First Mode

Byzantine Music Formulae

First Mode - Papadic

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Sources

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

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

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

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

Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 77)
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 110)
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 159)
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 189)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 222)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 256)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 320)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 371)
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 400)
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α᾽, Φωκαέως*, σελ. 253)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 1, 7, καὶ 11)
Χερουβικὸν Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 704)
Χερουβικὸν Παγκρατίου Ἰβηρίτου (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 704 φ.313α-314α)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, σελ. 457)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 54)
Ρουμανικὸν Χερουβικὸν Mihalache Vlahu (ἐξήγησις Visarion Ieromonahul) (*Biblioteca Mănăstirii Neamţ mr001*, φ. 341)

Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 47 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Πέτρου Ἐφεσίου, *Псалтикийна Литургия*, 1905, σελ. 96 (Slavonic adaptation by Манасий п. Тодоров).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 170 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Ръководство*, 1912, σελ. 685 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 132 (Romanian adaptation by Schim. Nectarie).
Χερουβικὸν Πέτρου Πελοποννησίου, Cântările Sfintei Liturghii, 2000, σελ. 110 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 156 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Μανουὴλ Χρυσάφου τοῦ Παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 206)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, *Φωκαέως*, σελ. 457)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 557)
Κοινωνικὸν «Αἰνεῖτε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 127)
Κοινωνικὸν «Ἀνέβη ὁ Θεὸς» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 201)
Κοινωνικὸν «Γεύσασθε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 112)
Κοινωνικὸν «Γεύσασθε», Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου ΕΒΕ-ΜΠΤ 705 φ.220r-20v)
Κοινωνικὸν «Γεύσασθε», Νικηφόρου τοῦ Ἠθικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 221v)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 9)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 823)
Κοινωνικὸν «Ἐκ στόματος νηπίων» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Ἐκ στόματος νηπίων» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις

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

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

Key:

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

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."

ζε = 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.

ϩ = 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

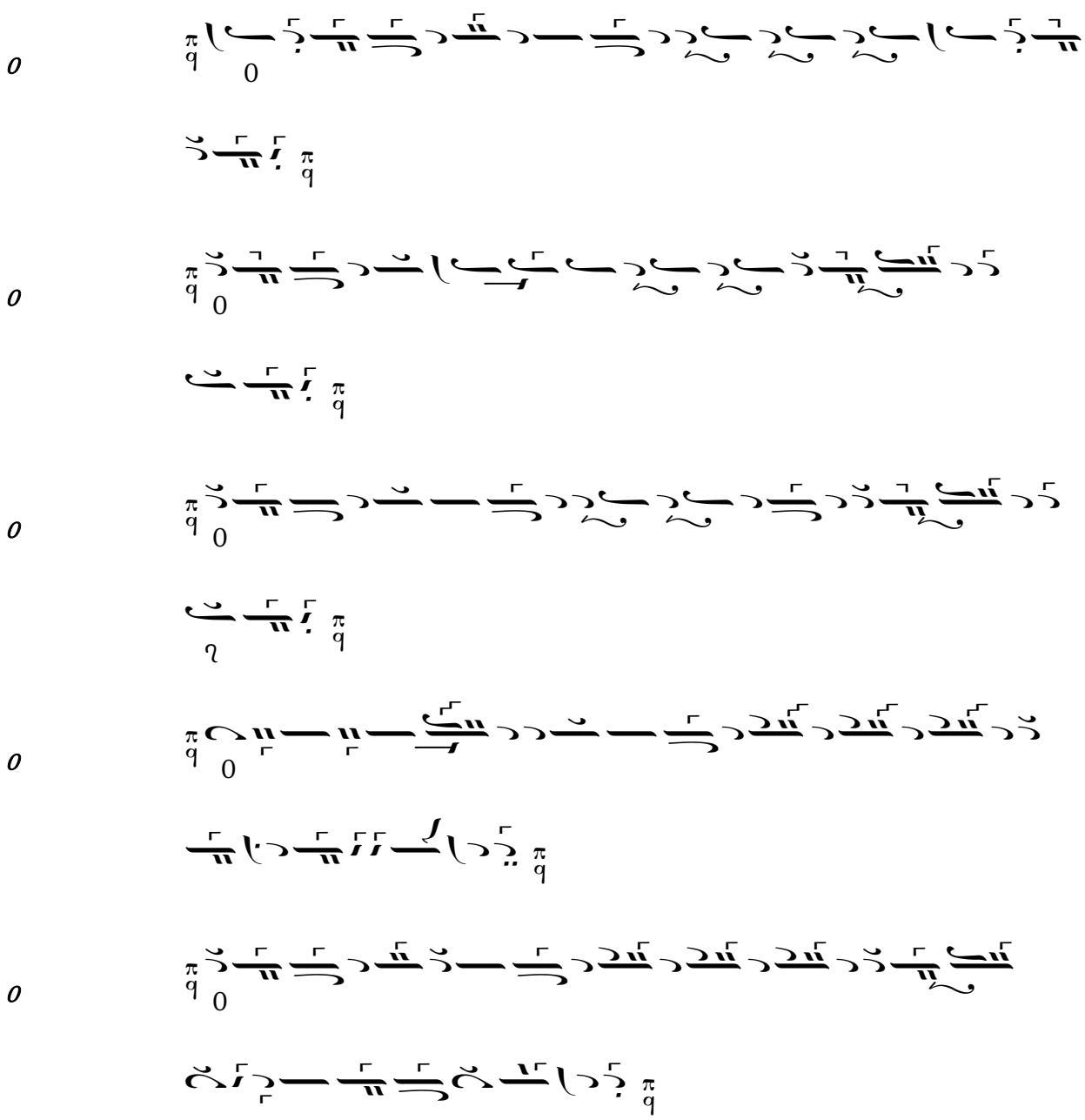
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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) Initial Syllable



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

Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

0

0

00

0X

000

000

000

001

001

001

001

001

001

001

001

001

001

001

001

00001

00001

00X0X

0X001

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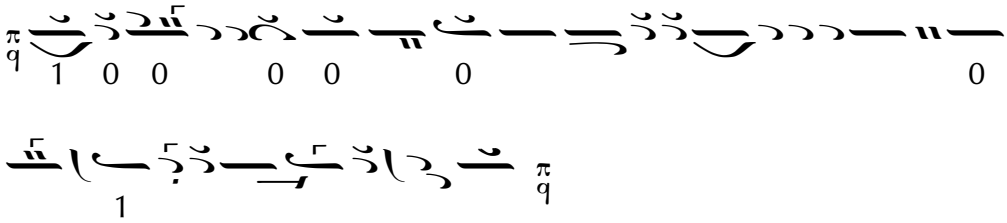
100001

100001

0010001

1000001



Di - Pa

0

001

00001

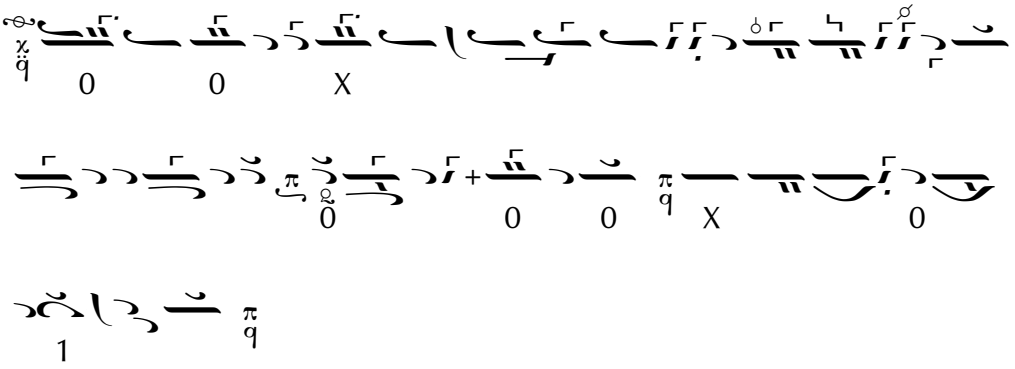
00X0X

10001

010001

Ke - Pa

00X01



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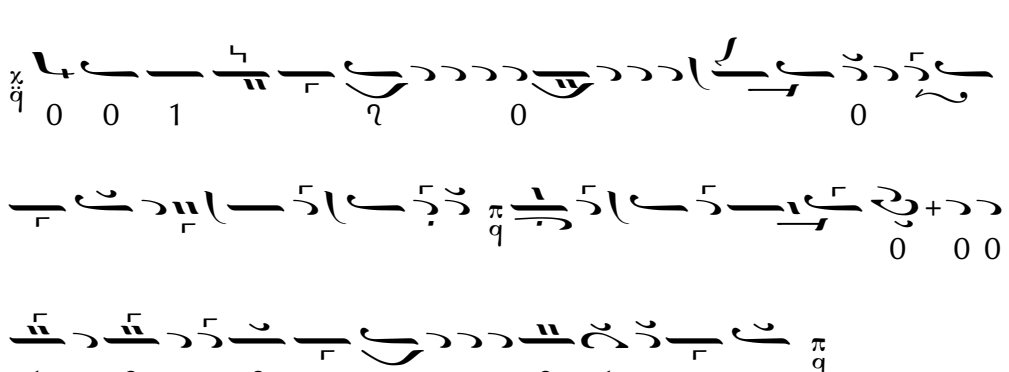

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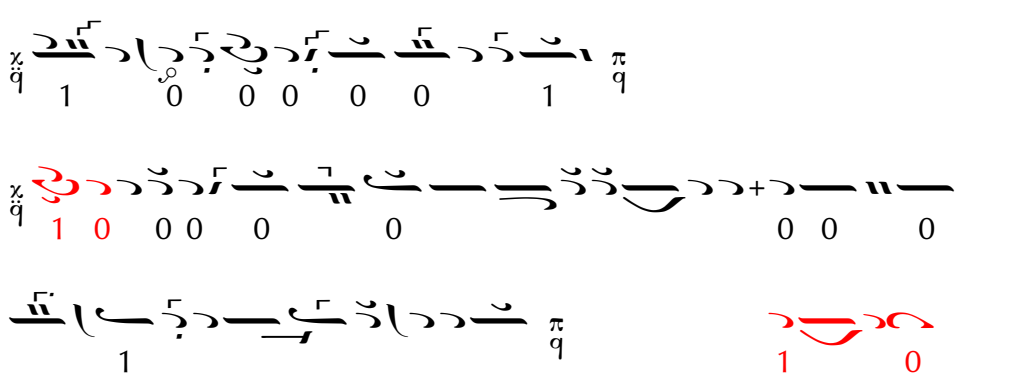

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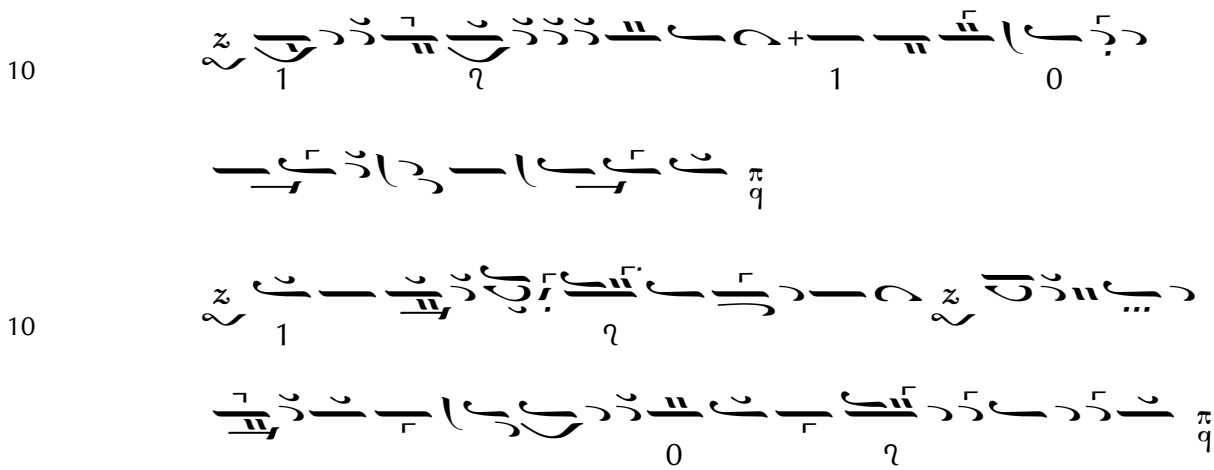

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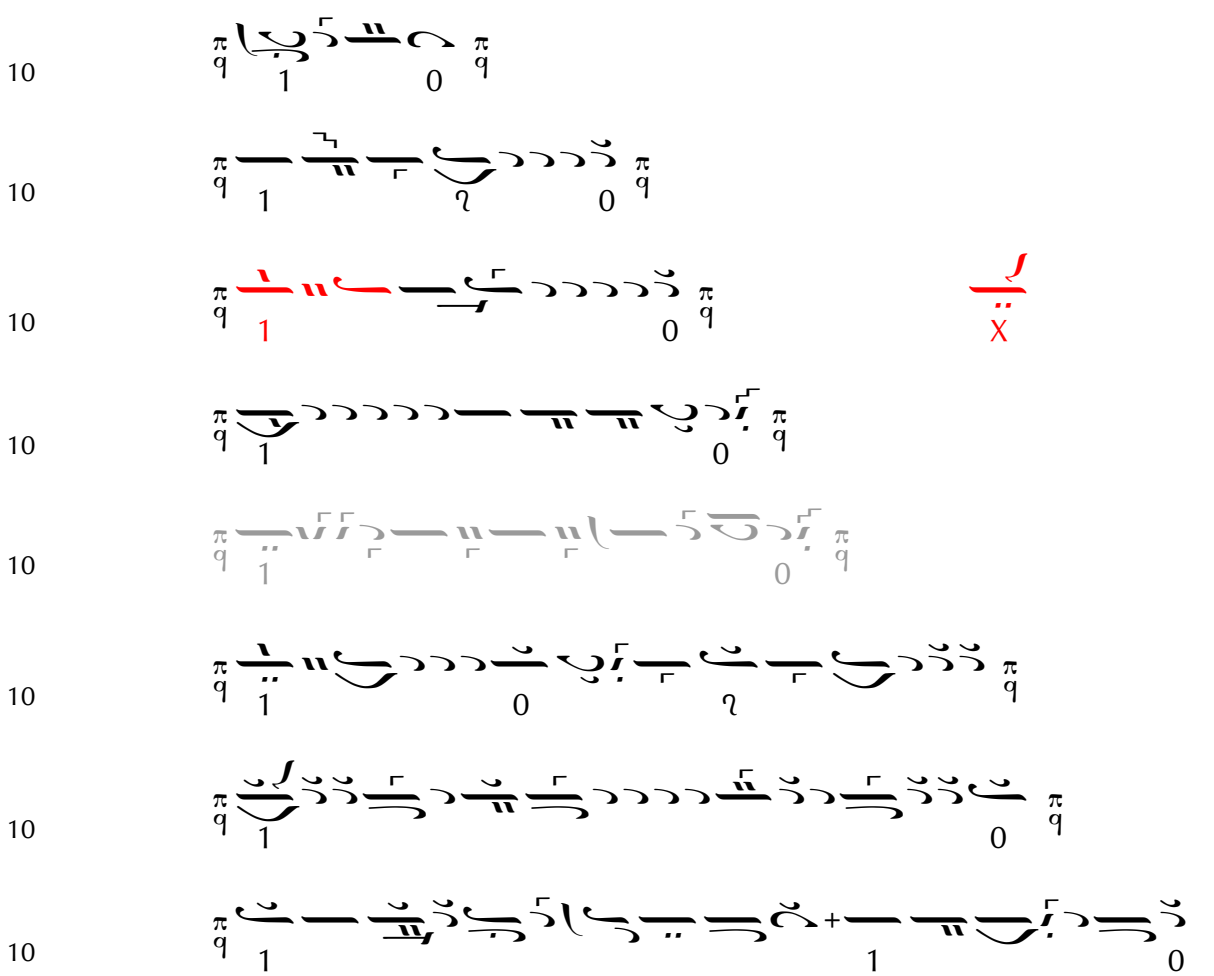

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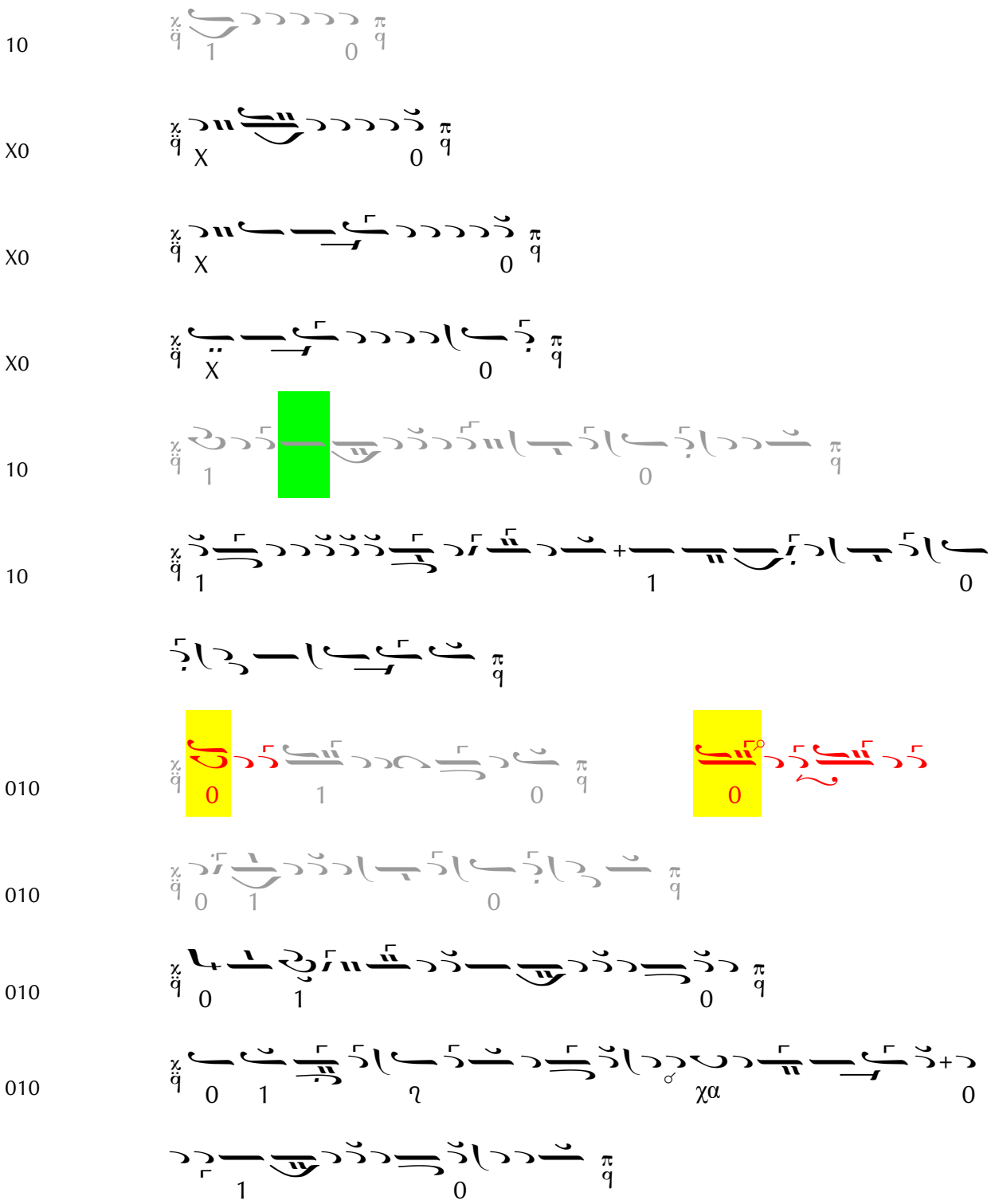

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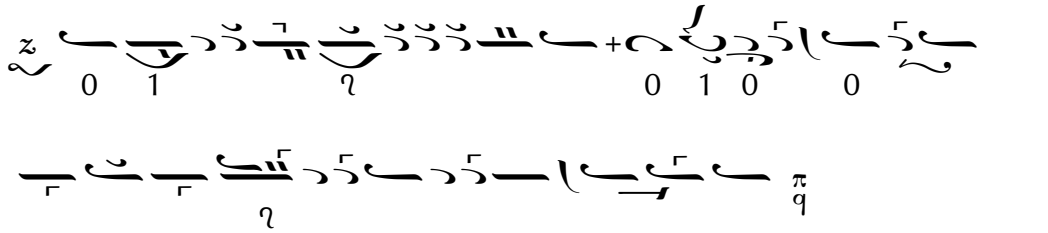

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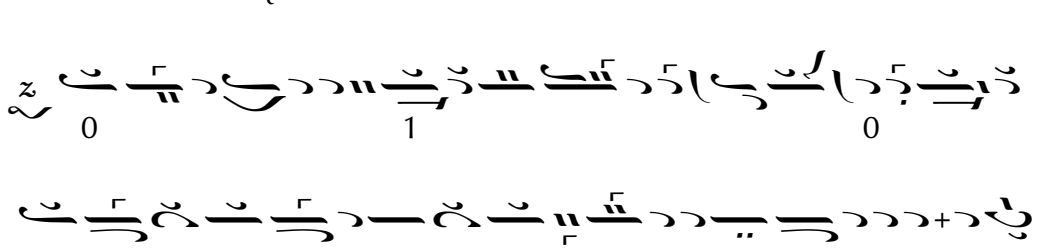

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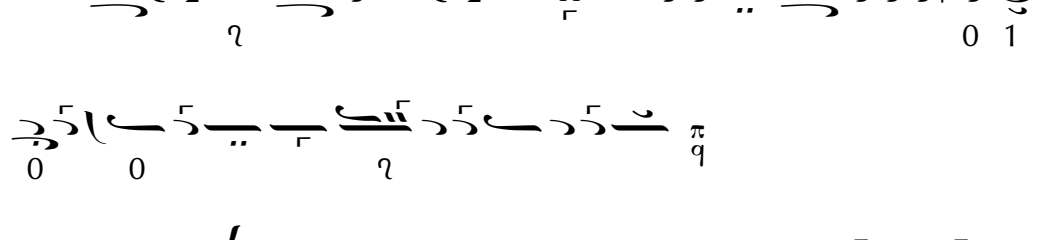

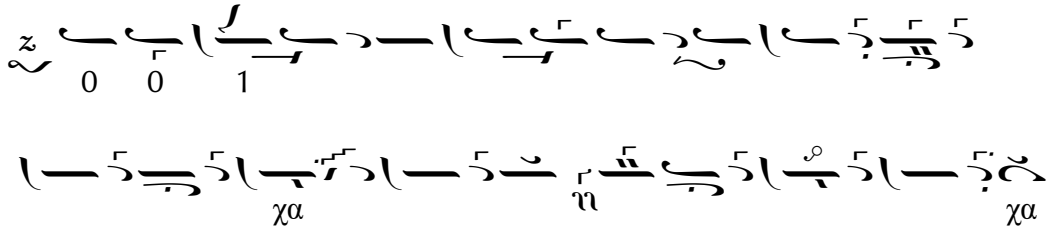

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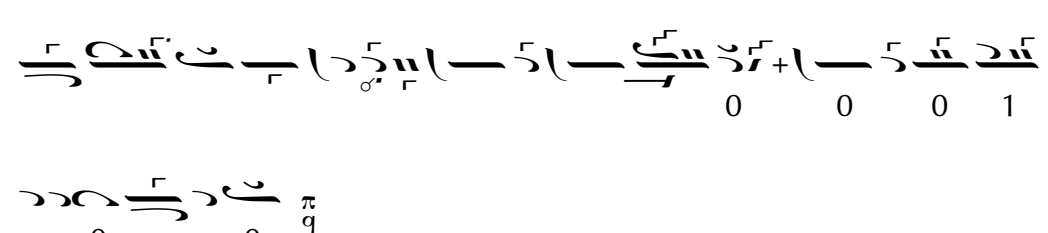

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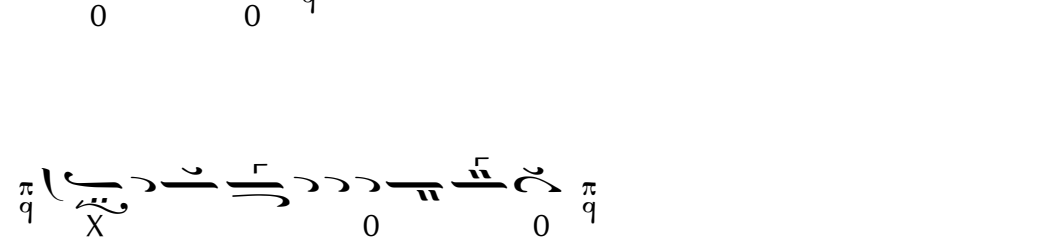

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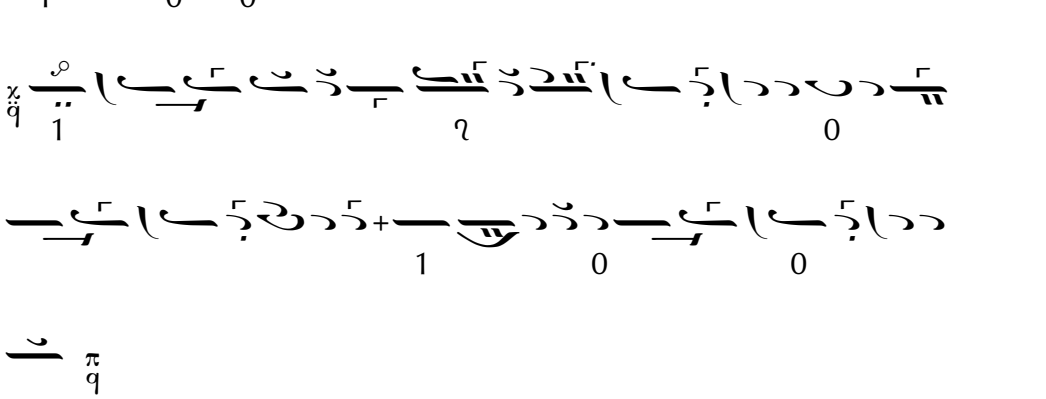

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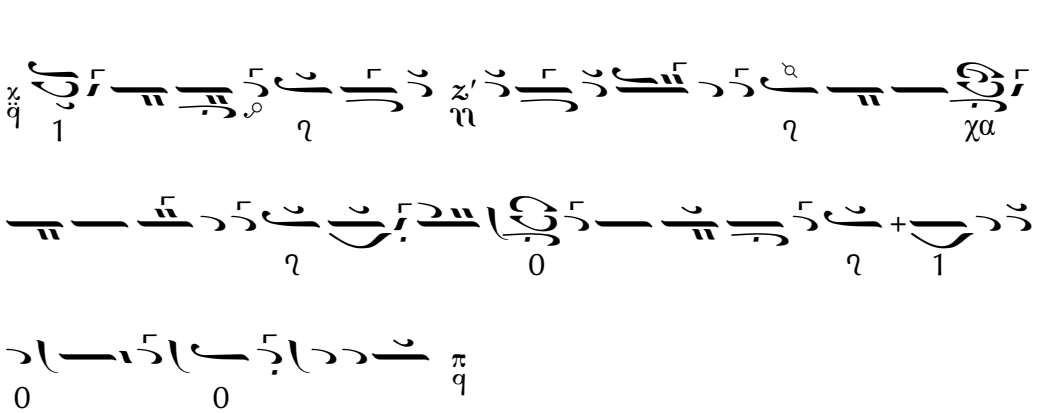

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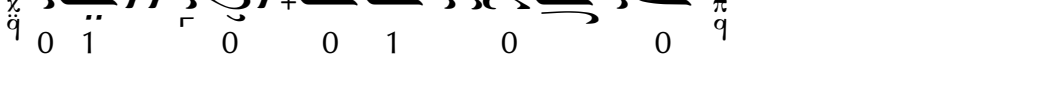

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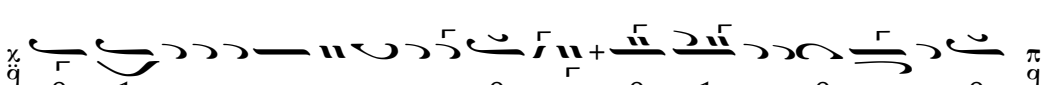

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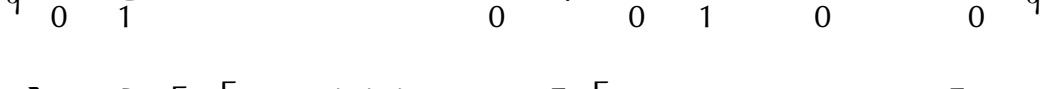

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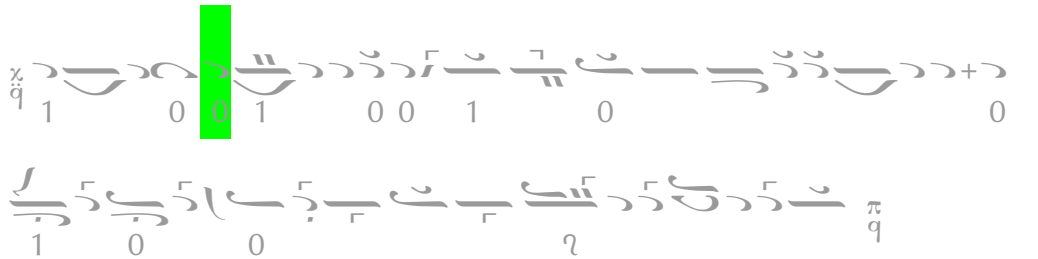

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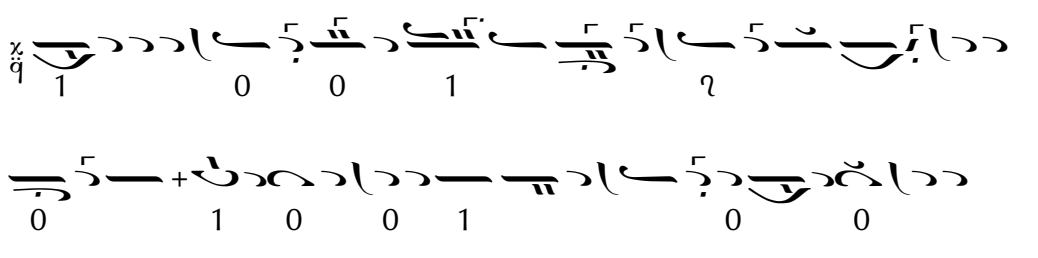

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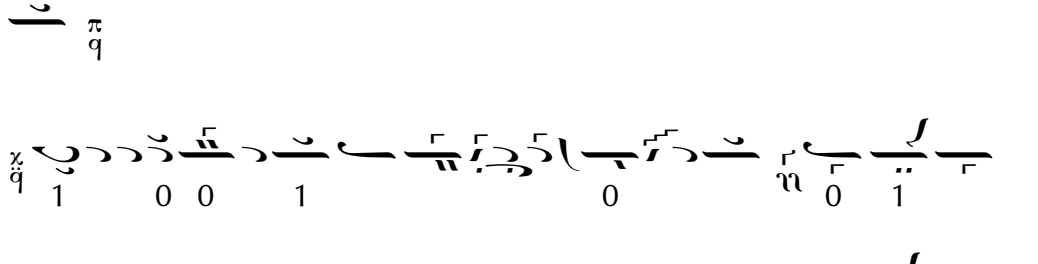

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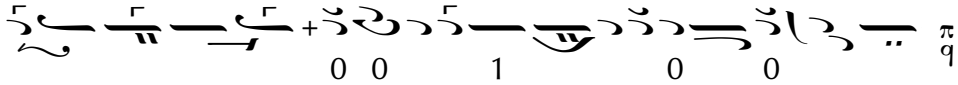
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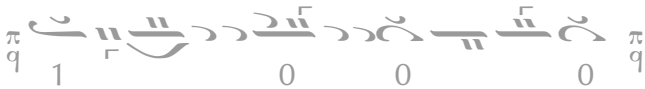

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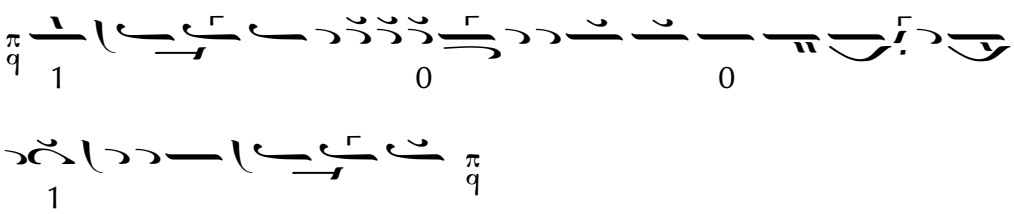

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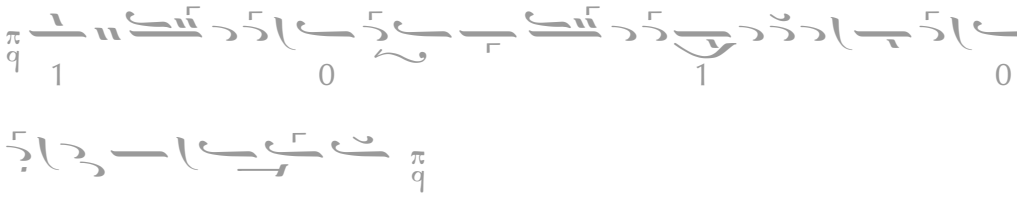

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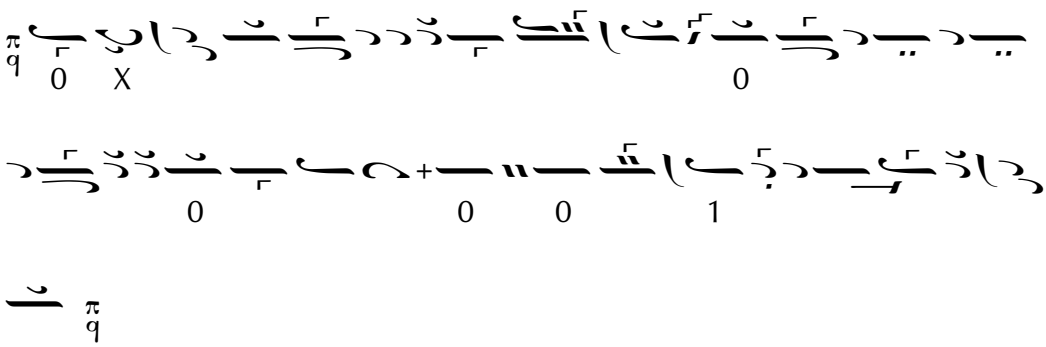

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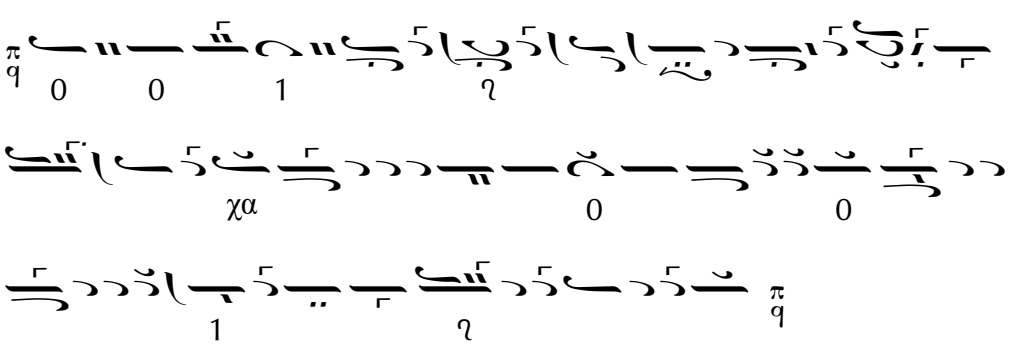

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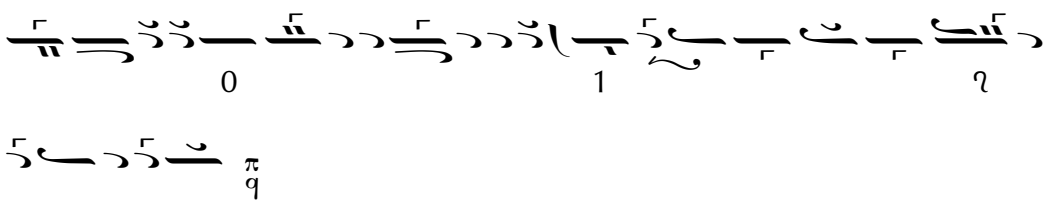

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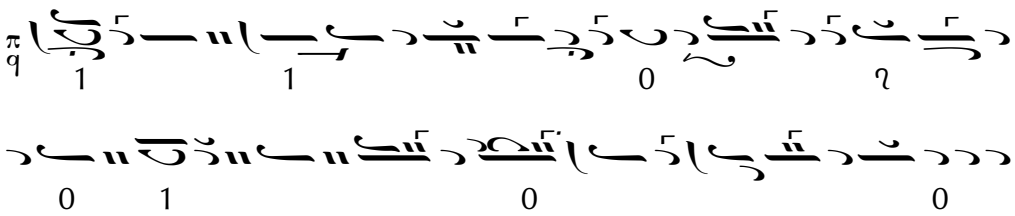

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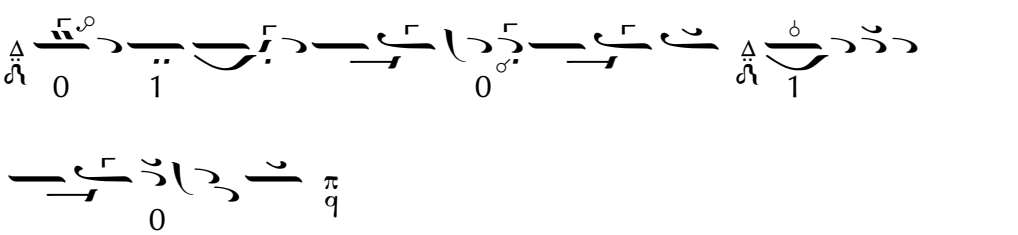

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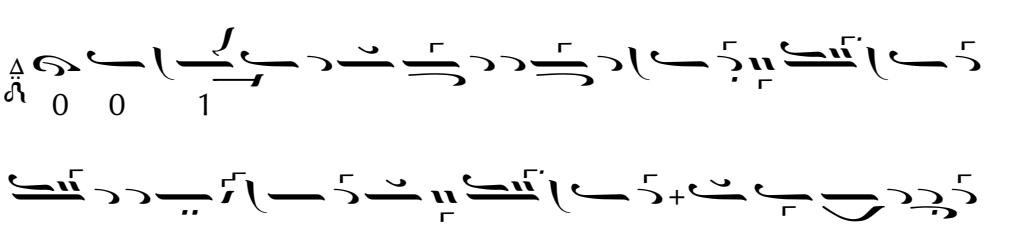

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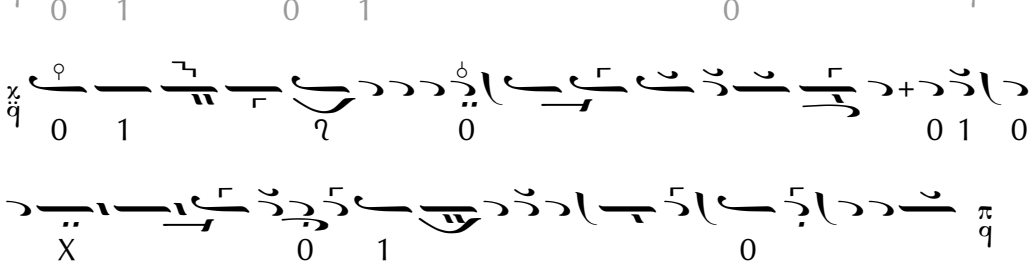

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F) Accented on Last Syllable

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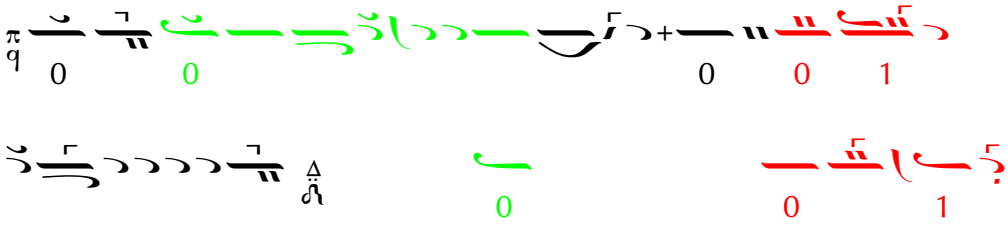

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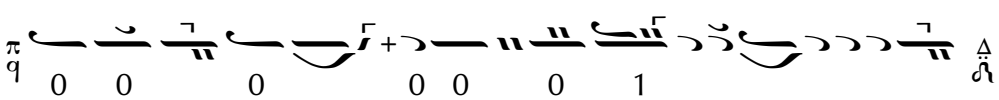

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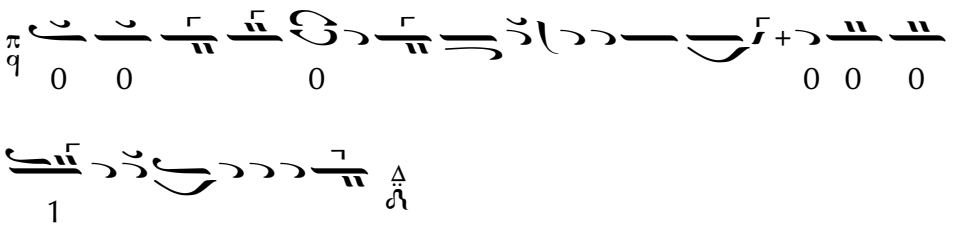

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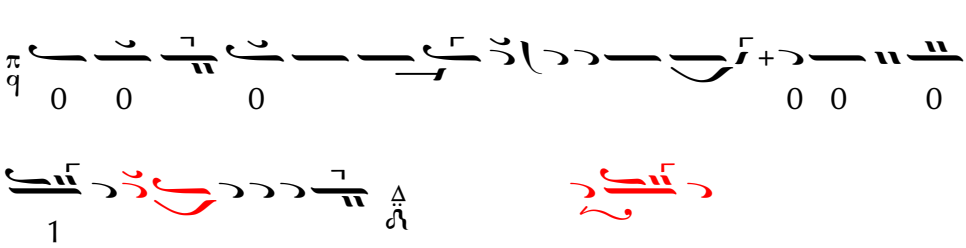

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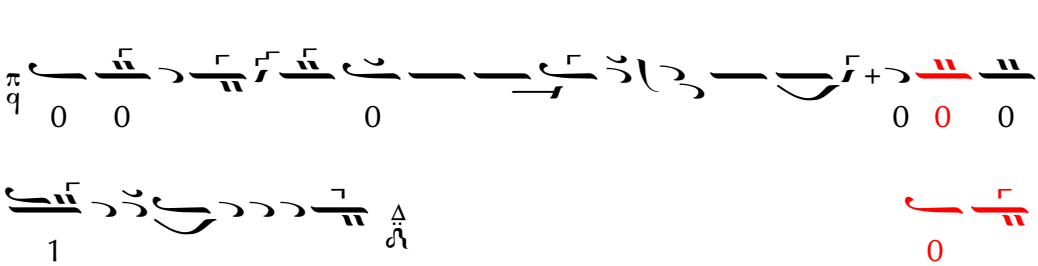

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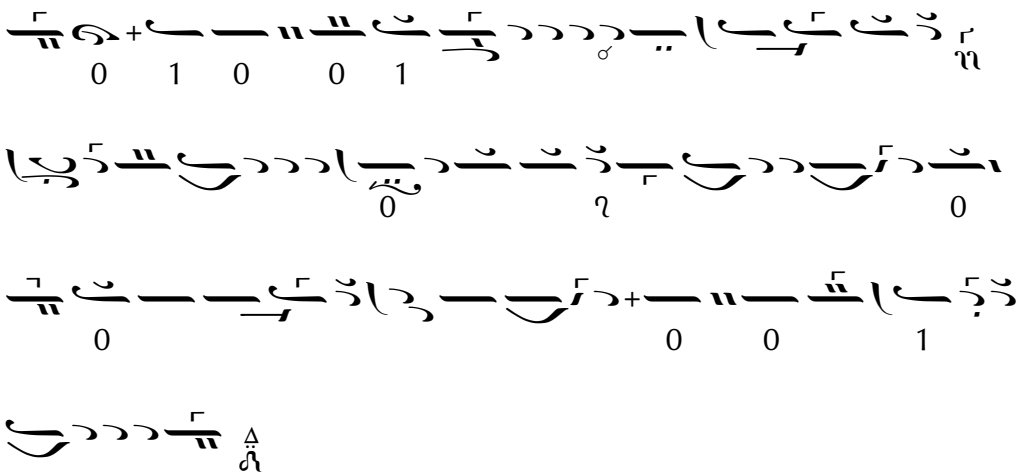

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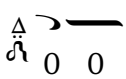

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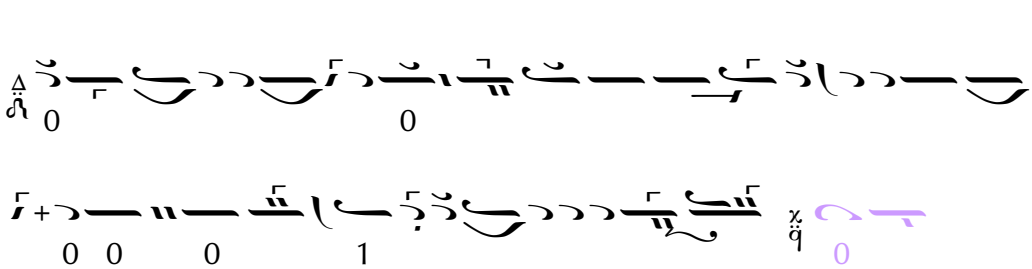

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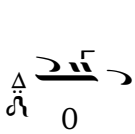

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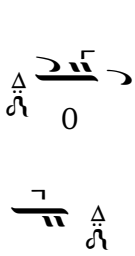

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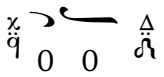

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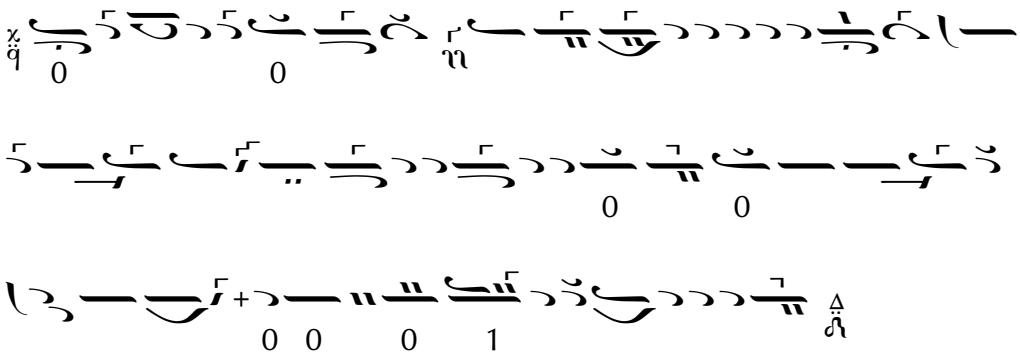

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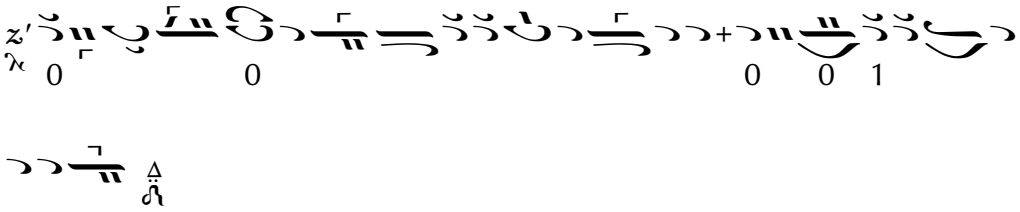

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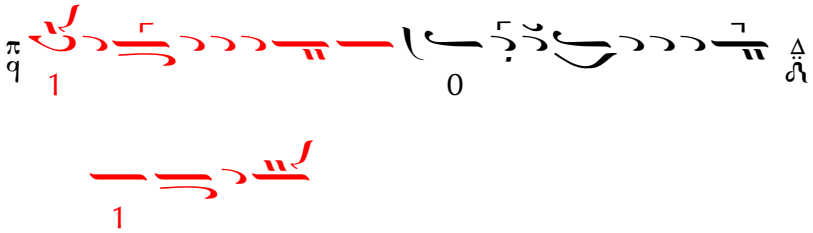

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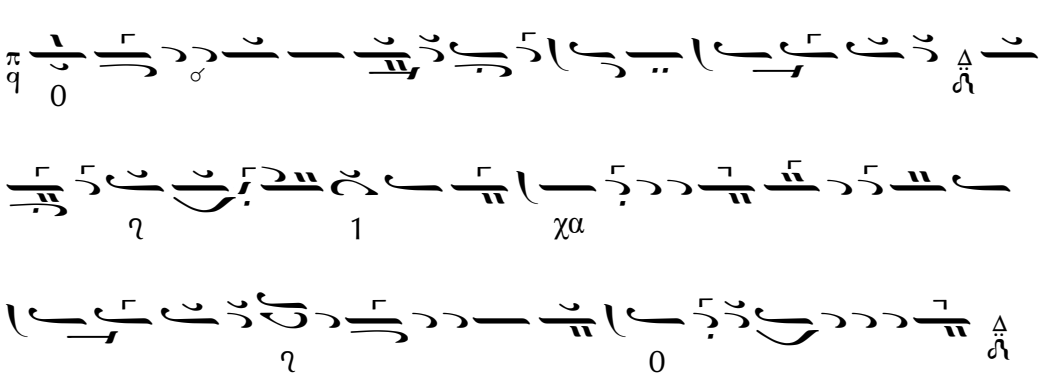

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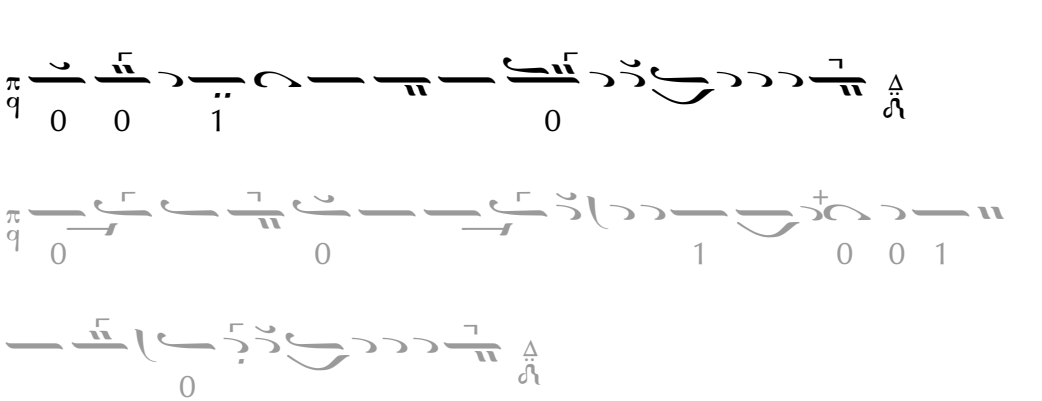

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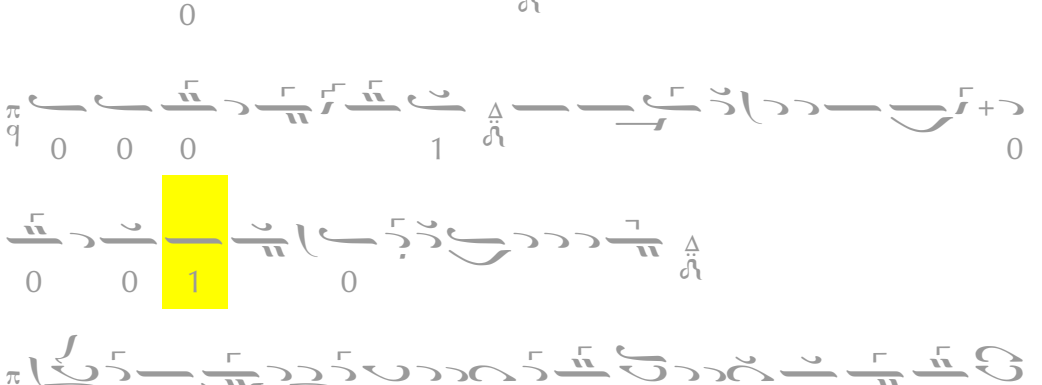

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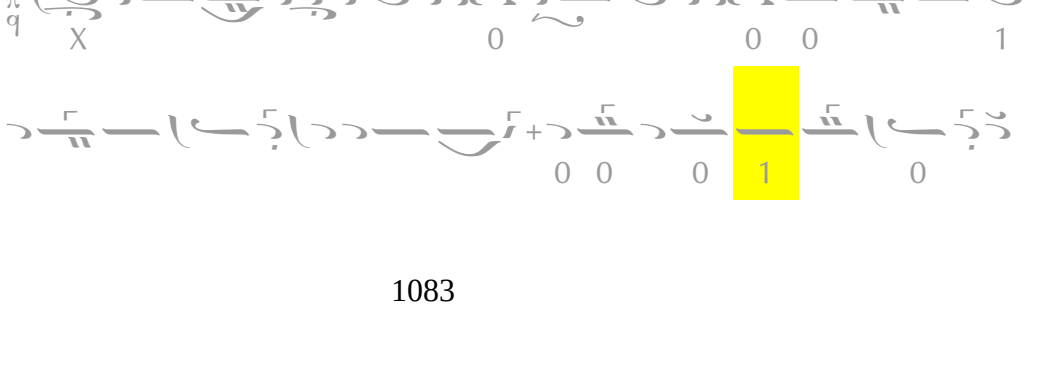

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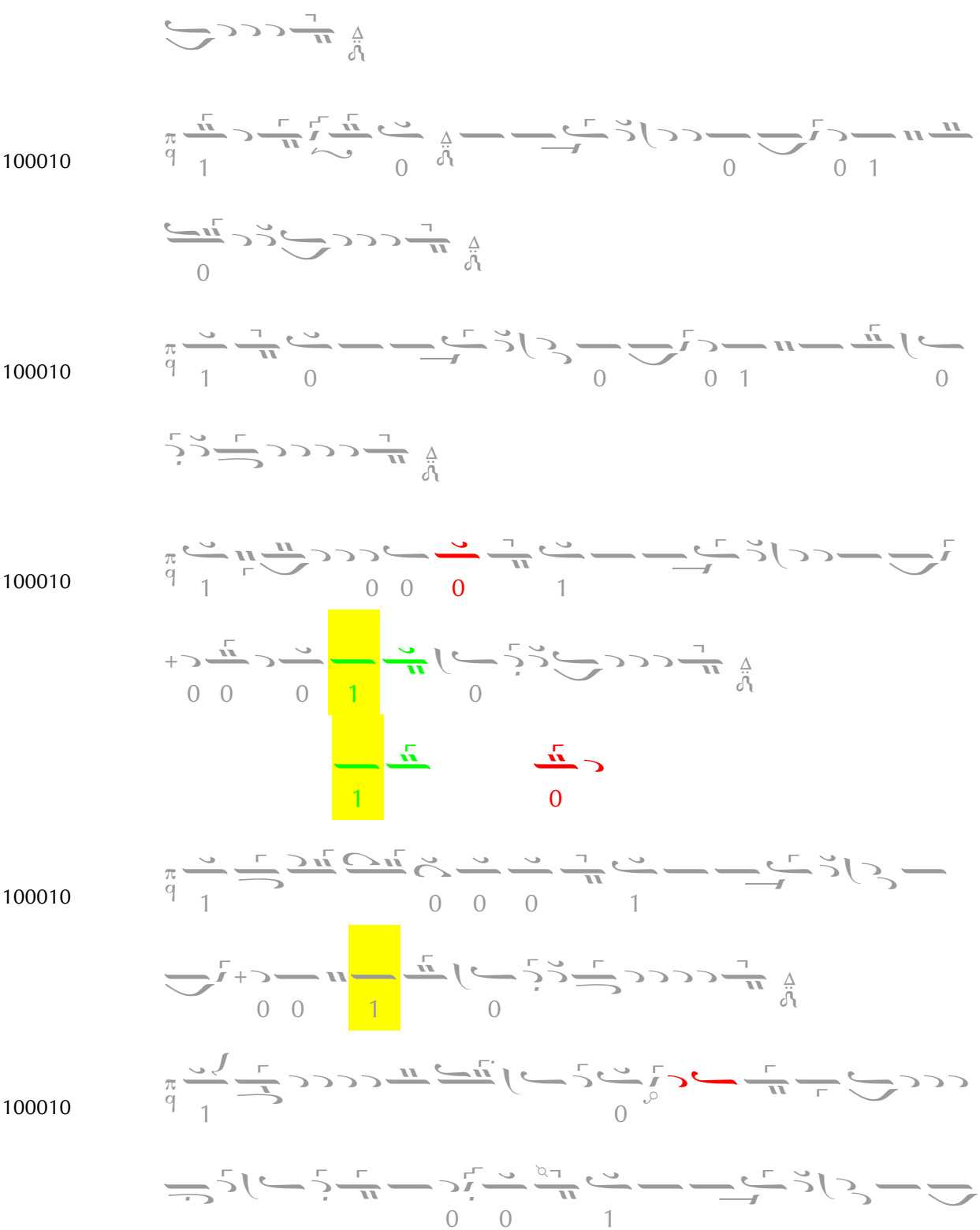
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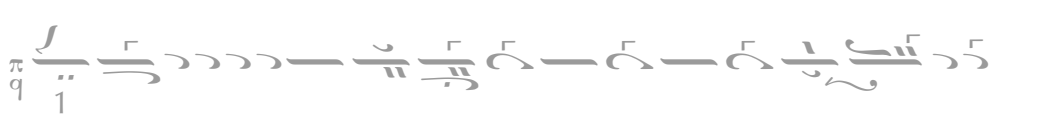

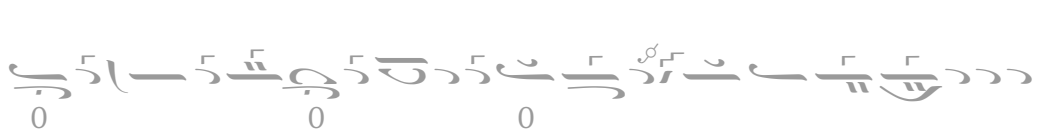

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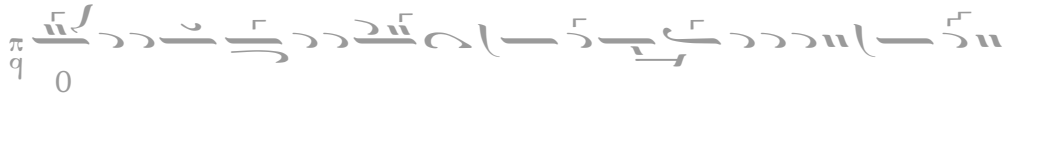

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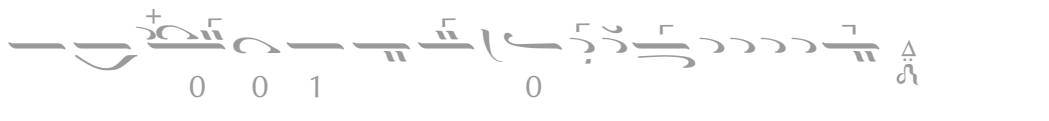

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Ke - Di

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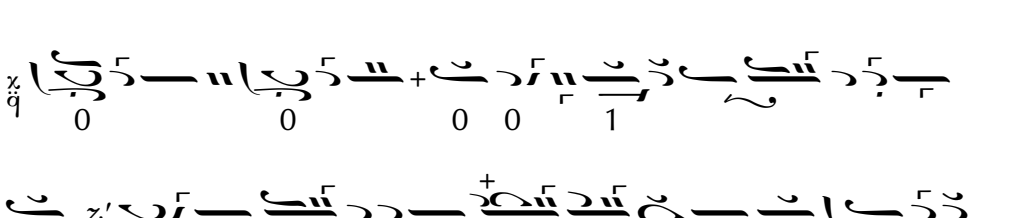

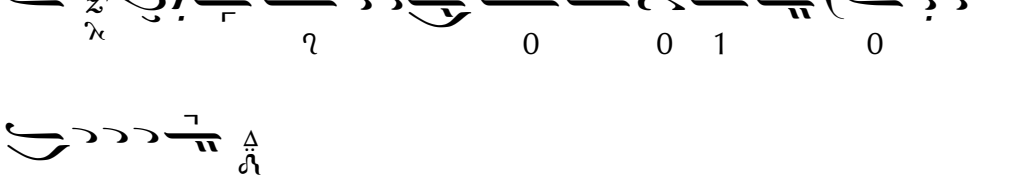

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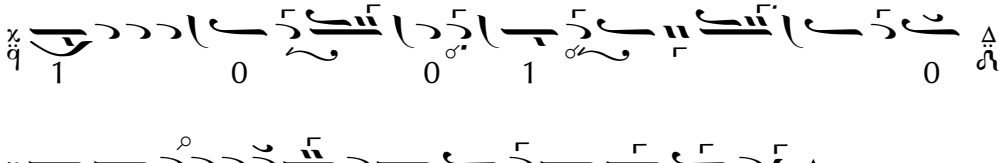

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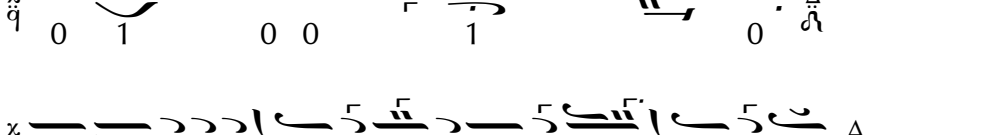

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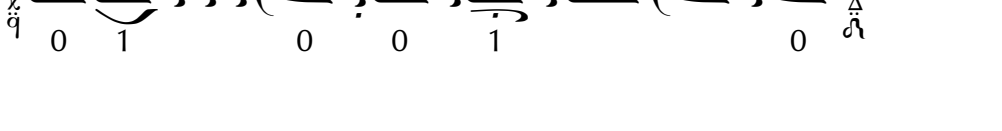

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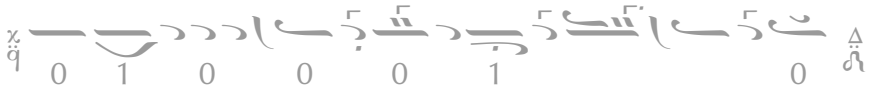

H) Accented on Third to Last Syllable

Pa - Di

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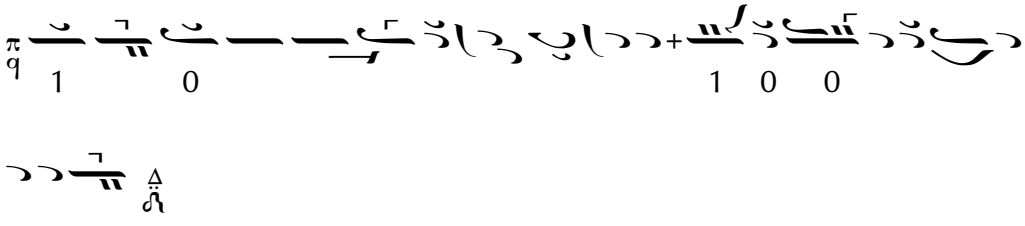

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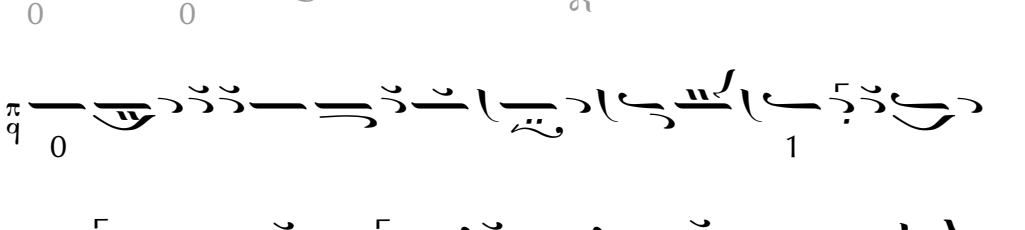

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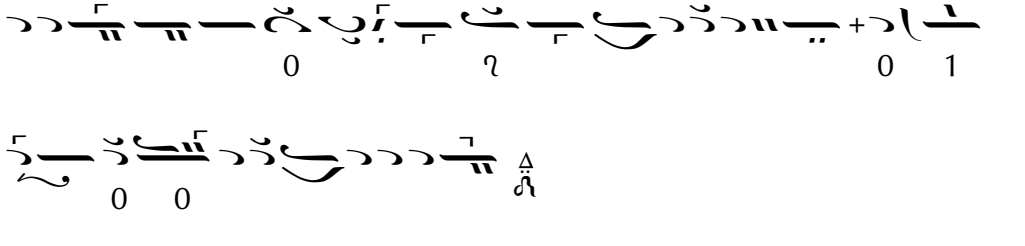

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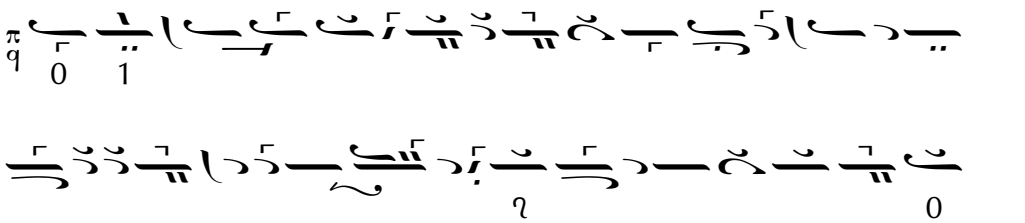

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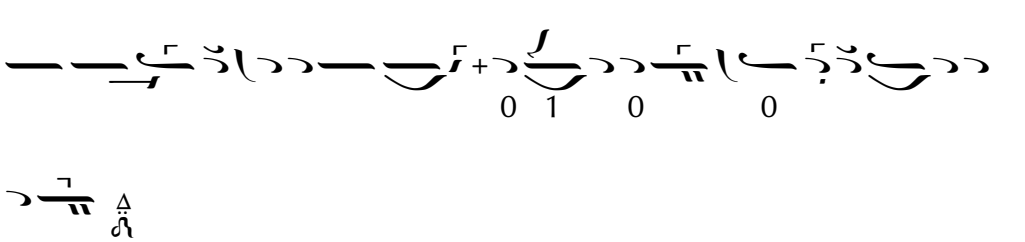

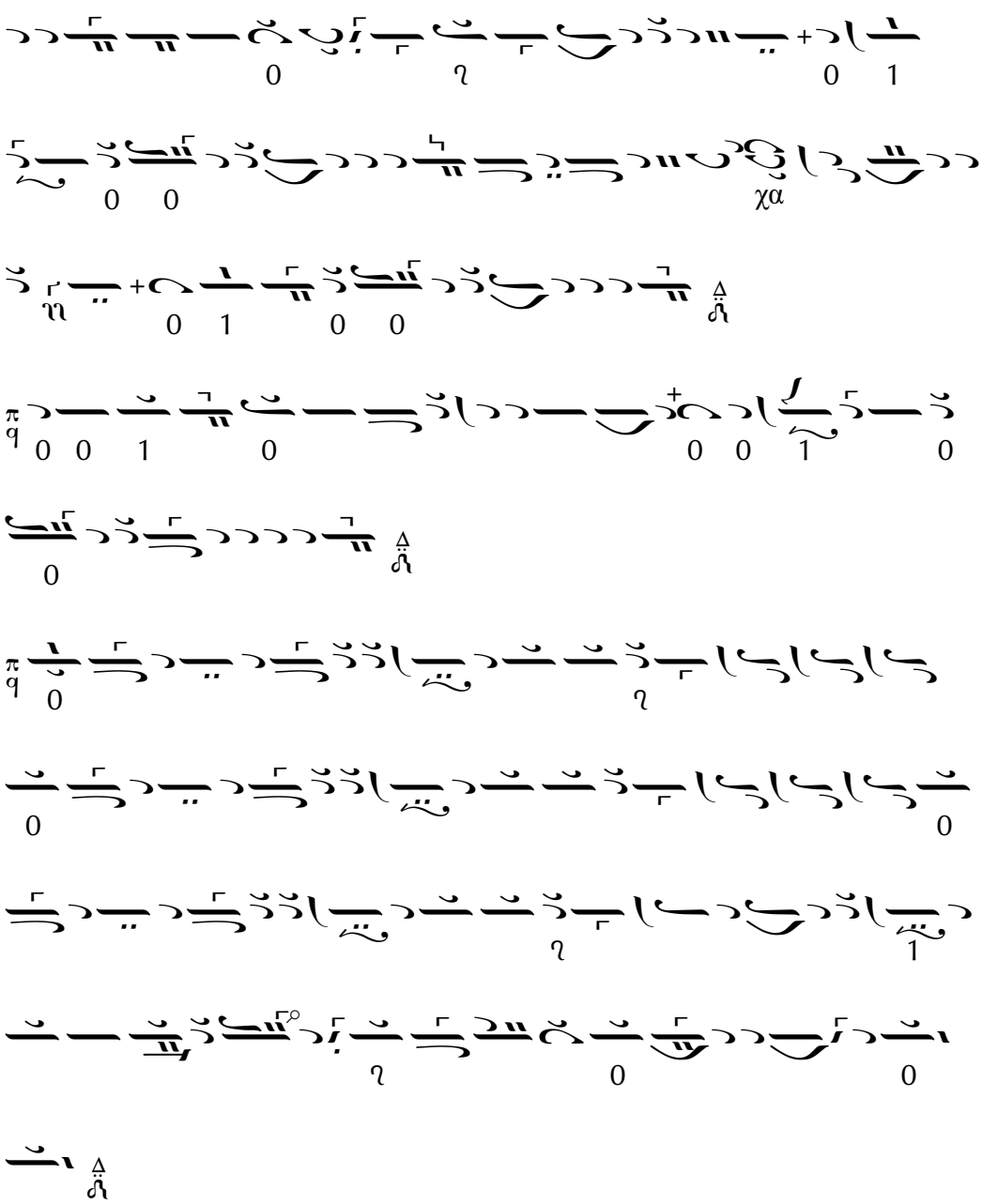

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Ke - Di

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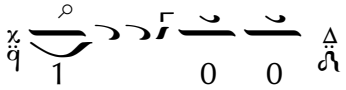

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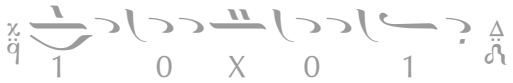

I) Accented on Fourth to Last Syllable

Pa - Di

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Di - Di

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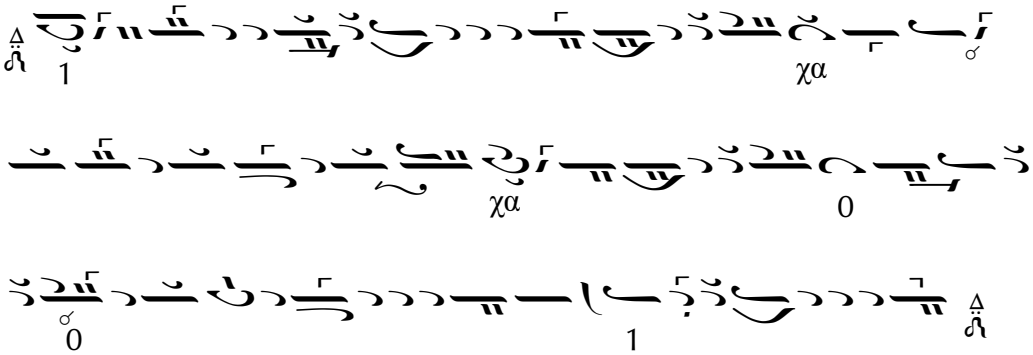

Ke - Di

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Medial Cadences on Ke

J) Accented on Last Syllable

Pa - Ke

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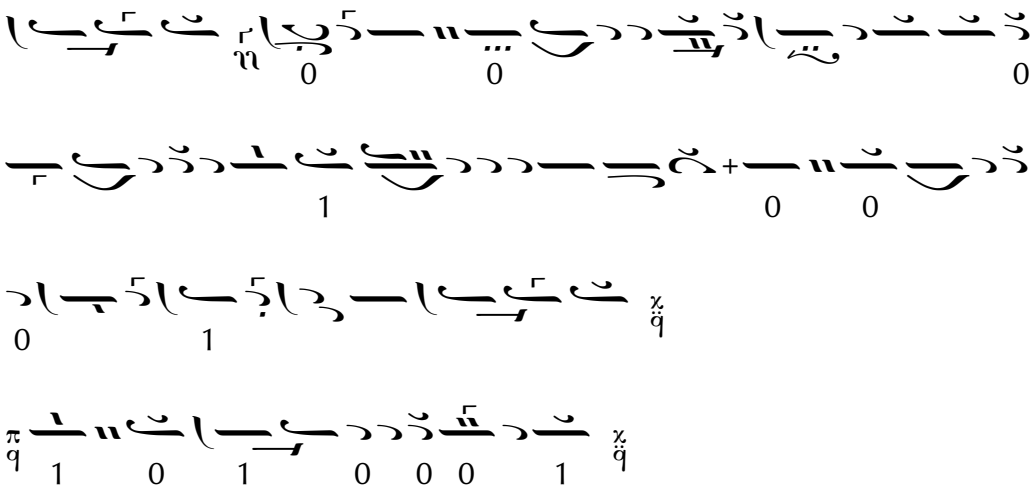

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Low Zo - Ke

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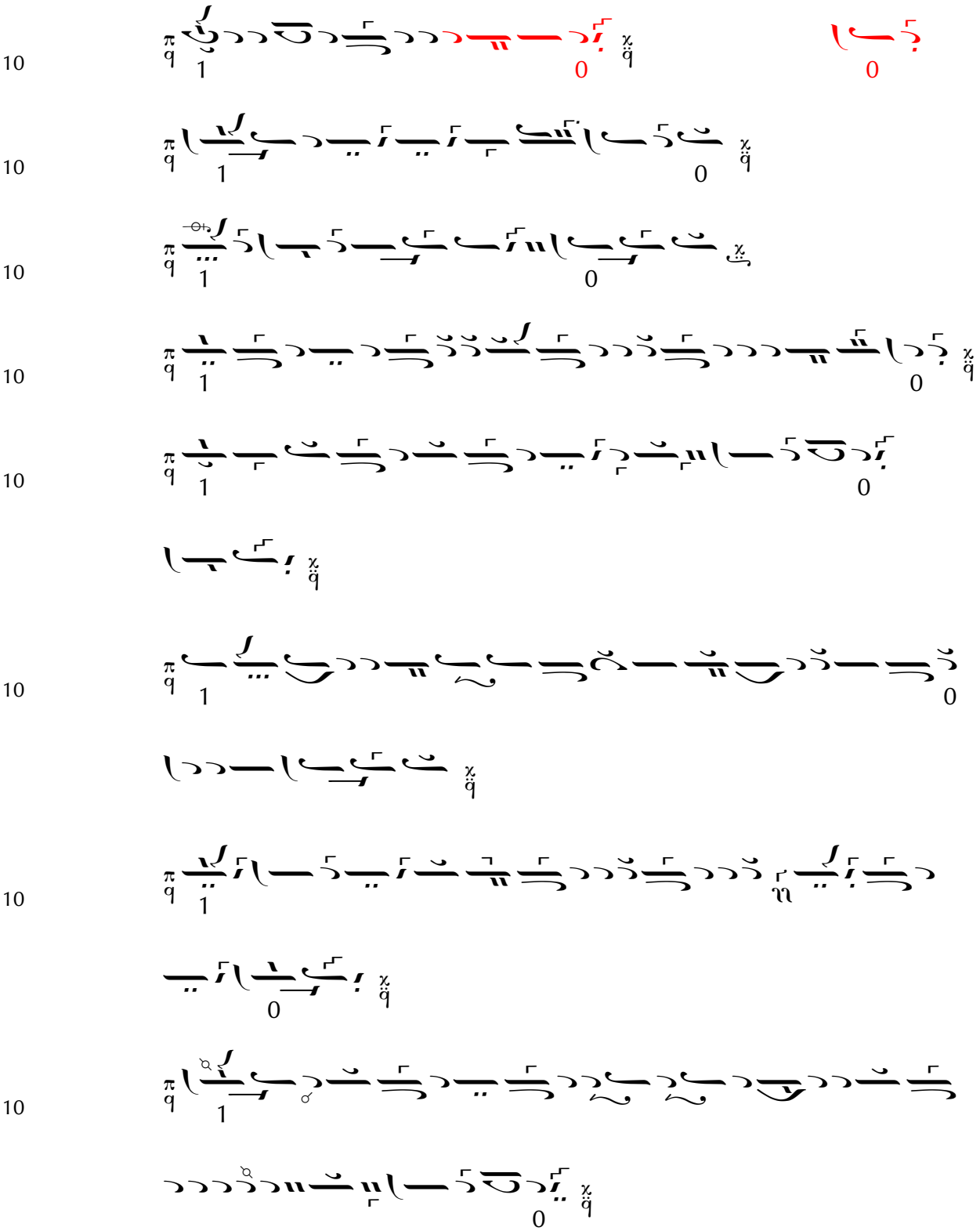
K) Accented on Second to Last Syllable

Pa - Ke



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Di - Ke

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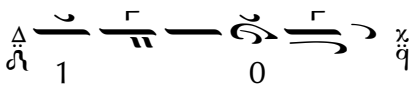

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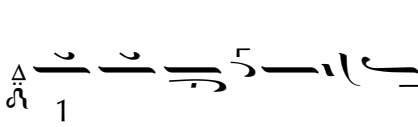

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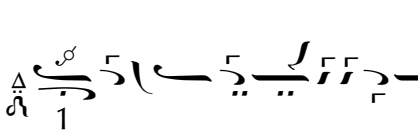

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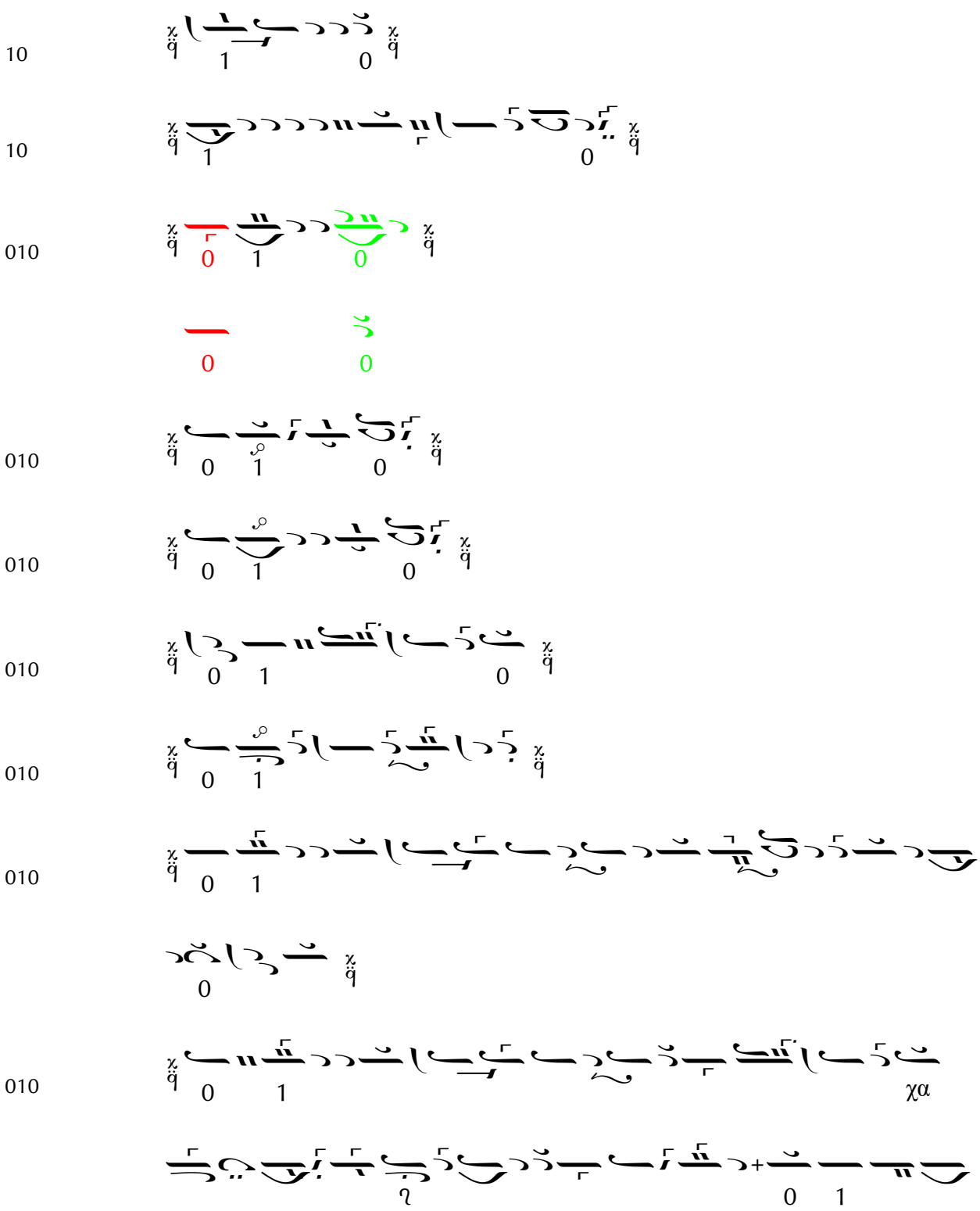

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L) Accented on Third to Last Syllable

Pa - Ke

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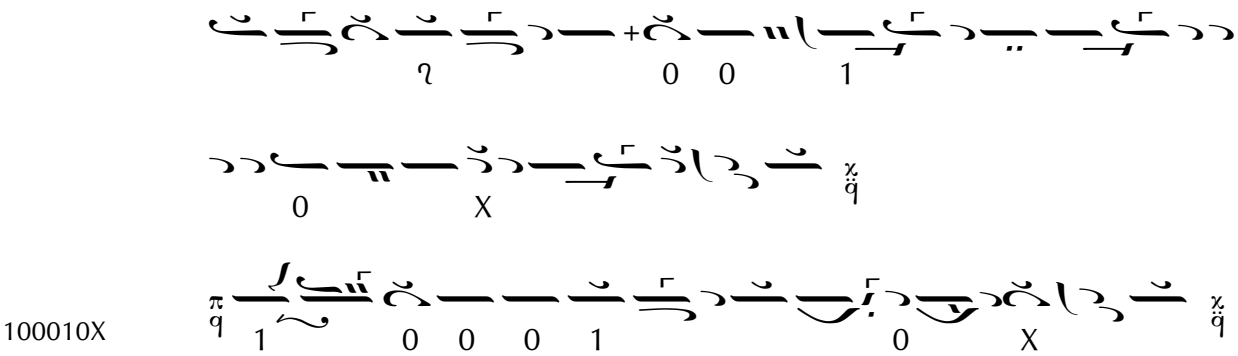

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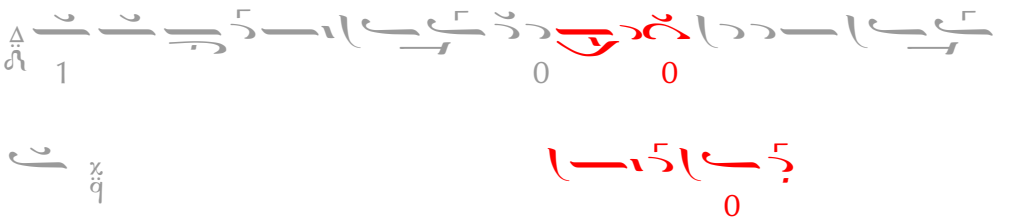

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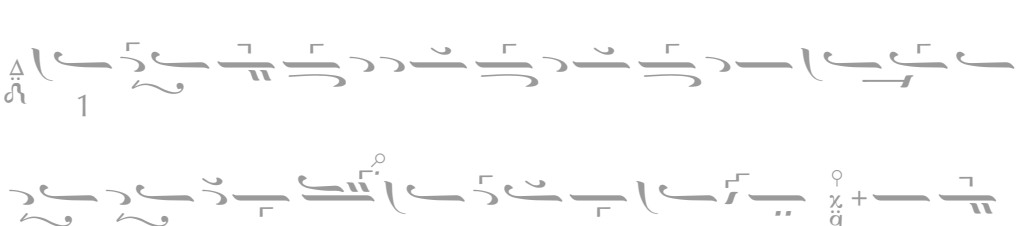

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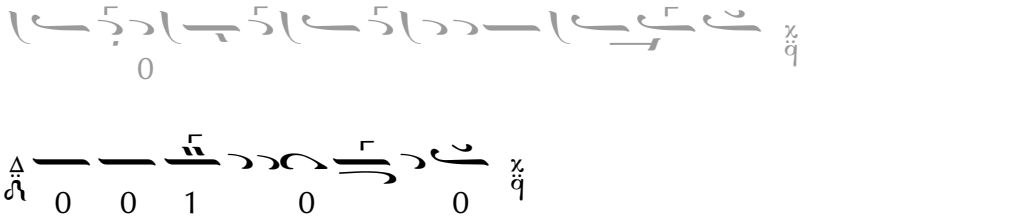

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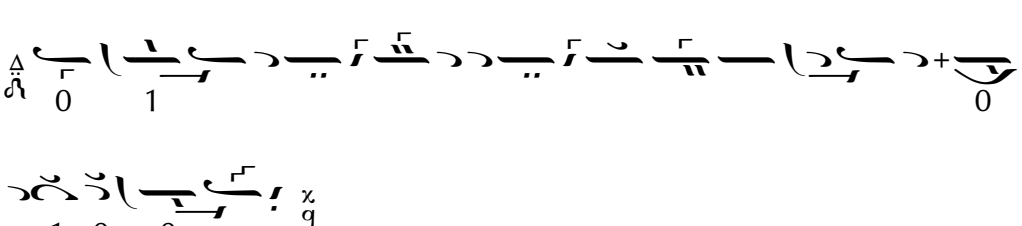

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High Pa - Ke

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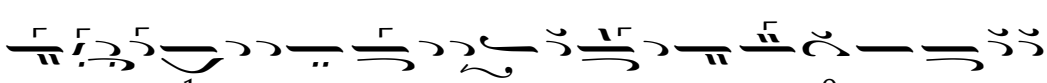

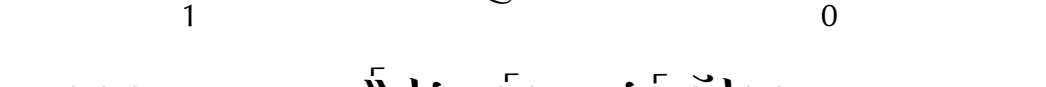

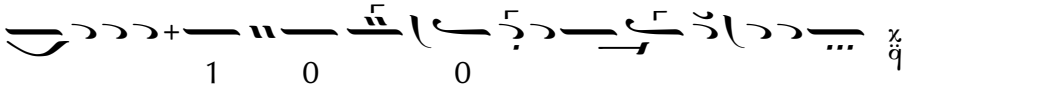

M) Accented on Fourth to Last Syllable

Pa - Ke

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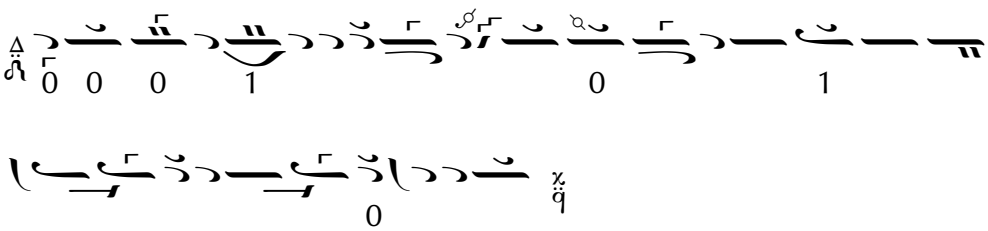
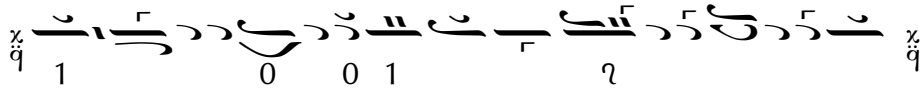


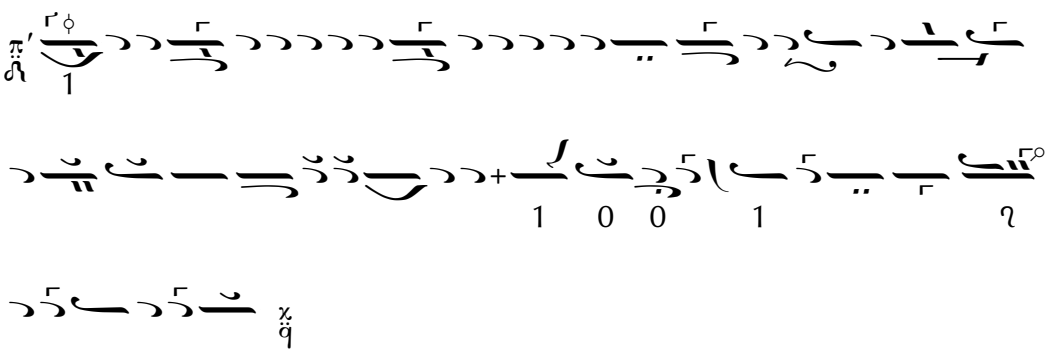
Ke - Ke

1001



High Pa - Ke

1001



Medial Cadences on Low Ke

N) Accented on Last Syllable

Pa - Low Ke

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Pa - Low Di

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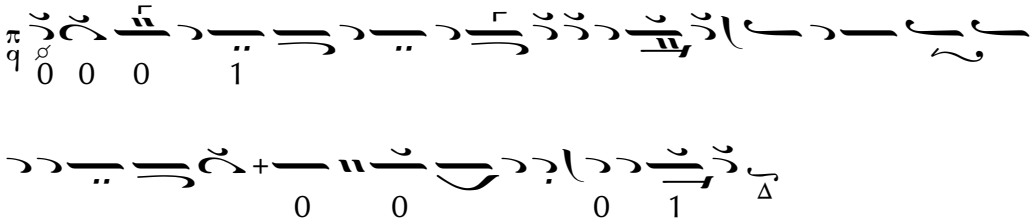
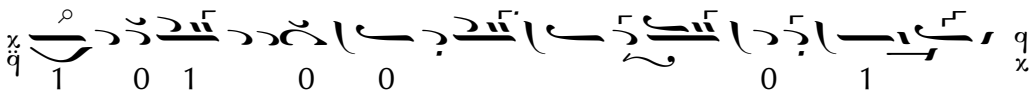


High Ke - Low Ke

1010001



O) Accented on Second to Last Syllable

Pa - Low Ke

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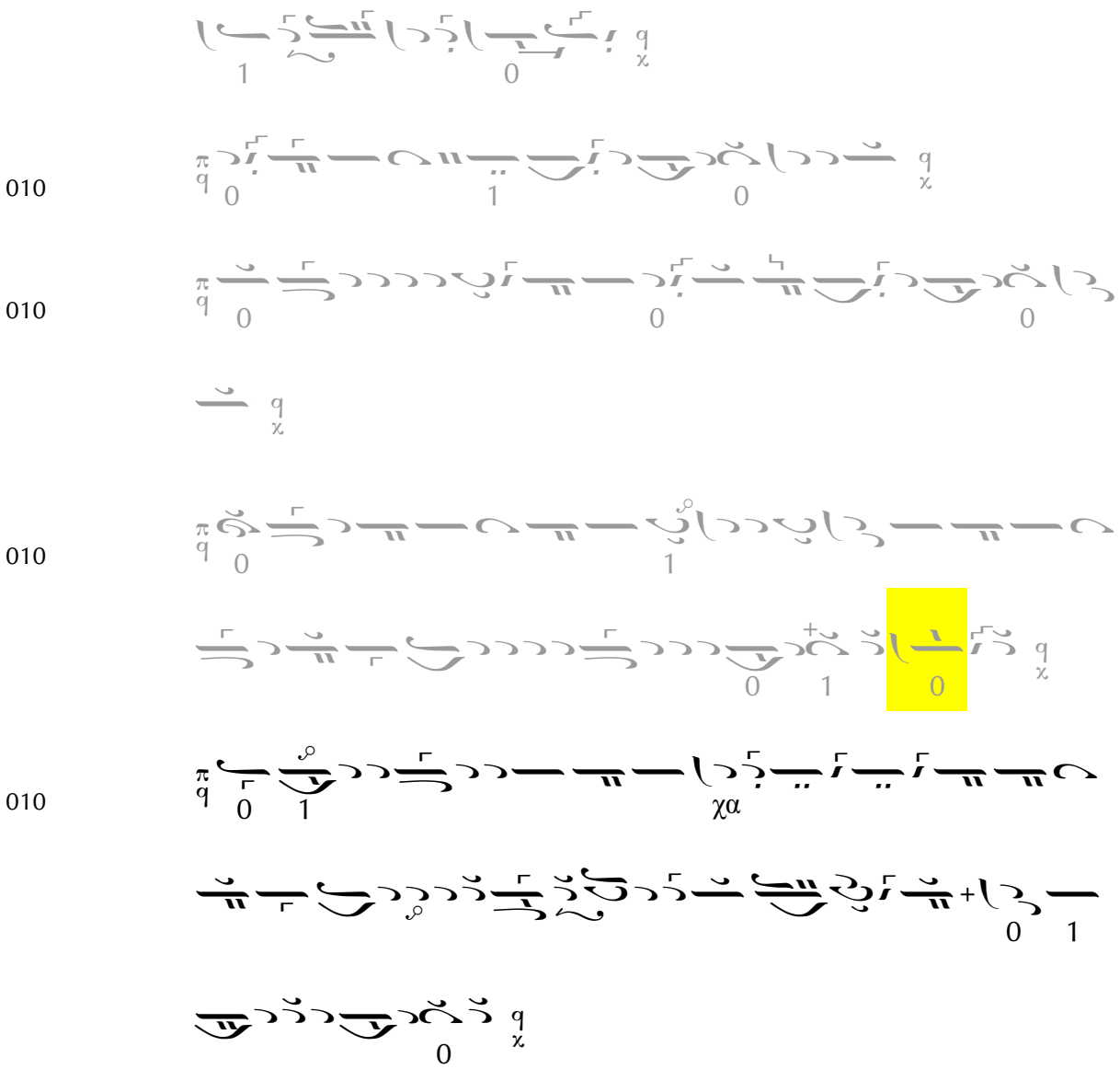
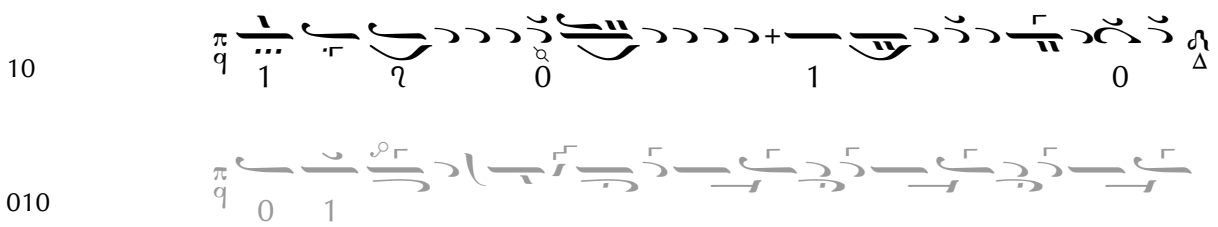
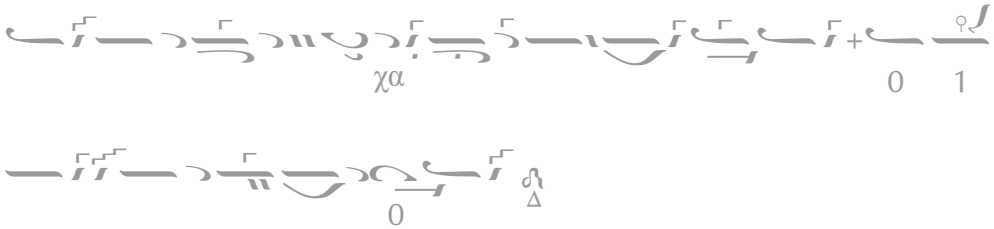


Pa - Low Di

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P) Accented on Third to Last Syllable

Pa - Low Ke

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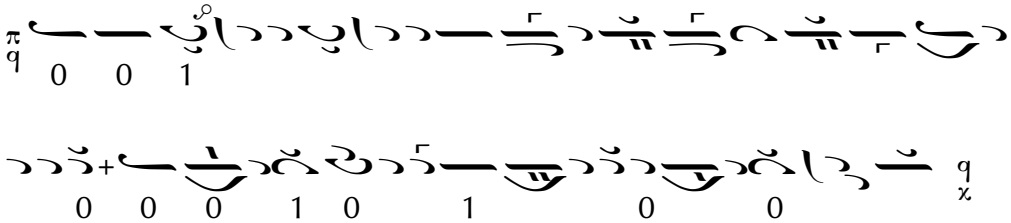

Q) Accented on Fourth to Last Syllable

Pa - Low Ke

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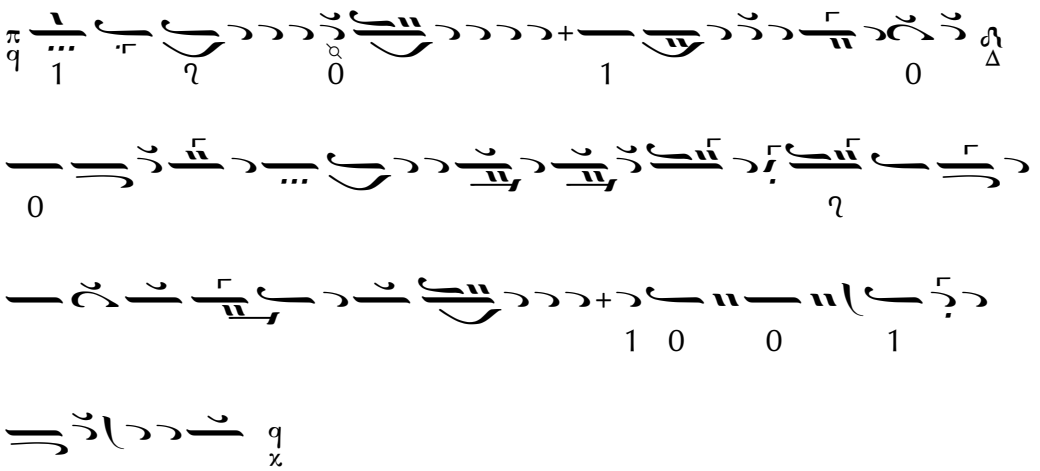

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Ke - Low Ke

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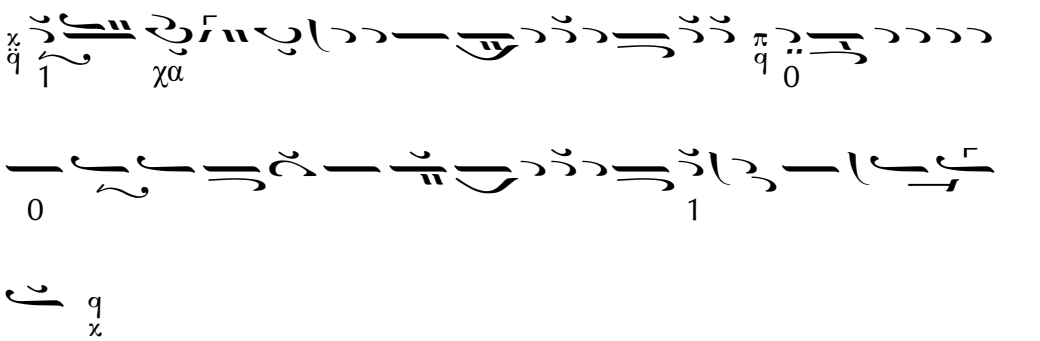

Medial Cadences on High Pa

R) Accented on Last Syllable

Pa - High Pa

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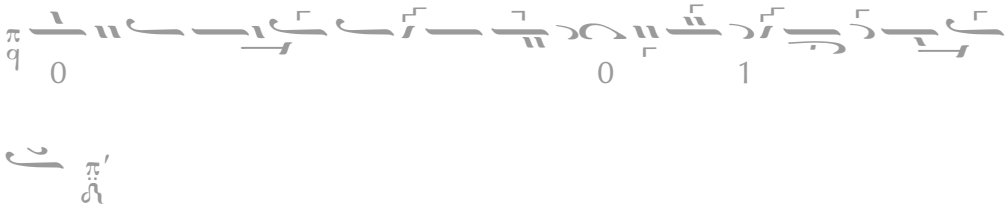

Ke - High Pa

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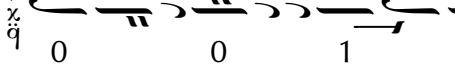

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s) Accented on Second to Last Syllable

Pa - High Pa

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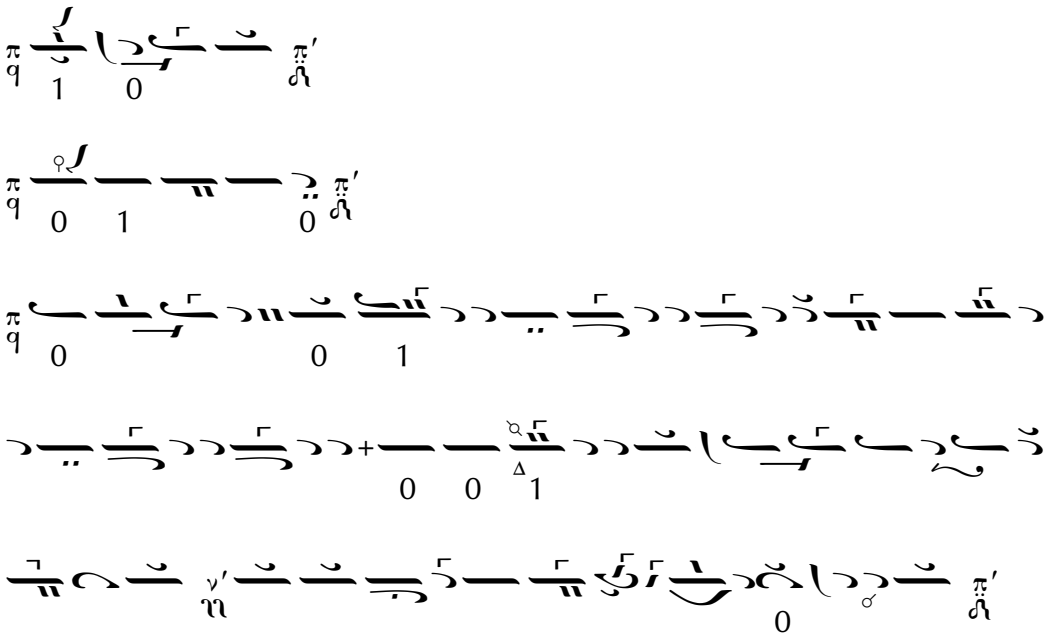

Ke - High Pa

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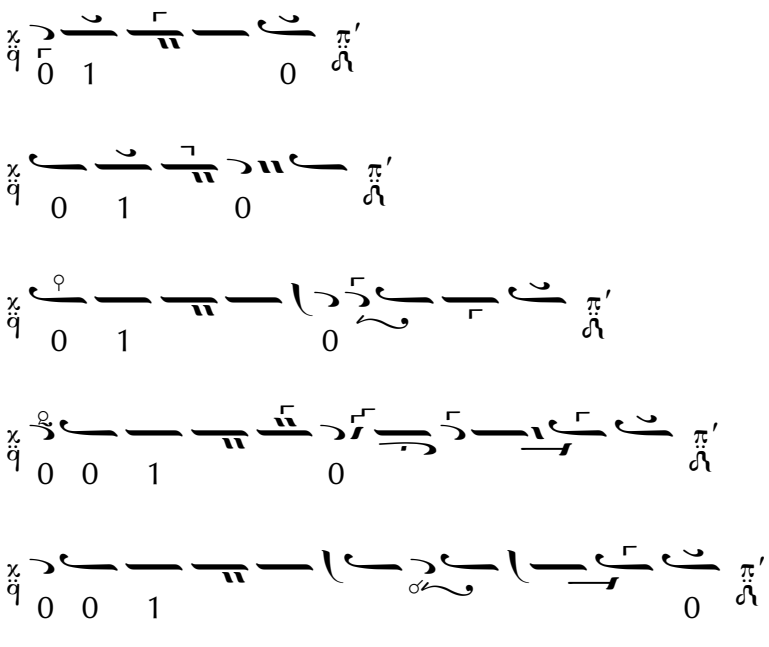
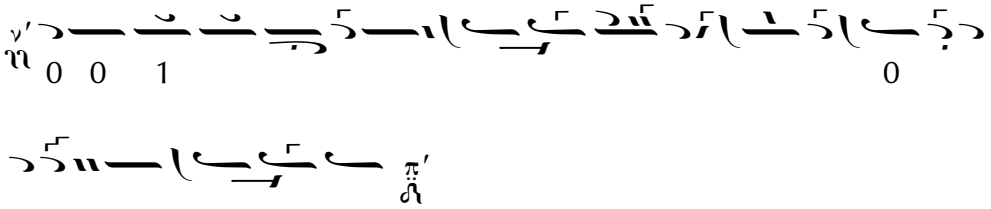


<u>High Nee - High Pa</u>

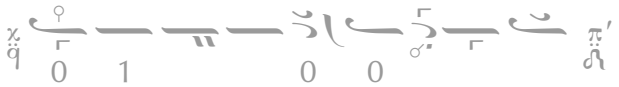
0010



T) Accented on Third to Last Syllable

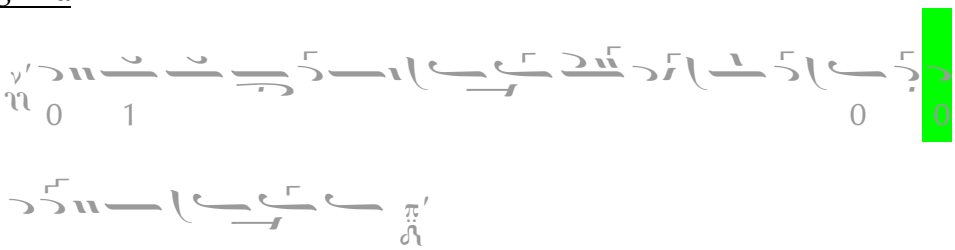
Ke - High Pa

0100



High Nee - High Pa

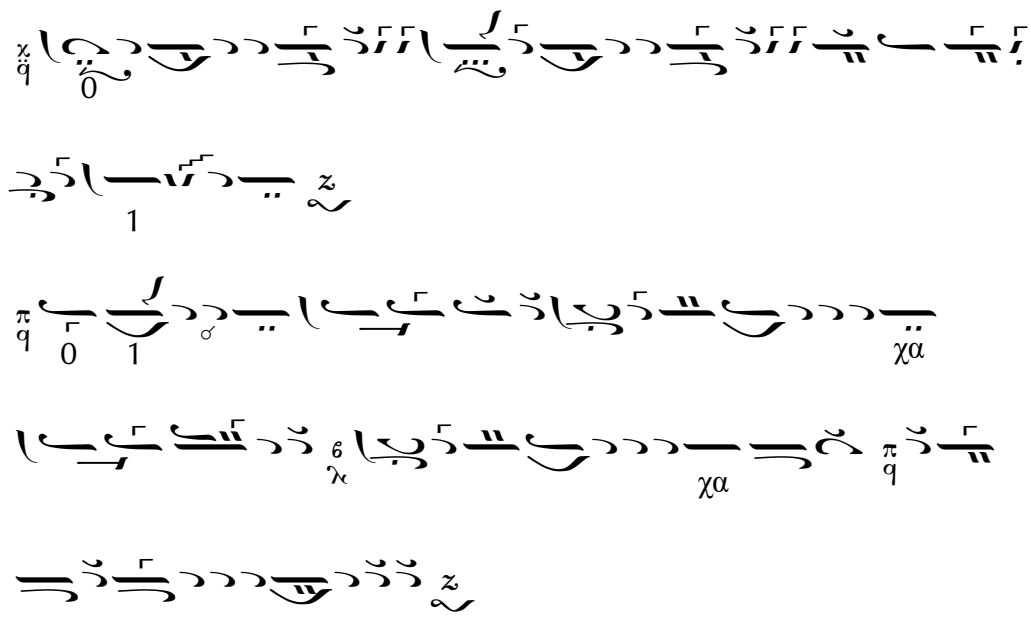
0100



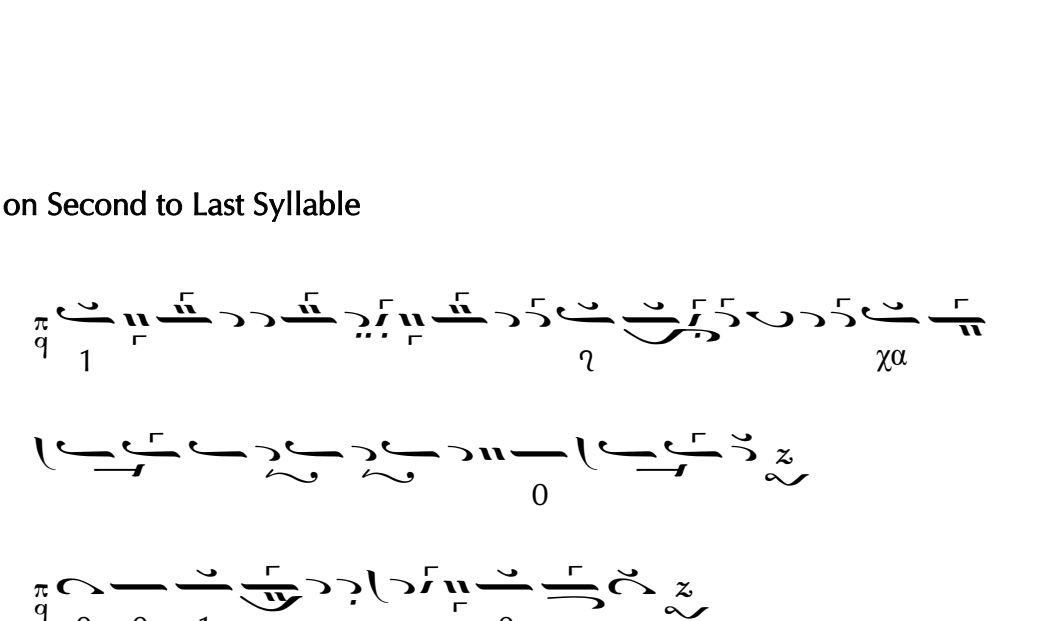
Medial Cadences on Low Zo

U) Accented on Last Syllable

01

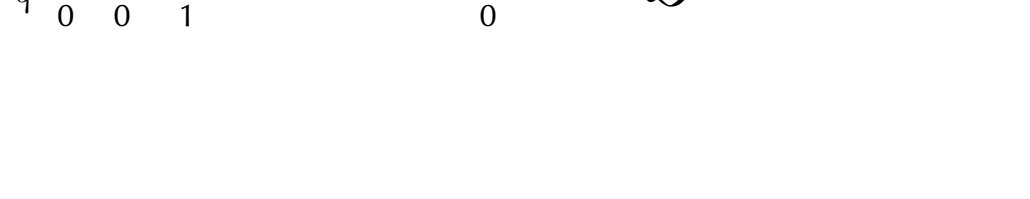


01



V) Accented on Second to Last Syllable

10



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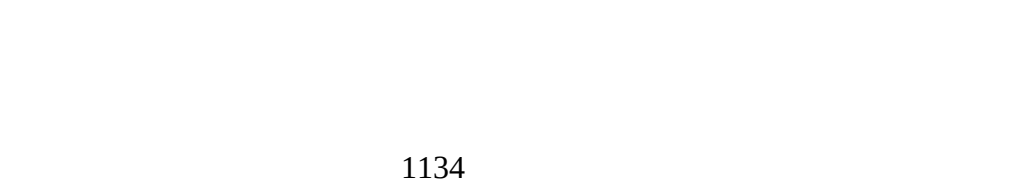
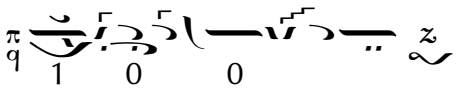


W) Accented on Third to Last Syllable

100



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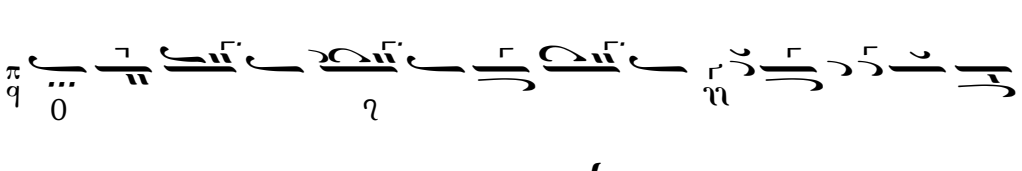

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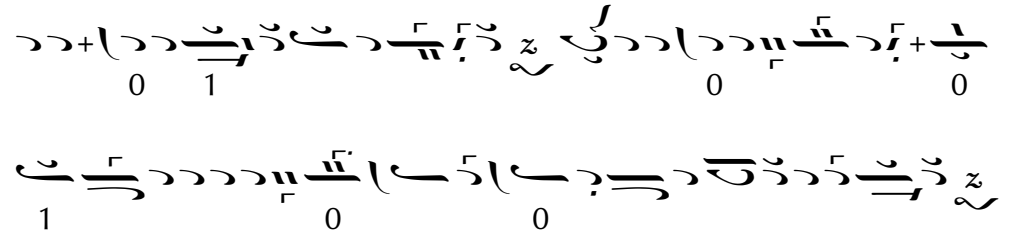

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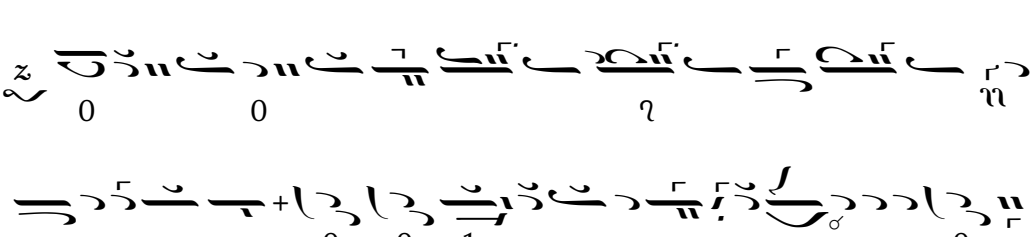

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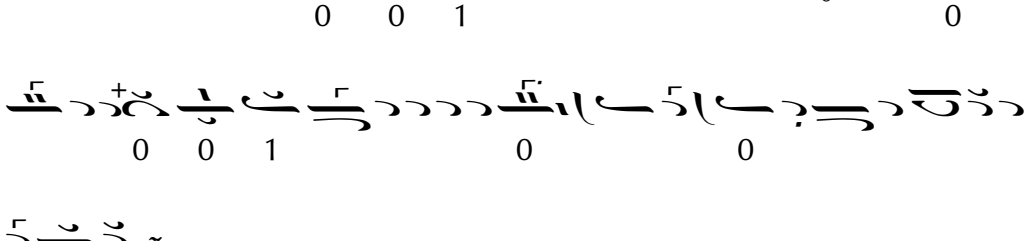
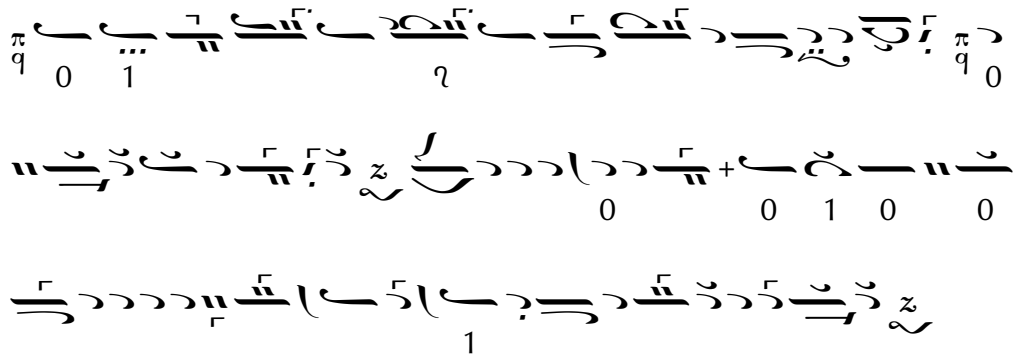


100100100

X) Accented on Fourth to Last Syllable

01001

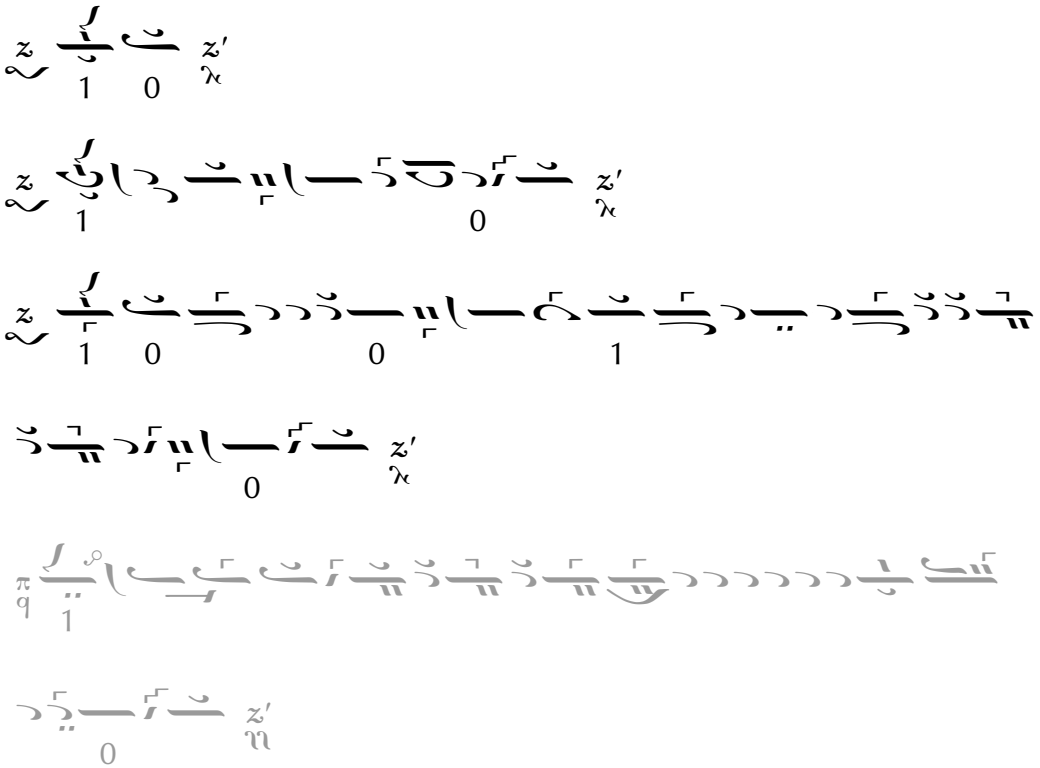


Other Medial Cadences

Y) Medial Cadences on High Zo

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

10

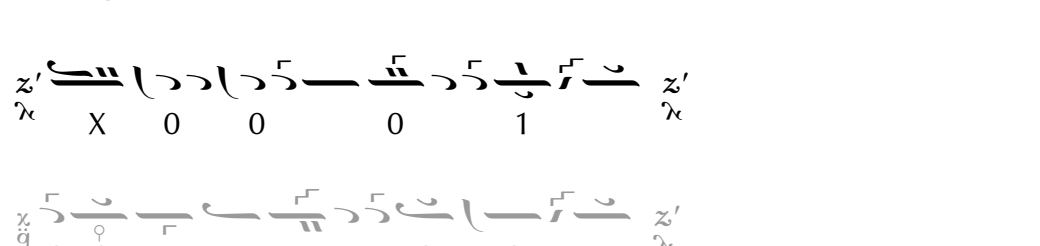


10

10

10

X0001



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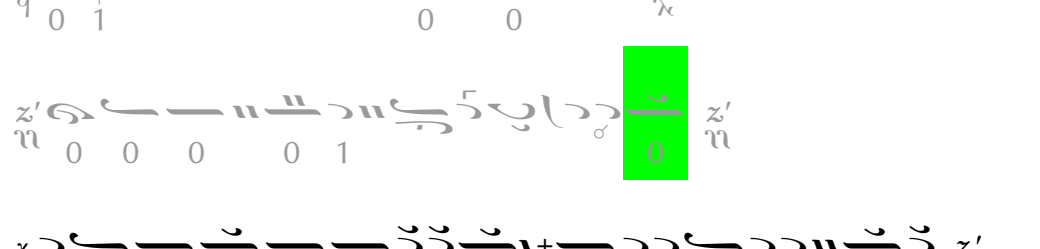

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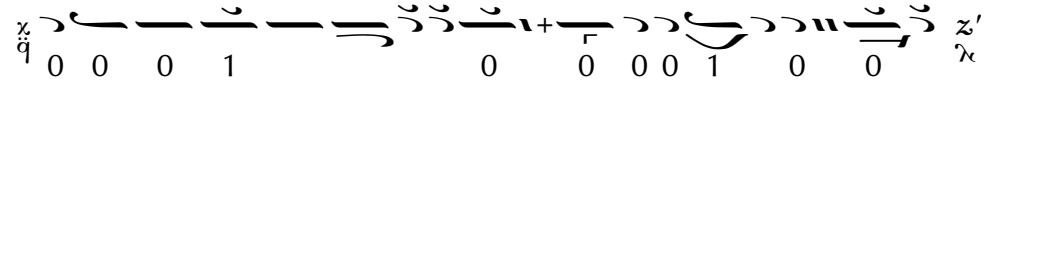

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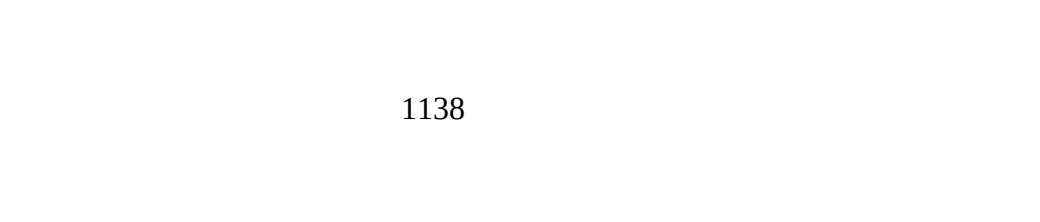
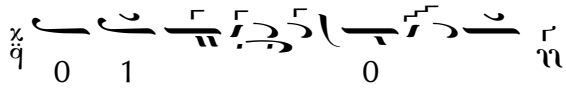


Z) Medial Cadences on Ga

010



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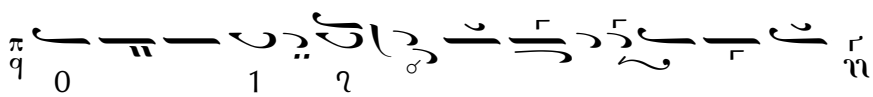

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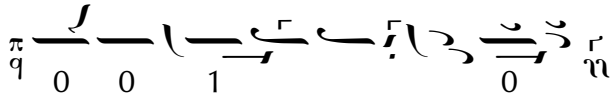

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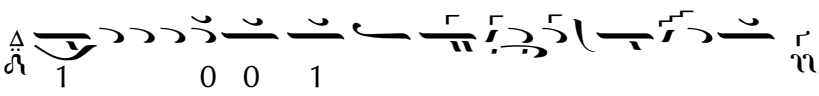

AA) Medial Cadences on High Nee

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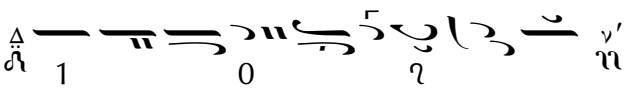

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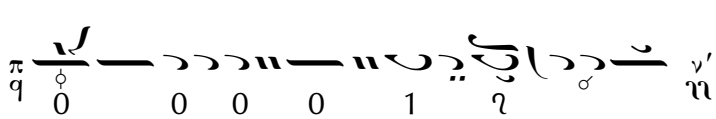

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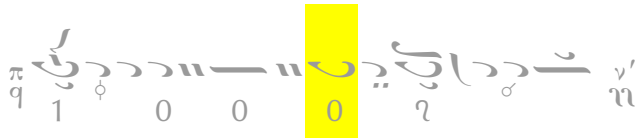

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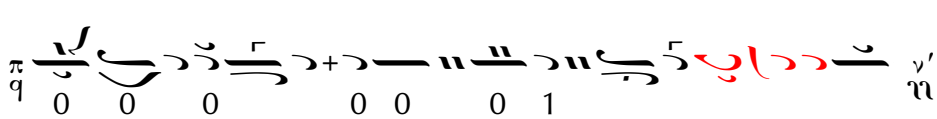

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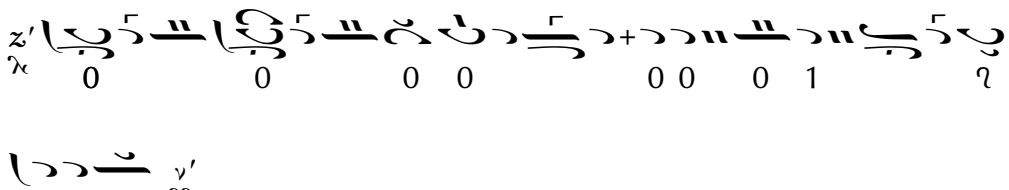

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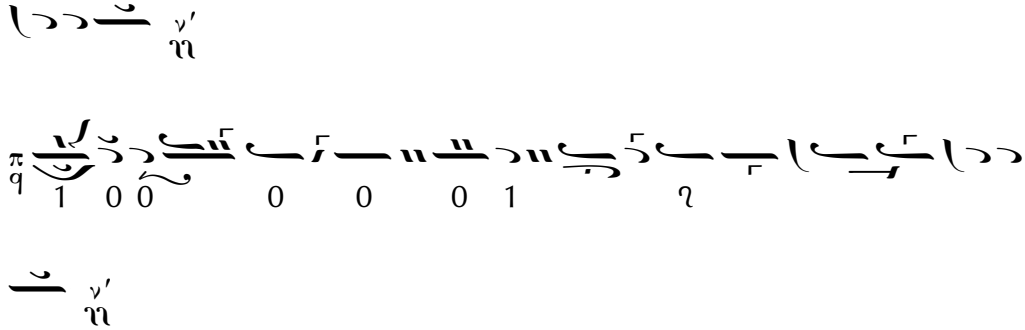


AB) Old (slow) Sticheraric Formulae

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

<u>Accented on last syllable:</u>

01

001

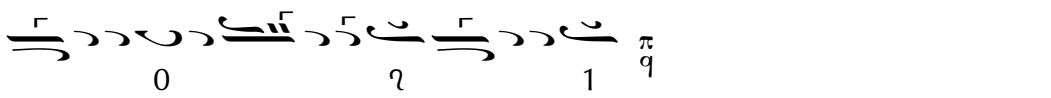
001

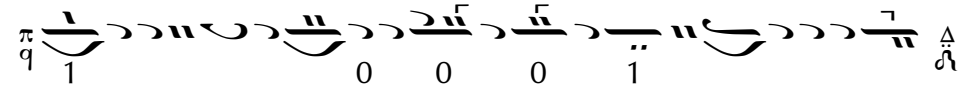
X01

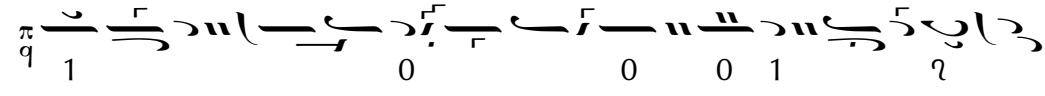
0001

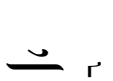
0001

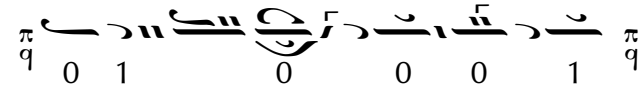
10001



10001 

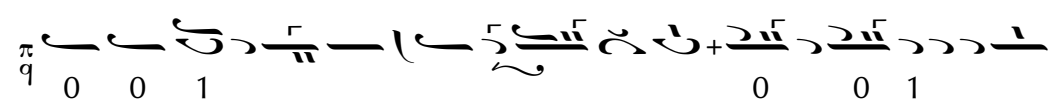
10001 

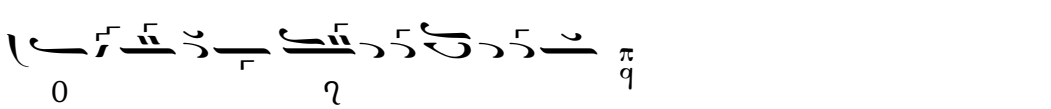


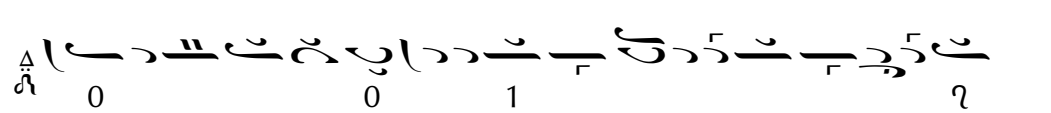
010001 

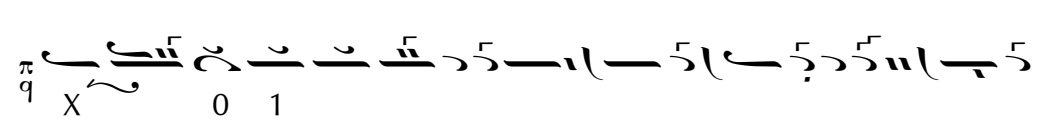
Accented on second to last syllable:

010

0010 



0010 

X010 

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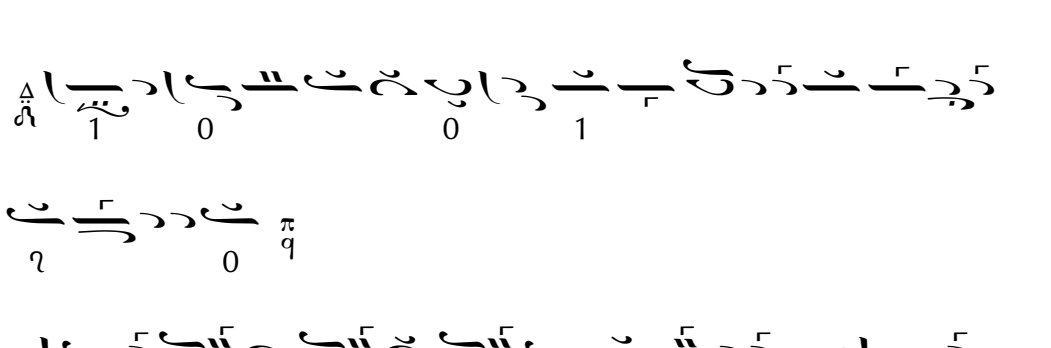

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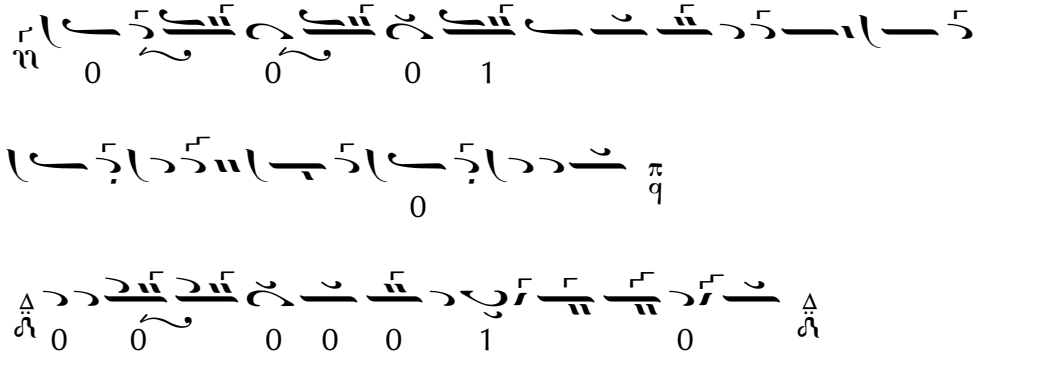

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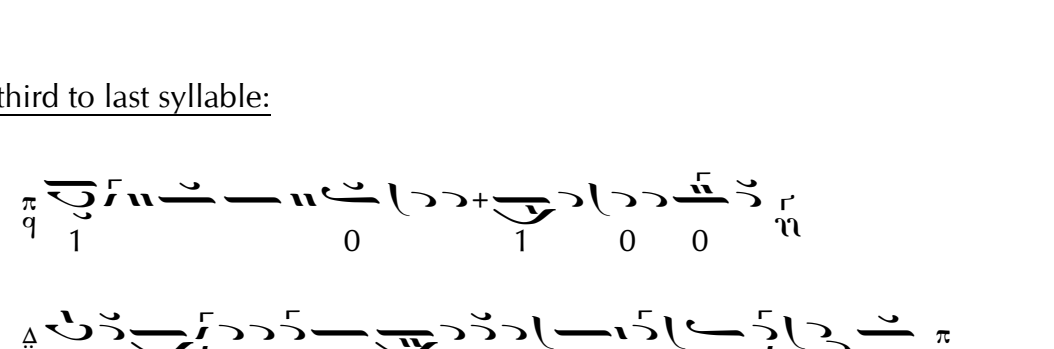

0000010

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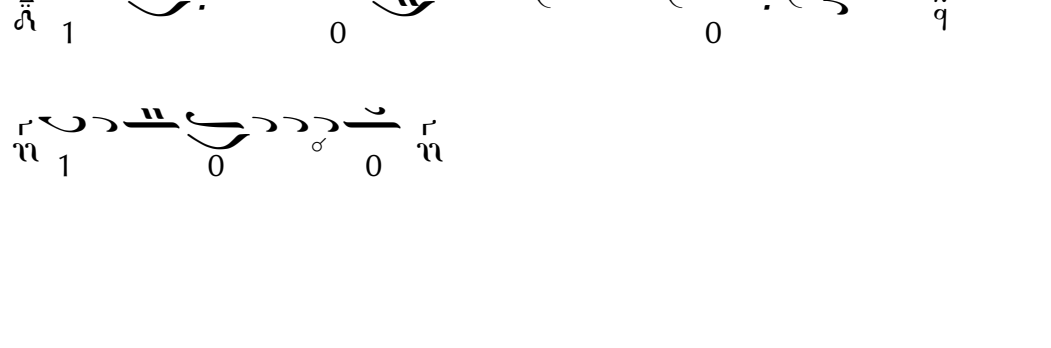

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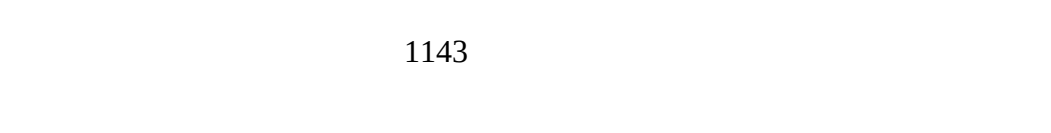

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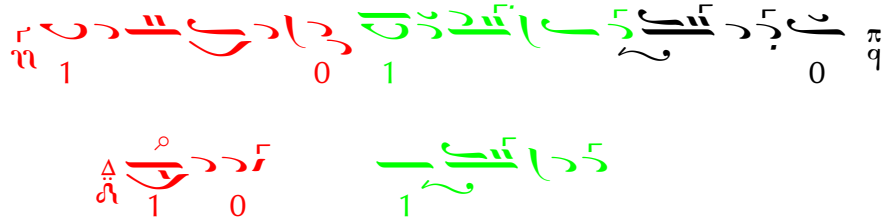
0100100

1000100

000100

Accented on fourth to last syllable:

1010



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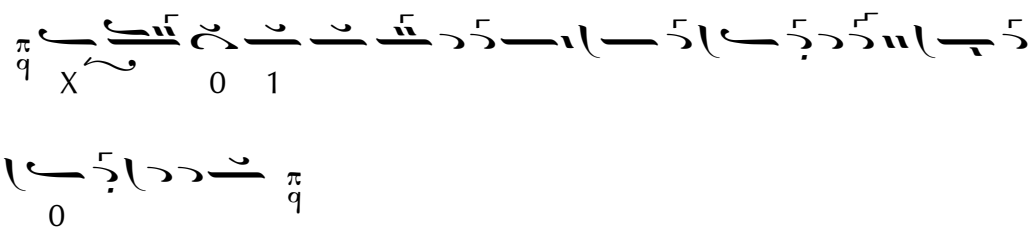

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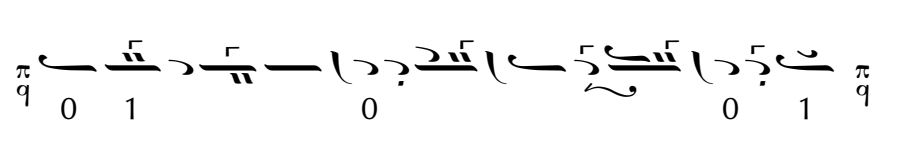

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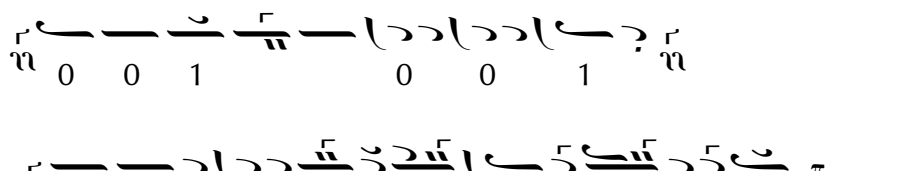


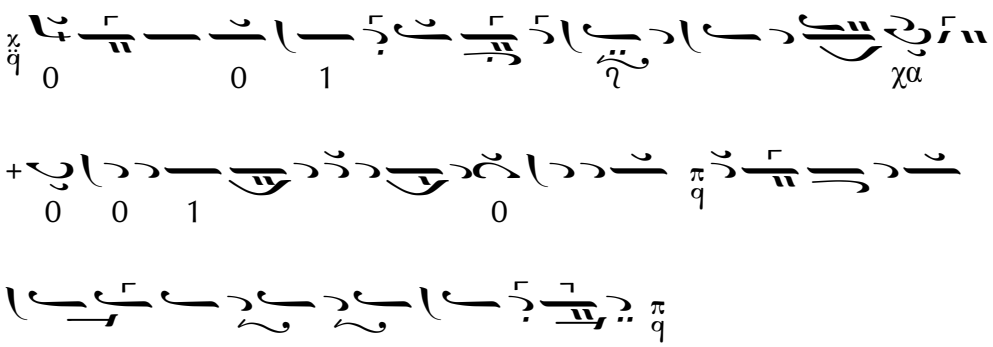
01001

01010

AC) Final Cadences

Accented on second to last syllable:

0010



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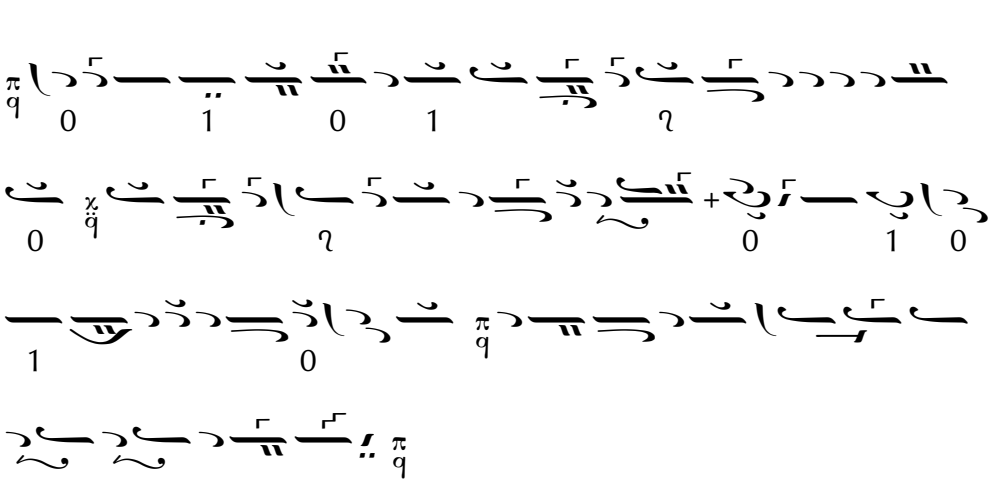
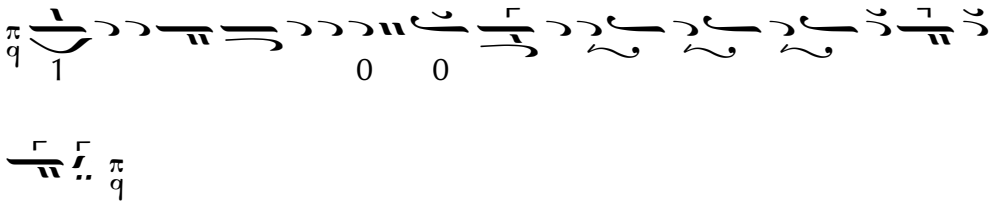


Accented on third to last syllable:

Pa - Pa

100



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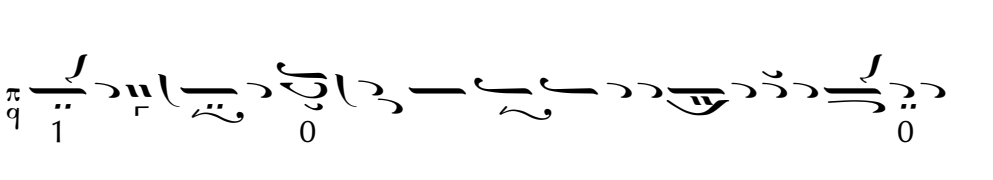

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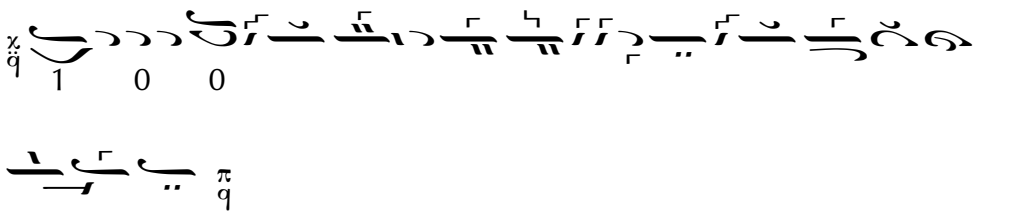
Ke - Pa

100



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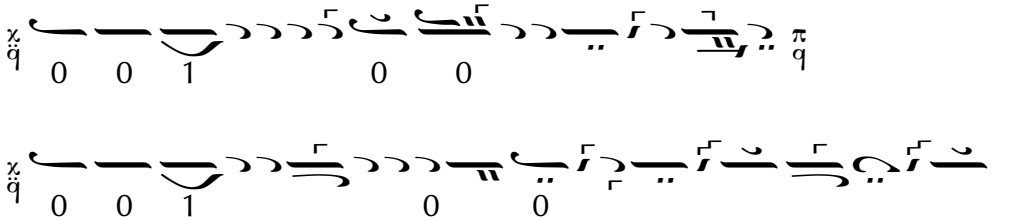
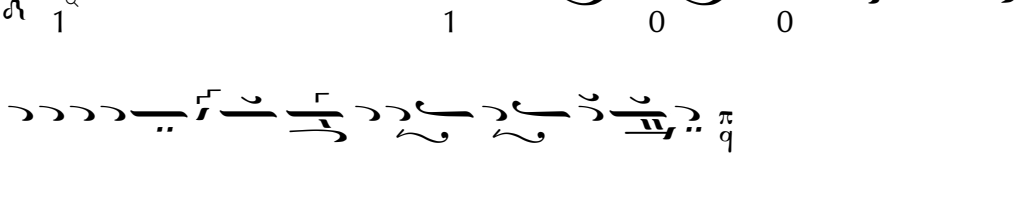


00100

00100

High Pa - Pa

100



Byzantine Music Formulae

First Mode (Tetraphonic) - Papadic

Contents*

Introductory Phrases

A) Initial Syllable 1159

Medial Cadences on Pa

B) Accented on Last Syllable 1160
C) Accented on Second to Last Syllable 1161
D) Accented on Third to Last Syllable 1166
E) Accented on Fourth to Last Syllable 1172

Medial Cadences on Di

F) Accented on Second to Last Syllable 1173
G) Accented on Third to Last Syllable 1175

Medial Cadences on Ke

H) Accented on Last Syllable 1177
I) Accented on Second to Last Syllable 1182
J) Accented on Third to Last Syllable 1189
K) Accented on Fourth to Last Syllable 1196

Medial Cadences on Low Ke

L) Accented on Last Syllable 1199

Medial Cadences on High Pa

M) Accented on Last Syllable 1200
N) Accented on Second to Last Syllable 1201

Medial Cadences on High Nee

O) Accented on Last Syllable 1202
P) Accented on Second to Last Syllable 1202

Final Cadences

Q) Accented on Second to Last Syllable 1203
R) Accented on Third to Last Syllable 1203

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

Sources

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

Νῦν αἱ Δυνάμεις, Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἑσπερινός*, τ. *Α'*, σελ. 314)
Νῦν αἱ Δυνάμεις, Ραιδεστηνοῦ (*Ἡ Ἁγία καὶ Μεγάλη Ἑβδομάς*, σελ. 36)
Νῦν αἱ Δυνάμεις, Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 90)
Νῦν αἱ Δυνάμεις, Ἐμμανουὴλ Φαρλέκα (*Τριῴδιον*, σελ. 392)
Κοινωνικὸν «Γεύσασθε», Ἰωάννου τοῦ Κλαδᾶ, συνετμήθη παρὰ Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Α′, σελ. 411)
Κοινωνικὸν «Γεύσασθε» Θεοδ. Γεωργιάδη
Πασαπνοάρια τῶν Αἴνων, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α′, σελ. 373)

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

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

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

Key:

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

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."

ζε = 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.

ϩ = 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.

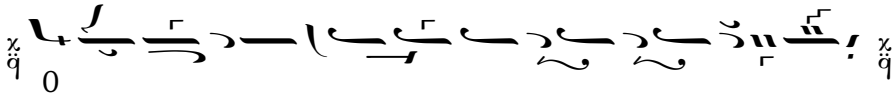
The parts of formulae from non-Greek adaptations that (in our opinion) seem substandard are highlighted: Yellow highlighting is used for unaccented syllables overemphasized by the melody and for accented syllables underemphasized by the melody. Green highlighting is used for an extra syllable inserted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

0



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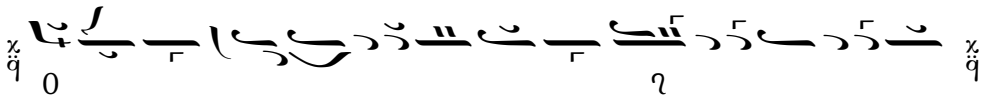


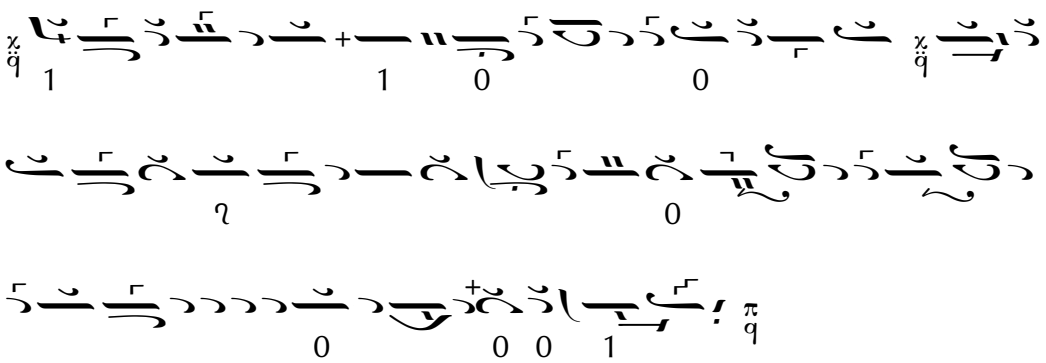
* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

Medial Cadences on Pa

B) Accented on Last Syllable

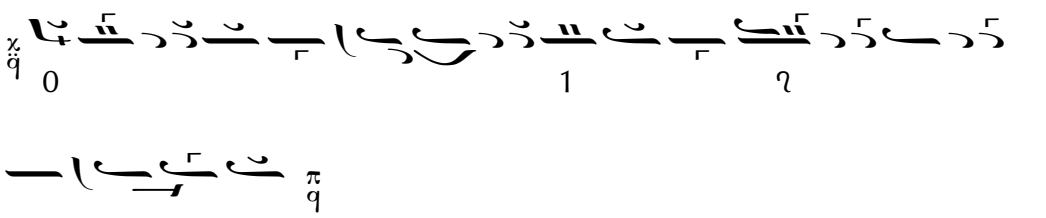
Pa - Pa

100001



Ke - Pa

01

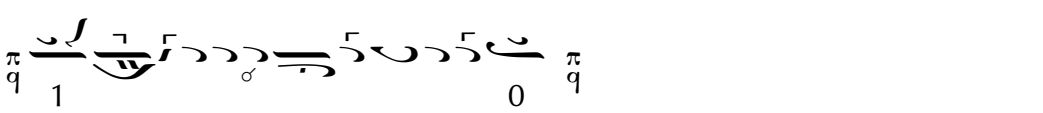


C) Accented on Second to Last Syllable

Pa - Pa

10

10



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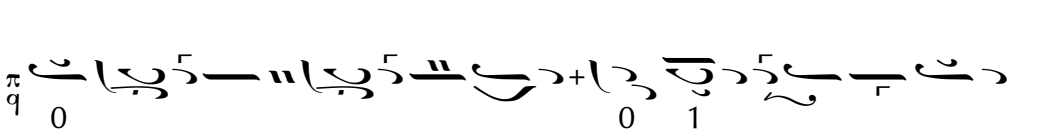

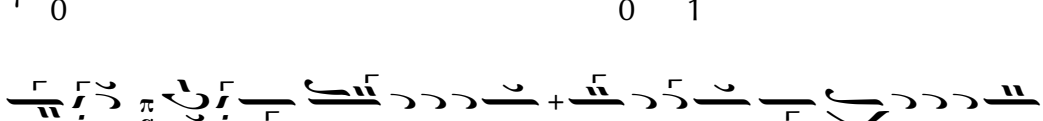

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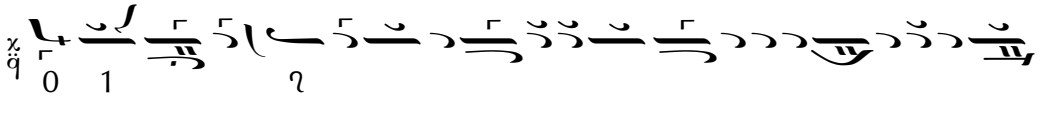

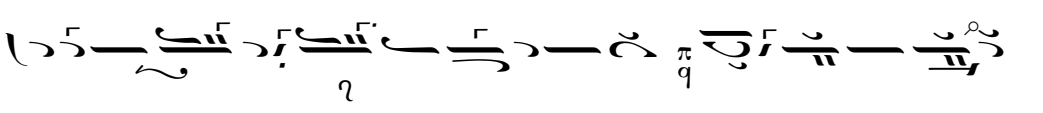

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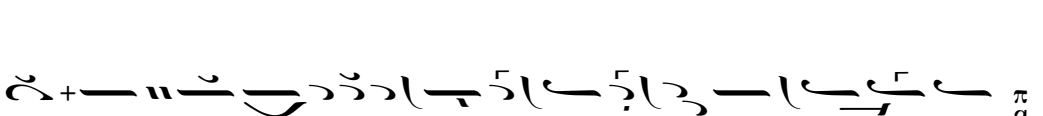

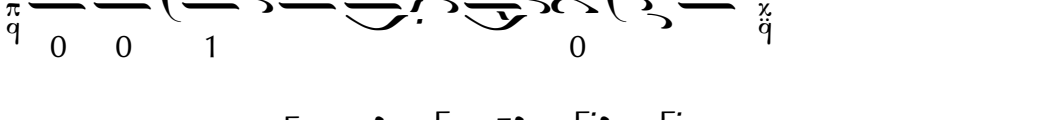

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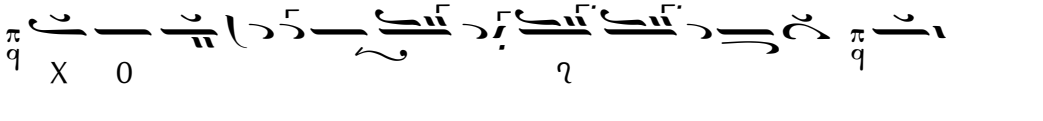
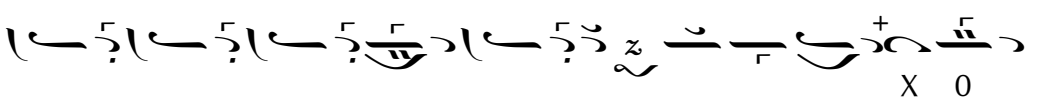




10010

00010010

Ke - Pa

10

10

010

0010

00110

10010

10010

0100010

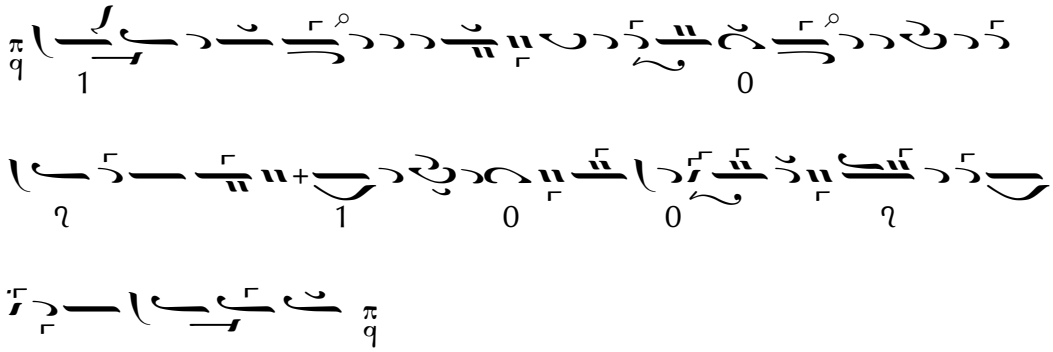
0100010

0010001000010

D) Accented on Third to Last Syllable

Pa - Pa

100



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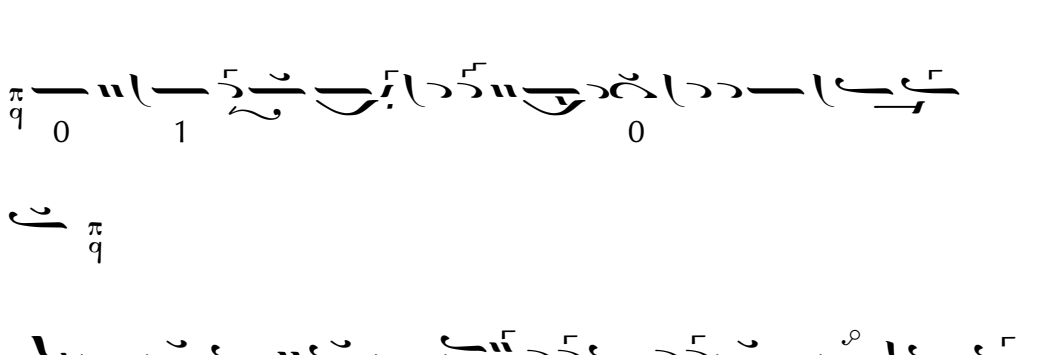

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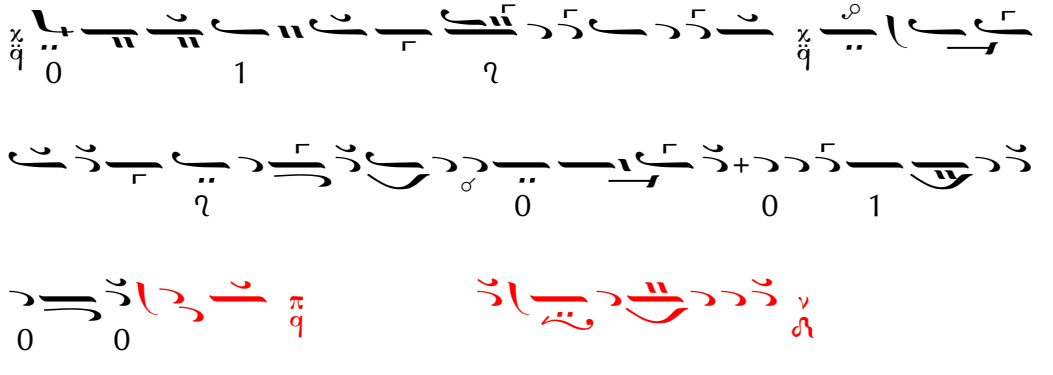

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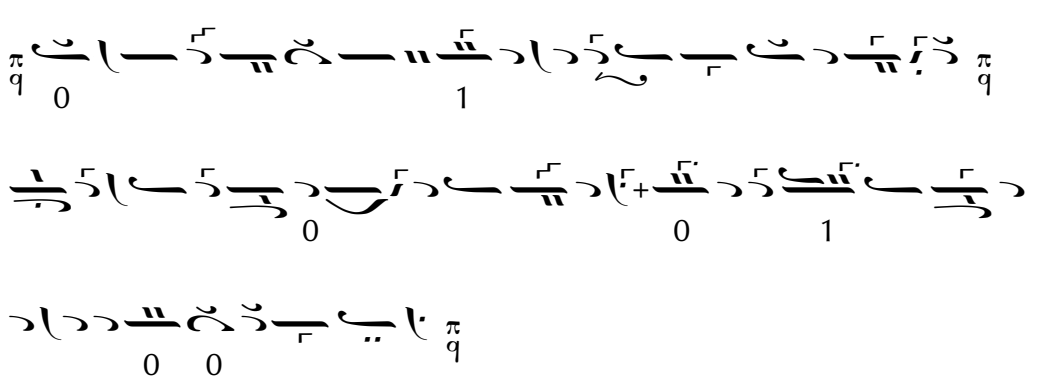

00100

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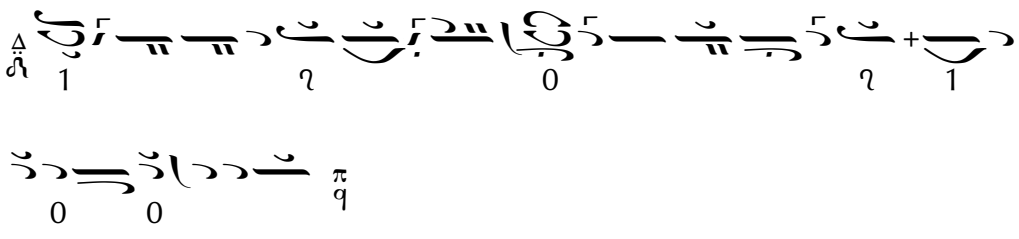
00100

00100

Di - Pa

100



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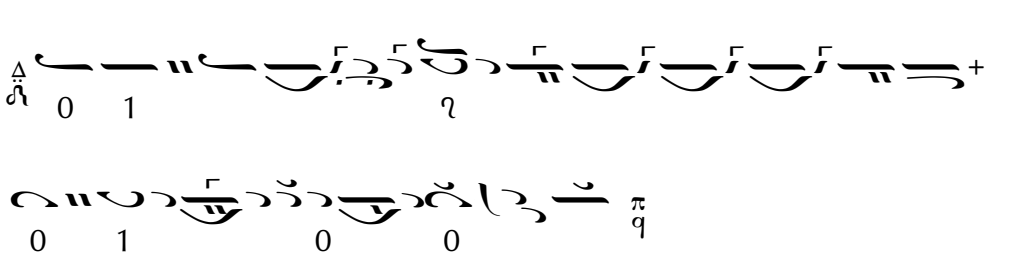

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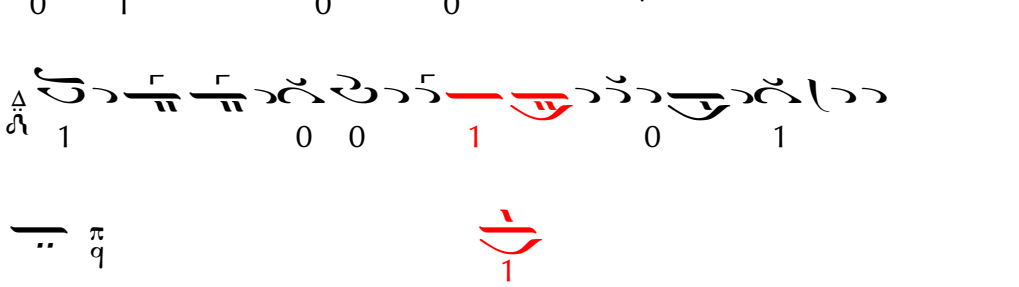
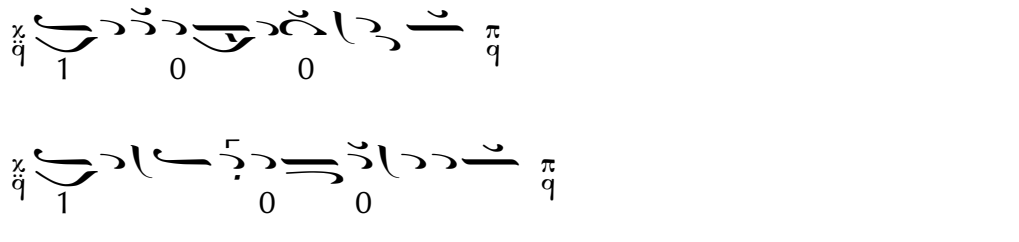


Ke - Pa

100

100



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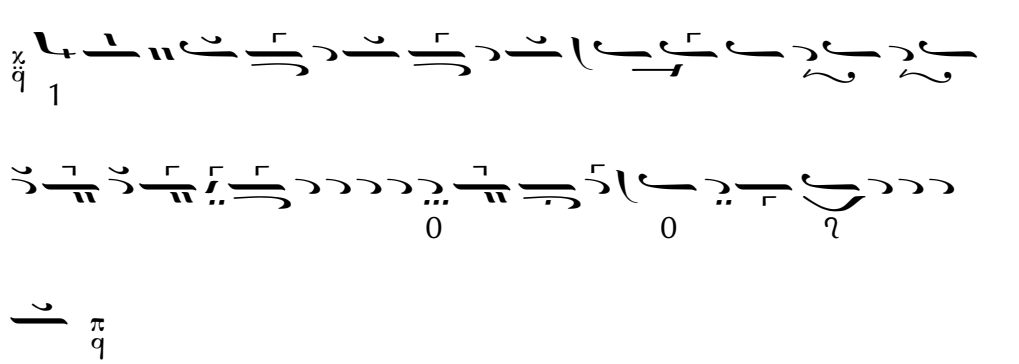

100

100

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0101

(10)0100

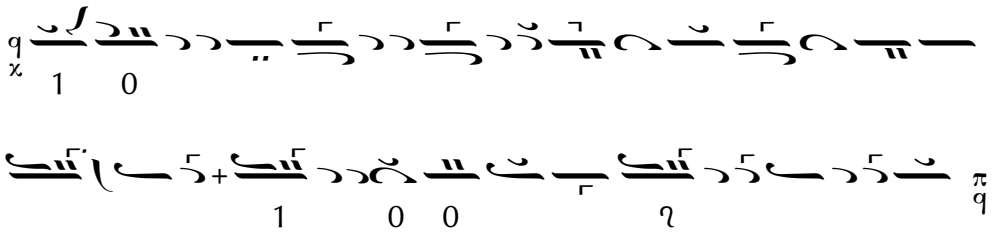
100100

100100

10010100

Low Ke - Pa

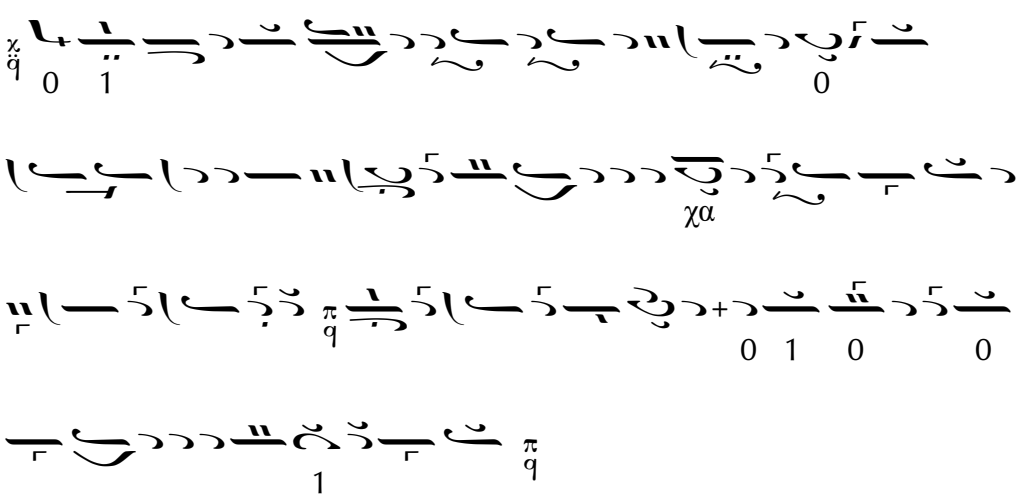
100



E) Accented on Fourth to Last Syllable

Ke - Pa

01001



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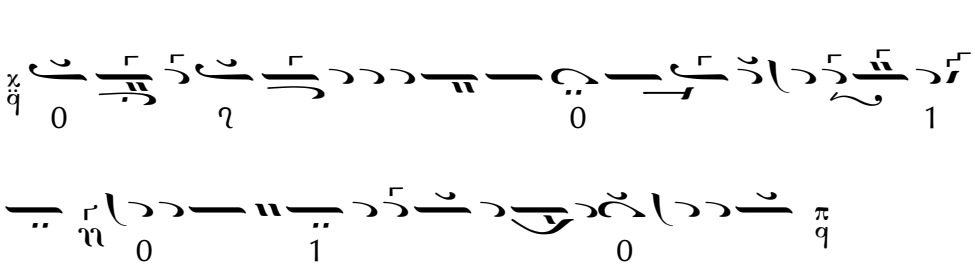
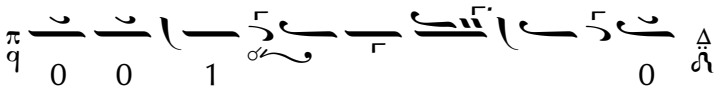


Medial Cadences on Di

F) Accented on Second to Last Syllable

Pa - Di

0010



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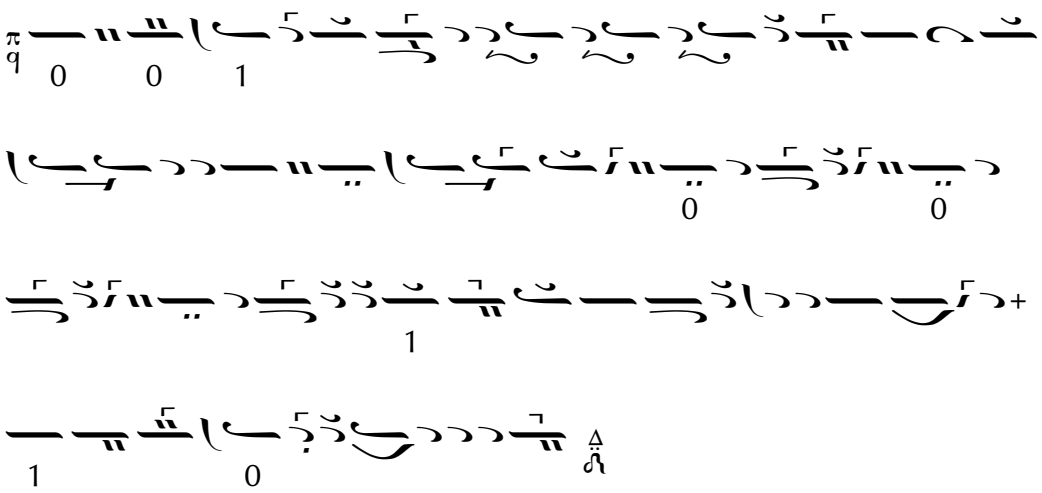
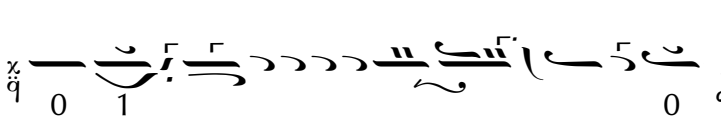


Ke - Di

010



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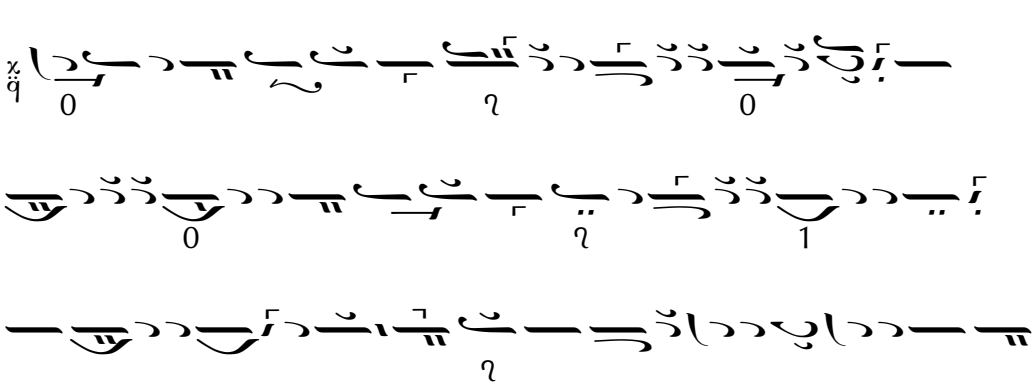
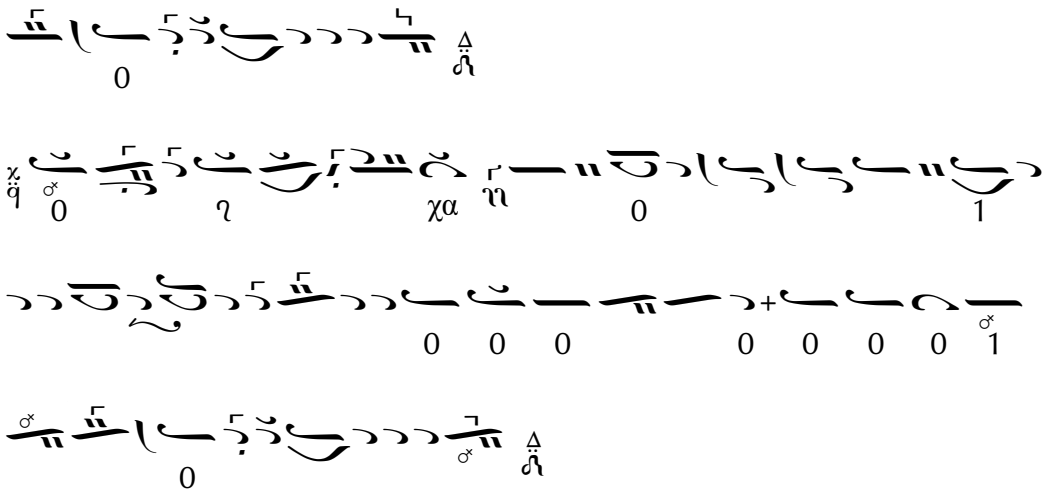
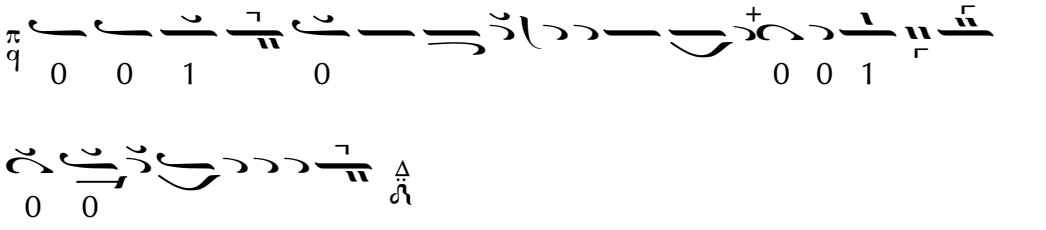



00100010

G) Accented on Third to Last Syllable

Pa - Di

00100



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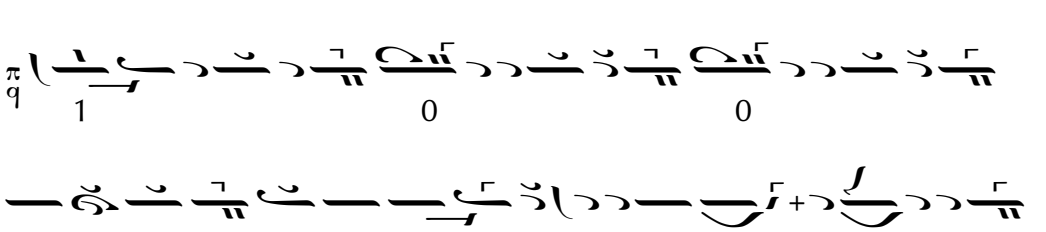

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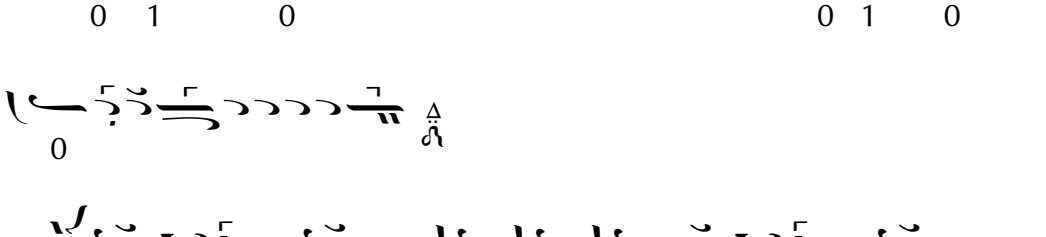

Ke - Di

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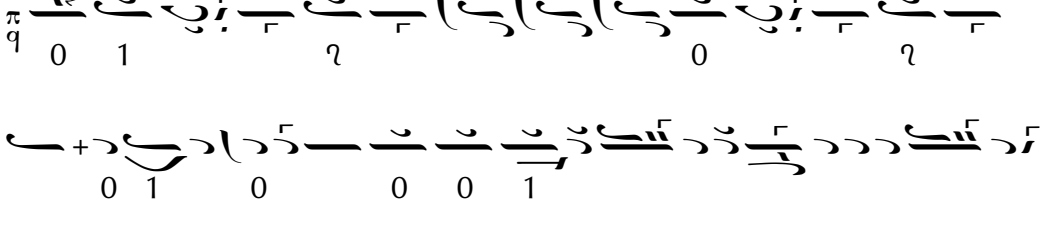

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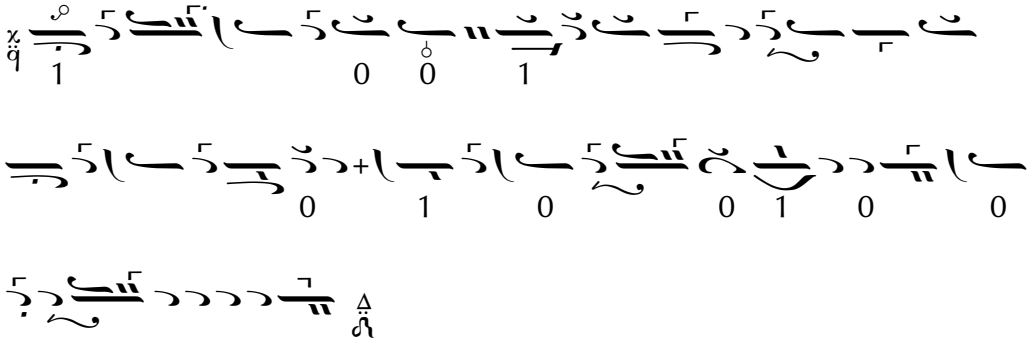
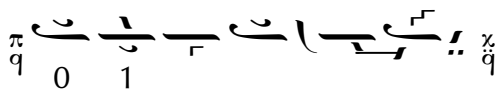


Medial Cadences on Ke

H) Accented on Last Syllable

Pa - Ke

01



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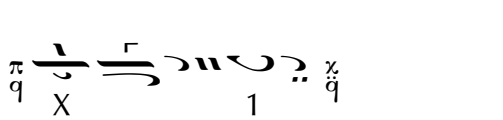

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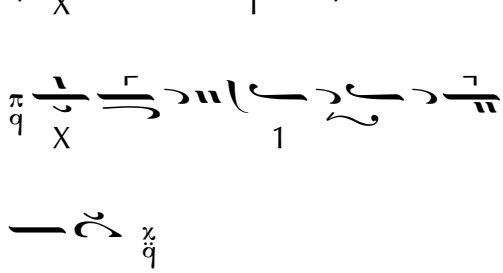

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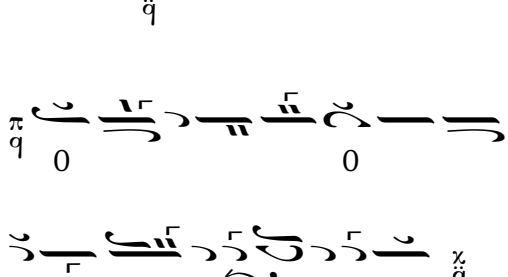

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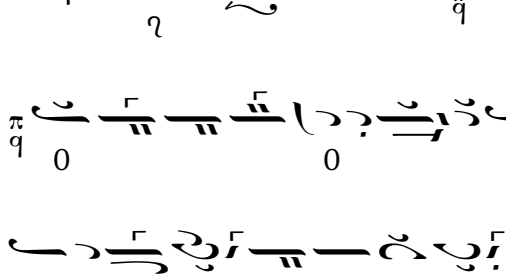

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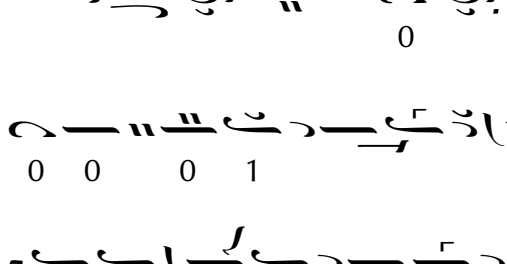
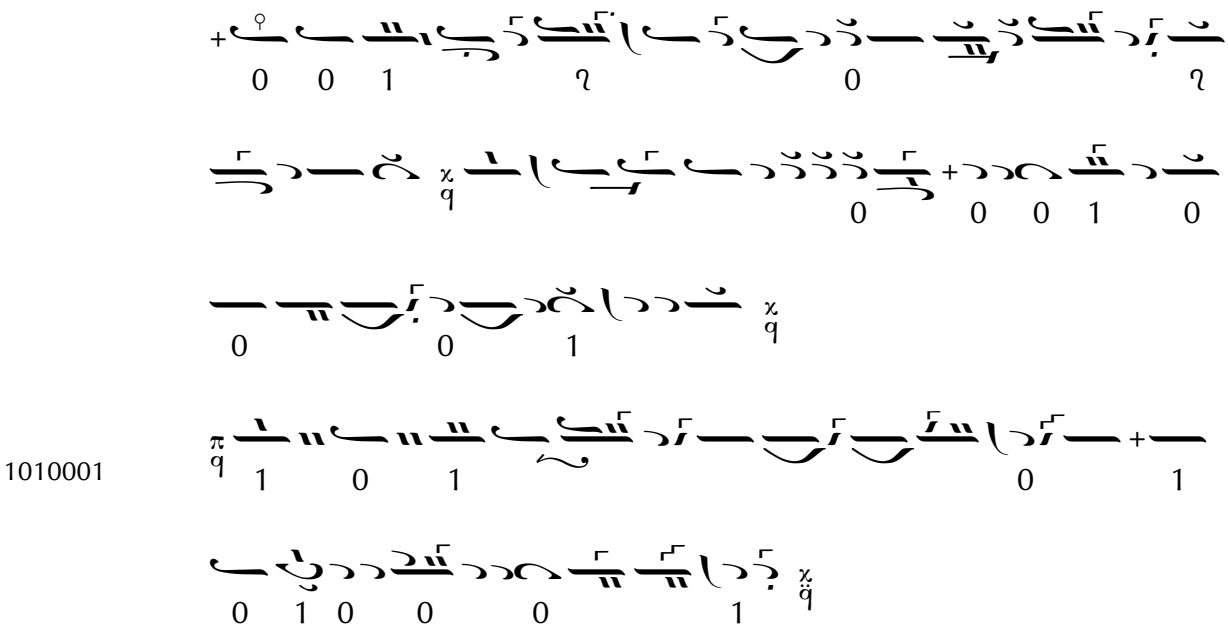
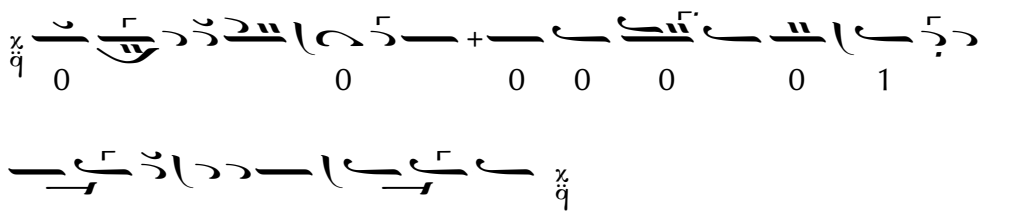




1010001

Ke - Ke

001



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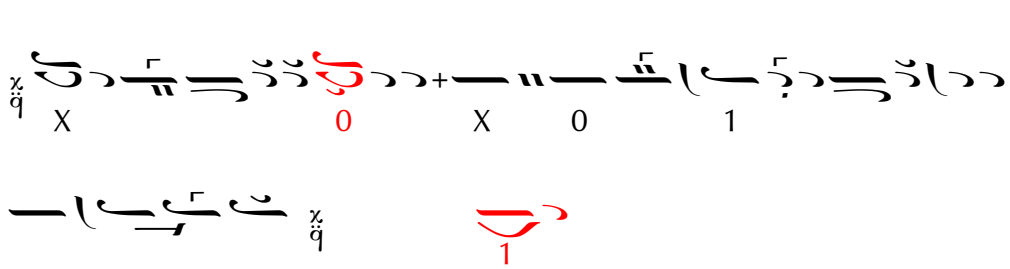

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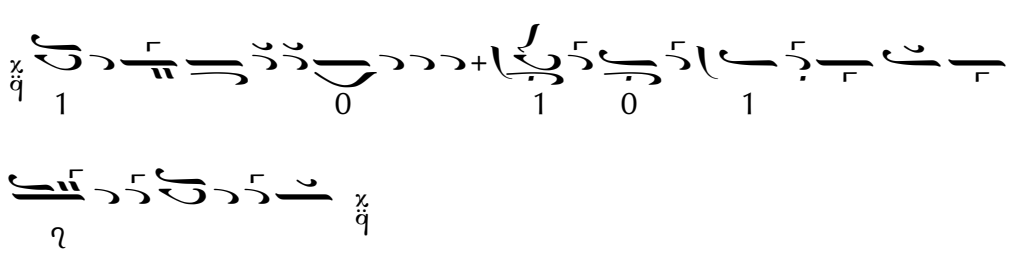

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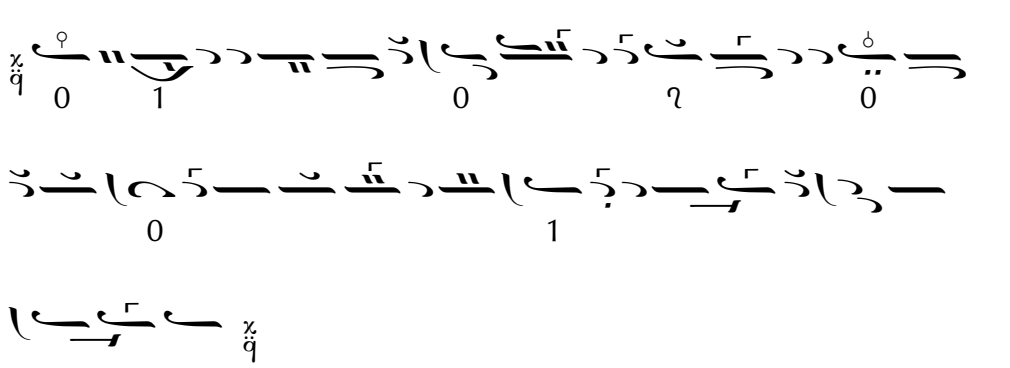


0010001

01010X01

(00)00010001

I) Accented on Second to Last Syllable

Pa - Ke

X1

10

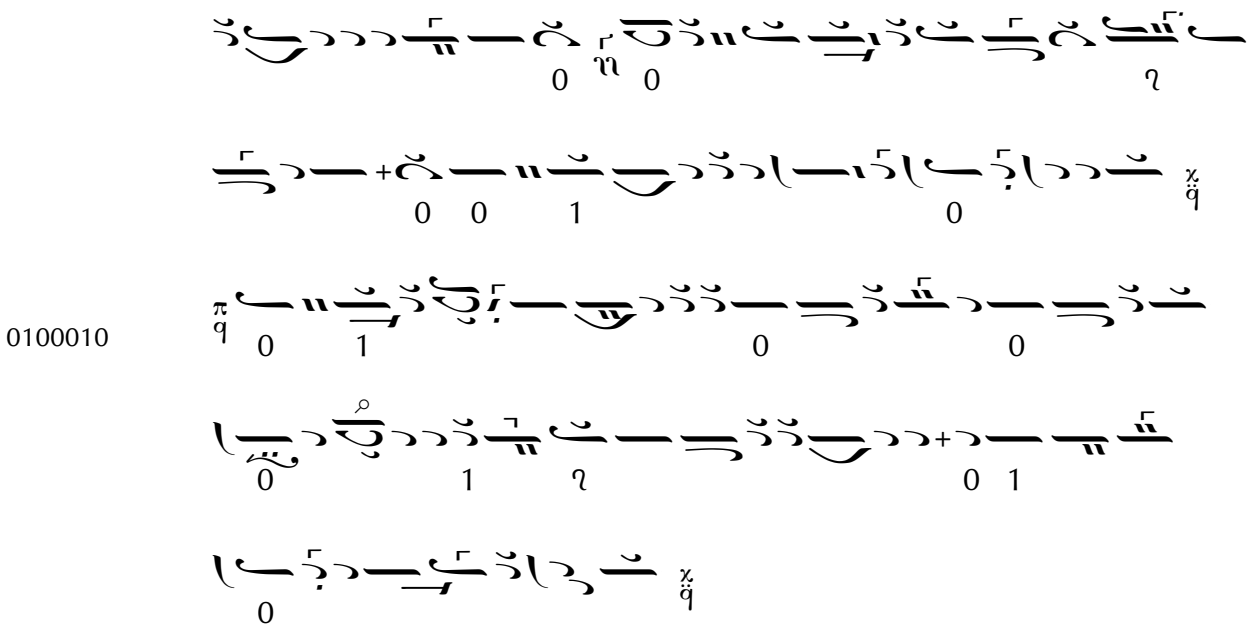
10

10

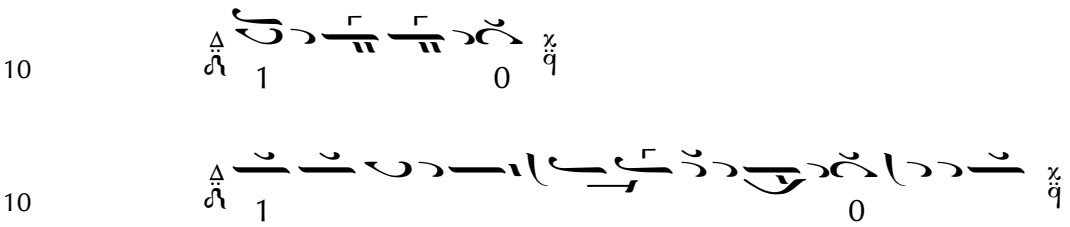
0010

0010

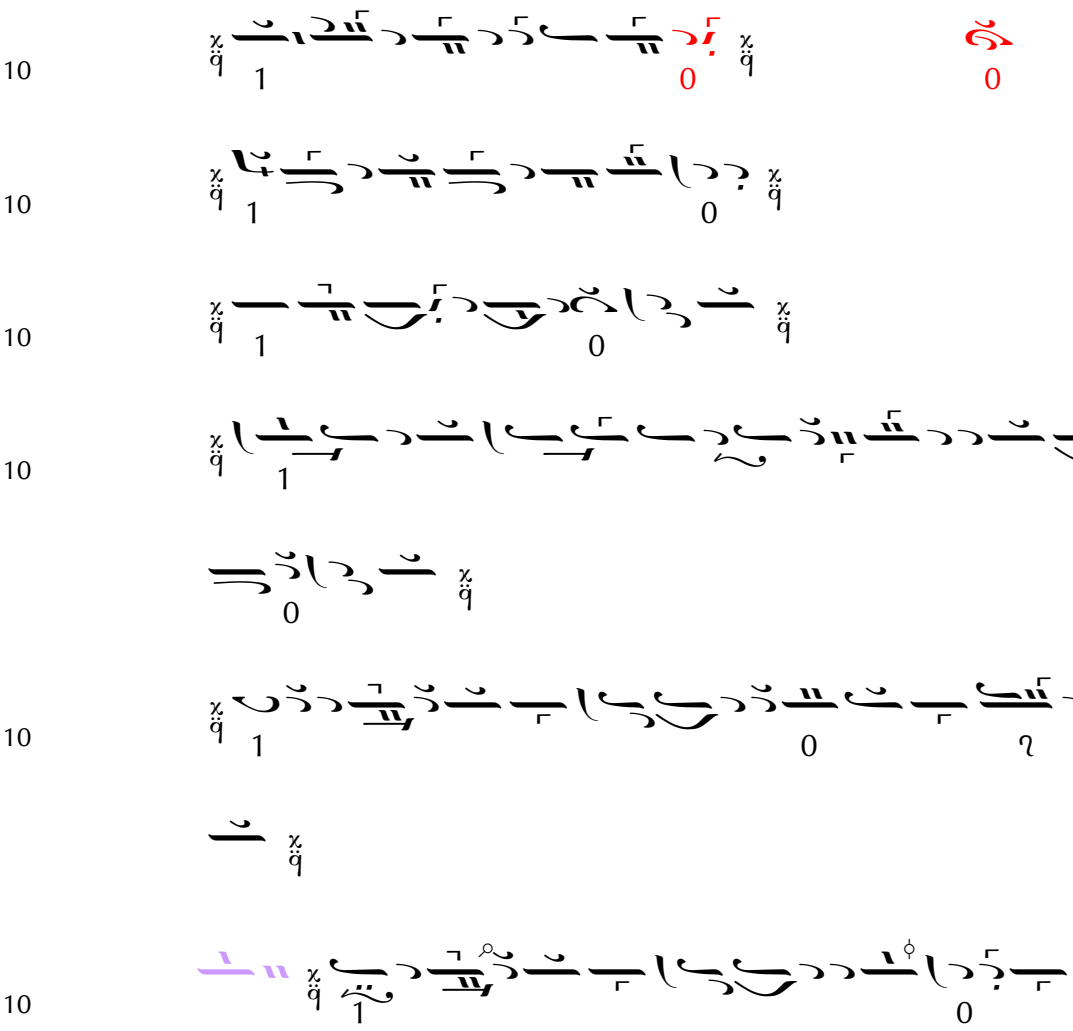
0010010



Di - Ke



Ke - Ke



0010

0010

0010

0010

0010

0010

00010

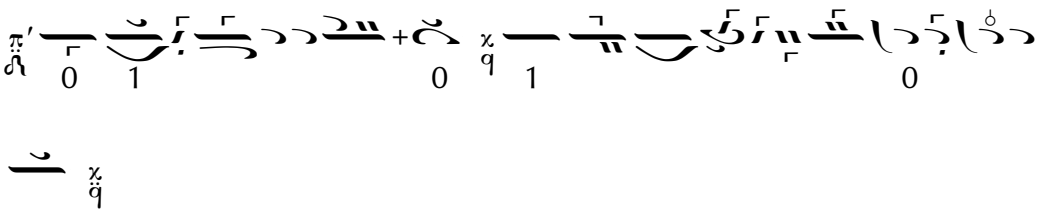
10010

10010

000X1000010

High Pa - Ke

010



J) Accented on Third to Last Syllable

Pa - Ke

00100

(01)0100

001000100

0
0
1
0
0
2

Ke - Ke

100

100

100

101

000101

100100

100100

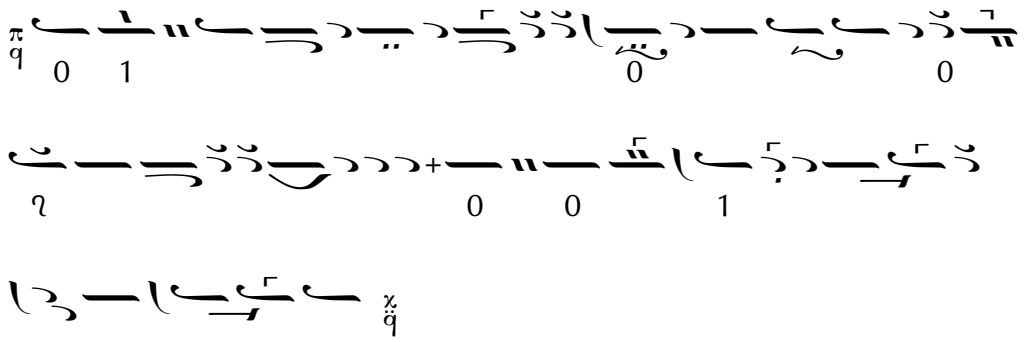
100100

10010100

K) Accented on Fourth to Last Syllable

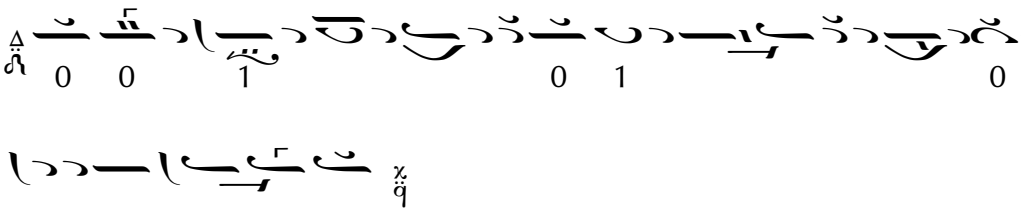
Pa - Ke

01001



Di - Ke

001010



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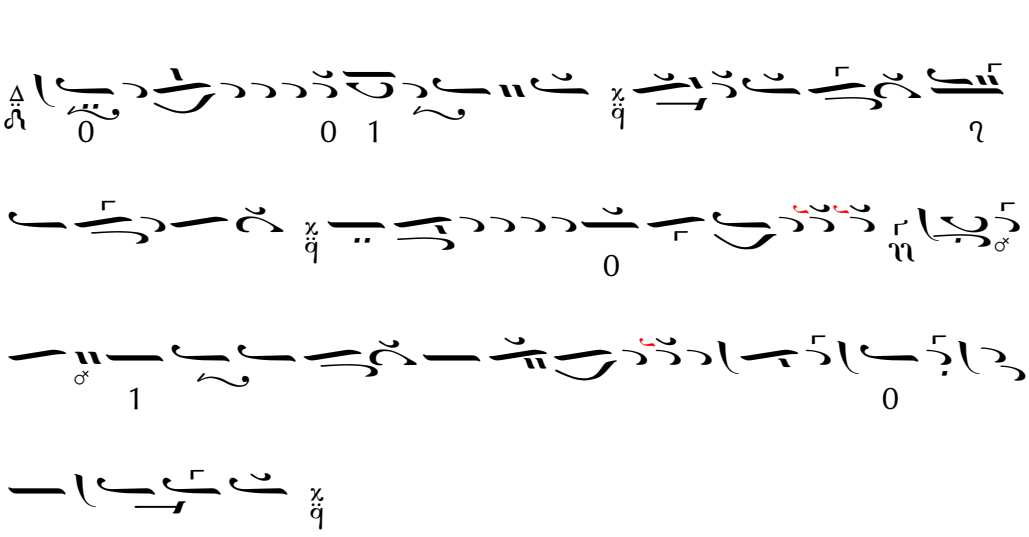
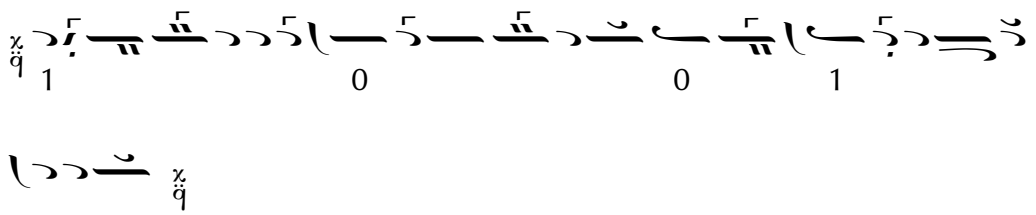


Ke - Ke

1001



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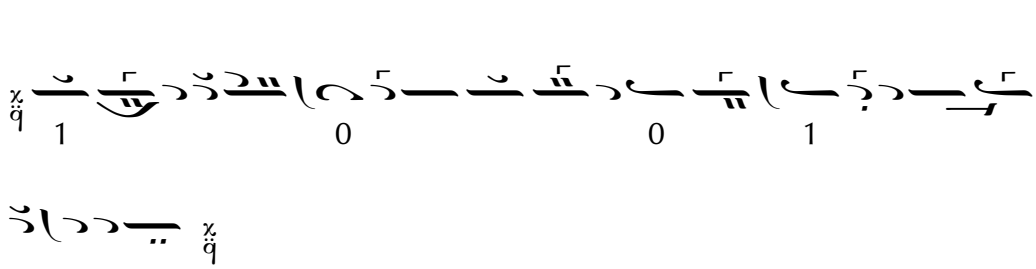

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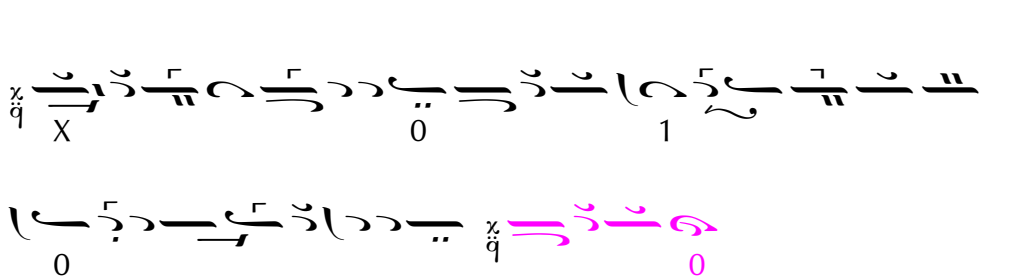

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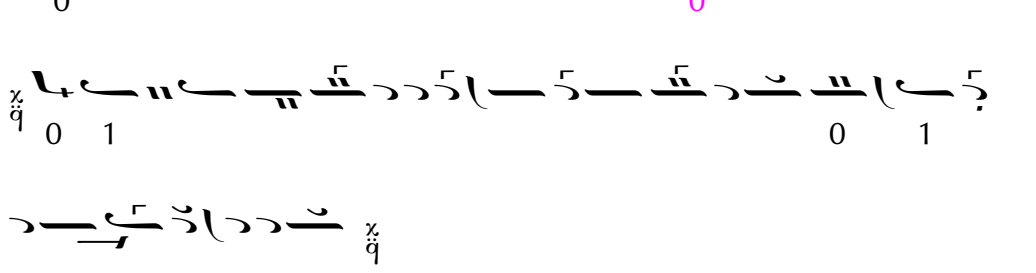

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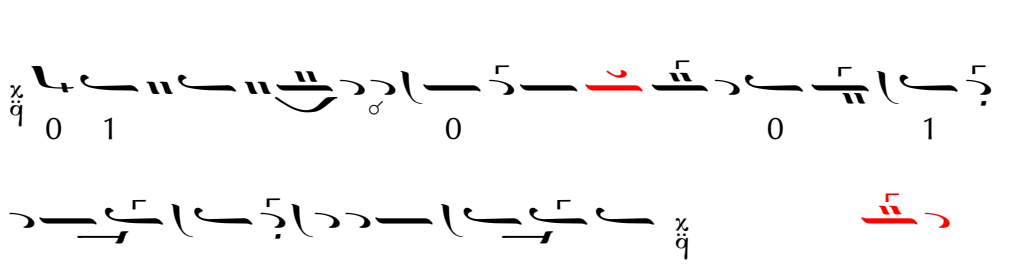

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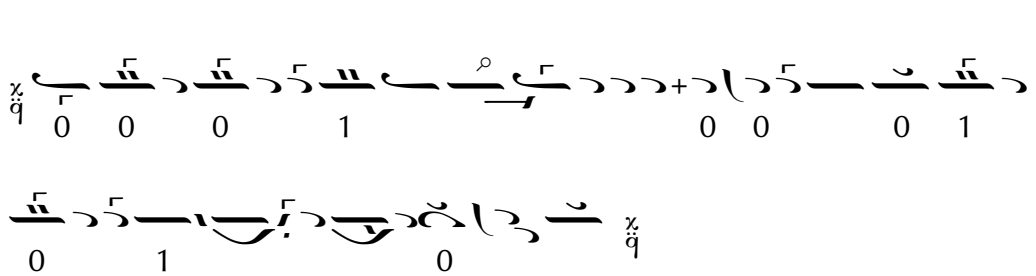
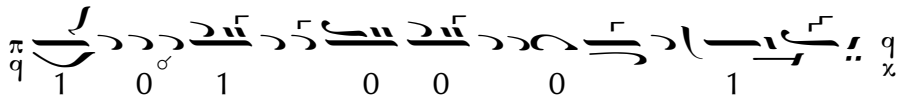


0001010

Medial Cadences on Low Ke

L) Accented on Last Syllable

1010001



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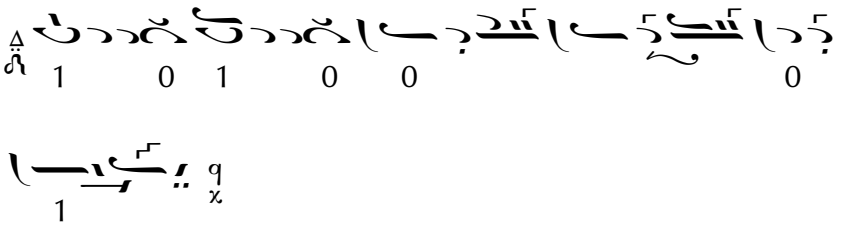

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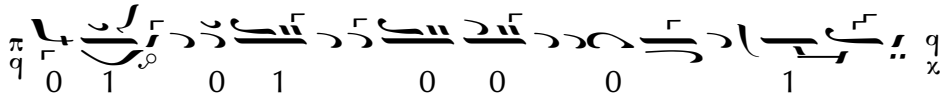
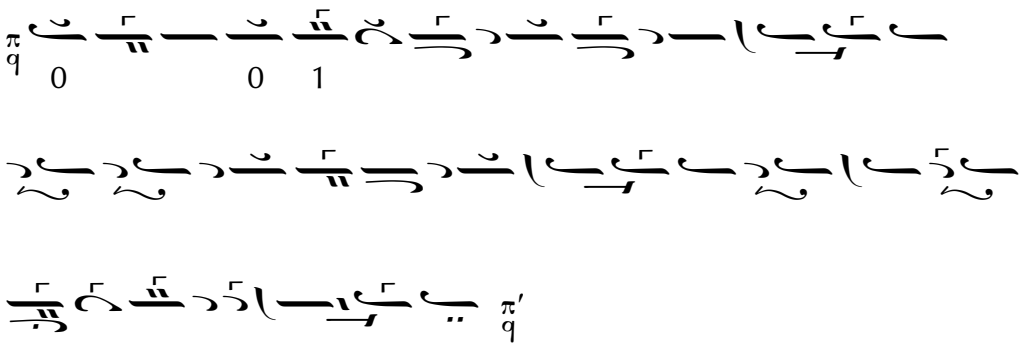


Medial Cadences on High Pa

M) Accented on Last Syllable

Pa - High Pa

001



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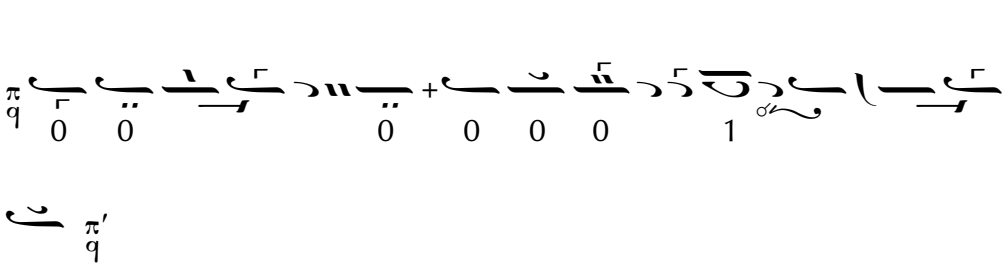

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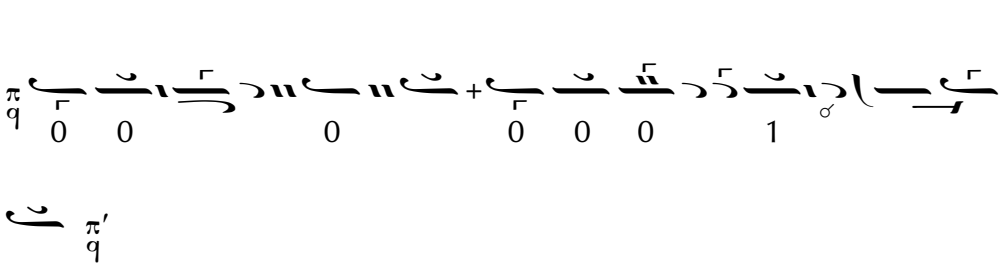

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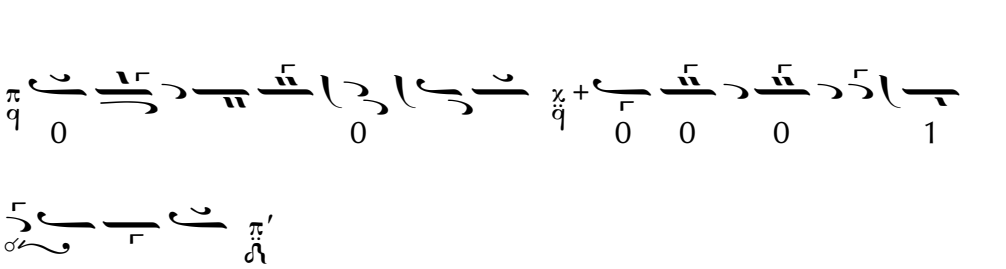
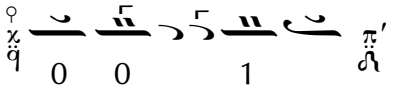


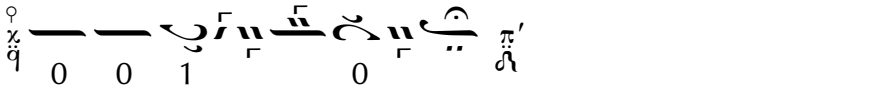
Ke - High Pa

001



N) Accented on Second to Last Syllable

Ke - High Pa

0010 

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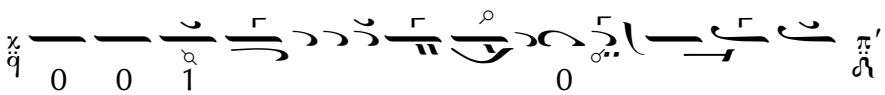
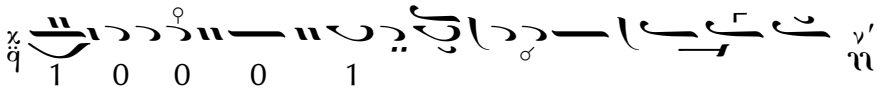
0010 

Medial Cadences on High Nee

O) Accented on Last Syllable

10001



010001

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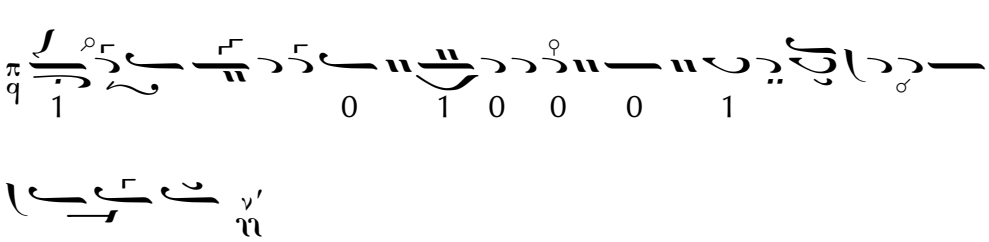
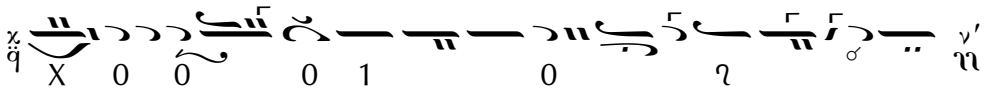


P) Accented on Second to Last Syllable

X00010

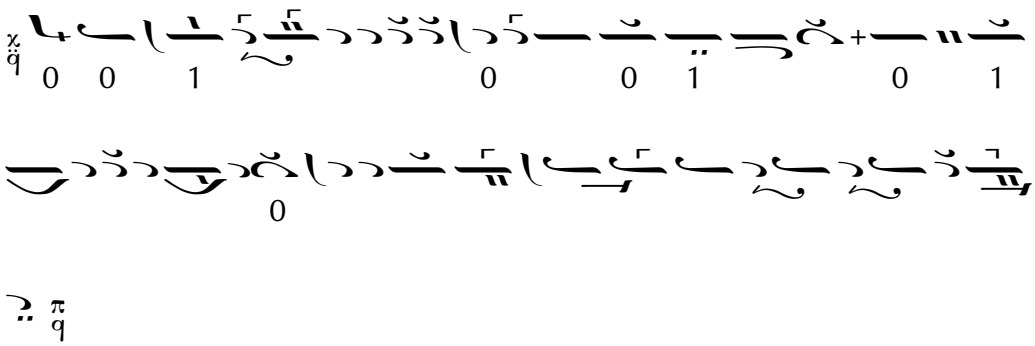


Final Cadences

Q) Accented on Second to Last Syllable

Ke - Pa

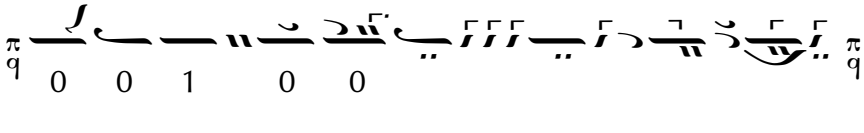
0010010



R) Accented on Third to Last Syllable

Pa - Pa

00100



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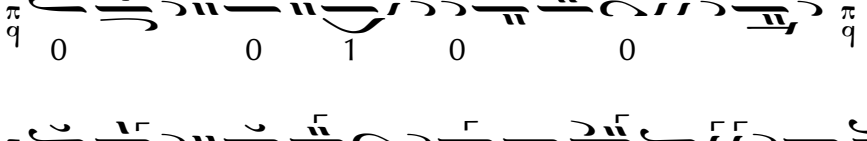
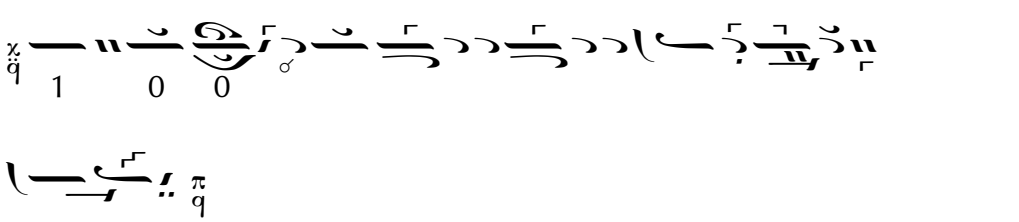


00100

Ke - Pa

100



00100

00100

00100

010100

Second Mode

Byzantine Music Formulae

Second Mode - Papadic
(Soft Chromatic)

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Medial Cadences on Vou

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AG) Accented on Fourth to Last Syllable 1302
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AI) Accented on Third to Last Syllable 1307

Sources

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

Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 65)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 93)
Χερουβικὰ Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 409 καὶ 421)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (Ταμεῖον Ἀνθολογίας - Χουρμουζίου, Τόμος Β′, σελ. 31)
Χερουβικὸν Δοσιθέου Μοναχοῦ (*Λειτουργικά*, σελ. 27)
Χερουβικὸν Δημητρίου Σουρλαντζῆ (*Βυζαντινὴ Θεία Λειτουργία*, σελ. 119)
Χερουβικὸν Κωνσταντίνου Ψάχου
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Цветособрание*, 1847, σελ. 31 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 155 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 23)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, Cântările Sfintei Liturghii, 2000, σελ. 113 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 135 (Romanian adaptation by Schim. Nectarie).

