

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES
COLLAGE OF HUMANITIES, LANGUAGE STUDIES,
JOURNALISM AND COMMUNICATION
PHILOLOGY PROGRAM UNIT

THE ETHIOPIC SEMIOSIS: HISTORY, APPLICATION AND
INTERPRETATION WITH REFERENCE TO THE HYMNAL
BOOKS OF ST. YARED

BY

SENKORIS AYALEW KASSA

MAY 2018

ADDIS ABABA

**THE ETHIOPIC SEMIOSIS: HISTORY, APPLICATION AND
INTERPRETATION WITH REFERENCE TO THE HYMNAL
BOOKS OF ST. YARED**

**A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES
ADDIS ABABA UNIVERSITY**

**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS IN PHILOLOGY (GĒĒZ STREAM)**

**BY
SENKORIS AYALEW KASSA**

**MAY 2018
ADDIS ABABA**

ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES

THE ETHIOPIC SEMIOSIS: HISTORY, APPLICATION AND
INTERPRETATION WITH REFERENCE TO THE HYMNAL
BOOKS OF ST. YARED

BY
SENKORIS AYALEW KASSA

Approved by the examining board:

Advisor: Dr.-----Signature: -----Date-----

Examiner: Dr.-----Signature: -----Date-----

Examiner: Dr. -----Signature: -----Date-----

Acknowledgments

First and foremost, I would like to extend my deepest gratitude to my thesis advisor, Dr. Woube Kassaye. He has always supported me in everything, he did encouraged me to do things; I would never have attempted of my own accord.

I would like to thank all my key informants; church scholars that provided me genuine information about Amharic hymnal semiosis etymology, during the interview session.

I owe very special thanks to Dr. Mersha Alehegn for his valuable insights and suggestions indeed for all his help. Dr. Mersha has generously spent time ordering outline of the thesis, reading some parts of my paper, commenting on it and answering my entire questions. I have benefited immensely from his academically and personally.

Finally, I would like to express my deepest gratitude to my father Liqä Məhuran Ayalew kassa and my mother Wäyzäro Wäläla Mängəstu, their always desire is to me, have two wings in spiritually and academically, as well as I thank all of my brothers and sisters in terms of their contribution to all my movements; however they supported me in economically and morally.

❖ Glory to God and his perpetual mother St. Mary!

This thesis has afforded to the memorandum of our pet sister, Timhirt Ayalew.

Transliterations

a) Consonants

u -h	ú- s	ʉ- h	w -w	ǰ- ğ	θ -ś
l- l	ñ- ś	ɲ -n	o- ^c	ɣ- g	ɸ- f
h- h	ɸ-q	ʃ -ñ	h- z	m- ṭ	ɾ- p
m- m	n-b	h- ^o	ɲ- ž	ɸ- č	ɸ- q ^w
w- ś	t- t	h- k	ɸ- y	ʃ- p̣	ɣ- h ^w
ɸ- r	ʃ- č	ñ- ḳ	ɸ- d	ʃ- ś	h- k ^w ɣ- g ^w

b) vowels

1	2	3	4	5	6	7
ä	u	i	a	e	ə	o
ɲ- nä	ɲ- nu	ɲ- ni	ɸ- na	ɲ- ne	ɲ- nə or no	ɸ- no

Numbers

1	2	3	4	5	6	7	8	9	10	20	30	40	50	60	70	80	90	100	10,000
ḁ	Ḃ	Ḅ	Ḇ	Ḉ	Ḱ	Ḳ	Ḵ	Ḷ	Ḹ	Ṁ	Ṃ	Ṅ	Ṇ	Ṉ	Ṱ	Ṳ	Ṵ	Ṷ	Ṹ

Interviewee Church scholars of school of Qoma(ቆጣጣ)

Liqä Məhuran ʾAyyalew kasa (father) fənotäsälam

Yäneta t̄əbäbu mägğədom bäʾata

Mämhər śahəlu zägäza marəyam säkälä

Yänta Laʾəkä marəyam bure mikaʾel

Interviewee Church scholars of school of betäləhem (ቤተልሔም)

Liqä h̄əruyan Bälay mäkonən baḥrdar

Mämhər h̄əwaz Gäbrä libanos Qəddəst śəllase ʾaddis ʾabäba

Mämhər Mänkər h̄əddis Qəddəst śəllase ʾaddis ʾabäba

Mämhər Näbiyyu ʾAyyalew taʾəka nägäšt bäʾata ʾaddis ʾabäba

Abstract

Semiosis means a sign that refers to hymnal notation which remains to be important components in the long Ethiopian Orthodox Church tradition. However, the nature, categories and applicability of such hymnal semiosis remained marginalised in the so far textual and philological scholarships. Due to our knowledge about the issues became shallow. Thus, this study has been conducted on such topic and identified the features, categories and applicability of hymnal semiosis in Ethiopian context.

The results of this study have been organized in order of four chapters: The first chapter comprises some background notes about some of St. Yared's hymnal and historical books. The second chapter discusses about the literature review, including theoretical frame works, semiotics categories and history. The third chapter is the main body of this paper, deals and presents the issues of hymnal semiosis. This chapter has comprises, Gə'əz and Amharic semiosis history, Alphabetic and non-alphabetic semiosis, applicable system of hymnal semiosis, categories of hymnal semiosis abbreviation system and the hymnal houses of Gə'əz and Amharic semiosis. The final chapter contains conclusion and recommendations.

Table of Contents

Contents	page
Acknowledgment.....	I
Transliteration.....	II
Abstract.....	III
CHAPTER ONE	
1. Introduction.....	1
1.1 Background of the study.....	1
1.2 Statement of the Problem.....	4
1.3 Objective of the study.....	5
1.3.1 General Objective.....	5
1.3.2 Specific Objectives.....	5
1.4 Significance of the study.....	5
1.5 Methodology	6
1.6 Scope of the study.....	7
Chapter Two	
2.1. Review of Related Literature.....	8
2.1.1. Theoretical framework.....	8
2.1.1.1. The Ethiopian Orthodox Liturgical music.....	15
2.1.1.1.1. History.....	15
2.1.1.1.2. Content.....	16
2.1.1.1.3. Type.....	17
2.1.1.2. Semiosis.....	17
2.1.1.2.1. Definition.....	17
2.1.1.2.2. History of semiotics.....	18
2.1.1.2.3. Types of semiotics.....	19

Chapter Three

3.1. Description and Interpretation of the Ethiopic Hymnal Semiosis.....	21
3.1.1. History of Ethiopic Semiosis.....	21
3.1.2. Type.....	26
3.1.2.1. Symbolic.....	27
3.1.2.2. Alphabetic.....	28
3.1.3. In terms of hymnal semiosis's language.....	28
3.1.3.1. Gə'əz Semiosises.....	28
3.1.3.1.1. Gə'əz Betočč (ቤተኛች) (Hymnal Houses)	28
3.1.3.2. Amharic Semiosises.....	30
3.1.3.2.1. The Non History Amharic Semiosises.....	34
3.1.3.2.2. Semiosises of Gə'əz Qəne (ቅኔ).....	37
3.1.3.2.3. History of Amharic Semiosises.....	39
3.1.3.2.3.1. Amharic Hymnal Houses or Betoč (ቤተኛች).....	51
3.1.3.2.4. The Replaced Semiosises.....	51
3.2. Application of Hymnal Semiosises.....	52
3.2.1. Categories of hymnal Abbreviation with the interpretation.....	53
3.2.1.1. One script abbreviation.....	53
3.2.1.2. First Two Scripts Abbreviation.....	55
3.2.1.3. Last Two Scripts Abbreviation	56
3.2.1.4. Dual Acronymic First Scripts Abbreviation.....	58
3.2.1.5. Dual Last Scripts Abbreviation.....	60
3.2.1.6. First and Last Two Scripts Abbreviation.....	62

3.2.1.7. Two Middle Scripts Abbreviation.....	65
3.2.1.8. The Ethiopic or Gəʿəz Numbers as Hymnal Semiosises.....	67
3.2.1.9. Full Words Sign Without abbreviation.....	69
3.2.1.10. Other Meaningful Semiosises.....	71
3.3. Semiosises Similarity.....	73

Chapter Four

Conclusion and Recommendation.....	79
4.1. Conclusion.....	79
4.2. Recommendation.....	80

Bibliography

Index

CHAPTER ONE:

Introduction

1.1 Background of the study

Ethiopia is the richest country having multi indigenous secular corporeal and devotional cultures. It has a long history of written and oral tradition. It is one of the oldest nations that have developed a system of graphic representation of its traditional wisdom and philosophical thoughts (BayeYimam2008:60). Among these vast devotional cultures, the huge compositions were the Saint Yared's hymnal books .These hymnal books and the hymnal semiosises are the indigenous wealth of Ethiopia. Hymnal semiosises are organized in medieval period of Ethiopia according to (Shelemay 1993:59). Hymnal semiosis shaped the entire Ethiopian Orthodox melodic tradition with the representations of alphabetic and non-alphabetic signs. According to (Arä'ästämälökkät 1983),this hymnal education, hymnal semiosis structure, content of signs, canorous melodic, the systematic flow sound were not copied from other countries of the world. All these are reported to have been composed by indigenous scholars.

St. Yared never documented the whole styles of compositions which were often preferred to be represented in gestural and oral appliances. Subsequently, his followers and disciples organized and recorded these composition styles in parchment codices. This marked the development of means of preservingthechantsfrom oral means into written forms. It is a firm Ethiopian belief that both the chant and notation were invented as a result of Divine inspiration working through St. Yared , in the region of GabreMaskal (A.D. 550- 70) (Powne,M , 1968 :87). According to the tangible hymnal books, Saint Yared's compositions are described to have five pillar parts. The compositions are referred to as SäwatəwäZema (ፀዋትወኔጫ). SäwatəwäZema means the group or related of melodies which have different signs, tones, parts and systems. But, the hymnal melodies are described to have been shaped within St. Yared's tone. To mention, 'ፀታ /sota/' refers to a single name which means a kin or similar group; 'ፀዋትወ-/säwatəw/' is also plural name; which means, sects or similar groups. These five pillar melodic categories are indicated as follows:

1. Dəgg^wa (ድጋ),
2. soma Dəgg^wa(ጸመድጋ),
3. Mə^ʿəraf (ምዕራፍ),
4. Zəmmare (ዝማሬ) and
5. Mäwāsə^ʿət (መዋስዕት).

According to St. Yared's melodic composition classification, Dəgg^wa (ድጋ) is the biggest and the first musical document in Ethiopian Orthodox church. The Orthodox Church scholars compare with ocean and in other side that called obstruct (ረቂቅ) for it consists of several contents and semiosis (Habtämariyam Werqneh 1963:1). Dəgg^wa (ድጋ) comprises and explores many saints' history within their commemoration with daily, weekly, monthly and yearly. Illustration of Saints has list with their prestige and their hagiographies. It includes also a common calendar to serve forever. *Dəggwā* presents the view of heaven in terms of visions of the prophets Ezra, Ezekiel, Zechariah, and Moses. Its focus is the Zechariah 4 vision of a lamp stand. The *andämta* on Zechariah 4:3" (Ralph 2011:192). Within *Somä Dəgg^wa* (ጸመድጋ), *Dəgg^wa* (ድጋ) comprises four major parts which are also referred to as *Yoḥanés* (ዮሐንስ), 'Astäməḥro (አስተምሕሮ) and *Fasika* (ፋሲካ). *Dəggwaw* which contains *səwatəwəzema* (ጸዋትወዜማ) remains as one the liturgical books in Ethiopian Orthodox. The book comprises *mələkkət* to be used as musical notations. (Habte Michael Kidane. *Encyclopedia Aethiopic* vol.2:123-124)

Səwatəwəzema (ጸዋትወዜማ), includes also numerous collection of hymnal books or 'Astāwaséo /አስተዋጽኦ/ and *Ziq/Hē* /ቅዳሴ/ chrestomathy hymn books. But, these books are not quite distinctive from *Dəgg^wa* (ድጋ) in terms of contents, semiosis and hymnal indications.

Other hymnal books are composed by other saints without hymnal semiosis and tone separation. For example: *Meshafä Kédase* (መጽሐፈ ቅዳሴ), *Məshfä Sä'atat* (መጽሐፈ ሰዓታት) the book of sing mass (ቅዳሴ) and also the book of time were composed by different Saints. *Meshafä Qəddase* (መጽሐፈ ቅዳሴ) has fourteen sections in terms of authors but, the three types of melodies are not out of St. Yared notation scale (*Gə^ʿəz* (ግዕዝ), 'Araray (አራራይ) and 'Azl (ዕዝል). Though, *Meshafä Qəddase*, *Məshfä Sä'atat*, the book of 'sing mass' and the book of

time respectably are referred to as St. Yared hymnal books for there is no separation in melodic system. Yet St. Yared Hymnal Books are organized with engrossed melody that chant is often used to the apparatus of spiritually and girdle of all over Ethiopian Orthodox Church. Sometimes this hymn is also served in the tradition of Catholic Church in northern part of Ethiopia. In terms of such rich typical tune system, Ethiopia emerges distinctive from other countries of the World.

As enlightened in historical sources, the tradition of melodic hymn is described to have been originated with its composer, Saint Yared in the course of 6th century. Yared was born in 5th century April 5 in ancient Aksum city from his father Abdäyu and his mother Krästina (Belaymekonin 2009:1). In Ethiopian legend Saint Yared, is believed to have copied the hymn from birds within the power of Holy Ghost inspiration. Then, he disseminated confection melody among Ethiopian sects.

Hymn is meant shout with melody, plangent, enjoyable and with sane odious reflecting a ritual music from scholars to disciples and worshipers. This tangible and intangible legacy has been transferred from generation to generation until the present. Most of the chant would be listened in the traditions of Orthodox Church and traditional school (SirakTäkle 2009).

In the course of systematic preservation and careful transfer of the chants, hymnal *semiosises* play considerable role in representing properly aspects of intonation. A notation system is a great asset for any musical culture as it helps preserve and promote the music. Few, Ethiopia is among the few countries that possesses such unique musical notation. As the composer of Deggwa is collection of hymns and the Ethiopian liturgical music, Yared is credited with the invention of its notation during the reign of Emperor GabreMaskel (550-564 A.D)' (Woube Kassaye 2005: 179).

In terms of St. Yared hymnal semiosis, that symbols are broadly divided into two major categories; the alphabetic hymnalsemiotics, and non-alphabetic semiotics. The alphabetic hymnal semiosises are represented largely in terms of Gəʼəz Fidel alphabets, and found also in certain Amharic alphabets. But, the non-alphabetic semiosises are represented without Fidel or without script type. They are simply delegated within their etymological history and theological identity notation system. All these alphabetical and non-alphabetical semiosises are represented in liturgical notes' above words with abbreviation and acronymic features. For instance, mäləkkät is one of such elements with representative signs in the notational system. Each mäləkkät consists of one or more members of the Ethiopic syllabary, derived from the

liturgical text of a well-known ‘portion’, or section of the chant book known as Dəgg^{wa}, with which a particular melody is primarily associated. The mələkkət is placed immediately above words to which its associated melody should be sung (Shelemay 1993:59).

She has concluded that all the mələkkət signs are represented in liturgical texts. However, not all the signs are indicated in liturgical texts. There are also some Amharic and others mələkkət (semiosis) which these are of recreational and enjoy fullness signs. Most of these elegant signs have been documented with inwritten poem. Therefore, this researcher has concerned with the nature, categories and applicability of all hymnal semiosis and their abbreviation features in due course of history.

1.2 Statement of the Problem

Ethiopic Hymnal Semioses are integral components in the long Ethiopian Orthodox Church and traditional school pragmatic customs and values. These Semioses are the veneration of all hymnal contents. Sometimes they come as notes in hymnal books. As most Semioses are often represented in abbreviated forms, people find them but, difficult to understand their meanings. Even students of the traditional school program possess shallow /limited semiosis knowledge, as they are merely trained with the common signs to chant without empirical understanding of their principal semiosis meanings and implications.

However, these hymnal semiosis are not yet properly collected, meaningfully translated and interpreted. Their typological categories and etymological conceptions are also unknown. Due to our knowledge about these values and their inferences, remain incomprehensive and shallow.

Thus, this philological research has been initiated and conducted to systematically inquire and understand the categories and implications of Gəḥz and Amharic hymnal Semiosis, and fill in such related knowledge gap. To this end, the researcher has intended to answer the following questions.

1. What is the Ethiopic semiosis function in terms of St.Yared hymnal books?
2. How semioses done as the veneration of symbol in hymnal books?
3. Who when and how Ethiopic hymnal semiotics organized?
4. How are semiosis represented over the hymnal notes?
5. How are Ethiopic hymnal meanings interpreted?

1.3 Objectives of the study

1.3.1 General Objective

The considerable hymnal books composed by St. Yared and in partial by other saints that existence in Ethiopia like Abba Giyorgis Zä-gäsäčča. The supporters of those hymnal books are, to intone Ethiopic hymnal semiosises. So the general objective of the study is, quantify and categorize that hymnal semiosis in terms Saint Yared hymnal books.

1.3.2 Specific Objectives

- a. To illustrate the members of Ethiopic hymnal Semiosis means, to determine the alphabetical semiosis. In Ethiopic hymnal books, semiosis are divided in to two groups in general. These are written in Fidel and none Fidel (sign). (Alphabetic semiosis and non alphabetic semiosis). So, the researcher had defined their individual.
- b. To describe the non alphabetic signs with their theological history as well as sign structure.
- c. To examine "the Amharic semiosis or signs" how served upon Ethiopic hymnal books as well as the history.
- d. To list and interpret the hymnal houses (Betoč). House (Bet) in hymnal book is the indication of melodic families.

The researcher attempted to transliterate the alphabetic and the non alphabetic signs; semiosis separation as well as togetherness.

1.4 Significance of the study

Because of the growing and complexity of human skill and multiplication of researches, human interests become more and more necessary to keep the legacy and historical heritages of Ethiopia. Due to the fact that the study will have the following significance:-

- If any researcher wants to deal with Ethiopic hymns, he/she can easily understand the semiosis. Or signs can be significance to starting point of detail study in St Yared hymnal books.
- It will enlighten the three types of Saint Yared hymns in terms of semiosis.
- It will give a clue about the content of Ethiopic hymnal books.

- It will describe about usualness symbols/ ስረይ/ səräy /ስረዮች/ səräyoč in the melodies. Usualness (ስረይ) means exist for many times in different melodic places as well as a common semiosis.
- Amharic language was used to as a semiosis with the local history of in Saint Yared hymnal education. So the researcher had tried to explained that Amharic semiosis with etymological history.
- "Hymnal ouse" (bet) has apart meaning in Saint Yared hymnal books. "House" (bet) in the hymnal context is not a dwelling. Even though, researcher had compriseded what house mean in the hymnal books.
- Again this work has described the application of hymnal semiosis so, this is important attempt to understand easily.
- It will show their individual interpretations.
- It illustrated hymnal houses.
- It would have illustrated philological transliteration each everyone semiosis.
- It could give motivation and emphasis to do research about Ethiopic hymnal books.

1.5 Methodology

The research design of this study had been used qualitative research. To achieve the objective of this Ethiopic hymnal Semiosis study is text description. The textual description also has been used as data descriptive method. This study, primary and secondary data sources has used. The primary data and the main focus of this study is the selected hymnal books occurred from Private and Ethiopian Studies library as well as the published materials and interview of Ethiopian Orthodox Church scholars. Therefore the Ethiopic hymnal books had been the essential sources; so the researcher had focused on Semiosis of Ḥämmästu şawatəwäzema (ፀዋትወዜማ) and YäQədasezema:

- a. Dəgg^wa (ድገ)
- b. soma Dəgg^wa(ጸመድገ),
- c. Mə^ፍəraf (ምዕራፍ)
- d. Zəmmare (ዝማሬ)
- e. Mäwaśə^ፍət (መዋስዕት) and
- f. Qəddase (ቅዳሴ) Anaphora (even if the composers are other saints, types of chants could not be separated from the hymnal of St. Yared melodic except the some semiosis.)

The evidence which says,

"አልባአምቅድሜሁወአልባአምድጎሬሁማሕሌታይሰበእዘከማሁያሬድካህንይኬልቸውዳሴሁእንስሳወሰ
በእወአራዊትኢየአድዉእምሠላስዜማሁ"

(‘No One before and after like him, Yared chanter and clergy man had Sounded his compliment; animal, human being and wild lives will not get out from his three melodies’.) (Dəgg^wa (ድጋ)ዘቅዱስያሬድ፣ 2008:620)

My translation concerning, this multi-dimensional melody had much Ethiopic semiotics.

The significances, there are several etiological narrations, historical and religious elements which might have great significance to know more about the value of Ethiopic hymnal semiosis.

To support the primary data and to build up the soundness of the study, sources such as journals, books, different publications, dictionaries, and encyclopedias also employed as secondary source in this study. Most of secondary sources accessed through internet.

1.6 Scope of the study

Semiosis is the vast field of study in terms of its generalizing conclusion.

Sebeok (2001: 8) the primary objective of semiotics is to understand both a species 'capacity to make and understand signs and, in the case of the human species, the knowledge-making activity this capacity allows human beings to carry out. The former is known, as mentioned above, as semiosis, while the latter activity is known as representation. Representation is a deliberate use of signs to probe, classify, and hence know the world."

In Ethiopian writing culture there are also numerous semiosis like, symbols, markers, alphabets, signs venerations and so on. So, according to these several abstruse, the researcher has tried to explore the only Ethiopic hymnal semiosises with reference to Saint Yared hymnal books within some their historical background, application, and interpretation.

CHAPTER TWO

2.1. Review of Related Literature

As far as my research concerns, there are no scholarly works; that directly deal with Ethiopic hymnal semiosis research. However there are some works that in one way or another have provided relevant information to the history of the *Semiosis* and to some extent to the *Ethiopic liturgical music*. These works can be roughly categorized into two groups. The first one deals with Ethiopian liturgical music, which is directly connected with St. Yared; the second one focussed on *Semiotics*. In these general categories, the source or related works had defined in *section one* and *section two* as follow:

2.1.1. Theoretical framework

a. Section one, the scholars are done in Ethiopia liturgical music. This liturgical music is relevant for the Ethiopic hymnal semiosis; the semioses are served as a sign and like the veneration of symbols in liturgical Ethiopian orthodox's music. Many scholars had deal and explored in this field of study. Asenafi Kebede (1971:40-52) has done the music of Ethiopia: its development and cultural setting. It is the program of PhD dissertation. In this thesis he had put some of significance points to relate with my research. He rose and explored the musical notation as found in Ethiopia only in the area of religious music; especially in the music of the Ethiopian Orthodox Church. The other, he stated that the available source does not exactly reveal when and how the notation of the Ethiopian Orthodox Church was first used. However most Ethiopian ecclesiasts credit, St Yared invention of notation; creation of the three principles of signing are created (Gə'əz, 'Əzl, and 'Araray as well as far composing the entire body of Ethiopian liturgical music. In addition, he described as, later 'Azzaz Gera and 'Azzaz Ragu'el who introduced notations during the reign of Emperor Gälawdewäs (1508-1540) many years after the death of St.Yared. Then he had indicated, the first Dəgg^wa is found Ṭana and, he gave a clue the Dəgg^wa as had no notation. In this section, he stated as had more narration about the history of St. Yared. As well as he explained the some signs, like dots, lines , curves and phonetic letter symbols taken from the alphabet, which designate melodic patterns in a kind of short hand, is called mäləkkət or səräy. This Ashenafi's conclusion had disagreed with Shelemay's study. However, partially the dissertation had compared with my thesis; because he had explored the some hymnal semiosis or notations. 'Arə'astä mäləkkət (1983): this book had written by scholars of Ethiopian Orthodox Church.

It had consisted most of Ethiopic hymnal semiosis. Even the semiosis could have collected, no translated and no illustrate their semiotics history. But I acknowledged the scholars that the first significant work about Ethiopic hymnal semiosis or signs. The weakness of this semiosis hymnal book is, no described the development of signs as well as semiosis differences in various places. In addition, they did not list all the Amharic semiosis as well as their historical background. Belay Mekonin (2009) *ዕሴተ ትሩፋት ዘቅዱስ ያሬድ ወትምህርተ ቃል* third edition ‘*ፎስተ ፕሩፍተ ጌ ሳድድ ሃረድ ሄተሙከተ ሳል*) It is the partial fulfilment of bachelor of art degree, and it published in the private publisher (Africa matemiyā halafinetu yetewesene yegil mahiber) He has described more about the history of St Yared and the family background. The second part also, discussed the three modes of St. Yared melodies which the *ጌፍ፣* *ፎ፣* and *ፊ*. Then he had explained about the eight signs non Fidel structure and, these semiosis as composed in St. Yared. Belay had explored the two *ፊ* and *ፊ* semiosis within their etymological terms. As well as he stated the eight non script signs with the intone examples. Finally, he had copied some of the book of *ጌፍ፣* with the alphabetic and non alphabetic signs. The related with my thesis is concerning of the non alphabetic signs and the history as well as he stated some signs with the notes. In addition to that, Belay had done a philological and historical analysis of *ፕራና ቅዱስ ጌፍ፣* in this Master of Arts in Philology. Even this *ፊ፣* composed by St. Yared, had no a close relation with my thesis because this *ፊ፣* had no any types of hymnal semiosis or signs. Berhanu Akal (2012) had completed content analysis of *ፊ፣* in the thesis of Master of Arts in Philology program. Then he has stated the meaning of *ፊ፣* and its service within the prayer. Even he has done in *ፊ፣*, there is a partial related with my finding in terms of the composer St. Yared. It is the one pillar of in *ፊ፣* (ፊ፣ ዘፊ፣) . This *ፊ፣* has comprises of many alphabetic and non alphabetic semiosis or signs, *ፊ፣*, *ፊ፣* and the three types of modes (*ጌፍ፣*, *ፎ፣* and *ፊ* melodies). The other research discuss was about *ፊ፣* (the process of road prayer for the dead). This type of prayer had been intoned with signs, *ፊ፣*, *ፊ፣* and three modes of (*ጌፍ፣*, *ፎ፣*, *ፊ*). Demisie Alemu (2007) did MA research in Philology program on the title of the three detail rules of *ፊ፣* in the major modes of ‘*ፊ፣* Zema in church music’. He stated the history of *ፊ፣* Zema and the content of *ፊ፣*. Then he had tried to show

the melodies merging in terms of signs and different three types of melodies as used one Fidel or alphabetic sign, but not similar hymn: his example, the alphabetic sign (ሢ) (በሢመትከ) as occurred in three modes in (Gəʻəz, ʻƏzl and ʻAraray melodies). Again he attested the signs how applicable over the liturgical notes in short. In other way, he had listed in glossary most of Ačabər Dəgg^{wa} semiosis or signs without the interpretation. The main discussion in his work is the notation and bet; these both notation and bet are my concerning issues to do the Ethiopic hymnal semiosis, but he did not but their abbreviation system as well as transliteration and interpretation. Ləssanä Wärq Gäbrä Giyorgis (1997) ጥንታዊ ሥርዓተ ማሕሌት ዘአቡነ ያሬድ ሊቅ (ፕጅጋገው ሰጥጥር ለጳጳስ ማሕሌት ማሕሌት ለጳጳስ ማሕሌት) In this the history of Ethiopian liturgical music books, he explored numerous titles within the chronologically history of St. Yared and the family. Though, in procedure of this work, St. Yared's compositions are the focus of attention and taken places. Moreover he had listed the liturgical music materials as well as within their function. Then he had stated St. Yared how composed the five major pillars hymns (Dəgg^{wa} (ድጋ), ሙሉ Dəgg^{wa}(ደግ ድጋ), ማሕረፍ (ጳጳስ ለጳጳስ), ማሕረፍ (ጳጳስ ለጳጳስ), ማሕረፍ (ጳጳስ ለጳጳስ) in Holy Ghost inspiration. Even he did not list the hymnal semiosis or hymnal signs, only discussed the three modes which that (Gəʻəz, ʻƏzl and ʻAraray melodies). These hymnal types also are intoned by semiosis or signs. So which works have indirect related even not explained the signs. Tākle Sirak (2009) ፍጥነት ዜማ ዘቅዱስ ያሬድ (the way of St. Yared's hymn), who focussed on the service of hymn and, what hymn is. In other way he stated the history of hymn in Old Testament and New Testament how should rose gradually within the content of Hymn or Zema. The other, he discussed the related with my research is Betoč (the literally houses); these literally houses are a types of semiosis or signs that served as the melody as well as the indication of hymnal family. Finally, he has stated the three modes of the St. Yared hymnal melodies. The melodies had to be intoned with alphabetic and non alphabetic semiosis or signs. Michael Powne (1966) I acknowledged him, to his relevant working; he had done on the title of 'Ethiopian music an introduction'. This study had rose the three sections, in the first part had done the musical instrument, the second section also, the about secular music and in the third one had stated the ecclesiastical music. The other, Powne has done about the Ethiopic notation system; the notation system used in Ethiopian church manuscripts consists of a line of Gəʻəz or Ethiopic syllabic characters, combined variously with certain curved signs, dots

St. Yared is Shelema. She had studied about Ethiopic liturgical music in the three volumes as well as the Ethiopic hymnal notation system. Shelemaey, Kay Kaufman, Peter Jeffery and Ingrid Monson had more detail study with the oral and written transmission in Ethiopian Christian chant. In contrast, their analysis takes as its point of departure the smallest structural unit defined by the signifier within the Ethiopian tradition they are studying. This unit is the Mələkkət (sign) of the notation system. In their study, each Mələkkət of one or more members of the Ethiopic syllabary derived from the liturgical text of a well-known portion or section of the chant book known as the Dəgg^wa. This finding is not studied in detail; because, Mələkkəts are not the only collected or prepared from Dəgg^wa. Mələkkəts comprise the whole hymnal books not only from Dəgg^wa. The other mistake is, conclude as the all Mələkkəts a liturgical texts. All hymnal semiosis have no the liturgical contents; there are many thrill, enjoyable, and poem Amharic Mələkkəts within the interesting historical background. The other, they have done as the Mələkkət is placed immediately above words to which its associated melody should be sung. They tried to show the Etymology of the Mələkkət was derived from oral and written materials. They have more description about Ethiopic hymnal notation. The notation also provides insight into many aspects of musical and liturgical structure. In addition to that, listed about 558 Semiosis notations, there is a group of 114 signs are as called Bet or literally house. The Bet or the literally house appear in margins to indicate the family of melody with in a mode to which the particular chant melody belongs. They have explained as there are ten conventional signs. They termed these semiosis or signs in to Yäfidäl qərş. But, these signs are not ten and, not conventional. These classical signs have eight numbers and have their own names. The two Dərs and Anbər signs had added later in other church scholars. As Ethiopian Orthodox Church scholars, these eight signs are composed by St. Yared. These signs had a theological and liturgical history in terms of their name. I tried to show their background in chapter three. From their article, the two Dərs and Anbər signs have no the theological history as well as they are a Fidel. In this section Yäfidäl qərş is not the actual name of the signs; these signs are versus of Fidel. In addition to that, their discussion also rose about Anqşä halleta. They have told this melody is as came or derived from Bet. But not derived from bet; Bet and Anqşä halleta are not separated each other. If the Bet or the literally house is available in the hymnal book, the Anqşä halleta also available within that melody. So, the one not derived from the other.

Finally, Məḍgam is as a part of notational system in this article but, Məḍgam, in hymnal book is not notation or sign. It indicated the types of repetition or frequency will in terms of prayer. It may be a Səräy; it can be repeat many times itself is Səräy. So, Məḍgam is not types of notation system in Ethiopic hymnal books. Woube Kassaye (2005:178) had showed briefly the controversies on the invention of the Ethiopian notational system. He had described that the notation system is as a great asset for any musical culture as well as it helps to preserve and `promote the music. In this article, Woube has shown Ethiopia among the countries; has a musical notation as well as the composer of this liturgical music also, St. Yared. Again, he had worked the classification, structure and mode of Zema. Zema is as divisions of the sacred music practiced in the Ethiopian Orthodox Church. He had shown as, Zema is usually classified under five categories like Dəḡ^wa (ድጎ), ṣomä Dəḡ^wa(ጾጦ ድጎ), Mə'raf(ጦዕራፍ), Zəmmare(ዝጫሬ), Mäwasə't(ጦዋስዕት). Though, he had listed the main parts of Dəḡ^wa (ድጎ) ; like Yoḥnnəs, 'Astäməhro and Fasika. Yoḥnnəs consist of hymns on the life of himself; the evangelist and as it has the great member of hymns as well as the most difficult to master. ṣomä Dəḡ^wa(ጾጦ ድጎ), also the other part of Zema, is chanted during the main fasting season. Some consider it a part of Dəḡ^wa forming one with 'Astäməhro. Zəmmare (ዝጫሬ) also the other parts of Zema, which contains Eucharistic hymns; it also had divided in to five parts. ḥəbəst, ṣəwwa, Mänfäs, Məṣṭir and Akkotet; described as a quantifying hymns or chants of Zema; number of the hymns, elaboration of theories or rule concerning is as the nature of Zema. In the number of Dəḡ^wa and ṣomä Dəḡ^wa, has listed types of Antiphony, as well as he tried to show the three modes of the liturgical music or Zema.

This thesis had to contact with the above liturgical hymn works; because the three modes had to sound or chanted in the system of hymnal semiosis. Emanuel Fritch (2001:54) has pointed out that *mäwas'ət* is an antiphony that is used in the church around 50 times a year. He mainly mentions that it is especially used for funeral services. He further states that according to tradition of the church it can also be used in different occasions. In addition he states some of hymnal signs as well as their services.

b. Section two

Thomas A. Sebeok (2001) had discussed on the title of An Introduction to Semiotics and in this book he had stated the vast sub titles of about semiotics type, the object, the sign, referent as well as the representation. He defined as the phenomenon that distinguishes life forms

from inanimate objects is semiosis. And this can be defined simply as the instinctive capacity of all living organism to produce and understand signs. In addition that Sebeok had discussed about a signs any physical form that has been imagined or made externally (through some physical medum). The other Sebeok has stated about types of semiotics and its broadness. Sebeok, again explained the semiotic arose from the scientific study within the history of its etymology and he had listed about sign that as any kinds of signified. He had underlined like others semiotic scholars upon the three main parts of semiotics: object, referent and representation. So his work had related indirect with my research even he did not specified the some selected semiotics. However he had made generalized and explored for all types of semiosis, but my concern is in the only of Ethiopic hymnal semiosis.

Daniel Chandler (2007) has done on the title of ‘the basics semiotics.’ Then he has stated the meaning of semiotics as well as the semiotics establishment. Again, he also pointed out about the models of the signs which partial related with my work. He discussed which signs as take the form of words, like images, sounds, odours, flavours, acts or objects. But he underlined such things have no intrinsic meaning and become signs only when we invest them with meaning. The other he has indicated nothing is a sign unless it is interpreted as a sign and anything can be a sign as long as someone interprets it as signifying. It is this meaningful use of signs which is at the heart of the concerns of semiotics. Chandler discussed more about the function of signs which representation, interpretation and the object. However, my research could have comprised these three types of psychological aspects; in Ethiopic hymnal semiosis, there are a number of signs and that signs had fulfil representation, interpretation and the object as well as gave the meaningful. It has indirect related with my work; but the difference of the research is, my thesis is not concern about the general signs; it must be contained the Ethiopic hymnal semiosis, history as well as the meanings.

Neil Thomas Cohn (2005) in master program, he had done on the content of A Cognitive Approach to Graphic Signs and “Writing”. In the area of this thesis, took times about the concept of signs; that expressed the relationship between a representation of speech and the concept to which it’s referred. The other, he described signs as like conception and representation. In my work also there are many hymnal representations that alphabetic and none alphabetic signs have their own interpretation and sound pattern. So this work has the partial related with the Ethiopic hymnal Semiosis or Signs.

Umberto Eco (1984) he had worked about the Semiotics and the philosophy of language. In that study has outlined the contact of philosophy with semiosis. Other, he stated types of

signs with their appropriate function, and which signs are versus from words, sentences, and texts ; he added how signs are be come to the identity. This studies also not more apart from my work in terms of Ethiopic hymnal semiosis or sign.

Ralph Lee (2011) in PhD thesis, had rote the symbolic interpretation in Ethiopic and an Ephremic literature. Lee has stated the some history of St. Yared within Dəgg^{wa}. And he described the hymnal book is as the significant Ethiopian development, seeking to establish style of hymn distinct from that Egypt. The other he discussed the symbolism of Ark and Cross in terms of Ethiopian beliefs. Even, he did not discussed the symbolism part is real the semiosis or sign which study with scientific semiotics. In addition, Lee has explained tha related with my thesis is ḥämmästu šawatəwä zema (ጸዋትወ ዜማ) with the five pillars and the service of prayer but, not listed the hymnal semiosis or Ethiopic hymnal signs.

2.1.1.1. The Ethiopian Orthodox Liturgical music

All Ethiopian Orthodox liturgical music had served for devotional aim. The leaders of this liturgical music are the hymnal semiosises (notations). The Ethiopian hymn or the liturgical music could not stick out from the three modes of *Gə'ez*, *Æl* and *'Araray*. (Three types of melodic system)

2.1.1.1.1. History

The current Ethiopic liturgical music was not started on the period of 5th centuries, as the attested of biblical evidence as well as other liturgical books.(?)

(ወይቤ ዳዊት ለመላእክተ ሌዋውያን አቅምዎሙ እንከ ለአኃዊክሙ ለመዘምራን በጸናጽል ወበዕንዚራ ወበከበሮ ወበቃለ ቀርን ከመ ይጽርሱ ወያልዕሉ ቃላቲሆሙ በአርያም በቃለ ፍሥሐ ወሐሤት።) (ዜና 15፡ 16-20)

ሰብሕዎ በቃለ ቀርን በመዝሙር ወበመሰንቆ በከበሮ ወበትፍስሕት በአውታር ወበእንዚራ በጸናጽል ዘሠናይ ቃሉ(መዝሙረ ዳዊት ----)፣ እስከ መነነቶ ሜልኮል ቅድመ ታቦተ ሕግ አመ ዘፈነ ንጉሠ እስራኤል ኪያኪ ዘጸገዮ ሥነ ቅድመ ገጸ ሥዕልኪ ድንግል እዘፍን አነ ዘይሜንን ተአምረኪ ወስብሐተኪ ቁርባነ በአፈ መላእክት ወሰብእ ለይኩን ምኑነ' ማሕሌተ ጽጌ፣ አባ ጽጌ ድንግል. (1997) (ወነሥአት ማርያም ነቢይት እኅቱ ለአሮን ከበሮ በእዴሃ ወወፅኦ ኩሎን አንስት ድኅሬሃ በከበሮ ወበቡራኬ ወቀደመት ማርያም ወትቤ ንባርኮ ለእግዚአብሔር ይትነከር ውእቱ ይትነከር ፈረሰ ወዘይዴዐን ላእሌሁ ወረወ ውስተ ባሕር) (ስምንቱ ብሔረ ኦሪት ዘፀአት 15፡ 21 1955).

This is the chain which the liturgical music transmitted from the New Testament into the Old Testament in the day of Ethiopia.

Many scholars as had stated, the turnkey Ethiopic liturgical music has started in the reign of king Gäbrä mäsqäl around the 5th century by the composition of St Yared. Therefore, he attested that the melody had copied from the heaven. ‘ዋይ ዜማ ዘሰማዕት በሰማይ አመላእክት ቅዱሳን እንዘ ይብሉ ቅዱስ ቅዱስ ቅዱስ እግዚአብሔር መልዕ ምድረ ሰመያተ ቅድሳተ ስብሐቲክ።’ መጽሐፈ ድጓ ዘቅዱስ ያሬድ(2008,1988) (ሰማያዊ መሆኑን)

(ቅድሜሁ ለውእቱ በግዕዝ እልክቱ ዕሥራ ወአርባዕቱ ሊቃናት ወእልክቱ አርባዕቱ እንስሳሁ ወያፀንው ኩሎሙ ጽዋዓተ ዘምሉእ ዕግነ በመሰንቆ ወበመዝሙር ወዝ ውእቱ ጸሎቶሙ ለቅዱሳን ወይዜምሩ በመዝሙር ሐዲስ ወይብሉ ይደልወክ ትንሥኣ ለዘቲ መጽሐፍ) (ራእዩ ለዮሐንስ 5:7 1973 መግቢረ መጽሐፍ ቅዱስ ዘኢተዮጵያ...)Traditionally, it has started orally without writing culture with the inspiration of Holy Ghost; however, the oral melodies had put gradually in Ethiopic writing material of manuscript by the disciples of St. Yared.

2.1.1.1.2. Content

Ethiopic hymnal books have the very considerable divisions within the individual pillar parts. This is much more to list one by one each part of contents. But I can try to show the main pillars as well as the general contents of that liturgical music. The general name of the St. Yared composition is called ṣāwatəwä zema (ጸዋትወ ዜማ). That main part of ṣāwatəwä zema (ጸዋትወ ዜማ), had comprised five pillars. The first pillar hymnal melodic book is called Dəgg^wa (ድጓ). Generally, the content of Dəgg^wa (ድጓ) is Saints memorial, Festival, history of God, miracle of saint Merry and Angles as well as religious contents. ṣomä Dəgg^wa(ጸመ ድጓ) also a part of hymnal books or the composition of St. Yared. That hymnal book St Yared, which contains the history of God and the history of the main fasting season.(ዓቢይ ጳም). Mə’raf (ምዕራፍ): most of it comprises the message of Psalm within the melodic system its program is weekly, in fasting season, and every Sundays. Zəmmare (ዝማሬ): this interesting system of melody is intoned within every Sunday after Anaphora. Mäwasə’t (መዋስዕት): even this hymnal book has a system of chanting, the main content of the book is to nestle the soul with God. Although it is a prayer of funeral as well as it served in weekly fasting days or every Sundays for the main fasting (ዓቢይ ጳም). These all are the compositions of St. Yared.

