

ГРЧКА НОТНА ИРМОЛОГИЈА, КРАЈ НА
XVII ВЕК, 73 ЛИСТА, 20 x 13 CM.
(Своина на Филозофскиот факултет -
Скопје ин. бр. 5458).

1892 1893
1894 1895

ET
ET

5458

Handwritten notes and a large sketch of a human figure, possibly a profile or a seated figure, with various lines and annotations.

1896 1897 1898 1899

934
424

Επιγραφὴν ἀντιφώνου τοῦ ἁγίου
Πατρὸς ἡμῶν Ἰωάννου τοῦ ἁγίου
τοῦ μετὰ τὸν ἁγίον Ἰωάννην



καὶ τῶν ἁγίων ἁποστόλων
τοῦ ἁγίου ἁποστόλου Πέτρου
τοῦ ἁγίου ἁποστόλου Παύλου
τοῦ ἁγίου ἁποστόλου Ἰακώβου



καὶ τῶν ἁγίων ἁποστόλων
τοῦ ἁγίου ἁποστόλου Ἰωάννου
τοῦ ἁγίου ἁποστόλου Ἰωάννου
τοῦ ἁγίου ἁποστόλου Ἰωάννου



τοῦ ἁγίου ἁποστόλου Ἰωάννου
τοῦ ἁγίου ἁποστόλου Ἰωάννου
τοῦ ἁγίου ἁποστόλου Ἰωάννου
τοῦ ἁγίου ἁποστόλου Ἰωάννου

49

Handwritten musical notation on the left page, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with some text written below the staff. The page shows signs of age and wear.

Handwritten musical notation on the right page, featuring a single staff with a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals, with some text written below the staff. The page shows signs of age and wear.

Handwritten musical notation on page 20, featuring a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written in a Gothic script below the staff. The text includes phrases such as "Deus in excelsis deus", "in terra pax hominibus", and "bonae voluntatis". The notation includes various note values, rests, and bar lines.

Handwritten musical notation on page 21, featuring a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written in a Gothic script below the staff. The text includes phrases such as "in terra pax hominibus", "bonae voluntatis", and "in terra pax hominibus". The notation includes various note values, rests, and bar lines.

The first line of text on page 30 begins with a large decorated initial 'C'. The text is written in a medieval Gothic script with red ink used for initials and rubrics. The text is arranged in several staves, each with a corresponding musical notation line above it. The text appears to be a liturgical or devotional piece, possibly a psalm or a portion of a Mass.

The first line of text on page 31 begins with a large decorated initial 'C'. The text continues in the same medieval Gothic script as page 30. The page contains several staves of text and musical notation. The text is dense and fills most of the page, with some larger initials and rubrics in red ink.

The first page of the manuscript contains several lines of text in a Gothic script, likely a liturgical or biblical text. The text is written in a dense, cursive hand with many ligatures. The ink is dark, and the parchment shows signs of age and wear. The text is arranged in approximately 15 lines, with some larger initials or decorative elements interspersed.

The second page of the manuscript contains several lines of text in a Gothic script, similar to the first page. The text is written in a dense, cursive hand with many ligatures. The ink is dark, and the parchment shows signs of age and wear. The text is arranged in approximately 15 lines, with some larger initials or decorative elements interspersed.

The first page of the manuscript, numbered 150, contains several lines of handwritten text in a cursive script. The text is written in dark ink on aged, slightly yellowed paper. The handwriting is dense and somewhat difficult to decipher due to the cursive style and some fading. The text appears to be a form of liturgical or religious writing, possibly in a medieval or early modern language. There are some decorative flourishes at the beginning of the first line and at the end of the page.

The second page of the manuscript, numbered 151, continues the handwritten text from the previous page. It features similar cursive handwriting and includes several lines of text. There are some larger, more decorative initials or symbols interspersed within the text, particularly towards the middle and end of the page. The overall appearance is that of a well-used historical document, possibly a book of hours or a similar devotional text.


