Byzantine Music Formulae

Fourth Mode (Agia) – Papadic

Contents

Prelude Melodies

A) Intonation (ἀπήχημα) 1496
B) Initial Syllable 1496

Medial Cadences on Di

C) Accented on Last Syllable 1500
D) Accented on Second to Last Syllable 1522
E) Accented on Third to Last Syllable 1557
F) Accented on Fourth to Last Syllable 1596

Medial Cadences on Vou

G) Accented on Last Syllable 1605
H) Accented on Second to Last Syllable 1607
I) Accented on Third to Last Syllable 1615
J) Accented on Fourth to Last Syllable 1627

Medial Cadences on Pa

K) Accented on Last Syllable 1629
L) Accented on Second to Last Syllable 1630
M) Accented on Third to Last Syllable 1632
N) Accented on Fourth to Last Syllable 1634

Medial Cadences on Nee

O) Accented on Last Syllable 1635
P) Accented on Second to Last Syllable 1638
Q) Accented on Third to Last Syllable 1641
R) Accented on Fourth to Last Syllable 1648

Medial Cadences on High Nee

S) Accented on Last Syllable 1650
T) Accented on Second to Last Syllable 1654
U) Accented on Third to Last Syllable 1656

Other Medial Cadences

V) Medial Cadences on Low Ke 1658
W) Medial Cadences on Low Di 1660
X) Medial Cadences on Ke 1661
Y) Medial Cadences on Ga 1663
Z) Medial Cadences on High Zo 1664
AA) Medial Cadences on Low Zo 1664
AB) Medial Cadences on High Pa 1665

Old Sticheraric Formulae

AC) Accented on Last Syllable 1666
AD) Accented on Second to Last Syllable 1667
AE) Accented on Third to Last Syllable 1671
AF) Accented on Fourth to Last Syllable 1677

Final Cadences

AG) Accented on Last Syllable 1678
AH) Accented on Second to Last Syllable 1679
AI) Accented on Third to Last Syllable 1681
AJ) Accented on Fourth to Last Syllable 1692

Sources

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

Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 66)
Χερουβικὸν (σύντομον) Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 72)
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)
Τὸ αὐτὸ Χερουβικὸν κατὰ τὴν ἑρμηνείαν τῆς παλαιᾶς γραφῆς ὑπὸ Ἰωάννου Ἀρβανίτου
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 89)
Χερουβικὸν Πέτρου Ἐφεσίου (*Κοκκινογοργοῦσα*, σελ. 533)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 412)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 99)
Ρουμανικὸν Χερουβικὸν Kiril Marmarinos Arhiereul (*Biblioteca Mănăstirii Neamţ mr001*, φ. 351)
Ρουμανικὸν Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 14)
Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 141 (Romanian adaptation by Schim. Nectarie).
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 645 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 159 (Slavonic adaptation by Тодор Икономов).

Νῦν αἱ Δυνάμεις, Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 108)
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἑσπερινός, τ. Α'*, σελ. 316)
Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 92)
Νῦν αἱ Δυνάμεις, Στεφάνου Μωϋσιάδου τοῦ Κούτρα (*Καλλίφωνος Ἀηδών*, σελ. 250)

Θεοτοκίον «Ὦ Δέσποινα Πανύμνητε» Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 74)
Θεοτοκίον «Ἄσπιλε Παναμώμητε» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 96)

Τριαδικὸν «Δόξα σοι, ὁ ἐν τριάδι» Πέτρου Μπερεκέτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 243)
Θεοτοκίον «Πρόσδεξαι δέσποινα» Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 300)
Τριαδικὸν «Πατέρα δοξάσωμεν» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 351)
Θεοτοκίον «Πρόσδεξαι δέσποινα» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 353)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 47)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 39)
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 98)
Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 101)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 42)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 44)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 45)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 41)

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

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

Χερουβικὸν Γρηγορίου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 279)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 340)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 382)
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 35, 41, 43)
Χερουβικὸν Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 267)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 427)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 145)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 213)
Χερουβικὸν Πέτρου Πελοποννησίου, Cântările Sfintei Liturghii, 2000, σελ. 118 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 168 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 37 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 180 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 667 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 57 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Πέτρου Ἐφεσίου, *Ръководство*, 1912, σελ. 700 (Slavonic adaptation by Петър Сарафов).

Τριαδικὸν «Θεὲ Τριάς» Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 68)
Τριαδικὸν «Ὦ Τριάς» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 88)
Θεοτοκίον «Τὰς δεήσεις» Μπερεκέτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 244)
Τριαδικὸν «Πατέρα δοξάσωμεν» Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 298)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 207)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 105)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Νικολάου τοῦ Ἀσάν τοῦ Κυπρίου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Λασκάρεως τοῦ Πηγουνίτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» (Μεταγραφὴ Χουρμουζίου Χαρτοφύλακος)

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

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

Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 755)
Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 203)
Κοινωνικὸν «Σῶμα Χριστοῦ» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 192)
Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 193) (get directly from MSS, page 76)
Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 700)
Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 193)
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ ἀγαθόν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 197)

«Ὡς ἐμεγαλύνθη» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 33)
«Τὸν στρατιώτην» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 54)
«Γλῶσσα ἣν οὐκ ἔγνω» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 192)
«Μακάριόν σε» Μανουὴλ τοῦ Χρυσάφου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 218)
«Λάμπρυνον» Χρυσάφου τοῦ Νέου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 254)
«Ὁ νοῦς σου» Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 369)
«Δέσποινα πρόσδεξαι» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 402)
«Ἅπας γηγενής» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 410)
«Ῥόδον τὸ ἀμάραντον» Μελετίου Σιναΐτου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 441)
«Ἡ ἐκκλησία σήμερον» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 511)

Key:

1 = accented syllable
0 = unaccented syllable
X = syllable that may be either accented or unaccented
0 = (bold & italics) initial formula

χα = 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."

ϟε = 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.

ϟ = 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 paragdigm 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.stanthonysmonastery.org/music/FormulaP.html

Prelude Melodies for Initial Syllable*

A) Intonation (ἀπήχημα)

1

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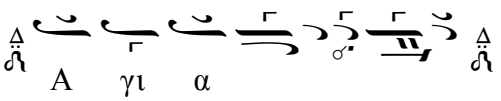

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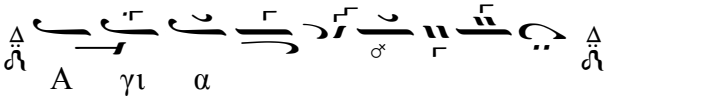

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B) Initial Syllable

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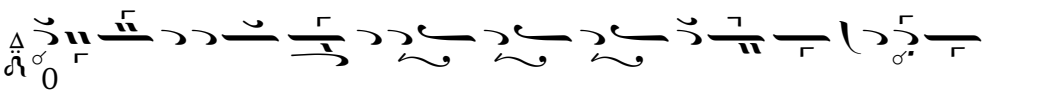

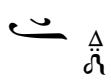

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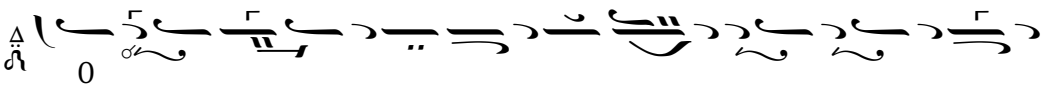

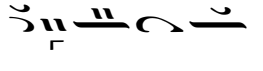

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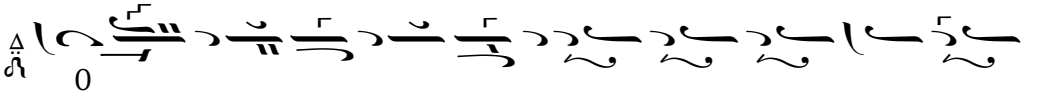
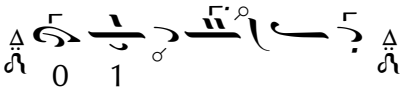


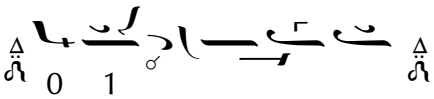
* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

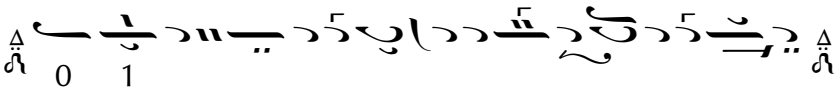
Medial Cadences on Di

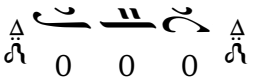
C) Accented on Last Syllable

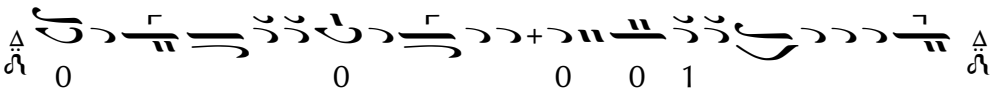
Di - Di

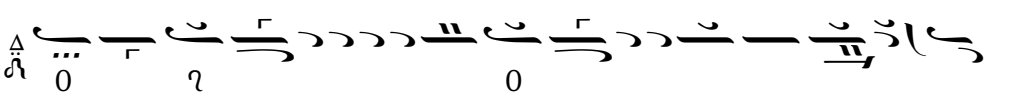
01 

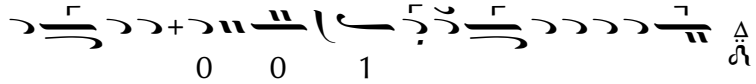
01 

01 

000 

001 

001 



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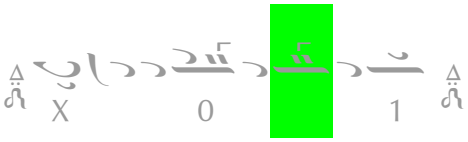
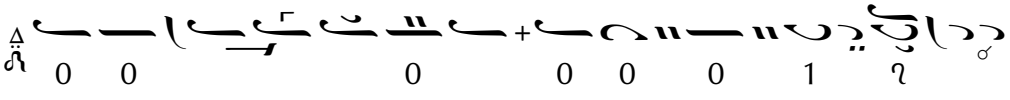
X01 

0001 

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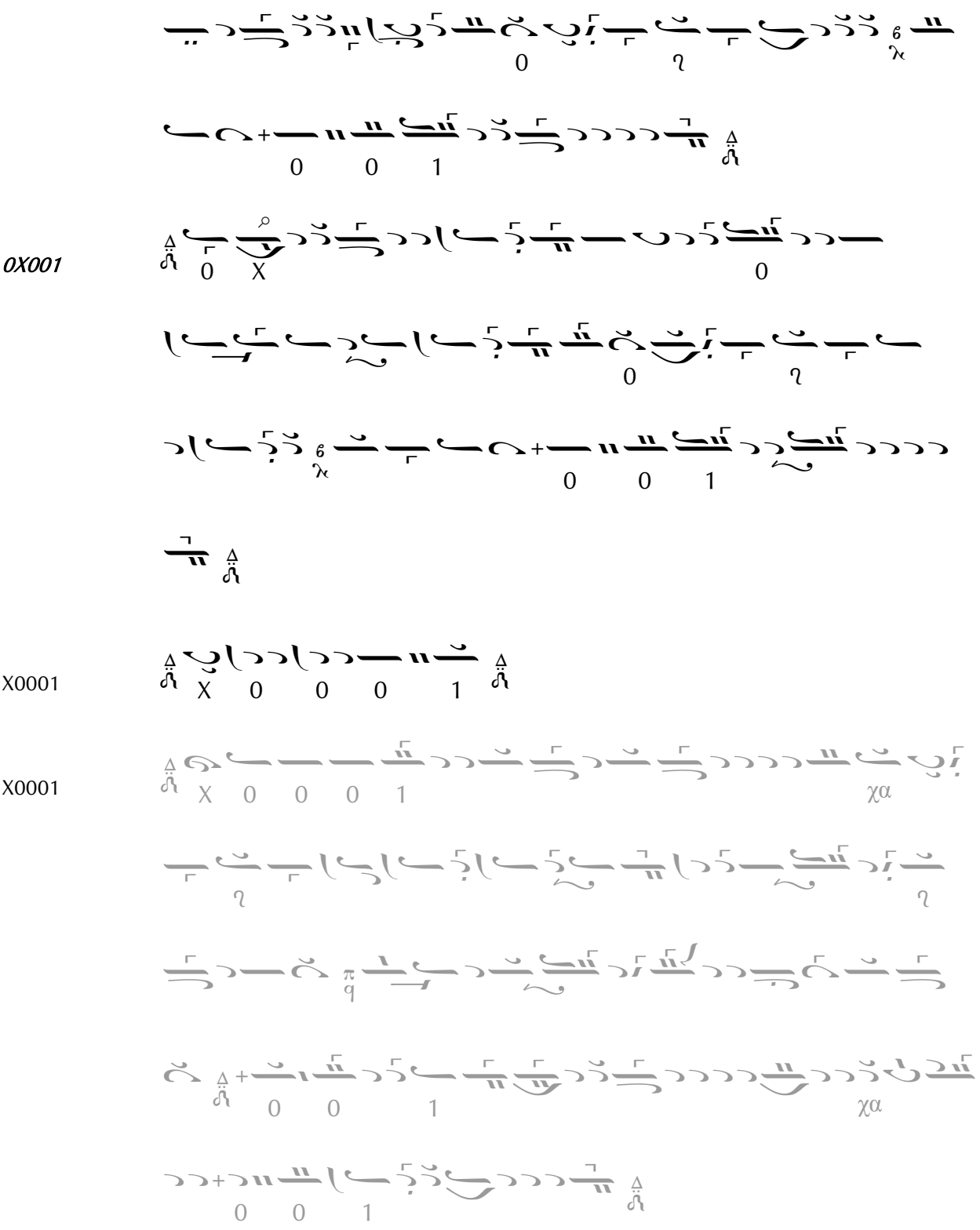

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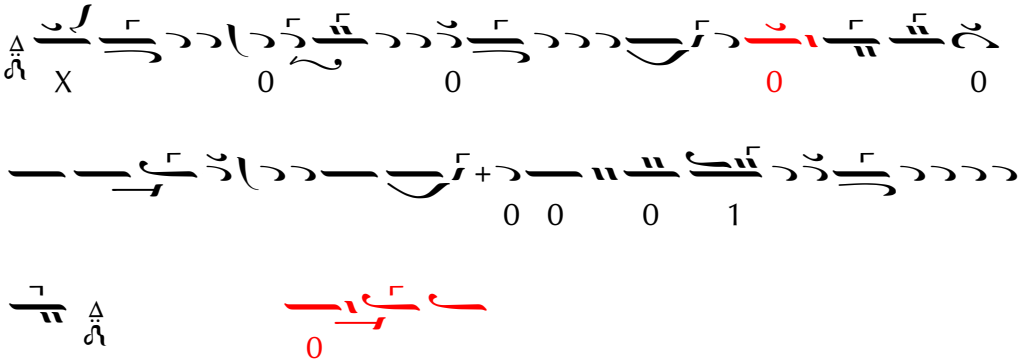

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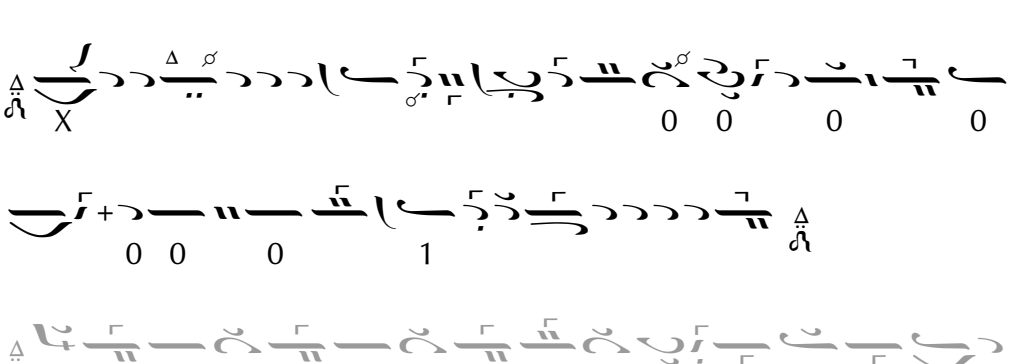

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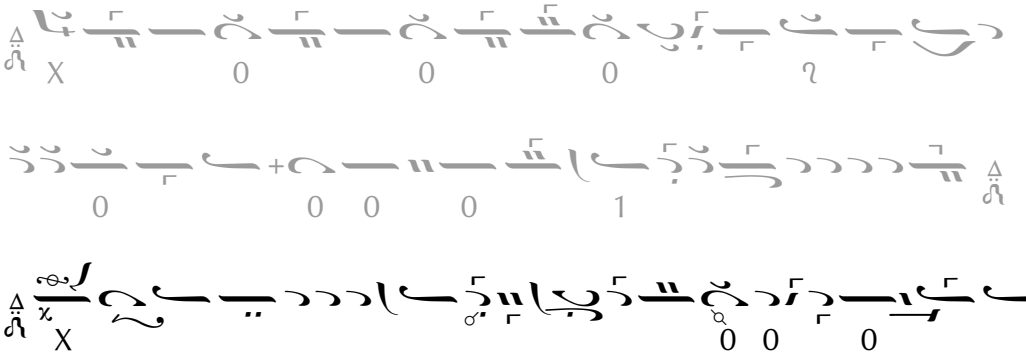

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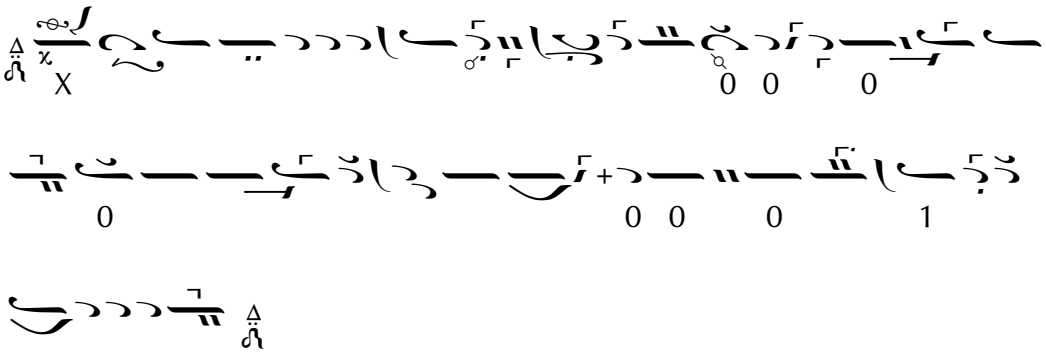

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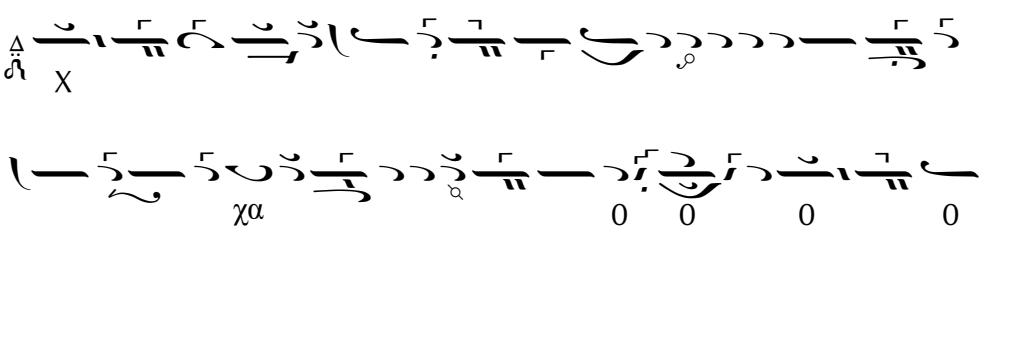

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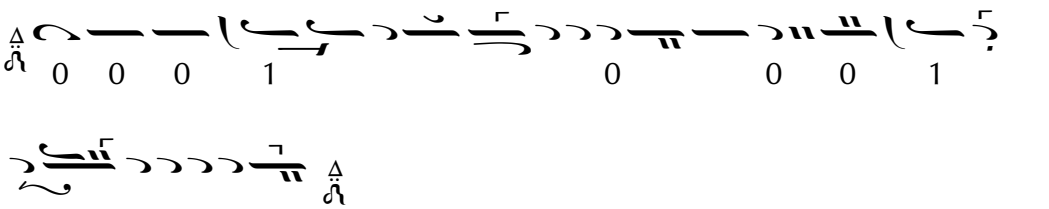

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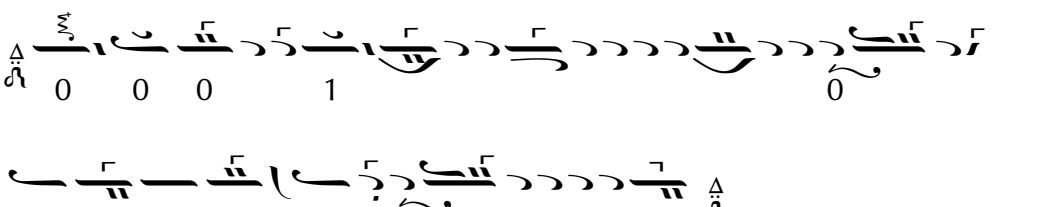

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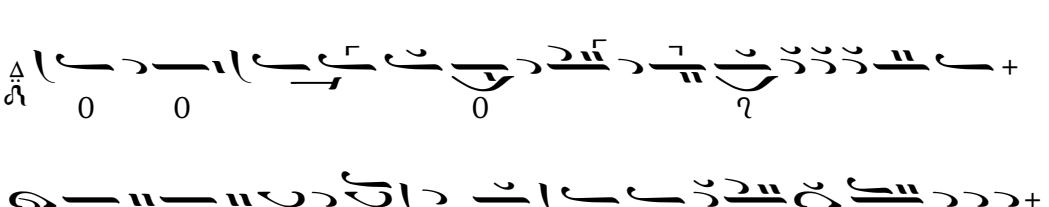

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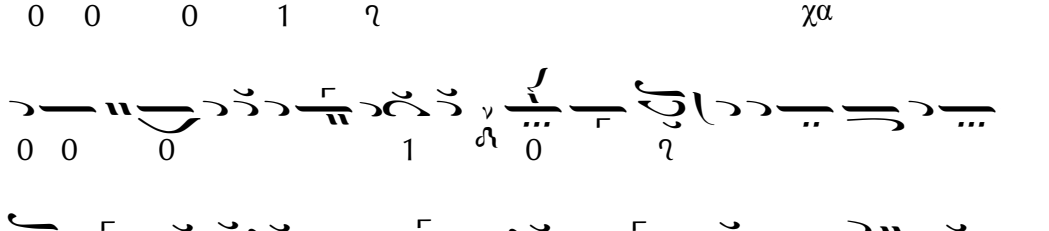

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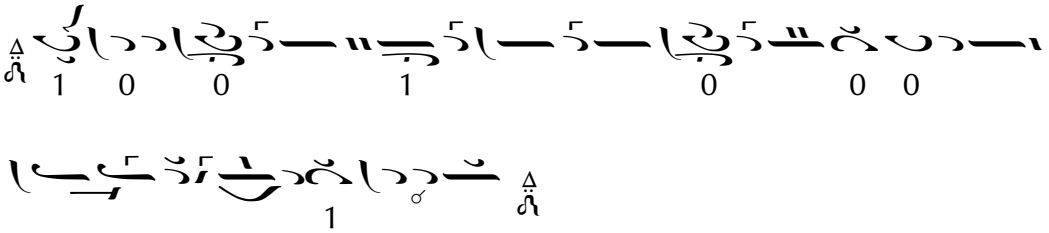

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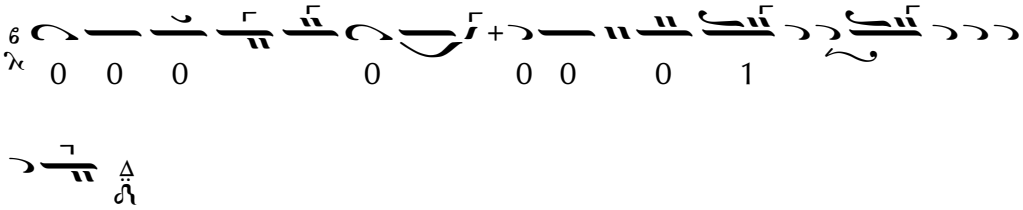

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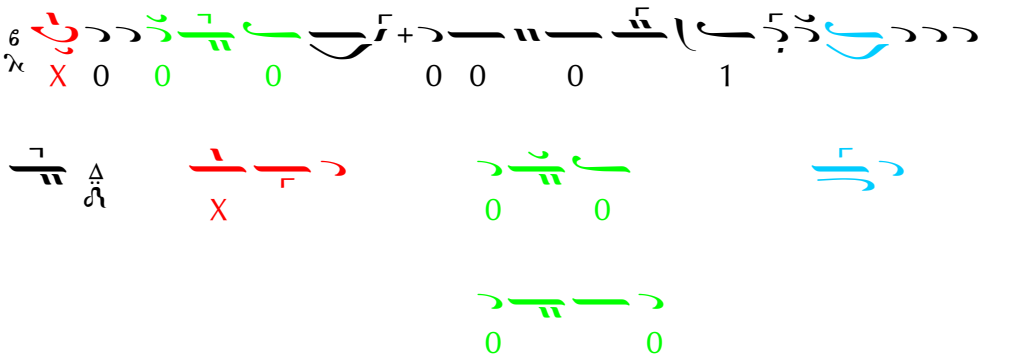

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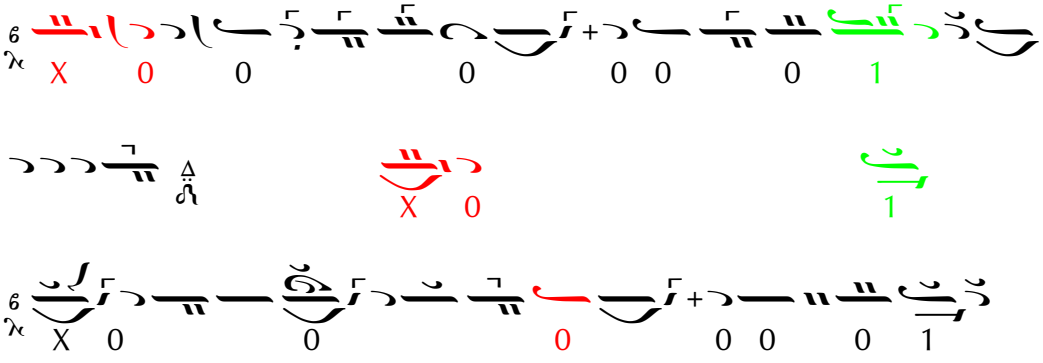

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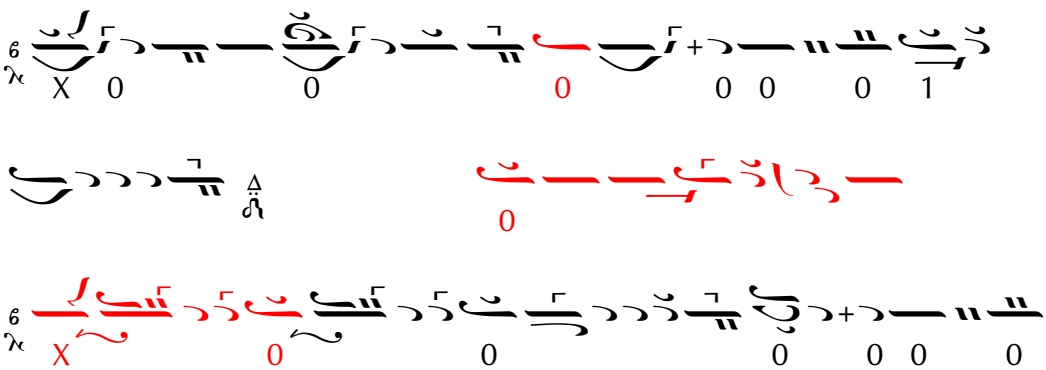

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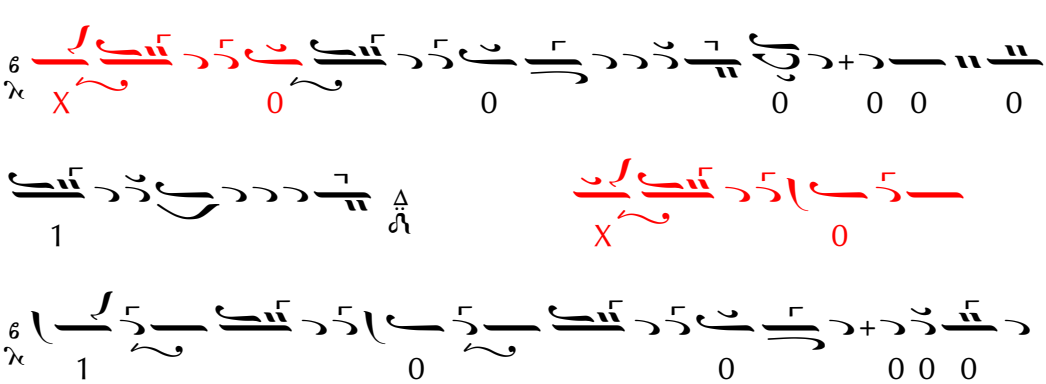

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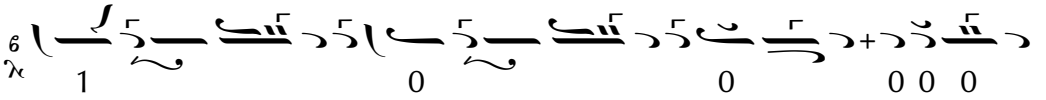

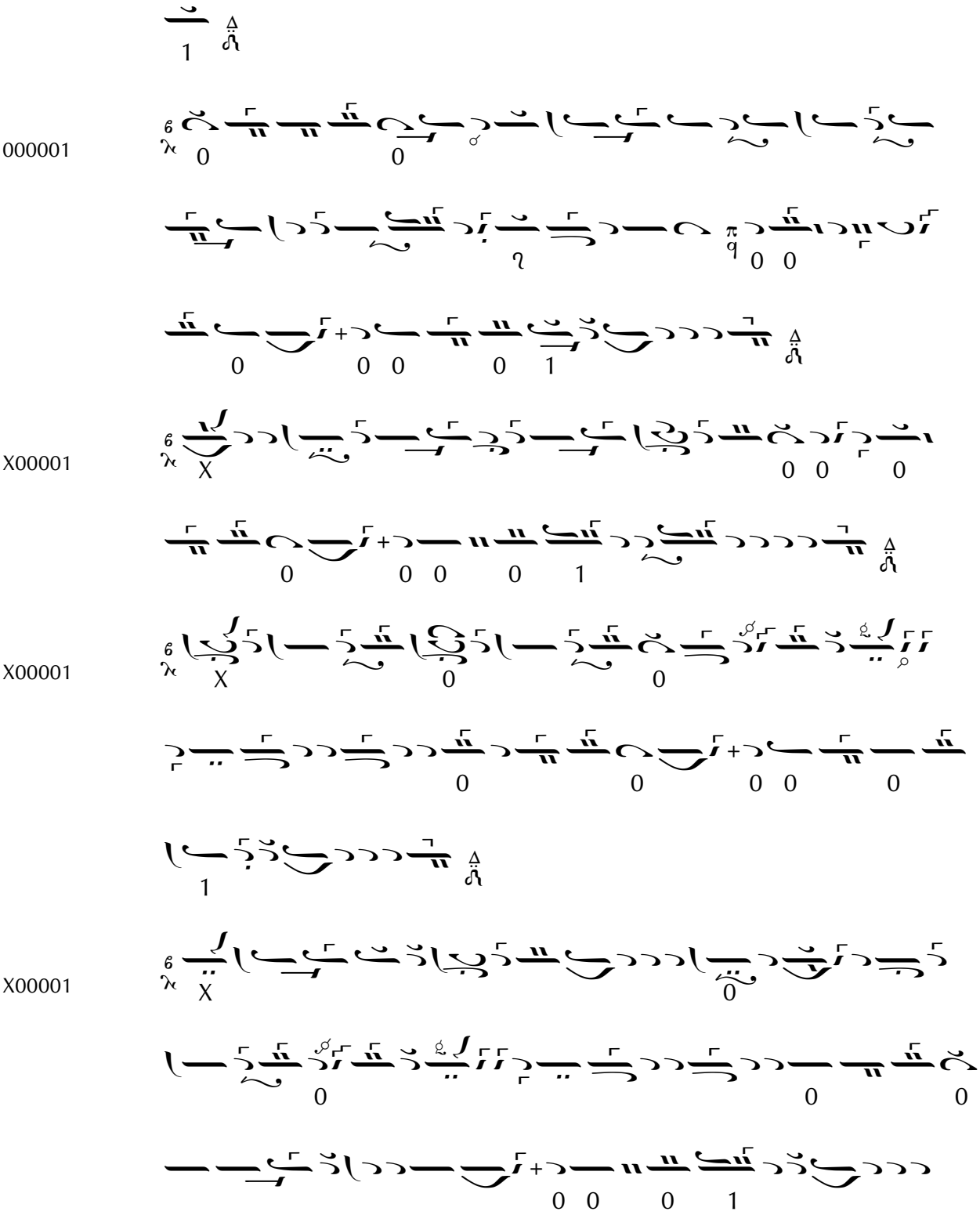
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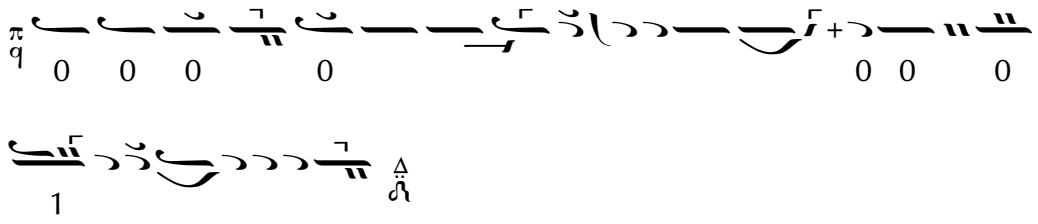

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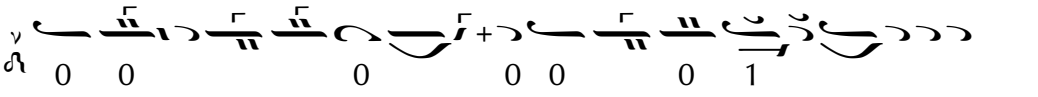

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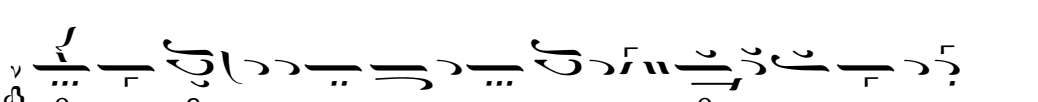

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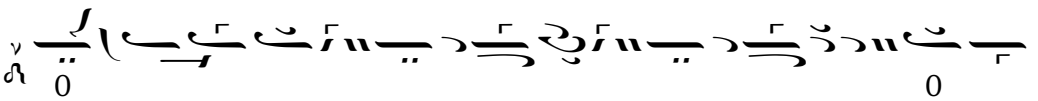

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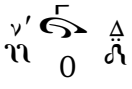

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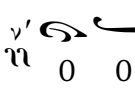

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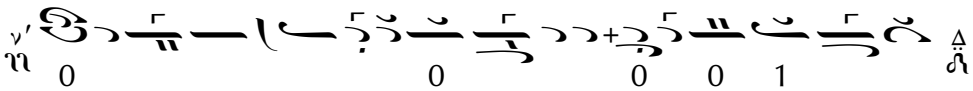

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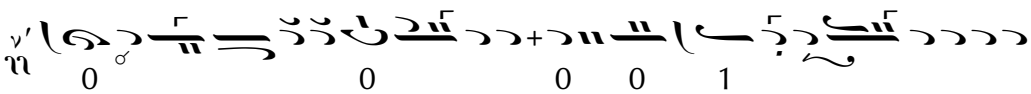

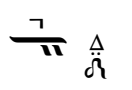

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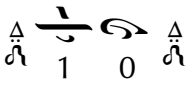
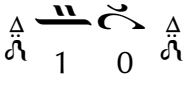
D) Accented on Second to Last Syllable

Di - Di

10 

10 

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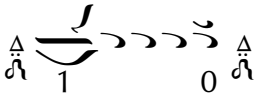
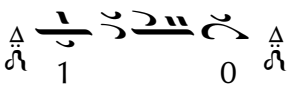
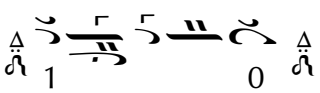
10 

10 

10 

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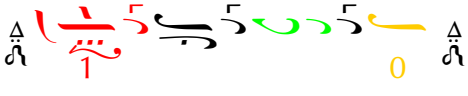
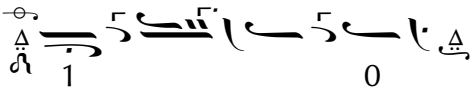
10 

10 

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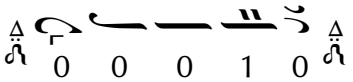
00010 

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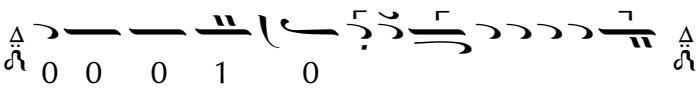
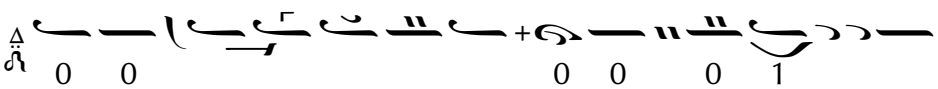
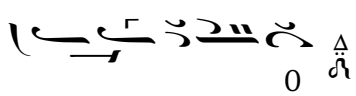
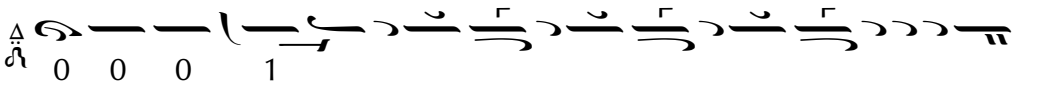
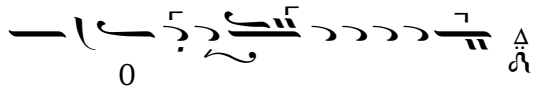
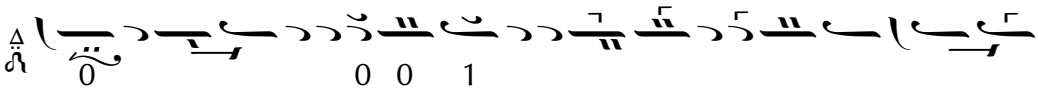
00010 

