Степе́нна, гла́съ д҃.

Stupňové antifóny 4. hlasu

Prostopinie

Pramene: Bokšay, Choma, Bobák, J. Podhájecký.

Nápev stupňových antifón 4. hlasu (len v rozsahu tzv. sviatočnej *stepenny*) v karpatskom prostopiní vychádza z tradície novších ruténskych irmologionov, predovšetkým J673 a MR.[1] Varianty Bokšaya[2] a Chomu predstavujú dve do istej miery od seba závislé adaptácie tejto melódie, miestami sa však objavujú aj staršie prvky prítomné napr. v J672. Zdá sa pritom, že podkarpatské prostopinie nebolo pri stupňových antifónach dotknuté osobitosťami a úpravami L1709 alebo L1816. Chomov nápev, ako sa môžeme presvedčiť v paralelnom rozpise, je prakticky zhodný s podkarpatskými J673 a najmä MR, len na niektorých miestach posúva melódiu o terciu vyššie a určité úseky zjednodušuje. Bokšayov nápev je podobný Chomovmu, miestami dokonca ešte vernejší pôvodine (miestami však práve naopak).

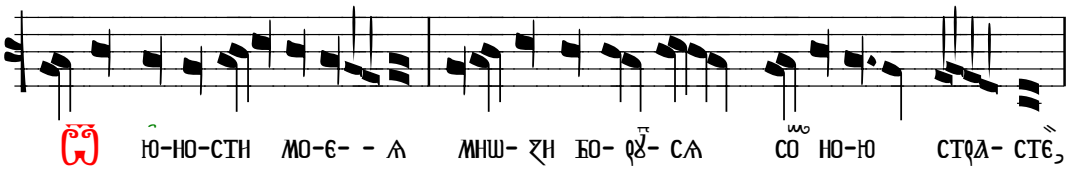
Prechod k prešovskej tradícii reprezentuje Bobákov variant, ktorý v podstate kopíruje Bokšaya, miestami však jeho melódiu zjednodušuje alebo rytmicky upravuje. Originálnym príkladom slovensko-rusínskej tradície je ľudový nápev (dosiaľ nezapísaný) zaznamenaný v Bratislave od kantora J. Podhájeckého. Táto melódia prijíma niektoré vlastnosti Bobákovho variantu, je však oveľa jednoduchšia a vďaka tomu aj výraznejšia. Nielenže redukuje melizmatiku, ale aj mení niektoré popevky na základe analógie. Týmto spôsobom vznikol akoby nový nápev, ktorý síce zdieľa spoločnú kostru (až na terciové posuny) s pôvodnou tradíciou, má však svoj vlastný originálny „zvuk“.

Paralelný rozpis:

– J673 alebo iný[3] blízky variant zo starších RI
– X: Choma
– Bk: Bokšay
– Bb: Bobák
– Pd: Podhájecký

[1] Prehľad nápevov stupňových antifón v RI a náčrt ich vzťahu k ruskej tradícii znamenného rospevu je spracovaný v osobitnom súbore.
[2] Pre lepšie porovnanie prepisujeme s dvojnásobným tempom ako je uvedené v Bokšayovom irmologione.
[3] Odklon od J673 značíme nad osnovou.

J673



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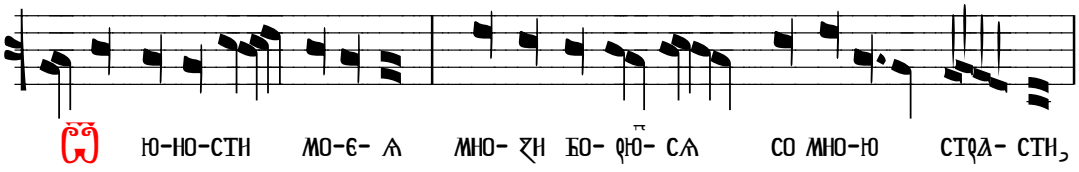

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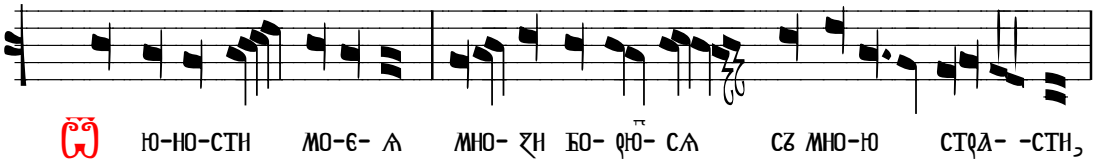

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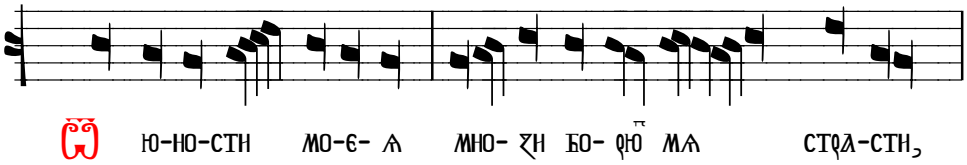

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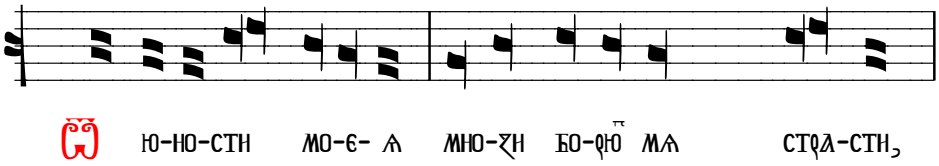

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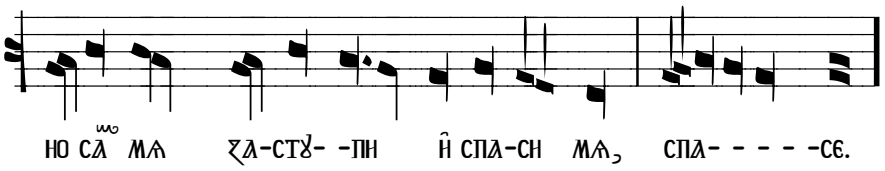

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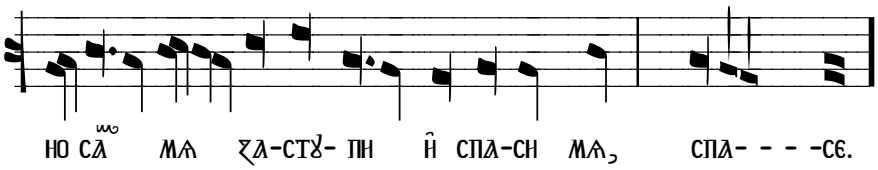

