

BYZANTINE MUSIC FORMULÆ

Second Mode - Papadic (Soft Chromatic)

Contents

Prelude Melodies

A) Initial Syllable	1213
---------------------------	------

Medial Cadences on Di

B) Accented on Last Syllable.....	1215
C) Accented on Second to Last Syllable.....	1225
D) Accented on Third to Last Syllable.....	1234
E) Accented on Fourth to Last Syllable.....	1249

Medial Cadences on Vou

F) Accented on Last Syllable	1251
G) Accented on Second to Last Syllable.....	1253
H) Accented on Third to Last Syllable.....	1257

Medial Cadences on High Zo

I) Accented on Last Syllable	1261
J) Accented on Second to Last Syllable	1262
K) Accented on Third to Last Syllable	1264
L) Accented on Fourth to Last Syllable	1265

Medial Cadences on Low Nee

M) Accented on Last Syllable.....	1266
N) Accented on Second to Last Syllable.....	1268
O) Accented on Third to Last Syllable.....	1268

Medial Cadences on High Nee

P) Accented on Last Syllable	1269
Q) Accented on Second to Last Syllable	1273
R) Accented on Third to Last Syllable	1276

Medial Cadences on High Pa

S) Accented on Last Syllable	1277
------------------------------------	------

Second Mode - Papadic

T) Accented on Second to Last Syllable	1280
U) Accented on Third to Last Syllable	1283
V) Accented on Fourth to Last Syllable	1284

Medial Cadences on High Vou

W) Accented on Last Syllable	1285
X) Accented on Second to Last Syllable	1286
Y) Accented on Third to Last Syllable	1286

Other Medial Cadences

Z) Medial Cadences on Ga	1287
AA) Medial Cadences on Ke	1287
AB) Medial Cadences on High Di	1287
AC) Medial Cadences on Pa	1287

Old Sticheraric Formulae

AD) Accented on Last Syllable	1288
AE) Accented on Second to Last Syllable	1291
AF) Accented on Third to Last Syllable	1295
AG) Accented on Fourth to Last Syllable	1302
AG) Cadences on Low Nee (Old Sticheraric)	1304

Final Cadences

AI) Accented on Third to Last Syllable	1307
--	------

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-Κινονικαρ*, 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 (*Καλλιφῶνος 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" (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

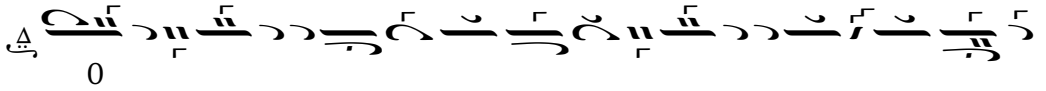
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

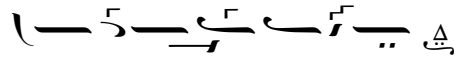
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted 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>

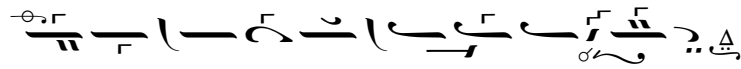
Prelude Melodies for Initial Syllable *

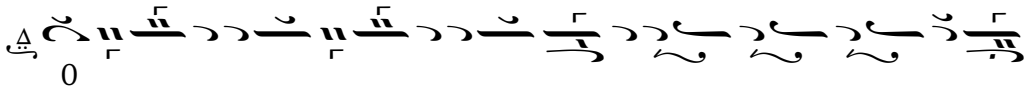
A) Initial Syllable

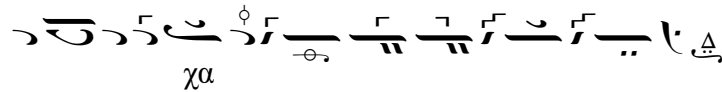
0 

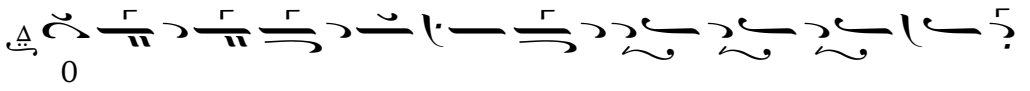


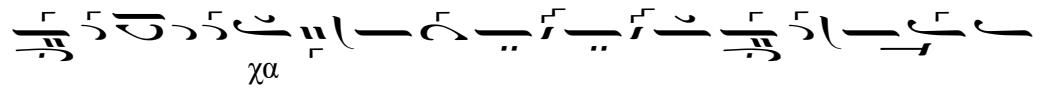
0 



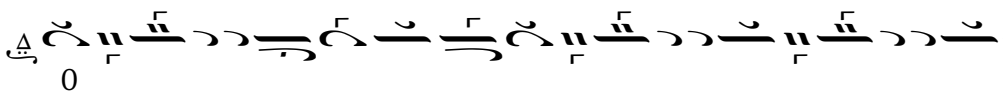
0 

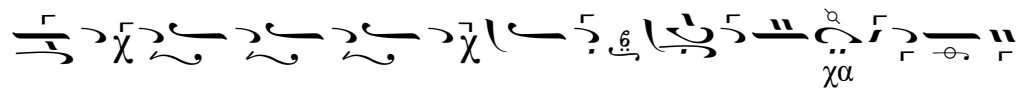


0 





0 

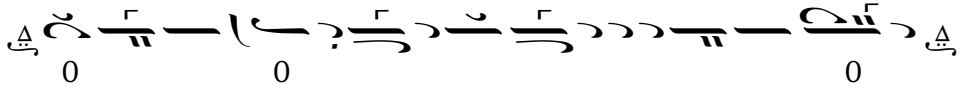


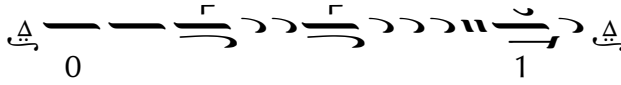
* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.


