

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 (*Ταμειῖον 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 (*Ταμειῖον 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 Ἰερέως καὶ Νομοφύλακος (*Φωναῖς Αἰσῖαις, τ. Γ΄, σελ. 339*)
- Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰερομονάχου 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 Ἰερέως 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" (χ) 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.

ζ = 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

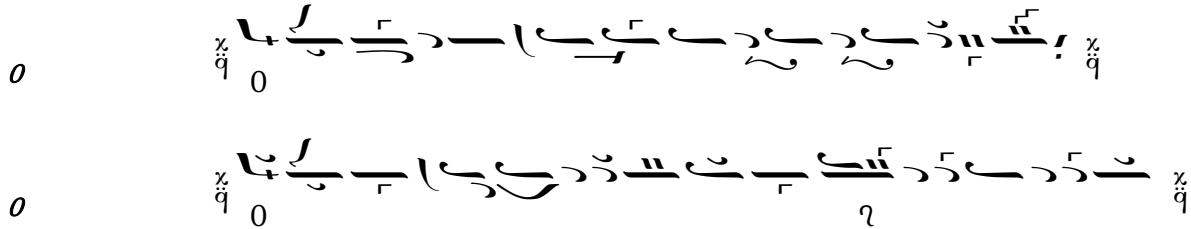
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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



* 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

1 1 0 0

Ke - Pa

01

0 1 2

Tetraphonic First Mode - Papadic

$\frac{\pi}{9}$ 0 1 0 $\frac{\pi}{9}$
 10010 $\frac{\pi}{9}$ 1 2
 0 0 1 2
 χ^{α} 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 $\frac{\times}{q}$ $\frac{1}{1}$ $\frac{\pi}{q}$ $\frac{0}{0}$

(Musical notation for 10, second line)

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

(Musical notation for 10, fourth line)

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

(Musical notation for 010, sixth line)

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

(Musical notation for 0010, eighth line)

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

(Musical notation for 00110, tenth line)

Tetraphonic First Mode - Papadic

0100010

0010001000010

D) Accented on Third to Last Syllable

Pa - Pa

100

100

100

0100

0100

0100

0100

0100

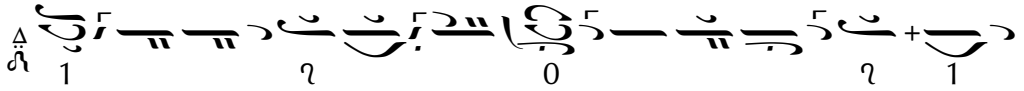
0100

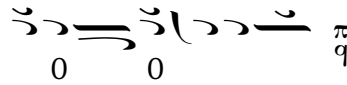
0100

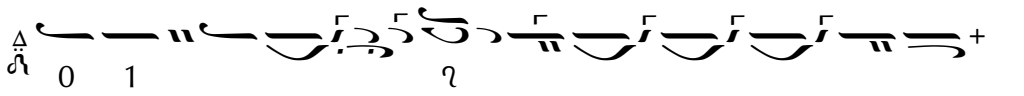
0100

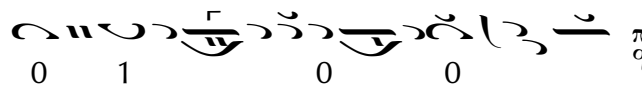
Tetraphonic First Mode - Papadic


Di - Pa



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

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


0100  $\frac{\Delta}{\delta}$ 0 1 2

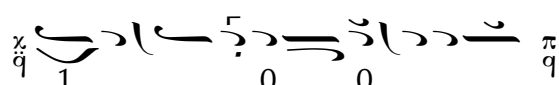
 $\frac{\pi}{q}$ 0 1 0 0

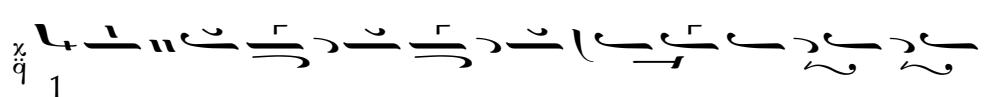
100100  $\frac{\Delta}{\delta}$ 1 0 0 1 0 1

