last Syllable

01 

01 

V) Accented on Second to Last Syllable

10 

0010 







*First Mode - Papadic*

X) Accented on Fourth to Last Syllable

01001

The image shows three lines of musical notation in the First Mode, Papadic style. The notation consists of neumes (horizontal lines with various shapes) and rhythmic values (0, 1, 2) placed below the notes. The first line starts with a 'π' symbol and ends with a 'π' symbol. The second line ends with a 'z' symbol. The third line ends with a 'z' symbol.

Other Medial Cadences

Y) Medial Cadences on High Zo

(usually used after a formula in the previous section ending on Low Zo)

10	
10	
10	
10	
X0001	
0100	
000010	
000100	

Z) Medial Cadences on Ga

010	
010	
0010	
00010	
10010	

*First Mode - Papadic*

AA) Medial Cadences on High Nee

10  $\Delta$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  1 0 ?

100  $\frac{\pi}{q}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  1 0 0 ?

00001  $\frac{\pi}{q}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  0 0 0 1 ?

1000  $\frac{\pi}{q}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  1 0 0 0 ?

00001  $\frac{\pi}{q}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  0 0 0 0 0 1

$\overset{\vee'}{\text{ن}}$

00001  $\frac{z'}{\lambda}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  0 0 0 0 0 0 0 1 ?

$\overset{\vee'}{\text{ن}}$

100001  $\frac{\pi}{q}$   $\overset{\vee'}{\text{ن}}$   
 $\overset{\vee'}{\text{ن}}$  1 0 0 0 0 1 ?

$\overset{\vee'}{\text{ن}}$



*First Mode - Papadic*

$\pi$   
0 1

10001  $\pi$   
  $\Delta$

10001  $\pi$   
 0 0 0 1 ?

$\pi$

010001  $\pi$   
 0 1 0 0 0 1  $\pi$

Accented on second to last syllable:

010  $\Delta$   
 0 1 0  $\pi$

0010  $\pi$   
 0 0 1 0 0 1

0 ?  $\pi$

0010  $\Delta$   
 0 0 1 ?

0  $\pi$

X010  $\pi$   
 X 0 1



First Mode - Papadic

0100  $\frac{\pi}{9}$   $\frac{\pi}{9}$  0 1 2 0 1 0 0 2  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 0 0  $\frac{\pi}{9}$   $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 2  $\frac{\pi}{9}$

0 2 0 1  $\frac{\pi}{9}$

0 0  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 2 0  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 2 0  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 2 0  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 0  $\frac{\pi}{9}$

0100  $\frac{\pi}{9}$  0 1 0 0  $\frac{\pi}{9}$

1

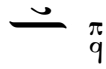
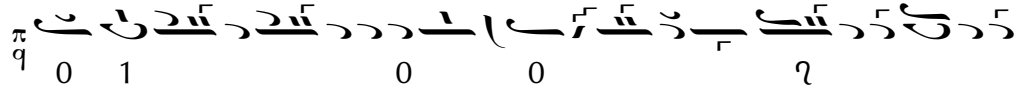
0100  $\frac{\pi}{9}$  0 1 0 2 0  $\frac{\pi}{9}$



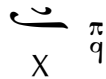
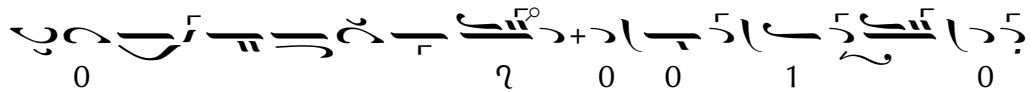
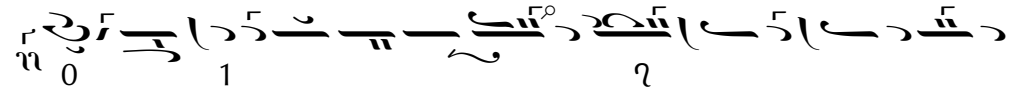
First Mode - Papadic



0100



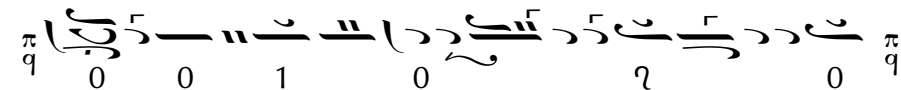
010X



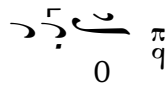
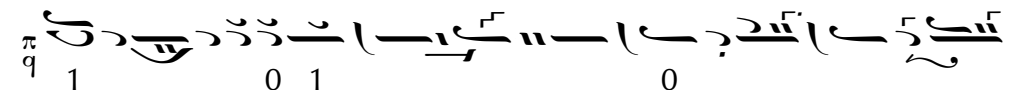
00100



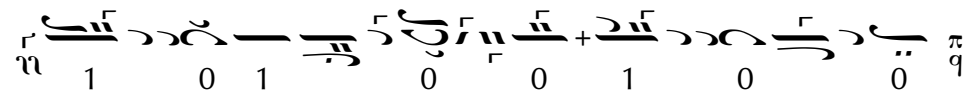
00100



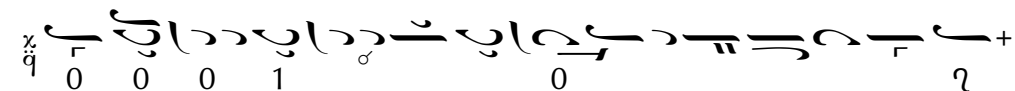
10100



10100



000100



*First Mode - Papadic*

0 0 0 1 0 0  $\pi_9$

100100

$\pi_9$  1 0 2 0 1

2 0

2 0 0 1 0 0  $\pi_9$

0010100

$\pi_9$  0 0 1 0 1 0 2

0  $\pi_9$

0100100

0 1 0

0 1 0

0 1 0 0  $\pi_9$

0100100

0 1 0 0 1 2

0 0  $\pi_9$

0100100

0 1 0 0 1 0

*First Mode - Papadic*

~ 2 0  $\pi$ <sub>9</sub>

0100100

0 1 0 0 1

0 0  $\pi$ <sub>9</sub>

1000100

1 0 0 0 1

2 0

2 0 0 1 0 0  $\pi$ <sub>9</sub>

000100

0 0 0 1

2 0 0 0 1 2

0 2 0 0

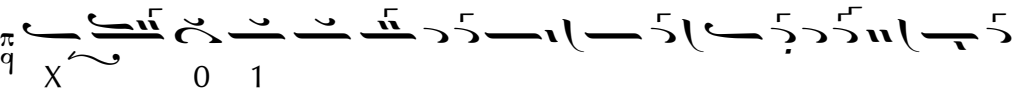
0 1 0 0  $\pi$ <sub>9</sub>

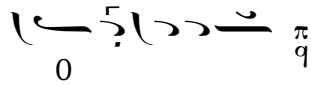
*First Mode - Papadic*

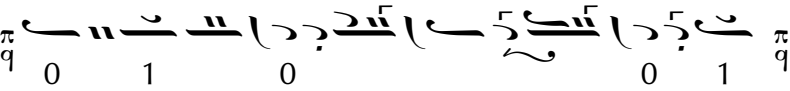
Accented on fourth to last syllable:

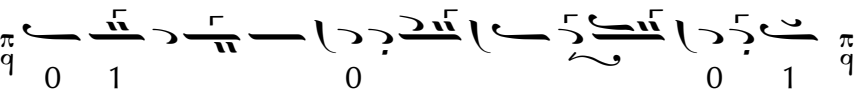
1010      

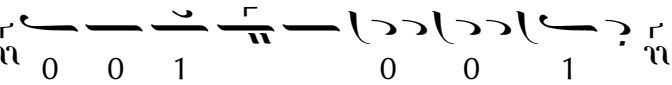


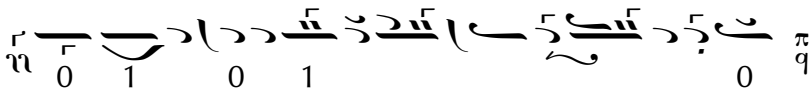
X010      



01001      

01001      

01001      

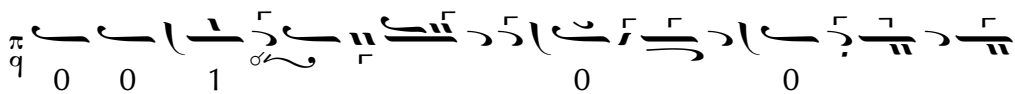
01010      



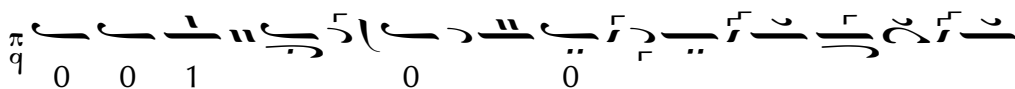


*First Mode - Papadic*

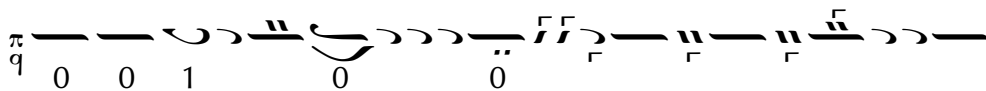
$\pi_q$

00100  $\pi_q$  

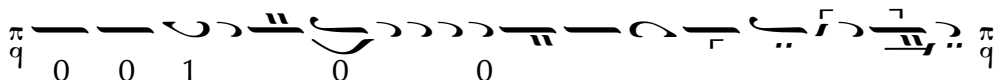
$\pi_q$

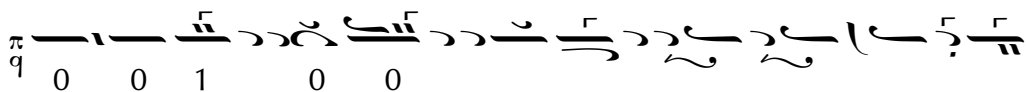
00100  $\pi_q$  

$\pi_q$

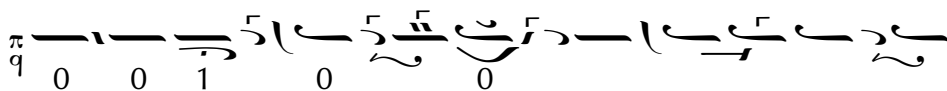
00100  $\pi_q$  

$\pi_q$

00100  $\pi_q$  

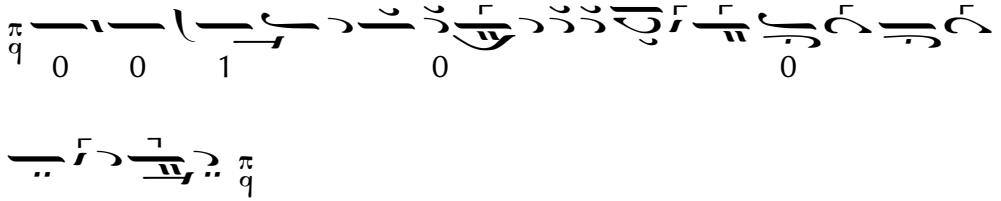
00100  $\pi_q$  

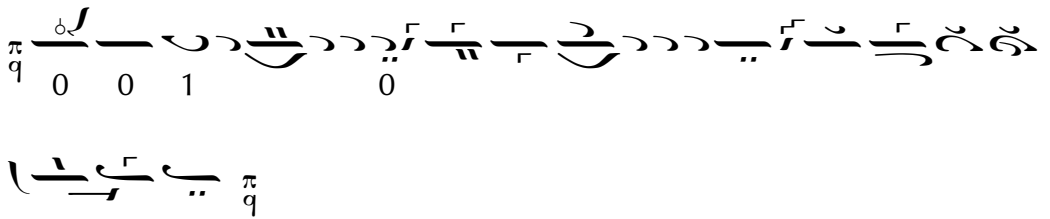
$\pi_q$

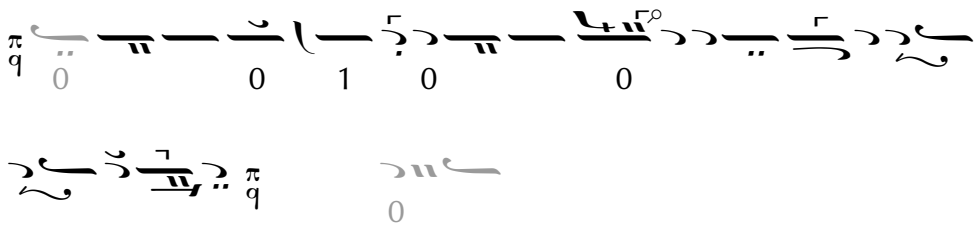
00100  $\pi_q$  

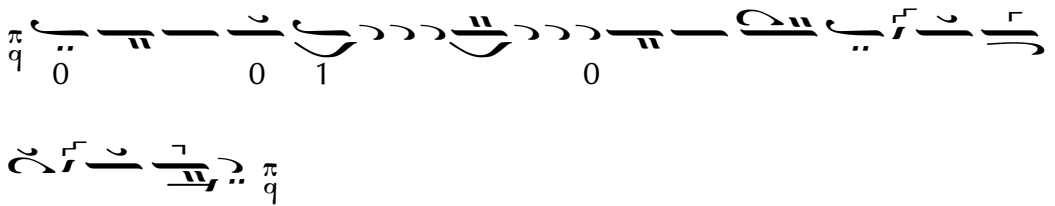
$\pi_q$

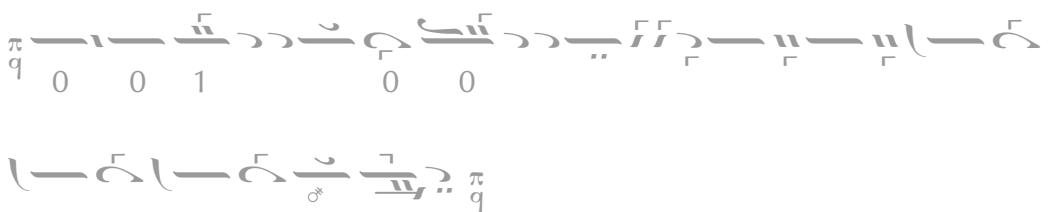
*First Mode - Papadic*

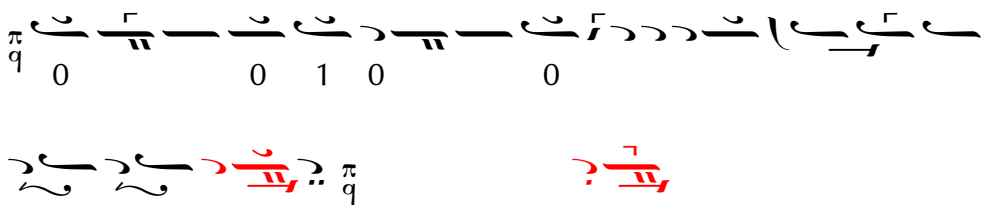
00100  $\pi_q$  

00100  $\pi_q$  

00100  $\pi_q$  

00100  $\pi_q$  

00100  $\pi_q$  

00100  $\pi_q$  



*First Mode - Papadic*

00100

00100

00100100

*First Mode - Papadic*

Ke - Pa

100  $\frac{x}{q}$  1 0 0  $\frac{\pi}{q}$

00100  $\frac{x}{q}$  0 0 1 0 0  $\frac{\pi}{q}$

00100  $\frac{x}{q}$  0 0 1 0 0  $\frac{\pi}{q}$

00100  $\frac{x}{q}$  0 0 1 0 0  $\frac{\pi}{q}$

High Pa - Pa

100  $\frac{x}{q}$  1 1 0 0  $\frac{\pi}{q}$

# BYZANTINE MUSIC FORMULÆ

## *First Mode (Tetraphonic) - Papadic*

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\* Due to the scarcity of sources in this mode, this collection of formulae is necessarily incomplete. In the event that more formulae are needed for a composition, we suggest borrowing formulae from papadic first mode and papadic plagal first mode.

## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Νῦν αἰ Δυνάμεις, Φωκαέως (*Ταμειῶν Ἀνθολογίας Φωκαέως - Ἐσπερινός, τ. Α΄, σελ. 314*)
- Νῦν αἰ Δυνάμεις, Ραιδεστηνοῦ (*Ἡ Ἁγία καὶ Μεγάλη Ἑβδομάς, σελ. 36*)
- Νῦν αἰ Δυνάμεις, Κηλτζανίδου (*Ἀπάνθισμα, σελ. 90*)
- Νῦν αἰ Δυνάμεις, Ἐμμανουήλ Φαρλέκα (*Τριῶδιον, σελ. 392*)
- Κοινωνικὸν «Γεύσασθε», Ἰωάννου τοῦ Κλαδᾶ, συνετμήθη παρὰ Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη, τ. Α΄, σελ. 411*)
- Κοινωνικὸν «Γεύσασθε» Θεοδ. Γεωργιάδη
- Πασαπνοᾶρια τῶν Αἰνῶν, Ἰακώβου Πρωτοψάλτου (*Ταμειῶν Ἀνθολογίας Γρηγορίου, τ. Α΄, σελ. 373*)

From the following sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

- Ἀναγραμματισμὸς «Κεχαριτωμένη» Ἁγ. Ἰωάννου Κουκουζέλη (*Ἐκλογή Ἔργων, σελ. 22*)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Γερμανοῦ Νέων Πατρῶν (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 207v*)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μπαλασίου Ἱερέως καὶ Νομοφύλακος (*Φωναῖς Αἰσῖαις, τ. Γ΄, σελ. 339*)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἱερομονάχου Γερασίμου Χαλκεοπούλου τοῦ Ἀγιορείτου (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705 φ 80r-81r.*)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος*)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γεωργίου Πρωτοψάλτου Γάνου τε καὶ περιχώρων (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705 φ 80r-81r.*)
- Κοινωνικὸν «Γεύσασθε» Μανουήλ τοῦ Παλαιοῦ Χρυσάφη (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 222*)
- Κοινωνικὸν «Γεύσασθε» Μπαλασίου Ἱερέως καὶ Νομοφύλακος (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 220*)
- Κοινωνικὸν «Γεύσασθε», Μάρκου τοῦ Εὐγενικοῦ (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 219*)

*Tetraphonic First Mode - Paradic*

- Κοινωνικὸν «Ἐξελέξατο Κύριος» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 658)
- Κοινωνικὸν «Ἐξηγέρθη» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 190)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλεν» Μανουὴλ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 704 φ.178r)
- Κοινωνικὸν «Ὁ τρώγων μου τὴν σάρκα» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 201)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Μανουὴλ Χρυσάφη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ 155)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Μπαλασίου Ἱερέως καὶ Νομοφύλακος (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 204)
- «Ἀγαλλιάσθω ὁ Δαβίδ» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 76)
- «Σὲ προκατήγγειλε» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 98)
- «Δεῦτε πάντες οἱ πιστοί» Μπαλασίου Ἱερέως (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 340)

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

Prelude Melodies for Initial Syllable \*

A) Initial Syllable

The image displays two musical staves of prelude melodies for the initial syllable in Tetraphonic First Mode Papadic notation. Each staff begins with a clef and a '0' time signature, and ends with a double bar line and a 'q' time signature. The notation consists of various rhythmic and melodic symbols, including horizontal lines, curves, and vertical strokes, representing the pitch and rhythm of the melody.

---

\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

100001

q 1 1 0 0 q

2 0

0 0 0 1 q

Ke - Pa

01

q 0 1 q

q



*Tetraphonic First Mode - Papadic*

C) Accented on Second to Last Syllable

Pa - Pa

10	
10	
010	
010	
010	
010	
010	
010	
010	
010	
010	
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010	
010	
010	
010	

*Tetraphonic First Mode - Papadic*

$\frac{\pi}{9}$  0 1 0  $\frac{\pi}{9}$   
 10010  $\frac{\pi}{9}$  1 2  
 0 0 1 2  
 $\chi^{\alpha}$  0  $\frac{\pi}{9}$   
 00010010  $\frac{\pi}{9}$  0  
 0 1 0 0  
 1 0 0 1  
 0  $\frac{\pi}{9}$

*Tetraphonic First Mode - Papadic*

Ke - Pa

10  $\frac{\times}{q}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

10  $\frac{\times}{q}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

10  $\frac{\times}{q}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

10  $\frac{\times}{q}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

010  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

010  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

0010  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\chi\alpha$   $\frac{\pi}{q}$   $\frac{0}{0}$

0010  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\chi\alpha$   $\frac{\pi}{q}$   $\frac{0}{0}$

0010  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\chi\alpha$   $\frac{\pi}{q}$   $\frac{0}{0}$

00110  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\chi\alpha$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$

00110  $\frac{\times}{q}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\chi\alpha$   $\frac{1}{1}$   $\frac{\pi}{q}$   $\frac{0}{0}$



*Tetraphonic First Mode - Papadic*

0100010

0010001000010

D) Accented on Third to Last Syllable

Pa - Pa

100

0100

0100

0100







*Tetraphonic First Mode - Papadic*

100  $\frac{x}{q}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{\pi}{q}$

100  $\frac{x}{q}$   $\frac{1}{1}$   $\chi^{\alpha}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{\pi}{q}$

0100  $\frac{x}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{\pi}{q}$

0100  $\frac{x}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{\pi}{q}$

$\frac{0}{0}$   $\frac{\pi}{q}$

0100  $\frac{x}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{\pi}{q}$

0101  $\frac{x}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{\pi}{q}$

*Tetraphonic First Mode - Papadic*

(10)0100  $\frac{\pi}{q}$   $\frac{\pi}{q}$

$\frac{\pi}{q}$

100100  $\frac{\pi}{q}$   $\frac{\pi}{q}$

$\frac{\pi}{q}$

100100  $\frac{\pi}{q}$   $\frac{\pi}{q}$

$\frac{\pi}{q}$

$\frac{\pi}{q}$

$\frac{\pi}{q}$

10010100  $\frac{\pi}{q}$   $\frac{\pi}{q}$

$\frac{\pi}{q}$

*Tetraphonic First Mode - Papadic*

Low Ke - Pa

100

q  
z

1 0

1 0 0 2 π  
q

*Tetraphonic First Mode - Papadic*

E) Accented on Fourth to Last Syllable

Ke - Pa

01001

001010



*Tetraphonic First Mode - Papadic*

00100010



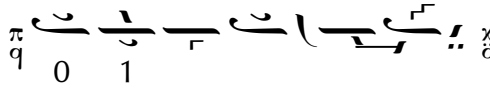





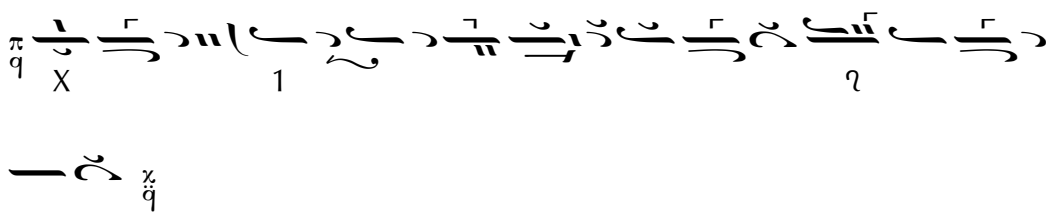
Medial Cadences on Ke

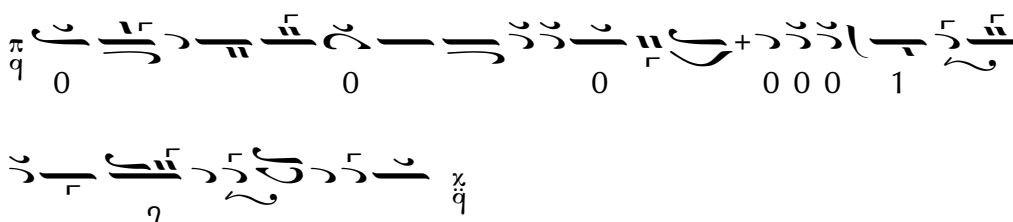
H) Accented on Last Syllable

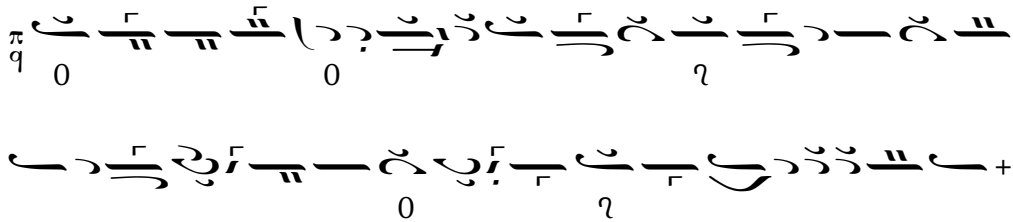
Pa - Ke

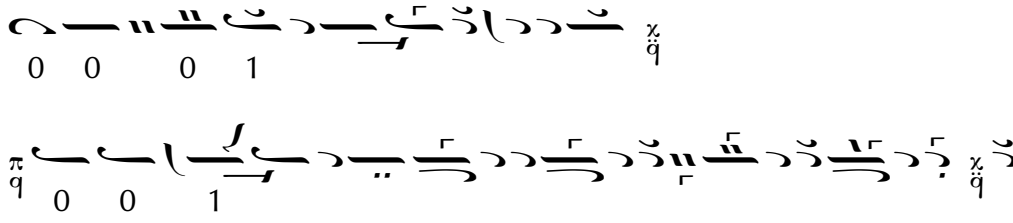
01  $\pi_q$  


X1  $\pi_q$  

X1  $\pi_q$  

0001  $\pi_q$  

0001  $\pi_q$  

0010001  $\pi_q$  





*Tetraphonic First Mode - Papadic*

Ke - Ke

001  $\frac{x}{q}$   $\frac{x}{q}$

X01  $\frac{x}{q}$   $\frac{x}{q}$

101  $\frac{x}{q}$   $\frac{x}{q}$

010001  $\frac{x}{q}$   $\frac{x}{q}$

*Tetraphonic First Mode - Papadic*

0010001

$\frac{x}{q}$  0 1 2  $\frac{x}{q}$  2 0  
 0 1 0 0 0 1  $\frac{x}{q}$   
 $\chi^{\alpha}$  2  $\frac{x}{q}$  0 0  
 $\chi^{\alpha}$   $\chi^{\alpha}$  0

01010X01

$\frac{x}{q}$  0 1 2 0 1 0 0 1 0  
 $\chi$  2 0  $\frac{x}{q}$   
 1 0 X 0 1  
 $\frac{x}{q}$   
 2 0 1 0  
 2 0 1 0

(00)00010001

$\frac{x}{q}$  0 2 0  
 0 2 1





*Tetraphonic First Mode - Papadic*

0100010













*Tetraphonic First Mode - Papadic*

J) Accented on Third to Last Syllable

Pa - Ke

100  $\pi$   
 $\frac{\pi}{q}$ 
 $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{0}{0}$   $\frac{0}{0}$

$\frac{0}{0}$   $\frac{\pi}{q}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

0100  $\pi$   
 $\frac{\pi}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

0100  $\pi$   
 $\frac{\pi}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

0100  $\pi$   
 $\frac{\pi}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{x}{q}$

0100  $\pi$   
 $\frac{\pi}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$   $\frac{10}{10}$





Tetraphonic First Mode - Papadic

Ke - Ke

100  $\frac{\times}{q}$   $\frac{\times}{q}$

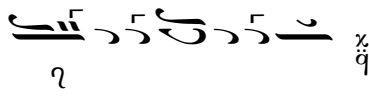
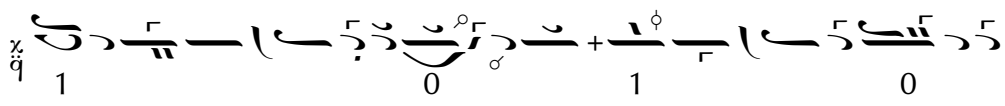
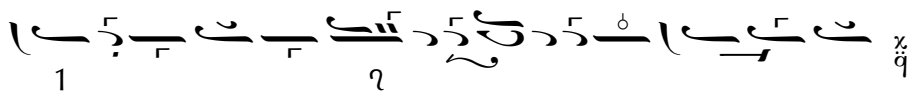

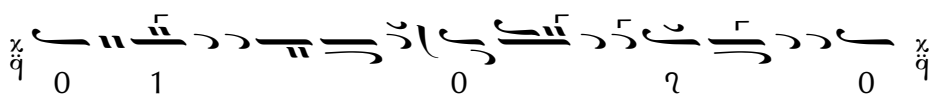
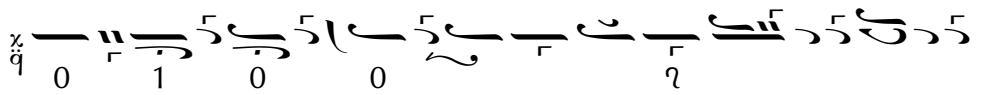
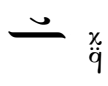
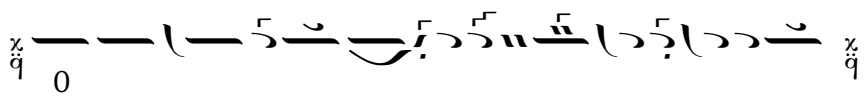
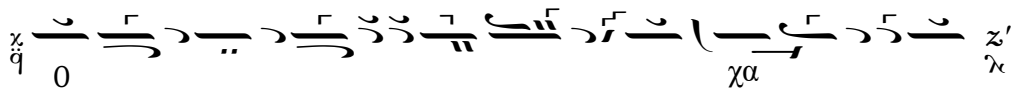
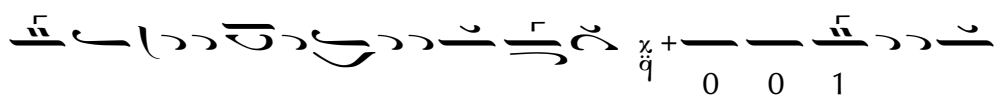
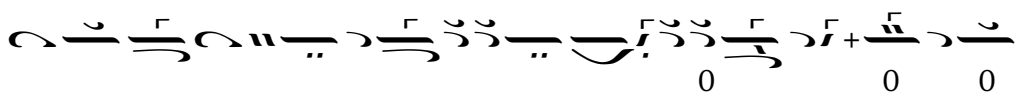

100  $\frac{\times}{q}$   $\frac{\times}{q}$

100  $\frac{\times}{q}$   $\frac{\times}{q}$

101  $\frac{\times}{q}$   $\frac{\times}{q}$



*Tetraphonic First Mode - Papadic*

	
101	
	
0100	
0100	
0100	
	
00100	
00100	
	
	
	

*Tetraphonic First Mode - Papadic*

000101

100100

100100

100100

10010100



*Tetraphonic First Mode - Papadic*

K) Accented on Fourth to Last Syllable

Pa - Ke

01001

Di - Ke

001010





Medial Cadences on Low Ke

L) Accented on Last Syllable

1010001  $\pi$   
 $\overset{q}{\underset{1}{\curvearrowright}} \overset{\circ}{\underset{0}{\curvearrowright}} \overset{1}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{1}{\curvearrowright} \overset{q}{\underset{x}{\curvearrowright}}$

1010001  $\Delta$   
 $\overset{1}{\curvearrowright} \overset{0}{\curvearrowright} \overset{1}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{1}{\curvearrowright} \overset{1}{\curvearrowright} \overset{0}{\curvearrowright}$

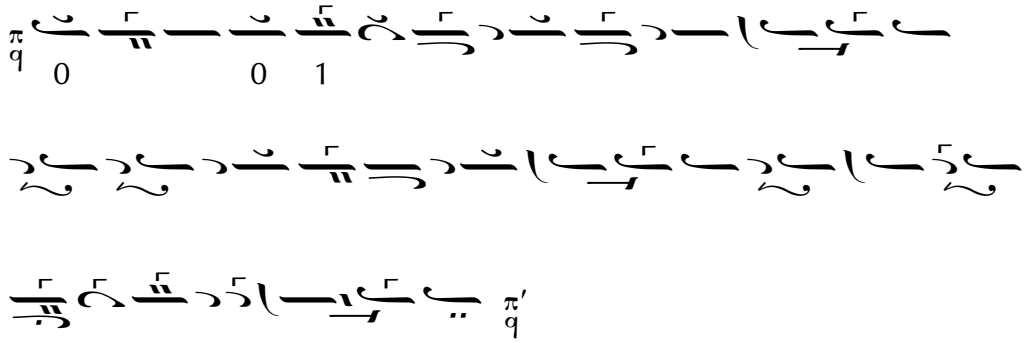
$\overset{1}{\curvearrowright} \overset{q}{\underset{x}{\curvearrowright}}$

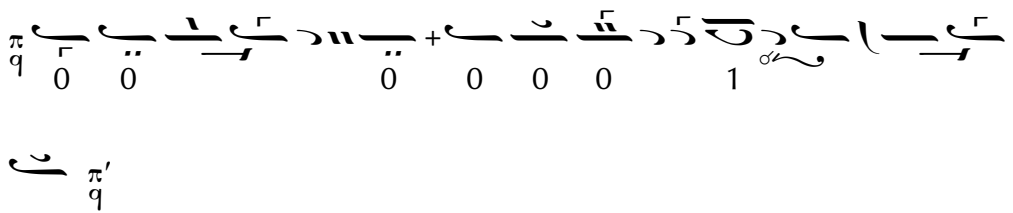
01010001  $\pi$   
 $\overset{q}{\underset{0}{\curvearrowright}} \overset{1}{\curvearrowright} \overset{\circ}{\underset{0}{\curvearrowright}} \overset{1}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{1}{\curvearrowright} \overset{q}{\underset{x}{\curvearrowright}}$

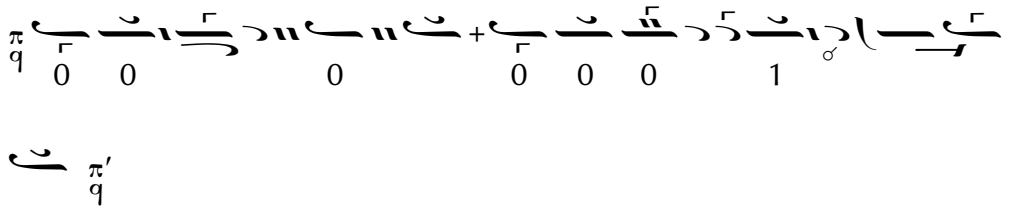
Medial Cadences on High Pa

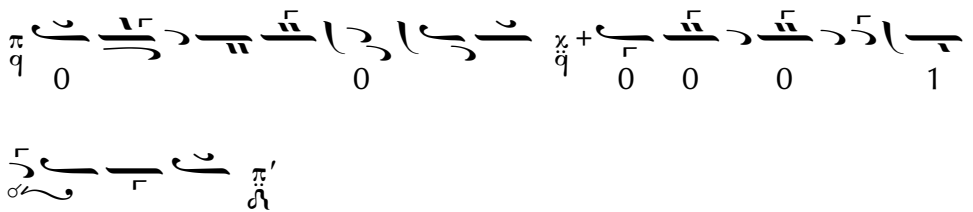
M) Accented on Last Syllable

Pa - High Pa

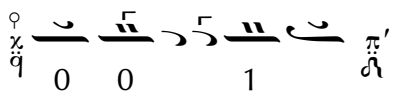
001  $\pi_q$  

0001  $\pi_q$  

0001  $\pi_q$  

0001  $\pi_q$  

Ke - High Pa

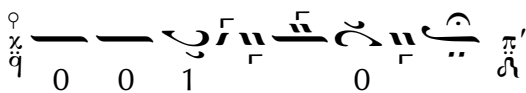
001  $\pi_q$  




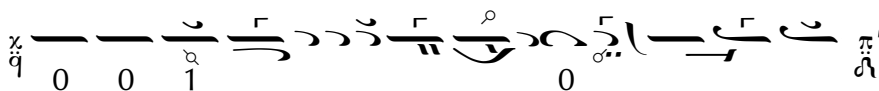
*Tetraphonic First Mode - Papadic*

N) Accented on Second to Last Syllable

Ke - High Pa

0010      

0010      

0010      



Final Cadences

Q) Accented on Second to Last Syllable

Ke - Pa

0010010

$\pi_q$

R) Accented on Third to Last Syllable

Pa - Pa

00100

$\pi_q$

00100

$\pi_q$

00100

$\pi_q$

Ke - Pa

100

$\pi_q$





## *Second Mode*





# BYZANTINE MUSIC FORMULÆ

## *Second Mode - Papadic (Soft Chromatic)*

### Contents

#### Prelude Melodies

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#### Medial Cadences on High Pa

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*Second Mode - Papadic*

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Final Cadences

AI) Accented on Third to Last Syllable .....	1307
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## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 65)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 93)  
Χερουβικά Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 409 καὶ 421)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Ταμεῖον Ἀνθολογίας - Χουρμουζίου*, Τόμος Β', σελ. 31)  
Χερουβικὸν Δοσιθέου Μοναχοῦ (*Λειτουργικά*, σελ. 27)  
Χερουβικὸν Δημητρίου Σουρλαντζῆ (*Βυζαντινὴ Θεία Λειτουργία*, σελ. 119)  
Χερουβικὸν Κωνσταντίνου Ψάχου  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Цветособрание*, 1847, σελ. 31 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 155 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Ἄντον Πάνν, (*Romanian Χερουβικο-Κινονικαὶ*, *Τομουλ 1*, σελ. 23)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Cântările Sfintei Liturghii*, 2000, σελ. 113 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 135 (Romanian adaptation by Schim. Nectarie).
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 26)  
Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 18)  
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 96)  
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 21)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 23)  
Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 25)  
Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 357)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 749)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 19)

*Second Mode - Paradic*

Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 22)

Πασαπνοάρια τῶν Αἰνῶν, Ἰακώβου Πρωτοψάλτου (*Ταμειῶν Ἀνθολογίας Γρηγορίου*, τ. Α', σελ. 375)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὸν Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 704 φφ. 330β-332β)

Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμειῶν Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 258)

Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 116)

Χερουβικὸν Μισαήλ Μισαηλίδου (*Καλλιφωνος Ἀηδῶν*, σελ. 75)

Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 137)

Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 492)

Χερουβικὸν Μελετίου Σισανίου (*Μουσικὸς Θησαυρὸς τῆς Λειτουργίας*, Τόμος Α' σελ. 359)

Χερουβικὸν Δημητρίου Σουρλαντζῆ (*Βυζαντινὴ Θεία Λειτουργία*, σελ. 143)

Χερουβικὸν Θεοδώρου Φωκαέως, *Рѣководство*, 1912, σελ. 703 (Slavonic adaptation by Петър Сарафов).

Ρουμανικὸν Χερουβικὸν Neculau of Sibiu (*Biblioteca Mănăstirii Neamț nr001*, φ. 345)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουήλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἄγ. Ἰωάννου τοῦ Δαμασκηνοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)

Κοινωνικὸν «Ἐξελέξατο Κύριος» Μανουήλ τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 182)

*Second Mode - Paradic*

Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 624)

Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 694)

Κοινωνικὸν «Σῶμα Χριστοῦ» Κυριαζῆ Χρυσοπολίτου (*Ἐν Ἄνθος*, σελ. 375)

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

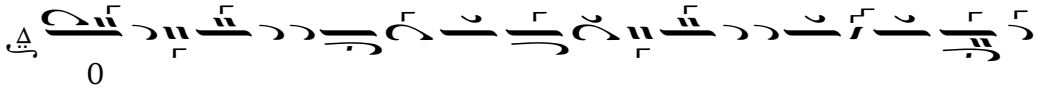
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

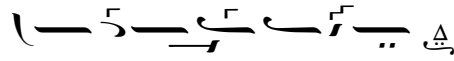
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.


These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

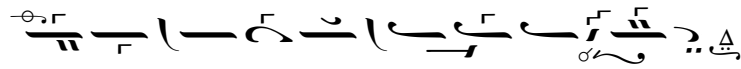
Prelude Melodies for Initial Syllable \*

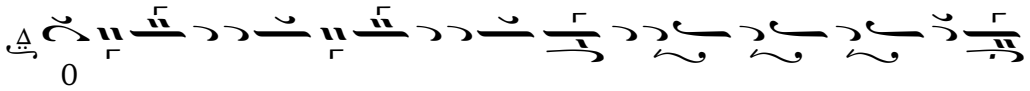
A) Initial Syllable

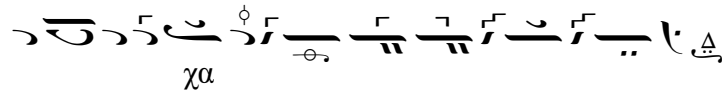
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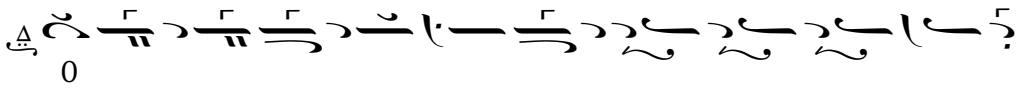


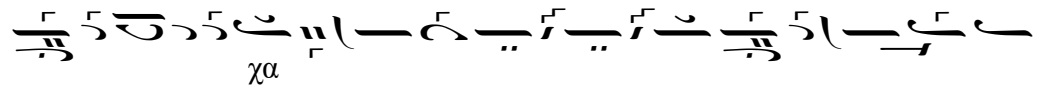
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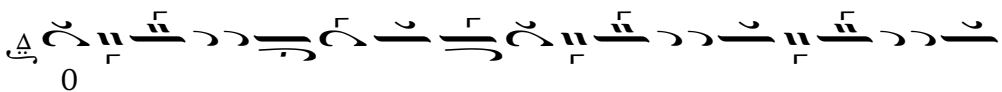
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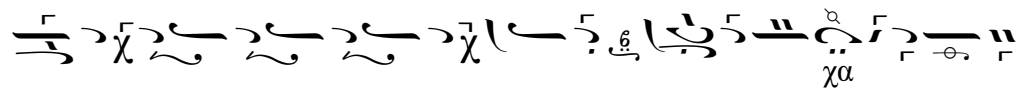


0 





0 



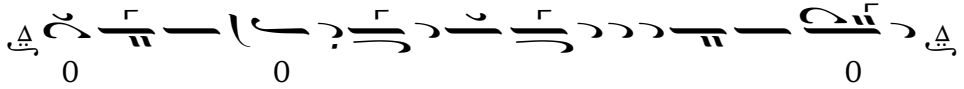
\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

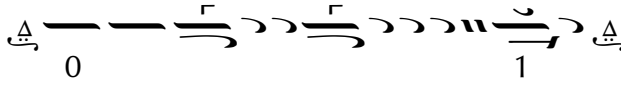



Medial Cadences on Di

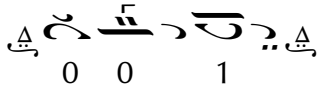
B) Accented on Last Syllable

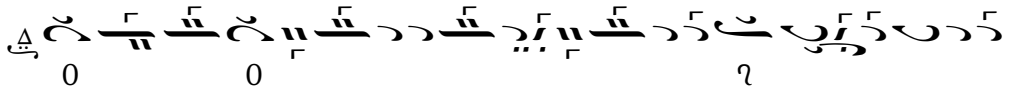
Di - Di

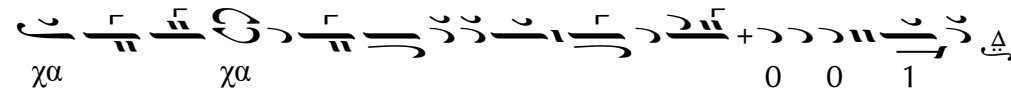
000 


01 

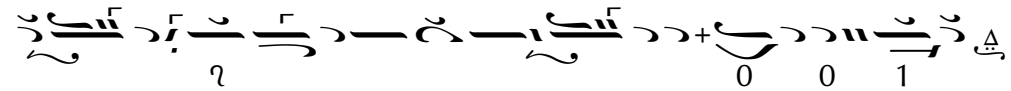
01 

001 

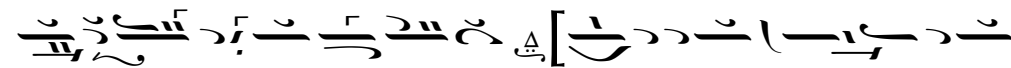
001 



001 



001 







Second Mode - Papadic

X01

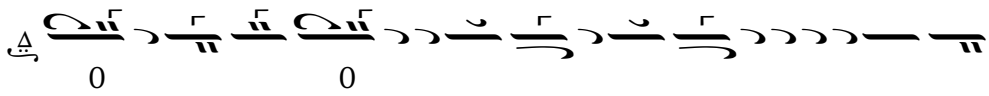
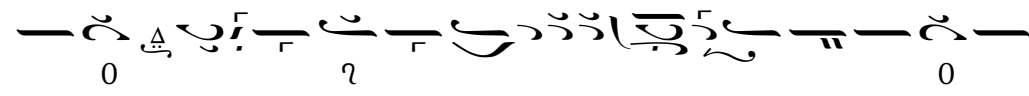

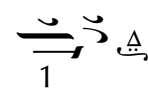
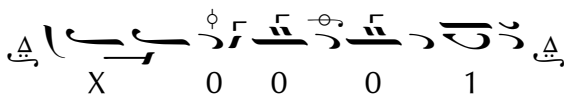
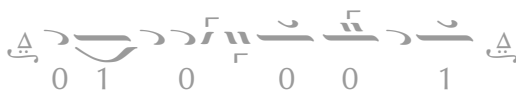

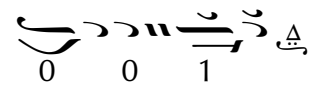

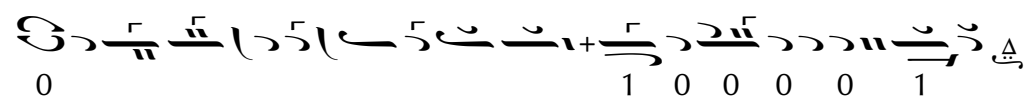
001

0001

00001




00001

*Second Mode - Papadic*





00001	 <p style="text-align: center;">0                      0</p>
	 <p style="text-align: center;">0                      ?                      0</p>
	 <p style="text-align: center;">                                 ?                      0                      0</p>
	 <p style="text-align: center;">1</p>
X0001	 <p style="text-align: center;">X                      0                      0                      0                      1</p>
010001	 <p style="text-align: center;">0                      1                      0                      0                      0                      1</p>
X00001	 <p style="text-align: center;">X    00                      0                      0    0</p>
	 <p style="text-align: center;">0                      0                      1</p>
100001	 <p style="text-align: center;">1    0                      0                      0</p>
	 <p style="text-align: center;">0    1                      0                      0                      0                      0                      1</p>

*Second Mode - Papadic*





100001

100001

100001

Second Mode - Papadic

100001

Musical notation for 100001. The notes are:  $\Delta$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ . Rhythmic values below: 1, 0, 0, 0, 0.

0010001

Musical notation for 0010001. The notes are:  $\Delta$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ . Rhythmic values below: 0, 0, 0, 1, 0, 0.

00010001

Musical notation for 00010001. The notes are:  $\Delta$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ . Rhythmic values below: 0, 0, 0, 1, 0, 0, 0, 1, 0.


01010X01

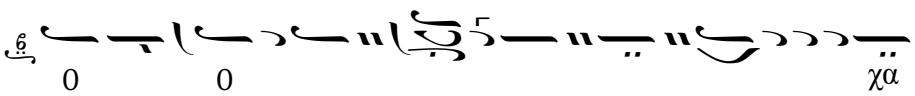
Musical notation for 01010X01. The notes are:  $\Delta$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ ,  $\bar{\cdot}$ . Rhythmic values below: 0, 1, 0, X, 0, 0.

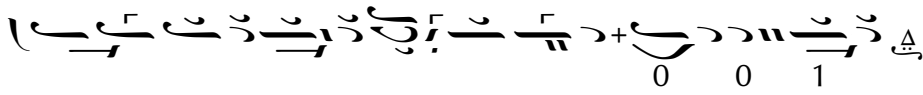


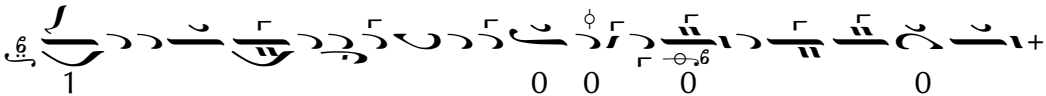
Second Mode - Papadic

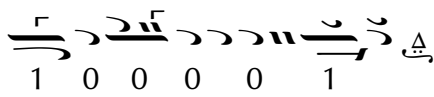
Vou - Di

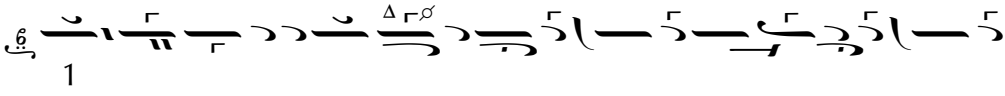
001 

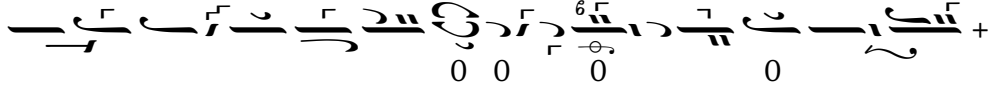
001 

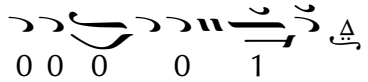


100001 

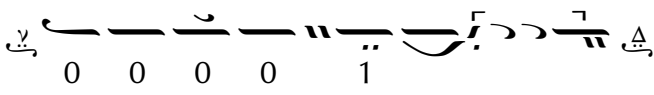


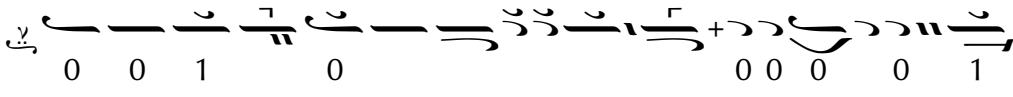
100001 






Low Nee - Di

00001 

00001 



Second Mode - Papadic

High Nee - Di

01

X0010001

(X0X)X001

*Second Mode - Papadic*

0100001

High Pa - Di

010001

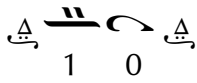
00X0001

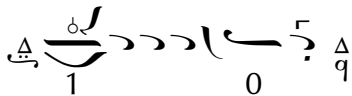



Second Mode - Papadic


C) Accented on Second to Last Syllable

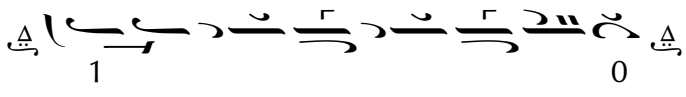
Di - Di

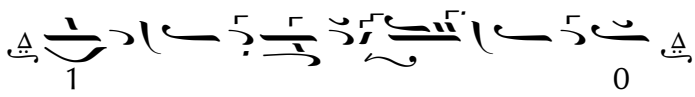
10 

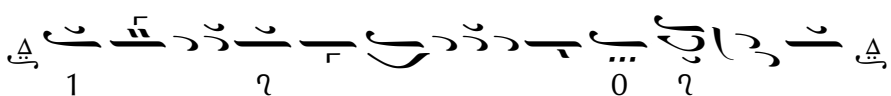
10 

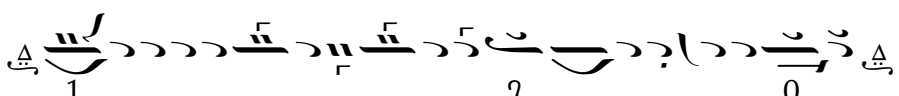
10 

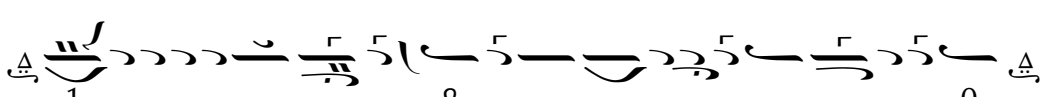
10 

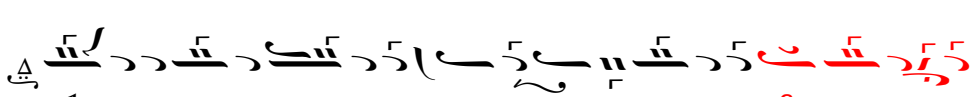
10 

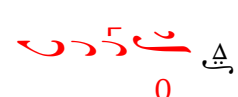

10 

10 

10 

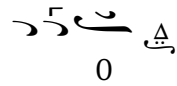
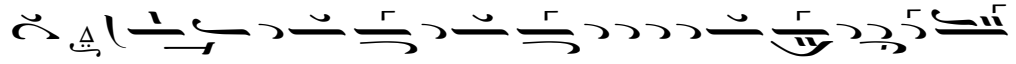
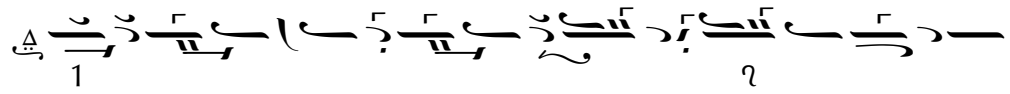
10 

10 

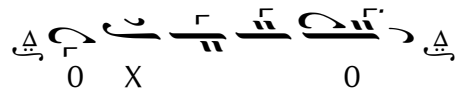
 

Second Mode - Papadic

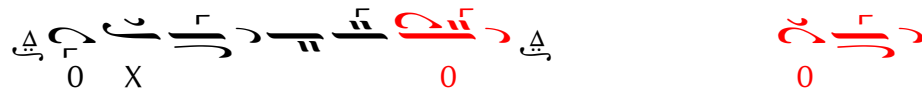
10



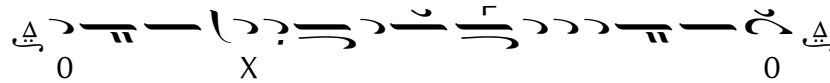
oxo



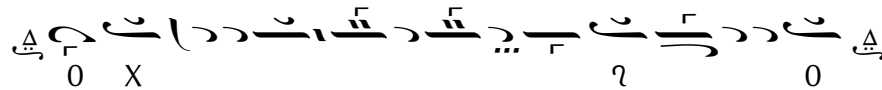
oxo



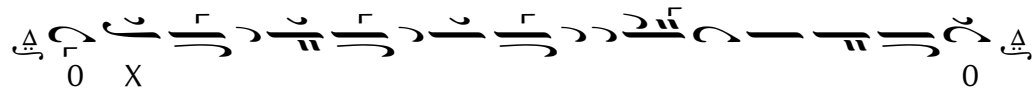
oxo



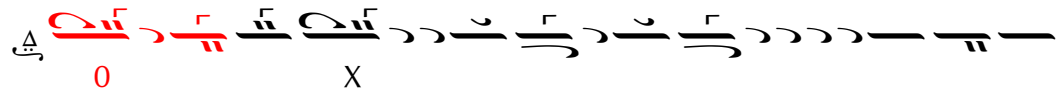
oxo



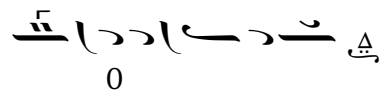
oxo



oxo



oxo









Second Mode - Papadic

00010  $\Delta$   $\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\chi^\alpha$

$\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{1}$   $\chi^\alpha$

$\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$

00010  $\Delta$   $\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{?}$

$\frac{\Gamma}{0}$   $\frac{\nu}{?}$

$\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{1}$   $\chi^\alpha$   $\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{1}$   $\frac{\nu}{0}$

10010  $\Delta$   $\frac{\Gamma}{1}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$

000010  $\Delta$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$   $\frac{\Gamma}{1}$   $\frac{\Gamma}{0}$   $\frac{\nu}{1}$   $\frac{\Gamma}{0}$   $\frac{\nu}{0}$   $\frac{\Gamma}{0}$

$\frac{\Gamma}{1}$   $\frac{\nu}{0}$

Second Mode - Papadic

100010

100010

0010010

0010010010

Vou - Di

*Second Mode - Papadic*

010

100010

High Zo - Di

010

010

100010

High Nee - Di

010



*Second Mode - Papadic*

010

0X10

High Pa - Di

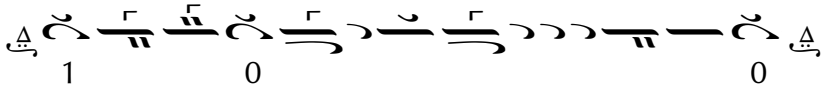
010

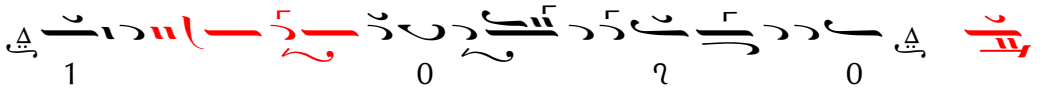
Second Mode - Papadic

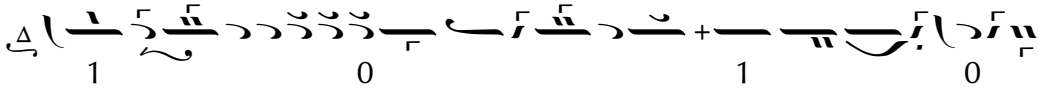
D) Accented on Third to Last Syllable

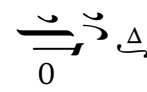
Di - Di

100  

100 

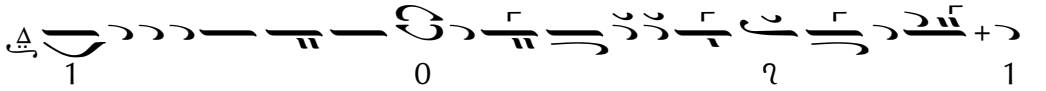
100 

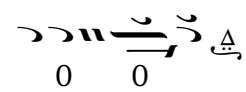
100 

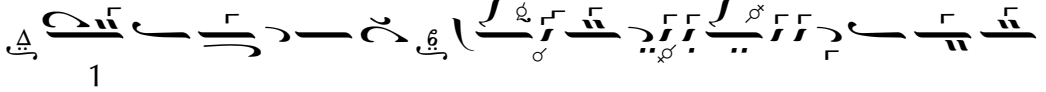


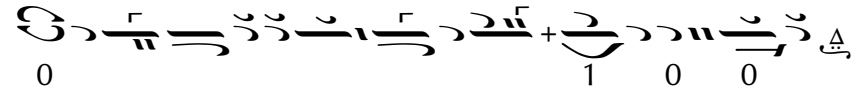
100 



100 



100 



Second Mode - Papadic

100  $\Delta$   $\frac{1}{1}$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

X01  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$   $\frac{1}{11}$   $\frac{1}{12}$   $\frac{1}{13}$   $\frac{1}{14}$   $\frac{1}{15}$   $\frac{1}{16}$   $\frac{1}{17}$   $\frac{1}{18}$   $\frac{1}{19}$   $\frac{1}{20}$

$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

0100  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

0100  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

0100  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

0100  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

$\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$

0100  $\Delta$   $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$



Second Mode - Papadic

0100  $\Delta$   $\Delta$   
 0 2 1

$\Delta$   
 0 2

$\Delta$   
 $\chi^{\alpha}$  0 1 0 0  $\Delta$

00100  $\Delta$   $\Delta$   
 0 0 1 0

$\Delta$   
 0 0 1 0 0

00100  $\Delta$   $\Delta$   
 0 0 1 0 0 0 1

$\Delta$   
 0 0 9

00100  $\Delta$   $\Delta$   
 0 0 1 0

$\Delta$   
 2 0 0 1 0 0

00100  $\Delta$   $\Delta$   
 0 0 1 0 0 1 0

$\Delta$   
 0





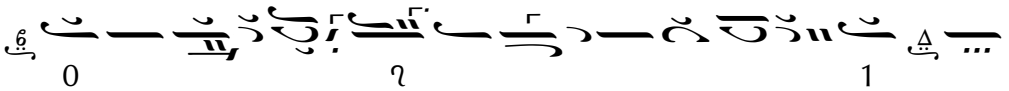
*Second Mode - Papadic*

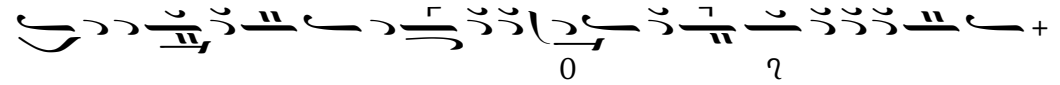
010100100 

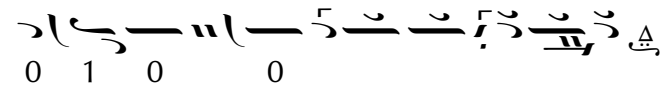
0010100100 



Vou - Di

0100 

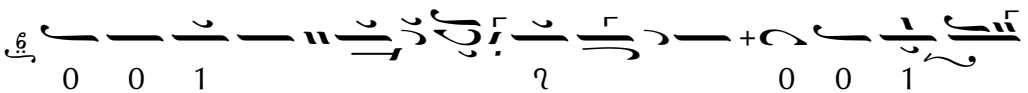


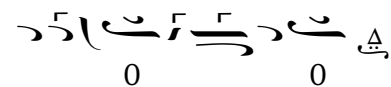


0X01 





00100 







*Second Mode - Papadic*

0X100

01010X01

001010100

*Second Mode - Papadic*

High Zo - Di

100	$\frac{\text{[Musical Notation]}}{1} + \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
100	$\frac{\text{[Musical Notation]}}{1} + \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
	$\frac{\text{[Musical Notation]}}{1} \Delta$
0100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
0100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
0100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \Delta$
	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
000100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
0100100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
0100100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$
0100100	$\frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{1} \frac{\text{[Musical Notation]}}{0} \frac{\text{[Musical Notation]}}{0} \Delta$

*Second Mode - Papadic*

0100100

♩<sub>Δ</sub>

0100100

♩<sub>Δ</sub>

00100100

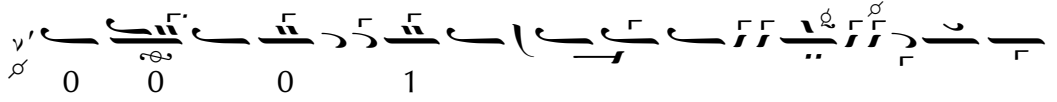
♩<sub>Δ</sub>

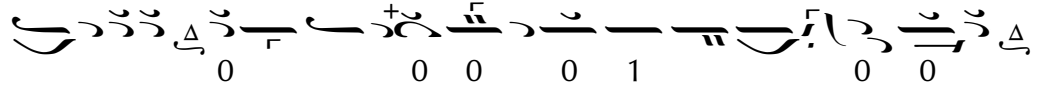
000100100

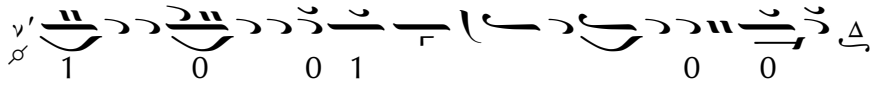
010000100

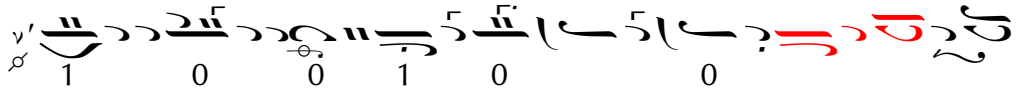


*Second Mode - Papadic*

000100 

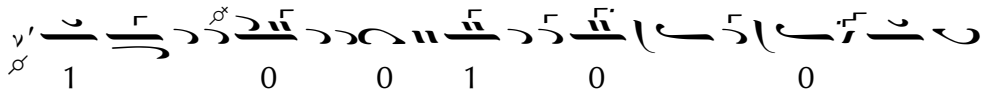


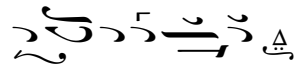
100100 

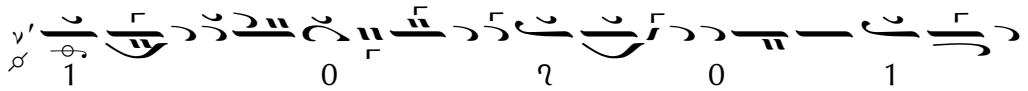
100100 

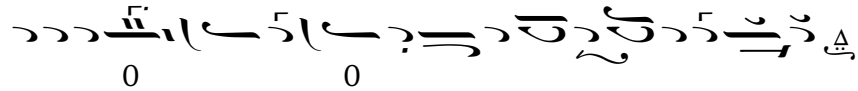


100100 

100100 



100100 



Second Mode - Papadic

0100100

High Pa - Di

0100100

High Vou - Di

100

00100

100100

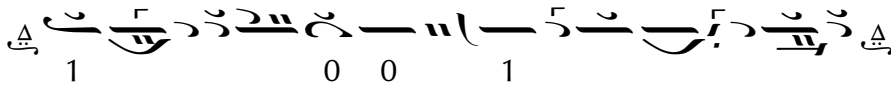


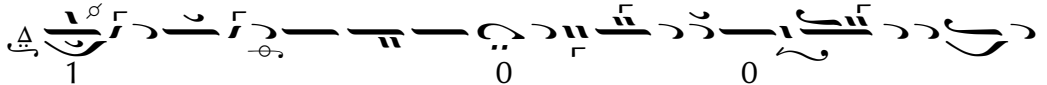


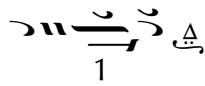
*Second Mode - Papadic*

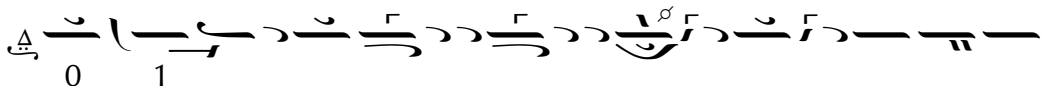
E) Accented on Fourth to Last Syllable

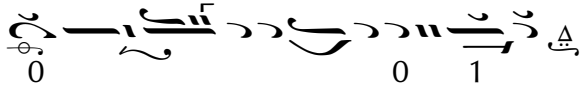
Di - Di

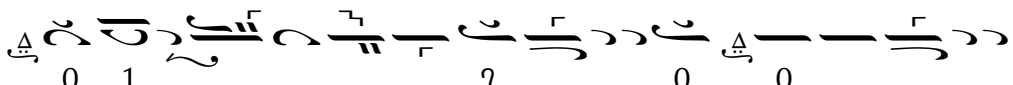
1001 


1001 

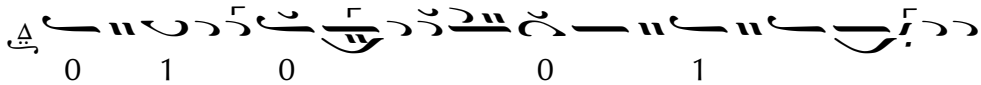


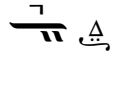
01001 

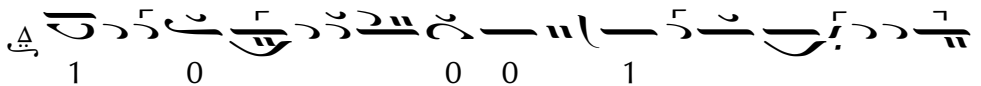


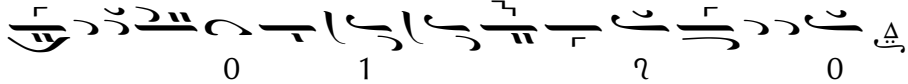
01001 



01001 



10001010 



*Second Mode - Papadic*

000101001

0 0 0 1 0 0 0 1

Vou - Di

1001

1 2 0 0 1

0100010X0

0 1 0 0 0 1 0 0 1 0 X 0

High Zo - Di

01010

0 1 0 1 0

High Pa - Di

001010

0 0 1 0 1 0








Second Mode - Papadic


G) Accented on Second to Last Syllable


Di - Vou


10 


10 





010 

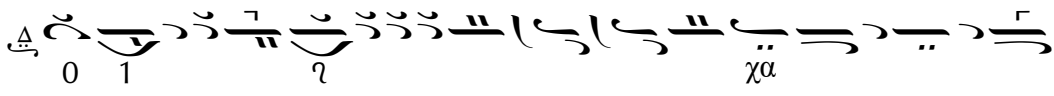


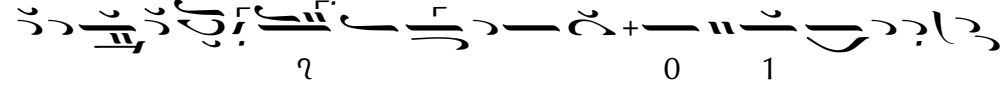
010 

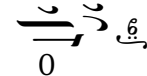


010 



010 









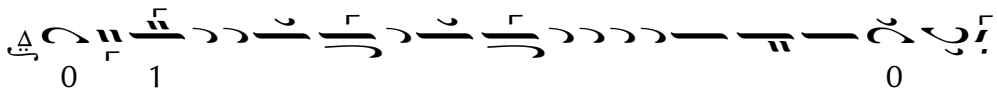


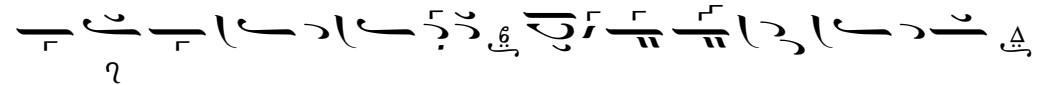


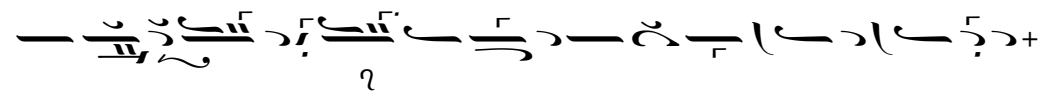
Second Mode - Papadic

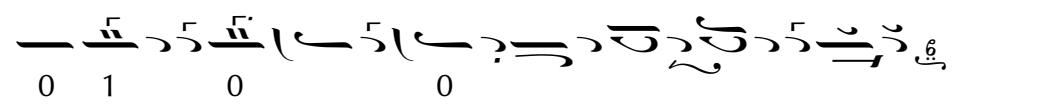
H) Accented on Third to Last Syllable

Di - Vou

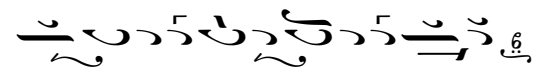
0100   $\Delta$   
 0 1 0


  $\Delta$

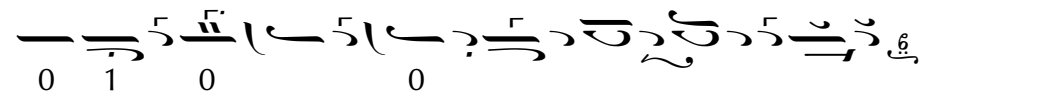
  $\Delta$

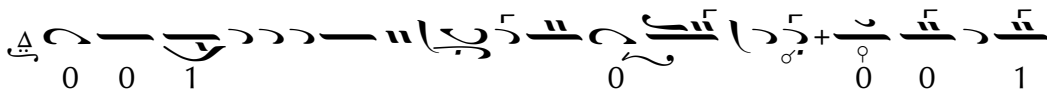
  $\Delta$   
 0 1 0 0

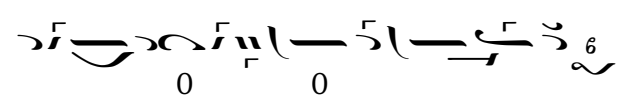
0100   $\Delta$   
 0 1 0 0

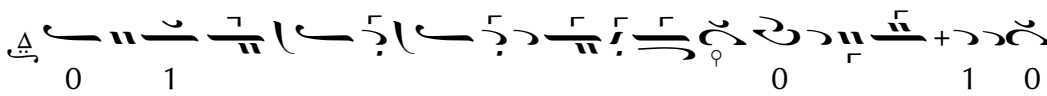
  $\Delta$

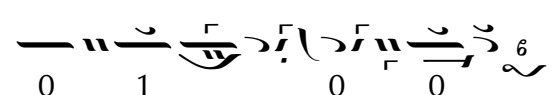
00100   $\Delta$   
 0 0 1 0

  $\Delta$   
 0 1 0 0

00100   $\Delta$   
 0 0 1 0 0 1

  $\Delta$   
 0 0

(10)0100   $\Delta$   
 0 1 0 0 1 0

  $\Delta$   
 0 1 0 0

*Second Mode - Papadic*

100100

1 0 0 1 0 0

100100

1 0 0 1 0 0

00010100

0 0 0 1 0 1 0 0

00100100

0 0 1 0 0 1 0 0

Vou - Vou

00100

0 0 1 0 0



*Second Mode - Papadic*

High Zo - Vou

100

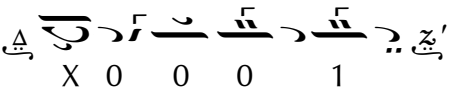
1 0 1 0 0

6

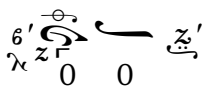
Medial Cadences on High Zo

I) Accented on Last Syllable

Di - High Zo

X0001      

High Vou - High Zo

00      

Second Mode - Papadic

J) Accented on Second to Last Syllable

Di - High Zo

010       $\Delta$   $\Delta$

0010       $\Delta$   $\Delta$

0010       $\Delta$   $\Delta$

          +  $\Delta$

000010       $\Delta$   $\Delta$

010010       $\Delta$   $\Delta$        $\Delta$

0100010       $\Delta$   $\Delta$

100010       $\Delta$   $\Delta$

          +  $\Delta$

$\Delta$

00000010       $\Delta$   $\Delta$

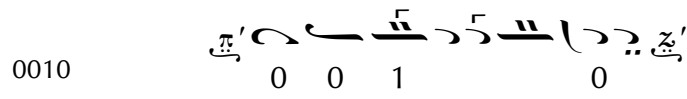
$\Delta$

*Second Mode - Papadic*

Vou - High Zo



High Pa - High Zo

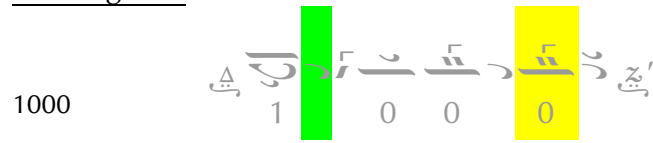






L) Accented on Fourth to Last Syllable

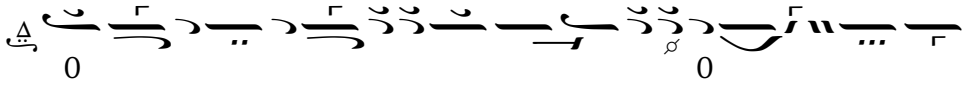
Di - High Zo

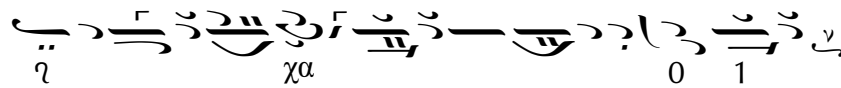


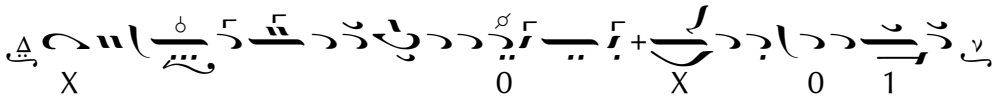
Medial Cadences on Low Nee\*

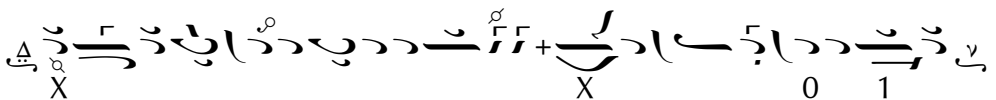
M) Accented on Last Syllable

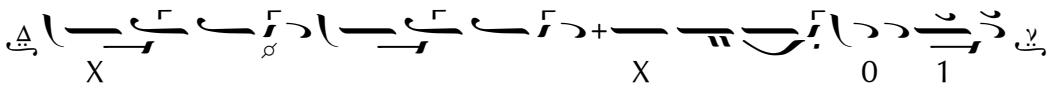
Di - Low Nee

001 

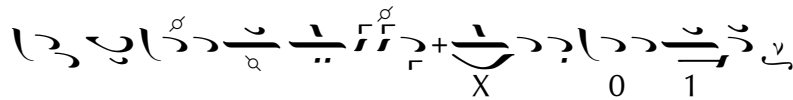


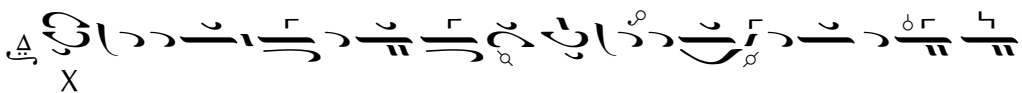
X01 

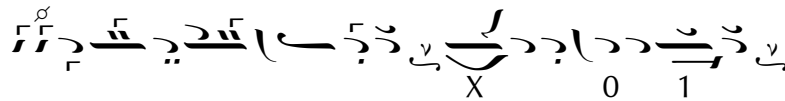
X01 

X01 

X01 



X01 




\* See also section AG on page 1304 of this file for "old sticheraric" cadences on Low Nee.





*Second Mode - Papadic*


N) Accented on Second to Last Syllable


Di - Low Nee


10 

10 

10 

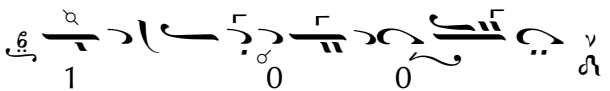



010 



O) Accented on Third to Last Syllable

Di - Low Nee

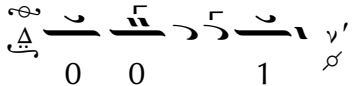
100 

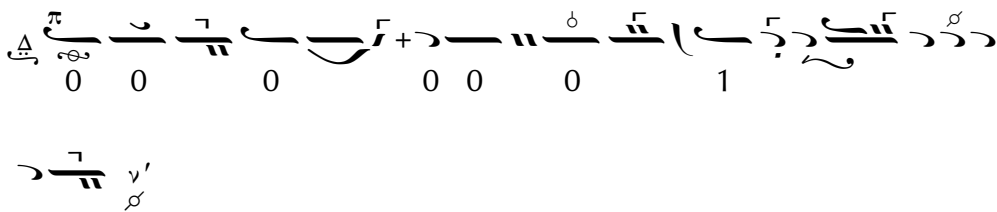
000100 

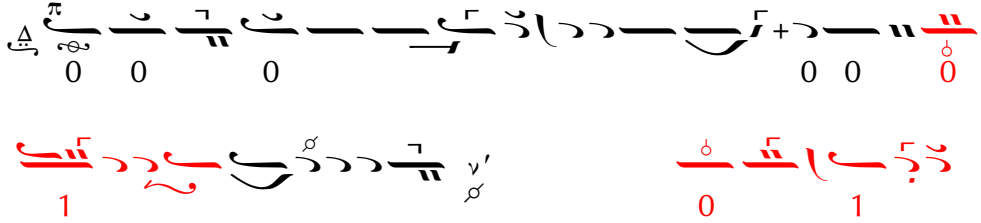
Medial Cadences on High Nee\*

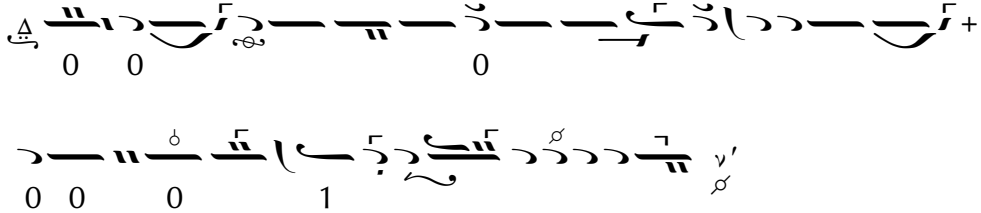
P) Accented on Last Syllable

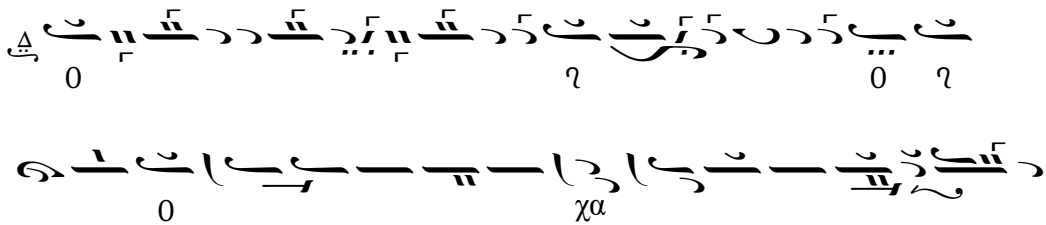
Di - High Nee

001 

0001 

0001 

0001 

00001 

\* Since formulae with cadences on High Nee in (soft chromatic) papadic second mode almost always use the hard chromatic scale, it is safe to infer that formulae with cadences on Di from our compilation for papadic plagal second mode may also be used as cadences on High Nee for compositions in (soft chromatic) papadic second mode.

Second Mode - Papadic

? 0 0

0 0 1

00001

0 0 0 0 0

?

0 0 0 0 1

?

000001

0 0 0

0 0 1 ?

000001

0 ? 0 ?

0 0 0 0 0

? 0 0 0 0

0 1



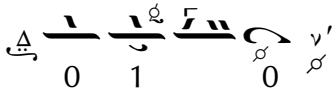


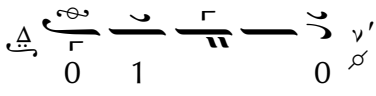


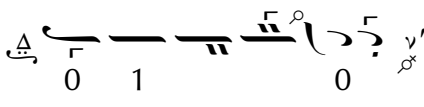
Second Mode - Papadic

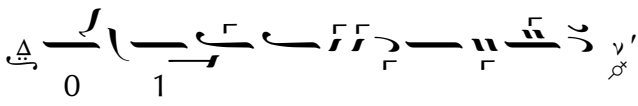
Q) Accented on Second to Last Syllable

Di - High Nee

010 

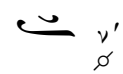
010 

010 

010 


010 

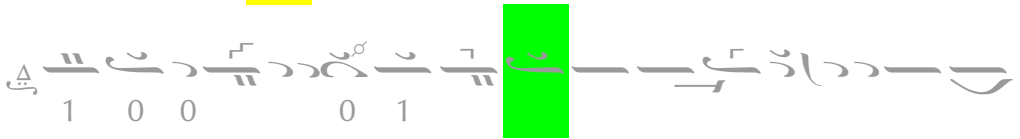


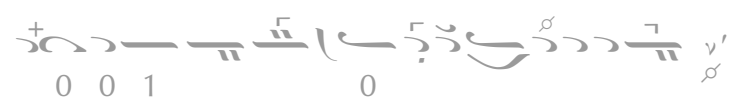


X00010 





100010 



*Second Mode - Papadic*

100010

00010

0100010

00100010

High Nee - High Nee

0010

High Vou - High Nee

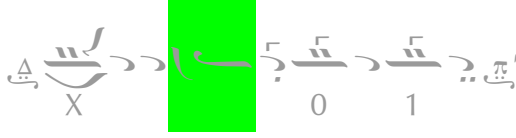
0010       $\begin{array}{cccc} \text{ⲓ} & \text{ⲓ} & \text{ⲓ} & \text{ⲓ} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array} \text{ⲓ}$

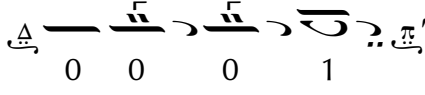


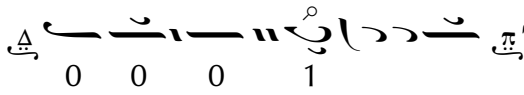
Medial Cadences on High Pa

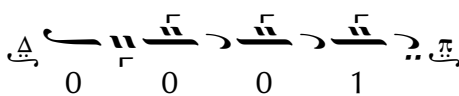
S) Accented on Last Syllable

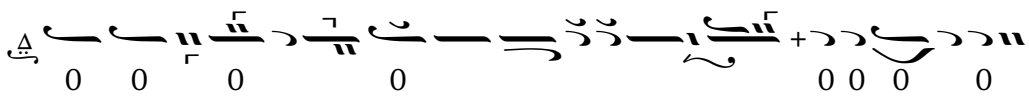
Di - High Pa

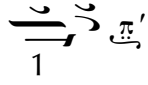
X01 

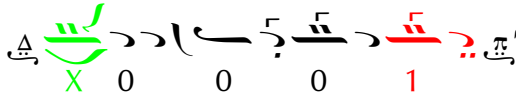
0001 

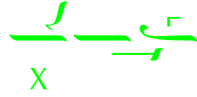
0001 


0001 


00001 





X0001 







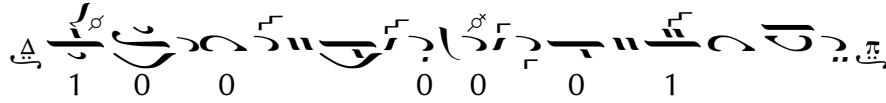
10001 



*Second Mode - Papadic*



1000001



*Second Mode - Papadic*

Vou - High Pa

X00001

The musical notation for 'Vou - High Pa' consists of two lines of notes. The first line starts with a treble clef and a sharp sign (X). It contains several notes with stems and beams, including a note with a '0' below it and another with a '0' below it. The line ends with a double bar line and a sharp sign (χα). The second line starts with a note with a '0' below it, followed by a note with a '0' below it, and then a series of notes with stems and beams, including a note with a '+' sign above it and a note with a '1' below it. The line ends with a double bar line and a sharp sign (π').

High Pa - High Pa

0001

The musical notation for 'High Pa - High Pa' consists of a single line of notes. It starts with a treble clef and a sharp sign (π'). It contains several notes with stems and beams, including a note with a '0' below it, a note with a '0' below it, a note with a '0' below it, a note with a '0' below it, and a note with a '1' below it. The line ends with a double bar line and a sharp sign (π').

High Vou - High Pa


00001

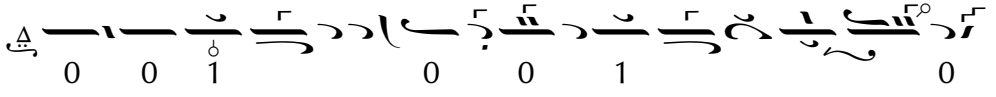
The musical notation for 'High Vou - High Pa' consists of a single line of notes. It starts with a treble clef and a sharp sign (ε' λ). It contains several notes with stems and beams, including a note with a '0' below it, a note with a '0' below it, a note with a '0' below it, a note with a '0' below it, a note with a '1' below it, and a note with a '1' below it. The line ends with a double bar line and a sharp sign (π' q).

