



ΑΡΙΣΤΟΤΕΛΕΙΟ ΠΑΝΕΠΙΣΤΗΜΙΟ ΘΕΣΣΑΛΟΝΙΚΗΣ
ΣΧΟΛΗ ΚΑΛΩΝ ΤΕΧΝΩΝ
ΤΜΗΜΑ ΜΟΥΣΙΚΩΝ ΣΠΟΥΔΩΝ

Η ΓΥΝΑΙΚΕΙΑ ΨΑΛΜΩΔΙΑ ΣΤΟ ΒΥΖΑΝΤΙΟ ΚΑΙ ΣΗΜΕΡΑ
WOMEN'S PHALMODY IN BYZANTIUM AND TODAY

ΔΙΠΛΩΜΑΤΙΚΗ ΕΡΓΑΣΙΑ
ΤΟΜΟΣ Β΄

ΕΘΝΟΜΟΥΣΙΚΟΛΟΓΙΑ-BΥΖΑΝΤΙΝΗ ΜΟΥΣΙΚΟΛΟΓΙΑ

της φοιτήτριας
Μπουτσιώλη Μελίνας
ΑΕΜ:2105

ΕΠΙΒΛΕΠΟΥΣΑ ΚΑΘΗΓΗΤΡΙΑ: ΑΛΕΞΑΝΔΡΟΥ ΜΑΡΙΑ

ΘΕΣΣΑΛΟΝΙΚΗ ΙΟΥΝΙΟΣ 2023

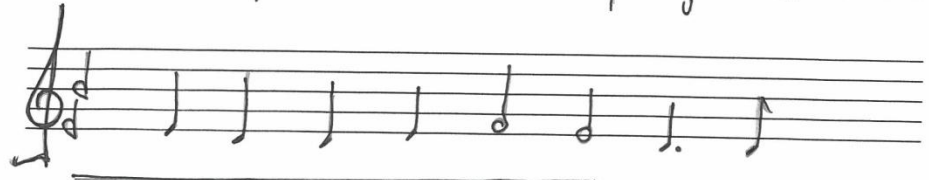
Περιεχόμενα

Κύριε Εκέκραξα Ήχος α΄	3
Κύριε Εκέκραξα Ήχος β΄	10
Κύριε Εκέκραξα Ήχος γ΄	17
Κύριε Εκέκραξα Ήχος δ΄	23
Κύριε Εκέκραξα Ήχος Πλάγιος α΄	28
Κύριε Εκέκραξα Ήχος Πλάγιος β΄	33
Κύριε Εκέκραξα Ήχος Βαρύς	39
Κύριε Εκέκραξα Ήχος Πλάγιος δ΄	45

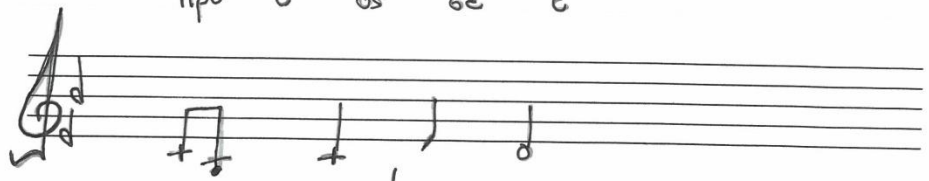
**Κύριε
Εκέκραξα
Ήχος α΄**

Ηχος $\frac{9}{8}$ Πα α

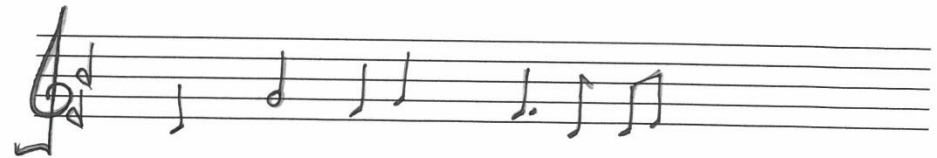
1. Κυ ρι ε ε κε κρη φα α



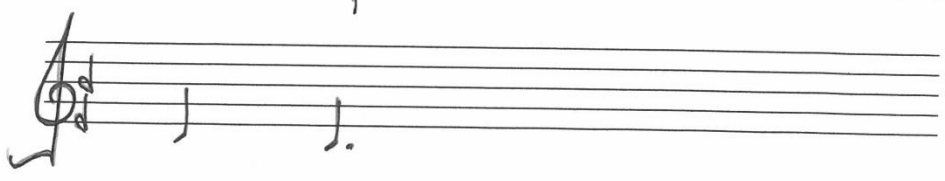
κρο ο ος σε ε



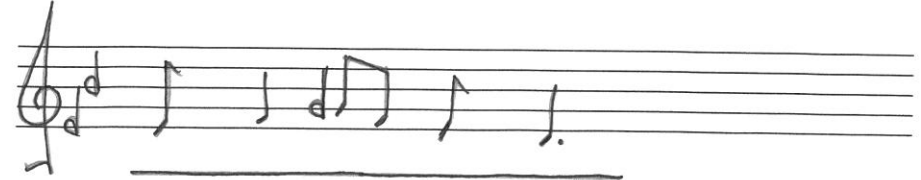
2. ει σα κωι σο ο



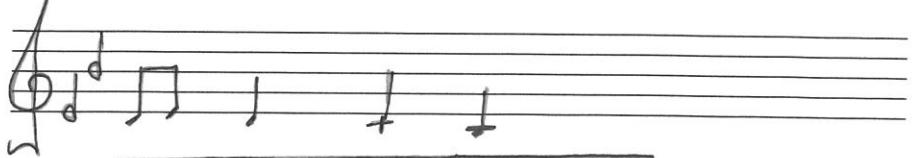
οι πα



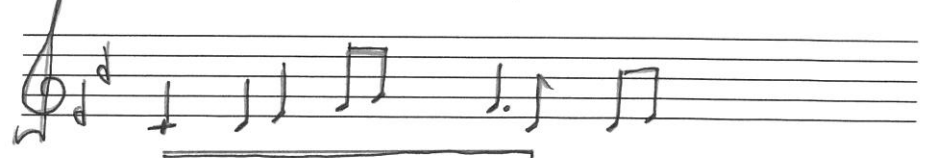
3. $\overbrace{\quad \quad \quad \quad \quad \quad}^c$
 $\underline{\underline{r}} \quad - \quad \underline{\underline{p}} \quad \rightarrow \quad \sim \quad \rightarrow ?$
 εἰ βλά α καὶ οὐ



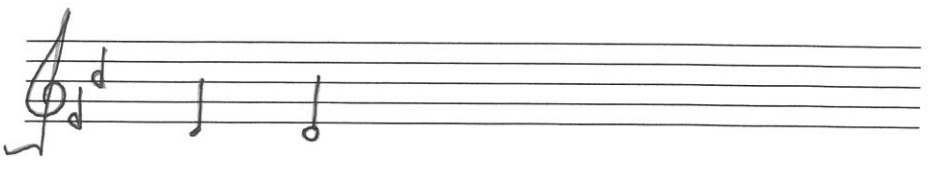
$\underline{\underline{r}} \quad \underline{\underline{p}} \quad \rightarrow \quad \rightarrow \quad \rightarrow$
 σο οὐ καὶ οὐ



$\underline{\underline{r}} \quad \underline{\underline{p}} \quad \underline{\underline{r}} \quad \left(\underline{\underline{v}} \quad \underline{\underline{r}} \quad \underline{\underline{r}} \right)$
 καὶ οὐ οὐ πρὶ ἰ



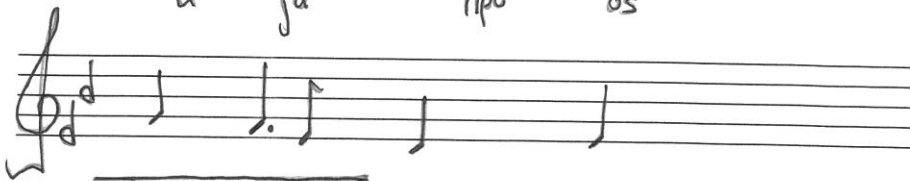
$\rightarrow \quad \underline{\underline{v}} \quad \boxed{\begin{matrix} \eta \\ \theta \end{matrix}}$
 ἰ ε