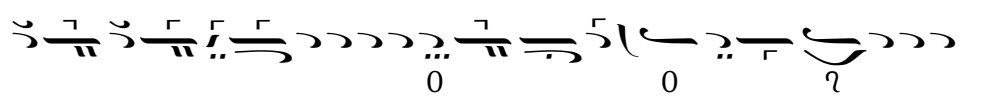
 $\frac{\pi}{q}$  1


Ke - Pa

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

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

100  $\frac{\times}{q}$ 1

 0 0 2

 $\frac{\pi}{q}$

Tetraphonic First Mode - Papadic

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

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

100 $\frac{x}{q}$ $\frac{1}{1}$ χ^{α}

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

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

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

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

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

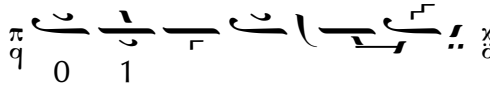
01001


001010

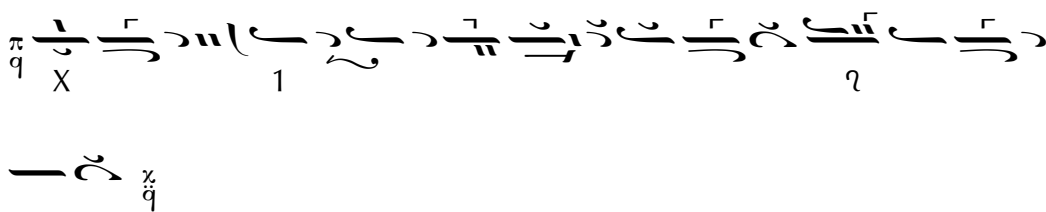
Medial Cadences on Ke

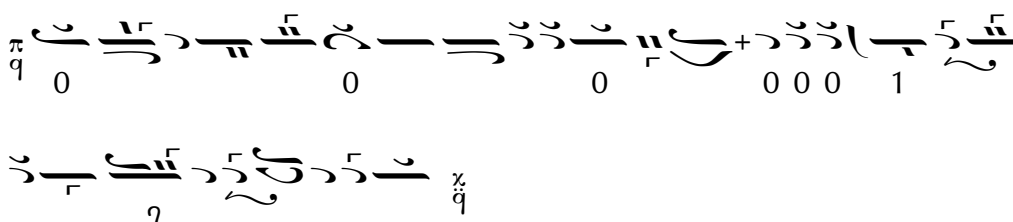
H) Accented on Last Syllable

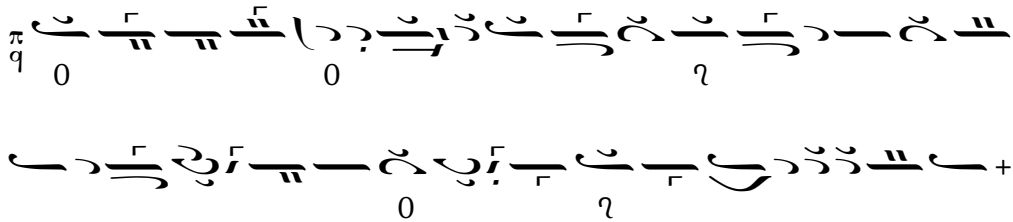
Pa - Ke

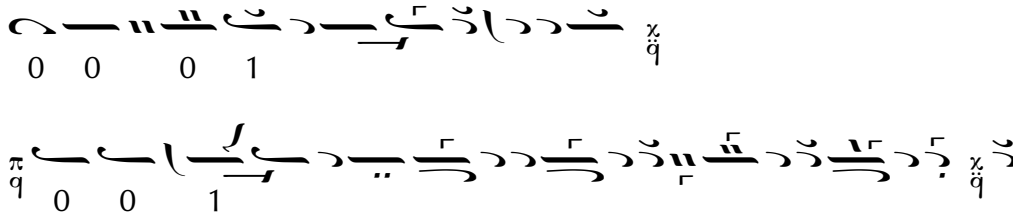
01 π_q  $\frac{x}{q}$


X1 π_q  $\frac{x}{q}$

X1 π_q  $\frac{x}{q}$

0001 π_q  $\frac{x}{q}$

0001 π_q  $\frac{x}{q}$

0010001 π_q  $\frac{x}{q}$

 $\frac{x}{q}$

Tetraphonic First Mode - Papadic

0010001

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

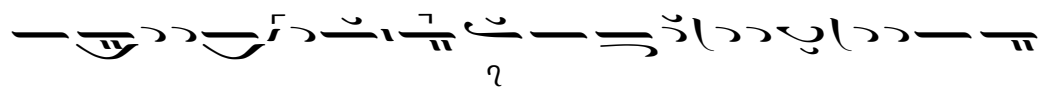
01010X01

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

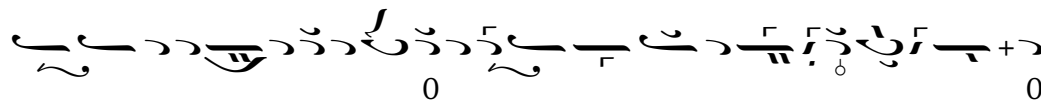
(00)00010001

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

Tetraphonic First Mode - Papadic

—  ?

 0 χ^{α} χ^{α}

 0 0

 0 0 0 1 0 0 0 1 χ^q

Tetraphonic First Mode - Papadic

I) Accented on Second to Last Syllable

Pa - Ke

X1 π_q $\frac{1}{X}$ $\frac{1}{1}$ $\frac{x}{q}$

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

10 π_q $\frac{1}{1}$ 0 $\frac{x}{q}$

10 π_q $\frac{1}{1}$ 1 0 2

$\frac{x}{q}$

0010 π_q 0 0 1 0 0 1 0

$\frac{x}{q}$

0010 π_q 0 0 2 $\frac{x}{q}$ 2

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

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

0010010 π_q 0 0 0 0 1

Tetraphonic First Mode - Papadic

0100010

Tetraphonic First Mode - Papadic

0010

