

BYZANTINE MUSIC FORMULÆ

Third Mode - Papadic

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AE) Accented on Third to Last Syllable 1476

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 (*Μουσική Πανδέκτη*, τ. Δ', σελ. 85)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Ταμείον Ἀνθολογίας - Χουρμουζίου*, σελ. 33)
- Χερουβικὸν «ἑβδομάδος» Γρηγορίου Πρωτοψάλτου (*Μουσική Πανδέκτη*, τ. Δ', σελ. 63)
- Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμείον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 33)
- Χερουβικὸν Φωκαέως (σύντομον) (*Μουσική Συλλογή*, 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-Κινονικαὶ*, *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 Βυζαντίου (*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 (*Ταμείον
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 (*Ταμείον Ἀνθολογίας
Κωνσταντίνου*, τ. Β', σελ. 174)
- Κοινωνικὸν «Ἐξελέξατο Κύριος», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 170)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*,
τ. Δ', σελ. 626)
- Κοινωνικὸν «Ἐσημειώθη ἐφ' ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 176)
- Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμείον Ἀνθολογίας - Λειτουργία
Α', Φωκαέως*, σελ. 359)
- Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον
Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 178)
- Κοινωνικὸν «Ποτήριον Σωτηρίου» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ
Πανδέκτη*, τ. Δ', σελ. 799)
- Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμείον
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 (*Ταμείον 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" (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.

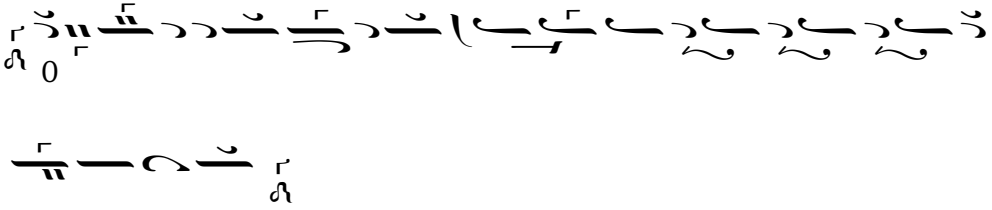
Variations of the same formula are indicated in color

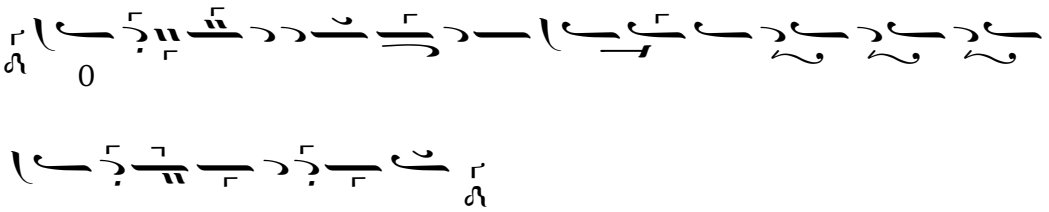
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

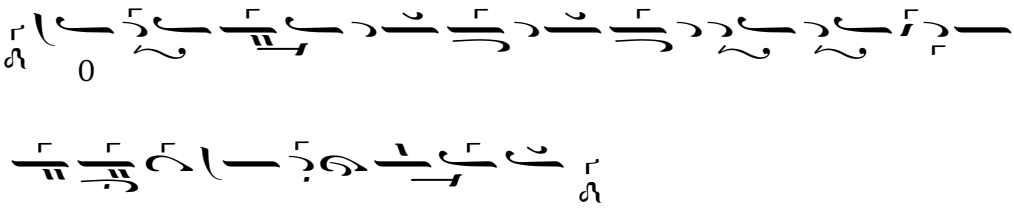
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted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

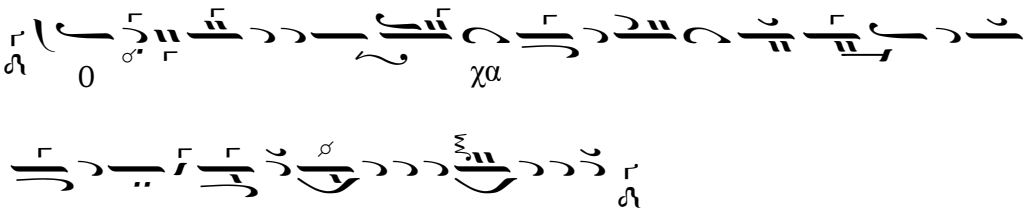
Prelude Melodies for Initial Syllable *

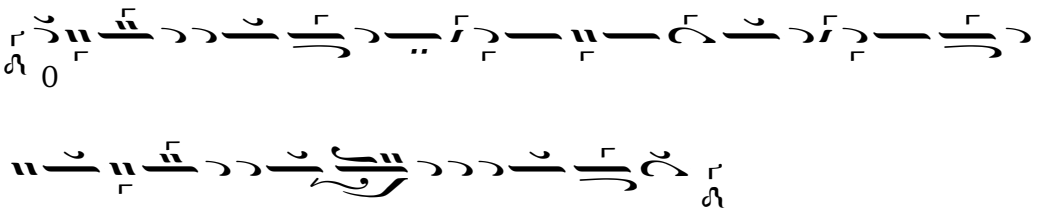
A) Initial Syllable

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.

Third Mode - Papadic

0

0

0

0

0

0

0

0

0

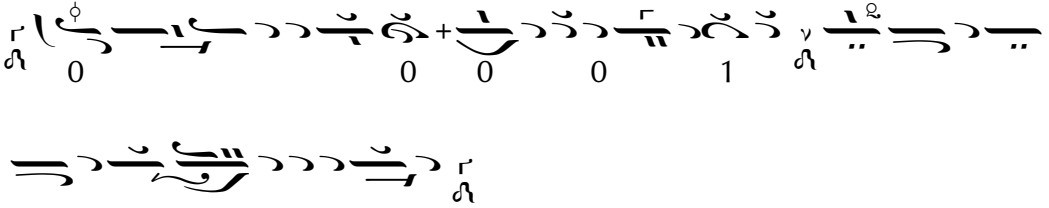
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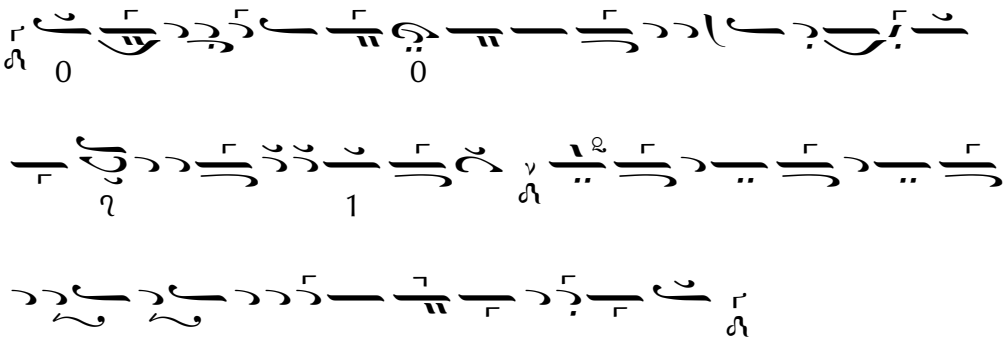
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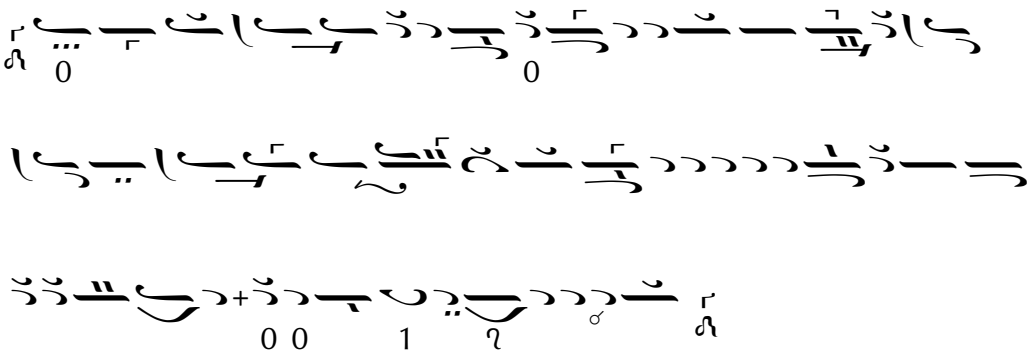
Medial Cadences on Ga

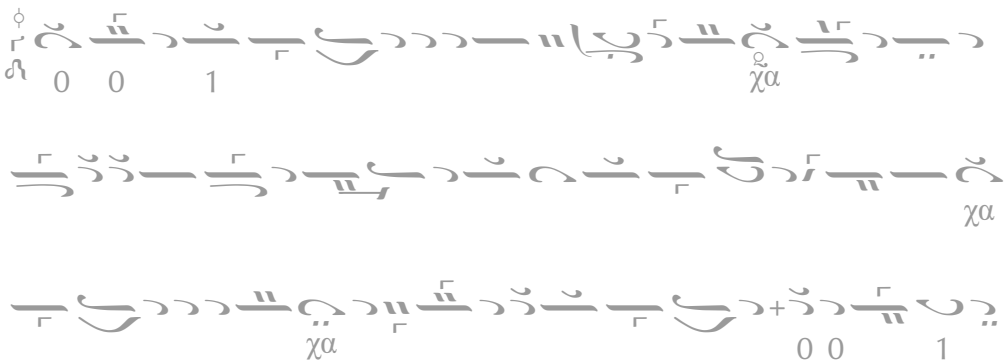
B) Accented on Last Syllable

Ga - Ga

001 

001 

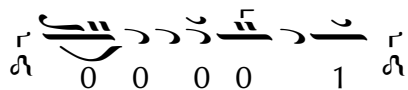
001 

001 

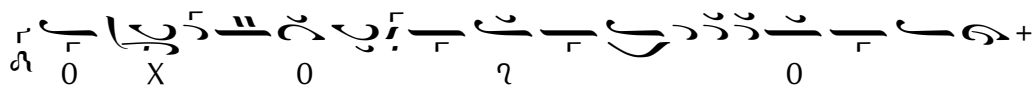
Third Mode - Papadic



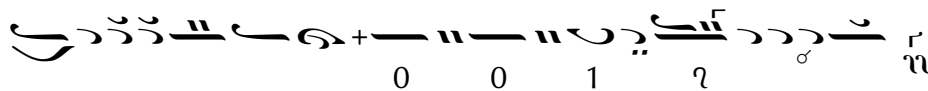
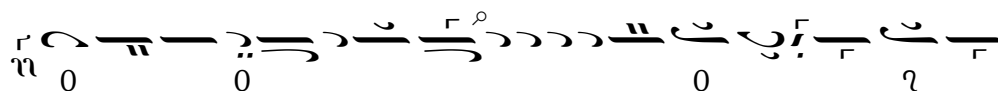
00001



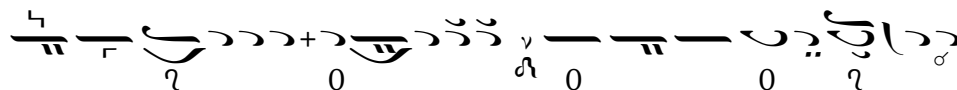
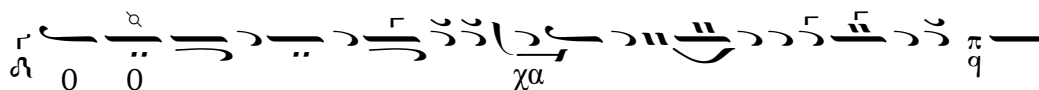
0X001



