The council has rejected my doctoral dissertation, with Doctors Hughes and Levison stating that a work of mythology is an unworthy subject for my talents and offered alternatives. It should be obvious that the news was devastating to me, but I remain undeterred. I conveyed that to the gathered council, stating that I would seek independent publication, but was warned against it. Again, that animosity I felt from the council over the past two months was in full force. Now I fear that I am being followed, and that my activities are being closely monitored. I received a strange, threatening letter bearing a wax seal adorned with a coiling centipede. The letter, penned by a so-called Knight of the Order of the Sting, stated that the work I am engaged in offers exposure to a dangerous cult by spreading its beliefs and misinforming the public on the nature of the true history of struggle.

For my part, with what I have witnessed and learned through reading, I am far more likely to trust an organization that operates in the daylight than one that leaves anonymous messages at doors in the dark of the night. I have seen the ancient tablets, read their words, felt the power stored therein, and watched the wonder on the faces of believers and non-believers alike when they see the miracles The Song makes possible. If anything, perhaps the world could use a return to the traditions of the Anur.

The sixth day is a large narrative to cover, and is, in fact, the longest of the seven days from a written perspective. It is commonly divided into six sections, and even has adjacent cartouches showing these separations. The first is the Creation of the Immortals, where creator and creatrix apologize for their prior argument then set to forming the sentient life forms that will see reality and glorify them. The next is The Great Construction, where the newborn immortals appeal to create shelters for themselves and the other living things they foster, infuriating Anmu for altering the world in their pursuit. The third section is called The First Sins, wherein Anmu assaults and has his way with Anmi, is sought out by the immortals on the orders of God, then Anmu goes on a rampage in an attempt to destroy the immortals. The next section is called The Naming of the Gods, where God retitles Anmi as Anja and Anmu as Anon, then commands Anja to destroy her husband for his transgression. The Great Lament details Anja’s despair in fulfilling justice, and her decision to postpone her husband’s judgment until the end of time, dividing reality to seek any possibility of Anon’s redemption, and as an acknowledgement of her wisdom, God grants to Anja the authority he previously stripped from Anon. As the sun reaches the horizon, Anja is still recovering from her injuries and heavy with child, forming a section that is typically called Anja’s Travail. During her labor pains, she prophesies details regarding the contradictory nature of mortals and foretells our capacity to act both righteously and in sin, and that we are subject to pain and death as a result, though the hope is given that our essences remain immortal. The event of dusk describes her going into labor, but the birth of her three sons is not described in this text.

As with each tablet prior, the Sixth Day is organized with the annotated translation appearing first, then the transliterated Song on the following pages. Unlike the previous days, where the portion of the tablet is divided into sections due to its length, I have put some page separations to make the work easier to read in total.
Hereafter, the Sixth Day

I. Creation of the Immortals

1. At dawn on the Sixth Day Anmi and Anmu rejoined at the center. Anmi apologized, "I repent for any offense I may have caused you."

2. Anmu apologized also and said, "I repent myself for my harshness toward you."

3. So they forgave each other and considered their next course of action.

4. Anmi asked, "Do you remain opposed to the creation of sentient beings?"

5. Annu answered, "I am yet opposed to their creation."

6. God spoke and recommended, "Perhaps it is fitting that sentient life be created. Thereby you both, my son and my daughter, may be glorified."

7. Annu considered this recommendation then answered again, "Very well. Let sentient beings be created."

8. Anmi turned to the Aspects and asked, "What would you advise?"

9. Innagu answered first, "Let those beings be able to heal upon their volition, so that no harm may come to them. Let the force of their souls govern their forms. Give them a sharing nature, so that they may provide their light to creation."

10. Inlake spoke second, "Give them senses so that they may witness the wonders of creation. Let their eyes allow them to view the states of time. From their abundance let them offer and be charitable."

11. Inkeaz spoke third, "Form their bodies as Dragons, so that they may go wherever they desire and explore all things created. Give them Temperance so that they may not indulge needlessly."

12. Next spoke Inmaci, "Give unto them a brilliant appearance. Let their crests glorify the creators in their creation. Let this be a sign of their loyalty to their hallowed creators."