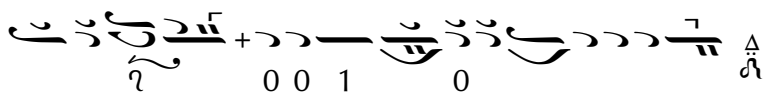
00010 

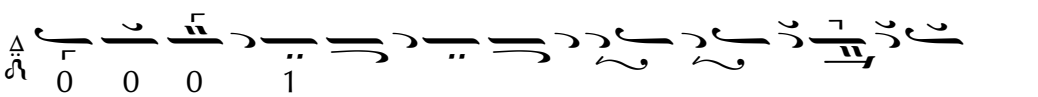


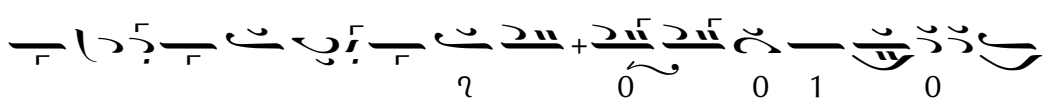
00010 



00010 



00010 



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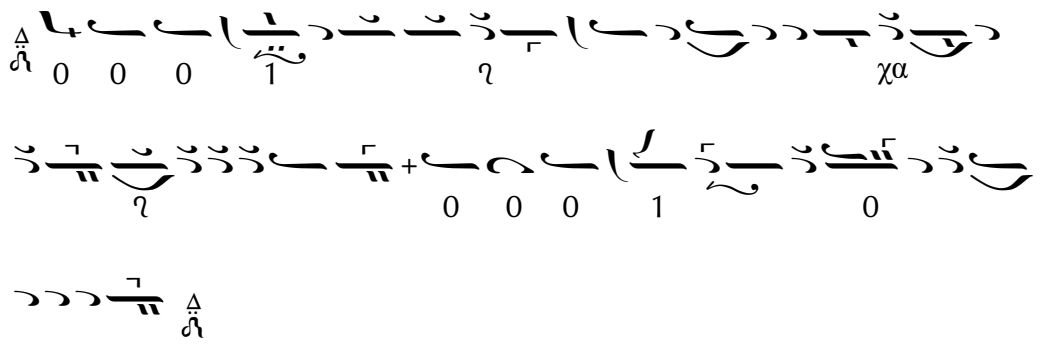

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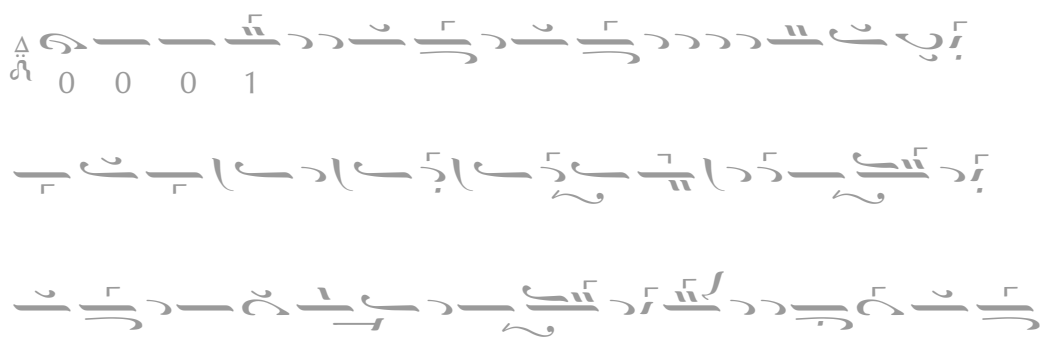

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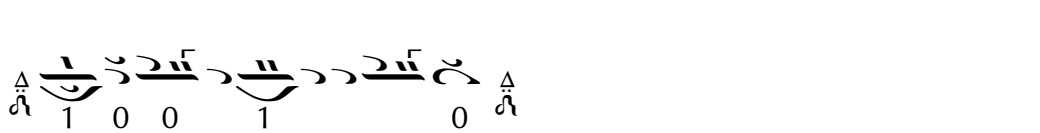

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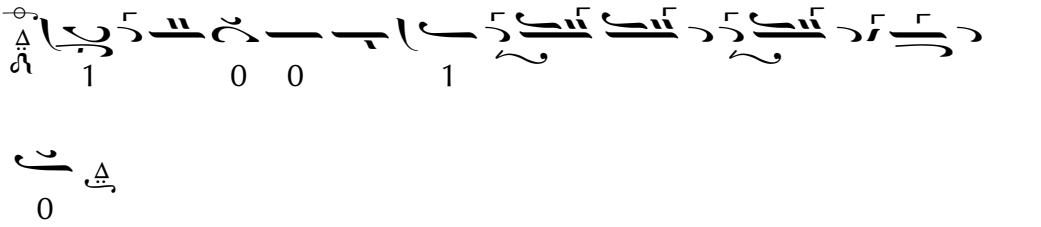

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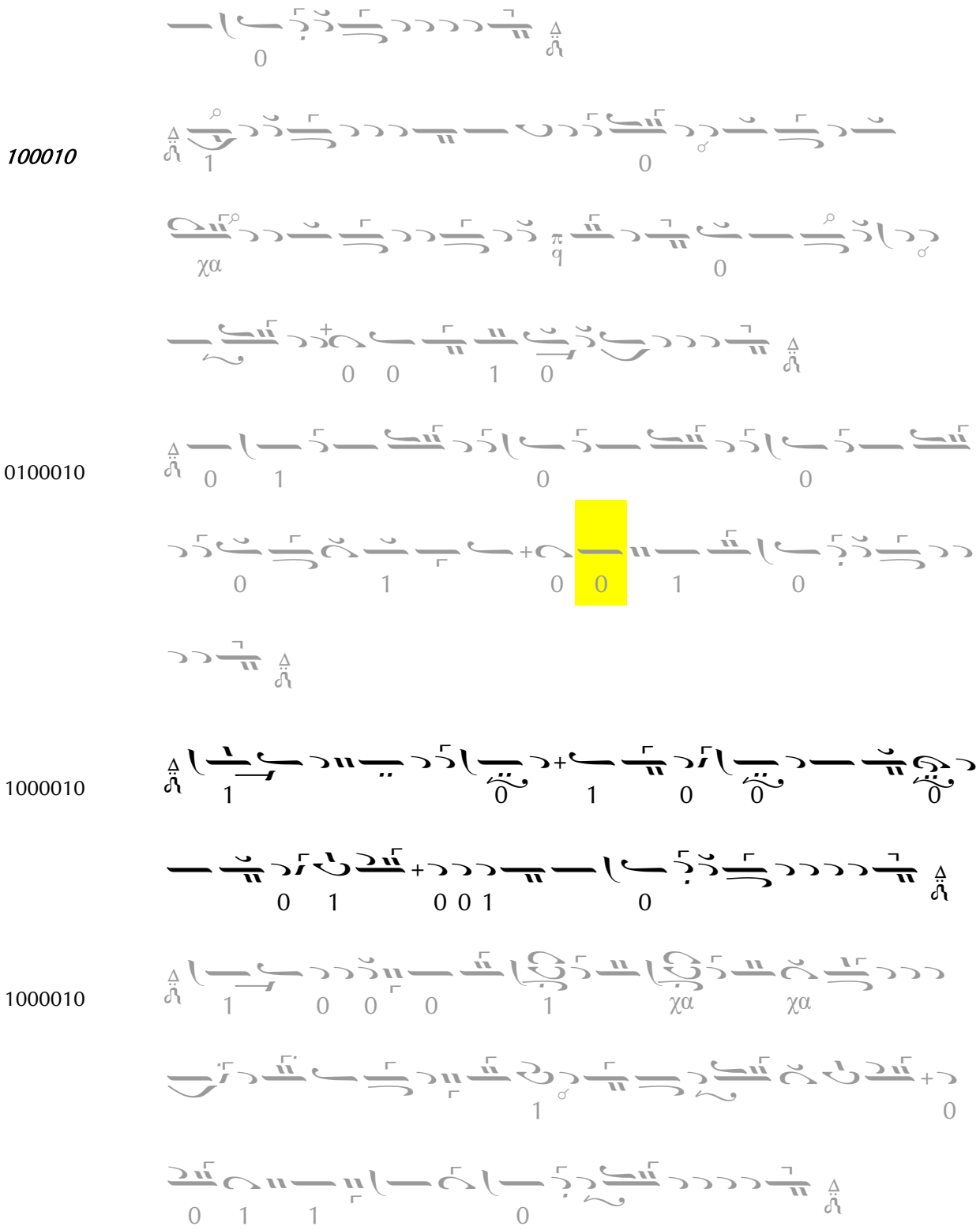

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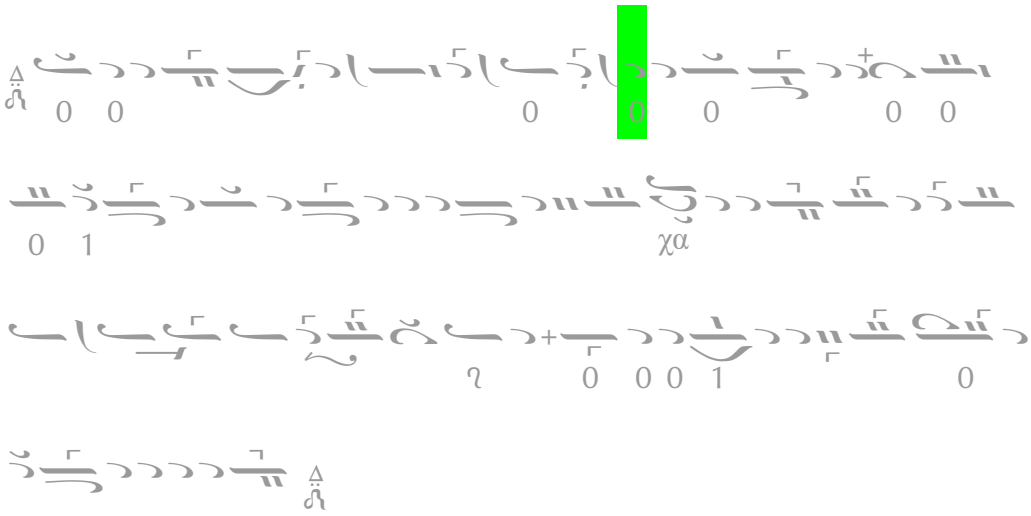

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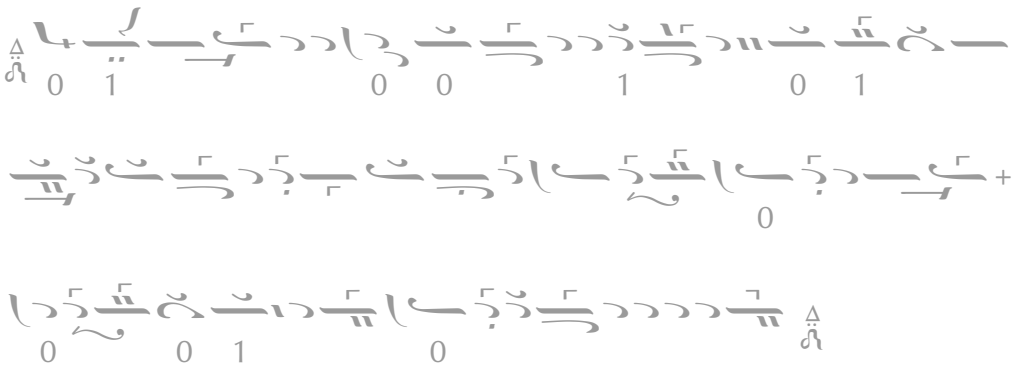

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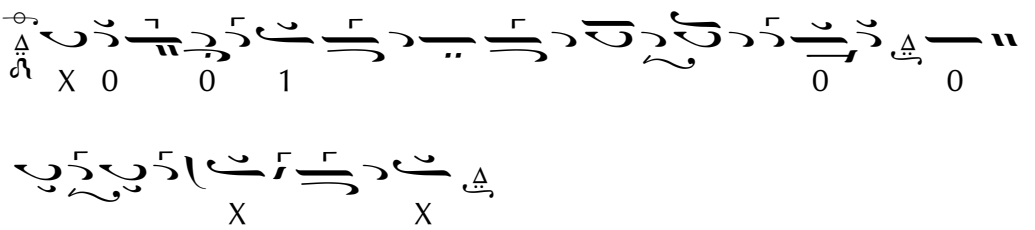

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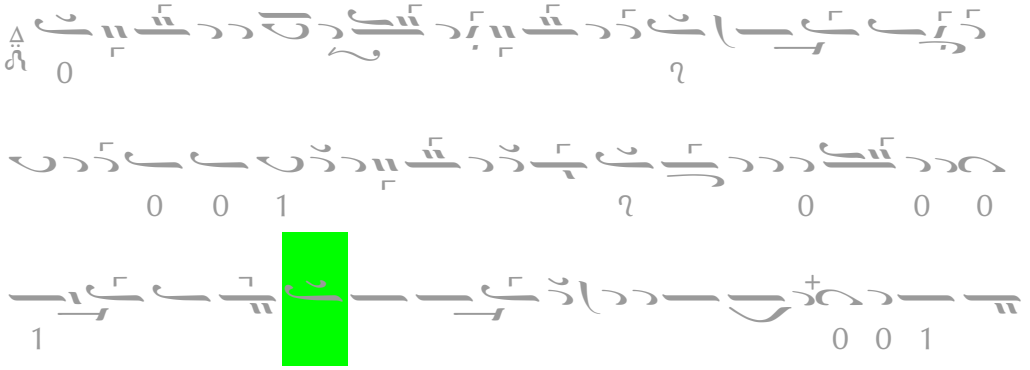

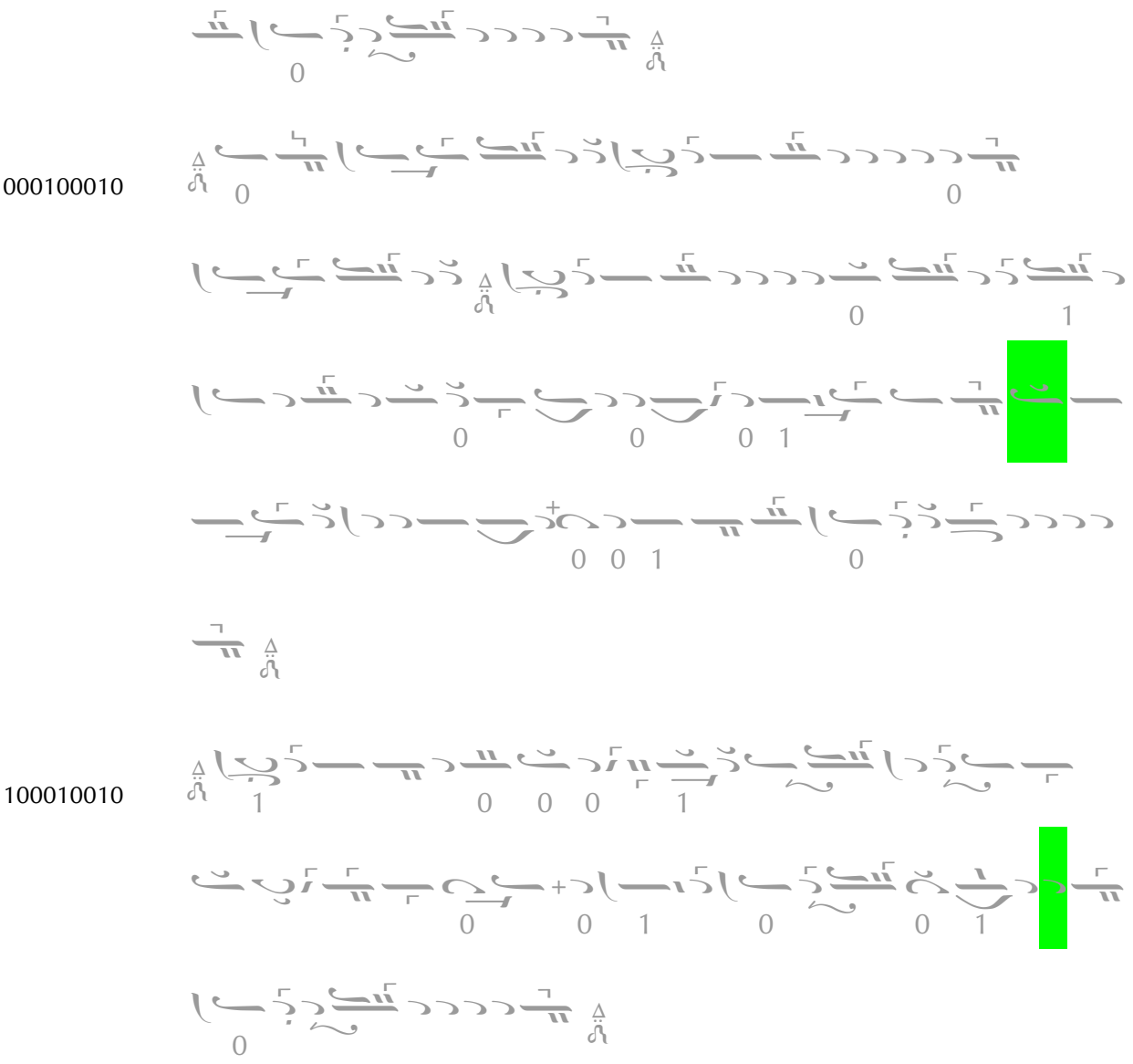

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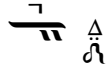

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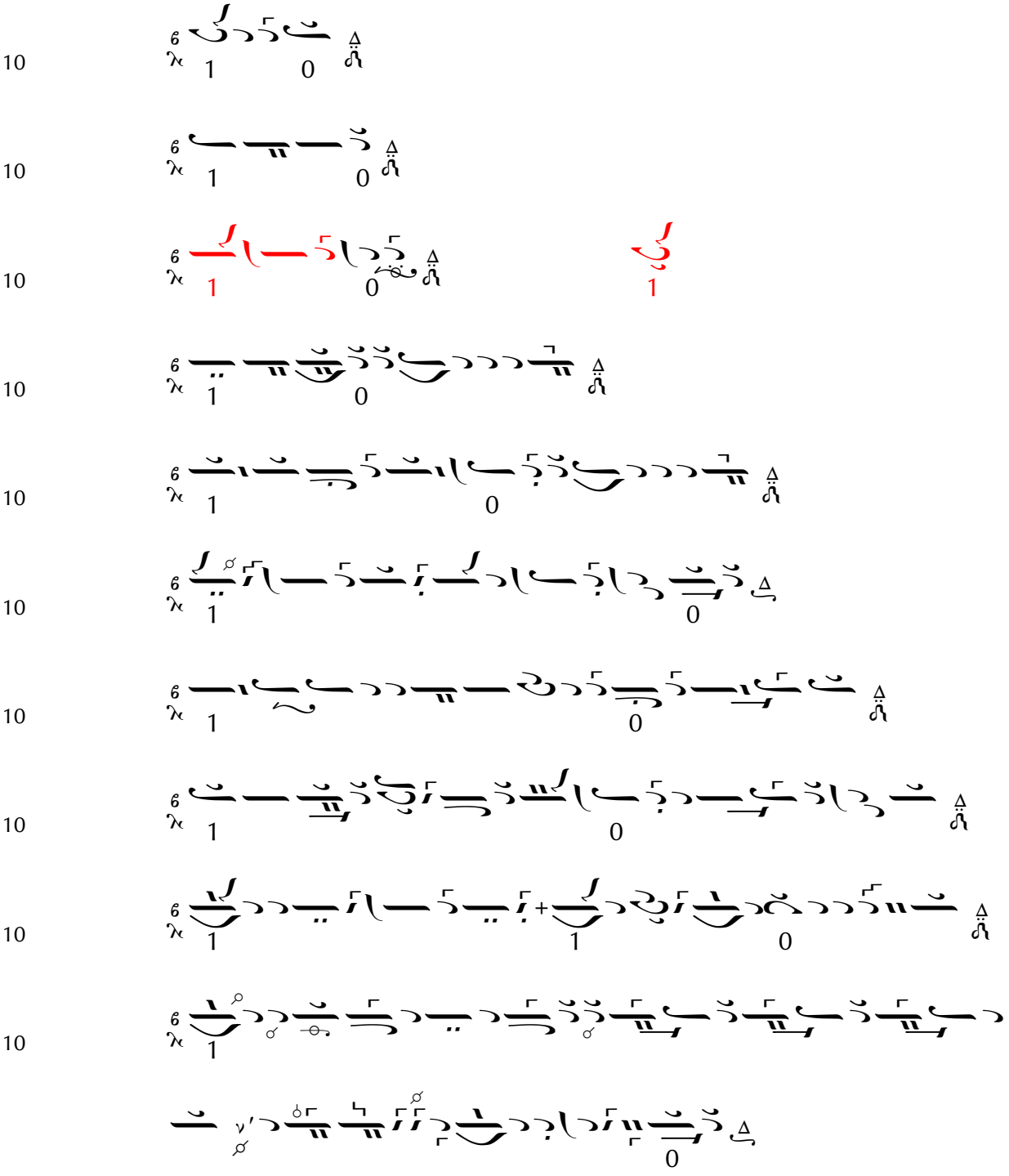

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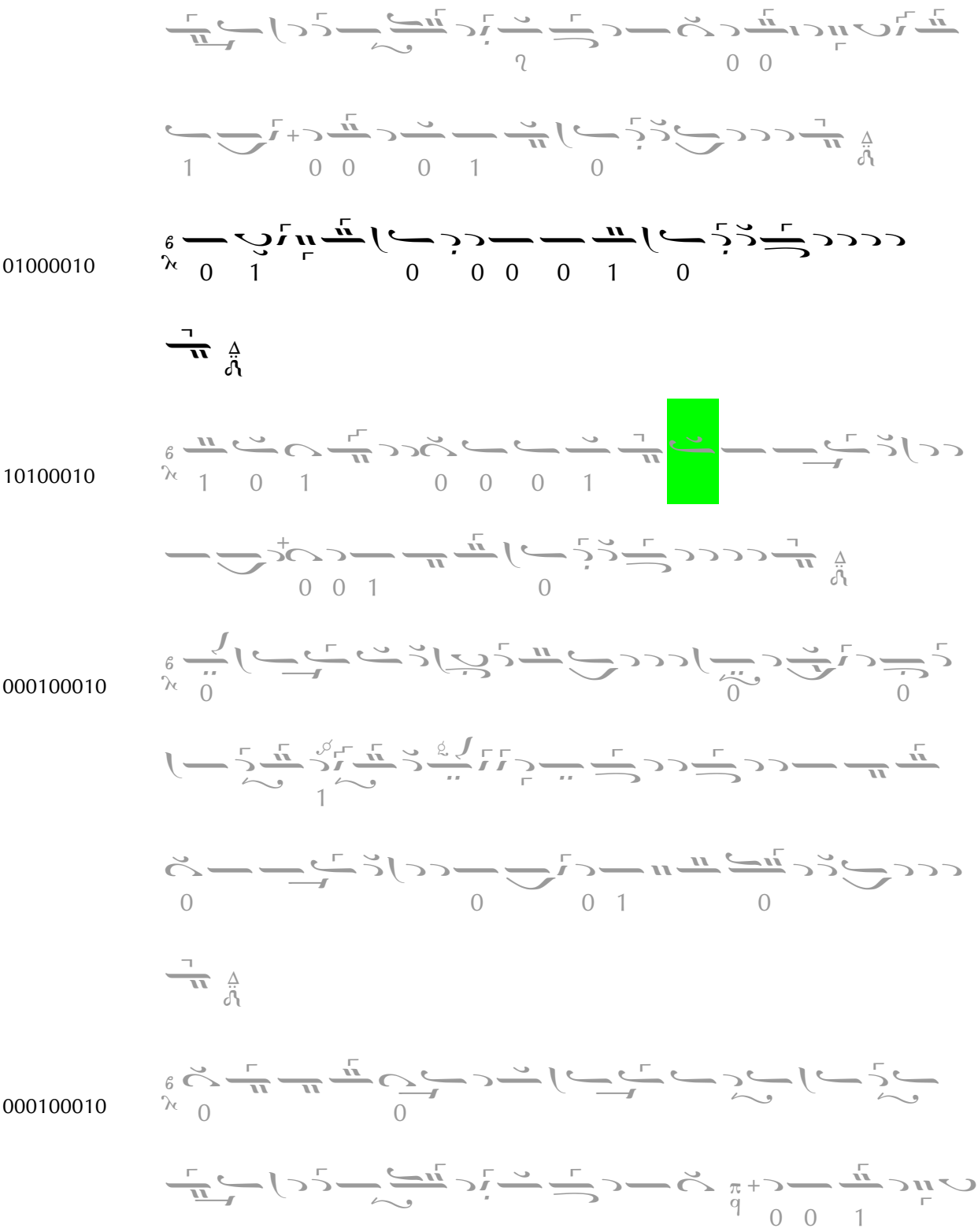

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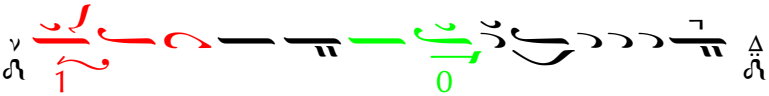
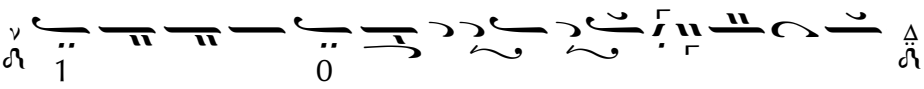
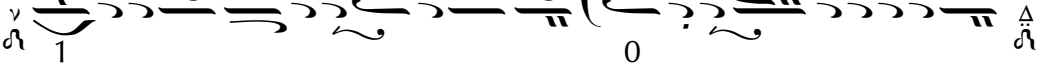
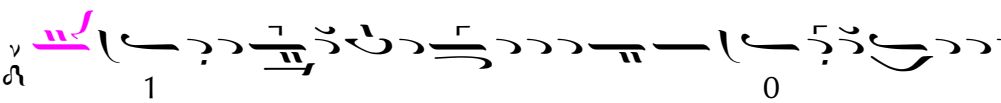
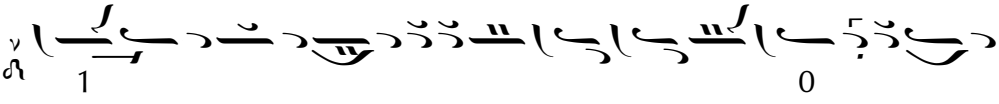
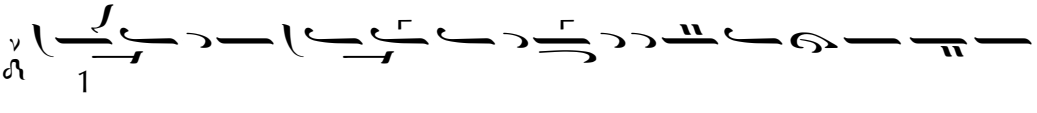
10 

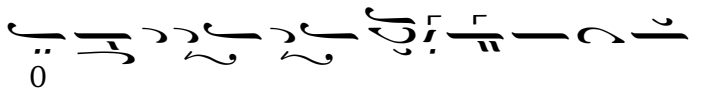
10 

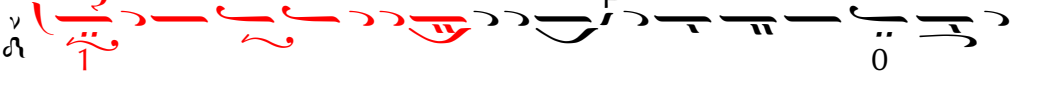
10 

10 

10 

10 



10 

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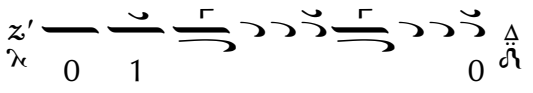

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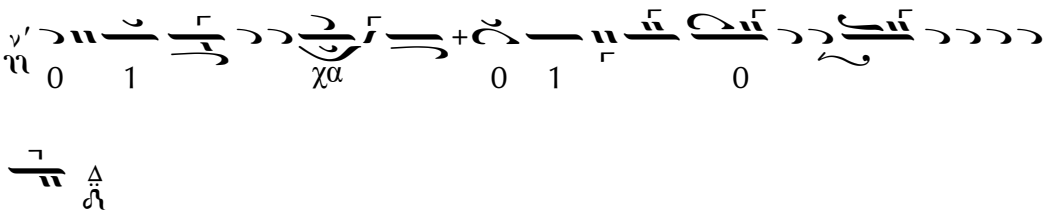

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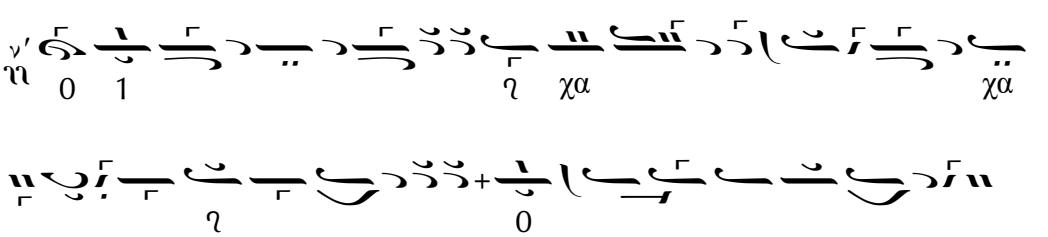

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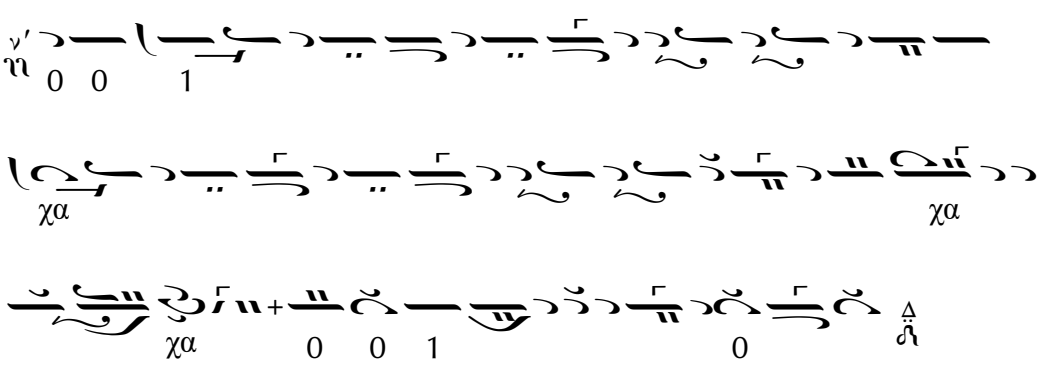

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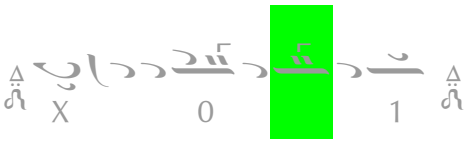

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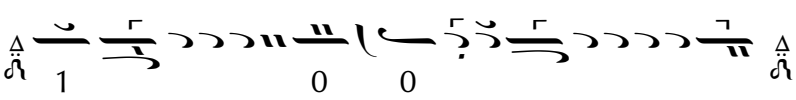

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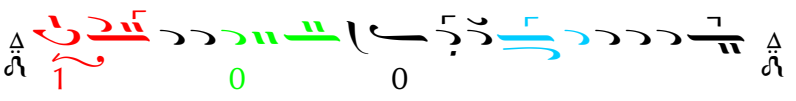

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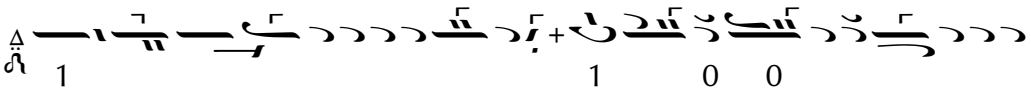

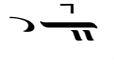

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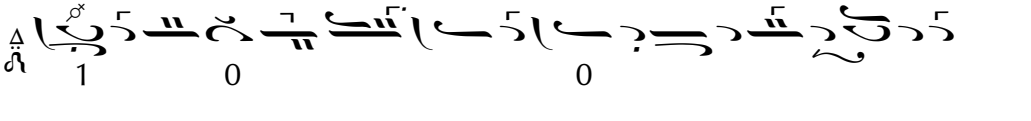

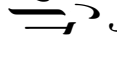

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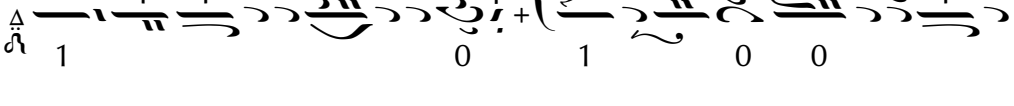

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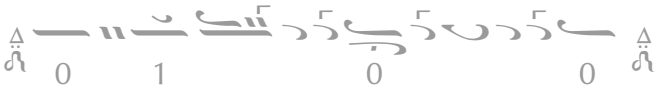

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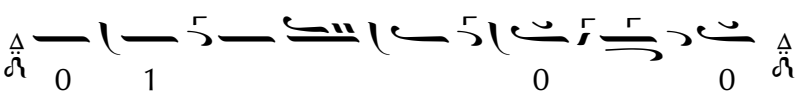

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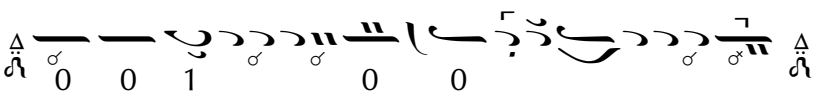

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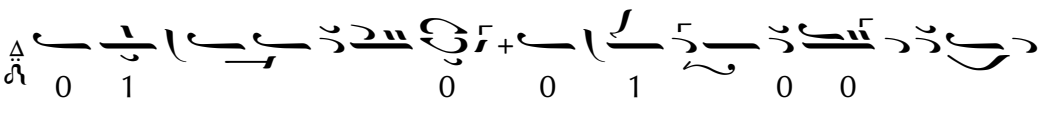

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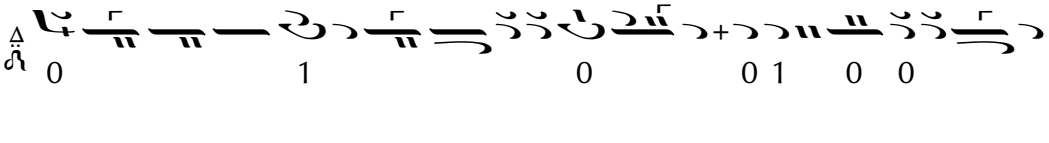

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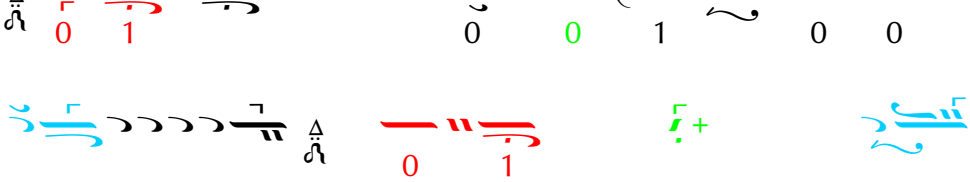

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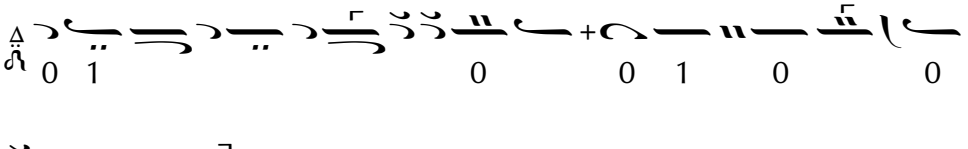

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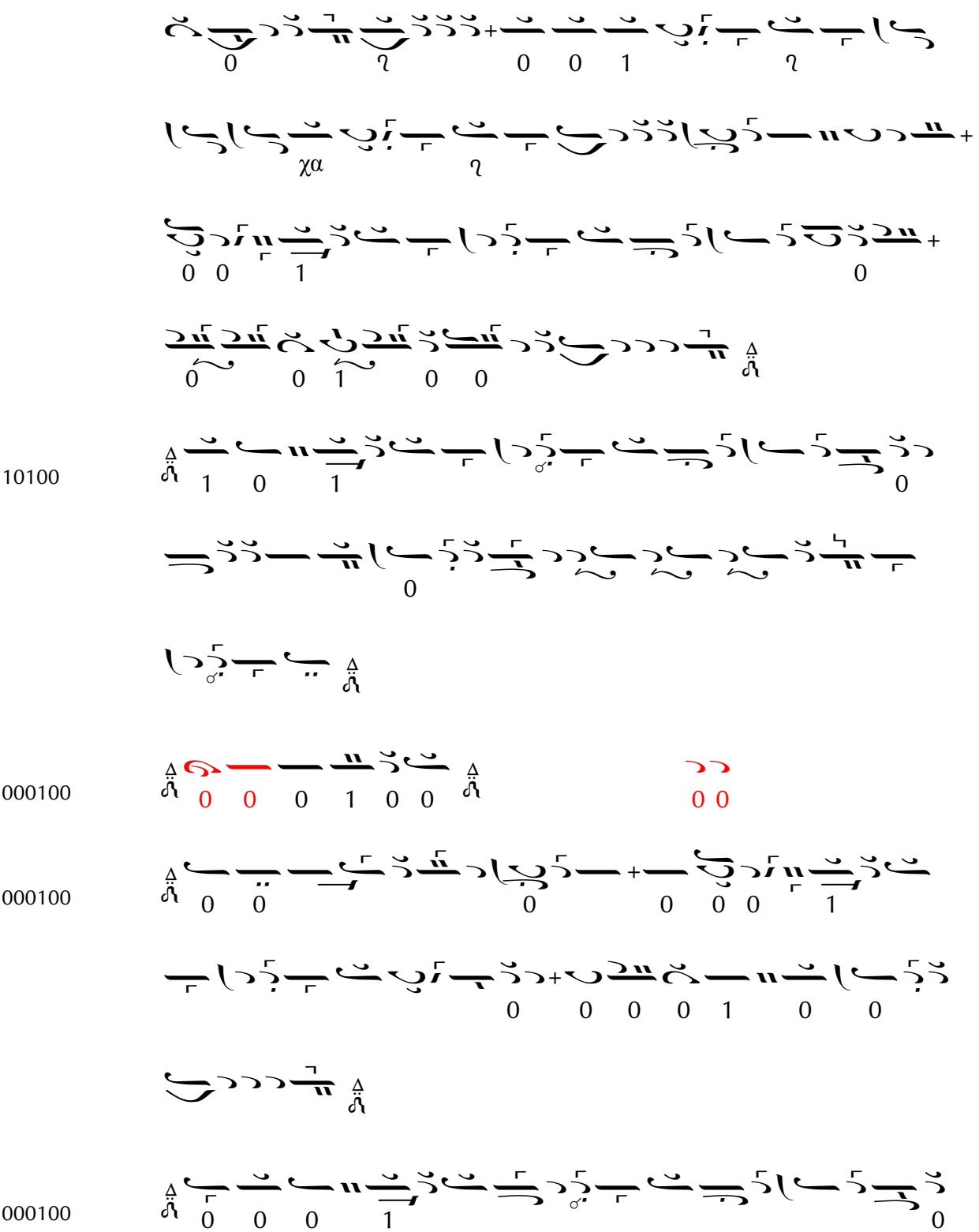

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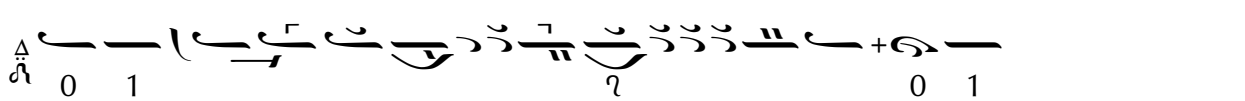

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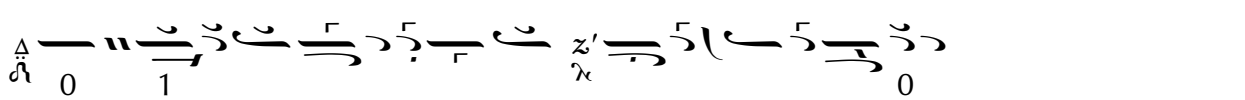

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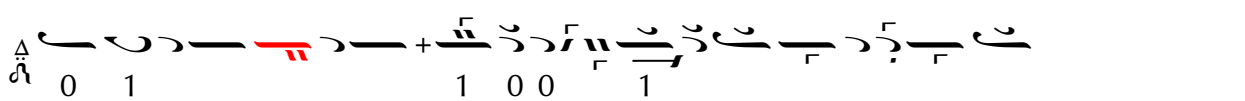

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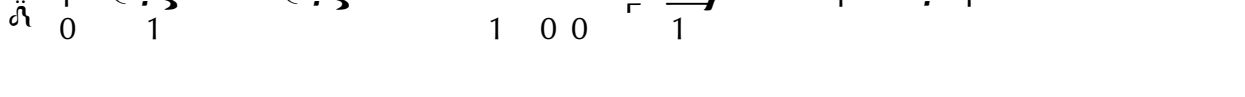

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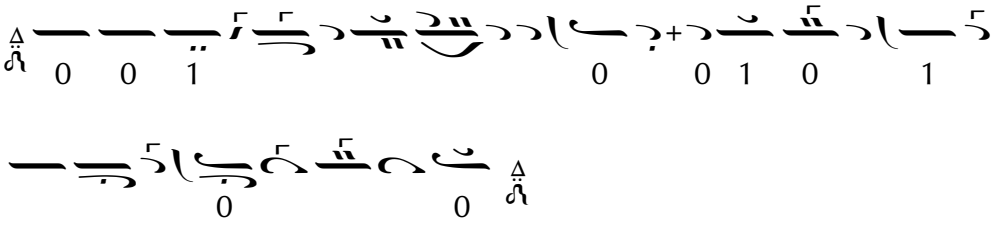

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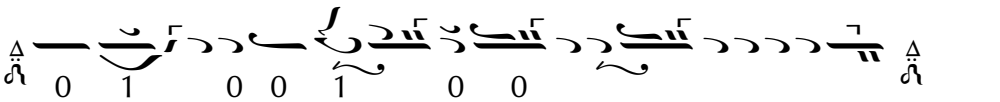

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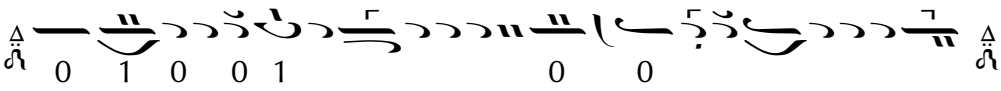

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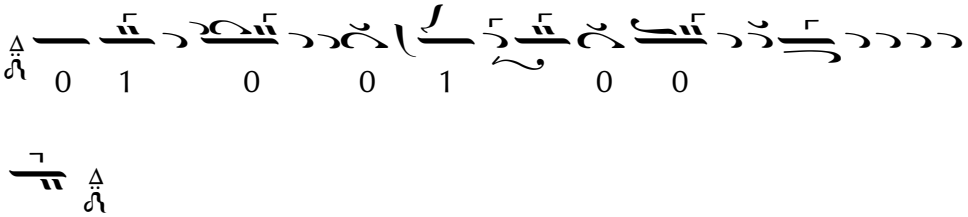

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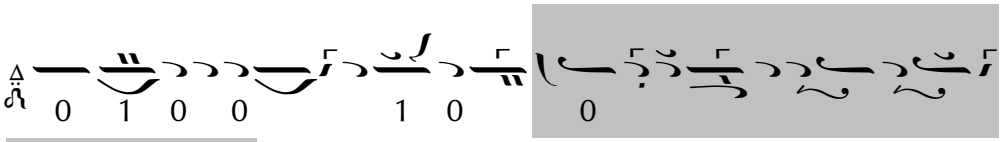

Suggestion: This cadence in gray could also be used in other formulae in order to avoid the monotony of always having the same typical agia cadence on Di.