Qədase (ቅዳሴ) is the commemoration of Holy Communion. It could serve daily, weekly and sporadic as the culture of monasteries. Like the above contents it had collected many saints' history and miracles. Qədase (ቅዳሴ) had included within St. Yared hymns but not composed as şawatəwä zema (ጸዋትወ ዜማ). In the three modes, no separate From St. Yared melodies.

Qədase (ቅዳሴ) had composed in different saint scholars in different times and different places. So, I can say the content of this book is generally a religious type.

2.1.1.1.3. Type

The liturgical music has the measure two categories of melodic system. However, the modes of hymns are not separated. But the operation of the hymns is difference according to their names. Generally, in terms of application these hymnal subjects are called *Zema* and *Aq waq wam*.

Zema, had served in the church without any music material. Everywhere it is intoning with oral melody without movement. Sometimes it called *Däräq Zema*; because of not using music materials. *Däräq* (dry) is like no condiment or which the food that has no condiment. However, it is a liturgical music without dance.

Aq waq wam is which the melody had organized with liturgical dance and, it comprises the sacred materials to apply the operation. Drum (ከበሮ), Flange (መቋጫያ), şanaşəl (ጸናጽል) as well as movement of left and right; it is so the indication of the liturgical dance. ማሕሌት (maḥlet) ፣ ወረብ(wäräb)፣ አሽብሻቦ(ašäbsäbo)፣ መረግድ(märägd)፣ ቁም ጸናጽል(qum şnaşəl)፣ ጽፋት(şəfat)፣ አመላለስ(amälaläs)፣ ደረብ(däräb)፣ ማስረገጥ(masrəggät)

ማስቆርቆር(masqorqor)፣ መንዛት(mänzat)፣ ማጠፍ(maṭäf)፣ መሠርገል(mäsärgäl)... are, the words of *Aq waq wam or words of* liturgical dances. Ləssanä Wäraq Gäbrä Gyorgis (1997)

2.1.1.2. Semiosis

2.1.1.2.1. Definition

Semiosis means a sign; that sign has different structure or their individual types of semiotics and, it deal with the scientific method of semiotics. Semiotics also, which is a science that has a vast field of study in general; and it had comprise the numeral veneration. As a *Cambridge advanced learner Dictionary*, ‘Semiotics means the study of signs and symbols,

what they mean and how they are used. (Semiotics is) any form of activity, conduct, or process that involves signs, including the production of meaning.'

'Semiotics is not widely institutionalized as an academic discipline (although it does have its own associations, conferences and journals, and it exists as a department in a handful of universities). It is a field of study involving many different theoretical stances and methodological tools. Although there are some self-styled 'semioticians', those involved in semiotics include linguists, philosophers, psychologists, sociologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts and educationalists.'(Chandler 2007)

The phenomenon that distinguishes life forms from inanimate objects is semiosis. This can be defined simply as the instinctive capacity of all living organisms to produce and understand signs; Semiosis is the biological capacity itself that underlies the production and comprehension of signs, from simple physiological signals to those that reveal a highly complex symbolism (Sebeok 2001: 1 &8).

Peirce's conception of Semiotics as the 'formal science of signs' has had a deep impact in Philosophy, psychology, theoretical biology, and cognitive sciences.

Semiotics is the study of semiosis, or any process involving a particular relation between a **sign, an object, and an interpretant**. One of Peirce's most quoted passages offers a substantive definition of this process: 'A sign . . . is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign. The sign stands for something, its object.' (Sebeok 2001)

2.1.1.2.2. History of semiotics

It is not commonly known that the science of signs, semiotics, grew out of attempts by the first physicians of the Western world to understand how the interaction between the body and the mind operates within specific cultural domains. Indeed, in its oldest usage, the term semiotics was applied to the study of the observable pattern of physiological symptoms induced by particular diseases. Hippocrates (460-377? BC.) - The founder of medical science - viewed the ways in which an individual in a specific culture would manifest and relate the symptomatology associated with a disease as the basis upon which to carry out an appropriate diagnosis and then to formulate a suitable prognosis. The physician Galen of Pergamum (A.D. 130?-200?) similarly referred to diagnosis as a process of semiosis. It was soon after Hippocrates' utilization of the term semeiosis to refer to the cultural representation of

symptomatic signs that it came to mean , by the time of Aristotle (384-322 B.C.) , the ' reference system' of a sign itself.(Sebeok 2001)

Semiotics by its shortest definition is *the study of signs*. The simplicity of that definition belies a complex and far-flung field of study that crosses disciplines in the sciences and humanities.

The modern scholarship has studied, Semiotics originated in the work of two thinkers. In the late 19th Century, the Swiss linguist Ferdinand de Saussure (1857-1913) and the American philosopher Charles Sanders Peirce (1839-1914) developed their semiotic theories independently, an ocean apart. Saussure thought of his *sémiologie* as a science that studies “the roles of signs as part of social life.” For Peirce, his *semeiotic* was a “formal doctrine of signs.” The word *semiotics* today is used to refer to both traditions (Chandler 2002, 2-4)

2.1.1.2.3. Types of semiotics

According to Sebeok, explanations, there are six major types of signs that *semiotics* has catalogued.

Symptom, The first type of sign is the symptom. The bodies of all animals produce symptoms as warning signs, but what they indicate will depend on the species. As the biologist Jakob von Uexküll (1909) argued, the symptom is a reflex of anatomical structure. Animals with widely divergent anatomies will manifest virtually no symptomatology in common. It is interesting to note, by the way, that the term symptom is often extended metaphorically to refer to intellectual , emotional , and social phenomena that result from causes that are perceived to be analogous to physical processes: 'Their behaviour is a symptom of our times ' ; 'Their dislike of each other is a symptom of circumstances' ; etc.

Signal, All animals are endowed with the capacity to use and respond to species-specific signals for survival. Birds, for instance, are born prepared to produce a particular type of coo, and no amount of exposure to the songs of other species, or the absence of their own, has any effect on their cooing.

A bird reared in isolation, in fact, will sing a very simple outline of the sort of song that would develop naturally in that bird born in the wild. This does not mean, however, that animal signalling is not subject to environmental or adaptational factors. Many bird species have also developed regional cooing, ' dialects ' by apparently imitating each other. Most signals are emitted automatically in response to specific types of stimuli and affective states.

Name, This is an identifier sign assigned to the member of a species in various ways, as we shall see subsequently, that sets the specific member off from the others. A human name is a sign that identifies the person in terms of such variables as ethnicity and gender. Added names (surnames, nicknames, etc.) further refine the 'identity referent' of the name.

The next three types of signs are taken from Peirce's classification of signs are,

Icon, an icon is a sign that is made to resemble, simulate, or reproduce its referent in some way. Photographs may be iconic signs because they can be seen to reproduce their referents in a visual way. Onomatopoeic words are also iconic signs because they simulate their referents in an acoustic way.

Index, is a sign that refers to something or someone in terms of its existence or location in time or space, or in relation to something or someone else. Smoke is an index of fire pointing out where the fire is; a cough is an index of a cold; and so on. These signs do not resemble their referents, like icons; they indicate or show where they are. The most typical manifestation of indexicality is the pointing index finger, which humans the world over use instinctively to point out and locate things, people, and events in the world.

Symbol, is a sign that stands for its referent in an arbitrary, conventional way. Most semioticians agree that symbolicity is what sets human representation apart from that of all other species, allowing the human species to reflect upon the world separately from stimulus-response situations. Words in general are symbolic signs. But any signifier - object, sound, figure, etc. - can be symbolic. A cross figure can stand for the concept 'Christianity'; a V-sign made with the index and middle fingers can stand symbolically for the concept 'victory'; white is a colour that can be symbolic of 'cleanliness,' purity, 'or 'innocence,' but dark of 'uncleanness,' 'impurity,' or 'corruption'; and the list could go on and on. These symbols are all established by social convention (Sebeok 2001:8).

These types of semiotics have direct or indirect related with the signs or symbols of St. Yared hymnal books. Because, even these signs are used as a notation system, that are included with in the science of semiotics. As listed on the above, symbol is one type of semiotics; it also discussed as a human representation. In this thesis also symbols are organized with alphabetic and non alphabetic. The non alphabetic symbols will match with the index type of semiotics. Generally the St. Yared hymnal notations are the inclusive of in semiotics or all hymnal notations are simiosis.

CHAPTER THREE

3.1. Description and Interpretation of the Ethiopic Hymnal Semiosis

The researcher has collected considerable semiosises in different published and non-published materials (manuscripts). From that published book which named 'Arə'əstämələkkət (አርጳስተ ምልክት), I collect about 801 members of semiosises. The others semiosises were collected from different IES manuscripts as well as published liturgical hymnal books about 221 members of semiosises. In the course of these several collection, I tried to show their issues of application, abbreviation types, listes of some Amharic semiosises, differencation as wel as history of Amharic semiosises interpratation.

However these Ethiopic hymnal Semiosises or notations are the account of Ethiopia but not for other world. No one used those hymnal semiosises except Ethiopian Church scholars. These hymnal notations are the wealth of Ethiopia based St.Yared composition (Ləssanä Wärq Gäbrä Gyorgis and others 1997). In this case, I tried to provide the characterstic of Ethiopic hymnal semiosis. Their abbreviation type is also within their signal system and exceptional abbreviation type. These semiosises or hymnal notations are organized based on their own etymology as well as in vast corporeal and devotional history.

3.1.1. History of Ethiopic Semiosis

It can be conclude that history of Ethiopic hymnal semiosis first started within the composition of St. Yared. According to the witness of Ethiopian Orthodox Church scholars, when St.Yared composed the Dəgg^{wa}, be used eight members of non alphabetic semiosises and connecting their name to the theological conception በእደ ማርያም እጅጉ/ Bā'dä Marəyam 'Əjjigu (2004). In this main part, I tried to show the history of the Ethiopic hymnal non-alphabetic semiosis as well the history of Ethiopic hymnal alphabetic semiosis. The names of eight non alphabetic semiosises of St. Yared's are as follow:

The Ethiopic non-alphabetic semiosis:

Yəzät - ይዘት (.)

Čərät - ጭረት (')

Därät - ደረት (~)

Qənat - ቅናት (')

Dəfat - ድፋት (^)

Hidät -ሂደት (ˆ)

Rəkrək -ርክርክ (...)

Qurt -ቁርጥ (†)

The above eight non alphabetic semiosises are believed to be innovated by St. Yared in 5th century with “Dəgg^wa” during the reign of King Gäbrä Mäsqäl. According to different scholars; there are different ideas that semiosises either eight or ten. However, the indigenous scholars like Belay Mekonin and the Ethiopian orthodox scholars were done in 'Arə'əst Mələkkət (1983) and (2009), respectably; who agreed composed by St. Yared signs are eight numbers. The two semiosises Anbər and Dərs are added later by disciples of St Yared. Most of the western scholars stated that non alphabetic signs as ten; that leads to a misunderstanding of Ethiopic hymnal history and semiosis culture. The theological conceptions of the eight semiosises are as follow:

፩. Yəzät ይዘት (.) “ከመጣው ከቃላቱ መካከል አንዱን ቀለም ያዝ አድርጎ ወይም ቆም ብሎ የሚዘምበትን ስልት ይገልጣል። ምሳሌውም፡ ይዘት የእግዚአብሔርን አኃዜ ዓለምንት ያመለክታል።”

(‘The hymn which that comprise one script between the words; the example also, this grasped (Yəzät -ይዘት) indicates the ruler of God all-embracing’.)

፪. Dəfat -ድፋት (^) “ ከመጣው በቃላቱ በመነሻ በመሐል ወይም በመጨረሻ ካለው ፊደል ላይ ወደታች ደፍቶ የሚዘምበትን ስልት ይገልጣል። ምሳሌውም ጌታችን መድኃኒታችን ኢየሱስ ክርስቶስ ከሰማይ ሰማያት መውረዱንና ወደዚህ ዓለም መምጣቱን ያመለክታል።”

(‘The hymn which is occurred in the word initial, the middle, or the final having script intoned in to down. The example indicates the coming of Jesus Chris to this world from the kingdom of heaven.’)

፫. Hidät-ሂደት(ˆ) “ ከመጣው ከሁለት ከሦስት ወይም ከአራት ቃላት አልፎ መሄዱንና ወደፊት ገሥግሦ የሚዘምበትን መንገድ ይገልጣል። ምሳሌውም የጌታን ዙሮ ማስተማርን የመለክታል። ” (‘This hymn which pass away from two, three, or four words then intone; the example also indicates as the Lord taught all over the world.’)

፬. **Qurṭ-ቁርጥ**(-) “ዜማው የመጨረሻውን ቀለም ይዞ ትንፋሽን ዋጥ አድርጎ የሚዜምበትና የድርስነት ጠባይ ሳይኖረው ቁርጥ ብሎ የሚቆምበትን ስልት ያሳያል። ምሳሌው ጌታ አዳምን ለማዳን ሞትን ለመቀበል ቁርጥ ውሳኔ ማድረጉን ያመለክታል።”

(‘The hymn which captured that the last script and intoned in breath gap. The example shows lord’s decision to salvate Adam’.)

፭. **Qənat-ቅናት** () “ዜማው በመጨረሻ ትንፋሹን ወደላይ አቅንቶ አንዲዜም የሚያደርግበትን ስልት ያሳያል። ምሳሌውም ቤተ አይሁድ በቅናት ተነሳስተው ጌታን እንደያዙትና እንደሰቀሉት የመለክታል።”

(‘The hymn which the breath to up succeed intoned at last; the example of this semiosis implies that the house of Jews had inspired in envy and crucified the Lord’.)

፮. **Čərät-ጭረት** () “ዜማው የሚያርፍበትን ቃል ወደኋላ በመሰብ ወይም ወደፊት በመግፋት እንዲዜም የሚያደርግ ነው። ምሳሌውም አይሁድ ጌታን በገረፉት ጊዜ የአካሉን መጨር ያሳያል።”

(‘In the word of which hymn took rest that is intoned by pulling to back and pushing to in front. The example of this semiosis shows that semiosis of strike on lord’s body when Jews flogged.’)

፯. **Rəkrək-ርክርክ** (...) “ ዜማው በአንድ ቀለም ላይ ቆሞ የጉሮሮን ርክርክ የሚገልጥ የዜማ ስልት ነው። ምሳሌውም ጌታ በተገረፈና በተሰቀለ ጊዜ የደሙን መንጠብጠብ ያመለክታል።”

(‘The hymn which intone by stand in one script and described the frequency of pharynx (sound repetition); it indicated as Lord’s blood dotted line when he was flogged by the Jews’.)

፰. **Därät ደረት** (~) “ ዜማው የሚቆምበትን ቀለም ወደላይ መትቶ እንዲዜም የሚያመለክት ስልት ነው። ምሳሌውም የጌታን ዕርገት ያሳያል።”

(‘The hymn which is took rest or stud on that script, and then intoned to bit up. The example indicates the ascension of Lord.’)

’Arə’əst Mələkkət (1983)

Notations are also amongst the elements of the text. To learn liturgies, one has to know the basic notations (signs). The well known basic notations are eight in numbers. These notations represent Jesus' Incarnation and Crucifixion. (Berhanu Akal, 2012)

On the other hand, Abba La'əkä Marəyam, Mämhər Təbäbu, Liqä Məhuran Ayalew and others Ethiopian church scholars in the rule of Qoma Fasilädäs agreed that semiosises that are created by St. Yared have twenty two members as the examples of twenty two creations (በሃዖ ሁለቱ ሥነ ፍጥረት ምሳሌ). In this traditional, school of Qoma, the alphabetic and non alphabetic semiosis or signs are merged in one group as composed at period of St. Yared. These ፳፪ Qoma's semiosis or signs are (declaration of Qoma non published)

<i>Full Forms</i>	<i>Transliterate</i>	<i>Signals</i>
፩. መያዝ	Mäyaz	·
፪. መጫር	Mäçar	-
፫. ቁርጽ	Qurş	+
፬. ደረት	Därät	~
፭. ድፋት	Dəfat	^
፮. ፍዝ	Fəzz	ፍዝ
፯. አያያዝ	'Ayyayaž	አያ
፰. አክፋ	'Akfa	ክፋ
፱. ግፋ	Gəfa	ፋዕ
፲. ሠያፍ	Şyyaf	ያፍ
፲፩. አቀማጥል	'Aqqämatəl	አቀ
፲፪. ዘንጥል	Zänəttəl	ዘን
፲፫. አንቀጥቃጢ	'Anqätqatı	ጢ
፲፬. ሂደት	Hidät	ሂ
፲፭. አጋን	'Aggann	አጋ
፲፮. አዙር	'Azur	ዙ

፲፯. አድርስ	'Adräs	ስ/ ርስ
፲፰. አረግርግ	'Arägräg	ርግ
፲፱. ማቅናት	Maqnat)
፳. ማንጠብጠ (መረክረክ)	Manṭäbṭäb / Märäkräk	:::
፳፩. ንተቅ	Nätäq	ተቅ
፳፪. ንዋጥ	Nəwaṭ	ንዋ

These twenty two Semiosises or signs comprise the non-alphabetic and alphabetic signals. The words are described in Amharic semantic. These are composed by St. Yared based on the declaration of Qoma/ tradition school of Qome/. However, in the above twenty two semiosis, a semiosis which is known as 'Anbər is not included; rather a semiosis *Də rs* exists. In those hymnal semiosis, there are three controversies or disagreement about a creation of signs.

The traditional of Qoma and 'Açabər schools, have their own position on the semiosis of 'Anbər / ር/ is Gə'əz word but not Amharic word within the evidence of used in Mäsqäl Dəgg^{wa}. This means (መስቀልዩ በዲበ መስቀል አንብር) ('you Put my cross on the cross'.) This sentence is intoned within the three modes, Gə'əz, 'Ezl and 'Araray Zema. The witness is really attested in Gə'əz sentence and it may be true in terms of Abba La'əkä Marəyam, Mämhər Təbäbu, Liqä Məhuran Ayalew Qome`s tradition school scholars.

The second controversies were emanated of from western scholars. They conclude that both Anbər and Dərs signs are composed at once with non-alphabetic semiosises hence those are *ten*. This is also the merging of two separated non-alphabetic and alphabetic semiosises without any evidence.

The third controversy is, that some Ethiopic scholars agreed with western scholars as the word 'Anbər, which is not a Gə'əz word but not evident. However, Ethiopic scholars had described as 'Anbər and Dərs alphabetic semiosises are affixed by later disciples.

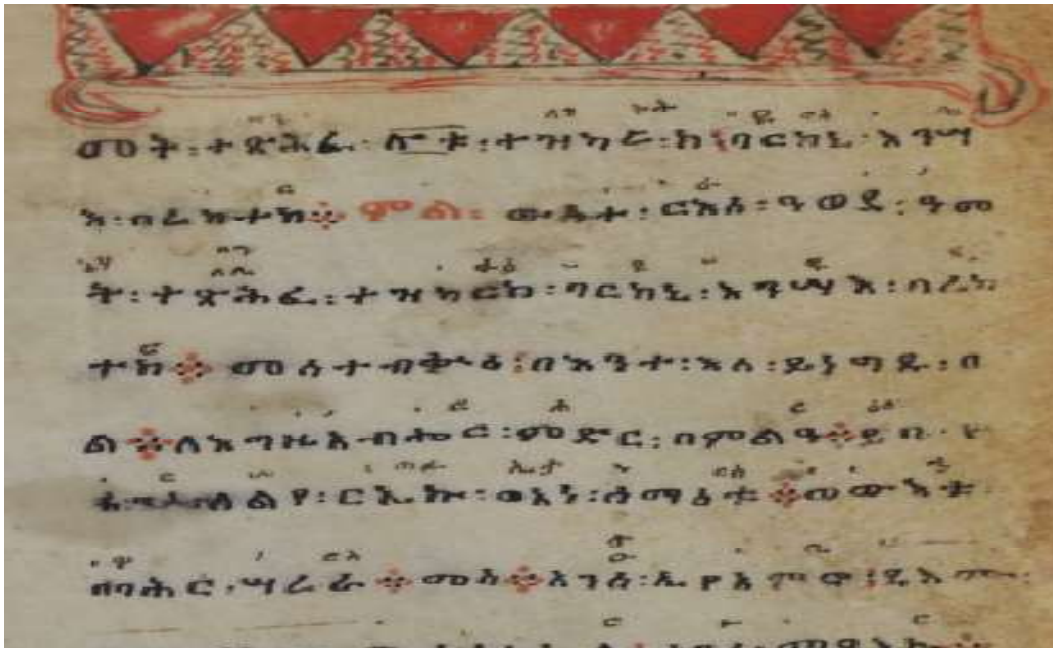
History of Ethiopic alphabetic hymnal semiosis/signs/

According to Ethiopian and western scholars the alphabetic hymnal semiosis or signs had their own historical background. The etymology of these alphabetic semiosises had grew up and organized properly in the 16th century by church scholars called 'Azzaž Gera and 'Azzaž Ragu'l according to the hagiography of emperor Gälawdewos (Ləssanä Wärq Gäbrä Gyorgis and others 1997).

An Ethiopian royal chronicle records indicates that 'at the time of King Gelawdewos [1540-59] there appeared (Azzaj) (sik) Gera and Azzaj (sik) Ragu'el, priests trained in zema. And they began to make rules for the mäləkkət of the Dəggwa and taught the priests of Tädbabe Maryam, which was established by the king. A manuscript (EMML 2045) copied at the north-east Ethiopian monastery of Hayq during the reign of Emperor Iyasu 1 (1682-1706) presents a somewhat different and longer description concerning Gera's and Ragu'el's contribution, attributing it to a command of Emperor Seršä Dəngəl (1563-97) and crediting the clerics with revising the Dəggwa in the face of opposition within the church at that time''. Asenafi Kebede (1971), Shelemaey, Jeffery and Ingrid (1993 vol. 12), Powne (1966) and others has discussed on it.

3.1.2. Type

Generally, there are two major types of semiosises which served in coordination after the 16th century or started at the period of king Gälawdewos by 'Azzaž Gera and 'Azzaž Ragu'el. Before the 16th century the hymnal semiosises were transmitted orally and used without any alphabetic icons. The only non-alphabetic smiosises, are so difficult to separate that three modes (Gə'əz, Əzl and 'Araray) melodies to intone. So, simply these two major types of semiosiess are found together in the three modes in this ornamental hymnal manuscript:



Even these major semiosises are divided into two; roughly they are served together or help each other to intone. These two alphabetic and non alphabetic semiosises have coordination in every individual hymnal books.

3.1.2.1. Symbolic

When I see the symbolic part in this session, the only comprised the hymnal semiosises which are eight members used in the composition of St. Yared. As I had tried to state on the above, this is concluded in non alphabetic semiosises. Even these semiosises or signs are symbolic or non alphabetic, each are named in Amharic semantics.

Yəzät ይዘት (.)	Çərät ጭረት (ግ)
Därät ደረት (ህ)	Qənat ቅናት (ጎ)
Dəfat ድፋት (ጎ)	Hidät ሂደት (ሠ)
Rəkrək ርክርክ (...)	Qurṯ ቁርጥ (ተ)

The above semiosis or signs are named within their structural point of view. If we take one example **Rəkrək(ርክርክ)** is, that the indication of many dotes; the sevens semiosis or signs are like the above example are named with their shape of signs.

3.1.2.2. Alphabetic

The alphabetic semiosis or sign is also in this session that had contained the written part in Fidel. This Fidel maybe comprised two or more scripts in a language. The Ethiopic hymnal semiosis had organized in Fidels and symbols. In this my work, Fidel had named by hymnal alphabetic semiosis; as well as symbols that had named by non alphabetic semiosis.

3.1.3. In terms of hymnal semiosis's language

The Ethiopic hymnal semiosises are organaized into two major types of languages. The most considerable hymnal semiosises are notated in Ethiopic alphabet or Gə'əz. They are written in different abbreviation system on the above of hymnal notes. In addition Gə'əz language, Amharic language has served as hymnal semiosises which have the elegant poem and within the interesting history. Eventhough, non alphabetic semiosises are typical communication in the melodic part, these semiosises are not written in meaning (Fidel) so, we can not called them as a lexical language but as a signs.

3.1.3.1. Gə'əz Semiosises

Most of semiosises are abbreviated from liturgical parts of Gə'əz language. They are collected from all liturgical books and a litle semiosis from Qəne. Their common name is known as Səräy. Səräy means that existed in multy setting of hymnal books. Those semiosises have their own identity that hymnal semiosises are composed based on Gə'əz, ʿƏzl and Araray scale. Even Amharic Semiosises are served with Gə'əz semiosises, but the considerable semiosises are existing in Gə'əz language.

3.1.3.1.1. Gə'əz Betočč (ቤቶች) (Hymnal Houses)

Gə'əz hymnal houses are the parts of semiosises that served in the left or right place, which refered to the melody groups. Most of these semiosises do not sign on the above of liturgical notes. Sporadic, those semiosises will come as hymnal notation; at that time semiosises are not called hymnal houses; these are hymnal semiosise or notations. So these semiosises have two functions in terms of giving service to hymnal semiosises and hymnal houses. However, the hymnal houses are written in Gə'əz and Amharic scripts. Some of them have listed as follow within their transliteration and melody type (based on the three modes).

hystorical background like others Amharic semiosises. The meaning of the phrase is, he does not battle or he does not flee. Simply, it is a phrase but not a poem.

፩. ዕፁ መኒ-፻፩፻፲፱ Männi. The full phrase is, ዕፁብ ገረመኒ ዕፁብ ገረመኒ የሚስቴ ውሽማ ዘበጠኒ ስወጣ ጉብኑ ደገመኒ =፻፩፻፲፱ Gärämänni ፻፩፻፲፱ Gärämänni Yämiste Wəšemma Zäbätänni Səwäṭa Gubänu Dägämänni. Which means, I bebuzzled,I bebuzzled my wife’s friend beat up me, when I get out the door again repeated me. It is written in poem style and the Səräy is occurred in መዋሥዕት/ Mäwäsə’ət.

፪. በሶ በሶ-Bäso Bäso. The full phrase called, በሶ በሶ በማር ለውሶ=በሶ በሶ-Bäso Bäso Bämär Läwwəso. This means, Bäso Bäso kneads in honey. It is also the additional type of Amharic hymnal semiosis and provided in poem.

፫. ኅ -ዚ the full phrase is called, ኅርማን የጎሽ ወይፈን ዚጆርማን Yägoš Wäyfän/ this means, ኅርማን/ ዚጆርማን was the name of the person and he was the very strong man. So the society of that period compared him within the bull of buffalo.

፬. The semiosis is ረሪ- Rəri. The full phrase of this Amharic semiosis is, አትብረረ ተሽከርከረ = ፻፲፱፻፲፱ Attəbrəri Täškärkäri/ this indicated the feminist marker that means, do not fly but turn round.

፭. The hymnal semiosis is ረብ - Rəb. The full phrase is also, የመረብን ፊላ ላሜ ወርዳ ትብላ Yämäräbən Fila Lame Wārda Təbla (መዋሥዕት)/ it is a type of poem which means, my cow should be eat the grass of the Märäb. Märäb is the name the place. The semiosis had clipping from the middle part of the word.

፮. The hymnal semiosis is አዩ -፻፲፱ Aye. The full phrase is, አዩ ጉና ትመስላለች መና = ፻፲፱ Aye Guna Təmäslalläc Männa (መዋሥዕት) o! Guna! It looks like bread”. The semiosi had abbreviated from the base word in the initialism part.

፲፩. The hymnal semiosis is ሪት-Rit. The full phrase is, አማራት ጎንደር= ሰAmarit Gondär/which means, the beautiful of Gondar it occurred in (ቅዳሴ). The semiosis had abbreviated from the middle part of the phrase.

፲፪. The hymnal semiosis is ዩማ- Yemma. The full phrase is አዩማ ወዮማ እናቴን ቀበሯት ሳልሰማ= ሰAyemma Wäyyomma ሰፎnaten Qäbbär^wat Salsäma/ this means, O! They entombed my mother no I heard. This crying semiosis is provided in poem. The Säräy is occurred in Mäwäsä፻at (መዋሥዕት).

፲፫. The hymnal semiosis is ቢ- Bi. The full phrase is, ግቢ= Gəbi/ this means, get in. The semiosis had clipped in the last part of the word.

፲፬. The hymnal Amharic semiosis is ጳጅ ጳጅ- Şäğğ. The full phrase is, ጳጅ ጳጅ ለድግ ማይበጅ = Şäğğ Şäğğ Lädəha Maybägğ/ which means, Mead Mead not important for poor person. It is provided in poem and abbreviated full dual scripts.

፲፭. The hymnal Amharic semiosis is ሳዊ ለስ - Sawi läs. The full form of hymnal semiosis is, ሳዊሮስ ተው ተው ተመለስ = Sawiros Täw Täw Tämälläs/ this means, please please Sawiros return come back. Sawiros is the name of the person. The hymnal semiosis is provided in poem and the clipping system is ‘first and last two script’ abbreviated.

፲፮. The hymnal Amharic semiosis is ስን በማ- Sən Bäma. The full form of the hymnal phrase is, ስንዴ በማዶ ይመስላል በረዶ =Sənde Bämado Yəmāslal Bärädo/ this means,“The wheat out there looks like ice ”. This is also a type of moim and the abbreviation type also ‘first dual acronymic’ type. In addition to that the semiosis had discribed the topography of the area.

፲፯. The hymnal Amharic semiosis is ቡቡ- Bubä. The full form of phrase is, ቡብይ እርዳብይ= Bubäy ሰErdabäy/ it indicates the feminist marker this means, say Bu! say help! The abbreviation type is ‘first two scripts’ abbreviation type.

፲፰. The hymnal Amharic semiosis is ማየ - Mayä. The full form of phrasal semiosis is, ማየ ሸንኮር ፈሰስ በጎንደር= Mayä šänkor Fässäsä Bägondär. The place of the Säräy is occurred in Mäwäsä^{ፊት} (መዋስዕት)/ this also a type of poem. That means the ' water of suger flows in Gondär'. Clipping type is first two scripts.

፲፱. The hymnal Amharic semiosis is ኀዘ ክን-፱zä Kən. The full form of the semiosis is, ኀዘን ክንፌን ሰበረው በምኔ ልብረረው= ፱zän Kəfen Säbbäräw Bäməne Ləbräräw/ this means, grief broke my wing; how fly in which? This type of poem semiosis had clipped in dual acronymic method.

፳. The hymnal Amharic semiosis is የጎ ኢያ-Yägo ʾIyya. The full form of the phrase is, የጎንደር ኢያሱ ወርቅ ይዟል በራሱ = Yägondär ʾIyyasu Wärq Yəz^Wal Bärasu/ this means, Iyasu of the Gondar, had taken the gold by head. This type of poem and the poem had described the glory of kink Iyyasu. The semiosis had shortened in dual acronymic method.

፳፩. The hymnal Amharic semiosis is በፊ ጢን-Bäi Ṭin. the form of the hymnal semiosis is, በፊን ሰብአ ሰላጢን=Bäfin Säb^ፊa Säläṭin/ which means, በፊን/ Bäfin teh people of ሰላጢን /Säläṭin. This abbreviation type is first and last two scripts abbreviation.

፳፪. The hymnal Amharic semiosis is ዓሣ የመ- ʿAśa Yämä. That full form of phrase is, ዓሣ የመረብ ዓሣ= ʿAśa Yämäräb ʿAśa/ this means, Fish net of fish. The clipping style is dual acronymic abbreviation type.

፳፫. The hymnal Amharic semiosis is እቴ አደ- ʿƏte ʿAdä. The full form the phrase እቴ አደይ በባልሽ ተጋደይ= ʿƏte ʿAdäy Bābaləš Tägädäy/ which means, My sister ʿAdäy be battle by your husband. This a poem semiosis and had clipped in dual acronymic system.

፳፬. The hymnal Amharic semiosis is ዕጣ አለ- ʿƏṭa ʿAllä. The full form of the hymnal phrase is, ዕጣን አለ አደስ አለ ግዙ ተገዛዙ = ʿƏṭan ʿAllä ʿAdäs ʿAllä Gəzu Tägäzazu/ which

means, there is incense, there is Adäs buy and exchange .This semiosis is not poim and it had clipped first and last two scripts.

፳5. The hymnal Amharic semiosis is ኩ- Ku. The full form of the hymnal semiosis is, ድኩሌ= Dəkkulle/ this means, may be the knife of the king. The semiosis had abbreviatet in the middle part of the base word.

፳፮. The hymnal house semiosis is ግ- Gə. The full form of the hymnal house is, አድግ= ሰAdg/ this means a donkey that the hymnal house indicates the melody like the sound of the donkey. The abbreviation type is clipping the final part of the base word.

፳፯. The hymnal house semiosis is ታ- Ta. The full form of the hymnal house is, ኑኑታ = Nunuta. This type of hymnal house is that abbreviated from the last part of base word.

፳፰. The hymnal house semiosis is ኝ- ñə. The full form of the hymnal house is, አዝፋኝ= ሰAzfaññ/ that the word ሰAzfaññ is indicating the dance. This type of hymnal house is that abbreviated from the last part of base word.

፳፱. The hymnal house semiosis is ወ- Wə. The full form of the hymnal house is, ወድቅ= Wədq/ which means that the word indicates the melody could be intone in to fall or down. This abbreviation type is formed from the base word of initial part.

፴ The hymnal house is ሜ- Mi. The full form of the hymnal house is, አግዳሚ = ሰAgdami/ that indicates the hymn to be intone like lay or lain. This type of hymnal house is that abbreviated from the last part of base word.

3.1.3.2.1. The Non Hystory Amharic Semiosises

The semiosises are written in Amharic and sporadic in Gəᶜəz. For example ግፋዕ and ሠያፍ säyyaf are serving like Amharic semiosises but they are Gəᶜəz words. These all under hymnal semiosises are occurred on the above of liturgical notes as other hymnal semiosises. These semiosises have as command message toward hymnal books.

The hymnal house semiosis is **ሪ**-Ri. The full form of the hymnal house is, **አንገርጋሪ** = ሰAngärgari/ this means, shillying. (**ሞንገራገር**). It had abbreviated in last script of from base word.

The hymnal house semiosis is **ጺ**- ሻi. The full form of the hymnal house is, **አርዋጺ**. = ሰArwaፃi/ which means, the hymn could be fast. This type of hymnal house is that abbreviated from the last part of base word.

The hymnal semiosis is, **ፍዝ** - Fəzz. The full form of the hymnal semiosis is also, **ፍዝ** = Fəzz / the semiosis and the full form have similar shape of word. The translation of the word is, to be inactive melody intone. The clipping type if first two scripts abbreviation type.

The hymnal semiosis is, **ያዝ**- yaz. The full form of the hymnal semiosis is, **አያያዝ** = ሰAyyayaz/ this means, the words to be chain each other when the hymn intone. Or geminate the words together in the time of chant. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is **ክፋ**- kəfa. The full form of the hymnal semiosis is, **አክፋ**= ሰAkfa/ this means, to be difficult the hymn intone. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is **ርግ**- Rəg. The full form of the hymnal semiosis is, **አረግርግ**= ሰArägrəg/ this means, to be the hymn intone sway. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is **ንዋ**- Nəwa. The full form of the hymnal semiosis is, **ንዋዋ** = Nəwaፕ/ which means, the hymn intone to be like thunder. Clipping type is first two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is **ያፍ**- Yaf. The full form of the hymnal simiosis is **ሠያፍ** säyyaf/ this means, the breaker of the hymn. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ተቅ-Täq. The full form of the hymnal semiosis is, ንተቅ= Nətäq/ this means, to be suck the hymn. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ዙ-Zu. The full form of the hymnal semiosis is, ዙር (አዙር) = Zur (°Azur) / this means, in one hymn the chant to be saying in rotation. Clipping type is first one or middle one script from base word and it is a hymnal semiosis but not hymnal house

The hymnal semiosis is ስ (ርስ)- Sə (rəs). The full form of the hymnal semiosis is, ድርስ= Dərs/ which means, when intone the hymn to be arrive in to last. Most of the semiosis visual in hymnal books is, ስ (Sə) but ርስ (rəs) occurred in sporadic. Clipping type is last one or last two scripts from base word; it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ጎጎ- Gan. The full form of the hymnal semiosis is, አጎጎ= °Aggann/ which means, to be exaggerate the chant not by talking but in intone. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ጎድ- G^wad. The full form of the hymnal semiosis is, አጎድ= °Agg^wad/ which means, to be relate each other the words in chant. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ጥል-ፒəl. The full form of the hymnal semiosis is, ዘንጥል አቀጣጥል= Zäntፕəl °Aqqämatəl/ this means, the hymn to be intone out of the rule and profuse. Clipping type is last two scripts from two words and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ጢ- ፒi. The full form of the hymnal semiosis is, አንቀጥቃጢ= °Anqätqäፕi/ this mean, in the last of the hymn to be vibrate. This type of hymnal semiosis is that abbreviated from the last part of base word.

The hymnal semiosis is ጢስ-ፒis. The full form of the hymnal semiosis is, አንቀጥቃጢ ድርስ= °Anqätqäፕi Dərs/ this is the sum of አንቀጥቃጢ (°Anqätqäፕi) and ድርስ (Dərs) this means, first

vibration then arrive the chant to the end. Clipping type is last two scripts from two words and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ለዝ-Läz. The full form of the hymnal semiosis is, ለዝልዝ= Läläl/ which means, the hymn could not sweet to ear. (ለዝልዝ) Clipping type is first two scripts from base word and it is a hymnal semiosis but not hymnal house.

The hymnal semiosis is ፋዕ - Fa^ə. The full form of the hymnal semiosis is, ግፋዕ=Gəfa^ə/ this means, the hymn to be push in to front. By the way it is not Amharic word but the chanters used to like Amharic. (ግፋዕ=Gə^əz) Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house.

3.1.3.2.2. Semiosises of Gə^əz Qəne (ቅኔ)

These Gə^əz (ቅኔ) semiosises has their own history and etymology. Unfortunately nowadays not present and no some one knows their etymology. The Gə^əz (ቅኔ) Semiosises were composed in ancient Orthodox Church scholars. No body knows them and the history of scholars as well as history of semiosises. Yet, the scholars knew the shortened form of semiosises and the full form of phrases. These semiosises are giving services until the present in St. Yared hymnal books. However, I have tried to list and translated as much as possible without their history.

Melody type is ግዕዝ/ Gə^əz and the hymnal semiosis is also ክፍ- Kəna. The full form of the hymnal semiosis is, ይመክፍ = Yəmkkəna/ this means, the females will be barren. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house. It had clipped from ቅኔ/ Qəne.

Melody type is ላላ/ ላላ-ጋላ and the hymnal semiosis is also, ዋል- Wal. The full form of the hymnal semiosis is, ለዕዋል= Lā^əwal/ this means, to burro. Clipping type is last two scripts from base word and it is a hymnal semiosis but not hymnal house. It had clipped from ቅኔ/ Qəne.

The hymnal semiosis is, አይ ለፈ-³Ay Läfä. The full form of the hymnal semiosis is, አይቴ ጎለፈ= ³Ayte Häläfä/ which means, where he passed? The abbreviation type is first and last two scripte clipping and it had shortend from ዕጣነ ሞገርቅኔ/ Qəne.

The hymnal semiosis is ዘሮ ኮል-Zäro Kol. The full form of the hymnal semiosis is, ዘሮቤል ኮል= Zärobel Kol/ which means, the sweet fruit of Robel/ሮቤል. The abbreviation type is first and last two scripte clipping and it had shortend from ዋዜማ ቅኔ/ Qəne.

The hymnal semiosis is ዘጋ ዝዝ-Zäga Zəz. The full form of the hymnal semiosis is, ዘጋአሮ ይኤዝዝ= Zägaro Yə³ezəz/ this means, he will order his loud. The abbreviation type is first and last two scripte clipping and it had shortend from ዋዜማ ቅኔ/ Qəne.

Melody type is ኘዘ/ ዕዝል: The hymnal semiosis is ሴ-Se. The full form of the hymnal semiosis is, ሥላሴ= səllase/ which translate this word, Trinity. This type of hymnal semiosis is that abbreviated from the last part of base word from ዋዜማ ቅኔ/ Qəne.

The hymnal semiosis is ተረ-Tärä. The full form of the hymnal semiosis is, ቀስቶወተረ= Qästo Wättärä/ which means, he sucked his arch. Clipping type is last two scripts from two words and it is a hymnal semiosis but not hymnal house. It had clipped from ሥላሴ ቅኔ/ Qəne.

The hymnal semiosis is በጌ በሄ- Bäge Buhe. The full form of the hymnal semiosis is, በጌለቡሄ = Bägelabuhe/ this is the name of the country that not knew properly. The abbreviation type is first and last two scripte clipping and it had shortend from ሥላሴ ቅኔ/ Qəne.