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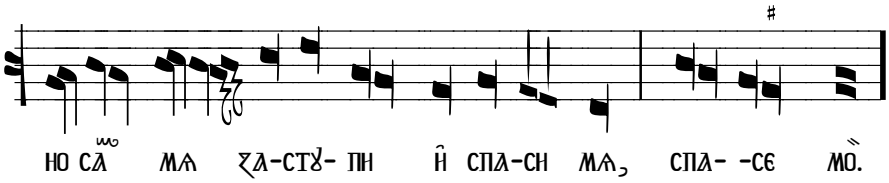

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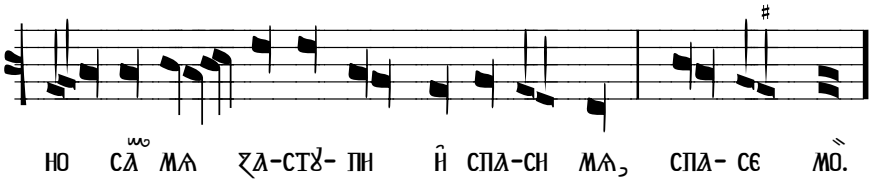

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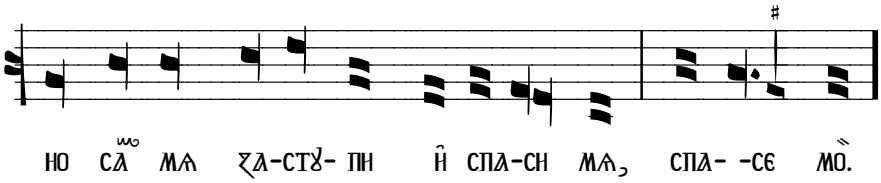

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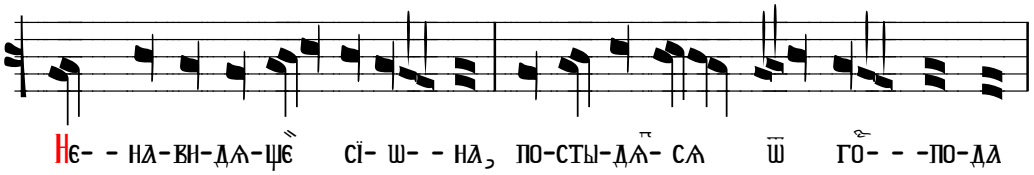

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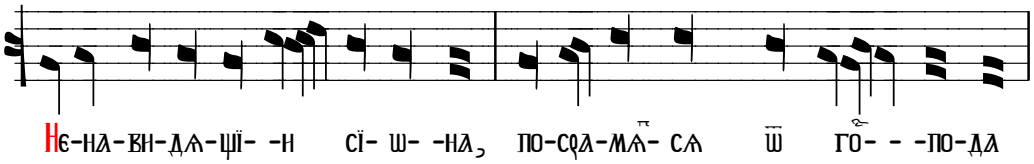

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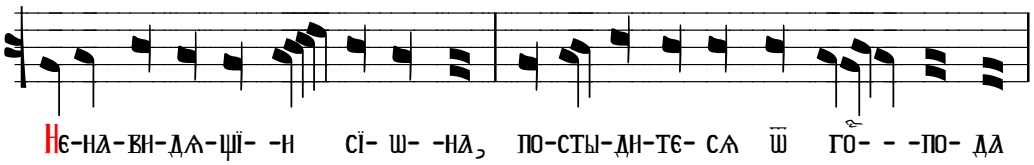

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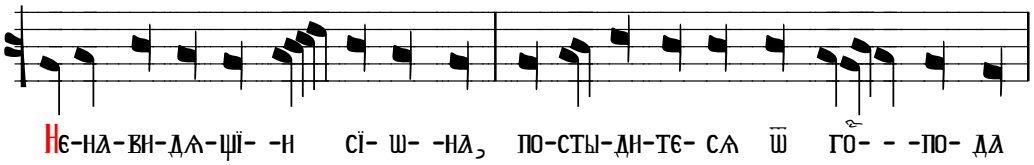

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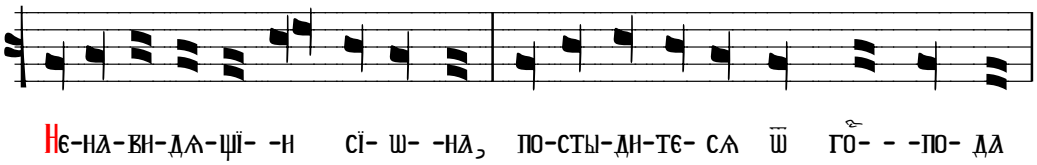

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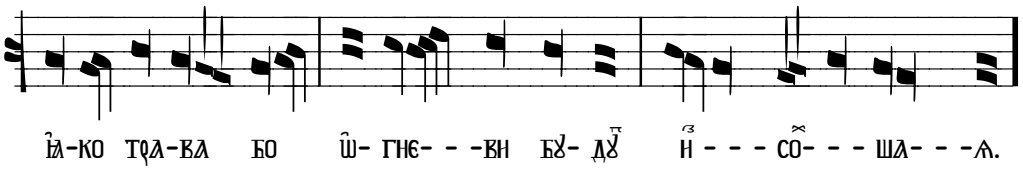

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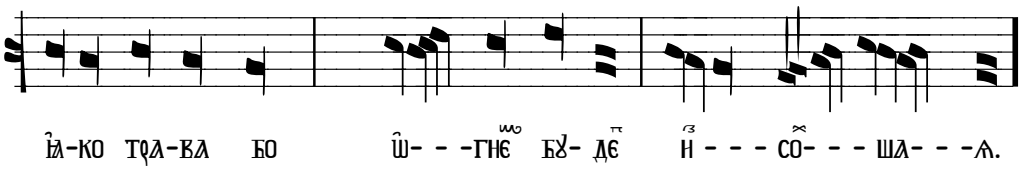

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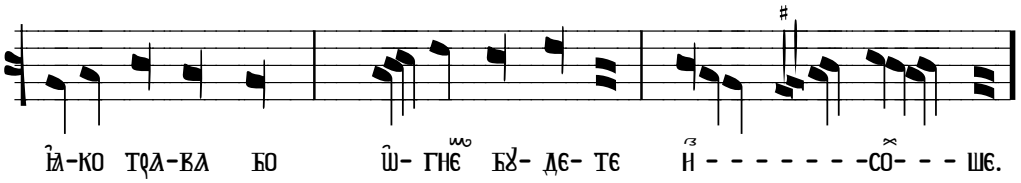