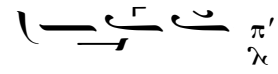
*Second Mode - Papadic*

T) Accented on Second to Last Syllable

Di - High Pa


10 

0010010 



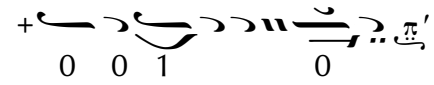
00010 




X00010 





+ 

100010 





Second Mode - Papadic

High Zo - High Pa

010

High Nee - High Pa

10

10

010


010



*Second Mode - Papadic*

U) Accented on Third to Last Syllable

Di - High Pa

0100 



10000100 

High Zo - High Pa

010X 

High Nee - High Pa

100 

High Pa - High Pa

0100 

V) Accented on Fourth to Last Syllable

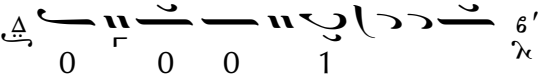
Di - High Pa

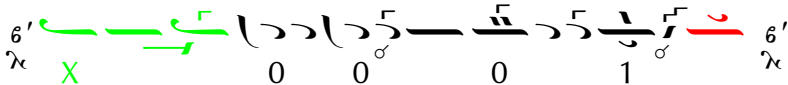
1000




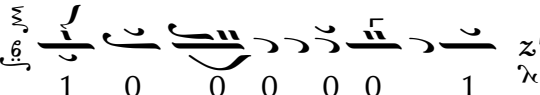
Medial Cadences on High Vou

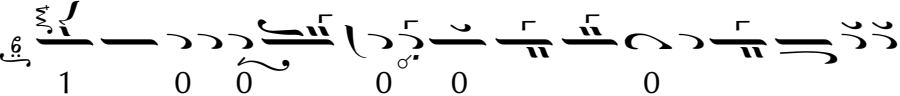
W) Accented on Last Syllable


0001 

X0001 



10001 

10001 

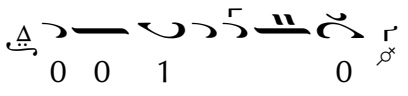




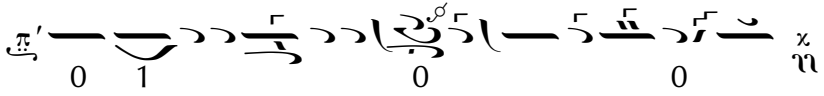
Other Medial Cadences

Z) Medial Cadences on Ga

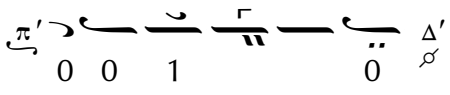
0001 

0010 

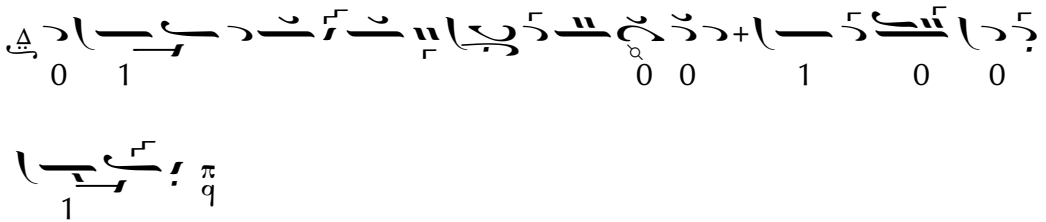
AA) Medial Cadences on Ke

0100 

AB) Medial Cadences on High Di

0100 

AC) Medial Cadences on Pa

01001 


Old Sticheraric Formulae

The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for first mode. We have included them here because we believe that most of them would be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).


AD) Accented on Last Syllable

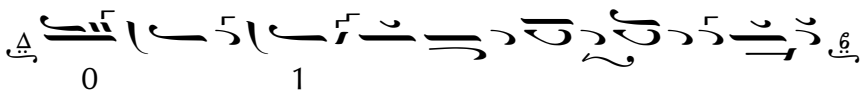
01            

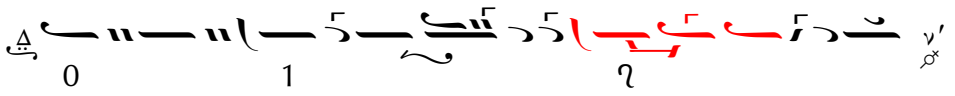
01            

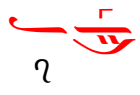
01      

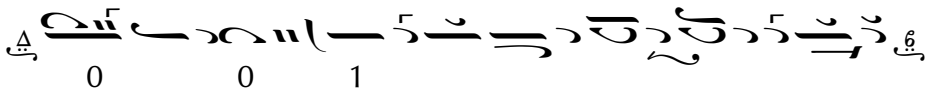


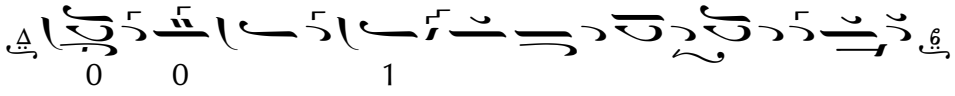
01      

01      

01      



001      

001      



Second Mode - Papadic

001 0 0 1 2

001 0 0 1 2

001 0 0 1

0001 0 0 0 1

X0X X 0 X

X00X X 0 0 X

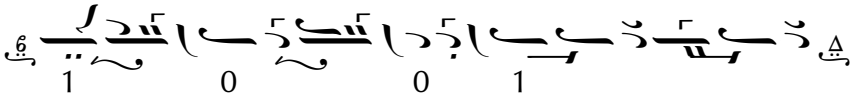
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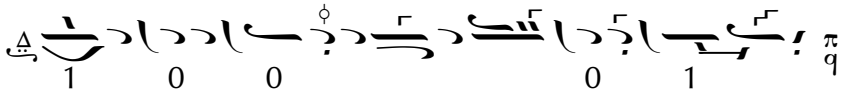
0001 0 0 0 1

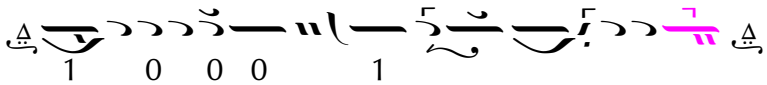
0001 0 0 0

2 0 1

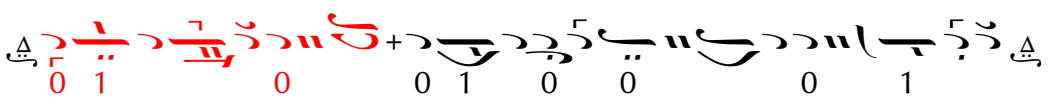
Second Mode - Papadic

1001 

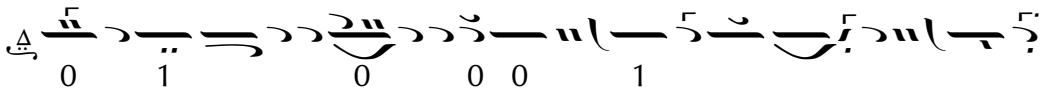
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10001 

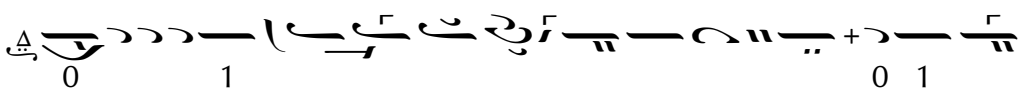


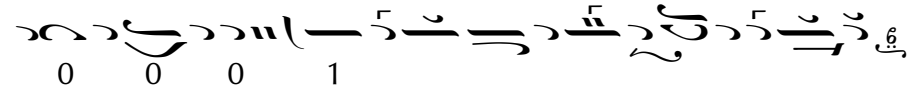
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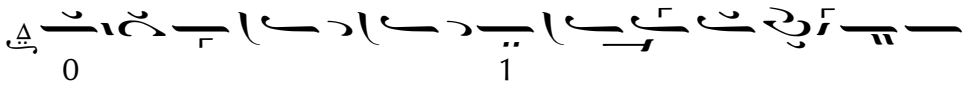


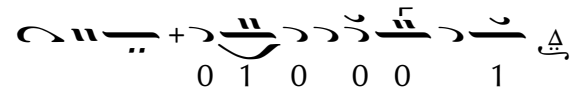
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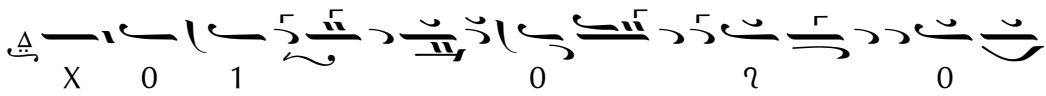
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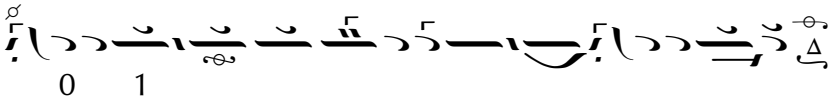


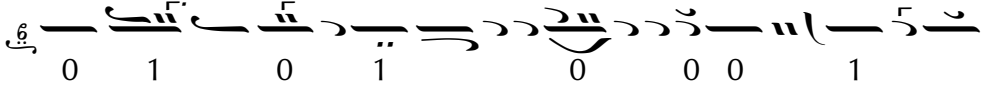
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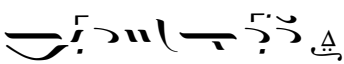


Second Mode - Papadic

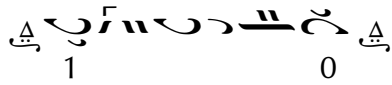
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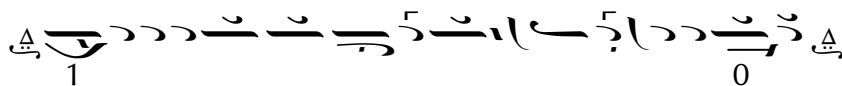


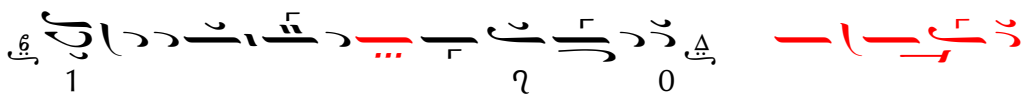
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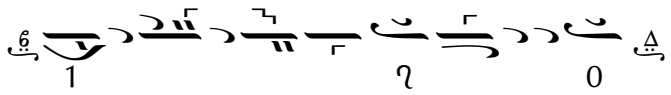


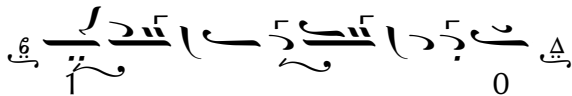
AE) Accented on Second to Last Syllable

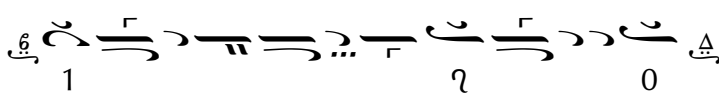
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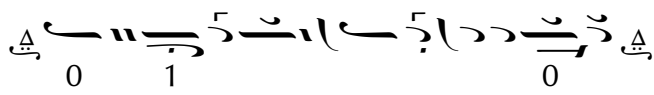
10 

10 

10 

10 

10 

010 





Second Mode - Papadic

X0110

00010

10010

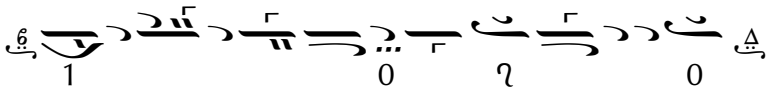
10010

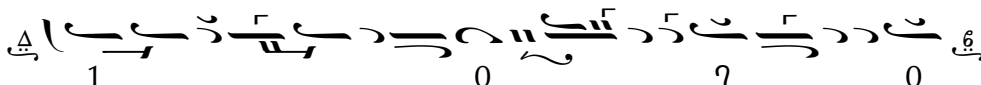
010010


010010

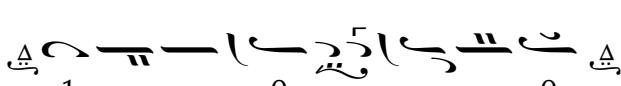
Second Mode - Papadic

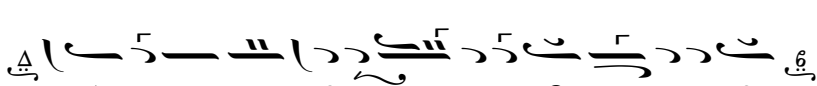
AF) Accented on Third to Last Syllable

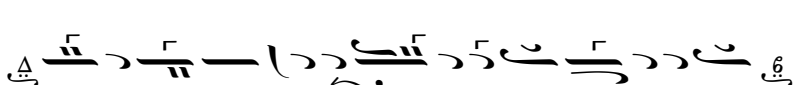
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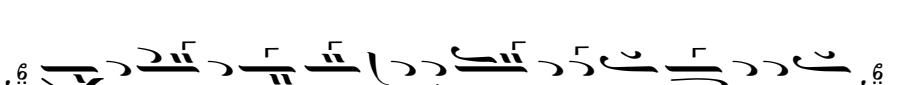
100 


100 

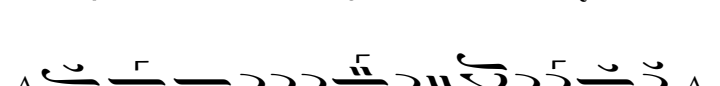
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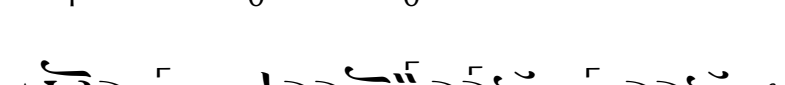
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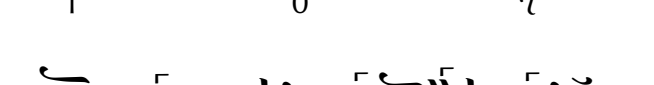
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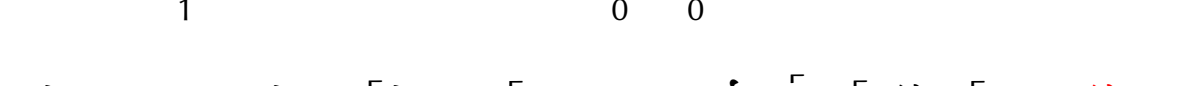
100 

100 

100 

100 

100 

100 

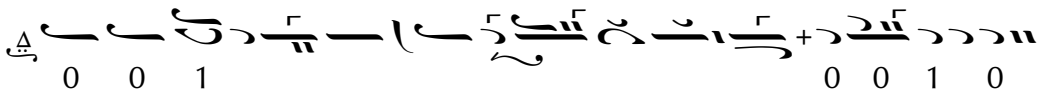




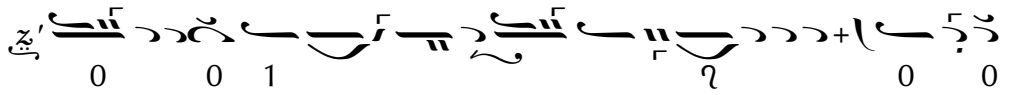




*Second Mode - Papadic*

00101  $\overset{\Delta}{\text{A}}$   0 0 1 0 0 1 0

$\overset{\Delta}{\text{A}}$   
1

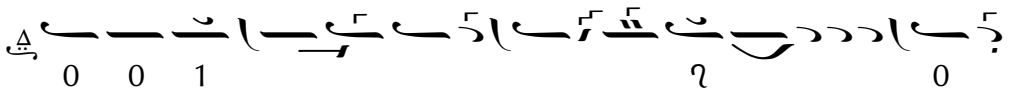
00100  $\overset{\Delta}{\text{B}}$   0 0 1 2 0 0

$\overset{\Delta}{\text{B}}$   
1 0

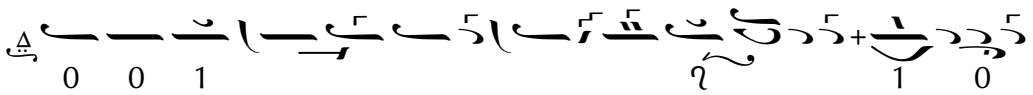
$\overset{\Delta}{\text{B}}$   
0

00100  $\overset{\Delta}{\text{A}}$   0 0 1 0 2

$\overset{\Delta}{\text{A}}$    
0 0 0

00100  $\overset{\Delta}{\text{A}}$   0 0 1 2 0

$\overset{\Delta}{\text{B}}$   
0

00100  $\overset{\Delta}{\text{A}}$   0 0 1 2 1 0

$\overset{\Delta}{\text{B}}$   
0

Second Mode - Papadic

00100

X0100

01100

X0110


010100

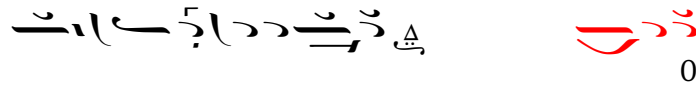
100100

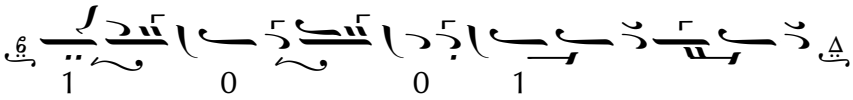


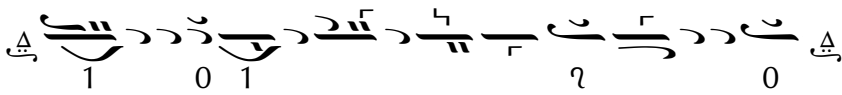
Second Mode - Papadic

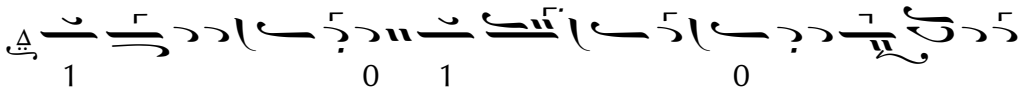
AG) Accented on Fourth to Last Syllable

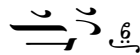
X00X  


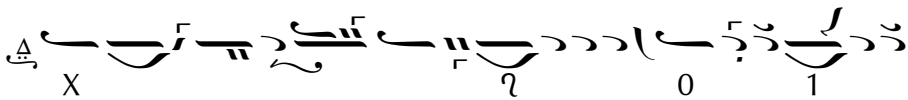


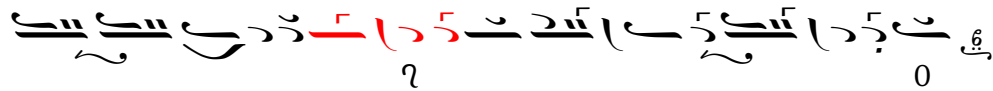
1001  


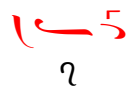
1010  



1010  


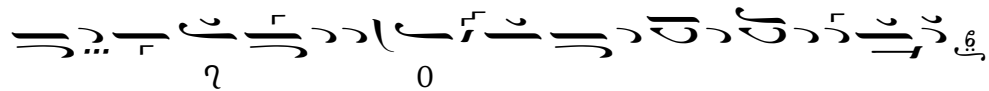


X010  


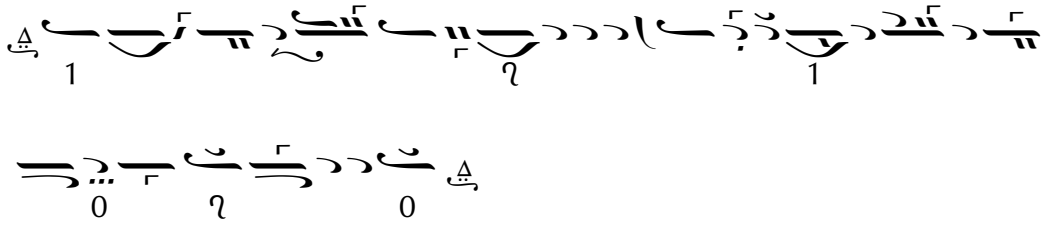


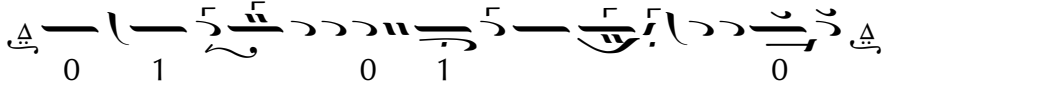



X010  


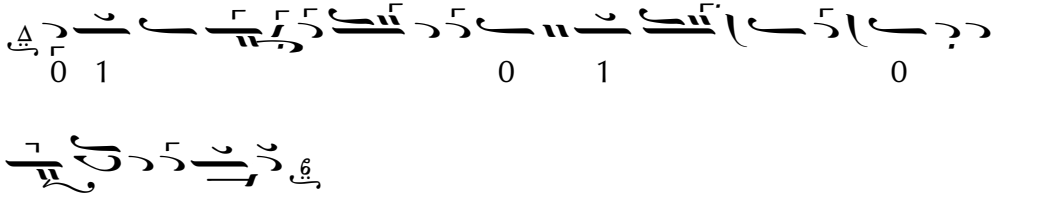


*Second Mode - Papadic*

1100 

01010 

01010 

01010 







*Second Mode - Papadic*

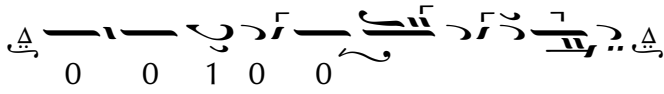
0100100

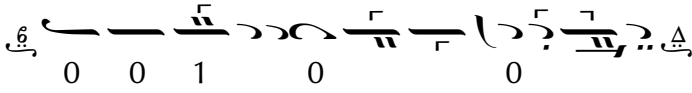
♩  
0 1 0 0 1 0 0 0

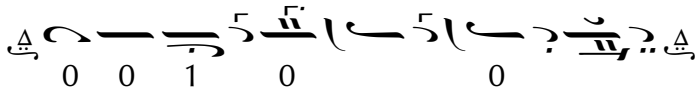
♩  
1 0 0




Second Mode - Papadic

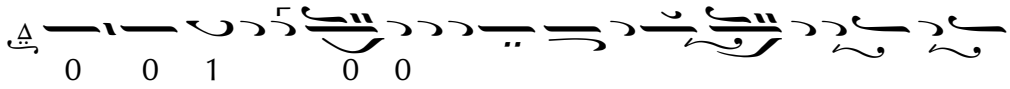
00100 

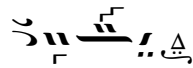
00100 


00100 

00100 

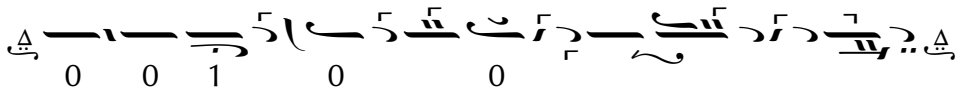


00100 

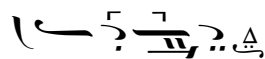


00100 



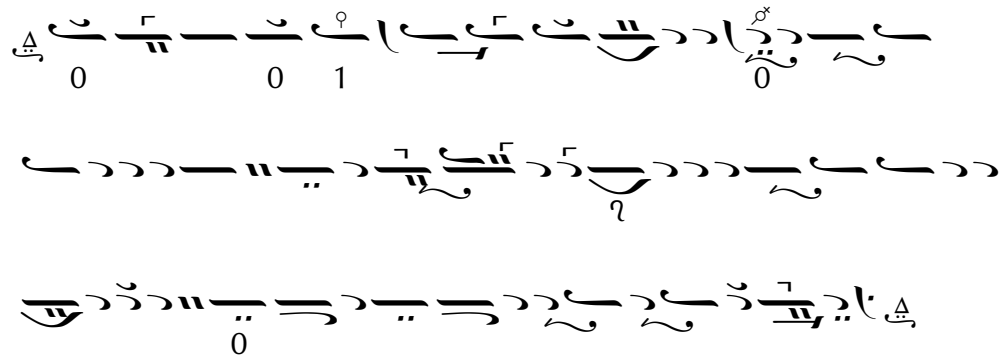
00100 

00100 



*Second Mode - Papadic*

00100



# BYZANTINE MUSIC FORMULÆ

## *Second Mode – Papadic (Hard Chromatic)*

### Contents

#### Prelude Melodies

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D) Accented on Third to Last Syllable.....	1320

#### Medial Cadences on Di

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G) Accented on Third to Last Syllable.....	1337
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#### Medial Cadences on Ke

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Q) Medial Cadences on Zo.....	1352

#### Final Cadences

R) Accented on Third to Last Syllable .....	1353
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## Sources

All formulae found in the following list of sources have been included in this compilation:

Χερουβικὸν Πέτρου Πελοποννησίου (ἐξηγήσεις Ἰωάννου Ἀρβανίτη)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 61)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 21)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 81)  
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 165)  
Χερουβικὸν Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 194)  
Χερουβικὸν «Ἐτερον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 226)  
Χερουβικὸν «Μέγιστον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 263)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Κοκκινογοργοῦσα*, σελ. 510)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 405)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 375)  
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 13, 19)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 479)  
Κοινωνικὸν σύντομον «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 494)  
Κοινωνικὸν (λεγόμενον «ἀνέκδοτον») «Αἰνεῖτε τὸν Κύριον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 509)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 537)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 561)

*Second Mode - Paradic (Hard Chromatic)*

- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 589)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 150)
- Κοινωνικὸν «Εἰς μνημόσυνον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 769)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 162)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 159)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 624)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 154)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 160)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 691)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 694)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 152)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 796)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 164)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 825)



*Second Mode - Papadic (Hard Chromatic)*

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

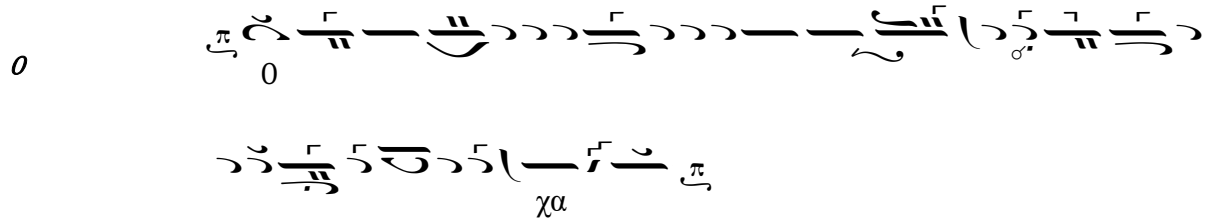
Variations of the same formula are indicated in color

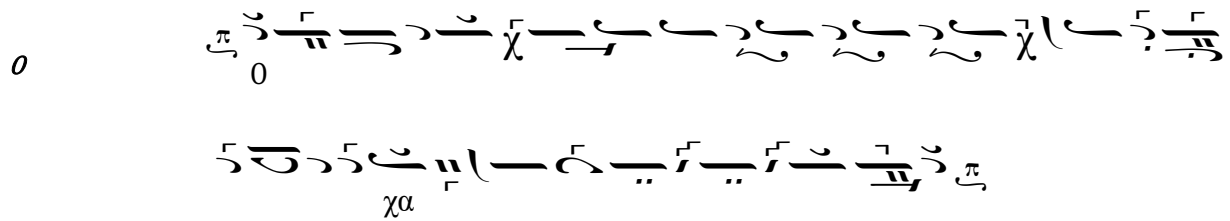
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

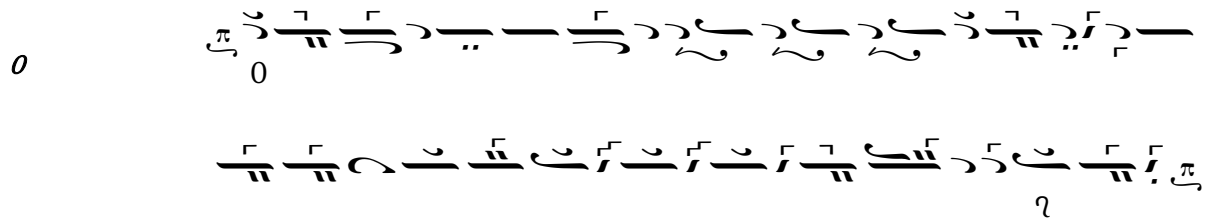
*Second Mode - Papadic (Hard Chromatic)*

Prelude Melodies for Initial Syllable \*

A) Initial Syllable

0 

0 

0 

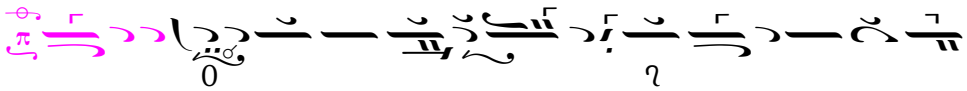
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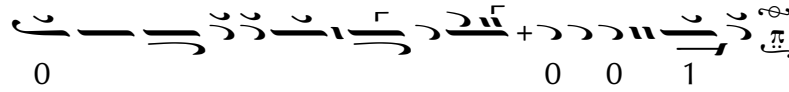
\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

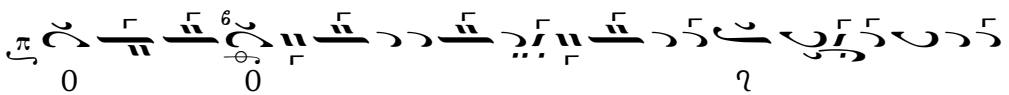
Medial Cadences on Pa

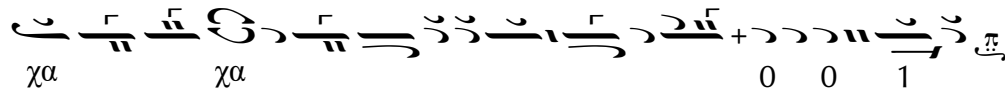
B) Accented on Last Syllable


Pa - Pa

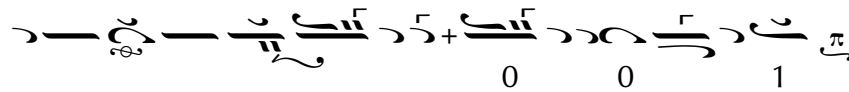
001 




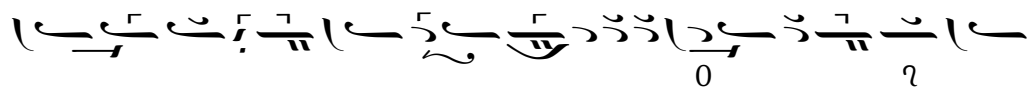
001 

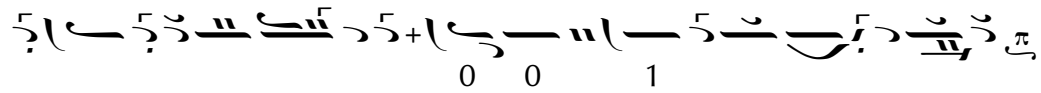


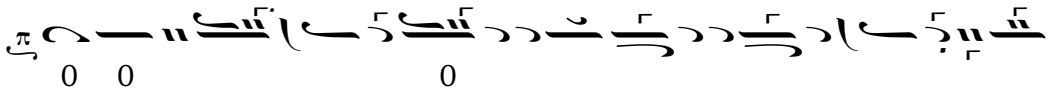
00001 



00001 





00001 



*Second Mode - Papadic (Hard Chromatic)*

0

0 0 1

010001

0 1

$\chi^{\alpha}$  2

0 1 0 0 0

1

Low Di - Pa

0010001

$\Delta$  0 0 1 0 0 0 0 0

1

Di - Pa

00

$\Delta$  0 0

Ke - Pa

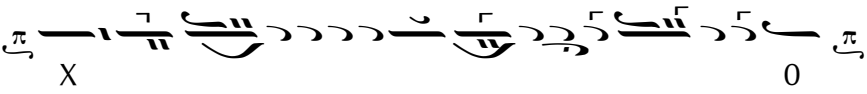
00

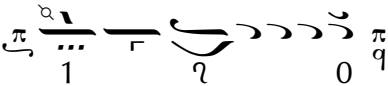
$\chi$  0 0


*Second Mode - Papadic (Hard Chromatic)*

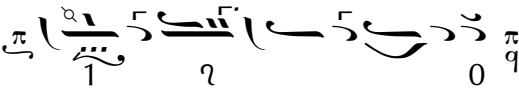
C) Accented on Second to Last Syllable

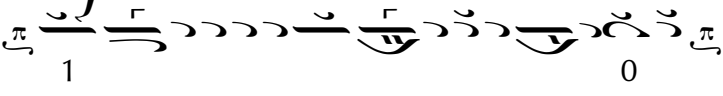
Pa - Pa


X0 

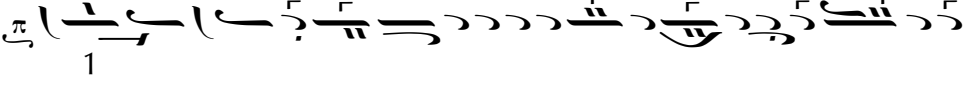
10 

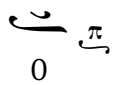
10 

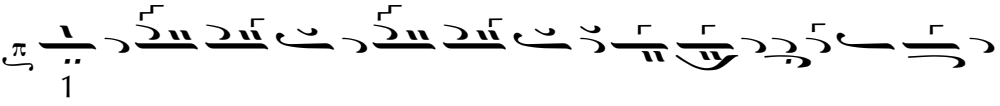
10 

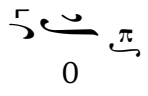
10 

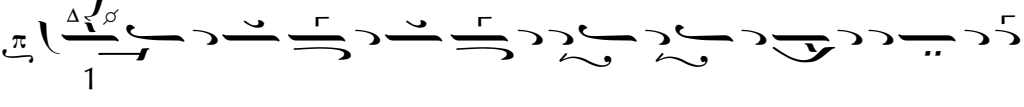
10 

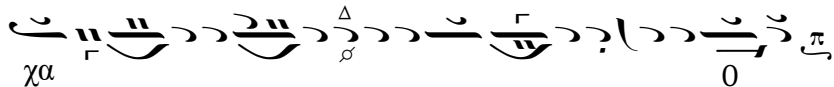
10 



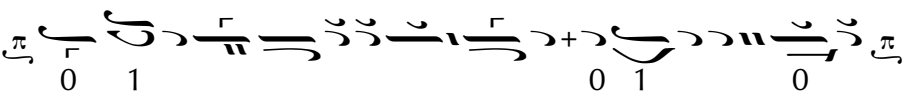
10 





10 

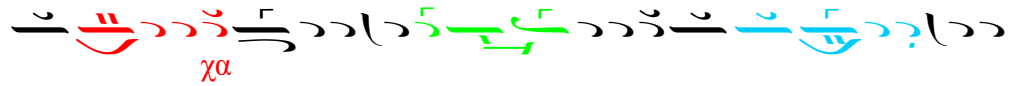


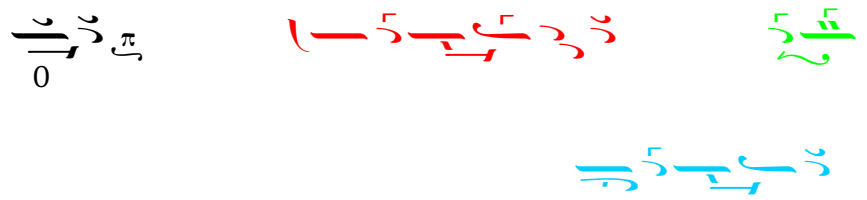
*Second Mode - Papadic (Hard Chromatic)*

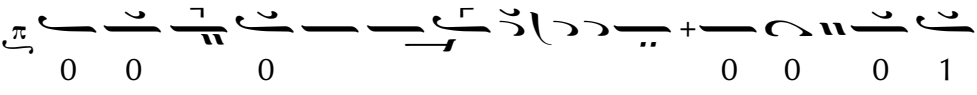
010 

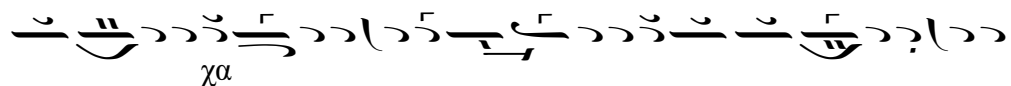
0010 

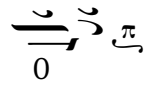
00010 

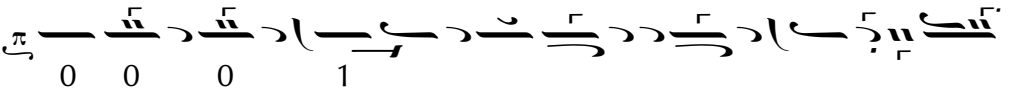


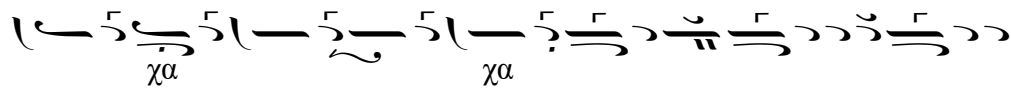


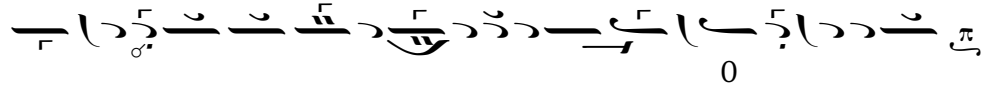
00010 





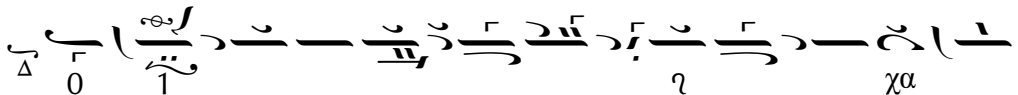
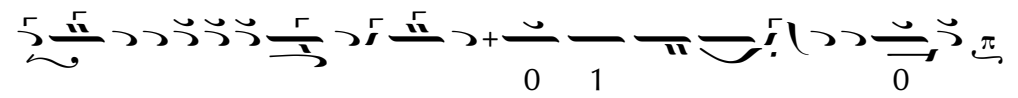
00010 






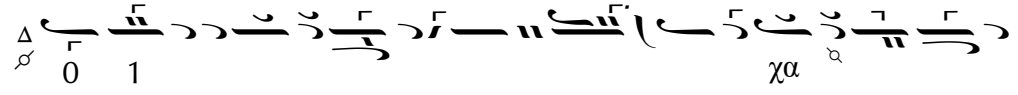
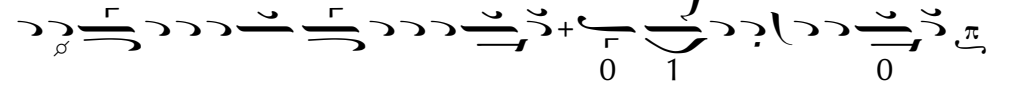
*Second Mode - Papadic (Hard Chromatic)*

Low Di - Pa

010   $\Delta$   
  $\pi$

Detailed description: This block contains two systems of musical notation for the 'Low Di - Pa' mode. The first system starts with a treble clef and a delta symbol (Δ) above the first note. It features various rhythmic values and accidentals, including a flat sign and a sharp sign. The second system continues the notation, ending with a pi symbol (π) above the final note. There are some numerical annotations like '0' and '1' below certain notes.

Di - Pa

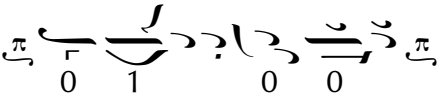
010   $\Delta$   
  $\Delta$   
  $\pi$

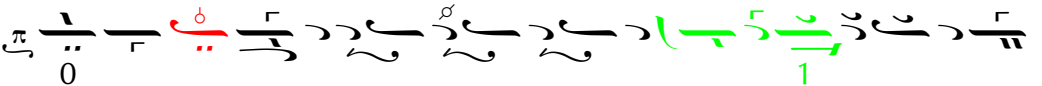
Detailed description: This block contains three systems of musical notation for the 'Di - Pa' mode. The first system starts with a treble clef and a delta symbol (Δ) above the first note. The second system also starts with a delta symbol (Δ) above the first note. The third system continues the notation, ending with a pi symbol (π) above the final note. There are numerical annotations like '0' and '1' below certain notes.

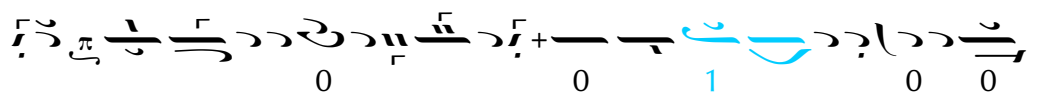
*Second Mode - Papadic (Hard Chromatic)*


D) Accented on Third to Last Syllable

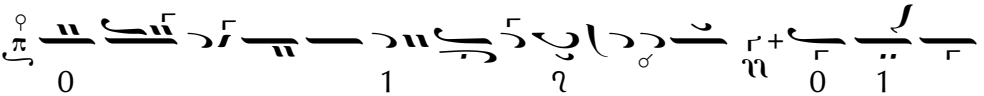
Pa - Pa


0100 

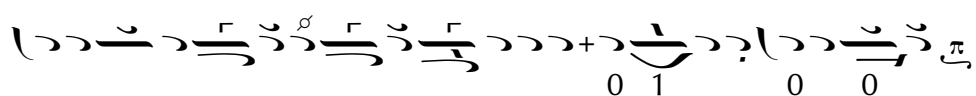
0100 

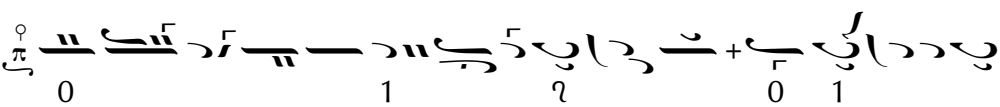


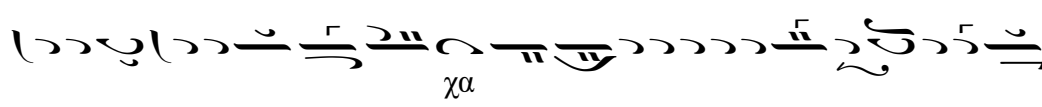


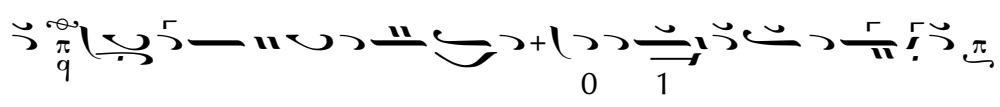
0100 

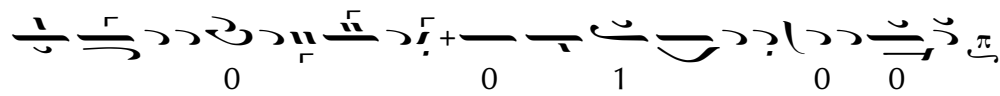




0100 









Second Mode - Papadic (Hard Chromatic)

00100  $\pi$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

$\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$

00100  $\pi$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

$\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

$\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$

00100  $\pi$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

$\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

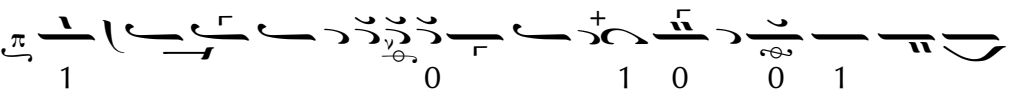
$\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$

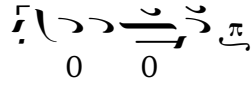
$\frac{\pi}{0}$

000100  $\pi$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{0}$   $\frac{\pi}{1}$

$\frac{\pi}{0}$   $\frac{\pi}{0}$

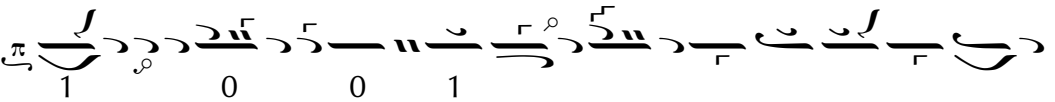
*Second Mode - Papadic (Hard Chromatic)*

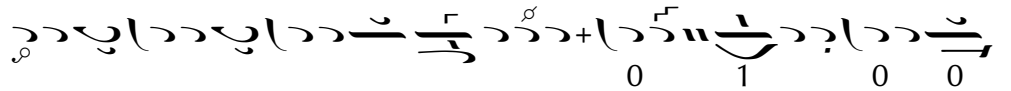
100100 



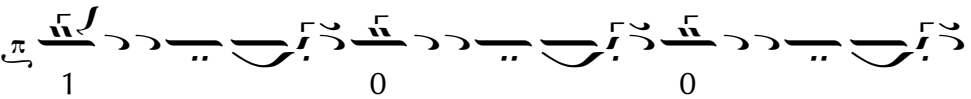
100100 

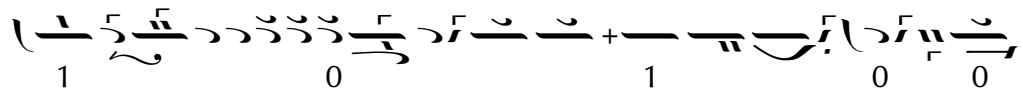


100100 

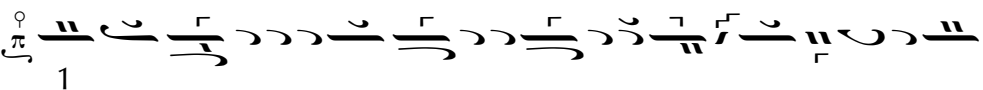


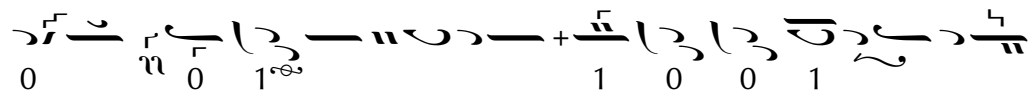


100100 





100100 



*Second Mode - Papadic (Hard Chromatic)*

0010100

0100100

100100100



Second Mode - Papadic (Hard Chromatic)

00100

$\Delta$  0 0 1  $\pi$

$\chi^{\alpha}$  0 0 0 1

00100

$\Delta$  0 0 1 1 ?

00100

$\Delta$  0 0 1  $\pi$  ?



Second Mode - Papadic (Hard Chromatic)

1 0 0

000100  $\Delta$ 
  
 $\alpha$  0 0 0 1 0 0

000100  $\Delta$ 
  
 $\alpha$  0 0 0 1 0 0

000100  $\Delta$ 
  
 $\alpha$  0 0 0 1 0 0

100100  $\Delta$ 
  
 $\alpha$  1 0 0 1 0 0

0 0 1

100100  $\Delta$ 
  
 $\alpha$  1 0 0 1 0

1 0 0

100100  $\Delta$ 
  
 $\alpha$  1 0 0 1 0

1 0 0

0100100  $\Delta$ 
  
 $\alpha$  0 1 0 0 1 0 0

*Second Mode - Papadic (Hard Chromatic)*

00100100  $\Delta$   
 $\rho$  0 0 1 0 0 1 0

1 0 0  $\pi$

00100100  $\Delta$   
 $\rho$  0 0 1 0 0

1 0 1 0

0  $\pi$

Ke - Pa

0100  $\chi$   
 $\rho$  0 0 1 0 0

1 0 0  $\pi$

00100  $\chi$   
 $\rho$  0 0 1 0 0

0 0 1 0 0  $\pi$


00100  $\chi$   
 $\rho$  0 0 1 0

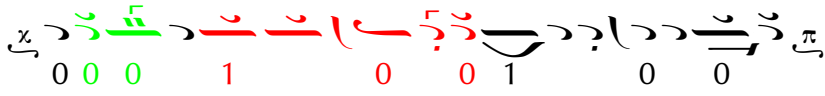
0 0 1 0 0  $\pi$




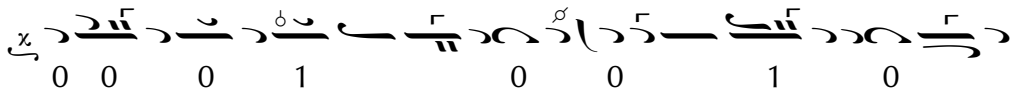


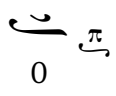
*Second Mode - Papadic (Hard Chromatic)*


10000100 

000100100 



000100100 

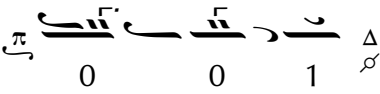


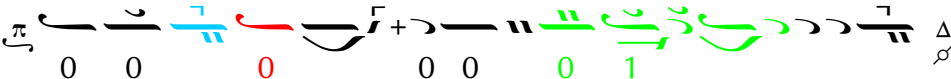


100100100 

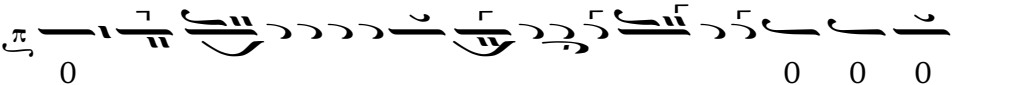

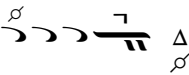
Medial Cadences on Di

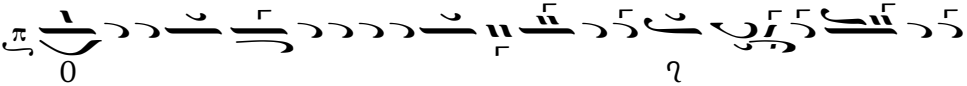
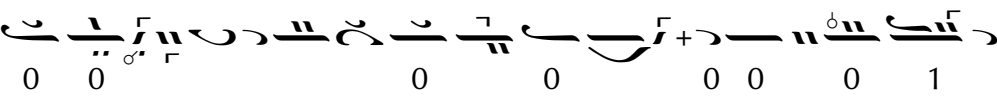

E) Accented on Last Syllable

Pa - Di

001 

0001 
  

  


000001 
  

  


000001 
  

  


*Second Mode - Papadic (Hard Chromatic)*

000001

000001

000001

000001

*Second Mode - Papadic (Hard Chromatic)*

000001

X00001

X00001

000001

X00001

X00001

000001

X00001

X00001

000001

X00001

X00001

000001

X00001

X00001

*Second Mode - Papadic (Hard Chromatic)*

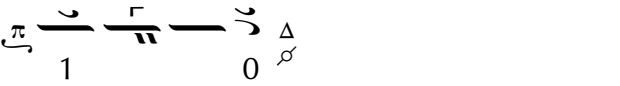
1000001

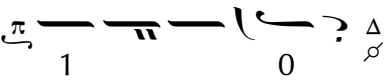
The image displays three staves of musical notation for the Second Mode - Papadic (Hard Chromatic). The notation is complex, featuring various rhythmic and melodic symbols. The first staff begins with a treble clef and a '6' above the first note, followed by a '1' below it. The second staff contains several '0' characters below the notes, indicating specific rhythmic values. The third staff includes a '0' below the first note, a '1' below the second, and a delta symbol ( $\Delta$ ) below the final note. The notation is dense and intricate, typical of traditional Arabic musical notation.

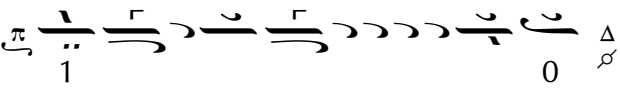
*Second Mode - Papadic (Hard Chromatic)*

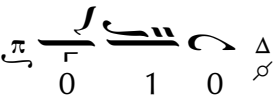
F) Accented on Second to Last Syllable


Pa - Di

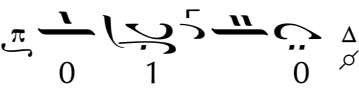
10 

10 

10 

010 

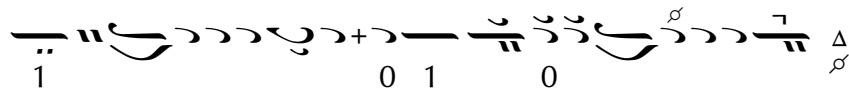
010 


010 

Di - Di

010 

010 



0010 

*Second Mode - Papadic (Hard Chromatic)*

Ke - Di

10010

1 0 0 1 0

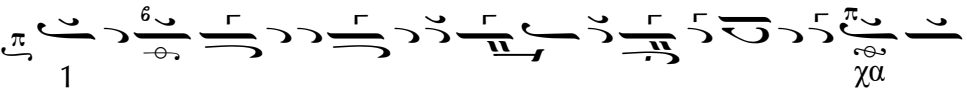
0 0 1

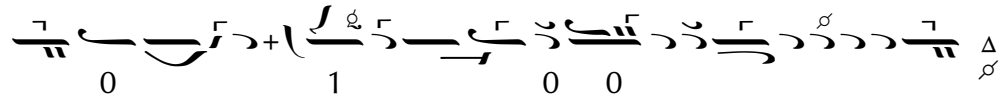


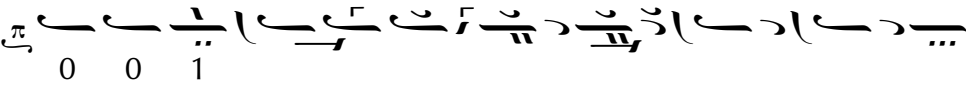
*Second Mode - Papadic (Hard Chromatic)*

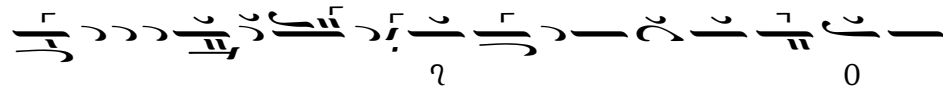
G) Accented on Third to Last Syllable

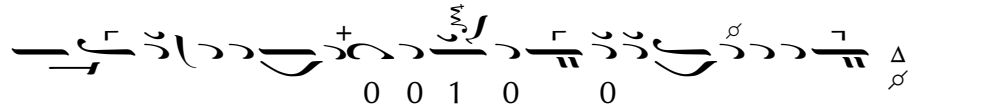
Pa - Di

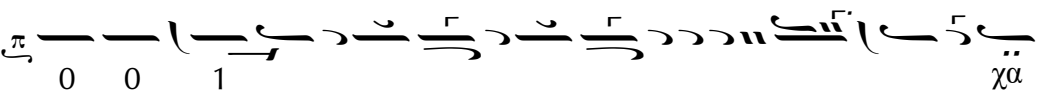
100 

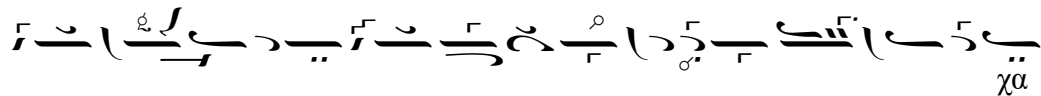


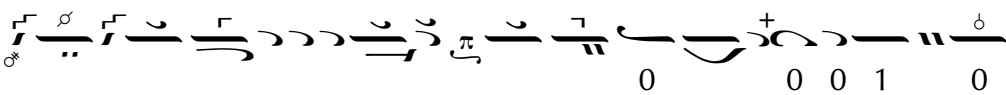
00100 

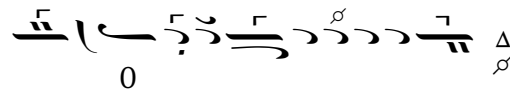


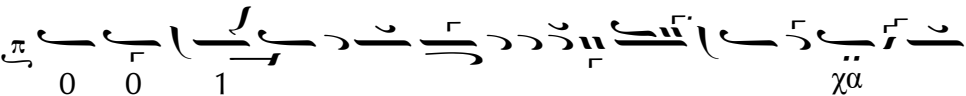


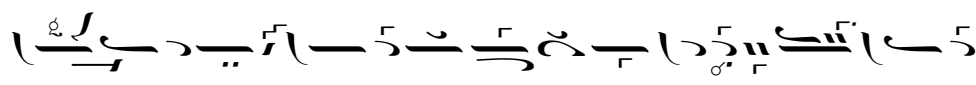
00100 







00100 



*Second Mode - Papadic (Hard Chromatic)*

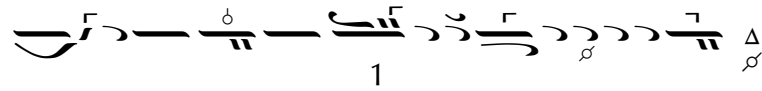
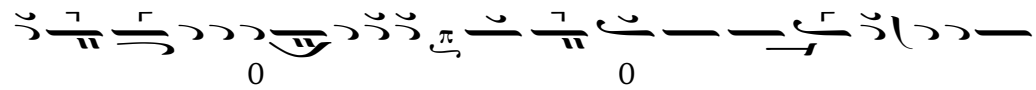
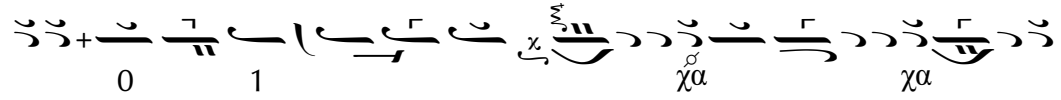
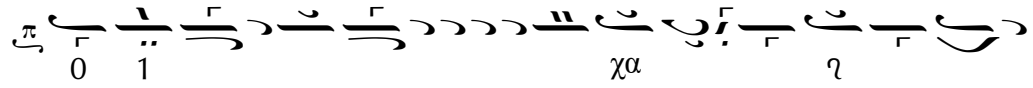
The image displays two lines of musical notation in Arabic style. The notation consists of rhythmic stems with various flags and accents, and numerical indices (0, 1) placed below the notes. The first line begins with a double-dotted note marked with a lambda and alpha (χ<sub>α</sub>), followed by a note with a sigma (σ) and another with a rho (ρ). The second line starts with a note marked with a sigma (σ) and a delta (Δ), followed by a note with a rho (ρ) and a delta (Δ).

*Second Mode - Papadic (Hard Chromatic)*

H) Accented on Fourth to Last Syllable

Pa - Di

01001











*Second Mode - Papadic (Hard Chromatic)*

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

Ke - Ke

10  $\Delta$   
 $\begin{array}{cc} \text{—} & \text{—} \\ \text{1} & \text{0} \end{array}$

10  $\Delta$   
 $\begin{array}{cc} \text{—} & \text{—} \\ \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} & \text{0} \end{array}$

0010  $\Delta$   
 $\begin{array}{ccc} \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{1} \end{array}$

$\begin{array}{c} \text{—} \\ \text{0} \end{array}$

00010  $\Delta$   
 $\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{0} & \text{1} \end{array}$

$\begin{array}{c} \text{—} \\ \text{?} \end{array}$

$\begin{array}{cccc} \text{—} & \text{—} & \text{—} & \text{—} \\ \text{0} & \text{0} & \text{0} & \text{1} \end{array}$



*Second Mode - Papadic (Hard Chromatic)*

K) Accented on Third to Last Syllable

Pa - Ke

0010100

0 0 1 0 0 1

0 1 0 1 0 0

Di - Ke

00100100

0 0 1 0 0 1

0 0 0 1 0 0



Medial Cadences on High Pa

L) Accented on Last Syllable

Pa - High Pa

1000001

1 0 0 0 0 0 1

0 0 0 1

Di - High Pa

10

1 0

Ke - High Pa

001

0 0 1

High Pa - High Pa

X00001

X 0 0 0 1

X 1

*Second Mode - Papadic (Hard Chromatic)*

M) Accented on Second to Last Syllable

Pa - High Pa

10       $\overset{\pi}{\curvearrowright} \overset{\curvearrowright}{\underset{1}{\text{—}}} \overset{\curvearrowright}{\underset{0}{\text{—}}} \overset{\pi'}{\curvearrowright}$

Ke - High Pa

0010       $\overset{\pi}{\curvearrowright} \overset{\text{—}}{\underset{0}{\text{—}}} \overset{\text{—}}{\underset{0}{\text{—}}} \overset{\curvearrowright}{\underset{1}{\text{—}}} \overset{\curvearrowright}{\underset{\curvearrowright}{\text{—}}} \overset{\text{—}}{\underset{\text{—}}{\text{—}}} \overset{\curvearrowright}{\underset{\text{—}}{\text{—}}} \overset{\pi'}{\curvearrowright}$

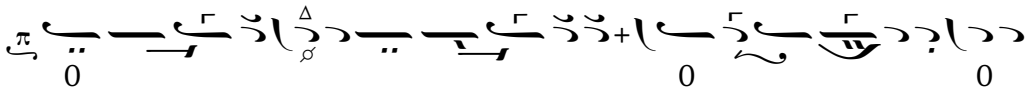
Medial Cadences on Low Di

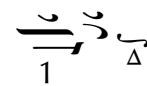
N) Accented on Last Syllable

Pa - Low Di

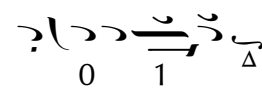
001 

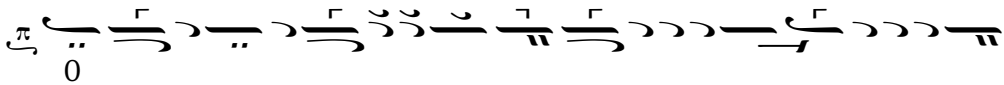


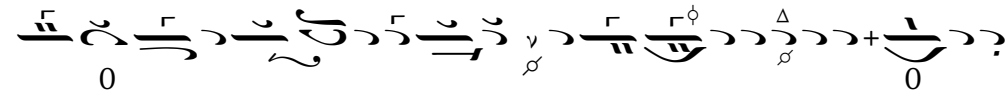
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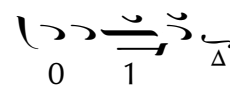


001 



001 







*Second Mode - Papadic (Hard Chromatic)*

O) Accented on Fourth to Last Syllable

Pa - Low Di

01001

0 1

0 2

Δ σ

χ α 1 0

1 Δ

Other Medial Cadences

P) Medial Cadences on Nee

001

0

0

0 1

Q) Medial Cadences on Zo

0100

0 1 0 0



Final Cadences

R) Accented on Third to Last Syllable

Pa - Pa

100

π 1 0 0

100

π 1 0 0

χ<sup>α</sup>

π

100

π 1 0 0

χ<sup>α</sup>

π

0100

π 0 1 0 0


0100

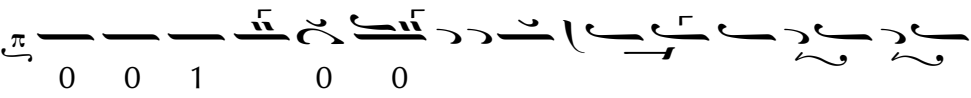
π 0 1 0 0

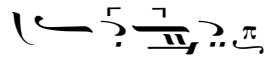
π

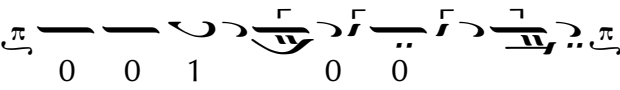
0

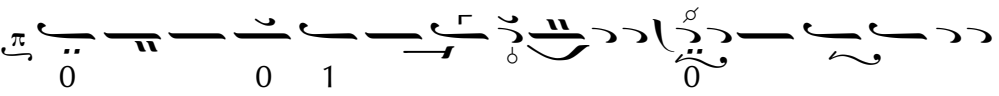
*Second Mode - Papadic (Hard Chromatic)*

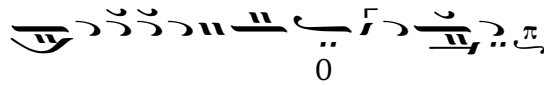
0100  Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 1 0 0 below it.

0100  Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

 Musical notation for the sequence 0100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

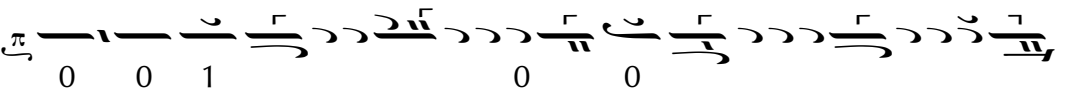
00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

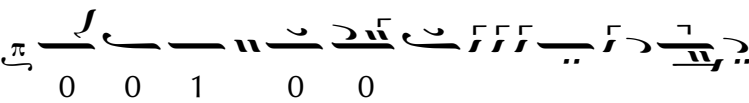
 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

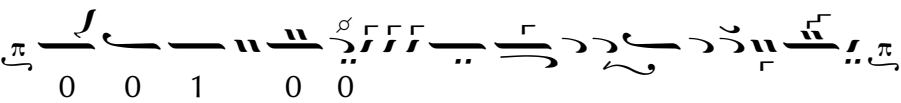
00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it. The notes and rests are highlighted in red.

 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it. The notes and rests are highlighted in red.


00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.


 Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

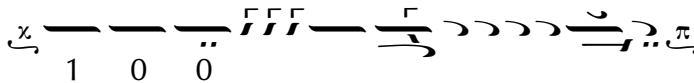
00100  Musical notation for the sequence 00100, consisting of a staff with notes and rests, and a binary sequence 0 0 1 0 0 below it.

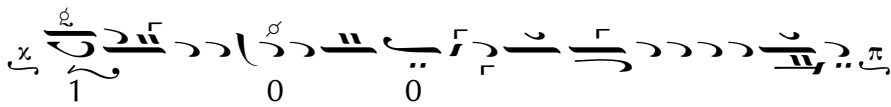
Second Mode - Papadic (Hard Chromatic)

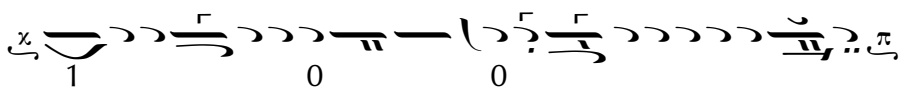
00100 

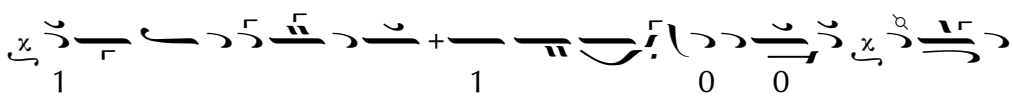



Ke - Pa

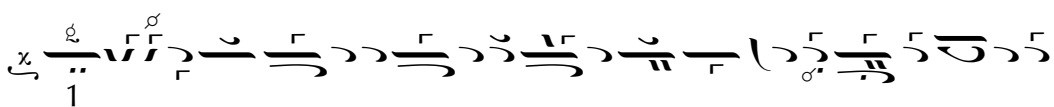
100 

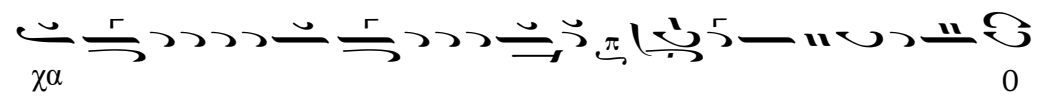
100 

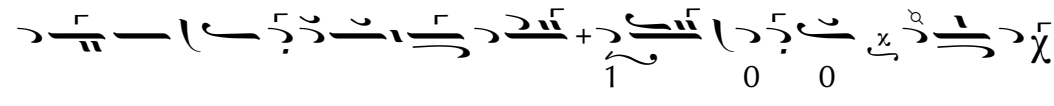
100 

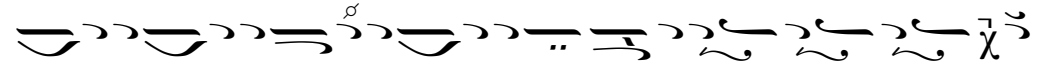
100 

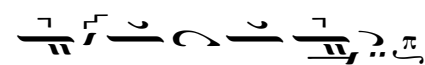


100 













*Third Mode*





# BYZANTINE MUSIC FORMULÆ

## *Third Mode - Papadic*

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#### Prelude Melodies

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---------------------------	------

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*Third Mode - Papadic*

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Medial Cadences on High Nee

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Final Cadences

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## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν «ἕτερον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 85)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Ταμείον Ἀνθολογίας - Χουρμουζίου*, σελ. 33)  
Χερουβικὸν «ἑβδομάδος» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 63)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 33)  
Χερουβικὸν Φωκαέως (σύντομον) (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 68)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 96)  
Χερουβικά Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 410 καὶ 424)  
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 141)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Цветособрание*, 1847, σελ. 33 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 643 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 157 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικα*, *Τομουλ 1*, σελ. 44)
- Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 28)  
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 31)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 29)  
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 33)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 34)  
Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 36)  
Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 38)  
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 97)

*Third Mode - Paradic*

Τριαδικὸν «Θεὸ, Τρισήλιε» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 307)  
Πασαπνοᾶρια τῶν Αἰνῶν, Ἰακώβου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Γρηγορίου*, τ. Α', σελ. 377)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 502)  
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 608)  
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 122)  
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 172)  
Χερουβικὸν Πέτρου τοῦ Βυζαντιῦ (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 198)  
Χερουβικὸν «ἕτερον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 230)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 270)  
Χερουβικὸν «ἕτερον» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 333)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 408)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 378)  
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 23, 29)  
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμείον Ἀνθολογίας - Λειτουργία Α'*, Φωκαέως, σελ. 262)  
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 153)  
Χερουβικόν, Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 176 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 663 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 696 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 53 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Cântările Sfintei Liturghii*, 2000, σελ. 115 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

- Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 138  
(Romanian adaptation by Schim. Nectarie).
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 164  
(Romanian adaptation by Arhiereu Nectarie Tripoleos).
- Ρουμανικὸν Χερουβικὸν Neculau of Sibiu (*Biblioteca Mănăstirii Neamț nr001*, φ. 347)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μιχαήλ ἱερέως τοῦ Κουκουλά (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» «ὀργανικόν» Χρυσάφου τοῦ Νέου (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 104)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μάρκου τοῦ Εὐγενικοῦ (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος ΕΒΕ-ΜΠΤ 705, φ. 101)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοφυλάκτου τοῦ Δομεστίκου (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 103)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 168) Κοινωνικὸν «Εἰς μνημόσυνον»  
Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 752)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ.  
Δ', σελ. 827)
- Κοινωνικὸν «Ἐν τῷ φωτί», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας  
Κωνσταντίνου*, τ. Β', σελ. 174)
- Κοινωνικὸν «Ἐξελέξατο Κύριος», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 170)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*,  
τ. Δ', σελ. 626)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 176)
- Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία  
Α', Φωκαέως*, σελ. 359)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 178)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ  
Πανδέκτη*, τ. Δ', σελ. 799)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 180)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ',  
σελ. 698)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουήλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 192)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας  
Κωνσταντίνου*, τ. Β', σελ. 172)

*Third Mode - Paradic*

Τριαδικὸν «Πατέρα δοξάσωμεν» Γρηγορίου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 211)

Θεοτοκίον «Δέσποινα Πρόσδεξαι» Γρηγορίου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 216)

Θεοτοκίον «Ἄμαρτωλῶν τὰς δεήσεις» Χουρμουζίου Χαροφύλακος (*Μουσική Πανδέκτη*, τ. Β', σελ. 311)

Ἀπολυτίκιον «Λίαν εὐφρανας» Πέτρου Πελοποννησίου (*Μουσική Πανδέκτη*, τ. Γ', σελ. 449)

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

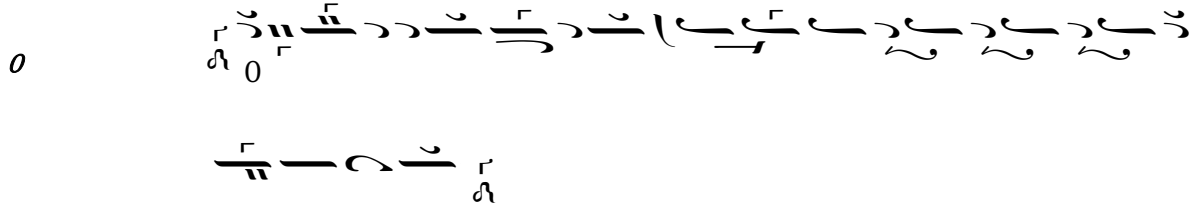
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

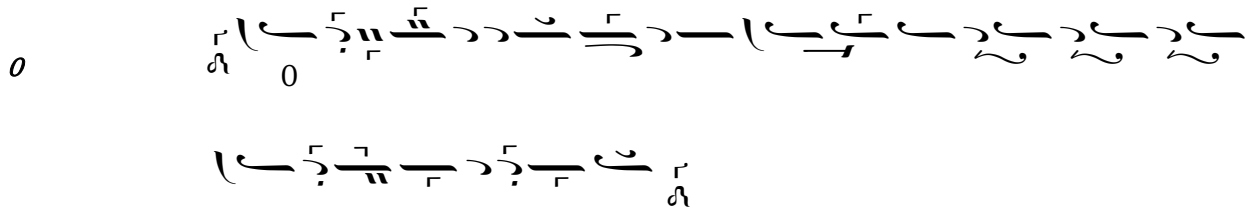
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

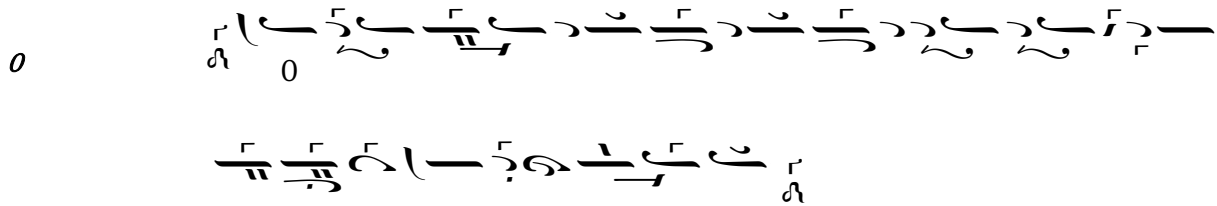
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

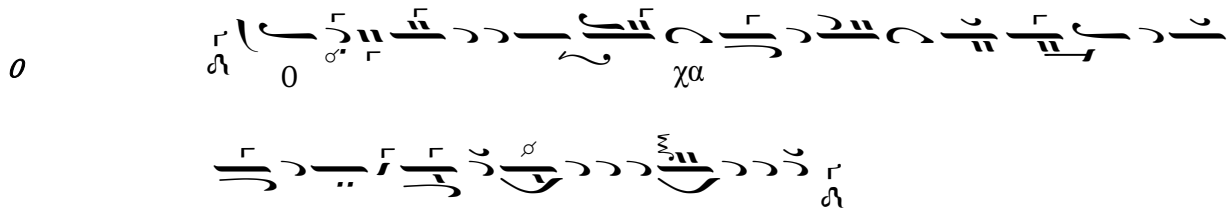
Prelude Melodies for Initial Syllable \*

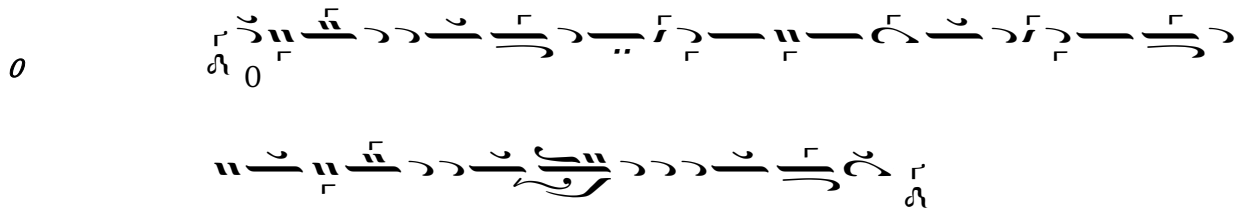
A) Initial Syllable

0 

0 

0 

0 

0 

0 

---

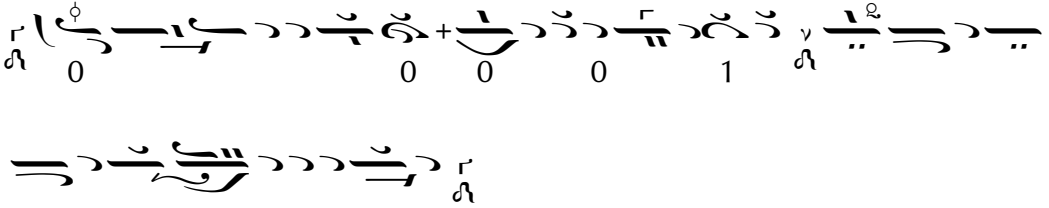
\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

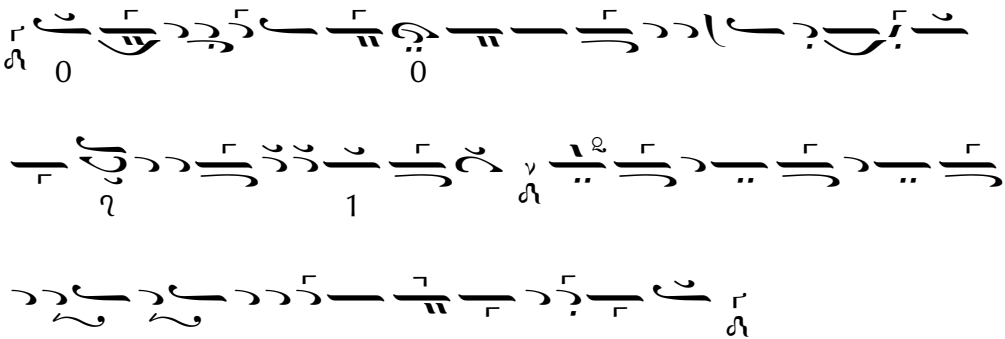


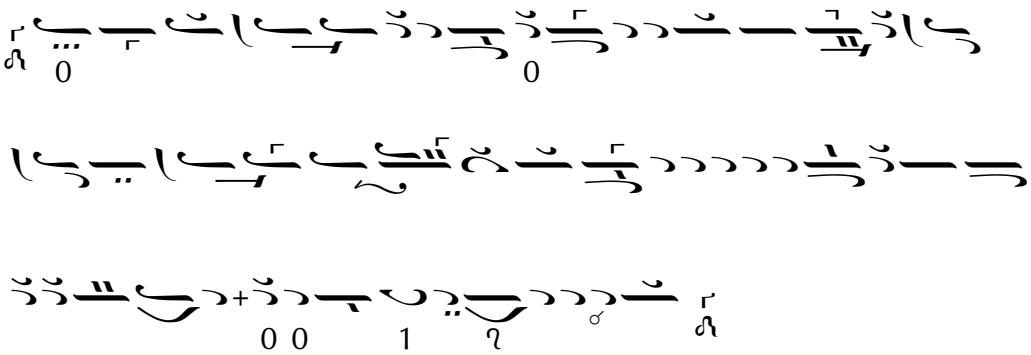
Medial Cadences on Ga

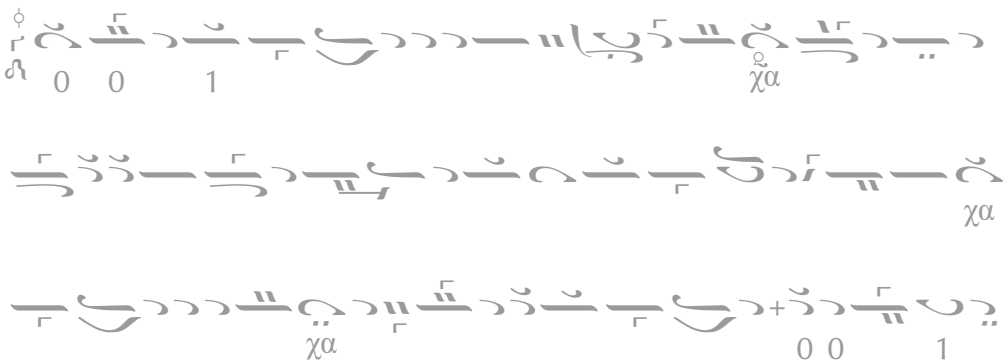
B) Accented on Last Syllable

Ga - Ga

001 

001 

001 

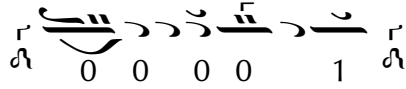
001 



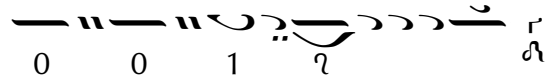
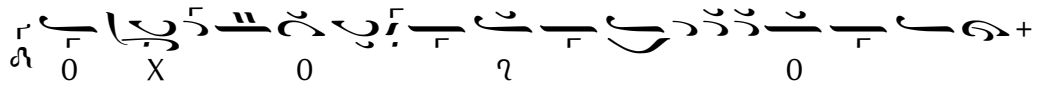
Third Mode - Papadic



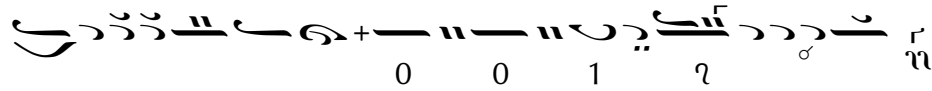
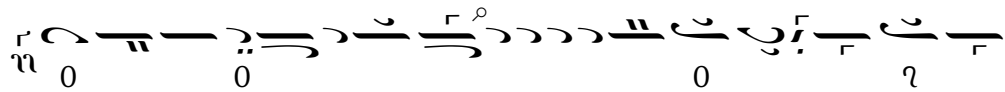
00001



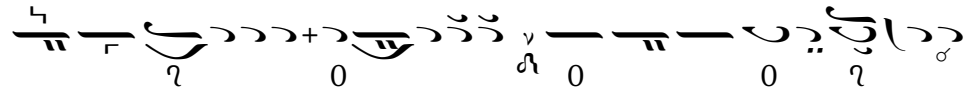
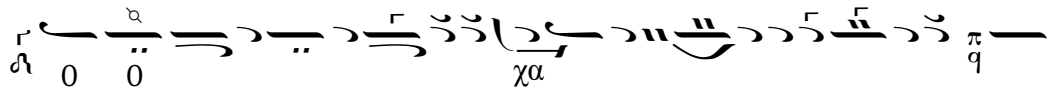
0X001



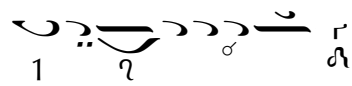
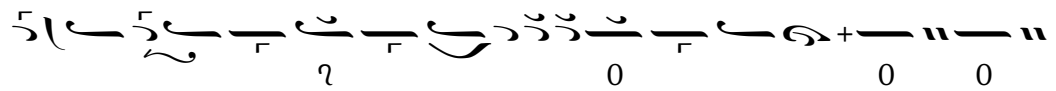
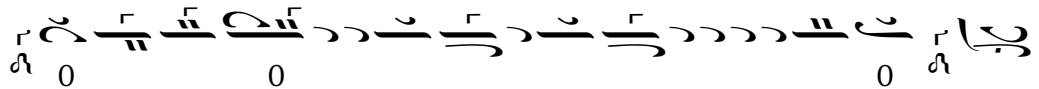
00001



00001



00001





Third Mode - Papadic

00001

0 0

q χa q 0

0 0 0 1 2 ♀ ♀

00001

0 0 χa 2

0

0 2 0

0 1 2

0 0 1 ♀

00001

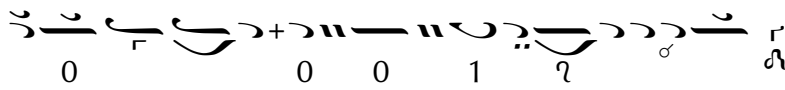
0 0 0 2

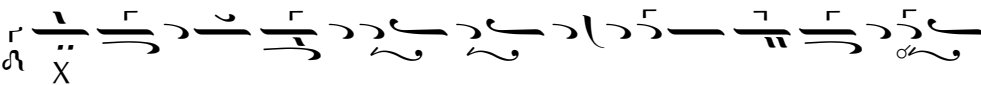
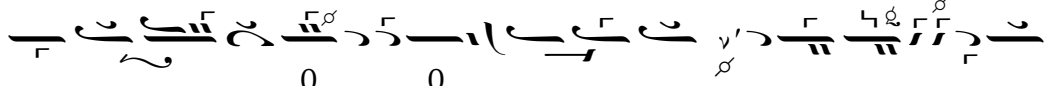
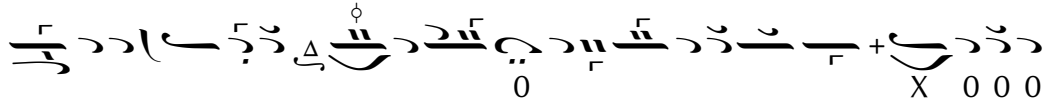

q 0 0 1 ♀ ♀

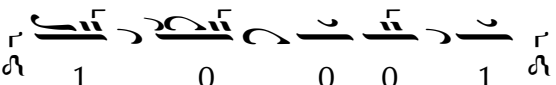

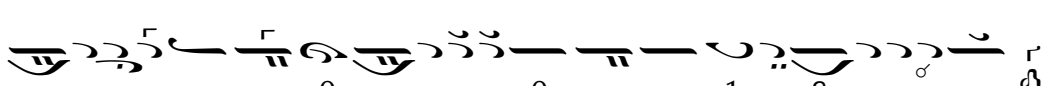
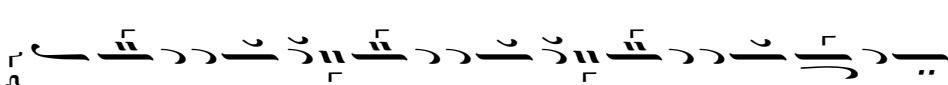
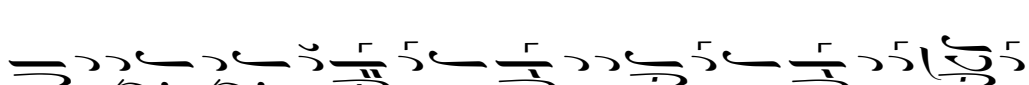



♂ 2 χa



*Third Mode - Papadic*


  
 0 0 0 1 2


X0001
 
  

  

  

  
 1 2


10001
 
  

  

  

  

  

  

  

  
 0 1 2





Third Mode - Papadic


100001


  
 0 0 0 0 1



  
 1 0 2



  
 0 0



  
 0


  
 0 0 0 1 2

100001


  
 1 0 0 0

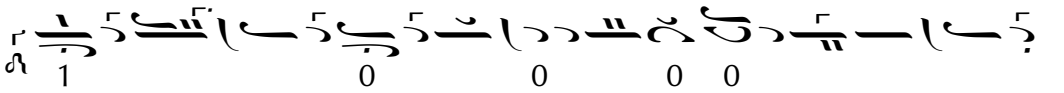

  
 0 0 0 0

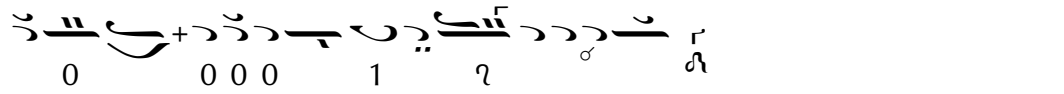

  
 1

010010X

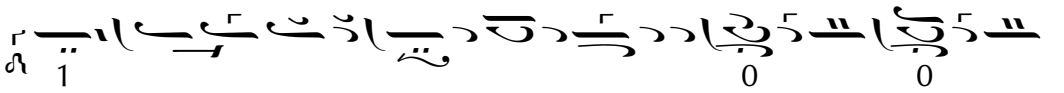

  
 0 1 0 0 1 0 X

1000001


  
 1 0 0 0 0


  
 0 0 0 0 1 2

1000001


  
 1 0 0

Third Mode - Papadic

0 0 0 0 0 0 0 1 2

1000001

0 0 0 0 0 1 2

00010001

0 0 0 1

0 0 0 1 2

01010001

0 1 0 0 1 0 1

0 0 1 0 0 2

0 1 2

01010001

0 1 0 1

0 X 2 0 9



*Third Mode - Papadic*

1 0 X 0 1 2

X 0 1

0 2

Pa - Ga

000

001

0001

0001

*Third Mode - Papadic*

Nee - Ga

0001  $\overset{\nu}{\delta}$

0001  $\overset{\nu}{\delta}$

0001  $\overset{\nu}{\delta}$

*Third Mode - Papadic*

10X01

*Third Mode - Papadic*

Ke - Ga

010001

High Zo - Ga

00

001

00001

High Nee - Ga

100101

*Third Mode - Papadic*

0100001







Third Mode - Papadic

Handwritten musical notation with a fermata and a plus sign. Below the notation are the numbers 0 and 1.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 2, 0, 1, 0, 2, and a symbol resembling a sigma.

010

Handwritten musical notation with a fermata and a plus sign. Below the notation are the numbers 0 and 1, and a symbol resembling a chi with a superscript alpha.

Handwritten musical notation with a plus sign and a fermata. Below the notation is a symbol resembling a zeta with a superscript alpha.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 2, 1, 0, and a symbol resembling a delta with a superscript alpha.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 0 and a symbol resembling a sigma.

X10

Handwritten musical notation with a plus sign and a fermata. Below the notation are the letters X, 1, 0, and X.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 1, 0, 2, and a symbol resembling a sigma.

0010

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 0, 0, 1, and a symbol resembling a sigma.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 2, 0, 0, 1, 0, 2, and a symbol resembling a sigma.

0010

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 0, 0, 1, and symbols resembling a chi with a superscript alpha and a lambda with a superscript alpha.

Handwritten musical notation with a plus sign and a fermata. Below the notation are the numbers 0, 0, 1, 0, 2, and a symbol resembling a sigma.



