

Tropár // Troparion

Hlas 4 // Ἦχος δ'

Byzantské a ruténske (BR) nápevy, 4. hlas
// Byzantine and Ruthenian (BR) chant, 4th echos

Pramene // Sources

Byz. (mss.)

G260 242r, Sn1480 55r

Bač = Asmatikon, Bačkovo, 13. stor. // cent. *

A2458 = Atény//Athens 2458, 1336 *

A928 = Atény//Athens 928, 15. stor. // cent. *

Evst = Evstatie, Putna, 1511*

* in: Gregory Myers, *More Considerations on the Impact of the Turnovo Hymnographic school on Late Chant Development in Slavia Orthodoxa*, Acta Musicae Byzantinae VIII., Iași 2005; pp. 63 ff

Neobyz. – **chrysanth.**

Fok = Fokaeos, Anastasimatarion, 1847

Man = Manuel, Anastasimatarion (cca. = Fok.)

Tod = Todorov, Psaltikien vāzkresnik, Sofia 1968

Amv = Amvrosij, Učebnik po iztočno cārkovno peene, Sliven, 1935

– **praechrysanth.**

GR = Grečeskij rospev (Obichod/Vsenoščnoje, Synod. Izdanie, Moskva 1909)

J951 = Dragomirna, mss. 18. cent.

Srb = Stevan St. Mokranjac, Osmoglasnik, Beograd, 1964

Cher = Celestin Cherebețiu, Mānecatul (Utrenia) si Inseratul, Blaj, 1930

Cun = Dimitrie Cunțanu, Cāntāriile Bisericești dupā Melodiile Celor Opt Glasuri, Sibiu, 1932

Urs = Ursuleac Mihai, Psaltichia Romāna, Cernăuț 1914

Vorob = Vorobkevič, E.E., Cerkovnyi napivy, Lvov 1896

RI

J192, J672, J833, VS, ZM = L1700, L1709, L1816

PP

J1086, Choma, Bokšay, Bobák (=Bokšay), Orosz, BA

Text

Απολυτίκιον Ἦχος δ'

Τό φαιδρόν	τῆς Αναστάσεως κήρυγμα,	12
εκ τοῦ Ἀγγέλου μαθούσαι	αι τοῦ Κυρίου Μαθήτριάι,	17
καί τήν προγονικήν	απόφασιν απορρίψασαι,	15
τοῖς Ἀποστόλοις	καυχώμεναι ἔλεγον,	12
Εσκύλευται ο θάνατος,		
ηγέρθη Χριστός ο Θεός,	8+8	
δωρούμενος τῷ κόσμῳ τό μέγα ἔλεος.	13	

Ⲑⲃⲉⲧⲧⲁⲗⲓⲟ ⲃⲟⲓⲕⲣⲏⲓⲗ ⲡⲣⲟⲡⲟⲃⲉⲧⲁⲗⲃ
Ⲱ ⲗⲓⲉⲗⲓ ⲟⲩⲃⲉⲧⲁⲧⲉⲱⲗ ⲓⲗⲏⲏ ⲟⲩⲓⲏⲓⲥⲓ,
ⲏ ⲡⲣⲁⲗⲉⲗⲏⲉⲉ ⲱⲉⲗⲓⲕⲉⲏⲓⲉ Ⲱⲃⲉⲣⲓⲱⲗ,
ⲗⲓⲡⲓⲱⲙⲓⲥ ϫⲉⲗⲓⲗⲁⲥⲓⲁⲉⲗ ⲓⲗⲓⲟⲗⲁϫⲟ:
ⲏⲓⲡⲣⲟⲃⲉⲣⲓⲕⲉⲉⲗ ⲉⲙⲉⲣⲧⲃ,
ⲃⲟⲓⲕⲣⲉⲉ ϫⲓⲣⲧⲟⲓⲥ ⲉⲓⲗ,
ⲗⲁⲣⲟⲗⲏ ⲙⲓⲣⲟⲃⲏ ⲉⲗⲓⲓⲟ ⲙⲗⲧⲃ.