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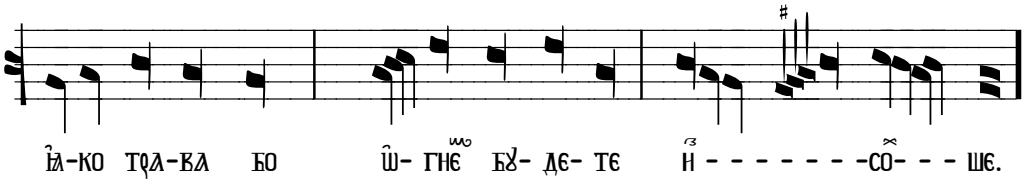

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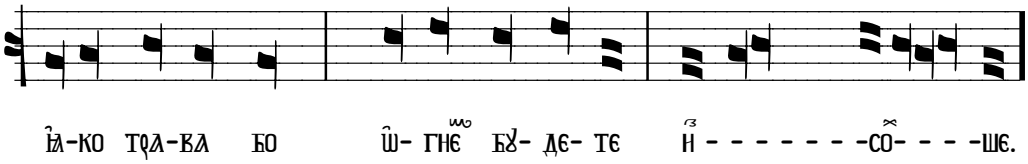

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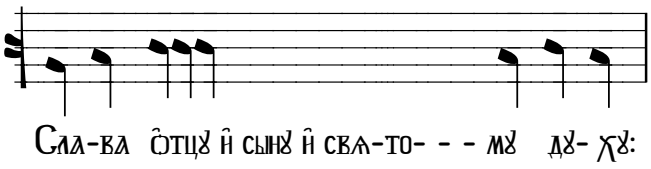

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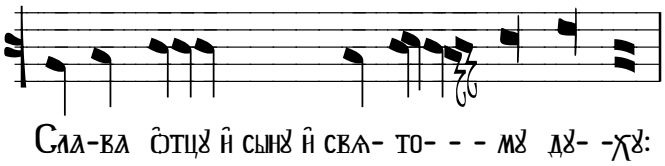

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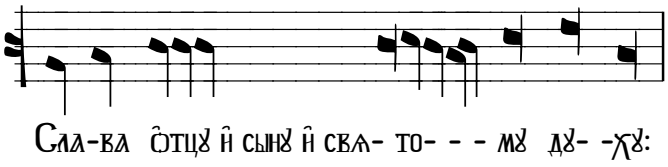

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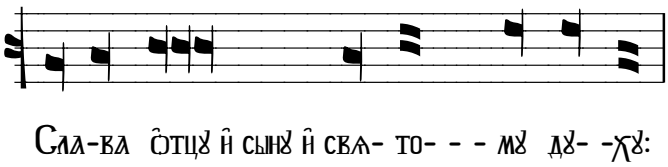

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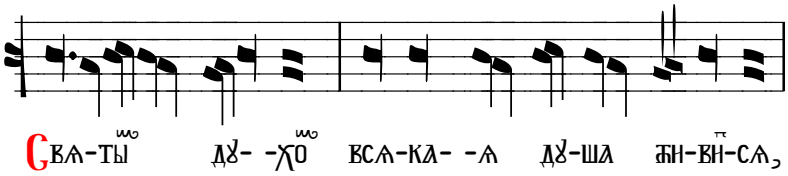

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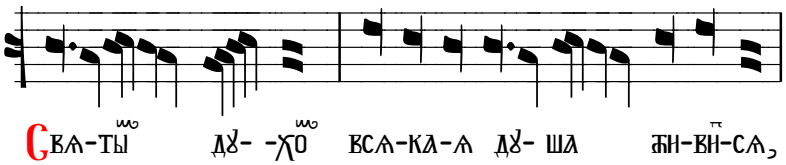

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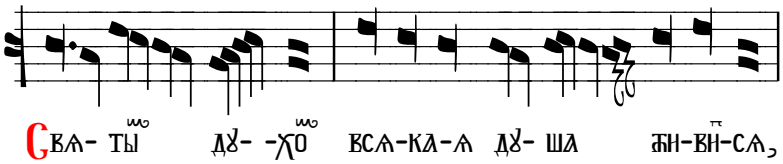

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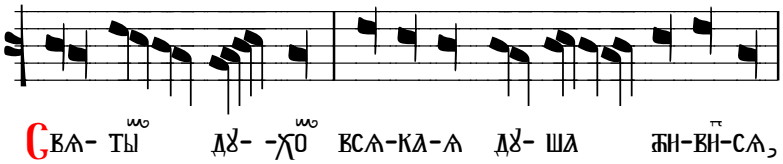

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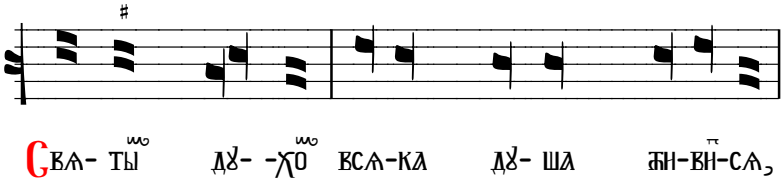

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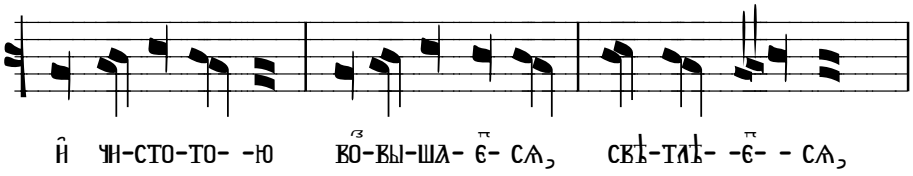

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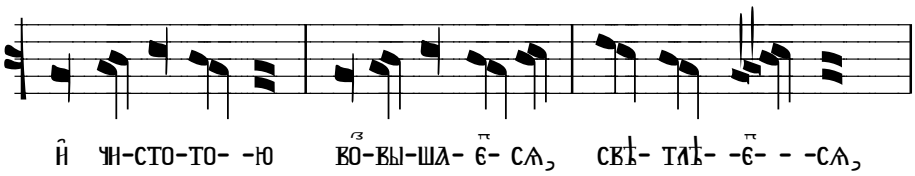