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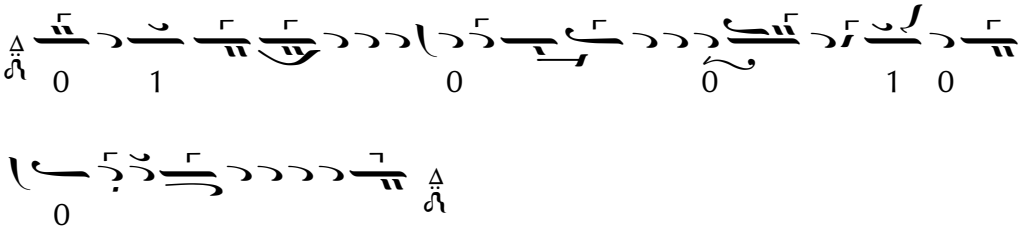
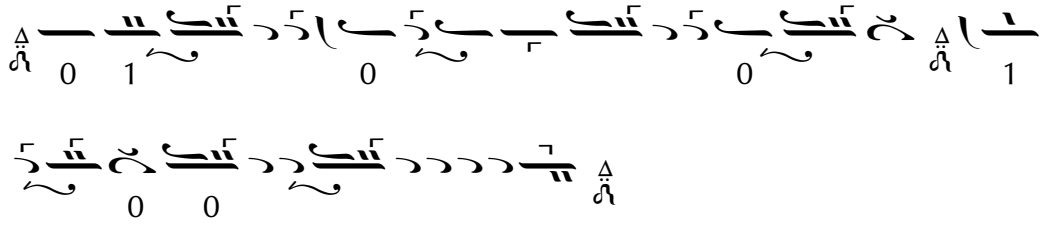
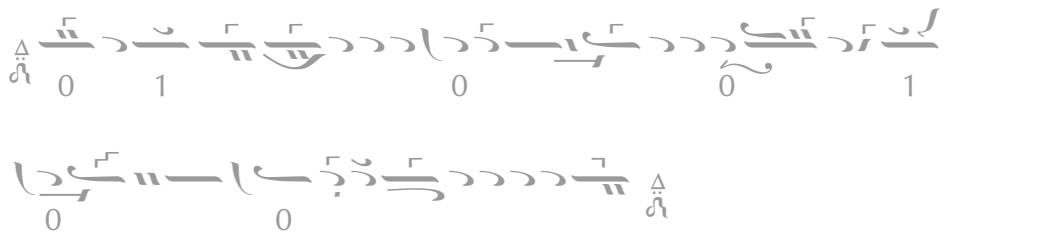
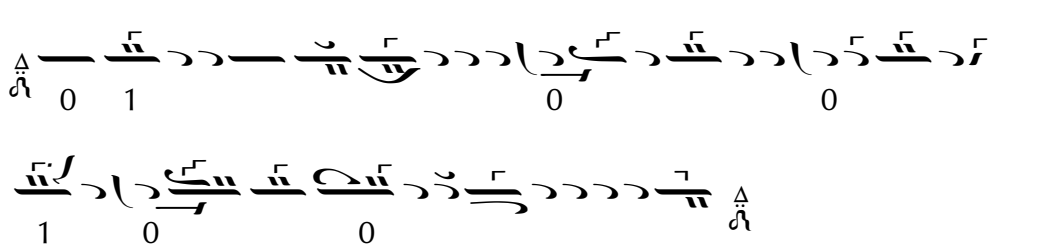
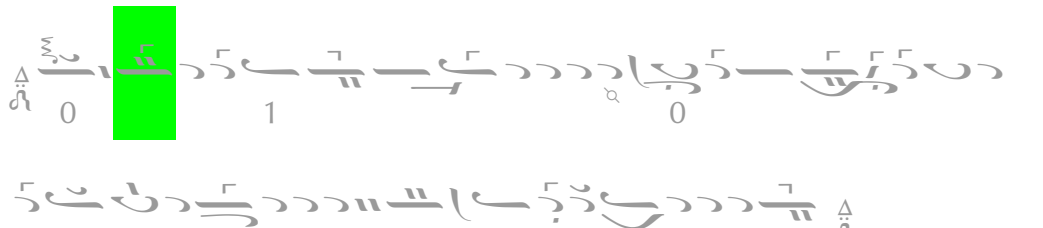
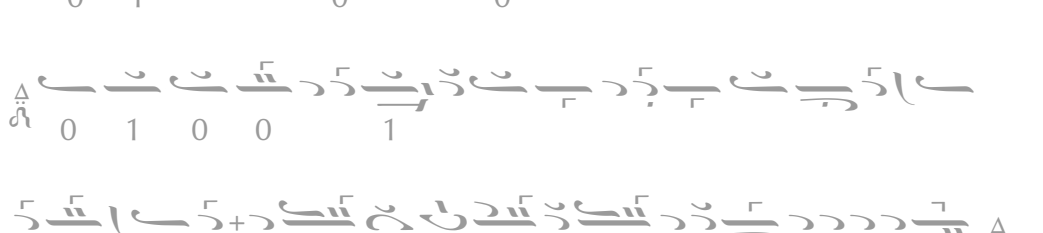


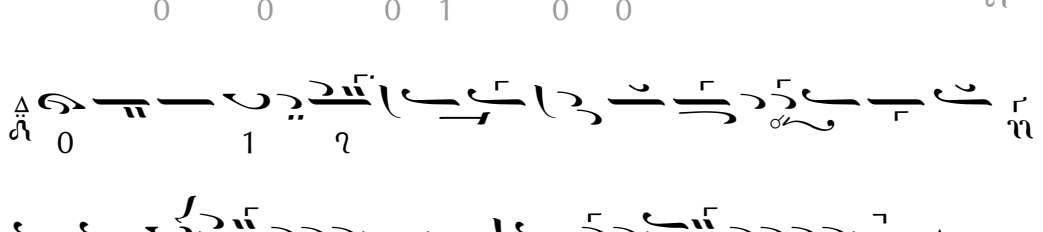
0100100 

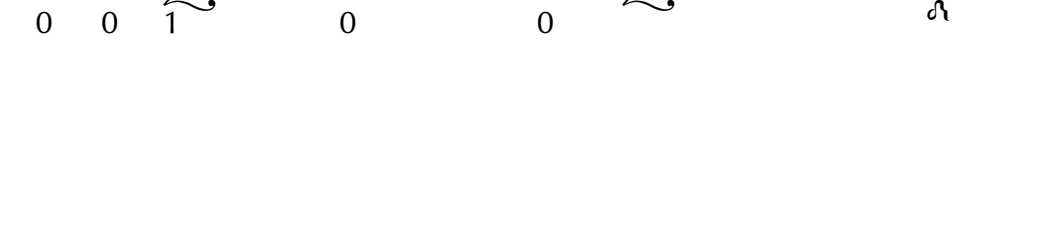
0100100 

0100100 

0100100 

0100100 

0100100 

0100100 

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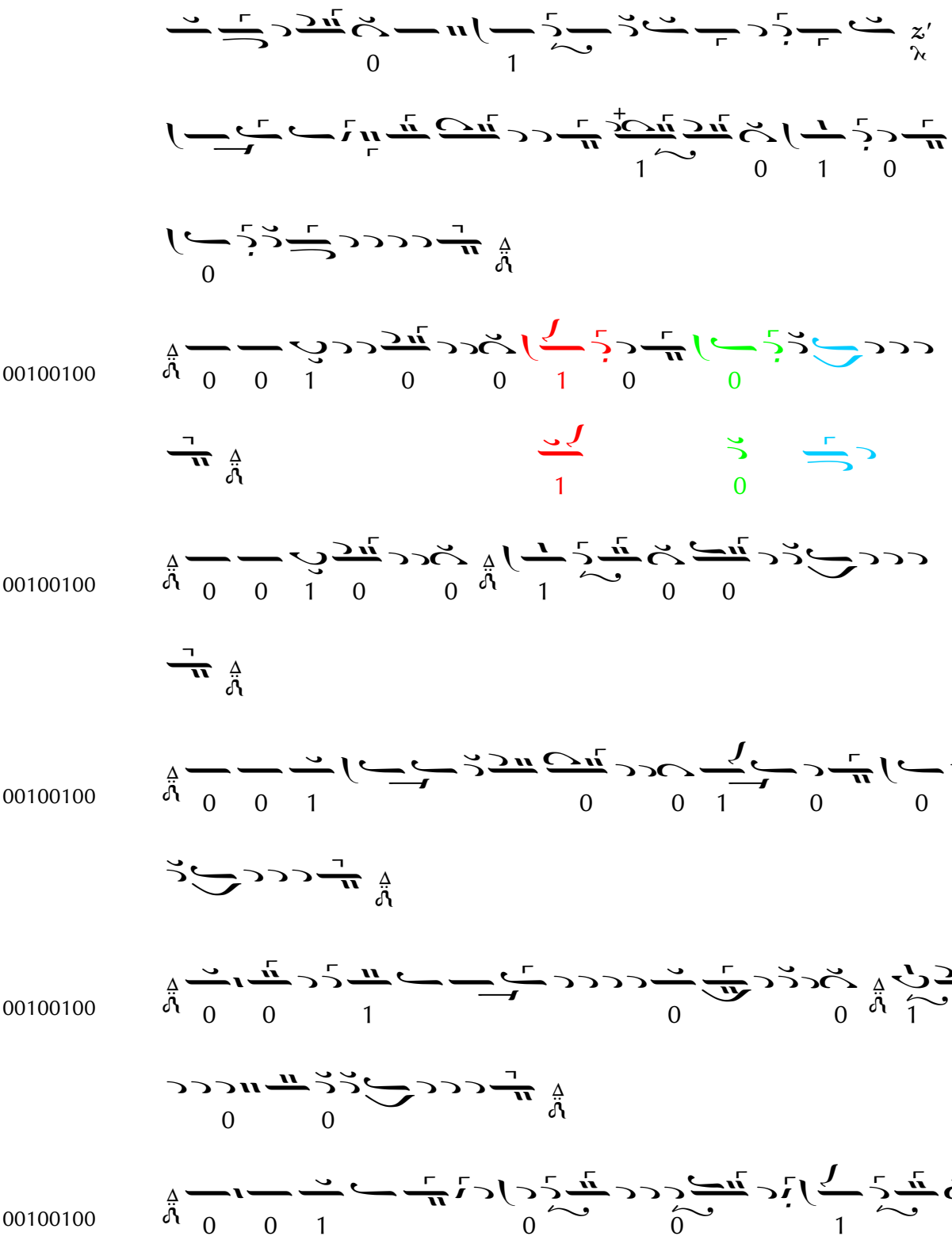

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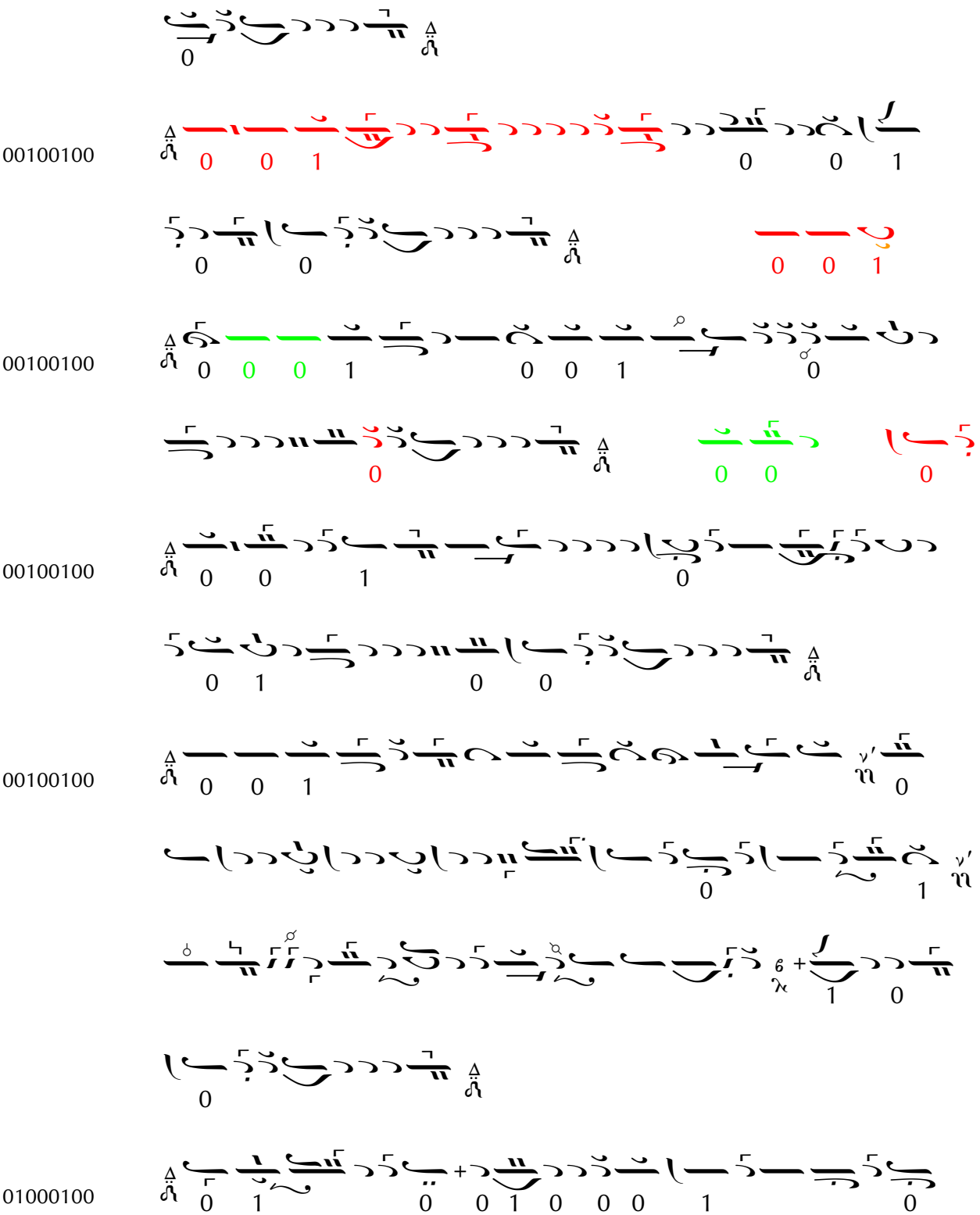

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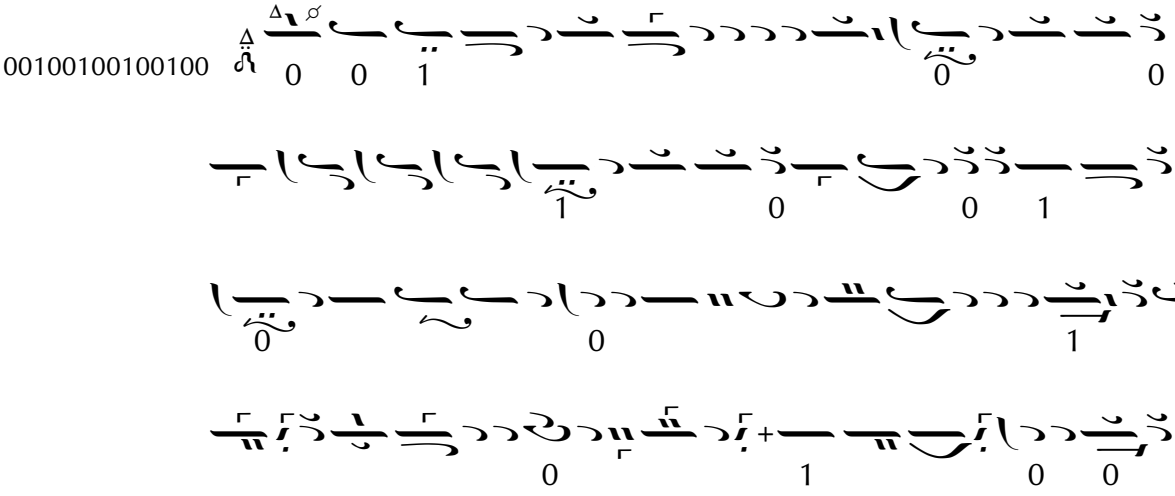

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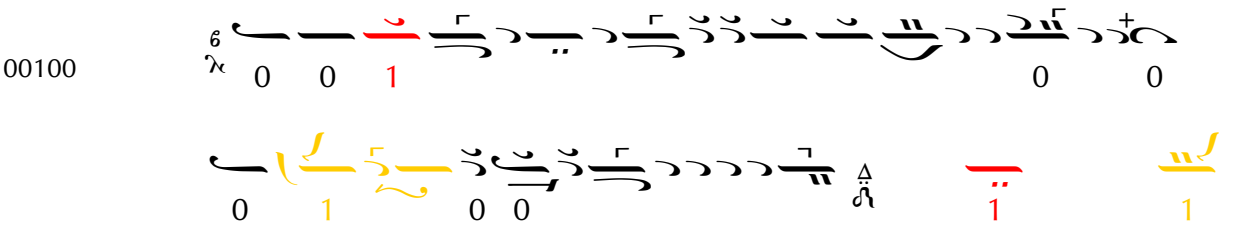

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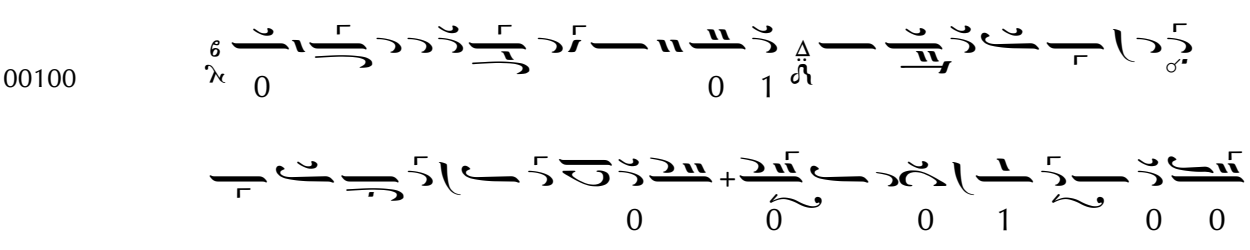

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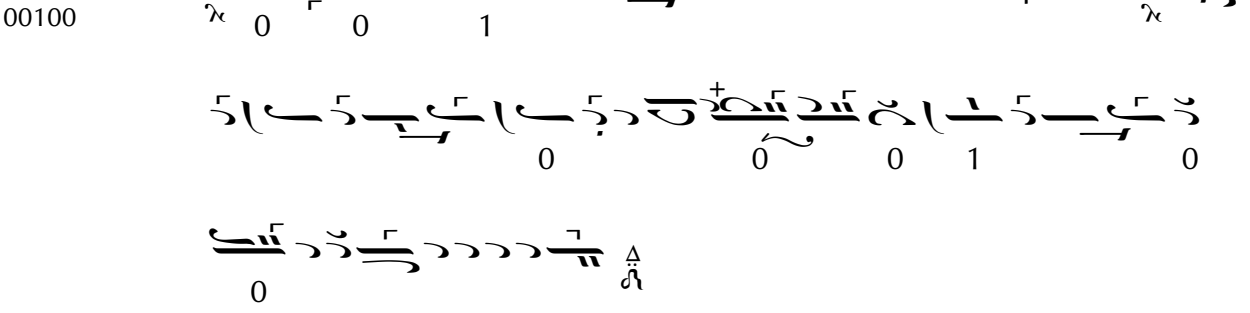

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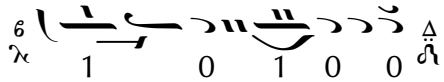

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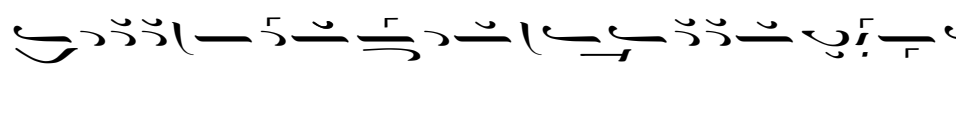

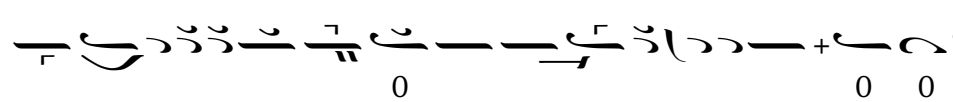

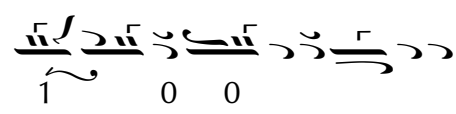

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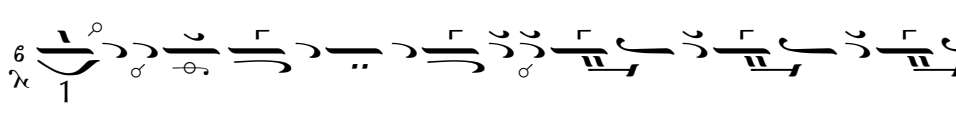

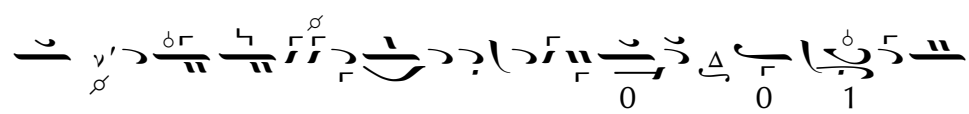

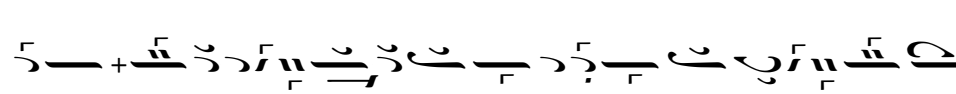

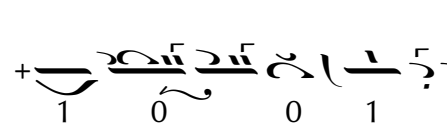

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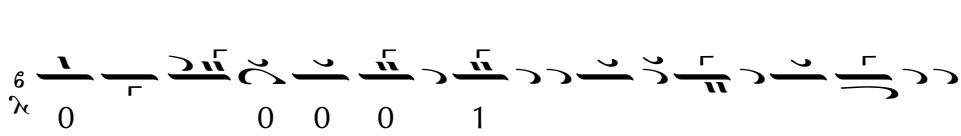

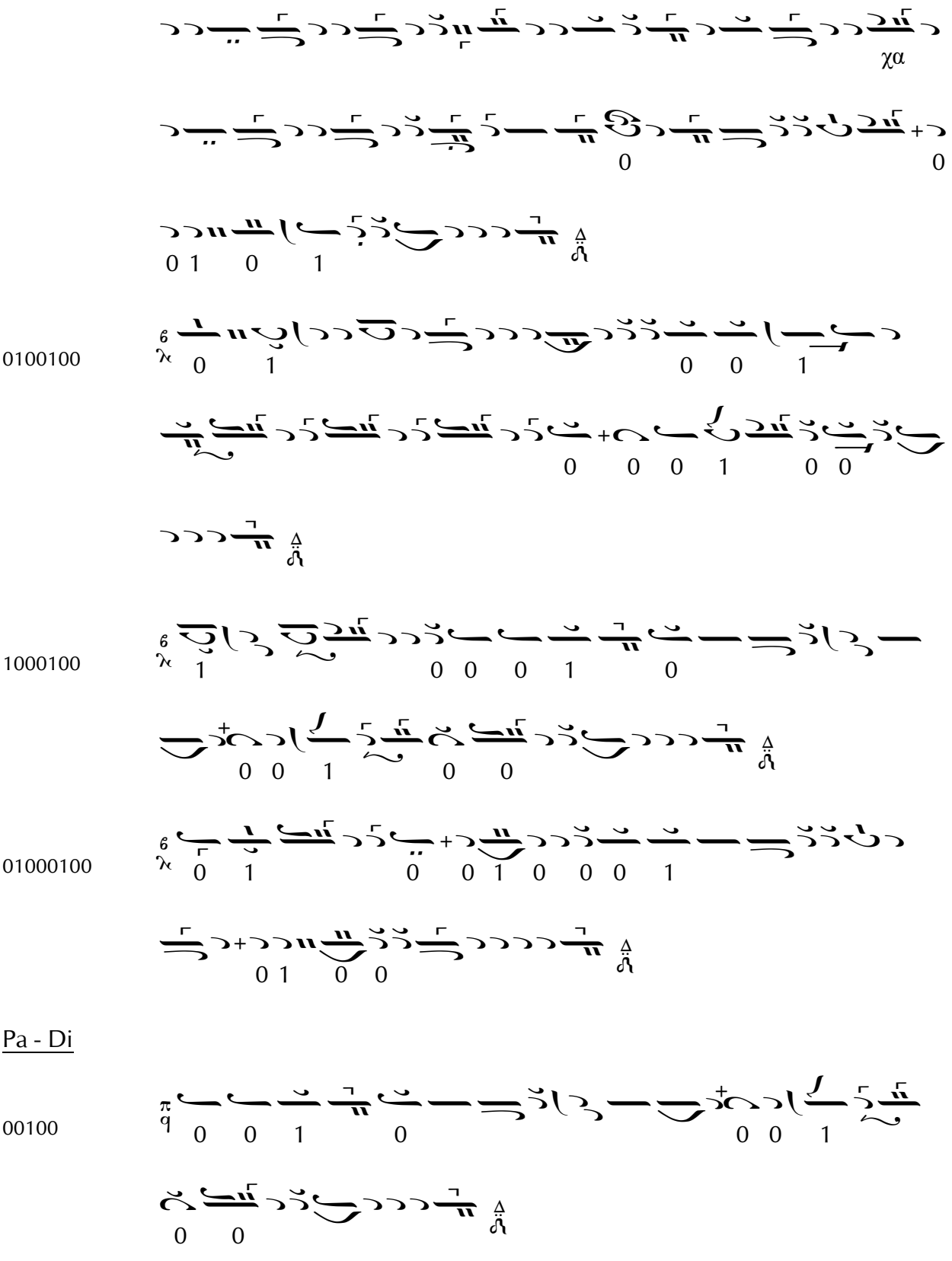

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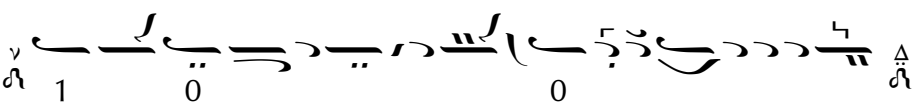

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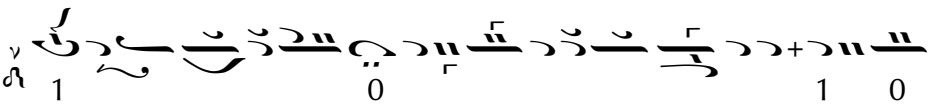

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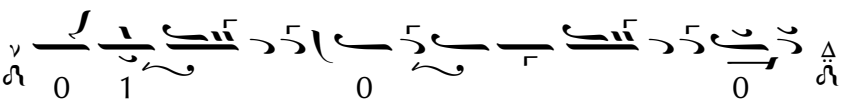

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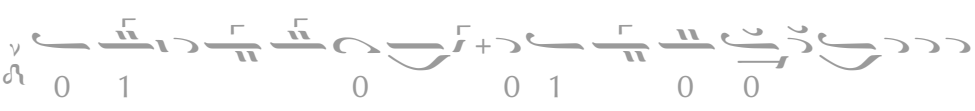

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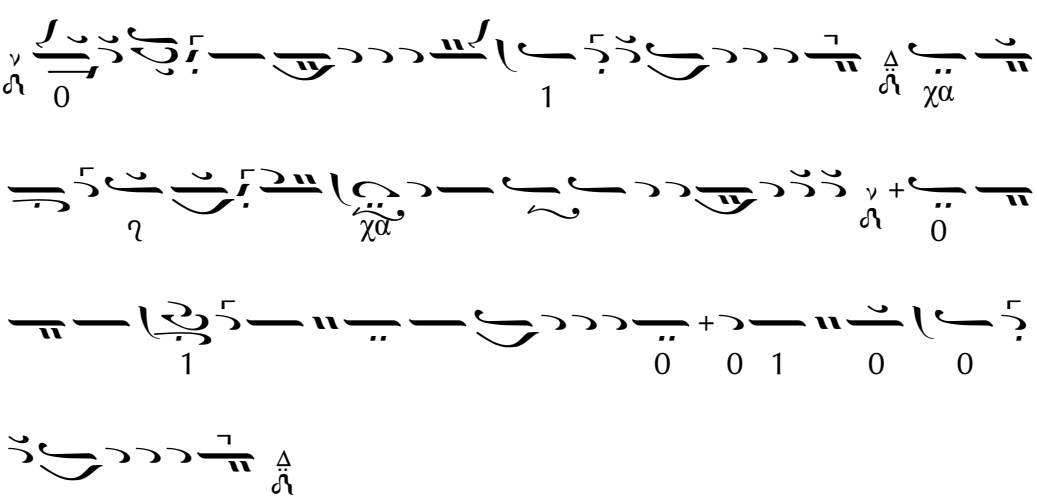

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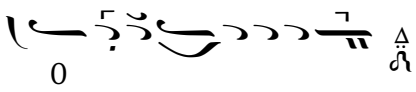

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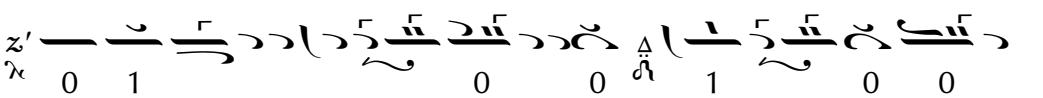

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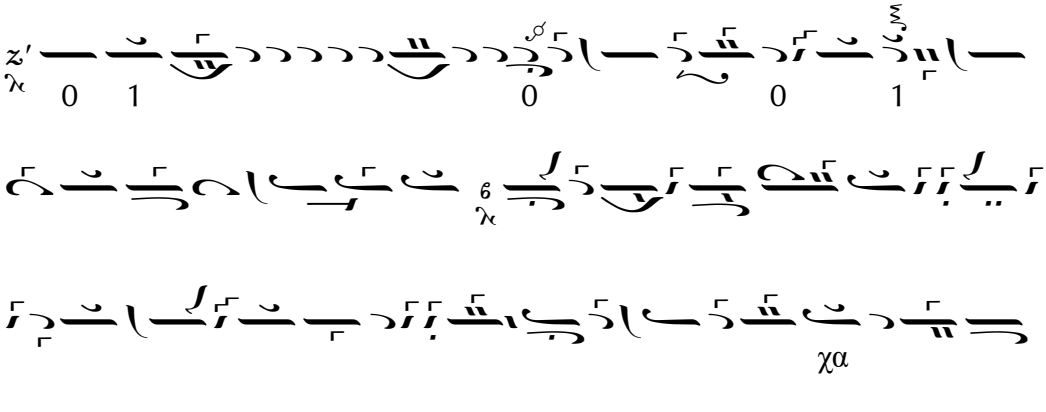

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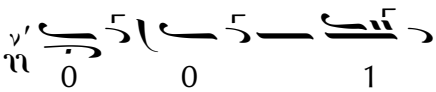

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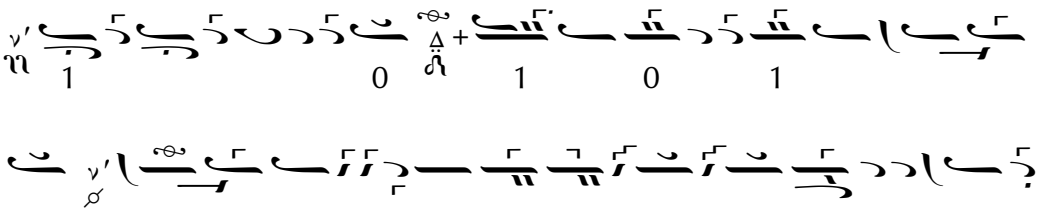

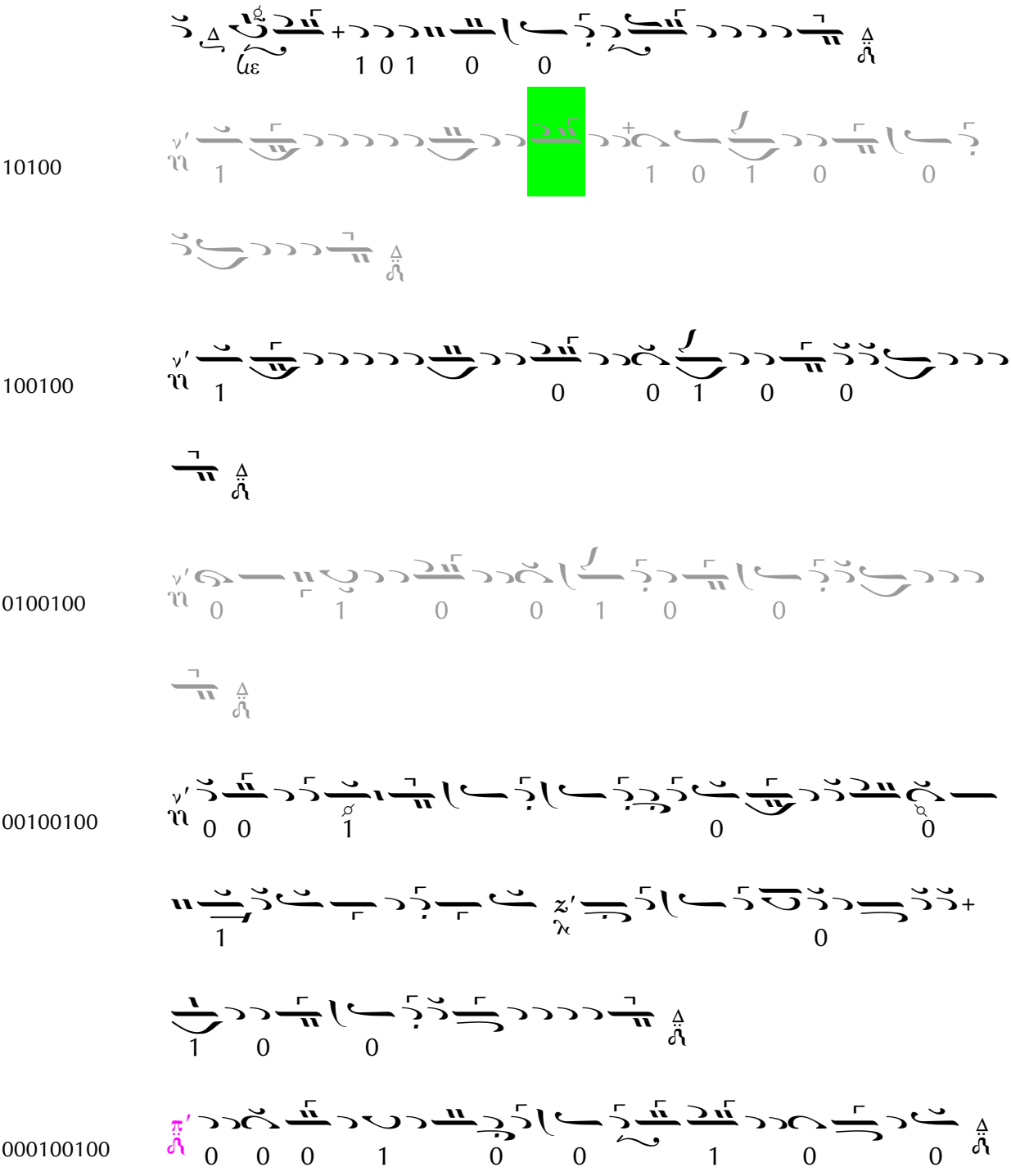
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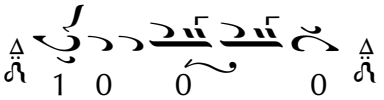