Bač
καί επ- έ- φα- νεν



A2458
καί επ- έ- φα- νεν



G260
καί επ- έ- φα- νεν η- μίν,



PL
καί επ- έ- φα- νεν η- μίν,



Evst
η ια_ βη_ σε




A928
η ια_ βη_ σε



A928'
η ια_ βη_ σε


Neobyz. - syntomon

Fok




Θε-ός Κύ-ρι- ος, καί επ- έ- φα- νεν η- μίν,

Tod




БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Amv




БГЪ ГО СПО ѿ ѿА ВН СЪ НА

J951




БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Srb.




БГЪ ГО СПО ѿ ѿА ВН СЪ НА

GR



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Cher



Dum-ne-zeu e Dom-nul și S-a a- ră- tat no- uă.

Fok

ευ- λο- γη- μέ- νος ο ερ- χό- με- νος

Tod

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Amv

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

J951

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Srb

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

GR

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Cher

Bi- ne e- ste cu- vâ- tat

Fok



εν ο- νό- μα- τι Κυ- ρί- -ου.

Tod



Amv



ВО [̂]И_ МЪ, ГО_ СПО_ [̂]НЕ.

J951



ВО [̂]И_ МЪ, ГО_ СПО_ [̂]НЕ.

Srb



ВО [̂]И_ МЪ, ГО_ СПО_ [̂]НЕ.

GR



ВО [̂]И_ МЪ, ГО_ СПО_ [̂]НЕ.

Cher



Ce- la ce vi- ne în- tru nu- me- le Dom- nu- lui.

Fok



Τό φαιδρόν τής Α- να-στά- σε- ως κή- ρυγ-μα,

Tod



Amv



ГѢТ- λδ- ю वोε- κρ̂- нї- ѿ πρό-πο-βѢДѢ

J951



ГѢТ- λδ- ю वोε- κρ̂- нї- ѿ πρό- πο- βѢДѢ

Srb



ГѢТ- λδ- ю वोε- κρ̂- нї- ѿ πρό- πο- βѢДѢ

GR



ГѢТ- λδ- ю वोε- κρ̂- нї- ѿ πρό- πο- βѢДѢ

Cher



Pre- di- ca- rea În- vi- e- rii cea lu- mi- na- tă

Cun



Propovedui- rea În- vi- e- rii cea lu- mi- na- tă

Urs



Pro- po- vă- du- i- rea În- vi- e- rii cei lu- mi- na- te

Vorob



ГѢТ- λδ- ю वोε- κρ̂- нї- ѿ πρό- πο- βѢДѢ

Fok 

εκ τού Αγ- γέ-λου μα-θού- σαι αι τού Κυ-ρί- ου Μα-θή- τρι- αι,

Tod 

Amv 

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

J951 

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Srb 

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

GR 

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Cher 

în- țe- le- gân-du- o de la ân-ge-ri în-vă- ță- ce- le- le Dom- nu- lui

Cun 

în- țe- le- gân-d' o de la ân- geri u- ce- ni- țe- le Dom- nu- lui

Urs 

în- țe- le- gân-du- o de la ân- geri u- ce- ni- țe- le Dom- nu- lui

Vorob 

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Fok

καί τήν προ-γο- vi- κήν α- πό- φα-σιν α- πορ-ρί- ψα- σαι,

Tod

Amv

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

J951

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Srb

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

GR

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Cher

și, le- pă-dând ne- as- cul- ta- rea stră- mo- și- lor,

Cun

și, lă- pă-dând tân- gu- i- rea stră- mo- și- lor,

Urs

și, lă- pă-dând o- sân-di- rea stră- mo- și- lor,

Vorob

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Fok

τοῖς A- πο-στό-λοις καυ-χώ- με- ναι έ- λε- γον,

Tod

ἀπ̃ - λωμz χβά- λαμιαz γλα-γό- λα- χδ̃:

Amv

ἀπ̃ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̃:

J951

ἀπ̃ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̃:

Srb

ἀπ̃ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̃:

GR

ἀπ̃ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̃:

Cher

A- po- sto- li- lor, lă- u- dân-du- se, au zis:

Cun

A- po- sto- li- lor, lău- dân- du- se, au zis:

Urs

A- po- stolilor lă- u- dân-du- se, au zis:

Vorob

ἀπ̃ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̃:

Fok

Ε- σκού- λευ-ται ο θά- να-τος, η- γέρ-θη Χρι-στός ο Θε- ός,

Tod

Amv

ήε- προ- βέρ- κε- εα εμέρ^т, βοε- κῶ- εε χῶ- πτόεζ εῖζ,

J951

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

Srb

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

GR

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

Cher

pră- da- tu- s'a moar- tea, scu- la- tu- s'a Dum-ne-zeu Cris- tos,

Cun

je- fu- i- tu- s'a moar- tea, scu- la- tu- s'a Hris- tos Dum-ne-zeu,

Urs

jă- fu- i- tu- s'a moar-tea scu- la- tu- s'a Chris-tos Dum-ne- zeu,

Vorob

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ **НЛШЗ**

Man 

Fok 

δω-ρού- με-νος τώ κό-σμω τό μέ- γα έ- λε- ος.