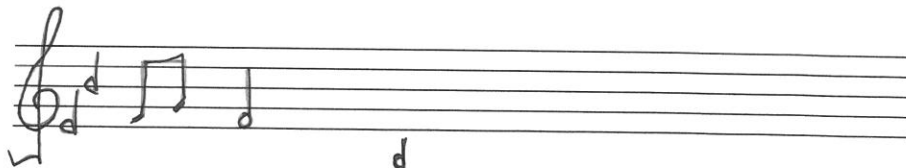
4. α'
 4. α' — ϵ — ϵ — $\eta\epsilon$ — $\eta\rho\alpha$



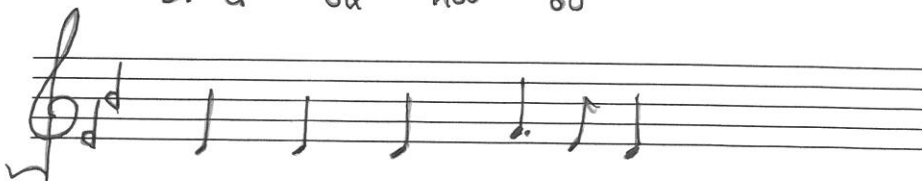
α α' — $\eta\rho\alpha$ — $\omicron\varsigma$



ϵ — ϵ — α'



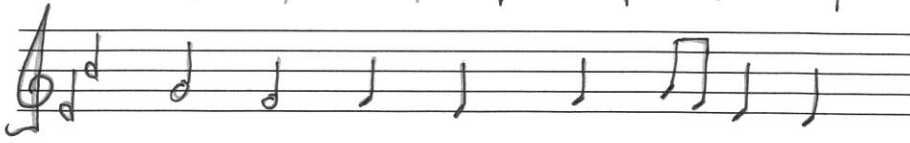
5. ϵ — α — $\kappa\omicron\upsilon$ — $\omicron\varsigma$



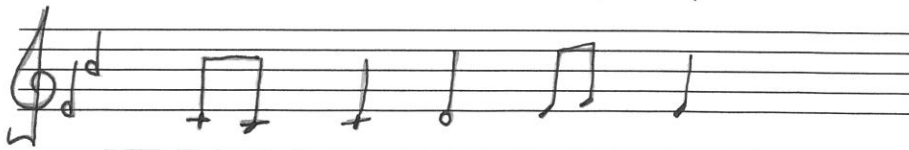
$\rightarrow \overset{r}{\rightarrow} \quad | \quad \overset{r}{\rightarrow} \quad \overset{v}{\rightarrow}$ 2
 ο ον | ρω ω ου



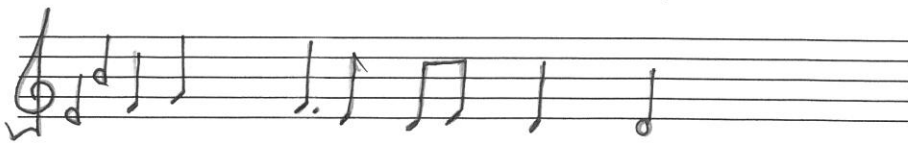
$\overset{v}{\rightarrow} \quad \overset{v}{\rightarrow} \quad \rightarrow \quad \rightarrow \quad \rightarrow \quad \overset{r}{\rightarrow}$
 6. ηρο οχες τη φω υη γ γ



$\rightarrow \quad \overset{r}{\rightarrow} \quad \rightarrow \quad \overset{v}{\rightarrow} \quad \overset{r}{\rightarrow} \quad \rightarrow$
 τη γ υς δε γ γ



$\overset{v}{\rightarrow} \quad \overset{r}{\rightarrow} \quad \overset{r}{\rightarrow} \quad \rightarrow \quad \overset{v}{\rightarrow}$ η
9
 σε ω ω ως ρω



F

7. εἰ τῶ κέ κῆ καὶ ἔε

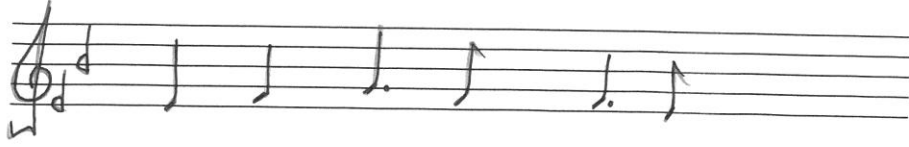
8. οὐ ἔε ἦτο οὐ ἔε ε ε

ε ε

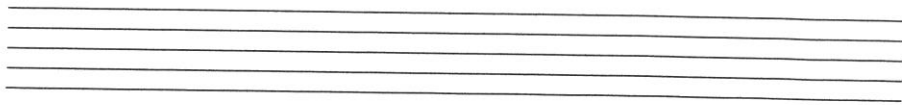
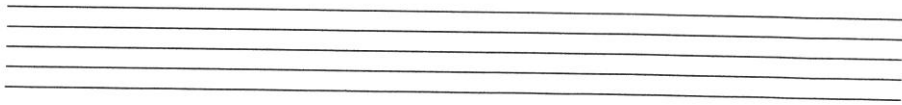
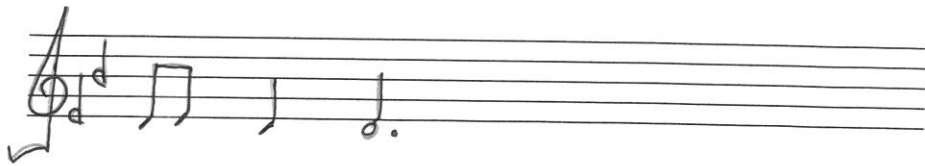
b'

9. εἰ σα καὶ ἔο οὐ καὶ

— || $\overset{r}{\underbrace{u}}$ $\overset{r}{\rightarrow}$ ($\overset{r}{\underbrace{u}}$ $\overset{r}{\rightarrow}$)
 Ku u u u pi i



$\overset{r}{\rightarrow}$ \rightarrow $\overset{r}{\underbrace{e}}$ n
9



**Κύριε
Εκέκραξα
Ήχος β΄**

Ηχος: Δι

α

1. ku u u pi ε

ε κε κρη α φα

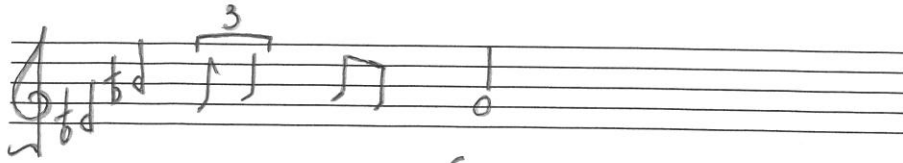
ηρο ος γε

β

2. ελ βα α α κου σο ο

$\underline{\underline{c}} \overset{r}{\parallel} \leftarrow \overset{r}{\rightarrow} \underline{\underline{v}}$

o o av pa

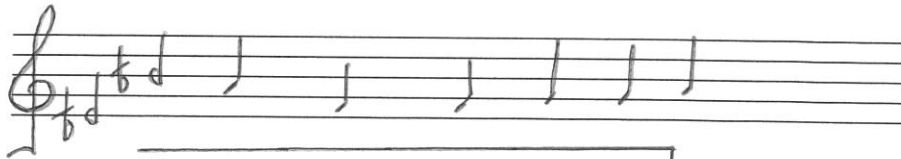


$\underline{\underline{c}} \parallel \parallel \rightarrow \underline{\underline{v}} \overset{r}{\parallel}$

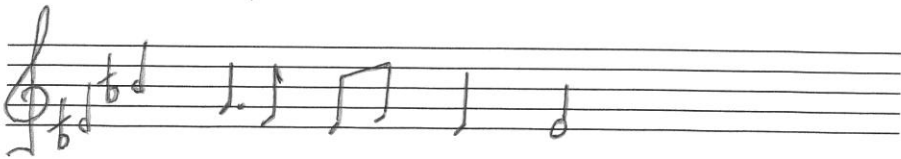
3. ei ei sa kov ou ou



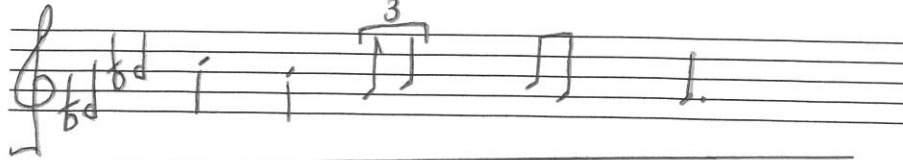
$\underline{\underline{c}} \sim \leftarrow \parallel \underline{\underline{c}} \parallel$
sa kov ku u u