Third Mode - Papadic

0010

0010

0010

*Third Mode - Papadic*

0010

0 0 1

2 4 1

0010

0 0 0 1 2

0 2

0010

0 1 0 0 1 0 2

0 2

0010

0 0 0 1 2 0 0 1 0

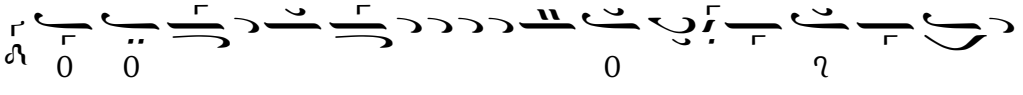
2 0 2

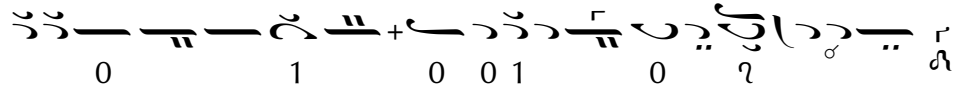
10010


1 0 0 1 0

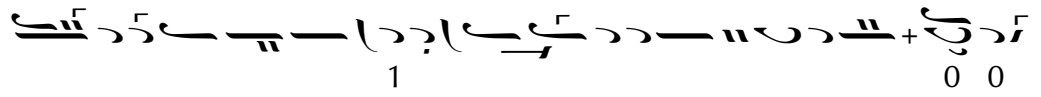
2

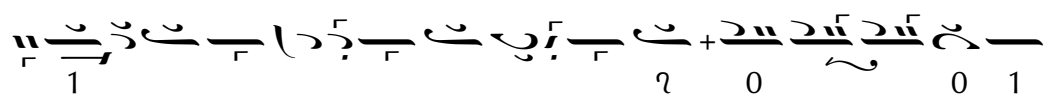
*Third Mode - Papadic*

000010  0 0 0 ?

 0 1 0 0 1 0 ?

000010  0 0 0 ? 0

 1 0 0


 1 ? 0 0 1

 0 ?

000010  0 0 ?

 0 0

 0


 0 1 0 0 0 1 0


 ?


100010  1 0 0 ?


*Third Mode - Papadic*

100010



  
 0 0 0 1 0 2



  
 1 0 0



  
 2 0 0 1


  
 0 2


100010



  
 1 0



  
 0 2 0


  
 0 0 1 0 2

100010

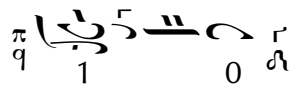

  
 1 0 0


  
 0 0


  
 0 0 1 0 2

Pa - Ga

10


  
 1 0

10


  
 1 0 2



*Third Mode - Papadic*


Nee - Ga


Di - Ga

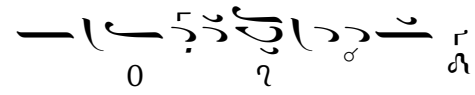



*Third Mode - Papadic*

High Nee - Ga

10      

0010      




00010      

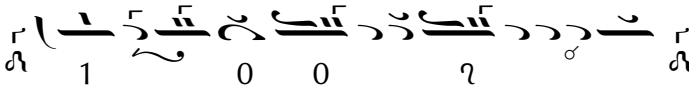



Third Mode - Papadic


D) Accented on Third to Last Syllable

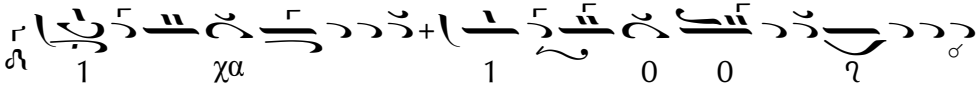
Ga - Ga

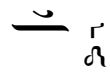
100 

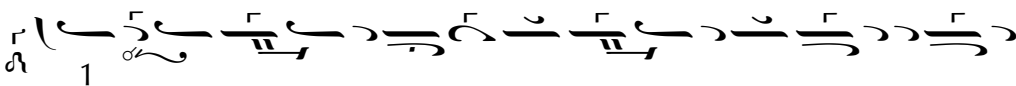
100 

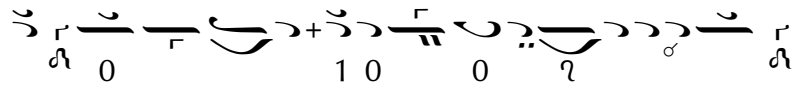
100 

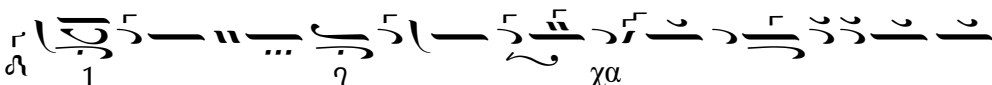
100 

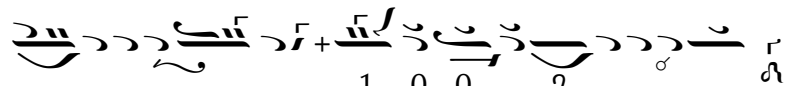
100 

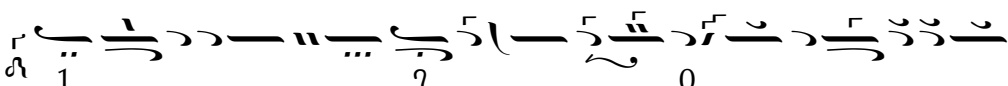


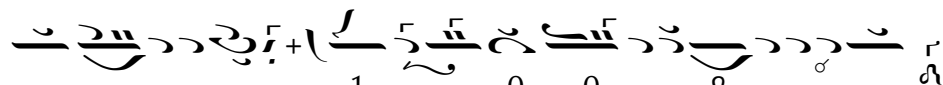
100 



100 



100 



*Third Mode - Papadic*

100

0100

0100

0100

0100

0100

0100



*Third Mode - Papadic*

0100

0100

0 1  $\chi\alpha$

$\pi$  0 ?

$\phi$  0 ?

0 10 0 ?

$\sigma$

(10)0100

(10)0100

0 1 ? 0

1 0 0 1 0 0 ?

$\sigma$

00100

00100

0 0 1 0 0  $\sigma$

00100

00100

0 0 1 0 0 0 0 1 0

0  $\sigma$

00100

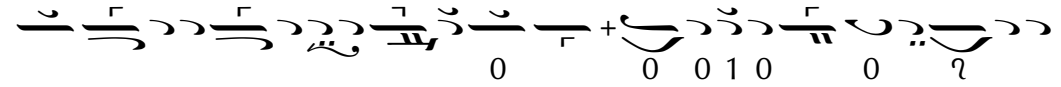
00100

0 0 1 0  $\sigma$

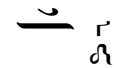
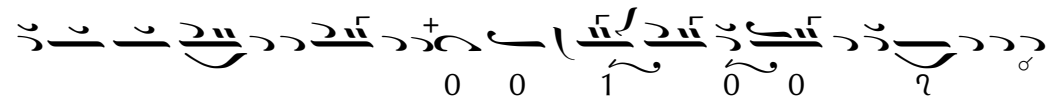
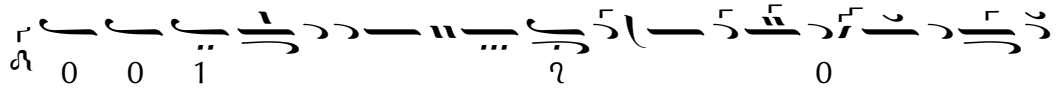


Third Mode - Papadic

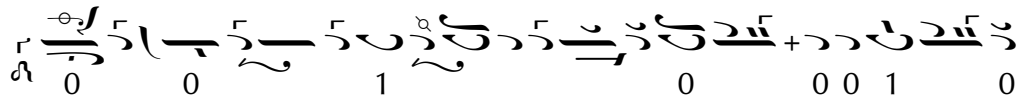
00100



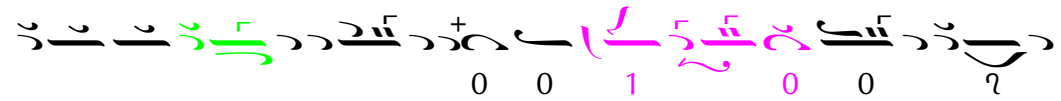
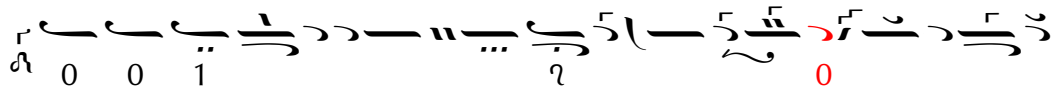
00100



00100



00100



00100



Third Mode - Papadic

0 0 1 0 0 ?

0 0 0

1 0 0 ?

0 0 1 0 0 ?

00100

0 0 1  $\chi^{\alpha}$  ?

0  $\chi^{\alpha}$  ?

0 ?

00100

0 0 1 0

?  $\chi^{\alpha}$  ?

0 0 1 0 0 ?

00100

0 0

1

*Third Mode - Papadic*

$\chi\alpha$     ?    0

?    0    0    1    0

00100

$\chi\alpha$     0

?    0    0    1    0

?    0

0    0    1    0    0    ?

00100

0

?    0    0    1    0

$\chi\alpha$     ?

0    0    1    0

0    0    ?    0



Third Mode - Papadic

00100

$\alpha$   
 $\delta$  0 0

$\delta$  2  $\pi$  9 1  $\delta$

$\chi\alpha$  0 2

$\Delta$  9 0 0 1 0

$\delta$  0 2  $\alpha$

00100

$\delta$  0

$\delta$  0 0 1 2

$\chi\alpha$  2

$\delta$  0 0 1 0

$\delta$  0 1 0 0 2  $\alpha$

00100

$\delta$  0 2 1

$\pi$  9 2



Third Mode - Papadic

000100

100100

100100

100100

*Third Mode - Papadic*

100100

100100

100100

100100

*Third Mode - Papadic*

0 1 0 0 2 2

100100 1 0 1 0 0

1 2  $\chi^a$  2

1 0 0 1

1 0 0 1 0 0 2

2 2

0100100 0 1 0 0 1

0 0 1 0 0

2 2

0100100 0 1 0 0 2

1 0 0 1 0

Third Mode - Papadic

0100100

010010X

00010100

00100100

00100100

00100100

*Third Mode - Papadic*

10000100

10000100

10010100

000100100

*Third Mode - Papadic*

100100100

Pa - Ga

00100

00100

00100



Third Mode - Papadic

0 0 1 0 0 2

2

00100

π 9 0 0 1

χ α 0 0 1 0

0 2

00100

π 9 0 0 1

χ α

2 0

π 9 0 0 1 0

0 2

Nee - Ga

00100

ν 2 0 0 1 2 0

0 0 2 2

Third Mode - Papadic

10X01

Di - Ga

100

100

100

100



Third Mode - Papadic

—  
 ۲

100100

Δ<sub>9</sub> ۱ ۰ ۰ ۱ ۲

۲ ۰

۰ ۰ ۱ ۰

۰ ۲ ۲

100100

Δ<sub>9</sub> ۱ ۰ ۲ ۰ ۱

۲ Δ<sub>9</sub>

۰ ۱ ۰ ۰

۱ ۰ ۰ ۱ ۰ ۰ ۲

—  
 ۲

000010X

Δ<sub>9</sub> ۰ ۰ ۰ ۰ ۱ ۰ X

۲





Third Mode - Papadic

0100

0110

00100

The image displays musical notation for the Third Mode - Papadic, organized into three groups: 0100, 0110, and 00100. Each group contains three lines of notation. The notation consists of rhythmic symbols (vertical lines with flags) and various Greek letters (zeta, alpha, delta) used as accents or markers. Some symbols are highlighted in pink. The notation is written on a single-line staff. The symbols include horizontal lines with flags, some with dots or other markings above them. The Greek letters are placed below the staff, often aligned with specific rhythmic symbols. The overall structure is a sequence of rhythmic patterns for each group.

*Third Mode - Papadic*

10100

1 0 1

0 1 0 1 0

0 2 2

100100

1 0 0 1 0 0

1 0 0 1

0 0 2 2

100100

1 0 0 0 1

0 0 2 2

0 0 2 2

100100

1 0 0 0 1

0 0 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

0 1 2 2

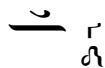
0 1 2 2

0 1 2 2



*Third Mode - Papadic*

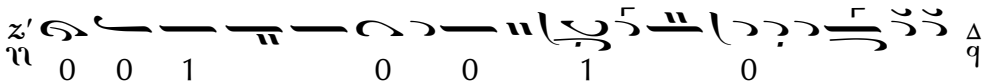
0100100 

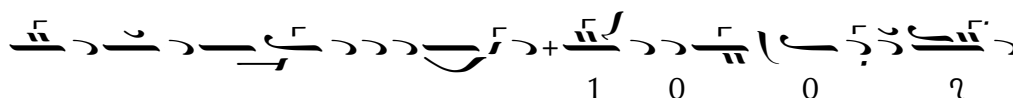


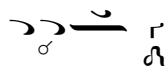
1000101 

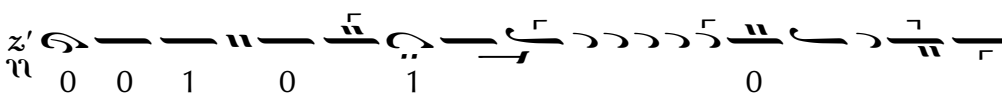


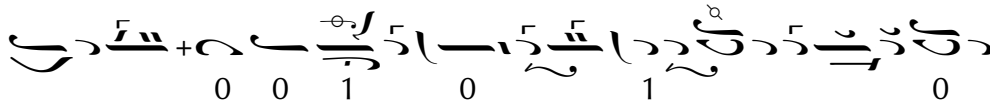


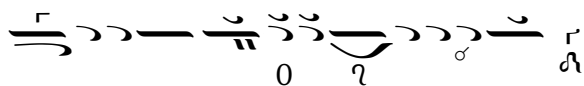
00100100 

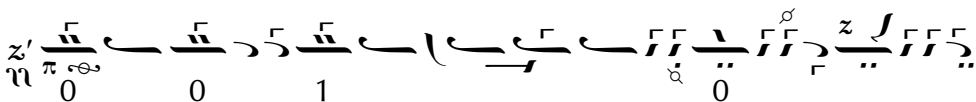




0010100 





00100100 

*Third Mode - Papadic*

00100100

00100100

00100100

*Third Mode - Papadic*

10000100100

High Nee - Ga

100

000100

000100

100100

100100

100100

*Third Mode - Papadic*

100100

100100

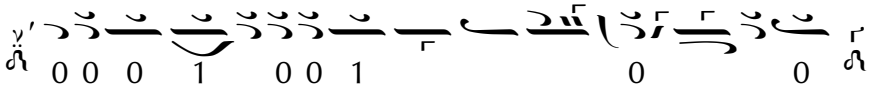
100100


100101

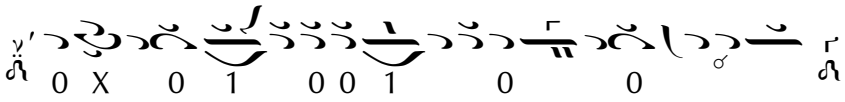
The image displays four systems of musical notation for the Third Mode - Papadic. Each system consists of two lines of notation. The first line of each system includes binary labels (0, 1, 2) positioned below the notes. The notation uses various rhythmic symbols, including vertical stems, horizontal lines, and curved marks, characteristic of Papadic notation. The systems are labeled on the left as 100100, 100100, 100100, and 100101. At the bottom center, the number 1420 is written.

*Third Mode - Papadic*


  
 0 0 1 0 1

000100100
 
  
 0 0 0 1 0 0 1 0 0

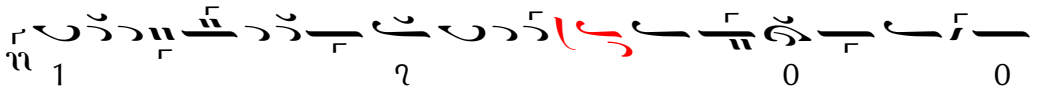
000100100
 
  
 0 0 0 1 0 0 1 0 0

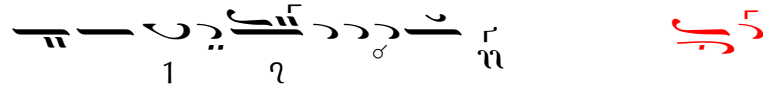
0X0100100
 
  
 0 X 0 1 0 0 1 0 0

*Third Mode - Papadic*

E) Accented on Fourth to Last Syllable

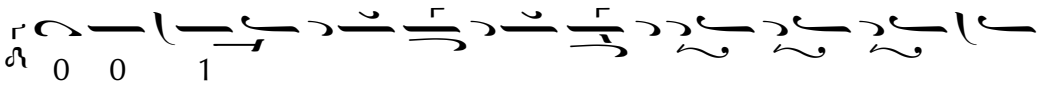
Ga - Ga

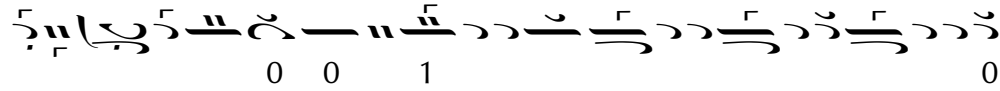
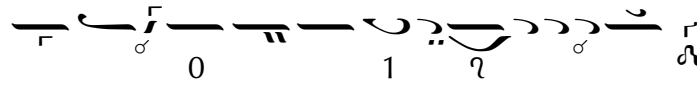
1001 




1010 

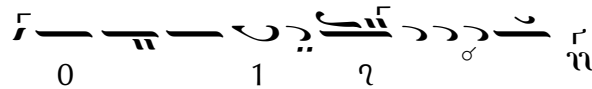
1010 

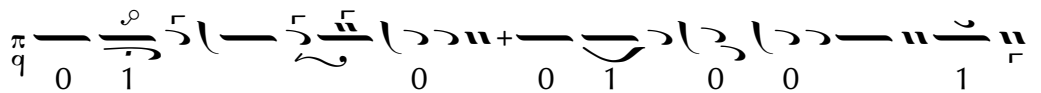
001001001 

Pa - Ga

01001 




01001001 

*Third Mode - Papadic*

Nee - Ga

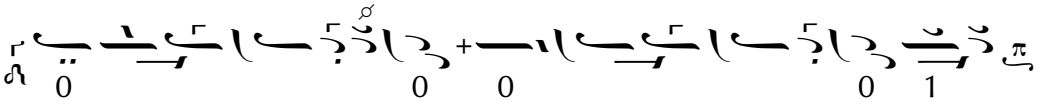
High Zo - Ga

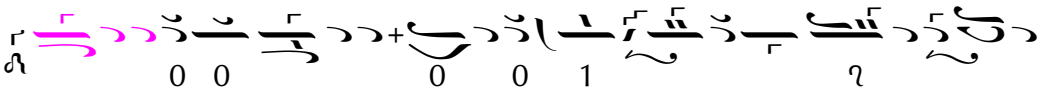
High Nee - Ga

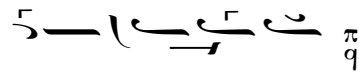
Medial Cadences on Pa

F) Accented on Last Syllable

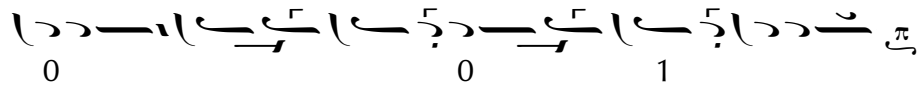
Ga - Pa

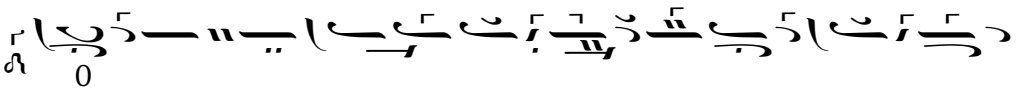
001 

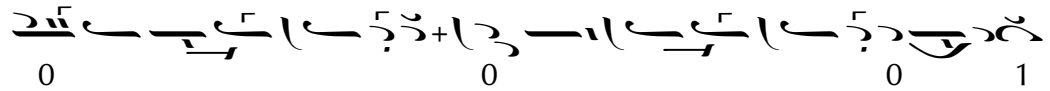
001 



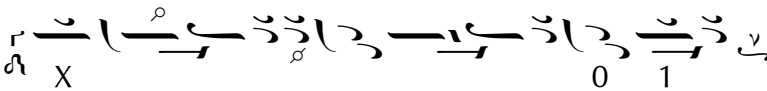
001 

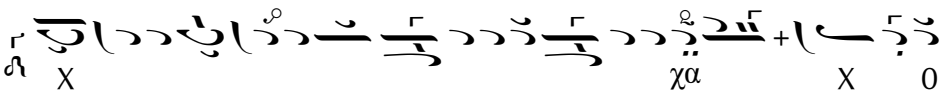


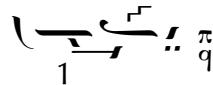
001 





X01 

X01 











*Third Mode - Papadic*

$\chi^{\alpha}$

$X$

10010001


High Zo - Pa


10100001


*Third Mode - Papadic*


G) Accented on Second to Last Syllable


Ga - Pa


10 


10 


10 


10 


10 


010 


010 

010 

0010 

0010 

0010 

0010 



*Third Mode - Papadic*

000010

00100010

000100010



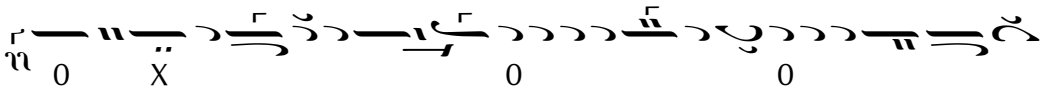


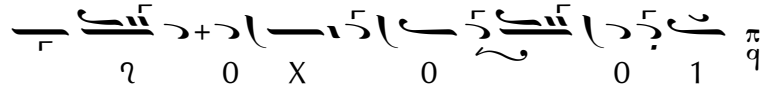


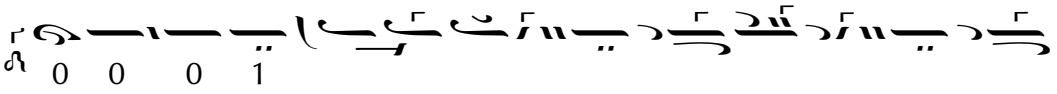
*Third Mode - Papadic*

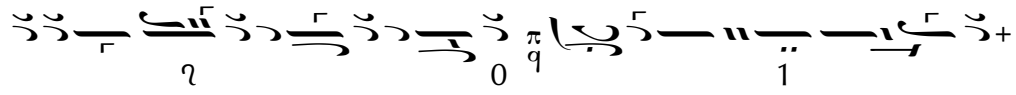
I) Accented on Fourth to Last Syllable

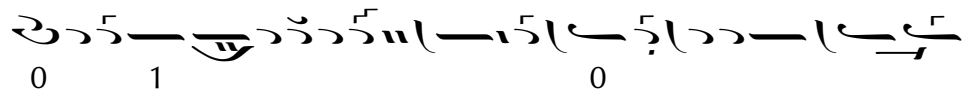
Ga - Pa

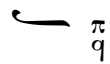
0X001 

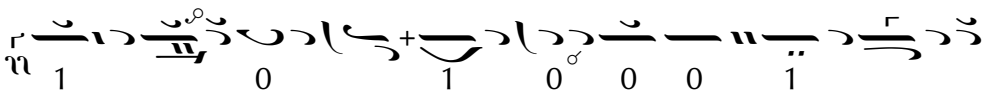


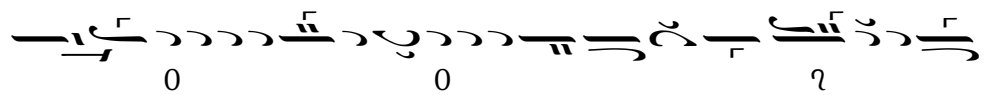
0001010 

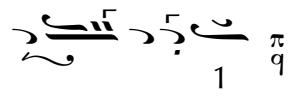






10001001 

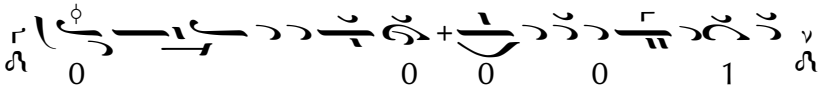





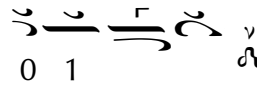
Medial Cadences on Nee

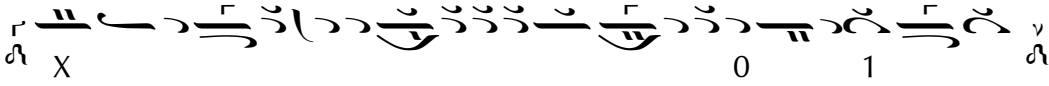
J) Accented on Last Syllable

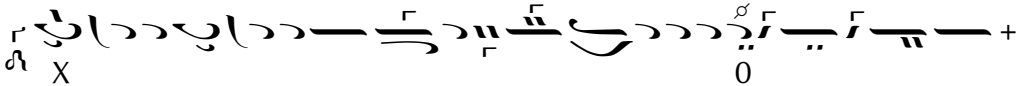
Ga - Nee

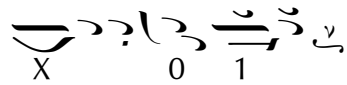
001 

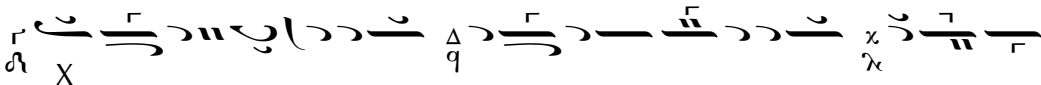
001 

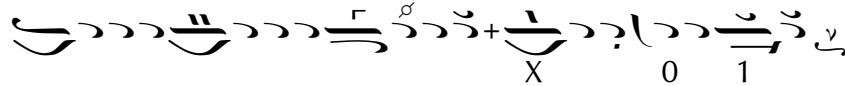


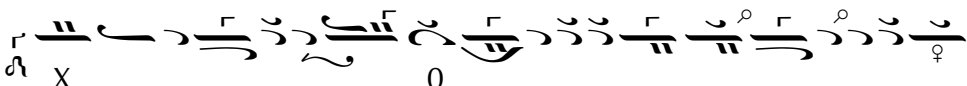
X01 

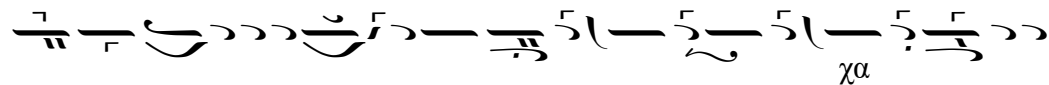
X01 

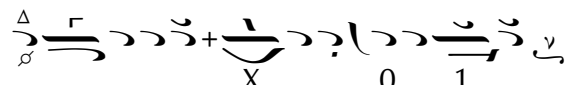


X01 



X01 










*Third Mode - Papadic*


K) Accented on Second to Last Syllable

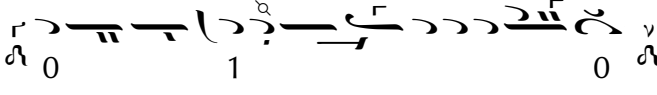
Ga - Nee


10 


10 


10 





010 

010 

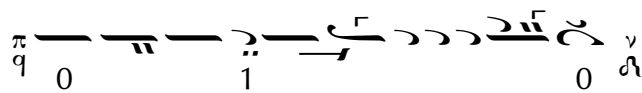
010 



010 



Pa - Nee

010 



*Third Mode - Papadic*

L) Accented on Fourth to Last Syllable

Ga - Nee

01001

da 0 1

0 0 1 da<sup>v</sup>










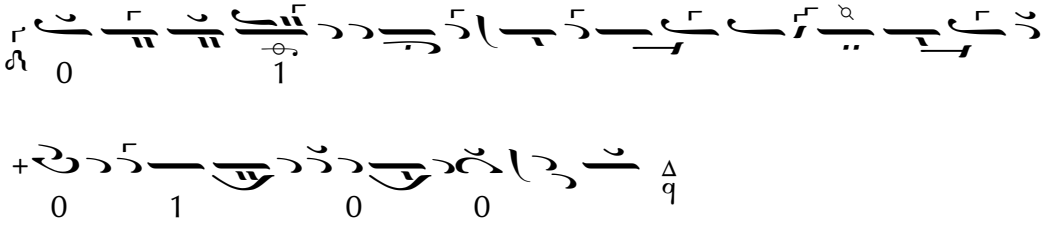


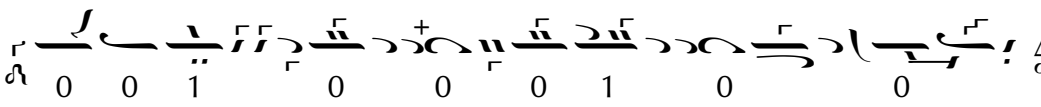
*Third Mode - Papadic*


O) Accented on Third to Last Syllable

Ga - Di

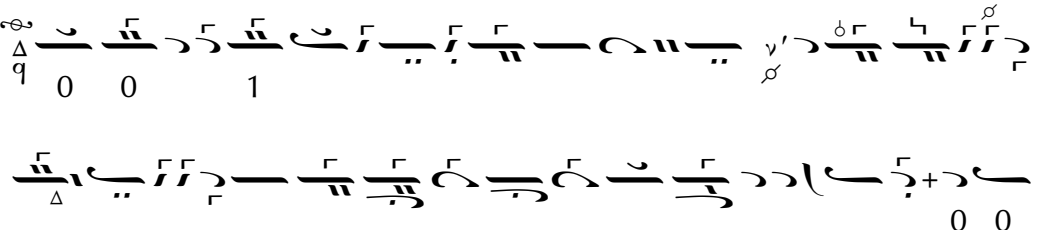
100 

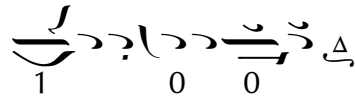
0100 

00100 


000100 

Di - Di

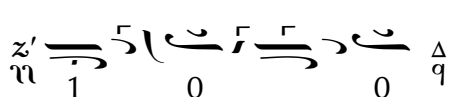
00100 



Ke - Di

0100 

High Zo - Di

100 





*Third Mode - Papadic*

Medial Cadences on Ke

P) Accented on Last Syllable

Ga - Ke

01

01

0

0

0

0

1

x

λ

High Zo - Ke

X0001

X0001

X

0

0

0

1

x

λ

*Third Mode - Papadic*

Q) Accented on Second to Last Syllable

Ga - Ke

10

10

0010

0010

Di - Ke

0010010

00100010

High Zo - Ke

1000

High Nee - Ke

00010





*Third Mode - Papadic*

S) Accented on Fourth to Last Syllable

Di - Ke

001010

0 0 1 0 1

0 λ

High Zo - Ke

1001


1 0 0 1


λ λ

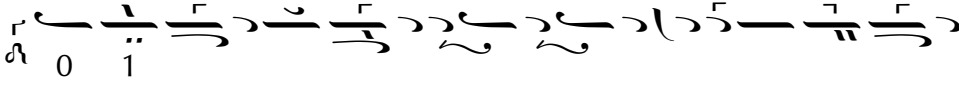
Medial Cadences on High Zo

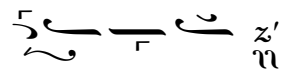
T) Accented on Last Syllable


Ga - High Zo

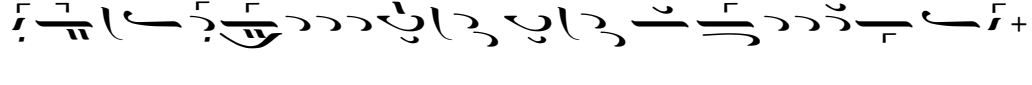
1      

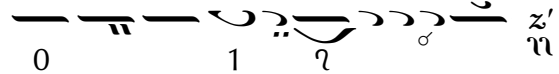
01      

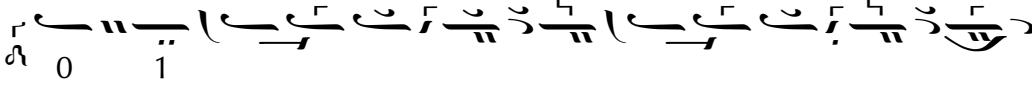
01      


01      

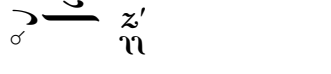
01      


01      

01      

01      

01      

001      

001      



Third Mode - Papadic

000001

X00001

X00001

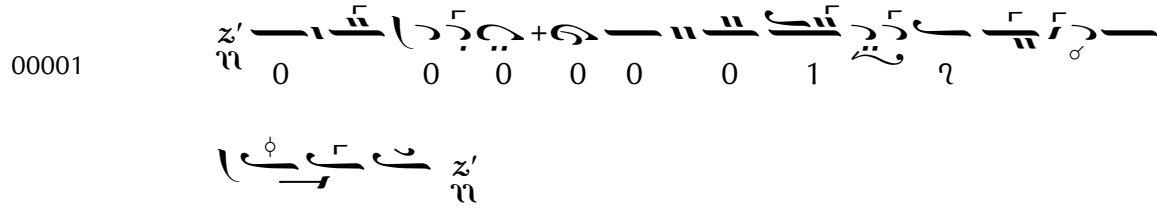
X00001



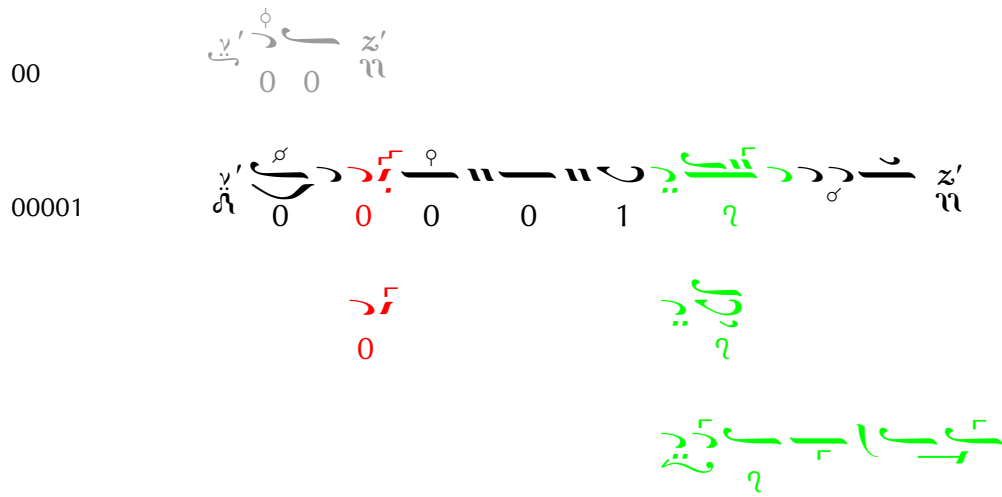


*Third Mode - Papadic*

High Zo - High Zo



High Nee - High Zo





Third Mode - Papadic

U) Accented on Second to Last Syllable

Ga - High Zo

10

10

10

10

10

10

10

010


010

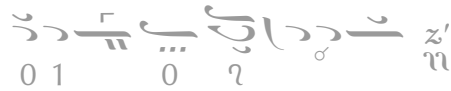



*Third Mode - Papadic*

100010 

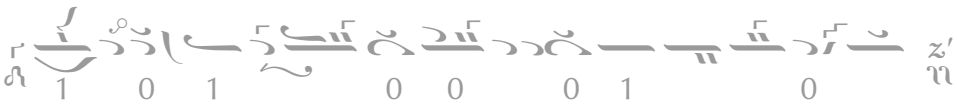


100010 



1000010 



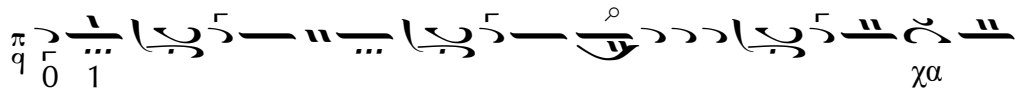
10100010 

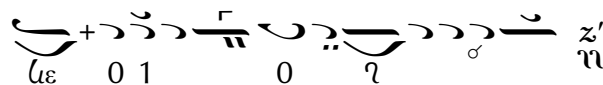
Pa - High Zo

10 





010 







*Third Mode - Papadic*

The image shows four lines of musical notation in the Third Mode - Papadic style. The notation consists of neumes (stylized letters and symbols) placed on a four-line staff. The first line starts with a double bar line and contains several neumes, including a large '5' at the end. The second line continues the melody with neumes and includes a 'z'' symbol. The third line features a '+' sign and a '0 1' sequence. The fourth line ends with a 'z'' symbol.

High Nee - High Zo

010

The image shows a single line of musical notation for 'High Nee - High Zo'. It begins with the number '010' on the left. The notation consists of neumes on a four-line staff, with rhythmic values '0', '1', '0', and '2' indicated below the notes. The notation ends with a 'z'' symbol.



*Third Mode - Papadic*

0 0 1 0

0 2 2

Di - High Zo

100100  $\Delta$ 
  
 1 0 0 1 0 0 2 2

High Zo - High Zo

1X0  $\Delta$ 
  
 1 X 0 2

100  $\Delta$ 
  
 1

0 0 2 2

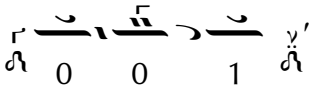





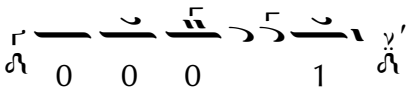
Medial Cadences on High Nee

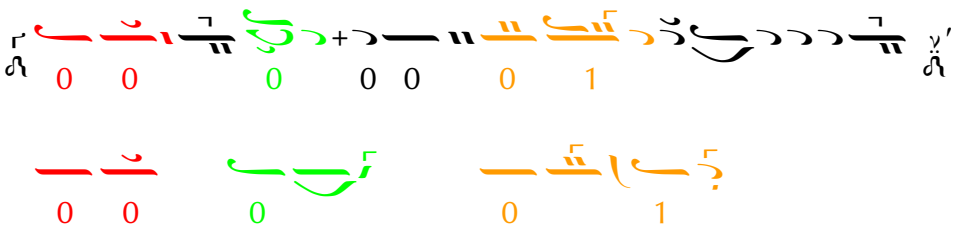
X) Accented on Last Syllable


Ga - High Nee

001 

001 

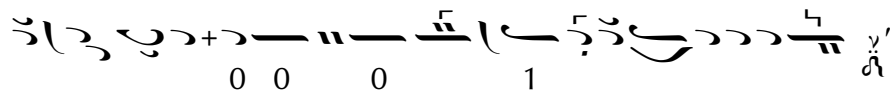
0001 

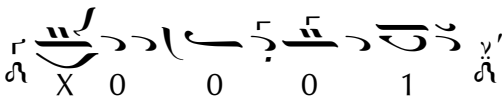
0001 

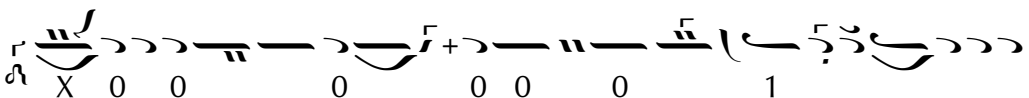


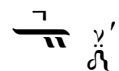
00001 





X0001 

X0001 

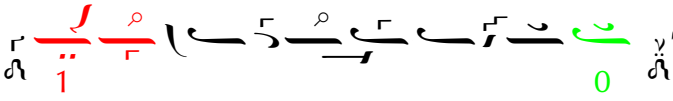





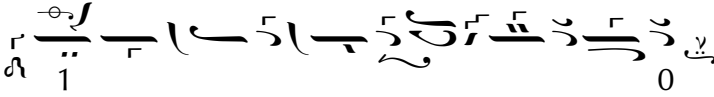
*Third Mode - Papadic*

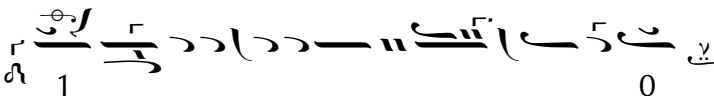
Y) Accented on Second to Last Syllable

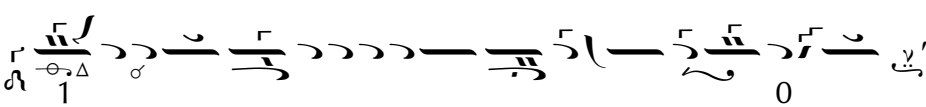
Ga - High Nee

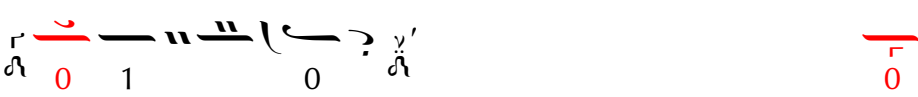
10 




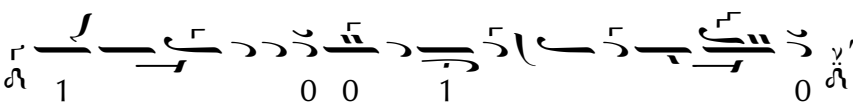
10 

10 

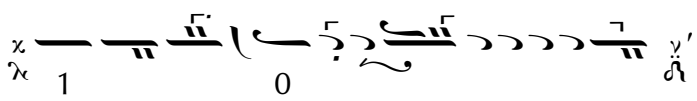
10 


010 

010 

10010 

Ke - High Nee

10 


010 




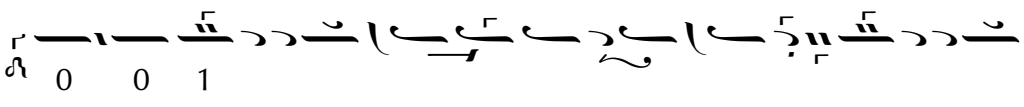
*Third Mode - Papadic*

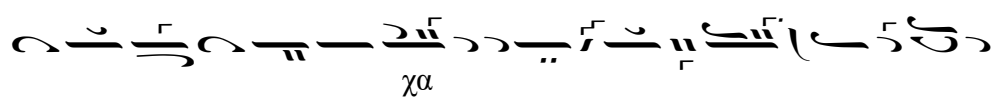
Z) Accented on Third to Last Syllable

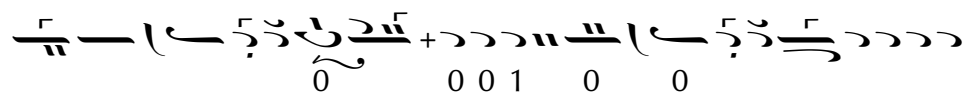
Ga - High Nee

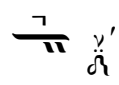
100 

100 

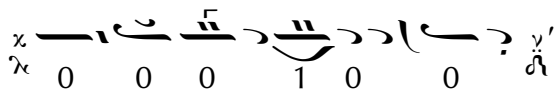
00100 










Ke - High Nee

000100 

High Zo - High Nee

0100 

10100 

000100 

*Third Mode - Papadic*

High Nee - High Nee

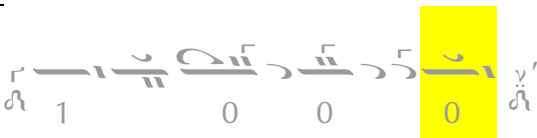
100       $\overset{\Gamma}{\delta'} \rightarrow \overset{\Gamma}{0} \rightarrow \overset{\Gamma}{1} \rightarrow 0 \rightarrow 0 \rightarrow \delta'$

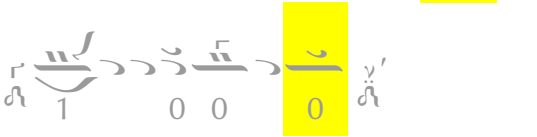
0100       $\overset{\Gamma}{\delta'} \rightarrow \overset{\Gamma}{0} \rightarrow \overset{\Gamma}{1} \rightarrow 0 \rightarrow 0 \rightarrow \overset{\Gamma}{\alpha} \rightarrow \overset{\Gamma}{\delta'} \rightarrow \delta'$

*Third Mode - Papadic*

AA) Accented on Fourth to Last Syllable

Ga - High Nee

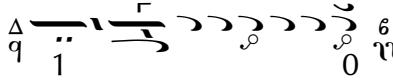
1000      


1000      

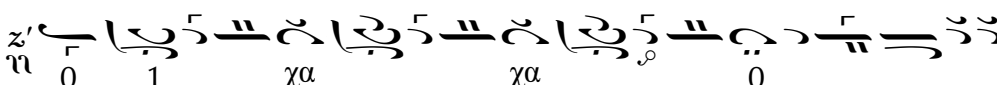


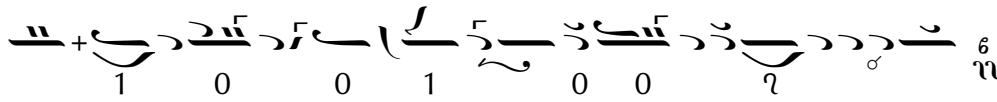
Other Medial Cadences

AB) Medial Cadences on Vou

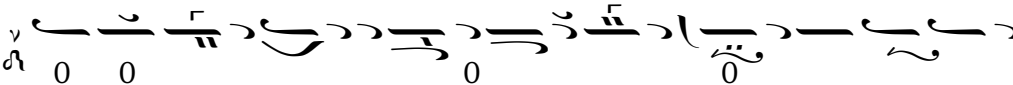
10  $\Delta$  

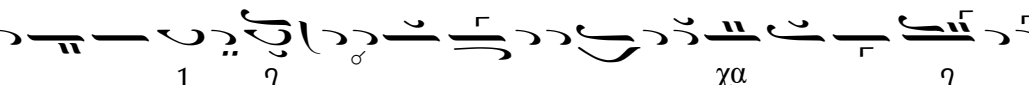
10001 

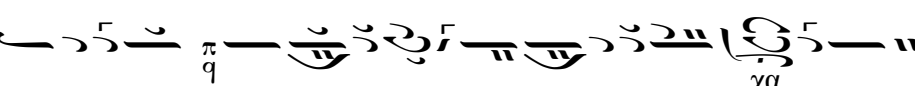
(10)0100 

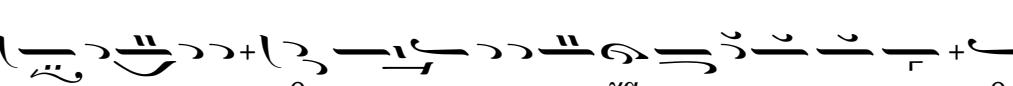


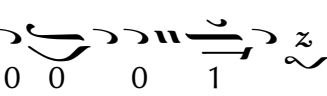
AC) Medial Cadences on Low Zo

00001 





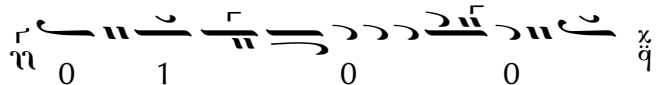


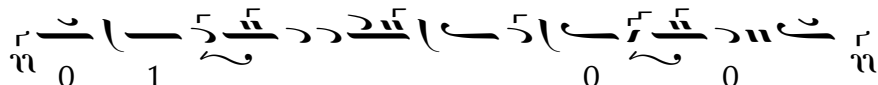


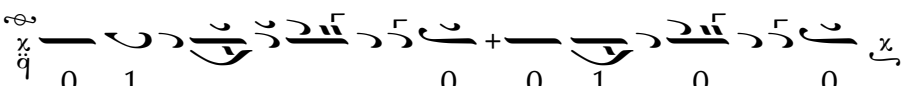


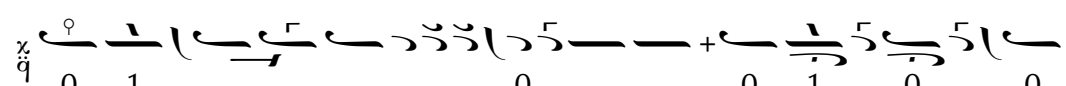
*Third Mode - Papadic*


Accented on third to last syllable:

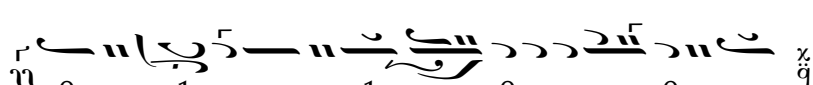
0100 

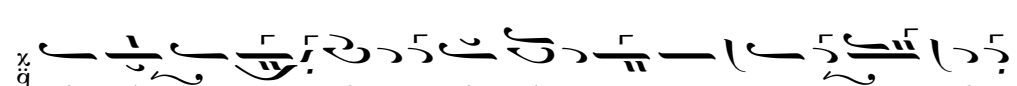
0100 


0100 

0100 

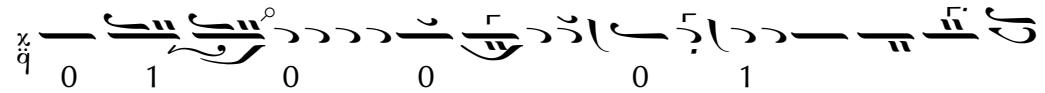


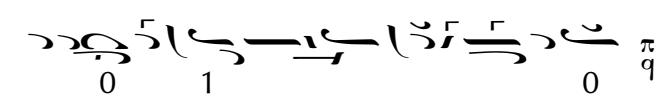
01100 

0100100 



Accented on fourth to last syllable:

010001010 





Third Mode - Papadic

Handwritten musical notation on a single line.

100

Handwritten musical notation on a single line.

Handwritten musical notation on a single line.

100

Handwritten musical notation on a single line with numbers 1, 0, and 2 below it.

Handwritten musical notation on a single line with numbers 0, 2, and  $\chi^a$  below it.

Handwritten musical notation on a single line.

100

Handwritten musical notation on a single line with numbers 1 and 0 below it.

Handwritten musical notation on a single line with numbers 0 and  $\chi^a$  below it.

Handwritten musical notation on a single line.

100

Handwritten musical notation on a single line with numbers 1, 2, and 0 below it.

Handwritten musical notation on a single line with numbers 1, 0, 0, and 2 below it.

Handwritten musical notation on a single line with a  $\chi$  symbol below it.











*Third Mode - Papadic*

$\Delta_9$ 
  
 0 0 1 0 0 ?

$\chi_\alpha$

10100

$\Delta_9$  1 0 1 0 1 0 0

?

10100

$\Delta_9$  1 0 1 0

$\chi_\alpha$

0

Di - Ga

100

$\Delta_9$ 
  
 1 0 0

*Third Mode - Papadic*

Ke - Ga

100100  $\overset{x}{\lambda}$   $\underset{1}{1}$   $\underset{0}{0}$   $\underset{0}{0}$   $\underset{1}{1}$   $\underset{0}{0}$   $\underset{0}{0}$

$\underset{0}{0}$

High Zo - Ga

0010100  $\overset{z'}{\lambda}$   $\underset{0}{0}$   $\underset{0}{0}$   $\underset{1}{1}$   $\underset{0}{0}$   $\underset{1}{1}$   $\underset{0}{0}$

$\underset{0}{0}$   $\underset{0}{0}$   $\underset{1}{1}$   $\underset{0}{0}$   $\underset{1}{1}$   $\underset{0}{0}$

$\underset{0}{0}$   $\underset{?}{?}$

$\underset{0}{0}$

High Nee - Ga

100  $\overset{y'}{\lambda}$   $\underset{1}{1}$   $\underset{0}{0}$   $\underset{0}{0}$

$\underset{0}{0}$





*Fourth Mode*





# BYZANTINE MUSIC FORMULÆ

## *Fourth Mode (Agia) – Papadic*

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*Fourth Mode (Agia) - Papadic*

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Old Sticheraric Formulae

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AI) Accented on Third to Last Syllable.....	1681
AJ) Accented on Fourth to Last Syllable.....	1692



## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 66)  
Χερουβικὸν (σύντομον) Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 72)  
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)  
Τὸ αὐτὸ Χερουβικὸν κατὰ τὴν ἐρμηνείαν τῆς παλαιᾶς γραφῆς ὑπὸ Ἰωάννου Ἀρβανίτου  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 89)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Κοκκινογοργοῦσα*, σελ. 533)  
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 412)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 99)  
Ρουμανικὸν Χερουβικὸν Kiril Marmarinos Arhiereul (*Biblioteca Mănăstirii Neamț nr001*, φ. 351)  
Ρουμανικὸν Χερουβικὸν Ἄντον Πάνν, (Romanian Χερουβικο-Κινονικα, *Τομουλ 1*, σελ. 14)  
Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 141 (Romanian adaptation by Schim. Nectarie).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 645 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 159 (Slavonic adaptation by Тодор Икономов).
- Νῦν αἱ Δυνάμεις, Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 108)  
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἐσπερινός*, τ. Α', σελ. 316)  
Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 92)  
Νῦν αἱ Δυνάμεις, Στεφάνου Μωϋσιάδου τοῦ Κούτρα (*Καλλίφωνος Ἀηδῶν*, σελ. 250)
- Θεοτοκίον «Ὠ Δέσποινα Πανύμνητε» Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 74)  
Θεοτοκίον «Ἄσπιλε Παναμώμητε» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 96)

*Fourth Mode (Agia) - Paradic*

- Τριαδικὸν «Δόξα σοι, ὁ ἐν τριάδι» Πέτρου Μπερεκέτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 243)
- Θεοτοκίον «Πρόσδεξαι δέσποινα» Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 300)
- Τριαδικὸν «Πατέρα δοξάσωμεν» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 351)
- Θεοτοκίον «Πρόσδεξαι δέσποινα» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 353)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 47)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 39)
- Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 98)
- Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 101)
- Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 42)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 44)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 45)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 41)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

- Χερουβικὸν Ἰωάννου Πλουσιαδηνοῦ Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 1α-2β)
- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 513)
- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 617)
- Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 128)
- Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 177)
- Χερουβικὸν Πέτρου τοῦ Βυζαντιοῦ (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 202)
- Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 412)
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 235)

*Fourth Mode (Agia) - Paradic*

- Χερουβικὸν Γρηγορίου «Μέγιστον» (*Μουσική Πανδέκτη*, τ. Δ', σελ. 279)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσική Πανδέκτη*, τ. Δ', σελ. 340)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Δ', σελ. 382)  
Χερουβικά Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ανθολογίας Κωνσταντίνου*, τ. Β', σελ. 35, 41, 43)  
Χερουβικὸν Φωκαέως (ἀργόν) (*Ταμείον Ανθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 267)  
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 427)  
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 145)  
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 213)  
Χερουβικὸν Πέτρου Πελοποννησίου, *Cântările Sfintei Liturghii*, 2000, σελ. 118 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 168 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 37 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 180 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 667 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 57 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Πέτρου Ἐφεσίου, *Ръководство*, 1912, σελ. 700 (Slavonic adaptation by Петър Сарафов).
- Τριαδικὸν «Θεὲ Τριάς» Ἰωάννου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 68)  
Τριαδικὸν «Ὡ Τριάς» Δανιὴλ Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 88)  
Θεοτοκίον «Τὰς δεήσεις» Μπερεκέτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 244)  
Τριαδικὸν «Πατέρα δοξάσωμεν» Ἰακώβου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Β', σελ. 298)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ανθολογίας Κωνσταντίνου*, τ. Β', σελ. 207)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 105)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Νικολάου τοῦ Ἀσάν τοῦ Κυπρίου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Λασκάρεως τοῦ Πηγουνίτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» (Μεταγραφή Χουρμουζίου Χαρτοφύλακος)

*Fourth Mode (Agia) - Paradic*

- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ τοῦ παλαιοῦ Χρυσάφου (τὸ Ὀργανικόν)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ τοῦ Ἀργυροπούλου (φθορικόν)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 568)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 182)
- Κοινωνικὸν «Ἀνέβη ὁ Θεός» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 725)
- Κοινωνικὸν «Ἀνέβη ὁ Θεός» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 727)
- Κοινωνικὸν «Ἀνέβη ὁ Θεός», Πέτρου Πελοποννησίου, συνετμήθη ὑπὸ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 195)
- Κοινωνικὸν «Ἀνέβη ὁ Θεός» Μπαλασίου Ἱερέως (*Ἐν Ἄνθος*, σελ. 388)
- Κοινωνικὸν «Γεύσασθε» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Ἐσπερινός Α', Φωκαέως*, σελ. 325)
- Κοινωνικὸν «Γεύσασθε» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 869)
- Κοινωνικὸν «Γεύσασθε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 114)
- Κοινωνικὸν «Γεύσασθε» Γεωργίου Ὑρσίου (*Ἀπάνθισμα*, σελ. 110)
- Κοινωνικὸν «Εἰς μνημόσυνον» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 157v)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 201)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 830)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 205)
- Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 210)
- Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 752)
- Κοινωνικὸν «Ἐξελέξατο Κύριος » Θεοδώρου Φωκαέως (*Καλλιφῶνος Ἀηδῶν*, σελ. 234)
- Κοινωνικὸν «Ἐξελέξατο Κύριος», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 191)
- Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 836)

*Fourth Mode (Agia) - Paradic*

- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 848)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 189)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 628)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 186)
- Κοινωνικὸν «Εὐλογημένος ὁ ἐρχόμενος» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 188)
- Κοινωνικὸν «Εὐλογημένος ὁ ἐρχόμενος» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 666)
- Κοινωνικὸν «Εὐλόγησον τὸν στέφανον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 184)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε » Θεοδώρου Φωκαέως (*Καλλιφωνος Ἀηδῶν*, σελ. 224)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 188)
- Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 361)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 763)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 199)
- Κοινωνικὸν «Ὁ τρώγων μου τὴν σάρκα» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 720)
- Κοινωνικὸν «Ὁ τρώγων μου τὴν σάρκα» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 723)
- Κοινωνικὸν «Ὁ τρώγων μου τὴν σάρκα» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 840)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 308)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 801)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 609)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 805)

*Fourth Mode (Agia) - Paradic*

- Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 755)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμειῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 203)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουήλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 192)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουήλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 193) (get directly from MSS, page 76)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 700)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμειῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 193)
- Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν», Κωνσταντίνου Πρωτοψάλτου (*Ταμειῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 197)
- 
- «Ὡς ἐμεγαλύνθη» Μανουήλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 33)
- «Τὸν στρατιώτην» Μανουήλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 54)
- «Γλῶσσα ἦν οὐκ ἔγνω» Μανουήλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 192)
- «Μακάριόν σε» Μανουήλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 218)
- «Λάμπρυνον» Χρυσάφου τοῦ Νέου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 254)
- «Ὁ νοῦς σου» Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 369)
- «Δέσποινα πρόσδεξαι» Δανιήλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 402)
- «Ἄπας γηγενής» Δανιήλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 410)
- «Ρόδον τὸ ἀμάραντον» Μελετίου Σιναΐτου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 441)
- «Ἡ ἐκκλησία σήμερον» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Γ', σελ. 511)



*Fourth Mode (Agia) - Papadic*

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color


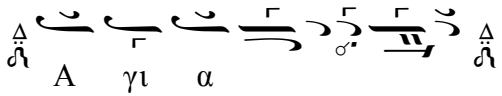
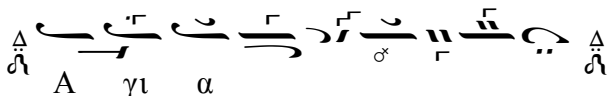
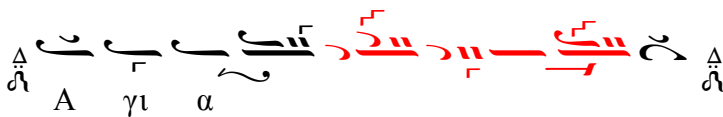

Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

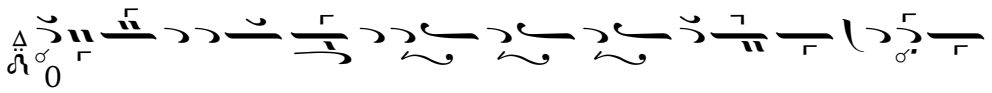
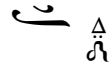
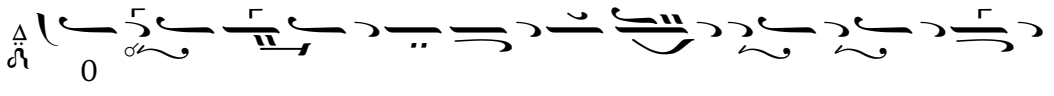
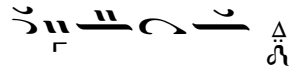
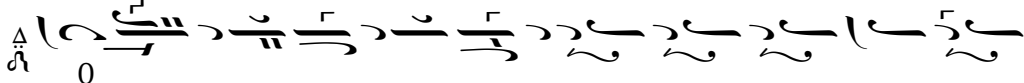
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

Prelude Melodies for Initial Syllable \*

A) Intonation (ἀπήχημα)

1   $\Delta$   
 $\Delta$   
100   $\Delta$   
A γι α  $\Delta$   
100   $\Delta$   
A γι α  $\Delta$   
100   $\Delta$   
A γι α  $\Delta$   


B) Initial Syllable

0   $\Delta$   
 $\Delta$   
0   $\Delta$   
0   $\Delta$   
0   $\Delta$   
0   $\Delta$

\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.



Fourth Mode (Agia) - Papadic

ᾠ  
ᾠ

0 ᾠ  
0

ᾠ  
ᾠ

0 ᾠ  
0

ᾠ  
ᾠ

ᾠ  
ᾠ

0 ᾠ  
0

ᾠ  
ᾠ

ᾠ  
ᾠ

0 ᾠ  
0

ᾠ  
ᾠ

ᾠ  
ᾠ



*Fourth Mode (Agia) - Papadic*

1

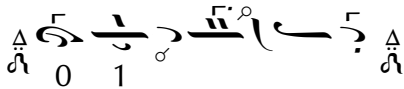
1

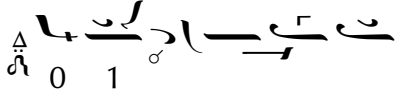
1

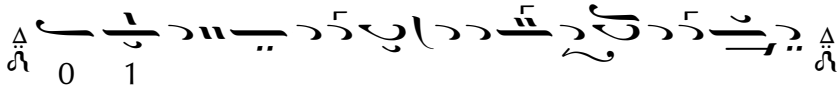
Medial Cadences on Di

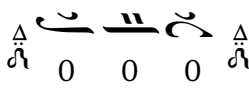
C) Accented on Last Syllable

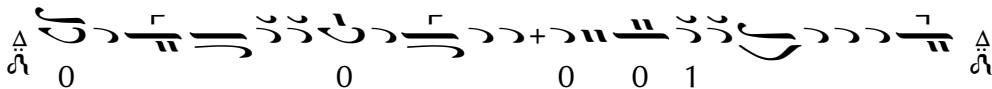
Di - Di

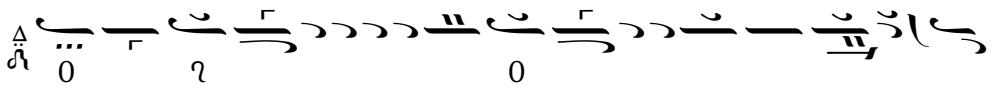
01   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

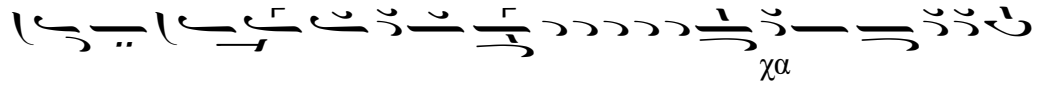
01   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

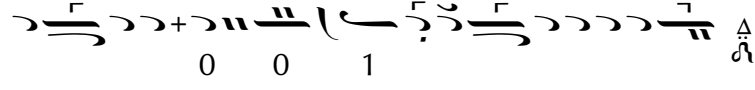
01   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$


000   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

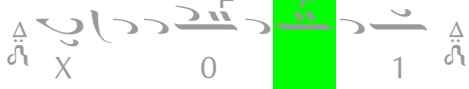
001   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

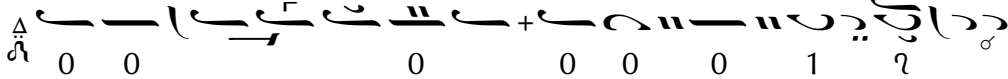
001   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ ? \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

  $\chi\alpha$

  $\begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

X01   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ X \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

X01   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ X \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$

0001   $\begin{matrix} \Delta \\ \delta \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 0 \end{matrix} \begin{matrix} \delta \\ 1 \end{matrix} \begin{matrix} \delta \\ ? \end{matrix} \begin{matrix} \delta \\ \delta \end{matrix}$



Fourth Mode (Agia) - Papadic

00001

$\Delta$   
 $\delta$   
 $\frac{\phi}{0}$

$\chi\alpha$     ?

$0$      $0$      $0$      $1$

$\Delta$   
 $\delta$

00001

$\Delta$   
 $\delta$   
 $0$      $0$

$\chi\alpha$

$\chi\alpha$

$0$      $0$      $0$      $1$

$\Delta$   
 $\delta$

00001

$\Delta$   
 $\delta$   
 $0$      $0$

$\chi\alpha$     ?

$0$      $0$      $0$      $1$

$0$      $1$

Fourth Mode (Agia) - Papadic

00001

00001

0X001

0X001





Fourth Mode (Agia) - Papadic

10001  $\Delta$   
 $\delta$   
 1 0 0 0

1  $\Delta$   
 $\delta$

10001  $\Delta$   
 $\delta$   
 1

1 0 0 0 1

1  $\Delta$   
 $\delta$

10001  $\Delta$   
 $\delta$   
 1 0 0 0

?

χ<sup>α</sup> χ<sup>α</sup>

?

0 0 1  $\Delta$   
 $\delta$

00001  $\Delta$   
 $\delta$   
 0 0 0 0

0 0 0 1  $\Delta$   
 $\delta$

00001  $\Delta$   
 $\delta$   
 0 0



Fourth Mode (Agia) - Papadic

000001





Fourth Mode (Agia) - Papadic

0 0 0 1

100001

1 0 0 0 0

1

100001

1 0 0 0 0 1 0 0 0 0

1

100001

1 0

0

0 0 1

100001

1 0

0 0

0 2

0 0 0 1



*Fourth Mode (Agia) - Papadic*

00010001  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

00010001  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

00010001  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

10010001  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

Vou -Di

0  $\overset{6}{\lambda}$   $\overset{\Delta}{\delta}$











*Fourth Mode (Agia) - Papadic*

1000001  $\begin{matrix} 6 \\ \lambda\kappa \end{matrix}$   $\begin{matrix} \text{Musical notation} \\ 1 \quad 0 \quad 0 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 0 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 1 \quad \Delta \\ \delta\lambda \end{matrix}$

1000001  $\begin{matrix} 6 \\ \lambda\kappa \end{matrix}$   $\begin{matrix} \text{Musical notation} \\ 1 \quad 0 \quad 2 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 2 \quad 0 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 0 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 1 \quad \Delta \\ \delta\lambda \end{matrix}$

10010001  $\begin{matrix} 6 \\ \lambda\kappa \end{matrix}$   $\begin{matrix} \text{Musical notation} \\ 1 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ \chi\alpha \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad \frac{\chi}{\eta} \quad 0 \quad 1 \quad 0 \quad 0 \quad 2 \end{matrix}$

$\begin{matrix} \text{Musical notation} \\ 0 \quad 0 \quad 0 \quad 1 \quad \Delta \\ \delta\lambda \end{matrix}$





*Fourth Mode (Agia) - Papadic*

000001

(10)0001

0010001

00010001




*Fourth Mode (Agia) - Papadic*

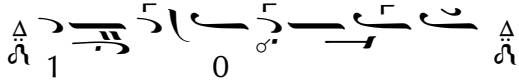
High Nee - Di

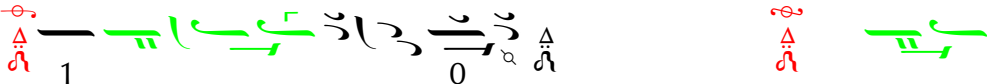
0	
00	
001	
001	
0001	
100001	
1000100001	





Fourth Mode (Agia) - Papadic


10 

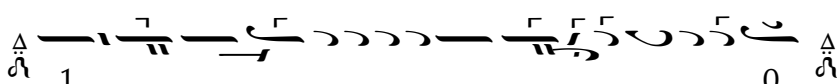
10 


10 

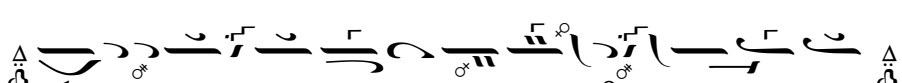
10 


10 

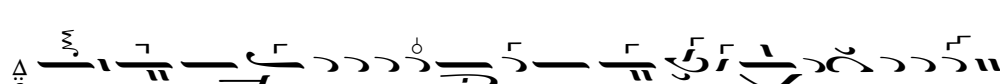



10 

10 

10 

10 

10 



Fourth Mode (Agia) - Papadic

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$

10  $\Delta$   
 $\delta$   
1 0

$\Delta$   
 $\delta$   
0

Fourth Mode (Agia) - Papadic

1 0

10 Δ 1 Δ

0 Δ

10 Δ 1 2 χα

χα 0 Δ

10 Δ 1 ν'

0 1 Δ + 1 0 Δ

010 Δ 0 1 0 Δ

010 Δ 0 1 0 Δ

010 Δ 0 1 0 Δ

010 Δ 0 1 0 Δ

010 Δ 0 1 0 Δ








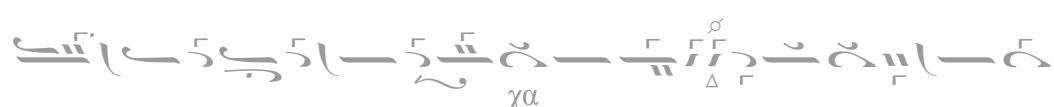



Fourth Mode (Agia) - Papadic

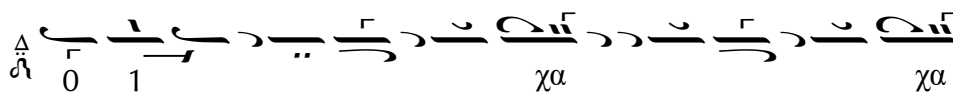
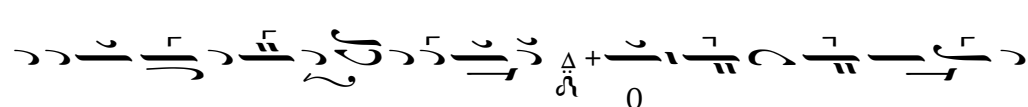





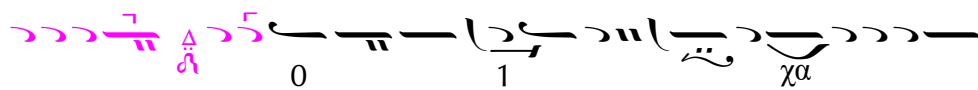
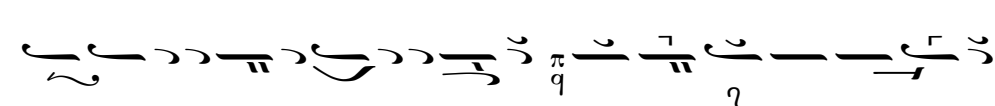
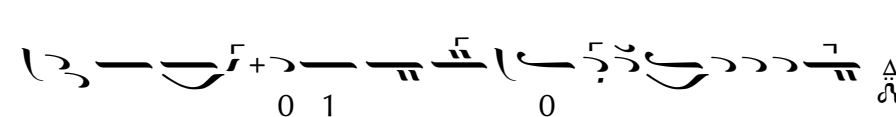
010

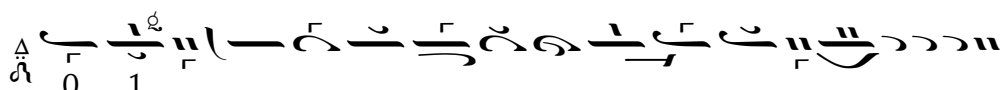
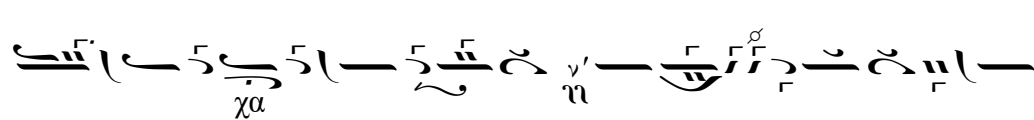
010

010


010

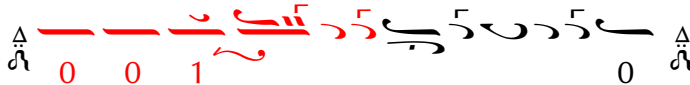

  


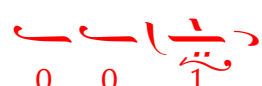





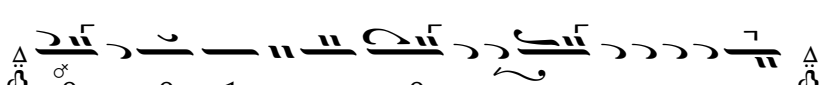
Fourth Mode (Agia) - Papadic

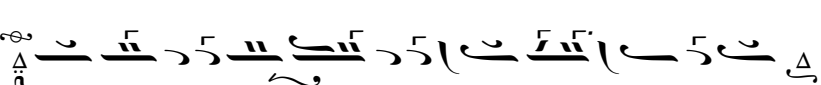
0010 

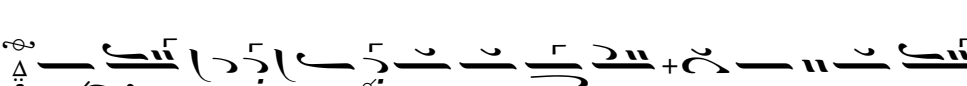
0010 

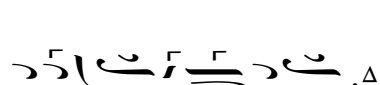


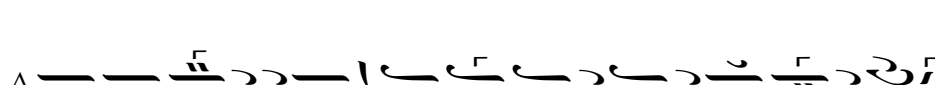
0010 

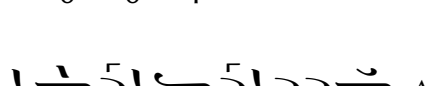
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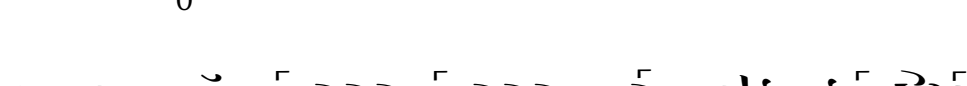
0010 

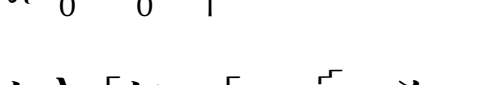
0010 



0010 



0010 



Fourth Mode (Agia) - Papadic

0010  $\overset{\Delta}{\delta}$  0

$\overset{\Delta}{\delta}$  0

0010  $\overset{\Delta}{\delta}$  0 0 1  $\chi\alpha$  0 0 1

$\chi\alpha$  0 0 1 0

$\overset{\Delta}{\delta}$  0

0 0 1  $\chi\alpha$

$\chi\alpha$  0 0

0010  $\overset{\Delta}{\delta}$  0 0 1  $\chi\alpha$   $\chi\alpha$

$\chi\alpha$   $\overset{\Delta}{\delta}$  0

0 0 1 0  $\overset{\Delta}{\delta}$

0010  $\overset{\Delta}{\delta}$  0 0  $\chi$  0

0 1  $\chi\alpha$   $\chi$

Fourth Mode (Agia) - Papadic

0010

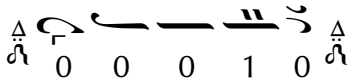
0010

0010

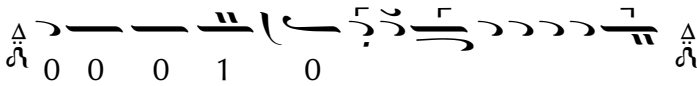
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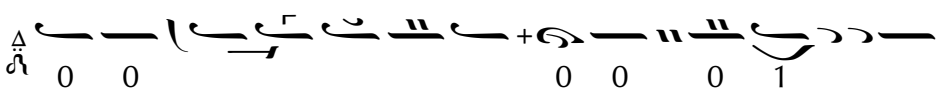


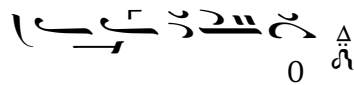
*Fourth Mode (Agia) - Papadic*

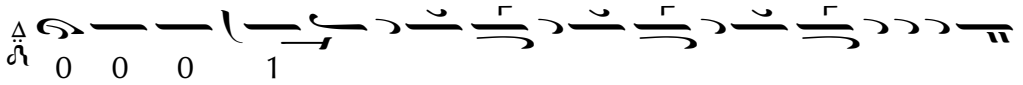
00010 

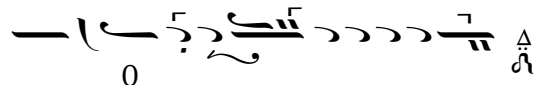
00010 

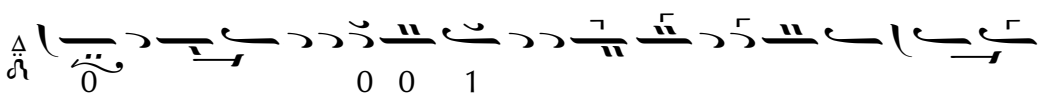
00010 

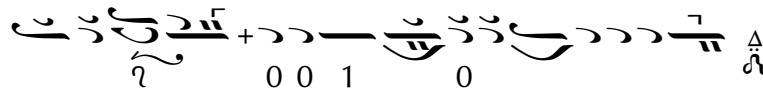
00010 



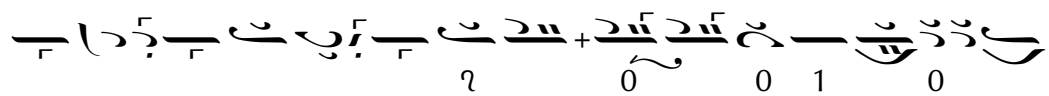
00010 

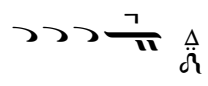


00010 



00010 







*Fourth Mode (Agia) - Papadic*

00010  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  0 0 0 1 2  $\chi\alpha$

$\overset{\Delta}{\delta}$  2 0 0 0 1 0

$\overset{\Delta}{\delta}$

00010  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  0 0 0 1

$\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$

$\overset{\Delta}{\delta}$  0 0 0 1  $\overset{\Delta}{\delta}$  0

$\overset{\Delta}{\delta}$  0 0 1 0  $\overset{\Delta}{\delta}$

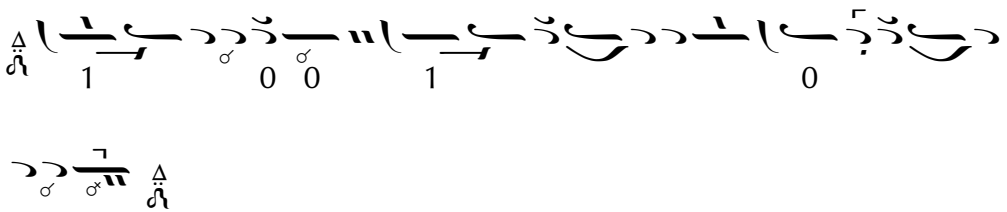
10010  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  1 0 0 1 0  $\overset{\Delta}{\delta}$

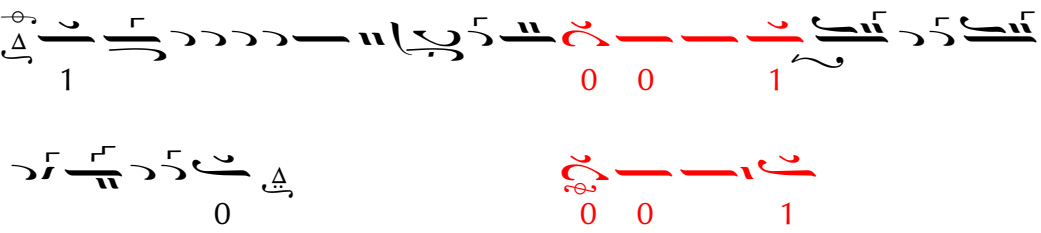
10010  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  1 0 0 1 0  $\overset{\Delta}{\delta}$

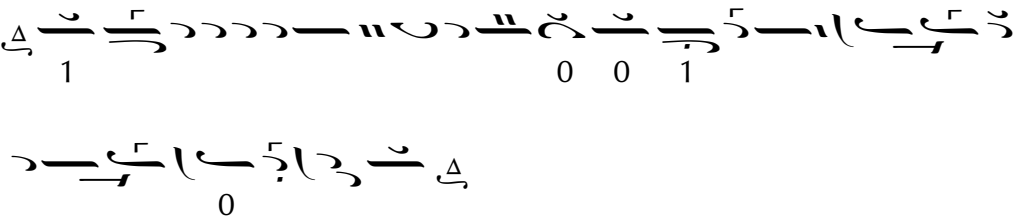
10010  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  1 0 0 1

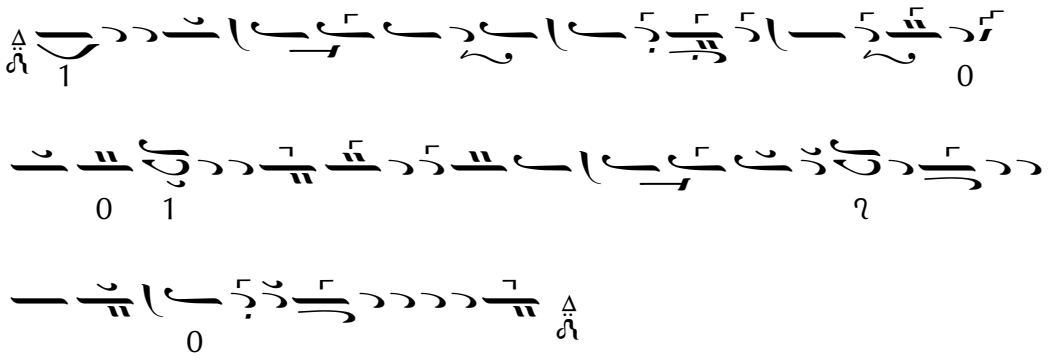
$\overset{\Delta}{\delta}$  0

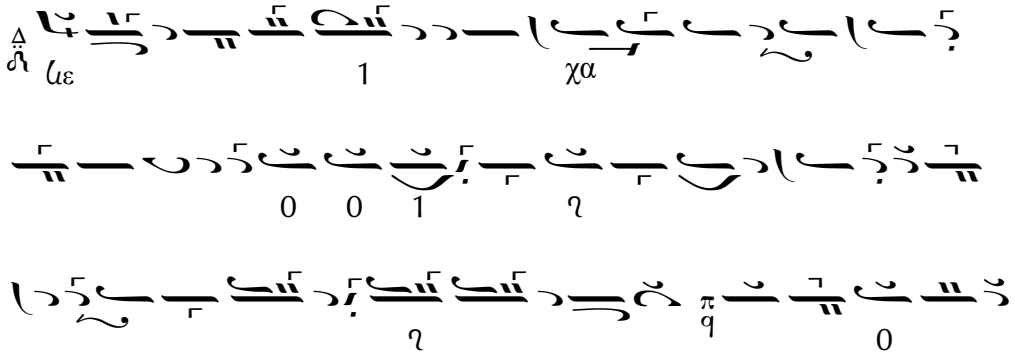
Fourth Mode (Agia) - Papadic

10010 

10010 

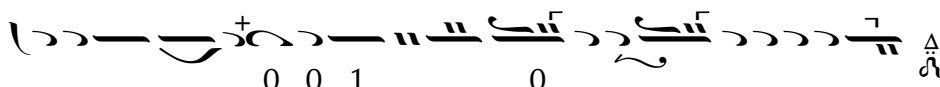
10010 


10010 

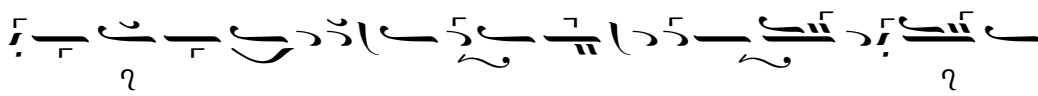
10010 

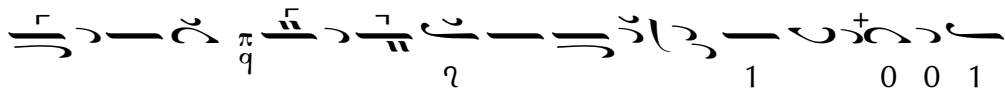
Fourth Mode (Agia) - Papadic

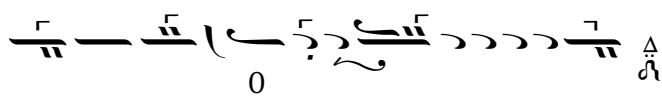
10010


  
 0 0 1 0

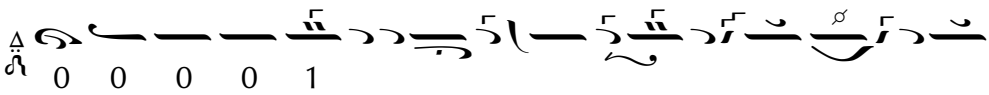

  
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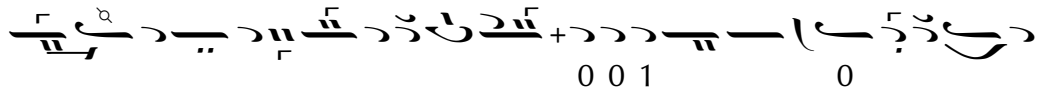

  
 2 2

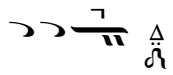

  
 9 2 1 0 0 1


  
 0 0


000010



  
 0 0 0 0 1



  
 0 0 1 0


  
 0


000010


  
 0 0 0 0 1


  
 0 0 0 1 0


  
 0

000010


  
 0 0 0 0

Fourth Mode (Agia) - Papadic

1 0 0 0 1

0

000010

0

0

1 0 0 0 1 0

0

000010

0 0 2 0

1 0 0

1 2 0 0 1 0

0

000010

0

0 0 2







Fourth Mode (Agia) - Papadic

100010

0

1

0

9

0

0 0 1 0

0100010

0 1 0 0 1 0

0 1 0 0 1 0

0 0 1 0

1000010

1 0 1 0 0 0

0 1 0 0 1 0

1000010

1 0 0 0 1  $\chi^{\alpha}$   $\chi^{\alpha}$

1

0 1 1 0



Fourth Mode (Agia) - Papadic

0000010

0100010

X00100XX

000100010

Fourth Mode (Agia) - Papadic

000100010

100010010

Pa - Di

10

010

Fourth Mode (Agia) - Papadic

$\overset{7}{\parallel}$   $\overset{\Delta}{\delta\lambda}$

Vou -Di

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$   $\overset{1}{1}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

10  $\overset{6}{\lambda\kappa}$   $\overset{1}{1}$   $\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

$\overset{0}{0}$   $\overset{\Delta}{\delta\lambda}$

*Fourth Mode (Agia) - Papadic*

10

010

010

010

0110

10010

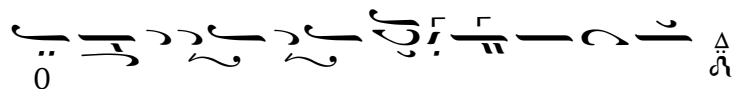
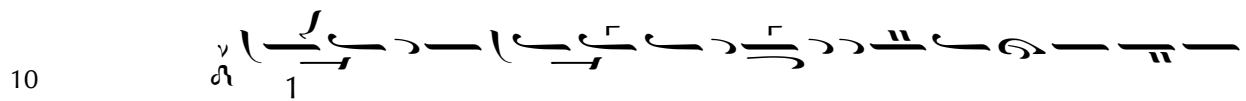
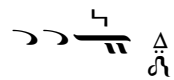
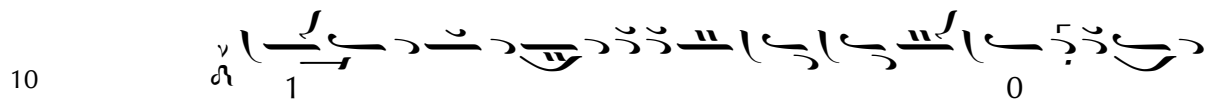
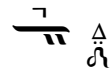
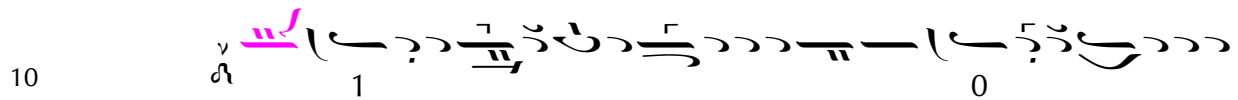
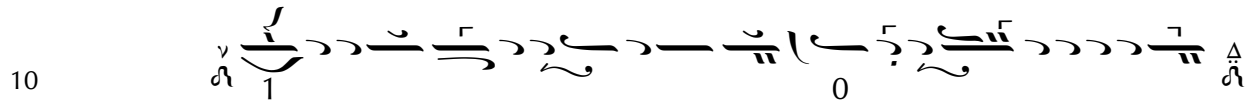
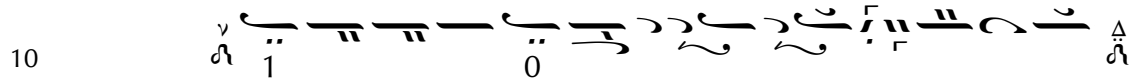
000010



Fourth Mode (Agia) - Papadic



Nee - Di



Fourth Mode (Agia) - Papadic

10

0010

0010

0010

0010





Fourth Mode (Agia) - Papadic

00100010

00100010





*Fourth Mode (Agia) - Papadic*

0010010  $\overset{\nu'}{\alpha} \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

$\text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

0010010  $\overset{\nu'}{\alpha} \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$


$\text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

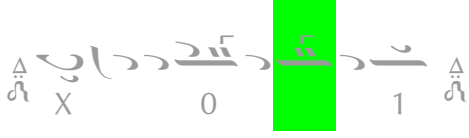
$\text{ 0 } \text{ 0}$

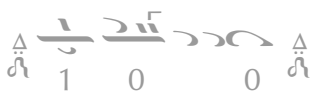
*Fourth Mode (Agia) - Papadic*

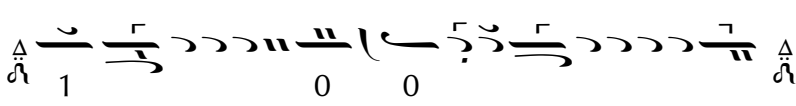
E) Accented on Third to Last Syllable

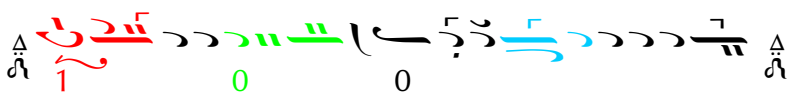
Di - Di


X01 

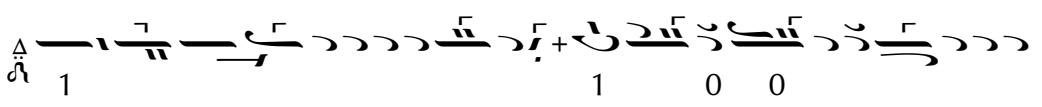
X01 


100 

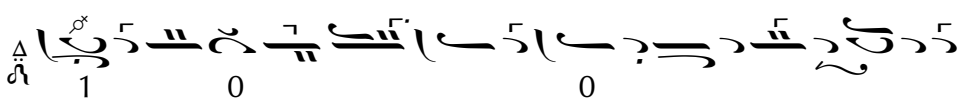
100 

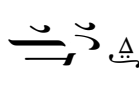
100 

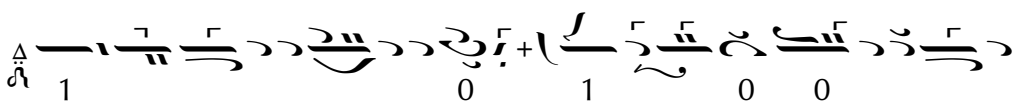


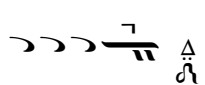
100 



100 



100 







Fourth Mode (Agia) - Papadic

100

100

100

0100

0 1 0 0

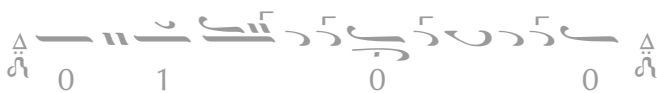
0 1 0 0


0 1 0 0

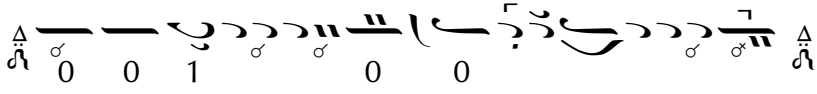
0 1 0 0

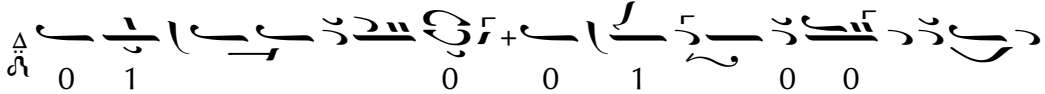


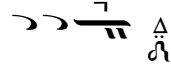
Fourth Mode (Agia) - Papadic

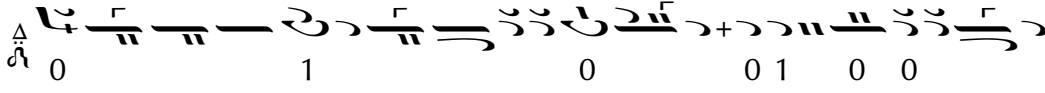
0100 

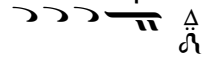
0100 

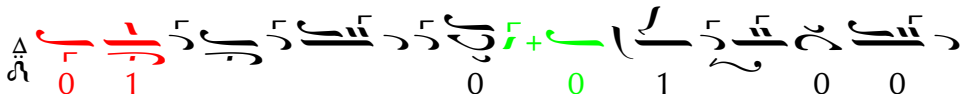
0100 

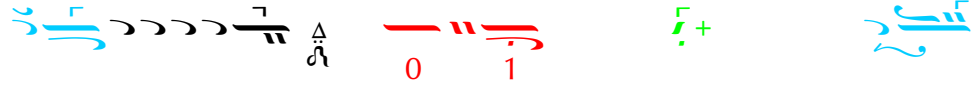
0100 

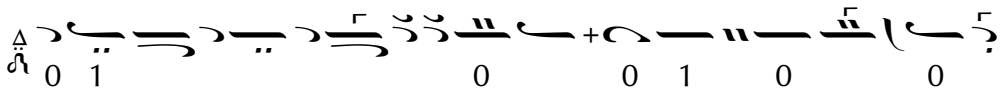



0100 

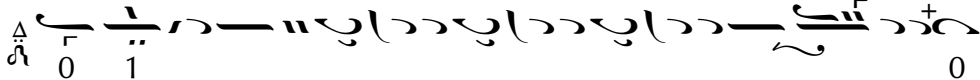


0100 



0100 



0100 



Fourth Mode (Agia) - Papadic

0100

0100

0100

Fourth Mode (Agia) - Papadic

0100

0100

00100

00100

00100





Fourth Mode (Agia) - Papadic

00100

00100

00100

00100





Fourth Mode (Agia) - Papadic

00100

$\frac{\Delta}{\delta\lambda}$ 
  
 $\frac{\Delta}{\delta\lambda}$ 
  
 $\frac{\Delta}{\delta\lambda}$

00100

$\frac{\Delta}{\delta\lambda}$

00100

$\frac{\Delta}{\delta\lambda}$

Fourth Mode (Agia) - Papadic

0 2 0 0 1 2

χ<sup>α</sup> 2

0 0 1 0

0 1 0 0

10100

1 0 1 0

0

2

000100

0 0 0 1 0 0 0 0

000100

0 0 0 0 0 1

0 0 0 0 1 0 0

2

000100

0 0 0 1 0

Fourth Mode (Agia) - Papadic

000100

(01)0100

010100

Fourth Mode (Agia) - Papadic

010100  $\Delta$   
 $\delta$   
 $\frac{0}{1}$   $\frac{0}{1}$

$\frac{0}{1}$   $\frac{0}{0}$   $\frac{1}{0}$   $\Delta$   
 $\delta$

010100  $\Delta$   
 $\delta$   
 $\frac{0}{1}$   $\frac{0}{1}$

$\frac{0}{1}$   $\frac{1}{0}$   $\frac{0}{1}$

$\frac{0}{0}$   $\Delta$   
 $\delta$

(10)0100  $\Delta$   
 $\delta$   
 $\frac{0}{1}$   $\frac{0}{1}$   $\frac{0}{0}$

$\frac{1}{0}$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$   $\Delta$   
 $\delta$

(10)0100  $\Delta$   
 $\delta$   
 $\frac{0}{1}$   $\frac{1}{0}$   $\frac{0}{0}$   $\frac{1}{1}$

$\frac{0}{1}$   $\frac{1}{0}$   $\frac{0}{0}$   $\frac{0}{1}$   $\frac{0}{0}$

$\Delta$   
 $\delta$

$\frac{0}{1}$   $\frac{0}{0}$   $\frac{1}{0}$   $\frac{0}{0}$

(10)0100  $\Delta$   
 $\delta$   
 $\frac{0}{1}$   $\frac{1}{0}$   $\frac{0}{0}$   $\frac{1}{1}$

Fourth Mode (Agia) - Papadic

(10)0100

100100

100100

100100

100100





Fourth Mode (Agia) - Papadic

0 0 1 0

1 0 0 Δ

100100

Δ 1 0

0

1

χ<sup>α</sup> 0

1 0 0 Δ

100100

Δ 1 0

0 1 0 0 1

χ<sup>α</sup> 2 2

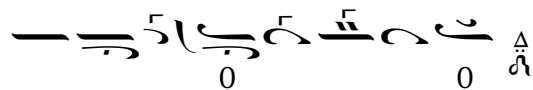
1 0 0 1

0 1 0 0 1 0 0 Δ



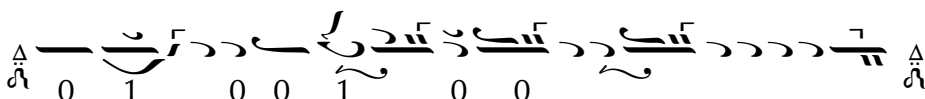
*Fourth Mode (Agia) - Papadic*

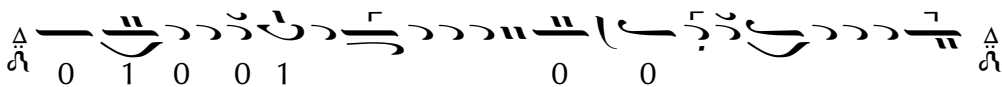
0010100  Musical notation for the formula 0010100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 1 (delta). The notation includes various rhythmic values and accidentals.