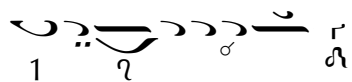
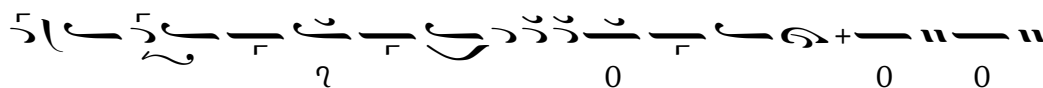
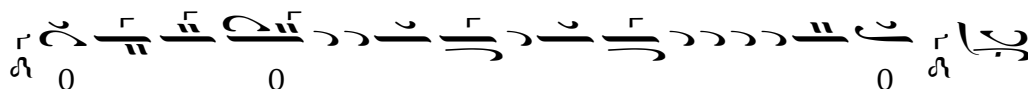
00001



00001



00001



Third Mode - Papadic

00001

00001

00001

Third Mode - Papadic

00001

0 0

χ^α

0 0 0 1 2 2

00001

0 0 χ

0

0

0 1 2

0 0 1 2

00001

0 0 0 0 2

2 0 0 1 2 2

2 2 χ

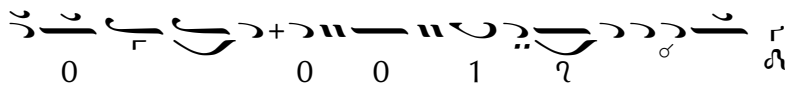
Third Mode - Papadic

00001

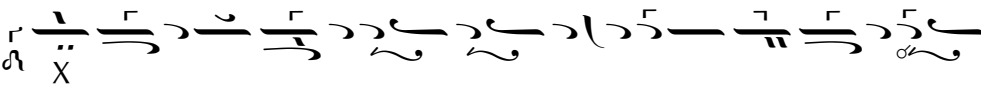
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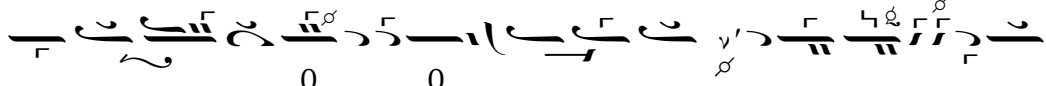
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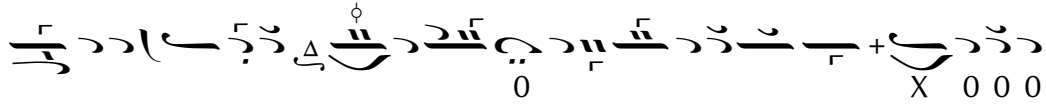
Third Mode - Papadic




 0 0 0 1 2

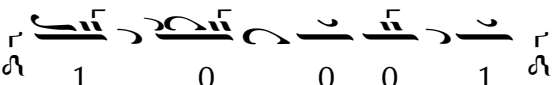
X0001
 




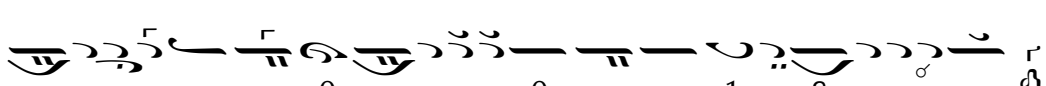


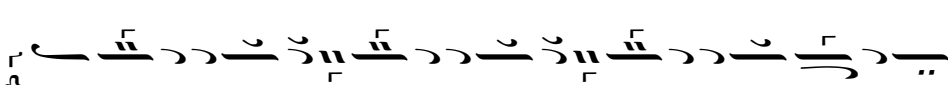


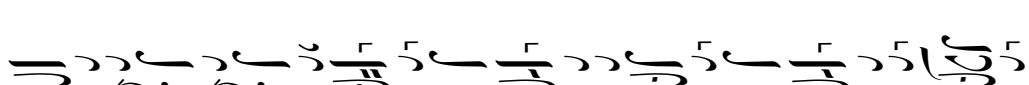
 1 2


10001
 











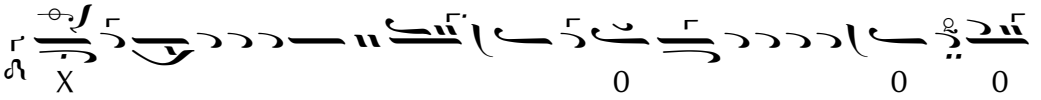


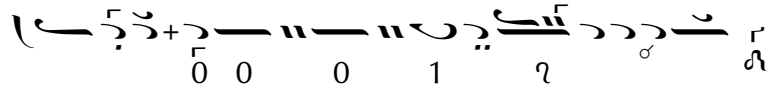


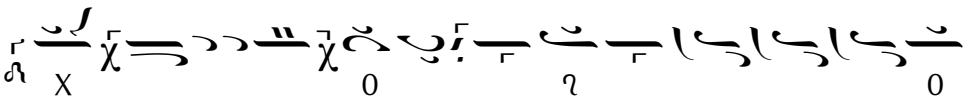


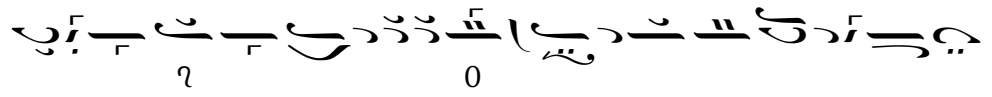
 0 1 2

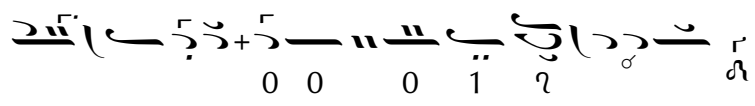
Third Mode - Papadic

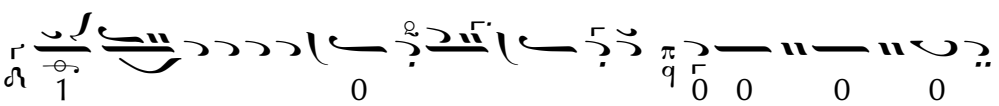
X00001  Musical notation for X00001, first system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

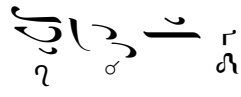
 Musical notation for X00001, second system. It continues the notation from the first system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.


X00001  Musical notation for X00001, third system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

 Musical notation for X00001, fourth system. It continues the notation from the third system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.

 Musical notation for X00001, fifth system. It continues the notation from the fourth system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.

100001  Musical notation for 100001, first system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

 Musical notation for 100001, second system. It continues the notation from the first system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.

100001  Musical notation for 100001, third system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

 Musical notation for 100001, fourth system. It continues the notation from the third system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.

100001  Musical notation for 100001, fifth system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

 Musical notation for 100001, sixth system. It continues the notation from the fifth system. Below the staff, there are three '0' characters, followed by a '1' and a '2'.

100001  Musical notation for 100001, seventh system. It features a staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals. Below the staff, there are three '0' characters.

Third Mode - Papadic

100001

0 0 0 0 1

1 0 2

0 0

0

0 0 0 1 2

1 0 0 0

0 0 0 0

1

0 1 0 X

1 0 0 0

0 0 0 1 2

1 0 0

Third Mode - Papadic

0 0 0 0 0 0 0 1 2

1000001

0 0 0 0 0 0 1 2

00010001

0 0 0 1

0 0 1 0 0 1 0 1

0 1 0 0 2

0 1 2

01010001

0 1 0 2 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

10X01

Third Mode - Papadic

Ke - Ga

010001

High Zo - Ga

00

001

00001

High Nee - Ga

100101

Third Mode - Papadic

0100001



Third Mode - Papadic

C) Accented on Second to Last Syllable

Ga - Ga

10

10

10

10

10

10

10

10

10

10

10

Third Mode - Papadic

010

X10

0010

0010

Third Mode - Papadic

0010

0010

0010

Third Mode - Papadic

0010

0 0 1

?

9

χ_α

0 0 1

?

0 0 1

?

♭

0010

0 0 0 1

?

♭

♭

0010

0

0

0

1

?

♭

♭

0

1

0 0 1

0

?

♭

♭

0010

0 0 0 1

?

♭

♭

0 0 1

0

?

♭

♭

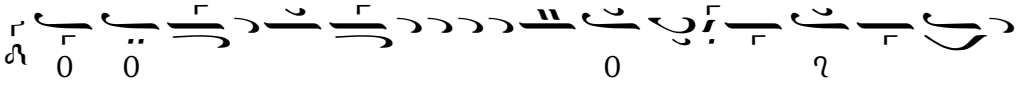
10010

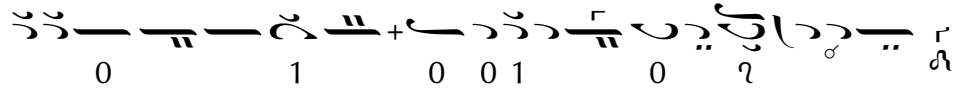
1 0 0 1


0

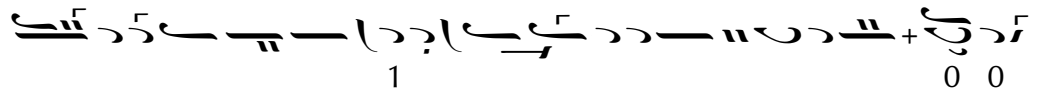
♭

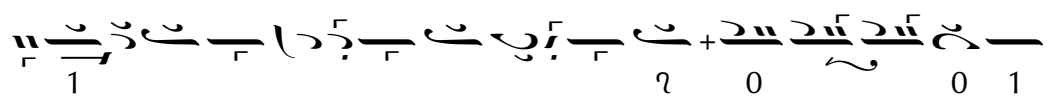
Third Mode - Papadic


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



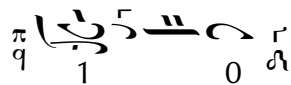
 0 0



 0 0 1 0 2

Pa - Ga

10



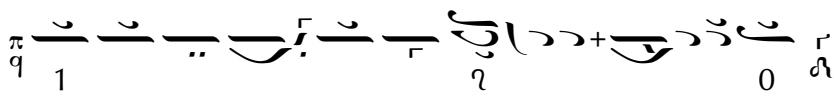


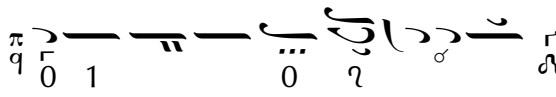
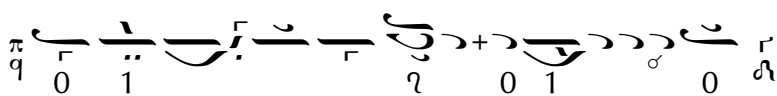
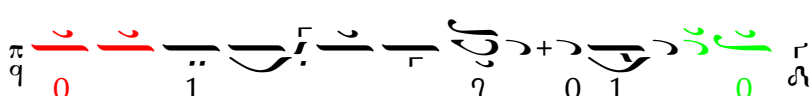
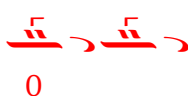