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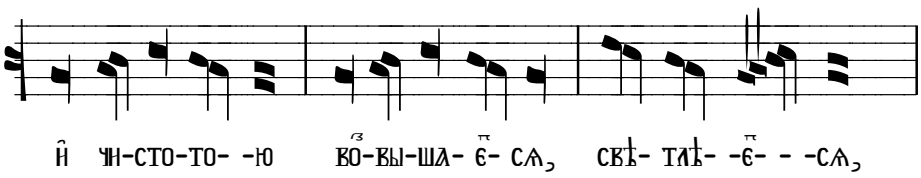

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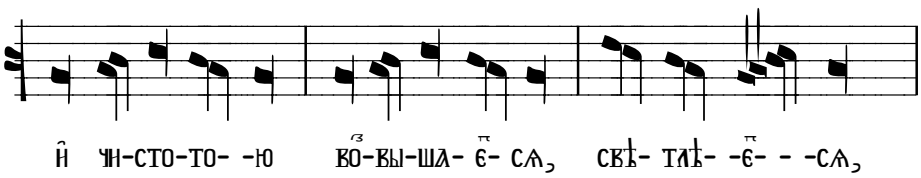

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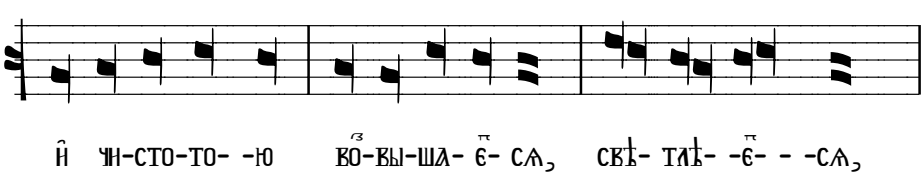
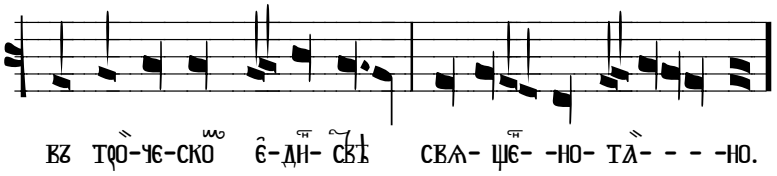


MR / MR, J673



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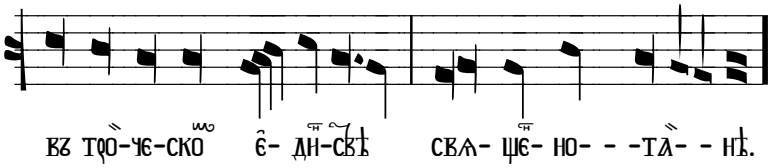

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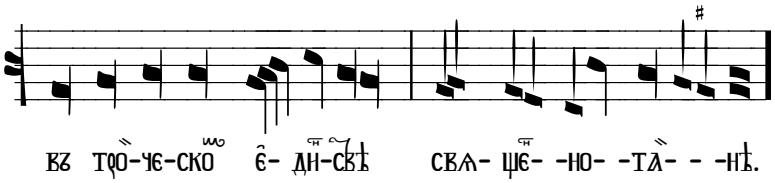

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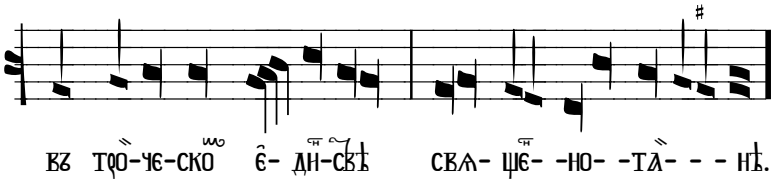

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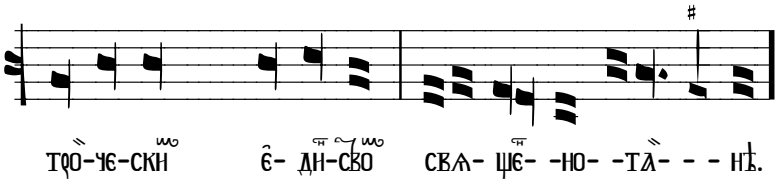

J673 - - -

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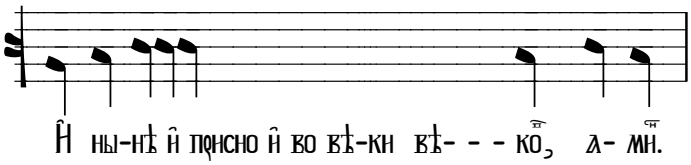

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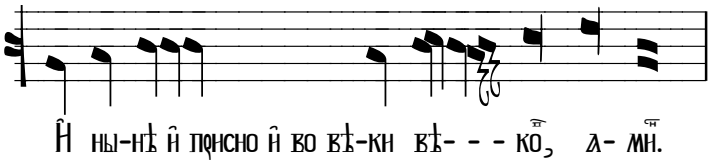

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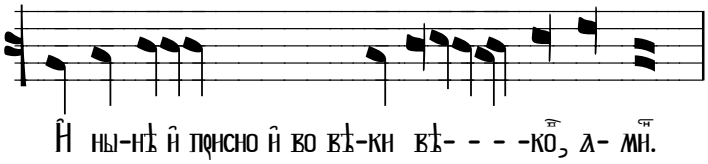

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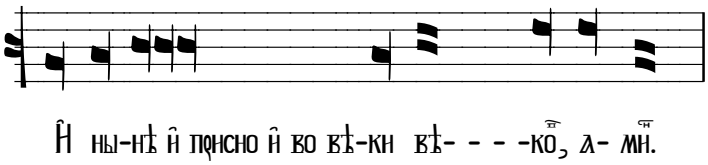
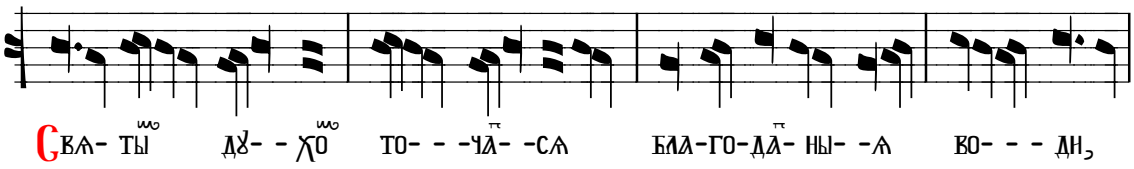