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 26)
Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 18)
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 96)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 21)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 23)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 25)
Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 357)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 749)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 19)

Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 22)
Πασαπνοάρια τῶν Αἴνων, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α′, σελ. 375)

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

Χερουβικὸν Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 704 φφ. 330β-332β)
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 258)
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 116)
Χερουβικὸν Μισαὴλ Μισαηλίδου (*Καλλίφωνος Ἀηδών*, σελ. 75)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 137)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 492)
Χερουβικὸν Μελετίου Σισανίου (*Μουσικὸς Θησαυρὸς τῆς Λειτουργίας*, Τόμος Α′ σελ. 359)
Χερουβικὸν Δημητρίου Σουρλαντζῆ (*Βυζαντινὴ Θεία Λειτουργία*, σελ. 143)
Χερουβικὸν Θεοδώρου Φωκαέως, *Ръководство*, 1912, σελ. 703 (Slavonic adaptation by Петър Сарафов).
Ρουμανικὸν Χερουβικὸν Neculau of Sibiu (*Biblioteca Mănăstirii Neamţ mr001*, φ. 345)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γερμανοῦ Νέων Πατρῶν (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἁγ. Ἰωάννου τοῦ Δαμασκηνοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705)
Κοινωνικὸν «Ἐξελέξατο Κύριος» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 182)

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

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

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

Key:

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

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."

ζε = 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.

ϩ = 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

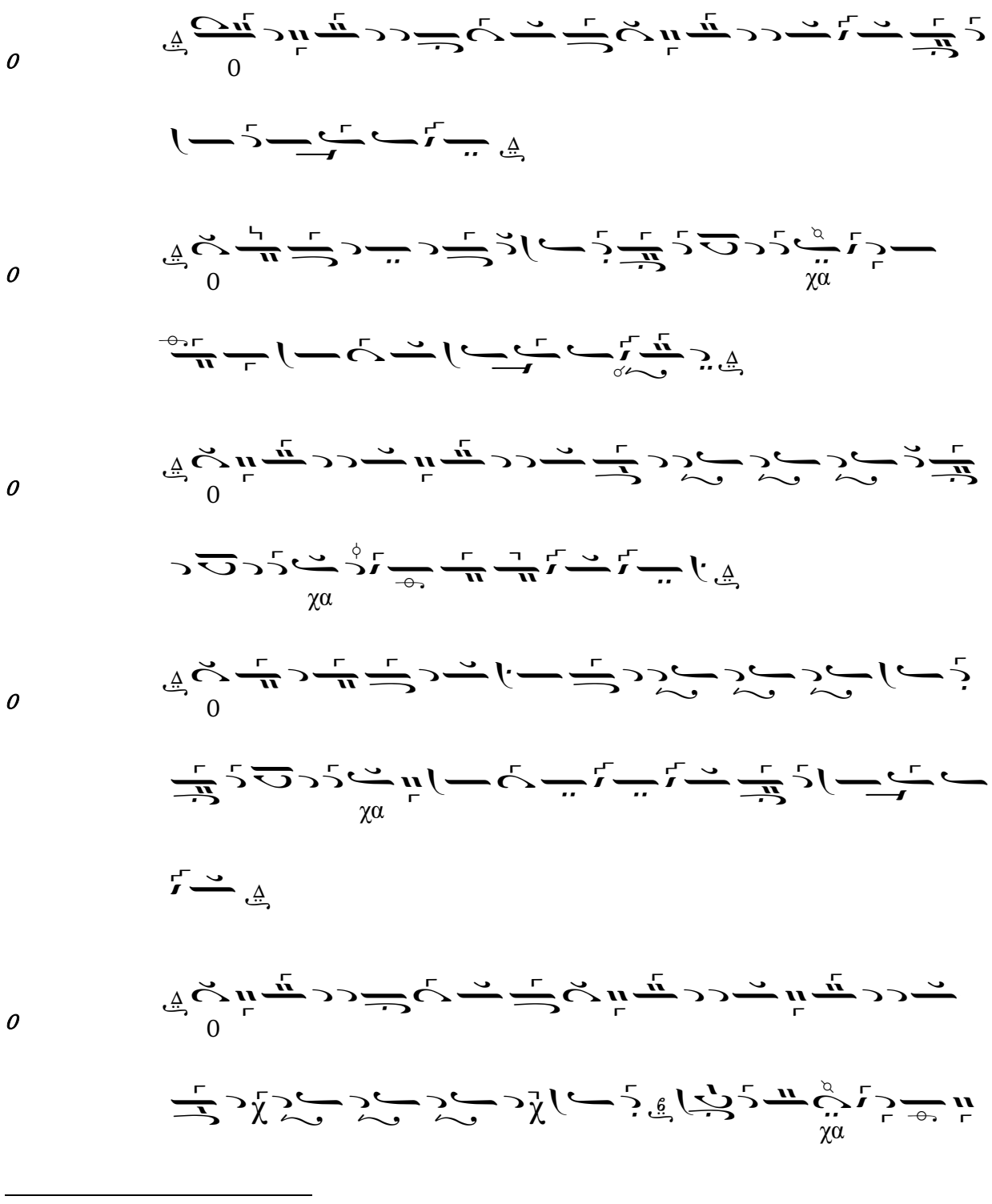
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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.

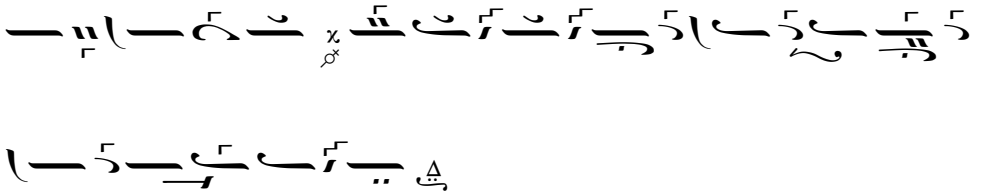
These and other formulae are available online at: http://www.stanthonysmonastery.org/music/FormulaP.html

Prelude Melodies for Initial Syllable*

A) Initial Syllable



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



Medial Cadences on Di

B) Accented on Last Syllable

Di - Di

000

01

01

001

001

001

001

001

X01

X01

X01

X01

X01

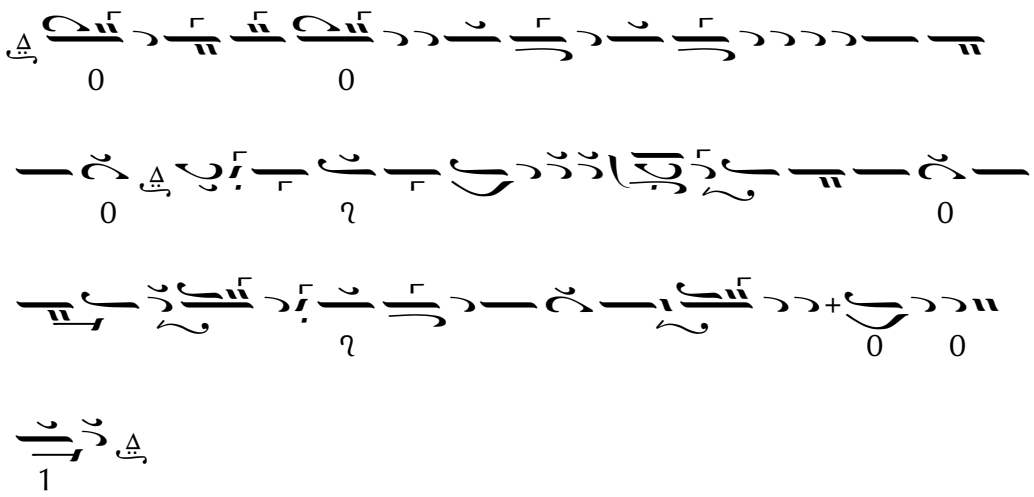
001

0001

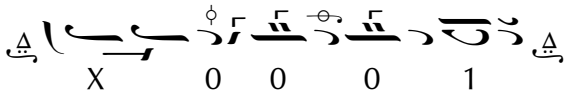
00001

00001

00001

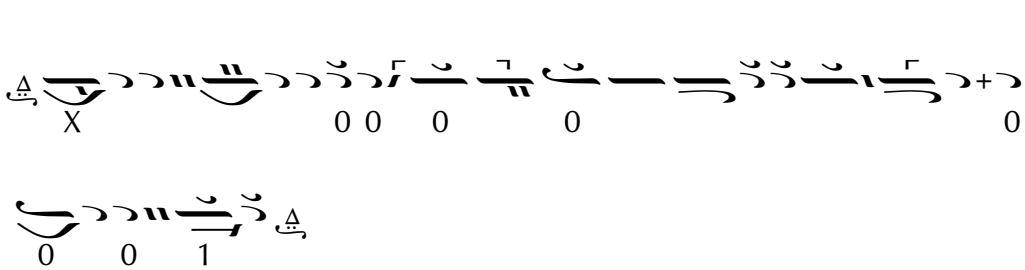


X0001



010001

X00001



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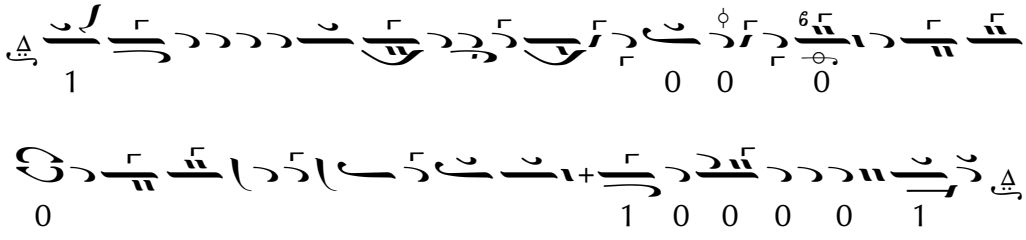


100001

100001

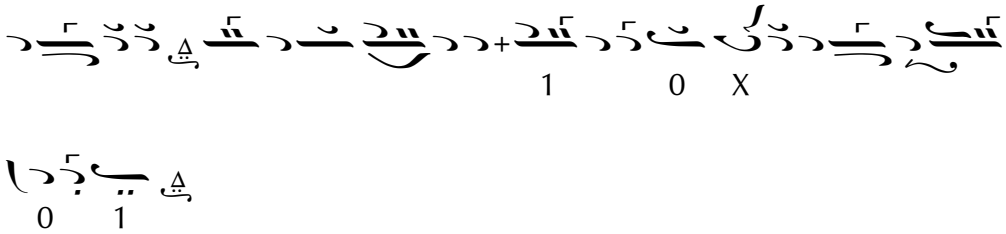
100001

100001

0010001

00010001

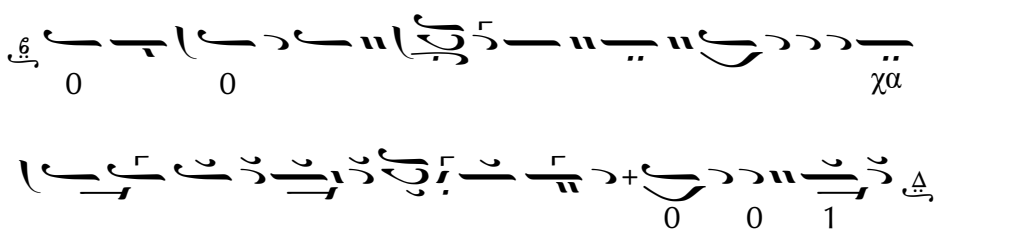
01010X01


1
0
X
0
1

Vou - Di

001

001



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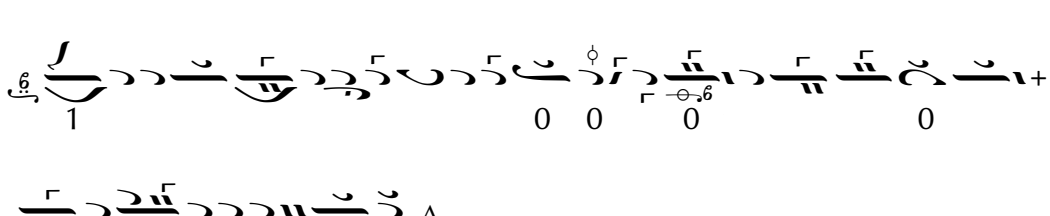

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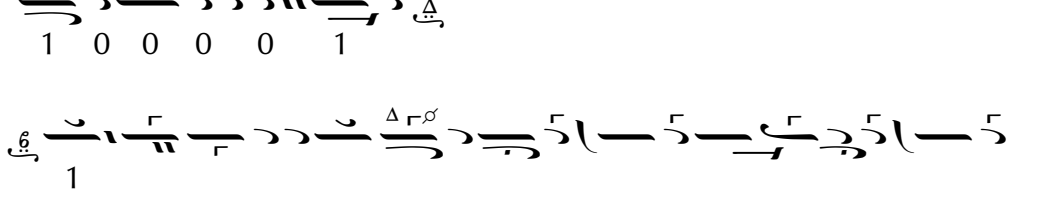
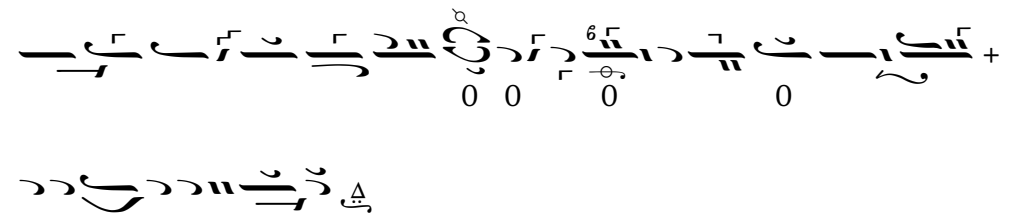


Low Nee - Di

00001



00001

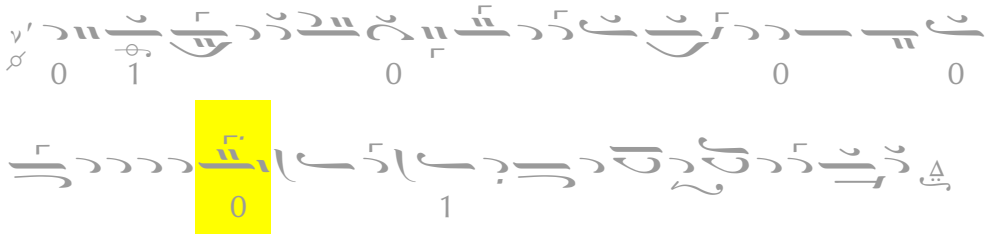
High Nee - Di

01

X0010001

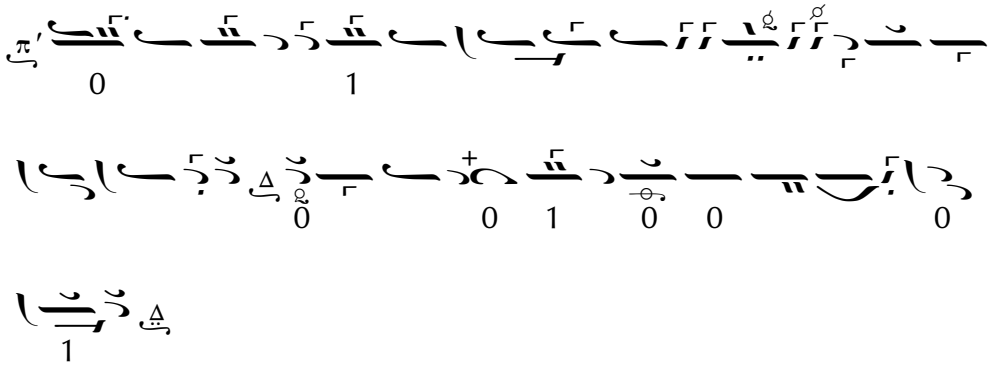
(X0X)X001

0100001



High Pa - Di

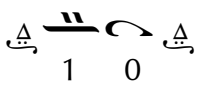
010001



00X0001

C) Accented on Second to Last Syllable

Di - Di

10 

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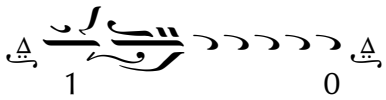
10 

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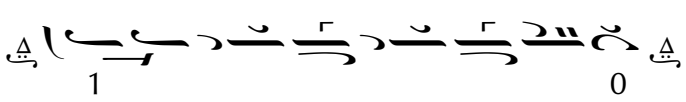
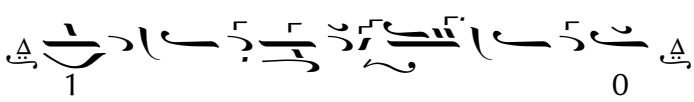
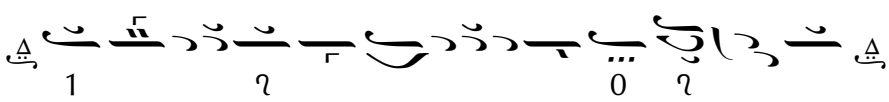
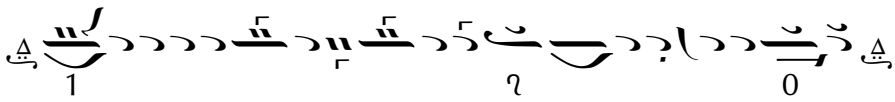
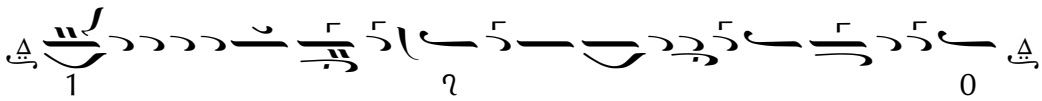
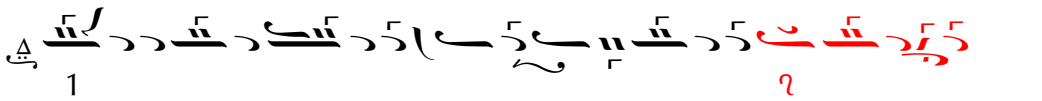
10 

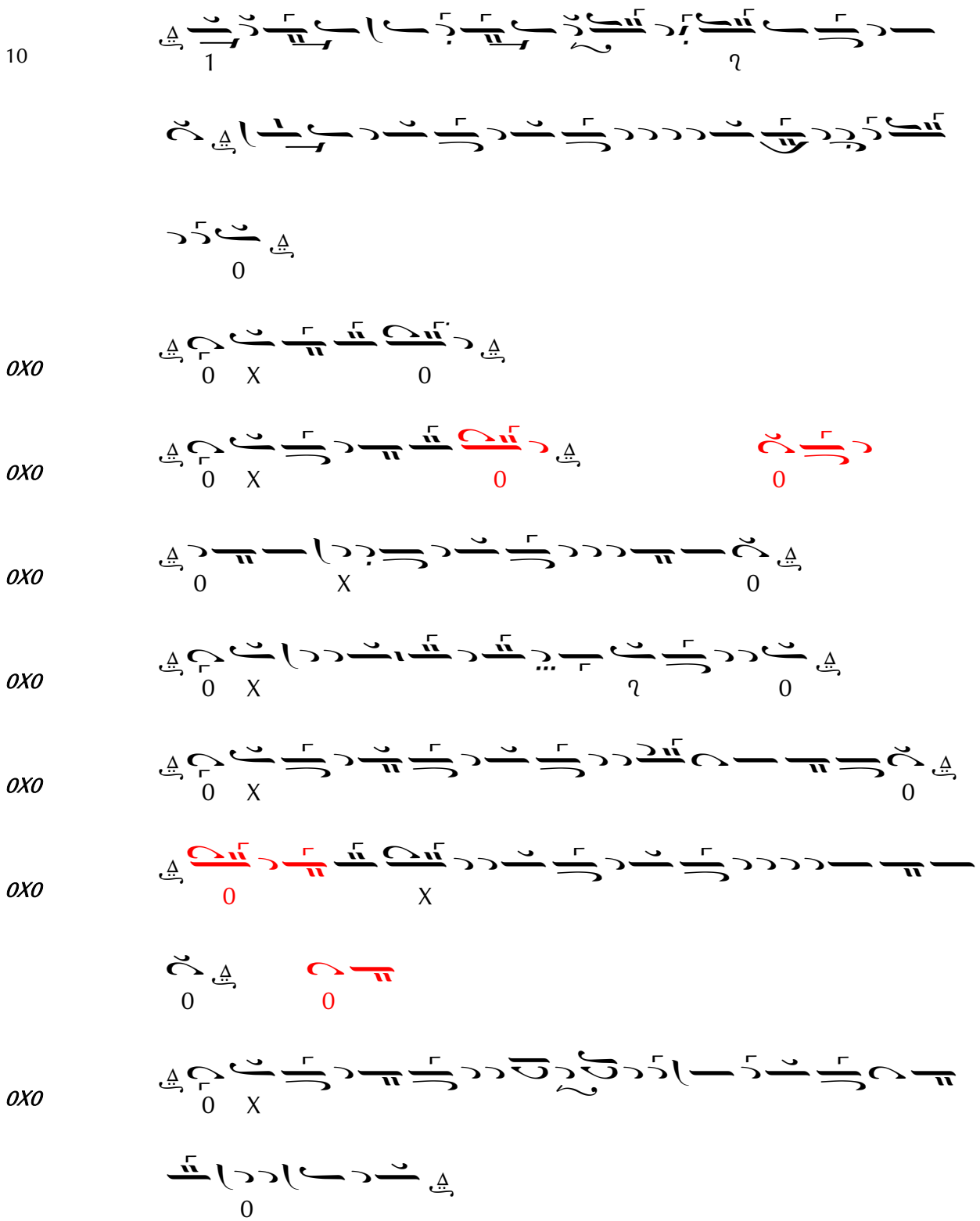
10 

10 

10 

10 

10 


10
oxo
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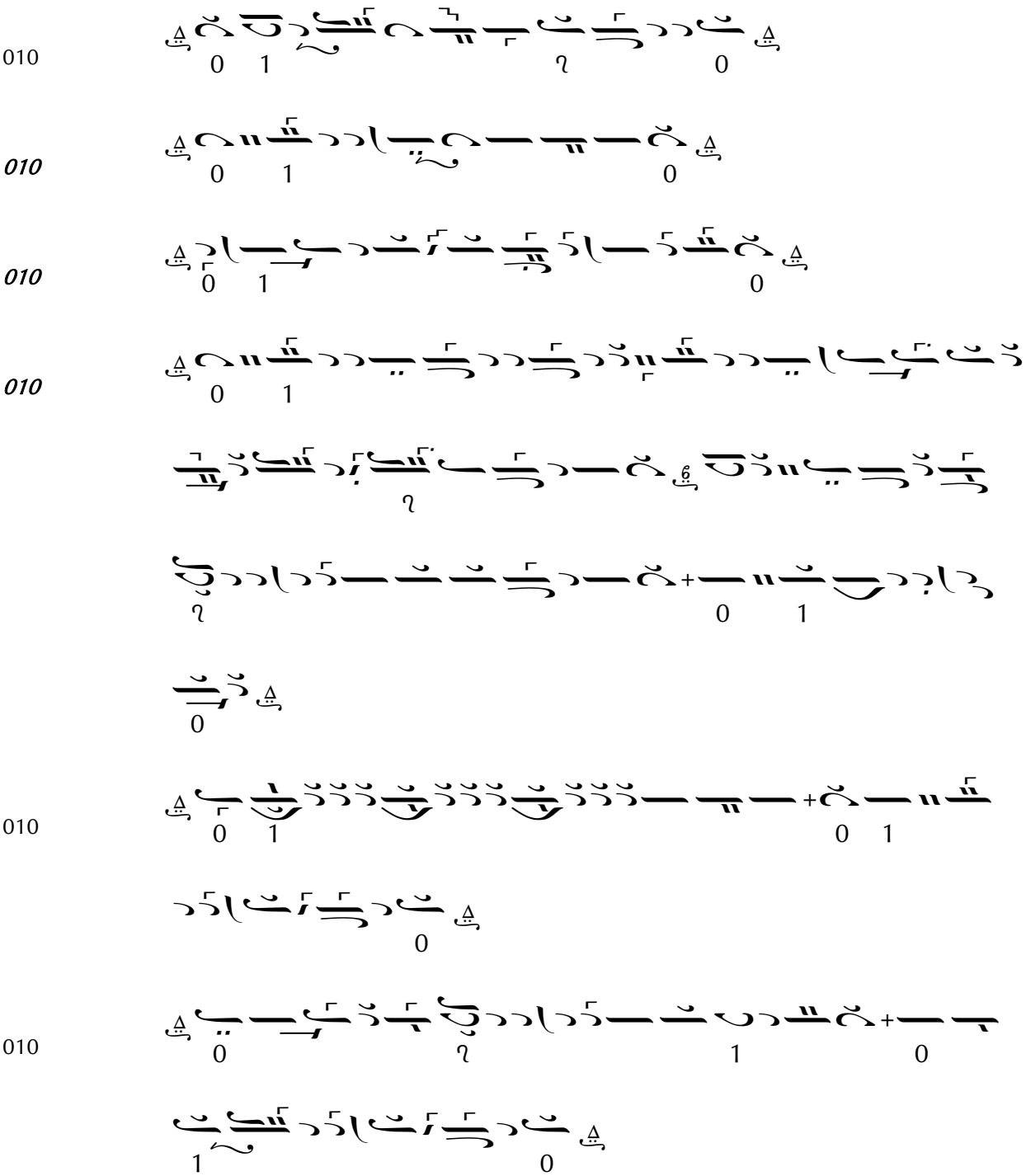
010



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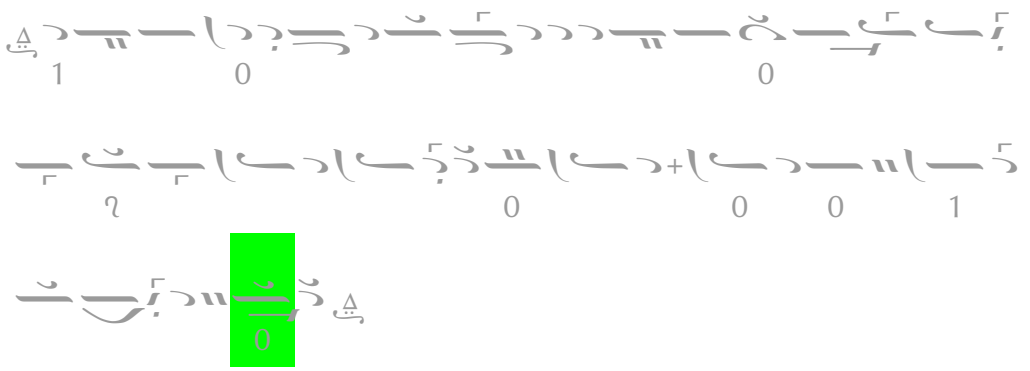

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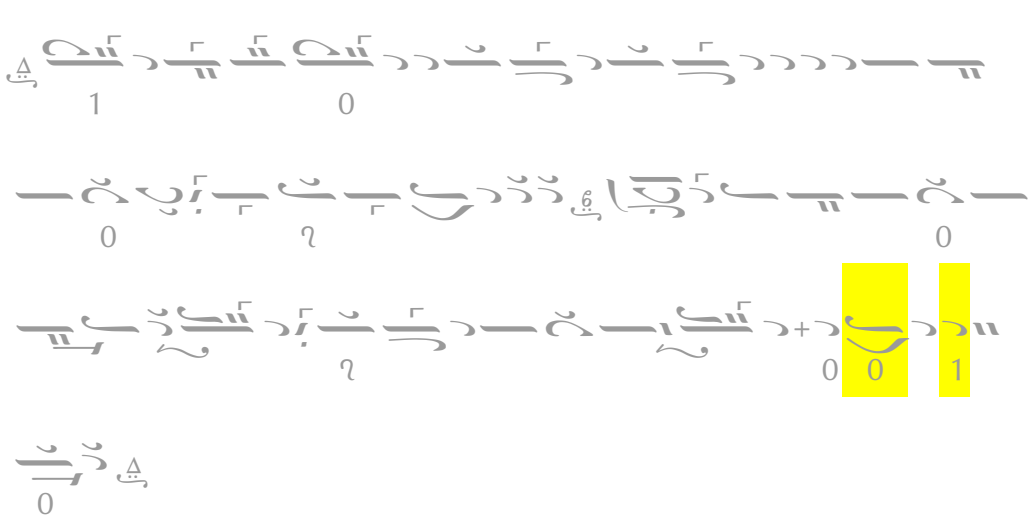

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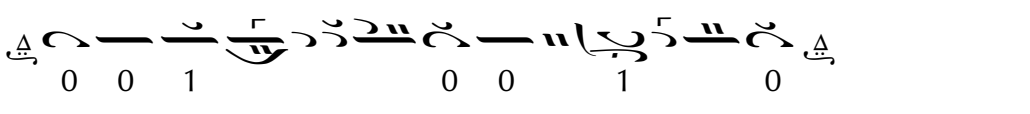

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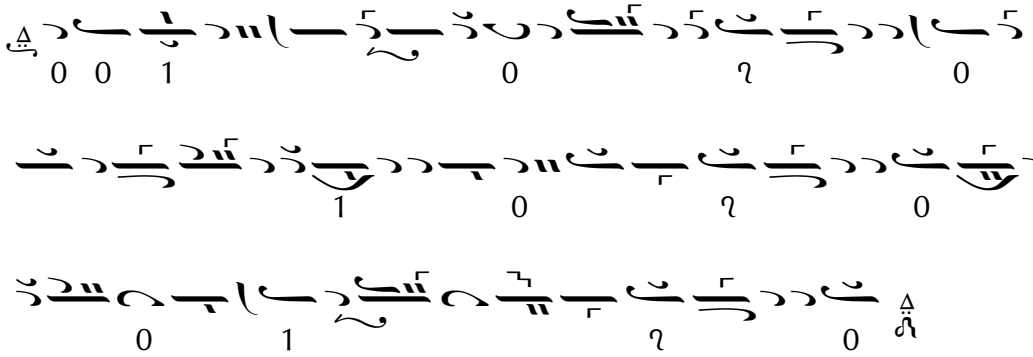
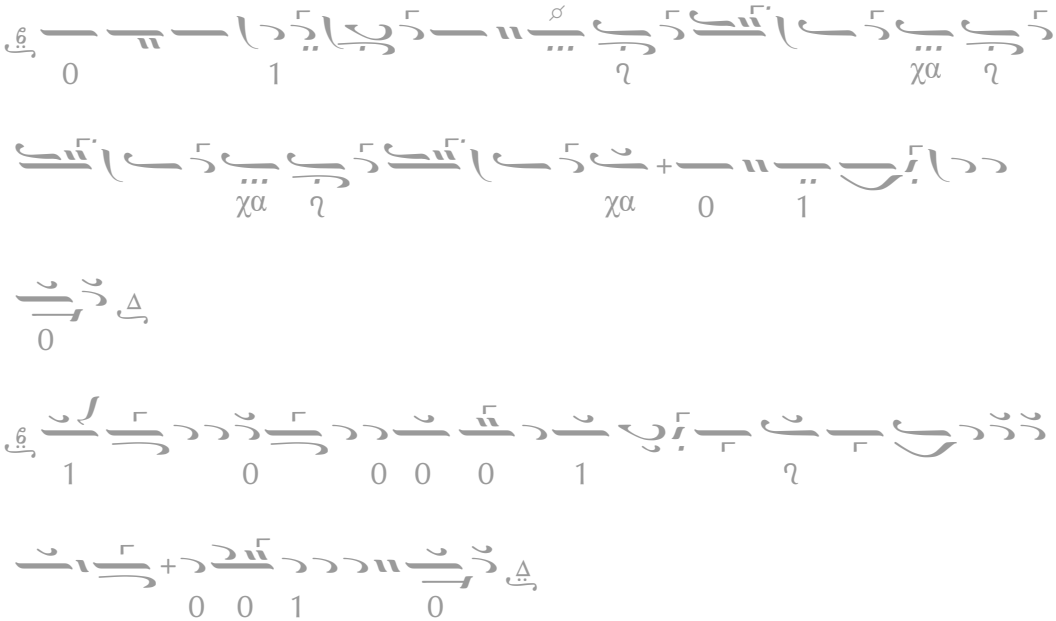


Vou - Di

010



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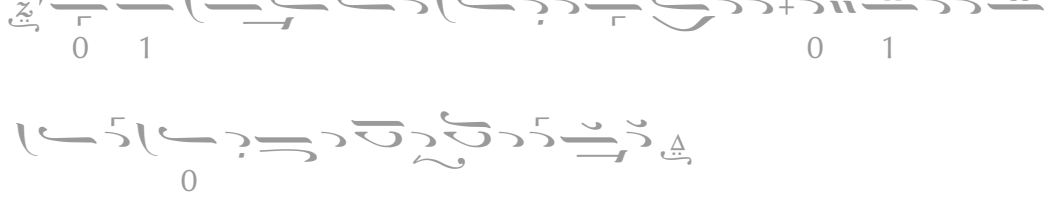
High Zo - Di

010

010



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High Nee - Di

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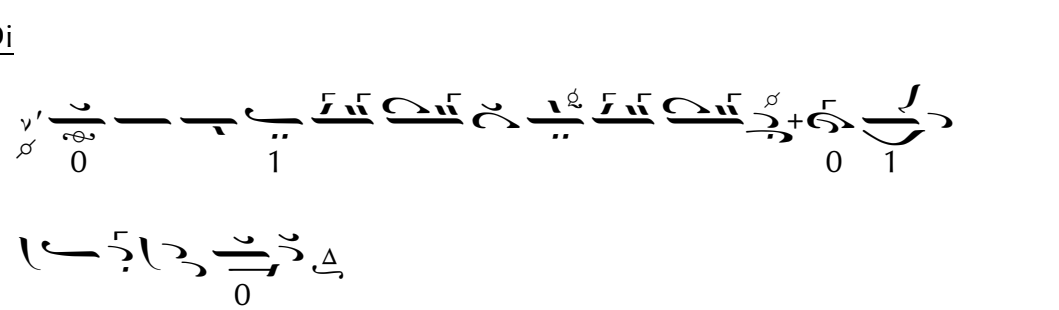

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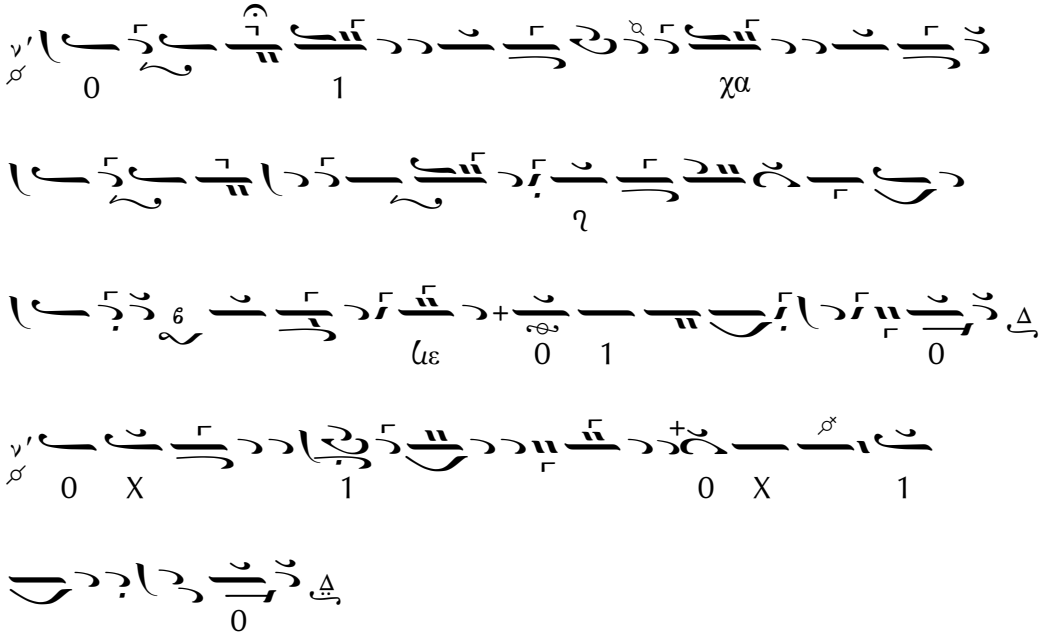


0X10

High Pa - Di

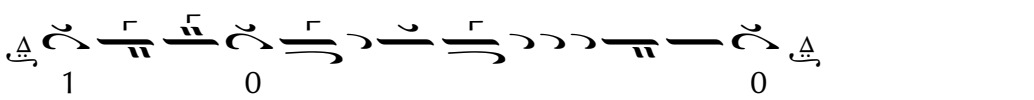
010

D) Accented on Third to Last Syllable

Di - Di

100

100



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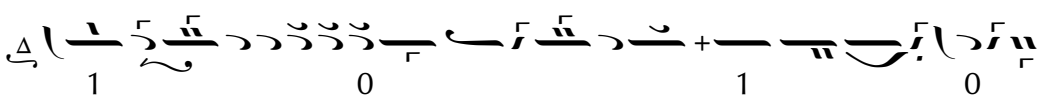

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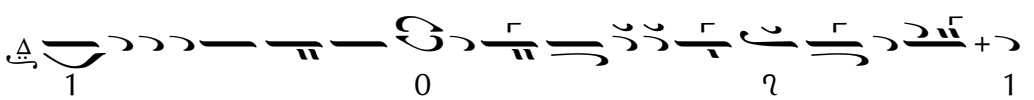

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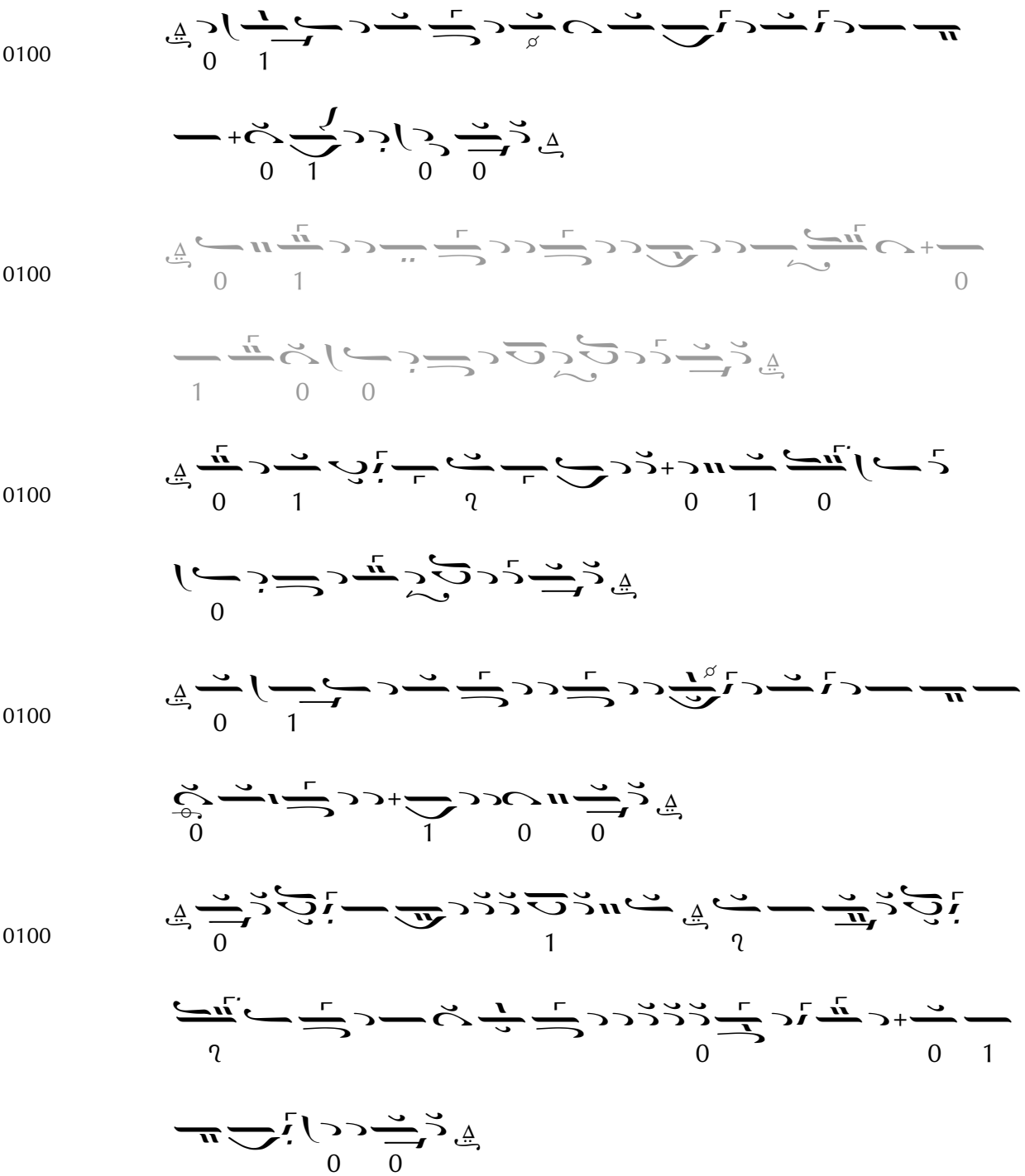

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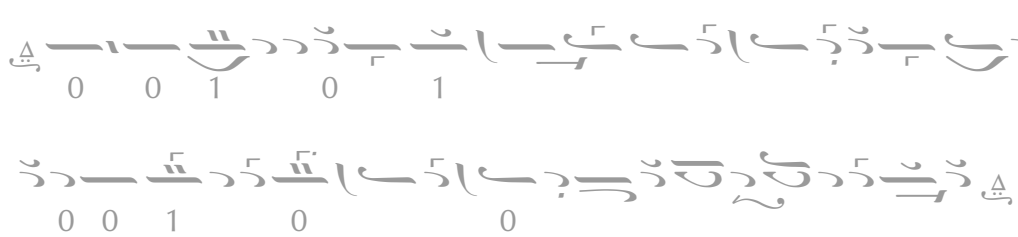
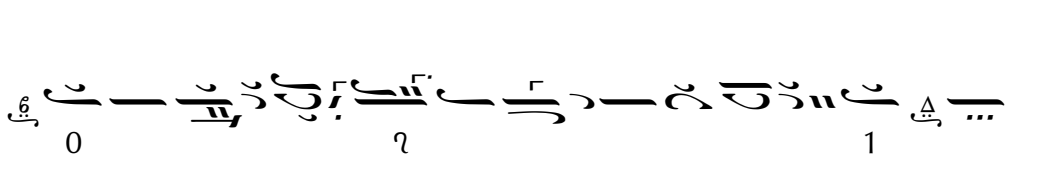


Vou - Di

0100



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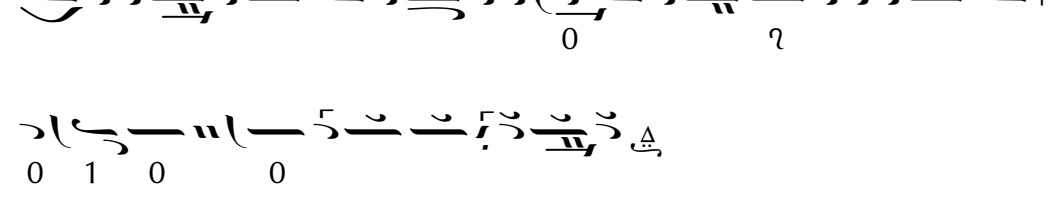

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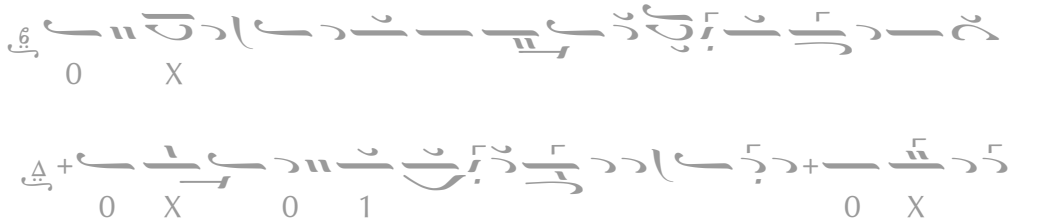

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00100

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001010100

High Zo - Di

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000100

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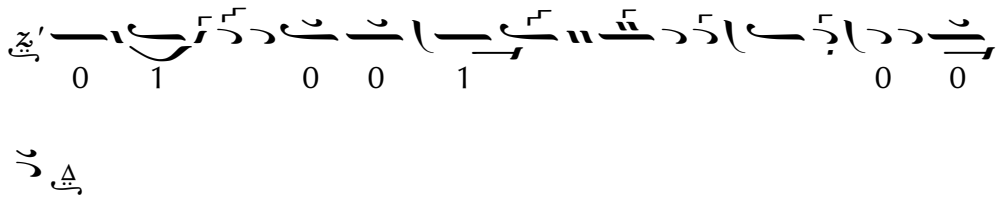
0100100



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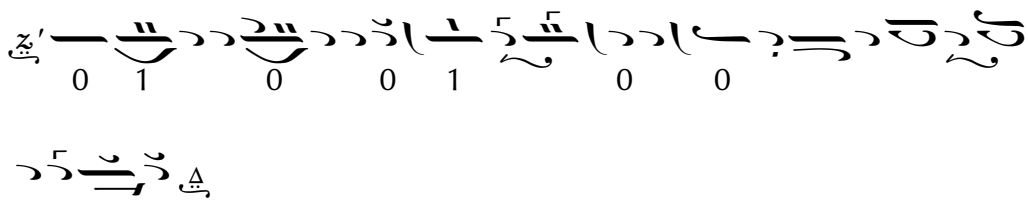

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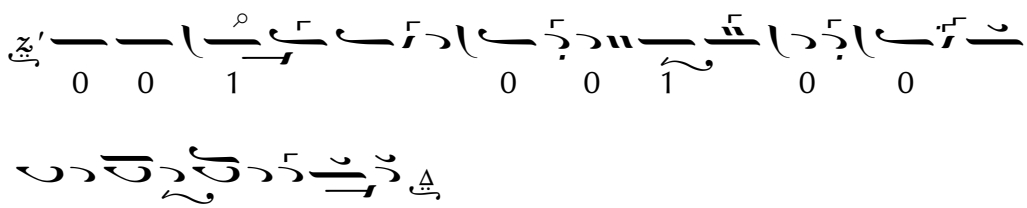

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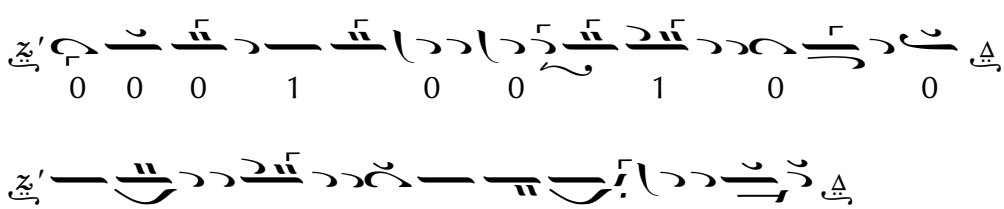

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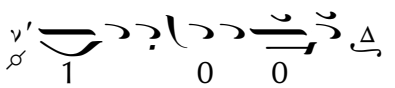
High Nee - Di

100 

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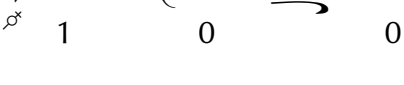
100 

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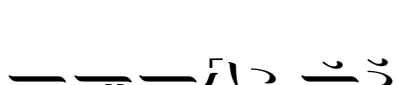
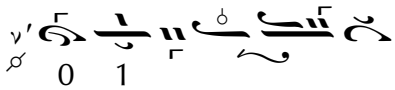


00100 

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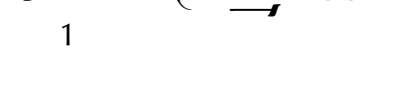

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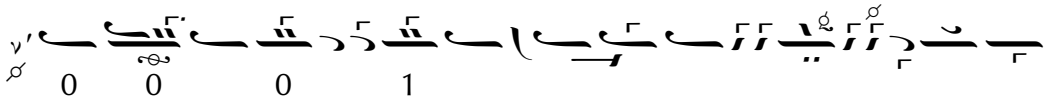

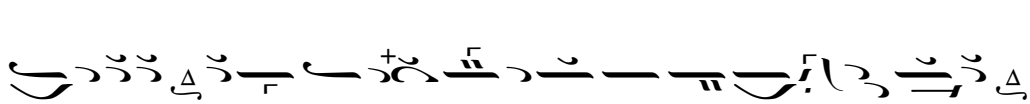

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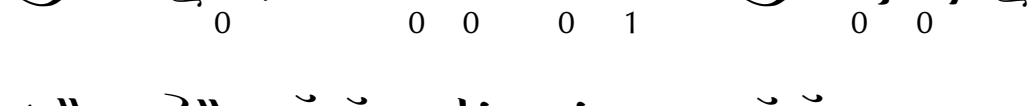

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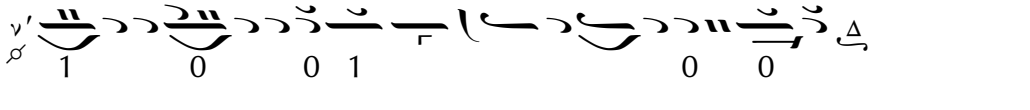

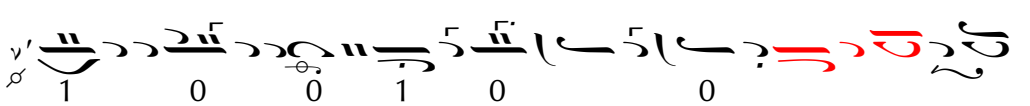

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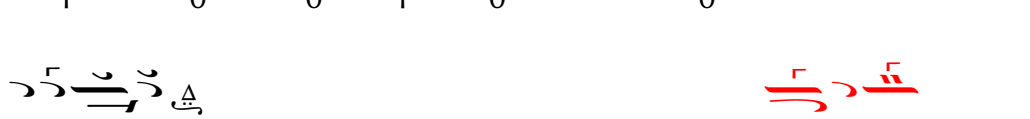

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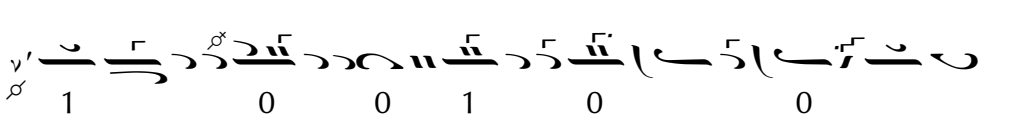

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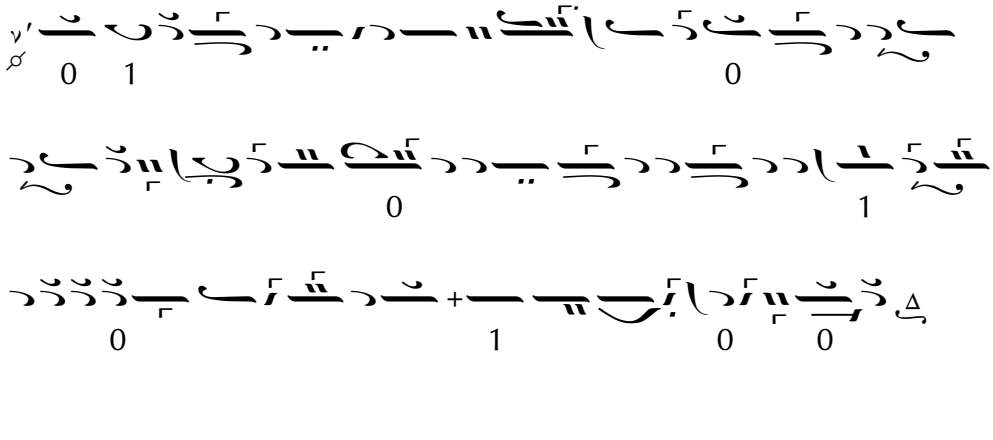

High Pa - Di

0100100

High Vou - Di

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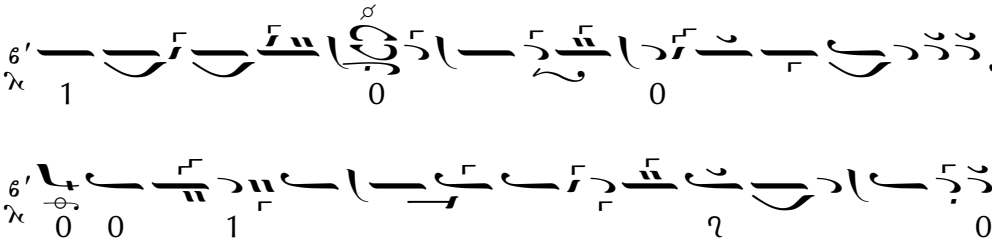

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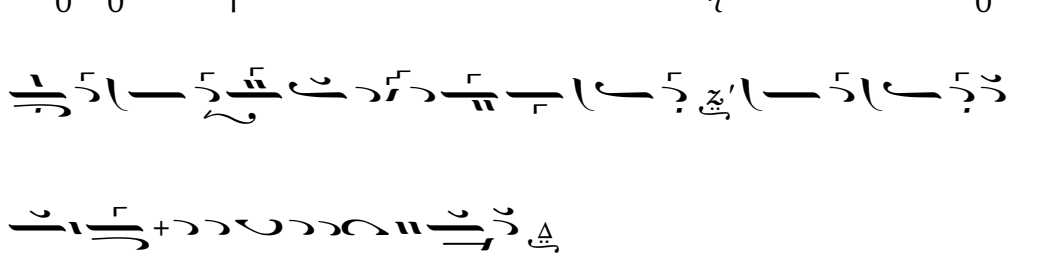

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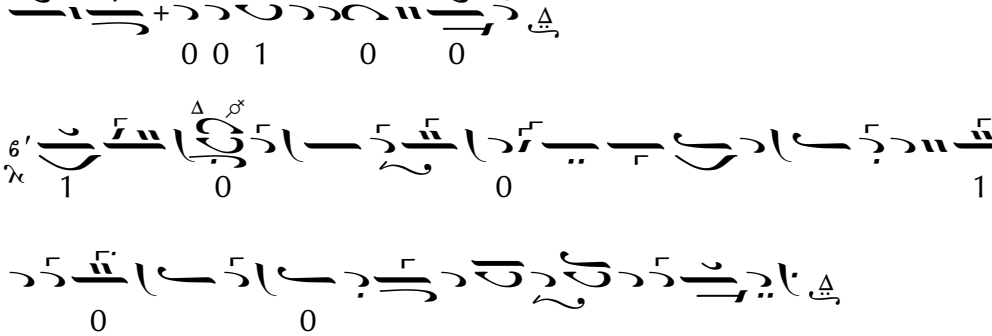


100100

00100100

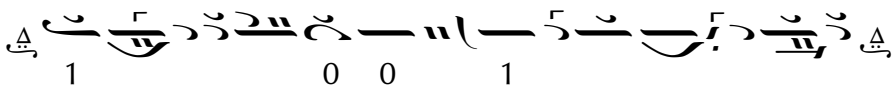
00100100

[*] These notes were highlighted, because they could also be used elsewhere as a smooth way to join a formula ending on Di with a formula beginning on high Pa.

E) Accented on Fourth to Last Syllable

Di - Di

1001



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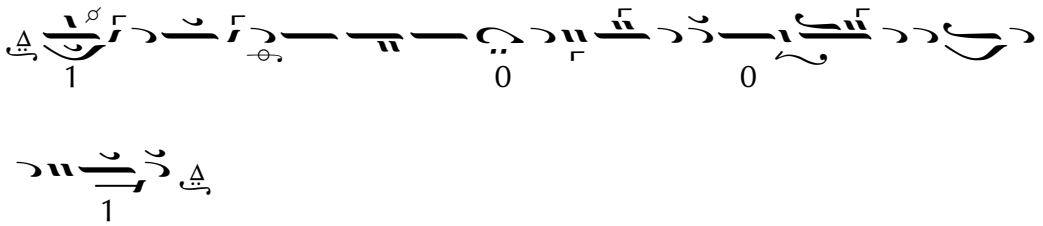

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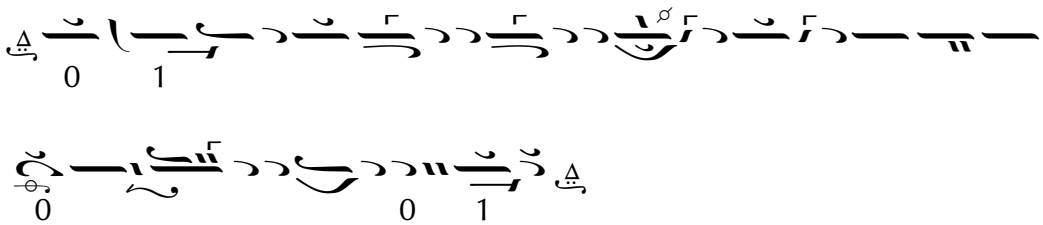

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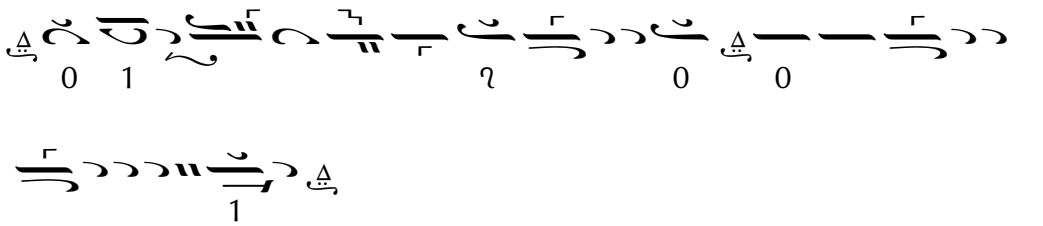

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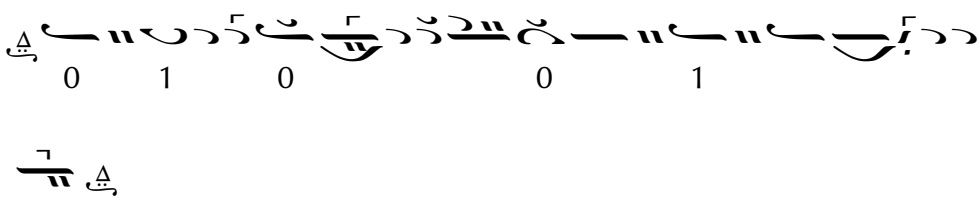

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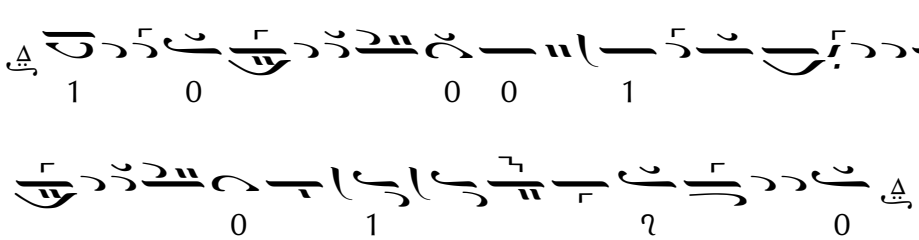

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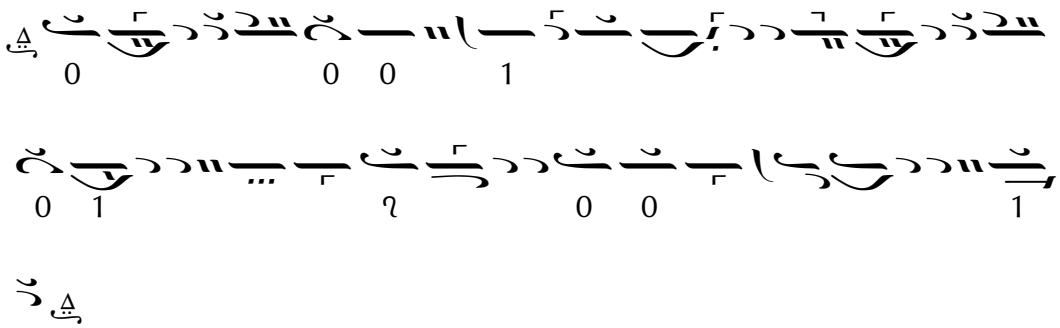
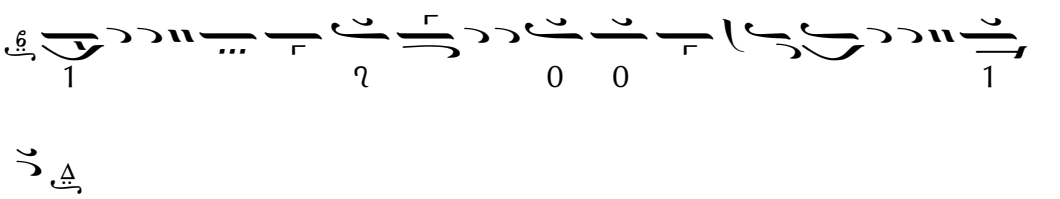


Vou - Di

1001



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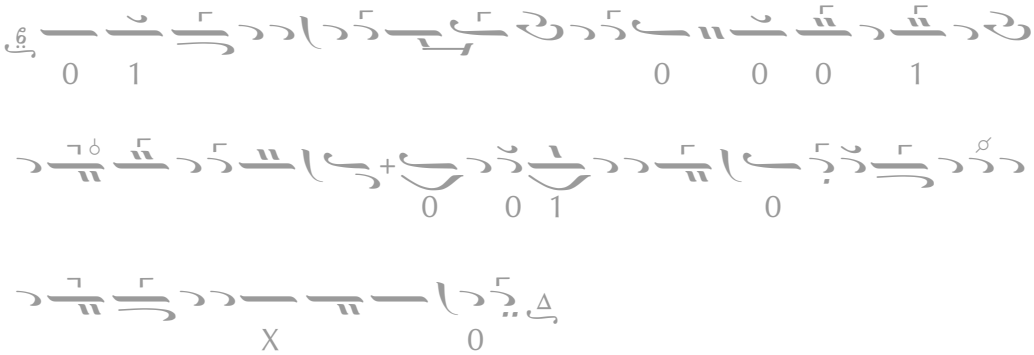


High Zo - Di

01010

High Pa - Di

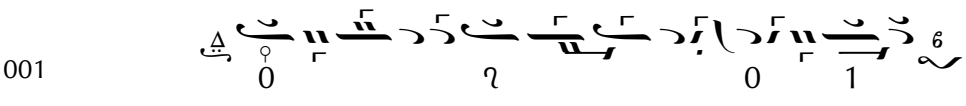
001010

Medial Cadences on Vou

F) Accented on Last Syllable

Di - Vou

001



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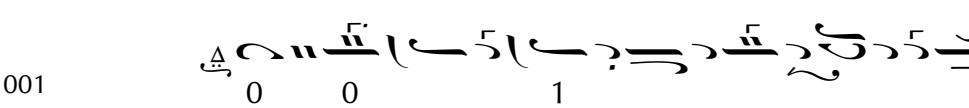

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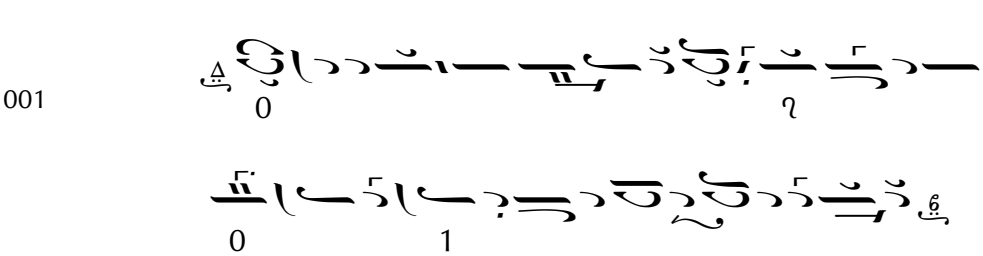

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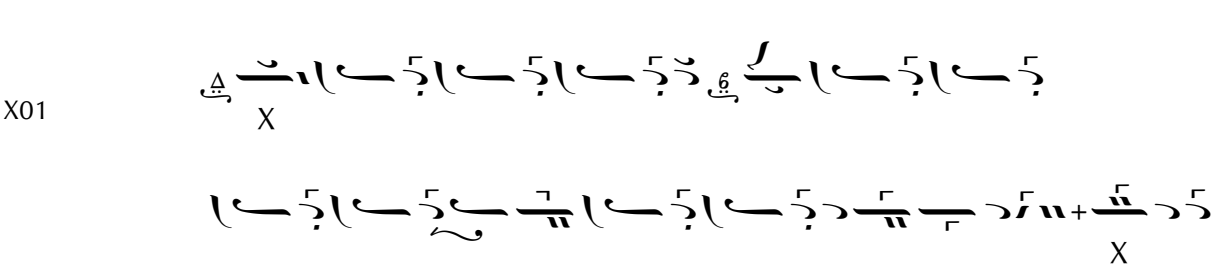

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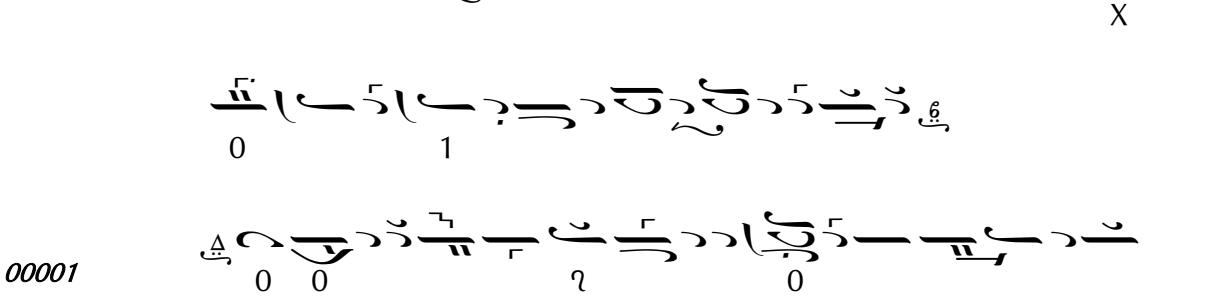

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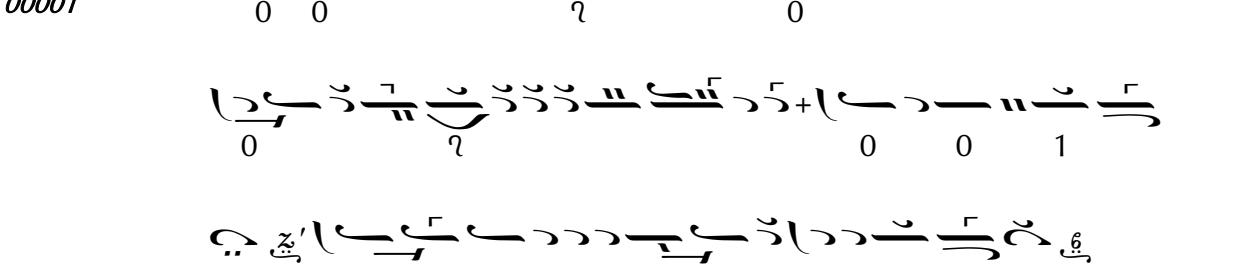

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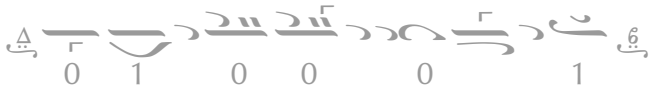


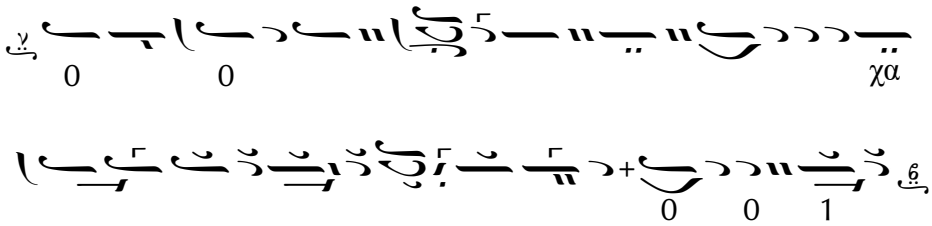
Vou - Vou

0001

0100001

Low Nee - Vou

001

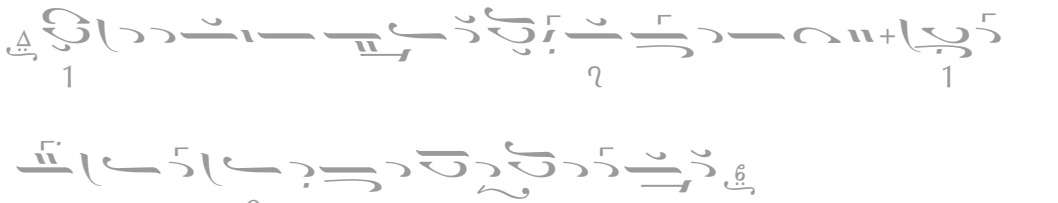


G) Accented on Second to Last Syllable

Di - Vou

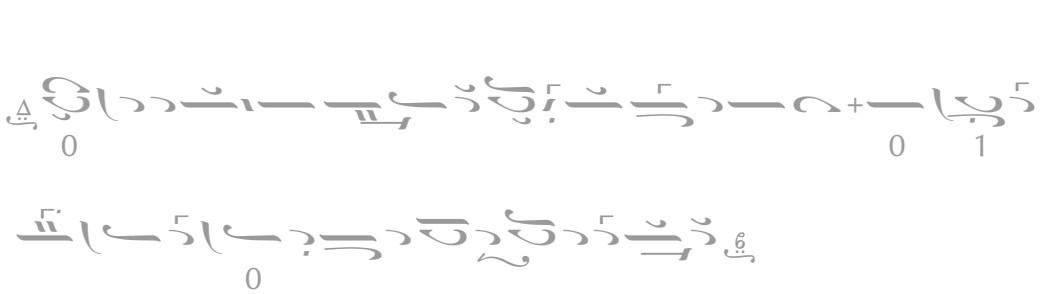
10

10



010

010



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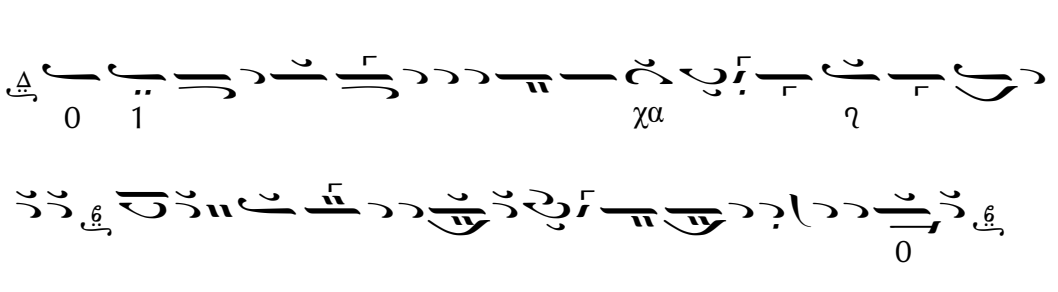

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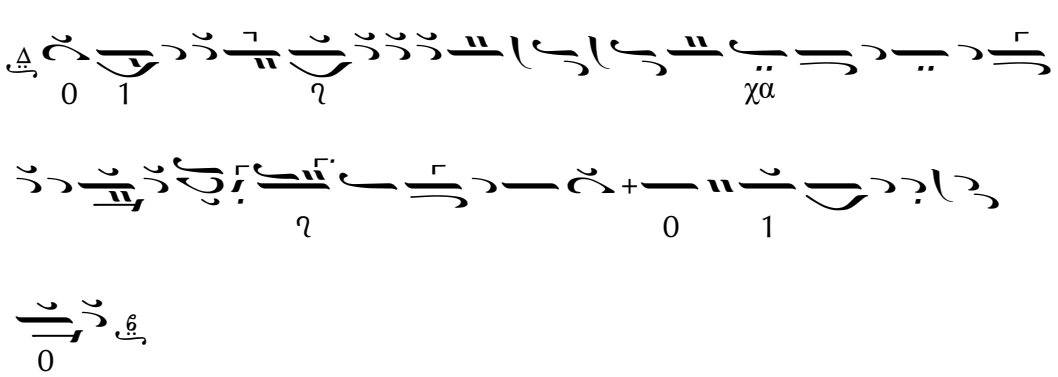


0010

0010

0010010

0010010

00110010010

Vou - Vou

10

010

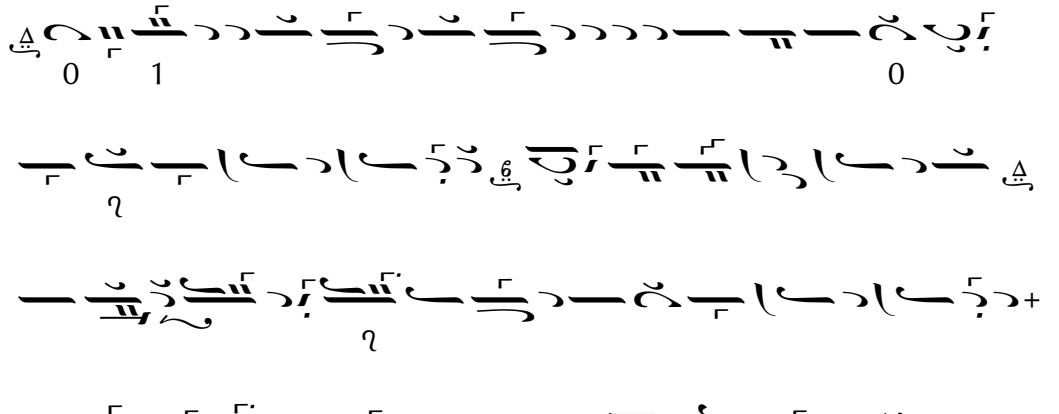
0010

00010

H) Accented on Third to Last Syllable

Di - Vou

0100



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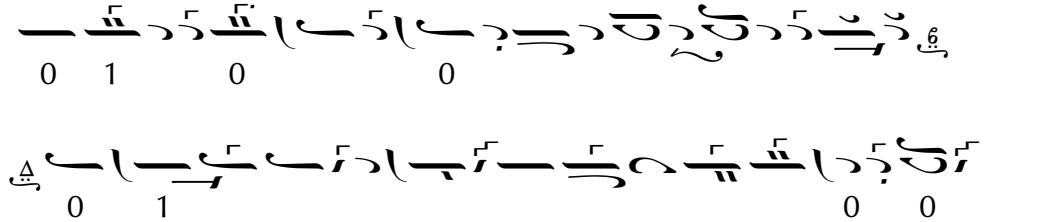

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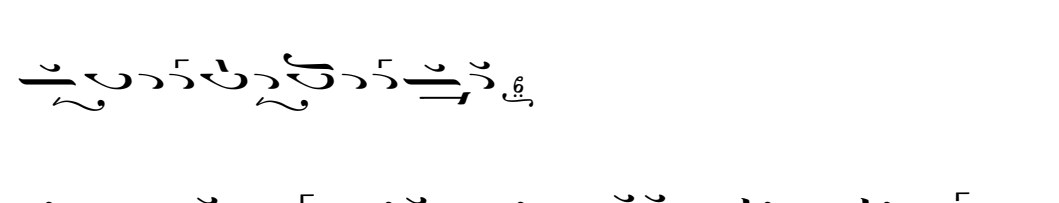

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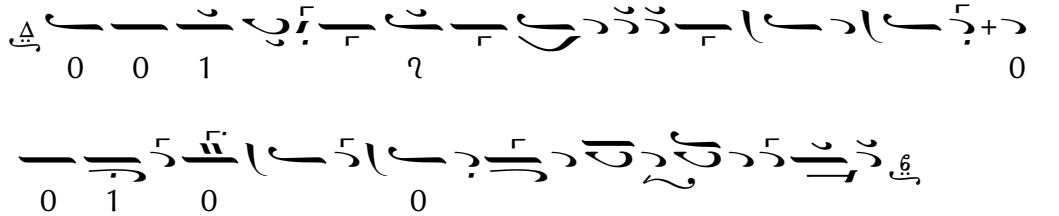

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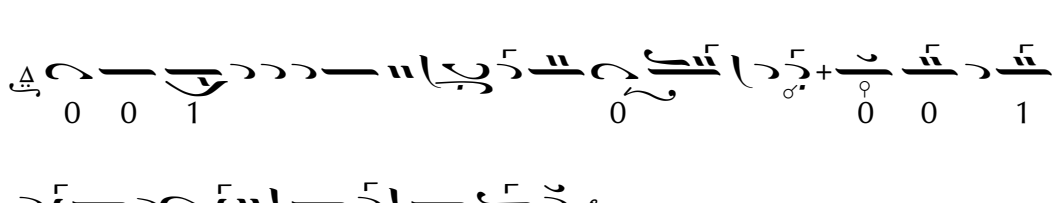

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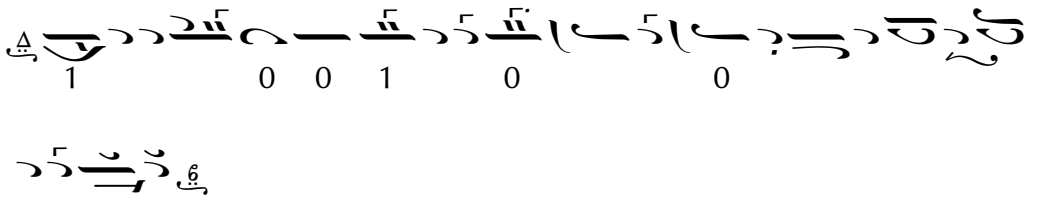

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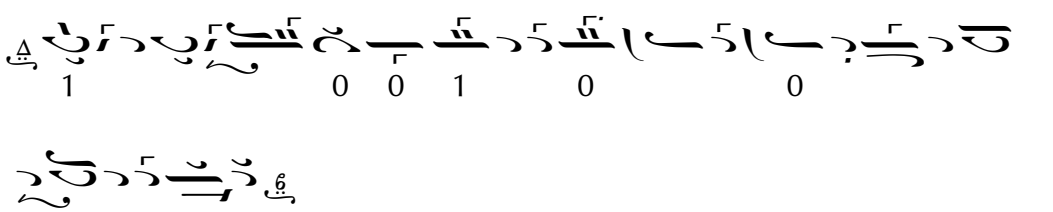

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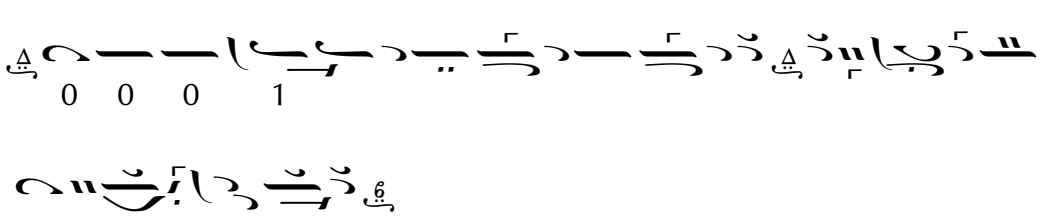

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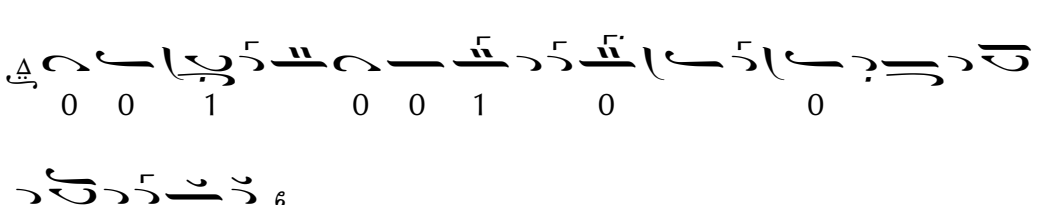
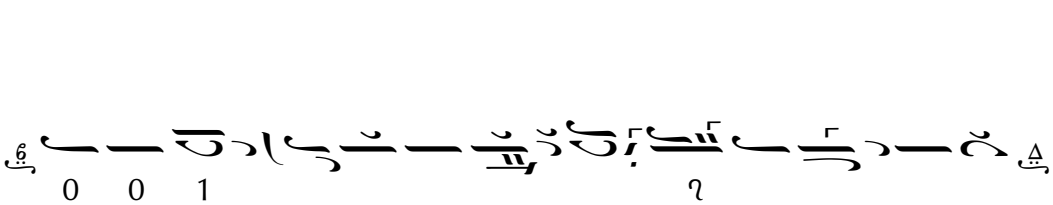


Vou - Vou

00100

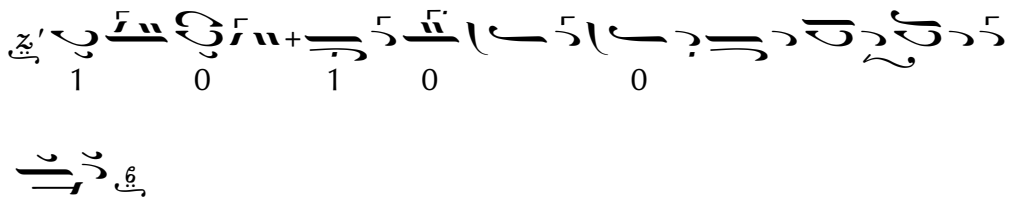


00100

(10)0100

High Zo - Vou

100

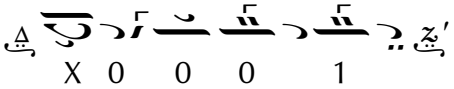


Medial Cadences on High Zo

I) Accented on Last Syllable

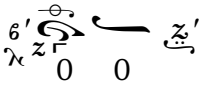
Di - High Zo

X0001



High Vou - High Zo

00



J) Accented on Second to Last Syllable

Di - High Zo

010

0010

0010

000010

010010

0100010

100010

00000010

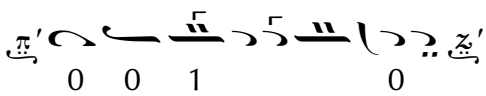
Vou - High Zo

10

High Pa - High Zo

10

0010



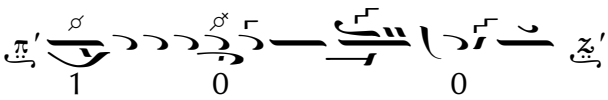
K) Accented on Third to Last Syllable

Di - High Zo

0100

High Pa - High Zo

100



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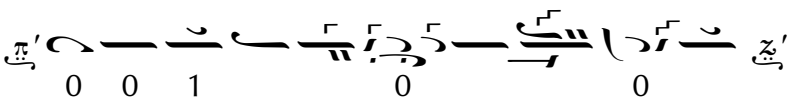


L) Accented on Fourth to Last Syllable

Di - High Zo

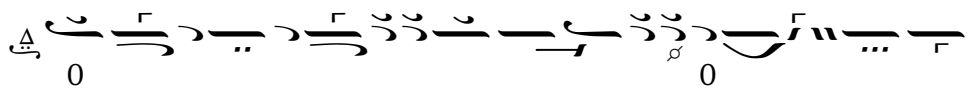
1000

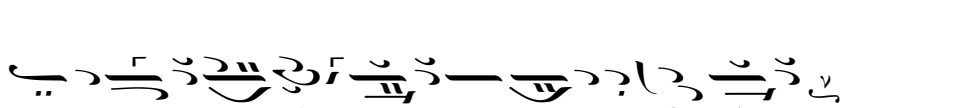
Medial Cadences on Low Nee*

M) Accented on Last Syllable

Di - Low Nee

001





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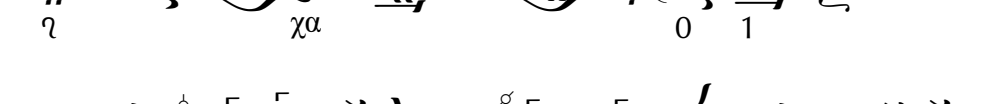

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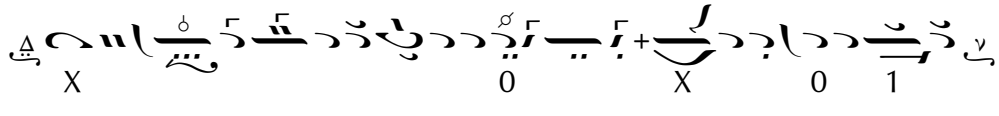

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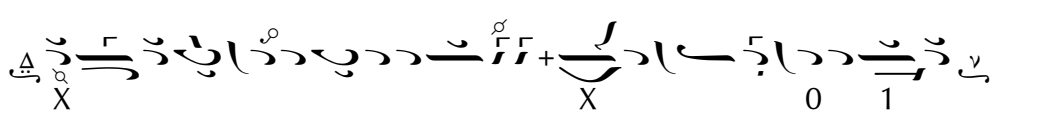

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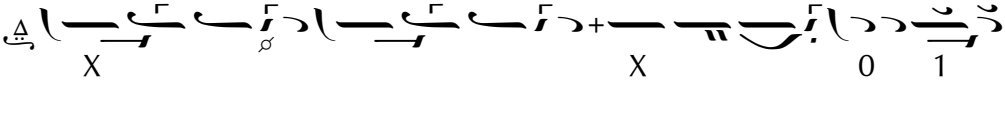

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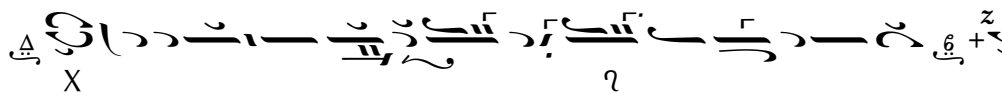

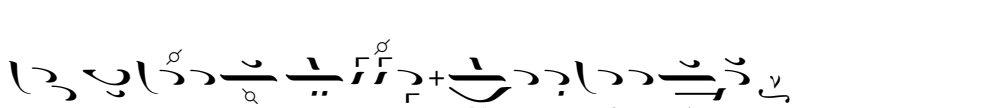

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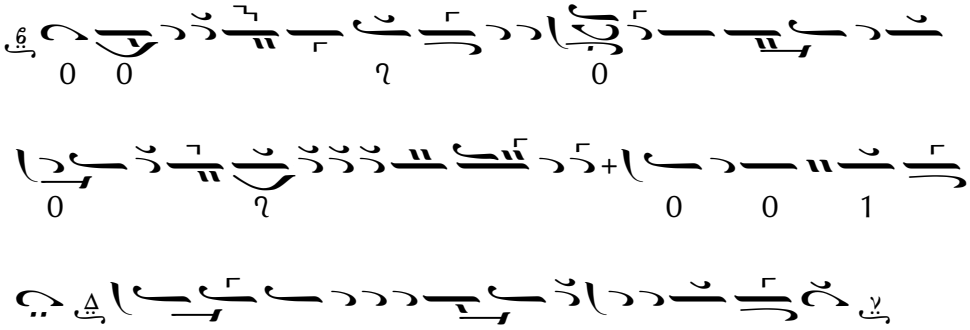
* See also section AG on page 1304 of this file for "old sticheraric" cadences on Low Nee.

00001



N) Accented on Second to Last Syllable

Di - Low Nee

10

10

10

010

O) Accented on Third to Last Syllable

Di - Low Nee

100

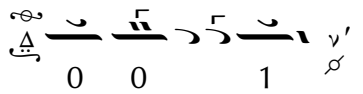
000100

Medial Cadences on High Nee*

P) Accented on Last Syllable

Di - High Nee

001



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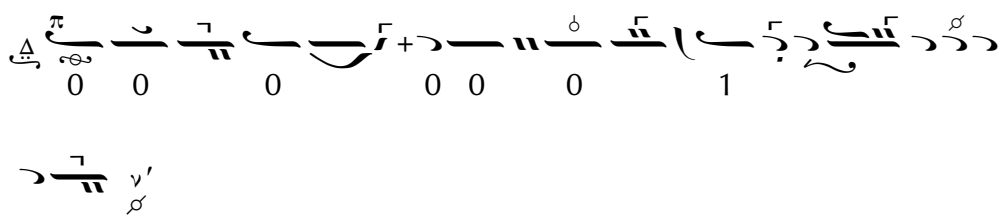

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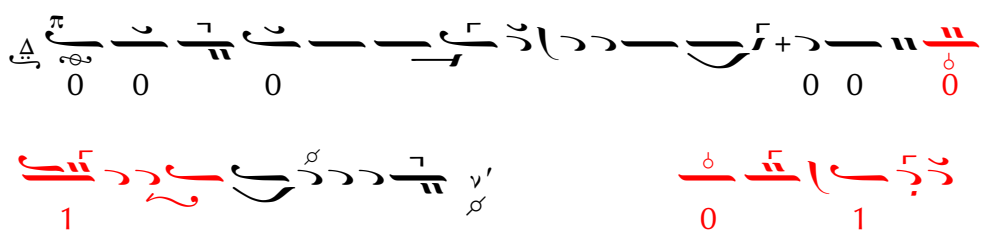

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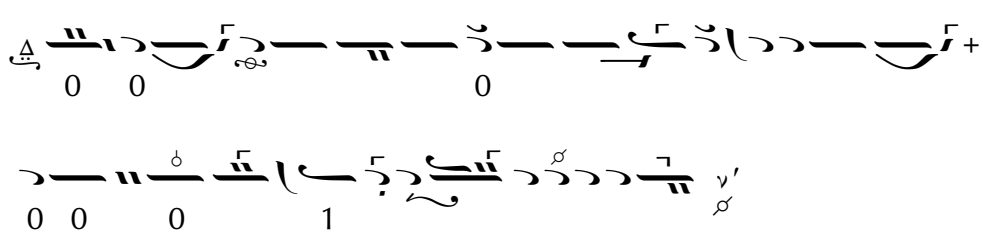

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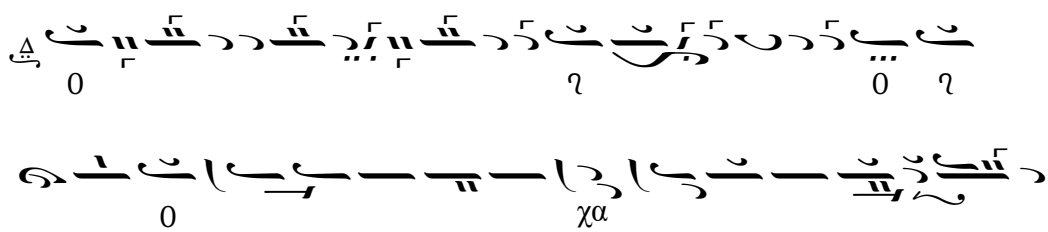


* Since formulae with cadences on High Nee in (soft chromatic) papadic second mode almost always use the hard chromatic scale, it is safe to infer that formulae with cadences on Di from our compilation for papadic plagal second mode may also be used as cadences on High Nee for compositions in (soft chromatic)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

000001

000001

X00001

X000X01

1000001

1000001

1000001

0 0 0 1

Q) Accented on Second to Last Syllable

Di - High Nee

010

010

010

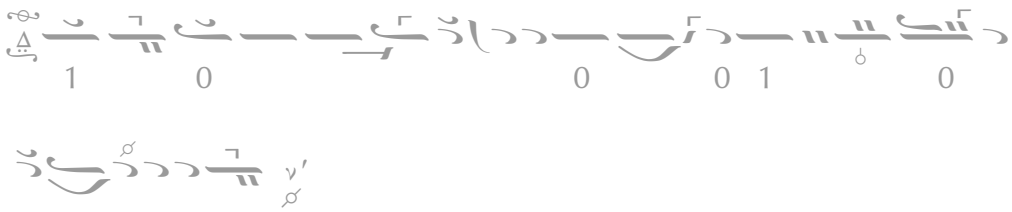
010

010

X00010

100010

100010



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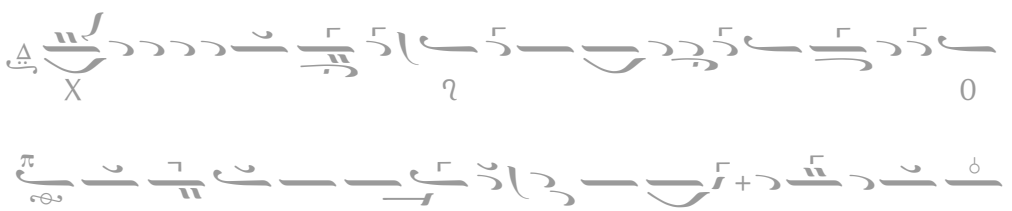

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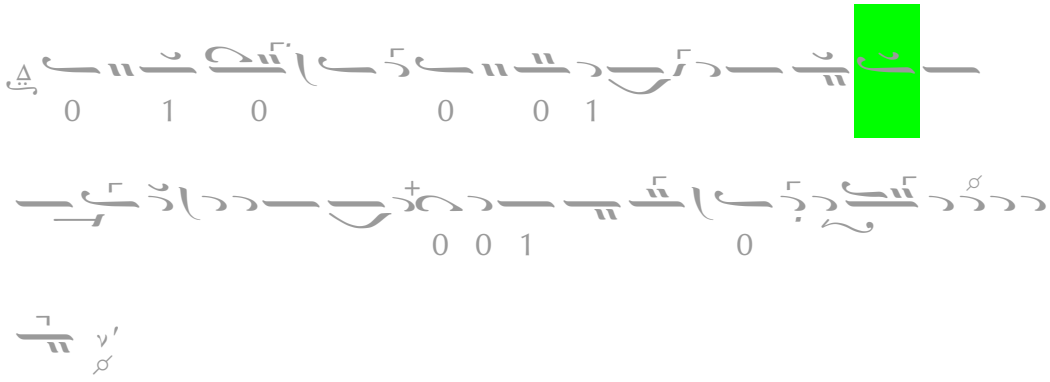

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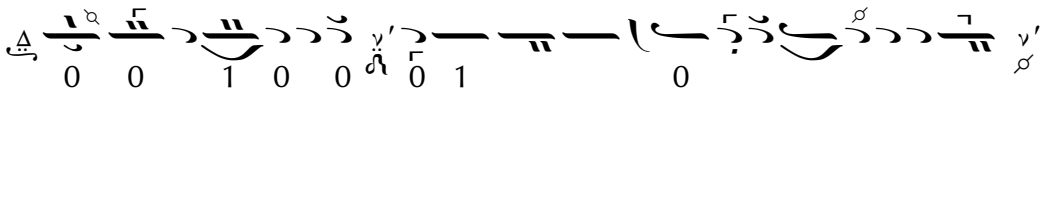
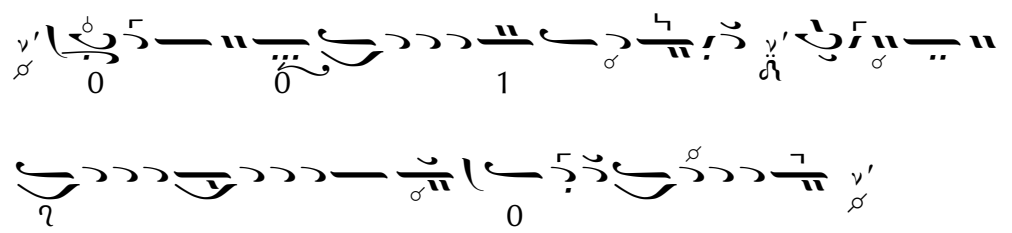
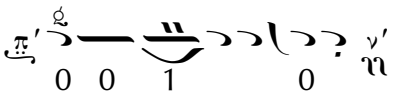


High Nee - High Nee

0010



High Vou - High Nee

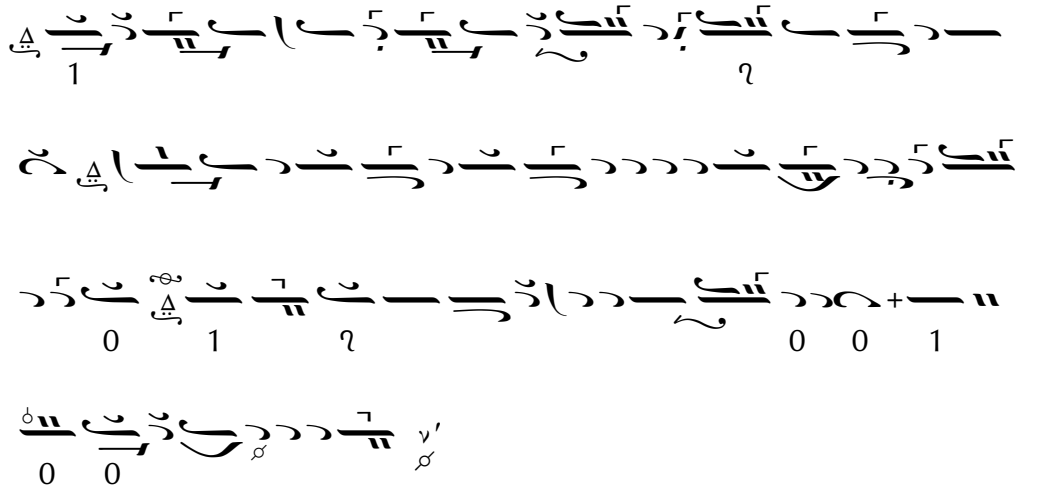
0010 

R) Accented on Third to Last Syllable

Di - High Nee

00100

10100



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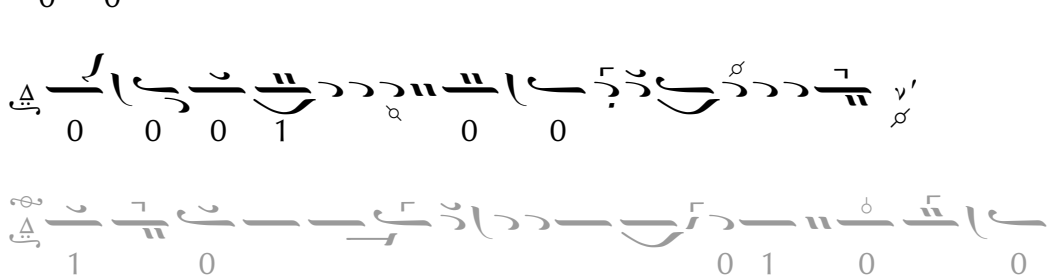

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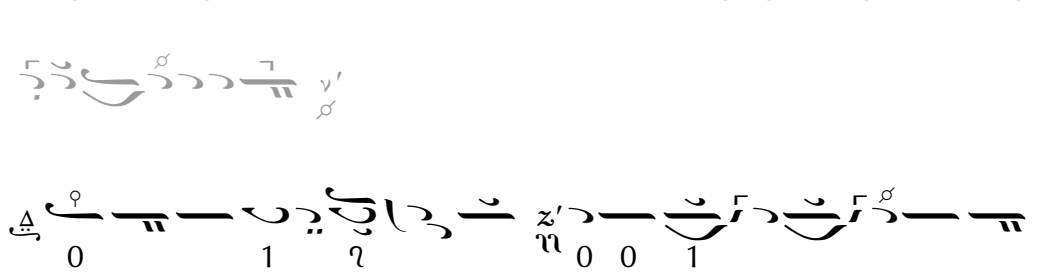

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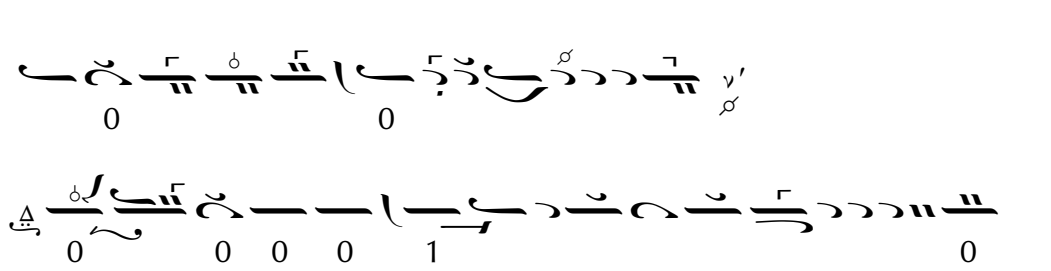

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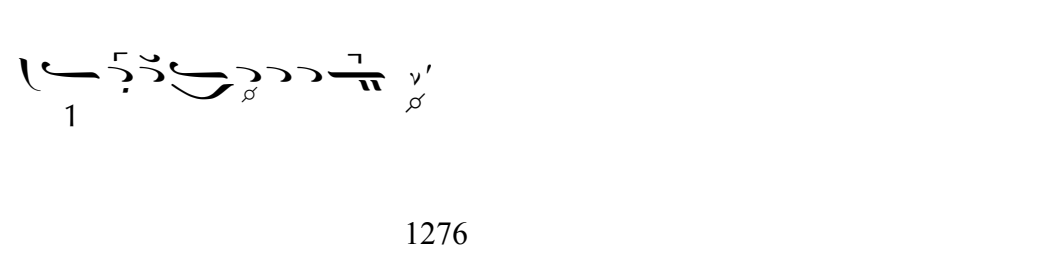
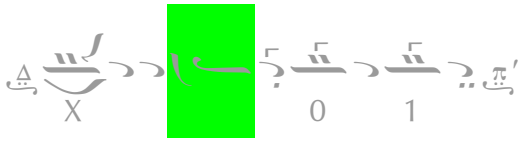


Medial Cadences on High Pa

S) Accented on Last Syllable

Di - High Pa

X01



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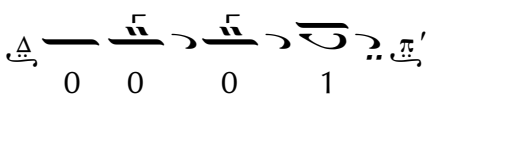

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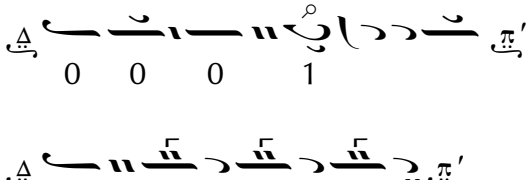

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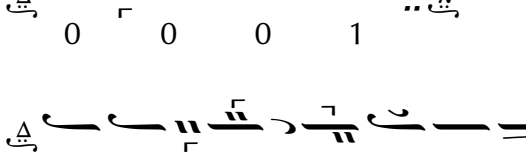

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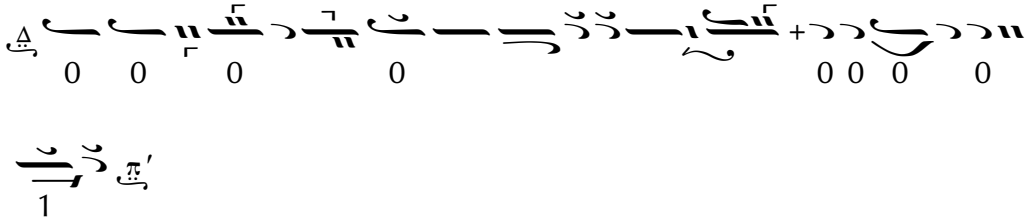

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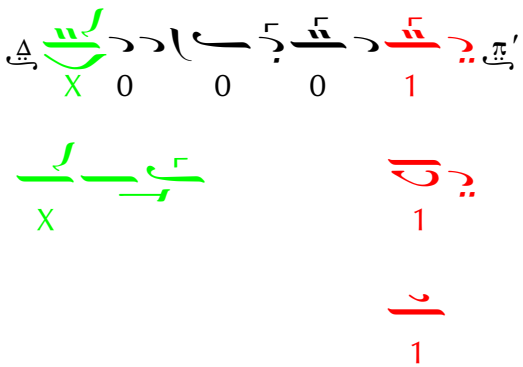

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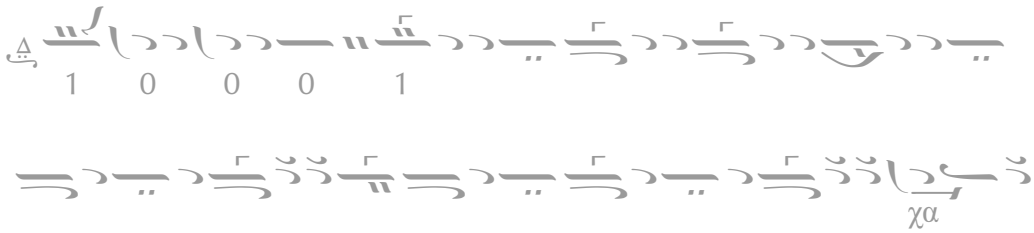
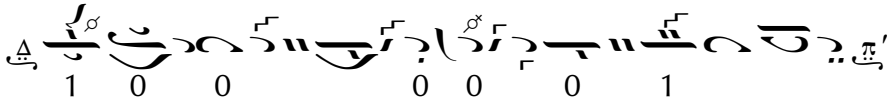
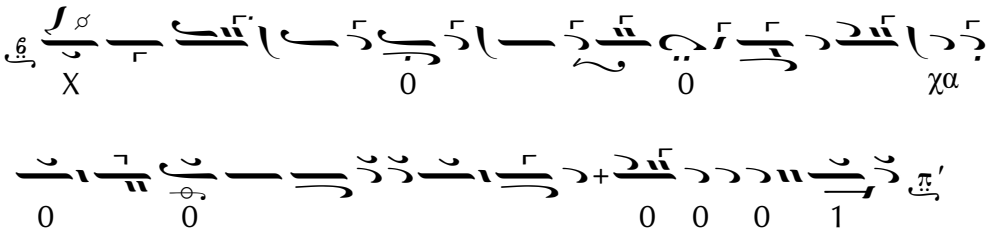


1000001 

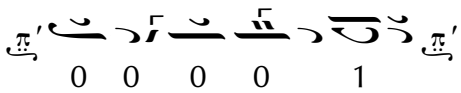
Vou - High Pa

X00001



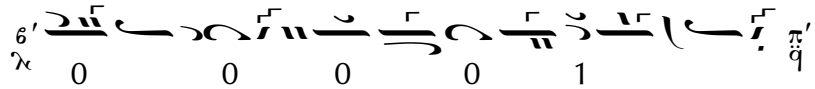
High Pa - High Pa

0001



High Vou - High Pa

00001

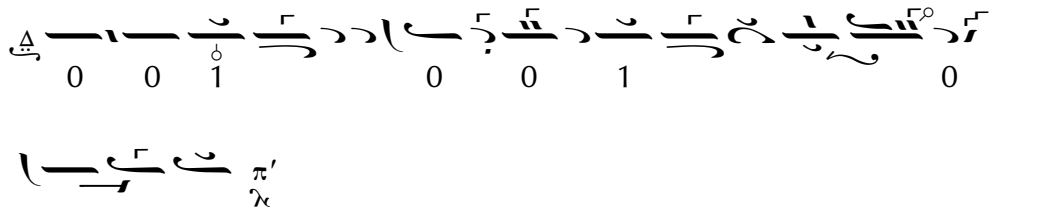


T) Accented on Second to Last Syllable

Di - High Pa

10

0010010



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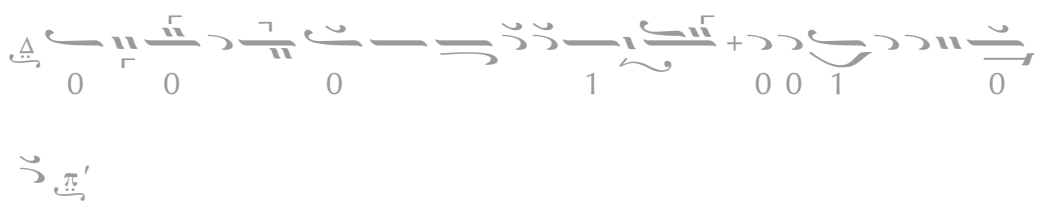

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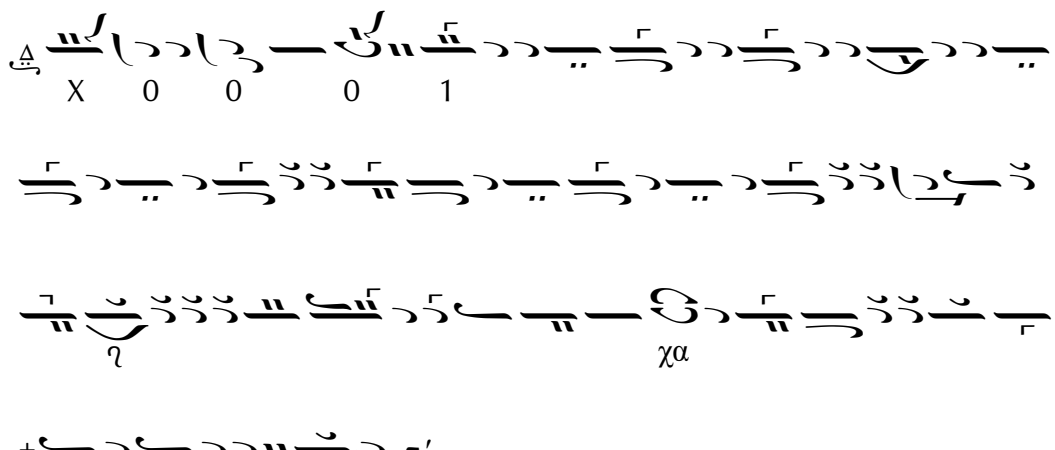

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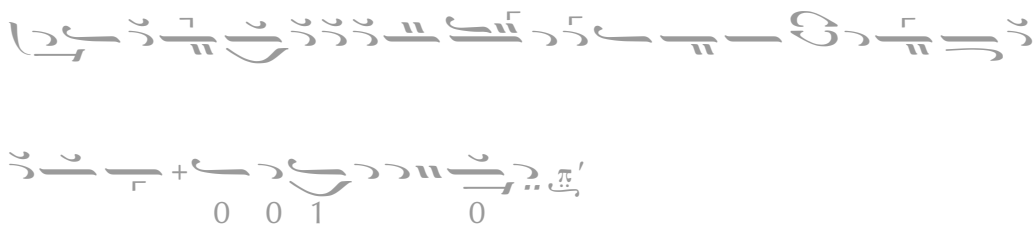
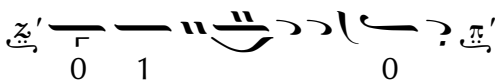
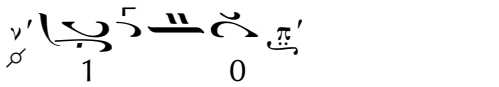
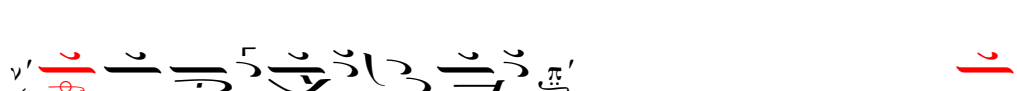


High Zo - High Pa

010 

High Nee - High Pa

10 

10 

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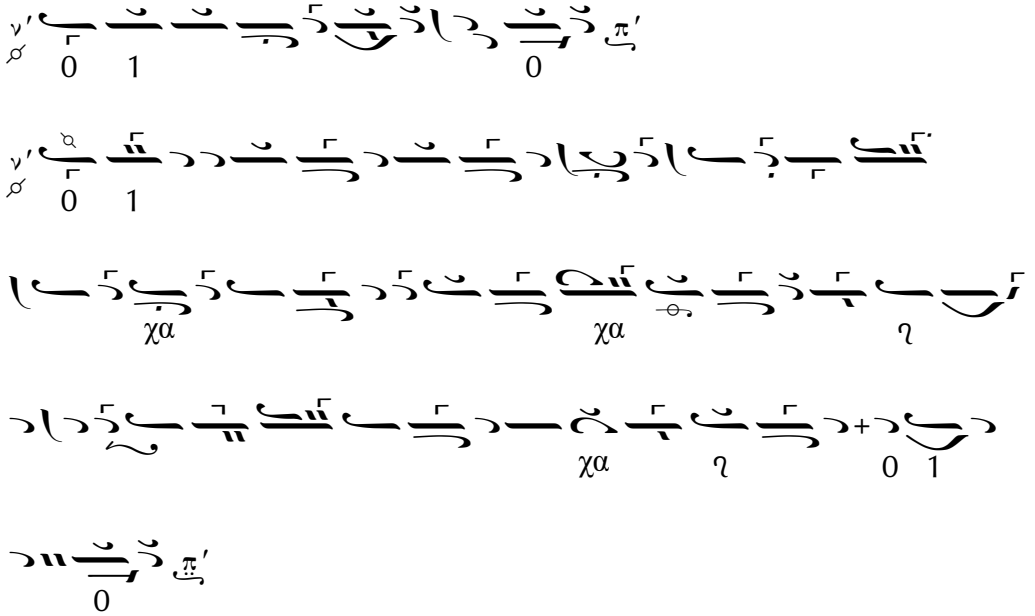
010 

High Pa - High Pa

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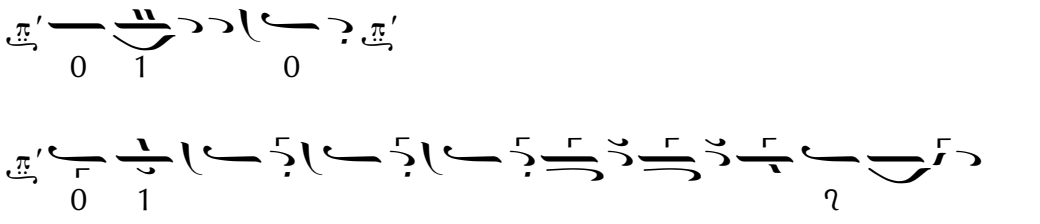

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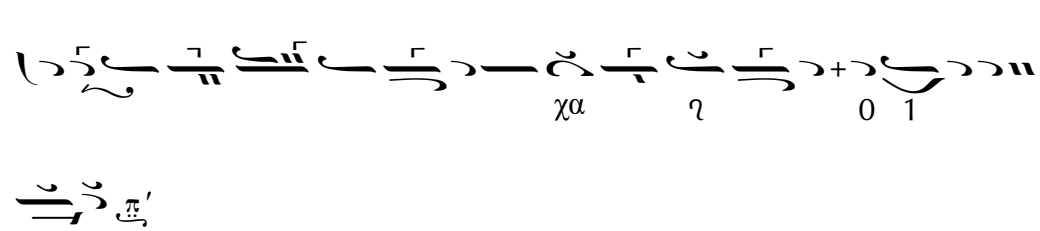

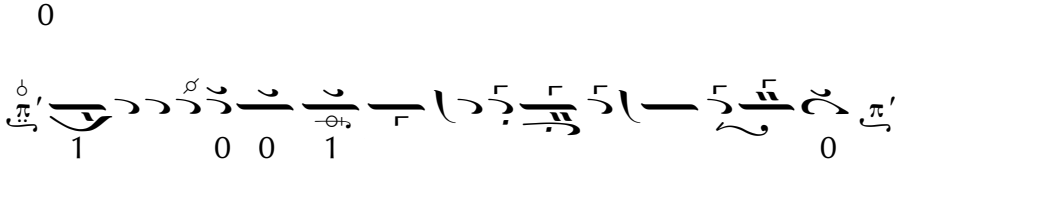

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U) Accented on Third to Last Syllable

Di - High Pa

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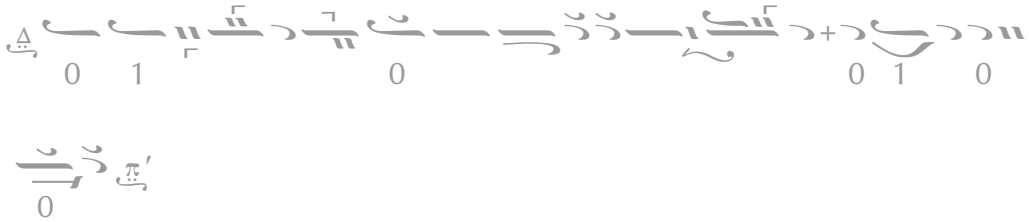


10000100

High Zo - High Pa

010X

High Nee - High Pa

100

High Pa - High Pa

0100

V) Accented on Fourth to Last Syllable

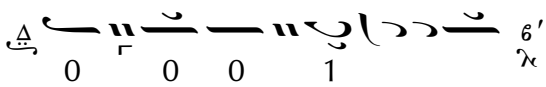
Di - High Pa

1000

Medial Cadences on High Vou

W) Accented on Last Syllable

0001



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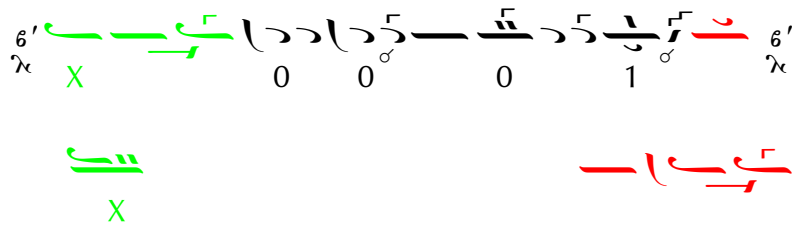

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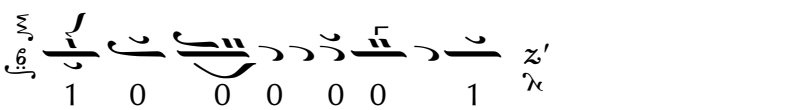

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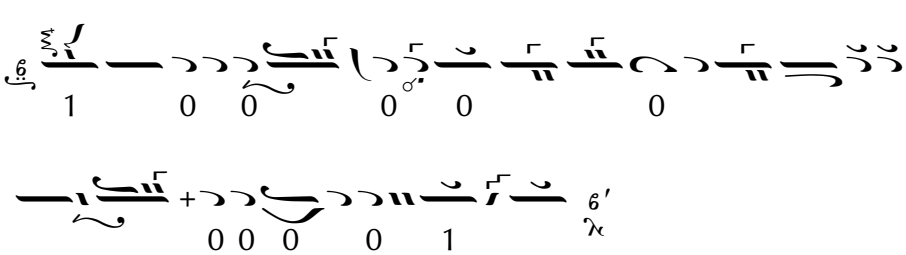

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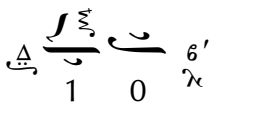
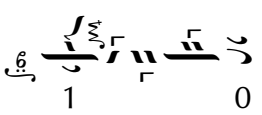
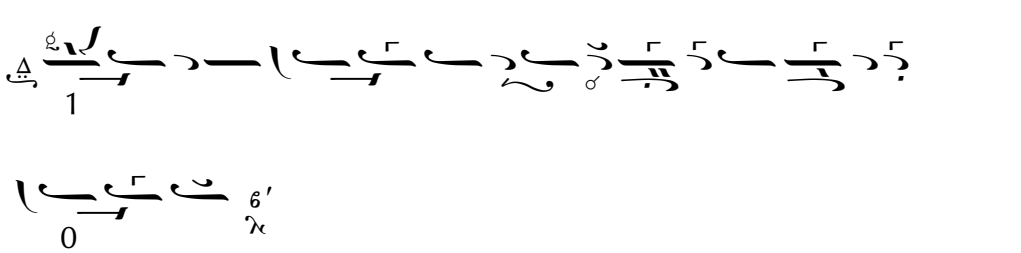
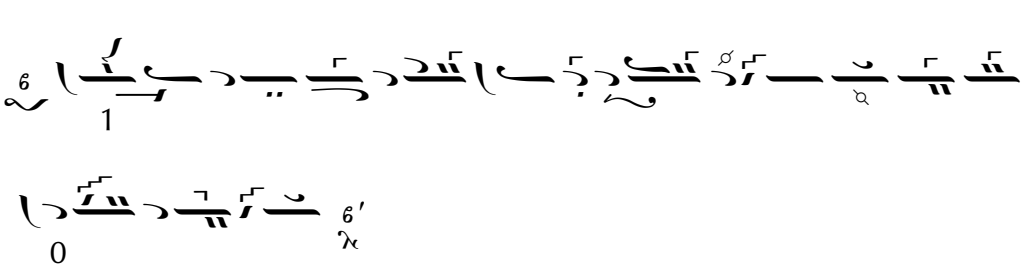
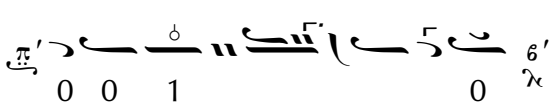
10 

10 

10 

10 

0010 

0010

Y) Accented on Third to Last Syllable

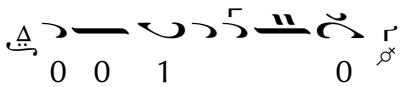
0100

Other Medial Cadences

Z) Medial Cadences on Ga

0001

0010



AA) Medial Cadences on Ke

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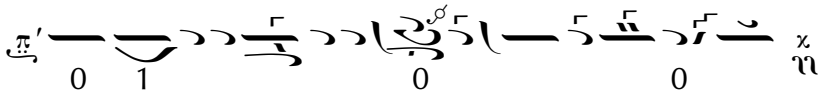

AB) Medial Cadences on High Di

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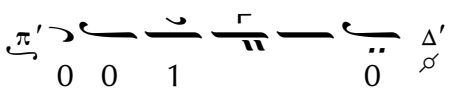

AC) Medial Cadences on Pa

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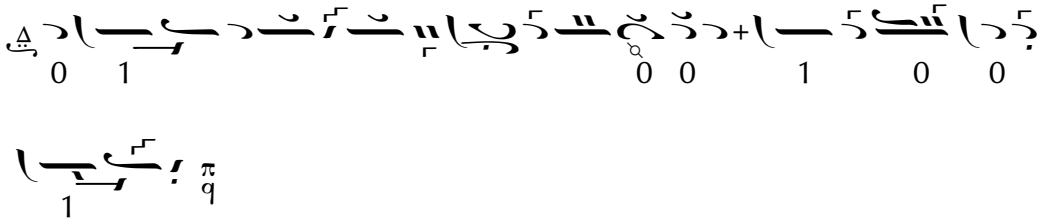
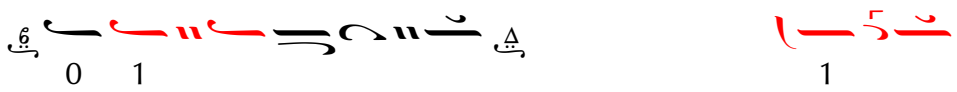


Old Sticheraric Formulae

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

AD) Accented on Last Syllable

01

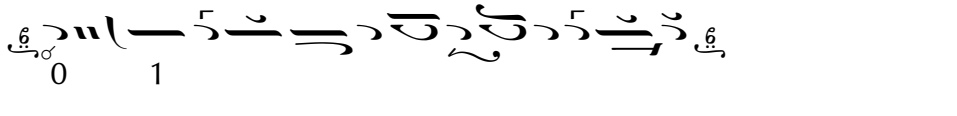


01

01

01

01



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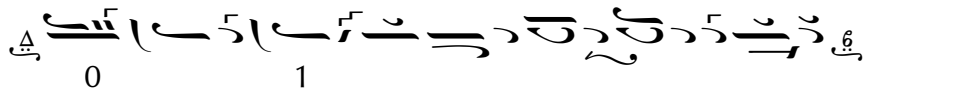

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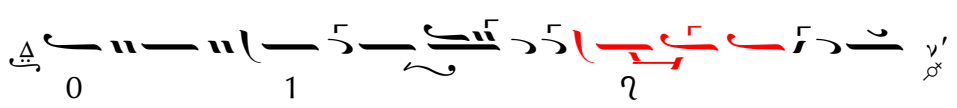


001

001

001

001

0001

X0X

X00X

0001

0001

1001

10001

10001

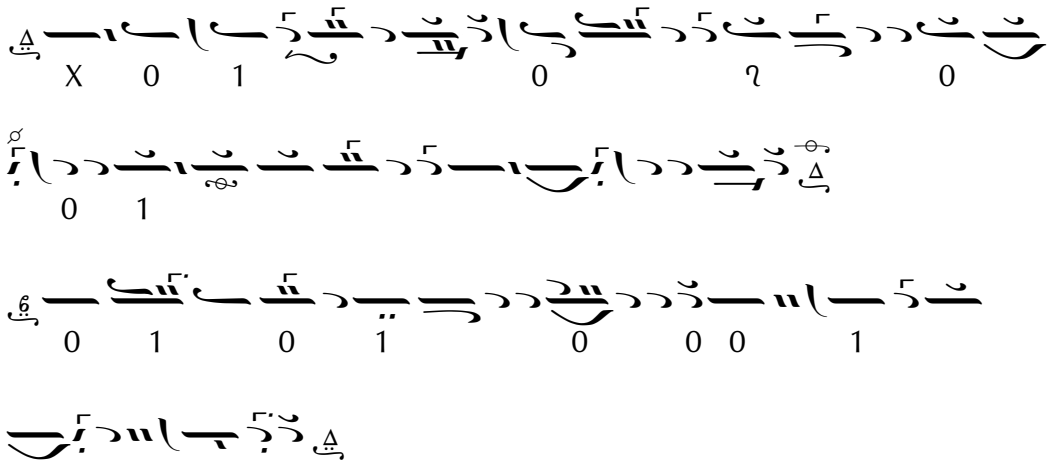
010001

010001

010001

010001

X010001



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AE) Accented on Second to Last Syllable

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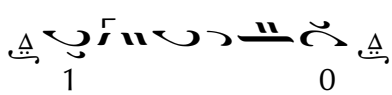

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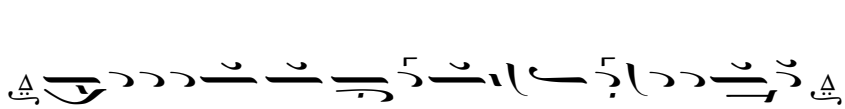

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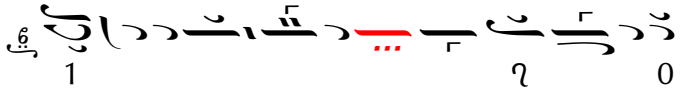

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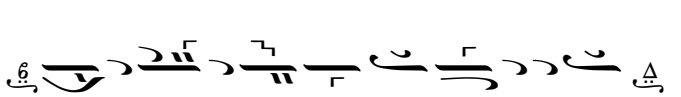

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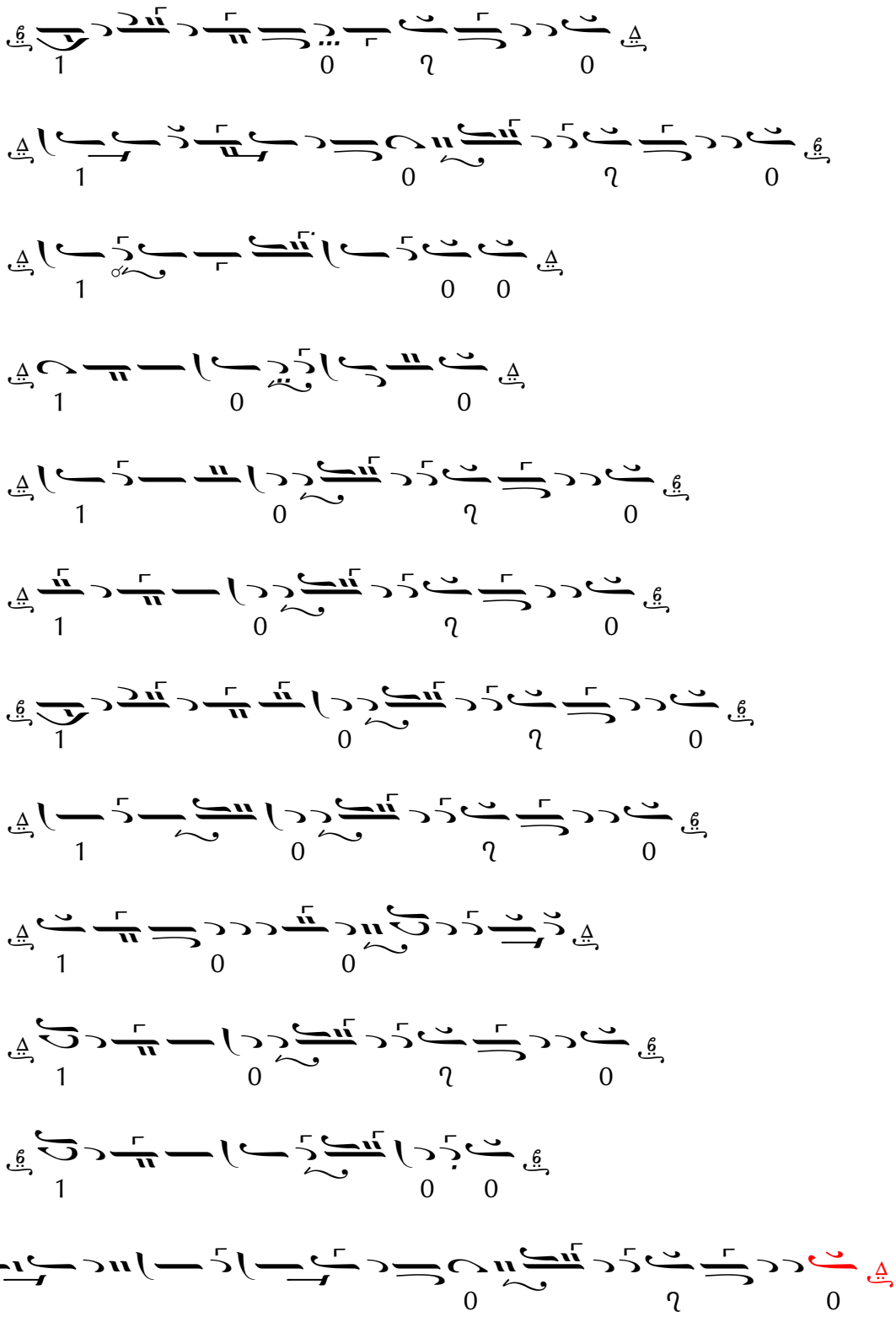
100 

100

100

100

10X

X0X

0100

0100

0100

0100

0100

0100

0100

0100

0100

0100

00101

00100

00100

00100

00100

00100

X0100

01100

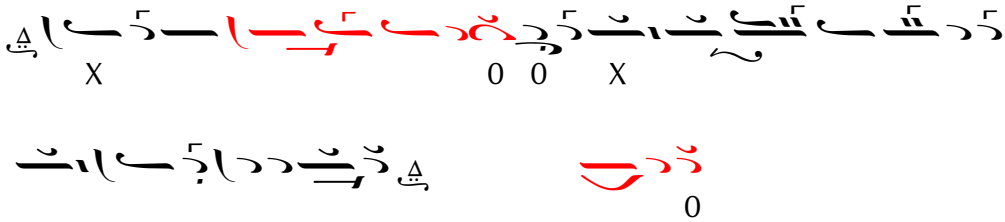
X0110

010100

100100

AG) Accented on Fourth to Last Syllable

X00X



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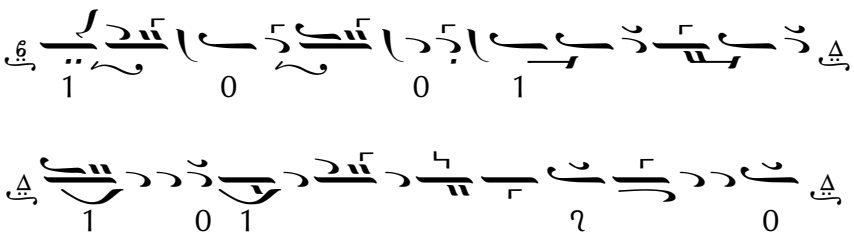

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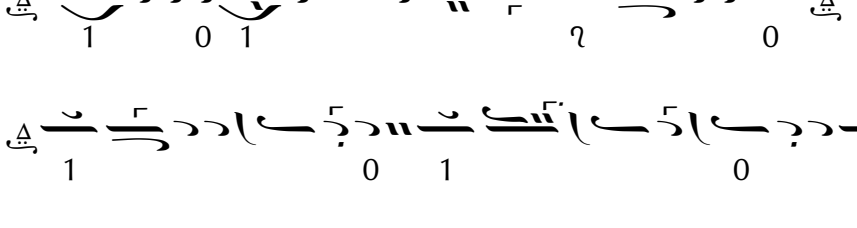

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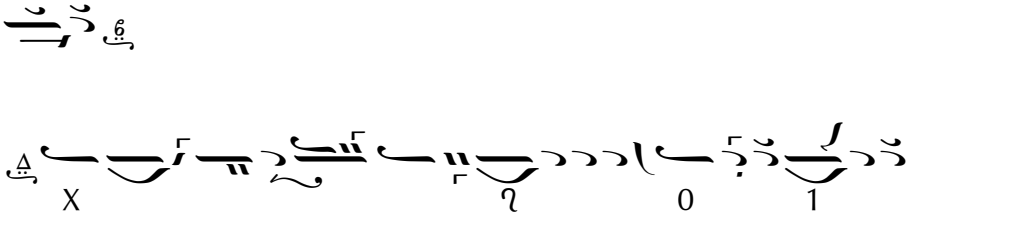

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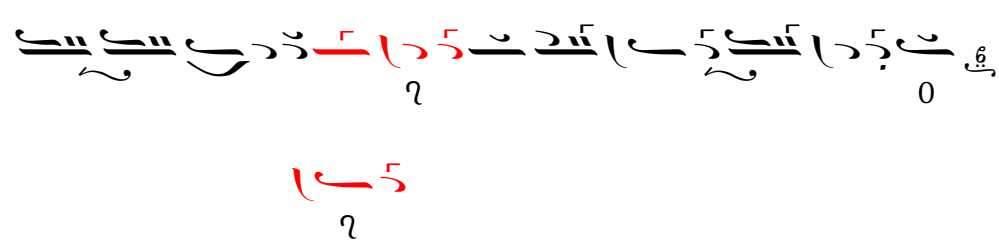

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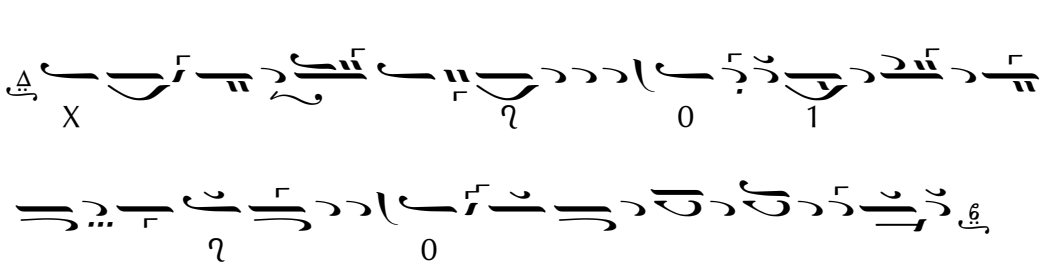

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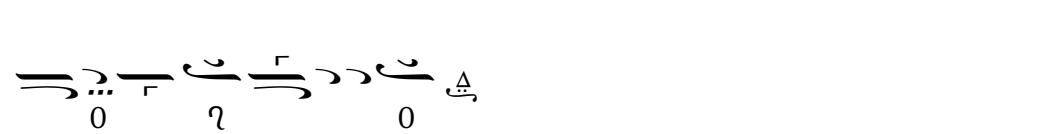

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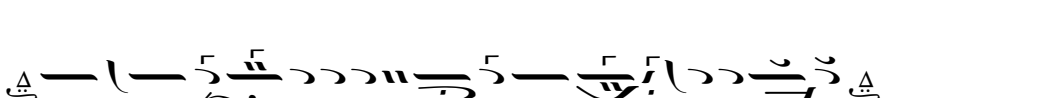

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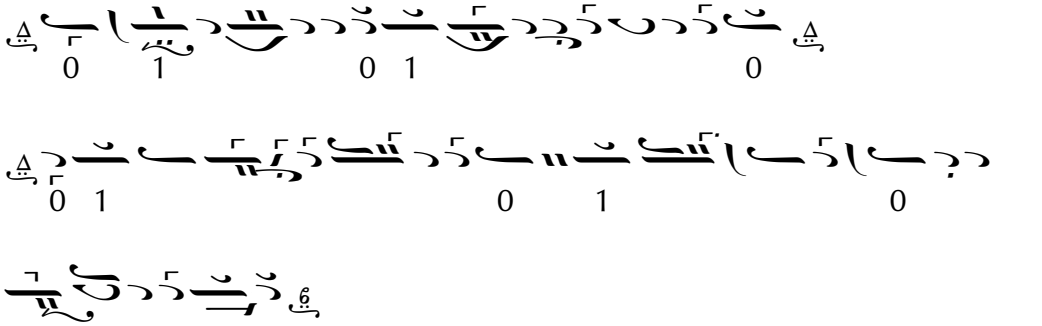
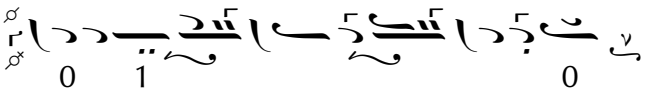


AG) Cadences on Low Nee (Old Sticheraric)

010



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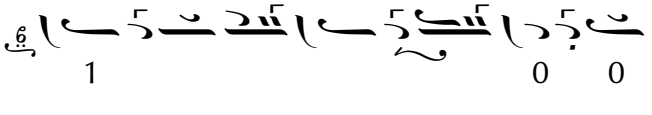

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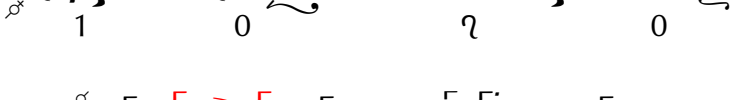

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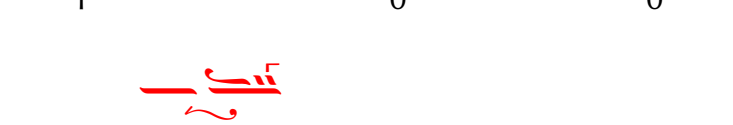

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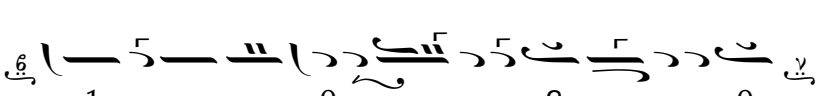

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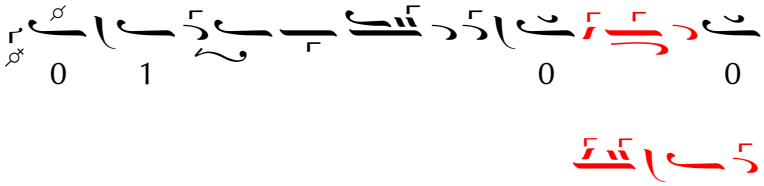

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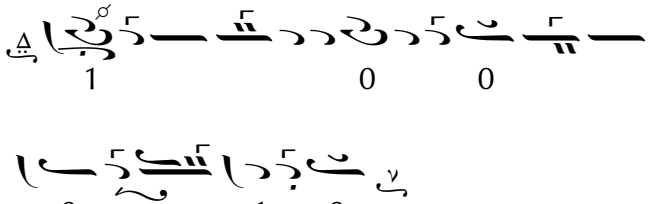

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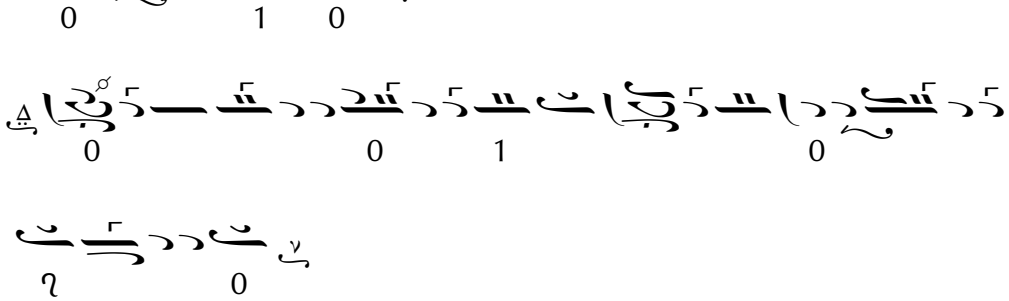

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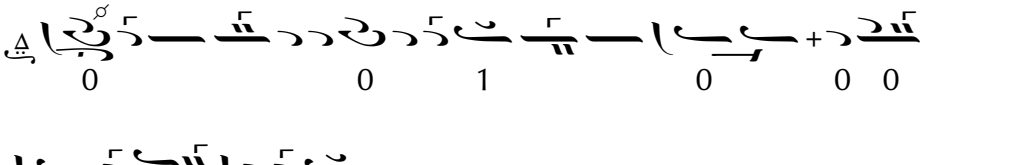

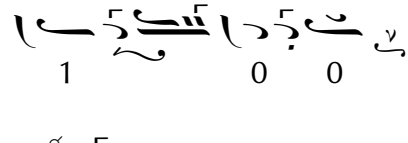

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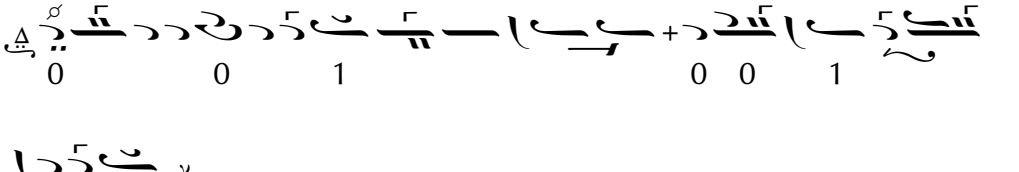

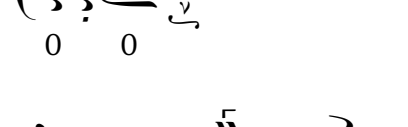

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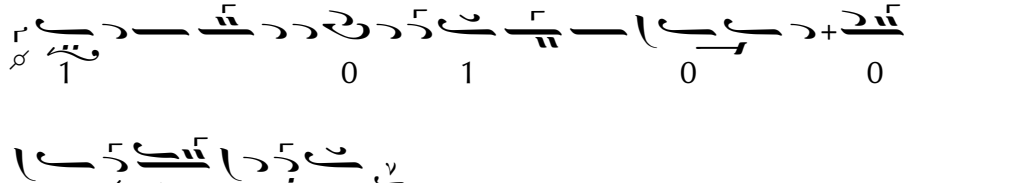

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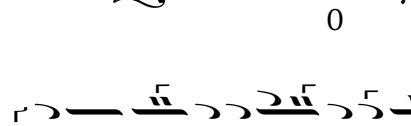

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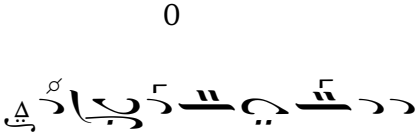

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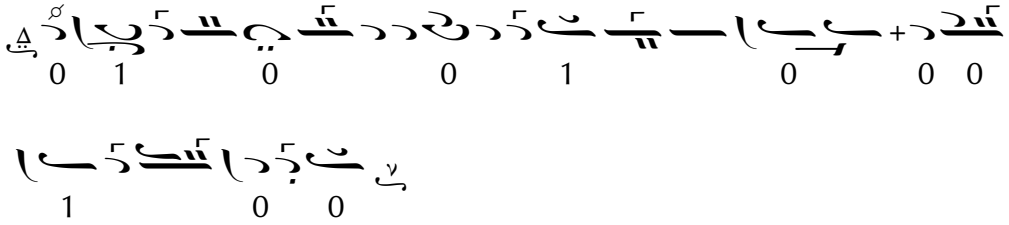
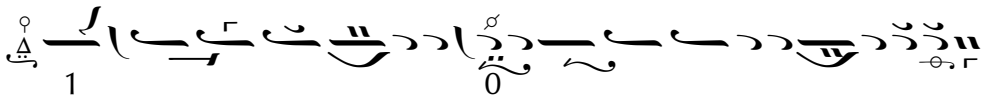


Final Cadences

AI) Accented on Third to Last Syllable

Di - Di

100



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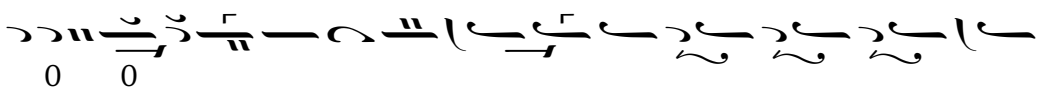

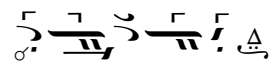

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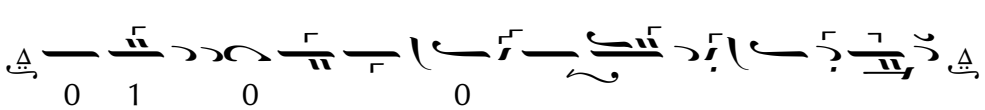

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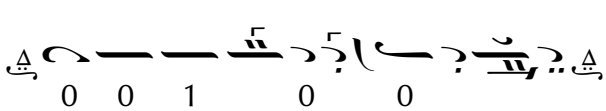

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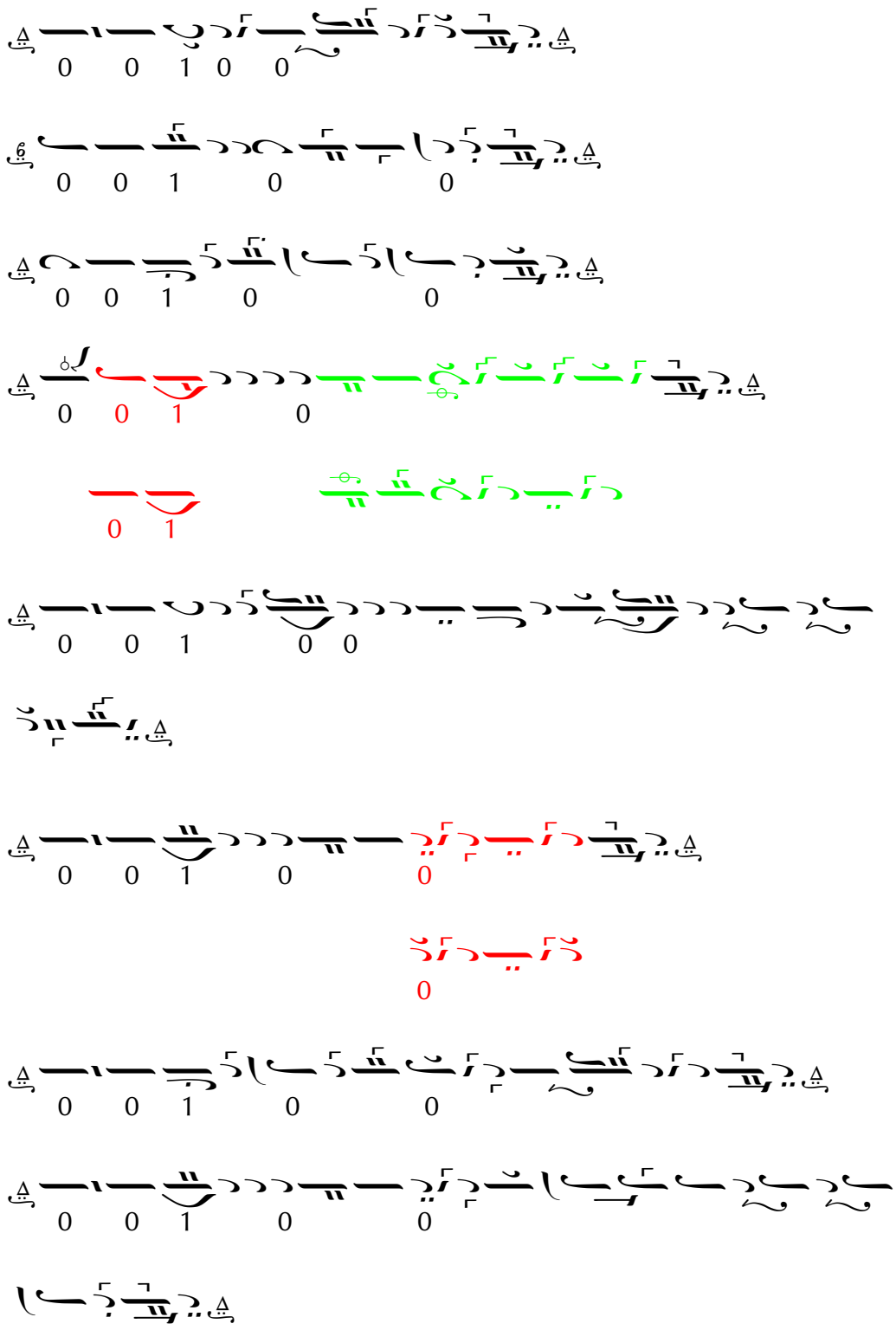

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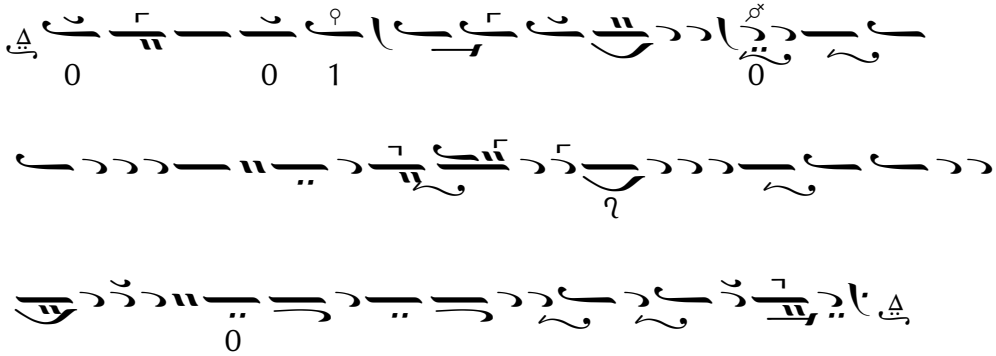

Byzantine Music Formulae

Second Mode – Papadic (Hard Chromatic)

Contents

Prelude Melodies

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Medial Cadences on Pa

B) Accented on Last Syllable 1315
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Medial Cadences on Di

E) Accented on Last Syllable 1331
F) Accented on Second to Last Syllable 1335
G) Accented on Third to Last Syllable 1337
H) Accented on Fourth to Last Syllable 1339

Medial Cadences on Ke

I) Accented on Last Syllable 1340
J) Accented on Second to Last Syllable 1342
K) Accented on Third to Last Syllable 1345

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L) Accented on Last Syllable 1347
M) Accented on Second to Last Syllable 1348

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Other Medial Cadences

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Q) Medial Cadences on Zo 1352

Final Cadences

R) Accented on Third to Last Syllable 1353

Sources

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

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

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

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

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

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου Λαμπαδαρίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 589)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 150)

Κοινωνικὸν «Εἰς μνημόσυνον» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 769)

Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 162)

Κοινωνικὸν «Ἐπεφάνη ἡ χάρις», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 159)

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

Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 154)

Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 160)

Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 691)

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

Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 152)

Κοινωνικὸν «Ποτήριον σωτηρίου» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 796)

Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 164)

Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 825)

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."

ζε = 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.

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

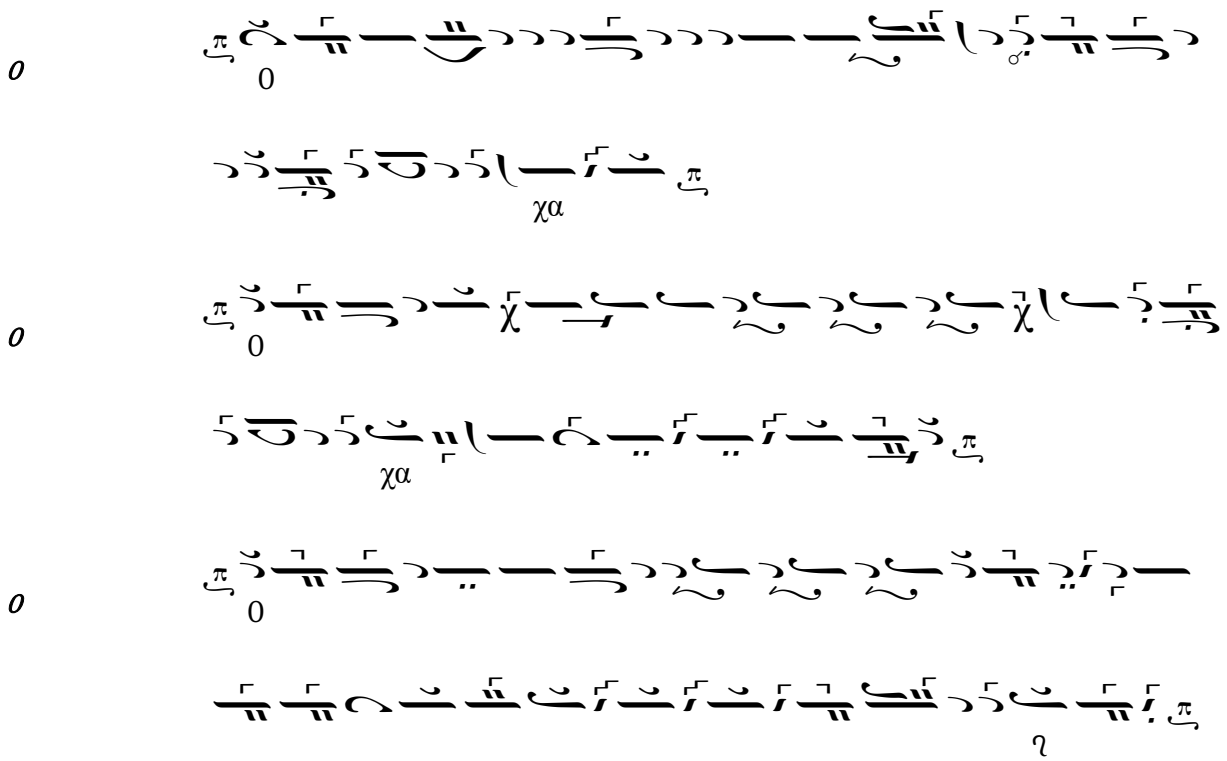
Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

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

Prelude Melodies for Initial Syllable*

A) Initial Syllable



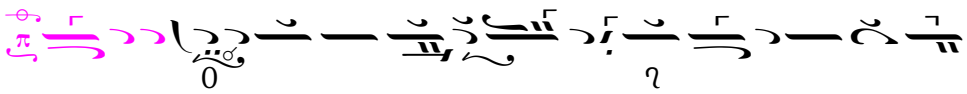
* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

001



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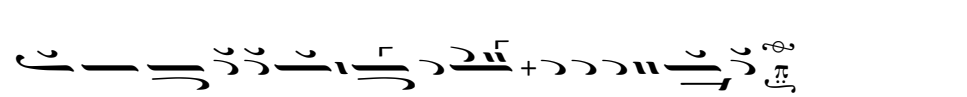
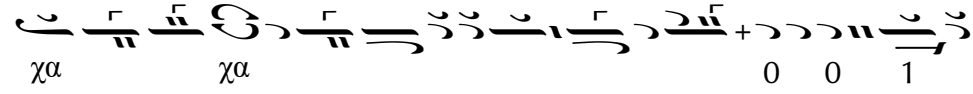


00001

00001

00001



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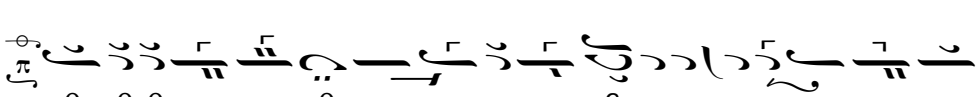
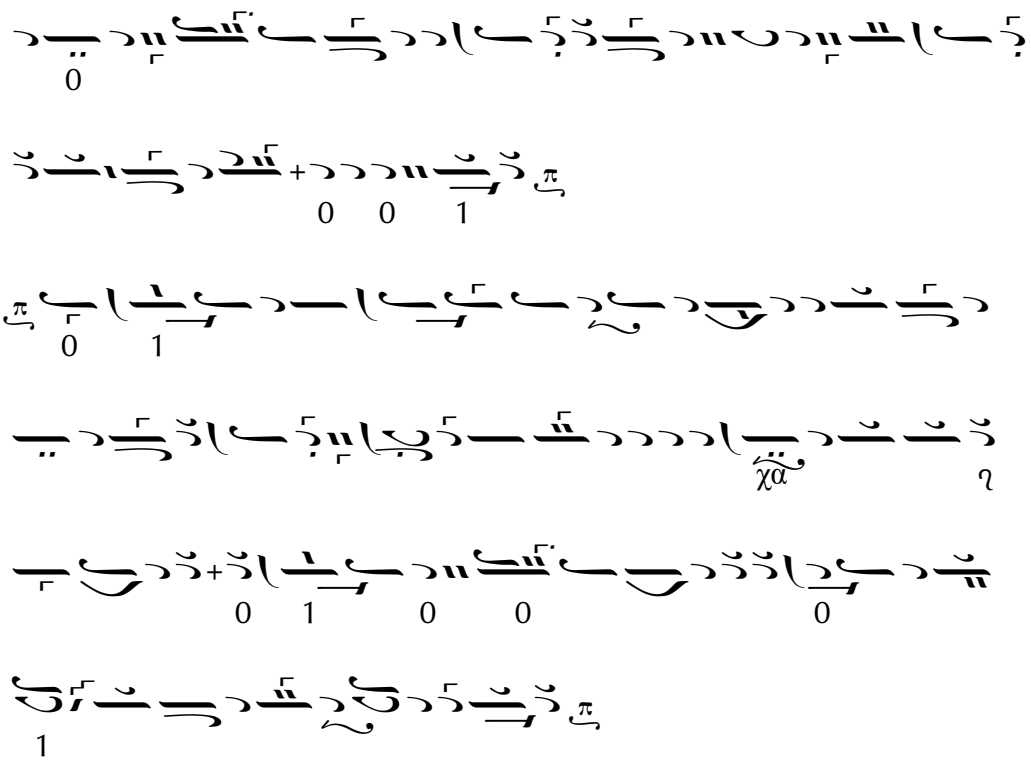
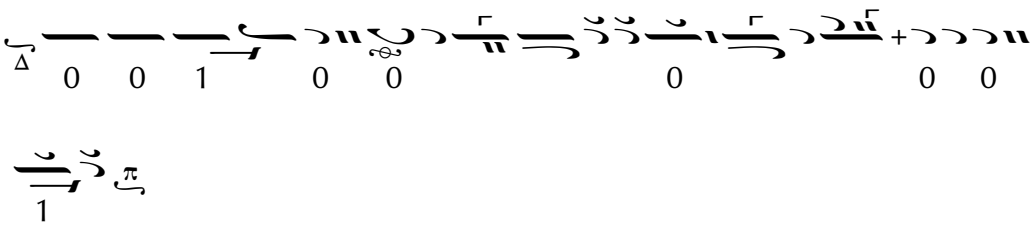




010001

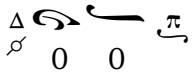
Low Di - Pa

0010001



Di - Pa

00



Ke - Pa

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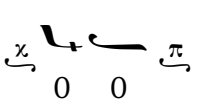
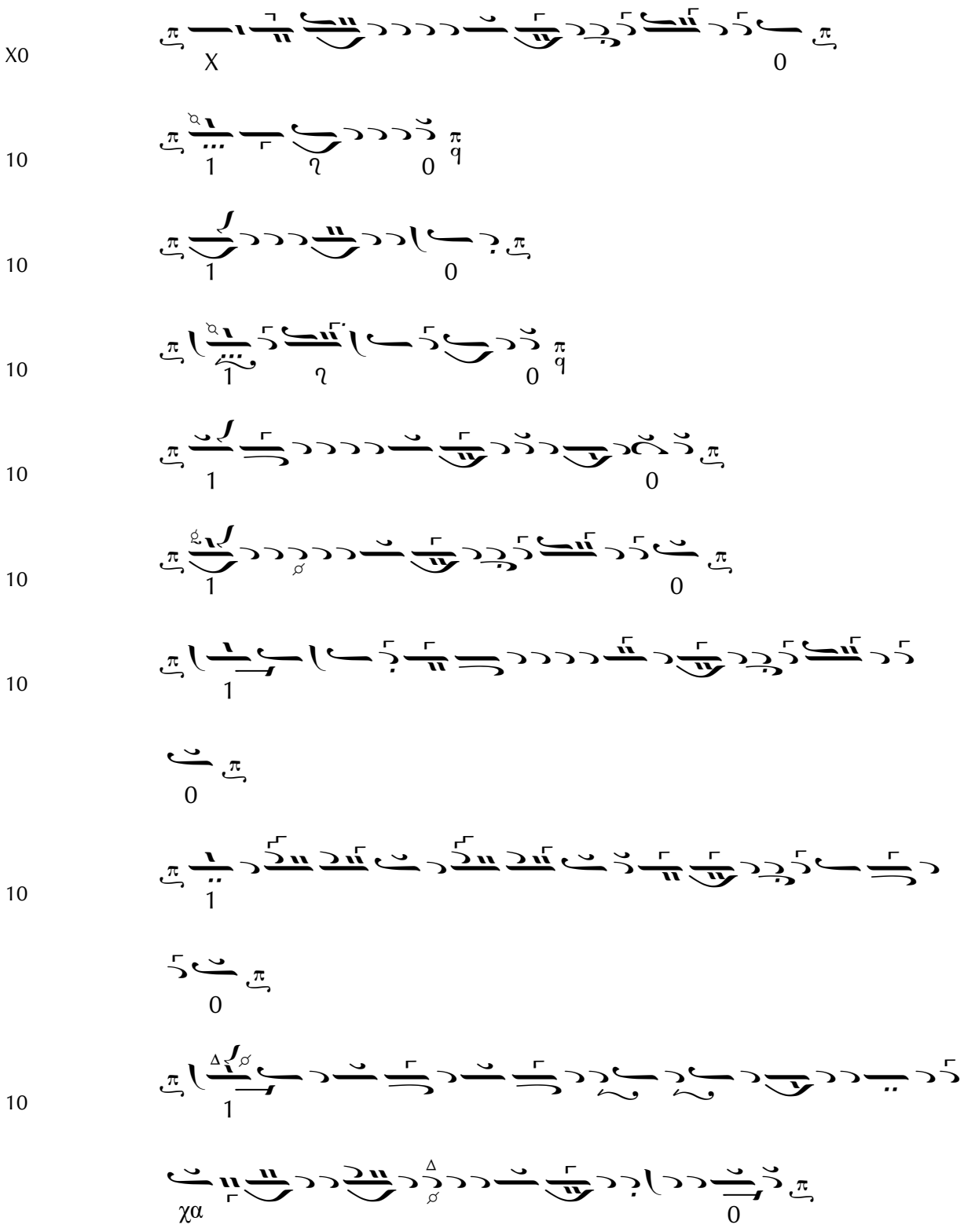


C) Accented on Second to Last Syllable

Pa - Pa



010

0010

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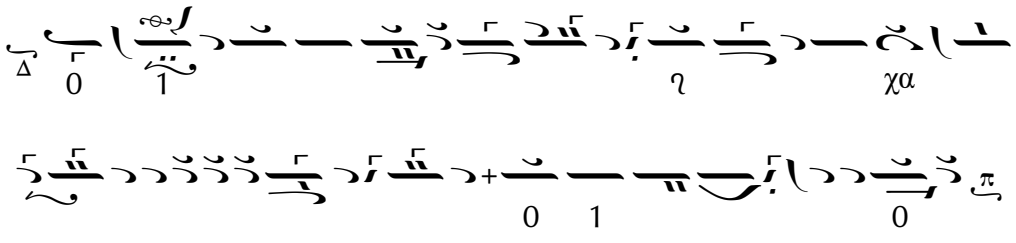
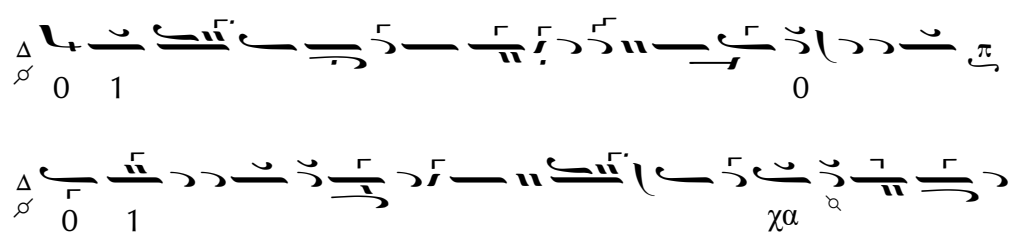
Low Di - Pa

010



Di - Pa

010



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D) Accented on Third to Last Syllable

Pa - Pa

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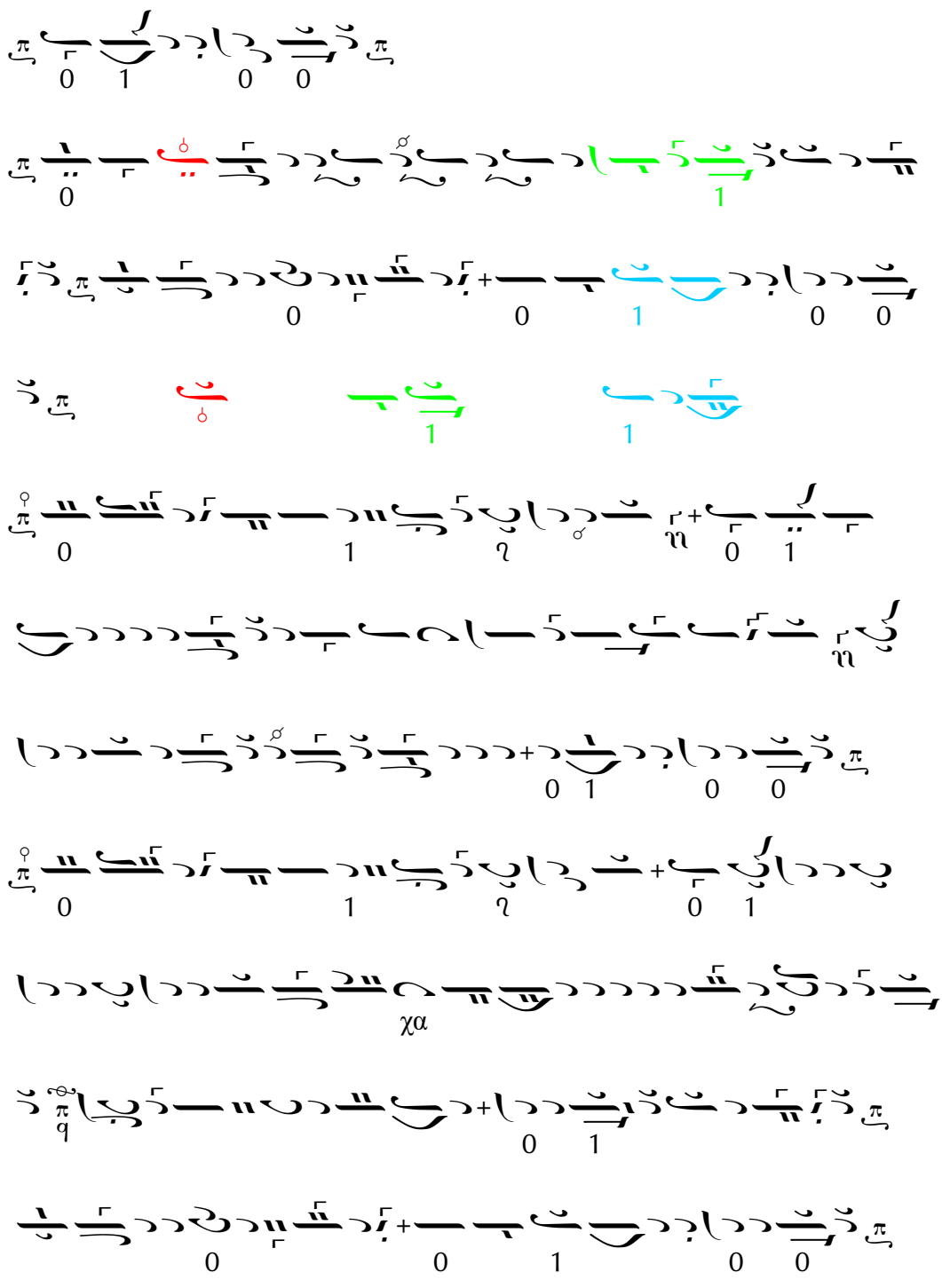

00100

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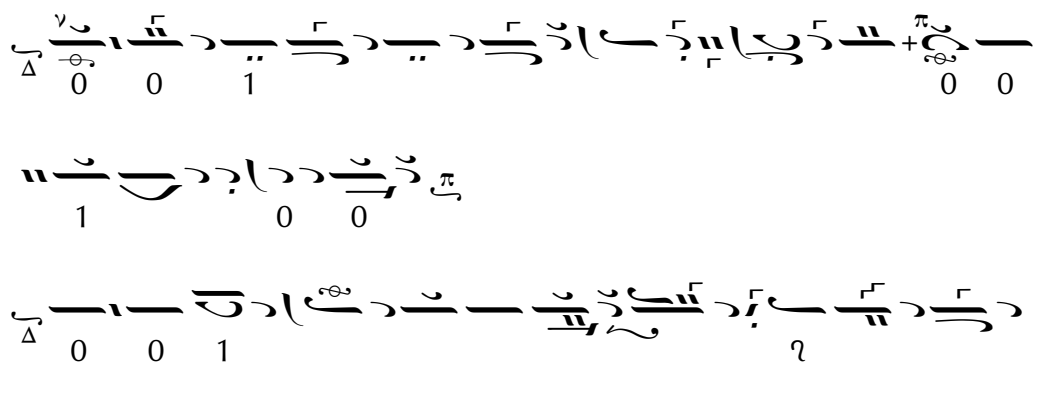
100100100

Low Di - Pa

00100



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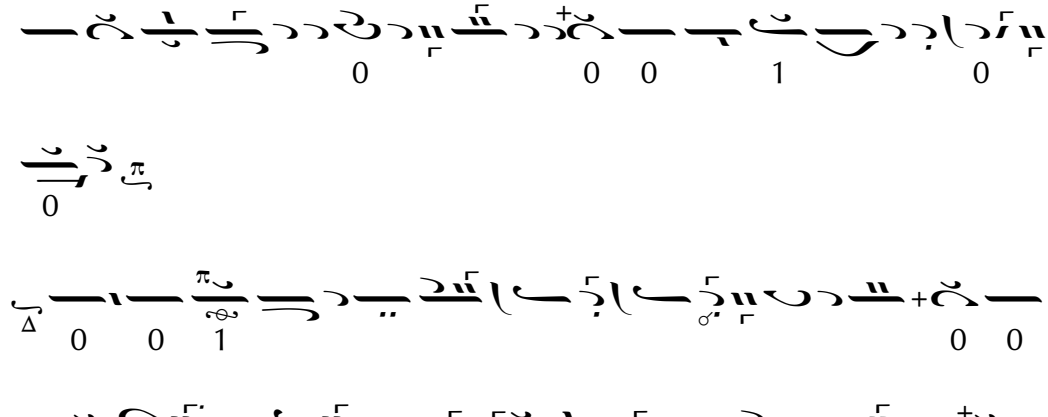

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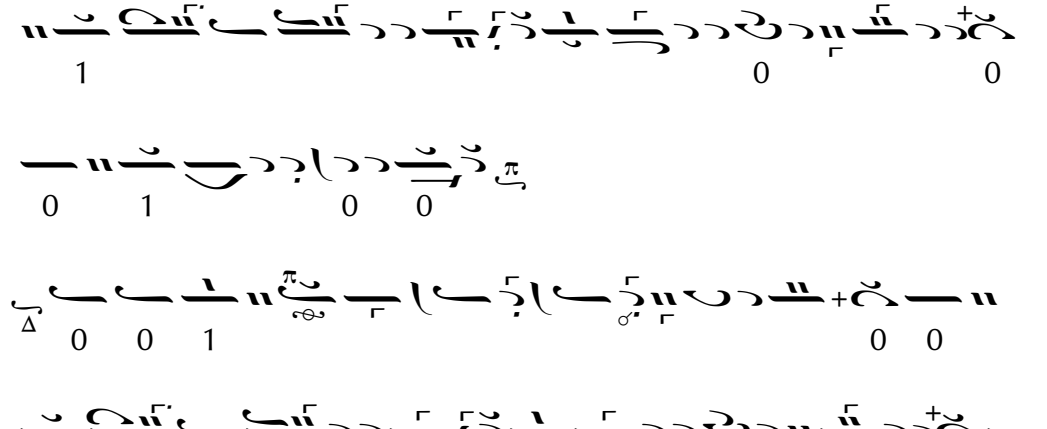

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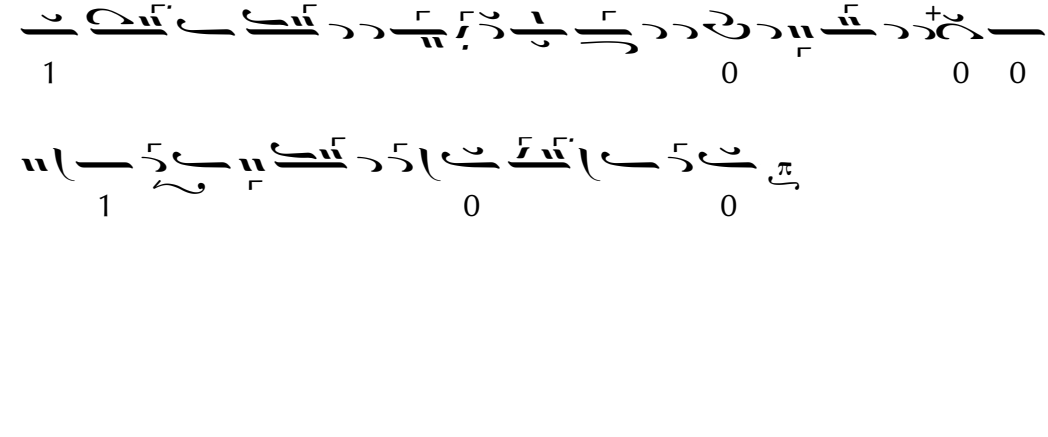

Di - Pa

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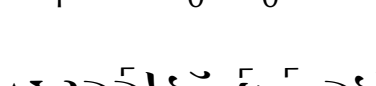

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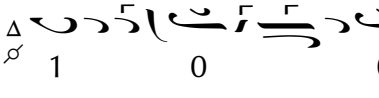

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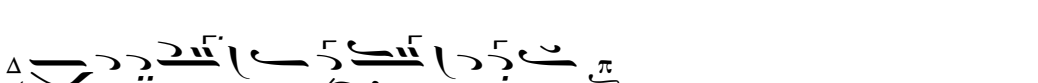

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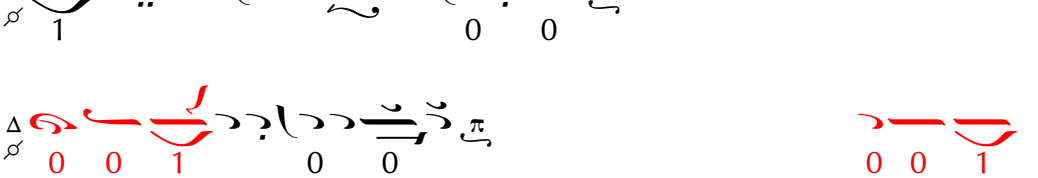

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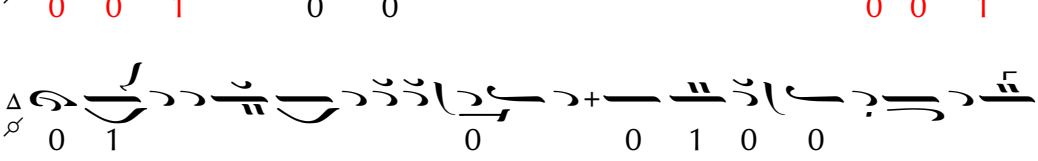

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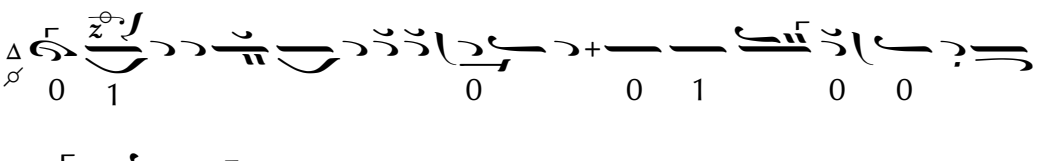

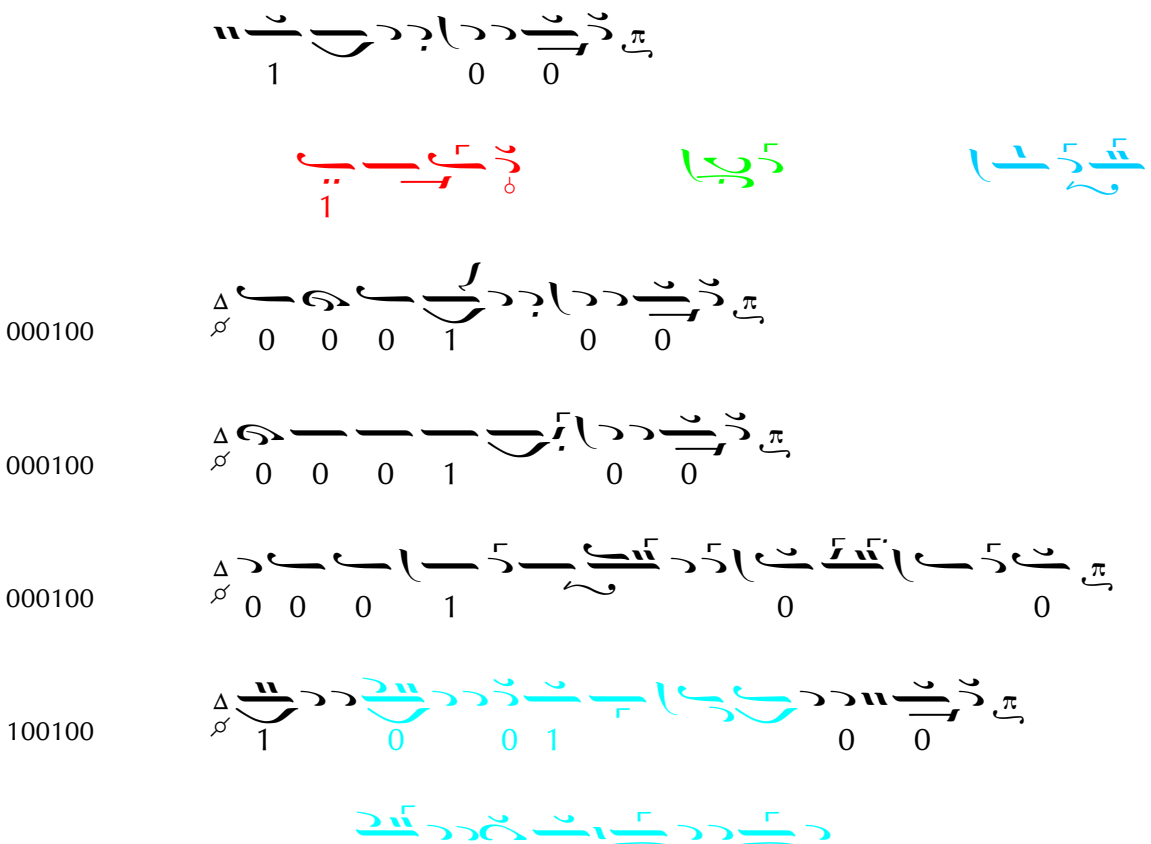

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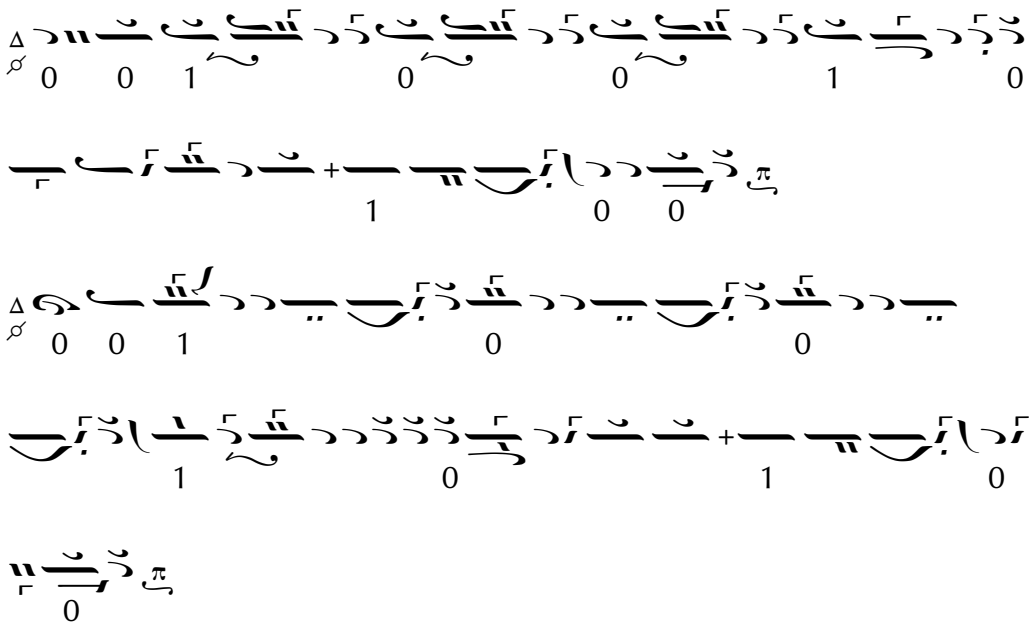

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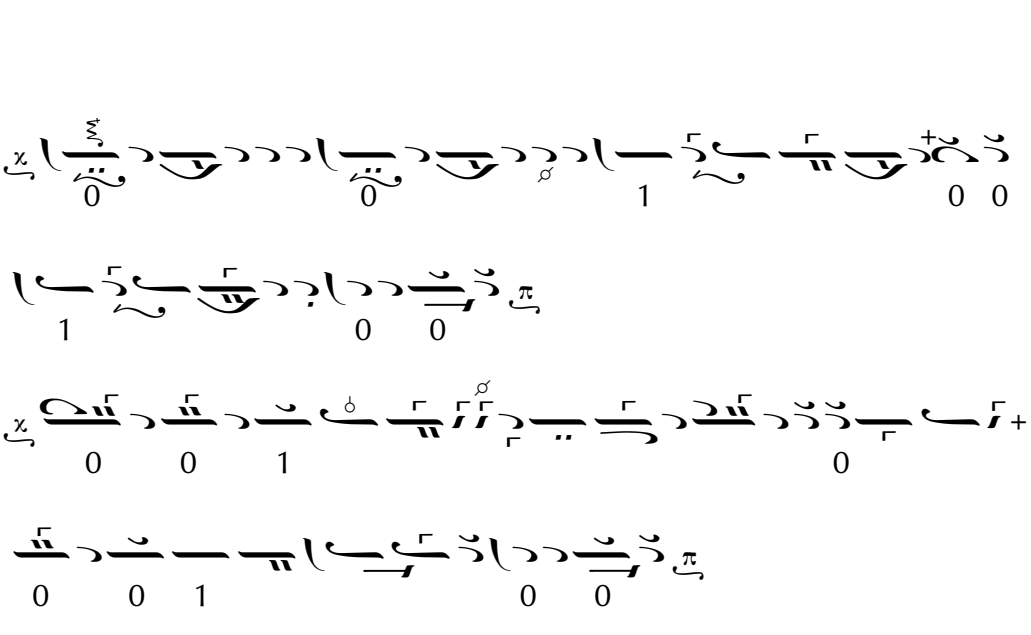

Ke - Pa

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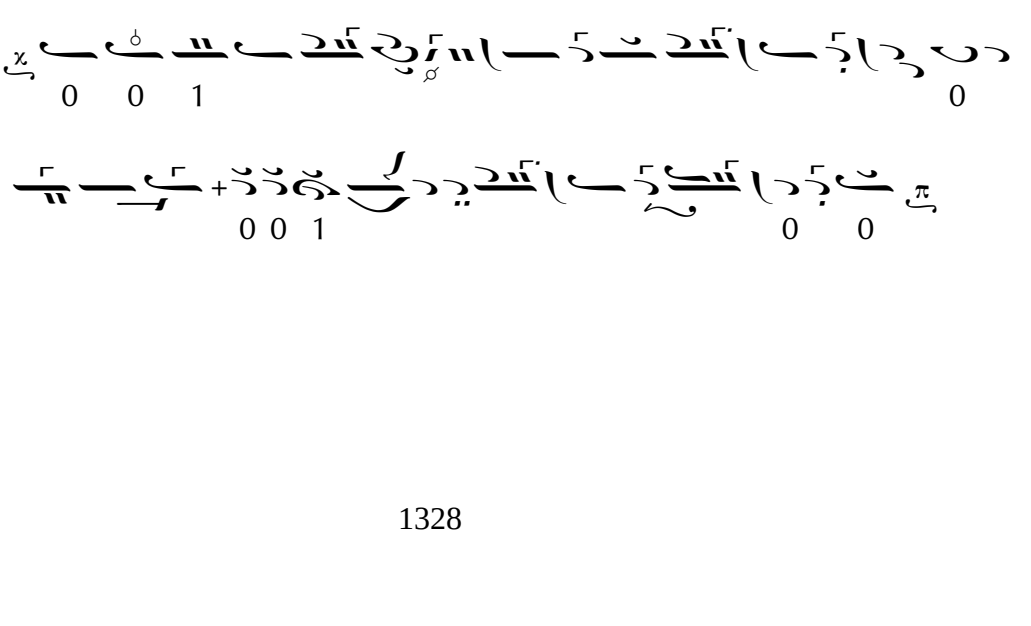

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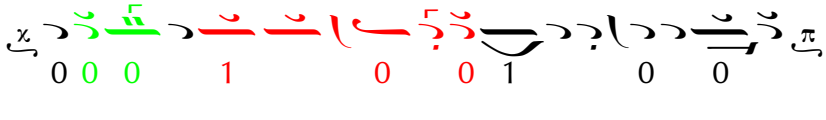

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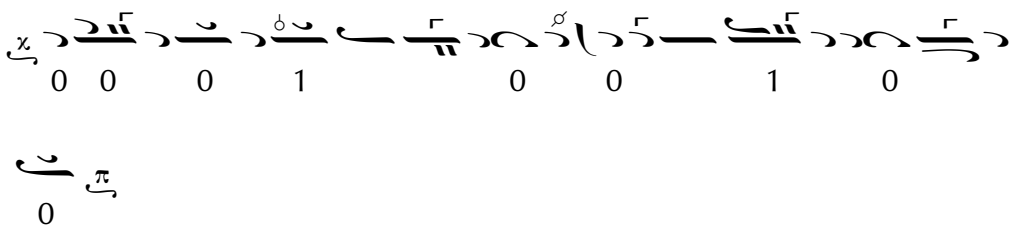

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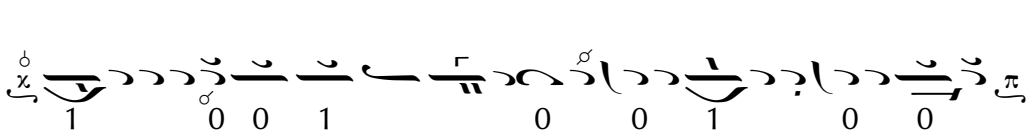

Medial Cadences on Di

E) Accented on Last Syllable

Pa - Di

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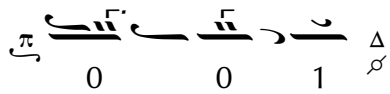

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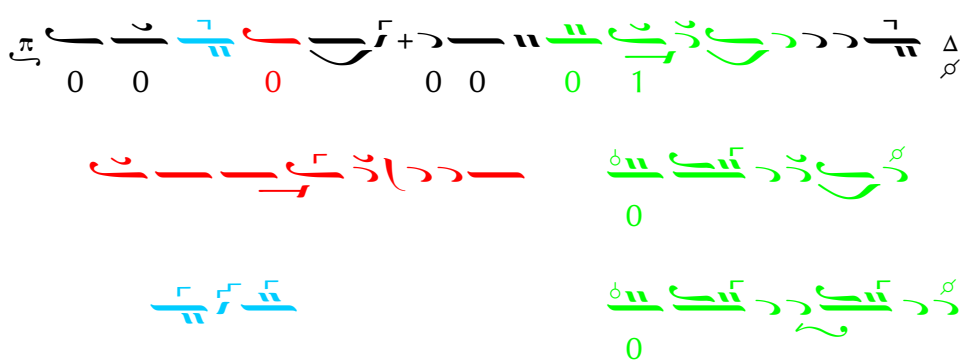

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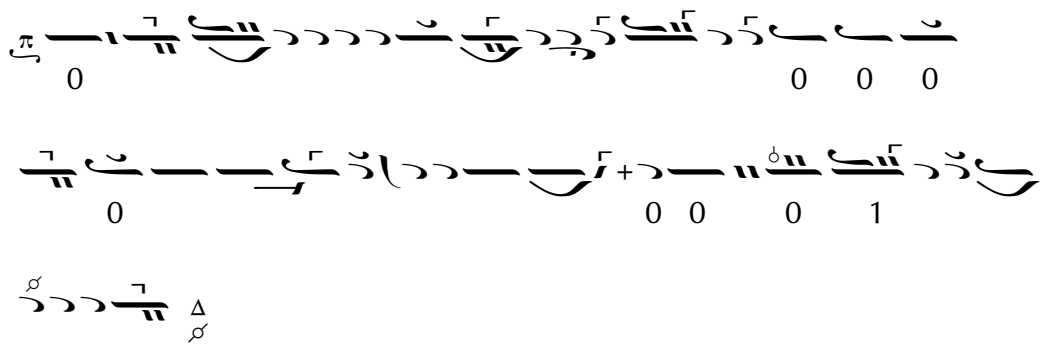

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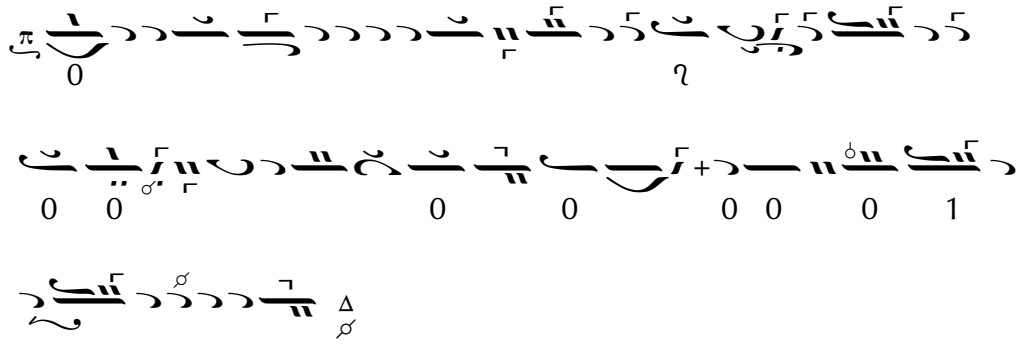

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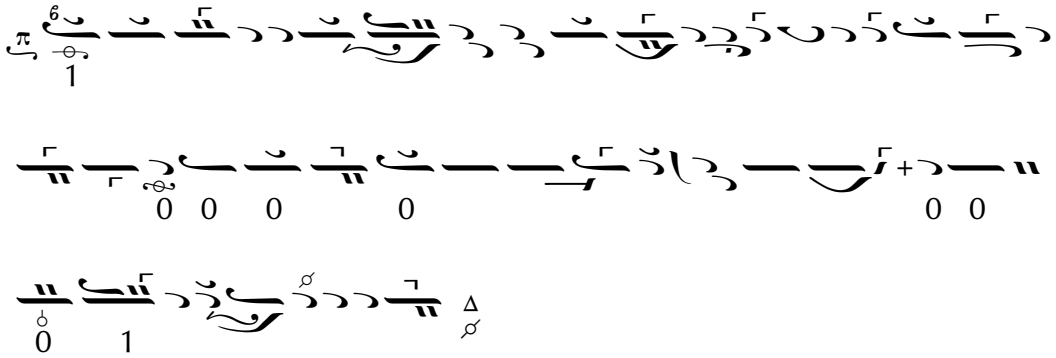
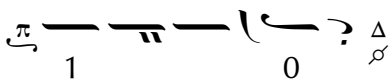


F) Accented on Second to Last Syllable

Pa - Di

10

10



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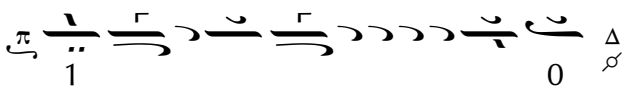

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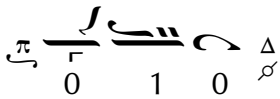

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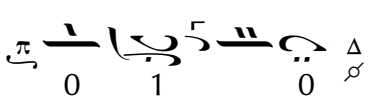

Di - Di

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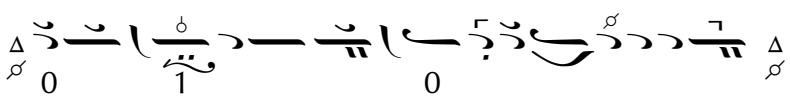

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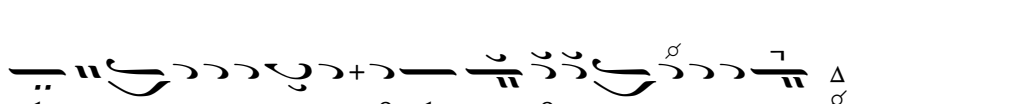

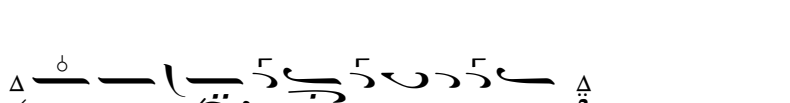

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Ke - Di

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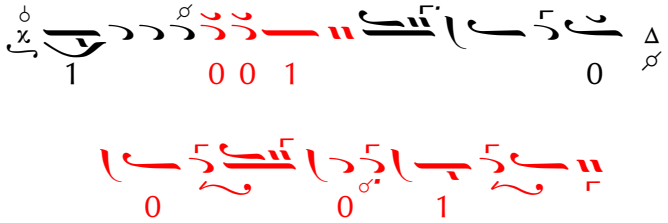

G) Accented on Third to Last Syllable

Pa - Di

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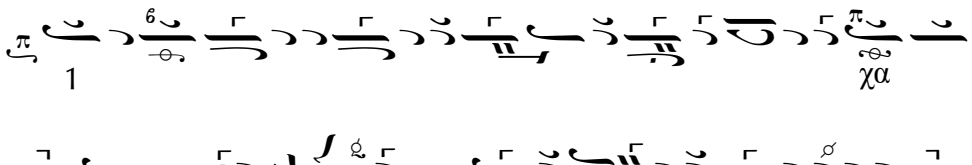

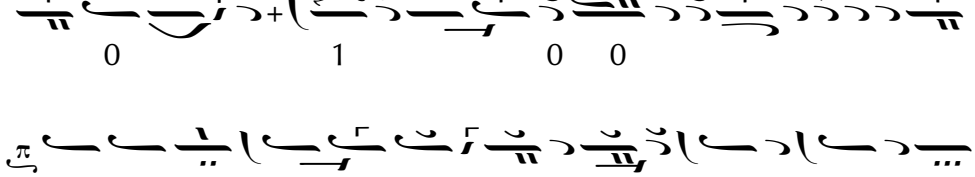

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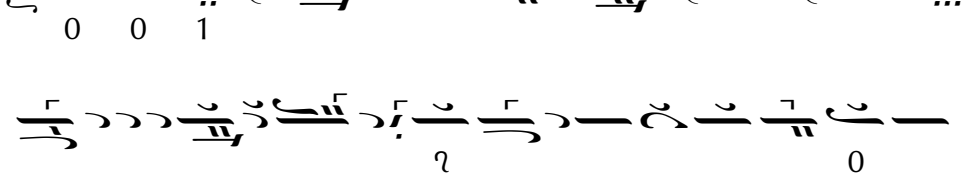

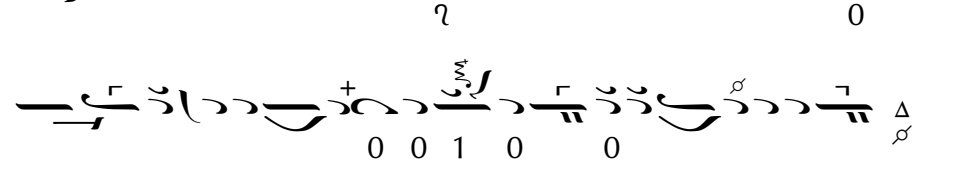

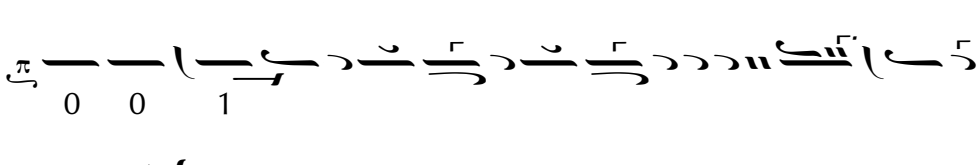

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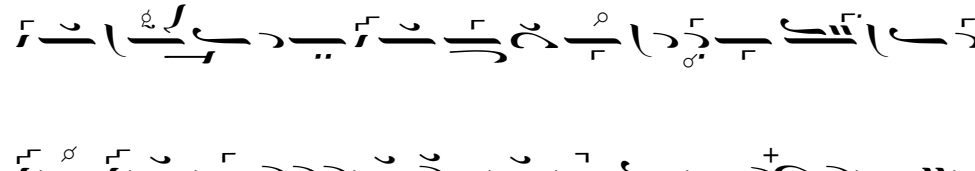

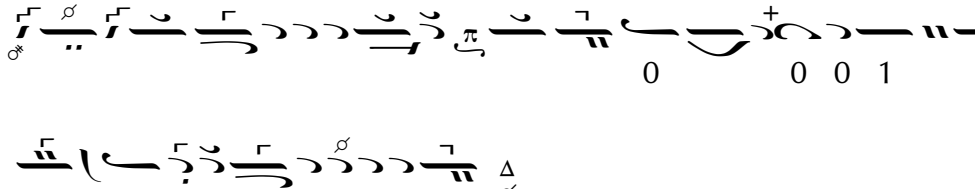

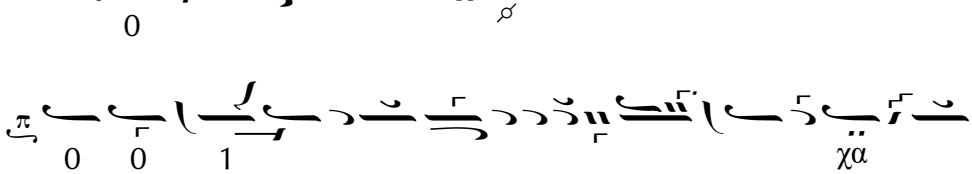

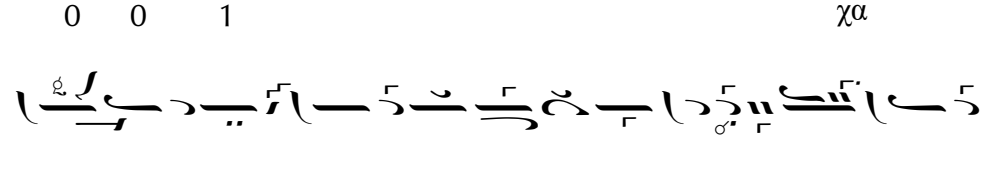

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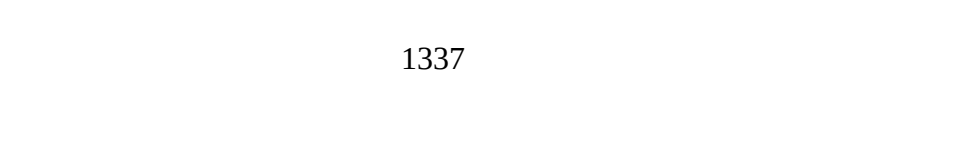

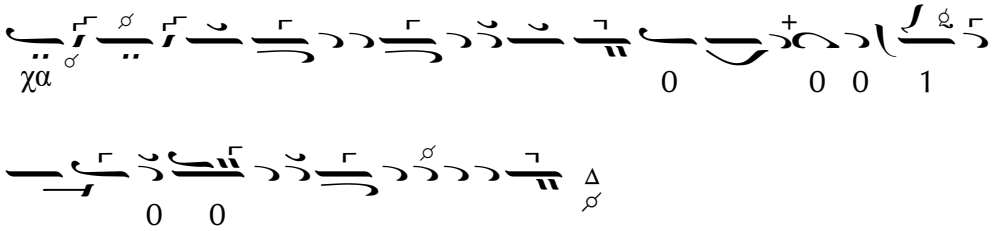
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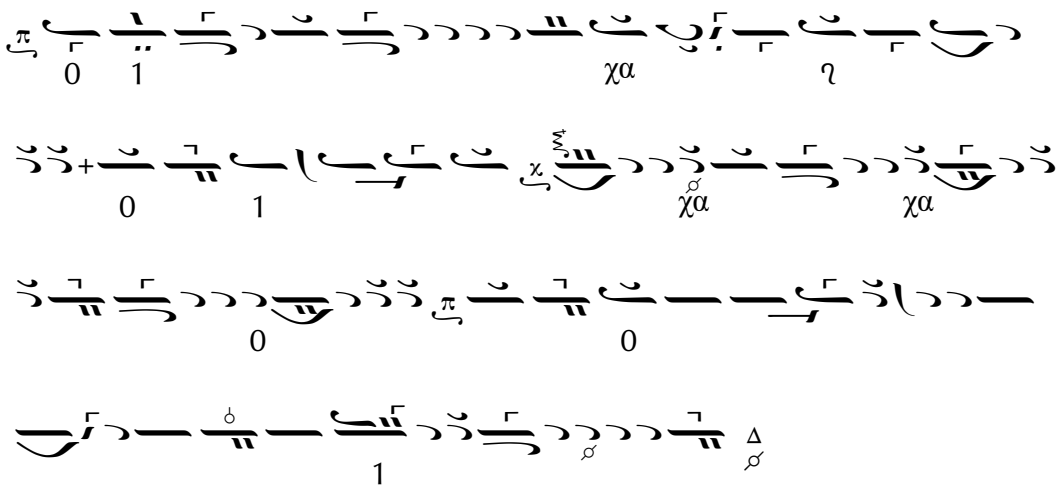
0 0

H) Accented on Fourth to Last Syllable

Pa - Di

01001



Medial Cadences on Ke

I) Accented on Last Syllable

Pa - Ke

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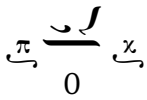

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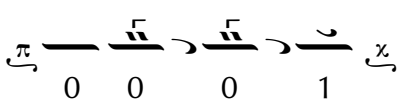

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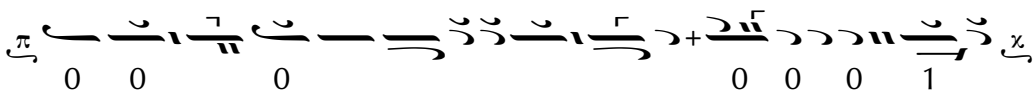

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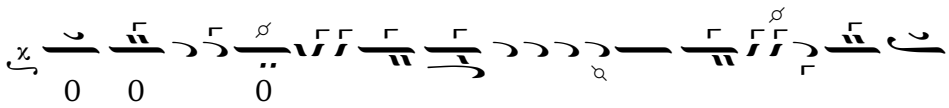
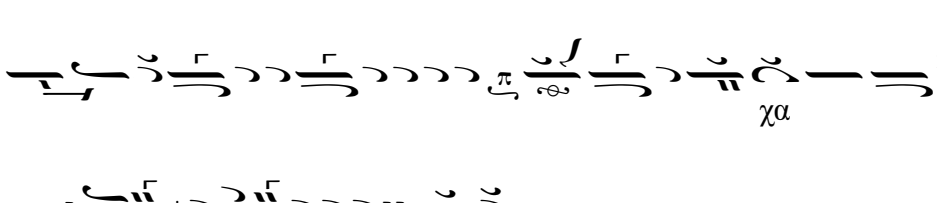
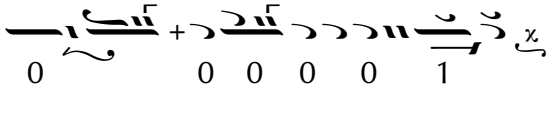
Ke - Ke

00001







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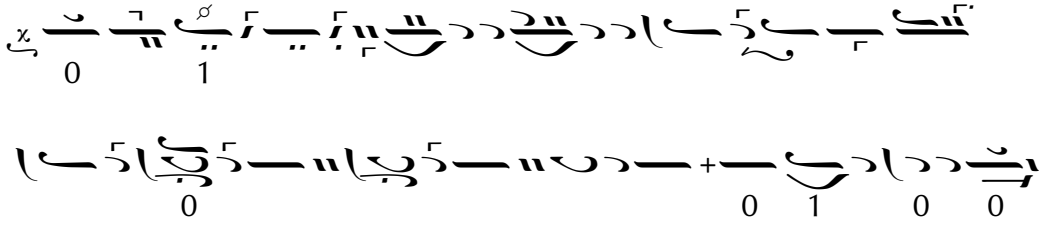

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J) Accented on Second to Last Syllable

Pa - Ke

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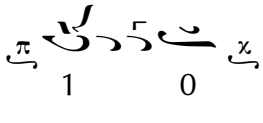

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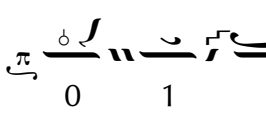

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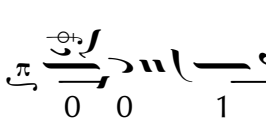

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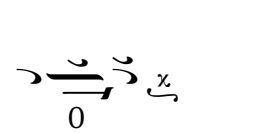

Di - Ke

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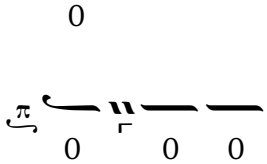

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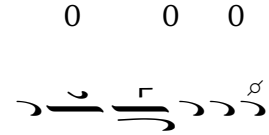

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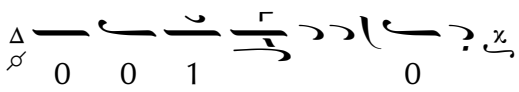
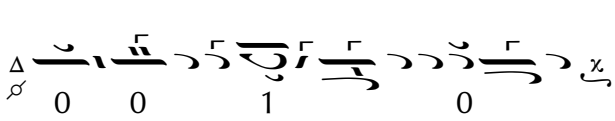


0010

0010



Ke - Ke

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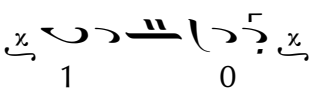

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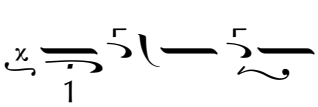

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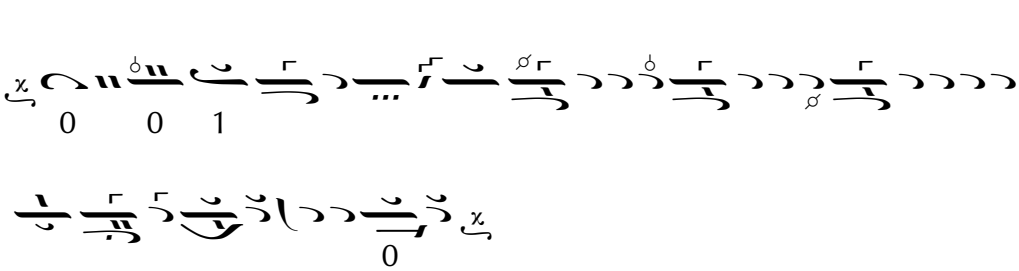
0010



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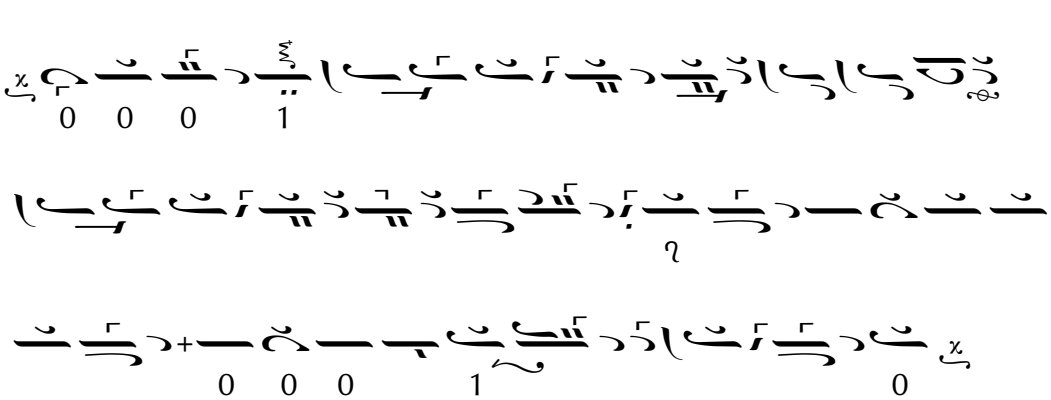
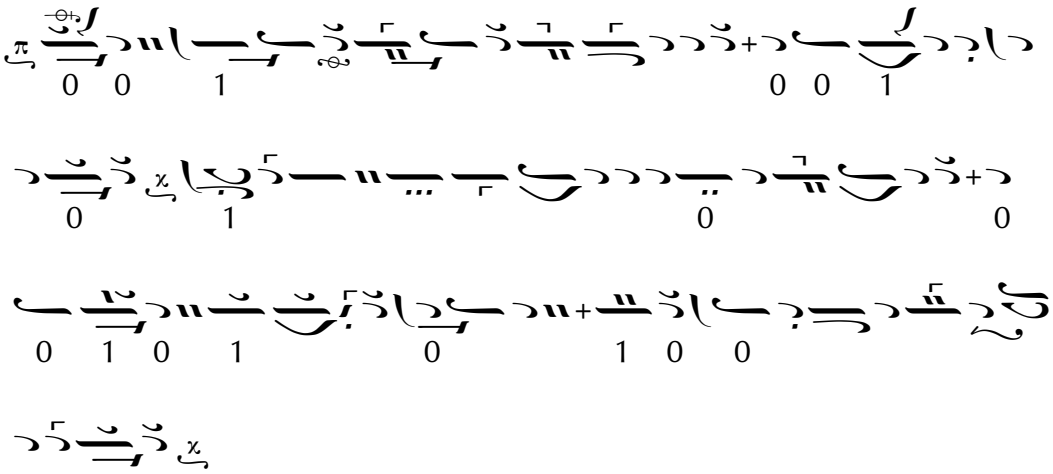


K) Accented on Third to Last Syllable

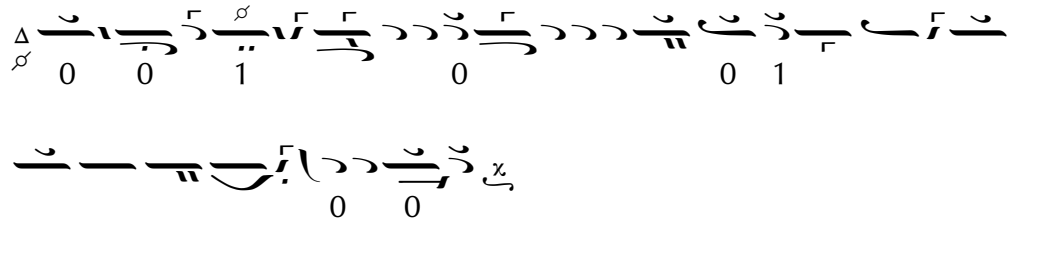
Pa - Ke

0010100



Di - Ke

00100100



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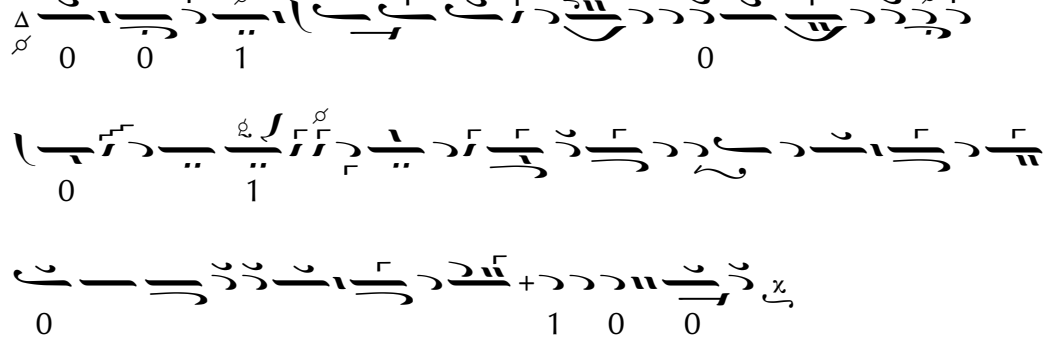
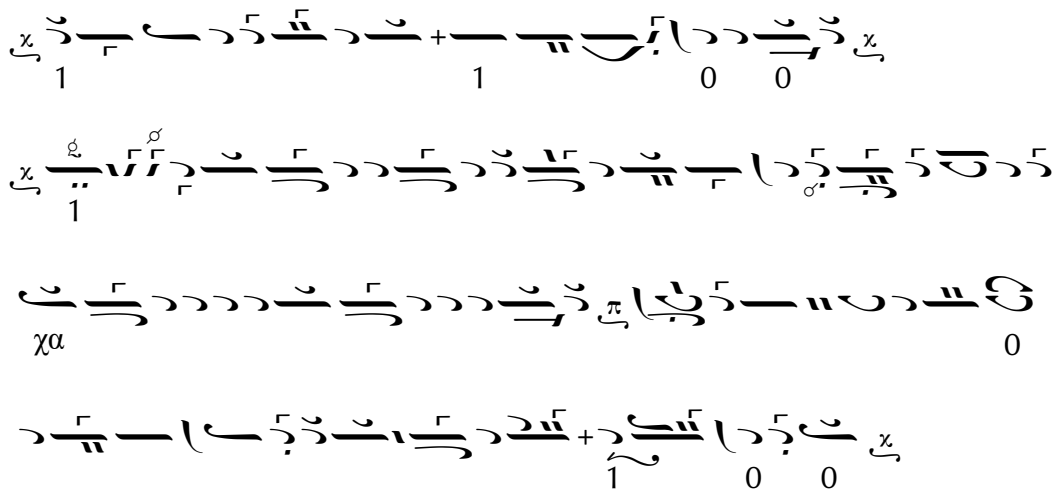


Ke - Ke

100

100

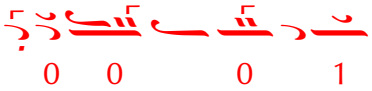


Medial Cadences on High Pa

L) Accented on Last Syllable

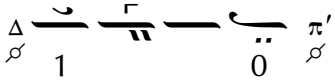
Pa - High Pa

1000001



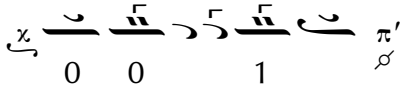
Di - High Pa

10



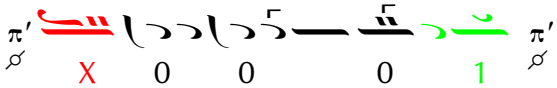
Ke - High Pa

001



High Pa - High Pa

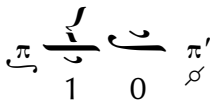
X00001



M) Accented on Second to Last Syllable

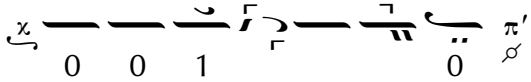
Pa - High Pa

10



Ke - High Pa

0010

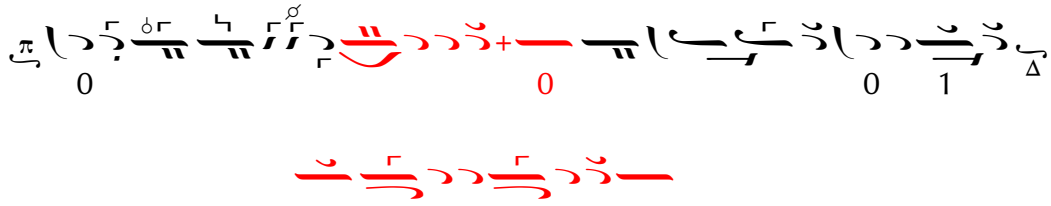


Medial Cadences on Low Di

N) Accented on Last Syllable

Pa - Low Di

001



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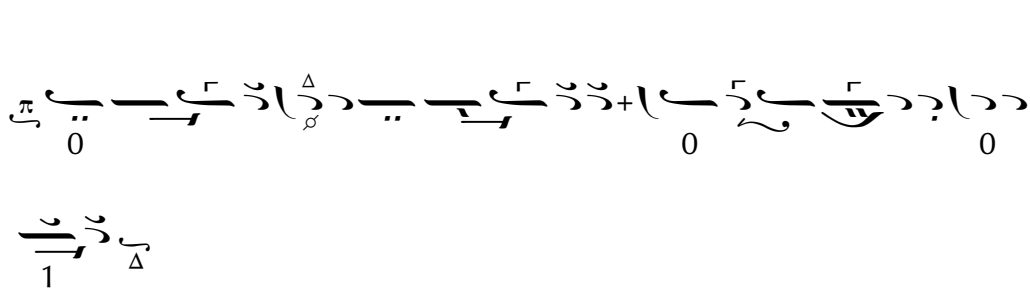
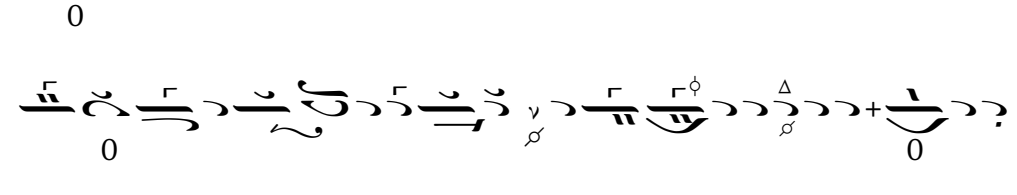


001

001

001



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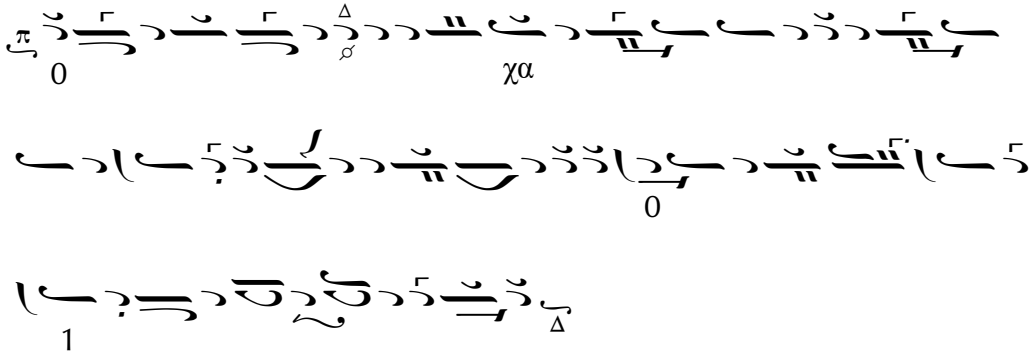
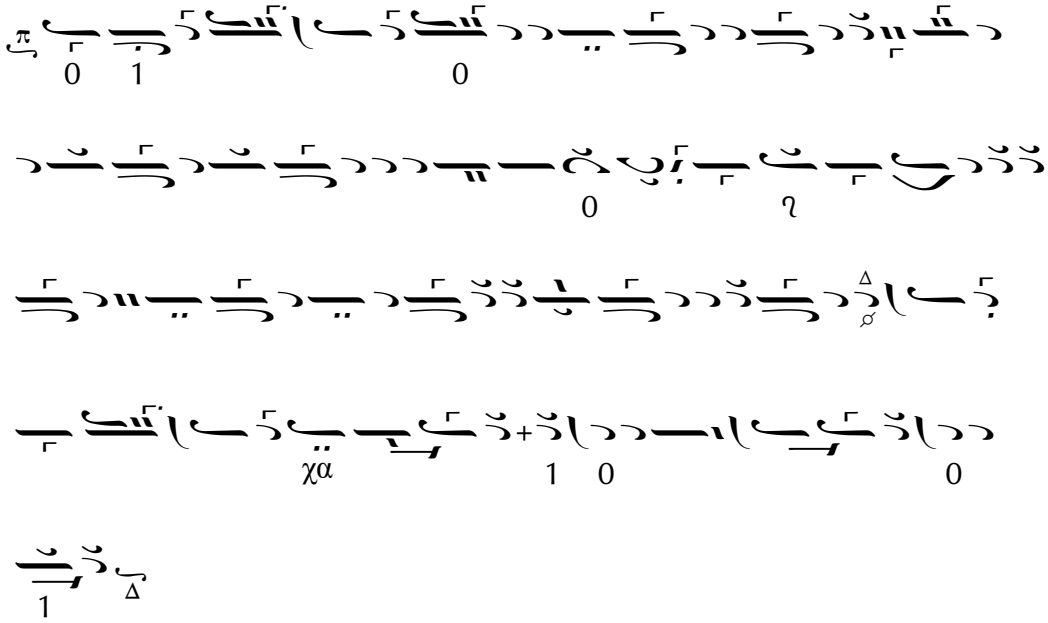


O) Accented on Fourth to Last Syllable

Pa - Low Di

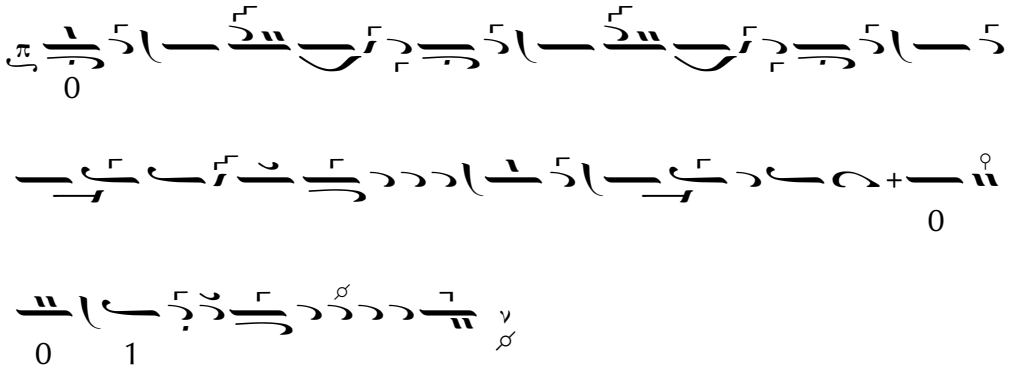
01001



Other Medial Cadences

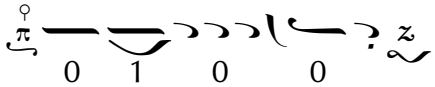
P) Medial Cadences on Nee

001



Q) Medial Cadences on Zo

0100

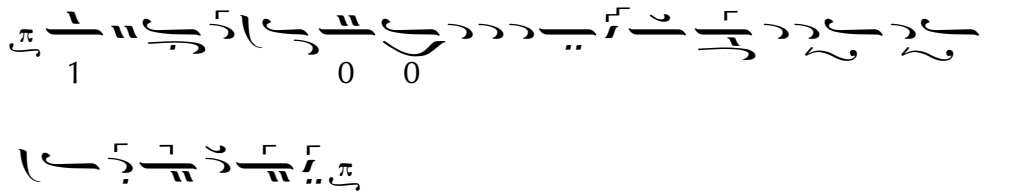


Final Cadences

R) Accented on Third to Last Syllable

Pa - Pa

100



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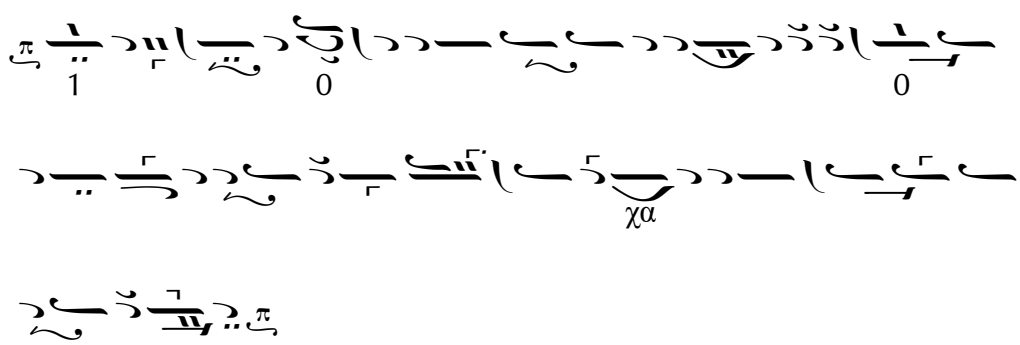

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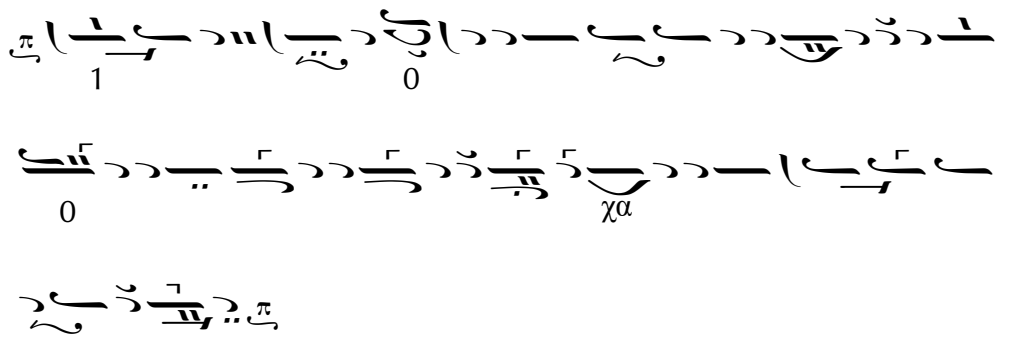

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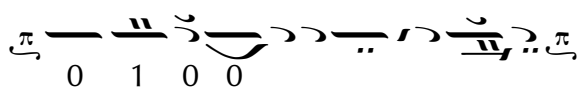

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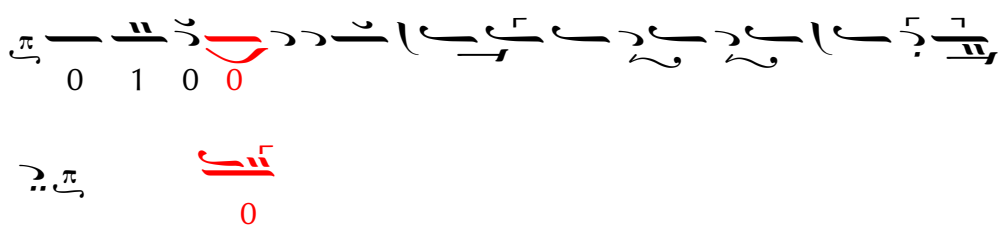


0100

0100

00100

00100

00100

00100

00100

00100

Ke - Pa

100

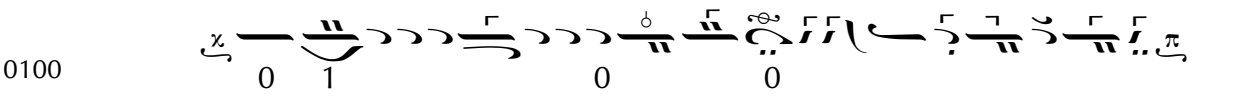
100

100

100

100

0100



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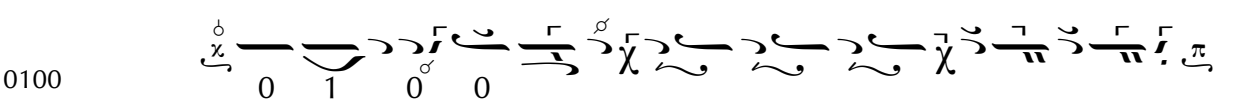

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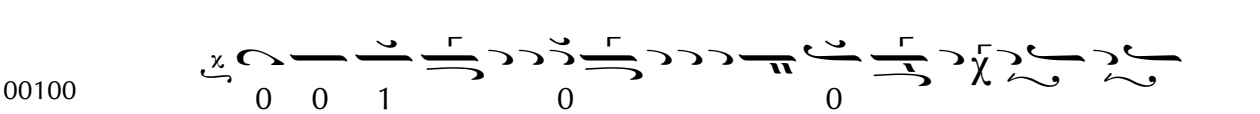

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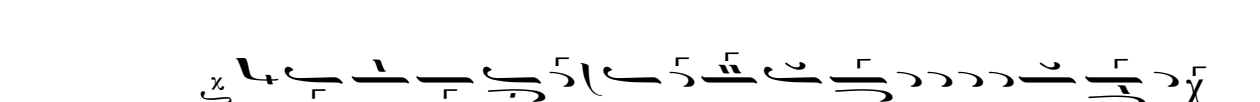
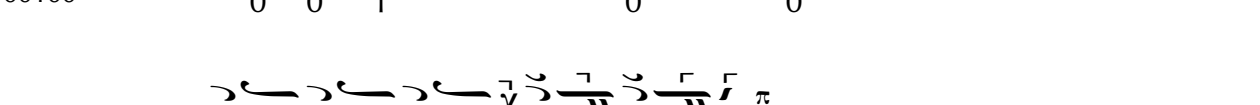
00100



Pa - Di

100



Third Mode

Byzantine Music Formulae

Third Mode - Papadic

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Sources

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

Χερουβικὸν «ἕτερον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 85)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (Ταμεῖον Ἀνθολογίας - Χουρμουζίου, σελ. 33)
Χερουβικὸν «ἑβδομάδος» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 63)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 33)
Χερουβικὸν Φωκαέως (σύντομον) (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 68)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 96)
Χερουβικὰ Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 410 καὶ 424)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 141)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Цветособрание*, 1847, σελ. 33 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 643 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 157 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 44)

Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 28)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 31)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 29)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 33)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 34)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 36)
Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 38)
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 97)

Τριαδικὸν «Θεέ, Τρισήλιε» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 307)
Πασαπνοάρια τῶν Αἴνων, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α′, σελ. 377)

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

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

Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 138 (Romanian adaptation by Schim. Nectarie).

Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 164 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

Ρουμανικὸν Χερουβικὸν Neculau of Sibiu (*Biblioteca Mănăstirii Neamţ mr001*, φ. 347)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μιχαὴλ ἱερέως τοῦ Κουκουλᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» «ὀργανικόν» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 104)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μάρκου τοῦ Εὐγενικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος ΕΒΕ-ΜΠΤ 705, φ. 101)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοφυλάκτου τοῦ Δομεστίκου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 103)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 168)Κοινωνικὸν «Εἰς μνημόσυνον» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 752)

Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 827)

Κοινωνικὸν «Ἐν τῷ φωτί», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 174)

Κοινωνικὸν «Ἐξελέξατο Κύριος», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 170)

Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 626)

Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 176)

Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α᾽, Φωκαέως*, σελ. 359)

Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 178)

Κοινωνικὸν «Ποτήριον Σωτηρίου» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 799)

Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 180)

Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 698)

Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 192)

Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 172)

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

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

Θεοτοκίον «Ἁμαρτωλῶν τὰς δεήσεις» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 311)

Ἀπολυτίκιον «Λίαν εὔφρανας» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Γ′, σελ. 449)

Key:

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

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."

ζε = 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.

ϩ = 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

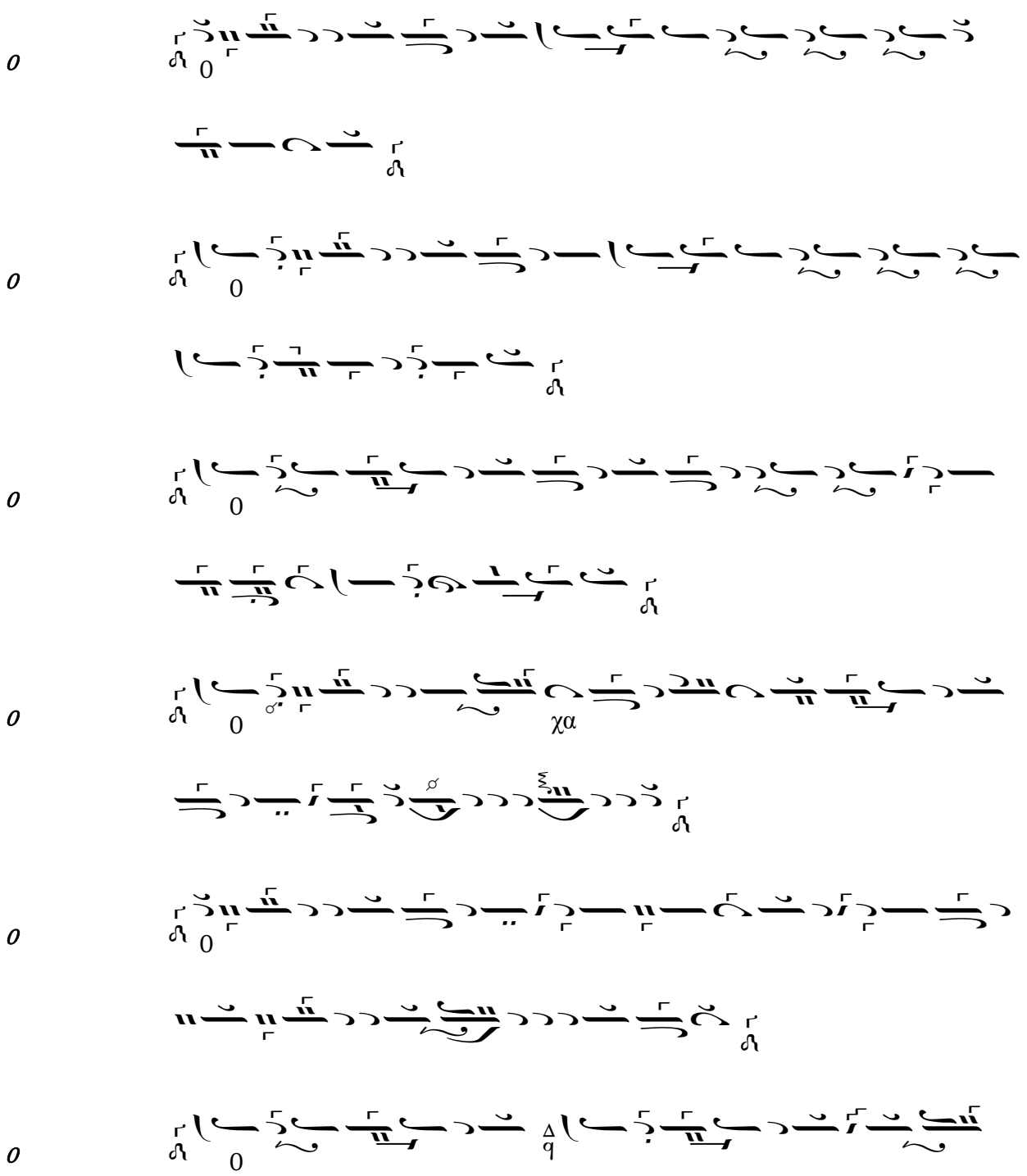
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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) Initial Syllable



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

Medial Cadences on Ga

B) Accented on Last Syllable

Ga - Ga

001

001

001

001

00001

0X001

00001

00001

00001

00001

00001

00001

00001

00001

00001

0X001

0X001

00001

X0001

010001

010001

010001

10001

X00001

X00001

100001

100001

100001

100001

100001

100001

010010X

1000001

1000001

1000001

00010001

01010001

01010001

Pa - Ga

000

001

0001

0001

Nee - Ga

0001

0001

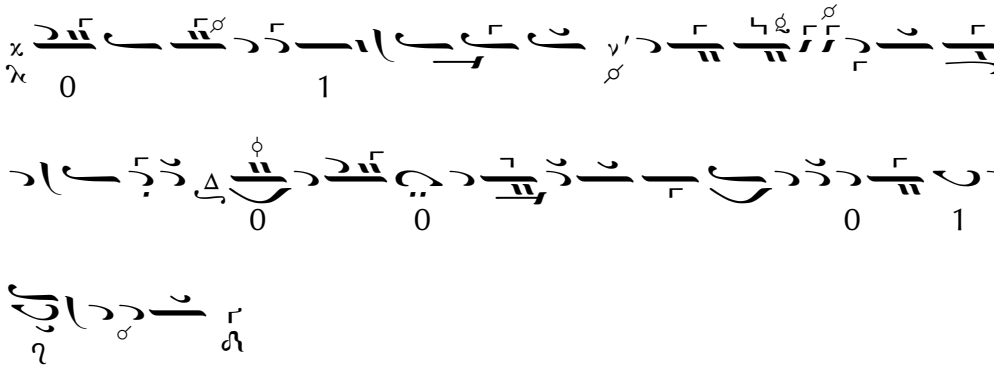
0001

0001

10X01

Ke - Ga

010001



High Zo - Ga

00

001

00001

High Nee - Ga

100101

0100001

C) Accented on Second to Last Syllable

Ga - Ga

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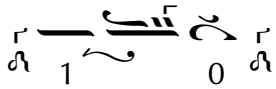
10 

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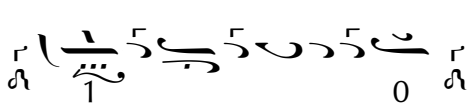
10 

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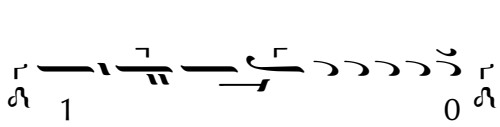
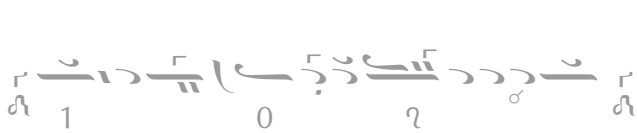
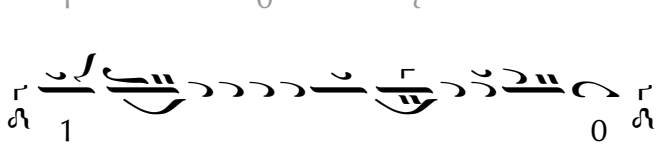
10 

10 

10 

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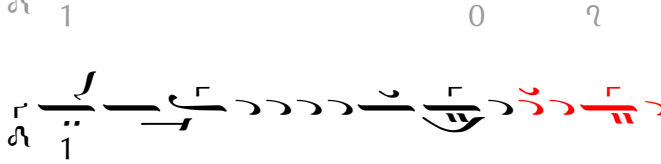
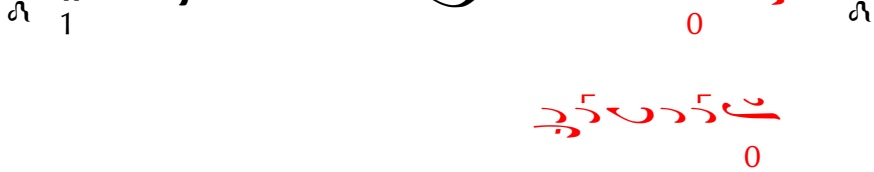
10 

10 

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100010

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Pa - Ga

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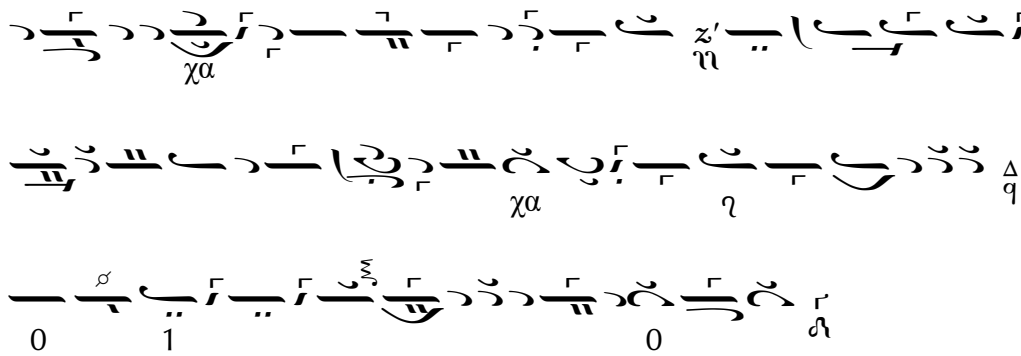
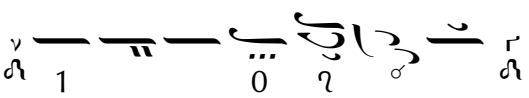
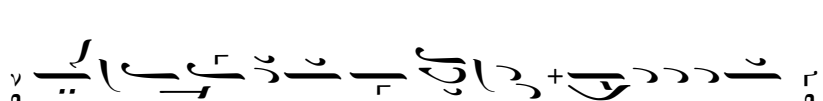


Nee - Ga

10 

10 

Di - Ga

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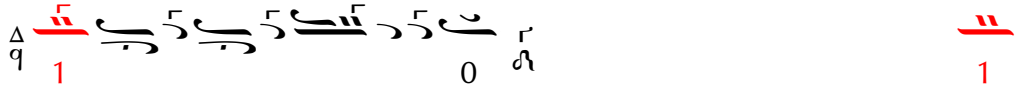
10 

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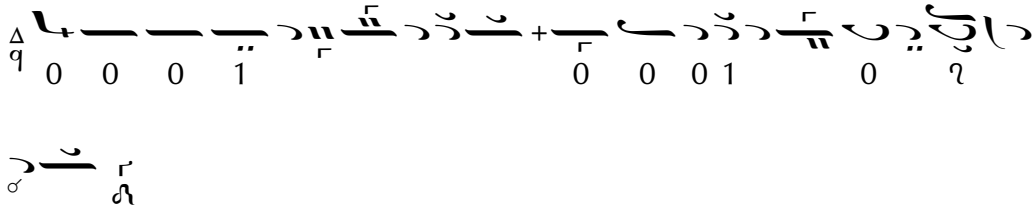
00010 

Ke - Ga

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High Zo - Ga

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<u>High Nee - Ga</u>

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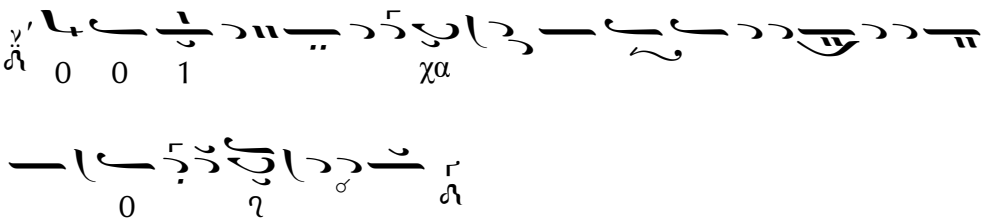

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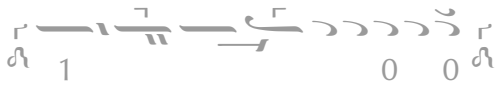
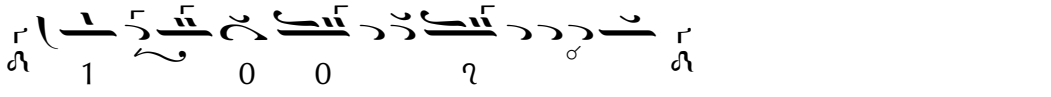
D) Accented on Third to Last Syllable

Ga - Ga

100 

100 

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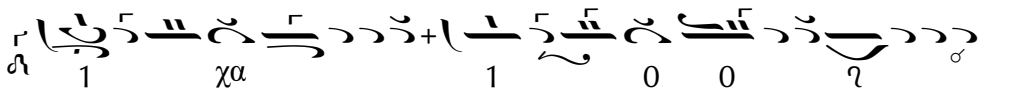

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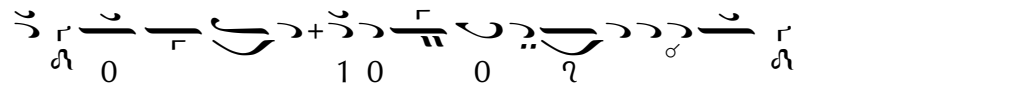
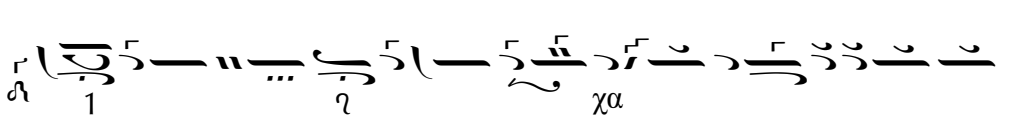
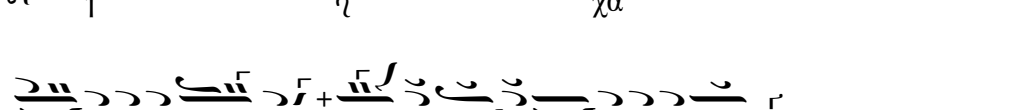


100 



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00010100

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Pa - Ga

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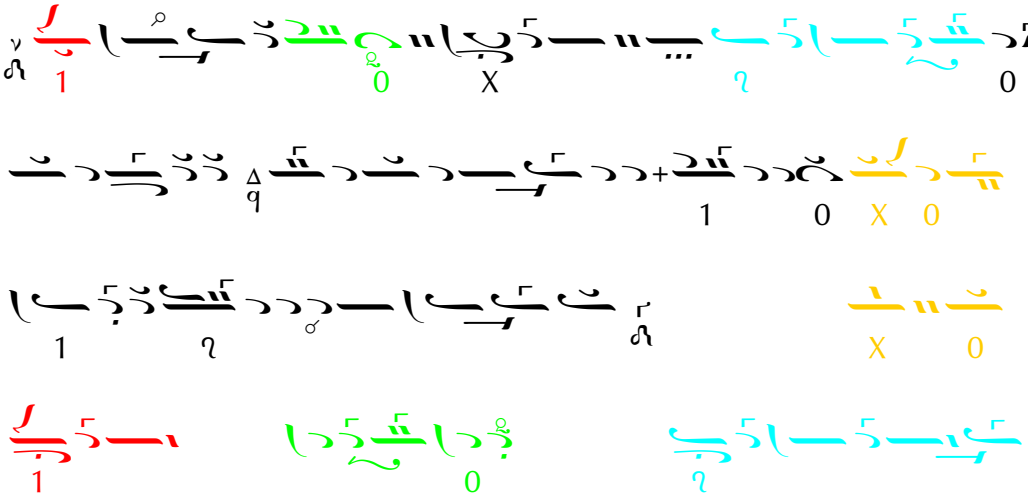
Nee - Ga

10X01



Di - Ga

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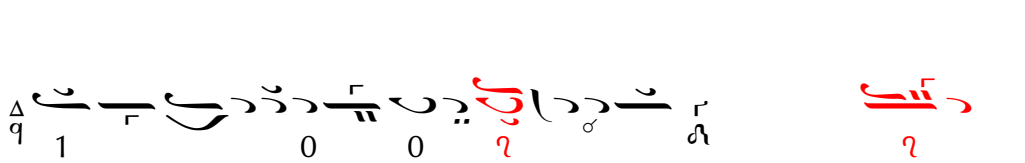

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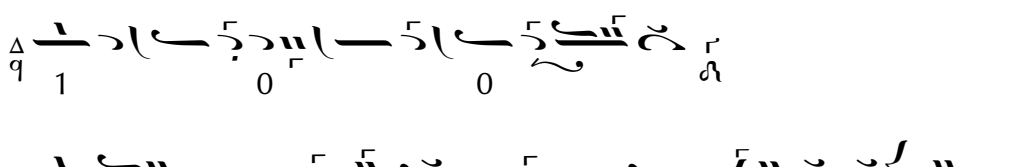

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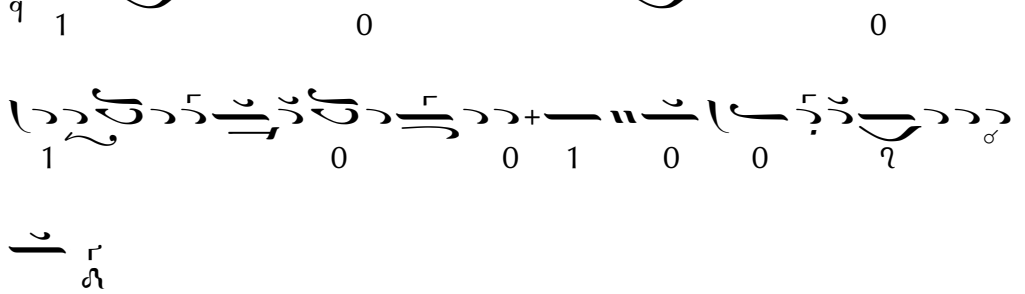

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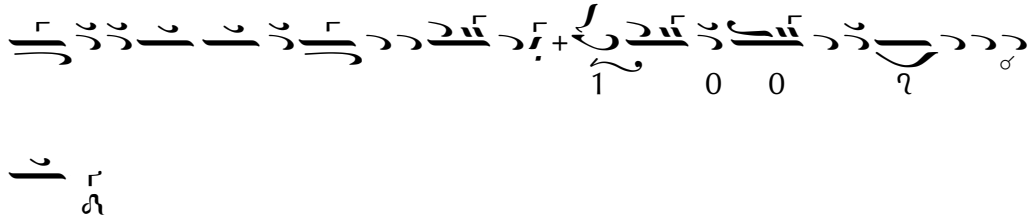

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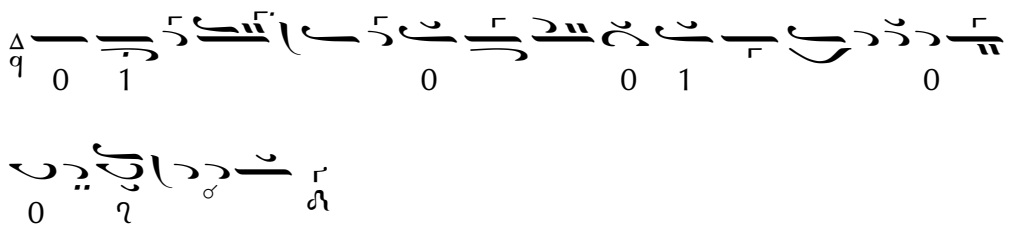

Ke - Ga

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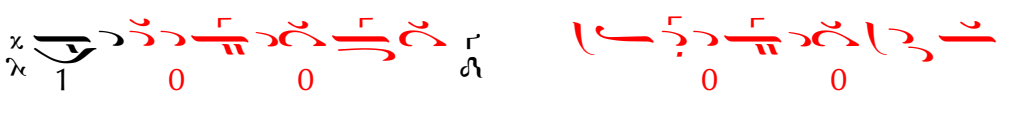

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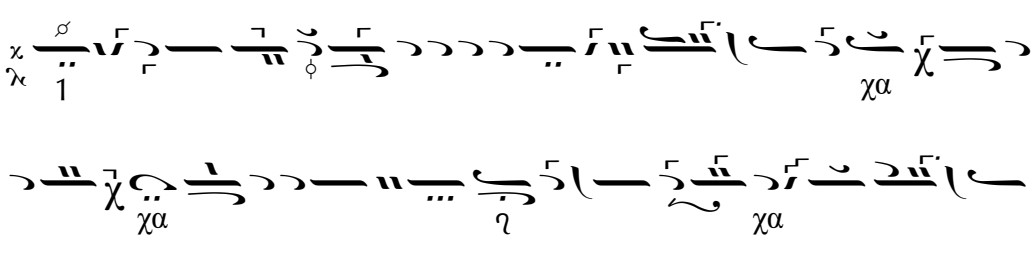

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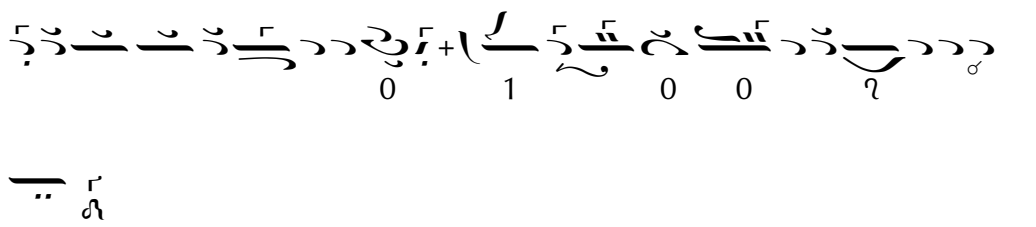

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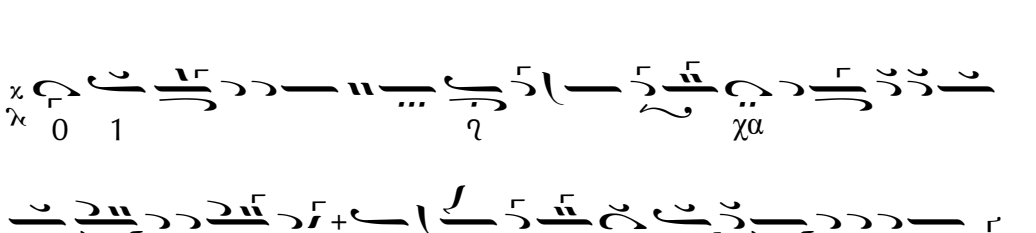

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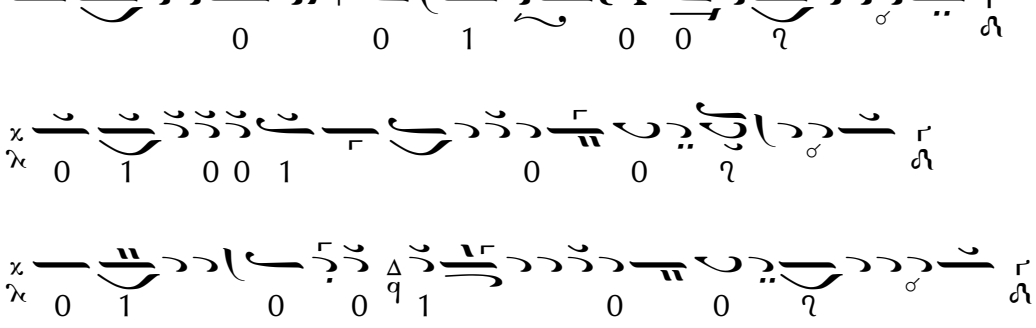

0100100

High Zo - Ga

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<u>High Nee - Ga</u>

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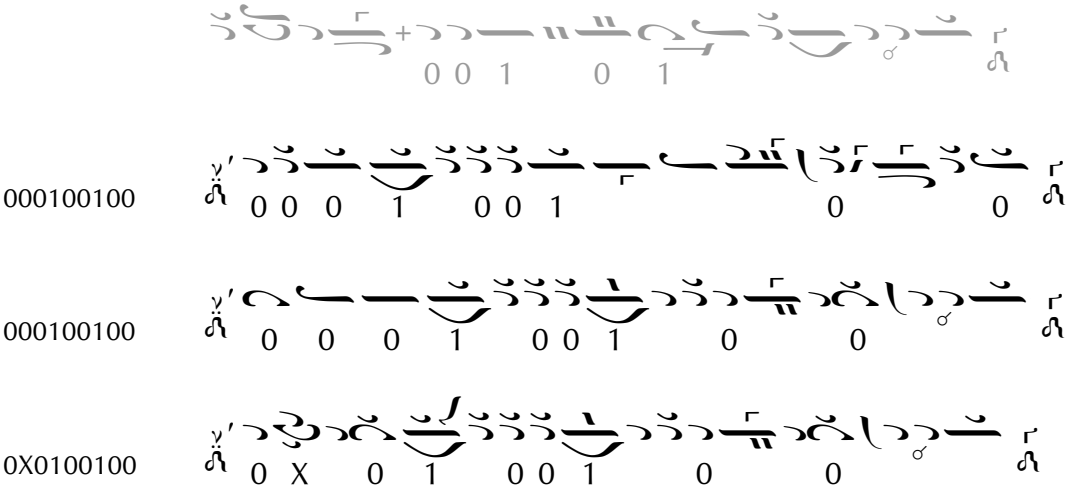
0X0100100
000100100
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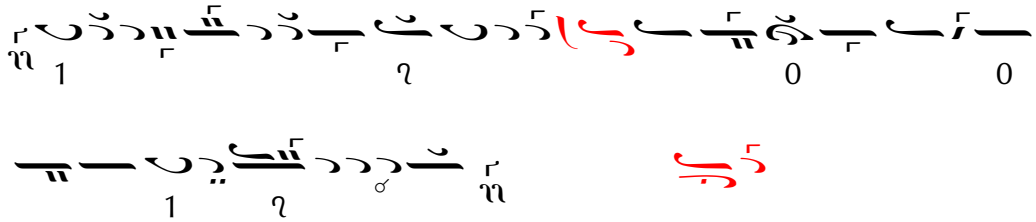
E) Accented on Fourth to Last Syllable

Ga - Ga

1001



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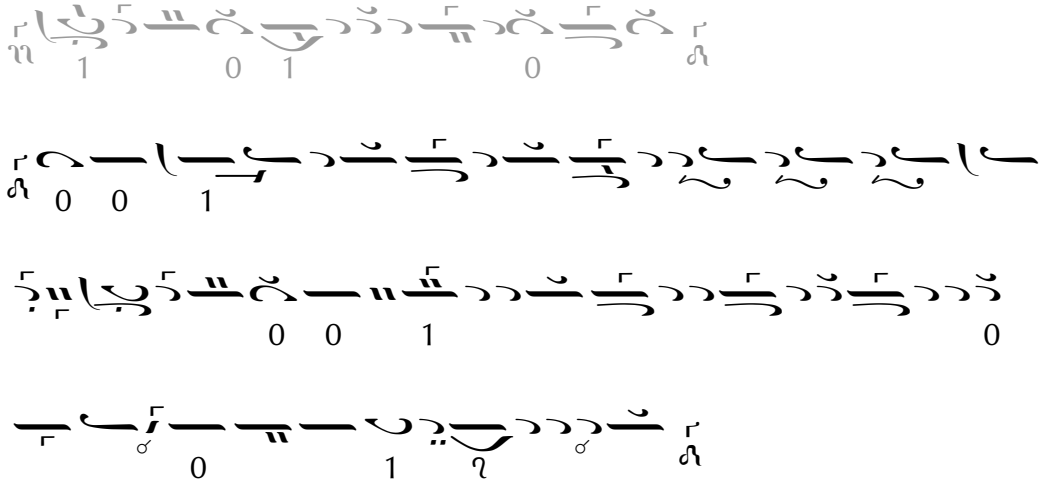
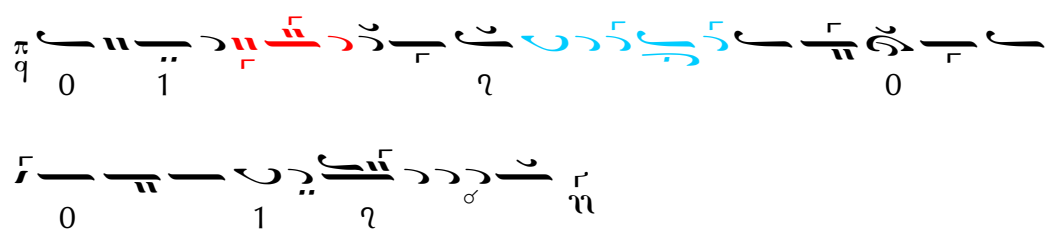


Pa - Ga

01001



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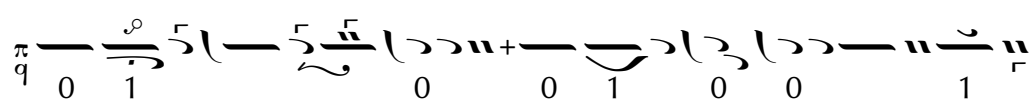
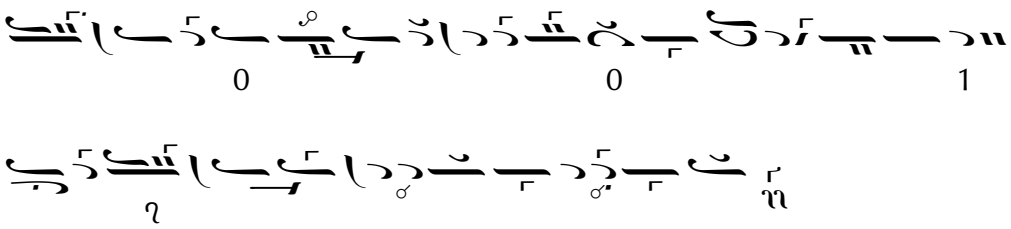
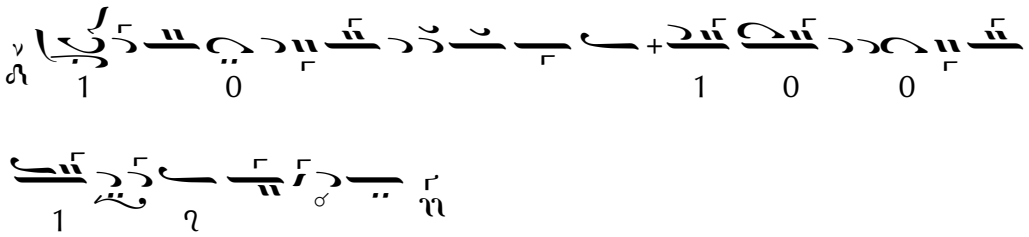




Nee - Ga

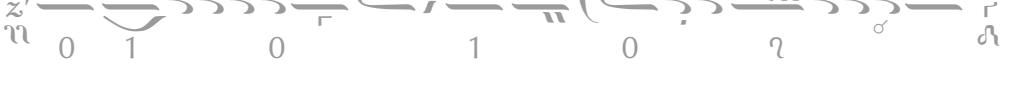
1001



High Zo - Ga

1010

01010



001010

High Nee - Ga

1010

Medial Cadences on Pa

F) Accented on Last Syllable

Ga - Pa

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X01

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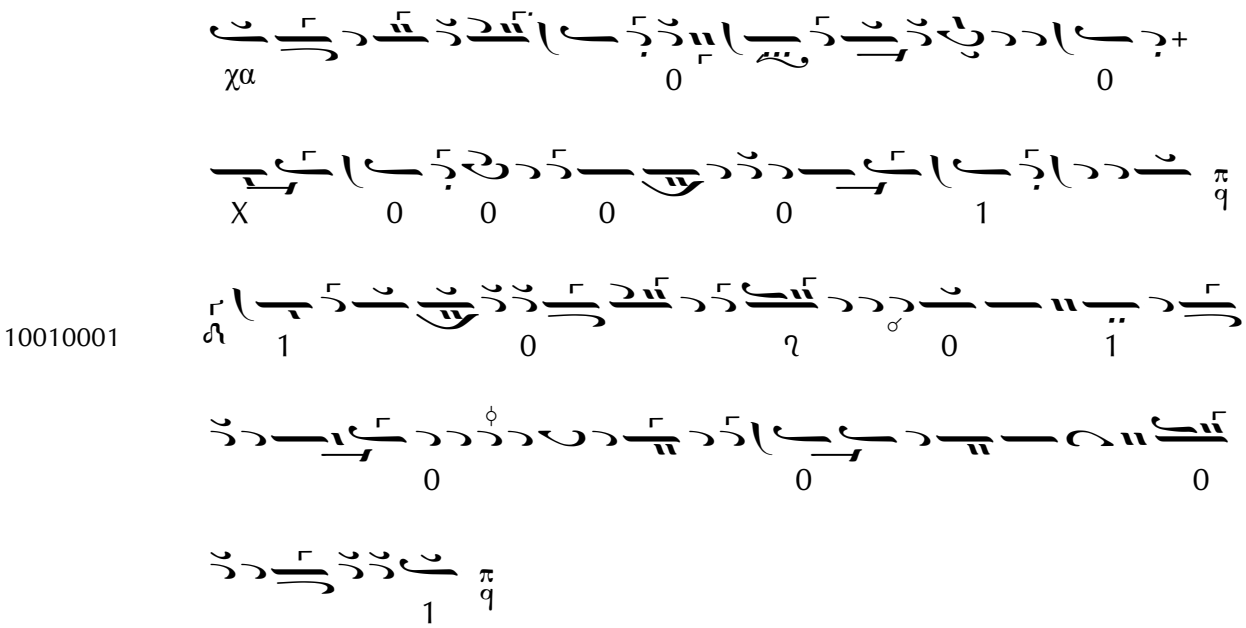

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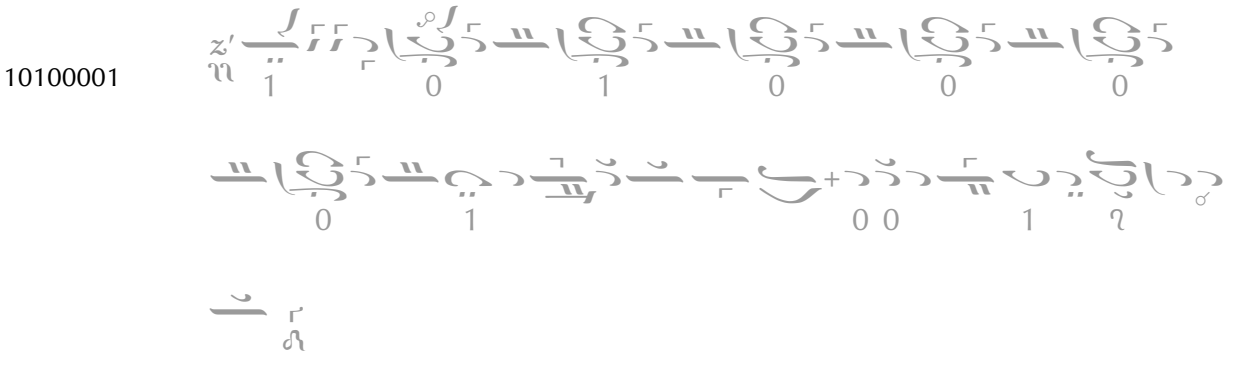
High Zo - Pa

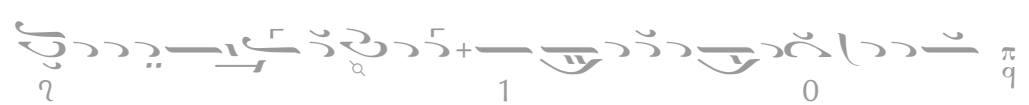
10100001



G) Accented on Second to Last Syllable

Ga - Pa

10



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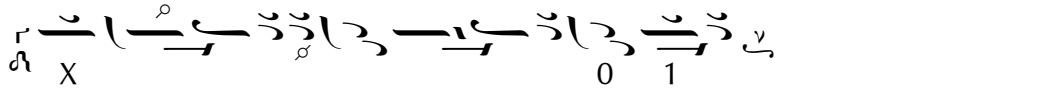
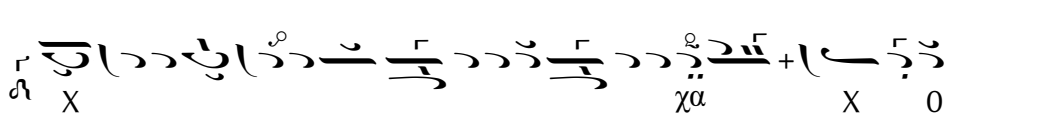
H) Accented on Third to Last Syllable

Ga - Pa

X01



X01



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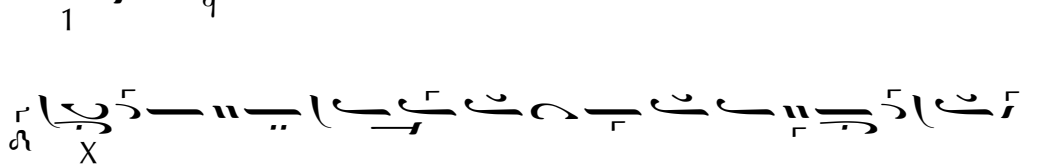
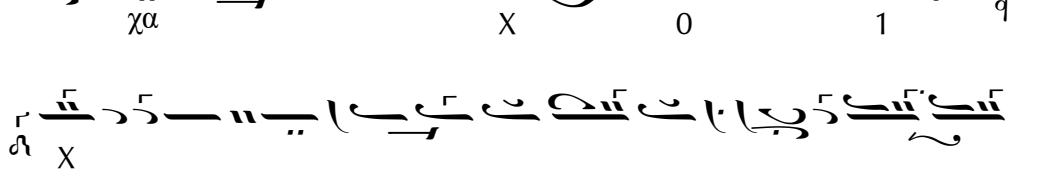
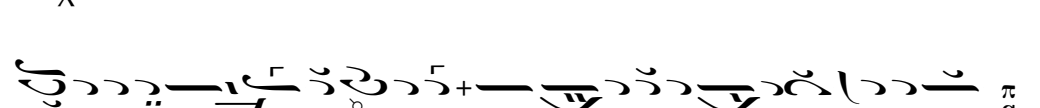


X01





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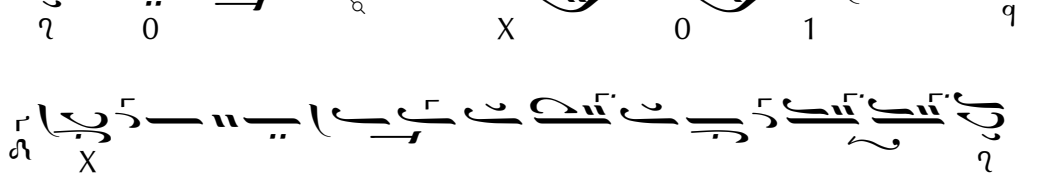

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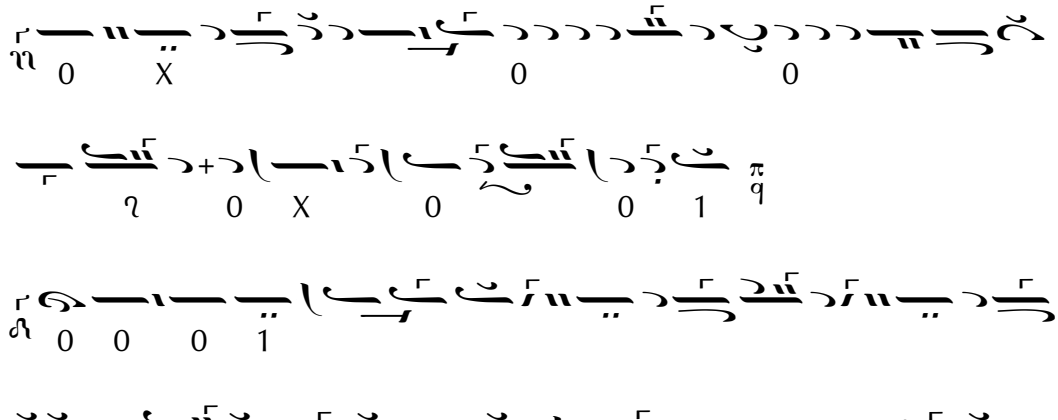
I) Accented on Fourth to Last Syllable

Ga - Pa

0X001



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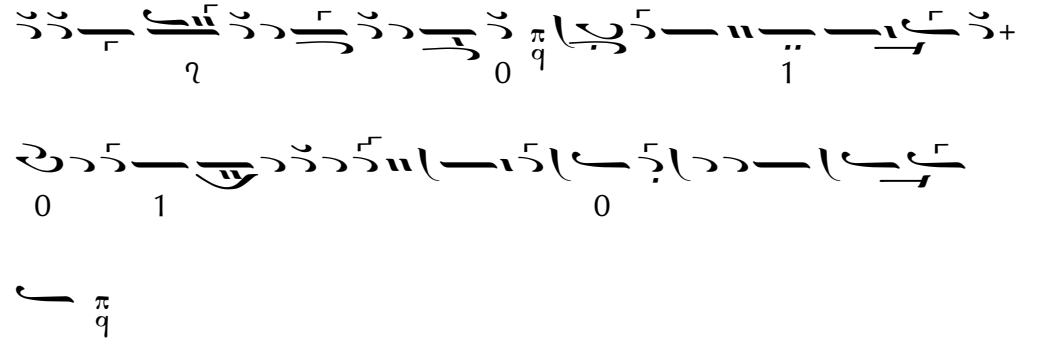

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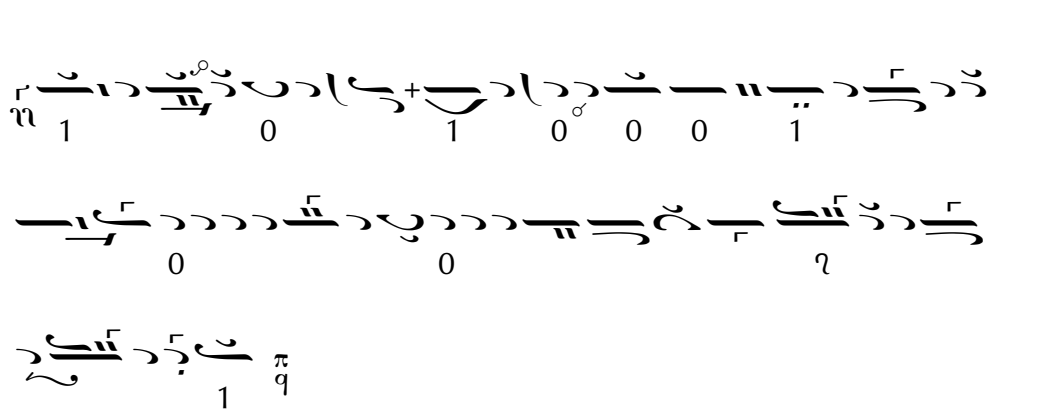


Medial Cadences on Nee

J) Accented on Last Syllable

Ga - Nee

001

001

X01

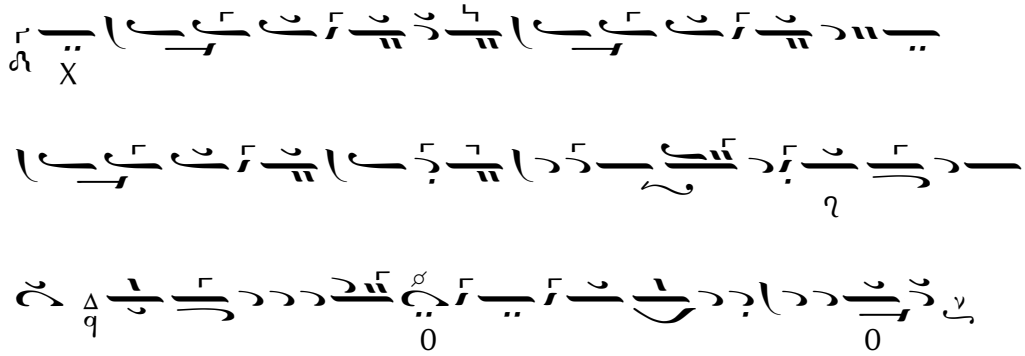
X01

X01

X01

X01

X01



K) Accented on Second to Last Syllable

Ga - Nee

10

10

10

010

010

010

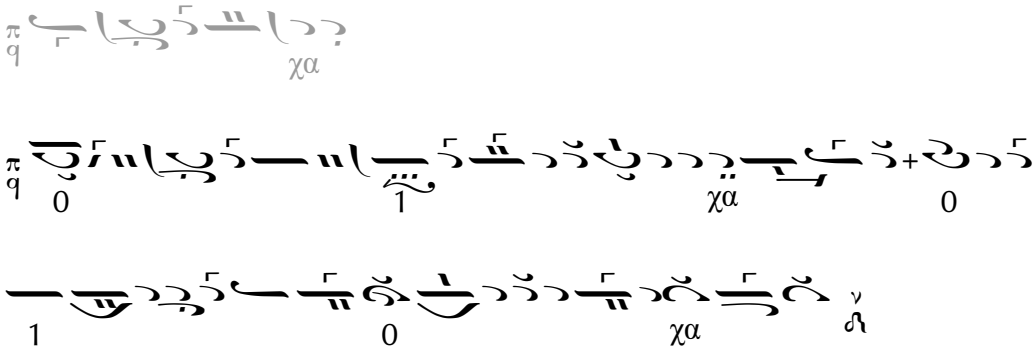
010

010

Pa - Nee

010

010



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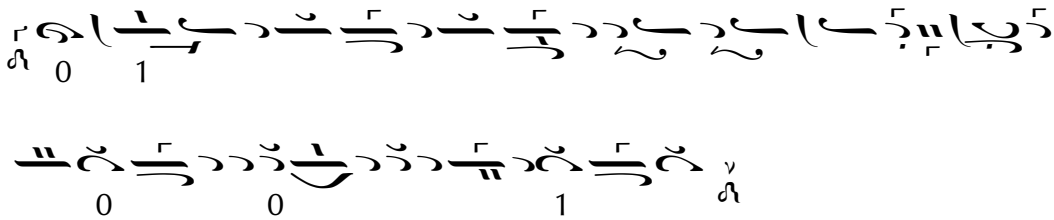
L) Accented on Fourth to Last Syllable

Ga - Nee

01001

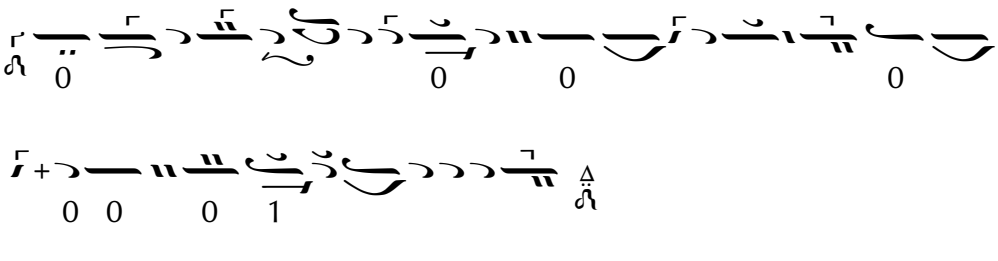


Medial Cadences on Di

M) Accented on Last Syllable

Ga - Di

00001



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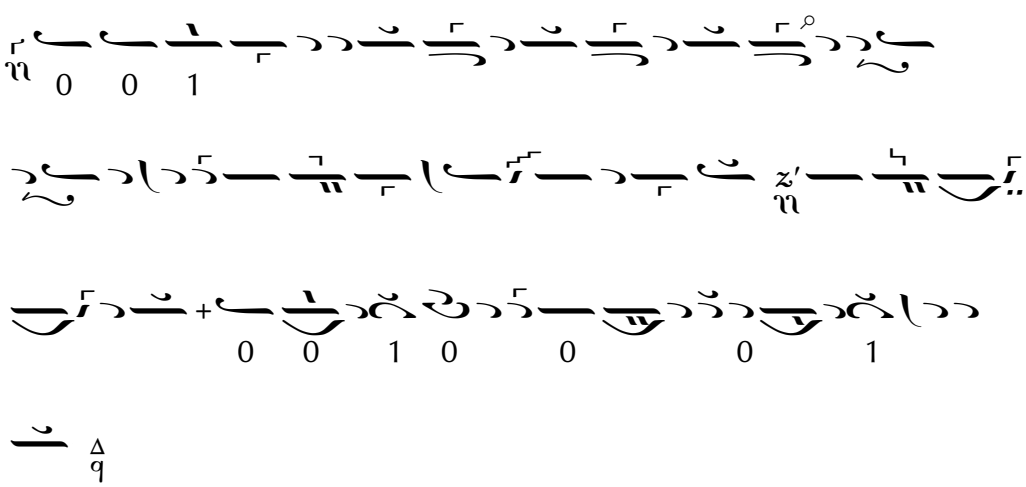
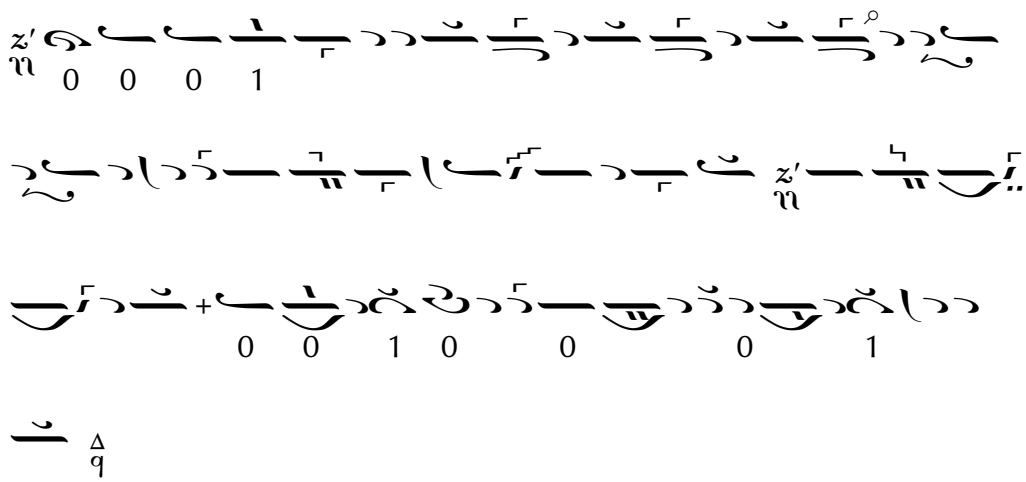


High Zo - Di

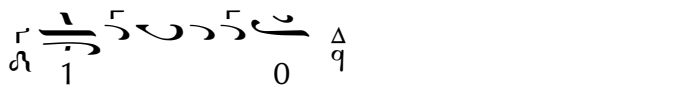
00010001



N) Accented on Second to Last Syllable

Ga - Di

10



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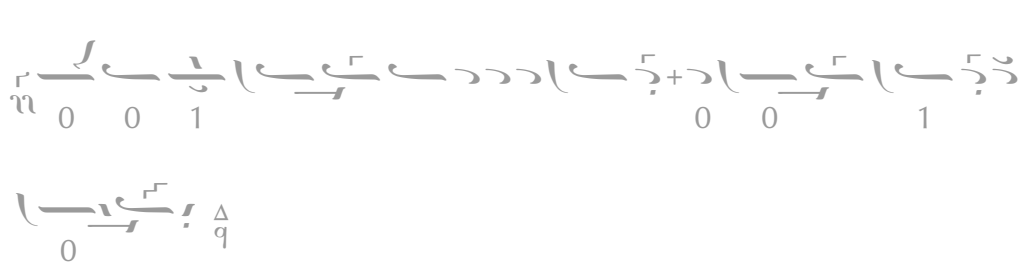

Di - Di

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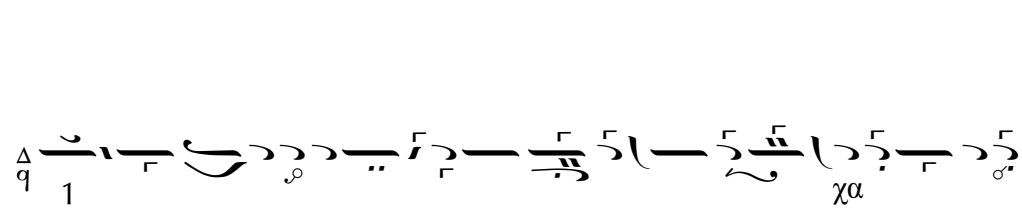

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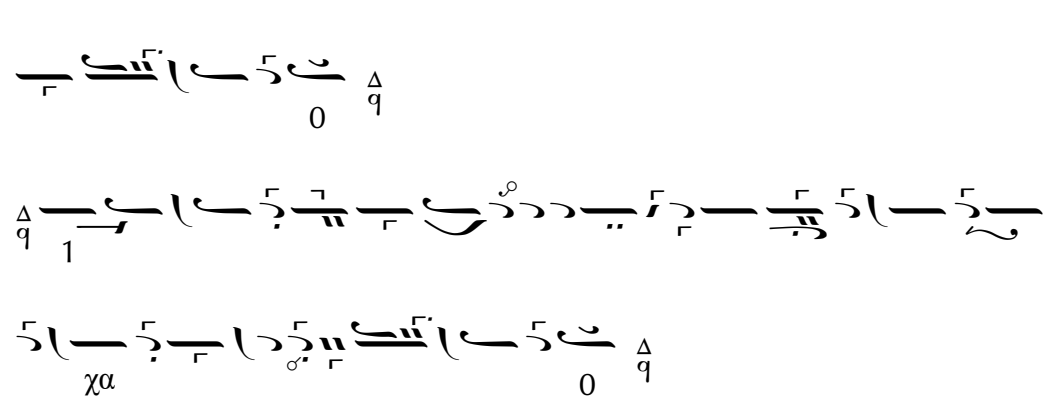

High Zo - Di

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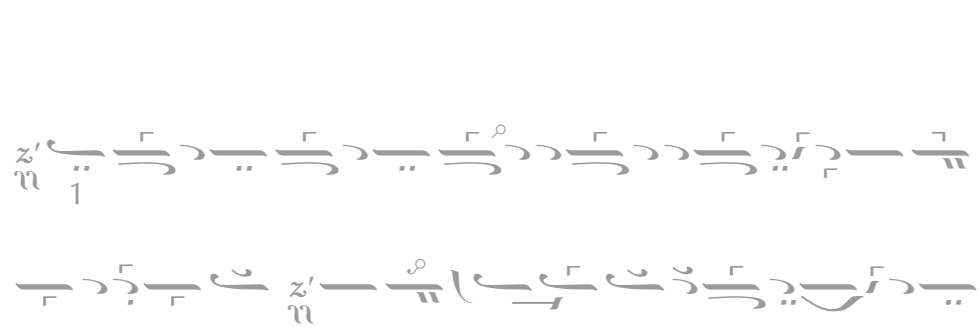

010

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010

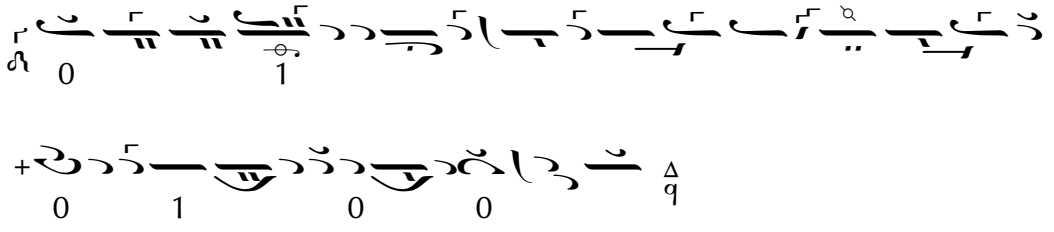
010

O) Accented on Third to Last Syllable

Ga - Di

100

0100



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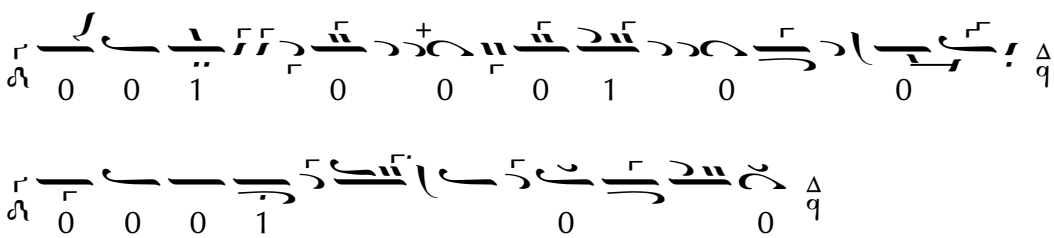

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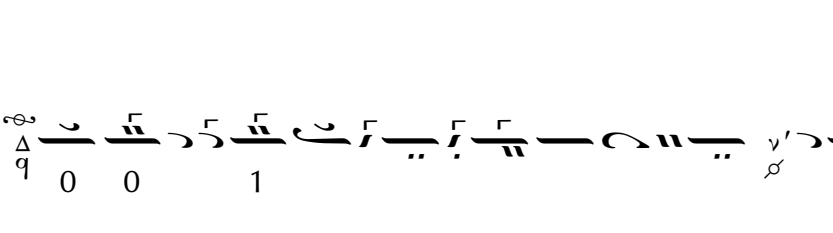
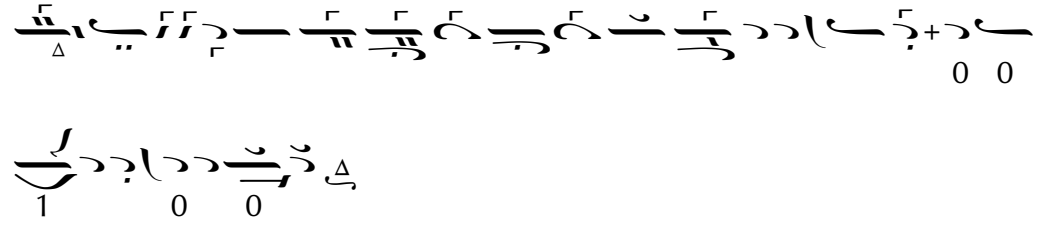
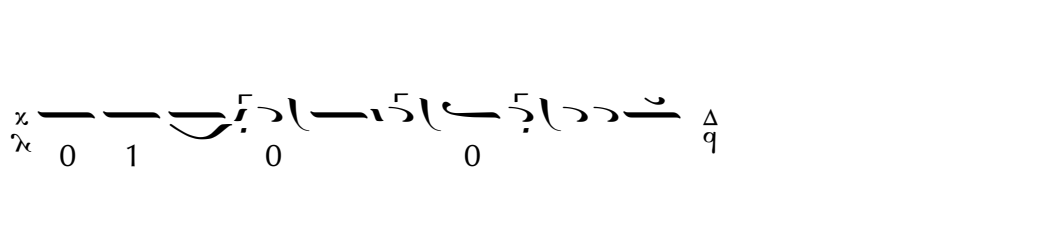
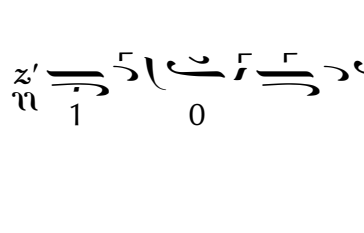


Di - Di

00100







Ke - Di

0100

High Zo - Di

100

100

100

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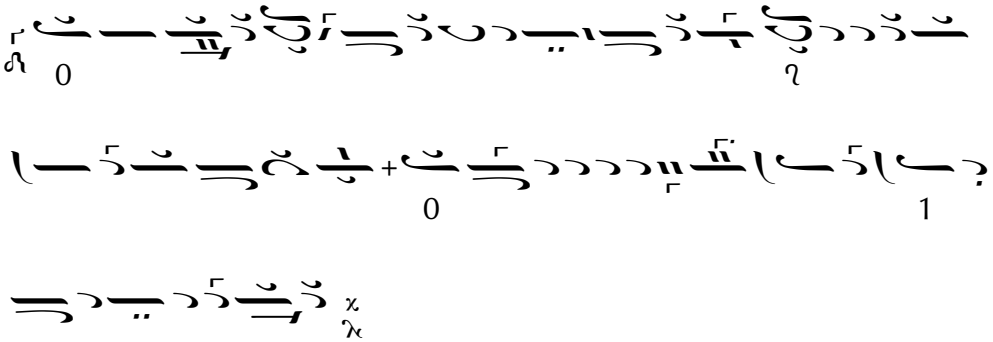
00100100

Medial Cadences on Ke

P) Accented on Last Syllable

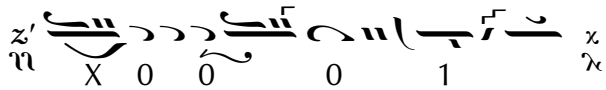
Ga - Ke

01



High Zo - Ke

X0001



Q) Accented on Second to Last Syllable

Ga - Ke

10

10

0010

0010

Di - Ke

0010010

00100010

High Zo - Ke

1000

High Nee - Ke

00010

R) Accented on Third to Last Syllable

Ga - Ke

00100

High Zo - Ke

00100

000100

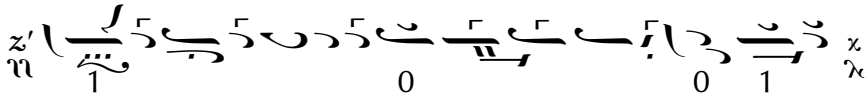
00010X

S) Accented on Fourth to Last Syllable

Di - Ke

001010

High Zo - Ke

1001 

Medial Cadences on High Zo

T) Accented on Last Syllable

Ga - High Zo

1

01

01

01

01

001

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001

0001

X0001

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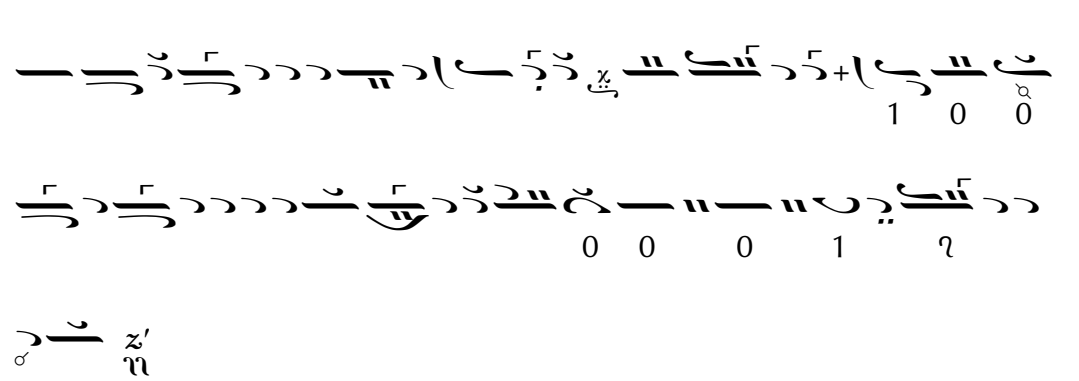
1000001

1000001

1000001



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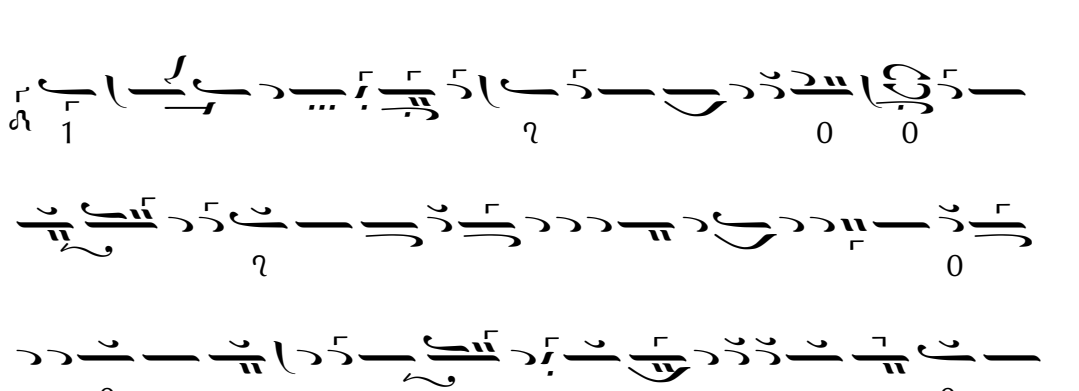
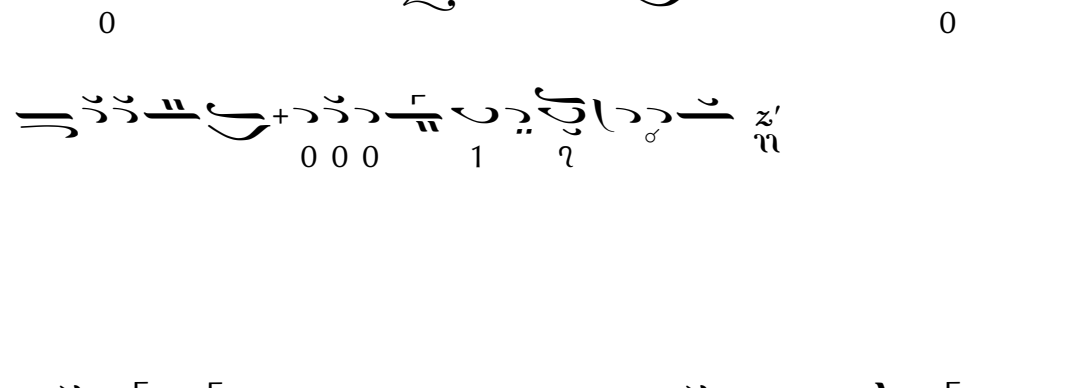


Pa - High Zo

01



High Zo - High Zo

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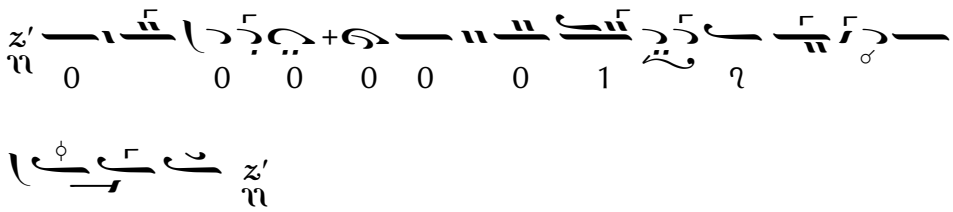
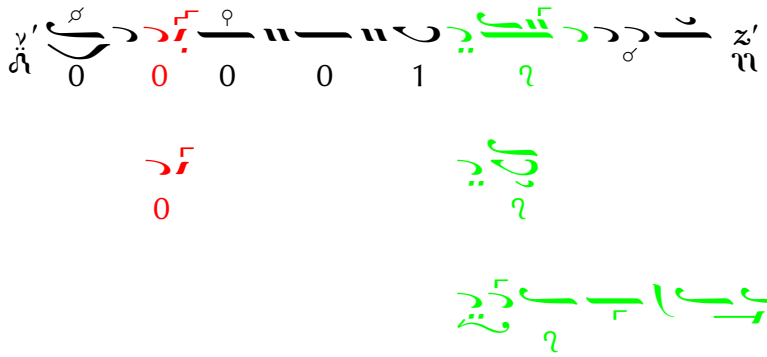


High Nee - High Zo

00

00001



U) Accented on Second to Last Syllable

Ga - High Zo

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10

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10

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0010

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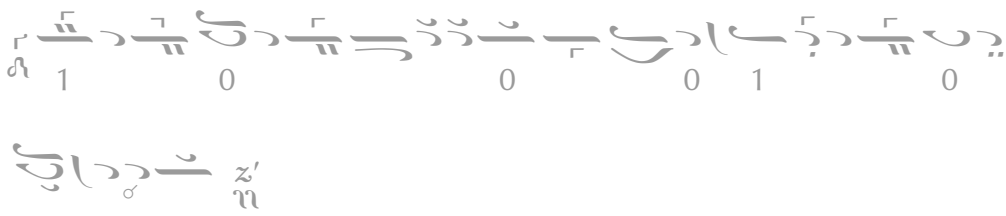
000010

100010



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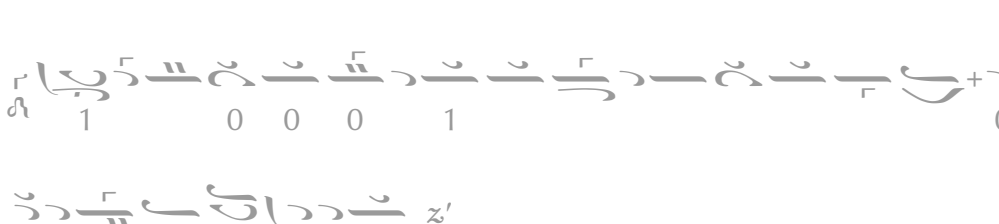

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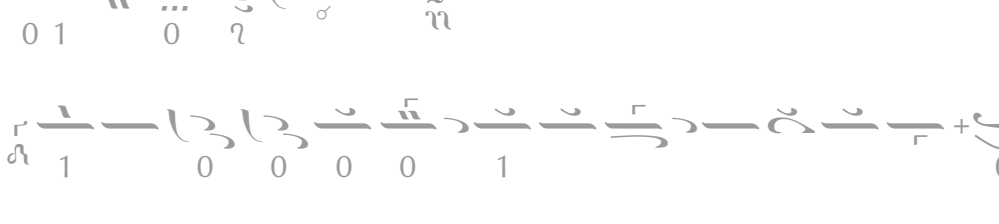

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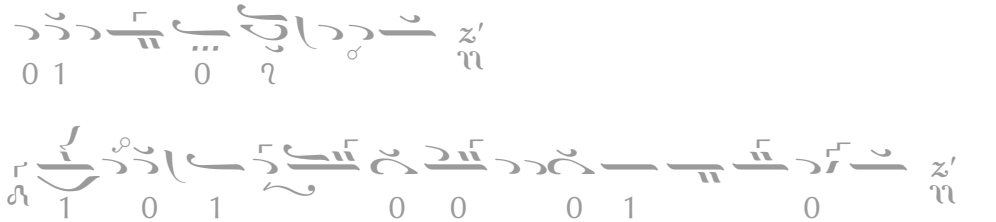
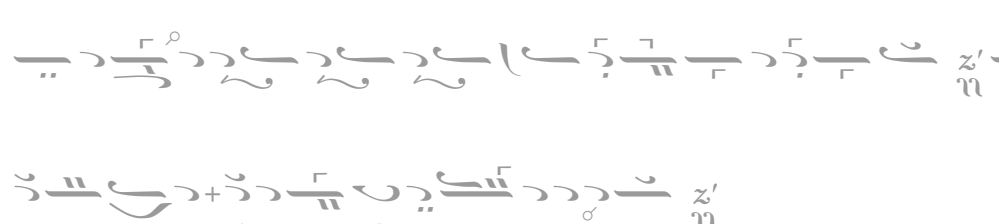


Pa - High Zo

10

010



010

010

010

010

Di - High Zo

10

10

10

10

0010

Ke - High Zo

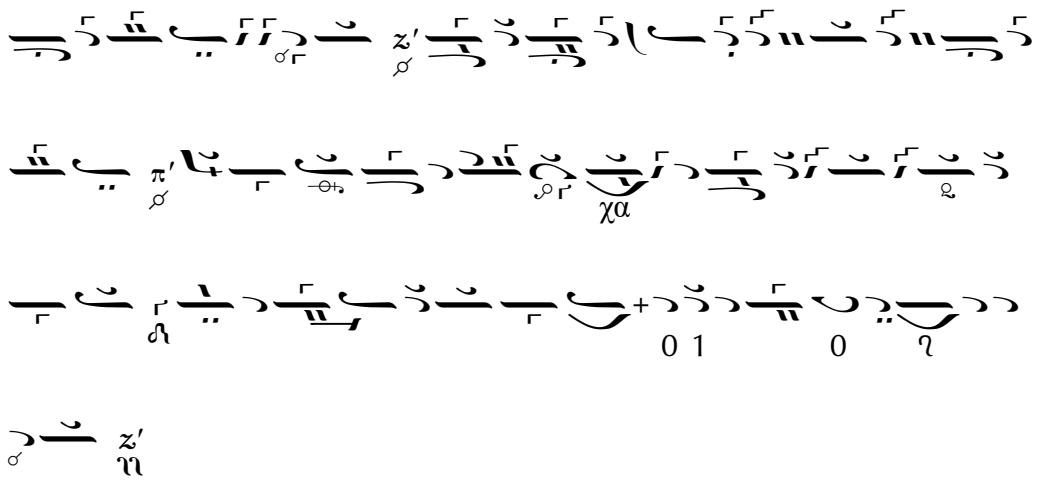
0010

High Zo - High Zo

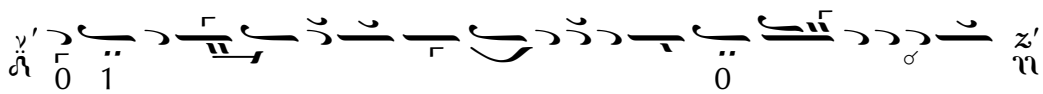
10

10

010



High Nee - High Zo

010 

V) Accented on Third to Last Syllable

Ga - High Zo

100

100

100

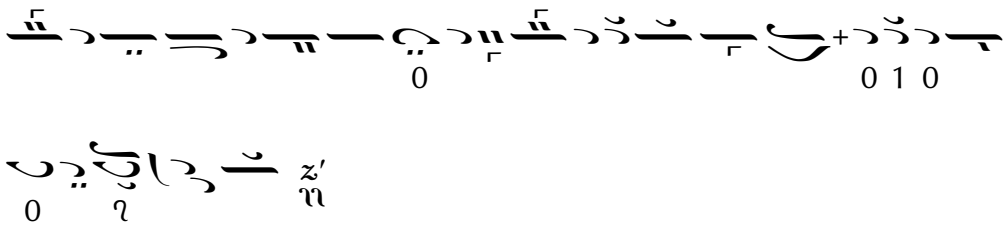
00101

Pa - High Zo

100

Nee - High Zo

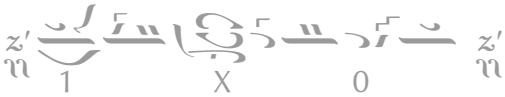
0100

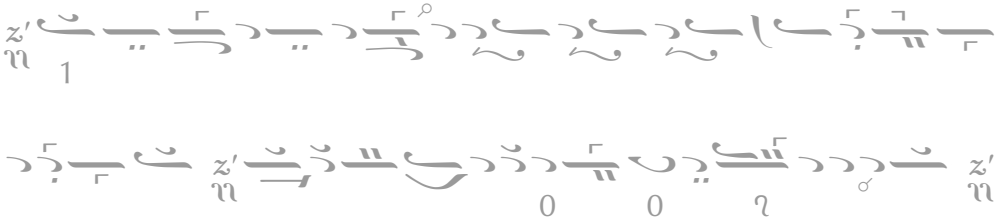


Di - High Zo

100100

High Zo - High Zo

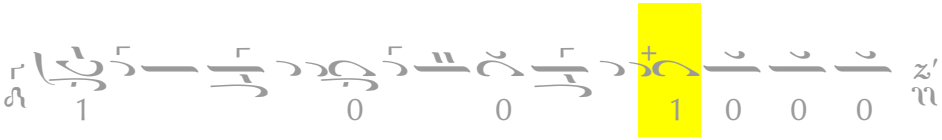
1X0 

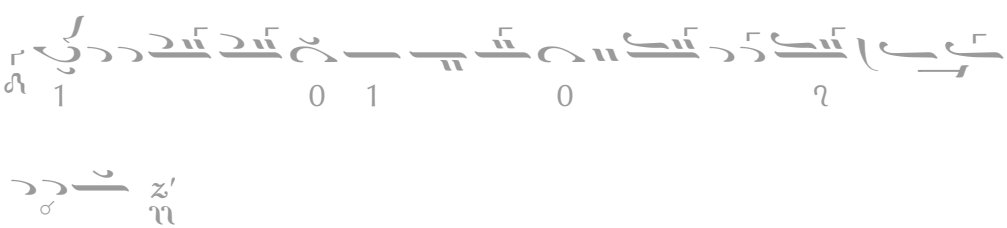
100 

W) Accented on Fourth to Last Syllable

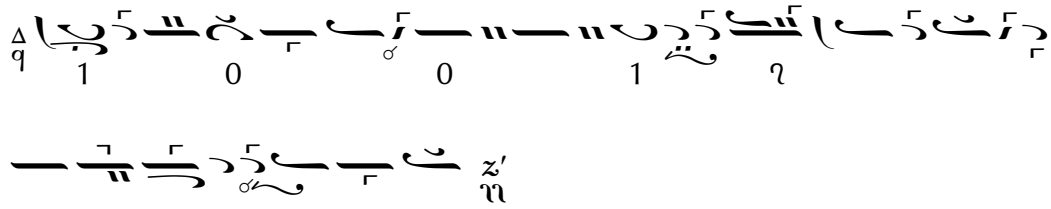
Ga - High Zo

1000

1000 

1010 

Di - High Zo

1001 

High Zo - High Zo

100

High Nee - High Zo

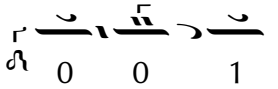
1000

Medial Cadences on High Nee

X) Accented on Last Syllable

Ga - High Nee

001



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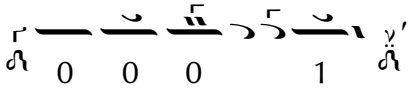

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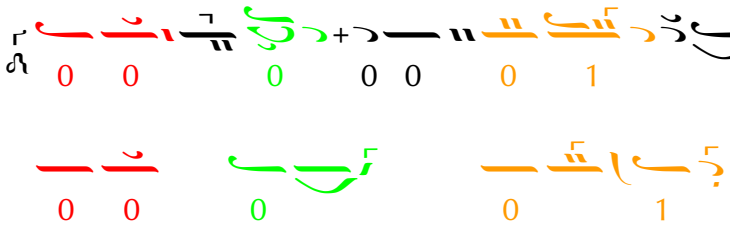

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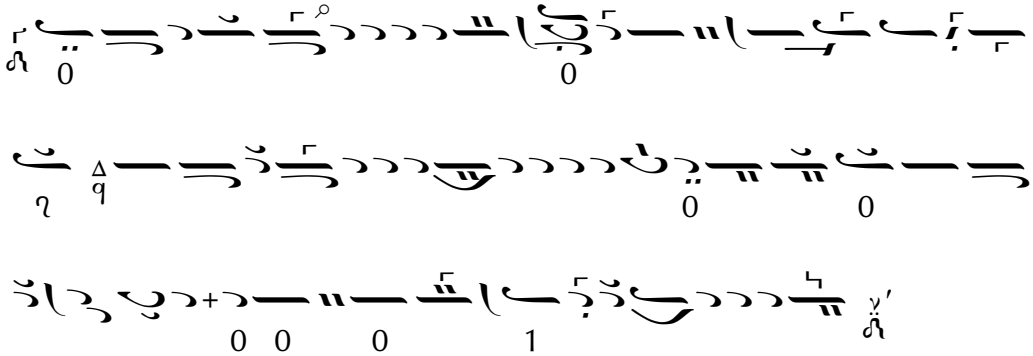

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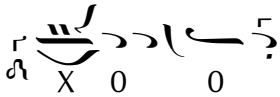
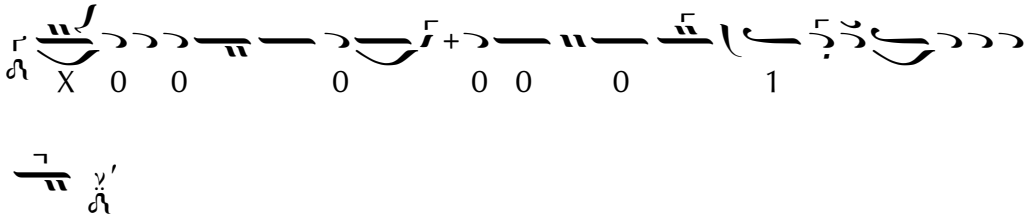


X0001



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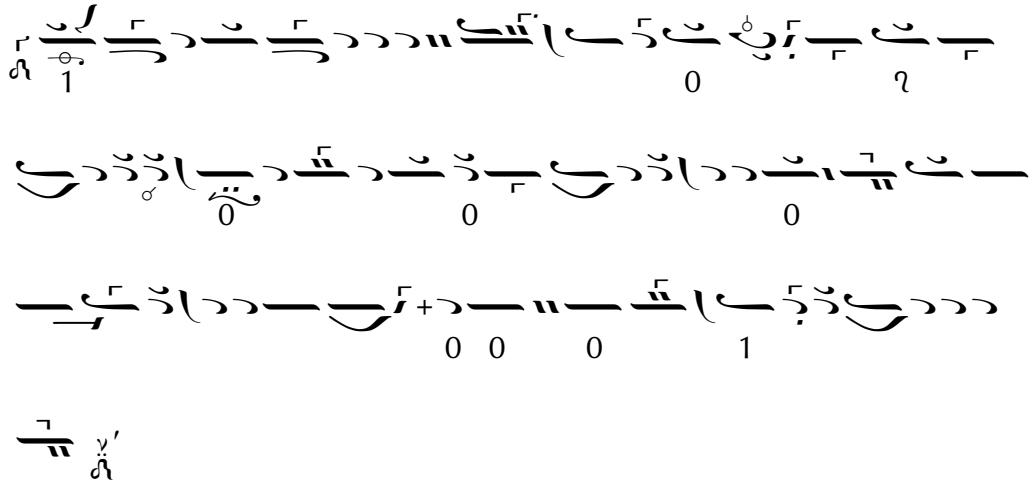

Y) Accented on Second to Last Syllable

Ga - High Nee

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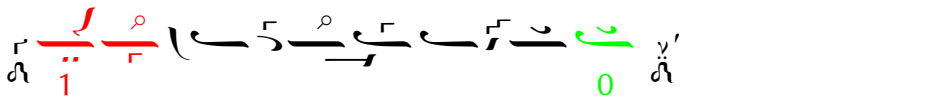

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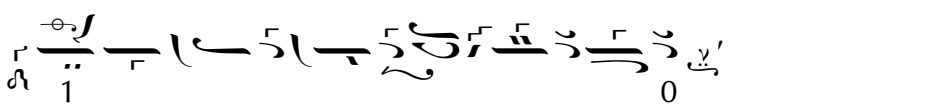

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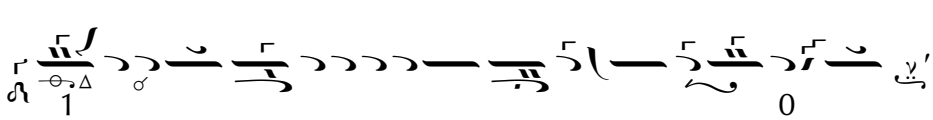
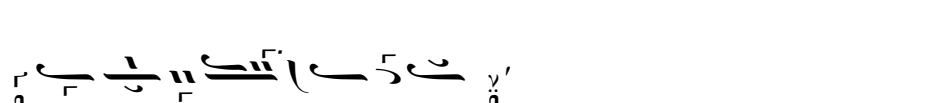


010

010



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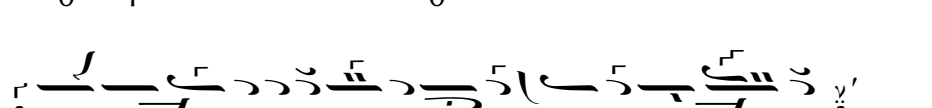
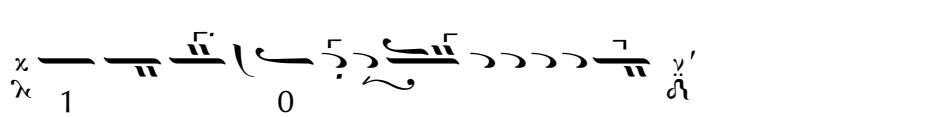


Ke - High Nee

10



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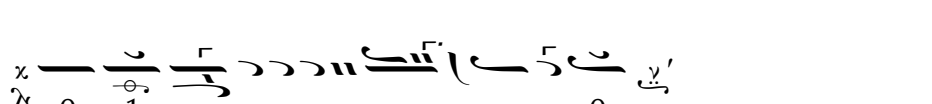
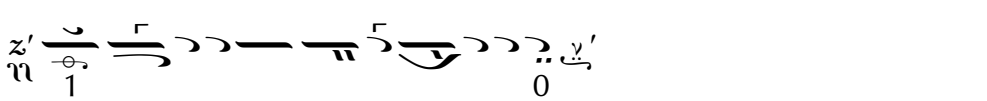


High Zo - High Nee

10

10



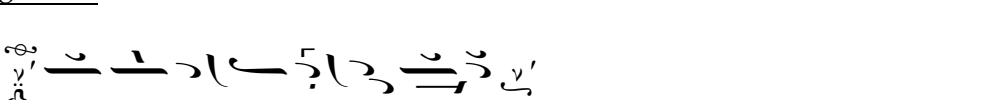
010

010

High Nee - High Nee

10

010



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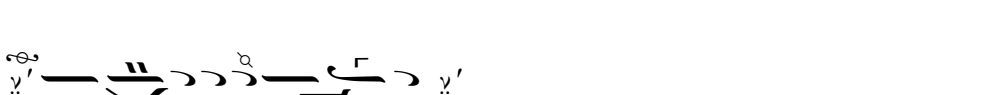


0010

Z) Accented on Third to Last Syllable

Ga - High Nee

100

100

00100

χα

000100

Ke - High Nee

000100

High Zo - High Nee

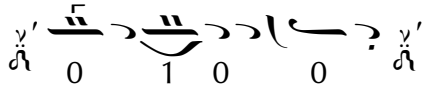
0100

10100

000100

High Nee - High Nee

100



0100

AA) Accented on Fourth to Last Syllable

Ga - High Nee

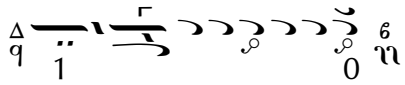
1000

1000

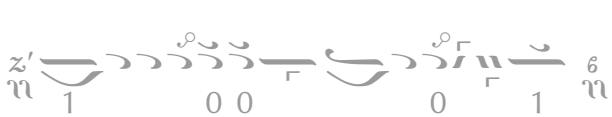
Other Medial Cadences

AB) Medial Cadences on Vou

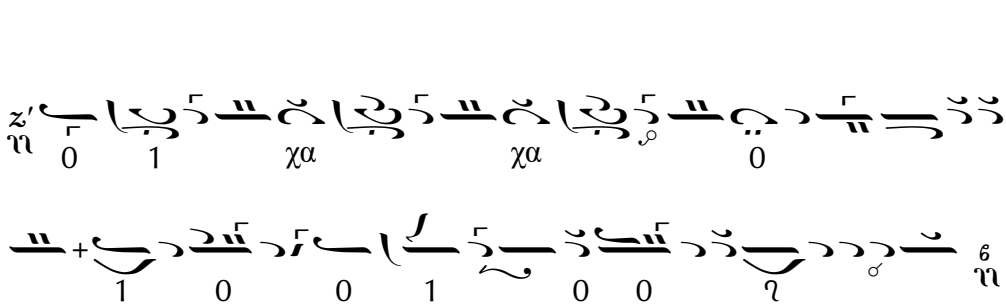
10



10001

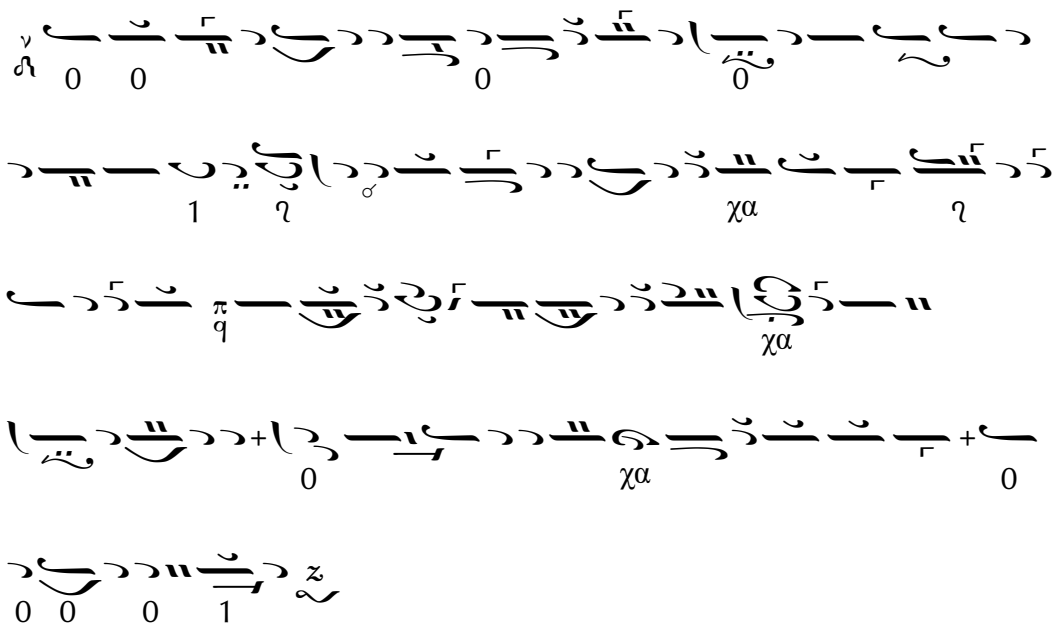


(10)0100



AC) Medial Cadences on Low Zo

00001

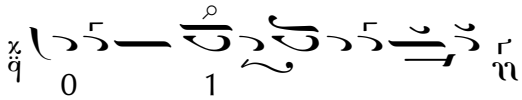


AD) Old Sticheraric Formulae

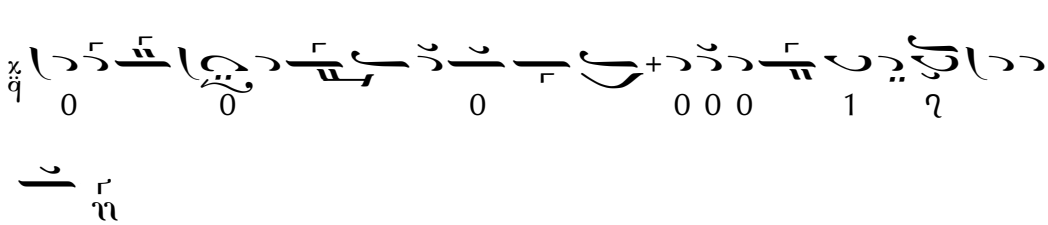
The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for first mode. We have included them here because we believe that most of them would be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

Accented on last syllable:

01

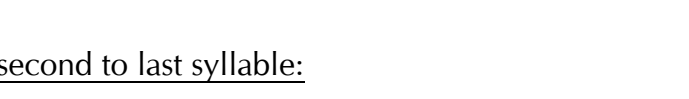


0001

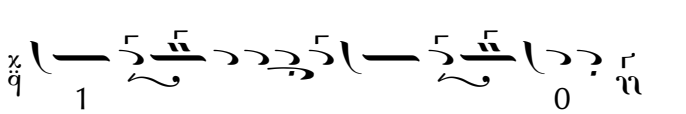


Accented on second to last syllable:

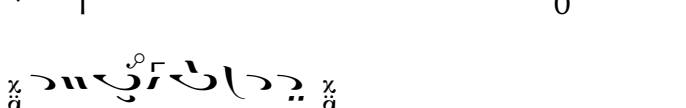
10



010



010



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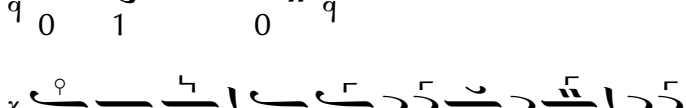
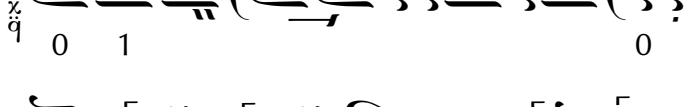
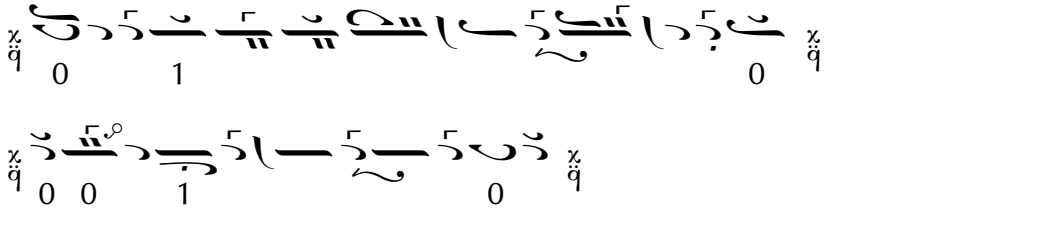


0010

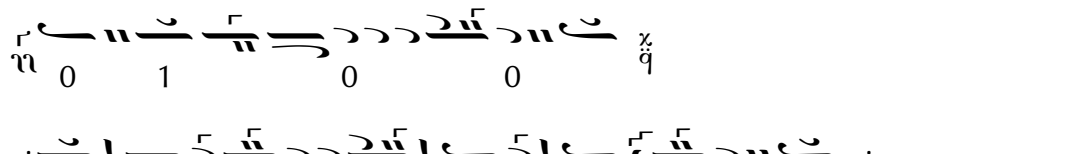


10010

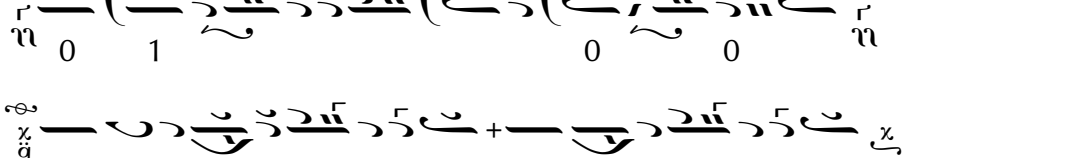


Accented on third to last syllable:

0100



0100



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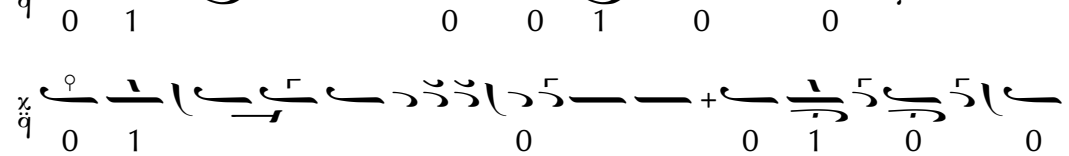

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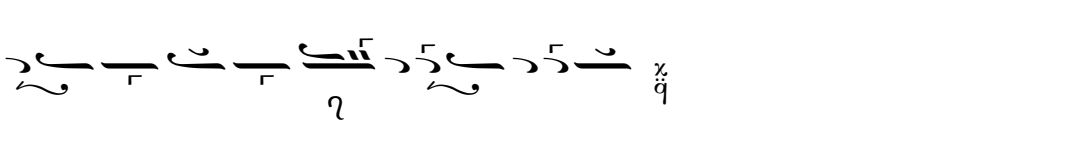
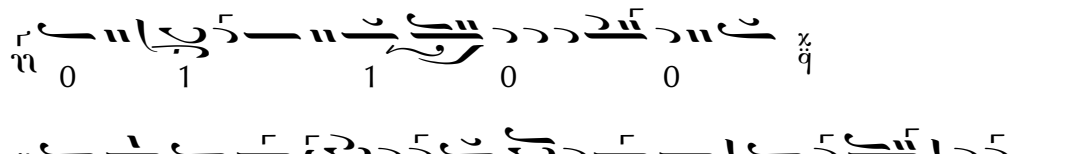


01100



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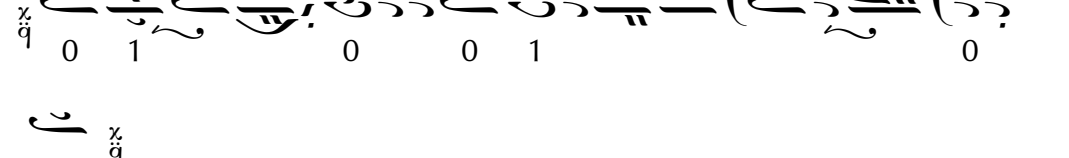


Accented on fourth to last syllable:

010001010

Final Cadences

AE) Accented on Third to Last Syllable

Ga - Ga

100

100

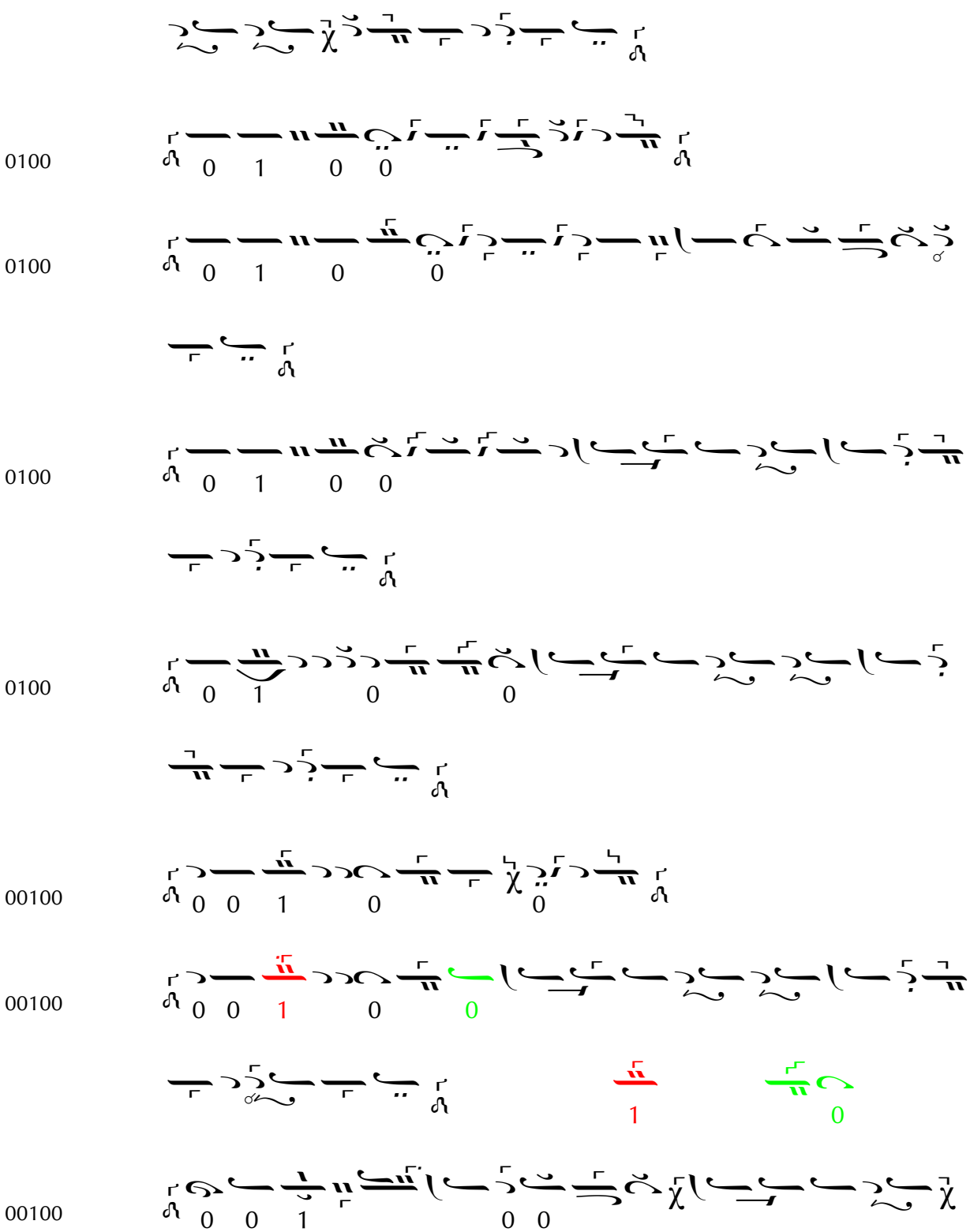
100

100

100

100

100


0100
0 1 0 0
0100
0 1 0 0
0100
0 1 0 0
0100
0 1 0 0
00100
0 0 1 0
00100
0 0 1 0 0
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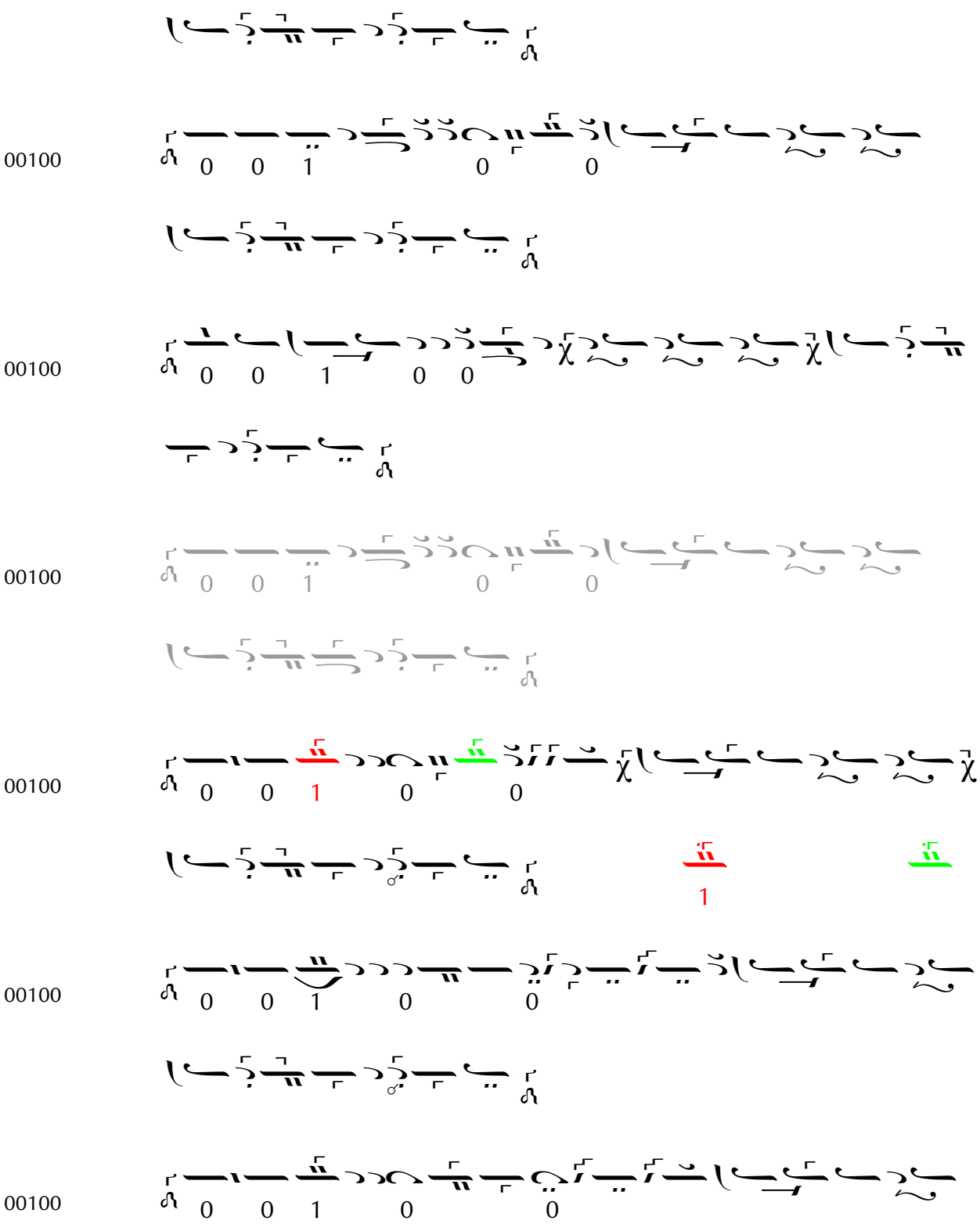
00100
0 0 1 0 0


00100
0 0 1 0 0
00100
0 0 1 0 0
00100
0 0 1 0 0
00100
0 0 1 0 0
1
00100
0 0 1 0 0
00100
0 0 1 0 0

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

10100

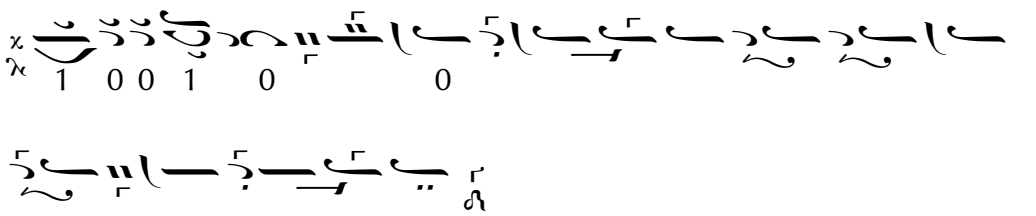
10100

Di - Ga

100

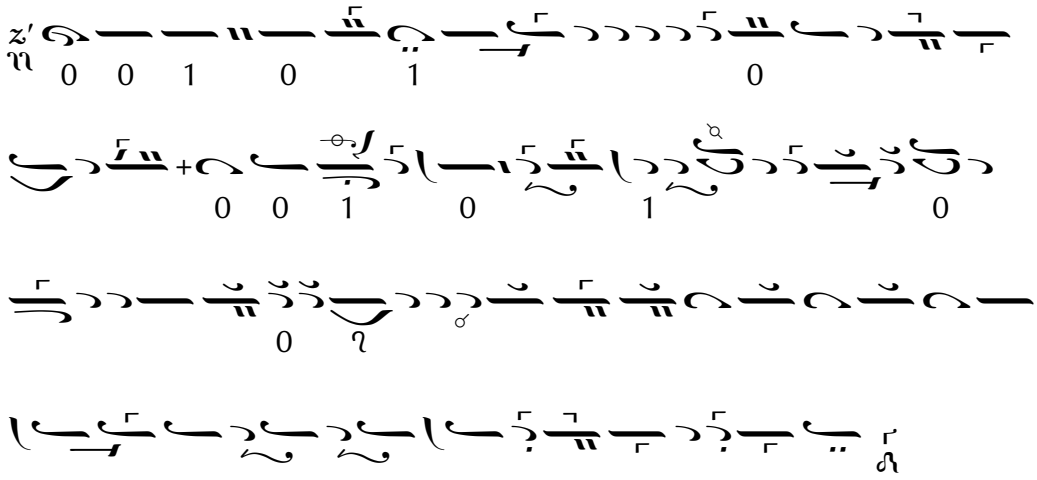
Ke - Ga

100100



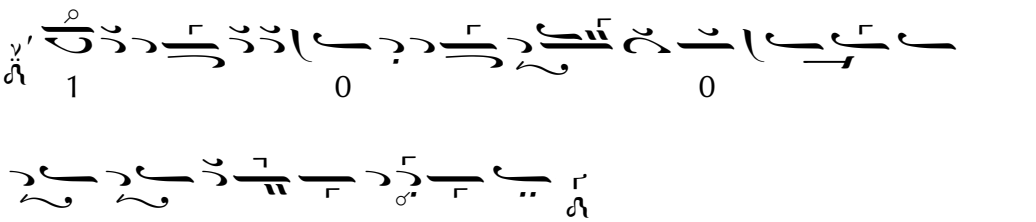
High Zo - Ga

0010100



High Nee - Ga

100



Fourth Mode

Byzantine Music Formulae

Fourth Mode (Agia) – Papadic

Contents

Prelude Melodies

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

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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

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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

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

Other Medial Cadences

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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 Ἀντον 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 (*Ἓν 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 Ἱερουσαλήμ» 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 σωτρίου» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 609)
Κοινωνικὸν «Ποτήριον σωτρίου» 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."

ζε = 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.

ϩ = 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

100 A γι α

100 A γι α

100 A γι α

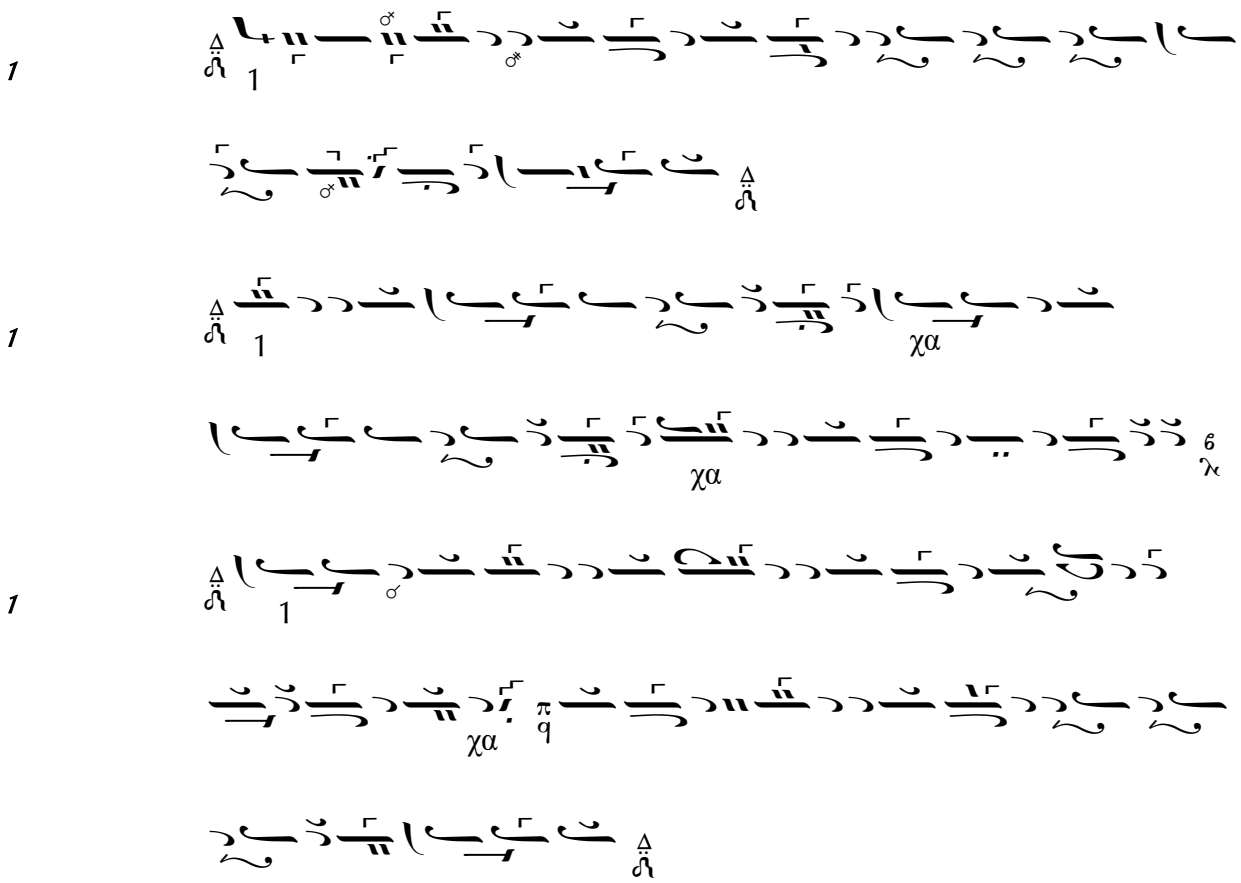
B) Initial Syllable

0 0

0 0

0 0

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



Medial Cadences on Di

C) Accented on Last Syllable

Di - Di

01

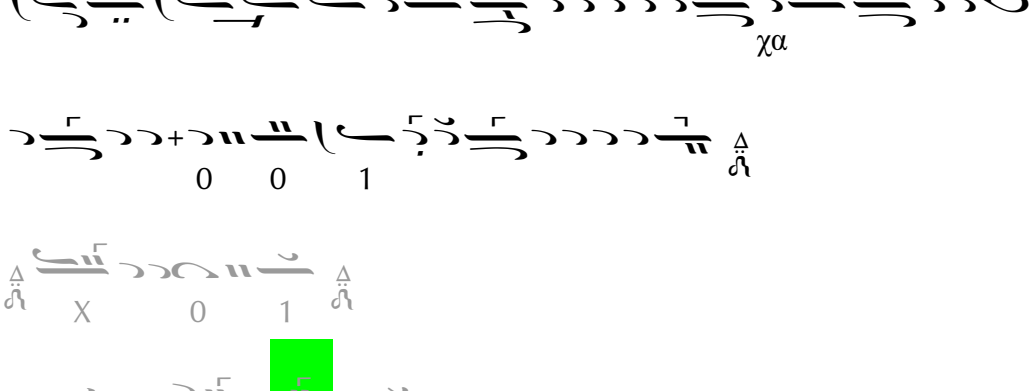
01

01

000

001

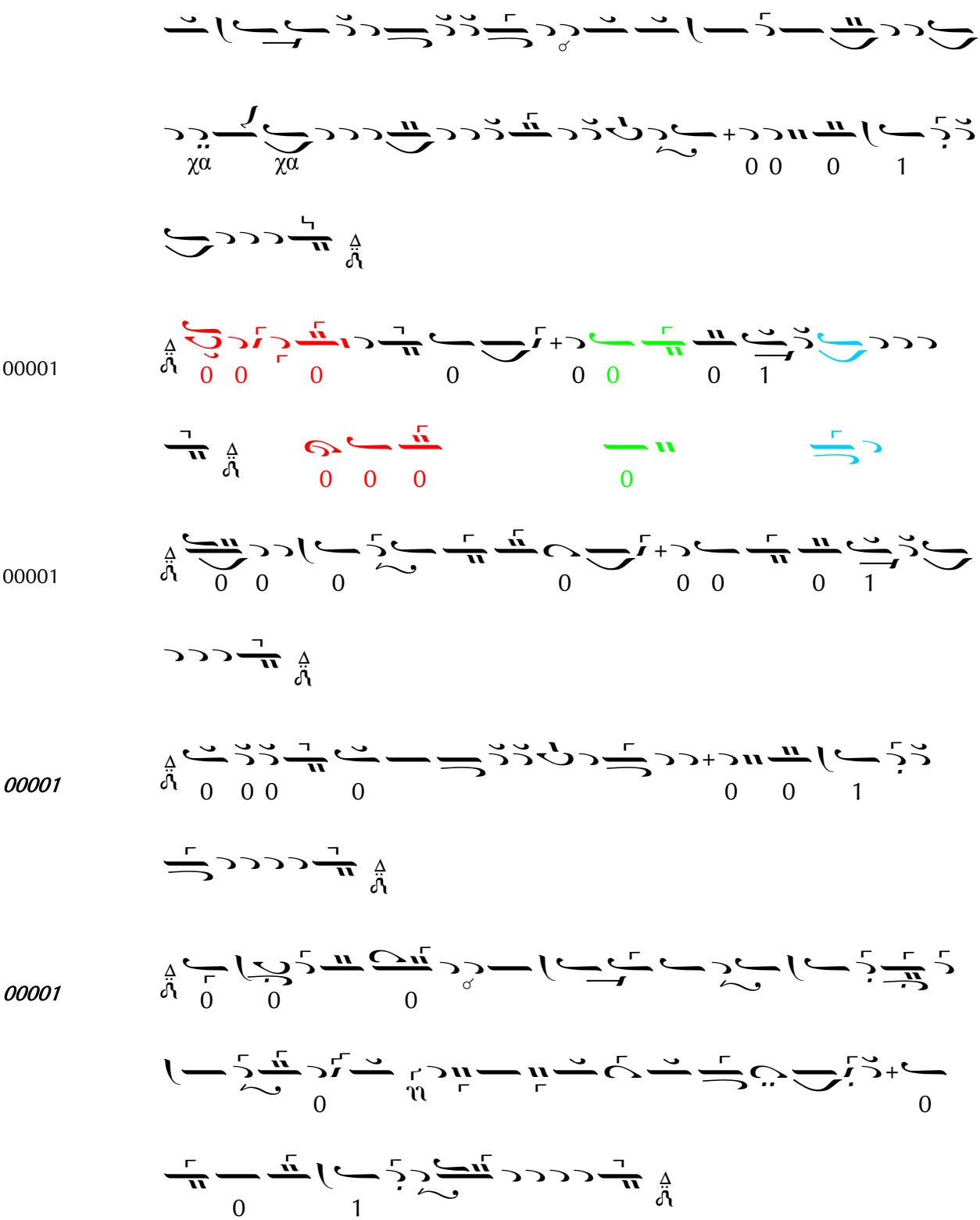
001



X01

X01

0001


00001
00001
00001
00001

00001

0X001

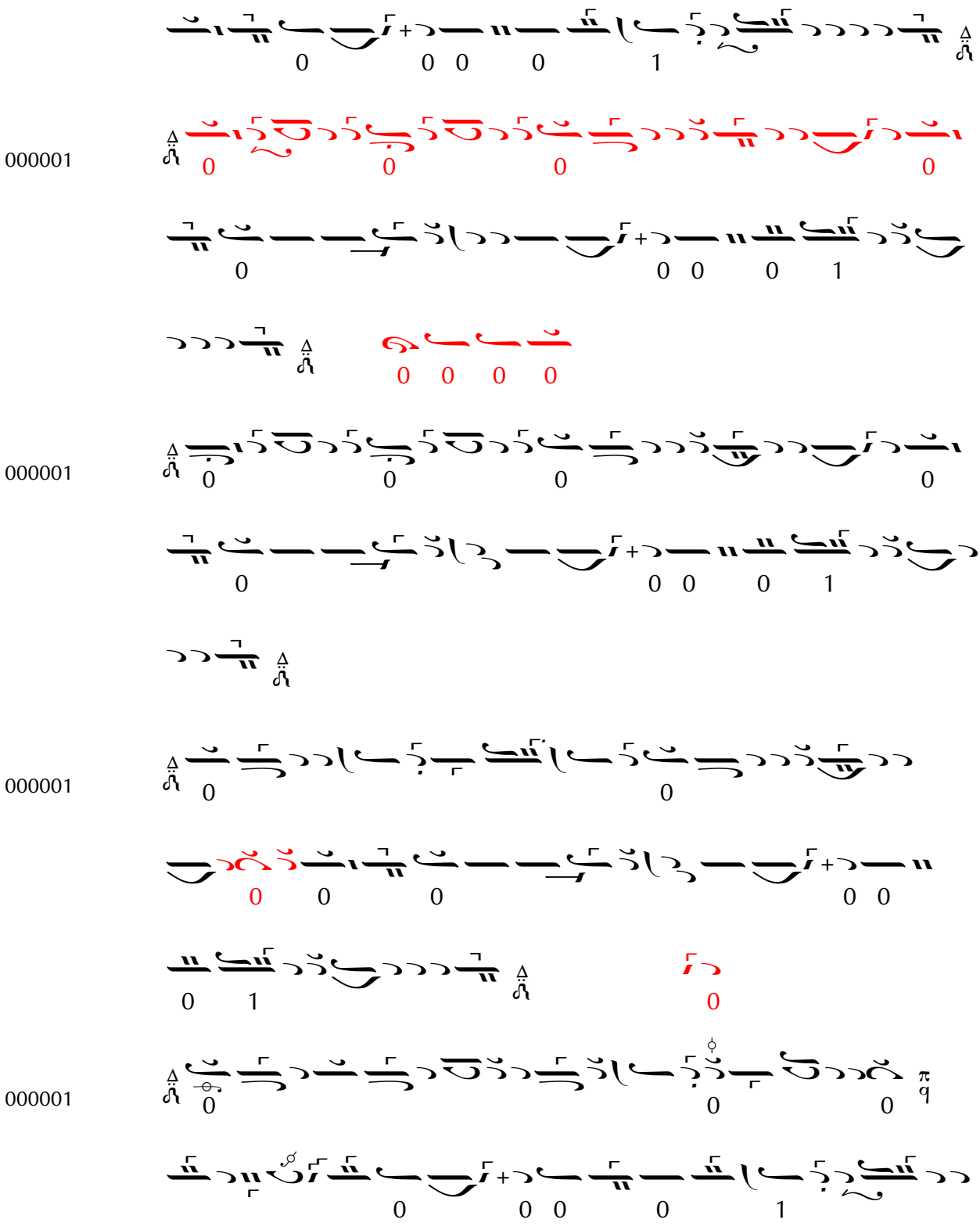
0X001

0X001

X0001

X0001

10001
10001
10001
000001
000001



000001

000001

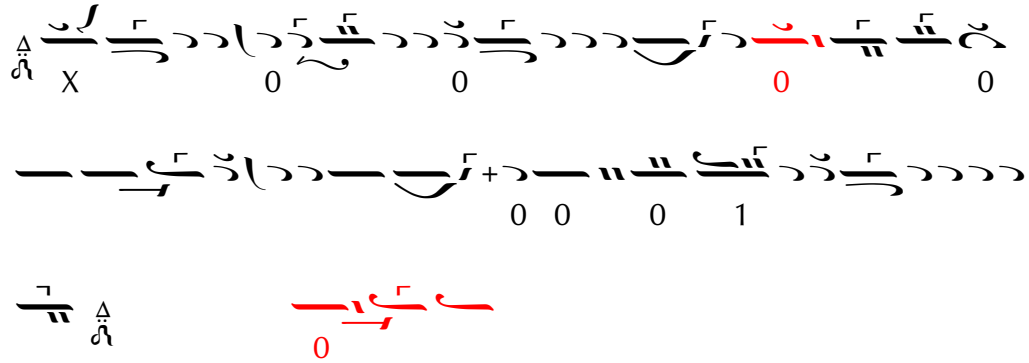
000001

000001

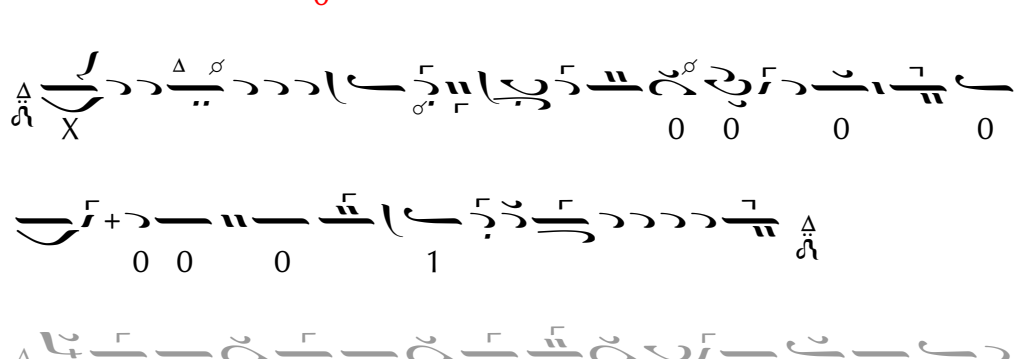
010001

010001

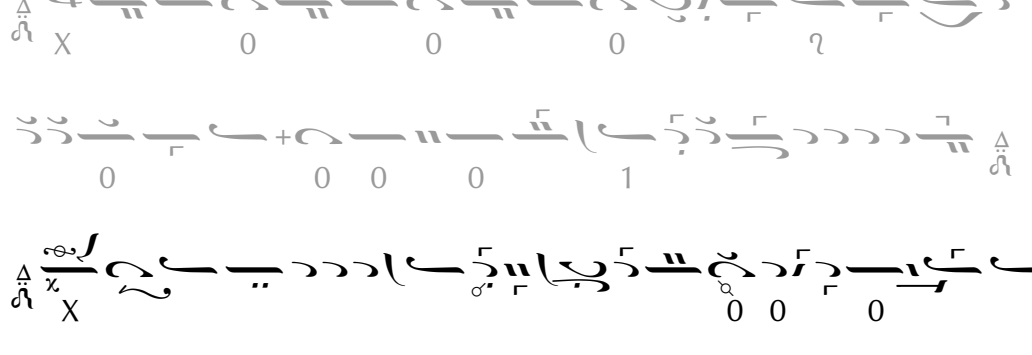
X00001



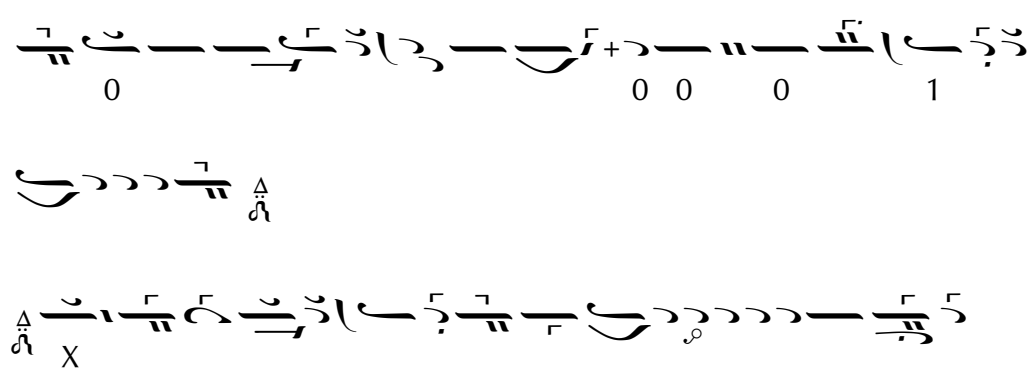
X00001



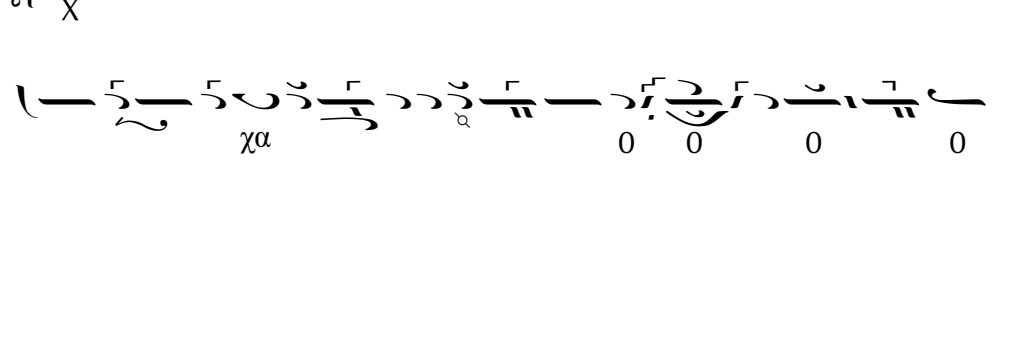
X00001



X00001



X00001



100001

100001

100001

100001

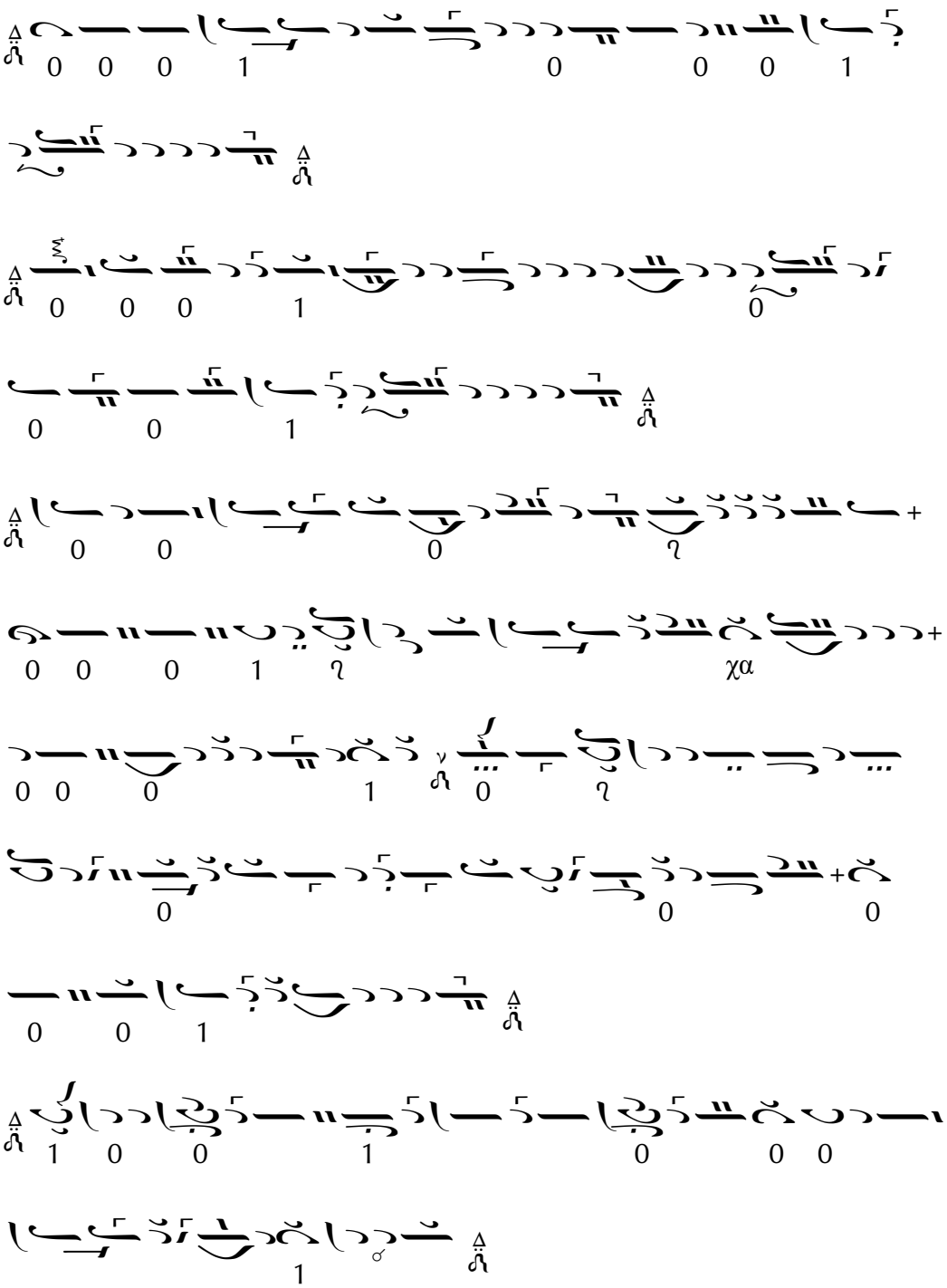
0010001

1000001

01010001

1000001

00010001



00010001

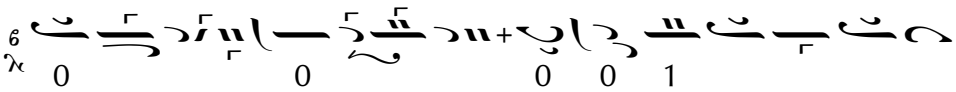
00010001

10010001

Vou -Di

0

001



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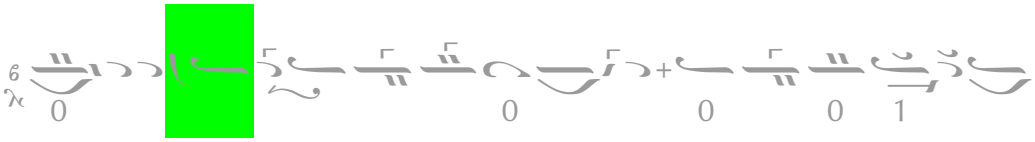

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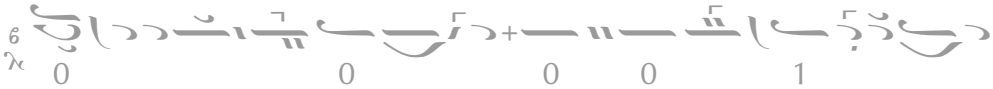

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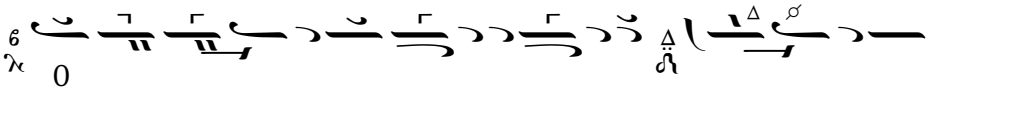

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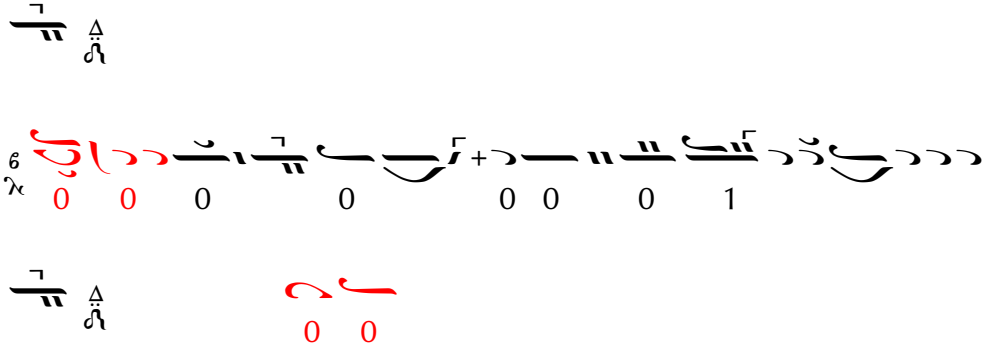

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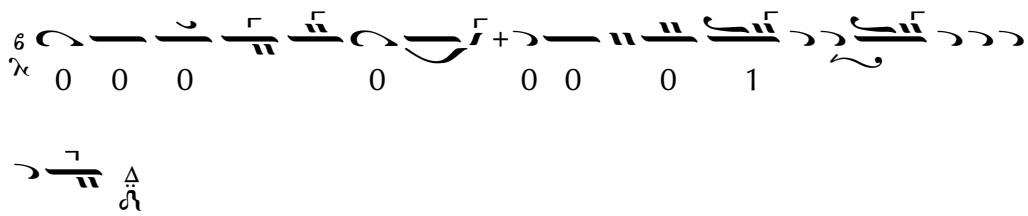

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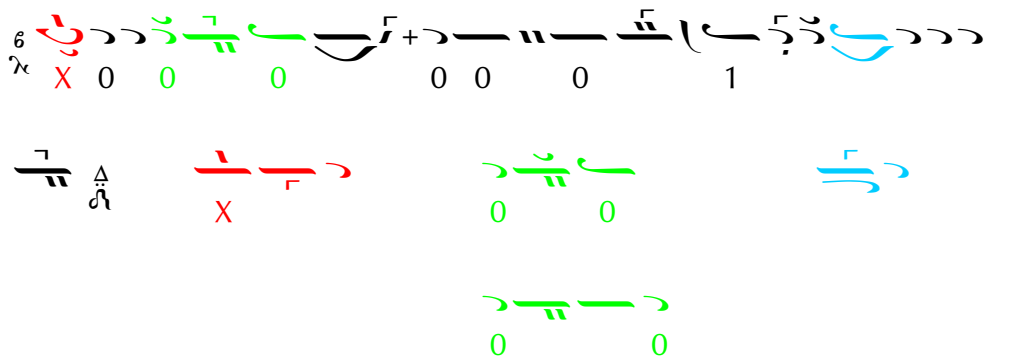

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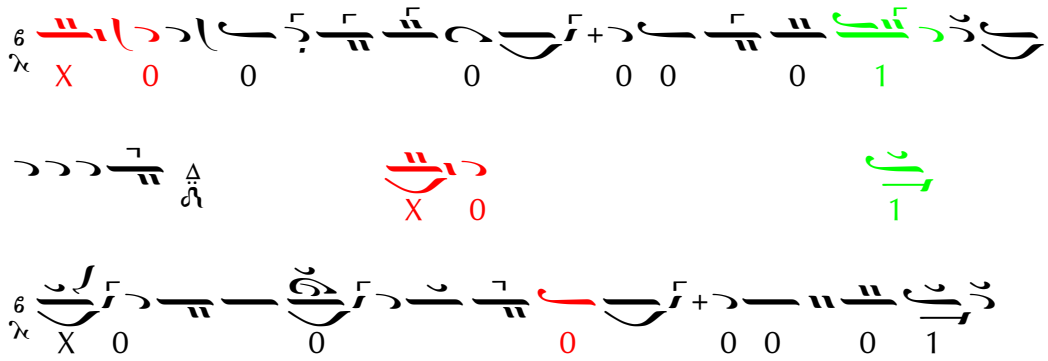

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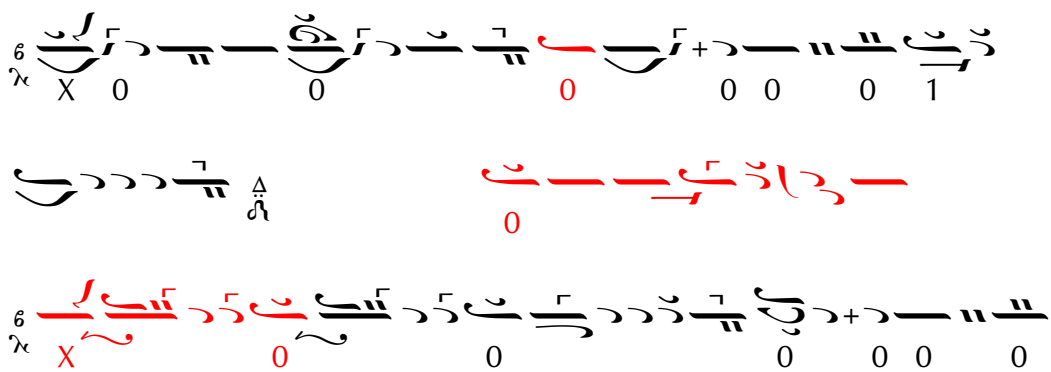

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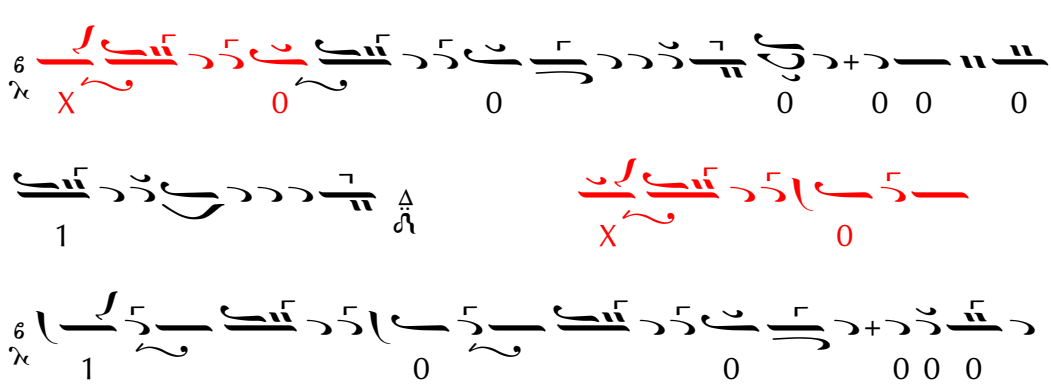

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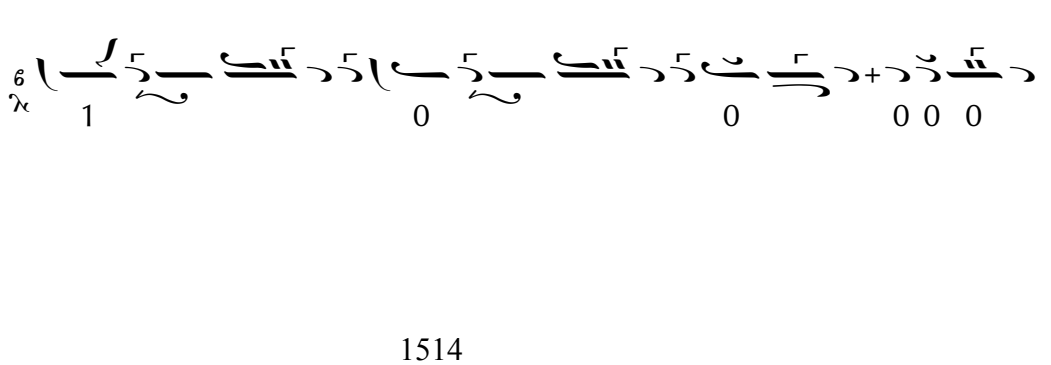

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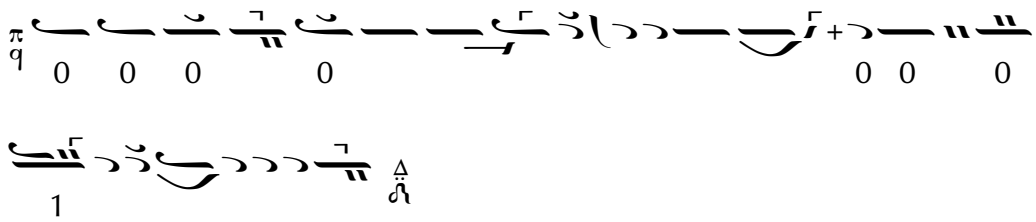

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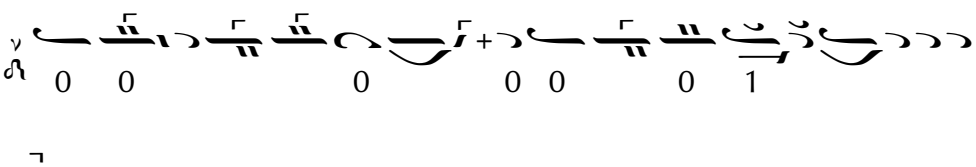

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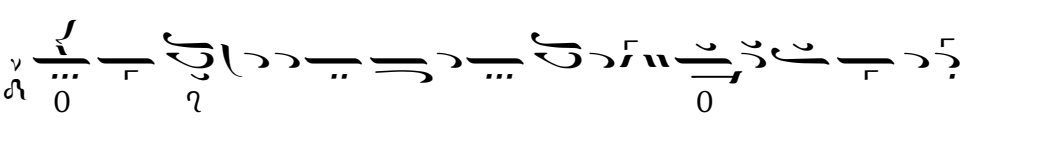

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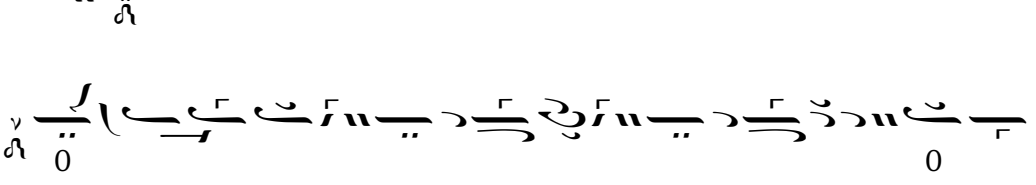

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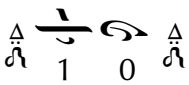
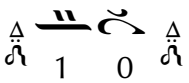
10 

10 

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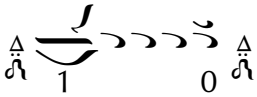
10 

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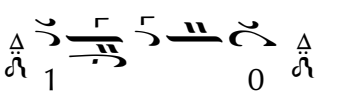
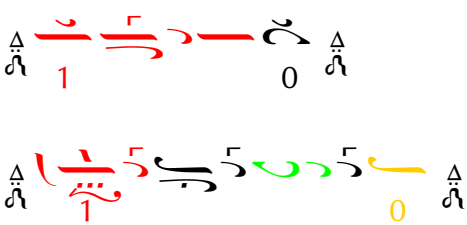
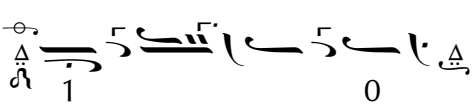
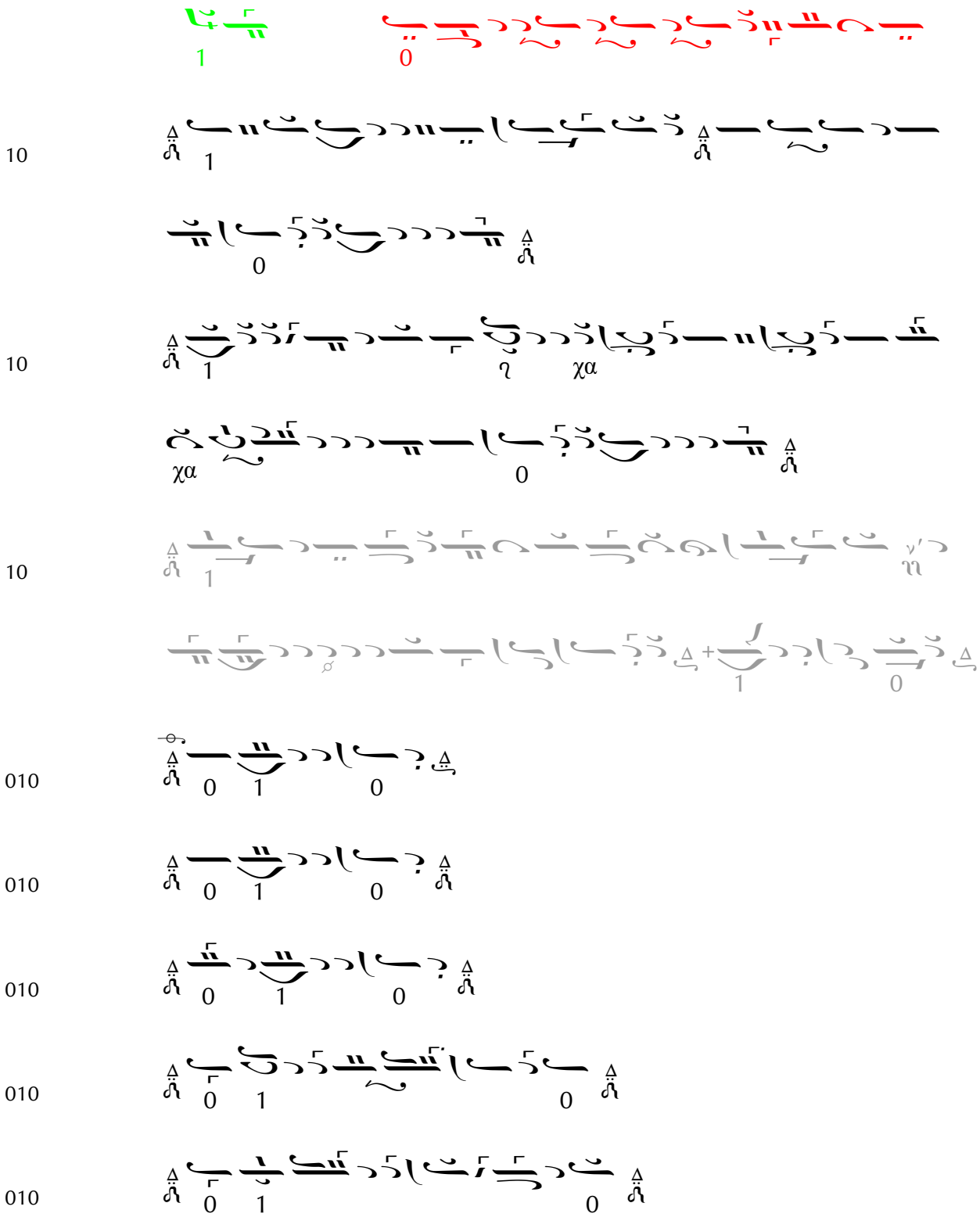
10 

10 

10 



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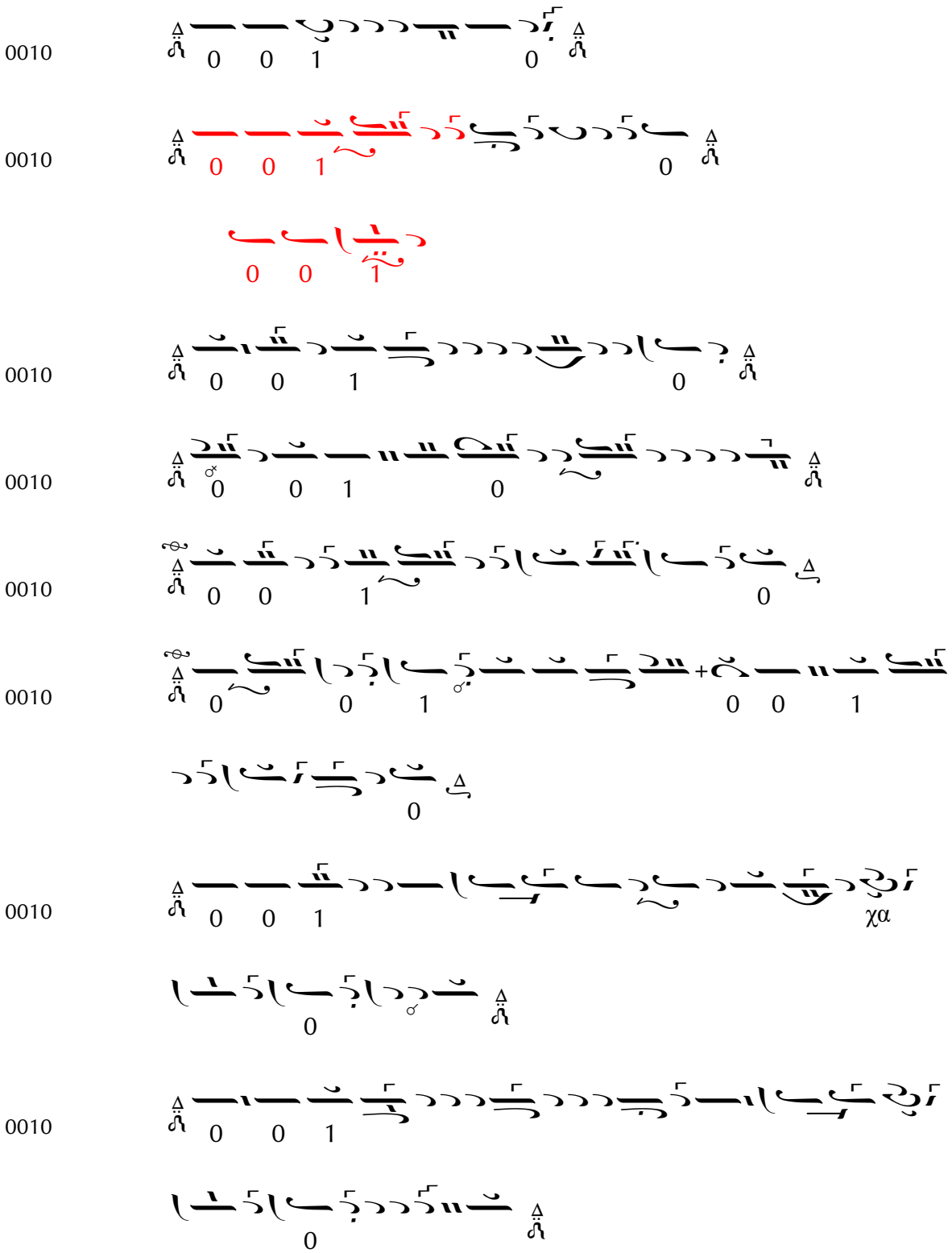
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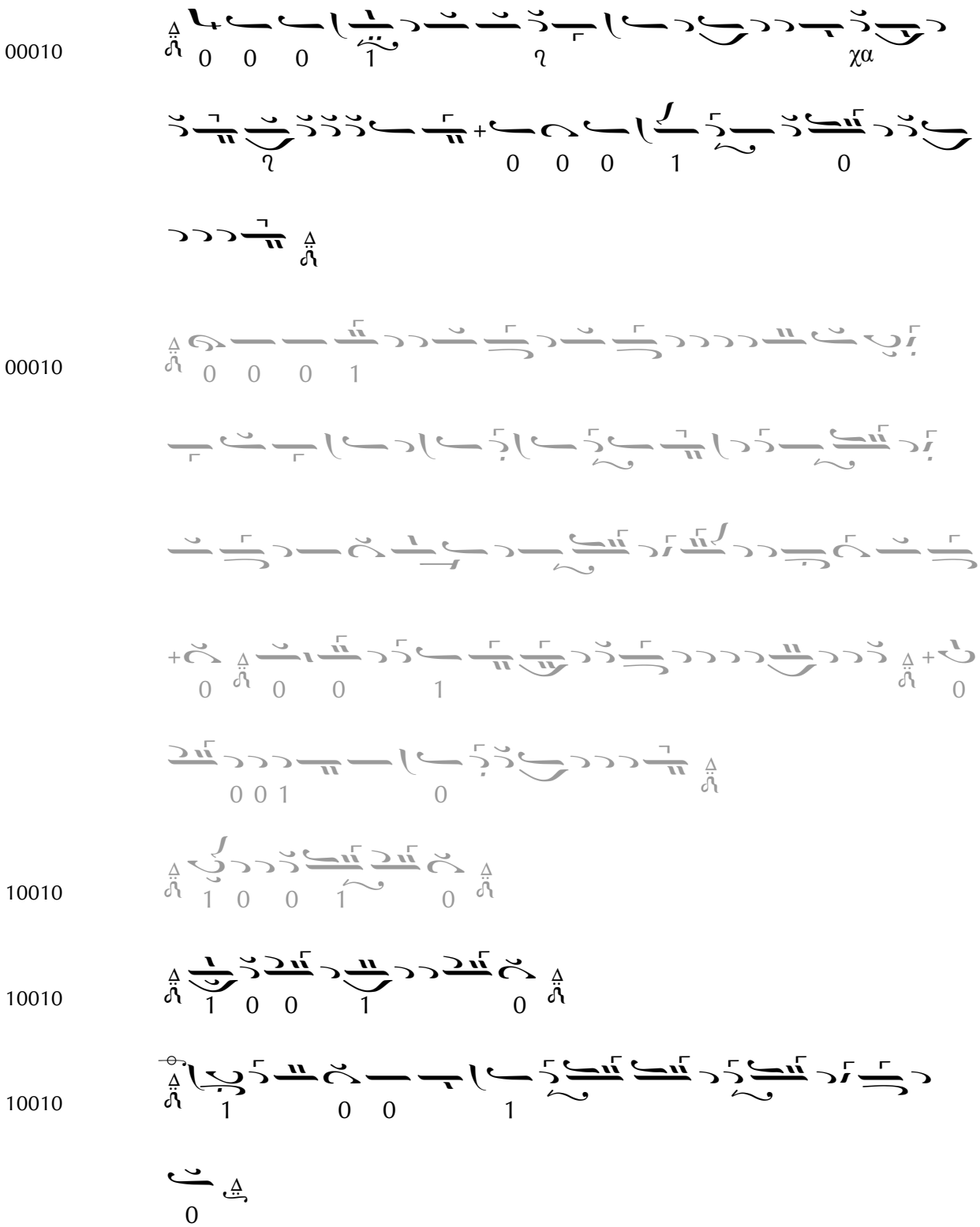

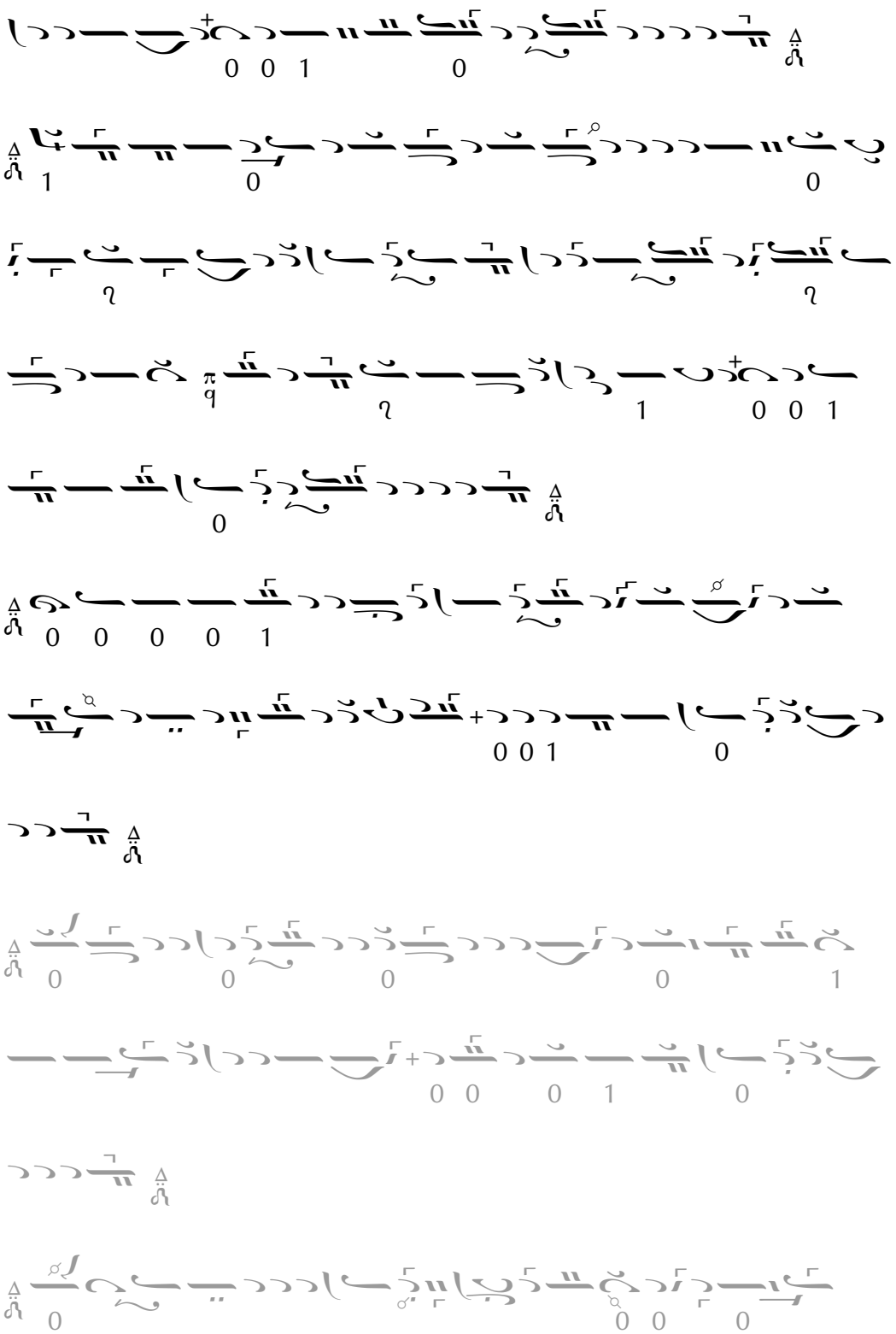
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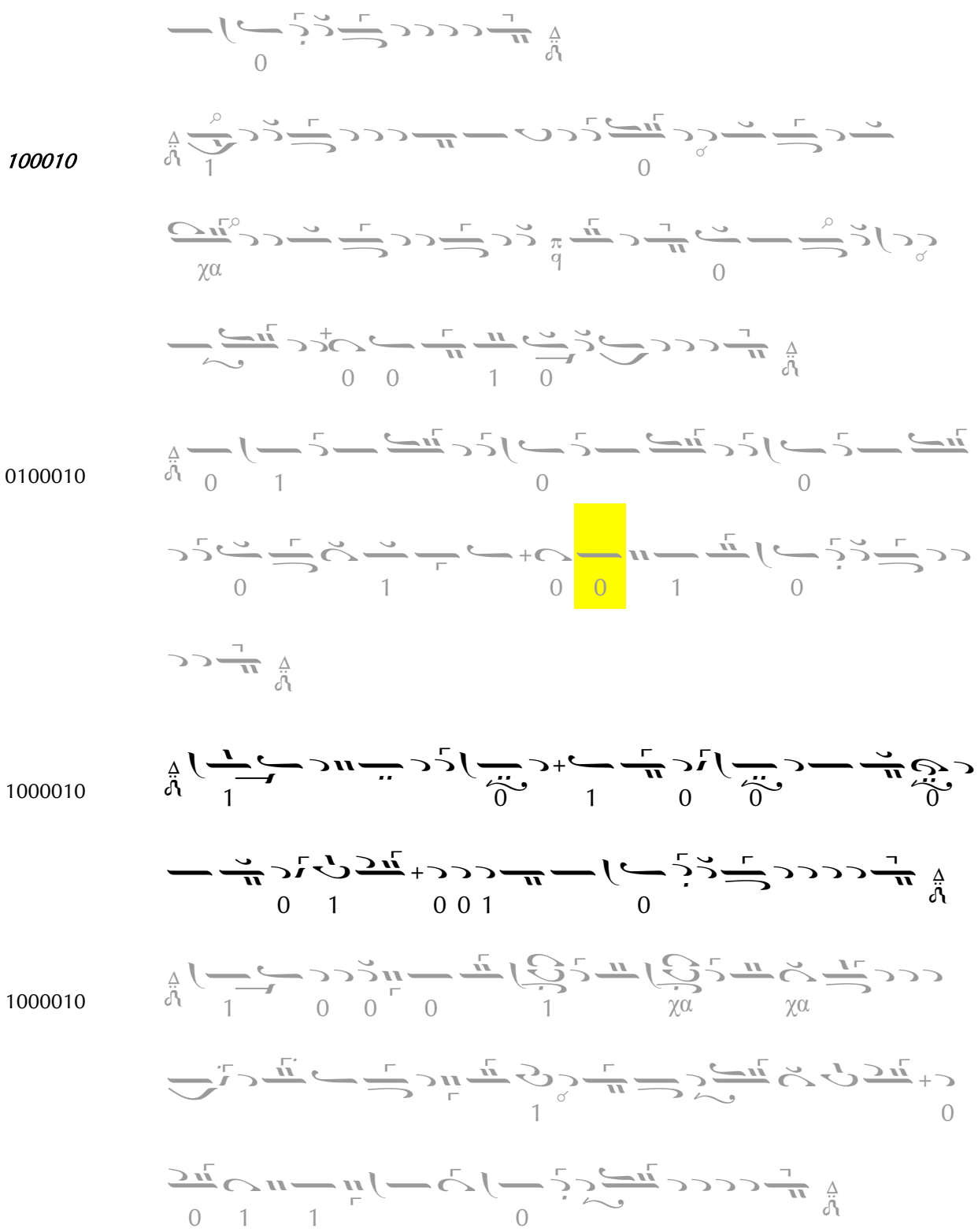

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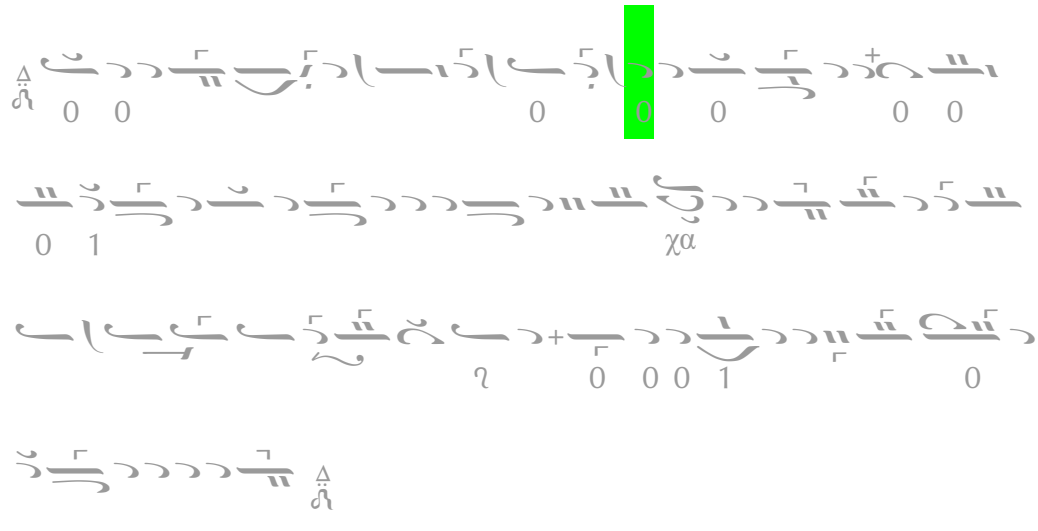

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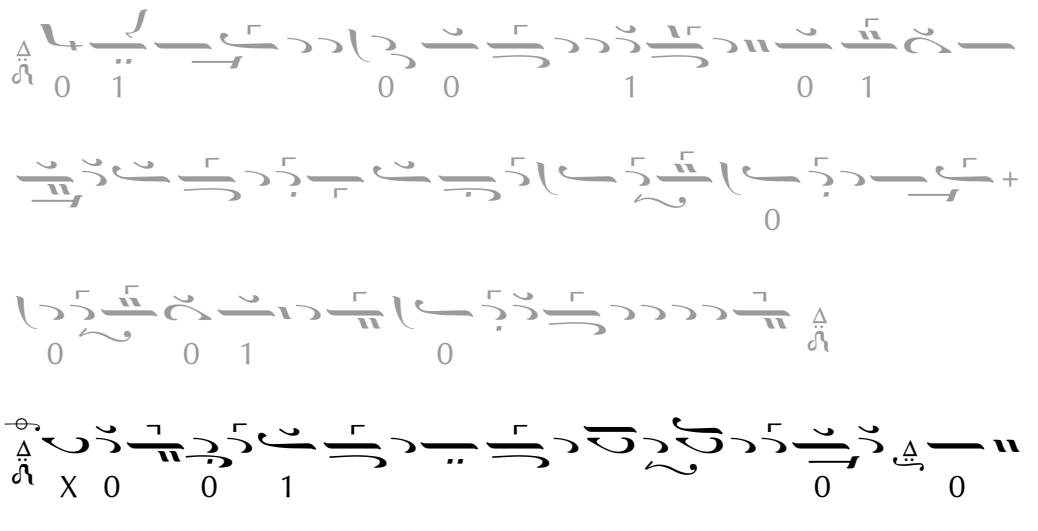

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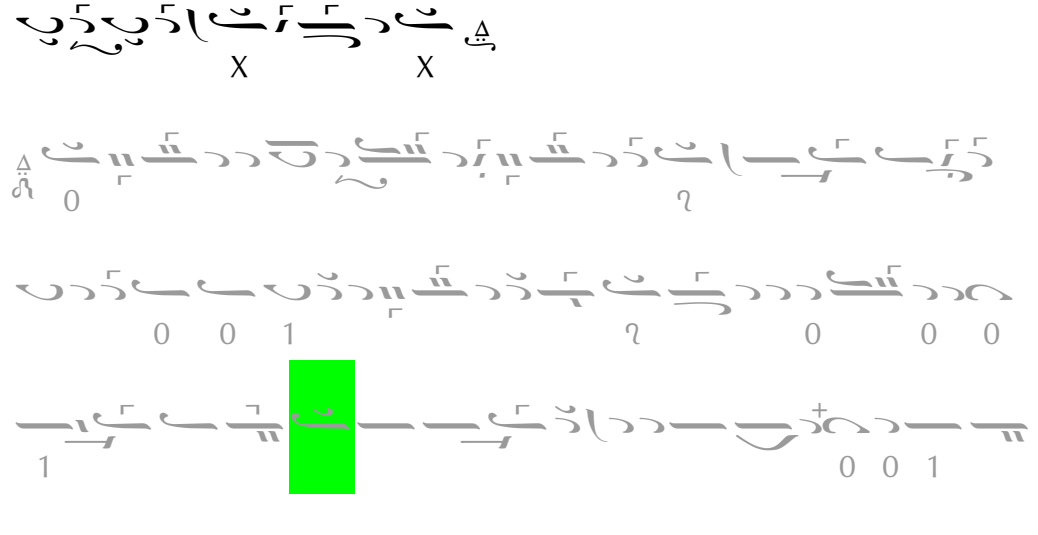

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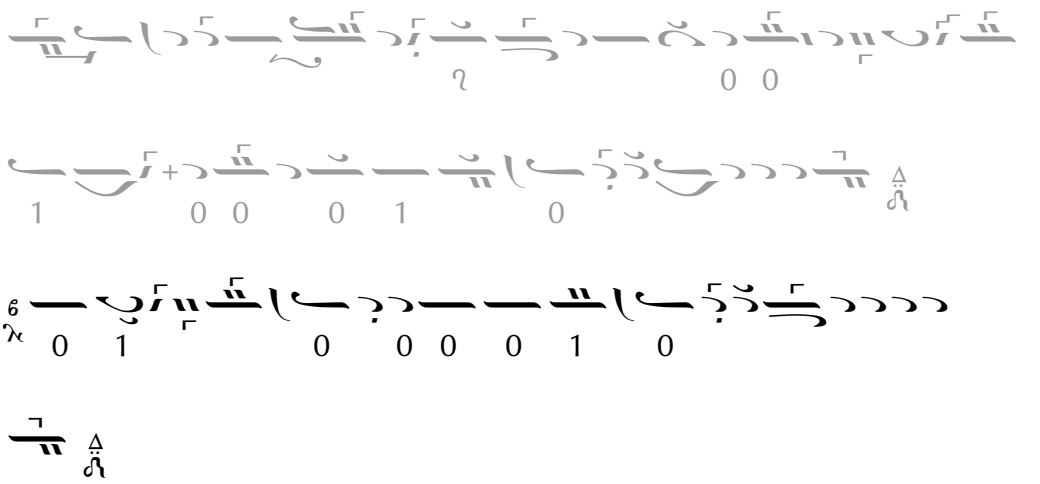

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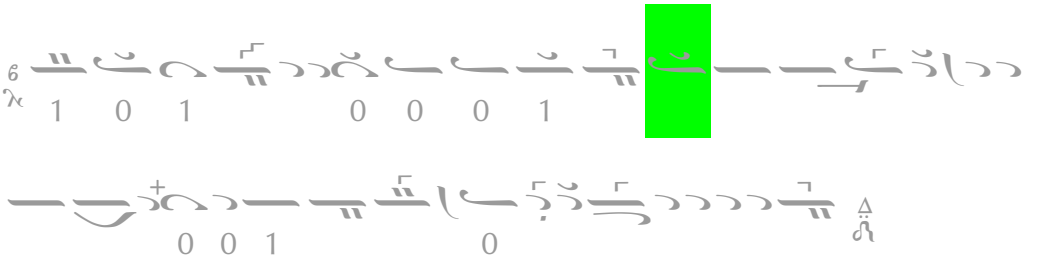

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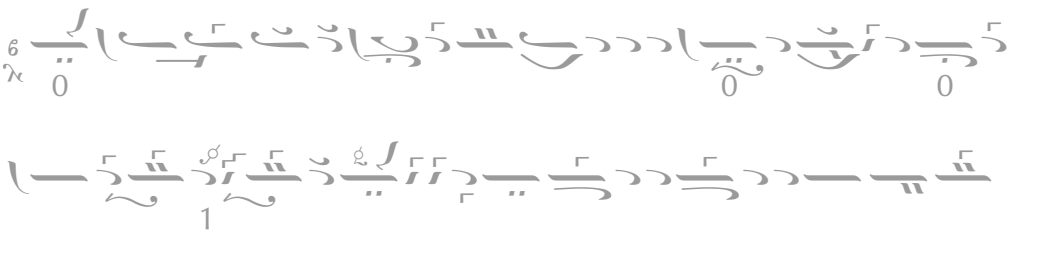

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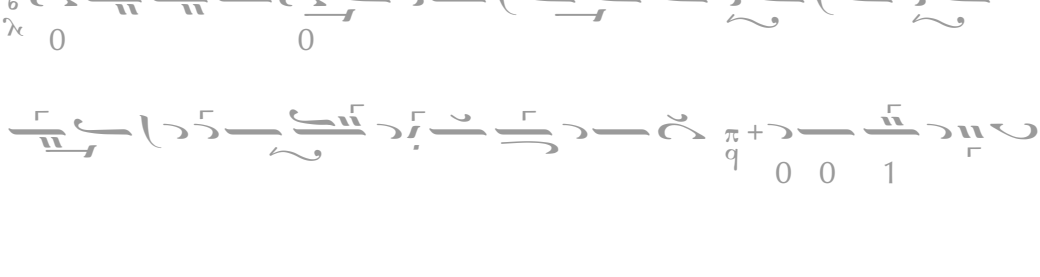

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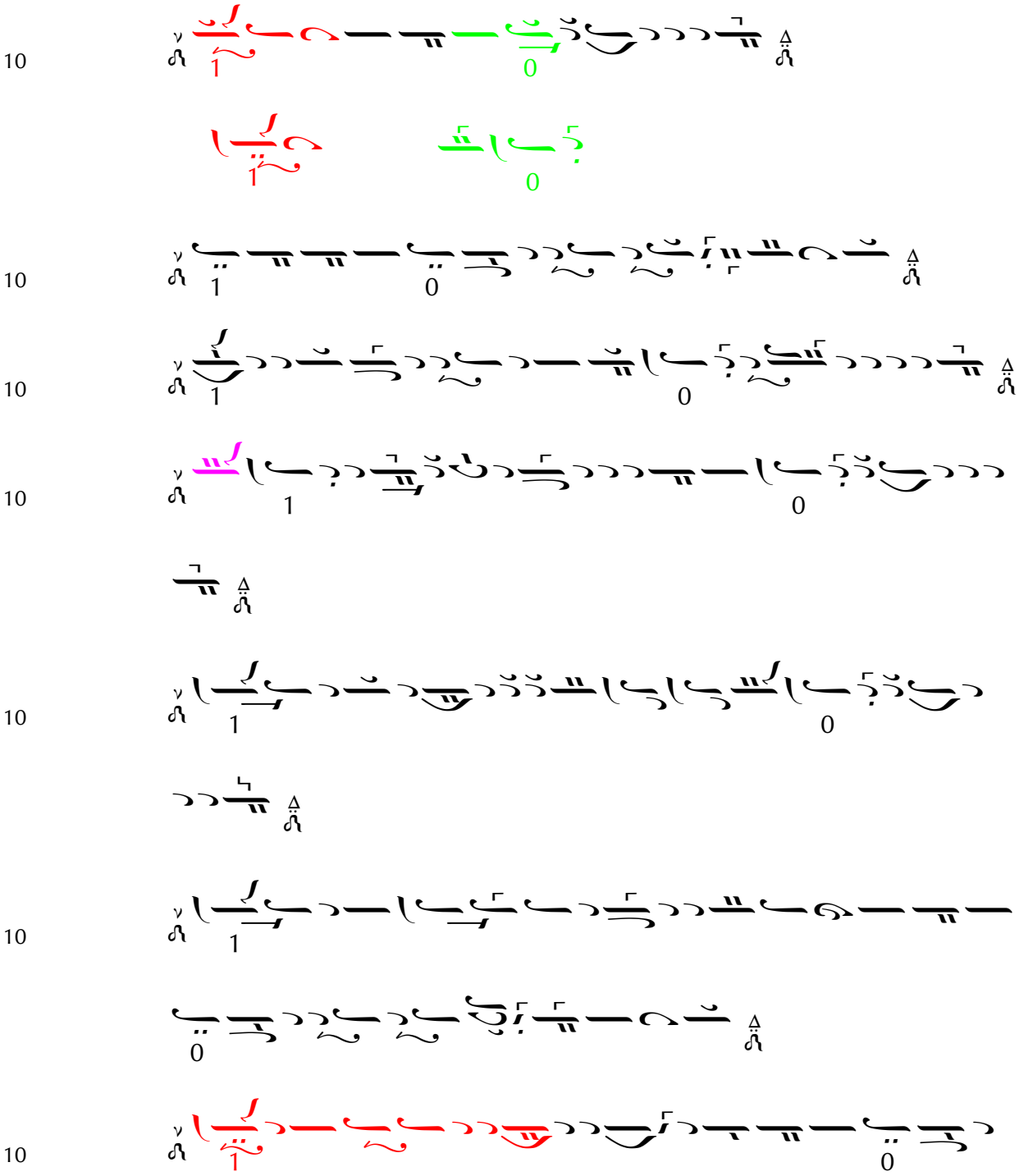

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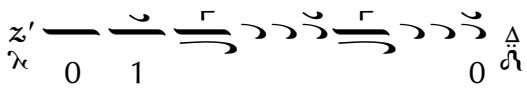

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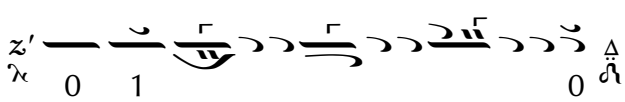

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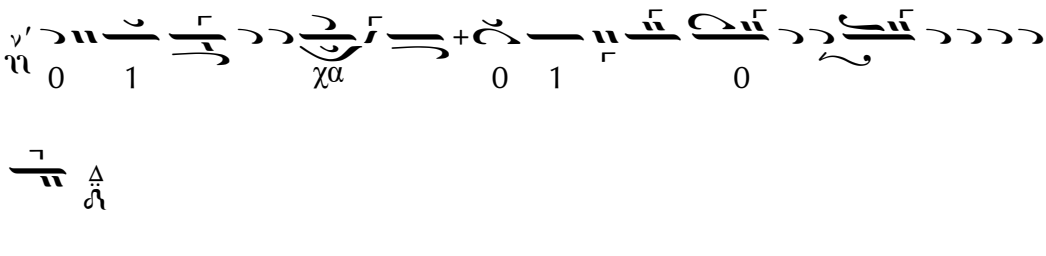

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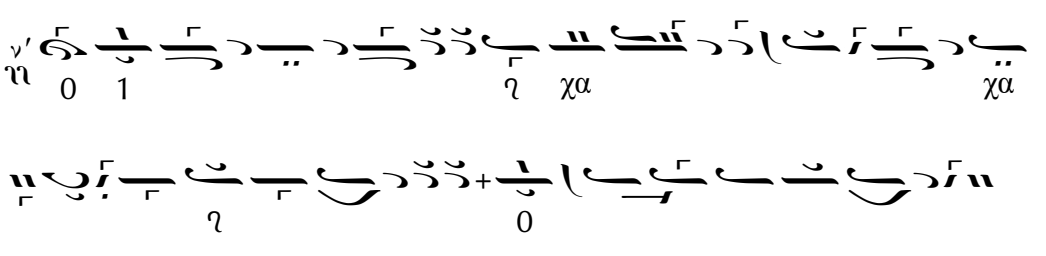

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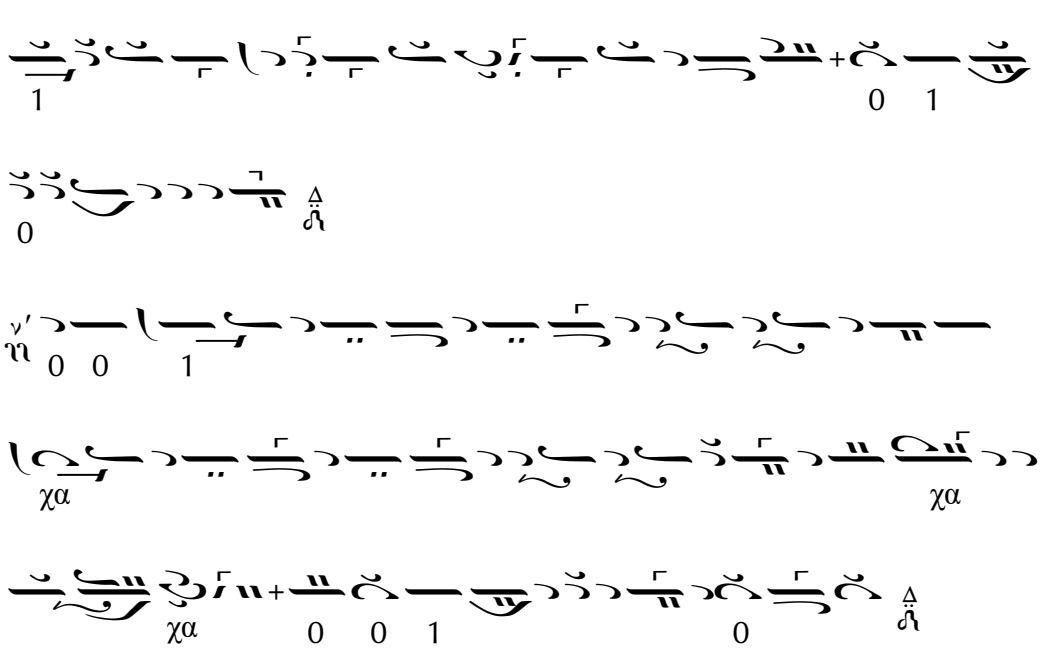

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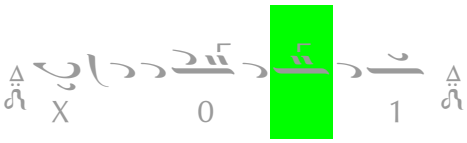

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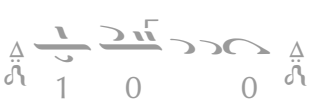

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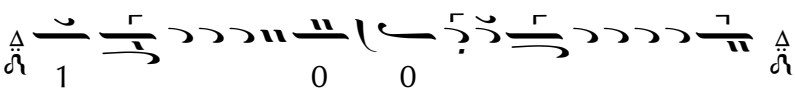

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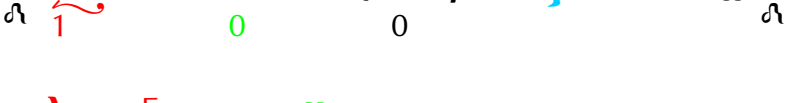

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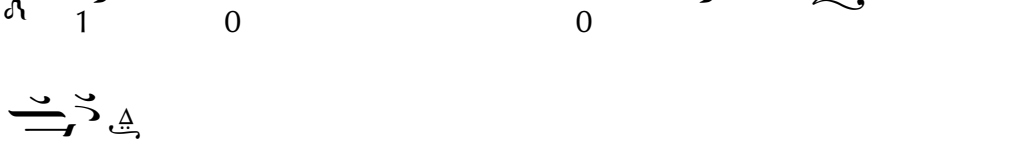

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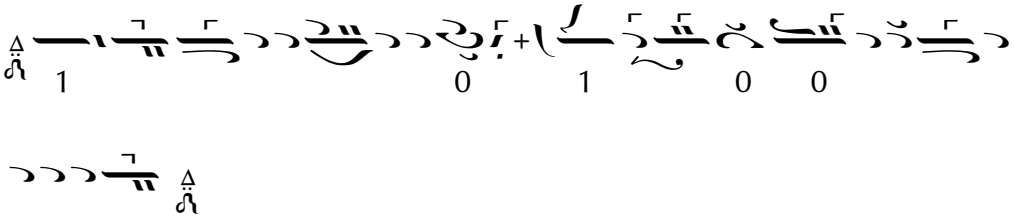

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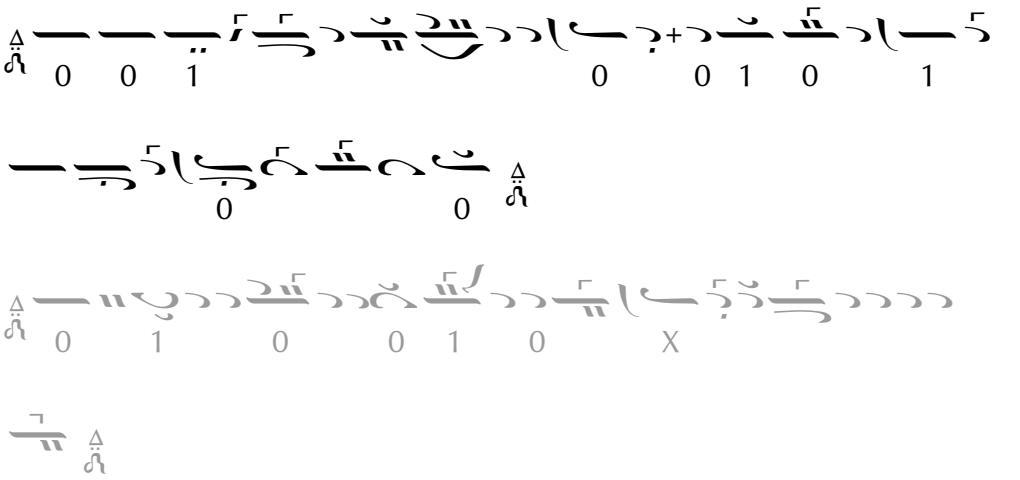

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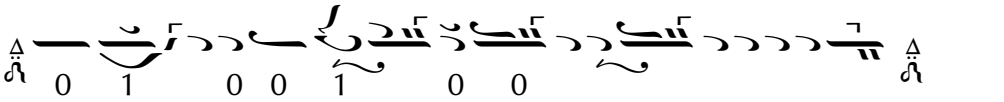

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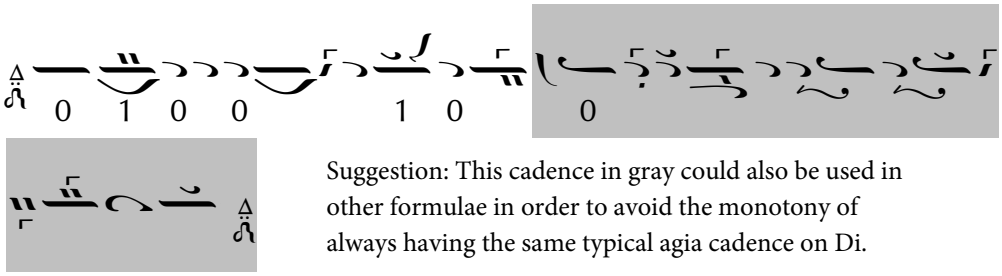

Suggestion: This cadence in gray could also be used in other formulae in order to avoid the monotony of always having the same typical agia cadence on Di.