Tod 

Amv 

Δά- ρδ- αή μί- ρο- βη βέ- λί- ού μλή- τς.

J951 

Δά- ρδ- αή μί- ρο- βη βέ- λί- ού μλή- τς.

Srb 

Δά- ρδ- αή μί- ρο- βη βέ- λί- ού μλή- τς.

GR 

Δά- ρδ- αή μί- ρο- βη βέ- λί- ού μλή- τς.

Cher 

dă- ru- ind lu- mii ma- re î- n- du- ra- re.

Cun 

dă- ru- ind lu- mii ma- re mi- lă.

Urs 

dă- ru- ind lu- mii ma- re î- n- du- ra- re.

Vorob 

Δά- ρδ- αή μί- ρο- βη βέ- λί- ού μλή- τς.

BR - argon

J192 

БГЪ ГО СПО ѿ ІА БН СЪ НА

J672 

VS 

ZM 

L1709 

БГЪ ГО СПО ѿ ІА БН СЪ НА

J672

VS

ZM

L1709

БЛА_ ГО_ СЛО_ БѢ_ ГЛ_ ДЫ''

J672

VS

ZM

L1709

БО_ ѿ_ М_ ГО_ СПО_ НС.

J192

Βίπ λχ το βοc κρε ce ηί Δ πορ πο βτδλ

VS

ZM

Βίπ λχ το βοc κρε ce ηί Δ πορ πο βτδλ

VS

ZM

ΰ αν γε λα ου βτ δτβ ше гoc под ηδ ου γε ηη ца

VS

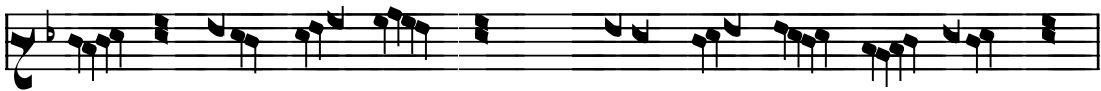
ZM

η πα δτδ ηε ε ω cχж δε ηί ε ΰ βεργ ше

VS

ZM

α πο σπο ^ωλο χβα λς ψε cς γλα го λα χλ

VS 

ZM 

HC_ ΠΡΟ_ ΒΕΡ_ ΚΕ_ ΣΑ_ ΣΜΕΡ̣ Η_ ΒΟΣ_ ΚΡΕ_ ΣΕ_ ΧΡ̣Ι_ ΣΠ̣Ο_ ΒΓ̣Ζ

VS 

ZM 

ΠΟ_ ΔΑ_ Σ_ ΜΗ_ ΡΟ_ ΒΗ_ ΒΕ_ ΛΙ_ ΤΟ_ ΜΗ_ ΛΟΣΠ̣.

BR – syntomon

J833 

БГЪ ГО СПО ГА ВН СЪ НА

L1709 

БГЪ ГО СПО Н ГА ВН СЪ НА

J672 

БГЪ ГО СПО Н ГА ВН СЪ НА

L1816 

БГЪ ГО СПО Н ГА ВН СЪ НА

J833 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1709 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

J672 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1816 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1816



