



ΧΕΙΡΟΓΡΑΦΟΝ 73

d

ΧΓΦ.73

428a 769

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338 σψ.

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3 Δ

η οξεία - ηπελασθη ελοαε  
 φισμα. εωλοπεχασοι. εη τα  
 δυο κεβλιμαλα. ηη λοαεβλιμα.  
 η καλι πσα δε δυο. οαπο  
 τροφοι. η και οιδυο αποτρο:  
 φοι ηη οισωδισμοι. ηη ηδε α:  
 πορροη. η ουτε συμα ετη. ου  
 τε πρευμα. αλλα η φαρυτο:  
 σιλωμοι. χηρησι. ευηχοι και  
 εμμεχοι. ηη φουμη η αποητι:  
 οουσα. δυο και μεχοι. καχαιαι  
 οσαυτοι. και λο καλιμουπορρο:  
 οση. ηη εη καλιμαλοι. η και  
 απορροη. η εχωητη συμα:  
 ση. εισι δε και πρευμαλα τε  
 συμα. δυο εηλω η ανισωη  
 και δυο εηλω και ανισωη. εη  
 ηω ανισωη. δε λοαεβλιμα. η  
 και η οβληη. η και εηλω κα:  
 λισωη λο ελαφοι. η και ηη

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χαμηλή. **ε** Έχουσι δὲ καὶ λα  
 σμάδια ταῦτα. Ἐνατεροντὴν  
 αὐτῶν φορῆν. ἄλλω, ὡς ὁραῖ.  
 ὁ ὄλιον. — ἔχει φορῆν. **α**:  
 ἡ ὄξια. — **α** ἡ πελασθῆ. **υ** **α**  
 τὸ κέφισμα. **ε** **α** ἰοπελασθῆ.  
**υ** **α** τὰ δύο κένλιμα. **η** **α**  
 τὸ κένλιμα. **ε** **β** καὶ ἡ ὑψηλή.  
**δ**: ὁ ἀποτροφοί. **α** οἱ  
 δύο ἀποτροφοί **η** οἱ σὺνδε  
 σμοί. **α** ἡ ἀποτροφῶν. **ε** **β** τὸ  
 κρανημοῦ ποτέρου. **ε** **β** τὸ ἔ  
 γαυφῶν. **ε** **β** καὶ ἡ χαμηλή.  
 λῆ. **ε** **δ**:

**β** ἰχθυοί, τῆς σμαδίνης ἀμέρχει  
 ται καὶ κατέχεται, πᾶσα ἡ  
 μελοδία τῆς μεσοκτῆς τέρητης.  
 ῥόσχει οὕτω ὅτι αἱ ἀριόσαι ὄχι  
 φορμαὶ ὑπολάσονται, ὑψηλῶς  
 καλίσσῃ, καὶ κυριεῦσθαι ὑπο

τῶν ἰσθμῶν ὡς ὁραῖ.  
**ε** **β** **β** **β** **β** **β** **β**  
**ε** **β** **β** **β** **β** **β**  
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**ε** **β** **β** **β** **β** **β**  
**ε** **β** **β** **β** **β** **β**  
**ε** **β** **β** **β** **β** **β**

**υ**πολάσονται δὲ καὶ τὰ ἀριόλια  
 πρὸς μάλιστ' ἢ τοὶ τὰ σμάδια ἢ τοὶ  
 τὸ κένλιμα. **ε** καὶ ἡ ὑψηλή.  
 τὰ ἀριόλια σμάδια ἢ τοὶ τὸ ὄ  
 λιον. — τὴν ὄξια. — τὴν  
 πελασθῆ. **υ** τὸ κέφισμα. **ε**  
 καὶ ἰοπελασθῆ. **ε** ὑπολάσονται  
 ται ὑποτὰ ἀριόλια πρὸς μάλιστ'  
 ὅταν ἐμπροσθεν ἢ ἡποκαλοῦν  
 αὐτῶν τὸ δὲ σμῶν ὡς ὁραῖ.

**ε** **β** **β** **β** **β** **β** **β** **β** **β** **β**  
**ε** **β** **β** **β** **β** **β** **β** **β** **β** **β**

504 4 = 25

Δ Δ Δ α φ υ γ α :

μοίωι, και τα καθορλασιν αλα  
ητοι ο απορροφοι τ και οιδου:  
ο απορροφοι τ οι και σινυδε  
σμοι υποδιασιν αλα, υποδια αρι-  
ορλα πρεσυμα, ητοι υπολο εξα-  
φορ και τηρ χαμιλη η ως ορατ.  
τα τα τα τα τα τα

6 6 6 Δ α υ γ α :

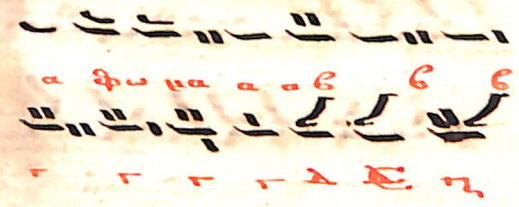
7 ο δε περιημοι υπορροφου υπο  
τασιν αλα υπολο ομαχον τ και  
τηρ αλα αφοσινυδελορ κτλ η:  
δε απορροφου τ υποδιασιν αλα ο  
πολτασιν αλασμοι, α και ηρε:  
τασιν αλα, α δε ηρ ελτασιν, τα  
σημαδιοι, α δε ηρ ελτασιν, τα  
τηρ αλα πασα ημερω δια τα  
μασιν αλα, α δε ηρ ελτασιν:  
α δε μελαχα σημαδια τα αφο:

μα, ατηρα λεορλα και μελα  
και υπορροφου, ταυτα ειση  
δια μορφη χειρονομια, κωδνα  
και εδιαφορη, αφωνατορ  
ειση ως ορατ.