Cō qm n sav en An Tau Tm e Cu sov u
 7i i dos a poi sui 26 pas e ve na 200
 du du ze e sov n au pavan om Tu du pe 2i
 e In na tau Ti di va ma a ti q tau om Tu
 e e Pe ti pu om Tu e i r au ov ze
 ou de e au sov 26 a dōva e Ti vi au ov u
 pavanov au 26

De u na zu qden o Gea du Tmōd Tu o
 qm ce en so pavan Tu de o Te pōv
 o pavan n au Tu ce ce Tu ven e
 qm qm Tu vo o x d o pa Tu
 qm pu ce Te pavanov Tu ov Te
 qm ce en de e qm Tu ce qm ov 26
 qm Tu pavanov o Tu du en Paq du ov q
 qm qm qm Cu du du pas To Te ce ce

na Tu Paq Ti sov de o qm o Tu sov ov ov
 Tu Pa a ov de Tu ve qm ov ov pavanov 26
 Ti vi au ov a ov pu qm dōva 26
 v ce qm sov o pavan ov de do Pa qm e
 ve ov ce e qm ce ce ce Paq Pa a 26 e
 au pavan Tu ce ov ov ov ov ov ov pavanov 26

X u ce i i qm qm e va pu Pa ov de Pa
 Tu a ce qm qm v Tu du du ov i e
 qm pavanov a va Ge tau ce ce ce qm du qm
 qm ce pu Tu ov ov Tu v Pa Ge 2i
 ov x ce a Tu qm ce ce ce pu qm qm
 pavanov de ce qm o Ti de do Pa qm e
 v Ge ce ce ce ce ce ce ce ce ce
 ov qm ce qm qm qm qm qm qm qm
 ce ce ce ce ce ce ce ce ce

Τη υ αυ ρι εδω ο θα ο ορ του Πα τε ευημυ
 Δερα μι αι ο το τε ε ευ βα ευ πο υ
 και δε η κα μι νε ερωτε κε α τε Πα τισαν
 εν υ υ μωι κραυτα σου Τη ο ο του Πα τε
 ευουδε ος η α ο τος υ
 Ο ευ αε ρη α νερη ρο ποσ η σου Πα τρι
 η Που μα το η ας μου νε τε υμια η ρο η
 με υος υ η υ Που ει ερ με ε υμιο
 δε ος ο του Πα τε ευημυ
 Η ευ ρας κε Πα τα σα δα υη η α δε ον του
 ρα ομα τα ευ η ρα κω ε ερα βη η του ρος δε
 δε υη μιν ε οβισαν η ρα ει του Πα ει βω
 εα με υ νοσ η αι η σε ευ αι ε εα ραι
 Παι δευ κραυτα σου Τη η α ο του τε η Παι
 τα τα ε τα κω ει ο του κω ει ον α


 Η ευ αε ρη α νερη ρο ποσ η σου Πα τρι
 η Που μα το η ας μου νε τε υμια η ρο η
 με υος υ η υ Που ει ερ με ε υμιο
 δε ος ο του Πα τε ευημυ
 Η ευ ρας κε Πα τα σα δα υη η α δε ον του
 ρα ομα τα ευ η ρα κω ε ερα βη η του ρος δε
 δε υη μιν ε οβισαν η ρα ει του Πα ει βω
 εα με υ νοσ η αι η σε ευ αι ε εα ραι
 Παι δευ κραυτα σου Τη η α ο του τε η Παι
 τα τα ε τα κω ει ο του κω ει ον α
 Η ευ αε ρη α νερη ρο ποσ η σου Πα τρι
 η Που μα το η ας μου νε τε υμια η ρο η
 με υος υ η υ Που ει ερ με ε υμιο
 δε ος ο του Πα τε ευημυ
 Η ευ ρας κε Πα τα σα δα υη η α δε ον του
 ρα ομα τα ευ η ρα κω ε ερα βη η του ρος δε
 δε υη μιν ε οβισαν η ρα ει του Πα ει βω
 εα με υ νοσ η αι η σε ευ αι ε εα ραι
 Παι δευ κραυτα σου Τη η α ο του τε η Παι
 τα τα ε τα κω ει ο του κω ει ον α

