The Interpretation of the Old Sticherarion

George Amargianakis

I

Twenty years have already passed since I went to Copenhagen for doctoral studies in Byzantine music. With professor Jørgen Raasted as supervisor, I wrote my doctoral dissertation, titled "An Analysis of Stichera in the Deuteros Modes", subtitled "The Stichera Idiomela for the Month of September in the Modes Deuteros, Plagal Deuteros and Nenano, Transcribed from the Manuscript Sinai 1230 (A.D. 1365)", published in the *Cahiers de l'Institut du Moyen-âge Grec et Latin*, University of Copenhagen 1977, vols. 22-23[1].

As this paper is directly linked to my dissertation, I will make a brief reference to the method then followed, giving you some very general information which, I believe, will facilitate the understanding of what lies ahead.

Many researchers, older and contemporary, had noted that Byzantine melodies consist of small musical phrases (formulae), which, combined in various ways, form unities, half-units and units, corresponding to those of the poetic text they cover.

But exactly what is a formula? It is a brief musical phrase which, depending on its kind, shows up in a great or limited number of incidences in the melodies of a mode or a group of related modes. The same formula, in accordance with the number and accent pattern of the syllables of the poetic text it covers, or even the way it is connected to the preceding or following formula, may appear as a variation, without altering its basic melodic nucleus. Every formula, according to its kind (beginning, medial, cadential), lies at a specifically defined position in the text.

From the combination of two or more formulae, longer musical phrases are derived and, from these, whole melodies. One is then to infer that the composition of Byzantine melodies did not take place note-to-note, but rather formula-to-formula. There is no doubt that this original and particular fashion of composing, inherited by us in our days through an uninterrupted oral and written tradition, was based on strict musical rules which, however, were never written down. Retrieval of those unwritten rules, as shown in my research, is of course difficult but in no way unattainable. Fortunately, a large number of melodies of the kind has survived, and it is by studying them that the matter can be resolved.

My work, as a first step in that direction, could not possibly aim at an overall study of the phenomenon through time, due to reasonable limitations. It was confined within the period between 1100 and 1450, during which the sophisticated notational system known as 'Round Notation' or 'Middle Byzantine Notation' was in use, and it is based on the musicological analysis of a limited number of sticheraric melodies of the month of September, in the modes Deuteros, Plagal Deuteros and *Nenano*, all classified in later times in the chromatic modes group. The material of this research (56 melodies in all) was transcribed from a manuscript typical of the mentioned period, Sinai 1230 (Trapezunt A.D. 1365), while a provisional use was made of other manuscripts, earlier and

NOTE 1

From the two-and-a-half-year period during which I lived and worked in Copenhagen I always preserve the very best of memories; on the occasion of the present Symposium I grasp the opportunity of once more expressing my gratitude to my supervisor professor Dr. Raasted, for all that I owe him, and also to the University of Copenhagen for their help in bringing a difficult task to a happy end.

later. The basic objective of my research was understanding the principles underlying the composition of Byzantine sticheraric melodies of the chromatic genus during the period 1100-1450.

The study was split in two parts, published in volumes 22 and 23 of Cahiers de l'Institut du Moyen-âge Grec et Latin" respectively. The First Part deals with the analytical presentation of the subject, while the Second comprises the melodies analysed and the special tables set up on the basis of the evidence collected.

To be more specific, from the 111 melodies of the month of September, only the ones in a chromatic genus were transcribed, 56 in all. Their enumeration corresponds to the serial number of the whole set of the September melodies, meaning that the missing numbers belong to melodies of other modes. Each melody was divided up into musical lines, also vertically numbered; thus, e.g., reference 3,10 signifies: melody No. 3, line 10. Reading the neumes and transcribing the melody have been carried out in an alphabetical system (A, B, C, D, E, F, G, a, b, c, d, ...) = (La, Si, Do, Re, Mi, Fa, Sol, la, si, do, re, ...).

By careful and meticulous analysis of the 56 melodies, 72 formulae were isolated and numbered. Variations of one and the same formula, due to the number and accent pattern of syllables, were noted with capital letters of the Greek alphabet, while small letters signify alterations of a formula for the sake of connection with adjacent ones. Thus e.g. the symbol 2A γ is to mean: formula number 2, variation A, case γ. The symbol for each formula was written above the section of the melody that it corresponds to. Table 1 renders melody No. 17 with the relevant symbols above the formulae.

Following that, special tables were set up for each of the 72 formulae, with precise references to the melodies (see Table 2 for melody 9 with the specific references). Finally, there were tables with the sole arithmetical symbols of the formulae, where signatures, musical and grammatical punctuation, cadential types, unities, half-units and units are also noted. These tables, besides giving an overall view of each melody, also assist in the examination of more specialised topics. Table 3 shows melodies 3 to 16 solely accompanied by their arithmetical symbols.

There followed an analytical description: a) of the formulae, which were divided into "beginning", "medial" and "cadential" ones; b) of cadences, divided into "real" and "connective" ones, with partial subdivisions according to their position at the end of unities, half-units or units; c) of signatures, divided into "beginning" and "medial" ones; d) of thematismos, divided into «έσω», «έξω» and «θες και απόθες»; e) of the musical punctuation in association with the grammatical punctuation; f) the ambitus; and g) the musical scales.

I shall not go into details here due to the limit of space available. However, I would like to summarize the results of this whole study as follows:

1. It asserts the remark that the composition of Byzantine sticheraric melodies is based on the employment of musical phrases (formulae) specific to each mode or group of modes; these formulae, connected to one another in various fashions, form unities, half-units and units corresponding to those of the poetic text.
2. From the description of the 72 formulae belonging to chromatic modes, as well as the examination of signatures, musical and grammatical punctuation and cadences, it is inferred that the melodist, in his effort to set the hymns to melody, would not act mechanically; he would follow upon the poetic text syllable by syllable and especially with regard to its 'stichurgy', its syntactical and metrical structure and he would select and combine such formulae as to literally interpret the poetic text and assist in the most effective illumination of the text's content and signification.

3. The existence of the chromatic genus also in the middle-Byzantine period is proved beyond reasonable doubt by unshakable evidence.
4. New terminology and abbreviating symbols are established for annotating idioms of the melos, and a tested method of melodic analysis is suggested, allowing the drawing of safe conclusions in a short time.
5. The musical material, as analysed, systematised and published in meticulously detailed tables, offers researchers a secure and multiply useful basis for further research in Byzantine music.

II

The entire venture has been, for me at least, exciting, and the conclusions very valuable. And yet I had the feeling that this was nothing but the first step, opening new roads for further research. This is why I never stopped delving into the matter and trying to go in depth in understanding the mechanisms of Byzantine melodic composition as much as possible. It was always my fervent desire to find even just one melody of the ones I had analysed, transcribed in the Chrysanthine period, so that I could discover how the formulae I described function within the new method.

In 1987, as a member of the Institute of Mediterranean Studies, seated in Rethymnon, Crete, in the frame of a wider research program on Greek music (ancient, Byzantine and folk music), I undertook the microphotography of the Byzantine Music Manuscripts of the Greek National Library (EBE). One of the first manuscripts photographed was MS No. 707 of the Metochion Panagiou Taphou (ΜΠΤ), containing the melodies of the Old Sticherarion transcribed by Chourmouzios Chartophylax. My joy was beyond words; at last I had found what I had been hoping for.

At once I started transcribing the melodies with the exact method I had employed in my dissertation, while simultaneously trying to locate and identify the various formulae and their interpretations. From the very first moment it was clear that there was an almost absolute identity as to the formulae; in other words, Chourmouzios had transcribed the known Old Sticherarion in precision.

Table 4 displays melody No. 50 from MS 1230 Sinai and Table 5 shows the transcription of the same melody from MS EBE 707 ΜΠΤ. A mere look at the two melodies makes it clear that the former constitutes a stenographic rendition of the latter.

When I went into a more detailed study, the first difficulties started cropping up. The first and most serious of them has to do with the tonal basis of the modes. In the Old Sticherarion, regardless of intervals for the time being, all three modes exhibit the same scale, with a basic pentachord E-b: dominant notes on E, G, b, a; E is the tonal basis.

.....C	D	E	F	G	a	b	c	d.....
.....Do	Re	Mi	Fa	Sol	la	si	do	re....
.....Νη	Πα	Βου	Γα	Δι	κε	ζω	νη	πα...

In the Chourmouzios transcriptions, the melodies of the Deuteros mode are transported a third lower, i.e. to C,

Thus the serious matter is in which of the three scales the melodies ought to be read; this becomes more serious if we are to take into account that all formulae, at

.....C	D^b	E	F	G	a^b	b	c	d.....
.....Do	Re^b	Mi	Fa	Sol	la^b	si	do	re....
.....Νη	$Πα^b$	Βου	Γα	Δι	$κε^b$	ζω	νη	πα....

while those of Plagal Deuteros and Nenano to D,

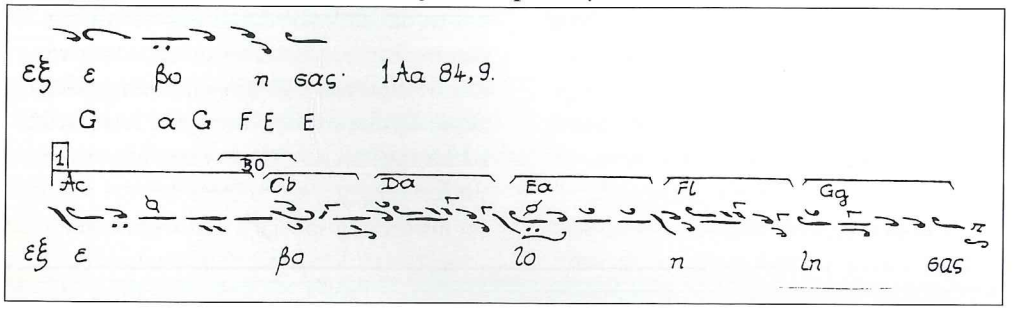
....C	D	E^b	$F^\#$	G	a	b^b	$c^\#$	d
.....Do	Re	Mi^b	$Fa^\#$	Sol	la	si^b	$do^\#$	re
.....Νη	Πα	$Βου^b$	$Γα^\#$	Δι	κε	$ζω^b$	$νη^\#$	πα

least as would appear at first sight, are common to all three modes. A compromising solution would be to transport all melodies to the scale of Deuteros in view of the fact that, when the Deuteros mode, even in today's practice, turns Plagal, it uses C (=Do=Νη) as tonic. But in this case, which would appear to be the most practical, all older stenographic formulae ought to be transported a third lower as well. As this matter requires further research and exchange of views with other specialists, I left it aside and I started studying the analysis of the signs *per se*.

However, also another serious problem arose. Each analysed formula consists of partial segments, i.e. shorter sub-formulae, which we shall subsequently call 'elements'. For example the analysis of formula 1Aα, in case 84,9, is as follows:

If we take into account that the above formula, consisting of 7 elements with partial variations, appears 178 times, it

Example 1
Oktoechos, Protos, endings in "marginal" repertory: Distribution



becomes evident that for each formula, and especially the most usual ones, a huge amount of work is in call. I would not be exaggerating if I were to say that each one of these formulae requires an amount of work equivalent to that of my entire doctoral dissertation. This can become more manifest by observing Table 6 of formula 1, where one can see the analysis of 7 elements, notated by Latin capitals: A, B, C, D, E, F, G, ..., as well as their variations, notated by small Latin letters: a, b, c, d, ...

Despite these difficulties, the work was continued and completed for nearly all formulae in this fashion:

In the initial phase, for each formula there was carried out a process of spotting and writing down of all cases in the order in which they appear in the tables

of my dissertation (see Table 7 for formula 8 as is in my dissertation and Table 8 with the corresponding analyses).

Thereupon the partial elements of each formula were traced and notated, as already mentioned, in Latin capitals, with their variations under small Latin letters. The Latin alphabet was used in order to avoid confusion between the symbols of stenographic types and those of analysed formulae. But even at this stage a practical problem came up, i.e. whether the '-interpreted' formulae should be classified according to their order of appearance in the tables of the dissertation or whether similar cases should be set apart and arranged in groups. The former classification helps one observe the cases in succession and locate them easily; the latter has the advantage of a bird's-eye-view of the cases, but it is harder to spot each individual case. It is my feeling that the latter classification is preferable, under the condition that a way of facilitating the locating of cases is found. In Table 9 one can observe the partial elements of formula 8, while Tables 10a-10f show all cases in their order of appearance in the table of the dissertation, fully analysed. Some cases needing further research are missing from this table, because it seems that the MS transcribed by Chourmouzios has a different formula. Table 11 exhibits formula No. 3 in its original form and the partial elements of the analysis, while Tables 12a-12b show all the cases of the same formula, grouped into categories.

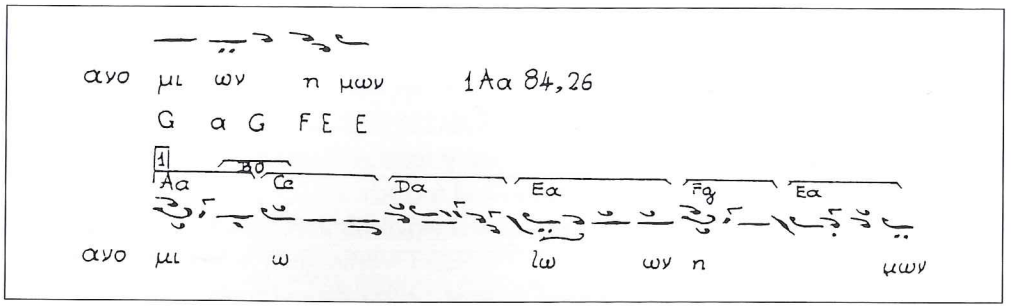
For more specific observations, two extra tables were set up for each formula. The first notes the partial elements of each formula with their symbols, accompanied by the frequency of their incidence. Thus one can have access to the basic elements of each formula and its variations (see Table 13). The second table exhibits anew the symbols of elements in pairs, as for example Aa-Ba, Ba-Ca, Ca-Da etc., as to facilitate the observation of the most basic combinations (see Table 14).