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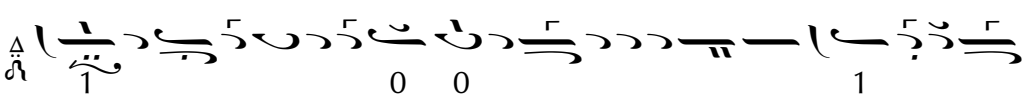

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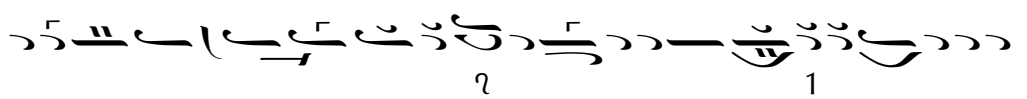

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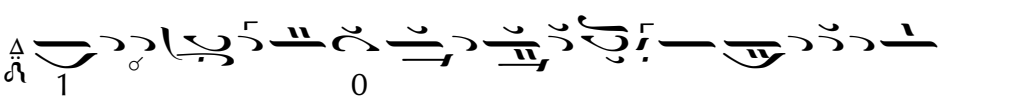

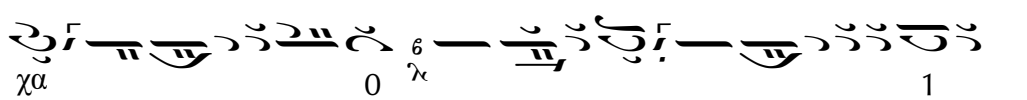

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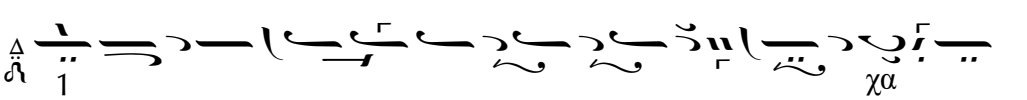

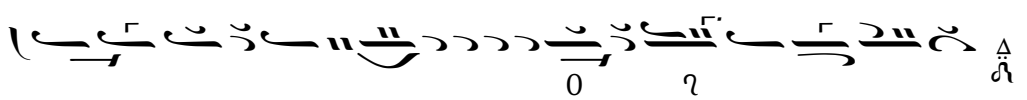

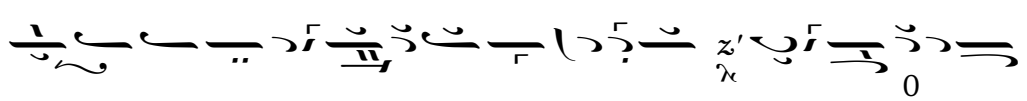

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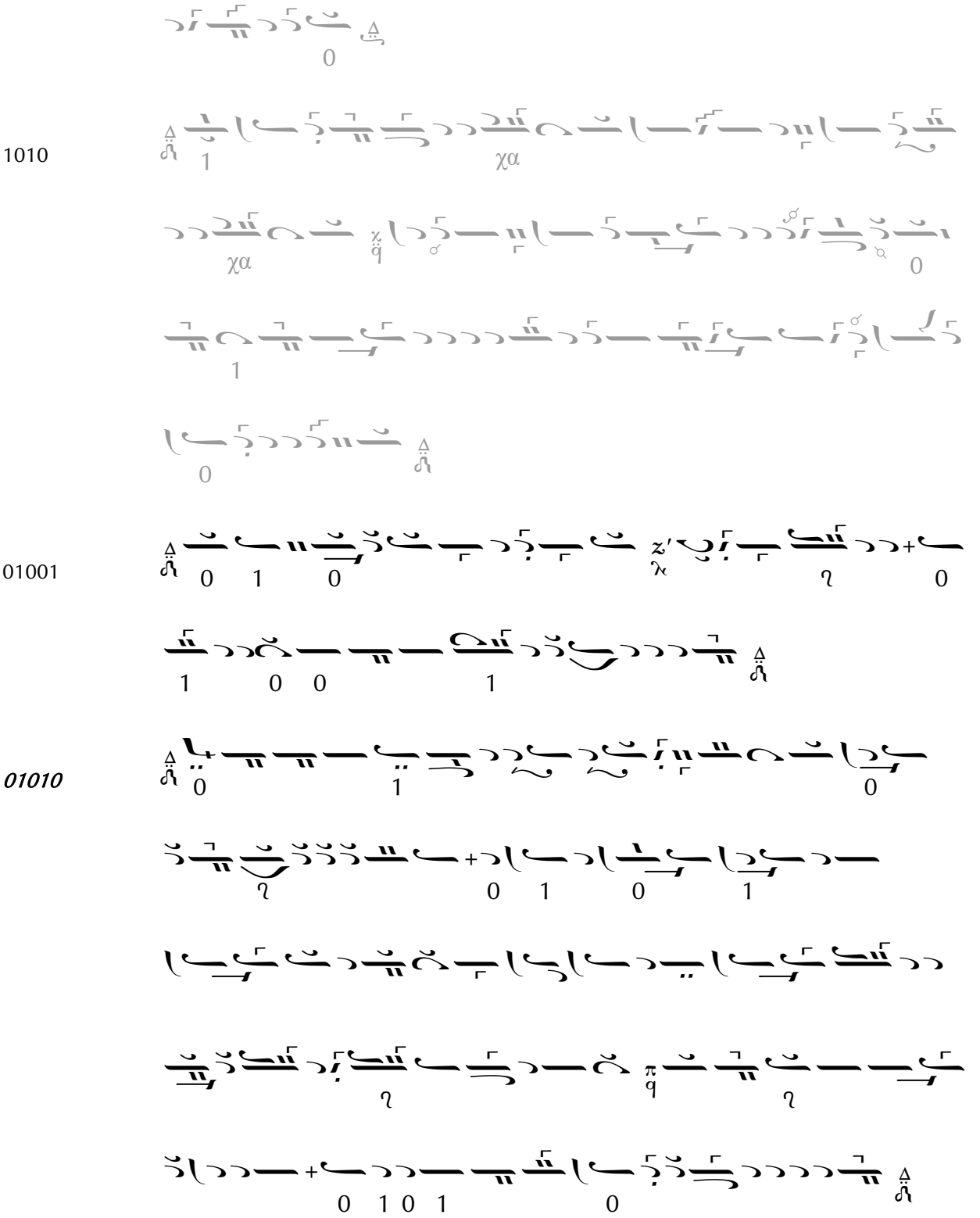
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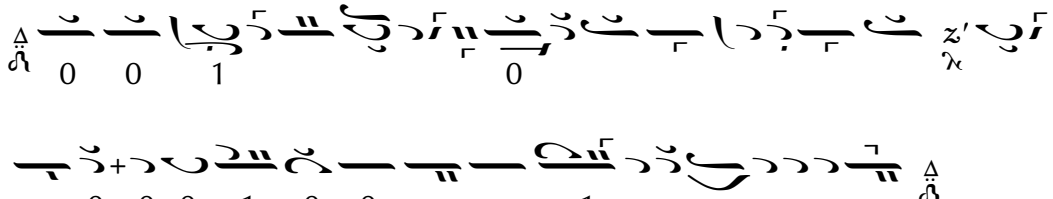

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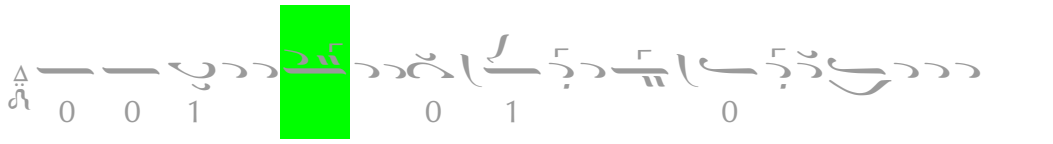

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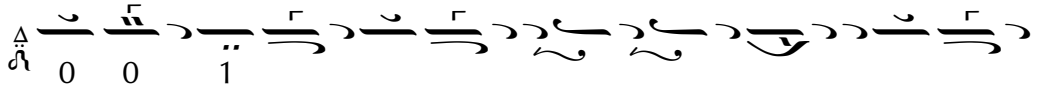

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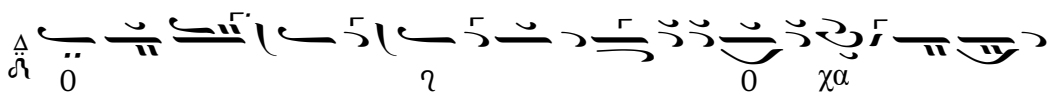

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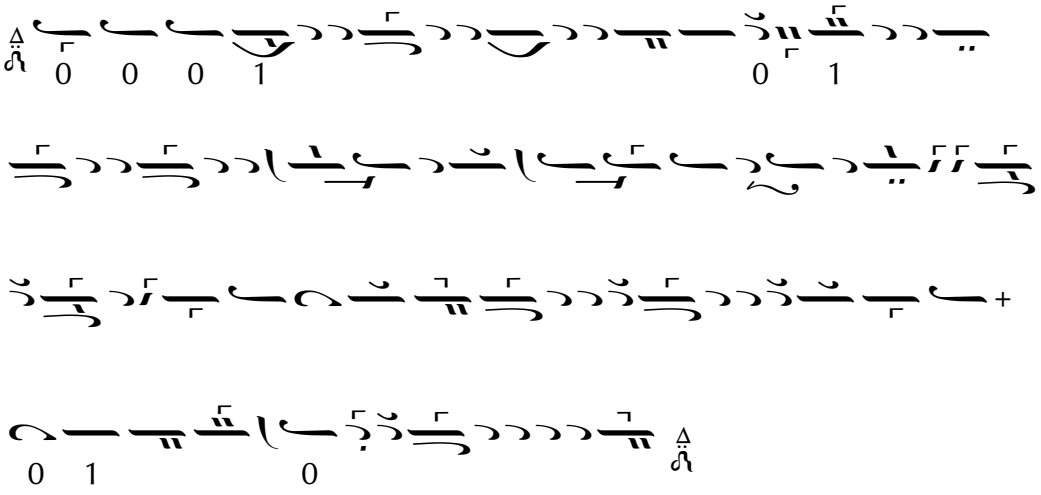

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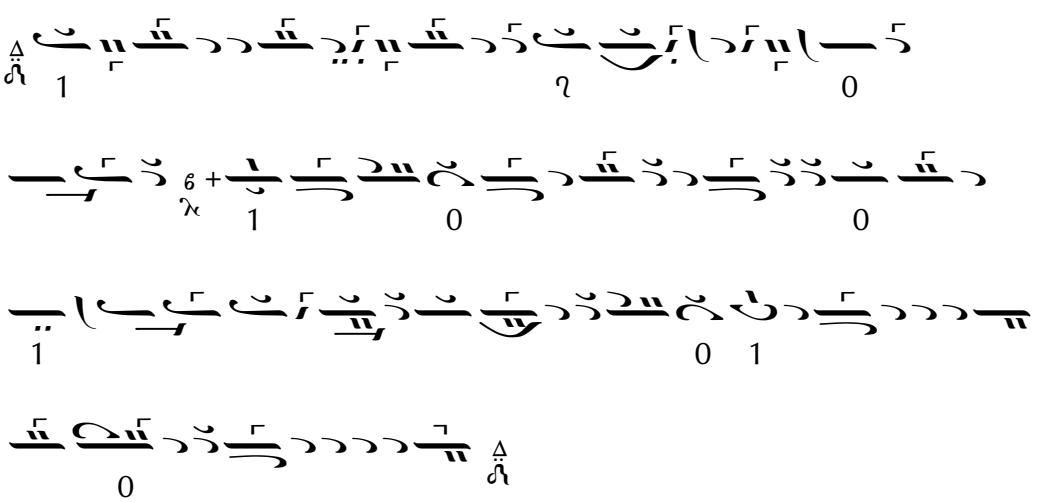

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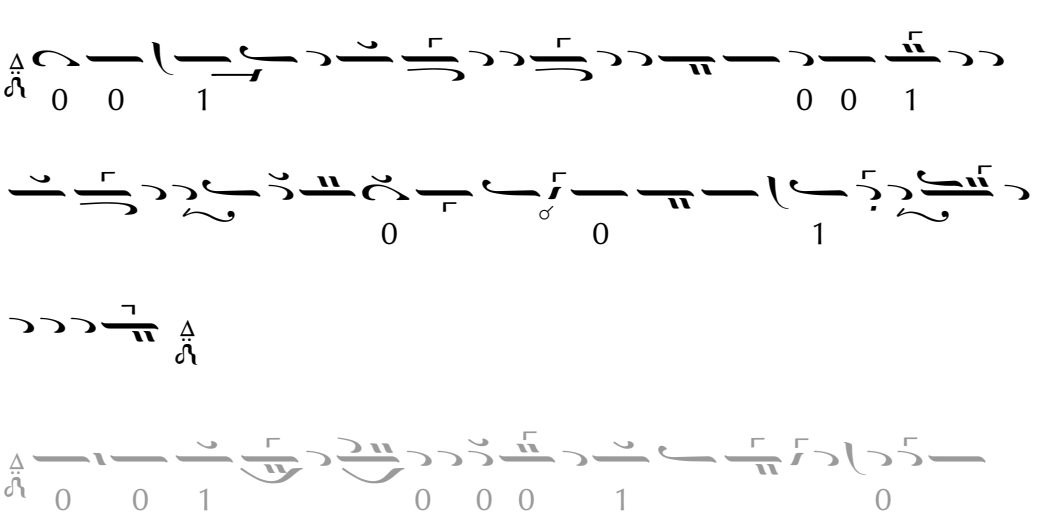

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Vou -Di

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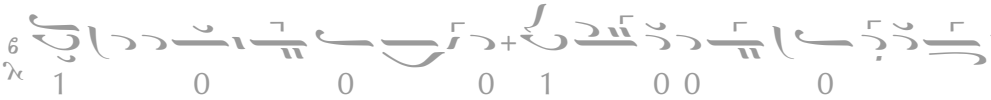

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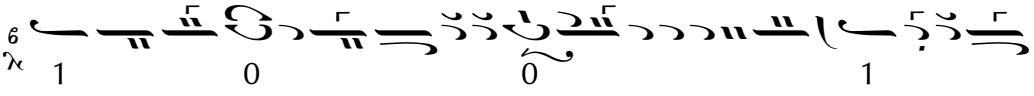

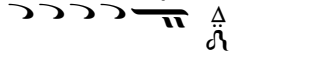

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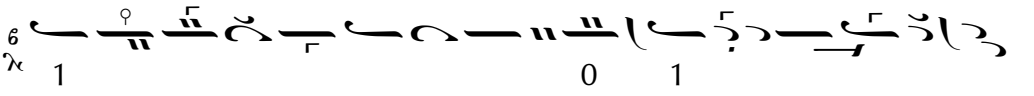

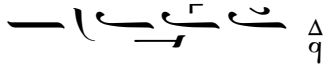

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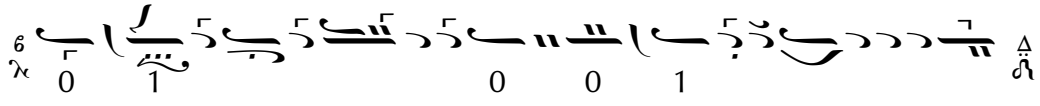

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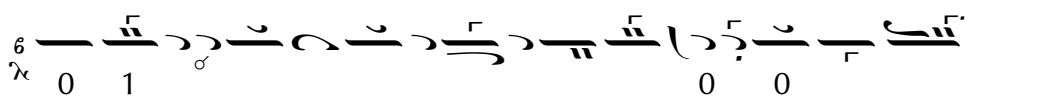

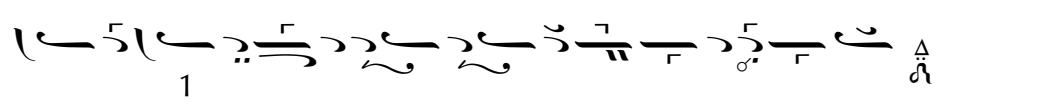

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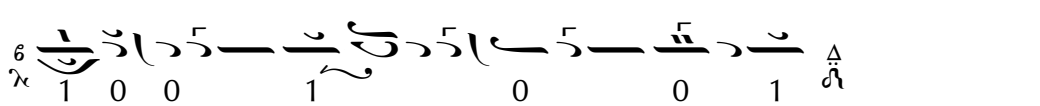

Nee - Di

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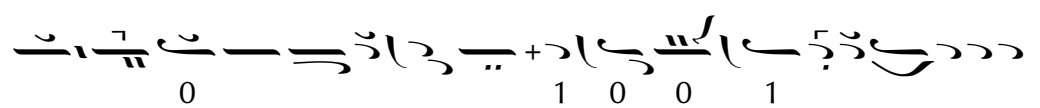

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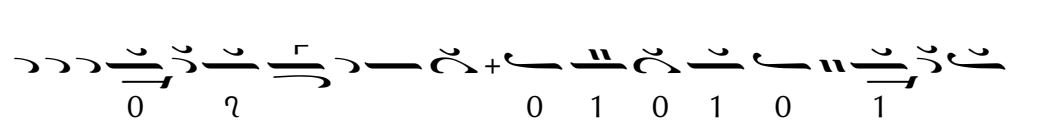

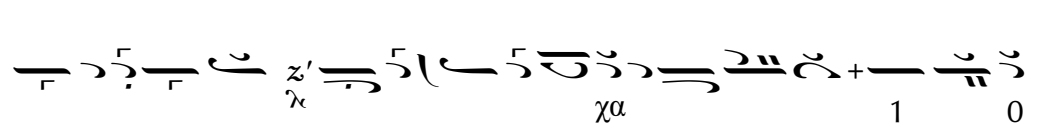

High Nee - Di

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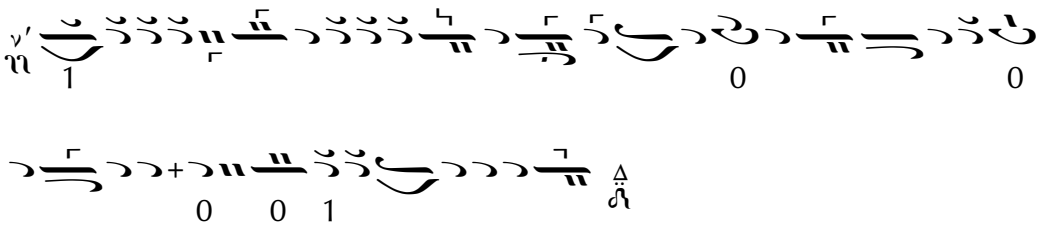

Medial Cadences on Vou

G) Accented on Last Syllable

Di - Vou

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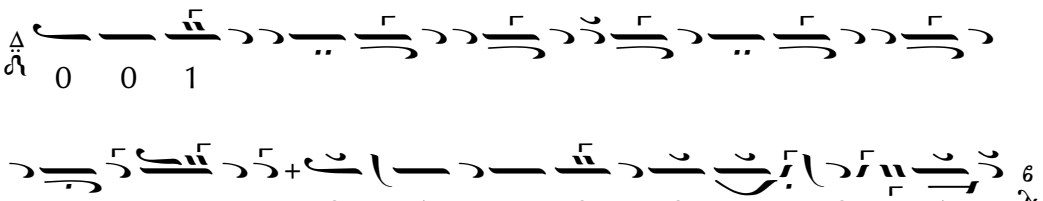

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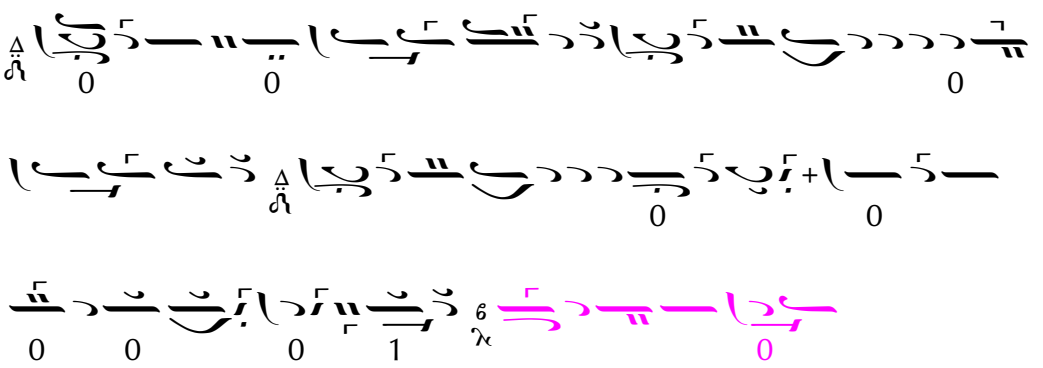

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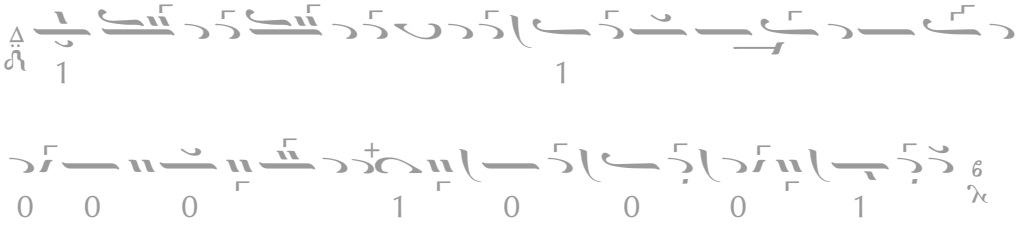

Vou - Vou

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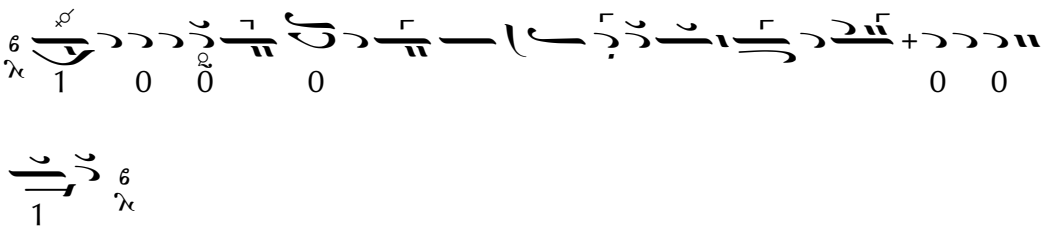

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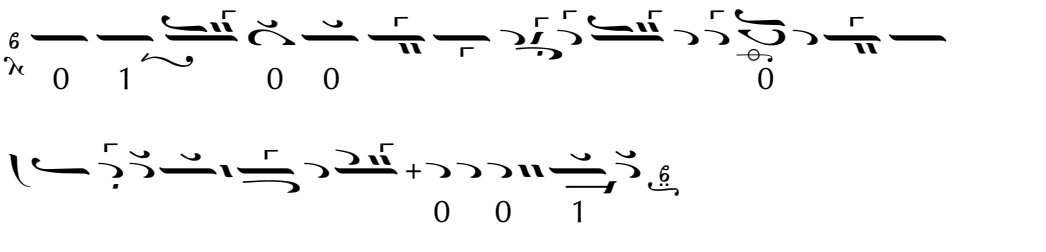

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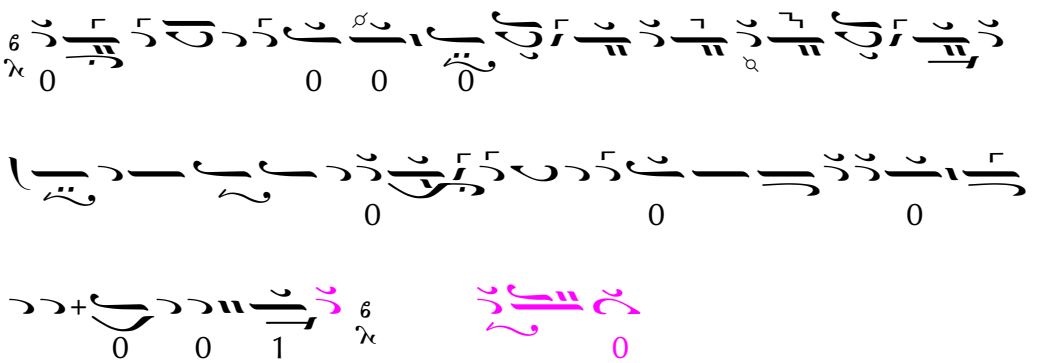

Pa - Vou

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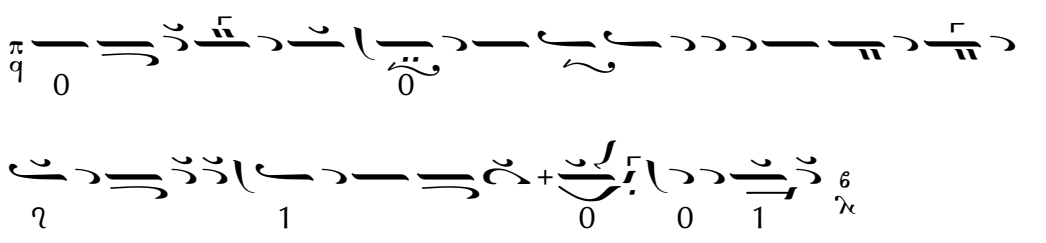
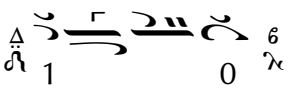
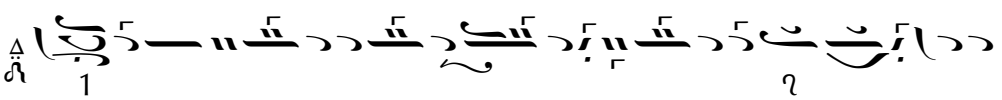
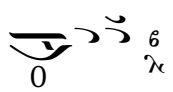


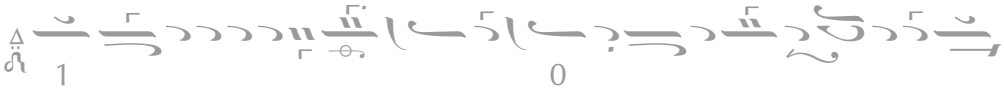
H) Accented on Second to Last Syllable

Di - Vou

10 

10 



10 

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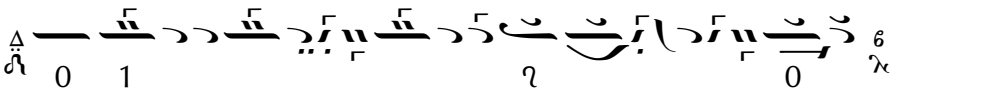
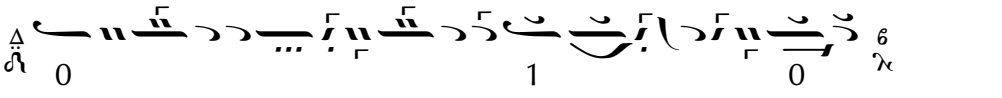
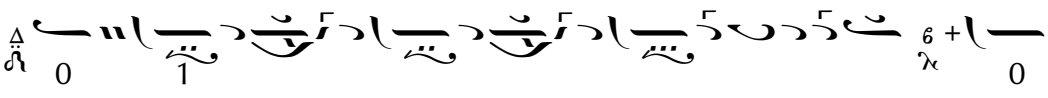
010 

010 

010 

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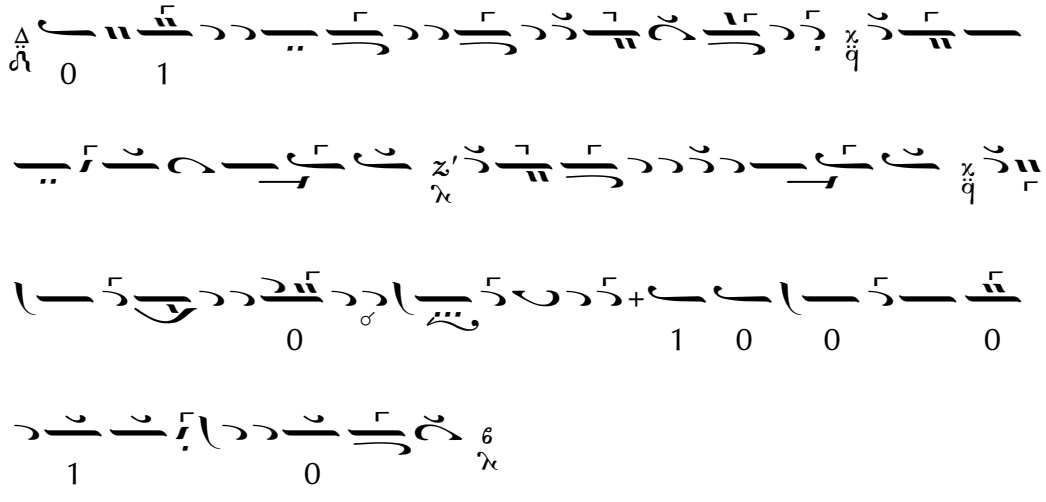

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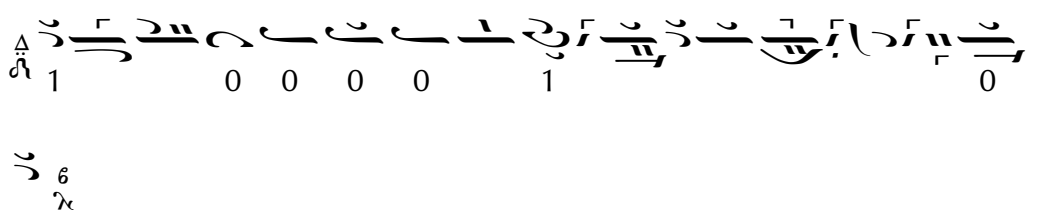

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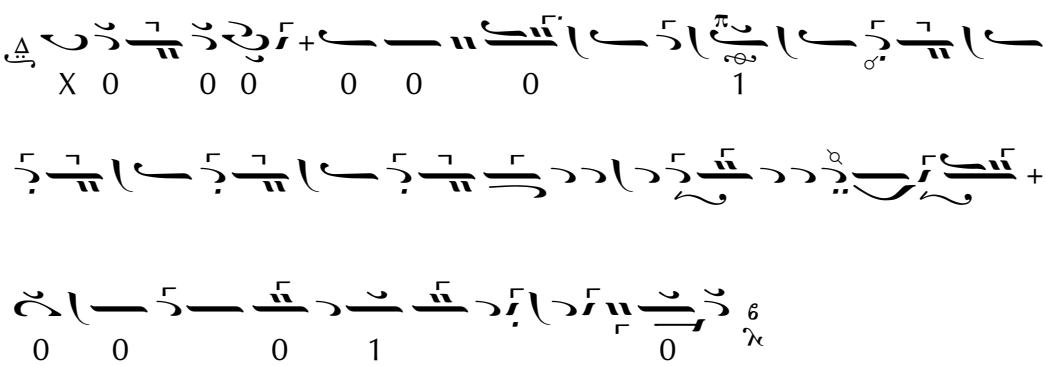

Vou - Vou

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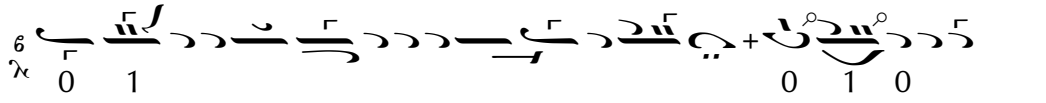

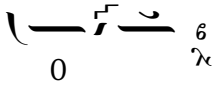

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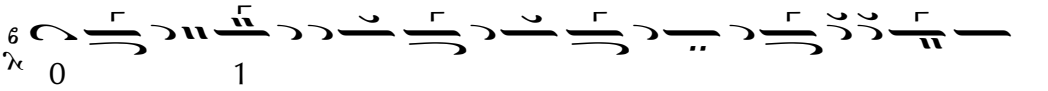

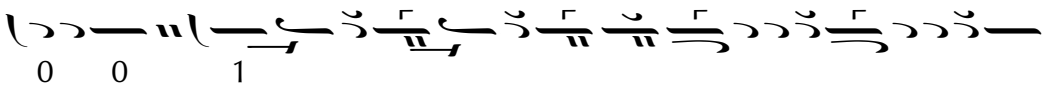

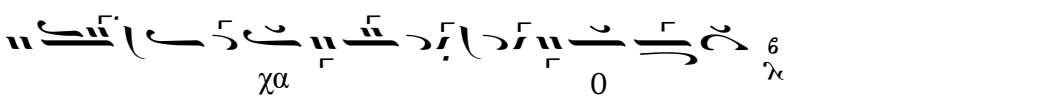

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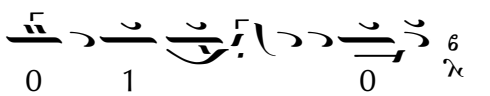

Pa - Vou

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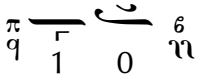

Nee - Vou

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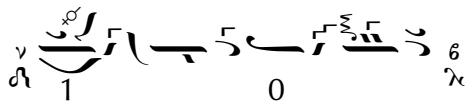

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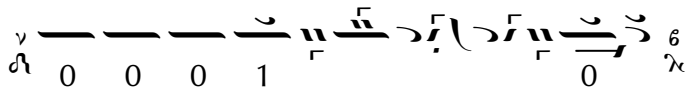

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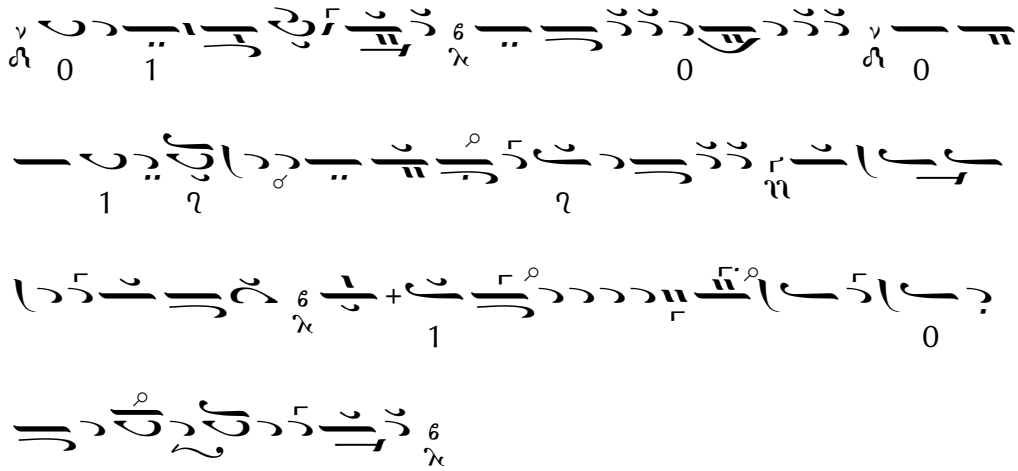

High Nee - Vou

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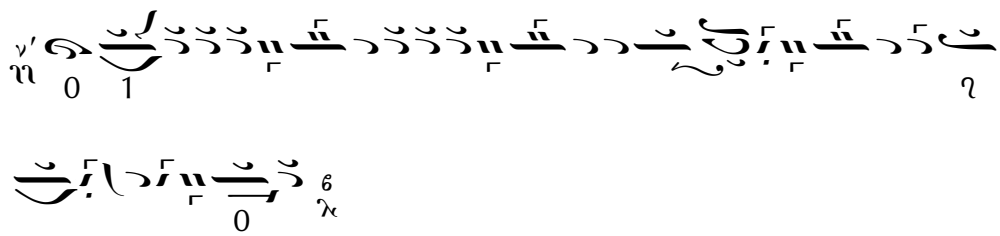
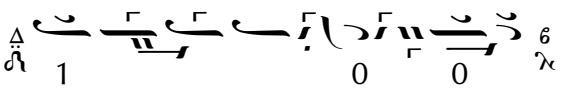
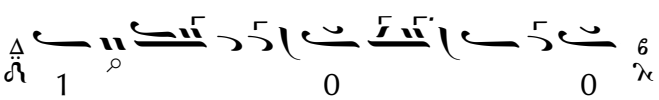
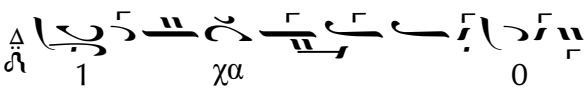


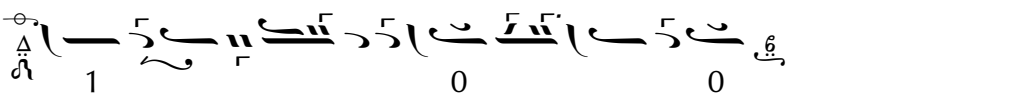
I) Accented on Third to Last Syllable

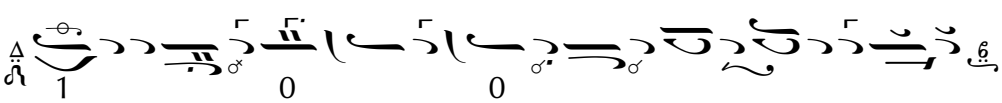
Di - Vou

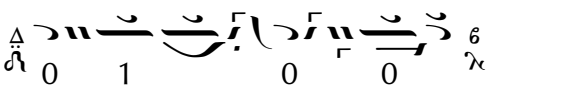
100 

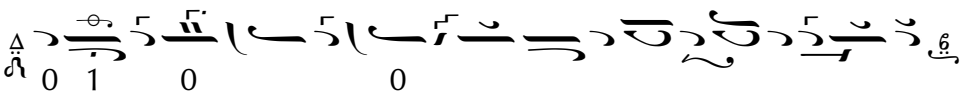
100 

100 

100 

100 

0100 

0100 

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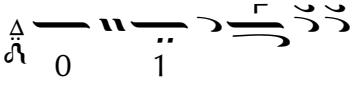
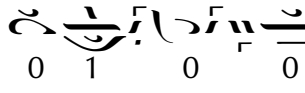
0100 



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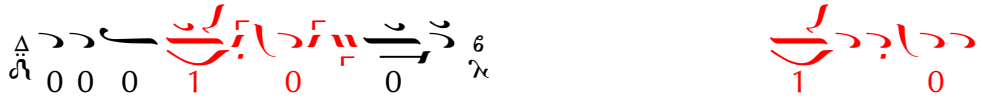

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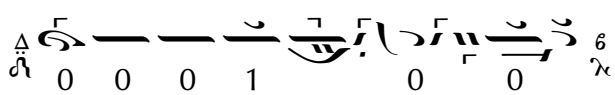

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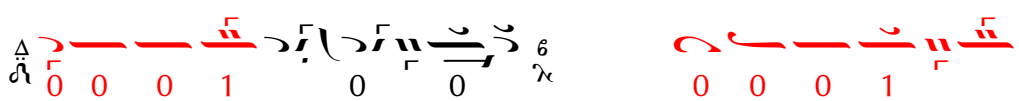

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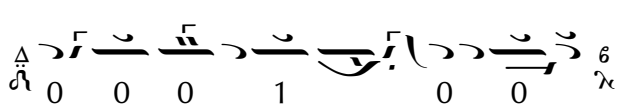