Medial Cadences on Di

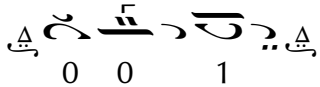
B) Accented on Last Syllable

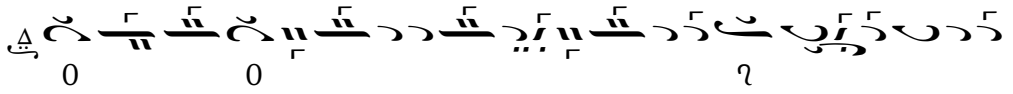
Di - Di

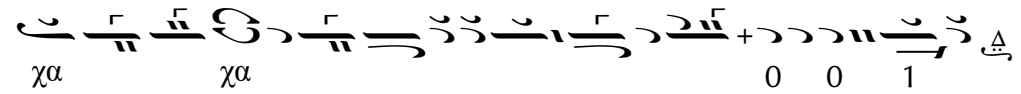
000 


01 

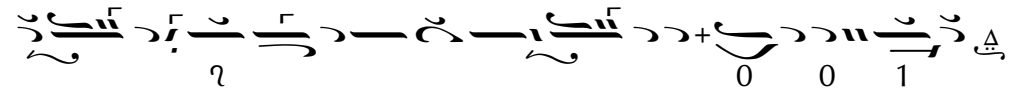
01 

001 

001 



001 



001 



Second Mode - Papadic

X01

X01

X01

X01

Second Mode - Papadic

X01

001

0001

00001

00001

Second Mode - Papadic

100001

100001

100001

Second Mode - Papadic

100001

1 0 0 0 0

0010001

0 0 0 1 0 0

00010001


0 2 0 2 0 1 0 0 0 1 0

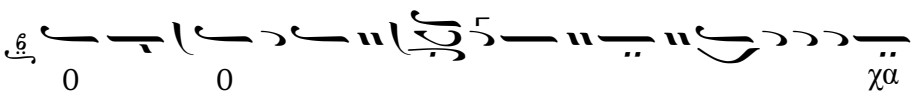
01010X01

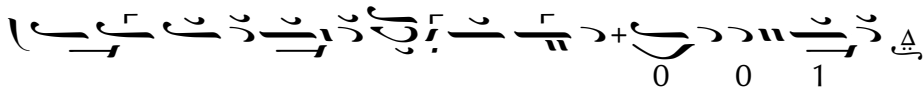
0 1 2 0 1 0 X 2 0

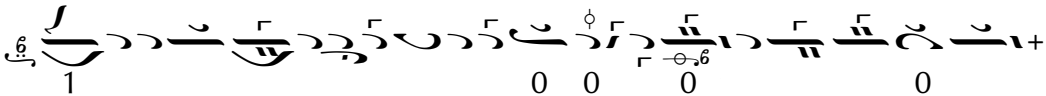
Second Mode - Papadic

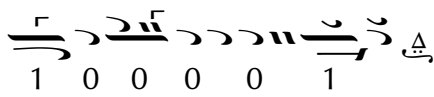
Vou - Di

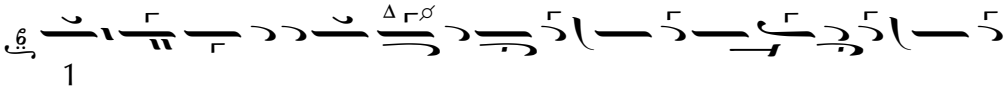
001 

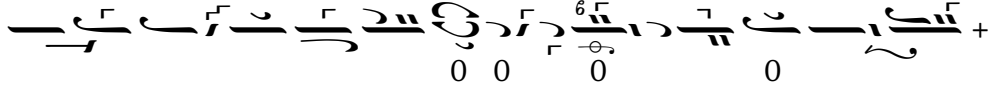
001 

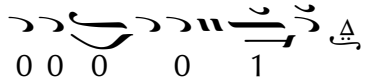


100001 

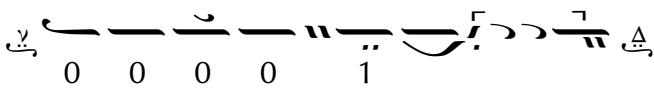


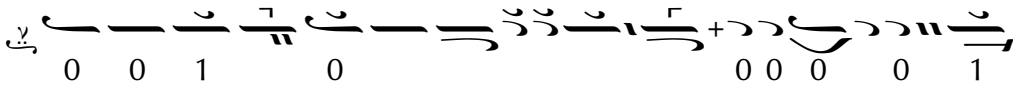
100001 






Low Nee - Di

00001 

00001 



Second Mode - Papadic

High Nee - Di

01

X0010001

(X0X)X001

Second Mode - Papadic

0100001

High Pa - Di

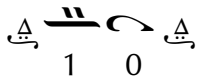
010001

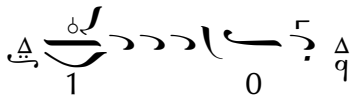
00X0001


Second Mode - Papadic


C) Accented on Second to Last Syllable

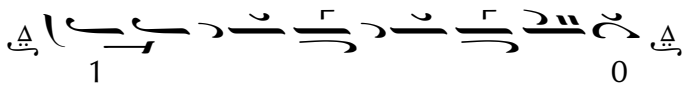
Di - Di


10 

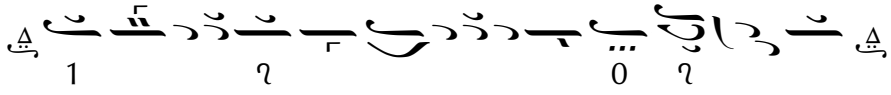
10 

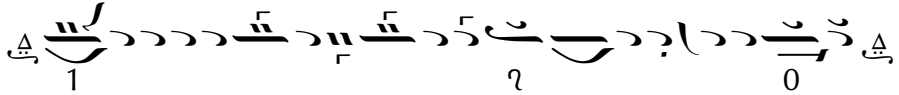
10 

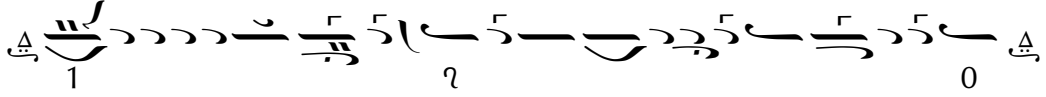
10 

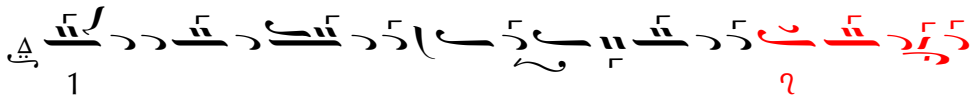
10 

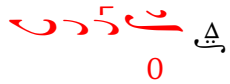

10 

10 

10 

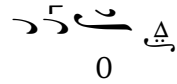
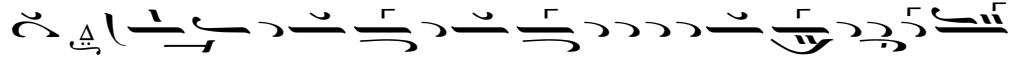
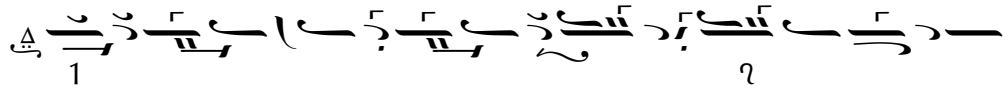
10 

10 

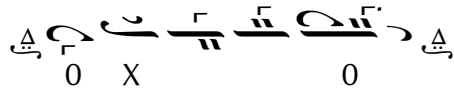
 

Second Mode - Papadic

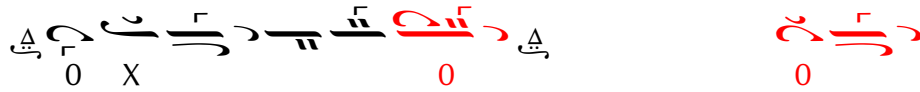
10



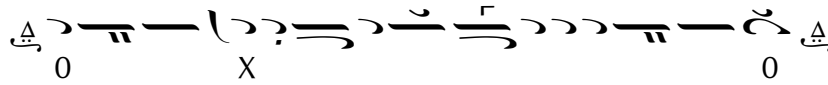
oxo



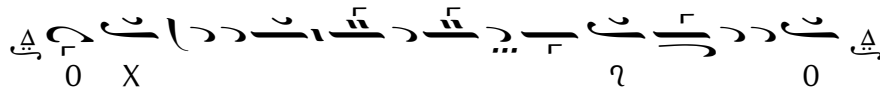
oxo



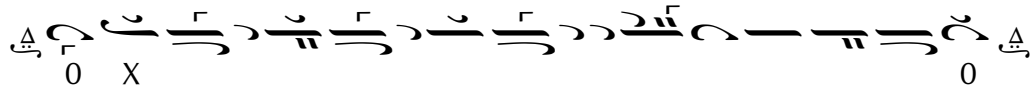
oxo



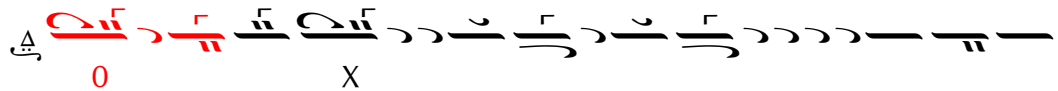
oxo



oxo



oxo



oxo



Second Mode - Papadic

00010 Δ $\frac{\Gamma}{0}$ $\frac{\nu}{0}$ $\frac{\Gamma}{0}$ $\frac{1}{1}$ χ^{α}

$\frac{0}{0}$ $\frac{0}{0}$ $\frac{1}{1}$ χ^{α}

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

00010 Δ $\frac{0}{0}$ $\frac{0}{0}$ $\frac{1}{1}$ $\frac{0}{0}$ $\frac{1}{1}$ $\frac{0}{0}$ $\frac{1}{1}$

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

$\frac{0}{0}$ $\frac{0}{0}$ $\frac{1}{1}$ χ^{α} $\frac{0}{0}$ $\frac{0}{0}$ $\frac{0}{0}$