ισορ — διατηρ — παρακλησι:  
τη — κρατημα, — χιτυσμα  
α — κυχισμα — ανηκενω  
αυχισμα — τρομικον  
επιρροφου τ τρομικον σι-  
μαλα α φηφισορ, φη:  
φισορ σιμαλα α τρολορ τ  
αρορ τ φαιρορ τ αμπ-  
αερωμα — ομαχον τ δερμα  
τισμοι εου α ελεροι ε  
ξω α επιερμα τ παρτα  
καχεσμα τ ελερω α ξηρο  
αλασμο, α αφοσινυδελορ  
α τρολοσινυδελορ τ ουρα  
μισμα α αποδεσμα τ

δε, κα' ἀπόδει. **οο** ἄσμα  
 ἀπ' αὐτῆ **οο** χόρευμα **αμ**  
 παρακάλεσμα **η** φηγορε  
 παρακάλεσμα **χ** τρομιχορ  
 παρακάλεσμα **ξ** τράκισμα  
 πύασμα **ο** στίσμα **υ** σὺνατ  
 μα **ε** Ἐμαξί, **ξ** βαρία  
 ἡμίφορον **η** και ἡμοί:  
 φθορον **η**  
 εἰσι δὲ καὶ ἱερίῃ ἡμισυμε  
 τάλαι ἀείχαι. ἰο' κρῆσμα. καὶ  
 οἰδυπη. καὶ οἰδυο ἀπότρο  
 φοι. ἡ και σὺνδομοι. ἰο' δε  
 τράκισμα. ἔχει ἰημ ἡμισυμα:  
 αμ. αὐτῆ φθοραὶ ἰημ ὀπῶ ἡ  
 γυρ εἰσιμ ἑῶται. φθοραὶ ἰη  
 πεῶτα **δ** φθοραὶ ἰη δελύερα  
**ε** φθοραὶ ἰη βίλα **δ** φθοραὶ  
 ἰη τειάριε φθοραὶ ἰη πηλι  
 ε πεῶτα **ε** φθοραὶ ἰη πηλιε δελυ

ταιετ φθοραὶ ἰη μετανῶ  
 φθοραὶ ἰη βαρέωι. φθοραὶ  
 ἰη πηλιε τειάριε. **ξ**  
 ξυρεε καὶ ἰηλο ὀλι ὀπῶλοι, ηχ  
 χεῖλαι, δῶροι, ὀδελύεροι,  
 ἰηδίοι, ὀβίλοι, φῦτιοι, ὀτῆ  
 ταροί, μιξοῖδιοι, ὀπηλιε  
 πεῶτα, ὑποδῶροι, ὀπηλι  
 οί, ἰη δελύερα, ὑποἰηδίοι,  
 ὀβαρηί, ὑποφῦτιοι, ὀπηλι  
 ἰοί, ἰη τειάριε, ὑπομηξοῖδιοι  
 δῶ καὶ ἡ τεχῆια σὺνδομοι, πῶτα  
 ἰη ἰημ φουμῶν, ἀμικουμῆε καὶ  
 καλι τσῶμ, καὶ ἰημ ἰάξημ  
 ἑῶταμ ὡς ὀραῖ:



Handwritten musical notation in black ink, consisting of a series of stylized, slanted characters.

Handwritten musical notation with red numbers (10, 10, 10, 10) above the notes.

Handwritten musical notation with red numbers (6, 6, 6, 6) above the notes.

Handwritten musical notation with red numbers (6, 6, 6, 6) above the notes.

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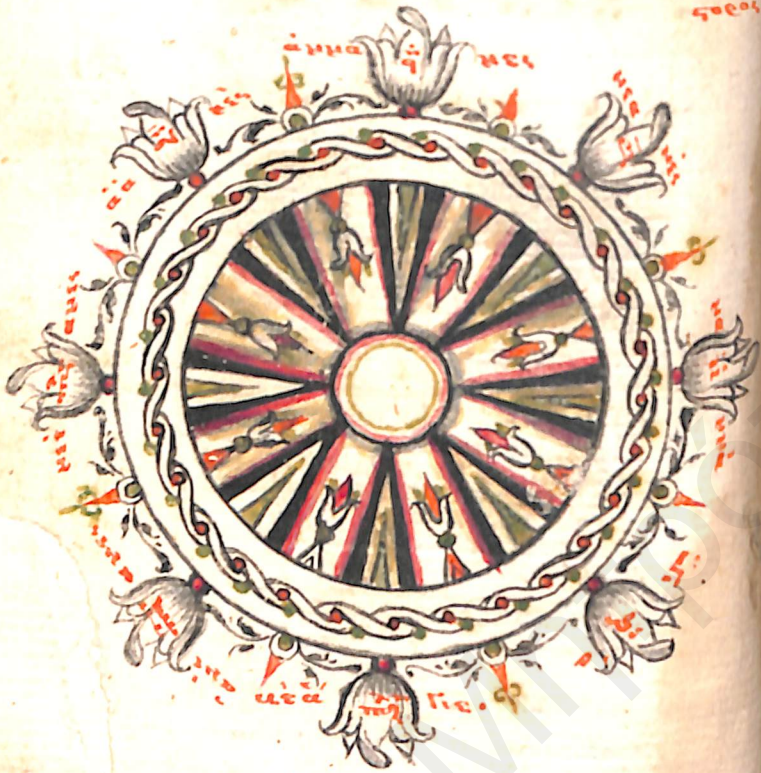
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το ταμόριον δι' αὐτὸ ἦσαν ἅπαντες  
 μα τὸ ἰσάμνησεν ἕλενας ἡμῶν