The hymnal semiosis is ፀሐ ፊቅ -Şäha Fiq. The full form of the hymnal semiosis is, ፀሐዖ ዓለም ፊቅጦር=Şähayä ³Aläm Fiqətor/ which means,the sun of the world is ፊቅጦር/

Fiqətor. This semiosis abbreviation type is first dual acronymic clipping and it had shortend from ሥላሴ ቅኔ/ Qəne.

3.1.3.2.3. History of Amharic Semioses

These semiosis's history is never written in document. Most of Amharic semioses are the oral tradition of Ethiopian Orthodox Church scholars. They have explored many issues insteade of local history. But, these semioses are not organized by considering date and authors. Yet, their history would give clues what Amharic semiosis etimology in highlight. However, these interesting Amharic semioses could be inspiring those traditional students during learning and teaching process. This history of Amharic semiosis is roughly as follow:

⇒ (ጸፍ) ጸፍ Šäf ጸፍርና መስነቅት አዛይ ሃ ሃ ባይ ባመድ ላይ ተንከባላይ Šäfrənna Mäsnaäqt ሻAzay ha ha Bay Bamäd Lay Tänkäbalay ማለት አንድ እራሱን የቻለ የዜማ ምልክት ሲሆን ትርጉሙም ጸፍር እና መስነቅት ማለት ነው። ጸፍርና መስነቅት ማለትም መጫኛ እና አቆማዳ ማለት ነው። የዚህ ምልክት ሙሉ ታሪክ የት እንደተጀመረና መቸ እንደተደረሰ በውል ባይታወቅም የምልክቱን ሙሉ ቃል ግን የቤተ ክርስቲያን ሊቃውንት እንዲህ ይናገሩታል። ያኪ እና ንዋይ የሚባሉ ደቀ መዛሙርት ነበሩ ይላሉ ። እኒህ ደቀ መዛሙርትም ከአንድ ጉባኤ ቤት ወጥተው ወደ መንገድ ሲሄዱ መሀባቸውና ከአንድ ምዕመን ቤት የእግዚአብሔር እንግዳ ብለው ተጠጉ ይላሉ። ከዛም በእንግዳ ልማድ የሚደረገውን የእራት ግብዣ ሲጠባበቁ ቢያመኙም የዚህ ቤት ባለቤት ግን ምንም የምግብ አይነት ሳያቀርብላቸው በመቅረቱ ደቀመዛሙርቱም በጽኑ ተራቡና የራሳቸውን መላ አፈላለጉ። በ ሌሊት ደቀመዛሙርቱም ተቀሳቅሰው በመነሳት ይህ ሰው ብዙ ሃብት ያለው ሲሆን እኛን ጸማችንን ለማሳደር ወስኗል ስለዚህ እኛም እንነሳና ከበጎች ማደሪያ ገብተን አንዲት በግ ስርቀን እንውጣና እንብላ ተባባሉ። በቀስታም ከበጎች ቤት ገብተው ስርቀው ይወጡና እራቅ ብለው በመሄድ አርደው በሌሊት የበሉና ሲነጋ ያኪ የሚባለው ደቀመዛሙር ሲያስተውል ሌሊት የበጎት በግ ሳትሆን የአህያ ውርንጭላ መሆኗን በእግሯና በጆሮዋ እንዲሁም በጅራቷ ያረጋግጣል። ያኪም ለንዋይ ጓደኛው ዘይእዜ እየተባለ በሚጣራው የዜማ ስልት ምሳሌ እንዲህ ሲል አዜመለት ይላሉ(ንዋይ ንዋይ ንዋይ ትናንት የበላናት ንዋይ ፣ጸፍር እና መስነቅት አዛይ፣ ሃ፣ሃ፣ሃ ባይ፣ በአመድላይ ተንከባላይ) ብሎ በግጥም መለክ ሲያንጎራጉርለት ጓደኛውም ገባውና ተያይዘው ወደ ጉባኤ ቤት ሄደው የሆነውን ሁሉ ለደቀ መዛሙርቱ እና ለመምህራቸው ተናገሩ። ይህ የነርሱ ድርሰት የሆነው የዜማ ምልክትም በቋሚነት ሳይቀየር እስካሁን ድረስ (ጸፍ) እያለ በእየዜማ መጻሕፍቱ ተመልክቶ ይገኛል።

ይህ የሆነውም በውል አይታወቅ እንጅ ወቅቱ የዜማ ምልክት መጻፍ በተጀመረበት አካባቢ ሳይሆን እንዳልቀረ ግምታቸውን ሊቃውንቱ ያትታሉ። የዜማቸው ድርሰትም አማርኛ እና ግዕዝ ተቀላቅሎ ይነገርበት የነበረውን ጊዜ የሚያመለክት ሊሆን ይችላል።

(Views of zema bet shcolars) “There were two students in Traddion School of church that called Yaki and Nəway. Onec a day lifted their common place and went to other sight, who

had arrived in one peasant home and want to get food but not. In this case students had discussed about dinner and decided to snatch one sheep from the corral at night then snatched one in the dark. Adjacent that, they ate that flesh at dark; when they checked on glow, the flesh was not for sheep but this was the flesh of burro. Then Yaki says to Nəway in type of hymn, yesterday we ate not fheep but it was the carrier of leather sack and leather lasso and roller on cinder. Then together knew what did eat’’. (Şäfrənnä Mäsnaqt ʾAzay ha ha Bay Bamäd Lay Tänkäbalay)

⇒ (ሻር) ይህ ምልክት የሚያገለግል ለብዙ ዜማዎች መጠሪያ ቤት ወይም ለአንድ ቡድን የዜማ ክፍሎች አባት በመሆን የሚያገለግል ምልክት ሲሆን ዜማ ከሌላቸው ምልክቶች ውስጥም ገብቶ የሚመደብ ነው።

ቤት ማለትም ተመሳሳይ ዝምድና ላላቸው የዜማ ቤተሰቦች መሪ ወይም ፊት አውራሪ ማለት ነው። የዚህ ምልክት አገጥሞም ማን እንደተናገረውና የተነገረበት ጊዜ በውል ባይታወቅም ቅሉ ዘመኑ ግን የዜማ ምልክት ለመጻፍ በተጀመረበት ጊዜ ሳይሆን እንዳልቀረ የቤተ ክርስቲያን ሊቃውንት ያስረዳሉ። ምክንያቱም ይላሉ ሊቃውንቱ አንድ የዜማ ሊቅ ዜማዎቹን በመደብ በመደብ እያደራጀ ሲጽፍ እና መጠሪያ ቤቱን ምን ልበለው እያለ ሲያሰላስል ከጎረቤት አንዲት ሴት ወደጸሐፊው ቤት በመገስገስ (መሻር አጋት) አለች።

በጸሐፊው ቤት ውስጥ ሴቶች ነበሩ እና ለእነሱ፣ እጎቶች የወፍጮ መሻር ይኖራችኋል ብላ ጥያቄ ማቅረቧን ጸሐፊው ይሰማና የዜማውን ስብስብ መጠሪያ ወዲያውኑ (ሻር) ብሎ አመለከተው ይላሉ። እስከ ዛሬ ድረስ በየዜማ መጻሕፍቱ ሻር እተባለ ይመለከታል እንደሁም ተመልክቷል። ወቅቱም ግዕዝ ባለጠፋበት አማርኛም ባልበረታበት ጊዜ ሳይሆን አይቀርም ምክንያቱም መሻር የአማርኛ አጋት የግዕዝ ቃላት ናቸው። (የኔታ ሣህሉ ፣ ዘዘገዛ ማርያም የቆሜ ድን መምህር)

መምህር ነቢዩ አያሌው የታዕካ ነገሥት በአታ ለማርያም የድን አብነት መምህር ደግሞ ስለ መሻር አጋት እንዲህ ይገልጹታል፡፡ ቦታው ባይታወቅም አንድ አካባቢ ይኖሩ የነበሩ አርሶ አደሮች በቅዳሜ ቀን የወፍጮ መሻር ተሸክመው ሲሄዱ ሊቁ በመንገድ አገጋቸው እና

... ረዩ ... ሞ ... ስ ... ር ... መስ ... ናን ... ቲ ... ር

ሠርዓ ሰንበተ ለዕረፍት ለቅኑያን ሰላም ይእቲ ለርሁቃን ወዳኅና ለቅሩባን፡፡

ይህም ማለት፣፣ (ለራቁት ሰላም፣ ለቀረቡት ደኅንነት፣ ለተገዥዎችም ዕረፍት ትሆን ዘንድ ሰንበትን ሰራ) ስለዚህ አናንተም በሰንበት የወፍጮ መሻር አትሸከሙ እረፍት አድርጉ ሲል ይሄንን የጸመ ድን ዜማ ጮኸላቸው ና ቤቱንም (ሻር) ብሎ አመለከተው ይላሉ፡፡ አንድም የአፄ ገብረ መስቀል ፈረስ መሻርአጋት ይባል ነበር እና እሱን ለማስታወስም ነው ብለዋል፡፡ በሌላ በኩል ደግሞ፣ ሊቀ ምሁራን አያሌው ካሳ እና ሊቀ ኅሩያን በላይ መኮንን እንዳብራሩልኝ ከሆነ፣ መሻርኅን ማለት ለንጉሡ ፈረስ የወጣለት ስም ነው ትርጉሙ ግን ምን ማለት እንደሆነ አይታወቅም ብለውኛል ንጉሡም የዜማ ምልክት በተጻፈበት ዘመን የነበረ ንጉሥ ሊሆን ይችላል ይላሉ ሊቀ ኅሩያን በላይ መኮንን

ነገር ግን ከሦስቱም አፋዊ ታሪኮች መካከል ሚዛን ደፊ እና ከቋንቋው አመጣጥ አንጻርም ታሪኩ ታሪካዊ ዳራ ያለው እና እውነት እውነት ለመሸተት የሚጠጋ የመምህር ሣህሉ አባባል ይመስላል፡፡

“There are two contradictions in stade of the hymnal house Mäžəḥät « ሻዮ ». This is one type of non melody hymnal house semiosis. Even this semiosis etymology when and where started unknown, the era may be the period of start sign or notation to hymn as church scholars saying. Why the reason, one scholar when organize the hymns and hymnal houses who tought what should to be say this hymnal house; one female the neighbour scholar had asked that others females to obtain callus, she asked that femals by saying sisters, is callus? Currently the writer or the scholar of hymn had signed that hymnal house Mäžəḥät. These are two words (Mäž-aḥät) according to Mämhər Šahəlu. As shcholar of church Mämhər Šahəlu, this hymnal house is signing unttil today. The second contradiction is the hypothesis of Mämhər Näbiyu ᐸAyyalew; the day was Saturday, at that time two peasants had carried the callus and one scholar of Dəgg^Wa toled them in melody, to stop doing in Sabbath:

ሰርዓ ሰንበተ ለዕረፍት ለቅኑያን ሰላም ይእቲ ለርሁቃን ወዳጎና ለቅሩባን፡፡

He gives a command in hymn to them and later the hymnal house had inherited unttil today.”

⇒(የወ ዩና ባሻ በሾ) የወ ሎሌ Yäwä Lole የወናግ ሎሌ ዩናኤል ባሻን ገደለው በሾተል Yäwänag Lole Yuna፣el Baššan Gäddäläw Bäšotäl ይህ ማለትም <የወናግ ሎሌ ዩናኤል ባሻን ገደለው በሾተል> ማለት ነው። የዩናኤልን ታሪክ ጥንታዊ ሥርዓተ መጻሕፍት ዘአቡነ ያሬድ በሚለው መጽሐፋቸው መሪጌታ ልሳነ ወርቅ ገብረ ጊዮርጊስ እንዲህ ሲሉ ይተርኩታል።

ዩናኤል የድን ሊቅ ነበር ይላሉ ።ንጉሥ ሠርፀ ድንግል ኢትዮጵያን የሚወር እስላም በካርቱም በኩል ስለመጣባቸው ምታ ነጋሪት ከተት ሠራዊት ብለው በ፲፰፻፸፰ ዓመተ ምሕረት ባወጁ ጊዜ የድንው ሊቅ ዩናኤል ስለ ሀገራ ኢትዮጵያ እዘምታለሁ ብሎ በእሽክርና አደረላቸው ወዲያውም ንጉሥ ሠርፀ ድንግል በሀማሴን ሀገር ወደ ሚገኝ ወደ ድባርዋ ዘምተው ጀግኖች ሠራዊታቸውን በአራት ማዕዘን አስልፈው ራሳቸው የጦር መሪ ሆነው ታገላላጭ ጁ ቀን ከውጭ ጠላት ቱርክ ጋር በጀግንነት ሲዋጉ የቱርክ ጦር (የጦር አለቃ) ሐሰን በበኩሉ የጦር ልብስ ጠቁር (የብረት ቀሚስ) ለብሶ ፣ በራሱም ለይ የብረት ቁርዕ ደፍቶ፣ በወገቡም ሰላጢን (ሾተል) ታጥቆ፣ በጭኑ ሠይፍ አንግቦ፣ በቀኝ እጁ ጦር በግራ እጁ ጋሻ ይዞ፣ ፈረስ ላይ ተቀምጦ ወዲያና ወዲህ እየተመላለሰ አሽከሮቹን እያበረታታ ሲያወጋ ጀግናው የንጉሥ ሠርፀ ድንግል አሽከር የድንው ሊቅ ዩናኤል የቱርክ ባሽ ሐሰንን አሻግሮ ባየው ጊዜ አነጻጸሮ ወገቡን በዘገር ወግቶ ከፈረሱ ጣለው ። ወዲያው ገስግሶ ሂዶ በገዛ ሠይፉ ነጥቆ አንገቱን ቆርጦ እየፎከረ በፈረስ እየጋለበ ቀርቦ ለጌታው ንጉሥ ሠርፀ ድንግል ቸብቸቦውን አቀረበላቸው።

ንጉሡም ከጀግኖች አሽከሮቻቸው ጋር ሁነው ቱርክን ድል አድርገው በድንኳናቸው ውስጥ ሁነው በጀግንነት ተዋግተው ድል የተጎናጸፉት አሽከሮቻቸውን የመዓርግ ስም እየሰጡ እየሸለሙ ሳሉ ከዚህ ሁሉ አብልጠው ብዙ

ቱርክ አጥቅቶ ዋናው ቱርክ ባሻ ሐሰንን የገደለ ታዋቂው ጀግና ዩናኤልን ራስ አሰኝተው ሸልመው ሲያበቁ ከደስታቸው ብዛት የተነሳ ከዚህ የበለጠ ምን ላደርግልህ ትወዳለህ የፈለግኸውን ጠይቀኝ አሉት። እርሱም አስተዋይ ና አዋቂ ነበርና ንጉሥ ሆይ ስሜ ለዘለዓለም መታሠቢያ ሆኖ እየተጠራ እንዲኖርልኝ በድን ዜማ ይመልከትልኝ አላቸው ።ንጉሥ ሠርፀ ድንግልም በደስታ ቃሉን ተቀብለው ይሁንልሃ ብለው ወደ ዋና ከተማቸው ሱባኤ ተመለሱ ። ይህ ሱባኤ ከተማ የሚገኘው በወገራ ወረዳ ዓይባ በተባለ ቦታ ነው ።በዚህ ከተማቸው ሁነው ጠላት ድል አድርገው መምጣታቸውን ለኢትዮጵያ ሕዝብ በአወጅ አበሰሩ። ከዚህ በኋላ የዜማ ሊቃውንትን አስጠርተው በቤተ መንግሥታቸው ሰብስበው ራስ ዩናኤል የፈጸመውን ጀግንነት አስረድተው ስሙን በድን ዜማ ላይ አመልክቱለት በለው አዘዙ።

ሊቃውንቱም ትዕዛዙን ተቀብለው በምን አይነት ዜማ ስሙን እንደሚያመለክቱት አስበው አስተውለው በሰማዕት ነሥኡ ዕዲቶሙ ወረከቡ ተስፋሆሙ በሚለው ዜማ ስሙን ለክተው የወናግ ሎሌ ዩናኤል ባሸን ቆረጠው በሾተል ብለው በአራራይ ዜማ አዘመው ድን ውስጥ ስላመለከቱት ስሙ ለዘለዓለም በዜማ እየተዘመ ሕያው ሁኖ ይኖራል።

“Yäwänag Lole Yuna^el Baššan Gäddäläw Bäšotäl, Mämhär Lössaa wärq as stated, Yuna^el is the battler of king Šäršä Dəngəl. Firstly Yuna^el was the scholar of Dəgg^Wa; in war time king Šäršä Dəngəl had conflicted with Turki in 1578 and Yuna^el had waged with soliders and king. Then thw scholar Yuna^el was the winer and kild by knif Bašša Ḥäsän the commander of Turki. Yuna^el had entered to king the neck of Bašša Ḥäsän. However the king defeated with in armys. Then Yuna^el got title by king that RAS which means the head of the war and the king ask him what he want too. Then Yuna^el sayed to king, Oh king to mimorizaton my name should be put in Dəgg^Wa hymn. Yet the king called assembly the shcolars in Wägära which known as ^eAyba and the king ordered scholars to write Yuna^el’s name in Dəgg^Wa. Then Church scholars had discussed themselves and rote his name comparing with ሰማዕት ነሥኡ ዕዲቶሙ ወረከቡ ተስፋሆሙ in Dəgg^Wa. It is Yuna^el’s memorandum unttil the day of today.”

⇒ ሸሽ- ወይ አይዋጋ ወይ አይሸሽ(ሸሽ šäs ወይ አይዋጋ ወይ አይሸሽ Wäy ^oAyəwwagga Wäy ^oAyšäs)-ይህ ምልክትም ከጦር ጋር የተያያዘ ሲሆን ጀግናው ዩናኤል ጀግንነቱን እያስጠራ ሲኖር፣ ባንድ በኩል ደግሞ በጦርነቱ ጊዜ አንድ ፈሪ አሽከር ሳይዋጋ ወይ ሳይሸሽ ባንድ ተጠግቶ ውጊያውን ሲመለከት በራሪ ጦር ተወርውሮ ስለገደለው (ወይ አይዋጋ ወይ አይሸሽ) ብለው አዘመው በድን ስላመለከቱት ፈሪው አሽከር ፈሪነቱን ሲያስጠራ ይኖራል። በግዕዝ የተጻፈውን ና መልሶ የታተመውን የንጉሥ ሠርፀ ድንግል ክብረ ነገሥትን ከገጽ ፸፬ በመጥቀስ መርጌታ ልሳነ ወርቅ እንዲህ ተርከውታል።

‘‘Not battle or not leaves away. Wäy ʾAyəwwagga Wäy ʾAyšäš) - This is one type of Amharic hymnal semiosis. The etymology of this semiosis Mämhər Ləssaä wärq as stated again, it was the time of war existed the man who coward and he did not leave/ he did not battled when looked the war at far, he had killed by flying spear. So this is again the memorandum of coward person.’’

⇒ <ዕፁ መኒ> ይሄንን ምልክት ደግሞ የካቴድራል ቅድስት ሥላሴ የድን መምህር የሆኑት መምህር ሐዋዝ ገብረ ሊባኖስ እንዲህ ያብራሩታል፡፡ አንድ የዝግሬ መዋሥዕት መመህር ነበሩ ባለቤታቸውንም የጎረቤት አርሶ አደር ይለምድባቸውና መምህሩ ሌላ ሀገር ቆይተው ሲመለሱ ቤታቸው ውስጥ የሚስታቸውን ውሽግ ያገኙታል፡፡ ይህ የሚስታቸው ውሽግም ደንግጦ በመነሳት ይደበድባቸዋል፡፡ ርሳቸውም ቤታቸውን ለቀውለት ፈርተው እየሮጡ ሲወጡ የቤታቸው የላይኛው ጉብንም ግንባራቸውን ይመታቸዋል፡፡ መምህሩም ወደ ጉባኤ ቤቱ በመግባት ለደቀመዛሙርቱ እንዲህ ሲሉ አይሙላቸው ይላሉ፡፡ <ዕፁብ ገረመኒ ዕፁብ ገረመኒ የሚስቱ ውሽግ ዘበጠኒ ስወጣ ጉብኑ ደገመኒ> ዜማውንም በመዋሥዕት የትምህርት ክፍል አንጎራጉረውታል፡፡

‘‘ <ዕፁ መኒ> ʾEṣub Gärämäni/ I am bebazzeled too: This is on of the Amharic hymnal semiosis has its own oral history. Mämhər Hāwaz Gäbrälibanos narrated to me, there was one scholar who had wife and she versed with nieghbor peasant. This scholar when returned from other place, the husband of his wife hited the scholar and when got out the above part of door hited too. Later the scholar intoned to students the poem in hymn: <ዕፁብ ገረመኒ ዕፁብ ገረመኒ የሚስቱ ውሽግ ዘበጠኒ ስወጣ ጉብኑ ደገመኒ>

⇒ጎ ዚ ጎርማን የጎሽ ወይፈን-ፀጃርማን Yägoš Wäyfan-ሊቀ ጎሩያን በላይ መኮንን፣ ጎርማን የሚባል የጦር ሰው አና በጀግንነቱ አካባቢው የሚያውቀው ሰው ነበር፡፡ ለዚህ ጀግና ሰውም የአካባቢው ማህበረ ሰብእ ይዘፍንለት ነበር ፡፡ ከጉብዝናው የተነሳም ጉልበቱን ከዱር እንስሳ ጋር እነጻጸሩ ፣ ጎርማን የጎሽ ወይፈን ዕያሉና ዕየተቀባበሉ ያዜሙለት ነበር ፡፡ ከዚያም የአካባቢው ሊቃውንት ይህንን ዘፈን ለመምሰል በሚቀርብ ዜማ ላይ <ጎ> ብለው አመልክተውታል የላሉ፡፡ ጊዜውም በንጉሥ ሠርፀ ድንግል አካባቢ ሳይሆን እንዳልቀረ ያትታሉ፡፡ “ጎ ዚ ጎርማን የጎሽ ወይፈን-ፀጃርማን Yägoš Wäyfan”፡፡ This is one type of Amharic

hymnal semiosis; Liqä hūruyan Bälay as narrated the history, ፀጃርማን had known in his location the wonderfull and hero person. To this hero man the society did music in his name. In terms of his power they were compared with wild buffalo bull. Then the local church scholars to relate with this music signed that Amharic semiosis to serve the liturgical music or hymn. Maybe that period will on the period of king Ṣeršä Ḍəngəl.

⇒ ረሪ Rāri የዚህን ምልክት ታሪክም፣ መምህር ሐዋዝ እንዲህ አስረድተኛልኛል፡፡ በጎንደር ዘመን መንግሥት አንድ የድን መምህር ነበሩ፣ የእኒህ መምህርም አንዲት ሴት ልጅ ነበረችቸው፡፡ ይህች ልጅም ያለእድሜዋ በጣም ስትከንፍ እና ስታብድ ይመለከቷታል፡፡ ርሳቸውም በዜማው አትብረሪ ተሸከርከሪ ግጥም ላይ ተሸከርከሪ ወይም በወግ አድርገው ብለው መምከራቸው ነው፡፡ ዜማውንም ከተግባሩ ጋር እንዲመሳሰል ብለው በቀደሳ ወአክበራ አዘመውታል ይላሉ፡፡ ቀደሳ ወአክበራም እንዲሁ ተሸከርከሪ ዜማ መሆኑንም ለማጠየቅ ነው፡፡

“Do not fly shall be rotate: The narrative of this Amharic semiosis, Mämher Hāwaz underlined as follow. There was one scholar of Dəgg^{Wa} in Gondarian period and he had one daughter. She was child but she acted like matured without her age. The scholar had seen all of her actions and in hymnal way sayed for that daughter, do not fly shall be rotate/^{Attəbrāri Tāškärkäri} or do not flay on sky shall be to move on the earth properly. The hymn mode is also like the act of her action/ ቀደሳ ወአክበራ/. In addition to that to underline this hymn had to rotate too.”

⇒ አዬ ግሎ ላይ ጉና ትመስላለች መና ግሎ ግሎ ግሎ ግሎ ግሎ (መዋሥዕት) የዚህን ምልክት የት መጣሽ ቅዱስ ያሬድ ነው የተናገረው ቢሉም መምህር ሐዋዝ፣ ሁለት አከራካሪ ጉዳይ እንዳለው ይጠቁማሉ፡፡ የመጀመሪያው አከራካሪ ጉዳይ፣ ቅዱስ ያሬድ ዋዜማ ቁም ሲመለስ ጉናን አሻግሮ ቢመለከት በረዶ ተከምሮባት እንዳልሆነች ሁና ተመለከታት፡፡ በጣም አዘነላትና በዜማ አዬ ጉና ትመስላለች መና አለ፡፡ መና የሚለውን ቃል ግን አላልቶ ነው እንጂ አጥብቆ አልተናገረውም(ከንቱ) ማለቱ ነው፡፡ ሁለተኛው አከራካሪ ጉዳይ ፣ ቅዱስ ያሬድ ከዋዜማ ተመልሶ ጉናን አሻግሮ በአጽንኦት ሲመለከት ተራራዋ የዳቦ ቅርጽ ያላት ሁና ስለታየችው መናን እጥብቆ አዬ ጉና ትመስላለች መና አለ ይላሉ፡፡ እዚህ ላይም አንድ ጥያቄ አንስቼ በቅዱስ ያሬድ ጊዜ አማርኛ ይነገር ነበር ብዬ ጠየቅኋቸና መልሳቸውም ጎልቶ ባይነገርም አማርኛ ቋንቋ የአክሱም የቤተ መንግሥት የምሥጢር ቋንቋ ነበር ይባላል ብለው ተጨማሪ መላምትም አስረድተውኛል፡፡

“In this Amharic hymnal semiosis has two contradictins. The creat of differentiate meaning is, መና/ Männa that loosation and germination. According to Mämher Hāwaz narration, the etymology of this semiosis is St. Yared. However St.Yared after chanted the eve turned and when look at the mountain Guna, heaped ice over it. Then St. Yared sayed in hymn, Oh Guna looks like nothing. The second contradiction is, St. Yared when turned from eve look at that Guna’s mountain internally it shaped like bread/ መና/. He says that, Oh Guna looks like bread. In this case I provided one question to Mämher Hāwaz; how existenc Amharic language at the period of St. Yared? His hypothesis is, yes there was; Amharic language was the sectet language of Aksumite kingdom.” It needs more and more researches.

⇒ ሪት Rit አማራት ጎንደር በአጥር ዘለሽ ግቢ ግሎ ግሎ ግሎ (ቅዱሴና የድን) የዚህን ምልክት ታሪክ የት መጣሽ ባጭሩ የነገሩኝ መምህር ሐዋዝ ሲሆኑ፣ ጎንደር ውስጥ የቅዱሴ ተማሪ ቤት ነበርና ከጉባኤ ቤት አቅራቢያ

አንዲት ልጃ ገረድ ነበገች ተማሪውም የተማሪውን ሲከልስ ለጅቱን በአጥር አልፋ ስተሄድ ሲመለከት እንዘ ንሰግድ ንብለኪ በሚል ዜማ አስመስሎ አማሪት ጎንደር በአጥር ዘለሽ ግቢ ብሎ አዚሞላታል ይላሉ። አማሪት ማለት ቆነጅ ያማረች ማለት ነበር ብለውኛል። ይህ ዜማ የቅዳሴ ዓራራይ ዜማ ሲሆን ግቢ የሚለው ዜማ ግን በግዕዝ የሚነገር ነው። ታሪኩ አንድ ቢሆንም ቅሉ ግቢ የሚለው ግን የድን ምልክት ነው አሁን የሚዜም ቢሆንም ናዕቢ በሚል እየተተካ መሆኑንም ጨምረው አስረድተውኛል።

“This Amharic hymnal semiosis had its own etymology. ምዕራብ ግብርማ Gondär means the beautiful of Gondar. This Amharic semiosi had give services in Qəddase and Dəgg^{Wa}. (ቅዳሴና የድን) the history of this semiosis According to Mämher Hāwaz narration, in Gondar there was tradition school of Qəddase and the near of that school presented the beautiful girl going to near that compound. One student was revised his subject in compound; he called her in melody type, አማሪት ጎንደር በአጥር ዘለሽ ግቢ./ beautiful of Gondar get in on compound./ Even this semiosis had one history, it occurred in two hymnal modes Gə‘əz and ‘Araray.’”

⇒ ጸጅ ጸጅ Sägg Sägg ጸጅ ጸጅ ለድሃ ማይበጅ Sägg Sägg- የዚህን መልክት ታሪክ ያወሩኝ ደግሞ የራሴ አባት ሊቀ መሆራን አያሌው ካሳ ናቸው። ይህ ምልክት የተደረሰ በጎንደር ዘመነ መንግሥት ነው ይላሉ። ጎንደር የሊቃውንቱም መጠጥ ጠጅ ነበርና አንድ ሊቅ ጠጅ እየጠጡ ሲያስተምሩ አንድ የእኔ ቤጫ ሰው ጠጋ ብሎ ቁራሽ ሲለምን አዩት፣ ይህንን ሰውም አስጠርተው ቁራሽ አሰጥተውት ከሚጠጡት ጠጅም እያጠጡት ተቀምጦ ሳለ የጠጣው ጠጅ አልሰማጣው ብሎ ወደያዉኑ ሲያመው ይመለከታሉ፣ ሊቁም በዚያን ሰዓት ሠለስት የሚባለውን የትምህርት ክፍል ለደቀመዝሙር እየነገሩ ነበርና ሃሌ ሃሌ ሃሌ ሉያ በሚለው ቦታ ጸጅ ጸጅ ለድሃ ማይበጅ ብለው በግጥም መልክ አዚመውታል።

“The owner of this theory is my father Liqä Məhuran ምዕራብ ግብርማ Ayyalew. He told me the narration as follow: This Amharic semiosis had composed at the period of Gondarian kingdom. At this time scholars of Gondar beverage was mead. Once aday one scholar was teaching with drank mead, One poor man went to home of scholar then asked to abtain some food. And the scholar has ordered to give some food for him as well as mead. But the mead not comforts to poor man and immediately sicked. Then scholar composed that Amharic poem semiosi in hymn. Like ሃሌ ሃሌ ሃሌ ሉያ.(hale luya)”

⇒ ሳዊ ለስ Sawi läs ሳዊሮስ ተው ተው ተመለስ Sawiros Täw Täw Tämälläs-የዚህን ምልክት ታሪክ ያወሩኝ ደግሞ መምህር ሐዋዝ ናቸው። ዘመኑም የተናገረውም አይታወቁም ነገር ግን በአፈ ታሪክ የሚወራው፣ ጊዜው የጦርነት ዘመን ነበር የላሉ። በዚህም ጊዜ አንድ ድን የሚያስተምሩ ሊቅ ነበሩ የርሳቸውም የድን ደቀ መዝሙር የሆነ ሳዊሮስ የሚባል ተማሪ ነበራቸው። ይህ ደቀ መዝሙርም የሀገሬ ሰው እየተዋጋ እኔ አልማርም ብሎ ጉባኤውን ጥሎ ሲወጣ መምህሩም ለሌላው ደቀ መዝሙር ቀለም ሲነግሩ

ኢያዋያ እሳተ መለኮት በሚለው ቦታ እንዲሰማ አድርገው ለሚሄደው ደቀመዝሙርም ለሚማረውም አዜሙላቸው ይባላል፡፡ ቀጥሎ ያለው ጣሪክ ግን አይታወቅም ይላሉ፡፡

“According to Mämher Hāwaz narration, he says, in legendary the season maybe period of the war. In this period presented one sholar of Dəgg^Wa; his student called Sawiros. This student decided to leave his learning and to battle with society. The teacher intoned to another student to turn back Sawiros’s idea, ሳዊርስ ተው ተው ተመለስ /Sawiros Tāw Tāw Tāmälläs/ means, Sawiros please please return back; and this melody type is ‘Araray. (ኢያዋያ እሳተ መለኮት)”

⇒ ስን በማ Sən Bāma Yəmə Rādo ስንዴ በማዶ ይመስላል በረዶ Sənde Bāmado Yəməslal Bärādo- ይህ የምልክት አይነት ታሪኩን ሊቀ ጎሩያን በላይ እና ሌሎችም እንዳስረዱኝ፣ ምልክቱ ይተደረሰበት ቦታ ዙር አባ ዝማሬ ቤት እንደሆነ ያስረዳሉ፡፡ ይሄውም ከጉባኤ በቱ ማዶ ትልቅ ተራራ አለ በዚህ ተራራ ላይም ጥሩ የሆነ ስንዴ በቅሎ ከእሸትነት ደርቆ ነጭ መልክ ይዞ ይታያል፡፡ መምህሩም ለተማሪው እንዲገባው ብለው አሻግረው በመመልከት ዜማውን (እምአስካለ ወይን ጉሬሃ ጥውምን በሚመስል ቃና የስንዴውን መልክም ዜማውንም በአንድ ላይ አስረድተዋል፡፡ መቼ እንደተነገረ እና ማን እንደተናገረው ግን አይታወቅም፡፡

“According to Liqā ḥəruyan Bāly and others narration, the history of Amharic semiosis is provided as follow: The place that semiosis composed in Zur ʾAbba; yet there is a big mountain near of Zur ʾAbba. On the mountain grew dry and white interesting wheat. Then the teacher intoned to students to understand that subject, ስንዴ በማዶ ይመስላል በረዶ Sənde Bāmado Yəməslal Bärādo. At the side of Zur ʾAbba, wheat looks like ice.”

⇒ ማየ Mayä ማየ ሸንኮር ፈሰስ በጎንደር Mayä šānkor Fässäsä Bägondär- ይህም በጎንደር ዘመነ መንግሥት እንደተነገረ መምህር ሐዋዝ የናገራሉ፡፡ ማየ ሸንኮር ፈሰስ በጎንደር፣ ያሉት ሊቃውንቱ ሸንኮሩን ሳይሆን ቃለ እግዚአብሔሩን ነው ባይ ናቸው፡፡ ጎንደር የሊቃውንት መከማቻ በነበረችበት ወቅት ድርሰቱም ጠዕመ ዜማውም እጅግ የበዛ እንደነበር በማስረዳት፣ ጣፈጭ ቀለም በጎንደር ይኸጎደጎዳል ሲሉ ተርከዋል ዜማውም የዝማሬ (መዋስዕት) ዜማ እንደሆነ ገልጸዋል፡፡

“This Amharic semiosis history had provided in Mämher Hāwaz: He indicates that season was Gondarian period; the scholars say the water of suger had well up in Gondar not the suger. Gondar was storage of all word of God in melody, at that time scholars compared that chant with the suger. It indicates the sweet melody.(Mayä šānkor Fässäsä Bägondär)”

⇒ (ዩማ) አዩማ ወዮማ እናቴን ቀበሯት ሳልሰማ- አንድ የዝማሬ መዋሥዕት ተማሪ ከቤተ ጉበኤ ወጥቶ ቤተሰብ ሊጠይቅ ቢሄድ እናቴም ሞተው ቤቴንም ደን ወጦት አረም በቅሎበት ያገኘዋል ይህ ሆኖ የባሰው ደቀ

መዝሙርም በአማርኛ ቅኔ መልክ እንዲህ ሲል አለቀሰ ይላሉ፡፡(መዋሥዕት) ለቅሶውን የሰሙት ሰዎችም ወደ ርእሱ በመጠጋት ተወው ተወው ይልቅስ ወደ ትመህርትህ ብረረው ቢሉት እሱም መልሶ በሌላ ዜማ ርእየተ ገጸ ጽጌ ደንጎላትን አስመስሎ፣ <ጎዘ ክን> Hjäzä Kən Säbbä Bämə Ləb ጎዘን ክንፌን ሰበረው በምኔ ልብረረው Hjäzän Kənfən Säbbärāw Bäməne Ləbrärāw ብሎ አዜም ወጥቶ ሄደ ሊቃውንቱም የእናቱ መታሰቢያ አድርገው አመለከቱለት፡፡ (ሊቀ ምሁራን አያሌው ካሳ)

One disciple had leave from place of study to family’s home. Then he did not get his mother; says and crys in type of Amharic poem, they entombed my mother I did no hear. The neighbours that heared crying, sayed to please leave it and fly to study please; again he says in poem, grief broke my wing how can fly. Then scholars had put in hymnal part to memorandum of mother.(Liqä Məhuran ᐅAyyalew)

⇒ የጎ አያ ወር ይዟ ራሱ Yägo ᐅEyya Wār Yəz^Wa Rasu የጎንደር አያሱ ወርቅ ይዟ በራሱ Yägondär ᐅEyyasu Wārግ Yəz^Wal Bārasu በጎንደር ዘመነ መንግስት ብዙ ድርሰቶች ተደርሰዋል ለምሳሌ መልክአ አያሱስም በዚያን ዘመን ነው የተደረሰው ማስረጃውም አህጉረ ፀር ወረሰይ አያሱ ሁሉ ተብሎለታል፡፡ ሊቃውንቱም በዜማው አመልክተውታል፡፡ ውበቱን እና ግርማ ሞገሱን ሲያስረዱለትም የጎንደር አያሱ ወርቅ ይዟ በራሱ ብለው እምአስካለ ወይን ጉሬሃ ጥዑም በሚለው ምልክት አስገብተው አዘመውለታል፡፡(መምህር ሐዋዝ)

“In Gondarian kingdom, there were composed considerable compositions. For example Mälkä ᐅIyyäsus has composed in this period- አህጉረ ፀር ወረሰይ አያሱ; scholars had signed this Amharic semiosis in hymnal notes to describe the king’s lordly and majesty. That semiosis looks like እምአስካለ ወይን ጉሬሃ ጥዑም- Yägondär ᐅEyyasu Wārግ Yəz^Wal Bārasu (ᐅIyyasu of Gondar had carried gold on head.)” /መምህር ሐዋዝ/

⇒ እቴ አደ በባ ᐅEte ᐅAdä Bäba እቴ አደይ በባልሽ ተጋደይ ᐅEte ᐅAdäy Bäbaləš Tägadäy- ይህን ምልክትም መምህር ሐዋዝ ታሪኩን በቃል እንዲህ አውርተውኛል፡፡ ከአንድ የድን መምህር አቅራቢያ ጎረቤት የሆነች እቴዩ አደይ የምትባል ሴት ነበረች፡፡ የዚህችን ሴት ባልም አንዲት ሌላ ሴት እያታለለች ወደርሷ ቤት እየወሰደች ታሳድረው ነበር፡፡ ይህንን ምሥጢርም መመህሩ ያውቃሉ ነገር ግን እቴዩ አደይ ይህን ታሪክ አታውቅም ነበርና መምህሩም ደቀመዛሙርቱን ሰብስበው ሲያስተመህሩ ሰማ አድርገው እቴ አደይ በባልሽ ተጋደይ ብለው ቅድስት ቤተ ክርስቲያንን በሚመስል የግዕዝ ዜማ ያላወቀችውን ምሥጢር ለጎረቤታቸው ተናገሩ ይባላል፡፡

“This Amharic semiosis history narrated Mämher Hjäwaz. The near of one scholar of Dəgg^Wa had presented one female called አደይ/Adäy.Her husband had shifted secretly to another female and the scholar who knew that secret issue but not አደይ/Adäy. Then scholar

when were teaching disciples, in chant he speak loudly to አደይ/Adäy. ሿጢጥ ሿAdäy Bäbaläṣ Tägädäy (be battle by your husband) that Amharic hymnal semiosis intoned looks like- ቅድስት ቤተ ክርስቲያን.”

⇒ ዕጣ አለ አደ ግዙ ዛዙ ሿጢጥ ሿAllä ሿAdä ሿAllä Gəzu Zazu ዕጣን አለ አደስ አለ ግዙ ተገዛዙ ሿጢጥ ሿAllä ሿAdäs ሿAllä Gəzu Tägäzazu-መምህር ሐዋዝ፣የህንን ምልክት እንዲህ በማለት ያስረዳሉ:: ይህ ምልክት ቤት ሳይሆን የዜማ ምልክት በመሆን የሚያገለግል ነው:: ይኸውም ድሮ ሰወች እንዳሁኑ እቃ እያዙሩ እንደሚለውጡት እና እንደሚሸጡት፣ በዚያን ጊዜም ድመጻቸውን ከፍ አድርገው በመጮኽ (ዕጣን አለ አደስ አለ ግዙ ተገዛዙ) የሚሉ ናጋዴወች ነበሩ :: ሊቀውንቱም ጸሎት ወጸልዩ ወኩኑ ከመ ዕደው የሚለውን ዜማ ስለመሰለላቸው ምልክት አድርገው አስቀመጡት እንጂ ሌላ ታሪክ የለውም በማለት ብለዋል::

“This Amharic semiosis history narrated Mämher Hāwaz. This is not a hymnal house simply it that Amharic hymnal semiosis. The history of that semiosis, like today in ancient period traders were mobilize goods that incense, perfume and so on. Those traders called loudly, there is incense; there is perfume buy and buy. Yet the scholars signed that Amharic semiosis on parchment because they had get similar with ጸሎት ወጸልዩ ወኩኑ ከመ ዕደው/ሿጢጥ ሿAllä ሿAdäs ሿAllä Gəzu Tägäzazu/ to remind and inspiration of students.”