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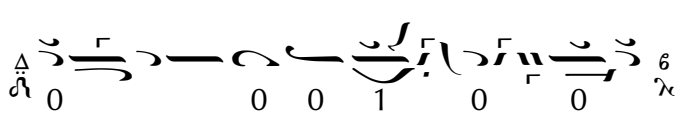

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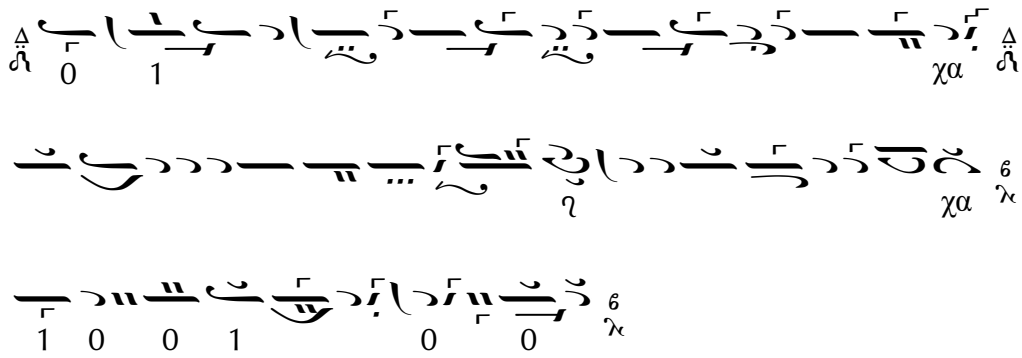

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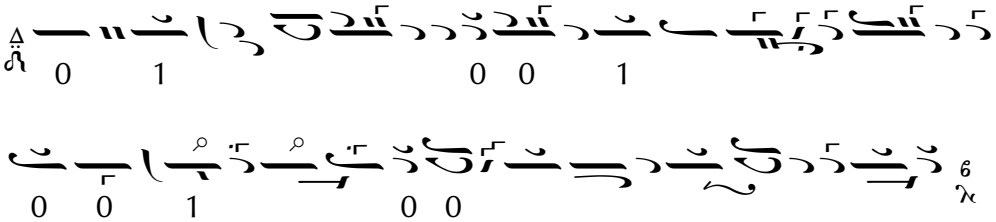
0100100100 

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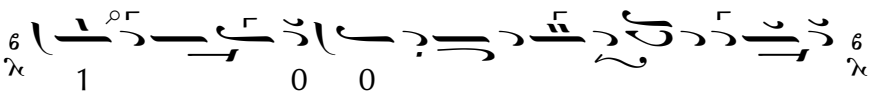
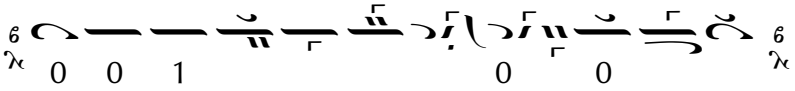
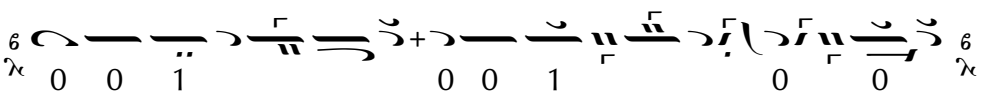
100 

00100 

00100 

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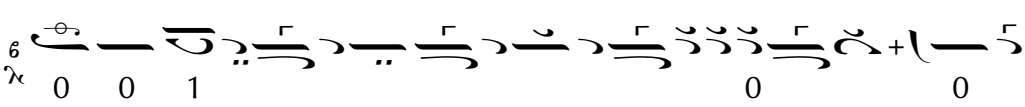
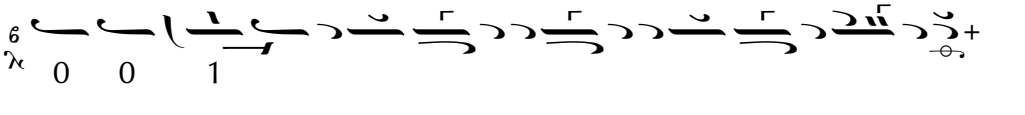
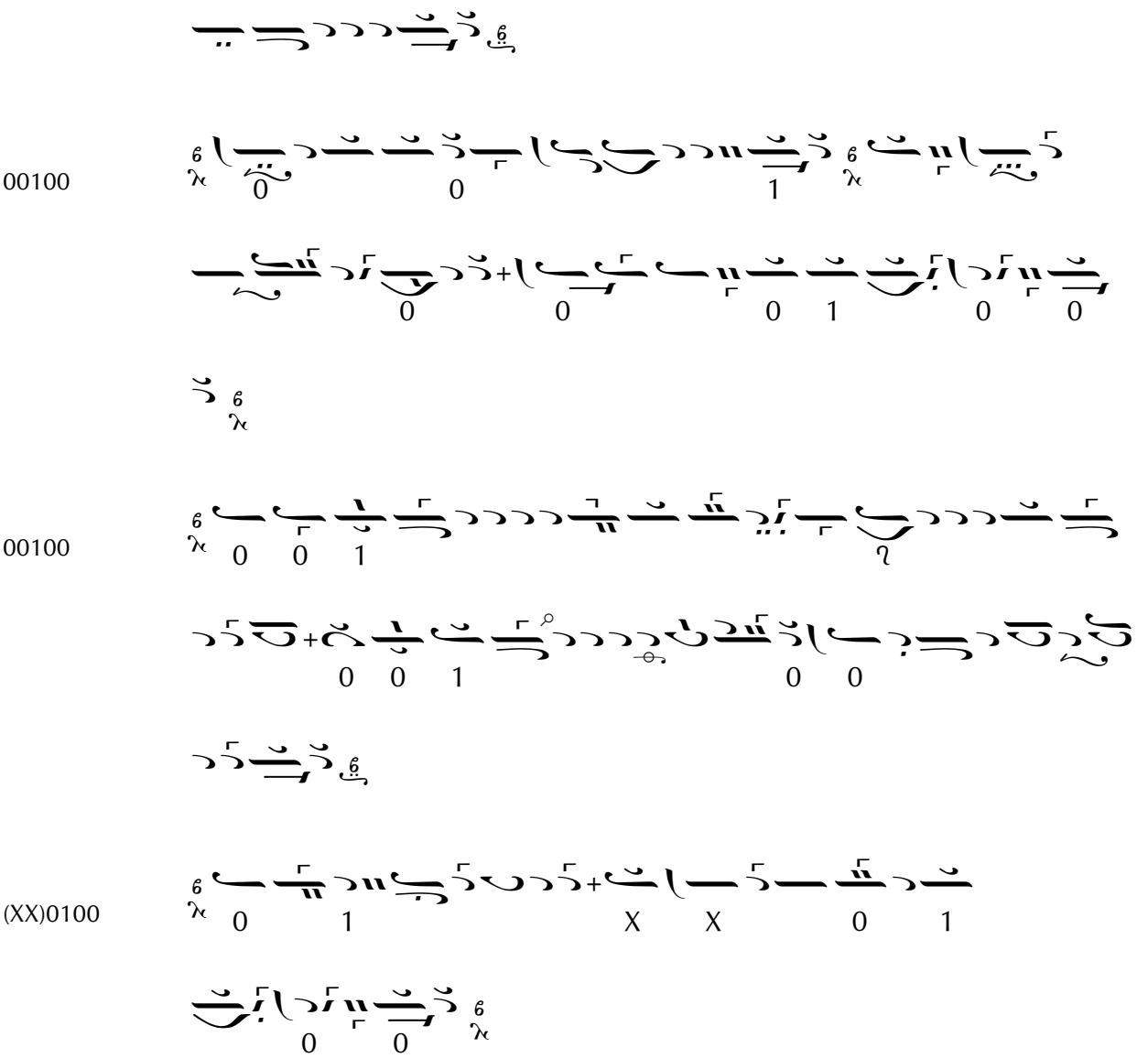
00100 

00100 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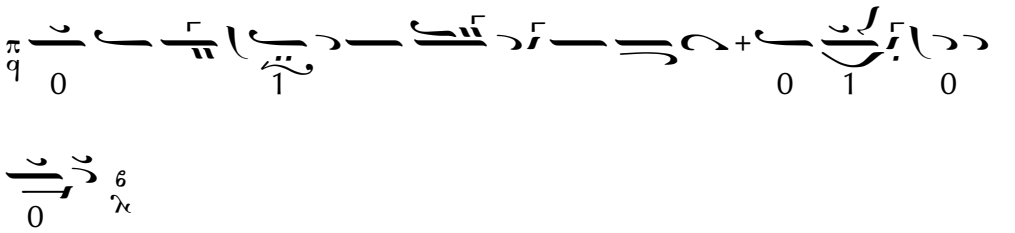

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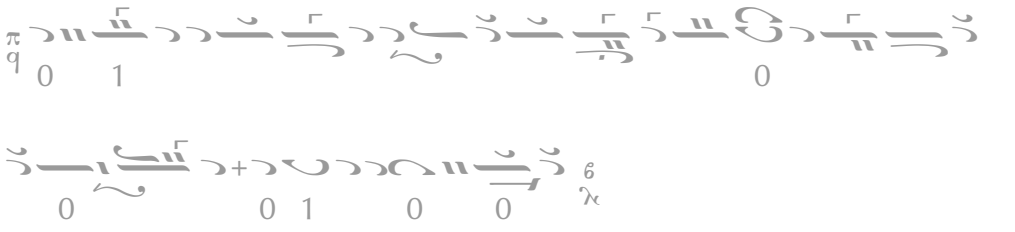

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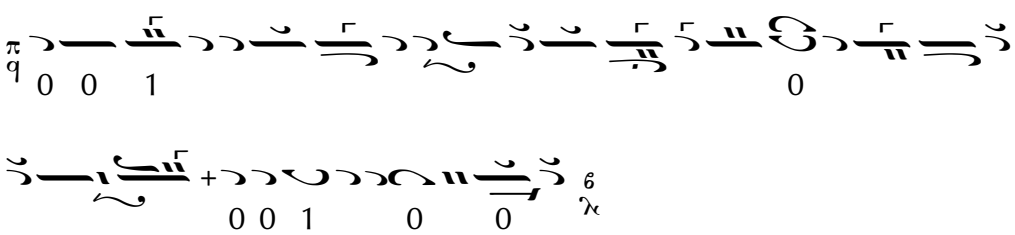

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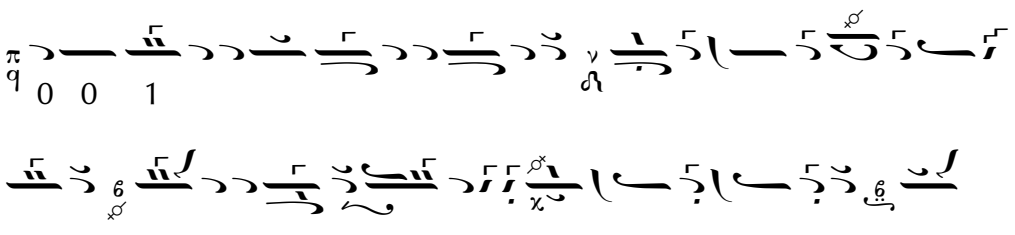

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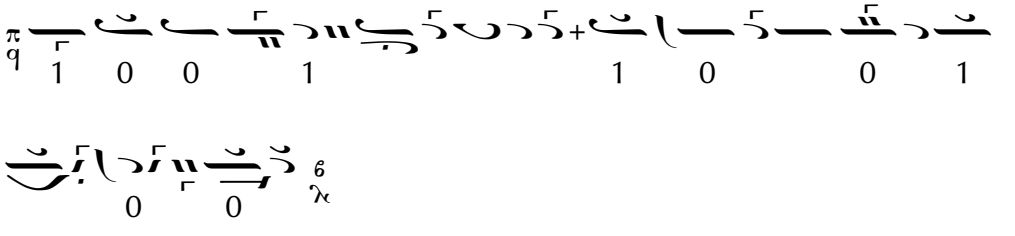

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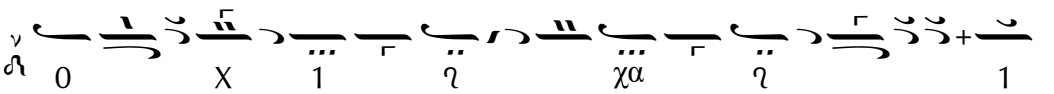

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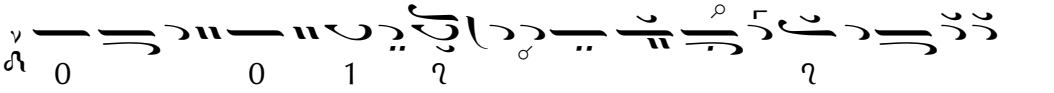

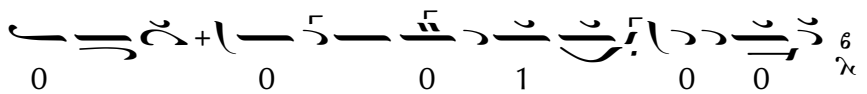

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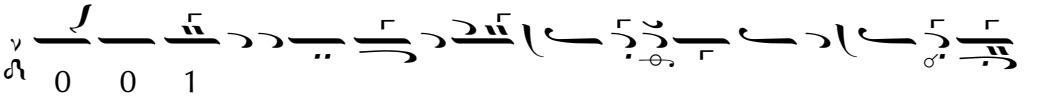

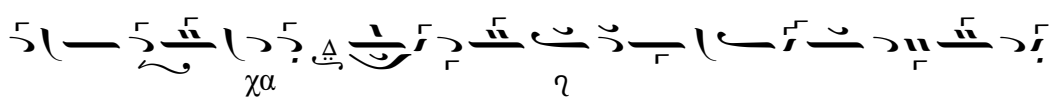

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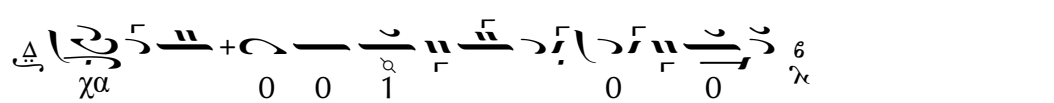

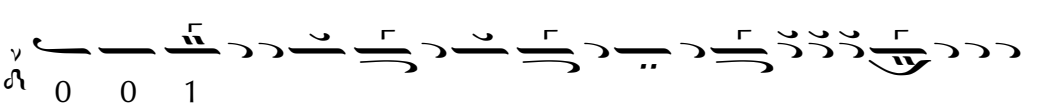

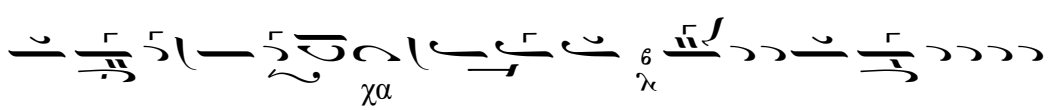

High Pa - Vou

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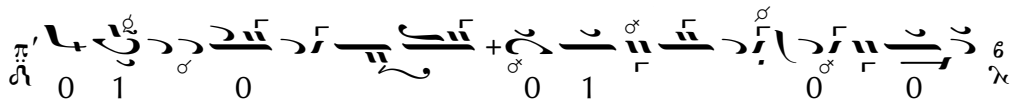

J) Accented on Fourth to Last Syllable

Di - Vou

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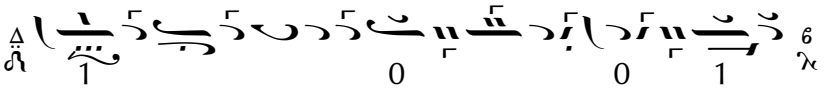

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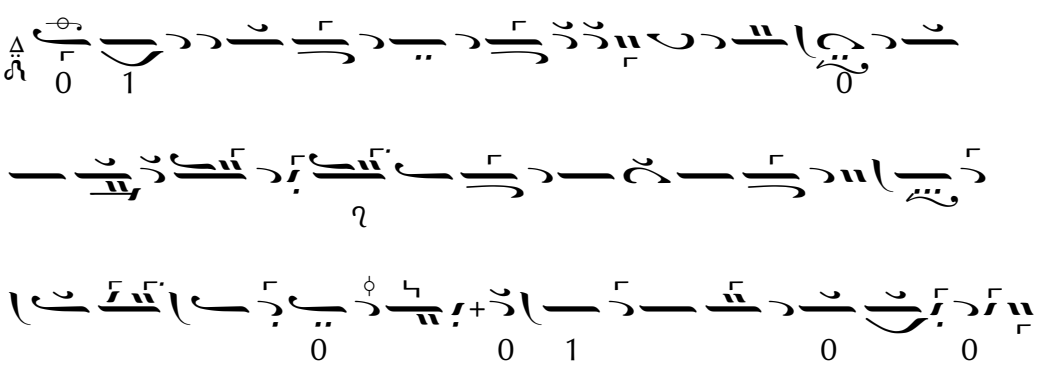

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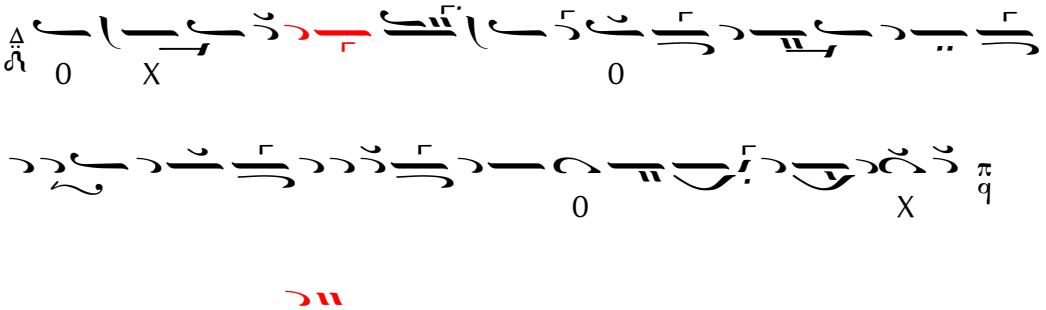

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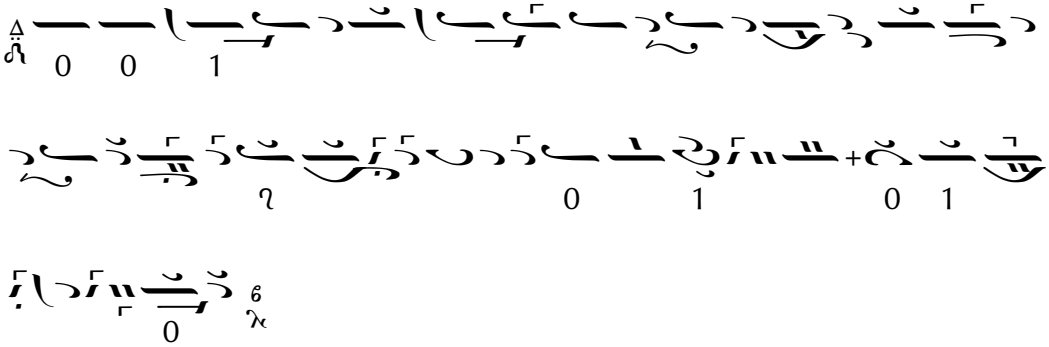

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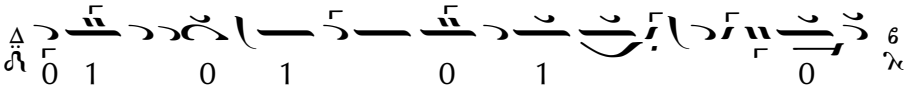

Vou - Vou

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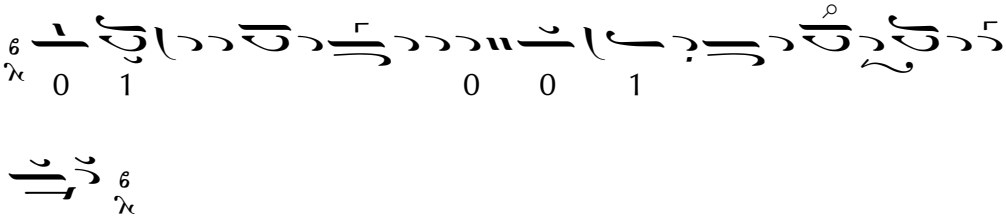

Medial Cadences on Pa

K) Accented on Last Syllable

Di - Pa

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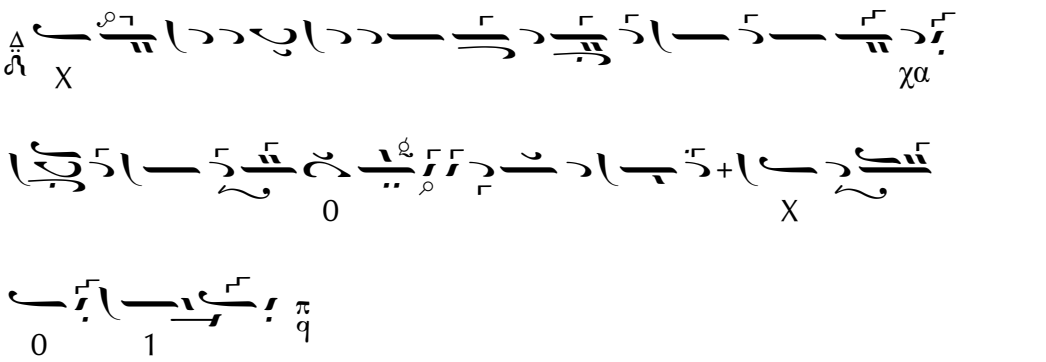

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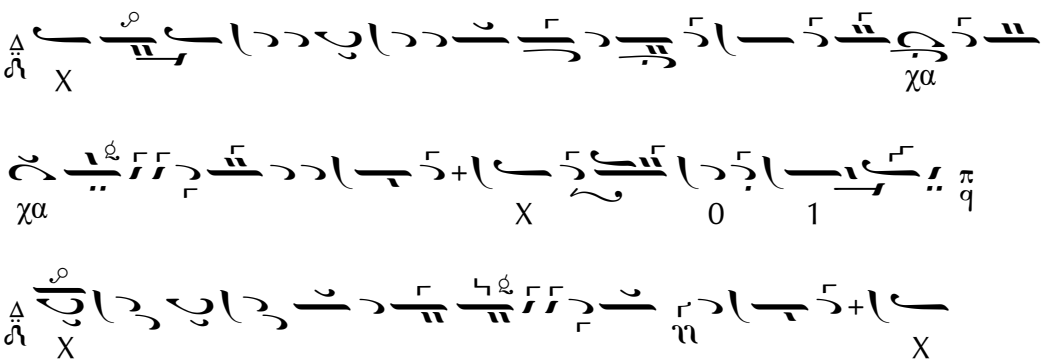

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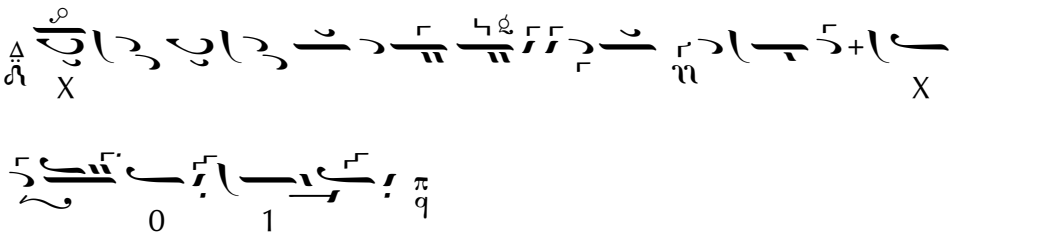

Vou - Pa

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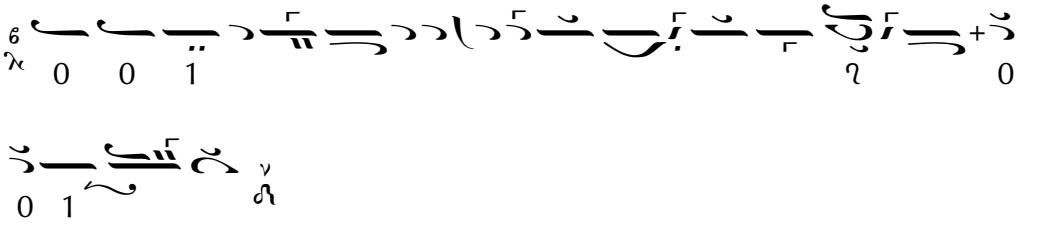

L) Accented on Second to Last Syllable

Di - Pa

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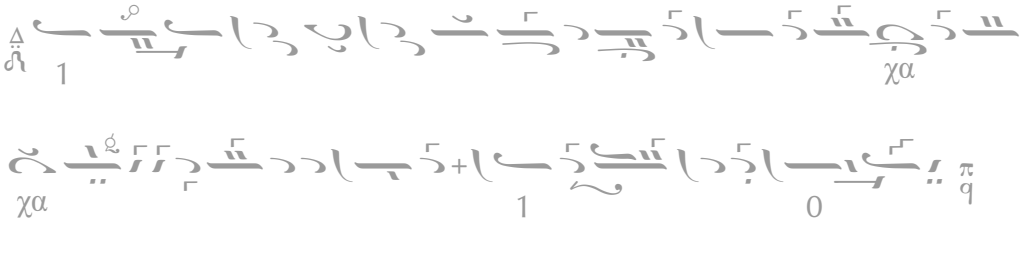

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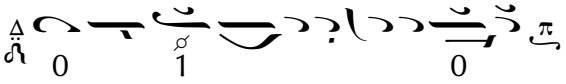

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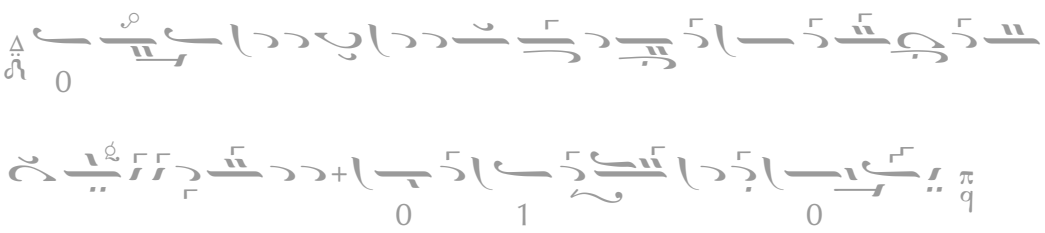

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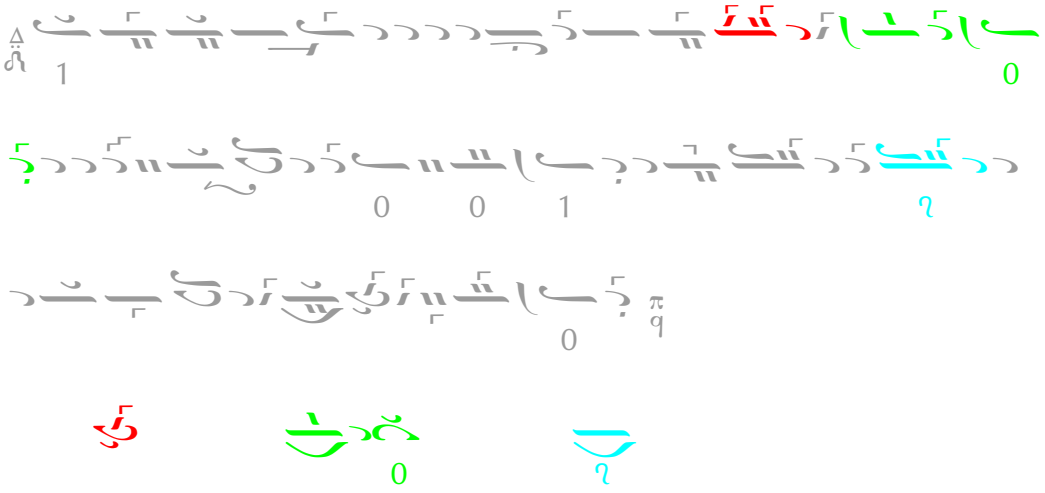

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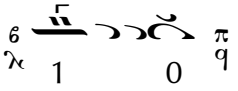
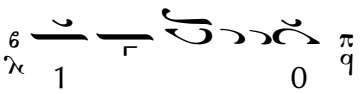
10 

10 

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M) Accented on Third to Last Syllable

Di - Pa

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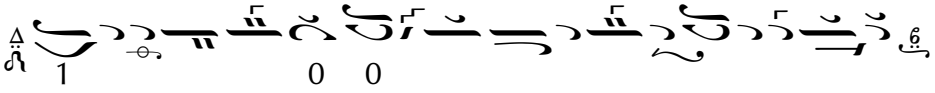

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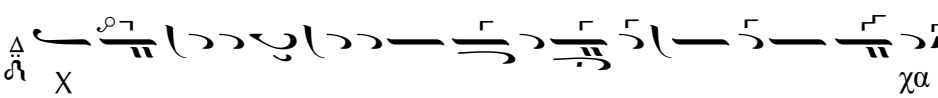

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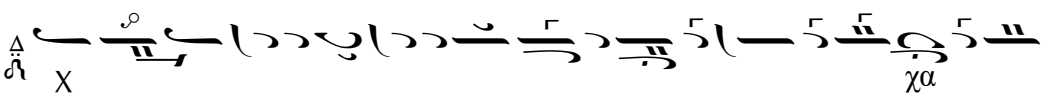

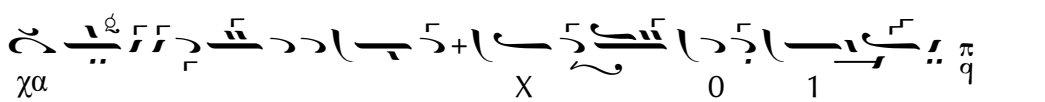

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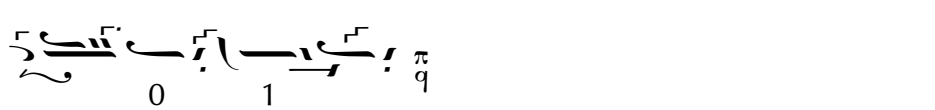

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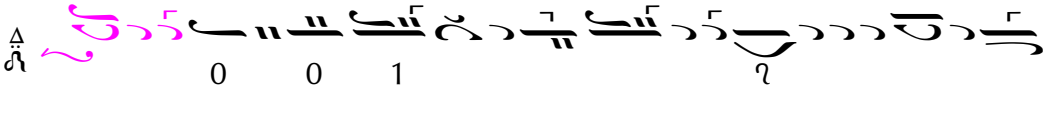

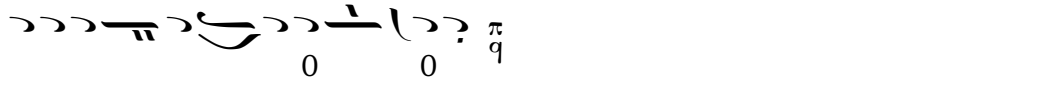

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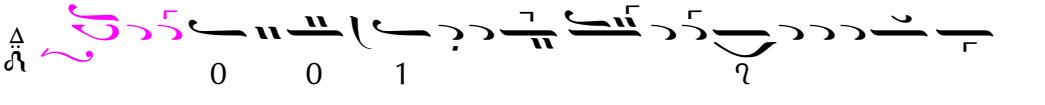

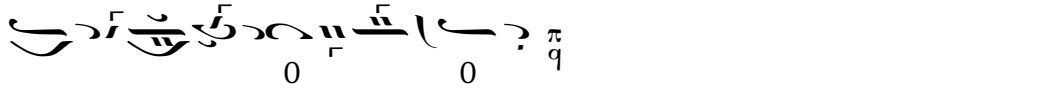

Vou - Pa

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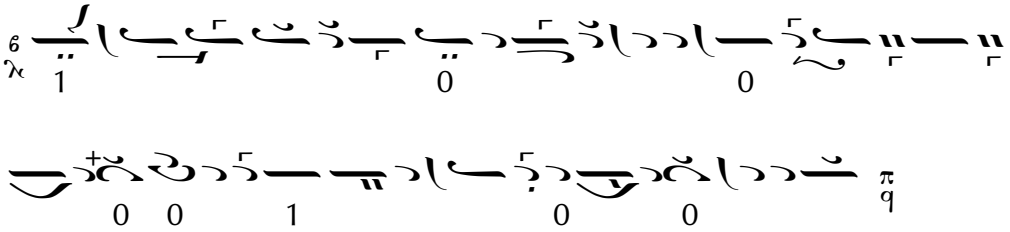

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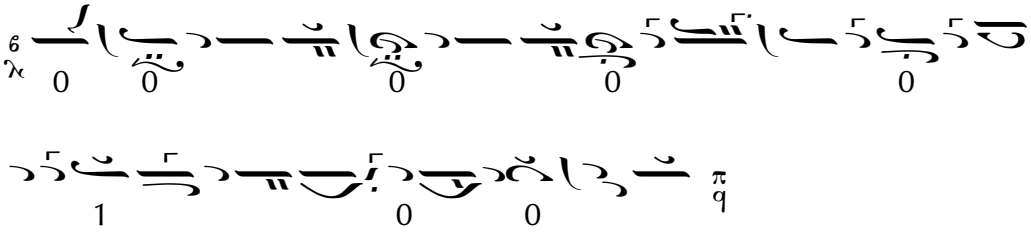

N) Accented on Fourth to Last Syllable

Di - Pa

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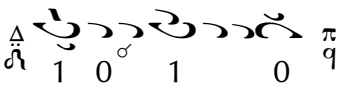

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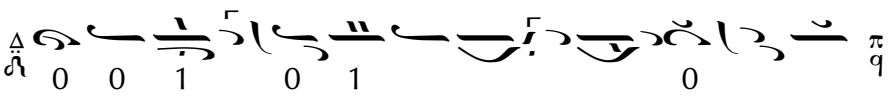
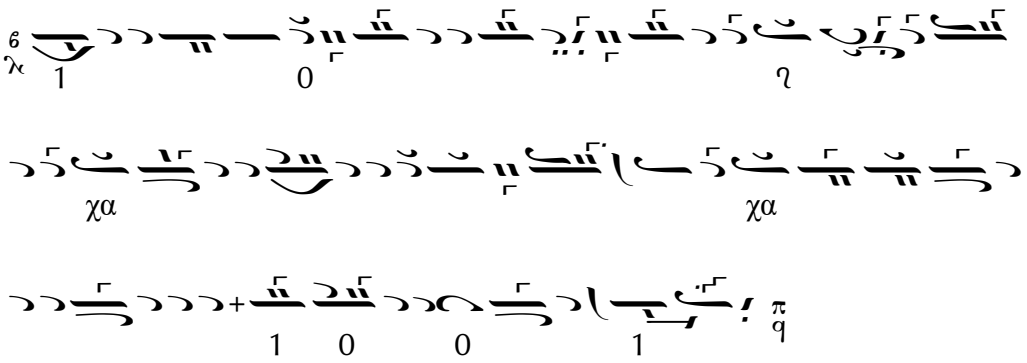


Vou - Pa

1001



Medial Cadences on Nee

O) Accented on Last Syllable

Di - Nee

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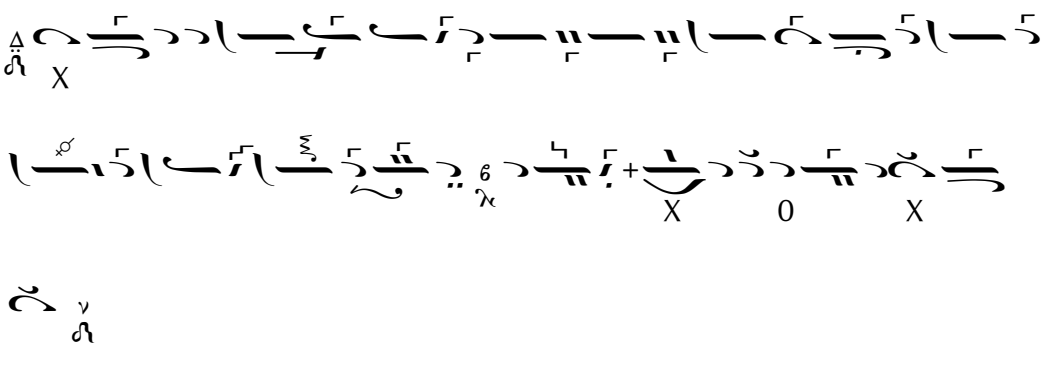

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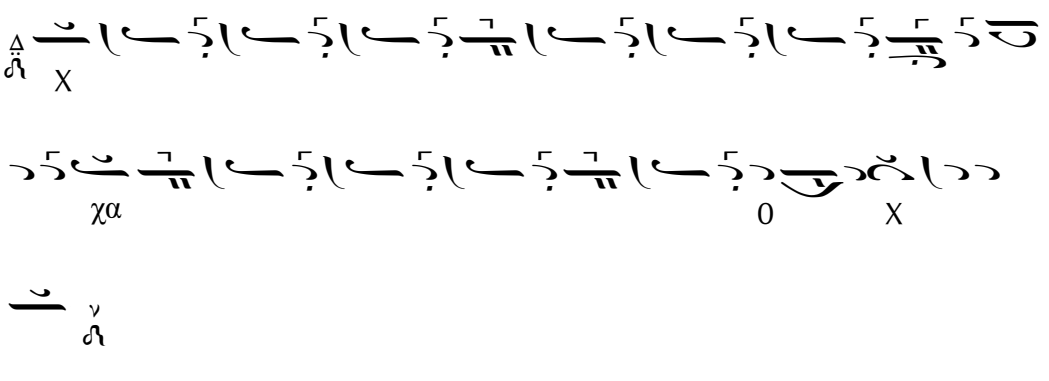

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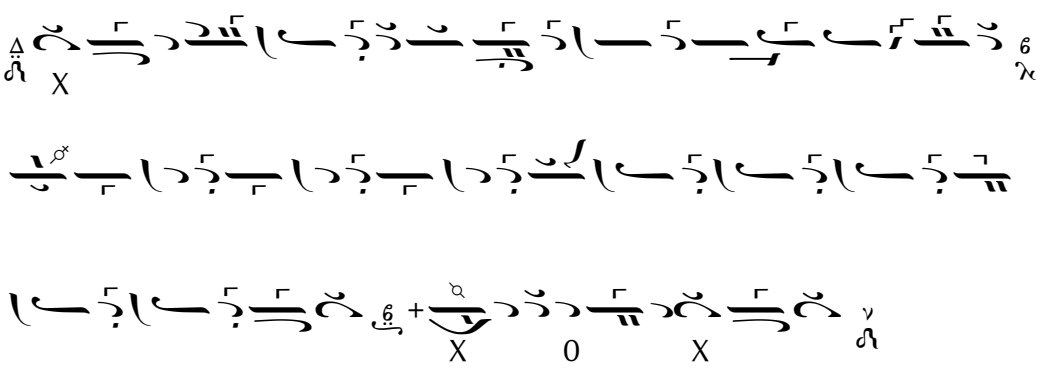

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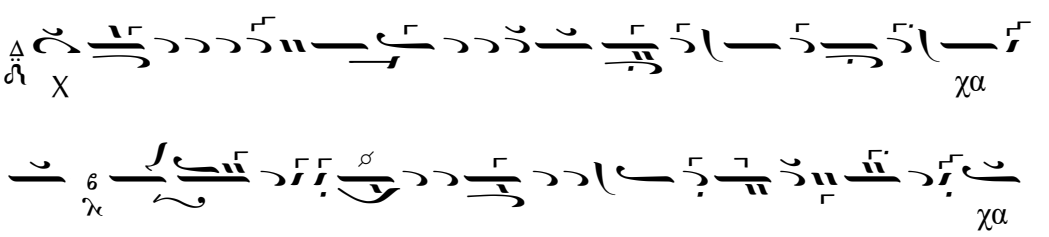