or q' tou q'zo o ta na te o be se tou pas
 dan e' d'zo oi se q' oupe du vos me zo d'zo u
 tou o de oi a zo ta pas se q'
 u na me uo tu pas za tou u me zo
 tou oupas pas dan q' o zo tu tou o de oi
 o tou pas te pas n' pas q'
 u pas o be q' ei ou tou pas d'zo n' q'zo uo
 zo q' d'zo oi se za na me uo uo uo uo
 d'oupe tou q' me d'zo oi se za me de ou uo
 u o a tou u me zo tou de u u tou pas u
 pas n' pas q' *ωδὴ η'*
 O oi tou pas tou tu uo tu na me uo pas
 dan q' pas uo ou ou pas tou tu zo pas au pas
 pas q' pas ta te se ta tu uo ei ou u me uo
 pas u me ei se q' se uo pas pas tu au

u pas q'
 ou na tou pas q' au u uo tu uo tu ta
 q' ou se de ou q' u e' me o xa tu tu
 q'zo uo pas uo tu ta eu pas de uo me tou q'
 u e' pas u pas tu ta zo oi u me
 ei se u tu uo pas pas tu au u uo pas q'
 u me q' ou se me au d'zo uo uo tu q'
 tu ta oi se a uo uo tu tu pas tu u e'
 u pas u pas q' a zo tu te au e' pas q'
 pas u me ei se q' se uo pas pas tu au uo
 uo pas q' *ωδὴ θ'*
 u o a u o pas ei uo u pas de uo u
 oupas q' se q' u e' tu uo uo tu se
 pas uo uo q' de ou te uo au d'ou pas q' uo
 to zo o uo pas au tu q' ou me pas au

εὐδοκίαν σου αὐτῶν ἐδὲ οὐ γὰρ σαλπὶς οὐ γὰρ

Κύριε ἰσχυροὶ αὐτοῦ ἐν δόξῃ σου τὰς δυνάμεις σου ἀγαθὰ
ἐποίησας ἐν τῇ γῆ καὶ ἐν τῇ θάλασσῃ καὶ ἐν παντί