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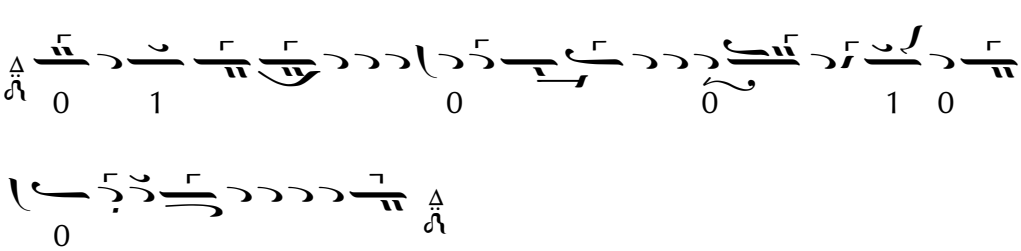

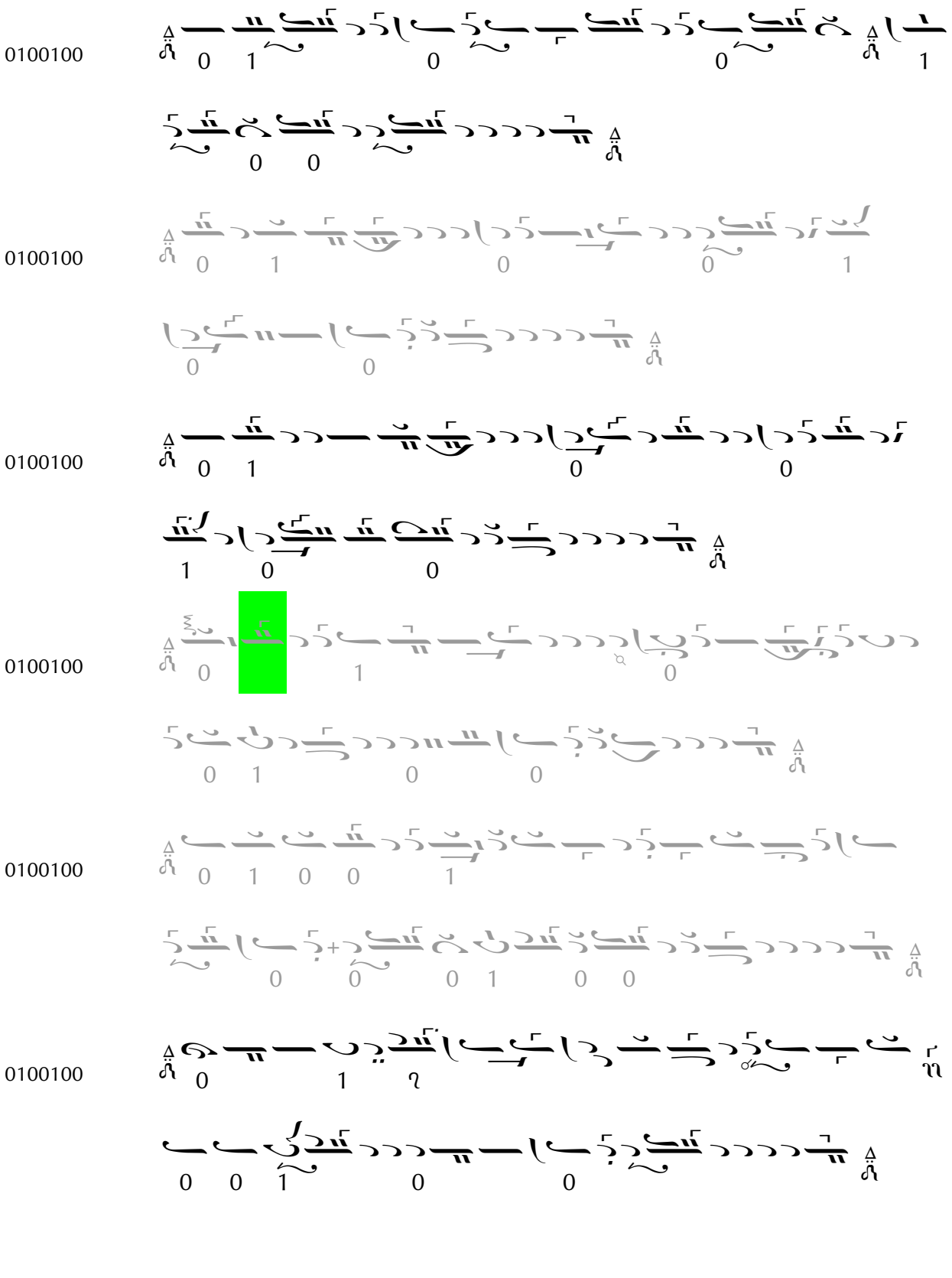
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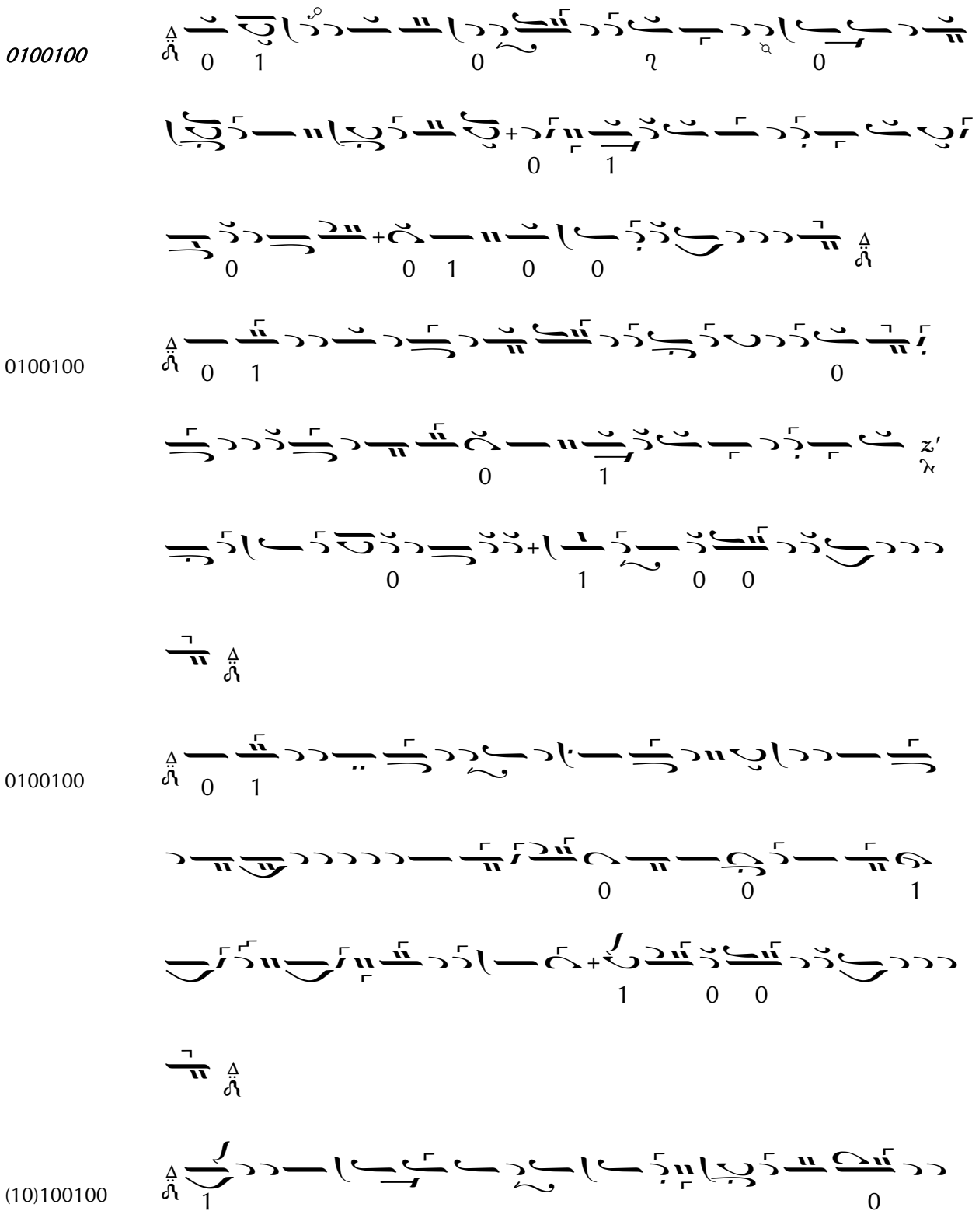

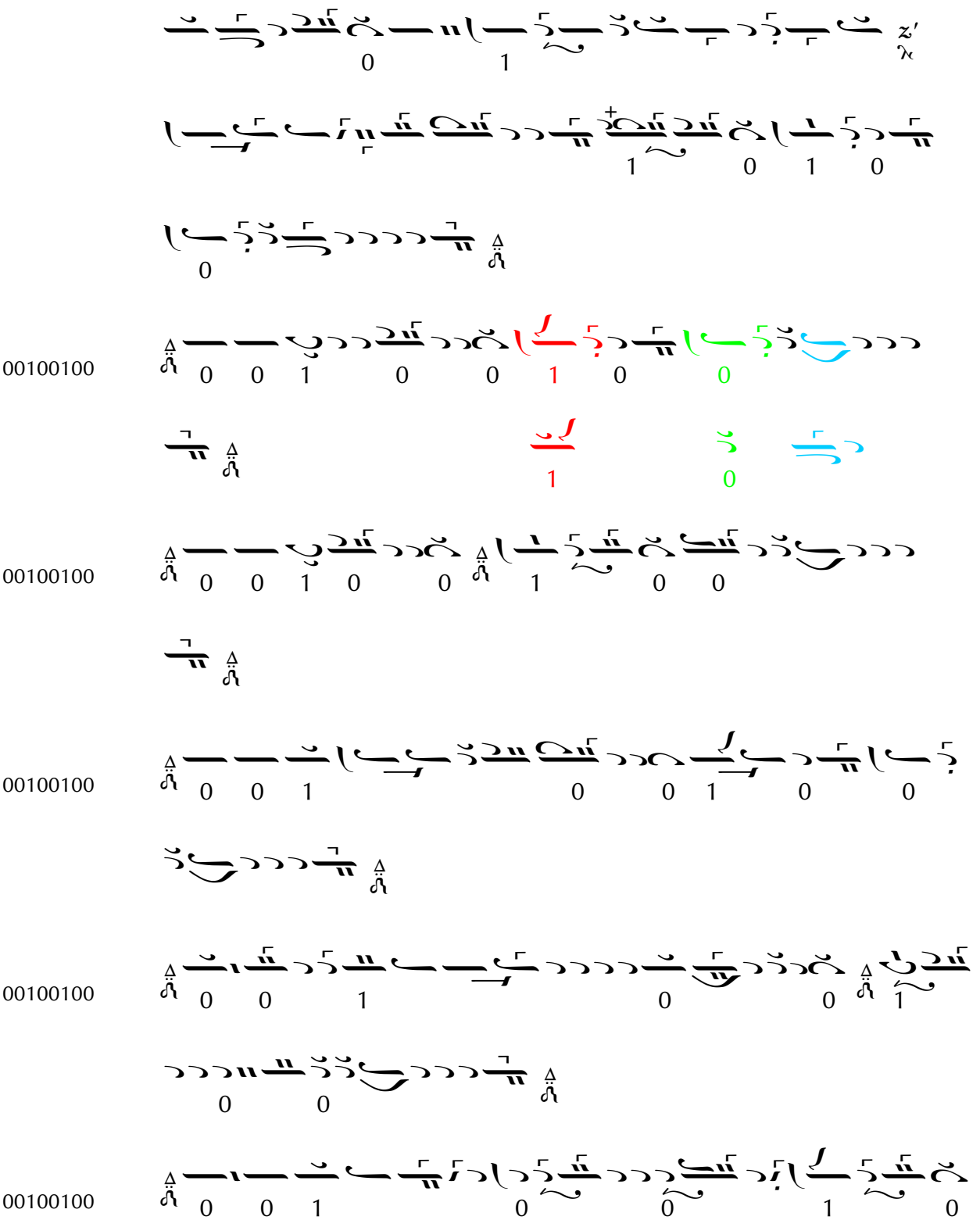
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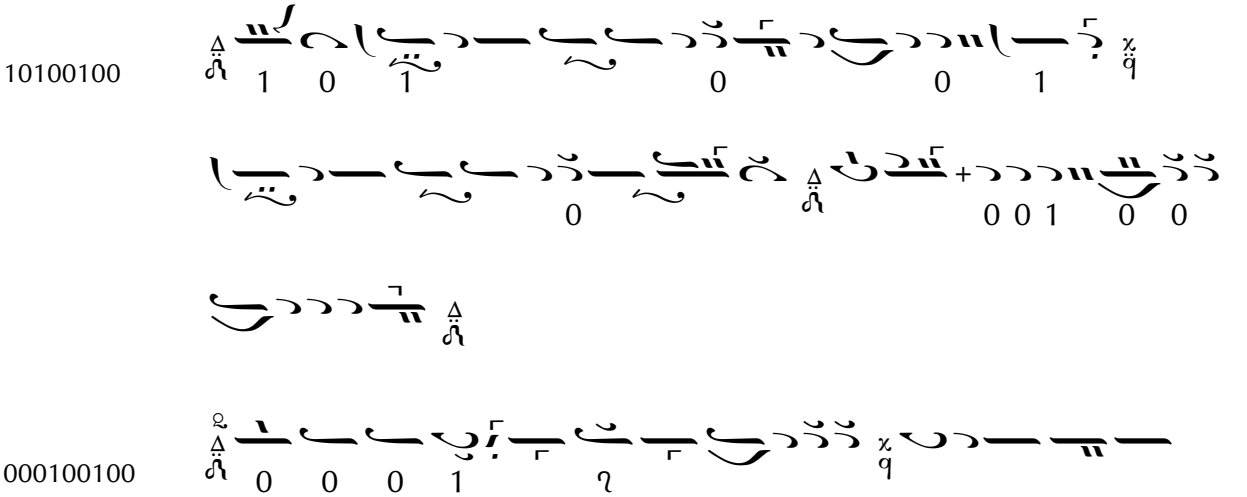

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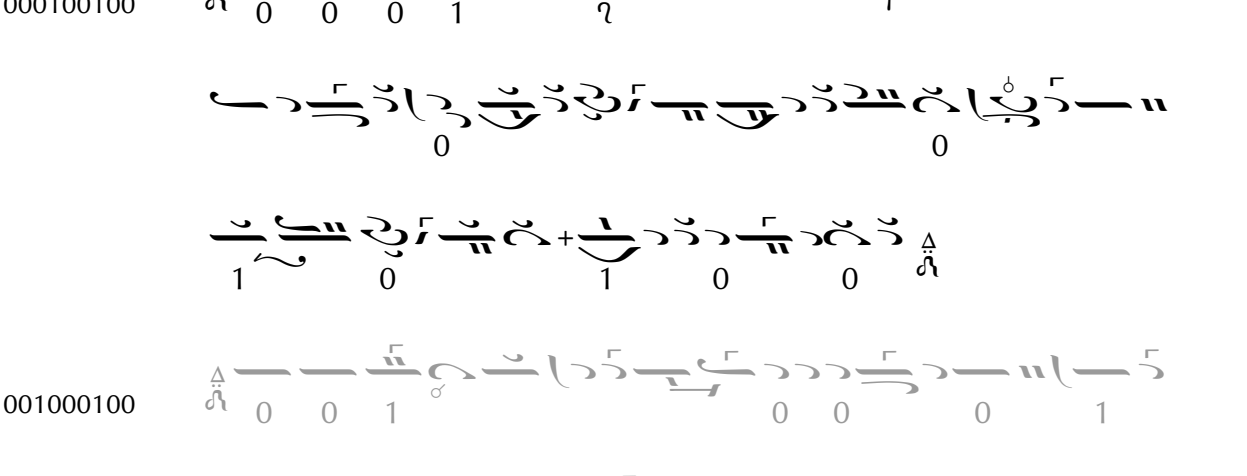

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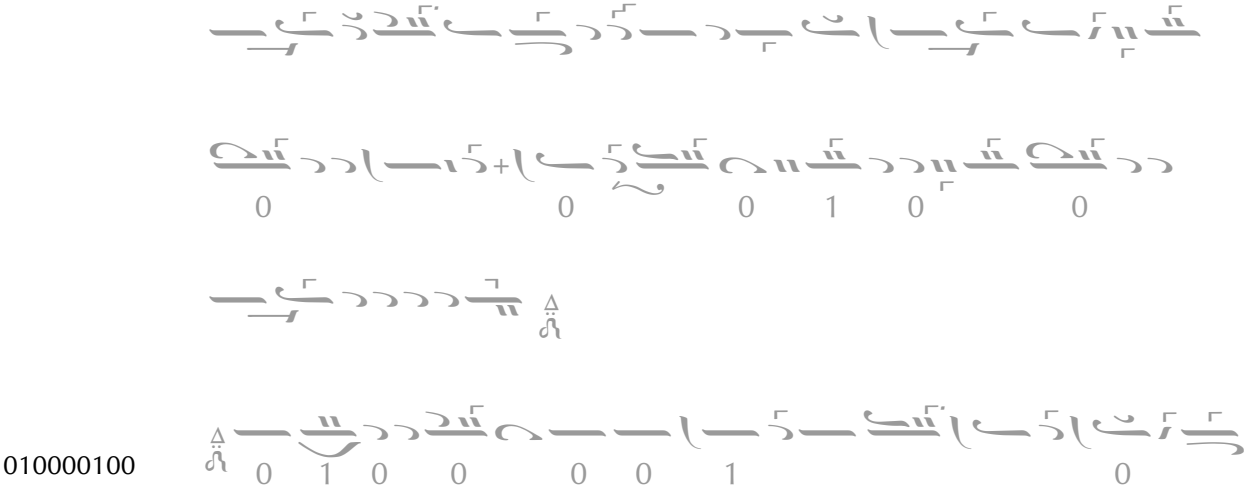

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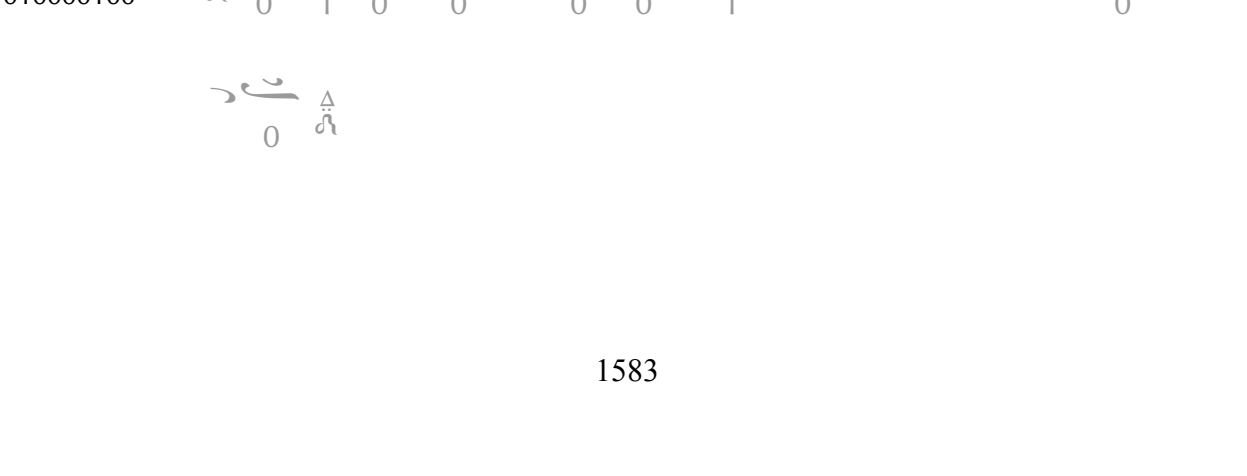

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Vou -Di

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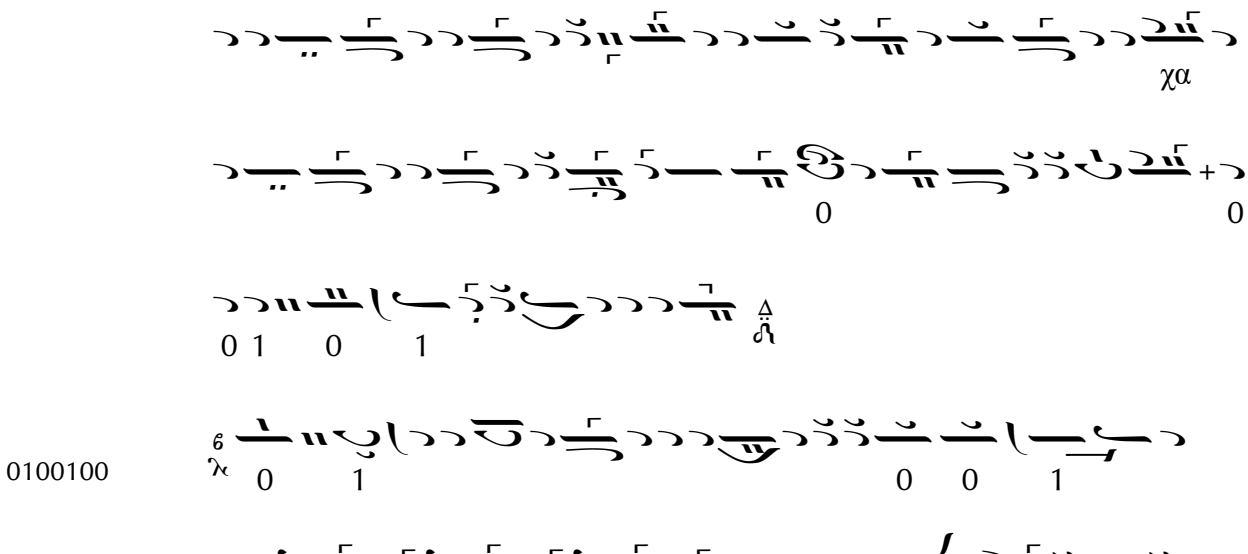

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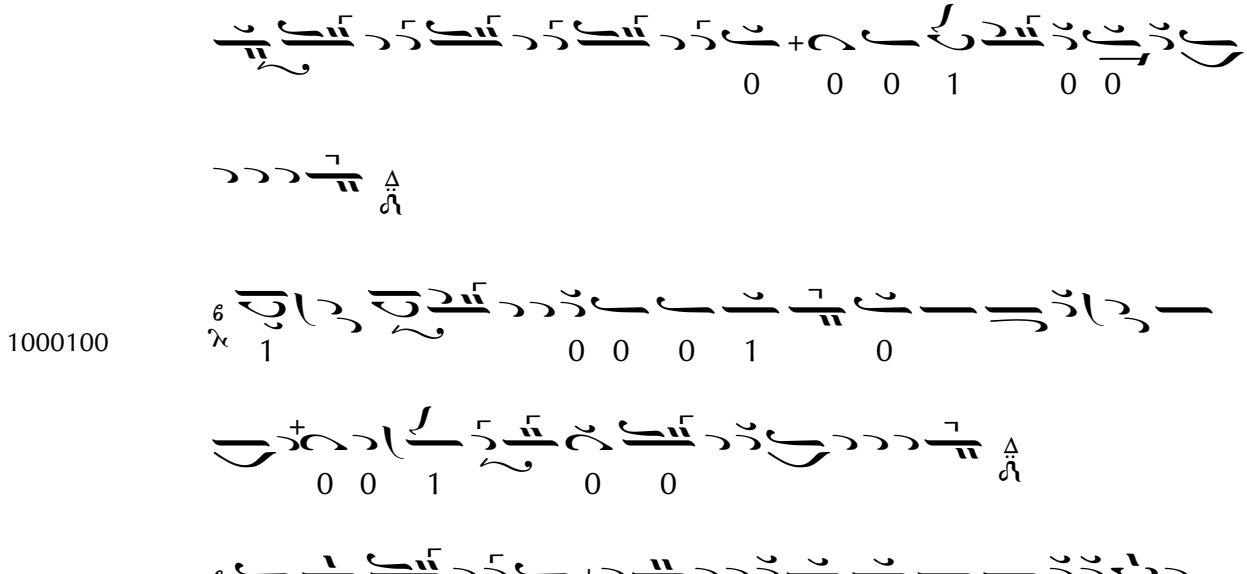

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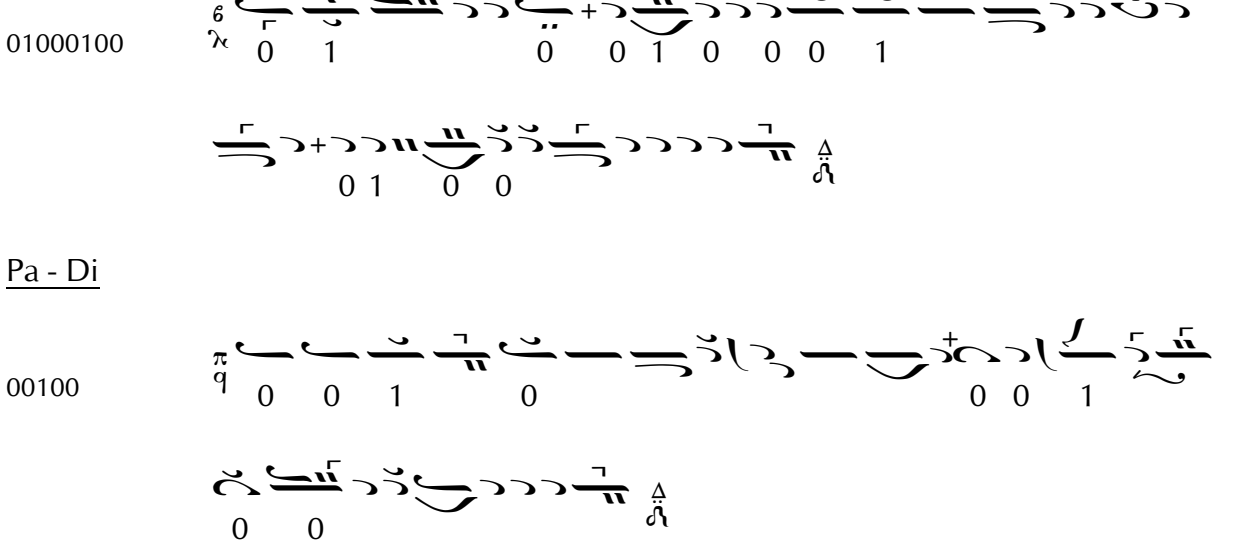

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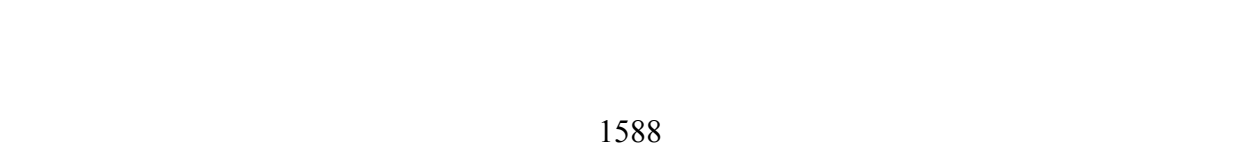

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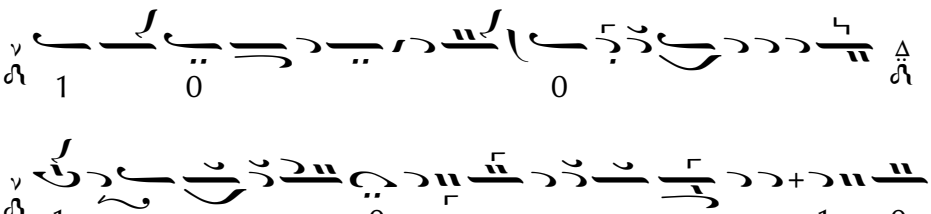

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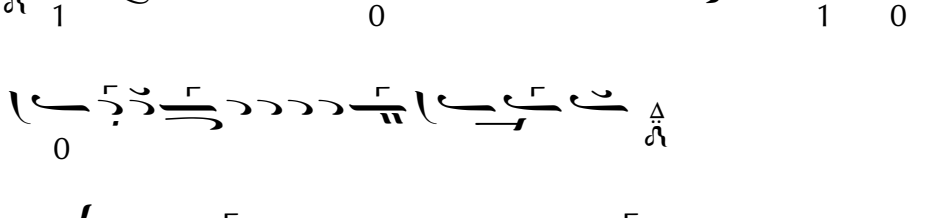

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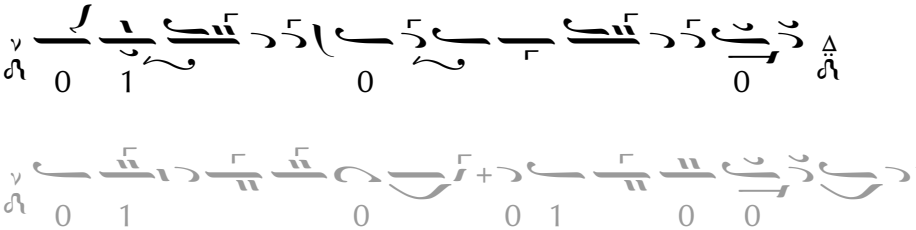

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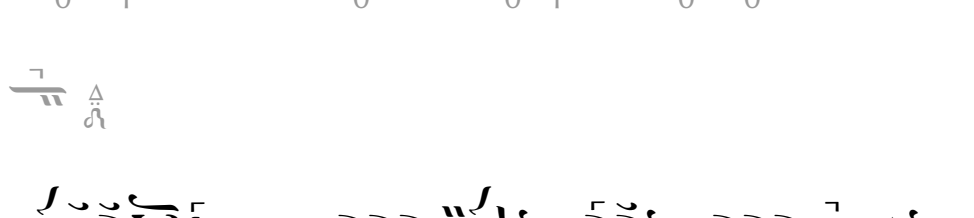

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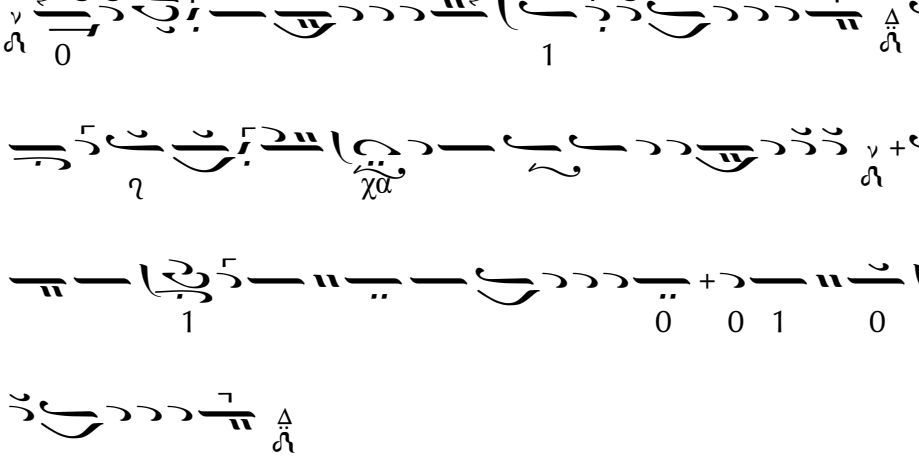

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F) Accented on Fourth to Last Syllable

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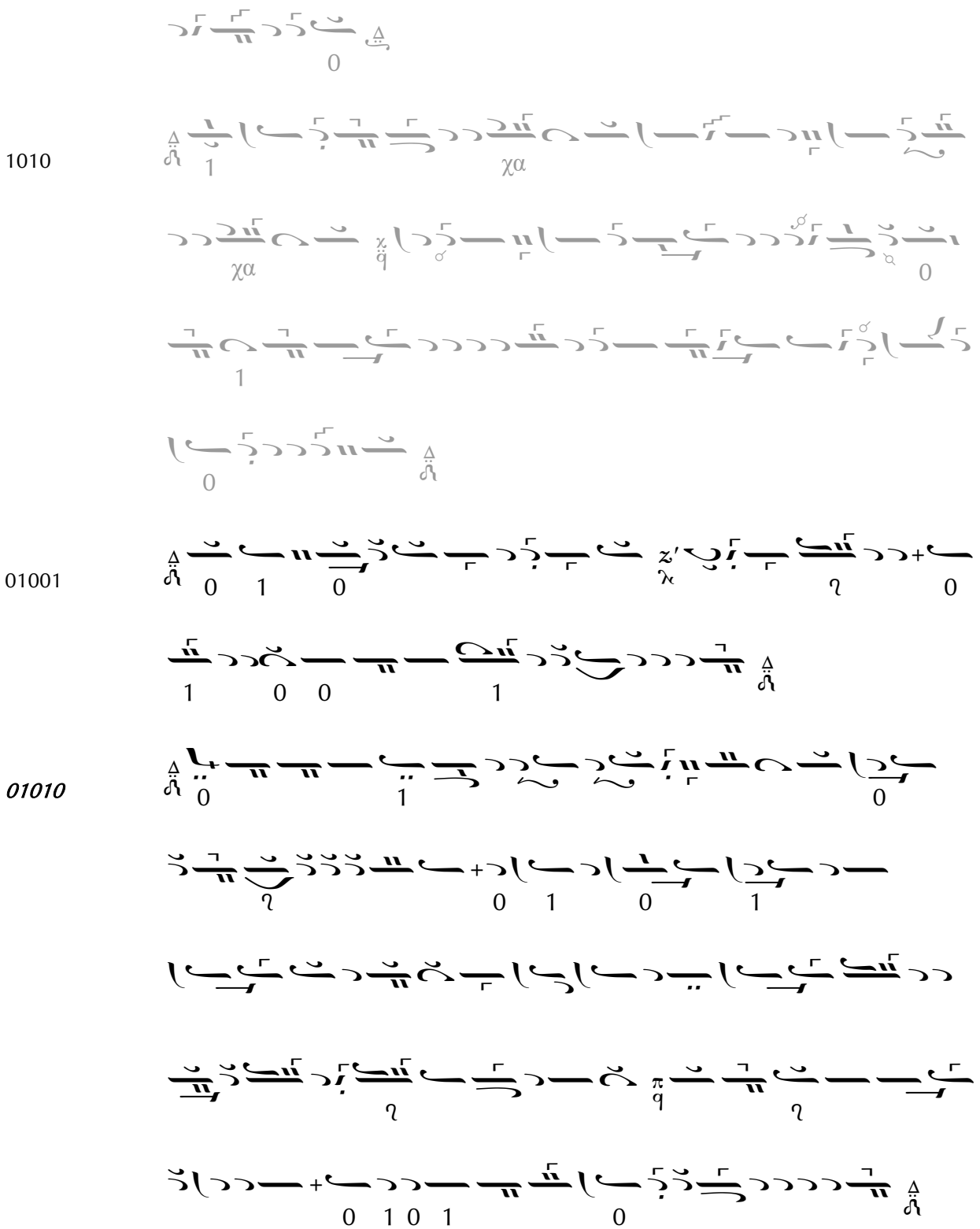

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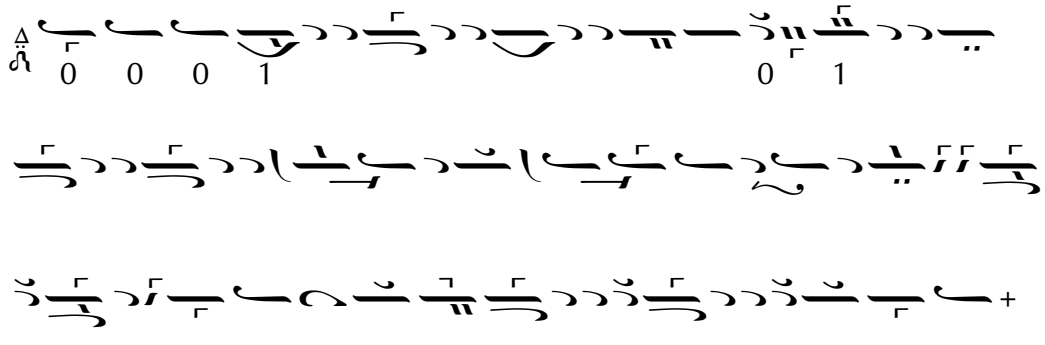

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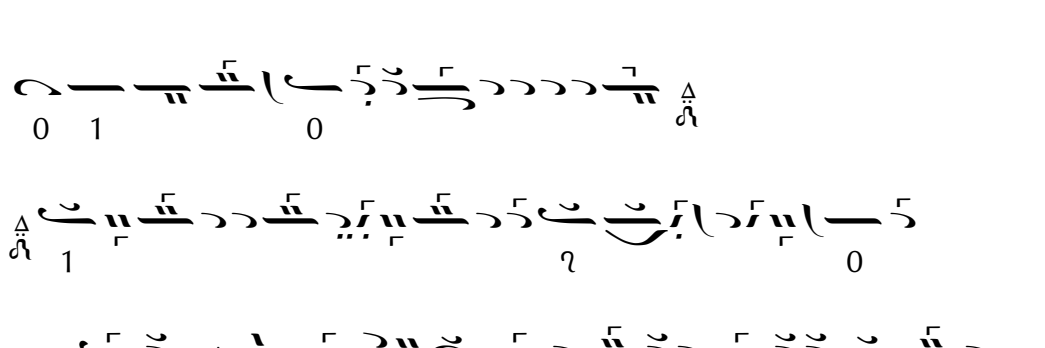

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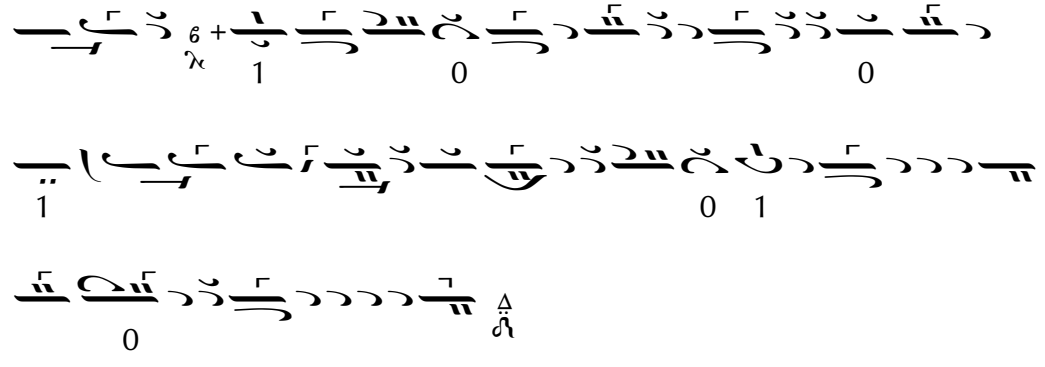

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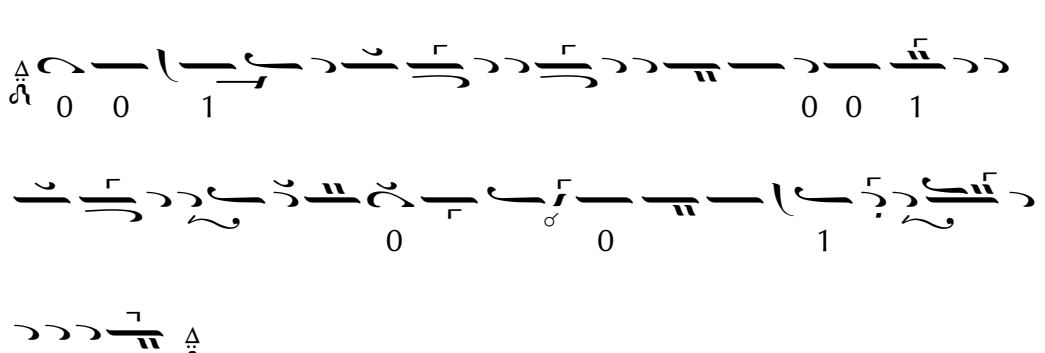

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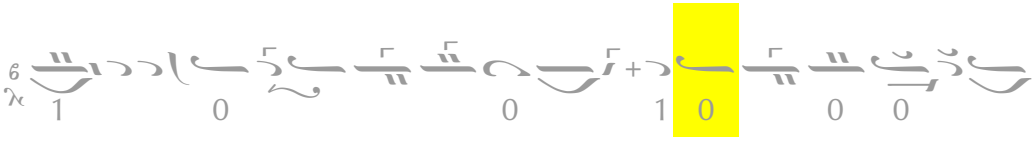
1000 

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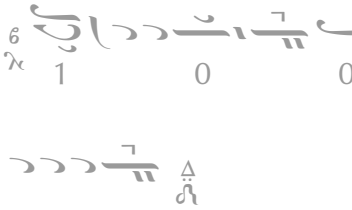

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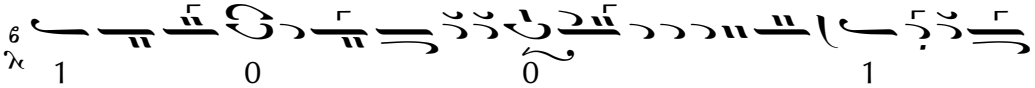
1001 

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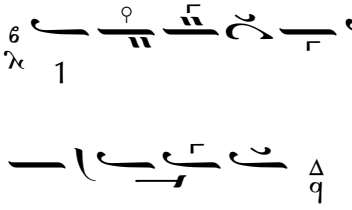

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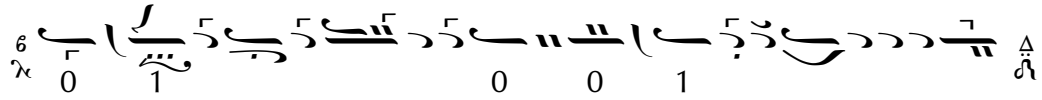

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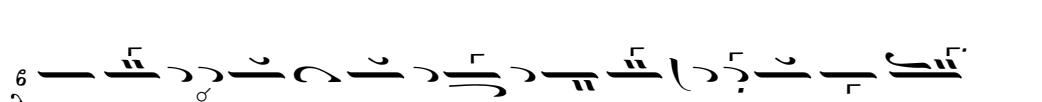

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Nee - Di

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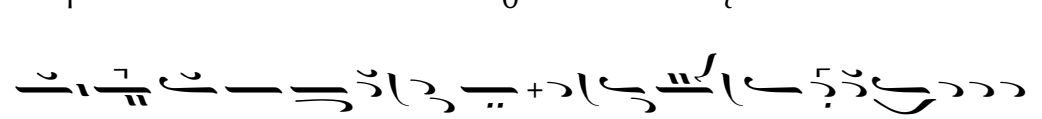

High Nee - Di

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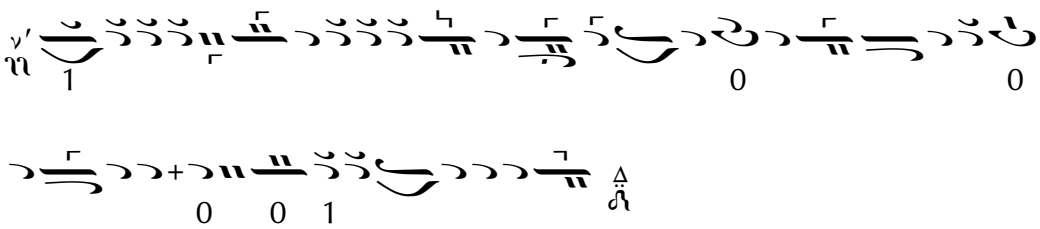

Medial Cadences on Vou

G) Accented on Last Syllable

Di - Vou

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Vou - Vou

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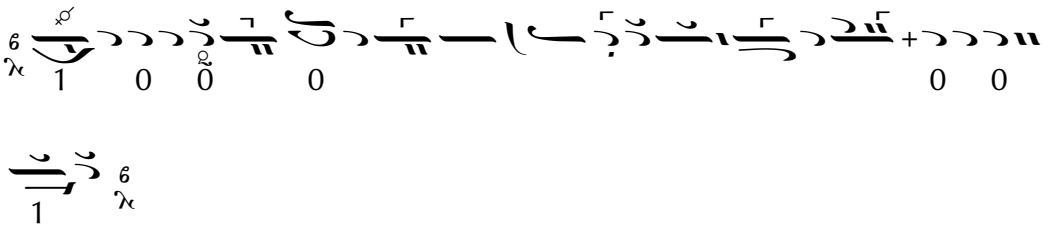

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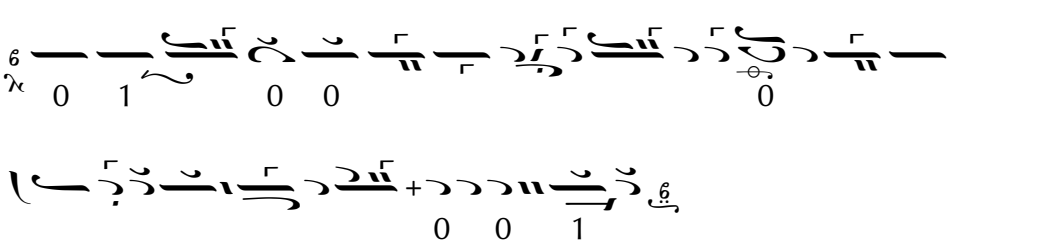

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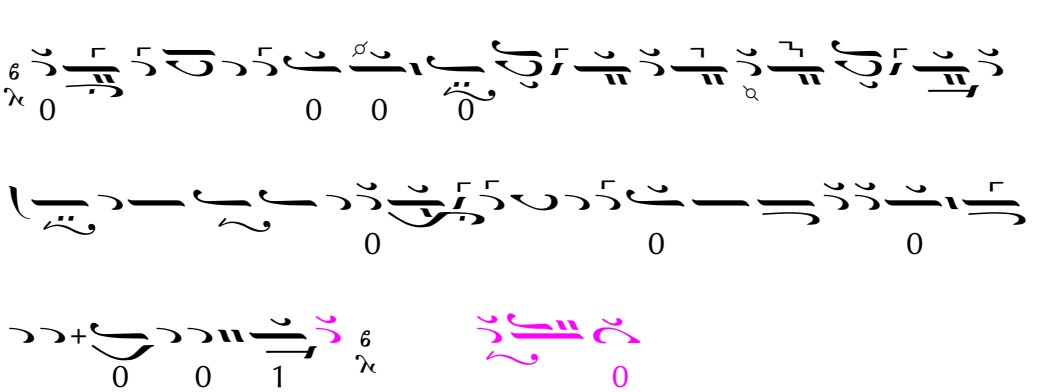

Pa - Vou

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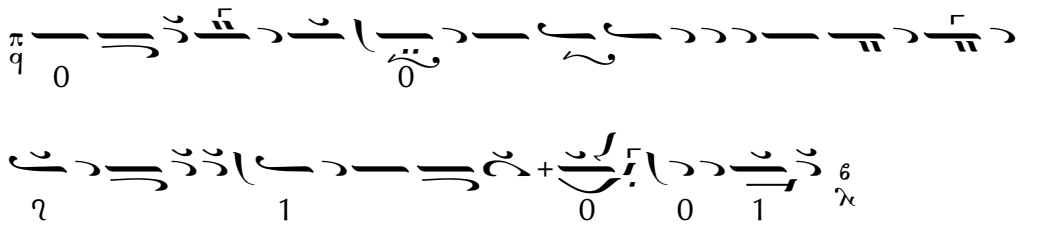

H) Accented on Second to Last Syllable

Di - Vou

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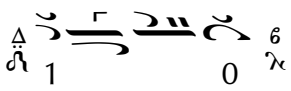

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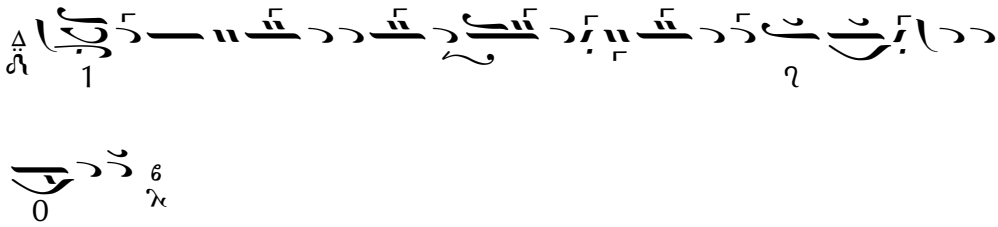

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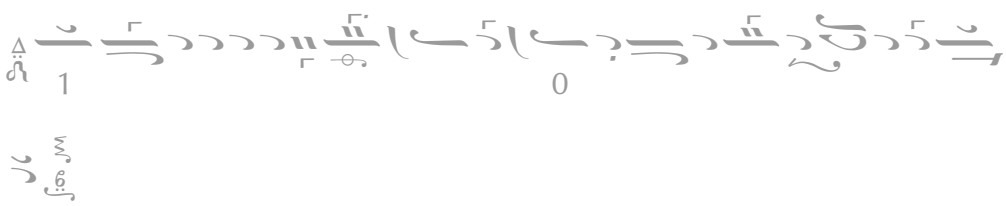

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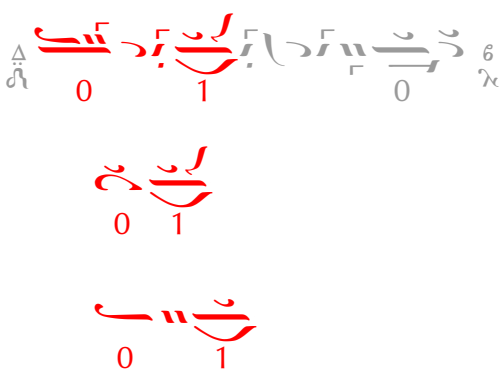

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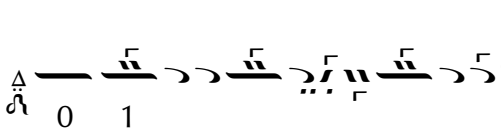

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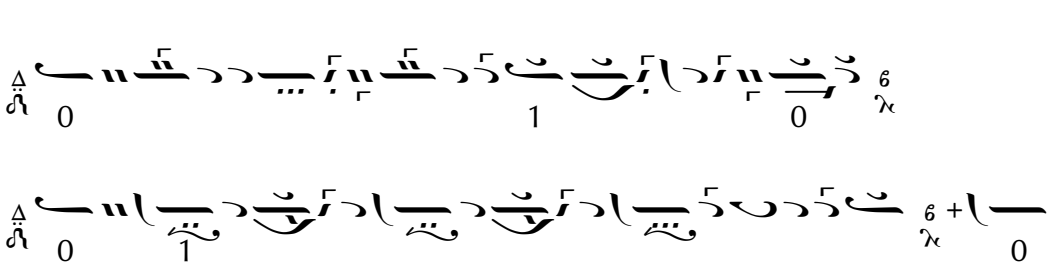

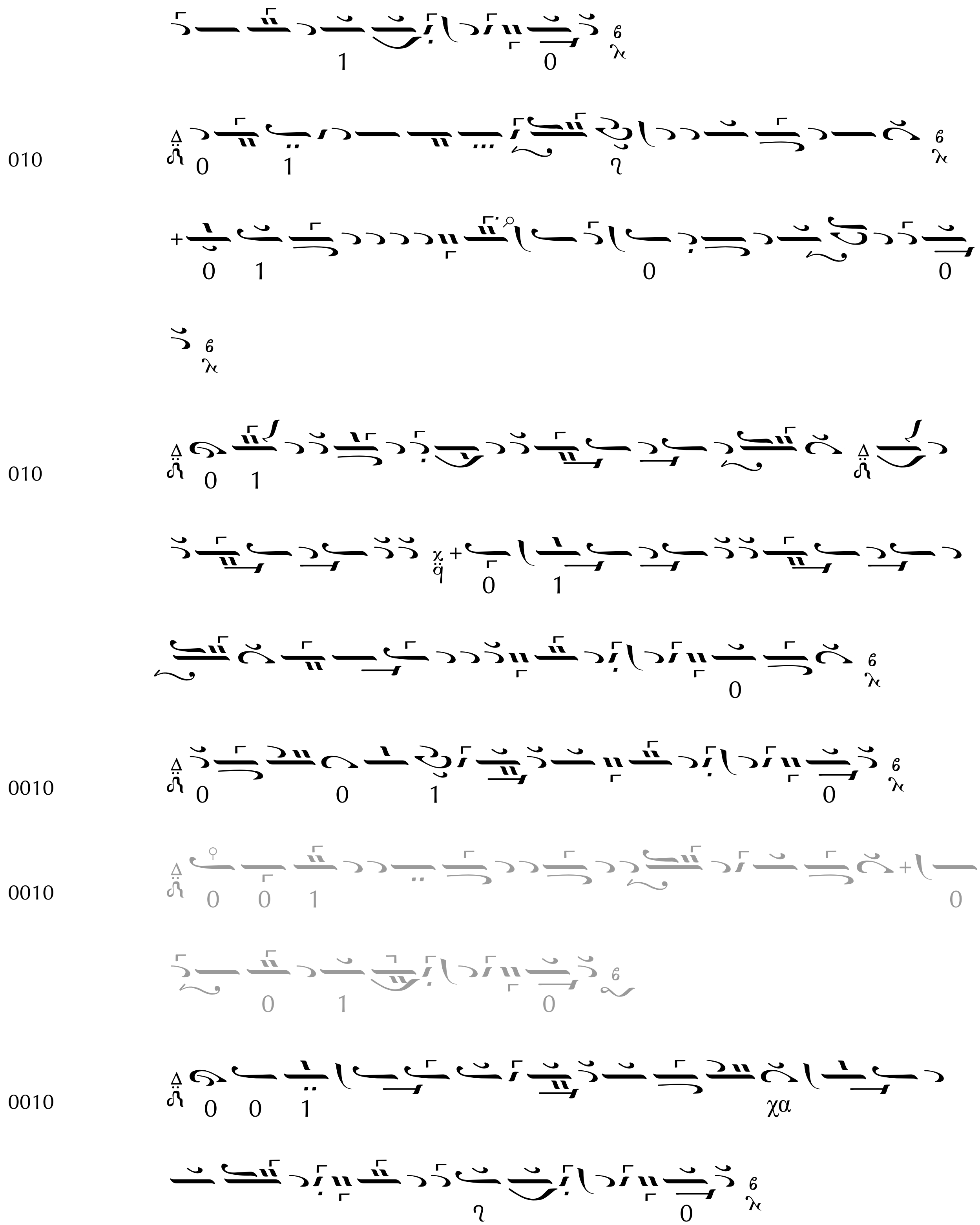
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Vou - Vou

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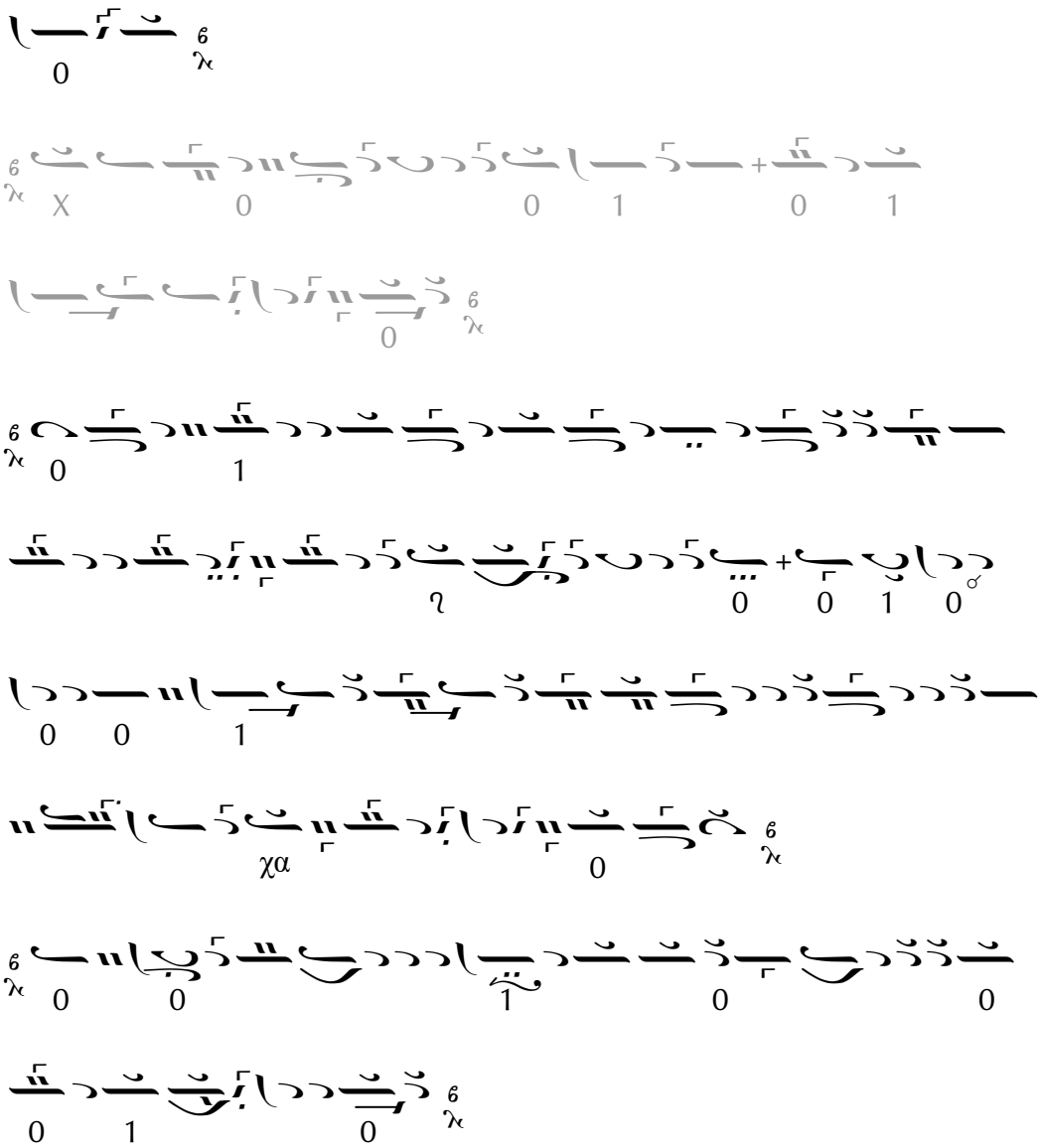
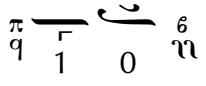


Pa - Vou



Nee - Vou

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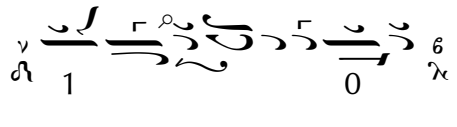

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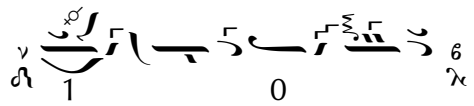

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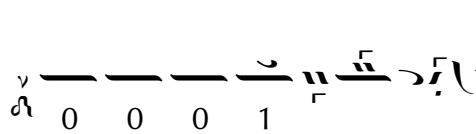

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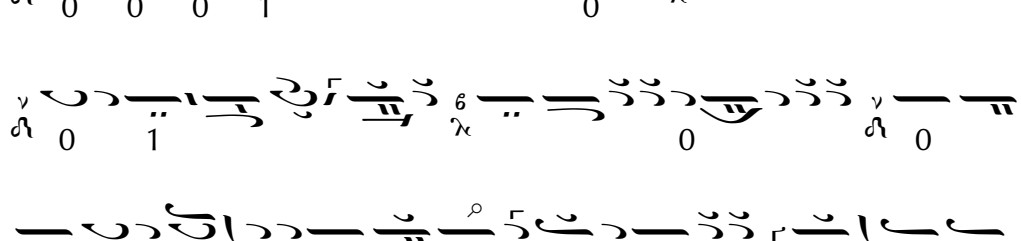

High Nee - Vou

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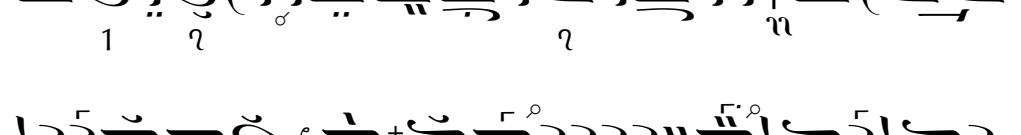

I) Accented on Third to Last Syllable

Di - Vou

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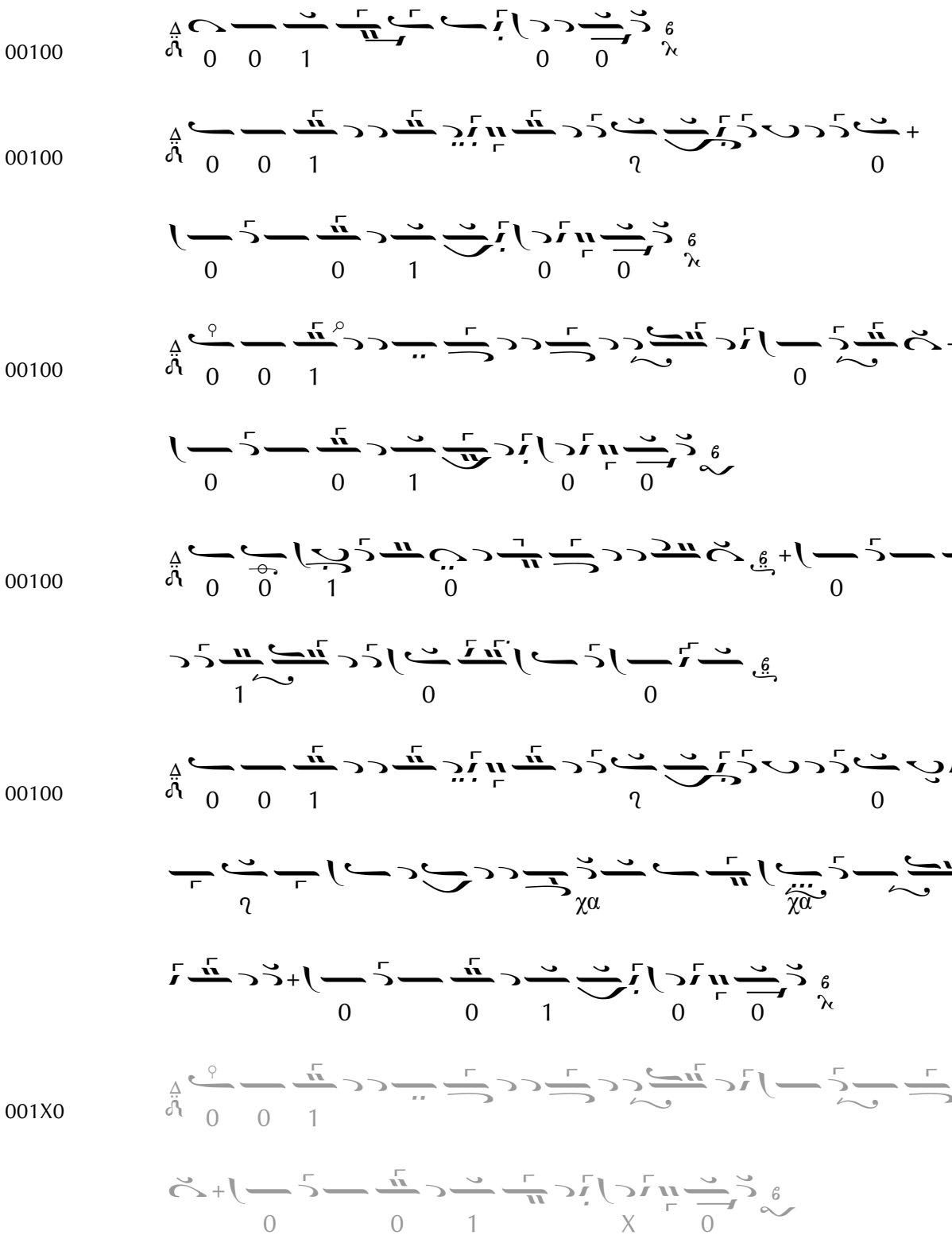
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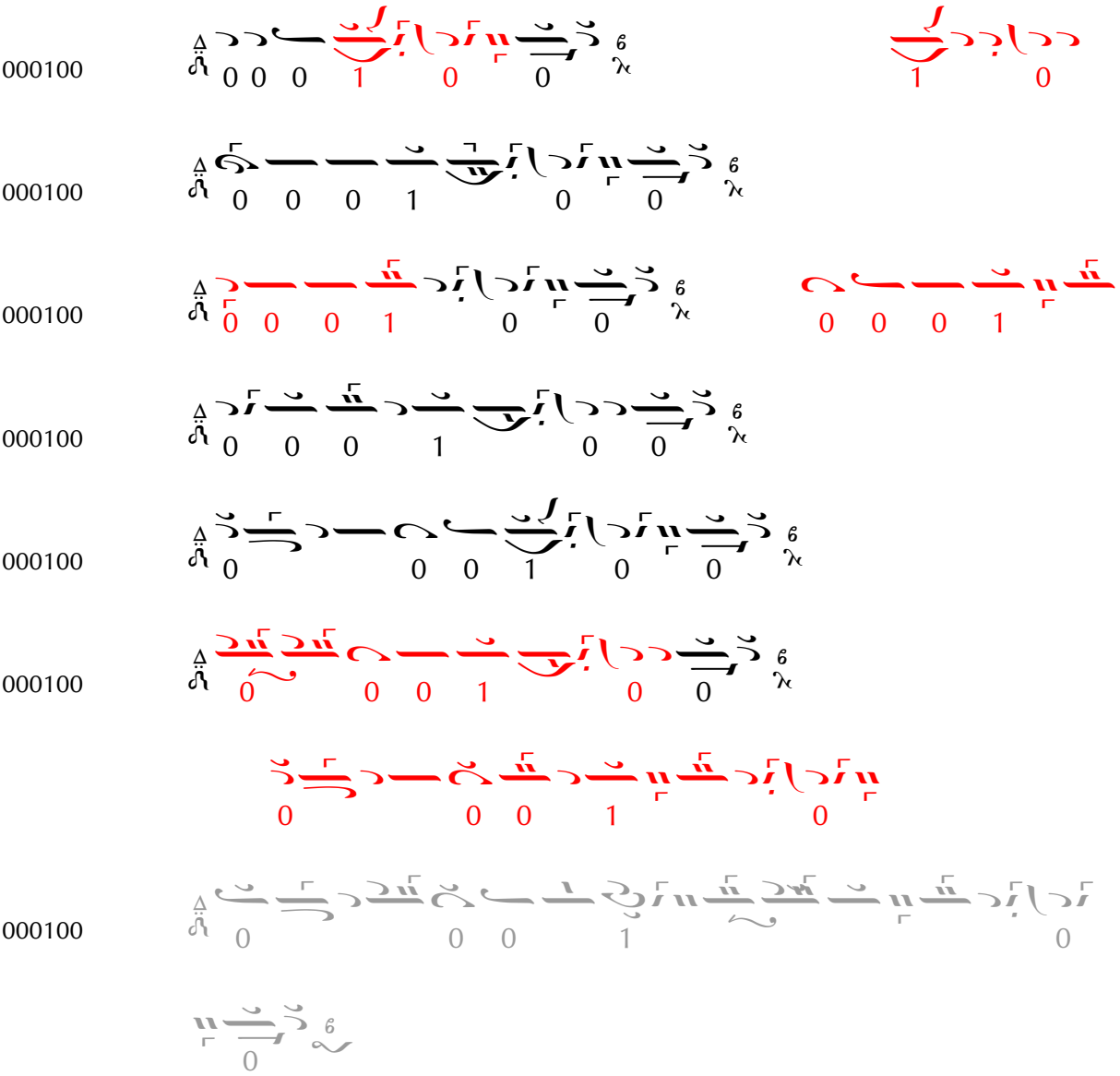
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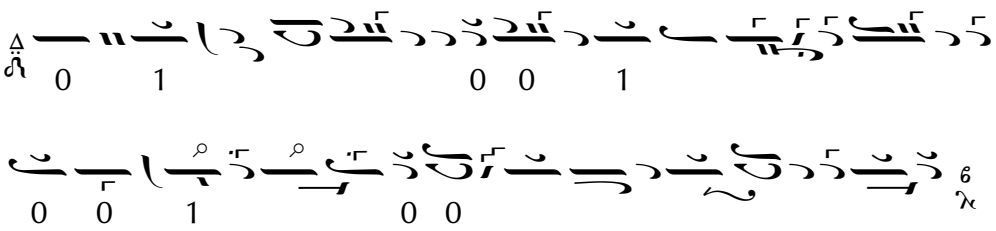

Vou - Vou

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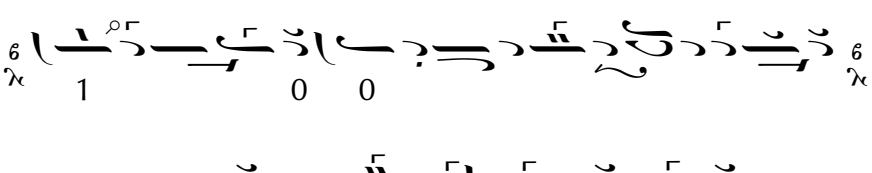

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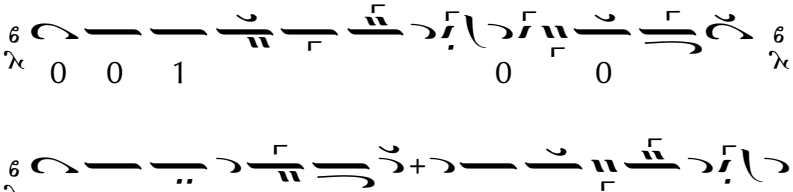

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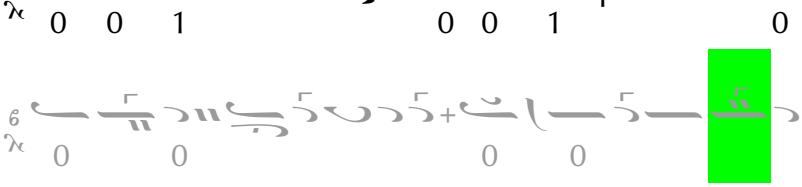

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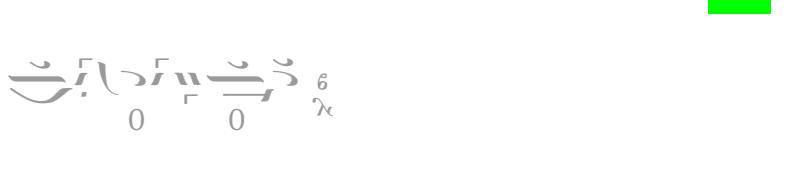

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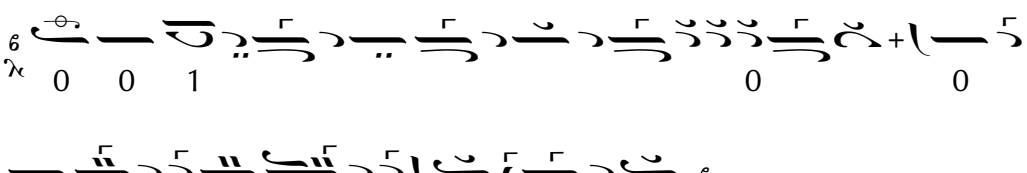

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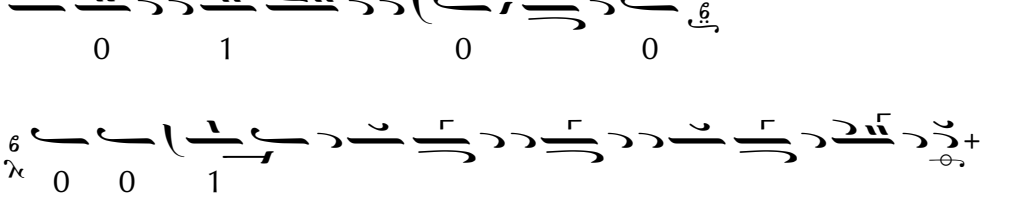

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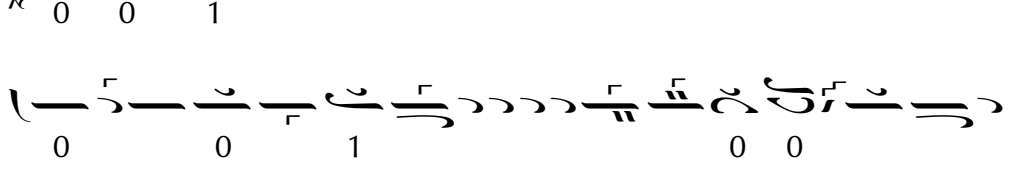

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Pa - Vou

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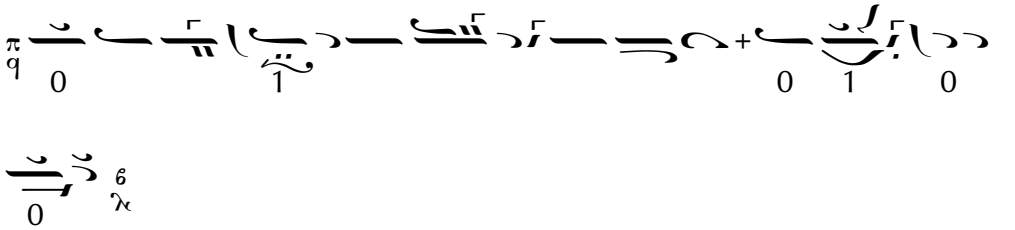

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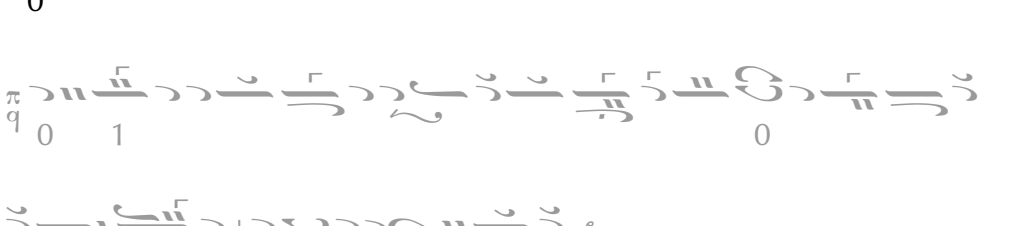

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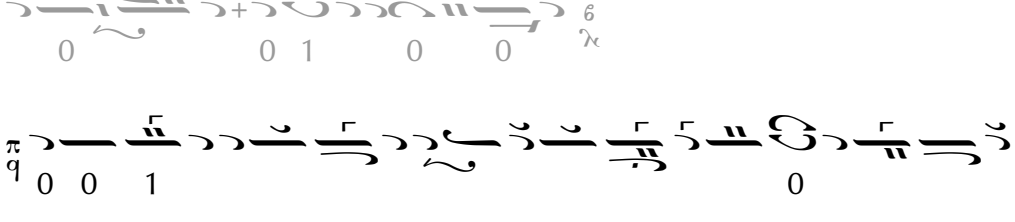

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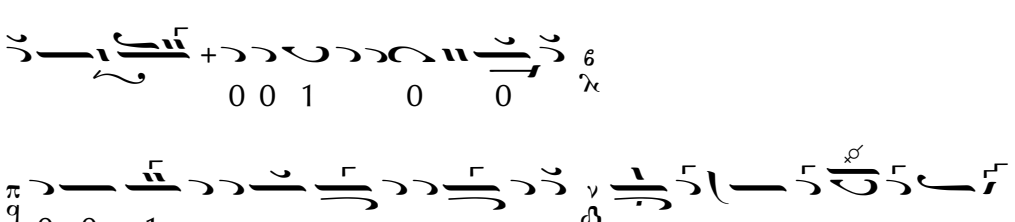

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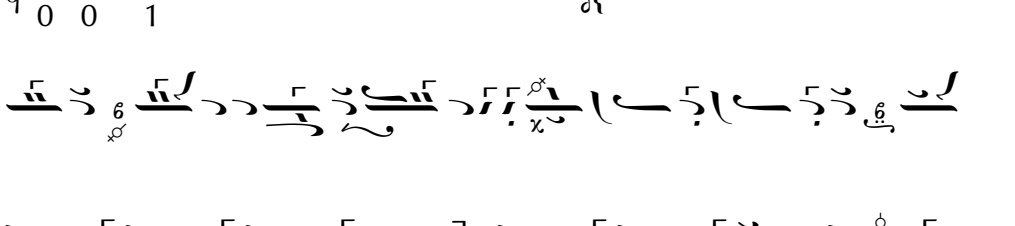

Nee - Vou

0X100

00100

00100

00100

High Pa - Vou

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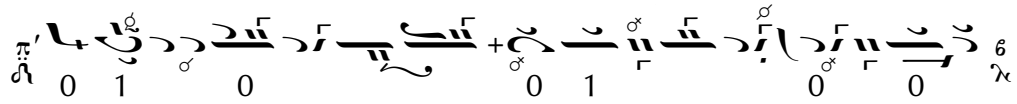


J) Accented on Fourth to Last Syllable

Di - Vou

1001

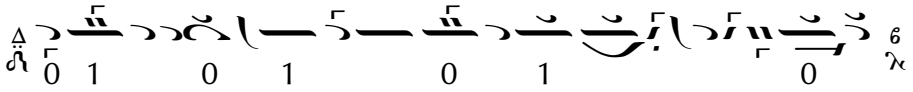
01001

0X00X

001010

101010

0101010



Vou - Vou

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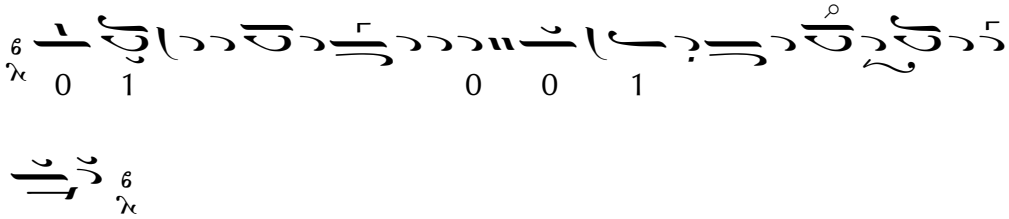
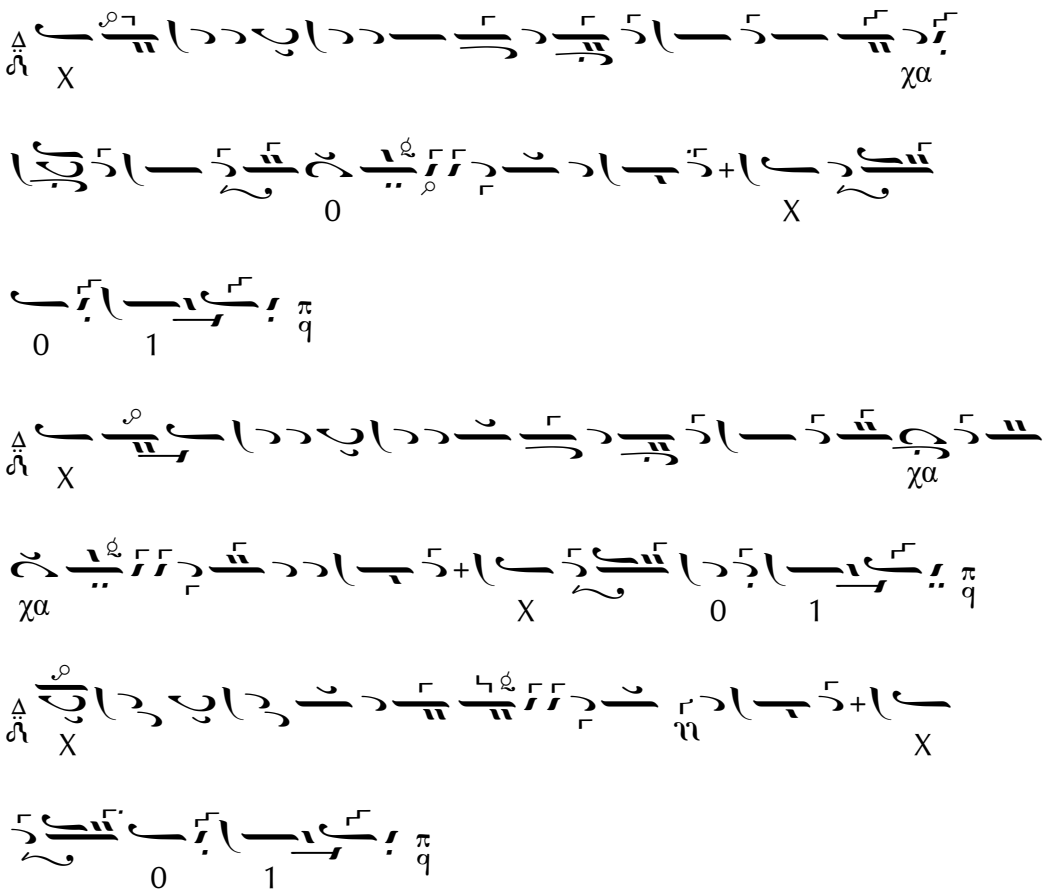


Medial Cadences on Pa

K) Accented on Last Syllable

Di - Pa

X01



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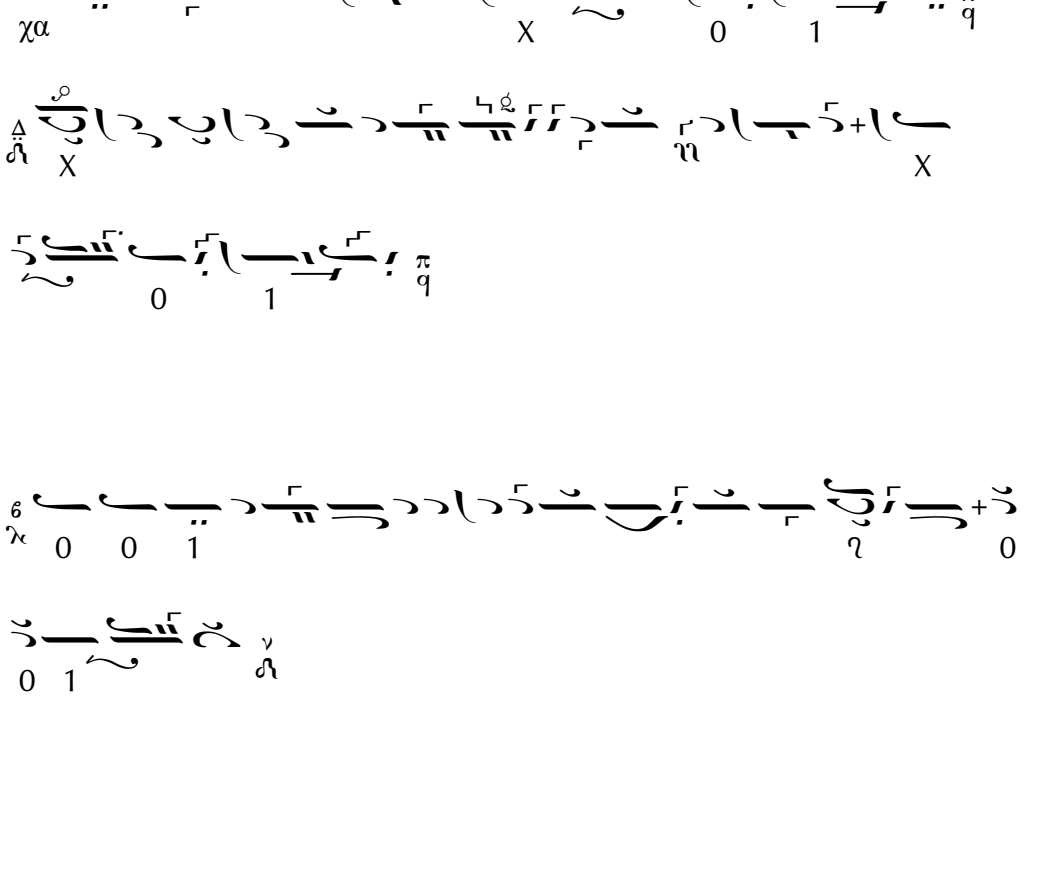
X01



Vou - Pa

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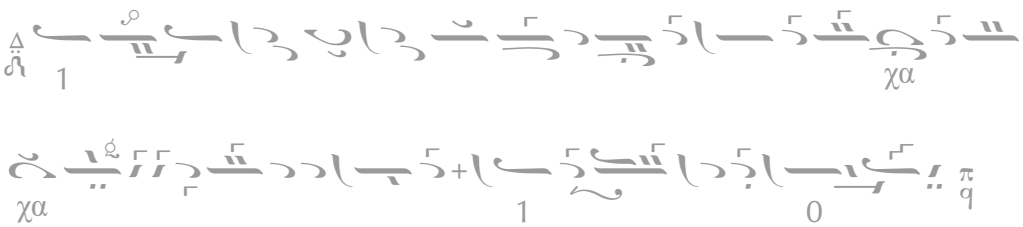
L) Accented on Second to Last Syllable

Di - Pa

10



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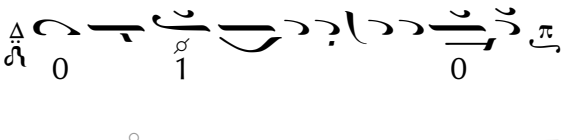

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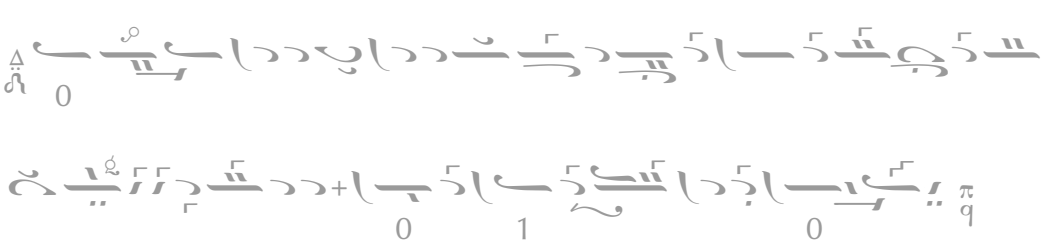

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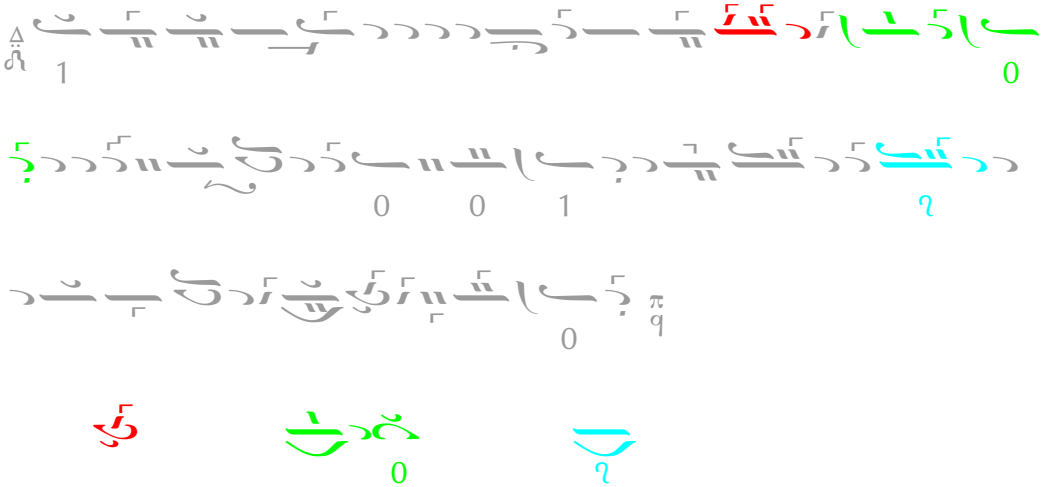

Vou - Pa

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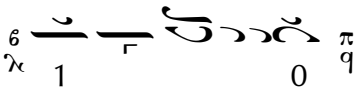
10 

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M) Accented on Third to Last Syllable

Di - Pa

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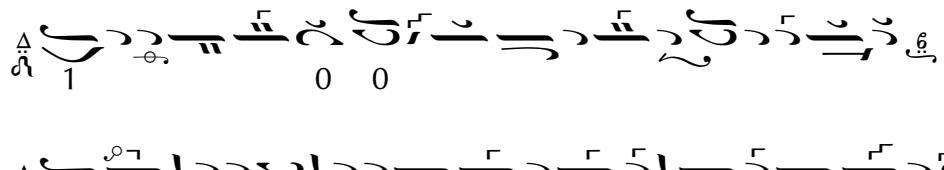

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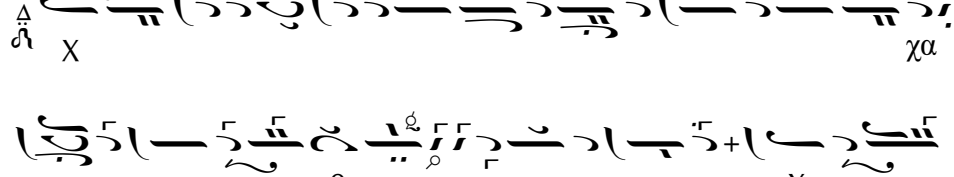

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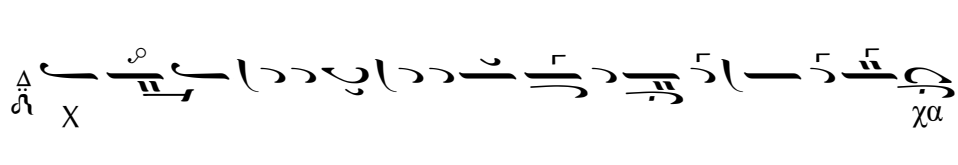

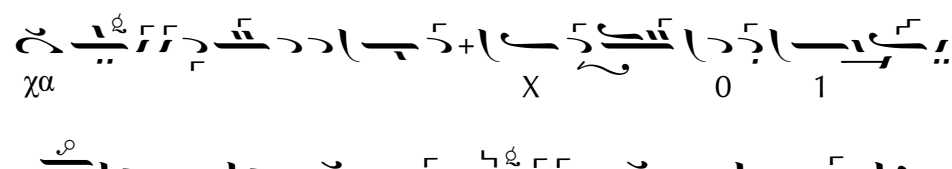

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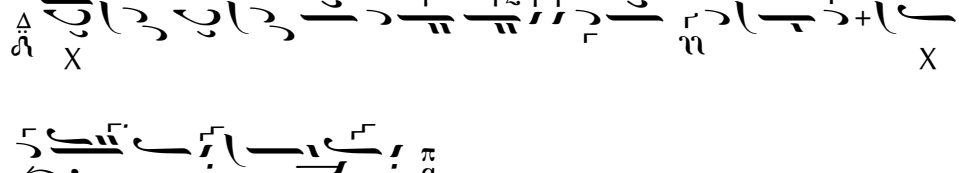

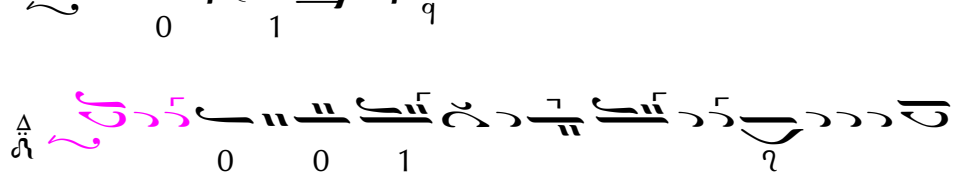

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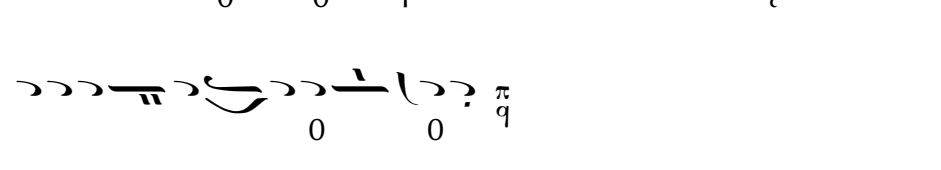

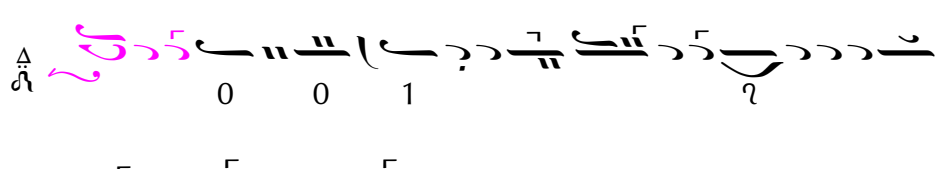

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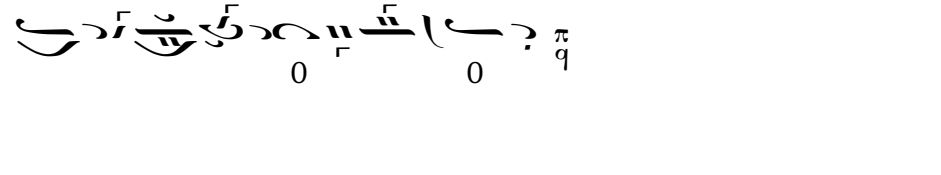
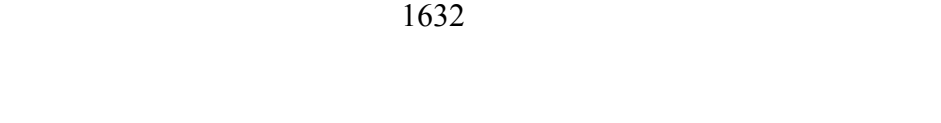
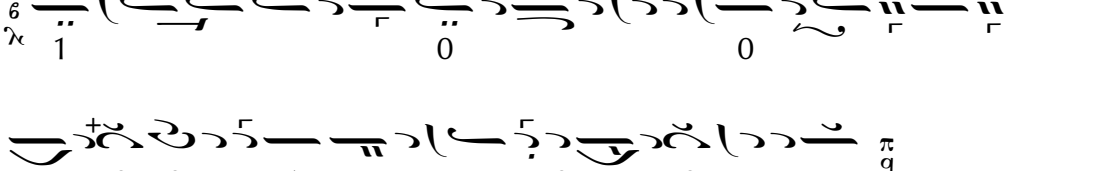




Vou - Pa

100

100100



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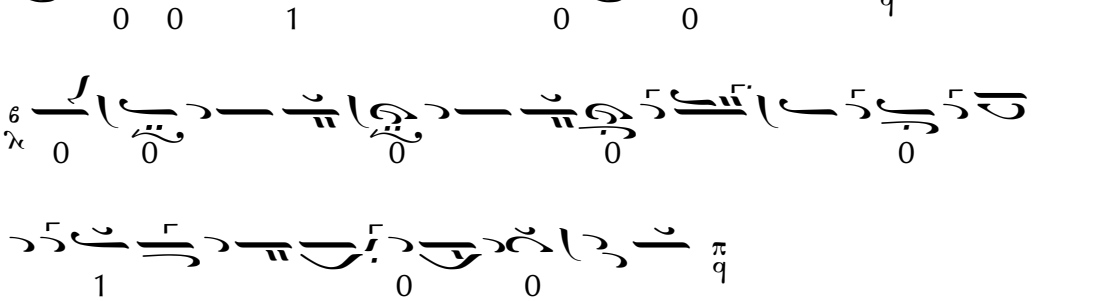

N) Accented on Fourth to Last Syllable

Di - Pa

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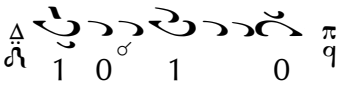

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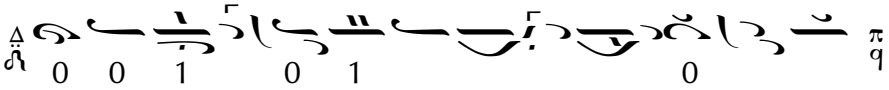
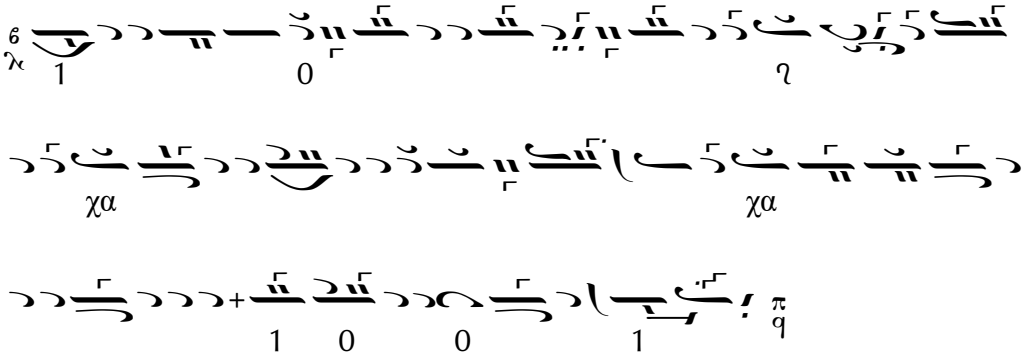


Vou - Pa

1001

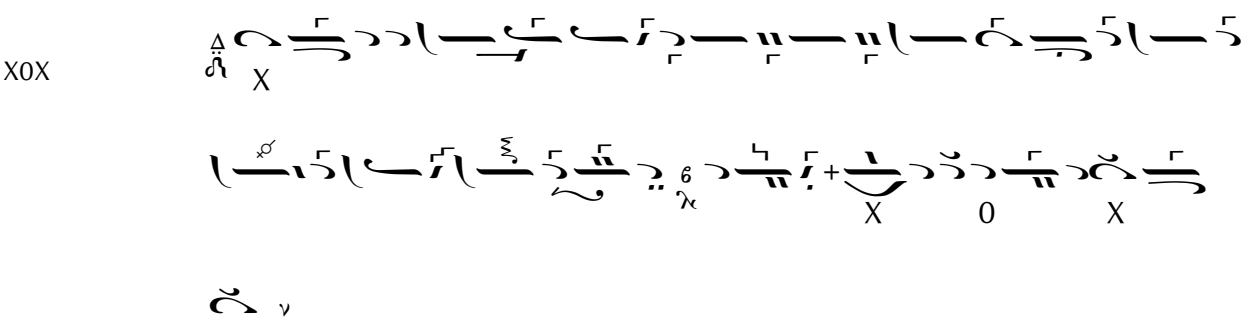


Medial Cadences on Nee

O) Accented on Last Syllable

Di - Nee

X0X



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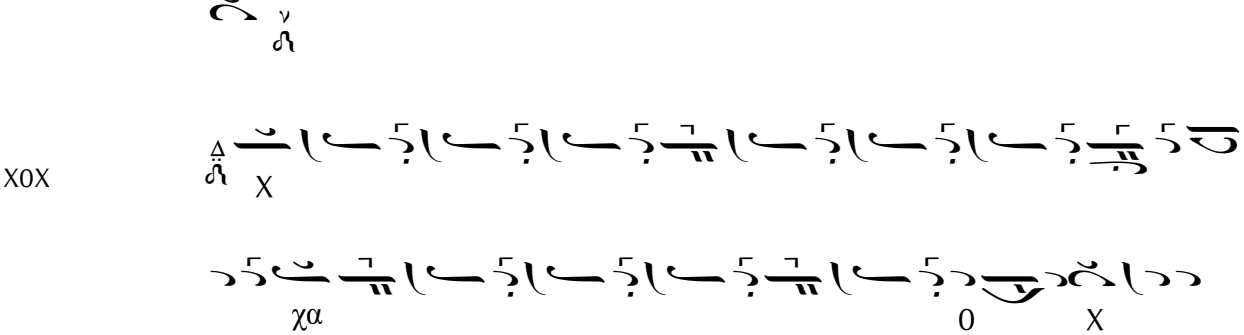

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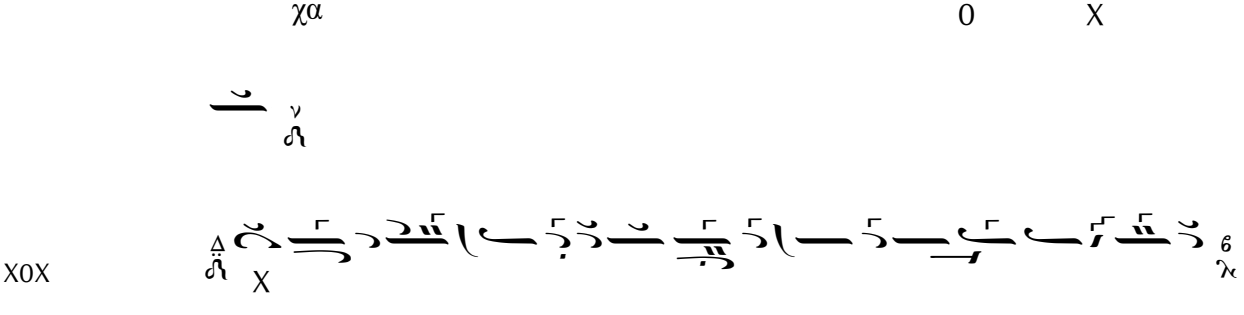

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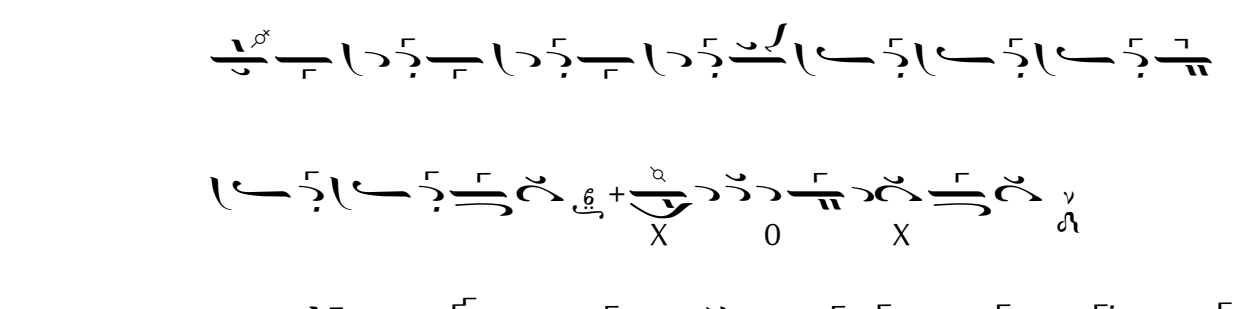


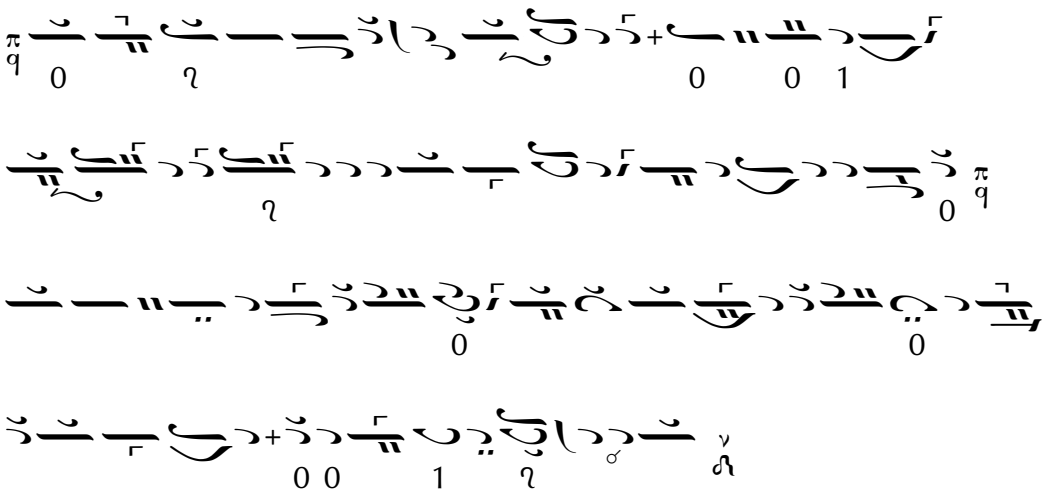
X01

001

0001

Pa - Nee

0010001



Nee - Nee

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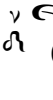

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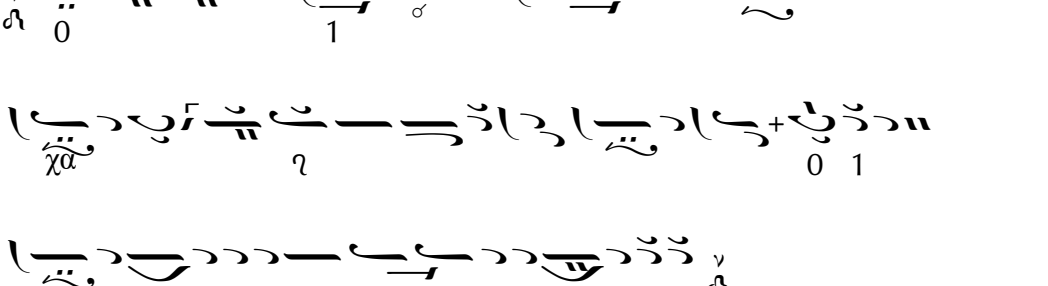

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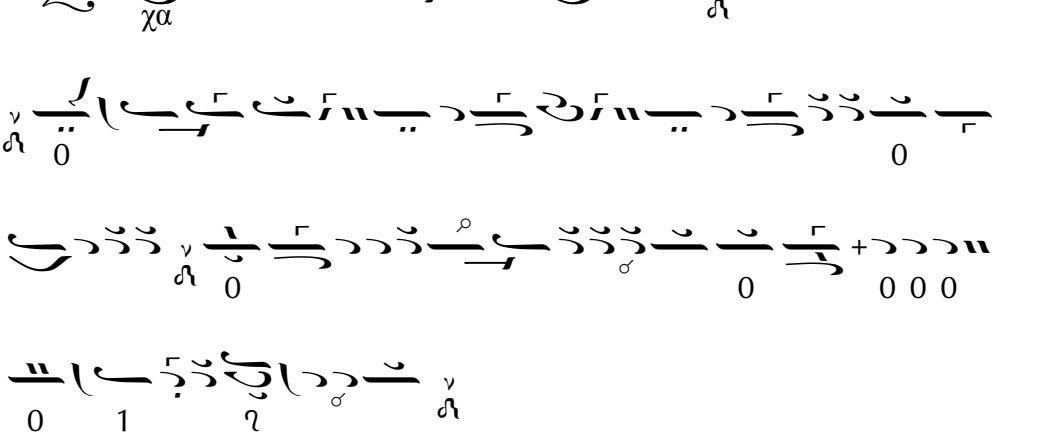

P) Accented on Second to Last Syllable

Di - Nee

10

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010

010

010

010

0010

Vou -Nee

10

0010

10010

10000010

Nee - Nee

10

00010

Low Di - Nee

10010

Q) Accented on Third to Last Syllable

Di - Nee

100

X0X

X0X

X0X

X01

X01

0100

0100

0100

0100

0100

0100

0100

00100

10100

000100

100100

100

100

Vou -Nee

100

100

0100100

Pa - Nee

00100

Nee - Nee

100

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(0XX)0100

00010100

1
0
1
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0
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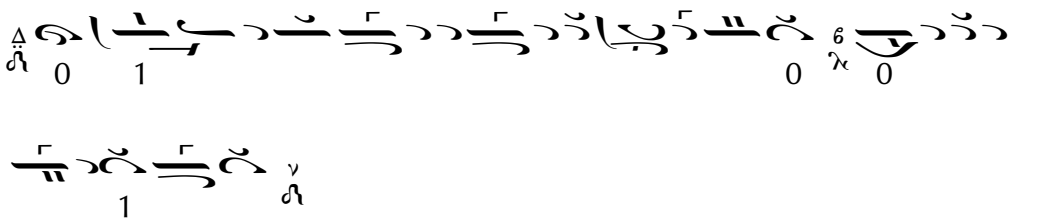
R) Accented on Fourth to Last Syllable

Di - Nee

01001



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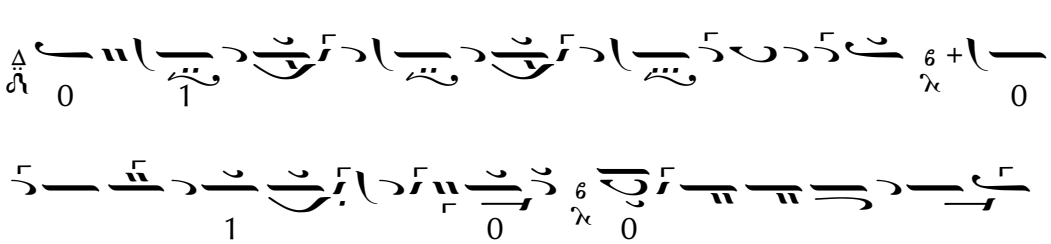

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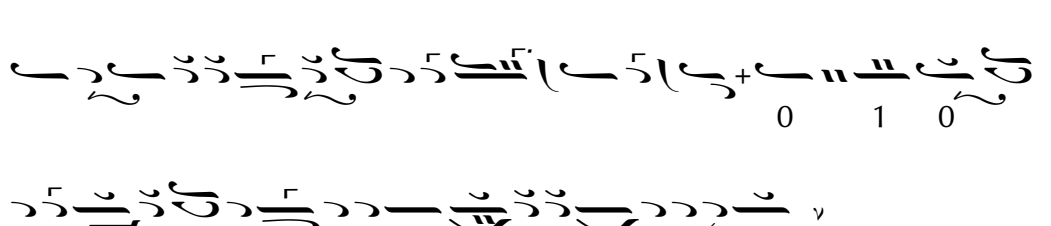

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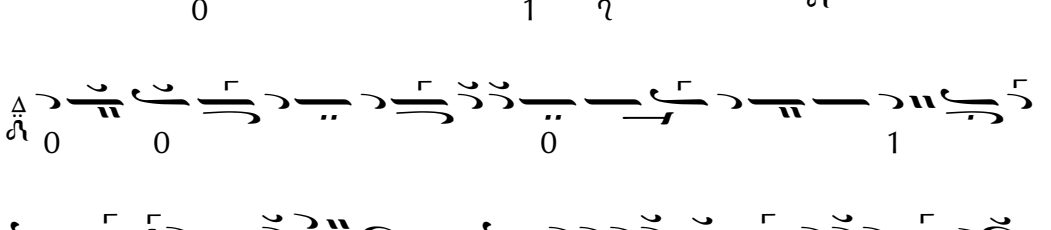


Nee - Nee

1001

01001

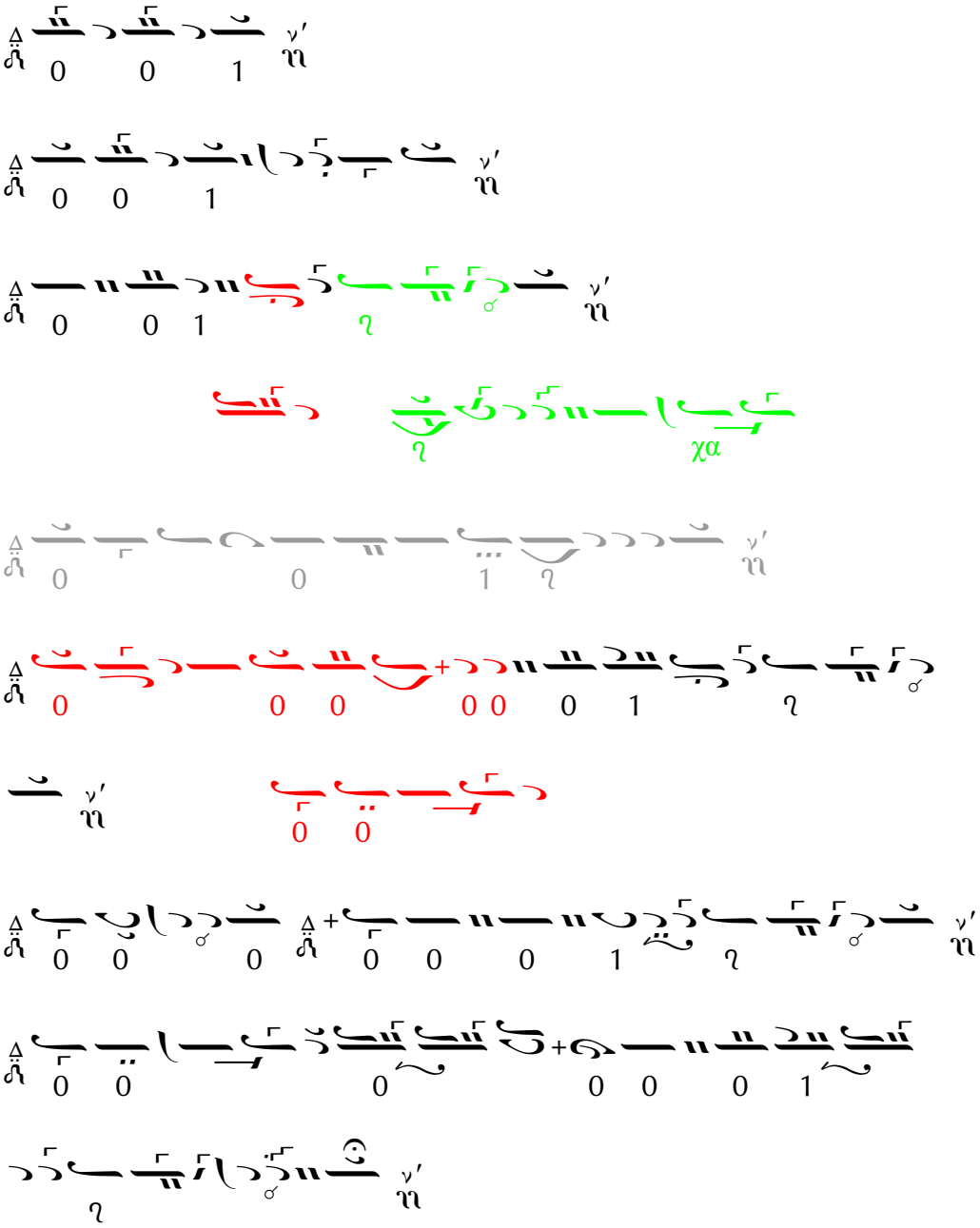
10001010

Medial Cadences on High Nee

S) Accented on Last Syllable

Di - High Nee

001



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001

001

0001

0001

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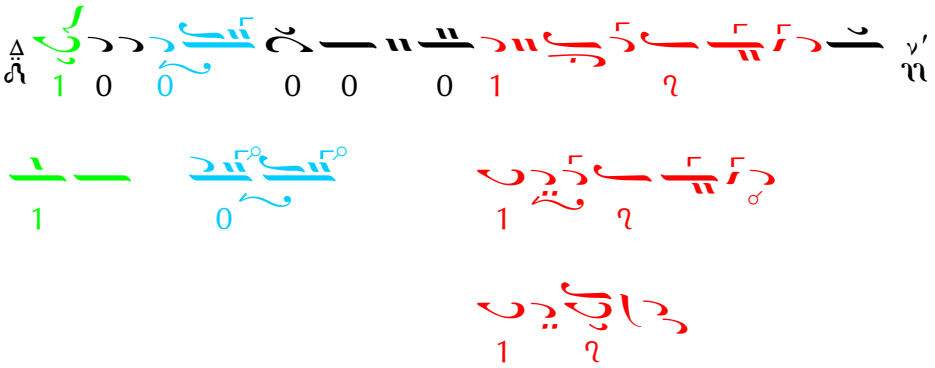
1000001

0010001

0010001

000001

1000001



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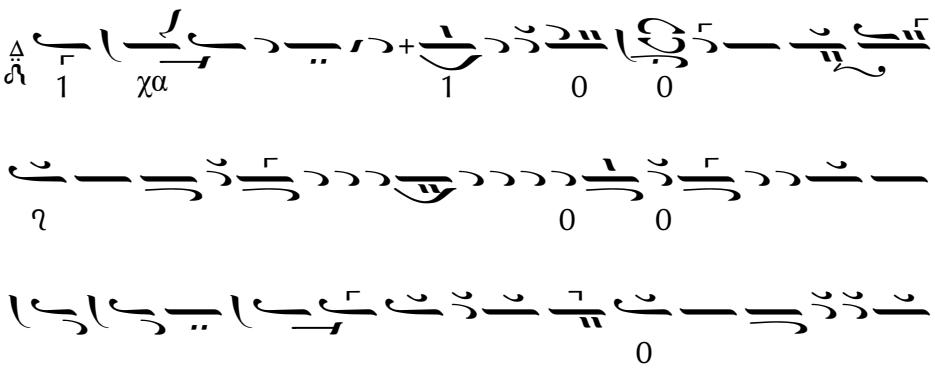
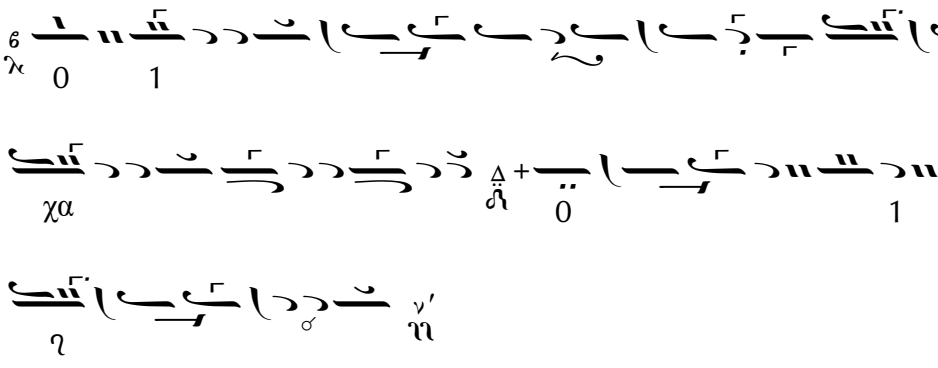


Vou - High Nee

01



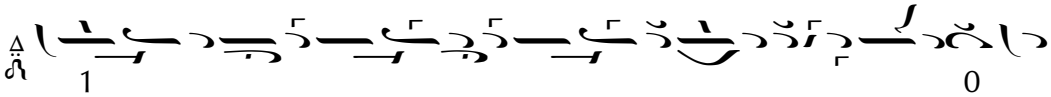
001

T) Accented on Second to Last Syllable

Di - High Nee

10

10



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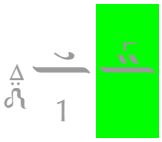

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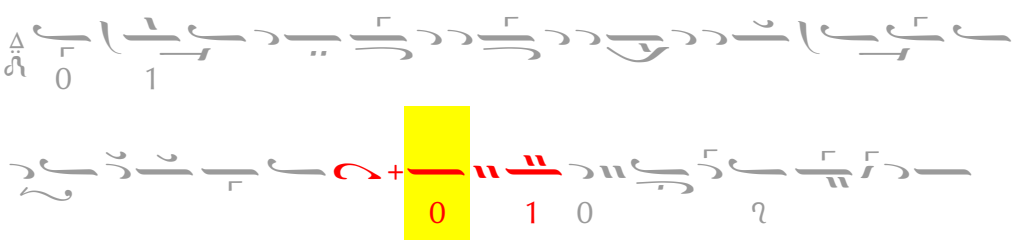
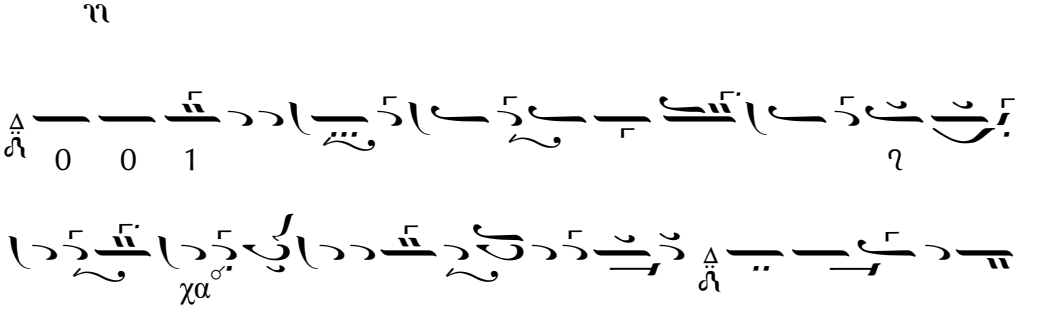
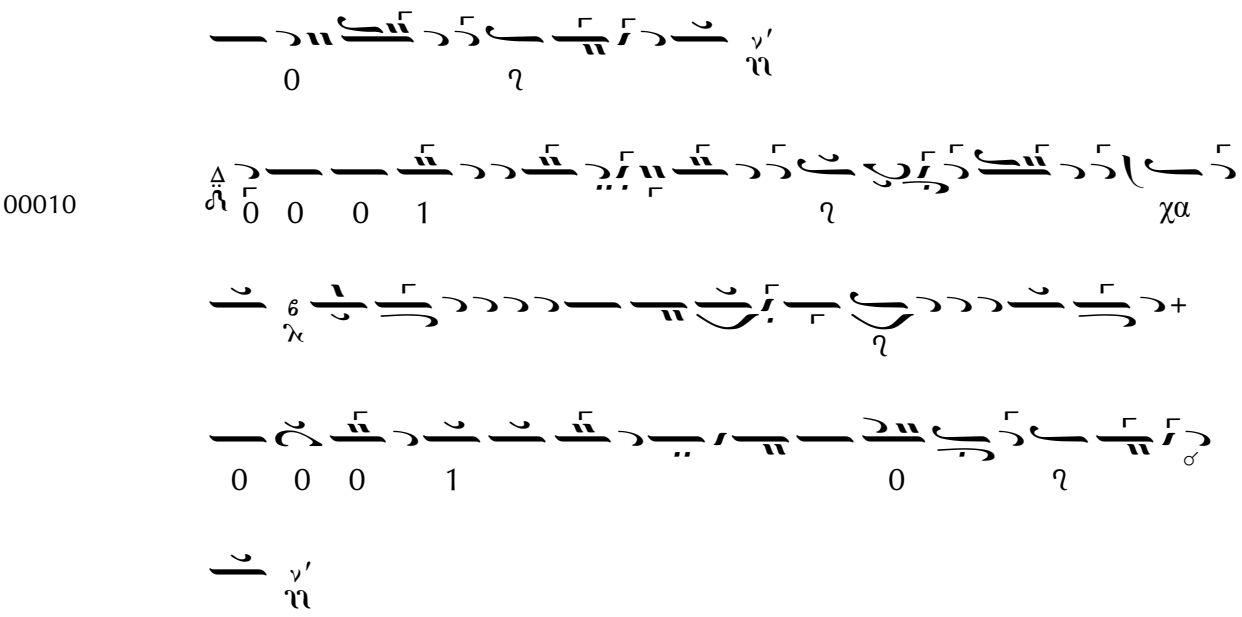


0010

0010

0010





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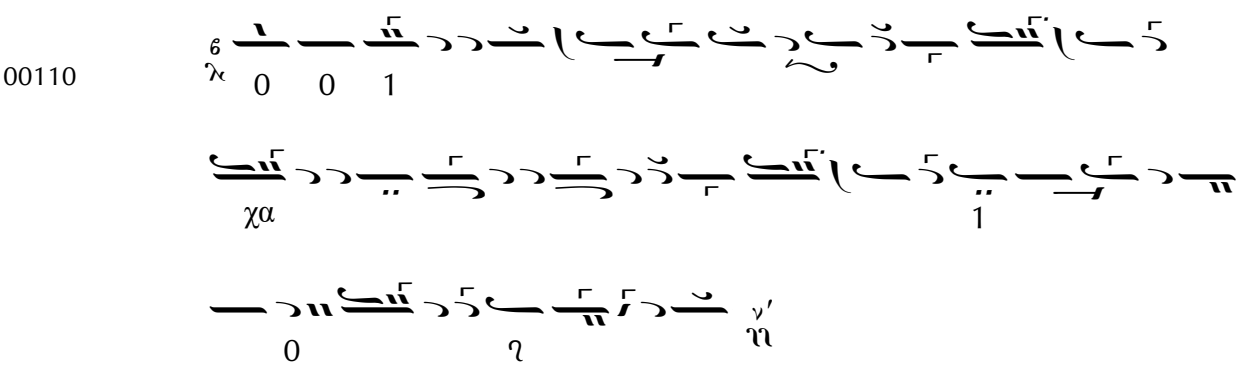
Vou - High Nee



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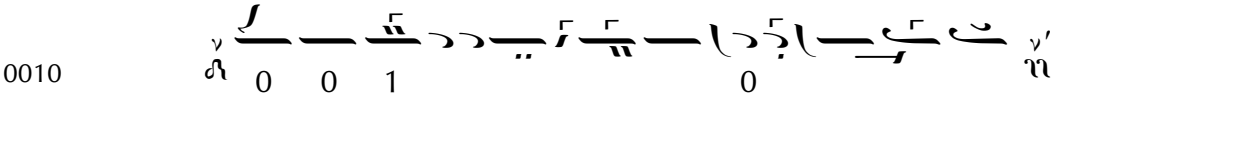


0010

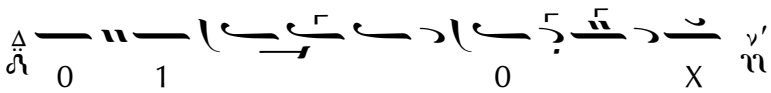
U) Accented on Third to Last Syllable

Di - High Nee

0100

010X

010X



Vou - High Nee

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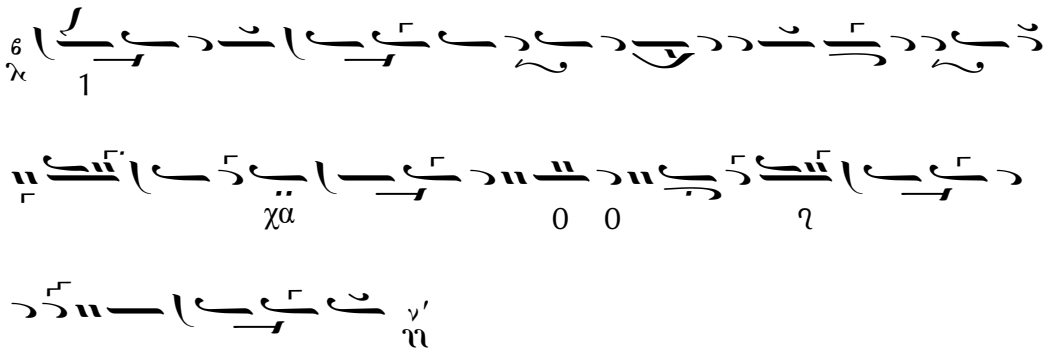

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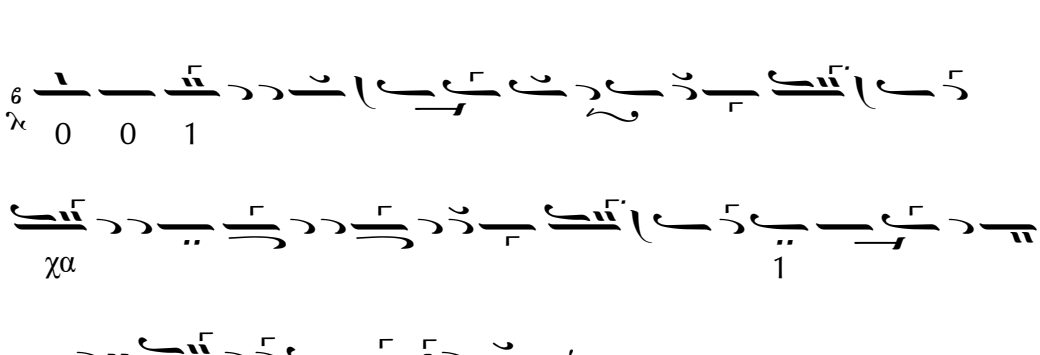

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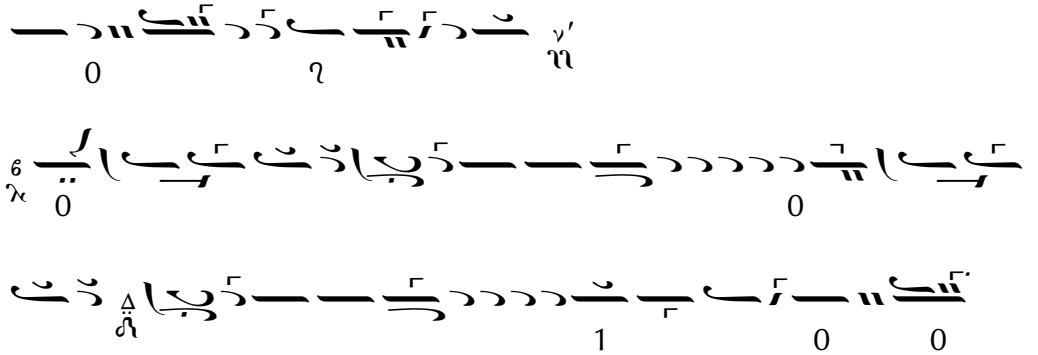

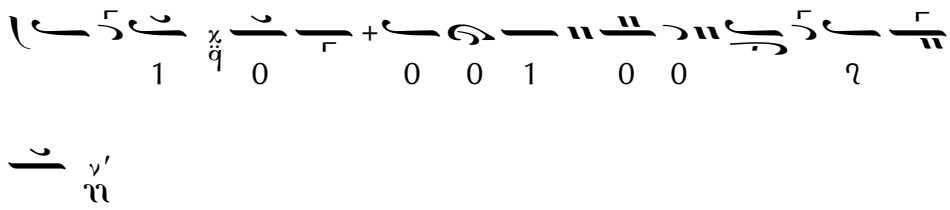

Nee - High Nee

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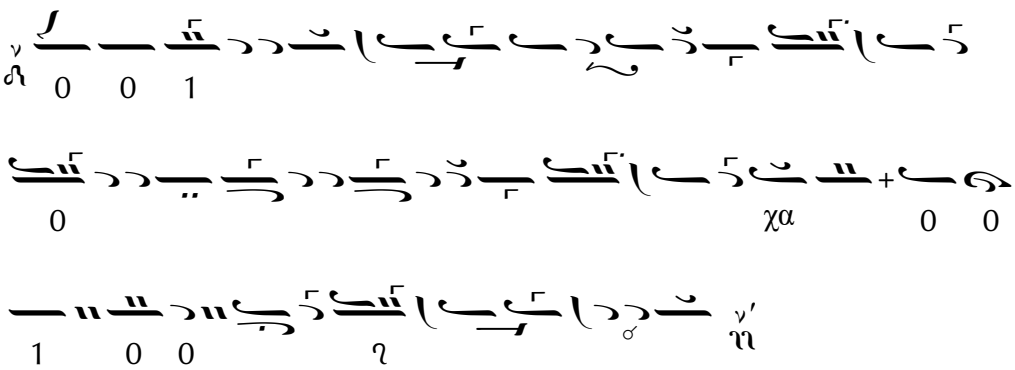

Other Medial Cadences

V) Medial Cadences on Low Ke

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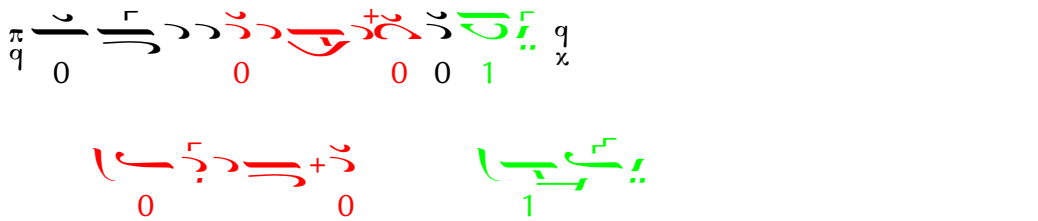

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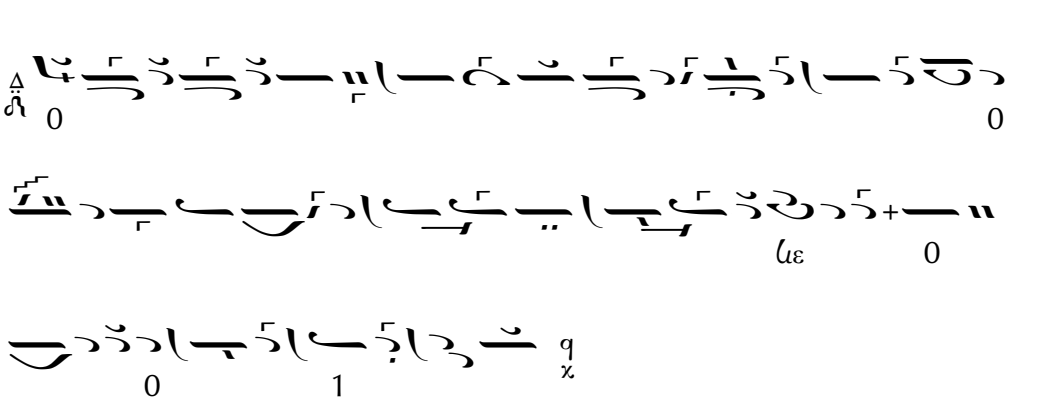

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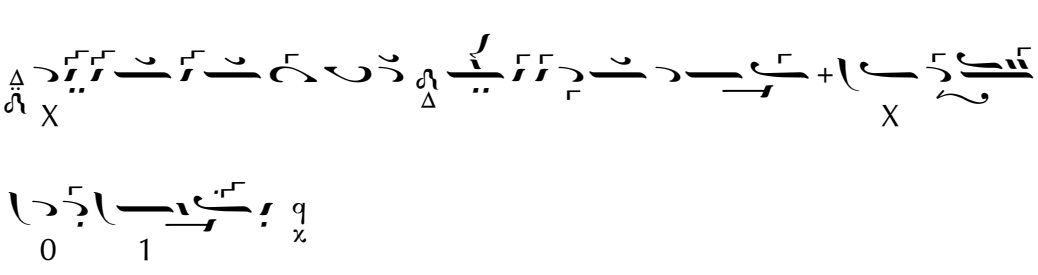

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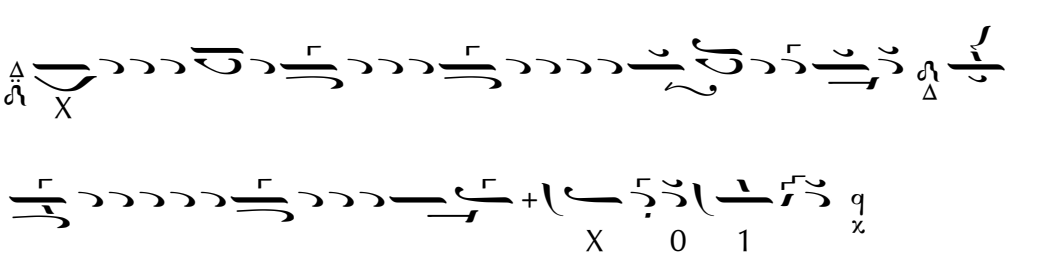

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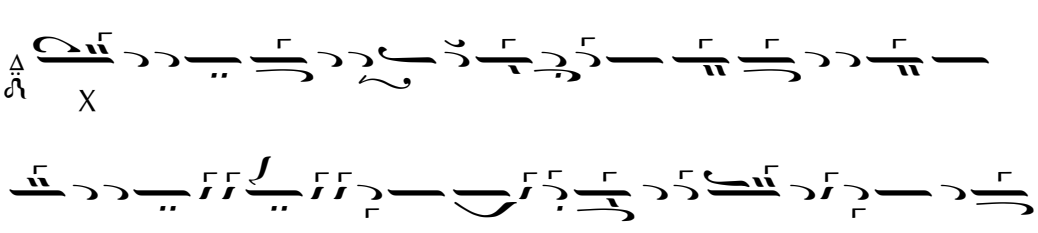
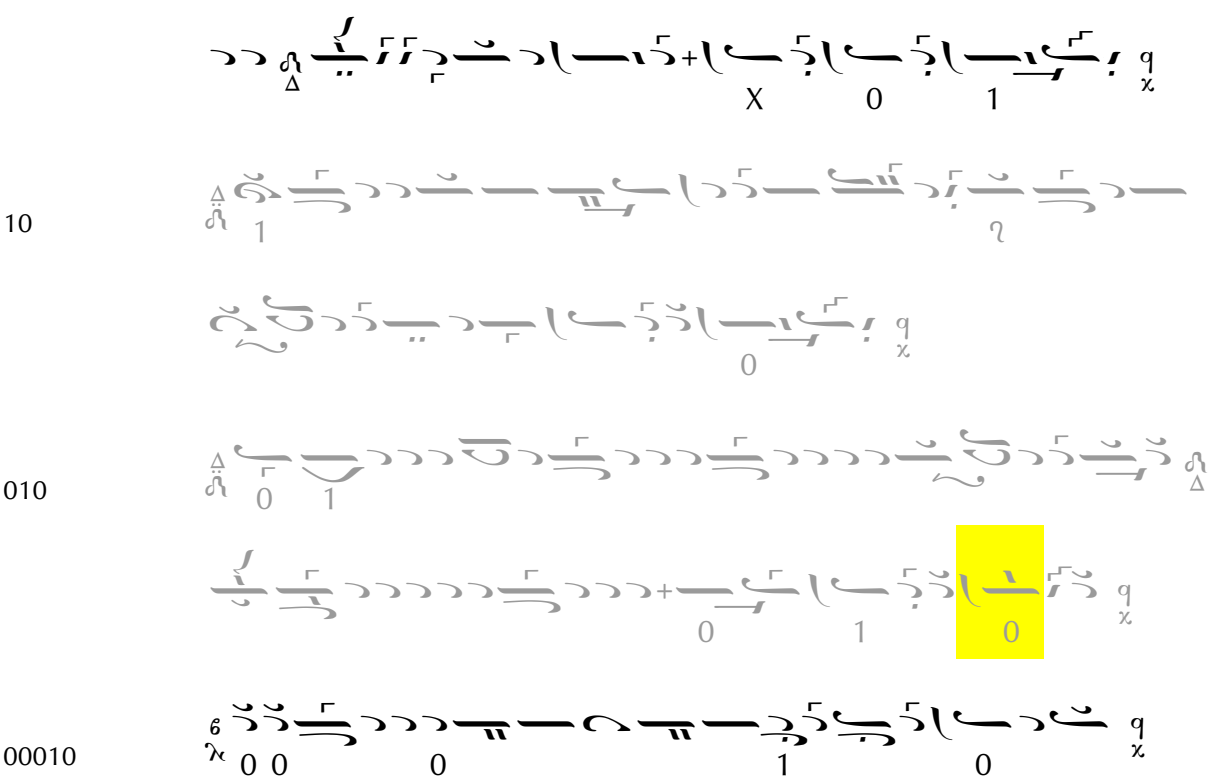
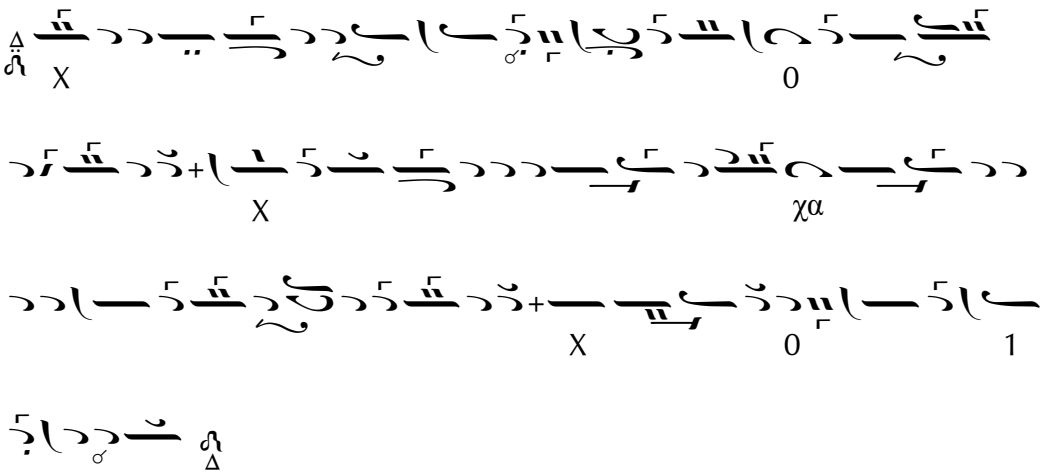




W) Medial Cadences on Low Di

X01



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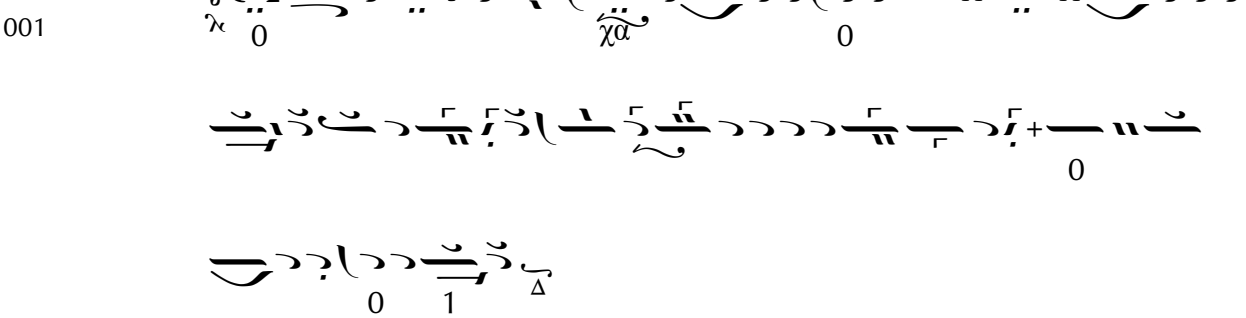

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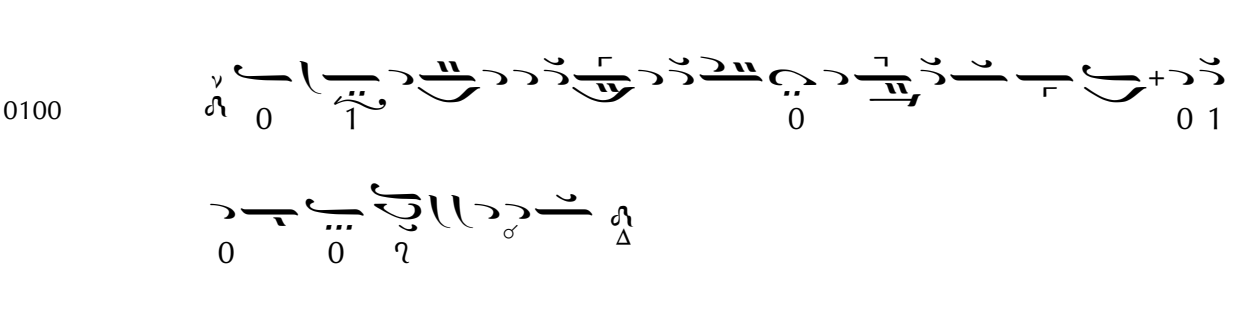

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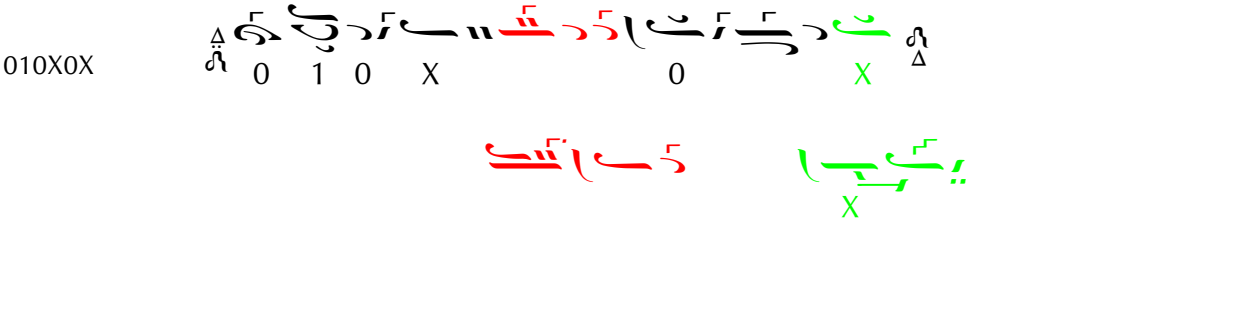


X) Medial Cadences on Ke

10

10

001

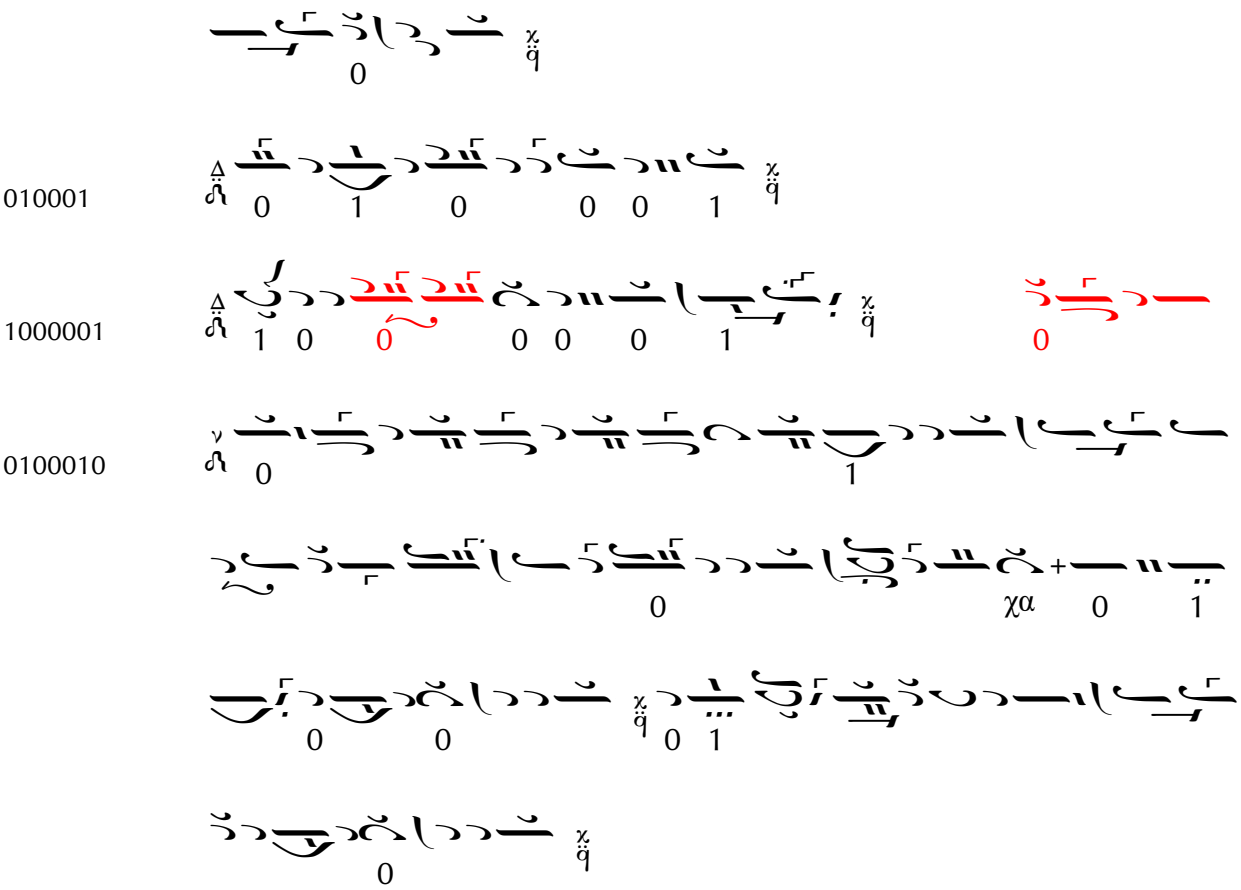
010

010

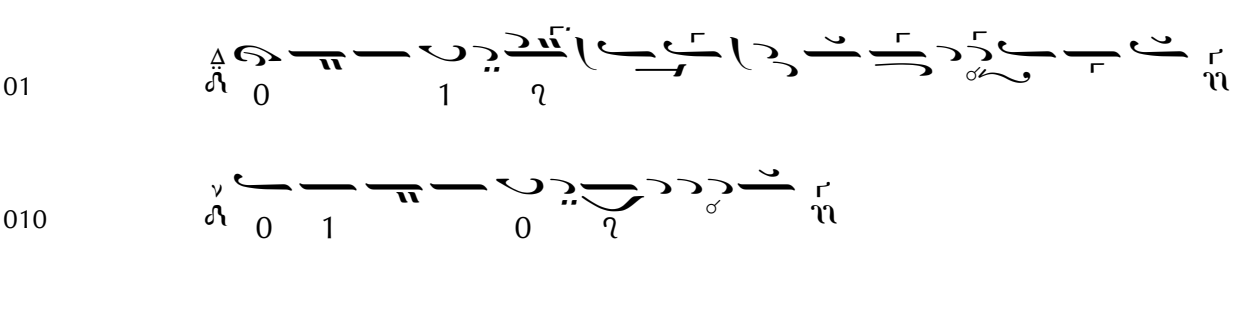
010

010

100



Y) Medial Cadences on Ga



Z) Medial Cadences on High Zo

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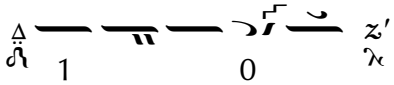

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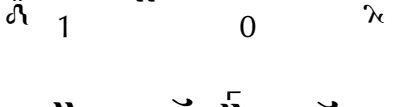

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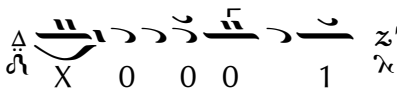

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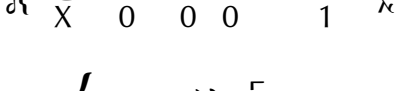

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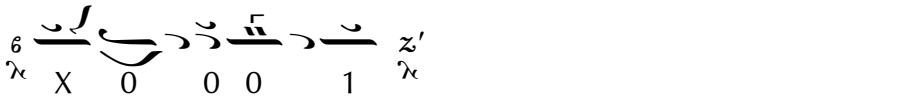

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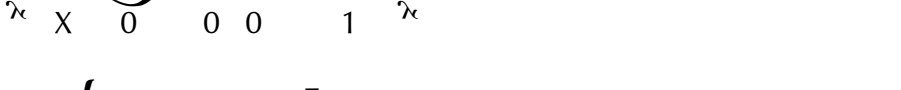

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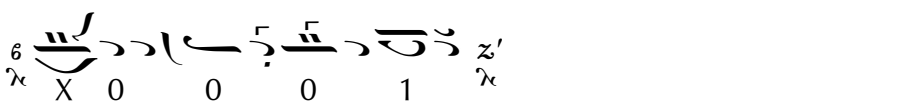

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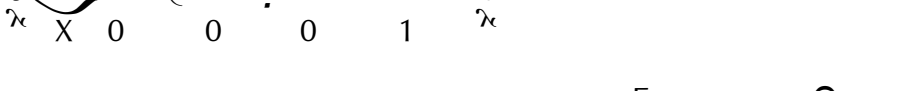

AA) Medial Cadences on Low Zo

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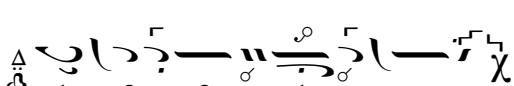

AB) Medial Cadences on High Pa

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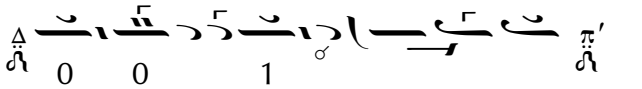

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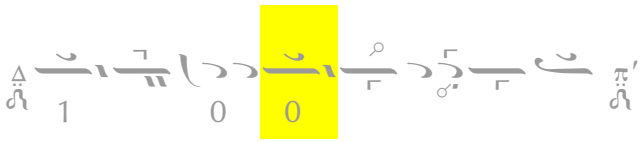

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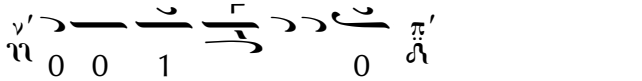

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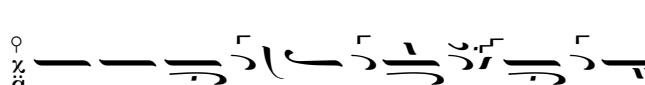

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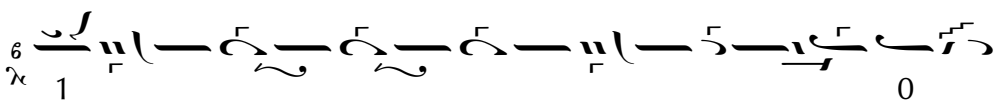
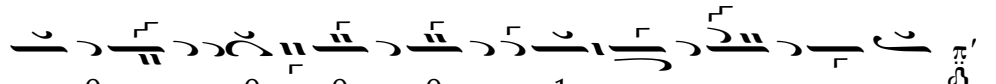




10

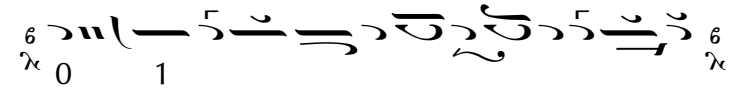
Old Sticheraric Formulae

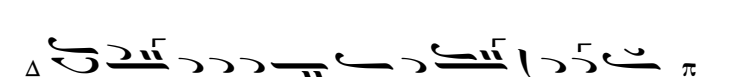
The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for fourth mode. Even though the melodic gestures of sticheraric fourth mode differ from those of papadic fourth mode (e.g., the former frequently has cadences on Pa), we have copied all those 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).

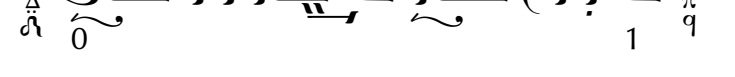
AC) Accented on Last Syllable

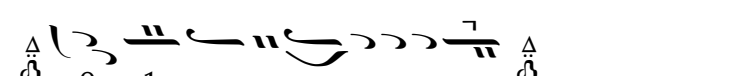
01

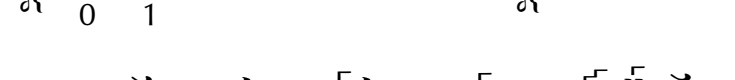
01

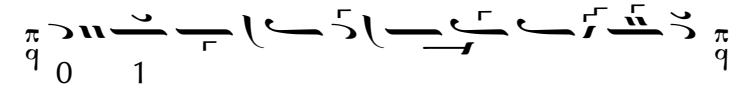
01 

01 

01 

001 

001 

0001 

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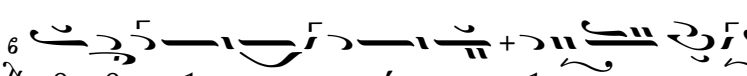
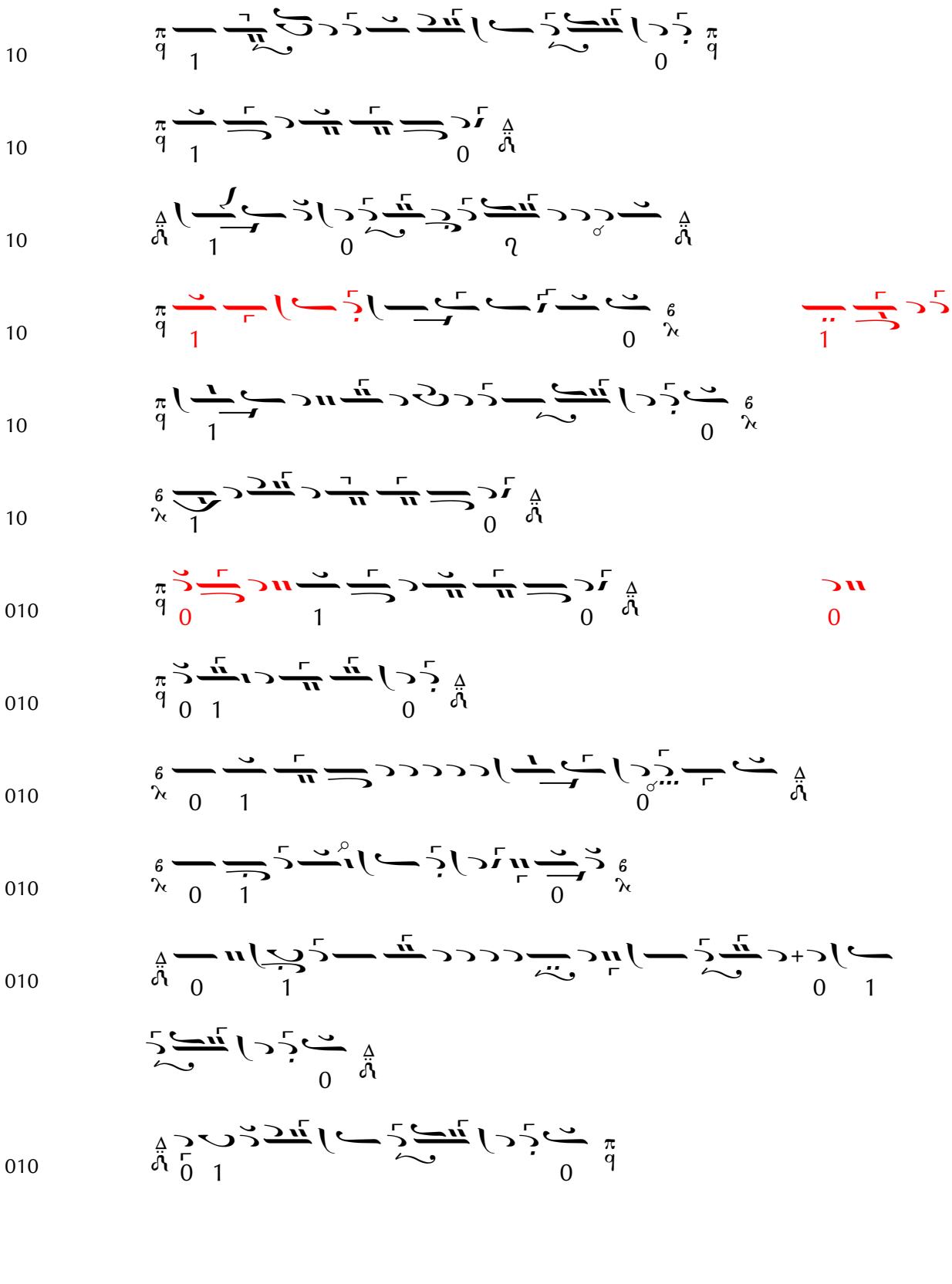
0010001 

AD) Accented on Second to Last Syllable



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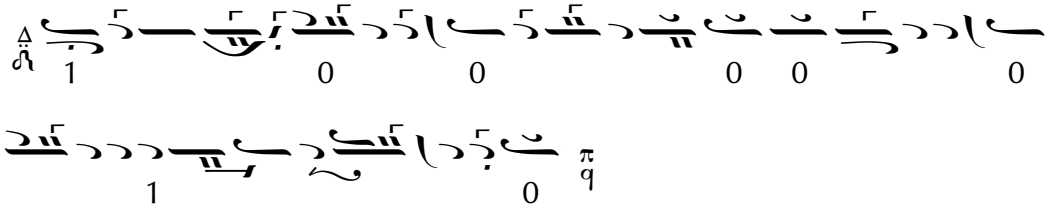
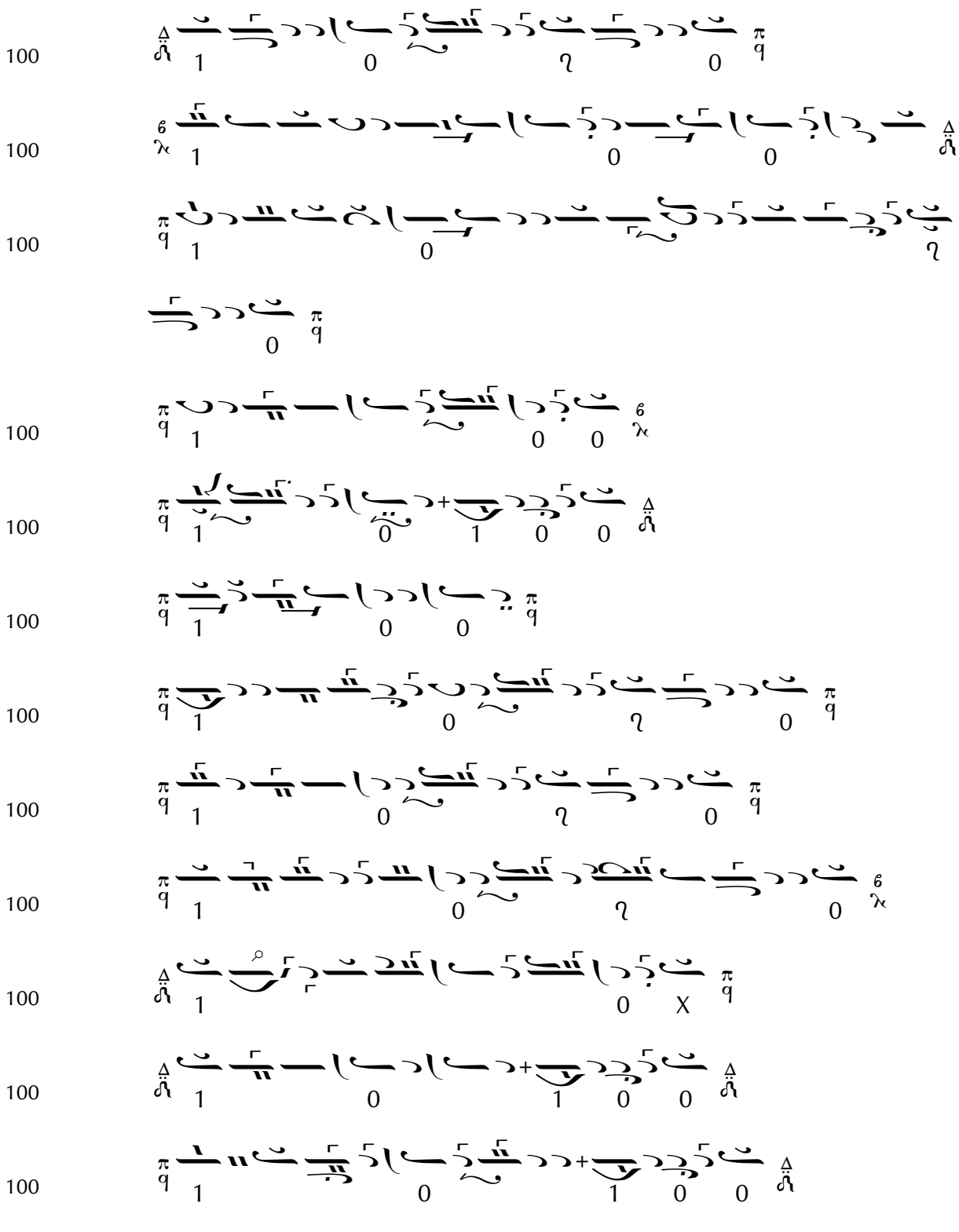
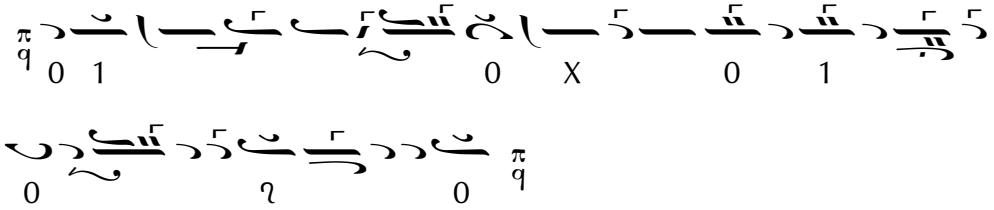


AE) Accented on Third to Last Syllable



010X0100



AF) Accented on Fourth to Last Syllable

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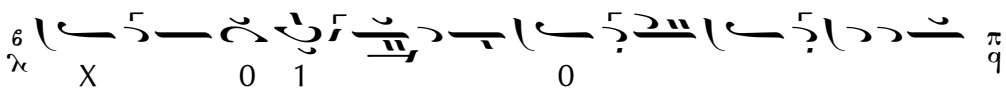
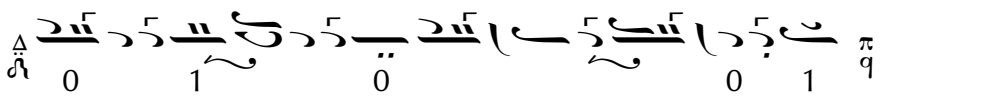


01001

01001



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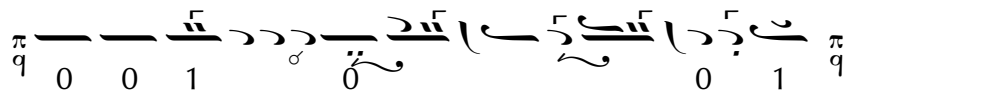

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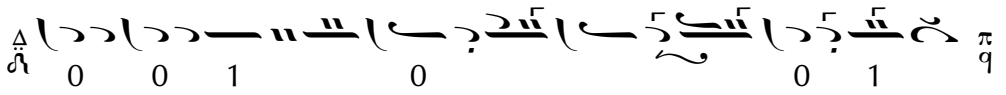
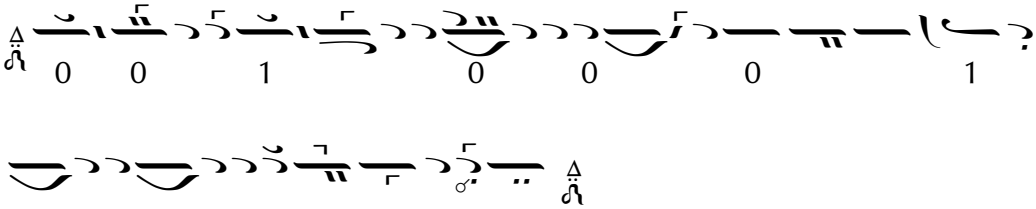


Final Cadences

AG) Accented on Last Syllable

Di - Di

0010001



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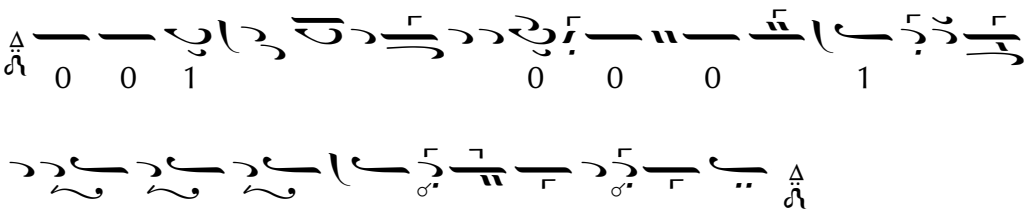
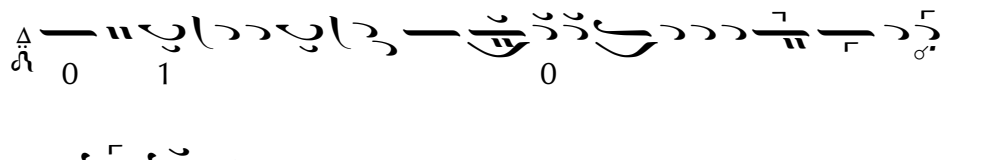


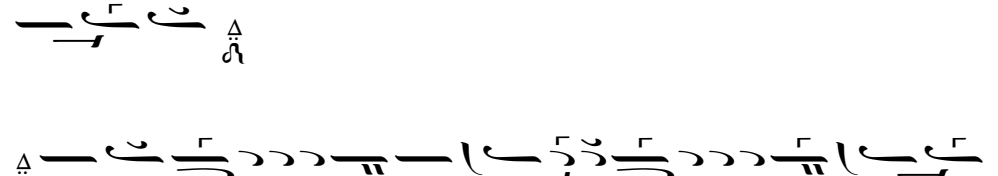
AH) Accented on Second to Last Syllable

Di - Di

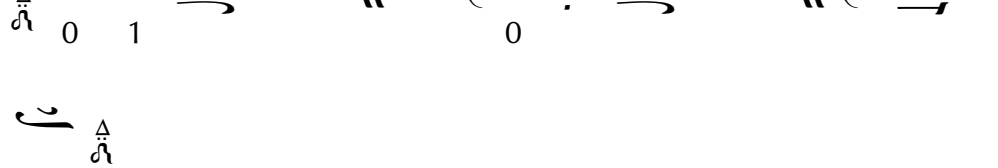
010



010



000010



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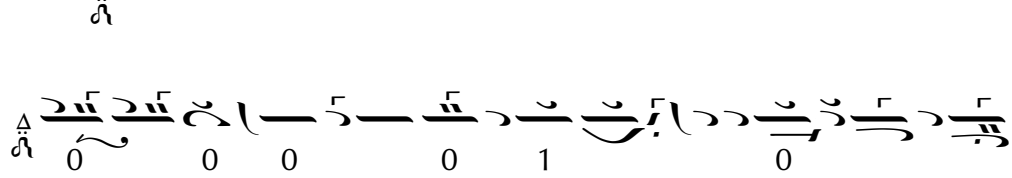
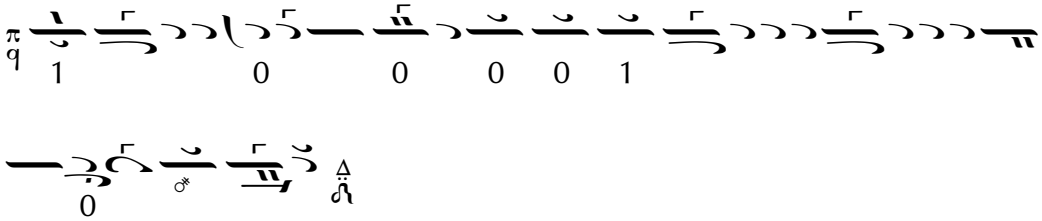


X000010

Pa - Di

1000010



AI) Accented on Third to Last Syllable

Di - Di

100

100

100

100

100

100

100

0
χα
0
1
0
0
1
0
0
1
0
0
1
100
100
100

1
χα
0
1
100
0
χα
1
100
0
η
0
η
1
100
0
χα
0
1
100

0100

0100

0100

0100

0100

0100

0100

0100

00100

00100

00100

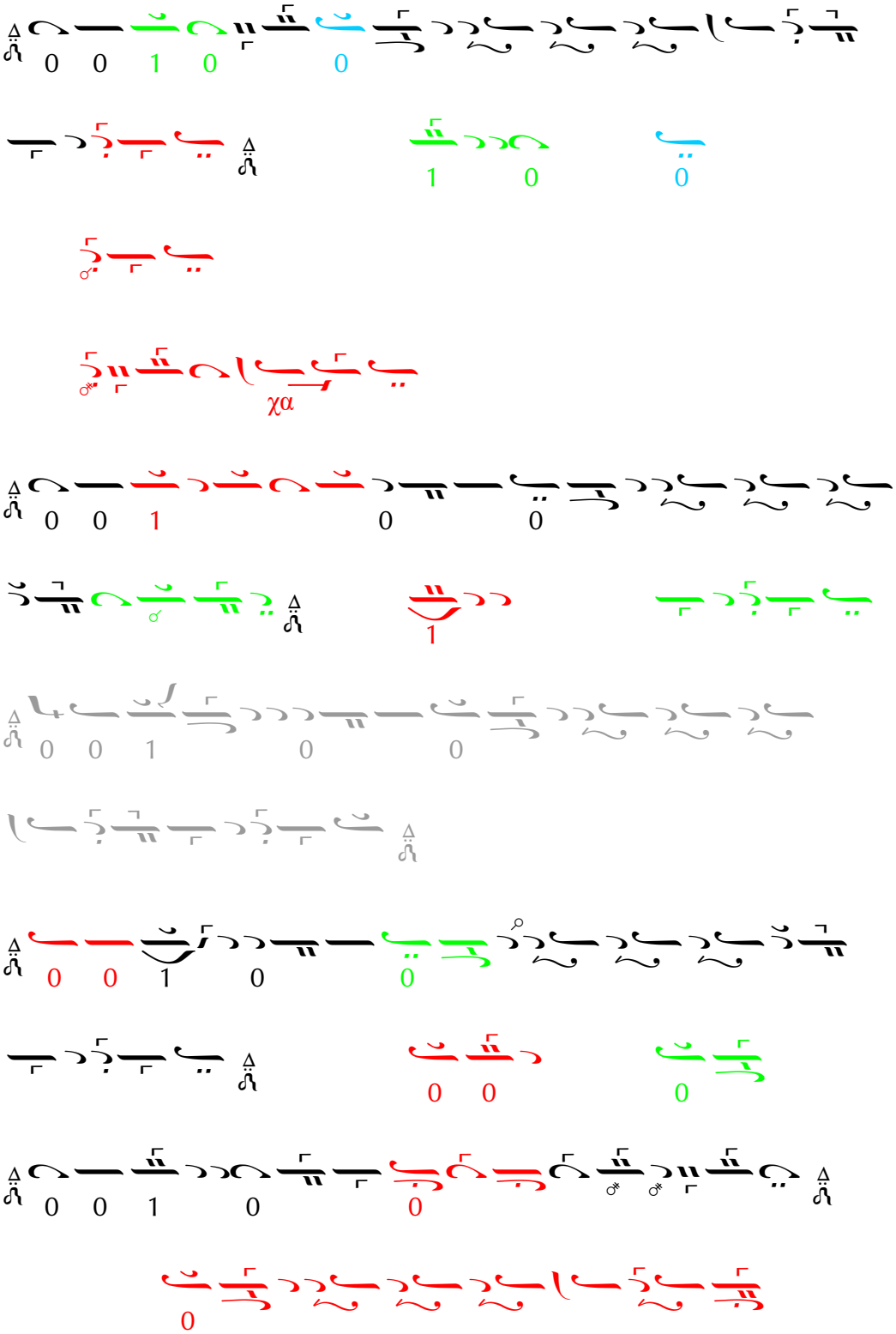
00100

00100

00100

00100

00100


0 0 1 0 0
1 0 0
χα
00100
0 0 1 0 0
1
00100
0 0 1 0 0
00100
0 0 1 0 0 0 0
0 0 0
00100
0 0 1 0 0
0

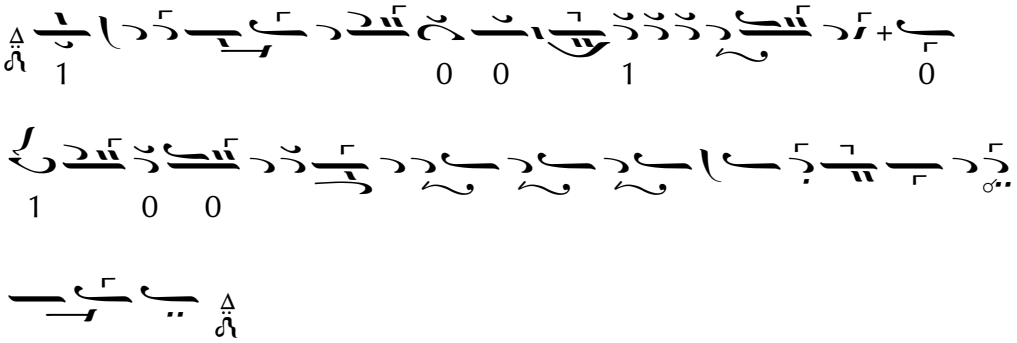
00100
00100
00100
00100
00100
00100

00100

010100

00100

100100



Pa - Di

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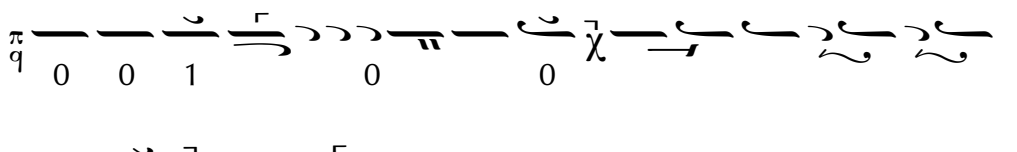

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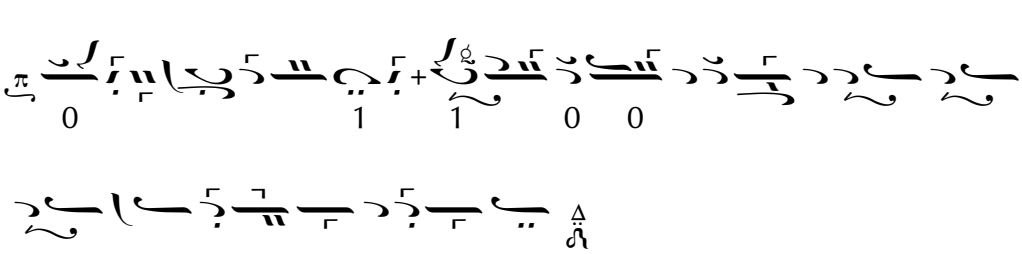
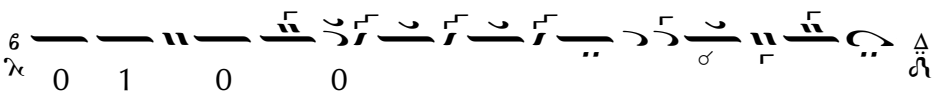


Vou - Di

0100



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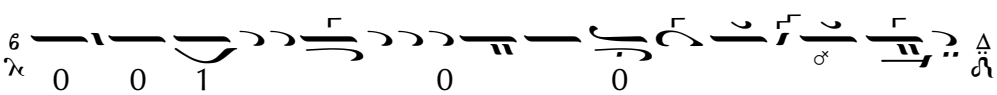

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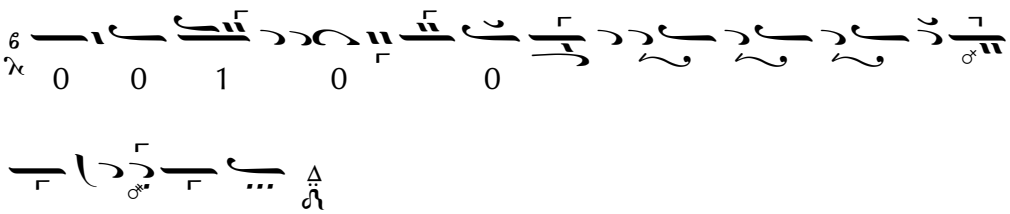
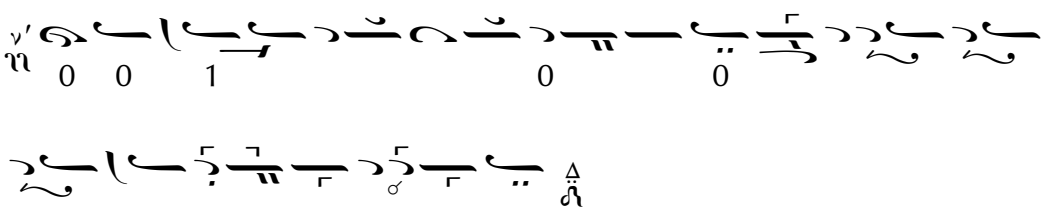


High Nee - Di

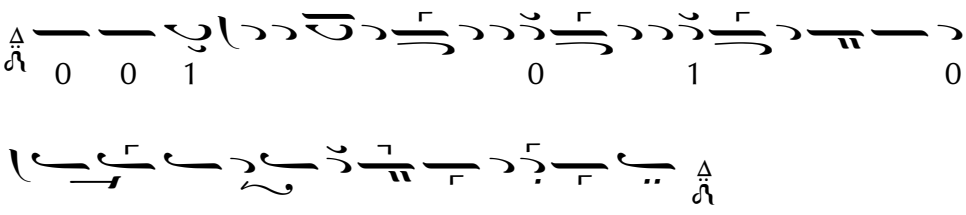
00100



AJ) Accented on Fourth to Last Syllable

Di - Di

001010



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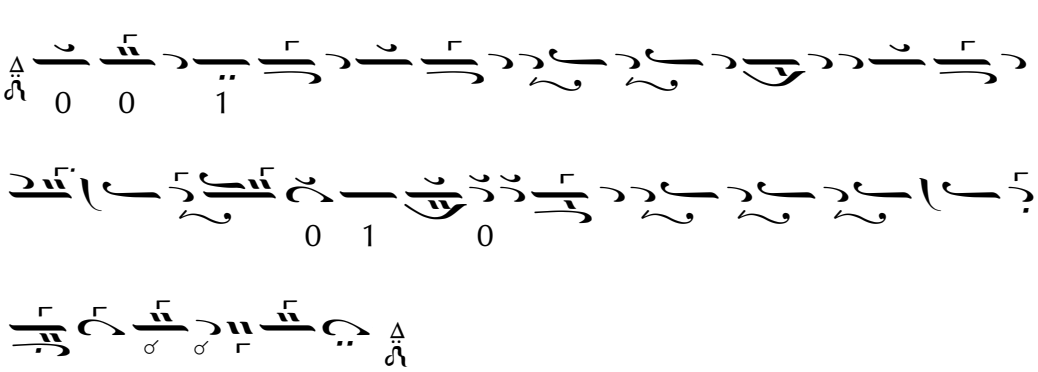
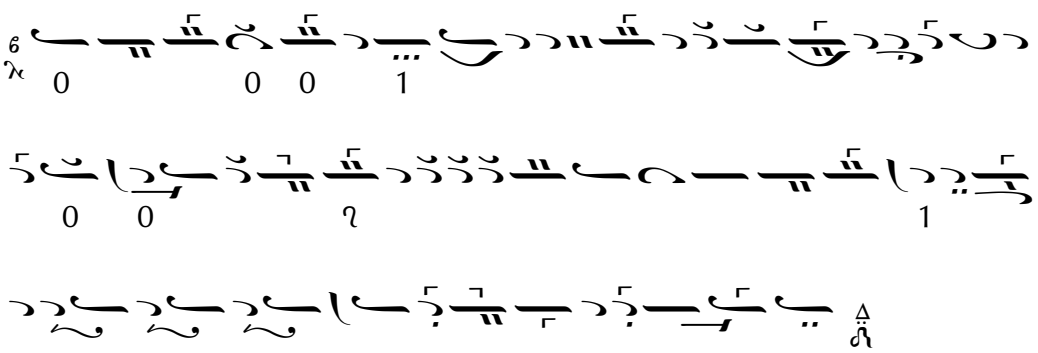


Vou - Di

0001001



Byzantine Music Formulae

Fourth Mode (Legetos) - Papadic

Contents

Prelude Melodies

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Medial Cadences on Nee

B) Accented on Last Syllable 1697
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Medial Cadences on Pa

E) Accented on Third to Last Syllable 1699

Medial Cadences on Vou

F) Accented on Last Syllable 1700
G) Accented on Second to Last Syllable 1704
H) Accented on Third to Last Syllable 1707

Medial Cadences on Di

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J) Accented on Second to Last Syllable 1715
K) Accented on Third to Last Syllable 1717

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Q) Medial Cadences on High Vou 1722
R) Medial Cadences on High Pa 1722

Final Cadences

S) Accented on Third to Last Syllable 1723

Sources*

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

Χερουβικὸν Γρηογρίου Πρωτοψάλτου, (*Φωναῖς Αἰσίαις*, τ. Γ′, σελ. 182)
Χερουβικὸν Γαβριὴλ Κουντιάδου (*Πεντηκοστάριον*, σελ.)
Ρουμανικὸν Χερουβικὸν Iosif Monahul (*Biblioteca Mănăstirii Neamţ mr001*, φ. 369)
Χερουβικὸν Γρηγορίου Σιμωνοπετρίτου (Ἀγγελικὸς Χορὸς Δ′, σελ. 221)
«Ταῖς ἀγγελικαῖς» Χρυσάνθου Θεοδοσοπούλου
Χερουβικὸν Εὐθυμίου Κωστοπούλου
Χερουβικὸν Ἀθανασίου Πέττα

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

Χερουβικὸν Λυκούργου Πετρίδη

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

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."

ζε = 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.

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

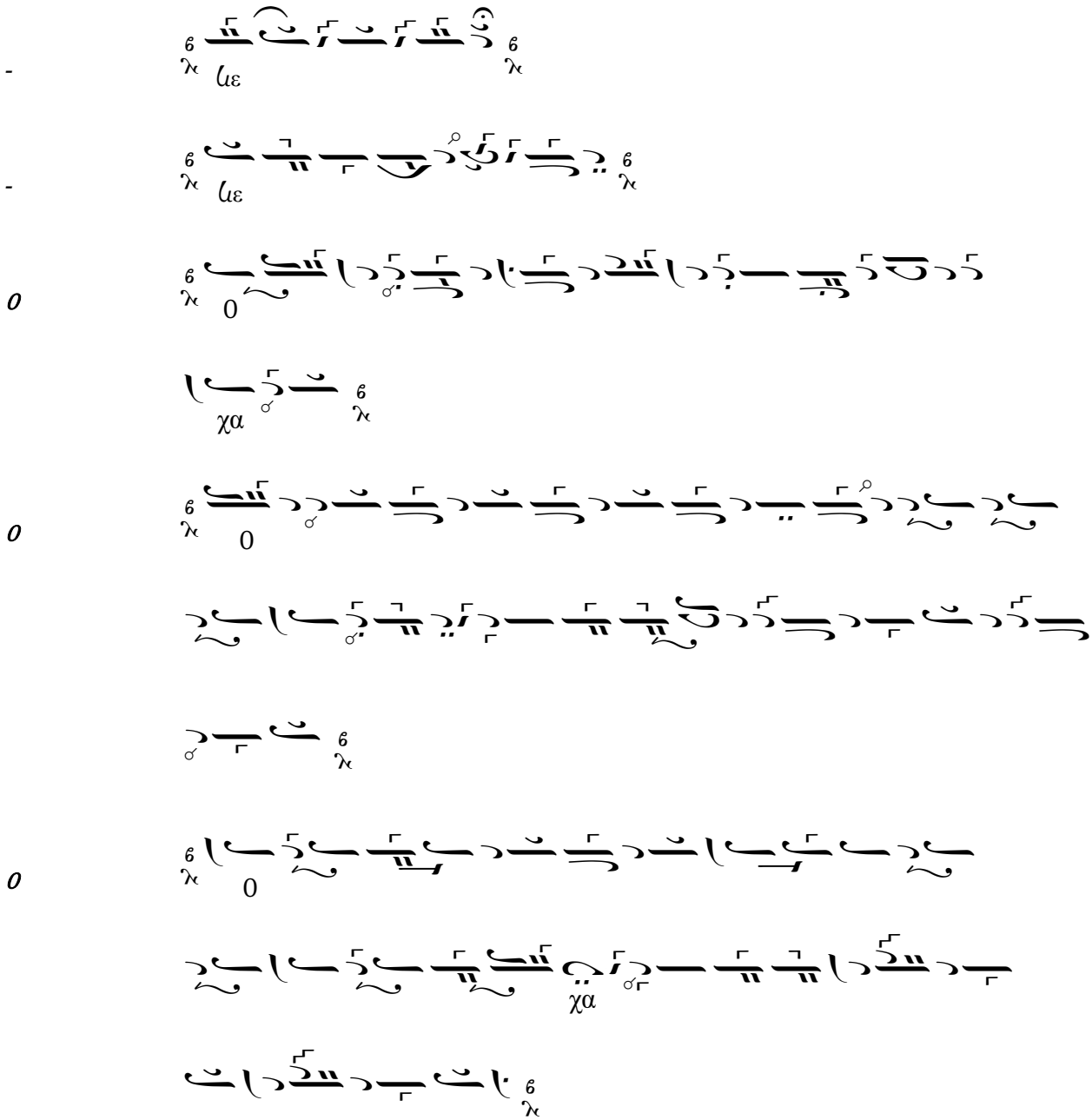
Syllables after a cross are repeated syllables. This does not mean, however, that there was a cross in that place in the original music. Since the cross is used in this particular manner for this compilation, any crosses in the original music were not included.