⇒(ታ) ኑኑታ Nunuta- መምህር ነቢዩ ስለ ኑኑታ የዜማ ቤት ምንነት ሲያመሠጥሩ፣ የመጀመሪያ ቃሉ ኑኑታ ሳይሆን (ኑ እዩታ) ነበር ይላሉ:: ይህ የተባለበት ምክንያትም ከንጉሡ ፈረስ ጋር የሚሮጥ ለማዳ አውሬ ነበር እና አብሮ ከፈረሱ ጋር ሲሮጥ ኑ እዩታ ብለው ነበርና በዚያው ኑኑታ ተብሎ ዜማውም ተመለከተ ይላሉ:: አንድም ኑኑታ ማለት የለማዳው አውሬ ስም ነው ይባላል ሲሉም ገለጸዋለ::

“This semiosis is not hymnal semiosis or not give a service like hymnal signs. This semiosis is That Amharic hymnal house semiosis. It signed only the side of liturgical notes. This semiosis has no chant, melody or hymn. This semiosi had its own history according to Mämher Nābiyyu’s narration. There was one domestic animal with the horse of king and that animal was run with horse. Then he sayed for others, come and see that animal when run with horse. In other way, Nunuta is the nome of the horse.”

⇒(ኩ) ድኩሌ /Dəkkule- ሊቀ ኅሩያን በላይ፣ ሊቀ ምሁራን አያሌው፣ መመህር ነቢዩ ና መምህር ሐዋዝ ስለ ድኩሌ ምልክት አንድ አይነት ሃሳብ የሰጡኝ ሲሆን ድኩሌ ማለትም የንጉስ ሠይፍ ስም ነው ንጉሡ ግን ማን እንደሆኑ አየታወቁም ሲሉ ሁሉም አንድ አይነት ሃሳብ አካፍለውኛል:: “This semiosis is also a hymnal house without chant. According to Liqä ḥəruyan Bāly and others, ድኩሌ /Dəkkule means, the name of king’s knife. But who is the king, no know that history.”

⇒(ግ) አድግ ስAdg ይህ የቤት አይነትም ዜማ የሌለው ሲሆን ፣ አድግ ማለትም ትርጉሙ አህያ ማለት እንደሆነ ያስረዳሉ፡፡ አድግ የተባለበት ምክንያትም የሃሌታው አዝማምር ወደ አህያ ጩኸት ያደላ በመሆኑ እንዲሁም ሃሌታው ሃ ላይ ሁለት ጊዜ ወደታች ደፋ ደፋ ሲያደርግ የአህያ አጫጫኽ በመምሰሉ ቤቱም አድግ ተብሎ ተጠራ ተብሏል፡፡

“This Amharic hymnal house is no chanting and it serves like other non chant hymnal houses. The semiosis word አድግ/ ስAdg that word comes from Gəʿəz which means, a donkey. This hymnal house when intone, leads to sound of donkey. Specially, the halleta is similar with donkey too.”

⇒(ኝ) አዝፋኝ ስAzfaññ- ይህ አዝፋኝ የተባለ ምልክትም ዜማ ከሌላቸው ቤቶች ውስጥ ገብቶ የሚመደብ ሲሆን ፣ ጥያቄ ያቀረብሁላቸው መምህራን ሁሉ ምንነቱን በተመሳሳይ መንገድ እንዲህ ያብራሩታል፡፡ የዚህ ቤት ሃሌታ ዜማው ሲሰማ ወደዘፈን የሚያደላ ስለሆነ በአጭሩ ቤቱም የሚያዘፍን ሁኖ በመገኘቱ ምክንያት አዝፋኝ ተብሎ ተጠርቷል ይላሉ፡፡

This semiosis had grouped with non hymn semiosis. This is a hymnal house, not hymnal semiosis. All the interviewee scholars gave to me similar definition that a related to with dance called አዝፋኝ ስAzfaññ. This Amharic hymnal house when intone its halleta it leads to dance scholars named that semiosis አዝፋኝ ስAzfaññ.

⇒(ሚ) አግዳሚ ስAgdami ይህ የምልክት አይነት የዜማው ቤት ወይም መጠሪያው ሲሆን ራሱን ችሎ የሚዜም ወይም የሚጮኽ አይደለም፤ ከዜማው በግራ ወይም በቀኝ እየተጻፈ የሃሌታውን ወይም የዘማውን ምድብ ያሳውቃል እንጂ፡፡ ብዙ ሊቃውንት የዚህን ምልክት ስያሜ ሲያስረዱ ስሙ እና ቀጥሎ የሚመጣው ዜማ ተመሳሳይነት አላቸው ወይም ዜማው ሲጮኽ ጋደም ያለ ነው ይላሉ፡፡ ነገር ግን መምህር ነቢዩ አያሌው እንደሚሉት ዜማው ከስሙጋር አይመሳሰልም ይለቁንስ አግዳሚ ማለት የሰሌን ወይም የጭፋር መያዣ ማለት ነው፡፡ የዘንባባውን መያዣም ለማጠየቅ በሆሳዕና ጾመ ድን ላይ ሊቁ ቤት ሲሰራ ነሥኡ ፀበርተ የሚለውን ዜማ ሲያመለክት(ሚ) ብሎ ቤት አበጅቶለታል፡፡ ይሄውም ዘንባባን ወይም ጭፋርን ተሸከሙ ለማለት ነው ይላሉ፡፡

“Most of the interviewee scholars had the same narrations about this hymnal house semiosis. Those called this semiosis as named with in the function. But Mämhər Näbiyyu had different idea and saying instade of አግዳሚ/Agdami hymnal house semiosis. This means, the horizontal beam of palm. To indicate the example, from hymnal house of ሆሳዕና ጾመ ድን it says ነሥኡ ፀበርተ/ they took a palm.”

⇒(ው) ውድቅ Wədq እዚህ ላይም መምህር ነቢዩ አክለው እንዲህ ይላሉ፡፡ ውድቅ ማለት ብዙ ሊቃውንት እንደነገሩኝ ከሆነ ከዜማው ጋር የተሳሰረ መሆኑን ብዙ ጊዜ ሰምቻለሁ፡፡ ነገር ግን የተሸለ ታሪክ አድርገው የነገሩኝ እና ባህሉንም ያጻፉኝ መምህር ከዚህ የተለየ ነገር አስተምረውኛል በማለት ታሪኩን ለኔ

እንዲህ ሲሉ አስረዱኝ፡፡ (ው) ውድቅ ማለት ውድቅት ማለት ነው፡፡ ምክንያቱም ዜማው የሚያመለክተው የሌሊት ዜማ መሆኑን ነው፡፡ ማስረጃውም (አአትብ ወእትነሣእ) በሚለው የዜማ ክፍል ላይ የምናገኘው ቤት (ውድቅ ቤት) ነው፡፡ ይህም ሊቃውንት በውድቅት ሌሊት ተነሥተው አአትብ ወእትነሣእ እያሉ ሲያመሰግኑ ማስረጃ ሁነው የገኛሉ ብለው በሚጠናጥ ምሳሌ ታሪኩን አስረድተውኛል፡፡

“This semiosis is a type of hymnal house that has no hymn. The word that ውድቅ/Wədq had derived from Gəʿəz which means failed or down. In this semiosis most of scholars have the same idea that mean the name had geminated with the melody style. But Mämhər Näbiyyu disagreed others scholars’ conclusion; ውድቅ/Wədq means, the partial part of the night. In this partial night, Church scholars say in church, I could be cross one self and I will stand! (አአትብ ወእትነሣእ) In this case the hymnal house is signed with አአትብ ወእትነሣእ. The house of አአትብ ወእትነሣእ is ውድቅ/Wədq Bet.”

በአጠቃላይ የእነዚህ አማርኛ ታሪኮች ሁለንተናዊ ገጽታ እነዚህ ብቻ ሳይሆኑ ዝርዝራቸውም ታሪካቸውም እየጠፋና እየተሸረረፈ ማንነታቸውን እስኪያጡ ደርሰዋል፡፡ የታሪካቸው እና ዝርዝራቸው በብዛት የመጥፋቱ ምሥጢር ምን ይሆን ሥልም ሊቃውንቱን ጠይቄ ነበር፡፡ የቅድስት ሥላሴ አቋቋም መምህር የሆኑት መምህር መንክር ሐዲስ እንዳሉት ለታሪካቸውም ለቁጥራቸውም ትኩረት ያልተሰጠበት ምክንያት ከዋዛ ፈዛዛና እንዲሁም ከብልግና ጋር የተያያዙ ናቸው ተብለው መታሰባቸው ነው ያጠፋቸው ብለዋል፡፡ መምህር ነቢዩ ዘታዕካ ነገሥት ደግሞ፣ የዜማ መምህራኑ በሙሉ ወደጨኸቱ እንጅ ወደ የት መጣሹ ብዙም ትኩረት ያለ መስጠታቸው ውጤት ነው የአማርኛ ምልክቶቹን ያጠፋቸው ባይ ናቸው አብዛኞቹ ሊቃውንት ይህንን ሐሳብ የሚጋሩ ናቸው፡፡ ብዙ ታሪካቸውም ዝርዝራቸውም የጠፉ እንዳሉ ሊቃውንቱ ገልጸዋል፡፡ ለምሳሌ ያህል፣ ፊላ-የመረብን ፊላ ላሜ ወርዳ ትብላ ፣ መረ-ዓሣ የመረብ ዓሣ፣ ቡቡ-ይላሜ እየበላሽ ልምላሜ-በሶ በሶ-በሶ በሶ በቅቤ ለውሶ ወዘተ ተጣቃሽ ናቸው፡፡

Generally these Amharic semiosises’ are not only all of that semiosises. Their lists, histories, shape and so on had been lost. Instead of that problem, I asked some church scholars to get that reason why lost. Mämhər Mänkər Häddis provided the reason why, everybody thought that Amharic semiosises attached with aimless and imprudence. Mämhər Näbiyu ᐸAyyalew and others conclusion what the reason is, all hymn scholars attention or focusing is just pointed on the hymn but not the etymolofy of Amharic semiosis. In this case those elegant semiosises be come lost.

3.1.3.2.3.1. Amharic Hymnal Houses or Betočč (ቤቶች)

These hymnal houses or Betočč (ቤቶች) are giving service in St. Yared hymnal books. These are the non- melodies semiosises or have **no chants**. Which are giving signified on the right side or the left side of the liturgical notes. The semiosises have their own meaning about saying. These non-hymnal houses are named as follow:

ሪ	Ri	አንገርጋሪ	ᐅAngärgari	Non-melody hymnal house
ሻ	žə	መሻገጋት	Mäžəḡat	Non-melody hymnal house
ታ	Ta	ኑኑታ	Nunuta	Non-melody hymnal house
ግ	Gə	አድግ	ᐅAdg	Non-melody hymnal house
ኩ	Ku	ድኩሌ	Dəkkule	None-melody hymnal house
ኝ	ñə	አዝፋኝ	ᐅAzfaññ	Non-melody hymnal house
ጢ	ti	አንቀጥቃጢ	ᐅAnqätqati	Non-melody hymnal house
ው	Wə	ውድቅ	Wədq	Non-melody hymnal house
እ	ᐅ	እጣነ ሞገር	ᐅᐅጥanä Mogär	Non-melody hymnal house
ጸ	ፍi	አርዋጸ	ᐅArwaፍi	Non-melody hymnal house
ጣ	Mi	አግዳጣ	ᐅAgdami	Non-melody hymnal house

3.1.3.2.4. The Replaced and common Semiosises

Some of Amharic semiosises are replaced into Geʿəz semiosis. Most of these Amharic semiosises are provided in poem way. It is also one part of art. However, these semiosises replacment indicates that the development of hymnal semiosises. Even some of Amharic semiosises are changed in to Geʿəz, others few of Amharic semiosises are existening antill the present.

- ጸፍ) Šäf ጸፍርና መስነቅት አዛይ ⇒ this is intoning continually until the day.(not shifted)
- የወ ሎሌ-)Yäwä Lole ⇒ ጸፍ- Šäf (ጸፍርና መስነቅት አዛይ....)
- ሸሽ -šäs ⇒ ህዩ ውኪ(ህዩንተ አበውኪ)

ዕፁ- መኒ-፻፳፱ Männi	⇒ ጥዑ (ጥዑም ለጉሬዩ)
በሶ በሶ-Bässon Bässon	⇒ ባኡ
ኅ -ዚ	⇒ ሌሊ
ረረ- Räre	⇒ ራ (ቀደሳ ወአክበራ)
ረብ - Räv	⇒ ዓዑ
አዩ -፻Aye	⇒ ብራ (ኅብራቲሆሙ ይመስል መረግደ)
ሪት-Rit	⇒ እን ለኪ(እንዘ ንሰግድ ንብለኪ)
ዩማ- Yemma	⇒ ላከ
ቢ- Bi	⇒ this is intoning continually until the day.(not shifted)
ጸጅ ጸጅ- Şägg	⇒ ማር ፣ ሃሌ ሃሌ (ማርያም)
ሳዊ ለሰ - Sawi lä	⇒ ኢያ እሳ(ኢያዋያ እሳተ መለኮት)
ስን በማ- Sən Bämä	⇒ እም ይን (እምአስካለ ወይን)
ቡቡ- Bubä	⇒ this is intoning continually until the day.(not shifted)
ማየ - Mayä	⇒ ንዋ (ማየ ሸንኮር ፈሰሰ በጎንደር)
ኅዘ ክን- Hüzä Kən	⇒ ርእ ገጸ (ርእየተ ገጸ ጽጌ ደንጎላት)
የጎ ኢያ-Yägo ፻Iyya	⇒ እም ይን (እምአስካለ ወይን)
ዓሣ የሙ- ፻Asä Yämä	⇒ ዑ
አቴ አደ- ፻Ete ፻Adä	⇒ ቤ (ቅድስት ቤተ ክርስቲያን)
ዕጣ አለ- ፻Eṭa ፻Allä	⇒ ዘሎ (ዘሎቱ)
ዙ-Zu	⇒ this is intoning continually until the day.(not shifted) (ቡ)

3.2. Application of Hymnal Semiosises

According to Ashenafi (1971), (Shelemaey), (Kay Kaufman), (Peter Jeffery) and Ingrid Monson(1993) and other scholars, as well as I had attested on the above pictured, hymnal books, hymnal semiosises or signs are served on the above lines of the liturgical musics. They are signed in minimal script part of with the coordination of alphabetic and non alphabetic semiosises. Some of those hymnal semiosises or signs will come in the right or the left side to serve as a Bet (ቤት). These bets or the hymanal houses (ቤቶች) all are the alphabetic semiosises. However the hymnal signs had applicable in many ways that abbreviated in different types.

3.2.1. Categories of hymnal Abbreviation with interpretation

In this category, there are ten types of hymnal semiosises abbreviated by Ethiopic liturgical music scholars. These abbreviation types are not studied until the present. When the scholars applied those semiosises in shortend form, they did not have common rule to use as a sign or semiosis with hymnal intonation. However, the researcher has collected considerable Ethiopic hymnal semiosises and grouped briefly their categories. These categories which are the bases in this tradition described as follow: Category one is, one script abbreviation. Category two is first two scripts abbreviation. Category three is last two scripts abbreviation. Category four is dual acronymic first scripts abbreviation. Category five is dual last scripts abbreviation. Category six is first and last two scripts abbreviation. Category seven is two middle scripts sbbreviated. Category eight is the Ethiopic or Gəʿəz numbers as hymnal semiosises. Category nine: Full words signed without abbreviation. Category ten: The last one category is other meaning ful semiosises. In my views, these ten types of categories of abbreviation may indicate that example of (በዘዐሥርቱ አውታሪሁ መዝሙረ ማኅሌት ወመሰንቆ).

3.2.1.1. One Script Abbreviation

One script abbreviation system is refered to as one type of shortened form of system. It gives the hymnal service, forming from words, phrases and also sentences. This Fidel or script semiosises could be occurred in the word initial, middle and in the end. These Ethiopic scripts are much considerable in liturgical music to give hymnal notation. The semiosises are not ruled in terms of hymnal signs selection or signs in shortened form. Even they have no rule, I have selected ten semiosises to interprate and transliterate properly from 93 semiosises. These ten semiosises could show considerable word initial, middle and in the end. The other several semiosises are included in the index part.

ግዕዝ/ Gəʿəz melody: The semiosis is ጊ-Gi. The full phrase is, ለጊዜ ዝናም= Lă-Gize Zənam/ which means, session of to rain. The place of Səräy is in ክረመት ድን and this semiosis had organized or shortend from two words; it clipped in middle part of the words.

The semiosis is ኅ-፲፩.the full phrase is ኅብስተ= ፲፩፡፳፯/ which meanse, bread. The place of Səräy is in ከሚካኤል ድን; this semiosis had estabilishe or shortened from one word and it is the word intial.

The semiosis is ቁ- Qu. the full phrase is ቁም በዘሀሎኩ= Qum Bāzähällökä / which means, you must stop at you arrive. The place of Säräy is in አስተምህሮድጓ; the semiosis had clipped from two words and it is the word initial.

The semiosis is ማ- Ma . the full phrase is, ማኅሌት = Maḥlet/ which means, hymn or chant. The place of Säräy is in አስተምህሮ ድጓ the semiosis had clipped from one word and it is the word initial clipping.

The semiosis is ሢ- sí. the full phrase is በሢመትኩ= Bäsímätäkä /which means, in your authority. The root of the Säräy is ሢካኤልድጓ and the semiosis had clipped from one word and it is the word middle clipping.

The semiosis is ሮ- Ro. The full phrase is በደሮ ለጴጥሮስ= Bädäro Läpetros/ which means, some body go a head the Piter. The root of the Säräy is ትንሣኤድጓ and the semiosis had clipped from one word and it is the last word clipping.

The semiosis is ዢ- Zi. The full phrase is ተከዢ= Täkkäzi/ which means, name of the river. The root of the Säräy is ተከዢ ድጓ and the semiosis had clipped from one word and it is the last word clipping.

The semiosis is ታ- Ta. The full phrase is ታቦት= Tabot/ the meaning of Tabot is Tabernacle. The setting of the Säräy is ከማርያም ድጓ it selected from one word and the semiosis has clipped the word initialism.

The semiosis is ጉ- Gu. The full phrase is ትጉጋን =Təguḥan/ which means, Diligents. Setting of the Säräy is occurred in ከአርባዕቱ እንስሳ ድጓ. it is selected from one word and the semiosis has clipped the word middle.

The semiosis is ኑ- Nu. The full phrase is,ንዜኑ = Nəzennu/ which means, we will talk. Setting of the Säräy is occurred in ልደት ድጓ; and the semiosis had clipped from one word and it is the last word clipping.

3.2.1.2. First Two Scripts Abbreviation

The first two script abbreviations mean semiosises which are selected from words and phrases. The full phrase would comprise one or two words or three words. It implies that the hymnal semiosises are abbreviated from the first word clipped two scripts at the word intial. Considerable semiosise follow such types of abbreviation system. These semiosises include about 183 members.

Melody type is, ግዕዝ/ Gə'əz: The semiosis is ለማ- Lāma. The full phras is ለማርያም = Lā-Marəyam / which means, to Mary. The setting of the Səräy is occurred in ፋሲካ ድን; the full phrase had comprised one word and it has two Fidel or script from the initialism.

The semiosis is መብ- Mäbä. the full phrase is, መበለት= Mäbällät/ which means, the eldest femal who has no hasband. The setting of the Səräy is occurred in ጊዮርጊስ ድን; the full phrase had comprised one word and it has two Fidel or script from the initialism.

The semiosis is መን-Män. The full phrase is መንክረ ገብሩ አይሁድ= Mänkörä Gäbru ሕይወት/ which means, the Jewish had did the miracle. The setting of the Səräy is occurred in ፋሲካ ድን; the full phrase had comprised three words and it has two Fidel or script from the initialism.

The semiosis is መለ- Mälä. The full phrase is መለኮት ወፍቅር =Mäläkot Wä- Fəqr/ which means, Divine and love. The setting of the Səräy is occurred in ማርያም ድን; the phrasal words are organized from two words and the semiosis has two scripts from the initialim.

The semiosis is መስ- Mäs. The phrase is መስቀል= Mäsqäl/ which means, cross. The setting of the Səräy is occurred in መስቀል ድን; the phrase is one word and the semiosis had taken two scripts from the initialim.

The semiosis is መሐ- Mähä. the complete phrase is መሐለ በርእሱ= Mähälä Bā- Rə'əsu/ which means, he swore by himself. The place of the Səräy is occurred in አብርሃም ድን; the phrasal words are organized from two words and the semiosis had taken two scripts from the initialim.

The semiosis is መጽ- Mäs. The full phrase is called መጽአ= Mäs'a/ which means, he came. The place of the Säräy is occurred in ደብረ ታቦር ድን; the phrase is one word and the semiosis had taken two scripts from the initialim.

The semiosis is ሚመ- Mimä. The full phrase is ሚ መጠነ= Mi-Mätänä/ that means, how much. The place of the Säräy is occurred in ማርቆስ ድን; the phrasal words are organized from two words and the semiosis had taken two scripts from the initialim.

The semiosis is ማር- Mar. The full phrase is ማርያም= Marəyam/ this is the name of St. Mary. The place of the Säräy is occurred in ማርያም ድን; the phrasal word is one and the semiosis had taken two scripts from the initialim.

The semiosis is ሰስ- Säss. the full phrase is ሰስሉ= Sässəlu/ it is the prular form of the men; that means, you far away. The place of the Säräy is occurred in የሐንስ ድን; the phrasal word is one and the semiosis had taken two scripts from the initialim.

3.2.1.3. Last Two Scripts Abbreviation

From the given word, the last two scripts abbreviation would be clipped to represent two semiosises. This condition may happen in one or more words. However, these abbreviation types are not randomly picked up to represent semiosises, but they are taken from the last two scripts. In the tradition of hymnal semiosises there are several such type of last two scripts abbreviation in most hymnal books.

Melody type is, ግዕዝ/ Gəʼəz: The semiosis is ሊሁ-Lihu. The full phrase is ለሊሁ=Lälihu/the translation is, his self. The place of the Säräy is occurred in ፋሲካ ድን; the phrasal word is one and the semiosis had taken two scripts from the end of the word.

The semiosis is ላት-Lat. The phrasal word is ለጋላት =Lägalat/ which is a prular form. That means, the place and the people are living under Galat. ማስረጃ፣ አስጋወ ሎሙ ፊቃሮ ቅድስተ ወመጠወሙ ክሣዶ ክብርተ ለጋላት አው ለሰብአ ጋላት ወኮነ ሰማዕተ ብፁዕ ጴጥሮስ ሊቀ ካህናት ተፍጻሜ ሰማዕት፣፣ (የጴጥሮስ ድን፣ 2008) The place of the Säräy is occurred in ጴጥሮስ ድን; the phrasal word is one and the semiosis had taken two scripts from the end of the word.

The semiosis is ዲር Dir. The full phrase is ለገዲር ውስተ ከርሳ= Lā-ḥädir wöstä kärsa/ which means, to stay with her utres. The place of the Säräy occurred in from Gabriel /ከገብርኤል ድን; the phrasal words are three and the semiosis had taken two scripts from the end of the word.

The semiosis is ዳቂ-Daқи. The full phrase is ለገዳቂ= Lā-Nädaқи/ which means, to the worker. The place of the Säräy is occurred in ልደት ድን; the phrasal word is one and the semiosis had taken two scripts from the end of the word.

The semiosis is ሬሁ- Rehu. The full phrase is መጽአ እምድጎሬሁ= Mäs'a ʾEmdəḥrehu/ which means, he came to in his behind. The root of the semiosis is ድጎሬሁ. The place of the Säräy is occurred in ከገብርኤል ድን; the phrasal words are two and the semiosis had taken two scripts from the end of the word.

The semiosis is ረረ- Rärä. The full phrase is also called ሣረረ =Śarärä/ which means, hi did. The place of the Säräy is in ጌና ድን; the phrasal word is one and the semiosis had taken two scripts from the end of the word.

The semiosis is ባኬ- Bake. The full phrase is ሰባኬ (ወንጌል)= Säbake Wängel/ which means, the preture of the Gosple. The place of the Säräy is in የሐንስ ድን; the phrasal word is one and the semiosis had taken two scripts from the end of the word. I added the word (ወንጌል) to identify that the word what the meaning is.

The hymnal semiosis is ብረ- Bärä. the ful phrase is በጎበ ተቀብረ= Bähäbä Täqäbrä/ along to he entombed. The place of the Säräy is in ከትንሣኤ ድን; the phrasal words are two and the semiosis had taken two scripts from the end of the word.

The hymnal semiosis is ደቱ- Dätu. The full phrase is also called በእንተ ልደቱ= Bäʾənt Lädätu/ which means, about his birth. The place of the Säräy is in ልደት ድን; the phrasal words are two and the semiosis had taken two scripts from the end of the word.

The hymnal semiosis is ደሙ- Dämu. The full word is በደሙ= Bä-Dämu/ which the translation is called, by his blood. The word በደሙ- Bä-Dämu had three scripts but በ affixation that semiosis had clipped the meaning ful word ደሙ-Dämu by avoiding the affixation በ-Bä The place of the Säräy is in ስብከትደን; the phrasal word is one and the semiosis had taken two scripts from the end of the word.

3.2.1.4. Dual Acronymic First Scripts Abbreviation

This abbreviation type is also has its won characteristics. It is more related with acronymic abbreviation type. These Acronymic types of abbreviation system has common rule to represent words, phrases, sentences and also collective names. Many scholars come intern with those acronyms are found at the word initialism. Acronym word means words that comprise only one segment from each base word. (Gila Zabok, 2002:2). So these hymnal semiosises are represented with the base word or the word initialism. However, the initial Fidel or scripts semiosises are doubled. It is the new way of abbreviation system. The words or phrases may be in short or long forms. But the abbreviation type is taken from the base words with two scripts. These dual acronymic abbreviations consist of about 43 members of hymnal semiosises.

Melody type is, ግዕዝ/ Gə'əz: The hymnal semiosis is ሉቃ በሕ Luqa- Baḥ. The full phrase is ሉቃስ ባሕተቱ ተናገረ = Luqas Baḥtitu Tänaḡärä/ which means, Luk purely talked. The foundation of the Säräy is in ሉቃስ ደን; the words are making a sens and sentence. In this sentence, semiosis has adapted two scripts respectably from each base word except ተናገረ Tänaḡärä.

The hymnal semiosis is ልብ ዘመ- Ləb Zämä. the full phrase had comprised ልብሱ ዘመብረቅ = Ləbsu Zämäbräq/ which means, his clothing is the lightning. The foundation of the Säräy is in ግዛኤል ደን; in this sentence, semiosis has adapted two scripts respectably from each base word.

The hymnal semiosis is ትሕ ወፍ- Təḥ Wäf. The full phrase is ትሕትና ወፍቅር= Təḥtəna Wä- Fəqr/ which means, humbleness and love. The foundation of the Säräy is in

ዮሐንስ ድን; in this sentence, semiosis has adapted two scripts respectably from two base words.

The hymnal semiosis is **ትን ሰሙ**- Tən Sämä. The full phrase is **ትንግሥ ሰሙያ**= Tənsá'e Sämäya/ which means, he called the name of the Easter, **ትንግሥ ሰሙያ**/ Tənsá'e'. The foundation of the Səräy is in **ትንግሥ ድን** and semiosis has adapted two scripts respectably from two base words.

The hymnal semiosis is **ኩሉ ምድ**- Ku Məd. The full phrase is **ውስተ ኩሉ ምድር**/ Wəstä Kulu Mäd/ which means, in to all over the earth. The place of the Səräy in occurred in **ሐዋርያት ድን** and semiosis has adapted two scripts respectably from two base words.

The hymnal semiosis is **ገሚ ገሚ**- Gämi Gämi. The full phrase is **ገሚድ ገሚድ**= Gämid Gämid/ which means, the place of the Səräy is occurred in **ጽጌ ድን** and semiosis has adapted two scripts respectably from two base words.

The hymnal semiosis is **ጳው ለጢ**- pawə Läṭ. The full phrase is **ጳውሎስ ለጢሞቴዎስ**= pawəlos Läṭmotewos/ which means, pawəlos **ጳውሎስ** to **ጢሞቴዎስ** Lä-ṭmotewos. The setting of the Səräy occurred in **ጴጥሮስ ድን** and semiosis has adapted two scripts respectably from two base words.

Melody type is, ³Ar³aray/**አራራይ**: The hymnal semiosis is **ለኩ ዓለ**- Läku 'alä. The full of the phrase is **ለኩሉ ዓለም** = Läkulu 'Aläm/ which means, to the whole world. Setting of the Səräy semiosis occurred in **ብርሃን ድን** and semiosis has adapted two scripts respectably from two base words as well as its melody type is also ³Ar³aray hymn.

The hymnal semiosis is **ቆመ ሎሙ**- Qomä Lomu. The full phrase is **ቆመ ሎሙ**= Qomä Lomu/ which means, he stood for them. Setting of the Səräy semiosis occurred in **ኤልያስ ድን**. This semiosis is not shortened like others. It has a full meaning by it self as the full phrase. Happend this condition firs and last words are the same and no scripts before and after of the semiosis.

The hymnal semiosis is ነገ ስሙ- Nägä Sämä. the full phrase is ነገርኩ ስሙከ ለሰብእ= Nägärku Sämäkä Läsäb'ə/ which means, I told your name for the human beings. Setting of the Səräy semiosis occurred in ትንሣኤ ድጓ; the words are making a sense and sentence. In this sentence, semiosis has adapted two scripts respectably from each base word except ለሰብእ Läsäb'ə.

3.2.1.5. Dual Last Scripts Abbreviation

This type of hymnal semiosis abbreviation system is the opposite of that dual 'acronymic First Scripts'. Because the 'dual Acronym first script' is picked up the first two sequences of scripts from base words initialism. But this 'dual last scripts abbreviation' is the only one comprised of last two scripts. The way may contain from that one word, phrase or three words. This is visversa of the dual Acronymic abbreviation type. In this context, dual means, the two sequences of scripts when become together or sequentially. These semioses are the little members of abbreviation system. I have searched about 18 members of semiosis.

Melody type is, ግ ዕዝ/ Gə'əz: The hymnal semiosis is ርሂ ርሂ-Rəhi Rəhi. The full phrase is አብርሂ አብርሂ= 'Abrəhi 'Abrəhi. It is word repetition or word frequency/ the translation of this phrase is, you aglow or flash. That ሂ/hi is indicated the feminist marker. That is a polite command for her. Setting of the Səräy semiosis occurred in ግርዖም ድጓ; this semiosis had the similar two abbreviations clipped type. (ርሂ ርሂ) then it had organized from two words.

The hymnal semiosis is ብራ ኔሃ- Bəra Neha. The full phrase is እንተ ይገብራ እምኔሃ= 'Entä 'Igäbra 'Eməneha. Setting of the Səräy semiosis occurred in ግርዖም ድጓ; this semiosis had organized from two words and the clipping of last respective initials or scripts.

The hymnal semiosis is ዝኑ ንጋ-Zənu Nəga. The full phrase is ከመዝኑ እንጋ= Kämäzənu 'Enga. This phrasal word is indicated the question. ከመ /Kämä is an affixation; by itself not gives a full meaning. ዝ/ Zə, is a meaning full word in Gə'əz language. ኑ/

Nu is serving as a question mark in Gəʿəz language. The meaning of the phrasal word translated is, is it like this? Setting of the Səräy semiosis is occurred in **ገበርኤል ድን**; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

The hymnal semiosis is **ውር ሕር-Wər Hər**. The full phrase is **የሐውር ዲበ ባሕር= Yähawər Dibä- Baḥr/** which means, he is going to over the sea. Setting of the Səräy semiosis is occurred in **ትንሣኤ ድን**; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

Melody type is, ^ʿAr^ʿaray/**አራራይ**: The hymnal semiosis is **ላዲ ልዎ-Ladi Löwo**. The full phrase **ለወላዲ ይብልዎ= Lä- Wäladi Yəbləwwo**. I interpreted the semiosis phrasal word, which means, they sired for father. Setting of the Səräy semiosis is occurred in **ስብከት ድን**; this semiosis had organized from two words and the clipping of last respective Fidels or scripts. Even the melody type is ^ʿAr^ʿaray/**አራራይ** semiosis had organized from two words and the clipping of last respective Fidels or scripts. Because of the abbreviation system is ‘dual last scripts’ semiosis type.

Melody type is, ^ʿEzl/**ዕዝል**: The hymnal semiosis is **ቅት ለለ-Qət Lälä**. The full phrase **በአጽርቅት ተጠብለለ= Bä-^ʿAṣrəqt Tätäblälä/** which means, he enfolded with cloth. Setting of the Səräy semiosis is occurred in **ልደት ድን**; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

The hymnal semiosis is **ጺሐ ጋሃ- Şiho Gaha**. The hymnal semiosis is **አንጺሐ ሥጋሃ= ^ʿAnṣiho Śəgaha/** which means, he cleaned her meat. Setting of the Səräy semiosis is occurred in **ማርያም ድን**; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

The hymnal semiosis is **ሲካ ሂል- Sika Hil**. The full phrase is **ፋሲካ ብሂል= Fasika Bəhil/** which means, Easter meaning. The place of the Səräy semiosis is

occurrend in ፋሲካ ድጓ; this semiosis had organized from two words and the clipping of last respective Fidels or scripts. Melody type is, ግዕዝ/ Gəʿəz: The hymnal semiosis is እዎ ሊተ- ʾƏwo Litä. The full phrase is ወአምጽእዎ ሊተ= Wä- ʾAmṣəʾəwwo Litä/ which means, welcome to me. Setting of the Səräy semiosis is occurred in ሆሳዕና ጸመድጓ; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

Melody type is, ʾArʾaray/አራራይ: The hymnal semiosis is ልዎ ቦት- Ləwwa Bot. The full phrase is ተቀበልዎ ለታቦት= Täqbbäləwwa Lätabot/ it is a command sentence; which means, you must be accept the Tabernacle. Setting of the Səräy semiosis is occurred in ሆሳዕና ጸመድጓ; this semiosis had organized from two words and the clipping of last respective Fidels or scripts.

3.2.1.6. First and Last Two Scripts Abbreviation

This type of hymnal semiosis abbreviation system has comprised the numerous members of hymnal semiosises. This is also the exceptional abbreviation type from the others. Even the phrases are long or short, the semiosis type or the abbreviation clipping form is ‘first and last two scripts abbreviation systeme.’ First two scripts means, from the first base word pickup two respective scripts and last two scripts mean, from hymnal phras, word or sentence the semiosis wouldbe clipping in the last base word. This may be a single word or words. In this case the hymnal semiosis will select by taking the first and the last two- two scripts by avoiding the middle part. From these considerable types of semiosises (the members of 229 semiosis), there are four ‘first one and last one’ semiosises. This semiosis type is not far from the ‘firs two and last two semiosis type. These semiosises both are clipping in similar sight except the numbers of script or Fidel. Let me tray to show their examples.

Melody type is, ግዕዝ/ Gəʿəz: The hymnal semiosis is ህላ ቡር- Həlla Bur. the full phrase is ህላዌክ ጎቡር=həllawekä həbur/ which means, your living is together. The plase of this Səräy is in ደብረ ታቦር ድጓ/ kä-däbrä Tabor -Dəgg^{wa}; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is **ሐዋ ሩነ**-Hwa Runä. The full phrase is **ሐዋርያት መሀሩነ**=Häwarəyat Mähärunä. By the way, the phrases are two words and they are giving the meaning full sentence. Which means, Apposles thought us. The place of Səräy semiosis exists in **ሐዋርያት ድን**; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is **ቀጸ ሐይ**- Qäṣä Həy. The full phrase is **ቀጸበቶ ፀሐይ**= Qäṣäbätto Ṣähäy/ it so one full sentence in this hymnal semiosis. This means, the Sun cited him. The sight of the Səräy is occurred in **መስቀል ድን**; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is **በደ ቦር**- Bädä Bor. The full phrase is **በደብር በደብረ ታቦር**= Bädäbr Bädäbrä Tabor/ this semiosis had three words but one meaning. This means, in big mountain. The sight of this semiosis Səräy occurred in **ደብረ ታቦር ድን**; this hymnal semiosis had organized from three words and it had clipped from first two – last two scripts.

The hymnal semiosis is **በሐ ጽሕ**- Bähä Ṣəḥ. The full phrase is **በሐሊበ ንጽሕ**= Bähälibä Nəṣḥ/ this means, in pure milk. The sight of this Səräy semiosis is occurred in **የሐንስ ድን**; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is **አይ ሀሎ**- ሕAy Hä. The full phrase is, **አይቴ ሀሎ**= ሕAyte Hällo/ this means, where is he exist? This is the act of asking phrase. The sight of the Səräy semiosis is occurred in **ትንግኤ ድን**; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is **እም ሁብ**-፳Em hub. The full phrase is, **እምሰማይ ይሁብ**= ፳Emsämay Yəhub/ this means, he gives the rain from the sky. The place of

Səräy semiosis is occurred in ክረምትድን; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is ክፍ ባእ- Kəf Baʾə. The full phrase is, ክፍለነ ንባእ= Kəflännä Nəbaʾə/ which means, give us the chance to enter in. The place of Səräy semiosis is occurred in ጸድቃን ድን; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is ሰገ ሎቱ- Sägä Lotu. The full phrase is, ሰገዱ ሎቱ= Sägädu Lottu/ which means, they prostrated for him. The place of Səräy semiosis is occurred in ልደት ድን; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

The hymnal semiosis is ሰሎ ጥቀ-Sälo ጥቃጃ. The full phrase is, ሰሎሞን ጥቀ= Sälonon ጥቃጃ/ this means, even Sälonon.... The place of Səräy semiosis is occurred in ጽጌ ድን; this hymnal semiosis had organized from two words and it had clipped from first two – last two scripts.

These the next four semiosises are occurred in the category of ‘first two and last two abbreviation’ type. But the difference is two scripts and one script. The ‘first two and last two abbreviation’ type is comprised two first-two last scripts. However these four types of semiosises are contained ‘first one and last one semiosises. Let me try to show the examples of the four abbreviation type.

The hymnal semiosis is ጲ ፈ- pi Fä. The full phrase is, ጲላጦስ መጻሕፈ= pilaṭos Məṣḥäfä/ this means, pilaṭos had rote the text. The place of Səräy semiosis is occurred in ቅዳም ሥዑር ጸመድን; these types of semiosises had clipped from two words and the semiosises are abbreviated ‘First one and Last one’ type of clipping.

The hymnal semiosis is ደ ሳ- Dä Sa. The full phrase is or the words are, ደመና ልብሳ= Dämmäna Ləbsa/ this means, her cloth is cloud. The place of Səräy

semiosis is occurred in **ጠቢይ ቅዳሴ**; these types of semioses had clipped from two words and the semioses are abbreviated ‘First one and Last one’ type of clipping.

The hymnal semiosis is **ና ኑ-** Na nu. The full phrase is, **ናሁ ንዜኑ/** which means, we will talk now or we are talking now. The place of Səräy semiosis is occurred in **አፈ ወርቅ ቅዳሴ**; these types of semioses had clipped from two words and the semioses are abbreviated ‘First one and Last one’ type of clipping.

The hymnal semiosis is **ህ ቱ-** Hə Tu. the full phrase is or the words are, **ህልው ውእቱ** = Həlləw Wəʾətu/ this means, he is the existence. The place of Səräy semiosis is occurred in **አፈ ወርቅ ቅዳሴ**; these types of semioses had clipped from two words and the semioses are abbreviated ‘First one and Last one’ type of clipping.

3.2.1.7. Two Middle Scripts Abbreviation

The other hymnal abbreviation system is the ‘two middle scripts abbreviation system’. In this context, middle mean, that semioses has clipped from the middle part of the word, phrase or more words. This types of semioses are comprised the two scripts in the middle part of in hymnal note. These semioses have members of about 20 clipping signs. The transliteration and translation of semioses is as follow.

Melody type is, **ግዕዝ/** Gəʿəz: The hymnal semiosis is **ጦላ-** Ṭola. The full phrase is **በመንጦላዕተ ሥጋሁ=** Bā-Māṇṭolaʿətä Śəgahu/ which means, by the curtain of his meat. The place of Səräy semiosis is occurred in **ትንሣኤድን**; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is **ገዎ-**Gäwo. The full word is **አሠርገዎሙ** = ʾAsärgäwomu/ this means, he had recompensed them. The place of Səräy semiosis is occurred in **ሐዋርያትድን**; the simiosis had organized from one word and it had clipped in the middle part of the word.

The hymnal semiosis is **ሌዎ**- Lewo. The words are, **እምደብረ ኤሌዎን**= ʾĪmdäbrä ʾElewon/ this means, the mauntain of the ʾElewon. The place of Säräy semiosis is occurred in **ሆሳዕና ድን**; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is **ነጽ**- Neṣ. The full phrase is or word is, **ዘይነጽር** = Zä-Yəneṣṣər/ means, he are watchig. The place of Säräy semiosis is occurred in **አስተምህሮ ድን**; the simiosis had organized from one word and it had clipped in the middle part of the word.

The hymnal semiosis is **ፈቀ**- Fäqä. the full phrase is **ጊዜ ፈቀደ**= Gize Fäqädä/ this means, when he permitted. . The place of Säräy semiosis is occurred in **ዘወረደ ጸመድን**; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is **ዓዮ**- ʿAyo. The full phrase is or word is, **ረዓዮሙ**= Rāʿayyomu/ this means, you look after them. The place of Säräy semiosis is occurred in **መስተጋብዕ/ምዕራፍ**; the simiosis had organized from one word and it had clipped in the middle part of the word.