ὡ φησὶ μαθητὴς μὴ ἐκφοβήσῃσιν ἡμῶν  
 καὶ τοῦ ἀέχνη· ἀέχνη γὰρ τὸ ἡμῶν ἔργον  
 τοῦ



ἀέχνη σὺν δὲ αὐτῷ  
 αὐτῶν μετὰ χυμὸν ἀεὶ ἀεὶ  
 σωτοῦ δόματιν· ὅπως γὰρ·  
 ἡμῶν ἀεὶ ἀεὶ ἀεὶ ἀεὶ ἀεὶ  
 ἡμῶν ἀεὶ·

**K**ΑΡΤΗΡΙΑ ΤΗΣ ΚΑΡΔΙΑΣ  
 ΚΑΙ ΤΗΣ ΕΝΤΕΡΟΥ  
 ΚΑΙ ΤΗΣ ΟΥΡΗΣ  
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ΕΙΣ ΤΗΝ ΚΟΙΝΩΝΙΑΝ

ϕερεσα σοισ γαι αιλαι

ΕΙΣ ΤΗΝ ΚΟΙΝΩΝΙΑΝ

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ΕΙΣ ΤΗΝ ΚΟΙΝΩΝΙΑΝ





ω υε ω ω δαυματος και α  
 ρη ε υε ε παρ Ιωρ Ιωρ  
 παλαι δαυμαδμ Ιωρ ε Ιωρ  
 μη ε ε ερα απευ ανδρ ε  
 ομ Ιωρ ο αυ ε αμχοι ε μα  
 Ια α και φερσοα εμ απο  
 παρ Ιωρ ε Ιωρ ομ με ε εχθρα  
 δε ε ε ε εχθρα ομ ε  
 η η η δε ε υε ε ε ομ ε ε  
 ε φου παρ Ιωρ ε ε ομ ε ε

και βα σα σα σα μη Ιωρ ε Ιωρ  
 ερη οι ο παρ Ιωρ ε Ιωρ  
 η με ε μη η η η η η η  
 υε η η η υε η μη  
 παρ Ιωρ ε Ιωρ ομ με ε  
 Ιωρ σα Ιωρ ομ ε ε ε  
 ερη οι ο παρ Ιωρ ε Ιωρ  
 η με ε μη η η η η η η  
 α α α α α α ο η α με σα Ιωρ  
 Ιωρ ε Ιωρ ομ με ε ε ομ ε ε





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**Π**ατριστηριον

**Π**ατριστηριον



ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

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ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

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ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

μα δὲ βε γα στ δε πα α α α ε ο

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

ο υε οι σιω χει φα α υ ο λ ο ρ

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

η δε ρ ε ε η πα α ρ ο α

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α μη το ρ α πο ο υ η αι ω ν α η

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

υ πα α α ρ χο ο ρ ται ε α α

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α α υε α δὲ η μα δε ε υ σ ε

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α πα το ο ρ α λ ε τ ο ρ ο ο ο τ ο ρ

20  
ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

σα ρ α ι ο α η ε ε κ η πο α η α

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

β ε ρ ε φ ο ι ε τ α ρ ε ρ α κ α ο α ι ο

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α ε ο κ η πα σ ο η η ρ ε β ε ρ α η τ ο ρ α

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

η ω θ υ α ι ο υ η δ α υ η ο ρ ε τ α η ο

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

χ α ι η η η η η μ η ρ α η ε ε

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α σα η η ο η α ρ ε σα ω τ ο ρ

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

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ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

ο η ε κ η ρ α ρ α η ο η α η ε ι ε

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

α ω τ ο ρ ε τ ο ρ υ η ο ρ ι ο σ ο η ρ ε η

ἰησοῦς υἱοῦ δαυὶδ τοῦ βασιλέως

υ μ η ο ρ ω ω η ε ε α ο

Η ρει τε ε αυλορη...  
 Η ε χει αυλο...  
 Η α δε λη σαμ...  
 Η ο μο λο η σαμ...  
 Η ε ρ αυ λω...

Η ρει τε ε αυλορη...  
 Η ε χει αυλο...  
 Η α δε λη σαμ...

Η ρει τε ε αυλορη...  
 Η ε χει αυλο...  
 Η α δε λη σαμ...  
 Η ο μο λο η σαμ...  
 Η ε ρ αυ λω...









ἡ γὰρ ἡμεῖς ἀγαπᾶμεν  
ὅτι ἡμεῖς ἀγαπᾶμεν

Ἰ

ἀσπασμοὶ καὶ μετὰ τὰς ἡμέρας  
ὅτι ἡμεῖς ἀγαπᾶμεν

ὅτι ἡμεῖς ἀγαπᾶμεν

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ἰησοῦς υἱοῦ θεοῦ  
καὶ ἀναστὰς τὸ τρίτον ἡμέραν



*ἰησοῦς υἱοῦ θεοῦ*  
*καὶ ἀναστὰς τὸ τρίτον ἡμέραν*

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ΣΑ ΑΝΤΙΣΤΑΣΙΝ ΜΟΥ ΕΙΣ

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Ἰησοῦ βοὸν μερσοὶ οἱ οἱ οἱ

οἱ οἱ δε ο ποτε η εχ της ημω

ῥυσαι η η η η μα α με ας

ῥα με ερωτησε ματρω παισωσθη

ταυ του χα α α αι ημω

**Π** α σα προ η αιρε ηχοι

σαλω του κυριου η αι μετρε

του αυριου εβλαμ α α εαρω α

μετρε αυτου εβλοιη η ετοι

σοι παρ επιουμο α δε ε μ

Ἰησοῦ βοὸν μερσοὶ οἱ οἱ οἱ

οἱ οἱ δε ο ποτε η εχ της ημω

ῥυσαι η η η η μα α με ας

ῥα με ερωτησε ματρω παισωσθη

ταυ του χα α α αι ημω

**Π** α σα προ η αιρε ηχοι

σαλω του κυριου η αι μετρε

του αυριου εβλαμ α α εαρω α

μετρε αυτου εβλοιη η ετοι

σοι παρ επιουμο α δε ε μ

λα ει α α σου







Ἰησοῦς

σοι πιστεύει ὁμοῦλα θεοῦ.