13. Then spoke Inadha, "Give them command of Language, that they may thereby communicate their will. Let them command the beasts and growing things. Let them be Diligent in their pursuits, so that they may better represent their creators."

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1 As with the previous days of the creation narrative, this is on an adjacent cartouche, and not given an actual verse number. The other cartouches are given letter-based numerical classifications based on the Aesir Language, as they are used to identify transitions in topic for this rather long portion of the tablet.

2 There is a great deal of debate among the Anur as to the specifics of this meeting place, given there are many myths about meeting grounds. It seems that the Un were given a degree of extra power and role within the reality he is created to uphold. Being a Creator whose function is concentrated on law means that he is entirely inflexible in function, in contrast to Innagu's ability to change shape upon will, making them immortal, which will be revealed more directly later in the tablet.

3 Innagu here uses a form of poetic reduplication, in the sense that the ability to change shape upon will is similar to the ability to regenerate, and is regarded similarly among the Anur.

4 This is the Virtue of Generosity, sometimes called emotional kindness or gentleness, which is valued highly among the Anur.

5 It seems that the Un were given a degree of extra-sensory perception and could detect energy, at least according to Ziriel and other scholars of The Song.

6 This is the Virtue of Charity, which is honored among the Anur.

7 Dragons, called 'Atasal' in The Song, are a renowned variety of cryptoform in all mythologies. They are reputed to have had scaled hides bearing long hair-like fibers, and wings that could cut through the air and water in their portrayals, and thus could effectively explore any environment.

8 Temperance, also known as moderation or self-control, is seen as an absolutely necessary virtue among the Anur, though it often is mistaken as a vow of asceticism in cultures of the post-schism period.

9 A reference to the horns, or antlers, associated with mythological representations of the Atasal dragons, which appear to have been surrounded in clouds, rainbows, or other bright formations due to their sheer size.

10 Described frequently as a platitude toward Anmu due to continuing the theme of glorification of the creators. Anmi is not shown as vainglorious, but instead presenting a desire to share the reality with others who can enjoy it. In this sense, this shows a separation in the thoughts of Anmi and Anmu, in that her motivations are altruistic where his are selfish.

11 Perhaps it is fitting that sentient life be created. Thereby you both, my son and my daughter, may be glorified."

12 Anmu answered, "I am yet opposed to their creation."

13 God spoke and recommended, "Perhaps it is fitting that sentient life be created. Thereby you both, my son and my daughter, may be glorified."

14 As with the previous days of the creation narrative, this is on an adjacent cartouche, and not given an actual verse number. The other cartouches are given letter-based numerical classifications based on the Aesir Language, as they are used to identify transitions in topic for this rather long portion of the tablet.
15. Finally Inokða said, “Let them remain without end for as long as they remain Humble⁹. Give them capacity for free will guided by Patience²⁰, so that they do not become apathetic to the beauty of creation.”
16. Anmi turned to Anmu and asked, “Shall we thus create Immortals²¹?”
17. Anmu confirmed and commanded, “Let us create the Immortals.”
18. God acknowledged, “Thus it shall be²².”

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⁹ The Virtue of Humility is suggested by Inokða here because it is necessary for empathy and understanding.

²⁰ The final Virtue, Patience, is a means of preventing many negative emotions from taking hold, and is also necessary to the increase of knowledge.

²¹ Here we see the term “Un” for the first time within the context of the actual verses, referring to an immortal race of dragons that preceded the mortal forms of our world. Some suggest that these are the Angels that appear in later stories, as well as the giants of old or the dragons of other mythologies. Most scholarship among the Anur suggests that this race was nearly wiped out during Moonfall, and their targeting for extinction is the likely cause for that event.

²² A duplication of verse 14 of The Fourth Day.
II. The Great Construction

19. Therefore Immortals were formed in the likeness of the Dragons, and were thus named Unatasel. The Immortals bore the features of the Aspects and Dragons, and their souls were true and virtuous. They partitioned their kinds and took the names Unilel, Ununmel, Unabuel, Unhilel, Unatasel, Unamel, and Unindael. They gazed upon the paradise of the world, and in the stars they saw the countenance of their creators, thus they gave praise and worshipped Anmi and Anmu.