Variations of the same formula are indicated in color

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

Prelude Melodies for Initial Syllable*

A) Initial Syllable

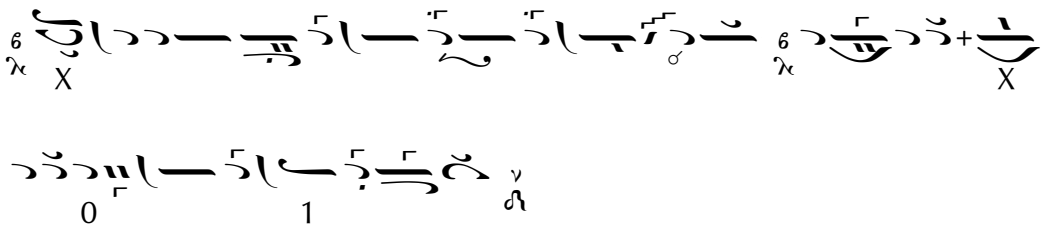


* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

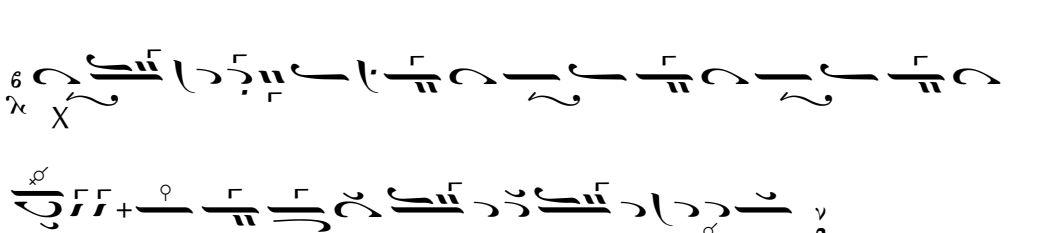
Medial Cadences on Nee

B) Accented on Last Syllable

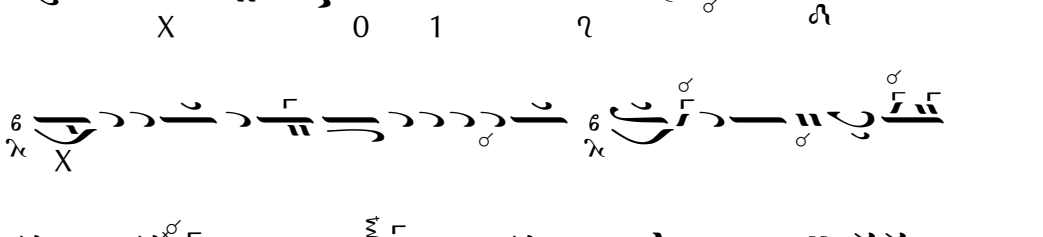
X01



X01



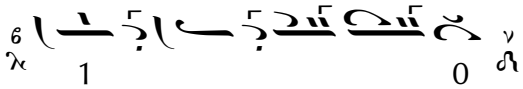
X01



C) Accented on Second to Last Syllable

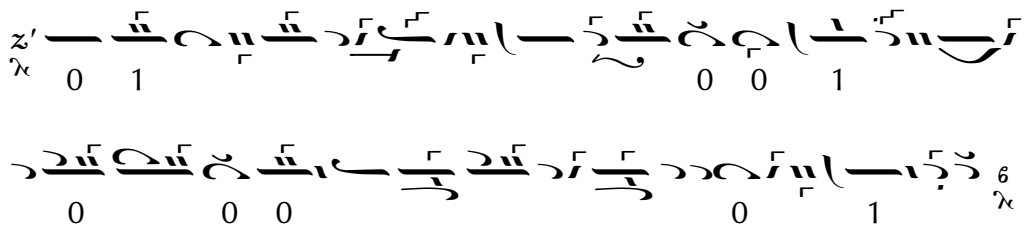
Vou - Nee

10



High Zo - Nee

010100001



D) Accented on Third to Last Syllable

Vou - Nee

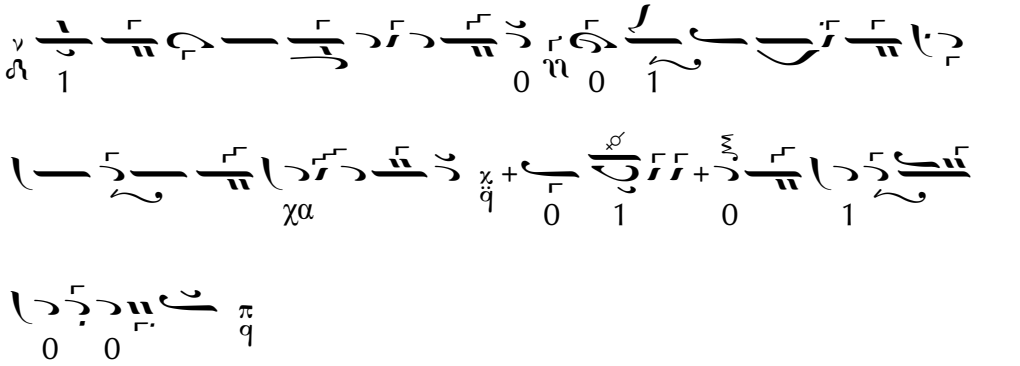
00100

Medial Cadences on Pa

E) Accented on Third to Last Syllable

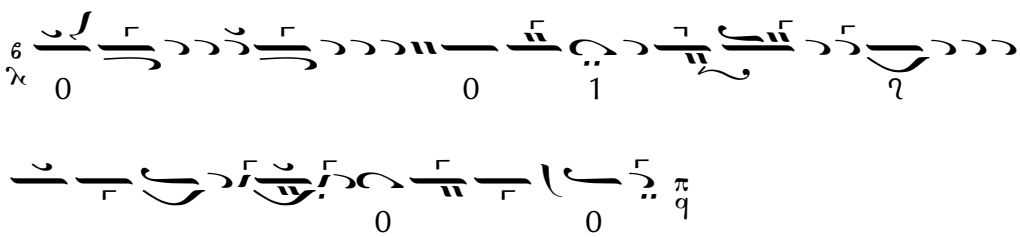
Nee - Pa

100100



Vou - Pa

0100

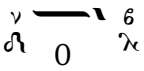


Medial Cadences on Vou

F) Accented on Last Syllable

Nee - Vou

0



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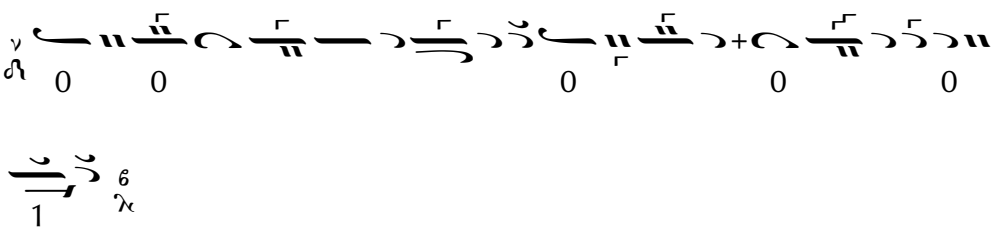

Vou - Vou

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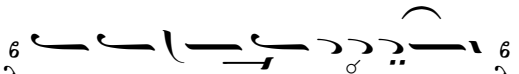

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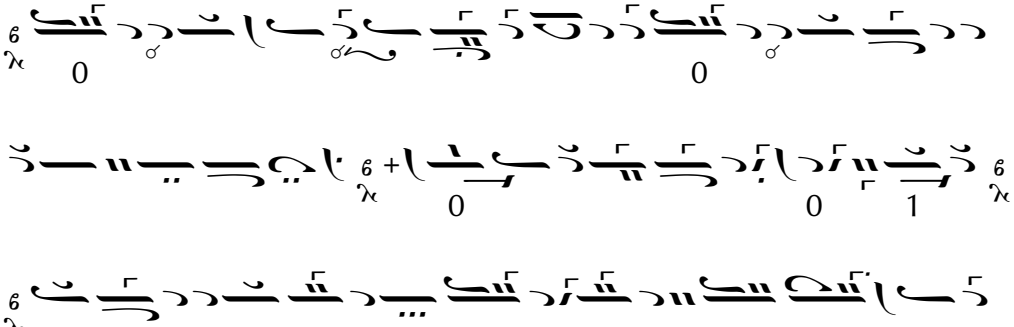

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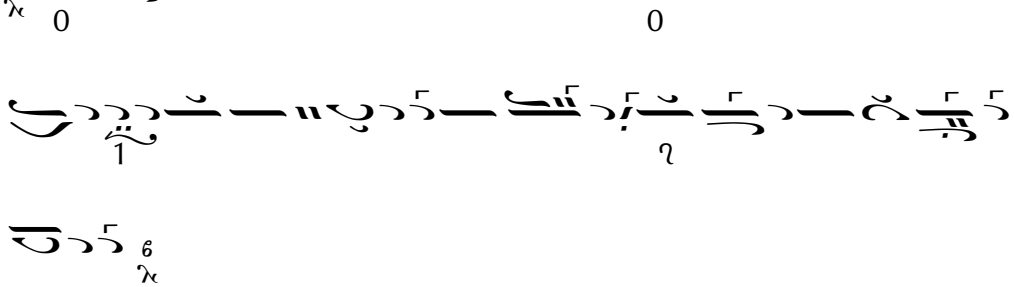


00001

00001

00001

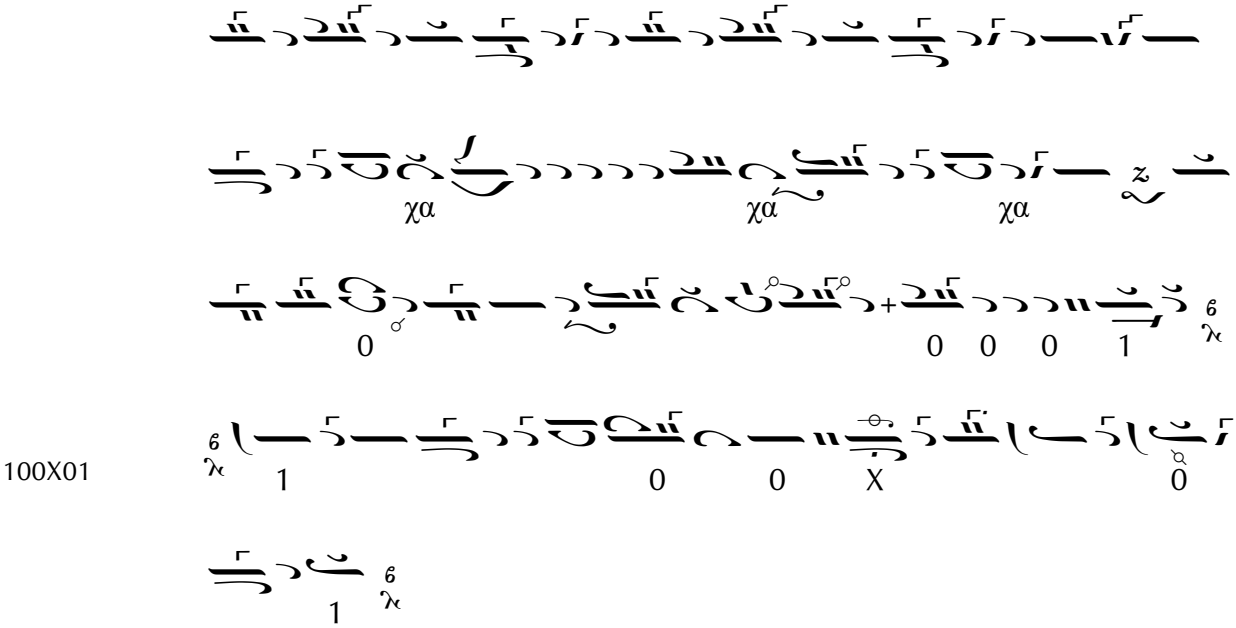
0X001

X0001

X0101

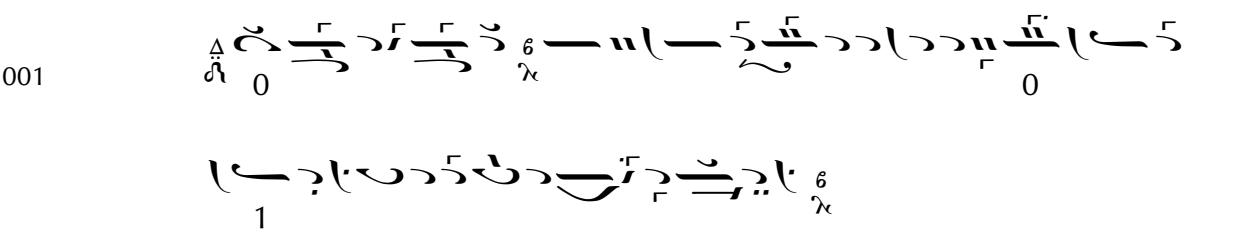
X00001

100001



100X01

Di - Vou



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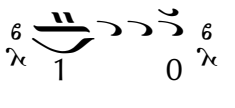
G) Accented on Second to Last Syllable

Vou - Vou

10



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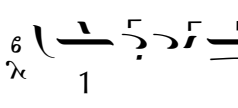

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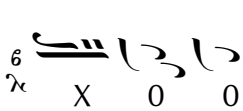

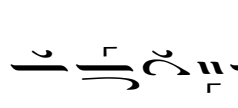

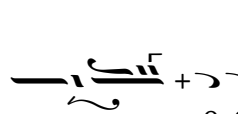

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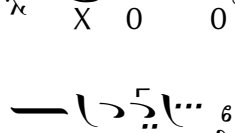

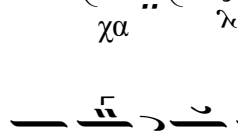

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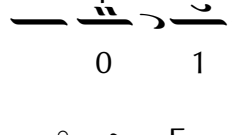

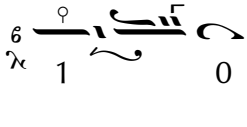

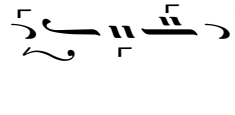

Di - Vou

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High Zo - Vou

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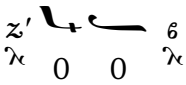

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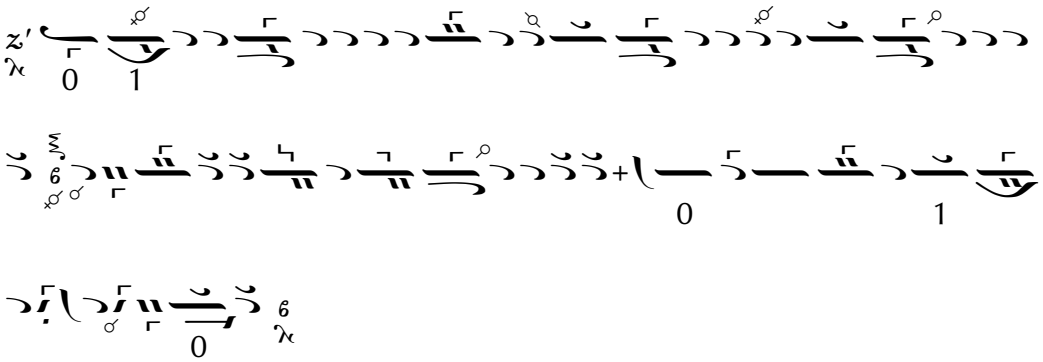

H) Accented on Third to Last Syllable

Nee - Vou

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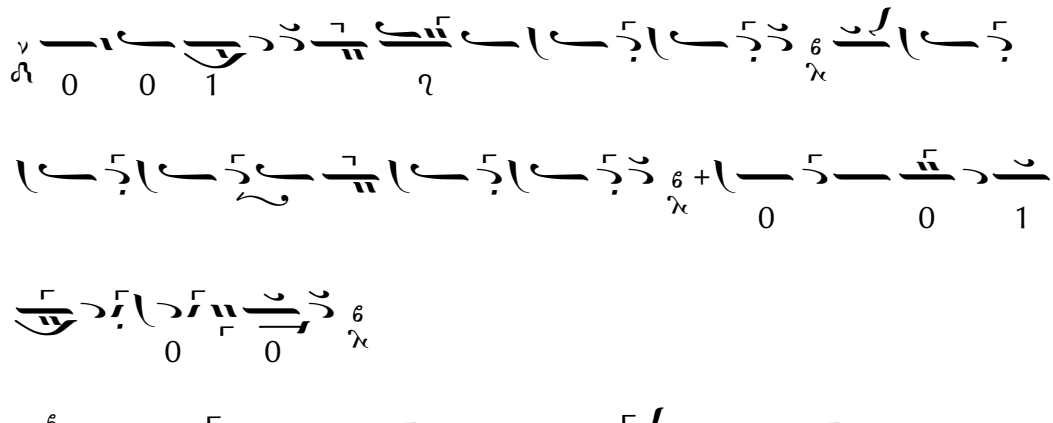

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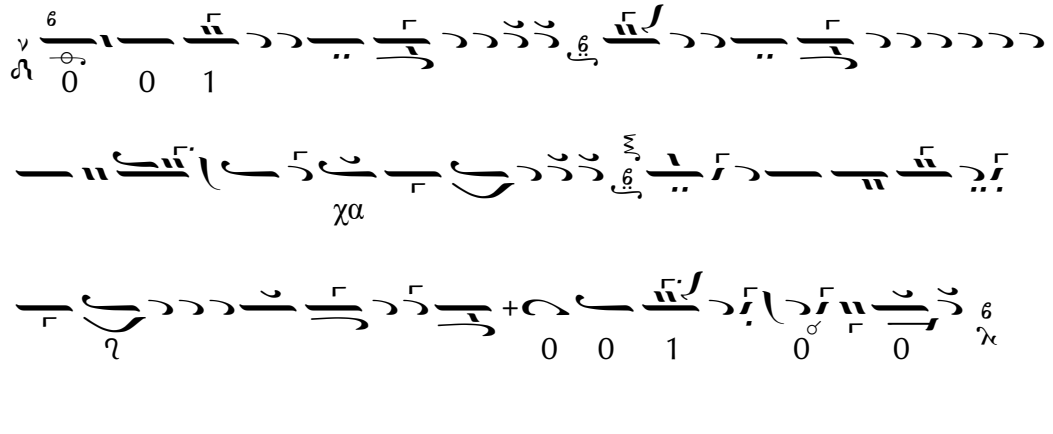

Vou - Vou

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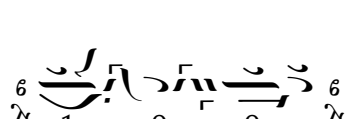

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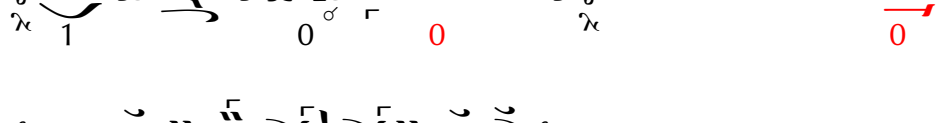

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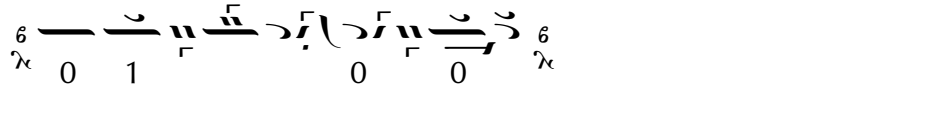

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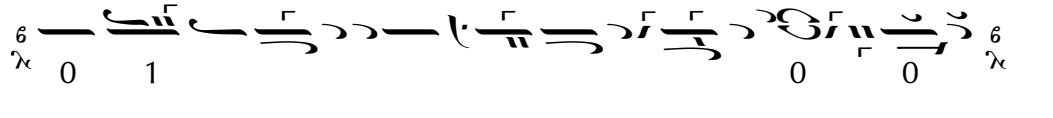

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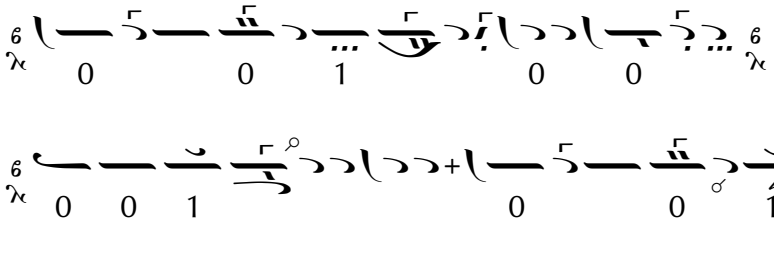

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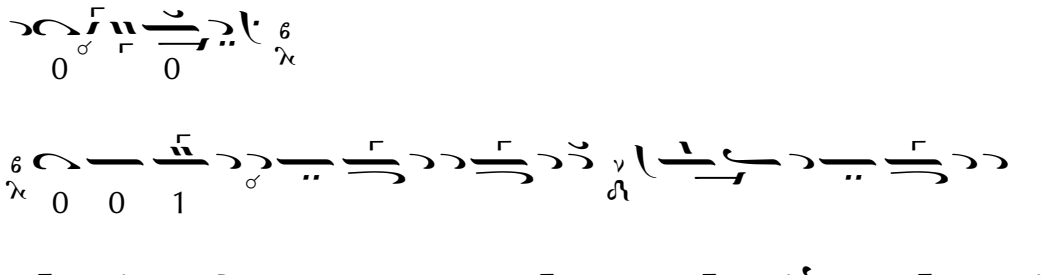

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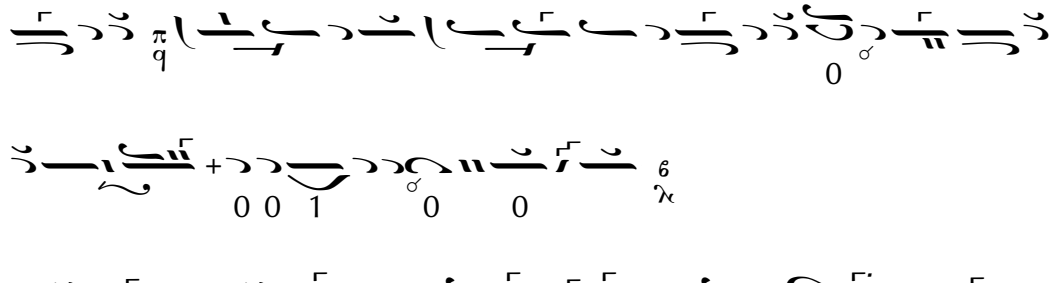

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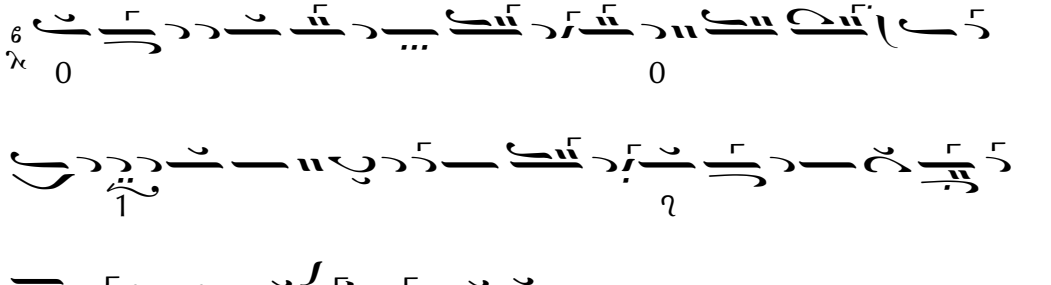

Di - Vou

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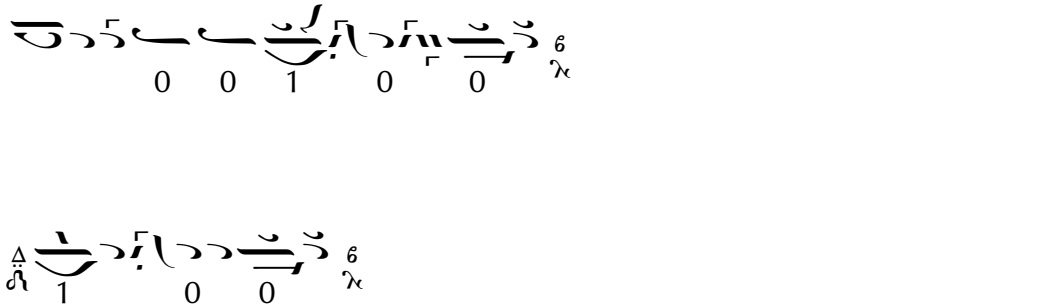

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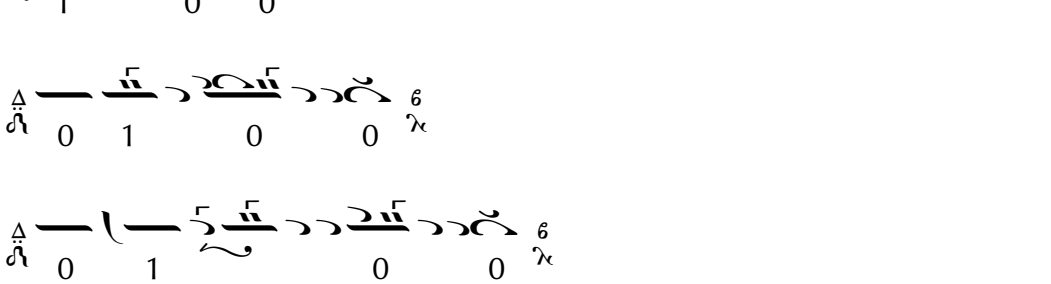

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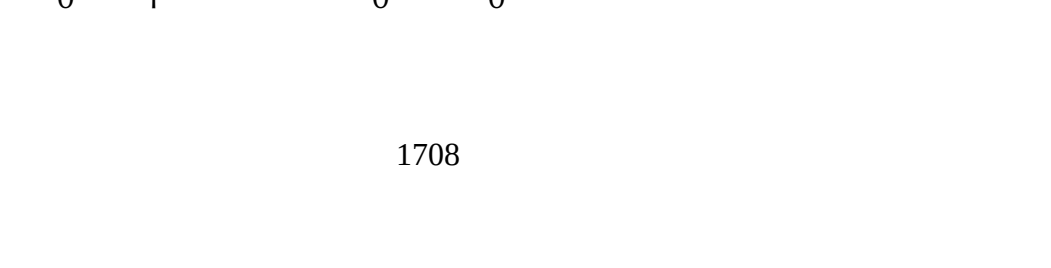

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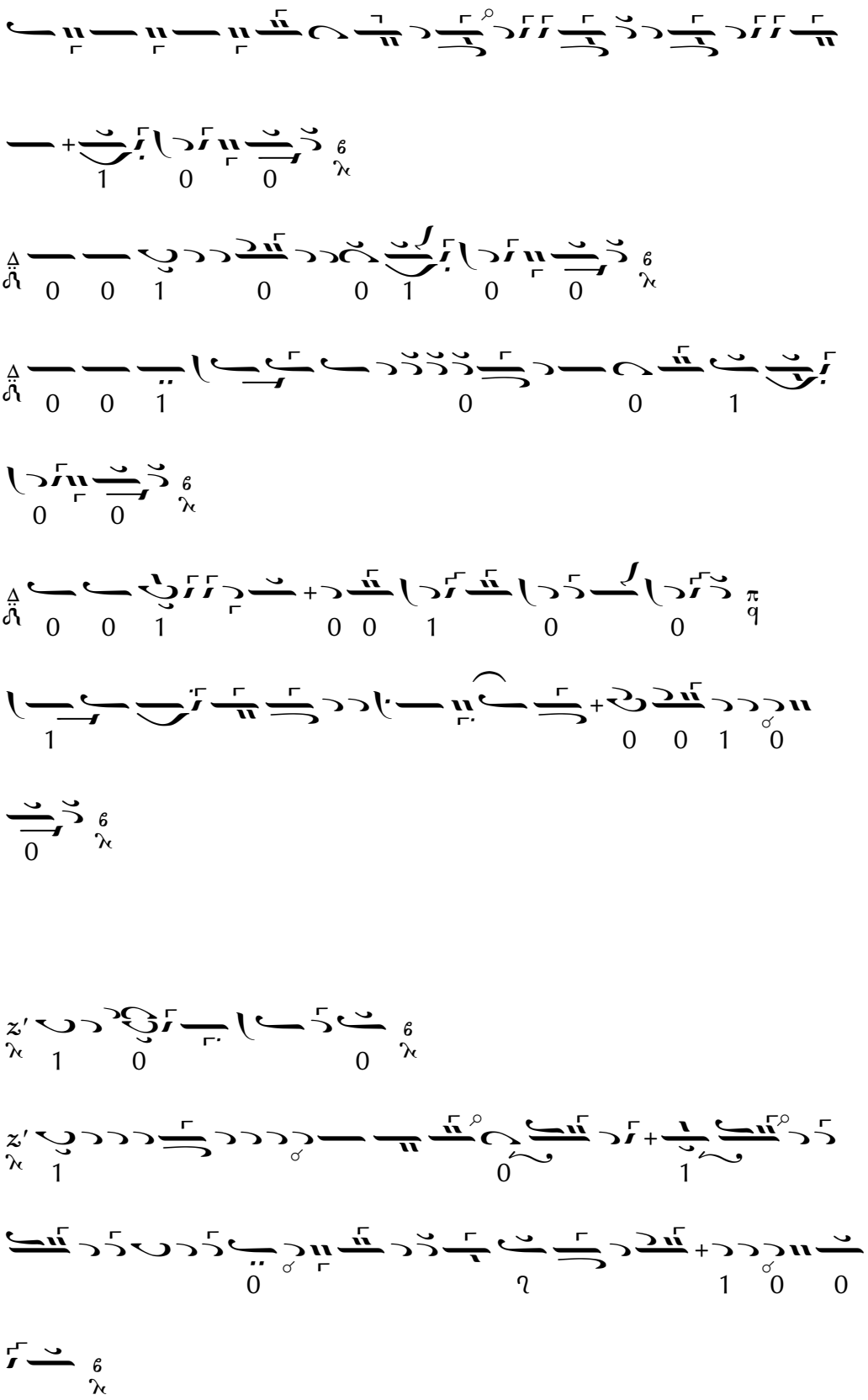

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High Zo - Vou

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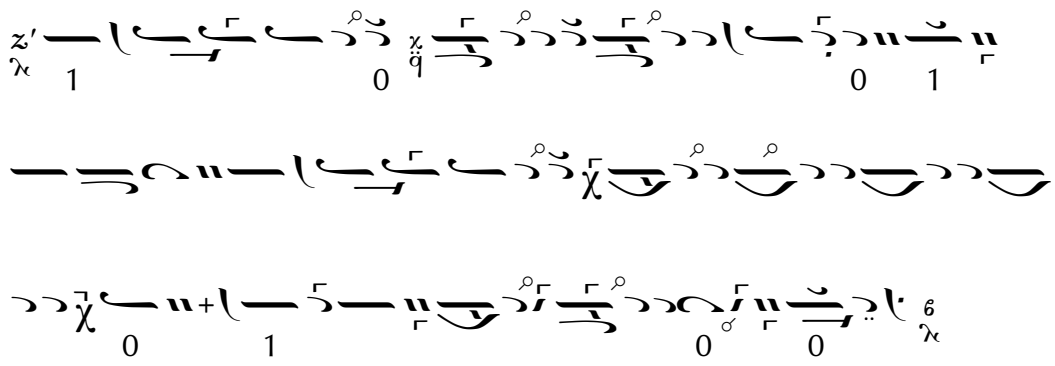

High Nee - Vou

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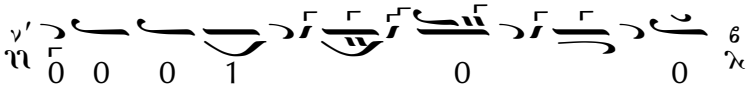

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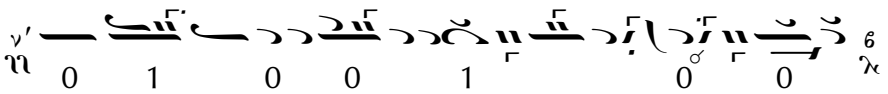
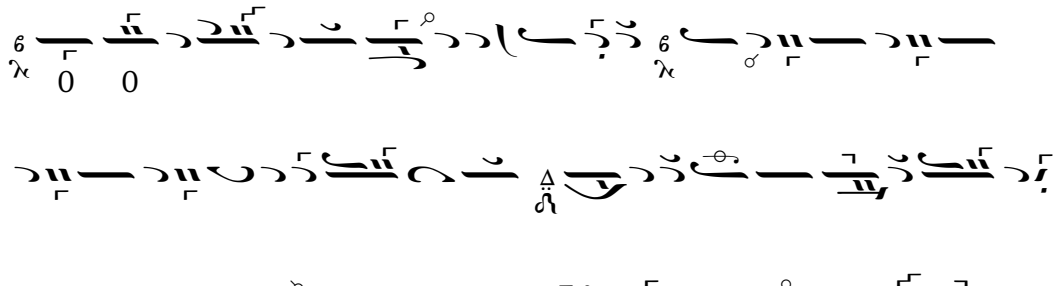


Medial Cadences on Di

I) Accented on Last Syllable

Vou - Di

00001



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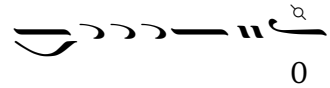

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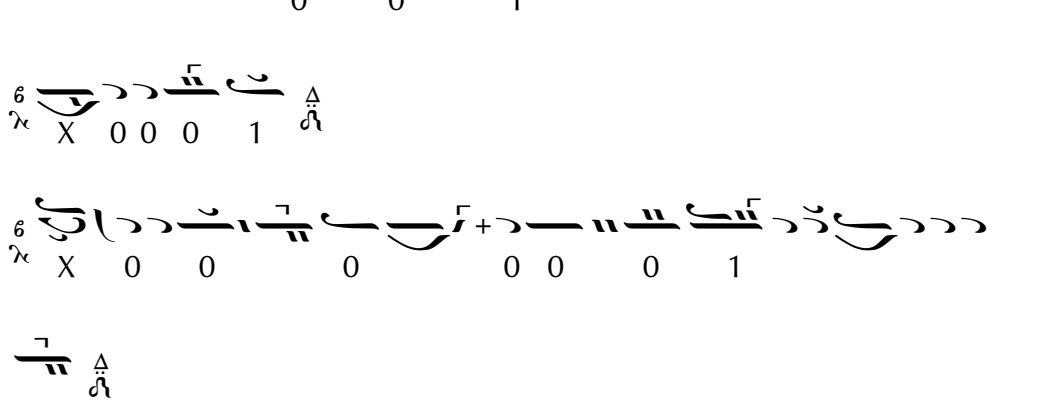

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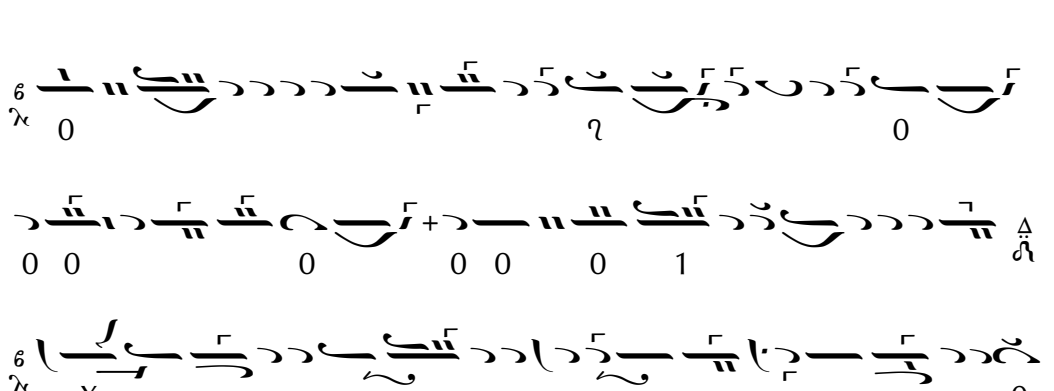

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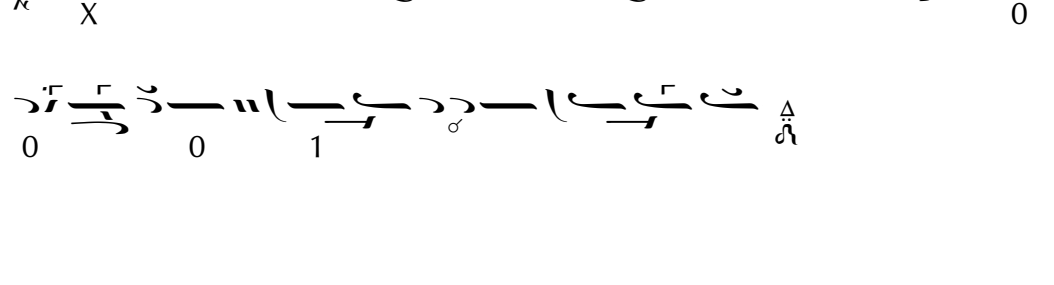

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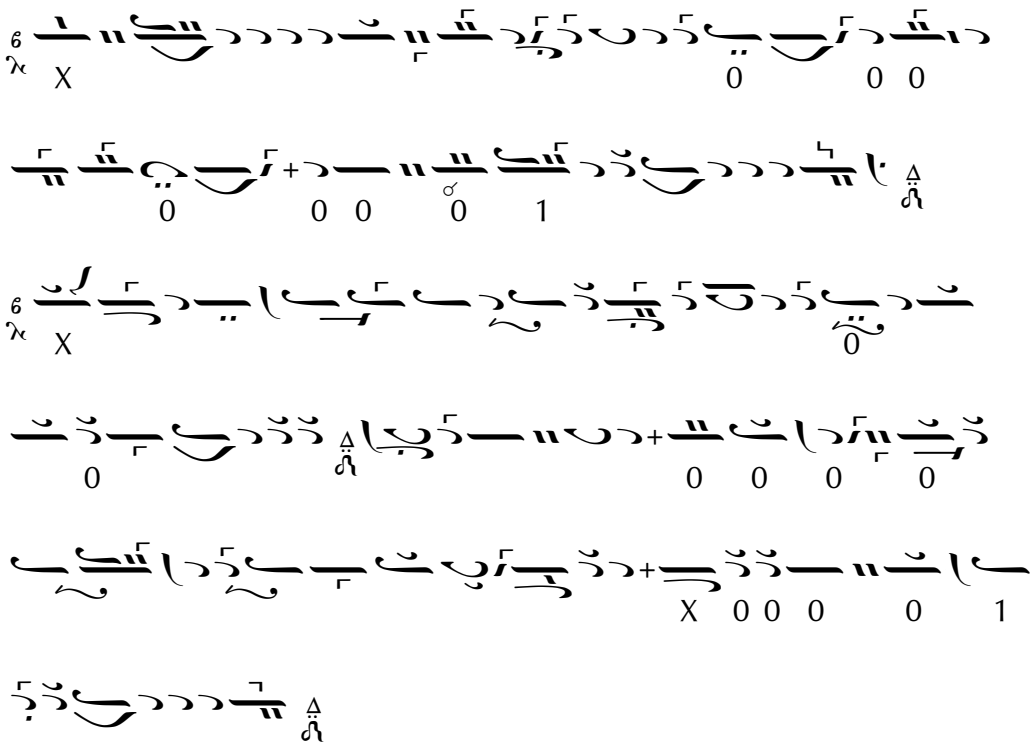

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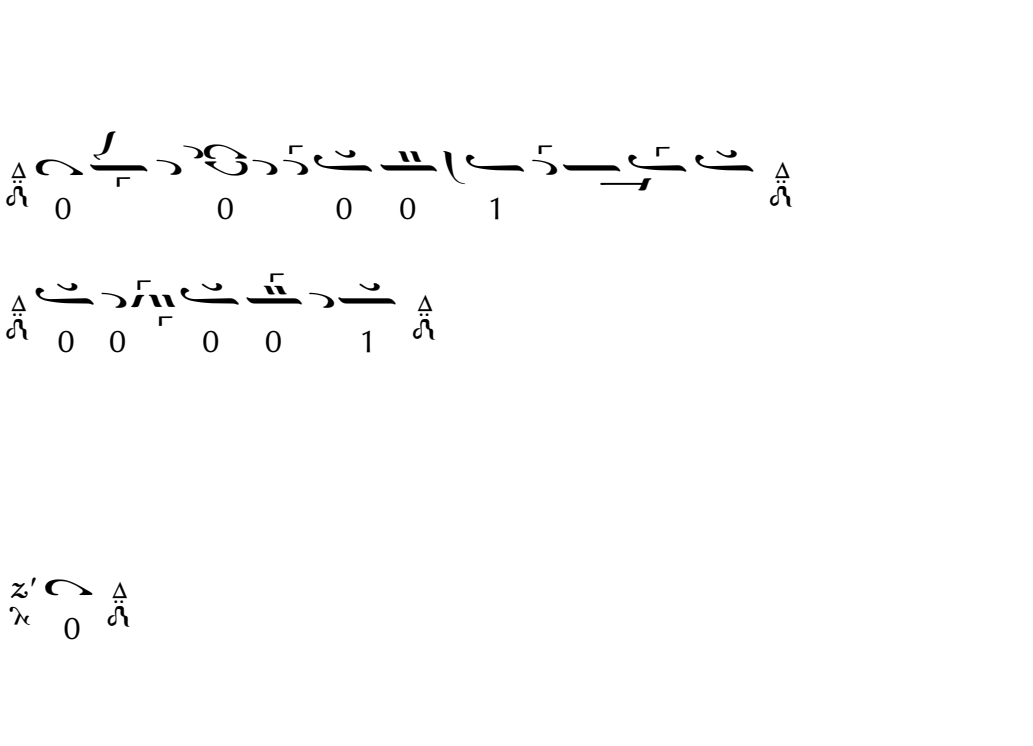

Di - Di

00001

00001

High Zo - Di

0

High Pa - Di

0

J) Accented on Second to Last Syllable

Pa - Di

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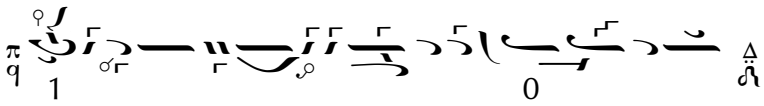

Vou - Di

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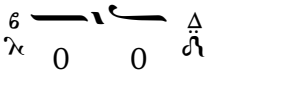

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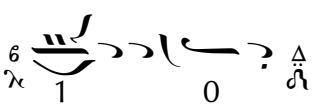

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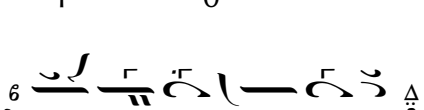

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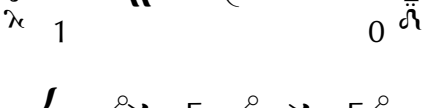

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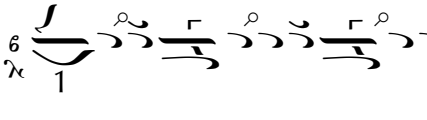

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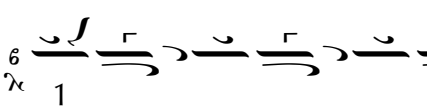

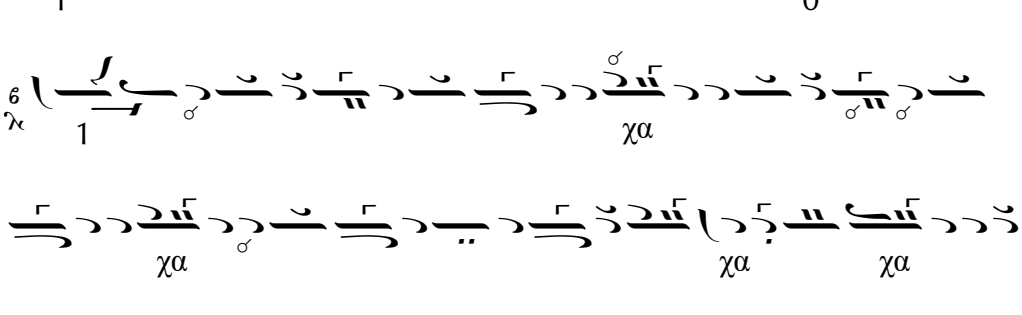

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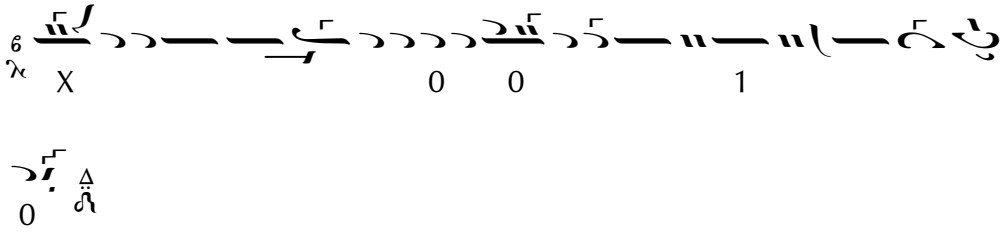

Di - Di

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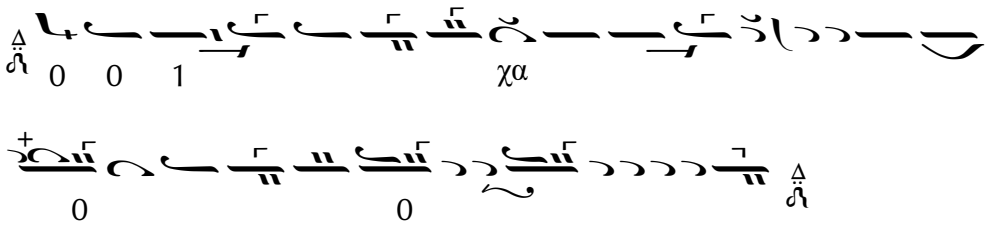

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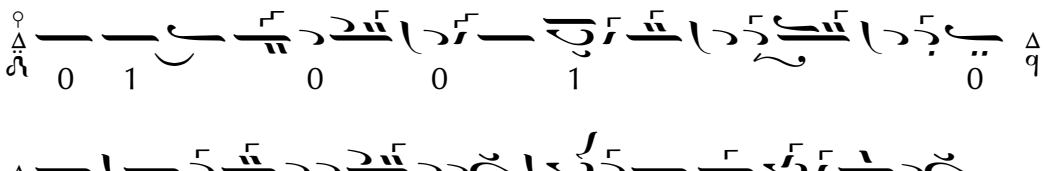

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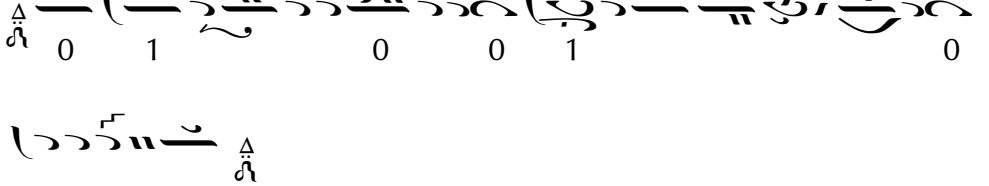

High Zo - Di

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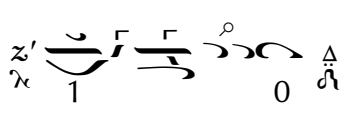

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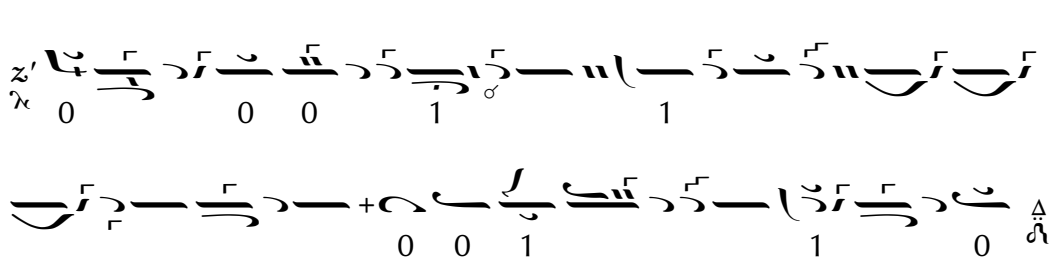
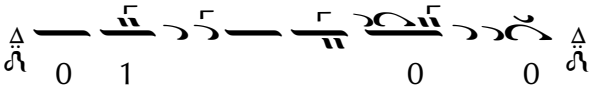


K) Accented on Third to Last Syllable

Di - Di

0100

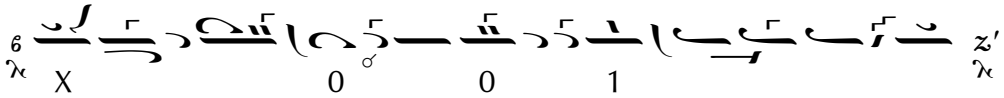


Medial Cadences on High Zo

L) Accented on Last Syllable

Vou - High Zo

X001



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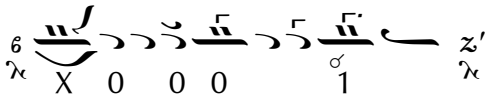

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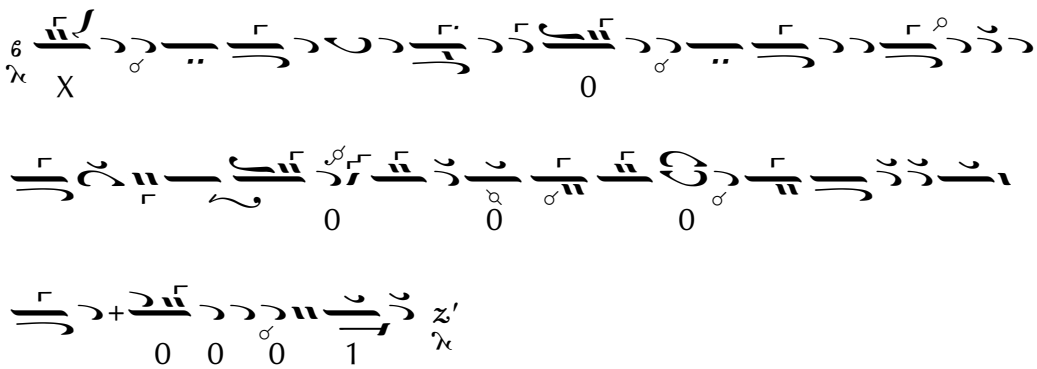
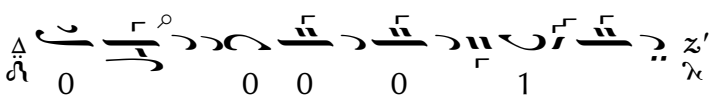


Di - High Zo

00001



M) Accented on Second to Last Syllable

Nee - High Zo

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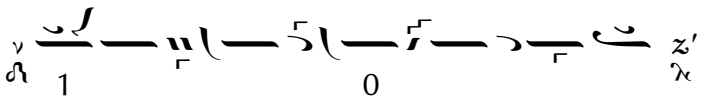

Vou - High Zo

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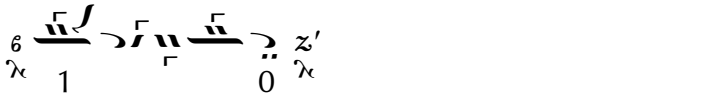

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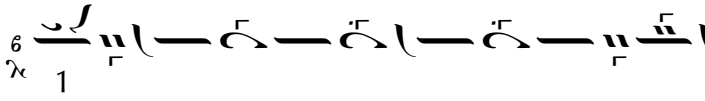

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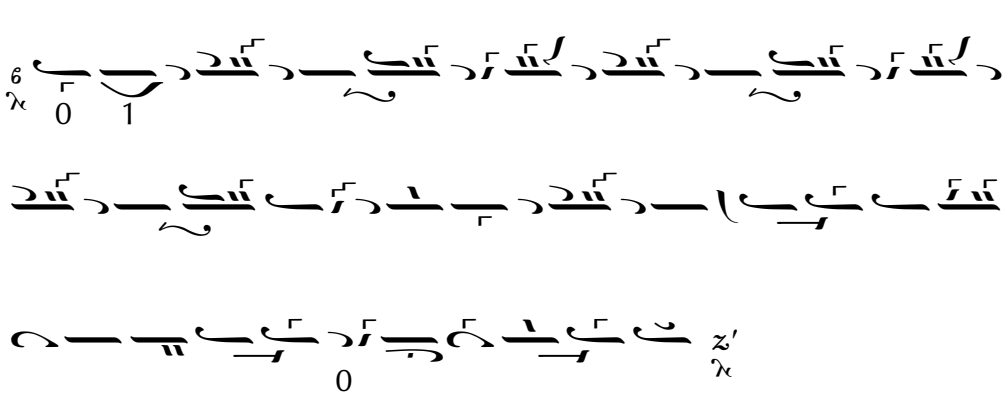

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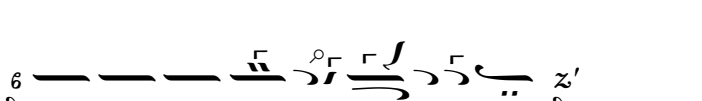

Di - High Zo

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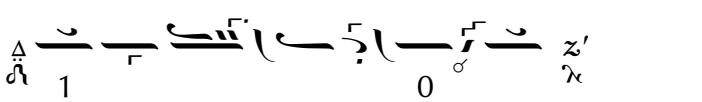

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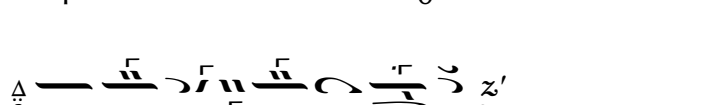

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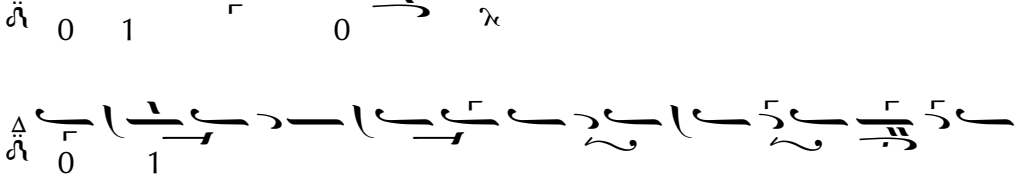

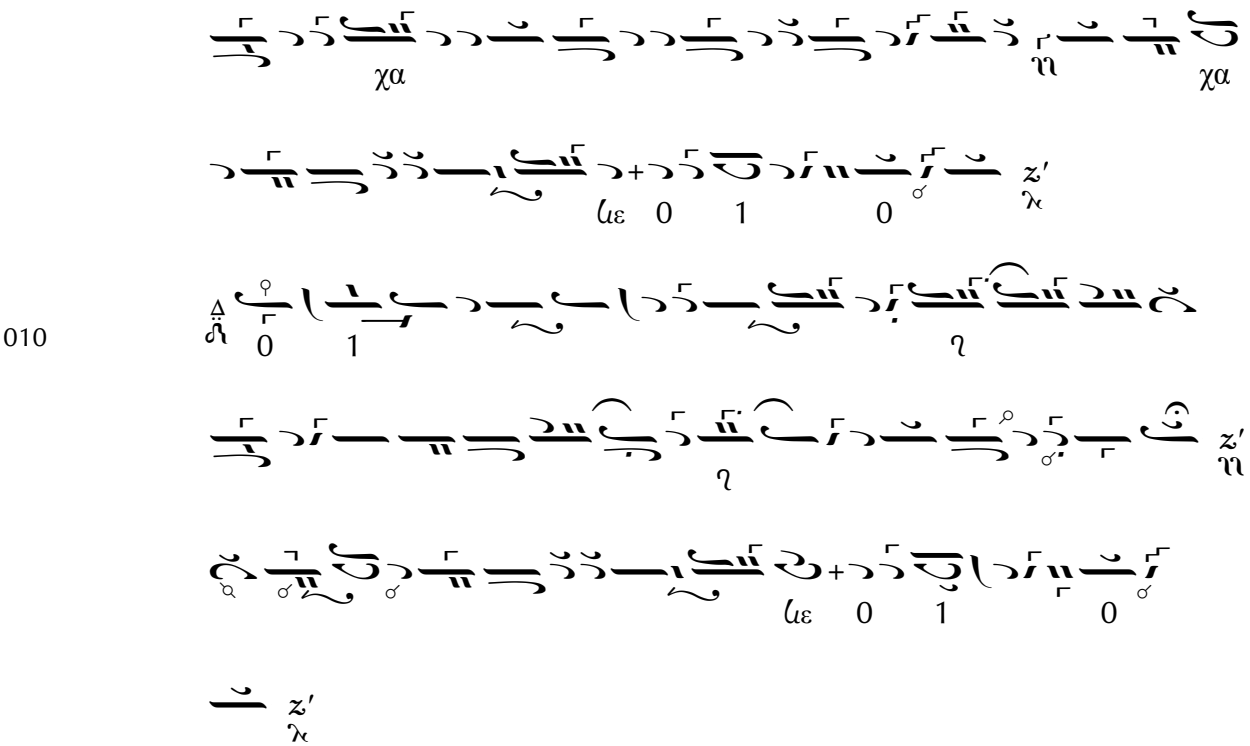
χα
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z′
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1
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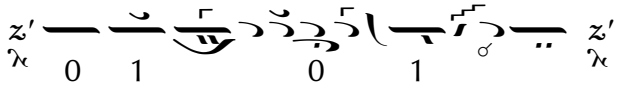
ιε

N) Accented on Third to Last Syllable

High Zo - High Zo

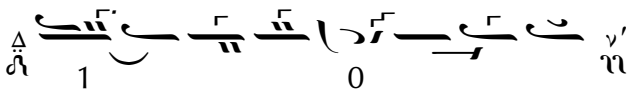
0100 

Other Medial Cadences

O) Medial Cadences on High Nee

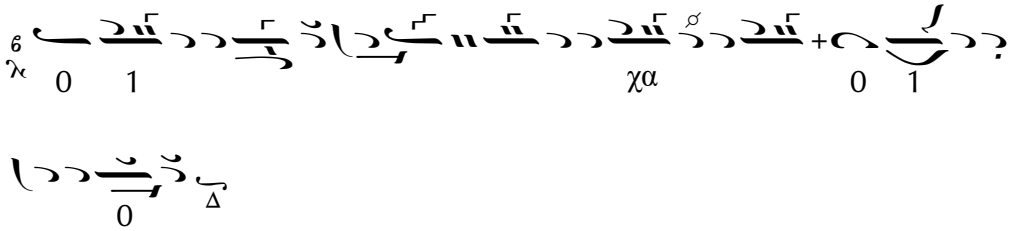
Di - High Nee

10



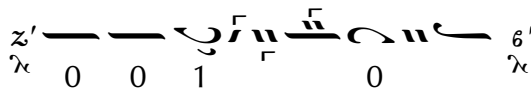
P) Medial Cadences on Low Di

010



Q) Medial Cadences on High Vou

0010



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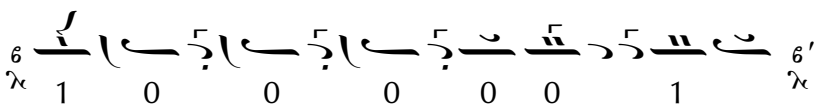
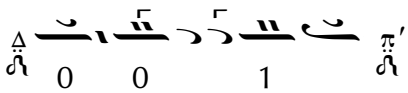


R) Medial Cadences on High Pa

001



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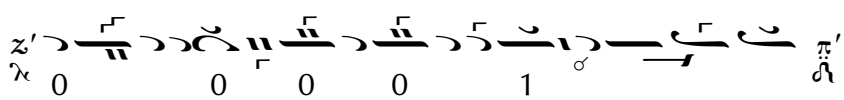
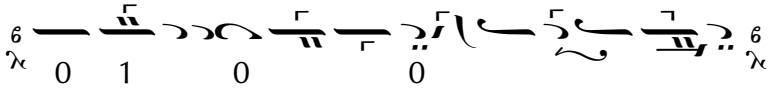


Final Cadences

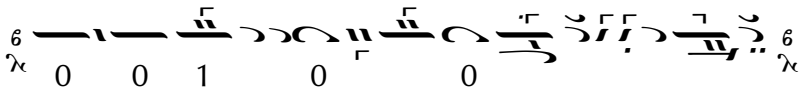
S) Accented on Third to Last Syllable

Vou - Vou

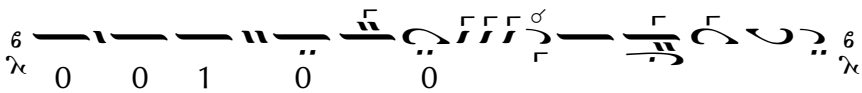
0100



00100



00100



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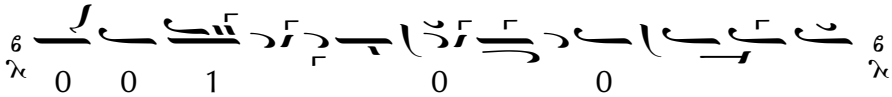

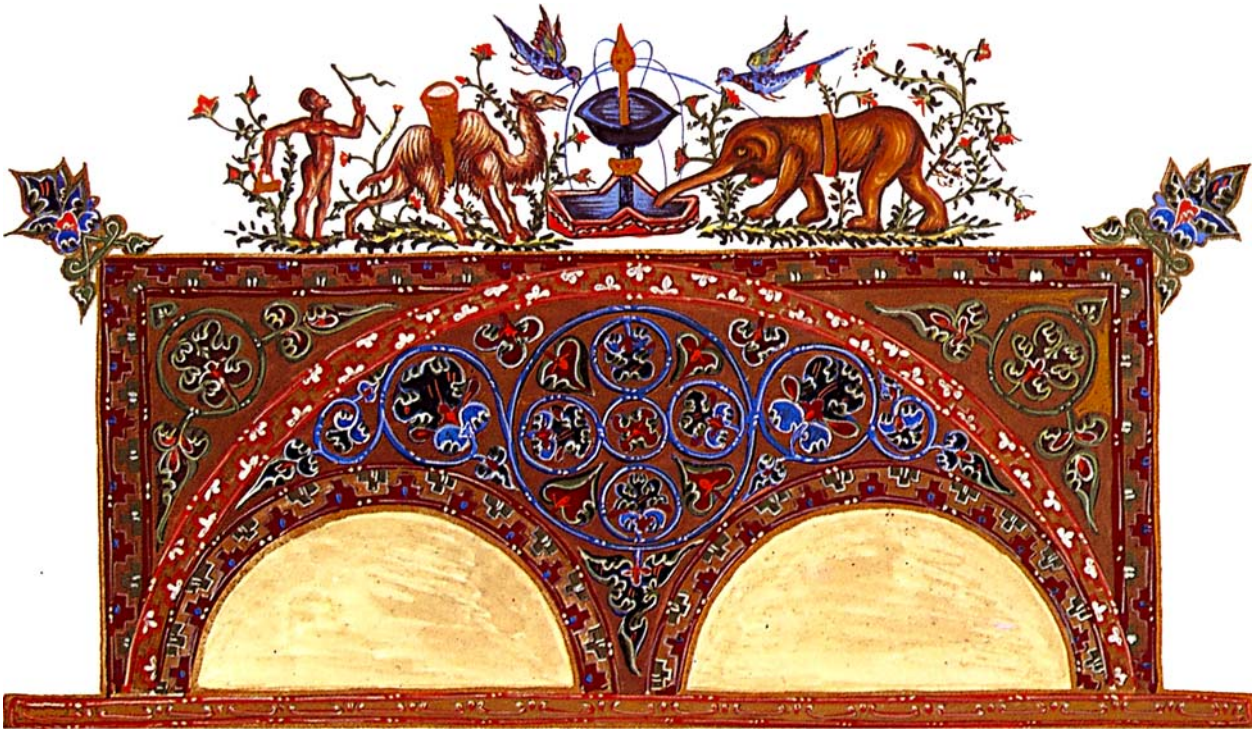

Plagal First Mode

Byzantine Music Formulae

Plagal First Mode - Papadic

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E) Accented on Fourth to Last Syllable 1798

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H) Accented on Third to Last Syllable 1814
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Sources

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

Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, σελ. 590)
Χερουβικὸν Ἀντωνίου Οἰκονόμου (ἐξήγησις Κωνσταντίνου Φωτοπούλου)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 68)
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)
Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 76)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 102)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 55)
Χερουβικὰ Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 413 καὶ 430)

Ἀντὶ Χερουβικοῦ «Σιγησάτω», Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 679)
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Ἰακώβου Πρωτοψάλτου(*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 683)
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 328)
Ἀντὶ Χερουβικοῦ «Σιγησάτω»« Σωτηρίαν εἰργάσω » Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 613)
Ἀντὶ Χερουβικοῦ «Σιγησάτω»«Μακάριοι οὓς ἐξελέξω» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 615)
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 39 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 647 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 59 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 161 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 28)
Χερουβικὸν Διονυσίου Φωτεινοῦ (Romanian manuscript: *Biblioteca Mănăstirii Neamţ mr001*, φ. 355)

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

Χερουβικὸν Θεοφάνους Πατριάρχου τοῦ Καρύκη (ΕΒΕ-ΜΠΤ 705, φφ. 18v–19r)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 93)
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 133)
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 46, 51)
Χερουβικὸν Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 184)
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 206)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 239)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 286)
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Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, *Φωκαέως*, σελ. 271)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 523)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 275)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 183 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 670 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 173 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Πέτρου Πελοποννησίου, Cântările Sfintei Liturghii, 2000, σελ. 121 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
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Ἀντὶ Χερουβικοῦ «Νῦν αἱ Δυνάμεις», Γεωργίου Ῥυσίου (*Χερουβικάριον Θεοδωρακοπούλουι*, σελ. 426)
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Νικηφόρου τοῦ Ἠθικοῦ (ἐξήγησις Χουρμουζίου Χαρτοφύλακος)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 739)
Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 58)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 106)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Φωκᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 118)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ τοῦ Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 106)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Γεωργίου τοῦ Παναρέτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 119)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 484)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» σύντομον, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 499)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 208)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 48)
Κοινωνικὸν «Γεύσασθε» Ἁγ. Ἰωάννου Κουκουζέλους (*Ἐκλογὴ Ἔργων*, σελ. 47)
Κοινωνικὸν «Εἰς μνημόσυνον» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 158v)
Κοινωνικὸν «Εἰς μνημόσυνον» Νικηφόρου Ἠθικοῦ (ΕΒΕ-ΜΠΤ 727)
Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 218)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 51)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Γεωργίου τοῦ Ἀργυροπούλου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 163)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 54)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 833)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 757)
Κοινωνικὸν «Ἐκ στόματος νηπίων» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 770)
Κοινωνικὸν «Ἐν τῷ φωτί σου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 216)

Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 686)
Κοινωνικὸν «Ἐξηγέρθη ὡς ὁ ὑπνῶν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 211)
Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 714)
Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 717)
Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 215)
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Κοινωνικὸν «Εὐλόγησον τὸν στέφανον» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 766)
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 650)
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Μπαλασίου Ἱερέως (ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
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Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 50)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Μπαλασίου Ἱερέως (ἐξήγησις Κωνσταντίνου Θεοχάρη)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 809)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 53)
Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 702)
Κοινωνικὸν «Σῶμα Χριστοῦ», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 213)
Κοινωνικὸν «Σωτηρίαν εἰργάσω» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 312)

Τριαδικὸν «Ἡ Ὑπεράρχιος» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β′,

σελ. 113)

Θεοτοκίον «Παντάνασσα» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 122)

Πασαπνοάρια τῶν Αἴνων, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α′, σελ. 377)

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."

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

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

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

Variations of the same formula are indicated in color

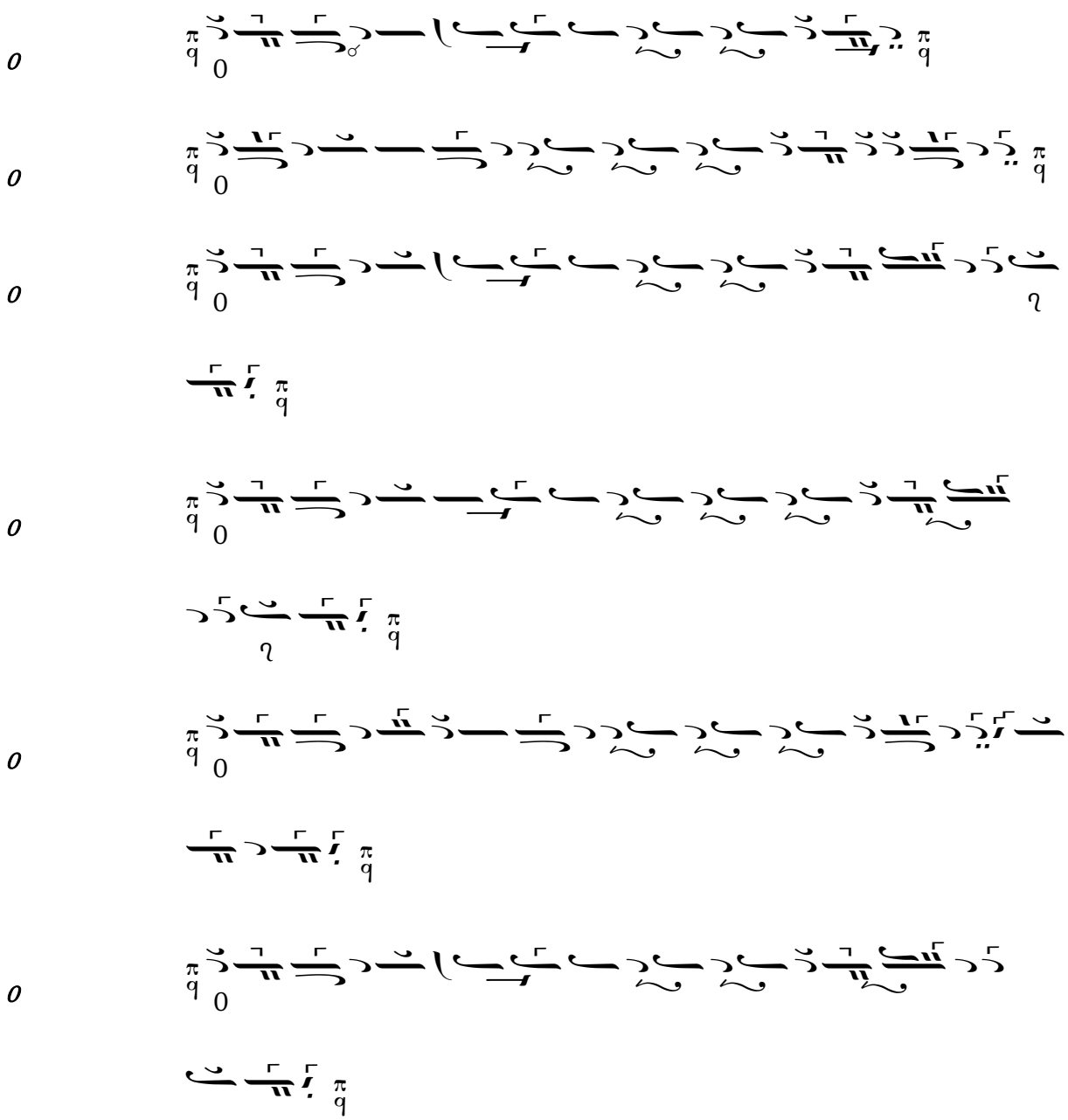
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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



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

Medial Cadences on Pa

B) Accented on Last Syllable

Pa - Pa

00

00

000

000

000

01

01

001

X01

X01

101

0001

0001

(010)0001

X001

00001

00001

00001

0X001

10001

010001

010001

010001

00010001

00010001

Di - Pa

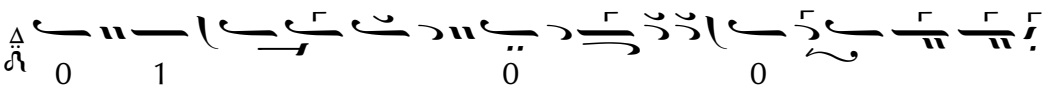
001

010001

010001

010001

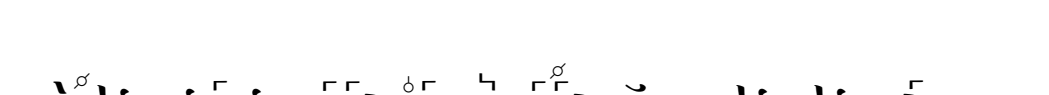
0100001

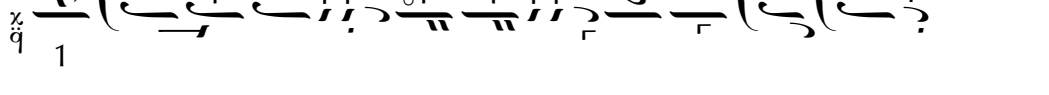


100X0001

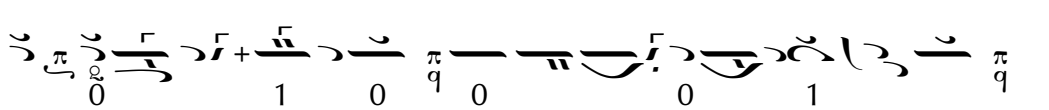
Ke - Pa

10001

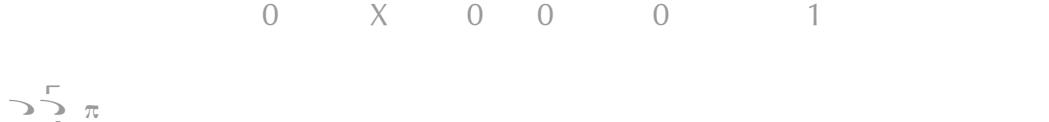




X0001

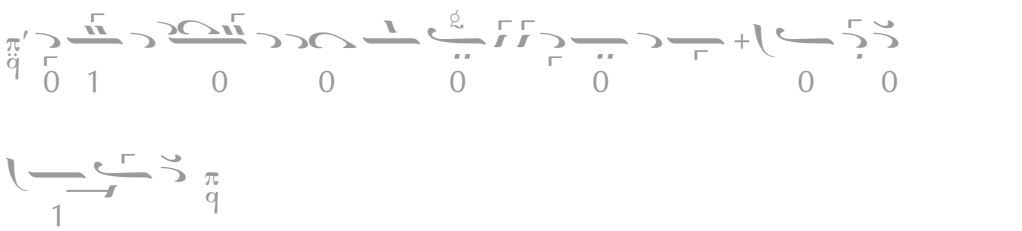


100001



100001

0100001



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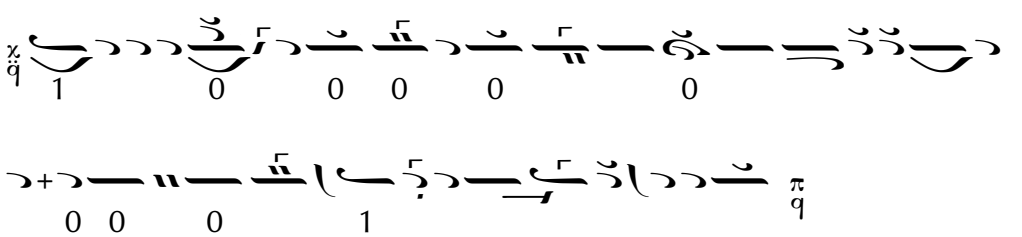
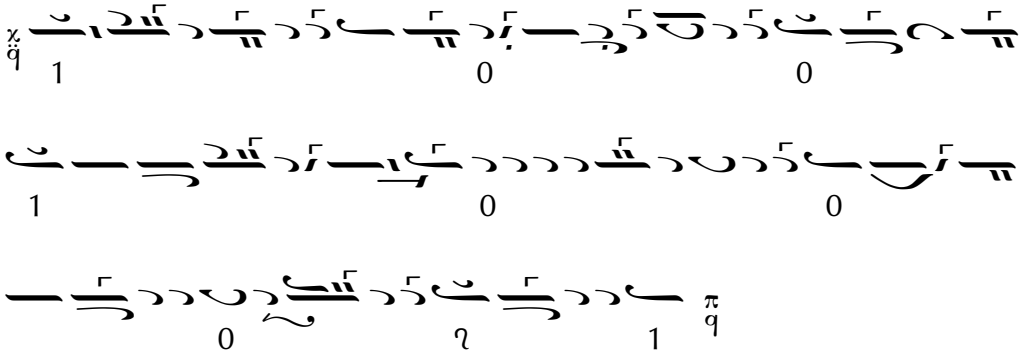


10010001



C) Accented on Second to Last Syllable

Pa - Pa

X0

X0

X0

X0

X0

10

10

10

10

10

010

010

010

010

0X0

0X0

0X0

0010

0010

0010

0010

0010

X010

100010

100010

0010010

Di - Pa

010010

Ke - Pa

X0

10

010

X10

010

010

010

0010

0010

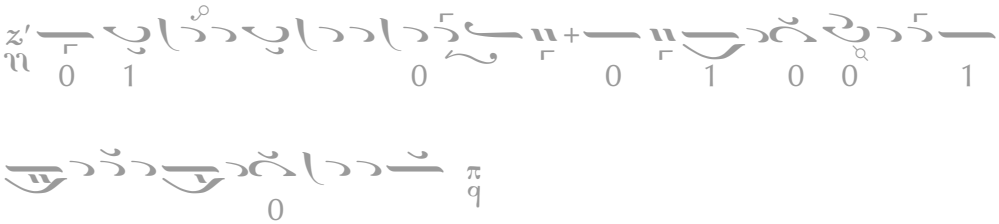
0010

00010

(010)010

<u>High Zo - Pa</u>

(010)010



D) Accented on Third to Last Syllable

Pa - Pa

100

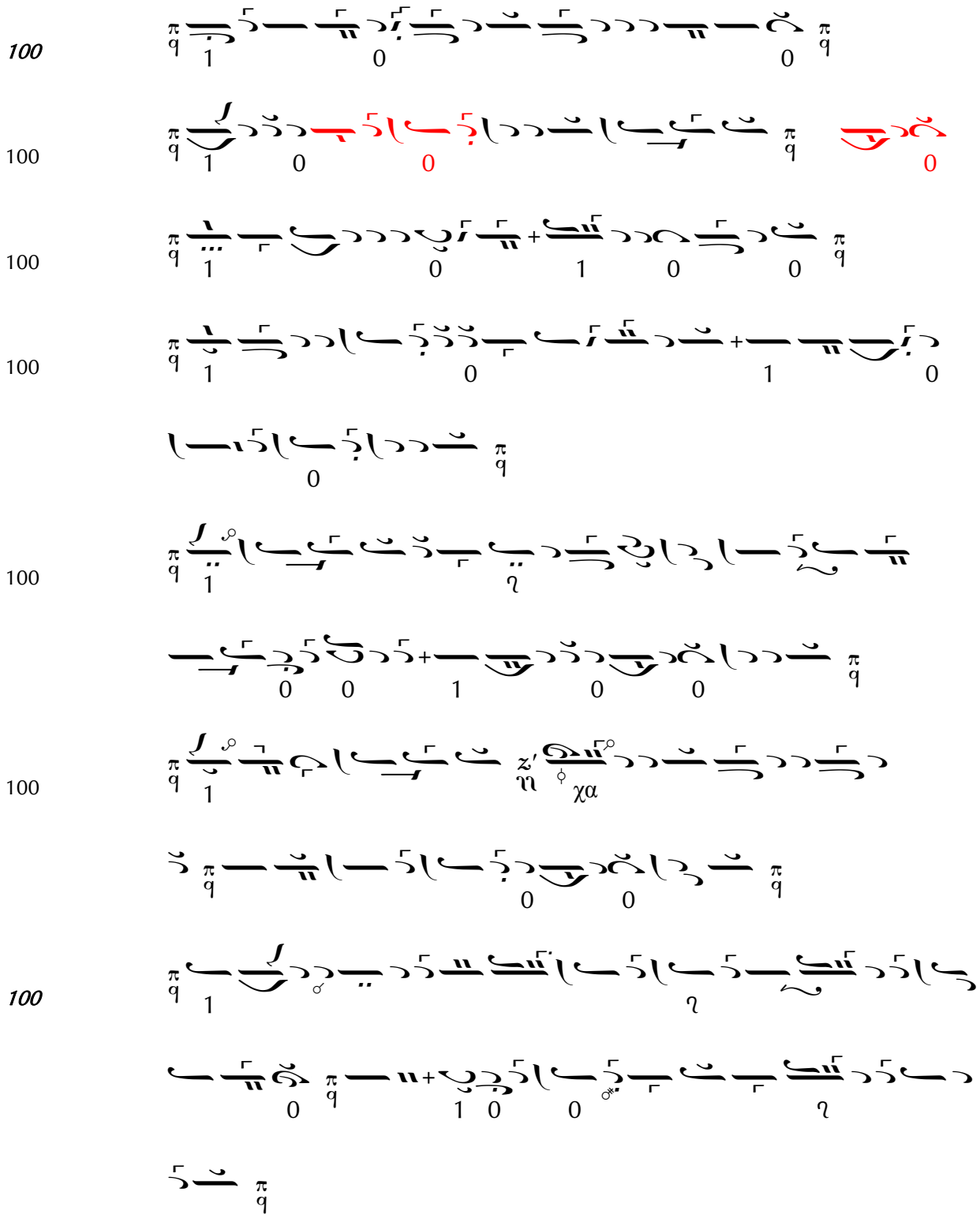
100

100

100

100

100



0100

0100

0100

0100

0100

0100

0100

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

X0100
00100
00100
00100

10100

10100

000100

000100

100100

100100

100100

100100

100100

100100

100100

(10)0100

0010100

0010100

0010100

0010100

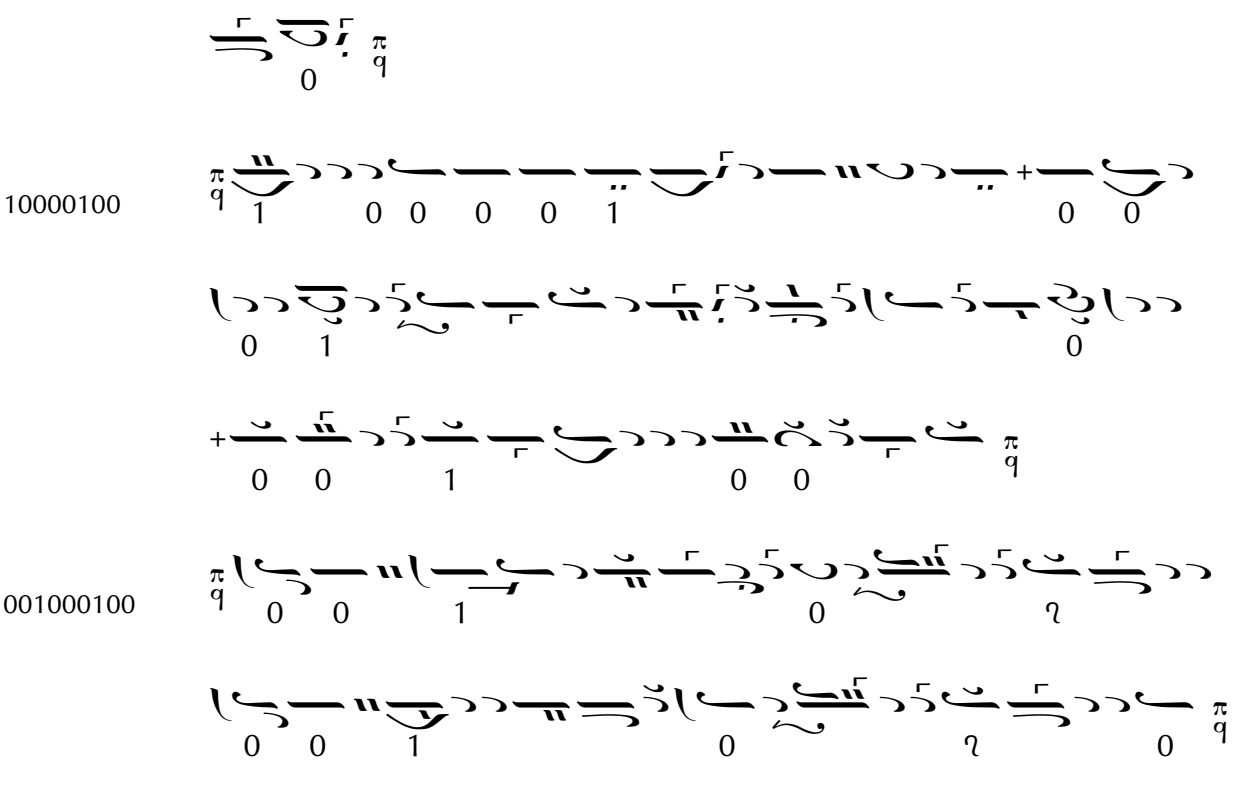
0100100

1010100

1010100

00100100

01000100



10000100

001000100

1001100100

Di - Pa

100

0100

00100

00100

00100

00100

100100

100100

X00100

(10)0100

0100100

0100100

0100100

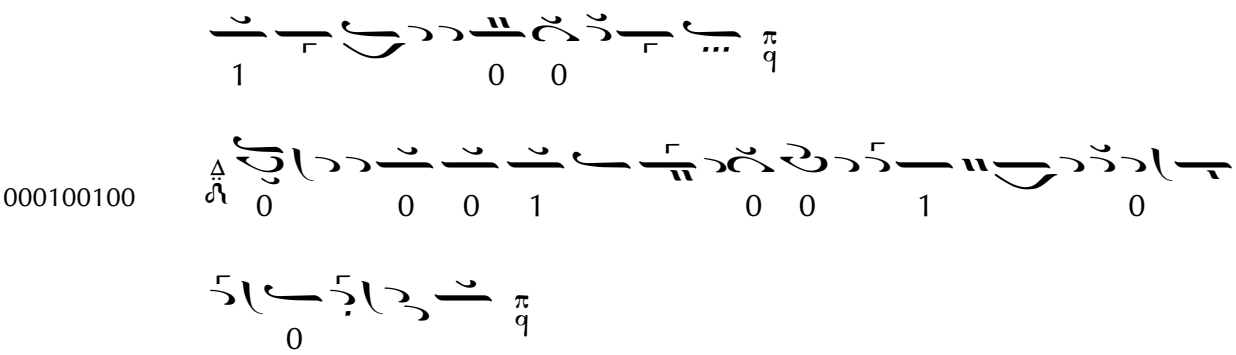
1000101

00100100

00100100

00100100

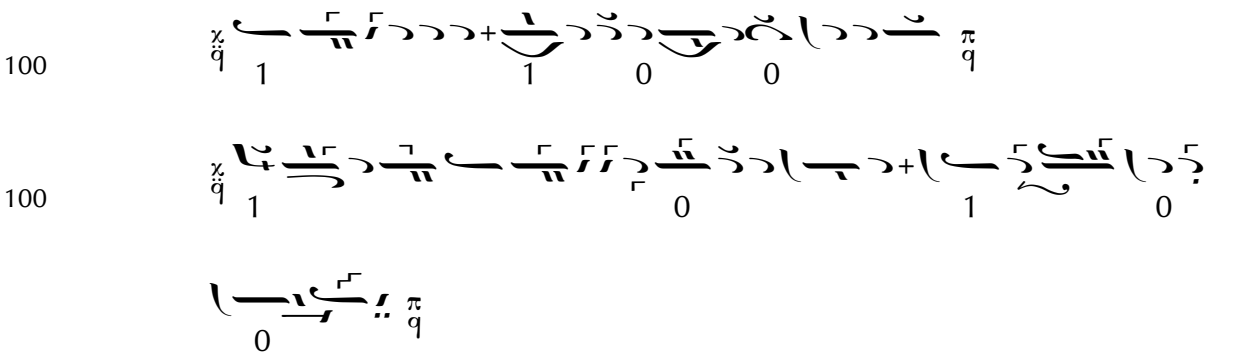
00100100



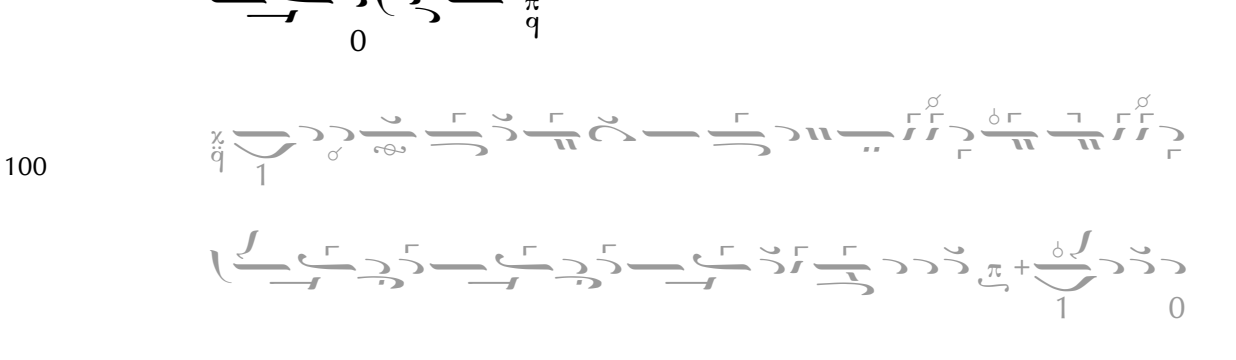
000100100

Ke - Pa

100



100



100

100

0100

0100

0100

0100

0100

0100

0100

00100

00100

00100

00100

00100

00100

00100

0010X

X0100

000100

000100

000100

100100

100100

100100

(10)0100

(10)0100

(10)0100

(10)0100

0100100

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0100X0X

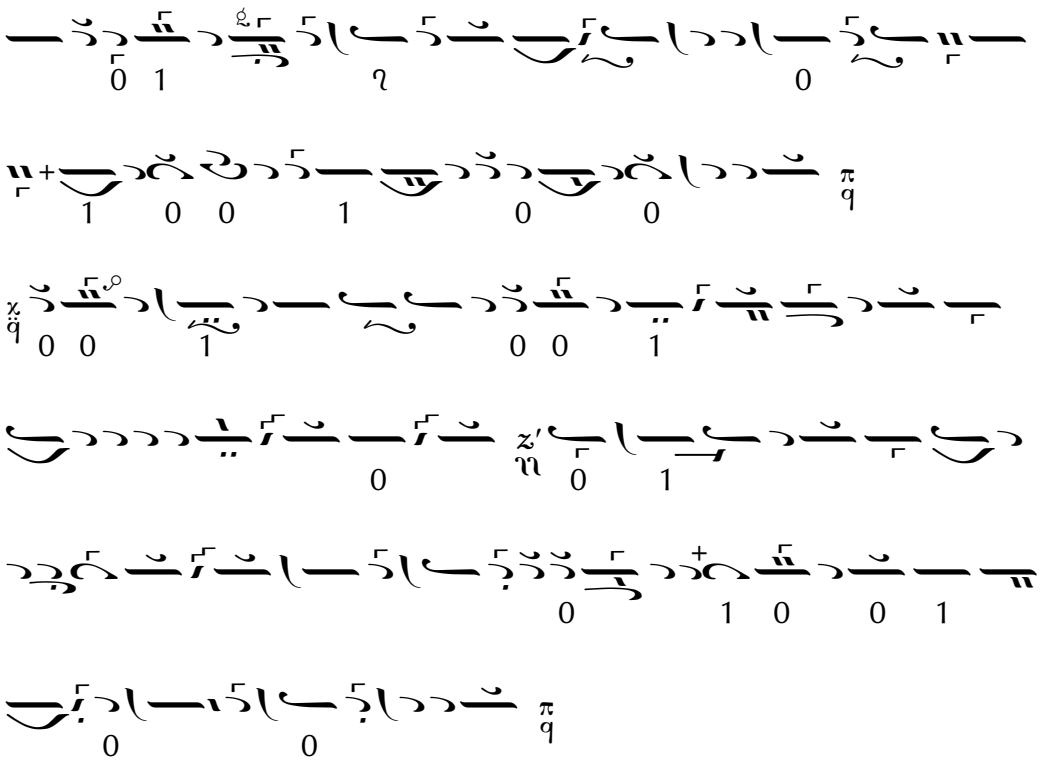
00100100

000100100

X00100100

100100100

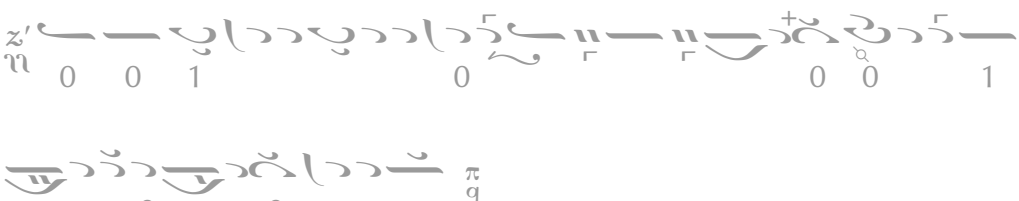
00100100100



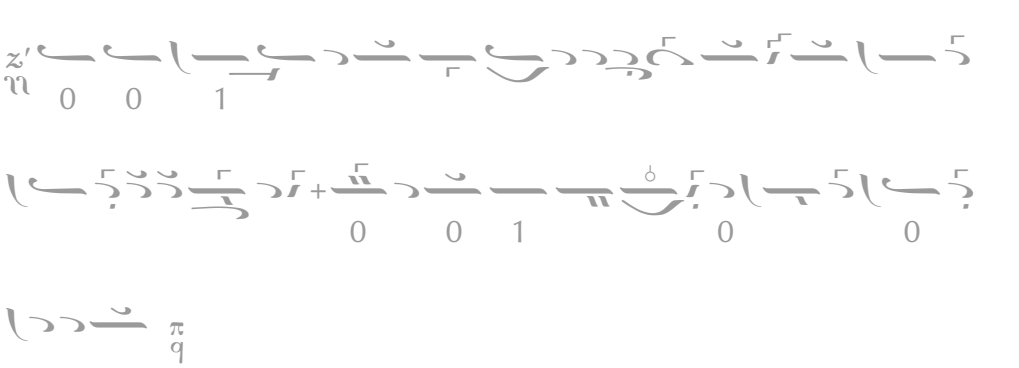
00100100100

High Zo - Pa

00100

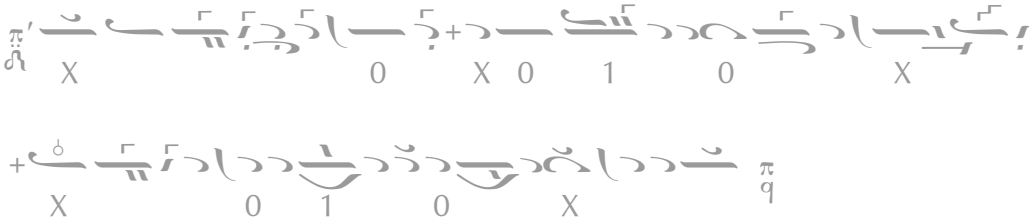


00100



High Pa - Pa

X010X

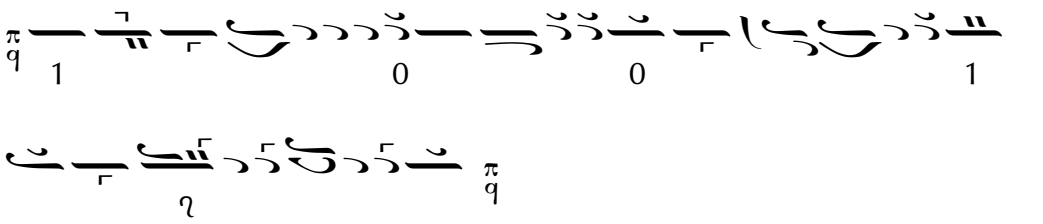


0100100

E) Accented on Fourth to Last Syllable

Pa - Pa

1001



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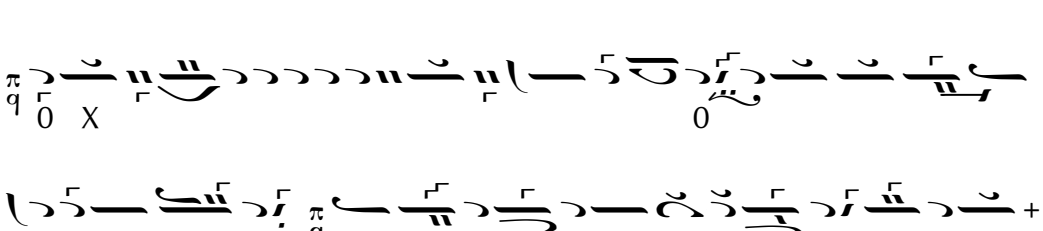

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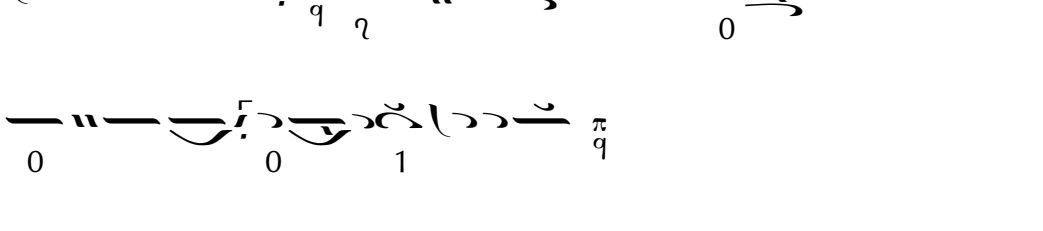

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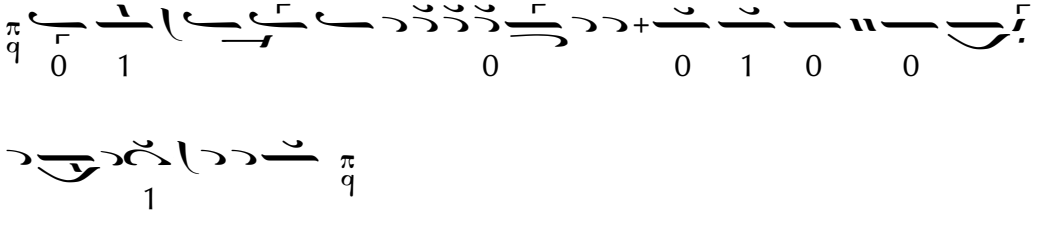

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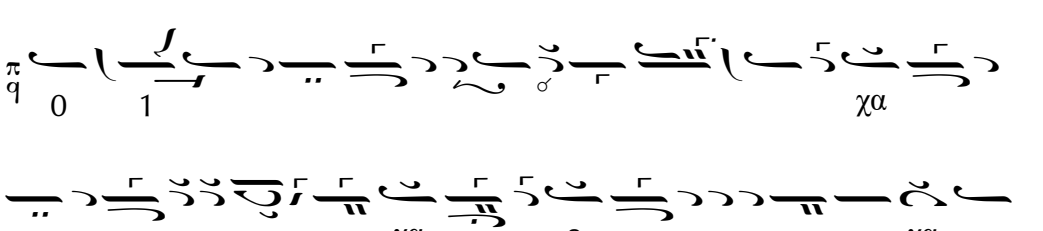
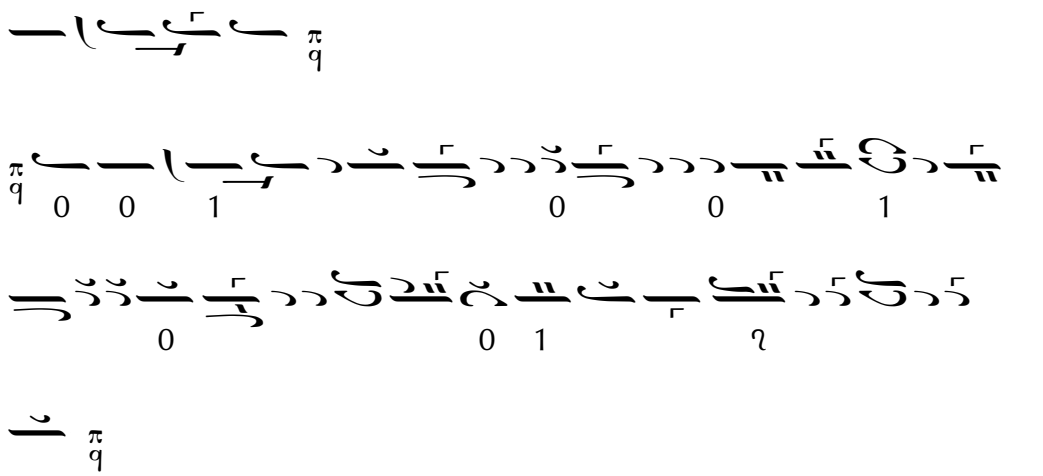


01001010

101010

101010

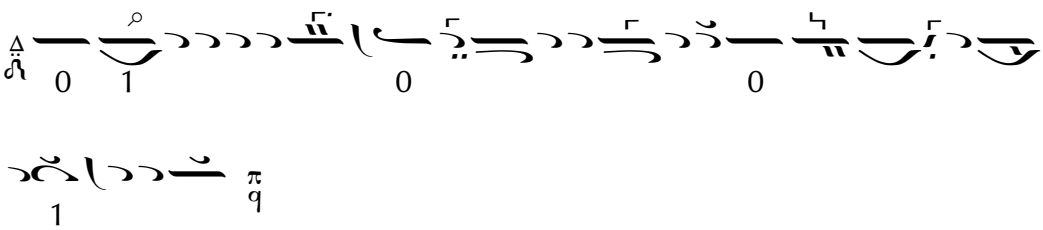
001000



001001001

Di - Pa

01001



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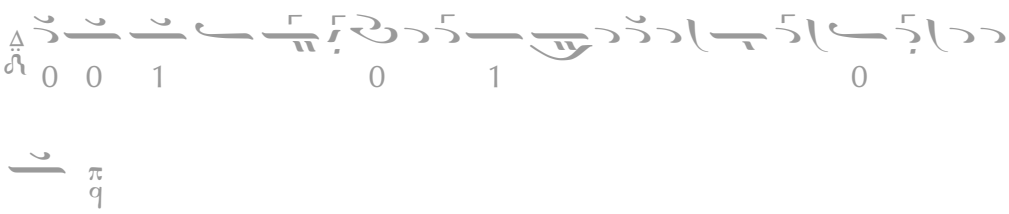
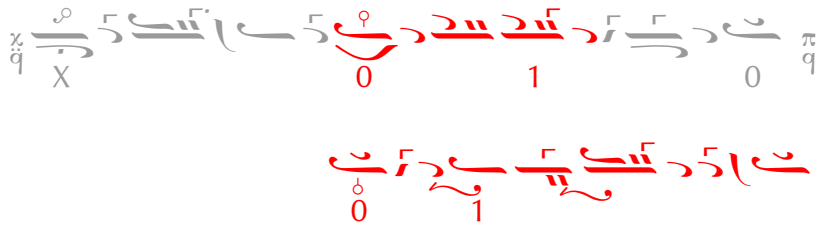


Ke - Pa

X010



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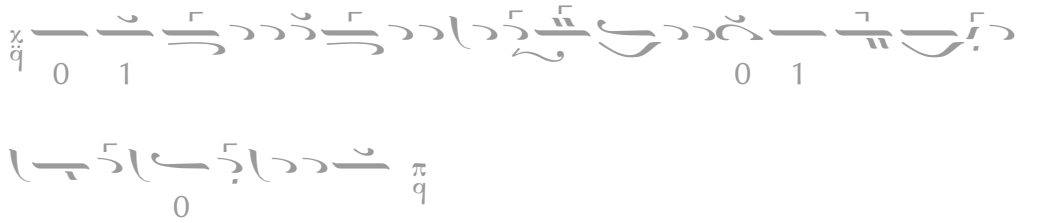

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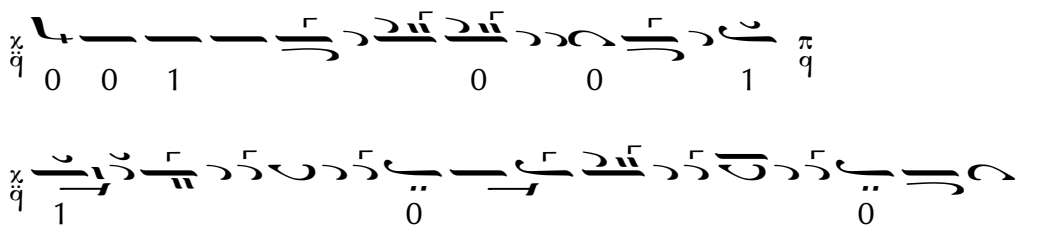

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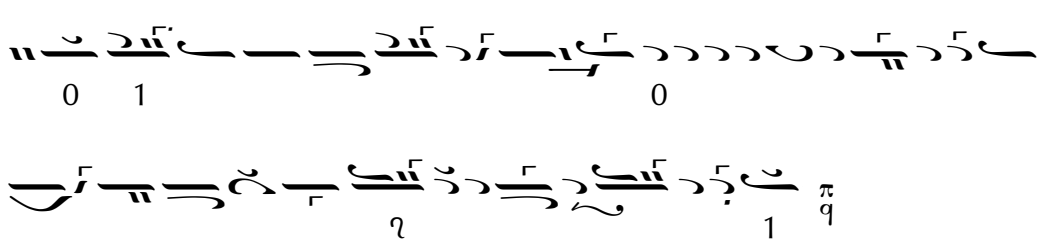


<u>High Pa - Pa</u>

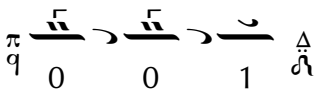
01010

Medial Cadences on Di

F) Accented on Last Syllable

Pa - Di

001



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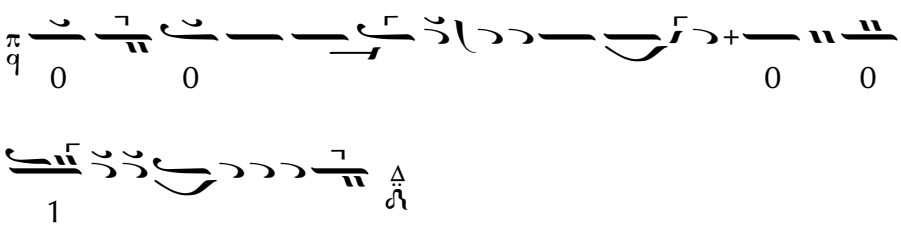
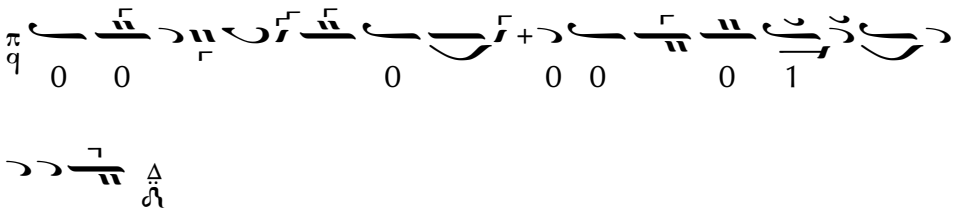


0001



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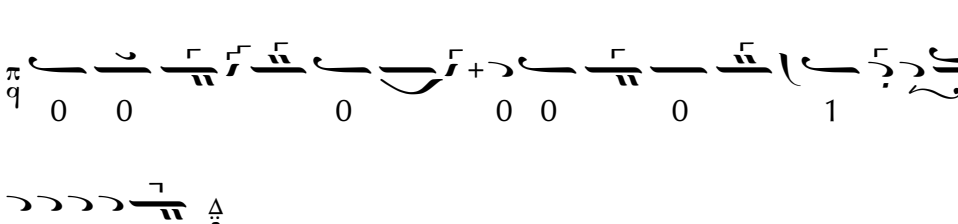
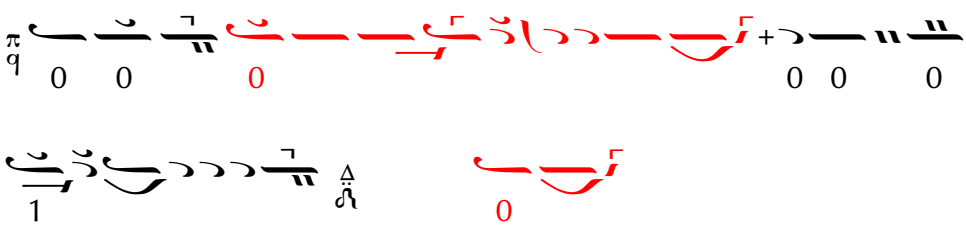


0001

0001



0001

0001

10001

00001

000001

000001

X00001

X00001

1000001

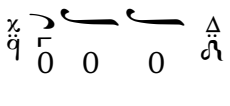
1000001

1000001

0
0
0
0 0 0 1
0

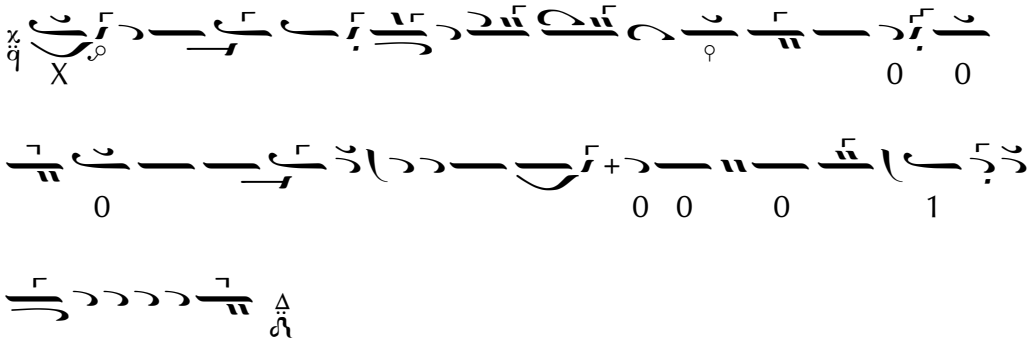
Ke - Di

000

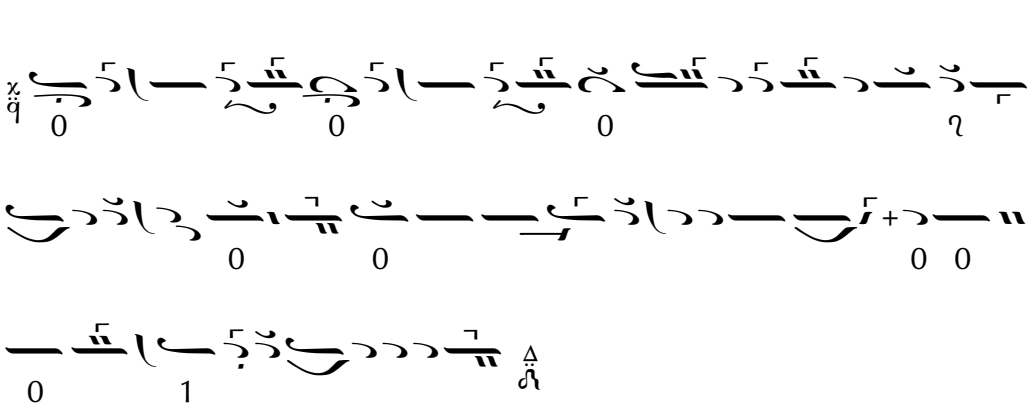


001

00001

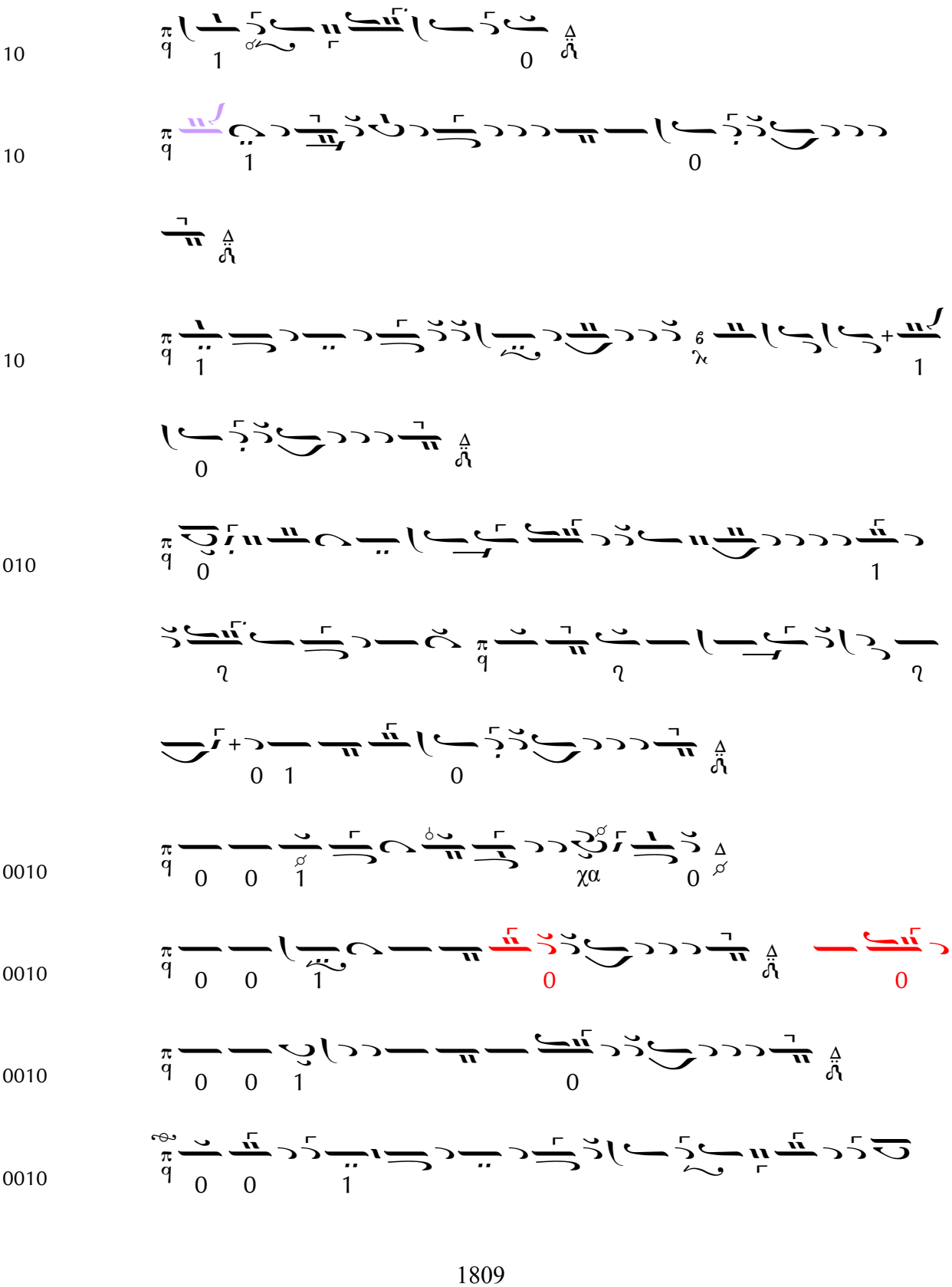


X0001



G) Accented on Second to Last Syllable

Pa - Di



0010

00010

10010

000010

000010

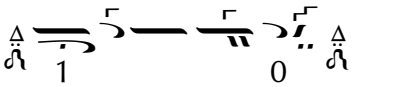
100010

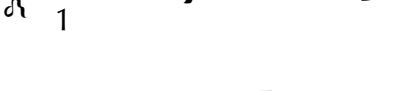
100010

100010

10100010

Di - Di

10 

10 

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Ke - Di

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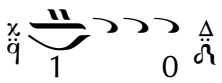

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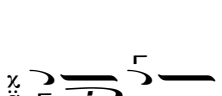

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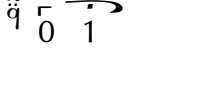

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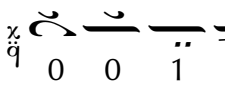

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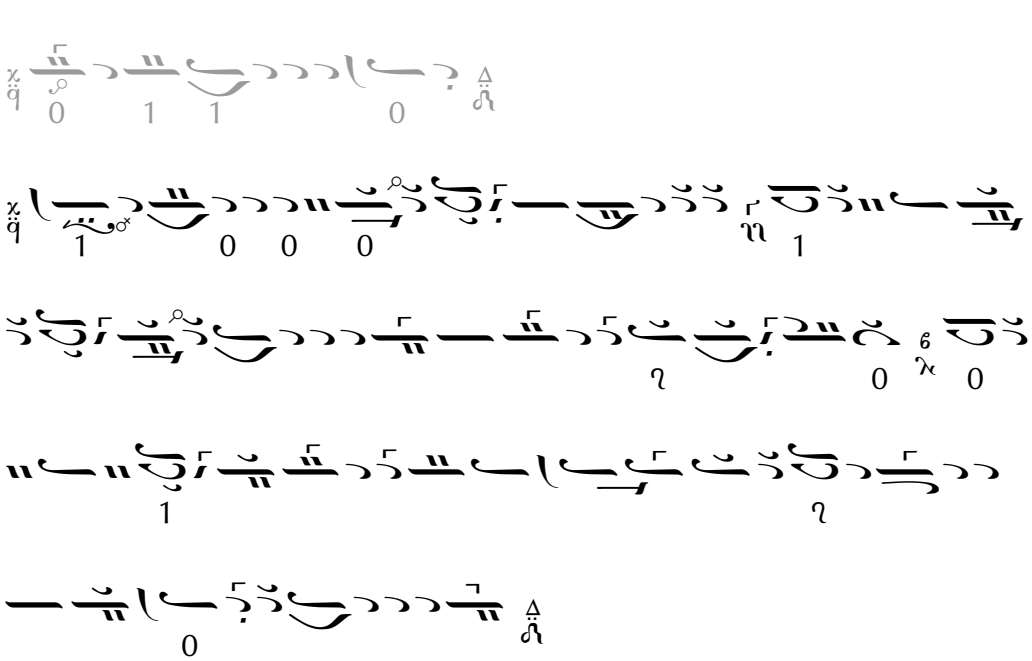

H) Accented on Third to Last Syllable

Pa - Di

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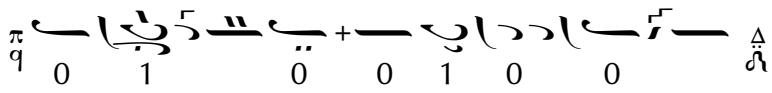

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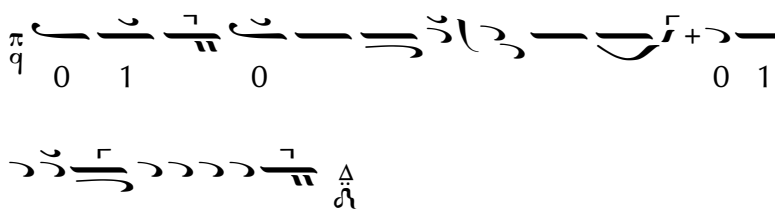

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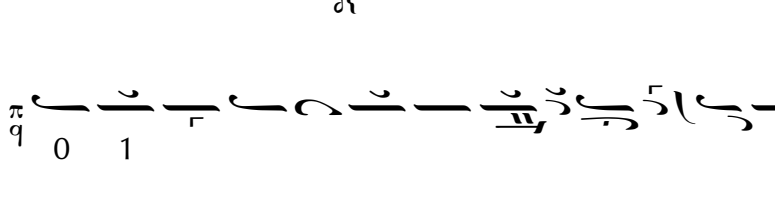

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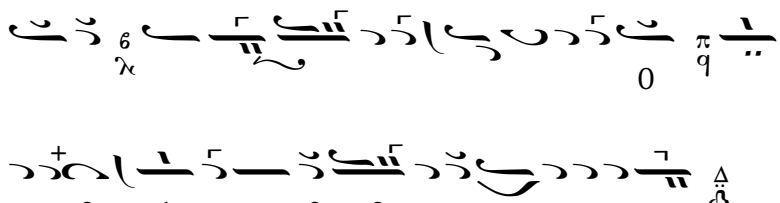

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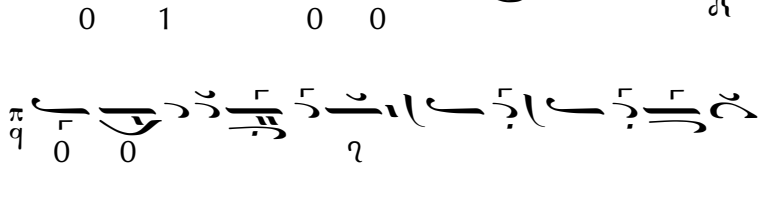

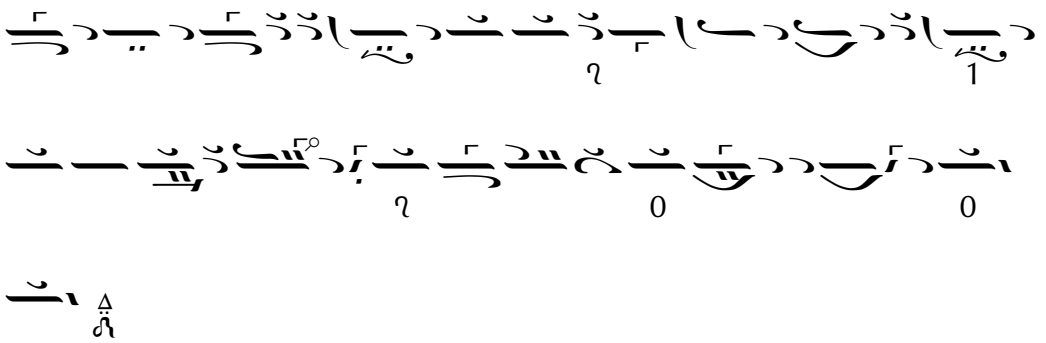

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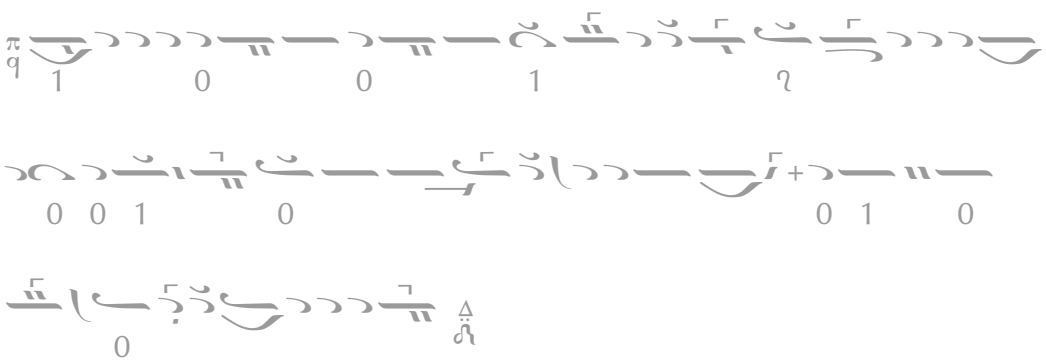

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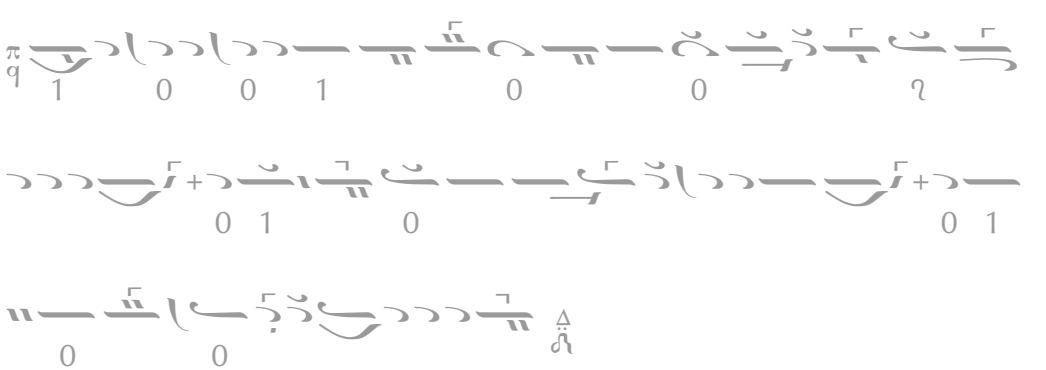

Ga - Di

100

Di - Di

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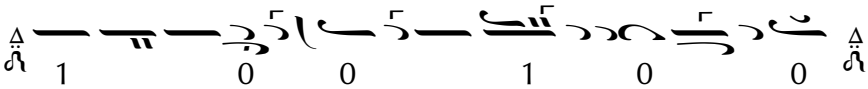
100100



Ke - Di

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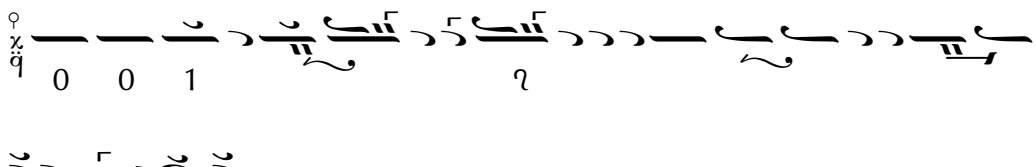

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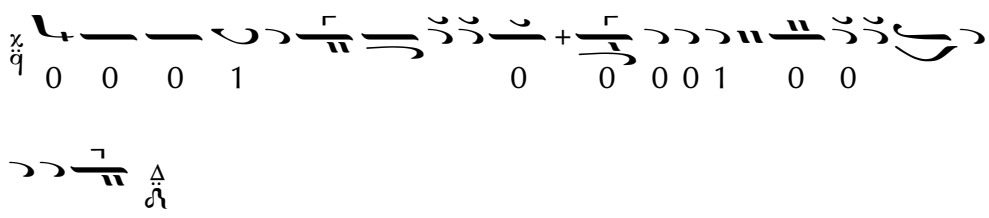

I) Accented on Fourth to Last Syllable

Pa - Di

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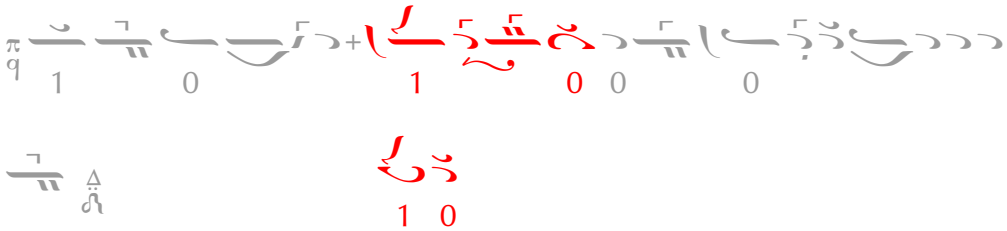

Ga - Di

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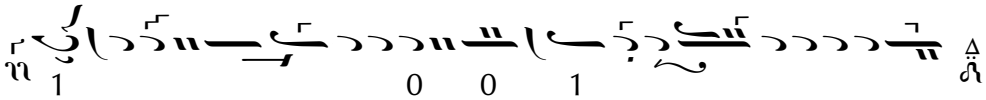

Medial Cadences on Ke

J) Accented on Last Syllable

Pa - Ke

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X0001
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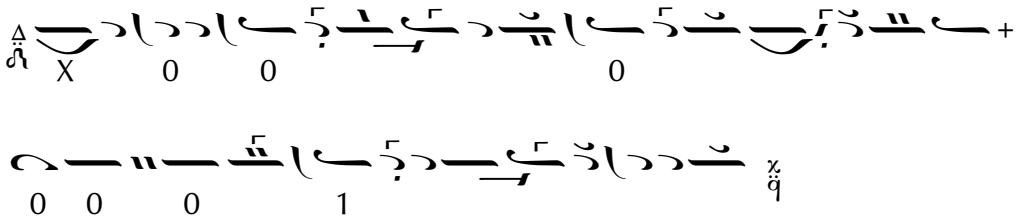
X00X01

X00001

Di - Ke

01

X0001



Ke - Ke

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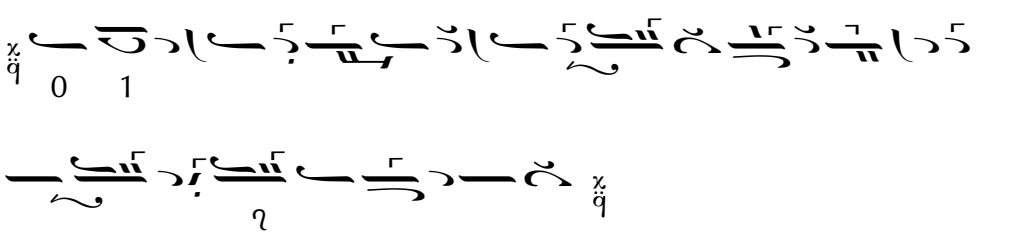

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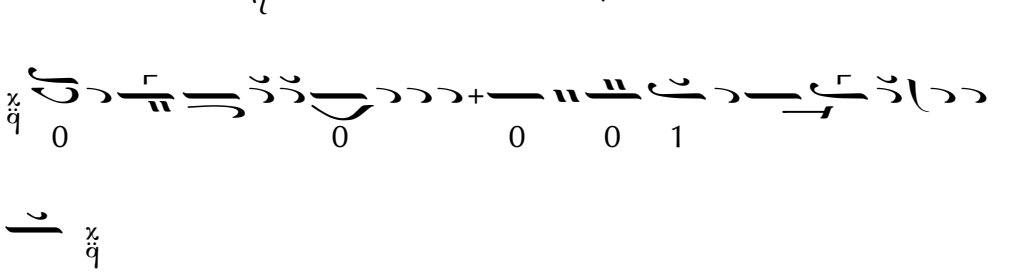

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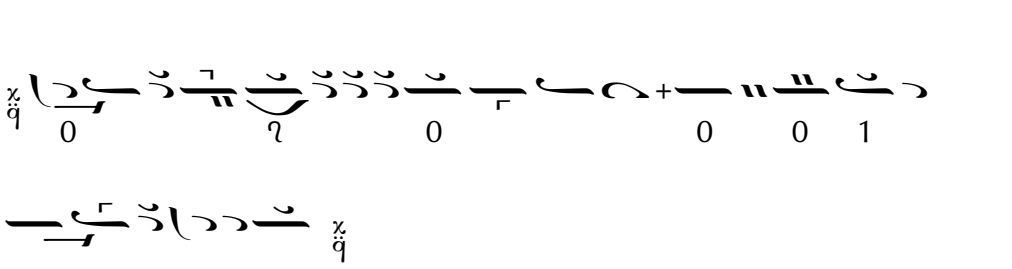

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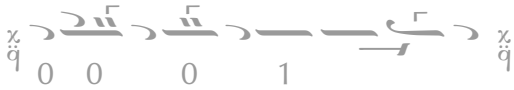

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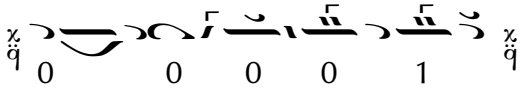

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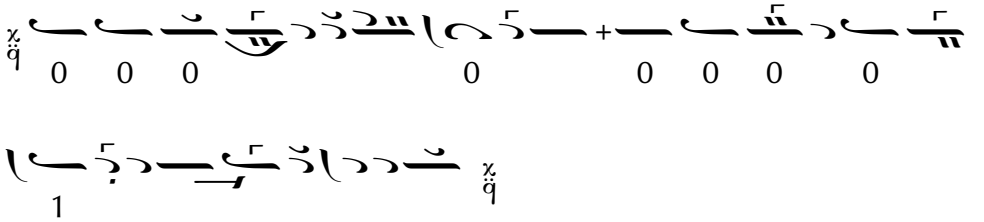

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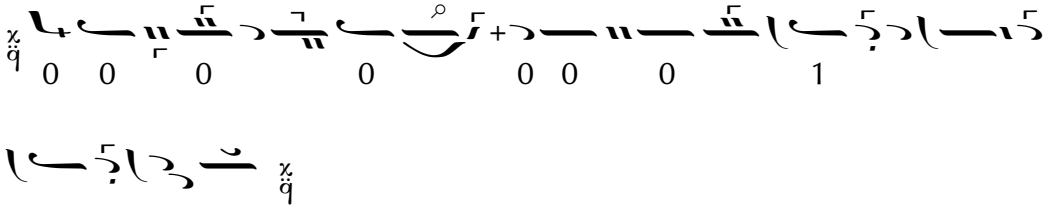
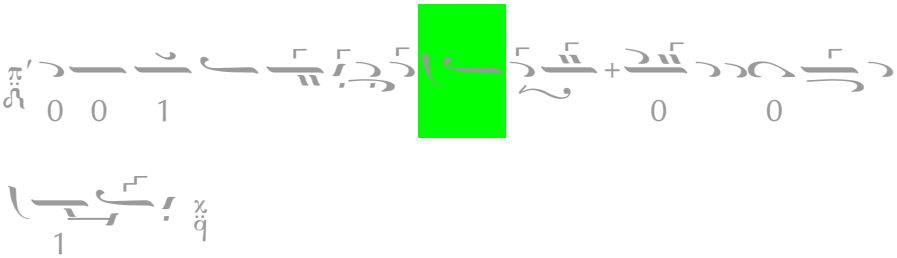


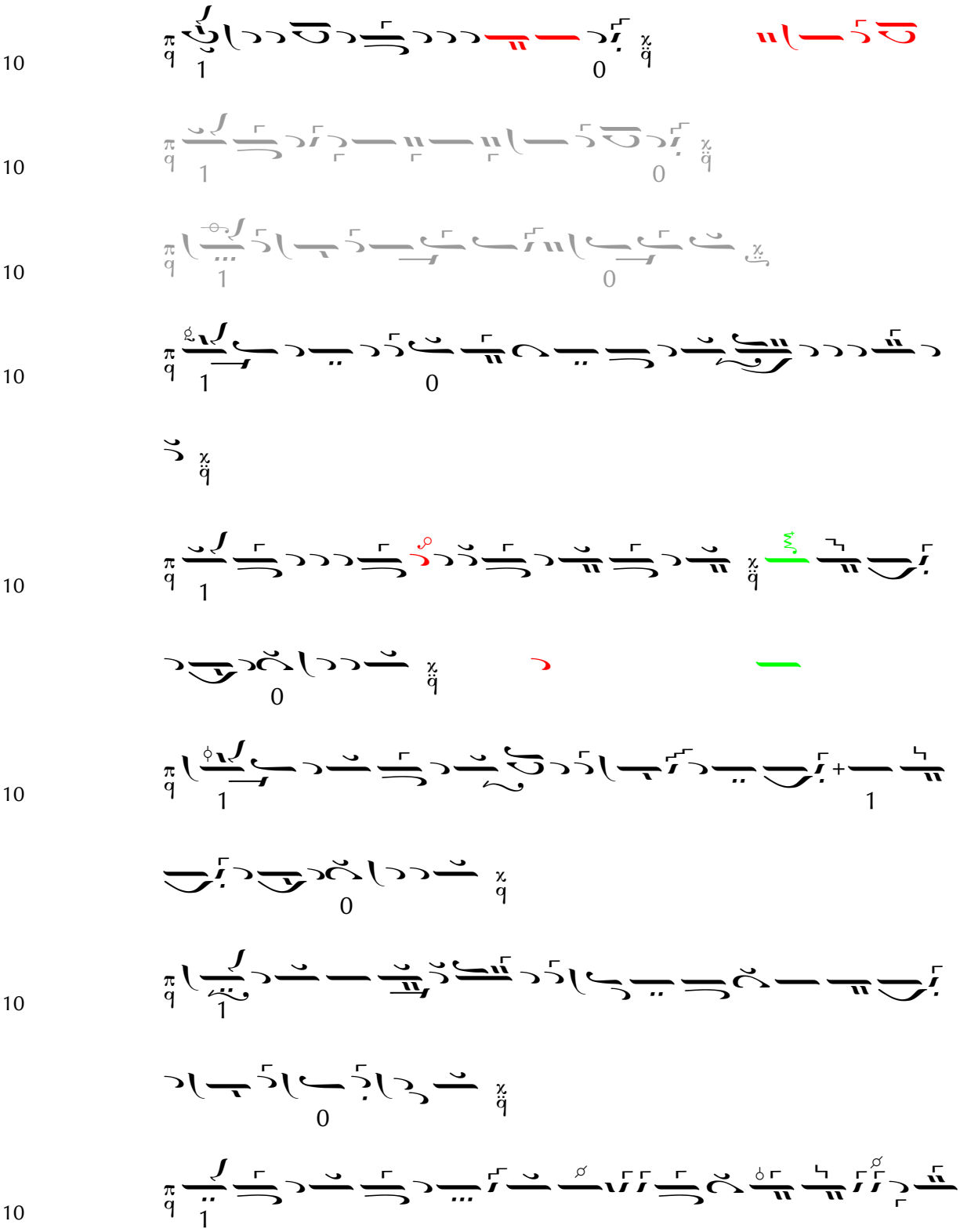
High Pa - Ke

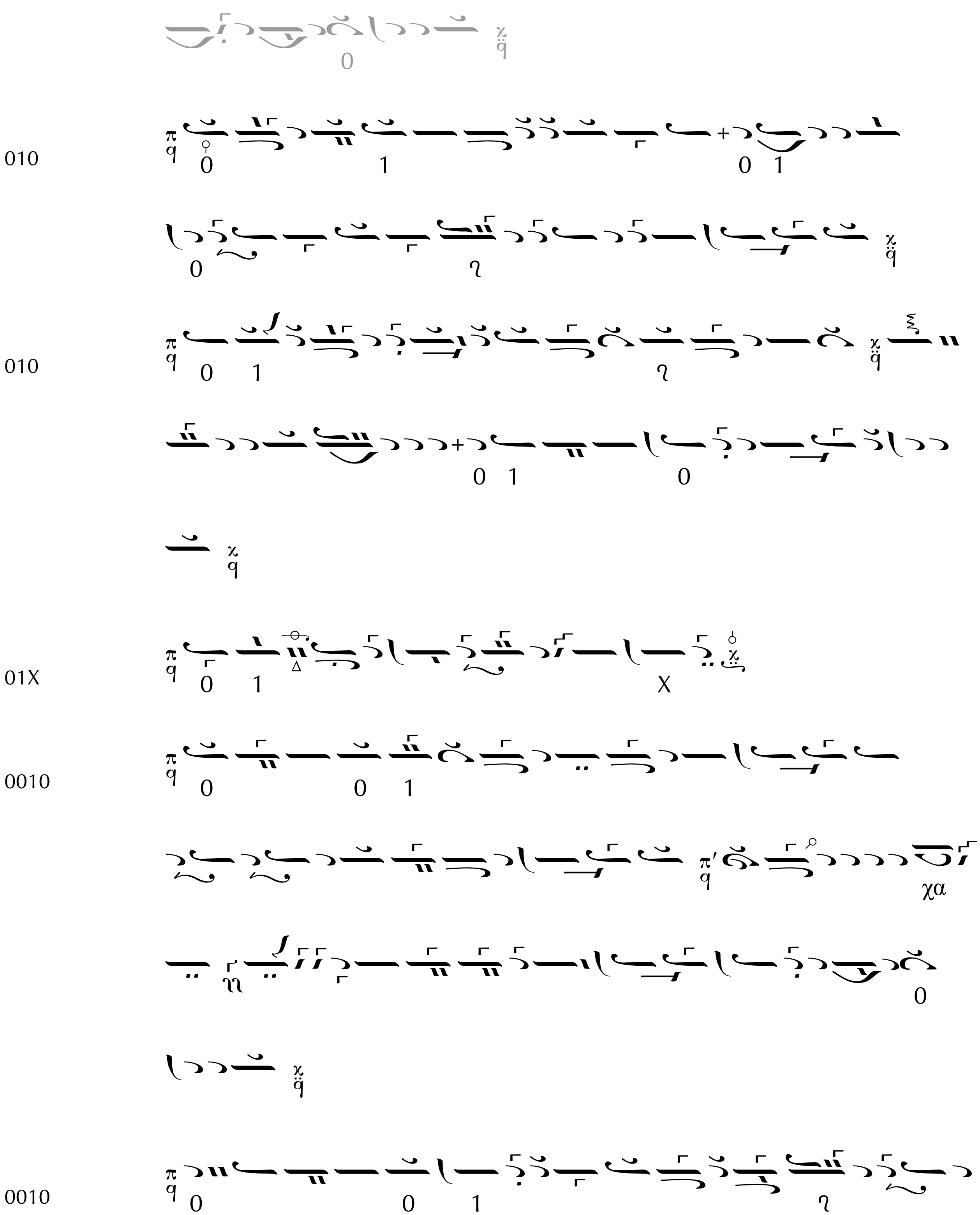
001



K) Accented on Second to Last Syllable

Pa - Ke

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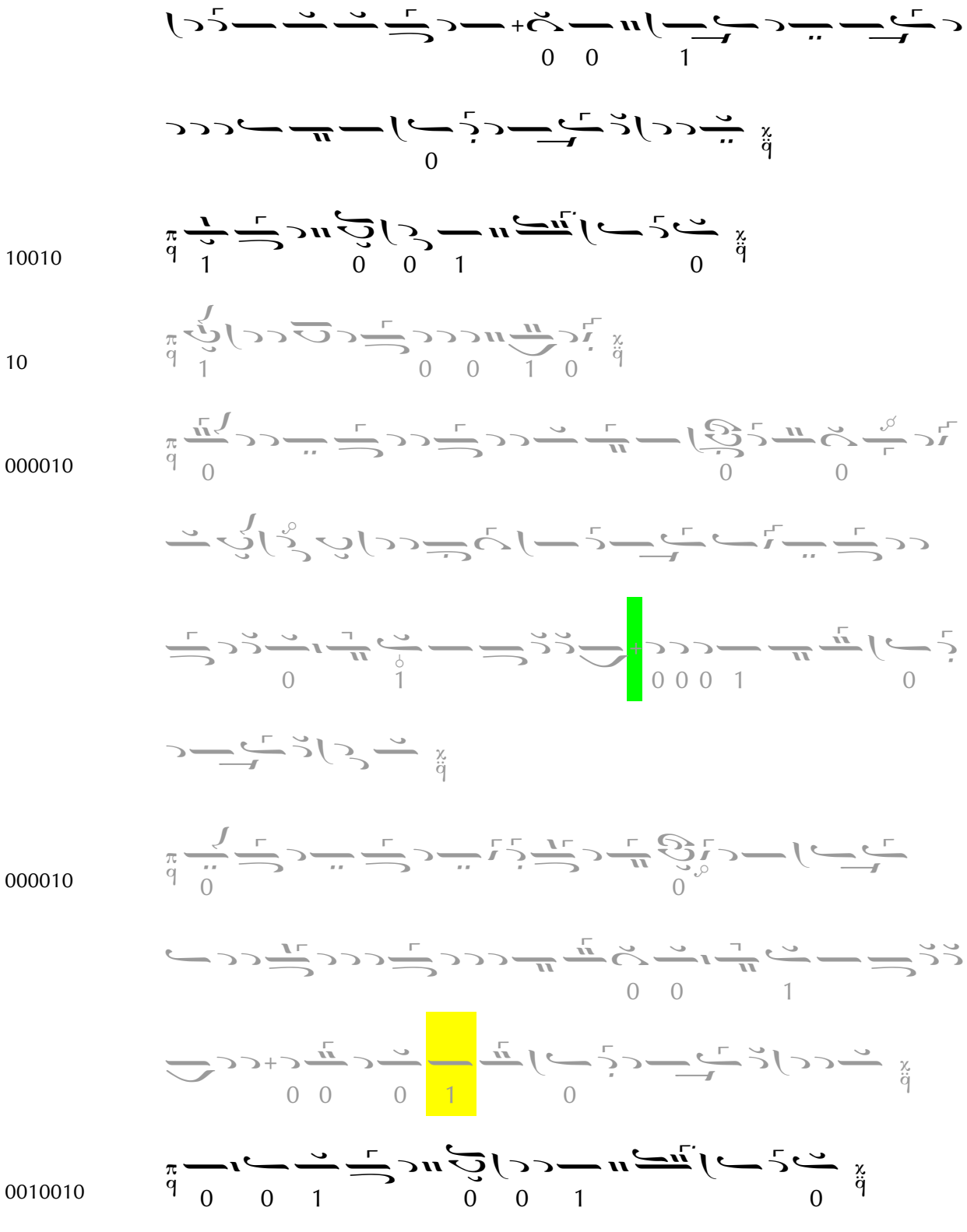
0010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000010
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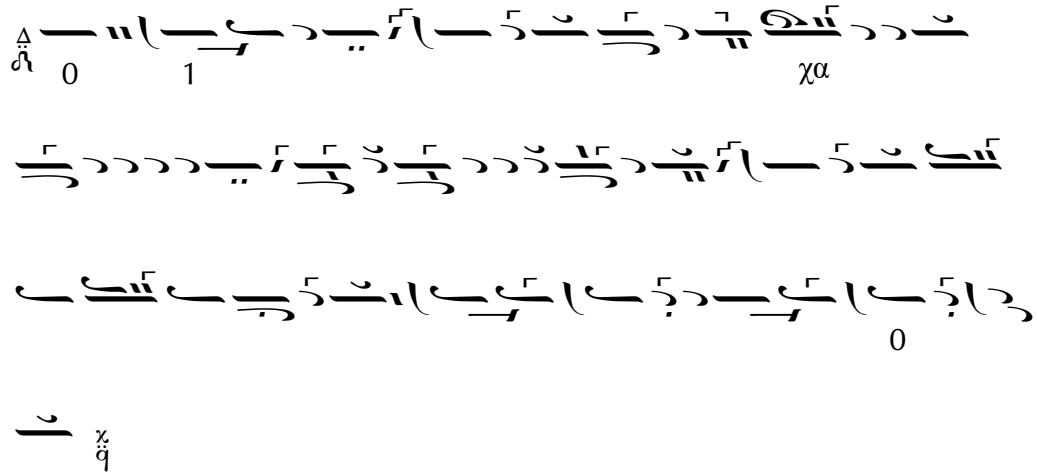
000100010

Di - Ke

010



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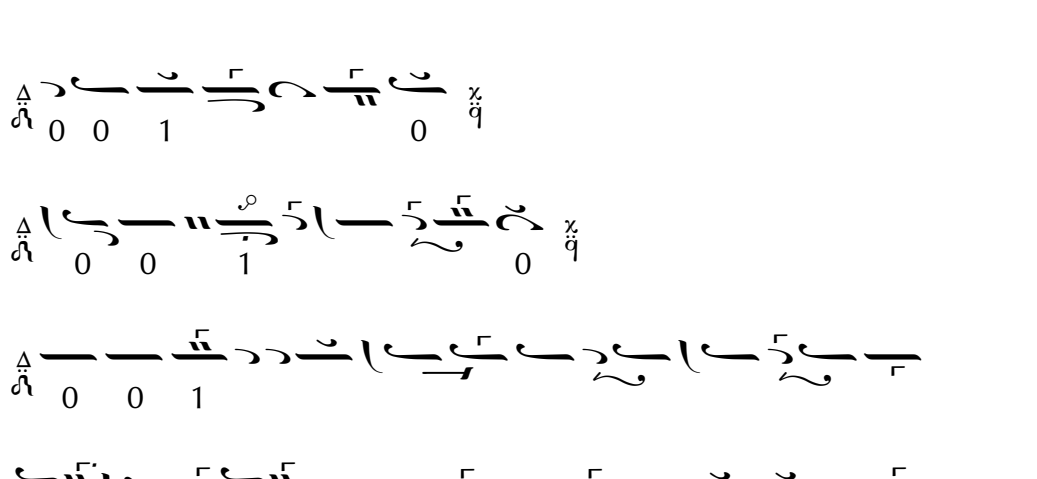

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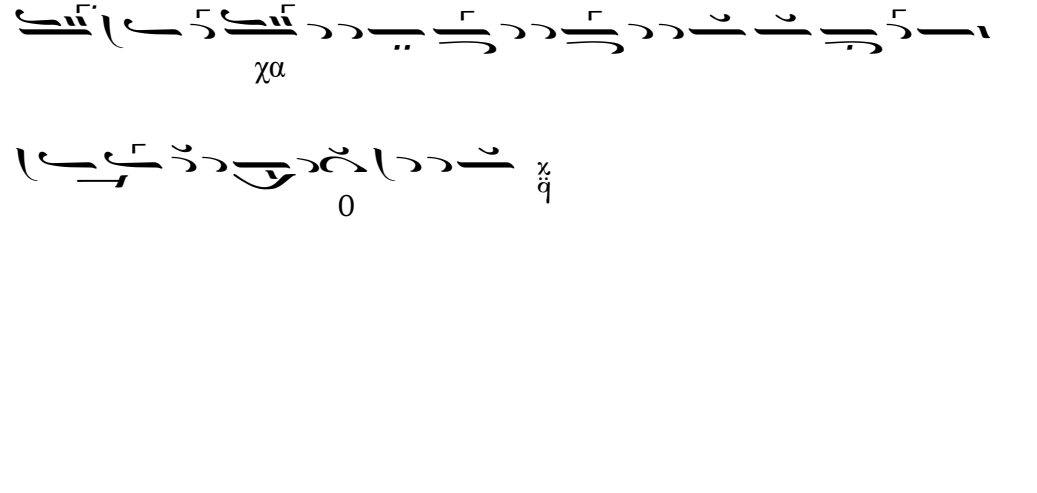

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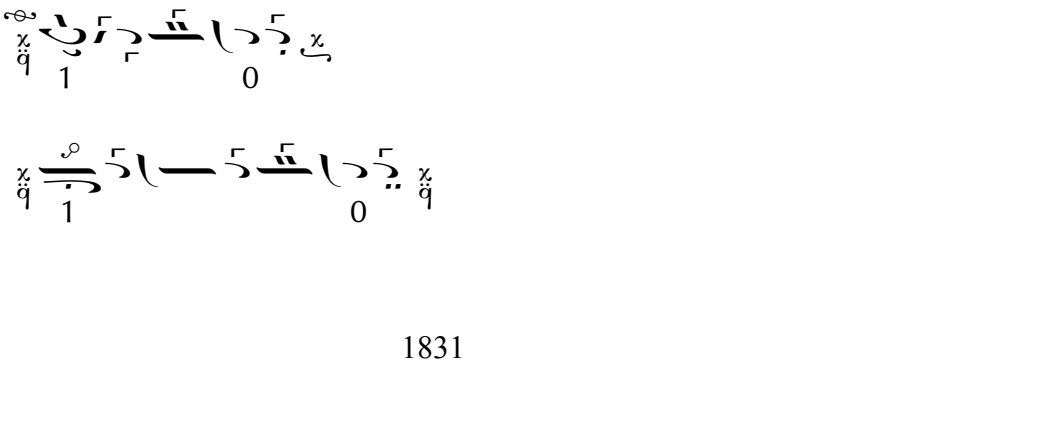

Ke - Ke

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L) Accented on Third to Last Syllable

Pa - Ke

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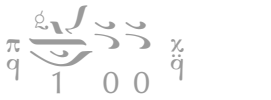

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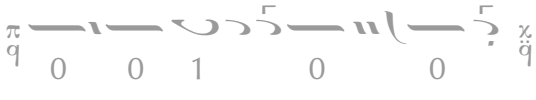

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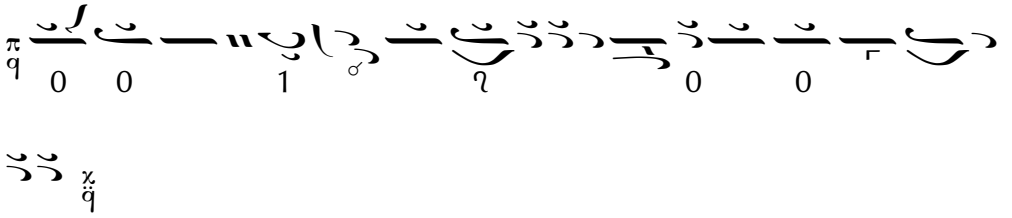

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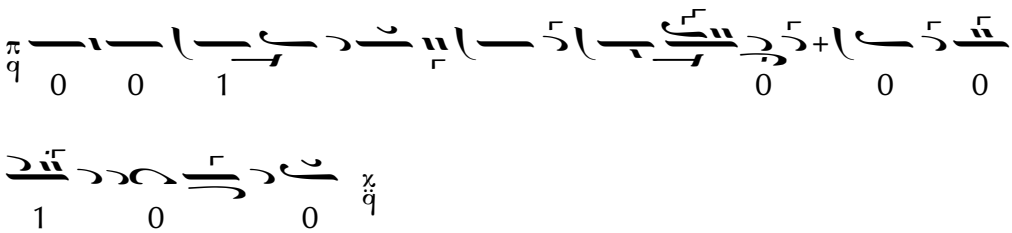

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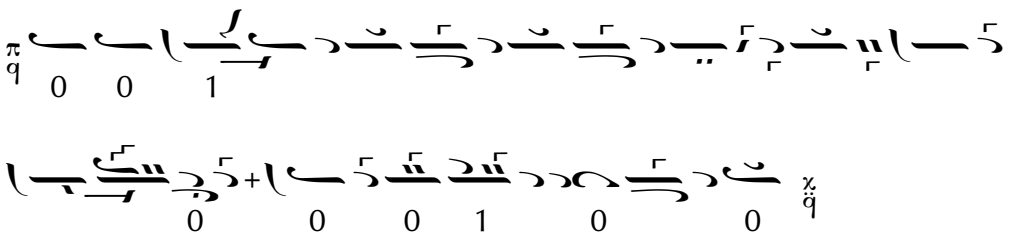

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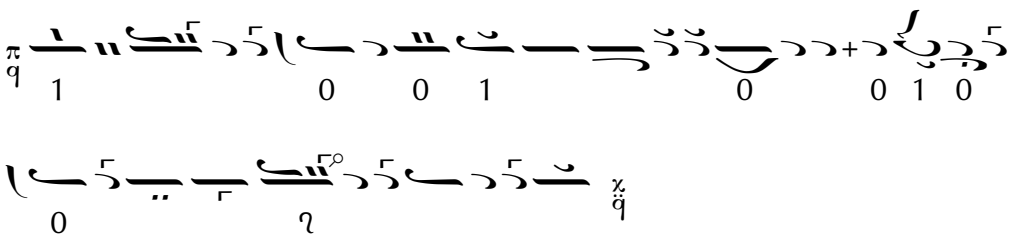

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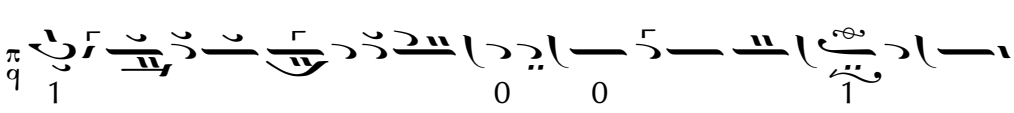

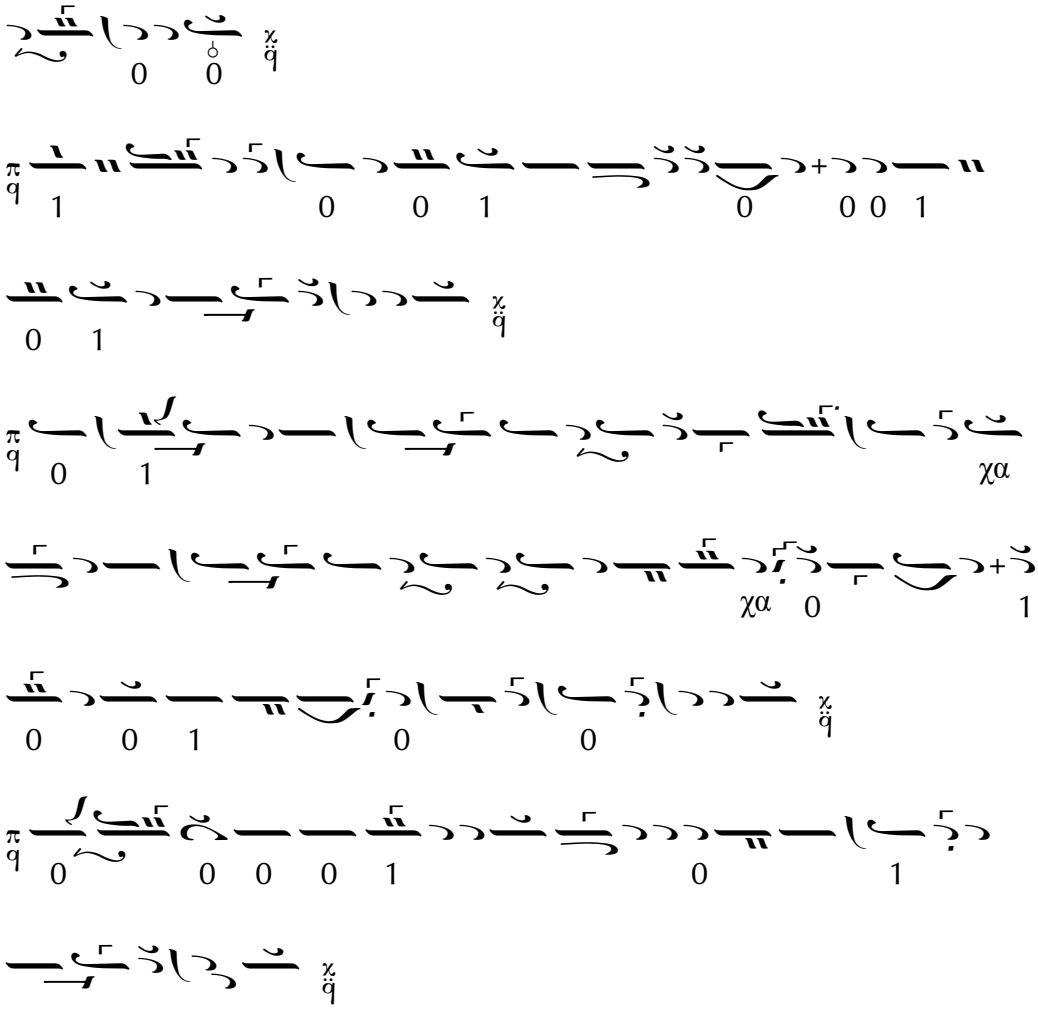

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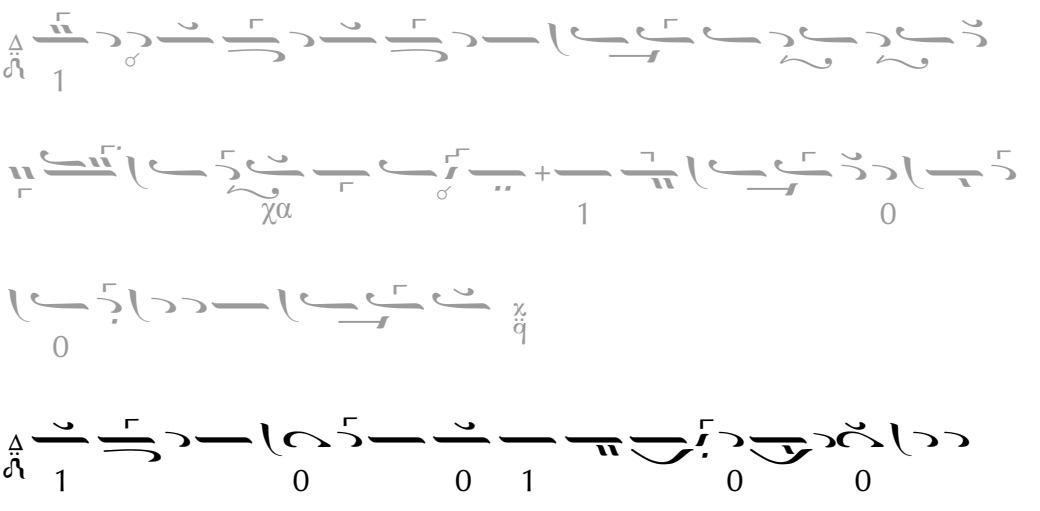
Di - Ke



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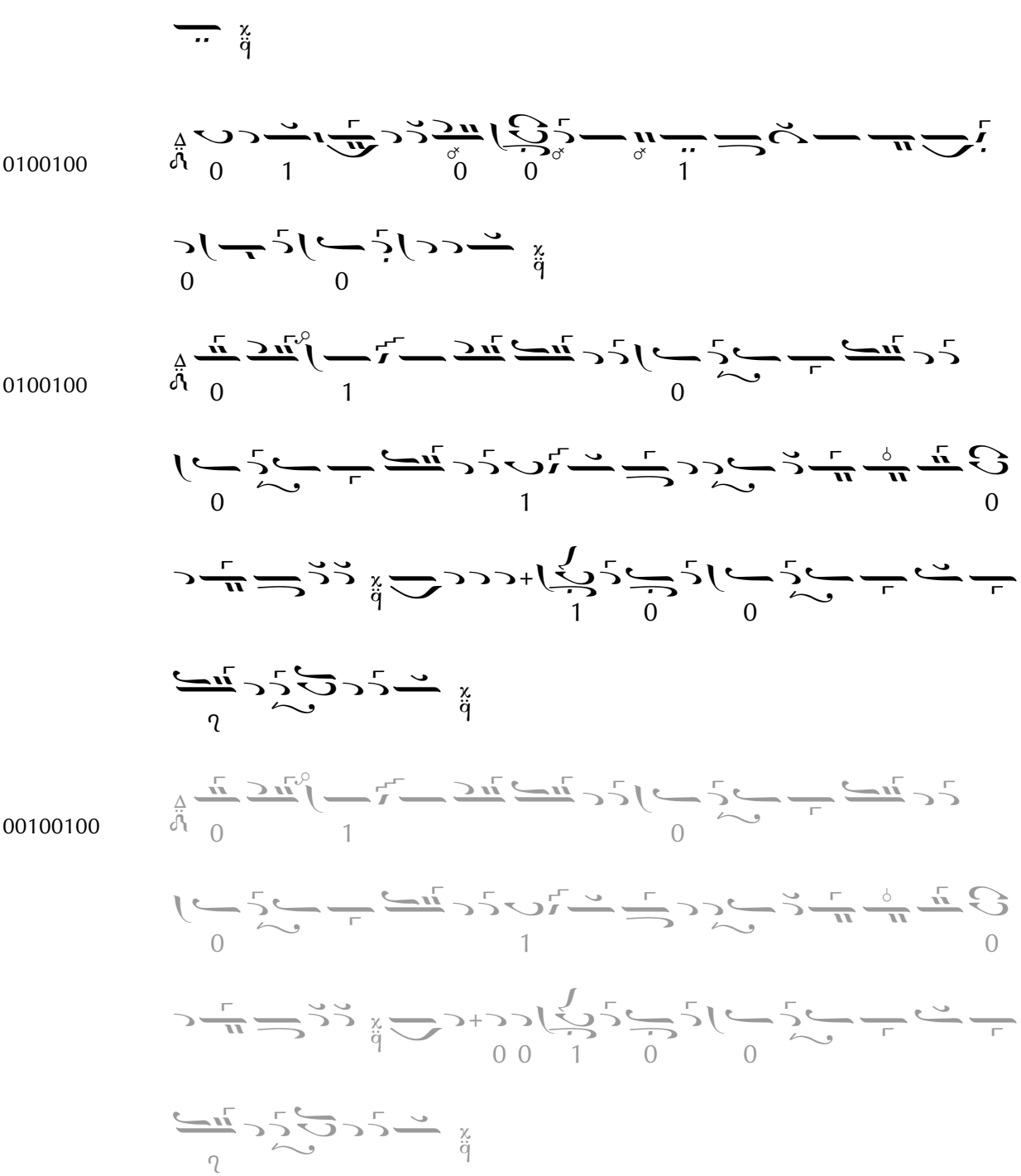
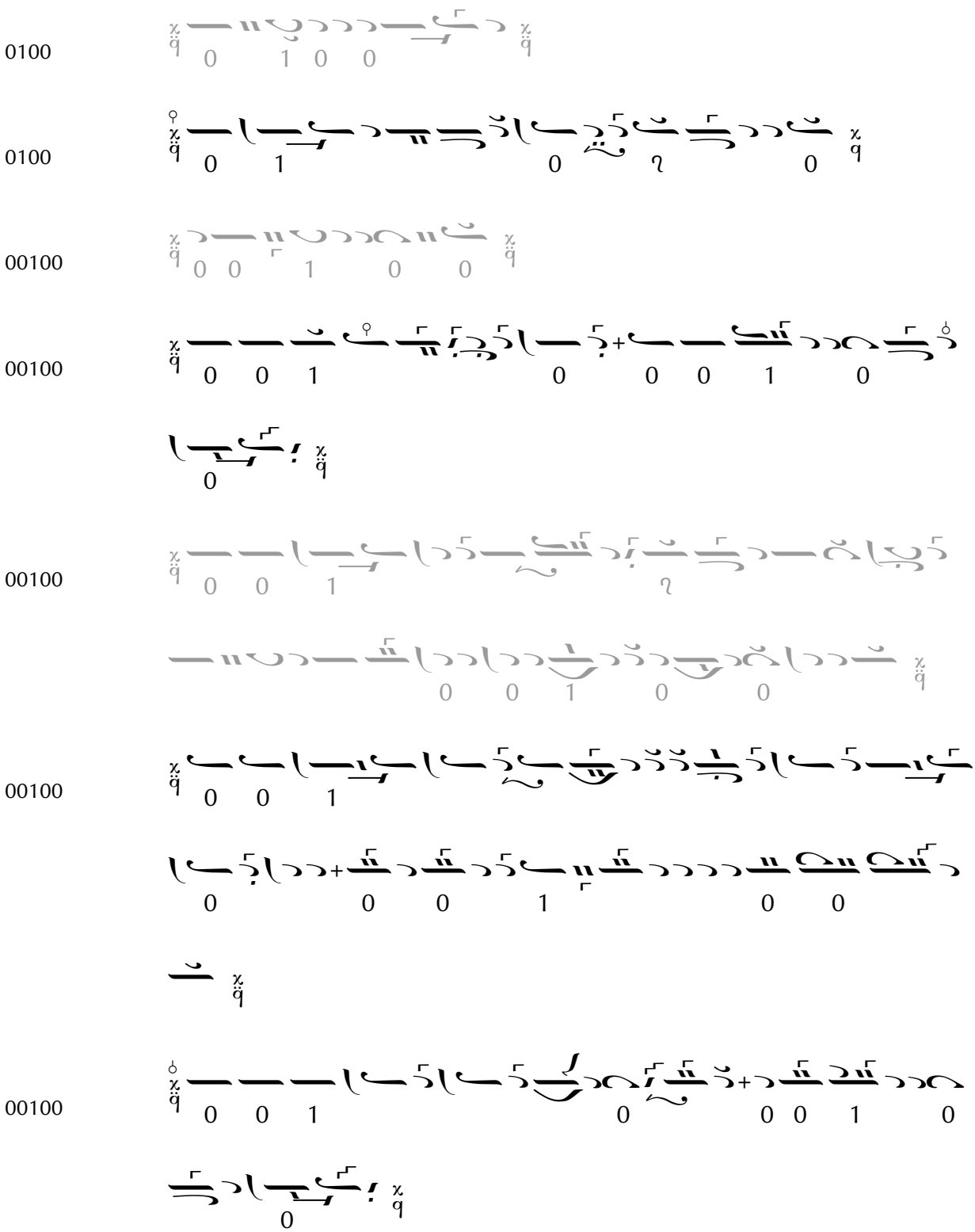
100100



Ke - Ke



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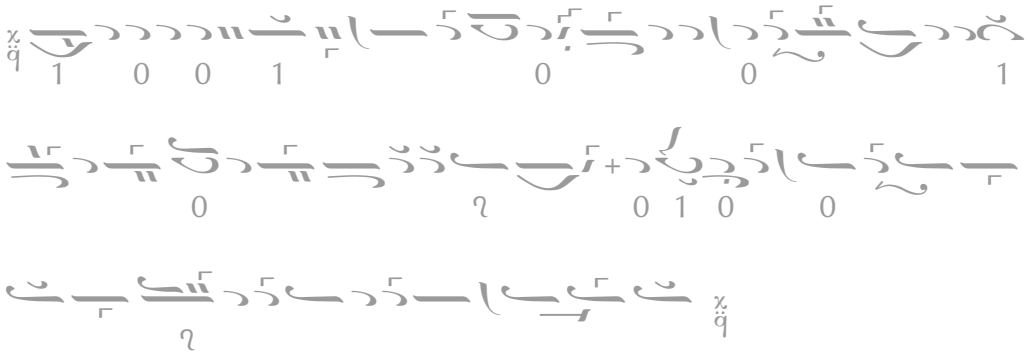
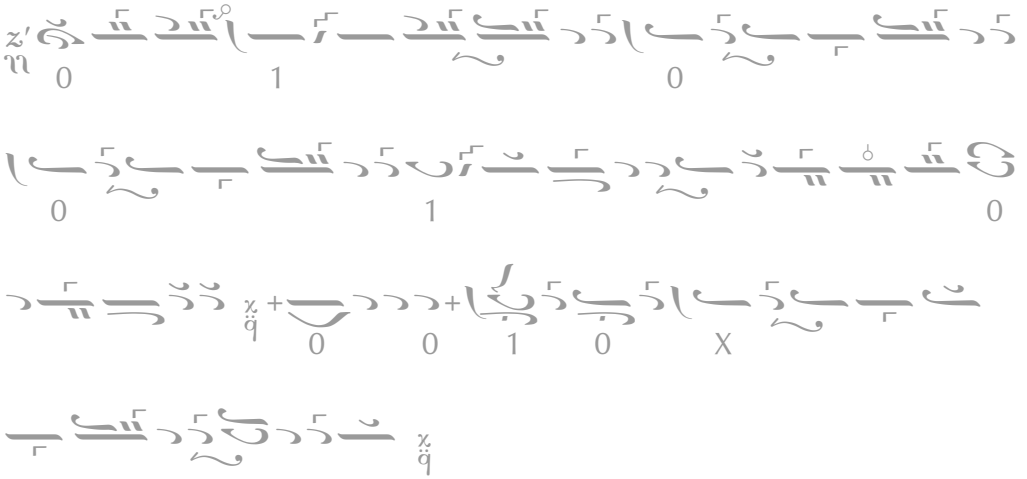


High Zo - Ke

010010X



M) Accented on Fourth to Last Syllable

Pa - Ke

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Di - Ke

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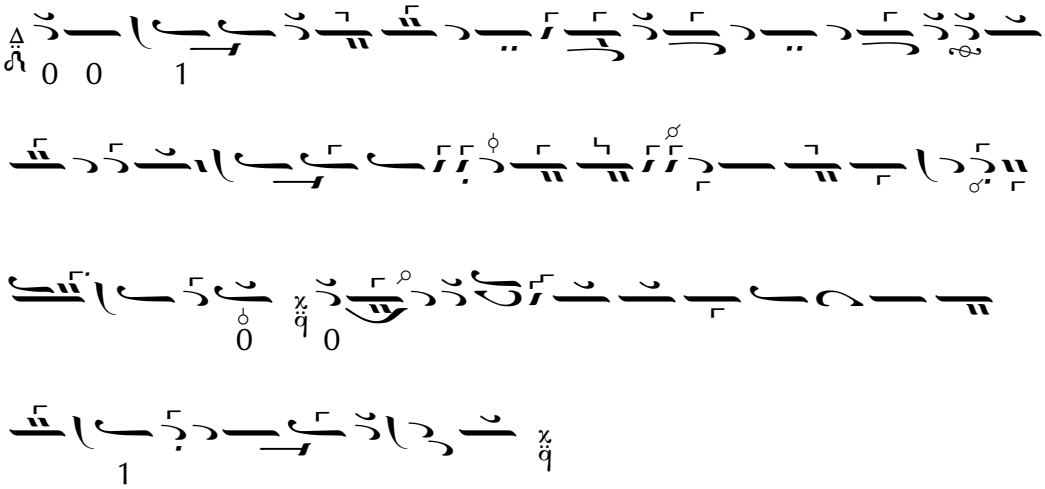
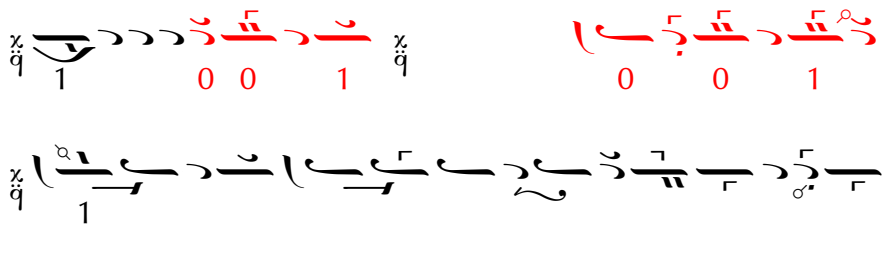


Ke - Ke

1001



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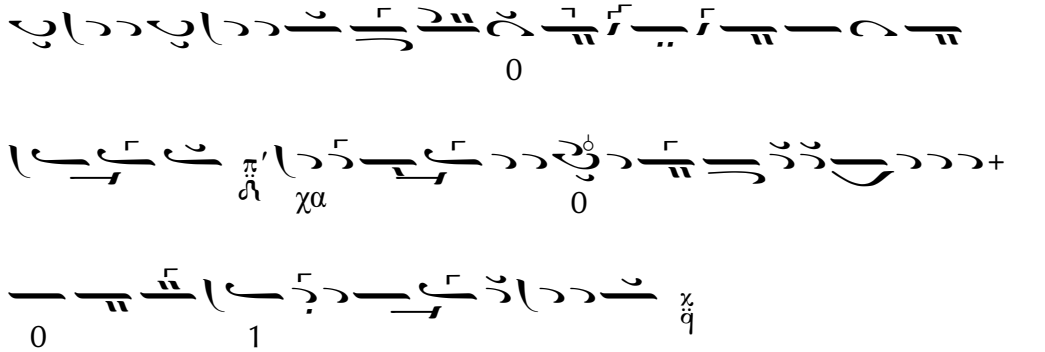

Medial Cadences on Low Ke

N) Accented on Last Syllable

Pa - Low Ke

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X01

X01

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X01

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O) Accented on Second to Last Syllable

Pa - Low Ke

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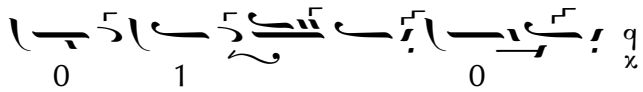
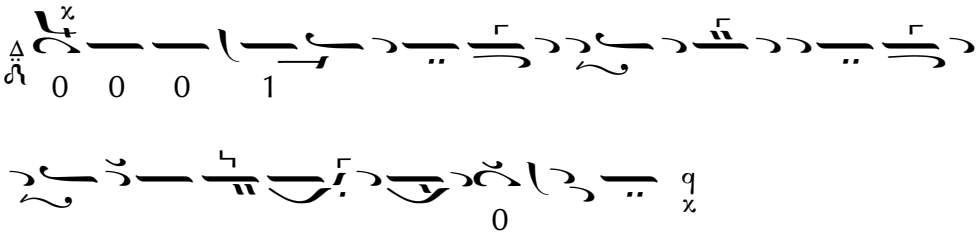
10

010



Di - Low Ke

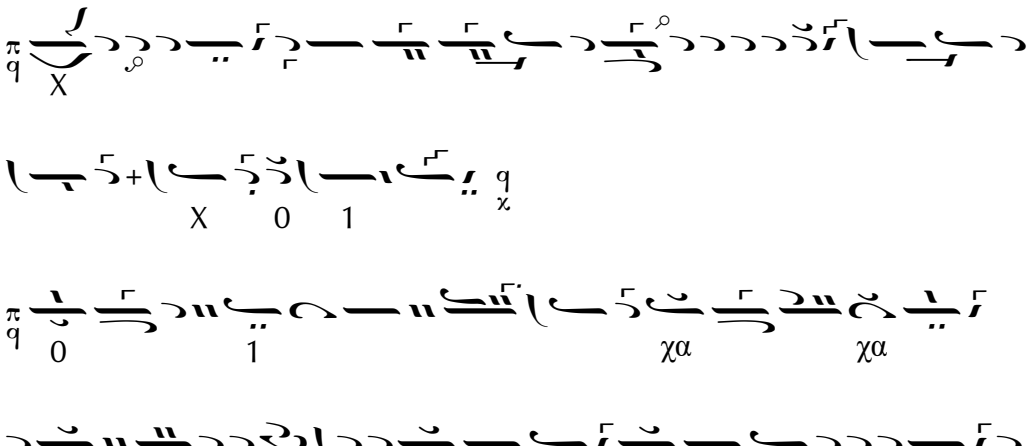
00010



P) Accented on Third to Last Syllable

Pa - Low Ke

X01



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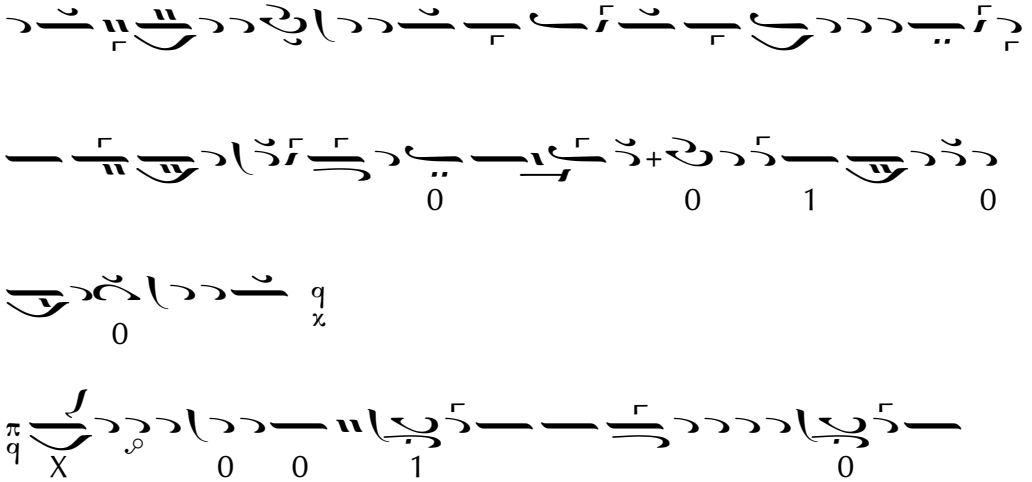

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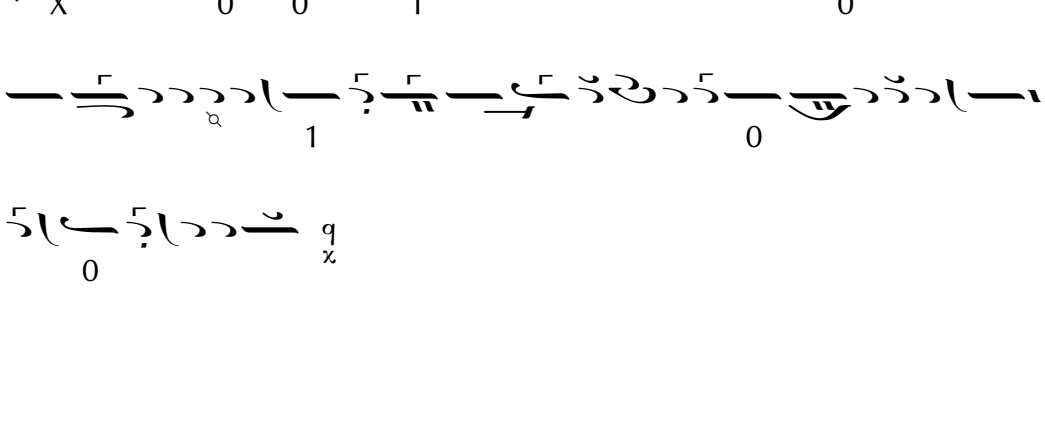
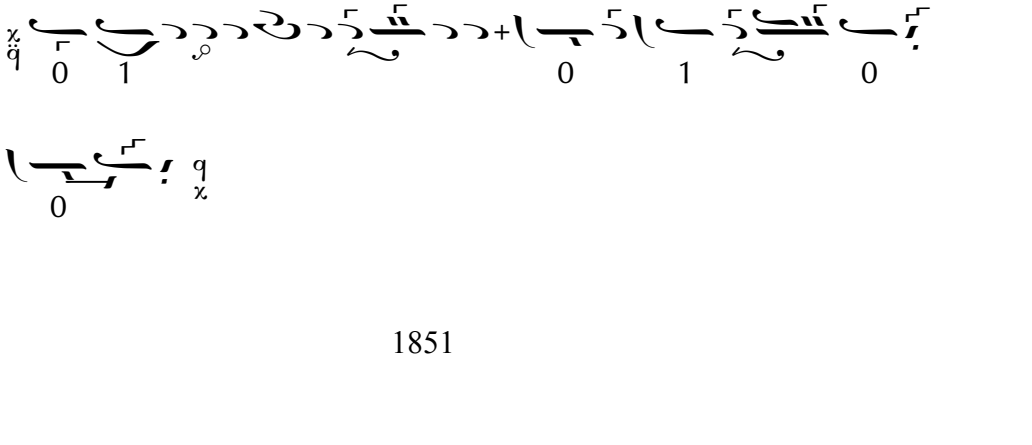


Ke - Low Ke

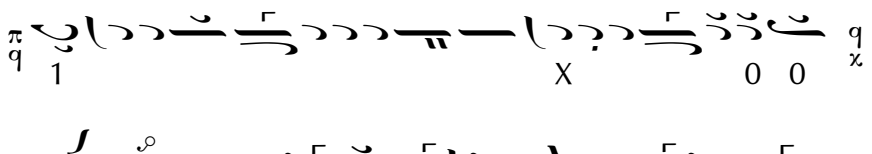
0100



Q) Accented on Fourth to Last Syllable

Pa - Low Ke

1X00



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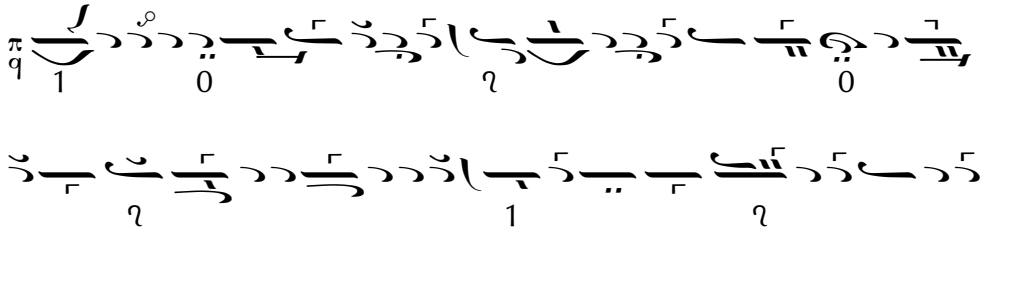

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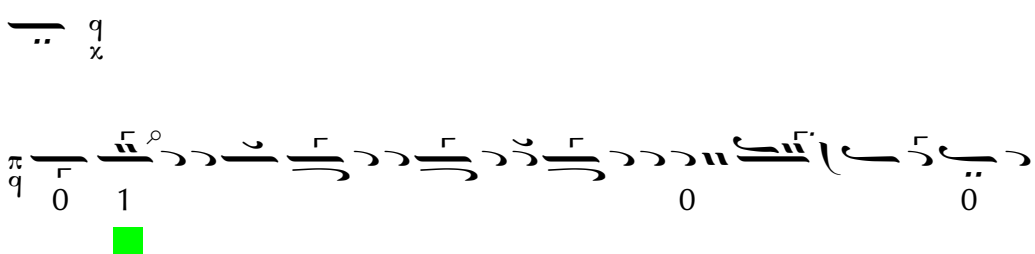

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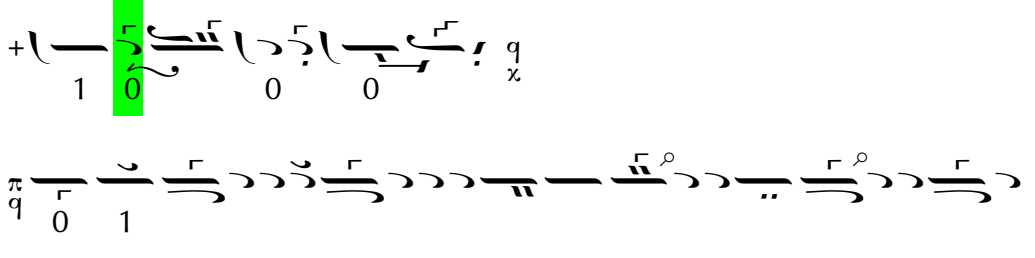
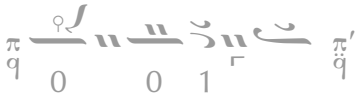


Medial Cadences on High Pa

R) Accented on Last Syllable

Pa - High Pa

001



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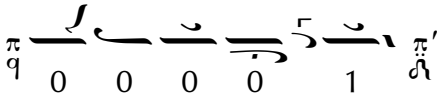
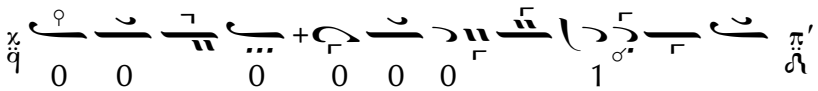


Ke - High Pa

001

001

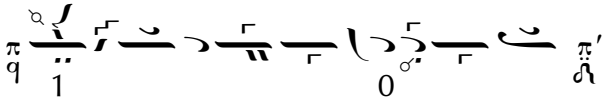
0001



S) Accented on Second to Last Syllable

Pa - High Pa

10



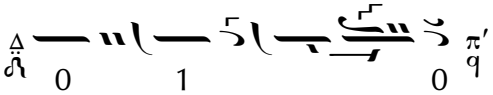
10

010

Di - High Pa

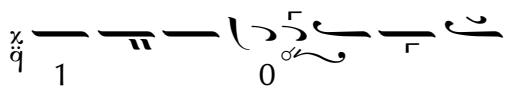
0010

0010



Ke - High Pa

10



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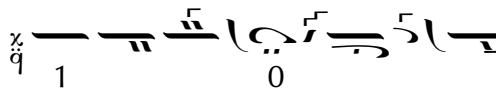

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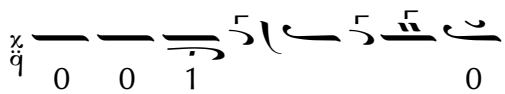

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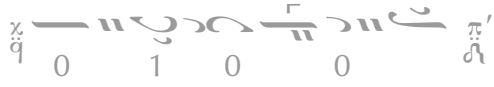
T) Accented on Third to Last Syllable

Ke - High Pa

100

0100



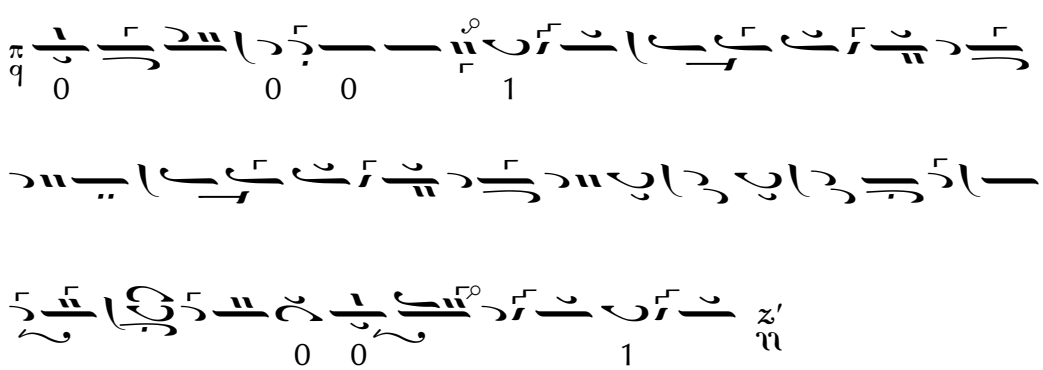
Medial Cadences on Enharmonic High Zo

U) Accented on Last Syllable

Pa - Zo

001

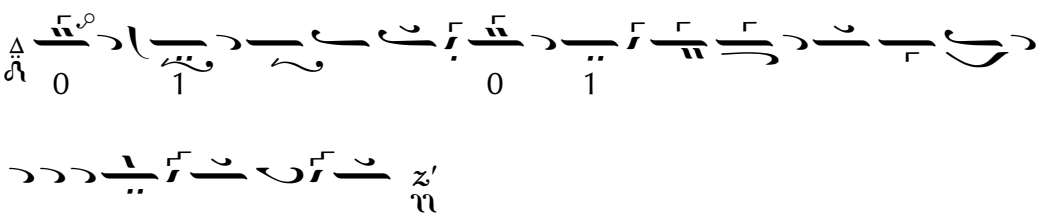
0001



1000001

Di - Zo

0101



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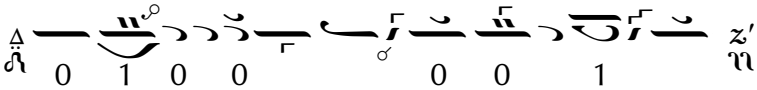
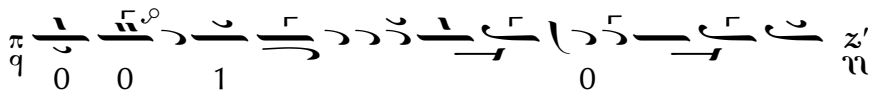


V) Accented on Second to Last Syllable

Pa - Zo

0010



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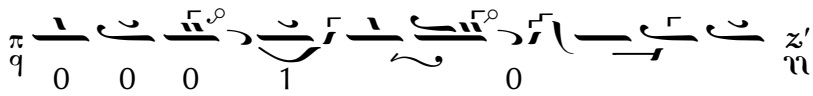

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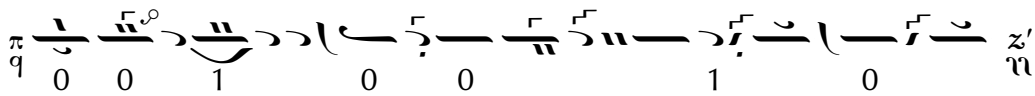
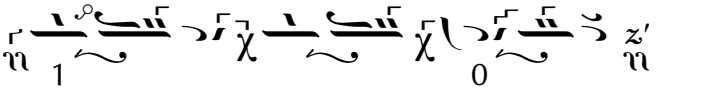


Ga - Zo

10



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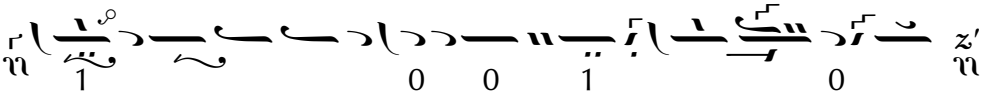
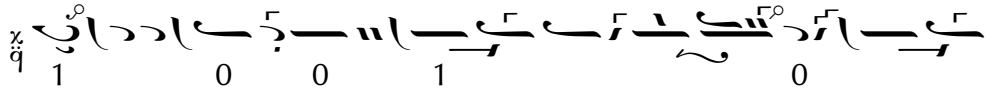


Ke - Zo

010

10010



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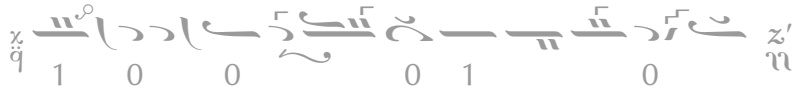

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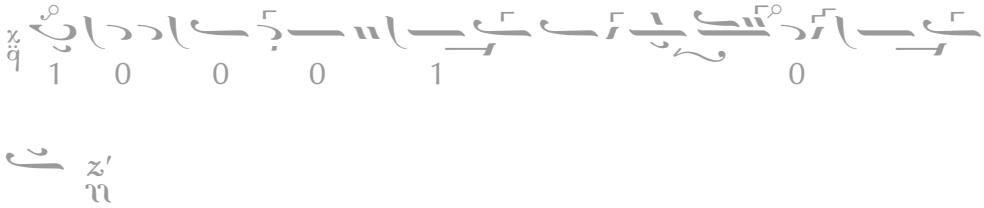

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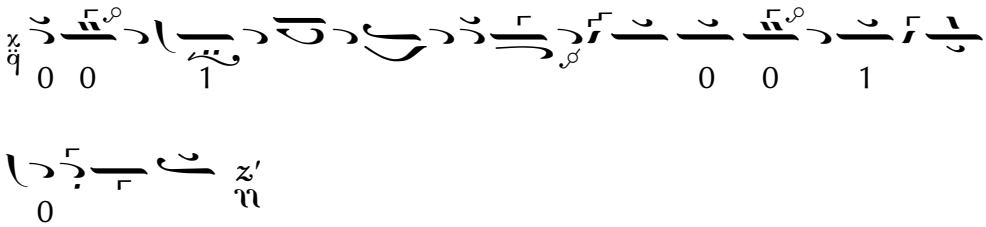

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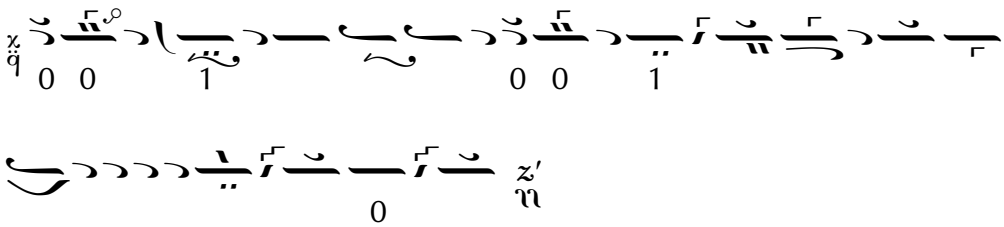
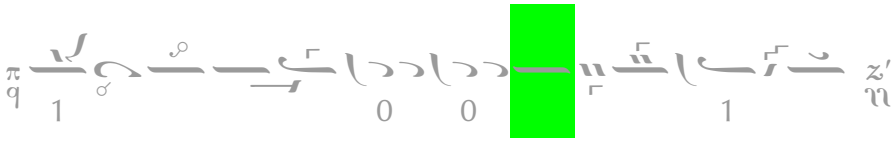


W) Accented on Fourth to Last Syllable

Pa - Zo

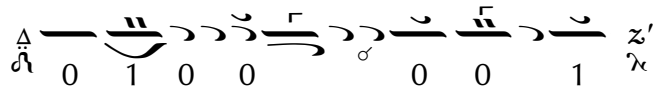
1001



Medial Cadences on Diatonic High Zo

X) Accented on Last Syllable

100001



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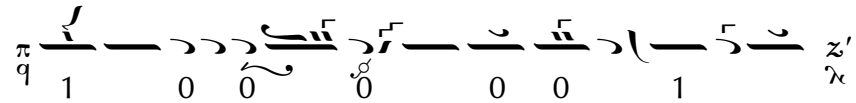
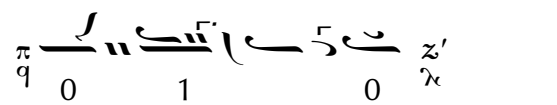


Y) Accented on Second to Last Syllable

10

010



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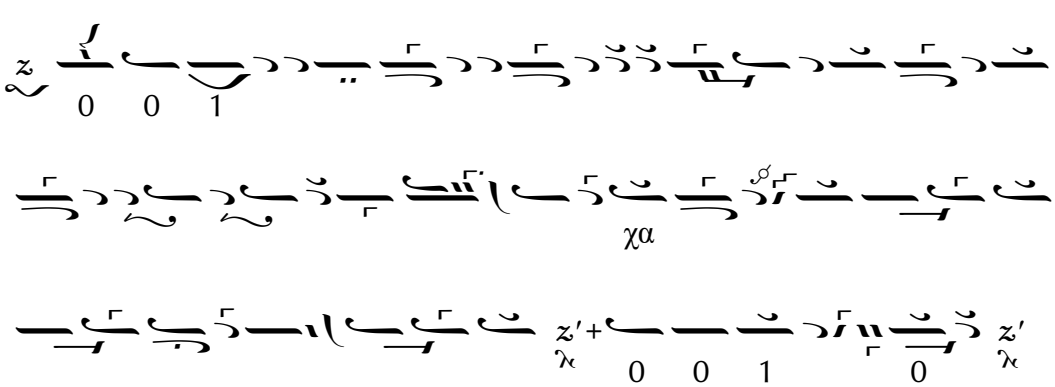

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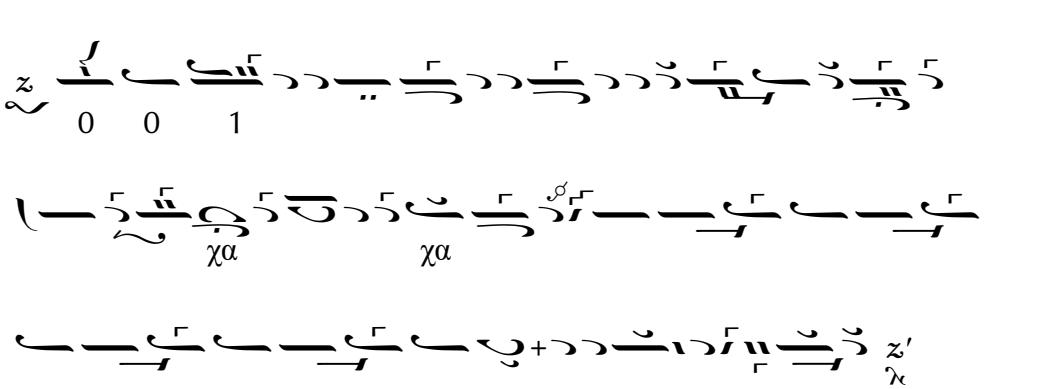

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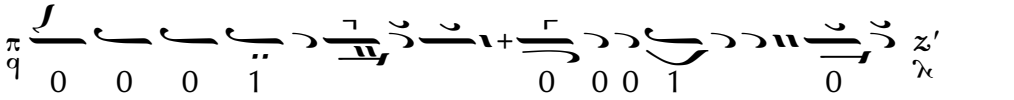

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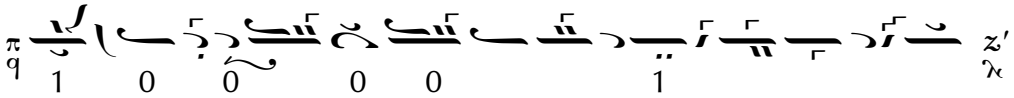


Medial Cadences on High Nee

Z) Accented on Last Syllable

Pa - High Nee

1000001

1000001

1000001

1000001

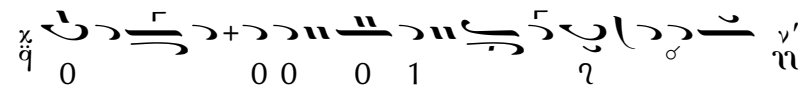
1000001

1000001

Ke - High Nee

001

00001



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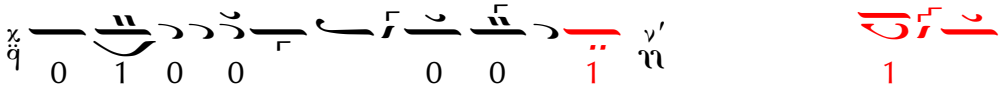
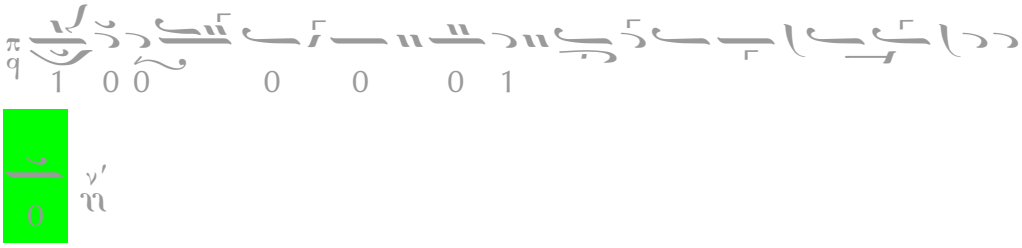


AA) Accented on Second to Last Syllable

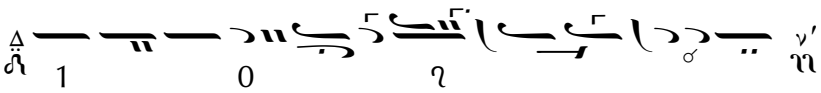
Pa - High Nee

10000010



Di - High Nee

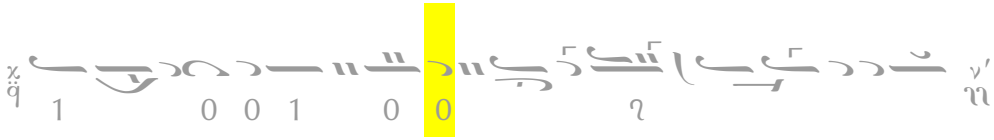
10



AB) Accented on Third to Last Syllable

Ke - High Nee

100100

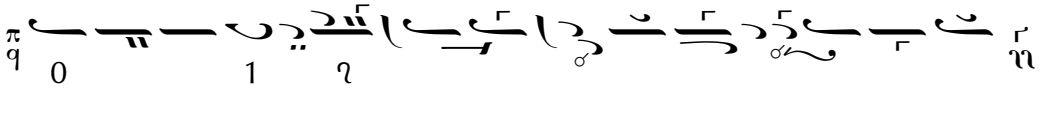


Medial Cadences on Ga

AC) Accented on Last Syllable

Pa - Ga

01



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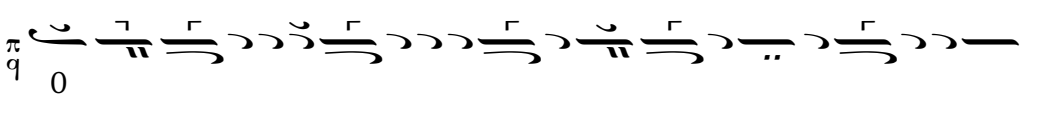

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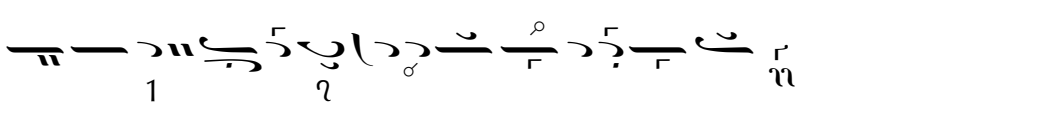

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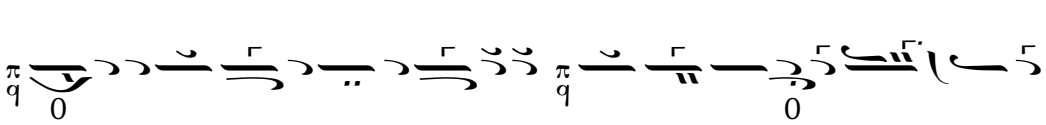
00001



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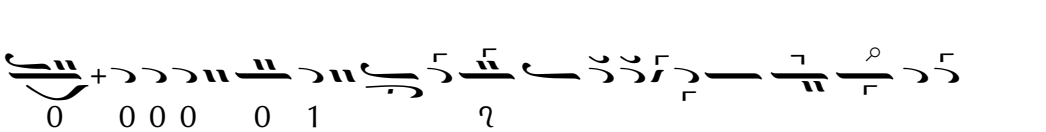

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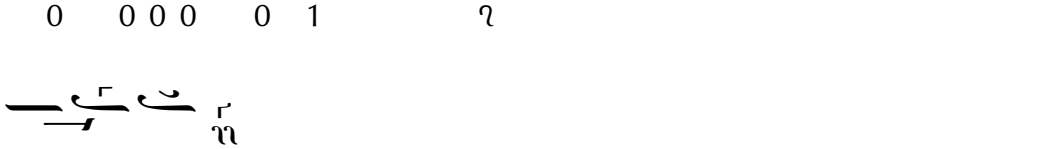
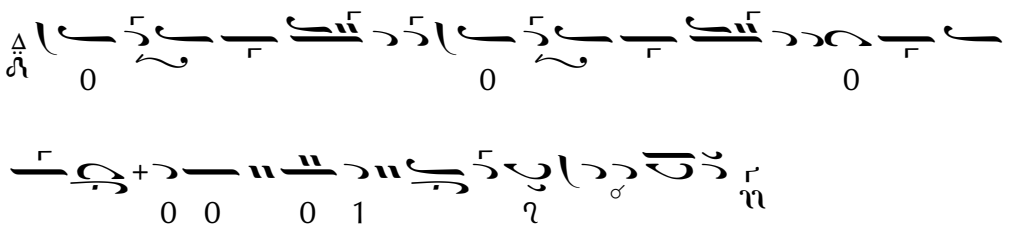


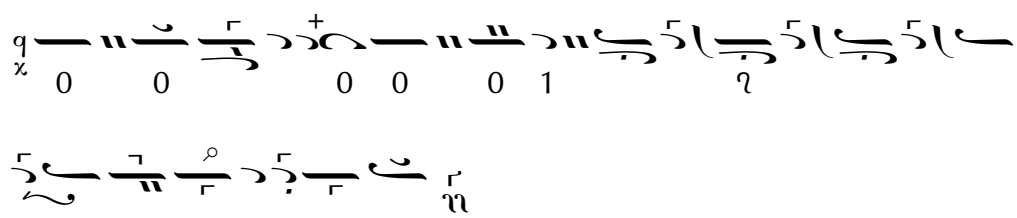
Di - Ga

0001



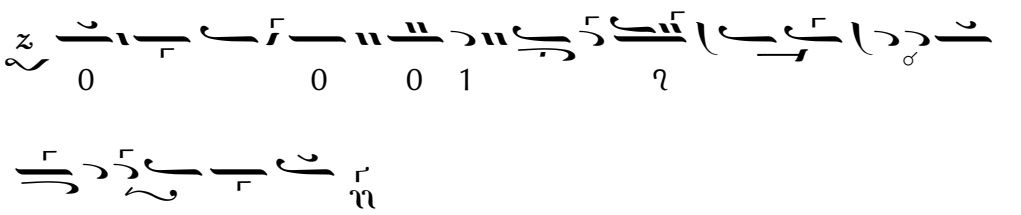
Low Ke - Ga

0001



Low Zo - Ga

0001



AD) Accented on Second to Last Syllable

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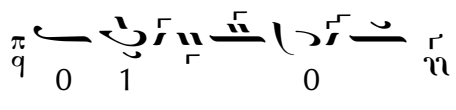

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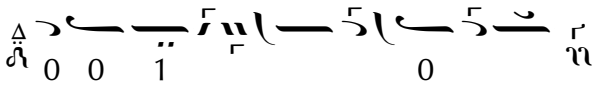

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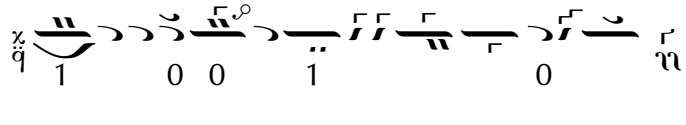

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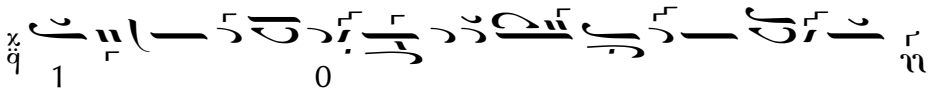

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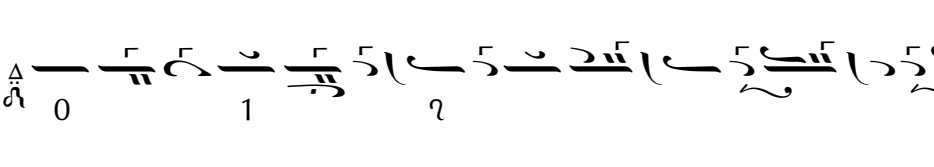

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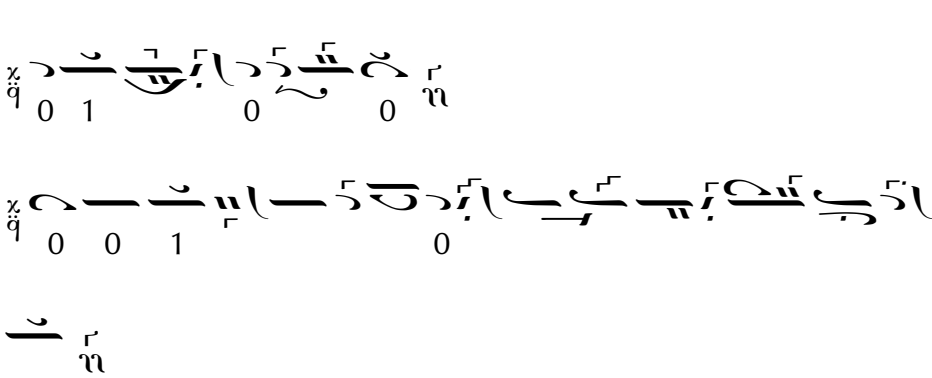

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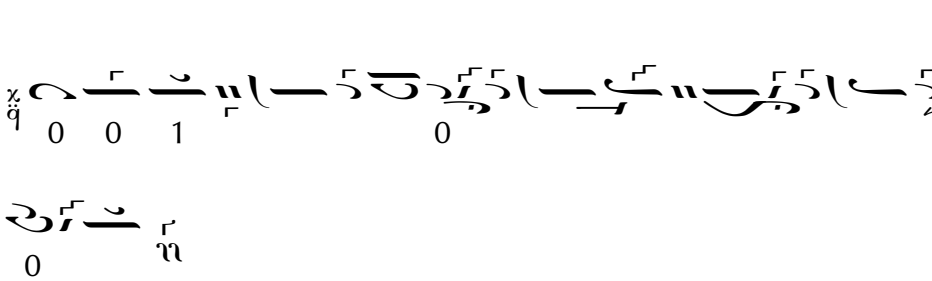
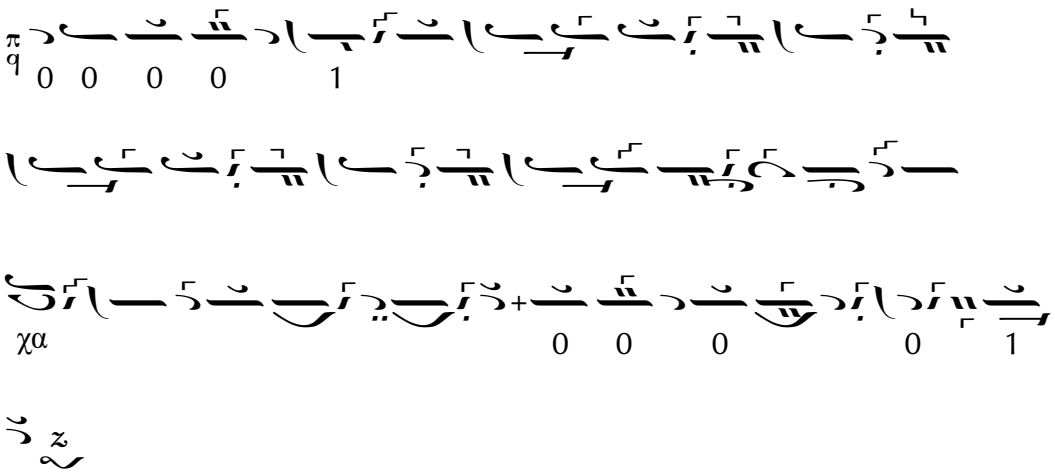


Medial Cadences on Low Zo

AF) Accented on Last Syllable

Pa - Low Zo

00001



AG) Accented on Third to Last Syllable

Pa - Low Zo

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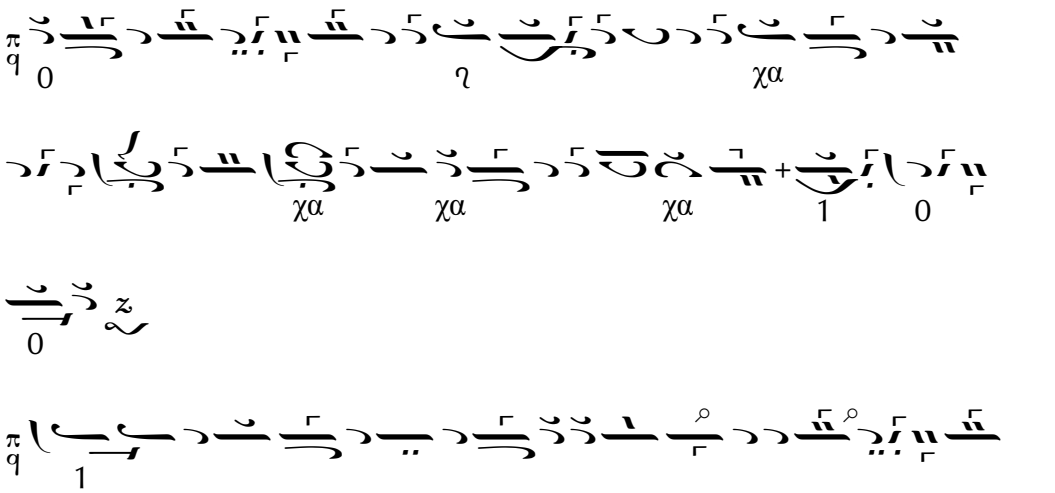

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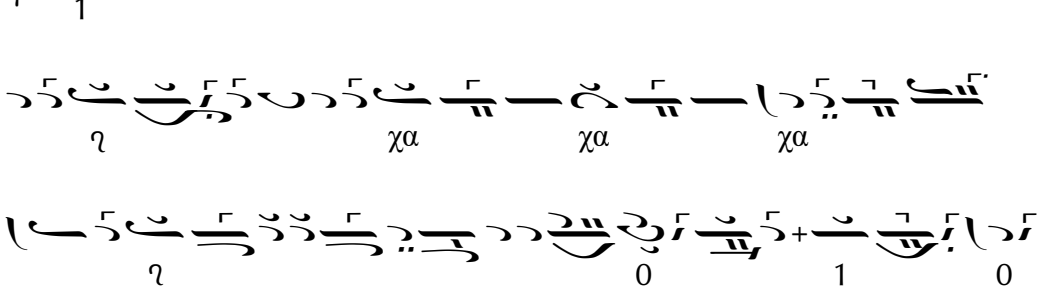


01100

100010

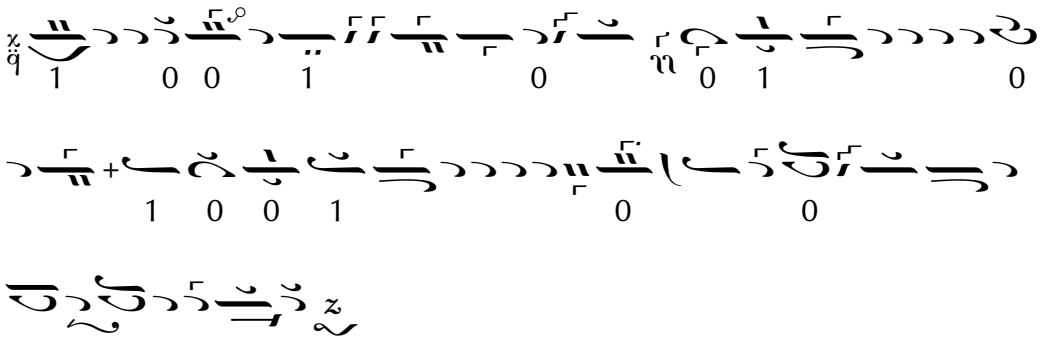
0010100

Di - Low Zo

000100

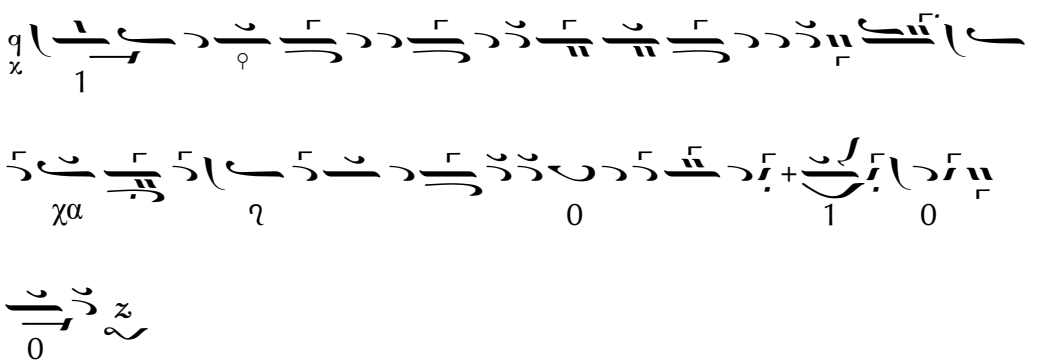
Ke - Low Zo

100100100



Low Ke - Low Zo

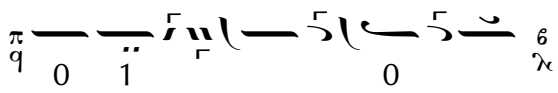
100



Other Medial Cadences

AH) Medial Cadences on Vou

010



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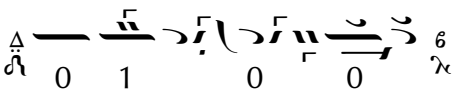
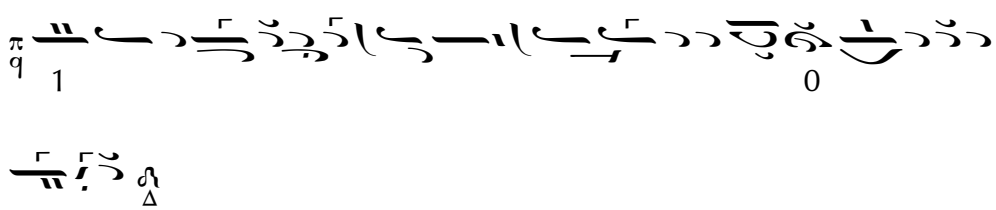


AI) Medial Cadences on Low Di

10



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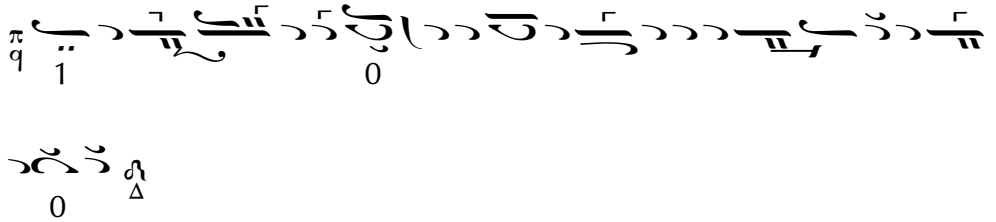

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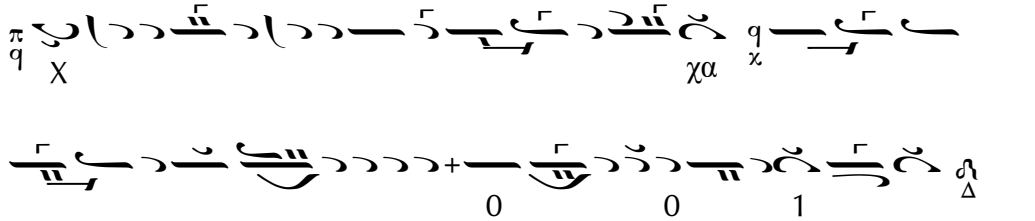
X01

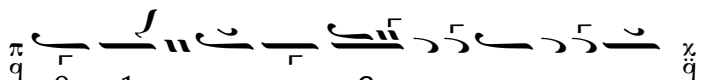


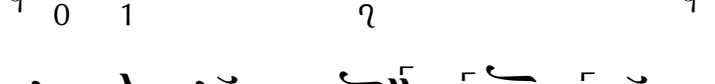
001
X01

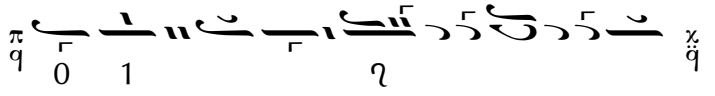
Old Sticheraric Formulae

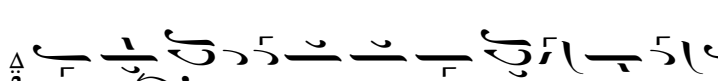
The formulae in this section have been copied verbatim as they are in our catalogue of sticheraric formulae for first mode. We have included them here because we believe that most of them would be appropriate if used in brief papadic hymns (e.g., brief cherubic hymns).