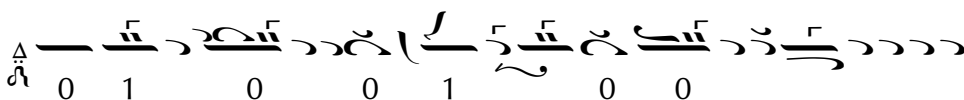
 Continuation of the musical notation for 0010100, showing the final notes and the delta symbol.

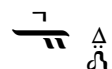
010010X  Musical notation for the formula 010010X. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), X (delta). The notation includes various rhythmic values and accidentals.

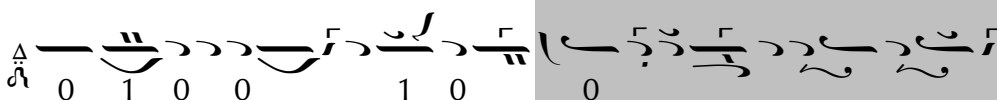
 Continuation of the musical notation for 010010X, showing the final notes and the delta symbol.

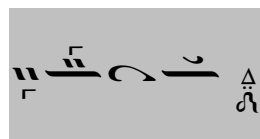
0100100  Musical notation for the formula 0100100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta). The notation includes various rhythmic values and accidentals.

0100100  Musical notation for the formula 0100100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta). The notation includes various rhythmic values and accidentals.

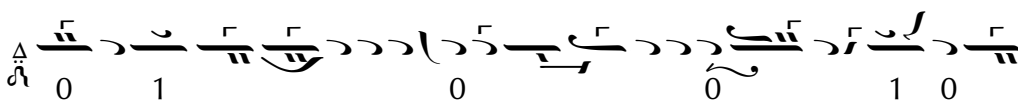
0100100  Musical notation for the formula 0100100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta). The notation includes various rhythmic values and accidentals.

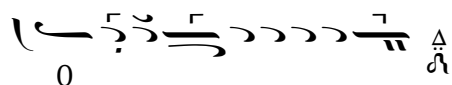
 Continuation of the musical notation for 0100100, showing the final notes and the delta symbol.

0100100  Musical notation for the formula 0100100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta). The notation includes various rhythmic values and accidentals. A gray box highlights the final part of the notation.

 Continuation of the musical notation for 0100100, showing the final notes and the delta symbol. This section is highlighted in gray.

Suggestion: This cadence in gray could also be used in other formulae in order to avoid the monotony of always having the same typical agia cadence on Di.

0100100  Musical notation for the formula 0100100. It starts with a delta symbol and a diresis on the first note. The notes are: 0 (delta), 1 (delta), 0 (delta), 0 (delta), 1 (delta), 0 (delta), 0 (delta). The notation includes various rhythmic values and accidentals.

 Continuation of the musical notation for 0100100, showing the final notes and the delta symbol.





Fourth Mode (Agia) - Papadic

00100100

00100100

00100100

00100100

00100100





Fourth Mode (Agia) - Papadic

10100100

000100100

001000100

010000100

Fourth Mode (Agia) - Papadic

100100100

100100100

100100100



Fourth Mode (Agia) - Papadic

0010100010  $\Delta$   
 $\delta$  0 0 1 0 0 1

0 0 1 0 0 1

0 0 1

00010100010  $\Delta$   
 $\delta$  0 0 0 1 0 1 0

0 0 1 0

100000100100  $\Delta$   
 $\delta$  1 0 0 0 0

0 1 0 0

0 1 0 0

0010000100100  $\Delta$   
 $\delta$  0 0 1 0 0 0 0 1 0 0

1 0 0  $\Delta$   
 $\delta$

Fourth Mode (Agia) - Papadic

00100100100100

Vou -Di

00100

00100

00100

Fourth Mode (Agia) - Papadic

10100  $\overset{6}{\lambda} \overset{\Delta}{\delta} \begin{array}{c} \text{1} \quad 0 \quad 1 \quad 0 \quad 0 \end{array}$

000100  $\overset{6}{\lambda} \begin{array}{c} 0 \quad 0 \quad 0 \quad 1 \end{array} \chi\alpha \quad ?$

100100  $\overset{6}{\lambda} \begin{array}{c} 1 \quad 0 \quad 0 \quad 1 \quad 0 \end{array} 0$

100100  $\overset{6}{\lambda} \begin{array}{c} 1 \quad 0 \quad 0 \end{array} \overset{\Delta}{\delta}$

0000101  $\overset{6}{\lambda} \begin{array}{c} 0 \quad 0 \quad 0 \quad 0 \quad 1 \end{array} \chi\alpha$

The image displays musical notation for the Fourth Mode (Agia) in Papadic style. It consists of several lines of notation, each associated with a binary sequence. The notation includes rhythmic symbols such as vertical strokes with flags, horizontal lines, and various accents. Symbols like  $\overset{6}{\lambda}$ ,  $\overset{\Delta}{\delta}$ , and  $\chi\alpha$  are used to denote specific rhythmic values or modes. Binary sequences are placed below the notation, with some symbols like  $\overset{\Delta}{\delta}$  appearing to the right of the sequence. The notation is arranged in a vertical column, with each line representing a different rhythmic pattern.

Fourth Mode (Agia) - Papadic

$\chi^{\alpha}$

$0 \quad 0$

$0 \ 1 \ 0 \ 1 \quad \Delta$

0100100

$0 \quad 1 \quad 0 \quad 0 \quad 1$

$0 \quad 0 \quad 0 \quad 1 \quad 0 \quad 0$

$\Delta$

1000100

$1 \quad 0 \quad 0 \quad 0 \quad 1 \quad 0$

$0 \ 0 \ 1 \quad 0 \ 0 \quad \Delta$

01000100

$0 \ 1 \quad 0 \ 0 \ 1 \ 0 \ 0 \ 0 \ 1$

$0 \ 1 \ 0 \ 0 \quad \Delta$

Pa - Di

00100

$0 \ 0 \ 1 \quad 0 \quad 0 \ 0 \ 1$

$0 \ 0 \quad \Delta$





Fourth Mode (Agia) - Papadic

00100

$\delta^v$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{0}$

00100

$\delta^v$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$

00100

$\delta^v$   $\frac{1}{0}$   $\frac{1}{2}$   $\frac{1}{0}$   $\frac{1}{2}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$

00100

$\delta^v$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$





Fourth Mode (Agia) - Papadic

10100

100100

10100

Fourth Mode (Agia) - Papadic

0  $\overset{\Delta}{\text{A}}$

High Zo - Di

0100100  $\overset{z'}{\lambda}$  0 1  $\overset{\Delta}{\text{A}}$  1 0 0

$\overset{\Delta}{\text{A}}$

0100100  $\overset{z'}{\lambda}$  0 1 0 1

$\overset{\Delta}{\text{A}}$

$\chi\alpha$

0 1

0 0  $\overset{\Delta}{\text{A}}$

High Nee - Di

00100  $\overset{v'}{\text{N}}$  0 0 1 0 0  $\overset{\Delta}{\text{A}}$

01000  $\overset{v'}{\text{N}}$  1 0  $\overset{\Delta}{\text{A}}$  1 0 1

$\overset{\Delta}{\text{A}}$

Fourth Mode (Agia) - Papadic

10100  $\begin{matrix} \text{u} \\ \Delta \\ \text{u} \end{matrix}$  1 0 1 0 0

100100  $\begin{matrix} \text{u} \\ \Delta \\ \text{u} \end{matrix}$  1 0 0 1 0 0

0100100  $\begin{matrix} \text{u} \\ \Delta \\ \text{u} \end{matrix}$  0 1 0 0 1 0 0

00100100  $\begin{matrix} \text{u} \\ \Delta \\ \text{u} \end{matrix}$  0 0 1 0 0 0 0

000100100  $\begin{matrix} \text{u} \\ \Delta \\ \text{u} \end{matrix}$  0 0 0 1 0 0 1 0 0



Fourth Mode (Agia) - Papadic

1001

1001

1010

1010





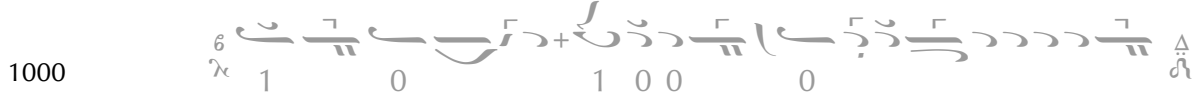




*Fourth Mode (Agia) - Papadic*

1 0  $\Delta$   


Vou -Di

1000  $\lambda$   


1000  $\lambda$   

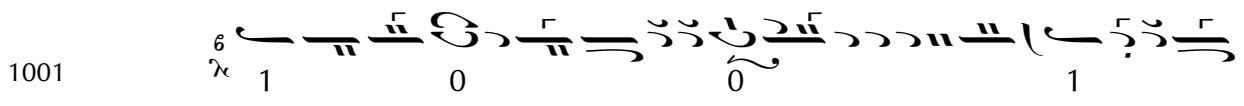

$\Delta$   

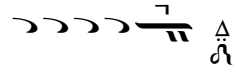

1000  $\lambda$   


$\Delta$   

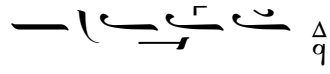

1000  $\lambda$   


$\Delta$   


1001  $\lambda$   


$\Delta$   


1001  $\lambda$   


$\Delta$   




Fourth Mode (Agia) - Papadic

01001  $\lambda^6$   $\begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \Delta$

01001  $\lambda^6$   $\begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \Delta$

$\begin{array}{c} \Gamma \\ 1 \end{array} \Delta$

1001001  $\lambda^6$   $\begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \Delta$

Nee - Di

1001  $\lambda^6$   $\begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 2 \end{array} \Delta$

$\begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \Delta$

$\begin{array}{c} \Gamma \\ \Delta \end{array}$

0101010  $\lambda^6$   $\begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \chi^{\alpha}$

$\begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 2 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \Delta$

$\begin{array}{c} \Gamma \\ \lambda^{\alpha} \end{array} \begin{array}{c} \Gamma \\ \chi^{\alpha} \end{array} \begin{array}{c} \Gamma \\ 1 \end{array} \begin{array}{c} \Gamma \\ 0 \end{array} \Delta$

$\begin{array}{c} \Gamma \\ \Delta \end{array}$

*Fourth Mode (Agia) - Papadic*

High Nee - Di

1001

1

0

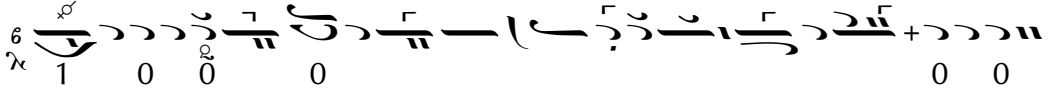
0 0 1

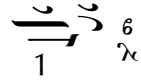
1

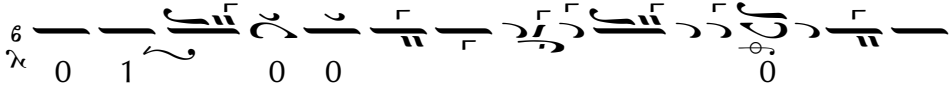


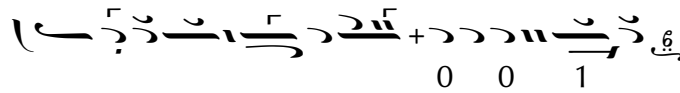
*Fourth Mode (Agia) - Papadic*

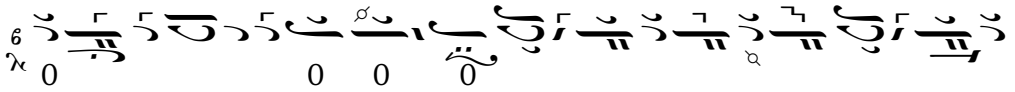
Vou - Vou

10001 

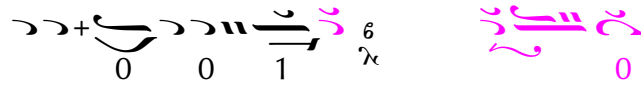


010001 



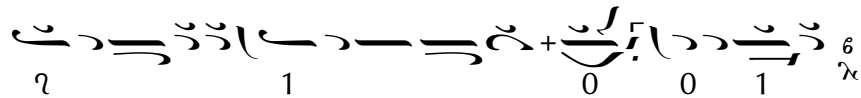
00010001 





Pa - Vou

001 



*Fourth Mode (Agia) - Papadic*

H) Accented on Second to Last Syllable

Di - Vou

10  $\overset{\Delta}{\delta} \overset{\text{6}}{\lambda} \begin{array}{c} \text{1} \\ \text{0} \end{array}$

10  $\overset{\Delta}{\delta} \begin{array}{c} \text{1} \\ \text{2} \end{array}$

$\overset{\text{6}}{\lambda} \begin{array}{c} \text{0} \end{array}$

10  $\overset{\Delta}{\delta} \begin{array}{c} \text{1} \\ \text{0} \end{array}$

$\overset{\text{6}}{\lambda}$

010  $\overset{\Delta}{\delta} \begin{array}{c} \text{0} \\ \text{1} \\ \text{0} \end{array} \overset{\text{6}}{\lambda}$

010  $\overset{\Delta}{\delta} \begin{array}{c} \text{0} \\ \text{1} \\ \text{0} \end{array} \overset{\text{6}}{\lambda}$

$\begin{array}{c} \text{0} \\ \text{1} \end{array}$

$\begin{array}{c} \text{0} \\ \text{1} \end{array}$

010  $\overset{\Delta}{\delta} \begin{array}{c} \text{0} \\ \text{1} \\ \text{2} \\ \text{0} \end{array} \overset{\text{6}}{\lambda}$

010  $\overset{\Delta}{\delta} \begin{array}{c} \text{0} \\ \text{1} \\ \text{0} \end{array} \overset{\text{6}}{\lambda}$

010  $\overset{\Delta}{\delta} \begin{array}{c} \text{0} \\ \text{1} \\ \text{6} + \text{1} \\ \text{0} \end{array}$





Fourth Mode (Agia) - Papadic

0010  $\Delta$   
 $\delta^{\Delta}$  0 0 1  $\chi^{\alpha}$

$\chi^{\alpha}$   $\pi^{\eta}$

0  $\lambda^{\delta}$

00010  $\Delta$   
 $\delta^{\Delta}$  0 0 0 1  $\chi^{\alpha}$   $\lambda^{\delta}$

00010  $\Delta$   
 $\delta^{\Delta}$  0 0 0 1 0 0

0  $\lambda^{\delta}$

00010  $\Delta$   
 $\delta^{\Delta}$  0 0 0 1  $\delta^{\Delta}$

$\chi^{\alpha}$   $\lambda^{\delta}$   $\pi^{\eta}$   $\lambda^{\delta}$

00010  $\Delta$   
 $\delta^{\Delta}$  0 0 0 1  $\chi^{\alpha}$

$\chi^{\alpha}$   $\pi^{\eta}$

0 0 0 1





Fourth Mode (Agia) - Papadic

0100010

1000010

X000010

Vou - Vou

10

010







Fourth Mode (Agia) - Papadic

0100

$\Delta$   
 $\delta$

0100

$\Delta$   
 $\delta$

0100

$\Delta$   
 $\delta$

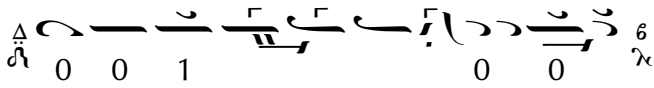
0100

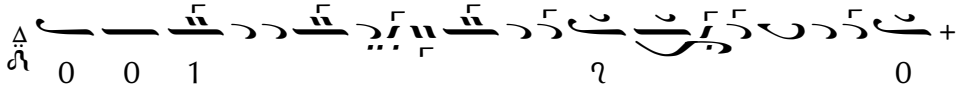
$\Delta$   
 $\delta$

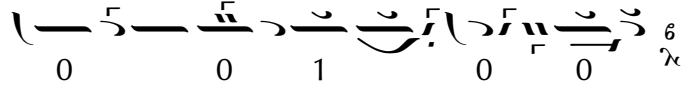


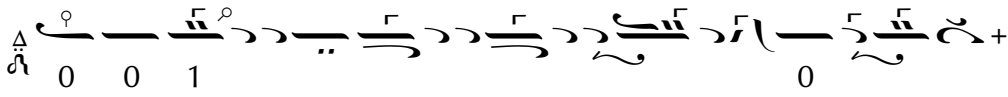



Fourth Mode (Agia) - Papadic

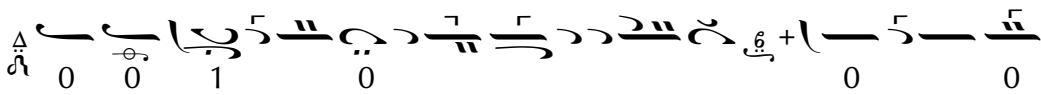
00100 

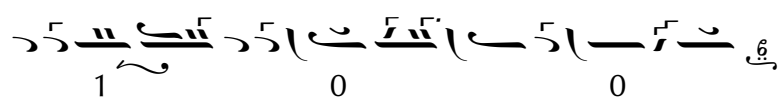
00100 

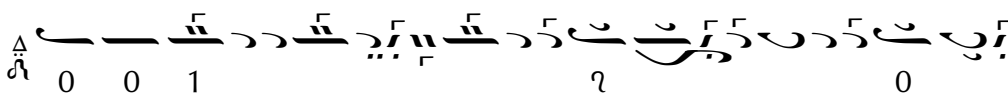


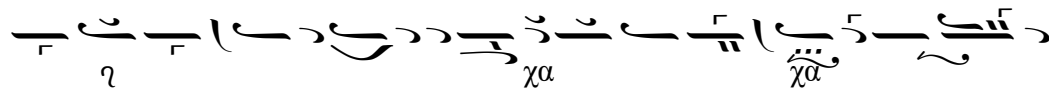
00100 

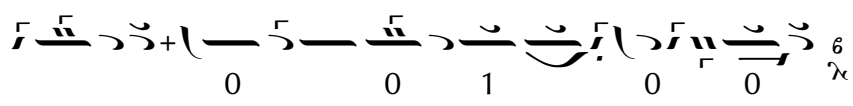



00100 




00100 





001X0 

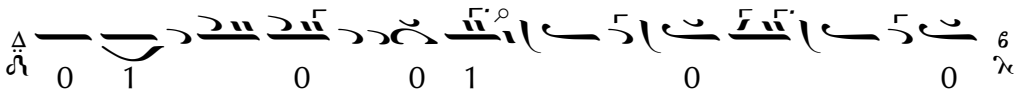


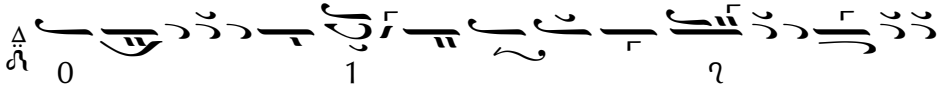


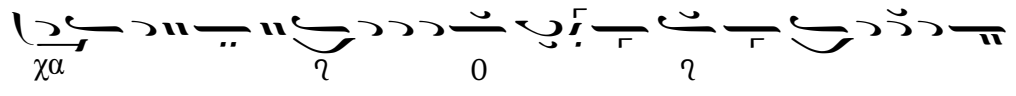
*Fourth Mode (Agia) - Papadic*

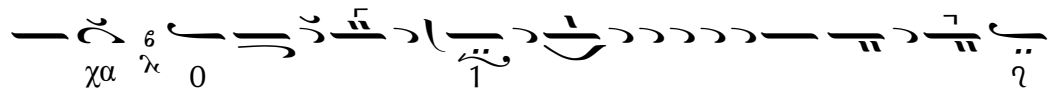
100100	
100100	
100100	
100100	
100100	
100100	
100100	
100100	
100100	
100100	
0100100	

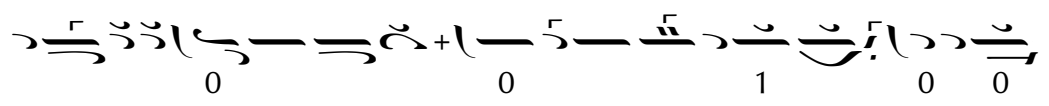
*Fourth Mode (Agia) - Papadic*

0100100  $\Delta$   $\delta$   $\overset{6}{\lambda}$   


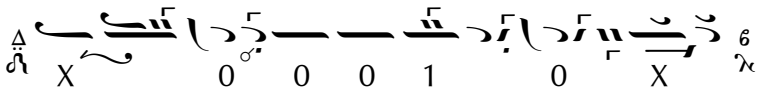
0100100  $\Delta$   $\delta$   


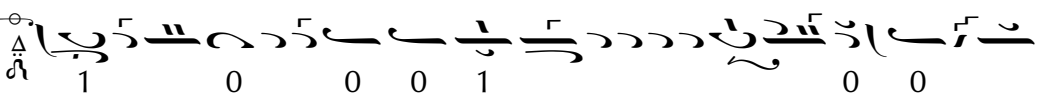
$\chi^{\alpha}$   $\overset{6}{\lambda}$   



$\chi^{\alpha}$   $\overset{6}{\lambda}$   $\overset{6}{\lambda}$   


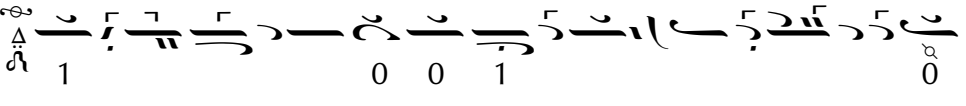
$\overset{6}{\lambda}$   


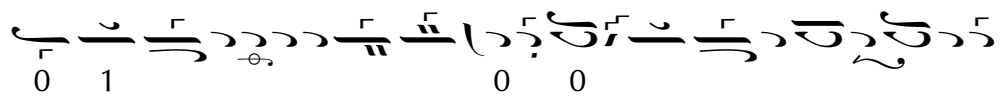
$\overset{6}{\lambda}$

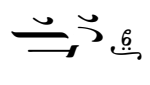
X00010X  $\Delta$   $\delta$   $\overset{6}{\lambda}$   


1000100  $\Delta$   $\delta$   


$\overset{6}{\lambda}$   


100100100  $\Delta$   $\delta$   


$\overset{6}{\lambda}$   


$\overset{6}{\lambda}$   


*Fourth Mode (Agia) - Papadic*

0100100100  $\overset{\Delta}{\delta}$   $\overset{6}{\lambda}$

Vou - Vou

100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

00100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

00100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

00100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

$\overset{6}{\lambda}$

00100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

$\overset{6}{\lambda}$

00100  $\overset{6}{\lambda}$   $\overset{6}{\lambda}$

$\overset{6}{\lambda}$



*Fourth Mode (Agia) - Papadic*

Pa - Vou

0100  $\pi$   
 $q$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$

0100  $\pi$   
 $q$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

00100  $\pi$   
 $q$   
 $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

00100  $\pi$   
 $q$   
 $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$

100100  $\pi$   
 $q$   
 $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{1}{1}$

$\frac{6}{\lambda}$   
 $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$





*Fourth Mode (Agia) - Papadic*

High Pa - Vou

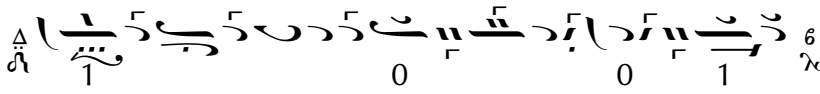
0100

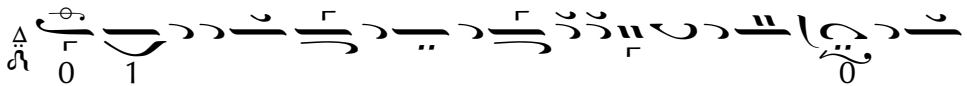
0 1 0 0 0 1 0 0 0 6

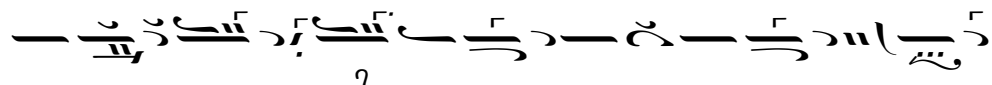
*Fourth Mode (Agia) - Papadic*

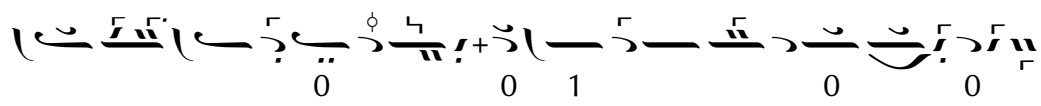
J) Accented on Fourth to Last Syllable

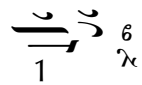
Di - Vou

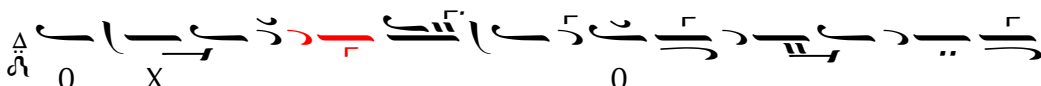
1001 

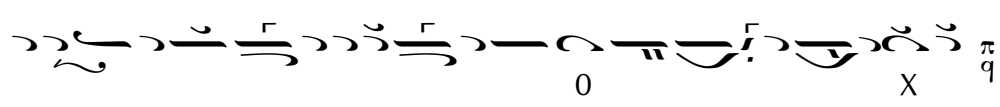
01001 




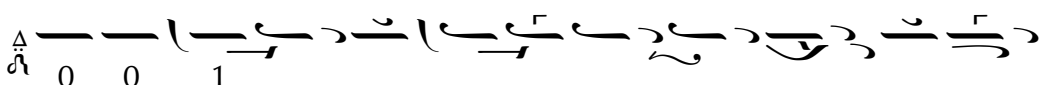


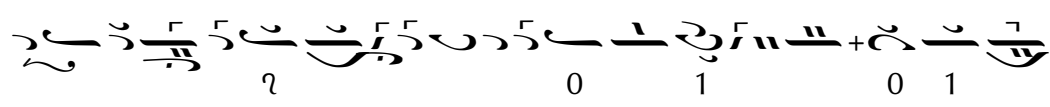


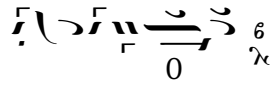
0x00x 

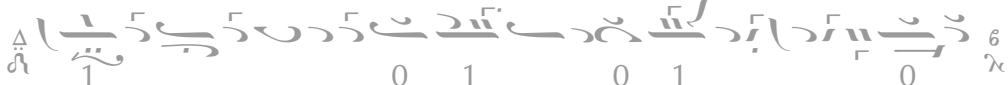




001010 





101010 





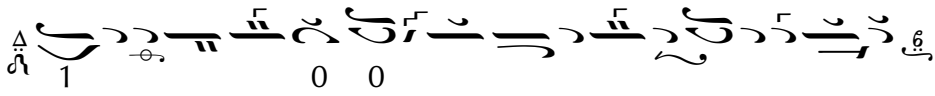


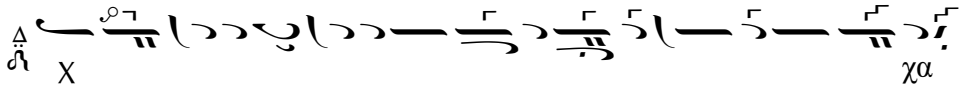


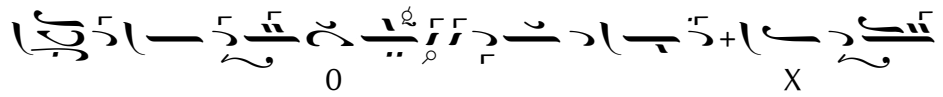
Fourth Mode (Agia) - Papadic

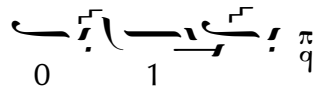
M) Accented on Third to Last Syllable

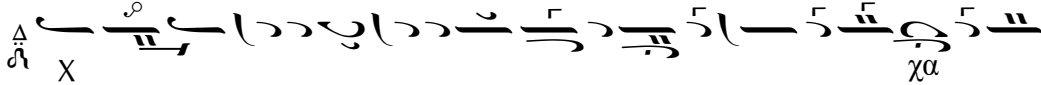
Di - Pa

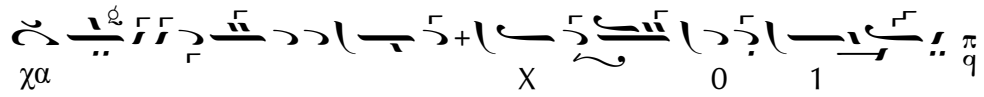
100 


X01 

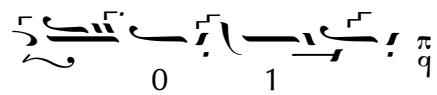


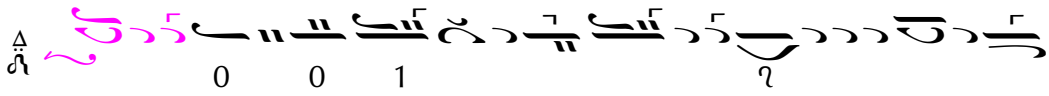



X01 

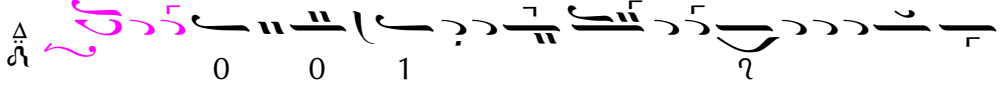


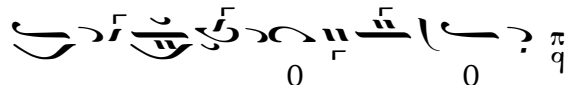
X01 



00100 



00100 









Medial Cadences on Nee

O) Accented on Last Syllable

Di - Nee

X0X

X0X

X0X

X01

Fourth Mode (Agia) - Papadic

X01

001

0001

*Fourth Mode (Agia) - Papadic*

Pa - Nee

0010001

0 1 0 0 1

1

0 0

0 0 1 1 0

Nee - Nee

01

0 1

01

1

0 1

1

00001

0 0

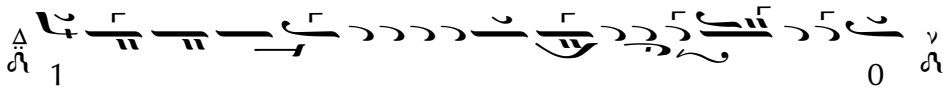
0 0 0 0


0 1 1 0


*Fourth Mode (Agia) - Papadic*


P) Accented on Second to Last Syllable


Di - Nee

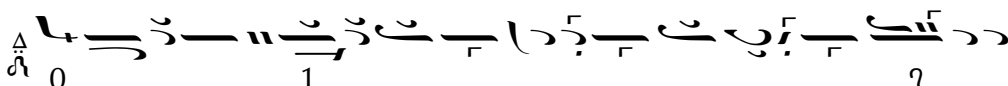
10  $\overset{\Delta}{\delta} \underset{\delta}{1}$  

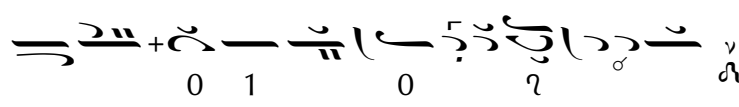
10  $\overset{\Delta}{\delta} \underset{\delta}{0}$  


$\underset{\lambda}{6}$  


$\chi\alpha$   $\underset{\lambda}{6}$   $\underset{\delta}{1}$   $\underset{\delta}{0}$   $\underset{\delta}{\nu}$  


010  $\overset{\Delta}{\delta} \underset{\delta}{0}$   $\underset{\delta}{1}$   $\underset{\delta}{0}$   $\underset{\delta}{1}$   $\underset{\delta}{0}$   $\underset{\delta}{\nu}$  

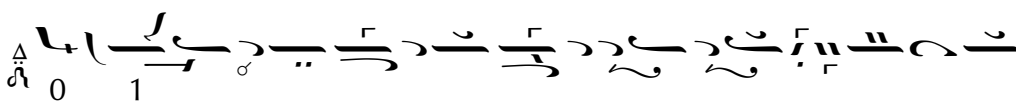
010  $\overset{\Delta}{\delta} \underset{\delta}{0}$   $\underset{\delta}{1}$   $\underset{\delta}{?}$  

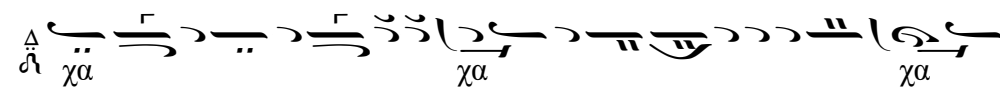
$\underset{\delta}{0}$   $\underset{\delta}{1}$   $\underset{\delta}{0}$   $\underset{\delta}{?}$   $\underset{\delta}{\nu}$  

010  $\overset{\Delta}{\delta} \underset{\delta}{0}$   $\underset{\delta}{1}$   $\chi\alpha$  

$\underset{\delta}{?}$   $\underset{\delta}{0}$  

$\underset{\delta}{\nu}$  

010  $\overset{\Delta}{\delta} \underset{\delta}{0}$   $\underset{\delta}{1}$   $\underset{\delta}{\nu}$  

$\overset{\Delta}{\delta} \underset{\delta}{\chi\alpha}$   $\underset{\delta}{\chi\alpha}$   $\underset{\delta}{\chi\alpha}$  

Fourth Mode (Agia) - Papadic

0010

Vou -Nee

10

0010

10010

1000010



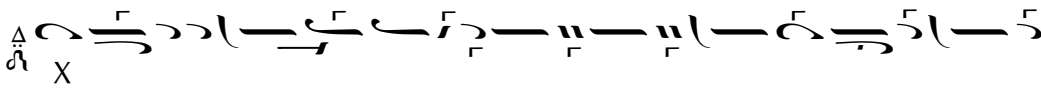


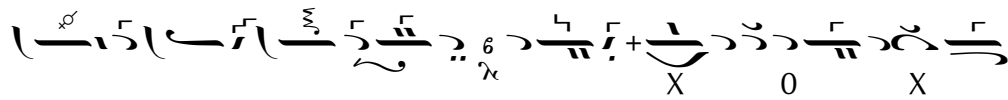
*Fourth Mode (Agia) - Papadic*

Q) Accented on Third to Last Syllable

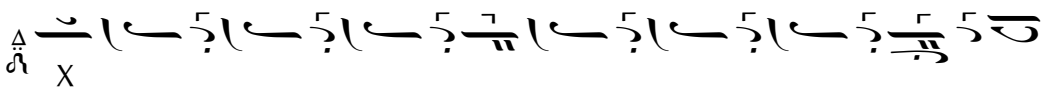
Di - Nee

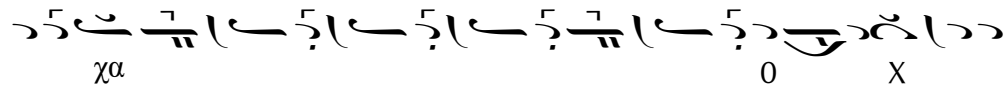
100 

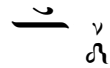
X0X 



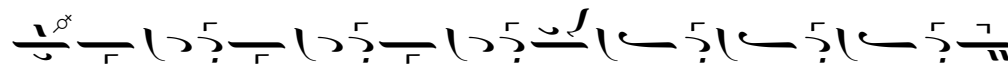


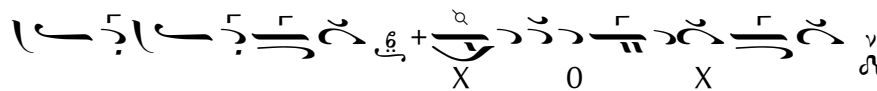
X0X 

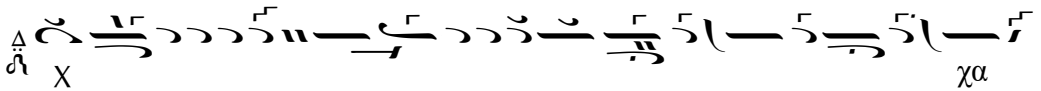


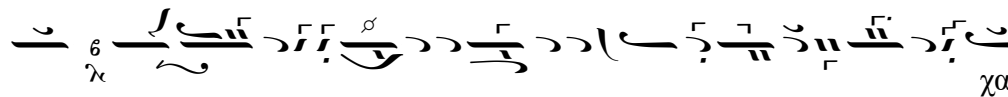


X0X 





X01 



Fourth Mode (Agia) - Papadic

X01

0100

0100

0100

0100

0100

Fourth Mode (Agia) - Papadic

0100  $\Delta$   
 $\delta$

+

0100  $\Delta$   
 $\delta$

+

00100  $\Delta$   
 $\delta$

+

10100  $\Delta$   
 $\delta$

+





Fourth Mode (Agia) - Papadic

Nee - Nee

100

100100

(0XX)0100

00010100



Fourth Mode (Agia) - Papadic

R) Accented on Fourth to Last Syllable

Di - Nee

01001  $\overset{\Delta}{\delta}$  0 1 0  $\lambda$  0

1  $\delta$

01001  $\overset{\Delta}{\delta}$  0 1 0  $\lambda$  0

1 0  $\lambda$  0

0 1 0

0 1 2  $\delta$

0001001  $\overset{\Delta}{\delta}$  0 0 0 1

2 0 2 0 1

1  $\delta$

X001100  $\overset{\Delta}{\delta}$  X 0 X 0 0 1 2

1  $\pi$  9

1 0



Fourth Mode (Agia) - Papadic

0 1 0 0 ?

Nee - Nee

1001

1 0 1 0 0 1

01001

0 1 0 0 0 1

10001010

1 0 1 0 1 0 0 1



Fourth Mode (Agia) - Papadic

0001  $\Delta$   
 $\delta$  0 0 0 0 0 0 1 ?

$\gamma'$   
 $\alpha$

0 0 0 1 ?

010X  $\Delta$   
 $\delta$  0 1 0 X ?

010X  $\Delta$   
 $\delta$  0 1 0 X ?

00001  $\Delta$   
 $\delta$  0 0 0 0 0 0 0 1

$\gamma'$   
 $\alpha$

00001  $\Delta$   
 $\delta$  0 0 0 0 0 0 0 0

0 0 0 0 0 1

$\gamma'$   
 $\alpha$

00001  $\Delta$   
 $\delta$  0  $\chi\alpha$  0

0 ?



Fourth Mode (Agia) - Papadic

1000001  $\Delta$   
 $\delta$  1 0 0 0 0 1 2  $\nu'$

1 0 1 2  $\sigma$   
 1 2

1000001  $\Delta$   
 $\delta$  1  $\chi\alpha$  1 0 0  $\nu'$

2 0 0

0

0 0 0 1 2  $\nu'$

Vou - High Nee

01  $\delta$   
 $\lambda$  0 1

$\chi\alpha$   $\Delta$  0 1

2  $\nu'$

001  $\delta$   
 $\lambda$  0 0 1 2  $\nu'$



*Fourth Mode (Agia) - Papadic*

00010

0 2

00010

0 0 0 1 2 χα

$\frac{6}{\lambda}$  2

00010

0 0 0 1 0 2 σ

00010

2 2

Vou - High Nee

00110

$\frac{6}{\lambda}$  0 0 1

χα 1

0 2 2

Nee - High Nee

0010

2 0 0 1 0 2





*Fourth Mode (Agia) - Papadic*

Nee - High Nee

00100





Fourth Mode (Agia) - Papadic

W) Medial Cadences on Low Di

X01

001

0100

010X0X







*Fourth Mode (Agia) - Papadic*

Z) Medial Cadences on High Zo

10	
X0001	
X0001	
X0001	
10010	
00100	
001010	
1010001	

AA) Medial Cadences on Low Zo

001	
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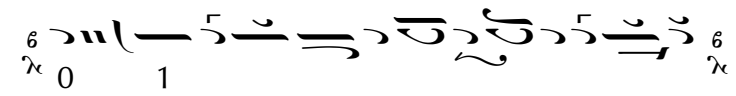


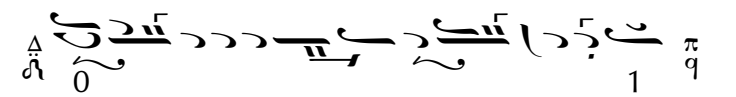
Old Sticheraric Formulae


The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for fourth mode. Even though the melodic gestures of sticheraric fourth mode differ from those of papadic fourth mode (e.g., the former frequently has cadences on Pa), we have copied all those sticheraric formulae anyway because we believe that a few of them could be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

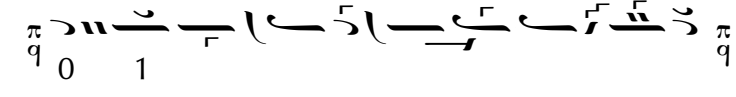
AC) Accented on Last Syllable

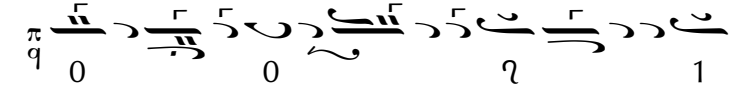
01 

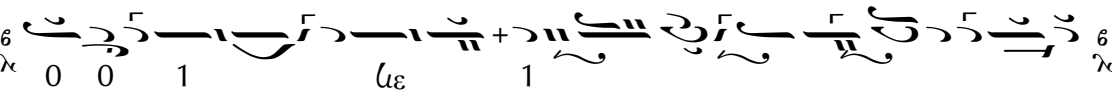
01 

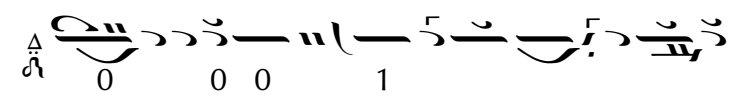
01 

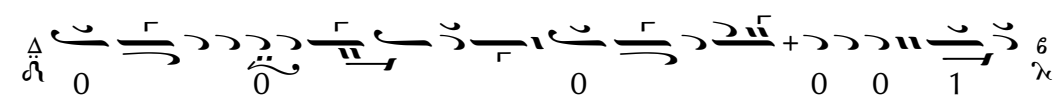
01 

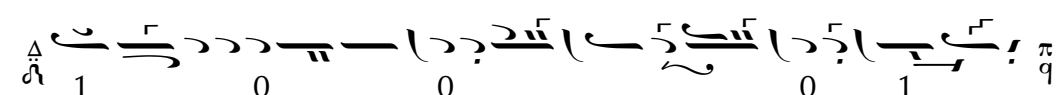
01 

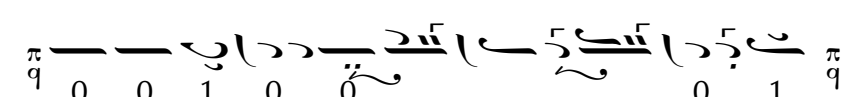
001 

001 

0001 

0001 

10001 

0010001 







*Fourth Mode (Agia) - Papadic*

10000010

The image shows two lines of musical notation in the Fourth Mode (Agia) in Papadic style. The notation is written on a four-line staff. The first line begins with a treble clef and a sharp sign. The notation consists of various neumes and rhythmic values. Below the first line, there are several '1' and '0' characters, likely indicating rhythmic values or fingerings. The second line continues the notation and ends with a sharp sign and a '9' below it.







Fourth Mode (Agia) - Papadic

0100  $\overset{\Delta}{\text{A}} \text{ 0 } \overset{\text{1}}{\text{1}} \text{ 0 } \overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

$\pi_9$

0100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0}$

$\overset{\Delta}{\text{A}} \text{ 0}$

010X  $\pi_9 \text{ 0 } \text{ 1 } \text{ 0 } \text{ X } \pi_9$

10100  $\overset{\Delta}{\text{A}} \text{ 1 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \pi_9 \text{ 1 } \text{ 0}$

10100  $\overset{\Delta}{\text{A}} \text{ 1 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \overset{6}{\lambda}$

00100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \pi_9$

00100  $\pi_9 \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \overset{6}{\lambda}$

00100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

$\overset{6}{\lambda} \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0}$

00100  $\overset{\Delta}{\text{A}} \text{ 0 } \text{ 0 } \text{ 0 } \text{ 1 } \text{ 0 } \text{ 0 } \pi_9$



Fourth Mode (Agia) - Papadic

100100  $\pi_9$  1 0 0 1 0 2 0  $\pi_9$

100100  $\Delta_8$  1 0 0 1 0 0  $\lambda'$

0100101  $\Delta_8$  0 1 0 0 1 0

$\lambda'$  1 6

0010100  $\pi_9$  0 0 1 0 1 0 0 1 0 1 0 0

0 0 1  $\Delta_8$

0100100  $\lambda'$  0 1 0 0 1 6

0 2 0  $\pi_9$

0100100  $\Delta_8$  0 1 0 0 1 0

2 0  $\pi_9$

1000100  $\pi_9$  1 0 0 0 1 0

0  $\pi_9$

1000100  $\Delta_8$  1 0 0 0 1 0

0  $\Delta_8$

*Fourth Mode (Agia) - Papadic*

010X0100

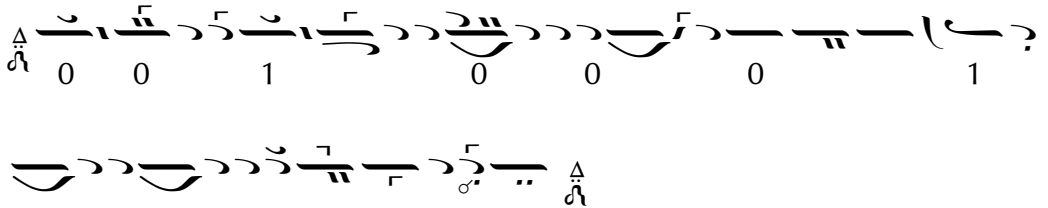
The image shows two lines of musical notation in the Fourth Mode (Agia) in Papadic style. The notation consists of neumes on a four-line staff. The first line starts with a  $\pi$  above and a  $\rho$  below the first note, followed by rhythmic values 0 and 1. The second line has a  $\rho$  below the first note, followed by rhythmic values 2 and 0, and ends with a  $\pi$  above and a  $\rho$  below the final note. A large 'X' is placed between the two lines of notation.

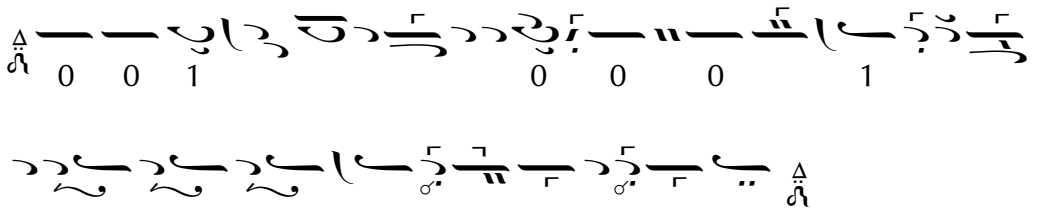


Final Cadences

AG) Accented on Last Syllable

Di - Di

0010001  Musical notation for the first Di - Di cadence. It consists of two lines of notation. The first line has a delta symbol above a 'di' symbol, followed by notes with stems and flags. Below the notes are binary digits: 0, 0, 1, 0, 0, 0, 1. The second line continues the notation with notes and stems, ending with a delta symbol above a 'di' symbol.

0010001  Musical notation for the second Di - Di cadence. It consists of two lines of notation. The first line has a delta symbol above a 'di' symbol, followed by notes with stems and flags. Below the notes are binary digits: 0, 0, 1, 0, 0, 0, 1. The second line continues the notation with notes and stems, ending with a delta symbol above a 'di' symbol.



*Fourth Mode (Agia) - Papadic*

Pa - Di

1000010


9 1 0 0 0 0 1 0 α Δ

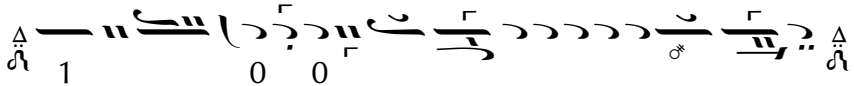


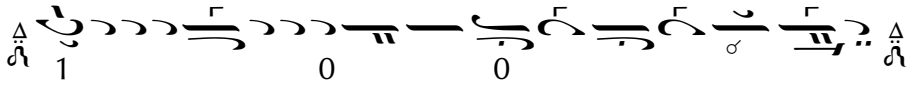
Fourth Mode (Agia) - Papadic


AI) Accented on Third to Last Syllable

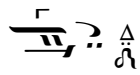
Di - Di

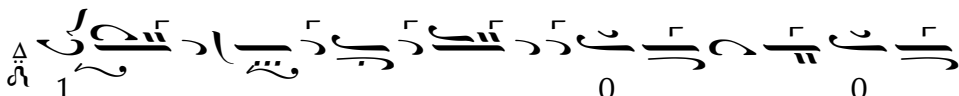
100 

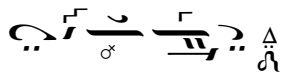
100 


100 


100 




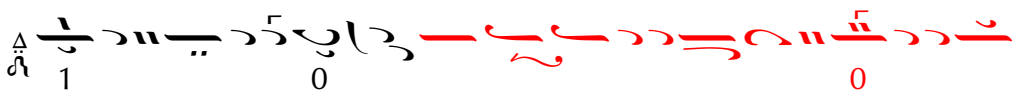
100 




100 





100 







Fourth Mode (Agia) - Papadic

100

100

0100

0100







Fourth Mode (Agia) - Papadic

00100

00100

00100

00100

00100

00100





*Fourth Mode (Agia) - Papadic*

100100

$\overset{\Delta}{\delta}$  1 0 0 1 0

$\overset{\Delta}{\delta}$

Pa - Di

00100

$\overset{\pi}{\eta}$  0 0 1 0 0

$\overset{\Delta}{\delta}$

00100

$\overset{\pi}{\eta}$  0 1 1 0 0

$\overset{\Delta}{\delta}$





# BYZANTINE MUSIC FORMULÆ

## *Fourth Mode (Legetos) - Papadic*

### Contents

#### Prelude Melodies

A) Initial Syllable .....	1696
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#### Medial Cadences on Nee

B) Accented on Last Syllable.....	1697
C) Accented on Second to Last Syllable .....	1698
D) Accented on Third to Last Syllable.....	1698

#### Medial Cadences on Pa

E) Accented on Third to Last Syllable.....	1699
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#### Medial Cadences on Vou

F) Accented on Last Syllable .....	1700
G) Accented on Second to Last Syllable.....	1704
H) Accented on Third to Last Syllable.....	1707

#### Medial Cadences on Di

I) Accented on Last Syllable.....	1713
J) Accented on Second to Last Syllable .....	1715
K) Accented on Third to Last Syllable .....	1717

#### Medial Cadences on High Zo

L) Accented on Last Syllable .....	1718
M) Accented on Second to Last Syllable .....	1719
N) Accented on Third to Last Syllable.....	1721

#### Other Medial Cadences

O) Medial Cadences on High Nee.....	1722
P) Medial Cadences on Low Di .....	1722
Q) Medial Cadences on High Vou.....	1722
R) Medial Cadences on High Pa .....	1722

#### Final Cadences

S) Accented on Third to Last Syllable.....	1723
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## Sources\*

All formulae found in the following list of sources have been included in this compilation:

Χερουβικὸν Γρηγορίου Πρωτοψάλτου, (*Φωναῖς Αἰσίαις*, τ. Γ', σελ. 182)  
Χερουβικὸν Γαβριήλ Κουντιάδου (*Πεντηκοστάριον*, σελ. )  
Ρουμανικὸν Χερουβικὸν Iosif Monahul (*Biblioteca Mănăstirii Neamț nr001*, φ. 369)  
Χερουβικὸν Γρηγορίου Σιμωνοπετρίτου (*Ἀγγελικὸς Χορὸς Δ'*, σελ. 221)  
«Ταῖς ἀγγελικαῖς» Χρυσάνθου Θεοδοσοπούλου  
Χερουβικὸν Εὐθυμίου Κωστοπούλου  
Χερουβικὸν Ἀθανασίου Πέττα

From the following source, however, only all its brief and medium-sized formulae have been included in this compilation. Formulae in it that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὸν Λυκούργου Πετρίδη

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\* Due to the scarcity of sources in this mode, this collection of formulae is necessarily incomplete. In the event that more formulae are needed for a composition, we suggest borrowing formulae from papadic fourth mode and papadic plagal fourth mode.

*Fourth Mode (Legetos) - Papadic*

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

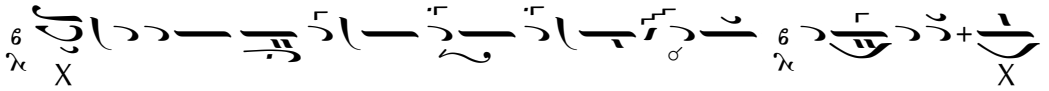




*Fourth Mode (Legetos) - Papadic*

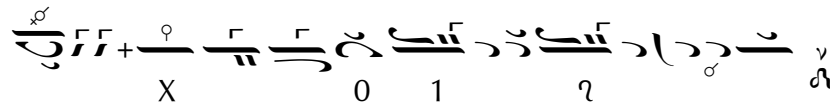
Medial Cadences on Nee


B) Accented on Last Syllable

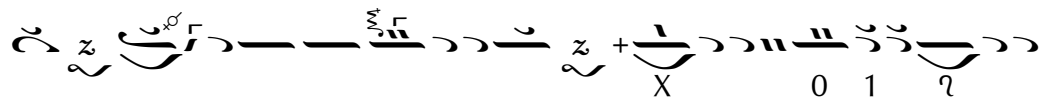
X01 

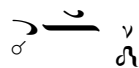


X01 



X01 







Medial Cadences on Pa

E) Accented on Third to Last Syllable

Nee - Pa

100100

100100

Vou - Pa

0100

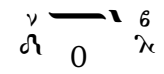
0100

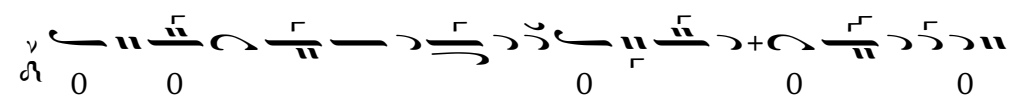
*Fourth Mode (Legetos) - Papadic*

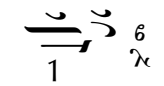
Medial Cadences on Vou

F) Accented on Last Syllable

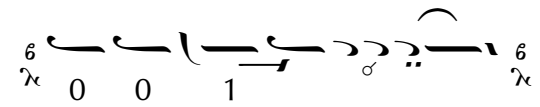
Nee - Vou

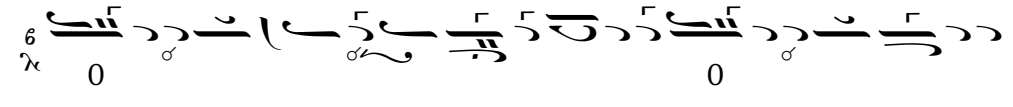
0 

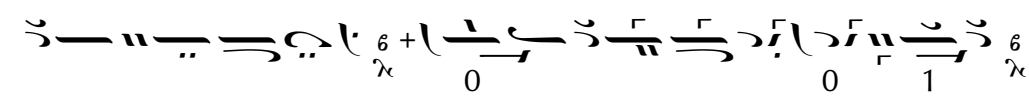
001 

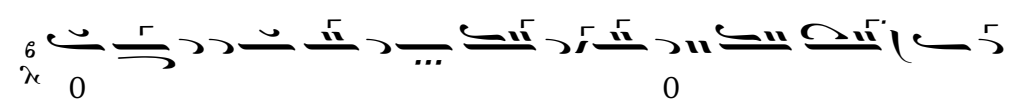


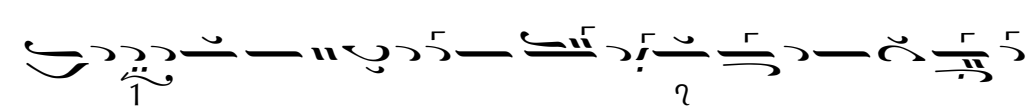
Vou - Vou

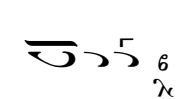
001 

001 



001 







*Fourth Mode (Legetos) - Papadic*

0X001  $\overset{6}{\lambda} \overset{\Gamma}{0} X$

X0001  $\overset{6}{\lambda} X 0 0 0 1 \overset{6}{\lambda}$

X0101  $\overset{6}{\lambda} X$

X00001  $\overset{6}{\lambda} X$

100001  $\overset{6}{\lambda} 1 0 0 0 0 1$







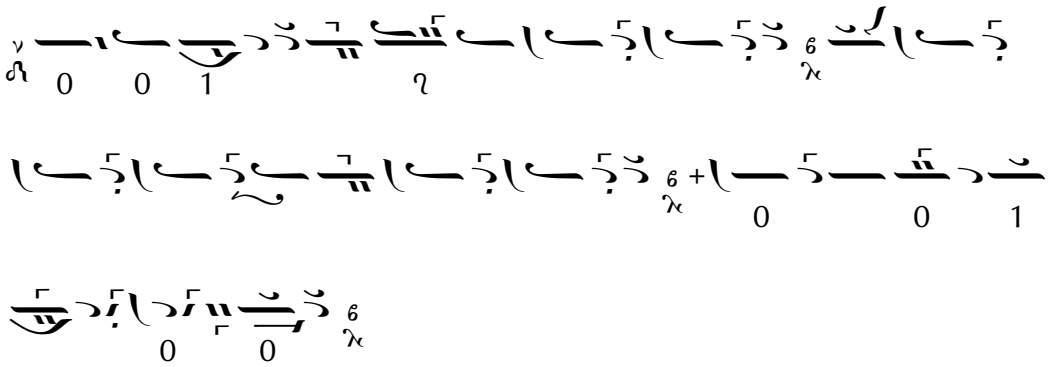


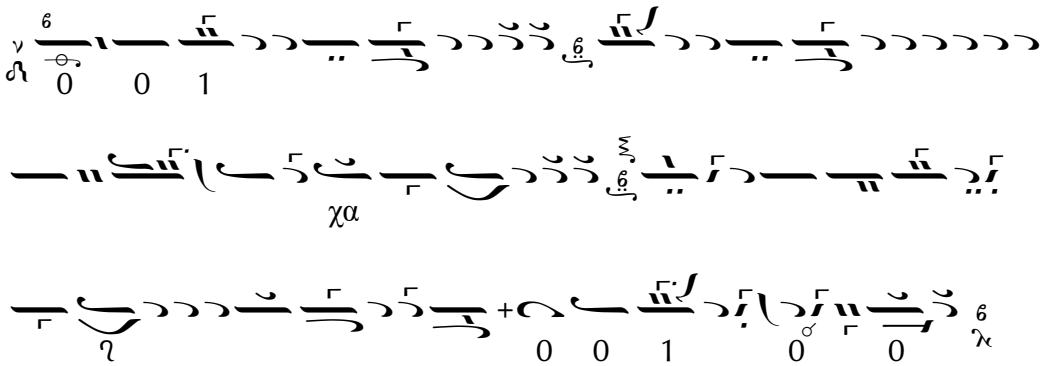


*Fourth Mode (Legetos) - Papadic*

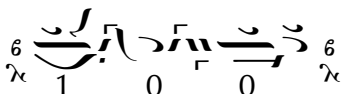
H) Accented on Third to Last Syllable


Nee - Vou

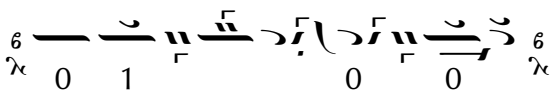
00100 


00100 

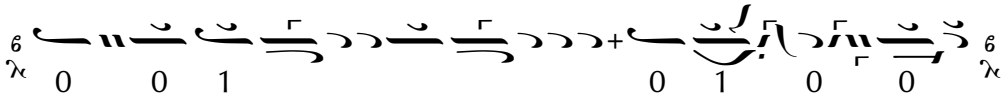
Vou - Vou

100 

100 

0100 

0100 

00100 



*Fourth Mode (Legetos) - Papadic*

0100  $\Delta$   
 $\delta$  0 1 0 0  $\lambda$ <sup>6</sup>

0100  $\Delta$   
 $\delta$  0 1 0 0 1 0 0

$\lambda$ <sup>6</sup>

(10)0100  $\Delta$   
 $\delta$  0 1 0 1 0 0 1 0

$\lambda$ <sup>6</sup>

(10)0100  $\Delta$   
 $\delta$  0 1 0 0 0 1 0

0 1 0 0 1

$\lambda$ <sup>6</sup>

0100100  $\Delta$   
 $\delta$  0 1 0 0 1 0 0  $\lambda$ <sup>6</sup>

0100100  $\Delta$   
 $\delta$  0 1 0 0

1  $\lambda$ <sup>6</sup>





*Fourth Mode (Legetos) - Papadic*

High Nee - Vou

000100      $\overset{\gamma'}{\alpha}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{1}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{\lambda}$

0100100      $\overset{\gamma'}{\alpha}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{1}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{1}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{0}$   $\overset{\Gamma}{\lambda}$





*Fourth Mode (Legetos) - Papadic*

X00001  $\overset{6}{\lambda} \overset{\Delta}{\lambda} \text{X}$   $\overset{\Delta}{\lambda}$

$\overset{\Delta}{\lambda}$

X00001  $\overset{6}{\lambda} \overset{\Delta}{\lambda} \text{X}$   $\overset{\Delta}{\lambda}$

$\overset{\Delta}{\lambda}$

$\overset{\Delta}{\lambda}$

$\overset{\Delta}{\lambda}$

Di - Di

00001  $\overset{\Delta}{\lambda}$   $\overset{\Delta}{\lambda}$

00001  $\overset{\Delta}{\lambda}$   $\overset{\Delta}{\lambda}$

High Zo - Di

0  $\overset{z'}{\lambda} \overset{\Delta}{\lambda}$   $\overset{\Delta}{\lambda}$

High Pa - Di

0  $\overset{z'}{\lambda} \overset{\Delta}{\lambda}$   $\overset{\Delta}{\lambda}$

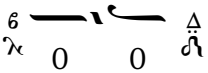
*Fourth Mode (Legetos) - Papadic*

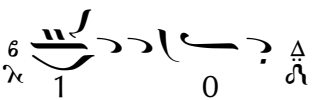
J) Accented on Second to Last Syllable

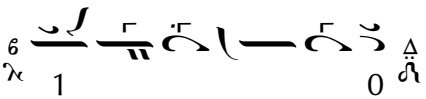
Pa - Di

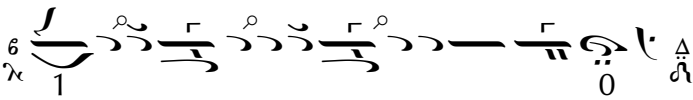
10 

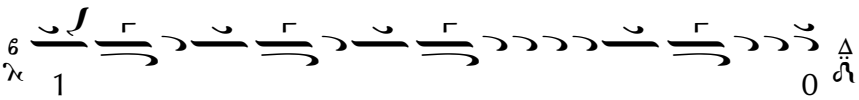
Vou - Di

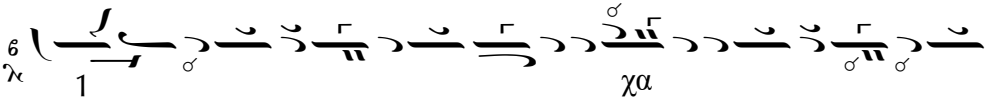
00 

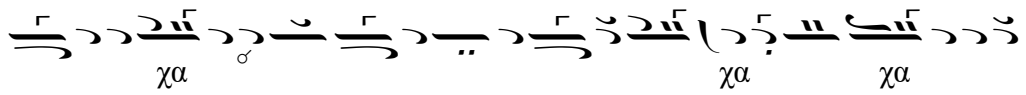
10 

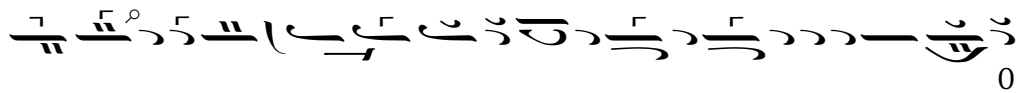
10 

10 

10 

10 





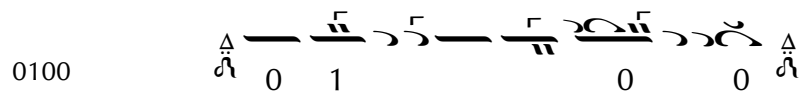




*Fourth Mode (Legetos) - Papadic*

K) Accented on Third to Last Syllable

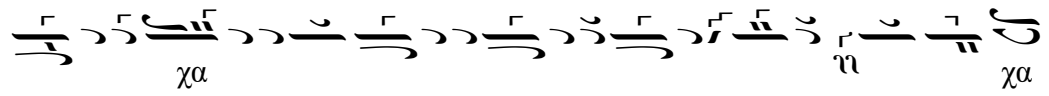
Di - Di

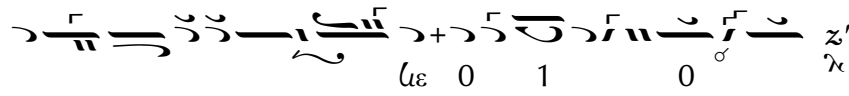




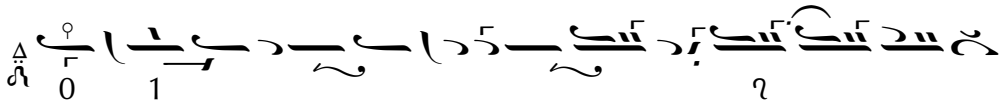


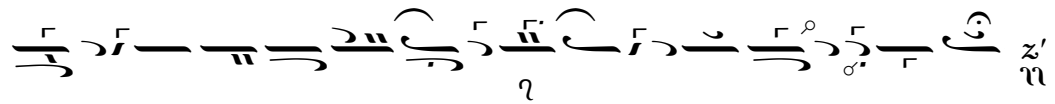
*Fourth Mode (Legetos) - Papadic*

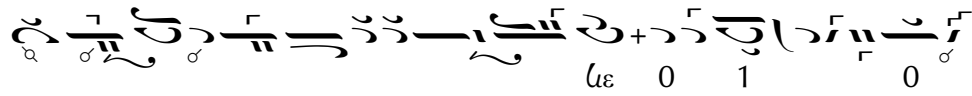


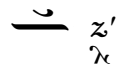


010











*Fourth Mode (Legetos) - Papadic*

N) Accented on Third to Last Syllable

High Zo - High Zo

0100       $\overset{z'}{\lambda}$  —  $\overset{\smile}{0}$   $\overset{\smile}{1}$   $\overset{\smile}{\text{w}}$   $\overset{\smile}{0}$   $\overset{\smile}{1}$   $\overset{\smile}{\sigma}$  —  $\overset{z'}{\lambda}$

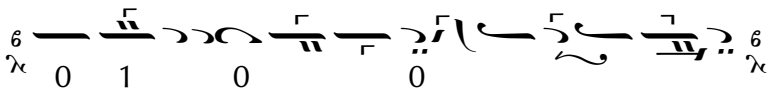


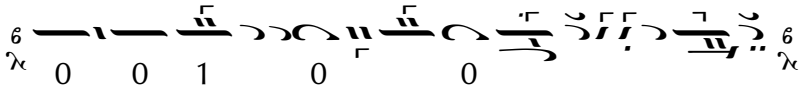
*Fourth Mode (Legetos) - Papadic*

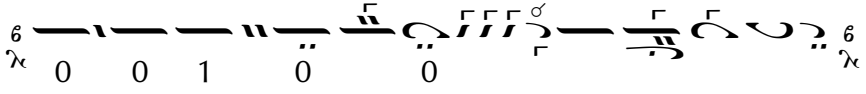
Final Cadences

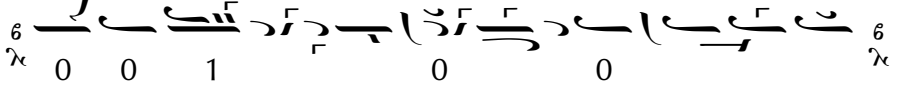
S) Accented on Third to Last Syllable

Vou - Vou

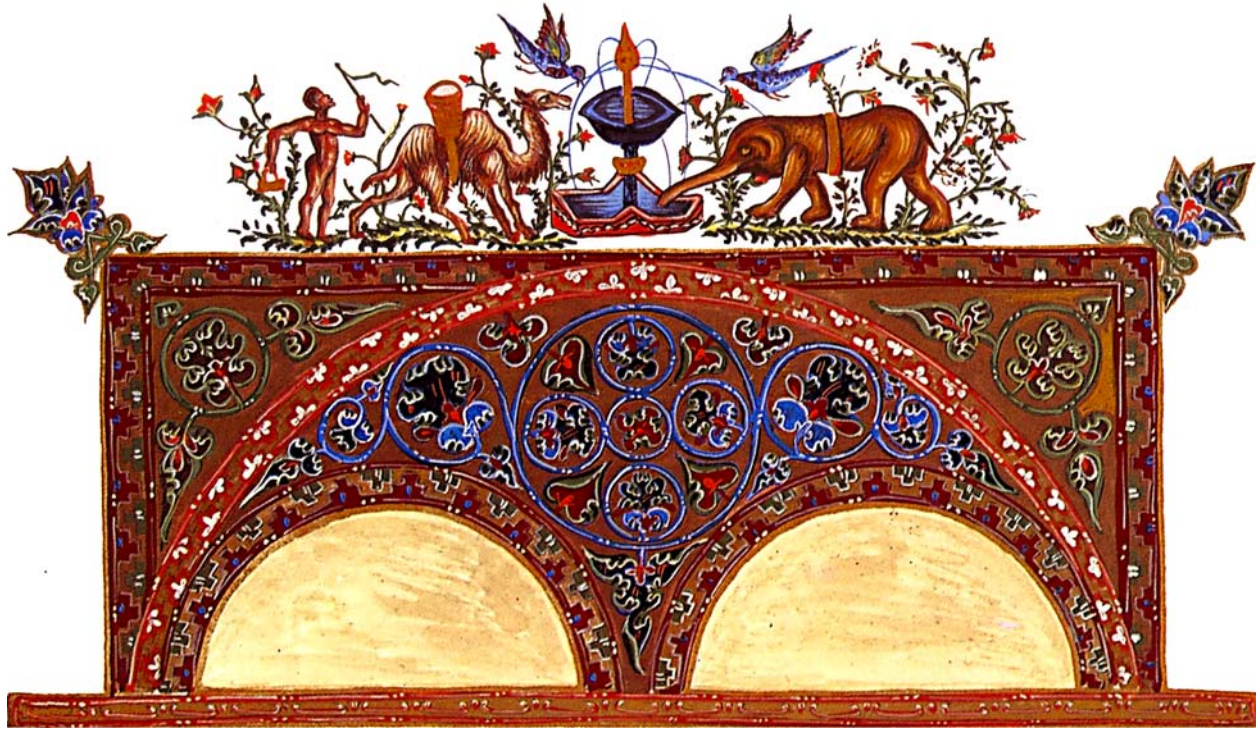
0100  Musical notation for the 0100 cadence. It consists of a sequence of notes with rhythmic values 0, 1, 0, 0. The notation includes various neumes and a final cadence symbol.

00100  Musical notation for the 00100 cadence. It consists of a sequence of notes with rhythmic values 0, 0, 1, 0, 0. The notation includes various neumes and a final cadence symbol.

00100  Musical notation for the 00100 cadence. It consists of a sequence of notes with rhythmic values 0, 0, 1, 0, 0. The notation includes various neumes and a final cadence symbol.

00100  Musical notation for the 00100 cadence. It consists of a sequence of notes with rhythmic values 0, 0, 1, 0, 0. The notation includes various neumes and a final cadence symbol.





*Plagal First Mode*





# BYZANTINE MUSIC FORMULÆ

## *Plagal First Mode - Papadic*

### Contents

#### Prelude Melodies

A) Initial Syllable .....	1735
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#### Medial Cadences on Pa

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C) Accented on Second to Last Syllable .....	1750
D) Accented on Third to Last Syllable.....	1767
E) Accented on Fourth to Last Syllable .....	1798

#### Medial Cadences on Di

F) Accented on Last Syllable .....	1802
G) Accented on Second to Last Syllable.....	1809
H) Accented on Third to Last Syllable.....	1814
I) Accented on Fourth to Last Syllable.....	1817

#### Medial Cadences on Ke

J) Accented on Last Syllable .....	1818
K) Accented on Second to Last Syllable .....	1824
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#### Medial Cadences on Low Ke

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O) Accented on Second to Last Syllable .....	1848
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T) Accented on Third to Last Syllable.....	1854

*Plagal First Mode - Papadic*

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Old Sticheraric Formulae

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AL) Accented on Third to Last Syllable .....	1876
AM) Accented on Fourth to Last Syllable .....	1881

Final Cadences

AN) Accented on Third to Last Syllable .....	1883
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## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, σελ. 590)  
Χερουβικὸν Ἀντωνίου Οἰκονόμου (ἐξήγησις Κωνσταντίνου Φωτοπούλου)  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 68)  
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)  
Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 76)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 102)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 55)  
Χερουβικὰ Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 413 καὶ 430)
- Ἀντὶ Χερουβικοῦ «Σιγησάτω», Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 679)  
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 683)  
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Θεοδώρου Φωκαέως (*Ταμειὸν Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 328)  
Ἀντὶ Χερουβικοῦ «Σιγησάτω» «Σωτηρίαν εἰργάσω» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 613)  
Ἀντὶ Χερουβικοῦ «Σιγησάτω» «Μακάριοι οὓς ἐξελέξω» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 615)
- Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 39 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 647 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 59 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 161 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Ἄντον Πάνν, (Romanian Χερουβικο-Κινονικα, *Τομουλ 1*, σελ. 28)  
Χερουβικὸν Διονυσίου Φωτεινοῦ (Romanian manuscript: *Biblioteca Mănăstirii Neamț nr001*, φ. 355)

*Plagal First Mode - Paradic*

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

- Χερουβικὸν Θεοφάνους Πατριάρχου τοῦ Καρύκη (ΕΒΕ-ΜΠΤ 705, φφ. 18<sup>v</sup>-19<sup>r</sup>)  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 93)  
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 133)  
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 46, 51)  
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 184)  
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 206)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 239)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 286)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 346)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 386)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 416)  
Χερουβικὸν Πέτρου Ἐφεσίου (ἀνέκδοτον)  
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμειὸν Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 271)  
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 523)  
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 275)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 183 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 670 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 173 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Cântările Sfintei Liturghii*, 2000, σελ. 121 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 144 (Romanian adaptation by Schim. Nectarie).  
  