The hymnal semiosis is **ቲሆ**-Tihu. The full phrase or word is, **ወእምስብሐቲሆሙ**= Wä- ʾĪmsəbhätihomu/ from their compliment. The place of Säräy semiosis is occurred in **አንቀጸ ብርሃን/ምዕራፍ**; the simiosis had organized from one word and it had clipped in the middle part of the word.

The hymnal semiosis is **ሐራ**- Ḥära. The full phrase is, **ወሐራ ሰማይ**= Wä- Ḥära Sämay/ this means, the swarm of Heavens. The place of Säräy semiosis is occurred in **አንቀጸ ብርሃን/ምዕራፍ**; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is **ለዕ**- Ləʿə. The full phrase is, **ወለዕልት**= Wä- Ləʿəlt/ which means, princess. The place of Säräy semiosis is occurred in **አንቀጸ ብርሃን/ምዕራፍ**; the simiosis had organized from one word and it had clipped in the middle part of the word.

The hymnal semiosis is ጠለ- Ṭällä. The full phrase is, እምጠለ ቤትከ = ʾĒmṭllä Betäkä/ which means, in the lush of your home. The place of Səräy semiosis is occurred in ክረምት ዝማሬ; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is ባሕ- Baḥ. The full phrase is, ፍኖተ ባሕር= Fənotä Baḥr/ which means, the way of the sea. The place of Səräy semiosis is occurred in ዘይነግሥ; the simiosis had organized from two words and it had clipped in the middle part of the word.

The hymnal semiosis is አ. ጥ- ʾĪt. The full phrase is, ወአያጥአሙ= Wä- ʾIyyaḥṭəʾomu/ this means, they are easiness by him. The place of Səräy semiosis is occurred in አስተምህሮ ዝማሬ; the simiosis had organized from one word and it had clipped in the middle part of the word.

3.2.1.8. The Ethiopic or Gəʿəz Numbers as Hymnal Semioses

These types of numbers semioses are the parts of hymnal notations. These are such number of semioses written or signed on the above of liturgical notes. These Gəʿəz numbers which are represented itself or with script as hymnal notation. In this case, has never reading different and confusion in terms of readers and chanters. Gəʿəz numbers hymnal semioses are occurred in the three modes Gəʿəz, ʿĒzl and ʾAraray melodies. However these semioses are referred to as hymnal signs individually as well as together with in Gəʿəz Alphabets. I found ten Ethiopic number hymnal semioses and no any body who has studied these number hymnal semioses of ፫ /፫ተ- ፫ተ አስማተ, ፬ ሣ- በ፪ ዓሣ, ፈነ ፪ተ- ፈነወ ክልኤተ, ፩ዱ- አሐዱ, ፩- ወሚካኤል አሐዱ, ፩-፩ዱ ሕሊናሆሙ,.. And so on are the Ethiopic number semioses. So their transliteration and interpretation is also as follow:

Melody type is ግዕዝ/ Gəʿəz ፫ /፫ተ- śälästä the full phrase is: ፫ተ አስማተ śälästä ʾAsmatä / which means, *the three names*. And it found in ዘወረደ ጾመ ድጓ this semiosis has comprised one or two sign. This is the signer option to write on the hymnal notes. ፪ ሣ Käləʾe-śā the full phrase is: በ፪ ዓሣ Bā- Käləʾe-ʿAśā / which means, *by two fishes*. And it is found in

የሐንስ ዝማሬ it has organized from two words. ፈነ ፪ተ Fännä- Kələ^əetä the full phrase: ፈነወ ክልኤተ Fännäwä- Kələ^əetä / which means, *he had sent the two*. Its place of Səräy is, in ሆሳዕና ጸመድን and it has established from two words. ፩ዱ ሰሐዳሁ the full phrase is also similar with the abbreviation type. አሐዱ ሰሐዳሁ / which means that indicate the number is *one*. Place of Səräy is ሥርዓተ ቅዳሴ and it contains one word.

Melody type is አራራይ/ Araray ፩ ሰሐዳሁ the full phrase is: ወሚካኤል አሐዱ Wä-mika^əel ሰሐዳሁ/ which means, *the one Michael*. Found of Səräy is, in ሠለስት/ምዕራፍ and the full phrase has included two words. ፩ ሰሐዳሁ the full phrase is: ፩ዱ ሕሊናሆሙ ሰሐዳሁ-ዘጠላሙ/ which means, *their idea is one*. Its place of Səräy is, ኤልያስ ድን and it has two words. ፴ ሳሌሳ the full phrase is also like the abbreviation type. ሠላላ ሳሌሳ / which means, number *thirty*. The place of the Səräy is, ከነግሥ and it has only one word.

Melody type is ዕዝል/ ሮዘል ኃዲ ፺ ዘዳዳው Täsə^əa the phrase is also similar with in abbreviation part. The hymnal note and the semiosis part have the equal scripts, because they are written in similar shortened. ኃዲ ፺ ዘዳዳው Täsə^əa/ which means, *he spared the ninety nine*. The place of the Səräy is, in ጥምቀትድን and this semiosis and full phrase have the two words. ፲ቱ ቃላ ለሳሳርታ-ባላ, the full phrase of this semiosis is, ፲ቱ ቃላት ለሳሳርታ-ባላ/ which means, *the ten words*. Its place of Səräy is occurred in ውዳሴ ማር/ምዕራፍ and this is also the member of two words. ፩ ሰሐዳሁ-the full phrase is: ፩ ማኅበራሙ ሰሐዳሁ Maḥbäromu/ the interpretation is, *their unity is one*. Place of Səräy is in ማርያም ድን as well as this semiosis has the two words.

3.2.1.9. Full Words Sign Without abbreviation

The other abbreviation system is, never shortened form semiosis. This means, full words are signed without abbreviation in hymnal books. These semioses are represented as hymnal notations without clipping form. Even these Semioses no abbreviated, not the common rule

in hymnal books. Their typical semiosises sometimes could be shortened and sometimes could be represented in full word. The Examples are provided as follow:

Word Fullness Semiosises	Transliteration	Translation	Types of Modes	Script Quantity	Location
ለተ ስኬ	Litā-ssä-ke	To me	Gə'əz	4	ከአስተምህሮ ድጓ
ቦዕ ንቁ	Bä 'ənqä	Diamond	Gə'əz	4	ሕንፀተ ቤተክርስቲያን
ትቤ	Təbe	She will say	Gə'əz	2	ከቂረቆስ ድጓ
አባ	'Abba	Fathe	Gə'əz	2	ተንሣኤ ድጓ
አከ ለን	'Akälännä	Enouph to us	Gə'əz	4	ከአስተምህሮ
ኮን	Konä	Did	Gə'əz	2	ከጻድቃን ድጓ
ኩሉ	Kullu	All	Gə'əz	2	ከሐዋርያት ድጓ
ሐራ	Hära	Swarm	Gə'əz	2	ከሚናስ ድጓ
ዮም	Yom	today	Gə'əz	2	ከልደት ድጓ
ጸጋ	Şägga	Grace	Gə'əz	2	ከመስቀል ድጓ
ቆመ ሎሙ	Qomä lomu	He stand for them	'Araray	4	ከኤልያስ ድጓ
ጥቀ	Təqqä	Even	Gə'əz	2	ከማርያም
ዛቲ	Zatti	This	Gə'əz	2	ከትንሣኤ ድጓ
ይማዕ ፀሮ	Yəma'ə şäro	To win his enemy	Gə'əz	5	ከአብርሃ ወአጽብሐ ድጓ
ቃል	Qal	Sound	'Araray	2	ከየሐንስ ድጓ
ነዋ	Näwa	Please	'Araray	2	ከየሐንስ ድጓ
ወሠ ርከ	Wäsärkä	Day today	'Araray	4	ከገረማ ድጓ
ወቦ	Wä- bo	Existed	'Araray	2	ከአባ የሐኒ ድጓ
ዖፍ	'Of	Bird	'Araray	2	ከግዝረት ድጓ
ጎል	Gol	Corral	'Araray	2	ከየሐንስ ድጓ
ሙኑ	Männu	Who	'EzI	2	ከሚናስ
ትር ለዩ	Tər'ayu	You will see	Gə'əz	4	ከሐዋርያት ድጓ
ኦ ታቦር	'O- Tabor	O, maunten	Gə'əz	4	ከደብረ ታቦር ድጓ
ወለ ቃን	Wäliqanä	The scholars	'EzI	4	ከመላእክት ድጓ
ደናግለ	Dänagälä	The Virgins	'Araray	4	ከደናግል ድጓ
ገዑ	Şä'u	You Get out	'Araray	2	ከማኅበር ድጓ
ጋዳ	Gada	Reward	'EzI	2	ከልደት ድጓ
ጽን	Şäge	Flower	'EzI	2	ከማርያም ድጓ
ቢዛ ኩሉ		The whole umbrella	'EzI		ከልደት
ባሉ	Bä'u	Get in	Gə'əz	2	ከገረማና ጸመድጓ
ባጽ ዋዔ	Bäsəwwä'e	By calling	'EzI	4	ከመስቀል ድጓ
ሥረዊሃ	Şäräwiha	Her root	'EzI	4	ከጽን ድጓ
ጌራ	Gera	Serum	Gə'əz	2	ከዘወረደ ጸመ ድጓ
ትፀውር	Təşäwwur	She will carry	Gə'əz	4	ከምኩራብ ጸመ ድጓ
አሆ	'Oho	Okey	Gə'əz	2	ከዘወረደ ጸመ ድጓ

ዕፀ	፻፳፯	Wood	Gə'əz	2	ከዘወረደ ጾሞ ድጓ
ጾሞ ሙሴ	፳፬ muse	Muse had fast	Gə'əz	4	ከዘወረደ ጾሞ ድጓ
ኮነ	Konä	Did	፻፺፯	2	ከቅድስት ጾሞ ድጓ
ከሙ ይርአይ	Kämä	Like/ as	፻፺፯	2	ከምኩራብ ጾሞ ድጓ
ሉያ	Luya	Luya	Gə'əz	2	አርባዕት (ምዕራፍ)
ቃለ አዋዲ	Qalä	Sound Declaration	Gə'əz	2	አርያም (ምዕራፍ)
ቦሐ ንቦላ	Bähä	We be say goodmorning	Gə'əz	5	አርባዕት (ምዕራፍ)
ዜና	Zena	New	Gə'əz	2	አርባዕት (ምዕራፍ)
ሮሜ	Rome	Rom	፻Araray	2	ሠለስት (ምዕራፍ)
ናሁ	Nahu	Now	፻Araray	2	አርባዕት (ምዕራፍ)
ፍሬ	Färe	Seed	፻Araray	2	አርባዕት (ምዕራፍ)
አኮ ት	፻Akkonu	And	Gə'əz	3	ሙወድስ (ምዕራፍ)
ሎሙ	Lomu	To them	፻Araray	2	አንቀጽ ብርሃን (ምዕራፍ)
ሀዩ	Həyyä	Here	Gə'əz	2	ከወልደ ሃድጓድ ዝማሬ
ማዩ	Mayä	The water	፻Araray	2	ከቃና ዘገሊላ ዝማሬ
ዲቦ ዕፀ	Dibä ፻፳፯	On the wood	Gə'əz	4	ከአዳም ዝማሬ
ካል	Kol	Kol	Gə'əz	2	ከፀአተ ክረምት ዝማሬ
ዘኒ	Zäni	This	፻Araray	2	ከፀአተ ክረምት ዝማሬ
አሮንሃ	Aronəha	To Aron	፻Araray	4	ከአባ ሰላማ ዝማሬ
ቦጻ ጋሁ	Bäsäggahu	In his grace	፻፺፯	4	ከያሬድ ዝማሬ
አሊ	፻Alle	Anguish	፻፺፯	4	ከፋሲካ ዝማሬ
አፎ	፻Effo	Why	፻፺፯	2	ከግሩም ቅዳሴ
ዘሊ ኮነ	Zä'ikonä	Did not	፻፺፯	4	ከጰራቅሊጦስ ዝማሬ
የሀ በነ	Yähäbännä	He will give us	፻፺፯	4	ከትንሣኤ ዝማሬ
ይቤ	Yəbe	He is saying	፻፺፯	2	ከያሬድ ዝማሬ
ኡማሙ	Həməmu	His illness	Gə'əz	3	ከቁርቆስ መዋሥዕት
ይመጽእ	Yəməššə'ə	They are coming	Gə'əz	4	ከማርያም መዋሥዕት
ቃለ	Qalä	The word	Gə'əz	2	ከዮሐንስ መዋሥዕት
ወፍቡነ	Wäfəṭunä	Be fast	Gə'əz	4	ከኢፃናት መዋሥዕት
ቃል	Qale	The word	Gə'əz	2	ከአማኑኤል መዋሥዕት
ዓለ ሙኒ	፻Alämuni	The world	Gə'əz	4	ከሆሳዕና ድጓ
ይሁ ዳስ	Yəhuda-ssä	The Yəhuda	Gə'əz	4	ከሙስቀል መዋሥዕት
ፃማ	Şama	Tiredness	Gə'əz	2	ከሙስቀል መዋሥዕት
ዴና	Şena	Aroma	Gə'əz	2	ከገብረ ክርስቶስ መዋሥዕት
ቦጽ ዮን	Bäsəyon	In şəyon	፻፺፯	4	ከሆሳዕና ድጓ
ኅበ ቦሊ	Həbä	To	፻Araray	2	ከካህናተ ሰማይ መዋሥዕት
ዝያ ቆን	Zəyaqon	Name of the man	፻፺፯	4	ከእስጢፋኖስ መዋሥዕት
ነቢ ያት	Näbiyat	Prophets	፻፺፯	4	ከስብከት ድጓ
ባቲ	Batti	Had	Gə'əz	2	ከማዕደት ድጓ

ቃለ	Qalä	The word	፻፺፯	2	ከኪዳን
ሥጋ ከነ	Śäga konä	He had to be meat	፻፺፯	4	ቅዳሴ እግዚእ
ቃል	Qal	Sound	፻፺፯	2	ከማርያም ቅዳሴ
በል አባ	Bäl Abba	Say father	ገጽጽ	4	ከአትናቴዎስ ቅዳሴ
ብኪ	Bäki	In to Yours	፻፺፯	2	ከኪዳን
ቲቶ	Tito	The name of the man	፻፺፯	2	ቅዳሴ ሐዋርያት
ዓዲ	፻፺፯	Still	፻፺፯	2	ሥርዓተ ቅዳሴ
ወለ ነኪ	Wälä näni	Ours	፻፺፯	4	መስተብቅራ

3.2.1.10. Other Meaningful Semiosises

Other meaningful Hymnal Abbreviations are existed in different languages beyond that hymnal semiosises. Even this observation is the hypothesis researcher; these semiosises have interpretation beyond the common hymnal service. It maybe refers to the inspiration of students to understand easily in learning time. This is the interesting original work in terms of another idea exploring. The Ethiopic Orthodox Church scholar students to be have remember the oral semiosis with enjoyable and recreation. This type of education is also important to remind. These abbreviations are containing Amharic and Geez additional words when abbreviated. In this case the signs are giving additional meaning with full or in partial part of the words. Yet as others categories of semiosises, I have represented that simiosis as the final way of category.

Melody type is ገጽጽ/ ግዕዝ. The hymnal semiosis is ለማ - Läma. The full form of the phrase is, ለማርያም = Lä-Marəyam/ this means, to St.Mary. In this case the additional meaning is, that semiosis of "ለማ" that translated in Amharic, grewup or fertilized. The place of the Səräy occurred in ፋሲካ ድንጋጌ.

The hymnal semiosis is ላት -Lat. The full form of the phrase is, ለጋላት =Lägalat / this means, to the people of ጋላት/ galat. On the other hand, additional meaning full semiosis is, "ላት" which translated in Amharic language, the tile of sheep. The place of the Səräy occurred in ጴጥሮስ ድንጋጌ.

The hymnal semiosis is ማር- Mar. The full form of the phrase is, ማርያም = Marəyam / which means, St. Mary. On the other hand, additional meaning full semiosis is, "ማር" which translated in Amharic language, a honey. The place of the Səräy occurred in ማርያም ድንጋጌ.

The hymnal semiosis is ቀድ- Qädd. The full form of the phrase or the word is, ቀድሐ= Qädhu/ this means they feached. On the other hand, additional meaning full semiosis is, “ቀድ” which translated in Amharic language, the riesiver of sound or word. The place of the Säräy occurred in መርዓዊ ድን.

The hymnal semiosis is ኑ- Nu. The full form of the phrase or the word is, ንዜኑ= Nəzennu/ which means, we will talk or we are talking. On the other hand, additional meaning full semiosis is, “ኑ” this is the prular form of the second person, which translated in Amharic language, come here! The place of the Säräy occurred in ልደት ድን.

The hymnal semiosis is ግብ- Gəb. The full form of the phrase or the word is, ግብረ= Gəbrä/ this means, the work. On the other hand, additional meaning full semiosis is, “ግብ” which translated in Amharic language, a Goal. The place of the Säräy occurred in ትንሣኤ ድን.

The hymnal semiosis is መብ ውዱ- Mäb Wəddu. This is a partial meaning full semiosis. As I have told before, there are more semiosises are giving the meaning in partial. The full form of the phrase or the word is, መብረቅ ዓውዱ= Mäbräq ‘awdu/ which means, his setting is lightning. On the other hand, additional meaning full semiosis is, “ውዱ” which translated in Amharic language, the beloved. The place of the Säräy occurred in አርባዕቱ እንስሳ ድን.

Melody type is ላላ/ዓራራዶ; the hymnal semiosis is ለኩ ዓለ-Läkku ላላ. This semiosis had gave meanings in two separate semiosises not in partial. The full form of the phrase or the word is, ለኩሉ ዓለም= Läkullu ላላ/ this means, for the entire world. On the other hand, additional meaning full semiosis is, “ለኩ ዓለ” which translated in Amharic language, he gave a command or he sied them, Measure it. The place of the Säräy occurred in ብርሃን ድን.

The hymnal semiosis is ጉት- Gutt. The full form of the phrase or the word is, ሥርጉት= ሰərgut/ this means, awarded. On the other hand, additional meaning full semiosis is, “ጉት” which translated in Amharic language, this is the way of Gə‘əz Poitry /poem or Qəne. The place of the Säräy occurred in ሕንፀተ ቤተክርስቲያን ድን.

The hymnal semiosis is **ቤቴ**- Bete. The full form of the phrase or the word is, **ቤቴል**= Betel/ which means, the home of the God. On the other hand, additional meaning full semiosis is, “**ቤቴ**” which translated in Amharic language, my home. The place of the Säräy occurred in **ጸጌ ድጌ**.

The hymnal semiosis is **ኮራ**- Korra. The full form of the phrase or the word is, **አብሮኮራ**= ሳbrokora/ this is the name the sun. On the other hand, additional meaning full semiosis is, “**ኮራ**” which translated in Amharic language, he had prouded. The place of the Säräy occurred in **ዮሐንስ ድጌ**.

3.3. Semiosises Similarity

These semiosises are written in different hymnal parts to refere as hymnal notation system. These semiosises has comprised the three types of modes: Gəʿəz, ʿƏzl and ሳAraray modes. That semiosises have two or three sign similarities. So, this study is the very important point to understand each semiosises in St. Yared hymnal books. They are also collected from several books to avoid the confusion to the learners and researchers. Maybe there are more similarities if someone who deal too. But, I tried to underline the similarity characters as example. Re mind: These semiosises have no melodic similarity; the similar form is the only script shap of semiosis abbreviation system. No similarity in hymnal houses excep hymnal semiosises represented on the above of liturgical notes. In this case, I could have exposed the examples of some of similarities in hymnal semiosis.

Abbreviation type is **ኅ-ከፀ**. The full form of semiosis is **ኅብስተ**= ከፀbästä. Mode of hymn is Gəʿəz, the place of the Säräy also occurred in **ሚካኤል ድጌ**. Abbreviation type is, **ኅ-ከፀ** . The full form of the semiosis is, **ኅርማን የጎሽ ወይፈን**=ከፀerman Yägoš Wäyfän. Mode of the hymn is ሳAraray and this is Amharic hymnal semiosis. Abbreviation type is, **ኅ-ከፀ**. The full form of semiosis is **ወመድኅን**= Wämädhən. Mode of the hymn is ʿƏzl and the place of the Säräy also occurred in **ልደት ድጌ**. These the above three hymnal semiosises are abbreviated in similar way but in melodic style is different each other.

Abbreviation type is **ሢ-ሰ**. The full form of semiosis is **በሢመት=** Bäsímätəkä. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ሢካኤልድጌ**. Abbreviation type is **ሢ-ሰ**. The full form of semiosis is **ምስለ ሢመትከ=** Məsl śimätəkä Mode of the hymn is, ልገላገል and the place of the Səräy also occurred in **ሰላማ ድጌ**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ተገ-ጥን**. The full form of semiosis is **ተገሥኦ ይጸሊ=** Tānsəʾa yəṣālli. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **አረጋዊ ድጌ**. Abbreviation type is **ተገ-ጥን**. The full form of semiosis is

ተገሥኦ እምነ ሙታገ= Tānsəʾa ʾĒmännä mutan. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ፋሲ ካድጌ**. The above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ለገ-ለገ**. The full form of semiosis is **ለገይሥ=** Lägäyəs. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ዘወረደ ጸመ ድጌ**. Abbreviation type is **ለገ -ለገ**. The full form of semiosis is **ለገባሬ ኩሉ=-**Lägäbare k^wulu. Mode of the hymn is ልገላገል and the place of the Səräy also occurred in **ኪዳን**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ቤ-ቤ**. The full form of semiosis is **ቅድስትቤተክርስቲያን =**Qəddəst Betäkrəstīyan. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ደብረ ዘይት ጸመድጌ**. Abbreviation type is **ቤ-ቤ**. The full form of semiosis is **በቅድመ ቤተ እግዚአብሔር=** Bāqədmä betä ʾĒgziʾabəher. Mode of the hymn is ልገላገል and the place of the Səräy also occurred in **መወድስ/ምዕራፍ**. The above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ቡ-Bu**. The full form of semiosis is **ወለቡ=** Wäläbbu. Mode of the hymn is ^፫ጀzl and the place of the Säräy also occurred in **መስተጋብዕ/ምዕራፍ**. Abbreviation type is **ቡ-Bu**. The full form of semiosis is **አቡነ=** ሳAbunä. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **ዘወረደ ጸመ ድገ**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ዑ-ፍu**. The full form of semiosis is **ወይወወዑ=** Wäywäwu^፫u. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **ፋሲካ ድገ**. Abbreviation type is **ዑ-ፍu**. The full form of semiosis is **ዑቁ=** ፍUqu. Mode of the hymn is ፫Araray and the place of the Säräy also occurred in **ምኩራብ ጸመድገ**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ለዝ- Lätzə**. The full form of semiosis is **ለዝናም=** Lätzənam. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **ሠለስት/ ምዕራፍ**. Abbreviation type is **ለዝ - Lätzə**. The full form of semiosis is **ለዝልዝ=** Lätzləz Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in the whole hymnal parts of like **ለዝልዝ/Lätzləz**. The above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ል-Lə**. The full form of semiosis is **ቃልየ=** Qaləyä. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **አርባዕት/ምዕራፍ**. Abbreviation type is **ል-Lə**. The full form of semiosis is **ዘኢያንቀለቅል=** Zä^፫iyyanqäläqqəl. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **ዘወረደ ጸመድገ**. The above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ነኪ-Näki**. The full form of semiosis is **ኢያድኅኅኪ=** ፫Iyyadəḥnäkki. Mode of the hymn is Gə^፫əz and the place of the Säräy also occurred in **መወድስ/ምዕራፍ**.

Abbreviation type is **ነኪ**-Näki. The full form of semiosis is **ይክድነኪ**= Yəkäddənäki. Mode of the hymn is [˘]Araray and the place of the Səräy also occurred in **አርባዕት/ምዕራፍ**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **፩**- ᐅAḥädu. The full form of semiosis is **ወሚካኤል ፩**= Wämika[˘]elᐅAḥädu. Mode of the hymn is [˘]Araray and the place of the Səräy also occurred in **ሠለስት/ምዕራፍ**. Abbreviation type is **፩** - ᐅAḥädu. The full form of semiosis is **፩ዱ ሐሊናሆሙ**=ᐅAḥädu ḥəllinahomu. Mode of the hymn is Gə[˘]əz and the place of the Səräy also occurred in **ኤልያስ ድጌ**. Abbreviation type is **፩ዱ** - ᐅAḥädu. The full form of semiosis is **አሐዱ**=ᐅAḥädu. Mode of the hymn is Gə[˘]əz and the place of the Səräy also occurred in **ሥርዓተ ቅዳሴ**. So, these the above three hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ዋ**-Wa. The full form of semiosis is **ዋካ ወብርሃን**= Waka wäbərhan. Mode of the hymn is [˘]Ezl and the place of the Səräy also occurred in **አርያም/ምዕራፍ**. Abbreviation type is **ዋ** -Wa. The full form of semiosis is **ይቤልዋ**= Yəbeləwwa. Mode of the hymn is Gə[˘]əz and the place of the Səräy also occurred in **መወድስ/ምዕራፍ**. So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ማ**-Ma. The full form of semiosis is **ማኅሌት**=Maḥlet. Mode of the hymn is Gə[˘]əz and the place of the Səräy also occurred in **አስተምህሮ ድጌ**. Abbreviation type is **ማ**-Ma. The full form of semiosis is **ማኅሌት**= Maḥlet. Mode of the hymn is Gə[˘]əz and the place of the Səräy also occurred in **አባ ዮሐን ስማሬ**. So, these above two hymnal semiosises and full form of the phrase are abbreviated in similar way but in melodic style is different each other.

Abbreviation type is **ር**-Rə. The full form of semiosis is **ርአክዎ**= Rə[˘]ikəwwo. Mode of the hymn is [˘]Ezl and the place of the Səräy also occurred in **ዮሐንስ ስማሬ**. Abbreviation type is

C-Rə. The full form of semiosis is **አንብር=** ሰAnbər. Mode of the hymn is the exceptional way that comprised the three modes: Gəʿəz, ʿƏzl and ʿAraray melodies; the place of the Səräy also occurred in **መስቀል ድን.** So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ህየ-Həyyä.** The full form of semiosis is **ህየንተ አዕማድ ክርስቶስ=** Həyyäntä ሰʿəmad krəstos. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ደብረ ዘይት ጾመ ድን.** Abbreviation type is **ህየ-Həyyä.** The full form of semiosis is **ህየ ንስግድ=** Həyyä nəsäggəd. Mode of the hymn is ʿAraray and the place of the Səräy also occurred in **ወልደ ነጎድንድ ዝማሬ.** So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ዘበ-Zäbä.** The full form of semiosis is **ዘበዳዊት=** Zäbädawit. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ቃና ዘገሊላ ድን.** Abbreviation type is **ዘበ -Zäbä.** The full form of semiosis is **ዘበትንግሥታ=**Zäbätənsäʿəhu. Mode of the hymn is ʿƏzl and the place of the Səräy also occurred in **ፋሲካ ዝማሬ.** Abbreviation type is **ዘበ-Zäbä.** The full form of semiosis is **ዘበ ጾመ በግዑ=** Zäbädämä bäggəʿu. Mode of the hymn is ʿƏzl and the place of the Səräy also occurred in **ቅዳሴ ማርያም.** So, these the above three hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ዜና-Zena.** The full form of semiosis is **ዐቢየ ዜና=**ʿAbiyyä zena. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **አርባዕት/ምዕራፍ**
Abbreviation type is **ዜና-Zena.**The full form of semiosis is **ዜናሆሙ=** Zenahomu. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **ማርያም መዋሥዕት.** So, these the above two hymnal semiosises are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ነፍ-Näf.** The full form of semiosis is **ነፍስተ=** Näfsätä. Mode of the hymn is Gəʿəz and the place of the Səräy also occurred in **መስተብቅዕ.** Abbreviation type is

ነፍ-Näf. The full form of semiosis is **ነፍስ ድንገት**= Näfs dəḥənt. Mode of the hymn is ልግግግ and the place of the Səräy also occurred in **ፍሬ ድጋ**. So, these the above two hymnal semioses are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **አሌ**-³Ale. The full form of semiosis is **አሌዕለክ**=³Ale¹läkkä. Mode of the hymn is ልግግግ and the place of the Səräy also occurred in **ሥርዓተ ቅዳሴ**. Abbreviation type is **አሌ**-³Alle. The full form of semiosis is **አሌ ለን**= ³Alle länä. Mode of the hymn is ልግግግ and the place of the Səräy also occurred in **ፋሲካ ዝማሬ**. And these the above two hymnal semioses are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Abbreviation type is **ነሰ**-Nänä. The full form of semiosis is **አጽነን**= ³Aṣnänä. Mode of the hymn is ገግግግ and the place of the Səräy also occurred in **አፈ ወርቅ ቅዳሴ**. Abbreviation type is **ነሰ**-Nänä. The full form of semiosis is **ተሰዒነን**= Täsə³inänä. Mode of the hymn is ገግግግ and the place of the Səräy also occurred in **ፋሲካ ድጋ**. However these the above two hymnal semioses are abbreviated in similar way but in melodic style and in full form of the phrase is different each other.

Demissie Alemu, (2007) in the detail rules of in three major modes of Achabir Zema in church music had tried to show the example of similarity. But has listed the only that two semioses known as **ሢ**- በሢመት, **ሢ**- ምስለ ሢመትከ, and **ነከ**- ኢያድነከ, **ነከ** - ይከድነከ. even these two examples are listed, no indication where they found.

CHAPTER FOUR

Conclusion and Recommendation

4.1. Conclusion

The Ethiopic hymnal semiosises are highly significant to intone properly St. Yared hymnal books as well as the Ethiopian traditional schools of teachers and students. These semiosises have made ease the teaching and learning process for the Church scholars and the learners. The semiosises are represented in abbreviated notation forms that make Ethiopia as one of the cradles of notation system in the world. This makes Ethiopia to be unique in possessing such elegant cultural heritage in African context.

The oral method of learning and teaching in traditional education involved the use of semiosis in the course of 16th century. Among church scholars of the period, namely 'Azzaž Gera and 'Azzaž Ragu'l are reported to have used these aspects of semiosises according to the hagiography of emperor Gälawdewos. These alphabetic and non alphabetic semiosises had evolved in due course of time. Their path of changes followed the pattern from oral sign to non alphabetic semiosis, alphabetic semiosis in Gə'əz language and non-alphabetic semiosis. Nowadays semiosises tend to give services in all non alphabetic semiosis, alphabetic semiosis in Gə'əz language and also with Amharic language. Some of Amharic semiosises were lost during the course of hymnal semiosis phases of evolution and development. As a result of this, for instance, the etymology and historical background of most Amharic semiosis's legend became unknown.

However, the existence of hymnal semiosises could fulfil the scientific method of semiotics. These semiosises are delegated in terms of referent, represent and interpret. Yet these semiosises are the referentials in two major ways; hymnal semiosises and hymnal houses. (የዜማ ምልክቶች እና የዜማ ቤቶች). Hymnal semiosises are used with the mixture of alphabetical and non alphabetical forms. These semiosises are used to represent intonation and signs in the lines of liturgical books. These hymnal semiosises are served to separate the three modes: Gə'əz, 'Əzl and 'Araray melodies. But the hymnal houses are written in fidel; their usage remains also either left or side near the liturgical notes. They are not also in amalgam within the non-alphabetic semiosis.

These semioses are not represented in haphazard way. They are not also indicated in abbreviated details. Yet that semioses have their own rule of abbreviation system in terms of word, phrase or shortened form of sentence. These abbreviations are classified into ten major Categories. Category one is represented in one script abbreviation. Category two is represented in first two Scripts abbreviation. Category three is represented in last two scripts abbreviation. Category four is represented in dual acronymic first Scripts abbreviation. Category five is represented in dual last scripts abbreviation. Category six is represented in first and last two scripts abbreviation. Category seven is represented in two middle scripts abbreviation. Category eight is represented in the Ethiopic or Gə'əz numbers as hymnal semioses. Category nine is represented in full words signed without abbreviation. Category ten is represented in the last one category is other meaningful semiosis. This abbreviation system does not follow reasonably the rule to clipp scripts or fidels.

4.2. Recommendation

Based on this hymnal semiosis study, hymnal semiosis is a wide field of study. Yet there are considerable hymnal books written by different Church scholars that have limited semiosis separation. These semiosis variations indicate the stages of semiosis development and dinamism. Due to this, clipping of abbreviation has no standard or common rule. For example, the semiosis ‘ሰ’ /Dərs, sometimes indicated as ‘ርሰ’. There are also some mixed semioses like that. The researcher has found such issues very confusing. This needs further intensive studies towards comprehensive understanding of their implications.

In the course of the study, the researcher has found limited number of sources pertaining to hymnal semiosis history. This urges for further surveying and exploring different institutions and other stakeholders for additional sources of hymnal semioses.

In the course of studying this topic of research, the researcher has identified the use of the most localized of Amharic semiosis history. This needs further comprehensive study and understanding of the local history and culture.

The study has identified the cloth similarities in semioses. This semiosis similarity is so difficult to understand easily for the learners and the researchers. Thus complete understanding of such similar features of semiosis needs further intensive study. So, the researcher has recommended to search about that hymnal semioses.

By and larg this study is to bring to the attention of petinent scholars and researchers about the history and significance of Ethiopic hymnal semiosises. By so doing they would undertake further studies on such issues.The nature and features of semiosises go beyond mere representations of hymnal signs. They include also parts of Ethiopian history such as, the history of kings, history of local communities, history of church scholars as well as history of students. Therefore, further intensive historical and textual scholarships would uncover such issues towards comprehensive understanding of Ethiopian history.

Bibliography

- Ashenafi Kebede (1971) *The music of Ethiopia its development and cultural settings*.
(PhD dissertation), London: Wesleyan University.
- (1983) ግላላ ግላላ ግላላ (አርእስተ: ምልክት), Addis Ababa: ፐላሳግ
Zäguba'e mattämiya bet (አዲስ: አበበ ትንሣኤ: ማተሚያ: ቤት)
- Baye ymam. (2008) *Ethiopian philology*. Addis Ababa University vol. 1 no.1.
- Bä'ädä Maräyam ግዳግዳ (በእደ ማርያም እጅጉ)(2001) (The Ethiopian Orthodox Tewahido
Church Faith and order (የኢትዮጵያ ኦርቶዶክስ ቤተ ክርስቲያን ሃይማኖትና ሥርዓት).
- Berhanu Akal (2012) *Content analysis of mäshäfä mäwas'sät*. Addis Ababa:
(MA thesis) Addis Ababa University.
- Belay Mekonin (ሊቀ ጎሩያን) (2009) ፎረም ፎረም ፎረም. *Yared wätämhörtä qal*
(ዕሴተ ትሩፋት ዘቅዱስ ያሬድ ወትምህርተ ቃል) third edition, Addis Ababa:
Africa privet Publisher (አፍሪካ ማተሚያ ቤት ሀ.ላ. የተ.የግል ማህበር).
- Cambridge Advanced learner's Dictionary, Semiotics means, the study of signs and symbols.
- Daniel, Chandler (2007) *The basics semiotics*. London: second edition, London University.
- Demisie Alemu. (2007). *The detail rules of Mäzgebä Dägg^{Wa} in three major of Ačabər zema
in church music*. Addis Ababa: (MA thesis) Addis Ababa University.
- Emmanuel .F. (Fr) (2001) *The Liturgical Year of the Ethiopian Church: the temporal Seasons
and Sunday. Ethiopian Review of cultures Special Issue, Volume IX-X*.
Addis Ababa: Master Printing Press.
- Gädlä Gälawdewos (manuscript) (EMML 2045) copied at the north-east Ethiopian monastery
of Hayq during the reign of Emperor Iyasu 1 (1682-1706)
- Häbtä Maräyam Wärqnäḥ (ሀብተ: ማርያም: ወርቅነህ) Liqä šəlṭanat (ሊቀ: ሥልጣናት) (1976)
ፐላሳግ ሃይማኖት ሃይማኖት ሃይማኖት, Addis Ababa: ፐላሳግ ሃይማኖት ሃይማኖት ሃይማኖት
Matämiya bet(ጥንታዊ: የኢትዮጵያ: ትምህርት: አዲስ: አበበ)

ብርሃንና፡ ሰላም ማተሚያ ቤት)

Habte Michael Kidane (2002) *Dəgg^{wa} is the liturgical book of the Ethiopian*

Church.Encyclopaedia Aethiopica vol. 2, pp.123 -124.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 247) ሥርዓተ ቅዳሴ

(ፊጣጣጣ Qəddase) (n.d). Addis Ababa: the catalogue

title has given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 247) ሞጽሐፈ ቅዳሴ

(Mäṣḥäfä Qəddase) (n.d). Addis Ababa: the catalogue title has

given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 3146) ሞጽሐፈ ዝጣሬ

(Mäṣḥäfä zəmmare) (n.d). Addis Ababa: the catalogue

title given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 322, EMMML no. 1462)

ሞጽሐፈ ድጋ (Mäṣḥäfä Dəgg^{wa}) (n.d). Addis Ababa: the catalogue

title given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 464, EMMML no. 1530)

ሞጽሐፈ ድጋ (Mäṣḥäfä Dəgg^{wa}) (n.d). Addis Ababa:

the catalogue title given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 2145) ሞጽሐፈ ድጋ

(Mäṣḥäfä Dəgg^{wa}) (n.d). Addis Ababa: the catalogue title

given by cataloguers.

I.E.S. (Institute of Ethiopian studies) collection manuscript (m.s. no. 4292) ሞጽሐፈ (Məፍጣፍ)

(n.d). Addis Ababa: the catalogue title given by cataloguers.

Lee, Ralph (2011). *Symbolic interpretations in Ethiopic and Ephremic literature.*

(PhD thesis), SOAS, London: University of London.

(School of Oriental and African Studies).

Ləśśānā Wārጻ Gābrä Giyorgis (ገላን፡ ወርቅ፡ ገብረ፡ ጊዮርጊስ) Märiገeta (ሞሪጌታ) (1997)

Ṭəntawi šərfatä Maḥlet Zä ʾAbunä Yared Liq, (ጥንታዊ ፤ ሥርዓተ፡ ማጎሌት፡

ዘአቡነ፡ ያሬድ፡ ሊቅ ፡ አዲስ፡ አበባ).Addis Ababa/ Mekele:

------(1976) Mäṣḥäfä Məʿəraf (መጽሐፈ ምዕራፍ), Addis Ababa:Täsfa Gäbrä ʾəllase

Matämiya bet(ተስፋ፡ ገብረ፡ ሥላሴ፡ማተሚያ ቤት), Published.

----- (1976) Mäṣḥäfä Zəmmare Mäwāsʿət(መጽሐፈ፡ ዝማሬ መዋሥዕት)

Addis Ababa: Täsfa Gäbrä ʾəllase Matämiya bet

(አዲስ፡ አበባ፣ ተስፋ፡ ገብረ፡ ሥላሴ፡ማተሚያ፡ ቤት)

----- (1988, 2008) Mäṣḥäfä Dəggʷa (መጽሐፈ፡ ድጓ), Addis Ababa:

Nəgd Matämiya bet (አዲስ፡ አበባ፡ ንግድ፡ ማተሚያ፡ ቤት).

----- (1997) Maḥletä ṣəge Zä ʾAbba ṣəge Dəngəl (ማሕሌተ ጽጌ፣ ዘአባ ጽጌ ድንግል)

Addis Ababa:Täsfa Gäbrä ʾəllase Matämiya bet

(ተስፋ፡ ገብረ፡ ሥላሴ፡ማተሚያ ቤት)

Michael, Powne (1968) *Ethiopian music an introduction. A survey of Ecclesiastical and secular Ethiopian music and instrument*, London:

Oxford University press.

Neil Thomas Cohn (2005) *A cognitive approach to graphic signs and writing*. (MA thesis),

Chicago University.

----- (1955) Səmməntu Bəḥerä ʾorit (ስምንቱ ብሔረ ኣሪት ዘፀአት) ʾAśmära Kokäbä

ṣəbaḥ mattämiya bet (አሥመራ ኮከበ ጽብሕማተሚያ፡ ቤት).

Shelemay, K.K. (1982) *zema a Concept of Sacred Music in Ethiopian Addis Ababa*

University *I.E.S in Art mislania v.1 pp. 317*

Shelemay,Kay Kaufman, Peter Jeffery, and Ingrid Monson (1993) *Oral and written transmission in Ethiopian Christian chant.*

Early Music History.vol.12,p.55.

Täkle Sirak (መልአክ ስብሐት) (2009) *Fənotä zema* (ፍኖተ ዜማ). Addis Ababa:

Abänäm publisher (አበነም ማተሚያ ቤት).

Thomas, Sebeok (2001). *Signs: An Introduction to Semiotics*. Toronto: University of Toronto Press Incorporated, Second Edition.

------(1970) The three modes and the signs of the songs in the Ethiopian liturgy.

Proceeding of the third international conference of Ethiopian studies.

vol.2:162-187, Addis Ababa: Institute of Ethiopian Studies,

Hayle Sallasie I University.

ፕጅግሙ ለገሰ ገሰ (ጥዕሙ ልሳን፡ ካህ) (1981) Yarednna Zemaw (ያሬድና፡ ዜማው) Addis

Ababa:ፕጅግሙ ለገሰ ገሰ (ጥዕሙ ልሳን፡ ካህ) (1981) Yarednna Zemaw (ያሬድና፡ ዜማው) Addis

Umberto Eco (1984) *Semiotics and the philosophy of language*. India: edited by Sebeok in

(1986). Indian University press.