καὶ οὐ μὴν οὐ χειρῶν σου ἐκ σαρκὸς καὶ ἐν

σαρκὶ καὶ ἐν δυνάμει σου αὐτὰ

καὶ ἐν τῇ γῆ καὶ ἐν τῇ θάλασσῃ καὶ ἐν παντί

οὐ γὰρ ἔστιν ἡ δύναμις σου ὡς ἡ δύναμις ἐκ σα

ρῶν σου τὰς δυνάμεις σου καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

εὐδοκίαν σου αὐτῶν ἐδὲ οὐ γὰρ σαλπὶς οὐ γὰρ

Κύριε ἰσχυροὶ αὐτοῦ ἐν δόξῃ σου τὰς δυνάμεις σου ἀγαθὰ

ἐποίησας ἐν τῇ γῆ καὶ ἐν τῇ θάλασσῃ καὶ ἐν παντί

καὶ οὐ μὴν οὐ χειρῶν σου ἐκ σαρκὸς καὶ ἐν

σαρκὶ καὶ ἐν δυνάμει σου αὐτὰ

καὶ ἐν τῇ γῆ καὶ ἐν τῇ θάλασσῃ καὶ ἐν παντί

οὐ γὰρ ἔστιν ἡ δύναμις σου ὡς ἡ δύναμις ἐκ σα

ρῶν σου τὰς δυνάμεις σου καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

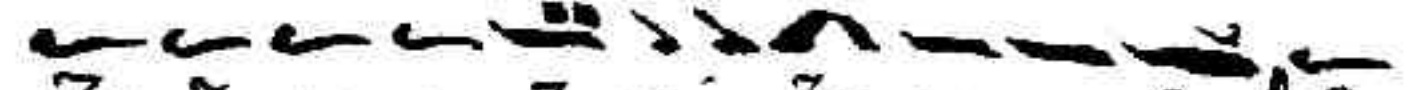




λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά

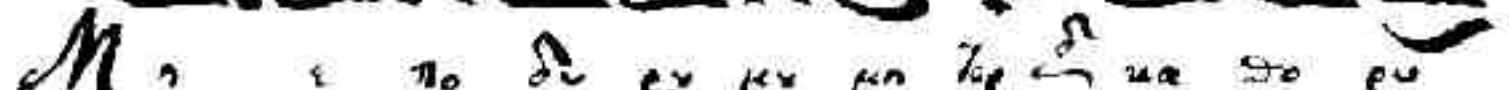
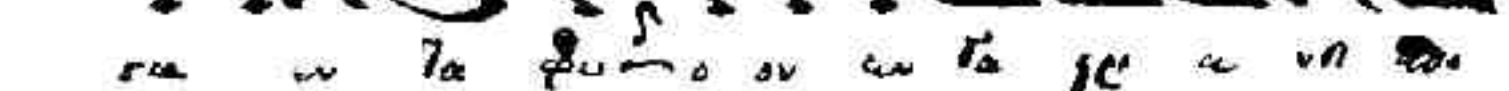
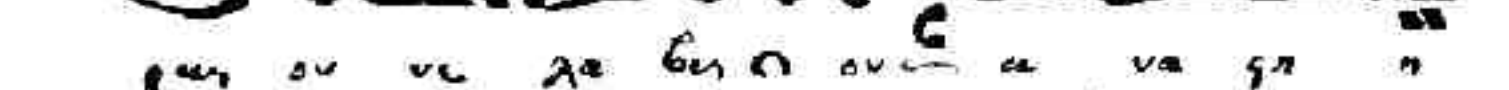
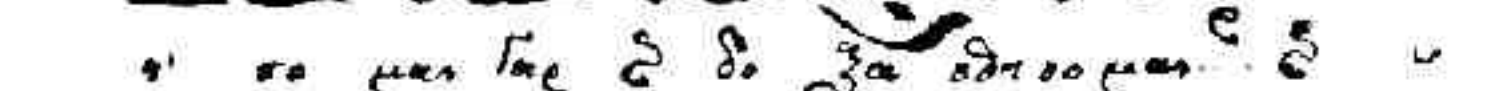
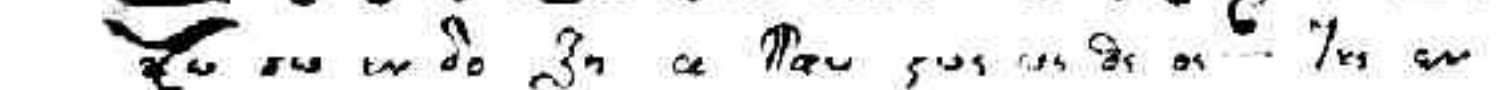

λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά




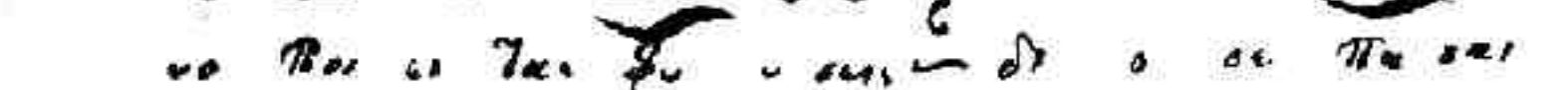
λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά




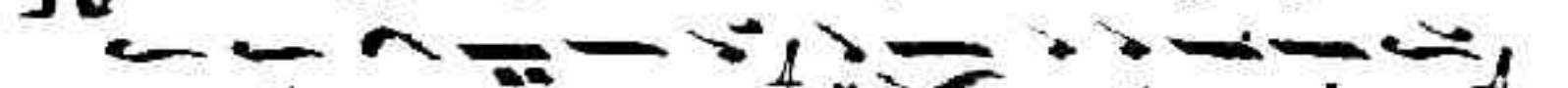

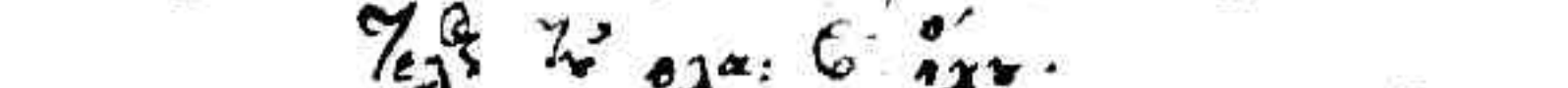
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λάσσῃ καὶ ἐν παντί καὶ ἐν τῇ γῆ καὶ ἐν τῇ θά