/ MR / J672 / J673



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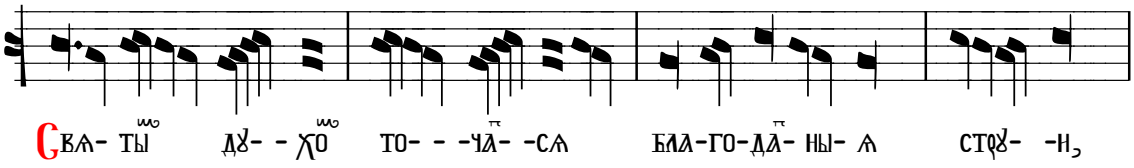

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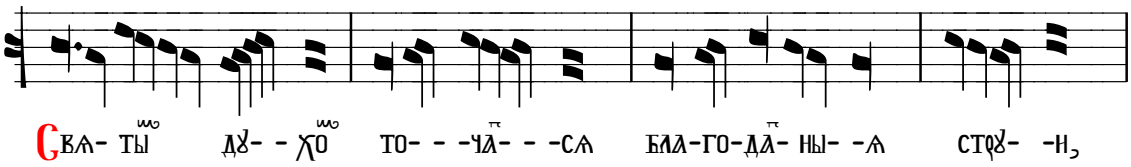

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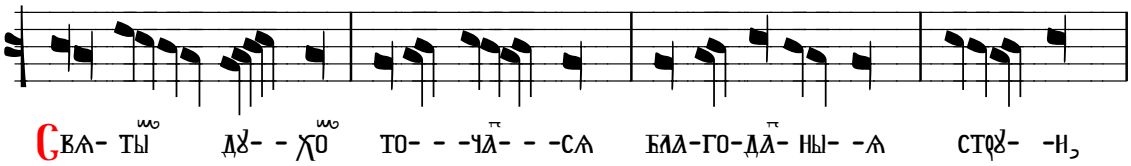

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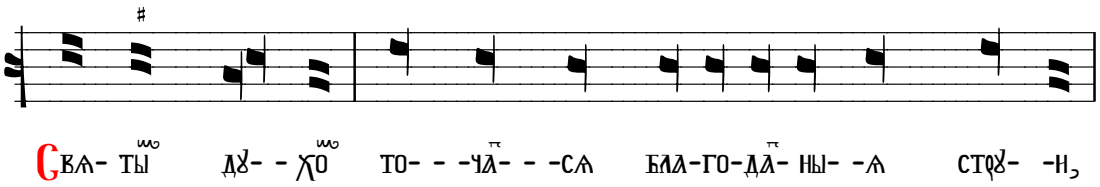
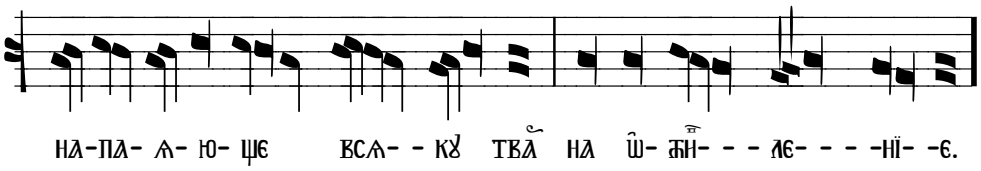


J673, MR / MR



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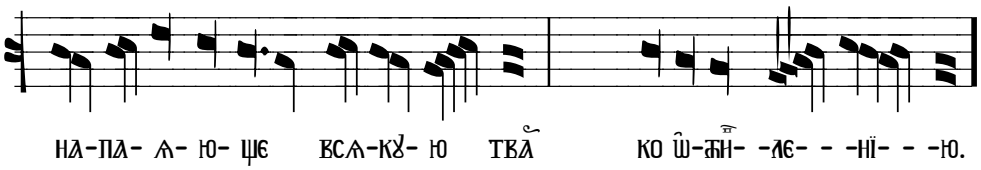
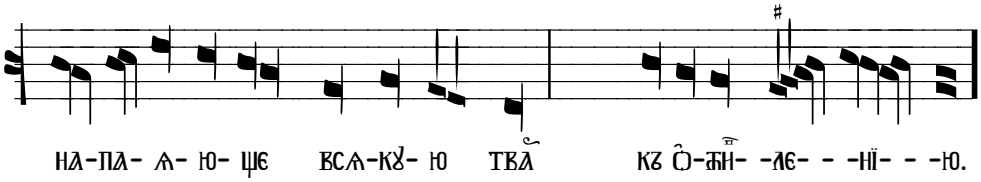
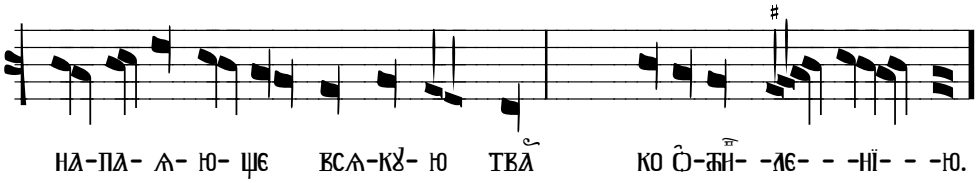


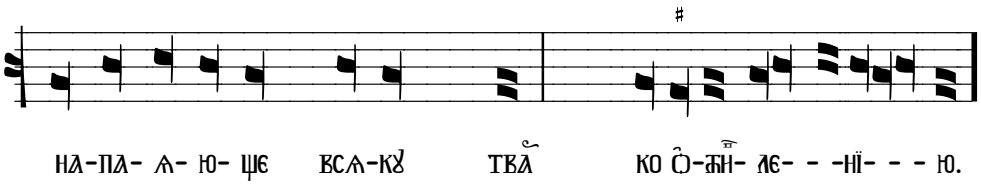
Bk



Bb



Pd



Analýza použitých popevkov [4]

V najstarších ruténskych irmologionoch nachádzame melizmatický nápev, ktorý zhruba zodpovedá ruským neumovým záznamom z prelomu 16.-17. storočia, je však mierne skrátený. V priebehu 18. a 19. storočia proces skracovania melódie pokračoval, čoho dokladom sú novšie podkarpatské rukopisné irmologiony. Neskôr záznamy prostopinia z prelomu 19.-20. storočia dosvedčujú ďalšie zjednodušovanie popevkov a lokálny posun melódie o terciu vyššie. Ústna tradícia napokon doviedla nápev k takmer sylabickej podobe, čo je úplný protiklad jeho pôvodného charakteru.