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Pa - Nee

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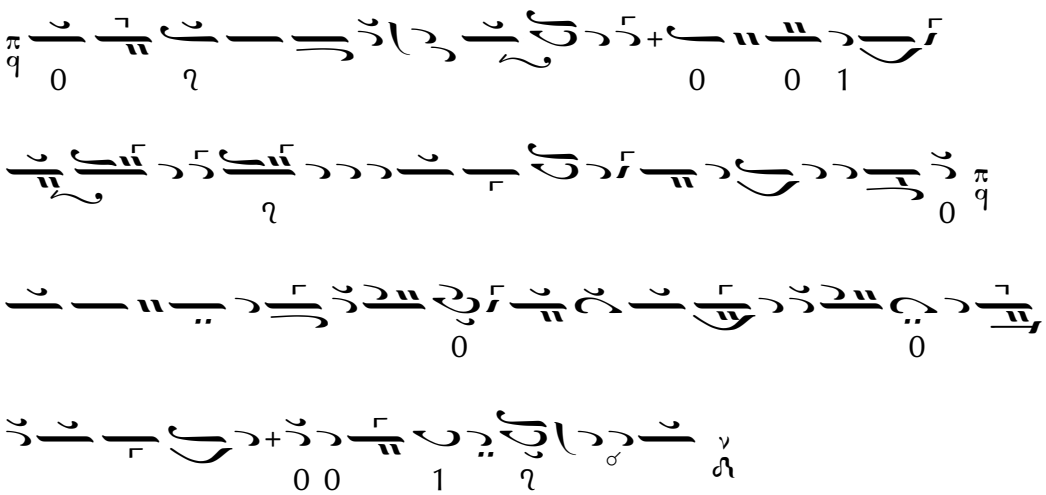

Nee - Nee

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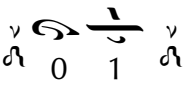

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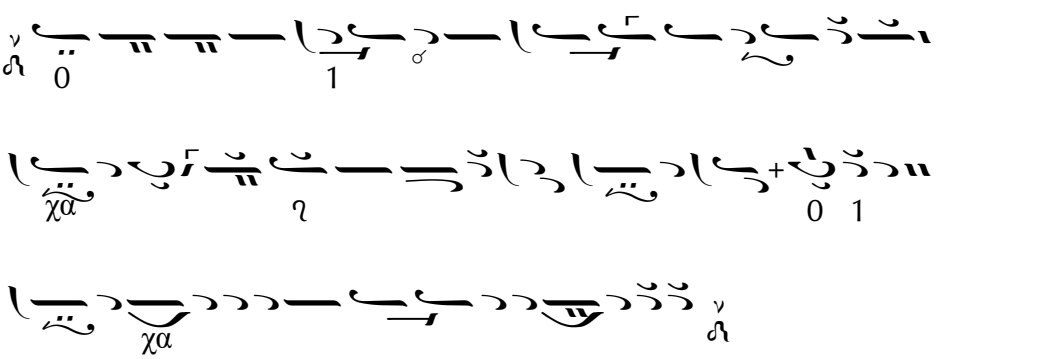

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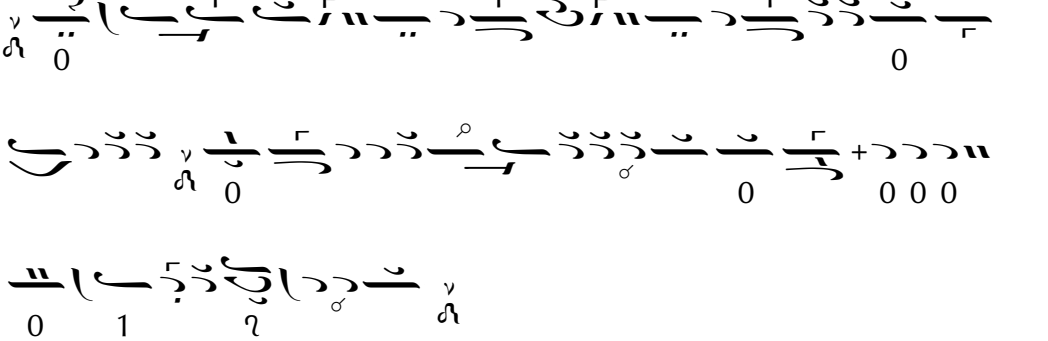

P) Accented on Second to Last Syllable

Di - Nee

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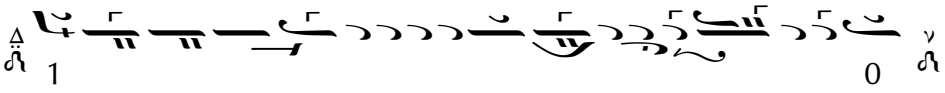

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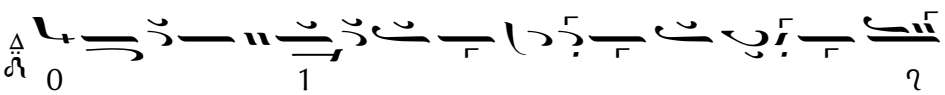

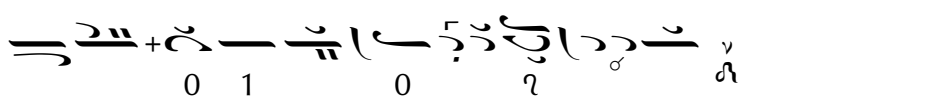

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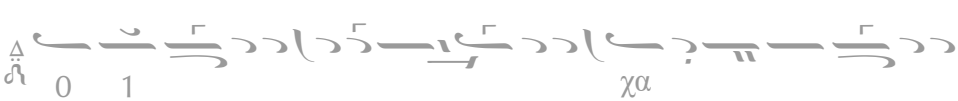

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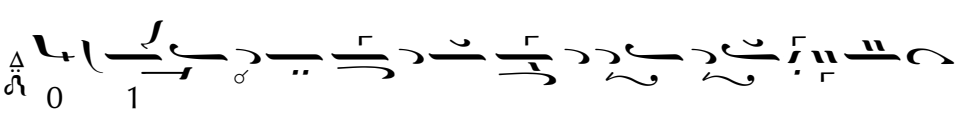

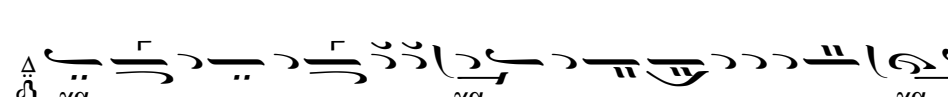

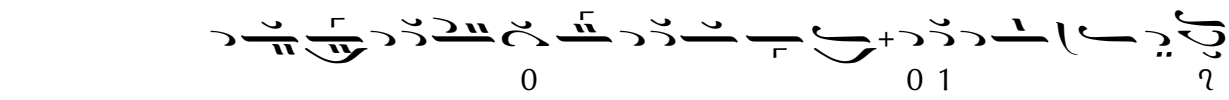

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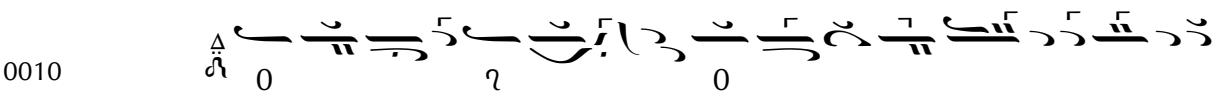

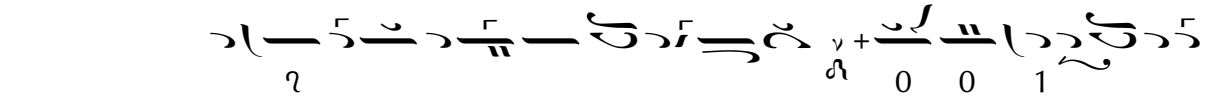

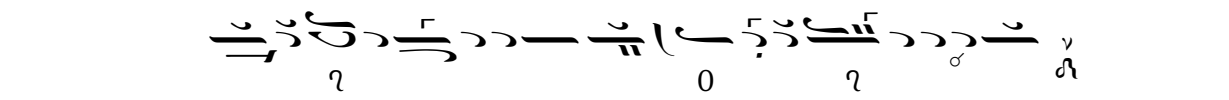

Vou -Nee

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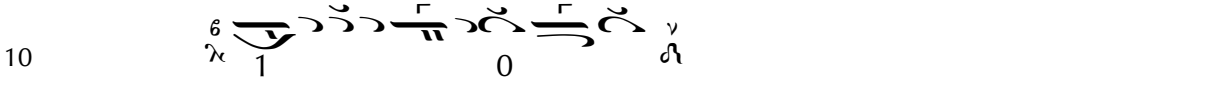

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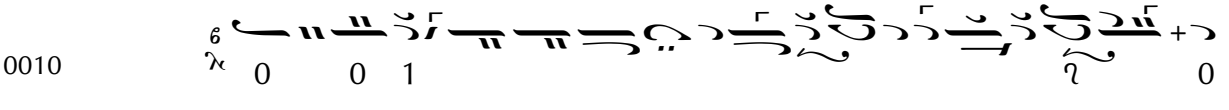

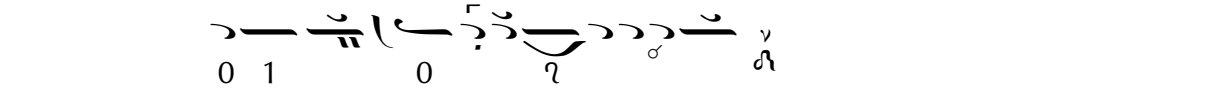

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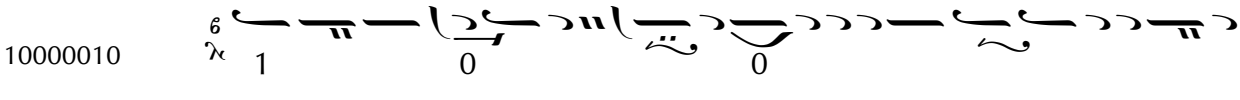

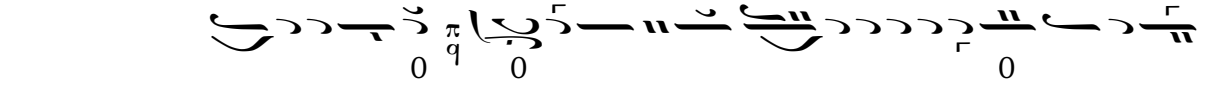

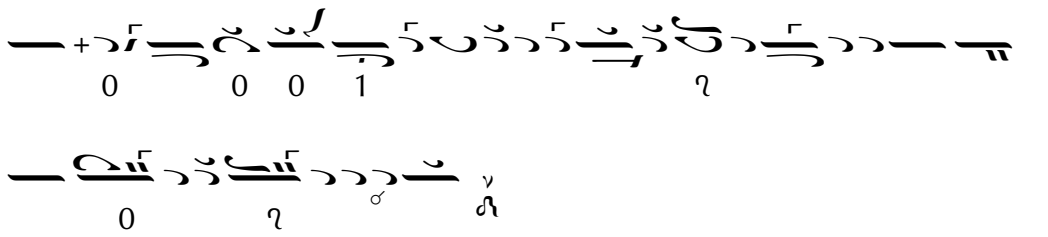

Nee - Nee

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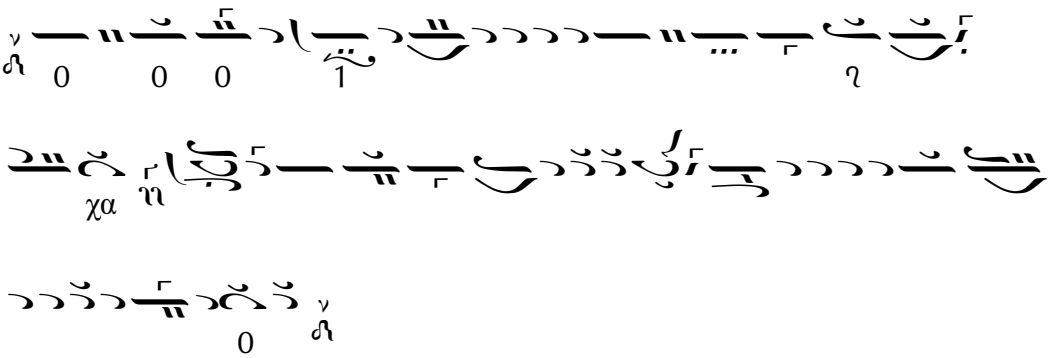

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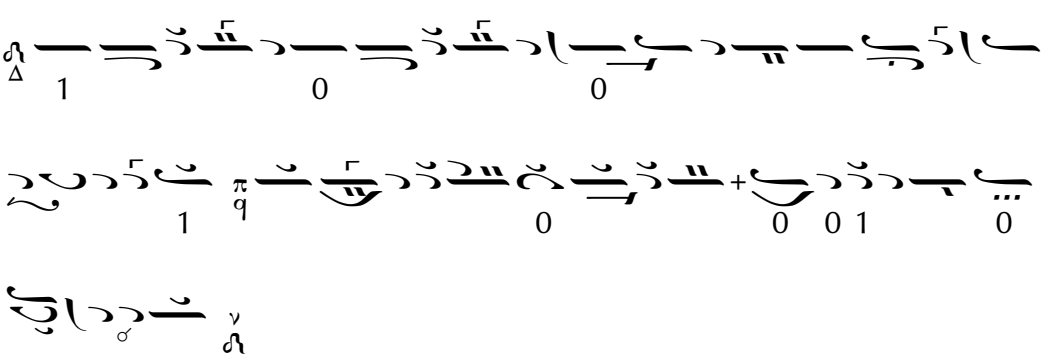

Q) Accented on Third to Last Syllable

Di - Nee

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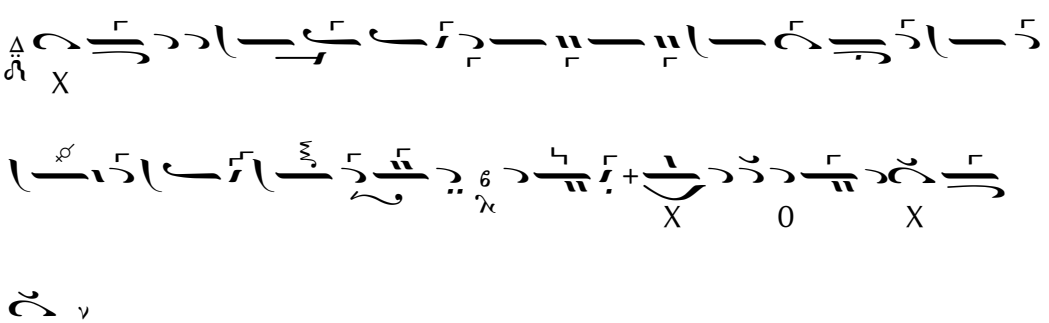

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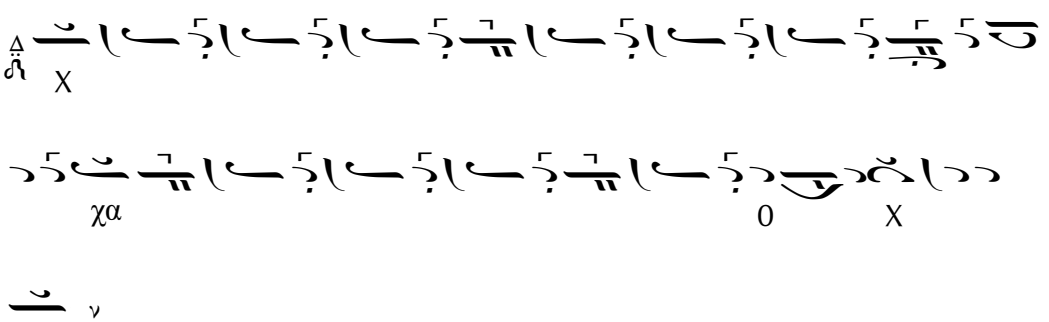

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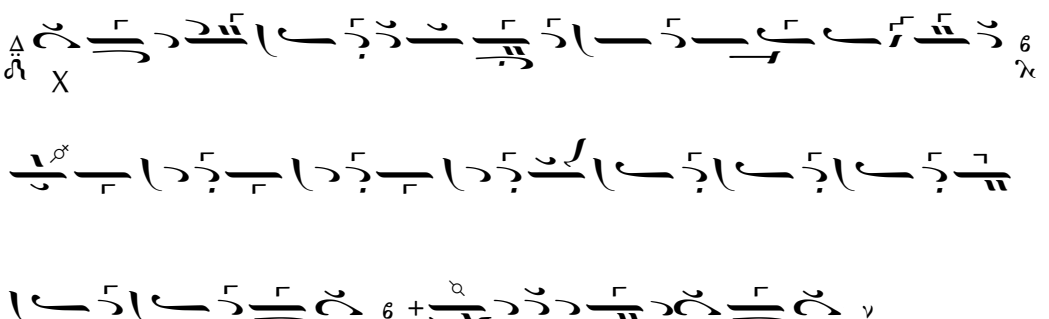

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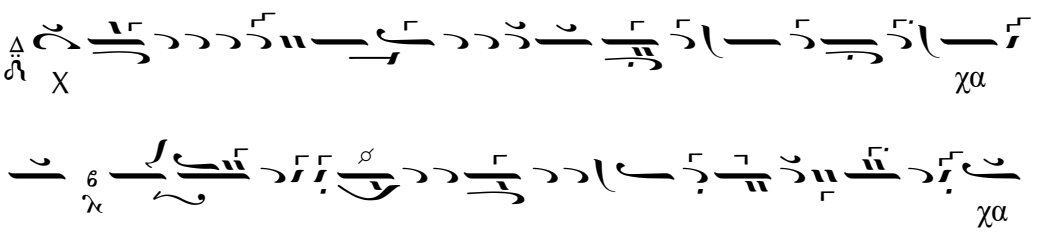

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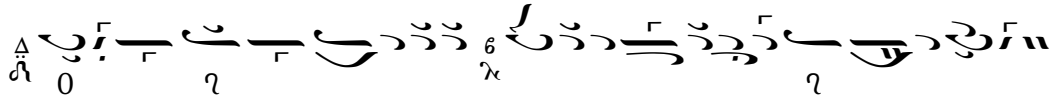

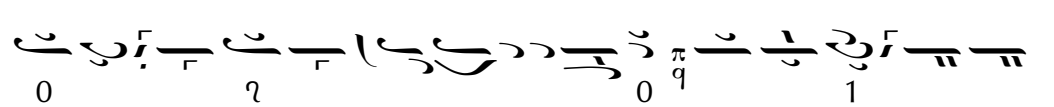

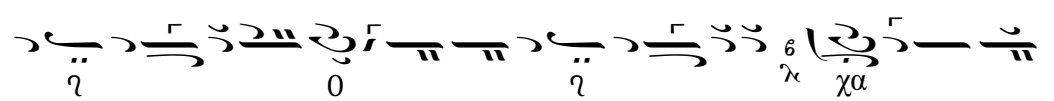

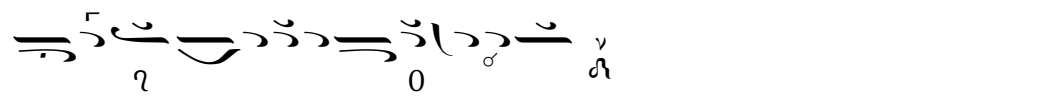

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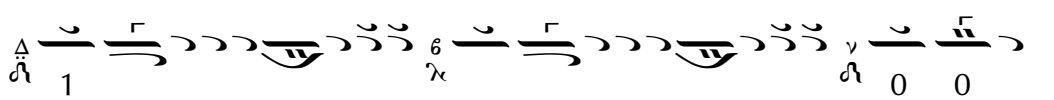

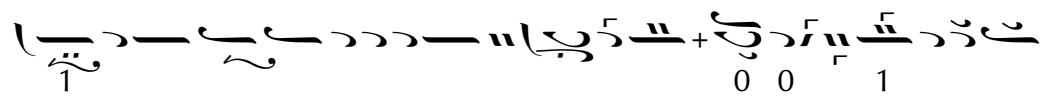

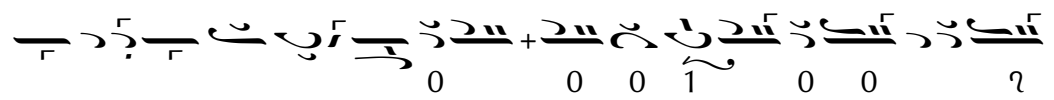

Vou -Nee

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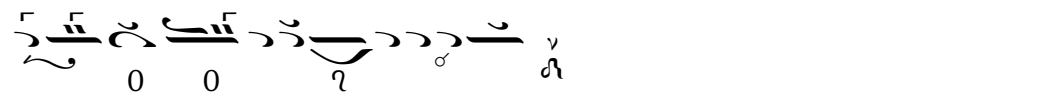

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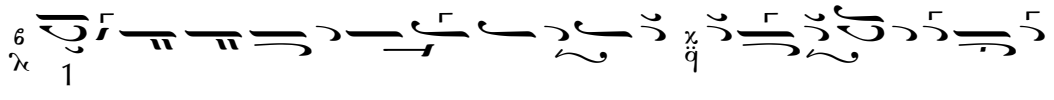

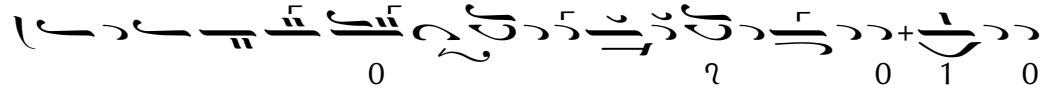

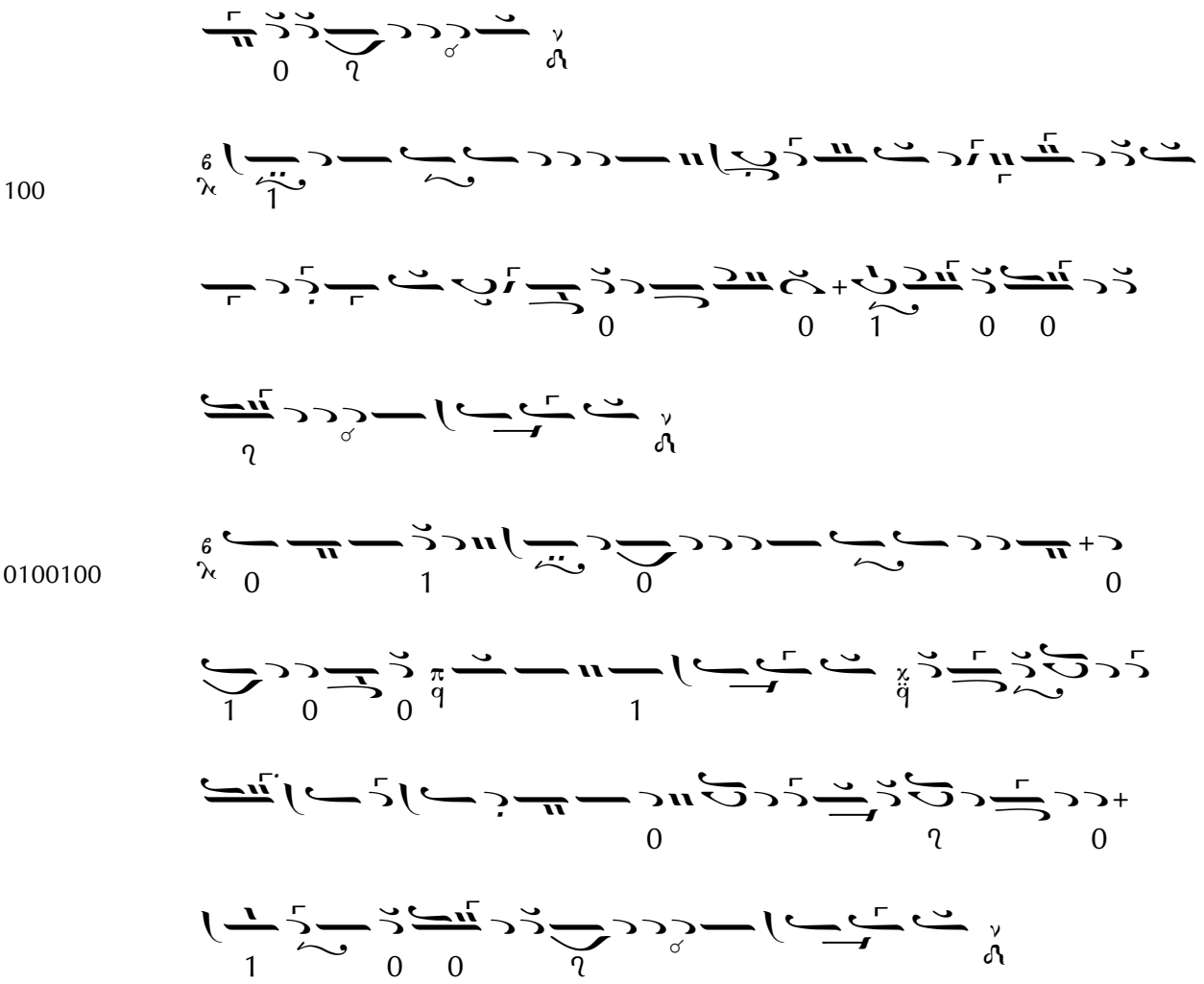

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0100100

Pa - Nee

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Nee - Nee

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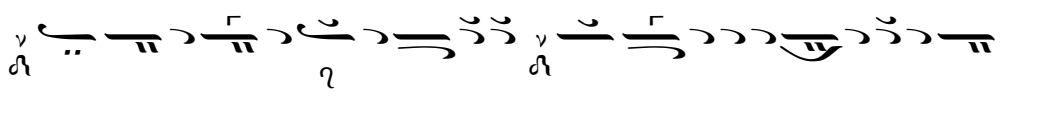

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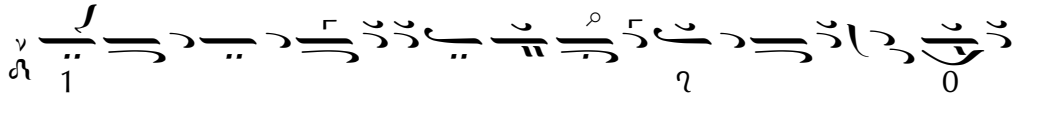

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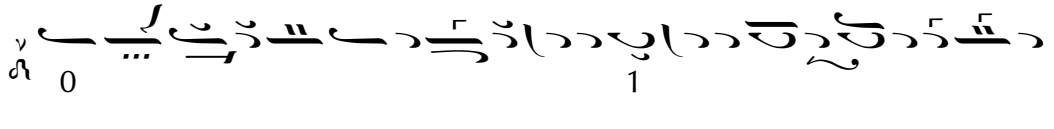

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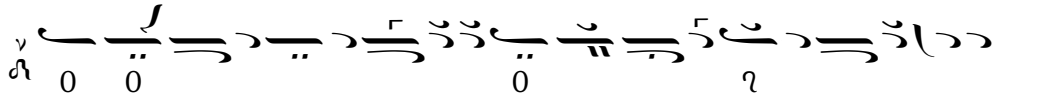

R) Accented on Fourth to Last Syllable

Di - Nee

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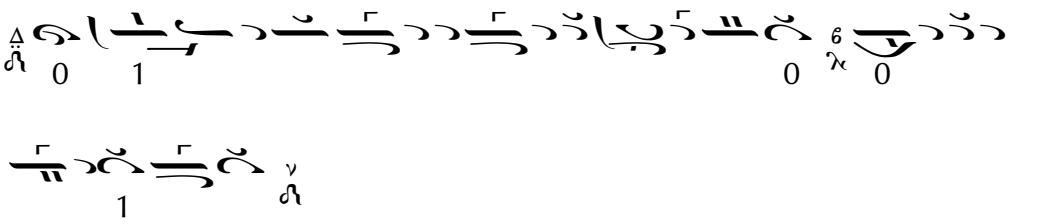

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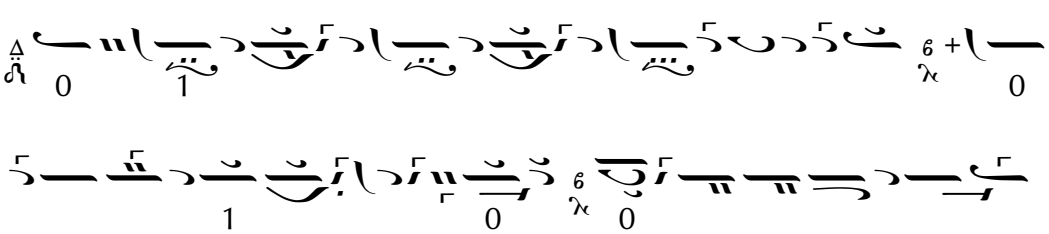

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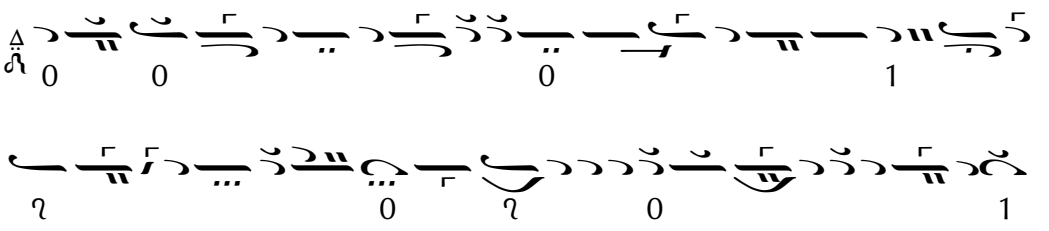

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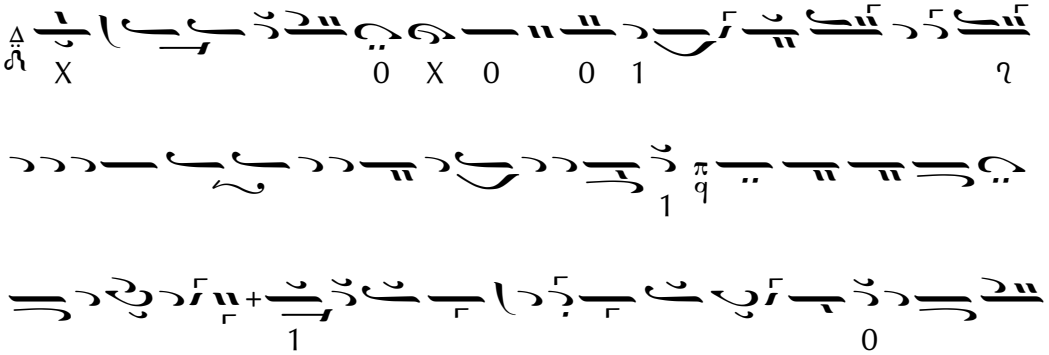
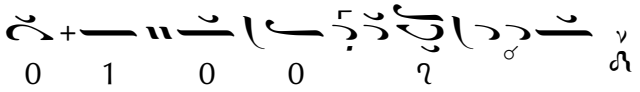
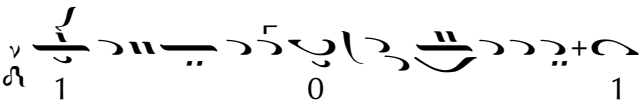
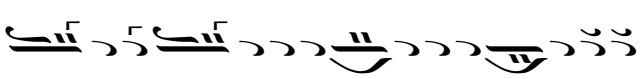




Nee - Nee

1001





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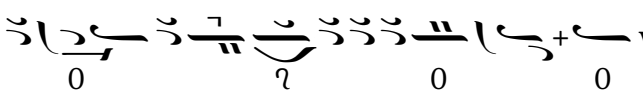

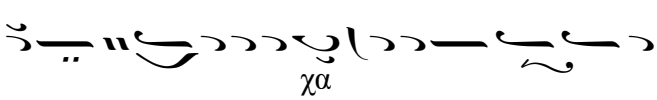

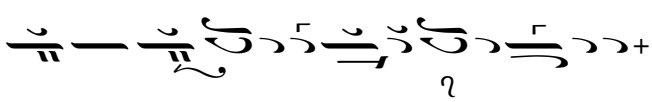

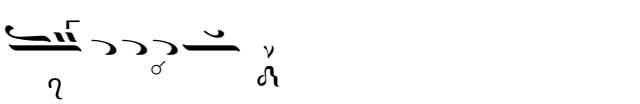

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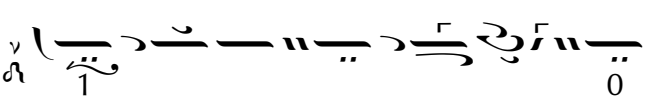
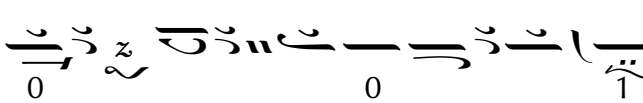
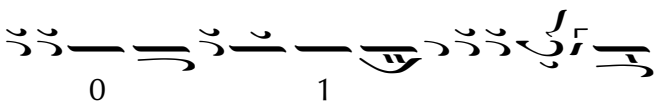
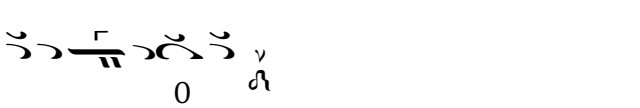




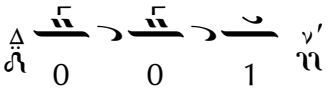


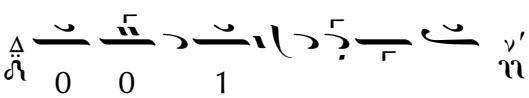


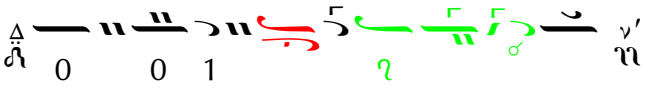
Medial Cadences on High Nee

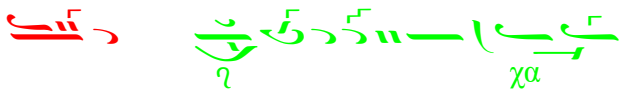
S) Accented on Last Syllable

Di - High Nee

001 

001 

001 



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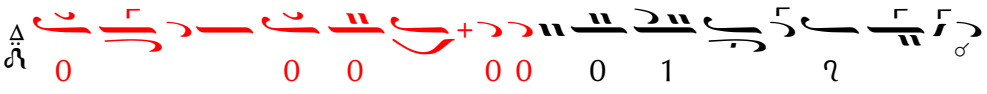
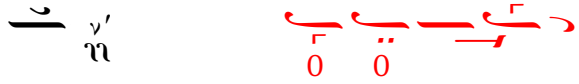
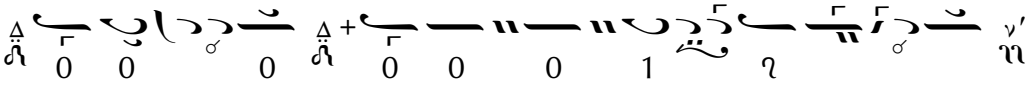
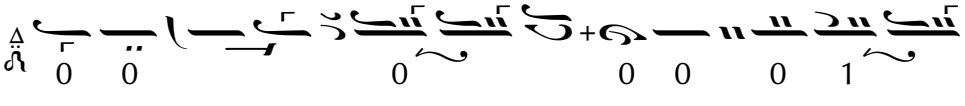
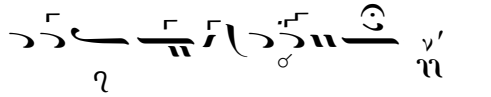
0001 



0001 

0001 



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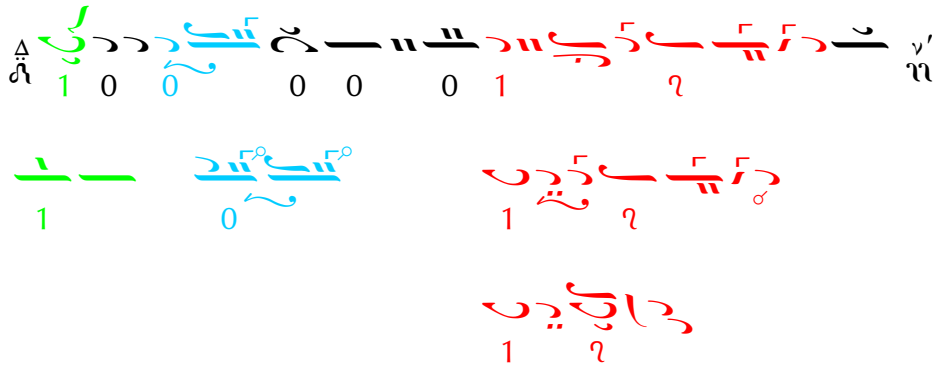

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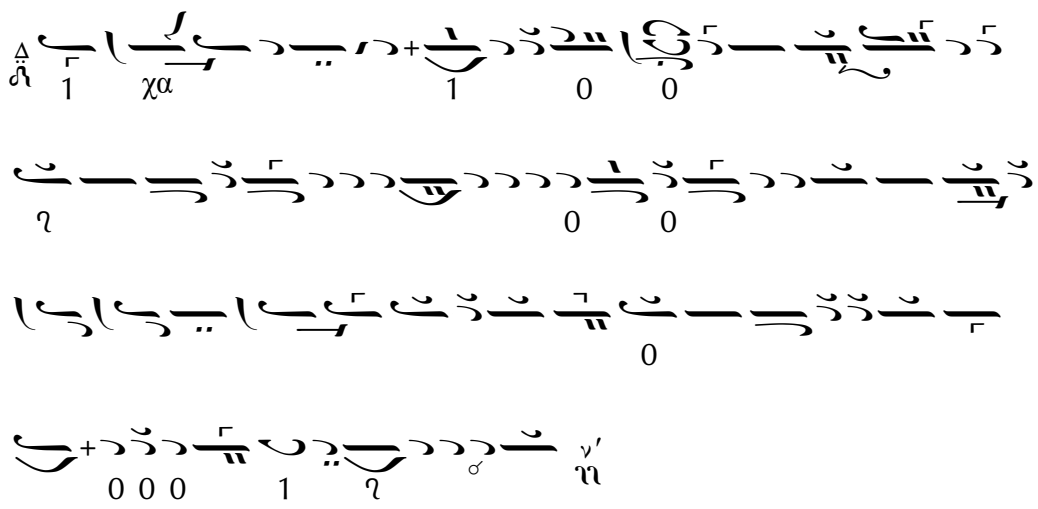