20. “Praise to The Creator and Creatrix, and to God in the highest, because they have made the totality and this beautiful world whereupon we reside,” the Immortals exalted Anmi, Anmu, and the Aspects, bowing before them.


22. Anmi asked, “Is there anything there that you require?”

23. Unatasel answered, “If it would please you, we wish to erect great temples as our houses, so that we might glorify you even where we rest.”

24. Anmi smiled, “It would please us, and I would be overjoyed to see the structures that you make.”

25. Anmu contradicted, “It would not please me, and I will not allow you to alter the natural order.”

26. Anmi asked, “What is wrong in them doing so? Did we not create them with free will to make as they see fit?”

27. Anmu answered, “We created them to see the glory of creation, not to ruin it with their vile alterations.”

28. Anmi turned again and asked, “Could we not guide them to create with the same words we use? Could they not be taught to create without damaging?”

29. Anmu answered, “By their very nature they are limited in power and their attempts will fundamentally alter creation, and they will make it ugly in doing so.”

30. God interrupted their argument, “If you guide and nurture them and teach the ways of The Song, the structures they build will give them rest and exalt you and will be sacred houses where you too may rest.”

31. Anmu listened, but he did not understand and he questioned, “How does their alteration of our marvels exalt us? Are we not omnipotent within this Totality you created? Are they meant to see and worship or are they meant to affect?”

32. Anmi answered Anmu’s question and asked, “Must these things be divided? Is it necessary that they not create for them to exalt? Can they not see and worship and affect?”

33. God answered and commanded the Immortals, “Go forth and build great temples. I will show you where you should build by natural signs and wonders.”

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23 This is a play on words in The Song that does not readily translate. The term Atasal is used to refer to dragons, and is composed of the root words "At" and "Asal," which together mean "Cryptoform Monarch." Asal is composed of the root words "As," meaning apex, and "Al," meaning solitary. The replacement of this last root word with "El," an existential suffix applied to sentient beings, transforms the name of a species into a proper noun, meaning the name of a group, tribe, or kingdom unique unto itself. Modern biologists often include mortals and the ancient cryptoforms as members of the animal kingdom, but it would seem that there is a distinction made in these ancient philosophical texts based upon the inclusion of inherent sentence.

24 These titles are translated as Messenger, Scribe, Living One, Blessed One, Sovereign, Warrior, and Arbiter. These, curiously, match six of the seven forms of angels that appear in the Godseed mythology, whose titles are Malaxim, Soferim, Xayot ha Kodekim, Xeruvim, Serafim, and Ofanim, concordantly. It also bears an eerie similarity to the names of the seven giants who survived the global cataclysm under guidance from the staff god in Chaneque myths, along with several other patterns of seven in varying mythologies. It should be noted the mismatch is in the name ‘Serafim,’ which means ‘burning one,’ as opposed to warrior, though the role is similar in the respective mythologies.

25 Rather than issuing an order, Anmi humbles herself before the beings she has created and wishes only to know what she may do to nurture them further. This quality is expounded upon in several treatises as an idealization of motherhood, in that the woman prepares the path for her children by giving them everything they need to be raised well.

26 It seems likely that Unatasel was the leader of all the Immortals, named for their overarching kind and acting as their intermediary.

27 This is an eminently important moment in the mythology, in that the Anur believe that their great temples and sacred sites were originally the houses of the Un. Archaeologists have yet to determine the age of the structures, but their construction seems older than modern tools, in spite of the fact that such methods would have been needed to move the stones used.

28 This question implies that Anmu believes God did not make them powerful enough to do as they please. Other texts, such as the Obsidian Chronicle, elaborate on the concept that Anon, as he is known therein, believes that there is no supreme being, and that even God was preceded by another for Anon to have been created so flawed as to seek greater power and rebel.

29 This is a reference to the fact that the Ziggurats were all built in locations where natural anomalies occurred. For example, White Mountain is near the continental shelf, yet the region very rarely, if ever, suffers earthquakes or similar geological activity.
III. The First Sins

34. The Immortals went their way and shaped the land into great temples. On each continent and amid the seas they were erected, and the Immortals glorified God, Anmi, Anmu, and the Aspects in their dwellings.