Woube Kassaye (2005) *Liturgical music of Ethiopia*, The Journal of African language and

linguistics, Addis Ababa: vol. XIX No II, Addis Ababa university.

Zabok, Gila (2002) *Abbreviations: A unified analysis of acronym words, clipped*

compounds and hypocoristic.(MA thesis) Tel-Aviv University.

Index

One script abbreviated

ግዕዝ

<i>Semiosis</i>	<i>Ful form</i>	<i>Site of Səṛäy</i>
ጊ- Gi	ለጊዜ ዝናም= Lä Gize Zənam	ከከረመት ድጓ
ኅ=ገፅ	ኅብስተ= ስጋጠጥ	ከሚካኤል ድጓ
ቁ= qu	ቁም በዘሀሎከ=qum bāzähälokä	ከአስተምህሮ ድጓ
ማ=ma	ማገሌት=maገጣ	ከአስተምህሮ ድጓ
ሢ=ፍ	በሢመትከ= Bäsimatekä	ከሚካኤል ድጓ
ሮ= ro	በደሮ ለጴጥሮስ= Bädäro läpetros	ከትንሣኤ ድጓ
ዚ=zi	ተከዚ= täkkäzi	ከተከዚ ድጓ
ታ= ta	ታቦት= tabot	ከማርያም ድጓ
ጉ= gu	ትጉሃነ = təguhanä	ከአርባዕቱ እንስሳድጓ
ኑ= nu	ንዜኑ= nəzennu	ከልደት ድጓ
ሜ= me	አሜን እብለከሙ= ʾamenʾəbläkkəmu	ከትንሣኤ ድጓ
ዮ= yo	አስተርእዮ= ʾastärəʾəyo	ከጥምቀት ድጓ
ው=wə	አውግር= ʾawgər	ከአማኑኤል ድጓ
፩= ʾahädu	፩ዱ ሐሊናሆሙ= ʾahädu ስጋጠጥ	ከኤልያስ ድጓ
ፋ= fa	ኢትግድፋ ለነፍስ=ʾitəgdəffa länäfs	ከጊዮርጊስ ድጓ
ኅ=ገፅ	እኅዝ አቅርንቲሁ=ʾəḥuz ʾqrəntihu	ከአብርሃም ድጓ
ዑ=ፍ	ወይወዐዑ= wäywäwwuፍ	ከፋሲካ ድጓ
ጎ= go	ወገዩ ኃጢአትነ= wägoyyā ስጋጠጥ	ከሊባኖስ ድጓ
ቶ= to	ዕርገቶ= ʿərgäto	ከዕርገት ድጓ

ፅ	ዘየሐፅብ= zäyähäṣəb	ከሆሳፅና ድን
ጠ= ጥጅ	ጠባብ= ጥጅbab	ከገብርኤል ድን
ጸ= ሻርክጃ	ጸርሐ ሞት= ሻርክጃ mot	ከትንሣኤድን
ቃ= ባዓ	ጸቃውዕ= ሻqawəʕ	ከማርያም ድን
የአራራይ		
ሢ= ሰገ	ምስለ ሢመትከ= məslä ሰimätəkä	ከሰላማድን
ቱ= ቲ	አንተ ውእቱ= ʾantä wəʾətu	ከክረምት ድን
ዕዝል		
ኑ= ኒ	ንዜኑ= nəzennu	
፩= ʾahädu	፩ ማኅበሮሙ= ʾahädu maḥbäromu	ከማርያም ድን
ጦ= ቲዕ	መንጦለዕተ= bämänጥolaʕtä	ከጥምቀት ድን
ዚ= ኒ	እግዚእ= ʾəgziʾə	ከልደት ድን
ቶ= ቲዕ	ዕርገቶ= ʕərgäto	ከጳራቅሊጦስ ድን
ኅ= ከጃ	ወመድኅን= wämädḥn	ከልደት ድን
ፀ= ሻጃ	ፀሐይ= ሻähäy	ከማርያም ድን
ጸመ ድን		
ግዕዝ		
ሌ= ኒ	ሃሌ= hale	ከኒቆዲሞስ ጸመ ድን
ቤ= ቤ	ቅድስት ቤተ ክርስቲያን= qədəst beta krəstyān	ከደብረ ዘይት ጸመድን
ሥ= ሰጃ	ነገሥት= nəgäšt	ከዘወረደ ጸመድን
ነ= ኒጃ	አስተጋብአተነ= ʾastägabəʾattännä	ከዘወረደ ጸመድን
ቡ= ቢ	አቡነ= ʾabunä	ከዘወረደ ጸመድን
ፎ= ቶ	ዕፅ ዘለከፎ= ʕəṣ zäläkäfo	ከቅድስት ጸመድን

ል= lə	ዘኢያንቀለቅል= zä'iyyanqäläqqəl	ከዘወረደ ጸመድን
ጸ= şä	ዘኢይጸልም= zä'iyyəşləm	ከቅድስት ጸመድን
	ዓራራይ	
ዑ= ʿu	ዑቁ = ʿuqu	ከምኩራብ ጸመድን
	ዕዘል	
ሎ= lo	በሎ Bällo	ከዘወረደ ጸመ ድን
ኑ= nu	ንዜኑ ንዜኑ= nəzennu nəzennu	ከስቅለት ጸመድን
ኬ= ke	ውእቱኬ= wəʾətu-ke	ከቅዳም ሥዑር ጸመድን
ቢ/ ቢኒ= bi/bini	ለቢሶ ዘሞዐኒ= läbiso zämoʿani	ከቅዳም ሥዑር ጸመድን
	ምዕራፍ ግዕዝ	
ሠ= sä	ሠርዓ= särʿa	አርባዕት/ ምዕራፍ
ሜ= sé	ሜመከ ታእምር= sémäkkä taʾəmr	ሠለስት/ ምዕራፍ
ዓ= ʿa	ርእዩ በግዓ= rəʾəyu bäggəʿa	ሠለስት/ ምዕራፍ
ፊ= fi	ኃላፊ ንብረት= ḥalafi nəbrät	አርያም/ምዕራፍ
ል= lə	ቃልየ= qaləyä	አርባዕት/ምዕራፍ
ዕ= ʿə	ዛቲ ዕለት= zati ʿälät	አርባዕት/ምዕራፍ
ፈ= fä	በመንፈስ የሐውር= bämänfäs yähäwwər	ሠለስት/ ምዕራፍ
ጺ= şı	በበትረ ሐጺን= bäbäträ ḥäşşin	መወድስ/ምዕራፍ
ሔ= ḥe	ቤተሉሔም= betäləḥem	አርባዕት/ምዕራፍ
ፀ= şu	ብፀዕ አንተ= bəşuʿə ʾantä	አርባዕት/ምዕራፍ
ኃ= ḥa	ብዙኃን= bəzuḥan	መወድስ/ምዕራፍ
ዳ= da	አምላክ አዳም= ʾamlakä ʾaddam	አርባዕት/ምዕራፍ
ሆ= ho	ኢይፈርሆ= ʾiyyəfärrəho	መስተጋብዕ/ምዕራፍ

ሎ= lo	ወይቤሎሙ= wäyəbelomu	አርባዕት/ምዕራፍ
ሐ= hä	ዐርገ ሐመረ= ʿargä hämärä	አርባዕት/ምዕራፍ
ሩ= ru	ይመትሩ= yəməttəru	ሠለስት/ምዕራፍ
ዋ= wa	ይቤልዋ= yəbeləwwa	መወድስ/ምዕራፍ
ዕ= ʿə	ዛቲ ዕለት= zati ʿälät	አርባዕት/ምዕራፍ

ዓራራይ

ሒ= hi	ተፈሥሒ= hi	ውዳሴ ማር/ምዕራፍ
ቀ= qä	አጥመቀ= ʾṭmäqqä	አርባዕት/ምዕራፍ
ዊ= wi	አረጋዊ= ʾarägawi	አርያም/ምዕራፍ
፩= ʾahädu	ወሚካኤል፩= wämikaʿel ʾahädu	ሠለስት/ምዕራፍ
ዴ= de	ወያስተዴሉ= wäyastädellu	አርባዕት/ምዕራፍ
ድ= də	ወልድ= wäld	አርባዕት/ምዕራፍ
ቦ= bo	ዘይገለብቦ= zäyägäläbəbo	አርባዕት/ምዕራፍ
ዜ= ze	ይእዜሰ= yəʾəzessä	አርያም/ምዕራፍ
ጎ / ጎ ብየ= go/ go bəyä	ጎሥዓ ልብየ= gośʿa ləbbəyä	አርባዕት/ምዕራፍ

ዕዝል

ቤ= be	በቅድመ ቤተ= bäqədmä betä	መወድስ/ምዕራፍ
ቡ= bu	ወለቡ ጽራጎየ= wäläbbu şərahəyä	መስተጋብዕ/ምዕራፍ
ዋ= wa	ዋካ ወብርሃን= waka wäbərhan	አርያም/ምዕራፍ

ዝማሬ

ግዕዝ

ማ= ma	ማኅሌት= maḥəlet	ከአባ ዮሐን ገማሬ
ር= rə	ርኢክዎ= rəʾikəwo	ከዮሐንስ ገማሬ

ሳ= śa	በክልኤ ዓሳ= bākəḥ'e śaśa	ከዮሐንስ ዝማሬ
ኀ= ḥə	ኀብስት= ḥəbəstā	ከዮሐንስ መጥምቅዝማሬ
ሜ= me	አሜን= ʾamen	ከአብርሃ ወአጽብሐ ዝማሬ
ሬ= re	ዝማሬ= zəmmare	ከያሬድ ዝማሬ
ግዕዝ መዋሥዕት		
ዔ= ʿe	ለጉርዔየ= lägurʿeyä	ከመስቀል መዋሥዕት
ዓራራይ		
ተ= tä	ተንሥኡ= tänsəʾu	ሥርዓተ ቅዳሴ
ዕዝል ቅዳሴ		
ፀ= šä	ፀሐይ= šähäy	ኪዳን

First Two Scripts Abbrevited

ግዕዝ

ለማ = Lāma = ለማርያም = Lā-Marəyam = from Easter /ክፋሲካ Kä-Fasika / Dəgg^wa

መበ= mǎbä	መበለት= mǎbällät	ከጊዮርጊስ ድጓ
መን= män	መንክረገብሩ አይሁድ= mänkərä gǎbru ʾayhud	ከፋሲካ ድጓ
መለ= mälä	መለኮት ወፍቅር= mäläkot wǎfəqr	ከማርያም ድጓ
መስ= mäs	መስቀል= mäsqäl	ከመስቀል ድጓ
መሐ= mähä	መሐለ በርእሱ= mähälä bärʾəsu	ከአብርሃም ድጓ
መጽ= mäṣ	መጽአ= mäṣʾa	ከደብረታቦር ድጓ
ሚመ= mimä	ሚመጠነ= mimätänä	ከማርቆስ ድጓ
ማር= mar	ማርያም= marəyam	ከማርያም ድጓ
ሰስ= säś	ሰሰሉ= sässälu	ከዮሐንስ ድጓ
ሰገ= sägä	ሰገደ ወአንፈርአጸ= sägädä wǎʾanfärʾašä	ከዮሐንስ ድጓ

ቀድ= qäd	ቀድሑ= qädhu	ከመርጻዊ ድን
ቡር= bur	ቡርክት= burəkt	ከግርያም ድን
ተን= tän	ተንሥአ ይጸሊ= tänsə'a yəşälli	ከአረጋዊ ድን
ተን= tän	ተንሥአ እምነ ሙታን= tänsə'a ʾəmännä mutan	ከፋሲካ ድን
ትው= təw	ትውልደ ጻድቃን= təwələddä şadqan	ከጻድቃን ድን
ነቢ= näbi	ነቢየ ልዑል= näbiyyä ləʿul	ከዮሐንስ ድን
አባ= ʾabb	አባ ወአቡየ= ʾabba wä ʾabuyä	ከትንሣኤ ድን
ኢኮ= ʾiko	ኢኮነኬ መንክር= ʾikonä ke mänkər	ከልደት ድን
ኮነ= konä	ኮነ ሕፃነ= konä ḥəşanä	ከአስተርእዮ ድን
ወዮ= wäyo	ወዮርዳኖስኒ= wäyordanosəni	ከተከዚ ድን
ዕፁ= ʿəu	ዕፁብኒ= ʿəşubəni	ከአስተምህሮ ድን
ዘሎ= zälo	ዘሎቱ= zälotu	ከልደት ድን
ዘሕ= zähə	ዘሕግ ወዘ ሥርዓት= zähəgg wäzä šərfat	ከልደት ድን
ይረ= yərə	ይረከብ ሞገስ= yəräkkəb mogäsä	ከአስተምህሮ ድን
ጌሠ= gesä	ጌሠት= gesät	ከአንስት ድን
ግብ= gəb	ግብረ= gəbrä	ከትንሣኤ ድን
ጸል= şäl	ጸልዩ= şälləyu	ከትንሣኤ ድን
ጸጋ= şäga	ጸጋ ዘተዉህበ= şäga zätäwəhbä	ከመስቀል ድን
የአራራይ		
ነዋ= näwa	ሰባኬ ወንጌል ነዋ= säbake wängel näwa	ከዮሐንስ ድን
በከ= bākä	በከርሠ አዳም= bākärsä ʾaddam	ከግርያም ድን
ቤቱ= bete	ቤቱል= betel	ከጽጌ ድን
ኅረ= ḥä	ኅረይኩክሙ= ḥäräyäkəmu	ከጉቡአን ድን
ነፍ= näf	ነፍስ= näfs	ከፍሬ ድን

ነሥ= nās	ነሥአ ተእምርተ መስቀል= nās'a tə'əmərtä mäsqäl	ከገብርኤል ድን
ፈረ= färä	ፈረስ ለንጉሥ= färäs länəguś	ከዕሌኒ ድን
እነ= 'ənä	እነብር ቤተ መቅደስከ= 'ənbəər beta mäqdäsəkä	ከገብርኤል ድን
ይከ= yəkä	ይከድንዋ በወርቅ= yəkäddənəwwa bāwärq	ከማርያም ድን
ጌራ= gera	ጌራ መድኃኒት= gera mädhānit	ከብርሃን ድን
ጎል= gol	ጎል አግመረከ= gol 'agmārakä	ከዮሐንስ ድን
ጥበ= təbä	ጥበብ ሐፀነተከ= təbäb ḥäṣnättäkkä	ከዮሐንስ ድን
ጸለ= ṣälä	ጸለየ ጴጥሮስ=ṣälläyā peṭros	ከጴጥሮስ ድን
ግዑ= ṣa'u	ግዑ= ṣa'u	ከማሳበር ድን

ዕዝል

መኑ= männu	መኑ ዘመነነ = männu zämännänä	ከሚናስ ድን
ማዕ= ma'ə	ማዕዳ= ma'ədda	ከማርያም ድን
ሣህ= śah	ሣህል= śahl	ከአብርሃ ወ አጽብሃ ድን
ካህ= kah	ካህናት= kahənat	ከማርያም ድን

ጸመ ድን ግዕዝ

ህየ= həyyä	ህየንተ አዕማድ= həyyäntä 'a'əmad	ከደብረ ዘይት ጸመ ድን
ለገ= lägä	ለገይሥ= lägäyis	ከዘወረደ ጸመ ድን
መስ= mäs	መስቀል አብርሃ= mäsqäl 'abrəhi	ከዘወረደ ጸመ ድን
ቀድ= qädd	ቀድሱ ጸመ= qäddəsu ṣomä	ጸመ ድን
ባኡ= ba'u	ባኡ= ba'u	ከሆሣዕና ጸመ ድን
ጌራ= gera	ጌራ መድኃኒት= gera mädhānit	ከዘወረደ ጸመ ድን
ኀዘ= ḥäzä	ኀዘን= ḥäzän	ከዘወረደ ጸመ ድን
ኄር= ḥer	ኄር እግዚአብሔር= ḥer 'əgzi'abəḥer	ከቅድስት ጸመ ድን

ኢታ= ʾita	ኢታብኣነ= ʾitabəʾannä	ከዘወረደ ጸመድን
ኣሆ= ʾoho	ኣሆ በሀሊት= ʾoho bähälit	ከዘወረደ ጸመድን
ዓቢ= ʿabi	ዓቢይ= ʿabiyy	ከምኩራብ ጸመድን
ዕበ= ʿəbä	ዕበያ ወክብራ= ʿbäya wäkəbra	ከዘወረደ ጸመድን
ገብ= gäb	ገብረ ሰላም= gäbrä sälamä	ከቅዳም ሥዑር ጸመድን

ዓራራይ

ምድ= mäd	ምድር አድለቅለቀት= mædr ʾadläqläqät	ከቅዳም ሥዑር ጸመድን
ምን= mən	ምንትኬ ሰብእ= məntəke säbəʾə	ከመጻገዕ ጸመድን
በት= bät	በትፍሥሕት= bätəfšəḥət	ከሆሣዕና ጸመድን
በአ= bāʾa	በአማን= bāʾaman	ከቅድስት ጸመድን
ንሴ= nəse	ንሴብሕ ኩልነ= nəsebbəḥ kullənä	ከሕማማት ጸመድን
ኮነ= konä	ኮነ ብርሃነ= konä bərhanä	ከጸመድን
ዘን= zän	ዘንሙ ዝናማት= zänmu zənamat	ከምኩራብ ጸመድን

ዕዘል

ተሰ= täsä	ተሰቅለ= täsäqlä	ከቅዳም ሥዑር ጸመድን
ይሁ= yəhu	ይሁብ= yəhub	ከሆሣዕና ጸመድን
ግብ= gəb	ግብተ በረቀ= gəbtä bäräqä	ከዘወረደ ጸመድን
ግፍ= gəf	ግፍአሙ እግዚአ= gəfomu ʾəgziʾo	ከሕማማት ጸመድን

ምዕራፍ ግዕዝ

ሀበ= häbä	ሀበነ ረድኤተ= häbännä rädəʾetä	መስተጋብዕ/ ምዕራፍ
ለዝ= läz	ለዝናም= läzənam	ሠለስት/ ምዕራፍ
ሌሊ= leli	ሌሊተ= lelitä	መስተጋብዕ/ ምዕራፍ
መሰ= mäs	መሰንቆ አርጋኖን= mäsänqo ʾarganon	አርያም/ ምዕራፍ

መር= mär	መርዮሙ= märhomu	መስተጋብዕ/ ምዕራፍ
መስ= mäs	መስቀል= mäsqäl	አርያም/ ምዕራፍ
ምክ= mæk	ምክር = mækr	አርያም/ ምዕራፍ
ቤዘ= bezä	ቤዘወነ = bezäwännä	ሠለስት/ ምዕራፍ
ተጋ= täg	ተጋህኩ= tägahku	መስተጋብዕ/ ምዕራፍ
ነቢ= näbi	ነቢይ= näbiyy	ሠለስት/ምዕራፍ
ንግ= nəg	ንግሥት= nəgəst	አርያም/ምዕራፍ
በሥ= bäs	እግዚአ በሥምረትኩ= ʾəgziʾo bäsəmrätəkä	መስተጋብዕ/ምዕራፍ
ካህ= kah	ካህን= kahən	አርያም/ምዕራፍ
ኩሉ= k ^w ullu	ኩሉ ግብረ= k ^w ullu gəbrä	መወድስ/ምዕራፍ
ኩል= k ^w ul	ኩልክሙ= k ^w ulləkəmu	መወድስ/ምዕራፍ
ወቃ= wäqa	ወቃልየስ= wäqaləyässä	አርባዕት/ምዕራፍ
ዕቀ= ʿəqä	ዕቀብዋ= ʿəqäbəwwa	ሠለስት/ምዕራፍ
ዘበ= zäbä	ዘበ ዳዊት= zäbä dawit	አርባዕት/ምዕራፍ
ዘይ= zäy	ዘይእይ= zäyʾəze	ሠለስት/ምዕራፍ
ዝኬ= zəke	ዝኬ ውእቱ ክርስቶስ= zəke wəʾətu krəstos	ሠለስት/ምዕራፍ
ገነ= gänä	ገነዝዎ= gänäzəwwo	አርባዕት/ምዕራፍ
ጽዮ= şəyo	ጽዮን= şəyon	ሠለስት/ምዕራፍ
ፍታ= fəta	ፍታሕ ሊተ= fətaḥ litä	መወድስ/ምዕራፍ
	ዓራራይ	
ሊቃ= liqa	ሊቃናትኒ= liqanatəni	ከዘወትር/ምዕራፍ
ነጽ= näş	አግዚአ ነጽር= ʾəgziʾo näşşər	ክሥተት/ምዕራፍ
ምሥ= məs	ምሥራቅ= məsraq	ውዳሴ ማር/ምዕራፍ

ሠም= šäm	ሠምረ ልቡ= šämrä läbbu	ውዳሴ ማር/ምዕራፍ
አዳ= ʾadda	አዳም ወሠነይት= ʾaddam wäsännayt	አርያም/ምዕራፍ
ወል= wäl	ወልደ አግዚአብሔር= wäldä ʾagziʾabəḥer	አርያም/ምዕራፍ
ወገ= wägä	ወገብረ ንጉሥ= wägäbrä nḥguś	ሠለስት/ምዕራፍ
ዐቢ= ʿabi	ዐቢይ ውእቱ= ʿabiyy wəʾətu	ውዳሴ ማር/ምዕራፍ
ዘአ= zä	ዘአጥመቀ በማይ= zäʾaṭmäqä bämāy	አርያም/ምዕራፍ
ዜኖ= zeno	ዜኖኩ ጽድቀከ= zənoku şədqäkä	መወድስ/ምዕራፍ
ያጠ= yaṭä	ያጠምቅ= yaṭämməq	አርያም/ምዕራፍ
ድን= dən	ድንግል= dəngəl	ውዳሴ ማር/ምዕራፍ
ፀወ= šäwä	ፀወንነ ወኃይልነ= šäwänənä	አርያም/ምዕራፍ
ዕዘል		
ትጉ= təgu	ትጉኅ= təguḥ	ምቅናይ/ምዕራፍ
ኃደ= ḥadä	ኃደረ= ḥadärä	አንቀጾ ብርሃን/ምዕራፍ
ኮነ= konä	ኮነ ብርሃነ ወጸብሀ= konä bərhanä wəşäbhä	አርያም/ምዕራፍ
ወቀ= wäqä	ወቀጥቀጠ= wäqätqätä	መወድስ/ምዕራፍ
ጸራ= şəra	ጸራህዩ= şərahəyä	መስተጋብዕ/ምዕራፍ
ዝማራ ግዕዝ		
ንሀ= nəḥ	ከመ ንሀብ= kämä nəḥb	ከአባ ዮሐንዝማራ
ኮል= kol	ኮል= kol	ከፀአተ ክረምት
ወሠ= wäsä	ወሠርዓ= wäsärʿa	ከመስቀል ዝማራ
ወኅ= wäḥ	ወኅዳጋቲሃ= wäḥəddagatiha	ከጽጌ ዝማራ
ዐቢ= ʿabi	ዐቢይ ፍሥሐ ብነ= ʿabiyy fəśśəḥä bənä	ከፀአተ ሲኦል ዝማራ
ዘኒ= zäni	ዘኒ ይዘርእ= zäni yəzärreʾə	ከፀአተ ክረምት-ዝማራ

ዳን= dan

ዳንኤል ነቢይ= dan`el näbiyy

ከአስተምህሮ ድን

ዕዝል

ህየ= həyyä

ህየ ንሰግድ= həyyä nəsäggəd

ከወልደ ነጎድንድ ዝማሬ

መጽ= mäṣ

መጽአ= mäṣ`a

ከብርሃን ዝማሬ

ማየ= mayä

ማየ ረሰየ= mayä rässäyä

ከቃና ዘገሊላ ዝማሬ

ሠረ= särä

ሠረቀ ሎሙ säräqä lomu

ከመስቀል ዝማሬ

ተሳ= täsa

ተሳተፍነ= täsatäfnä

ከአስተርእዮ ዝማሬ

አሌ= `ale

አሌ ለነ= `ale länä

ከፋሲካ ዝማሬ

አል= `al

አልቦ= `albo

ከብዙኃን ዝማሬ

አግ= `ag

አግብርት= `agbärtäyä

ከአብርሐ ወአጽብሐ ዝማሬ

ክሉ= kəllu

ክሉል = kəllul

ከግሩም ቅዳሴ

ዘበ= zäbä

ዘበትንግኤሁ= zäbätənsä`ehu

ከፋሲካ ዝማሬ

ጎየ= goyä

ጎየት= goyyät

ጎርጎረዮስ ቅዳሴ ዘኑሲስ

ጸሎ= ṣälo

ጸሎታ= ṣälota

ከልደታ ዝማሬ

ፈኑ= fānu

ፈኑ ለነ= fānnu länä

ከጳንጠሌዎን ዝማሬ

ግዕዝ መዋሥዕት

ምድ= məd

ምድር= mədr

ከጻድቃን መዋሥዕት

ሰገ = saga

ሰገደ ንጉሥ= sägädä nəguś

ከሠለስቱ ደቂቅ መዋሥዕት

ተነ= tänä

ተነበየ ኢሳኢያስ= tänäbbäyä `isa`iyyas ከሆሳዕና መዋሥዕት

አሆ= `oho

አሆ በሃሊት= `oho bāhalit

ከመዋሥዕት

ኩሎ= k^wullo

ኩሎ ጌጋዮሙ= k^wullo gegayomu ከሐዋርያት መዋሥዕት

ወደ= wädä

ወደምስ= wädämsəs

ከፈላስያን መዋሥዕት

ዘወ= zäwä

ዘወይጠል= zäwäyṭäl

ከአባ ዮሐን መዋሥዕት

ዜና= zena

ዜናሆሙ= zenahomu

ከማርያም መዋሥዕት

ገዳ= gāda ገዳማዊ = gādamawi ከዮሐንስ መዋሥዕት

ጥዑ= ጥጵu ጥዑም= ጥጵum ከመስቀል መዋሥዕት

ጸጋ= ሻጎጎ ጸጋ= ሻጎጎ ከእስጢፋኖስ መዋሥዕት

ዕዝል መዋሥዕት

ወል= wäl ወልድ= wäld ከመስቀል መዋሥዕት

ጸራ= ሻራጎ ጸራሕኩ በምንዳቤየ= ሻራሕኩ bāmēndabeyä ከርክበ ካህናት መዋሥዕት

ዓራራይ

ባቲ= bati ባቲ= bati ከማዕድን ዋዜማ ድን

ቅዳሴ ግዕዝ

ለገ= lägä ለገባሬ ኩሉ= lägäbare k^wullu ከኪደን

ነፍ= näf ነፍሱተ= näfsätä ከመስተብቁኦ

ንስ= nəፍ ንስግድ= nəፍgäd ከሥርዓተ ቅዳሴ

ኢየ= ጐyyä ኢየሱስ ክርስቶስ= ጐyyäsus krəstos ሥርዓተ ቅዳሴ

እጣ= ጐጳጳ እጣን ይእቲ= ጐጳጳn yጐጳጳti ሥርዓተ ቅዳሴ

ወካ= wäka ወካዕበ= wäkaጐbä ዘይነግሥ

ዓራራይ

ጸራ= ሻራጎ ሐጸራ ለባሕር= ሐጸራ läbahr ዐቢይ ቅዳሴ

ሥጋ = ሳጎጎ ሥጋ ኮነ= ሳጎጎ konä ቅዳሴ እግዚእ

ሱራ= sura ሱራፌል= surafel ቅዳሴ ሐዋርያት

ቃል= qal ቃል= qal ቅዳሴ ማርያም

ተዘ= täzä ተዘከር= täzäkkär ሥርዓተ ቅዳሴ

ቲቶ= tito ቲቶ ፊልሞና= tito filəmona ቅዳሴ ሐዋርያት

ንሑ= nəጳጳ ንሑር= nəጳጳ ሥርዓተ ቅዳሴ

አሌ= ጐale አሌዕለከ= ጐaleጐläkkä ሥርዓተ ቅዳሴ

አቡ= ʾabu	አቡሁ= ʾabuhu	ቅዳሴ እግዚእ
አር= ʾir	አርቱዕ= ʾirətuᶑ	ቅዳሴ ማርያም
ንኪ= nəki	ከመ ንኪድ = kämä nəkid	ሥርዓተ ቅዳሴ
ኪያ= kiya	ኪያከ= kiyakä	ኪዳን
ወን= wän	ወንጌል= wängel	ሥርዓተ ቅዳሴ
ወኃ= wäḥa	ወኃይለ ሃይማኖት= wäḥaylä haymanot	ቅዳሴ እግዚእ
ዓዲ= ʿadi	ዓዲ= ʿadi	ሥርዓተ ቅዳሴ
ጸና= šäna	ጸናጽል= šänaṣəl	ቅዳሴ ማርያም
ጸላ= šəlla	ጸላት ዘሙሴ= šəlla	ቅዳሴ ማርያም
	ዕዝል ቅዳሴ	
ለገ= lägä	ለገባሬ ኩሉ= lägäbare k ^w ullu	ኪዳን
ለጥ= läṭ	ለጥበበ ኩሉ= läṭəbäbä k ^w ullu	ኪዳን
ሐዋ= ḥäwa	ሐዋርያት= ḥäwarəyat	ቅዳሴ ሐዋርያት
ክሉ= kəllu	በእሳት ክሉል= bäʾəsət kəllulሠለስቱ ምዕት	ቅዳሴ
ሠር= šär	ሠርጎ ዓለም= šärgo ʿaläm	ኪዳን
ቃለ= qalä	ቃለ= qalä	ቅዳሴ እግዚእ
በጽ= bəš	በጽዮን= bəšəyon	መስተብቅራዕ ዘማርያም
ብኪ= bəki	ብኪ= bəki	ኪዳን
ቲቶ= tito	ቲቶ= tito	ቅዳሴ ሐዋርያት
አል= ʾal	አልበስዎ=ʾalbäsəwwo	አፈወርቅ ቅዳሴ
ኪሩ= kiru	ኪሩቤል= kirubel	ወልደ ነጎድጓድ ቅዳሴ
ዘበ= zäbä	ዘበ ደመ በግዑ= zäbä dämä bäggəᶑu	ቅዳሴ ማርያም
ዝን= zən	ዝንቱ ዓለም= zəntu ʿaläm	ያዕቆብ ዘሥሩግ ቅዳሴ

ደመ= dämä

ደመና= dämmäna

ሠለስቱ ምዕት ቅዳሴ

ኪያ= Kiya

ኪያክ= kiyakä

ኪያን

Last Two Scripts Abbrevited

ግዕዝ

ሊሁ =Lihu

ለሊሁ =Lälihu

ከፋሲካ ድን

ለት = Lat

ለጋለት =Lägalat

ከጴጥሮስ ድን

ዲር= Dir

ለንዲር ውስተ ከርሳ = Lähdir wəstā kārša

ከገብርኤል ድን

ዳቂ =Daqi

ለንዳቂ= Lā-Nädaqi

ከልደት ድን

ሬሁ= rehu

መጽኦ እምድኅሬሁ= mäṣʾa ʾəmdəḥrehu

ከገብርኤል ድን

ረረ= rärä

ሣረረ= śarärä

ከጌና ድን

ባኬ= bake

ሰባኬ= säbake

ከዮሐንስ ድን

ብረ= bərə

በኅበ ተቀብረ= bähäbä täqäbrä

ከትንሣኤ ድን

ደቱ= dätu

በእንተ ልደቱ= bäʾəntä lədätu

ከልደት ድን

ደሙ= dämu

በደሙ= dämu

ከሰብከት ድን

ናክ= nakä

በልቡናክ=bäləbbunakä

ከገብርኤል ድን

ከኒ= käni

ባርከኒ= barəkäni

ከዮሐንስ ድን

ነነ= nänä

ተሰዒነነ= täsäʾinänä

ከፋሲካ ድን

ለኒ= läni

ተሣሃለኒ= täsahalänni

ከአስተምህሮ ድን

ልዱ= lödu

ተወልዱ= täwäldu

ከትንሣኤ ድን

ጠዉ= täwu

ተመጠዉ= tämäṭṭäwu

ከሚካኤል ድን

ይጠ= yəṭä

ተመይጠ ጴጥሮስ= tämäyṭä petros

ከጴጥሮስ ድን

ፋሲ= fasi

ትገብር ፋሲካ= təgäbbər fasika

ከትንሣኤ ድን

ሠሠ= śäsä

ኅሠሠ= ḥäsäsä

ከደናግል ድን

በቦ= bäbo

ነበቦ ወይቤሎ= näböbo wäyəbelo

ከዕርገት ድን

ዓላ= ʿala	አልዓላ= ʾalʿala	ከፋሲካ ድን
ዋኮ= wako	አሥዋኮ ለኃጢአት= ʾaswako läḥaṭiʾat	ከሐዋርያት ድን
ልል= ləl	አቅልል= ʾaqləl	ከአስተምህሮ ድን
ጥዎ= ʿəwo	አበጥዎ= ʾabäṭəwwo	ድን
አባ= ʾabba	አባ ወአቡዮ= ʾabba wäʾabuyä	ከትንሣኤ ድን
ሩግ= rug	አዕሩግ = ʾaʿərug	ከሆሣዕና ድን
ኂዎ= ḥiwo	ኢያርኂዎ= ʾiyyarḥiwo	ከልደት ድን
መረ= märä	እምከርሰ እሙ አዕመረ= ʾəmkärśä ʾəmmu ʾaʾəmärä	ከዮሐንስ ድን
ሣእ= śaʾə	እንሣእ በረከተከ= ʾənśaʾə bäräkätäkä	ከዮሐንስ ድን
ገሩ= gäru	እንዘ ይትናገሩ= ʾənzä yətnaggäru	ከደብረ ታቦር ድን
ትቤ= təbe	እሙነ ትቤ= ʾəmunä təbe	ከቂርቆስ ድን
ኮነ= konä	ኮነ ሕፃነ= konä ḥəṣanä	ከአስተርእዮ ድን
ምመ= məmä	ወመድምመ= wämädməmä	ከካህናት ድን
ረረ= rärä	ወምድረ ሣረረ= wämədrä śarärä	ከጌና ድን
ነደ= näddä	ወነደ አሳት= wänäddä ʾəsət	ከኤልያስ ድን
ረደ= rädä	ወወረደ ዲበ= wäwäradä dibä	ከጌና ድን
ቀጽ= qäṣ	ወስተ ዛቲ አንቀጽ= wəstä zati ʾanqäṣ	ከፋሲካ ድን
ፌኑ= fennu	ዘይፌኑ ፀሐየ= zäyəfennu ṣähäyä	ድን
ሁዳ= huda	ይሁዳ= yəhuda	ከትንሣኤ ድን
ቤሎ= belo	ይቤሎ ጳውሎስ= yəbelo pawəlos	ከጴጥሮስ ድን
ሞን= mon	ይቤ አሞን= yəbe ʾamon	ከሊባኖስ ድን
ቤሎ= belo	ይቤሎ ጳውሎስ= yəbelo pawəlos	ከጴጥሮስ ድን
ሪማ= rima	ገሪማ= gärima	ከአባ ገሪማ ድን

ለለ= lälä	ጸለለ ወመልአ= šällälä wämäl'a	ከአስተምህሮ ድን
ሂል= hil	ጽጌ ብሂል= ṣəge bəhil	ከጽጌ ድን
ሐት= ḥät	ፍሬ ስብሐት= fəre səbhät	ከማርያም ድን
የአራራይ		
ራሲ= rasi	ሐራሲ= ḥärası	ከሰላማ ድን
ወራ= wära	ሠወራ= šäwwära	ከገብርኤል ድን
ጉት= gut	ሥርጉት= sərgut	ድን
ነዋ= näwa	ሰባኬ ወንጌል ነዋ= säbake wangle näwa	ከዮሐንስ ድን
ሮን= ron	በትረ አሮን= bäträ 'aron	ከማርያም ድን
ኖክ= nokä	በነቢይ ተዜኖክ= bänäbiyy täzenokä	ከስብከት ድን
ቡረ= burä	ጎቡረ ይባርክዎ= ḥəburä yəbarrəkəwwo	ከካህናት ድን
ኮራ= kora	አብሮኮራ= 'abrokora	ከዮሐንስ ድን
ምኅ= məḥi	አምኅ= 'amməḥi	ከማርያም ድን
ግሩ= gəru	ወይንግሩ= wäyəngəru	ከፋሲካ ድን
ተሰ= tässä	ወአንተሰ= wä'antässä	ከገብርኤል ድን
ሠይ= śuy	ርሠይ= rəsśuy	ከዮሐንስ ድን
ልፈ= löfä	ዘልፈ ለአኩቶ= zälfä nä'akkuto	ከጽጌ ድን
ረረ= ränni	ዘአብሠረረ= zä'absäränni	ከገብርኤል ድን
ጎል= gol	ጎል አግመረከ= gol 'agmäräkkä	ከዮሐንስ ድን
ገዑ= ṣa'ü	ገዑ= ṣa'ü	ከማኅበር ድን
ዕዝል የድን ዜማ		
ልተ= lötä	መክፈልተ= mäkfältä	ከልደት ድን
መኑ= mänu	መኑ ዘመነነ ክብረ= männu zämännänä	ከሚናስ ድን
ዶት= dot	ማዕዶት= ma'ədöt	ከፋሲካ ድን

ዕዎ= ʿawwo	ሞዕዎ= moʿawwo	ከሰማዕታት ድን
ዛብ= zab	በውስተ አሕዛብ= bāwəstā ʾaḥəzab	ከቃና ዘገሊላ ድን
ንሃ= nəha	በርባንሃ= bārbanha	ከስቅለት ድን
ሥጋ= śəga	በሥጋ ምድራዊተ= bäsəga mədrawitā	ከልደት ዘወትር ድን
ምረ= mərä	ተአምረ= täʾammərrä	ከቃና ዘገሊላ ድን
ልሰ= ləssä	አክሊልሰ= ʾaklilssä	ከዘካርያስ ድን
ትየ= təyā	እግዝእትየ= ʾəgzəʾətəyā	ከማርያም ድን
ሪዶ= rido	ወሪዶ= wärido	ከጽጌ ድን
እሙ= ʾəmmu	ወእሙ= wäʾəmmu	ከማርያም ድን
ታኒ= tani	ወማዕጠንታኒ= wämaʿəṭāntani	ከማርያም ድን
ውፁ= wəṣu	ይረውፁ= yəräwəṣu	ከመላእክት ድን
ልደ= lədä	ዮም ተወልደ= yom täwäldä	ከልደት ድን
ምሮ= məro	ተአምሮ ወመንክሮሂ= täʾmməro wämänkərohi	ከፋሲካ ድን
	ጸመ ድን	
	ግዕዝ	
ጌል= gel	በወንጌል= bāwängel	ከጸመ ድን
ፔር= per	በዕንቁ ሰንፔር= bāʿənq ^W ä sänper	ከዘወረደ ጸመ ድን
ባኡ= baʾu	ባኡ= baʾu	ከሆሣዕና ጸመ ድን
ወነ= wännä	ቤዘወነ= bezäwännä	ከቅድስት ጸመ ድን
ሪት= rit	ተናጋሪት= tänagarit	ከዘወረደ ጸመ ድን
ለነ= länä	ታስተሥርይ ለነ= tastästri länä	ከቅድስት ጸመ ድን
ቲሃ= tiha	አረፋቲሃ= ʾaräfatiha	ከዘወረደ ጸመ ድን
ጥኑ= ʿənu	አስተፋጥኑ= ʾastäfaʿənu	ከቅድስት ጸመ ድን

ባሁ= bahu	አባሁ ወእዋ= ʾabbahu wäʾammo	ከዘወረደ ጸመድን
ቅሮ= qəro	አፈቅሮ= ʾafäqqəro	ከቅዳም ሥዑር ጸመ
ፀር= šär	ኩሉ ፀር= kullu šär	ከመጻጉዕ ጸመድን
ሑሩ= ḥuru	ወሑሩ ባቲ= wäḥuru batti	ከጸመ ድን
ልዋ= ləwwa	ወበልዋ= wäbäləwwa	ከሆሣዕና ጸመድን
ጽዎ= šəwwo	ወገሠጽዎ= wägässäšəwwo	ከመጻጉዕ ጸመ ድን
ድቀ= dəqä	ወድቀ= wädqä	ከጸመ ድን
ንዮ= nəyo	ጊዜ ለተቀንዮ= gize lätäqänəyo	ከቅድስት ጸመ ድን

ግራራይ

በበ= bäbä	ሐዋርያቲሁ ከበበ= ḥäwarəyatihu käbäbä	ከሕማማት ጸመድን
ፈቀ= fäqä	ረፈቀ ምስሌሆሙ= räfäqä məslehomu	ከሕማማት ጸመድን
ነዩ= näyu	ተቀንዩ ለእግዚአብሔር= täqänäyu läʾəgziʾabəḥer	ከዘወረደ ጸመድን
ራዊ= rawi	ናዝራዊ= nazrawi	ከቅዳም ሥዑር ጸመድን
ነኒ= nāni	አነኒ= ʾanāni	ከጸሎተ ሐሙስ ጸመ
ዚአ= zīʾo	እግዚአ= ʾəgziʾo	ከምኩራብ ጸመድን
ትኒ= təni	ወሌሊትኒ= wälelitəni	ከምኩራብ ጸመድን
ዜኒ= zeni	ወይእዜኒ= wäyəʾezeni	ከዘወረደ ጸመድን