Vorob



Свѣтлѣ_ лѣ_ го_ вѣс_ крѣ_ се_ нѣ_ ѿ_ прѣ_ по_ вѣдѣ

L1816



Vorob



ѿ_ аг_ ге_ ла_ оу_ вѣ_ дѣ_ в_ ше_ гѣс_ под_ нѣ_ оу_ ѣ_ нн_ цы

L1816



Vorob



и_ прѣ_ дѣ_ д_ нѣ_ є_ ш_ сѣ_ ж_ дѣ_ нѣ_ є_ ѿ_ вѣ_ рѣ_ ше

L1816



Vorob



а_ по_ спо_ ло^ω_ хѣ_ лѣ_ шѣ_ сѣ_ гла_ го_ ла_ хѣ

L1816



Vorob



нс_ прѣ_ вѣ_ рѣ_ же_ сѣ_ смѣ^ω_ вѣс_ крѣ_ се_ хрѣ_ сто^ω_ бѣ^ω

Prostopenie // Prostopinije

Choma 1

Choma 2

Bokšay

BA, Orosz

БѢГЪ ГО_ СПО_ И ІА_ ВН_ СЪ_ НА

Choma 1

Choma 2

Bokšay

Orosz

BA

БАА_ГО_ САО_ БѢ_ ГЪС_ ДИ" БО_ І_ МЪ_ ГО_ СПО_ НЄ.

Choma 

Bokšay

Bobák 

BA

Orosz 

СѢ́М_ А́Д_ ГО БОС_ КРѢ_ СЕ_ НІ_ ѿ_ ПР0_ ПО_ ВѢ́ДЬ

Choma 

Bokšay 

Bobák 

Orosz 

BA 

Ъ_ АГ_ ГЕ_ ЛА_ ОУ_ ВѢ_ ДѢ_ ШЕ_ ГОС_ ПОД_ НА_ ОУ_ ЧЕ_ НИ_ ЦИ

Choma

Bokšay

BA

Orosz, Bobák

Η ΠΡΑΓΜΑ_ ΗΕ_ Ε_ Ω_ ΣΧΗ_ ΔΕ_ ΗΙ_ Ε_ Ϊ_ ΒΕΡΓ_ ΣΕ

Choma

Orosz

Α_ ΠΟ_ ΣΠΟ_ ΛΟ^ω ΧΒΑ_ ΛΣ_ ΨΕ_ ΣΣ_ ΓΑΑ_ ΓΟ_ ΛΑ_ ΧΪ

Bokšay

BA

Bobák

Α_ ΠΟ_ ΣΠΟ_ ΛΟ^ω ΧΒΑ_ ΛΣ_ ΨΕ_ ΣΣ_ ΓΑΑ_ ΓΟ_ ΛΑ_ ΧΪ

Choma Bokšay

BA

Orosz

HC_ ΠΡΟ_ ΒΕΡ_ ΗΕ_ CA_ CMEQ̄ BOC_ KQE_ CE_ XQI_ CΠŌ BΓZ

Bobák

HC_ ΠΡΟ_ ΒΕΡ_ ΗΕ_ CA_ CMEQ̄ BOC_ KQE_ CE_ XQI_ CΠŌ BΓZ

Choma

Bokšay

Orosz

Bobák, BA

ΔΑ_ ΡΧ_ Δ̄ MI_ ΡΟ_ ΒΗ_ ΒΕ_ ΛΙ_ ΓΟ_ ΜΗ_ ΛΟCΠΛ.

Rozbor // Analysis

Nápevy prepisujeme (a v kyjevskej notácii aj čítame) cez transpozíciu tak, aby ich základný tón v osnove vizuálne zodpovedal polohe tónu *d*. Neberieme do úvahy možnosť, že zapísaný nápev mohol vzniknúť terciovým posunom, pokiaľ túto skutočnosť nevieme presvedčivo podložiť prameňmi.

// The transcription is carried out through transposition (in kievian notation another transposition is required at reading) in order to visually localize the base tone on the position of the tone *d*. Some of the orally transmitted meloi could be shifted a third higher (or lower), but without having sources proving this evolution we consider the settings as they are.

Stupnice // Scales

transp. :: norm. Byz

	a	b	c	d	e	f	g	
	D	E-	F	G	a-	b+	c	orig. Byz. Chrysanthos
J951	a	b	c	d	e	f	g	Vorob, BR argon
Srb, GR	a	b ^b	c	d	e ^b	f	g	BR syntomon, Prostopenie
Cher, Cun	a	b	c#	d	e	f#	g	

Pôvodná byzantská stupnica mala štandardné ladenie, základný tón *d* a mesos *h* (ukončenie vnútorných blokov). Táto stupnica sa presne zachovala v J951 a u Vorobkeviča aj s finálou *d*, a rovnako v ruténskom BR, kde sa však celková finála znížila na tón *h*.

V dnešnom gréckom speve je stupnica mäkko-chromatická. Kedy k tomuto preladeniu prišlo a do akej miery ovplyvnilo tradície východných cirkví mimo gréckeho územia, je otvorená otázka.