AJ) Accented on Last Syllable

01 

01 

01 

01 

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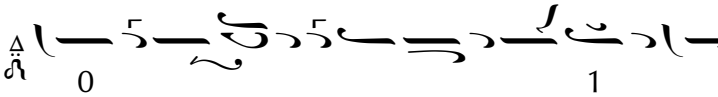
001 

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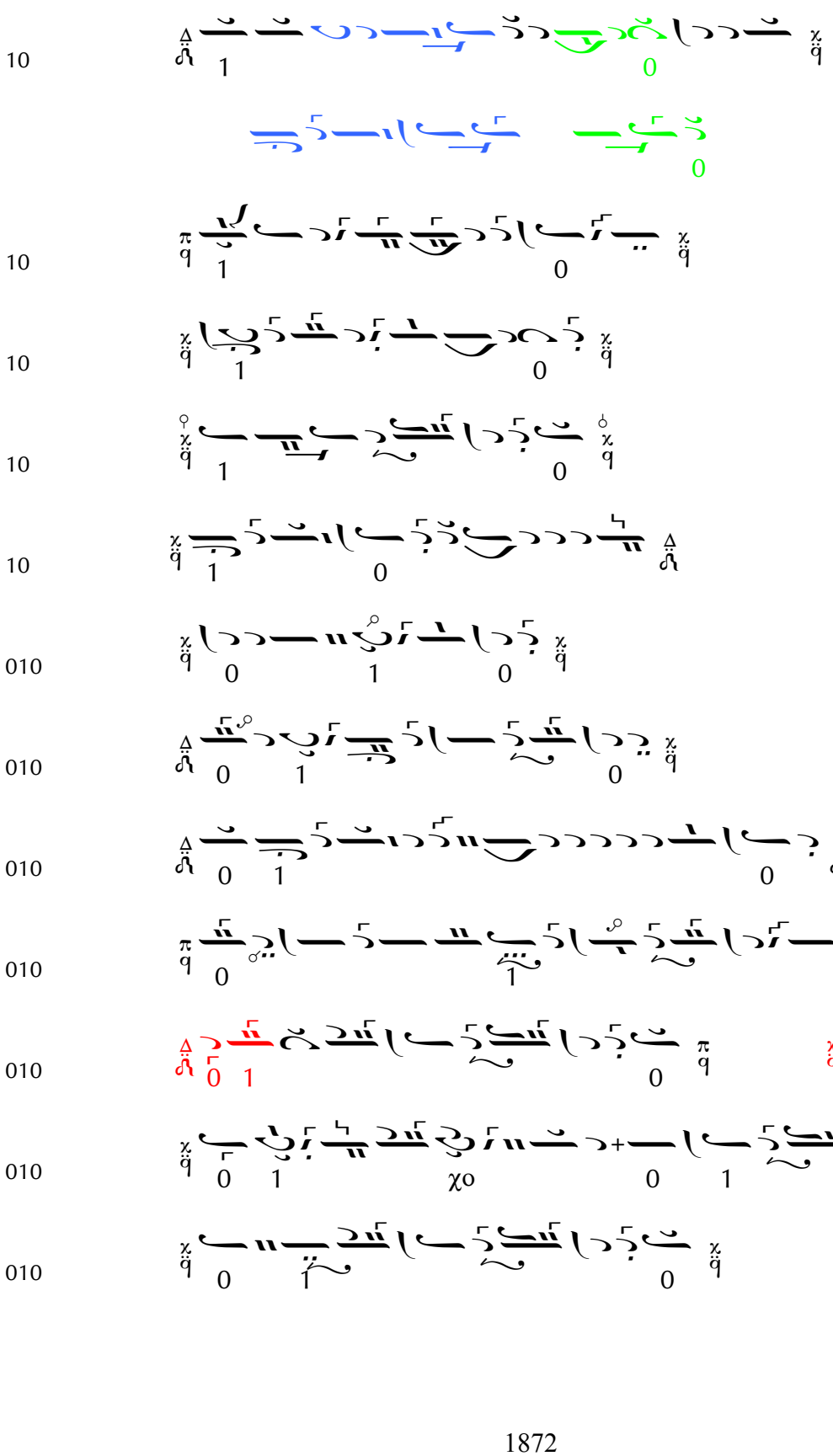
AK) Accented on Second to Last Syllable



00010
10010
010010
100010
100010
100010
100010
0100010

AL) Accented on Third to Last Syllable

100

100

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10100

0100100

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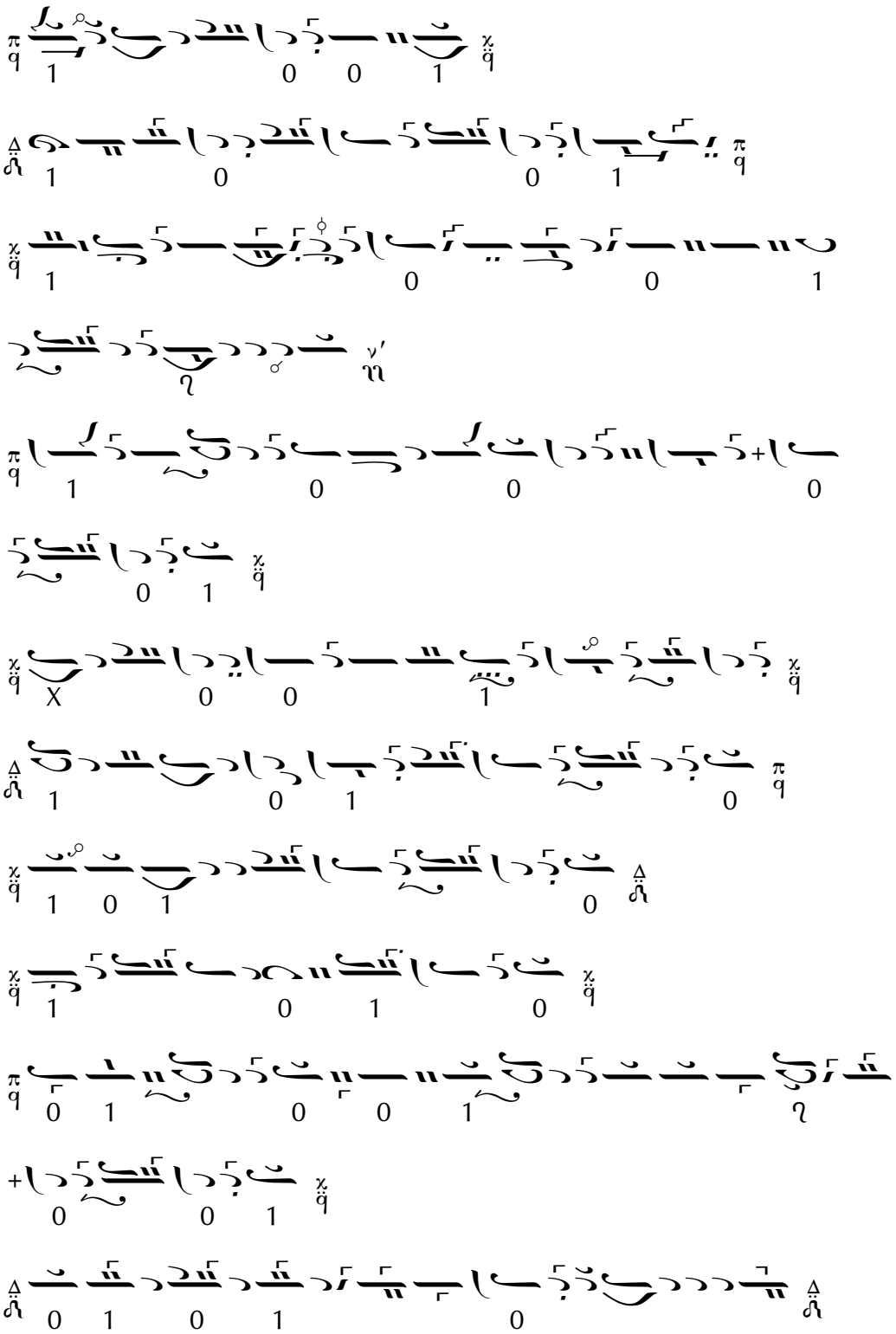
00100100

AM) Accented on Fourth to Last Syllable

1001

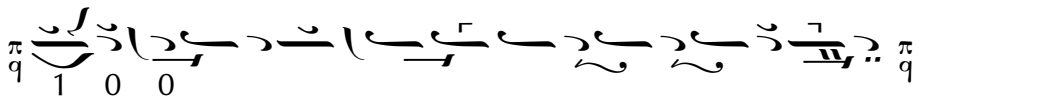


Final Cadences

AN) Accented on Third to Last Syllable

Pa - Pa

100



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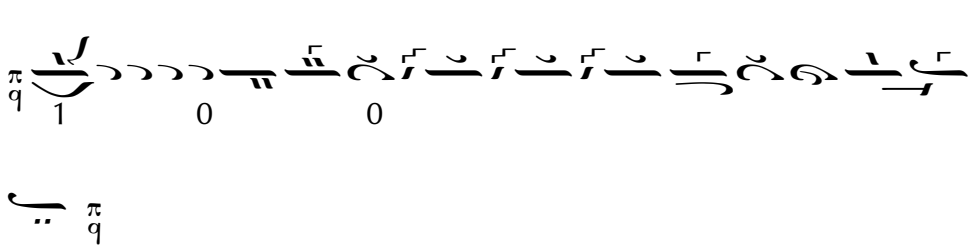

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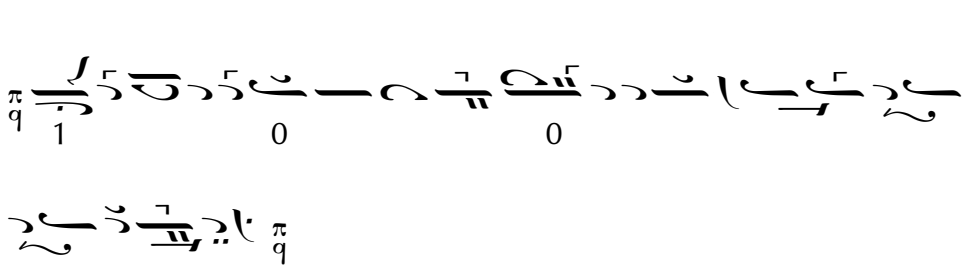

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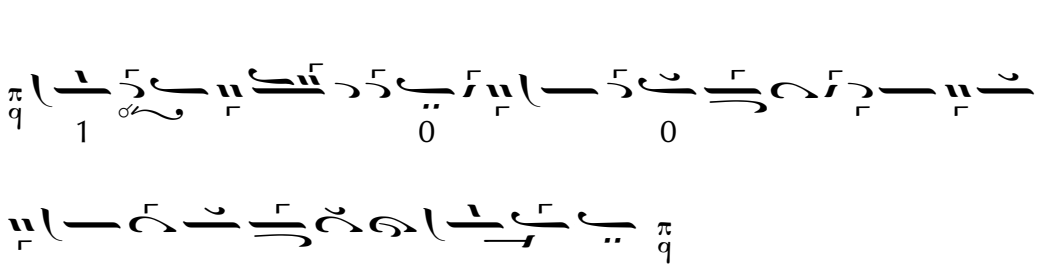

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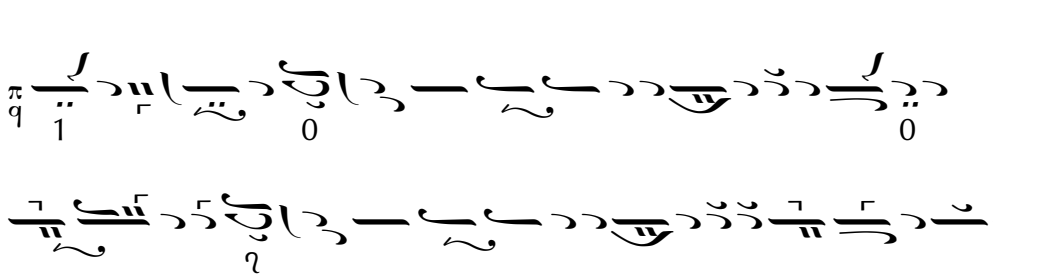

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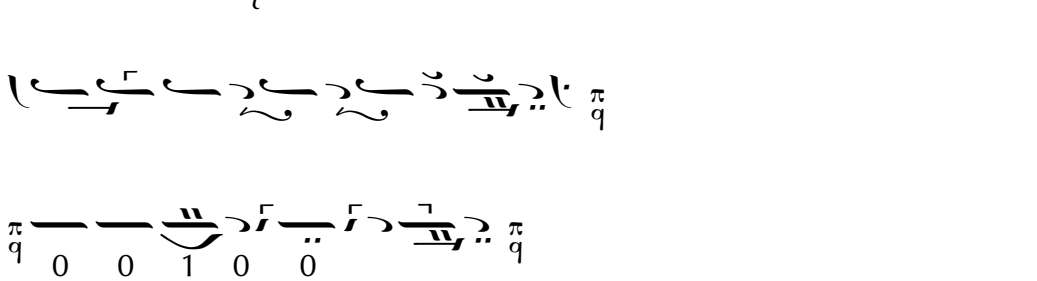

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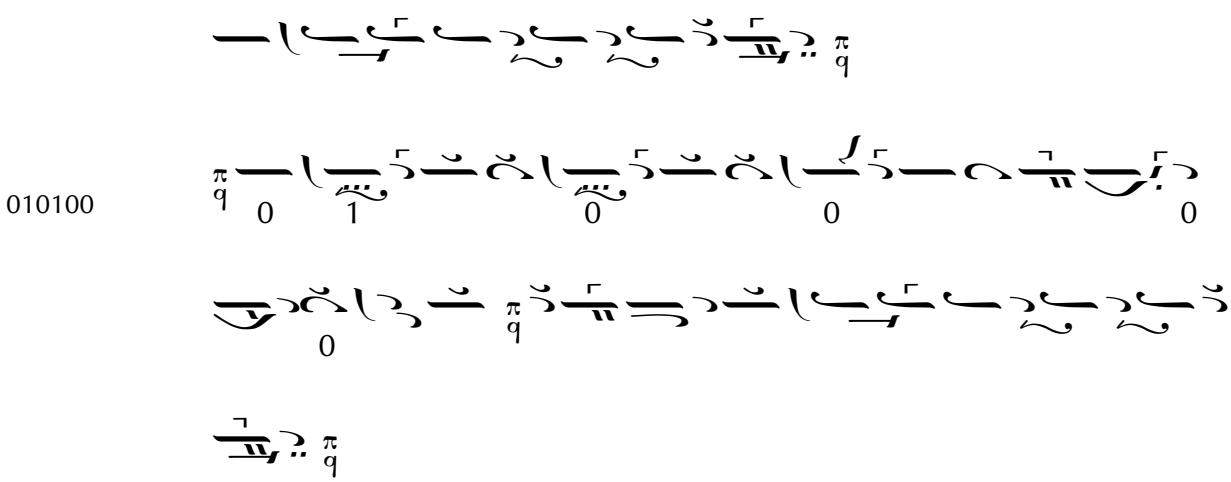

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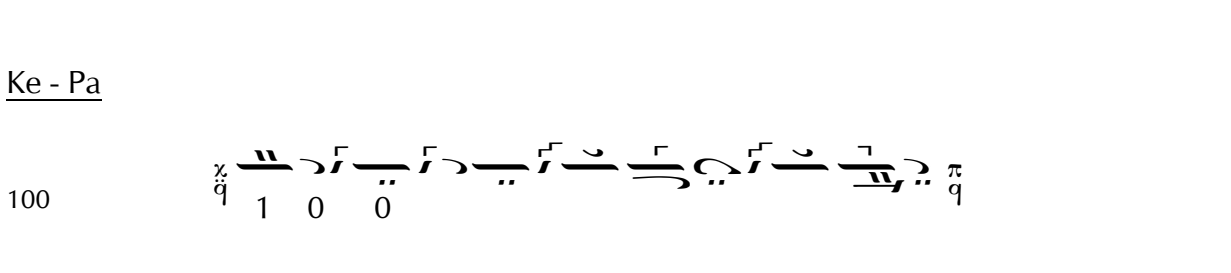

Ke - Pa

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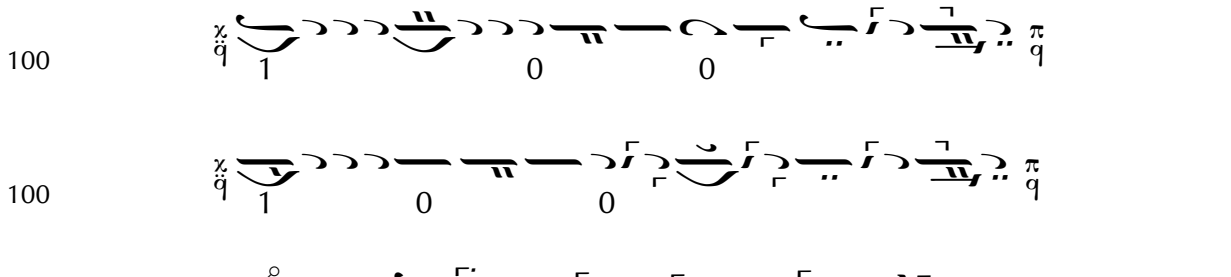

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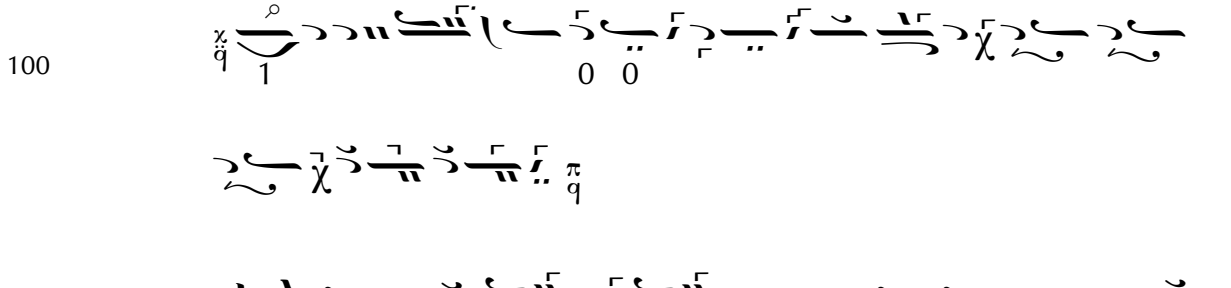

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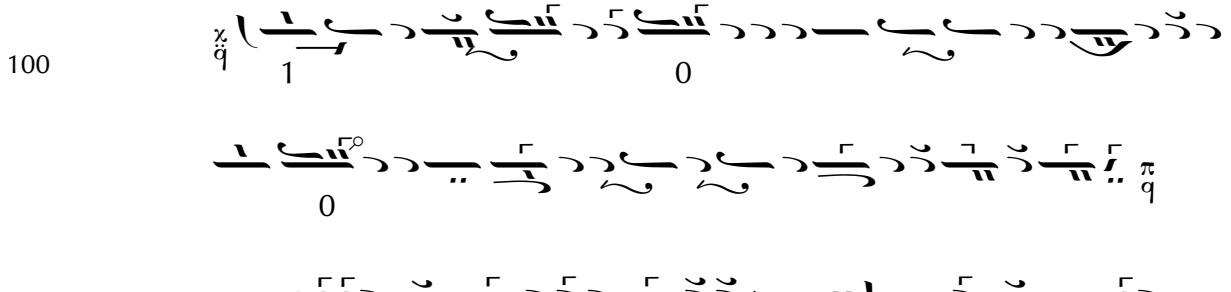

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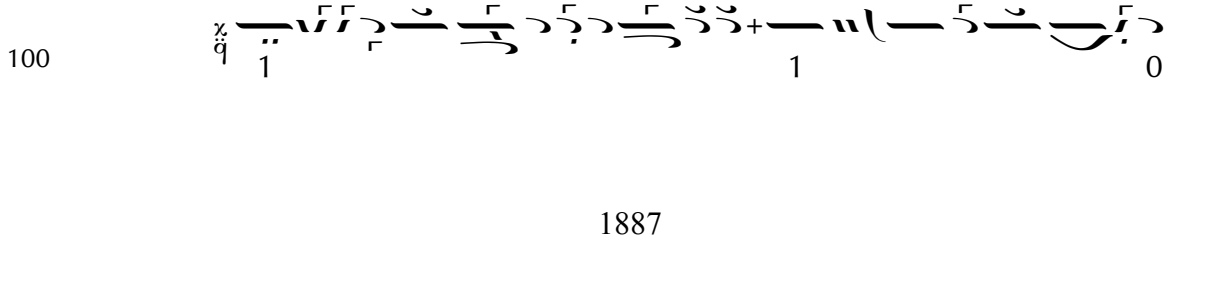

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0100100

Plagal Second Mode

Byzantine Music Formulae

Plagal Second Mode - Papadic

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C) Accented on Second to Last Syllable 1913
D) Accented on Third to Last Syllable 1930
E) Accented on Fourth to Last Syllable 1958

Medial Cadences on Di

F) Accented on Last Syllable 1960
G) Accented on Second to Last Syllable 1969
H) Accented on Third to Last Syllable 1980
I) Accented on Fourth to Last Syllable 1986

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J) Accented on Last Syllable 1990
K) Accented on Second to Last Syllable 1993
L) Accented on Third to Last Syllable 2000
M) Accented on Fourth to Last Syllable 2006

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Medial Cadences on Low Di

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U) Accented on Last Syllable 2016
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Medial Cadences on High Pa

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AH) Accented on Second to Last Syllable 2037
AI) Accented on Third to Last Syllable 2042
AJ) Accented on Fourth to Last Syllable 2049

Final Cadences

AK) Final Cadences on Pa 2052
AL) Final Cadences on Di 2056

Sources

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

Χερουβικὸν Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 81)
Χερουβικὸν Γρηγορίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 71)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 66)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 105)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 414)
Χερουβικὸν Χουρμουζίου (Ταμεῖον Ἀνθολογίας - Χουρμουζίου, σελ. 39)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, *Цветособрание*, 1847, σελ. 42 (Slavonic adaptation by Никола Трандафилов)
Χερουβικὸν (σύντομον τῆς ἑβδομάδος) Γρηγορίου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 650 (Slavonic adaptation by Петър Сарафов)
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 163 (Slavonic adaptation by Тодор Икономов)
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 62)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος, Cântările Sfintei Liturghii, 2000, σελ. 124 (Romanian adaptation by Arhiereu Nectarie Tripoleos).

«Νῦν αἱ Δυνάμεις», Πέτρου Πελοποννησίου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 105)
«Νῦν αἱ Δυνάμεις», Κλαδᾶ καὶ Ἰωάννου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Α′, σελ. 407)
«Νῦν αἱ Δυνάμεις», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 94)
«Νῦν αἱ Δυνάμεις», Ματθαίου Βαπτοπαιδινοῦ (*Ε.Β.Ε. 3473*, φ. 85β)
«Νῦν αἱ Δυνάμεις» Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 212)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 670)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 674)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 69)
Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 59)

Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 99)
Κοινωνικὸν «Γεύσασθε» Ἰωάννου Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 224)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 63)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 66)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 68)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 64)

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

Χερουβικὸν Ἁγ. Ἰωάνννου Κουκουζέλους «Παλατινόν» (Ε.Β.Ε. 1943 φ. 60β)
Χερουβικὸν Ἀρσενίου τοῦ Μικροῦ, (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Χερουβικὸν Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 599)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 535)
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 57 καὶ 63)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 433)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 98)
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 140)
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 211)
Χερουβικὸν Γρηγορίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 243)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 294)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 353)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 389)
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 419)
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, *Φωκαέως*, σελ. 277)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 153)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 315)
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 62 (Slavonic adaptation by

Никола Трандафилов).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, *Литургия,* 1872, σελ. 186 (Slavonic adaptation by Тодор Икономов)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство,* 1912, σελ. 674 (Slavonic adaptation by Петър Сарафов)
Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 147 (Romanian adaptation by Schim. Nectarie).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 177 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Ρουμανικὸν Χερουβικὸν Διονυσίου Φωτεινοῦ (*Biblioteca Mănăstirii Neamţ mr001*, φ. 358)

«Νῦν αἱ Δυνάμεις» Ἁγίου Ἰωάννου τοῦ Δαμασκηνοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 211)
«Νῦν αἱ Δυνάμεις» Ἁγίου Ἰωάννου τοῦ Κουκουζέλους
«Νῦν αἱ Δυνάμεις» Λογγίνου Μοναχοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 676)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου Ῥυσίου (*Ἀπάνθισμα*, σελ. 115)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Νικηφόρου τοῦ Ἠθικοῦ (*Ἐν Ἄνθος*, σελ. 367)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ (ἕτερον), Νικηφόρου τοῦ Ἠθικοῦ (Ἐξήγησις Χουρμουζίου, ΕΒΕ-ΜΠΤ 705, φ. 70)
«Τοῦ Δείπνου» ἀντὶ Χερουβικοῦ, Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 430)

Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 129)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μάρκου τοῦ Εὐγενικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Νικηφόρου τοῦ Ἠθικοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 130)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» σύντομον, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 486)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου Λαμπαδαρίου
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 222)
Κοινωνικὸν «Γεύσασθε» Ἁγίου Ἰωάννου τοῦ Δαμασκηνοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 221v)
Κοινωνικὸν «Γεύσασθε» Ξένου Κορώνη (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 223)
Κοινωνικὸν «Γεύσασθε» Νικολάου Δοχειαρείτου

Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 102)
Κοινωνικὸν «Γεύσασθε» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Ἑσπερινὸς Α', Φωκαέως*, σελ. 328)
Κοινωνικὸν «Γεύσασθε» Στεφάνου Κούτρου τοῦ Βυζαντίου
Κοινωνικὸν «Εἰς μνημόσυνον» Θεοδώρου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 159)
Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 228)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 825)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Παγκρατίου Μοναχοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 175)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 632)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Πέτρου Μπερεκέτου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 226)
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β', σελ. 224)
Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 365)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 755)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 61)
Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 691)
Κοινωνικὸν «Σῶμα Χριστοῦ» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ', σελ. 706)
Κοινωνικὸν «Σῶμα Χριστοῦ» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 191)

Key:

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

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."

ζε = 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.

ϩ = 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

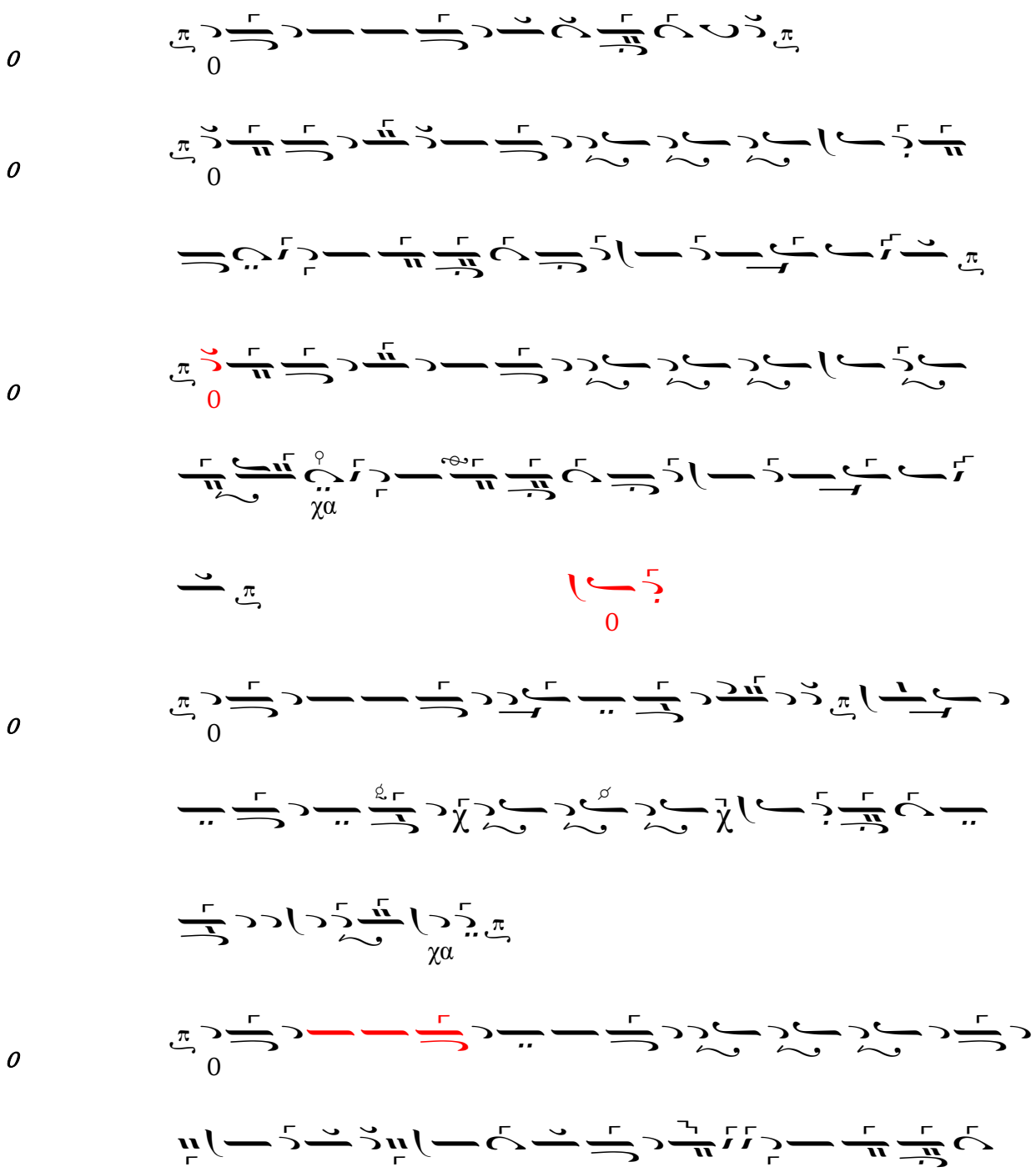
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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) Initial Syllable



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

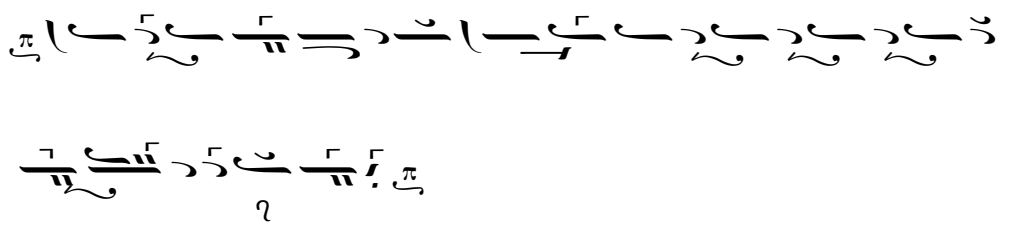
χα
χα
χα

Medial Cadences on Pa

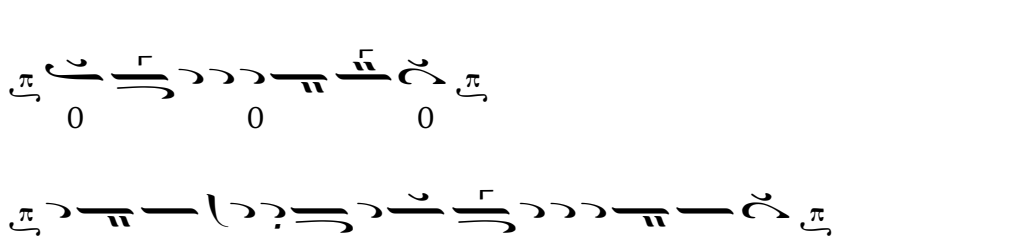
B) Accented on Last Syllable

Pa - Pa

0



000



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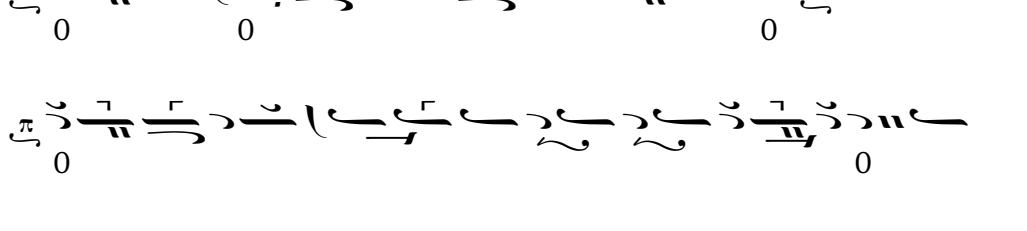

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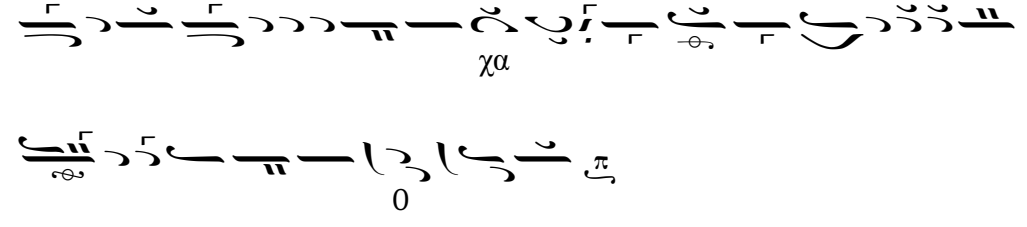
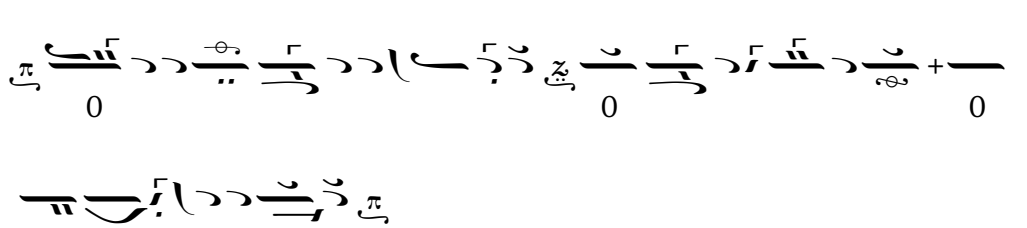
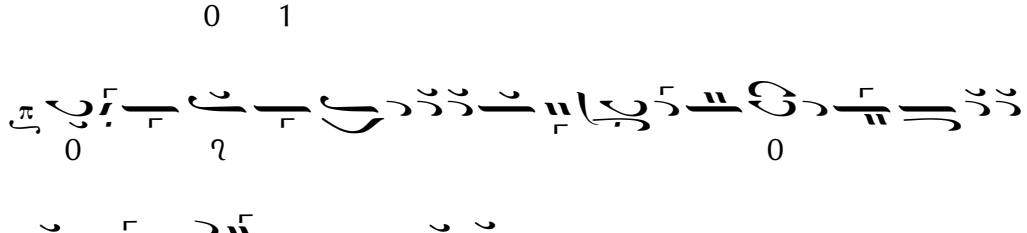


001



001



001

X01

X01

X01

X01

100001

100001

(010)0001

0100001

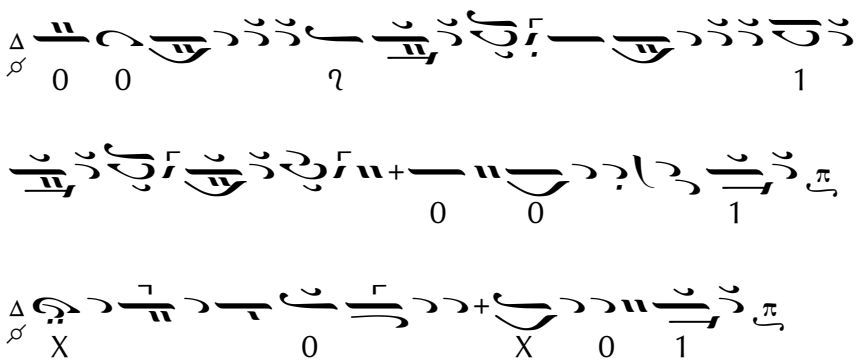
00010001

00010001

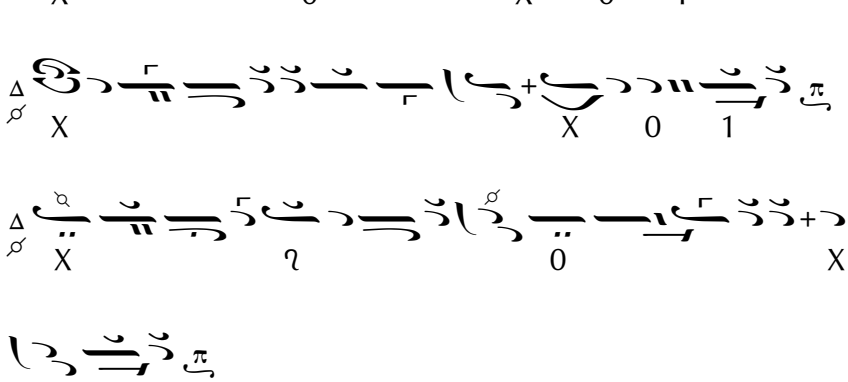
001010001

Di - Pa

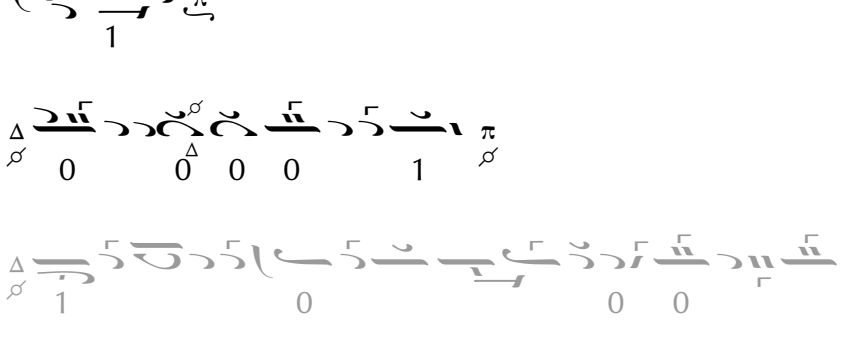
001



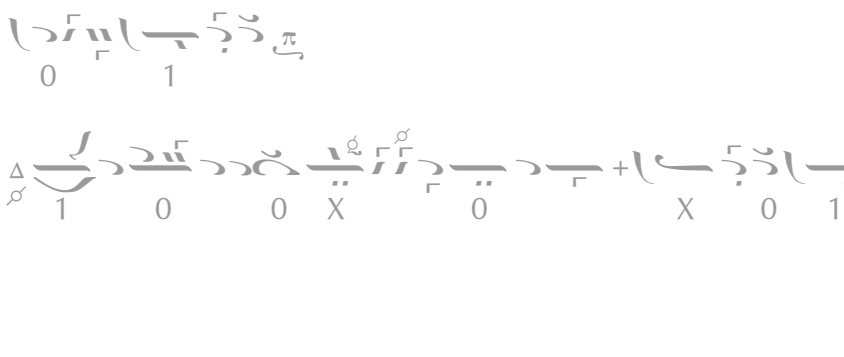
X01



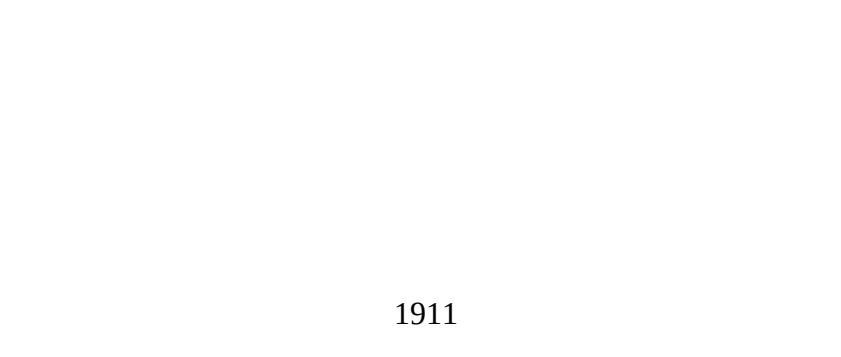
X01



X01



00001

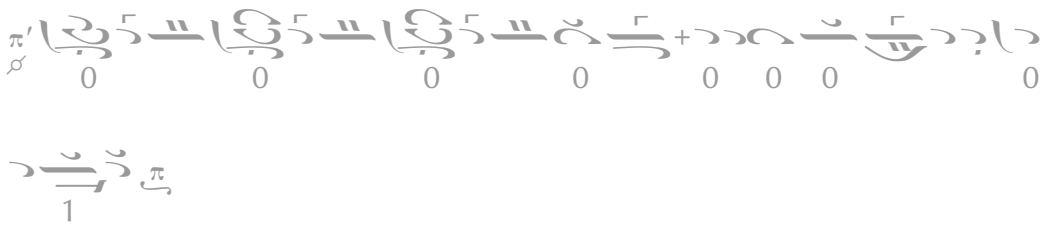


100001

100X01

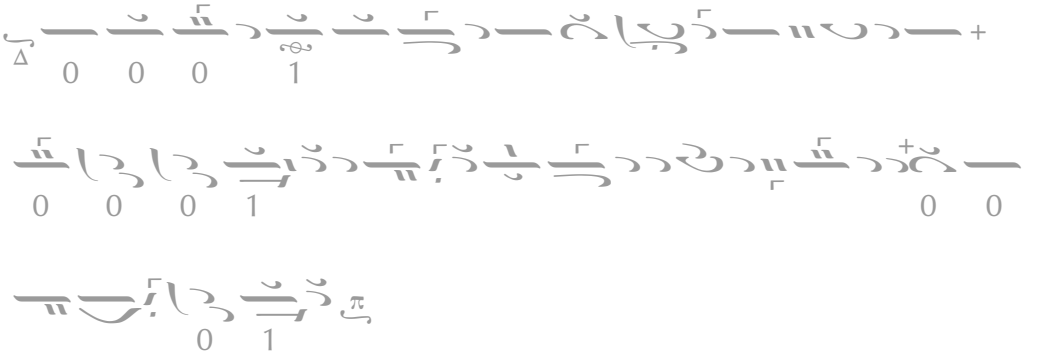
High Pa - Pa

00001



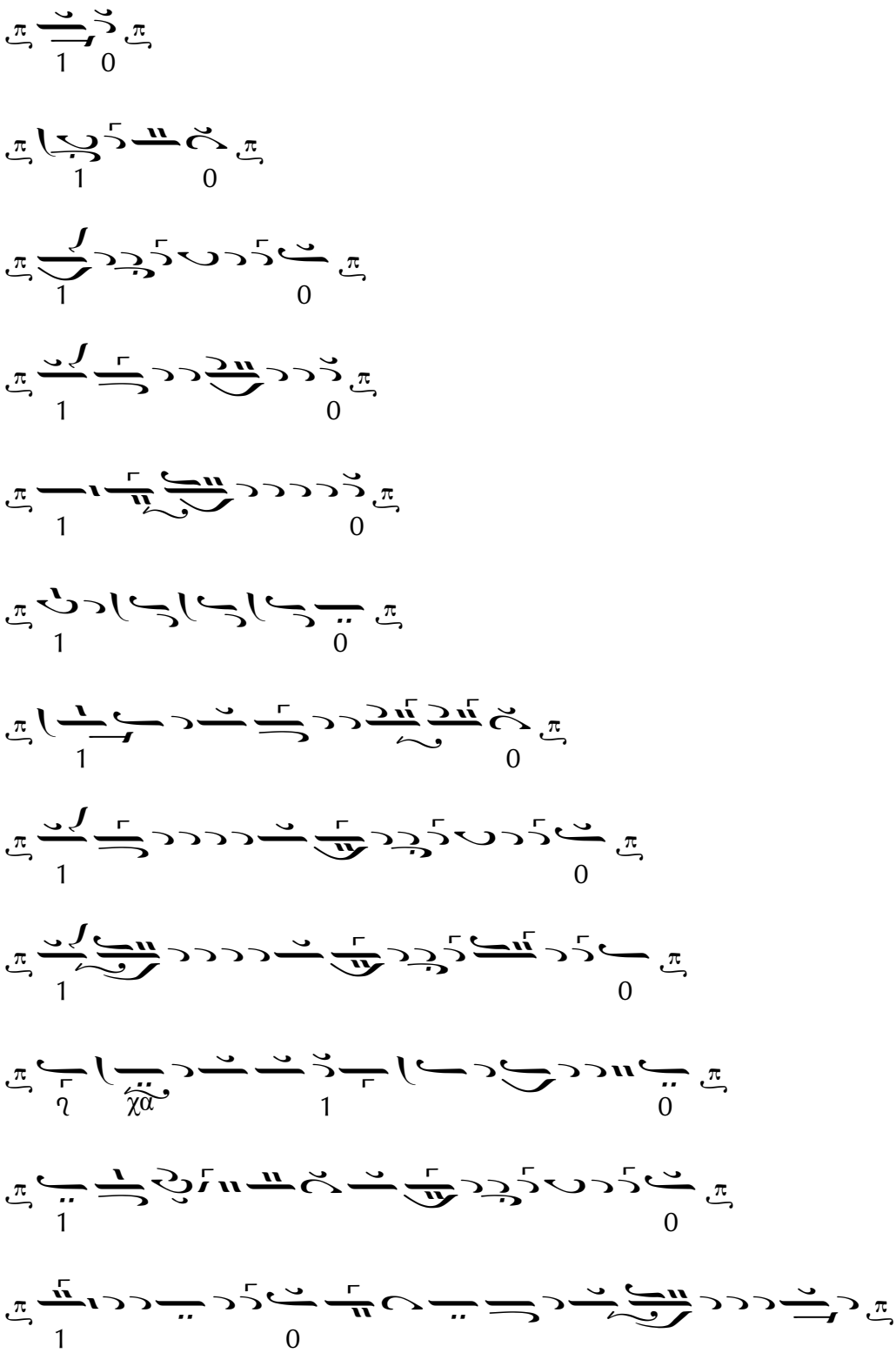
Low Di - Pa

0001



C) Accented on Second to Last Syllable

Pa - Pa

10 

oxo
oxo
oxo
oxo
oxo
oxo
010
010

010
010
010
010
010
010
010

00010

00010

00010

00010

10010

10010

10010

(010)010

X00010

100010

100010

100010

100010

100010

X000010

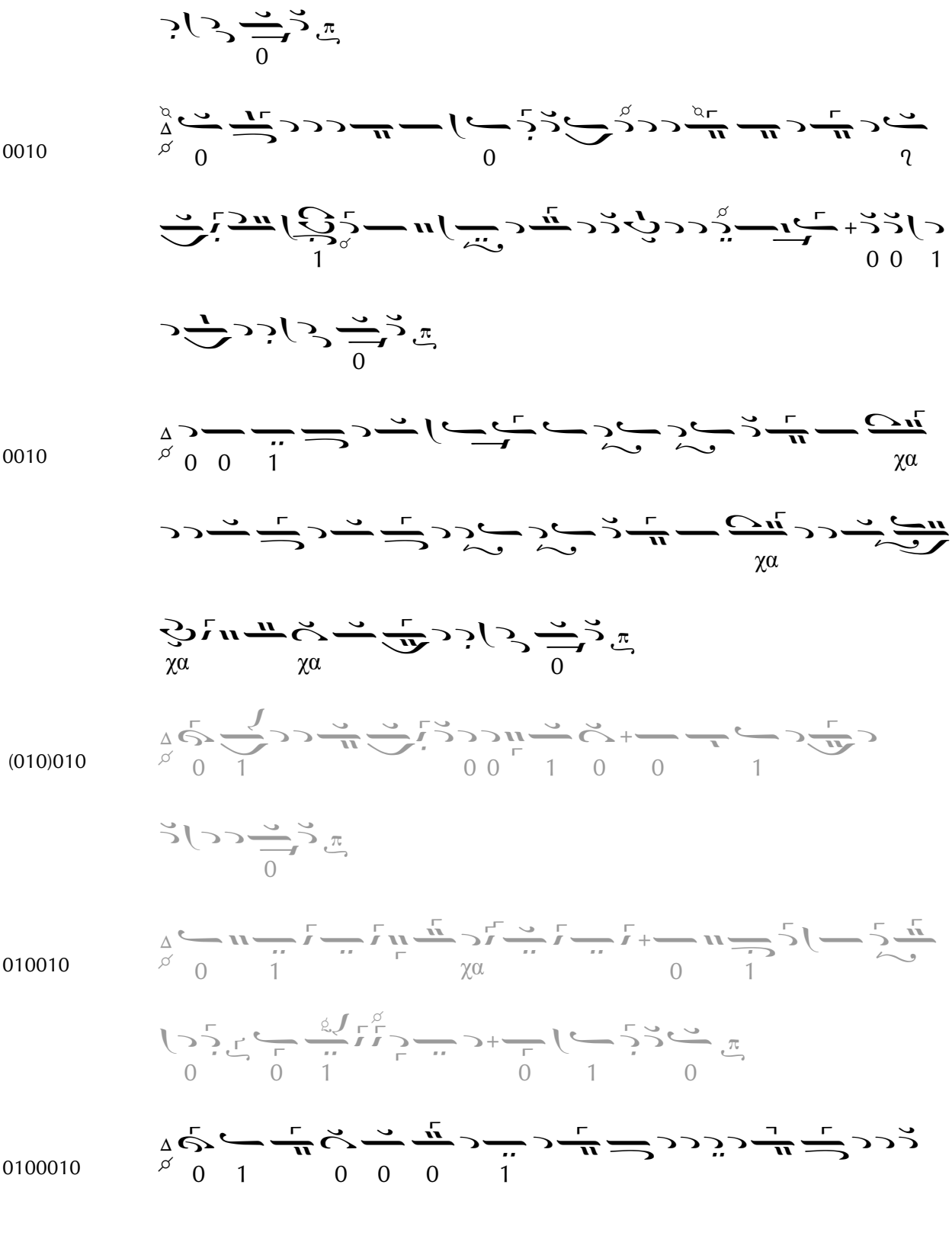
Di - Pa

10

010

010

010


0010
0010
(010)010
010010
0100010

010X010

Ke - Pa

X0

X0

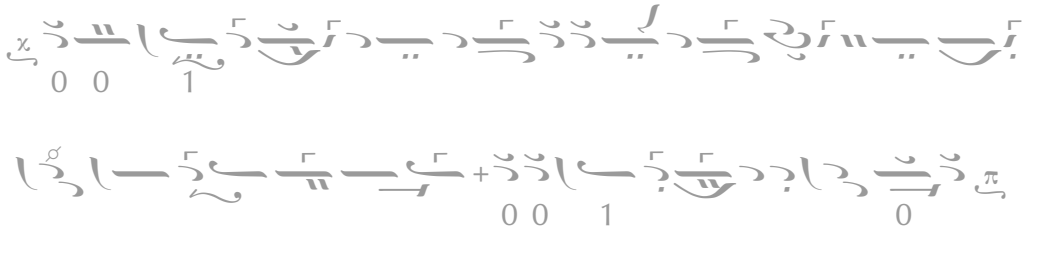
10

10

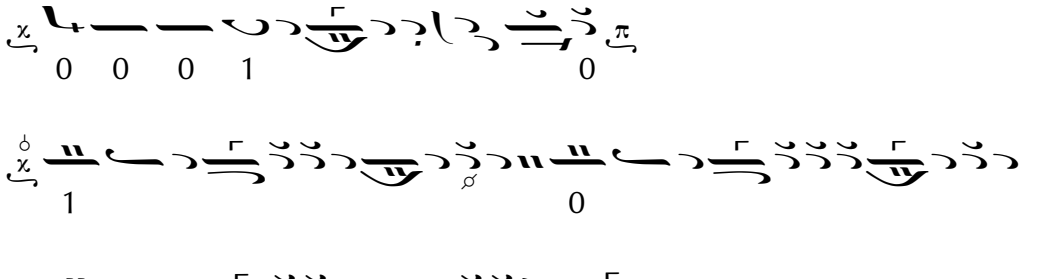
010

010

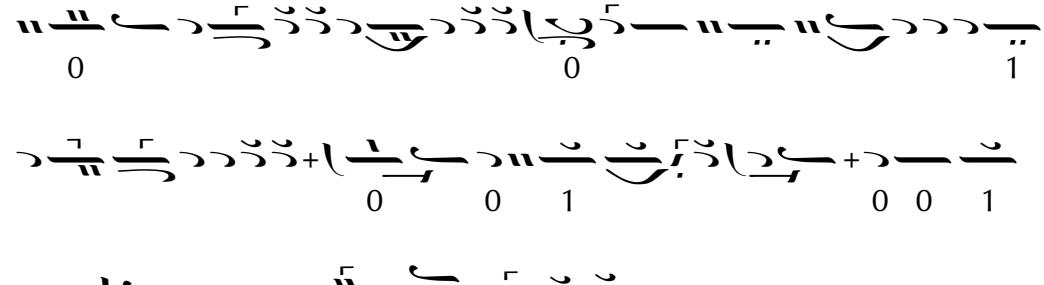
0010

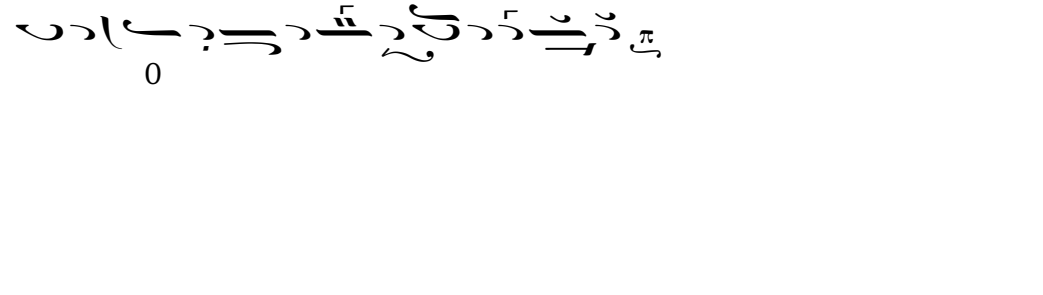


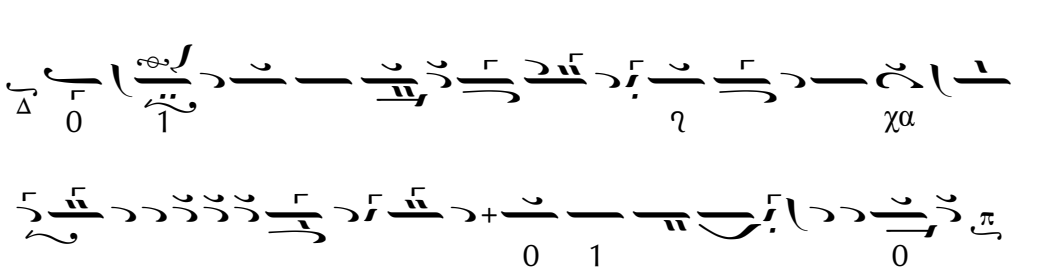
00010



100010

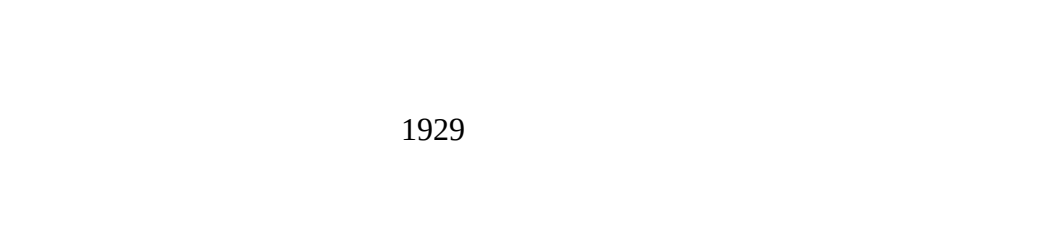






Low Di - Pa

010



D) Accented on Third to Last Syllable

Pa - Pa

100

100

100

100

100

100

100

100

X00

X00

0100

0100

(00)100

(00)100

(00)100

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

00100

001X0

10100

000100

100100

100100

100100

100100

100100

100100

0100100

0100100

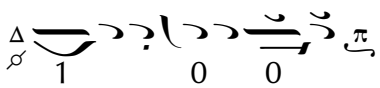
1000100

00010100

10000100

Di - Pa

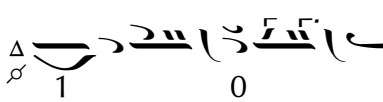
100



100

100

100



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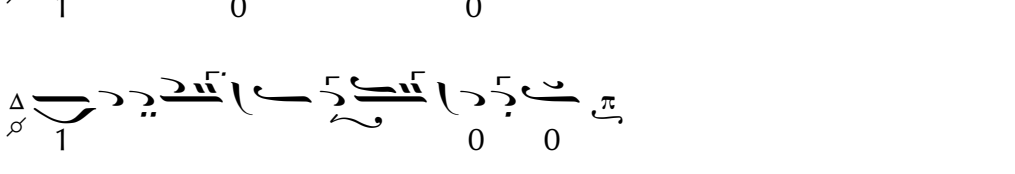

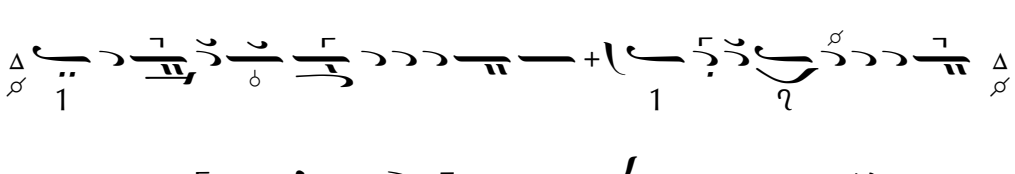

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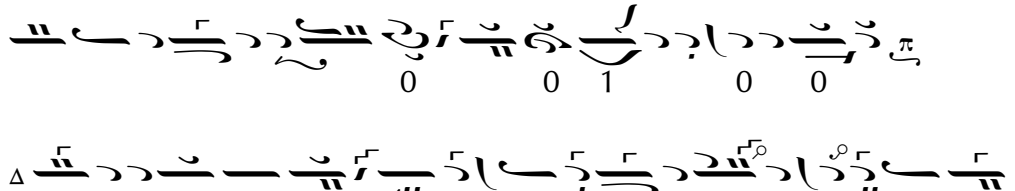

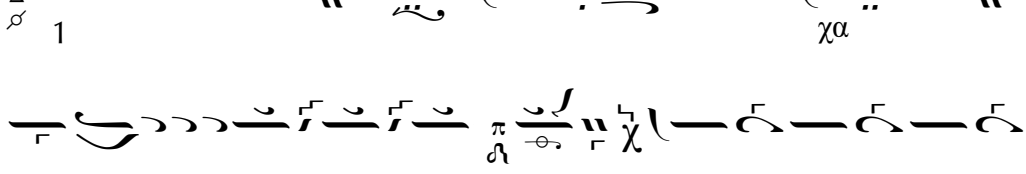

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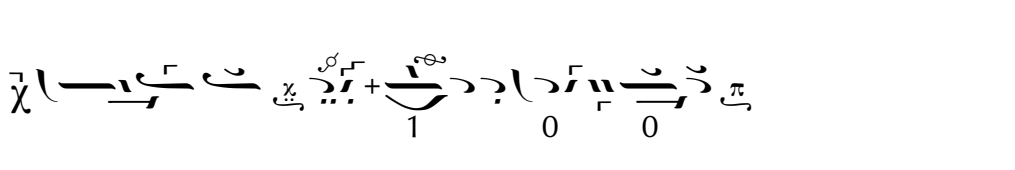

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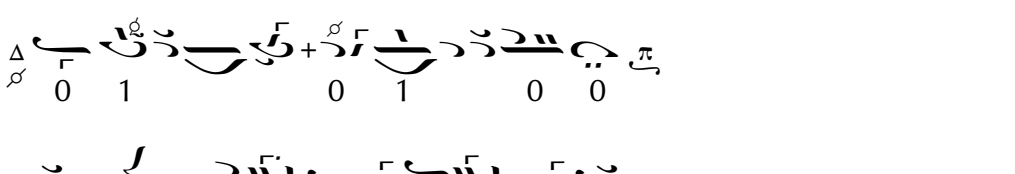

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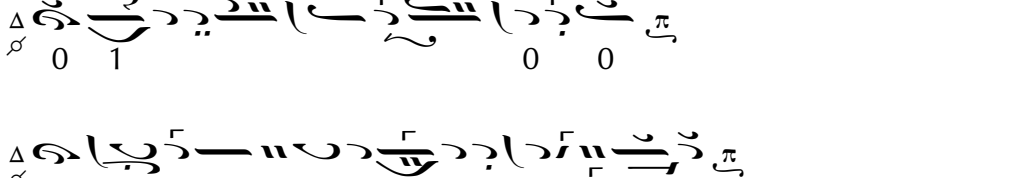

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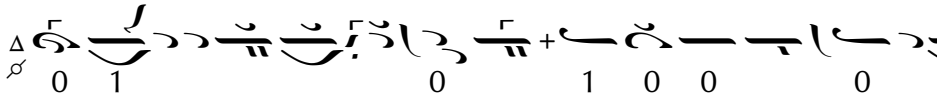

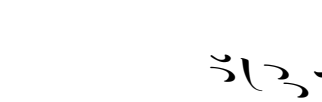

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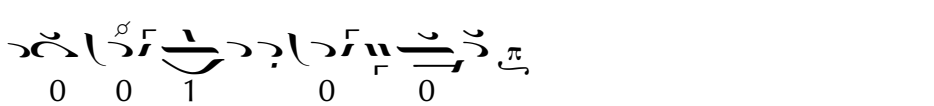

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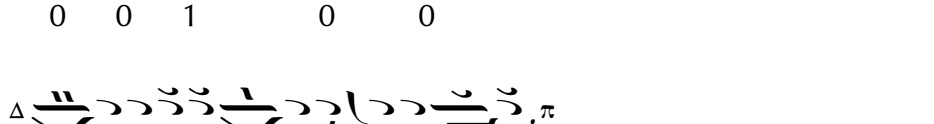

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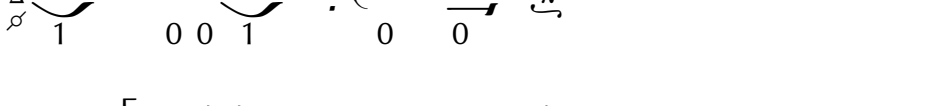

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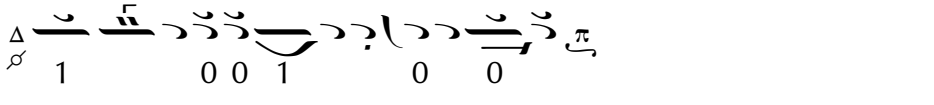

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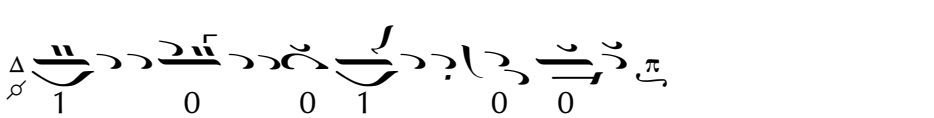

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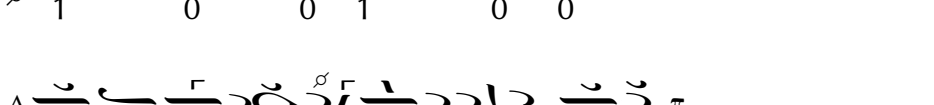

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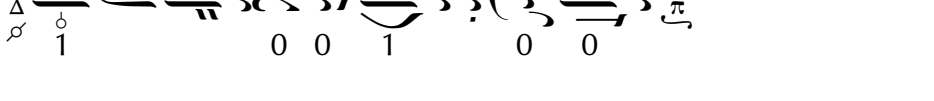

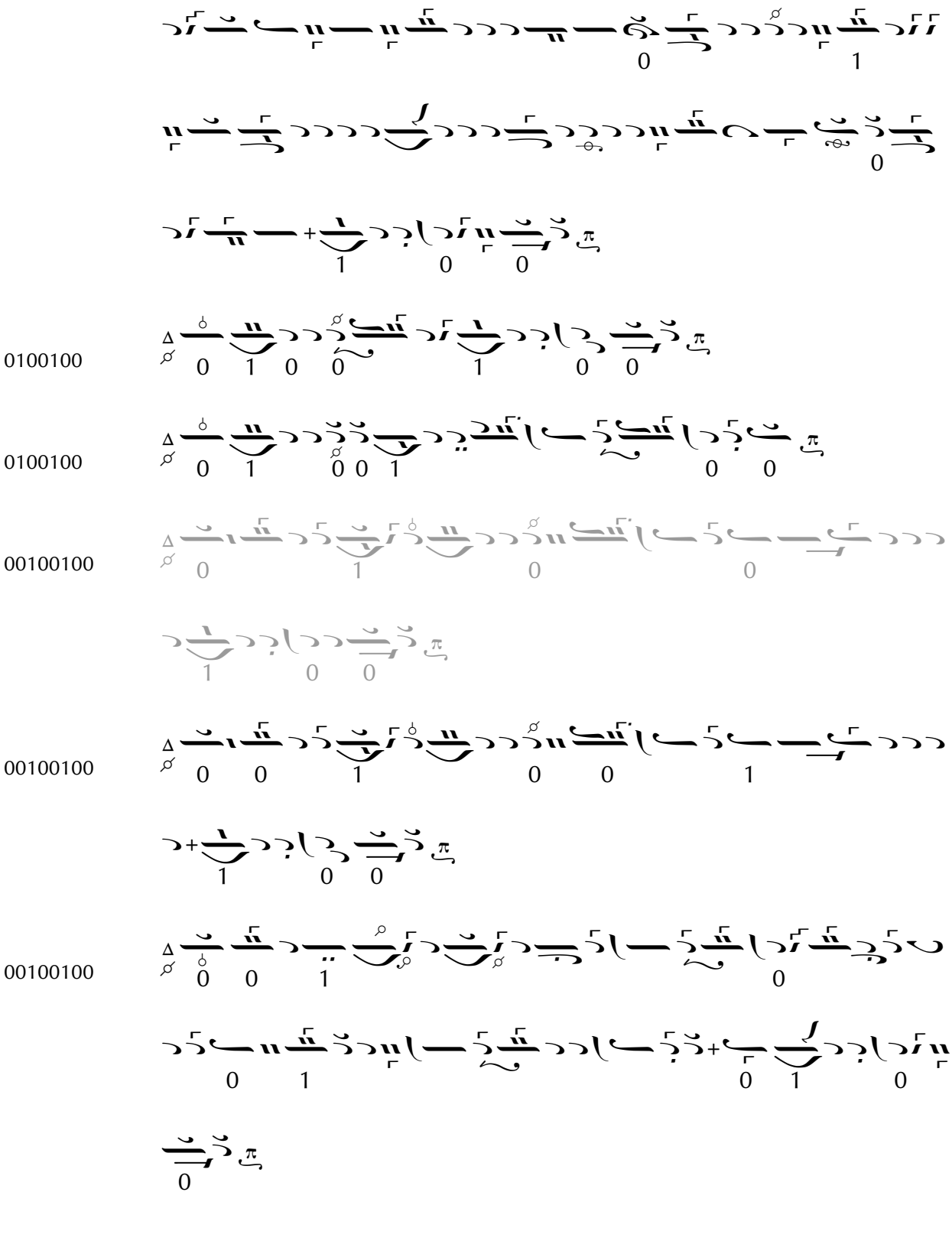
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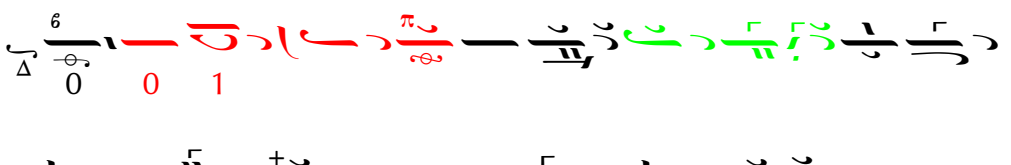

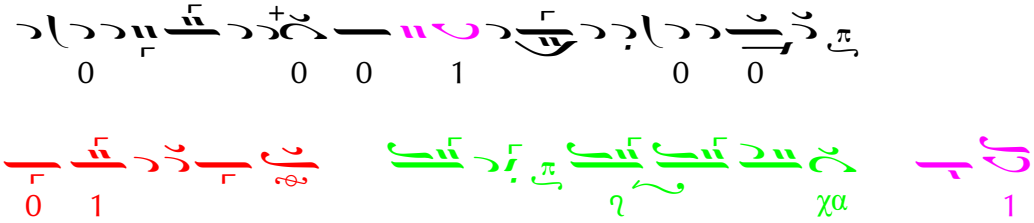

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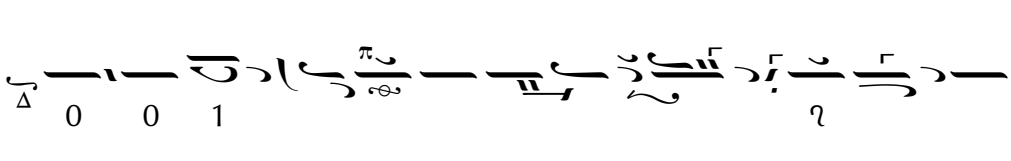

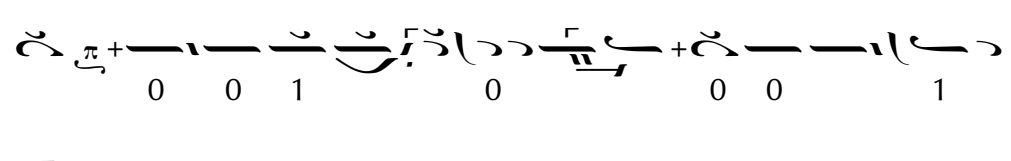

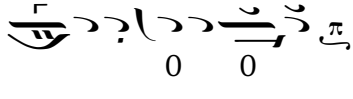

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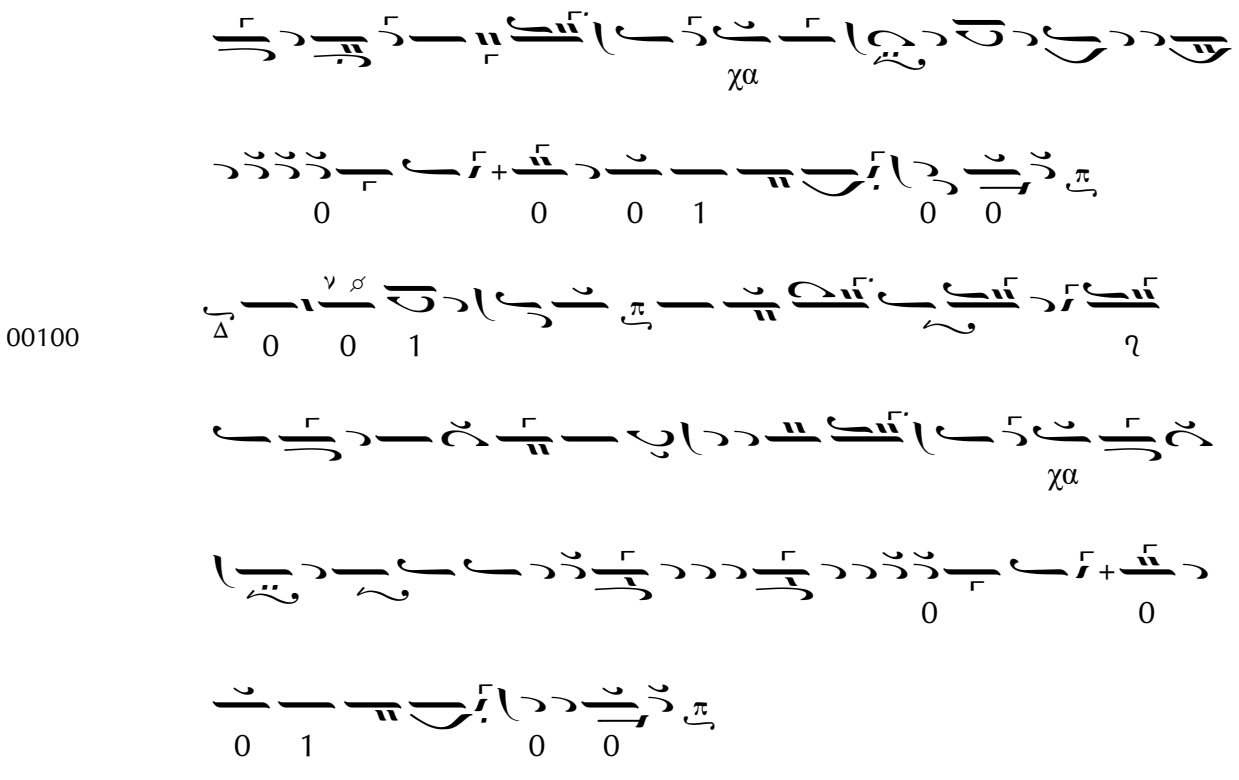

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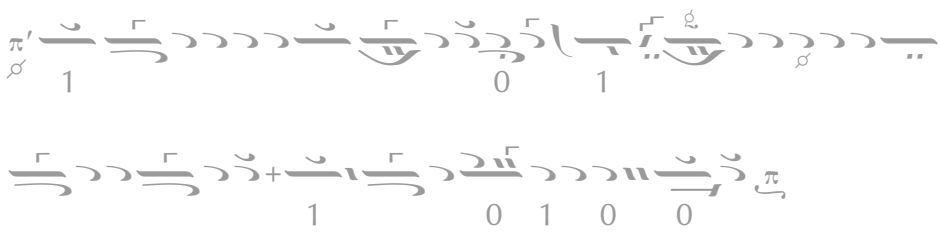

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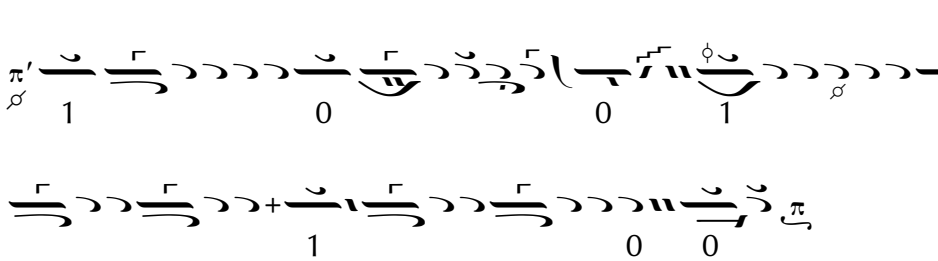

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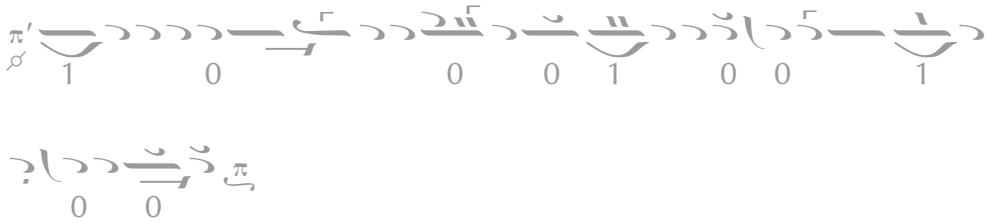

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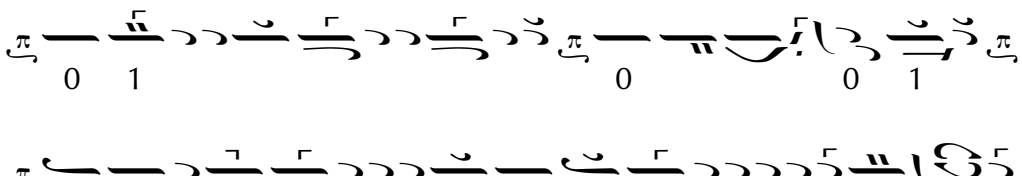

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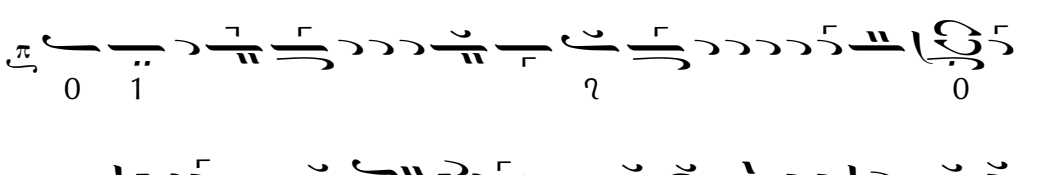

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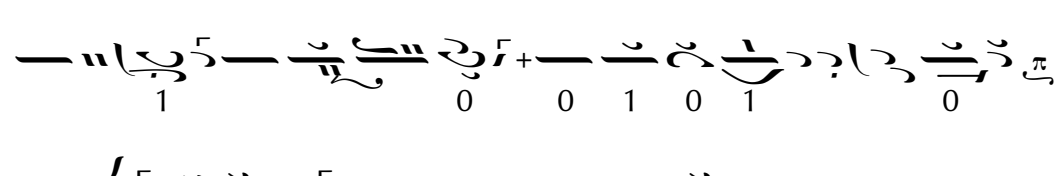

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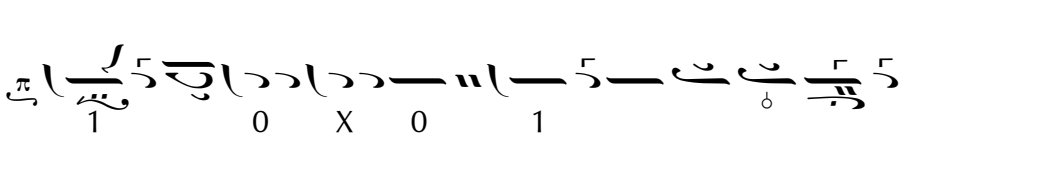

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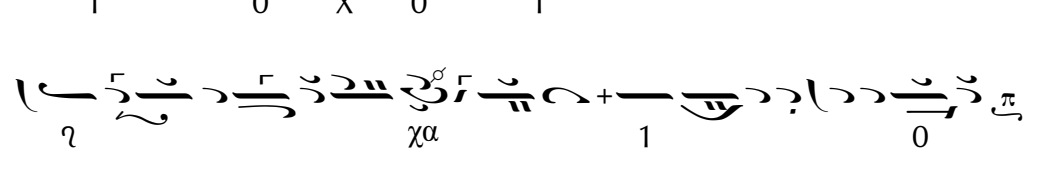

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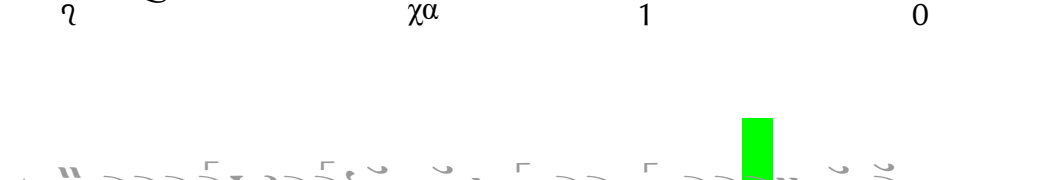

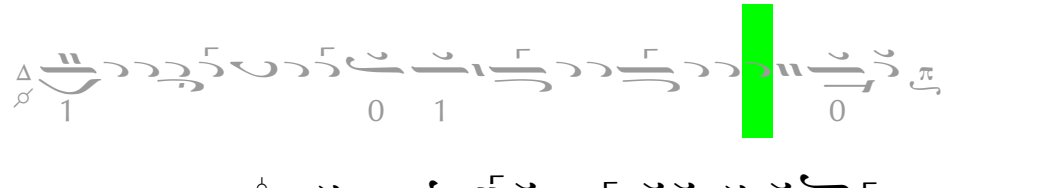

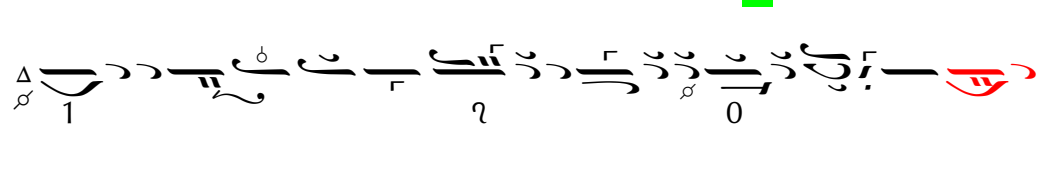

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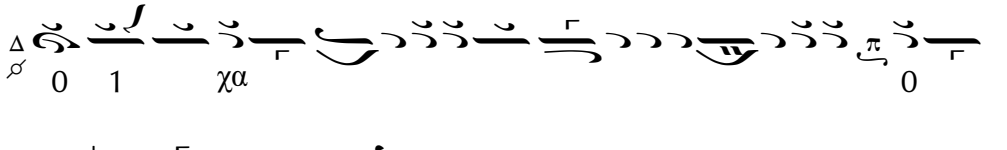

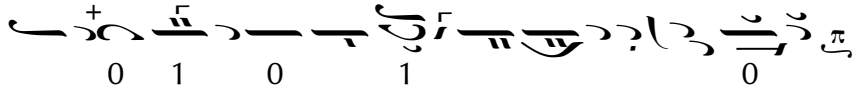

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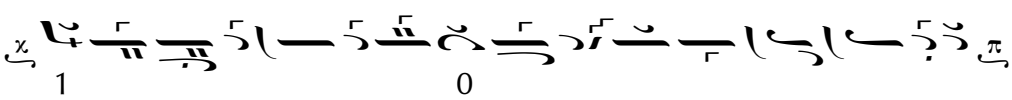

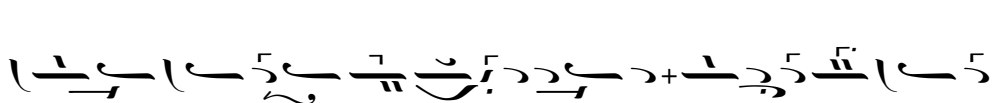

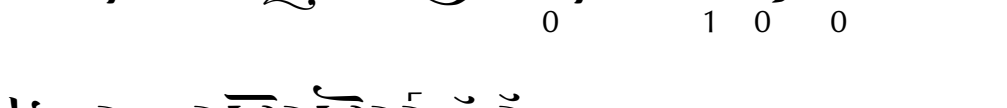

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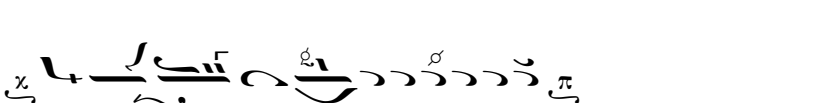

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F) Accented on Last Syllable

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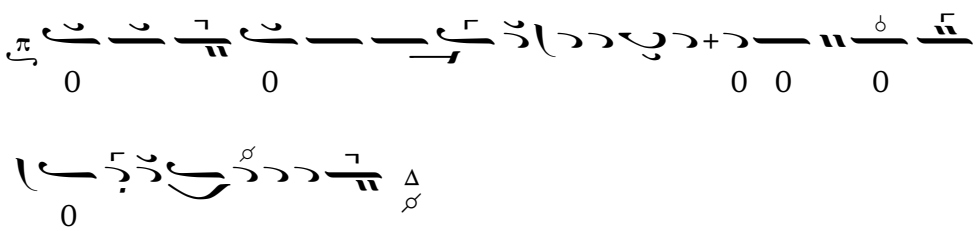

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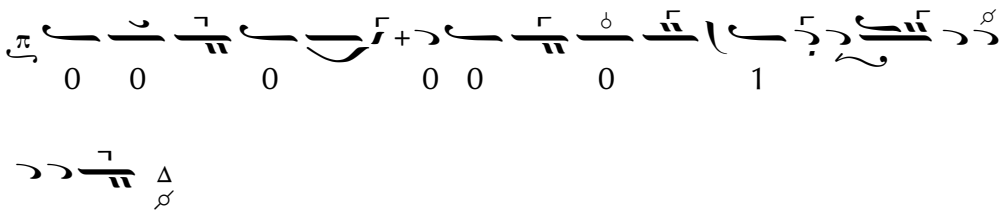

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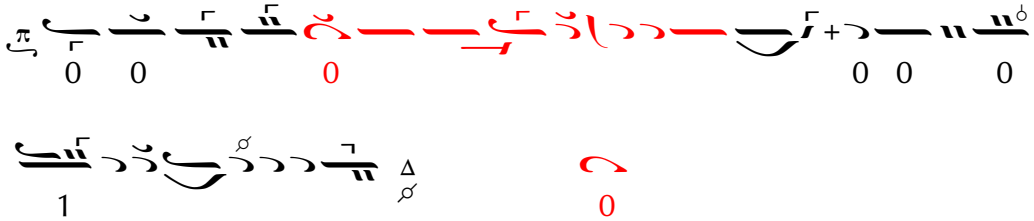

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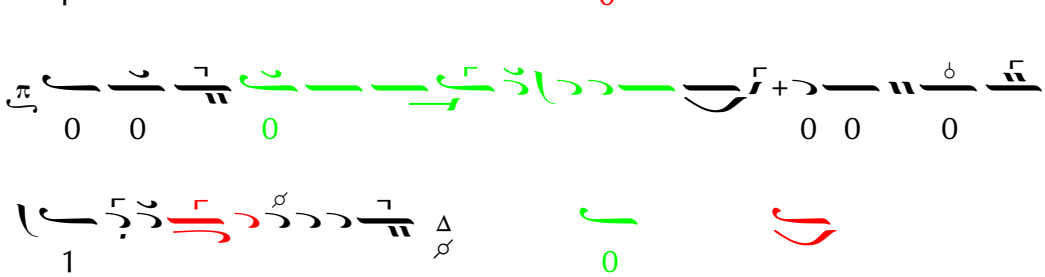

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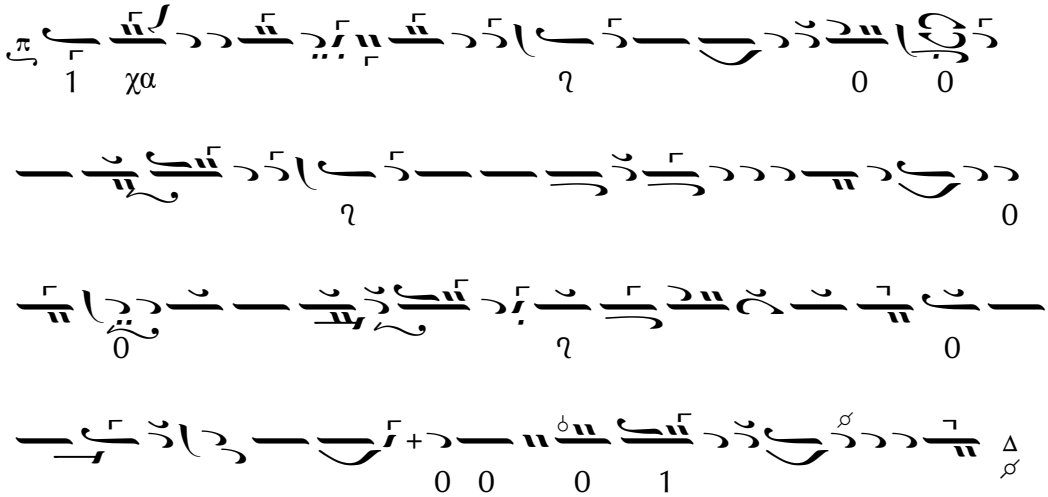

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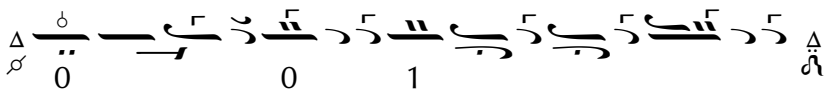

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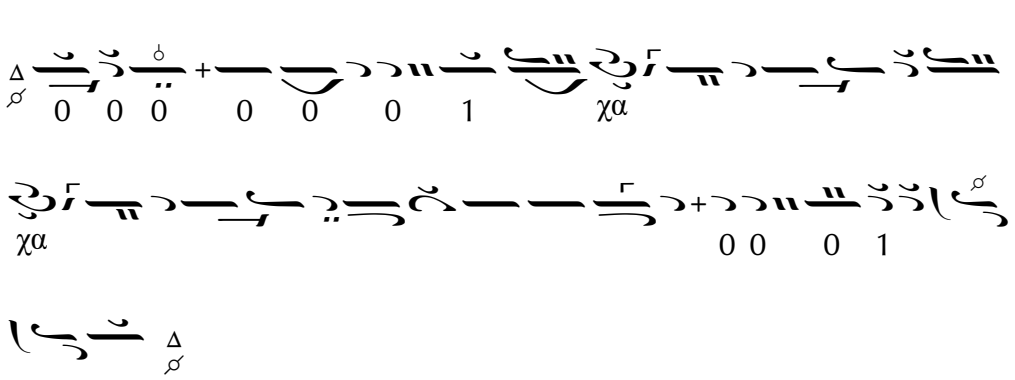

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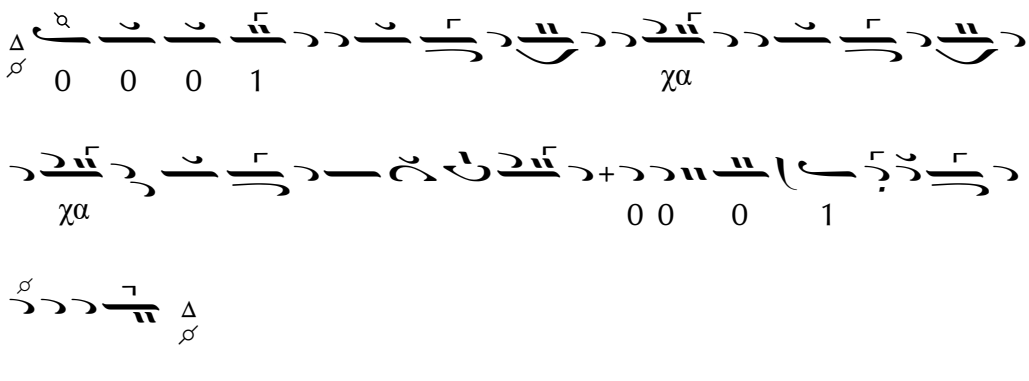

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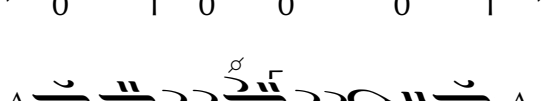

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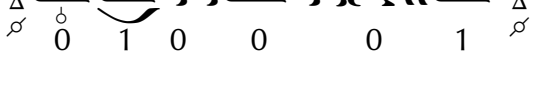

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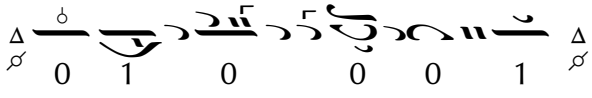

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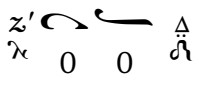

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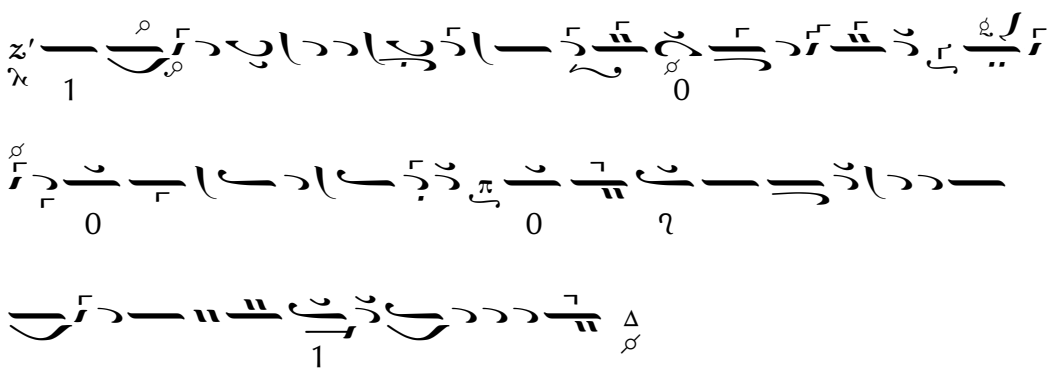

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G) Accented on Second to Last Syllable

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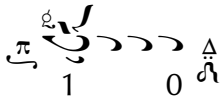

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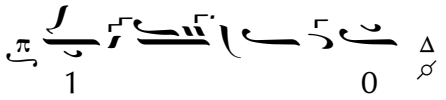

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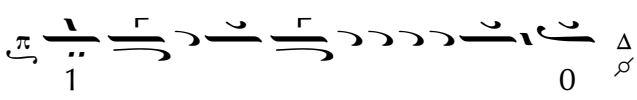

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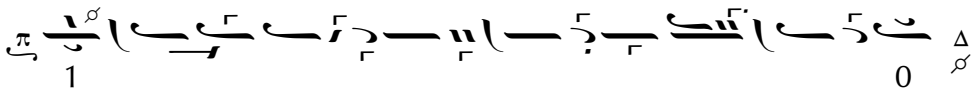

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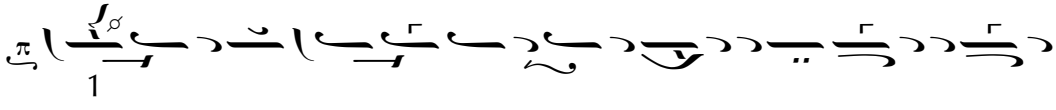

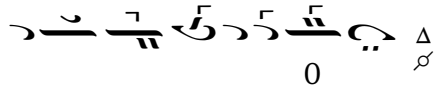

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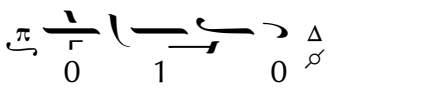

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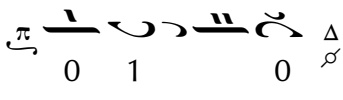

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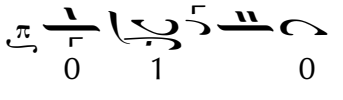

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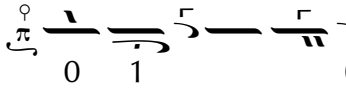

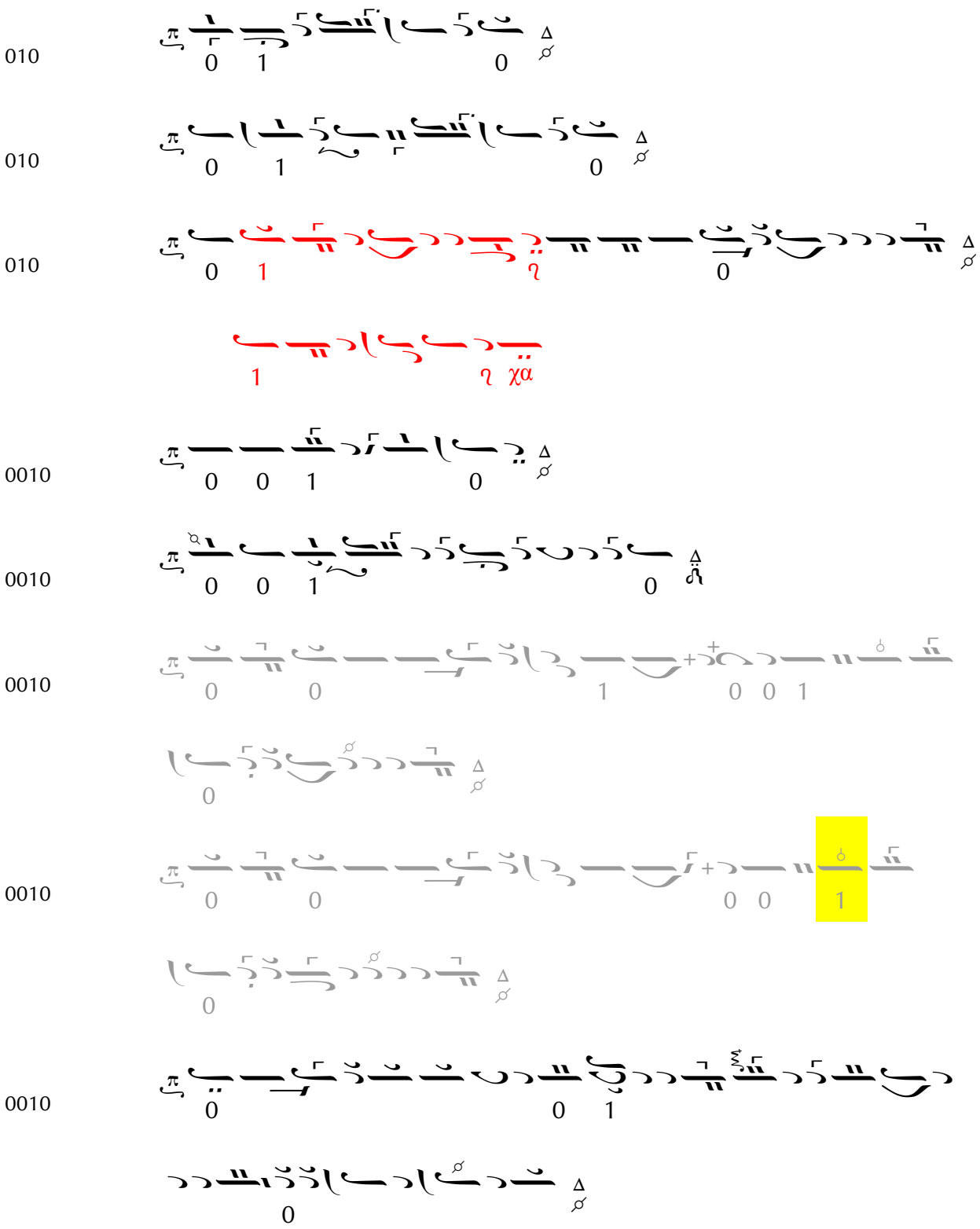
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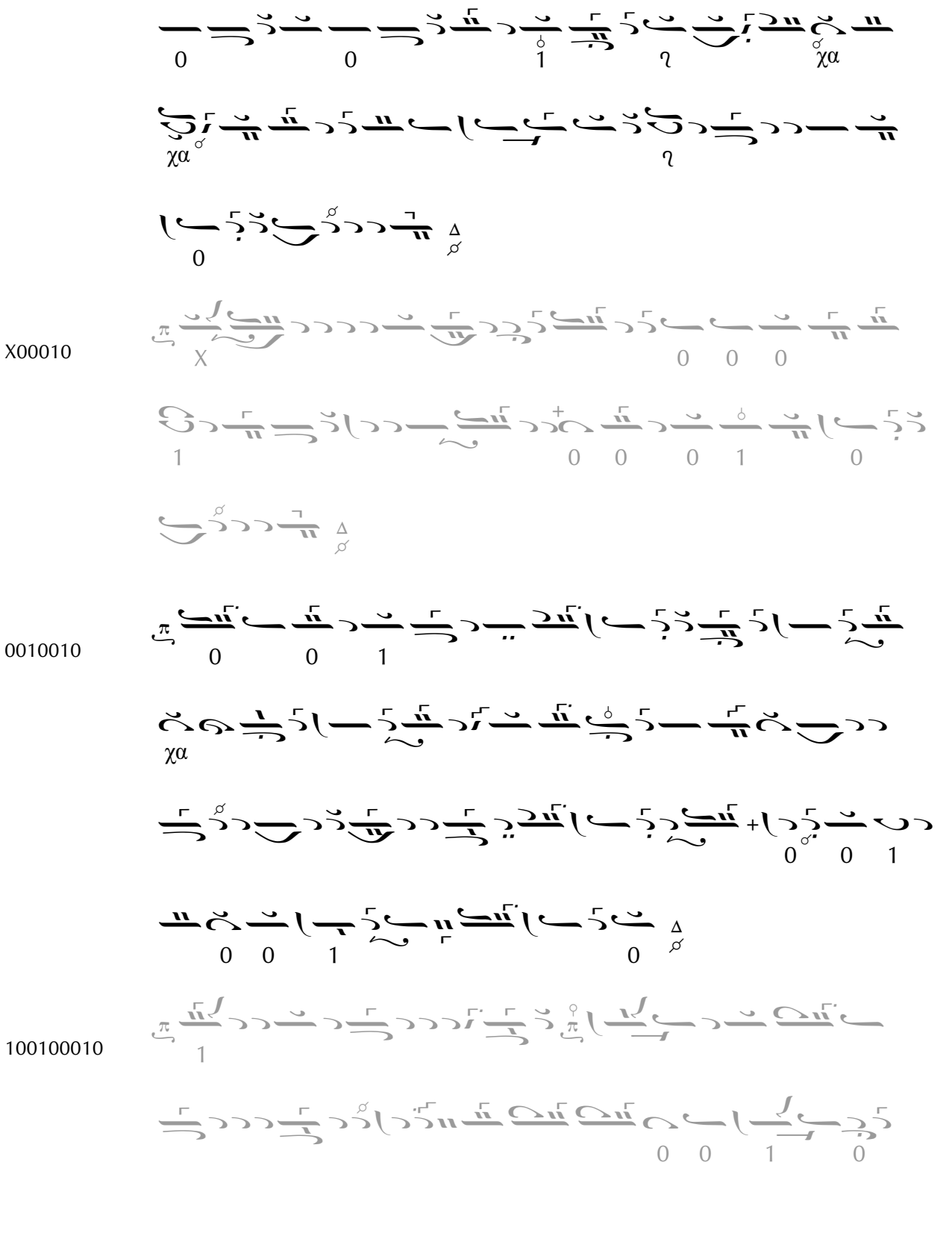
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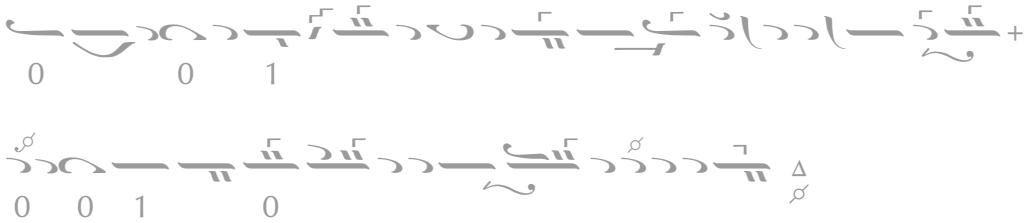

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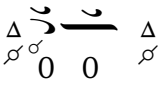
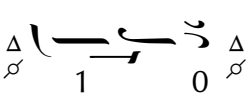
00 

10 

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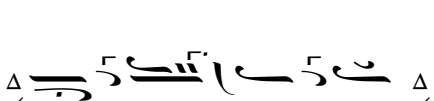
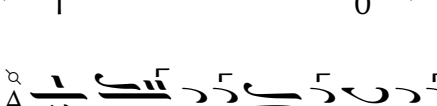
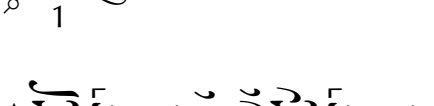
10 

10 

10 

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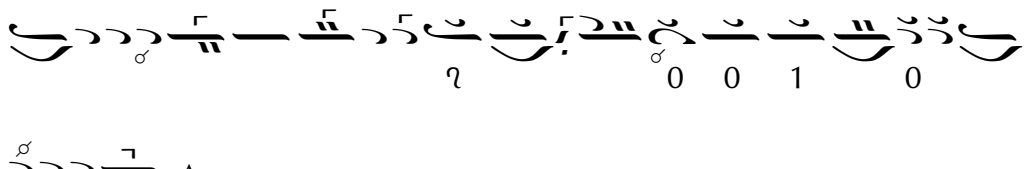

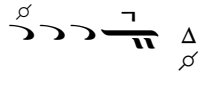

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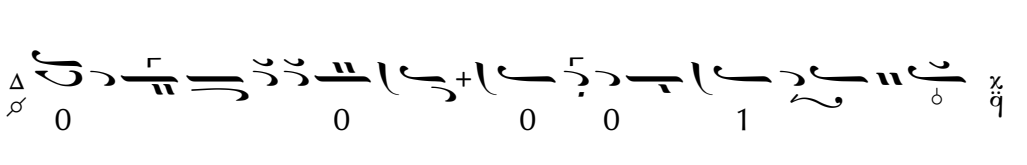

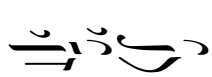

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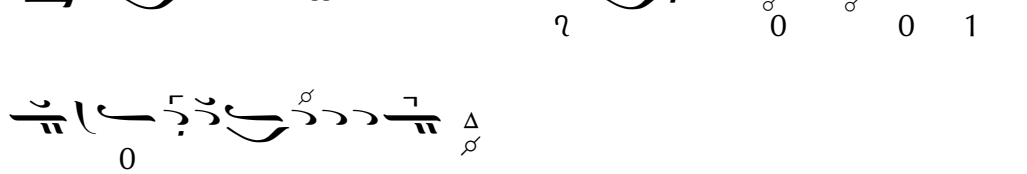

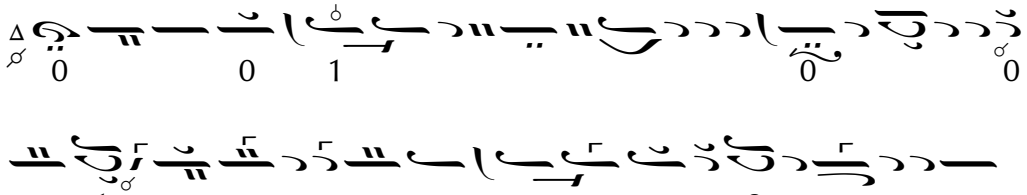

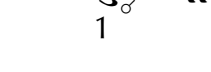

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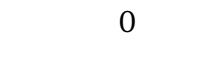

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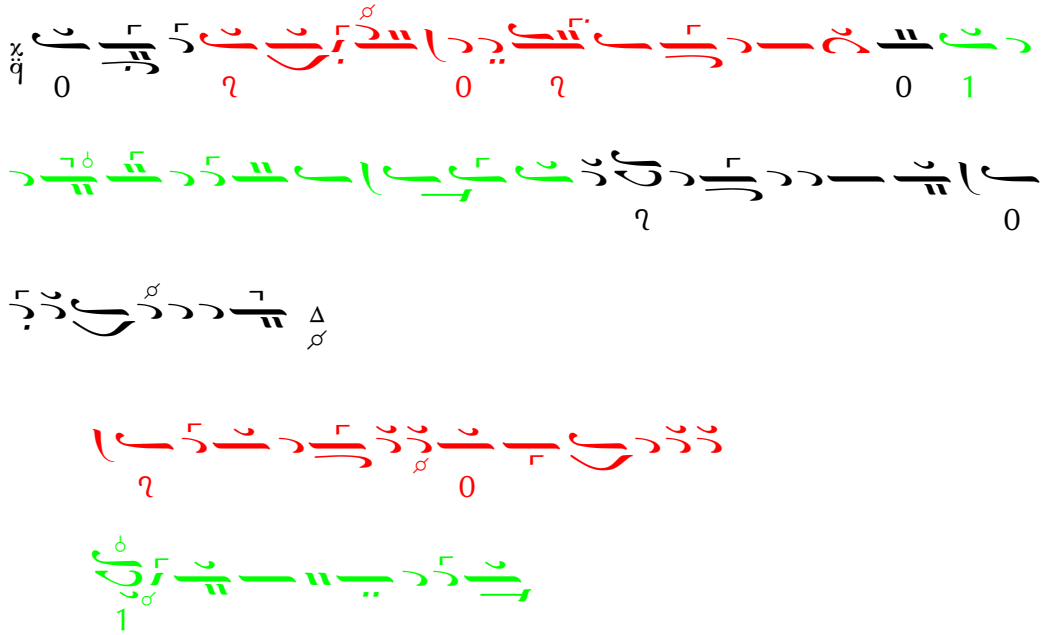

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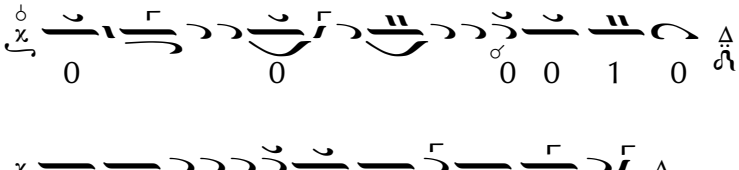

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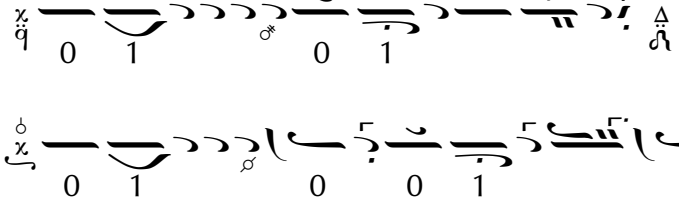

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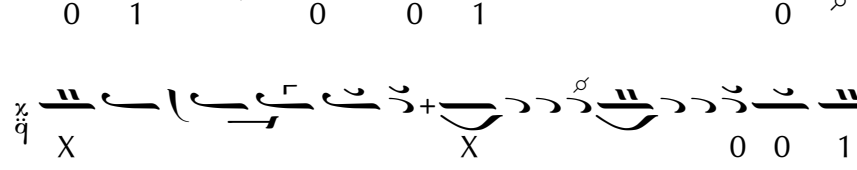

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Low Zo - Di

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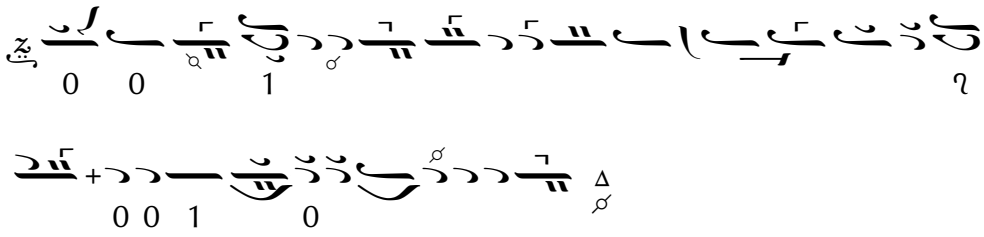

H) Accented on Third to Last Syllable

Pa - Di

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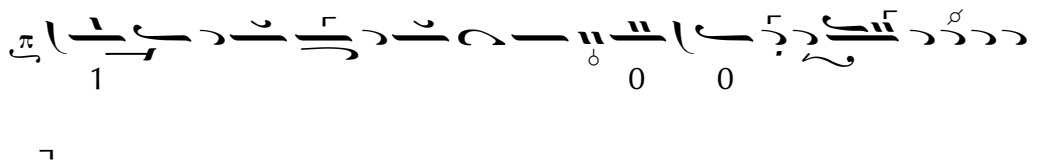

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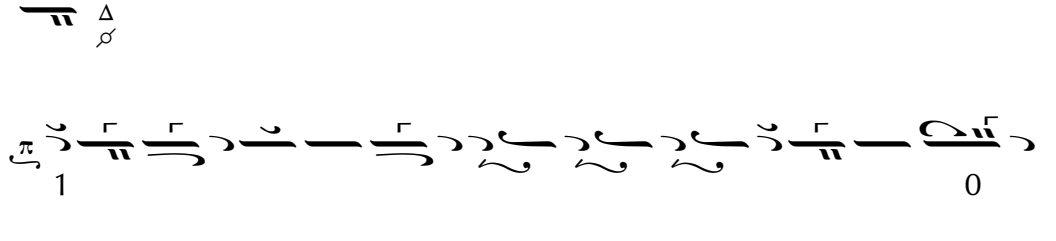

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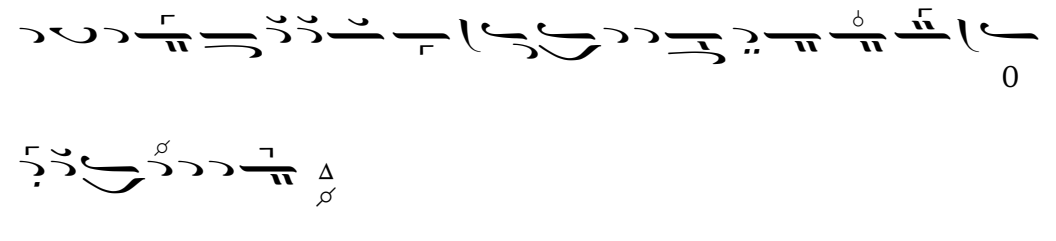

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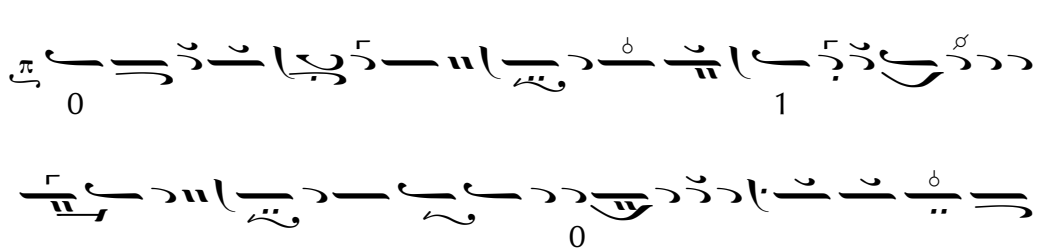

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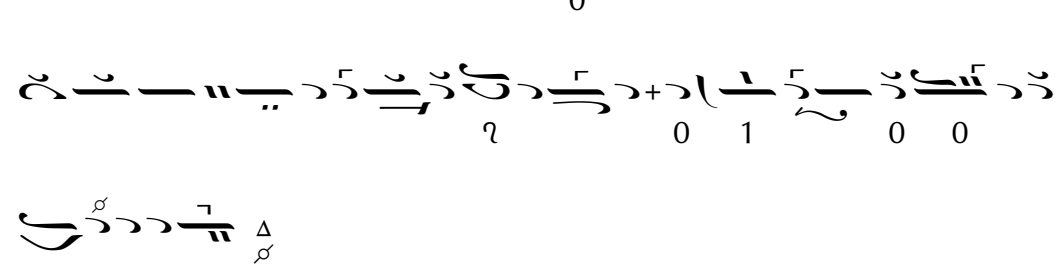

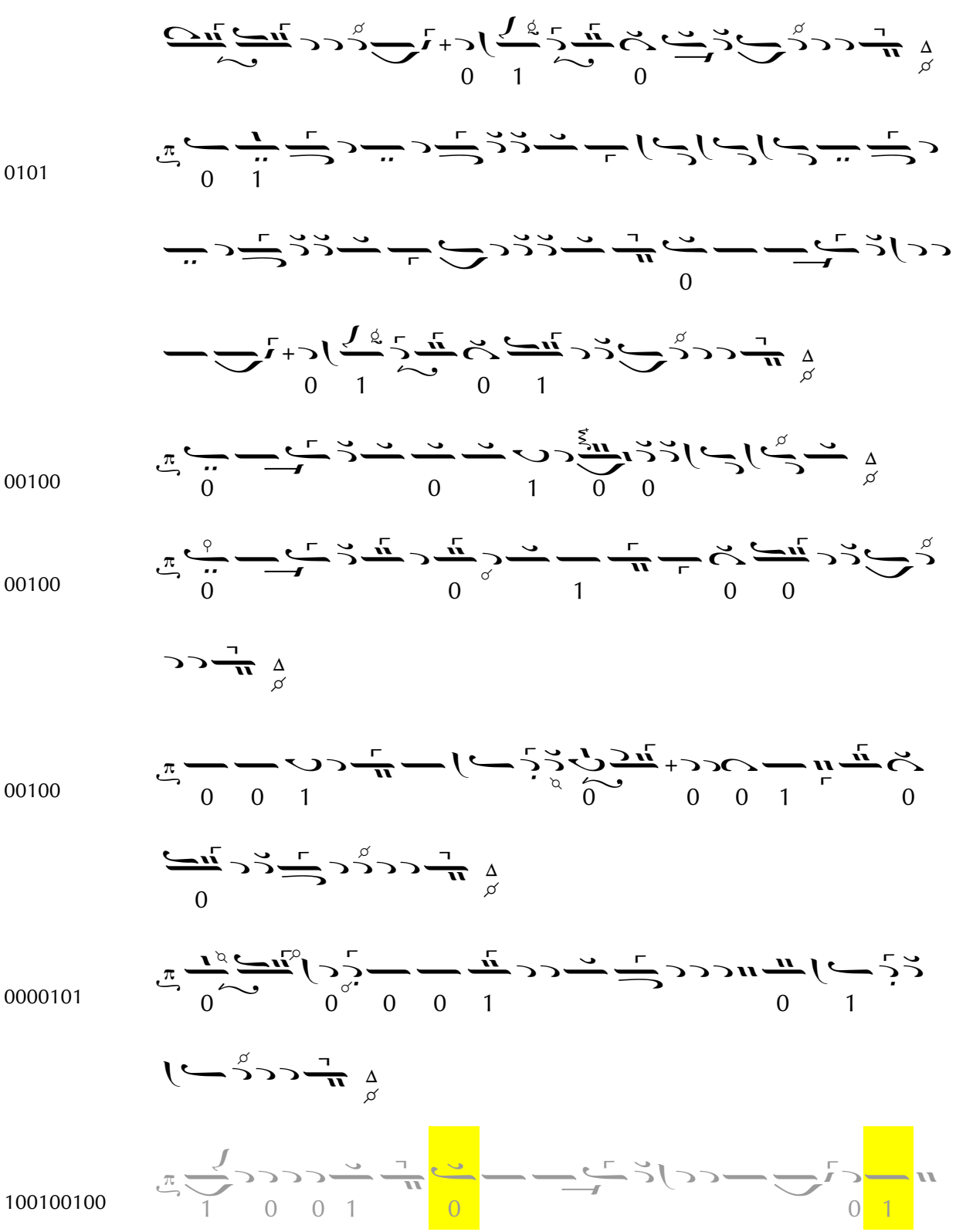
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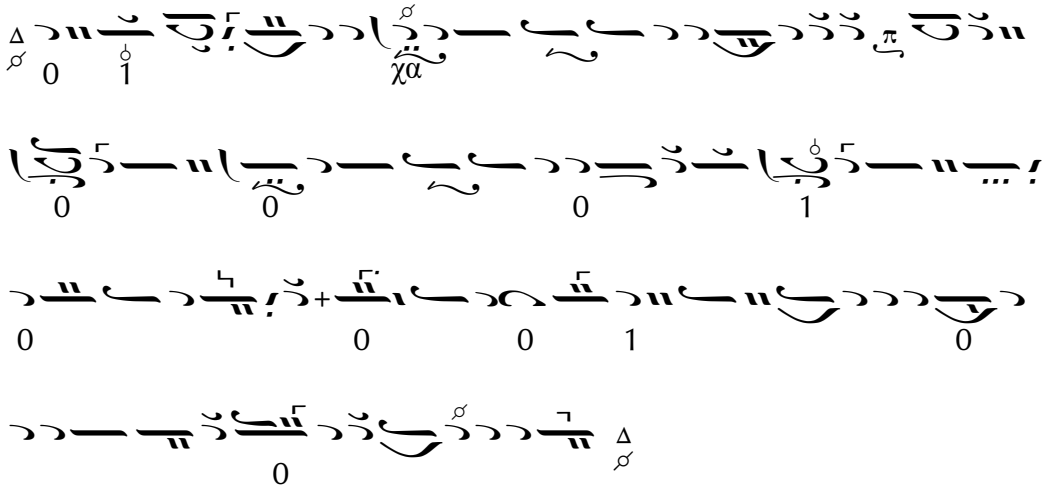

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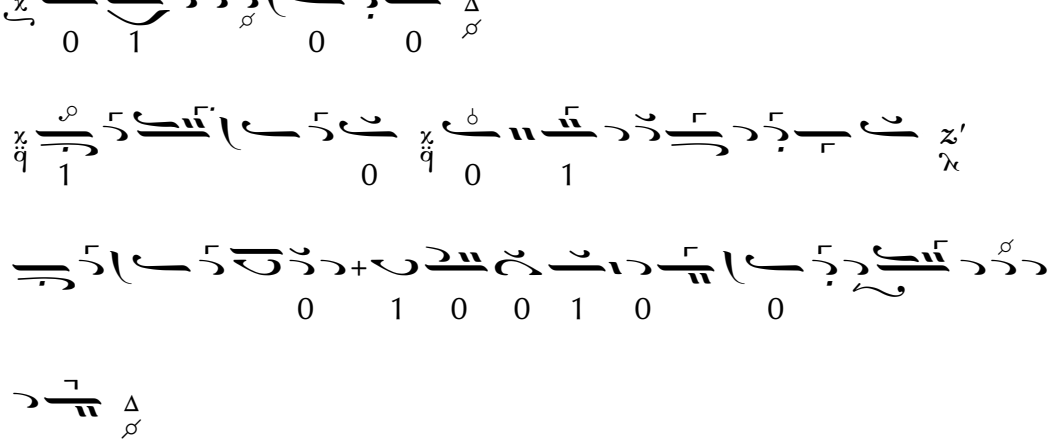

High Zo - Di

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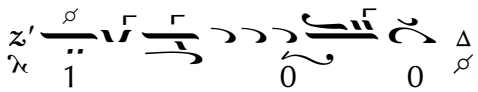

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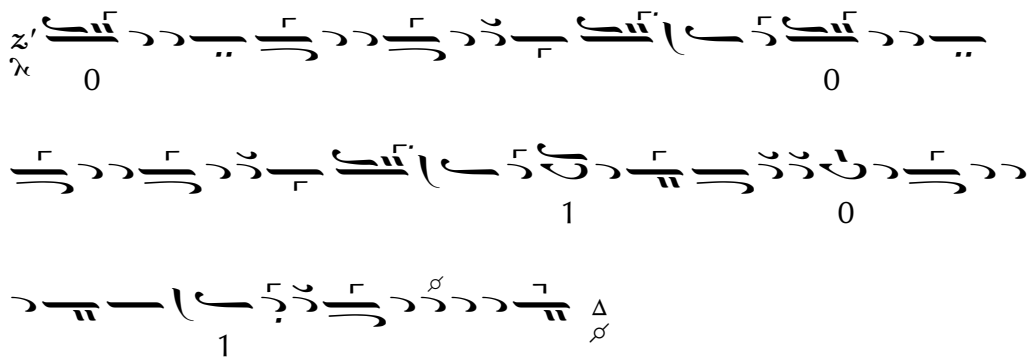

Low Zo - Di

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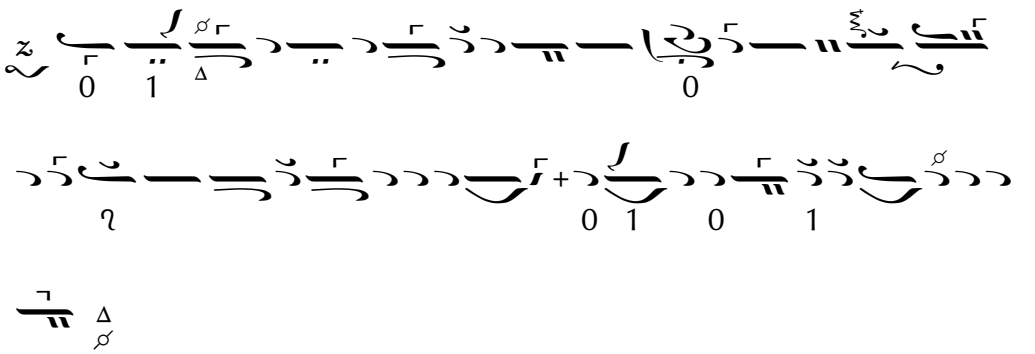

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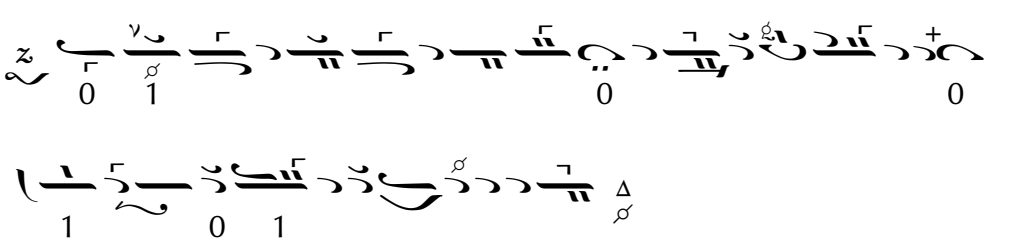

I) Accented on Fourth to Last Syllable

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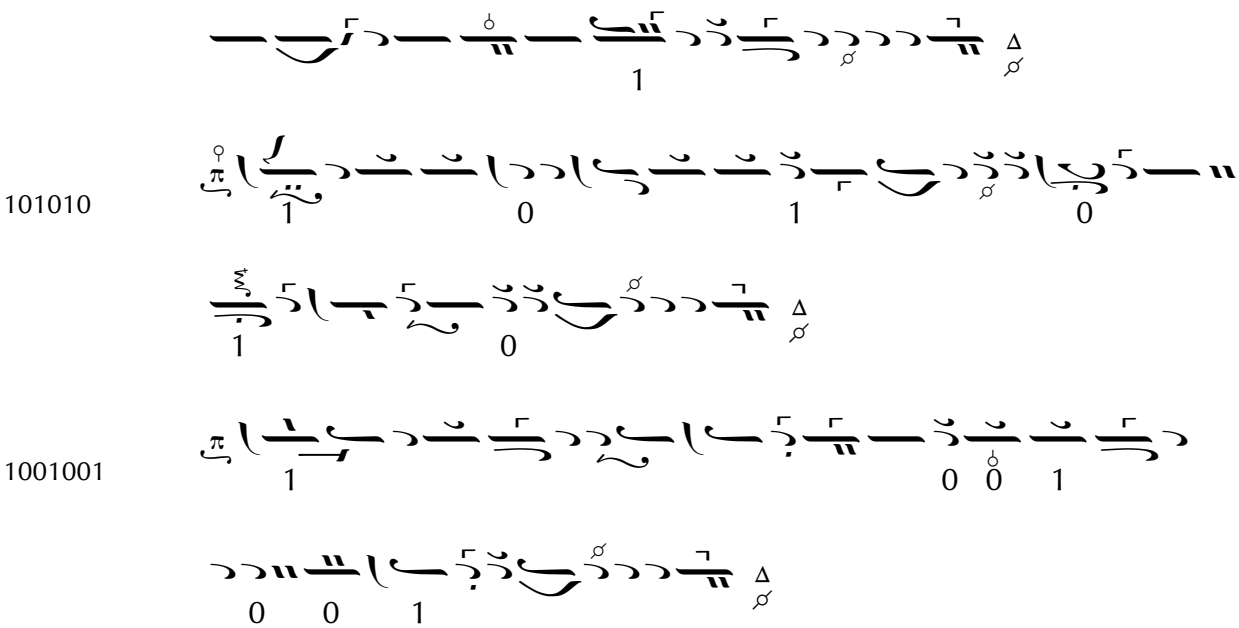

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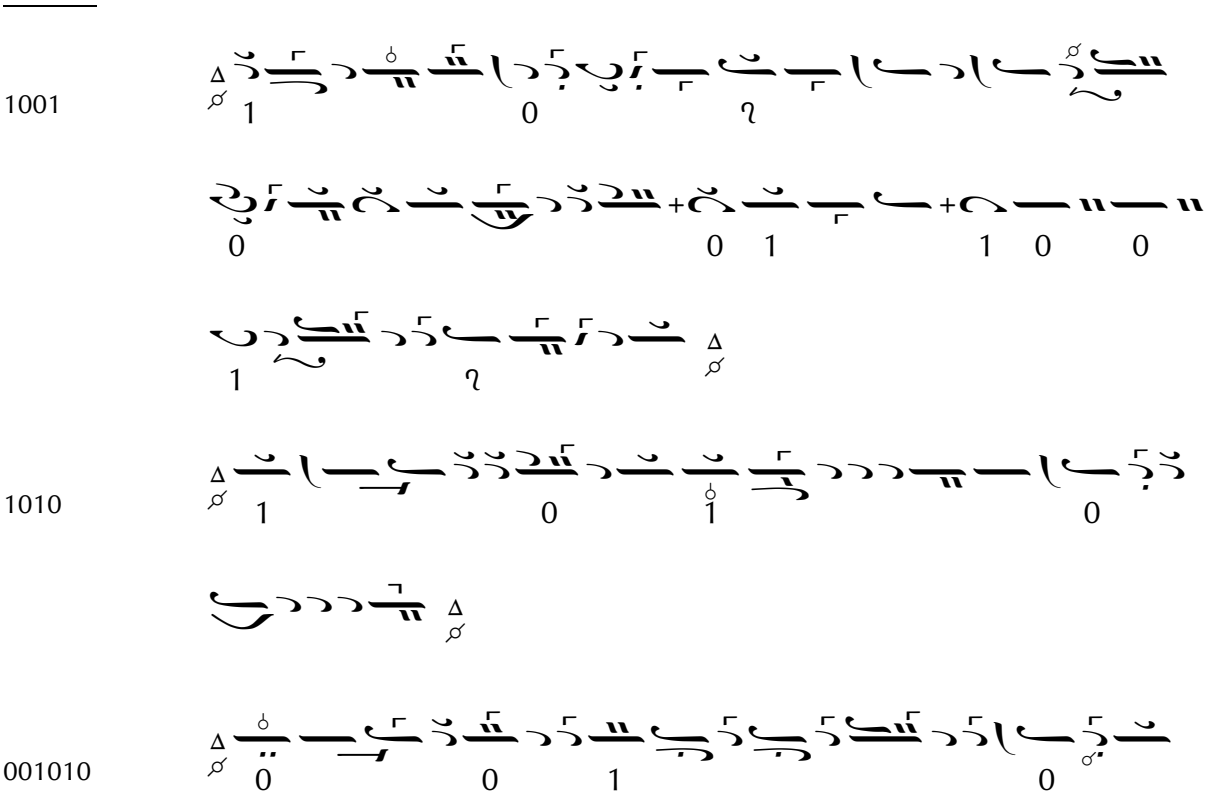

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Ke - Di

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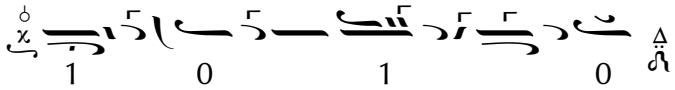

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Medial Cadences on Ke

J) Accented on Last Syllable

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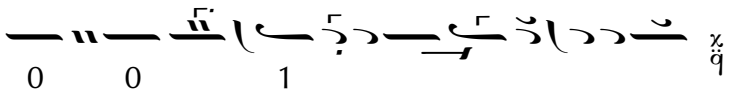

Ke - Ke

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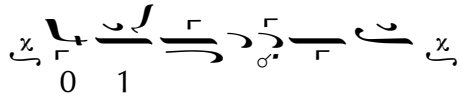

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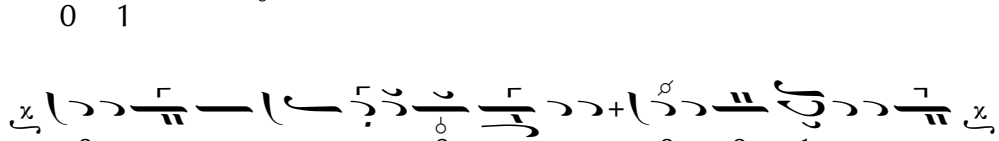

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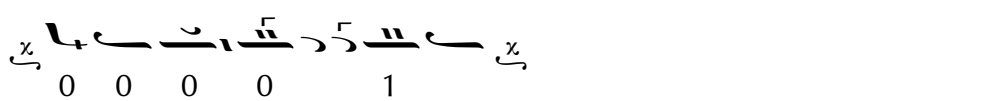

High Pa - Ke

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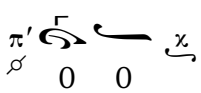

K) Accented on Second to Last Syllable

Pa - Ke

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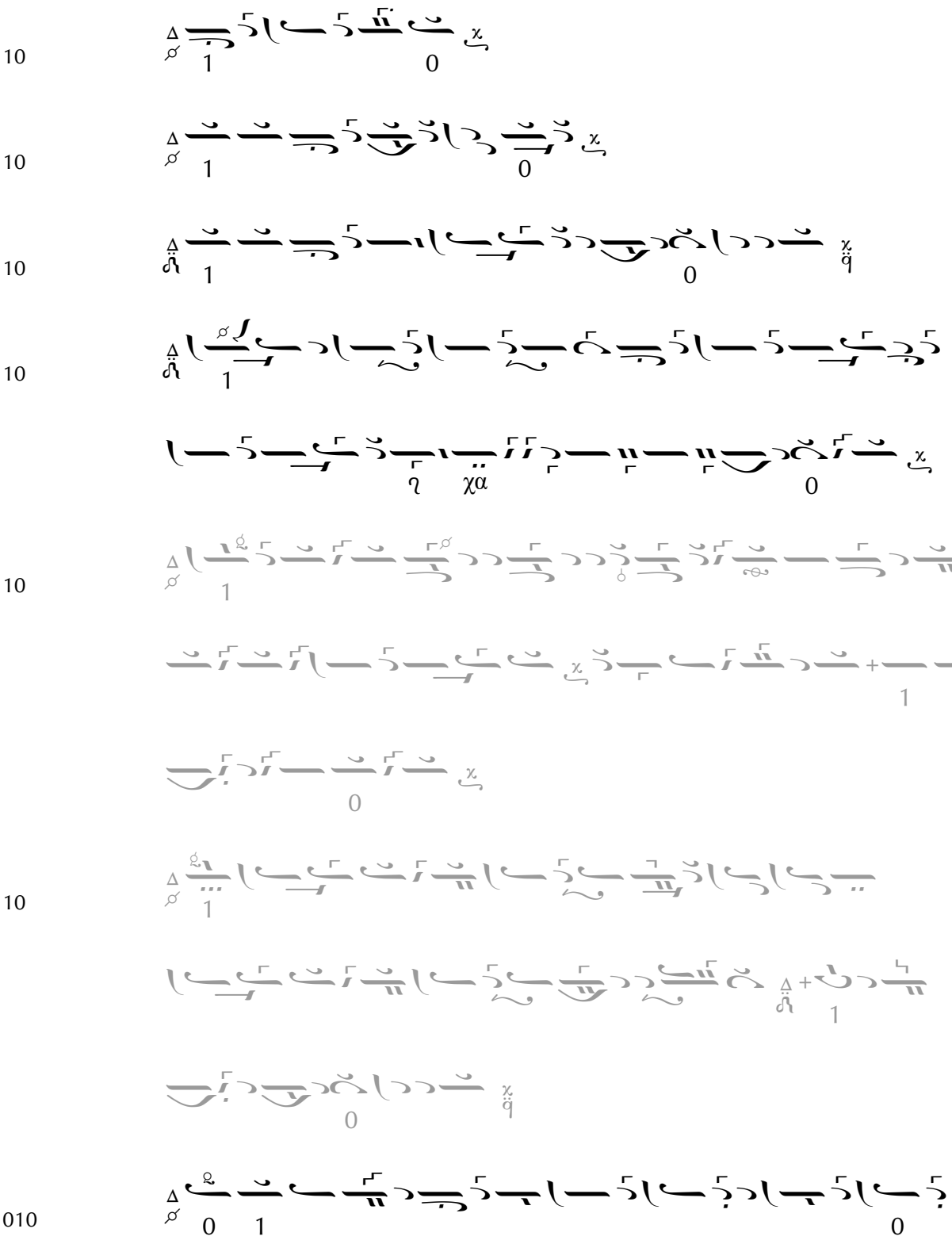

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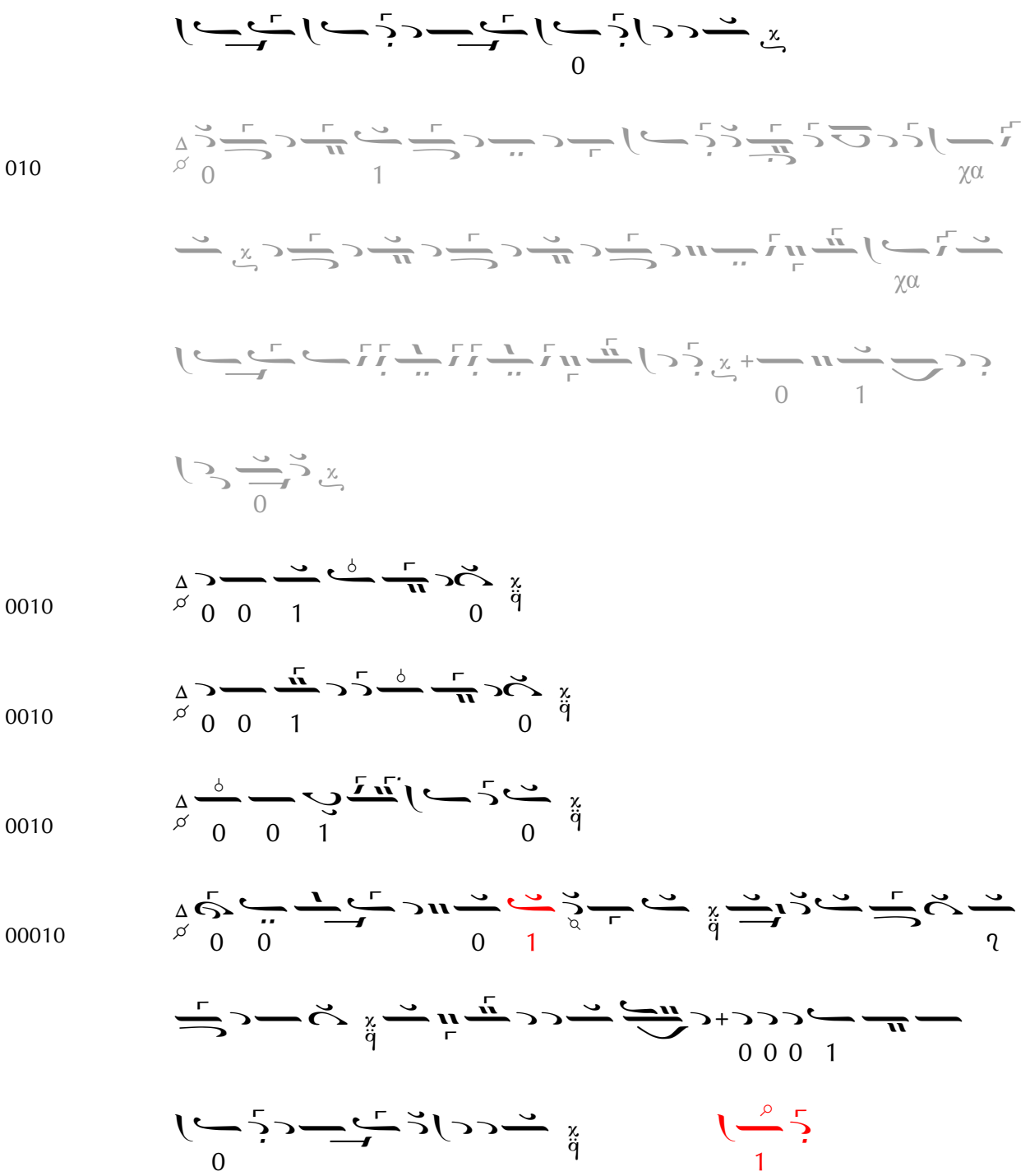
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0010
0010
0010
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Ke - Ke

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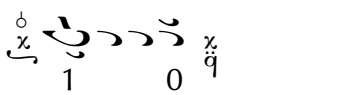

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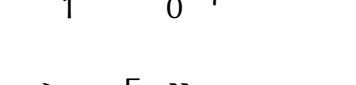

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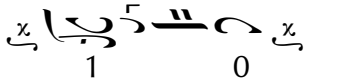

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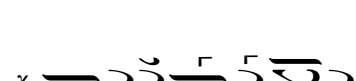

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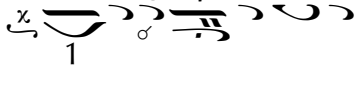

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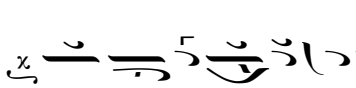

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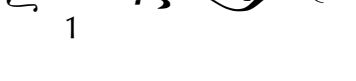

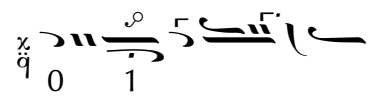

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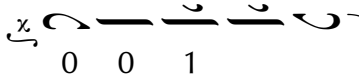

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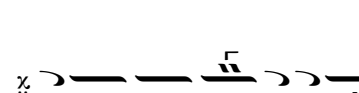

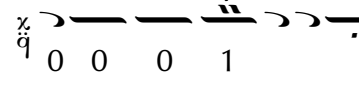

High Pa - Ke

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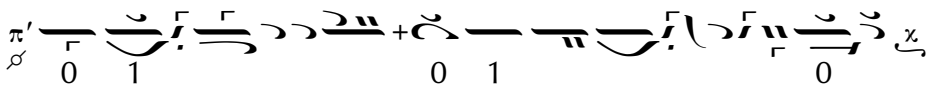

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Low Zo - Ke

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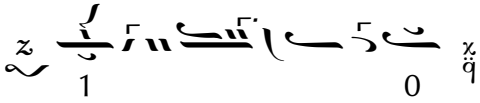

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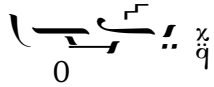


L) Accented on Third to Last Syllable

Pa - Ke

100

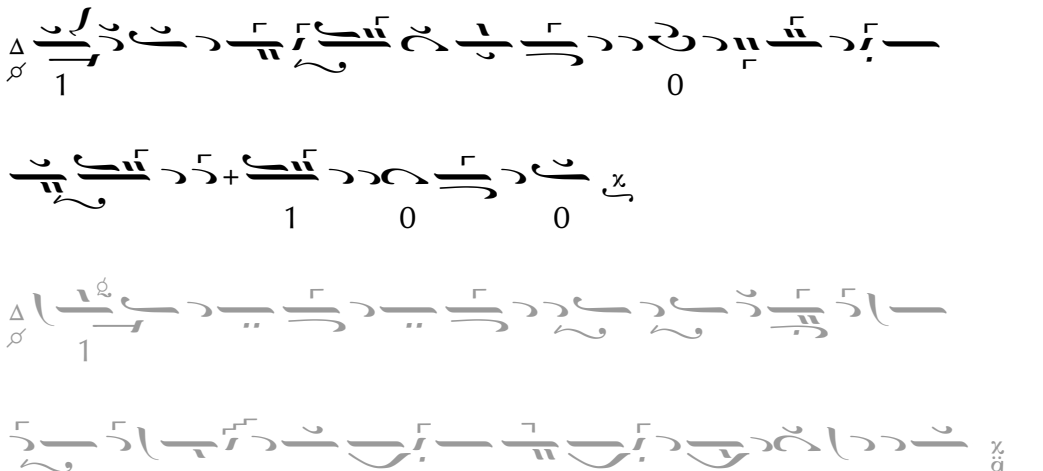
0100

00100

10100

Di - Ke

100



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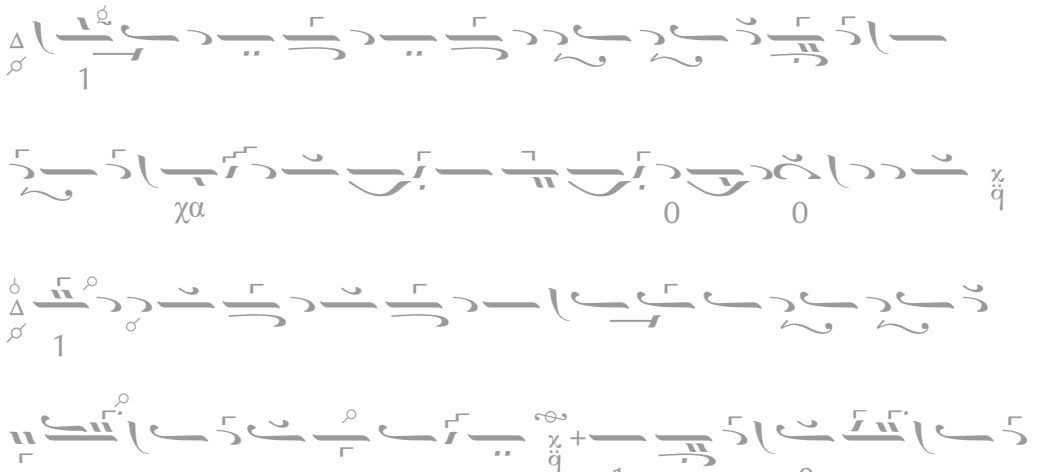

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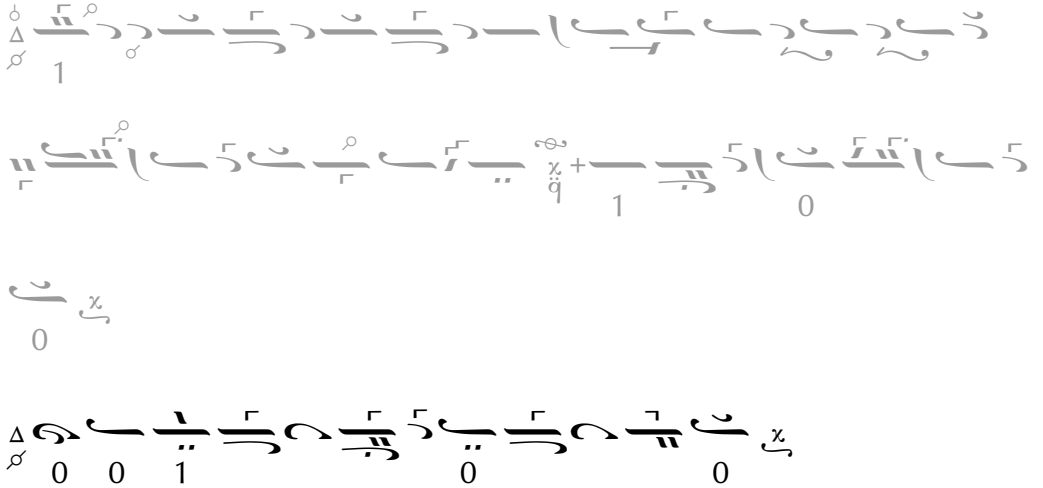

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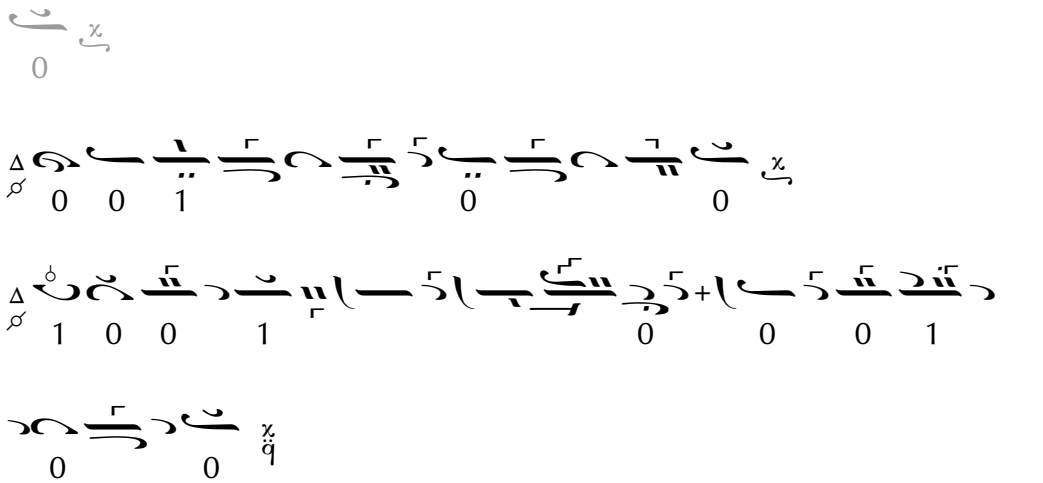

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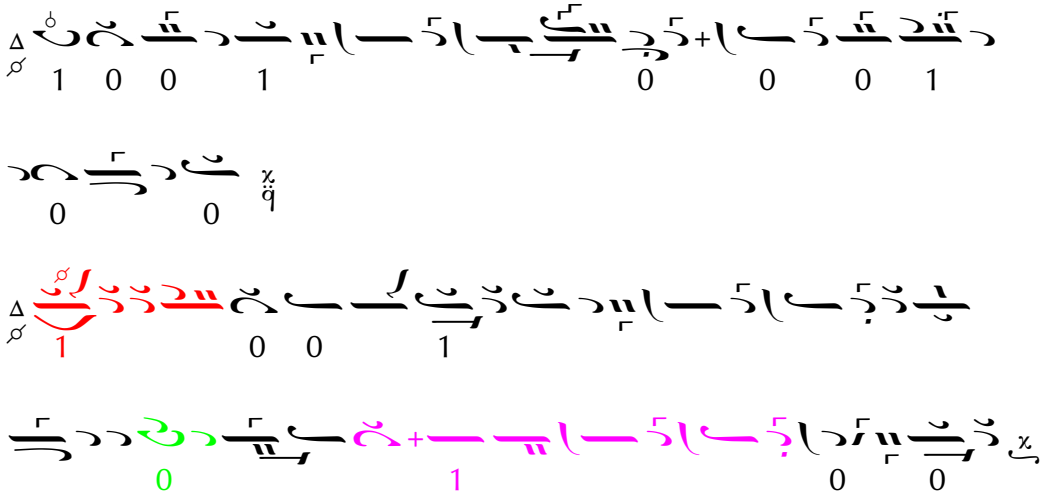

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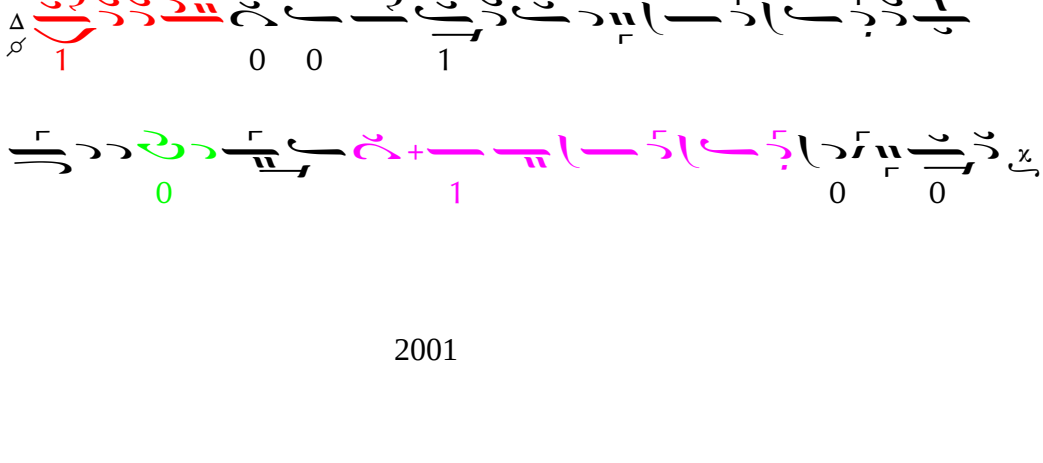
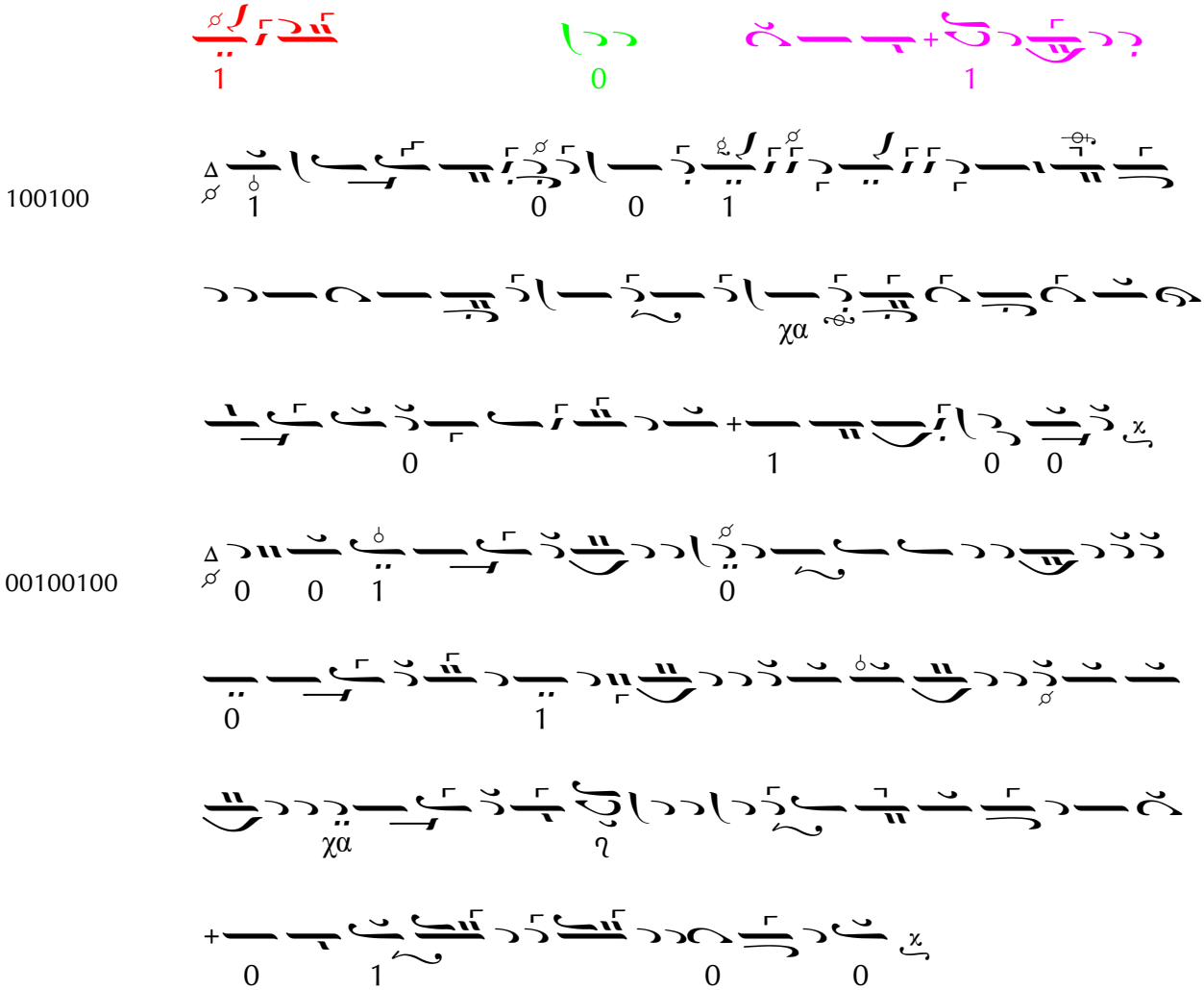


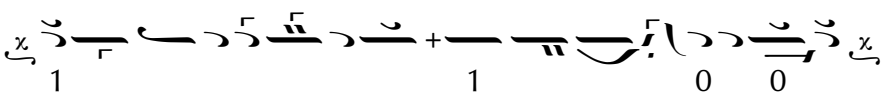


Di - Ke

100

Ke - Ke

100



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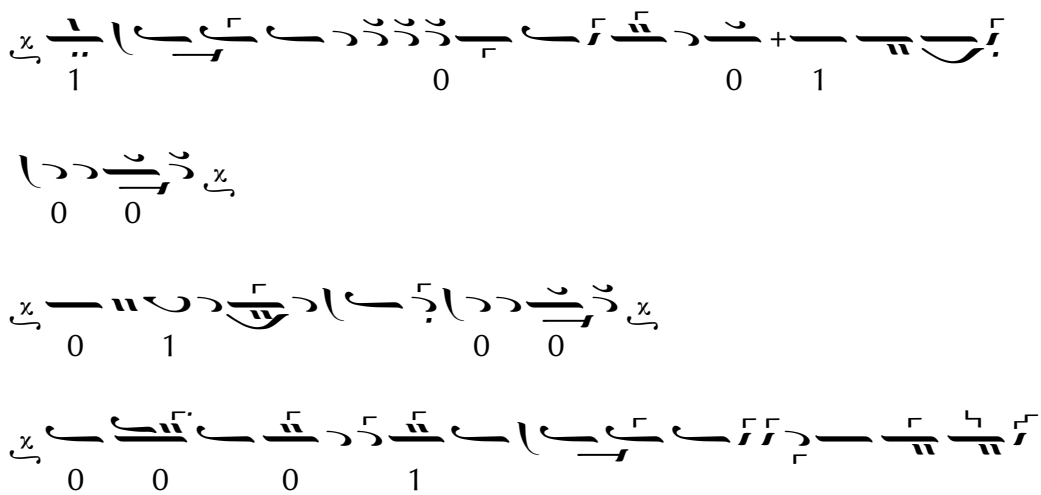

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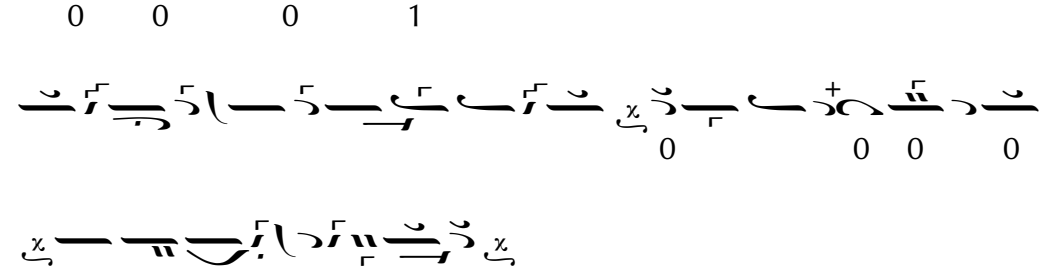

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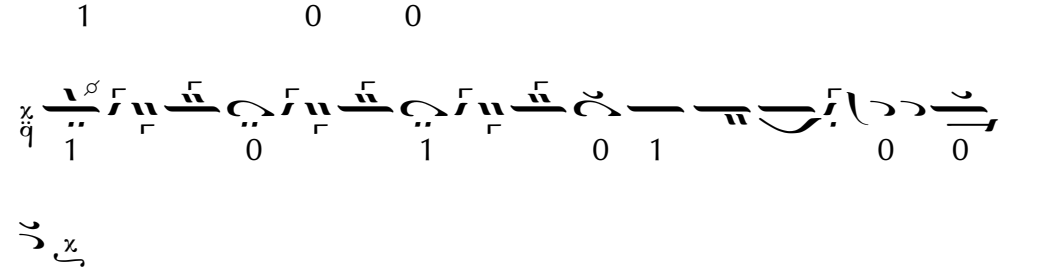

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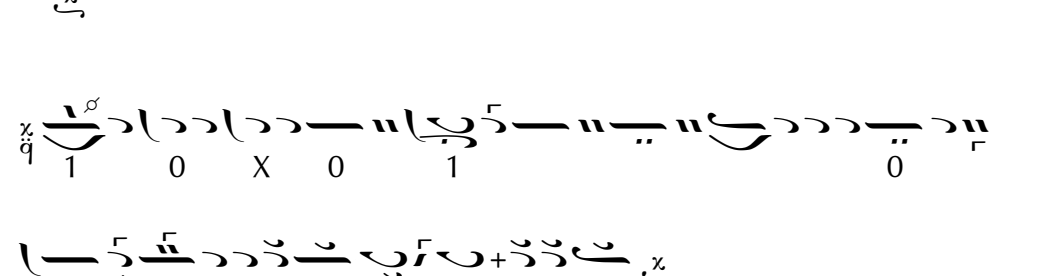

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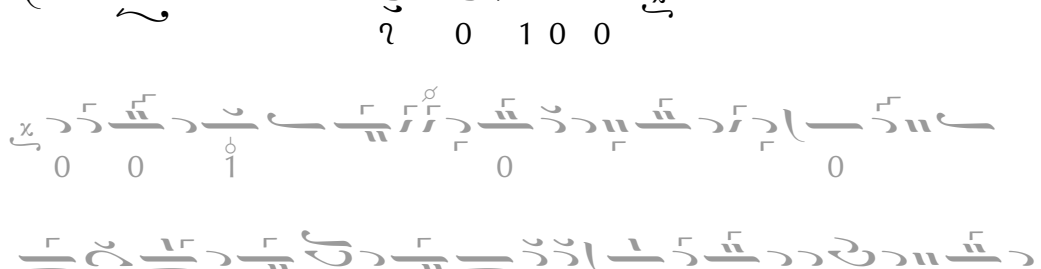

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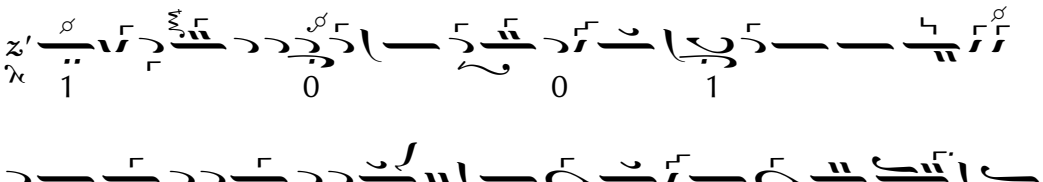
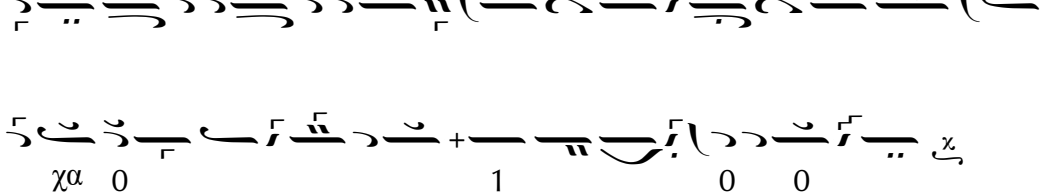
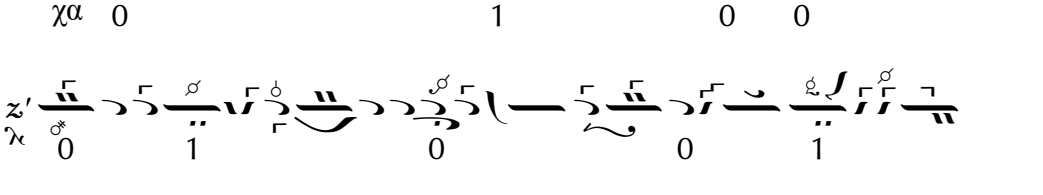
High Zo - Ke

100100







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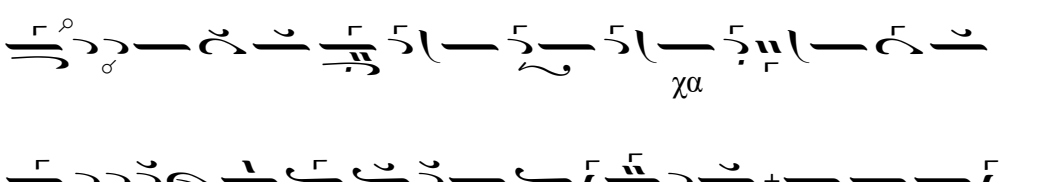
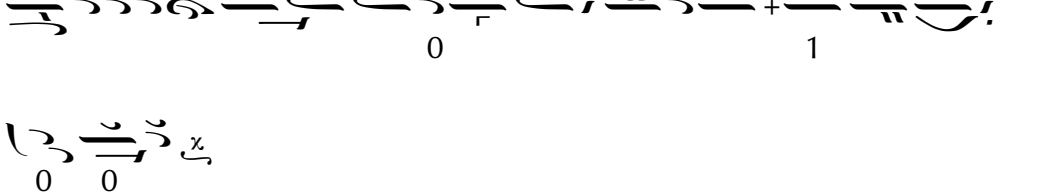
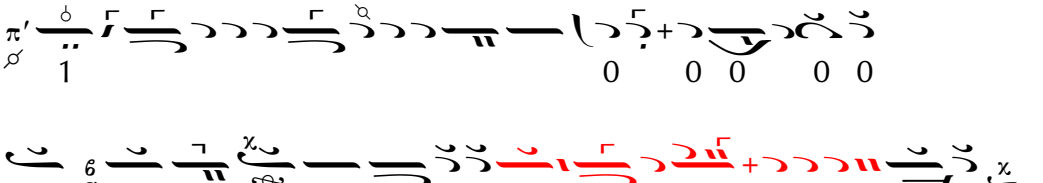
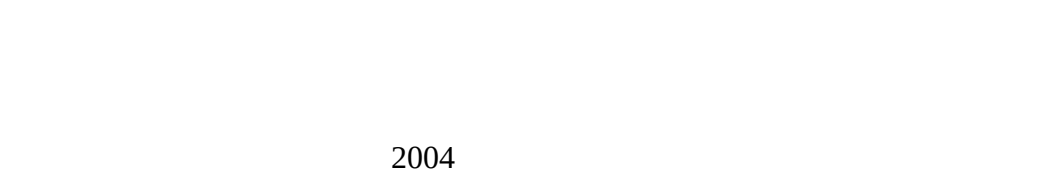






High Pa - Ke

100100



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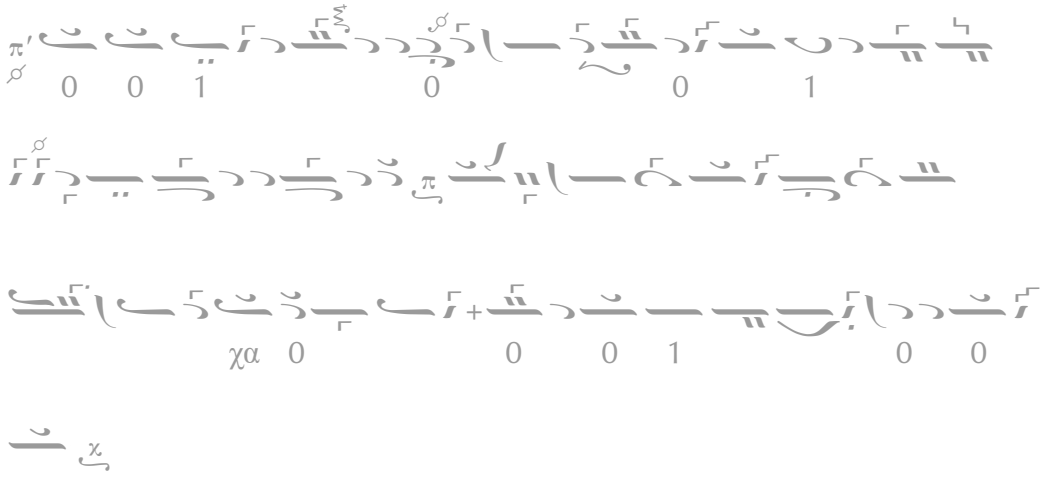
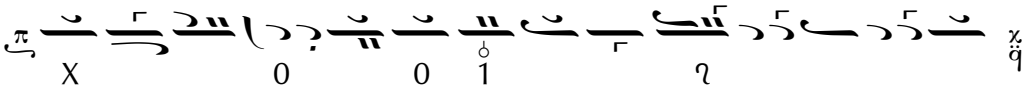


M) Accented on Fourth to Last Syllable

Pa - Ke

1000

X001



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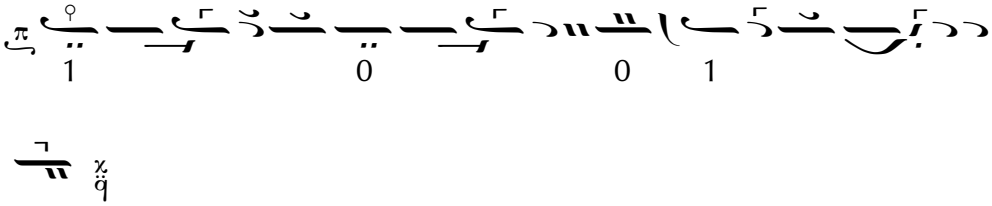


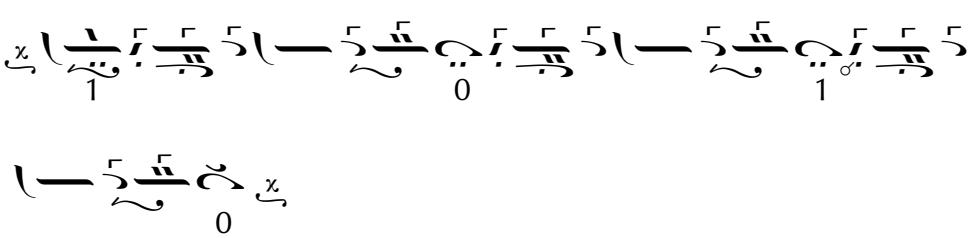
10X0

Di - Ke

001010

Ke - Ke

1010

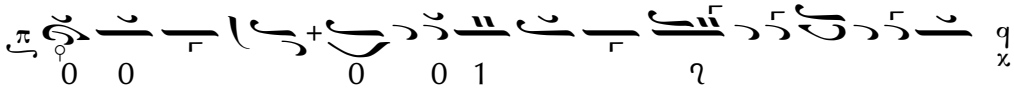


Medial Cadences on Low Ke

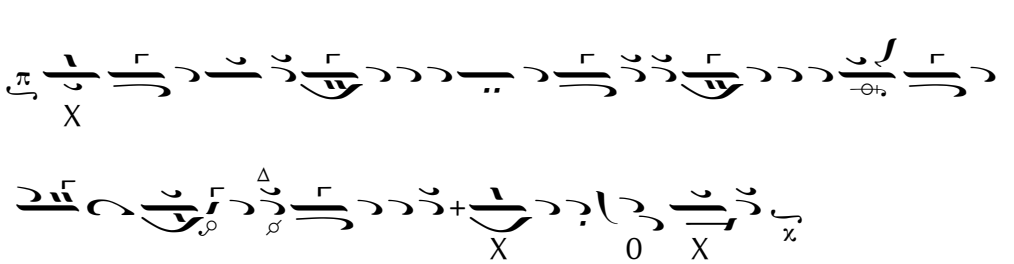
N) Accented on Last Syllable

Pa - Low Ke

001

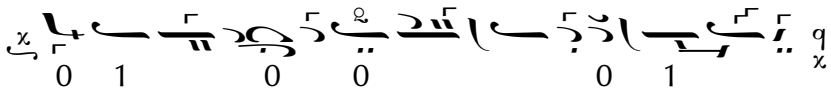


X0X



Ke - Low Ke

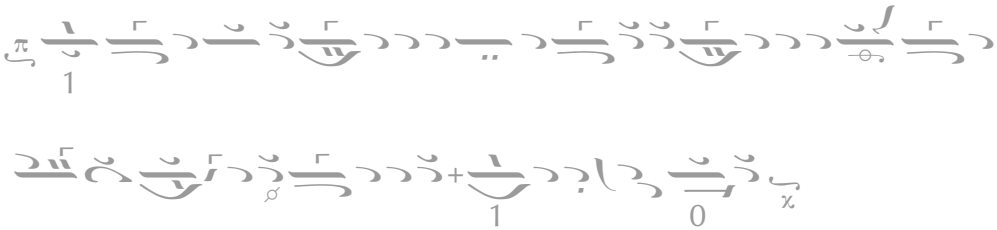
010001



O) Accented on Second to Last Syllable

Pa - Low Ke

10



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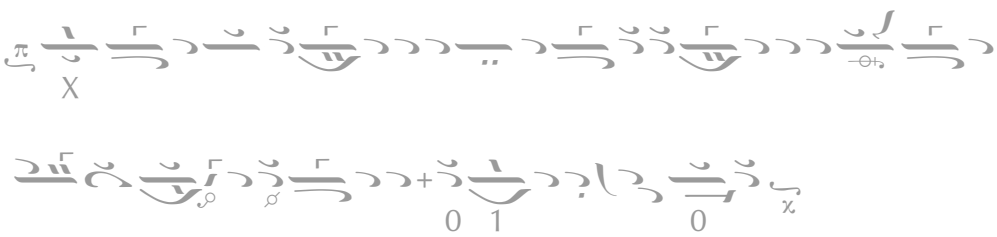
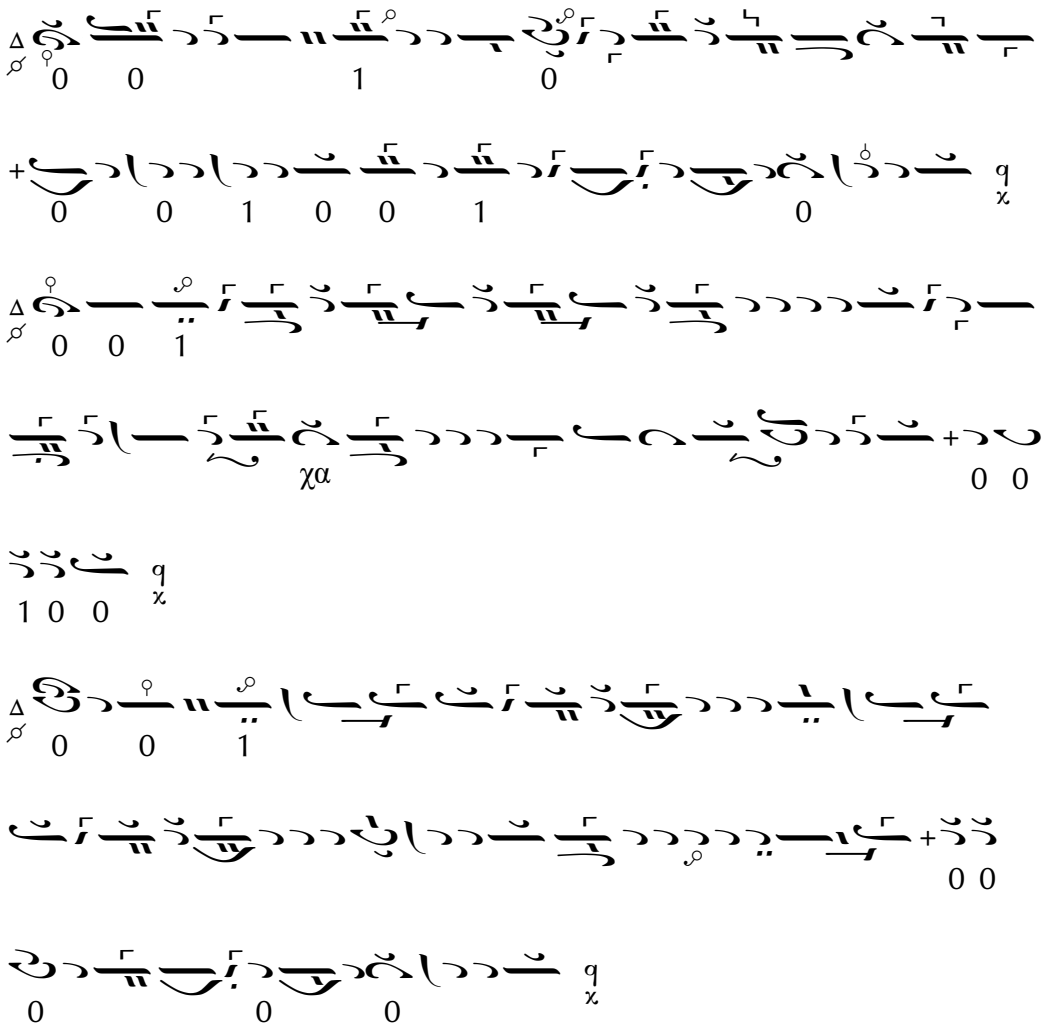


P) Accented on Third to Last Syllable

Di - Low Ke

00100



Medial Cadences on Low Di

Q) Accented on Last Syllable

Pa - Low Di

001

001

001

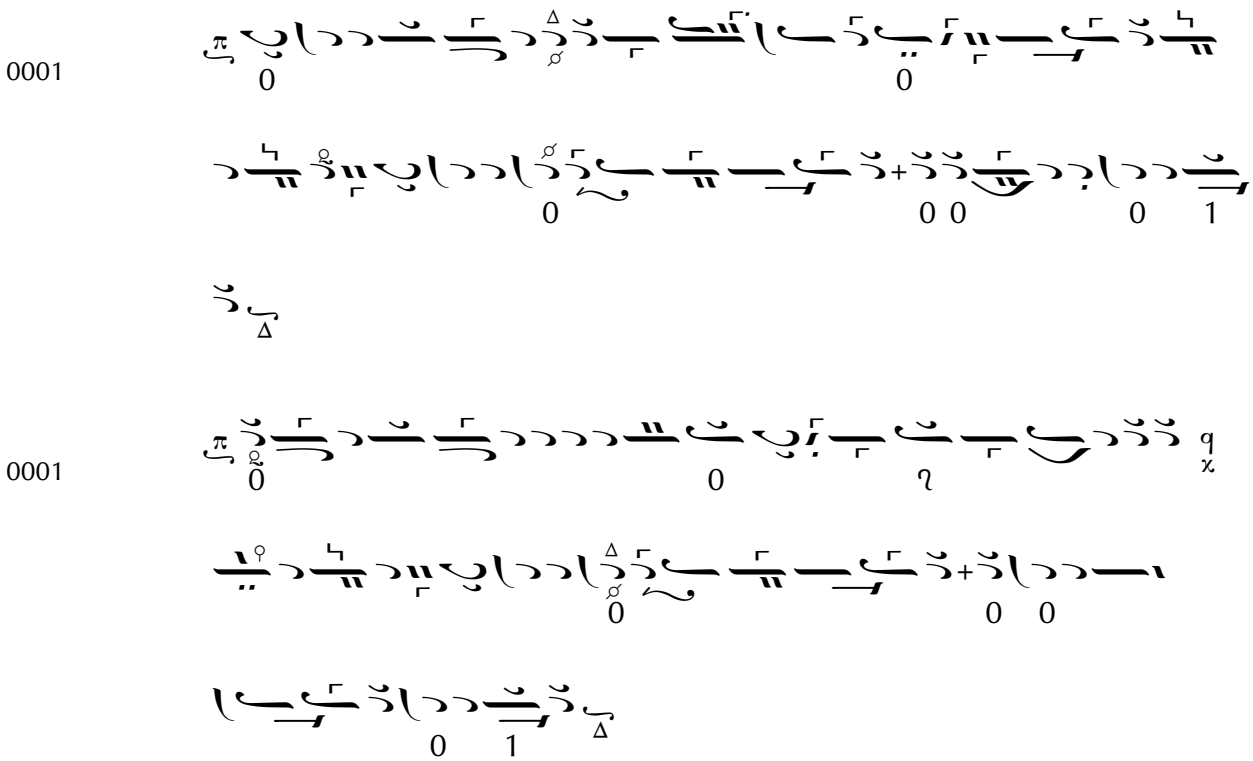
001

X01

X01

X01

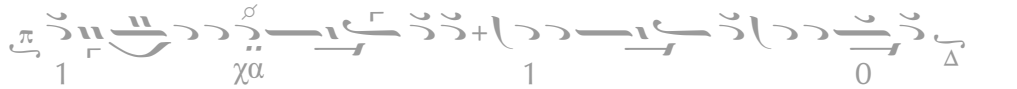
X01
X01
X01
X01
0X01



R) Accented on Second to Last Syllable

Pa - Low Di

10



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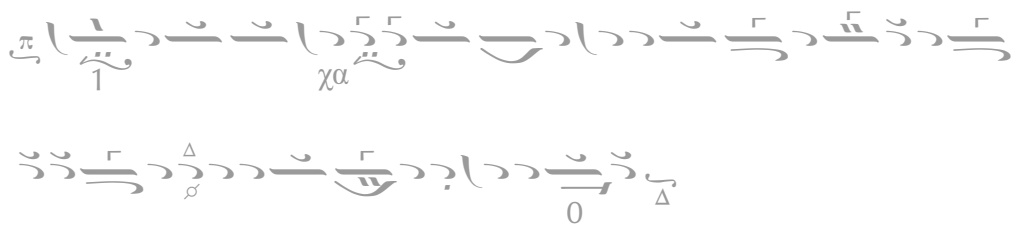
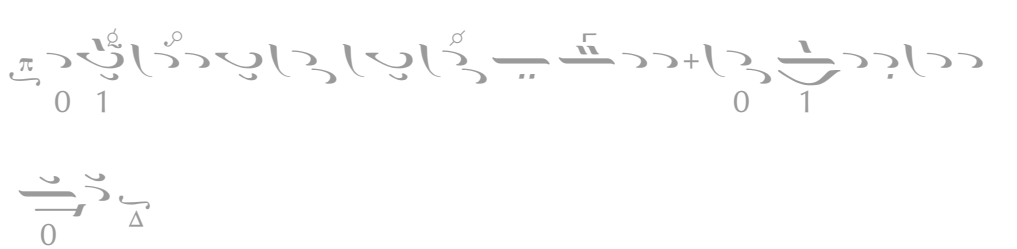


010

010

010

010

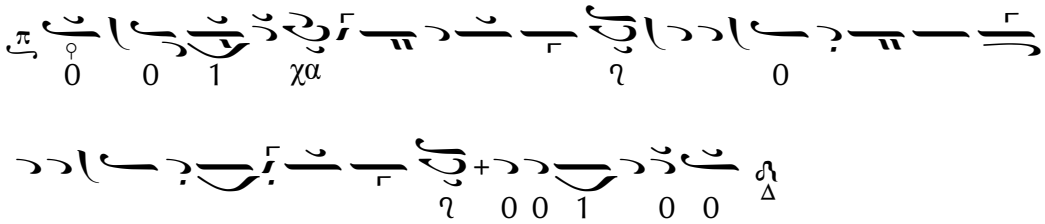


S) Accented on Third to Last Syllable

Note: Most formulae accented on last syllable in Section Q on page 2010 may also be used as formulae accented on the third to last syllable.

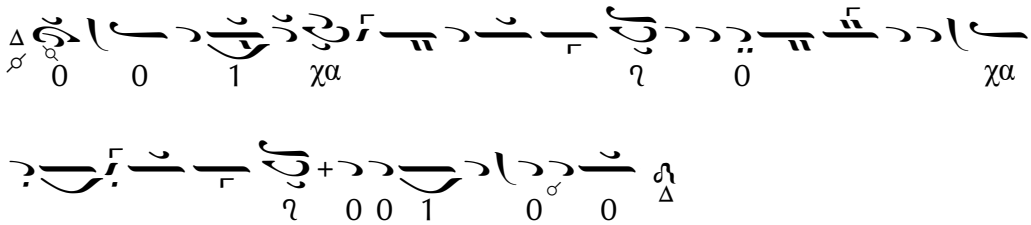
Pa - Low Di

00100



Di - Low Di

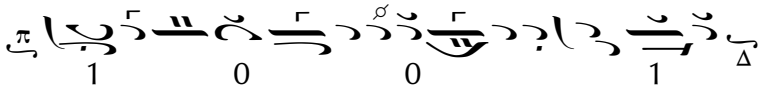
0100



T) Accented on Fourth to Last Syllable

Pa - Low Di

1001

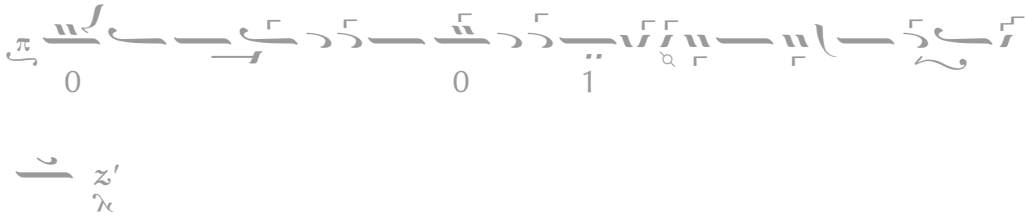


Medial Cadences on High Zo

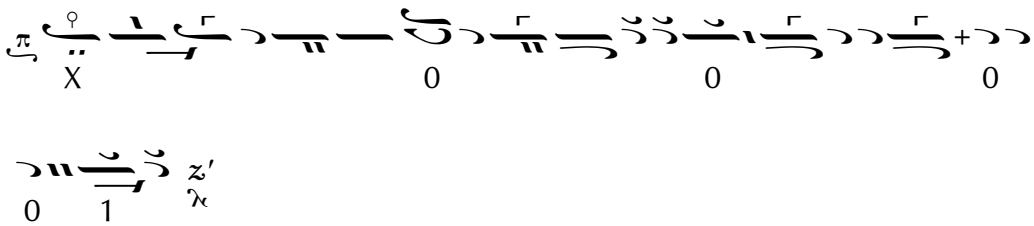
U) Accented on Last Syllable

Pa - High Zo

001



X001



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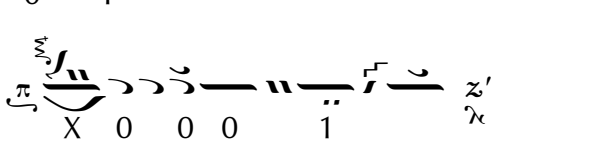

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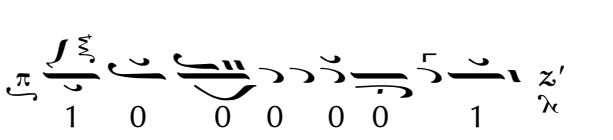

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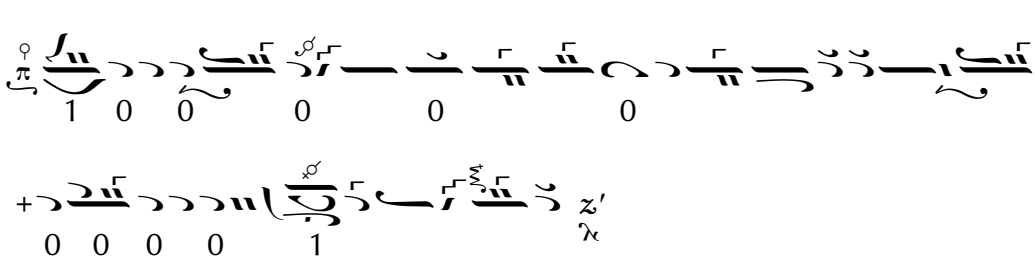
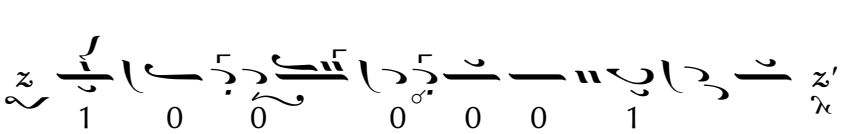


Low Zo - High Zo

00

1000001



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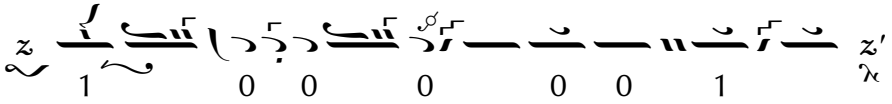
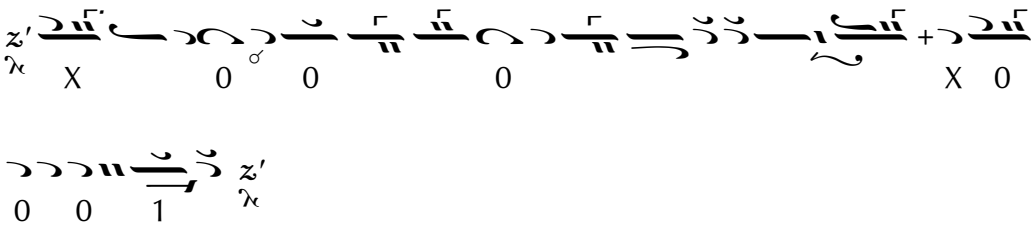


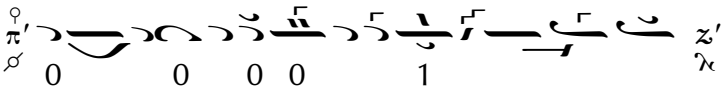
High Zo - High Zo

X0001



High Pa - High Zo

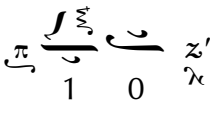
00001



V) Accented on Second to Last Syllable

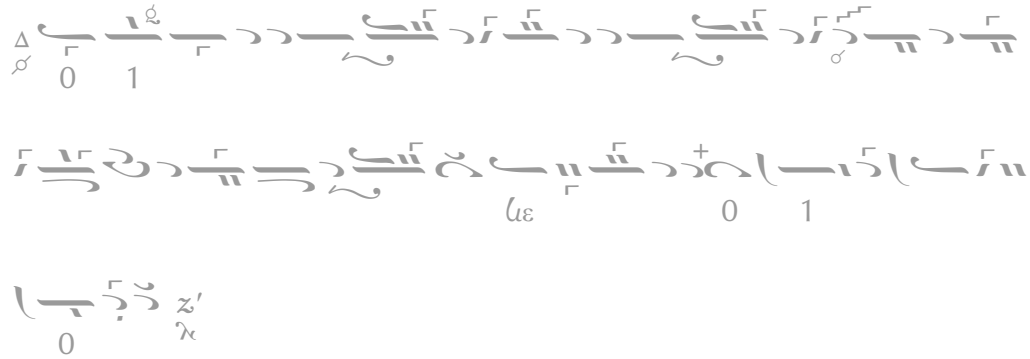
Pa - High Zo

10



Di - High Zo

010



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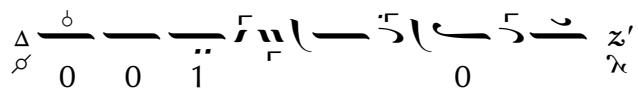

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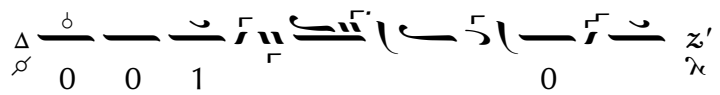
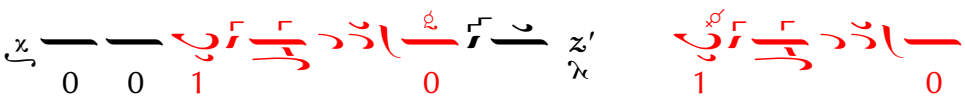


Ke - High Zo

0010



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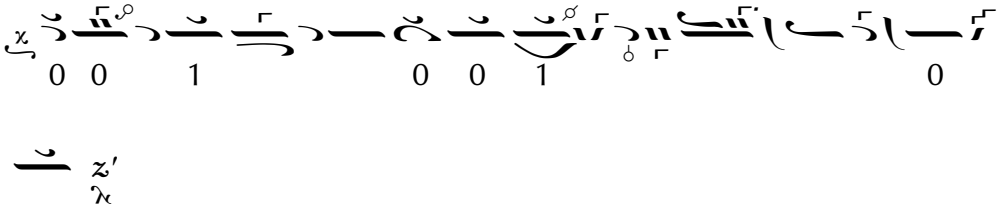
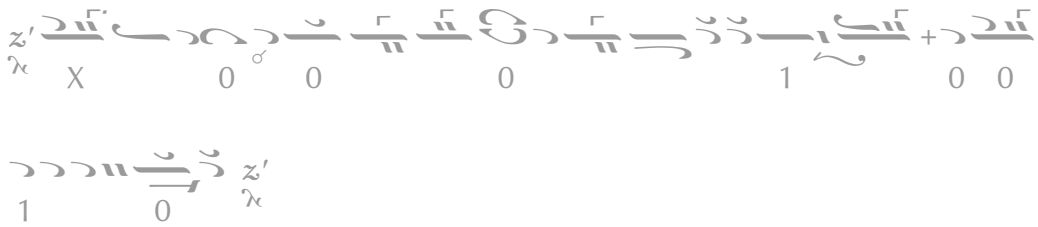


High Zo - High Zo

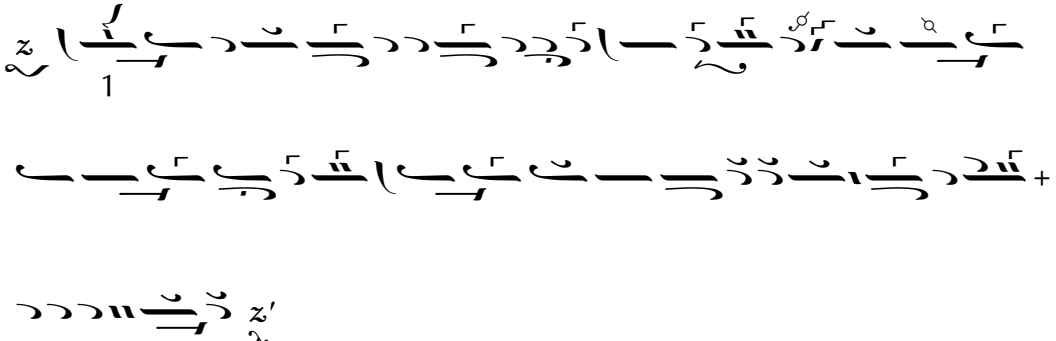
X00010



W) Accented on Third to Last Syllable

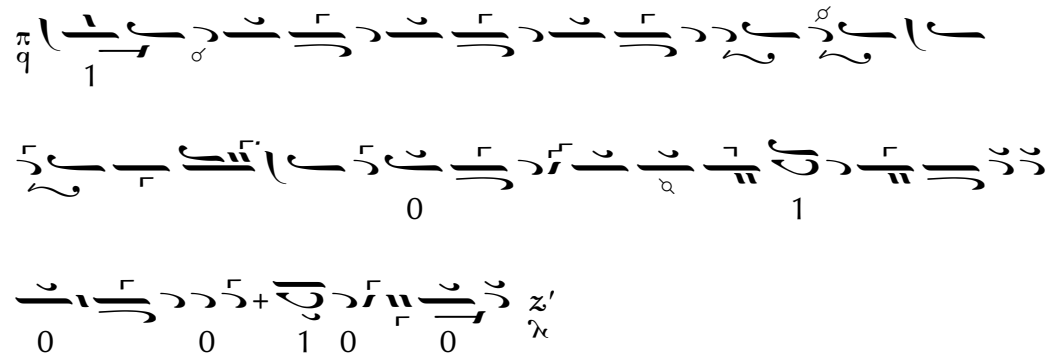
Low Zo - High Zo

100



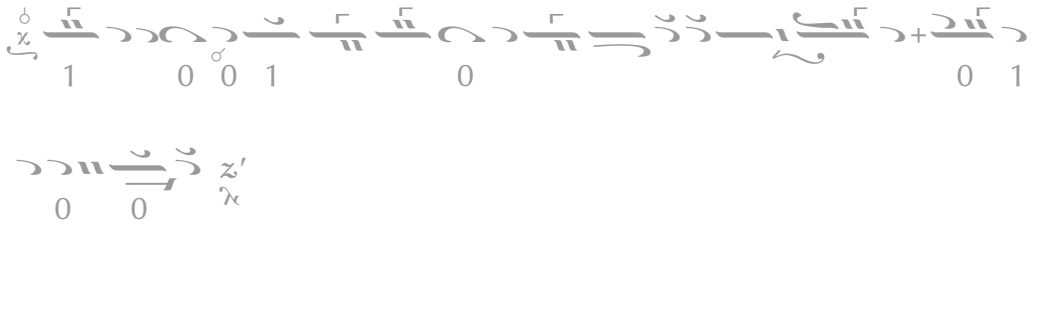
Pa - High Zo

10100



Ke - High Zo

100100

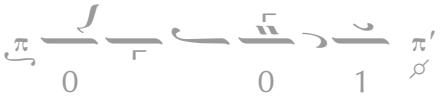


Medial Cadences on High Pa

X) Accented on Last Syllable

Pa - High Pa

001



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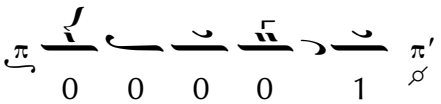
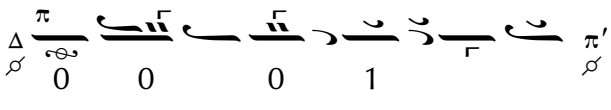


Di - High Pa

0001



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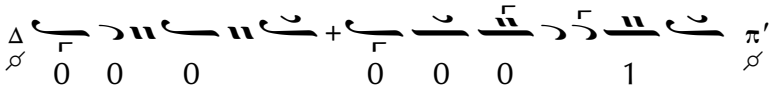
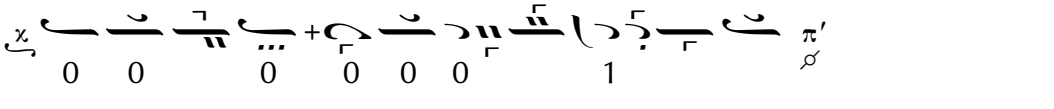


Ke - High Pa

0001

0001



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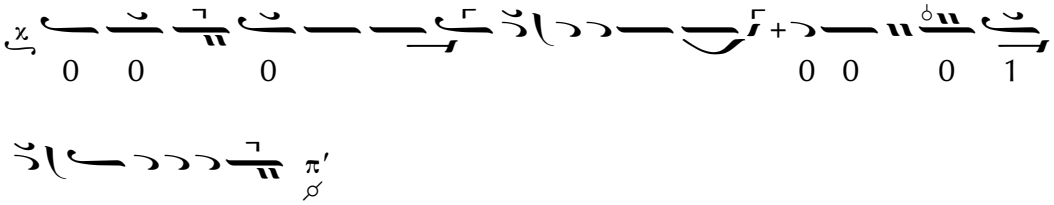
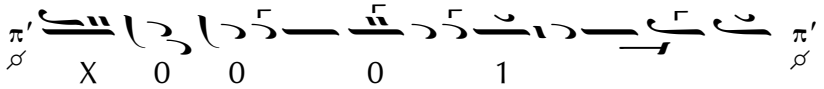


High Pa - High Pa

X0001



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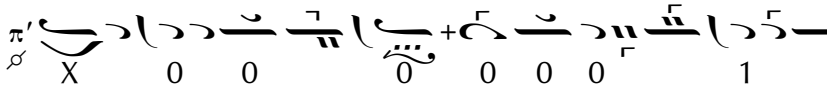

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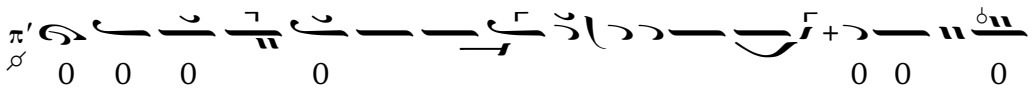
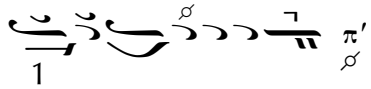
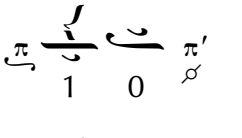




Y) Accented on Second to Last Syllable

Pa - High Pa

10



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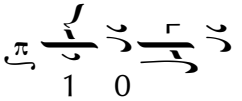
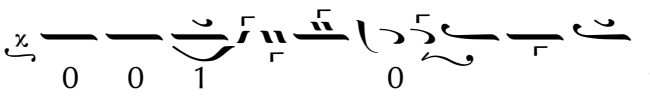


010

Ke - High Pa

0010



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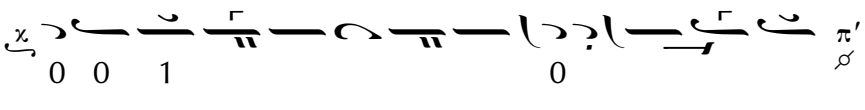
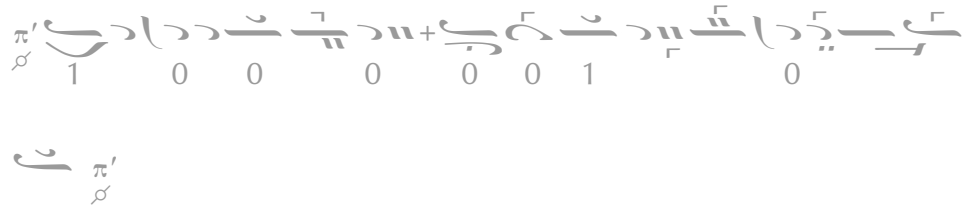


100010

High Pa - High Pa

100010



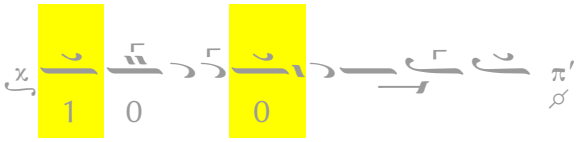
Z) Accented on Third to Last Syllable

Pa - High Pa

100

Ke - High Pa

100

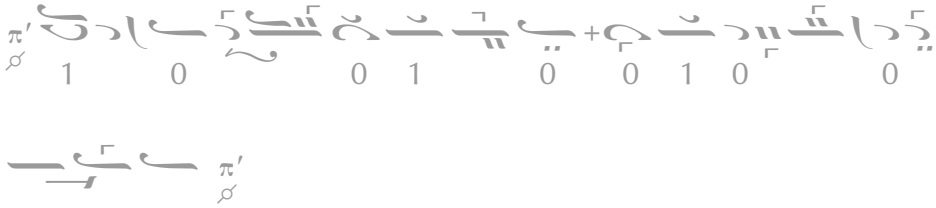


0100

High Pa - High Pa

100100

100100



AA) Accented on Fourth to Last Syllable

Pa - High Pa

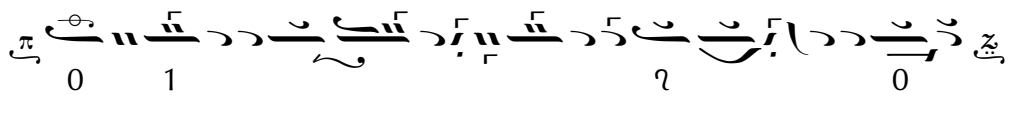
1001

Other Medial Cadences

AB) Medial Cadences on Low Zo

Accented on Second to Last Syllable

010



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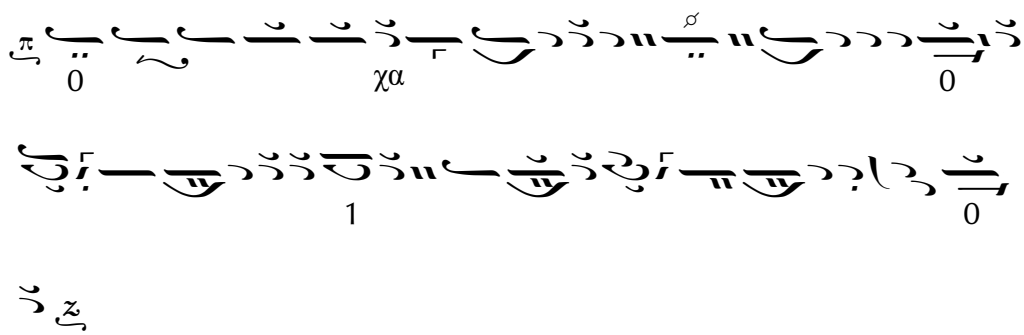

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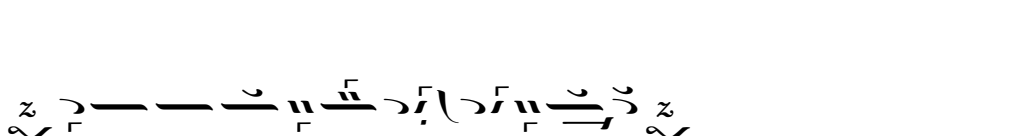
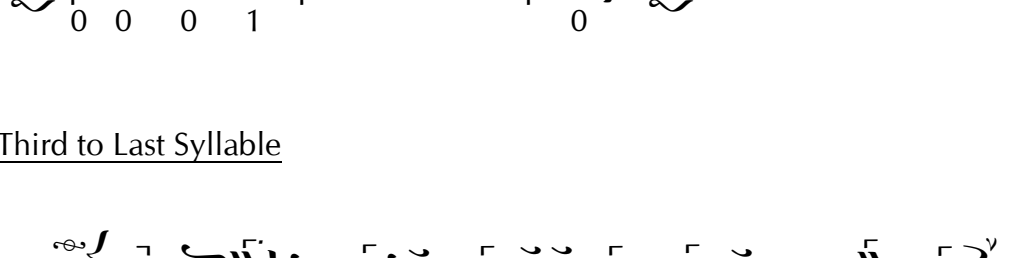


Accented on Third to Last Syllable

100



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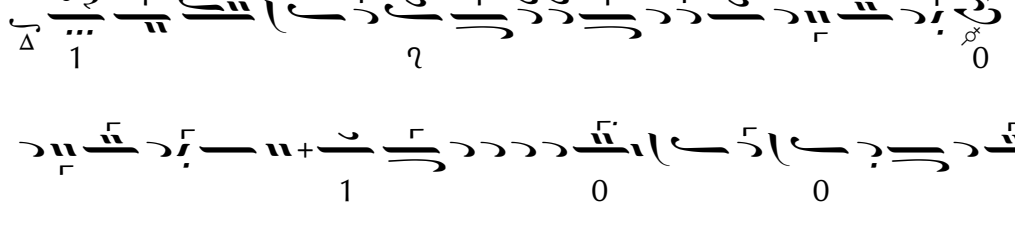


X0X

0100

0100

0100

010X

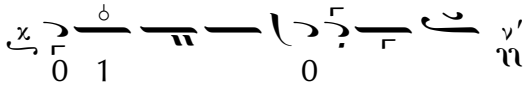
00100

(X0)0100

100100

AC) Medial Cadences on High Nee

010



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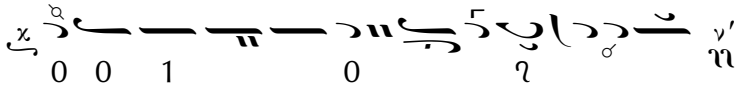


AD) Medial Cadences on Low Nee

AE) Medial Cadences on Vou

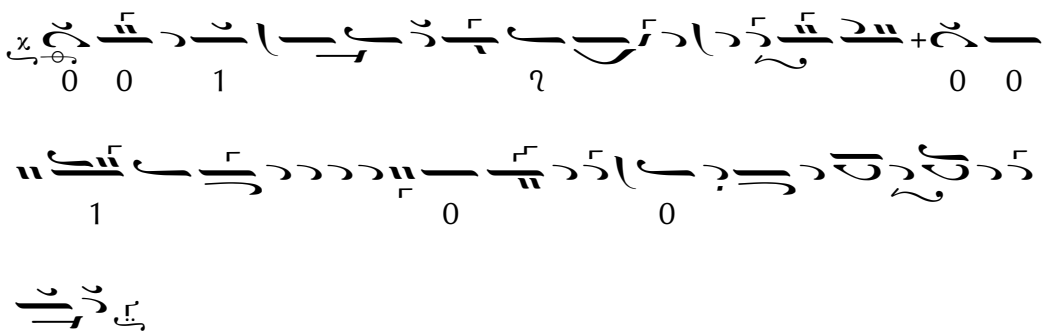
00100

AF) Medial Cadences on Ga

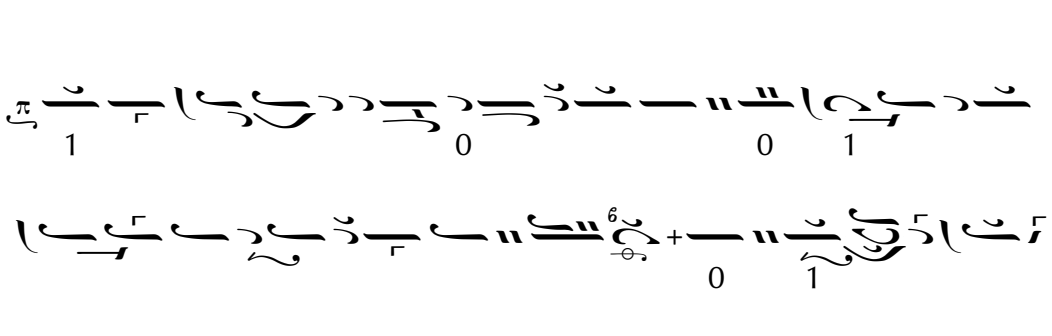
100

1010

00100



10010



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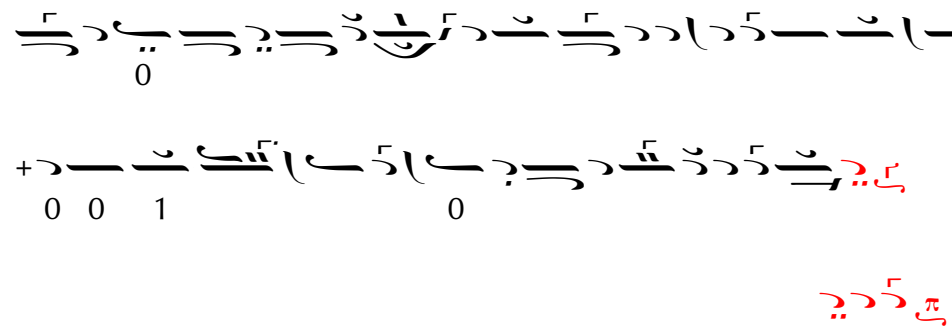

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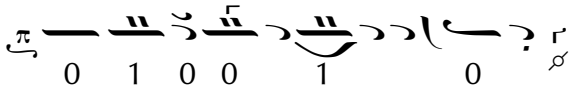


Old Sticheraric Formulae

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

AG) Accented on Last Syllable

1

01

01

01

01

001

001

001

001

001

001

001

0001

0X01

10001

10001

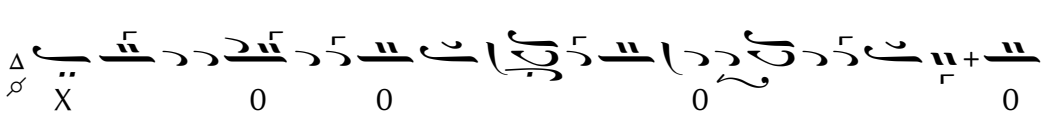
10001

10001

10001

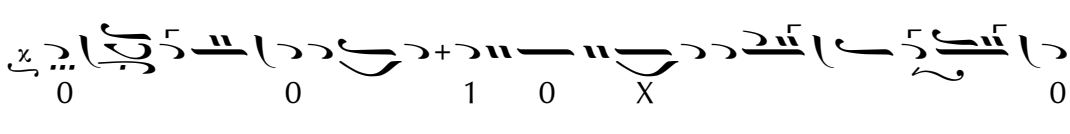
10001

X0001



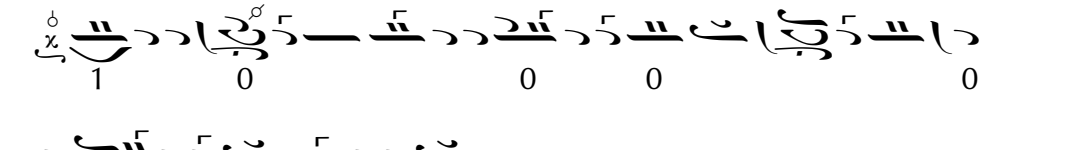
10X01

100001

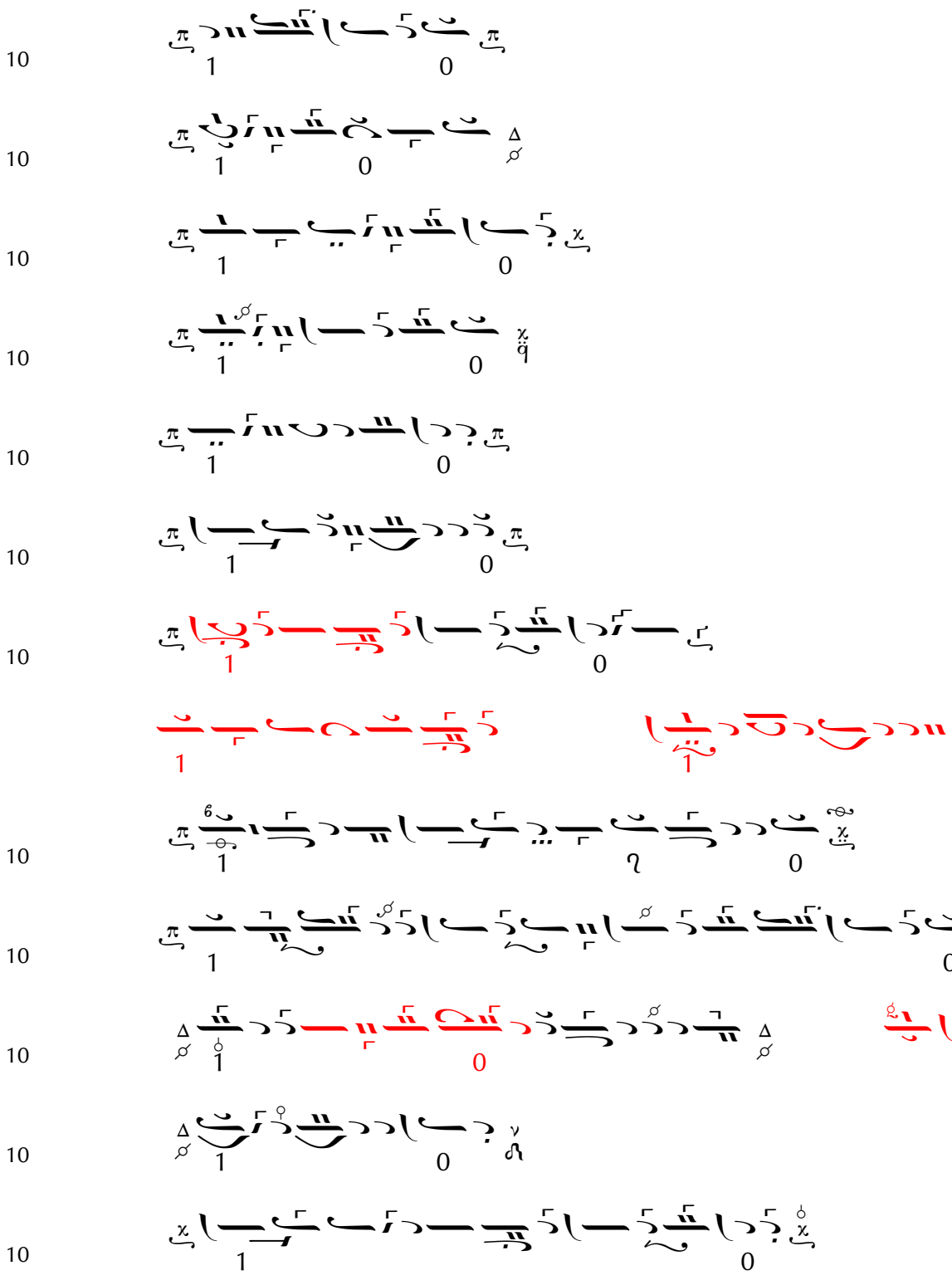


0010001

00010001



AH) Accented on Second to Last Syllable



000010

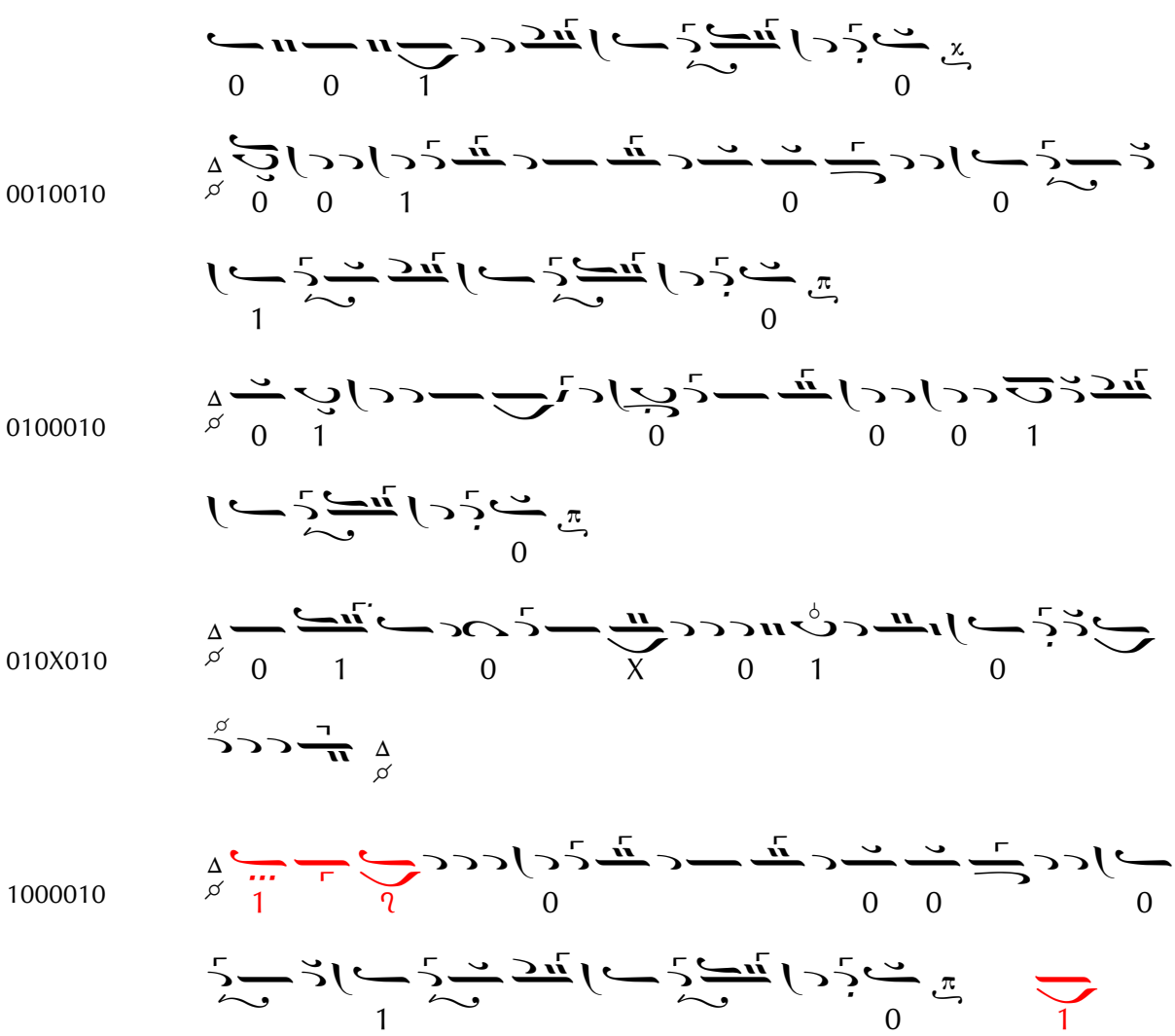
000010

010010

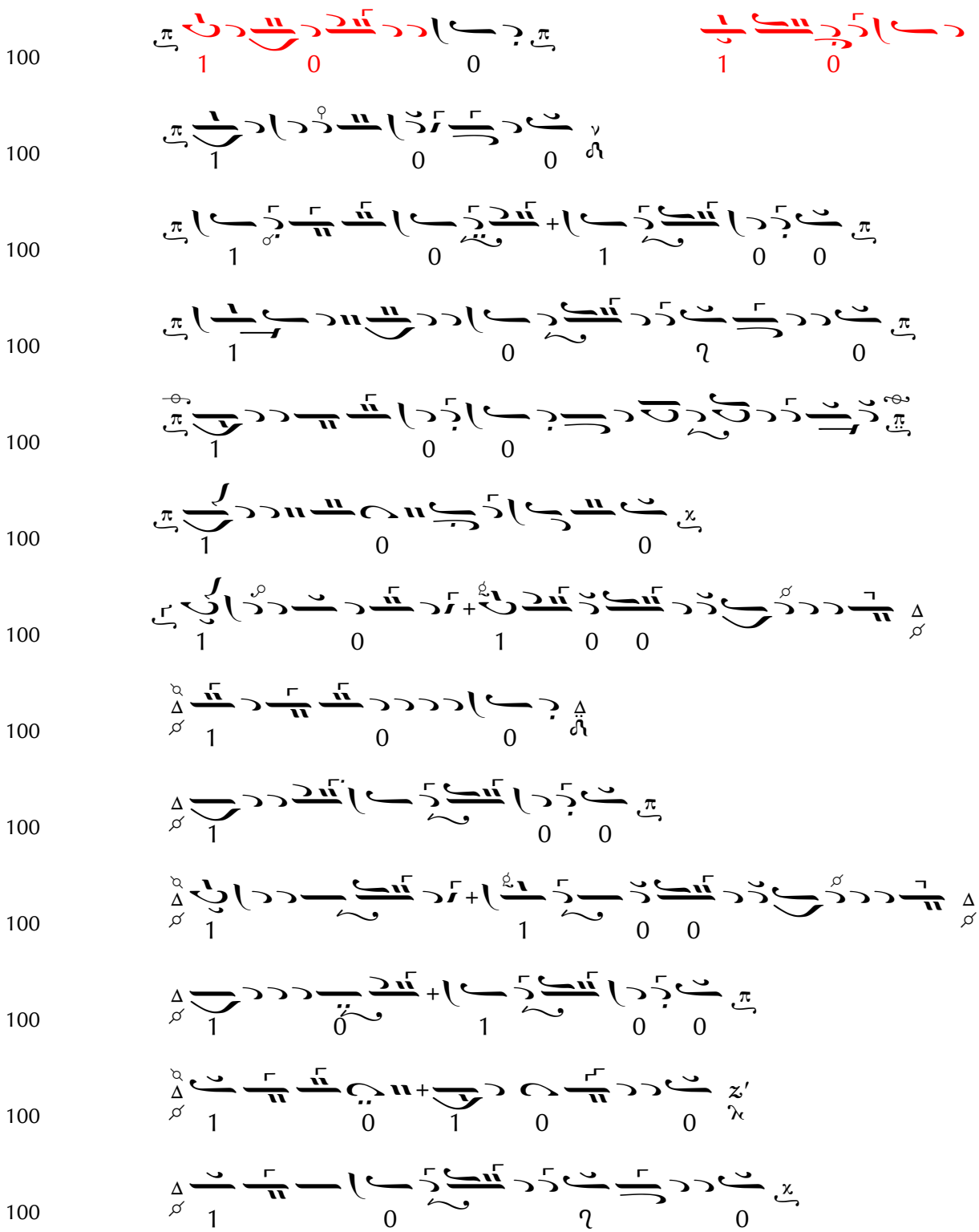
010010

100010

0010010


0010010
0100010
010X010
1000010

AI) Accented on Third to Last Syllable



X00100

X00100

000100

010100

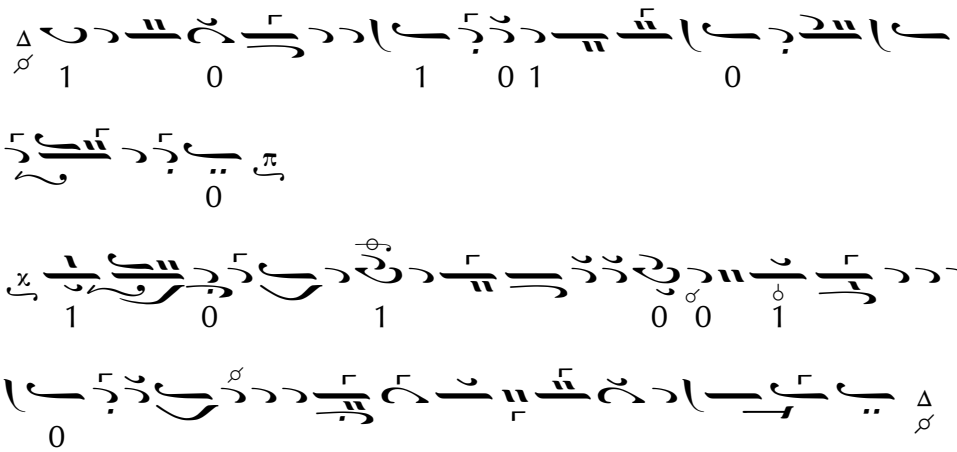
100100

100100

1000100

1000100

1010100



10100100

AJ) Accented on Fourth to Last Syllable

1001

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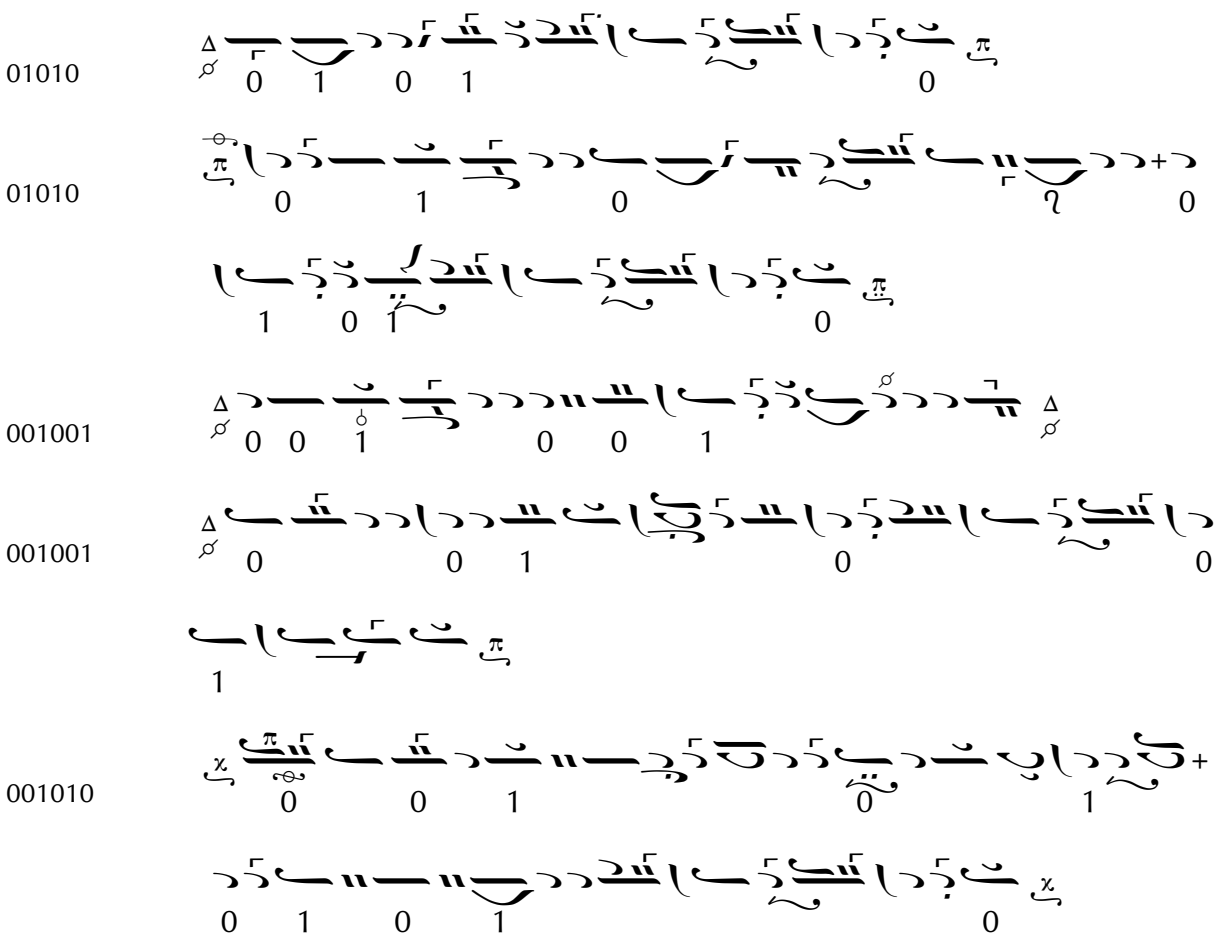
1010


01010
001001
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001010

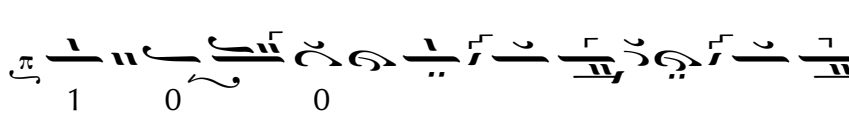
Final Cadences

AK) Final Cadences on Pa

Pa - Pa

100

100



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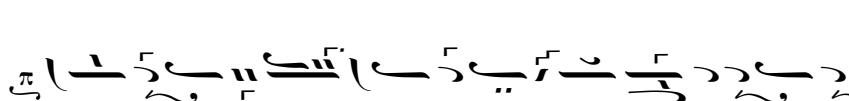

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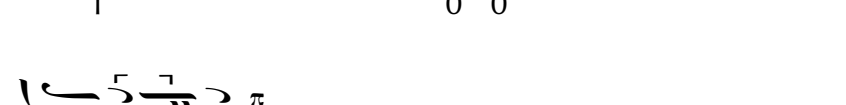

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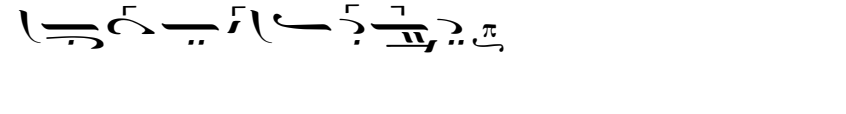

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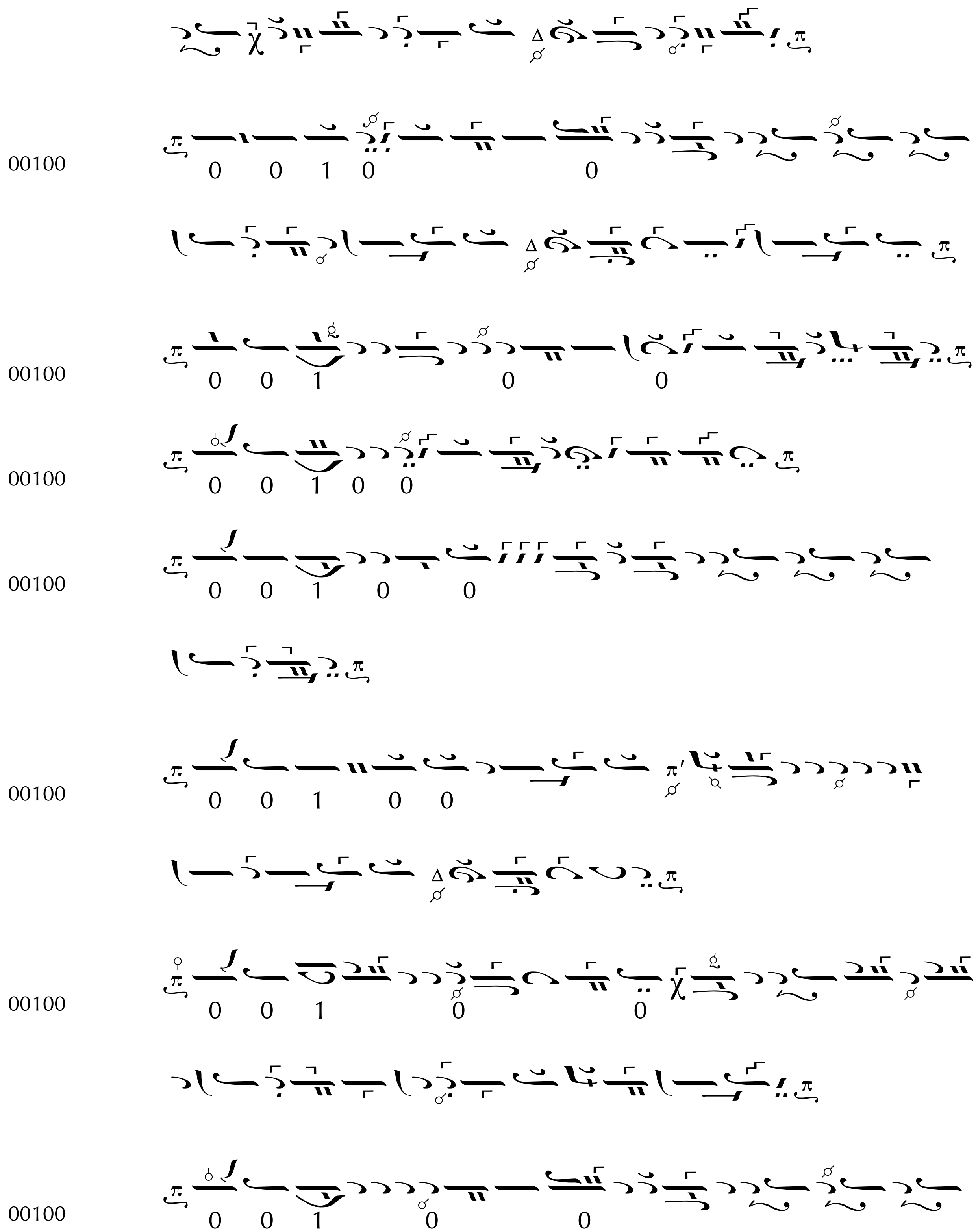
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10100

Ke - Pa

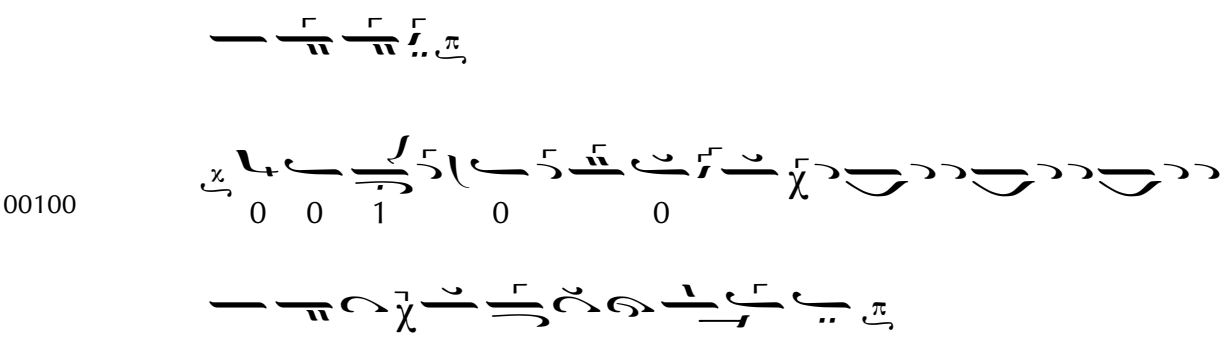
100

100

100

00100

00100



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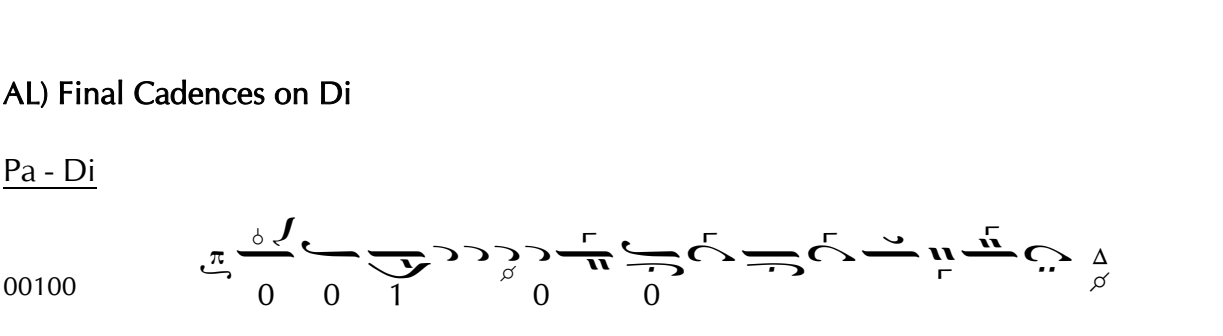
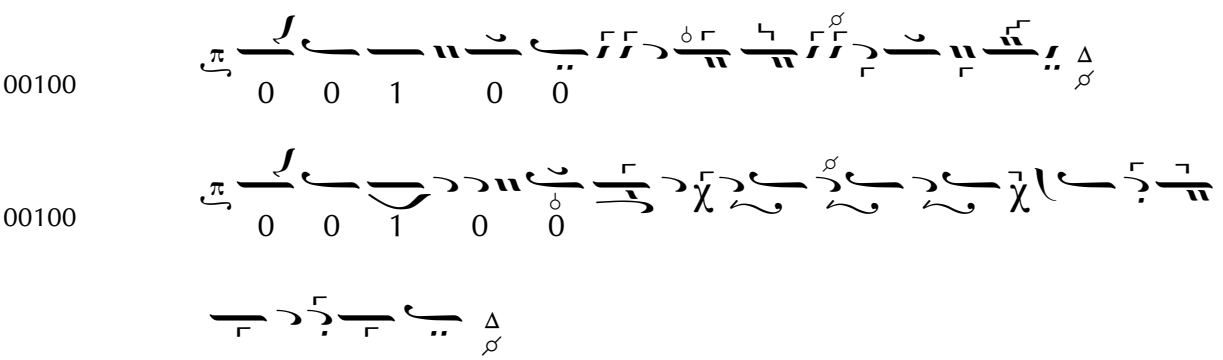


AL) Final Cadences on Di

Pa - Di

00100



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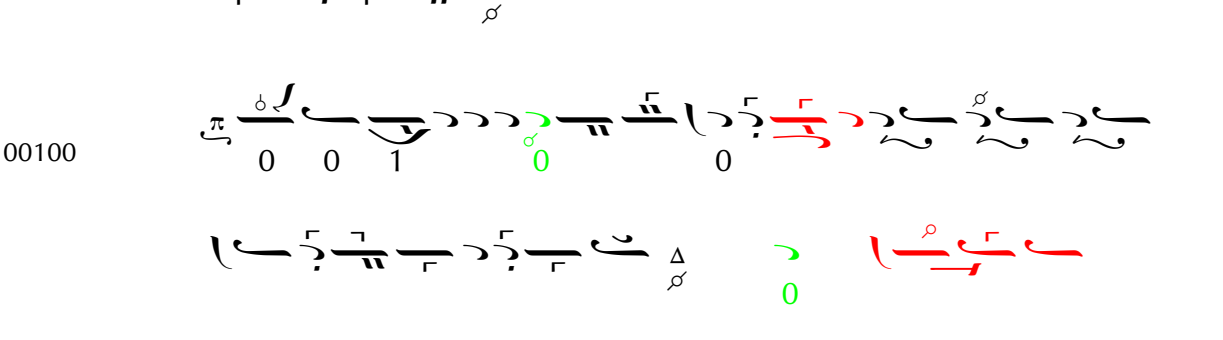

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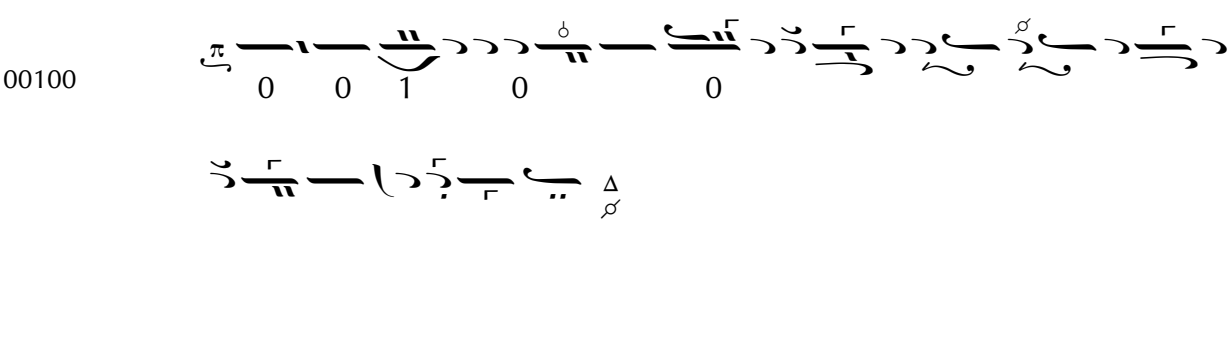

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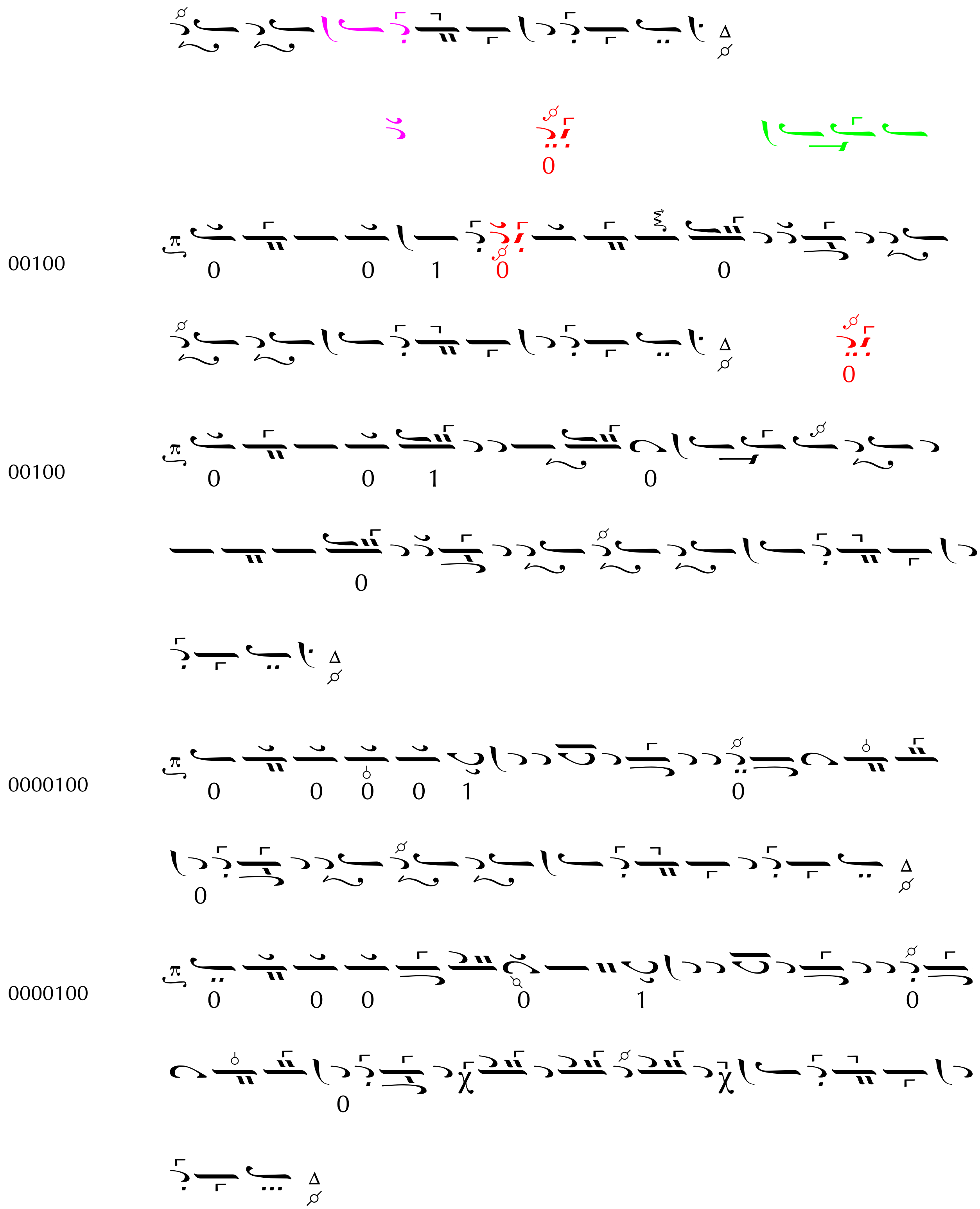
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X000100

Ke - Di

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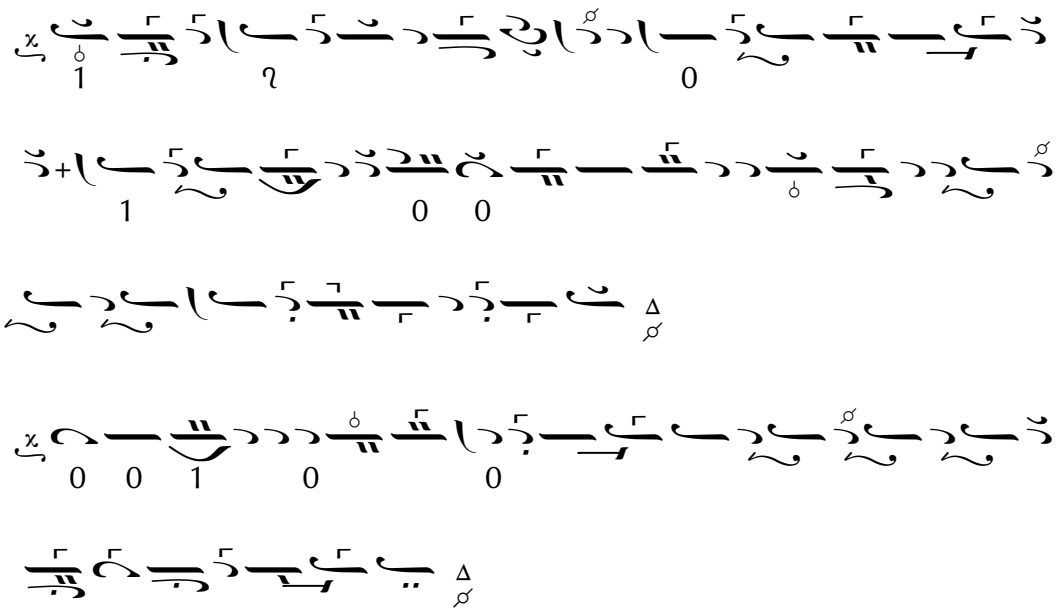

00100

Grave Mode

Byzantine Music Formulae

Grave Mode - Papadic

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E) Accented on Fourth to Last Syllable 2111

Medial Cadences on Pa

F) Accented on Last Syllable 2114
G) Accented on Second to Last Syllable 2119
H) Accented on Third to Last Syllable 2128
I) Accented on Fourth to Last Syllable 2139

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K) Accented on Second to Last Syllable 2143
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Sources

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

Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 84)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 73)
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 107)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 415)
Χερουβικὸν Ἀνδρέου Τσικνοπούλου (*Ἀνθολογία*, Τόμος Τρίτος, σελ. 33)
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 44 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 165 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 9)

Νῦν αἱ Δυνάμεις, Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 109)
Νῦν αἱ Δυνάμεις, Ἰακώβου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Α′, σελ. 409)
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἑσπερινός, τ. Α'*, σελ. 321)
Νῦν αἱ Δυνάμεις, Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 866)
Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀνθολογία*, σελ. 95)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 81)
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 101)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 78)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 80)
Κοινωνικὸν «Μακάριοι» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 367)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν*

Ἐκλογάριον, σελ. 72)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 76)

Θεοτοκίον «Ὦ Δέσποινα Πανύμνητε» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 144)
Θεοτοκίον «Ὦ Δέσποινα Πανύμνητε» Γεωργίου Ῥυσίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 334)

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

Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 73, 76)
Χερουβικὸν Πέτρου Ἐφεσίου (*Κοκκινογοργοῦσα*, σελ. 535)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 626)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 102)
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 215)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου(*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 247)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 302)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος(*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 359)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 393)
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 423)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 557)
Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 145)
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α'*, *Φωκαέως*, σελ. 281)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 435)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 157)
Χερουβικὸν Ἀνδρέου Τσικνοπούλου (*Ἀνθολογία*, Τόμος Τρίτος, σελ. 53)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ καὶ Γεωργίου Βιολάκη (ἐκλογὴ Φώτη Θεοδωρακοπούλου) (*Χερουβικάριον*, σελ. 359)
Χερουβικὸν Μανουὴλ Χρυσάφου (*Ἓν Ἄνθος*, σελ. 287)
Χερουβικὸν Μανουὴλ Χρυσάφου, (καλλωπισμὸς Διονυσίου Μητροπολίτου Ἡρακλείας)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 188 (Slavonic adaptation by Тодор Икономов).

Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 65 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 181 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Πέτρου Πελοποννησίου, Cântările Sfintei Liturghii, 2000, σελ. 126 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 150 (Romanian adaptation by Schim. Nectarie).
Ρουμανικὸν Χερουβικὸν Διονυσίου Φωτεινοῦ (*Biblioteca Mănăstirii Neamţ mr001*, φ. 362)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 207v)
Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 243)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον » Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 71)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον » Ἀγάθωνος (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 151)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 230)
Κοινωνικὸν «Γεύσασθε», Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 104)
Κοινωνικὸν «Γεύσασθε», Γεωργίου τοῦ Κρητός (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 116)
Κοινωνικὸν «Γεύσασθε», Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἑσπερινός, τ. Α'*, σελ. 332)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 305)
Κοινωνικὸν «Εἰς μνημόσυνον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 607)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 74)
Κοινωνικὸν «Εἰς μνημόσυνον» Θεοδώρου Φωκαέως (*Καλλίφωνος Ἀηδών*, σελ. 244)
Κοινωνικὸν «Εἰς μνημόσυνον», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 247)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 245)
Κοινωνικὸν «Ἐκ στόματος νηπίων» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 186)

Κοινωνικὸν «Ἐν τῷ φωτὶ τῆς δόξης» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 749)
Κοινωνικὸν «Ἐπαίνει Ἱερουσαλήμ» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 199)
Κοινωνικὸν «Ἐπεφάνη ἡ χάρις» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 654)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 634)
Κοινωνικὸν «Ἐσημείωθη ἐφ᾽ ἡμᾶς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 239)
Κοινωνικὸν «Κύριε ἠγάπησα», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 236)
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 232)
Κοινωνικὸν «Μὴ ἀποστρέψῃς», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 238)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 814)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 817)
Κοινωνικὸν «Ποτήριον σωτηρίου», Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 241)
Κοινωνικὸν «Ποτήριον σωτηρίου» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 771)
Κοινωνικὸν «Σῶμα Χριστοῦ» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 194)
Κοινωνικὸν «Σῶμα Χριστοῦ» Γρηγορίου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 710)
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Κοινωνικὸν «Σωτηρίαν εἰργάσω» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 760)
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 732)
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Μανουὴλ τοῦ Παλαιοῦ Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 205)
Κοινωνικὸν «Τοῦ Δείπνου σου», Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 821)
Τριαδικὸν «Θεὲ Τριὰς διαιρετή» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 138)
Τριαδικὸν «Δόξα σοι, ὁ ἐν Τριάδι» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Β′,

σελ. 263)

Θεοτοκίον «Τὰς δεήσεις» Γεωργίου τοῦ Κρητός (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 268)

Apology

Due to a careless error of mine, I somehow erased almost all the information from the Word version of this file that indicated the source of each formula. So when you position the mouse over most of these formulae in Word, instead of showing you their source, it will say: "Unknown." Sorry about that.

Key:

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

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."

ζε = 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.

ϩ = 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

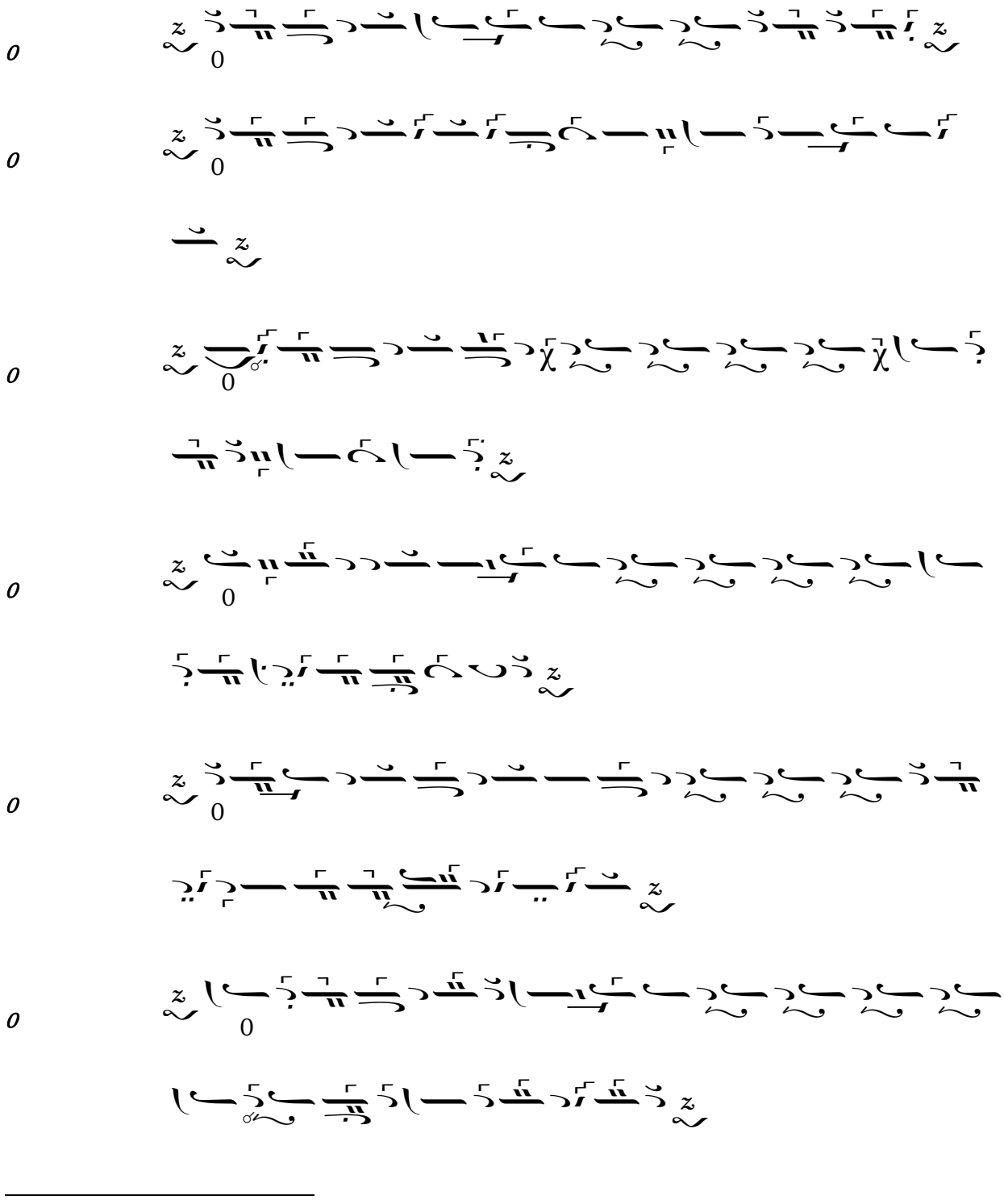
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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) Initial Syllable



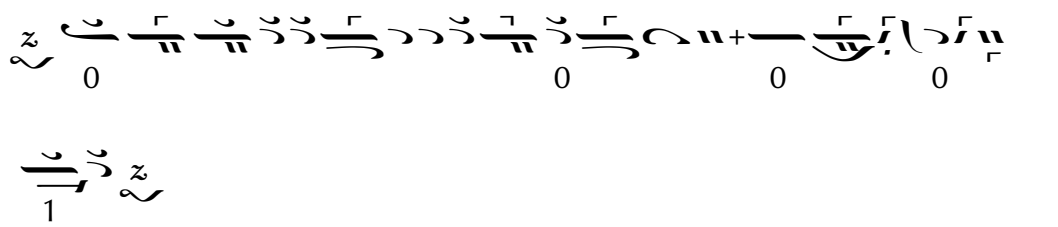
* Some composers wrote brief preludes for the first syllable of papadic hymns. Immediately following this prelude, the hymn proper would start, beginning with the first syllable.

Medial Cadences on Zo

B) Accented on Last Syllable

Zo - Zo

001



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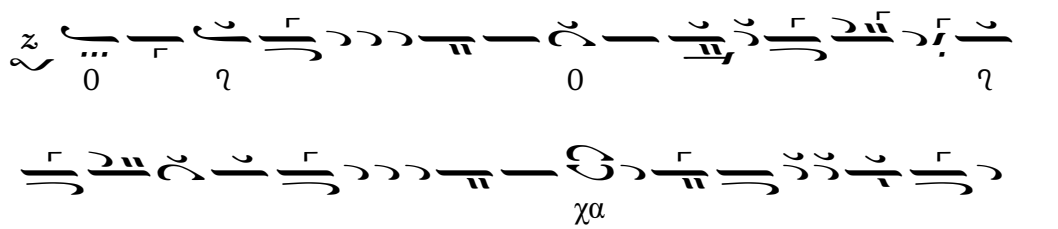

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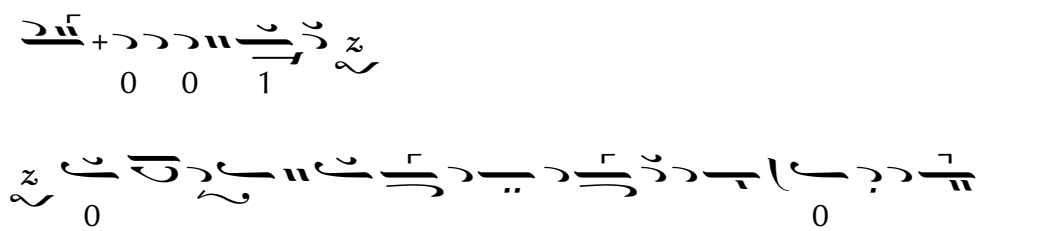

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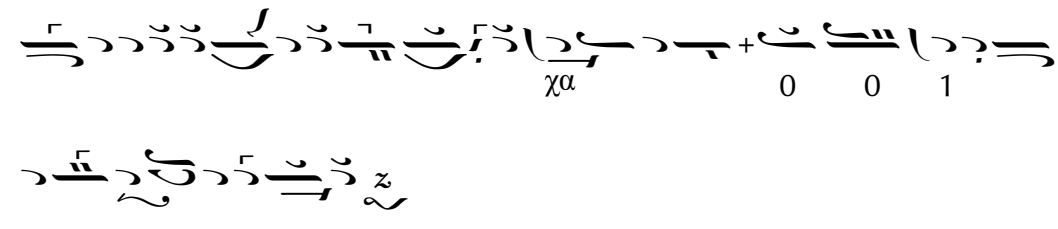


0X01

00001

0X001

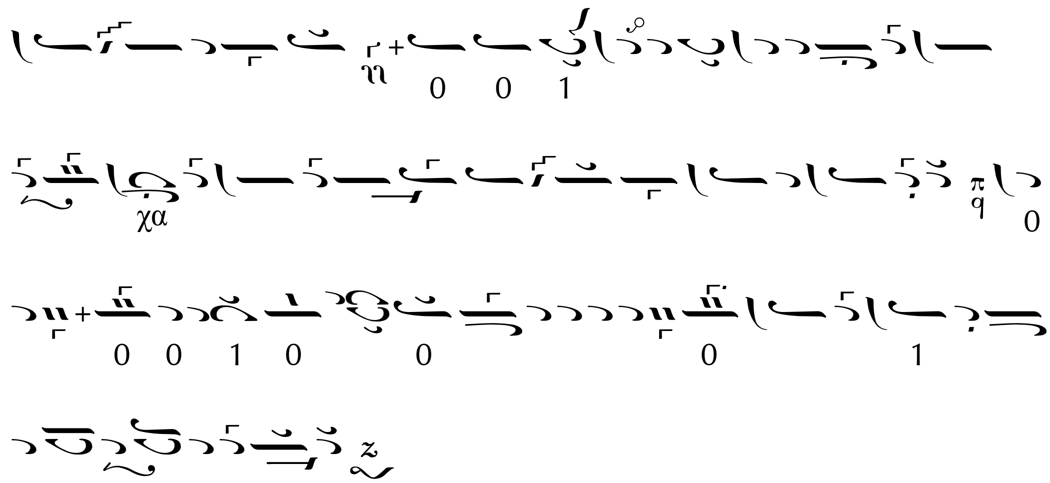
010001

100001

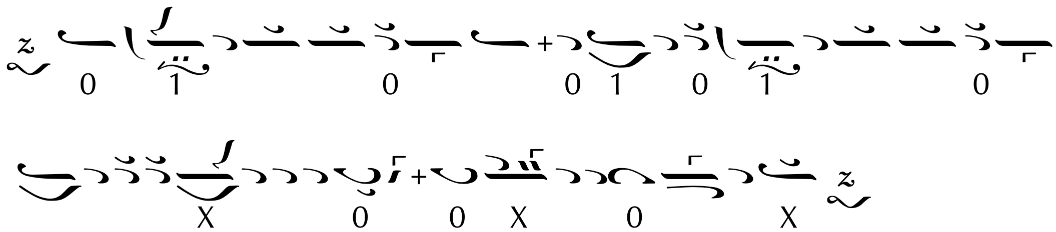
100001

100001

0010001

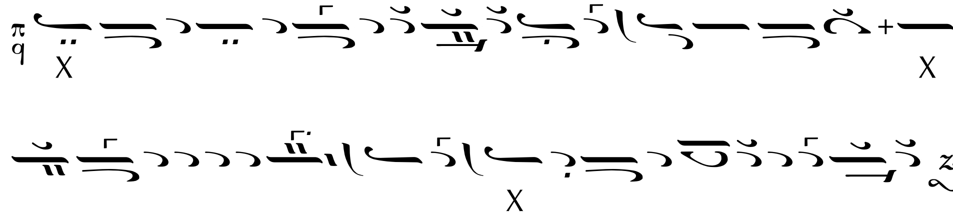


01010X0X



Pa - Zo

XX



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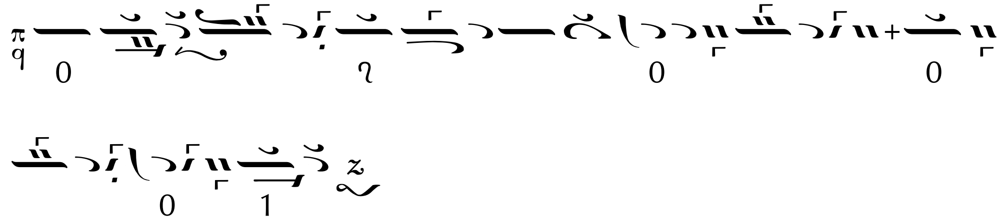

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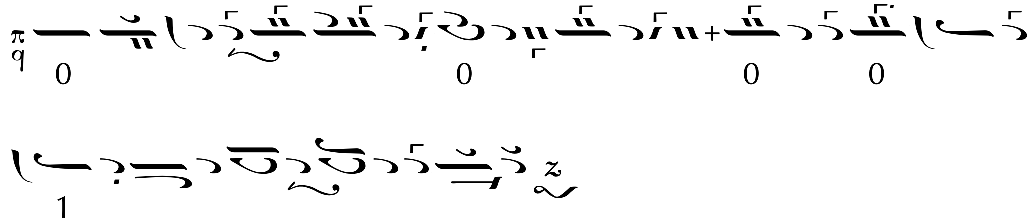

001

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(010)0001

1010X01

Di - Zo

0

X01

010001

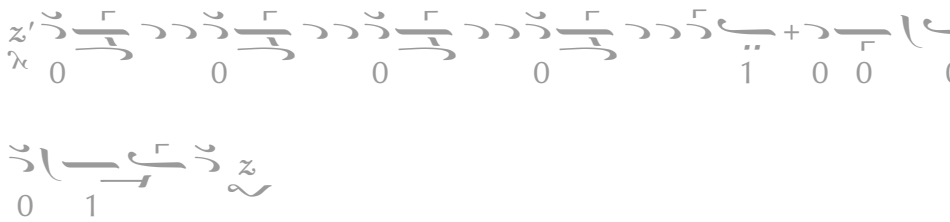
1010001

Ke - Zo

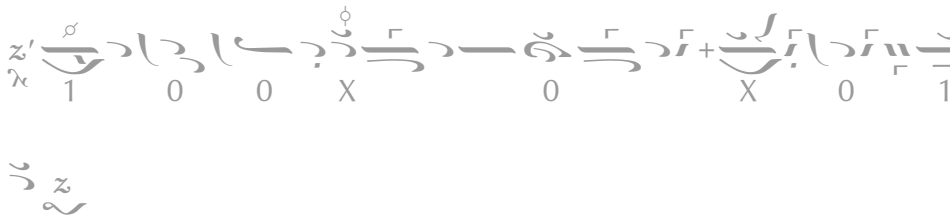
010001

High Zo - Zo

00001



100X01



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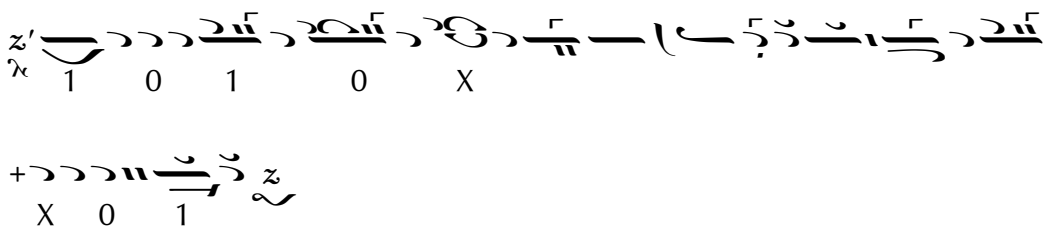

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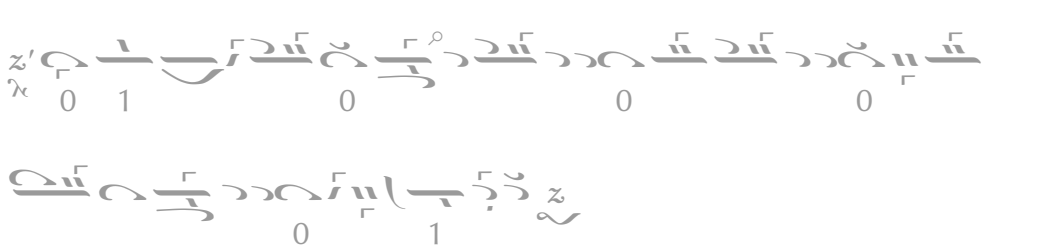

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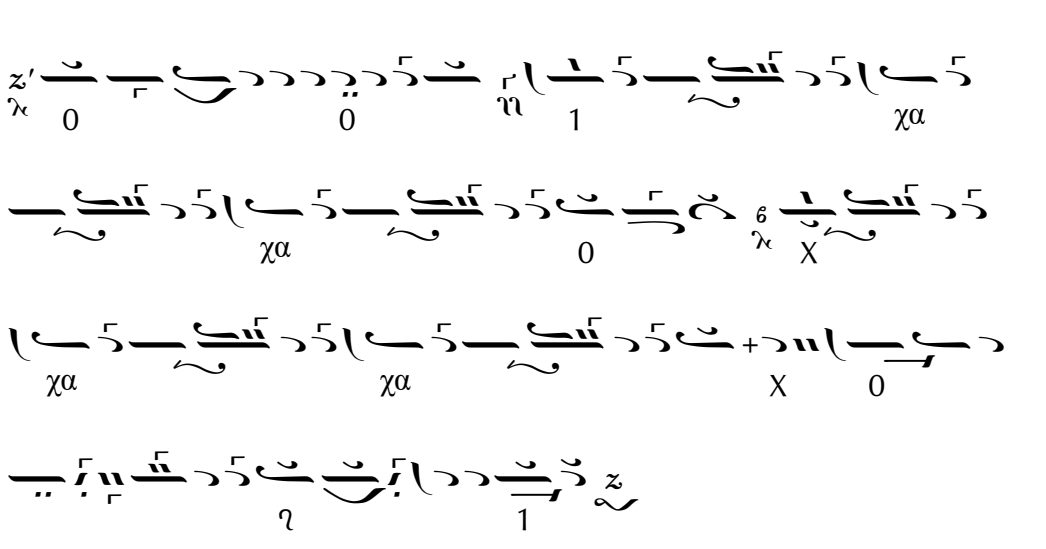

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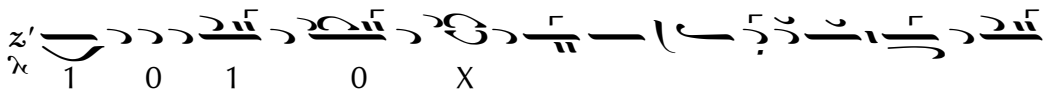

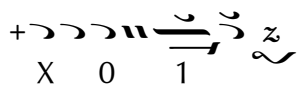

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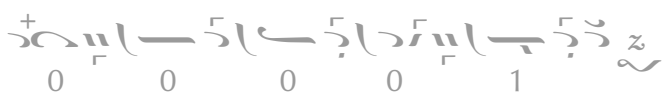

C) Accented on Second to Last Syllable

<u>Zo - Zo</u>

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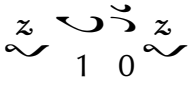

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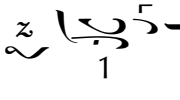

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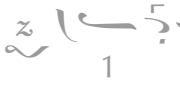

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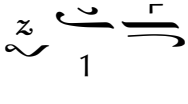

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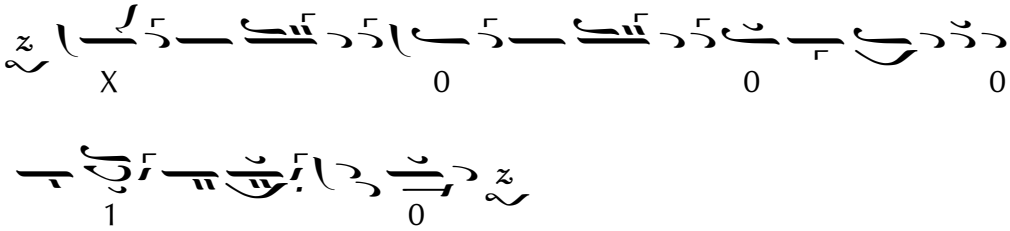

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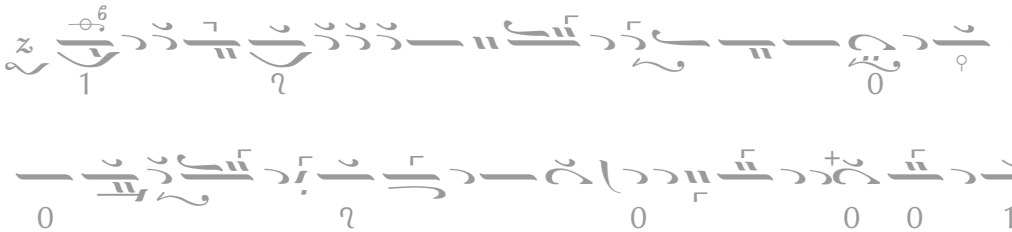

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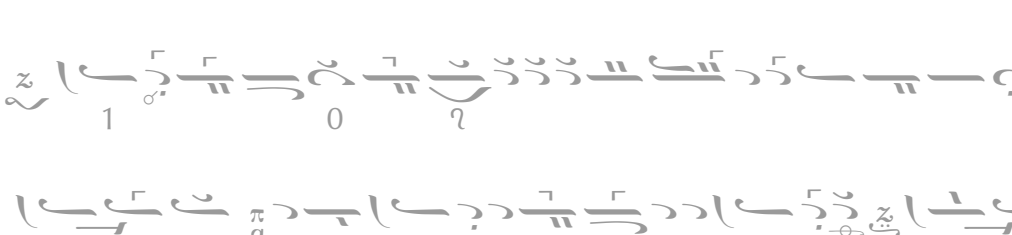

Pa - Zo

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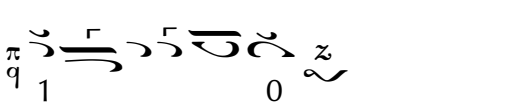

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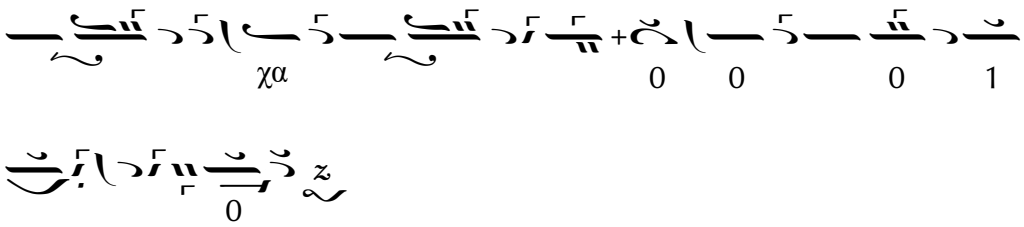
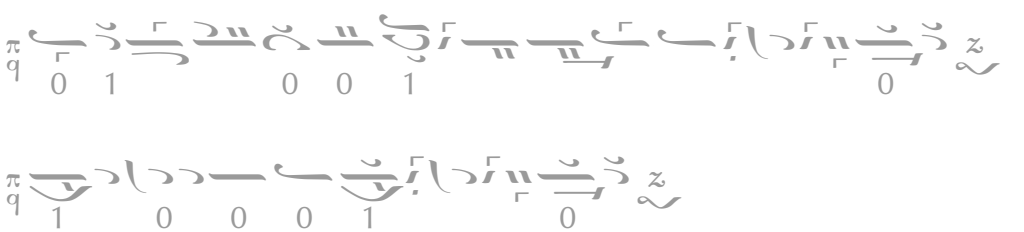
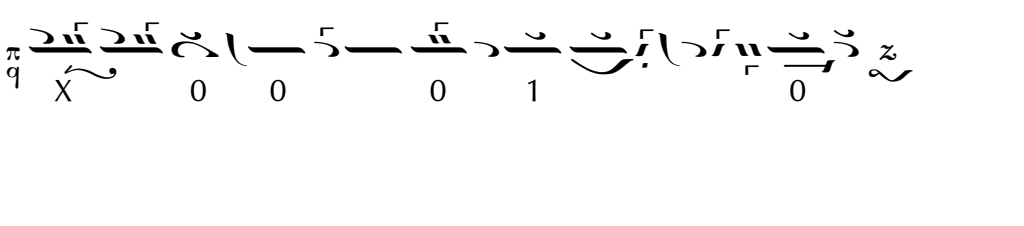
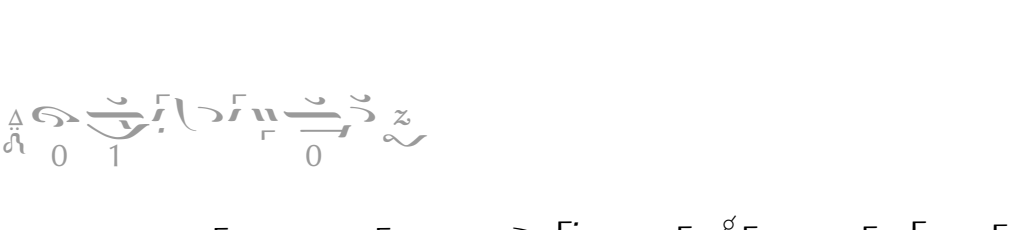
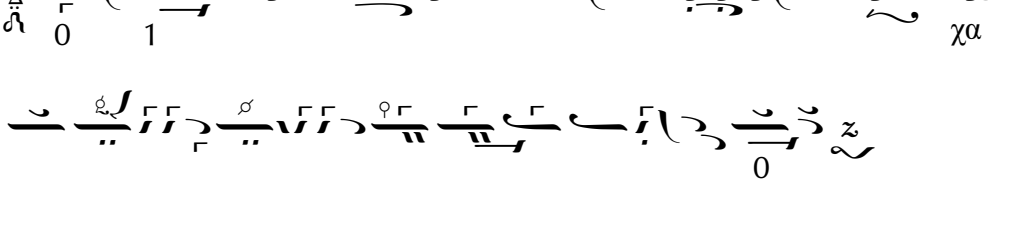


010010 

100010 

X00010 

Di - Zo

010 

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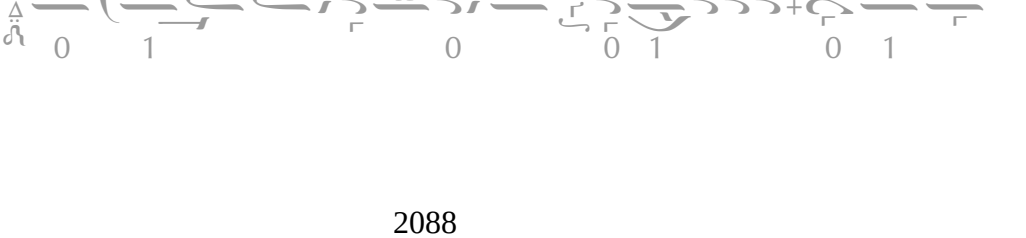
0010 

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<u>High Zo - Zo</u>

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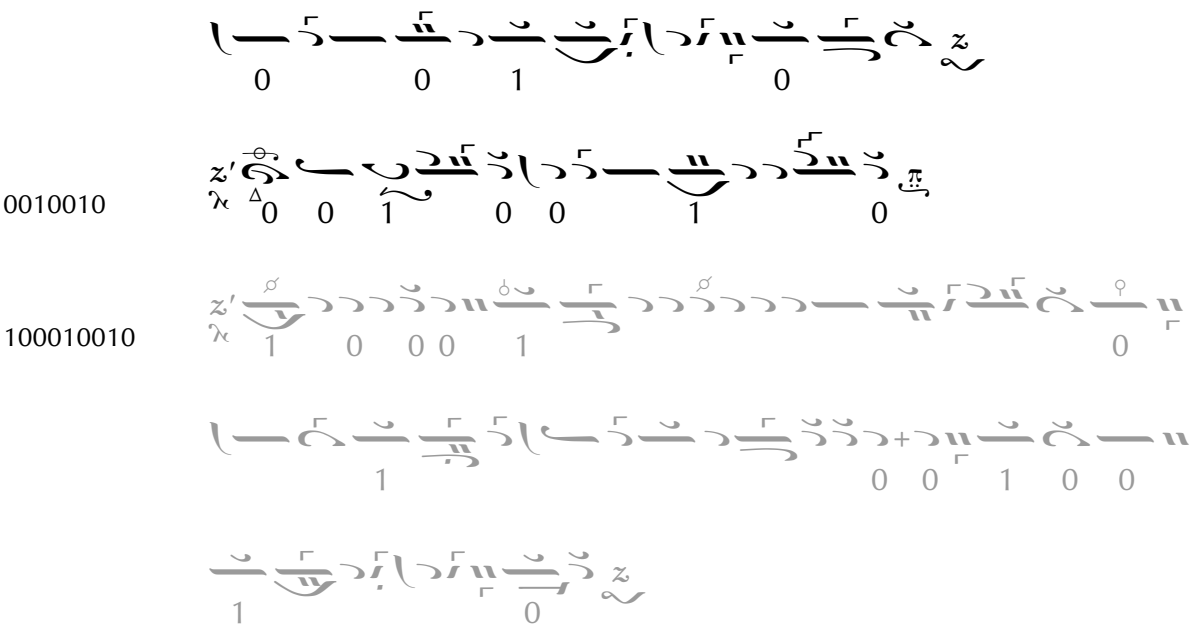
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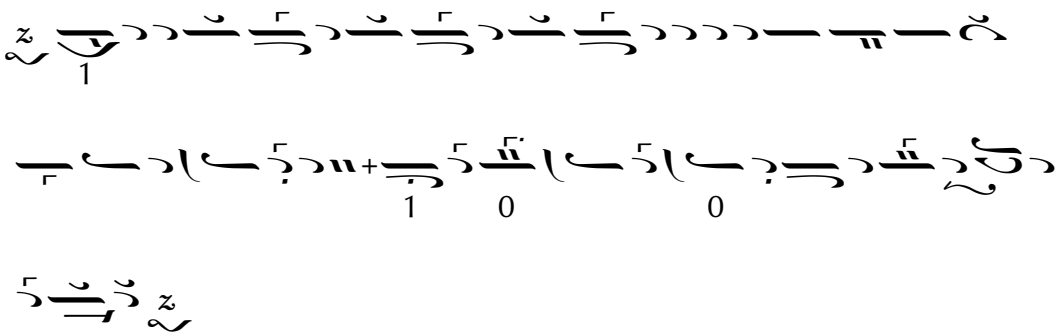
D) Accented on Third to Last Syllable

Zo - Zo

100



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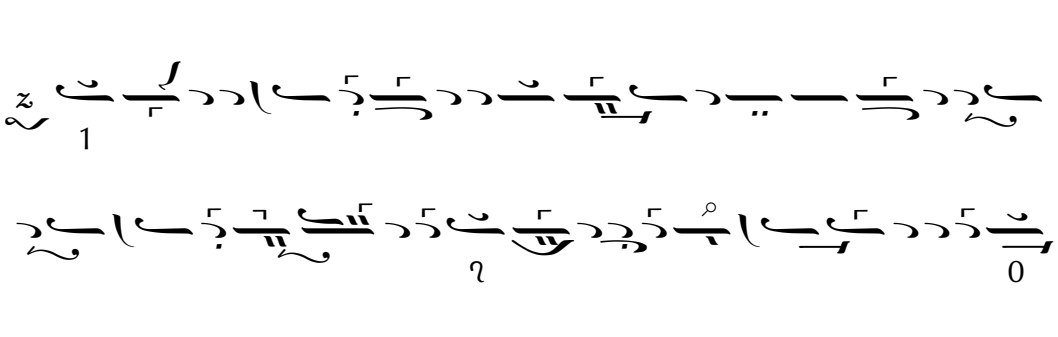

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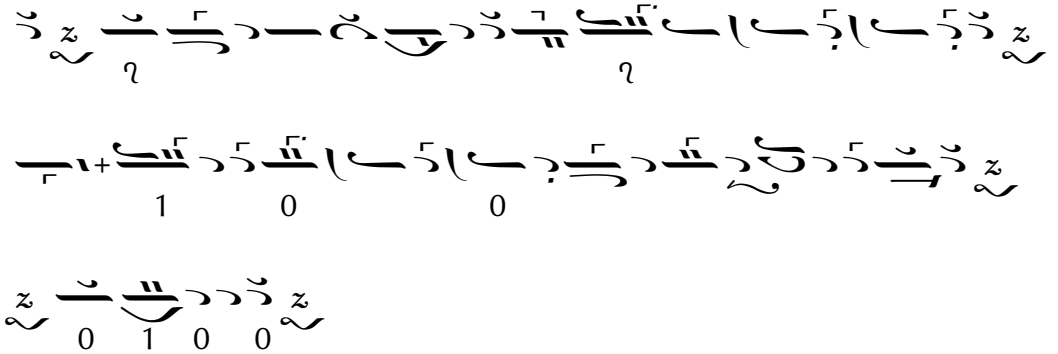

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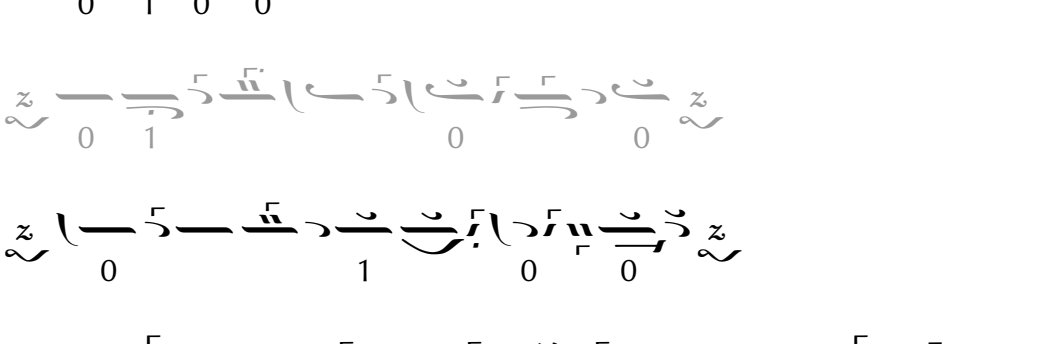

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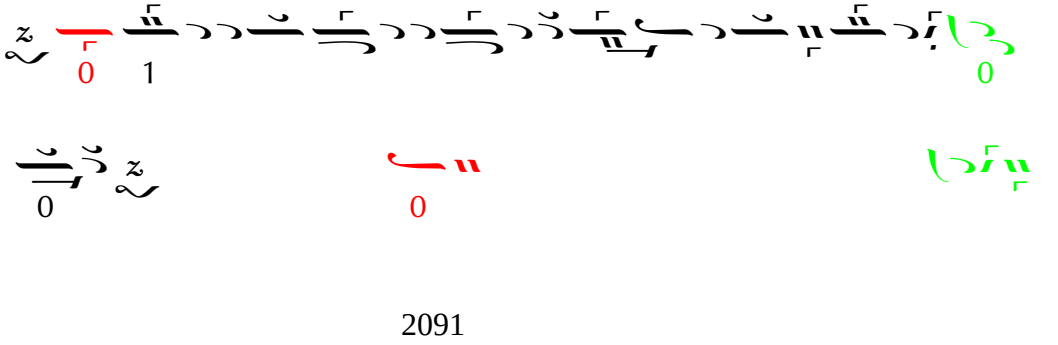

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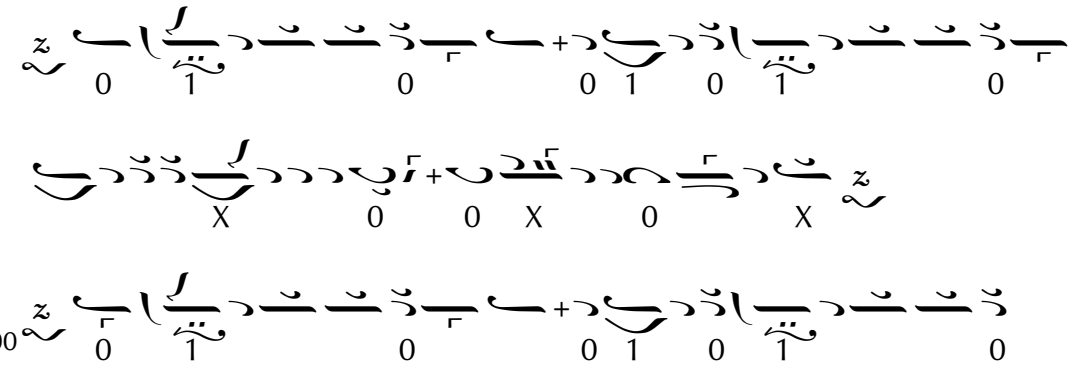

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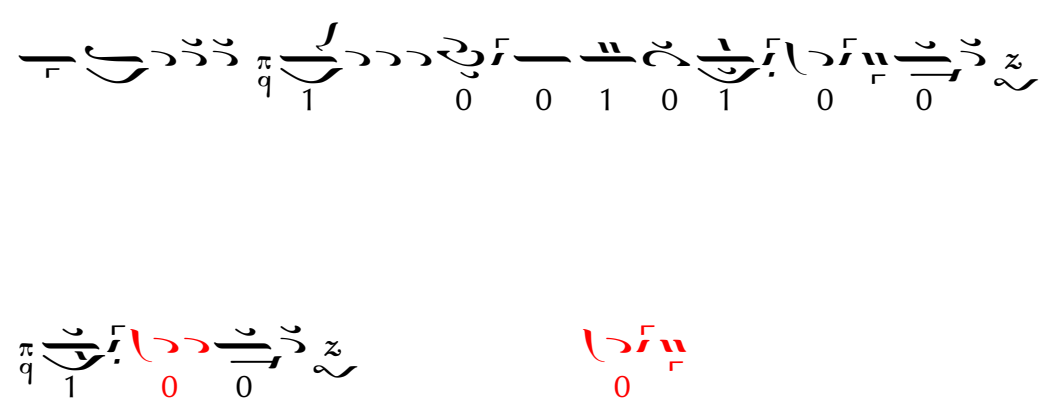

Pa - Zo

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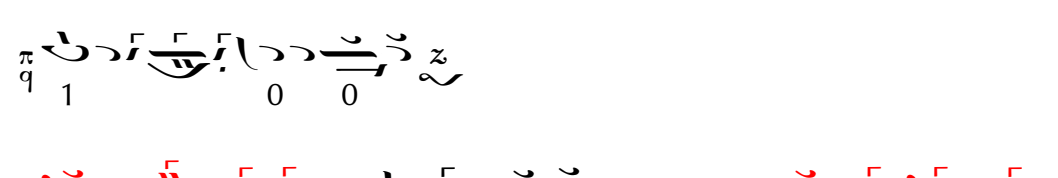

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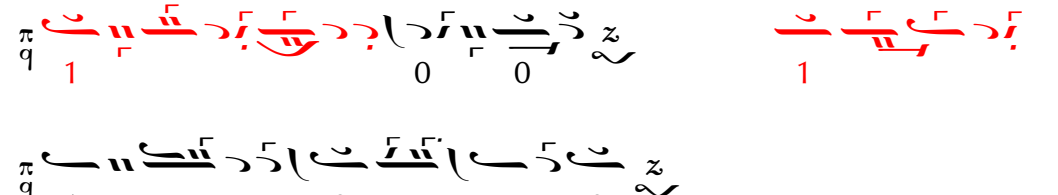

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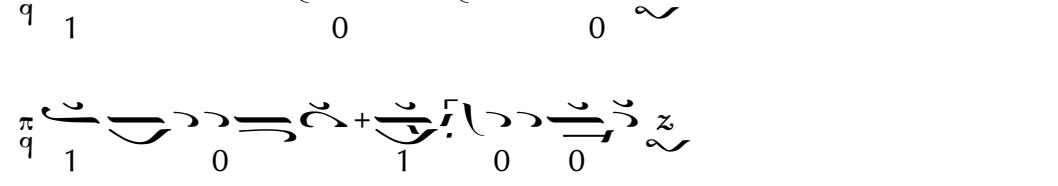

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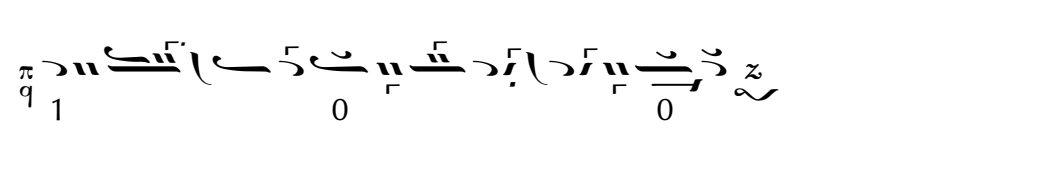

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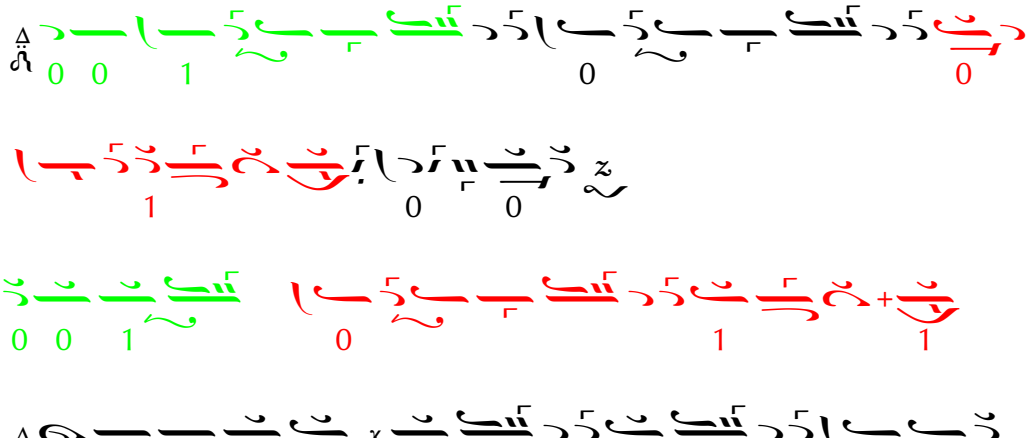

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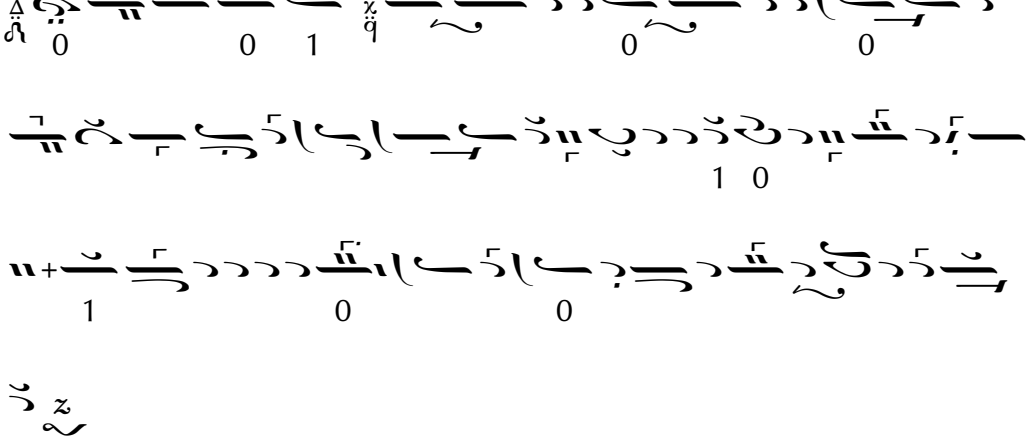

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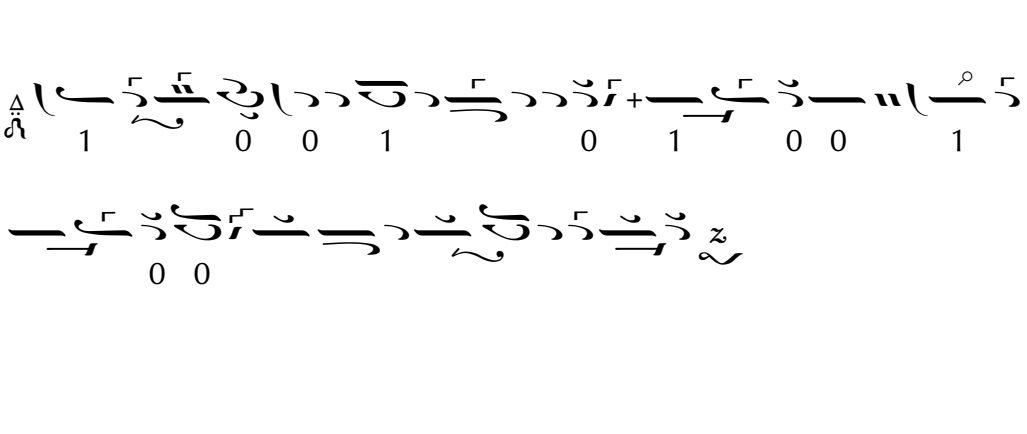

High Zo - Zo

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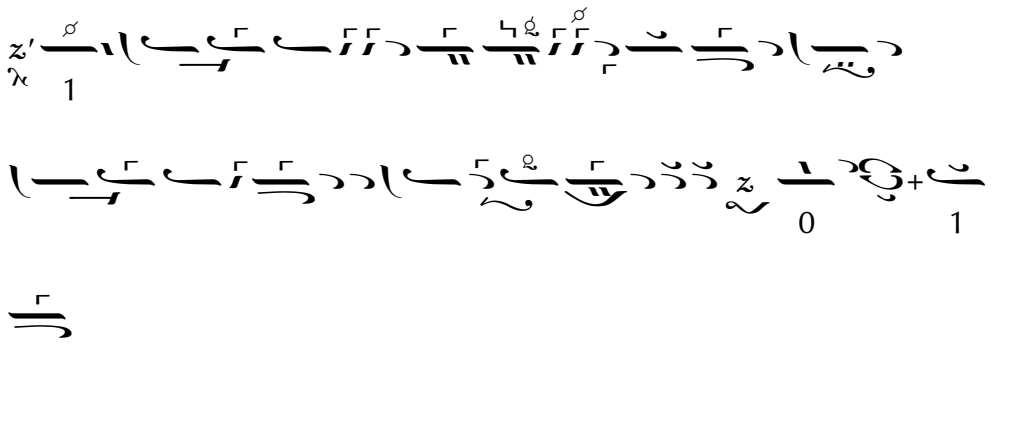

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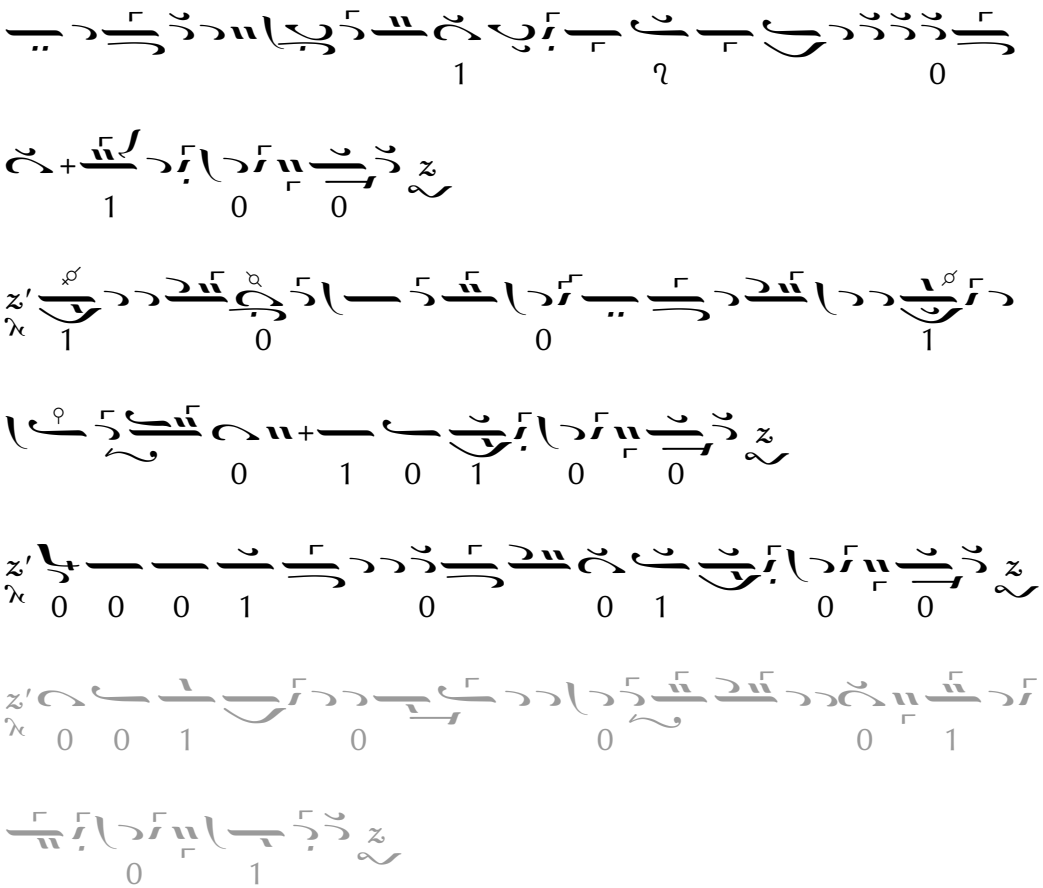
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E) Accented on Fourth to Last Syllable

<u>Zo - Zo</u>

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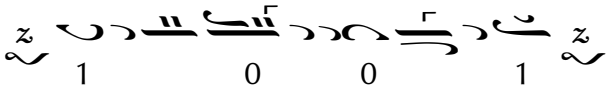

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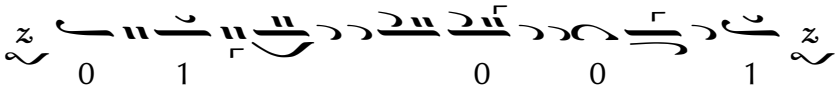

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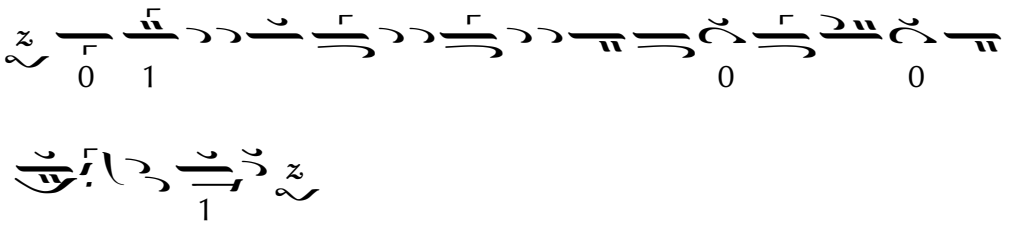

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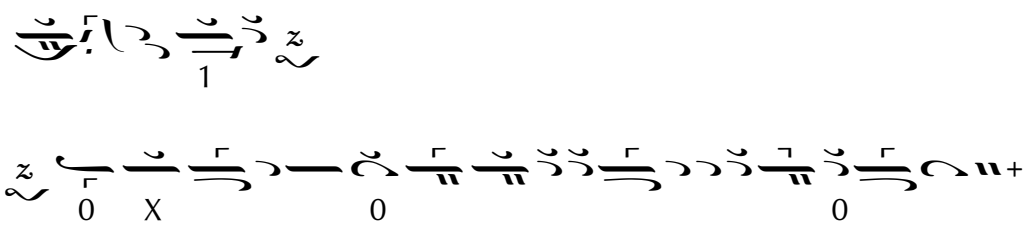

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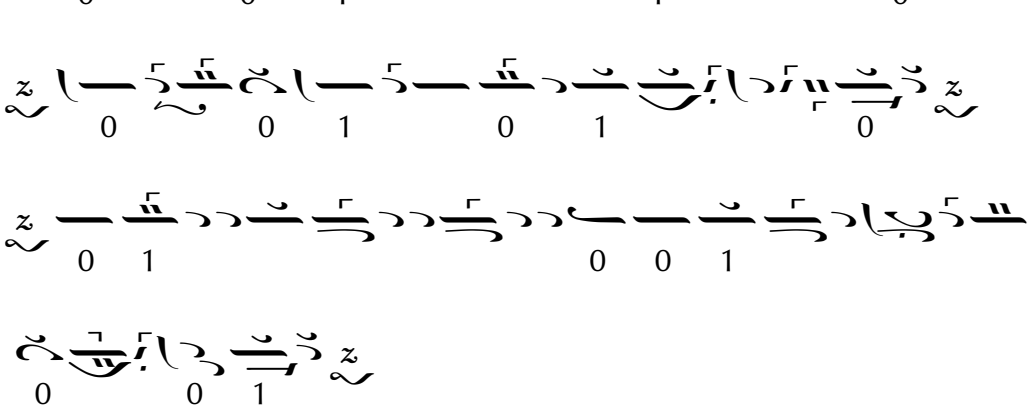

Pa - Zo

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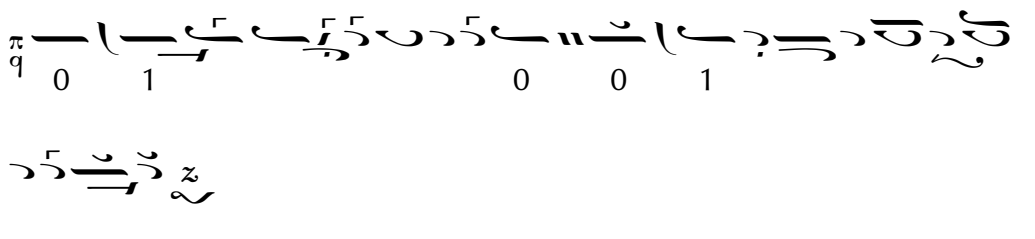

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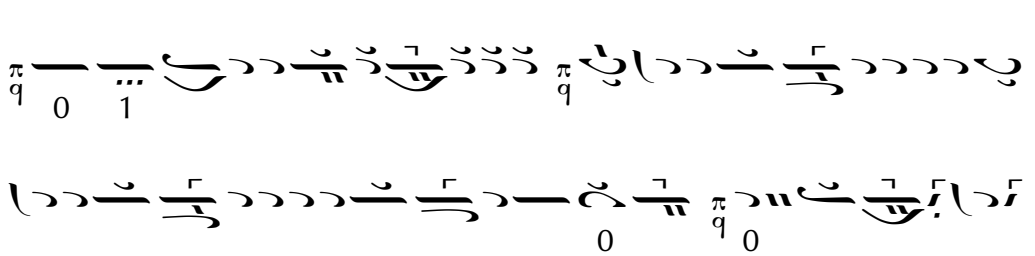

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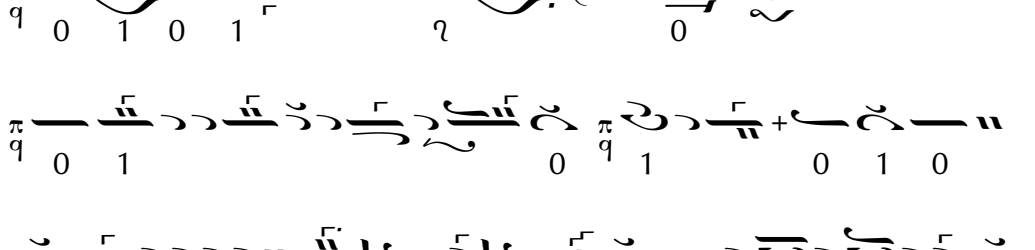

Di - Zo

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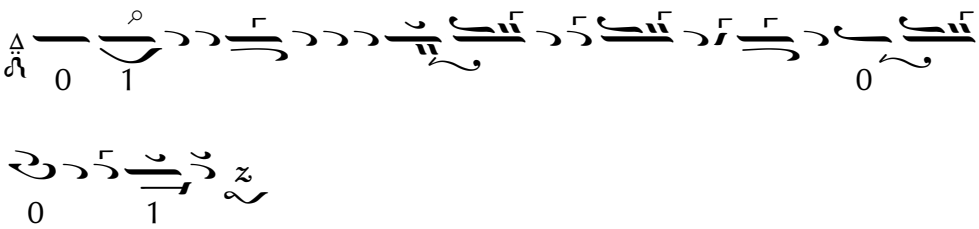

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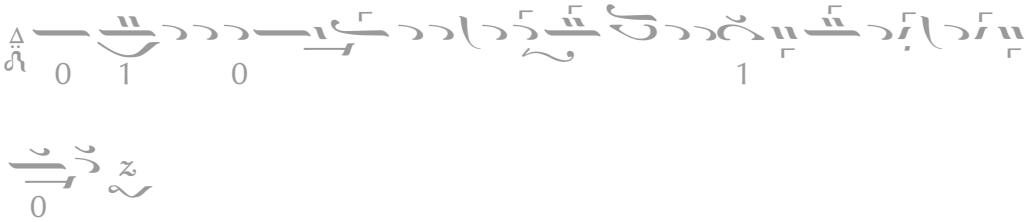

High Zo - Zo

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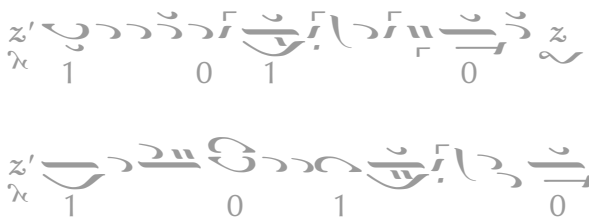

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Medial Cadences on Pa

F) Accented on Last Syllable

Zo - Pa

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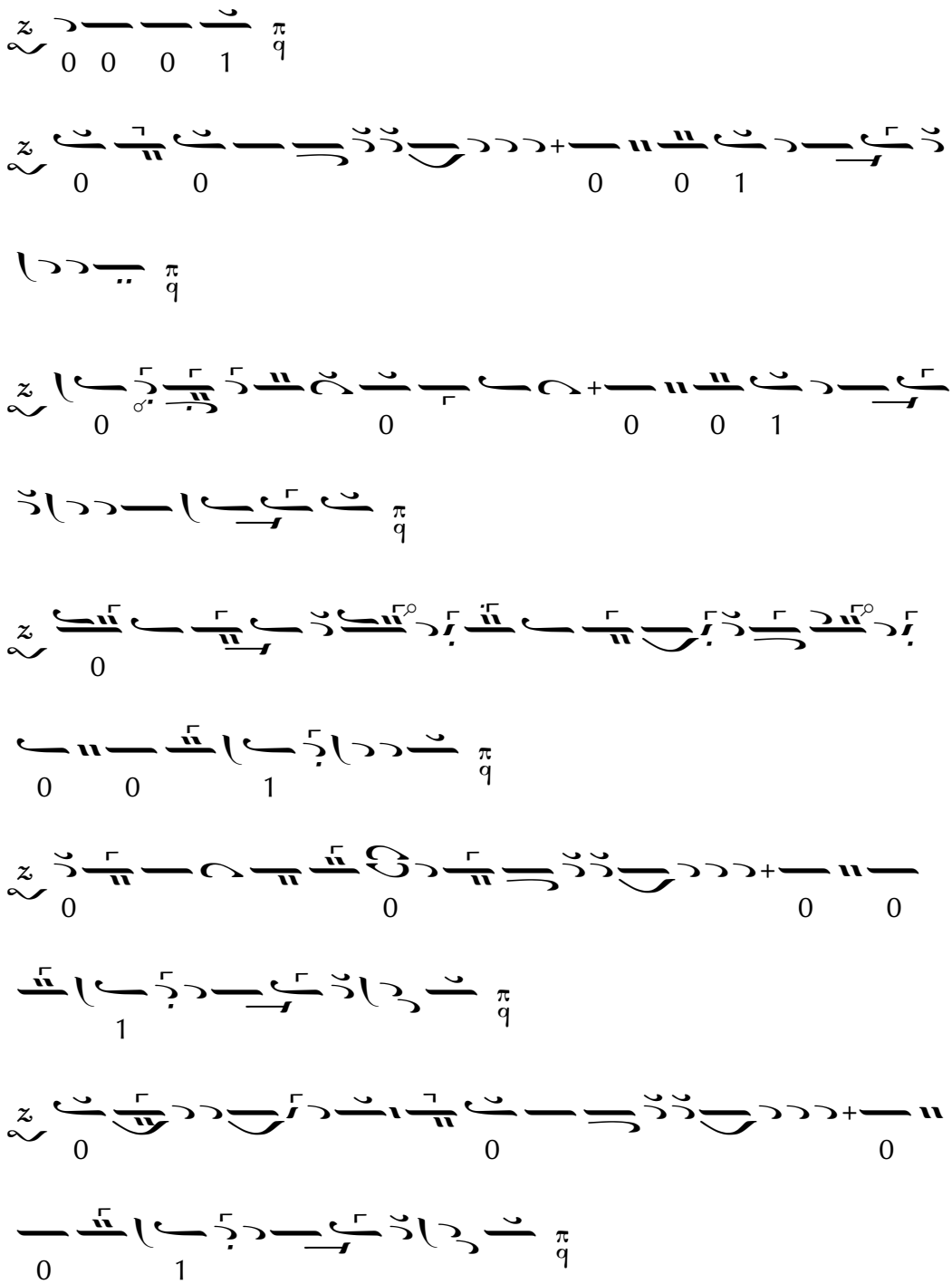

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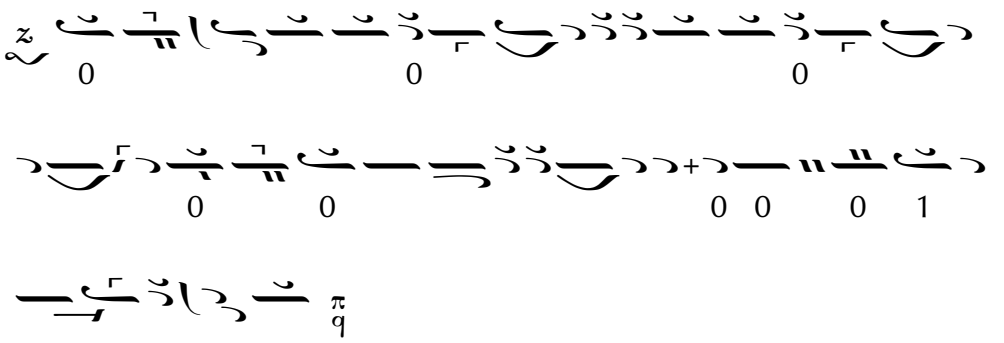

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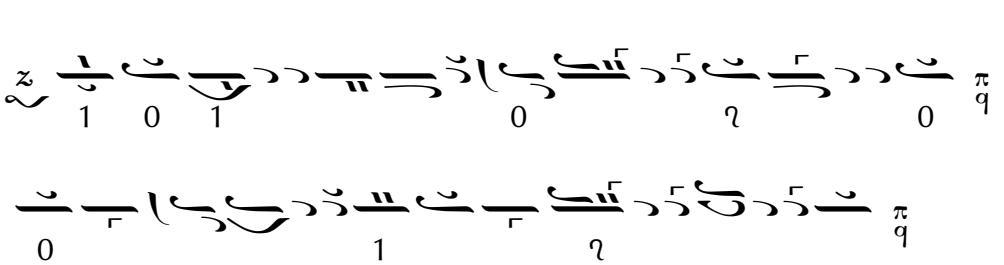

Pa - Pa

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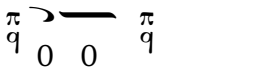

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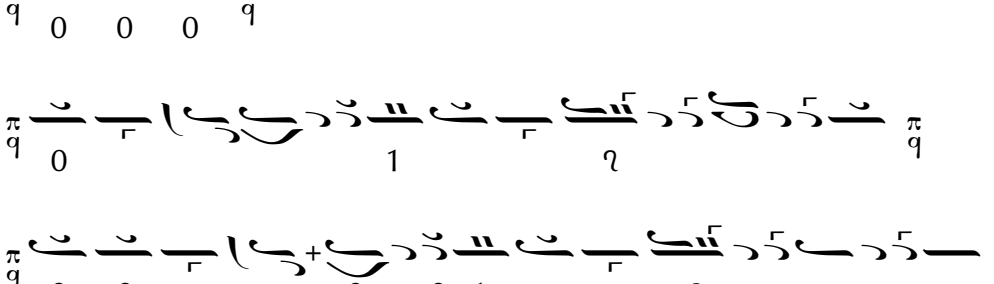

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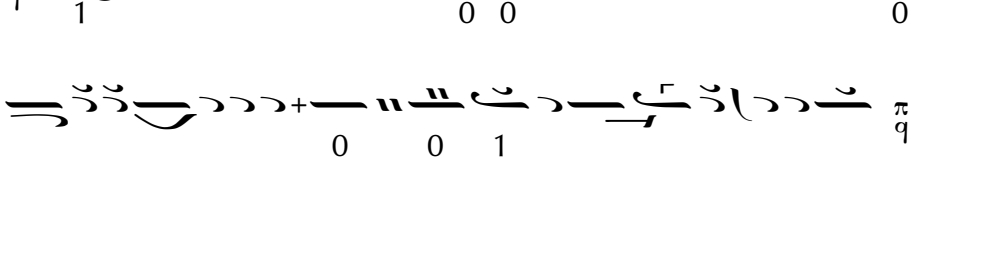

Di - Pa

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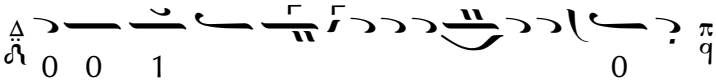

High Zo - Pa

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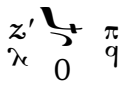

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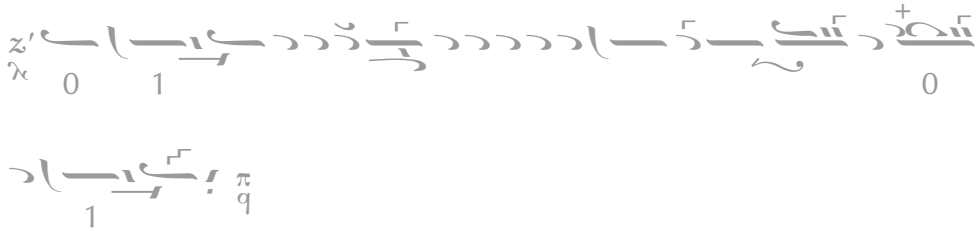

G) Accented on Second to Last Syllable

Zo - Pa

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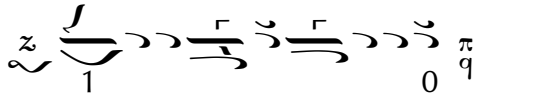
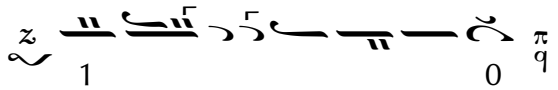
10 

10 

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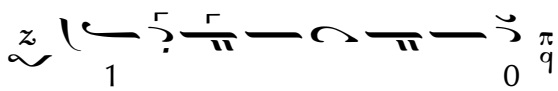
10 

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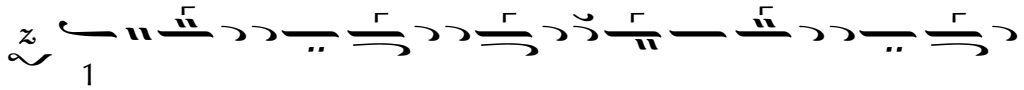
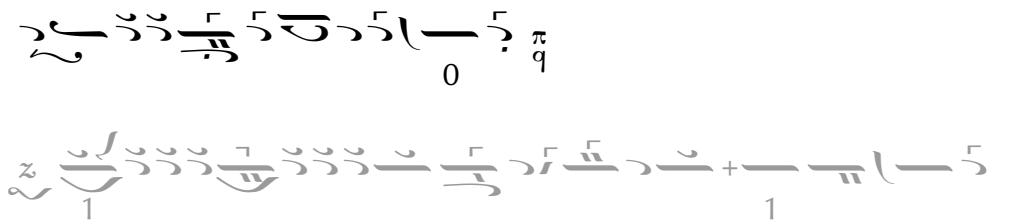
10 

10 

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Pa - Pa

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High Zo - Pa

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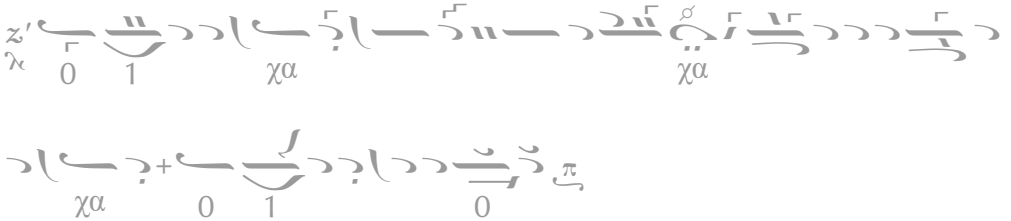

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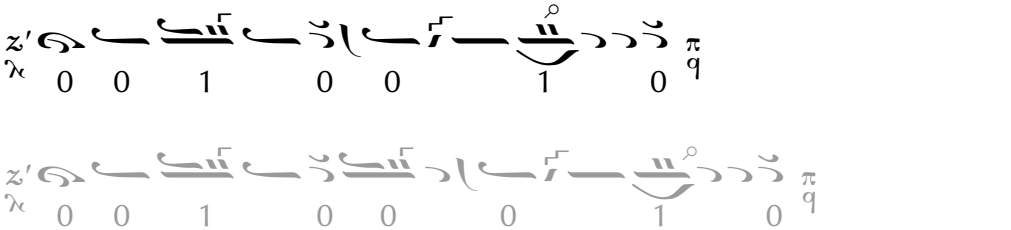

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H) Accented on Third to Last Syllable

Zo - Pa

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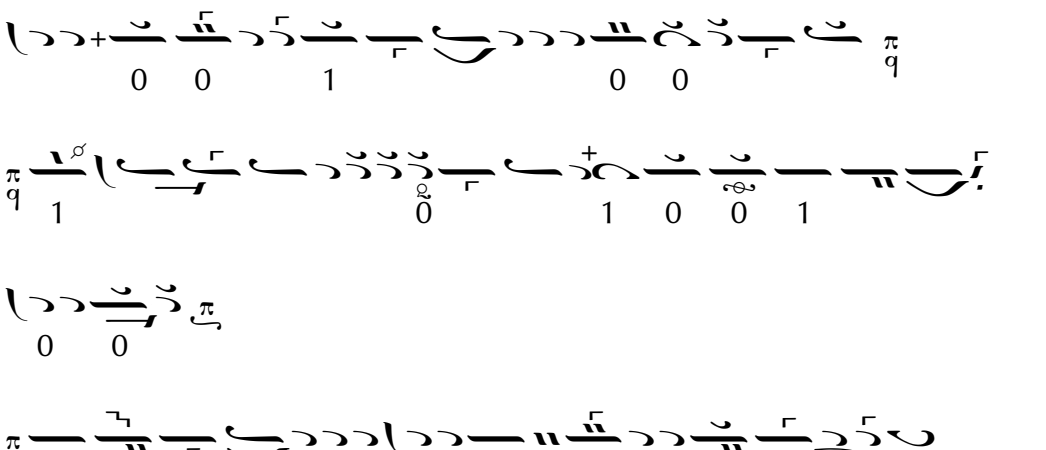

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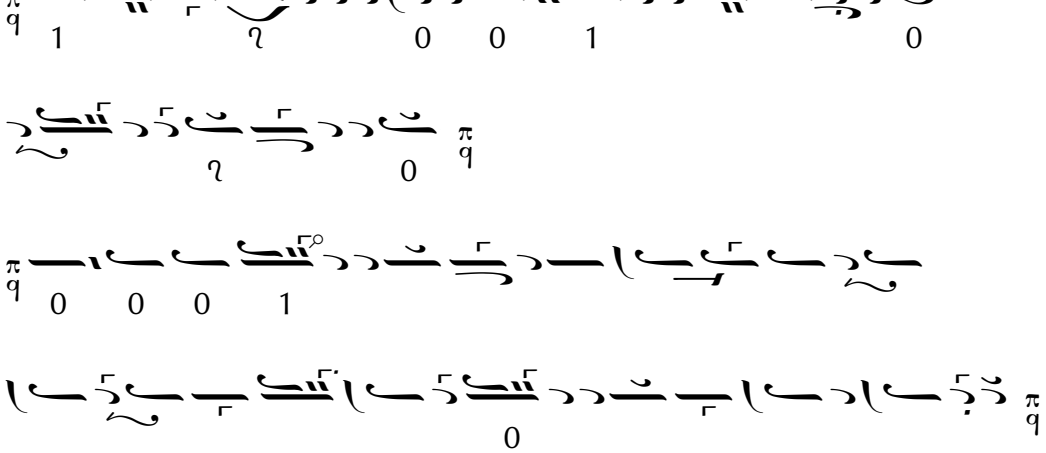

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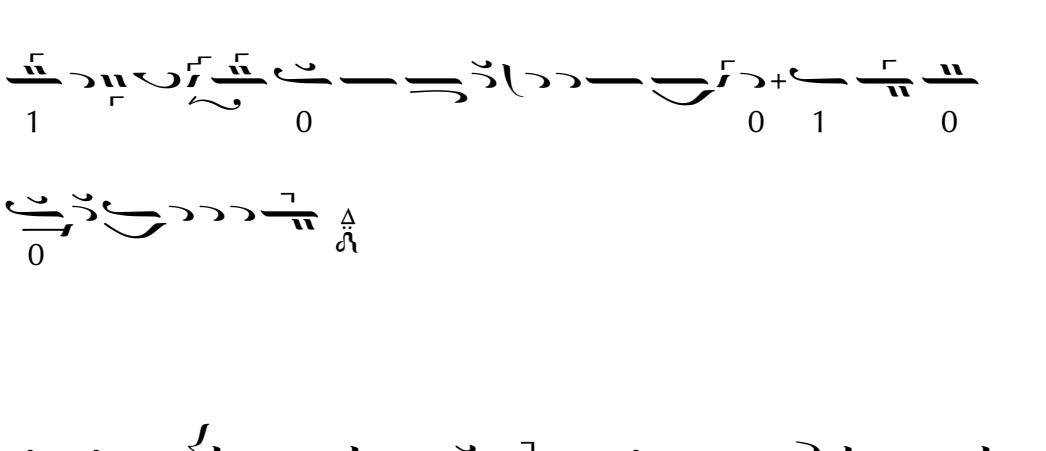

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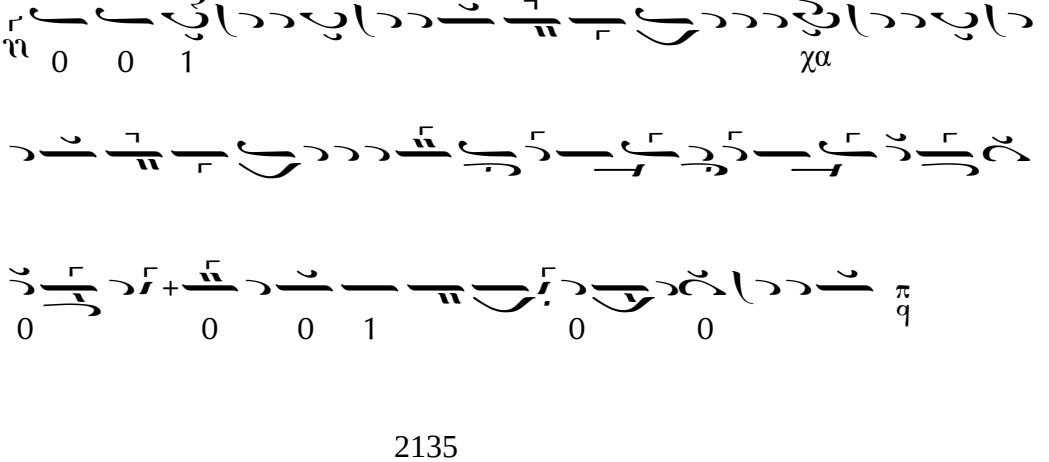

Ga - Pa

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Di - Pa

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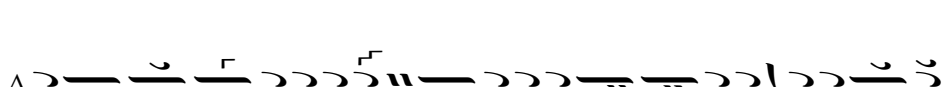

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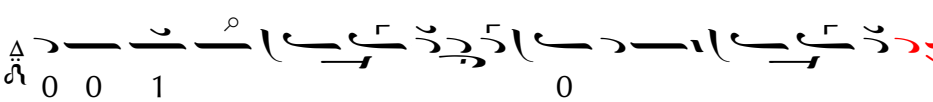

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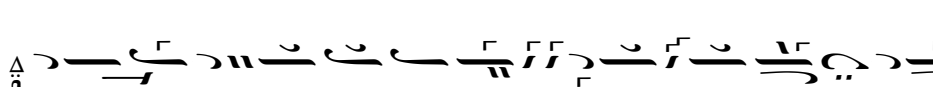

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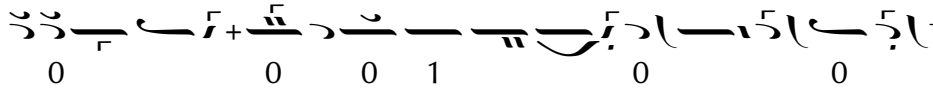

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High Zo - Pa

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I) Accented on Fourth to Last Syllable

Zo - Pa

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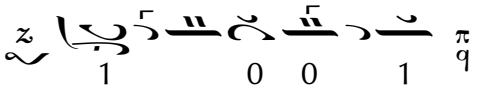

Pa - Pa

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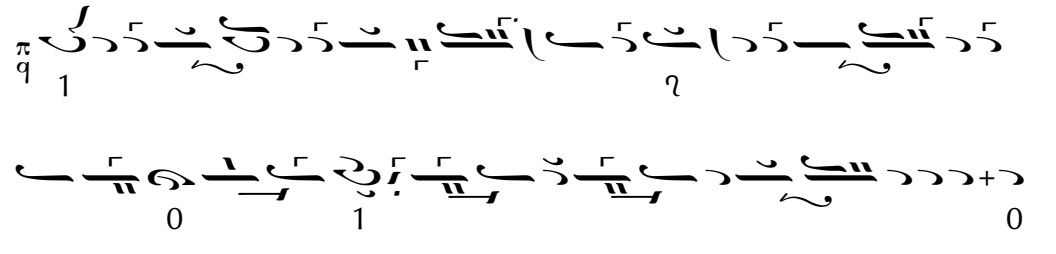

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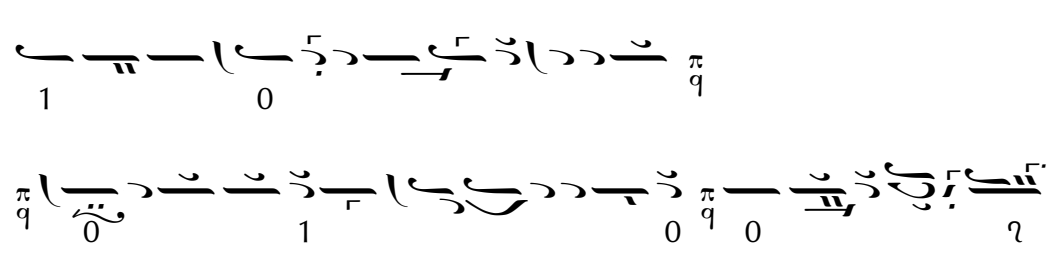

Di - Pa

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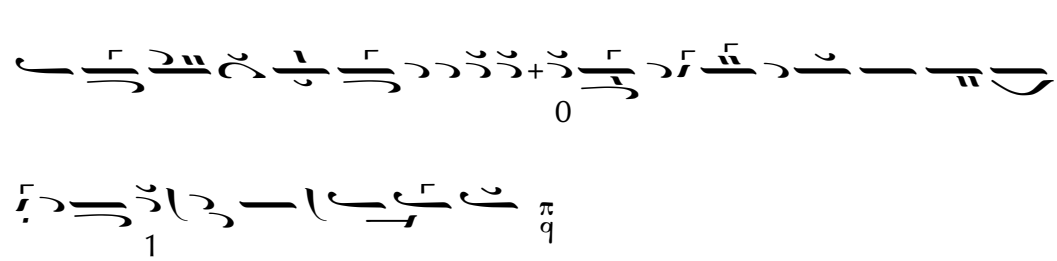
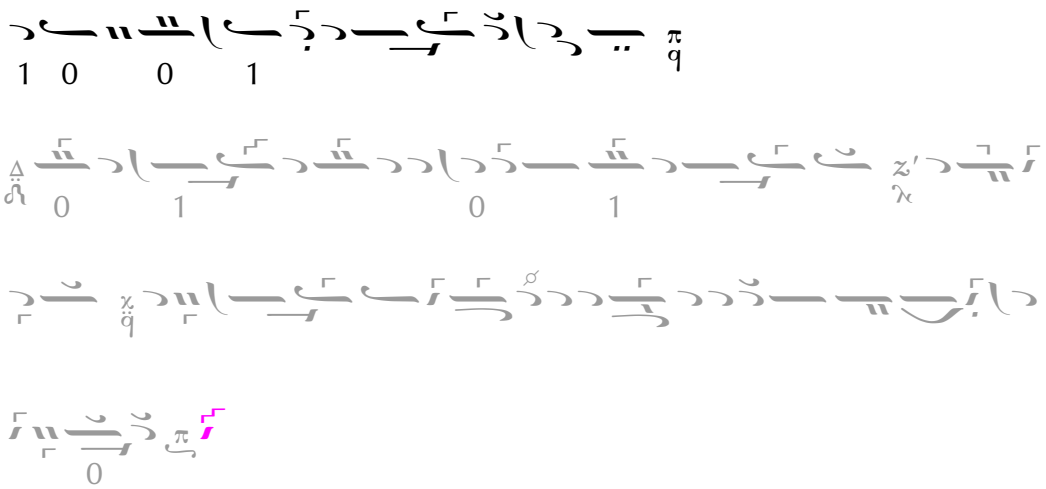
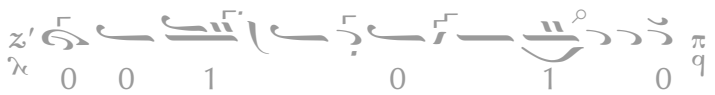




<u>High Zo - Pa</u>



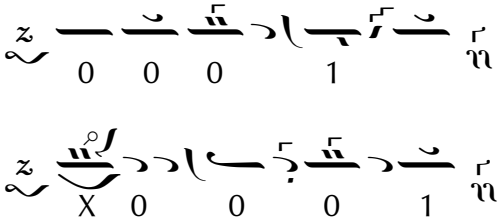
Medial Cadences on Ga

J) Accented on Last Syllable

Zo - Ga

001

0001



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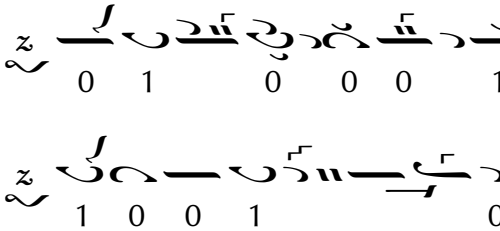

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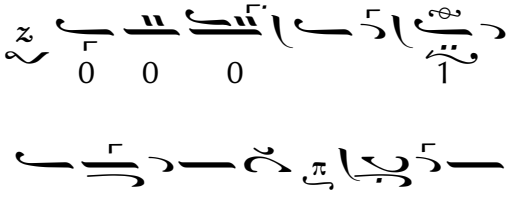

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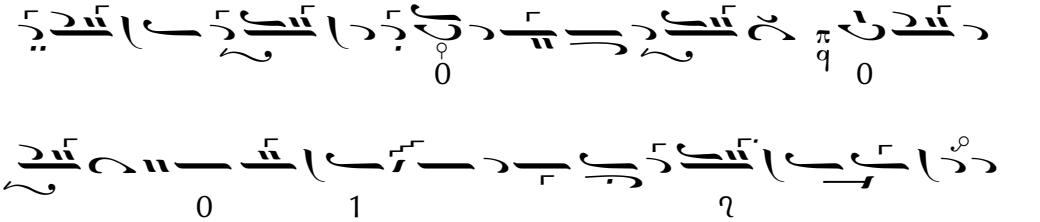

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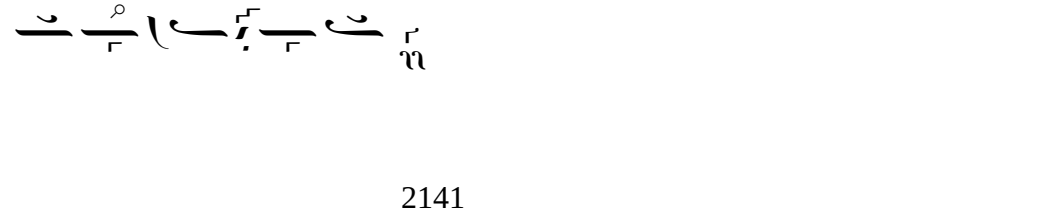

Pa - Ga

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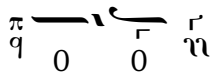

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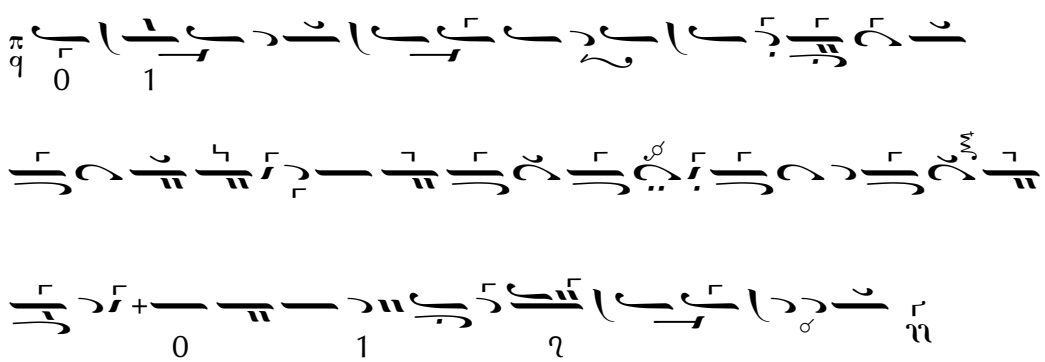

Ga - Ga

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High Zo - Ga

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Enharmonic High Zo - Ga

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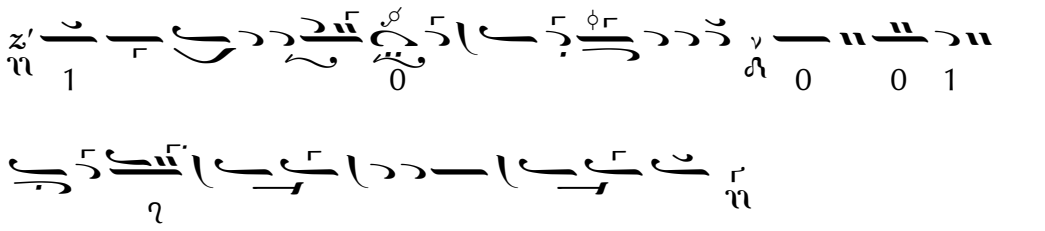

K) Accented on Second to Last Syllable

Zo - Ga

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Pa - Ga

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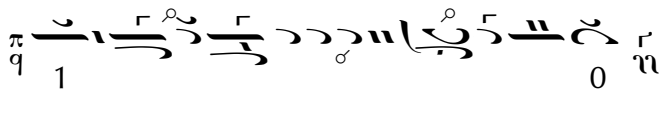

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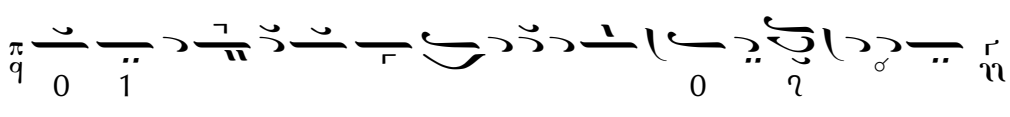

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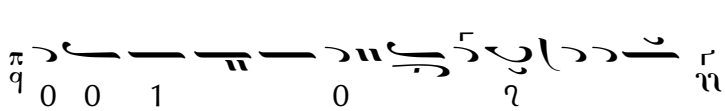

Ga - Ga

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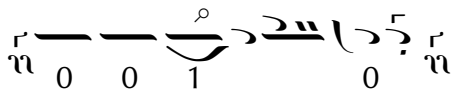

Di - Ga

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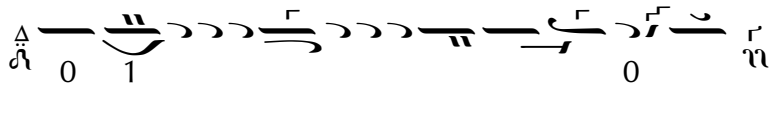

High Zo - Ga

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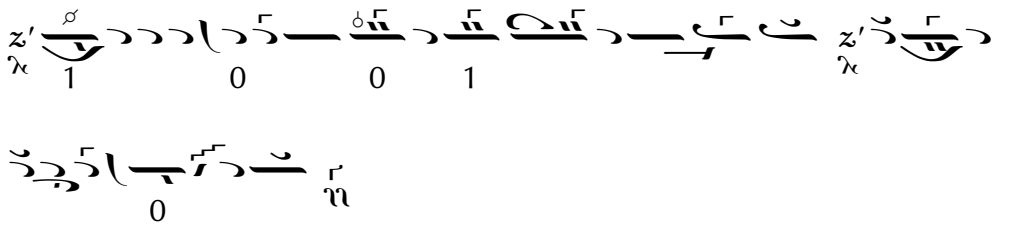

L) Accented on Fourth to Last Syllable

Zo - Ga

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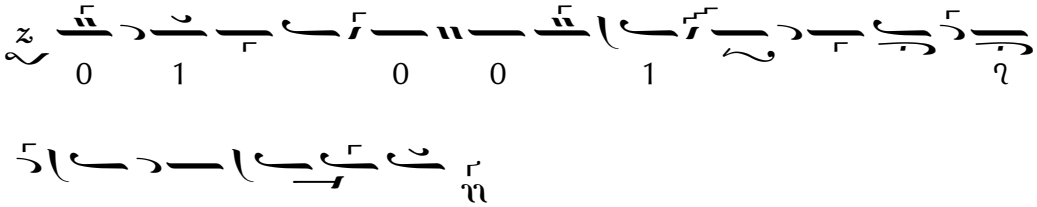

Medial Cadences on Di

M) Accented on Last Syllable

Zo - Di

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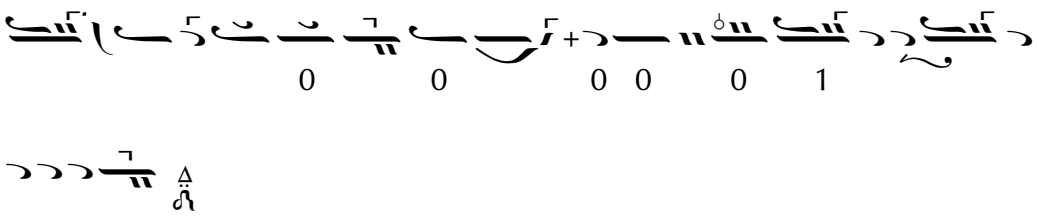

Pa - Di

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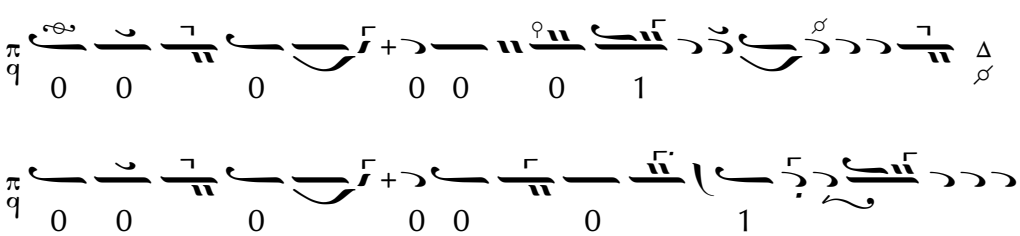

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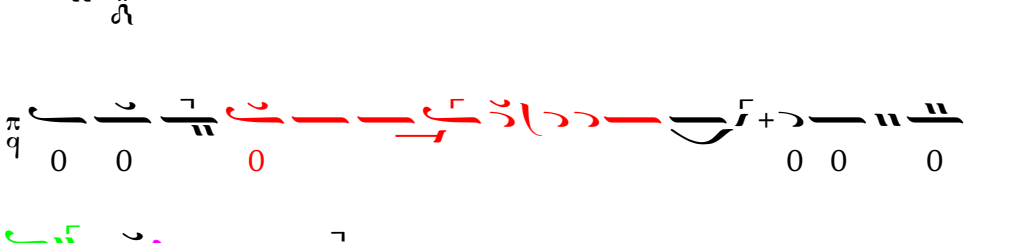

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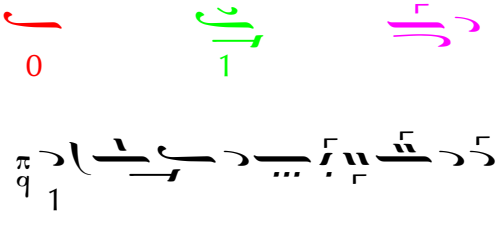

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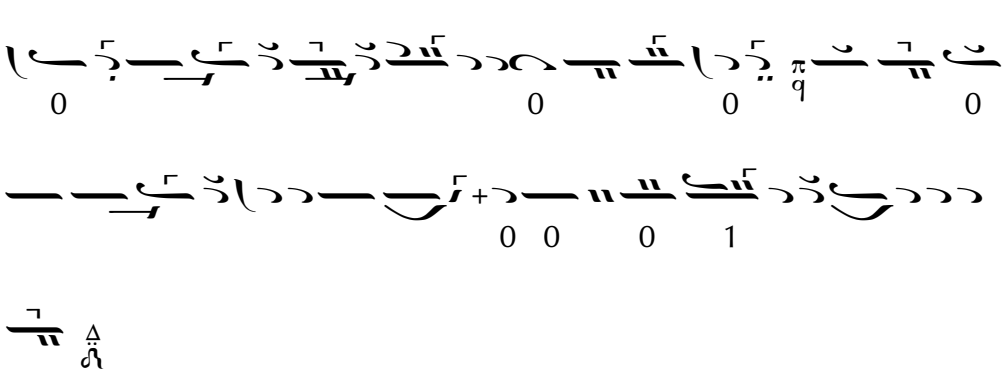

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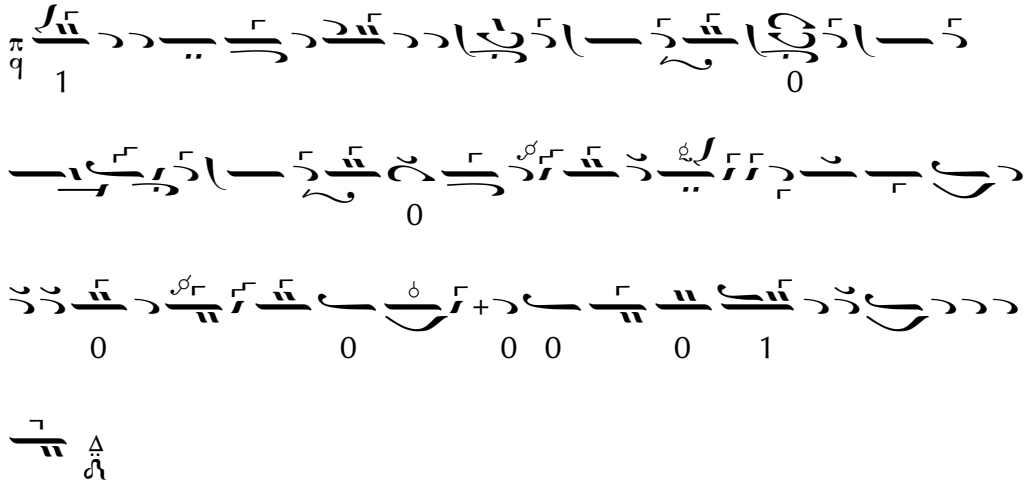

Di - Di

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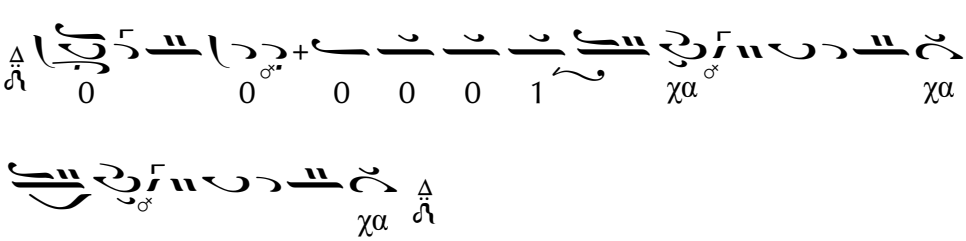

High Zo - Di

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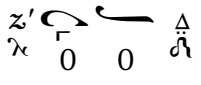

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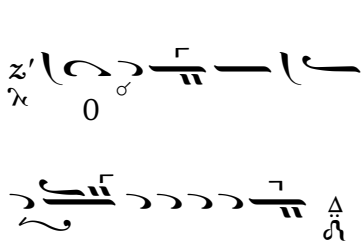

N) Accented on Second to Last Syllable

Zo - Di

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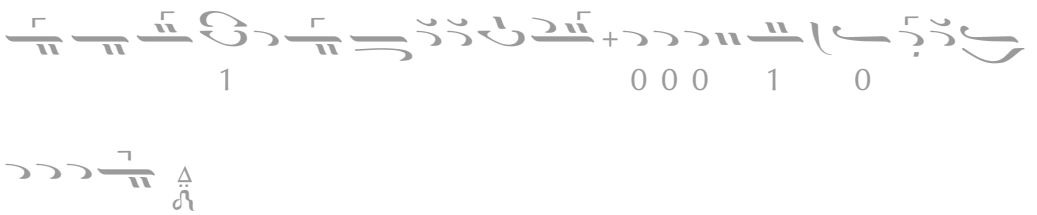

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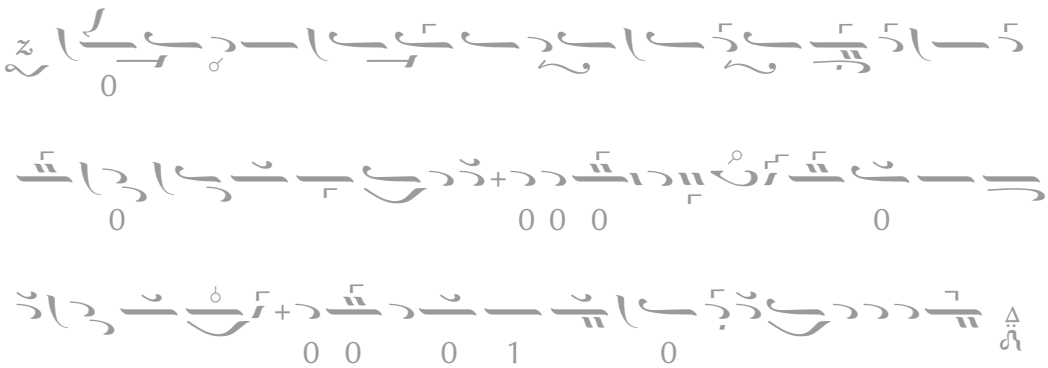

Pa - Di

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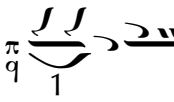

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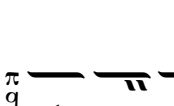

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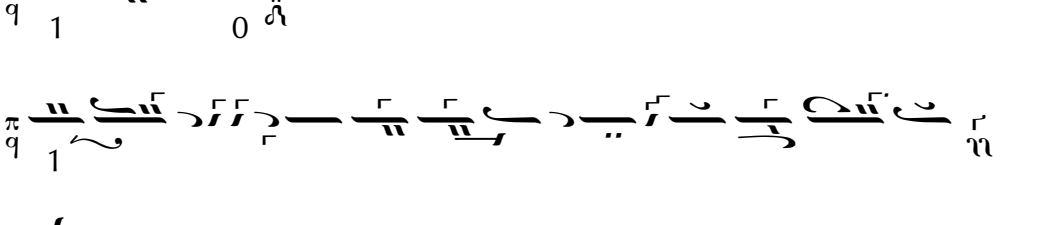

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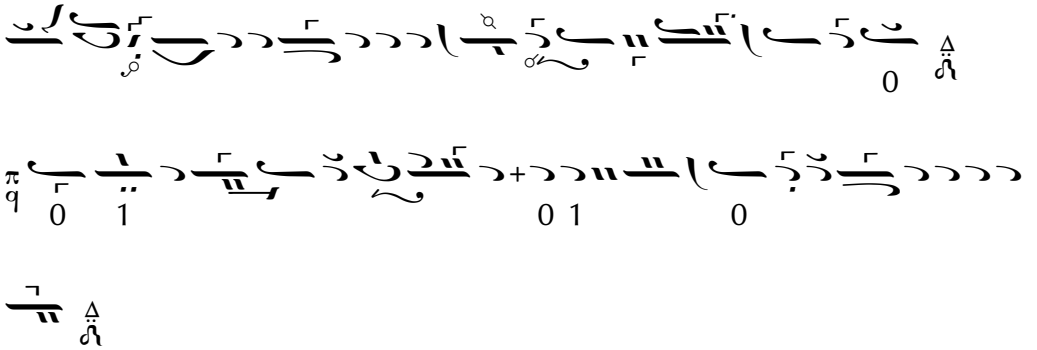

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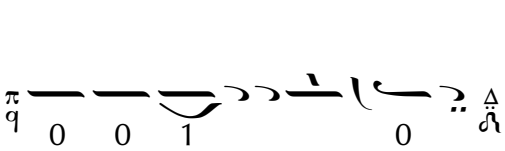

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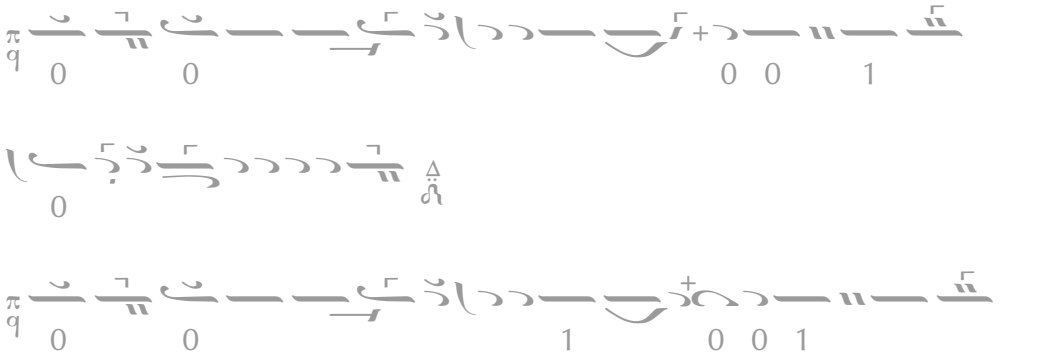

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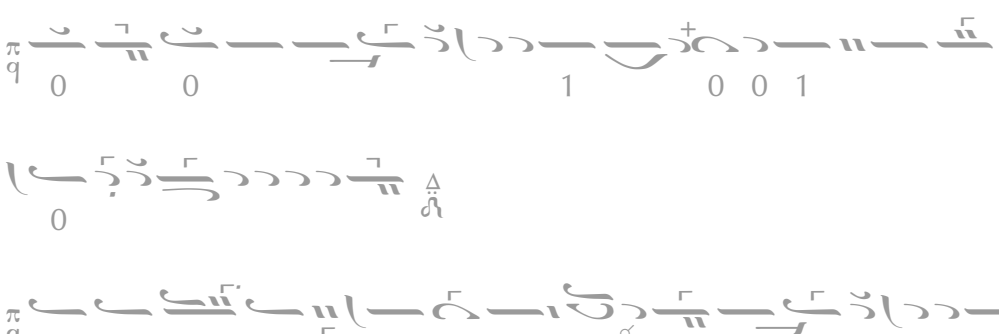

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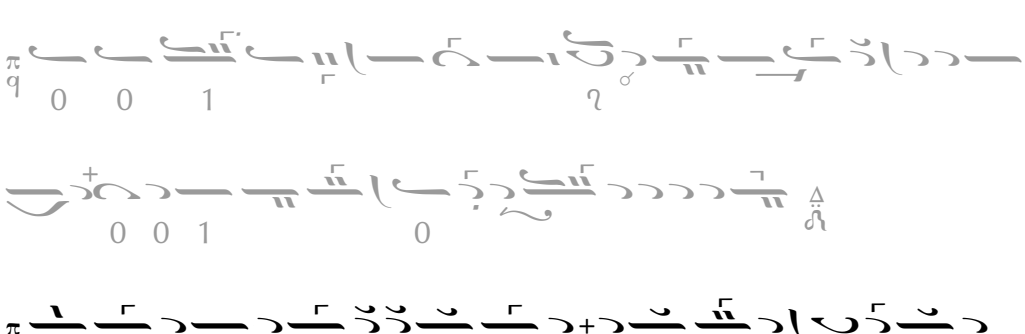

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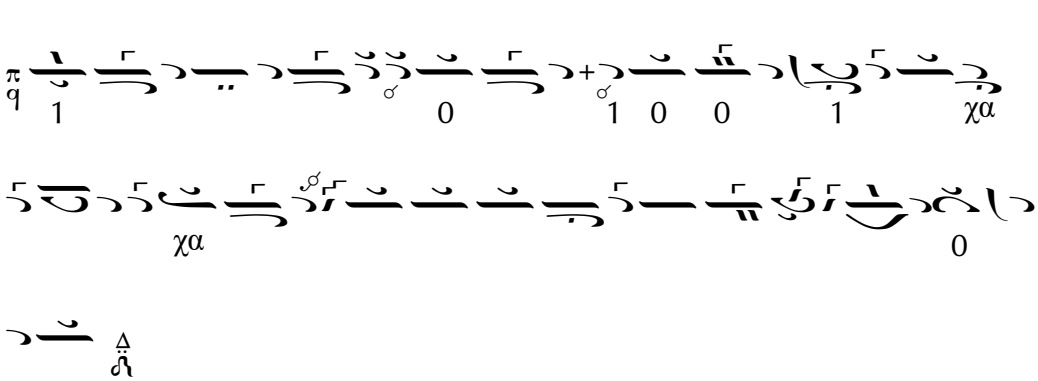

Di - Di

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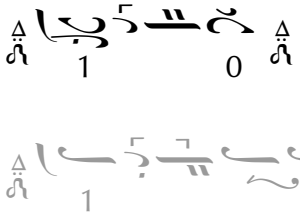

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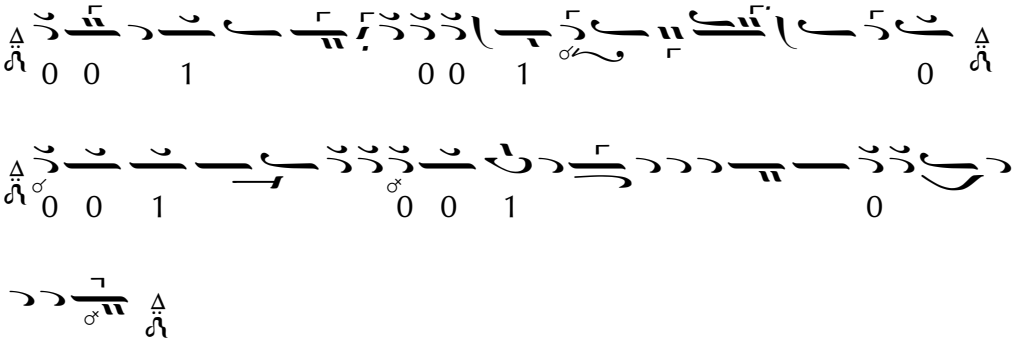
0010010 

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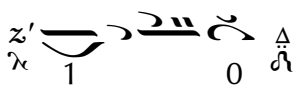
<u>High Zo - Di</u>

10 

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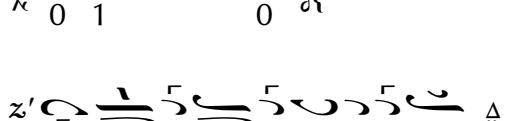
010 

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O) Accented on Third to Last Syllable

Zo - Di

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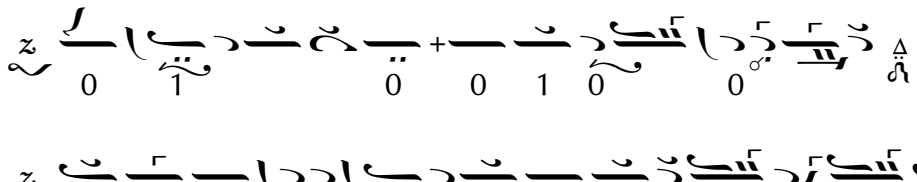

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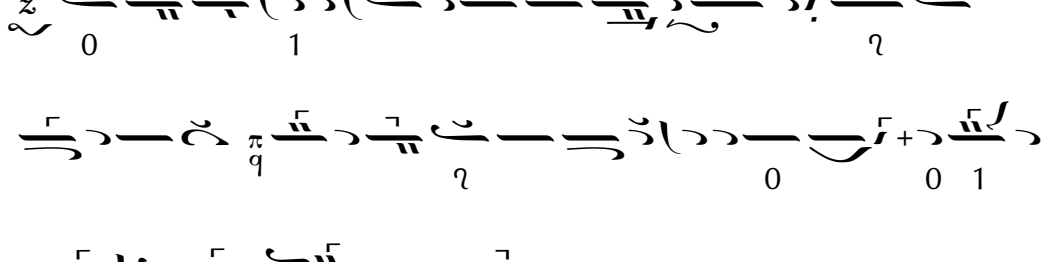

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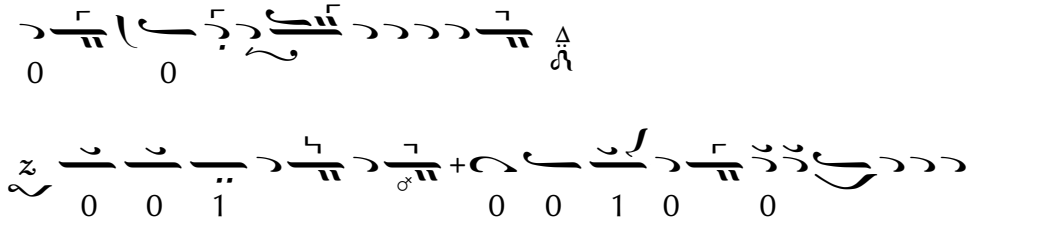

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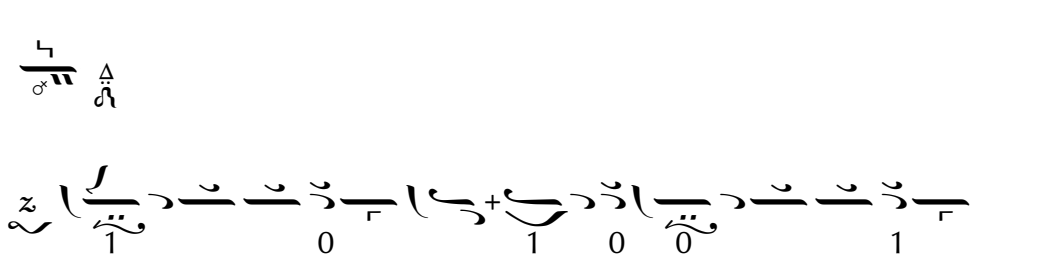

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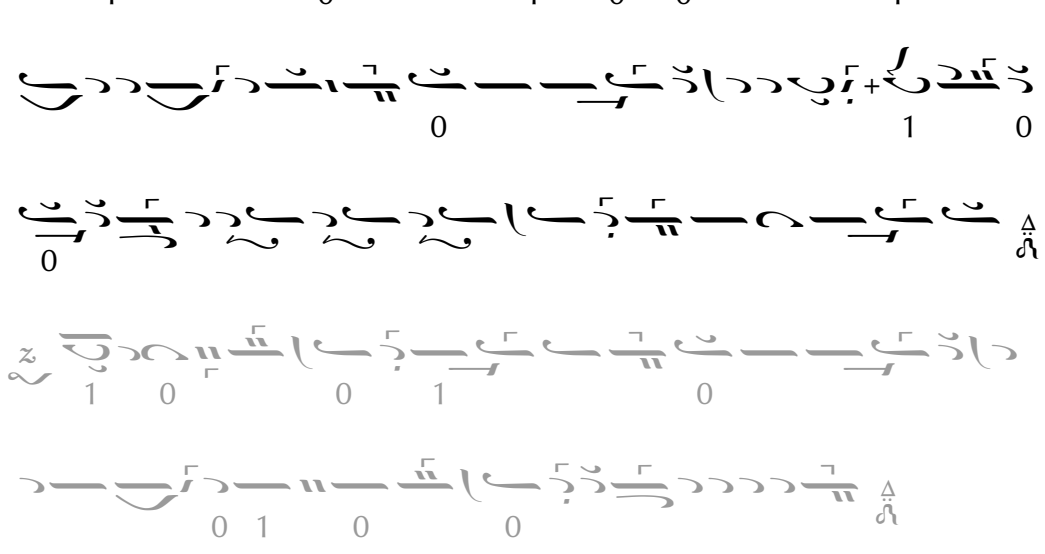

Pa - Di

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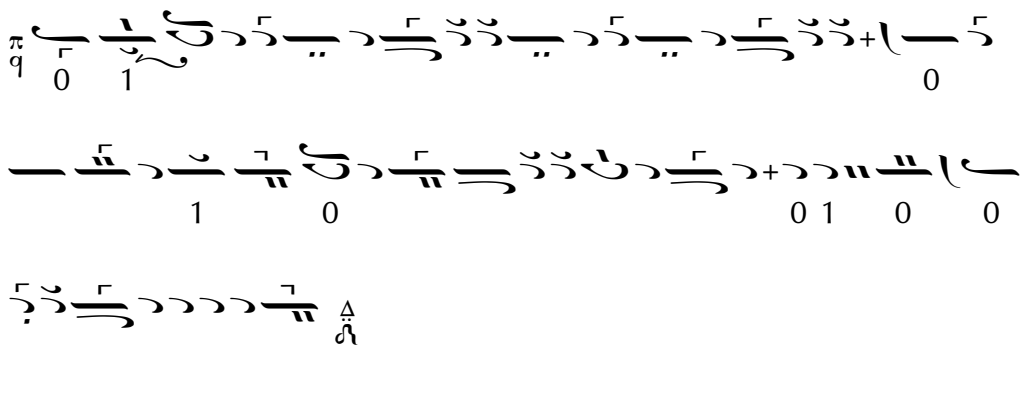

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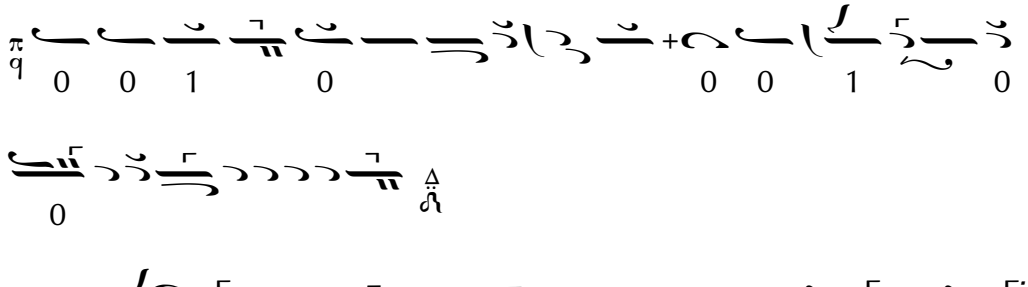

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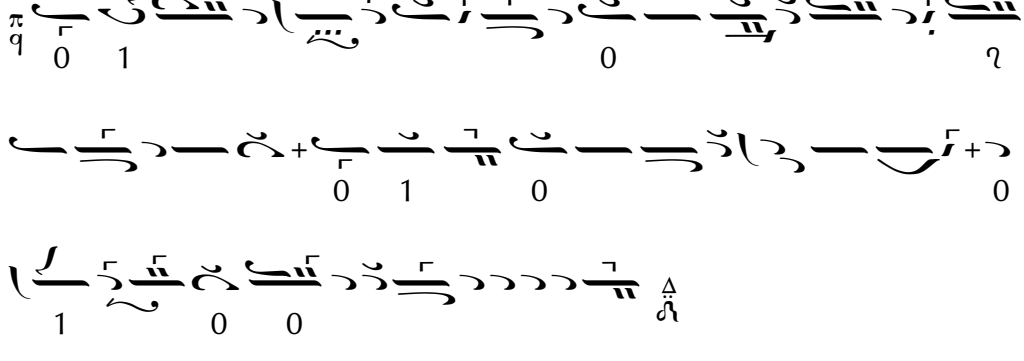

Di - Di

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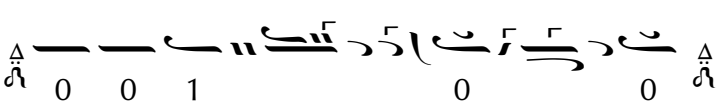

High Zo - Di

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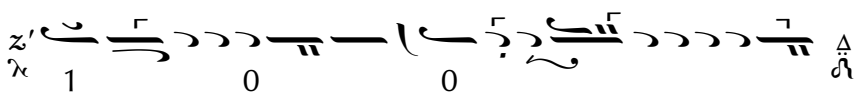

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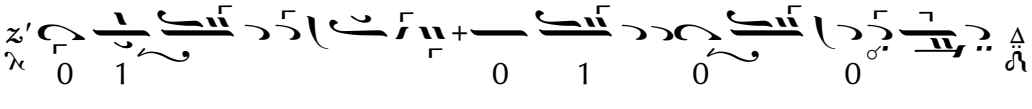

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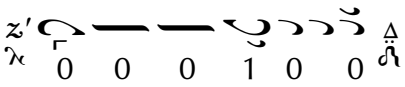

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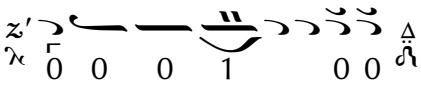

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P) Accented on Fourth to Last Syllable

Zo - Di

1000

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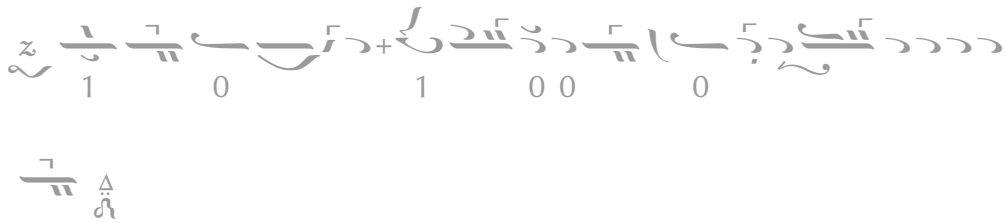

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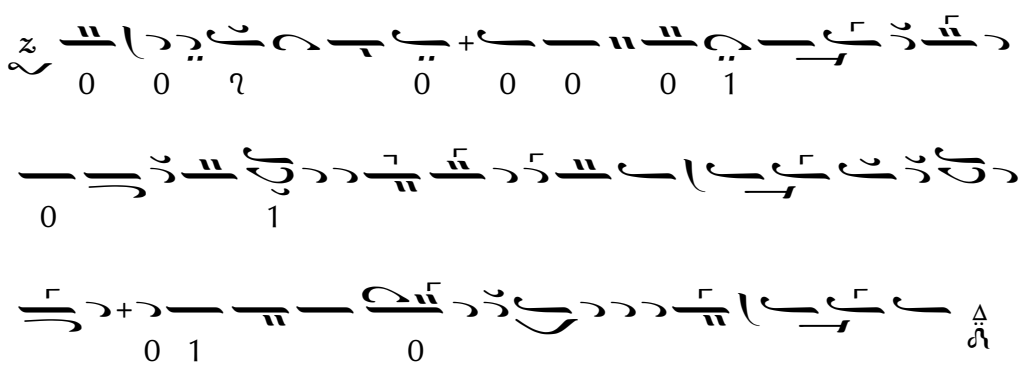

Medial Cadences on High Zo

Q) Accented on Last Syllable

Zo - High Zo

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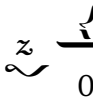

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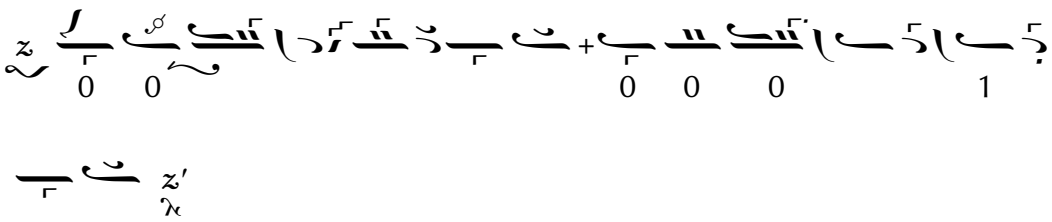

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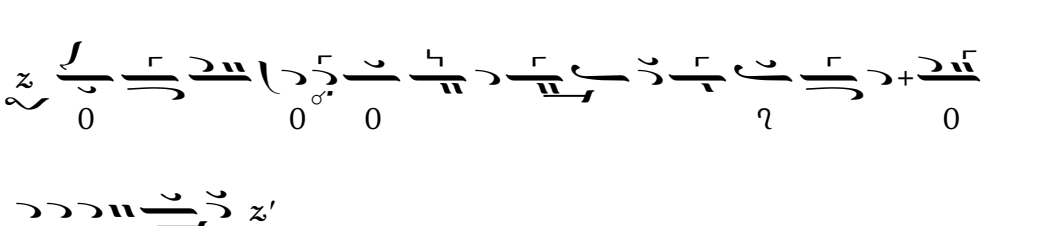

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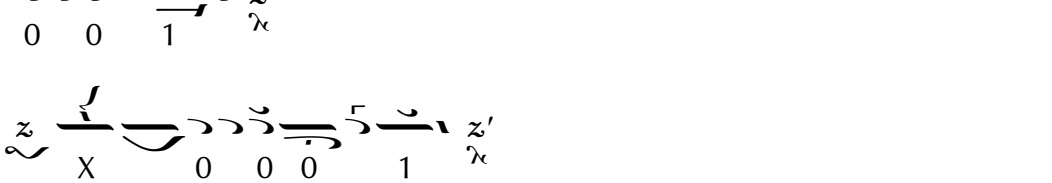

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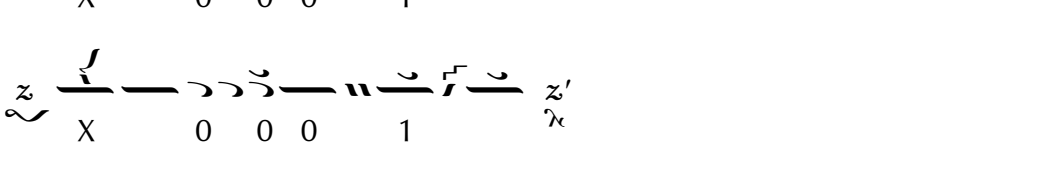

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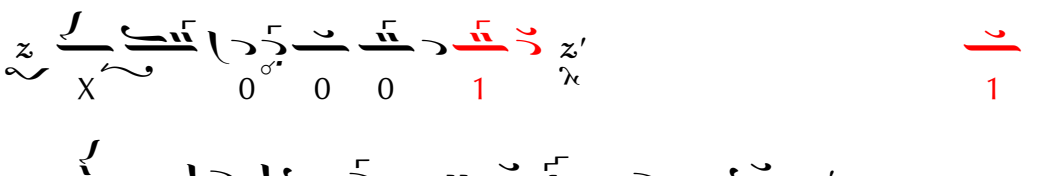

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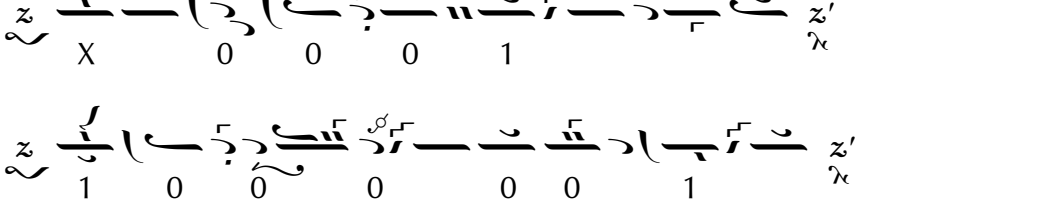

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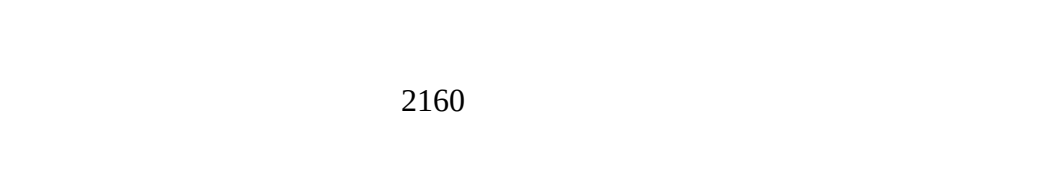

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1000001

1000001

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1010001

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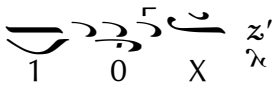

Pa - High Zo

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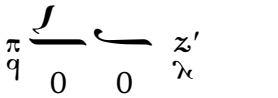

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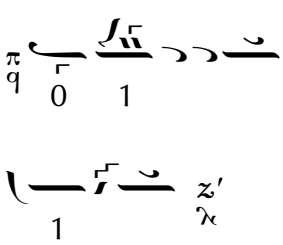

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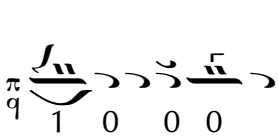

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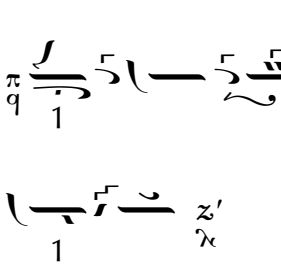
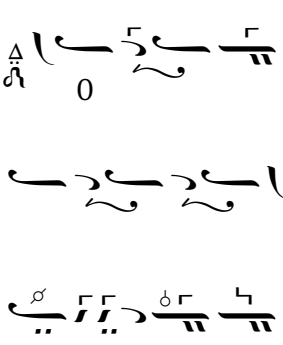
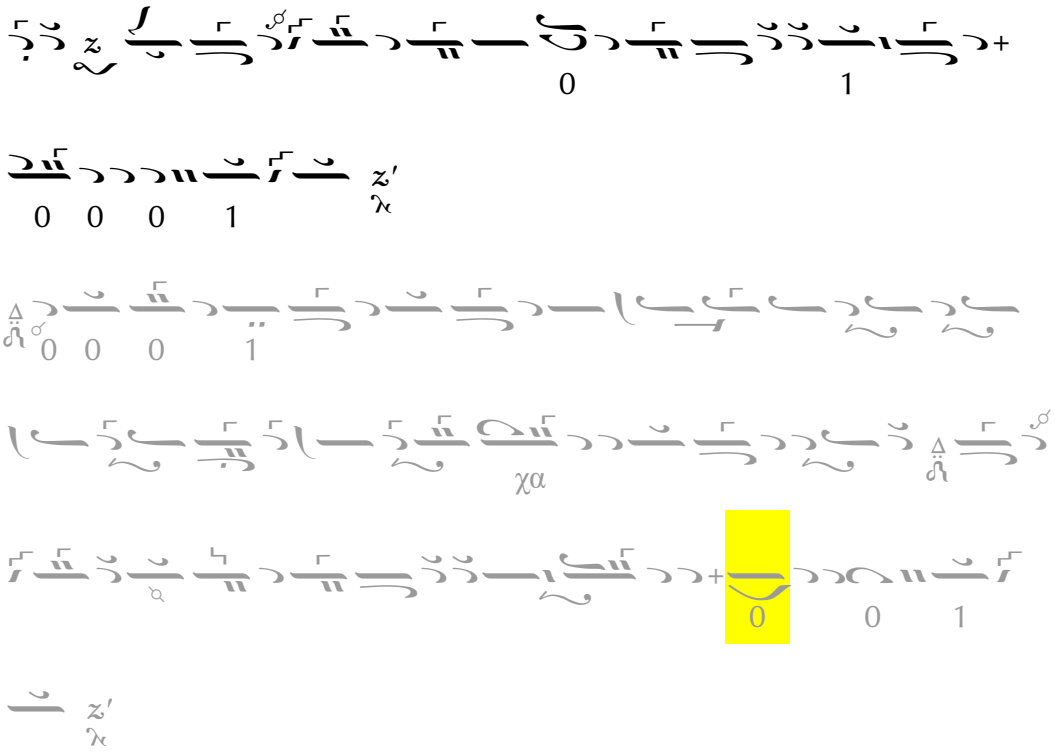


Di - High Zo

0001

0001





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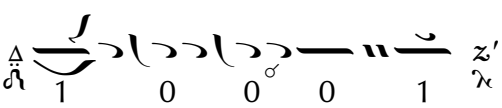
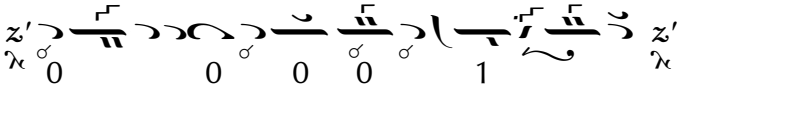


High Zo - High Zo

01

00001



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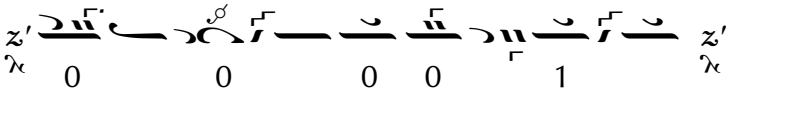

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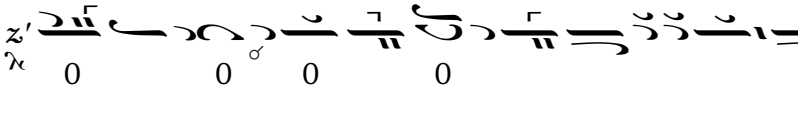


00001

10001

X0001

X0001

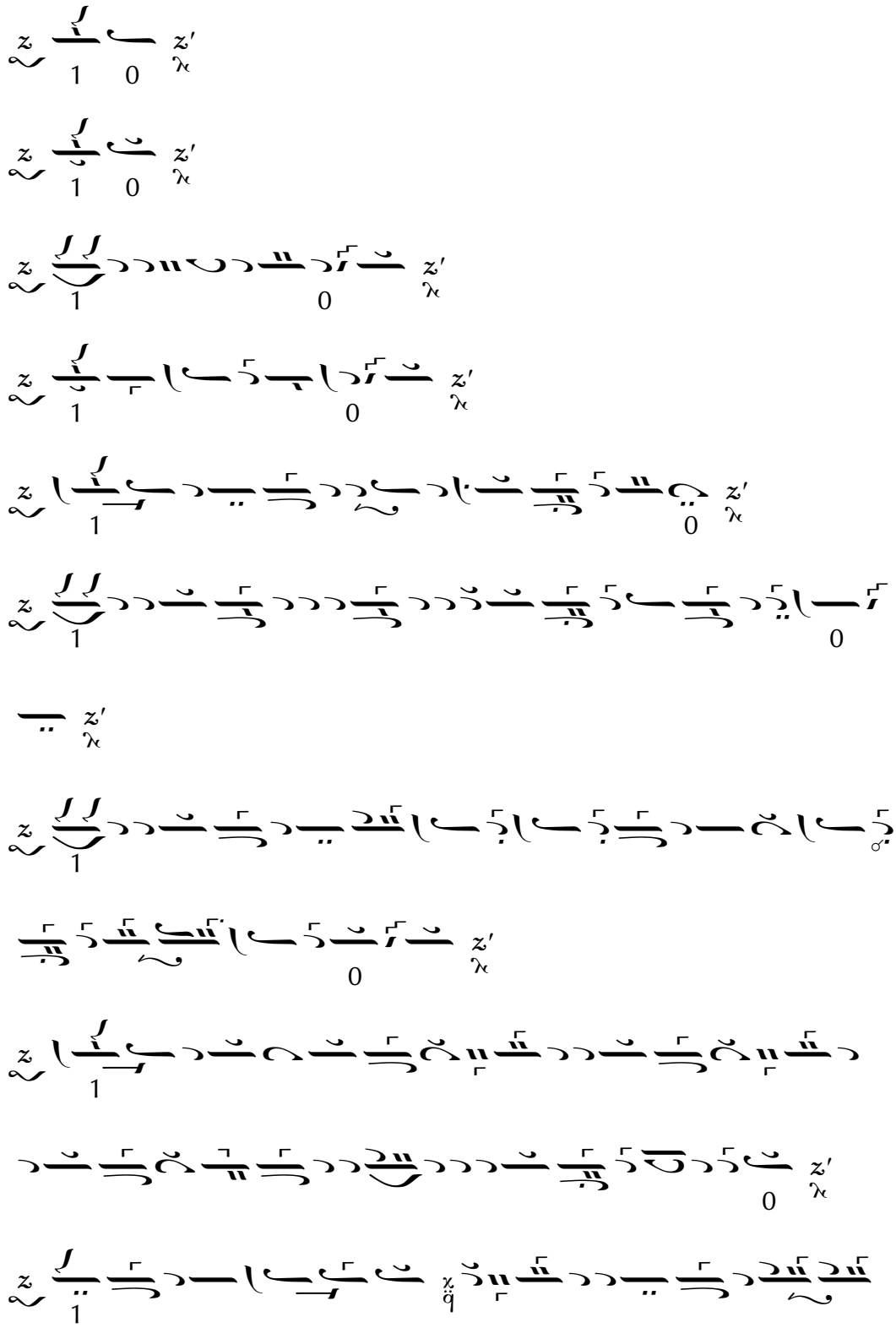
X0001

X0001

010001

R) Accented on Second to Last Syllable

Zo - High Zo

10 

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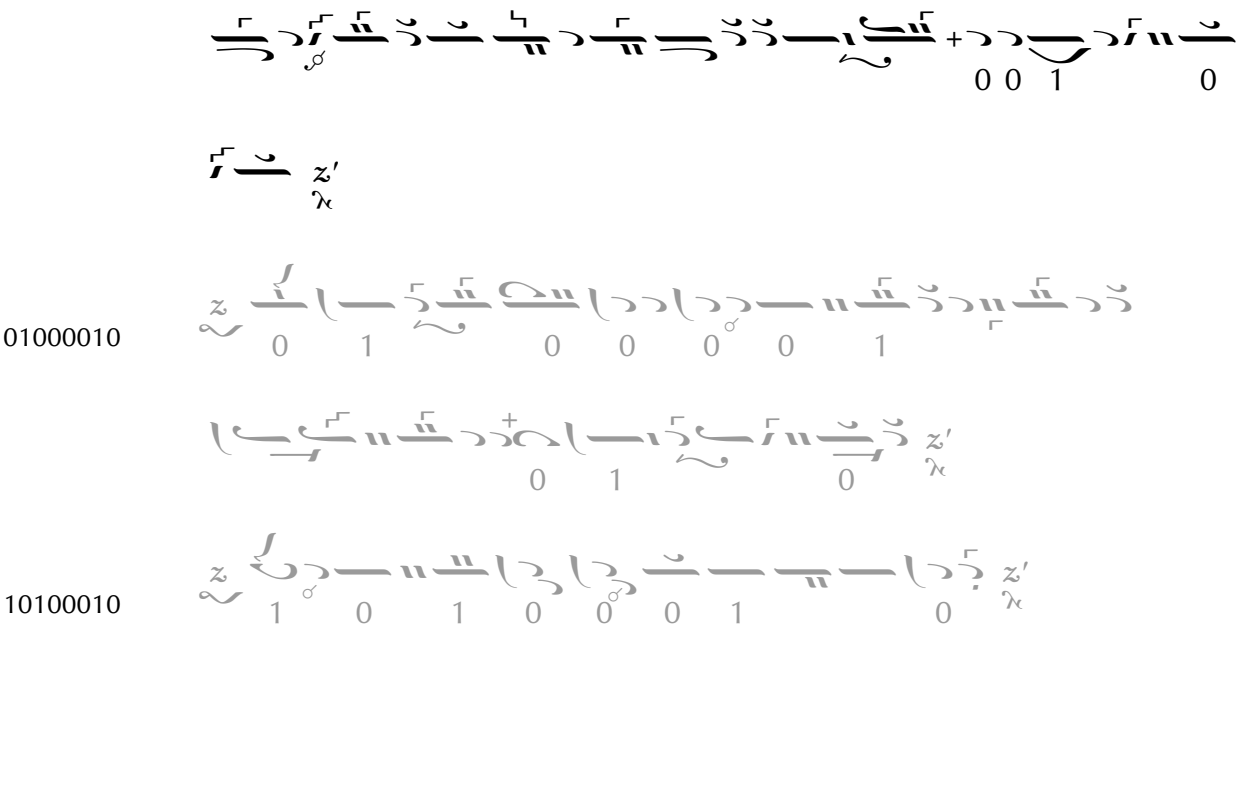
010

0010

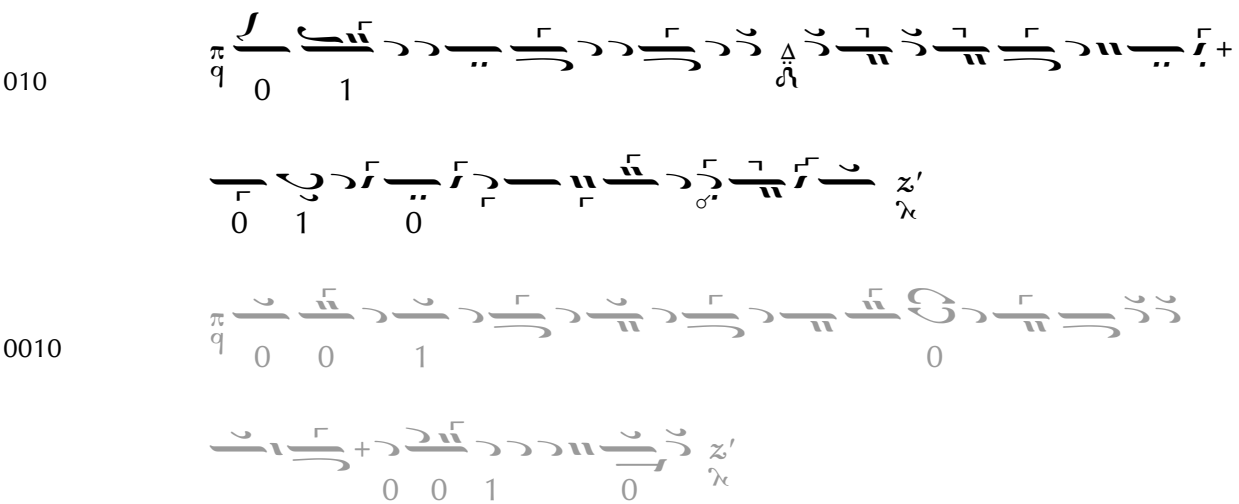
X010

X00010

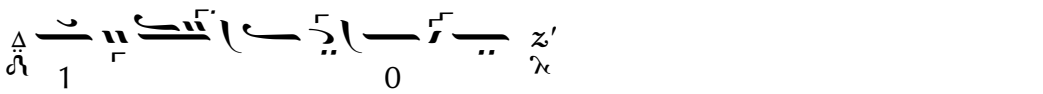
X00010

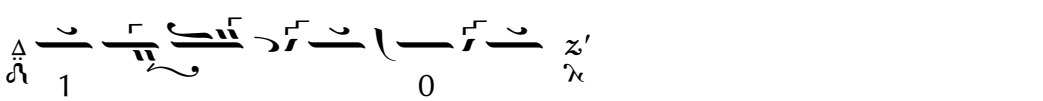


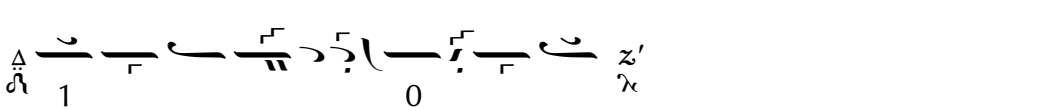
Pa - High Zo

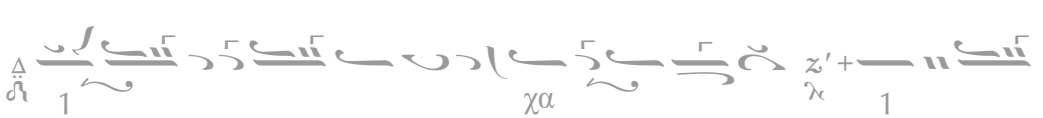


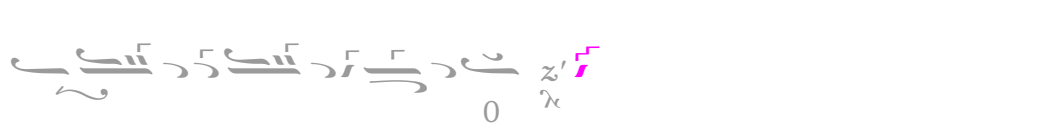
Di - High Zo

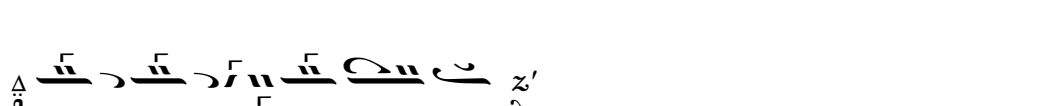
10 

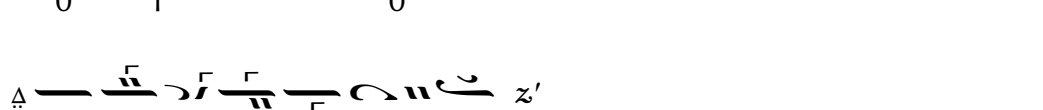
10 

10 

10 



010 

010 

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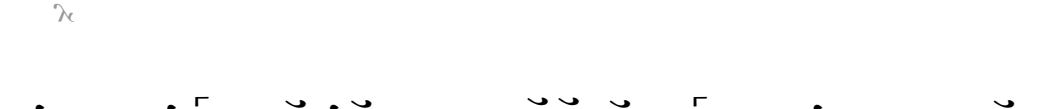
010 

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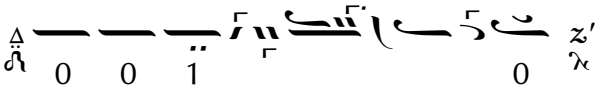
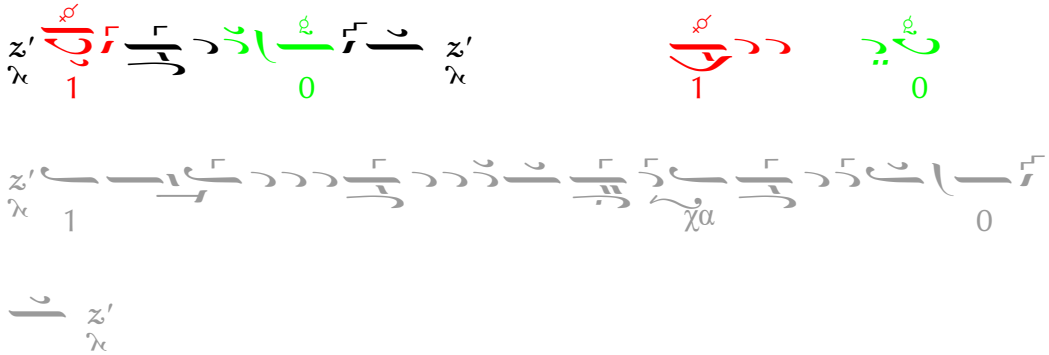
0010 

High Zo - High Zo

10 

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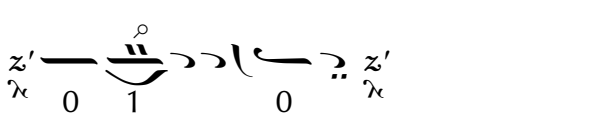
010 

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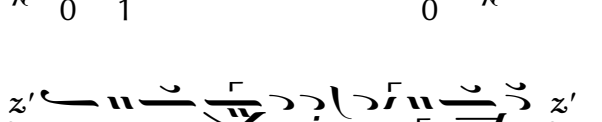
010 

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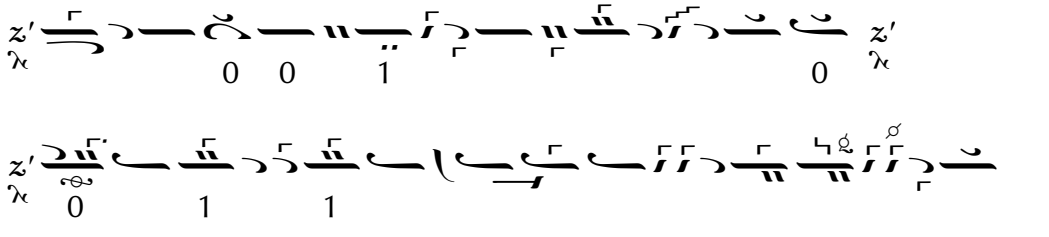
0110 

X0010

000010

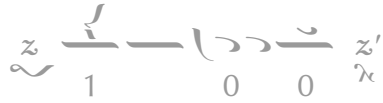
100010

S) Accented on Third to Last Syllable

<u>Zo - High Zo</u>

100

100



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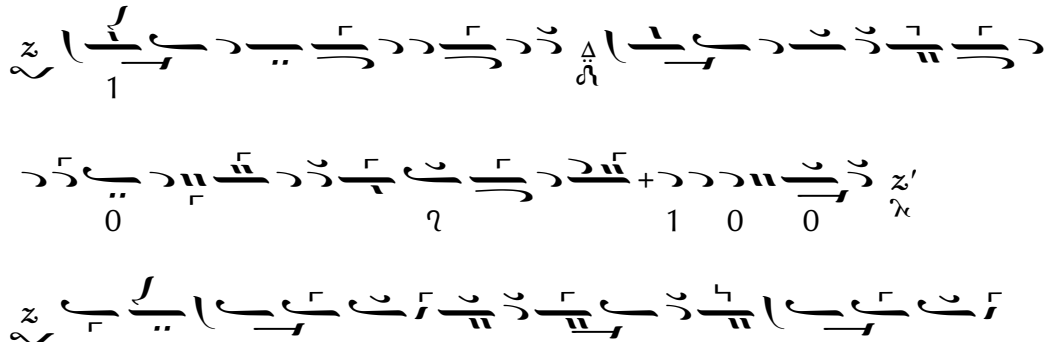

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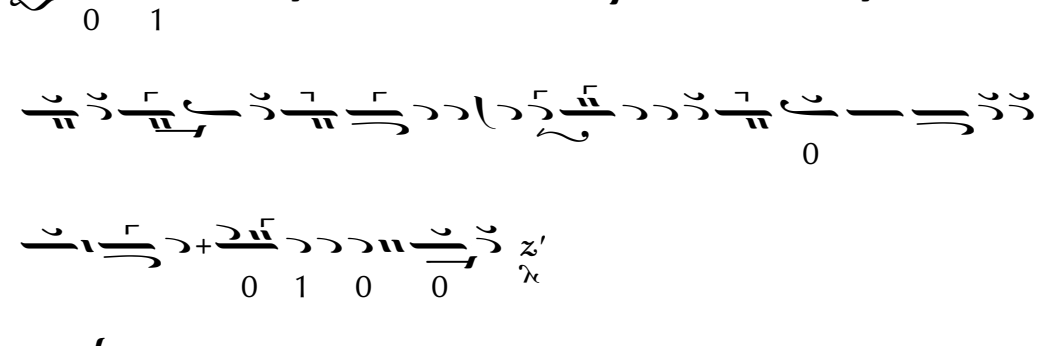

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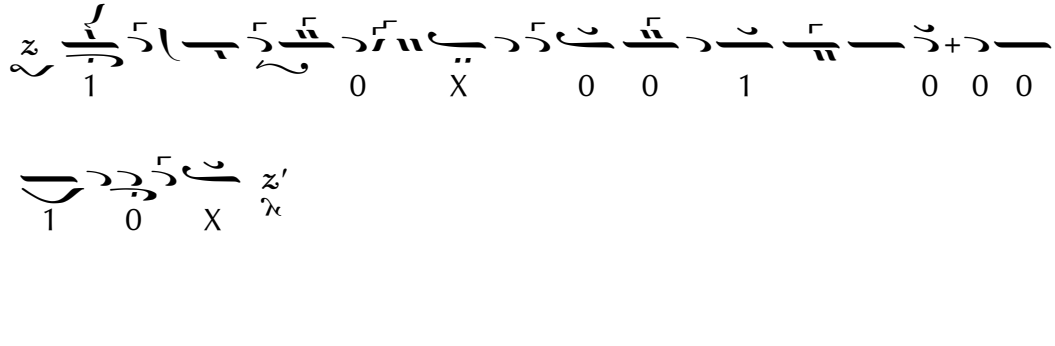


Pa - High Zo

00100

0000100

Di - High Zo

100

100

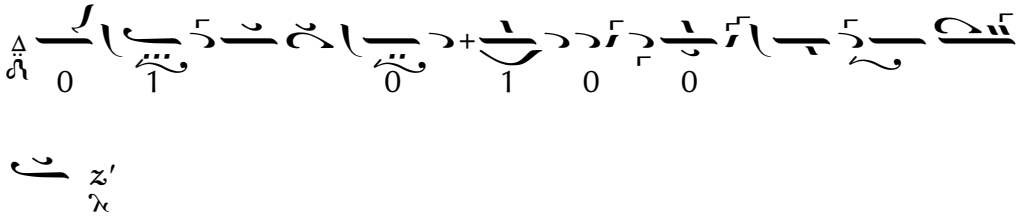
100

100

101

0100

0100



High Zo - High Zo

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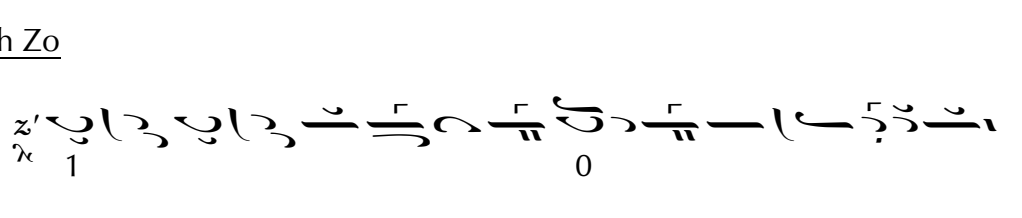

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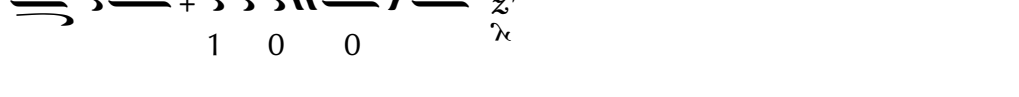

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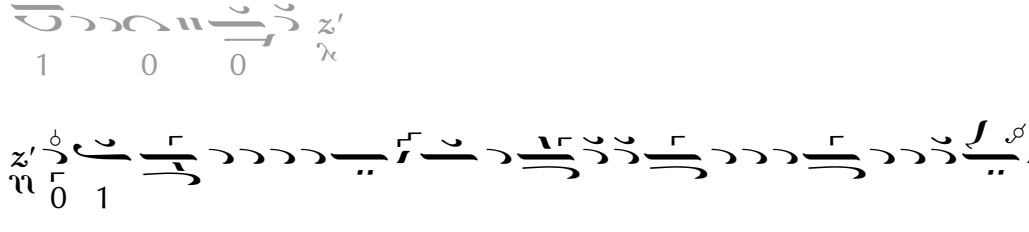

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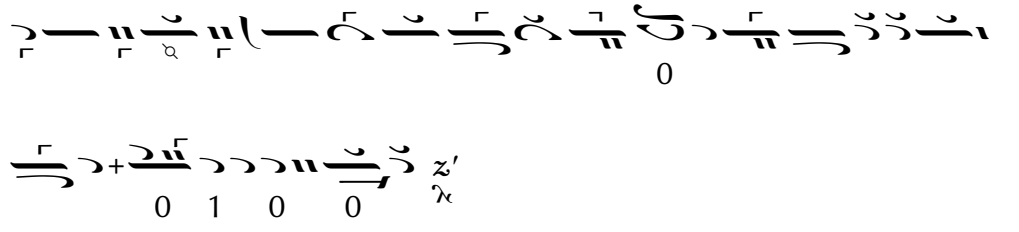


00100

100100

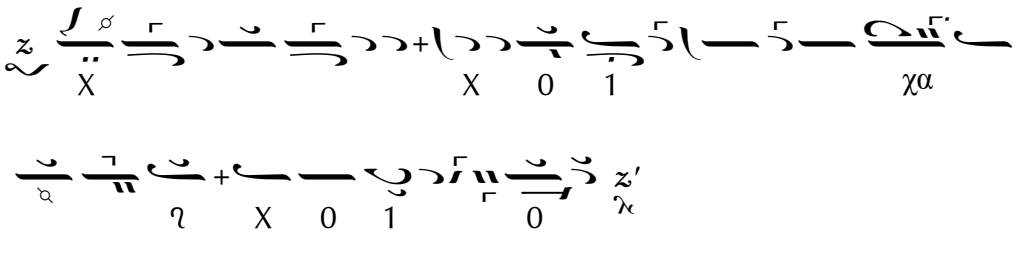
100100

0100100

T) Accented on Fourth to Last Syllable

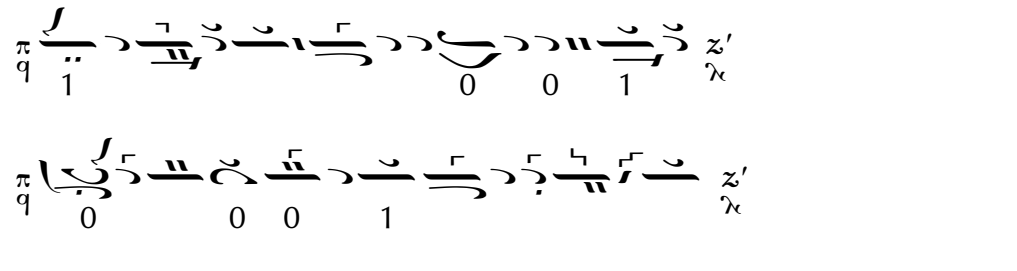
Zo - High Zo

X010



Pa - High Zo

1001



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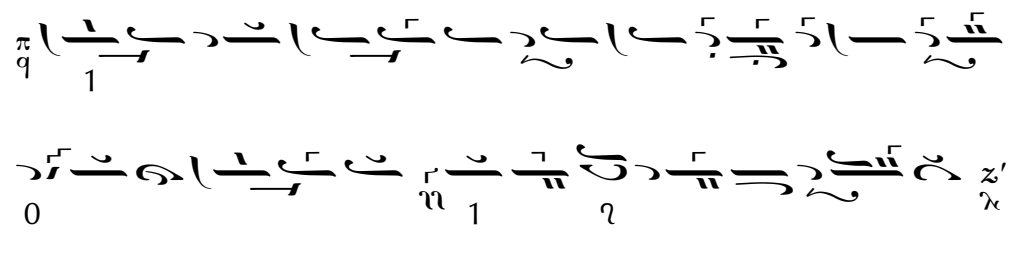

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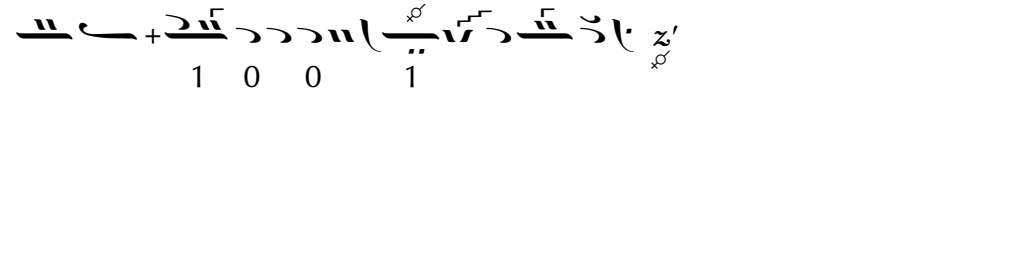
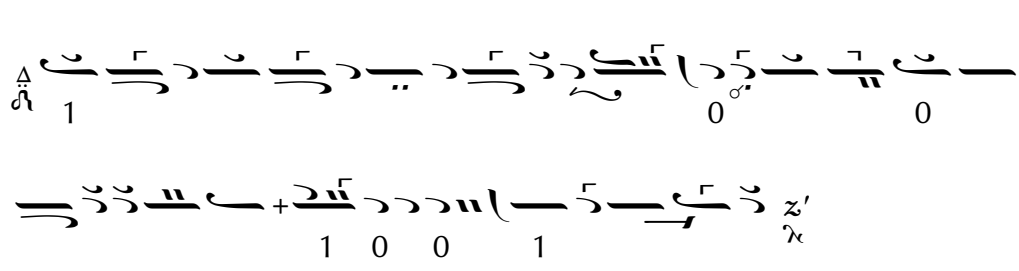


Di - High Zo

1001



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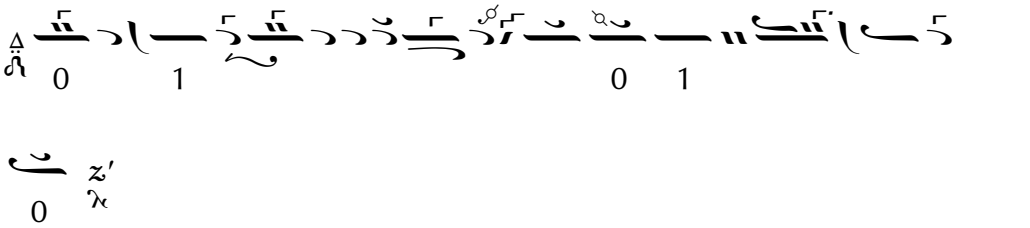

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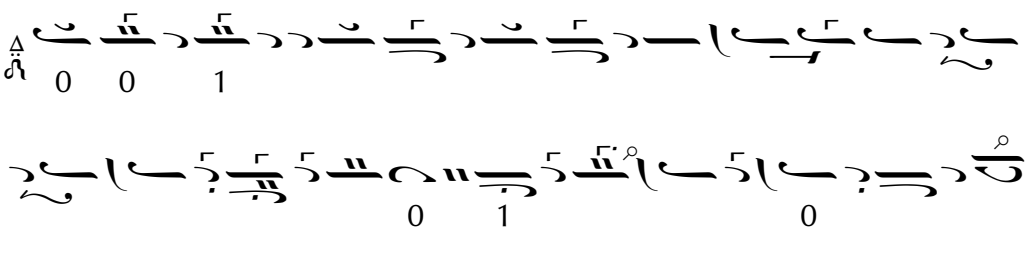

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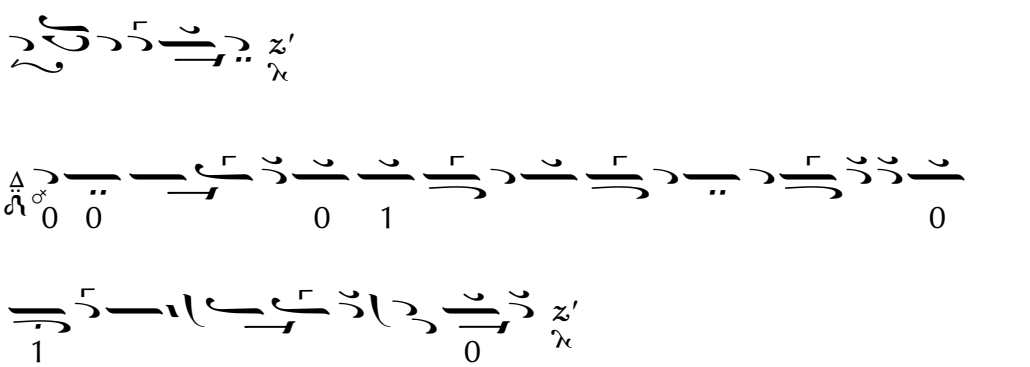
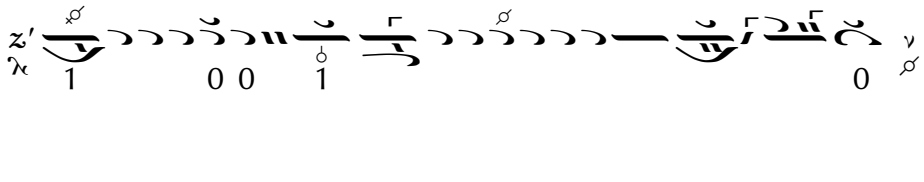


Other Medial Cadences

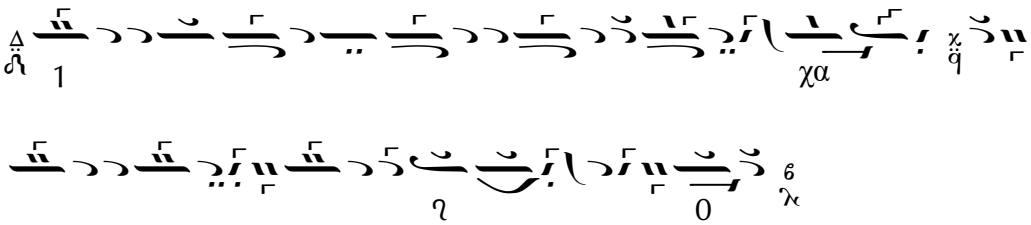
U) Medial Cadences on Nee

10010



V) Medial Cadences on Vou

10



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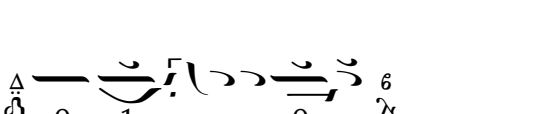

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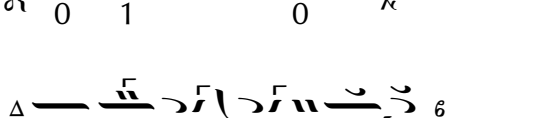

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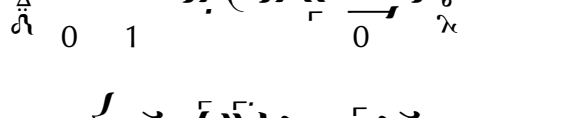

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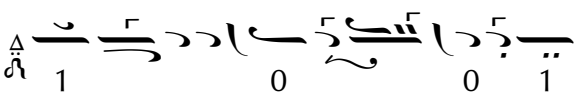
0100



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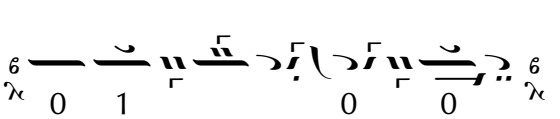

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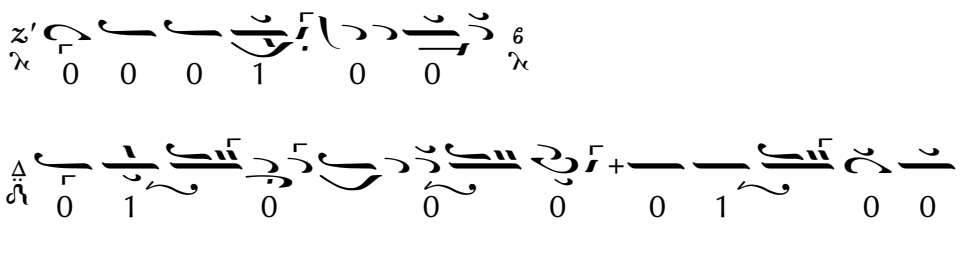

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W) Medial Cadences on Ke

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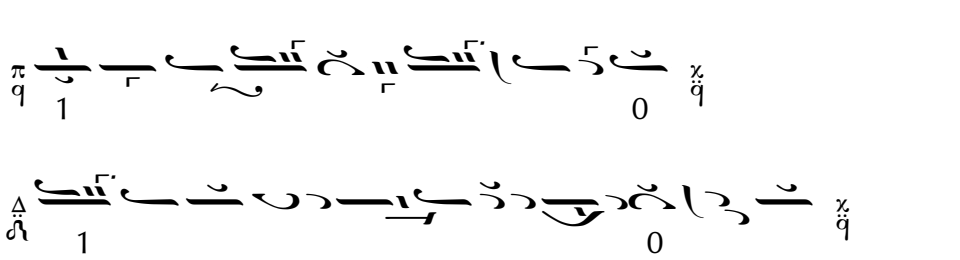

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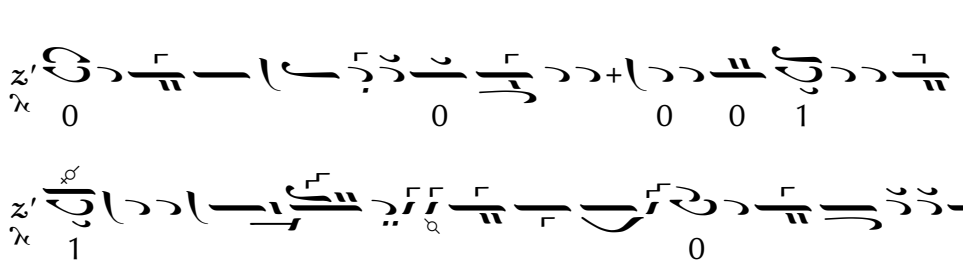

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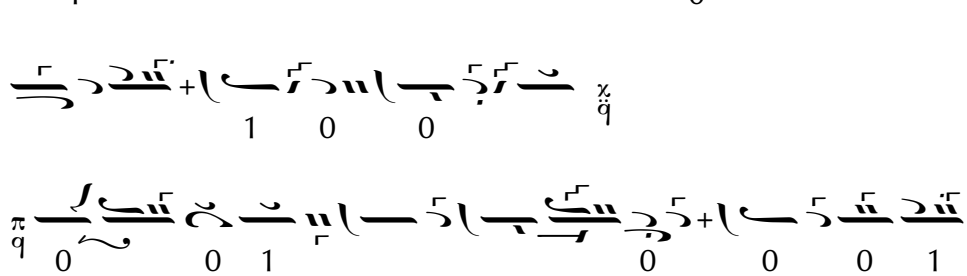

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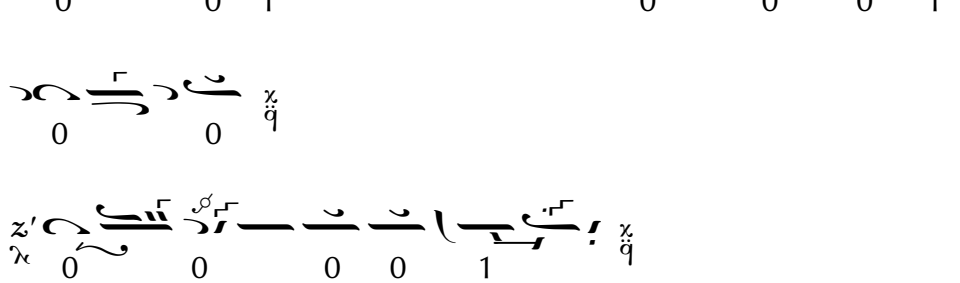

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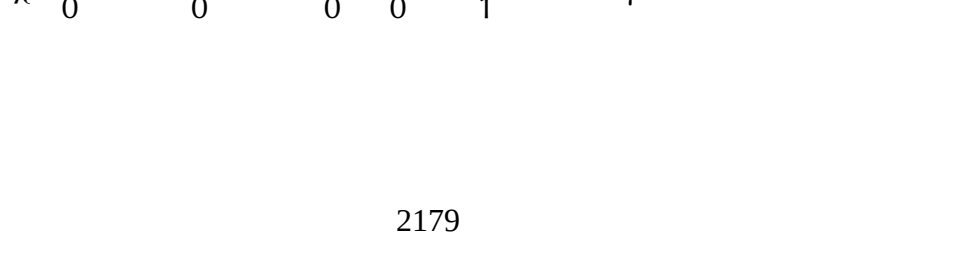

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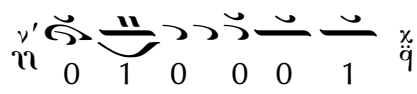

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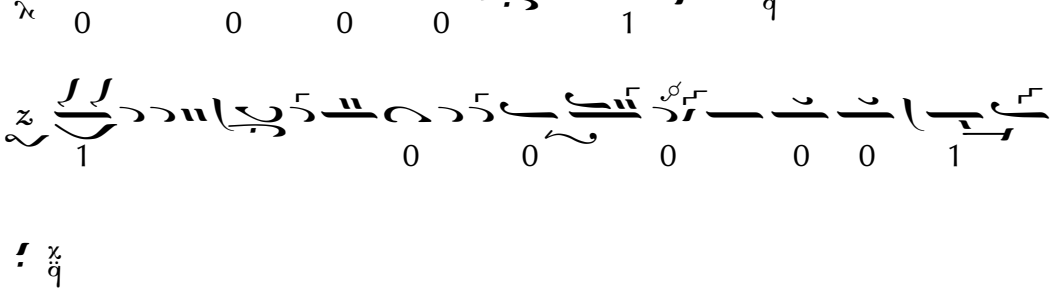

X) Medial Cadences on Enharmonic High Zo

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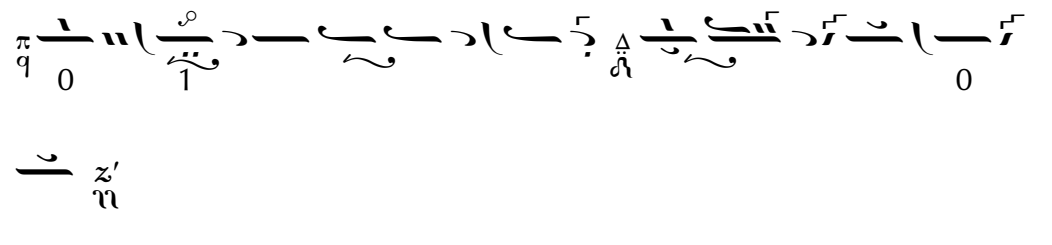

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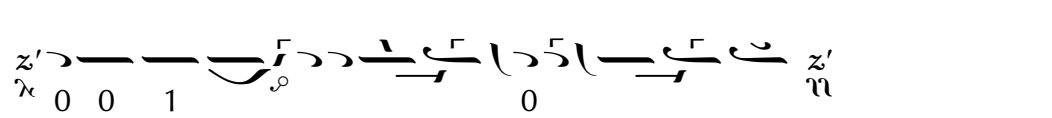

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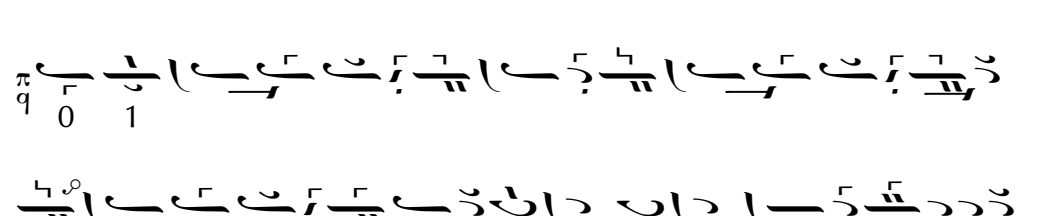

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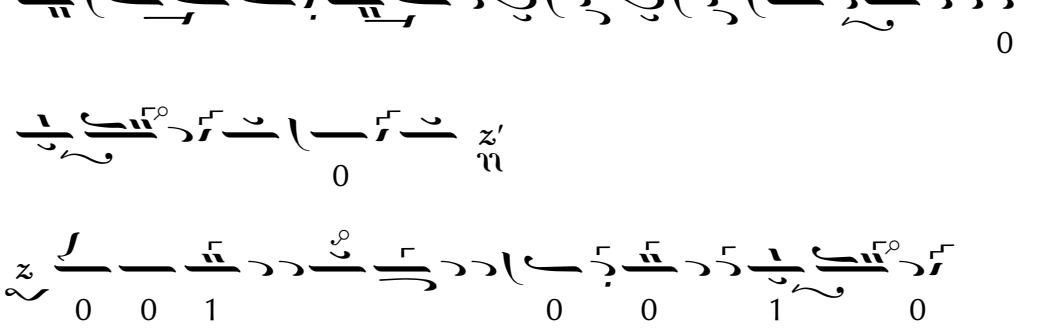
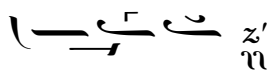
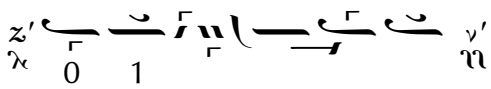




Y) Medial Cadences on High Nee

01



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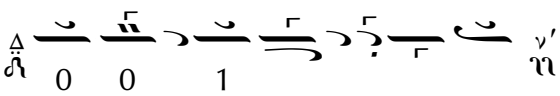

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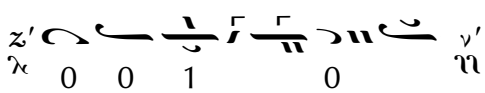
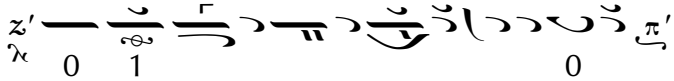


Z) Medial Cadences on High Pa

010



AA) Medial Cadences on Low Ke

X0X

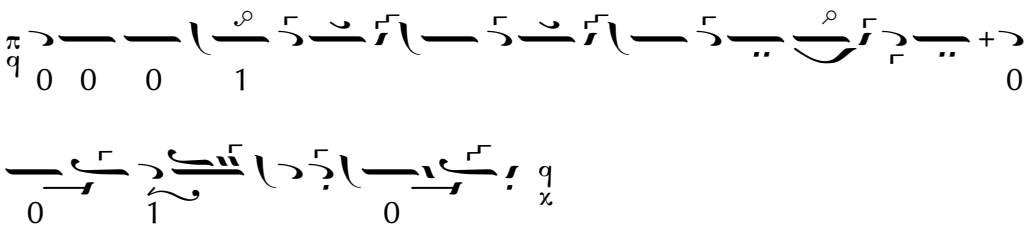
X0X

X0X

0010

0010

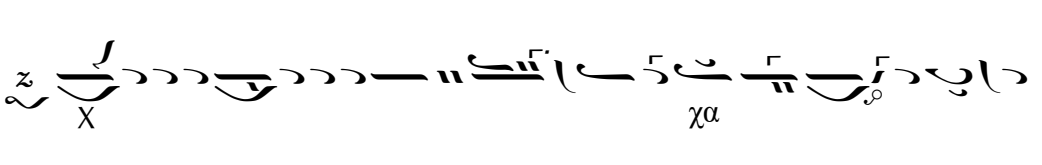
00010



AB) Medial Cadences on Low Di

010

X0X



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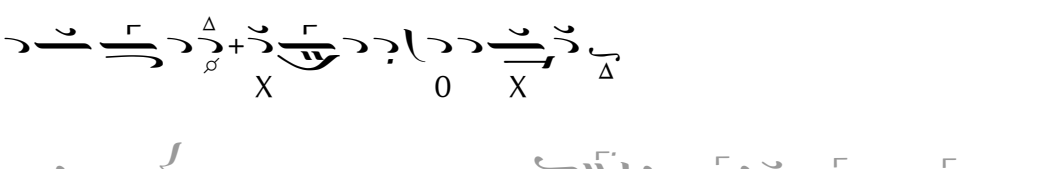

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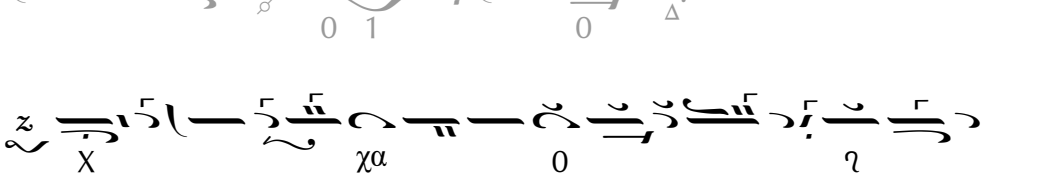
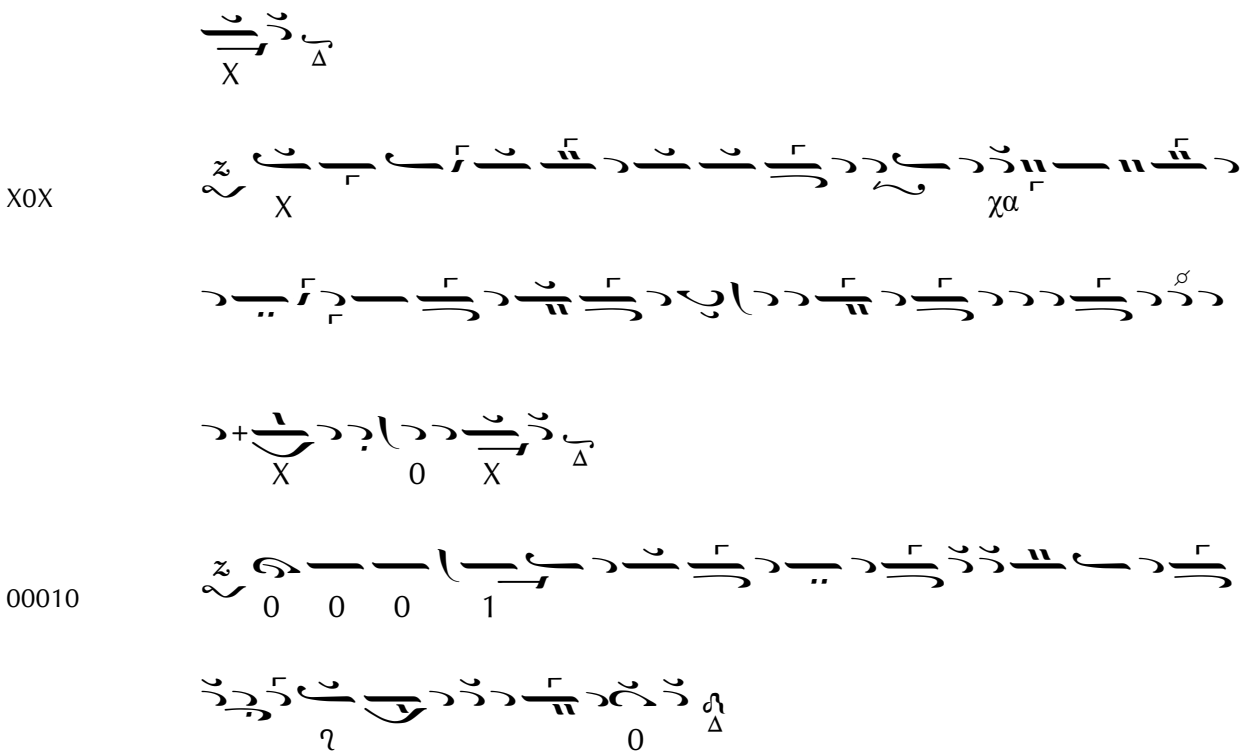
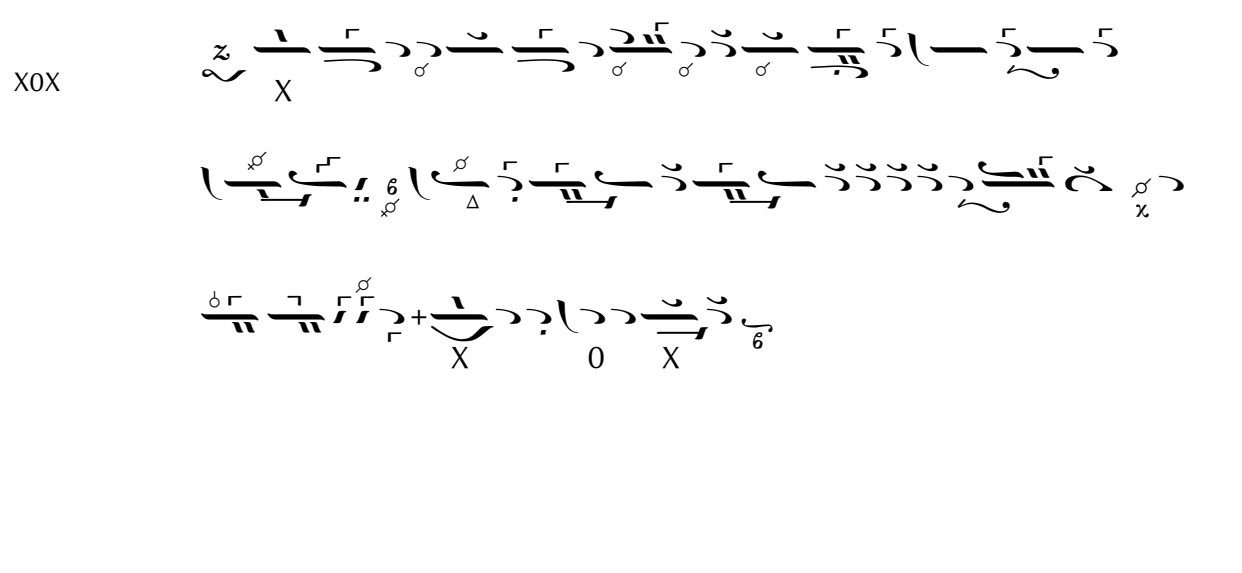




AC) Medial Cadences on Low Vou

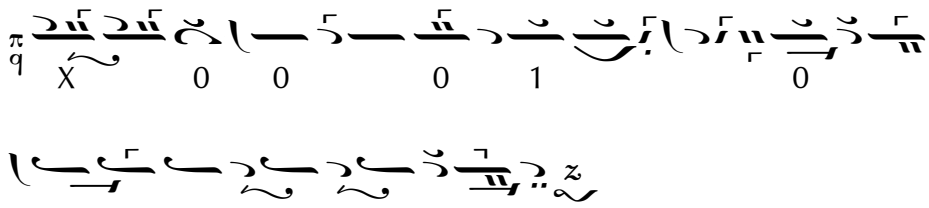


Final Cadences

AD) Accented on Second to Last Syllable

Pa - Zo

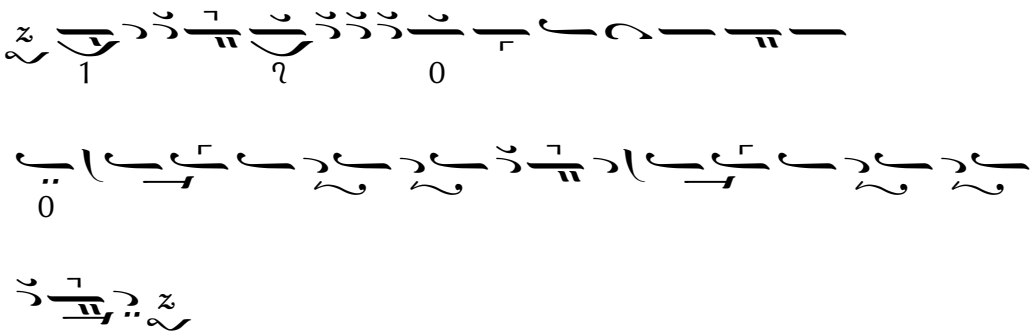
X00010



AE) Accented on Third to Last Syllable

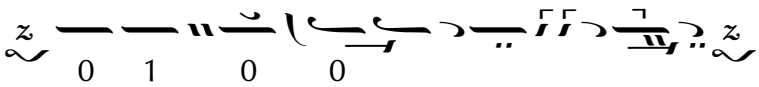
Zo - Zo

100



0100

0100



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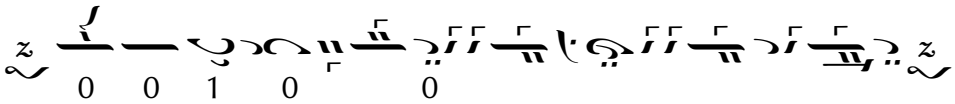

Zo - Pa

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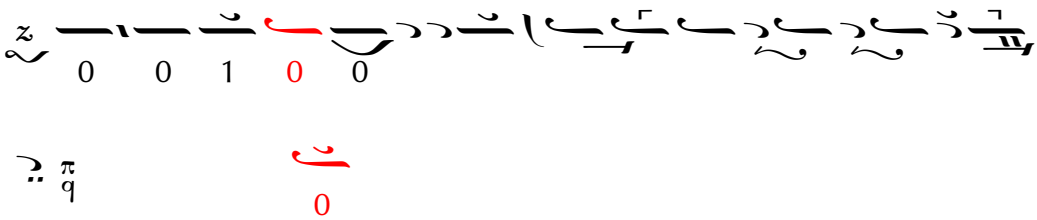
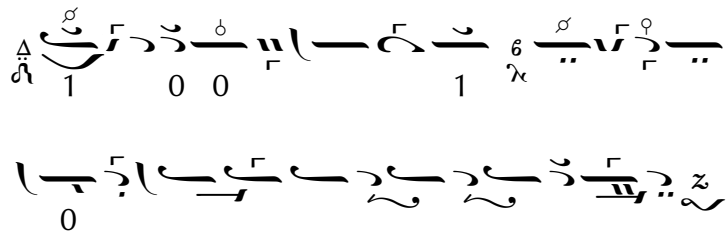


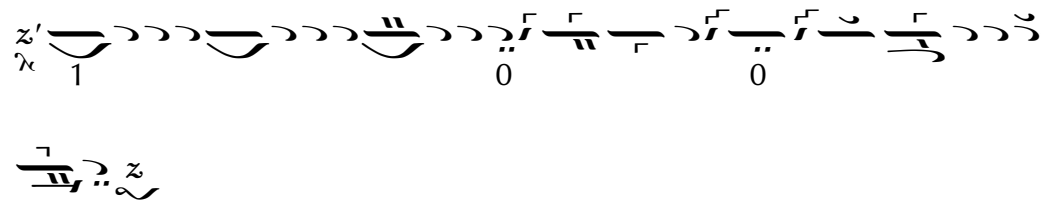
Di - Zo

100100



High Zo - Zo

100



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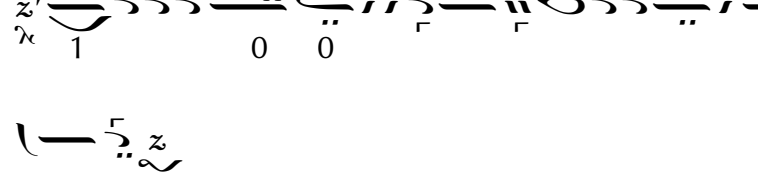

100

100

10X

00100

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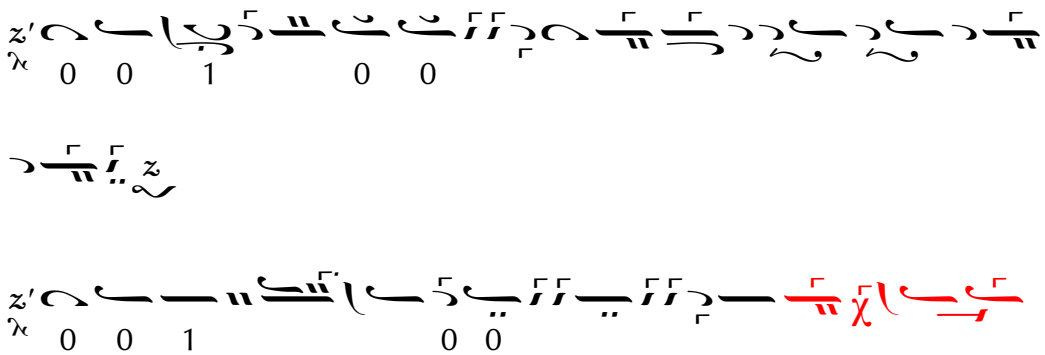

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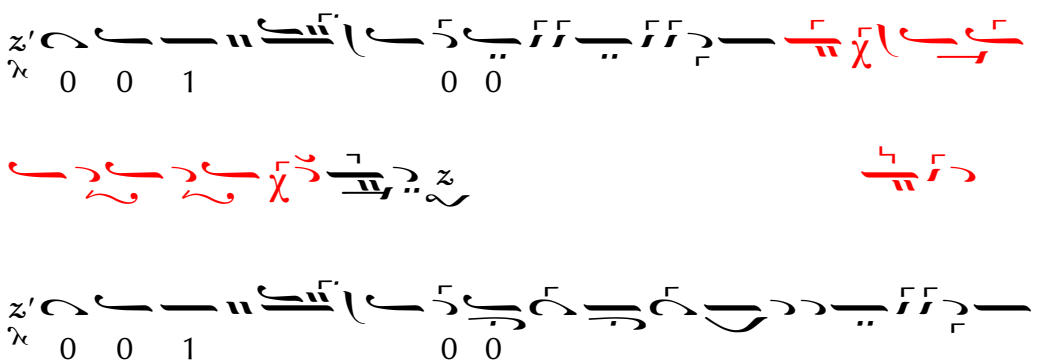

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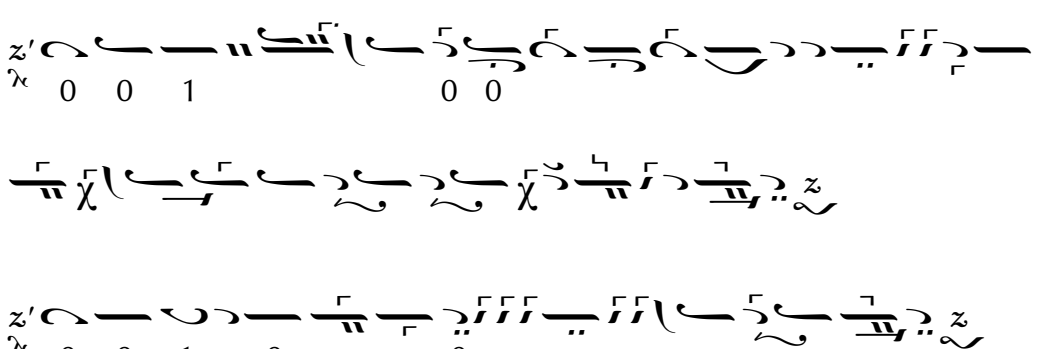

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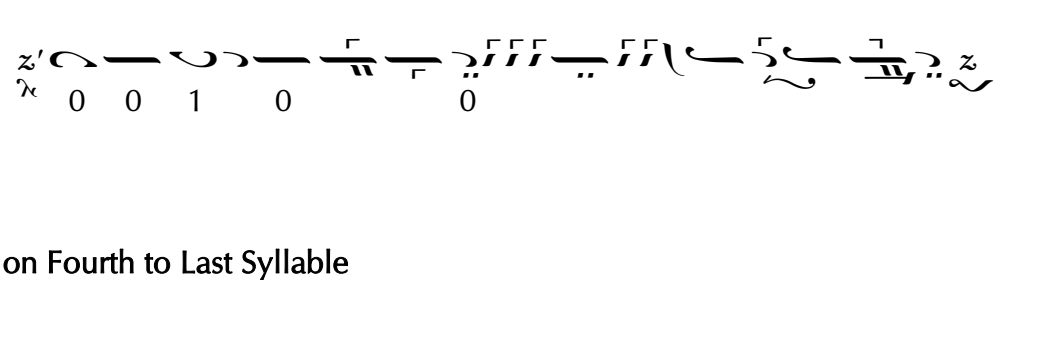
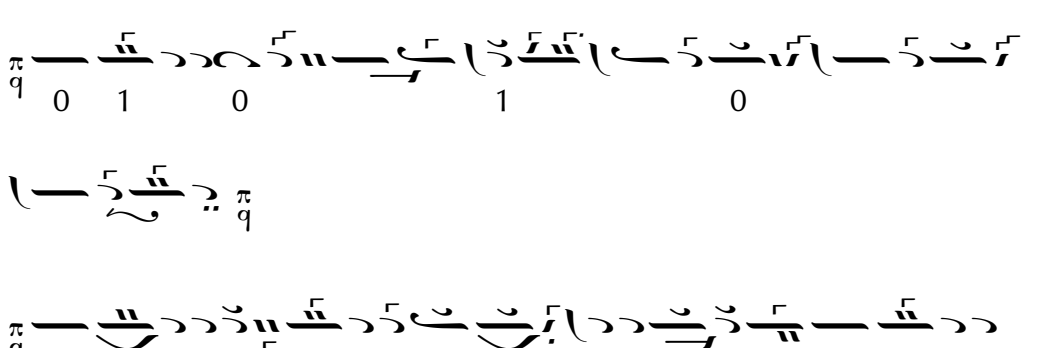


AF) Accented on Fourth to Last Syllable

<u>Pa - Zo</u>

01010



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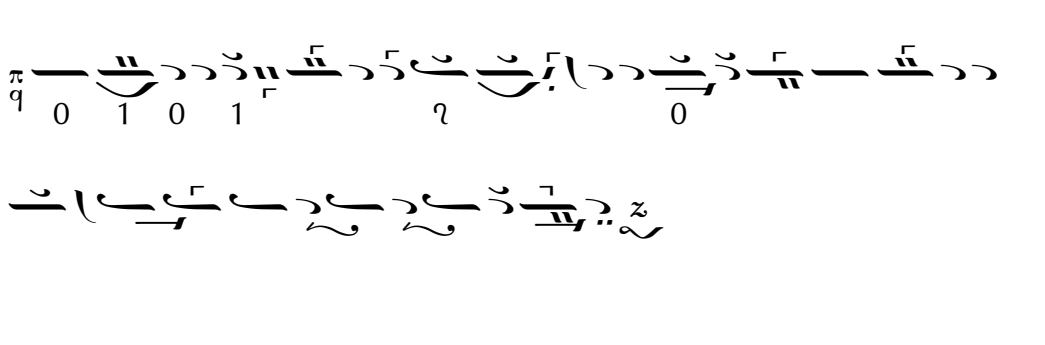

Plagal Fourth Mode

Byzantine Music Formulae

Plagal Fourth Mode - Papadic

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Sources

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

Χερουβικὸν Θεοδώρου Φωκαέως (*Μουσικὴ Συλλογή*, τ. Γ′, σελ. 88)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 75)
Χερουβικὸν Πέτρου Πελοποννησίου (Ἀνέκδοτον Χειρόγραφον ἐκ τῆς Βιβλιοθήκης Δημητσάνας)
Χερουβικὸν Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 106)
Χερουβικὸν Ἰωάσαφ Διονυσιάτου (*Μελωδήματα Ἀσκήσεων Λειτουργικῆς*, σελ. 110)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 417)
Χερουβικὸν Πέτρου Πελοποννησίου, Cântările Sfintei Liturghii, 2000, σελ. 129 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Πέτρου Πελοποννησίου, *Цветособрание*, 1847, σελ. 46 (Slavonic adaptation by Никола Трандафилов).
Χερουβικὸν Πέτρου Πελοποννησίου, *Ръководство*, 1912, σελ. 654 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Θεοδώρου Φωκαέως, *Литургия*, 1872, σελ. 167 (Slavonic adaptation by Тодор Икономов).