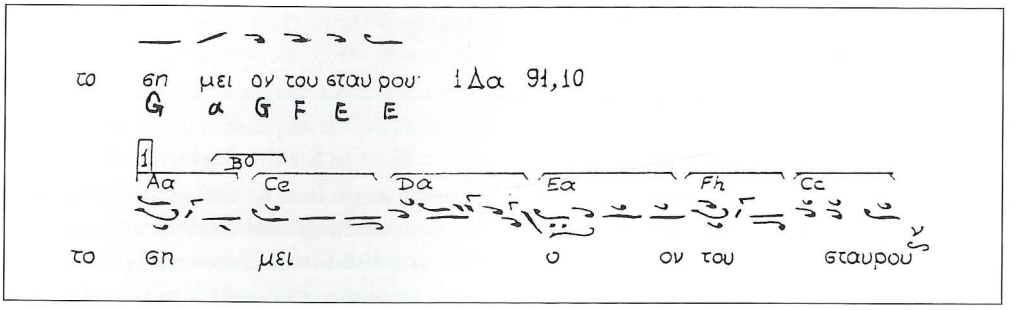
It is in my purposes to add one last table which, based on the preceding ones, will list the most numerous and most important forms of each formula. This last table will constitute a valuable help for a *grosso modo* interpretation of an old melody.

Up to this point the research has proceeded satisfactorily as regards its first part, i.e. the transcription of melodies, the identification of formulae and the designing of the various tables with their references. After this painstaking procedure there will follow a detailed study, whence, as it is expected, more and safer data will arise for the understanding of a formula as such in its stenographic form, but also of the global interpreting mechanism. I did notice, for example, that some formulae end with certain additional signs, used as a connecting bridge with the subsequent formula. In the course of my dissertation I sometimes took these signs as part of the formula, while in other cases as separate formulae. A close examination of the interpretations reveals that both of these approaches are valid, except that one ought to define precisely when the one and when the other is true. This means that in several cases the tables of my dissertation call for revision. A typical example is to be found in Table 10, where, whenever the formula ends on a (=la) rather than on G (=sol), there follows the characteristic formula Nenano, also familiar from more recent sources. In the perspective of its inclusion in a special category, it is referred to in the table simply as 'Nenano'.

So far, my research has led me to form a first impression, and I shall mention this with much reservation, as more specialised research in formulae of other modes is needed as well; each formula is not a succession of signs individually interpretable, but a *corpus* of signs that can appear in this or that form, purely for reasons of correctness of musical spelling. This is manifest in the following example, where a formula with differing signs is interpreted in the same way.

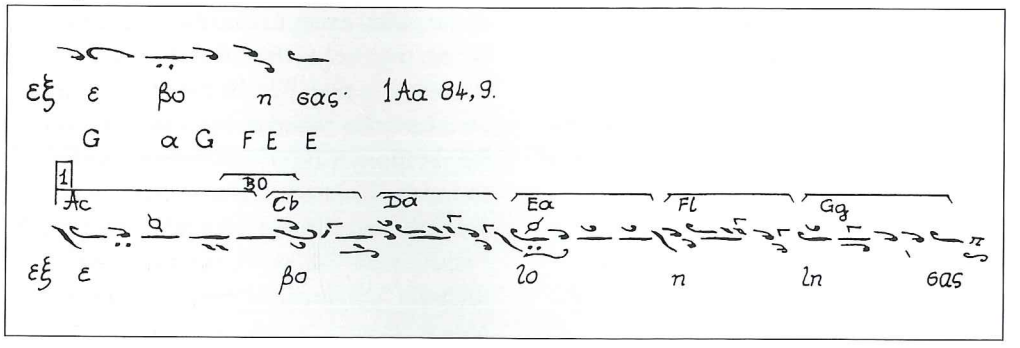
Example 2a and 2b





It was also observed that a formula with an identical arrangement of signs can sometimes be interpreted in a slightly divergent way, as it is clear from the following example, where, in the second case, we have a more extended interpretation, due to the repetition of certain syllables.

Example 3a

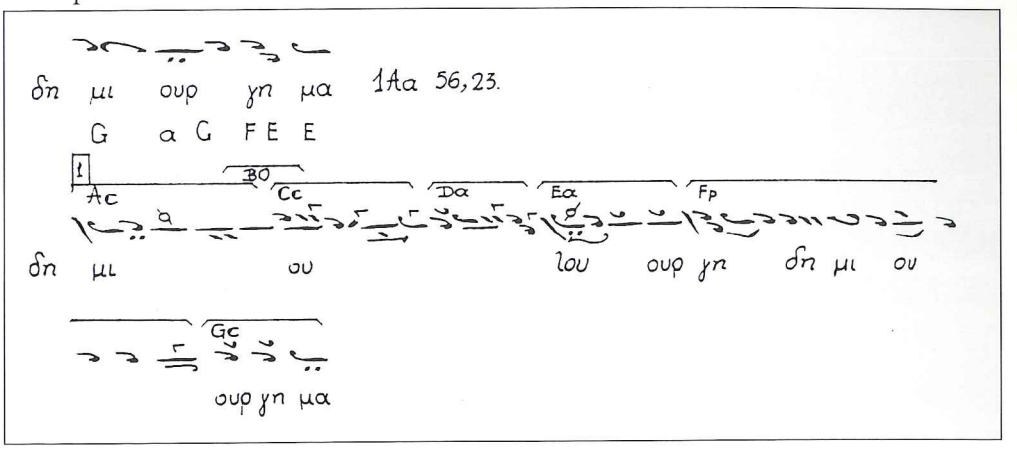


I have tried, within the limited space available, as concisely as possible to present the method I employed for my study of the interpretations. Yet I welcome any suggestion for the improvement of the method with great interest.

Finally, I would like to mention some general conclusions that are derived from the course of my work so far.

1. The stenographic character of the old notation is ascertained.
2. The examination of the whole interpreting mechanism also assures that the modes concerned were indeed chromatic.
3. The comparative study carried out reveals that the splitting up of melodies into formulae, that took form in my dissertation, reflects the truth; however, many cases in need of revision were spotted.
4. In many cases discrepancies were found between the 1230 Sinai MS and the transcription. This means that Chourmouzios transcribed from a different MS; I have been trying to find

Example 3b



which MS that was. The Psachos library contains a MS of the Old Sticherarion in which it is stated that it is the MS used by Gregorios Protopsaltes for his transcriptions. It could conceivably be the same one; unfortunately though I have not had access to it yet.

5. It is evident from the study of the tables that for each formula there are various possible interpretations. This cannot be stressed enough, because a selective assembly of evidence for the interpretation of a formula would be plainly wrong.
6. All that has been said in this presentation concerns exclusively melodies of the Old Sticherarion and more specifically melodies in the chromatic genus. If we wish to achieve a full view of the global interpretation of the Old Sticherarion, we must have many other studies like my dissertation devoted to melodies of the other modes. I firmly believe that this same method, which I am advocating here, can also be successfully applied to the other kinds of Byzantine *melos*; but one has to wait to see this in practice.

I would like to conclude with a *simile*, touching upon an ancient myth from my island of origin, Crete. It is the legend of Theseus who, with the assistance of Ariadne, killed the Minotaur. Thus, just like the Minotaur, I do imagine the stenography of Byzantine music. Many have so far tried to get to the Minotaur, but without success. The Byzantine Minotaur lives on and torments us because, as you saw by what you heard, he is huge and monstrously strong. The method I presented yields, I think, Ariadne's thread for bringing the Minotaur within reach. But the final confrontation with him will require a coordinated, systematic and collective effort.