ዕዝል

ውኪ= wəki	ህዩንተ አበውኪ= həyyäntä ʾabäwəki	ከዘወረደ ጸመ ድን
ሰያ= səya	ለአቅሌሰያ= läʾaqlesəya	ከገብርኤር ጸመድን
ቲሁ= tihu	ሰንበተ ሰንበታቲሁ= sänbätä sänbätatihü	ከገብርኤር ጸመድን
ዒኖ= ʿino	ተፅዒኖ= täšəʿino	ከተፅዒኖ ጸመድን
ሮሙ= romu	ተናገሮሙ= tänaḡäromu	ከምኩራብ ጸመድን
ነእ= näši	ተሐነእ በጽድቅ= təhänäši bäšədq	ከዘወረደ ጸመ ድን

ቢሐ= biḥo	ወጸቢሐ= wäṣäbiḥo	ከስቅለት ጸመድን
ቱሰ= tusä	ወ-እቱሰ= wəṗətussä	ከቅዳም ሥዑር ጸመ ድን
ብሰ= bəsä	ዘምድረ ለ-ብሰ= zämədrä läbsä	ከቅዳም ሥዑር ጸመድን
ወን= wän	ዝናመ ተወን= zənam täwän	ከሆሣዕና ጸመድን
ወዳ= wəda	የዓወዳ= yäʿawwəda	ከዘወረደ ጸመድን
ሥር= śər	የዓሥር= yäʿśśər	ከሆሣዕና ጸመድን
	ምዕራፍ ግዕዝ	
ገሩ= gäru	ሀገሩ= gäru	ሠለስት/ምዕራፍ
ያን= yan	ለቤተ ክርስቲያን= läbetä krəstiyān	ሠለስት/ ምዕራፍ
ሉያ= luya	ሃሌ ሉያ= hale luya	አርባዕት/ ምዕራፍ
ኮት= kot	መኅደረ መለኮት= maḥdärä mäläkot	ሠለስት/ ምዕራፍ
ኢኩ= ʾiku	ርኢኩ= rəʾiku	አርባዕት/ ምዕራፍ
ጌል= gel	በወንጌል= bäwängel	አርባዕት/ምዕራፍ
ሌቡ= lebbu	ብፁዕ ዘይሌቡ= bəṣuʿə zäyələbbu	መወድስ/ምዕራፍ
ወኑ= wənu	ትከውኑ= təkäwwənu	አርባዕት/ምዕራፍ
ብየ= bəyä	ትእመኑ ብየ	አርባዕት/ምዕራፍ
ልቦ= läbo	አልቦ= ʾalbo	ሠለስት/ምዕራፍ
ኃኃ= ḥaḥa	አምኃኃ= ʾamməḥaḥa	ሠለስት/ምዕራፍ
ድም= dəm	አቀድም= ʾaqäddəm	ክሥተት/ምዕራፍ
ትሙ= təmu	አንትሙ= ʾantəmu	አርባዕት/ምዕራፍ
ልደ= lädə	አዋልደ= ʾawalədə	አርያም/ምዕራፍ
ሐቁ= ḥäqu	ኢትርሐቁ እምኔሃ= ʾitərḥäqu	ሠለስት/ምዕራፍ
ነኪ= näki	ኢያድኅነኪ= ʾiyyadəḥənäkki	መወድስ/ምዕራፍ

ራቀ= raqä	እምሥ ራቀ= ʾəmməsraqä	ከጾም/ምዕራፍ
ኔሃ= neha	እምኔሃ= ʾəmənneha	ሠለስት/ምዕራፍ
ጺሕ= šiḥ	ከመ ትጺሕ= kāmā təšiḥ	ሠለስት/ምዕራፍ
ታሃ= taha	ኩለንታሃ ወርቅ= kullāntaha wärq	አርያም/ምዕራፍ
ሀረ= härä	ወመሀረ= wämähärä	ሠለስት/ምዕራፍ
ኪን=kin	ወምስኪን= wäməskin	መወድስ/ምዕራፍ
ዋይ= way	ወንዋይ ጎሩይ= wənəway ḥəruy	አርባዕት/ምዕራፍ
ያተ= yatä	ወአብያተ= wäʾabyatä	ሠለስት/ምዕራፍ
ፈየ= fäyä	ወአወፈየ= wäʾawäffäyä	አርባዕት/ምዕራፍ
ዜና= zena	አቢያ ዜና= ʾabiyyä zena	አርባዕት/ምዕራፍ
ሰዮ= säyo	ዘረሰዮ= zärässäyo	አርባዕት/ምዕራፍ
ጠረ= ṭärä	ዘፈጠረ= zäfäṭärä	ስብሐተ ነግሠ/ምዕራፍ
ሃታ= hata	የዋሃታ ወሠናይት= yäwwahata wäsännayt	ሠለስት/ምዕራፍ
ብር= bər	ይሰብር= yəsäbbər	መወድስ/ምዕራፍ
ቴታ= teta	ይበውኡ ውስቴታ= yəbäwwəʾu wəsteta	መወድስ/ምዕራፍ
ዝብ= zəb	ዮሐንስ ለኦዝብ= yoḥännəs läḥəzb	አርባዕት/ምዕራፍ
ኒት= nit	ጌራ መድኃኒት= gera mädhānit	አርባዕት/ምዕራፍ
ዓኖ= ʿano	ዘይሰዓኖ ለእግዚአብሔር= zäyässäʿano läʾəgziʾabəḥər	ሠለስት/ምዕራፍ
ዓራራይ		
ድየ= dəyä	ለመከየድየ= läməkäyädəyä	መወድስ/ምዕራፍ
መና= mänä	ለሰማይ በደመና= läsāmay bädämmänä	አርባዕት/ምዕራፍ
ሥቱ= šətu	መንግሥቱ= mängəšətu	ክሥተት/ ምዕራፍ
ለኪ= läki	ሰላም ለኪ= sälam läki	ውዳሴ ማር/ምዕራፍ

ፔረ= per	በዕንቁ ሰንፔር= bā ^c ənq ^W ä sänper	አርያም/ምዕራፍ
ኖስ= nos	በማዕድተ ዮርዳኖስ= bāma ^c ədōt yordanos	አርያም/ምዕራፍ
ሜክ= mekä	በቅድሜክ= bāqədmeikä	አርባዕት/ምዕራፍ
በሮ= bäro	በከበሮ= bākäbäro	ዘወትር/ምዕራፍ
ሃን= han	ብርሃን= bərhan	አርያም/ምዕራፍ
ዚእ= zī ^ə	እግዚእ= ʾəgzī ^ə	ውዳሴ ማር/ምዕራፍ
በዩ= bäyu	እለ ተነበዩ= ʾəllätänäbbäyu	ውዳሴ ማር/ምዕራፍ
ሳን= san	እምቅዱሳን= ʾəmqəddusan	ሠለስት/ምዕራፍ
ለስ= läs	ወበለስ= wäbäläs	ሠለስት/ምዕራፍ
ጠጠ= ṭäṭä	ወሰጠጠ= wäsätätä	ውዳሴ ማር/ምዕራፍ
ሴፍ= sef	ዘተሣየጠ ዮሴፍ= zätäsäyätä yosef	ውዳሴ ማር/ምዕራፍ
ነኪ= näki	ይከድነኪ ጽዮን= yəkäddənäki şəyon	አርባዕት/ምዕራፍ
ስል= səl	ይመስል= yəməssä	አርያም/ምዕራፍ

ዕዝል

ከፎ= käfo	ለከፎ ሶቤሃ= läkäfo sobeha	ሰሎሞን/ምዕራፍ
ፍየ= fəyä	ምዕራፍየ= mə ^ə ərafəyä	አንቀጸ ብርሃን/ምዕራፍ
ለኪ= läki	ሰላም ለኪ= sälam läki	ውዳሴ ማር/ምዕራፍ
አት= ḥät	ሰብአት= səbhät	አንቀጸ ብርሃን/ምዕራፍ
ፈኒ= fäni	ተወከፈኒ= täwäkäfänni	መስተጋብዕ/ምዕራፍ
ቲተ= titä	ንስቲተ ጎሊፍየ= nəstitä ḥälifəyä	ሰሎሞን/ምዕራፍ
አን= ḥän	ንጹአን= nəşuḥän	ውዳሴ ማር/ምዕራፍ
ድድ= däd	አውድድ= ʾawdəd	መስተጋብዕ/ምዕራፍ
ስኑ= sənu	እለ ያማስኑ= ʾəllä yamassənu	ሰሎሞን /ምዕራፍ

ጸሪ= šārri

ያጸሪ= yašārri

ቅዳሴ ማርያም

Dual Acronymic First Scripts from Abbreviated

ግዕዝ

ሉቃ ባሕ= luqa bah

ሉቃስ ባሕቲቱ ተናገረ= luqas baḥtitu tənagärä

ከሉቃስ ድን

ልብ ዘመ= ləb zämä

ልብሱ ዘመብረቅ= ləbsu zämäbräq

ከሚካኤል ድን

ትሕ ወፍ= təḥ wäf

ትሕትና ወፍቅር= təḥtənnä wäfəqr

ከዮሐንስ ድን

ትን ሰመ= tən sämä

ትንግሥ ሰመያ= tənśä'e sämäya

ከትንግሥ ድን

ኩሉ ምድ= kullu mäd

ውስተ ኩሉ ምድር= wəstä kullu mäd

ከሐዋርያት ድን

ገሚ ገሚ= gämi gämi

ገሚድ ገሚድ= gämüd

ከጽጌ ድን

ጳው ለጢ= paw läti

ጳውሎስ ለጢሞቴዎስ pawəlos lṭimotewos

ከጴጥሮስ ድን

የአራራይ

ለኩ ዓለ= läku ʿal

ለኩሉ ዓለም= läkullu ʿaläm

ከብርሃን ድን

ቆመ ሎሙ= qomä lomü

ቆመ ሎሙ= qomä lomü

ከኤልያስድን

ነገ ስመ= nägä səmä

ነገርኩ ስመከ ለሰብእ= nägärku səmäkä läsäbəʾə

ከትንግሥ ድን

ከሣ ብር=käsa bər

ከሣቴ ብርሃን= käsäte bərhan

ከልደት ድን

ወነ ተአ= wänä täʾa

ወነሥኡ ተአሚኖሙ= wänäsʾu täʾamminomu

ከተከዚ ድን

ወቦ ላዕ= wäbo laʿə

ወቦ ላዕሌሁ= wäbo laʿəlehu

ከአባ ዮሐን ድን

ይሠ ኮከ= yəsä kokä

ይሠርቅ ኮከብ= yəsärrəq kokäb

ከልደት ድን

ዕዝል

ለአ ወለ= läʾa wälä

ለአሕዛብ ወለበሐውርት= läʾab wäläwäld

ከፋሲካድን

ርሡ ወሥ= rəsśü wäs

ርሡይ ወሥርግው= rəsśuyat wäsrgəwat

ከመርግደን

ዲበ መን= dibä män

ዲበ መንበረ ዳዊት= dibä mänbärä dawit

ከገብረኤልድን

ዕዝል

ወይ ተፈ= wäy täfä

ወይቤ ተፈጸመ ኩሉ= wäyəbe täfäṣṣämä k^wullu

ከስቅለት ጸመድን

ሥጋ ሰብ= ፍጻኔ säb ሥጋ ሰብእ መዋቲ= ፍጻኔ säb'ə mäwati ከቅዳም ሥዑር ጸመድን

ከመ ይር= kämä yər ከመ ይርአይ ኩሉ= kämä yər'ay k^wullu ከምኩራብ ጸመድን

ገብ ሰላ= gäb säla ገብረ ሰላመ በመስቀሉ= gäbrä sälamä bämäsqälu ከቅዳም ሥዑር ጸመድን

ምዕራፍ ግዕዝ

ወኩ ሌሊ= wäk^wu leli ወኩ ሌሊተ= wäk^wullo lelitä መስተጋብዕ/ ምዕራፍ

ቃለ ዓዋ= qalä 'awa ቃለ ዓዋዲ= qalä 'awadi አርያም/ ምዕራፍ

ዓራራይ

ነጹ ድቅ= näši döq ተሐነጹ በጽድቅ= tähänäši bäşədq አርባዕት/ምዕራፍ

እስ በዲ= 'əs bädi አስመ በዲበ ሠናይቱ= 'əsmä bädibä şännaytu ሠለስት/ምዕራፍ

ነቢ ልዑ=näbi lä'u ነቢየ ልዑል= näbiyyä lä'ul አርባዕት/ምዕራፍ

ጥም ጎር=ṭəm hjar ጥምቀተ ጎርየ= ṭəmqaätä hjarä አርባዕት/ምዕራፍ

ዕዝል

ለከ ንፌ= läkä nəfe ለከ ንፌኑ= läkä nəfennu መወድስ/ምዕራፍ

ዝማሬ ግዕዝ

በዓ ዘዕ= bä'a zä'ə በዓለ ዘዕለተ ልደቱ= bä'alä zä'älätä lödätu ከምትረተ ርእሱ ዝማሬ

ዕዝል

በዲ ዕፀ= bädi 'ş በዲበ ዕፀ መስቀል= bädibä 'şä mäsqäl ከአዳም ዝማሬ

እስ አል= 'əs 'al እስመ አልቦ ነገር= 'əsmä 'albo nägär ከዮሐንስ ዝማሬ

ወነ ሐይ= wänä häy ወነበረ ሐይቀ ባሕር= wänäbärä häyqä baḥ ከአባ ዮሐንስ ዝማሬ

ወይ መል= wäy mäl ወይቤላ ውእቱ መልአክ= wäyəbela mäl'ak ከማርያም ዝማሬ

ልቦ ለም= läbbo lämo አጥብቡ ልቦሙ ለምት= 'aṭbə'u läbbomu lämot ከናግራን ዝማሬ

ግዕዝ መዋሥዕት

በም ረሲ= bäm räsi በምክረ ረሲዓን= bäməkrä räsiyan ከአባ ገሪማ መዋሥዕት

ውዳ ማር= wədda mar ውዳሴ ማርም= wəddase marəyam ከኤፍሬም መዋሥዕት

ጸለ ጊዮ= šällä giyo ጸለየ ጸሎተ ጊዮርጊስ= šälläyā giyorgis ከጊዮርጊስ መዋሥዕት

ዓራራይ

እለ ኢይ= ʾəllä ʾiyy እለ ኢይጥዕም= ʾəllä ʾiyyəṭəʾəm ከደብረ ታቦር መዋሥዕት

ዕዝል መዋሥዕት

ወበ ገብ= wäbä gäb ወበህየ ገብሩ በዓለ= wäbä həyyä gäbru bəʾalä ከልደት ዝማራ

ዓራራይ

መጠ ነፍ= mäṭṭä näf መጠወ ነፍሶ= mäṭṭawä näfso አፈ ወርቅ ቅዳሴ

በእ ናፈbäጃ nafa በእንተዝ ናፈቅረኪ= bəʾəntä-z nafaqqəräki ቅዳሴ ማርያም

አብ አጥ= ʾab ʾaṭ አብዳነ አጥብብ= ʾabdanä ʾaṭbəb ኪዳን

ወጸረበ= wəšärəbbäw ወጸቢሐ ረበናተ አይሁድ= wəšäbiḥo räbbänatä ʾayhud ሠለስቱምዕትቅዳሴ

Dual Last Scripts Abbreviation from More Words

ግዕዝ ድን

ርሂ ርሂ= rəhi rəhi አብርሂ አብርሂ= ʾabrəhi ʾabrəhi ከማርያም ድን

ብራ ኔሃ= bra neha እንተ ይገብራ እምኔሃ= ʾəntä yəgäbra ʾəmənneha ከማርያም ድን

ዝኑ ንጋ= zənu nga ከመዝኑ እንጋ= kämä zənu ʾənga ከገብርኤል ድን

ውር ሕር= wər ḥr የሐውር ዲበ ባሕር= yähäwwər dibä baḥr ከትንሣኤ ድን

የአራራይ

ላዲ ልዎ= ladiləwwo ለወላዲ ይብልዎ= läwäladi yəbləwwo ከስብከት ድን

ዕዝል

ቅት ለለ= qt lälä በአጽርቅት ተጠብለለ= bəʾaṣrəqt täṭäblälä ከልደት ድን

ጺሐ ጋሃ= šiho gaha አንጺሐ ሥጋሃ= ʾanšiho ségaha ከማርያም ድን

ሲካ ሂል= sika ḥil ፋሲካ ብሂል= fasika bəḥil ከፋሲካ ድን

ጸመ ድን ግዕዝ

እዎ ሊተ= ʾəwwo litä ወአምጽእዎ ሊተ= wäʾamṣəʾəwwo litä ከሆሣዕናጸመ ድን

ዓራራይ

ልዎ ቦት= ləwwa bot ተቀበልዎ ለታቦት= tāqäbbäləwwa lätabothሆሣዕና ጸመድን

ዕዝል

ጸቀ ውል= ṣäqä wəl አልጸቀ ሳውል= ʾalṣäqä sawəl ከዘወረደ ጸመድን

ምዕራፍ ዓራራይ

ነጺ ድቅ= näṣi dq ተሐነጺ በጽድቅ= täḥänäṣi bäsədq አርባዕት/ምዕራፍ

ዚአ ለነ= zīʾo lännä እግዚአ ተሣሃለነ= ʾəgziʾo täśahalännä ክሥተት/ምዕራፍ

ዕዝል

ራቀ ሐይ= raqä ḥäy እምሥ ራቀ ፀሐይ= ʾəmməsraqä šähäy ጸመ/ምዕራፍ

ዝማሬ ግዕዝ

መዝ ከከ= mäs käkka ከመዝ እባርከከ= kämäz ʾəbarrəkäkkä ከመስቀል ዝማሬ

አዮ ሙሴ= ʾayo muse አርአዮ ለሙሴ= ʾarʾayo lämuse ከፍልሰታ ዝማሬ

ዓራራይ

ጽሐ ፍስ= ṣəḥä fs ወአንጽሐ ለነፍስ= wäʾanṣəḥä länäfs ከመፃኅዕ ዝማሬ

ዕዝል

ጌሉ ርቅ= gelu rq ወንጌሉ ዘወርቅ= wängelu zäwärq ከሊባኖስ መዋሥዕት

First and Last Two Scripts Abbreviated

የግዕዝ ዜማ

ህላ ቡር=həlla bur ህላዌከ ኅቡር=həllawekä həbur ከደብረ ታቦር ድን

ሐዎ ሩነ= ḥäwa runä ሐዋርያት መሀሩነ= ḥäwarəyat mähärunä ከ ሐዋርያት ድን

ቀጸ ሐይ= qäsä ḥäy ቀጸበቶ ፀሐይ= qäsäbätto šähäy ከመስቀል ድን

በደ ቦር=bädä bor በደብር በደብረ ታቦር= bädäbrä tabor ከደብረ ታቦር ድን

በሐ ጽሕ= bähä şh	በሐሊበ ንጽሕ= bähälibä nəşh	ከዮሐንስ ድን
አይ ሀሎ= ʾay hällö	አይቴ ሀሎ= ʾayte hällö	ከትንሣኤ ድን
እም ሁብ= ʾəm hub	እምሰማይ ይሁብ= ʾəmsämay yəhub	ከክረምት ድን
ክፍ ባእ= kəf baʾə	ክፍለነ ንባእ= kəflännä nəbaʾə	ከጻድቃን ድን
ሰገ ሎቱ= sägä lottu	ሰገዱ ሎቱ= sägädu lottu	ከልደት ድን
ሰሎ ጥቀ= sälo təqqä	ሰሎሞን ጥቀ= sälomön təqqä	ከጽጌ ድን
ወአ ሎቱ= wäʾa lottu	ወአነ ሎቱ= wäʾanä lottu	ከማርያም ድን
ወአ ትየ= wäʾa təyä	ወአእማትየ= wäʾaʾəmatəyä	ከጳራቅሊጦስ ድን
ወአ ፈረ= wäʾi färä	ወአጎፈረ= wäʾihäfärä	ከማርያም ድን
ወዘ ቆን= wäzä qon	ወዘዘያቆን= wäzäzyaqon	ከእስጢፋኖስ ድን
ዘሰ ሐራ= zäsä həra	ዘሰማይ ሐራ= zäsämay həra	ከሚናስ ድን
ዛቲ ፋሲ= zati sika	ዛቲ ፋሲካ= zati fasika	ከፋሲካ ድን
ይማ ፀሮ= yəma şäro	ይማዕ ፀሮ= yəmaʿə şäro	ከአብርሃ ወአጽብሃ ድን
ይገ ዓለሃጭጎ ልጎ	ይገብሩ በዓለ= yəgäbbəru bäʿalä	ከፋሲካ ድን
ድን ርሣ= dən rša	ድንግል በከርሣ= dəngəl bəkärşa	ከማርያም ድን

የአራራይ

ሀለ ለዝ= hällä läz	ሀለወ ለዝ= hälläwä läz	ከትንሣኤ ድን
ሀላ አብ= həlla ʾab	ሀላዌ ዘአብ= həllawe zäʾab	ከመርዓዊ ድን
ለነ ለይ= länä lay	ለነዳይ ወለባእላይ= länädäy wäläbaʾəlay	ከፍሬ ድን
ለኖ ይኅ= läno yh	ለኖኅ አመ አይኅ= länoh ʾamä ʾayh	ከክረምት ድን
ለኤ ያስ= läʾe yas	ለኤልያስ= läʾeləyas	ከኤልያስ ድን
መጽ ቃል= mäş qal	መጽአ ቃል= mäşʾa qal	ከዮሐንስ ድን
መብ ውዱ= mäb wdu	መብረቅ ዓውዱ= mäbräq ʿawdu	ከአርባዕቱ እንስሳ ድን

ምር ሳን= mər san	ምርጉዝ ለሐንካሳን= mərguz lähänkasan	ከመስቀል ድን
ሰማ ሚት= säma mit	ሰማይ ዳግሚት= sämay dagəmit	ከማርያም ድን
ሱራ ቤል= sura bel	ሱራፌል ወኪሩቤል= surafel wä kirubel	ከማርያም ድን
ቀተ ሃዌ= qätä şawe	ቀተለ ግብሃዌ= qätälä gəbşawe	ከዘካርያስ ድን
ቂር ዱስ= qir dus	ቂርቆስ ቅዱስ= qirqos qəddus	ከቂርቆስ ድን
ቃሉ ዑል= qalu ʿul	ቃሉ ልዑል= qalu ləʿul	ከክረምት ድን
ቅዱ ይቤ= qəddu yəbe	ቅዱስየ ይቤሎ= qəddusəyā yəbelo	ከአብርሃም ድን
ቆመ ሎሙ= qomä lomu	ቆመ ሎሙ= qomä lomu	ከኤልያስ ድን
በዮ ያስ= bäyo yas	በዮሐንስ ወልደ ዘካርያስ= bäyohännəs wäldä zäkkarəyas	ከዮሐንስ ድን
በደ ቦር= bädä bor	በደብረ ታቦር= bädäbrä tabor	ከደብረ ታቦር ድን
በዮ ኖስ= bäyo nos	በዮርዳኖስ= bäyordanos	ከጥምቀት ድን
በዕ ምዓ= bāʿə mʿa	በዕዝኑ ሰምዓ= bāʿəznu sāmʿa	ከዮሐንስ ድን
ተቀ ፈው= täqä fäw	ተቀስመ አፈው= täqäsmä ʾafäw	ከዮሐንስ ድን
ነዋ ግዑ	ነዋ በግዑ= näwa bäggəʿu	ከዮሐንስ ድን
ነጸ ይቤ= näşşä yəbe	ነጸርኩ ይቤ= näşşärku yəbe	ከዮሐንስ ድን
አን ጎደ= ʾan godä	አንጎድጎደ= ʾangodgodä	ከክረምት ድን
አስ ዕዎ= ʾastä ʿəwwo	አስተብፅዕዎ= ʾastäbşəʿəwwo	ከጊዮርጊስ ድን
ኢያ ዓያ= ʾiyya ʿaya	ኢያውዓያ= ʾiyyawʿaya	ከማርያም ድን
እም ወተ= ʾəm wätä	እምድር እትወተ= ʾəmmədr ʾətwätä	ከገብርኤል ድን
እግ ርሰ= ʾəg r-sä	እግዚአብሔረሰ= ʾəgziʾabḥer-sä	ከስብከት ድን
ወበ ኤየ= wäbä ʾeyä	ወበትንሣኤየ= wäbä tənśaʾeyä	ከትንሣኤ ድን
ለኩ ዓለ= läk ^w ull ʿalä	ለኩሉ ዓለም= läk ^w ullu ʿaläm	ከብርሃን ድን
ወጋ ጌል= wäḥa gel	ወጋይዝተ ወንጌል= wäḥayəztä wängel	ከዮሐንስ ድን

ጆፍ ዱት= ʿof dut	ጆፍ ጽዕዱት= ʿof šəʿədut	ከግዝረት ድን
ይደ ኖስ= yəddä nos	ይደመስስ በዮርዳኖስ= yəddämässä bäyordanos	ከጽጌ ድን
ገብ ሠራ= gäb sära	ገብርኤል አብሠራ= gäbrəʾl ʾabsära	ከገብርኤል ድን
ጸገ ይን= šägä yn	ጸገየ ወይን= šägäyä wäyn	ከጽጌ ድን
ጸር ያስ= šär yas	ጸርሐ ኢሳይያስ= šärhä ʾisayəyyas	ከጽጌ ድን
ፈኑ ዴከ= fännu dəkä	ፈኑ እዴከ= fännu ʾədəkä	ከሱብከት ድን

ዕዝል

ልብ ረቅ= läb räq	ልብሱ ዘመብረቅ= läbsu zämäbräq	ከሚካኤል ድን
ሐዋ ሩነ= ḥäwa runä	ሐዋርያት መሐሩነ= ḥäwarəyat mähärünä	ከሐዋርያት ድን
መን ርማ= män rma	መንክር ግርማ= mänkər gərma	ከግርያም ድን
ማር ምሰ= mar mə-ssä	ማርያምሰ= marəyamə-ssä	ከገብርኤል ድን
ሠና ዜና= šänna zena	ሠናየ ዜና= šännayä zena	ከገብርኤል ድን
በም ድቅ= bäm dq	በምግባረ ጽድቅ= bäməgbarä šədq	ከዮሐንስ ድን
በጎ ከበ bägo käbä	በጎል ሰከበ= bägol säkäbä	ከልደት ድን
በዕ ቤቅ bäʿə beq	በዕጾ ሳቤቅ= bäʿəṣä šabeq	ከይስሐቅ ድን
ብር ናተ= bər natä	ብርሃናተ ዘይትግጾፍ= bərhanatä	ከፋሲካ ድን
ነጾ እየ= näššä ʾəyä	ነጾረ ወርእየ= näššärä wärəʾəyä	ከሠለስቱ ደቂቅ ድን
ኢያ ለዳ= ʾiyya läda	ኢያቄም ወለዳ= ʾiyyaqem wäläda	ከልደታ ድን
እለ ቃሁ= ʾellä qahu	እለ አጥመቃሁ= ʾellä ʾaṭmäqahu	ከዮሐንስ ድን
አ ቦር?= ʾo bor	አ ደብረ ታቦር= ʾo däbrätabor	ከደብረ ታቦር ድን
ወበ ላም= wäbä lam	ወበሰላም= wäbäsälam	ከጥምቀት ድን
ወበ በት= wäbä bät	ወበእሁድ ሰንበት= wäbäʾəḥud sänbät	ከፋሲካ ድን
ወይ ንኪ= wäy nəki	ወይትሌዓል ቀርንኪ= wäyətleʿal qärnəki	ከግርያም ድን

ዝ ግዳ? = zə ʿəngəda	ዝ እንግዳ = zə ʿəngəda	ከገብርኤል ድን
የሀ ላመ = yähä lamä	የሀበነ ሰላመ = yähäbännä sälamä	ከጽጌ ድን
ጋዳ ባነ = gada banä	ጋዳ ያበውኡ ቁርባነ = gada yabäwwəʾu qurbanä	ከጌና ድን
ጽጌ ላት = şəge lat	ጽጌ ደንጎላት = şəge dängollat	ከማርያም ድን
ቀላ ሆመ = qala homu	ቃላቲሆመ = qalatihomu	ከማርቆስ ድን
ቤዛ ኩሉ = beza k ^W ullu	ቤዛ ኩሉ ዓለም = beza k ^W ullu ʿaläm	ከልደት ድን
ትር ዳመ = tər damä	ትርአዩ ገዳመ = tərʾayu gädamä	ድን
ፍና አኪ = fənnä ʾaki	ፍናወ ዚአኪ = fənnawä ziʾaki	ከማርያም ድን

ጸመ ድን ግዕዝ

መስ ሂል = mäs hil	መስቀል ብሂል = mäsqäl bəhil	ከዘወረደ ጸመ ድን
በጎ የም = bähä yom	በጎቤክ የም = bähäbekä yom	ከሆሣዕና ጸመ ድን
በረ ረሱ = bärä räsu	በረከተ ትረሱ = bäräkätä təräsu	ከዘወረደ ጸመ ድን
ዕፀ ሂል = ʿəşä hil	ዕፀ ሕይወት ብሂል = ʿəşä həyot bəhil	ከዘወረደ ጸመ ድን

ዓራራይ

ለመ ግድ = lama gəd	ለመስቀልክ ንሰግድ = lämäsqäləkä nəsäggəd	ከሰሙጎ ሕማማት ጸመ ድን
ለቤ ያን = läbe yan	ለቤተክርስቲያን = läbetä krəstiyān	ከመጻጉዕ ጸመ ድን
ኢይ ንከ = ʾiyy nkä	ኢይደግም እንከ = ʾiyyədäggəm ʾənkä	ከምኩራብ ጸመ ድን
ጲ ፈ? = pi fä	ጲላጦስ መጻሐፈ = pilaṭos mäşhäfä	ከቅዳም ሥዑር ጸመ ድን
ወስ ትረ = wäsä trä	ወስአል ወትረ = wäsäʾal wäträ	ከዘወረደ ጸመ ድን
ወኢ ሱኒ = wäʾi suni	ወኢያሱኒ = wäʾiyyasuni	ከኒቆዲሞስ ጸመ ድን
ዘይ ውም = zäy wəm	ዘይጸውም = zäyəşäwwəm	ከዘወረደ ጸመ ድን

ዕዝል

ለከ ይል = läkä yl	ለከ ኃይል = läkä ḥayl	ከሕማማት ጸመ ድን
-----------------	--------------------	-------------

ሠረ ሎት= särä lot	ሠረገላ ለጸሎት= särägälla läṣälot	ከገብርኤር ጸመ ድን
ሶበ ርቅ= sobä ḥäy	ሶበ ይሠርቅ ፀሐይ= sobä yəsärrəq ṣähäy	ከዘወረደ ጸመ ድን
አም ቲቲ= ʾam titi	አምንስቲቲ= ʾamnəstiti	ከሕማማት ጸመ ድን
እን ርኢ= ʾən rʾi	እንዘያርኢ= ʾenzä yarʾi	ከቅዳም ሥዑር ጸመ ድን
ኪራ ሶን= kira son	ኪራይላይሶን= kiraylayson	ከሕማማት ጸመ ድን
ዘአ ሎከ= zäʾa lokä	ዘአስተዳሎከ= zäʾasttädalokä	ከገብርኤር ጸመ ድን
ዘሐ ሞተ= zähä motä	ዘሐመ ወሞተ= zähämmä wämotä	ከቅዳም ሥዑር ጸመ ድን

ምዕራፍ ግዕዝ

ላዕ ዳይ= la ^ፍ day	ላዕለ ነዳይ= la ^ፍ älä näday	መወድስ/ ምዕራፍ
በሀ በላ = bähä bälla	በሀ ንበላ= bähä nəbälla	አርባዕት/ምዕራፍ
አነ ኢኩ= ʾanä ʾiku	አነ ርኢኩ= ʾanä rəʾiku	አርያም/ምዕራፍ
አክ ዕት= ʾak ʿət	አክሊሊ ሰማዕት= ʾaklilä säma ^ፍ ət	አርያም/ምዕራፍ
አፀ አል= ʾaṣṣä ʾol	አፀውተ ሲአል= ʾaṣṣäwtä siʾol	ሠለስት/ምዕራፍ
ወይ ኩሎ= wäy k ^W ullo	ወይነሥት ኩሎ= wäynäṣṣət k ^W ullo	አርያም/ምዕራፍ
ዘይ ብቦ= zäy bəbo	ዘይገለብቦ= zäyḡäläbbəbo	መስተጋብዕ/ምዕራፍ

ዓራራይ

ሰገ ጢስ= sägä ṭis	ሰገደ ጢስ= sägädä ṭis	አርያም/ምዕራፍ
በጎ ጎታ= bägo gota	በጎልጎታ= bägoləgota	አርያም/ምዕራፍ
ነጸ አብ= näṣṣä ʾab	ነጸረ አብ= näṣṣärä ʾab	ውዳሴ ማር/ምዕራፍ
ነገ ሮሜ= nägä rome	ነገደት ሮሜ= nägädät rome	ሠለስት/ምዕራፍ
ናሁ ናተ= nahu natä	ናሁ ብርሃናተ= nahu bərhanatä	አርባዕት/ምዕራፍ
አሠ ገወ= ʾasä gäwä	አሠርገወ= ʾasärgäwä	አርባዕት/ምዕራፍ
አው ርፀ= ʾaw rṣä	አውዕአ ሠርፀ= ʾawṣʾa särṣä	ሠለስት/ምዕራፍ

አጥ ንስ= ʾaṭ nəs	አጥመቆሙ ዮሐንስ= ʾaṭmäqomu yohännəs	አርባዕት/ምዕራፍ
እን ለኪ= ʾən ki	እንዘ ንሰግድ ንብለኪ= ʾenzä nəsäggəd nəbläkki	ውዳሴ ማር/ምዕራፍ
እስ ቃዱ= ʾəs qadu	እስመ በፈቃዱ= ʾəsmä bäfäqadu	ውዳሴ ማር/ምዕራፍ
ወኢ ዕድ= wäʾi ʿəd	ወኢይሁብ ለባዕድ= wäʾiyyəhub läbaʿəd	አርባዕት/ምዕራፍ
ወቀ ሚተ= wäqä mitä	ወቀዳሚተ መደኃኒትነ= wäqädamitä mädhānitənä	ውዳሴ ማር/ምዕራፍ
ዓይ ግብ= ʿay gb	ዓይኑ ዘርግብ= ʿaynu zärəgb	አርያም/ምዕራፍ
ዘዕ ፀረ= zäʿə şärä	ዘዕግን አንፀረ = zäʿəṭan ʾanşärä	አርያም/ምዕራፍ
ገብ ሂል= gäb hil	ገብርኤል ብሂል= gäbrəʾel bəhil	አርያም/ምዕራፍ
ግብ ፍሬ= gəbä fəre	ግብሩ ፍሬ ዘይደሉ= gəbäru fəre zäyədällu	አርባዕት/ምዕራፍ
ጽጌ ሮሙ= şəge romu	ጽጌ ምድሮሙ= şəge mədromu	ሠለስት/ምዕራፍ

ዕዝል

ለእ በር= läʾə bär	ለእግዚእየ ንበር= läʾəgziʾəyä nəbär	መወድስ/ምዕራፍ
ለእ ሶቤ= läʾə sobe	ለእግዚአብሔር ሶቤ= läʾəgziʾabəḥer sobe	መወድስ/ምዕራፍ
እም ሐይ= ʾəm ḥäy	እምነ ፀሐይ= ʾəmännä şähäy	አርባዕት/ምዕራፍ
ቃሎ ሀበ = qalo häbä	ቃሎ ወሀበ= qalo wäḥäbä	አርያም/ምዕራፍ
አብ ርከ	አብርሃም ፍቁርከ= ʾabrəham fəqurəkä	ምቅናይ/ምዕራፍ
ንጉ ሞን= nəgu mon	ንጉሥ ሰሎሞን= nəguś sälomon	ምቅናይ/ምዕራፍ
ንሴ ምር= nəse mər	ንሴብሕ ወንዜምር= nəsebbəḥ wänəzemmər	አርያም/ምዕራፍ
እን ለኪ= ʾə läki	እንዘ ንሰግድ ንብለኪ= ʾenzä nəsäggəd nəbläkki	ውዳሴ ማር/ምዕራፍ
እም ሐይ= ʾəm ḥäy	እምነ ፀሐይ= ʾəmännä şähäy	አርባዕት/ምዕራፍ
እም ቦር= ʾəm bor	እምደብረ ታቦር= ʾəmdäbrä tabor	ሠለስት/ምዕራፍ
ከር ልው= kär ləw	ከርቤ ወአልው= kärbe wäʾaləw	አንቀጸ ብርሃን/ምዕራፍ
ካህ ሥት= kah št	ካህናት ወነገሥት= kahənat wänägäst	አንቀጸ ብርሃን/ምዕራፍ

ወያ ገጾ = wäya gäṣṣo	ወያርአ ገጾ = wäyar'i gäṣṣo	መስተጋብዕ/ምዕራፍ
ይግ ለኪ = yəg läki	ይግቡሩ ለኪ = yəgbäru läki	ሰሎሞን/ምዕራፍ
ይሔ ጽዋ = yəḥe ṣəwwa	ይሔውጽዋ = yəḥewwəṣəwwa	ሠለስት/ምዕራፍ
ዳግ መር = dag mär	ዳግሚት ቀመር = dagəmit qämär	ውዳሴ ማር/ምዕራፍ
ገብ ሎሙ = gäb lomo	ገብሩ ሎሙ = gäbru lomo	አንቀጾ ብርሃን/ምዕራፍ
ፀወ ልዩ = ṣäwä läyā	ፀወንዩ ኃይልዩ = ṣäwänəyā wäḥyləyā	ጾም/ምዕራፍ

ዝማሬ ግዕዝ

ብሔ ኪም = bəḥe kem	ብሔረ ሴኪም = bəḥerä sekem	ከአብርሃም ዝማሬ
ተፈ ዎሙ = täfä womu	ተፈኒዎሙ = täfäniwomu	ከመርዓዊ ዝማሬ

እን ባቲ = ʾən bati **እንተ ባቲ = ʾəntä bati** **ከአስተምህሮ ዝማሬ**

ትቤ ሲት = təbe sit	ትቤሎ ብእሲት = təbelo bəʾəsit	ከፋሲካ ዝማሬ
ነአ ሞቶ = näʾa moto	ነአምን ሞቶ = näʾammən moto	ከዕርገት ዝማሬ
አጎ ሌነ = ʾah lenä	አጎድር ላዕሌነ = ʾahḍər laʾəlenä	ከጽጌ ዝማሬ
አር ደቶ = ʾar dätto	አርአያ ወሰደቶ = ʾarʾaya wäsädätto	ከብዙኃን ዝማሬ
እስ ያኪ = ʾəs yaki	እስመ ኪያኪ = ʾəsmä kiyaki	ከትሰበእት ዝማሬ
እሳ ጥቀ = ʾəsa təqqä	እሳት ጥቀ = ʾəsat təqqä	ከኤልያስ ዝማሬ

እም ሙሴ = ʾəm muse **እምኦሪተ ሙሴ = ʾəmʾoritä muse** **ከሰብከት ድን**

እሙ ትቤ = ʾəmu təbe	እሙነ ትቤ = ʾəmunä təbe	ከቂርቆስ ዝማሬ
-------------------	----------------------	-----------

ዐቢ ዔት = ʿabi ʿet **ዐቢይ በቀዔት = ʿabiyy bäq^Wuʿet** **ከአስተምህሮ ድን**

ገብ ሬሁ = gäb rehu	ገብአ ድጎሬሁ = gäbʾa dəḥrehu	ከዮሐንስ መጥምቅ ዝማሬ
------------------	--------------------------	----------------

ዕዝል

ሀገ ራን hägä ran	ሀገረ ናግራን = hägärä nagran	ከናግራን ዝማሬ
----------------	--------------------------	-----------

ለም ቤዛ = läm beza	ለምእመናንኪ ቤዛ = läməʾəmānanəki beza	ከቀስቋም ዝማሬ
------------------	----------------------------------	-----------

ዕሌ ሥት= ʿalle št	ዕሌኒ ንግሥት= ʿelleni nəgəšt	ከመስቀል መዋሥዕት
ዘአ ኒተ= zä nitä	ዘአዘዘከ ከዋኒተ= zäʾazzäk käwanitä	ከመስቀል መዋሥዕት
ዘአ ቀሮ= zäʾa qäro	ዘአፍቀሮ= zäʾafqäro	ከዮሐንስ መዋሥዕት
ዮሐ ስሃ= yoḥä s-ha	ዮሐንስሃ አስአልነ= yoḥännəs-ha	ከዮሐንስ መዋሥዕት
ግብ ርሃ	ግብተ በርሃ ገጻ= gəbtä bärha gäša	ከቤተ ክርስቲያን መዋሥዕት
ጠለ የከ ጸällä yäkämጠገዳም	ረሰይክ ሲሳየከ= ጸällä gädam rässäykä sisayäkähጠ.ባኖስ	መዋሥዕት
ግማ ቀሉ= ḡama qälu	ግማ መስቀሉ= ḡama mäsqälu	ከመስቀል መዋሥዕት
ጌና አቱ= ḡena ʾatu	ጌና ጊአቱ= ḡena ḡiʾatu	ከገብረ ክርስቶስ መዋሥዕት