Νῦν αἱ Δυνάμεις, Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 97)
Νῦν αἱ Δυνάμεις, Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας Φωκαέως - Ἑσπερινός, τ. Α'*, σελ. 322)
Νῦν αἱ Δυνάμεις, Μπαλασίου Ἱερέως (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 212v)
Νῦν αἱ δυνάμεις, Παρθενίου Μετεωρίτου (ἐξήγησις Γρηγορίου Στάθη)
Νῦν αἱ Δυνάμεις, Γεωργίου Ῥυσίου (*Ἀπάνθισμα*, σελ. 109)
Νῦν αἱ δυνάμεις, Ἡσυχίου Ἱερομονάχου Σιμωνοπετρίτου (1840)
Νῦν αἱ δυνάμεις, Νικολάου Δοχειαρίτου (Κώδιξ 404 τῆς Ἱερᾶς Μονῆς Δοχειαρίου, 1850)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 93)
Κοινωνικὸν «Αἰνεῖτε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 83)
Κοινωνικὸν «Γεύσασθε» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 102)
Κοινωνικὸν «Εἰς μνημόσυνον» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 86)

Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἀντωνίου τοῦ Νομοφύλακος (*Ἀθωνικὴ Ἀνθοδέσμη*, 1ος Τόμος, σελ. 309)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 90)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 92)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 84)
Κοινωνικὸν «Ποτήριον Σωτηρίου» Ἰωάσαφ Διονυσιάτου (*Κοινωνικῶν Ἐκλογάριον*, σελ. 88)
Κοινωνικὸν «Τὸ Πνεῦμά σου τὸ Ἅγιον» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 814)
Πασαπνοάρια τῶν Αἴνων, Ἰακώβου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Γρηγορίου*, τ. Α′, σελ. 385

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

Χερουβικὸν Πέτρου Πελοποννησίου «Ἀνέκδοτον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 152)
Χερουβικὸν «Ὀκτώηχον» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 636)
Χερουβικὸν Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 565)
Χερουβικὸν Πέτρου τοῦ Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 218)
Χερουβικὸν Πέτρου Ἐφεσίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 427)
Χερουβικὸν Γρηγορίου Πρωτοψάλτου(*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 251)
Χερουβικὸν Γρηγορίου «Μέγιστον» (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 311)
Χερουβικὸν Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 365)
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 397)
Χερουβικὰ Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 78, 83, 86)
Χερουβικὸν Θεοδώρου Φωκαέως (ἀργόν) (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 286)
Χερουβικὸν Γεωργίου Ραιδεστηνοῦ (*Χερουβικάριον*, σελ. 408)
Χερουβικὸν Ἀγαθαγγέλου Κυριαζίδου (*Αἱ Δύο Μέλισσαι*, σελ. 438)
Χερουβικὸν Παναγιώτου Κηλτζανίδου (*Ἀπάνθισμα*, σελ. 161)
Ρουμανικὸν Χερουβικὸν Διονυσίου Φωτεινοῦ (*Biblioteca Mănăstirii Neamţ mr001*, φ. 365)
Χερουβικὸν Ἄντον Πάνν, (Romanian *Χερουβικο-Κινονικαρ, Τομουλ 1*, σελ. 19)

Χερουβικὸν Θεοδώρου Φωκαέως, Cântările Sfintei Liturghii, 2000, σελ. 153 (Romanian adaptation by Schim. Nectarie).
Χερουβικὸν Γρηγορίου Πρωτοψάλτου, Cântările Sfintei Liturghii, 2000, σελ. 186 (Romanian adaptation by Arhiereu Nectarie Tripoleos).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Литургия*, 1872, σελ. 192 (Slavonic adaptation by Тодор Икономов).
Χερουβικὸν Κωνσταντίνου Πρωτοψάλτου, *Ръководство*, 1912, σελ. 685 (Slavonic adaptation by Петър Сарафов).
Χερουβικὸν Πέτρου Ἐφεσίου, *Цветособрание*, 1847, σελ. 68 (Slavonic adaptation by Никола Трандафилов).
Ἀντὶ Χερουβικοῦ «Σιγησάτω», Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 828)

Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 736)
Κοινωνικὸν «Ἀγαλλιᾶσθε δίκαιοι» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 741)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 145)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ἰωάννου τοῦ Κλαδᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 146)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Ναθαναὴλ Νικαίας (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α', Φωκαέως*, σελ. 479)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» σύντομον, Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 504)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Πέτρου Βυζαντίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 555)
Κοινωνικὸν «Αἰνεῖτε τὸν Κύριον» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 249)
Κοινωνικὸν «Γεύσασθε» Θεοδώρου Φωκαέως (*Ταμεῖον Ἀνθολογίας - Ἑσπερινὸς Α', Φωκαέως*, σελ. 334)
Κοινωνικὸν «Γεύσασθε» Γεωργίου Ῥυσίου (*Ἀπάνθισμα*, σελ. 113)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Μανουὴλ Χρυσάφου τοῦ παλαιοῦ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 164)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Χρυσάφου τοῦ νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 170)
Κοινωνικὸν « Εἰς πᾶσαν τὴν γῆν» Πέτρου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ.

Δ′, σελ. 611)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Δανιὴλ Πρωτοψάλτου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 842)
Κοινωνικὸν «Εἰς πᾶσαν τὴν γῆν» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 844)
Κοινωνικὸν «Ἐξελέξατο Κύριος» Μανουὴλ τοῦ Νέου Χρυσάφου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 184)
Κοινωνικὸν «Ἐξελέξατο Κύριος» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 810)
Κοινωνικὸν «Ἐν τῷ φωτί» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 252)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Ἰωάννου Πελοποννησίου (*Μουσικὴ Πανδέκτη*, τ. Δ′, σελ. 636)
Κοινωνικὸν «Ἐσημειώθη ἐφ᾽ ἡμᾶς» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 254)
Κοινωνικὸν «Λύτρωσιν ἀπέστειλε» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 256)
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 172)
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Πέτρου Μπερεκέτου (*Ἅπαντα*, Τόμος Γ′, σελ. 763)
Κοινωνικὸν «Μακάριοι οὓς ἐξελέξω» Φωκαέως (*Ταμεῖον Ἀνθολογίας - Λειτουργία Α᾽, Φωκαέως*, σελ. 369)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Χρυσάφου τοῦ Νέου (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 155v)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου τοῦ Μαγουλᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 154v)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου τοῦ Μαγουλᾶ (Ἐξήγησις Χουρμουζίου Χαρτοφύλακος, ΕΒΕ-ΜΠΤ 705, φ. 155)
Κοινωνικὸν «Ὁ ποιῶν τοὺς ἀγγέλους» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ.257)
Κοινωνικὸν «Ποτήριον σωτηρίου» Κωνσταντίνου Πρωτοψάλτου (*Ταμεῖον Ἀνθολογίας Κωνσταντίνου*, τ. Β′, σελ. 260)

Τριαδικὸν «Θεὲ τῇ φύσει» Μελετίου Σιναΐτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 162)
Θεοτοκίον «Ὦ Δέσποινα» Μελετίου Σιναΐτου (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 169)
Τριαδικὸν «Ἡ Τρισυπόστατος» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 187)
Θεοτοκίον «Ἀπείρανδρε» Χουρμουζίου Χαρτοφύλακος (*Μουσικὴ Πανδέκτη*, τ. Β′, σελ. 195)

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."

ζε = 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.

ϩ = 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

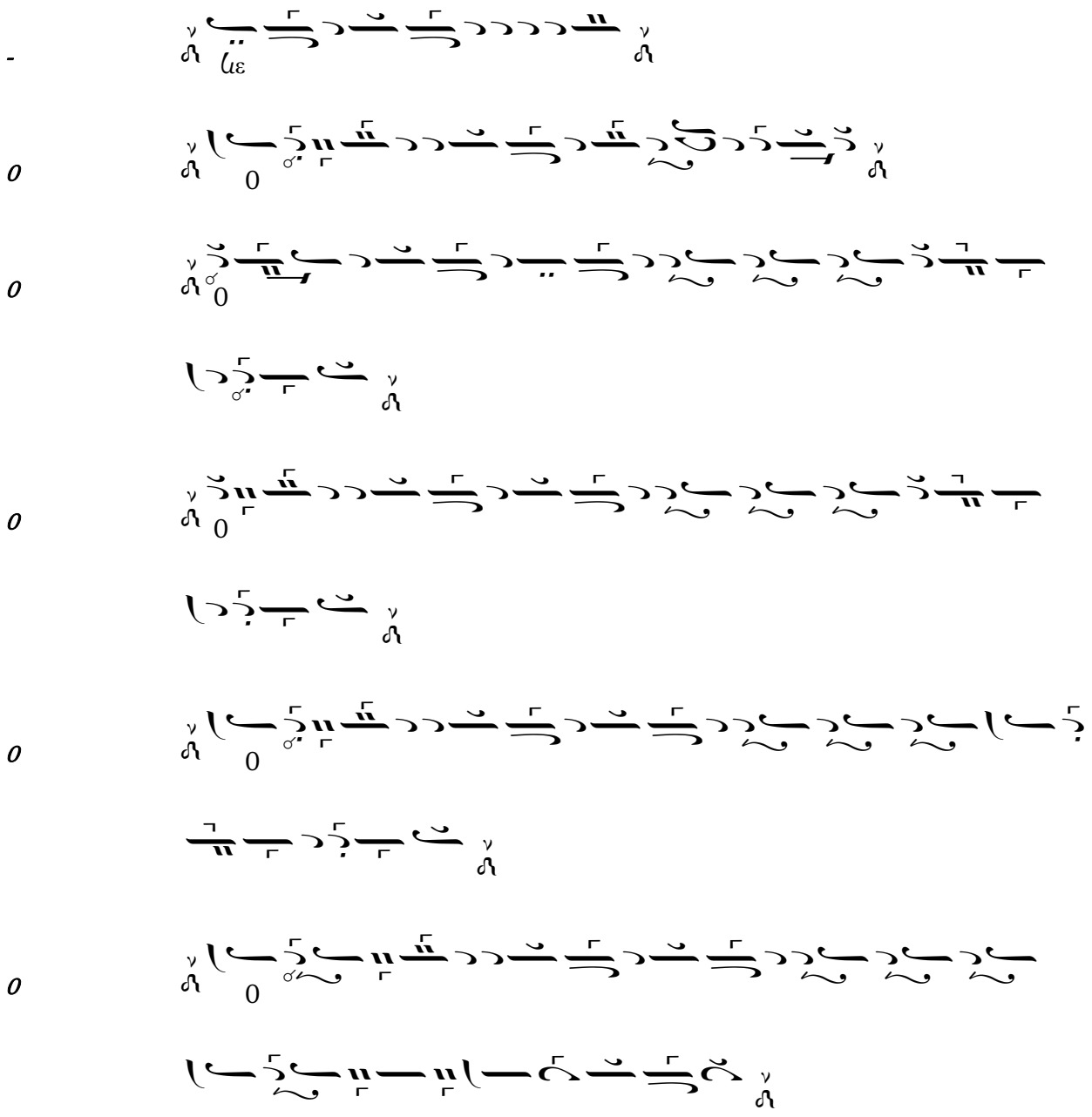
Formulae taken from Slavonic or Romanian adaptations of Greek cherubic hymns are written with gray notes.

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) Initial Syllable



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

Medial Cadences on Nee

B) Accented on Last Syllable

Nee - Nee

00

00

0000

001

001

001

001

001
101
0001
0001

0X01
00001
00001
00001
00001
00001

00001

00001

00001

00001

00001

10001

10101

100001

100001

1010001

00010001

00010001

X0010001

000100001

X000100001

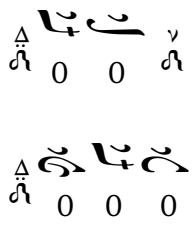
Vou - Nee

00001

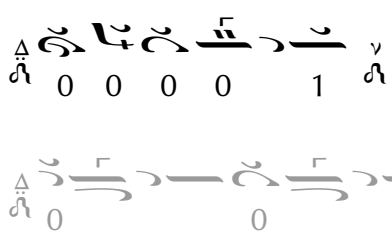
X10001

Di - Nee

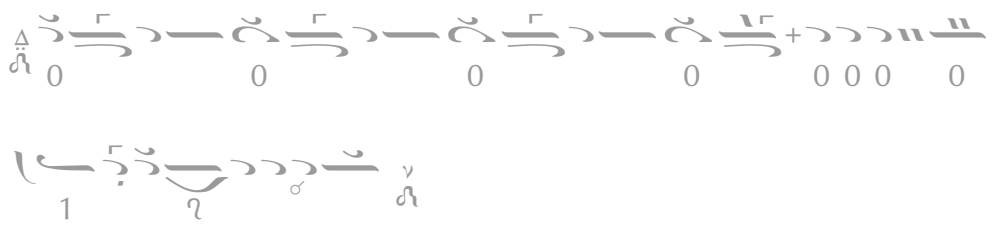
00



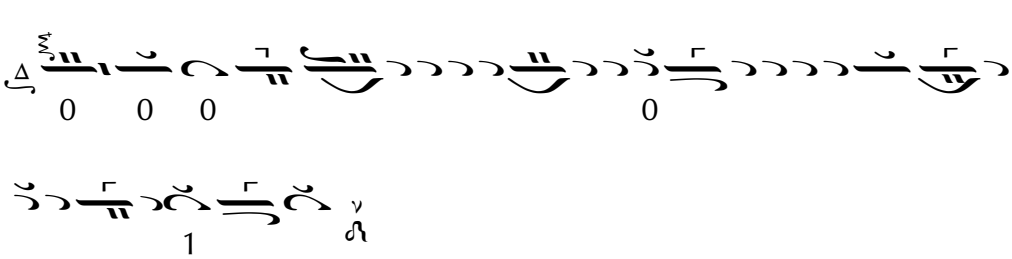
00001



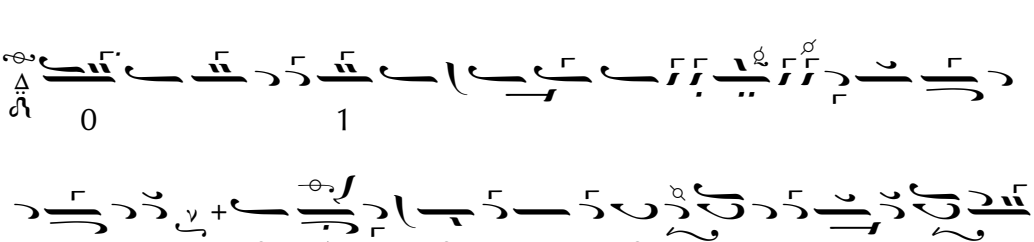
00001



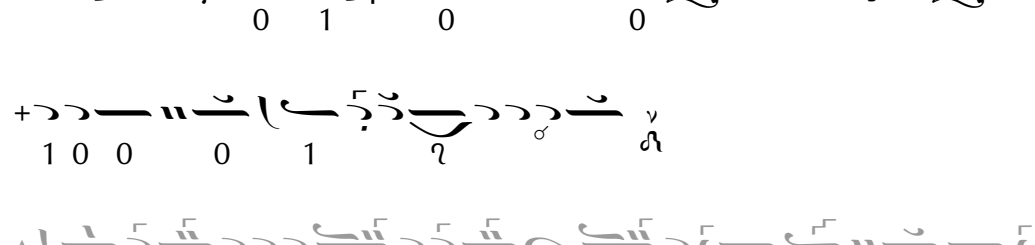
00001



010001

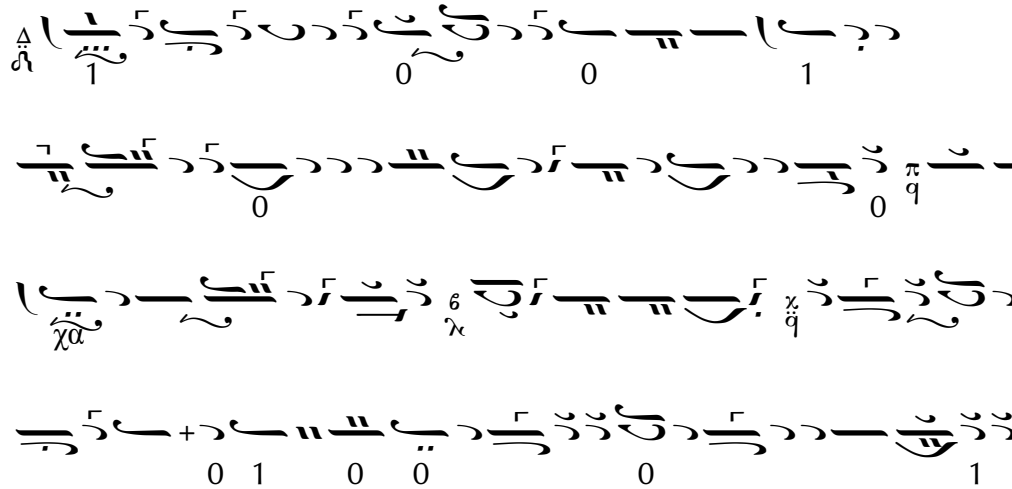


1000001

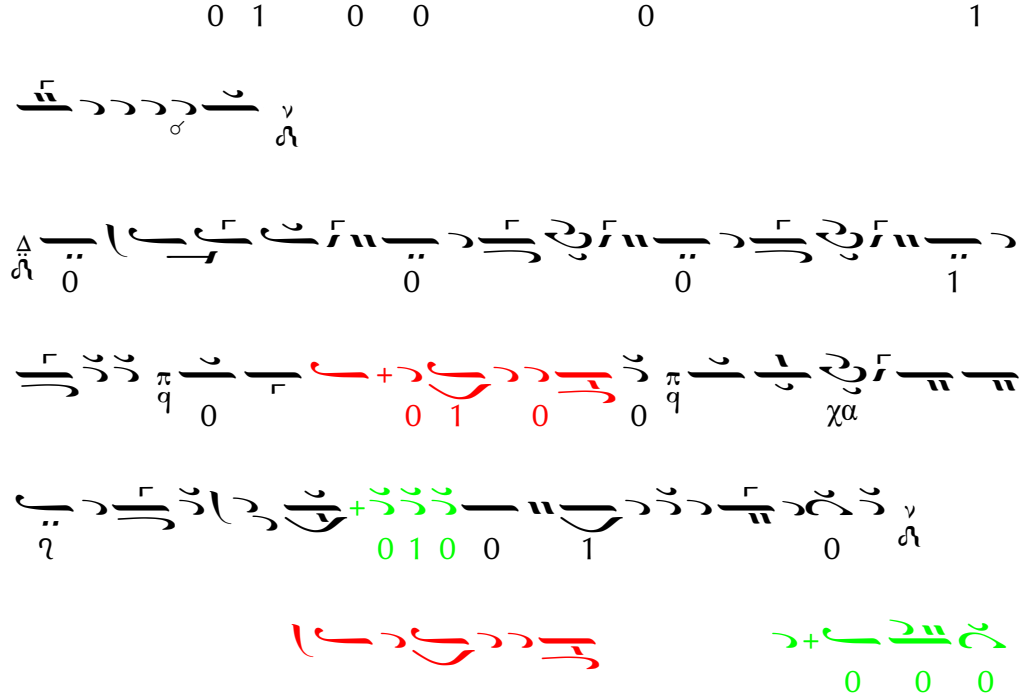


10X0001
1 0 X 0 0 0 1
10X0001
1 0 1
1010001
1 0 1 0 0 0 0
0 1 1 0 0 0 0
00010001
0 0 0 1 0
0 1 1 0
01010001
0 1 0 1 0
1 1 0 0

10010001



00010010001

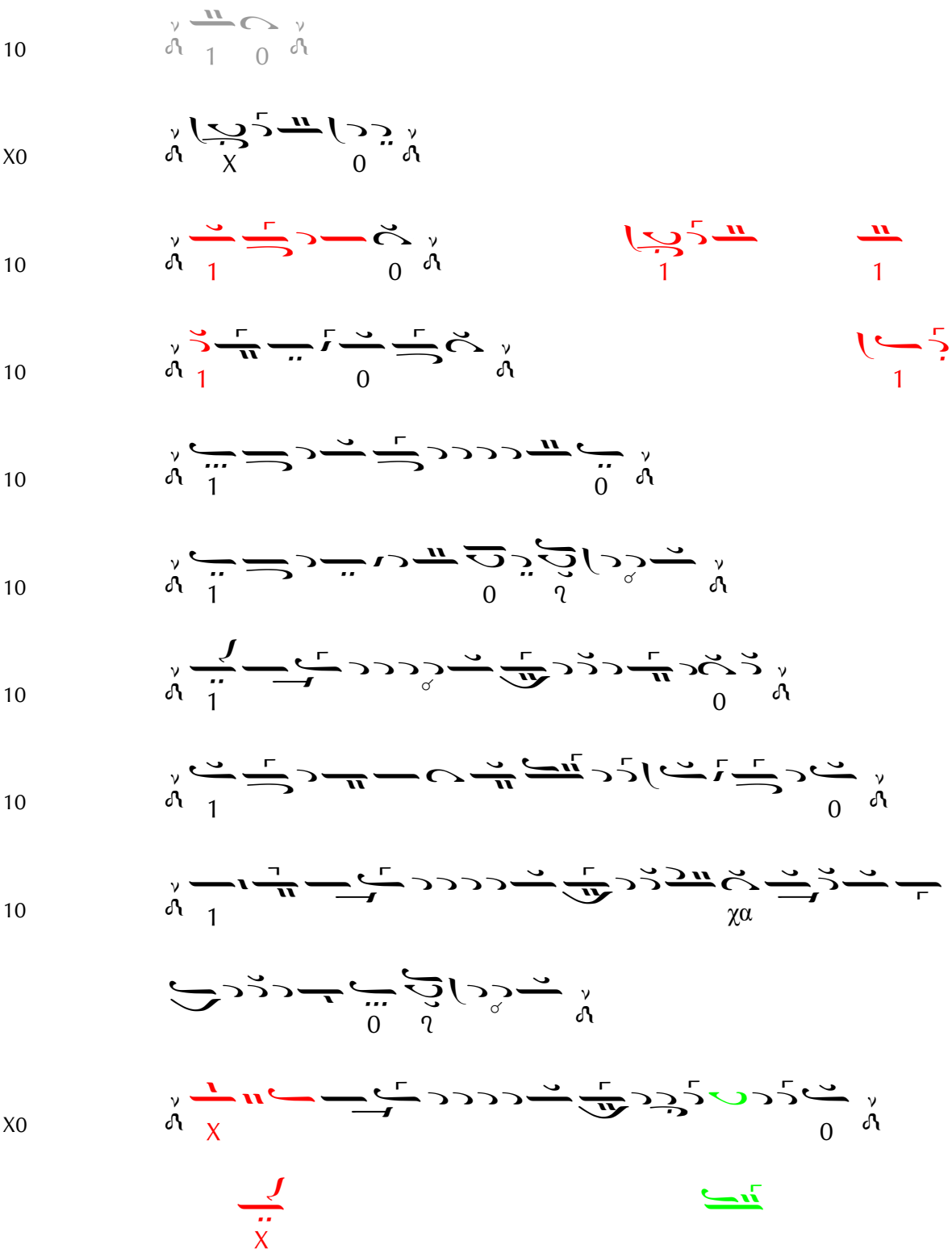


High Nee - Nee

000

C) Accented on Second to Last Syllable

Nee - Nee



0010
0010
0010
0010
χα

X0010

10010

10010

10010

10010

10010

10010

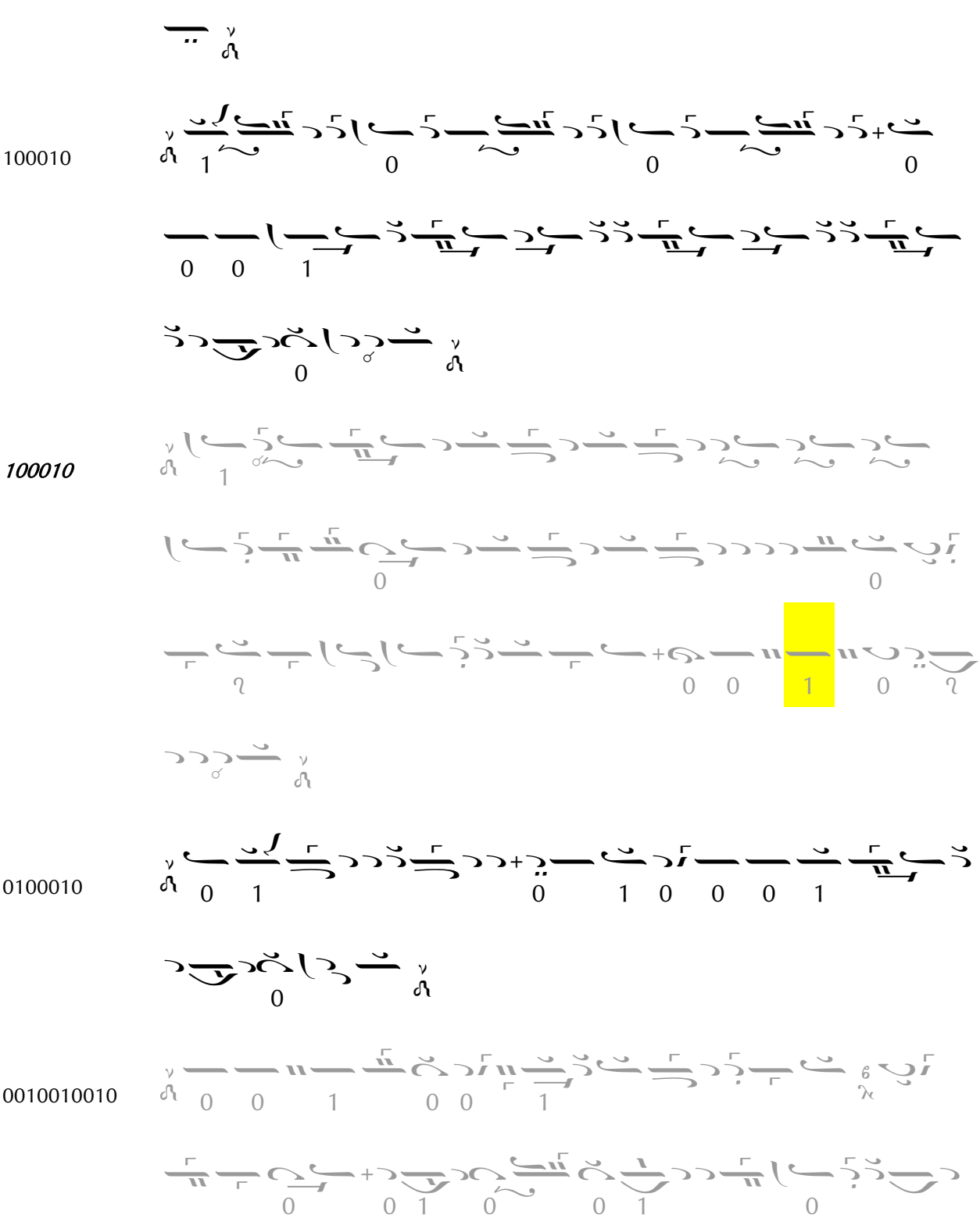
10010

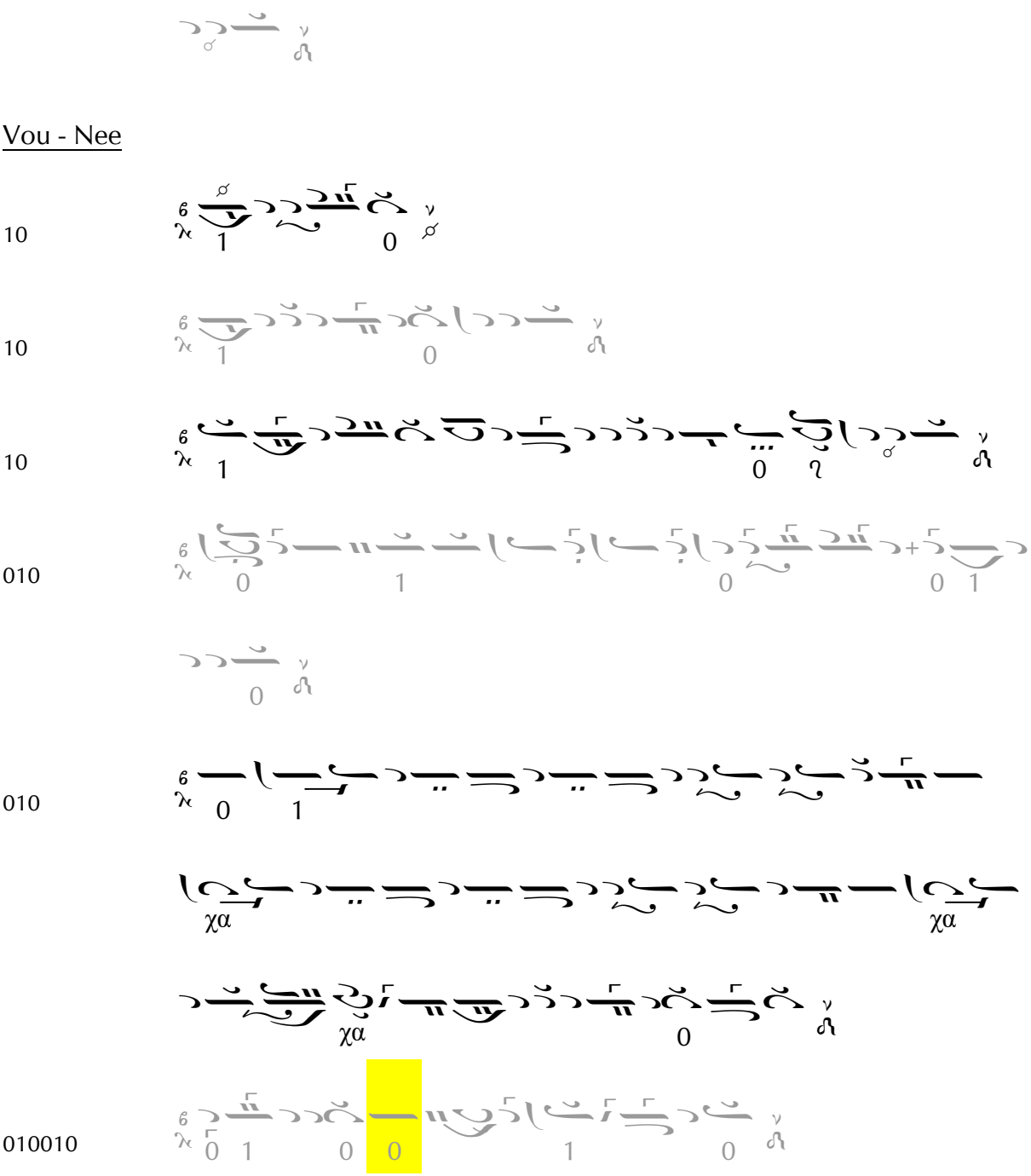
10010

10010

10010

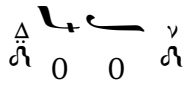
10010


100010
100010
0100010
0010010010

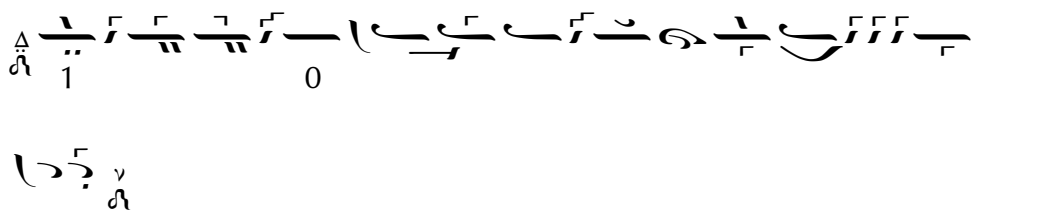

Vou - Nee
10
10
10
010
010
010010

Di - Nee

00

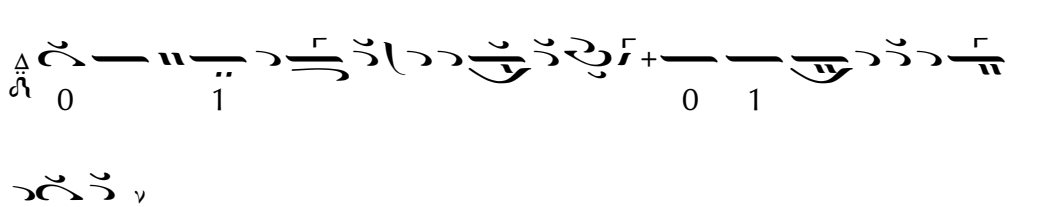


10

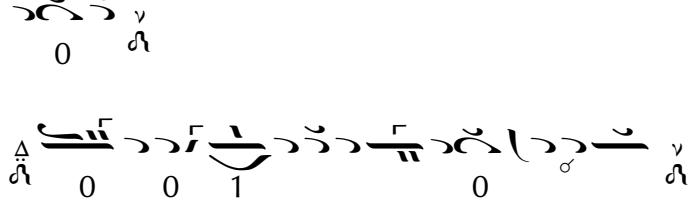


010

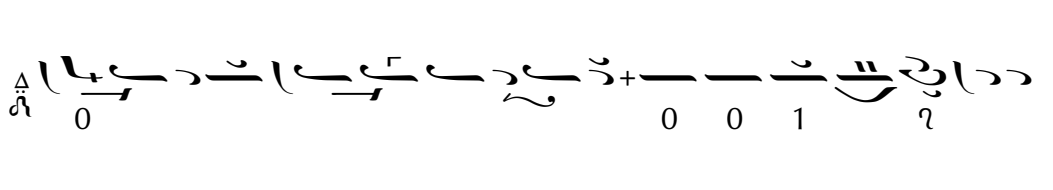
010



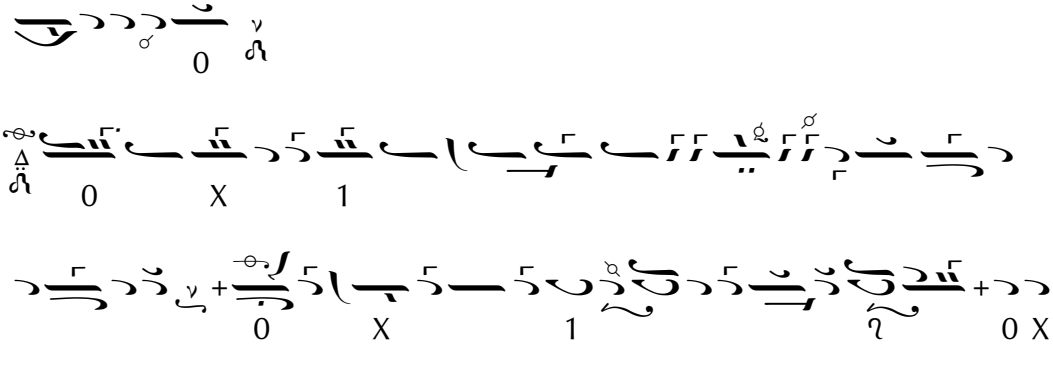
0010



0010



0X10



10010

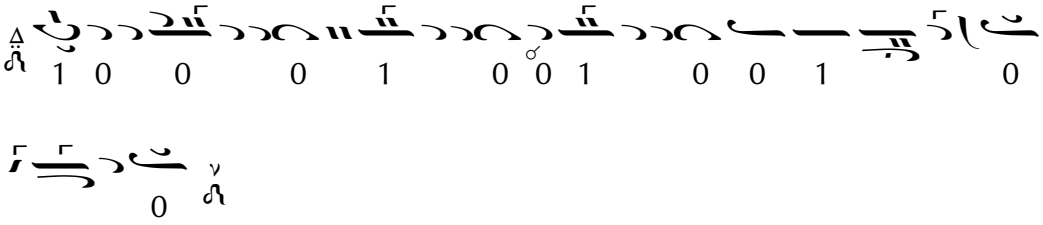
10010

100010

0010010

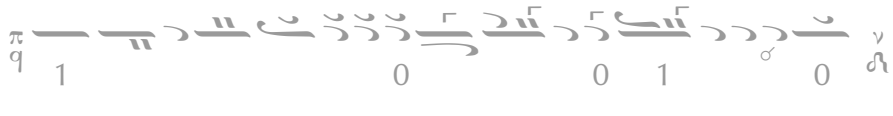
1000010

100010010



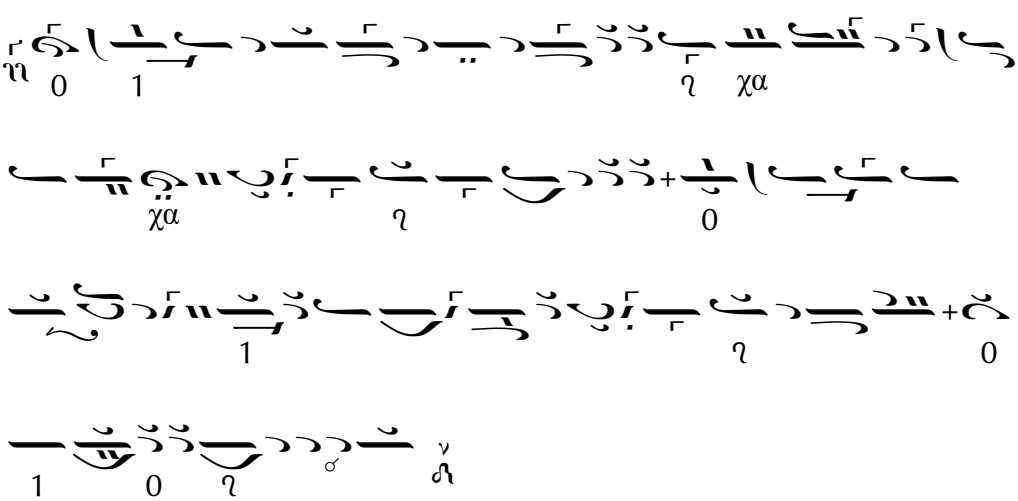
Pa - Nee

10010



Ga - Nee

010



D) Accented on Third to Last Syllable

Nee - Nee

100

100

100

100

100

100

100

100

101

110

0100

0100

0100

0100

0100

0100

0100

0100

0100

0100

0X01

X100

0110

00100

00100

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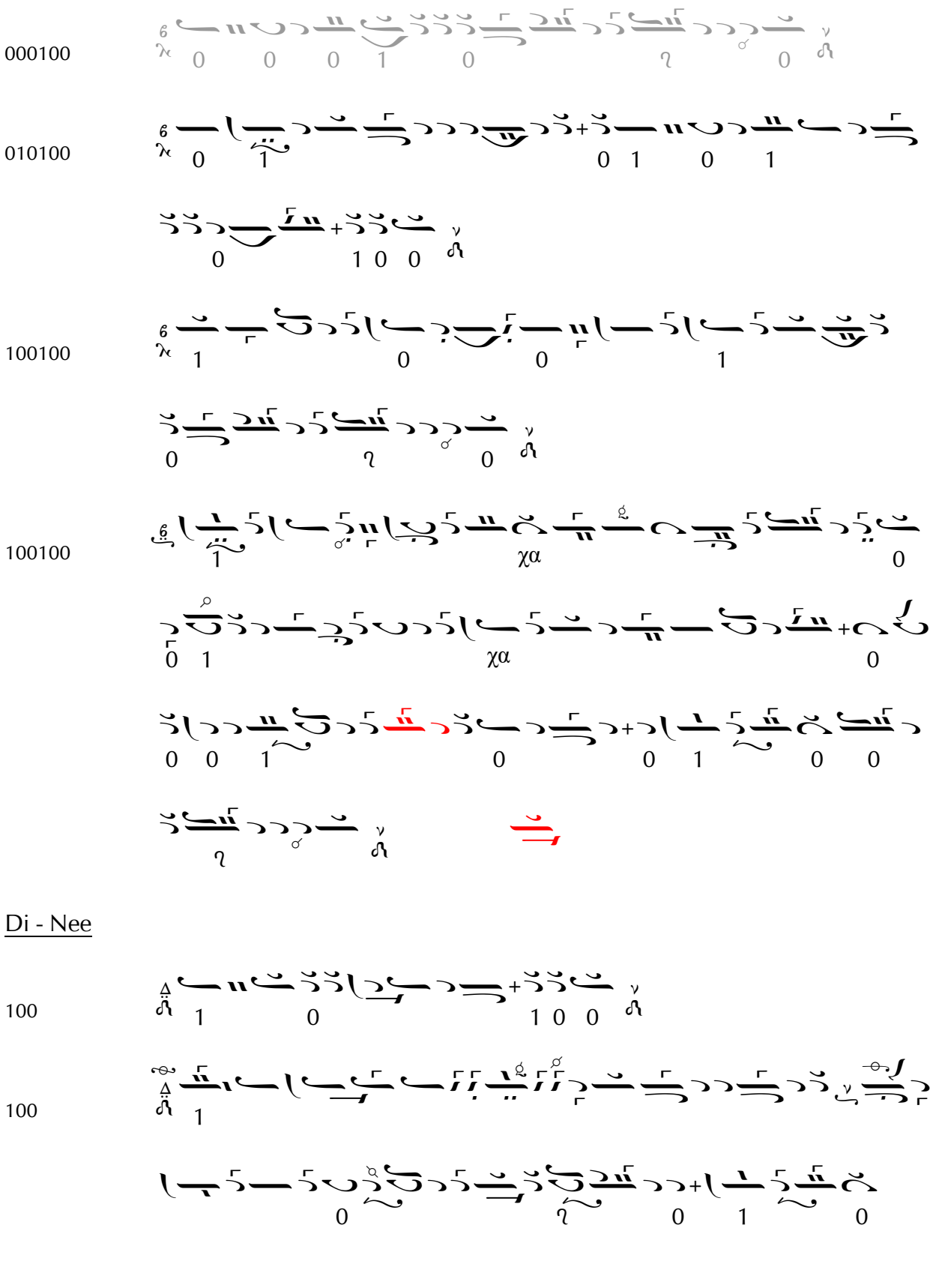

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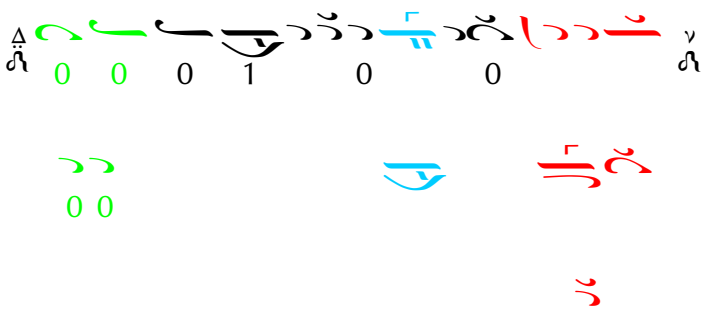

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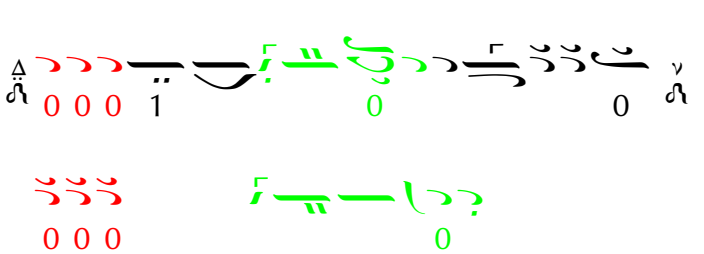

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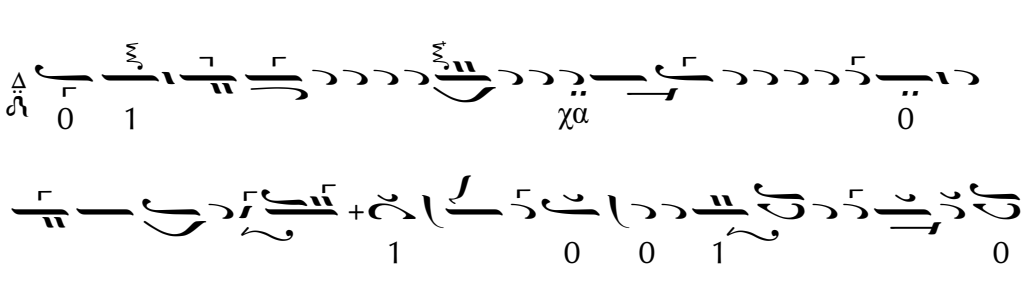

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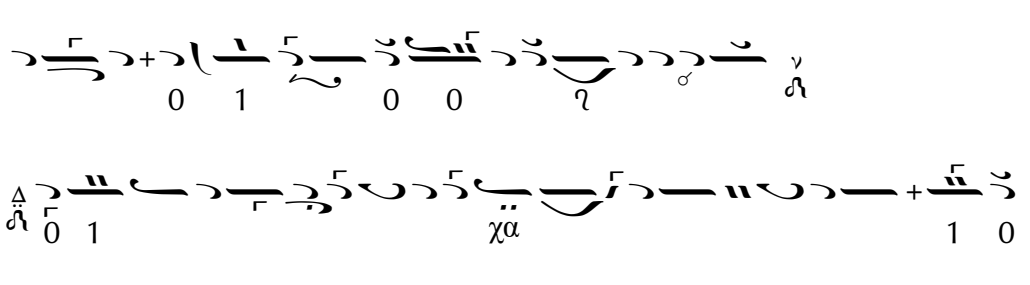

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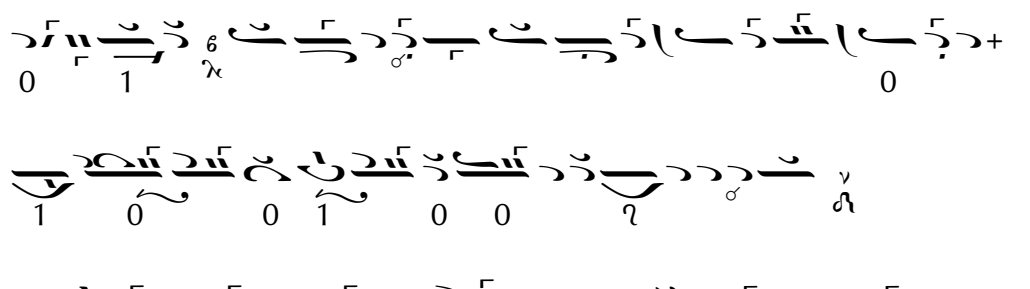

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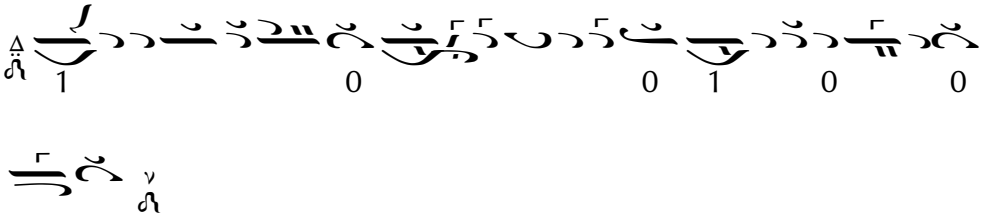

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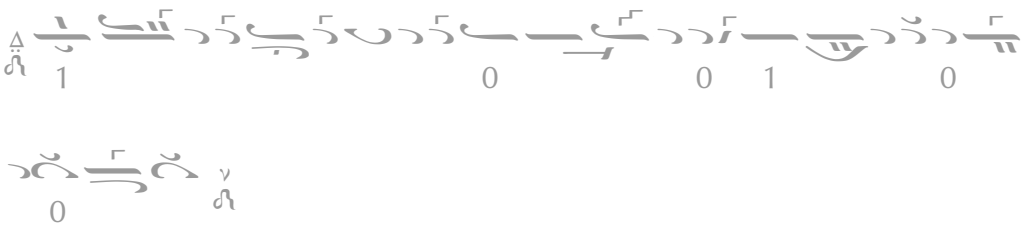

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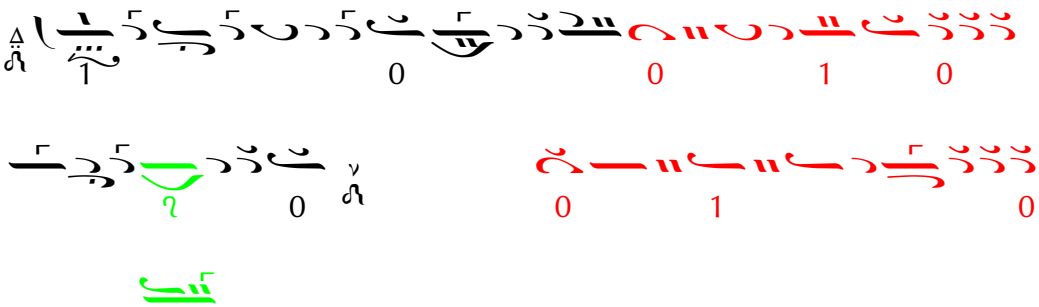

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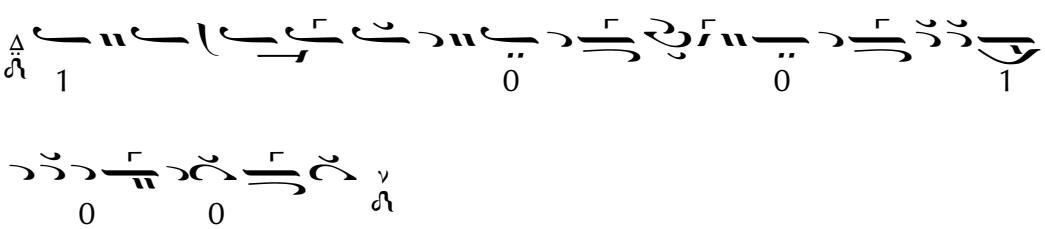

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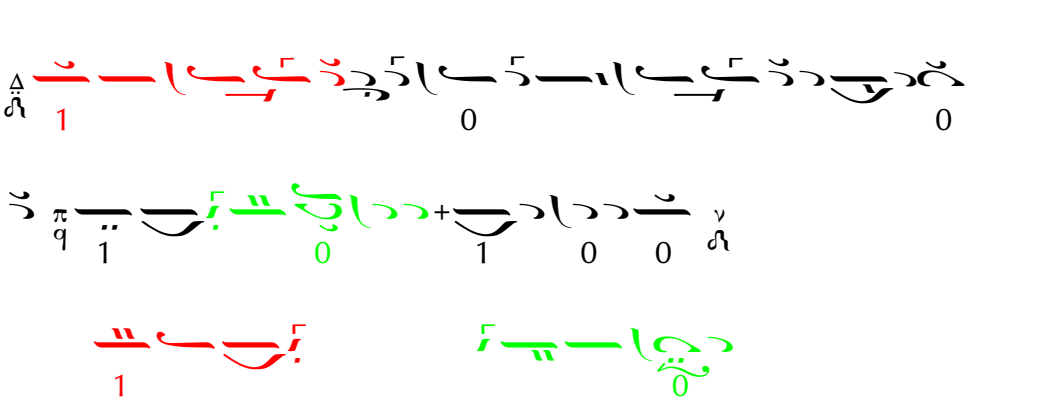

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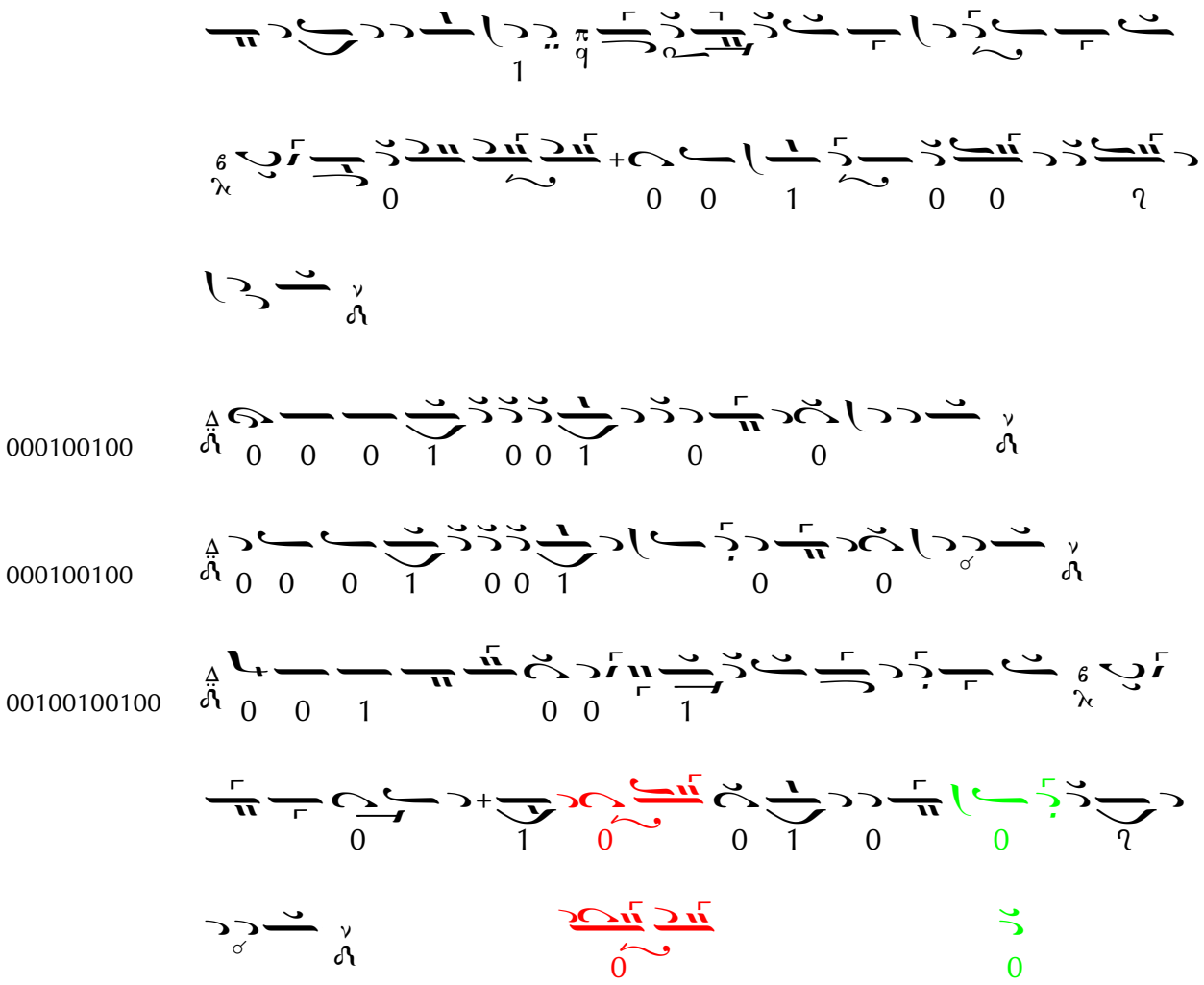

Pa - Nee

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High Nee - Nee

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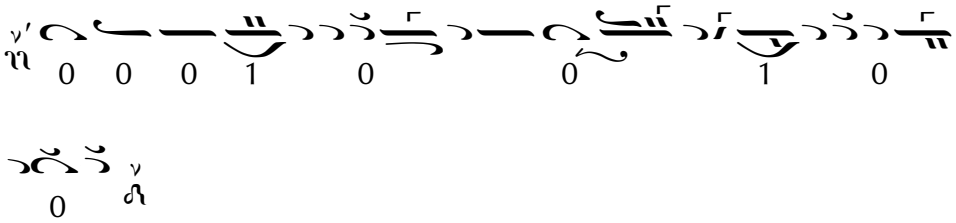

E) Accented on Fourth to Last Syllable

Nee - Nee

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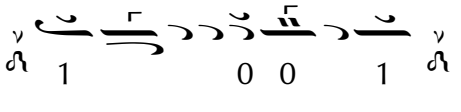

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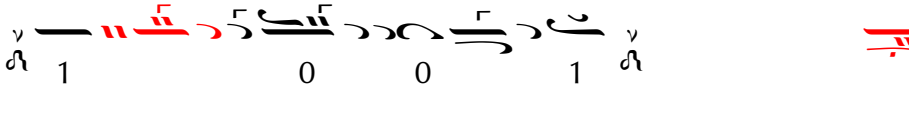

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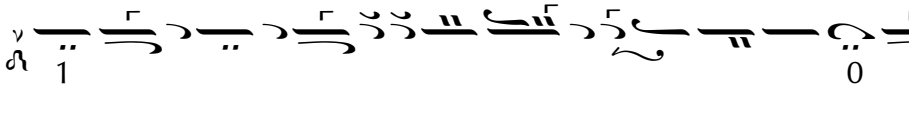

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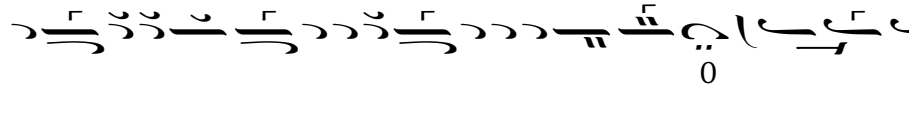

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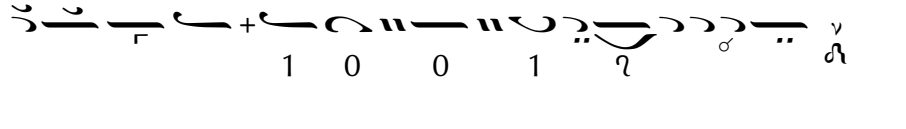

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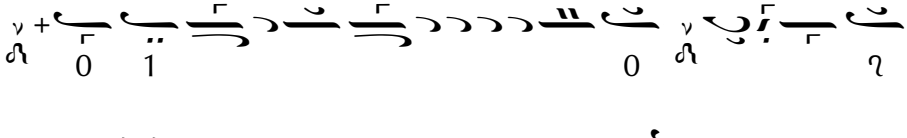

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Vou - Nee

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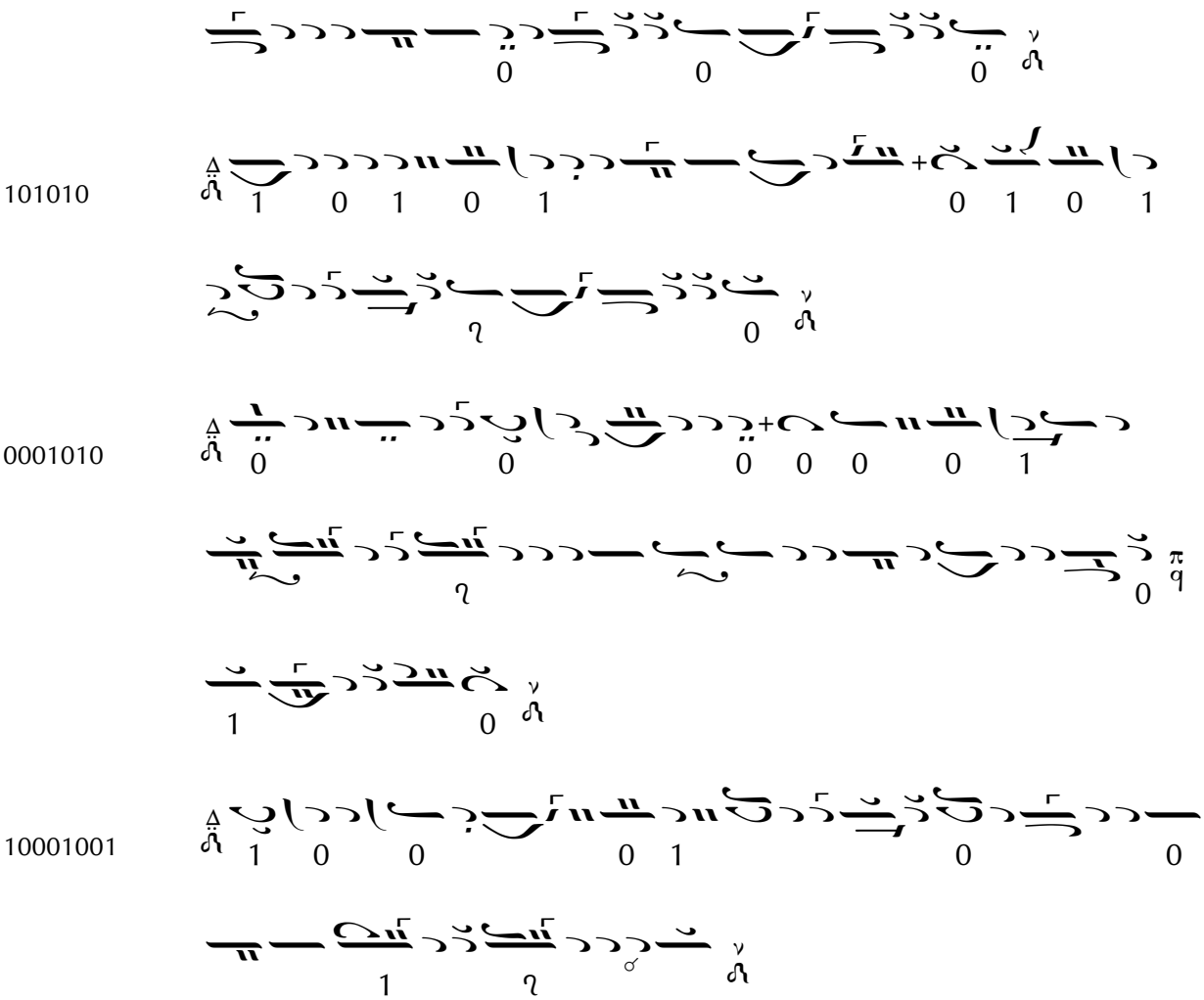
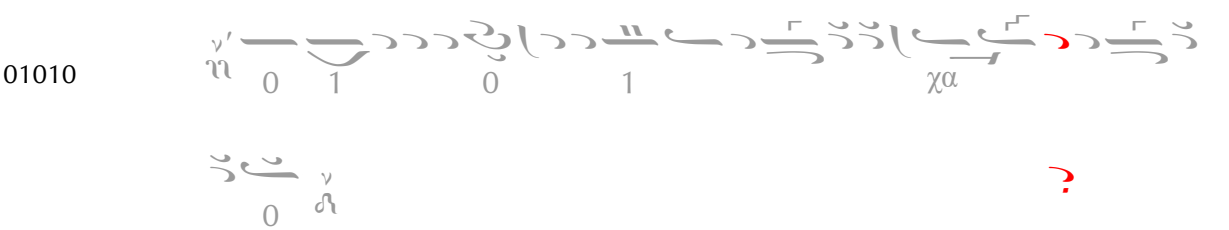


High Nee - Nee



Medial Cadences on Vou

F) Accented on Last Syllable

Nee - Vou

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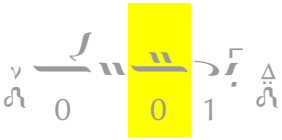

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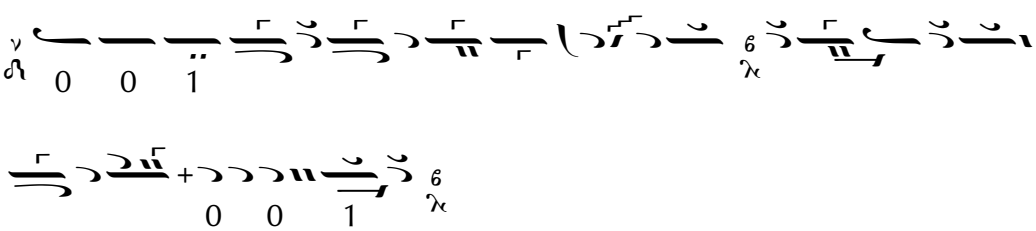

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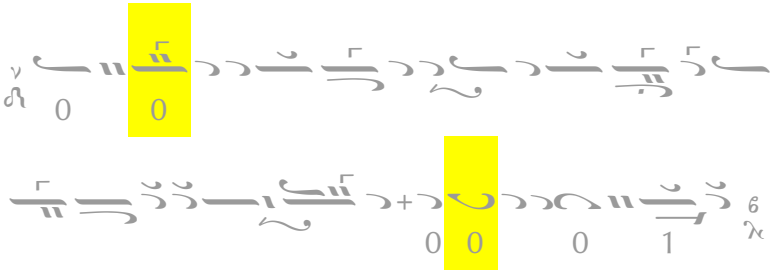

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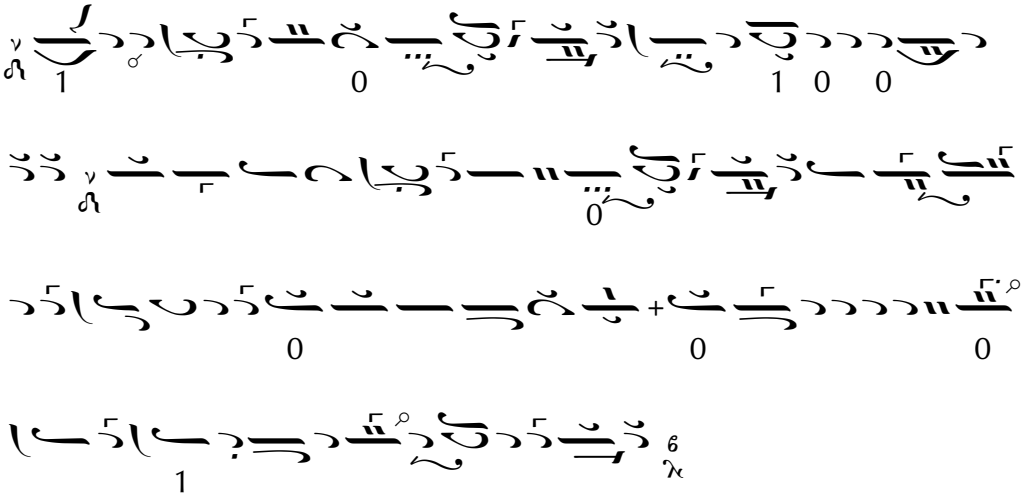

G) Accented on Second to Last Syllable

Nee - Vou

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Vou - Vou

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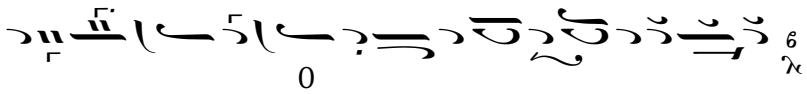
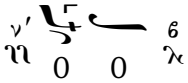


High Nee - Vou

00 

H) Accented on Third to Last Syllable

Nee - Vou

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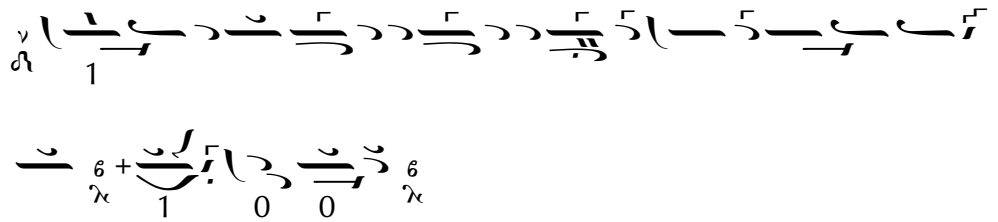

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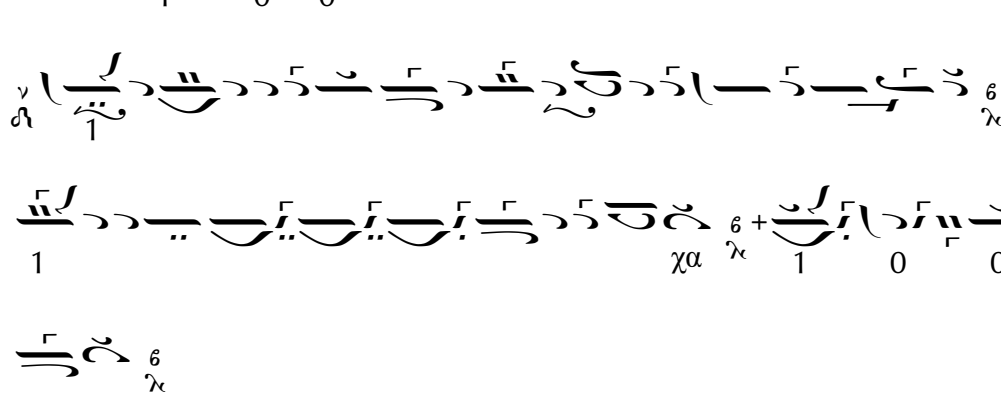

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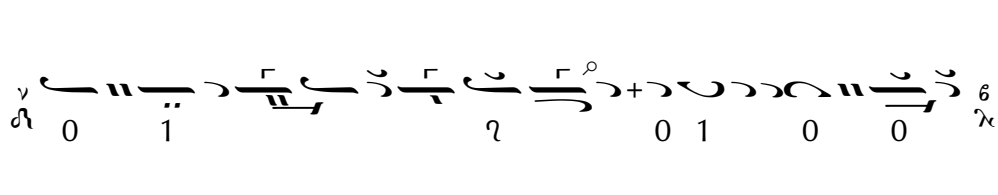

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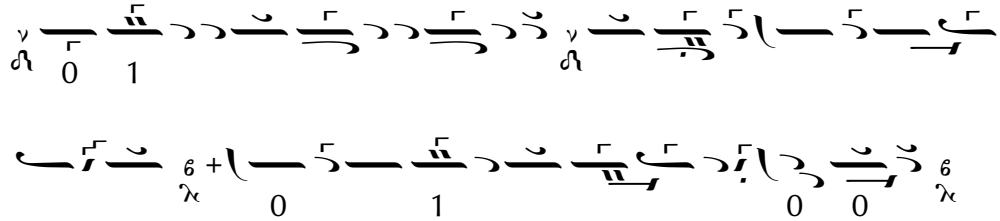

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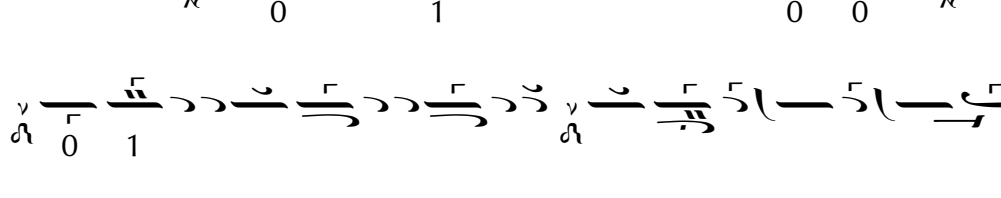

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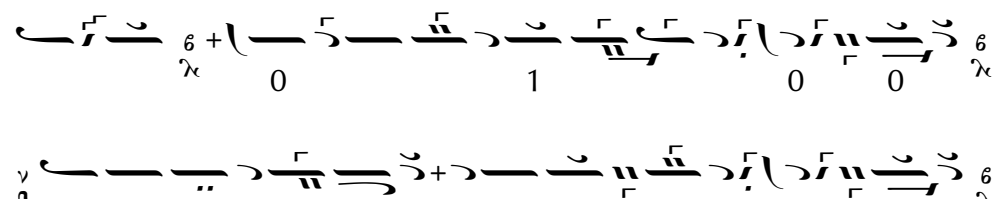

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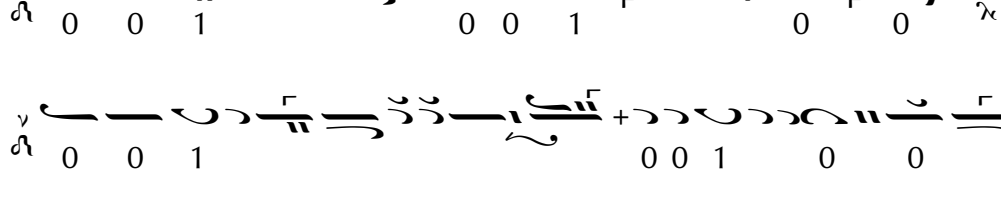

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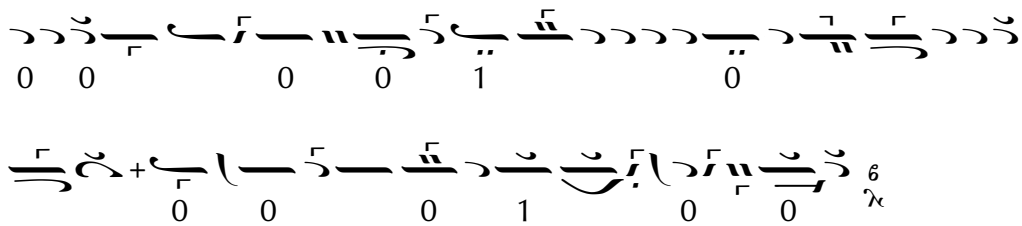

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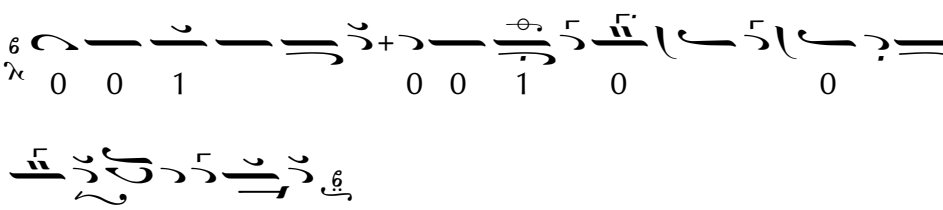

Di - Vou

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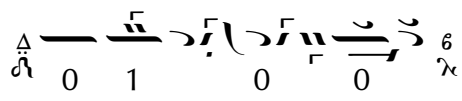

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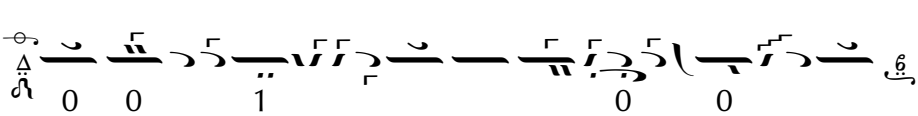

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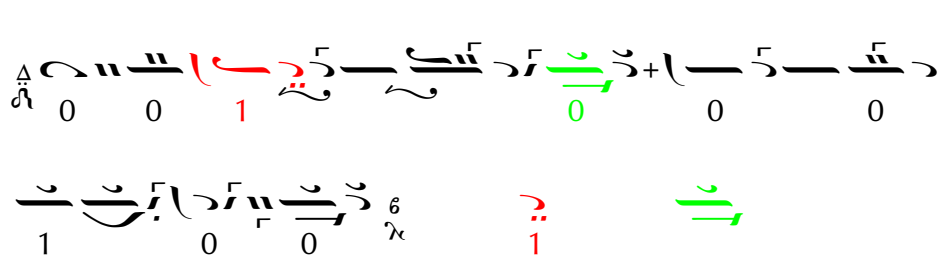

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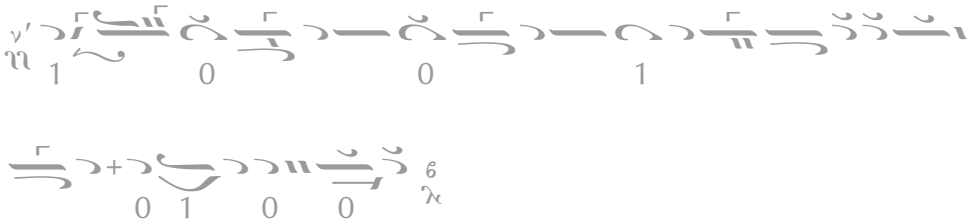

I) Accented on Fourth to Last Syllable

Nee - Vou

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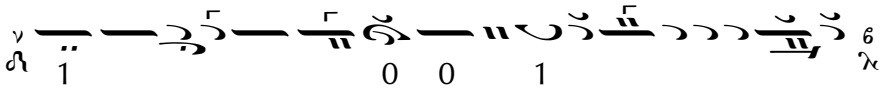

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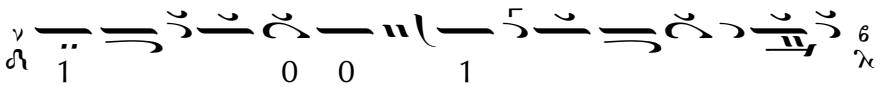

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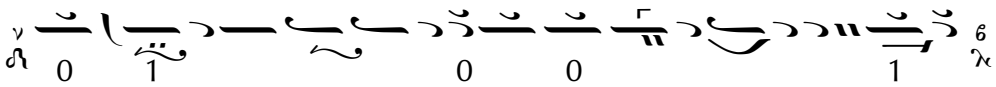

Medial Cadences on Di

J) Accented on Last Syllable

Nee - Di

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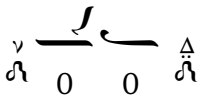

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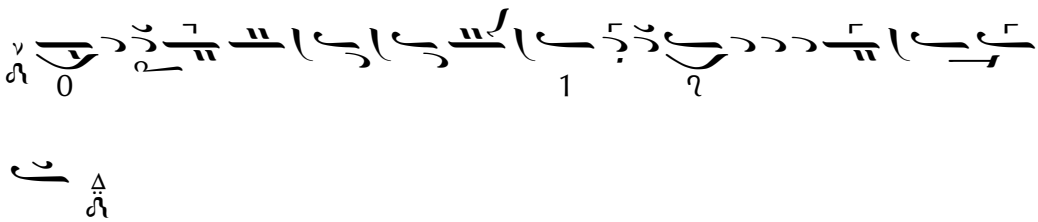

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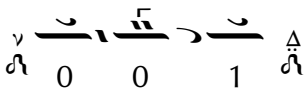

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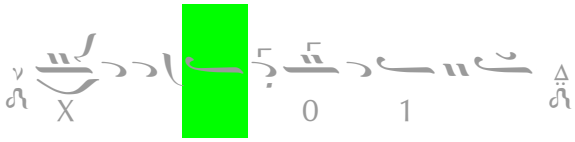

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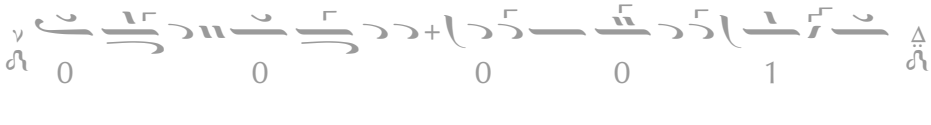

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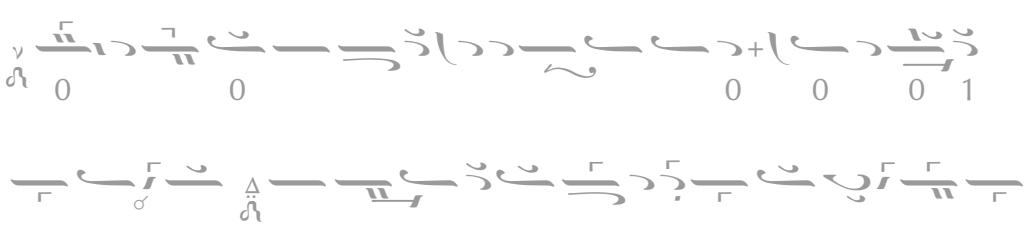

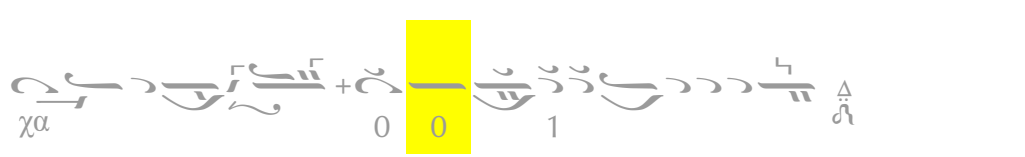

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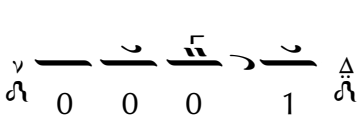

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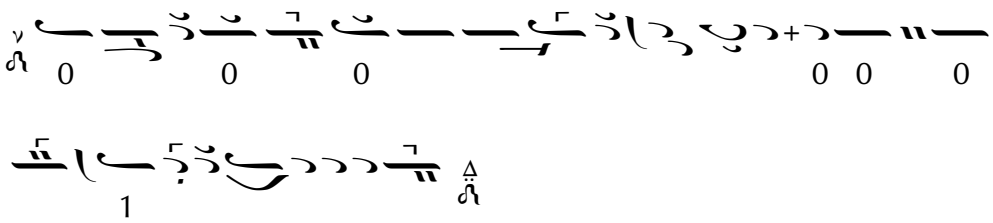

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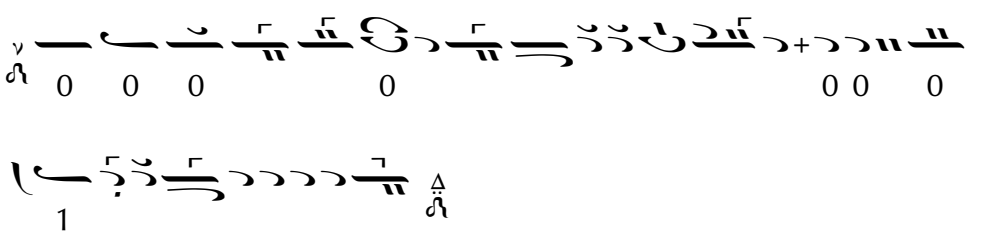

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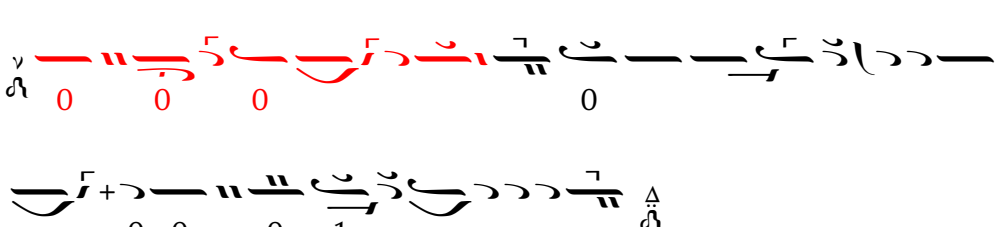

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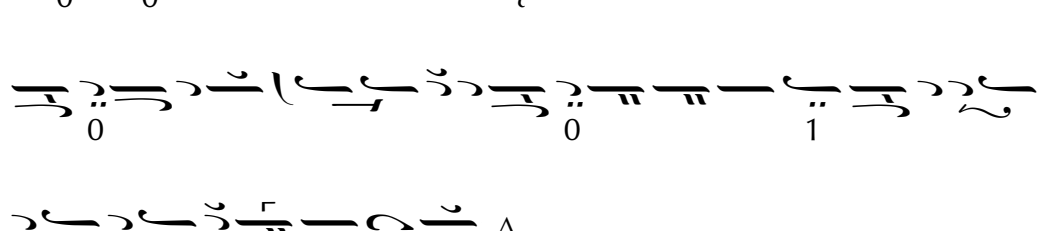

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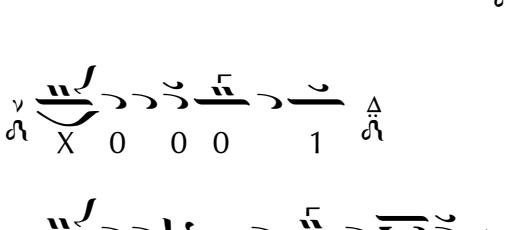

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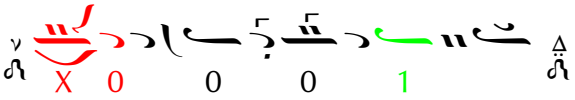

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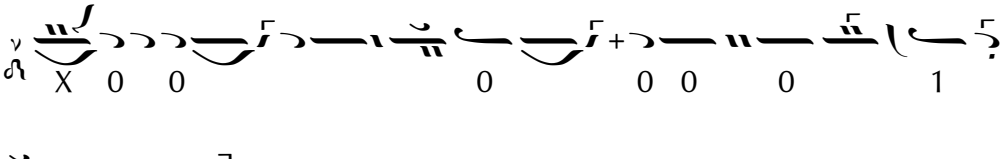

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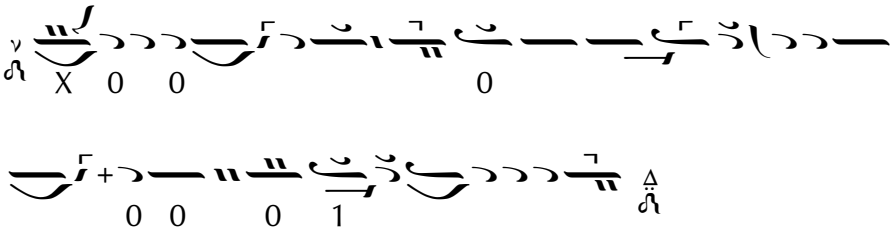

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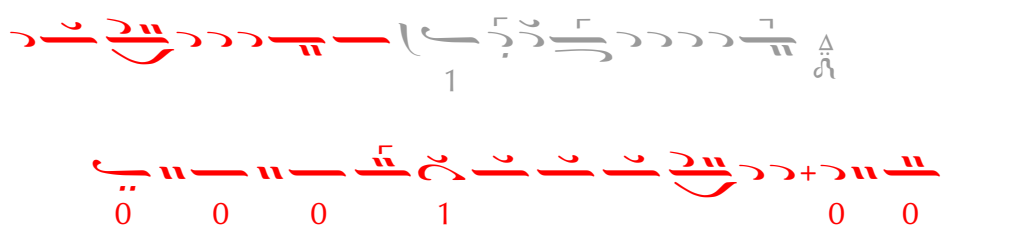

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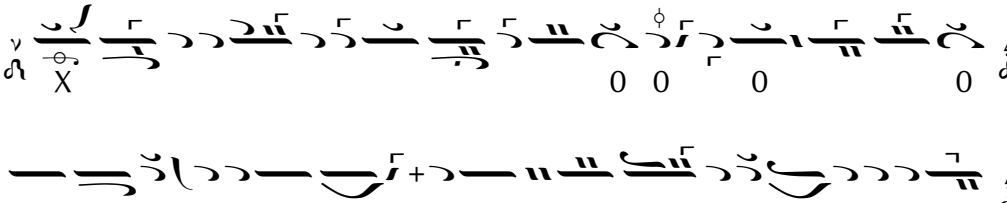

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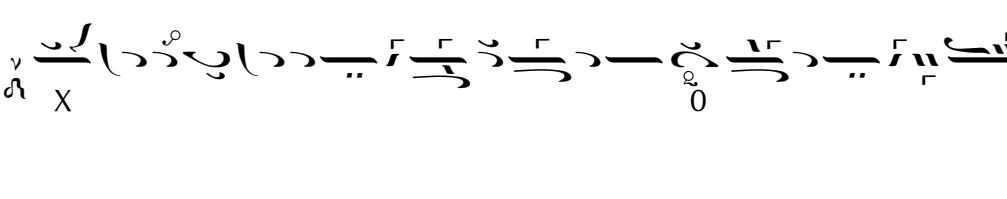

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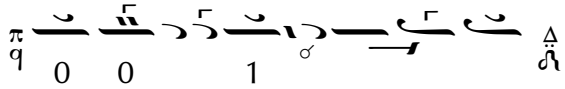

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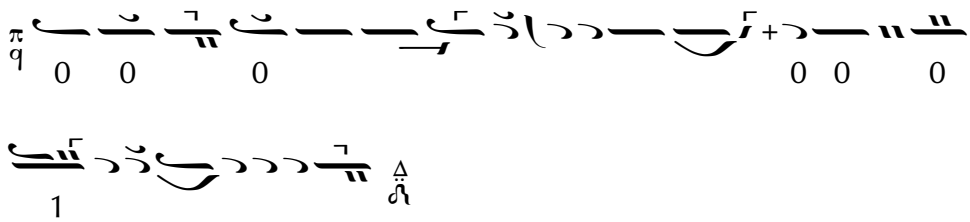

High Nee - Di

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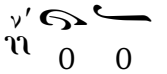

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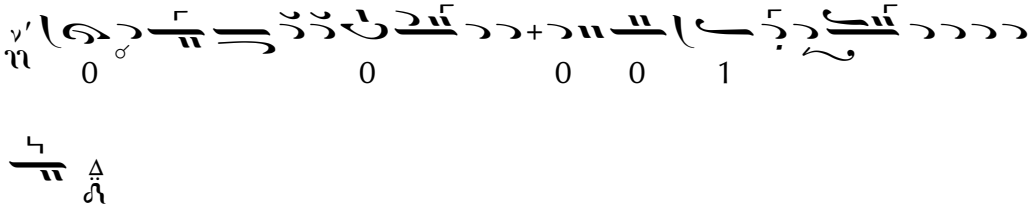
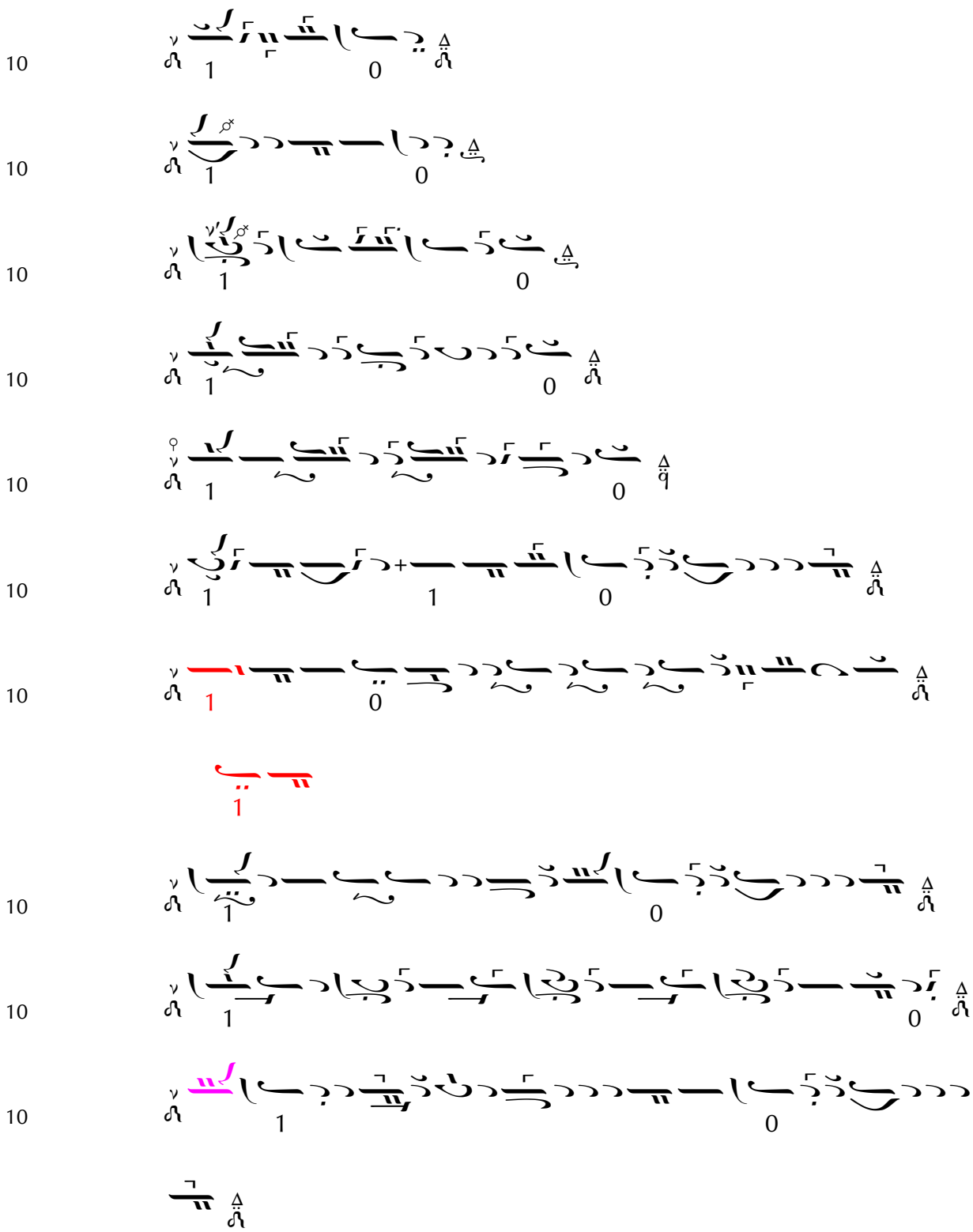


K) Accented on Second to Last Syllable

Nee - Di



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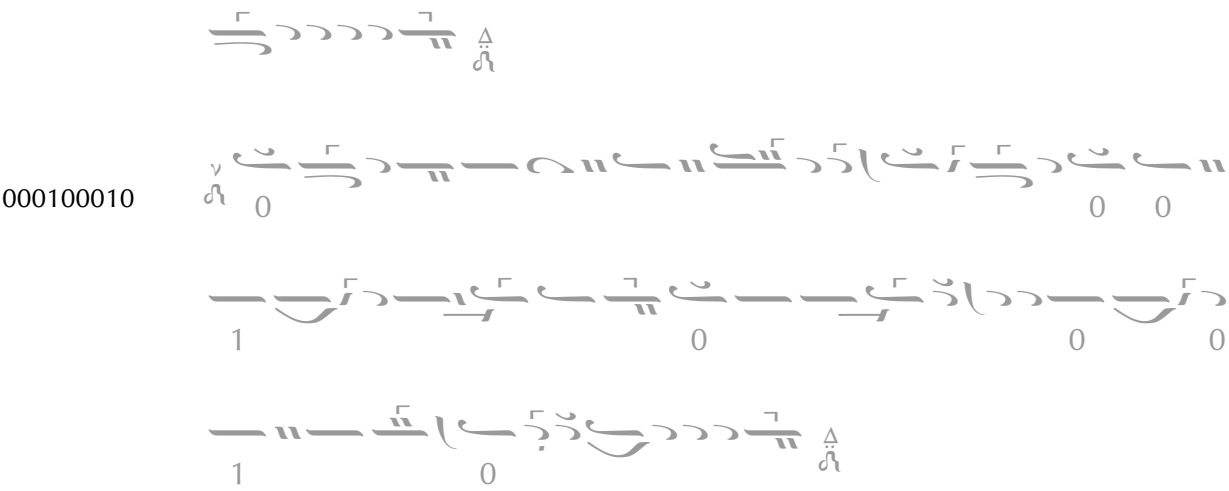
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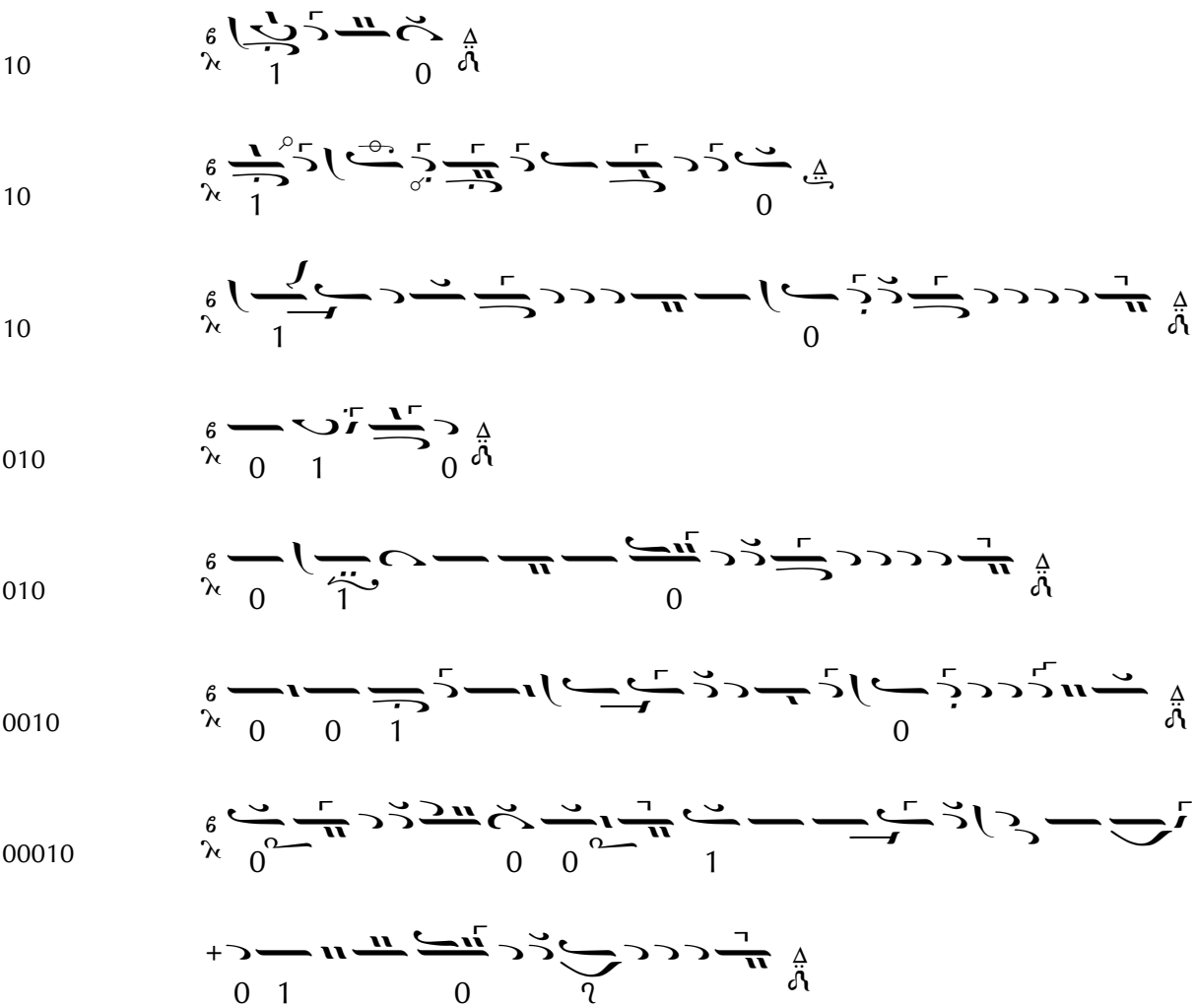
Vou - Di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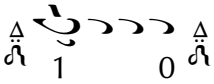
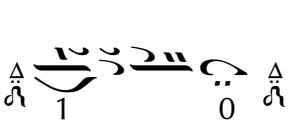
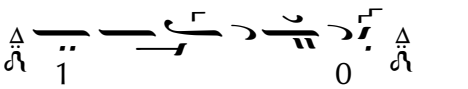
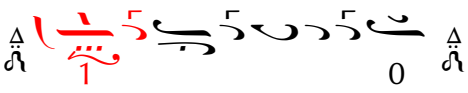
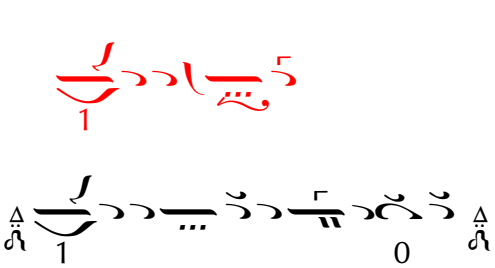
Di - Di

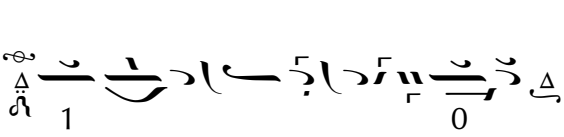
10 

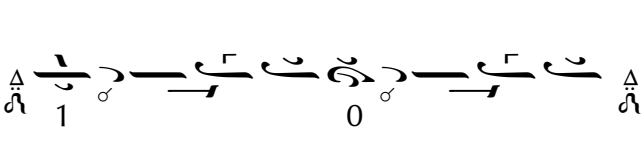
10 

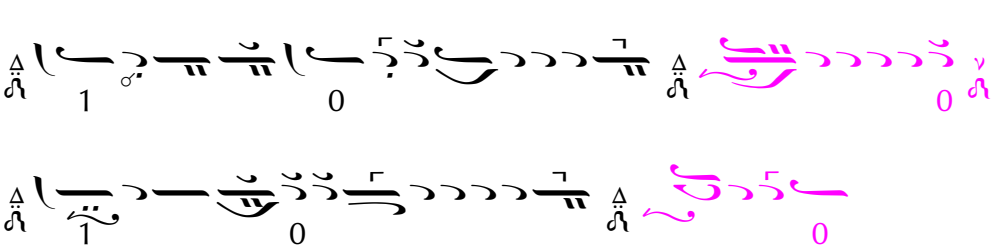
10 

10 

10 

10 

10 

10 

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Note: These pink notes are a smooth way to continue the next phrase on Vou or Nee. These "smoothies" could be attached on to other formulae ending on Di as these formulae do.

0010

0010

0010

10010

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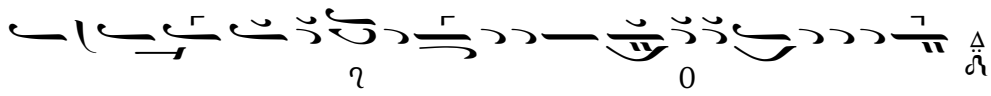

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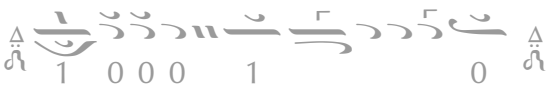

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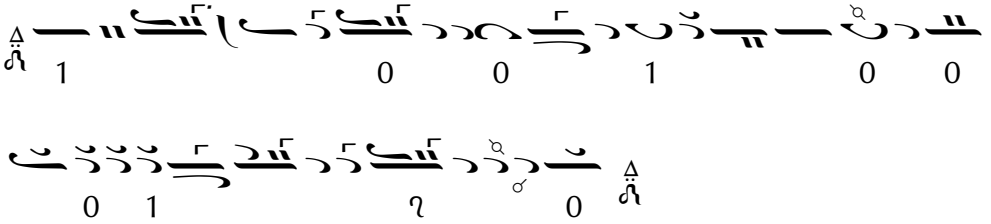

Pa - Di

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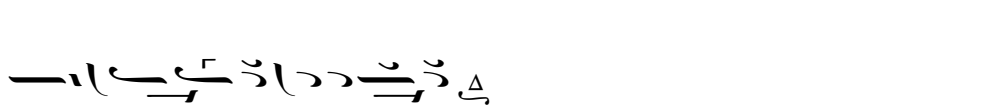
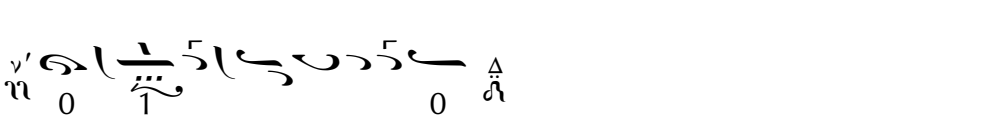


0010

High Nee - Di

010

010



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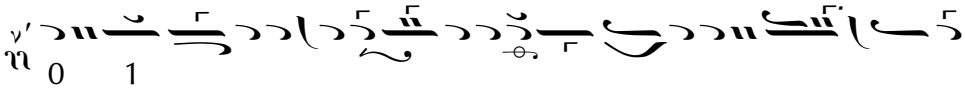

0010

L) Accented on Third to Last Syllable

Nee - Di

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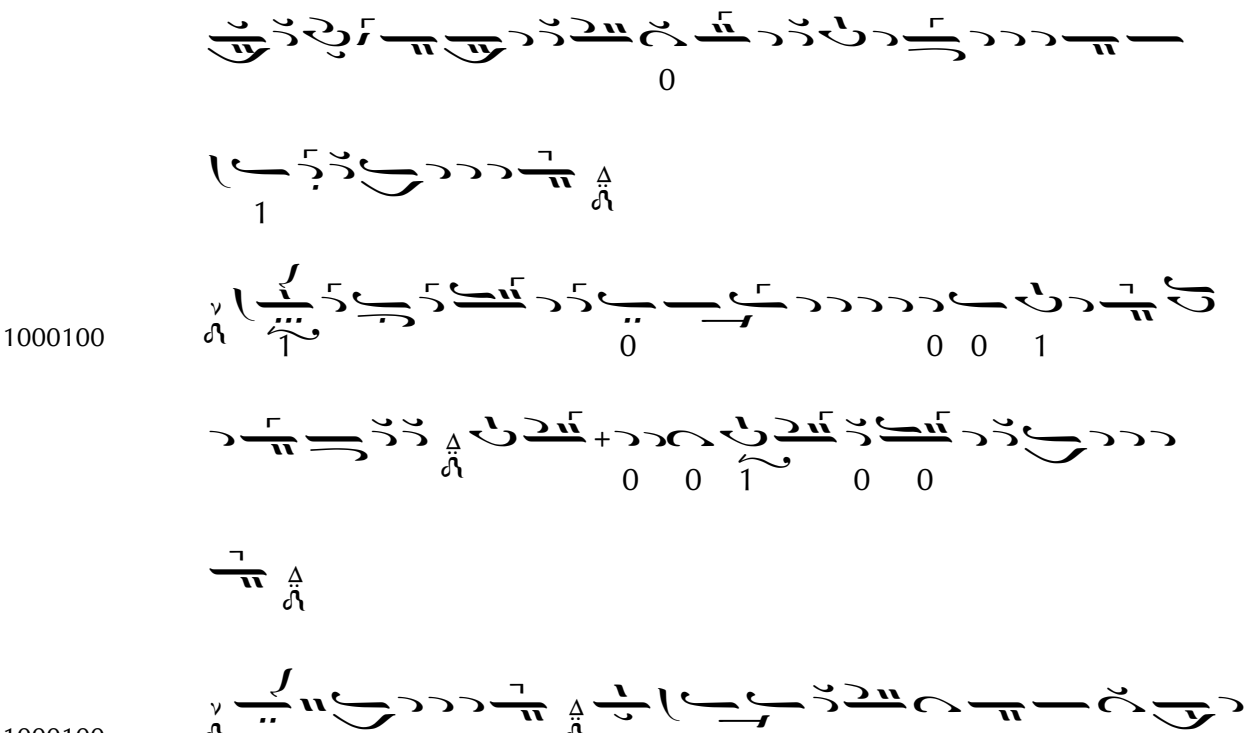
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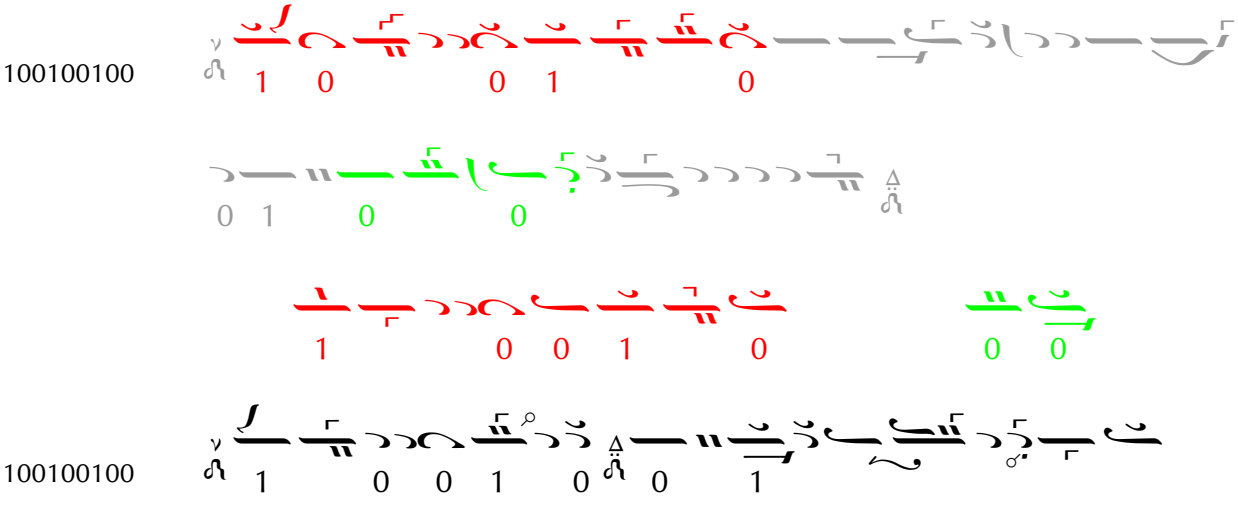
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Vou - Di

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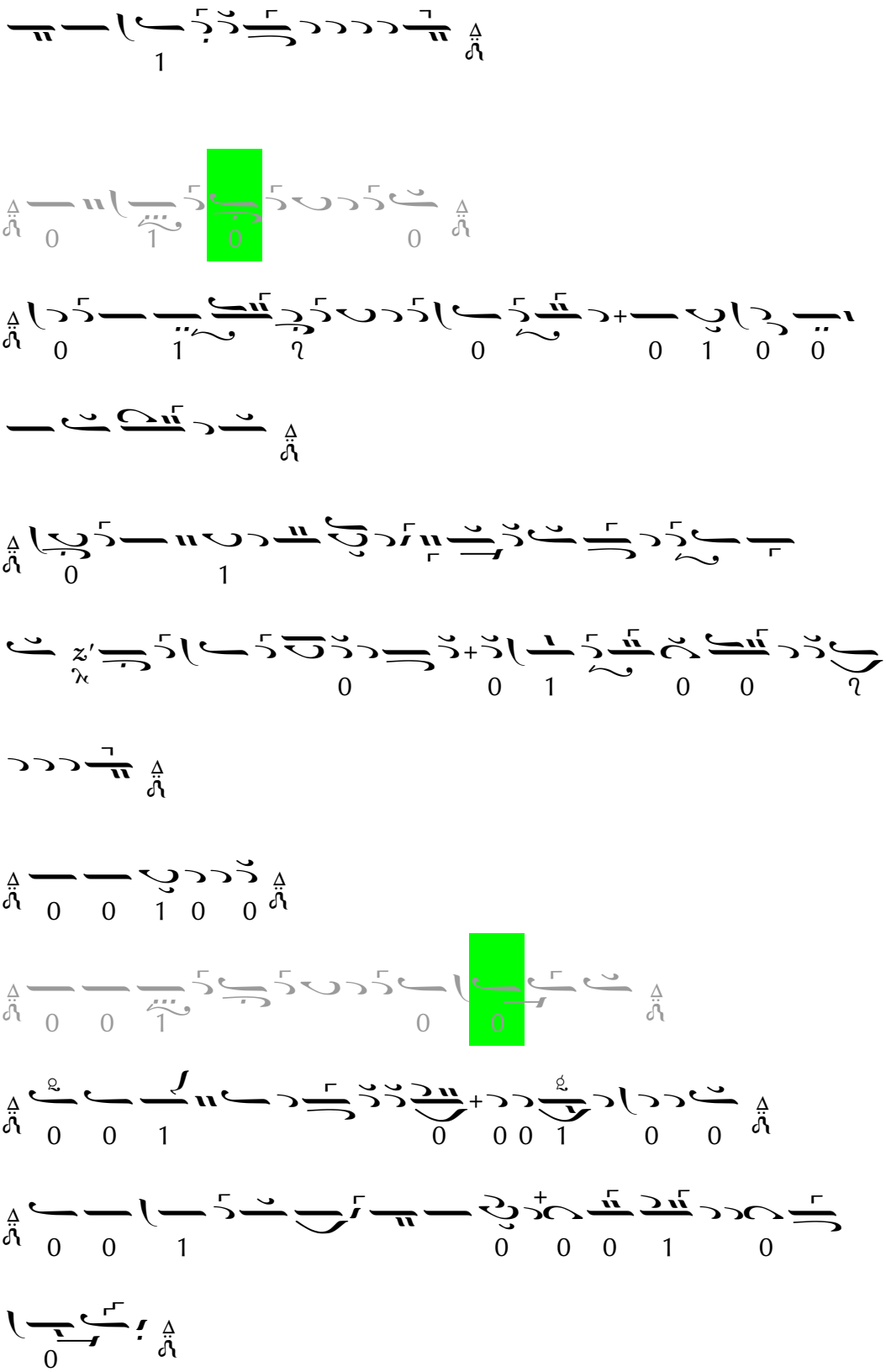

Di - Di

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High Nee - Di

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M) Accented on Fourth to Last Syllable

Nee - Di

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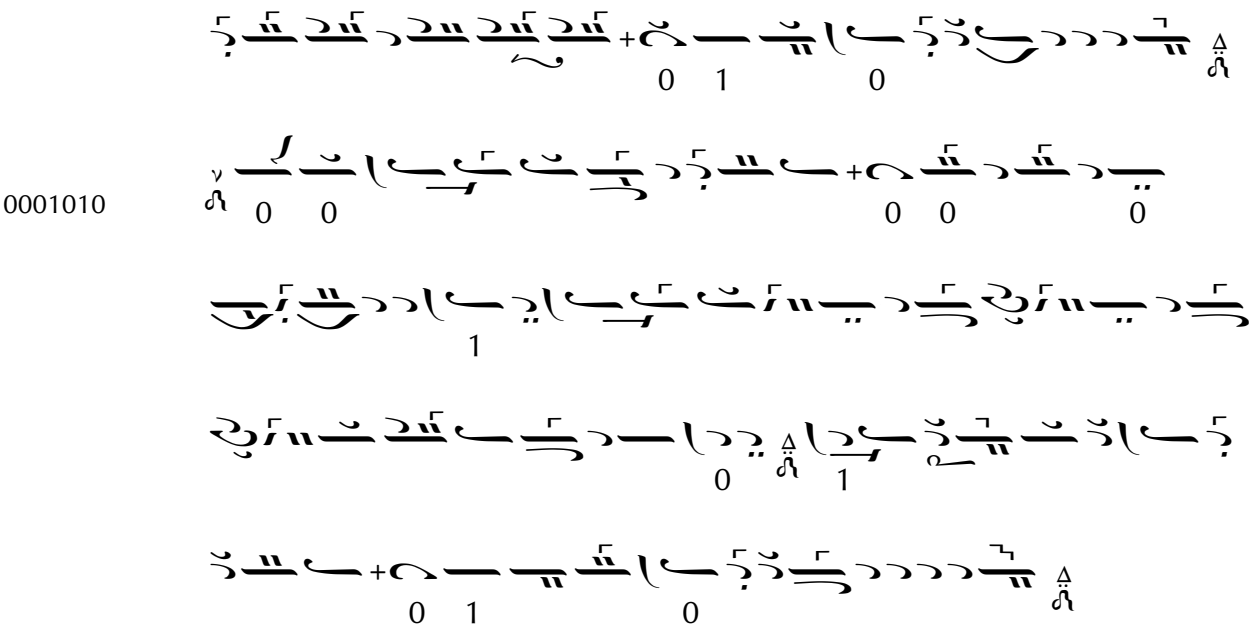

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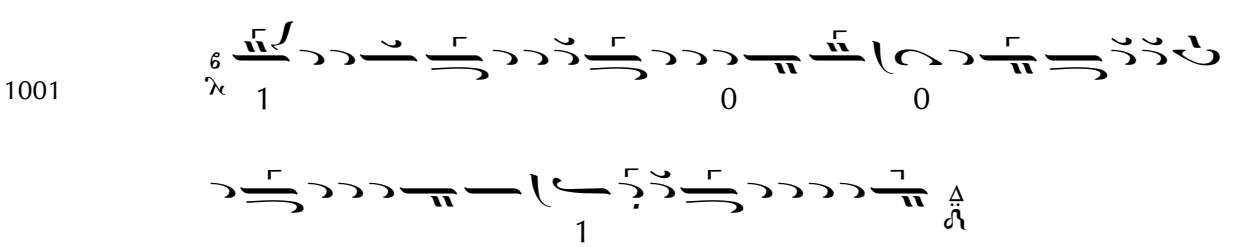
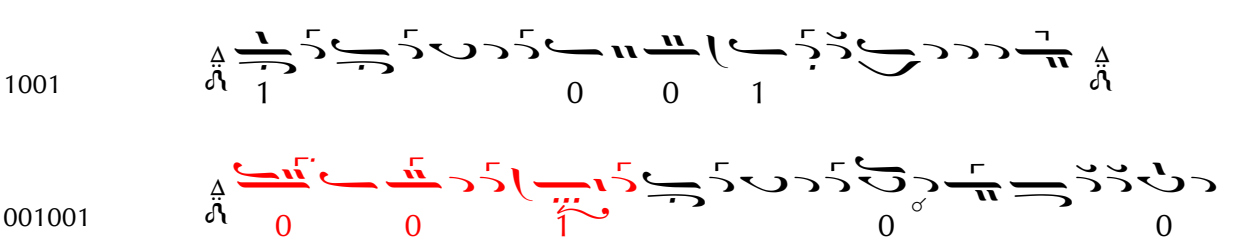
Vou - Di



1001

Di - Di



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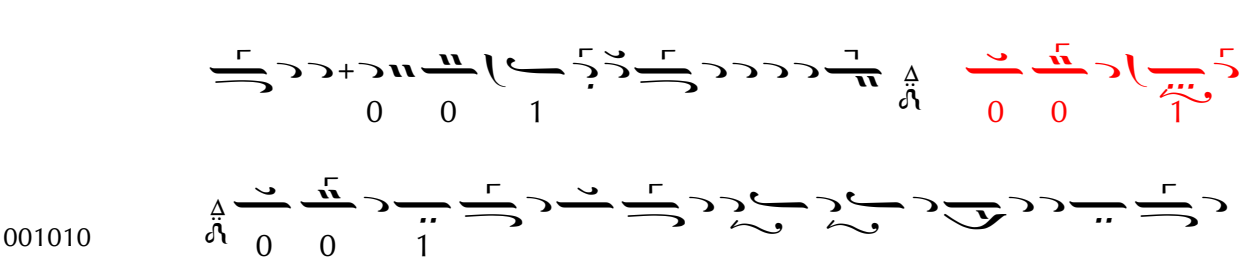

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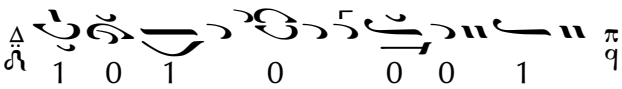
Medial Cadences on Pa

N) Accented on Last Syllable

Di - Pa

1010001 

O) Accented on Second to Last Syllable

Nee - Pa

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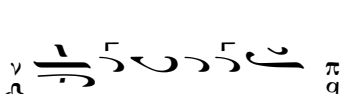
10 

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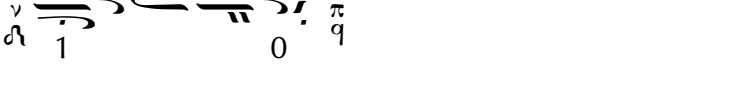
10 

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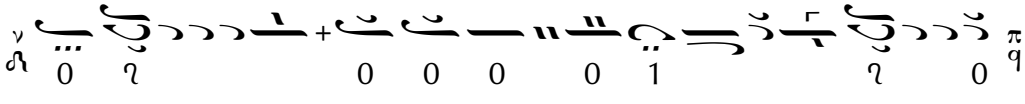

Vou - Pa

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Di - Pa

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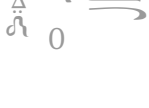

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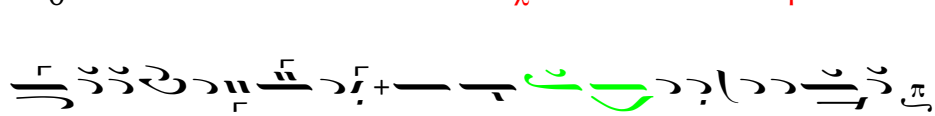

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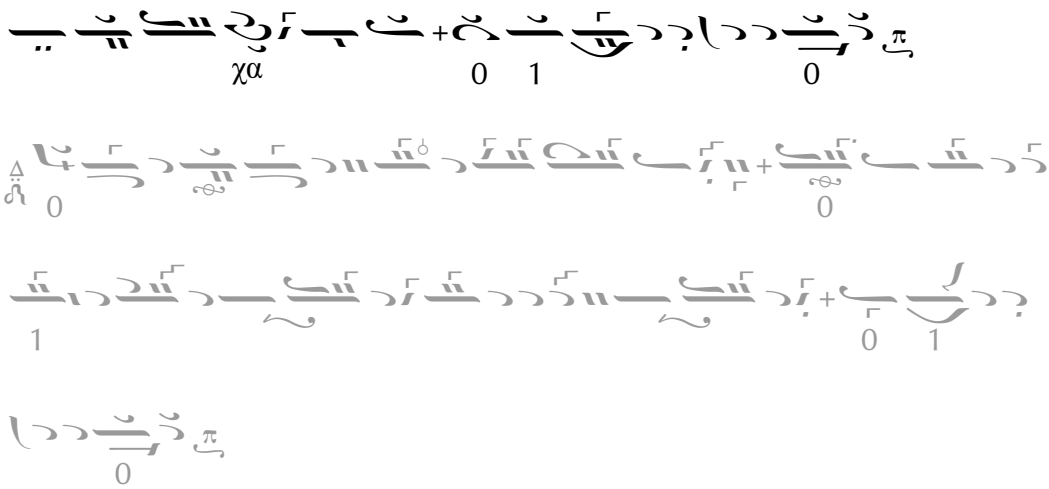
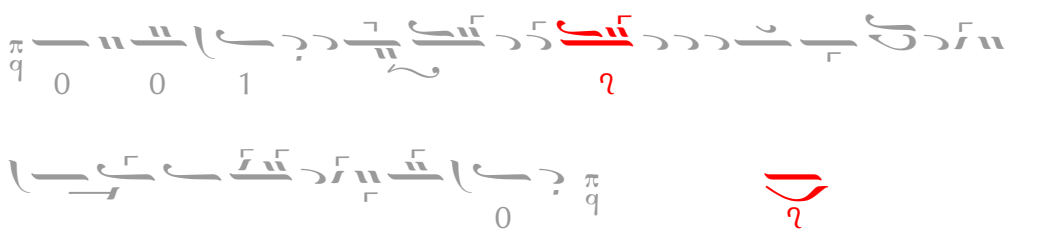


Pa - Pa

0010



High Nee - Pa

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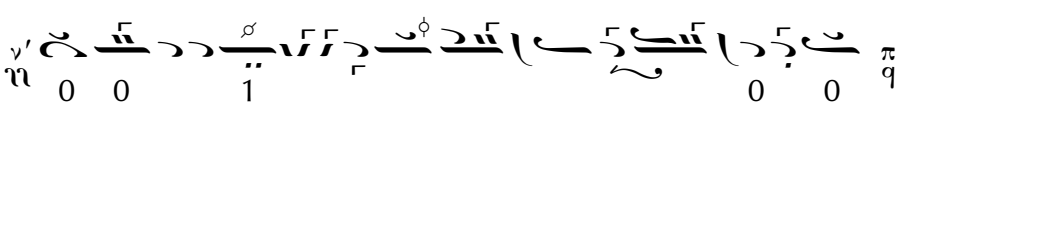

P) Accented on Third to Last Syllable

Pa - Pa

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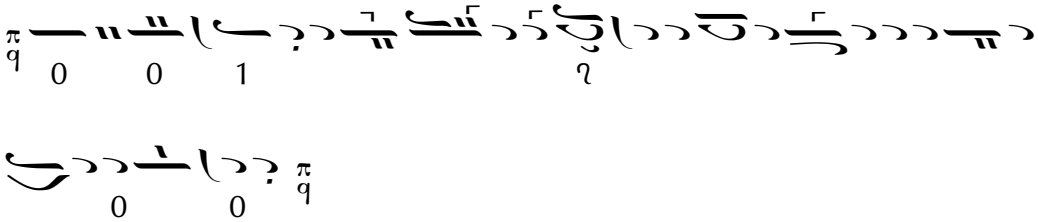

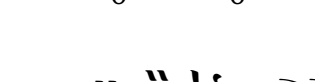

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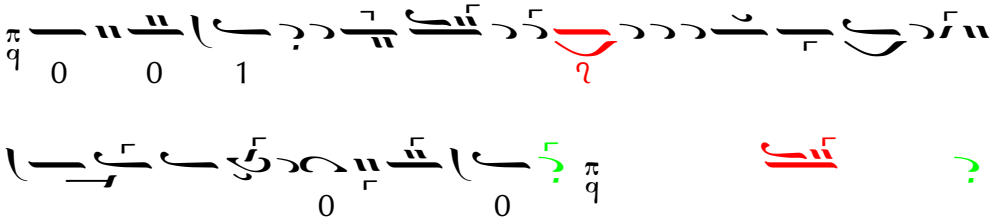
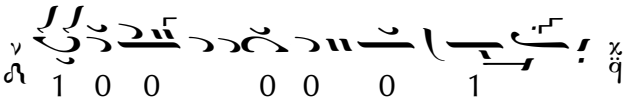


Medial Cadences on Ke

Q) Accented on Last Syllable

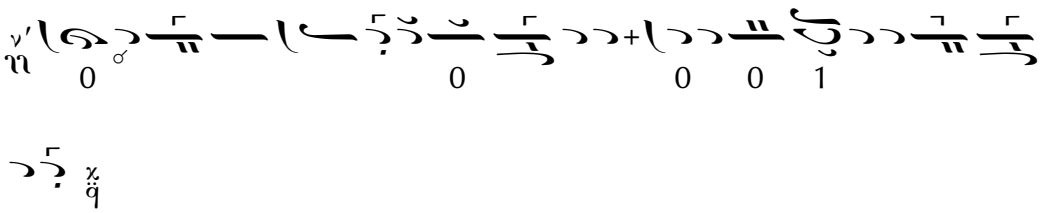
Nee - Ke

1000001



High Nee - Ke

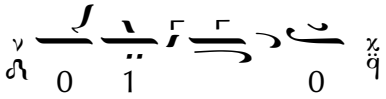
001



R) Accented on Second to Last Syllable

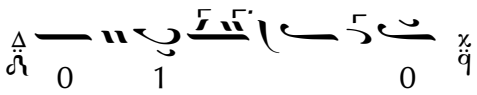
Nee - Ke

010



Di - Ke

010



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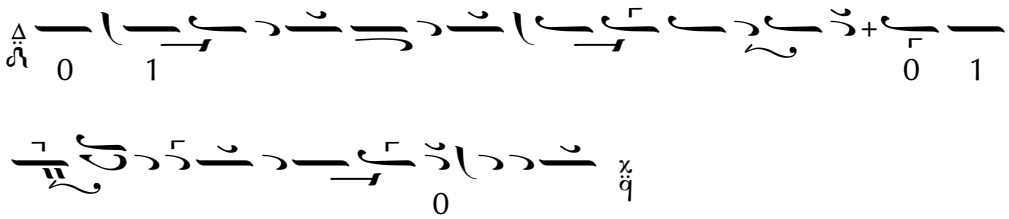
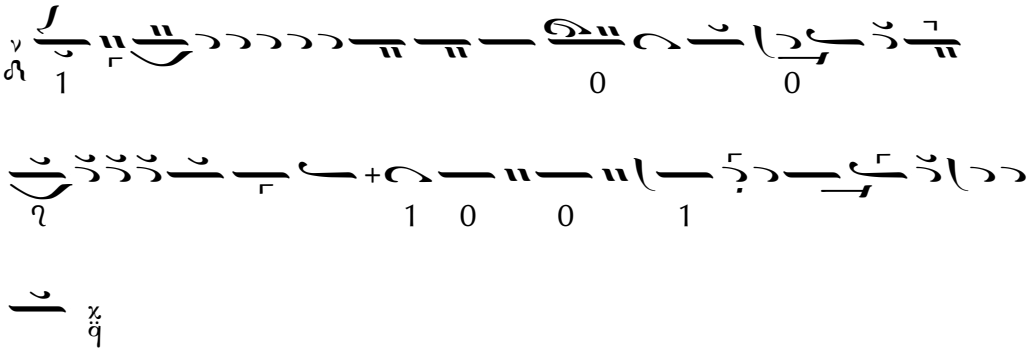


S) Accented on Fourth to Last Syllable

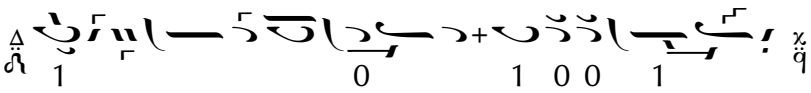
Nee - Ke

1001



Di - Ke

1001



Medial Cadences on Low Di

T) Accented on Last Syllable

Nee - Low Di

001

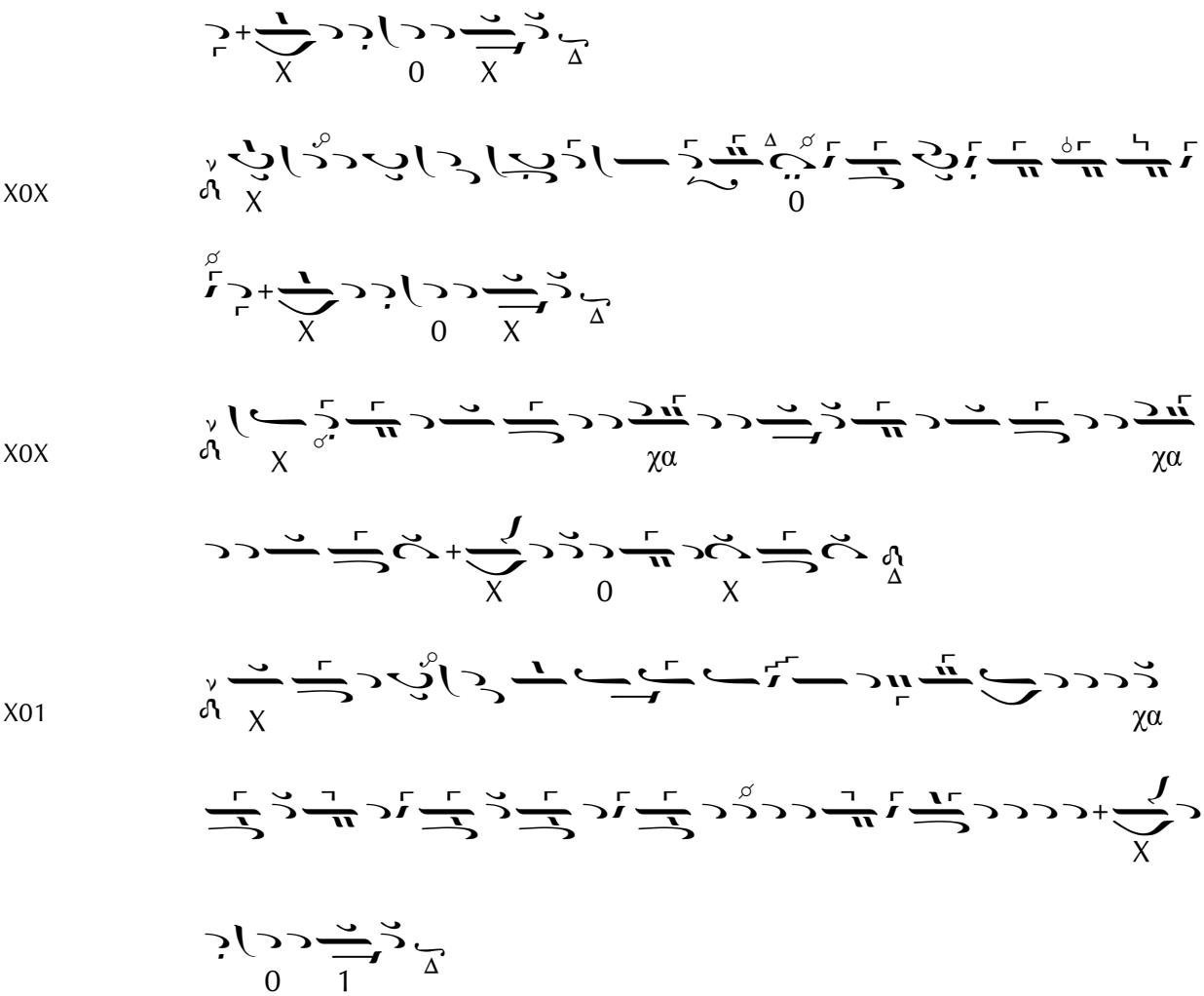
001

001

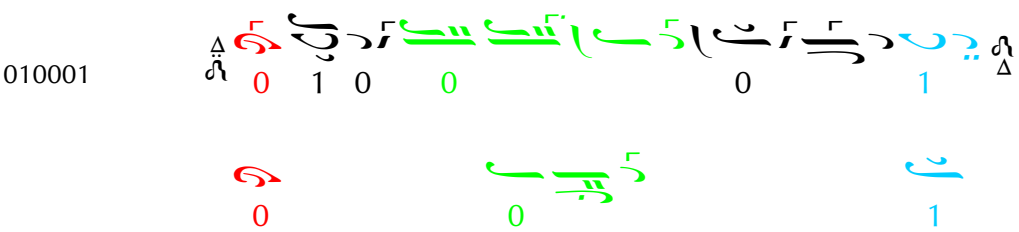
001

001

001



Di - Low Di



U) Accented on Second to Last Syllable

Nee - Low Di

10

10

10

10

010

010

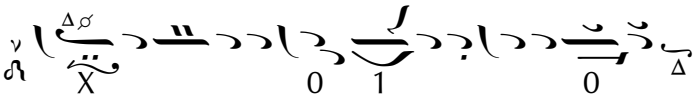
010

010

V) Accented on Fourth to Last Syllable

Nee - Low Di

X010



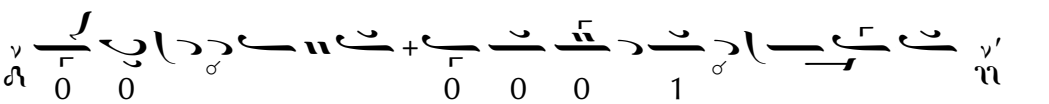
Medial Cadences on High Nee

W) Accented on Last Syllable

Nee - High Nee

001

0001



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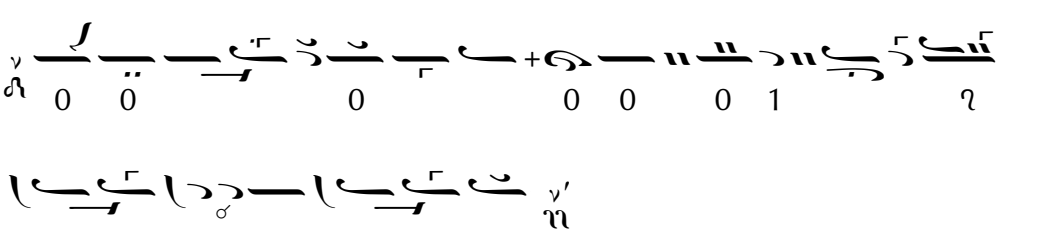

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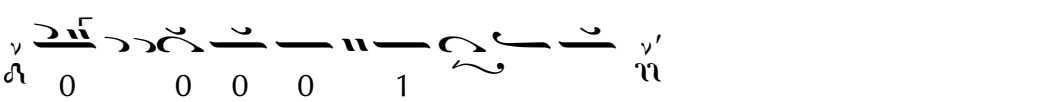

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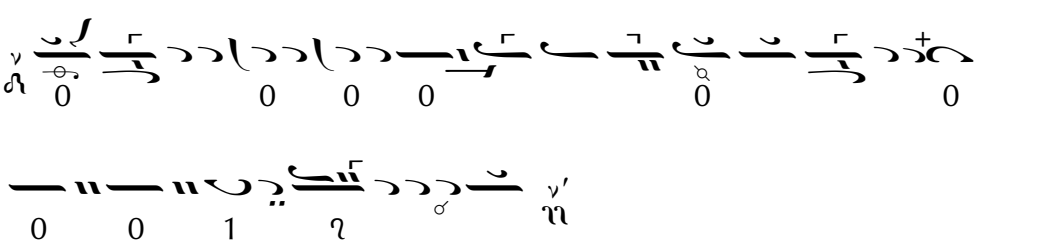

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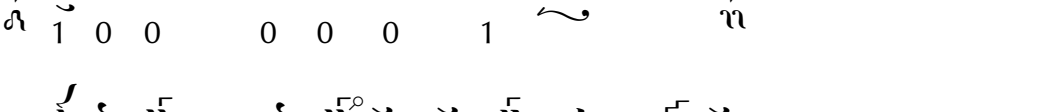

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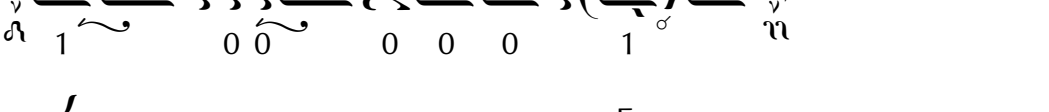

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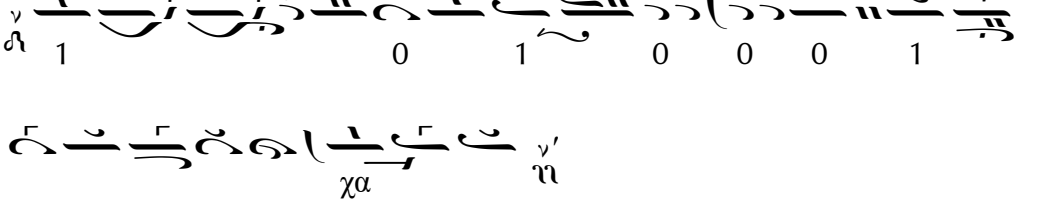
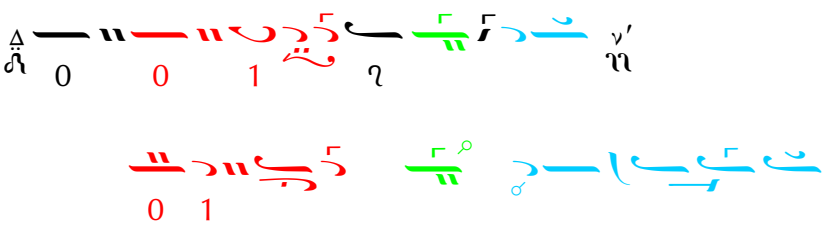


Di - High Nee

01

001

001



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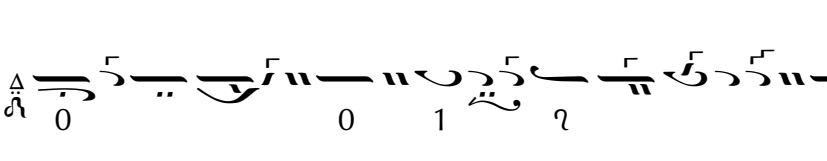

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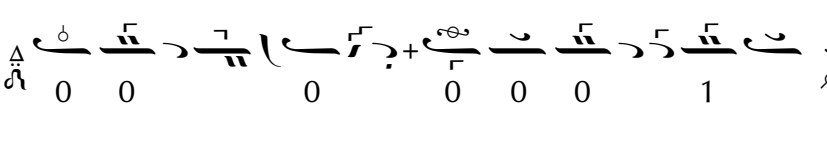

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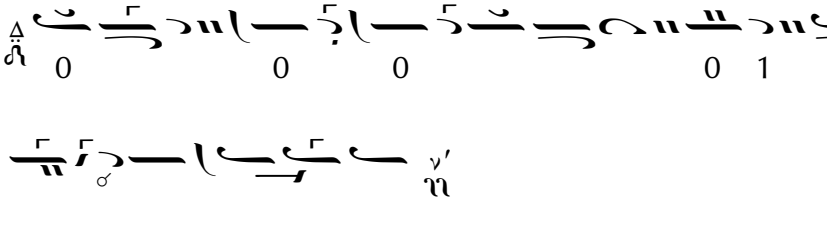

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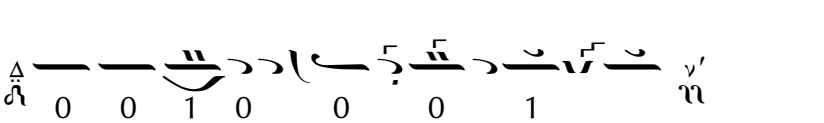

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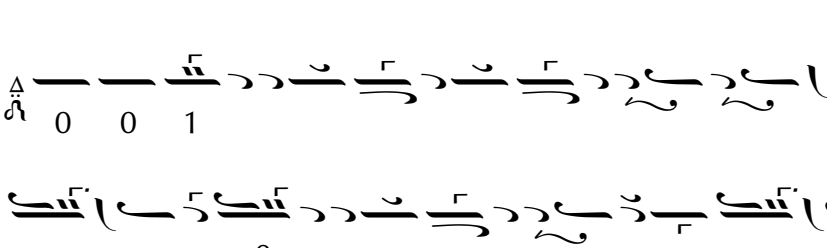


X) Accented on Second to Last Syllable

Nee - High Nee

10

10

010

010

Di - High Nee

10

10

10

010

010

0010

0010

0010

0010

0010

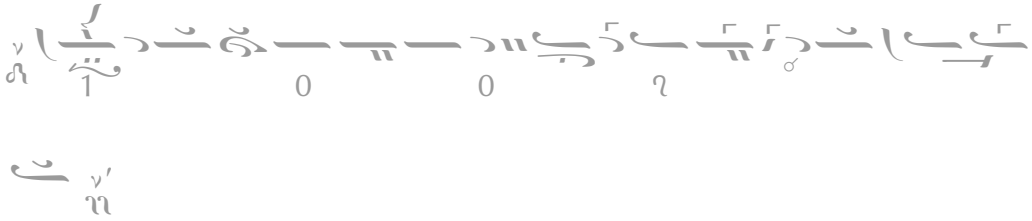
0010

0010

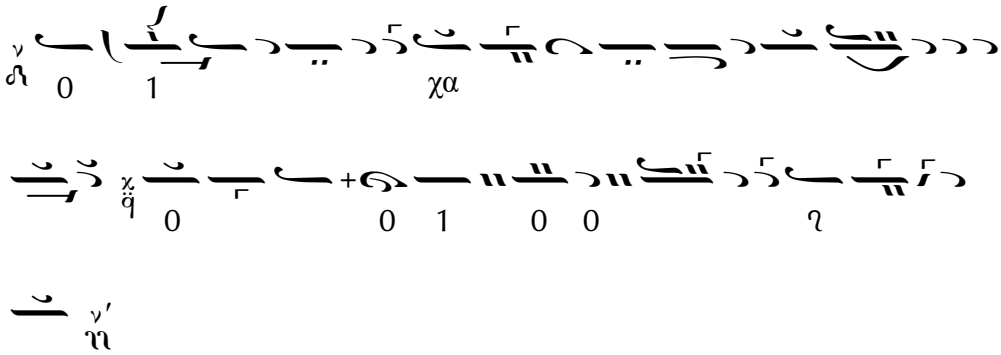
Y) Accented on Third to Last Syllable

Nee - High Nee

100



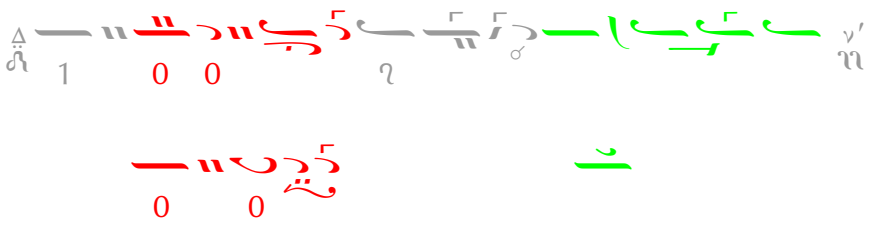
0100



100100100

Di - High Nee

100



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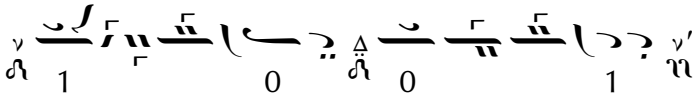
Z) Accented on Fourth to Last Syllable

Nee - High Nee

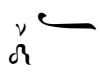
1001 

1010

Other Medial Cadences

V) Medial Cadences on High Zo

0



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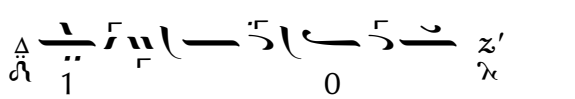

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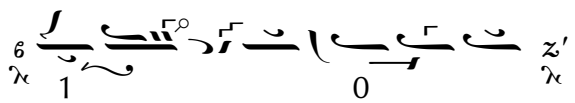

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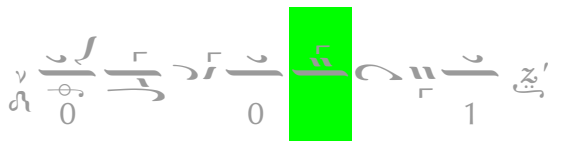

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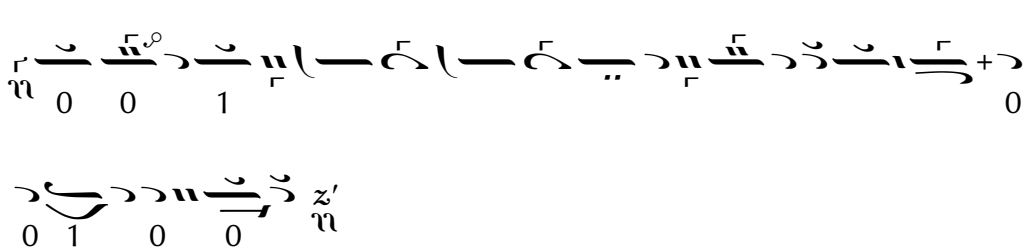

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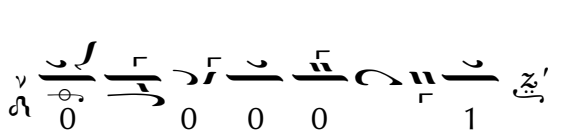
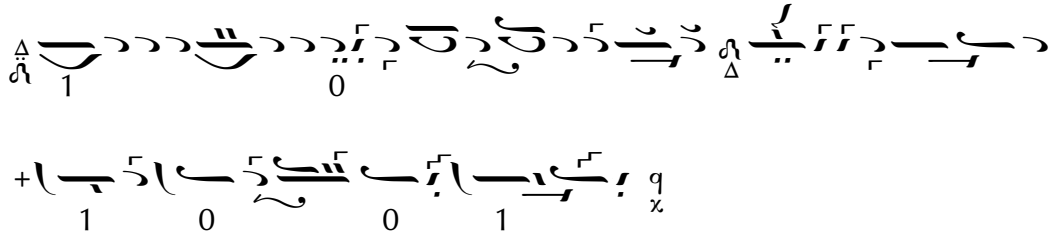


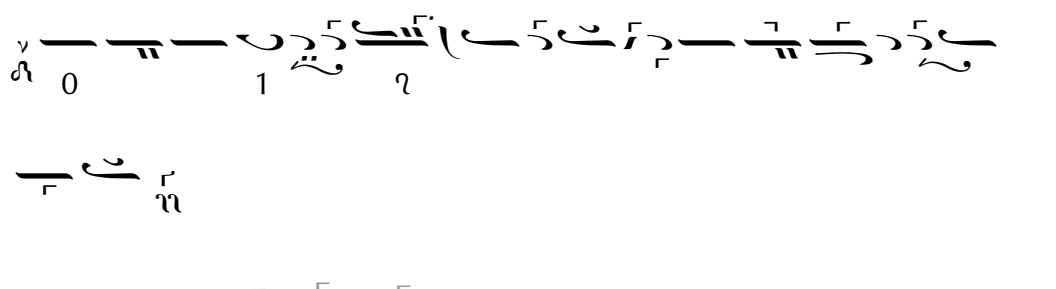
V) Medial Cadences on Low Ke

1001



W) Medial Cadences on Ga

01



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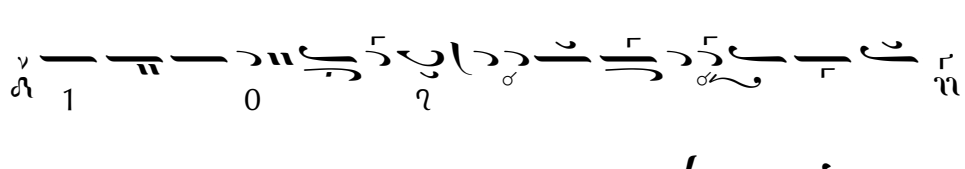

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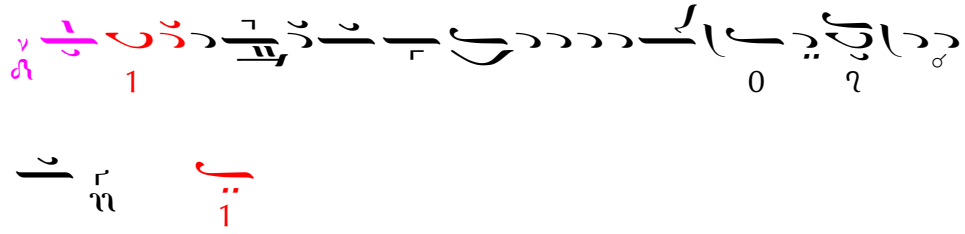

001

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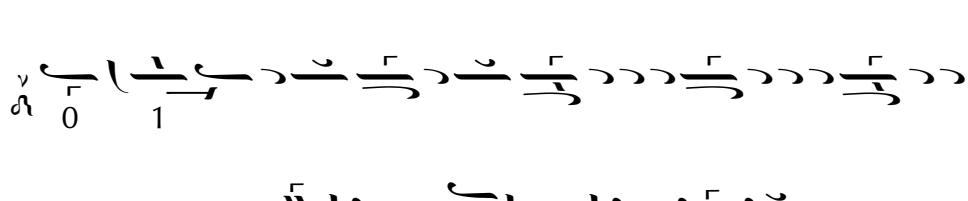

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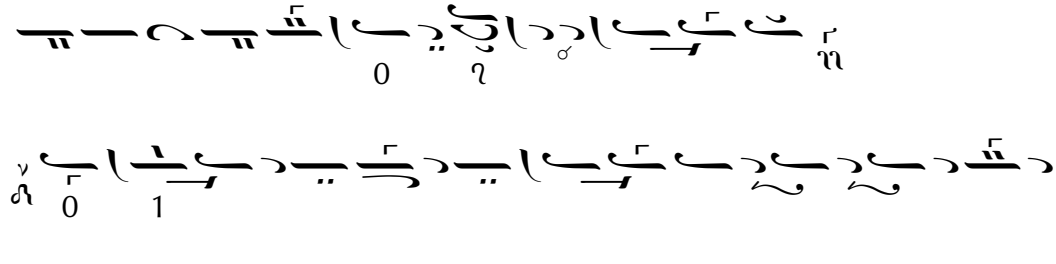
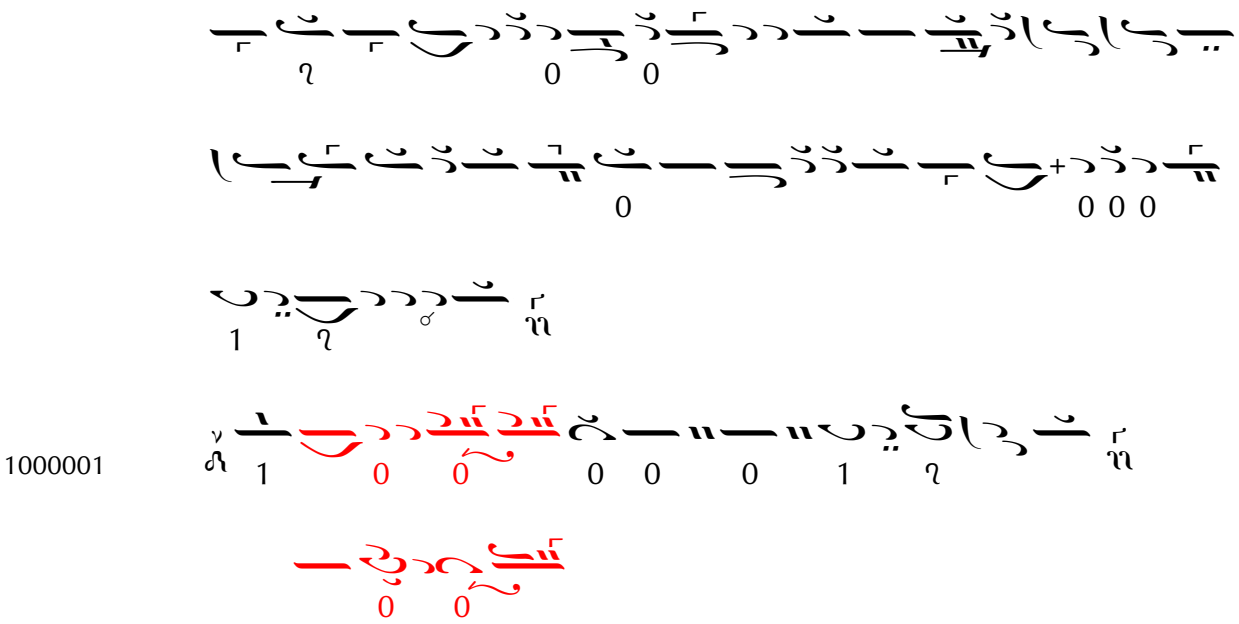


00001

000001

0010001

1000001



1000001

Old Sticheraric Formulae

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

AA) Accented on Last Syllable

Cadences on Nee:

01

01

001

001

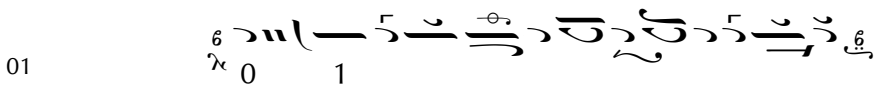
1010001

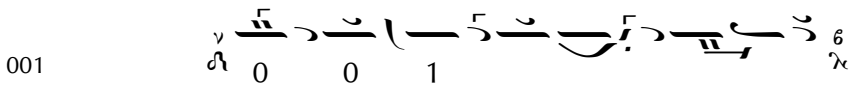
100X001

0100001

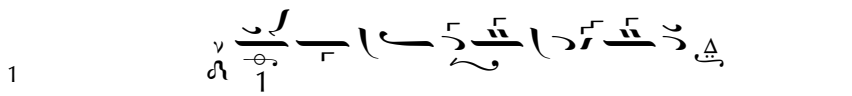
Cadences on Vou:

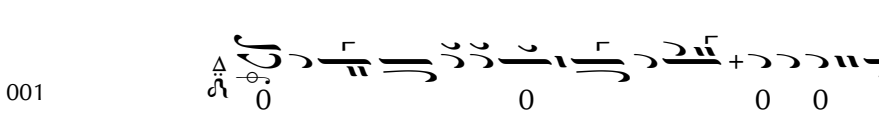
01

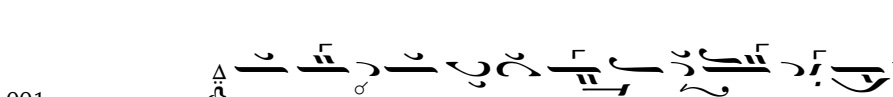


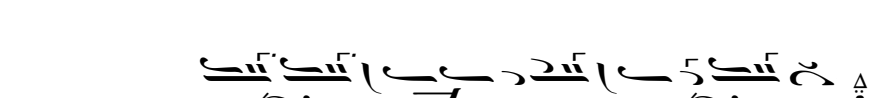


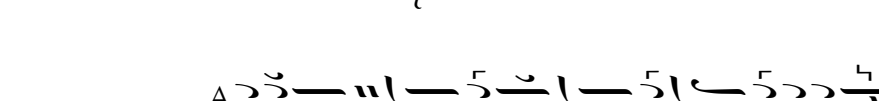
Cadences on Di:

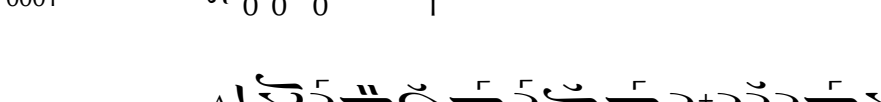


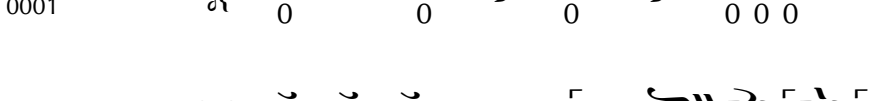


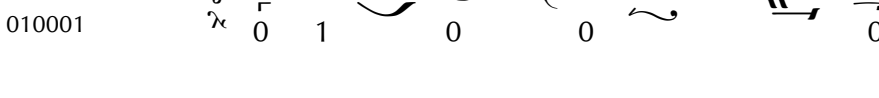












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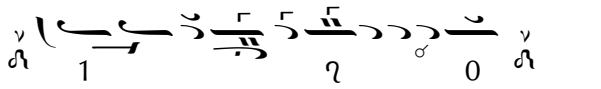
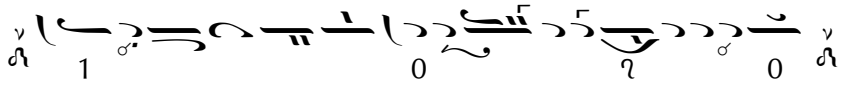
10 

10 

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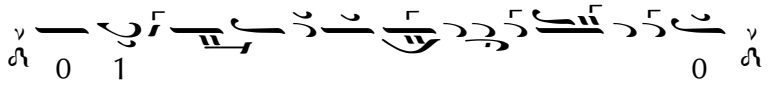
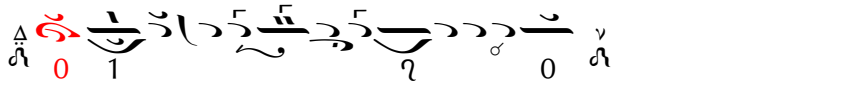
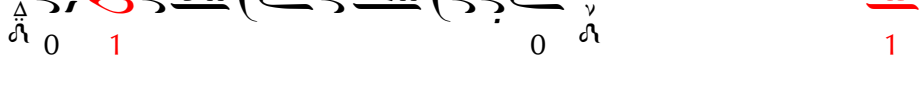
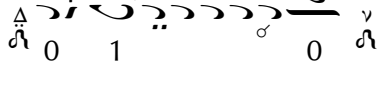
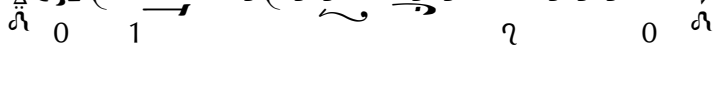
010 

010 

010 

010 

010 

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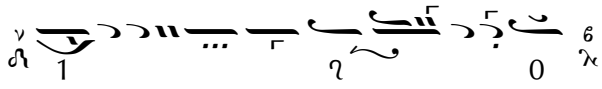

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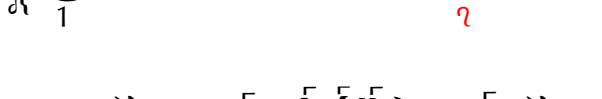

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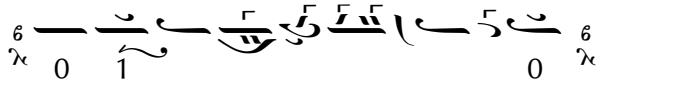

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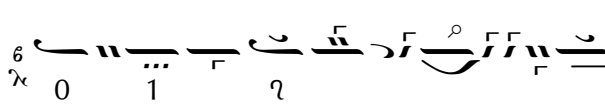

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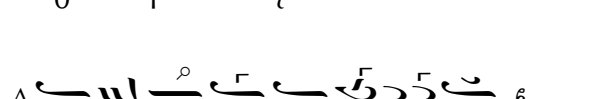

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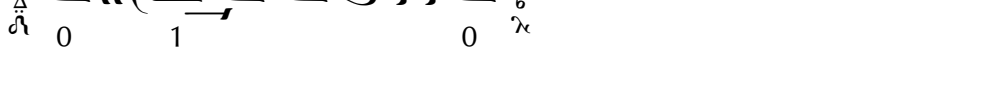

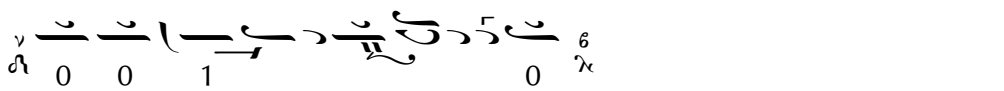

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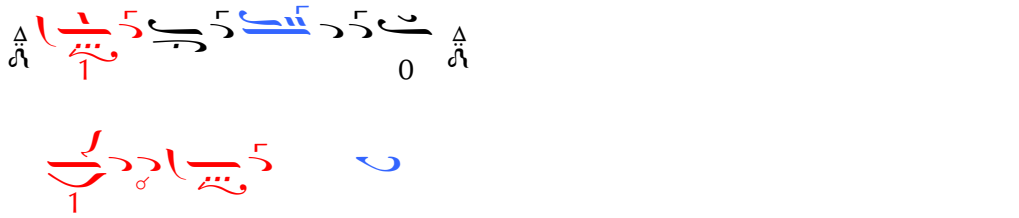
10 

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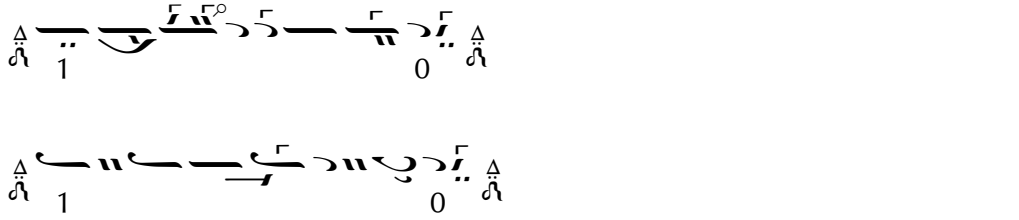
10 

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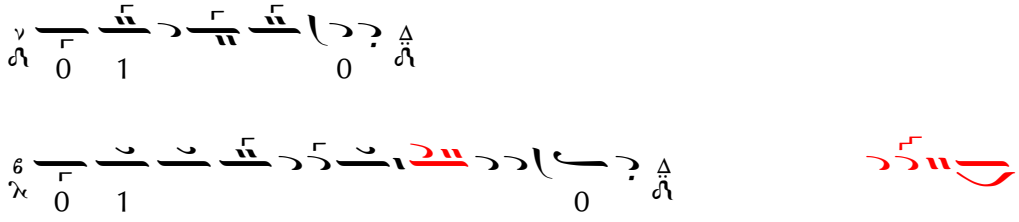
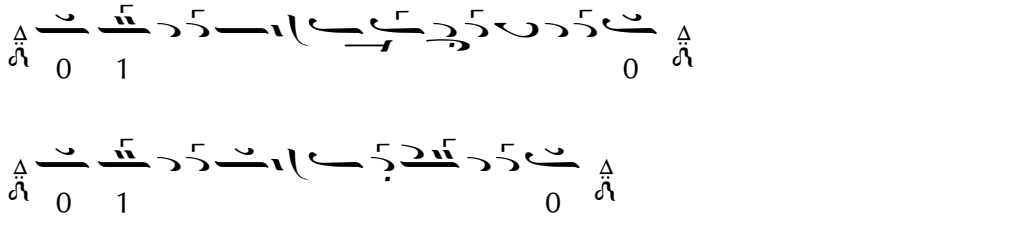
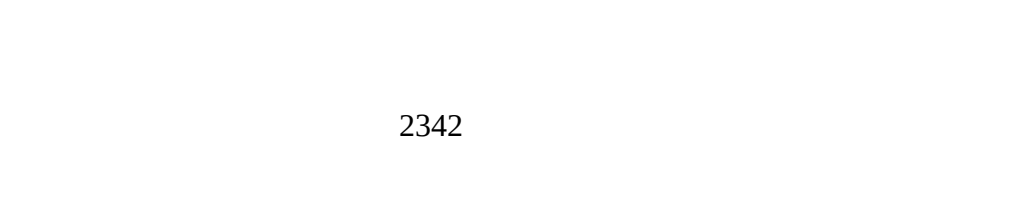
10 

010 

010 

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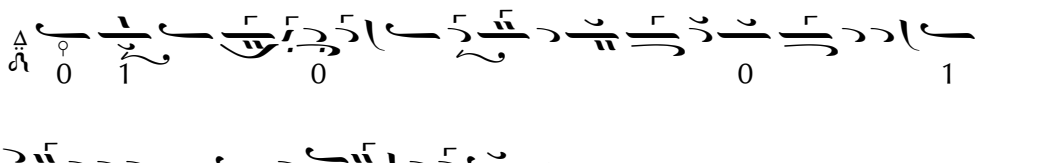

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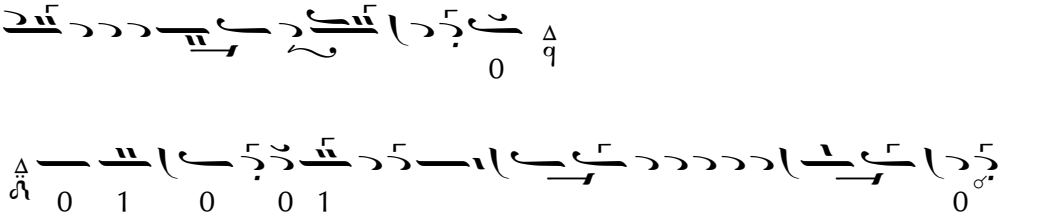

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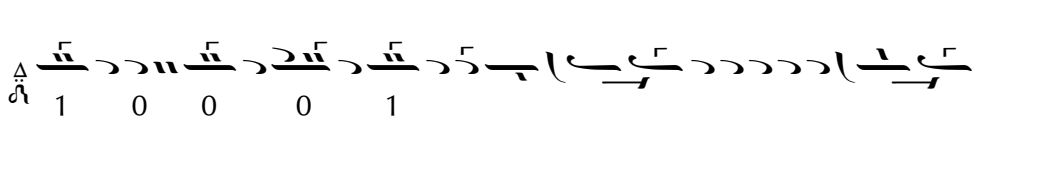

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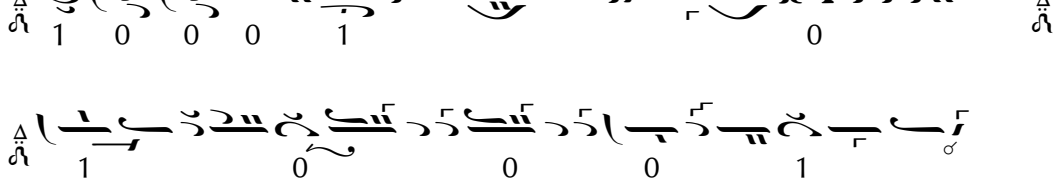

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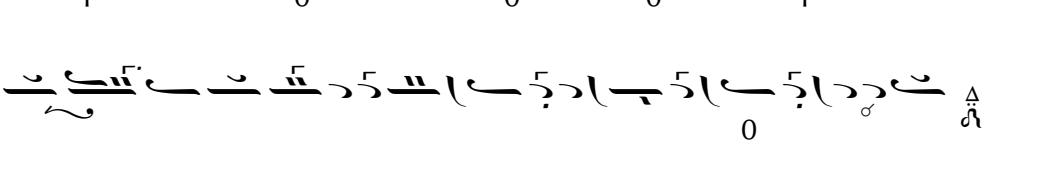

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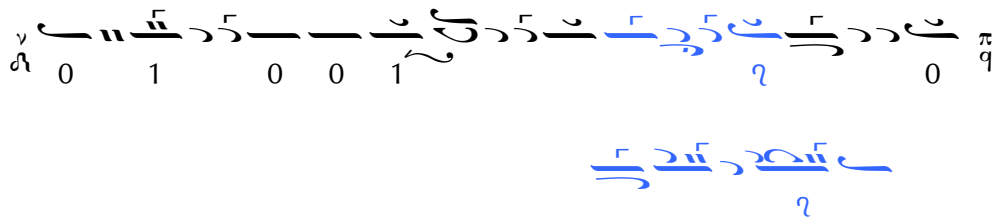

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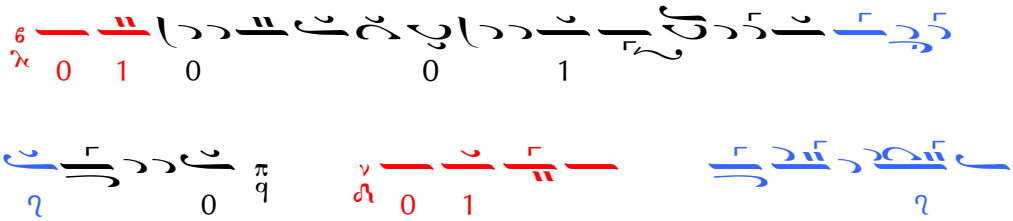

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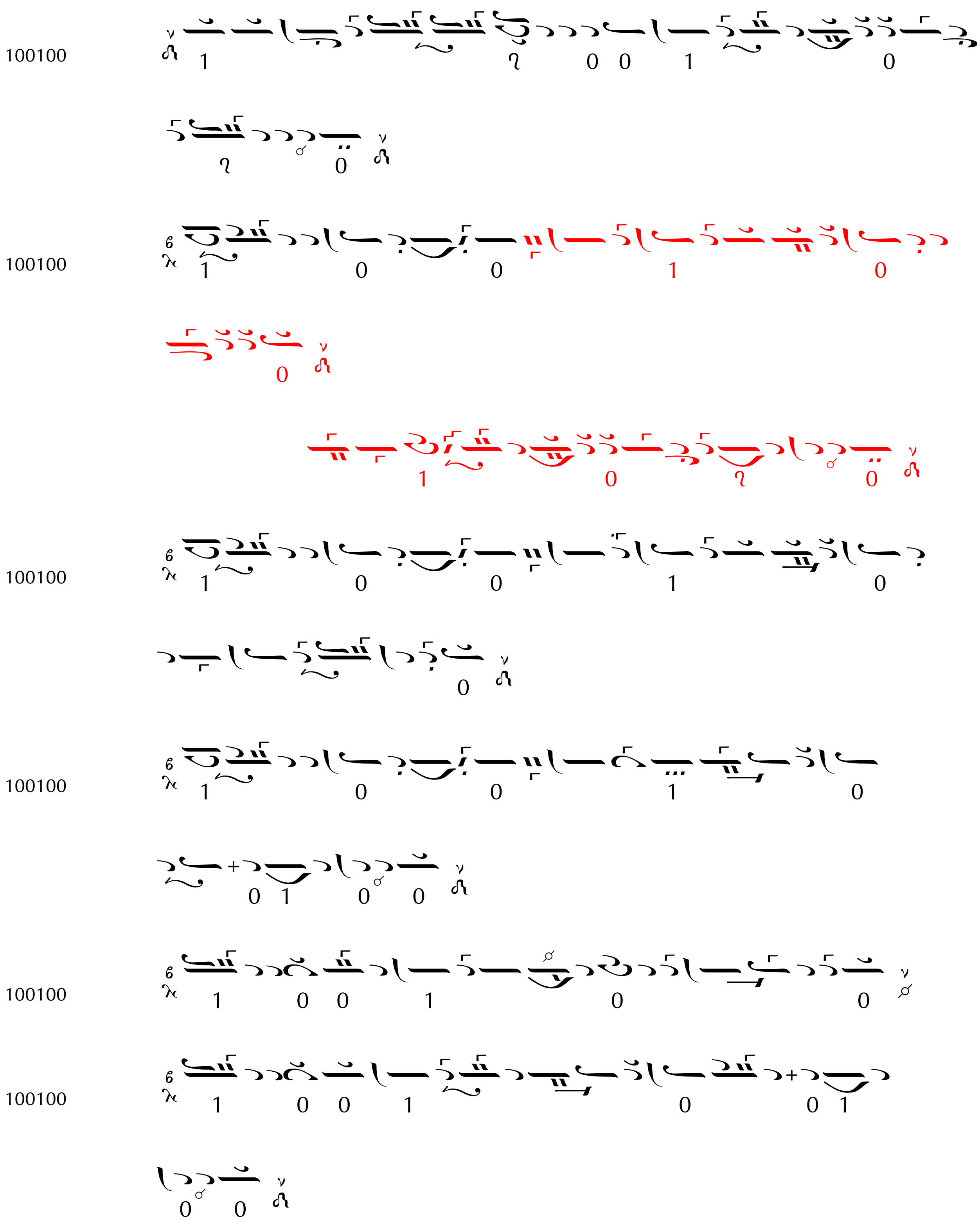
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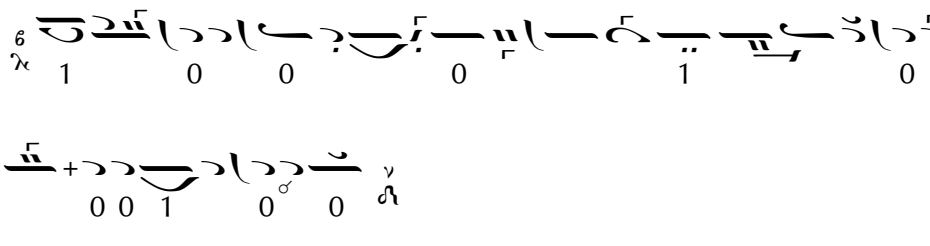

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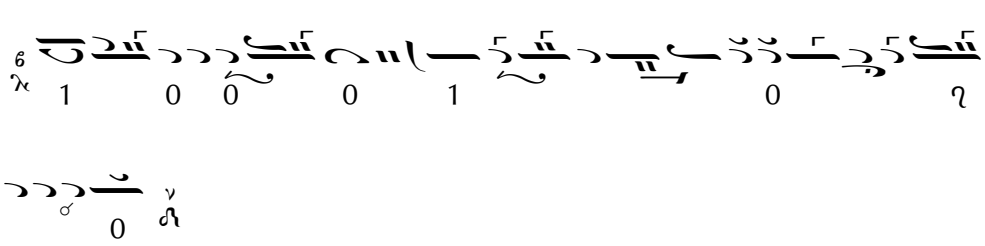

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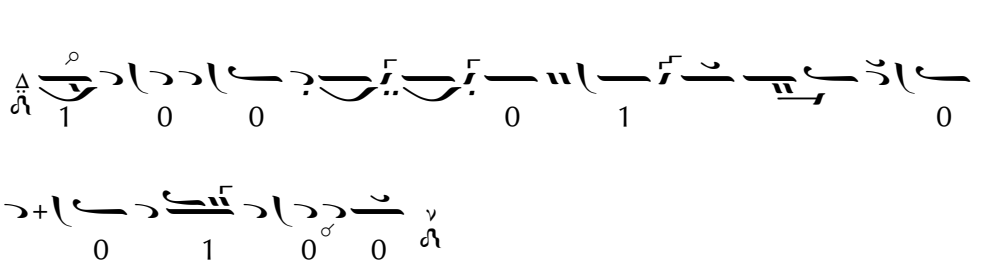

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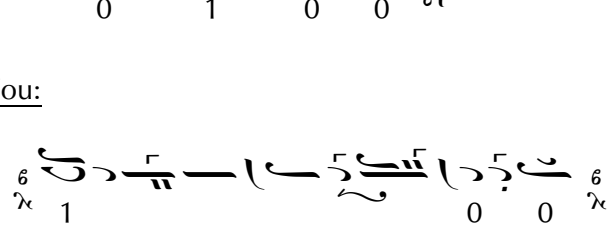

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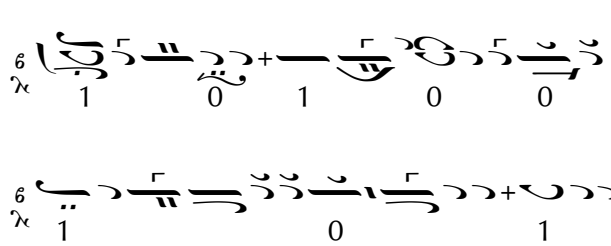

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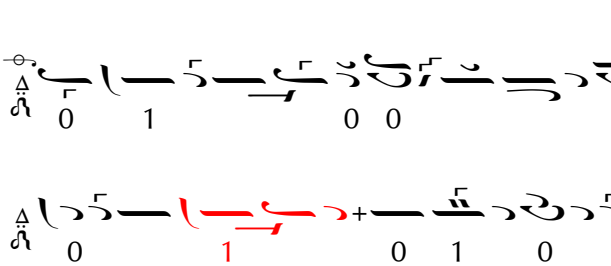

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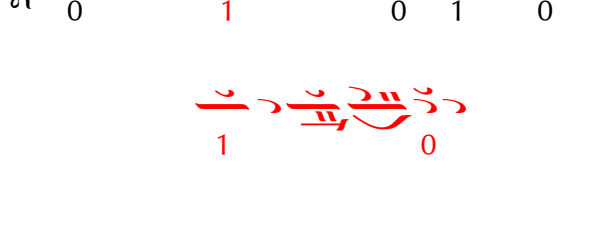

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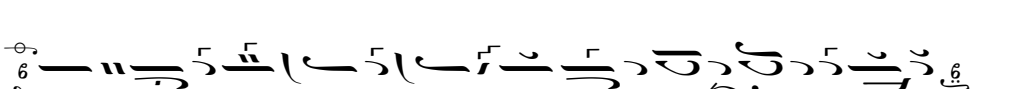

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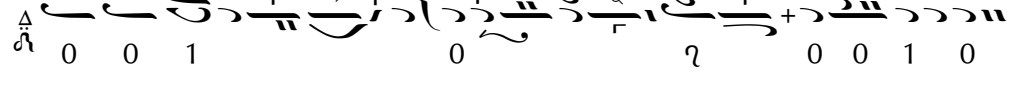

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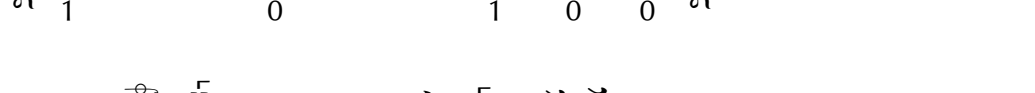

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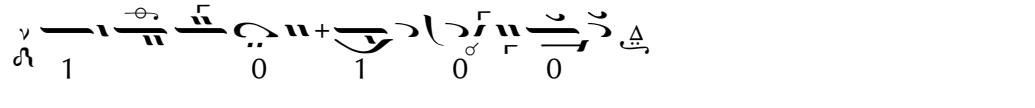

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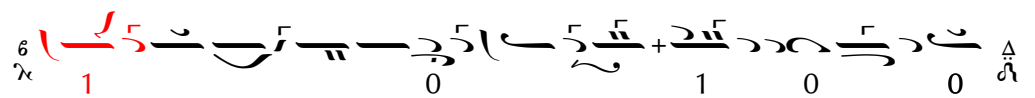

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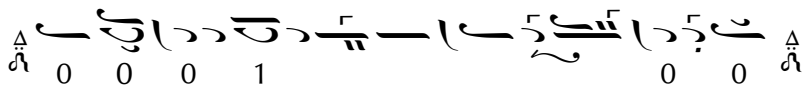

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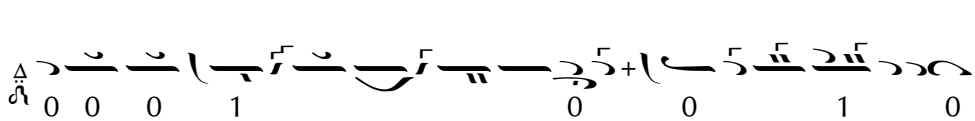

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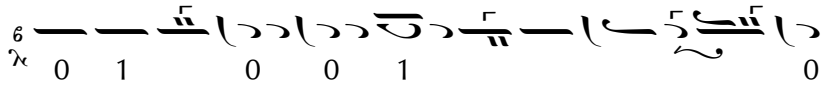

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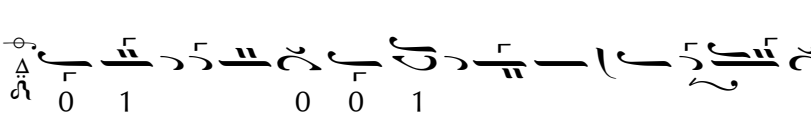

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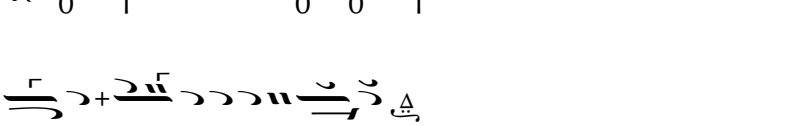

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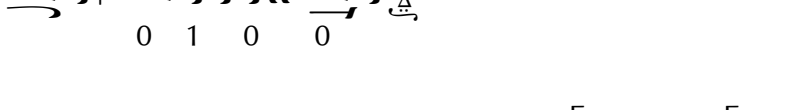

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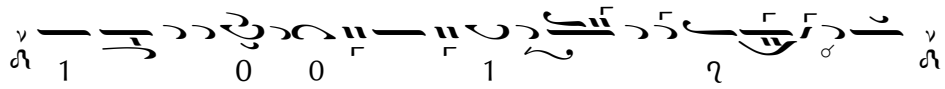

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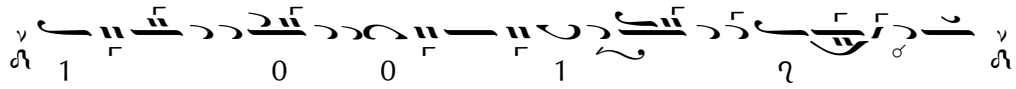

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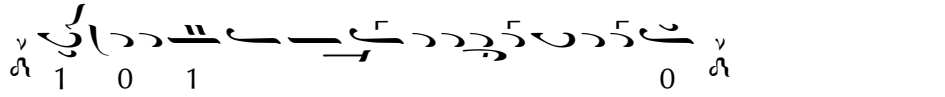

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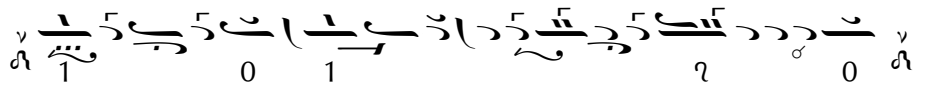

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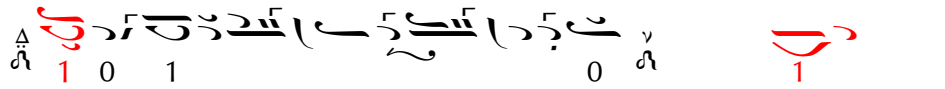

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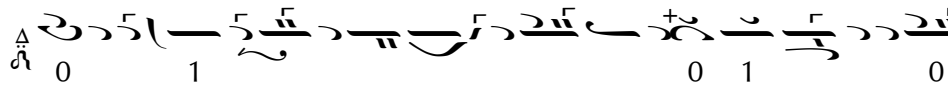

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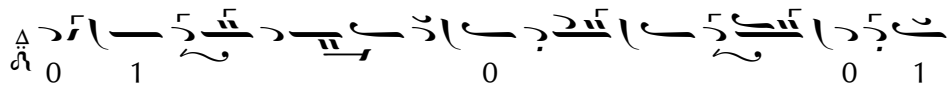

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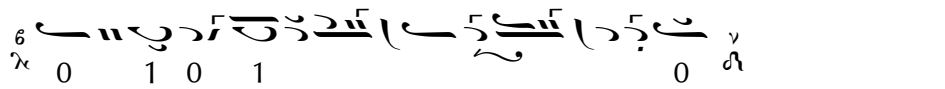

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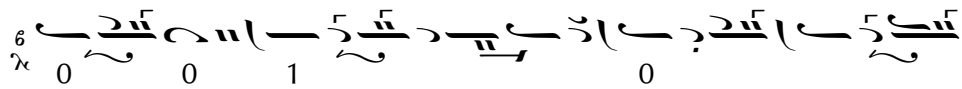

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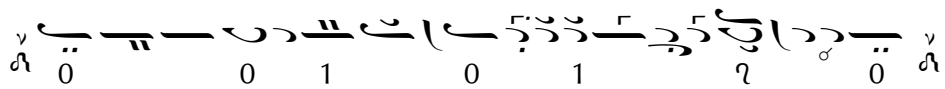

001010

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Cadences on Vou:

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Cadences on Di:

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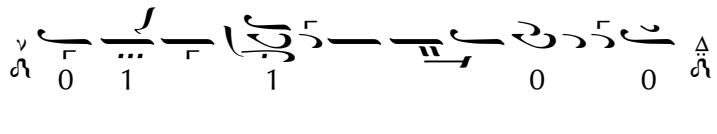

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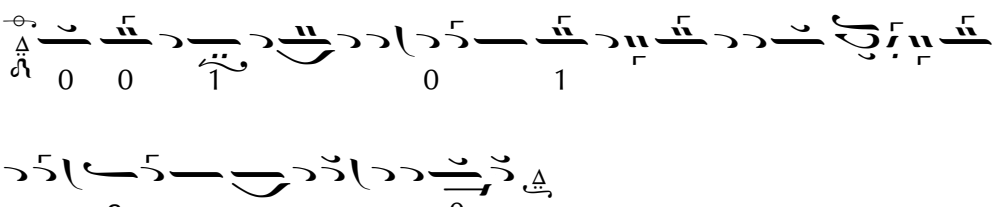

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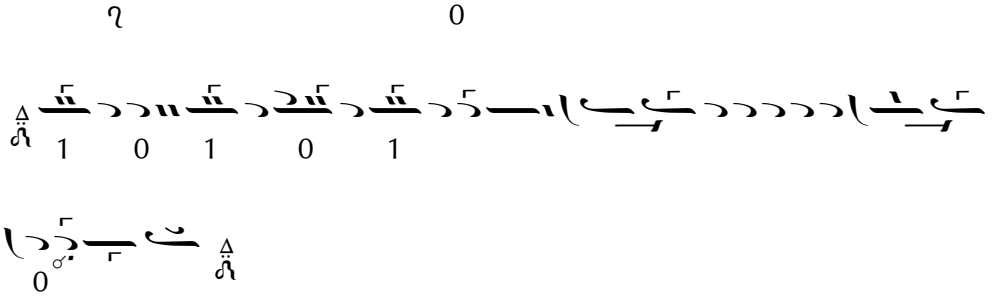

Other Cadences:

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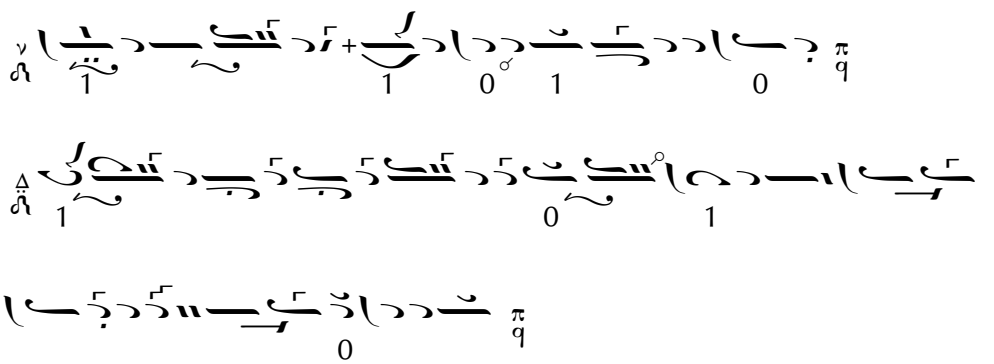
h1010



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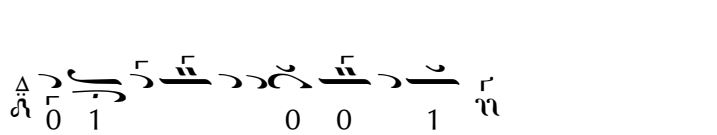

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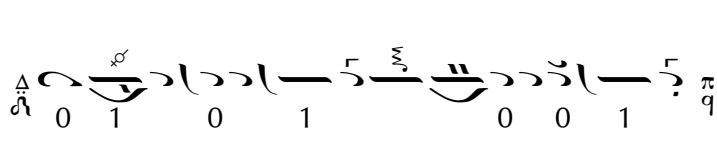
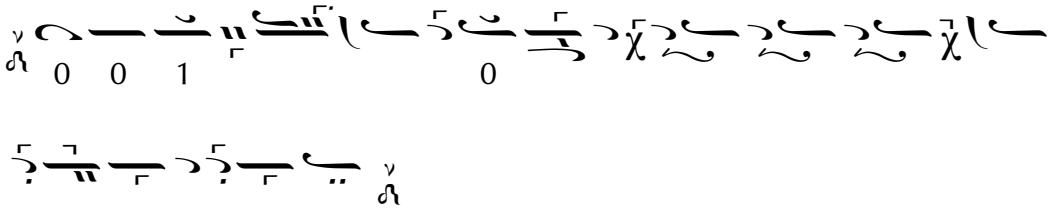


Final Cadences

AE) Accented on Second to Last Syllable

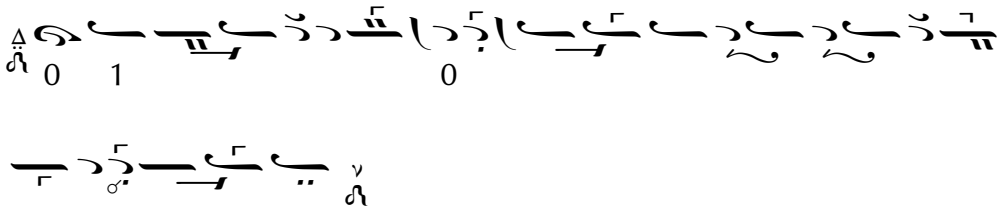
Nee - Nee

0010



Di - Nee

010



AF) Accented on Third to Last Syllable

Nee - Nee

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100

0100

00100

00100

00100

00100
0 0 1 0 0

0 0 1

00100
0 0 1 0 0

00100
0 0 1 0 0

00100
0 0 1 0 0 χα

00100
0 0 1 0 0

00100
0 0 1 0 0

00100

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0 0 1 0 0

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0 0 1 0 0
1 0
00100
0 0 1 0 0
χα
00100
0 0 1 0 0

Di - Nee

100

100

100

100

100

100
0100
00100
00100
00100

00100

00100

00100

00100

00100
0 0 1 0 0 0
χα
1 0 0 0

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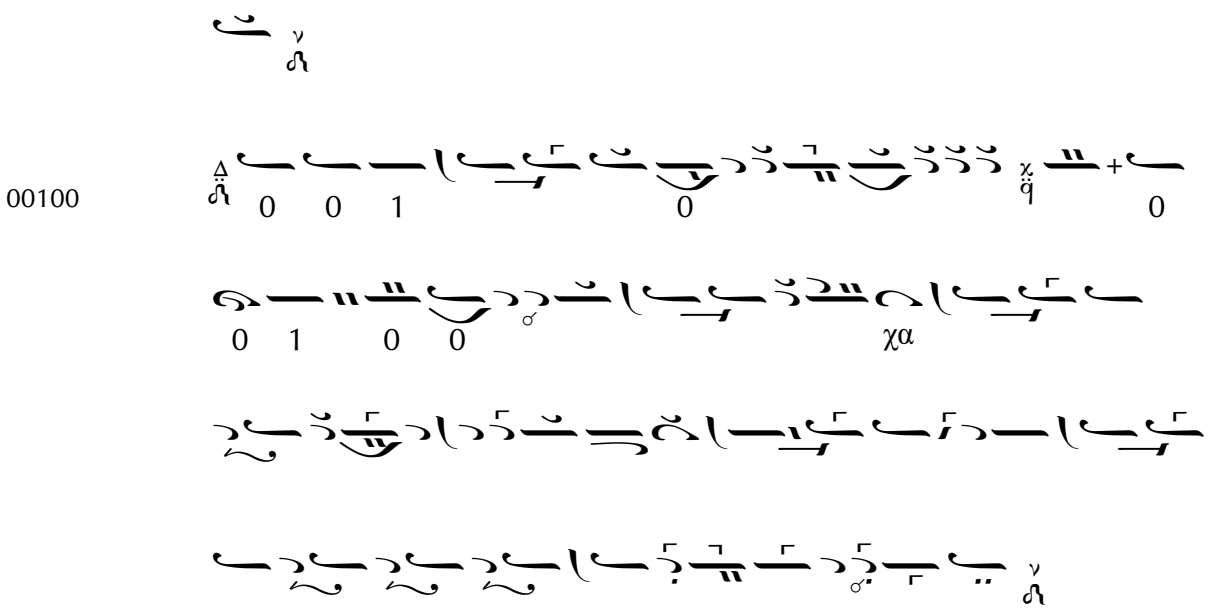
χα
1 0 0 0

χα

0 1
0

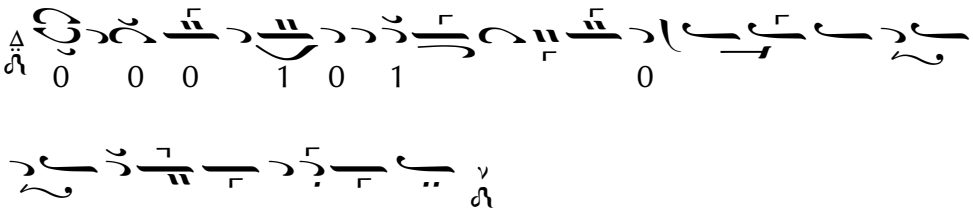
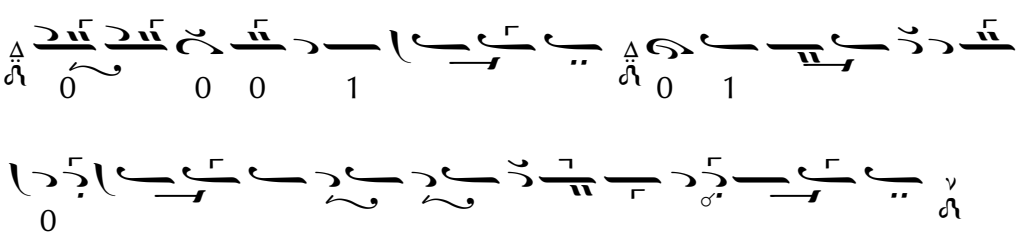
χα
1 0 0 0


00100
0 0 1 0 0
0 1 0 0 χα

AG) Accented on Fourth to Last Syllable

Di - Nee

0001010



0001010