$\frac{1}{1}$ $\frac{0}{0}$ Δ

10010 Δ $\frac{1}{1}$ $\frac{0}{0}$ $\frac{0}{0}$ $\frac{1}{1}$ $\frac{0}{0}$ Δ

000010 Δ $\frac{0}{0}$

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

$\frac{1}{1}$ $\frac{0}{0}$ Δ

Second Mode - Papadic

100010

100010

0010010

0010010010

Vou - Di

Second Mode - Papadic

010

1000010

High Zo - Di

010

010

100010

High Nee - Di

010

Second Mode - Papadic

010

0X10

High Pa - Di

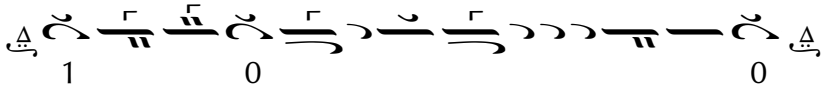
010

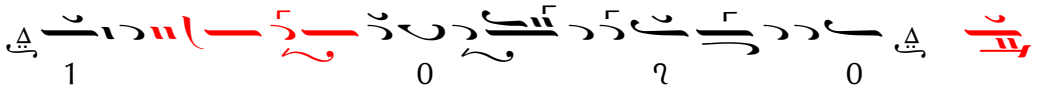
Second Mode - Papadic

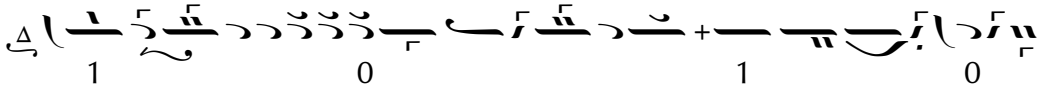
D) Accented on Third to Last Syllable

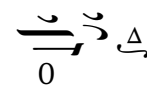
Di - Di

100 

100 

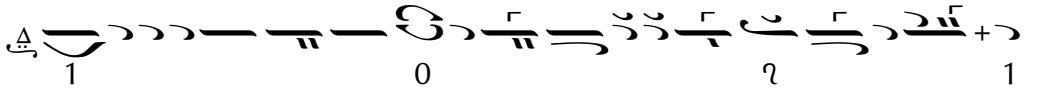
100 

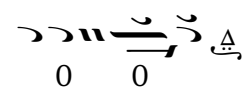
100 

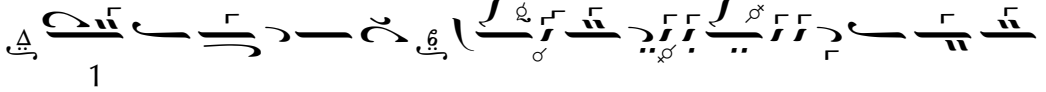


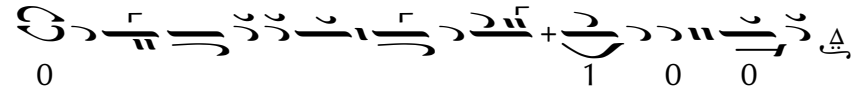
100 



100 



100 



Second Mode - Papadic

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

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

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

X01 Δ $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{1}{10}$

X 0 1 Δ

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

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

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

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

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

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

Second Mode - Papadic

0100 Δ Δ
 0 2 1

Δ
 0 2

Δ
 χ^{α} 0 1 0 0 Δ

00100 Δ Δ
 0 0 1 0

Δ
 0 0 1 0 0

00100 Δ Δ
 0 0 1 0 0 0 1

Δ
 0 0 1

00100 Δ Δ
 0 0 1 0

Δ
 2 0 0 1 0 0

00100 Δ Δ
 0 0 1 0 0 1 0

Δ
 0

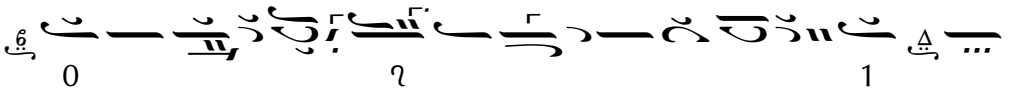
Second Mode - Papadic

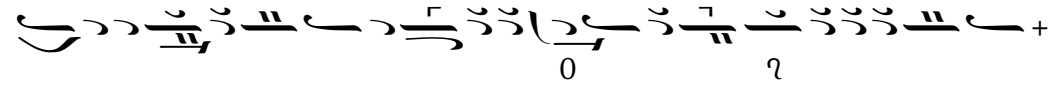
010100100 

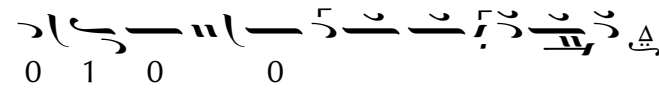
0010100100 



Vou - Di

0100 

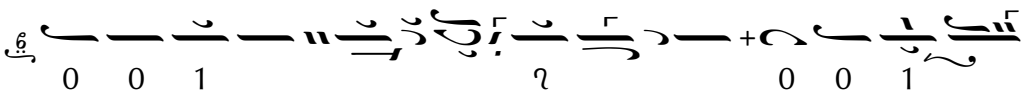


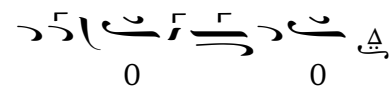


0X01 





00100 



Second Mode - Papadic

0X100

01010X01

001010100

Second Mode - Papadic

High Zo - Di

100	
100	
0100	
0100	
0100	
000100	
0100100	
0100100	
0100100	

Second Mode - Papadic

0100100

♩

0100100

♩

00100100

♩

000100100

010000100

Second Mode - Papadic

0100100

High Pa - Di

0100100

High Vou - Di

100

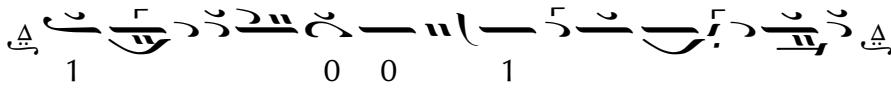
00100

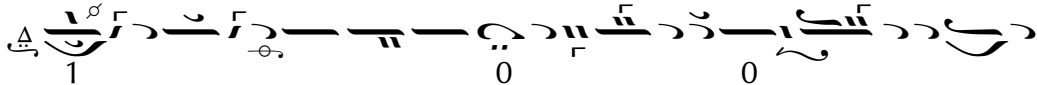
100100

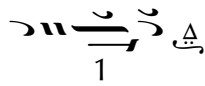
Second Mode - Papadic

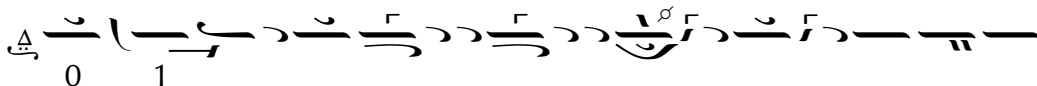
E) Accented on Fourth to Last Syllable

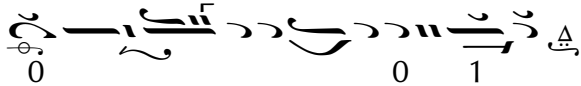
Di - Di

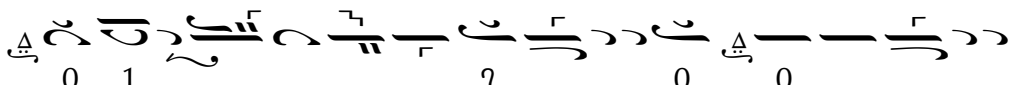
1001 


1001 

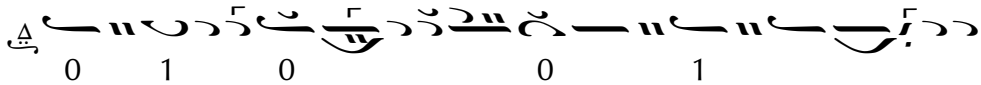


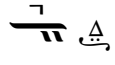
01001 

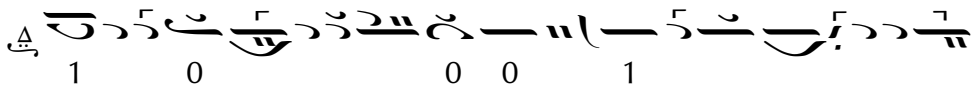


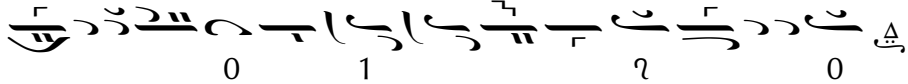
01001 



01001 



10001010 



Second Mode - Papadic

000101001

0 0 0 1 0 0 0 1

Vou - Di

1001

1 0 0 1

0100010X0

0 1 0 0 0 1 0 0 1 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 




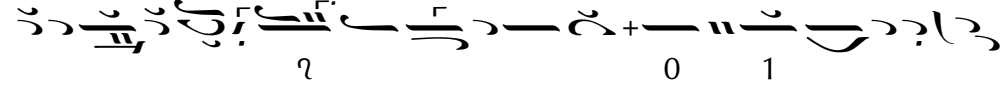
010 

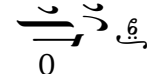


010 



010 





Second Mode - Papadic

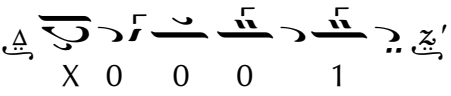
00100

(10)0100

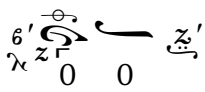
Medial Cadences on High Zo

I) **Accented on Last Syllable**

Di - High Zo

X0001  Musical notation for the cadence 'Di - High Zo' with the pattern X0001. It features a sequence of notes with various accidentals and a final cadence symbol.

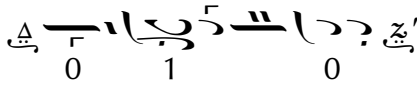
High Vou - High Zo

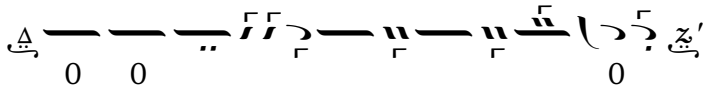
00  Musical notation for the cadence 'High Vou - High Zo' with the pattern 00. It features a sequence of notes with various accidentals and a final cadence symbol.