Ἰησοῦς

αιρεῖτε αὐτοῦ παρὰ τῆς αἰ

Ἰησοῦς

Ἰησοῦς

πασαῖς ἀδυναμίαις αὐτοῦ

Ἰησοῦς

πιστεύει ὁμοῦλα θεοῦ.

Ἰησοῦς

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**Ὁ ΜΑΡΙΝΟΣ**

μο οο ο μαη ιου ο ρι ι ς

**Ἰουλιανὸς**

ο προ τσα αχδε ιιου τμη

ε ε μ μ τ ι ι κ ο ς χ α β α ρ

ε ι μ ο ο ο ρ ο ι

η η η ι β α ι ο ο ο σ η φ

ω δ ε δ η ε π ε ε ε η ο

α π ω α μ α λ ο ς ε ε ε ι τ η

η α π ρ ι α π ρ ι ο ς α α α μ ο

ο κ η ι ι μ α η η α α β α

α α ρ ι ο ι ε ι χ α ρ α ρ α ο



χ ο ι ο ε ι τ α α ρ α ρ ο ι ο

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Handwritten text in a medieval script, likely a liturgical book. The text is arranged in approximately 15 horizontal lines. Each line begins with a large, decorated initial letter, often in red or blue, followed by smaller letters in black. The script is dense and characteristic of Gothic or similar medieval bookhands. The text appears to be a sequence of prayers or a specific liturgical rite.

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ΕΡΑ ΕΡΑΤΑ ΛΟΡΔΙ Α ΤΑΥΛΑ

ΑΙ ΧΟ Ο ΜΙΧΕΙ ΣΑ Α ΜΕΡΟΙ ΦΥ

ΓΕ Α ΑΟ ΕΕ ΤΟ ΟΥ ΗΥ ΟΥ ΧΗ

ΤΗ Μ ΔΙ ΔΑ ΣΑ ΧΑ ΧΟ Ι Ο ΑΥ ΤΑ ΛΟ Γ Μ Η

Η ΣΑ ΣΑΡ Ο ΠΕ ΡΙ ΠΑ Ρ ΤΑ Ι Α

ΤΑ ΔΟΥ ΧΥ ΡΙ Ε ΔΟ Ο Ξ Α Σ Ο Ι ΧΥ

ΕΙ Ε ΔΟ Ο Ο Ξ Α Σ Ο Ι Ο Ι

ΑΧΗ ΣΑ Μ ΔΕ Ψ Η Μ Ε Ι Τ Ο

ΧΥ Ε Χ Ε Π Ο Ι Η Μ Α Τ Ο Υ Ε Μ Π Ε Ι Τ Ο

ΛΑ Μ Σ Ε Τ Ο Δ Ι Ο Η ΟΥ Χ Ε Ι Η Π Α Ε Α Δ Ι

Ο Ν ΟΥ Χ Ε Ι Η Π Α Ε Α Δ Ι

Ι Δ Ο Σ Ι Ο Β Χ Ε Ι Η Π Α Ε

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ΑΧΗ ΣΑ Μ ΔΕ Ψ Η Μ Ε Ι Τ Ο

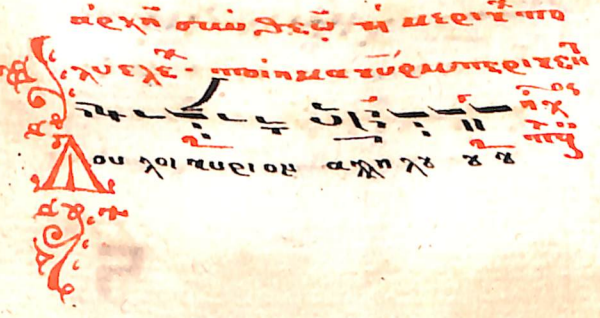
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Ι Δ Ο Σ Ι Ο Β Χ Ε Ι Η Π Α Ε

ΑΧΗ ΣΑ Μ ΔΕ Ψ Η Μ Ε Ι Τ Ο





Handwritten musical notation on the left page, consisting of several lines of black text with red neumes and accents. The text includes the Greek word "ομοιωσιν" (omoiōsin) appearing multiple times, indicating a liturgical or biblical text. A large red decorative initial is visible at the top of the page.

Handwritten musical notation on the right page, featuring black text with red neumes and accents. It continues the liturgical text from the left page, with the word "ομοιωσιν" appearing again. The page is decorated with large, ornate red initials and flourishes.



Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

α πο αρ δου πτε ε ω η η η η

Ἰσχυροῦ

ε ε α α α α α α α α α α

Ἰσχυροῦ

ε ξ α πτε ρει λε σση με ρι ει α πο

Ἰσχυροῦ

τε ε ε α α ε ρ με σου

Ἰσχυροῦ

α ι ο η ε ε ε α α α α

Ἰσχυροῦ

ν φ α ρ α σ η ο ι ε ρ η σ η ο ι ο ι ε ρ ε

Ἰσχυροῦ

λο ι α ω η ε ε α α α α α α

Ἰσχυροῦ

ο ι ε π α ρ α ξ ε ρ ε ε ρ η πο

Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

Και α πο λει με βασι χει με α α

Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

Πο ροι αρ βασι χει ε ε α λ ο ρ α

Ἰσχυροῦ

μο ρ ε α ο ο ο ο ο ο ο ο ο ο

Ἰσχυροῦ

ω ο ο ρ α α α α α

Και το ρ ω βασι χει α η η βα σα

Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

α α α α α α α α α α

Ἰσχυροῦ

Και πα σα ι α βασι χει α ι χα ρ α

α α α α α α α α

α α α α α α α α

αι ε ε ε ε ε ε ε ε

α α α α α α α α

α α α α α α α α

α α α α α α α α

α α α α α α α α

α α α α α α α α

α α α α α α α α

αι το μη μοσηωσθε εινε

αρ ταιερα α α αν α α

ο π κει ρει αυει ος του

ο ορ αυτα α α α α

α α α α α α α α

αι ε πη τοις δουλοις αυτα

εα ηχηθη η σε ται αι αι

αι αι α α α α α α

α ει ει ει ε ε ε ε ε ε

αε ευει οη ταιερα οη εε



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Handwritten musical notation on the left page, featuring a series of rhythmic patterns and notes. The notation includes various symbols such as vertical stems, horizontal lines, and small red and black markings. The text is arranged in approximately 15 lines, with some lines containing multiple notes and others containing single notes or rests. The overall style is characteristic of medieval manuscript notation.

Handwritten musical notation on the right page, continuing the series of rhythmic patterns and notes. The notation is similar to the left page, with vertical stems, horizontal lines, and small red and black markings. The text is arranged in approximately 15 lines, with some lines containing multiple notes and others containing single notes or rests. The overall style is characteristic of medieval manuscript notation.

1. **Κ**ΑΙ ΤΟ ΠΡΩΤΟΝ ΕΙΣΑΓΑΓΕΤΟ ΤΟ  
 2. ΕΙΣ ΤΟΝ ΤΕΜΠΛΟΝ ΤΟ ΚΑΙΝΟΝ  
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 11. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 12. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 13. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
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 18. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 19. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 20. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ

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 12. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 13. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 14. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 15. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 16. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 17. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 18. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ  
 19. ΚΑΙ ΤΟΝ ΚΑΙΝΟΝ ΤΕΜΠΛΟΝ  
 20. ΕΙΣΑΓΑΓΕΤΟ ΤΟ ΚΑΙΝΟΝ









Handwritten musical notation on the left page, featuring black square notes on a four-line staff with red neumes above. The text is written in a medieval script, likely a form of Gothic or Carolingian minuscule, with red initials and rubrics interspersed. The notation is dense and fills most of the page.

Handwritten musical notation on the top half of the right page, featuring black square notes on a four-line staff with red neumes above. The text is written in a medieval script, likely a form of Gothic or Carolingian minuscule, with red initials and rubrics interspersed.

Large, ornate red initial letter, possibly 'I' or 'L', with decorative flourishes extending into the left margin. It marks the beginning of a new section of text.

Handwritten musical notation on the bottom half of the right page, featuring black square notes on a four-line staff with red neumes above. The text is written in a medieval script, likely a form of Gothic or Carolingian minuscule, with red initials and rubrics interspersed.



Handwritten text in a medieval script, likely a liturgical book. The text is arranged in approximately 15 lines. Each line begins with a large, decorated initial letter, often in red or blue, followed by several lines of smaller text. The script is dense and characteristic of Gothic or similar medieval bookhands. The text appears to be a sequence of prayers or liturgical formulas, possibly including the opening of a Mass or a specific rite.

Handwritten text in a medieval script, likely a liturgical book. The text is arranged in approximately 15 lines. Each line begins with a large, decorated initial letter, often in red or blue, followed by several lines of smaller text. The script is dense and characteristic of Gothic or similar medieval bookhands. The text appears to be a sequence of prayers or liturgical formulas, possibly including the opening of a Mass or a specific rite.



Handwritten musical notation on the left page, featuring black neumes on a four-line red staff. The text is written in a medieval Greek script, with some words in red ink. The notation includes various rhythmic values and bar lines.

Handwritten musical notation on the right page, featuring black neumes on a four-line red staff. The text is written in a medieval Greek script, with some words in red ink. The notation includes various rhythmic values and bar lines.

Handwritten text in red ink, likely a rubric or a specific liturgical instruction. The text is written in a medieval Greek script and includes several lines of text, some with decorative initial letters.

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ερχη μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

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α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

α λυρ μα α λυρ :

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ΕΙΣ ΤΑΙΣ ΠΥΛΑΙΣ

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

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ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