35. After the Immortals departed their presence, Anmu rebuked\(^{31}\) Anmi, “You dare appeal to God to overturn my edict. Would you use these lesser life forms to usurp me?”

36. Anmi answered, “My intent was to create free beings, so that they might express their love and worship us of their own volition\(^{32}\).”

37. Anmu refused her placation, “How dare you lie to me? You wish to hold all power within the Totality, and you would use these tools in your Hubris to get your way. I will not allow it. This world and the life in it is an abomination, and I will sunder it so that it may be remade.”

38. Anmu raised his blade\(^{33}\) to smite the World\(^{34}\).

39. Anmi pleaded with Anmu, “I am not lying, my love\(^{35}\). I will not allow you to destroy what we have together created\(^{36}\).”

40. Anmu changed his strike and chose to instead strike Anmi in his wrath. He struck her in the head and she fell asleep. As Anmi slept Anmu carried her into a cavern and into an abyss of the earth. He hid far from the light\(^{37}\) and did as he pleased to Anmi. As Anmi woke she shook violently and screamed, and with her the world quaked\(^{38}\).

41. From their dwellings, the Immortals felt the world convulse in pain. From the Transcendent realm\(^{39}\), God heard Anmi’s scream. Unatasel called and the Immortals gathered.

42. God commanded Unatasel, “Anmi cried out in pain. Go into the deep places and seek her and Anmu out. Bring them into the light so that I may speak with them\(^{40}\).”

43. Unatasel answered, “It shall be so.”

44. The Immortals searched across the world until they found Anmi screaming from the depths and Anmu still above her.

45. When Anmu saw that they were discovered, he grasped his blade and thrust upward. The blade severed reality and the perception of the Immortals. In his fury, Anmu slew Unatasel and other Immortals, and with his cuts he maimed others.

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\(^{31}\) This is the third rebuke, an accusation made by Anmu against Anmi of wrongdoing. He accuses her more directly of hubris in verse 37. In this case, it precedes a particularly horrifying event.

\(^{32}\) Anmi reiterates a point that she brought forward on verse 21 of day five. She wishes to clarify the point, again using love as her motivation.

\(^{33}\) This is the first mention of a weapon of any kind in any historic text, and the tablet it is scratched into is the oldest text known to exist. Moreover, it is a question of heavy debate as to where this blade came from. Ziriel and the other apostles of White Mountain believe that the blade, known as Ifuxfozi, is allegorical, representing the destructive intent of Anmu in this moment, and forever bound to him.

\(^{34}\) Anmu intends in this moment to split the world, killing all life upon it in one stroke.

\(^{35}\) It is incredibly important that, in this moment, Anmi is referring to her husband by a title associated with her submission in hopes to assuage his anger. She is placing total trust and reliance in him to do what is right. This title, AŊ, is the divine class of love, one of the five forms it takes in The Song.

\(^{36}\) Though the verse says that Anmi pleads, she repeats her statement from The Fifth Day verse 25, telling her husband that she will prevent him from following through on his action.

\(^{37}\) “In the darkness they do their foul deeds, for they cannot commit them safely in the light.” – recorded in The Chronicles of the Roil.

\(^{38}\) Most mythologies attribute earthquakes to some chthonic being. It would appear that this primal event, the rape of the Creatrix, is connected to those mythologies in some sense. Earthquakes are attributed to tectonics in later treatises among the Anur, so it is clear that they never truly considered a mythological constant as the root of such disasters.

\(^{39}\) This refers to the place beyond reality where both the possible and impossible are in constant interaction and where God sustains all things from.