V srbskom, ruskom GR a ruténskyh “malých nápevoch” vrátanie prostopenia konštatujeme zníženie tónov *e* a *h* o poltón. Dôvody tohto preladenia nie sú známe – môžu azda súvisieť s tým, že rovnaké tóny sa znižujú (cca. o tretinu tónu) v mäkko-chromatickej stupnici. Môže však ísť tiež o jednoduchý terciový posun melódie nadol, proti tejto možnosti však hovorí skutočnosť, že prakticky pri rozličných nápevoch pozorujeme terciové posuny melódií takmer výhradne smerom nahor.

// The original Byzantine scale was standard, with basis *d* and mesos *b* (closing inner blocks). This tuning is preserved in J951, at Vorobkevič (with finalis *d*) and in Ruthenian BR (total finalis lowered to *b*).

The contemporary Greek tuning is soft-chromatic – when this change occurred and how far it influenced the more northern traditions, remains an open question.

In Serbian, Russian GR and Ruthenian small chants (including Prostopinije) the tones *e*, *b* are lowered by a half-tone. The reasons are not known – maybe the lowering of these tones a 1/3 tone in the soft-chromatic setting may be an explanation. Of course, this change may be also a result of replacing the melody with its lower third – but it contradicts to the usual tradition of lifting the melodies a third or more higher .

Neobyz. model // The Neobyzantine model (syntomon)

Nápev v chrysanthovských prameňoch nie je iteratívny, je však zostavený z dvoch typov formúl s ukončením na *d* a *h*. Práve tieto formuly v presnejšom (nie však nutne aj správnejšom) režime striedania tvoria základ iteratívneho dvojformulového nápevu v nechrysanthovskej neobyzantskej tradícii.


Záverečná formula sa v chrysanthovských prameňoch končí na tóne *h* (*b*), čo je z teoretického hľadiska odklon od normatívnej finály *d* o terciu nižšie, teda na mesos 4. hlas. V nechrysanthovských prameňoch je finálou správne tón *d*, hoci v J951 aj Srb. sa zdá, že ide skôr o koncový tón *h* umelo navrátený k *d*.


// The melos of the chrysanthine settings is not strictly iterative, but it uses two types of formulae, ending on *d* and *b*. These formulae in a more strict regime of alternation form the basis of the iterative two-formulae model of the prae-Chrysanthine traditions.

The closing formula in Chrysanthine sources ends on *b*, i.e. on the mesos of the 4th echos. In the non-Chrysanthine tradition the finalis is correctly *d*, however in J951 and Srb it seems more likely as *b* „forced“ to find way back to *d*.


Poznámka // Remark:


Argon vs. Syntomon

PL 


Fok 

Θε- ός Κύ- ρι- ος,

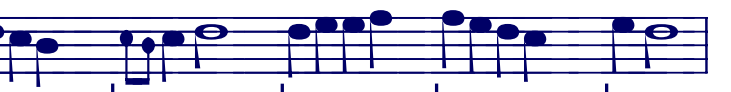
PL 


Fok 

καί επ- έ- φα- νεν η- μίν,


Fok 


καί επ- έ- φα- νεν η- μίν,

PL 

Fok 

ευ- λο- γη- μέ- νος ο ερ- χό- με- νος

PL 

Fok 

εν ο- νό- μα- τι Κυ- ρί- ου.

Formula .b

Invariant

The image displays musical notation for the 'Formula .b Invariant' across seven different languages and styles. Each language is represented by a staff with a treble clef and a key signature of one sharp (F#). The notation is divided into two main sections: a first section with a grey background and a second section with a yellow background. The languages and styles are: Fok, Tod, Amv (all in a simple, slow style with whole and half notes); Amv (in a more complex style with eighth notes); J951, Srb, Cher, Cun, and Urs (all in a complex, fast style with eighth and sixteenth notes). The Urs staff has a small grey background element under the first measure of the second section.