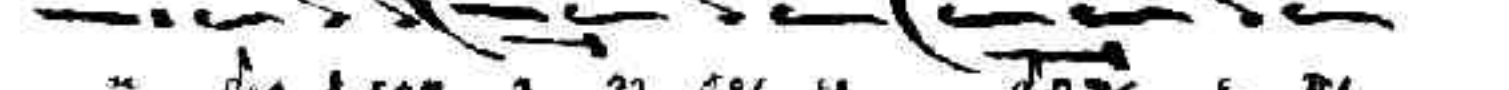


 Του θεου ημετεροις Τη πατι Τη γε εν Ουρα

 εν δε Τη πατι Τη αυτη Τη αυτη Τη αυτη

 Του α δι α Τη α αυτη εν Τη αυτη

 του αυτη Τη εν Τη αυτη ο το αυτη εν Τη

 Τη αυτη εν Τη αυτη

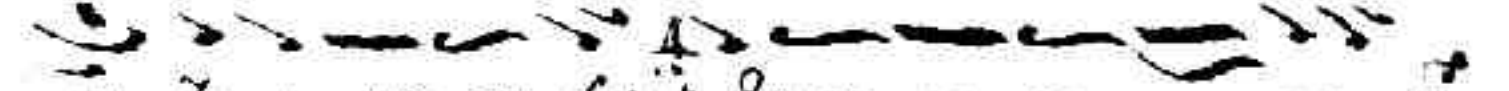



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Handwritten musical notation and lyrics at the top of page 102.

Handwritten musical notation and lyrics, first system on page 102.

Handwritten musical notation and lyrics, second system on page 102.

Handwritten musical notation and lyrics, third system on page 102.

Handwritten musical notation and lyrics, fourth system on page 102.

Handwritten musical notation and lyrics at the top of page 103.

Handwritten musical notation and lyrics, first system on page 103.

Handwritten musical notation and lyrics, second system on page 103.

Handwritten musical notation and lyrics, third system on page 103.

... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη

Ο ο δε με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη

... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη

... ο το με οραδισον α τε νε τη
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... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη
... ο το με οραδισον α τε νε τη

Handwritten musical notation and text at the top of page 128.

Εὐσεβία Πραξιόμοια ἦχος 9^η πα
Τὴ αὐτῆς Πλὴν β^η

Handwritten musical notation and text in the middle section of page 128.

Handwritten musical notation and text at the bottom of page 128.

Handwritten musical notation and text at the top of page 129.

Handwritten musical notation and text in the middle section of page 129.

Handwritten musical notation and text at the bottom of page 129.

Ε Πα δὲ μετὰ τὴν ἐπισημειωθεῖσαν ἡμετέραν
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἡμετέραν ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

ἡμετέραν ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Π αὐτὸν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Κ αὐτὸν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Δ οὐκ ἐστὶν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

σοὶ καὶ ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Κ αὐτὸν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Δ οὐκ ἐστὶν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Κ αὐτὸν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Μ εἰς τὴν ἀποστόλου ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου
 ἐπισημειωθεῖσαν παρὰ τὸν ἀποστόλου

Τὸν κατὰ τὴν ἀνάστασιν ἡμετέραν
 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν

Δὲν ἔστιν ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν

ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
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ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν
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 ἡμετέραν καὶ τὴν ἀνάστασιν ἡμετέραν

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22	10	7	3	1	8

4	3	135	15	7	7	238
9	6		8			25
						148

10	2	16				48
						48