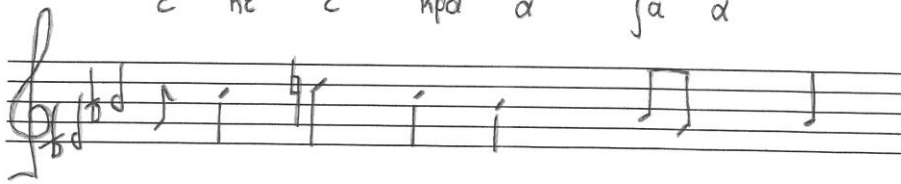
$\left(\underline{\underline{v}} \overset{r}{\parallel} \overset{r}{\parallel} \rightarrow \underline{\underline{v}} \right) \textcircled{\text{B}}$
pi i i e



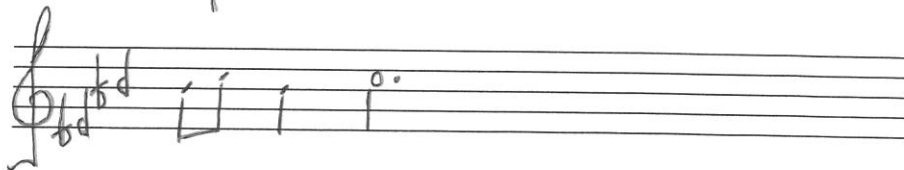
$\overline{\underline{\underline{\text{u}}}} \rightarrow \underline{\underline{\text{ri}}}$ ($\underline{\underline{\text{r}}}$ $\underline{\underline{\text{u}}}$)
 4. Κυ υ ρι ι ι ε



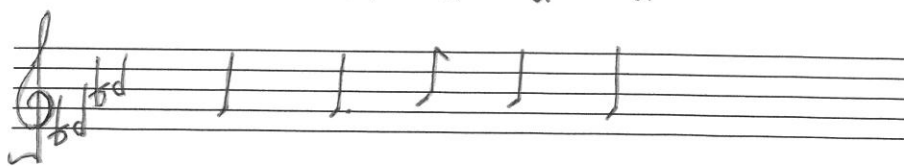
$\underline{\underline{\text{ε}}} \quad \underline{\underline{\text{κε}}} \quad \underline{\underline{\text{ε}}} \quad \underline{\underline{\text{ηρα}}} \quad \underline{\underline{\alpha}} \quad \underline{\underline{\text{α}}} \quad \underline{\underline{\alpha}}$
 ε κε ε ηρα α α α



$\underline{\underline{\text{ηρα}}} \rightarrow \underline{\underline{\alpha}}$
 ηρα α α



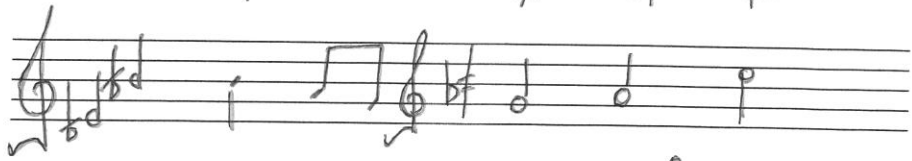
$\underline{\underline{\text{ε}}} \quad \underline{\underline{\text{ρα}}} \quad \underline{\underline{\alpha}}$
 5. ε ρα α α α



→ " ← $\overset{r}{\parallel}$ | ← $\overset{r}{\rightarrow}$ ← $\overset{v}{\leftarrow}$ A
 και ου ου ου ο ου ου



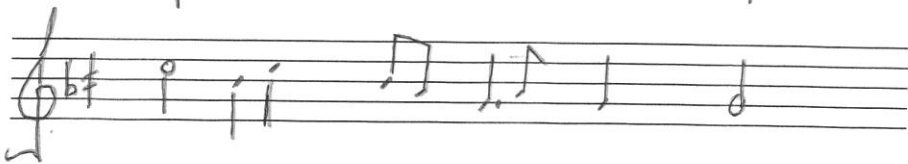
e 1
 6. $\overset{\sim}{\leftarrow}$ → $\overset{r}{\rightarrow}$ ← $\overset{v}{\leftarrow}$ $\overset{v}{\leftarrow}$ $\overset{v}{\leftarrow}$
 προ ο ο ους τη ου



e 2
 $\overset{\sim}{\leftarrow}$ → → → | $\overset{v}{\leftarrow}$ $\overset{r}{\parallel}$ →
 υ υ υ υ τη υς δε



$\overset{\sim}{\leftarrow}$ $\overset{\sim}{\parallel}$ | $\overset{v}{\leftarrow}$ $\overset{r}{\parallel}$ $\overset{r}{\parallel}$ → ← $\overset{v}{\leftarrow}$ A
 υ δε ω ω ως και



f

8. εὐ τῷ κέ μοι γέ

9. ναὶ αὐτὸς ἐξ

πρὸς θε

9. εἰσακούσου μου

$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$
k	u	u	u	u	u	u

$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$	
u	u	u	pi	e		

**Κύριε
Εκέκραξα
Ήχος γ΄**

Hχος $f \dots$ f α

f α α α α α α

1. Ku pi i e e ke e e

f f α α α α α

κρα φα α ηρο ο ος

f α

f α

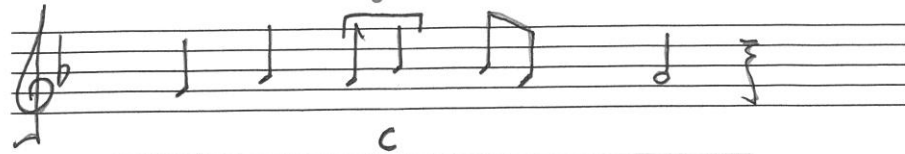
σε ε

f α α α α α

2. ει σα α α α α

→ || $\underline{\underline{f}}$ $\underline{\underline{f}}$ $\underline{\underline{f}}$ $\underline{\underline{f}}$ $\underline{\underline{f}}$ $\underline{\underline{f}}$ (K 9)

Kou ou go o av pou



$\underline{\underline{c}}$

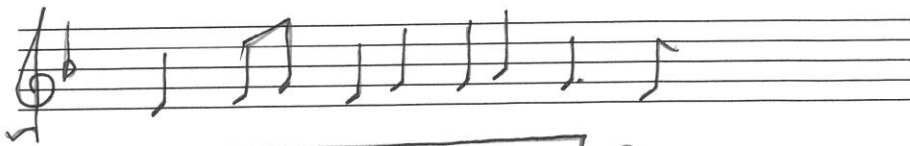
→ $\underline{\underline{f}}$ → $\underline{\underline{f}}$ → $\underline{\underline{f}}$ →

3. ε σα α κου go av



→ $\underline{\underline{f}}$ → $\underline{\underline{f}}$ → $\underline{\underline{f}}$ → $\underline{\underline{f}}$ → $\underline{\underline{f}}$

pou av ku u pi "



→ → → → (π 9)

ι ι ε ε



$\overset{\cdot}{\text{—}}$ $\overset{\circ}{\text{—}}$ $\text{—} \sim \text{—}$ $\overset{\cdot}{\text{—}}$
 σο ον σου ου

A musical staff in G-clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

$\overset{\cdot}{\text{—}}$ — — — $\overset{\cdot}{\text{—}}$ —
 6. ηρο οχες τη φω υ υ υ

A musical staff in G-clef with a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

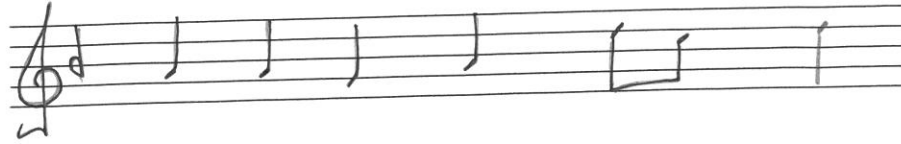
— $\overset{\cdot}{\text{—}}$ $\overset{\vee}{\text{—}}$ — \parallel $\overset{\cdot}{\parallel}$ —
 υ υ της σε ε υ υ

A musical staff in G-clef with a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