\(^{40}\) God, the transcendent being, intends to speak with Anmi and Anmu in the light. Not because God cannot communicate with them in this moment, but because they must be brought to the light so that all of creation may witness this moment. At least that is the testimony provided by several of the scholars within the ziggurat at White Mountain.
IV. The Naming of the Gods

46. While Anmu raged the Aspects gathered the bleeding Anmi and brought her into the light of the sun.
47. God's edict echoed across the world, "Anmu, my son, cease your rage."
48. Anmu's assault ceased and he turned his burning eyes toward the heavens.
49. God commanded Anmi, "Awaken, my daughter."
50. Anmi, conscious, stood and turned her tear and blood-stained eyes toward the heavens.
51. God gazed upon the children, "My son, what happened?"
52. Anmu lied, "I have done what is my right to do and taken what is mine to take."
53. God asked Anmi, "My daughter, what happened?"
54. Anmi answered truthfully, "Anmu threatened to destroy this World, attacked me when I tried to stop him, and slew Unatasel when he discovered us."
55. God asked the Immortals for proof of Anmu's misdeed. The surviving six produced the corpse of Unatasel and displayed the marks and wounds caused by Anmu's blade. Anmi's shame was already apparent, as were the wounds of Anmu's assault.
56. God gravely accepted their evidence, "For this cause, my son, you are stripped of your power."
57. Anmu felt his divinity drawn from him by God.
58. God spoke again to Anmi, "My daughter, I bestow unto you the authority that your husband has lost. I command you that you should destroy him utterly, for he attempted to destroy the creation and brought grievous harm to you."
59. Anmi asked, "How am I to pass judgment on him? Did he not act as he felt was righteous? In his corruption has he not also tainted me?"
60. God answered her, "You are blameless in his deeds, and you will remain untainted by them. You are incorruptible, and you shall be known as Anja."
61. God spoke then one final time to Anmu, "You, self-exalted father of sins, creator of transgression, your name will forever be Anon, and your corruption shall be purged from the Totality and all possibility."
62. Finally, God commanded Anja, "Destroy Anon for his corruption, for it may not be allowed to remain."

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46. In this moment, God displays a very fatherly trait, in that he issues a command in wisdom, and it is obeyed.
47. This action, that being the turn of one's eyes toward the sky when heeding God or when praying to God, is repeated frequently in the holy texts after the creation week, and it may be that these verses set the precedent.
48. Anmi does not accuse her husband specifically of rape, though the context clearly suggests that this was what he had committed against her.
49. The wounds caused by Anon's sword in legends may never be recovered from without the intercession of Anja or God. Anmu here is proven to be guilty of assault and murder, those being the capital offenses in denial of life to another being.
50. Herein it is proven that Anmu is guilty of the crime of rape, a capital offense denying the sovereignty of another living being. Some cultures throughout history have skewed opinions of rape, failing to recognize the evil of the crime, but in the earliest of Anur texts, even with the burden of proof being placed upon the accuser, it is treated as a violent crime worthy of the harshest punishments.
51. Bizarrely, the term used in the text here is "Eriŋ" which is also translated as "Sacrifice."
52. Anmi conveys shame at the events that have transpired, and seemingly feels as though she is complicit in their occurrence, or so it is conveyed to modern readers. It seems likely that the pain of the event caused her to feel a victim's shame.
53. The name Anja is typically translated as "Goddess of the Song," with The Song acting as a representation of the purity of her purpose. However, the term "Ja," in The Song, can mean many things even in this context. It can refer to her humility, the mystery of her transcendence, the act of transcendence itself, the assistance she provides, or even the numeral seven, itself seen as a numerological sign of purity. In this moment of the text, God conveys that the name Anja reflects purity, very specifically, in the role of the daughter goddess. Generally, Ka is the term used to refer to purification or refinement, but this is most commonly used in the context of metal as opposed to the transfiguration of the Soul. However, in prophetic texts of later periods, Anja is also called Anka or Ankja. This pair of names appears to be the linguistic ancestor of the Jinn Ankh, and often is how the name is rendered in the Jinn and Yaksha languages. The sign of the hooded cross, identified as the Ankh, also descends from a sign worn by the Anur apostles.
54. The name Anon means "Corrupted God," though the different translations of the root terms can be significantly more varied. Later this name will be translated more commonly as "God of Demons."
V. The Great Lament

63. Anja cast her gaze downward, “Is it acceptable that I forgive him?”

64. God considered her question, then answered, “You may. However, that does not mean that his punishment may be forgone.”