ግራራይ

ሐራ ቶስ= ḥära tos	ሐራሁ ለክርስቶስ= ḥärahu läkrəstos	ከሚናስ መዋሥዕት
ርሡ ግው= rəssü gəw	ርሡይ ወሥርግው= rəssüy wäsərgəw	ከደናግል መዋሥዕት
በማ ቃኑ= bäma qanu	በማኅበረ ጻድቃኑ= bämaḥbärä ṣadqanu	ከዮሐንስ መዋሥዕት
ኅረ ክሙ= ḥärä kəmu	ኅረይኩክሙ= ḥäräykukəmu	ከጉቡአን ድን
አር ይለ	አርአየ ኃይለ= ʾarʾayä ḥaylä	ከመስቀል መዋሥዕት
እም ወተ= ʾəmm wätä	እምድር እትወተ= ʾəmmədr ʾətwätä	ከገብርኤል ድን

ዕዝል መዋሥዕት

ምስ ቃለ= məs qalä	ምስለ ቃለ ስብሐት= məslä qalä səbhäthካህናተ ሰማይ	መዋሥዕት
ሰማ ተከ= säma täkä	ሰማዕኩ ጸሎተከ= sämaʿəku ṣälotäkähገብረ ክርስቶስ	መዋሥዕት
በመ ቀሉ= bämä qälu	በመስቀሉ= bämäsqälu	ከመስቀል መዋሥዕት
ኅብ በሊ= ḥäbä bälli	ኅብ ኢይበሊ= ḥäbä ʾiyyəbälli	ከካህናተ ሰማይ መዋሥዕት
አም ሐት= ʾam ḥät	አምላክ ስብሐት= ʾamlakä səbhät	ከመስቀል መዋሥዕት
አም ምመ= ʾam məmä	አምጽኡ መድምመ= ʾamṣəʾu mädməmä	ከልደት መዋሥዕት
እስ ኮነ= ʾəs konä	እስመ ኮነ= ʾəsmä konä	ከተከዚ መዋሥዕት

እም ፃማ= ʿəm šama እምብዙኅ ፃማ= ʿəmbəzuh šama ከገብረ ክርስቶስ መዋሥዕት

እለ ቃሁ= ʾllä qahu እለ አጥመቃሁ= ʾllä ʾaṭmäqahu ከዮሐንስ ድጓ

እነ ቀክ= ʿənä qäkä እነግር ጽድቀክ= ʿənäggər şədqäkä ከቤተክርስቲያን መዋሥዕት

ከመ ቤዙ= kämä təbezu ከመ ትቤዙ= kämä təbezu ከአማኑኤል ድጓ

ወኅ ክሙ= wäh kəmu ወኅተወ መኃትዊክሙ= wähəttəwä mäḥatəwikəmu ከፈላስፎስ መዋሥዕት

ውሉ ጌር= wəlu ḥer ውሉዶ ለጌር= wəludo läḥer ከፈላስፎስ መዋሥዕት

ይረ ቢቡ= yərä bibu ይረውፅ ነቢቡ= yəräwwəş näbibu ከሕፃናት መዋሥዕት

ቅዳሴ ግዕዝ

ቃለ ምም= qalä məm ቃለ ዘኢያረምም= qalä zäʾiyyarämməm ከኪዳን

ናስ ቀዕ= nas q^Wu^ፍፅ ናስተብቀዕ= nastäbäq^Wu^ፍፅ መስተብቀዕ

ዘወ ደቶ= zäwä dätto ዘወለደቶ= zäwälädätto ሥርዓተ ቅዳሴ

ዓራራይ

በእ ናፈ= bä^ፅə nafä በእንተዝ ናፈቅረኪ= bä^ፅəntäz nafäqqəräkki ቅዳሴ ማርያም

ባር ትት= bar tət ባርክ ወፈትት= barək wäfättət ቅዳሴ ማርያም

ወአ ድዕ= wä^ፅa dፅፅ ወአነ አየድዕ= wä^ፅanä ʾayäddፅፅ ቅዳሴ ማርያም

ወይ ልል= wäy lləl ወይጠበልል= wäyətəbälləl ሠለስቱ ምዕት ቅዳሴ

ወዲ ቤቱ= wädi betu ወዲበ ተድባበ ቤቱ= wädibä tädbabä betu ሠለስቱ ምዕት ቅዳሴ

ወሀ ዓት= wähä ʿat ወሀቤ ዘእንበለ ክልዓት= wähäbe zä^ፅənbälä kəlʿat ኤጲፋንዮስ ቅዳሴ

ውእ ዝኩ= wə zəkku ውእቱ ዝኩ= wə^ፅətu zəkku ወልደ ነጎድጓድ ቅዳሴ

ዘበ ሳት= zäbä sat ዘበሠይፈ እሳት= zäbä šäyfa ʿəsat አትናቴዎስ ቅዳሴ

ዘበ ሃኑ= zäbä hanu ዘበፀዳለ ብርሃኑ= zäbä şädalä bərhanu ቅዳሴ ማርያም

ደ ሳ? = dä sa ደመና ልብሳ= dämmäna löbsa ዐቢይ ቅዳሴ

ና ኑ? = na nu ናሁ ንዜኑ= nahu nəzennu ከአፈ ወርቅ ቅዳሴ

ህ ቱ? = hə tu

ህልው ውእቱ = həlləw wəʔətu

ከአፈ ወርቅ ቅዳሴ

ዕዝል ቅዳሴ

ለዘ ትከ = läzä təkä

ለዘባሕቲትከ = läzäbaḥətitəkä

ቅዳሴ እግዚእ

ሞ ዱ? = mo du

ሞተ በፈቃዱ = motä bāfāqadu

ወልደ ነጎድጓድ ቅዳሴ

ወኩ ስም = wäk^wu səm

ወኩሉ ስም = wäk^wullu səm

ያዕቆብ ዘሥሩግ ቅዳሴ

Two Middle Scripts Abbreviated

የግዕዝ ዜማ

ጦላ = ṭola

በመንጦላዕተ ሥጋሁ = bāmāntōla^cətä śəgahu

ከትንሣኤ ድን

ገዎ = gäwo

አሠርገዎሙ = ʾasärgäwomu

ከሐዋርያት ድን

ሌዎ = lewo

እምደብረ ኤሌዎን = ʾəmdäbrä ʾelewon

ከሆሣዕና ድን

ኔጽ = neṣṣ

ዘይኔጽር = zäyənəṣṣər

ከአስተምህሮ ድን

ጸመ ድን ግዕዝ

ፈቀ = fäqä

ጊዜ ፈቀደ = gize fäqädä

ከዘወረደ ጸመድን

ምዕራፍ ግዕዝ

ዓዮ = ʾayyo

ረዓዮሙ = räʾayyomu

መስተጋብዕ/ ምዕራፍ

ዕዝል

ቲሆ = tiho

እምስብሐቲሆሙ = ʾəmsəbḥätihomu

አንቀጸ ብርሃን/ምዕራፍ

ሐራ = ḥära

ወሐራ ሰማይ = wäḥära sämay

አንቀጸ ብርሃን/ምዕራፍ

ልዕ = lä^c

ወልዕልት = wälə^cəlt

አንቀጸ ብርሃን/ምዕራፍ

ዝማሬ ግዕዝ

ጠለ = ṭällä

እምጠለ ቤትከ = ʾəmtällä betəkä

ከክረምት ዝማሬ

ኢ ጥ = ʾi ṭə

ወኢያጎጥኦሙ = wäʾiyyahṭəʾomu

ከአስተምህሮ ዝማሬ

በሕ = baḥ

ፍኖተ ባሕር = fənotä baḥr

ከዘይነግሥ

ልብ ዘመ= ləb zämä	ልብሱ ዘመብረቅ= ləbsu zämäbräq	ከሚካኤል ድን
ልል= ləl	አቅልል= ʾaqləl	ከአስተምህሮ ድን
አይ ሀሎ= ʾay hälo	አይቴ ሀሎ= ʾayte hälo	ከትንሣኤ ድን
ገሩ= gäru	እንዘ ይትናገሩ= ʾenzä yətnaggäru	ከደብረ ታቦር ድን
ወዮ= wäyo	ወዮርዳኖስኒ= wäyordanosəni	ከተከዚ ድን
ዕፁ= ʿəṣu	ዕፁብኒ= ʿəṣubəni	ከአስተምህሮ ድን
ዘሎ= zälo	ዘሎቱ= zälottu	ከልደት ድን
ጎሎ= golo	ዮሐንስ ቴዎጎሎስ= yoḥännəs tewogolos	ከዮሐንስ ድን
ገሚ ገሚ= gämi gämi	ገሚድ ገሚድ= gämid gämid	ከጽጌ ድን
ጌሠ= geśä	ጌሠት= gesät	ከአንስት ድን
ግብ= gəb	ግብረ= gəbrä	ከትንሣኤ ድን
መብ ውዱ= mäb ʿwdu	መብረቅ ዓውዱ= mäbräq ʿawdu	ከአርባዕቱ እንስሳ ድን

ዓራራይ

ለነ ለይ= länä lay	ለነዳይ ወለባእላይ= länäday wäläbaʾəlay	ከፍሬ ድን
ለኖ ይህ= läno yḥ	ለኖኅ አመ አይኅ= länoḥ ʾamä ʾayḥ	ከክረምት ድን
ለኩ ዓለ= läk ^w u ʿalä	ለኩሉ ዓለም= läk ^w ullu ʿaläm	ከብርሃን ድን
ምር ካሳ= mər san	ምርጉዝ ለሐንካሳን= mərguz läḥänkasan	ከመስቀል ድን
ወራ= wära	ሠወራ= säwwära	ከገብርኤል ድን
ጉት= gut	ሥርጉት= śərgut	ድን
ሰማ ሚት= säma mit	ሰማይ ዳግሚት= sämay dagəmit	ከማርያም ድን
ቅዱ ይቤ= qəddu yəbe	ቅዱስየ ይቤሎ= qəddusəyä yəbelo	ከአብርሃም ድን
በከ= bākä	በከርሠ አዳም= bākärsä ʾaddam	ከማርያም ድን
ቤቴ= bete	ቤቴል= betel	ከጽጌ ድን
ነፍ= näf	ነፍስ ድጎንት= näfs dəḥənt	ከፍሬ ድን

ነገ ስመ= nägä səmä	ነገርኩ ስመከ= nägärku səmäkä	ከትንሣኤ ድን
ኮራ= kora	አብርኮራ= ʾabro kora	ከዮሐንስ ድን
እነ = ʾənä	እነብር ቤተ መቅደስከ= ʾənäbbər beta mäqdäsəkä	ከገብርኤል ድን
እም ወተ= ʾəmm wätä	እምድር እትወተ= ʾəmmədr ʾətwätä	ከገብርኤል ድን
እግ ርሰር= ʾəgr -ssä	እግዚአብሔርሰ= ʾəgziʾabəḥr-ssä	ከሰብከት ድን
ከሣ ብር= käša bər	ከሣቴ ብርሃን= käšate bərhan	ከልደት ድን
ግሩ= gəru	ወይንግሩ= wäyəngəru	ከፋሲካ ድን
ወኃ ጌል= wäḥa gel	ወኃይዘተ ወንጌል= wäḥayəztä wängel	ከዮሐንስ ድን
ደና ግለ= däna gälä	ደናግለ= dānagälä	ከደናግል ድን
ገብ ሠራ= gäb šära	ገብርኤል አብሠራ= gäbrəʾel ʾabšära	ከገብርኤል ድን
ጸር ያስ = šär yas	ጸርሐ ኢሳይያስ= šärhä ʾisayəyyas	ከጸጌ ድን

ዕዝል

ሐዋ ሩነ= ḥäwa runä	ሐዋርያት መሐሩነ= ḥäwarəyat mähärunä	ከሐዋርያት ድን
በጎ ከበ= bägo käbä	በጎል ሰከበ= bägol säkäbä	ከልደት ድን
ቃና ሊላ= bäqa lila	በቃና ዘገሊላ= bäqana zägälila	ከመርግዊ ድን
ቤዛ ግለ= beza ʿalä	ቤዛ ኩሉ ግለም= beza k ^w ullu ʿaläm	ከልደት ድን
ብር ናተ= bər natä	ብርሃናተ= bərhanatä	ከፋሲካ ድን
ምሮ= məro	ተአምሮ ወመንክሮሂ= täʾamməro wämänkərohi	ከፋሲካ ድን
ወበ ላም= wäbä lam	ወበሰላም= wäbäsälam	ከጥምቀት ድን
ወይ ንኪ= wäy nəki	ወይትሌዓል ቀርንኪ= wäyətleʿal qärnnəki	ከማርያም ድን
ላት= lat	ጸጌ ደንጎላት= šəge dängolat	ከማርያም ድን

ጸመ ድን ግዕዝ

ህየ= ḥəyyä	ህየንተ አዕማድ= ḥəyyäntä ʾaʿəmad	ከደብረ ዘይት ጸመ ድን
መስ= mäś	መስቀል= mäsqäl	ከዘወረደ ጸመ ድን

ቀድ= qädd	ቀድሱ ጸመ= qäddäsu şomä	ጸመ ድን
ገብ= gäb	ገብረ ሰላመ= gäbrä sälam	ከቅዳም ሥዑር ጸመድን

ጎራራይ

ለመ ግድ= lama ggäd	ለመስቀልክ ንሰግድ= lämäsqälökä nəsäggäd	ከሰሙነ ሕማማት ጸመ ድን
ምን= mən	ምንትኬ= məntəke	ከመጻገዕ ጸመድን

ዕዝል

ዕና በአ= ʿəna bəʿa	ሆሣዕና በአርያም= hośaʿəna bəʿarəyam	ከሆሣዕና ጸመ ድን
ኑ= nu	ንዜኑ ንዜኑ= nəzennu nəzennu	ከስቅለት ጸመ ድን
ወይ ተፈ= wäy täfä	ወይቤ ተፈጸመ= wäyəbe täfäşşämä	ከስቅለት ጸመ ድን
ዘሐ ሞተ= zähä motä	ዘሐመ ወሞተ= zähämmä wämotä	ከቅዳም ሥዑር ጸመ ድን
ሥር= śər	የዓሥር= yäʿaśśər	ከሆሣዕና ጸመድን
ገብ ሰላ= gäb säla	ገብረ ሰላመ= gäbrä sälamä	ከቅዳም ሥዑር ጸመድን
ግብ= gəb	ግብተ በረቀ= gəbtä bäräqä	ከዘወረደ ጸመ ድን
ግፍ= gəf	ግፍአመ= gəfʾomu	ከሕማማት ጸመ ድን

ምዕራፍ ግዕዝ

መር= mär	መርሆመ= märhomu	መስተጋብዕ/ ምዕራፍ
ኮት= kot	ማኅደረ መለኮት= maḥdärä mäläkot	ሠለስት/ ምዕራፍ
በሀ በላ = bähä bälla	በሀ ንበላ= bähä nəbälla	አርባዕት/ምዕራፍ
ተጋ= täga	ተጋህኩ= tägahəku	መስተጋብዕ/ ምዕራፍ
ልቦ= lbo	አልቦ= ʿalbo	ሠለስት/ምዕራፍ
ኃጋ= ḥaḥa	አምኃጋ= ʿamməḥaḥa	ሠለስት/ምዕራፍ
ድም= ddəm	አቀድም= ʿaqäddəm	ክሥተት/ምዕራፍ
ሰራ= śära	አብሰራ= ʿabsära	አርያም/ምዕራፍ

አክ ዕት= ʾak ʿət	አክሊሊ ሰማዕት= ʾaklilä sämaʿət	አርያም/ምዕራፍ
ሐቁ= ḥäqu	ኢትርሐቁ= ʾitərḥäqu	ሠለስት/ምዕራፍ
ነኪ= näkki	ኢያድኅነኪ= ʾiyyadəḥnäkki	መወድስ/ምዕራፍ
ራቀ= raqä	እምሥ ራቀ= ʾəmməśraqä	ከያም/ምዕራፍ
ኩል= k ^w ull	ኩልክሙ= k ^w ulləkəmu	መወድስ/ምዕራፍ
ኪን= kin	ወምስኪን= wäməskin	መወድስ/ምዕራፍ
ወቃ= wäqa	ወቃልየሰ= wäqaləyässä	አርባዕት/ምዕራፍ
ዋይ= way	ወንዋይ ጎሩይ= wənəway ḥərüy	አርባዕት/ምዕራፍ
ዘይ= zäy	ዘይእዜ ዜማ= zäyəʾəze zema	ሠለስት/ምዕራፍ
ብር=bər	ይሰብር= yəsäbbər	መወድስ/ምዕራፍ
ዋ= wa	ይቤልዋ= yəbeləwwa	መወድስ/ምዕራፍ
ፍታ= fəta	ፍታሕ ሊተ= fətaḥ litä	መወድስ/ምዕራፍ
	ጎራራይ	
መና= mäna	ለሰማይ በደመና= läsəmay bädämmäna	አርባዕት/ምዕራፍ
ምሥ= məś	ምሥ ራቅ= məśraq	ውዳሴ ማር/ምዕራፍ
ሠም= śäm	ሠምረ ልቡ= śämrä ləbbu	ውዳሴ ማር/ምዕራፍ
ለኪ= läki	ሰላም ለኪ= sälam läki	ውዳሴ ማር/ምዕራፍ
በጎ ጎታ= bägo gota	በጎልጎታ= bägoləgota	አርያም/ምዕራፍ
በሮ= bäro	በከበሮ= bəkäbäro	ዘወትር/ምዕራፍ
ነገ ሮሜ	ነገደት ሮሜ= nägädät rome	ሠለስት/ምዕራፍ
ሳን= san	አምቅዱሳን= ʾəmqəddusan	ሠለስት/ምዕራፍ
ነኪ= näki	ይክድነኪ= yəkäddənäki	አርባዕት/ምዕራፍ
ሰል= səl	ይመስል= yəmässəl	አርያም/ምዕራፍ

ገብ ሂል= gäb hil	ገብርኤል ብሂል= gäbrəʾäl bəhil	አርያም/ምዕራፍ
ጎ ብየ= go böyā	ጎሥዓ ልብየ= goś'a ləbbəyā	አርባዕት/ምዕራፍ
ጥም ጎር= təm hjar	ጥምቀተ ጎርየ= təmqätä hjäryä	አርባዕት/ምዕራፍ
ጽጌ አየ= şəge ʾayä	ጽጌ አስተርአየ= şəge ʾastärʾayä	ሠለስት/ምዕራፍ

ዕዝል

ለኪ= läki	ሰላም ለኪ= sälam läki	ውዳሴ ማር/ምዕራፍ
ትጉ= təgu	ትጉጎ= təguḥ	ምቅናይ/ምዕራፍ
ንሴ ምር	ንሴብሕ ወንዜምር= nəsebbəḥ wänəzemmər	አርያም/ምዕራፍ

ድድ= dəd አውድድ= ʾawdəd መስተጋብዕ/ምዕራፍ

ስኑ= sənu እለ ያማስኑ= ʾellä yamassənu ሰሎሞን /ምዕራፍ

ራቀ ሐይ= raqä häy እምሥ ራቀ ፀሐይ= ʾəmməsraqä şähäy ጾመ/ምዕራፍ

ከመ ላላ= kämä lala ከመ ምጽላላተ= kämä məşlalatä ሰሎሞን/ምዕራፍ

ይሔ ጽዋ= yəḥe şəww ይሔውጽዋ= yəḥwwəşəwwa ሠለስት/ምዕራፍ

ዝማሬ ግዕዝ

ሰሎ ጥቀ= sälo təqqä **ሰሎሞን ጥቀ=** sälomon təqqä **ከጽጌ ድን**

ግብ ተራ= gəb tära ግብራ ለደብተራ= gəbra lädəbtära ከፍልሰታ ዝማሬ

ዳን= danə **ዳንኤል =** danəʾel **ከአስተምህር ድን**

ዓራራይ

ገማ= gäma መርገማ= märgäma ከአስተርእዮ ዝማሬ

ዕዝል

ለም ቤዘ= läm beza ለምእመናንኪ ቤዛ= läməʾəmānanəki beza ከቀስቋም ዝማሬ

ማር ምሰ= mar məssä ማርያምሰ= marəyaməssä ከማርያም ዝማሬ

ገቦ= gäbo አጽገቦሙ= ʾaşgäbomu ከኤልያስ ዝማሬ

እስ አል= ʾəs ʾal

እስመ አልቦ ነገር= ʾəsmä ʾalbo nägär

ከዮሐንስ ዝማሬ

ግዕዝ መዋሥዕት

ሰብ ገል= säb gäl

ሰብአ ሰገል= säbʾa sägäl

ከቃና ዘገሊላ መዋሥዕት

ሰም ዊነ= səm winä

ሰምዑ አበዊነ= səmʾu ʾabäwinä ከእስጢፋኖስ መዋሥዕት

ትኩ ፀወ= təku şäwä

ትኩነነ ፀወነ= təkunännä şäwänä ከዮሐንስ መዋሥዕት

ብራ= bra

ኅብራቲሆሙ= ḥəbratihomu ከካህናተ ሰማይ መዋሥዕት

ነገ ልክ= nägä ləkä

ነገረ መስቀልክ= nägärä mäsqäləkä ከመስቀል መዋሥዕት

አሌ ለክ= ʾale läkä

አሌዕለክ= ʾaleʾäläkä

ከመዋሥዕት መምሪያ

አመ ናት= ʾamä natአመተ ግዕዘት እምግብርናት= ʾamätä gəʾəzät ʾəmgəbrənathሰንበት መዋሥዕት

ወደ= wädä

ወደምስ= wädämsəs

ከፈላስያን መዋሥዕት

ዕዝል መዋሥዕት

ምስ ቃለ= məs qalä

ምስለ ቃለ= məslä qalä

ከካህናተ ሰማይ መዋሥዕት

ሰማ ተክ= säma täkä

ሰማዕኩ ጸሎተክ= sämaʾəku şälotäkähገብረ ክርስቶስ መዋሥዕት

እም ፃማ= ʾəm şama

እምብዙኅ ፃማ= ʾəmbəzuh şama

ከገብረ ክርስቶስ መዋሥዕት

እነ ቀክ = ʾənä qäkä

እነግር ጽድቀክ= ʾənäggər şədqäkä

ከቤተክርስቲያን መዋሥዕት

ወፍ ጡነ= wäf ṭunä

ወፍጡነ= wäfəṭunä

ከሕፃናት መዋሥዕት

ውሉ ጌር= wəlu ḥer

ውሉዶ ለጌር= wəludo läḥer

ከፈላስያን መዋሥዕት

ቅዳሴ ግዕዝ

ነፍ= näf

ነፍስተ= näfsəstä

ከመስተብቅዕ

ክር= kr

እምቤተ ክርስቲያን= ʾəmbetä krəstiyan

ሥርዓተ ቅዳሴ

ባር ኮት= bar kot

ባርኮት= barəkot

ሥርዓተ ቅዳሴ

ዓራራይ

ማን= man

በአማን= bäʾaman

ቅዳሴ ማርያም

ና ኑ= na nu	ናሁ ንዜኑ= nahu nəzennu	ከአፈ ወርቅ ቅዳሴ
አሌ= ʾale	አሌዕለከ= ʾaleʿələkkä	ሥርዓተ ቅዳሴ
አብ አጥ= ʾab ʾaṭ	አብዳነ አጥብብ= ʾabdanä ʾaṭbəb	ኪዳን
ጥሮ= ṭərro	እምቅድመ ይፍጥሮ= ʾəmqaḍmä yəḑṭərro	ከሠለስቱ ምዕት ቅዳሴ
ድር= dər	እንድርያስ= ʾəndəryas	ቅዳሴ ሐዋርያት
ንኪ= nəki	ከመ ንኪድ= kämä nəkid	ሥርዓተ ቅዳሴ
ሰዋ= säwa	ወሰዋሰዊሁ= wäsäwasəwihu	ቅዳሴ ማርያም
ወኃ = wäḥa	ወኃይለ ሃይማኖት= wäḥayä haymanot	ቅዳሴ እግዚእ
ወይ ልል = wäy ləl	ወይጠበልል= wäyətəbälləl	ሠለስቱ ምዕት ቅዳሴ
ጥም= ṭəm	ያሰጥም= yasättəm	ወልደ ነገድንድ ቅዳሴ
ጸና= šäna	ጸናጽል= šänaṣəl	ቅዳሴ ማርያም
	ዕዝል ቅዳሴ	
ለጥ= läṭ	ለጥበበ ኩሉ= läṭəbäbä k ^w ullu	ኪዳን
ሐዋ= ḥäwa	ሐዋርያት= ḥäwarəyat	ቅዳሴ ሐዋርያት
ክሉ= kəllu	ክሉል= kəllul	ሠለስቱ ምዕት ቅዳሴ

Yä-Gəʿəz Betočč (ቤቶች) (Hymnal Houses)

Mode of the hymn is / Gəʿəz ግዕዝ አቡን ʾAbun and Mäzmur መዝሙር hymnal houses /ቤቶች

<i>Abbreviated hymnal houses</i>	<i>Full form of phrases</i>	<i>Place of Sə räy</i>
ፌ- Fe	ኃዳፌ ነፍስ- ḥaddafe näfs	ጸመ ድን-šomä Dəgg ^W a
ጉሥ- Guś	ለንጉሥ- Länəguś	ድን/Dəgg ^W a
ማይ-May	ማይ ጥቀ- May Ṭəqqä	ድን Dəgg ^W a
ሕ-Ḥə	ሰብሕ-Säbbəḥ	ድን Dəgg ^W a
ቀ- Qä	ቀደሳ-Qäddäsa	ጸመ ድን-šomä Dəgg ^W a

በዝ- Bāzə	በዝንቱ ማይ- Bāzəntu may	ድን/Dəgg ^W a
ኡ ³ -u	ባኡ-Ba ³ u	ጸመ ድን-ጸመä Dəgg ^W a
ብ-Bə	ብርሃነ ሕይወት-Bərhanä Həyot	ጸመ ድን-ጸመä Dəgg ^W a
ነ-Nä	ነአምን በአብ-Nä ³ ammən bā ³ ab	ድን/Dəgg ^W a
ሥ-Śə	ነገሥት-Nägäšt	ድን/Dəgg ^W a
ቆ- Qo	አልጺቆ- ³ Alsīqo	ጸመ ድን-ጸመä Dəgg ^W a
ሐ-Hä	አመ መድቅሐ- ³ Amä mädqəḥä	ድን/Dəgg ^W a
ኪ-Ki	አምላኪያ አምላኪያ- ³ Amlakiyā ³ Amlakiyā	ጸመድን-ጸመä Dəgg ^W a
አ ³ -A	አርእየን- ³ Arə ³ əyännä	ምዕራፍ /Mə ³ əraf
ድም-Dəm	አቀድም- ³ Aqäddəm	ምዕራፍ/Mə ³ əraf
ቡ-Bu	አቡነ- ³ Abunä	ጸመ ድን-ጸመä Dəgg ^W a
ዐቢ- ³ Abi	ዐቢይ- ³ Abiyy	ጸመ ድን-ጸመä Dəgg ^W a
ሁ- hu	አንተ ኪንያሁ- ³ Antä kenəyahu	ድን/Dəgg ^W a
ቱ-Tu	አንተ ውእቱ- ³ Antä wə ³ ətu	ጸመ ድን-ጸመä Dəgg ^W a
ሩ-Ru	አእምሩ- ³ A ³ əmərū	ጸመ ድን-ጸመä Dəgg ^W a
ቂሮ-Qiro	አፍቂሮ- ³ Afqiro	ድን/Dəgg ^W a
ራኒ-Rani	ዕዝራኒ- ³ Əzrani	ጸመ ድን-ጸመä Dəgg ^W a
ፎ-Fo	እፎ ተወልደ- ³ Əffo täwäldä	ድን/Dəgg ^W a
ፈ-Fä	ክነፈ ርግብ-Kənäfä rəgb	ጸመ ድን-ጸመä Dəgg ^W a
ዶ-Do	ወልዶ መድኅን-Wäldo mädəḥnä	ድን/Dəgg ^W a
ወረ-Wärä	ወረደ ቃል-Wärädä qal	ድን/Dəgg ^W a
ወበ-Wäbä	ወበውእቱ መዋዕል-Wäbäwə ³ ətu mäwa ³ əl	ድን Dəgg ^W a
ወብ-Wäb	ወብዙኃን-Wäbəzuḥan	ድን/Dəgg ^W a
ኩ-K ^W u	ወኩሉ ነገራ-Wäk ^W ulu nägära	ድን/Dəgg ^W a

ሮ-Ro	ዘተናገሮ-Zätanagäro	ድጓ/ደጃጃ ^{Wa}
ዮ-Yä	ዘየአምን ብየ-Zäyā ³ ammən bəyä	ድጓ/ደጃጃ ^{Wa}
ያ-Ya	ዘይቤ ሐዋርያ-Zäyəbe Ḥäwarəya	ጸመ ድጓ-ጃማ Dəgg ^{Wa}
ዘየ-Zäyo	ዘየም መስቀል-Zäyom mäsqäl	ድጓ/ደጃጃ ^{Wa}
ዎ-Wo	ይሠጠዎ-Yəssätṭäwo	ድጓ/ደጃጃ ^{Wa}
ዕ-ፍፀ	ስማዕ ስማይ-Səma ^ፍ ə sämay	ድጓ/ደጃጃ ^{Wa}
ይ-Yə	ይትፌሳላይ-Yətfesśah	ድጓ/ደጃጃ ^{Wa}
ደ-Dä	ደምረነ-Dämmərännä	ድጓ/ደጃጃ ^{Wa}
ዴ-De	ዴግግዋ-Degəṇəwwa	ጸመ ድጓ-ጃማ Dəgg ^{Wa}
ገሚ-Gämi	ጊዜ ገሚድ-Gize gämīd	ድጓ/ደጃጃ ^{Wa}
ግበ-Gəbä	ግበሩ-Gəbäru	ድጓ/ደጃጃ ^{Wa}
ጸ-ጃ	ጸርሐት-ጃረጃት	ጸመ ድጓ-ጃማ Dəgg ^{Wa}
በፍ-Bäf	በፍሥሐ ወበሰላም-Bäfəśśəḥä wäbäsälam	ጸመ ድጓ-ጃማ Dəgg ^{Wa}
ደን-Dän	ደንገጸት እምቃሉ-Dängäṣät [።] əqalu	ድጓ/ደጃጃ ^{Wa}
ማር-Mar	ማርያምስ ተሐቱ-Marəyaməssä Tähättu	ድጓ/ደጃጃ ^{Wa}
ዑ-ፍሀ	ስመዑ ዘንተ-Səmə ^ፍ u zäntä	ድጓ/ደጃጃ ^{Wa}
አሠ- [።] Asä	አሠርጎካ ለምድር- [።] Asärgoka lämədr	ድጓ/ደጃጃ ^{Wa}
የነ-Yännä	አርእየነ አግዚአ- [።] Arə [።] əyännä [።] ፀገዘ።	ድጓ/ደጃጃ ^{Wa}
ወሀ-Wähä	ወሀበነ ጸመ-Wähäbännä ጃማ	ድጓ/ደጃጃ ^{Wa}
መላ-Mäla	መላእክት-Mäla [።] əkt	ድጓ/ደጃጃ ^{Wa}
ወዳ-Wəda	የወዳ ሀገር-Yä ^ፍ awwə hägär	ድጓ/ደጃጃ ^{Wa}
ይቤ-Yəbe	ይቤልዎ ሕዝብ-Yəbeləwwə ሕጌb	ድጓ/ደጃጃ ^{Wa}
ዕ-ፍፀ	ርቱዕ ሎቱ-Rətu ^ፍ ə lottu	ድጓ/ደጃጃ ^{Wa}
ኪሮ-kiro	ኪተዘኪሮ- ^ፍ Itäzäkkīro	ድጓ/ደጃጃ ^{Wa}

ቂሮ-Qiro	አፍቂሮ ኪያነ- ³ Afqiro kiyänä	ድጌ/Dəgg ^{Wa}
ደም-Däm	ደምረነ-Dämmərännä	ድጌ/Dəgg ^{Wa}
ናሁ-Nahu	ናሁ ወጽኦ-Nahu wäṣʾa	ድጌ/Dəgg ^{Wa}
አድ- ³ Ad	አድጎኒ እግዚአ- ³ Adəḥnänni ʾEgziʾo	ድጌ/Dəgg ^{Wa}

Mode of the hymn is / ʿAraray ግራራይ ላቡን Abun አቡን and Mäzmur መዝሙር hymnal houses

<i>Abbreviated hymnal houses</i>	<i>Full form of phrases</i>	<i>Place of Sə räy</i>
ድ-Də	መጽኦ ወልድ-Mäṣʾa wäld	ድጌ/Dəgg ^{Wa}
ያ-Ya	ሰመያ-Sämäya	ጸመ ድጌ-ṣomä Dəgg ^{Wa}
ጌል-Gel	ሰባኬ ወንጌል-Säbake wängel	ድጌ/Dəgg ^{Wa}
ረ-Rä	በቀዳሚ ገብረ-Bäqädami Gäbrä	ድጌ/Dəgg ^{Wa}
ሙ-Mu	በእንተ እበዮሙ-Bäʾəntä ʾəbäyomu	ምዕራፍ/Məʿəraf
ነዩ-Näyu	ተቀነዩ-Täqänäyu	ጸመ ድጌ- ṣomä Dəgg ^{Wa}
ሐ-Hä	ሐረገ ወይን-Ḥärägä wäyn	ድጌ/Dəgg ^{Wa}
ዝ-Zə	ሐዋዝ-Ḥäwaz	ጸመ ድጌ-ṣomä Dəgg ^{Wa}
ሐፀ-Ḥäṣä	ሐፀበ እግረ አርዳኢሁ-Ḥäṣäbä ʾəgrä ʾardaihu	ጸመ ድጌ-ṣomä Dəgg ^{Wa}
ሀ-Hə	ሀላዌ ዘአብ-Həllawe zäʾab	ድጌ/Dəgg ^{Wa}
ቀድ-Qäd	ቀድሱ ጸመ-Qäddəsu ṣomä	ጸመ ድጌ-ṣomä Dəgg ^{Wa}
ሴ-Se	ዘሙሴ-Zämuse	ድጌ/Dəgg ^{Wa}
ቦ-Bo	ዘይገለብቦ-Zäyəgäläbbəbo	ምዕራፍ/Məʿəraf
ኩሰ-kussä	ዝስኩሰ ሚካኤል-Zəskussä mikaʾel	ድጌ/Dəgg ^{Wa}
ኬ-Ke	ዝኬ ውእቱ-Zəke wəʾətu	ድጌ/Dəgg ^{Wa}
ቲ-Ti	ይእቲ ማርያም-Yəʾəti Marəyam	ድጌ/Dəgg ^{Wa}
ሃ-Ha	ይገብር ነግሃ-Yəgäbbər nägha	ጸመ ድጌ-ṣomä Dəgg ^{Wa}
ተወ-Täwä	ተወከሉ-Täwäkkälu	ድጌ/Dəgg ^{Wa}

መሰ-Mäsä	መሰለ ምሳሌ-Mäsälä mässale	ድጋ/Dəgg ^W a
ተአ-Tä ^ə a	ተአመኑ-Tä ^ə ammänu	ድጋ/Dəgg ^W a
ዋ-Wa	ዋይ ዜማ-Way zema	ድጋ/Dəgg ^W a
ኒ-Ni	እስመ ጽልመትኒ- ^ə ፀsmä şəlmätəni	ጸመ ድጋ-şomä Dəgg ^W a
ወረ-Wärä	ወረደ ቃል-Wärädä qal	ድጋ/Dəgg ^W a
ኩኩ-Kun	ኩኩ እንኩ-Kunu ^ə enkä	ድጋ/Dəgg ^W a
ሰላ-Säla	ሰላመ አብ-Sälamä ^ə ab	ድጋ/Dəgg ^W a
ዊት-Wit	ሰላማዊት-Sälamawit	ድጋ/Dəgg ^W a
ዖ- ^ə O	ዖደ- ^ə Oä	ድጋ/Dəgg ^W a
ሐረ-Härä	ሐረገወይን-Härägäwäyn	ድጋ/Dəgg ^W a
እስ- ^ə ፀs	እስመ ናሁ- ^ə ፀsmänahu	ድጋ/Dəgg ^W a
ሐ-Hä	ሐነፀ-Hänäşä	ድጋ/Dəgg ^W a
ኩሉ-Kulu	ኩሉ ዘጌሠ-Kulu Zägesä	ጸመ ድጋ-şomä Dəgg ^W a
ይቤ-Yəbe	ይቤ ክርስቶስ-Yəbə krəstos	ድጋ/Dəgg ^W a
ዘል-Zäl	ዘልፈ ነአኩቶ-Zälfä nä ^ə akuto	ድጋ/Dəgg ^W a
ር- Rə	እንዘ ይነብር- ^ə Enzä yənäbbər	ጸመ ድጋ-şomä Dəgg ^W a
ናሁ-Nahu	ናሁ ተከሥተ-Nahu täkästä	ድጋ/Dəgg ^W a
ሎሙ-Lomu	ይቤሎሙ-Yəbelomu	ድጋ/Dəgg ^W a
እኅ- ^ə ፀፃ	እኅትነ ይብልዋ- ^ə ፀፃtənä yəbləwwa	ድጋ/Dəgg ^W a

Mode of the hymn is ^əEzl/ፀዘል; hymnal houses/ ቤቶች

<i>Abbreviated hymnal houses</i>	<i>Full form of phrases</i>	<i>Place of Sə räy</i>
ስቡ-Səbbu	ስቡሕ በውስተ ቅዱሳን-Səbbuḥ bāwəstä qəddusan	ምዕራፍ/Mə ^ə əraf
በአ-Bä ^ə a	በአማን ቃልኩ-Bä ^ə aman qaləkä	ጸመ ድጋ-şomä Dəgg ^W a
ተመ-Tämä	ተመየጢ-Tämäyätī	ድጋ/Dəgg ^W a

ግድ-Gəḍ	ንስግድ-Nəsgəd	ጸመ ድጓ-ṣomä Dəgg ^W a
ኑ-Nu	ንዜኑ-Nəzenu	ጸመ ድጓ-ṣomä Dəgg ^W a
ፀቀ-ṣäqä	አልፀቀ ሳውል- [።] Alṣäqä Sawəl	ጸመ ድጓ-ṣomä Dəgg ^W a
ድየ-Dəyä	ወሪድየ-Wäridəyä	ጸመ ድጓ-ṣomä Dəgg ^W a
ብፀ-Bəṣu	ወብፀ-ዕሰ-Wäbəṣu ^ፍ ässä	ድጓ/Dəgg ^W a
ገ-Gä	ገብርኤል አብሠራ-Gäbrə [።] el [።] absära	ድጓ/Dəgg ^W a
ዘለ-Zälä	ዘለዓለም ፍሡኡ-Zälä ^ፍ aläm fəśśuḥ	ድጓ/Dəgg ^W a
ማጎ-Maḥ	ማጎደረ ሰላምጎ-Maḥdärä sälamənä	ድጓ/Dəgg ^W a

Mode of the hymn is / Gə^ፍəz ግዕዝ/ Houses of [።]Ḥsmälä^ፍaläm/የእስመ ለዓለም ቤቶች

<i>Abbreviated hymnal houses</i>	<i>Full form of phrases</i>	<i>Place of Sə rāy</i>
ኩ-K ^W u	ኩሉ ዘገብራ-K ^W ulu Zägäbra	ጸመ ድጓ-ṣomä Dəgg ^W a
ኮነ-Konä	ኮነ- Konä	ድጓ/Dəgg ^W a
ዕፀ- ^ፍ ጂፍህ	ዕፀ-ብኒ- ^ፍ ጂፍህbənī	ድጓ/Dəgg ^W a
ዕ-ፍፅ	ዘየሐዕብ-Zäyähäṣəb	ጸመ ድጓ-ṣomä Dəgg ^W a
ቁ-Qu	ቁም በዘሀሉከ-Quḥ bāzähällokä	ድጓ/Dəgg ^W a
ተ-Tä	ተሰአልዎ-Täsä [።] aləwwo	ድጓ/Dəgg ^W a
ጉ-Gu	ትጉሃን-Təguhan	ድጓ/Dəgg ^W a
ል-Lə	ዘኢያንቀለቅል-Zä [።] iyyanqäläqqəl	ጸመ ድጓ-ṣomä Dəgg ^W a
ገ-Gä	ገብርኤል መልአክ-Gäbrə [።] el mäl [።] ak	ድጓ/Dəgg ^W a
ጸ-ṣo	ጸመ መሴ-ṣomä	ምዕራፍ/Mə ^ፍ əraf
ቱ-Tu	አንተ ውእቱ- [።] Antä wə [።] ətu	ጸመ ድጓ-ṣomä Dəgg ^W a
ዓ- ^ፍ A	ዓቢይ እግዚአብሔር- ^ፍ Abiyy [።] Egzi [።] abəher	ጸመ ድጓ-ṣomä Dəgg ^W a
ዕት- ^ፍ ፱	ሰማዕት-Säma ^ፍ ət (ዘአልቦ ቢጽ)	ድጓ/Dəgg ^W a
ዮ-Yo	አስተርእዮ- [።] Astär [።] əyo	ድጓ/Dəgg ^W a