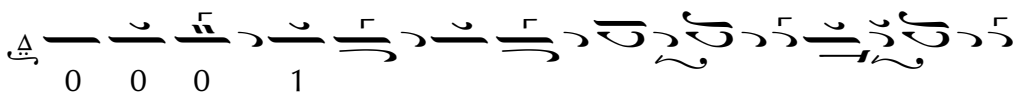
Second Mode - Papadic

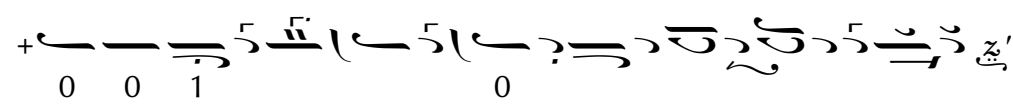
J) Accented on Second to Last Syllable

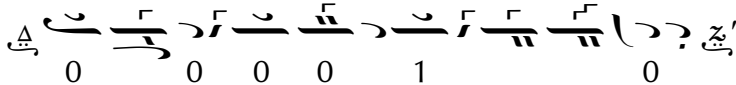
Di - High Zo

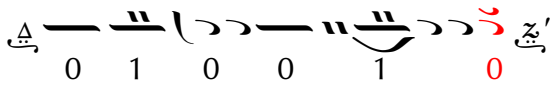
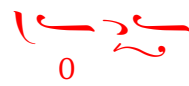
010 Δ 