I. Porovnanie distribúcie popevkov:

Štruktúra pôvodnej a novej melódie:

1.1. A B D B D Z
A B (D) B D + Z
Ѡ ю҃ности моеѧ мно́зи бо́рютъ мѧ стра́сти, но сѧ́мъ мѧ заста́пи, и҆ сп҃си́ сп҃се мо́й.

1.2. A E A *Zav* Z
A E A *Zav* Z
Ненави́дящіи сіѡ́на, посрами́теся ѿ гд҃а, ꙗ҆́кѡ трава́ бо о҆гне́мъ бу҃дете и҆зсо́хше.

1.3. Bx Bx Bx A C
Bx /---- B ---/ *VM* C* / *VM*
Ст҃ы́мъ дх҃омъ вса́ка ду́ша живи́тся, и҆ чистото́ю возвыша́ется,

B F B Dx Z
Bx /--- F+Bx ---/ D + Z
свѣтлѣ́ется тр҃и́ческимъ є҆дине́ствомъ сіе́нноста́нѣ.

2.3. Bx B *VM* *Voz*
Bx B / ?? *VM* *Voz*
Ст҃ы́мъ дх҃омъ то́чатся бл҃года́тныа стр҃у́и,

C H ѽ2 Dx + Z
C* /--- B / D ---/ Z
напла́ющіа вса́ку тва́рь ко ѡ҆живле́нію.

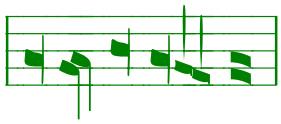
Ako vidno z porovnania, zmeny v distribúcii popevkov v zapísanom prostopiní nie sú výrazné, ide skôr o občasné spojenie viacerých popevkov do jedného alebo náhradu nejakého popevku iným (podobným). Výraznejšie odchýlky nachádzame len u Pd, a to hlavne v poslednom tropári.

II. Zjednodušenie melodiky popevkov:

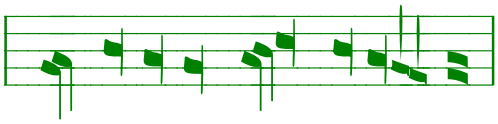
[4] V tomto odseku nadväzujeme na prehľad a označenie popevkov pôvodnej ruténskej melódie.

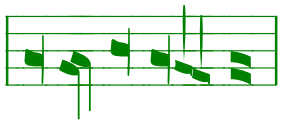
A. Plný tvar Krátky tvar:

J480



J673





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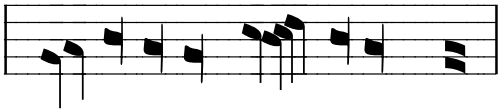
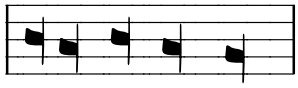
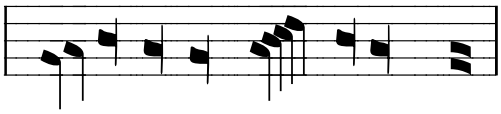
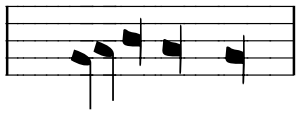




Bk/Bb





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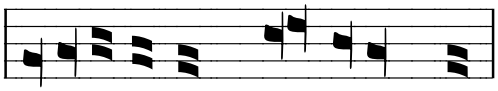
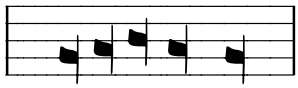
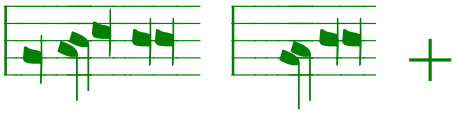
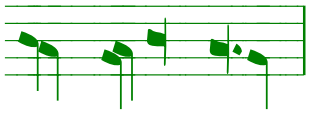




B

RI:





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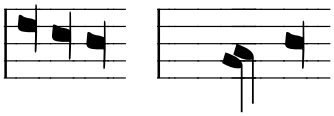
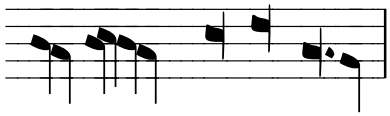
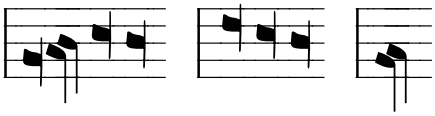
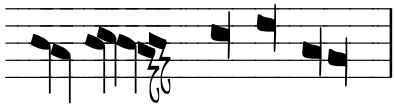


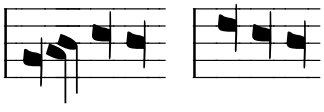


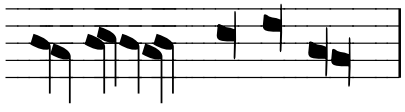
Bk



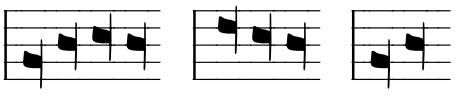


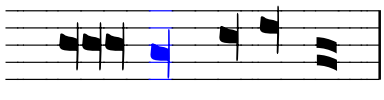
Bb





Pd



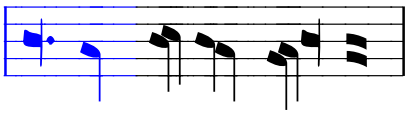


Bx

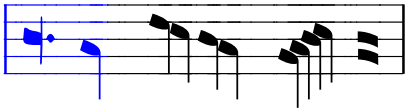
Popevok Bx[5] sa v novších podkarpatských RI zmenil na B, ale prostopinie si v pamäti uchovalo miernu odlišnosť Bx a transformuje ho iným spôsobom.