65. At this Anja lamented, “I regret having sought to create sentient life against his wishes, but I do not regret the creation itself. I still falter when I think that my husband would seek to harm me. I wish events could have transpired differently and that I would not be required to destroy the one whom I most love. I fear that I may be unable to carry out this sentence.”

66. For a time Anja stood in silence and weighed options. Her mind searched Possibility, and in doing so Reality was partitioned into Realities where all Possibility might be explored.

67. Anja asked of God, “Might I exile my husband instead of destroying him? Perhaps with enough time and distance his soul would grow in love and affection.”

68. God, knowing, answered her, “If that is your will then it shall be.”

69. Anja approached Anon as his countenance darkened, “I forgive and love you, and I hope that someday you will find the love in your heart to forgive me. I pray that mercy will foster in you a removal of this corruption.”

70. Anon sighed, “You can never forgive, for you have made me a slave of your whims, and subservient to your lust to create. No amount of time nor distance shall soften my heart nor lessen my anger. All will burn in my name.”

71. Anja stretched forth her hand and with a word Anon was cast out.

VI. Anja’s Travail

72. As the sun descended toward the horizon around the eleventh hour of day, Anja entered into labor. The pain overwhelmed her, and she collapsed, then was encircled by the Immortals who attended to her. Anja wretched as the pain continued. In her travail, a prophecy and clear knowledge came to her for delivery to the Immortals.

73. Anja spoke through her suffering, “Mortal lives affected by their world and capable of dying shall issue forth from me. From their father’s corrupted seed and my pure womb shall these beings first come. After their kind they will reproduce and cover the world. They will sin and assume a mantle of righteousness at different times. Each generation born shall enter the world through the travail of their mother just as I suffer pain in the event. All shall live and all shall die, but all souls shall return to me, for I am the gate to eternity. Through these firstborn sons all blood shall pass. Even you who were named Immortal shall be afflicted with the same curse when the time comes.”

74. Thus ended her first labor pain and the sixth night fell.

75. Here ends the Sixth Day.

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50 Again, very masculine and fatherly on the part of God, in that God accepts the premise of forgiveness, but still notes that punishment is necessary for the crime that was committed against her.

51 Anja’s lament here is almost entirely concentrated on the fact that she is being forced away from the nurturing role that she prefers to fulfill and is instead being forced to deliver punishment on Anon.

52 This is the first time that the word used to refer to the Universe is pluralized as Aveð rather than singular as Ave. After this, there is no point in the Anur texts where universe is spoken of as a singular. The implication of this is, of course, that reality is not a singular universe, but spans a multiverse where all possibilities are made real. Ziriel tells me that, while this is technically true, it does not have any bearing on the root of all realities being described in this verse, meaning that the multiverse strings outward from this point and, according to the prophetic texts of the sixth century, will eventually reconnect in a single eventuality. That eventuality being a final confrontation between Anja and Anon where the latter is ultimately destroyed.

53 It took until the sixth century apocalypse prophecies for scholars to understand the implication in this epithet. We know based upon those scrolls that Anon, in the end times, will still seek to annihilate all living things and be destroyed.

54 In spite of what she has gone through, Anja is still willing to forgive her husband and will do everything in her power to save him.

55 Meanwhile, we see from this verse that Anon is entirely fallen and corrupted, which carries through all known scripture regarding him beyond the creation week period.

56 This is a severe threat of repeated in mythology by Anon and the demons that serve him.

57 These are the pains of mortality, which Anja did not even feel when she was assaulted by Anon, according to Ziriel and other scholars. Labor pains are supposedly a part of the mortal condition because of this event.

58 The Sixth Night is a separate tablet, but is not held in the same temple. It may be something worth travelling to see someday, and perhaps I will complete a translation, but the Sixth night describes, in greater detail, the births of the Primarchs.
RA – ON NAHE