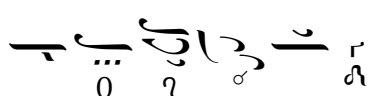
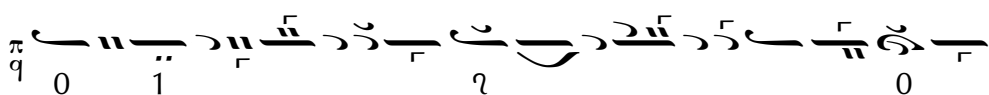
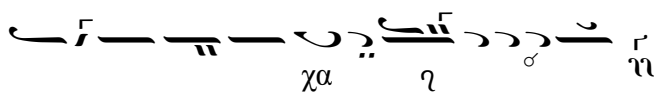
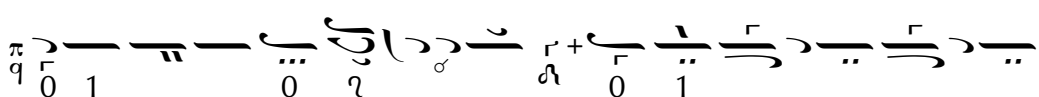
 1 0

10



 1 0 2

Third Mode - Papadic

10	π_q 
10	π_q 
010	π_q 
010	π_q 
010	π_q 
010	π_q 
	 
010	π_q 
	
010	π_q 
	
010	π_q 

Third Mode - Papadic

Nee - Ga

10

 10

Di - Ga

10


 10

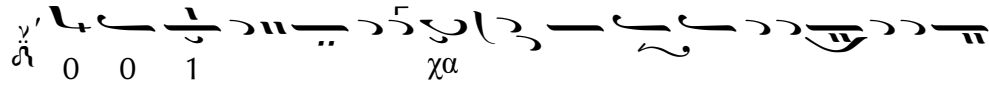
 10

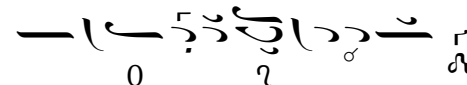
 00010


Third Mode - Papadic

High Nee - Ga

10 

0010 




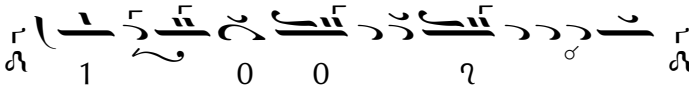
00010 


Third Mode - Papadic


D) Accented on Third to Last Syllable

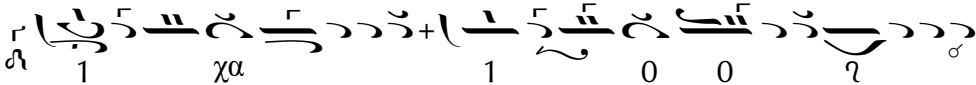
Ga - Ga

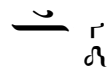
100 

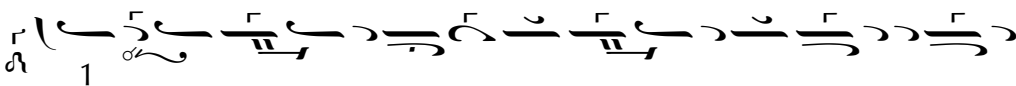
100 

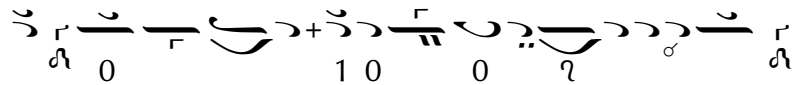
100 

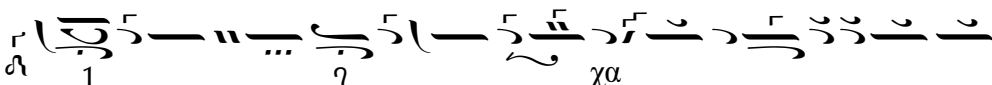
100 

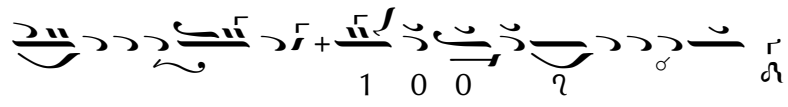
100 

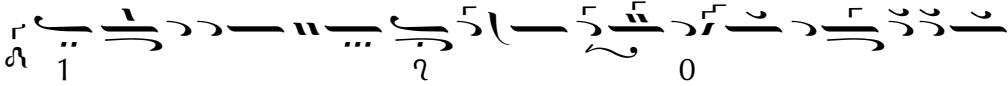


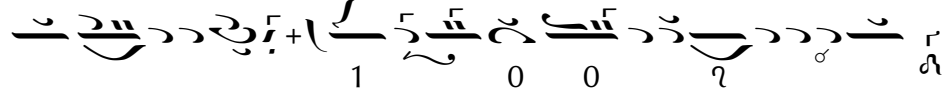
100 



100 



100 



Third Mode - Papadic

100

0100

0100

0100

0100

0100

0100

Third Mode - Papadic

0100

0100

0100

0100

Third Mode - Papadic

0100

0100

0100

0100

0100

(10)0100

(10)0100

(10)0100

00100

00100

00100

00100

00100

00100

00100

Third Mode - Papadic

0 0 1 0 0

00100 0 0 1 0

2 0 0 1 0 0

00100 0 0 1 0 0 9

0 1 0 0

00100 0 0 1 2 0

0 0 1 0 0 2

00100 0 0 1 2 $\chi\alpha$

0 0 0 1 0 0 2

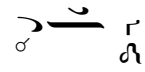
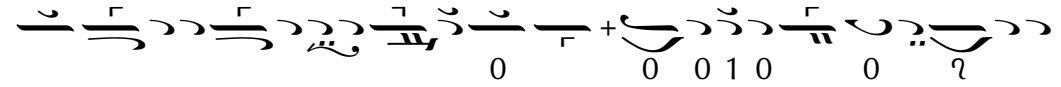
2

00100 0 0 1 2 $\chi\alpha$

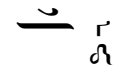
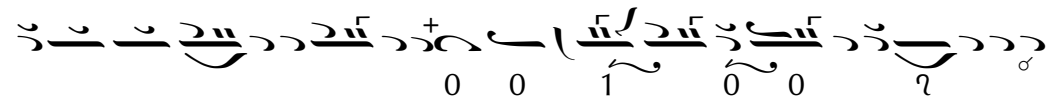
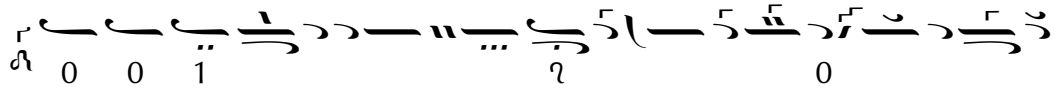
0 0 0 1 0 0 2

Third Mode - Papadic

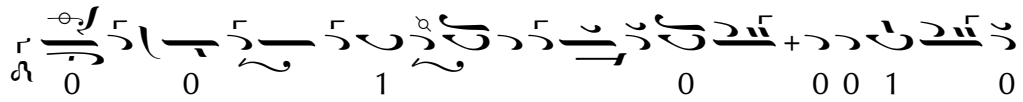
00100



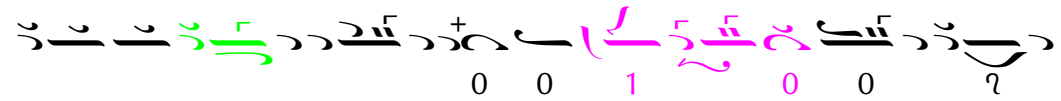
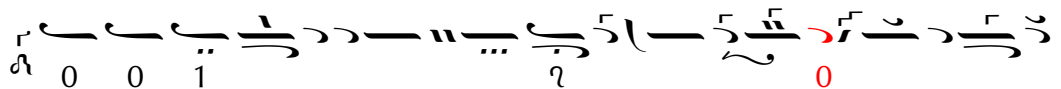
00100



00100



00100



00100



Third Mode - Papadic

00100

00100

00100

Third Mode - Papadic

$\chi\alpha$? 0

? 0 0 1 0 χα

00100

χα 0

0 χα 0 0 1

? 0

0 0 1 ? 0 0 χα

00100

χα 0

? 9 0 0 1

χα ?

0 9 0 0 1

0 0 ? χα

Third Mode - Papadic

00100

00100

00100

Third Mode - Papadic

χ α y α 0

? χ α y α +

0 1 ? 0 0 ? 0 α

10100

α 1 ? 0 1 0 0 α

1 0 1 0 0 1 0

0 ? α α

10100

α 1 ? α α α α α

? 0 1 α α α α

? 1 α α α α α α

1 0 ? α α

000100

α 0 0 0 1 0 0 α

000100

α 0 0 0 1 0 α α α

Third Mode - Papadic

000100

100100

100100

100100

Third Mode - Papadic

100100

100100

100100

Third Mode - Papadic

0 1 0 0 2 2

100100 1 0 1 0 0

1 2 χ^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

Δ₉ ۱ ۰ ۰ ۱ ۲

۲ ۰

۰ ۰ ۱ ۰

۰ ۲ ۲

100100

Δ₉ ۱ ۰ ۲ ۰ ۱

۲ Δ₉

۰ ۱ ۰ ۰

۱ ۰ ۰ ۱ ۰ ۰ ۲

—
 ۲

000010X

Δ₉ ۰ ۰ ۰ ۰ ۱ ۰ X

۲

Third Mode - Papadic

0100100 Δ

0 1 0 0 1 0

0 1

Ke - Ga

100

1 0 0

100

1

0 1 0 0

0100

0 1

0 0 1 0 0

0100100

0 1 0 0 1

0100100

0 1 0 0 1

Third Mode - Papadic

0100

0110

00100

The image displays musical notation for the Third Mode - Papadic, organized into three groups of three lines each. Each group is associated with a binary label on the left: 0100, 0110, and 00100. The notation consists of rhythmic symbols (vertical lines with flags) and various Greek letters (zeta, alpha, delta) placed above or below the lines. Some symbols are highlighted in pink. The symbols are arranged in a sequence that likely represents a specific rhythmic pattern or sequence of notes. The labels 0100, 0110, and 00100 are binary representations of the numbers 4, 6, and 10 respectively, which may correspond to the number of notes or rests in the patterns.