Ἀντὶ Χερουβικοῦ «Νῦν αἱ Δυνάμεις», Γεωργίου Ῥυσίου (*Χερουβικάριον Θεοδωρακοπούλου*, σελ. 426)  
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Νικηφόρου τοῦ Ἡθικοῦ (ἐξήγησις Χουρμουζίου Χαρτοφύλακος)

- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 739)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 58)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 106)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Φωκᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 118)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουήλ τοῦ Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 106)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γεωργίου τοῦ Παναρέτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 119)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 484)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» σύντομον, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 499)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 208)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 48)
- Κοινωνικὸν «Γεῦσασθε» Ἄγ. Ἰωάννου Κουκουζέλου (*Ἐκλογὴ Ἔργων*, σελ. 47)
- Κοινωνικὸν «Εἰς μνημόσυνον» Μανουήλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 158v)
- Κοινωνικὸν «Εἰς μνημόσυνον» Νικηφόρου Ἡθικοῦ (ΕΒΕ-ΜΠΤ 727)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 218)
- Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 51)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Γεωργίου τοῦ Ἀργυροπούλου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 163)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 54)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 833)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 757)
- Κοινωνικὸν «Ἐκ στόματος νηπίων» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 770)
- Κοινωνικὸν «Ἐν τῷ φωτί σου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 216)

- Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 686)
- Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 211)
- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 714)
- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 717)
- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 215)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 630)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 56)
- Κοινωνικὸν «Εὐλόγησον τὸν στέφανον» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 766)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 650)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Μπαλασίου Ἱερέως (ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Γεωργίου τοῦ Παναρέτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 171)
- Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 314)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 50)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Μπαλασίου Ἱερέως (ἐξήγησις Κωνσταντίνου Θεοχάρη)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 809)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 53)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 702)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 213)
- Κοινωνικὸν «Σωτηρίαν εἰργάσω» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 312)
- Τριαδικὸν «Ἡ Ὑπεράρχιος» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β',

*Plagal First Mode - Paradic*

σελ. 113)

Θεοτοκίον «Παντάνασσα» Πέτρου Πελοποννησίου (*Μουσική Πανδέκτη*, τ. Β',  
σελ. 122)

Πασαπνοάρια τῶν Αἰνῶν, Ἰακώβου Πρωτοψάλτου (*Ταμειῶν Ἀνθολογίας*  
*Γρηγορίου*, τ. Α', σελ. 377)

## *Plagal First Mode - Papadic*

### Key:

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

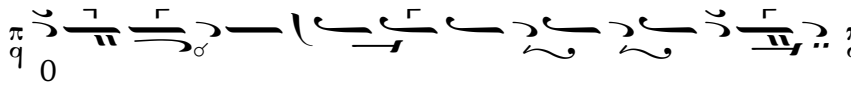
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

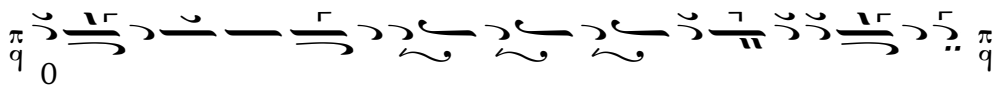
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

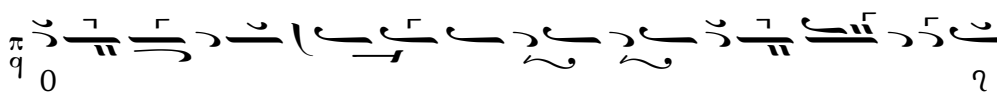
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

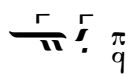
Prelude Melodies for Initial Syllable \*

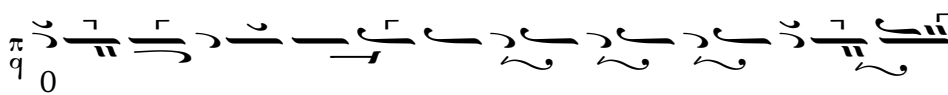
A) Initial Syllable

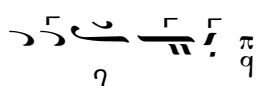
0  $\pi_9$  

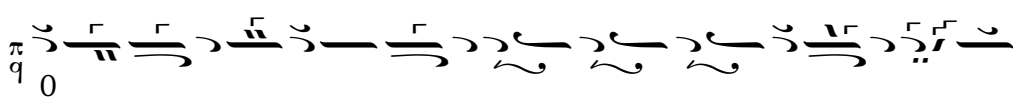
0  $\pi_9$  

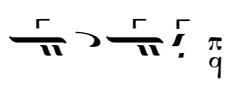
0  $\pi_9$  

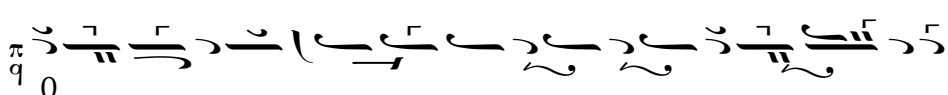
$\pi_9$  


0  $\pi_9$  

$\pi_9$  

0  $\pi_9$  

$\pi_9$  

0  $\pi_9$  

$\pi_9$  

---

\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.







Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

00  $\pi$   
q 0 0 q

00  $\pi$   
q 0  $\chi^{\alpha}$   $\pi$   
q

000  $\pi$   
q 0 0 0 q

000  $\pi$   
q 0 0 0 q

000  $\pi$   
q 0  $\pi$   
q

01  $\pi$   
q 0 1  $\pi$   
q

01  $\pi$   
q 0 1  $\pi$   
q

*Plagal First Mode - Papadic*

001  $\pi_q$   $\pi_q$   
 0 0 0 0 1

$\pi_q$

001  $\pi_q$   $\pi_q$   
 0 1 0 0 1 2

$\pi_q$

001  $\pi_q$   $\pi_q$   
 0 2

$\pi_q$   
 0 0 0 1  $\pi_q$

001  $\pi_q$   $\pi_q$   
 0 2

$\pi_q$   
 0 0 1  $\pi_q$

001  $\pi_q$   $\pi_q$   
 0 2

$\pi_q$   
 0

$\pi_q$   
 0 0 1  $\pi_q$

001  $\pi_q$   $\pi_q$   
 0 2



*Plagal First Mode - Papadic*

001

X01

X01

101





*Plagal First Mode - Papadic*

0 0 1  $\pi_q$

10001  $\pi_q$  1 0 0 0 0

0 0 1  $\pi_q$

010001  $\pi_q$  0 1  $\pi_q$  0 0 0

0 0 1  $\pi_q$

010001  $\pi_q$  0 1 0 0

0 1 0 0

0 1  $\pi_q$

010001  $\pi_q$  0 1 2  $\pi_q$  0 0

2  $\chi^{\alpha}$  2 2




0 0 0 0 1  $\pi_q$

0 1  $\Delta$







*Plagal First Mode - Papadic*

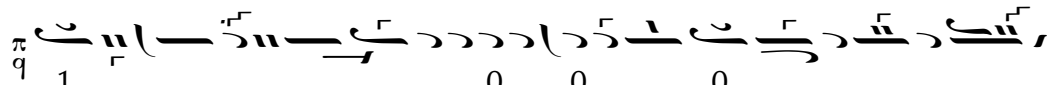

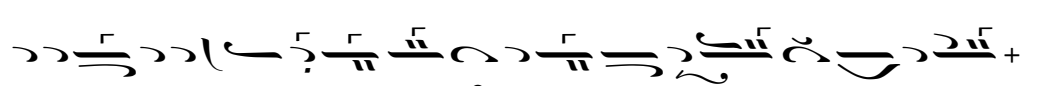

100001

$\pi_q$ 

  
 $\pi_q$ 

  
 $\pi_q$ 


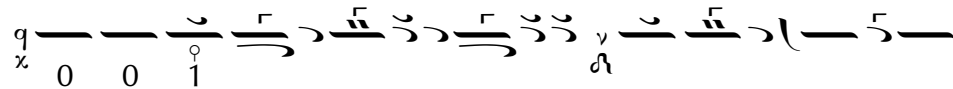
100001

$\pi_q$ 

  
 $\pi_q$ 

  
 $\pi_q$ 

  
 $\pi_q$ 


100001

$\pi_q$ 

  
 $\pi_q$ 

  
 $\pi_q$ 

  
 $\pi_q$ 


0010001

$q_x$ 


*Plagal First Mode - Papadic*

00010001

↪

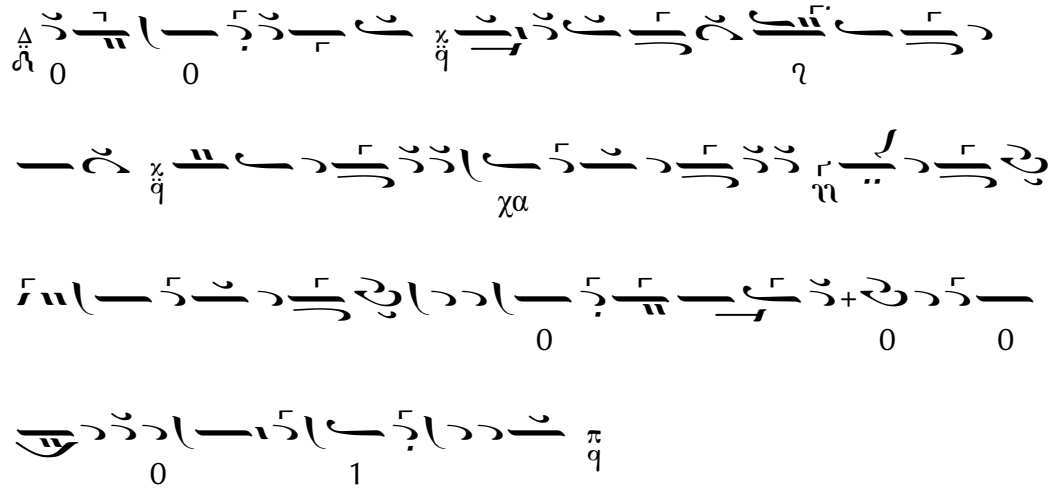
00010001

*Plagal First Mode - Papadic*

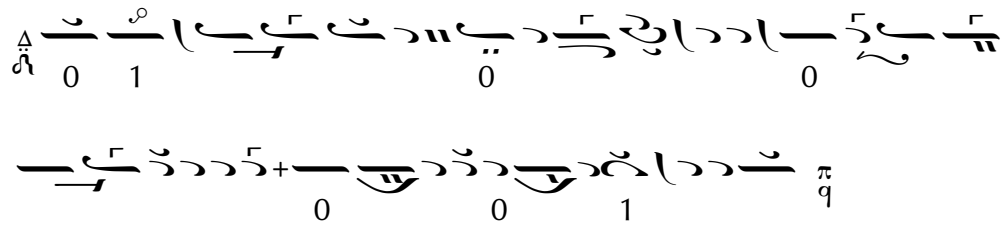


Di - Pa

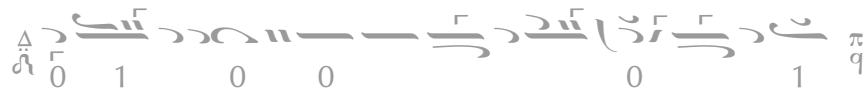
001



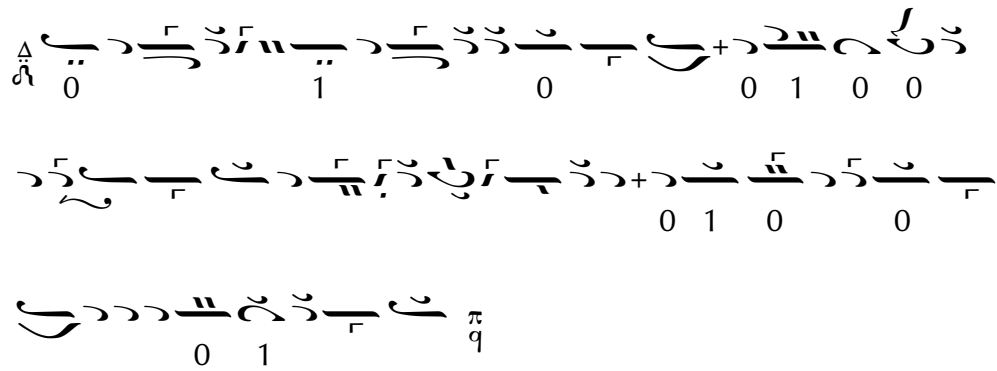
010001



010001



010001



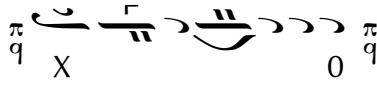


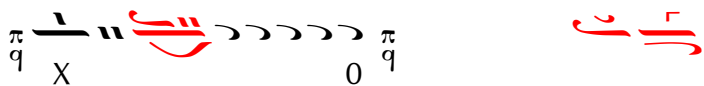


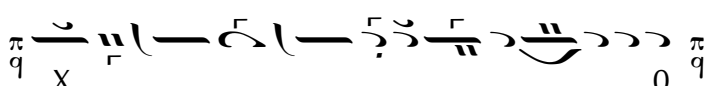
*Plagal First Mode - Papadic*

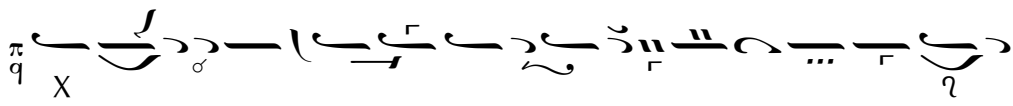
C) Accented on Second to Last Syllable

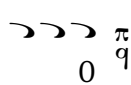
Pa - Pa

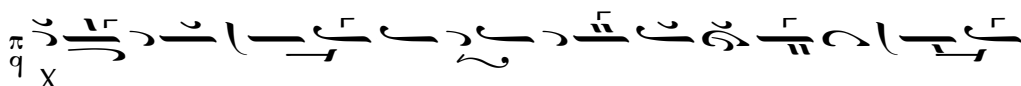
X0  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

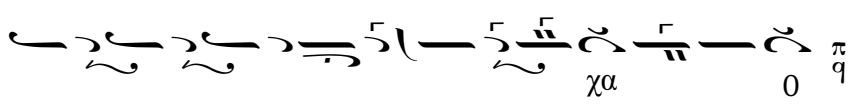
X0  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

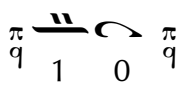
X0  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

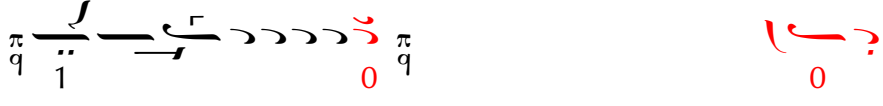
X0  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

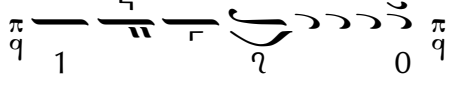
$\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

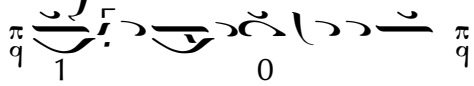
X0  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

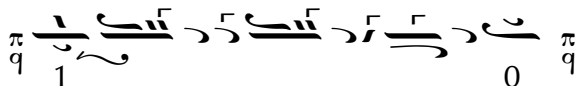
$\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

10  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

10  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

10  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

10  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>

10  $\pi$ <sub>9</sub>   $\pi$ <sub>9</sub>















*Plagal First Mode - Papadic*

0 0 1

$\pi_q$  0 0

0010

$\pi_q$  0 0 1

$\pi_q$  0 0 1 0

0010

$\pi_q$  0 0 1  $\pi_q^+$  0

0 1  $\chi^\alpha$   $\pi_q^+$  0 0 1

$\pi_q$  0

0010

$\pi_q$  0 0 1

$\pi_q$

$\chi^\alpha$  0 0 1

$\pi_q$  0

0010

$\pi_q$  0 2 0 1



*Plagal First Mode - Papadic*

00010

$\pi$   
 $\frac{\pi}{q}$  0 0 0 1  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 1  $\frac{\pi}{q}$

$\chi^{\alpha}$

$\frac{\pi}{q}$  0

00010

$\pi$   
 $\frac{\pi}{q}$  0 0 1  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 1  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 1  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 1  $\frac{\pi}{q}$

10010

$\pi$   
 $\frac{\pi}{q}$  1 0  $\frac{\pi}{q}$  0  $\frac{\pi}{q}$  1

$\frac{\pi}{q}$  0 0 0 0  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 0 0  $\frac{\pi}{q}$

$\frac{\pi}{q}$  0 0 0 0  $\frac{\pi}{q}$

*Plagal First Mode - Papadic*

10010  $\pi_q$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$

$\pi_q$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$

10010  $\pi_q$   $\frac{1}{1}$   $\frac{1}{2}$

$\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{\lambda}$

$\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$

$\pi_q$   $\frac{1}{0}$

010010  $\pi_q$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$

$\pi_q$   $\frac{1}{0}$

000010  $\pi_q$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{0}$

$\frac{1}{0}$   $\frac{1}{1}$   $\frac{1}{\chi^{\alpha}}$

$\frac{1}{\chi^{\alpha}}$   $\frac{1}{0}$   $\frac{1}{0}$   $\frac{1}{1}$

$\pi_q$   $\frac{1}{0}$







*Plagal First Mode - Papadic*

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

0010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

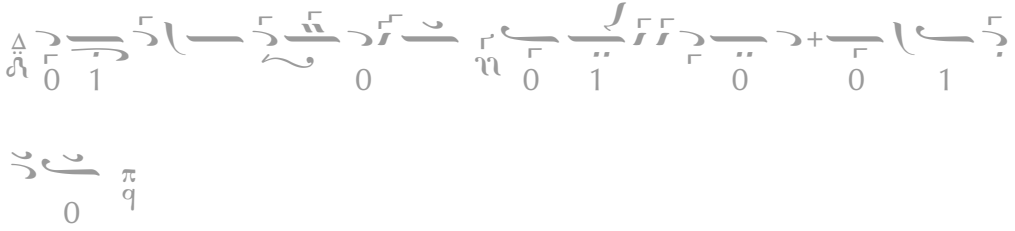
0010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

0010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$

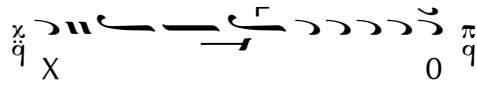
00010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$


10010  $\Delta$   
 $\delta$   
 $\Gamma$   
 $\alpha$   
 $\chi$   
 $\alpha$   
 $\pi$


*Plagal First Mode - Papadic*

010010 

Ke - Pa

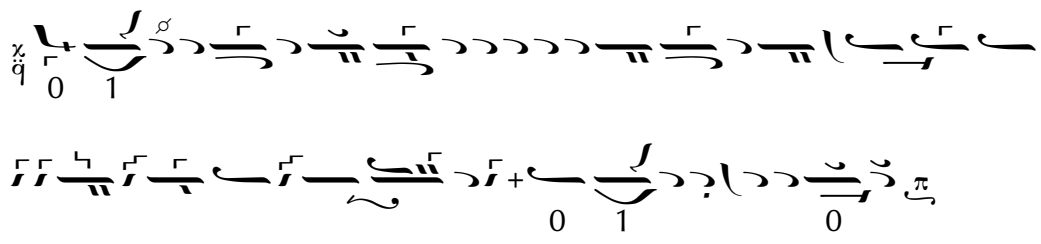
X0 

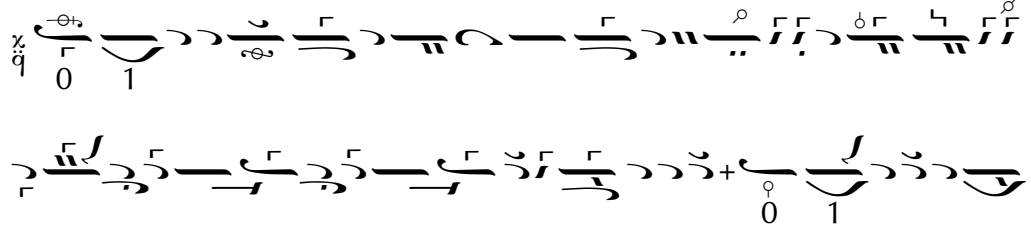
10 

010 

X10 

010 

010 

010 

*Plagal First Mode - Papadic*

0  $\pi$   
q

0010

$\frac{x}{q}$  0 0 1 0  $\pi$   
q

0010

$\frac{x}{q}$  0 0 1  $\chi^{\alpha}$  2

0 0 1 0

$\pi$   
q

0010

$\frac{x}{q}$  0 0 1  $\pi$

$\chi^{\alpha}$   $\pi$   
q

0 0 1 0

$\pi$   
q

00010

$\frac{x}{q}$  0 0 0 1 0  $\pi$   
q

0 0

(010)010

$\frac{x}{q}$  0 1

*Plagal First Mode - Papadic*



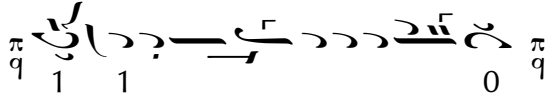
High Zo - Pa


(010)010

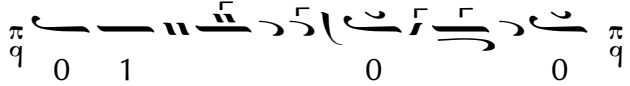


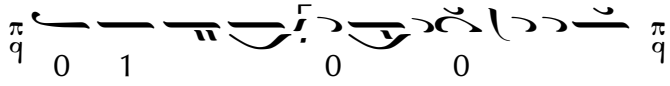


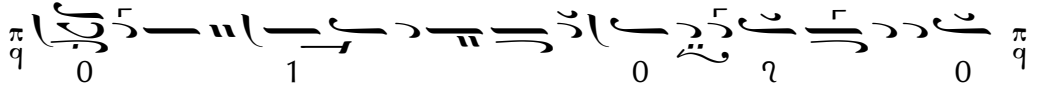
*Plagal First Mode - Papadic*


110  $\pi_q$    $\pi_q$


0100  $\pi_q$    $\pi_q$

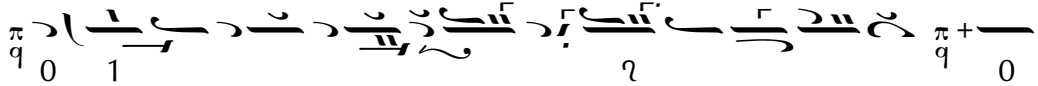
0100  $\pi_q$    $\pi_q$

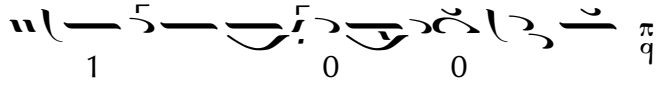
0100  $\pi_q$    $\pi_q$

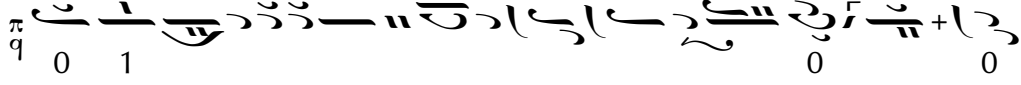
0100  $\pi_q$    $\pi_q$

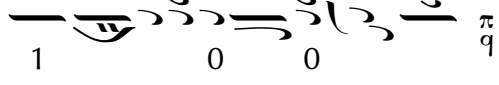
0100  $\pi_q$    $\pi_q$

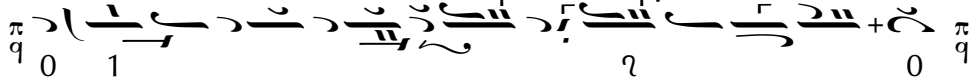


0100  $\pi_q$    $\pi_q$

$\pi_q$    $\pi_q$

0100  $\pi_q$    $\pi_q$

$\pi_q$    $\pi_q$

0100  $\pi_q$    $\pi_q$











*Plagal First Mode - Papadic*

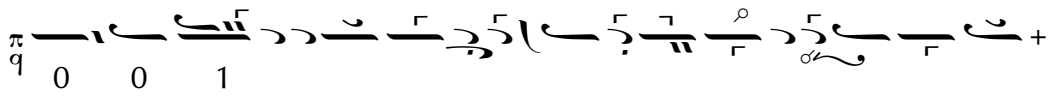
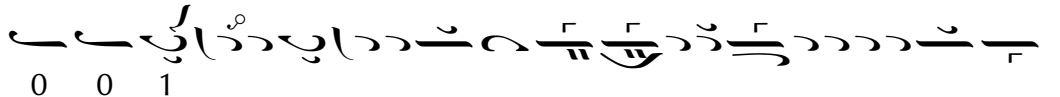
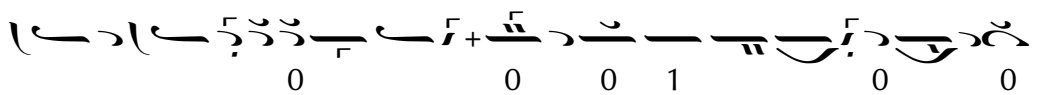

00100  $\pi$   
 $\frac{1}{9}$  0 " 0 1  $\frac{2}{9}$  2  
 0 0 1 0

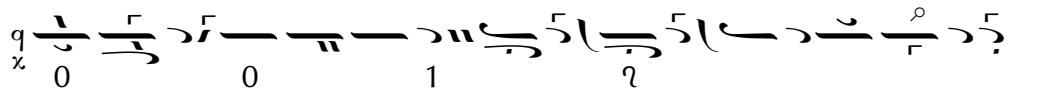
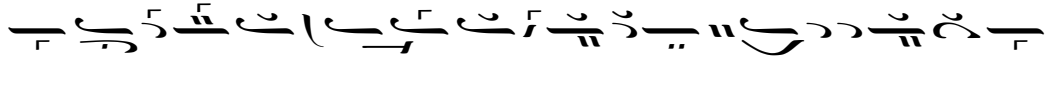
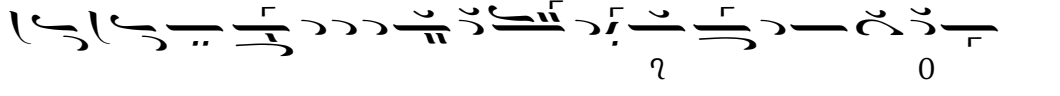
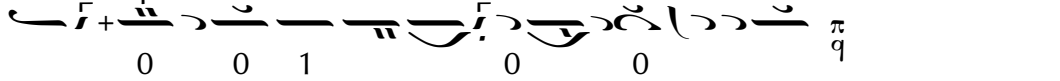
00100  $\pi$   
 0 0 1 0 0 1  
 0 0 0 1  
 0 0  $\pi$  0 1

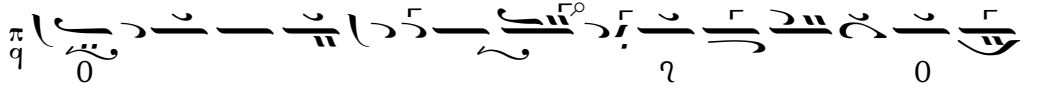
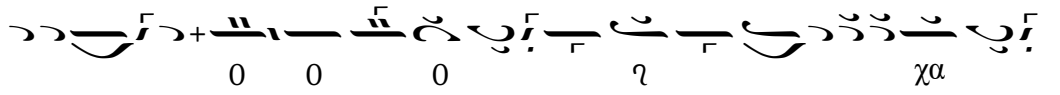
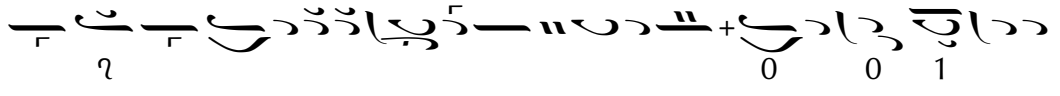
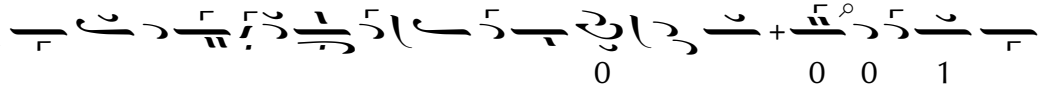

00100  $\pi$   
 0 0 1  
 0 0 0 1 0 0  $\pi$

00100  $\pi$   
 0 0 1  
 0 0 1 0 0  $\pi$

*Plagal First Mode - Papadic*

00100  $\pi$   
 $\frac{q}{9}$   
  
  
  


00100  $q$   
 $\frac{x}{z}$   
  
  
  


00100  $\pi$   
 $\frac{q}{9}$   
  
  
  
  








*Plagal First Mode - Papadic*

000100

$\pi_9$  0 0 0 1 0  
 $\pi_9$  0 0 0 0 1 0

000100

$\pi_9$  0 0 0 1 0  
 $\pi_9$  0 0 0 0 1

010100

$\pi_9$  0 1 0 1 0  
 $\pi_9$  0 1 0 1 1

X00100

$\pi_9$  0 0 1

*Plagal First Mode - Papadic*

0 2 0  $\pi_9$

100100

$\pi_9$  1 0 0 1 0 2

0  $\pi_9$

100100

$\pi_9$  1 0 0 1 0 0 1

0 0  $\pi_9$

100100

$\pi_9$  1 0 0 1

0 0  $\pi_9$

100100

$\pi_9$  1 0 0 1

0 1 0

0  $\pi_9$

100100

$\pi_9$  1 0 0 1 2

0 1 0 0 1 0

*Plagal First Mode - Papadic*

0  $\pi$ <sub>9</sub>

100100

$\pi$ <sub>9</sub> 1 2

0 0 1 2

1 0 0 1

0 1 0 0 1 0 0

$\pi$ <sub>9</sub>

100100

$\pi$ <sub>9</sub> 1 0

2 0 1 0 0

1 2  $\chi^a$  2

1 0 0 1

0 1 0 0 1 0

0  $\pi$ <sub>9</sub>

(10)0100

$\pi$ <sub>9</sub> 0 1 0



*Plagal First Mode - Papadic*

$\pi$   
9

1010100  $\pi$   
9  $\frac{1}{1}$   $\frac{2}{2}$  0 1  $\frac{3}{3}$  0  $\frac{4}{4}$   $\frac{1}{1}$  0

$\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

1010100  $\pi$   
9  $\frac{1}{1}$   $\frac{2}{2}$  0 1  $\frac{3}{3}$  0  $\frac{4}{4}$   $\frac{1}{1}$   $\frac{2}{2}$

$\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

00100100  $\pi$   
9 0 0  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

$\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

$\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

0 0 1 0 0 1 0 0

$\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

01000100  $\pi$   
9  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$

$\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{3}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{7}$   $\frac{8}{8}$   $\frac{9}{9}$





*Plagal First Mode - Papadic*

0100

00100

00100

00100

00100







*Plagal First Mode - Papadic*

0100100

1000101

00100100

00100100







*Plagal First Mode - Papadic*

00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>


00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>

  $\pi$ <sub>q</sub>

00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>

  $\pi$ <sub>q</sub>

00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>

$\chi$ <sub>α</sub>   $\pi$ <sub>q</sub>

  $\pi$ <sub>q</sub>

00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>

  $\pi$ <sub>q</sub>

  $\pi$ <sub>q</sub>

00100  $\frac{\chi}{q}$    $\pi$ <sub>q</sub>

*Plagal First Mode - Papadic*

0010X

X0100

000100

000100


000100

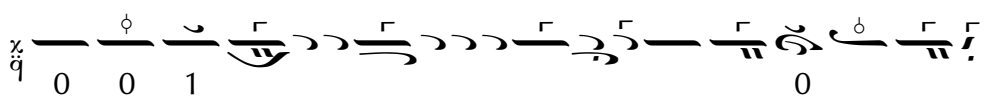


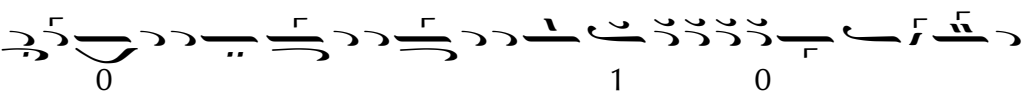


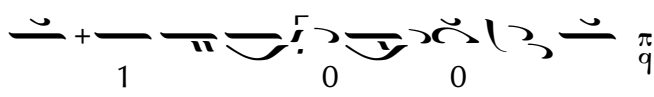


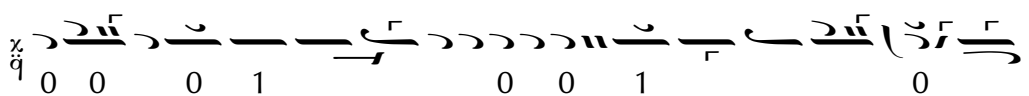
*Plagal First Mode - Papadic*

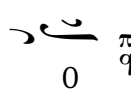
0100X0X  $\frac{x}{q}$    $\frac{\pi}{q}$

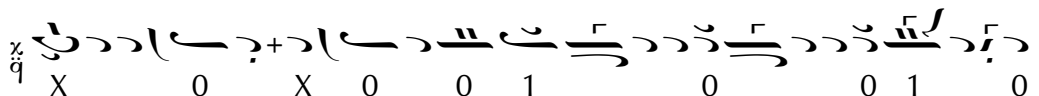
00100100  $\frac{x}{q}$    $\frac{\pi}{q}$

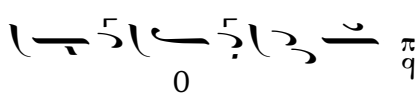
  $\frac{\pi}{q}$

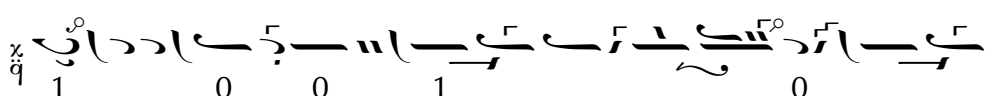
  $\frac{\pi}{q}$

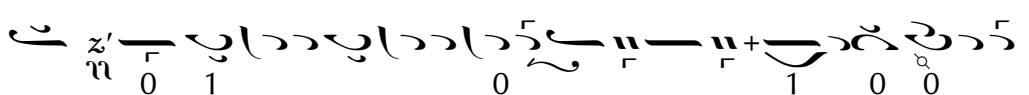
000100100  $\frac{x}{q}$    $\frac{\pi}{q}$


  $\frac{\pi}{q}$

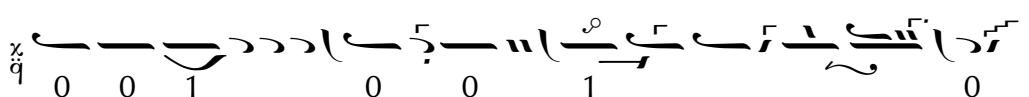
X00100100  $\frac{x}{q}$    $\frac{\pi}{q}$

  $\frac{\pi}{q}$

100100100  $\frac{x}{q}$    $\frac{\pi}{q}$

  $\frac{\pi}{q}$

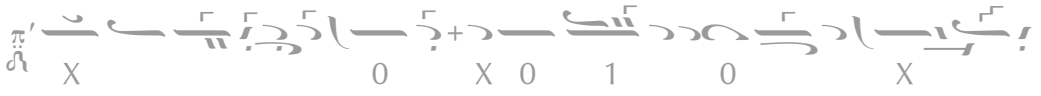
  $\frac{\pi}{q}$

00100100100  $\frac{x}{q}$    $\frac{\pi}{q}$



*Plagal First Mode - Papadic*

High Pa - Pa

X010X 



0100100 







*Plagal First Mode - Papadic*

— — — — — π<sub>q</sub>

001001001

π<sub>q</sub> — — — — — π<sub>q</sub>  
 0 0 1 0 0 1

— — — — — π<sub>q</sub>  
 0 0 1 2

— π<sub>q</sub>

Di - Pa

01001

Δ<sub>q</sub> — — — — — π<sub>q</sub>  
 0 1 0 0

— — — — — π<sub>q</sub>  
 1

001010

Δ<sub>q</sub> — — — — — π<sub>q</sub>  
 0 0 1 0 1 0

— π<sub>q</sub>

Ke - Pa

X010

X<sub>q</sub> — — — — — π<sub>q</sub>  
 X 0 1 0

— — — — — π<sub>q</sub>  
 0 1



*Plagal First Mode - Papadic*

01010  $\frac{\pi}{q}$   $\frac{\pi}{q}$

001001  $\frac{\pi}{q}$   $\frac{\pi}{q}$

10001001  $\frac{\pi}{q}$   $\frac{\pi}{q}$

High Pa - Pa

01010  $\frac{\pi}{q}$   $\frac{\pi}{q}$



*Plagal First Mode - Papadic*

0001  $\pi^q$  0 0 0 0 0

0 1  $\Delta$  0 1

0001  $\pi^q$  0 0  $\Delta$  1 0 0 0 1

$\Delta$

10001  $\pi^q$  1 0 0 0 0

0 0 0 1

$\Delta$

00001  $\pi^q$  0  $\chi\alpha$  0

0 0 0 0

$\Delta$

0 0 0 1

$\Delta$

*Plagal First Mode - Papadic*

000001

$\pi$   
9  
0

$\pi$   
9  
0

000001

$\pi$   
9  
0

$\pi$   
9  
0

X00001

$\pi$   
9  
X

$\pi$   
9  
0

*Plagal First Mode - Papadic*

000001

$\pi$   
 $\frac{9}{0}$

000001

$\pi$   
 $\frac{9}{0}$

X00001

$\pi$   
 $\frac{9}{X}$

*Plagal First Mode - Papadic*

X00001

$\pi_9$

1000001

$\pi_9$

1000001

$\pi_9$

1000001

$\pi_9$











*Plagal First Mode - Papadic*





100010



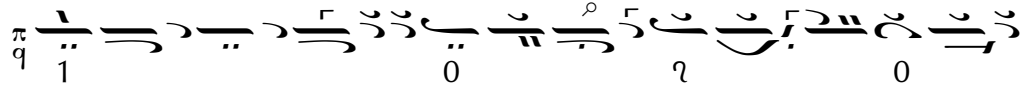


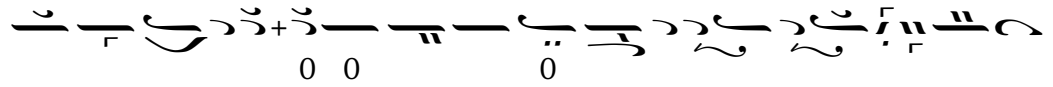
100010

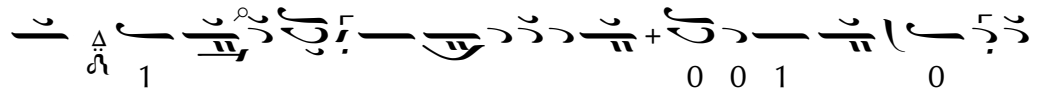


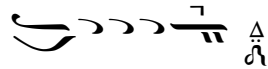


100010

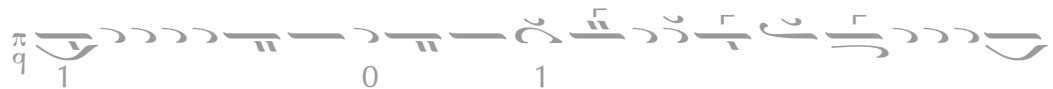








10100010





*Plagal First Mode - Papadic*

0  $\overset{\Delta}{\text{A}}$

Di - Di

10  $\overset{\Delta}{\text{A}}$  1  $\overset{\Delta}{\text{A}}$  0  $\overset{\Delta}{\text{A}}$

10  $\overset{\Delta}{\text{A}}$  1  $\overset{\Delta}{\text{A}}$  0  $\overset{\Delta}{\text{A}}$

010  $\overset{\Delta}{\text{A}}$  0 1  $\overset{\Delta}{\text{A}}$  0  $\overset{\Delta}{\text{A}}$

$\overset{\Delta}{\text{A}}$

010

$\overset{\Delta}{\text{A}}$  0 1  $\overset{\Delta}{\text{A}}$  0  $\overset{\Delta}{\text{A}}$

1  $\overset{\Delta}{\text{A}}$  ?  $\overset{\Delta}{\text{A}}$

0  $\overset{\Delta}{\text{A}}$

10010

$\overset{\Delta}{\text{A}}$  1  $\overset{\Delta}{\text{A}}$  0 0 1  $\overset{\Delta}{\text{A}}$  0  $\overset{\Delta}{\text{A}}$





*Plagal First Mode - Papadic*

100100100

100100100

Ga - Di

100





*Plagal First Mode - Papadic*

I) Accented on Fourth to Last Syllable

Pa - Di

1000

1 0 1 0 0 0

1 0

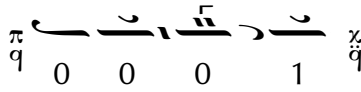
Ga - Di

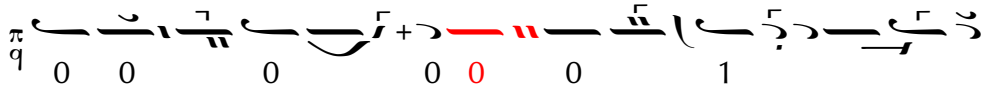
1001


1 0 0 1

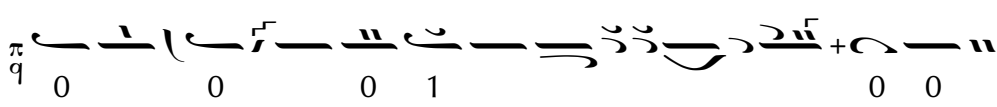



*Plagal First Mode - Papadic*

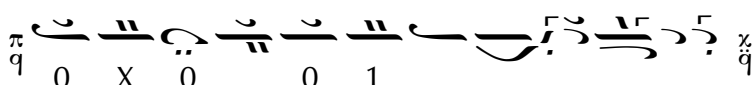
0001  $\pi_q$    $\frac{x}{q}$


0001  $\pi_q$    $\frac{x}{q}$

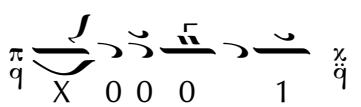
  $\frac{x}{q}$

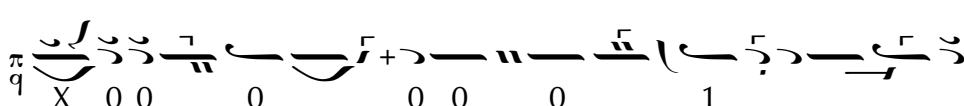
0001  $\pi_q$    $\frac{x}{q}$

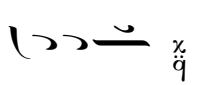
  $\frac{x}{q}$

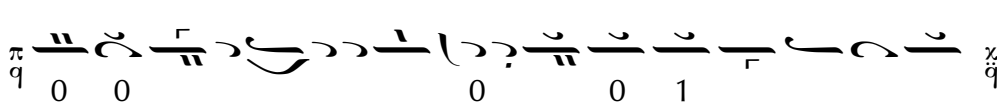
0X001  $\pi_q$    $\frac{x}{q}$

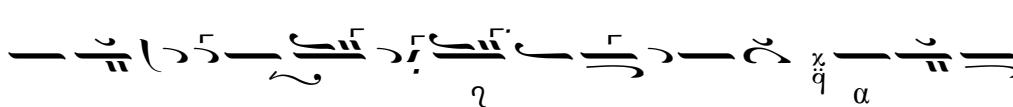
X0001  $\pi_q$    $\frac{x}{q}$

X0001  $\pi_q$    $\frac{x}{q}$

X0001  $\pi_q$    $\frac{x}{q}$

  $\frac{x}{q}$

00001  $\pi_q$    $\frac{x}{q}$

  $\frac{x}{q}$

*Plagal First Mode - Papadic*

$\mu\varepsilon \quad \varepsilon\zeta \quad \frac{\chi}{q}$

00001

$\frac{\chi}{q} \quad 0 \quad 0 \quad 0 \quad 0 \quad 1 \quad \text{?} \quad \text{?}$

$\frac{\chi}{q} \quad 0 \quad 0 \quad 1$

$\frac{\chi}{q}$

00001

$\frac{\chi}{q} \quad 0 \quad 0 \quad 0$

$\text{?}$

$\chi\alpha \quad \chi\alpha$

$\chi\alpha \quad 0 \quad 0$

$0 \quad 0 \quad 0 \quad 1 \quad \frac{\chi}{q}$

X00001

$\frac{\chi}{q} \quad X \quad 0 \quad 0 \quad 0 \quad 0$

$0 \quad 0 \quad 0 \quad 1 \quad \frac{\chi}{q}$

X00001

$\frac{\chi}{q} \quad X \quad 0 \quad 0 \quad 0$

*Plagal First Mode - Papadic*

X00001

X00X01

X00X01





Plagal First Mode - Papadic

K) Accented on Second to Last Syllable

Pa - Ke

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

$\frac{x}{q}$   $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

$\frac{x}{q}$   $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$

$\frac{x}{q}$   $\frac{x}{q}$

10  $\pi$ <sub>q</sub>  $\frac{x}{q}$





*Plagal First Mode - Papadic*

— 0  $\frac{x}{q}$

010  $\frac{\pi}{q}$  0 1 0 1

0 2  $\frac{x}{q}$

010  $\frac{\pi}{q}$  0 1 2  $\frac{x}{q}$

0 1 0

$\frac{x}{q}$

01X  $\frac{\pi}{q}$  0 1 X  $\frac{x}{q}$

0010  $\frac{\pi}{q}$  0 0 1

$\frac{\pi}{q}$   $\chi\alpha$

0

$\frac{x}{q}$

0010  $\frac{\pi}{q}$  0 0 1 2

*Plagal First Mode - Papadic*

10010

10

000010

000010

0010010

*Plagal First Mode - Papadic*

0010010

$\pi_q$  0 0 1  $\frac{x}{q}$

2 0 0 1

0 1 0  $\frac{x}{q}$

1000010

$\pi_q$  1 0 0 0

0 1 2 2

0 0 0 1

0  $\frac{x}{q}$

00100010

$\pi_q$  0 0 1 0 0 0

0 0 1 0  $\frac{x}{q}$

000100010

$\pi_q$  0 0 0 1 2

0  $\pi_q$  0 0 1 2

0 0 1 0













*Plagal First Mode - Papadic*

0010

0010

0010

0010

10010

00010

000010



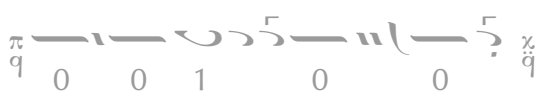
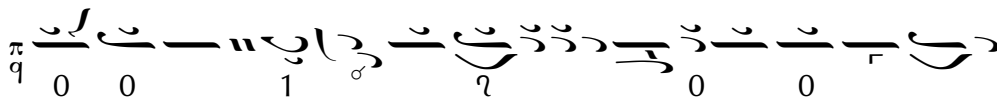
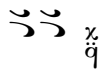
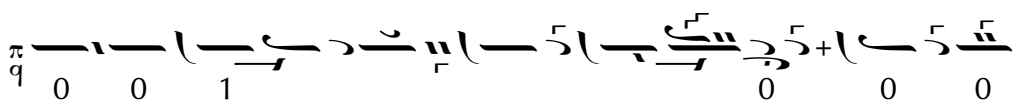
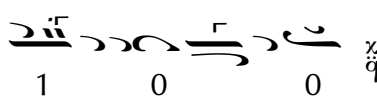
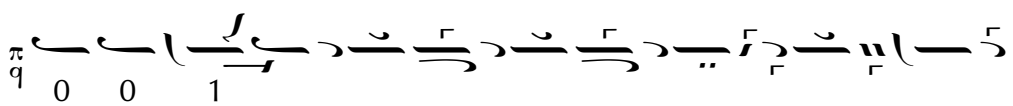
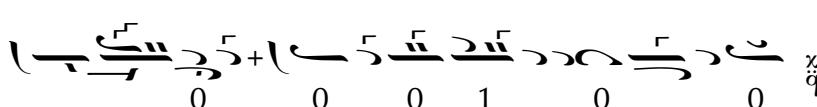
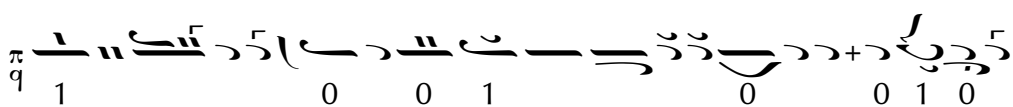
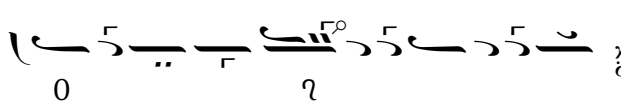
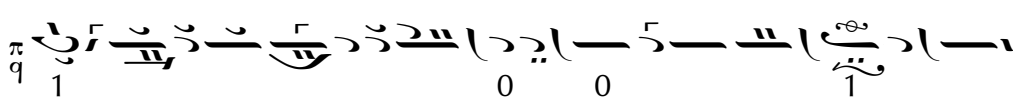
000010



*Plagal First Mode - Papadic*

L) Accented on Third to Last Syllable

Pa - Ke

100	
100	
00100	
00100	
	
00100	
	
00100	
	
100100	
	
100100	

*Plagal First Mode - Papadic*

100101

(10)0100

000010X

Di - Ke

100

100100

*Plagal First Mode - Papadic*

—  $\frac{x}{q}$

0100100

$\Delta$   $\frac{x}{q}$

$\frac{x}{q}$

0100100

$\Delta$   $\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

00100100

$\Delta$   $\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

$\frac{x}{q}$

Ke - Ke

0100

$\frac{x}{q}$   $\frac{x}{q}$

$\frac{x}{q}$



*Plagal First Mode - Papadic*

00100

$\frac{x}{q}$ 
  
 0 0 1

0 0 0 1 0 0

$\frac{x}{q}$

10100

$\frac{x}{q}$ 
  
 1 0 1 0 1

1 0 1

1 0 1 0 0 2

$\frac{x}{q}$

10100

$\frac{x}{q}$ 
  
 1 0 1

$\chi^{\alpha}$  2 1  $\frac{x}{q}$  0

1 0 1  $\frac{x}{q}$  0

1 0 1 0 0  $\frac{x}{q}$

0  $\frac{x'}{x}$





*Plagal First Mode - Papadic*

100100100

$\frac{x}{q}$

High Zo - Ke

010010X

$\frac{x}{q}$



*Plagal First Mode - Papadic*

001001

$\overset{\Delta}{\delta\lambda}$ 
  
 $\overset{\Delta}{\delta\lambda}$ 
  
 $\overset{\Delta}{\delta\lambda}$ 
  
 $\overset{\Delta}{\delta\lambda}$

Ke - Ke

1001

$\overset{\%}{\delta\lambda}$ 
  
 $\overset{\%}{\delta\lambda}$

1001

$\overset{\%}{\delta\lambda}$ 
  
 $\overset{\%}{\delta\lambda}$ 
  
 $\overset{\%}{\delta\lambda}$ 
  
 $\overset{\%}{\delta\lambda}$







*Plagal First Mode - Papadic*

O) Accented on Second to Last Syllable

Pa - Low Ke

10  $\pi$  q  $\overset{\cdot}{\text{1}}$   $\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{x}}$

10  $\pi$  q  $\overset{\cdot}{\text{1}}$

$\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{x}}$

10  $\pi$  q  $\overset{\cdot}{\text{1}}$

$\overset{\cdot}{\text{2}}$   $\overset{\cdot}{\text{1}}$   $\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{x}}$

10  $\pi$  q  $\overset{\cdot}{\text{1}}$

$\overset{\cdot}{\text{1}}$   $\overset{\cdot}{\text{0}}$

$\overset{\cdot}{\text{x}}$

10  $\pi$  q  $\overset{\cdot}{\text{1}}$   $\chi\alpha$

$\overset{\cdot}{\text{d}}$   $\chi\alpha$   $\overset{\cdot}{\text{1}}$

$\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{x}}$

010  $\pi$  q  $\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{1}}$   $\overset{\cdot}{\text{0}}$   $\overset{\cdot}{\text{x}}$





*Plagal First Mode - Papadic*

Di - Low Ke

00010



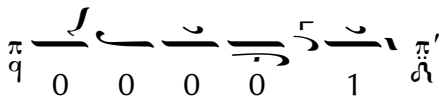


Medial Cadences on High Pa

R) Accented on Last Syllable

Pa - High Pa

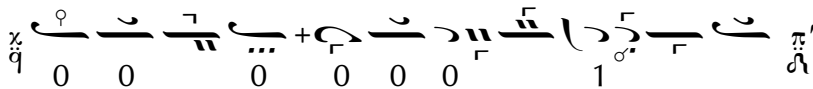
001 

00001 

Ke - High Pa

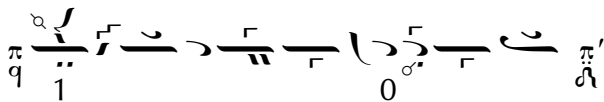
001 

001 


00001 

S) Accented on Second to Last Syllable

Pa - High Pa

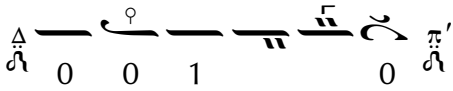
10 

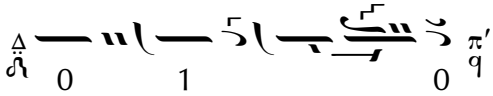
10 

010 

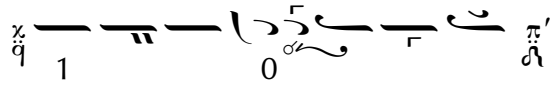
*Plagal First Mode - Papadic*

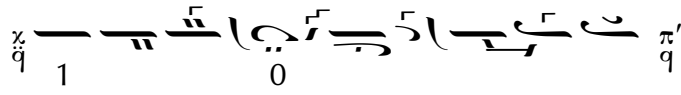
Di - High Pa


0010 

0010 

Ke - High Pa

10 

10 

0010 

0010 

T) Accented on Third to Last Syllable

Ke - High Pa

100 

0100 







*Plagal First Mode - Papadic*

100010

0010010

0010010

W) Accented on Fourth to Last Syllable

Pa - Zo

1001

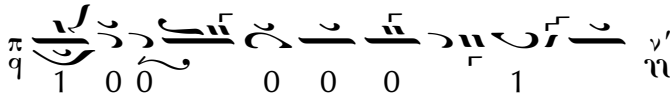


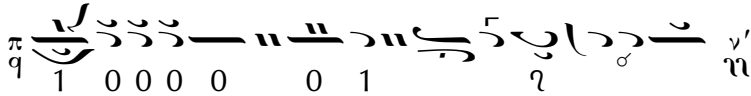


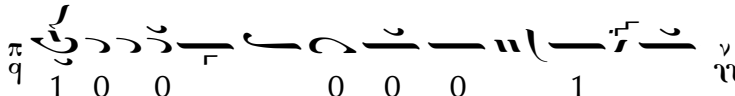
Medial Cadences on High Nee

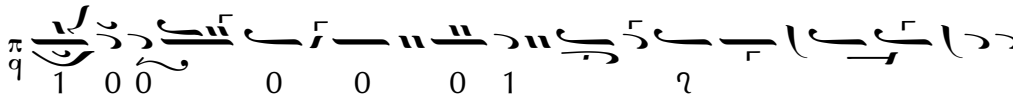
Z) Accented on Last Syllable

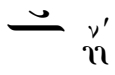
Pa - High Nee

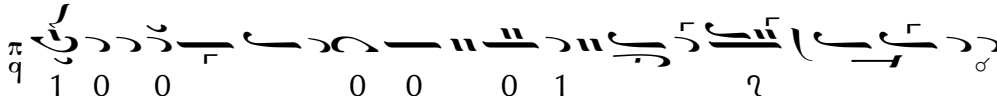
1000001  $\pi$ <sub>q</sub> 

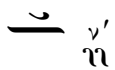
1000001  $\pi$ <sub>q</sub> 

1000001  $\pi$ <sub>q</sub> 

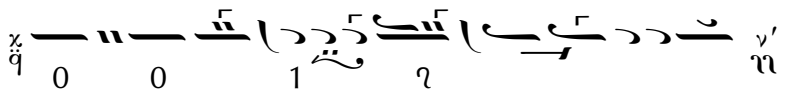
1000001  $\pi$ <sub>q</sub> 




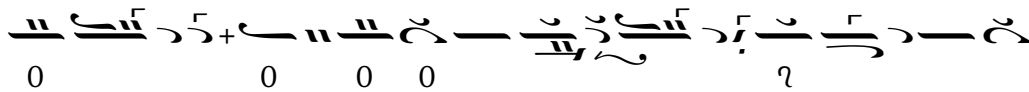
1000001  $\pi$ <sub>q</sub> 



Ke - High Nee

001  $\frac{x}{q}$  

00001  $\frac{x}{q}$  



*Plagal First Mode - Papadic*

$\frac{x}{q}$

0100001  $\frac{x}{q}$

AA) Accented on Second to Last Syllable

Pa - High Nee

10000010  $\frac{x}{q}$

Di - High Nee

10  $\frac{\Delta}{d}$

AB) Accented on Third to Last Syllable

Ke - High Nee

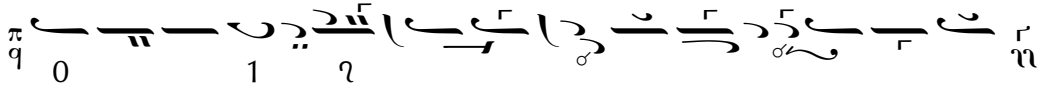
100100  $\frac{x}{q}$

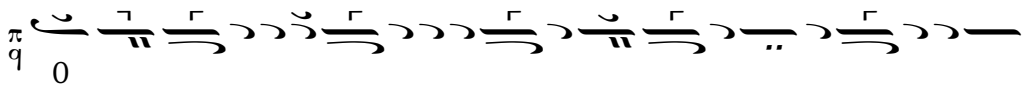
*Plagal First Mode - Papadic*

Medial Cadences on Ga

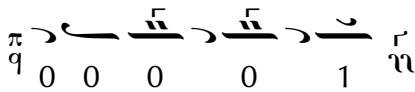
AC) Accented on Last Syllable

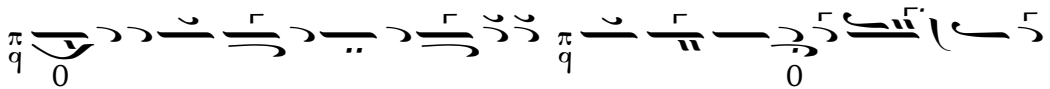
Pa - Ga

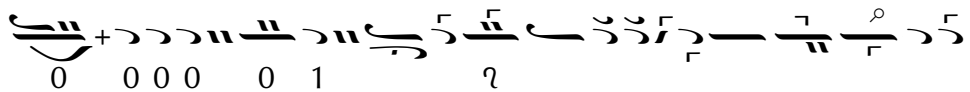
01 

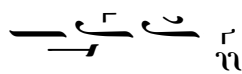
01 

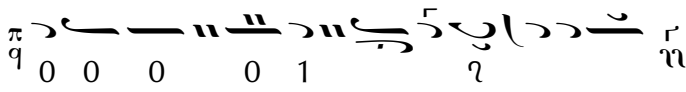


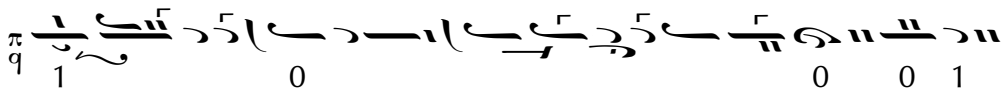
001 

0001 

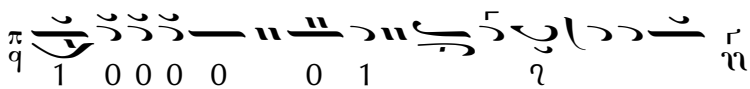




00001 

10001 



1000001 







Medial Cadences on Low Zo

AF) Accented on Last Syllable

Pa - Low Zo

00001

$\pi$   
 $q$  0 0 0 0 1

$\chi\alpha$  0 0 0 0 1

z

AG) Accented on Third to Last Syllable

Pa - Low Zo

100

$\pi$   
 $q$  0  $\chi\alpha$

$\chi\alpha$   $\chi\alpha$   $\chi\alpha$  1 0

z

100

$\pi$   
 $q$  1  $\chi\alpha$

$\chi\alpha$   $\chi\alpha$   $\chi\alpha$  0 1 0

z

*Plagal First Mode - Papadic*

᳚ 0

01100

᳚ 0 1 2

1 2 1 0 0

100010

᳚ 1 0 0

0 0 0 0 1 0

0010100

᳚ 0 0 1 2 0

1 2

0 0 0 1 0 1

0 0

Di - Low Zo

000100

᳚ 0 0 0 1 0 0

*Plagal First Mode - Papadic*

Ke - Low Zo

100100100

Low Ke - Low Zo

100

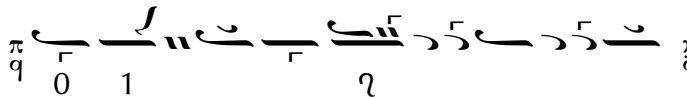
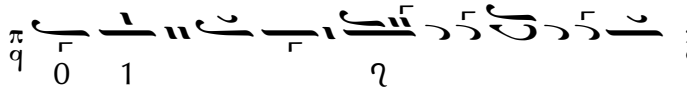
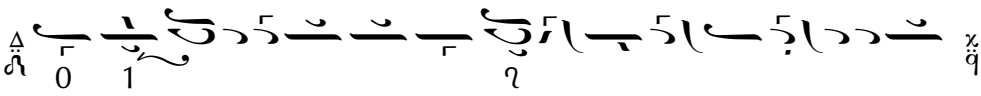

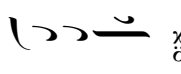
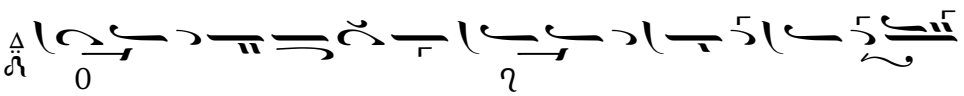
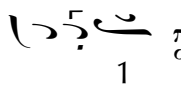
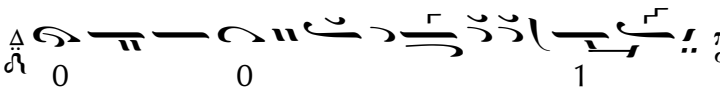
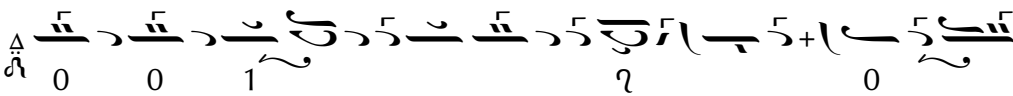
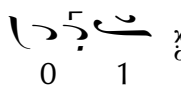
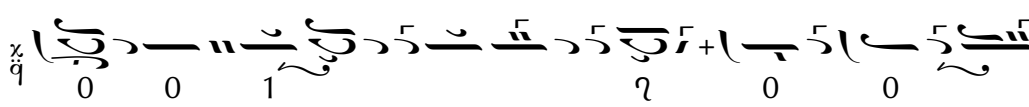
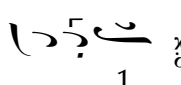




Old Sticheraric Formulae

The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for first mode. We have included them here because we believe that most of them would be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

AJ) Accented on Last Syllable

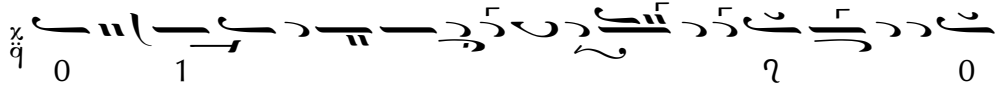
- 01  $\pi_q$  
- 01  $\pi_q$  
- 01  $\Delta_{\delta}$  
- 01  $\Delta_{\delta}$  
- 
- 01  $\Delta_{\delta}$  
- 
- 001  $\Delta_{\delta}$  
- 001  $\Delta_{\delta}$  
- 
- 001  $\pi_q$  
- 

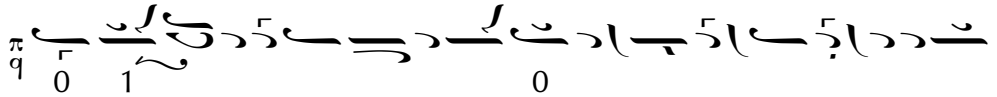




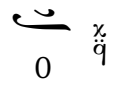


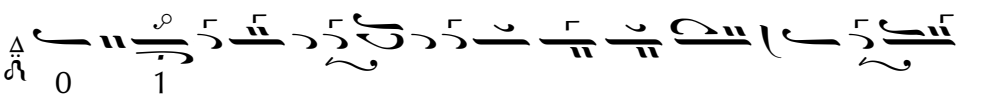
*Plagal First Mode - Papadic*

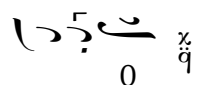
010  $\frac{\times}{q}$    $\frac{\times}{q}$

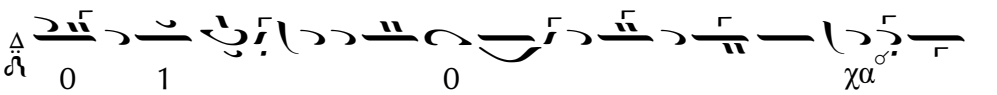
010  $\frac{\pi}{q}$    $\frac{\times}{q}$

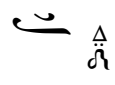
010  $\frac{\pi}{q}$  

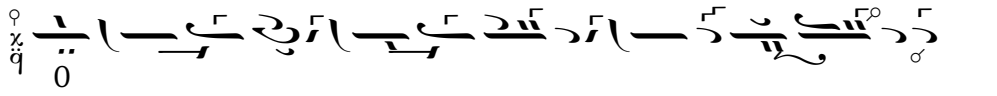
  $\frac{\times}{q}$

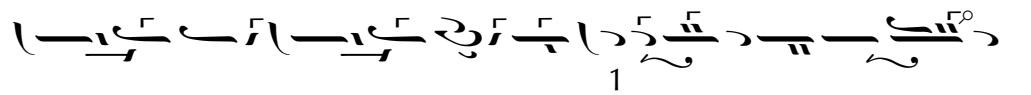
010  $\frac{\Delta}{q}$  

  $\frac{\times}{q}$

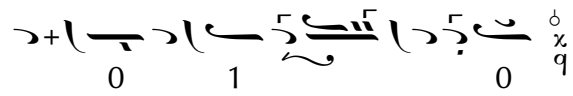
010  $\frac{\Delta}{q}$    $\chi^{\alpha}$

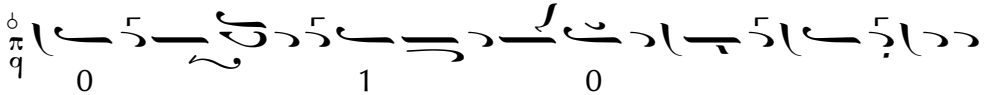
  $\frac{\Delta}{q}$

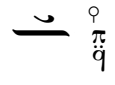
010  $\frac{\circ}{q}$  





  $\frac{\circ}{q}$

010  $\frac{\circ}{q}$  

  $\frac{\circ}{q}$

Plagal First Mode - Papadic

0010  $\frac{x}{q}$   $\frac{x}{q}$  0 0 1 0  $\frac{x}{q}$

ۛۛۛ

$\frac{x}{q}$  0 0  $\frac{x}{q}$  0  $\frac{x}{q}$  0

0010  $\frac{x}{q}$  0 0 1 0  $\frac{x}{q}$

0010  $\frac{\pi}{q}$  0 0 1 0  $\frac{\Delta}{q}$

0010  $\frac{\Delta}{q}$  0 0 1 0  $\frac{x}{q}$

0010  $\frac{x}{q}$  0 0 1 0  $\frac{x}{q}$

0010  $\frac{\Delta}{q}$  0 0 1 0  $\frac{\pi}{q}$

0010  $\frac{\Delta}{q}$  0 0 1

$\frac{\pi}{q}$  0

0010  $\frac{\phi}{q}$  0 0 1  $\frac{\phi}{q}$

00010  $\frac{x}{q}$  0 0 0 1  $\frac{\pi}{q}$  0 0 0 1

$\frac{\pi}{q}$  0



*Plagal First Mode - Papadic*

AL) Accented on Third to Last Syllable

100  $\overset{\times}{q} \underset{1}{\text{c}} \text{f} \text{g} \text{d} \text{e} \text{f} \text{c} \overset{\Delta}{\text{a}}$

100  $\overset{\pi}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\pi}{q}$

100  $\overset{\times}{q} \underset{1}{\text{c}} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{c} \text{d} \text{e} \text{f} \text{c} \overset{\Delta}{\text{a}}$

100  $\overset{\circ}{\times}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \overset{\circ}{\times}{q}$

100  $\overset{\times}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

100  $\overset{\circ}{\times}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\circ}{\times}{q}$

100  $\overset{\times}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

$\text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

100  $\overset{\times}{q} \underset{1}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

$\text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

0100  $\overset{\pi}{q} \underset{0}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

0100  $\overset{\times}{q} \underset{0}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\times}{q}$

0100  $\overset{\circ}{\times}{q} \underset{0}{\text{c}} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{a} \text{b} \text{c} \text{d} \text{e} \text{f} \text{g} \text{c} \overset{\circ}{\times}{q}$

*Plagal First Mode - Papadic*

0 1

0100  $\pi$   
 $\frac{\pi}{q}$  0 1 0 2

$\frac{\pi}{q}$   
 0

0100  $\frac{x}{q}$  0 1 0 0 1 0 0  $\frac{x}{q}$

0100  $\frac{\pi}{q}$  0 1 0 2 0  $\frac{\pi}{q}$

0100  $\frac{\pi}{q}$  0 1 0 2 0  $\frac{\pi}{q}$

0100  $\Delta$  0 1 0 2 0  $\frac{x}{q}$

0 1

0100  $\Delta$  0 1 0 0 1 0 0  $\frac{\pi}{q}$

0100  $\frac{x}{q}$  0 1 0 0 1 0 0

$\frac{x}{q}$  0 2

0100  $\frac{\circ}{q}$  0 1 0 0 2  $\frac{\circ}{q}$

0100  $\frac{x}{q}$  0 1 0 0 1 0

$\frac{\circ}{q}$  0





*Plagal First Mode - Papadic*

10100  $\pi_q$  1 0 1 0

0100100  $\Delta_d$  0 1 0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0

00100100  $\chi_q$  0 0 1 0



*Plagal First Mode - Papadic*

AM) Accented on Fourth to Last Syllable

1001	$\pi q$		$\frac{x}{q}$
1001	$\Delta d$		$\pi q$
1001	$\frac{x}{q}$		
1001	$\pi q$		
X001	$\frac{x}{q}$		$\frac{x}{q}$
1010	$\Delta d$		$\pi q$
1010	$\frac{x}{q}$		$\Delta d$
1010	$\frac{x}{q}$		$\frac{x}{q}$
01001	$\pi q$		
01010	$\Delta d$		$\Delta d$



Final Cadences

AN) Accented on Third to Last Syllable

Pa - Pa

100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '1' below it, and the second has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.

100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '1' below it, and the second has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.

$\pi_q$   $\pi_q$

A single note with a stem and flag, ending with a double bar line and a 'π<sub>q</sub>' symbol.

100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '1' below it, and the second has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.

$\pi_q$   $\pi_q$

A single note with a stem and flag, ending with a double bar line and a 'π<sub>q</sub>' symbol.

100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '1' below it, and the second has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.

$\pi_q$   $\pi_q$

A single note with a stem and flag, ending with a double bar line and a 'π<sub>q</sub>' symbol.

100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '1' below it, and the second has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.

$\pi_q$   $\pi_q$

A single note with a stem and flag, ending with a double bar line and a 'π<sub>q</sub>' symbol.

$\pi_q$   $\pi_q$

A single note with a stem and flag, ending with a double bar line and a 'π<sub>q</sub>' symbol.

00100  $\pi_q$   $\pi_q$

The notation consists of a sequence of notes with stems and flags. The first note has a '0' below it, the second has a '0', the third has a '1', and the fourth has a '0'. The sequence ends with a double bar line and a 'π<sub>q</sub>' symbol.



*Plagal First Mode - Papadic*

$\pi_q$

00100

$\pi_q$  0 0 1 0 0

$\pi_q$

00100

$\pi_q$  0 0 1 0 0

$\pi_q$

00100

$\pi_q$  0 0 1 0 0

$\pi_q$

00100

$\pi_q$  0 0 1 0 0

$\pi_q$

00100

$\pi_q$  0 0 1 0 0

$\pi_q$

00100

$\pi_q$  0 0 1 0 0



*Plagal First Mode - Papadic*

010100

Ke - Pa

100





*Plagal First Mode - Papadic*

0 1 0

1 0 0

000100
   
  
 0 0 0 1 0

1 0

0 0 1 0 0

010100
   
  
 0 1 0 1 0 0 1 0

0

100100
   
  
 1 0 0 1 0

0

0100100
   
  
 0 1 0 0 1 0

1 0

0100100
   
  
 0 1 0 0

1 0 1 0

0





## *Plagal Second Mode*





# BYZANTINE MUSIC FORMULÆ

## *Plagal Second Mode - Papadic*

### Contents

#### Prelude Melodies

A) Initial Syllable .....	1900
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#### Medial Cadences on Pa

B) Accented on Last Syllable.....	1903
C) Accented on Second to Last Syllable .....	1913
D) Accented on Third to Last Syllable.....	1930
E) Accented on Fourth to Last Syllable .....	1958

#### Medial Cadences on Di

F) Accented on Last Syllable .....	1960
G) Accented on Second to Last Syllable.....	1969
H) Accented on Third to Last Syllable.....	1980
I) Accented on Fourth to Last Syllable.....	1986

#### Medial Cadences on Ke

J) Accented on Last Syllable .....	1990
K) Accented on Second to Last Syllable .....	1993
L) Accented on Third to Last Syllable.....	2000
M) Accented on Fourth to Last Syllable.....	2006

#### Medial Cadences on Low Ke

N) Accented on Last Syllable .....	2007
O) Accented on Second to Last Syllable .....	2008
P) Accented on Third to Last Syllable.....	2009

#### Medial Cadences on Low Di

Q) Accented on Last Syllable .....	2010
R) Accented on Second to Last Syllable .....	2013
S) Accented on Third to Last Syllable.....	2014
T) Accented on Fourth to Last Syllable.....	2015

*Plagal Second Mode - Papadic*

Medial Cadences on High Zo

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V) Accented on Second to Last Syllable .....	2018
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Other Medial Cadences

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AC) Medial Cadences on High Nee .....	2029
AD) Medial Cadences on Low Nee.....	2030
AE) Medial Cadences on Vou .....	2031
AF) Medial Cadences on Ga .....	2032

Old Sticheraric Formulae

AG) Accented on Last Syllable.....	2034
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Final Cadences

AK) Final Cadences on Pa.....	2052
AL) Final Cadences on Di .....	2056

## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

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Χερουβικὸν Γρηγορίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 71)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 66)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 105)  
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 414)  
Χερουβικὸν Χουρμουζίου (*Ταμεῖον Ἀνθολογίας - Χουρμουζίου*, σελ. 39)  
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- «Νῦν αἰ Δυνάμεις», Πέτρου Πελοποννησίου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 105)  
«Νῦν αἰ Δυνάμεις», Κλαδᾶ καὶ Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Α', σελ. 407)  
«Νῦν αἰ Δυνάμεις», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 94)  
«Νῦν αἰ Δυνάμεις», Ματθαίου Βαπτοπαιδινού (*E.B.E. 3473*, φ. 85β)  
«Νῦν αἰ Δυνάμεις» Μπαλασίου Ἰερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 212)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 670)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 674)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 69)  
Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 59)

- Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 99)  
Κοινωνικὸν «Γεύσασθε» Ἰωάννου Κλαδᾶ (Ἐξήγησις Χουρμουζίου  
Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 224)  
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*,  
σελ. 63)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*,  
σελ. 66)  
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Ἐκλογάριον*, σελ. 68)  
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν  
Ἐκλογάριον*, σελ. 64)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

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Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 535)  
Χερουβικά Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ.  
Β', σελ. 57 καὶ 63)  
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Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 98)  
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ.  
140)  
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 211)  
Χερουβικὸν Γρηγορίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 243)  
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ.  
294)  
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 353)  
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 389)  
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 419)  
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Φωκαέως, σελ. 277)  
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 153)  
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Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 62 (Slavonic adaptation by



- Никола Трандафилов).  
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«Νῦν αἱ Δυνάμεις» Ἀγίου Ἰωάννου τοῦ Κουκουζέλου  
«Νῦν αἱ Δυνάμεις» Λογγίνου Μοναχοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 676)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου Ῥυσίου (*Ἀπάνθισμα*, σελ. 115)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Νικηφόρου τοῦ Ἡθικοῦ (*Ἐν Ἄνθος*, σελ. 367)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ (ἔτερον), Νικηφόρου τοῦ Ἡθικοῦ (Ἐξήγησις Χουρμουζίου, ΕΒΕ-ΜΠΤ 705, φ. 70)  
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 430)

- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 129)  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μάρκου τοῦ Εὐγενικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)  
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Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου Λαμπαδαρίου  
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 222)  
Κοινωνικὸν «Γεύσασθε» Ἀγίου Ἰωάννου τοῦ Δαμασκηνοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 221v)  
Κοινωνικὸν «Γεύσασθε» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 223)  
Κοινωνικὸν «Γεύσασθε» Νικολάου Δοχειαρείτου

- Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 102)
- Κοινωνικὸν «Γεύσασθε» Θεοδώρου Φωκαέως (*Ταμειὸν Ἀνθολογίας - Ἐσπερινὸς Α', Φωκαέως*, σελ. 328)
- Κοινωνικὸν «Γεύσασθε» Στεφάνου Κούτρου τοῦ Βυζαντίου
- Κοινωνικὸν «Εἰς μνημόσυνον» Θεοδώρου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 159)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 228)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 825)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Παγκρατίου Μοναχοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 175)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 632)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Μπερεκέτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 226)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμειὸν Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 224)
- Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμειὸν Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 365)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 755)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 61)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 691)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 706)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 191)

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

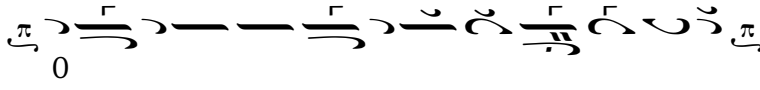
Variations of the same formula are indicated in color

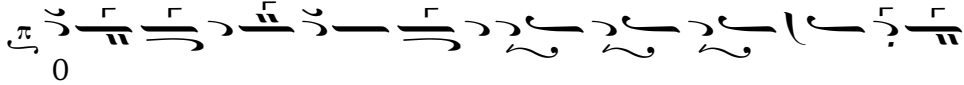
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

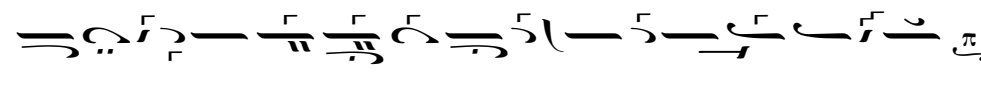
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

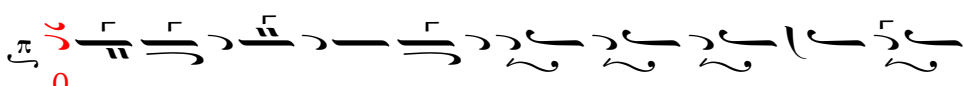
Prelude Melodies for Initial Syllable \*

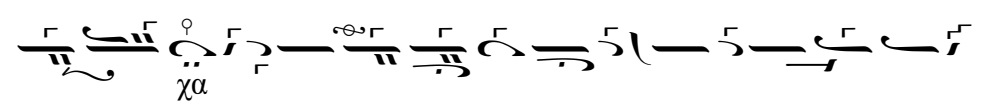
A) Initial Syllable


0 

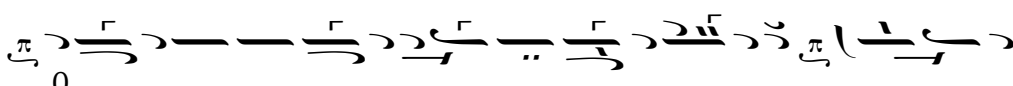
0 

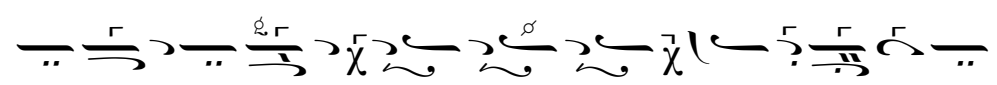


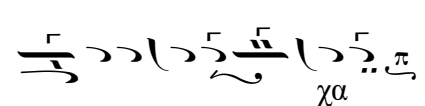
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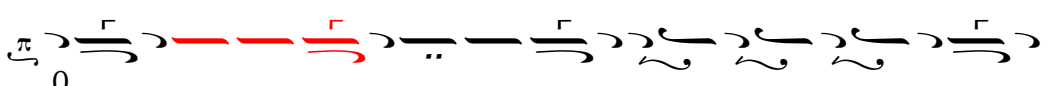


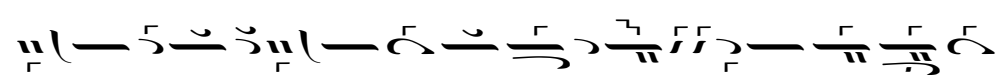


0 





0 



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\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

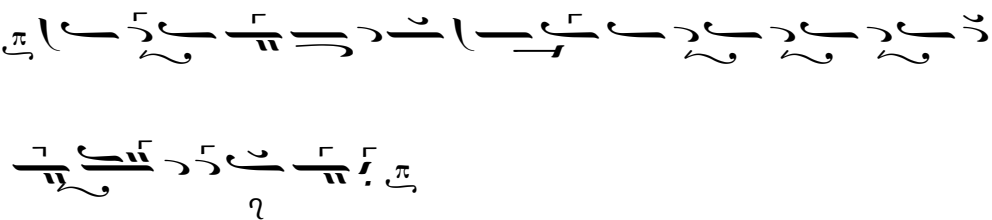


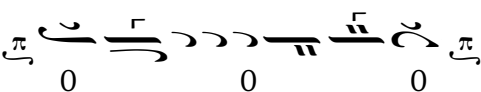


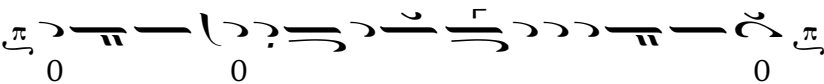
Medial Cadences on Pa

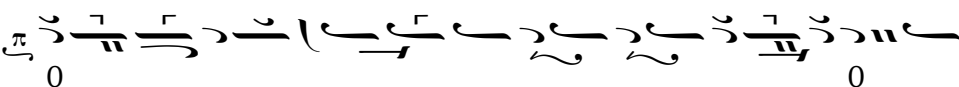
B) Accented on Last Syllable

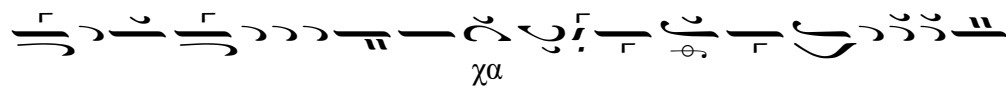
Pa - Pa

0 

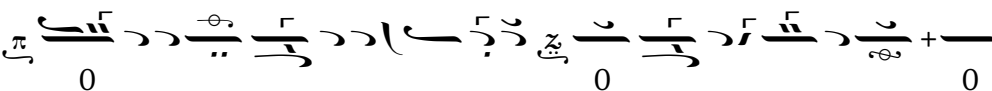
000 

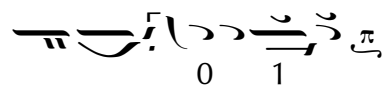
000 

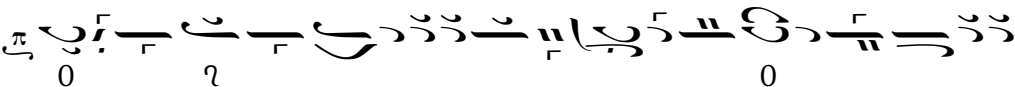
000 

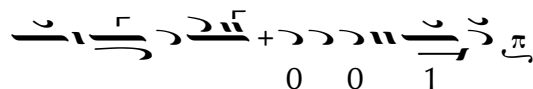




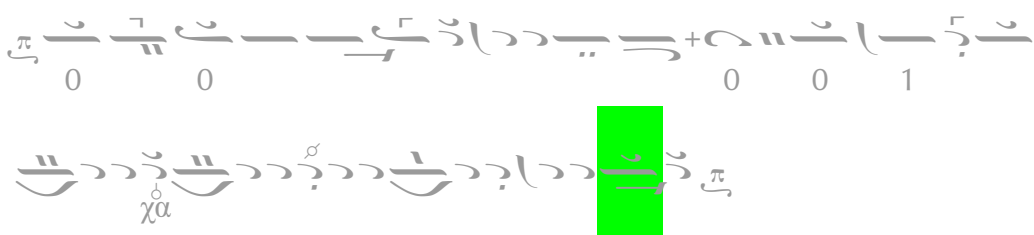
001 

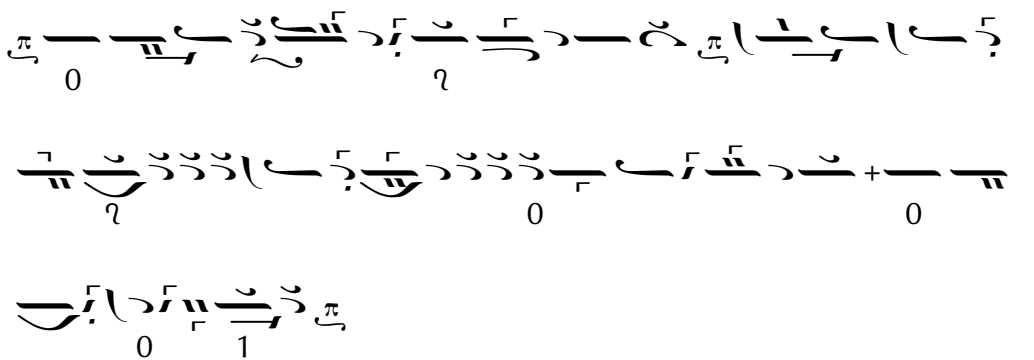


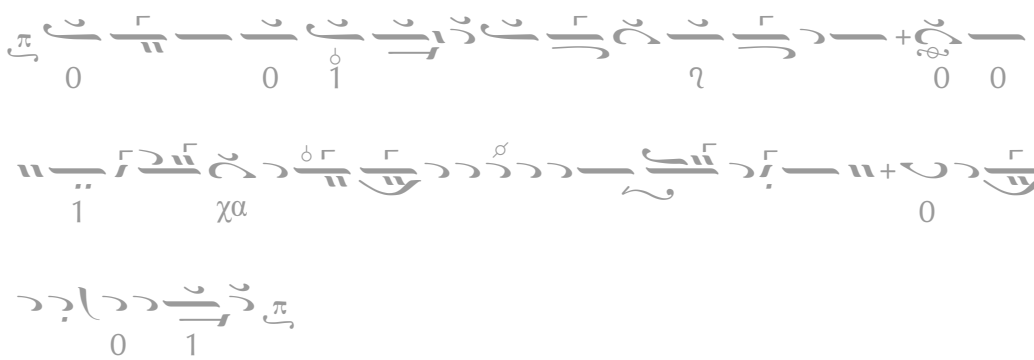
001 

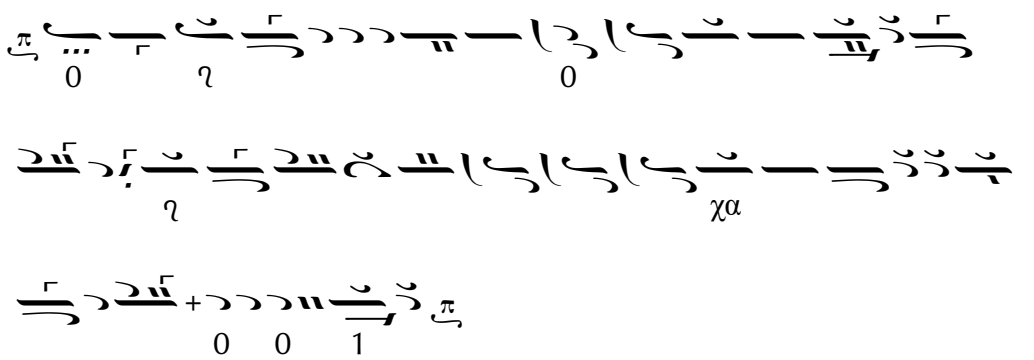


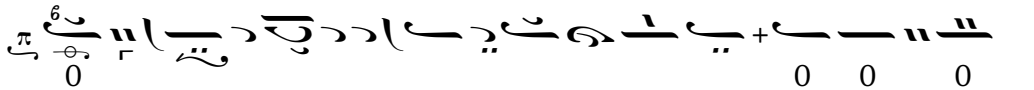
*Plagal Second Mode - Papadic*

001 

001 

001 

001 

001 





*Plagal Second Mode - Papadic*

0 1

001

0 0 1

$\chi^{\alpha}$   $\frac{\infty}{q} +$  0 0

1

0 0 1

X01

X 0 1

X01

X 0 X 0

1

X01

X 0

X 0 1

X01

X 0

X 0 1

X01

X 0 1

X 0 1





*Plagal Second Mode - Papadic*

$\Delta$  0 0

0 0

0 1 0 0 0 0 1

00010001

0 0 0 1

0 0 0 0 0 1

00010001

0 0 0 1 2 0

0 0

2 0 0

2 0 0 1



*Plagal Second Mode - Papadic*

Di - Pa

001  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{2}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

$\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

X01  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

X01  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

X01  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{2}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$

$\overset{\Delta}{\underset{\sigma}{\text{1}}}$

00001  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

100001  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{1}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$

$\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

100X01  $\Delta$   
 $\overset{\Delta}{\underset{\sigma}{\text{1}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{X}}}$   $\overset{\Delta}{\underset{\sigma}{\text{0}}}$   $\overset{\Delta}{\underset{\sigma}{\text{1}}}$