0010

0010

0010

0010

0010

Tetraphonic First Mode - Papadic

00010

10010

10010

000X1000010

Tetraphonic First Mode - Papadic

J) Accented on Third to Last Syllable

Pa - Ke

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

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

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

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

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

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

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

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

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

$\frac{x}{q}$

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

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

Tetraphonic First Mode - Papadic

101	
0100	
0100	
0100	
00100	
00100	

Tetraphonic First Mode - Papadic

000101

0 0 0 1 0

0 0 1 0 1

$\frac{x}{q}$

100100

1 0 0 1 0

0

$\frac{x}{q}$

100100

1 0 2 0 1

0 0 1 0

$\frac{x}{q}$

100100

1 0 0 0 0

0 0 1 0 0

$\frac{x}{q}$

10010100

1 0 0 0 1

$\frac{x}{q}$

Tetraphonic First Mode - Papadic

The image displays five lines of musical notation in the Tetraphonic First Mode, Papadic style. The notation consists of neumes (stylized letters and symbols) placed on a four-line staff. Below the neumes are rhythmic values (0, 1, 2) and a final sign (a cross with a vertical line through it).

Line 1: Neumes with rhythmic values 2 and 2.

Line 2: Neumes with rhythmic values 2 and 0.

Line 3: Neumes with rhythmic values 2, 1, and 2.

Line 4: Neumes with rhythmic values 0, 1, 0, 1, 0, and 0.

Line 5: A final sign with a rhythmic value of 2.

Tetraphonic First Mode - Papadic

K) Accented on Fourth to Last Syllable

Pa - Ke

01001

Di - Ke

001010

001010

Medial Cadences on Low Ke

L) Accented on Last Syllable

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

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

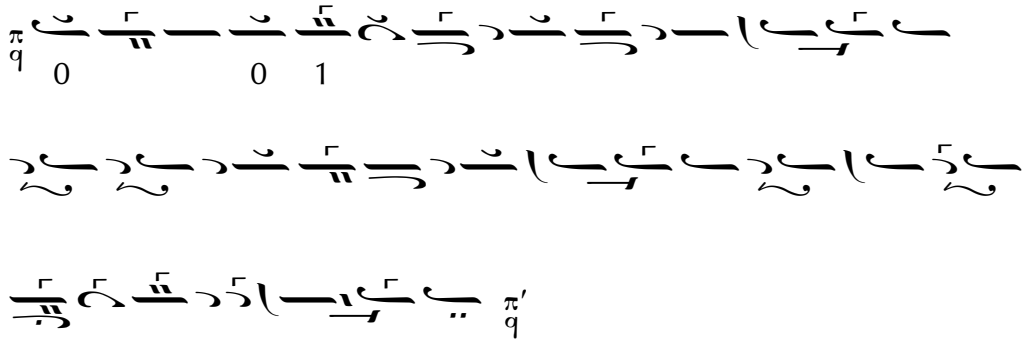
$\overset{1}{\curvearrowright} \overset{q}{\underset{x}{\curvearrowright}}$