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 1 2 2

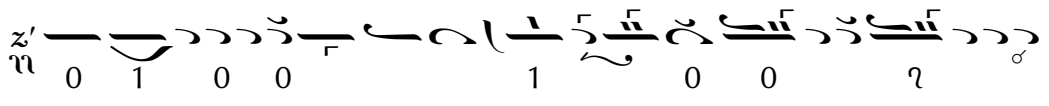
0 1 2 2

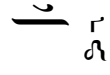
0 1 2 2

1 0 0

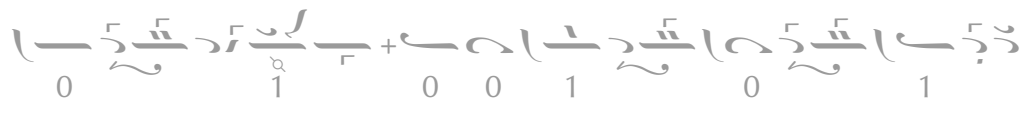
2 2 2

Third Mode - Papadic

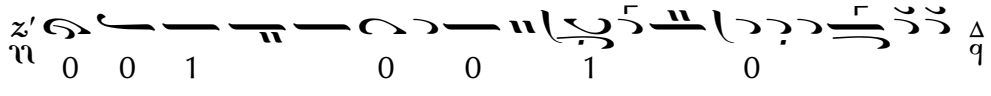
0100100 

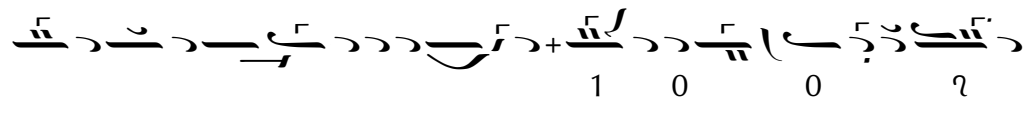


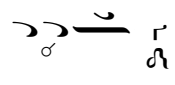
1000101 

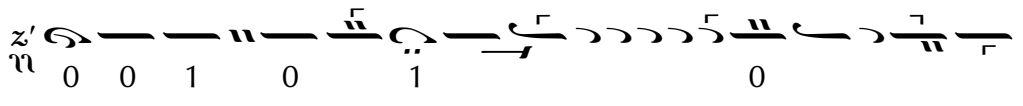


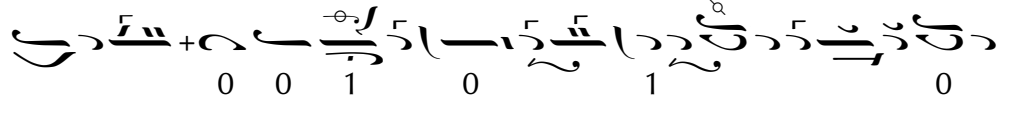


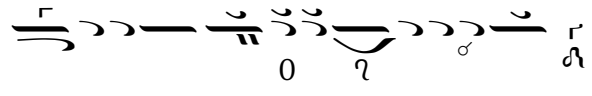
00100100 

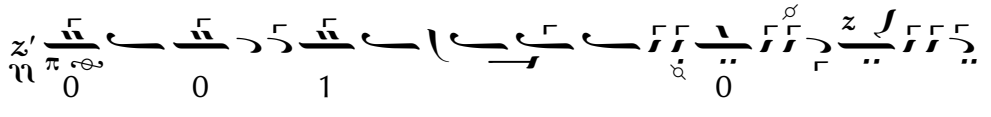




0010100 





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

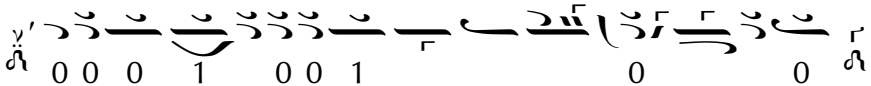
100101

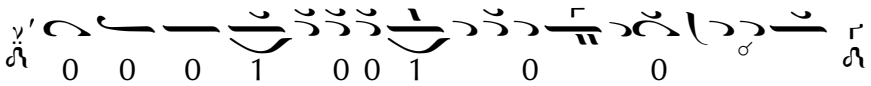
The image displays musical notation for the Third Mode - Papadic, organized into four groups. Each group consists of two lines of notation. The first line of each group is a rhythmic pattern with binary labels (0, 1, 2) placed below it. The second line is a more complex musical notation with various symbols, including beams, accents, and clefs. The groups are labeled on the left as 100100, 100100, 100100, and 100101. The notation is written in a style that combines traditional musical symbols with binary digits to represent rhythmic values.

Third Mode - Papadic



 0 0 1 0 1

000100100
 

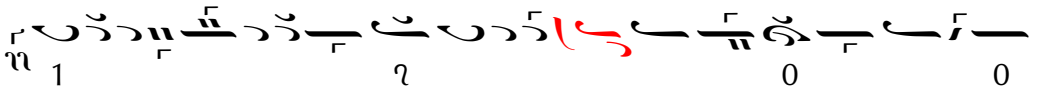
000100100
 

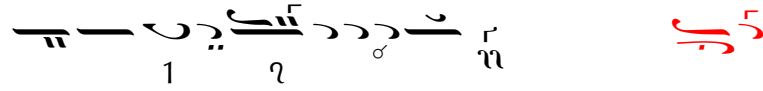
0X0100100
 

Third Mode - Papadic

E) Accented on Fourth to Last Syllable

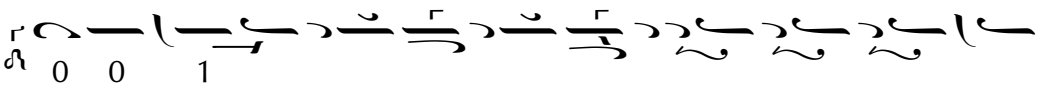
Ga - Ga

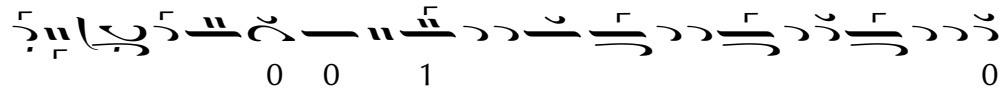
1001 

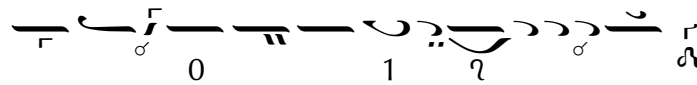


1010 


1010 

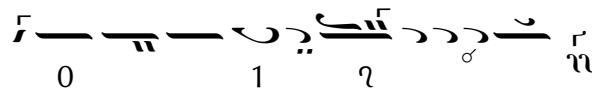
001001001 



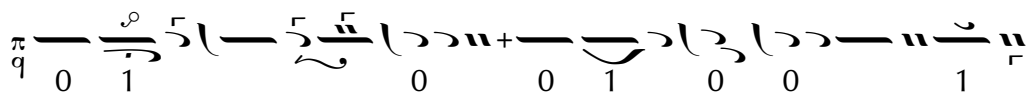


Pa - Ga

01001 





01001001 

Third Mode - Papadic

Nee - Ga

High Zo - Ga

High Nee - Ga

Third Mode - Papadic

000001

π
 q

π
 q

π
 q

π
 q

X00001

π
 q

X00001

π
 q

X00001

π
 q

Third Mode - Papadic

$\frac{1}{X} + \text{musical notation} \underset{0}{\dots}$

$\text{musical notation} \underset{0}{\dots} \underset{0}{\dots} \underset{0}{\dots} \underset{1}{\dots} \underset{\pi}{9}$

X00001

$\text{musical notation} \underset{0}{\dots} \underset{0}{\dots}$

$\text{musical notation} \underset{\chi\alpha}{\dots} \underset{\lambda\kappa}{\dots}$

$\text{musical notation} \underset{0}{\dots} + \frac{1}{X} \text{musical notation} \underset{0}{\dots} \underset{0}{\dots} \underset{0}{\dots} \underset{0}{\dots} \underset{1}{\dots}$

$\text{musical notation} \underset{\pi}{9}$

X00001

$\text{musical notation} \underset{0}{\dots} \underset{X}{\dots}$

$\text{musical notation} \underset{0}{\dots}$

$\text{musical notation} \underset{0}{\dots}$

$\text{musical notation} \underset{0}{\dots} \underset{0}{\dots} \underset{0}{\dots} \underset{1}{\dots} \underset{\pi}{9}$