UN EPTA NIKI DU DI EF UNJACAZEZCU EMNI – EP EPEHEDEU DI LAEZABKE RU DI UN AN DI ANMI DI ANMU DI IN UJU NIKICU AC –

UN RULNIKI DURIBE KO ANMU ANMI OLMEME |EG ANCE DAMEJA VUS ASCE UMSA AMKI UKEM| |EG NIBOEL DIR TA AM ASLO JACU| –

ANMI GI |EP AMKI NIZA CE NI AŇ NIKI CUDAURI DI EL CUKI NIKI AC JAZU ANAM| –

ANMU ZAISRIKI UKNO |VUSEG AMCE OP JAEP| |LOEG VUDEN AVCU IP DI EG RAE| JOEGKICU EPTA EG EP AGIKSU DIR| |AM E BAZUNO| |IFE DI NIKECU TO EL DI AM E ODZE EPTA ENDI BAZU AN| –

ANMU ZIESNIUKI ILAZ ASCE IFAN REAZ –

ANMI ANMUDI BAZUJA |AM AŇ AMKI OPNO| |AM EG ANORADIELEJA JAHA BAZUNO| –

ANMU RERIU JAKA DI RII HORIUCU ANMI RE DAUPE – RII RII URBABIUDGI RE DI RII AGI OB – JAKE ANMI AGI ANMU EFRECU DI POIFANKICU IL – RII VATA PO DI RII ANMITA IDRIUD – ANMI AGIGIDE EFAKRII DI BIBARI DI IFAN RIIDI EFAKAZEZ –

UN UNJUFTA IFAN FOCECU UREFAK ZADI – AN KEASANTA ANMIBIÆPDU ZUR – UNATASEL XIUNKI SA –

AN UNATASEL SA |ANMI FOCECU ADAR| |KEPOCUTA DUEG DI RII DI ANMU LAEG| |VABICU IZ EPTA AM NITA BIJAZU| –

UNATASEL GI |EPTA EP EL| –

UN IFANEF LA ANMI POTA BIBAEN DI ANMU AZKERII UP –

JAKE ANMU NI LAEL INUR RII ZIESRIU IP DI AZ RELU – ZIESBI UN DI UNZAKI URZI – ANMU UGRIUCU UNATASEL DI UNORA HO DI RII CARIUDI ORA URFOFO.
DE – AN KI ME
KEN ANMU UB IN ANMIUC AV DI RII UVABIKI IL –
UMSA ANKI IFANEZ ADAD |ANMU ADU AMKI HO EGKI EGＰA| –
ANMU TUREKI EGＰA DI RIU INURMAHA MAZBITA OVDU –
AN ANMI SA |ADI AMKI AGIGI| –
ANMI AGIGI AGUP DI INUR INFOINPE DI INFOUC MAZBITA OVDU –
AN EDUPGI INURES |EDU AMKI VE EL EJA| –
ANMU OP |AM UMIPCE AMKI EJA EL AG AGEL DI IPEL AMKI EJA EL OS| –
AN ANMI JA |EDI AMKI VE EL EJA| –
ANMI GIAP |ANMU IFANZE TA OV DI AM JAKE RII AGPA AGJATAM DI UNATASEL KEN EL LARIU HO| –
AN UN AKON ANMUKI EPTAKE RA JA – ABUVESXO OG UNATASELKI IZ DI HE DI URFOFO RIES ANMUKITA
ASCE PIDURI – XO ANMIKI URFOFOBI TURE ANMUKI ELDE CEDE –
AN EPTAKE NIKI IPOGENJRA |EPTA EDU AMKI EG VU EGKI SO| –
ANMU A RIUKI ANTA RIUTA AVES ZADI –
AN ANMITA BIENDI |EDI AMKI EGCE KI IDU EGKI ERIŽ NIAM| |AM EJA EG RII JAHAA ELJAZU SA CE RII DEAN
OV AGJATA DI VOGJINRA EGCE IL| –
ANMI JA |AM RIUPGI DA JAEP| |RIU VA ZADIDEL AG JAGNO| |ON RIUKICU AMDI INON JAKINO| –
AN RII GI |EG AGEP RIUKICU ONLANODI EL DI EG INONTANO UP| |EG ONNODIJAZU EL DI EG ANJA ME| –
AN ANMUTA ENENHENA EPTA BI |EG ON ADUKI ARANAM DI AGFOAN ANON MELEN DI ON EGKI AV DI
JAZUDEN TIHAEJACU| –
AN ANJA SAENHE |ANON ON RIUKICE JAHAA CE E UPBAZU JAZUELNO| –