ο οριαντην τον μεν ο υρ

H

Κυριλλος  
α α υ ω υ ο ι η ρ μ δ ε α θ α ρ ο ς

ε ρ ο σ ο ρ α α γ κ μ σ σ ε ρ ε ο ι

α ι μ ω π α α ρ ι α ρ η ρ ι α υ μ α α ι

ω υ α ι ω ν υ ν α μ η ρ ι η σ υ

η ρ ι α ι α ρ ο υ θ υ μ ο ς μ ο ι ο ι ρ ι ο

ι β η ρ θ ε ο τ ο ο ρ ε α ι σ ρ α α

α ι η α α π ε ρ ο υ υ π ο σ α η ρ α

υ γ η η η η α μ α ρ ι ο α ι π α ρ ο

ρ ο υ υ μ ω ι ο ρ θ ι ο ο ρ μ α

ο ο ο ρ α ρ ρ α ρ α ρ α ρ α ρ α

Κυριλλος  
ω ι α υ ω υ ο ι η ρ μ δ ε α θ α ρ ο ς

α σ η η η α ρ α θ α ρ ο ς ι α ι

α π η ρ ο ι ω υ ρ η μ ε ο ρ α ρ α

π ρ α μ ε ρ ο υ μ ο ι ο υ ρ η ω ρ ε ρ η ο

ω μ ο ο ι α ρ α ρ ε ε ε ε ε ε

ε μ ω η η ρ θ ο β ε ε ε ρ α

α μ ε ρ η μ ε ρ α η η ρ ι ο ρ ο υ

α γ α θ α ρ ο υ ε ι ο ς ρ α ρ ο ι η ρ

ε ρ ο ρ α ρ α ρ α ρ α ρ α ρ α ρ α

ο ρ α ρ α ρ α ρ α ρ α ρ α ρ α ρ α

Decorative red and black flourishes on the left margin.

Decorative red and black flourishes on the left margin.































Ἐξ ὧν ἀνάστα ὁ Χριστὸς ὁ υἱὸς τοῦ Θεοῦ  
καὶ ἀνάστην ἡ ἐκκλησία  
καὶ ἡ πόλις ἡ ἁγία  
καὶ ἡ πόλις ἡ ἁγία

Ὁ δεσπότης τῆς ἐκκλησίας  
καὶ τῆς πόλεως ἡ ἁγίας  
καὶ ἡ πόλις ἡ ἁγία

Ὁ δεσπότης τῆς ἐκκλησίας  
καὶ τῆς πόλεως ἡ ἁγίας  
καὶ ἡ πόλις ἡ ἁγία

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καὶ ἡ πόλις ἡ ἁγία  
καὶ ἡ πόλις ἡ ἁγία



αὐτὸς ὁ Χριστὸς ὁ υἱὸς τοῦ Θεοῦ

καὶ ἡ πόλις ἡ ἁγία

καὶ ἡ πόλις ἡ ἁγία

καὶ ἡ πόλις ἡ ἁγία

καὶ ἡ πόλις ἡ ἁγία



καὶ ἡ πόλις ἡ ἁγία

Ὁ δεσπότης τῆς ἐκκλησίας  
καὶ τῆς πόλεως ἡ ἁγίας  
καὶ ἡ πόλις ἡ ἁγία

Ὁ δεσπότης τῆς ἐκκλησίας  
καὶ τῆς πόλεως ἡ ἁγίας  
καὶ ἡ πόλις ἡ ἁγία

Ὁ δεσπότης τῆς ἐκκλησίας  
καὶ τῆς πόλεως ἡ ἁγίας  
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καὶ ἡ πόλις ἡ ἁγία









Ἰησοῦς Χριστὸς  
 ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος  
 ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος

Ἐπεὶ τοὶ μαθηταὶ  
 οὐκ ἔδειξαν

ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος  
 ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος  
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 ἡ ζωὴ ἡ ἀθάνατος

Ἰησοῦς Χριστὸς  
 ἡ ἀληθεὺς ἐκείνη  
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Ἰησοῦς Χριστὸς  
 ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος

Ἰησοῦς Χριστὸς  
 ἡ ἀληθεὺς ἐκείνη  
 ἡ ζωὴ ἡ ἀθάνατος



με τῆσιν διαβόλοις ἀκούσθω  
ἡσὺ οὐκ ἔστιν ἡμῶν οὐαὶ αὐαὶ

ἡσὺ οὐκ ἔστιν ἡμῶν οὐαὶ αὐαὶ

**Κ**υριε εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

αἰεὶ ἀγαθὰ μακάριαι τὰ ἔργα σου

Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

**Κ**υριε εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
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Ὁσὺ εὐχαριστοῦμεν  
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Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

**Κ**υριε εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
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Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

Ὁσὺ εὐχαριστοῦμεν  
οὐαὶ αὐαὶ

α δε καρτη η με ε ραβ ευ

χο η η η σω υος παι αν ε

ε ε ε ε ε σου το ο ρομα α

α σε ειληθη αι ω η αι ειληθη

να η αι αι ω η υοι

α η αι υ σου η υ ει η η

η με ε ρα η αι η η αι η η

η η η η η η η η η η η η

υ η η η η η η η η η η η η

η η η η η η η η η η η η

παι δε δο η α σμε ε νον το ο

νο μα α σε ειληθη αι ω η υ υ η αι

α μα η η η η η η η η η η η η

ε υοι το η υ η η η η η η η η η η

η η η η η η η η η η η η η η η η

υ η η η η η η η η η η η η η η η η

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Handwritten musical notation on the right page, featuring black neumes on a four-line staff with red and blue accents. The text is written in a cursive script, likely a form of Church Slavonic.



Handwritten musical notation on the left page, featuring black neumes on a four-line staff with red and blue accents. The text is written in a cursive script, likely a form of Church Slavonic. It includes several large, ornate red initials.