$\text{—} \parallel$ $\overset{\cdot}{\text{—}}$ $\overset{\cdot}{\text{—}}$ — — — —
 σε ω ω ως σου ου

A musical staff in G-clef with a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

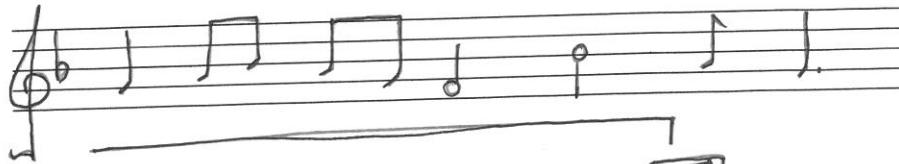
7. f
 ΕΥ ΤΩ ΚΕ ΗΡΑ ΥΕ Ε Ε



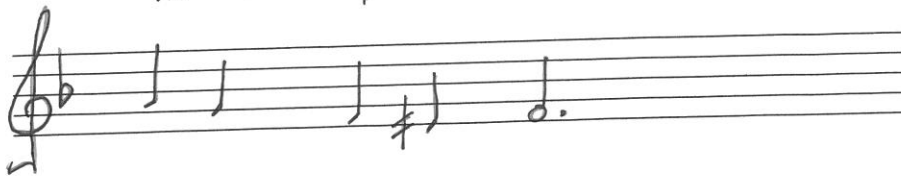
8. f
 ΝΟΥ ΜΕ Ε ΠΡΟ Ο ΟΣ ΣΕ



9
 8. Ε ΓΑ Α ΚΑΙ ΘΟΥ ΚΑΙ Ω



ΚΥ Ο ΠΙ Ι Ε



**Κύριε
Εκέκραξα
Ήχος δ΄**

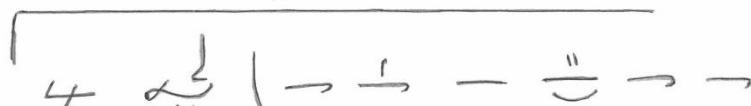
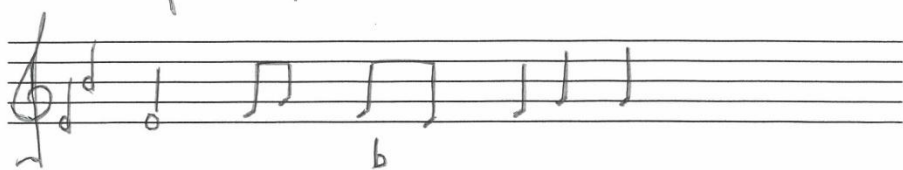
Ἦχος Πα



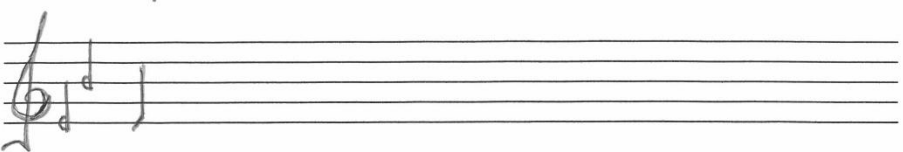
1. Κυ ρι ε ε κε κρα α



α προ ο ος σε ε



2. ει βα και ου αι βο ο αυ



3. $\overset{c}{\text{—}} \quad \overset{\parallel}{\text{—}} \quad \overset{v}{\text{—}} \quad \left| \text{—} \text{—} \right| \quad \left| \text{—} \text{—} \right|$
 3. εἰ βα κωι βο ον | ωι ου

$\overset{\cdot}{\text{—}} \text{—} \quad \overset{\cdot}{\text{—}} \quad \left| \overset{v}{\text{—}} \overset{r}{\text{—}} \quad \overset{r}{\text{—}} \text{—} \quad \overset{v}{\text{—}} \right| \quad \text{π 9}$
 κωι υ υ πι ι ι ε

4. $\overset{\alpha'}{\text{—}} \text{—} \quad \left| \overset{\alpha'}{\text{—}} \text{—} \quad \overset{\alpha'}{\text{—}} \text{—} \quad \overset{v}{\text{—}} \right|$
 4. κωι πι ε ε κε κρωι α ρα

$\overset{r}{\text{—}} \quad \overset{v}{\text{—}}$
 ηρωι ος σε

5. $\overset{d}{\text{r}} \mid \overset{\cdot}{\text{r}} \text{ r} \text{ — } \text{r} \parallel \left(\overset{\cdot}{\text{r}} \text{ r} \text{ r} \right)$
 5. ε βα α α κα βο ο

$\text{ov} \text{ — } \overset{\cdot}{\text{r}} \text{ r}$ Δ
5

6. $\overset{p}{\text{r}} \text{ — } \text{ — } \text{ — } \parallel \text{ — } \text{ — } \overset{\cdot}{\text{r}}$
 6. ηρο βρεσ τη φω υ υ τη

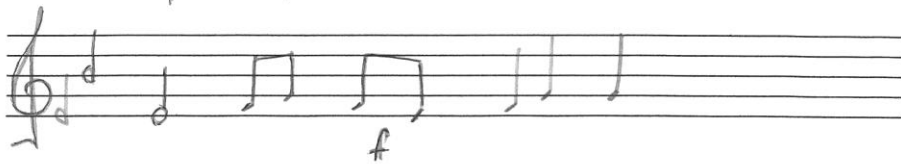
$\overset{\cdot}{\text{r}} \text{ — } \overset{\cdot}{\text{r}} \text{ — } \parallel \left(\overset{\cdot}{\text{r}} \text{ r} \text{ r} \text{ — } \overset{\cdot}{\text{r}} \right)$ π
9
 45 δε υ βε ω ω ωσ βα

e

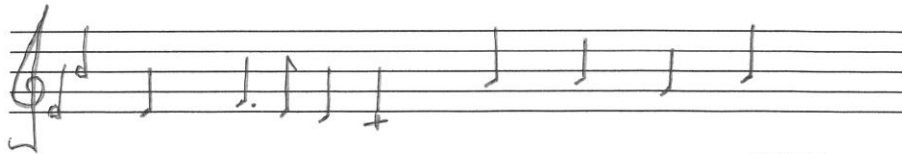
7. ευ τω θε κρη γε νου ου



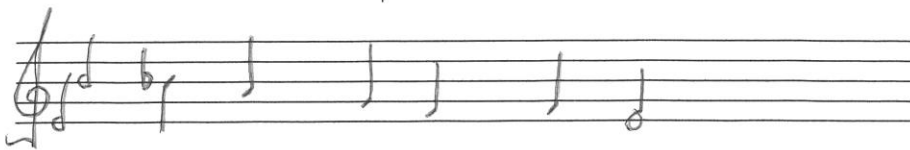
με προ ο ος γε ε



8. ε σα ακω σο ον ου ου

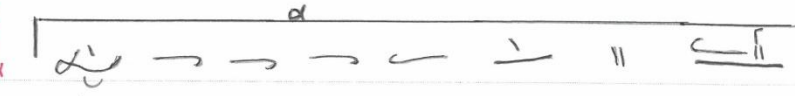


κου πι ε ε

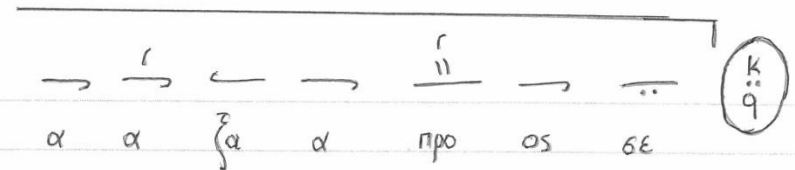
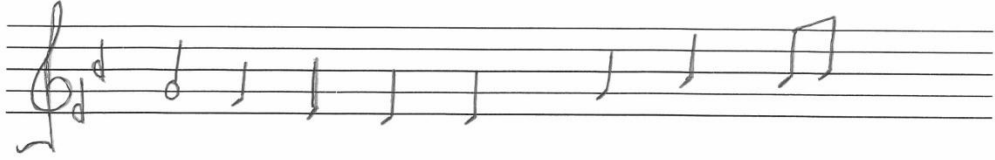