Table 1

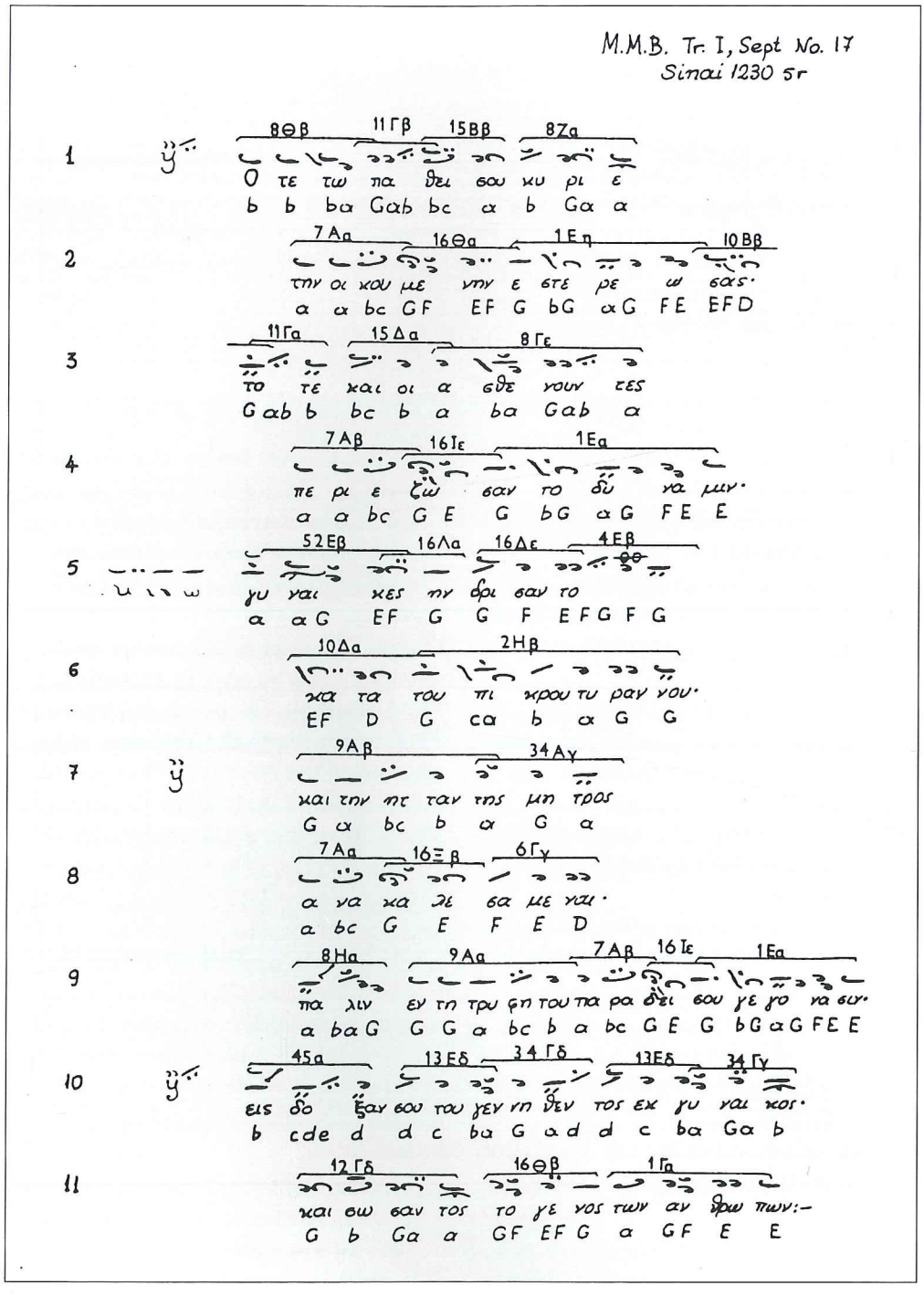


Table 2

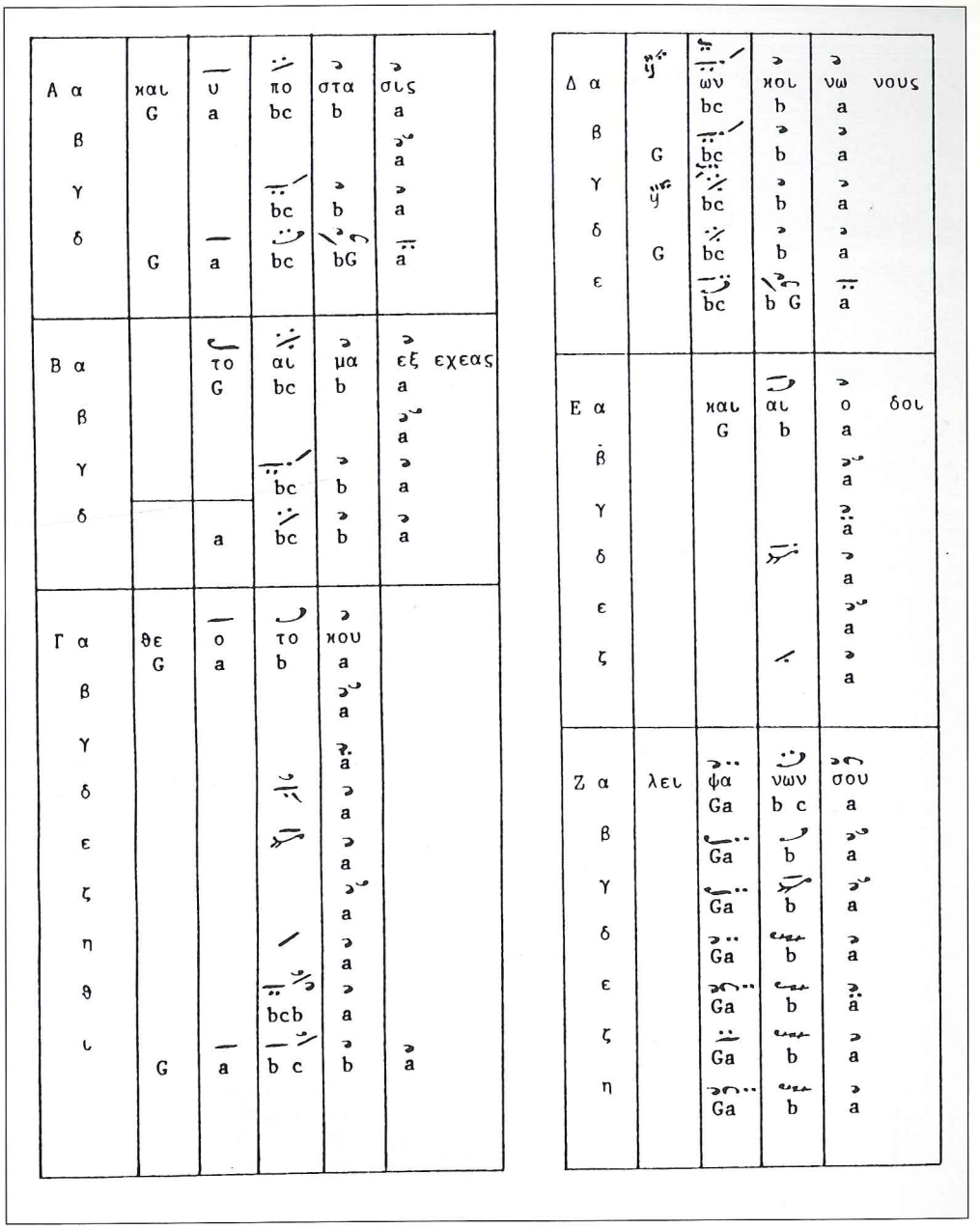

Α α
β
γ
δ
και
υ
πο
στα
σις
Β α
β
γ
δ
το
αι
μα
εξ εχεας
Γ α
β
γ
δ
ε
ζ
η
ϑ
ι
ϑε
το
κου
Δ α
β
γ
δ
ε
ων
οι
νω νους
Ε α
β
γ
δ
ε
ζ
και
αι
οι δοι
Ζ α
β
γ
δ
ε
ζ
η
λει
ψα
νων
σου

Table 2 (continued)

Α΄α΄ 3,5.3,7.3,14.4,4.12,10.13,9.14,9.16,2.17,9.23,9.29,16.33,13.
36,6.37,10.37,13/14.44,8.49,4.56,12.56,16.68,8.68,17.81,9.81,16.
81,17.88,22.90,6.91,4.91,19.91,21.92,5.104,3.110,3.
β΄ 17,7.22,10.24,3.65,8.104,2.110,7.
γ΄ 4,9.11,10.16,6.68,12.78,15.97,3.103,11.
δ΄ 14,5.27,9.54,3.

Β΄α΄ 21,6.23,6.24,5.28,4.29,6.54,8.54,21.54,26.91,3.91,20.92,8.97,7.
110,10.
β΄ 55,3.55,6.
γ΄ 28,8.66,11.92,7.
δ΄ 27,3.

Γ΄α΄ 4,10.9,4.11,2.21,12.21,15.24,13.29,4.29,7.51,9.54,16.54,27.56,8.
79,5.81,1.84,12.84,22.90,3.90,10.95,13.97,15.102,26.106,16.
β΄ 104,5.
γ΄ 90,12.95,15.
δ΄ 24,20.33,7.33,8.79,13.102,20.
ε΄ 3,10.18,3.18,9.22,6.29,12.29,17.38,5.44,10.
ζ΄ 50,6.81,5.84,26.
η΄ 11,13.28,3.55,13.55,14.57,7.66,8.72,7.78,9.88,18.95,11.
θ΄ 34,5.
ι΄ 102,2.

Δ΄α΄ 18,12.
β΄ 95,6.
γ΄ 48,7.56,22.68,15.84,16.91,8.103,16.
δ΄ 65,3.
ε΄ 14,11.91,14.97,11.

Ε΄α΄ 3,3.13,2.13,5.22,9.34,14.36,2.54,2.54,25. 79,7.79,15.84,5.
91,15.92,3.106,8.
β΄ 110,9.
γ΄ 102,12.
δ΄ 18,8.34,2.37,12.51,4.66,5.67,4.69,6.69,8.
ε΄ 35,17.67,2.88,3.
ζ΄ 23,3.54,22.

Ζ΄α΄ 13,1.104,1.
β΄ 4,3.56,4.
γ΄ 33,16.35,9.51,5.56,7.72,2.84,15.95,2.95,12.
δ΄ 56,4.57,7.66,8.104,5.
ε΄ 57,5.
ζ΄ 54,10.83,5.103,12.
η΄ 14,1.24,15.38,2.

Table 3

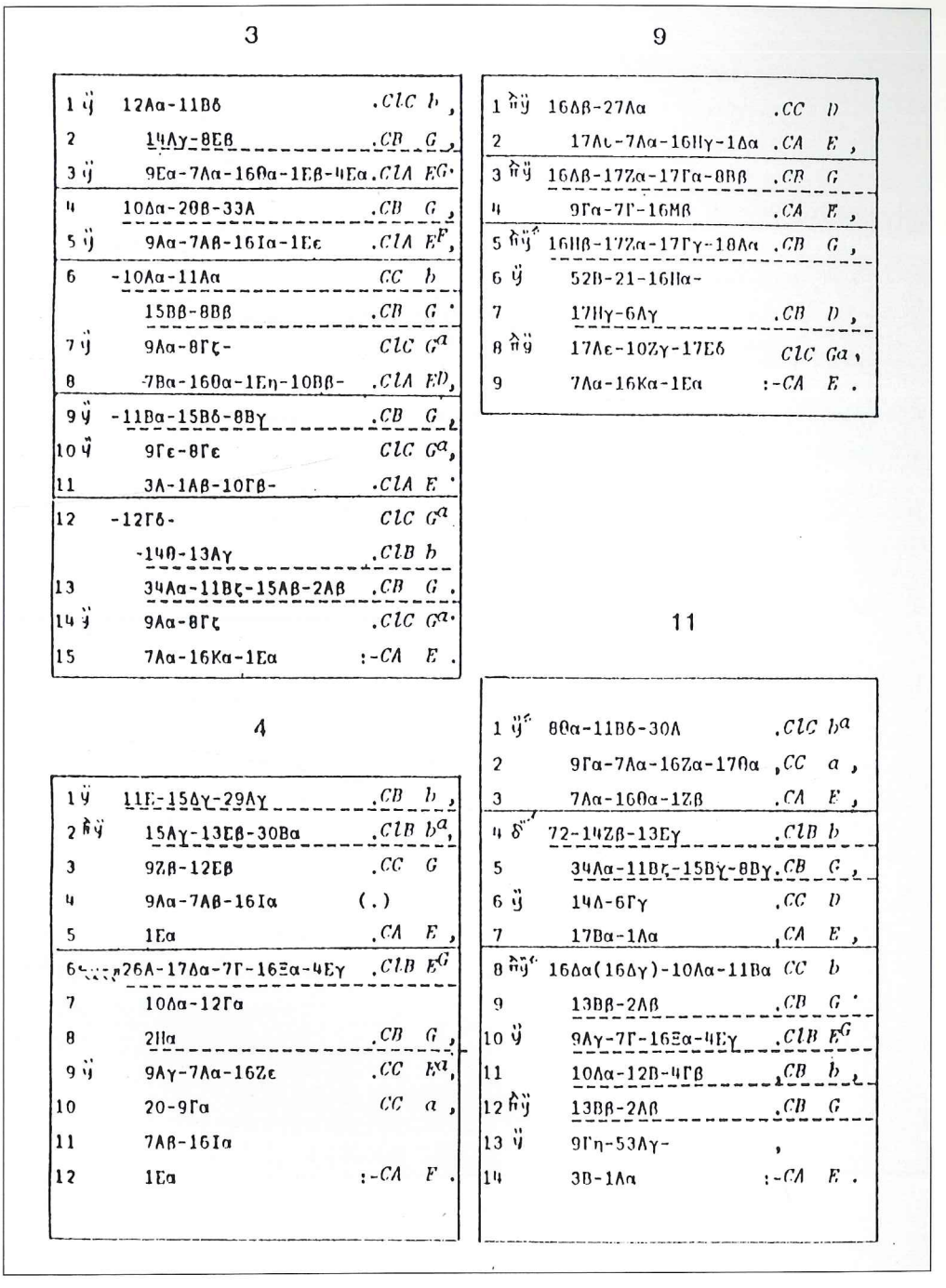


Table 3 (continued)

12

1	12Γα-15Bε	CC	a
2	22Λ-15Bε	CC	a ,
3	16Θβ-1Δβ	.CA	E ,
4	17Hβ-2Iβ	ClC	Ga
5	3Λ-1Λα	.CA	E ·
6	10Eβ-17Δδ-1Λη-10Bδ-	ClC	ED
7	2Eα	.CB	G ,
8	3Γ-19Kβ-1Eβ	.CA	E ,
9	17Λα-33Λ-2Λα	.CB	G ,
10	9Λα-36α-19-4Bδ	.ClC	a ·
11	8Θγ-12Eδ	,ClC	G
12	7Λα-16Θα-1Eα	:-CA	E .

14

1	8Θα-12Eζ-9Zη	CC	a ,
2	36α-52Eδ-16Λα-1Γα	.CA	E ,
3	7Bδ-10Zβ-11Γα	CC	b ,
4	23-15Bη-2Aα	.CB	G ·
5	9Λδ-7Bα-16Zα-6Γβ-17Aη	CC	a
6	7Γ-16Mε	.CA	E ·
7	15Bε-2Θ-10Zβ-4Λα	.CB	b ,
8	26B-17Γγ-18Λβ	.CB	G ,
9	9Λα-8Bα-11Γβ	CC	b
10	15Bγ-8Bγ	.CB	G ·
11	9Δε	CC	a
12	7Λα-16Θα-1Zα	:-CA	E .

13

1	34Bα-9Zα-8Λα	.CB	G ,
2	9Eα-8Γζ	,ClC	G
3	3Λ-1Λα	.CA	E ·
4	10Fα-12Λα-30Bβ	ClC	b
5	9Eα-8Γζ	,ClC	G ,
6	3Λ-1Λβ	.CA	E .
7	13Eα-13Bα	CC	b
8	23-15Bβ-8Bγ	.CB	G ,
9	9Λα-36α-19-4Bδ	.ClC	a ,
10	8Θγ-12Eδ	ClC	G
11	7Λα-16Θα-1Eα	:-CA	E .

16

1	7Aγ-16Ξζ-10Bβ-2Bα	.CB	G
2	9Aα-8Bα-24Bα	ClC	G ,
3	16Θβ-1Δδ-	.ClA	E ·
4	-10Λα-4Aβ	.CB	b
5	13Eα-13Γ-2Aα	.CB	G ,
6	9Λγ-3E-16Iβ-1Eβ	.CA	E .
7	5Aα	CC	D ,
8	17Aα-18Bβ	.CB	G
9	12Γγ	ClC	G
10	-7Bα-16Kα-1Eα	:-CA	E .