0010 Δ 

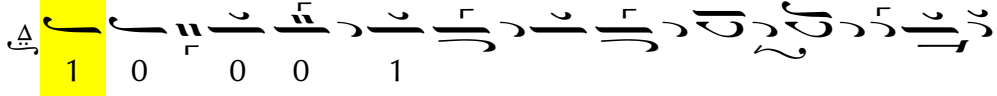
0010 Δ 

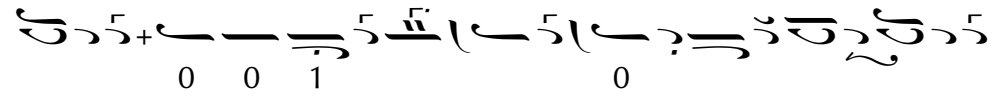
 + 

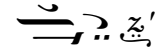
000010 Δ 


010010 Δ  


0100010 Δ 

100010 Δ 

 + 



00000010 Δ 

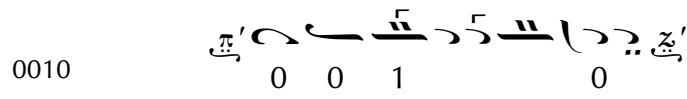


Second Mode - Papadic

Vou - High Zo



High Pa - High Zo



L) Accented on Fourth to Last Syllable

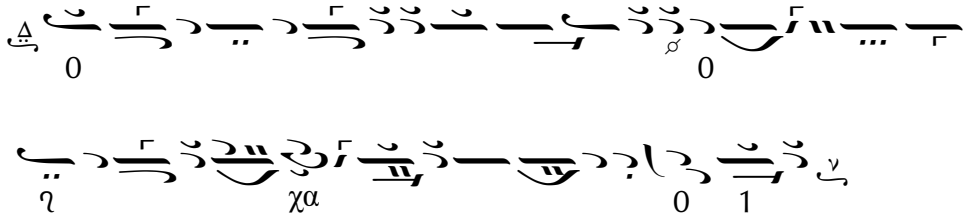
Di - High Zo

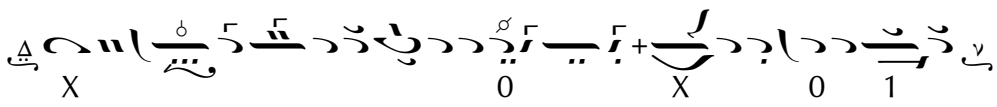


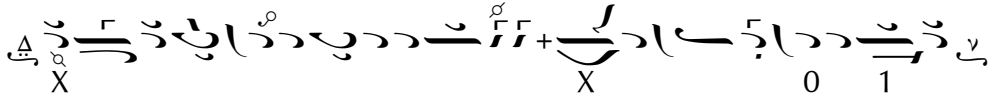
Medial Cadences on Low Nee*

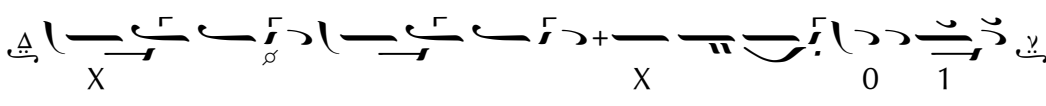
M) Accented on Last Syllable

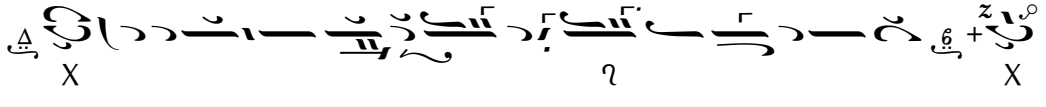
Di - Low Nee

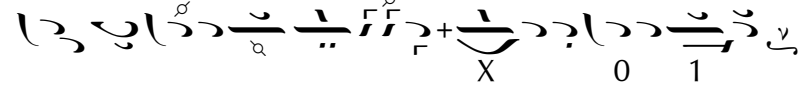
001 

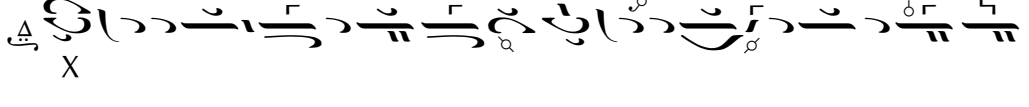
X01 

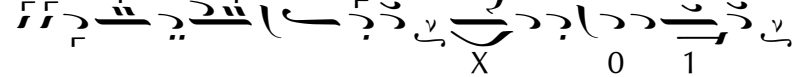
X01 

X01 

X01 

X01 

X01 

X01 

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

Second Mode - Papadic

00001

♩₀ ♩₀ ♩⁷ ♩₂ ♩⁷ ♩₀ ♩⁷ ♩₀


♩₀ ♩⁷ ♩₂ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩₀ ♩₀ ♩₁ ♩⁷


♩₀ ♩⁷ ♩₂ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩⁷ ♩₀


Second Mode - Papadic


N) Accented on Second to Last Syllable


Di - Low Nee


10 

10 

10 

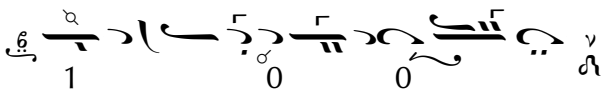



010 



O) Accented on Third to Last Syllable

Di - Low Nee

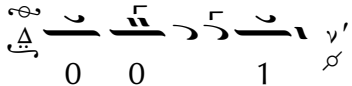
100 

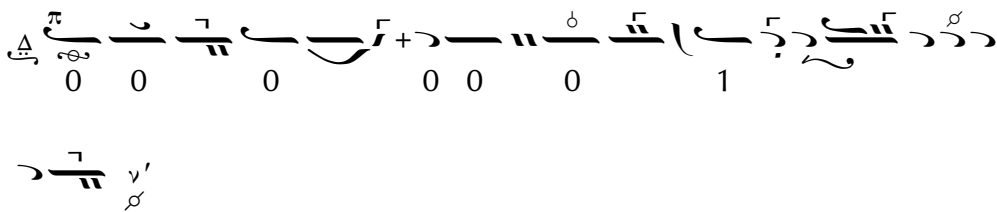
000100 

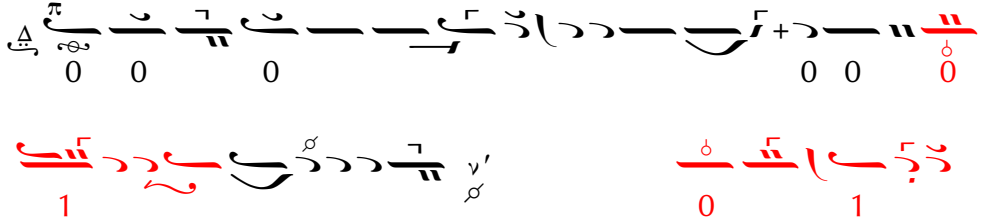
Medial Cadences on High Nee*

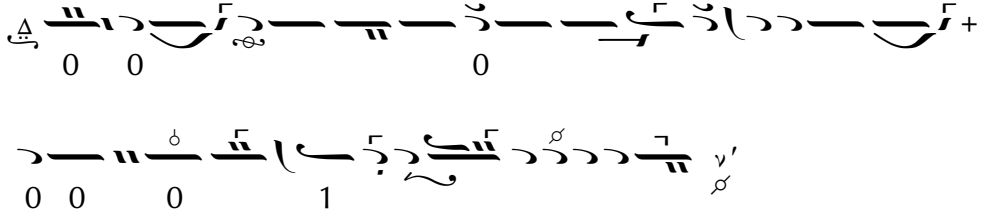
P) Accented on Last Syllable

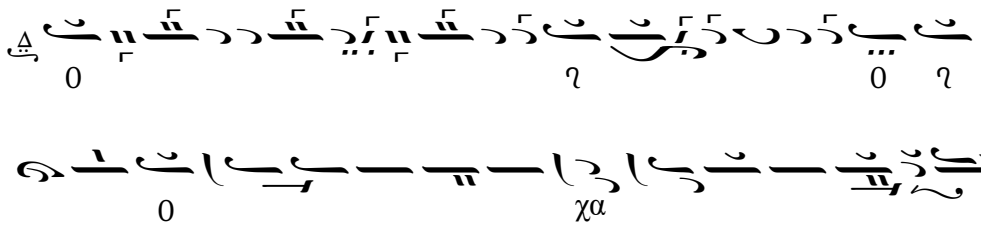
Di - High Nee

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

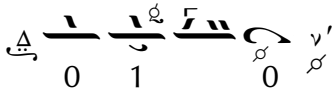
? 0 0 0 0

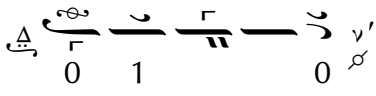
0 1

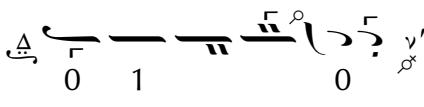
Second Mode - Papadic

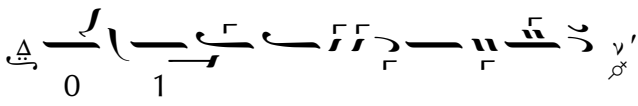
Q) Accented on Second to Last Syllable

Di - High Nee

010 

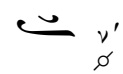
010 

010 

010 


010 

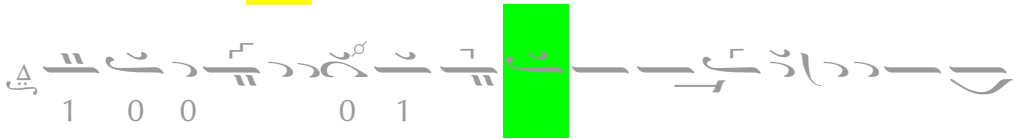


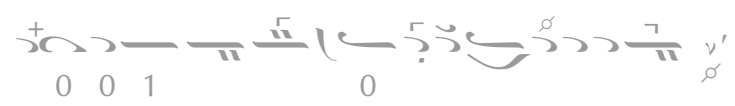


X00010 





100010 



Second Mode - Papadic

100010

00010

0100010

00100010

High Nee - High Nee

0010

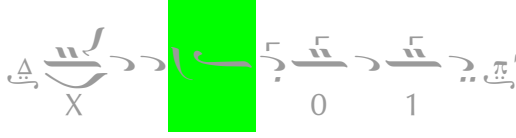
High Vou - High Nee

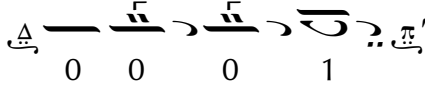
0010 $\begin{matrix} \text{ⲛ} & \text{ⲟ} & \text{ⲟ} & \text{ⲛ} & \text{ⲛ} \\ \text{ⲟ} & \text{ⲟ} & \text{ⲛ} & \text{ⲟ} & \text{ⲛ} \end{matrix}$

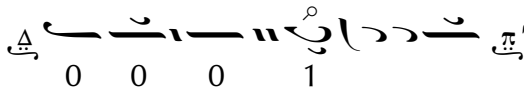
Medial Cadences on High Pa

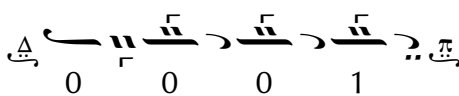
S) Accented on Last Syllable

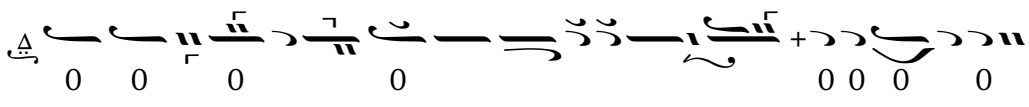
Di - High Pa

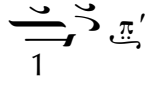
X01 

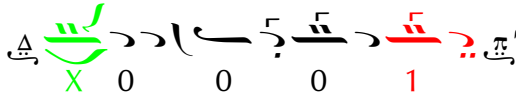
0001 

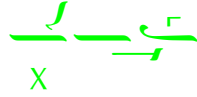
0001 


0001 


00001 





X0001 







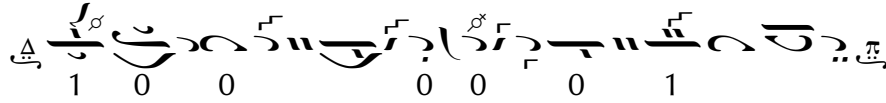
10001 



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 (Xα). The second line starts with a note with a '0' below it, followed by a note with a '0' below it, then a note with a '+' sign above it, and finally 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

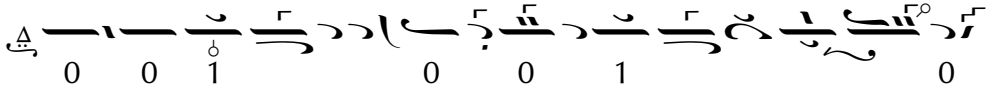
The musical notation for 'High Vou - High Pa' consists of a single line of notes. It starts with a treble clef and a sharp sign (ε'). It contains several notes with stems and beams, including a note with a '0' below it, a note with a '0' below it, a note with a '0' below it, a note with a '0' below it,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