**Κύριε
Εκέκραξα
Ήχος Πλάγιος
α΄**

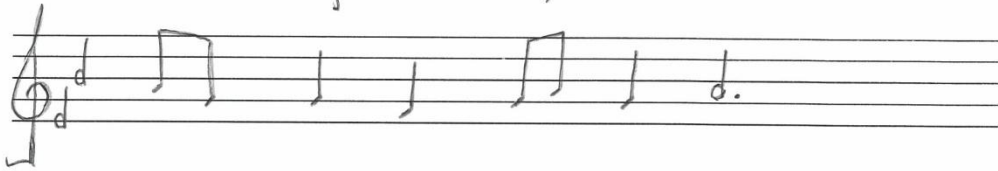
Ηχος 2/4 Πλα



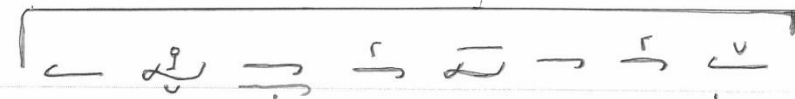
1. Κω ρι | ε ε κε ε κρα



α α α α προ ος σε



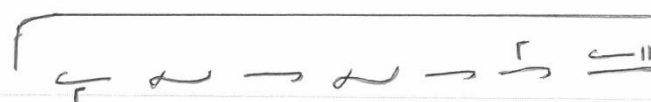
b



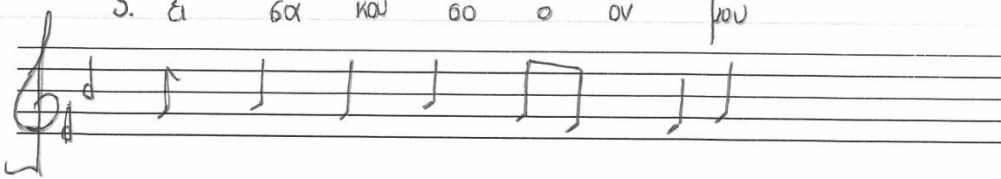
2. ει βα και αυ βο ο αυ | αυ



c



3. ει βα και βο ο αυ | αυ



$\overset{\text{r}}{\parallel} \rightarrow \rightarrow \text{M} \overset{\text{r}}{\parallel} \rightarrow \overset{\text{v}}{\text{r}}$
π
9

kw u pi i i ε

Handwritten musical notation on a five-line staff in G major (one sharp). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

$\overset{\text{v}}{\text{r}} \rightarrow \overset{\text{v}}{\text{r}} \rightarrow \text{r} \rightarrow \text{r} \rightarrow \text{r} \rightarrow \text{r} \rightarrow \text{r} \rightarrow \text{r}$

4. kw pi ε ε κε ε ε κρω

Handwritten musical notation on a five-line staff in G major. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

$\overset{\text{r}}{\parallel} \rightarrow \rightarrow \text{M} \overset{\text{r}}{\parallel} \rightarrow \overset{\text{v}}{\text{r}}$
κ
9

α α προ ο ος σε

Handwritten musical notation on a five-line staff in G major. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

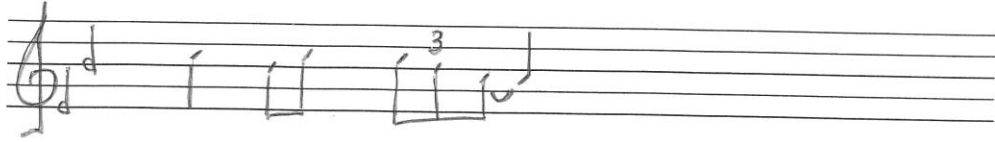
$\overset{\text{r}}{\parallel} \overset{\text{p}}{\parallel} \overset{\text{r}}{\parallel} \overset{\text{r}}{\parallel} \rightarrow \overset{\text{v}}{\text{r}}$

5. ε βα α α α κω

Handwritten musical notation on a five-line staff in G major. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.



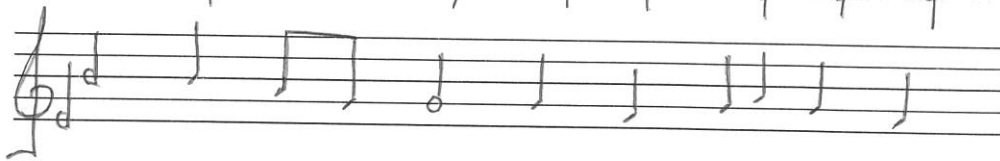
го ов | пов



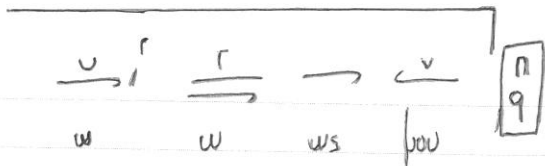
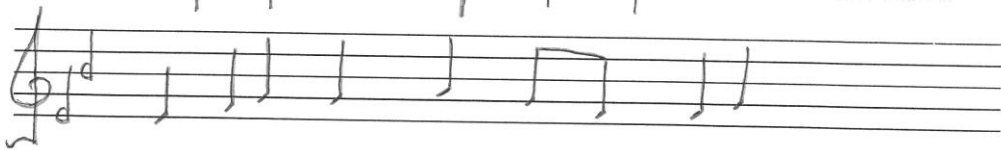
e



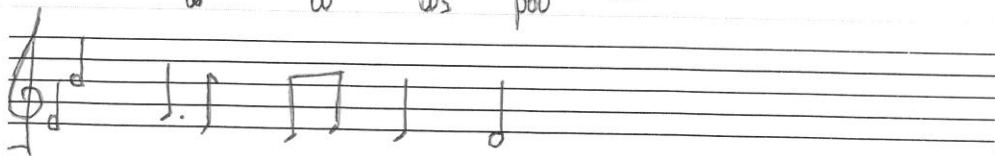
6. про о о охес ты фм вч 4 4



ты 4s δε 4 4 4 δε



ω ω ωs пов



$\underline{\underline{\text{d}}}$ $\underline{\text{L}}$ — — $\underline{\text{v}}$ $\underline{\underline{\text{v}}}$

7. εἰ τὴν κῆρυξέ σου

$\underline{\underline{\text{r}}}$ — — $\underline{\text{r}}$ — — $\underline{\text{v}}$ $\underline{\underline{\text{v}}}$ κ
9

8. ἐπεὶ οὐκ ἔστις ἐ

$\underline{\text{v}}$ $\underline{\underline{\text{r}}}$ — — $\underline{\text{r}}$ $\underline{\underline{\text{v}}}$ $\underline{\underline{\text{v}}}$

8. εἰ εἰ καὶ οὐκ ἔστις ἐ

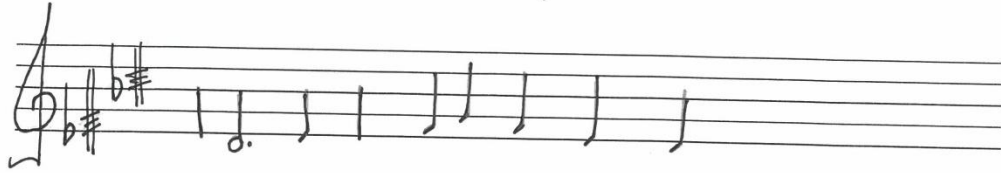
$\underline{\text{r}}$ — — $\underline{\text{r}}$ $\underline{\underline{\text{v}}}$ Α
8