Table 4

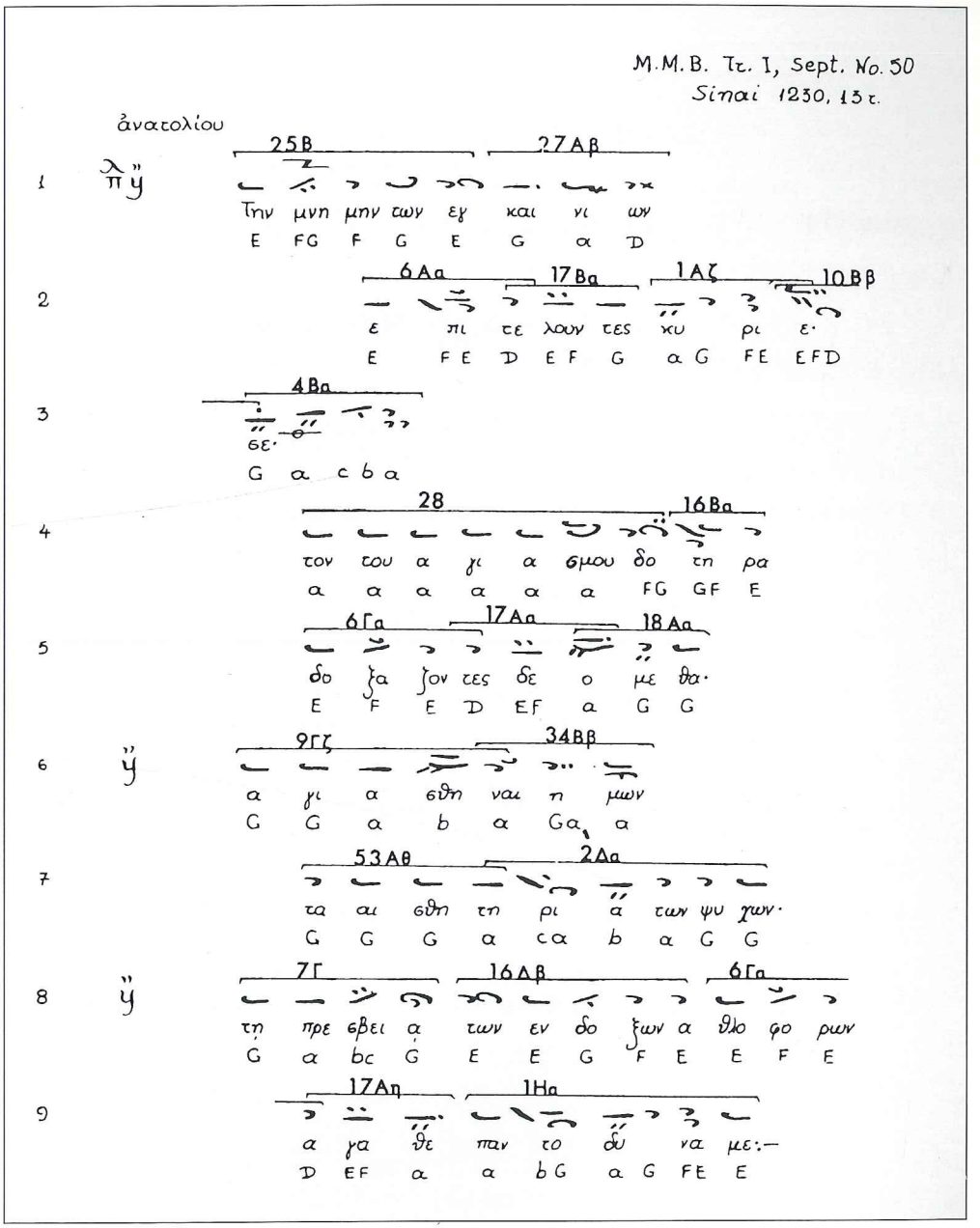

M.M.B. Tr. I, Sept. No. 50
Sinai 1230, 13 c.
ἀνατολίου
25Β
27Αβ
Την μνη μην των εγ και νι ων
E FG F G E G α D
6Αα
17Βα
1Αζ
10Ββ
ε πι τε λουν τες κυ ρι ε·
E FE D E F G α G FE EFD
4Βα
6ε·
G α c b α
28
16Βα
τον του α γι α σμου δο τη ρα
α α α α α α FG GF E
6Γα
17Αα
18Αα
δο ζα ζον τες δε ο με θα·
E F E D EF α G G
9Γζ
34Βββ
α γι α σθη ναι η μων
G G α b α Gα α
53Αθ
2Δα
τα αι σθη τη ρι α των ψυ χων·
G G G α cα b α G G
7Γ
16Αβ
6Γα
τη πρε σβει α των εν δο ξων α θλο φο ρων
G α bc G E E G F E E F E
17Αη
1Ηα
α γα θε παν το δυ να με:—
D EF α α bG α G FE E

Table 5

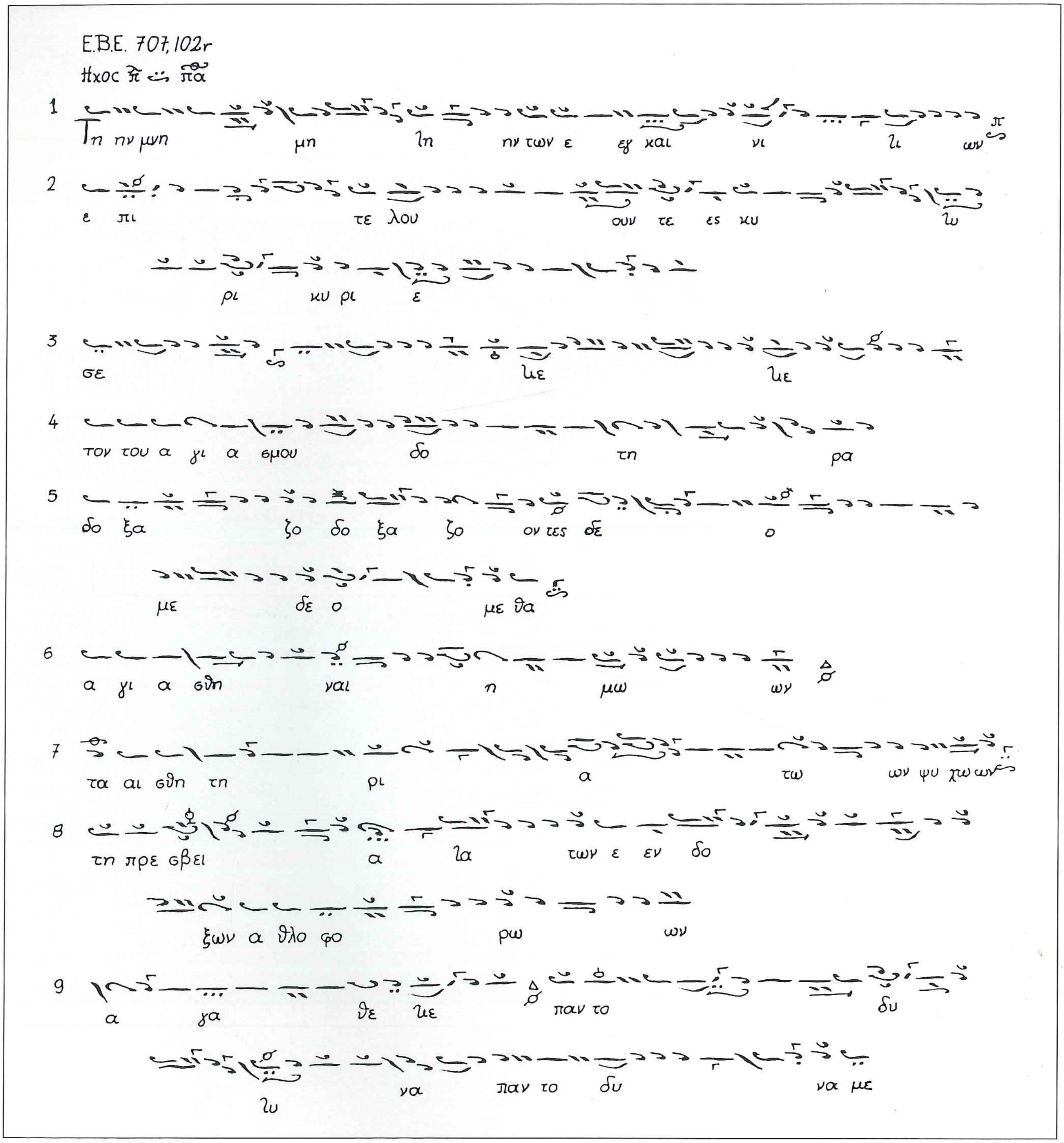

E.B.E. 707, 102r
Ηχος
1 Τη πν μνη μη λη πν των ε εξ και νι λι ων
2 ε πι τε λου ουν τε ες κυ λω
ρι κυ ρι ε
3 σε λε λε
4 τον του α γι α σμου δο τη ρα
5 δο ξα ζο δο ξα ζο ον τες δε ο
με δε ο με θα
6 α γι α σθη ναι η μω ων
7 τα αι σθη τη ρι α τω ων ψυ χω ων
8 τη πρε σβει α λα των ε εν δο
ξων α θλο φο ρω ων
9 α γα θε λε παν το δυ
λω να παν το δυ να με

Table 6

Table 7
Formula No. 8

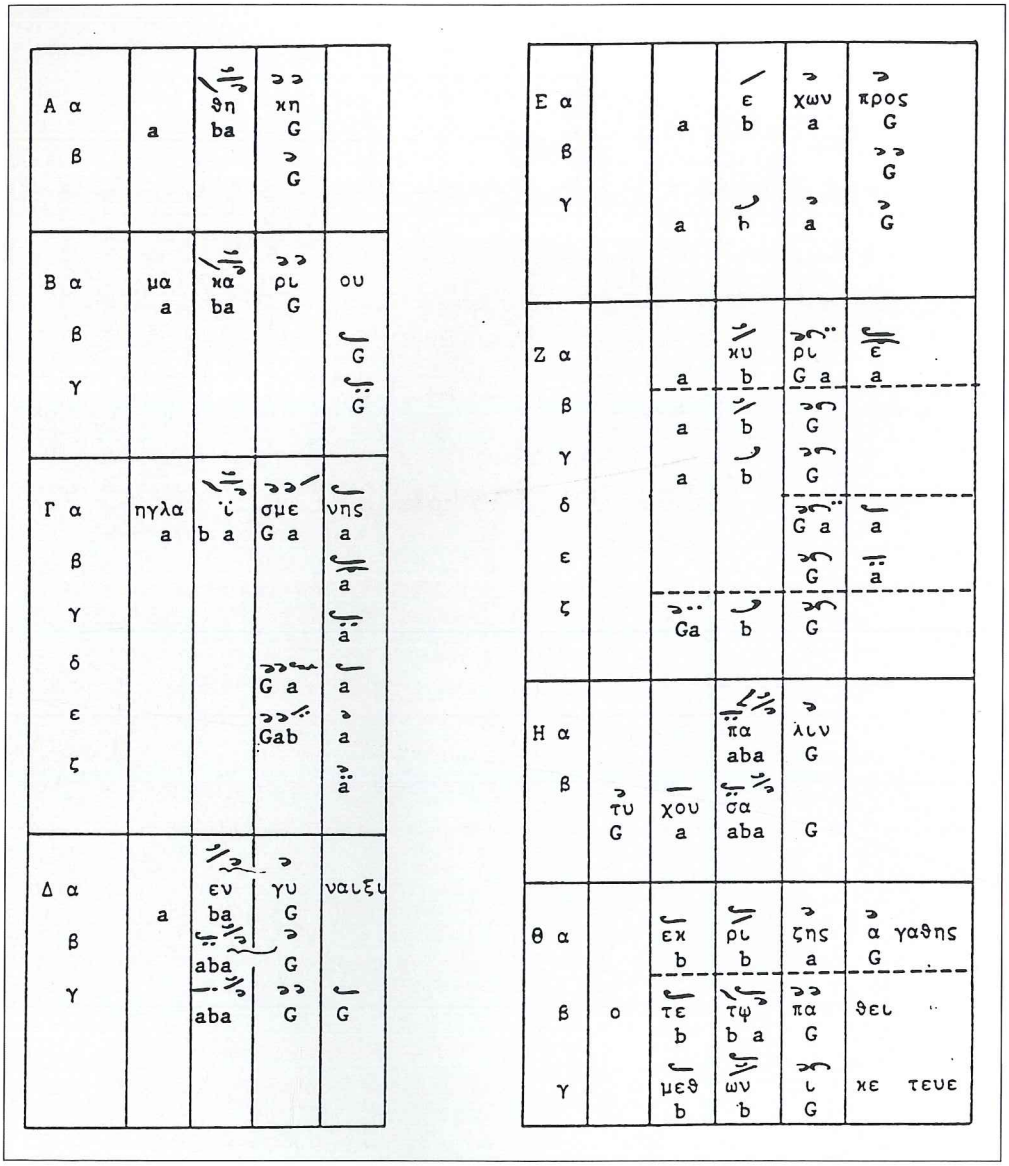


Table 8

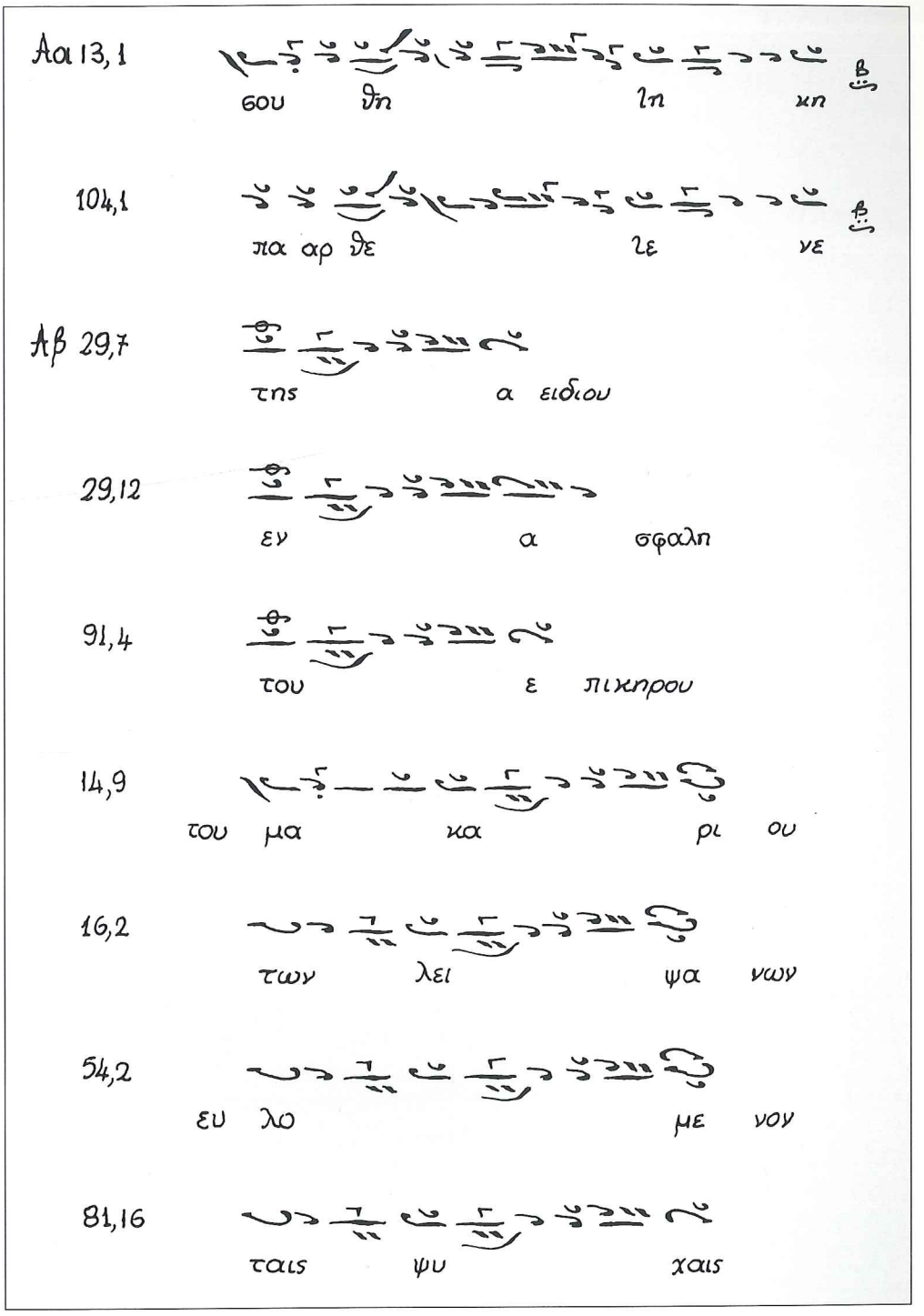

Αα 13,1
σου θη ιη κη
104,1
πα αρ θε ιε νε
Αβ 29,7
τηs α ειδιου
29,12
εν α σφαλη
91,4
του ε πικηρου
14,9
του μα κα ρι ου
16,2
των λει ψα νων
54,2
ευ λο με νον
81,16
ταις ψυ χαις