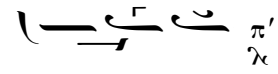
Second Mode - Papadic

T) Accented on Second to Last Syllable

Di - High Pa


10 

0010010 



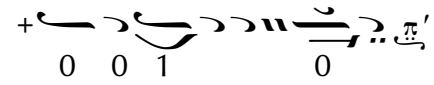
00010 




X00010 





+ 

100010 



Second Mode - Papadic

High Zo - High Pa

010

High Nee - High Pa

10

10

010

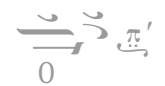
010

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

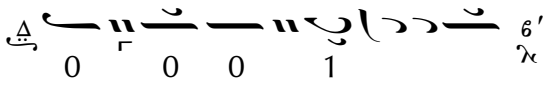
Di - High Pa

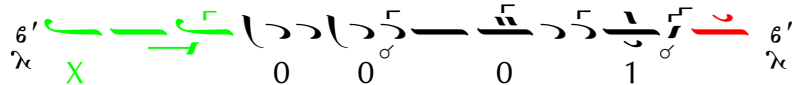
1000




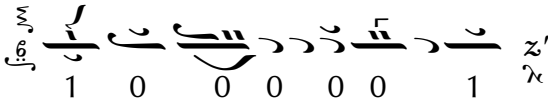
Medial Cadences on High Vou

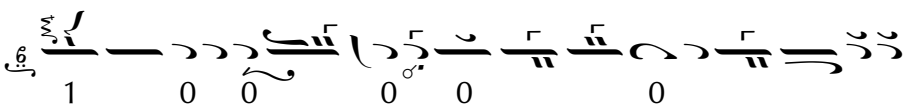
W) Accented on Last Syllable


0001 

X0001 



10001 

10001 



Second Mode - Papadic

X) Accented on Second to Last Syllable

10	
10	
10	
10	
10	
10	
0010	
0010	

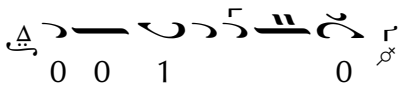
Y) Accented on Third to Last Syllable

0100	
------	--

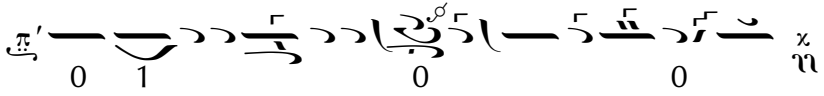
Other Medial Cadences

Z) Medial Cadences on Ga

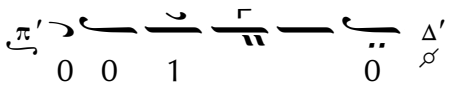
0001 

0010 

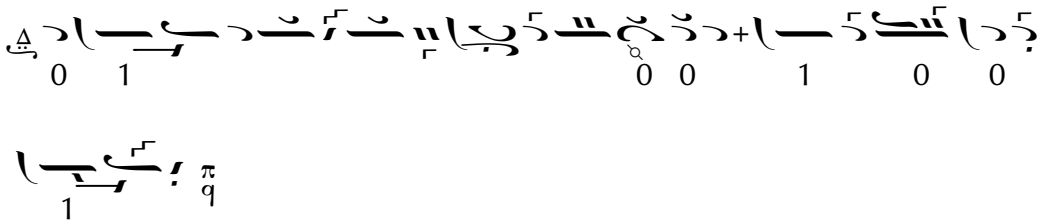
AA) Medial Cadences on Ke

0100 

AB) Medial Cadences on High Di

0100 

AC) Medial Cadences on Pa

01001 

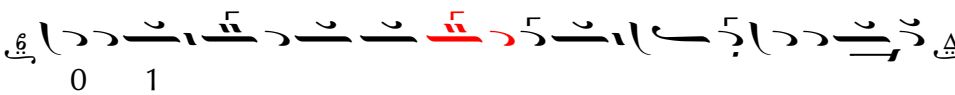
Old Sticheraric Formulae

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

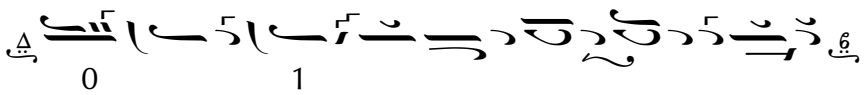
01  

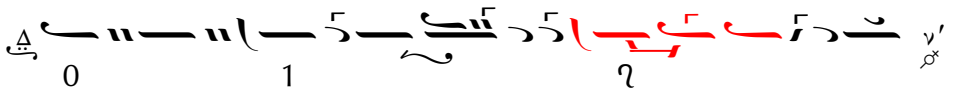
01  

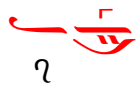
01 

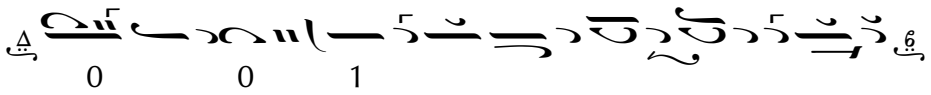


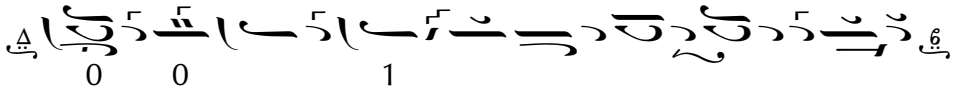
01 

01 

01 



001 

001 

Second Mode - Papadic

001 Δ
 0 0 1 ? ν'

 ?

001 Δ
 0 0 1 ? ν'

001 Δ
 0 0 1 ν'