X00001

$\text{musical notation} \underset{0}{\dots} \underset{0}{\dots}$

$\text{musical notation} \text{musical notation}$

Third Mode - Papadic

χ^{α} 0 0

X 0 0 0 0 1 π q

10010001

ϕ 1 0 2 0 1

0 0 0

1 π q

High Zo - Pa

10100001

z' 1 0 1 0 0 0


0 1 0 0 1 2


ϕ


Third Mode - Papadic


G) Accented on Second to Last Syllable


Ga - Pa


10 





10 








010 

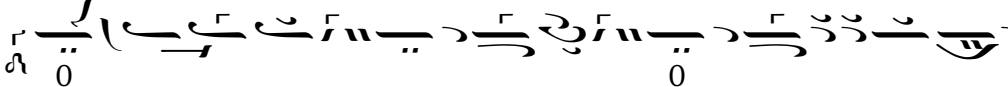


010 



0010 



0010 

Third Mode - Papadic

000010

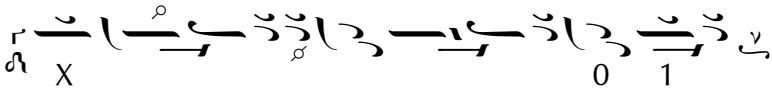
00100010

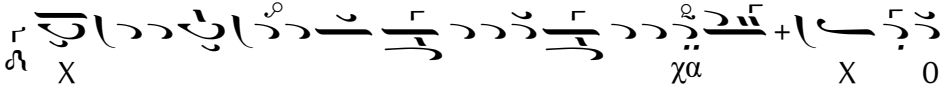
000100010

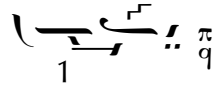
Third Mode - Papadic


H) Accented on Third to Last Syllable

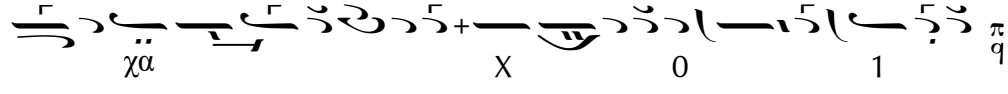
Ga - Pa

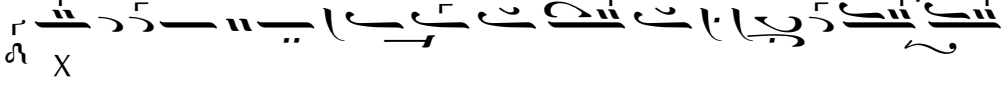
X01 

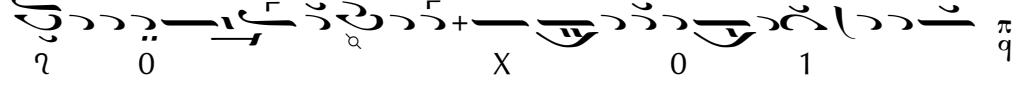
X01 




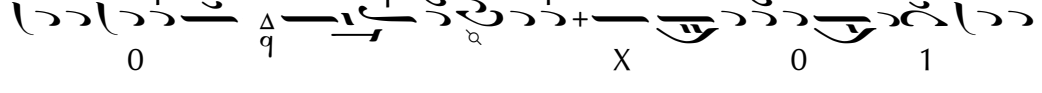
X01 

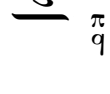



X01 

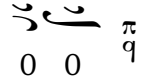


X01 

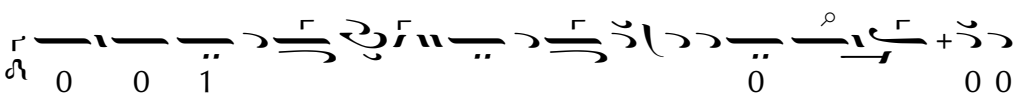


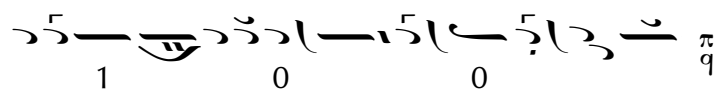


00100 

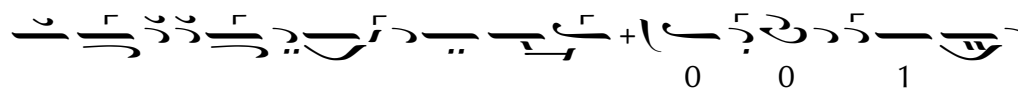


Third Mode - Papadic

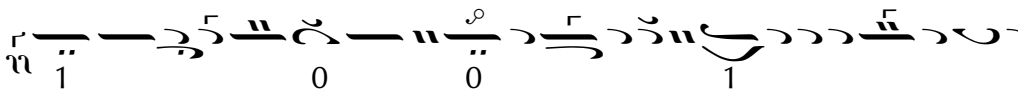
00100 

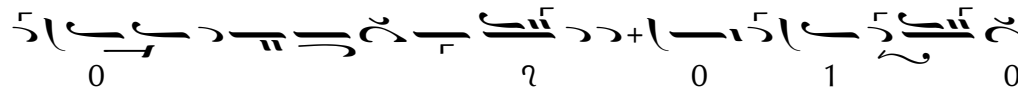


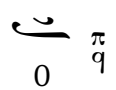
00100 





100100 

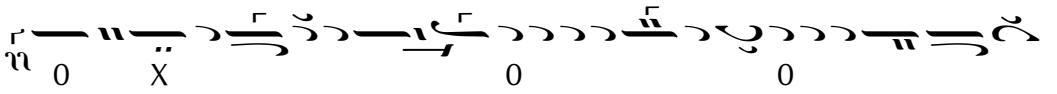


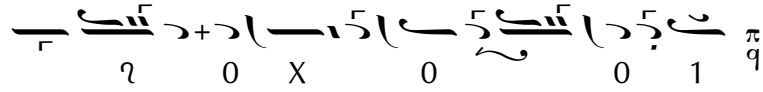


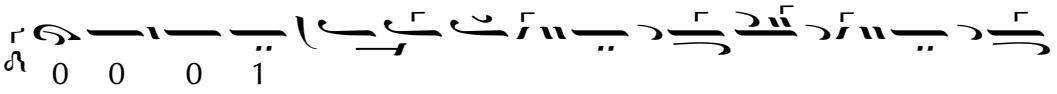
Third Mode - Papadic

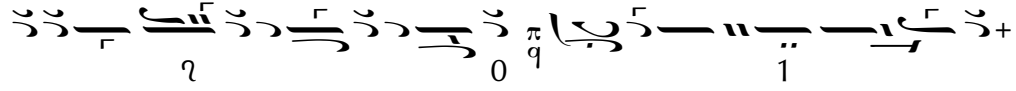
I) Accented on Fourth to Last Syllable

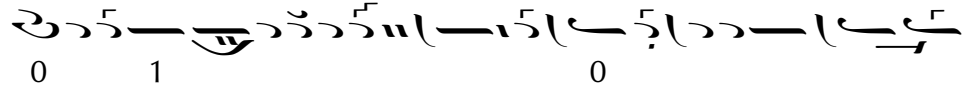
Ga - Pa

0X001 

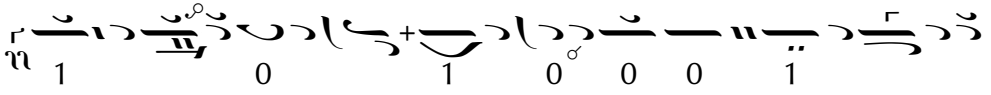


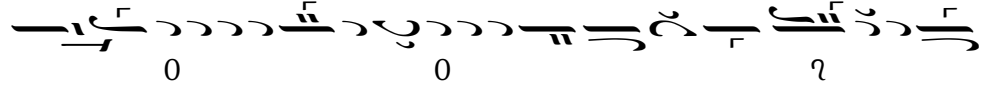
0001010 

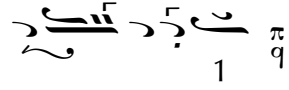






10001001 

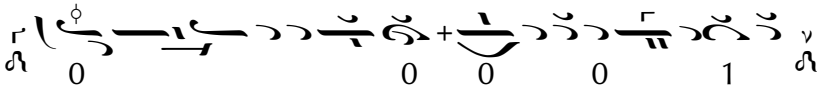


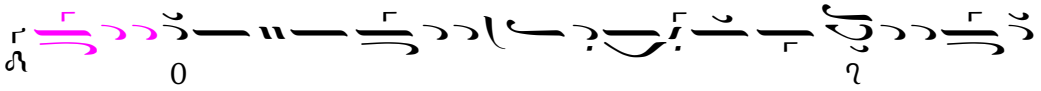


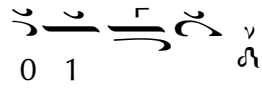
Medial Cadences on Nee

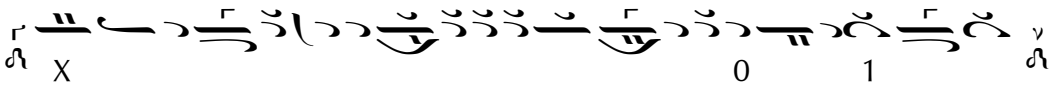
J) Accented on Last Syllable

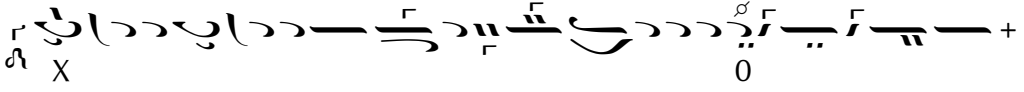
Ga - Nee

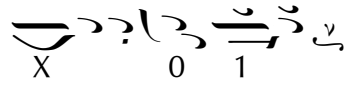
001 

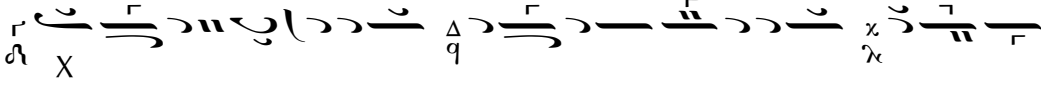
001 

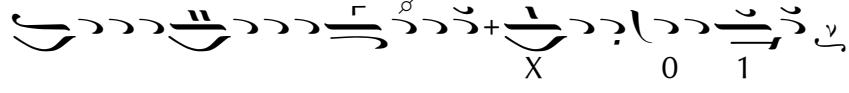


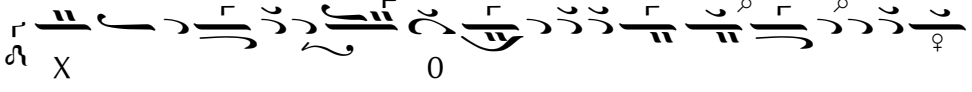
X01 

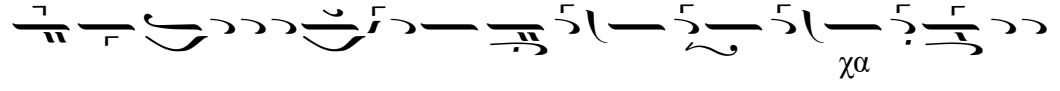
X01 

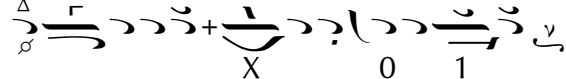


X01 



X01 








Third Mode - Papadic


K) Accented on Second to Last Syllable

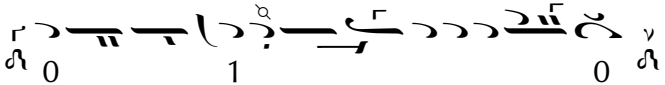
Ga - Nee


10 


10 


10 





010 

010 

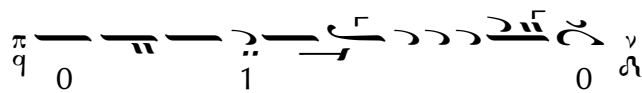
010 



010 



Pa - Nee

010 

Third Mode - Papadic

L) Accented on Fourth to Last Syllable

Ga - Nee

01001

da 0 1

0 0 1 da^v

Third Mode - Papadic

Medial Cadences on Di

M) Accented on Last Syllable

Ga - Di

00001

0010001


High Zo - Di


00010001


Third Mode - Papadic

N) Accented on Second to Last Syllable

Ga - Di


10 

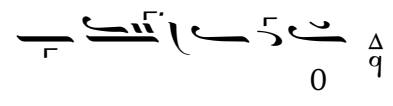
0010 

0010 

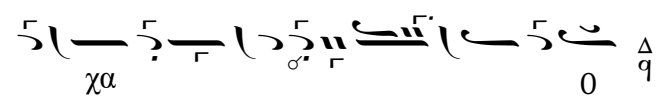


Di - Di

10 



10 



High Zo - Di

10 



Third Mode - Papadic

010

010

010

010

010

010

Third Mode - Papadic

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \chi^\alpha \\ 0 \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

0010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

10010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

10010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$


10010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

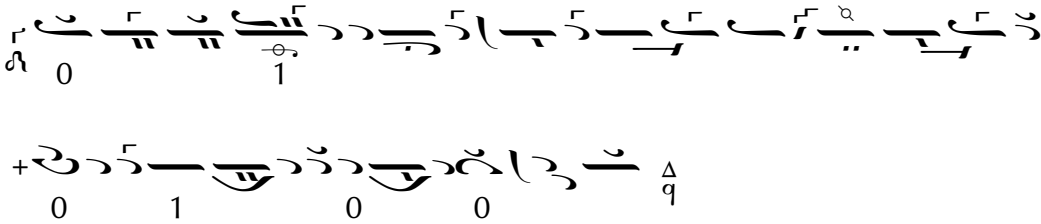
10010 $\begin{matrix} z' \\ \eta \end{matrix} \begin{matrix} \text{---} \\ \text{---} \\ \text{---} \\ \text{---} \end{matrix} \begin{matrix} \Delta \\ 9 \end{matrix}$

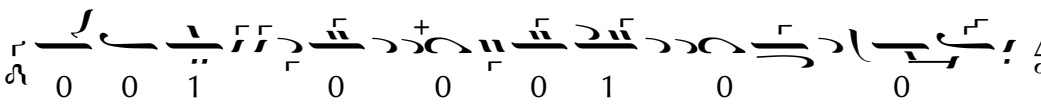
Third Mode - Papadic


O) Accented on Third to Last Syllable

Ga - Di

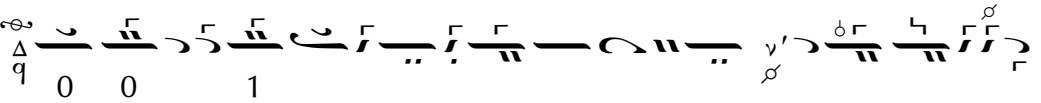
100 

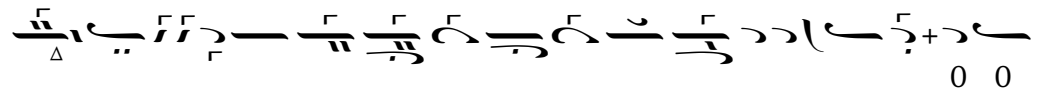
0100 

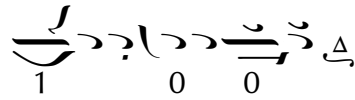
00100 

000100 

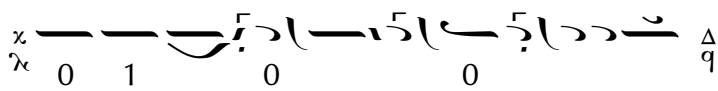
Di - Di

00100 

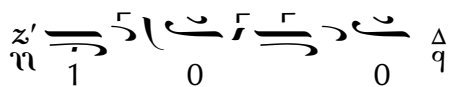




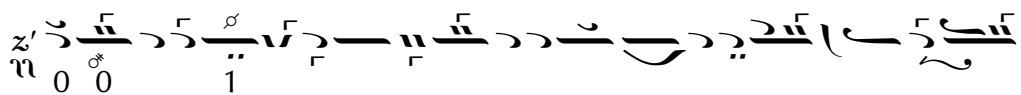
Ke - Di

0100 

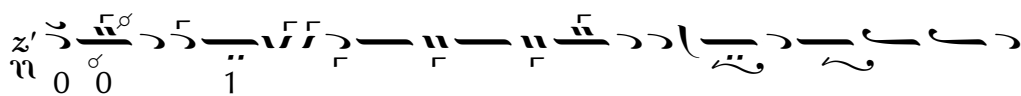
High Zo - Di

100 

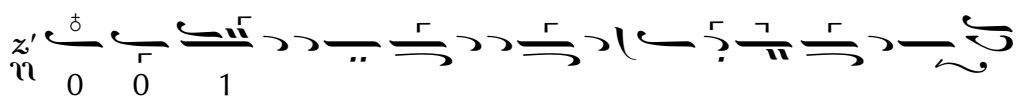
Third Mode - Papadic

00100 $\overset{z'}{\eta} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ 

$\overset{\sigma}{0} \overset{\sigma}{0}$ Δ

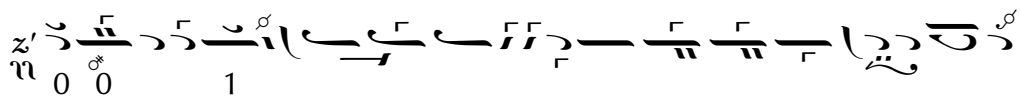
00100 $\overset{z'}{\eta} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ 