Vou - High Nee

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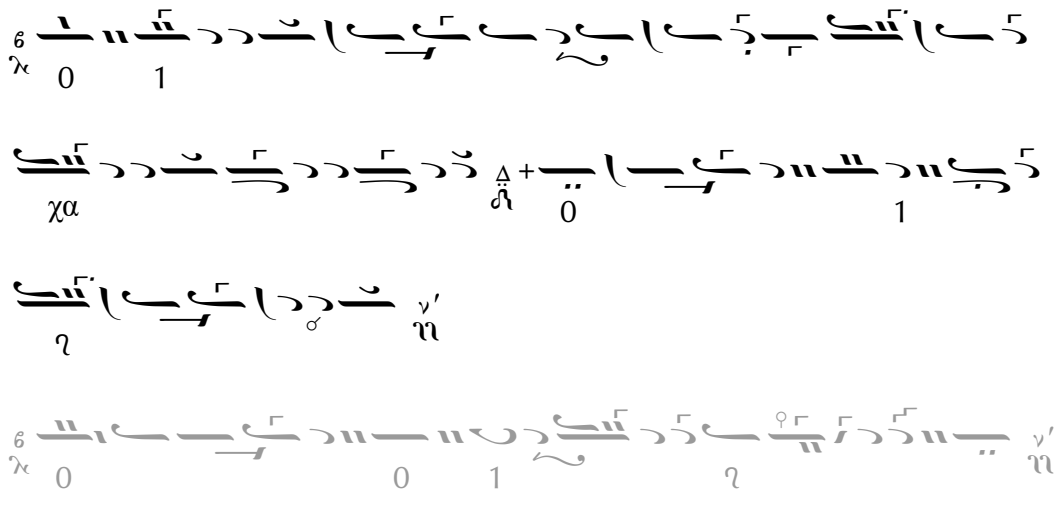

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T) Accented on Second to Last Syllable

Di - High Nee

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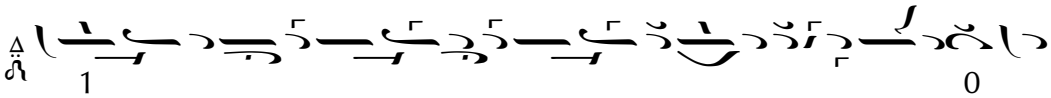

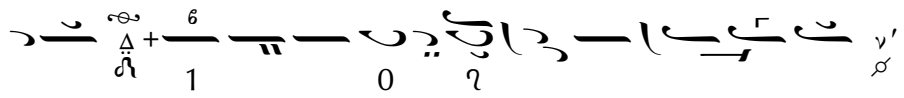

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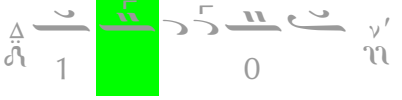

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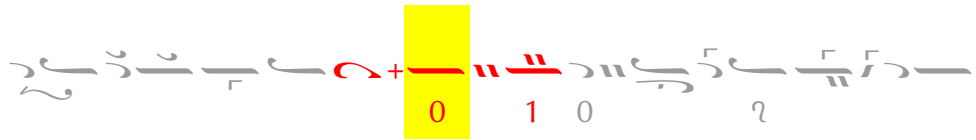

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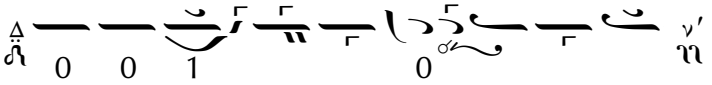

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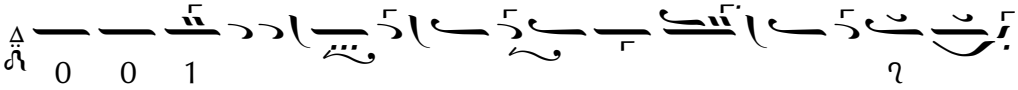

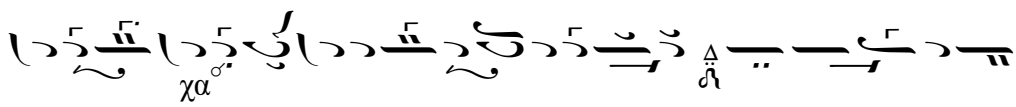

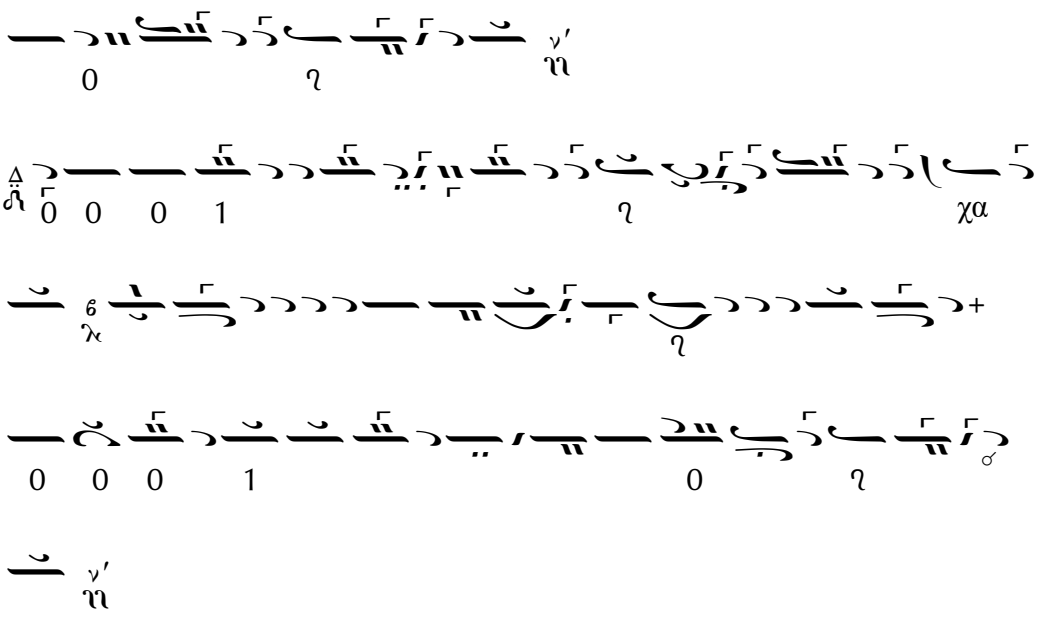

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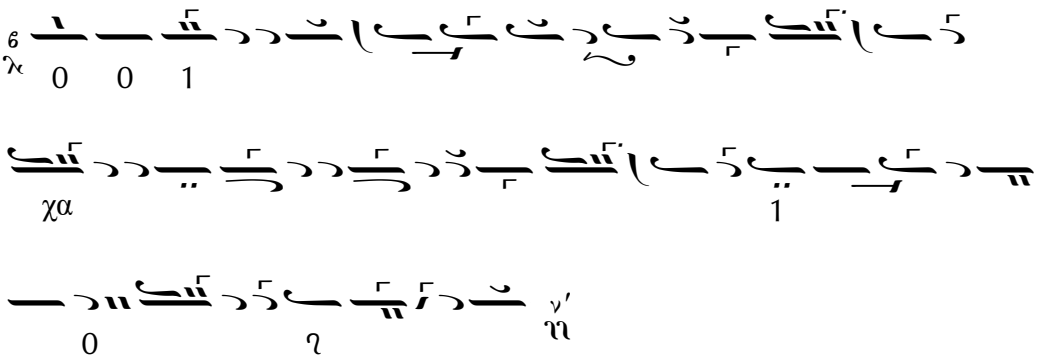
Vou - High Nee



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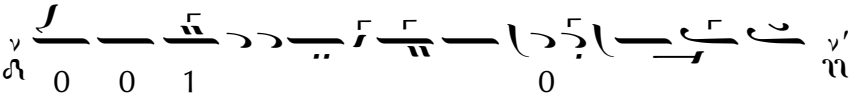
Nee - High Nee



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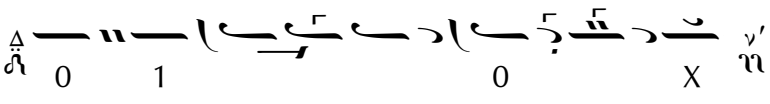
U) Accented on Third to Last Syllable

Di - High Nee

0100

010X

010X



Vou - High Nee

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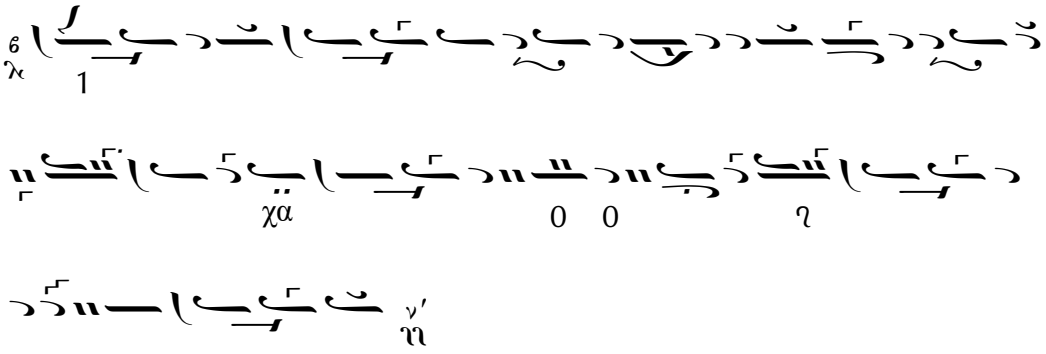

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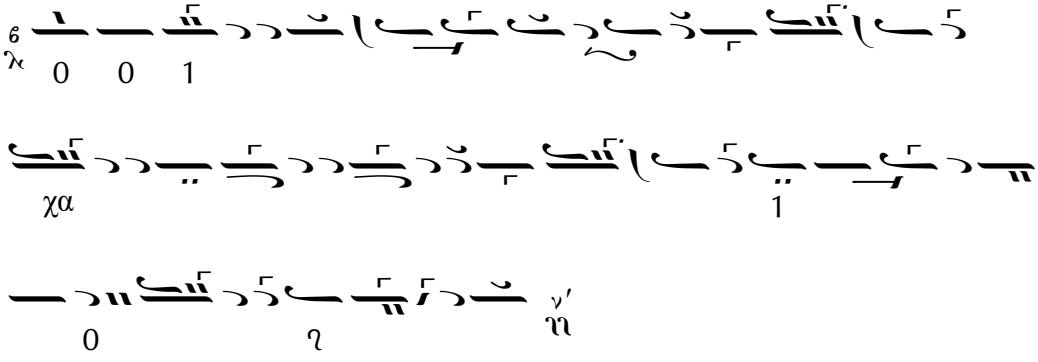

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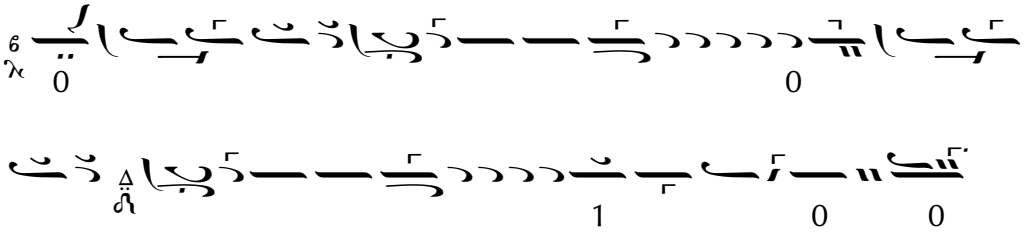

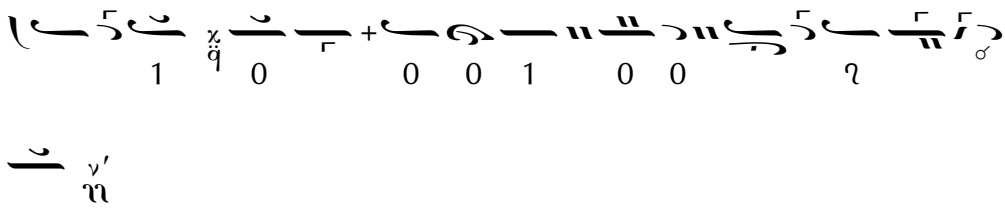

Nee - High Nee

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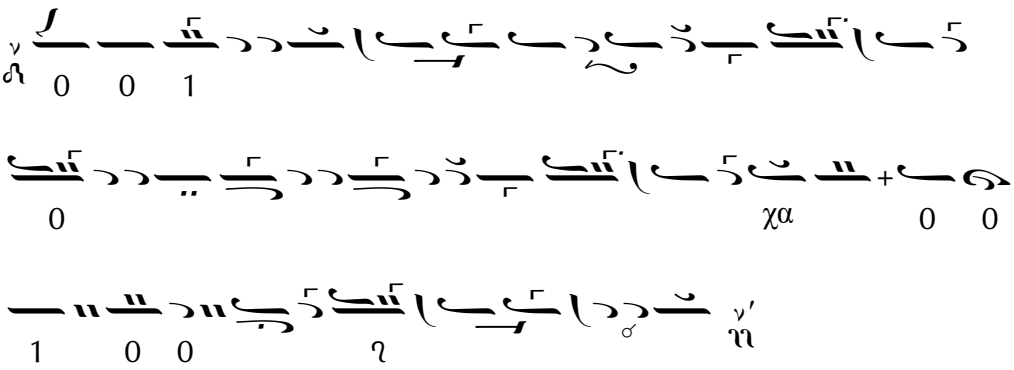

Other Medial Cadences

V) Medial Cadences on Low Ke

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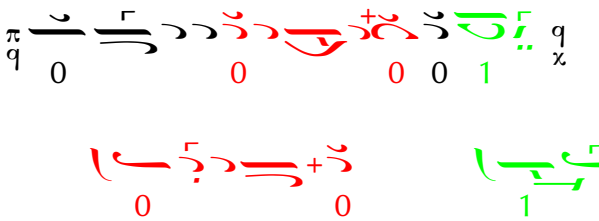

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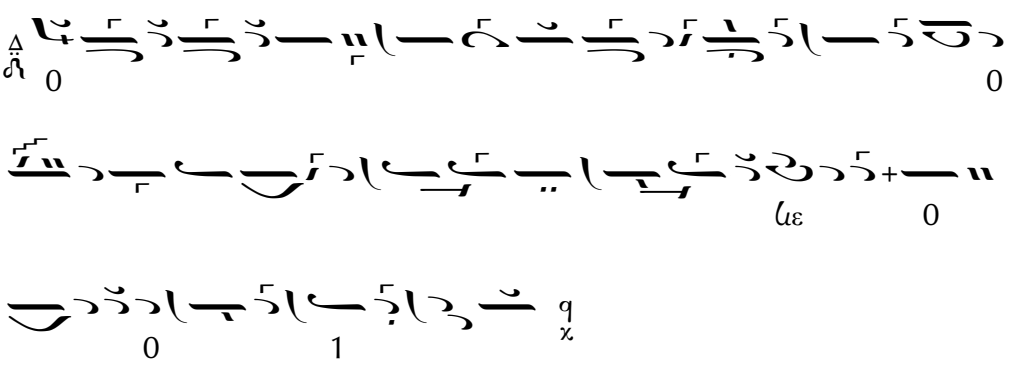

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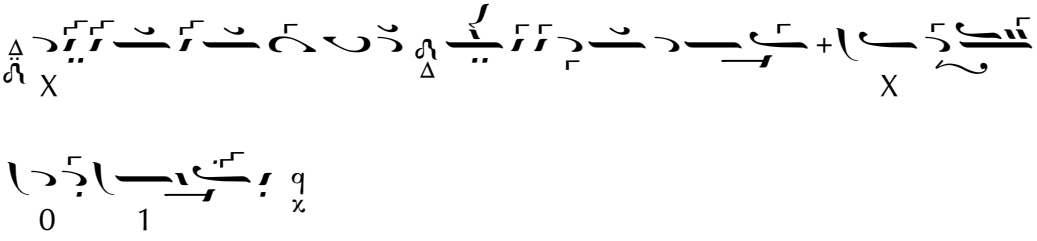

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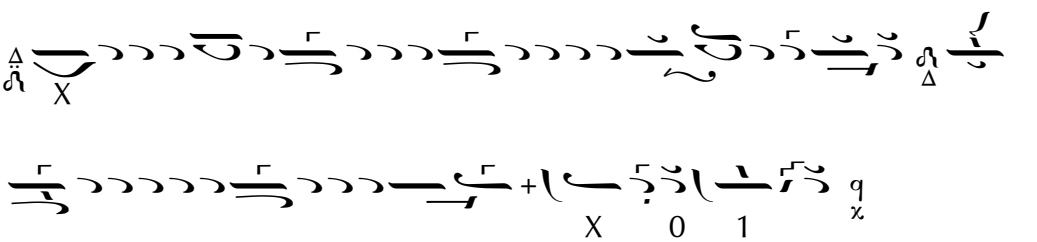

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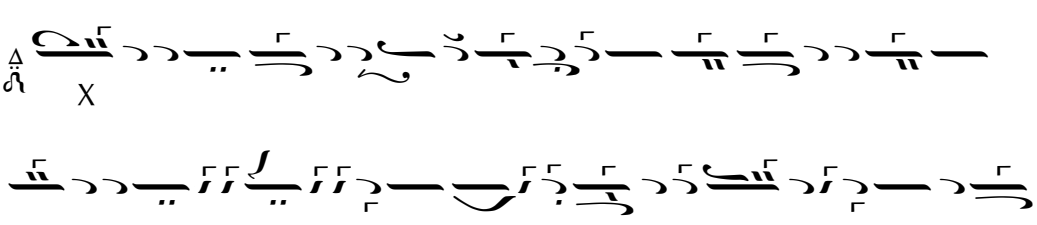

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010

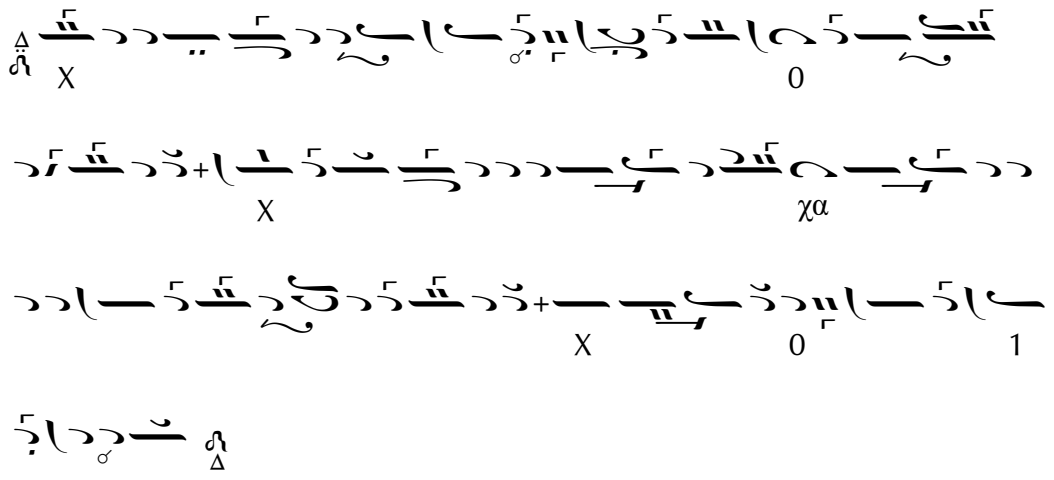
00010

10001

10010100

W) Medial Cadences on Low Di

X01



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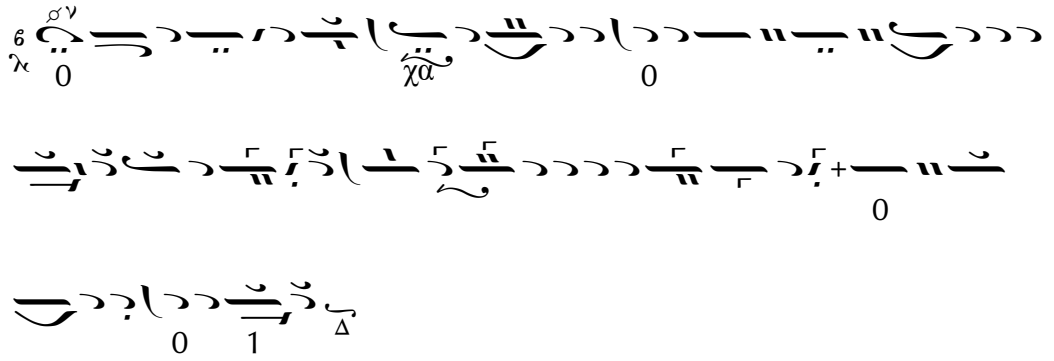

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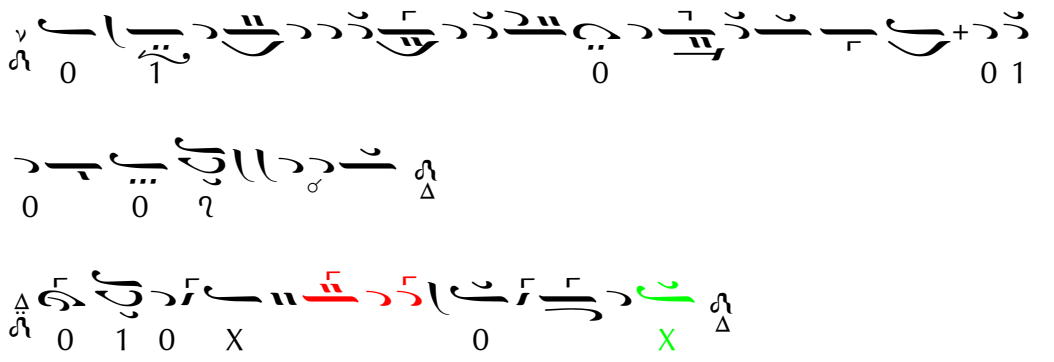

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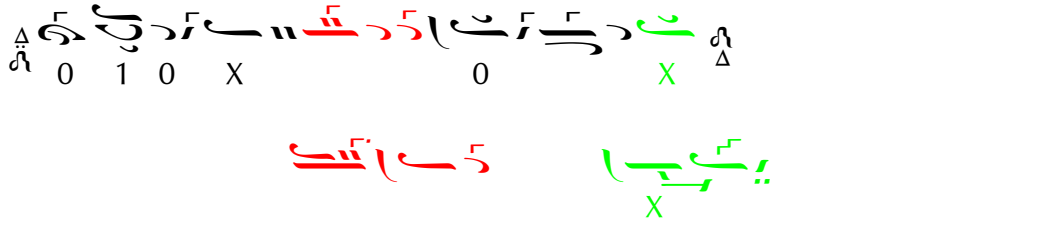

X) Medial Cadences on Ke

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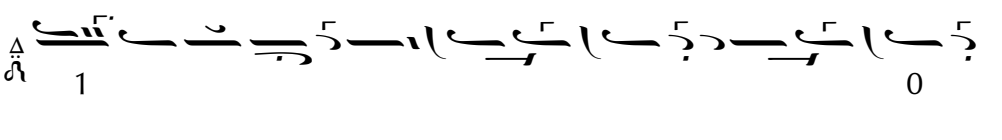
10 

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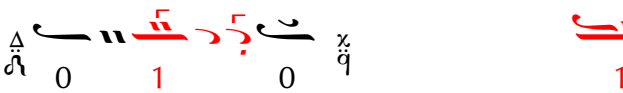
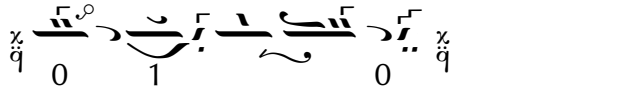
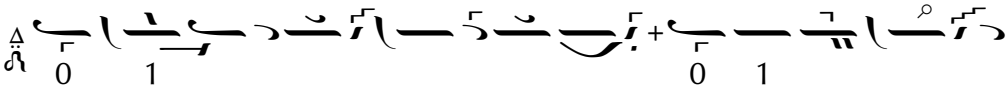
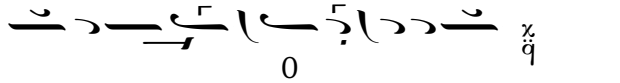
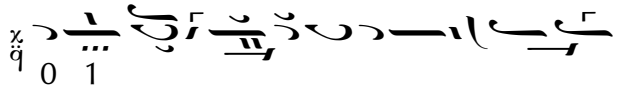
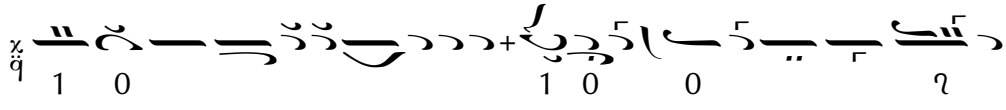
010 

010 

010 



010 

100 

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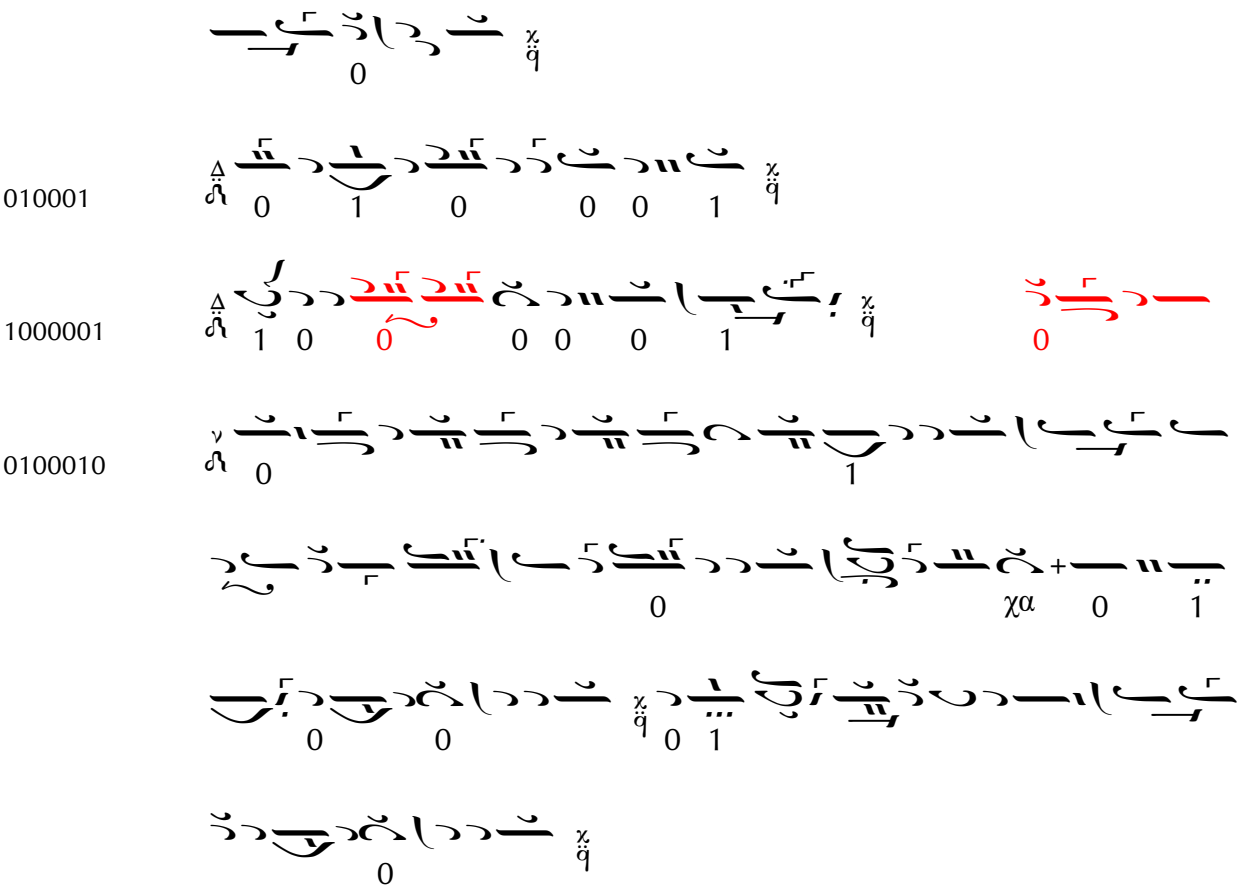

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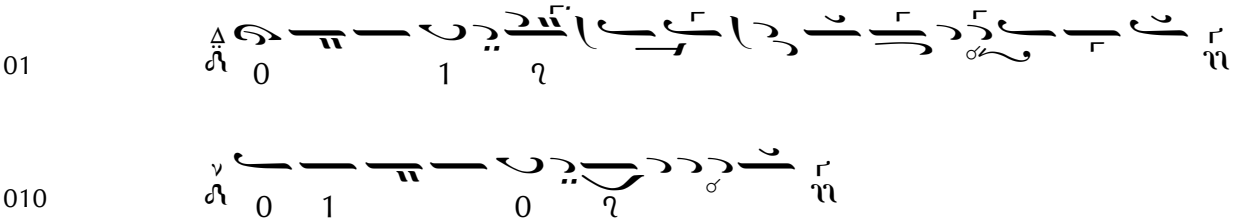
Y) Medial Cadences on Ga

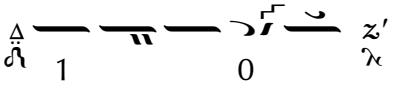
01



010

Z) Medial Cadences on High Zo

10



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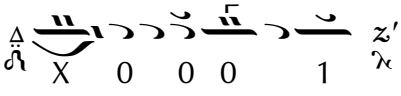

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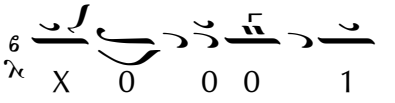

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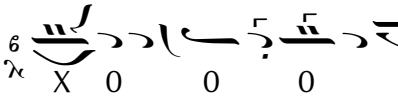

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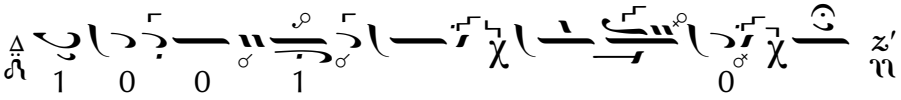

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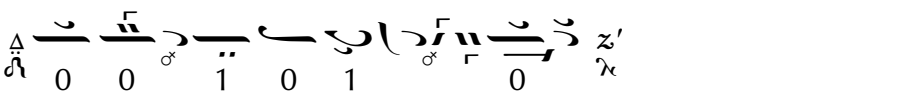

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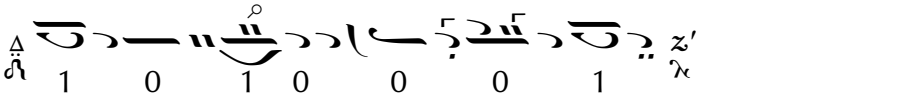

AA) Medial Cadences on Low Zo

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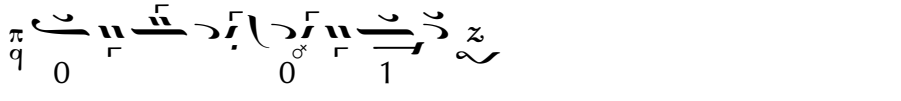

AB) Medial Cadences on High Pa

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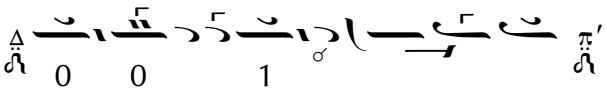

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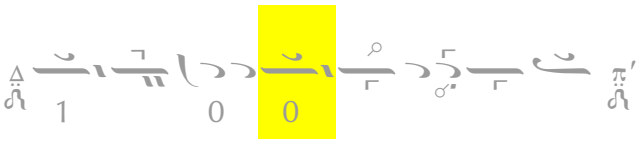

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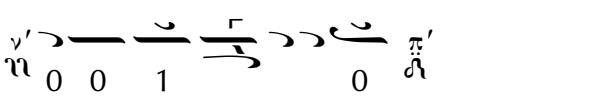

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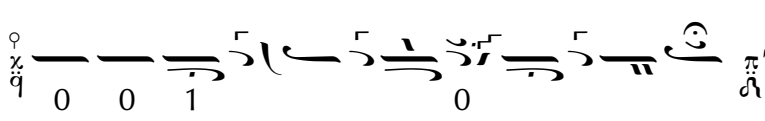

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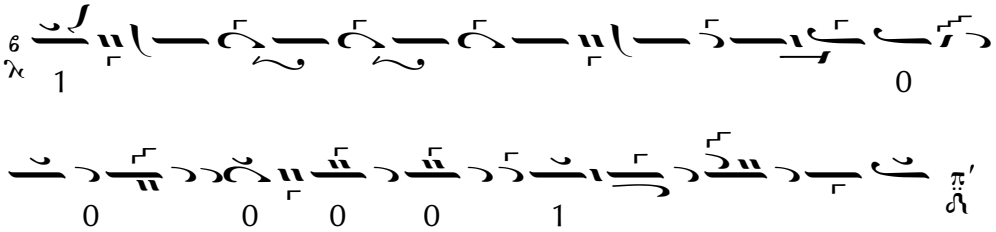
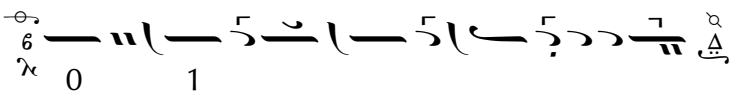


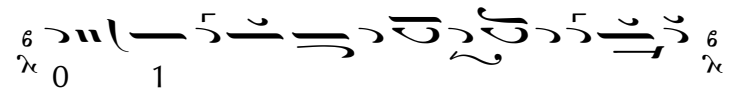
10

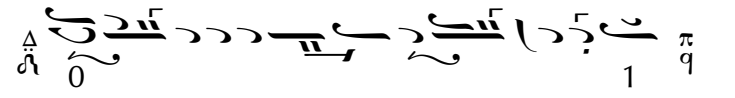
Old Sticheraric Formulae

The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for fourth mode. Even though the melodic gestures of sticheraric fourth mode differ from those of papadic fourth mode (e.g., the former frequently has cadences on Pa), we have copied all those sticheraric formulae anyway because we believe that a few of them could be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

AC) Accented on Last Syllable

01 

01 

01 

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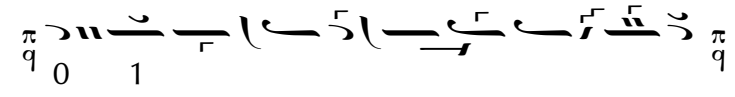
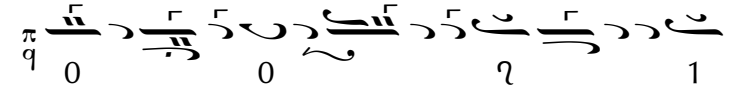
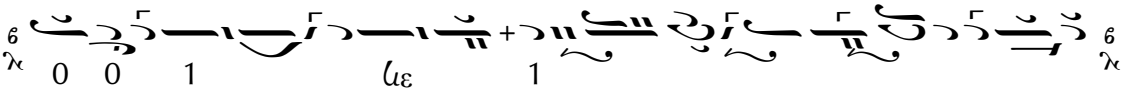
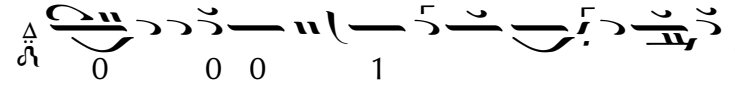
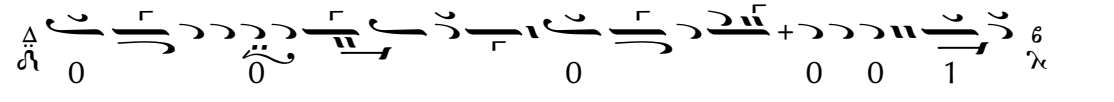
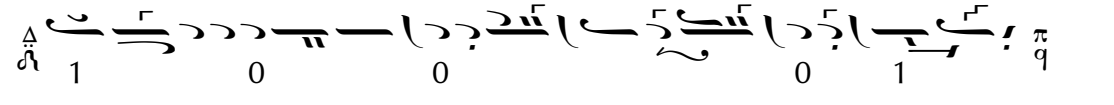
01 