0001 Δ
 0 0 0 1 Δ

X0X Δ
 X 0 X Δ

X00X Δ
 X 0 0 X Δ

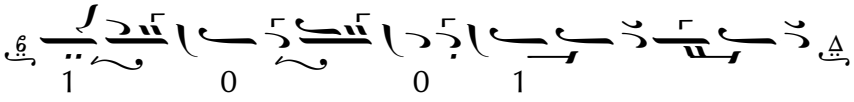
 0

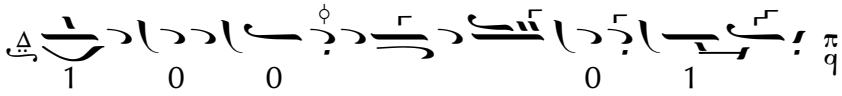
0001 Δ
 0 0 0 1 Δ

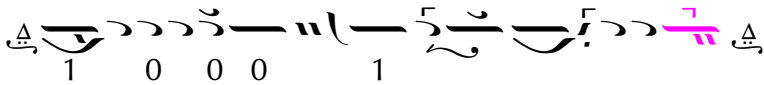
0001 Δ
 0 0 0 Δ

Δ
 ? 0 1 Δ

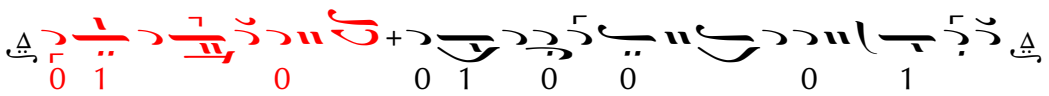
Second Mode - Papadic

1001 

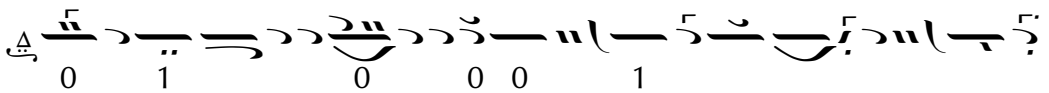
10001 

10001 

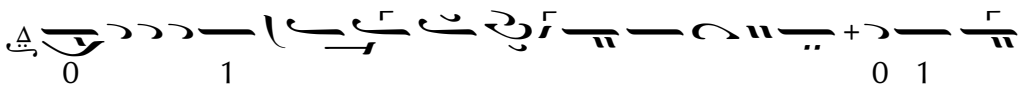


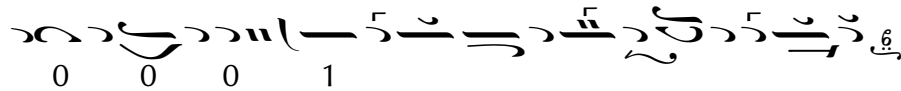
010001 

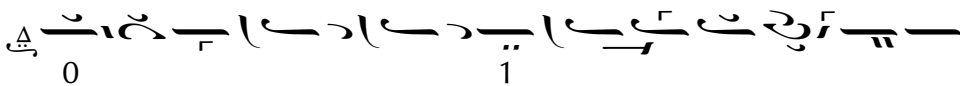


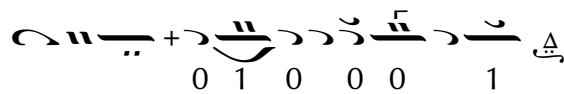
010001 



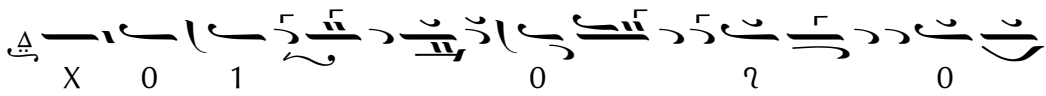
010001 

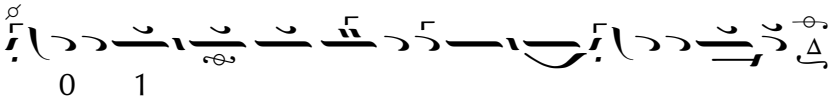


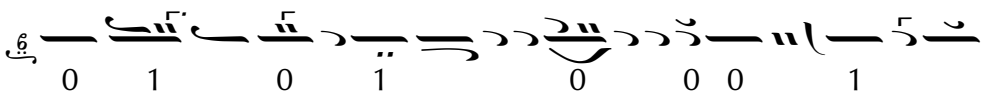
010001 

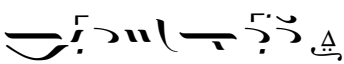


Second Mode - Papadic

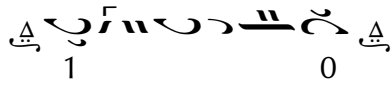
X010001 

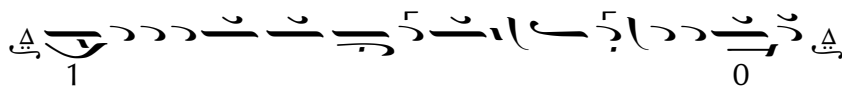


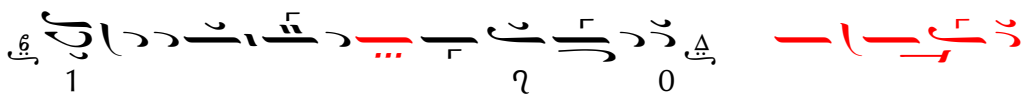
01010001 

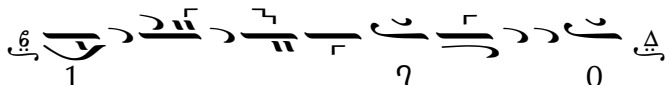


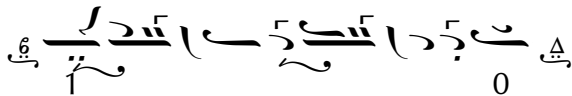
AE) Accented on Second to Last Syllable

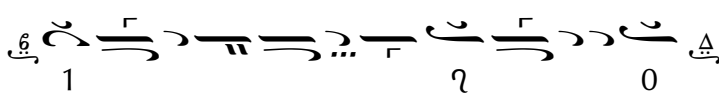
10 

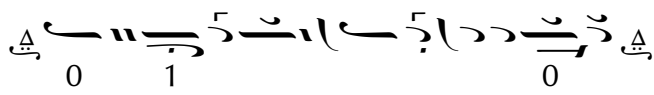
10 

10 

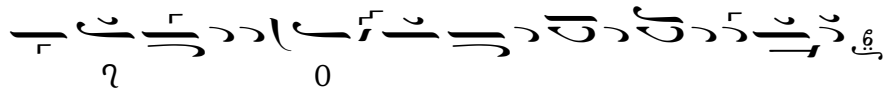
10 

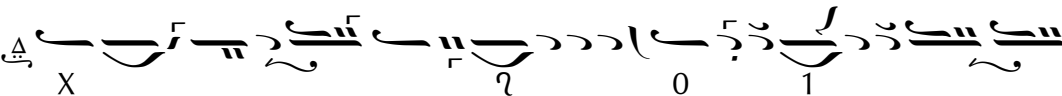
10 


10 

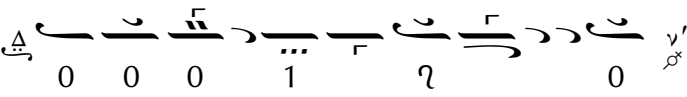
010 

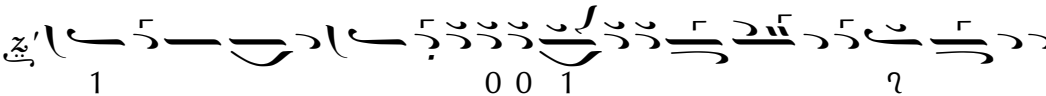
Second Mode - Papadic




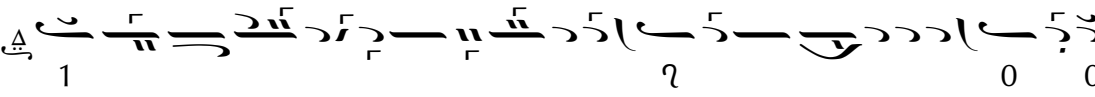
X0110 

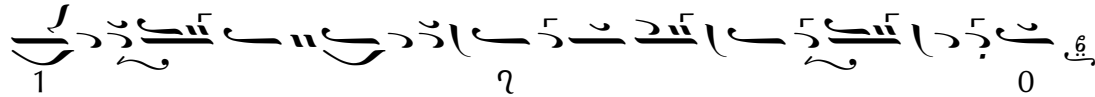


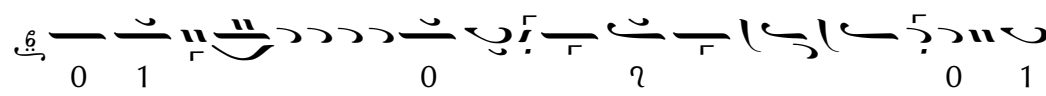
00010 

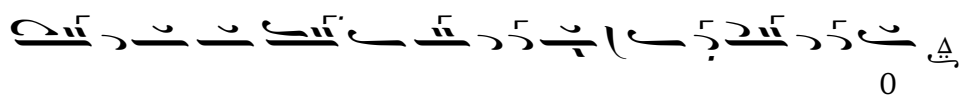
10010 




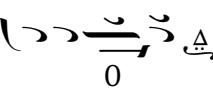
10010 



010010 

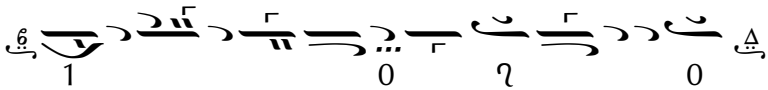


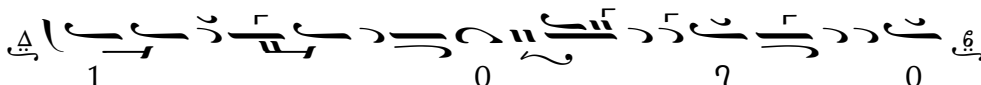
010010 




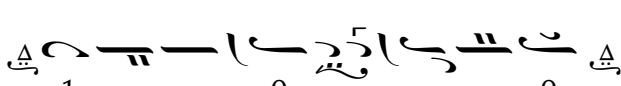
Second Mode - Papadic

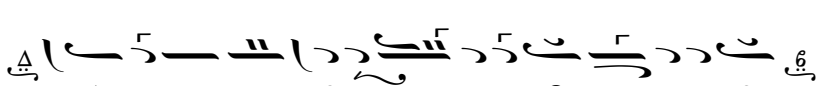
AF) Accented on Third to Last Syllable

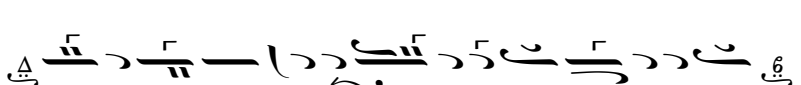
100 

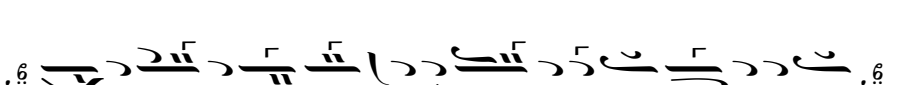
100 


100 

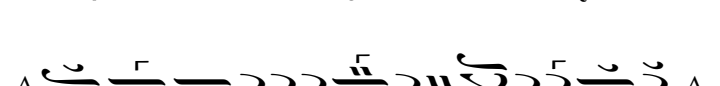
100 

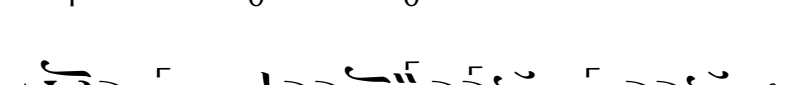
100 

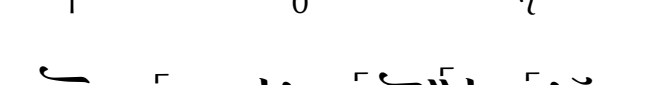
100 

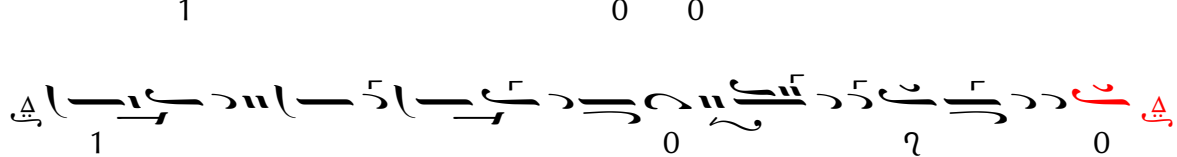
100 

100 

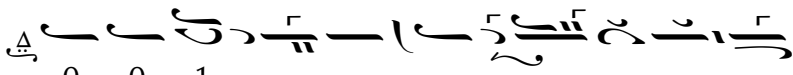
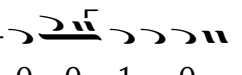
100 

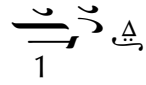
100 

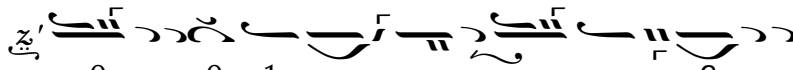
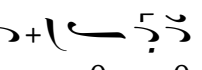
100 

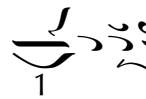
100 

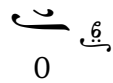
Second Mode - Papadic

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

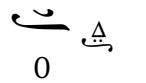
$\overset{\Delta}{\text{A}}$ 
 1

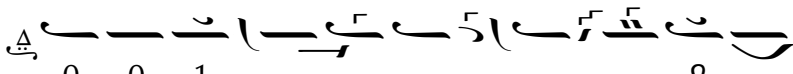
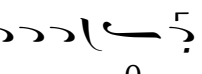
00100 $\overset{\Delta}{\text{A}}$  $\overset{\Delta}{\text{A}}$ 
 0 0 1 2 0 0

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

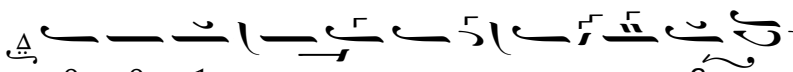
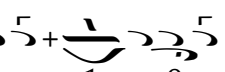
$\overset{\Delta}{\text{A}}$ 
 0