$\overset{\sigma}{0} \overset{\sigma}{0}$ Δ

00100 $\overset{z'}{\eta} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ 

$\overset{\sigma}{0} \overset{\sigma}{0}$ Δ

$\overset{\sigma}{1} \overset{\sigma}{0}$ Δ

00100 $\overset{z'}{\eta} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ 

$\overset{\sigma}{0} \overset{\sigma}{0}$ Δ

$\overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ Δ

$\overset{\sigma}{0}$ Δ

00100100 $\overset{z'}{\eta} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1} \overset{\sigma}{0} \overset{\sigma}{0} \overset{\sigma}{1}$ Δ

Third Mode - Papadic

Medial Cadences on Ke

P) Accented on Last Syllable

Ga - Ke

01

01

0

+

0

x

λ

High Zo - Ke

X0001

X0001

x

0

0

0

1

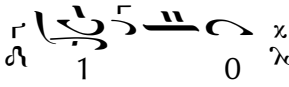
x

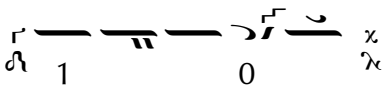
λ

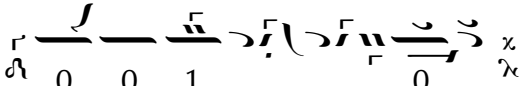
Third Mode - Papadic


Q) Accented on Second to Last Syllable

Ga - Ke

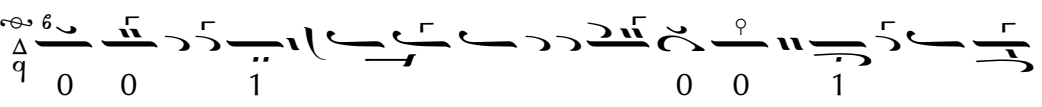
10 

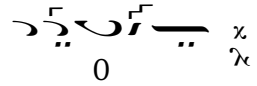
10 


0010 


0010 

Di - Ke

0010010 



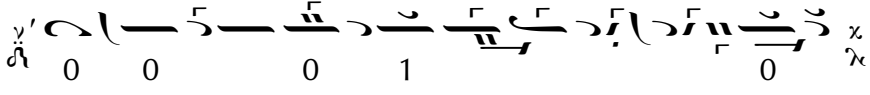
00100010 



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

High Zo - Ke

1001


1 0 0 1


0

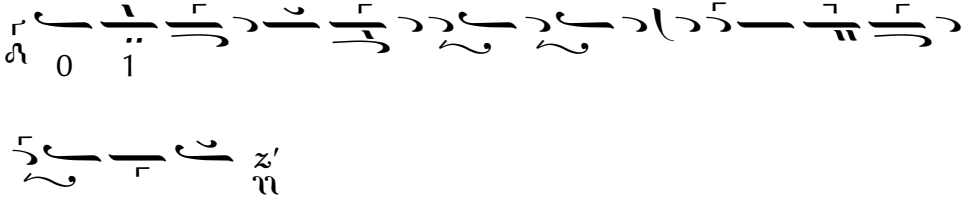
Medial Cadences on High Zo

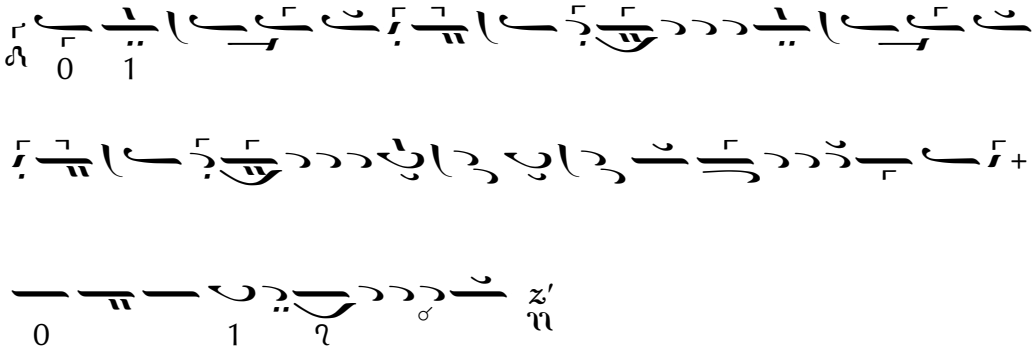
T) Accented on Last Syllable

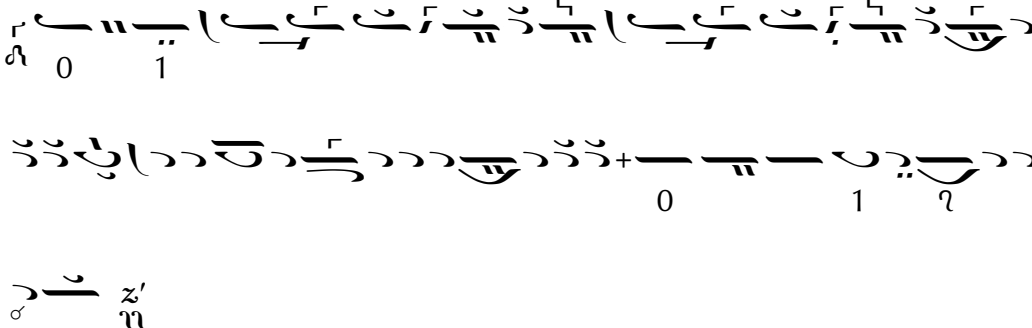
Ga - High Zo


1 

01 

01 

01 

01 

001 

Third Mode - Papadic

000001

X00001

X00001

X00001

Third Mode - Papadic

1000001

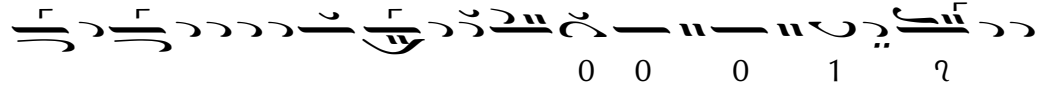
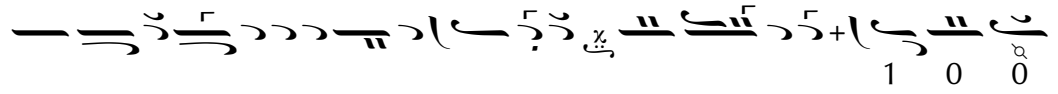
1000001

1000001

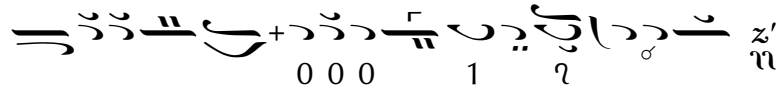
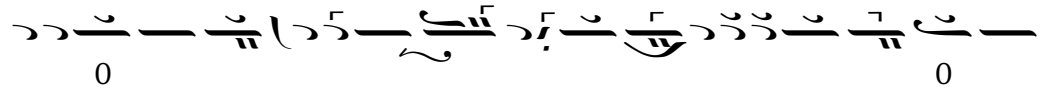
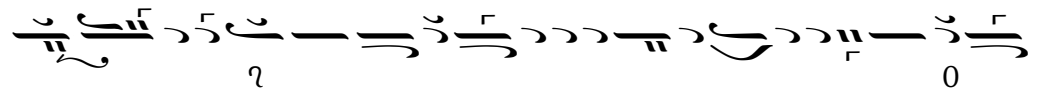
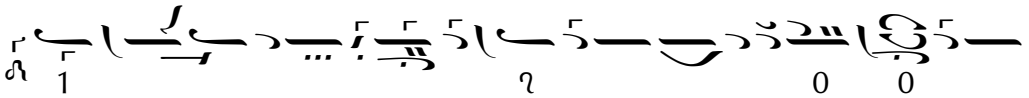
1000001

1000001

Third Mode - Papadic

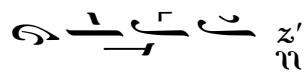
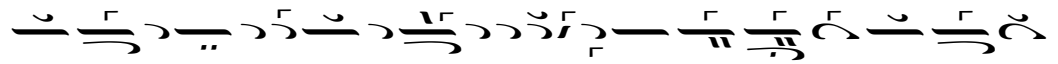
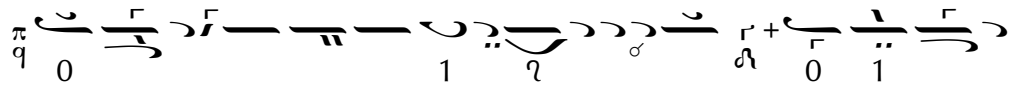