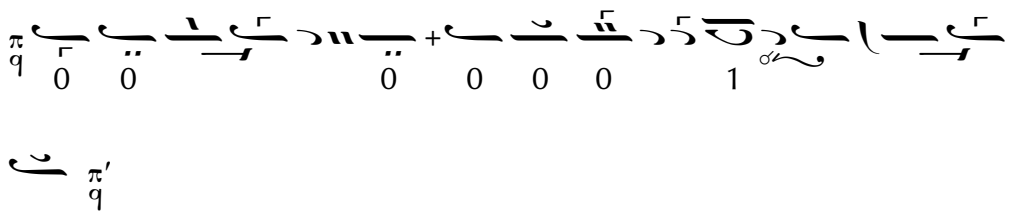
01010001 π
 $\overset{q}{\underset{0}{\curvearrowright}} \overset{1}{\curvearrowright} \overset{\circ}{\underset{0}{\curvearrowright}} \overset{1}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{0}{\curvearrowright} \overset{1}{\curvearrowright} \overset{q}{\underset{x}{\curvearrowright}}$

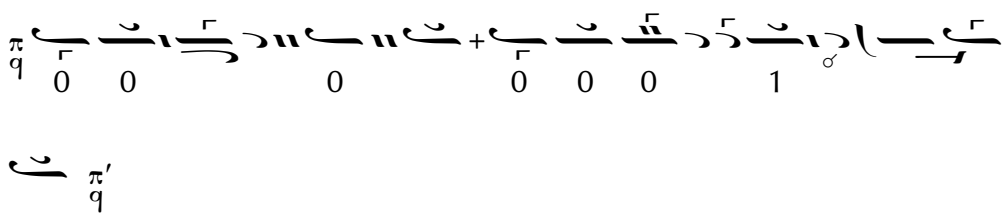
Medial Cadences on High Pa

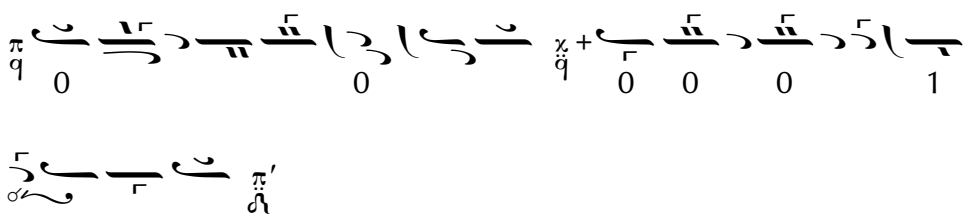
M) Accented on Last Syllable

Pa - High Pa

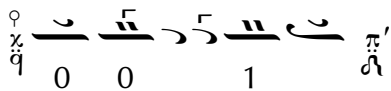
001 π_q 

0001 π_q 

0001 π_q 

0001 π_q 

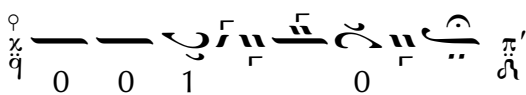
Ke - High Pa


001 π_q 

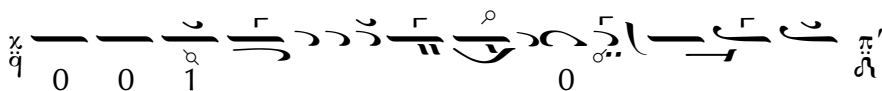
Tetraphonic First Mode - Papadic

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

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

$\frac{\pi}{q}$

R) Accented on Third to Last Syllable

Pa - Pa

00100

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

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

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

$\frac{\pi}{q}$

Ke - Pa

100

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

$\frac{\pi}{q}$