*Handwritten notes in red and blue ink, possibly a rubric or correction, located in the middle of the left page.*









1. *Αὐτὸς ὁ Θεὸς ὁ Πατήρ*  
 2. *ὁ ἐκ πατρὸς γεννητὸς*  
 3. *ὁ ἀπό τοῦ Πατρὸς ἰσοουσιος*  
 4. *ὁ ἀποτομῆς ἰσούσιος*  
 5. *ὁ ἀπομορφῆς ἰσούσιος*  
 6. *ὁ ἀποτομῆς ἰσούσιος*  
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 19. *ὁ ἀπομορφῆς ἰσούσιος*  
 20. *ὁ ἀποτομῆς ἰσούσιος*

*Ὁ ἅγιος Πνεῦμος ἐκ τοῦ Πατρὸς ἰσούσιος*

1. *ὁ ἀποτομῆς ἰσούσιος*  
 2. *ὁ ἀπομορφῆς ἰσούσιος*  
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 19. *ὁ ἀποτομῆς ἰσούσιος*  
 20. *ὁ ἀπομορφῆς ἰσούσιος*

*Ὁ ἅγιος Πνεῦμος ἐκ τοῦ Πατρὸς ἰσούσιος*

*Ὁ ἅγιος Πνεῦμος ἐκ τοῦ Πατρὸς ἰσούσιος*  
*Ὁ ἅγιος Πνεῦμος ἐκ τοῦ Πατρὸς ἰσούσιος*  
*Ὁ ἅγιος Πνεῦμος ἐκ τοῦ Πατρὸς ἰσούσιος*

1. *ὁ ἀποτομῆς ἰσούσιος*  
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 19. *ὁ ἀποτομῆς ἰσούσιος*  
 20. *ὁ ἀπομορφῆς ἰσούσιος*





Handwritten musical notation on the right page, featuring black neumes on a four-line staff with red neumes and a large decorated initial 'Α'.

Handwritten musical notation on the left page, featuring black neumes on a four-line staff with red neumes and a large decorated initial 'Α'.

Τεσσαρίον κενερίσιμον τοῖς ἔξωθεν  
 αὐτῶν· ἐξυλίσθη δὲ πρὸς τὴν μετὰ

Handwritten text at the bottom of the left page.

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Handwritten musical notation on the right page, consisting of multiple lines of black notes on a five-line staff with red clefs and other markings.

Handwritten musical notation on the left page, consisting of multiple lines of black notes on a five-line staff with red clefs and other markings.

Handwritten text in red ink, likely a title or section marker, including the words "Kirchensatz" and "Lied".

Decorative red and black floral ornament at the bottom left corner of the page.







Handwritten text in a cursive script, likely a medieval manuscript. The text is written in black ink on aged, yellowed paper. It consists of several lines of text, with some words or initials highlighted in red ink. The script is dense and characteristic of the late Middle Ages.

**ἰσχυροῦ**  
Handwritten text in a cursive script, likely a medieval manuscript. The text is written in black ink on aged, yellowed paper. It consists of several lines of text, with some words or initials highlighted in red ink. The script is dense and characteristic of the late Middle Ages.

Handwritten text in a cursive script, likely a medieval manuscript. The text is written in black ink on aged, yellowed paper. It consists of several lines of text, with some words or initials highlighted in red ink. The script is dense and characteristic of the late Middle Ages.

**ἰσχυροῦ**  
Handwritten text in a cursive script, likely a medieval manuscript. The text is written in black ink on aged, yellowed paper. It consists of several lines of text, with some words or initials highlighted in red ink. The script is dense and characteristic of the late Middle Ages.







114

Handwritten musical notation on page 114, featuring black text with red initials and square neumes on a four-line staff. The text is written in a medieval script, likely Gothic.

Handwritten musical notation on page 113, featuring black text with red initials and square neumes on a four-line staff. The text is written in a medieval script, likely Gothic.





Handwritten text in a medieval script, likely Gothic or similar, with red ink used for initials and decorative elements. The text is arranged in several lines across the page.



Handwritten text in a medieval script, likely Gothic or similar, with red ink used for initials and decorative elements. The text is arranged in several lines across the page.



Handwritten musical notation on the right page. The staff contains several lines of music. Each line begins with a red 'A' followed by a red '1' (likely indicating the first ending). The notation consists of rhythmic symbols (vertical stems with flags or beams) and some letters, possibly representing notes or rests. The music is written in a traditional style, possibly for a specific instrument or voice part.

Handwritten musical notation on the left page. Similar to the right page, it features a series of lines of music. Each line starts with a red 'A' and a red '1'. The notation includes rhythmic symbols and some letters. The overall appearance is consistent with the right page, suggesting a continuation of a piece or a related section. The handwriting is clear and uses a consistent set of symbols.







Handwritten musical notation on the left page, featuring black neumes on a four-line red staff. The text is written in a Gothic script, with some words in red ink. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on the top right page, featuring black neumes on a four-line red staff. The text is written in a Gothic script, with some words in red ink.



Handwritten musical notation on the bottom right page, featuring black neumes on a four-line red staff. The text is written in a Gothic script, with some words in red ink. A large red initial 'C' is visible on the left side of the page.

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1. *Handwritten text in a cursive script, likely a medieval manuscript. The text is written in black ink with red initials and rubrics. The lines are arranged in a column, with some larger, decorative initials at the beginning of sections. The script is dense and characteristic of the Gothic or similar medieval hands.*

2. *Handwritten text in a cursive script, similar to the first page. It features black ink with red rubrics and initials. The text is organized into lines, with some prominent decorative initials. The overall appearance is that of a medieval manuscript page.*



Handwritten text in a complex script with red and black ink, including musical notation lines. The text is arranged in several lines, with some characters appearing to be specific symbols or abbreviations. There are red initials and some decorative flourishes.

Handwritten text in a complex script with red and black ink, including musical notation lines. The text is arranged in several lines, with some characters appearing to be specific symbols or abbreviations. There are red initials and some decorative flourishes.







I have transcribed a column of text from the left page of the manuscript. The text is written in an ancient script, likely Syriac, and is organized into several lines. Each line begins with a large, decorative initial letter, often in red ink. The script is dense and filled with diacritical marks. Below the main text, there are several lines of smaller text, possibly serving as a gloss or commentary. The overall appearance is that of a formal liturgical or scholarly text.