Table 9
Formula No. 8

Table 10a
Formula No. 8

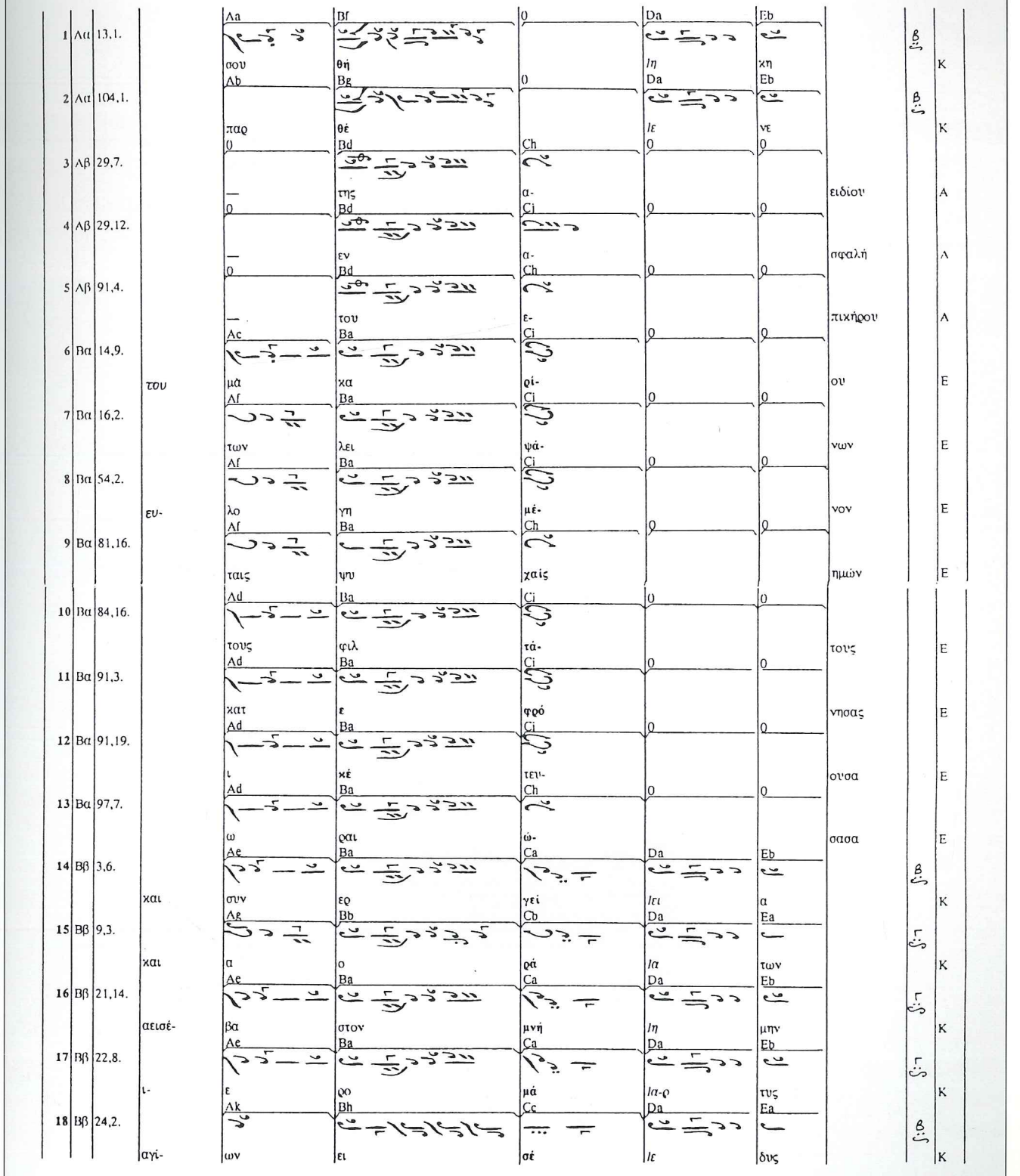
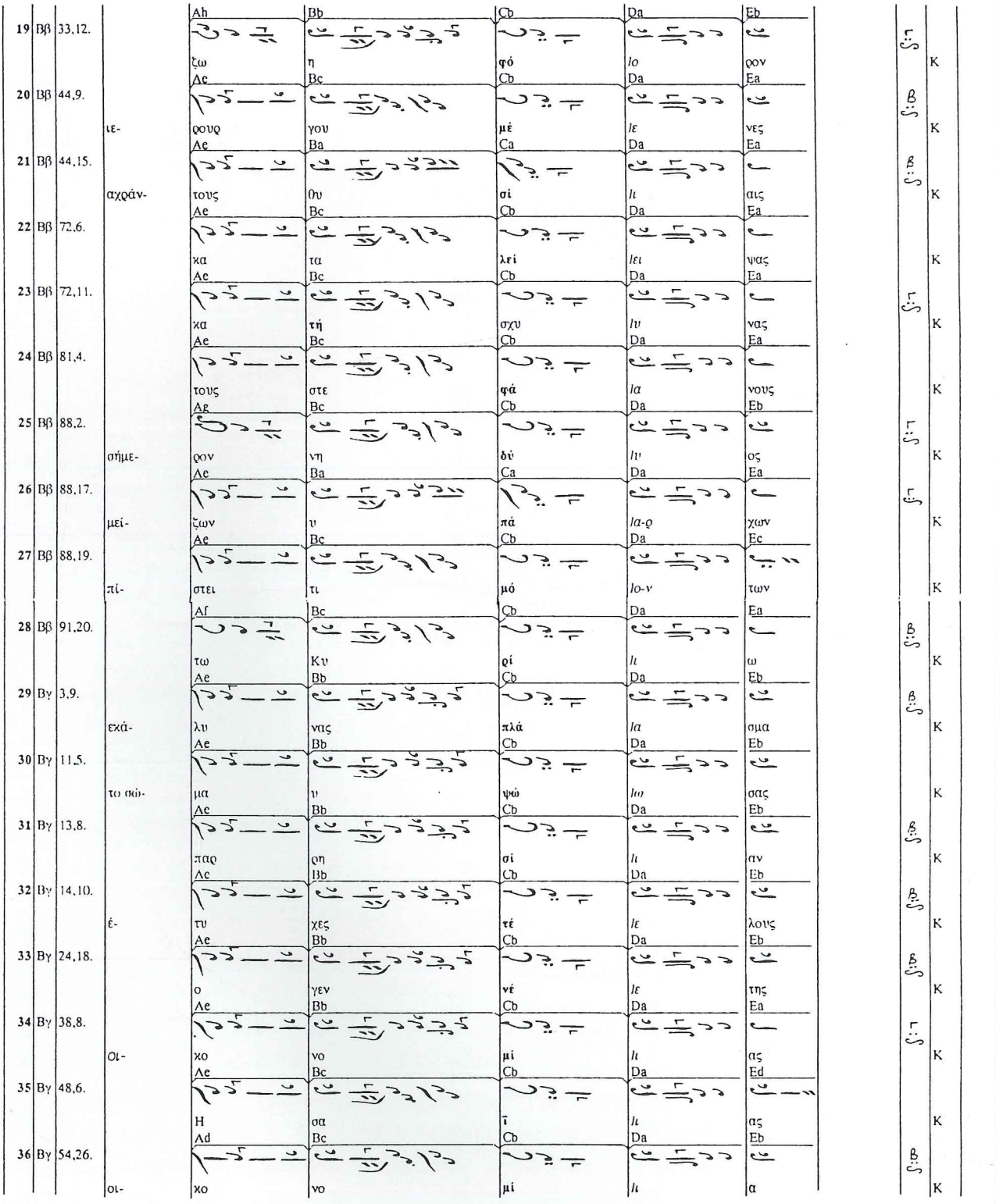


Table 10b
Formula No. 8 (continued)



				Ah	Bb	Cb	Da	Eb		
19	Bβ	33,12.		ζω	η	φό	lo	ρον		K
				Ae	Bc	Cb	Da	Ea		
20	Bβ	44,9.		ρουρ	γου	μέ	le	νες		K
			ιε-	Ae	Ba	Ca	Da	Ea		
21	Bβ	44,15.		τους	θυ	σί	li	αις		K
			αχράν-	Ae	Bc	Cb	Da	Ea		
22	Bβ	72,6.		κα	τα	λεί	lei	ψας		K
				Ae	Bc	Cb	Da	Ea		
23	Bβ	72,11.		κα	τή	σχυ	lu	ναις		K
				Ae	Bc	Cb	Da	Ea		
24	Bβ	81,4.		τους	στε	φά	la	νους		K
				Ag	Bc	Cb	Da	Eb		
25	Bβ	88,2.		ρον	νη	δύ	lu	ος		K
			σήμε-	Ae	Ba	Ca	Da	Ea		
26	Bβ	88,17.		ζων	υ	πά	la-ρ	χων		K
			μεί-	Ae	Bc	Cb	Da	Ec		
27	Bβ	88,19.		στει	τι	μό	lo-ν	των		K
			πί-	Af	Bc	Cb	Da	Ea		
28	Bβ	91,20.		τω	Κυ	ρί	li	ω		K
				Ae	Bb	Cb	Da	Eb		
29	Bγ	3,9.		λυ	ναις	πλά	la	σμα		K
			εκά-	Ae	Bb	Cb	Da	Eb		
30	Bγ	11,5.		μα	υ	ψώ	lω	σας		K
			το σώ-	Ae	Bb	Cb	Da	Eb		
31	Bγ	13,8.		παρ	ρη	σί	li	αν		K
				Ac	Bb	Cb	Da	Eb		
32	Bγ	14,10.		τυ	χες	τέ	le	λους		K
			έ-	Ae	Bb	Cb	Da	Eb		
33	Bγ	24,18.		ο	γεν	νέ	le	της		K
				Ae	Bb	Cb	Da	Ea		
34	Bγ	38,8.		χο	νο	μί	li	ας		K
			οι-	Ae	Bc	Cb	Da	Ed		
35	Bγ	48,6.		Η	σα	τ̄	li	ας		K
				Ad	Bc	Cb	Da	Eb		
36	Bγ	54,26.		χο	νο	μί	li	α		K
			οι-							

Table 10c
Formula No. 8 (continued)