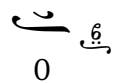
00100 $\overset{\Delta}{\text{A}}$  $\overset{\Delta}{\text{A}}$ 
 0 0 1 0 2

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

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

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

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

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

Second Mode - Papadic

00100

X0100

01100


X0110

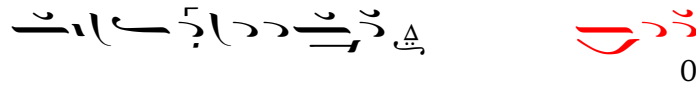
010100

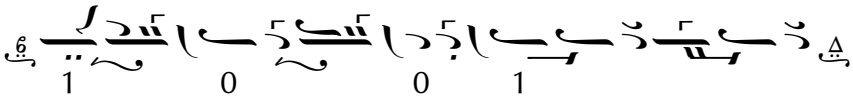
100100

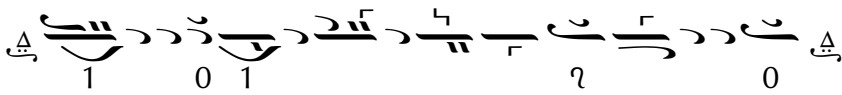
Second Mode - Papadic

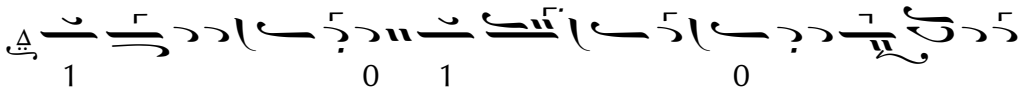
AG) Accented on Fourth to Last Syllable

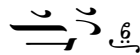
X00X


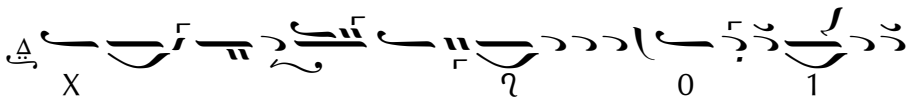


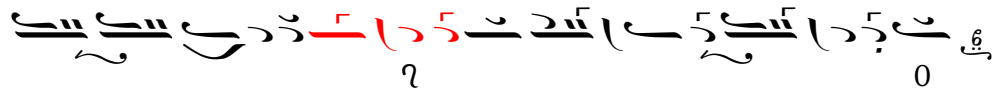
1001


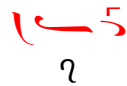
1010



1010


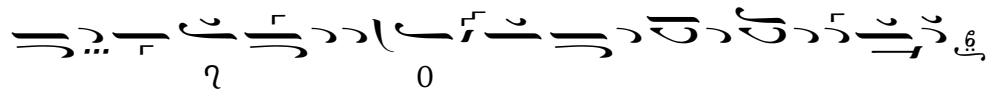


X010


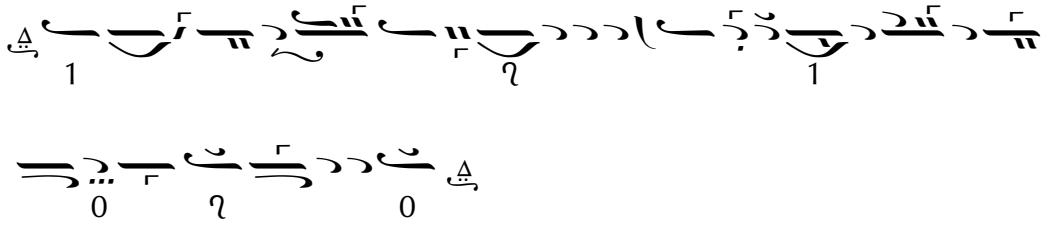


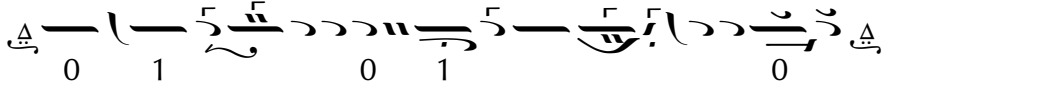



X010


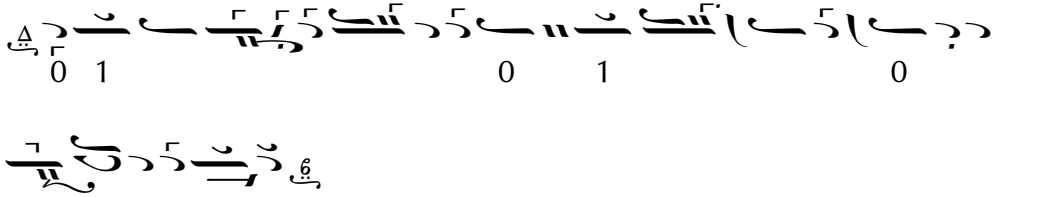


Second Mode - Papadic

1100 

01010 

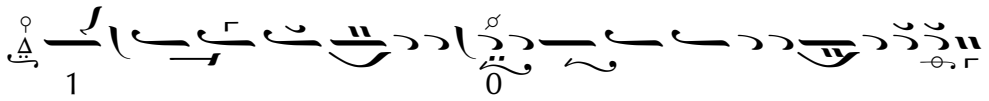
01010 

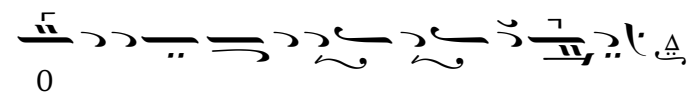
01010 


Final Cadences

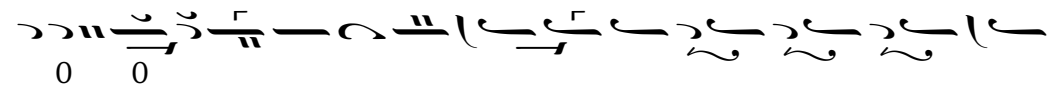
A1) Accented on Third to Last Syllable

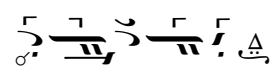
Di - Di


100 

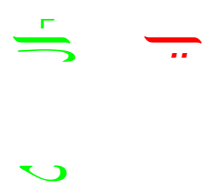


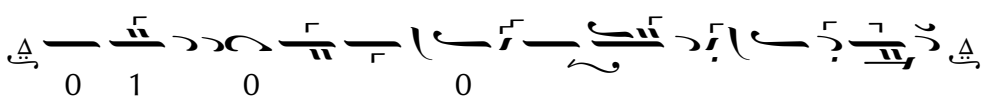
100 



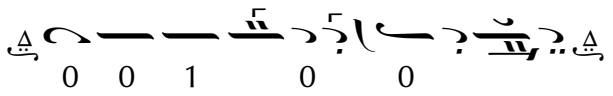


0100 

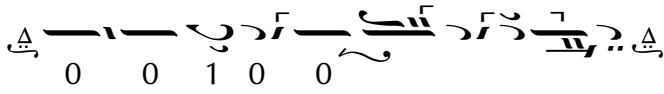


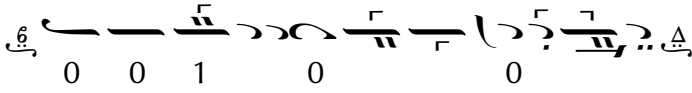
0100 

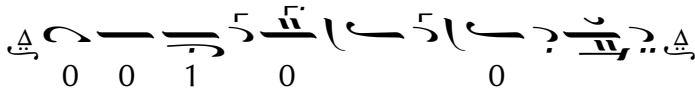
00100 


00100 

Second Mode - Papadic

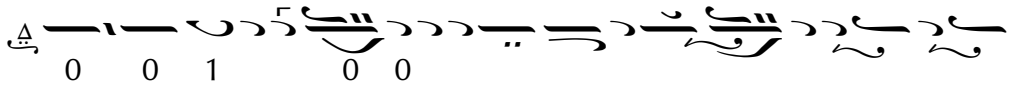
00100 

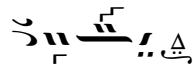
00100 

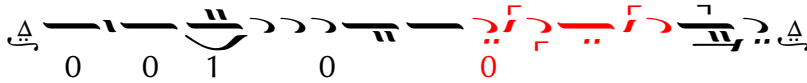
00100 

00100 

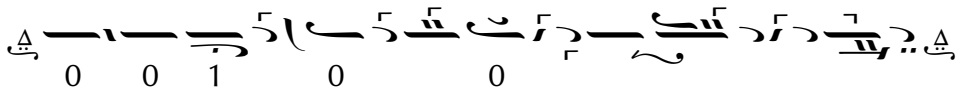


00100 

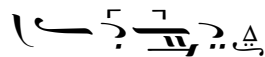


00100 



00100 

00100 



Second Mode - Papadic

00100