J002

MR/J673

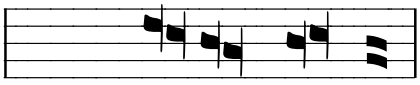


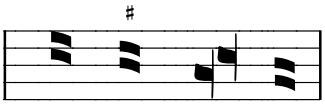
X, Bk (Bb)



Bb var.:

Pd

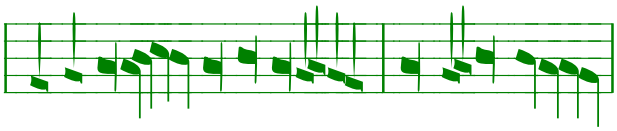




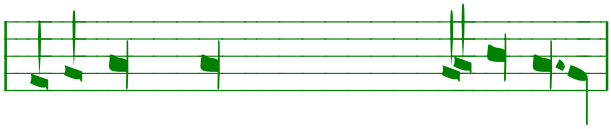
F+Bx

Zvláštným prípadom je fúzia pôvodnej dvojice popevkov F+Bx (u Pd nahradené bežným B):

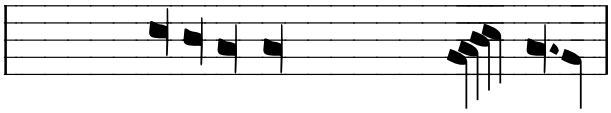
J002



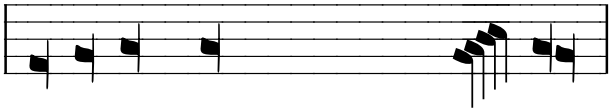
MR



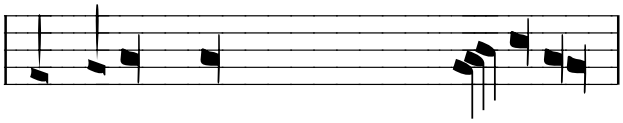
X



Bk



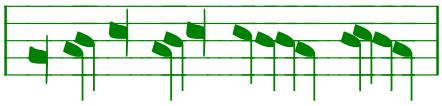
Bb

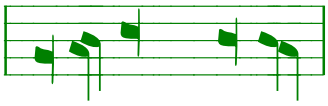


[5] Uvádzame plný tvar. Farebne odlíšený úvod nemusí byť prítomný.

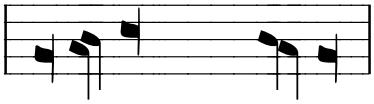
C

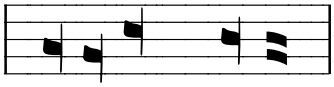
Popevok C sa v prostopiní takmer stráca. Na svojej prvej pozícii sa mení na malú vozhlasku:

J002 

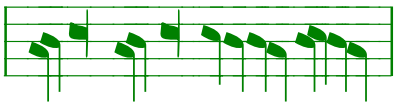
MT 

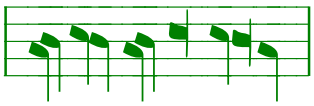
X

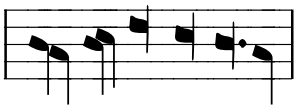
Bk, Bb 

Pd 

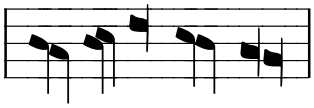
Na druhej pozícii sa v časti prameňov nepochopiteľne zvyšuje melódia o tón, kým u Pd badať príklon (analógia s 2.tropárom) k popevku A:

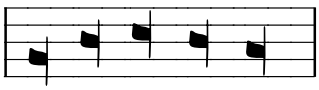
J002 

J673 

X 

Bk var. :

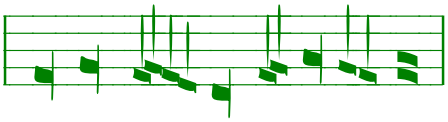
Bb 

Pd 

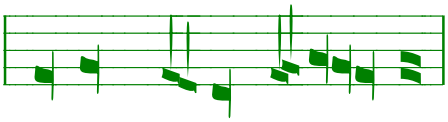
D + Z

Popevok D a Dx (už v podkarpatských rukopisoch zmenený na D) sa vždy viaže so záverečným Z, ktoré v tomto spojení získava osobitný tvar:

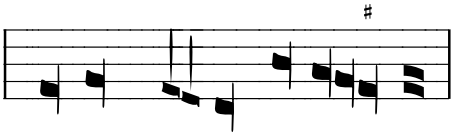
J672



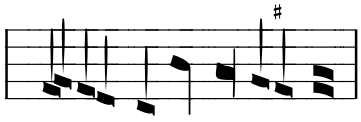
J673, MR



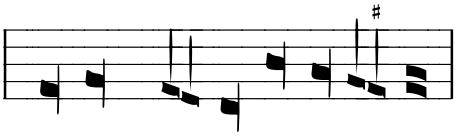
Bk



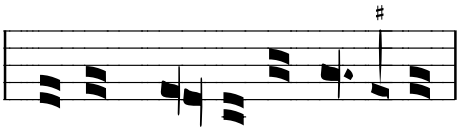
var.:



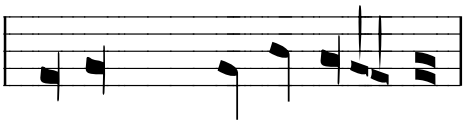
Bb



Pd



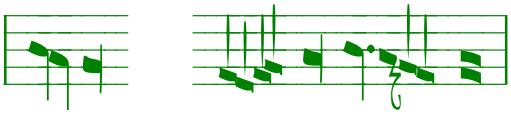
X



Z – samostatné

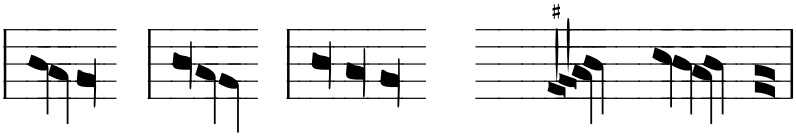
Záverečný popevok Z (prevzatý zo 6. hlasu) prešiel rovnakou transformáciou ako v 6. hlase:

J002

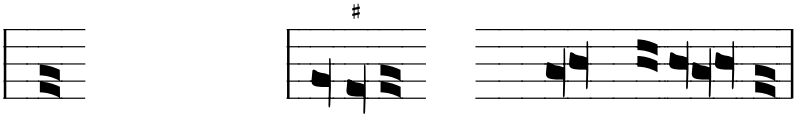


J673, MR

X, Bk, Bb

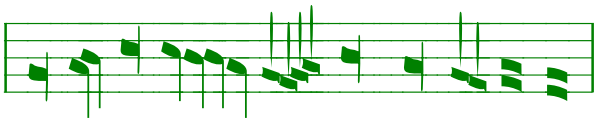


Pd



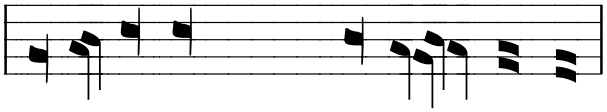
E – *mreža*

J480

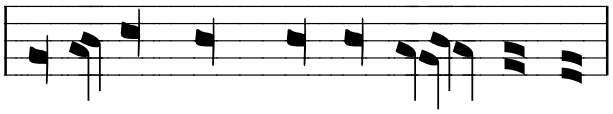


J673

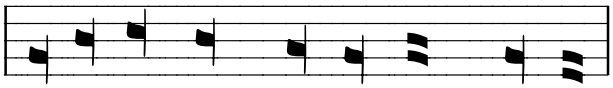
X



Bk, Bb

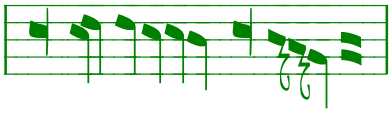


Pd



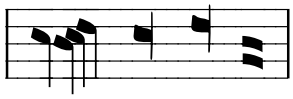
Zavivec (Zav)*

J002

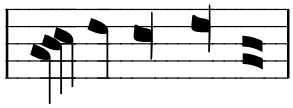


J673

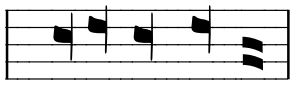
X



Bk, Bb

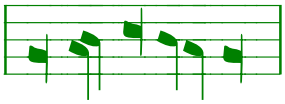


Pd

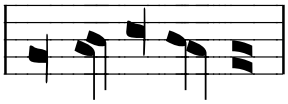


Vozhlaska malá (VM)*

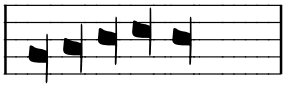
J002



J673,MT, X, Bk, Bb



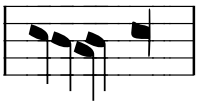
Pd



Voznosec (Voz)*

J002

Prostopinie



Porovnanie popevkov ukazuje, že v podstatných črtách mukačevské prostopinie zachováva tradíciu ruténskych irmologionov. Najvýraznejšou zmenou je posun určitých melodických úsekov o terciu vyššie, čím dostáva nápev charakteristické „karpatské“ zafarbenie a ostrejší zvuk. V ústnom podaní sa melódia ďalej zjednodušila, pričom sa však zvýraznili práve špecifiká prostopinia.

Prostopinie dobre zachovalo najčastejšie sa vyskytujúce popevky, zároveň sa však vyhýba niektorým zložitejším alebo zriedkavejším formuliam. Tu je tradícia prostopinia nejednotná alebo sa prikláňa, často na základe analógie s inými tropármi, k bežnejším popevkom. Tento postup by sa dal použiť na dodatočné jednoduché zhudobnenie tých tropárov, ktoré nepatria do sviatočnej časti *stepenny* 4. hlasu.

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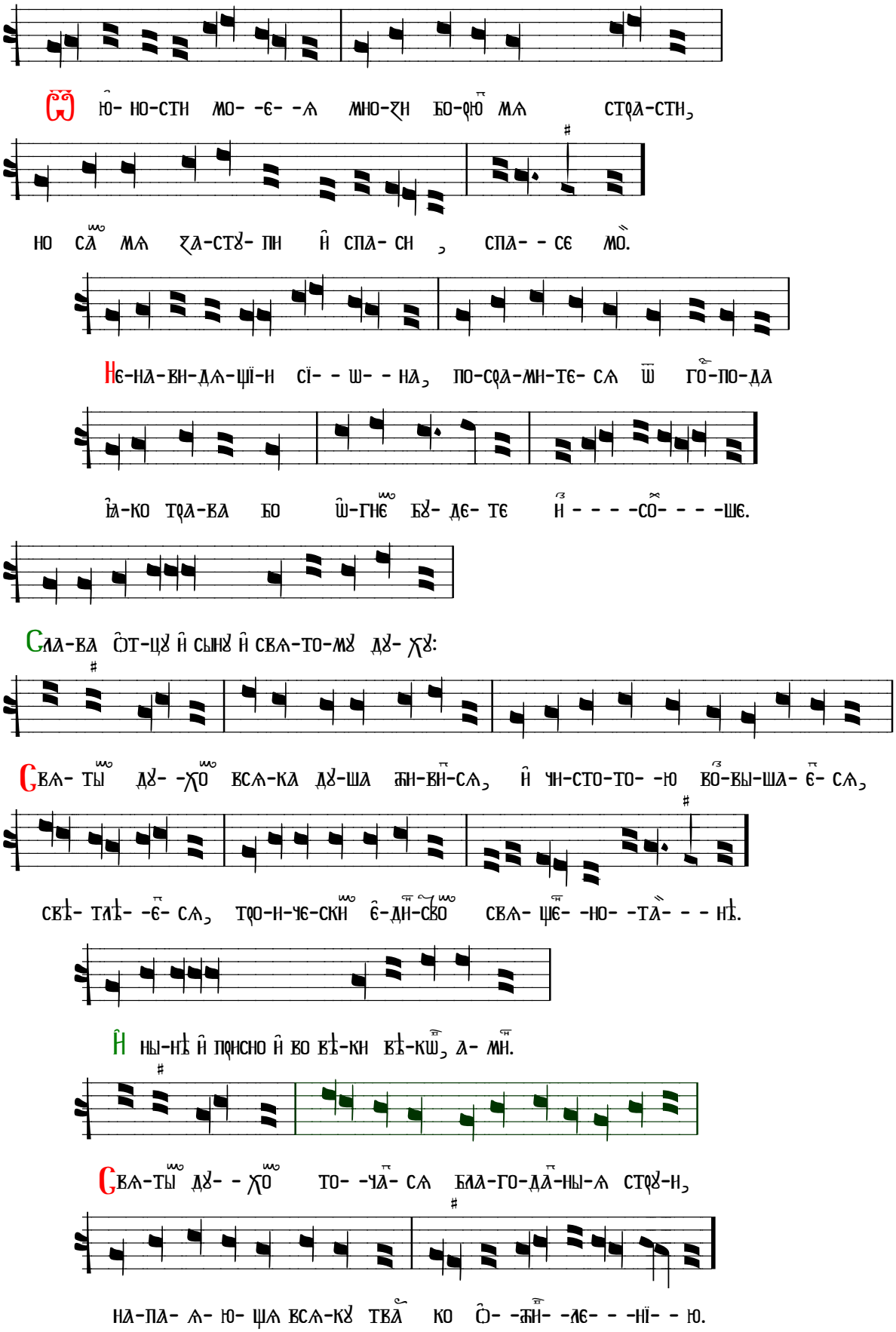
Upravený nápev podľa Pd (návrh):