I have transcribed a column of text from the right page of the manuscript. This page contains several lines of text, each starting with a prominent initial letter, some in red. The script is consistent with the left page. The text appears to be a continuation of the same material. At the bottom of the page, there is a final line of text followed by a small number, possibly '2', indicating a section or line number.









Handwritten musical notation on the right page, consisting of ten staves. Each staff begins with a clef and contains rhythmic notation with stems and flags. Red ink is used for accents and some note heads.

Decorative musical notation at the bottom of the right page, featuring large, ornate red and black letters and flourishes.

Handwritten musical notation on the left page, consisting of ten staves. Each staff begins with a clef and contains rhythmic notation with stems and flags. Red ink is used for accents and some note heads.

Small handwritten text at the bottom of the left page, possibly a signature or date.



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Handwritten musical notation in black ink with red neumes and a red clef-like symbol at the beginning.

Handwritten text in red ink, likely a title or section header.

Handwritten musical notation in black ink with red neumes and a red clef-like symbol.

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Handwritten musical notation in black ink with red neumes and a large red initial 'Α'.

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Handwritten musical notation with red neumes and a large red initial 'Α'.

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Handwritten text in black ink with red initials.

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Decorative marginalia in red and black ink.

Handwritten text in black ink with red initials.

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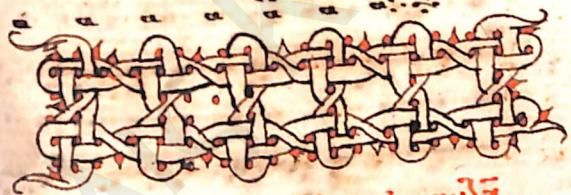
Decorative flourish in red and black ink on the left margin.

Handwritten musical notation on the left page, featuring black square notes on a four-line staff with red neumes. The text is written in a medieval Gothic script, with some words in red ink. The notation includes various rhythmic values and rests.

Decorative flourish in red and black ink on the left margin of the right page.

Handwritten musical notation on the right page, featuring black square notes on a four-line staff with red neumes. The text is written in a medieval Gothic script, with some words in red ink. The notation includes various rhythmic values and rests.

Handwritten musical notation in black ink with red neumes and a large red initial 'A' at the top left of the page.



Handwritten text in red ink, likely a title or a specific section header, located below the woven border.

Main body of handwritten musical notation in black ink with red neumes and a large red initial 'A' on the left side of the page.

Handwritten musical notation in black ink with red neumes and a large red initial 'A' at the top left of the page.

Handwritten musical notation in black ink with red neumes and a large red initial 'A' on the left side of the page.

Handwritten musical notation in black ink with red neumes and a large red initial 'A' on the left side of the page.

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Handwritten musical notation in black ink with red neumes and a large red initial 'A' on the left side of the page.

Handwritten musical notation in black ink with red neumes and a large red initial 'A' on the left side of the page.



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Handwritten text in a medieval script, likely a liturgical or musical manuscript. The text is arranged in approximately 12 horizontal lines. Each line features a sequence of letters, some of which are written in red ink (rubrics). The script is dense and characteristic of Gothic or similar medieval bookhands. The text appears to be a form of musical notation or a specific type of liturgical text, possibly a sequence of names or a prayer.

Handwritten text in a medieval script, likely a liturgical or musical manuscript. The text is arranged in approximately 12 horizontal lines. Each line features a sequence of letters, some of which are written in red ink (rubrics). The script is dense and characteristic of Gothic or similar medieval bookhands. The text appears to be a form of musical notation or a specific type of liturgical text, possibly a sequence of names or a prayer.

Handwritten musical notation on the left page, featuring black square notes on a four-line staff. The text is written in a Gothic script, with several lines of text interspersed with musical notation. Red ink is used for decorative initials and some text elements. The notation includes various rhythmic values and rests.

Handwritten musical notation on the right page, featuring black square notes on a four-line staff. The text is written in a Gothic script, with several lines of text interspersed with musical notation. Red ink is used for decorative initials and some text elements. The notation includes various rhythmic values and rests.



Handwritten musical notation in black ink with red neumes and text. A large red initial is visible on the left side of the page.

Handwritten musical notation in black ink with red neumes and text, arranged in vertical columns.

*Handwritten musical notation in Arabic script, likely a form of taqsim. The text is written in black ink with red ink used for decorative initials and accents. The notation includes rhythmic signs (dots) and melodic lines. The right page contains approximately 12 lines of music.*

*Handwritten musical notation in Arabic script, continuing from the left page. It features black ink for the main text and red ink for decorative elements. The notation includes rhythmic signs and melodic lines. The left page contains approximately 12 lines of music.*

*Decorative flourish or signature in red ink, written vertically on the left side of the page.*











*[Faint, mostly illegible text in a cursive script, possibly a form of Greek or Latin, with some red ink used for initials and decorative elements.]*

*[Faint, mostly illegible text in a cursive script, similar to the left page, with some red ink used for initials and decorative elements.]*

Τῆς ἀναξάρτου τῶν  
 τῶν ἀρχῶν

Handwritten musical notation in black ink with red neumes and red text. The notation is arranged in several horizontal lines across the page.

Decorative heading in red ink, featuring stylized Arabic calligraphy and a large initial letter.

Handwritten musical notation in black ink with red neumes and red text. The notation is arranged in several horizontal lines across the page.













Handwritten musical notation on a staff with a treble clef. The notes are connected by a red line. Below the staff, there are several groups of 'e' characters, some with red dots above them, likely representing rhythmic values.

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