1000001



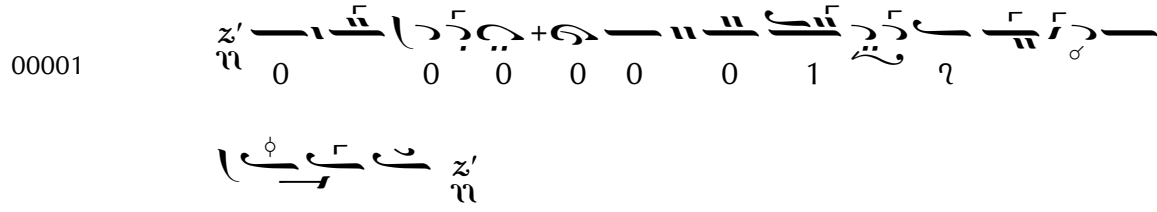
Pa - High Zo

01

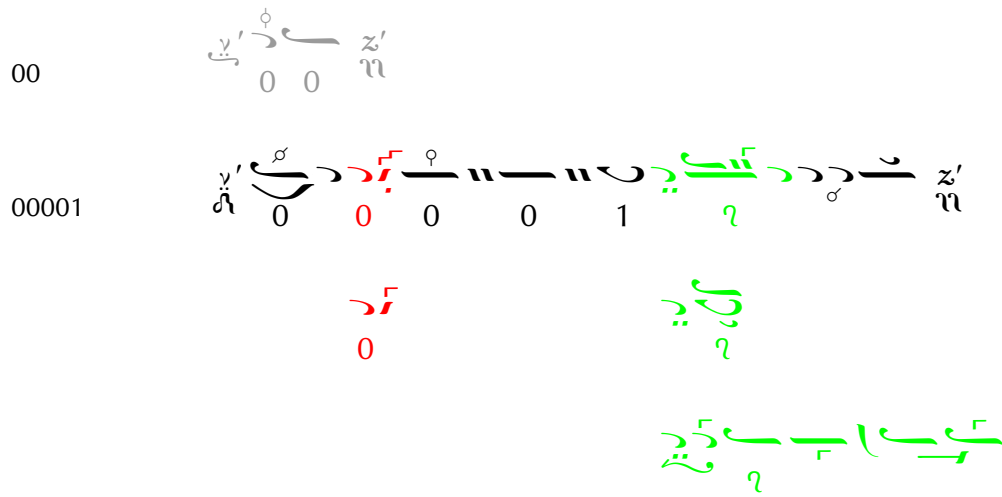


Third Mode - Papadic

High Zo - High Zo



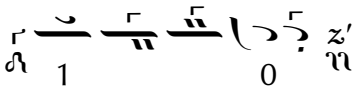
High Nee - High Zo

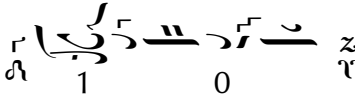


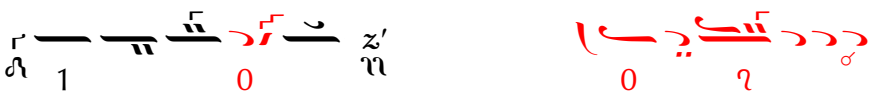
Third Mode - Papadic


U) Accented on Second to Last Syllable


Ga - High Zo


10 

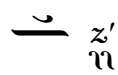
10 

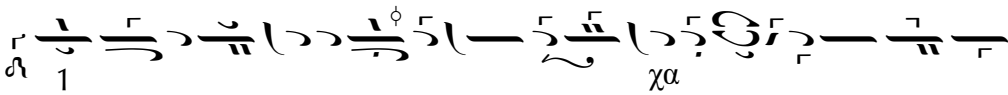
10 

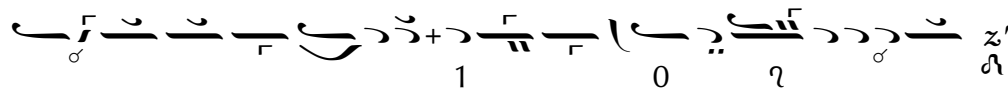
10 

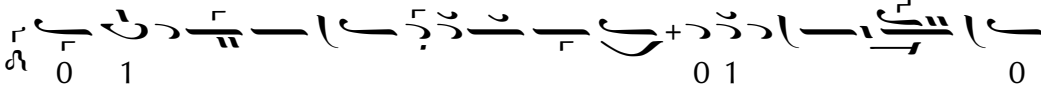
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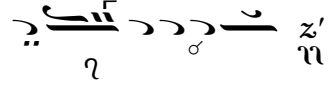
10 

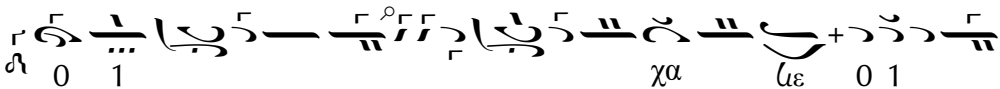


10 



010 



010 

Third Mode - Papadic

0 2 z'

010

0 1 0 1

0 2 z'

010

0 1

0 1 χ^α

0 2 z'

0010

0 0 1

0

0 0 1 0 2 z'

000010

0 0 2

0 0 1

0 0 0 1 0 2 z'

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 large 'α' symbol. The third line features neumes with a '+' sign and a '2' below a group of notes. The fourth line is a short phrase ending with a double bar line and a '2' below a note.

High Nee - High Zo

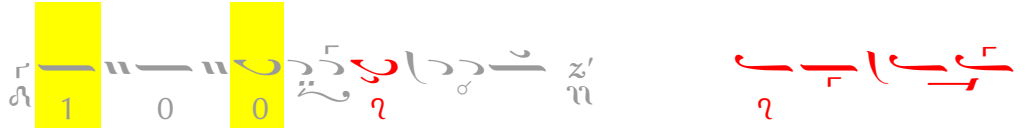
010


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 a sequence of neumes on a four-line staff. Below the staff, there are rhythmic values: 0, 1, 0, 0, 0, 0, 0, 0. The notation ends with a double bar line and a '2' below a note.