υ πι ι ε

**Κύριε
Εκέκραξα
Ήχος Πλάγιος
β΄**

Ηχος α Πασ α

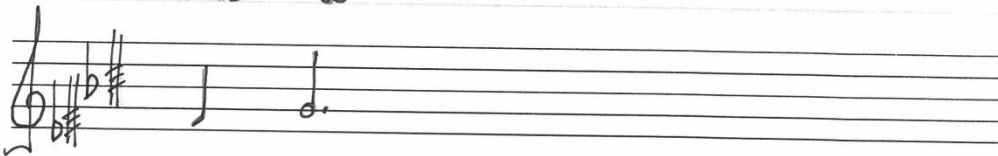
|| " | α → → →
| Νε ε | λ. Ku ρι ι ε



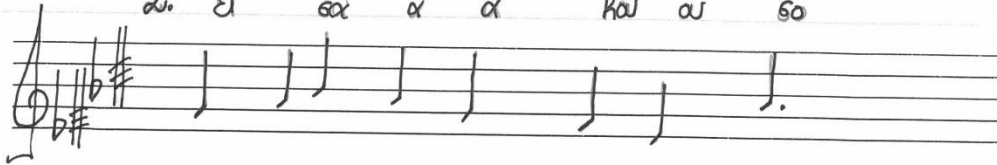
ε κε ηρα α | α α ηρο



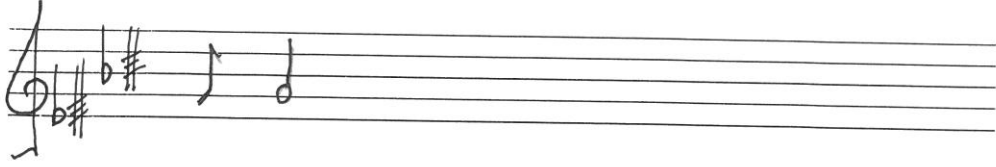
οσ εε (Δ α)



b
2. ει σα α α | και ου σο



$\overline{r \quad \underline{c \quad v}}$ Δ
 or \overline{pau}



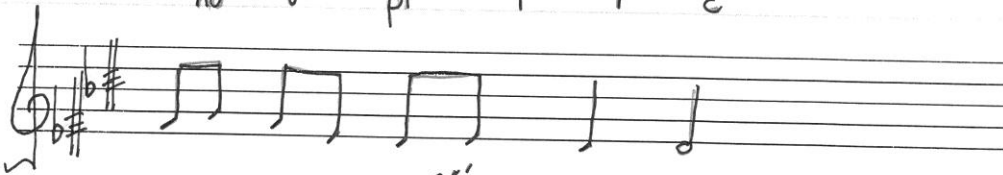
\overline{c}
 $\underline{c} \quad \underline{r} \quad \underline{m} \quad \underline{a} \quad \underline{r} \quad \underline{c} \quad \underline{v}$

3. εἰ ἔα καὶ σοὶ ὁ ἀνὴρ



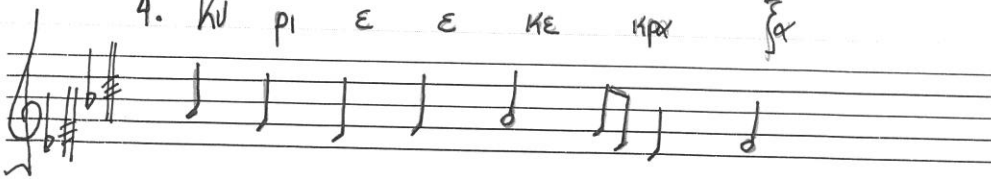
$\overline{r \quad \underline{v} \quad \underline{p} \quad \underline{i} \quad \underline{i} \quad \underline{e}}$ Π

ku v pi i i e



$\overline{\alpha'}$
 $\underline{c} \quad \underline{r} \quad \underline{m} \quad \underline{a} \quad \underline{r} \quad \underline{c} \quad \underline{v}$

4. ku pi e e ke ka x̄



|| → || v

πρὸ ὅς σε ε



b'

→ || → → → → → → → v

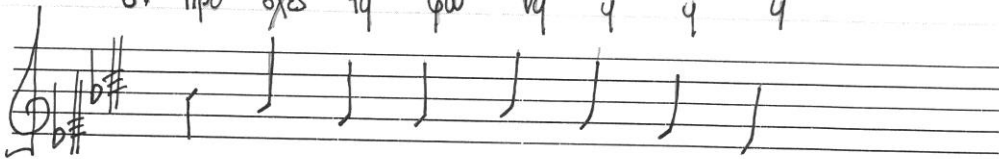
5. εἰ γὰρ αὐτὸν καὶ σοὺν



d

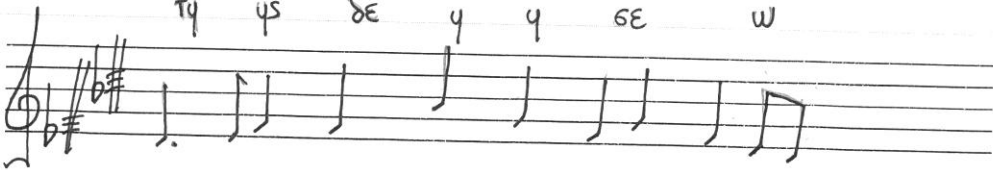
→ → → → → → →

6. πρὸ ὅσες τὴν φωνήν

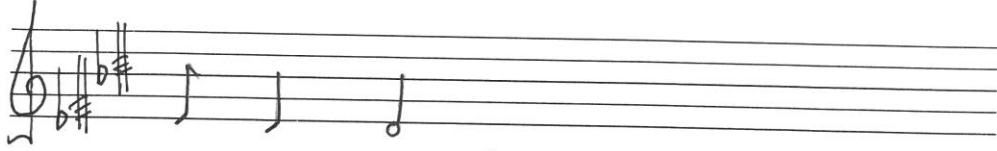


v || — v → || (v r)

τὴν ψῆφον σε καὶ σὺν

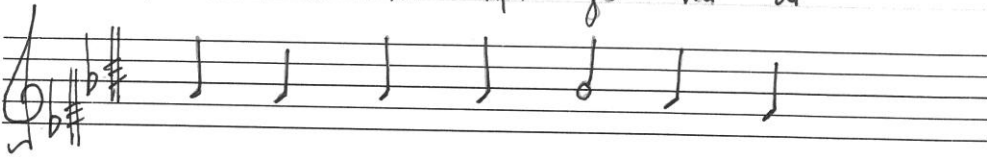


$\overbrace{r \rightarrow v}^{\quad}$ \boxed{n}
 ω ωs | ωu

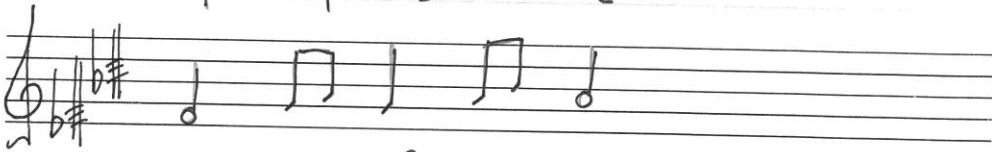


$\overbrace{\quad \quad \quad \quad \quad \quad \quad}^e$
 $\rightarrow \quad \rightarrow \quad \rightarrow \quad \rightarrow \quad \rightarrow$

7. ει τω κε ηρα γε ου αι

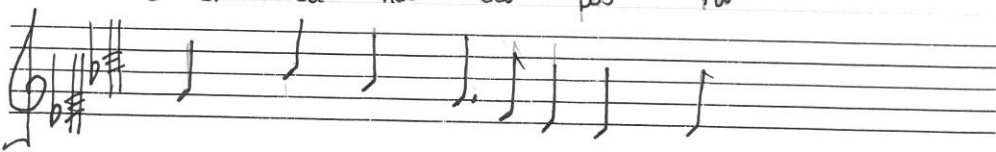


$\overbrace{v \rightarrow \quad \uparrow \quad \rightarrow \quad \uparrow \quad \rightarrow \quad v}^{\quad}$ \textcircled{K}
 ηε ηρα ας σε ε



$\overbrace{\quad \rightarrow \quad \rightarrow \quad \rightarrow \quad \rightarrow}^f$
 $\rightarrow \quad \rightarrow \quad \rightarrow \quad \rightarrow$

8. ει σορ κου σορ λου κυ



Handwritten musical notation on a five-line staff. The notation consists of several symbols: a note with a 'r' above it, a double bar line with a 'r' below it, a note with a 'u' below it, a bracketed section containing a note with a 'u' above it and a note with a 'r' above it, and a final note with a 'r' above it. Below the staff, the letters 'u', 'u', 'u', 'pl', 'r', and 'r' are written.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The melody consists of several notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Handwritten musical notation on a five-line staff. It features a note with a 'u' above it and a square box containing a symbol that resembles a stylized 'u' or a similar character. Below the staff, the letter 'E' is written.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one flat (Bb), and a time signature of 4/4. The notation shows a single note with a dot below it, indicating a half note.