Formula .d

Invariant

The image displays musical notation for the 'Formula .d Invariant' across ten different sources. The first four sources (Fok, Fok, Tod, Amv) are in G major and use a single staff with a treble clef and a 'G' time signature. The last six sources (Srb, J951, Srb, Cher, Cun, Urs, Vorob) are in G major and use a single staff with a treble clef and a common time signature. The notation consists of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are represented by solid black dots for quarter notes and hollow circles for half notes. The sources are color-coded: the first two 'Fok' sources are unshaded; 'Tod' and 'Amv' have a yellow background for the last two notes; 'Srb' has a cyan background for the first two notes and a yellow background for the last two notes; 'J951', 'Srb', 'Cher', 'Cun', and 'Urs, Vorob' have a cyan background for the first two notes and a yellow background for the last two notes.

Fok

Fok

Tod

Amv

Srb

J951

Srb

Cher

Cun

Urs, Vorob

Formula fin.


Man 

Fok 

Fok 

Tod 

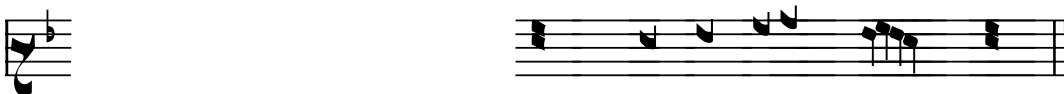
Amv 


J951 


J951 

Srb 

Cher 

Cher 

Cun 

Vorob 

Urs 

BR – široký nápev // BR – argon

Široký nápev v RI je iteratívny s jedinou opakovanou formulou „d“. V nej možno odlišiť dve časti, medzi ktoré sa vsúva deklamácia potrebnej dĺžky.

// The argon melos in RI is iterative, repeating one elaborated formula „d“. This formula consists of two parts, bound by a short declamative portion.

d1

Formula d – prvá časť // part I

Nástup // Intro

J672, L1709, VS, ZM



VS



VS



ZM



VS, ZM, J192



Stred // main motif

J672



J192, ZM



VS, ZM



ZM, L1709



Deklam.

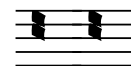
VS, ZM



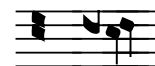
J192



VS, ZM



J672, L1709,



VS



ZM



d2

Formula d – druhá část // part II

J192, J672



VS



VS



VS, ZM, L1709



L1709



VS



ZM



J192



J192, J672, VS, ZM



VS, L1709



J192, J672, VS, ZM

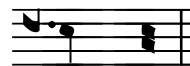


ZM, VS, L1709



záver // final :

VS, ZM, L1709



Pôvod nápevu // The origin

Vzhľadom na jednoduchý iteratívny model je prirodzené hľadať paralely predovšetkým v psalmódii. Keďže psalmódia je flexibilná a rozmanitá, je potrebné hľadať najmä spoločné kompozičné prvky, ktoré v byzantskom kontexte nemusia mať tak pevné miesto ako v BR.

// The melodic model of the Ruthenian BR troparion displays some similarities with the Byzantine psalmody, however the psalmody is not explaining the BR melody in its fullness.

Sn1294
 Δό-ξα Πα-τρί και Υι-ώ και Α-γί-ω Πνεύ-μα-τι.

G260
 Δό-ξα Πα-τρί και Υι-ώ και Α-γί-ω Πνεύ-μα-τι.

vs

Azda najvýraznejšiu podobnosť vidno pri porovnaní prvého adruhého kóla vybraných byzantských variantov Theos Kyrios s modelovou formulou „d“ v BR.

// The most clear resemblance to the troparic formula „d“ can be observed in some of the Byzantine variants of Theos Kyrios.

Viacere stopy netriviálnej podobnosti vidno pri porovnaní chrysanthovského (!!) Theos Kyrios (argon) s modelovou iteratívnou formulou tropárov BR.

// There are several non-trivial similarities between the chrysanthine (!!) Theos Kyrios (argon) and the model iterative formula of BR.