*Plagal Second Mode - Papadic*

High Pa - Pa

00001

Low Di - Pa

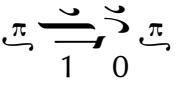
0001

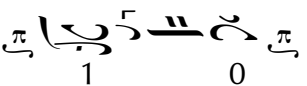


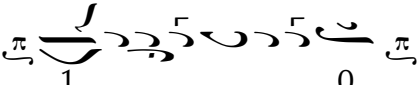
*Plagal Second Mode - Papadic*

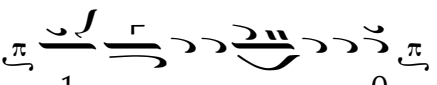
C) Accented on Second to Last Syllable


Pa - Pa


10 

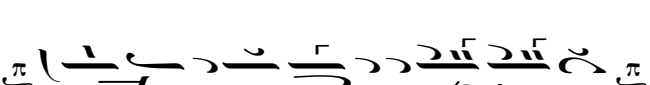
10 

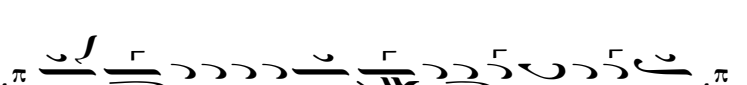
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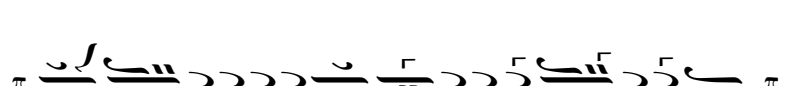
10 


10 


10 


10 

10 

10 

10 

10 

10 



*Plagal Second Mode - Papadic*

10

π 1

π 0

10

π 1

π 0

π 9

oxo

π 0 X 0 π

oxo

π 0 X 0 π

oxo

π 0 X 0 π

oxo

π 0 X 0 π

oxo

π 0 X 0 π


oxo

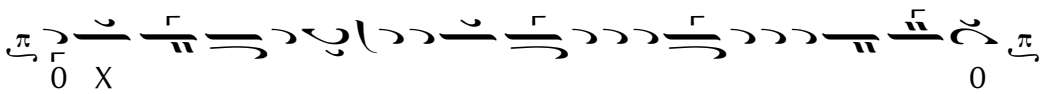
π 0 X 0 π

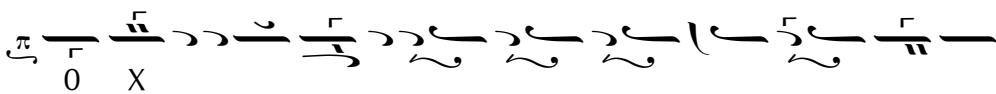
oxo

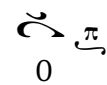
π 0 X 0 π


*Plagal Second Mode - Papadic*

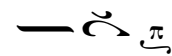
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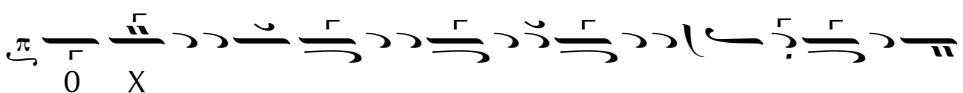
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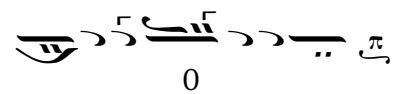
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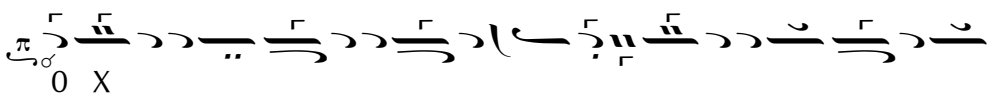


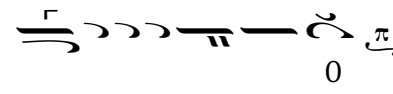
oxo 




oxo 



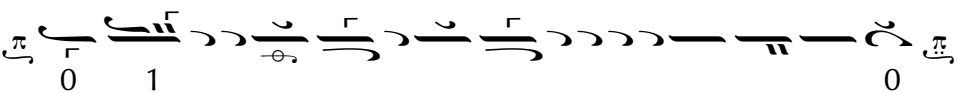
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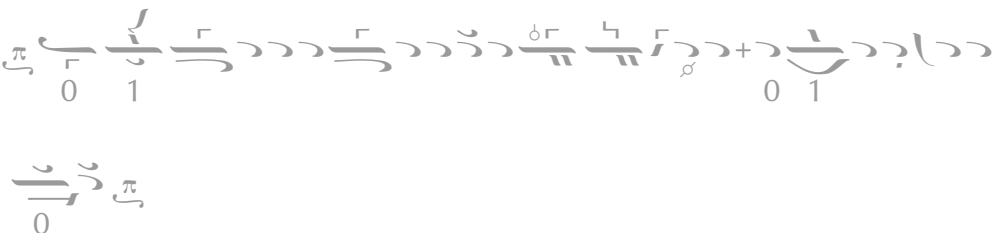


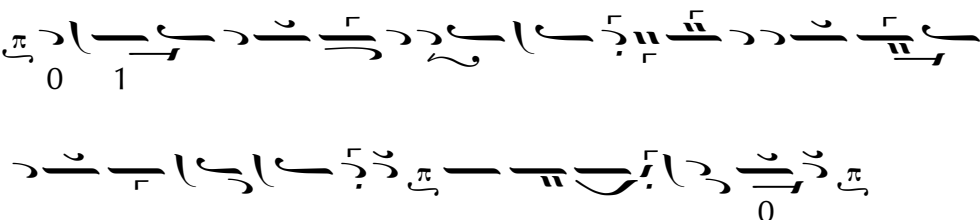
010 

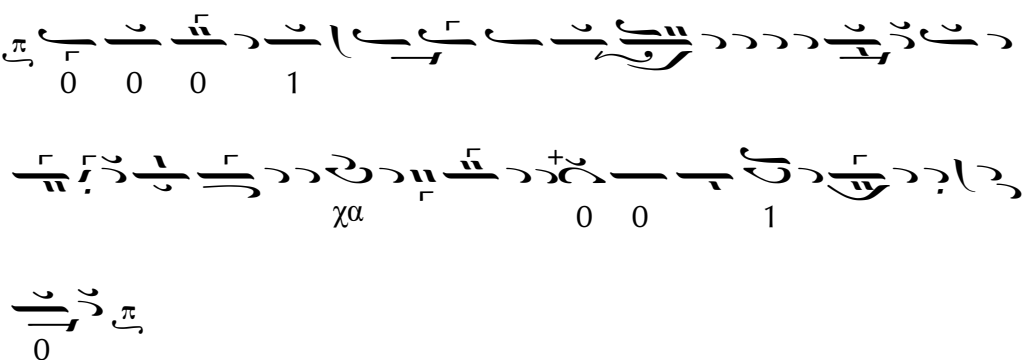
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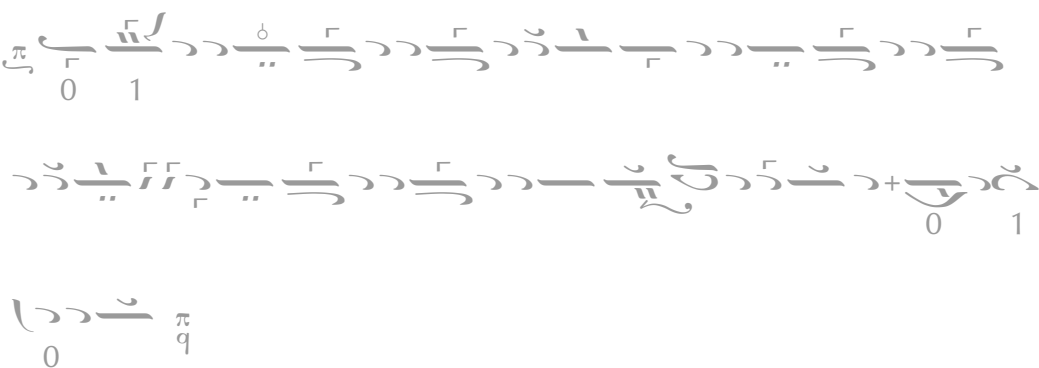
*Plagal Second Mode - Papadic*

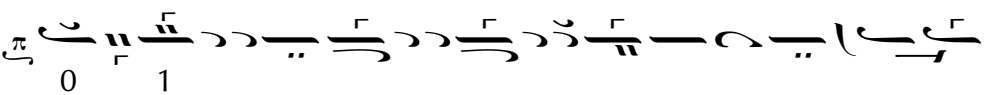
010 

010 

010 

010 

010 

010 

*Plagal Second Mode - Papadic*

010

0010

0010

0010

0010

0010

*Plagal Second Mode - Papadic*

0010  $\pi$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{1}{1}$

$\pi$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{1}{1} \frac{\pi}{0}$

0010  $\pi$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{1}{1}$

$\pi$   
 $\frac{0}{0} \frac{0}{0} \frac{1}{1} \frac{\pi}{0}$

$\chi^\alpha$   $\frac{0}{0} \frac{0}{0} \frac{1}{1}$

0010  $\pi$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{1}{1} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0}$

$\chi^\alpha$   $\frac{1}{1} \frac{\chi^\alpha}{\chi^\alpha} \frac{0}{0} \frac{0}{0} \frac{1}{1}$

$\pi$   
 $\frac{\pi}{0}$

0010  $\pi$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{1}{1}$

$\chi^\alpha$   $\frac{\pi}{0} \frac{\pi}{0}$

$\pi$   
 $\frac{1}{1} \frac{\pi}{0}$

$\pi$   
 $\frac{0}{0} \frac{1}{1} \frac{\pi}{0}$





*Plagal Second Mode - Papadic*

00010

00010

00010

00010

*Plagal Second Mode - Papadic*

$\chi^{\alpha}$  0 0 0 1  $\pi$

10010

$\pi$  1 0 0 1

$\pi$  0 0

$\pi$  1 0

10010

$\pi$  1 0

$\pi$  2

$\pi$  0 0 0 1

$\pi$  0

10010

$\pi$  1 0 0 1

$\pi$  0 1

$\pi$  0

$\pi$  0 0 1



*Plagal Second Mode - Papadic*

(010)010

X00010

100010

100010

100010

100010

*Plagal Second Mode - Papadic*

100010

X000010

Di - Pa

10

010

010

010

*Plagal Second Mode - Papadic*

010  $\Delta$   
 $\alpha$   
 $\alpha$  0 1 2 1 2  
 $\pi$

010  $\Delta$   
 $\alpha$   
 $\alpha$  0 1 2  
 $\pi$

010  $\Delta$   
 $\alpha$   
 $\alpha$  0 1 2  $\chi^{\alpha}$   
 $\pi$

0010  $\Delta$   
 $\alpha$   
 $\alpha$  0 0 1 0  
 $\pi$

0010  $\Delta$   
 $\alpha$   
 $\alpha$  0 0 1

*Plagal Second Mode - Papadic*

π  
 0  
 3 2 1

0010

Δ  
 0 0 1 0 0 1  
 0 0 1

π  
 0 0 1

π  
 0  
 3 2 1

0010

Δ  
 0 0 1  
 χα

χα

π  
 0  
 χα χα

(010)010

Δ  
 0 1 0 0 1 0 0 1

π  
 0  
 3 2 1

010010

Δ  
 0 1 χα 0 1

π  
 0 0 1 0 1 0

0100010

Δ  
 0 1 0 0 0 1

*Plagal Second Mode - Papadic*

π  
 0

010X010

Δ  
 0 1 0 X 0 1 +

π  
 0 1 0

Ke - Pa

X0

X  
 0 π

X0

X  
 0 π

10

X  
 1 0 π

10

X  
 1 0 1 2 α 0 1 +

π  
 0

010

X  
 0 1 0 π

010

X  
 0 1 π

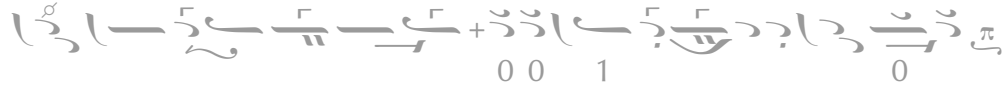
π  
 2


π  
 0 1 0




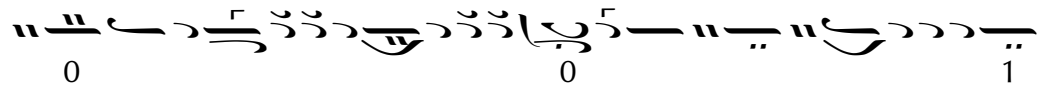
*Plagal Second Mode - Papadic*

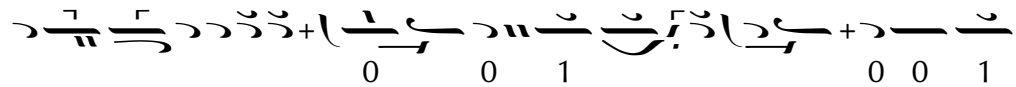
0010 

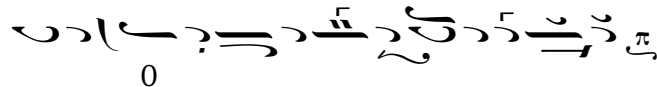


00010 

100010 

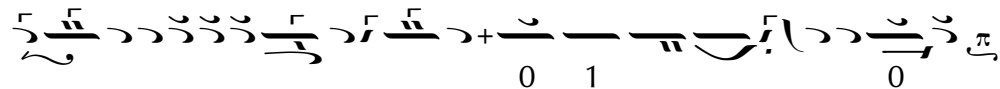






Low Di - Pa

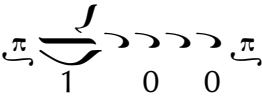
010 

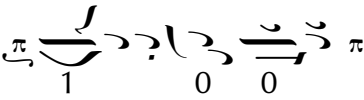


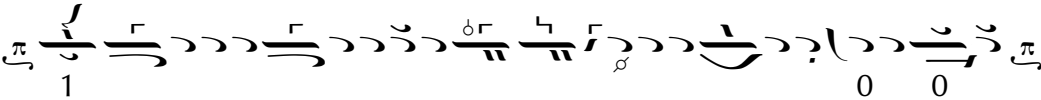
*Plagal Second Mode - Papadic*

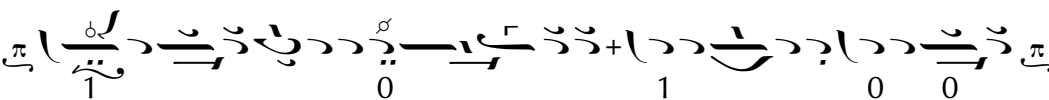
D) Accented on Third to Last Syllable

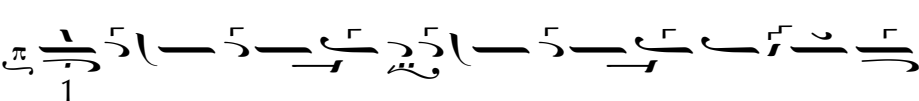
Pa - Pa

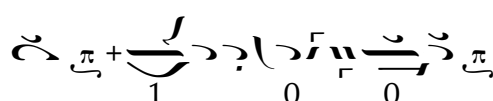
100   $\pi$   
 $\pi$   
1 0 0

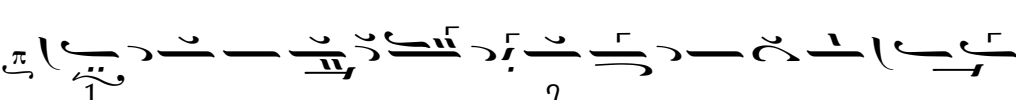
100   $\pi$   
 $\pi$   
1 0 0

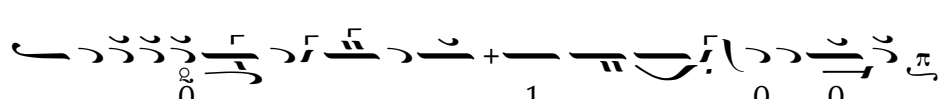
100   $\pi$   
 $\pi$   
1 0 0

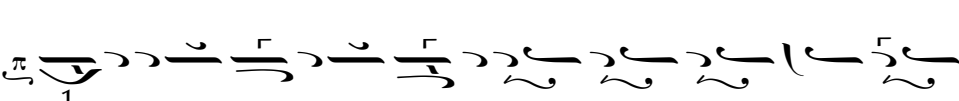
100   $\pi$   
 $\pi$   
1 0 1 0 0

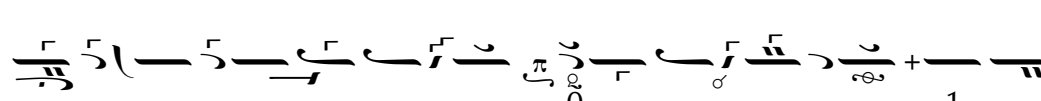
100   $\pi$   
 $\pi$   
1

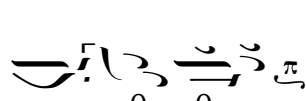
  $\pi$   
 $\pi$   
1 0 0

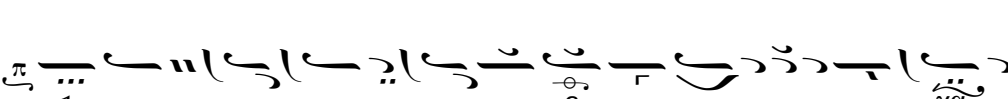
100   $\pi$   
 $\pi$   
1 2

  $\pi$   
 $\pi$   
0 1 0 0

100   $\pi$   
 $\pi$   
1

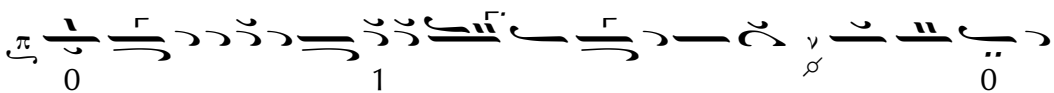
  $\pi$   
 $\pi$   
0 0 1

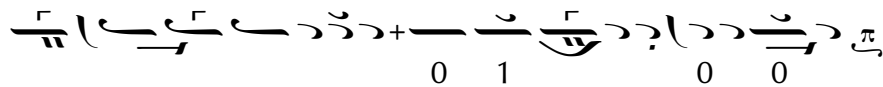
  $\pi$   
 $\pi$   
0 0

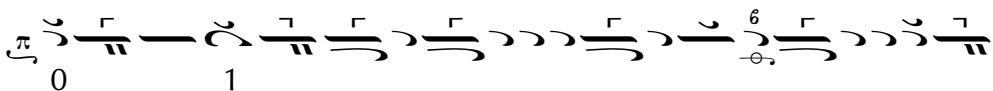
100   $\pi$   
 $\pi$   
1 2 1

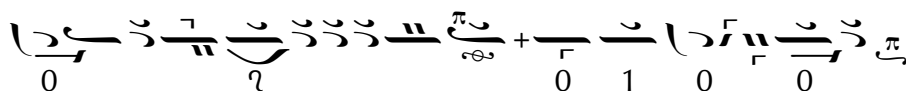



*Plagal Second Mode - Papadic*

0100 

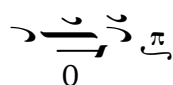


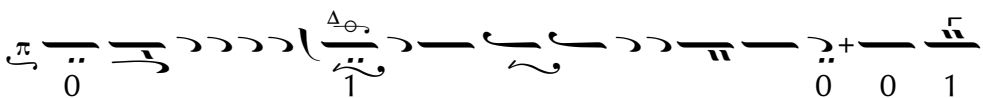
0100 

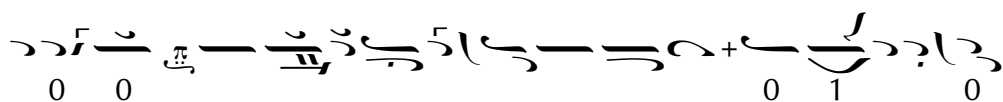


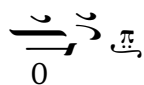
0100 

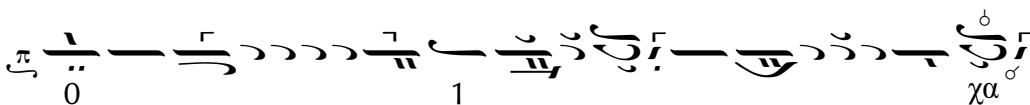


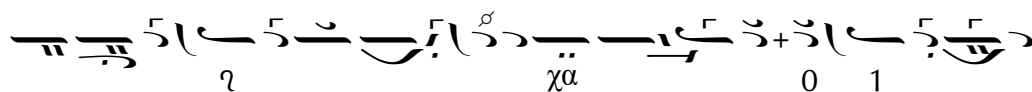


0100 





0100 



*Plagal Second Mode - Papadic*

0100

$\pi$   
 $\frac{\pi}{0} \frac{\pi}{0}$   
 $\frac{\pi}{0} \frac{\pi}{1} \frac{\pi}{0} \frac{\pi}{1}$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{1}$   
 $\frac{\pi}{0} \frac{\pi}{0}$

0100

$\pi$   
 $\frac{\pi}{0} \frac{\pi}{1}$   
 $\chi\alpha$   
 $\frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0} \frac{\pi}{0}$

0100

$\pi$   
 $\frac{\pi}{0} \frac{\pi}{2} \frac{\pi}{0} \frac{\pi}{1}$   
 $\frac{\pi}{0}$   
 $\frac{\pi}{0} \frac{\pi}{1} \frac{\pi}{0} \frac{\pi}{0}$   
 $\frac{\pi}{0} \frac{\pi}{2} \frac{\pi}{1}$   
 $\frac{\pi}{0} \frac{\pi}{2} \frac{\pi}{1}$



*Plagal Second Mode - Papadic*

$\pi$   
0

00100  $\pi$   
0 0 1 0 0

$\pi$   
0

00100  $\pi$   
0 0 1 0 0 0

$\pi$   
1 0 0

00100  $\pi$   
0 0 1 2  $\chi^{\alpha}$  0

$\pi$   
0 0 1 0 0

00100  $\pi$   
0 0 1

$\pi$   
0 0

00100  $\pi$   
0 0 1 2

$\pi$   
0 0 1 0 0

00100  $\pi$   
0 0 1 2

*Plagal Second Mode - Papadic*

00100

00100

00100



*Plagal Second Mode - Papadic*

00100

00100

00100







*Plagal Second Mode - Papadic*

1 0 0 1

0 1 0 0 1 0 0

0100100

0 1 0 0 1

0 0 1 0 0

0100100

0 1 2 0 0 1

2 0

0

1000100

1 0 0 0 0 1 0

0

00010100

0 0 0 1

0 1 0 0

10000100

1 0 0 0 0 1 0 0

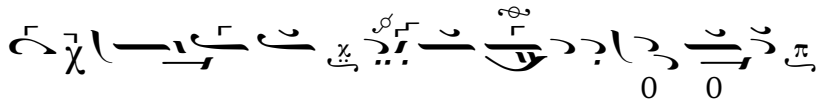




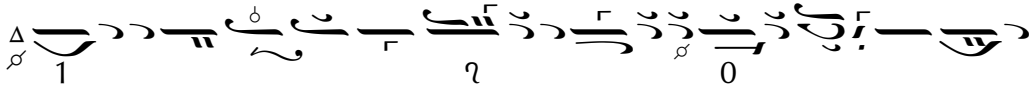


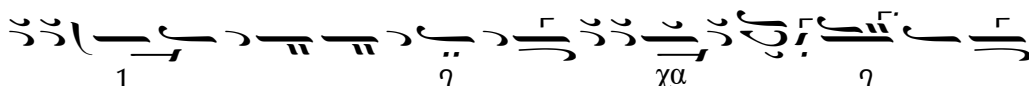



*Plagal Second Mode - Papadic*

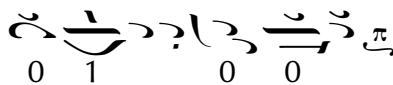


10100

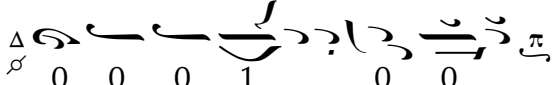




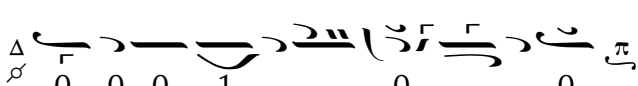




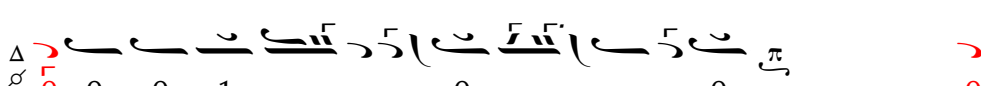
000100



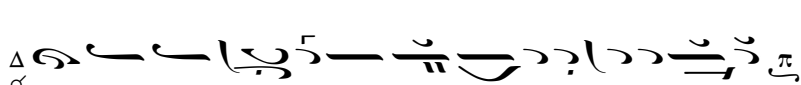
000100



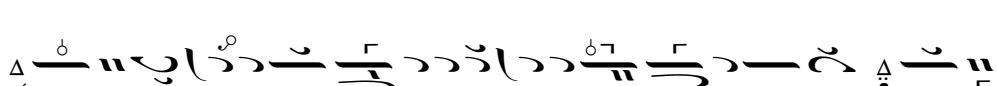
000100

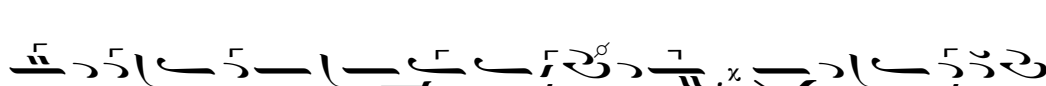



000100



(00)0100









*Plagal Second Mode - Papadic*

100100  $\Delta$   $\overset{\alpha}{\rho}$   $\overset{\alpha}{\rho}$  1 0 0 1

$\overset{\alpha}{\rho}$  +  $\overset{\alpha}{\rho}$  1 0 0  $\pi$

100100  $\Delta$   $\overset{\alpha}{\rho}$  1 0 0 1 2 0

$\overset{\alpha}{\rho}$  +  $\overset{\alpha}{\rho}$  0 1 0 0  $\pi$

100100  $\Delta$   $\overset{\alpha}{\rho}$  1 0 0 1 2

$\overset{\alpha}{\rho}$  +  $\overset{\alpha}{\rho}$  0 1 0 0  $\pi$

100100  $\Delta$   $\overset{\alpha}{\rho}$  1 0 0 1 0

$\overset{\alpha}{\rho}$  +  $\overset{\alpha}{\rho}$  1 0 0  $\pi$

100100  $\Delta$   $\overset{\alpha}{\rho}$  1 0 0 0  $\chi^{\alpha}$

$\overset{\alpha}{\rho}$  1 2 0

$\overset{\alpha}{\rho}$  +  $\overset{\alpha}{\rho}$  0 1 0 0  $\pi$

100100  $\Delta$   $\overset{\alpha}{\rho}$  1 0

*Plagal Second Mode - Papadic*

0100100

0100100

00100100

00100100

00100100







*Plagal Second Mode - Papadic*

00100

$\overset{\circ}{\times}$  0 0 1  $\frac{\times}{q}$  2

$\overset{\sigma}{\circ}$  0 0 1  $\pi$

$\overset{\sigma}{\circ}$  0 0 1

$\pi$  0 0

001X0

$\overset{\circ}{\times}$  0 0 1

$\overset{\sigma}{\circ}$  X 0 0 1 X 0  $\pi$

10100

$\overset{\circ}{\times}$  1 2  $\frac{\times}{q}$

$\overset{\sigma}{\circ}$  0 1 1  $\pi$  + 1

$\overset{\sigma}{\circ}$   $\chi^{\alpha}$  0 1

$\overset{\sigma}{\circ}$  0 1 0 1 0 0  $\pi$

(00)0100

$\overset{\circ}{\times}$  0 1 0 0 0 0 1

$\pi$  0 0



*Plagal Second Mode - Papadic*

(X0)0100  $\begin{matrix} \text{X} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots + \begin{matrix} \text{X} \\ \text{X} \end{matrix}$

$\begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{0} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

(10)0100  $\begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots + \begin{matrix} \text{1} \\ \text{1} \end{matrix}$

$\begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{0} \\ \text{1} \end{matrix} \dots \text{0}$

$\begin{matrix} \text{1} \\ \text{0} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

100100  $\begin{matrix} \text{1} \\ \text{0} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

100100  $\begin{matrix} \text{1} \\ \text{0} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

0100100  $\begin{matrix} \text{0} \\ \text{1} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

0100100  $\begin{matrix} \text{0} \\ \text{1} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

0100100  $\begin{matrix} \text{0} \\ \text{1} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \begin{matrix} \text{0} \\ \text{0} \end{matrix}$

0100100  $\begin{matrix} \text{0} \\ \text{1} \end{matrix} \begin{matrix} \text{0} \\ \text{0} \end{matrix} \begin{matrix} \text{1} \\ \text{1} \end{matrix} \dots \text{0}$

$\begin{matrix} \text{0} \\ \text{0} \end{matrix}$



*Plagal Second Mode - Papadic*

Low Di - Pa

00100

00100

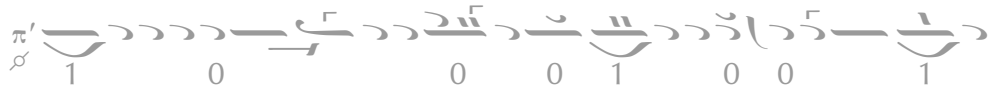
00100

00100



*Plagal Second Mode - Papadic*

1000100100






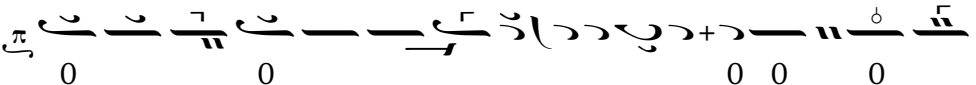



Medial Cadences on Di

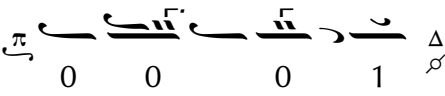
F) Accented on Last Syllable

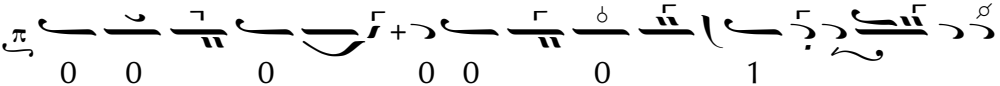
Pa - Di

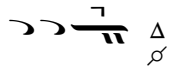
001 

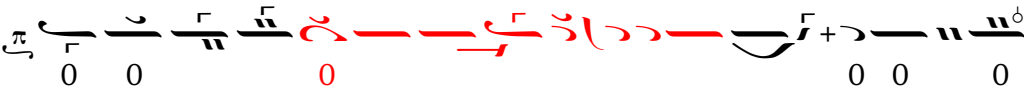
(0)001 

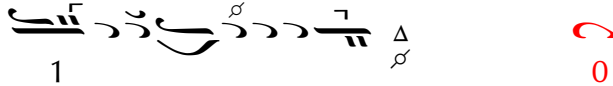


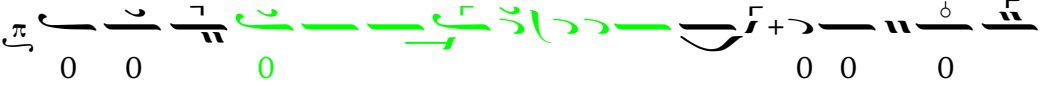
0001 

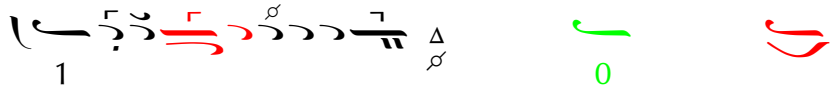
0001 




0001 



0001 



0001 



*Plagal Second Mode - Papadic*

0001

0 0 0 1

0 0 0 1

$\chi^{\alpha}$  ?

0 0 0 1

0 0 0

0 0 0 1

0 0 0 1

$\chi^{\alpha}$   $\chi^{\alpha}$  ?

0 0 0 1

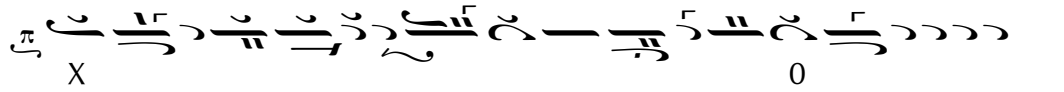
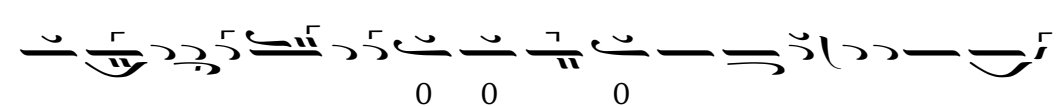

0 0 0 0 1 ?

0 0 0 0 0

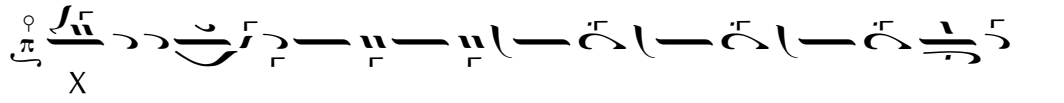
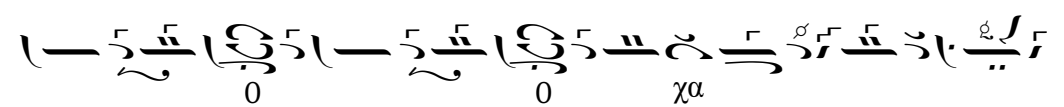
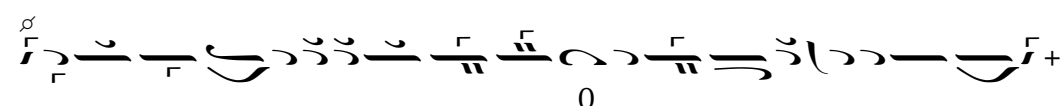

0 0 1

*Plagal Second Mode - Papadic*

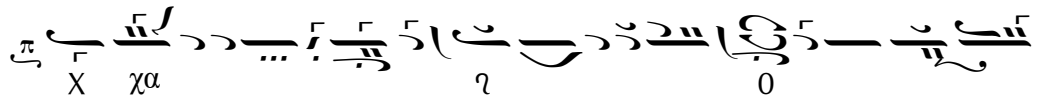


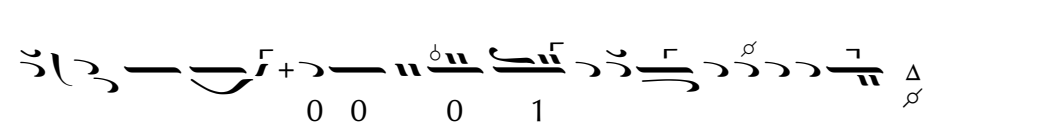
X0001

X0001

X0001

10X01



*Plagal Second Mode - Papadic*

X00001

$\overset{\pi}{\text{X}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{1}}$

$\overset{\Delta}{\text{0}}$

X00001

$\overset{\pi}{\text{X}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{1}}$   $\overset{\Delta}{\text{0}}$

X00001

$\overset{\pi}{\text{X}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\chi^{\alpha}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{1}}$   $\overset{\Delta}{\text{0}}$

X00001

$\overset{\pi}{\text{X}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$

$\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{0}}$   $\overset{\Gamma}{\text{1}}$   $\overset{\Delta}{\text{0}}$

*Plagal Second Mode - Papadic*

X00001

0  
0 0 0  
0 0 1 0

X00001

0  
0 0 0 1 0  
0 0 0 1 0  
0 0 0 1 0

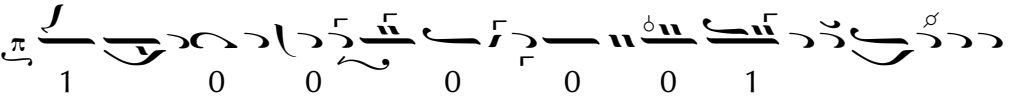
100001

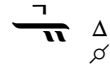
1  
0 0 0 0 0 0 1 0

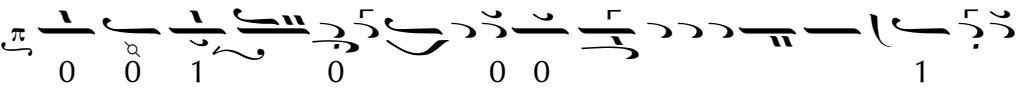
0010001


0 0 1 0 0 0 1 0

*Plagal Second Mode - Papadic*

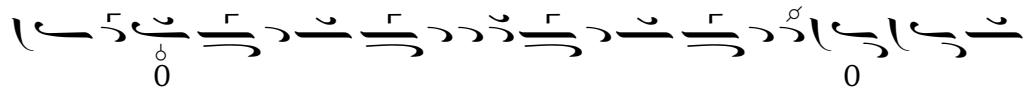
1000001  


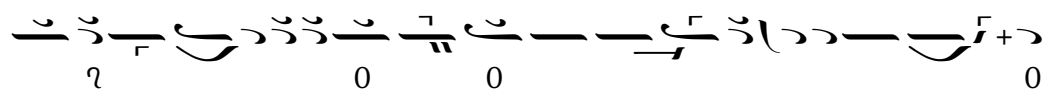


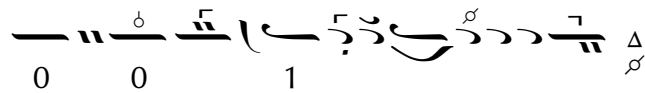
1000001  


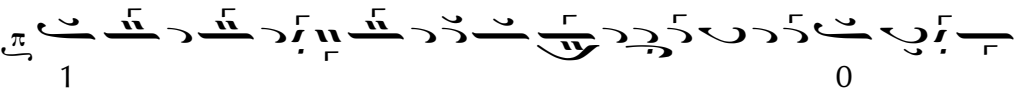


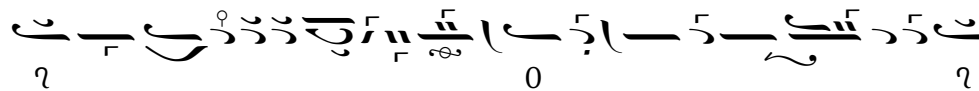
1000001  

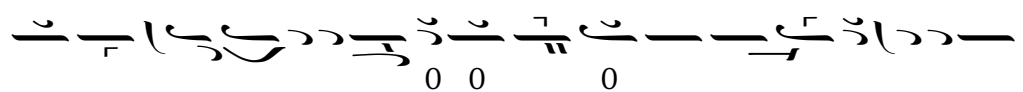



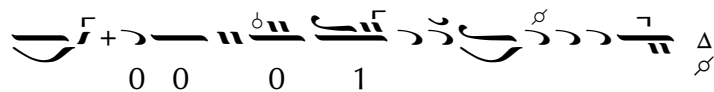




1000001  








*Plagal Second Mode - Papadic*

1000001

The image displays four lines of musical notation for the Plagal Second Mode in Papadic rhythm. The notation uses a system of rhythmic flags and stems to indicate note values and rests. The first line begins with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values such as 1,  $\chi\alpha$ , 2, 0, and 0. The second line ends with a 0. The third line ends with a 0. The fourth line includes rhythmic values 0, 0, 0, 1, and ends with a  $\Delta$  symbol and a  $\rho$  symbol.







*Plagal Second Mode - Papadic*

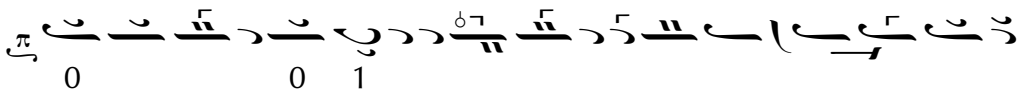
G) Accented on Second to Last Syllable

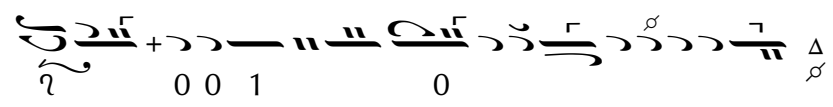
Pa - Di

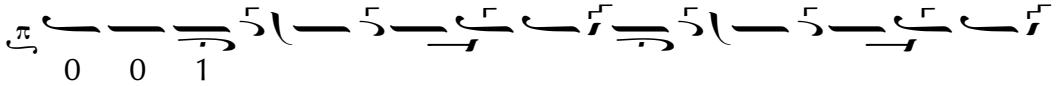
10		
10		
10		
10		
10		
10		
10		
010		
010		
010		
010		
010		




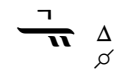
*Plagal Second Mode - Papadic*

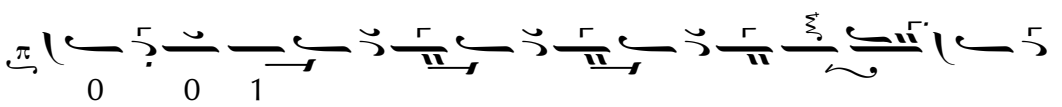
0010  Musical notation for the first line of the 0010 mode, featuring a sequence of notes with various accidentals and a final cadence. A '0' is written below the first note, and a '1' is written below the third note.

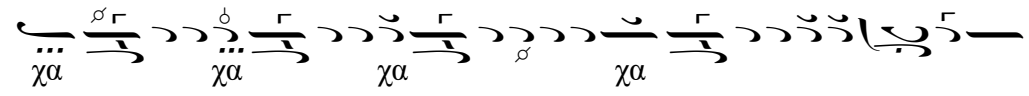
 Musical notation for the second line of the 0010 mode, including a question mark at the beginning and a delta symbol at the end. A '1' is written below the second note, and a '0' is written below the fifth note.

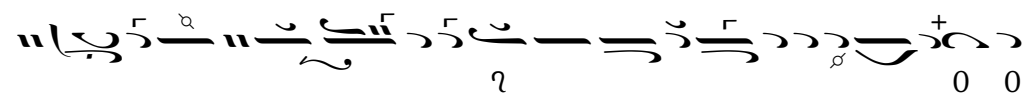
0010  Musical notation for the third line of the 0010 mode, showing a sequence of notes with a '0' below the first note, a '0' below the second note, and a '1' below the third note.

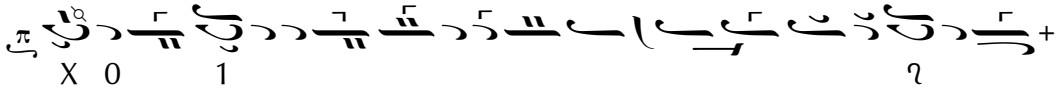
 Musical notation for the fourth line of the 0010 mode, including a plus sign and a delta symbol. A '0' is written below the second note, and a '1' is written below the fourth note.

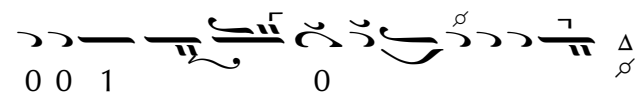
 Musical notation for the fifth line of the 0010 mode, consisting of a single note with a delta symbol below it.

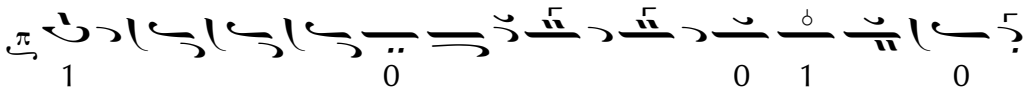
0010  Musical notation for the sixth line of the 0010 mode, featuring a sequence of notes with a '0' below the first note, a '0' below the second note, and a '1' below the third note.

 Musical notation for the seventh line of the 0010 mode, including a question mark and a delta symbol. A '1' is written below the first note, and a '0' is written below the fourth note.

 Musical notation for the eighth line of the 0010 mode, including a question mark and a delta symbol. A '0' is written below the second note, and a '0' is written below the fifth note.

X010  Musical notation for the X010 mode, featuring a sequence of notes with a '0' below the first note, a '1' below the second note, and a question mark below the fifth note.

 Musical notation for the second line of the X010 mode, including a delta symbol. A '0' is written below the first note, and a '1' is written below the second note.

10010  Musical notation for the 10010 mode, featuring a sequence of notes with a '1' below the first note, a '0' below the second note, a '0' below the third note, a '1' below the fourth note, and a '0' below the fifth note.



*Plagal Second Mode - Papadic*

000010

0 0 1 0

000010

0 0 0 1 0

100010

1 0 0 0 1 0

100010

1 0 0 0 1

000010

0 0

*Plagal Second Mode - Papadic*

— 0 — 0 — 1 — 2 — χα

χα 2

0 Δ

X00010

X 0 0 0

1 0 0 0 1 0

Δ

0010010

0 0 1

χα

0 0 1

0 0 1 0 Δ

100100010

1

0 0 1 0

*Plagal Second Mode - Papadic*

0 0 1

0 0 1 0

Di - Di

00

10

10

10

10

10

10

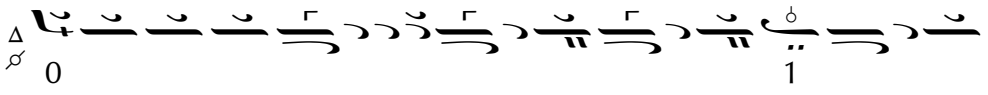
10

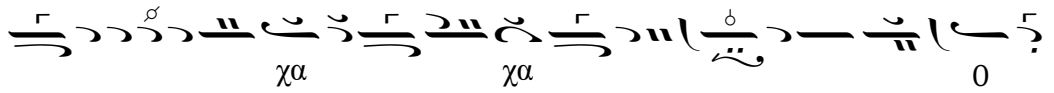
10

010


*Plagal Second Mode - Papadic*

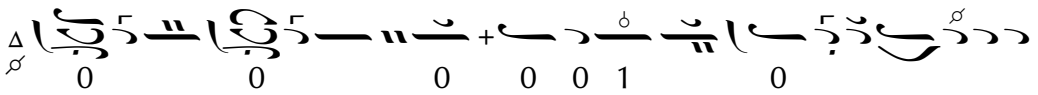
010 

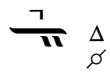
010 

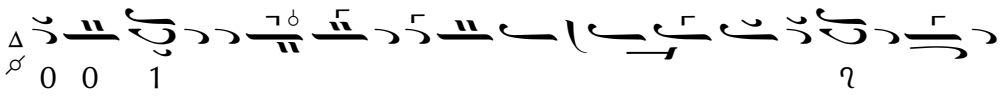


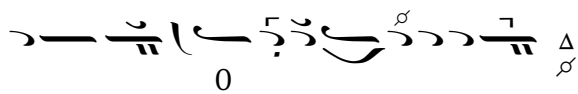


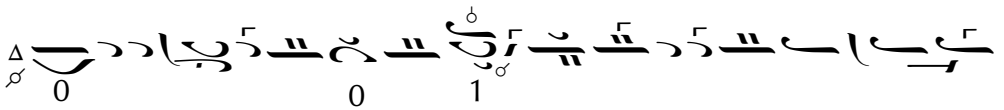
0010 

0010 



0010 



0010 



0010010 



*Plagal Second Mode - Papadic*

0010010

0010010

Ke - Di

010

010

0010

*Plagal Second Mode - Papadic*

00010

000010

010010

010010

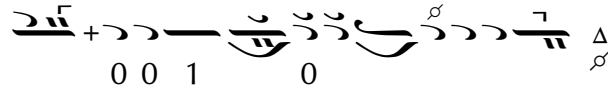
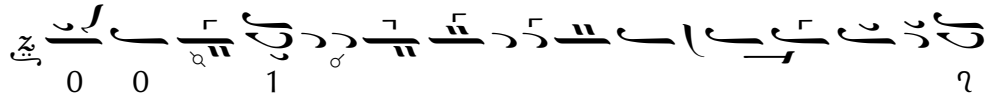
X00010

0100010

*Plagal Second Mode - Papadic*

Low Zo - Di

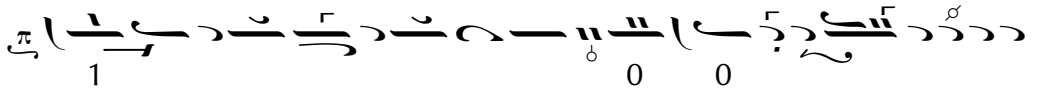
0010

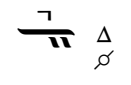


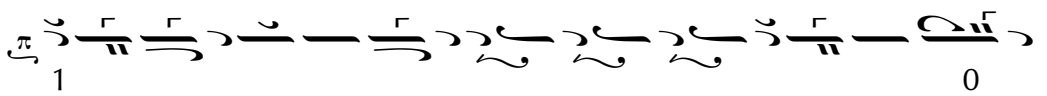
*Plagal Second Mode - Papadic*

H) Accented on Third to Last Syllable

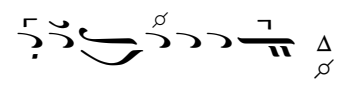
Pa - Di


100 

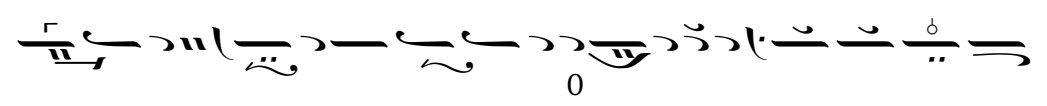


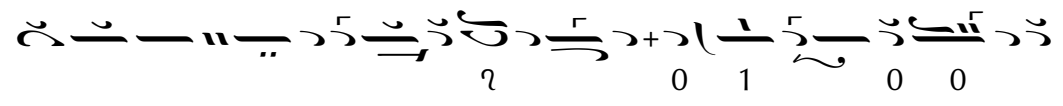
100 





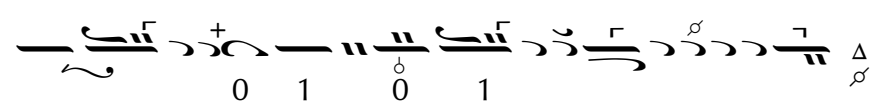
0100 

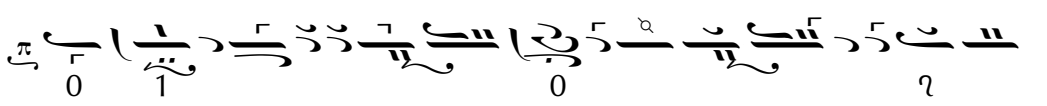






0101 



0101 

*Plagal Second Mode - Papadic*

0101

0100

00100

00100

00100

0000101

100100100

The image displays musical notation for the Plagal Second Mode in Papadic style. It consists of several lines of notation, each associated with a binary label on the left. The notation includes various rhythmic symbols such as vertical strokes, horizontal lines, and curved lines, often with small letters like 'alpha' and 'delta' above or below them. Some lines have binary digits (0 and 1) placed below specific notes or groups of notes. In the final line, corresponding to the label '100100100', the binary digits '0' and '1' are highlighted in yellow boxes.

*Plagal Second Mode - Papadic*



Di - Di

100  $\Delta$   $\frac{\circ}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$   $\Delta$

100  $\Delta$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$   $\Delta$

100  $\Delta$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$   $\Delta$

$\frac{\rho}{1}$   $\frac{\rho}{0}$   $\Delta$

100  $\Delta$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$   $\chi\alpha$   $\chi\alpha$

$\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\Delta$

0100  $\Delta$   $\frac{\rho}{0}$   $\frac{\rho}{1}$   $\frac{\rho}{2}$   $\Delta$

$\frac{\rho}{0}$   $\frac{\rho}{01}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$   $\Delta$

0100  $\Delta$   $\frac{\rho}{0}$   $\frac{\rho}{1}$   $\frac{\rho}{2}$   $\chi\alpha$

$\frac{\rho}{0}$   $\frac{\rho}{0}$   $\frac{\rho}{1}$   $\frac{\rho}{0}$   $\frac{\rho}{0}$

*Plagal Second Mode - Papadic*

$\Delta$   
 $\alpha$

0100

$\Delta$   
 $\alpha$  0

1

2

0

0 1 0 0

$\alpha$

$\Delta$   
 $\alpha$

0100

$\Delta$   
 $\alpha$  0

$\chi\alpha$

$\alpha$

$\chi\alpha$

1 0

$\Delta$   
 $\alpha$

0

$\alpha$

0110

$\Delta$   
 $\alpha$  0

1

1

0

$\Delta$   
 $\alpha$

00100

$\Delta$   
 $\alpha$  0 0

$\Delta$   
 $\alpha$

100100

$\Delta$   
 $\alpha$  1 0 0 1

0 1

$\Delta$   
 $\alpha$

0 0 1 0 0

*Plagal Second Mode - Papadic*

01000100

$\Delta$   
 $\rho$  0 1  $\chi\alpha$   
 $\rho$  0 0 0 1 0  
 $\rho$  0 0 0 1 0  
 $\rho$  0

Ke - Di

0100

$\rho$  0 1  $\rho$  0 0  $\Delta$   
 $\rho$

00100

$\rho$  0 1  $\rho$  0 0  $\Delta$   
 $\rho$

100100

$\rho$  1 0 0 1  $\rho$

$\rho$  0 1 0 0 1 0 0

$\rho$   $\Delta$   
 $\rho$

High Zo - Di

100

$\rho$  1 0 0  $\Delta$   
 $\rho$



*Plagal Second Mode - Papadic*

00101

Low Zo - Di

0101

0101

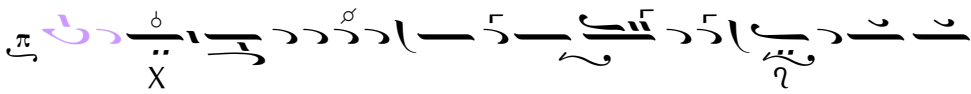
*Plagal Second Mode - Papadic*

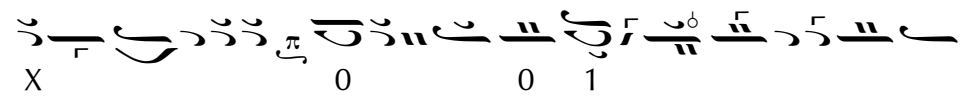
I) Accented on Fourth to Last Syllable

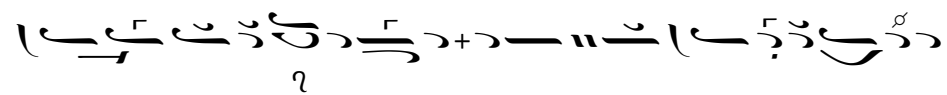
Pa - Di

1000 

1000 

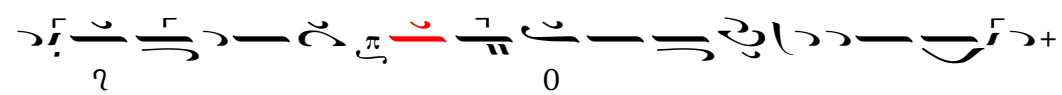
XX01 

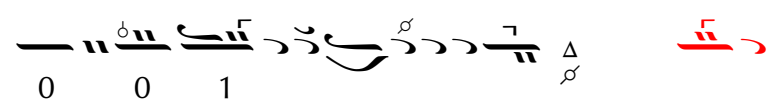


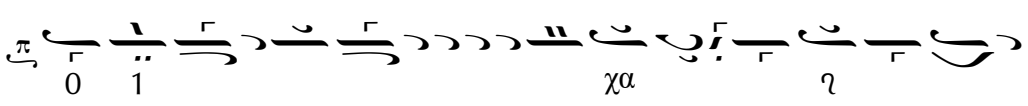


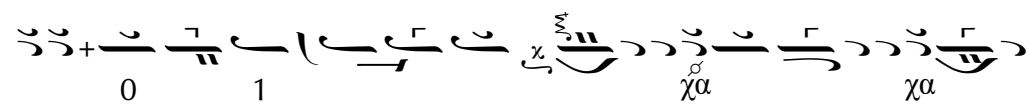


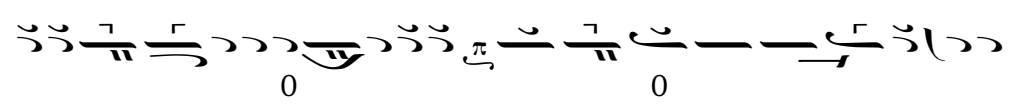
01001 





01001 

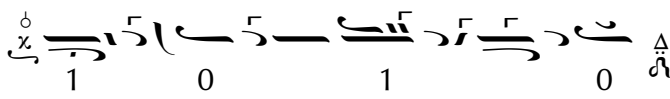









*Plagal Second Mode - Papadic*

1010      

01010      













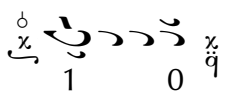
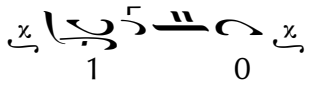

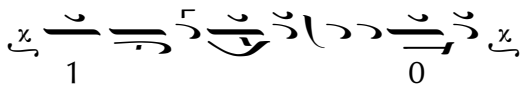

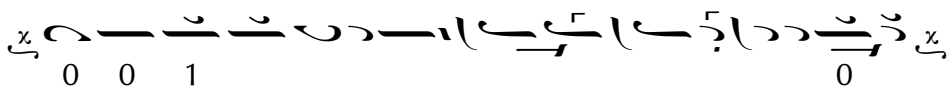
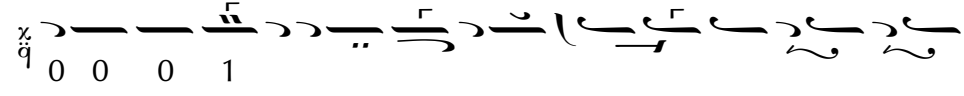
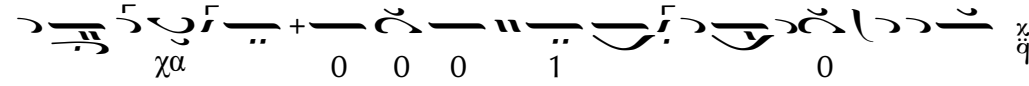
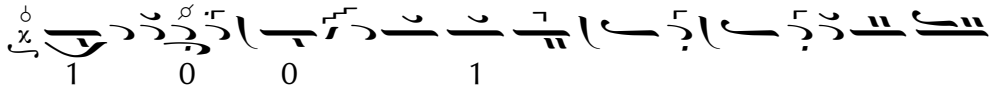
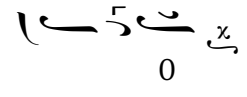
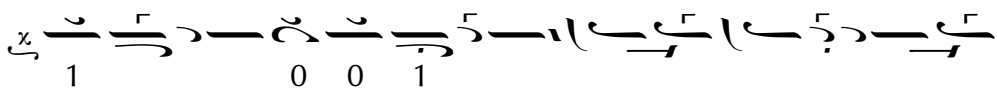
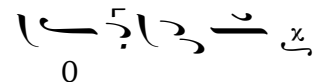







*Plagal Second Mode - Papadic*

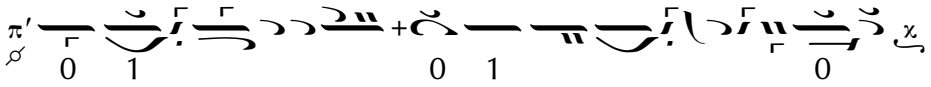
Ke - Ke

10	
10	
10	
10	
010	
0010	
00010	
	
10010	
	
10010	
	

*Plagal Second Mode - Papadic*

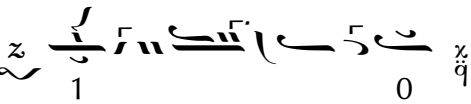
High Pa - Ke

10 

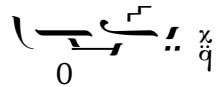
010 

0010 

Low Zo - Ke

10 

10 



*Plagal Second Mode - Papadic*

L) Accented on Third to Last Syllable

Pa - Ke

100

0100

00100

10100



*Plagal Second Mode - Papadic*

Di - Ke

100  $\Delta$   
 $\mu$  1 0

100  $\Delta$   
 $\mu$  1

100  $\Delta$   
 $\mu$  1

00100  $\Delta$   
 $\mu$  0 0 1 0 0

100100

100100





*Plagal Second Mode - Papadic*

0 0 1 0 0

High Zo - Ke

100100

χα 0 1 0 0

0100100

χα

0 1

0 0

High Pa - Ke

100100

0 6 1 0 1 0 0

1 0

*Plagal Second Mode - Papadic*

00100100

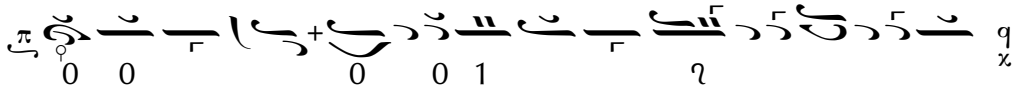


*Plagal Second Mode - Papadic*

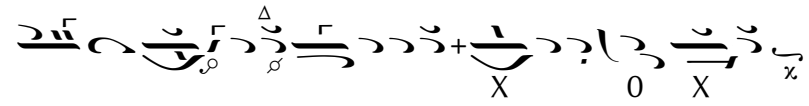
Medial Cadences on Low Ke

N) Accented on Last Syllable

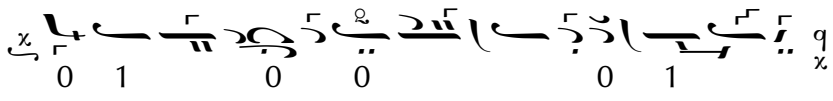
Pa - Low Ke

001 

X0X 



Ke - Low Ke

010001 
















*Plagal Second Mode - Papadic*


R) Accented on Second to Last Syllable

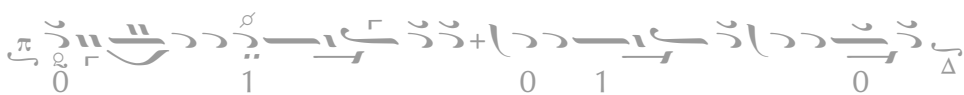
Pa - Low Di


10 


10 


10 





010 

010 

010 



010 



*Plagal Second Mode - Papadic*

**S) Accented on Third to Last Syllable**

Note: Most formulae accented on last syllable in Section Q on page 2010 may also be used as formulae accented on the third to last syllable.

Pa - Low Di

00100

0 0 1 χα ? 0

? 0 0 1 0 0 Δ

Di - Low Di

0100

Δ 0 0 1 χα ? 0 χα

? 0 0 1 0 0 Δ

*Plagal Second Mode - Papadic*

T) Accented on Fourth to Last Syllable

Pa - Low Di

1001      π 1 0 0 1 Δ





*Plagal Second Mode - Papadic*

1000001

High Zo - High Zo

X0001

High Pa - High Zo

00001





*Plagal Second Mode - Papadic*

W) Accented on Third to Last Syllable

Low Zo - High Zo

100

Pa - High Zo

10100

Ke - High Zo

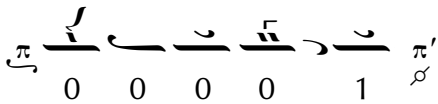
100100

Medial Cadences on High Pa

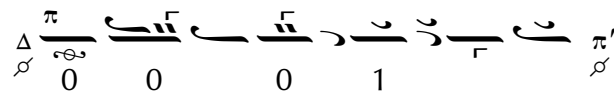
X) Accented on Last Syllable

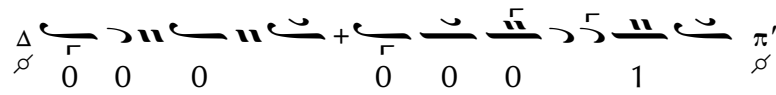
Pa - High Pa

001 


00001 

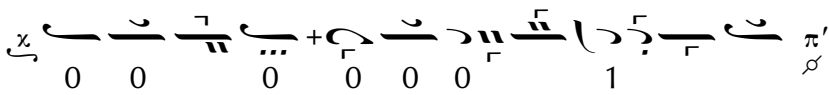
Di - High Pa

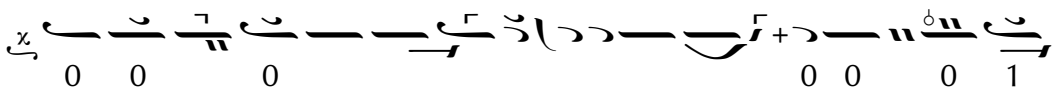
0001 

0001 

Ke - High Pa

0001 

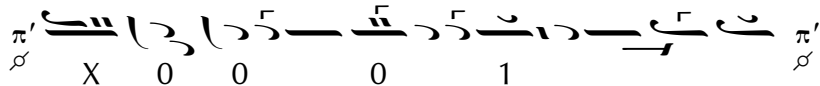
0001 

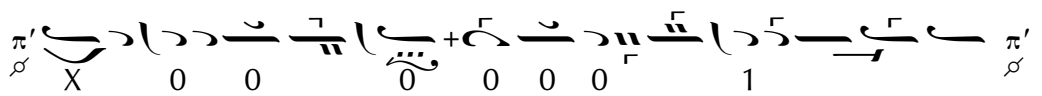
0001 

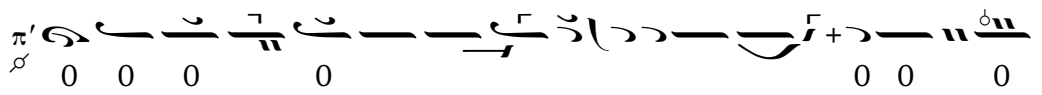


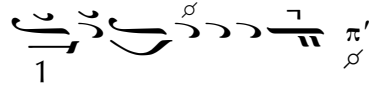
*Plagal Second Mode - Papadic*

High Pa - High Pa

X0001 

X0001 

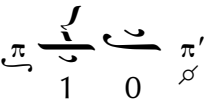
00001 

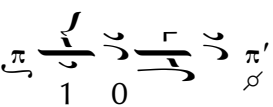


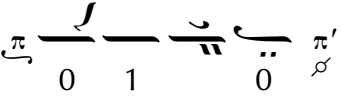
*Plagal Second Mode - Papadic*

Y) Accented on Second to Last Syllable

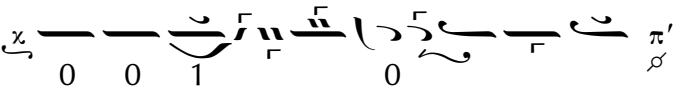
Pa - High Pa


10 

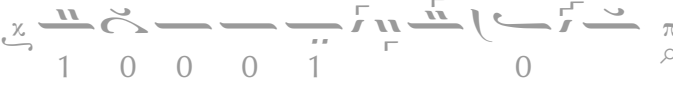
10 

010 

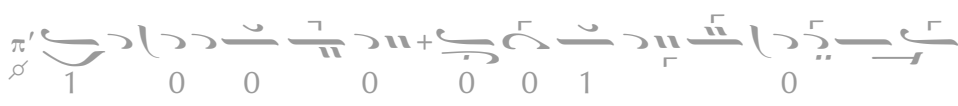
Ke - High Pa


0010 

0010 

100010 

High Pa - High Pa

100010 



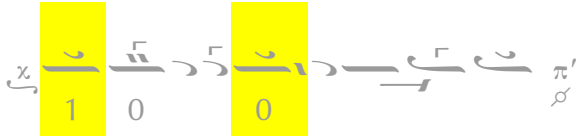
*Plagal Second Mode - Papadic*

Z) Accented on Third to Last Syllable

Pa - High Pa


100 


Ke - High Pa

100 

0100 

High Pa - High Pa

100100 

100100 





*Plagal Second Mode - Papadic*

AA) Accented on Fourth to Last Syllable

Pa - High Pa

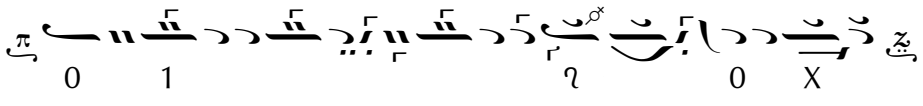
1001

1 0 0 1




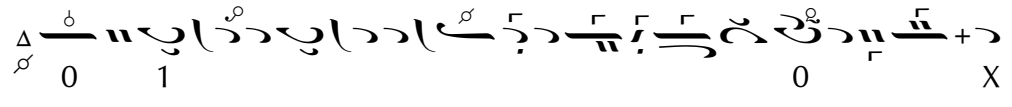


*Plagal Second Mode - Papadic*


010X 

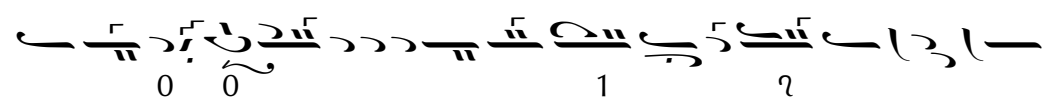
00100 

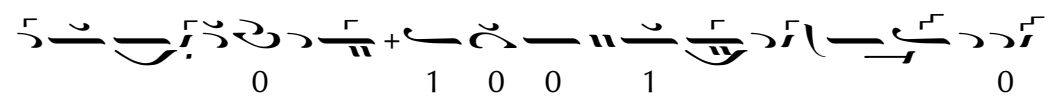


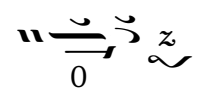
(X0)0100 



100100 







*Plagal Second Mode - Papadic*

AC) Medial Cadences on High Nee

010       $\overset{\alpha}{\curvearrowright} \overset{\beta}{\curvearrowright} \overset{\delta}{\curvearrowright} \overset{\epsilon}{\curvearrowright} \overset{\zeta}{\curvearrowright} \overset{\eta}{\curvearrowright} \overset{\theta}{\curvearrowright} \overset{\iota}{\curvearrowright} \overset{\kappa}{\curvearrowright} \overset{\lambda}{\curvearrowright} \overset{\mu}{\curvearrowright} \overset{\nu}{\curvearrowright}$

0010       $\overset{\alpha}{\curvearrowright} \overset{\beta}{\curvearrowright} \overset{\gamma}{\curvearrowright} \overset{\delta}{\curvearrowright} \overset{\epsilon}{\curvearrowright} \overset{\zeta}{\curvearrowright} \overset{\eta}{\curvearrowright} \overset{\theta}{\curvearrowright} \overset{\iota}{\curvearrowright} \overset{\kappa}{\curvearrowright} \overset{\lambda}{\curvearrowright} \overset{\mu}{\curvearrowright} \overset{\nu}{\curvearrowright}$

*Plagal Second Mode - Papadic*

AD) Medial Cadences on Low Nee

10

100

100

0010

00100

*Plagal Second Mode - Papadic*

AE) Medial Cadences on Vou


00100


π  
0 0 1

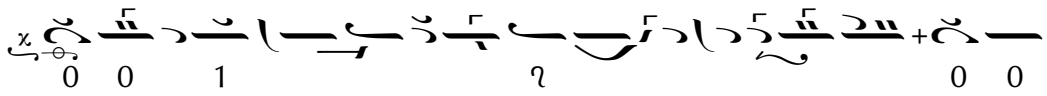
∫ 6  
0 9

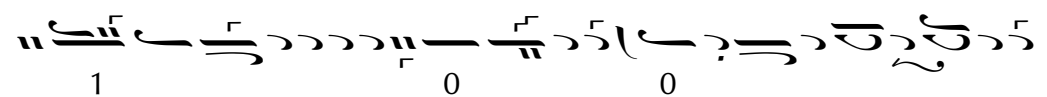
*Plagal Second Mode - Papadic*

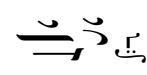
AF) Medial Cadences on Ga


100 

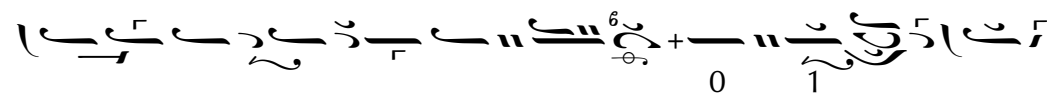
1010 

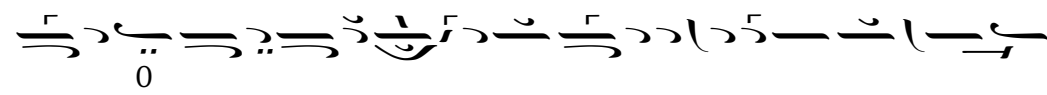
00100 

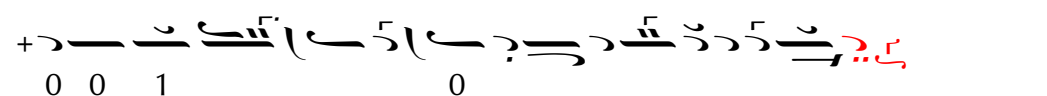





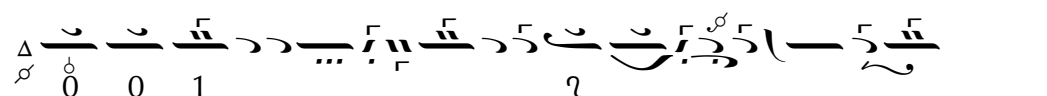
10010 

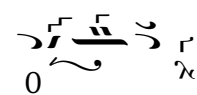








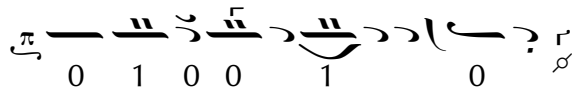
0010 





*Plagal Second Mode - Papadic*

010010





*Plagal Second Mode - Papadic*

001  $\Delta$   $\mu$  0 0 1 2  $\Delta$   $\mu$

001  $\Delta$  0 0 1 2

0  $\Delta$   $\mu$

0001  $\Delta$  0 0 0 1  $\Delta$   $\mu$

0X01  $\Delta$  0 X 0 1  $\Delta$   $\mu$

10001  $\Delta$  1 0 0 0 0 1  $\Delta$   $\mu$

10001  $\Delta$  1 0 0 1  $\Delta$   $\mu$

10001  $\Delta$  1 2 0 0 0 0  $\Delta$   $\mu$

$\Delta$   $\mu$  0 1

10001  $\Delta$  1 0 0 0 0 0 0 1  $\Delta$   $\mu$

$\Delta$   $\mu$

10001  $\Delta$  1 0 0 0 1 0 0 0  $\Delta$   $\mu$

$\Delta$   $\mu$  1

*Plagal Second Mode - Papadic*

10001	
X0001	
10X01	
100001	
0010001	
00010001	

*Plagal Second Mode - Papadic*

AH) Accented on Second to Last Syllable

10     π 1     π 0

10     π 1     π 0     Δ

10     π 1     π 0     π

10     π 1     π 0     π

10     π 1     π 0     π

10     π 1     π 0     π

10     π 1     π 0     π

1     1

10     π 1     π 0     π

10     π 1     π 0     π


10     Δ 1     Δ 0     Δ

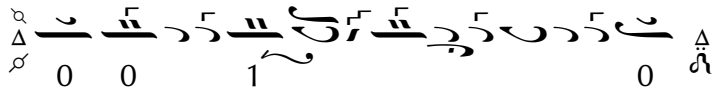
10     Δ 1     Δ 0     Δ

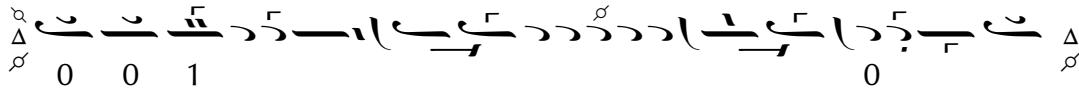
10     π 1     π 0     π




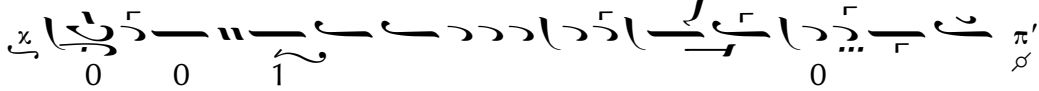
*Plagal Second Mode - Papadic*

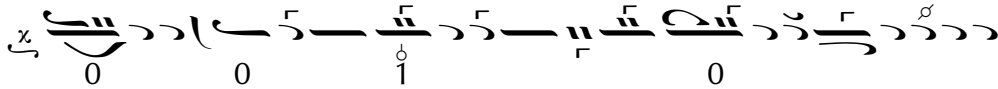
010   $\Delta$


0010   $\Delta$

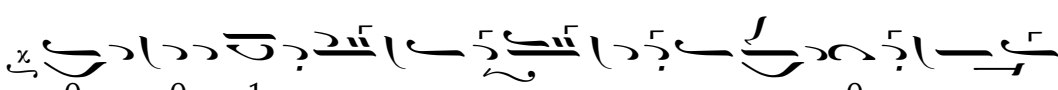
0010   $\Delta$

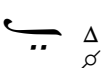
0010   $\Delta$

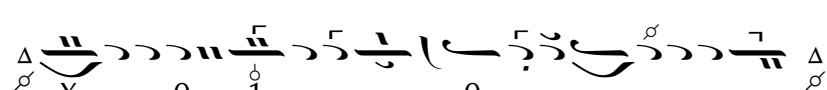
0010   $\Delta$

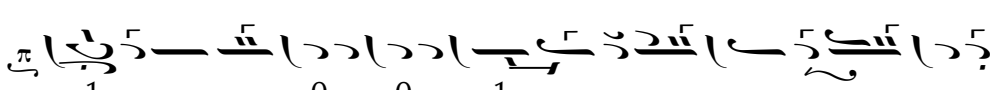
0010   $\Delta$

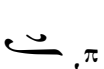
  $\Delta$

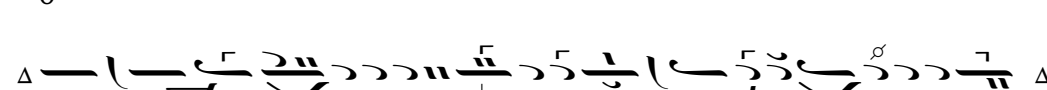
0010   $\Delta$

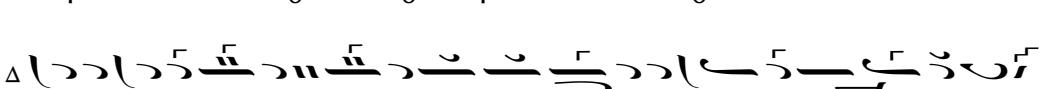
  $\Delta$

X010   $\Delta$

10010   $\Delta$

  $\Delta$

10010   $\Delta$

010010   $\Delta$





*Plagal Second Mode - Papadic*

0 0 1 0

0010010  $\Delta$  0 0 1 0 0

1 0

0100010  $\Delta$  0 1 0 0 0 1

0

010X010  $\Delta$  0 1 0 X 0 1 0

$\Delta$

1000010  $\Delta$  1 2 0 0 0 0

1 0 1

*Plagal Second Mode - Papadic*

A1) Accented on Third to Last Syllable

100	
100	
100	
100	
100	
100	
100	
100	
100	
100	
100	
100	











*Plagal Second Mode - Papadic*

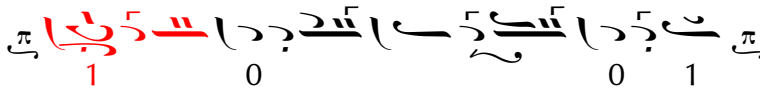
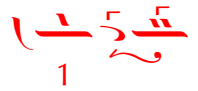
1010100

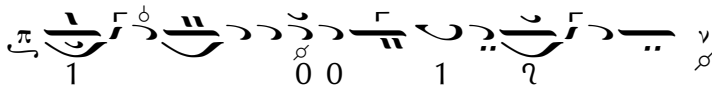
10100100

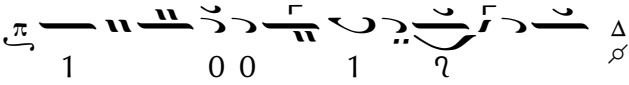


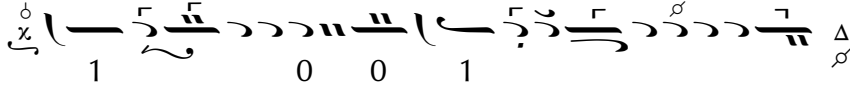
*Plagal Second Mode - Papadic*

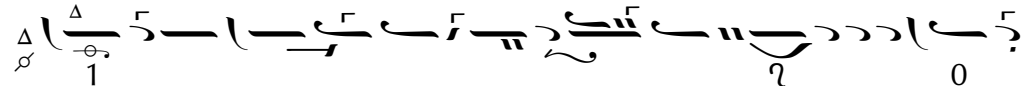
AJ) Accented on Fourth to Last Syllable


1001            

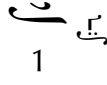
1001      

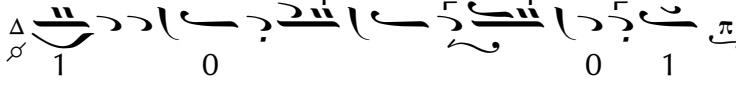
1001      

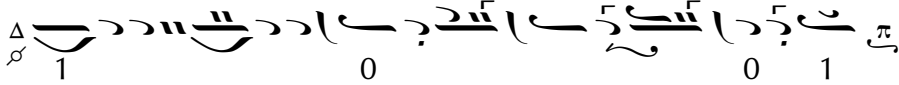
1001      


1001      

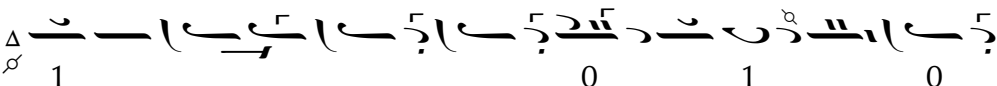


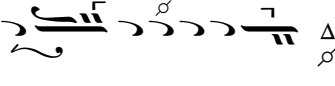


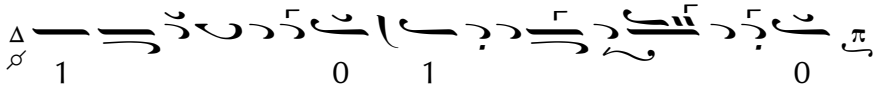
1001      

1001      

1010      

1010      



1010      



*Plagal Second Mode - Papadic*

01010  $\Delta$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

01010  $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

$\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

001001  $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

001001  $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

$\overset{\sigma}{\text{1}}$


001010  $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{1}}$

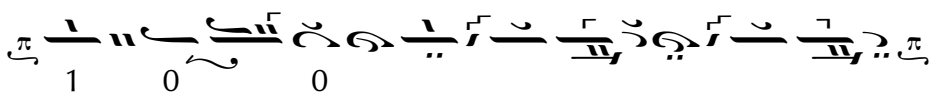
$\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$   $\overset{\sigma}{\text{1}}$   $\overset{\sigma}{\text{0}}$

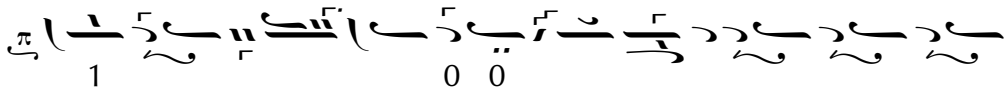
Final Cadences

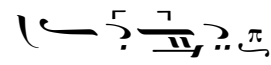
AK) Final Cadences on Pa

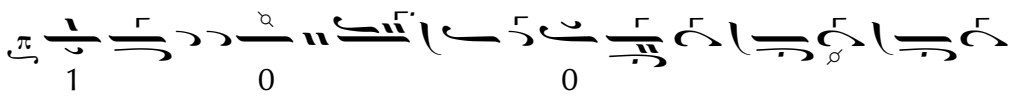
Pa - Pa

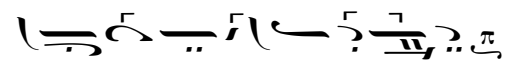
100 

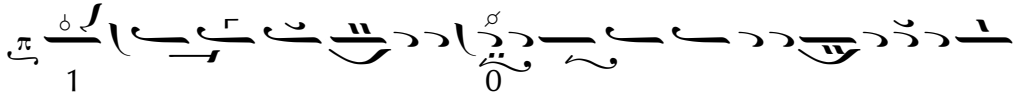
100 

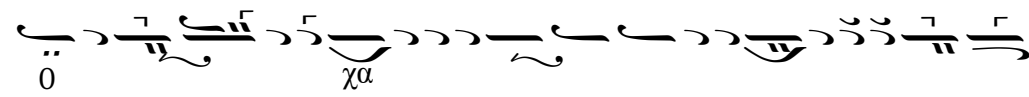
100 




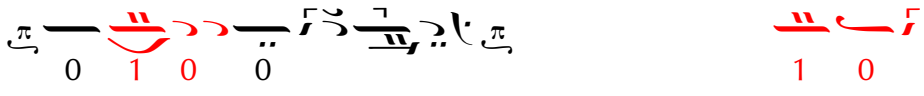
100 

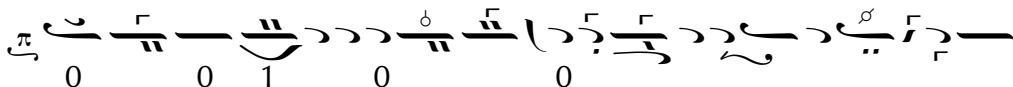


100 





0100 

00100 



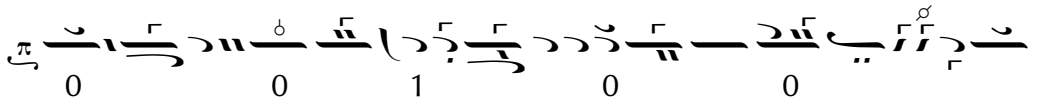


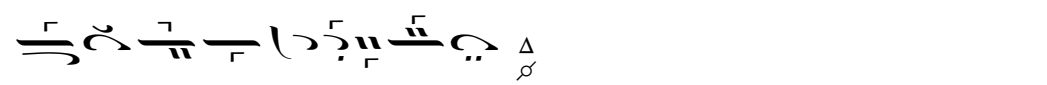


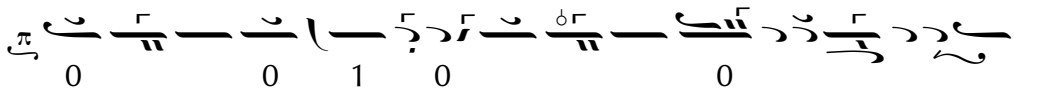


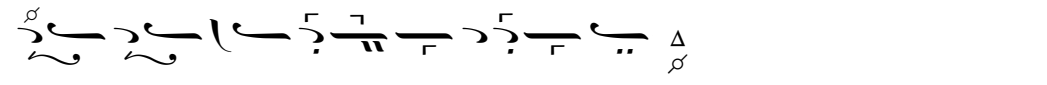


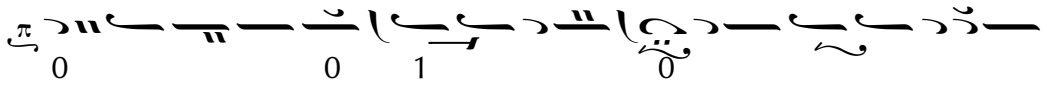
*Plagal Second Mode - Papadic*


00100 

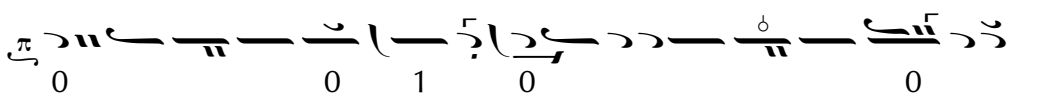


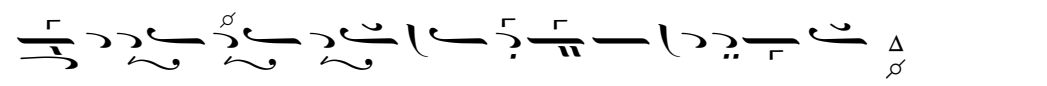
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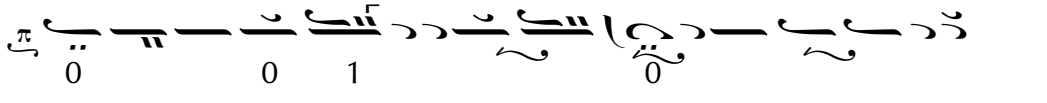


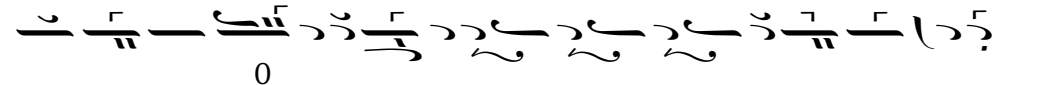
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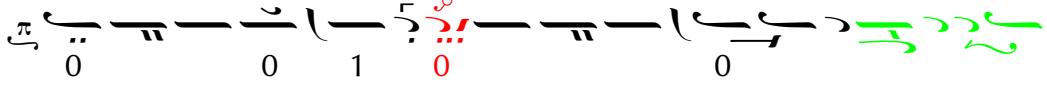
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00100 



00100 





*Plagal Second Mode - Papadic*

0000100

π 0 0 0 0 1

χ<sup>q</sup> χα

0 0 0 0 0 1 0

0

Δ

X000100

X 0 0 0 1 χα

0 X 0 0

0 1 0 0

Δ

*Plagal Second Mode - Papadic*

Ke - Di

100

00100



## *Grave Mode*





# BYZANTINE MUSIC FORMULÆ

## *Grave Mode - Papadic*

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## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 84)  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 73)  
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)  
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 107)  
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 415)  
Χερουβικὸν Ἀνδρέου Τσικνοπούλου (*Ἀνθολογία*, Τόμος Τρίτος, σελ. 33)  
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 44 (Slavonic adaptation by Никола Трандафилов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 165 (Slavonic adaptation by Тодор Икономов).  
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικα*, Τομουλ 1, σελ. 9)
- Νῦν αἱ Δυνάμεις, Κωνσταντίνου Πρωτοψάλτου (*Ταμειῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 109)  
Νῦν αἱ Δυνάμεις, Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Α', σελ. 409)  
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμειῖον Ἀνθολογίας Φωκαέως - Ἐσπερινός*, τ. Α', σελ. 321)  
Νῦν αἱ Δυνάμεις, Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 866)  
Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀνθολογία*, σελ. 95)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 81)  
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 101)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 78)  
Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 80)  
Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμειῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 367)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν*

Ἐκλογάριον, σελ. 72)  
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν*  
Ἐκλογάριον, σελ. 76)

Θεοτοκίον «ᾠ Δέσποινα Πανύμνητε» Πέτρου Πελοποννησίου (*Μουσικὴ*  
*Πανδέκτη*, τ. Β', σελ. 144)

Θεοτοκίον «ᾠ Δέσποινα Πανύμνητε» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β',  
σελ. 334)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ.  
Β', σελ. 73, 76)

Χερουβικὸν Πέτρου Ἐφεσίου (*Κοκκινογοργούσα*, σελ. 535)

Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 626)

Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 102)

Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 215)

Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 247)

Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ.  
302)

Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 359)

Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 393)

Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 423)

Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 557)

Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ.  
145)

Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμείον Ἀνθολογίας - Λειτουργία Α'*,  
*Φωκαέως*, σελ. 281)

Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 435)

Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 157)

Χερουβικὸν Ἀνδρέου Τσικνοπούλου (*Ἀνθολογία*, Τόμος Τρίτος, σελ. 53)

Χερουβικὸν Γεωργίου Ραιδεστηνοῦ καὶ Γεωργίου Βιολάκη (ἐκλογή Φώτη  
Θεοδωρακοπούλου) (*Χερουβικάριον*, σελ. 359)

Χερουβικὸν Μανουήλ Χρυσάφου (*Ἐν Ἄνθος*, σελ. 287)

Χερουβικὸν Μανουήλ Χρυσάφου, (καλλιπισμὸς Διονυσίου Μητροπολίτου  
Ἡρακλείας)

Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 188 (Slavonic  
adaptation by Тодор Икономов).

- Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 65 (Slavonic adaptation by Никола Трандафилов).
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 181 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
- Χερουβικὸν Πέτρου Πελοποννησίου, *Cântările Sfintei Liturghii*, 2000, σελ. 126 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
- Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 150 (Romanian adaptation by Schim. Nectarie).
- Ρουμανικὸν Χερουβικὸν Διονυσίου Φωτεινοῦ (*Biblioteca Mănăstirii Neamț nr001*, φ. 362)
- 
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 207v)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 243)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον » Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 71)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον » Ἀγάθωνος (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 151)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 230)
- Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 104)
- Κοινωνικὸν «Γεύσασθε», Γεωργίου τοῦ Κρητός (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 116)
- Κοινωνικὸν «Γεύσασθε», Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἐσπερινός*, τ. Α', σελ. 332)
- Κοινωνικὸν «Εἰς μνημόσυνον» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 305)
- Κοινωνικὸν «Εἰς μνημόσυνον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 607)
- Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 74)
- Κοινωνικὸν «Εἰς μνημόσυνον» Θεοδώρου Φωκαέως (*Καλλίφωνος Ἀηδῶν*, σελ. 244)
- Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 247)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 245)
- Κοινωνικὸν «Ἐκ στόματος νηπίων» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 186)

- Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 749)
- Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 199)
- Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 654)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 634)
- Κοινωνικὸν «Ἐσημείωθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 239)
- Κοινωνικὸν «Κύριε ἠγάπησα», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 236)
- Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 232)
- Κοινωνικὸν «Μὴ ἀποστρέψης», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 238)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 814)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 817)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 241)
- Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 771)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 194)
- Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 710)
- Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 234)
- Κοινωνικὸν «Σωτηρίαν εἰργάσω» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 760)
- Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 732)
- Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 205)
- Κοινωνικὸν «Τοῦ Δείπνου σου», Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 821)
- Τριαδικὸν «Θεὸ Τριάς διαιρετὴ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 138)
- Τριαδικὸν «Δόξα σοι, ὁ ἐν Τριάδι» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Β',

σελ. 263)

Θεοτοκίον «Τὰς δεήσεις» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 268)

#### Apology

Due to a careless error of mine, I somehow erased almost all the information from the Word version of this file that indicated the source of each formula. So when you position the mouse over most of these formulae in Word, instead of showing you their source, it will say: "Unknown." Sorry about that.

**Key:**

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

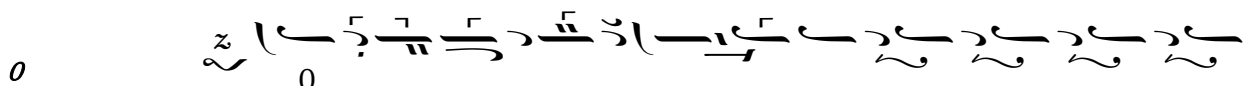
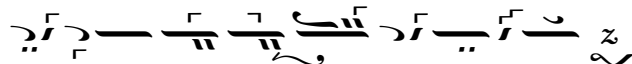
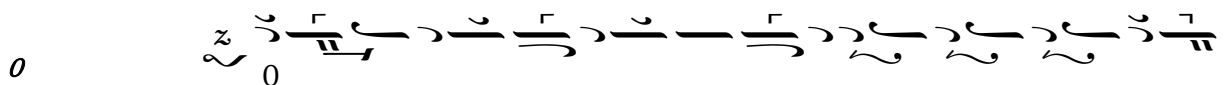
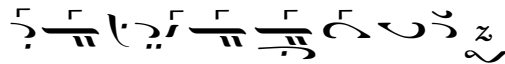
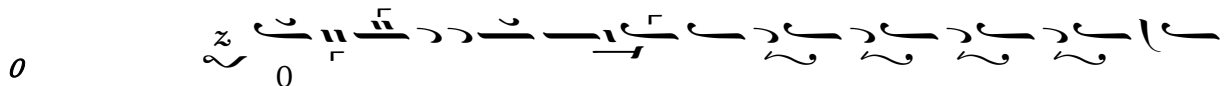
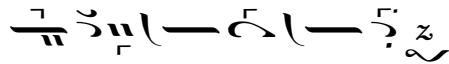
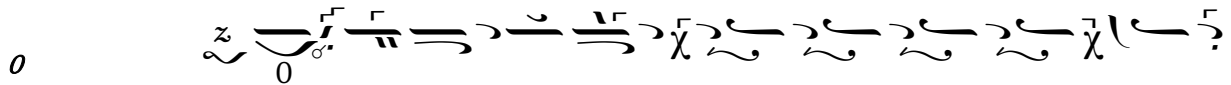
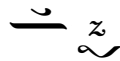
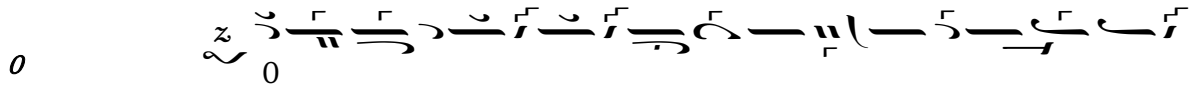
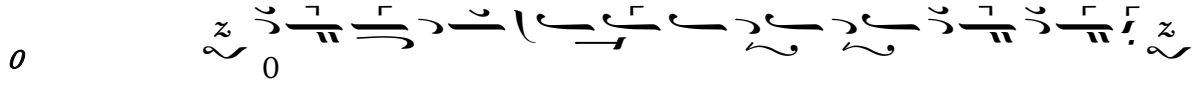
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

Prelude Melodies for Initial Syllable\*

A) Initial Syllable



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\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.











*Grave Mode - Papadic*

0X01

00001

0X001

010001

*Grave Mode - Papadic*

100001

100001

100001

0010001





*Grave Mode - Papadic*

001

$\pi_9$

010001

$\pi_9$

(010)0001

$\pi_9$

1010X01

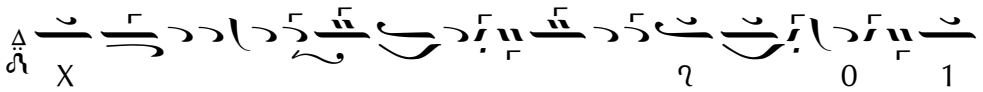
$\pi_9$



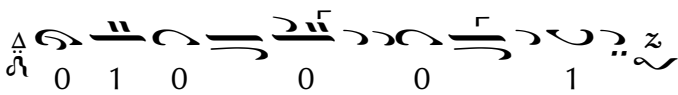
*Grave Mode - Papadic*

Di - Zo

0 

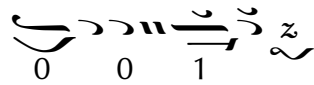
X01 



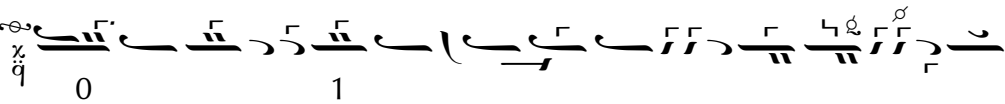
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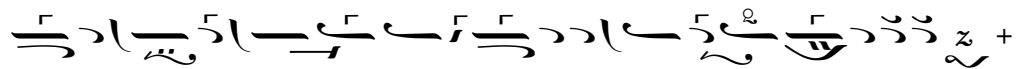
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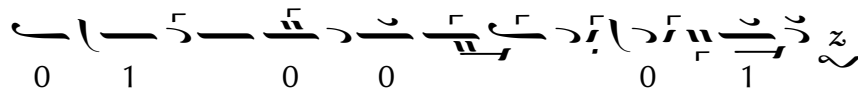




Ke - Zo

010001 

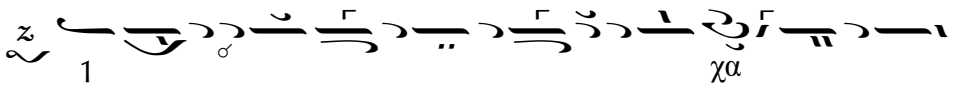


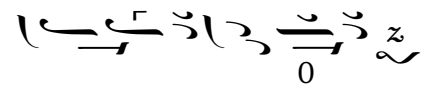


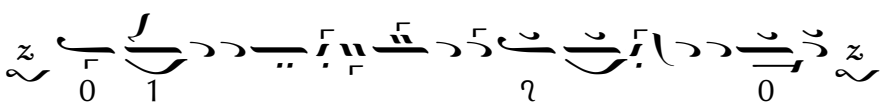


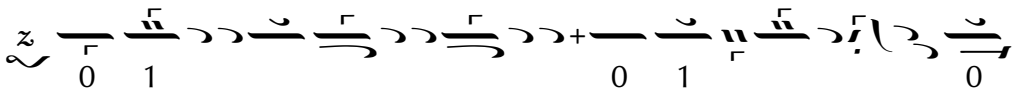


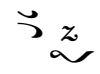
*Grave Mode - Papadic*


10 

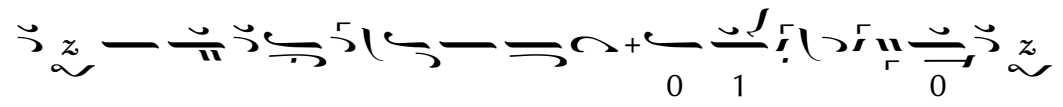


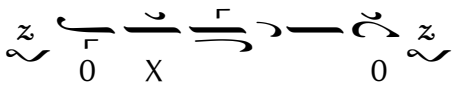
010 

010 



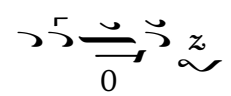
010 

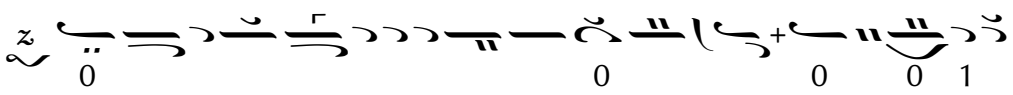


0x0 

0x0 

0010 



0010 

Grave Mode - Papadic

0 0 1 0

z

00010

0 0 0 1 2 z

$\chi^{\alpha}$   $\chi^{\alpha}$  0

0 0 1 0

z

10010

1 0 0 1 0 0

1 0 0 1

0 z

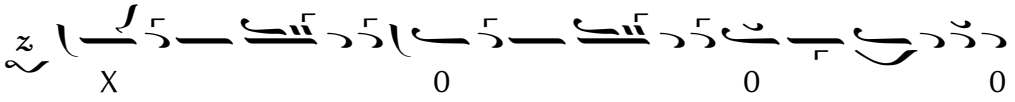
10010

1 0 0 1

$\chi^{\alpha}$  2 0 0 1

0 z

*Grave Mode - Papadic*

X00010 



100010 





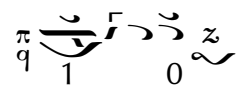
100010 

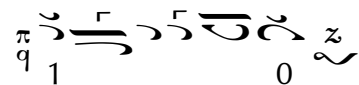






Pa - Zo

10 

10 

*Grave Mode - Papadic*

10	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 1 \quad 0 \end{array}$
10	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 1 \quad 0 \end{array}$
XX	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ X \quad X \end{array}$
	$\text{[Musical Notation]} \quad X$
010	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 1 \quad 0 \quad 1 \quad 0 \end{array}$
0010	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 0 \quad 1 \quad 0 \end{array}$
0010	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 0 \quad 1 \quad \chi\alpha \end{array}$
	$\text{[Musical Notation]} \quad 0 \quad 0 \quad 1 \quad 0$
0010	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 0 \quad 1 \end{array}$
	$\text{[Musical Notation]} \quad \pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 0 \quad 1 \end{array}$
	$\text{[Musical Notation]} \quad \chi\alpha$
00010	$\pi_q \begin{array}{c} \text{[Musical Notation]} \\ 0 \quad 0 \quad 0 \quad 1 \end{array}$

*Grave Mode - Papadic*

—  $\chi^{\alpha}$  — 0 0 0 1

0

010010

0 1 0 0 1 0

100010

1 0 0 0 1 0

X00010

X 0 0 0 1 0

Di - Zo

010

0 1 0

010

0 1  $\chi^{\alpha}$

0

0010

0 0 1 0

0010

0 0 1 0

010010

0 1 0 0 1 0 1



*Grave Mode - Papadic*

0 0 1 0

100010

1 0 0 6

0 0 0 1

0 2 0

1000010

1 0 0

0 0 1 0

High Zo - Zo

010

0 1 0

010

0 1

0 1 0

00010

0 0 0 1

0

*Grave Mode - Papadic*

0010010

100010010

D) Accented on Third to Last Syllable

Zo - Zo

100

100

0100

0100

0100

0100



Grave Mode - Papadic

00100

00100

00100

00100

*Grave Mode - Papadic*

0 1 0 0

00100

0 0 1 ? 0

? 0 0 1

0 0

00100

0 0 ?

1 ?

? 0 0 1

0 0

010100

0 1 0 1 0 0

X000100

X 0 0 0

1 0 0 1

0 0

*Grave Mode - Papadic*

01010X0X

0101010010100

Pa - Zo

100

100

100

100

100

100

100

*Grave Mode - Papadic*

100  $\pi_q \frac{\text{[Musical Notation]}_1}{\text{[Musical Notation]}_0} \text{[Musical Notation]}_1$

$\text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \frac{\text{[Musical Notation]}_0}{\text{[Musical Notation]}_1} \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

0100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

$\text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

$\text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$

00100  $\pi_q \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0 \text{[Musical Notation]}_1 \text{[Musical Notation]}_0 \text{[Musical Notation]}_0$







*Grave Mode - Papadic*

(10)0100  $\pi^q$   $\begin{matrix} 0 & 1 & 0 & 1 & 0 & 0 & 1 \end{matrix}$

(10)0100  $\pi^q$   $\begin{matrix} 0 & 1 & 2 & 0 & 1 \end{matrix}$

(10)0100  $\pi^q$   $\begin{matrix} 0 & 1 & 0 & 1 & 0 & 0 & 1 \end{matrix}$

(10)0100  $\pi^q$   $\begin{matrix} 0 & 1 & 2 & 0 \end{matrix}$

(10)0100  $\pi^q$   $\begin{matrix} 0 & 1 & 2 & 1 & 0 & 0 & 1 \end{matrix}$



*Grave Mode - Papadic*

0010100

1000100

1000100

1010X01

10010100

*Grave Mode - Papadic*

100100100  $\pi$   
 $\delta$   $\frac{1}{q}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{0}{0}$   $\frac{z}{z}$

Di - Zo

100  $\Delta$   
 $\delta$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$

100  $\Delta$   
 $\delta$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$  +  $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

$\frac{0}{0}$   $\frac{z}{z}$

X01  $\Delta$   
 $\delta$   $\frac{1}{x}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$

$\frac{1}{1}$   $\frac{z}{z}$

0100  $\Delta$   
 $\delta$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$

0100  $\Delta$   
 $\delta$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$  +  $\frac{\pi}{q}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

0100  $\Delta$   
 $\delta$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$  +  $\frac{\alpha}{0}$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$

0100  $\Delta$   
 $\delta$   $\frac{0}{0}$   $\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$  +  $\frac{\pi}{q}$

$\frac{1}{1}$   $\frac{0}{0}$   $\frac{z}{z}$  +  $\frac{\chi^{\alpha}}{\chi^{\alpha}}$   $\frac{0}{0}$

Grave Mode - Papadic

0 1 0 0

00100

0 0 1 0 0

00100

0 0 1 0

000100

0 0 0 1 0 0

000100

0 0 0 1 0 0

000100

0 0 0 1 0 0

(10)0100

0 1 0

1 0 0 1 0 0

(10)0100

0 1 0 1

0 0 1 0 0

(10)0100

0 1 0 1 0 0 1

Grave Mode - Papadic

0 0

100100

1 0 0 1 0 0

100100

1 0 0 1 0 0

(0001)100

1 0 0 0 0 1 1 0 0

0010100

0 0 1 0 1

0 0

0100100

0 1 0 0 1 0 0 0 0 1

0100100

0 1 0 1 0 0

0

0100100

0 1 0 0 1 0 0

0

00100100

0 0 1 0 0 1 0 0



Grave Mode - Papadic

00100100

00100100

100100100

High Zo - Zo

100



*Grave Mode - Papadic*

(01)0100

(0X)0100

100100

100100

100100

100100

100X00

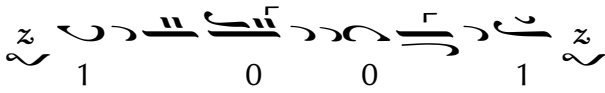


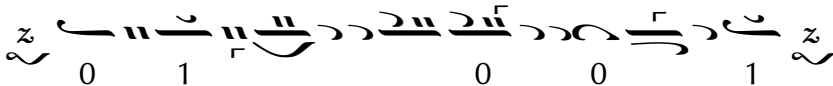


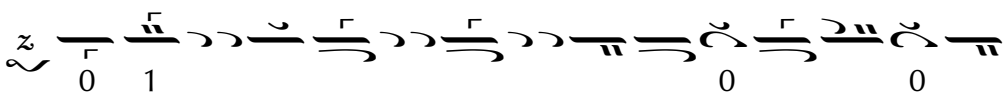


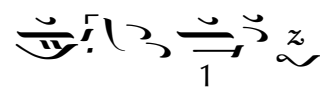
E) Accented on Fourth to Last Syllable


Zo - Zo

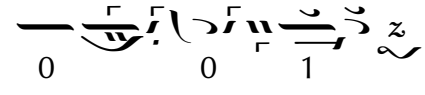
1001 

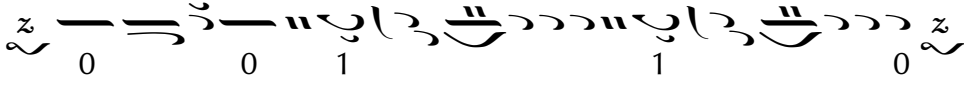
01001 

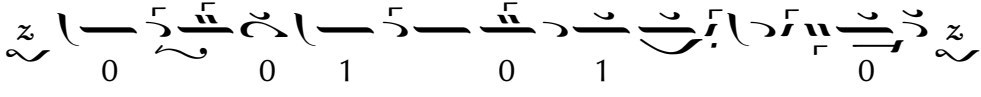
01001 

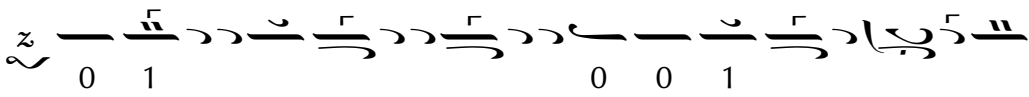


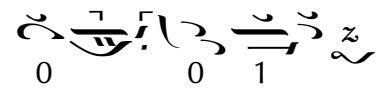
0X001 



001010 

001010 

01001001 



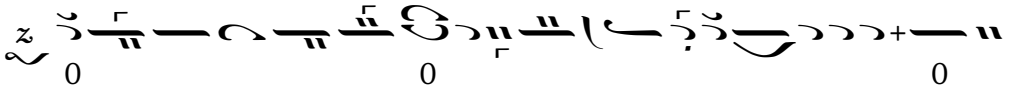


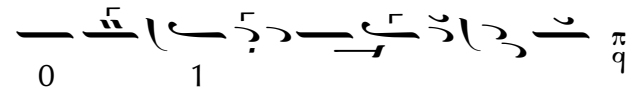




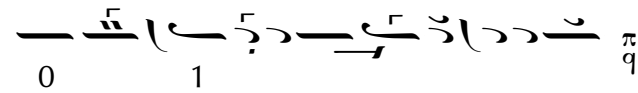


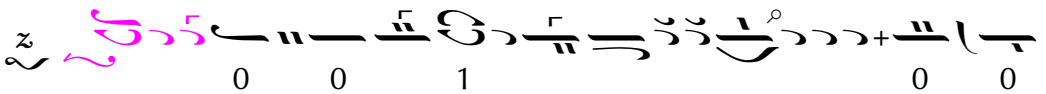
*Grave Mode - Papadic*

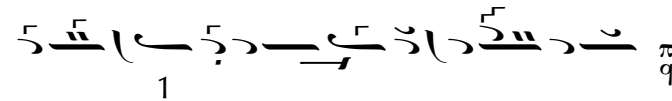
001  Musical notation for 001, first line. It starts with a z symbol, followed by a 0, then a series of notes with stems and flags, ending with a double bar line and a quote symbol.


 Musical notation for 001, second line. It starts with a 0, followed by a 1, then a series of notes with stems and flags, ending with a pi over 9 symbol.

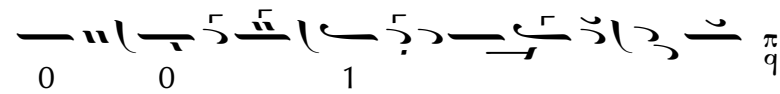
001  Musical notation for 001, third line. It starts with a z symbol, followed by a 0, then a series of notes with stems and flags, ending with a double bar line and a quote symbol.

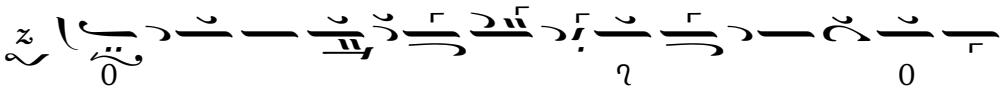
 Musical notation for 001, fourth line. It starts with a 0, followed by a 1, then a series of notes with stems and flags, ending with a pi over 9 symbol.

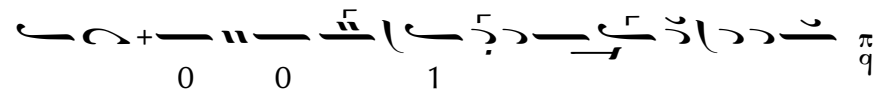
001  Musical notation for 001, fifth line. It starts with a z symbol, followed by a pink note, then a 0, another 0, a 1, then a series of notes with stems and flags, ending with a double bar line and a quote symbol.


 Musical notation for 001, sixth line. It starts with a 1, followed by a series of notes with stems and flags, ending with a pi over 9 symbol.

001  Musical notation for 001, seventh line. It starts with a z symbol, followed by a 0, then a 0, a 1, then a series of notes with stems and flags, ending with a plus sign.

 Musical notation for 001, eighth line. It starts with a 0, followed by a 0, a 1, then a series of notes with stems and flags, ending with a pi over 9 symbol.

001  Musical notation for 001, ninth line. It starts with a z symbol, followed by a 0, then a series of notes with stems and flags, ending with a 0.

 Musical notation for 001, tenth line. It starts with a 0, followed by a 0, a 1, then a series of notes with stems and flags, ending with a pi over 9 symbol.

X01  Musical notation for X01, eleventh line. It starts with a z symbol, followed by an X, then a series of notes with stems and flags, ending with a pi over 9 symbol.

 Musical notation for X01, twelfth line. It starts with a series of notes with stems and flags, ending with a pi over 9 symbol.

*Grave Mode - Papadic*

X0X

0001

10001

10001

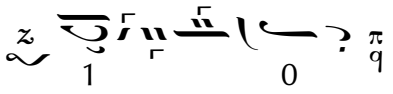
10001







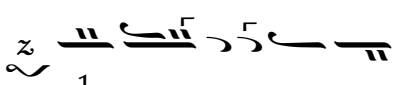
G) Accented on Second to Last Syllable

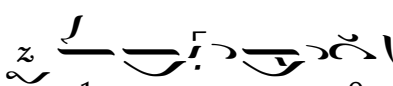
Zo - Pa

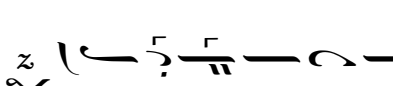
10  Musical notation for Zo - Pa, first example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, second example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, third example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, fourth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, fifth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, sixth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, seventh example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.


10  Musical notation for Zo - Pa, eighth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note. The first two notes are highlighted in pink.

10  Musical notation for Zo - Pa, ninth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.

10  Musical notation for Zo - Pa, tenth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.

10  Musical notation for Zo - Pa, eleventh example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.

10  Musical notation for Zo - Pa, twelfth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.

10  Musical notation for Zo - Pa, thirteenth example. It consists of a sequence of notes with stems and beams, starting with a 'z' symbol and ending with a 'π q' symbol. A '1' is written below the first note and a '0' below the last note.





*Grave Mode - Papadic*

010	
010	
010	
010	
010	
010	
010	

*Grave Mode - Papadic*

— ٠ ١ ٠

٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

OXO

٠ X ٠

٠  $\pi_q$

OXO

٠ X ٠  $\pi_q$

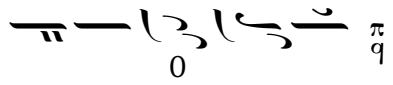
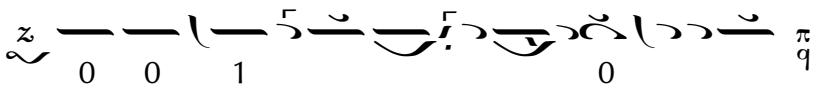
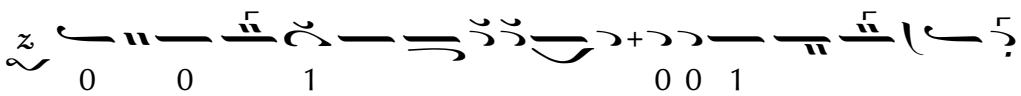
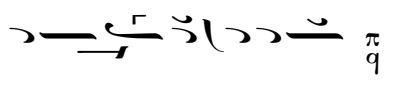
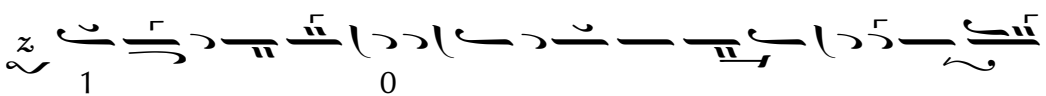
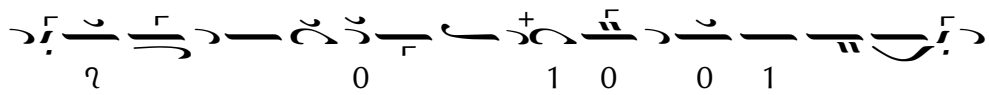

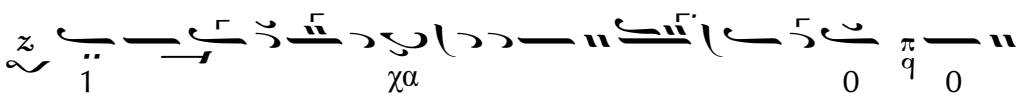
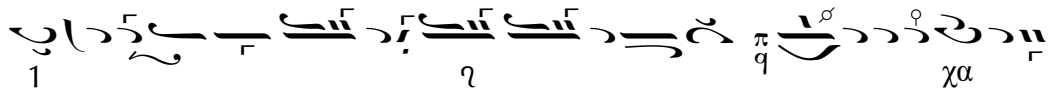
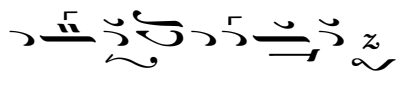

٠  $\pi_q$

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٠ X ٠  $\pi_q$



*Grave Mode - Papadic*

	
0010	
0010	
	
10010	
	
	
10010	
	
	
	
000100010	

*Grave Mode - Papadic*

1 0  $\pi$ /<sub>q</sub> 0

0 1 0  $\Delta$ /<sub>q</sub>

Pa - Pa

10  $\pi$ /<sub>q</sub> 1 0  $\pi$ /<sub>q</sub>

10  $\pi$ /<sub>q</sub> 1 0  $\pi$ /<sub>q</sub>

10  $\pi$ /<sub>q</sub> 1 0  $\pi$ /<sub>q</sub>

10  $\pi$ /<sub>q</sub> 1  $\Delta$ /<sub>q</sub> 1

$\pi$ /<sub>q</sub> 0

010  $\pi$ /<sub>q</sub> 0 1 0  $\pi$ /<sub>q</sub>

010  $\pi$ /<sub>q</sub> 0 1 0  $\pi$ /<sub>q</sub>

010  $\pi$ /<sub>q</sub> 0 1

0  $\pi$ /<sub>q</sub>

0010  $\pi$ /<sub>q</sub> 0 0 1 0  $\pi$ /<sub>q</sub>

*Grave Mode - Papadic*

0010  $\pi$   
 $\frac{\pi}{q}$  0 0 1

00010  $\pi$   
 $\frac{\pi}{q}$  0 0 0 1

0010010  $\pi$   
 $\frac{\pi}{q}$  0 0 1 0 0 1

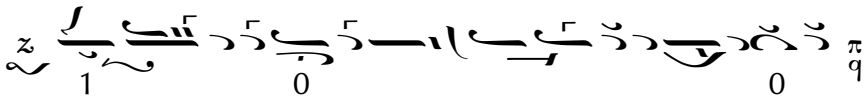
0010010  $\pi$   
 $\frac{\pi}{q}$  0 0 0 0 1  $\frac{\pi}{q}$

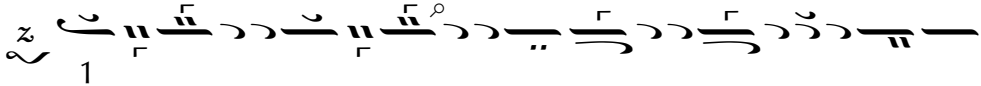


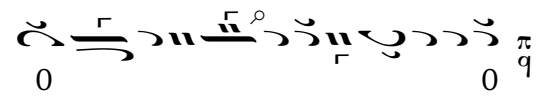
*Grave Mode - Papadic*

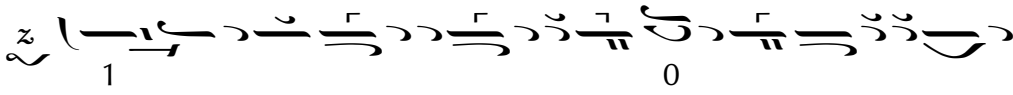
H) Accented on Third to Last Syllable

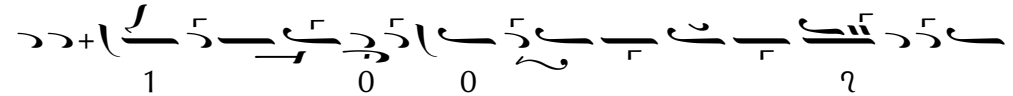
Zo - Pa

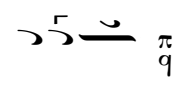
100 

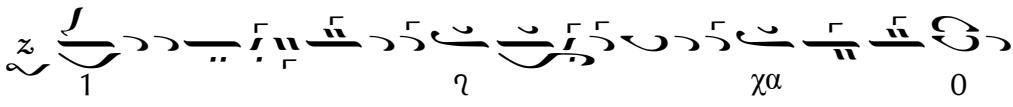
100 

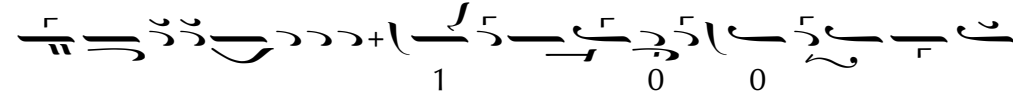


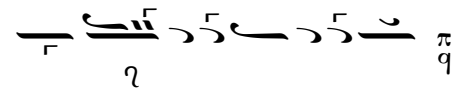
100 

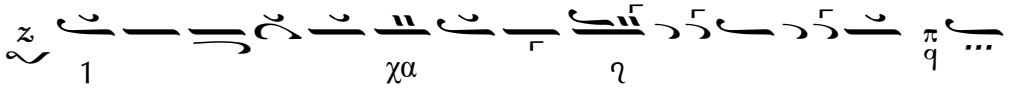





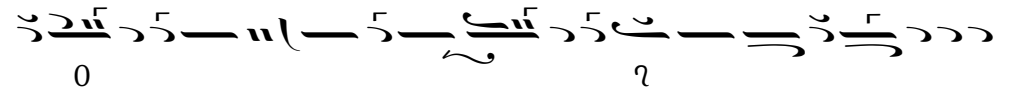
100 





100 







*Grave Mode - Papadic*

X00

X0X

X01

0100



*Grave Mode - Papadic*

0  $\pi$   
9

0100

0  $\pi$   
9

0

2 0 1 0

0  $\pi$   
9

00100

0 0 1

0 0 1 0 0  $\pi$

00100

0 0 1

0

0 0 1 0 0 2

$\pi$   
9



Grave Mode - Papadic

0010100

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0 1 πq 0 0

πq 0

0 1 2

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01000100

ز 0 1 0 0 0 1 0

πq 0 2

Pa - Pa

100

πq 1 0 πq

100

πq 1 2 πq 0

1 0 0 πq

100

πq 1 2 ز

0 0 πq

*Grave Mode - Papadic*

0100  $\pi_q$   $\pi_q$

0100  $\pi_q$   $\pi_q$

$\pi_q$

0100  $\pi_q$   $\pi_q$

$\pi_q$

$\pi_q$

$\pi_q$

0100  $\pi_q$   $\pi_q$

$\pi_q$

$\pi_q$

00100  $\pi_q$   $\pi_q$

00100  $\pi_q$   $\pi_q$

*Grave Mode - Papadic*

100100

0 0 1 0 0  $\pi_9$

$\pi_9$  1 0 1 0 0 1

0 0  $\pi_9$

100100

$\pi_9$  1 2 0 0 1 0

2 0  $\pi_9$

00010100

$\pi_9$  0 0 0 1

0  $\pi_9$

1 0 1 0

0  $\Delta$

Ga - Pa

00100

0 0 1  $\chi\alpha$

0 0 1 0 0  $\pi_9$





*Grave Mode - Papadic*

$$\frac{\pi}{1 \quad 0 \quad 0}$$

00100

$$\frac{\Delta}{\delta} \frac{\pi}{0 \quad 0 \quad 1 \quad \chi^q} \frac{\pi}{2}$$

$$\frac{\chi^\alpha}{\pi^q} + \frac{\pi}{0 \quad 0 \quad 1}$$

$$\frac{\pi}{0 \quad 0 \quad 0}$$

$$\frac{\pi}{1 \quad 0 \quad 0} \frac{\pi}{q}$$

High Zo - Pa

0100

$$\frac{z'}{\lambda} \frac{\pi}{0 \quad 1 \quad 0 \quad 0} \frac{\pi}{q}$$

00100

$$\frac{z'}{\lambda} \frac{\pi}{0 \quad 0 \quad 1 \quad 0 \quad 0 \quad 0 \quad 1 \quad 0 \quad 0} \frac{\pi}{q}$$

00100

$$\frac{z'}{\lambda} \frac{\pi}{0 \quad 0 \quad 1 \quad 0 \quad 0 \quad 0 \quad 1 \quad 0}$$

$$\frac{\pi}{0} \frac{\pi}{q}$$

00100

$$\frac{z'}{\lambda} \frac{\pi}{0 \quad 0 \quad 1 \quad 0 \quad 0 \quad 0 \quad 1 \quad 0}$$

$$\frac{\pi}{0} \frac{\pi}{q}$$

00100

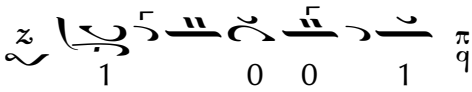
$$\frac{z'}{\lambda} \frac{\pi}{0 \quad 0 \quad 1} \frac{\Delta}{\delta} \frac{\pi}{0 \quad 0 \quad 0} \frac{\pi}{q}$$




*Grave Mode - Papadic*

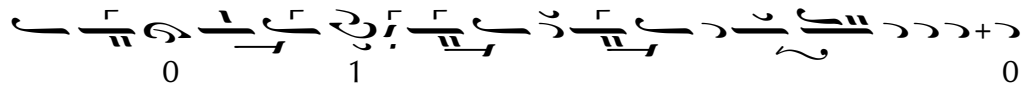
I) Accented on Fourth to Last Syllable

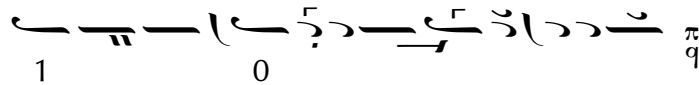
Zo - Pa


1001      

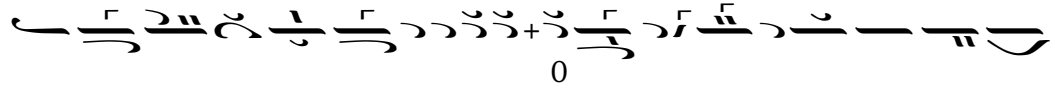
Pa - Pa

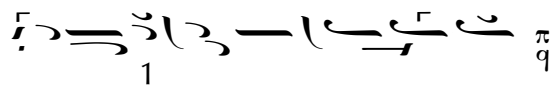
1010      






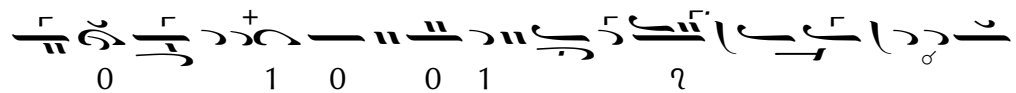
01001      





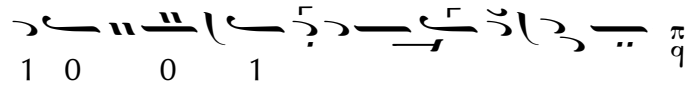
Di - Pa

1001      

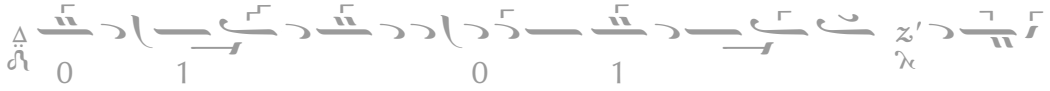




*Grave Mode - Papadic*


  
 1 0 0 1  $\pi$  q

01010

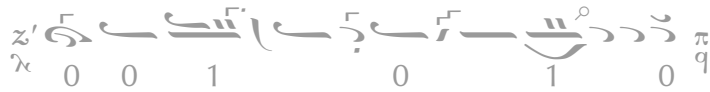

  
 $\Delta$  0 1 0 1  $z'$   $\lambda$


  
 $\frac{x}{q}$


  
 0  $\pi$

High Zo - Pa


001010


  
 $z'$   $\lambda$  0 0 1 0 1 0  $\pi$  q

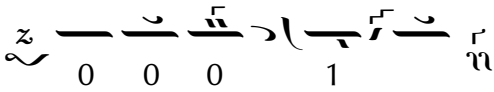
Medial Cadences on Ga

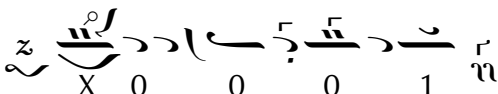
J) Accented on Last Syllable

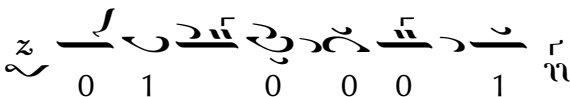
Zo - Ga

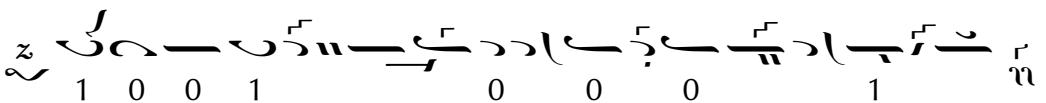
001      

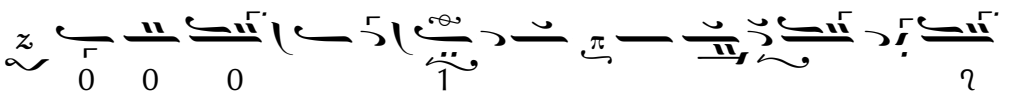


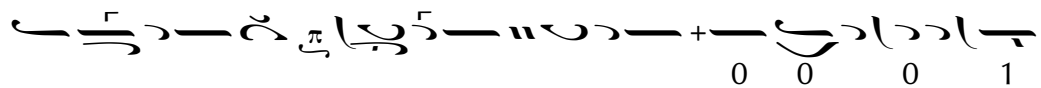
0001      

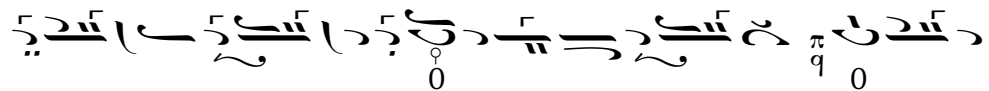
X0001      

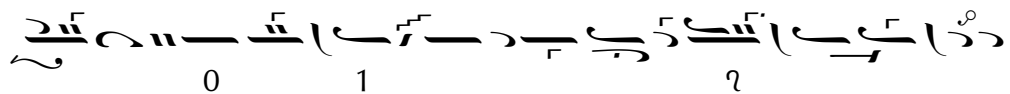
010001      

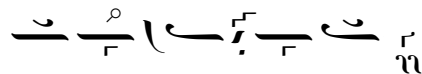
10010001      

00010001      











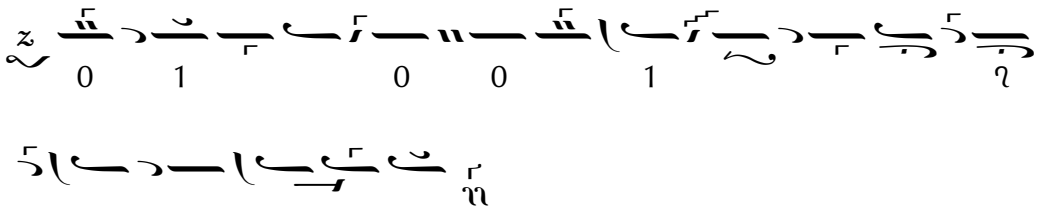






L) Accented on Fourth to Last Syllable


Zo - Ga

01001      

Medial Cadences on Di

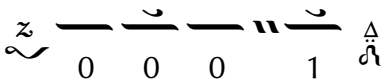
M) Accented on Last Syllable

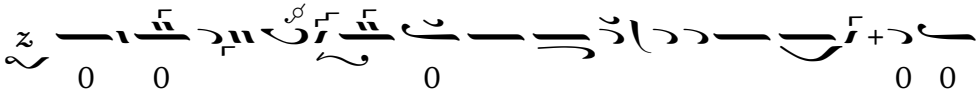
Zo - Di

001 


001 

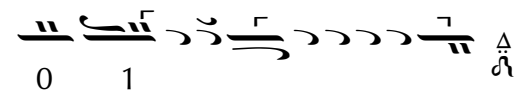


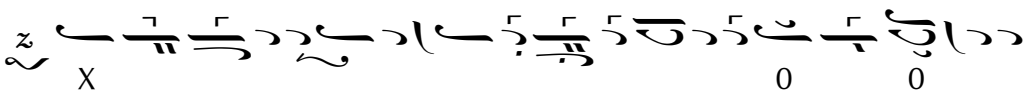
0001 

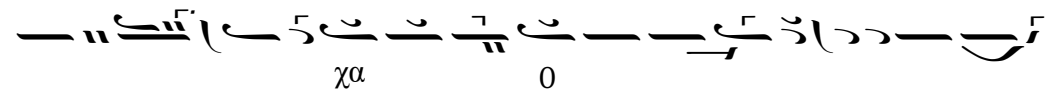
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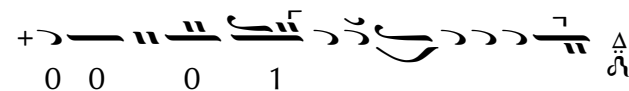


X00001 

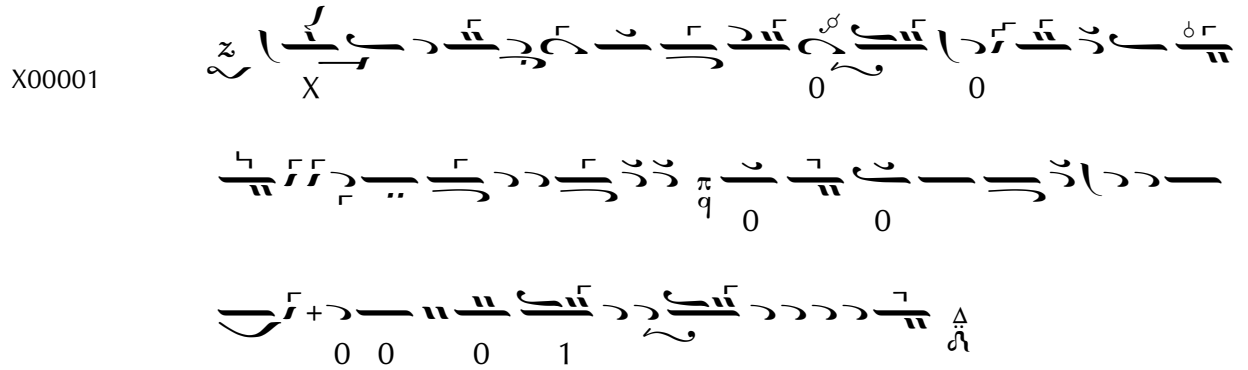


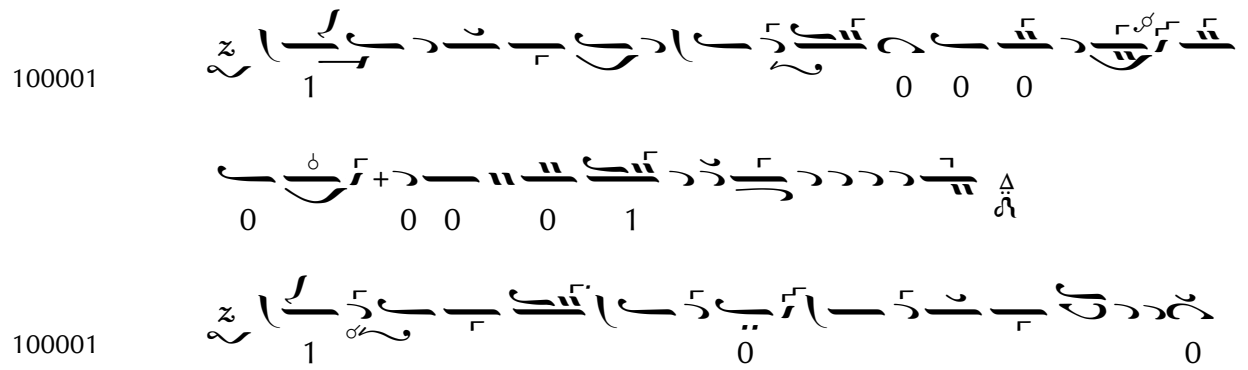
X00001 

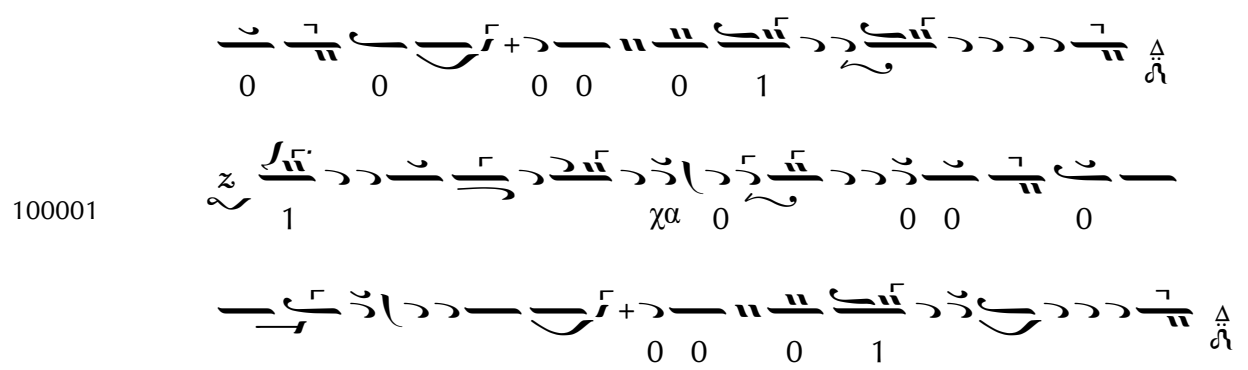


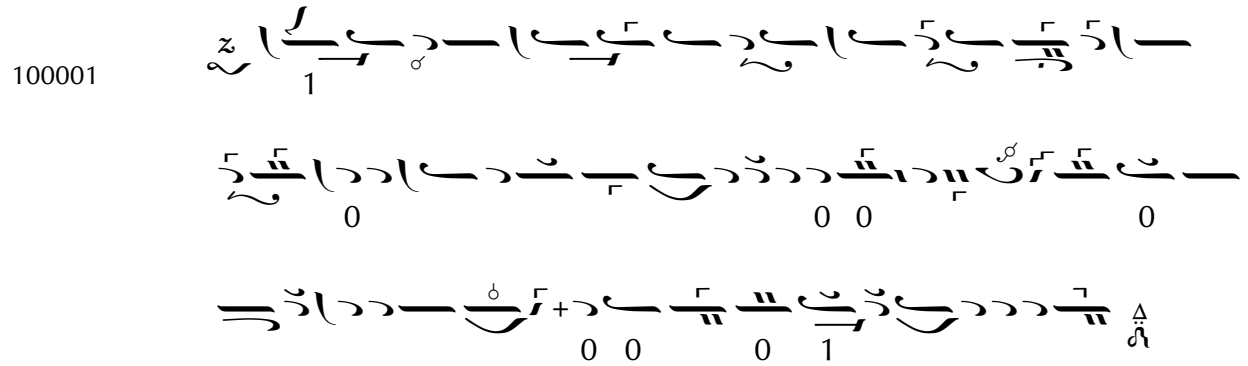


*Grave Mode - Papadic*

X00001 

100001 

100001 

100001 



Grave Mode - Papadic

0 0 0 0 0 1

$\frac{\Delta}{\delta}$

Pa - Di

0001  $\frac{\pi}{q}$ 
  
 0 0 0 0 0 0 0 1  $\frac{\Delta}{\delta}$

0001  $\frac{\pi}{q}$ 
  
 0 0 0 0 0 0 1

$\frac{\Delta}{\delta}$

0001  $\frac{\pi}{q}$ 
  
 0 0 0 0 0 0

1  $\frac{\Delta}{\delta}$

0 1 1

100001  $\frac{\pi}{q}$ 
  
 1 2 0

0 0 0  $\frac{\pi}{q}$  0

0 0 0 1

$\frac{\Delta}{\delta}$

*Grave Mode - Papadic*

100001

Di - Di

0001

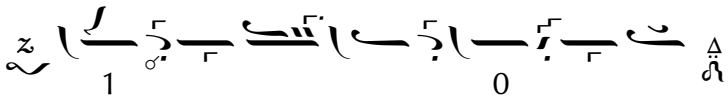
High Zo - Di

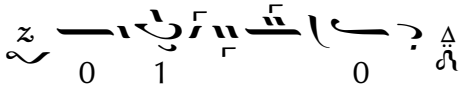
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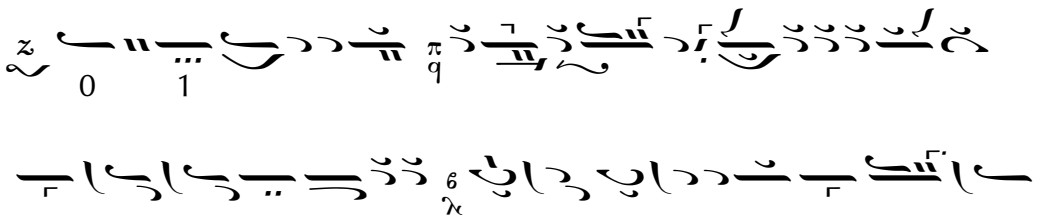
N) Accented on Second to Last Syllable


Zo - Di


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*Grave Mode - Papadic*

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Pa - Di

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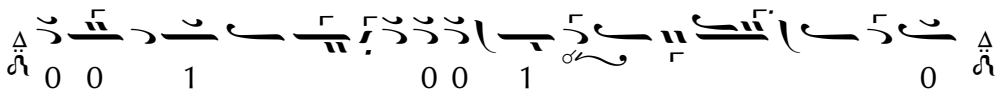


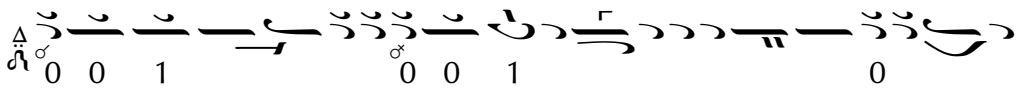


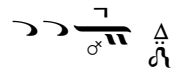
*Grave Mode - Papadic*

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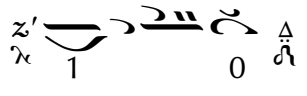
*Grave Mode - Papadic*


0010010 


0010010 

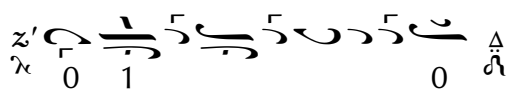


High Zo - Di


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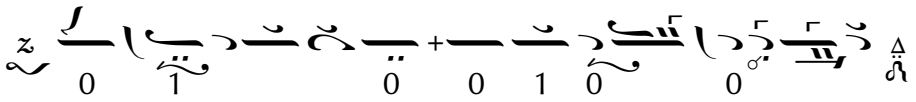
00110 

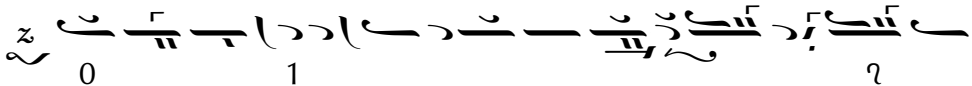
10010 

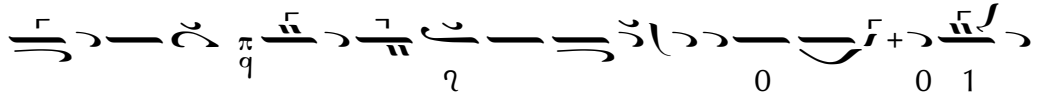
*Grave Mode - Papadic*

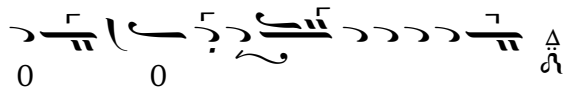
O) Accented on Third to Last Syllable

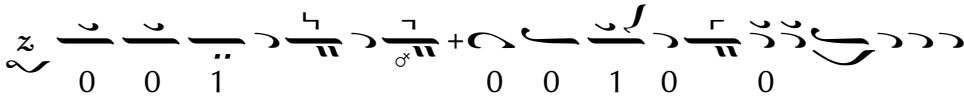
Zo - Di


0100 

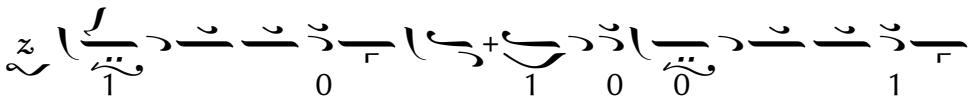
0100 




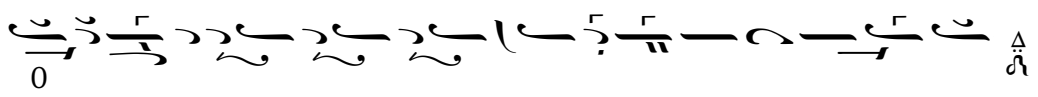



00100 




100100 





100100100 



*Grave Mode - Papadic*

Pa - Di

0100

q  
0 1

1 0

7 Δ

00100

q  
0 0 1 0

0 0 1 0

7 Δ

00100

q  
0 1

0 0

1 0

7 Δ

Di - Di

00100

Δ  
0 0 1 0 0 Δ

High Zo - Di

100

z  
1 0 0 7 Δ



*Grave Mode - Papadic*

P) Accented on Fourth to Last Syllable

Zo - Di

1000

1 0 1 0 0 0

1000

1 0 1 0 0 0

1 0 1 0 0 0

0001010

0 0 1 0 0 0 0 1

0 1

0 1 0

Medial Cadences on High Zo

Q) Accented on Last Syllable

Zo - High Zo

0		
001		
0001		
0001		
X0001		
X0001		
X0001		
X0001		
1000001		











R) Accented on Second to Last Syllable

Zo - High Zo

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

$\overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

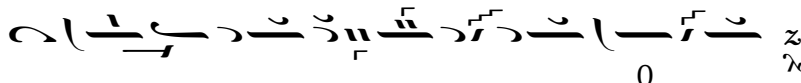
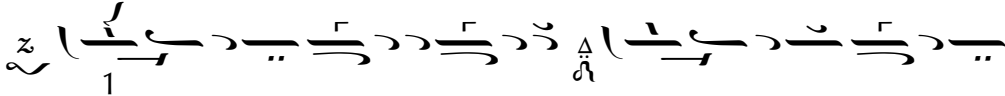
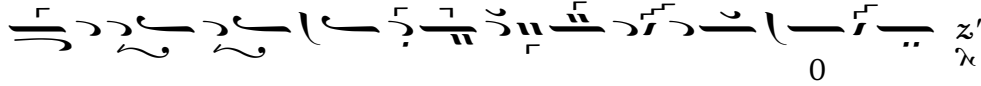


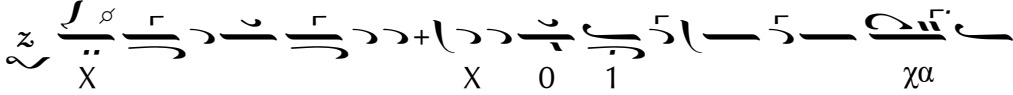
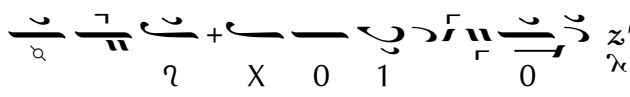
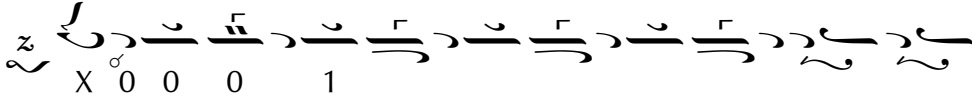
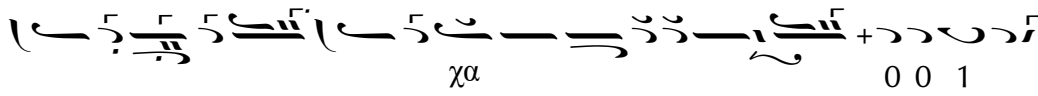
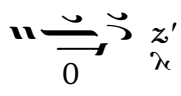
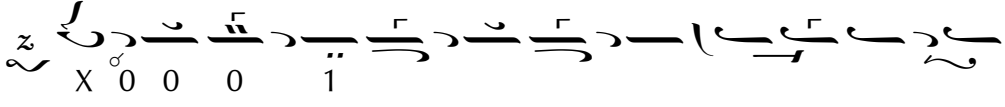

$\overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

$\overset{\curvearrowright}{\text{0}} \zeta'$

10  $\zeta \frac{\overset{\curvearrowright}{\text{1}}}{1} \text{ } \overset{\curvearrowright}{\text{0}} \zeta'$

*Grave Mode - Papadic*

	
10	
	
010	
0010	
X010	
	
X00010	
	
	
X00010	
	

*Grave Mode - Papadic*

0 0 1 0

$z'$   
 $\lambda$

01000010

0 1 0 0 0 0 1

0 1 0  $z'$   
 $\lambda$

10100010

1 0 1 0 0 0 1 0  $z'$   
 $\lambda$

Pa - High Zo

010

$\pi$   
 $q$  0 1  $\Delta$

$z'$   
 $\lambda$

0010

$\pi$   
 $q$  0 0 1 0

$z'$   
 $\lambda$





*Grave Mode - Papadic*

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \overset{\text{z}'}{\lambda} \text{—}$

010

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

010

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \overset{\text{z}'}{\lambda} \text{—}$

010

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

010

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$

$\overset{\Delta}{\delta} \underset{0}{\text{—}} \underset{1}{\text{—}} \overset{\text{z}'}{\lambda} \text{—} \overset{\chi\alpha}{\text{—}}$



*Grave Mode - Papadic*


X0010

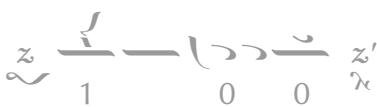
000010

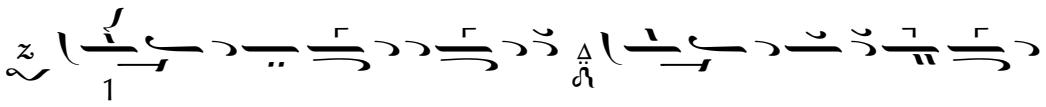
100010

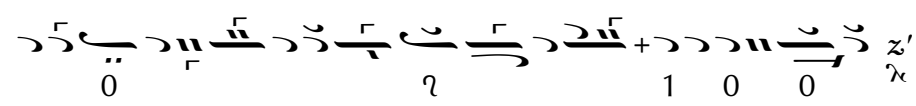
S) Accented on Third to Last Syllable

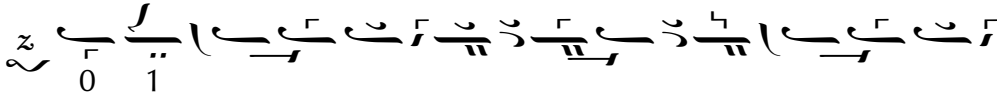
Zo - High Zo

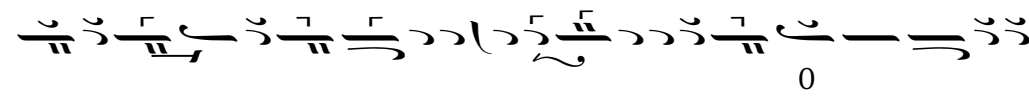
100 

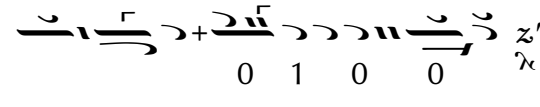
100 

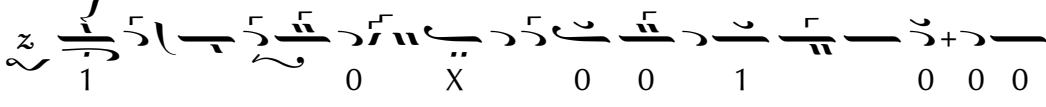
100 

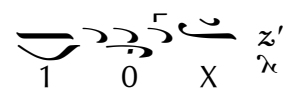


0100 





10X0010X 









*Grave Mode - Papadic*

T) Accented on Fourth to Last Syllable

Zo - High Zo

X010

Pa - High Zo

1001

Di - High Zo


1001



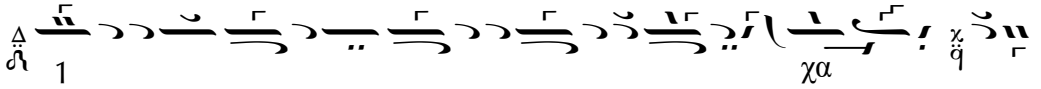


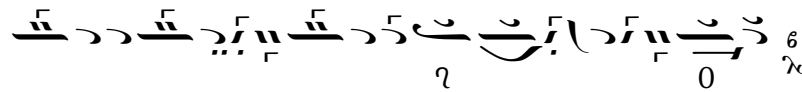
Other Medial Cadences

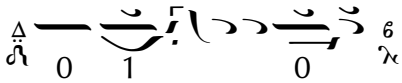
U) Medial Cadences on Nee

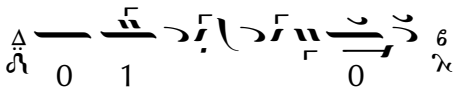
10010 

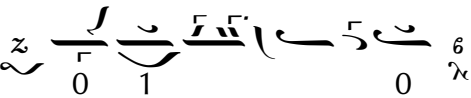
V) Medial Cadences on Vou

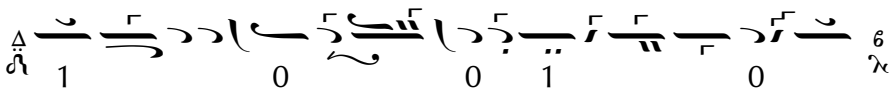
10 

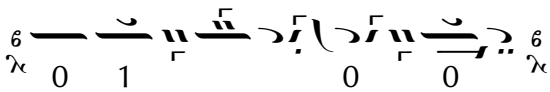


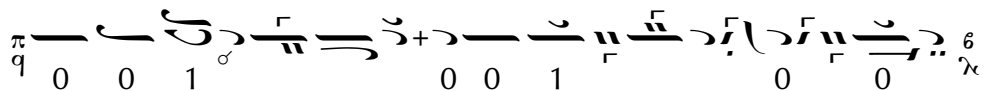
010 

010 

010 

100 

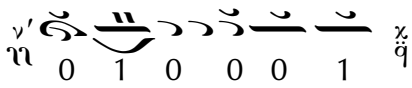
0100 

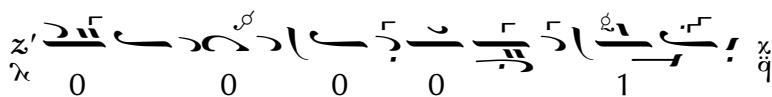
00100 

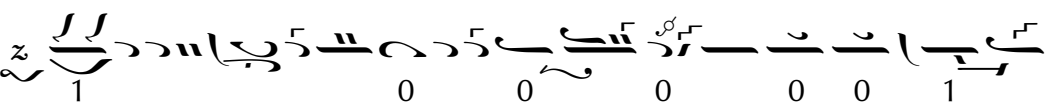
10010 




*Grave Mode - Papadic*

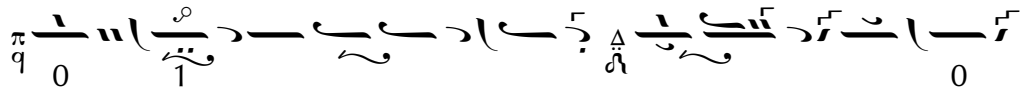
010001 

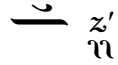
000001 

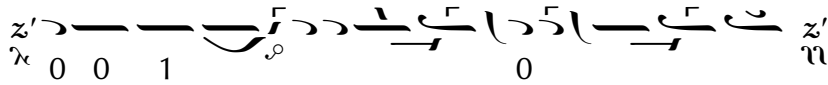
1000001 

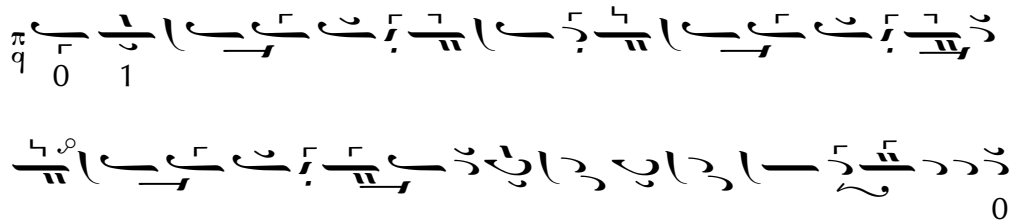


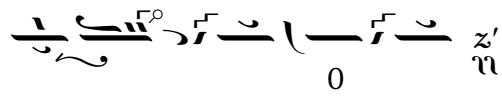
X) Medial Cadences on Enharmonic High Zo

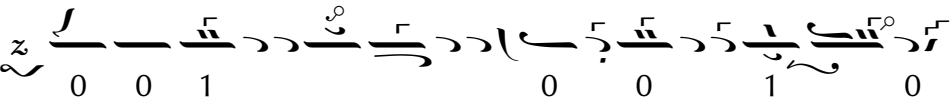
010 



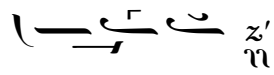
0010 

0100 

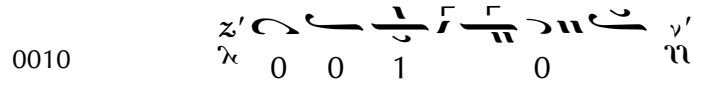
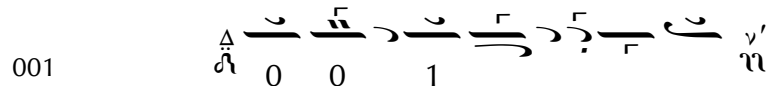
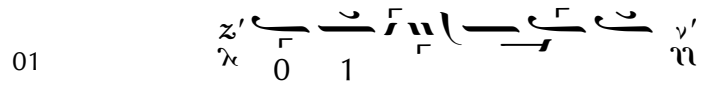


0010010 

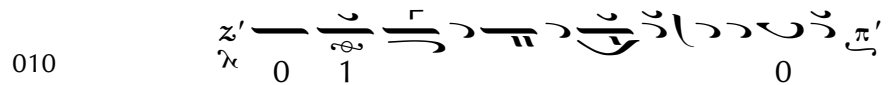
*Grave Mode - Papadic*



Y) Medial Cadences on High Nee

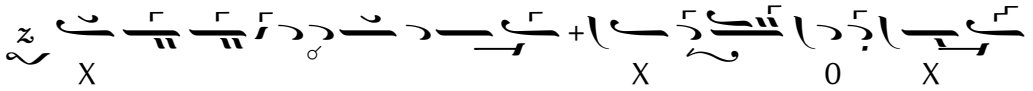


Z) Medial Cadences on High Pa

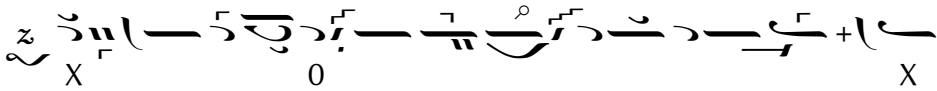


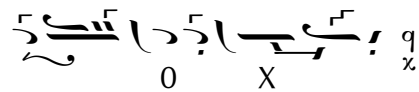
*Grave Mode - Papadic*

AA) Medial Cadences on Low Ke

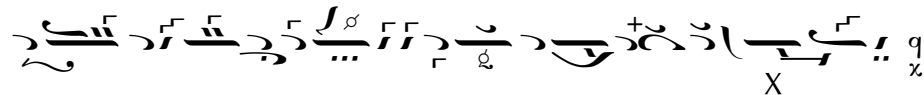
X0X 

! q  
x

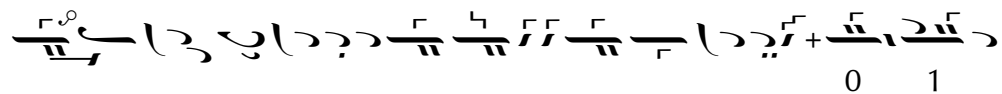
X0X 

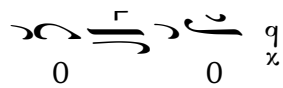


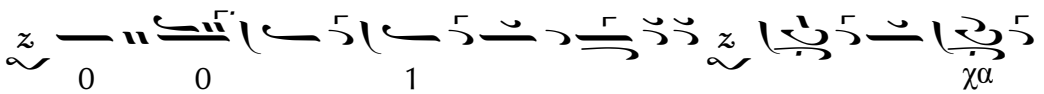
X0X 

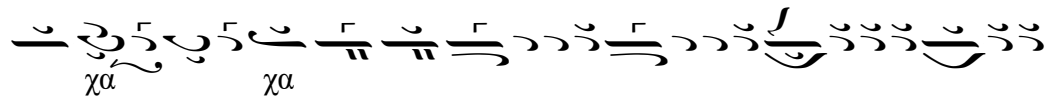


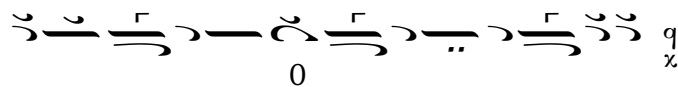
0010 





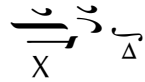
0010 



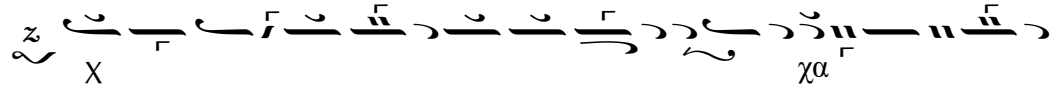





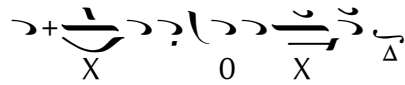
*Grave Mode - Papadic*



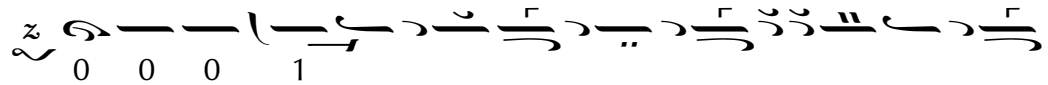
X0X

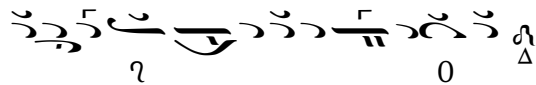






00010

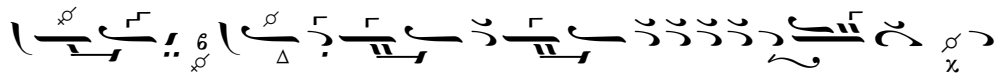


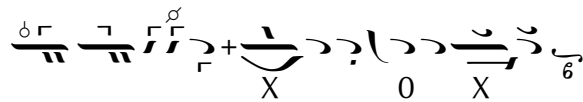


AC) Medial Cadences on Low Vou

X0X



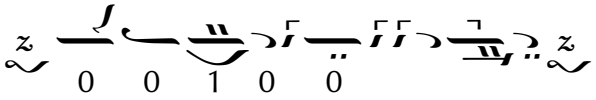


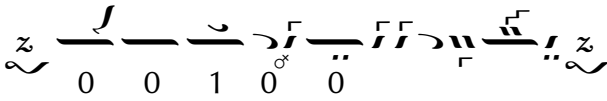


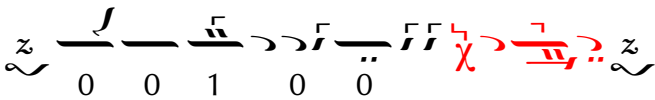




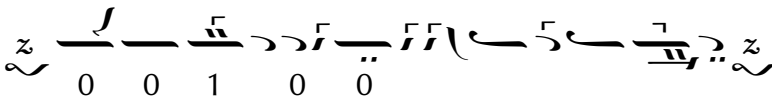
Grave Mode - Papadic

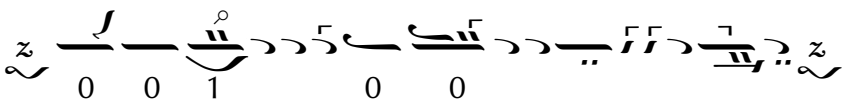
00100 

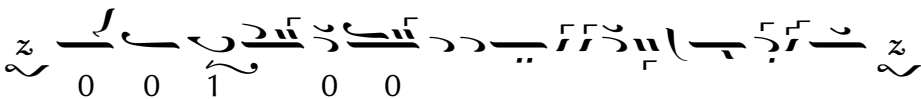
00100 

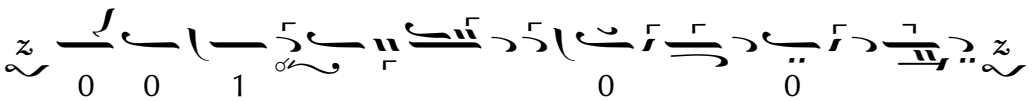
00100 

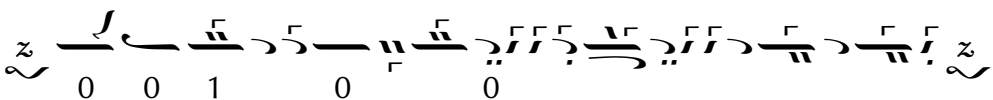


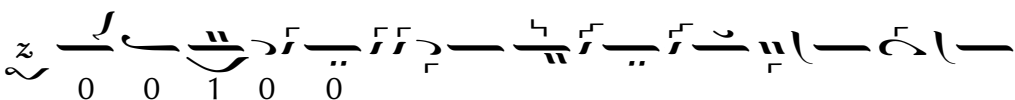
00100 

00100 

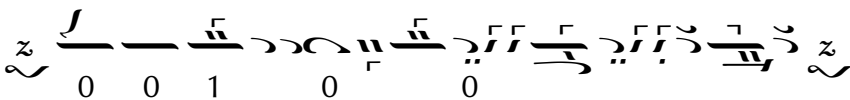
00100 

00100 


00100 

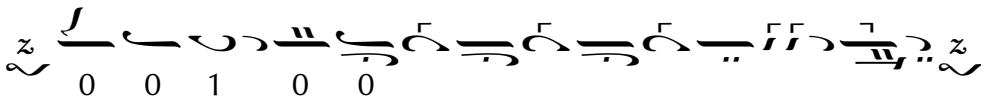
00100 

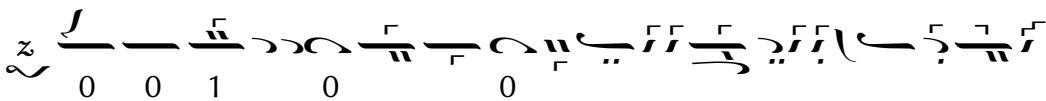


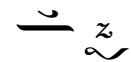
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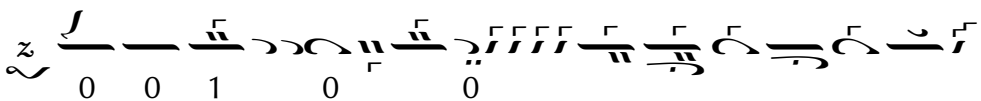
*Grave Mode - Papadic*

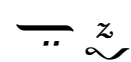
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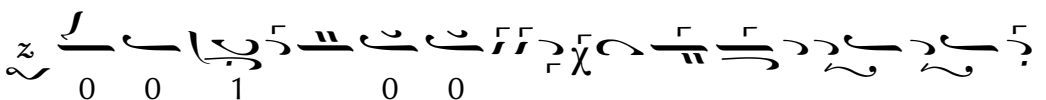
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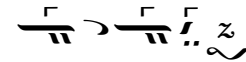
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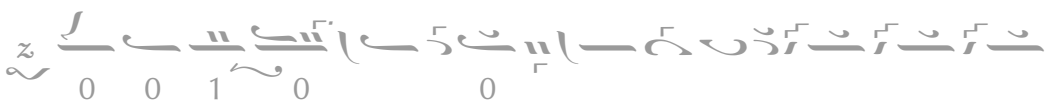



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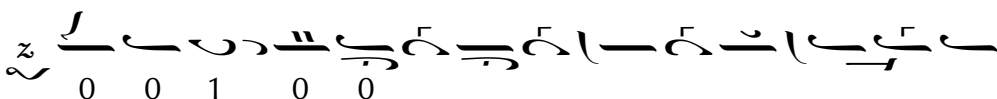


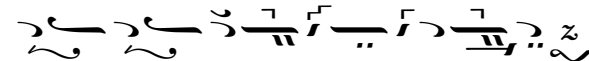
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*Grave Mode - Papadic*

00100

Zo - Pa

00100

Di - Zo

100100

High Zo - Zo

100

100











# Plagal Fourth Mode





# BYZANTINE MUSIC FORMULÆ

## *Plagal Fourth Mode - Papadic*

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AF) Accented on Third to Last Syllable ..... 2363

AG) Accented on Fourth to Last Syllable..... 2375

## Sources

All formulae found in the following list of sources have been included in this compilation (non-Greek sources are in gray):

- Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογὴ*, τ. Γ', σελ. 88)  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 75)  
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)  
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 106)  
Χερουβικὸν Ἰώασαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 110)  
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 417)  
Χερουβικὸν Πέτρου Πελοποννησίου, *Cântările Sfintei Liturghii*, 2000, σελ. 129 (Romanian adaptation by Arhiereu Nectarie Tripoleos).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 46 (Slavonic adaptation by Никола Грандафилов).  
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 654 (Slavonic adaptation by Петър Сарафов).  
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 167 (Slavonic adaptation by Тодор Икономов).
- Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 97)  
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμείον Ἀνθολογίας Φωκαέως - Ἐσπερινός*, τ. Α', σελ. 322)  
Νῦν αἱ Δυνάμεις, Μπαλασίου Ἰερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 212v)  
Νῦν αἱ δυνάμεις, Παρθενίου Μετεωρίτου (Ἐξήγησις Γρηγορίου Στάθη)  
Νῦν αἱ Δυνάμεις, Γεωργίου Ῥυσίου (*Ἀπάνθισμα*, σελ. 109)  
Νῦν αἱ δυνάμεις, Ἦσυχίου Ἱερομονάχου Σιμωνοπετρίτου (1840)  
Νῦν αἱ δυνάμεις, Νικολάου Δοχειαρίτου (Κώδιξ 404 τῆς Ἱερᾶς Μονῆς Δοχειαρίου, 1850)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰώασαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 93)  
Κοινωνικὸν «Αἰνεῖτε» Ἰώασαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 83)  
Κοινωνικὸν «Γεύσασθε» Ἰώασαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 102)  
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰώασαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 86)

*Plagal Fourth Mode - Paradic*

- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 309)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 90)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 92)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 84)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 88)
- Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 814)
- Πασαπνοῶρια τῶν Αἰῶν, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α', σελ. 385)

From the following list of sources, however, only all their brief and medium-sized formulae have been included in this compilation. Formulae in them that are very long (i.e., more than four lines long) have been omitted from this compilation.

- Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 152)
- Χερουβικὸν «Ὀκτώηχον» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 636)
- Χερουβικὸν Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 565)
- Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 218)
- Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 427)
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 251)
- Χερουβικὸν Γρηγορίου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 311)
- Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 365)
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 397)
- Χερουβικά Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 78, 83, 86)
- Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, Φωκαέως, σελ. 286)
- Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 408)
- Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 438)
- Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 161)
- Ρουμανικὸν Χερουβικὸν Διονυσίου Φωτεινοῦ (*Biblioteca Mănăstirii Neamț nr001*, φ. 365)
- Χερουβικὸν Ἄντον Πάνν, (*Romanian Χερουβικο-Κινονικαὶ, Τομουλ 1*, σελ. 19)

*Plagal Fourth Mode - Paradic*

- Χερουβικὸν Θεοδώρου Φωκαέως, *Cântările Sfintei Liturghii*, 2000, σελ. 153  
(Romanian adaptation by Schim. Nectarie).
- Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Cântările Sfintei Liturghii*, 2000, σελ. 186  
(Romanian adaptation by Arhiereu Nectarie Tripoleos).
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 192 (Slavonic  
adaptation by Тодор Икономов).
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 685 (Slavonic  
adaptation by Петър Сарафов).
- Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 68 (Slavonic adaptation by  
Никола Трандафилов).
- Ἀντὶ Χερουβικοῦ «Σιγησάτω», Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 828)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ.  
Δ', σελ. 736)
- Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*,  
τ. Δ', σελ. 741)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου  
Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 145)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου  
Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 146)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ναθαναὴλ Νικαίας (Ἐξήγησις Χουρμουζίου  
Χαρτοφύλακος)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας -  
Λειτουργία Α', Φωκαέως*, σελ. 479)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» σύντομον, Πέτρου Πελοποννησίου (*Μουσικὴ  
Πανδέκτη*, τ. Δ', σελ. 504)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ',  
σελ. 555)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον  
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 249)
- Κοινωνικὸν «Γεύσασθε» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Ἐσπερινὸς  
Α', Φωκαέως*, σελ. 334)
- Κοινωνικὸν «Γεύσασθε» Γεωργίου Ὑρσίου (*Ἀπάνθισμα*, σελ. 113)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις  
Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 164)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Χρυσάφου τοῦ νέου (Ἐξήγησις Χουρμουζίου  
Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 170)
- Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ.