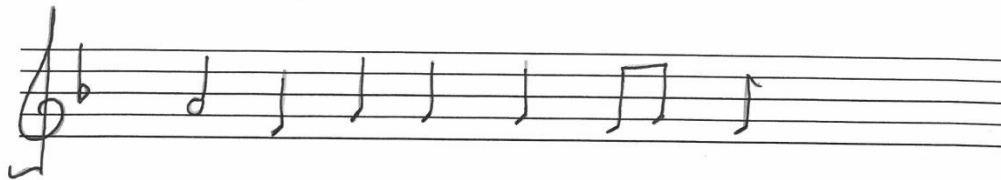
Five empty musical staves for writing.

Five empty musical staves for writing.

**Κύριε
Εκέκραξα
Ήχος Βαρύς**

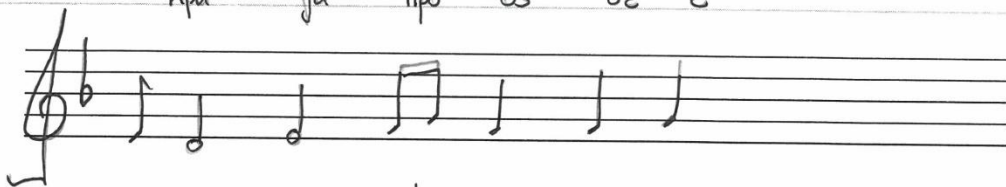
Hχος ᾠδῆς Γα

1. Κυ ρι ι ε ε κε ε



κρα φα προ ος σε ε

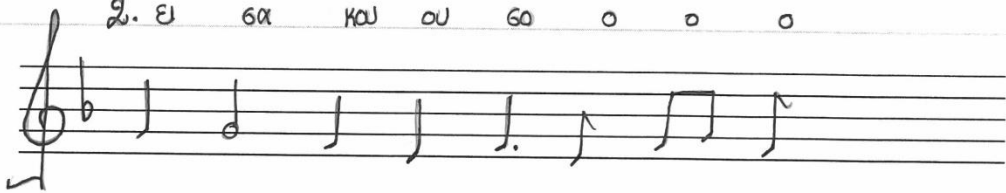
κρα φα προ ος σε ε



b

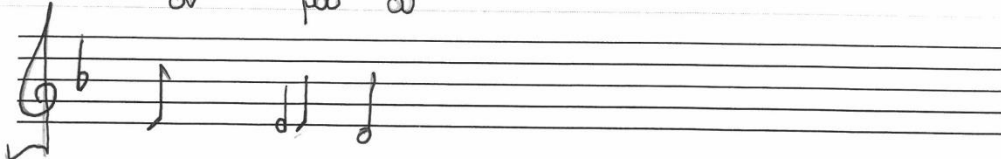
2. ει βα και ου σο ο ο ο

2. ει βα και ου σο ο ο ο



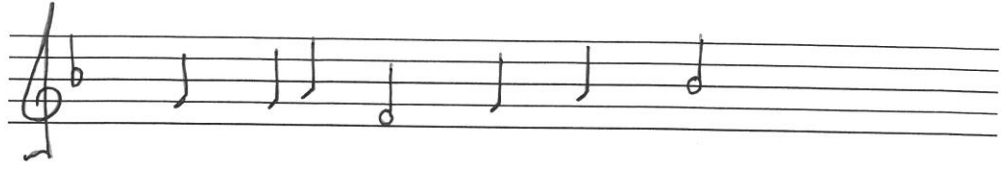
ου και ω

ου και ω



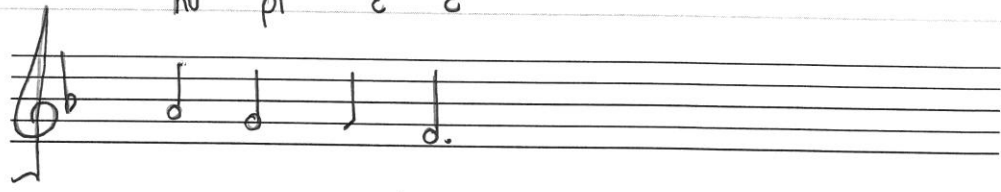
c' 1 =|| v — || v

3. ε σα κου σο ον ου



v v | — v [22]

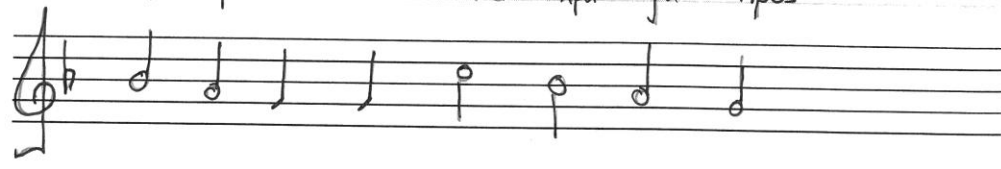
ku pi ε ε



d

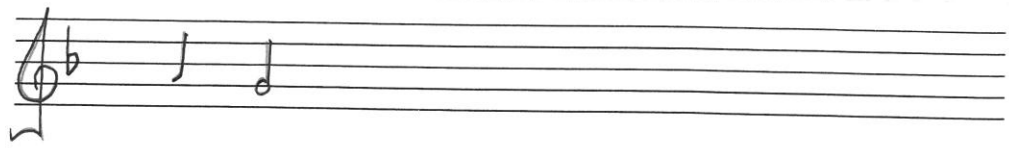
v v — v v v v

4. ku pi ε ε με κρα φα προς



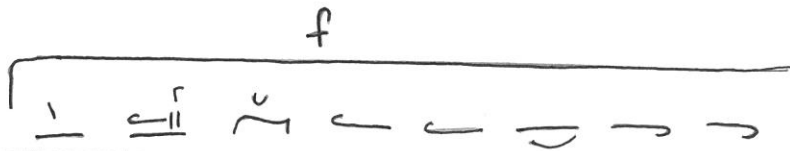
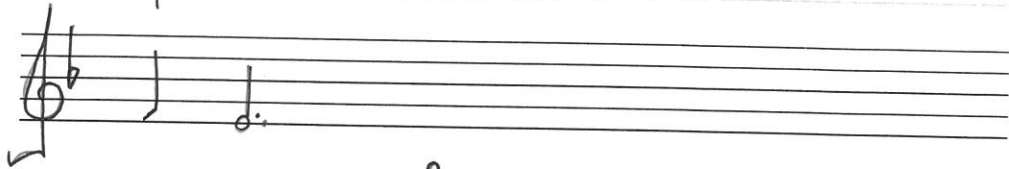
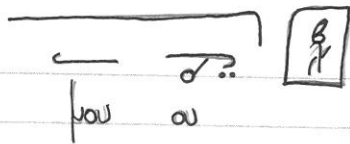
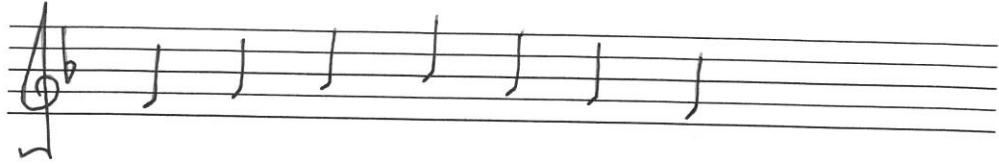
v v (A)

σε ε

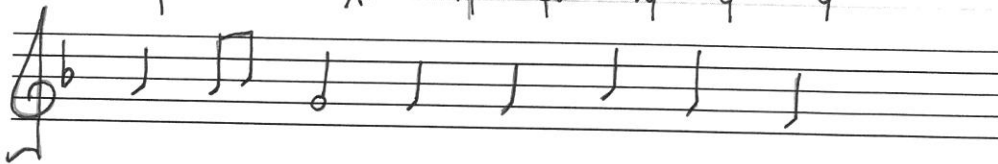




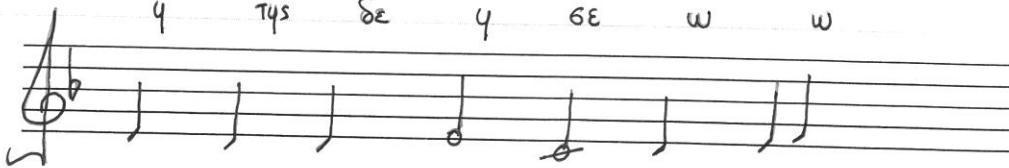
5. εἰ γὰρ καὶ ἴσως οὐ

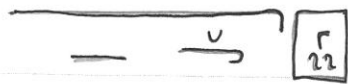


6. ἢ οὐκ ἔχεις τὴν φωνὴν ἡ

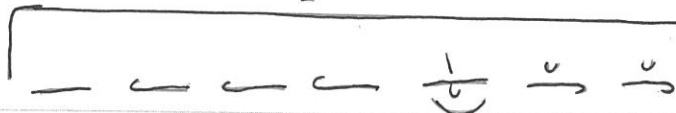
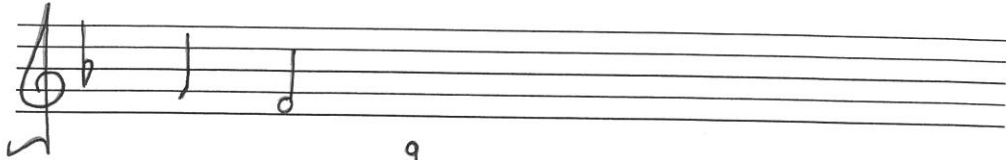