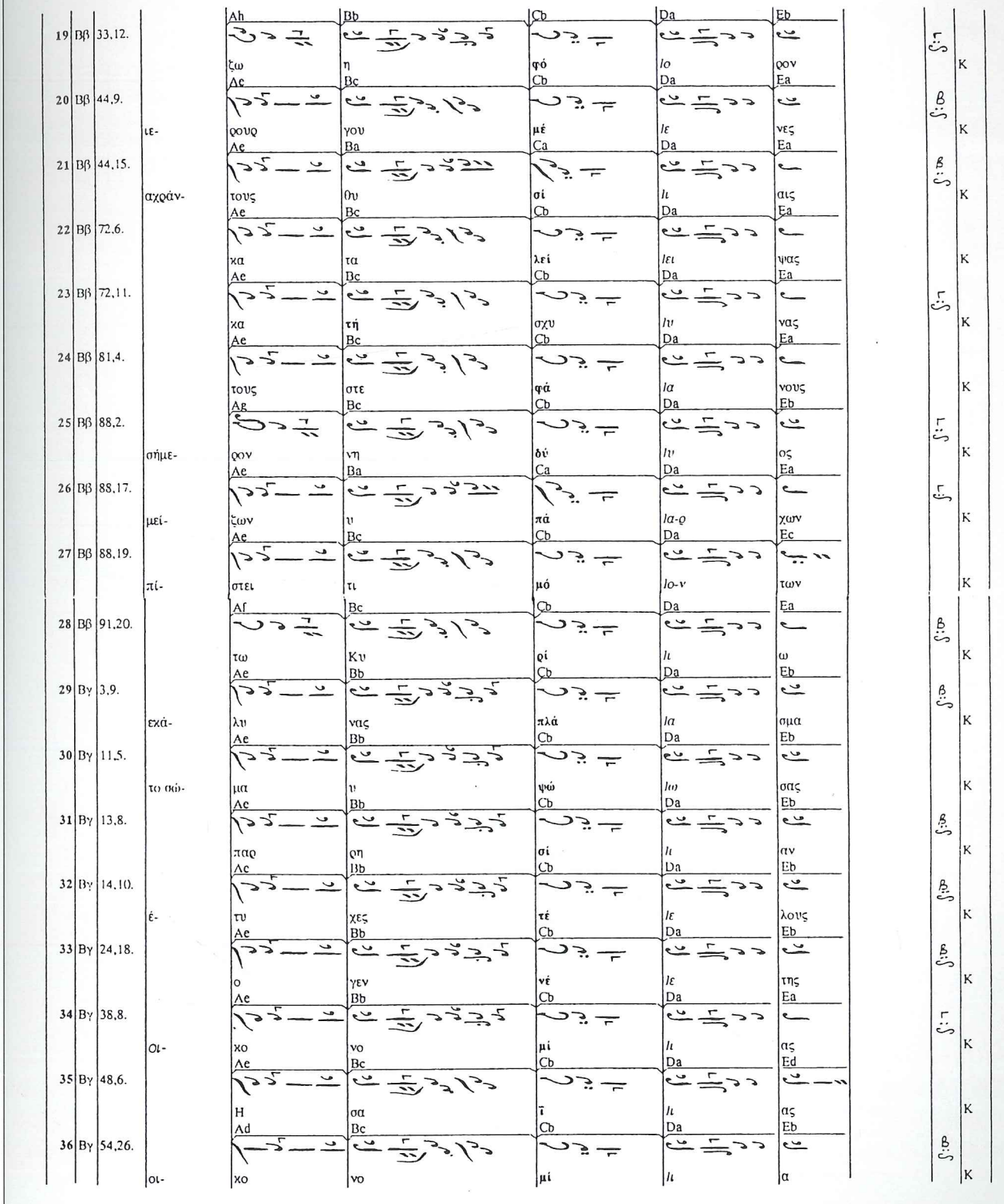
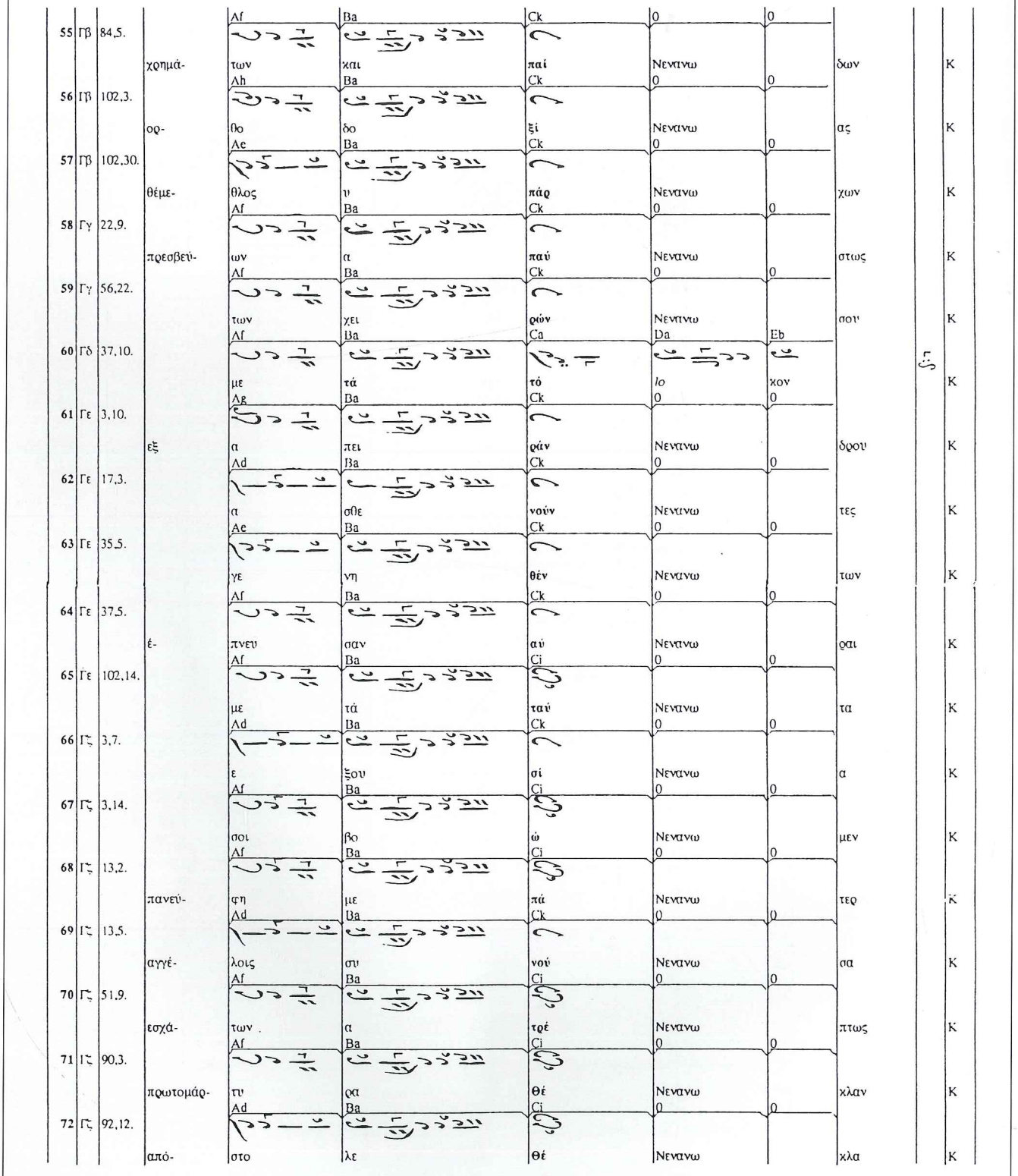
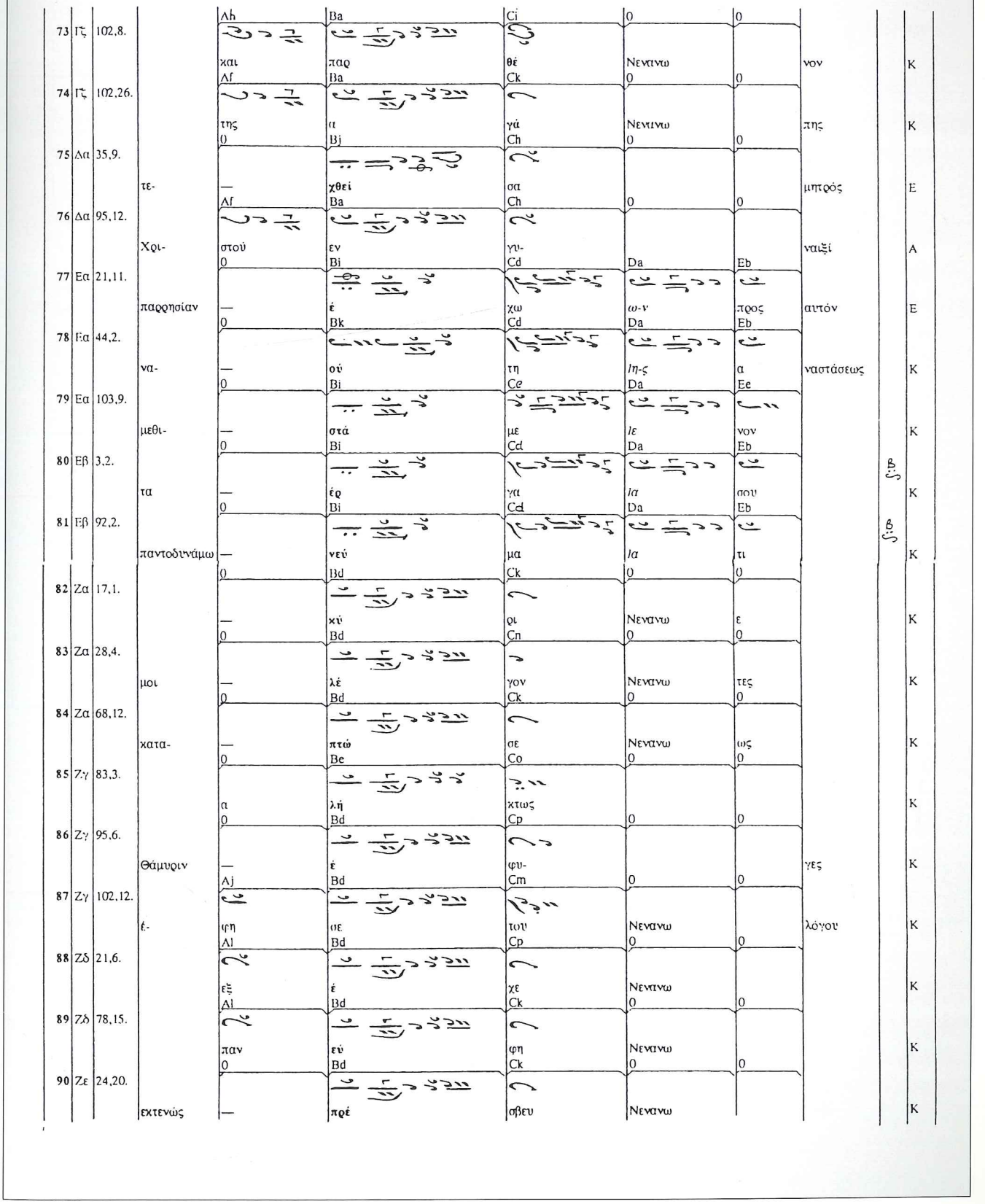


Table 10d
Formula No. 8 (continued)



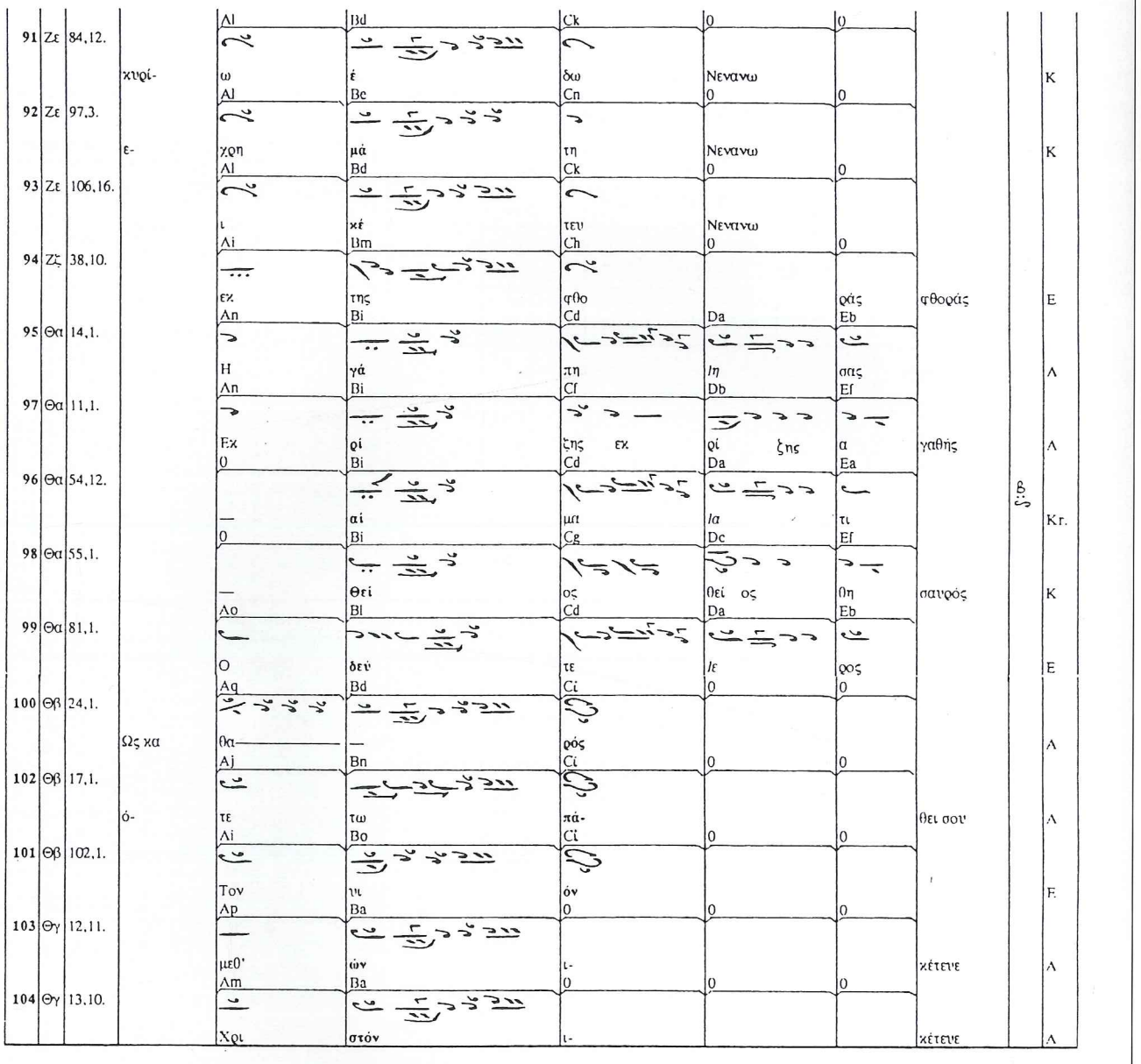
				Af	Ba	Ck	0	0			
55	Γβ	84,5.									
			χρημά-	των	και	παί	Νενανω		δων		K
				Ah	Ba	Ck	0	0			
56	Γβ	102,3.									
			ορ-	θο	δο	ξί	Νενανω		ας		K
				Ae	Ba	Ck	0	0			
57	Γβ	102,30.									
			θέμε-	θλος	υ	πάρ	Νενανω		χων		K
				Af	Ba	Ck	0	0			
58	Γγ	22,9.									
			πρεσβεύ-	ων	α	παύ	Νενανω		στως		K
				Af	Ba	Ck	0	0			
59	Γγ	56,22.									
				των	χει	ρών	Νενανω		σου		K
				Af	Ba	Ca	Da	Eb			
60	Γδ	37,10.									
				με	τά	τό	*lo*	χον			K
				Ag	Ba	Ck	0	0			
61	Γε	3,10.									
			εξ	α	πει	ράν	Νενανω		δρου		K
				Ad	Ba	Ck	0	0			
62	Γε	17,3.									
				α	σθε	νούν	Νενανω		τες		K
				Ae	Ba	Ck	0	0			
63	Γε	35,5.									
				γε	νη	θέν	Νενανω		των		K
				Af	Ba	Ck	0	0			
64	Γε	37,5.									
			έ-	πνευ	σαν	αύ	Νενανω		ραι		K
				Af	Ba	Ci	0	0			
65	Γε	102,14.									
				με	τά	ταύ	Νενανω		τα		K
				Ad	Ba	Ck	0	0			
66	Γζ	3,7.									
				ε	ξου	σί	Νενανω		α		K
				Af	Ba	Ci	0	0			
67	Γζ	3,14.									
				σοι	βο	ώ	Νενανω		μεν		K
				Af	Ba	Ci	0	0			
68	Γζ	13,2.									
			πανεύ-	φη	με	πά	Νενανω		τερ		K
				Ad	Ba	Ck	0	0			
69	Γζ	13,5.									
			αγγέ-	λοις	συ	νού	Νενανω		σα		K
				Af	Ba	Ci	0	0			
70	Γζ	51,9.									
			εσχά-	των	α	τρέ	Νενανω		πτως		K
				Af	Ba	Ci	0	0			
71	Γζ	90,3.									
			πρωτομάρ-	τυ	ρα	θέ	Νενανω		χλαν		K
				Ad	Ba	Ci	0	0			
72	Γζ	92,12.									
			από-	στο	λε	θέ	Νενανω		χλα		K