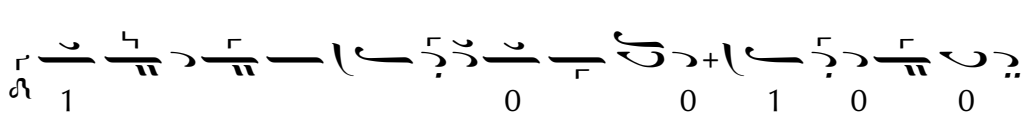
Third Mode - Papadic


V) Accented on Third to Last Syllable

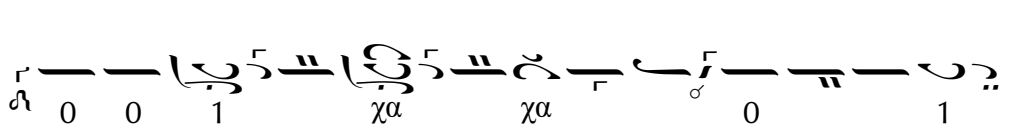
Ga - High Zo

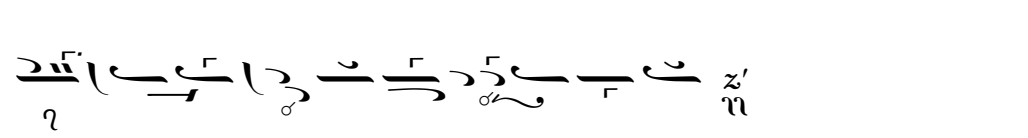
100 

100 

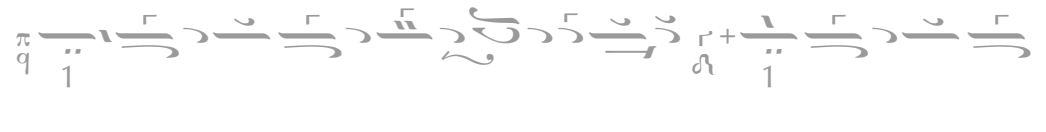
100 




00101 

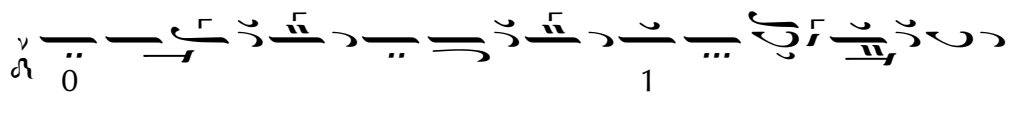


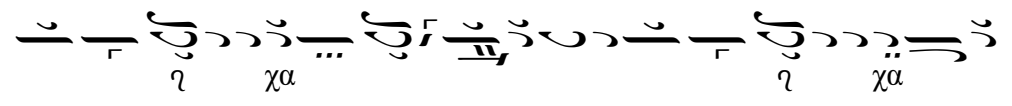
Pa - High Zo

100 



Nee - High Zo

0100 



Third Mode - Papadic

0 0 1 0

0 2 2

Di - High Zo

100100 Δ

 1 0 0 1 0 0 2 2

High Zo - High Zo

1X0 Δ

 1 X 0 2

100 Δ


 1


0 0 2 2

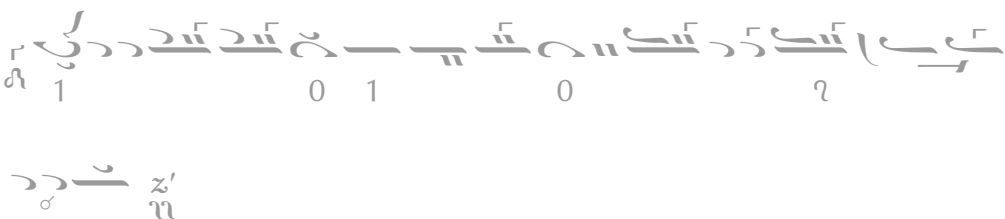
Third Mode - Papadic

W) Accented on Fourth to Last Syllable

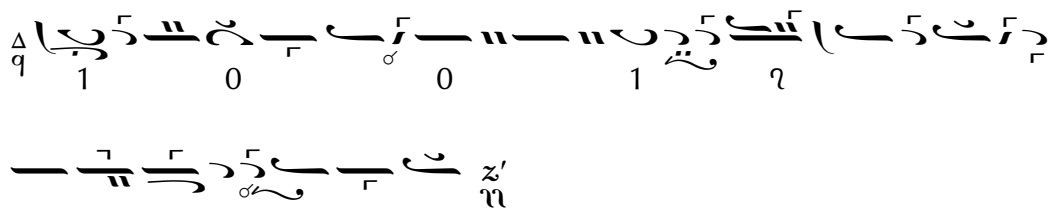
Ga - High Zo

1000 

1000 

1010 

Di - High Zo

1001 

High Zo - High Zo

100 

High Nee - High Zo

1000 

Medial Cadences on High Nee

X) Accented on Last Syllable

Ga - High Nee

001

001

0001

0001

00001

X0001

X0001

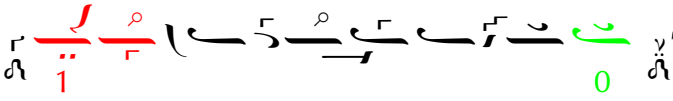
Third Mode - Papadic


1000001

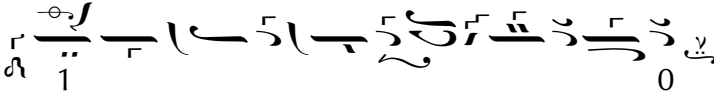
Third Mode - Papadic

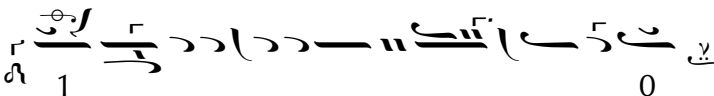
Y) Accented on Second to Last Syllable

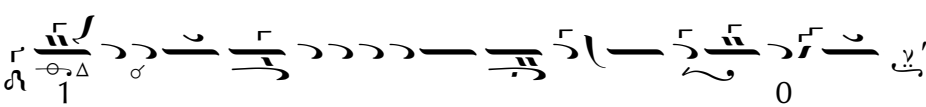
Ga - High Nee


10 




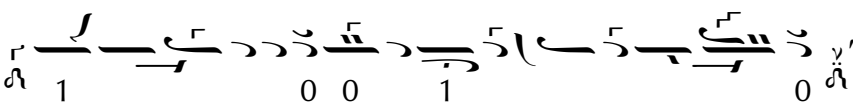
10 

10 

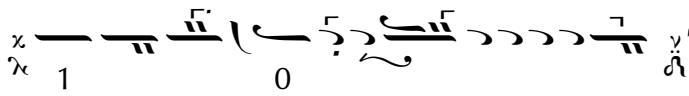
10 

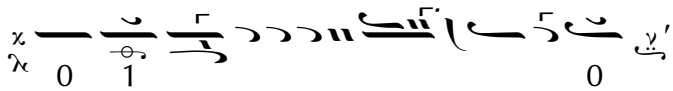
010 

010 

10010 

Ke - High Nee

10 

010 

Third Mode - Papadic

High Zo - High Nee

10		
10		
010		
010		


High Nee - High Nee


10		
010		
0010		
0010		

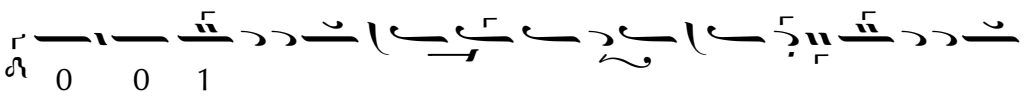
Third Mode - Papadic

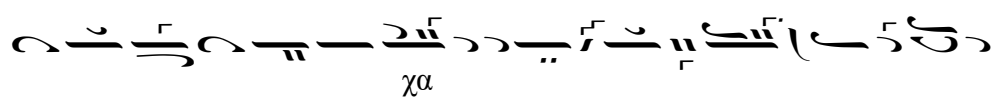
Z) Accented on Third to Last Syllable

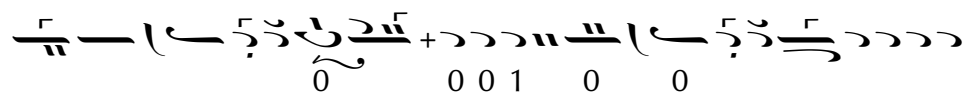
Ga - High Nee

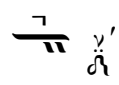
100 

100 

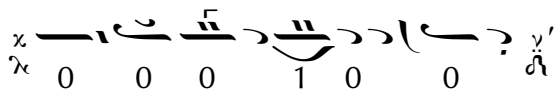
00100 









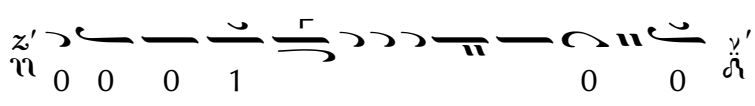
Ke - High Nee

000100 

High Zo - High Nee

0100 

10100 

000100 

Third Mode - Papadic

High Nee - High Nee

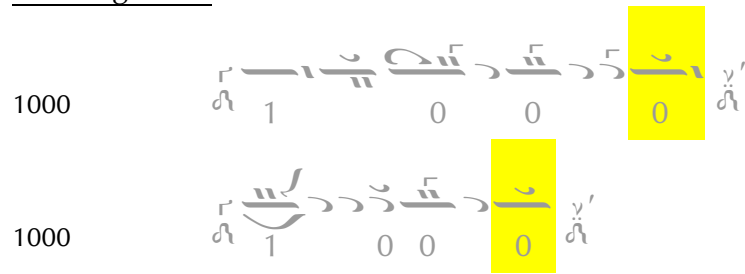
100 $\overset{\Gamma}{\delta'} \rightarrow \overset{\Gamma}{0} \rightarrow \overset{\Gamma}{1} \rightarrow 0 \rightarrow 0 \rightarrow \delta'$

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

Third Mode - Papadic

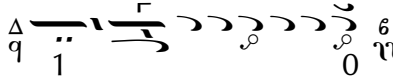
AA) Accented on Fourth to Last Syllable


Ga - High Nee

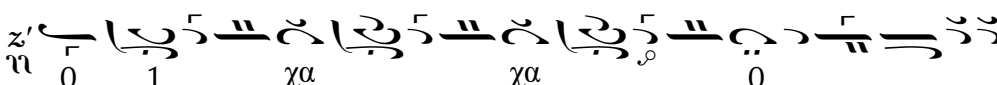


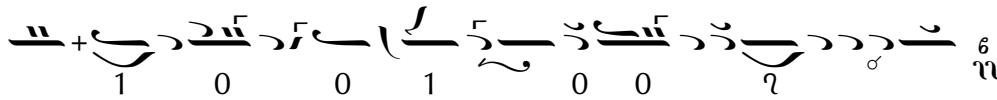
Other Medial Cadences

AB) Medial Cadences on Vou

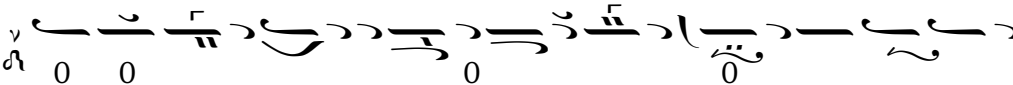
10 

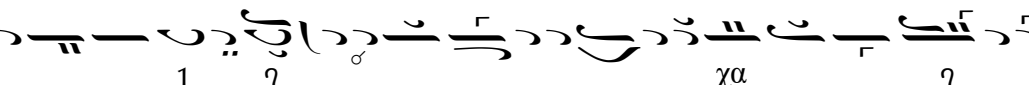
10001 

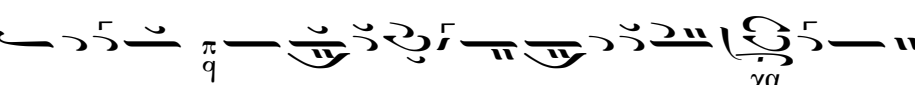
(10)0100 

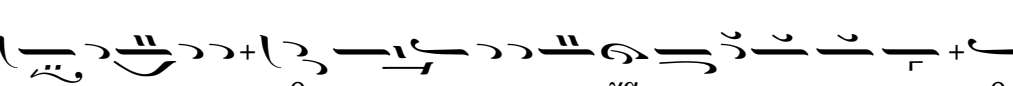


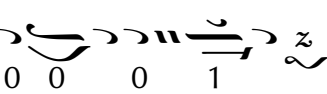
AC) Medial Cadences on Low Zo

00001 









Third Mode - Papadic

AD) Old Sticheric 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).

Accented on last syllable:

01 $\overset{x}{q}$ 𐀀 𐀁 — 𐀂[◦] 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈

0001 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿

𐀀 𐀁

Accented on second to last syllable:

10 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒

010 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕

010 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿

010 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿

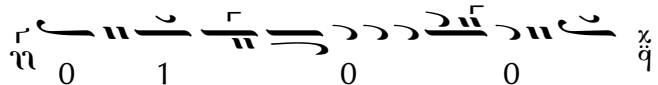
0010 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿

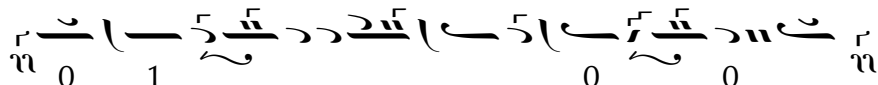
10010 $\overset{x}{q}$ 𐀀 𐀁 𐀂 𐀃 𐀄 𐀅 𐀆 𐀇 𐀈 𐀉 𐀊 𐀋 𐀌 𐀍 𐀎 𐀏 𐀐 𐀑 𐀒 𐀓 𐀔 𐀕 𐀖 𐀗 𐀘 𐀙 𐀚 𐀛 𐀜 𐀝 𐀞 𐀟 𐀠 𐀡 𐀢 𐀣 𐀤 𐀥 𐀦 𐀧 𐀨 𐀩 𐀪 𐀫 𐀬 𐀭 𐀮 𐀯 𐀰 𐀱 𐀲 𐀳 𐀴 𐀵 𐀶 𐀷 𐀸 𐀹 𐀺 𐀻 𐀼 𐀽 𐀾 𐀿

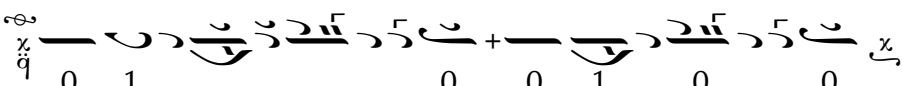
𐀀 𐀁

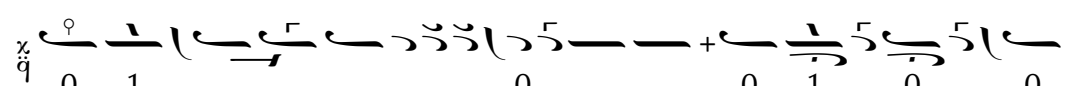
Third Mode - Papadic


Accented on third to last syllable:

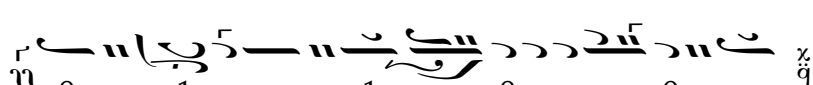
0100 

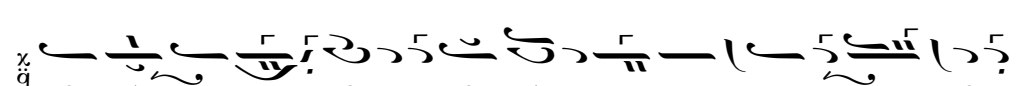
0100 


0100 

0100 

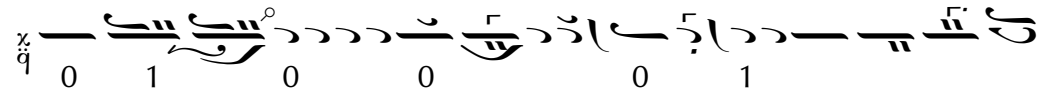


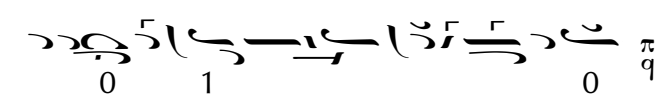
01100 

0100100 



Accented on fourth to last syllable:

010001010 



Final Cadences

AE) Accented on Third to Last Syllable

Ga - Ga

100

100

100

100

100

100

100

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 χ^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 χ^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.

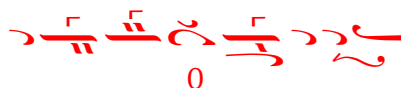
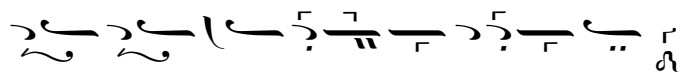
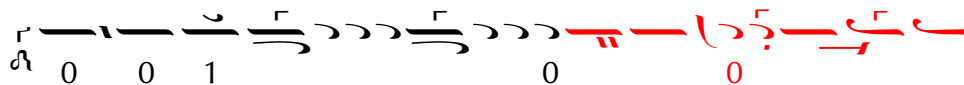
Handwritten musical notation on a single line with numbers 1, 0, 0, and 2 below it.

Handwritten musical notation on a single line with a χ symbol below it.

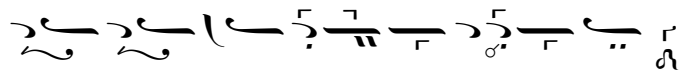
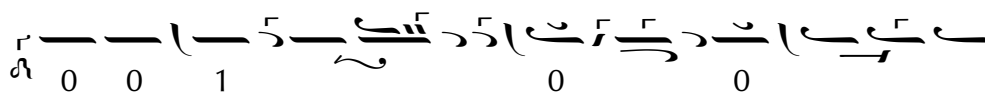
Third Mode - Papadic



00100



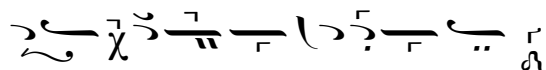
00100



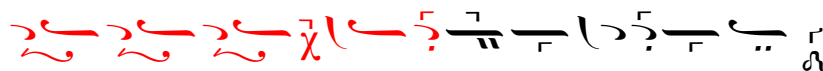
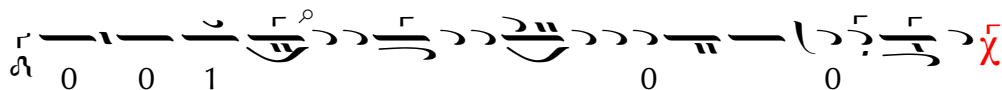
00100



00100



00100



Third Mode - Papadic

Δ_9

 0 0 1 0 0 ?

$\chi\alpha$

10100

1 0 1 0 1 0 0

10100

1 0 1 0

$\chi\alpha$

0

Di - Ga

100

Δ_9

 1 0 0

Third Mode - Papadic

Ke - Ga

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

High Zo - Ga

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

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

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

High Nee - Ga

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