ἡ τῆς δευτέρας ἐξ ὧν

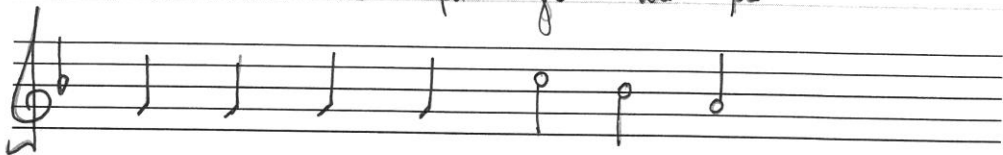




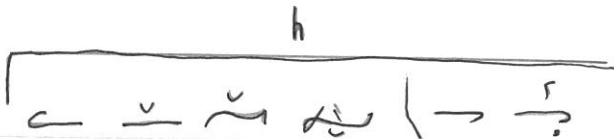
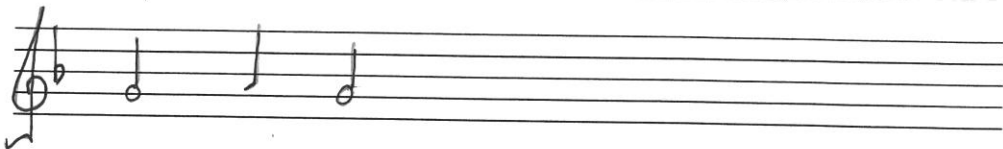
ως | you



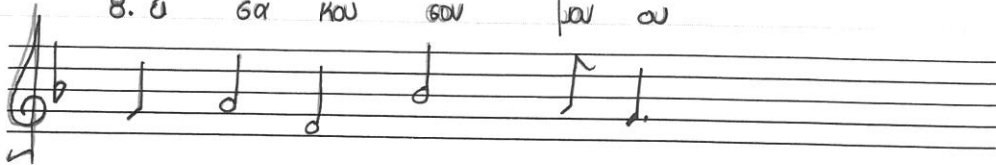
7. εν | τω | κε | και | γε | you | με



προς | σε | ε



8. ο | για | και | σου | you | ου



Handwritten musical notation on a staff with five lines. Above the staff, there are five notes with stems pointing up, connected by a horizontal line. Below the staff, the letters 'k', 'u', 'p', 'i', and 'ε' are written under each note. To the right of the staff, there is a small square box containing the number '22'.

A musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains five notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5 with a sharp sign (#), and a dotted quarter note on D5.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

**Κύριε
Εκέκραξα
Ήχος Πλάγιος
δ΄**

[] [] [] (B)

d

 3. εἰ σοφ κού σοφ σοφ κού υ υ

υ π ι ι ι ε

e

4. κ υ π ι ε ε κ ε κ ρ α α ρ α

$\overset{r}{\curvearrowright}$ | $\overset{r}{\curvearrowleft}$ $\overset{r}{\curvearrowright}$ $\overset{r}{\parallel}$ \rightarrow \parallel \curvearrowright
 α $\rho\omega$ o os $6E$ E E

$\overset{v}{\alpha}$ $\overset{v}{\theta}$ $\overset{r}{\parallel}$ \curvearrowright \rightarrow \parallel
 f
 5. ϵi 6α α α $\kappa\omega$ ou

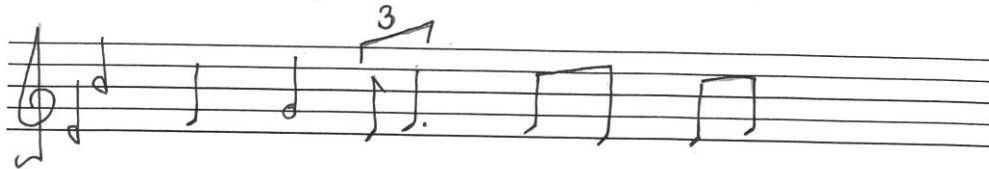
$\overset{r}{\parallel}$ | $\overset{r}{\curvearrowright}$ $\overset{v}{\alpha}$
 $6o$ o α $\rho\omega$

$\overset{v}{\curvearrowright}$ $\overset{v}{\curvearrowright}$ $\overset{v}{\curvearrowright}$ $\overset{v}{\curvearrowright}$ $\overset{r}{\parallel}$ \rightarrow \rightarrow \rightarrow \parallel

6. $\rho\omega$ $oxei$ $T\eta$ $\rho\omega$ $v\eta$ η η $T\eta$ qs

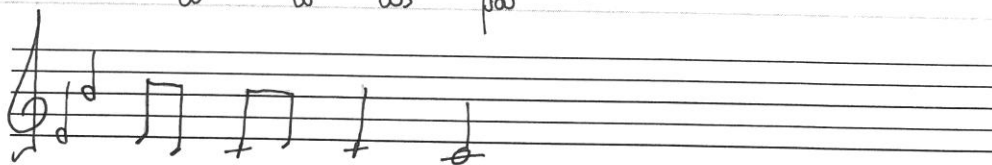
— — — — — | — — — — —

δε υ γε ε ε ω



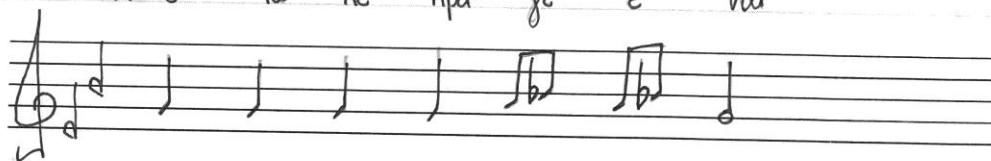
— — — — — | — — — — —

ω ω ω ω



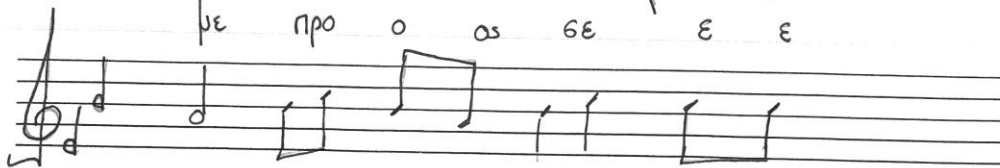
— — — — — | — — — — —

7. εν τω κε κρη γε ε νου



— — — — — | — — — — —

δε προ ο ος γε ε ε



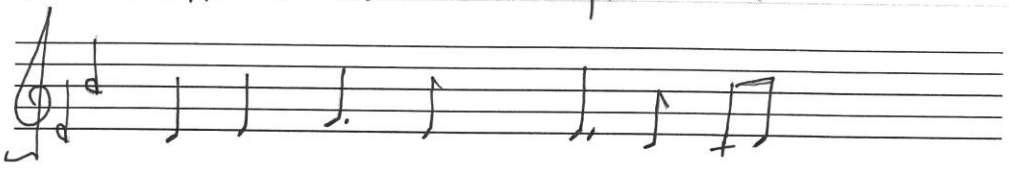
i | → → $\overset{\vee}{\text{M}}$ → | ← → $\underline{\underline{\text{f}}}$ $\overset{\vee}{\text{M}}$

8. ει βα κω σο ο ον | κω



← || $\overset{\vee}{\text{M}}$ → | ← $\overset{\vee}{\text{M}}$ | $\underline{\underline{\text{f}}}$

κω υ υ υ | ρι ι ι



→ ← $\overset{\vee}{\text{M}}$

ι ε