Table 10e
Formula No. 8 (continued)

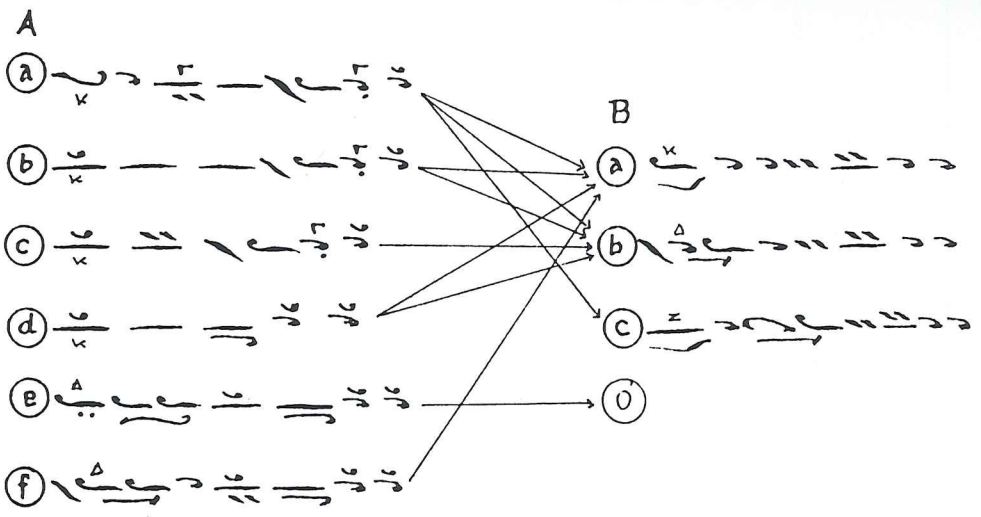


				Ah	Ba	Ci	0	0					
73	Γζ	102,8.											
				και	παρ	θέ	Νενανω		νον			K	
				Af	Ba	Ck	0	0					
74	Γζ	102,26.											
				της	α	γά	Νενανω		πης			K	
				0	Bj	Ch	0	0					
75	Δα	35,9.											
			τε-	—	χθεί	σα			μπρός			E	
				Af	Ba	Ch	0	0					
76	Δα	95,12.											
			Χρι-	στού	εν	γυ-			ναιξί			A	
				0	Bi	Cd	Da	Eb					
77	Εα	21,11.											
			παρρησίαν	—	έ	χω	ω-ν	προς	αυτόν			E	
				0	Bk	Cd	Da	Eb					
78	Εα	44,2.											
			να-	—	ού	τη	ιη-ς	α	ναστάσεως			K	
				0	Bi	Ce	Da	Ee					
79	Εα	103,9.											
			μεθι-	—	στά	με	ιε	νον				K	
				0	Bi	Cd	Da	Eb					
80	Εβ	3,2.											
			τα	—	έρ	γα	ια	σου				K	
				0	Bi	Cd	Da	Eb					
81	Εβ	92,2.											
			παντοδυνάμω	—	νεύ	μα	ια	τι				K	
				0	Bd	Ck	0	0					
82	Ζα	17,1.											
				—	κύ	ρι	Νενανω	ε				K	
				0	Bd	Cn	0	0					
83	Ζα	28,4.											
			μοι	—	λέ	γον	Νενανω	τες				K	
				0	Bd	Ck	0	0					
84	Ζα	68,12.											
			κατα-	—	πτώ	σε	Νενανω	ως				K	
				0	Be	Co	0	0					
85	Ζγ	83,3.											
				α	λή	χτως						K	
				0	Bd	Cp	0	0					
86	Ζγ	95,6.											
			Θάμυριν	—	έ	φυ-			γες			K	
				Aj	Bd	Cm	0	0					
87	Ζγ	102,12.											
			έ-	ιφη	ισε	τουν	Νενανω		λόγου			K	
				Al	Bd	Cp	0	0					
88	Ζδ	21,6.											
				εξ	έ	χε	Νενανω					K	
				Al	Bd	Ck	0	0					
89	Ζδ	78,15.											
				παν	εύ	φη	Νενανω					K	
				0	Bd	Ck	0	0					
90	Ζε	24,20.											
			εκτενώς	—	πρέ	σβευ	Νενανω					K	

Table 10f
Formula No. 8 (continued)



				Al	βd	Ck	0	0					
91	Ζε	84,12.		ω	έ	δω	Νενανω						K
			χυρί-	Al	Be	Cn	0	0					
92	Ζε	97,3.		χρη	μά	τη	Νενανω						K
			ε-	Al	Bd	Ck	0	0					
93	Ζε	106,16.		ι	κέ	τευ	Νενανω						
				Λi	Bm	Ch	0	0					
94	Ζξ	38,10.		εκ	της	φθο		ράς	φθοράς				E
				An	Bi	Cd	Da	Eb					
95	Θα	14,1.		H	γά	πη	/η	σας					Λ
				An	Bi	Cf	Db	Ef					
97	Θα	11,1.		Εκ	ρί	ζης εκ	ρί ζης	α	γαθής				Λ
				0	Bi	Cd	Da	Ea					
96	Θα	54,12.		—	αί	μτ	/α	τι					Kr.
				0	Bi	Cg	Dc	Ef					
98	Θα	55,1.		—	θεί	ος	θεί ος	θη	σαυρός				K
				Ao	Bl	Cd	Da	Eb					
99	Θα	81,1.		O	δεύ	τε	/ε	ρος					E
				Aq	Bd	Ci	0	0					
100	Θβ	24,1.		θα—	—	ρός							Λ
			Ως κα	Aj	Bn	Ci	0	0					
102	Θβ	17,1.		τε	τω	πά-			θει σου				Λ
			ό-	Λi	Bo	Ci	0	0					
101	Θβ	102,1.		Τον	νι	όν							F
				Ap	Ba	0	0	0					
103	Θγ	12,11.		μεθ'	ών	ι-			κέτευε				Λ
				Am	Ba	0	0	0					
104	Θγ	13,10.		Χρι	στόν	ι-			κέτευε				Λ



FORMULA No. 3

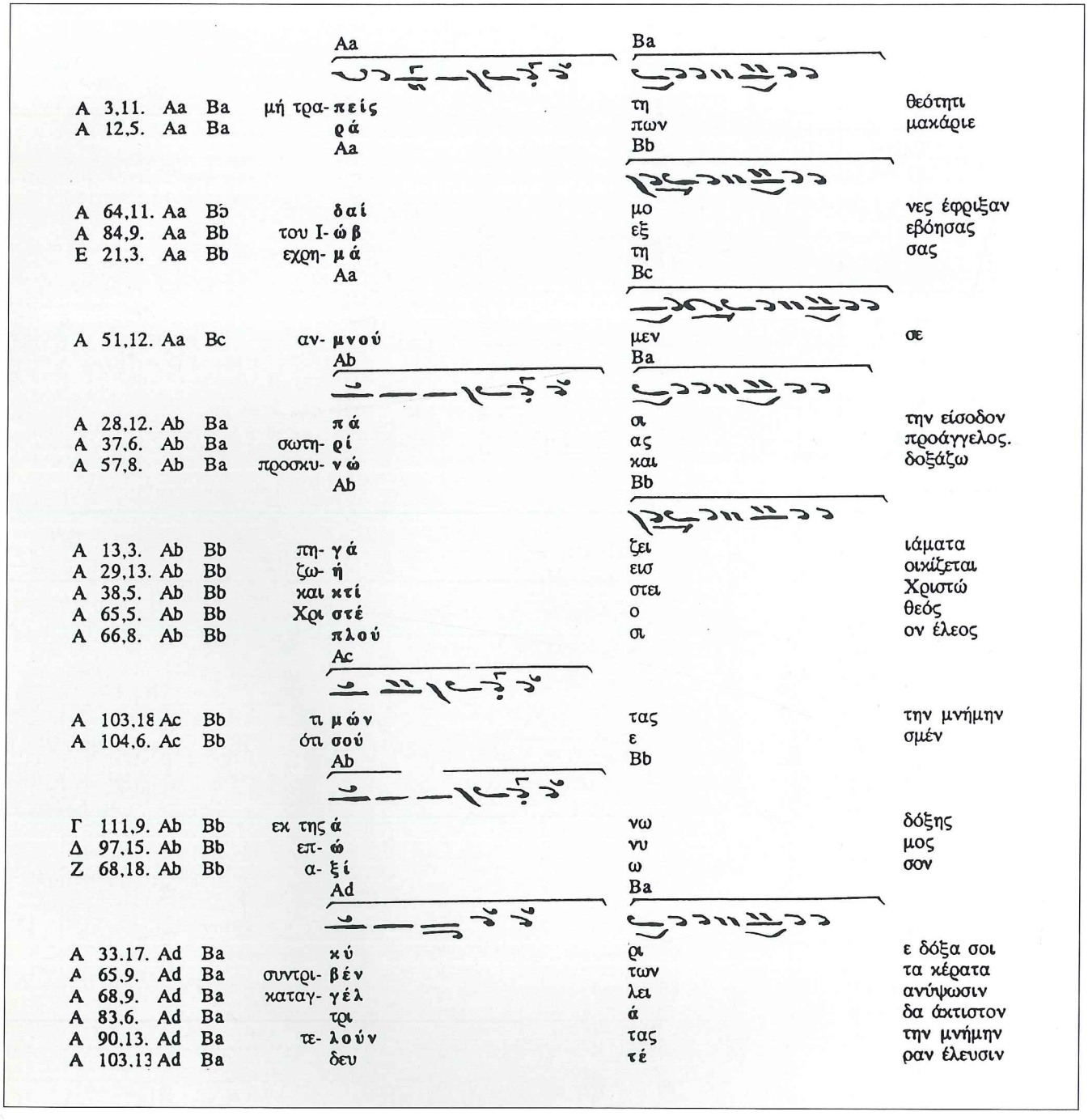
A	μη	τρα a	πειϛ b	τη ab	θε G	οτητι
B	σω	τη	ρος ab	των ab	φυ G	χων
Γ	G	απ a	ε b	στης ab	αφ G	ημων
Δ		επ a	ω b	νυ ab	μος G	
E			ι b	α ab	σιν G	
Z		α a	ξι b	ω ab	σον G	

Aa 3,11. 12,5. 21,3. 51,12. 64,11. 84,9.
Ab 13,3. 28,12. 29,13. 37,6. 38,5. 57,8. 65,5. 66,8. 111,9. 68,18. 68,18.
Ac 103,18. 104,6.
Ad 24,11. 24,13. 33,17. 36,3. 38,2. 44,4. 49,9. 51,10. 51,16. 56,5. 56,13. 56,19. 56,23. 65,9. 65,13. 68,9. 83,6. 84,19. 84,22. 90,4. 90,13. 91,16. 103,2. 103,13. 95,15. 12,8.
Ae 111,1.
Af 48,10.

Ba 3,11. 12,5. 28,12. 33,17. 37,6. 57,8. 65,9. 68,9. 83,6. 90,13. 103,13. 48,10.
Bb 13,3. 24,11. 24,13. 29,13. 36,3. 38,2. 38,5. 44,4. 49,9. 51,10. 51,16. 56,5. 56,13. 56,19. 56,23. 64,11. 65,5. 65,13. 66,8. 84,9. 84,19. 84,22. 90,4. 91,16. 103,2. 103,18. 104,6. 95,15. 111,1. 12,8. 111,9. 97,15. 21,3. 68,18.
Bc 51,12.