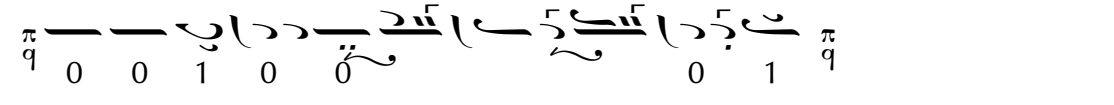
001 

001 

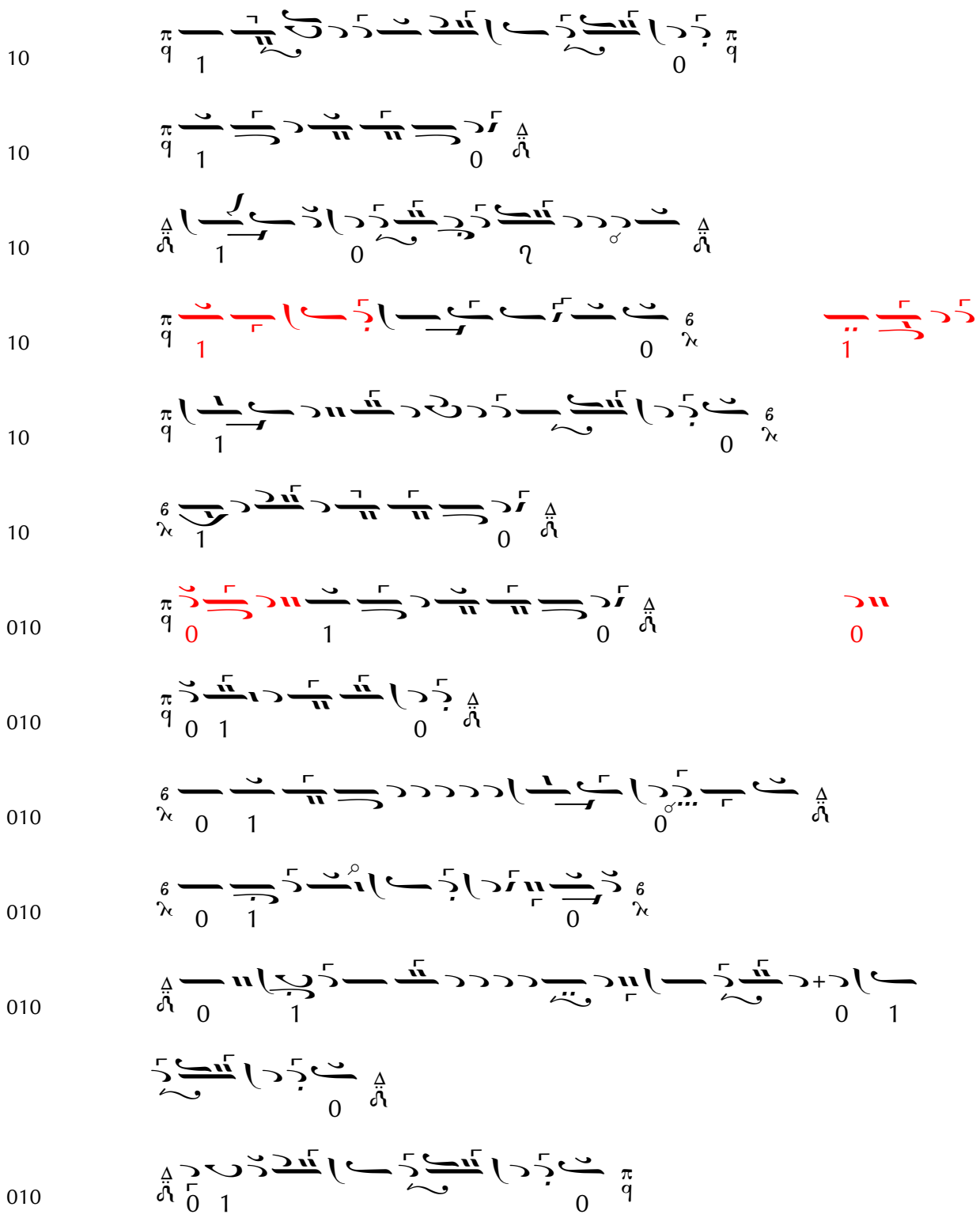
0001 

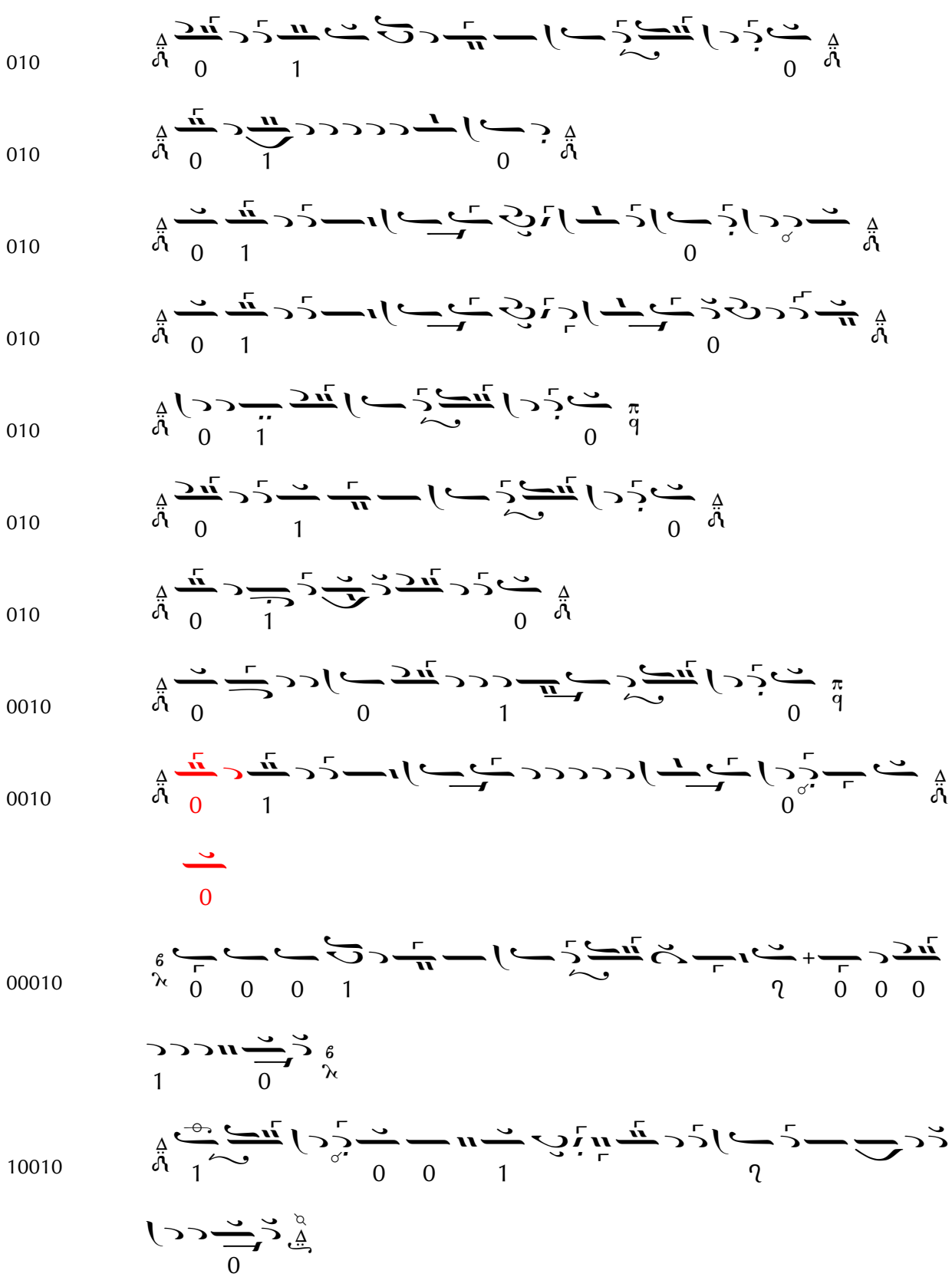
0001 

10001 

0010001 

AD) Accented on Second to Last Syllable





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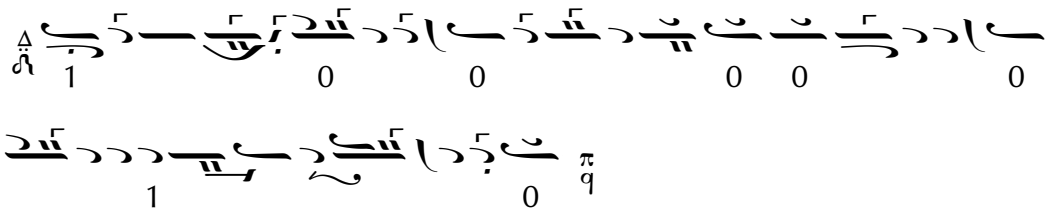
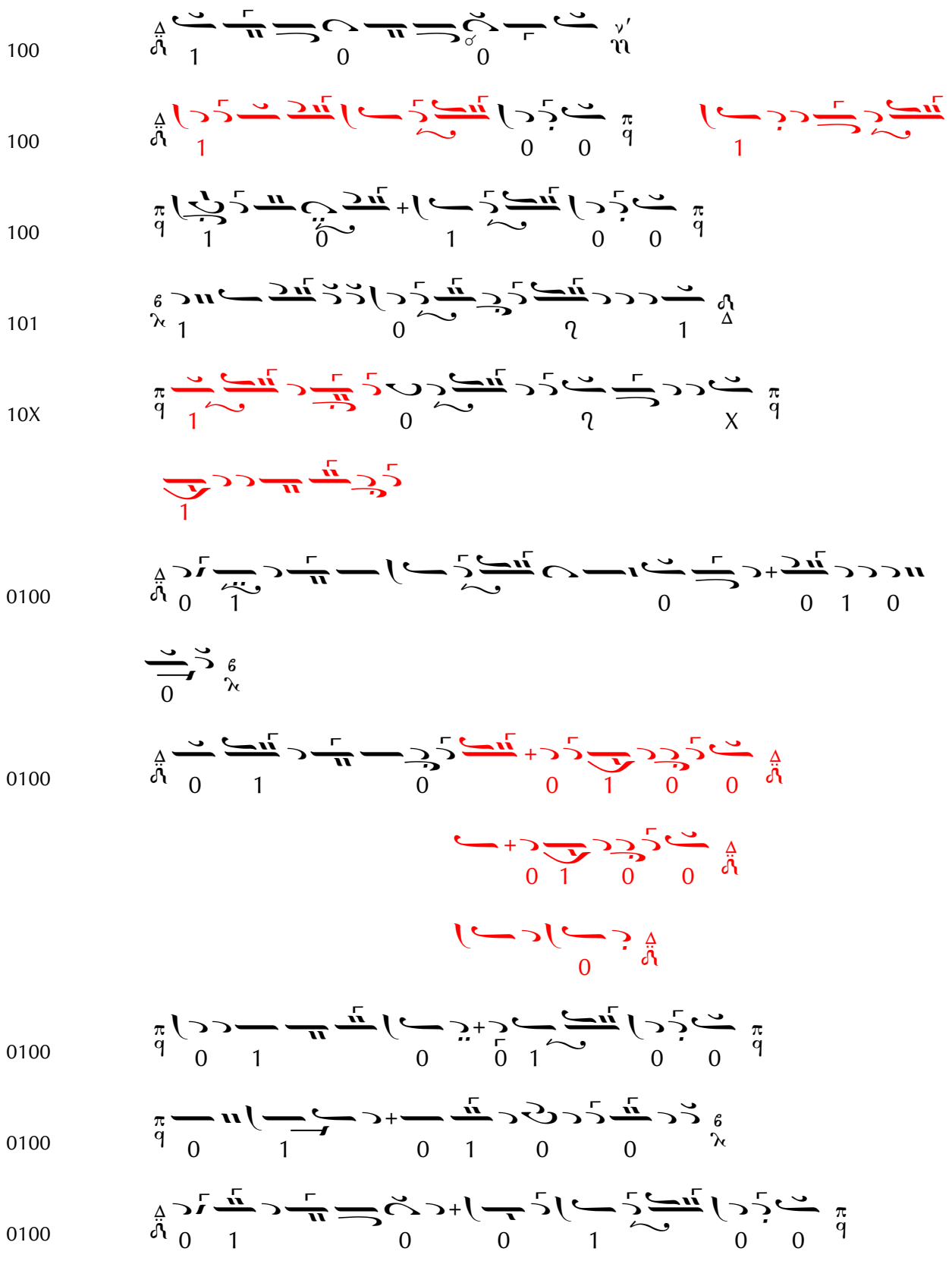


AE) Accented on Third to Last Syllable



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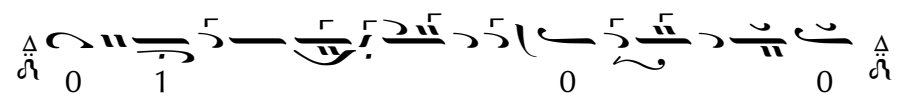

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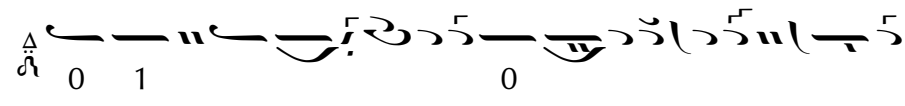

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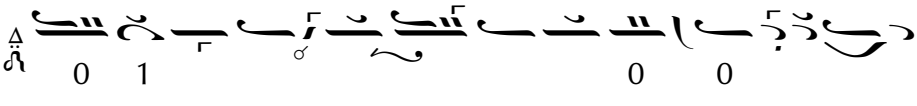

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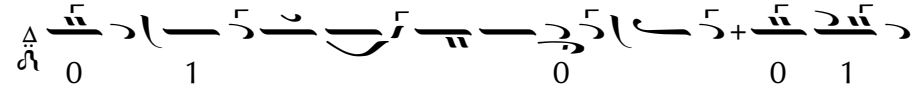

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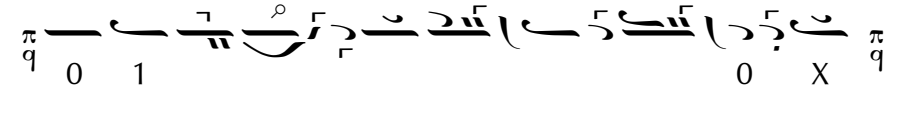

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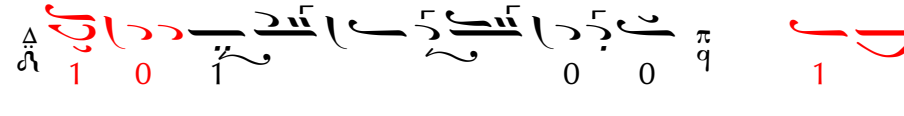

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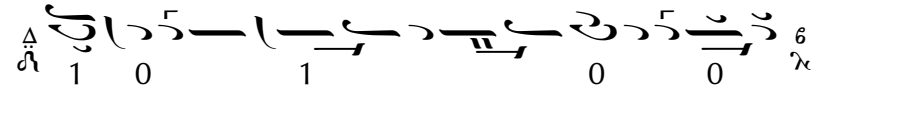

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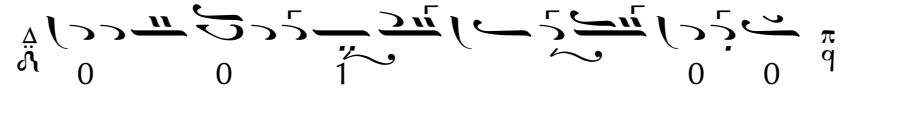

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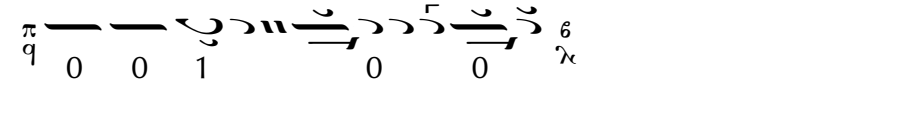

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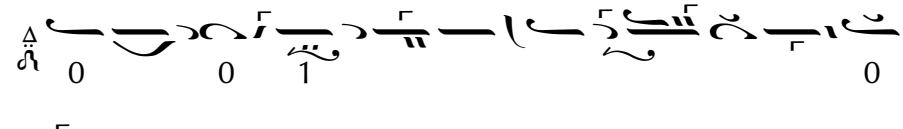

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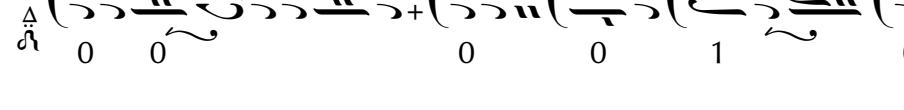

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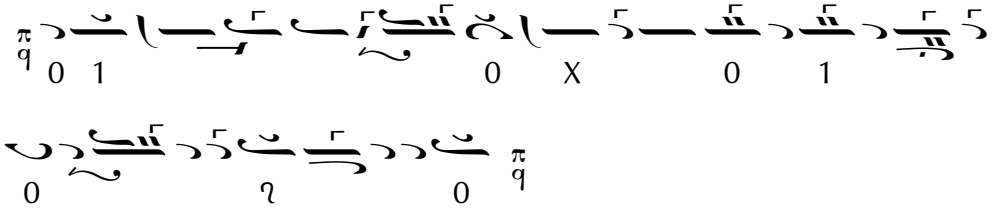

AF) Accented on Fourth to Last Syllable

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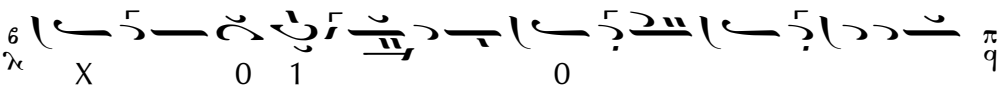

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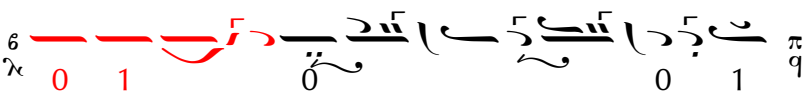

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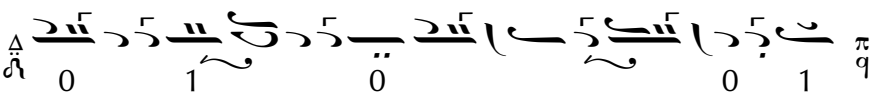

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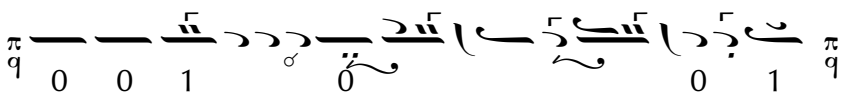

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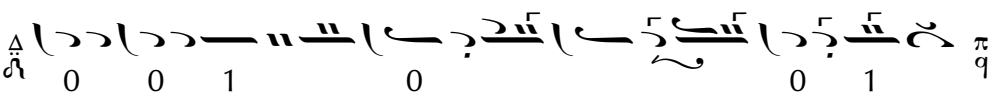

Final Cadences

AG) Accented on Last Syllable

Di - Di

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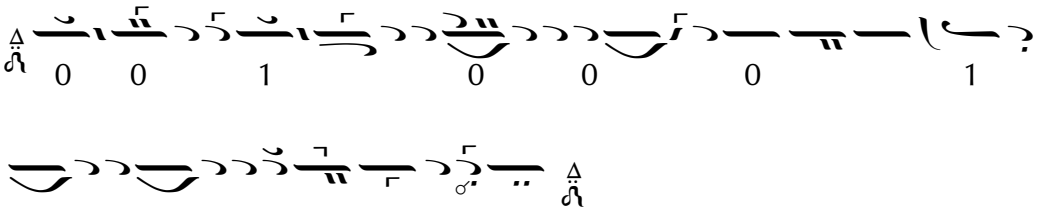

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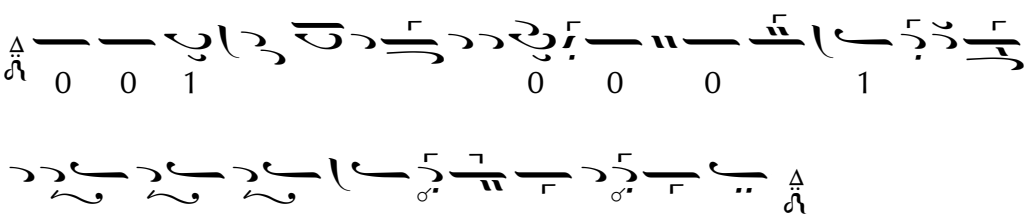
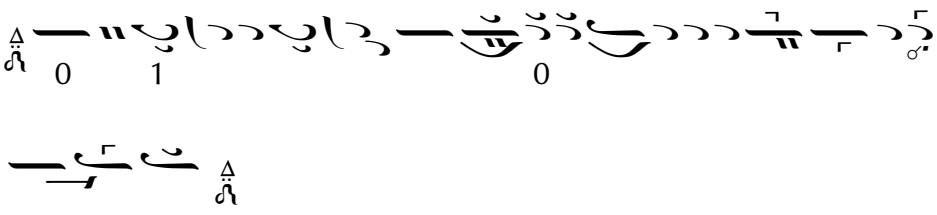


AH) Accented on Second to Last Syllable

Di - Di

010



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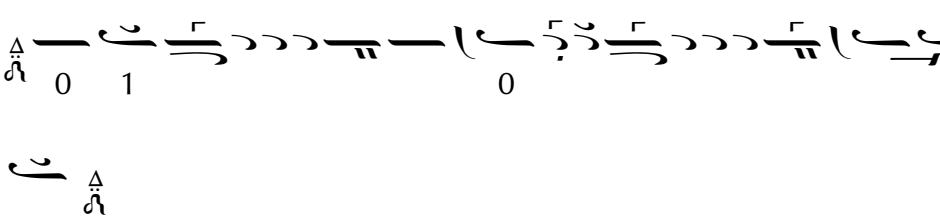

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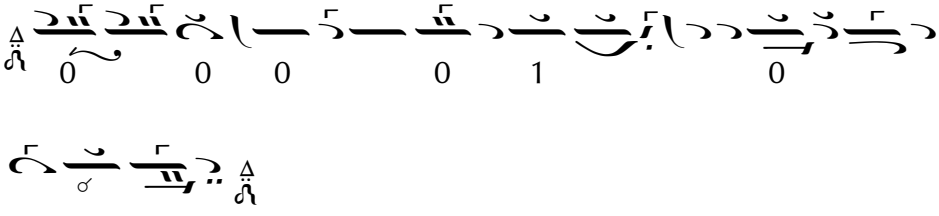

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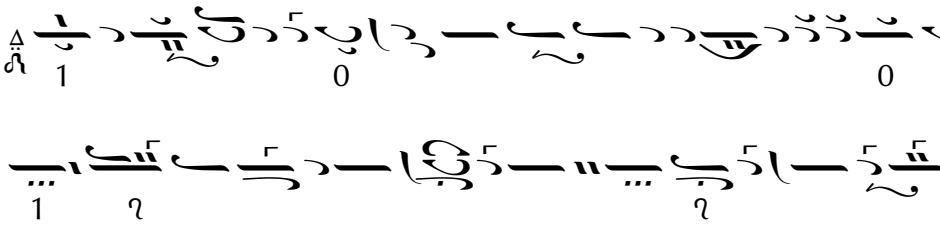

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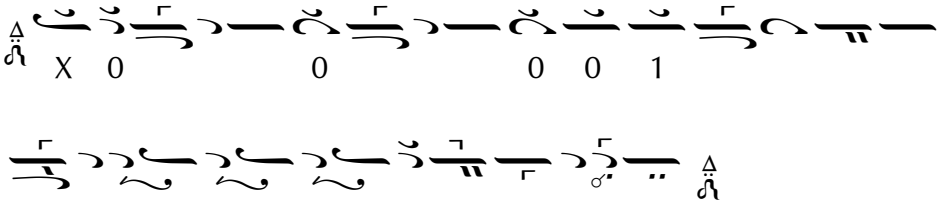

Pa - Di

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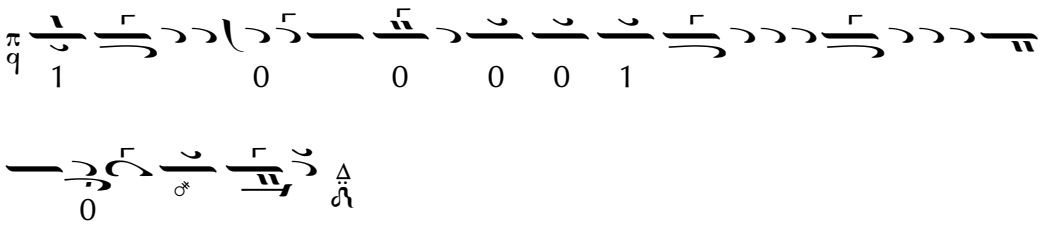

AI) Accented on Third to Last Syllable

Di - Di

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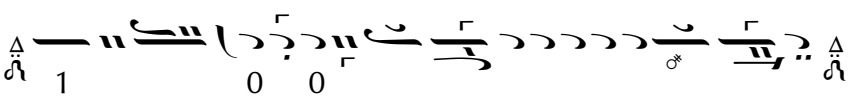
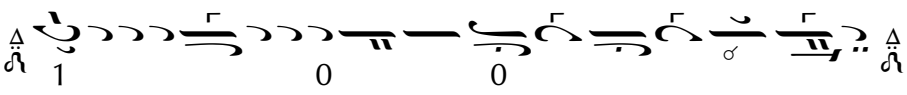
100 

100 

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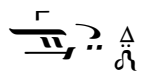

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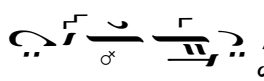

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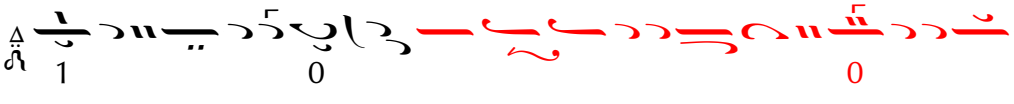
100 

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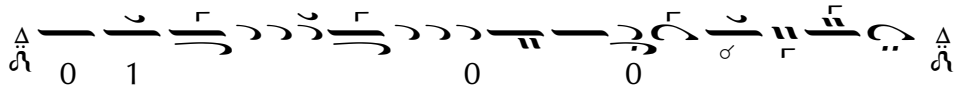

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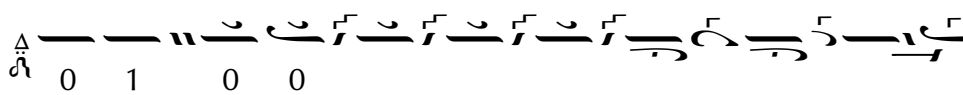

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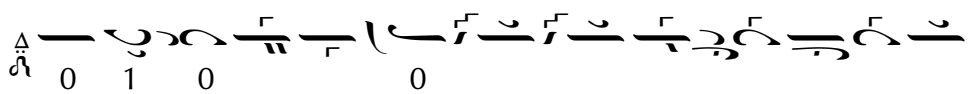

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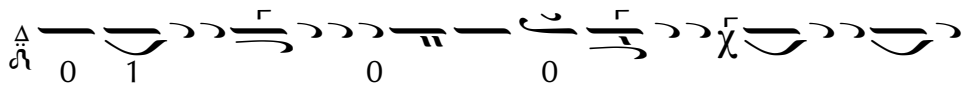

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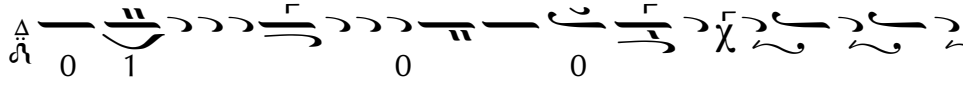

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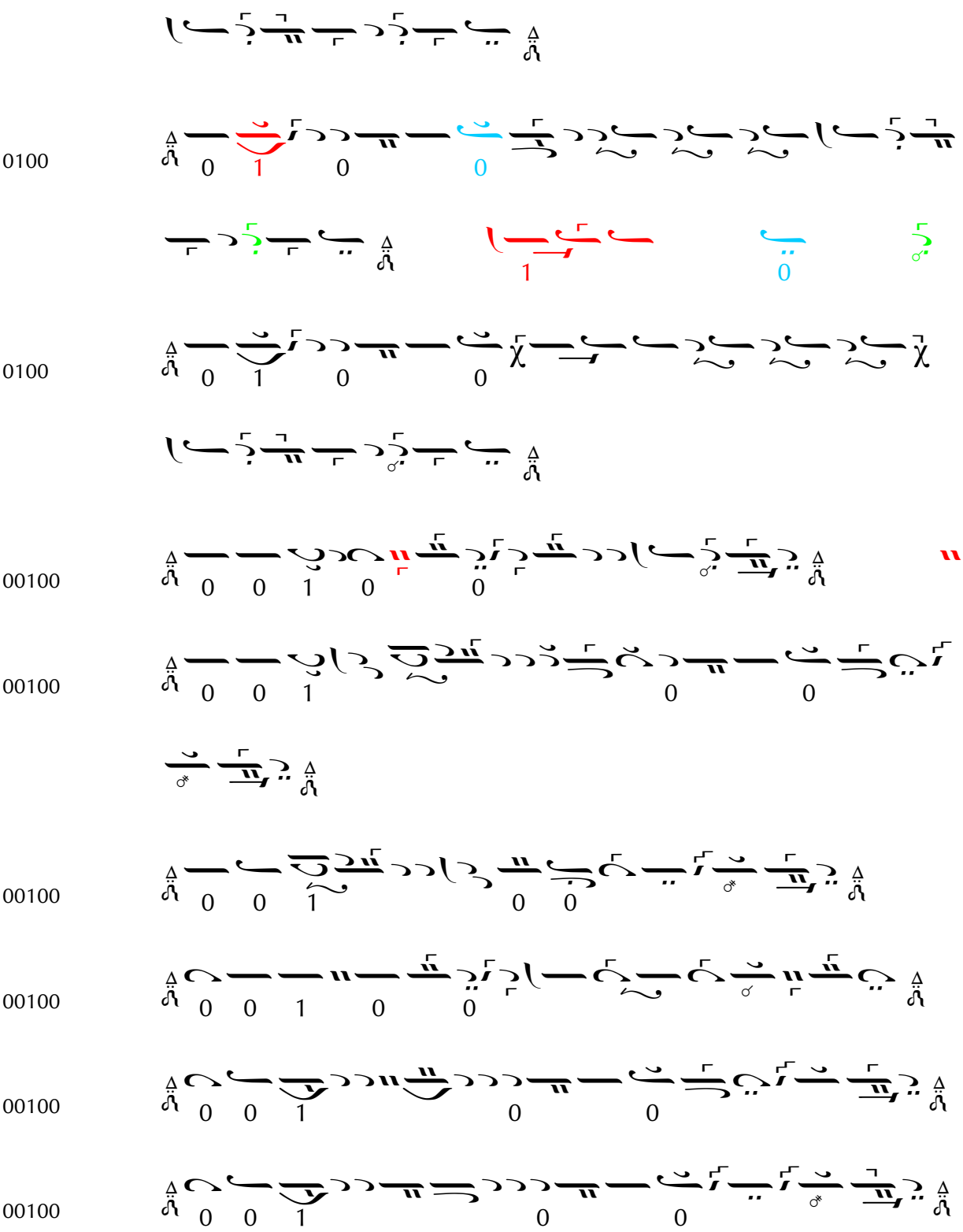
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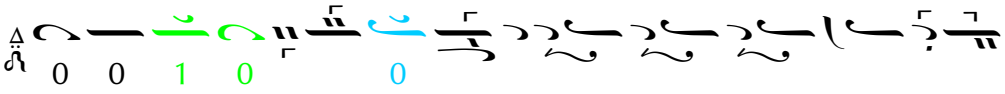

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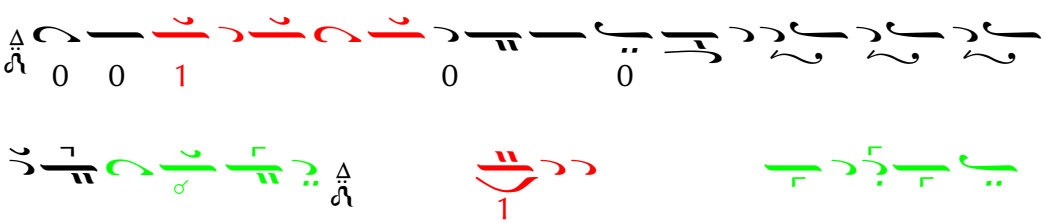

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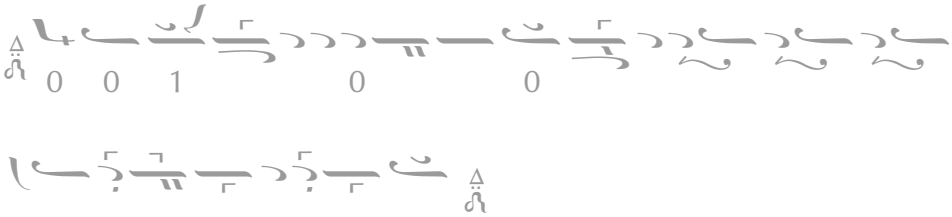

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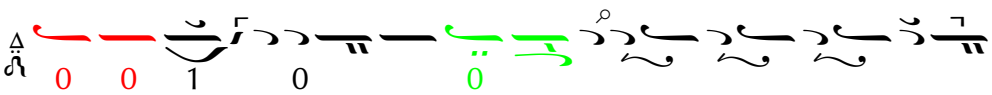

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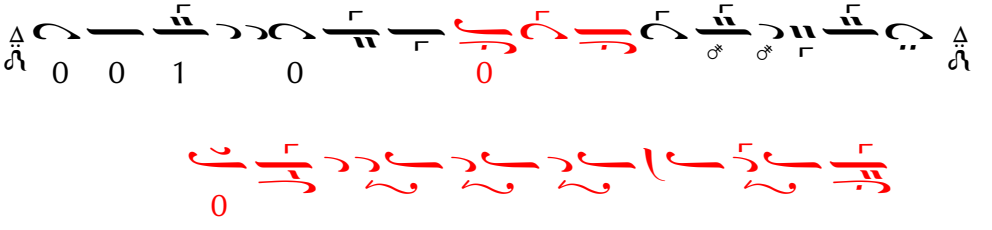

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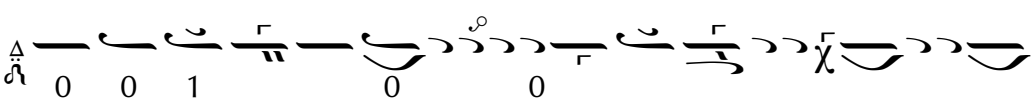

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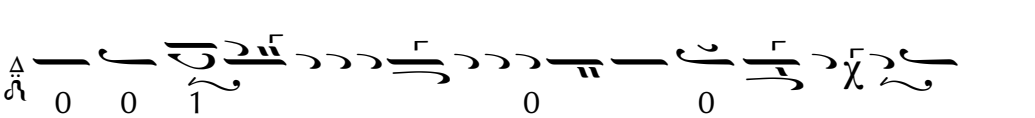

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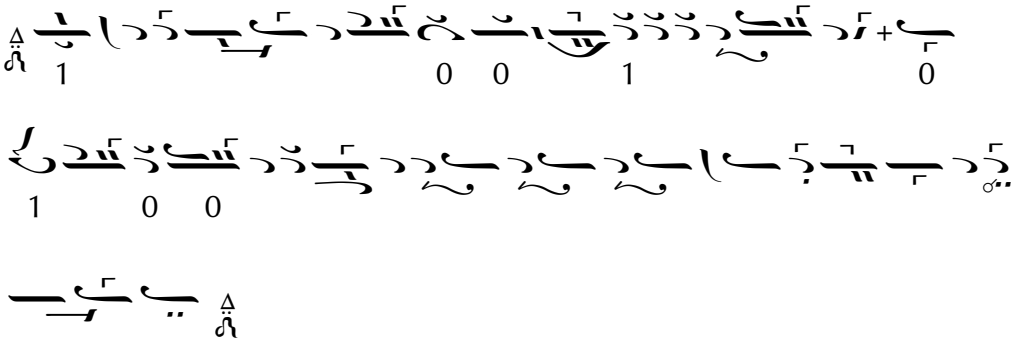

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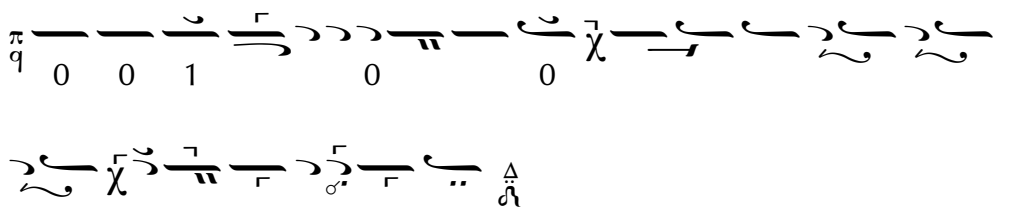

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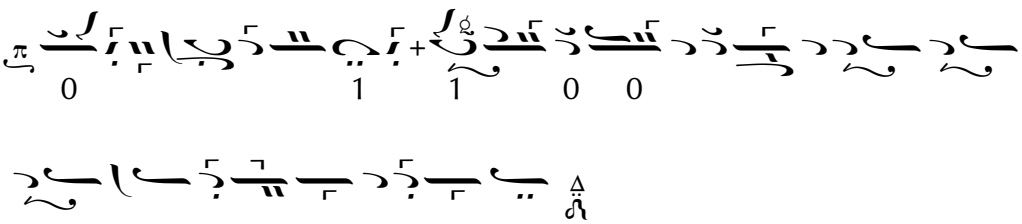

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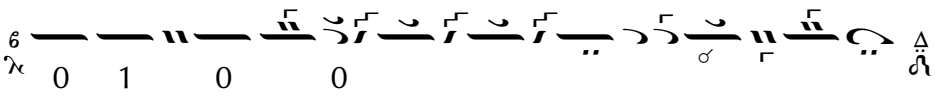

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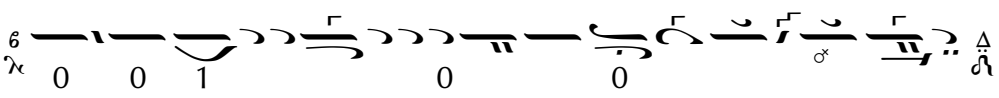

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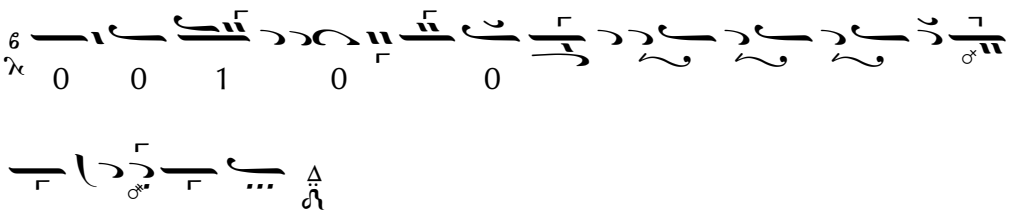

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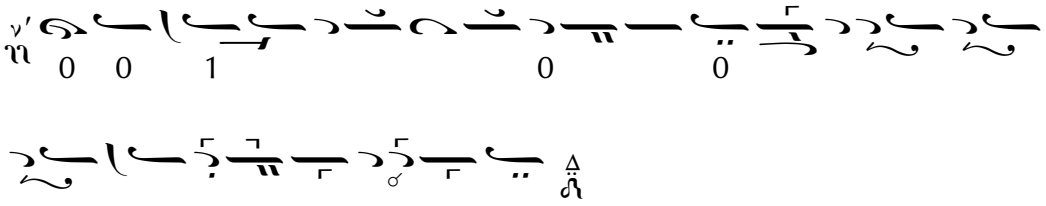

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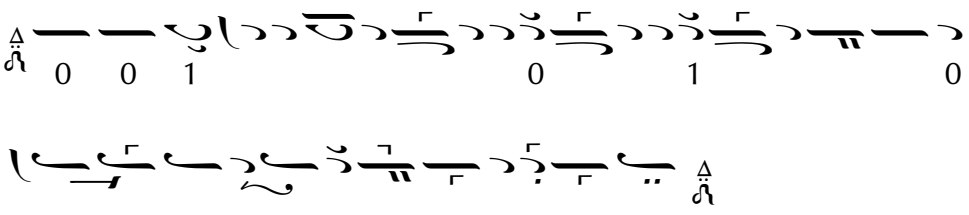

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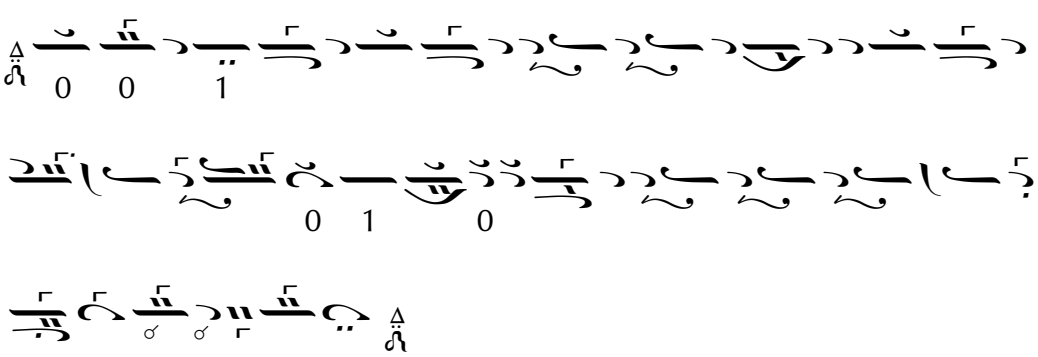

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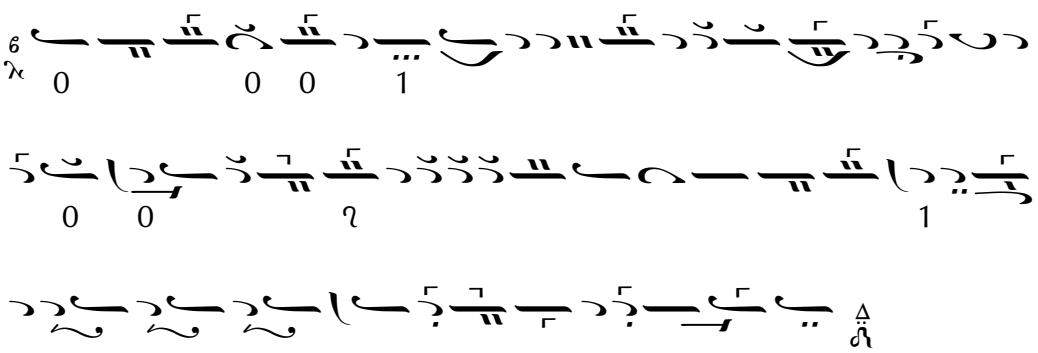
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