- Δ', σελ. 611)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 842)  
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 844)  
Κοινωνικὸν «Ἐξελέξατο Κύριος» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 184)  
Κοινωνικὸν «Ἐξελέξατο Κύριος» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 810)  
Κοινωνικὸν «Ἐν τῷ φωτί» Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 252)  
Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Ἰωάννου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 636)  
Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 254)  
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 256)  
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 172)  
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Πέτρου Μπερεκέτου (*Ἄπαντα*, Τόμος Γ', σελ. 763)  
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Φωκαέως (*Ταμείον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 369)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 155v)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου τοῦ Μαγουλά (*Ἐξήγησις Χουρμουζίου Χαρτοφύλακος*, ΕΒΕ-ΜΠΤ 705, φ. 154v)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου τοῦ Μαγουλά (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 155)  
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 257)  
Κοινωνικὸν «Ποτήριον σωτηρίου» Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 260)
- Τριαδικὸν «Θεὸ τῆ φύσει» Μελετίου Σιναΐτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 162)  
Θεοτοκίον «Ὡ Δέσποινα» Μελετίου Σιναΐτου (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 169)  
Τριαδικὸν «Ἡ Τρισυπόστατος» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 187)  
Θεοτοκίον «Ἀπεΐρανδρε» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β', σελ. 195)



## *Plagal Fourth Mode - Papadic*

### Key:

1 = accented syllable

0 = unaccented syllable

X = syllable that may be either accented or unaccented

***0*** = (bold & italics) initial formula

$\chi\alpha$  = The original source inserted a "chi" ( $\chi$ ) while continuing the same vowel (which was not necessarily an alpha), even though the word the original text did not contain a "chi."

$\zeta\epsilon$  = The original source inserted an "n" followed by an epsilon (which sounds like "neh"), even though the word in the original text did not contain an "n" or an epsilon.

$\zeta$  = The original source inserted an "n" while continuing the same vowel, even though the original word did not contain an "n."

Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

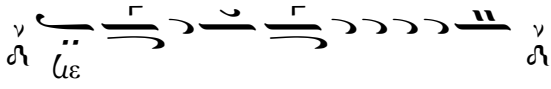
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

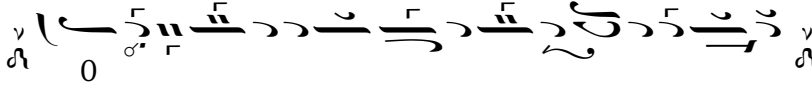
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted into a formula that according to the Greek paradigm should have fewer syllables. Green highlighting is also used when a syllable is missing from the place in a formula where the Greek paradigm requires a new syllable.

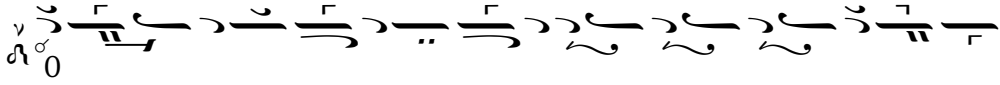
These and other formulae are available online at: <http://www.stanthonysonastery.org/music/FormulaP.html>

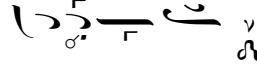
Prelude Melodies for Initial Syllable \*

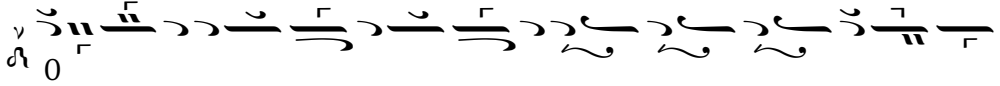
A) Initial Syllable

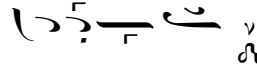
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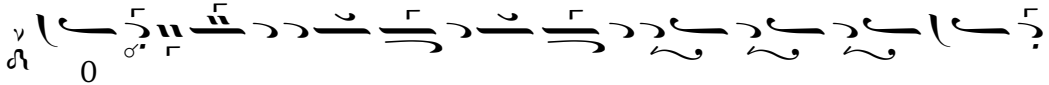
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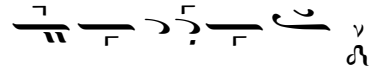
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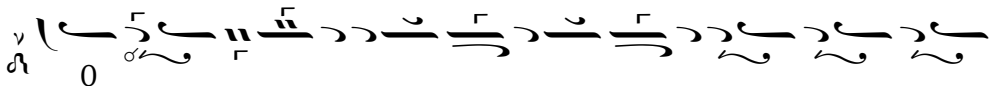


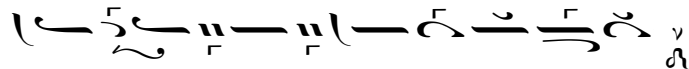
o 



o 



o 



\* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.



*Plagal Fourth Mode - Papadic*

0

1



*Plagal Fourth Mode - Papadic*

001

$\chi^{\alpha}$        $\chi^{\alpha}$       0

0   0   1   ?   ♀   ♀

$\chi^{\alpha}$       ♀

0   0   ?   0   0   1   ?

♀   ♀

101

♀   1   0

?   1   ?   ♀   ♀

0001

♀   0   0   0   1   0   0   0   1

?   0   0   0   1   ?   ♀   ♀

0001

♀   0   0

0   0   0   1



*Plagal Fourth Mode - Papadic*

0

1 2

00001

0 2

+

0 0 0 1 2

00001

0 0

0 2

0 0 1 2

00001

0

0

2 0 0 1

2 2



*Plagal Fourth Mode - Papadic*

00001

Musical notation for 00001, consisting of four lines of staff notation. The first line starts with a  $\delta$  symbol and a  $\nu$  symbol, followed by notes with stems and flags, and a  $\tau$  symbol. The second line ends with a  $q$  symbol. The third line has a  $\chi\alpha$  symbol under a note and a  $\tau$  symbol. The fourth line has a  $\delta$  symbol and a  $\nu$  symbol.

00001

Musical notation for 00001, consisting of four lines of staff notation. The first line starts with a  $\delta$  symbol and a  $\nu$  symbol, followed by notes with stems and flags, and a  $\tau$  symbol. The second line has a  $\chi\alpha$  symbol under a note. The third line has a  $\chi\alpha$  symbol under a note. The fourth line has a  $\delta$  symbol and a  $\nu$  symbol.

10001

Musical notation for 10001, consisting of three lines of staff notation. The first line starts with a  $\delta$  symbol and a  $\nu$  symbol, followed by notes with stems and flags, and a  $\tau$  symbol. The second line has a  $\tau$  symbol. The third line has a  $\delta$  symbol and a  $\nu$  symbol.

10101

Musical notation for 10101, consisting of one line of staff notation. It starts with a  $\delta$  symbol and a  $\nu$  symbol, followed by notes with stems and flags, and a  $\tau$  symbol.

*Plagal Fourth Mode - Papadic*

1 0 1 2

2

100001

1 0 0 0 0 2

0 0 0 1 2

100001

1

0 0

0 0 0 1

2

1010001

1 0 2

1 0 0 0

0 0 1 2

00010001

0 0 0 1



*Plagal Fourth Mode - Papadic*

000100001

0 0 1 0 0 0 0 1

X000100001

X 0 1 0 0 0 0 1

Vou - Nee

00001

0 0 0 0 0 0 0 1

X10001

X 1 0 0 0



*Plagal Fourth Mode - Papadic*

10X0001  $\overset{\Delta}{\delta} \begin{array}{c} \text{Musical notation} \\ 1 \ 0 \ X \ 0 \ 0 \ 0 \ 1 \end{array}$

10X0001  $\overset{\Delta}{\delta} \begin{array}{c} \text{Musical notation} \\ 1 \qquad \qquad \qquad 0 \qquad \qquad \qquad ? \end{array}$

$\text{Musical notation}$   
X 9 0 0 0

$\text{Musical notation}$   
0 0 1 ?  $\overset{\nu}{\delta}$

1010001  $\overset{\Delta}{\delta} \begin{array}{c} \text{Musical notation} \\ 1 \ 0 \ 1 \ 0 \ 0 \ 0 \ 0 \ 0 \end{array}$

$\text{Musical notation}$   
0 1 ?  $\overset{\nu}{\delta}$

00010001  $\overset{\Delta}{\delta} \begin{array}{c} \text{Musical notation} \\ 0 \ 0 \qquad \qquad \qquad 0 \qquad \qquad \qquad 1 \end{array}$

$\text{Musical notation}$   
0 0 1 0 0

$\text{Musical notation}$   
0 0 0 1 0 0 0 1 ?

$\overset{\sigma}{\delta} \text{Musical notation} \overset{\nu}{\delta}$

01010001  $\overset{\Delta}{\delta} \begin{array}{c} \text{Musical notation} \\ 0 \ 1 \qquad \qquad \qquad 0 \ 1 \qquad \qquad \qquad 0 \end{array}$

$\text{Musical notation}$   
0 0 0 ? 1  $\overset{\nu}{\delta}$

*Plagal Fourth Mode - Papadic*

10010001

$\Delta$   
 $\alpha$

00010010001

$\Delta$   
 $\alpha$

High Nee - Nee

000

$\alpha$

*Plagal Fourth Mode - Papadic*

C) Accented on Second to Last Syllable

Nee - Nee

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\curvearrowright}{0} \overset{\vee}{\delta}$

X0  $\overset{\vee}{\delta} \overset{X}{\text{Nee}} \overset{\equiv}{0} \overset{\vee}{\delta}$

10  $\overset{\vee}{\delta} \overset{\curvearrowright}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$        $\overset{\vee}{\delta} \overset{\equiv}{1}$        $\overset{\equiv}{1}$

10  $\overset{\vee}{\delta} \overset{\curvearrowright}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$        $\overset{\vee}{\delta} \overset{\equiv}{1}$

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$

10  $\overset{\vee}{\delta} \overset{\equiv}{1} \overset{\equiv}{0} \overset{\vee}{\delta}$

$\overset{\vee}{\delta} \overset{\equiv}{0} \overset{\vee}{\delta}$


X0  $\overset{\vee}{\delta} \overset{X}{\text{Nee}} \overset{\equiv}{0} \overset{\vee}{\delta}$


$\overset{\vee}{\delta} \overset{X}{\text{Nee}}$

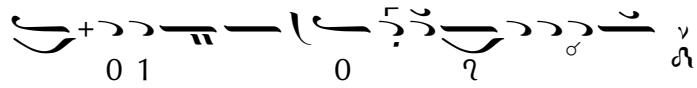
$\overset{\vee}{\delta} \overset{\equiv}{1}$

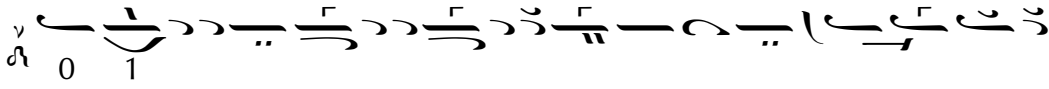



*Plagal Fourth Mode - Papadic*

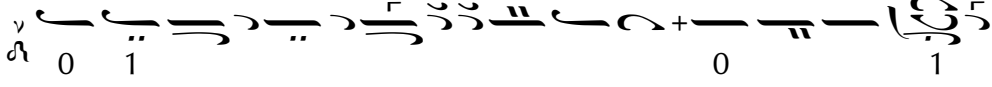
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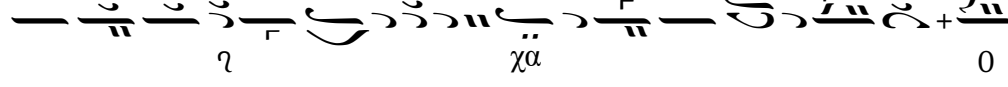
010 

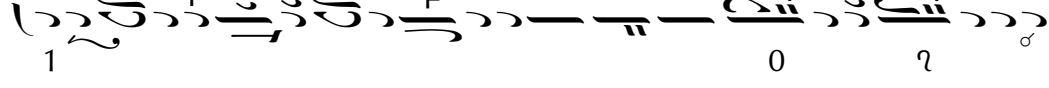


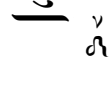
010 

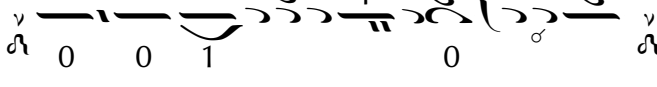


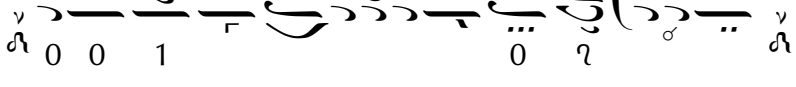
010 








0010 

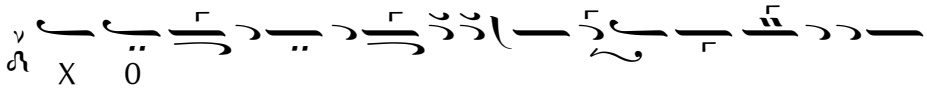
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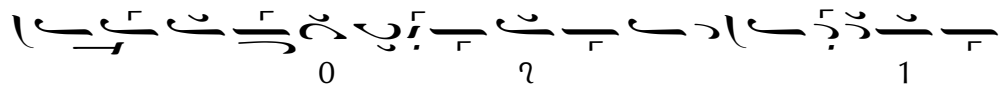
0010 

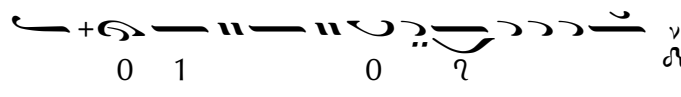


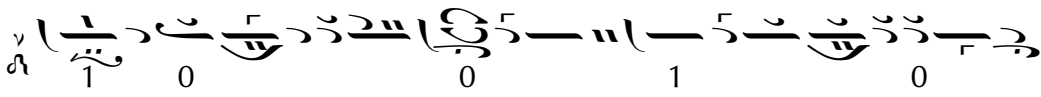



*Plagal Fourth Mode - Papadic*

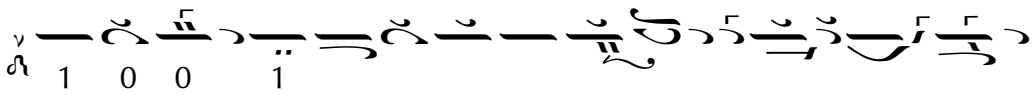
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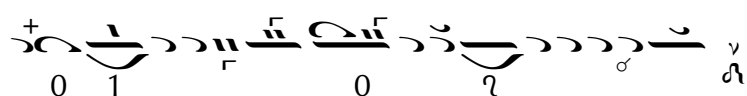


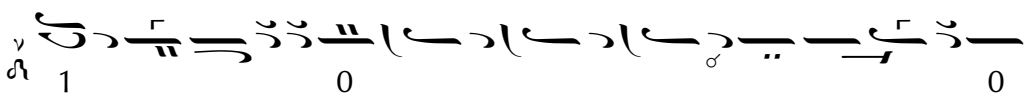


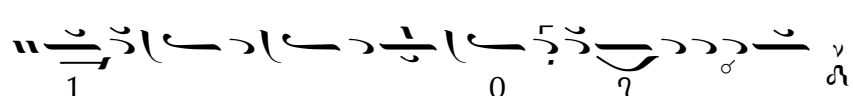
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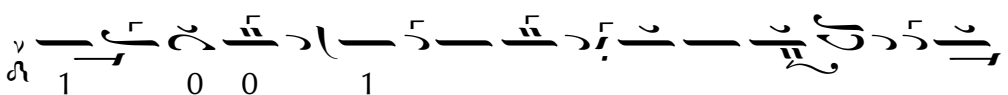


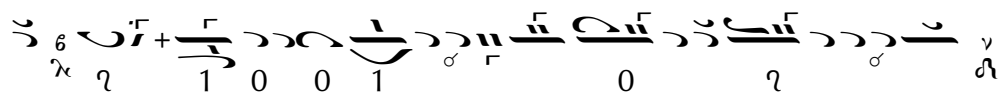
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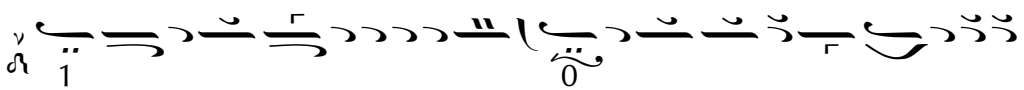


10010 



10010 



10010 

*Plagal Fourth Mode - Papadic*

0 1 π 2

10010

0 0 0 1 0 2

10010

0 π 1 2

10010

0 0 1 χα 0 2 6 λ

10010

0 0 1 0 2



*Plagal Fourth Mode - Papadic*

100010

100010

0100010

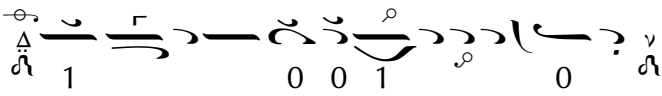
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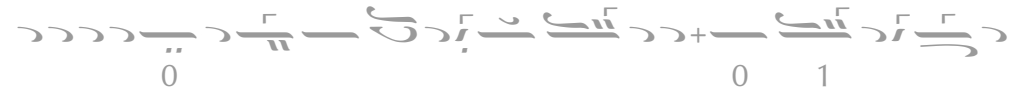




*Plagal Fourth Mode - Papadic*

10010 

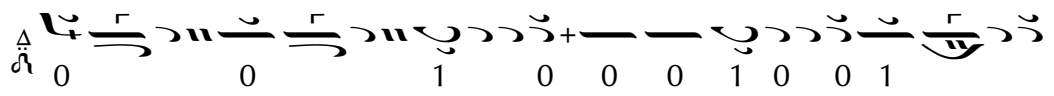
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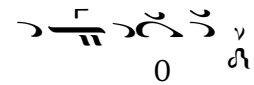


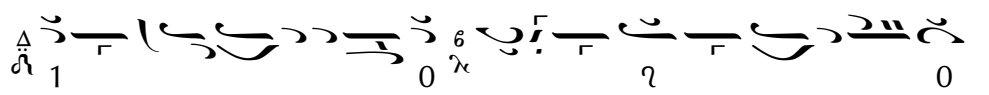


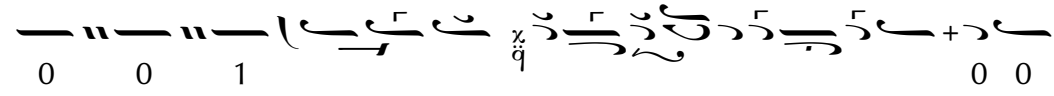
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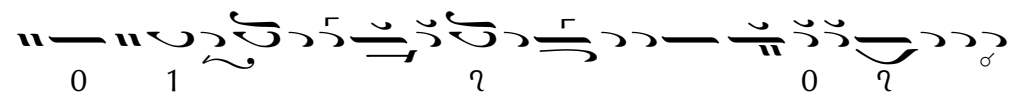


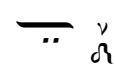
0010010 



1000010 








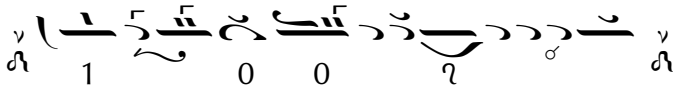


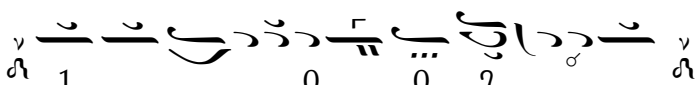
*Plagal Fourth Mode - Papadic*

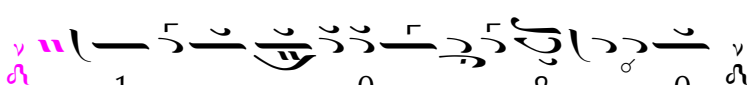
D) Accented on Third to Last Syllable

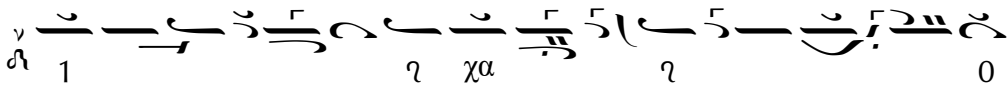
Nee - Nee

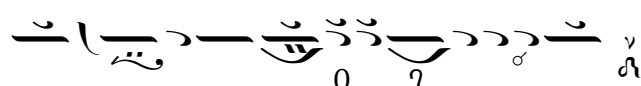
100 

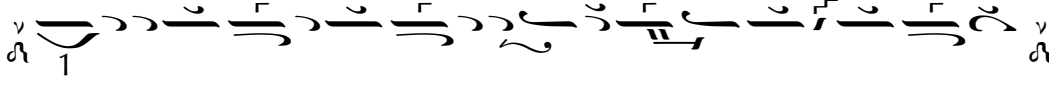
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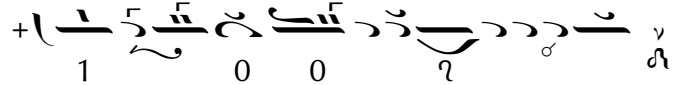
100 

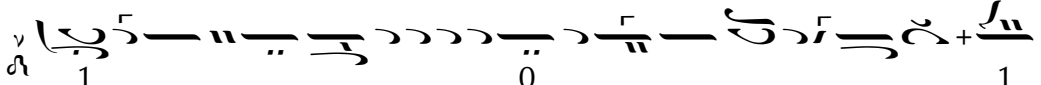
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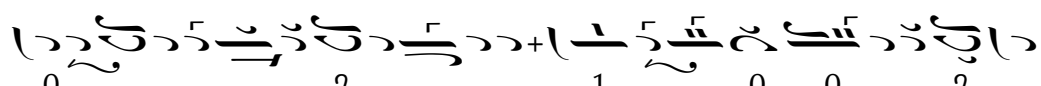
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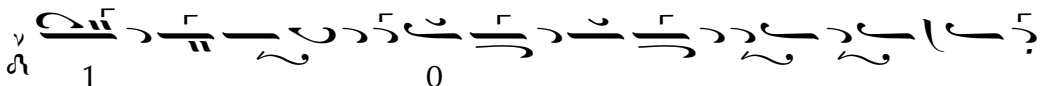
100 

+ 

100 





100 

*Plagal Fourth Mode - Papadic*

101

110

0100

0100

0100

0100

*Plagal Fourth Mode - Papadic*

0100

0100

0100

0100

*Plagal Fourth Mode - Papadic*

0100

0 0 1 0 0 2

0 1 0 0 2

0100

0 1 0

0 1 0 0 2

0X01

0 X 0 1

X100

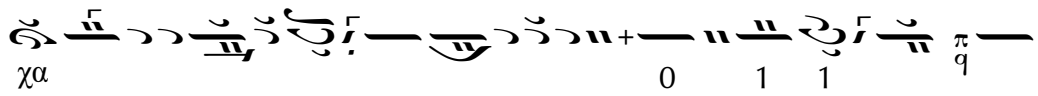
X 1 0 0 1 0 0

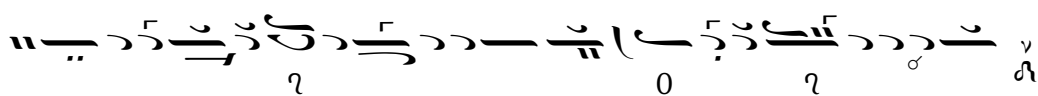
2 2

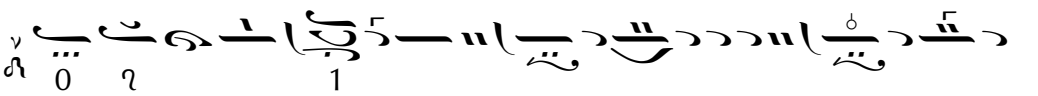
0110


0 1 2

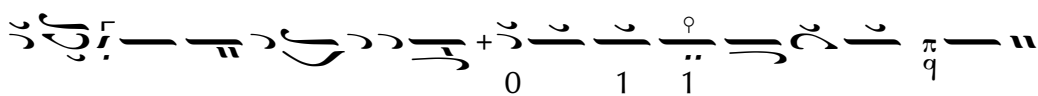
*Plagal Fourth Mode - Papadic*

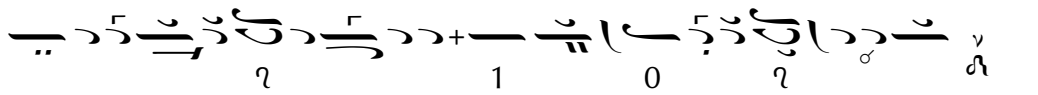
$\chi\alpha$   0 1 1  $\pi q$

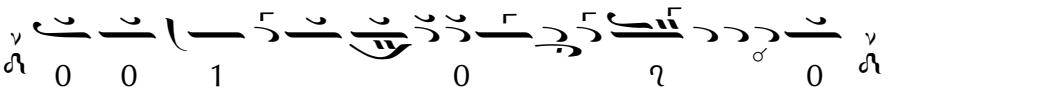
 0 2  $\nu$   $\delta$

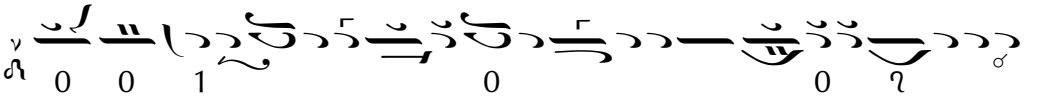
0110  0 2 1


 2 1  $q$   $\alpha$

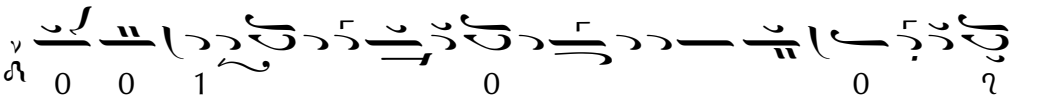
 0 1 1  $\pi q$

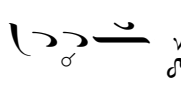
 2 1 0 2  $\nu$   $\delta$

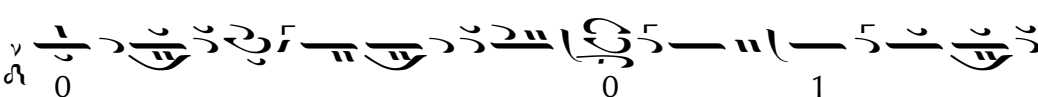
00100  0 0 1 0 2 0  $\nu$   $\delta$

00100  0 0 1 0 0 2  $\nu$   $\delta$

  $\nu$   $\delta$

00100  0 0 1 0 0 2  $\nu$   $\delta$

  $\nu$   $\delta$

00100  0 0 1  $\nu$   $\delta$



*Plagal Fourth Mode - Papadic*

0 2

00100

0 0 1 0 0 0 1

0 0 2

00100

0 0 1 2

0 0 1 0 0 2

1 2

00100

0 2 0 0 0 1

0 0 2

00100

0 0 1

0 0 1 0 0 2

00100

0 0 1

0 0 0 1 0 2





Plagal Fourth Mode - Papadic

00100



*Plagal Fourth Mode - Papadic*

10100  $\overset{\nu}{\delta\lambda}$  1 0 1  $\overset{\nu}{\delta\lambda}$  0 1 0 0 ?

$\overset{\nu}{\delta\lambda}$  1

10101  $\overset{\nu}{\delta\lambda}$  1 0 1 0 1 ?

$\overset{\nu}{\delta\lambda}$  1 0 1 ?

$\overset{\nu}{\delta\lambda}$  1

000100  $\overset{\nu}{\delta\lambda}$  0 0 0 0 0

$\overset{\nu}{\delta\lambda}$  0 0 1 ? ?

$\overset{\nu}{\delta\lambda}$  0 0 0 1

$\overset{\nu}{\delta\lambda}$  1 0 0 1 0 0

$\overset{\nu}{\delta\lambda}$  ?

010100  $\overset{\nu}{\delta\lambda}$  0 1  $\chi\alpha$

$\overset{\nu}{\delta\lambda}$  ? 0 1

*Plagal Fourth Mode - Papadic*

0 0 2 0 2

100100

1 0 0 1 0 0 2

100100

1 0 0 1 0 0 2

0 0 1 0 0 2 0 2

1 0 1 1 0

0000100

0 0 0 0 0

1 2 0 0

1 0  $\chi^{\alpha}$  2

1 2 0 2

0010100

0 0 1 0 1

0 0 1 0 0 2

0 2







*Plagal Fourth Mode - Papadic*

0101000100

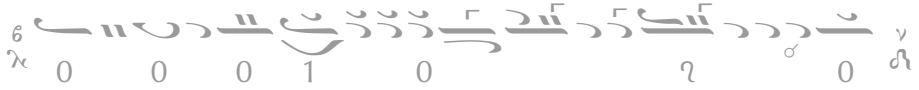
001001001100


1001000010100

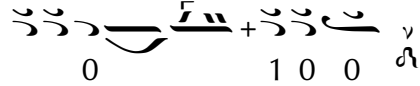
The image displays three systems of musical notation for the Plagal Fourth Mode in Papadic style. Each system consists of a binary sequence on the left and musical notation on the right. The first system is labeled '0101000100' and features a green highlight on a specific note. The second system is labeled '001001001100' and the third is labeled '1001000010100'. The musical notation includes various symbols such as 'v', 'd', '6', and 'λ' above the notes, and '0' and '1' below them, indicating specific rhythmic or melodic values.

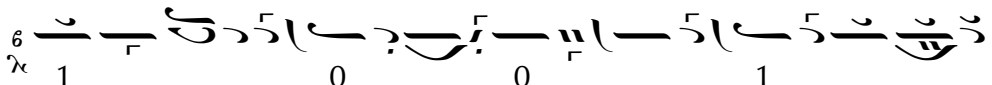


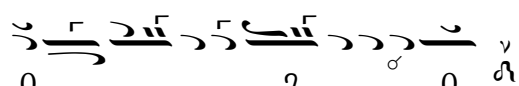
*Plagal Fourth Mode - Papadic*

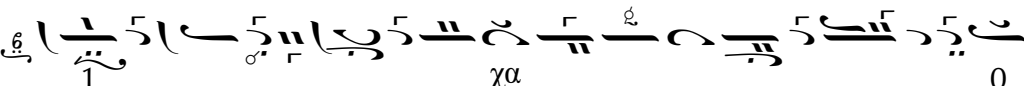
000100 

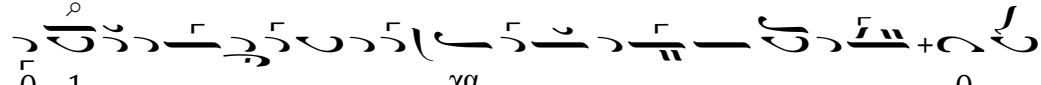
010100 

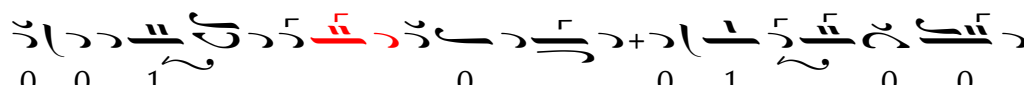


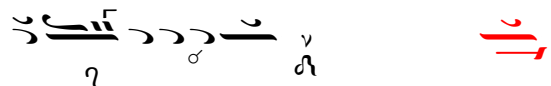
100100 




100100 

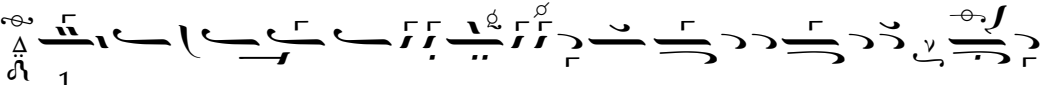


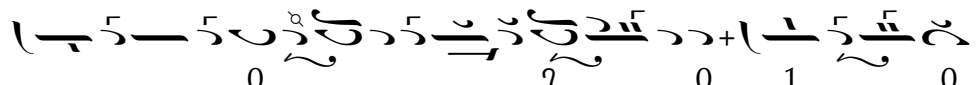




Di - Nee

100 

100 



Plagal Fourth Mode - Papadic

0 1 0 0

0100

0 1 0 0

0100

0 1 0 0

0100

0 1 0 0 1 0 0

0 1

0100

0 1 0 1 0 0

0100

0 1 0 1 0 0

0100

0 1 0 1 0 0

0100

0 1 0 0

0100

0 1

0 0 1 0 0

0 1



*Plagal Fourth Mode - Papadic*

00100

XX100

00100

000100

000100

*Plagal Fourth Mode - Papadic*

000100

$\Delta$   
 $\delta$ 
 $\delta$

000100

$\Delta$   
 $\delta$ 
 $\delta$

(10)0100

$\Delta$   
 $\delta$ 
 $\delta$

(10)0100

$\Delta$   
 $\delta$ 
 $\delta$

100100

$\Delta$   
 $\delta$ 
 $\delta$



*Plagal Fourth Mode - Papadic*

100100  $\Delta$   
 $\delta$  1 0 0 1 0 0

100100  $\Delta$   
 $\delta$  1 0 0 1 0

100100  $\Delta$   
 $\delta$  1 0 0 1 0

100100  $\Delta$   
 $\delta$  1 0 0 1

100100  $\Delta$   
 $\delta$  1 0 0





*Plagal Fourth Mode - Papadic*

0  $\frac{\pi}{q}$  1

0

1 0 0 ? 0 1 0 0 ?

$\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0 0  $\frac{y}{d}$

0100100  $\frac{\Delta}{d}$ 
  
 0 1 0 0 1 0

0 1 0 0  $\frac{y}{d}$

*Plagal Fourth Mode - Papadic*

0100100

0000100

0010100

00100100

*Plagal Fourth Mode - Papadic*

00100100  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  0 0 1 ? 0  $\overset{\pi}{q}$  0

$\overset{\delta}{\lambda}$  1 0

0 1 ?  $\overset{\gamma}{\delta}$

00100100  $\overset{\infty}{\delta}$   $\overset{\delta}{\delta}$   $\overset{\Delta}{\delta}$  0 0 1 0 0

$\overset{\delta}{\lambda}$  1 0 0 ?

$\overset{\gamma}{\delta}$

00100100  $\overset{\Delta}{\delta}$   $\overset{\Delta}{\delta}$  0 0 1 0

0 0 1 0 0

1  $\overset{\pi}{q}$  0

$\overset{\gamma}{\delta}$

0X000100  $\overset{\Delta}{\delta}$  0 X 0 0 0 0

*Plagal Fourth Mode - Papadic*

000100100

000100100

00100100100

Pa - Nee

000100

100100





*Plagal Fourth Mode - Papadic*

0100100

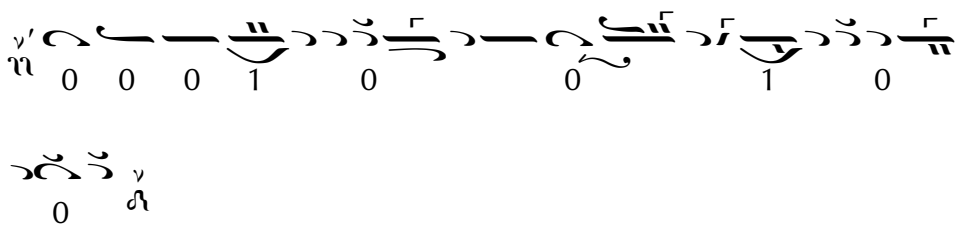
00100100

00100100

000100100

*Plagal Fourth Mode - Papadic*

000100100



0 0 0 1 0 0 0 1 0

0 a



*Plagal Fourth Mode - Papadic*

01001

0X010

0100X

*Plagal Fourth Mode - Papadic*

0001010

1001001

001001001

Vou - Nee

01010

101010

*Plagal Fourth Mode - Papadic*

Di - Nee

1001

1010

1010

1010

1010

01001

*Plagal Fourth Mode - Papadic*

01001

01010

01100

001001

*Plagal Fourth Mode - Papadic*

101010

0001010

10001001

High Nee - Nee

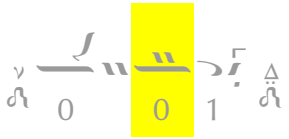
01010

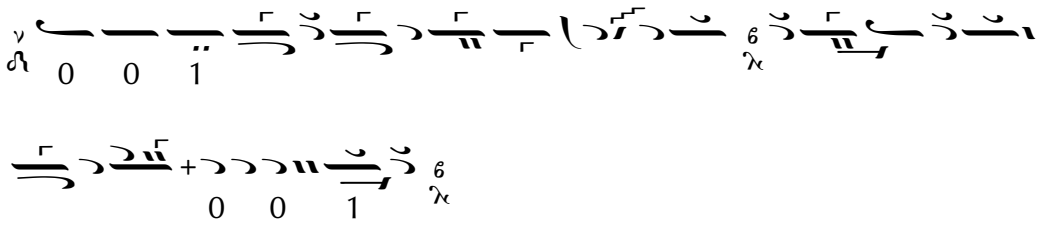


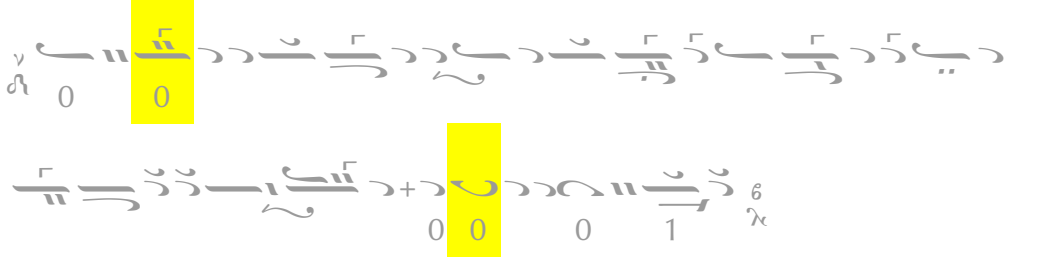
Medial Cadences on Vou


F) Accented on Last Syllable

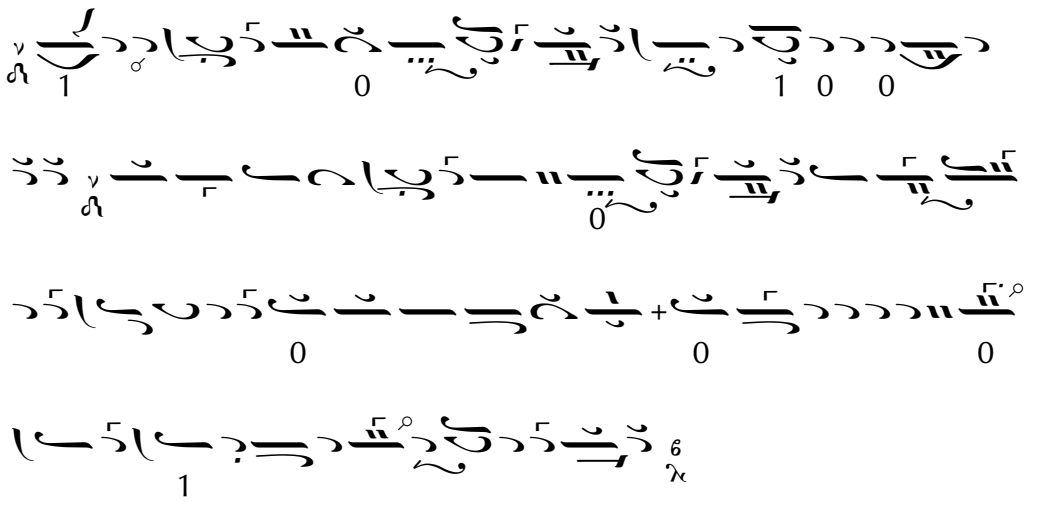
Nee - Vou

001 

001 

0001 

10X0X 

100001 



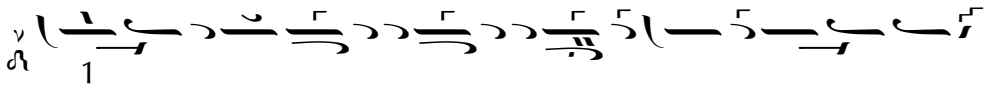





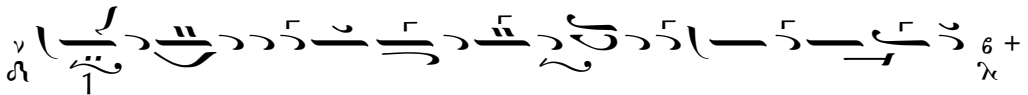
*Plagal Fourth Mode - Papadic*

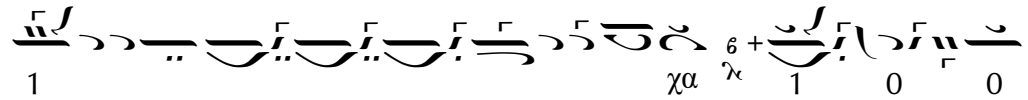
H) Accented on Third to Last Syllable

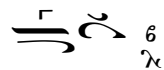
Nee - Vou

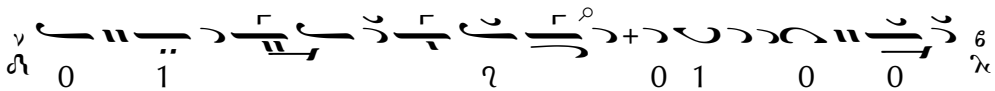
100 

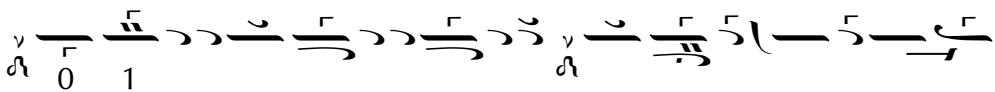


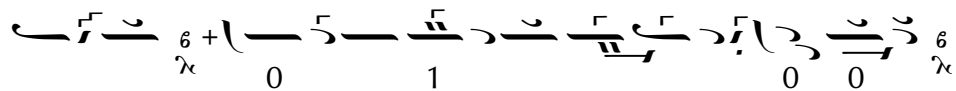
100 

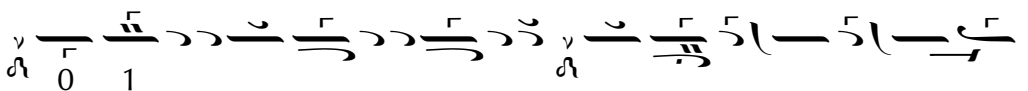


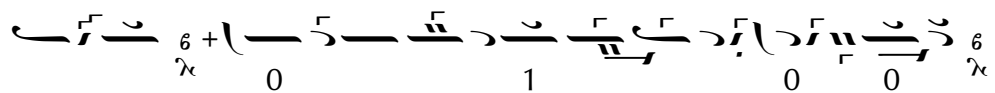


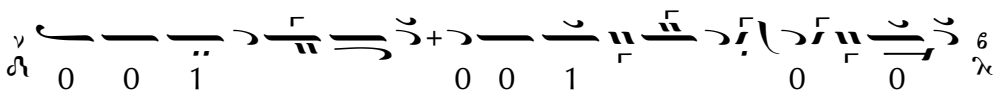
0100 

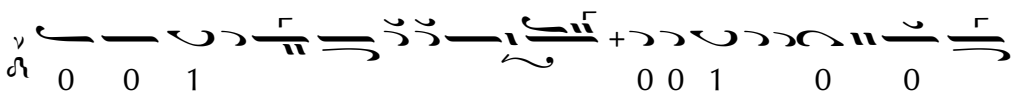
0100 



0100 



00100 

00100 



*Plagal Fourth Mode - Papadic*

0 0 0 0 1 0

0 0 0 1 0 0 0

Vou - Vou

0110

0 1 1 0

00100

0 0 1 0 0 1 0 0

6

Di - Vou

0100

0 1 0 0

0100

0 0 1 0 0

00100

0 0 1 0 0

1 0 0 1 0

High Nee - Vou

100100

1 0 0 1

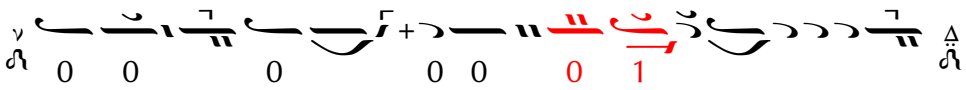
0 1 0 0






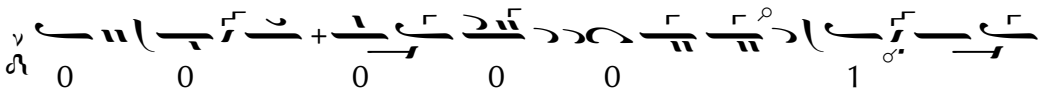


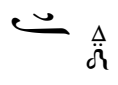
*Plagal Fourth Mode - Papadic*

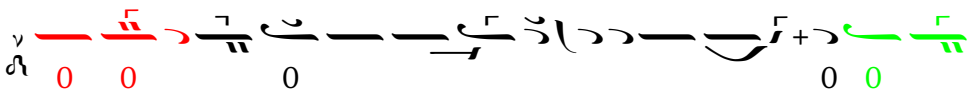
0001 





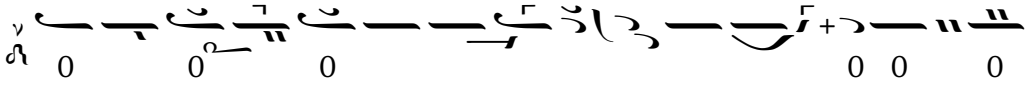
0001 

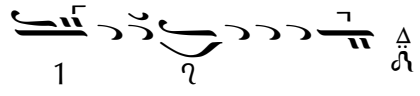


0001 





0001 



0001 





*Plagal Fourth Mode - Papadic*

X0001  $\Delta$

$\Delta$

X0001  $\Delta$

$\Delta$

X0001  $\Delta$

$\Delta$

10001  $\Delta$

$\Delta$

$\Delta$

X00001  $\Delta$

$\Delta$

X00001  $\Delta$

*Plagal Fourth Mode - Papadic*

X00001

X00001

X00001

*Plagal Fourth Mode - Papadic*

000001

000001

000001

000001



*Plagal Fourth Mode - Papadic*

1000001

1

0 0 0 0 0 0

0 0 0 0 0 0 0 0

0 0 0 1

00010001

0 0 0 0 0 0 0 1

0 0 0 0

1

10010001

1 0 0 0 1 0 0 1 0 1 0 1 0 1 0

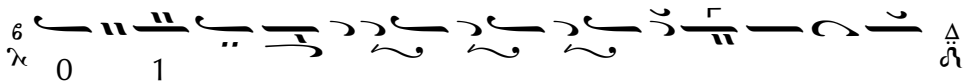
0 0 0 0

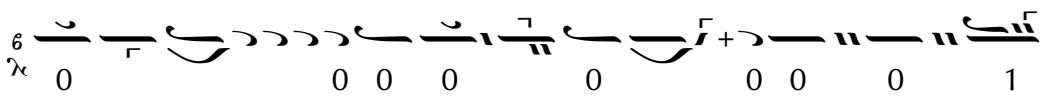
0 1





*Plagal Fourth Mode - Papadic*

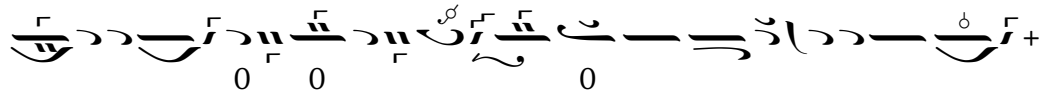
Vou - Di

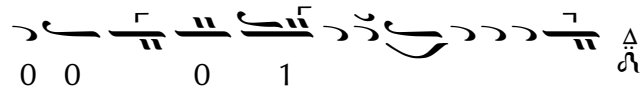
01   $\begin{matrix} 6 \\ \lambda \\ 0 \end{matrix}$  1  $\Delta$

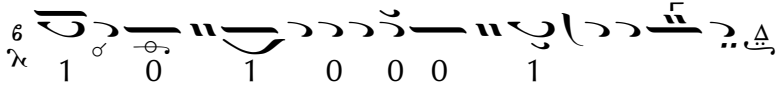
000001   $\begin{matrix} 6 \\ \lambda \\ 0 \end{matrix}$  0 0 0 0 0 0 0 0 1

  $\Delta$

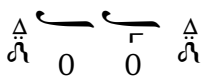
000001   $\begin{matrix} 6 \\ \lambda \\ 0 \end{matrix}$  0

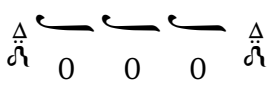
 0 0 0 0

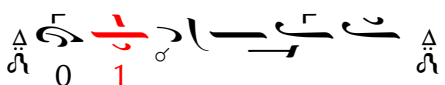

 0 0 0 1  $\Delta$


1010001   $\begin{matrix} 6 \\ \lambda \\ 1 \end{matrix}$  0 1 0 0 0 1  $\Delta$

Di - Di

00   $\begin{matrix} \Delta \\ \Delta \\ 0 \end{matrix}$  0  $\Delta$

000   $\begin{matrix} \Delta \\ \Delta \\ 0 \end{matrix}$  0 0  $\Delta$

01   $\begin{matrix} \Delta \\ \Delta \\ 0 \end{matrix}$  1  $\Delta$   1

001   $\begin{matrix} \Delta \\ \Delta \\ 0 \end{matrix}$  0 1  $\Delta$

Plagal Fourth Mode - Papadic

001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 1  $\chi\alpha$

001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 1

$\overset{\Delta}{\text{A}}$   $\text{ — — — — — } \overset{\Delta}{\text{A}}$   
 2

0001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 1

00001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 1

00001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 1 2

00001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 0  $\chi'$   $\chi$  0

$\overset{\Delta}{\text{A}}$   $\text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 1

00001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 0 0 0 0 0 0 0

$\overset{\Delta}{\text{A}}$   $\text{ — — — — — } \overset{\Delta}{\text{A}}$   
 $\chi'$   $\chi$  0 0 0 0 1

$\overset{\Delta}{\text{A}}$   $\text{ — — — — — } \overset{\Delta}{\text{A}}$

10001  $\overset{\Delta}{\text{A}} \text{ — — — — — } \overset{\Delta}{\text{A}}$   
 1 0 0 0 1

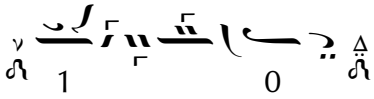





*Plagal Fourth Mode - Papadic*

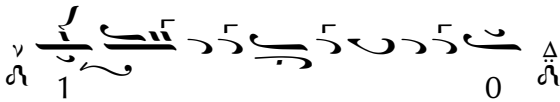
K) Accented on Second to Last Syllable

Nee - Di

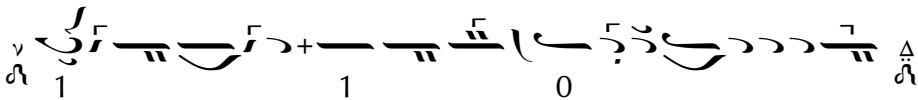
10 

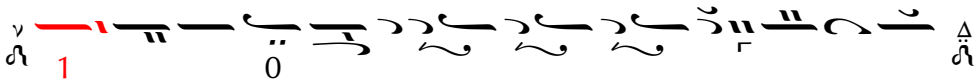
10 

10 

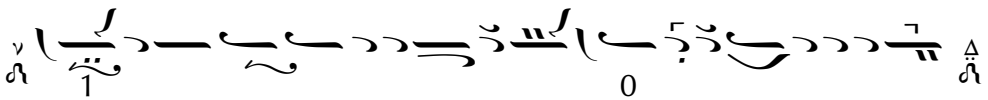
10 

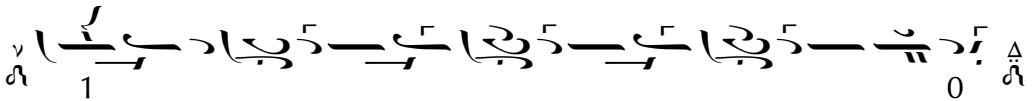
10 

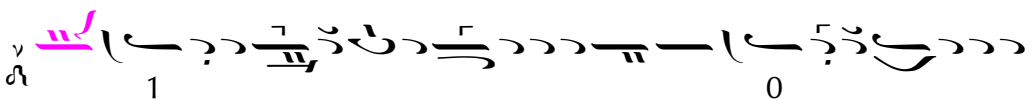
10 

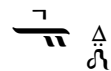
10 



10 

10 

10 















*Plagal Fourth Mode - Papadic*

000100010

Vou - Di

10

10

10

010

010

0010

00010

+









Plagal Fourth Mode - Papadic

0 1 0

0010

0 0 1

0 0 1 0

0 1 ?

0010

0 0 1 ?

?

?

0010

0

?

0 0 1 0

10010

1 0 0 1 0

10010

1 0 0 1



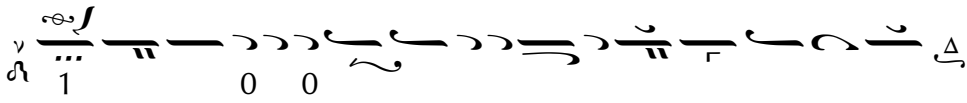


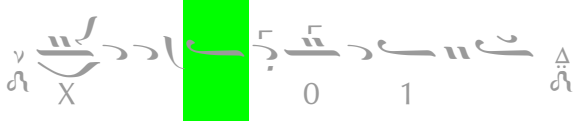


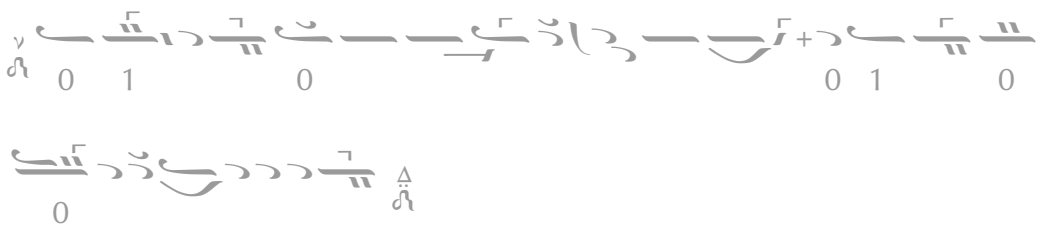
*Plagal Fourth Mode - Papadic*

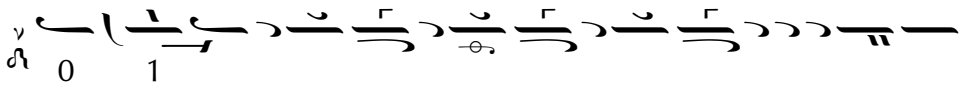
L) Accented on Third to Last Syllable

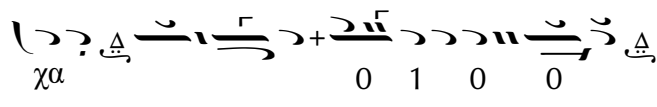
Nee - Di

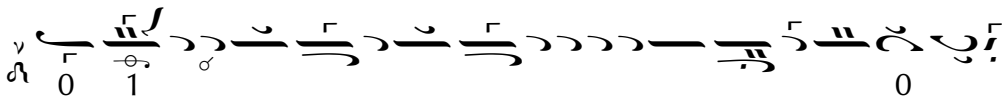
100 

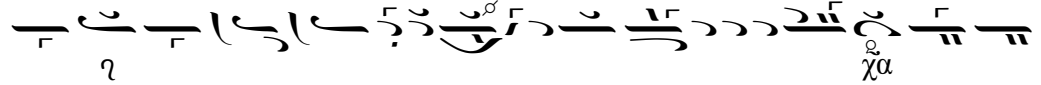
X01 

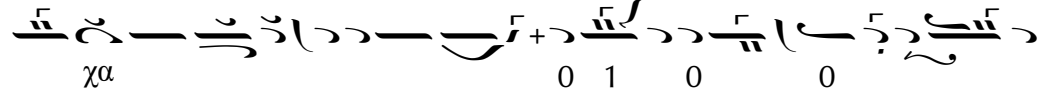
0100 

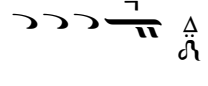
0100 

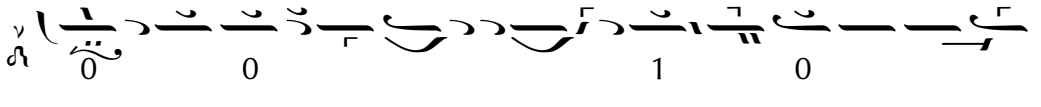


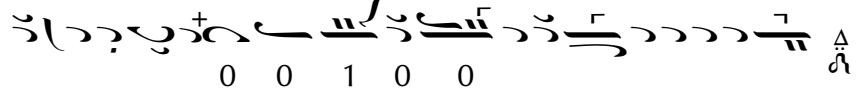
0100 







00100 











*Plagal Fourth Mode - Papadic*

0 1 0 0 1 0 0 0

$\Delta$

Vou - Di

100
 
  
 1 0 1 0

0  $\Delta$

0100
 
  
 0 1 0 0  $\Delta$

00100
 
  
 0 0 1 0 0 0 1

0 0  $\Delta$

100100
 
  
 1 0

1 0 0 1 0

$\chi^{\alpha}$  1 0 0 1

0 0  $\Delta$

1000100
 
  
 1 0 0 0 1  $\chi^{\alpha}$  0





*Plagal Fourth Mode - Papadic*

00100

00100

00100

(10)0100

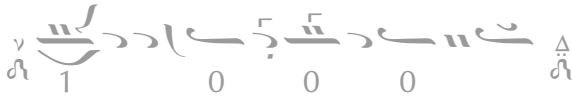
100100





*Plagal Fourth Mode - Papadic*


M) Accented on Fourth to Last Syllable


Nee - Di

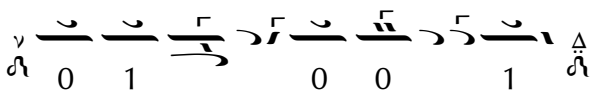
1000 

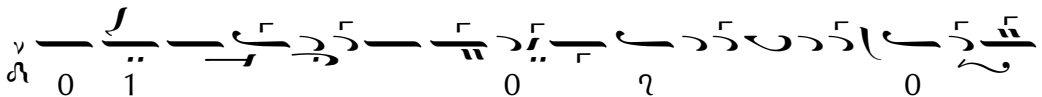
1000 

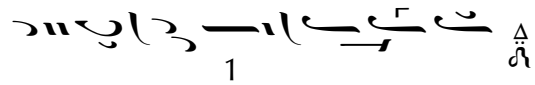
1000 


1000 

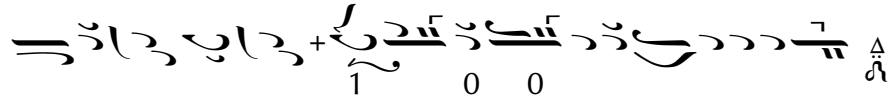


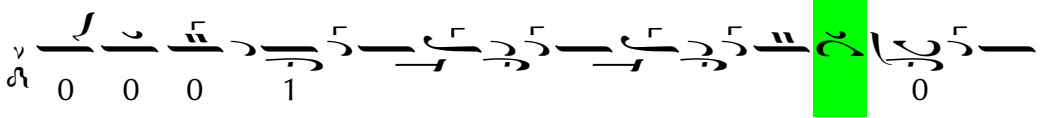
01001 

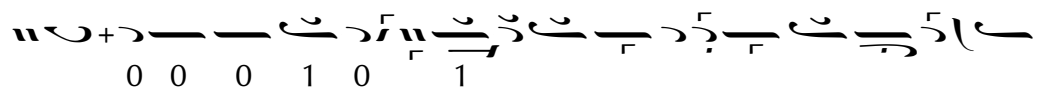
01001 



001100 



0001010 



*Plagal Fourth Mode - Papadic*

0001010

Vou - Di

1001

Di - Di

1001

001001

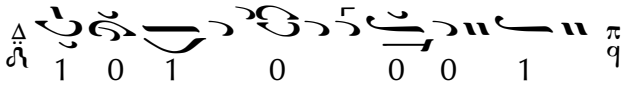
001010



Medial Cadences on Pa


N) Accented on Last Syllable


Di - Pa

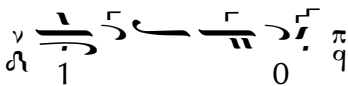
1010001 

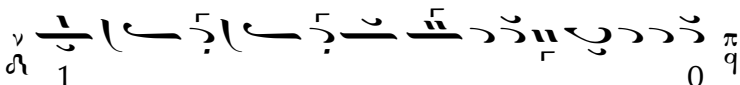
O) Accented on Second to Last Syllable

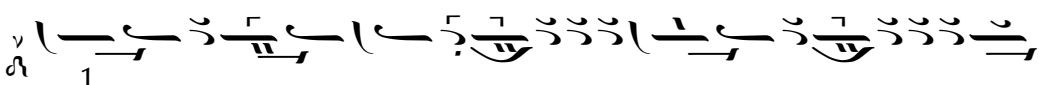
Nee - Pa


10 

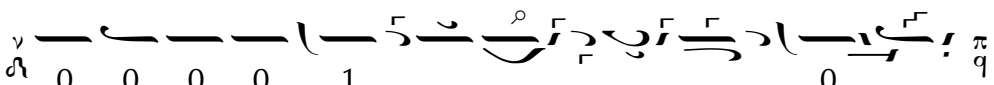
10 

10 

10 

10 



000010 





*Plagal Fourth Mode - Papadic*

010

Pa - Pa

0010

High Nee - Pa

00100



Medial Cadences on Ke

Q) Accented on Last Syllable

Nee - Ke

1000001

The musical notation for 'Nee - Ke' consists of seven notes on a single staff. The notes are: Nee (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), and Ke (quarter note). Below the notes are rhythmic values: 1, 0, 0, 0, 0, 0, 1. A final quarter note is shown to the right of the staff, marked with a 'q' and a 'x' above it.

High Nee - Ke

001

The musical notation for 'High Nee - Ke' consists of seven notes on a single staff. The notes are: High Nee (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), Ke (quarter note), and Ke (quarter note). Below the notes are rhythmic values: 0, 0, 0, 0, 0, 1. A final quarter note is shown to the right of the staff, marked with a 'q' and a 'x' above it.



*Plagal Fourth Mode - Papadic*

S) Accented on Fourth to Last Syllable

Nee - Ke

1001

Di - Ke

1001



















*Plagal Fourth Mode - Papadic*

X) Accented on Second to Last Syllable

Nee - High Nee

10       $\overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           1    0

10       $\overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           1                    0

010      $\overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           0    1                    0

010      $\overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           0    1                    0

Di - High Nee

10       $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           1                    0

10       $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           1                    0

10       $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           1                    0                    2

010      $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           0    1                    0

010      $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           0    1                    0                    0

          2                    0                    1                    0

0010     $\overset{\Delta}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee}{\delta} \overset{\vee'}{\eta}$   
           0    0    1                    0



*Plagal Fourth Mode - Papadic*

Y) Accented on Third to Last Syllable

Nee - High Nee

100

0100

100100100

Di - High Nee

100


0100

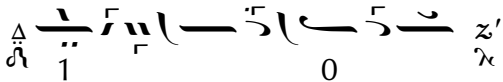


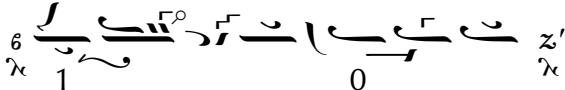


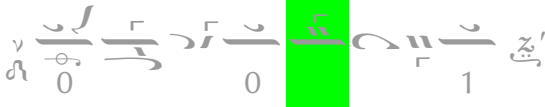
Other Medial Cadences

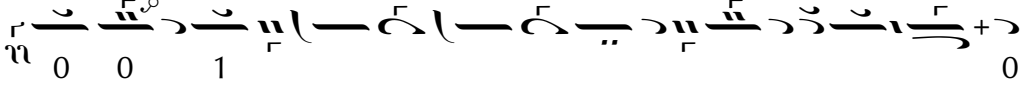
V) Medial Cadences on High Zo

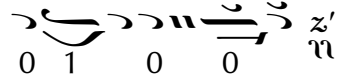
0 

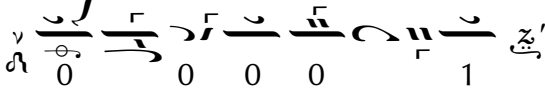
10 

10 

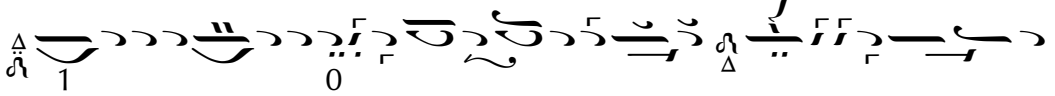
001 

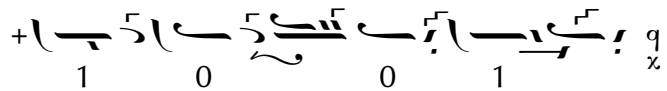
0010 



00001 

V) Medial Cadences on Low Ke

1001 



*Plagal Fourth Mode - Papadic*

W) Medial Cadences on Ga

01

10

10

10

001

010

010

*Plagal Fourth Mode - Papadic*

00001

000001

0010001

1000001





Old Sticheraric Formulae

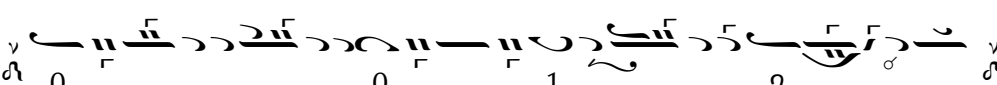
The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for first mode. We have included them here because we believe that most of them would be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

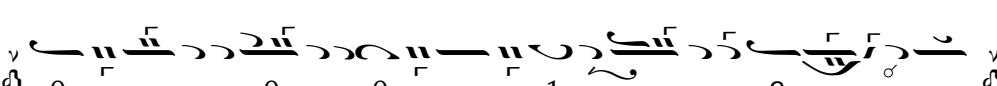
**AA) Accented on Last Syllable**

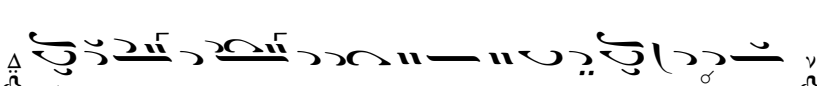
Cadences on Nee:

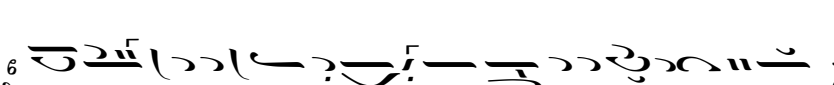
01 

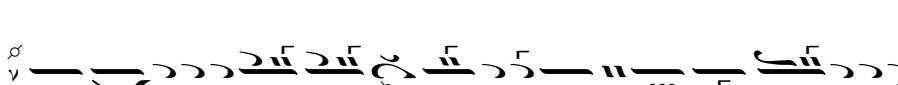
01 

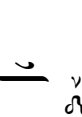
001 

001 


1010001 

100X001 

0100001 



Cadences on Vou:

01 













Plagal Fourth Mode - Papadic

٤  
١

0010010  $\overset{\epsilon}{\lambda}$  0 0 1 0 0 1

٢ ٠ ٤

1 0 0 1 0

0010010  $\overset{\Delta}{\lambda}$  0 0 1 0 0 1

٢ ٠ ٤

00010010  $\overset{\nu}{\lambda}$  0 0 0 1 0 0 1

٢ ٠ ٤

00100010  $\overset{\Delta}{\lambda}$  0 0 1 0 0 0 1 0 0

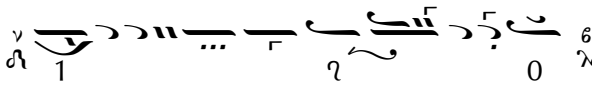

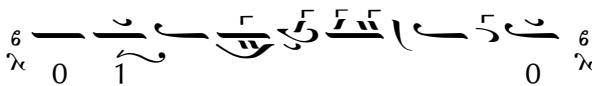
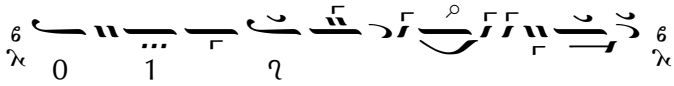
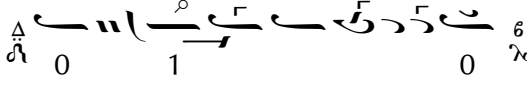
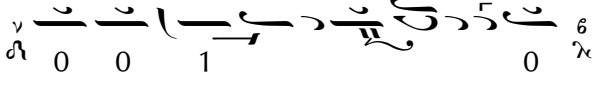
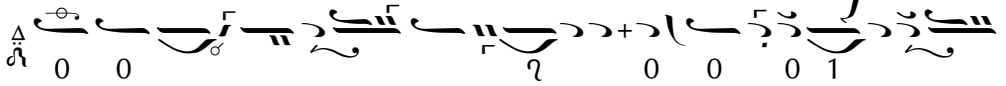

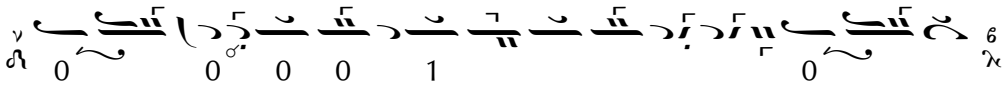
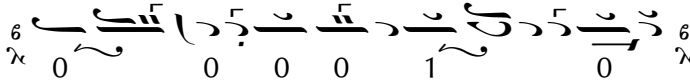
0 1 0 ٤

10000010  $\overset{\epsilon}{\lambda}$  1 0 0 0 0 0 1

٢ ٠ ٤

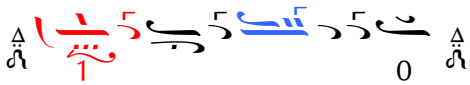
*Plagal Fourth Mode - Papadic*

Cadences on Vou:

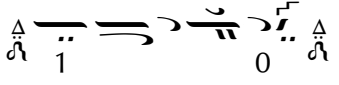
10		
10		
010		
010		
010		
0010		
00010		
		
000010		
000010		


*Plagal Fourth Mode - Papadic*

Cadences on Di:

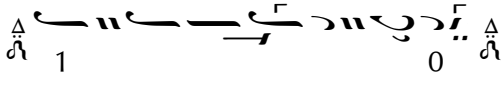
10 

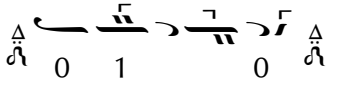


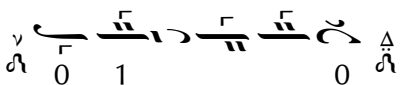
10 


10 

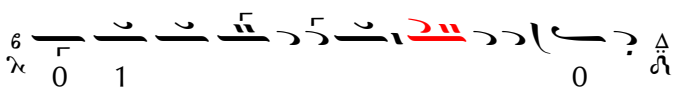
10 

10 

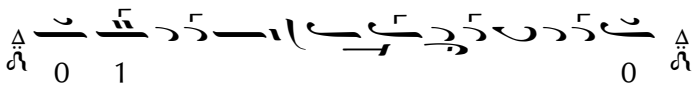
010 

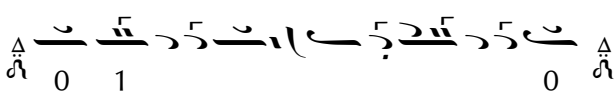
010 

010 

010 

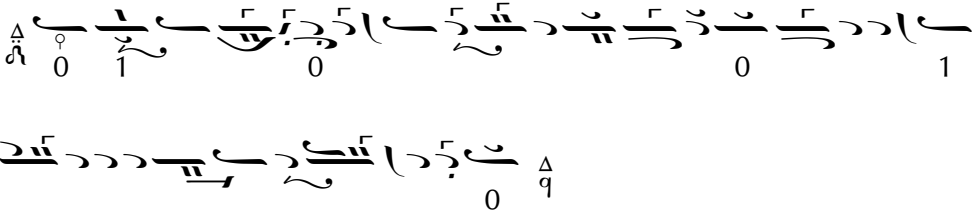


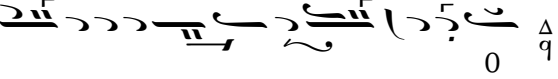
010 

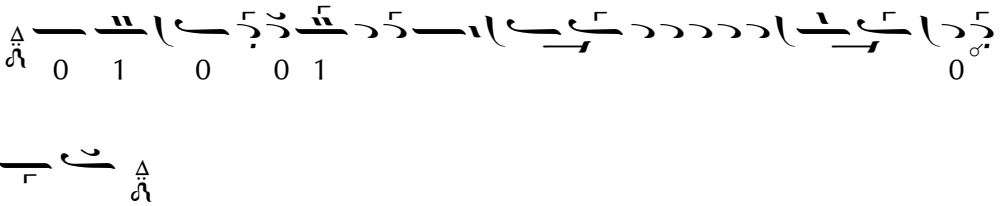
010 




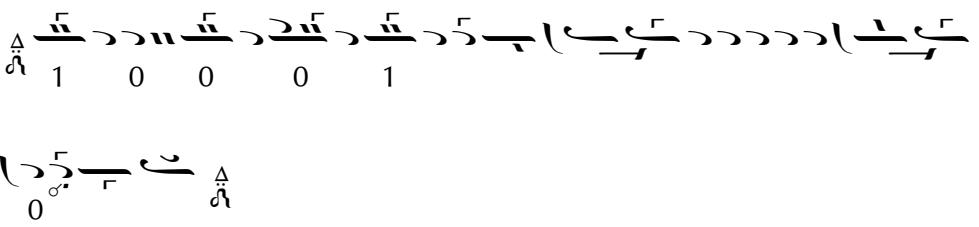
*Plagal Fourth Mode - Papadic*

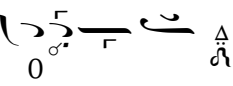
010010   $\overset{\Delta}{\text{d}} \overset{\circ}{\text{d}}$  0 1 0 0 1

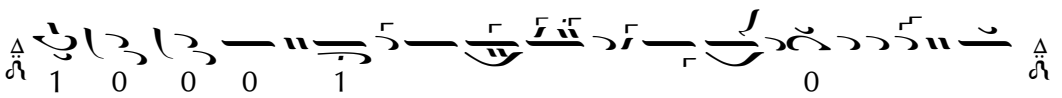
  $\overset{\Delta}{\text{q}}$

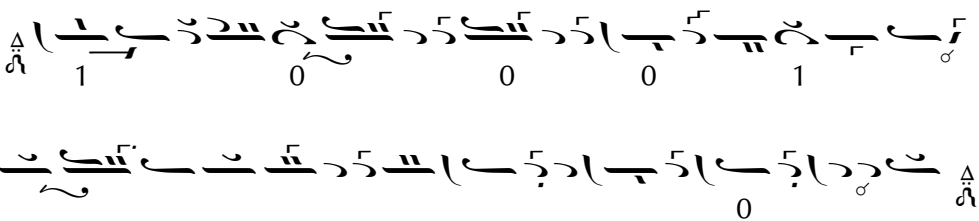
010010   $\overset{\Delta}{\text{d}}$  0 1 0 0 1

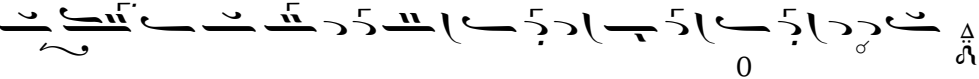
  $\overset{\Delta}{\text{d}}$

100010   $\overset{\Delta}{\text{d}}$  1 0 0 0 1

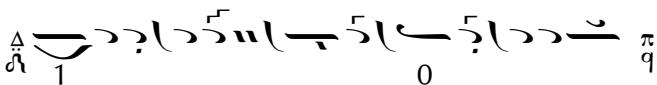
  $\overset{\Delta}{\text{d}}$


100010   $\overset{\Delta}{\text{d}}$  1 0 0 0 1 0  $\overset{\Delta}{\text{d}}$

100010   $\overset{\Delta}{\text{d}}$  1 0 0 0 1

  $\overset{\Delta}{\text{d}}$

Other Cadences:

10   $\overset{\Delta}{\text{d}}$  1 0  $\overset{\pi}{\text{q}}$

010   $\overset{\nu}{\text{d}}$  0 1 2 0  $\overset{\pi}{\text{q}}$







*Plagal Fourth Mode - Papadic*

AC) Accented on Third to Last Syllable

Cadences on Nee:

100  $\overset{6}{\lambda} \overset{\gamma}{\delta} \overset{\Gamma}{1} \text{---} \overset{\Gamma}{0} \overset{\Gamma}{0} \overset{\gamma}{\delta}$

100  $\overset{\gamma}{\delta} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\Gamma}{0} \overset{\gamma}{\delta} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta}$

100  $\overset{\gamma}{\delta} \overset{\Gamma}{1} \overset{\Gamma}{0} \overset{\Gamma}{0} \overset{\Gamma}{1} \overset{\Gamma}{0} \overset{\Gamma}{0} \overset{\gamma}{\delta} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta}$

100  $\overset{\Delta}{\delta} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0}$

$\overset{\sigma}{\sim} \overset{\gamma}{\delta} \overset{\sigma}{\sim}$

100  $\overset{\gamma}{\delta} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta} \overset{\sigma}{\sim}$

$\overset{\sigma}{\sim} \overset{\gamma}{\delta}$

0100  $\overset{\gamma}{\delta} \overset{\Gamma}{0} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta}$

0100  $\overset{\gamma}{\delta} \overset{\Gamma}{0} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta}$

010X  $\overset{\gamma}{\delta} \overset{\Gamma}{0} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\gamma}{\delta}$

0100  $\overset{\Delta}{\delta} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\Gamma}{0} \overset{\sigma}{\sim} \overset{\gamma}{\delta}$

$\overset{\sigma}{\sim} \overset{\Gamma}{1} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\Gamma}{0} \overset{\sigma}{\sim} \text{---} \overset{\sigma}{\sim}$



*Plagal Fourth Mode - Papadic*

100100

$\overset{\gamma}{\delta}$

100100

$\overset{6}{\lambda}$

100100

$\overset{6}{\lambda}$

100100

$\overset{6}{\lambda}$

100100

$\overset{6}{\lambda}$

100100

$\overset{6}{\lambda}$



*Plagal Fourth Mode - Papadic*

1000100  $\overset{6}{\lambda}$  1 0 0 0 1 0

$\overset{\sigma}{\delta}$  0 0 1 0 0  $\overset{\gamma}{\delta}$

1000100  $\overset{6}{\lambda}$  1 0 0 0 1 0 0 0 0 0 0 0

$\overset{\sigma}{\delta}$  0  $\overset{\gamma}{\delta}$

1000100  $\overset{\Delta}{\delta}$  1 0 0 0 1 0

$\overset{\sigma}{\delta}$  0 1 0 0  $\overset{\gamma}{\delta}$

Cadences on Vou:

100  $\overset{6}{\lambda}$  1 0 0  $\overset{6}{\lambda}$

100  $\overset{6}{\lambda}$  1 0 1 0 0  $\overset{6}{\lambda}$

100  $\overset{6}{\lambda}$  1 0 1 0 0  $\overset{6}{\lambda}$

0100  $\overset{\ominus}{\delta}$  0 1 0 0

0100  $\overset{\Delta}{\delta}$  0 1 0 1 0 0  $\overset{6}{\lambda}$

$\overset{\sigma}{\delta}$  1 0





*Plagal Fourth Mode - Papadic*

0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0 1 0

0  $\overset{\Delta}{\text{A}}$   $\overset{\Delta}{\text{A}}$  +

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0 1 0

0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0  $\overset{\Delta}{\text{A}}$

0100  $\overset{\Delta}{\text{A}}$  0 1 0 0  $\overset{\Delta}{\text{A}}$





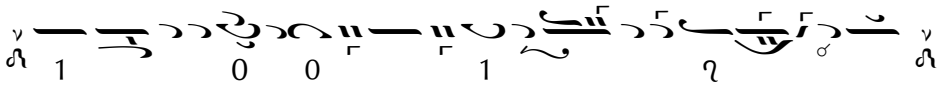


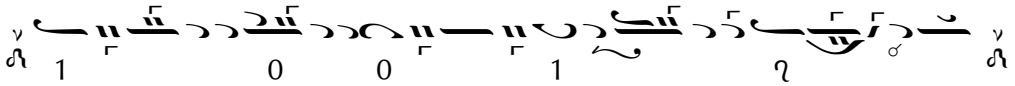


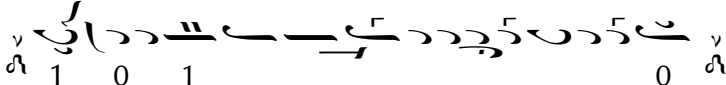
*Plagal Fourth Mode - Papadic*

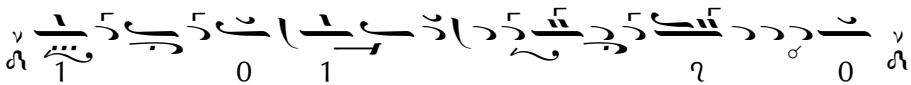
AD) Accented on Fourth to Last Syllable

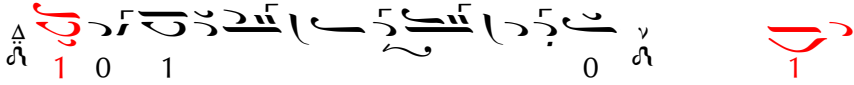
Cadences on Nee:


1001 

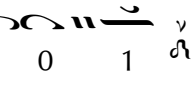
1001 

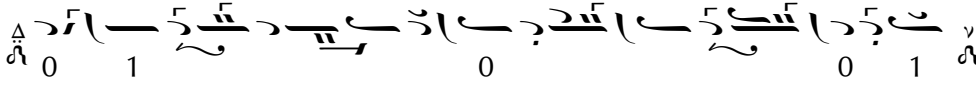
1010 


1010 


1010 

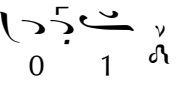
01001 

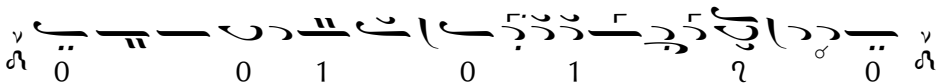


01001 

01010 

001001 



001010 









*Plagal Fourth Mode - Papadic*

Final Cadences

AE) Accented on Second to Last Syllable

Nee - Nee

0010

The musical notation for the 'Nee - Nee' cadence consists of two lines of notes. The first line starts with a 'v' symbol above a note, followed by notes with '0' and '1' below them, and ends with a 'v' symbol above a note. The second line starts with a 'v' symbol above a note, followed by notes with 'v' symbols above them, and ends with a 'v' symbol above a note.

Di - Nee

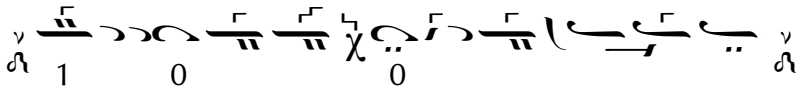
010

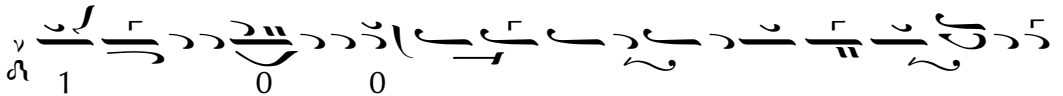
The musical notation for the 'Di - Nee' cadence consists of two lines of notes. The first line starts with a 'v' symbol above a note, followed by notes with '0' and '1' below them, and ends with a 'v' symbol above a note. The second line starts with a 'v' symbol above a note, followed by notes with 'v' symbols above them, and ends with a 'v' symbol above a note.

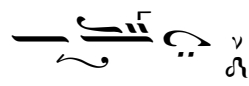
*Plagal Fourth Mode - Papadic*

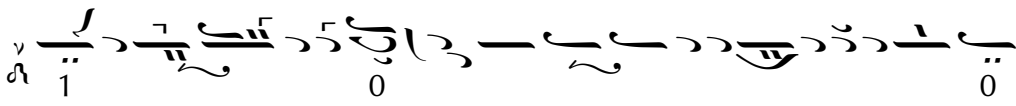
AF) Accented on Third to Last Syllable

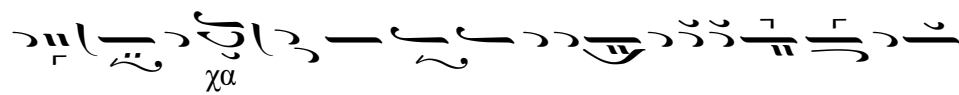
Nee - Nee

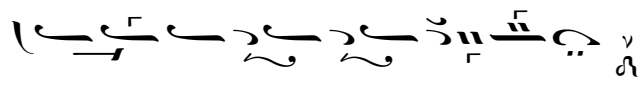
100 

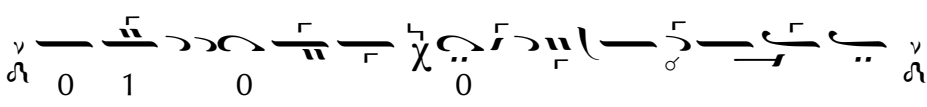
100 

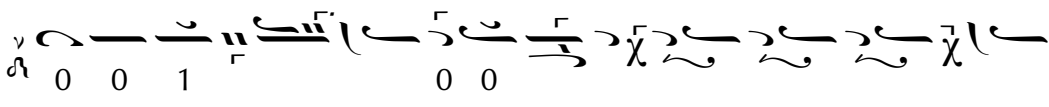


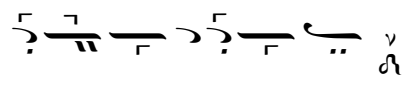
100 

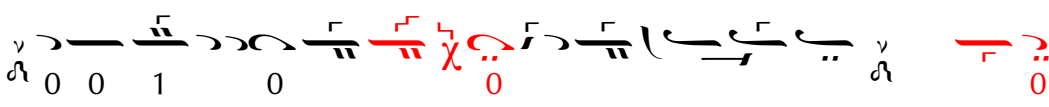


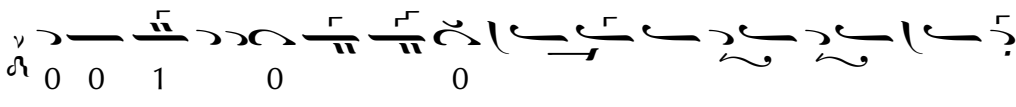


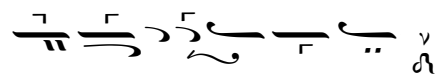
0100 

00100 



00100 

00100 







*Plagal Fourth Mode - Papadic*

00100  $\overset{\gamma}{\delta}$   $\frac{f}{0} \frac{e}{0} \frac{d}{1} \frac{c}{0} \frac{b}{0}$

00100  $\overset{\gamma}{\delta}$   $\frac{f}{0} \frac{e}{0} \frac{d}{1} \frac{c}{0} \frac{b}{0}$   $\overset{\gamma'}{\delta'}$

00100  $\overset{\gamma}{\delta}$   $\frac{f}{0} \frac{e}{0} \frac{d}{1} \frac{c}{0} \frac{b}{0}$

00100  $\overset{\gamma}{\delta}$   $\frac{f}{0} \frac{e}{0} \frac{d}{1} \frac{c}{0} \frac{b}{0}$   $\overset{\pi}{\delta}$   $\frac{a}{9}$

00100  $\overset{\gamma}{\delta}$   $\frac{f}{0} \frac{e}{0} \frac{d}{1} \frac{c}{0} \frac{b}{0}$



*Plagal Fourth Mode - Papadic*

00100  $\overset{\vee}{\delta}$   $\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

00100  $\overset{\vee}{\delta}$   $\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0} \frac{1}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0} \frac{1}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

00100  $\overset{\vee}{\delta}$   $\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0}$

00100  $\overset{\vee}{\delta}$   $\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0} \frac{0}{0}$

$\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0}$

00100  $\overset{\vee}{\delta}$   $\frac{1}{0} \frac{0}{0} \frac{1}{1} \frac{0}{0} \frac{0}{0} \frac{0}{0}$











*Plagal Fourth Mode - Papadic*

0

00100

$\Delta$   
d 0 0 1 0 ? 0 0

1 0 0 ?  $\chi^{\alpha}$

$\pi$   
q

0 1

0

$\chi^{\alpha}$

00100

$\Delta$   
d 0 0 1 0 ? 0 0

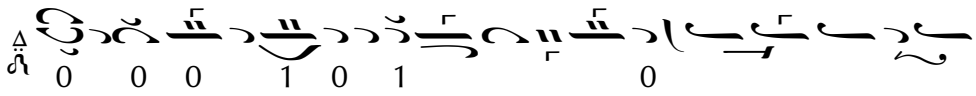
1 0 0  $\chi^{\alpha}$



*Plagal Fourth Mode - Papadic*

AG) Accented on Fourth to Last Syllable

Di - Nee

0001010 



0001010 