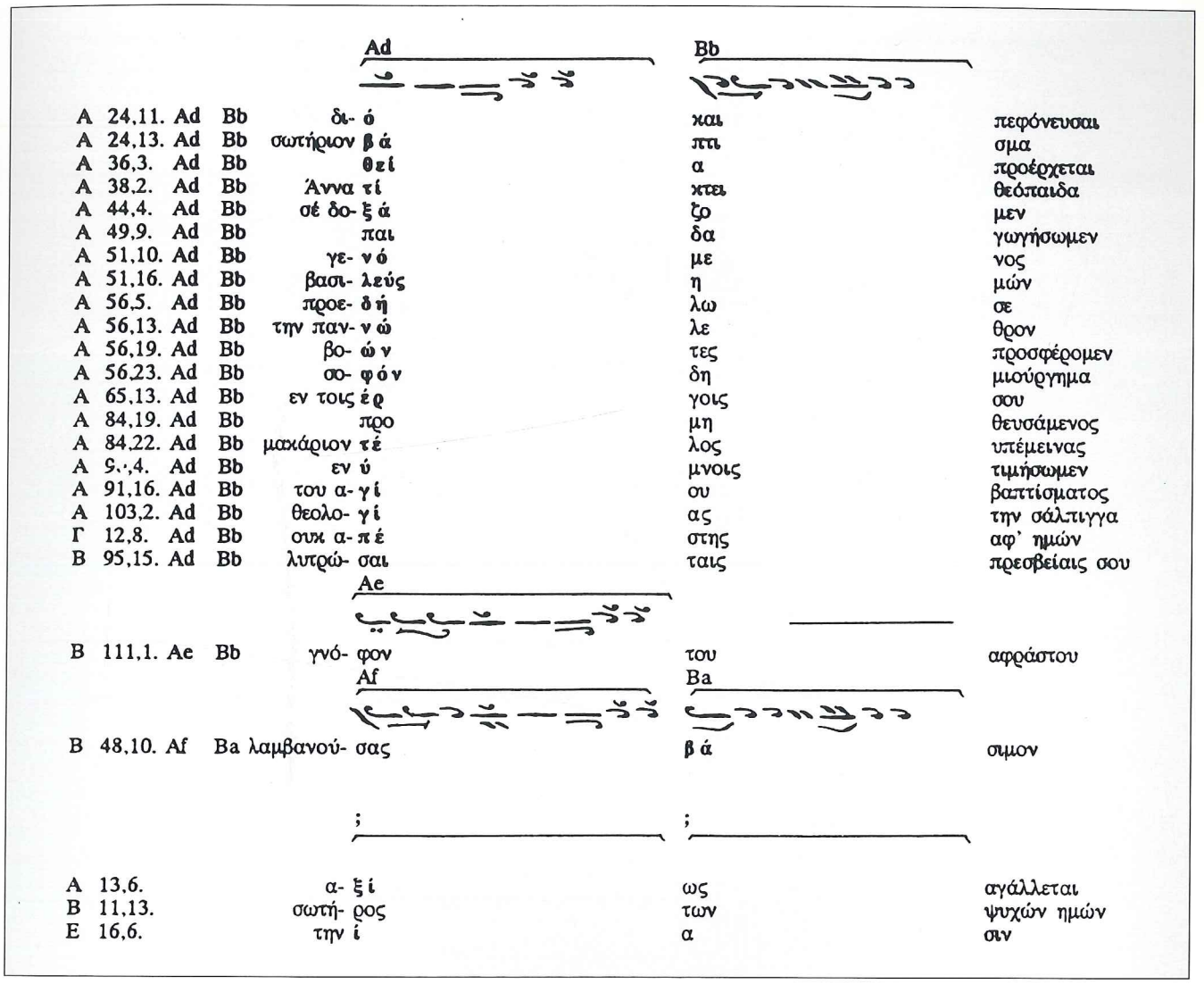
Σημ.: Δεν συμπίπτουν οι περιπτώσεις 13,6. 11,13/14. και 16,1.

Table 12a
Formula No. 3



A	3,11.	Aa	Ba	μή τρα-	πείς	θεότητι
A	12,5.	Aa	Ba		ρά	μακάριε
					Aa	
A	64,11.	Aa	Bb		δαί	νες έφριξαν
A	84,9.	Aa	Bb	του Ι-	ώβ	εβόησας
E	21,3.	Aa	Bb	εχρη-	μά	σας
					Aa	
A	51,12.	Aa	Bc	αν-	μνού	σε
					Ab	
A	28,12.	Ab	Ba		πά	την είσοδον
A	37,6.	Ab	Ba	σωτη-	ρί	προάγγελος.
A	57,8.	Ab	Ba	προσκυ-	νώ	δοξάζω
					Ab	
A	13,3.	Ab	Bb	πη-	γά	ιάματα
A	29,13.	Ab	Bb	ζω-	ή	οικίζεται
A	38,5.	Ab	Bb	και	κτί	Χριστώ
A	65,5.	Ab	Bb	Χρι	στέ	θεός
A	66,8.	Ab	Bb		πλού	ον έλεος
					Ac	
A	103,18	Ac	Bb		τι μών	την μνήμην
A	104,6.	Ac	Bb		ότι σού	σμέν
					Ab	
Γ	111,9.	Ab	Bb	εκ της	ά	δόξης
Δ	97,15.	Ab	Bb	επ-	ώ	μος
Z	68,18.	Ab	Bb	α-	ξί	σον
					Ad	
A	33,17.	Ad	Ba		κύ	ε δόξα σοι
A	65,9.	Ad	Ba	συντρι-	βέν	τα κέρατα
A	68,9.	Ad	Ba	καταγ-	γέλ	ανύψωσιν
A	83,6.	Ad	Ba		τρι	δα άκτιστον
A	90,13.	Ad	Ba	τε-	λούν	την μνήμην
A	103,13	Ad	Ba		δευ	ραν έλευσιν

Table 12b
Formula No. 3 (continued)



				Ad	Bb	
A	24,11.	Ad	Bb	δι- ό	και	πεφόνευσαι
A	24,13.	Ad	Bb	σωτήριον βά	πτι	σμα
A	36,3.	Ad	Bb	θεί	α	προέρχεται
A	38,2.	Ad	Bb	Άννα τί	κτει	θεόπαιδα
A	44,4.	Ad	Bb	σέ δο- ξά	ζο	μεν
A	49,9.	Ad	Bb	παι	δα	γωγήσωμεν
A	51,10.	Ad	Bb	γε- νό	με	νος
A	51,16.	Ad	Bb	βασι- λεύς	η	μών
A	56,5.	Ad	Bb	προε- δή	λω	σε
A	56,13.	Ad	Bb	την παν- νώ	λε	θρον
A	56,19.	Ad	Bb	βο- ών	τες	προσφέρομεν
A	56,23.	Ad	Bb	σο- φόν	δη	μιούργημα
A	65,13.	Ad	Bb	εν τοις ἐρ	γοις	σου
A	84,19.	Ad	Bb	προ	μη	θευσάμενος
A	84,22.	Ad	Bb	μακάριον τέ	λος	υπέμεινας
A	9.·,4.	Ad	Bb	εν ύ	μνοις	τιμήσωμεν
A	91,16.	Ad	Bb	του α- γί	ου	βαπτίσματος
A	103,2.	Ad	Bb	θεολο- γί	ας	την σάλπιγγα
Γ	12,8.	Ad	Bb	ουκ α- πέ	στης	αφ' ημών
B	95,15.	Ad	Bb	λυτρώ- σαι	ταις	πρεσβείαις σου
				Ae		
B	111,1.	Ae	Bb	γνό- φον	του	αφράστου
				Af	Ba	
B	48,10.	Af	Ba	λαμβανού- σας	βά	σμον
				;	;	
A	13,6.			α- ξί	ως	αγάλλεται
B	11,13.			σωτή- ρος	των	ψυχών ημών
E	16,6.			την ί	α	σιν

Table 13
Formula No. 8

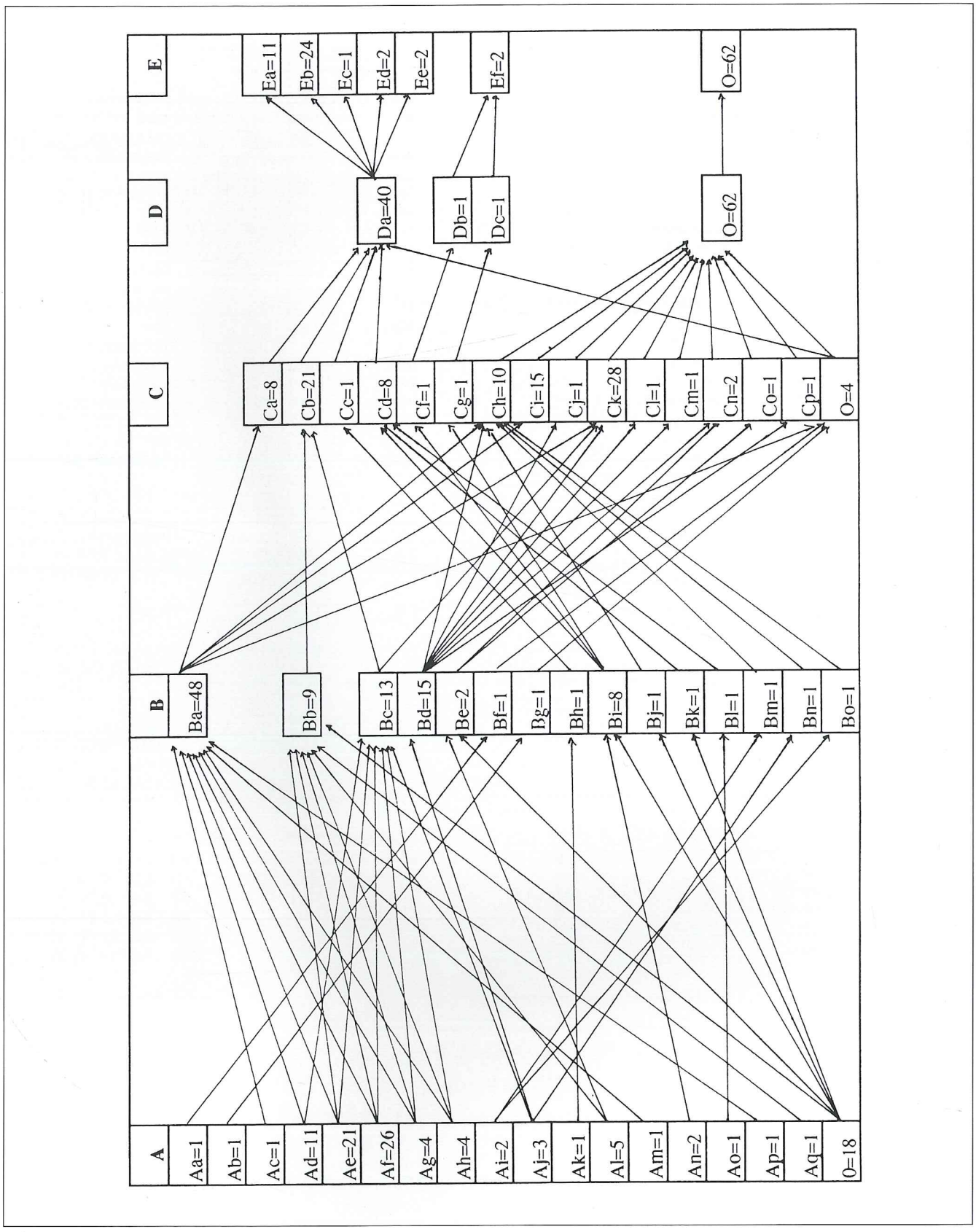


Table 14
Formula No. 8

A	—	B		
0	—	Bd	=	9
0	—	Be	=	1
0	—	Bi	=	6
0	—	Bj	=	1
0	—	Bk	=	1
Aa	—	Bf	=	1
Ab	—	Bg	=	1
Ac	—	Ba	=	1
Ad	—	Ba	=	10
Ad	—	Bc	=	1
Ae	—	Ba	=	8
Ae	—	Bb	=	6
Ae	—	Bc	=	7
Af	—	Ba	=	24
Af	—	Bb	=	1
Af	—	Bc	=	1
Ag	—	Ba	=	1
Ag	—	Bb	=	1
Ag	—	Bc	=	2
Ah	—	Ba	=	2
Ah	—	Bb	=	1
Ah	—	Bc	=	1
Ai	—	Bm	=	1
Ai	—	Bo	=	1
Aj	—	Bc	=	1
Aj	—	Bd	=	1
Aj	—	Bn	=	1
Ak	—	Bh	=	1
Al	—	Bd	=	4
Al	—	Be	=	1
Am	—	Ba	=	1
An	—	Bi	=	2
Ao	—	Bl	=	1
Ap	—	Ba	=	1
Aq	—	Bd	=	1
Σύνολο				104

B	—	C		
Ba	—	0	=	2
Ba	—	Ca	=	8
Ba	—	Ch	=	3
Ba	—	Ci	=	15
Ba	—	Ck	=	20
Bb	—	Cb	=	9
Bc	—	Cb	=	12
Bc	—	Ck	=	1
Bd	—	Ch	=	3
Bd	—	Cj	=	1
Bd	—	Ck	=	7
Bd	—	Cl	=	1
Bd	—	Cm	=	1
Bd	—	Cn	=	1
Bd	—	Cp	=	1
Be	—	Cn	=	1
Be	—	Co	=	1
Bf	—	0	=	1
Bg	—	0	=	1
Bh	—	Cc	=	1
Bi	—	Cd	=	6
Bi	—	Cf	=	1
Bi	—	Cg	=	1
Bj	—	Ch	=	1
Bk	—	Cd	=	1
Bl	—	Cd	=	1
Bm	—	Ch	=	1
Bn	—	Ch	=	1
Bo	—	Ch	=	1
Σύνολο				104

C	—	D		
0	—	0	=	2
0	—	Da	=	2
Ca	—	Da	=	8
Cb	—	Da	=	21
Cc	—	Da	=	1
Cd	—	Da	=	8
Cf	—	Db	=	1
Cg	—	Dc	=	1
Ch	—	0	=	10
Ci	—	0	=	15
Cj	—	0	=	1
Ck	—	0	=	28
Cl	—	0	=	1
Cm	—	0	=	1
Cn	—	0	=	2
Co	—	0	=	1
Cp	—	0	=	1
Σύνολο				104

D	—	E		
0	—	0	=	62
Da	—	Ea	=	11
Da	—	Eb	=	24
Da	—	Ec	=	1
Da	—	Ed	=	2
Da	—	Ee	=	2
Db	—	Ef	=	1
Dc	—	Ef	=	1
Σύνολο				104