PL
VS
Θε-ός Κύ-ρι-ος,
καί επ-έ-φα-νεν η-μίν,
PL
VS
PL
VS
PL
VS

BR - malý nápev // BR - syntomon

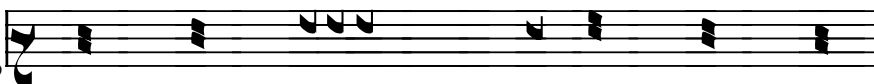
Formula .b

Začiatočná // Initial

J672




L1709



J833

L1816




Vorob



Priebežná // Transient

L1816




Vorob




Koncová // Final

J672



J833.L1709

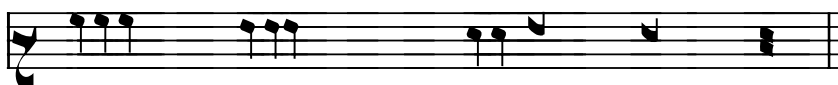


L1709

L1816



L1816



Formula .d

Eight staves of musical notation for Formula .d. The first staff is labeled L1709. The second is J833. The third is J672. The fourth and fifth are both labeled L1816. The sixth, seventh, and eighth are all labeled Vorob. The notation consists of a single melodic line on a five-line staff with a treble clef and a key signature of one flat. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, 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Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, 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G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, 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C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, 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C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, Bb362, C363,

Pôvod // Origin

Malý nápev tropárov v RI je zjednodušeným variantom vyššie skúmaných srbsko-rumunsko-bukovinských nápevov. Líši sa však od nich (podobne ako napr. tropár 6. hlasu) opačným radením formúl b a d.

// The lesser troparic chant in RI is a more simple form of the already mentioned Serbian-Romanian-Bukovinian melodies. The main difference between them is the reversed order of formulae b, d.

Formula b

Musical notation for Formula b, showing four staves (J951, Srb, L1709, L1816) illustrating the formula. The notation is divided into three sections: a yellow highlight covering the first part, a cyan vertical line marking the end of the first section, and a green highlight covering the second part.

J833

Formula d

Musical notation for Formula d, showing four staves (J951, Srb, L1816, Vorob) illustrating the formula. The notation is divided into two sections: a green vertical line marking the end of the first section, and a yellow highlight covering the second part.

Prostopenie // Prostopinije

Formula .b

Začiatočná // Initial

Orosz

Choma

Bobák

Bokšay

BA, Orosz

Priebežná // Transient

Choma

BA

Bokšay

Orosz, Bobák

Koncová // Final

Choma 1

Choma 2

BA

Choma

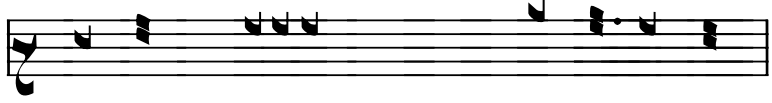



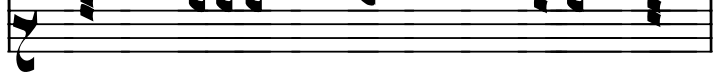
Bokšay

Bokšay

Orosz

Orosz, Bobák, BA

Formula .d

Choma		<i>Orosz</i>
Bokšay		<i>BABA</i>
Bobák		
Orosz		
BA		

Pôvod // Origin

Nápev prostopenia priamo vychádza z ruténskeho malého nápevu a môžeme na ňom pozorovať **terciové zvýšenie** určitých úsekov (niekedy aj **dvojnásobne**).

// The melody of prostopenije stems directly from the Ruthenian lesser chant. Some portions of the melody are lifted up **a third** or **two thirds**.

.b Začiatočná // Initial

L1709 J833

Orosz

Choma Bokšay

.b Priebežná // Transient

L1816

Vorob

Choma Bokšay

.b Koncová // Final

J833, L1709 L1709

Bokšay Orosz, Bobák, BA

.d

J672



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

L1816



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

Vorob



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

Choma



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The notes from the second measure onwards are highlighted with a cyan background.

Orosz

Bokšay



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The notes from the second measure onwards are highlighted with a cyan background.

BABA

Orosz



A musical staff with a treble clef and a common time signature. It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The notes from the second measure onwards are highlighted with a cyan background.

SPEV // Score for singing

BR argon



БГЪ ГО СПО И ГА ВН СЪ НА



БАА ГО САО ВЕ ГРА ДИ



ВО И МА ГО СПО НЕ.



СВѢТЛ АХ ГО ВОС КРЕ СЕ НИ А ПРО ПО ВѢДЪ



Ў АГ ГЕ ЛА ОУ ВѢ ДѢВ ША ГОС ПОД НИ ОУ ЧЕ НИ ЦИ



И ПРА ДѢД НЕ Е Ш СХЖ ДЕ НИ Е Ў ВЕРО ША



А ПО СПО МЪ ХВА ЛАЩЕ СЪ ГАА ГО ЛА ХЪ



НС ПРО ВЕРО ЖЕ СЪ СМЕР ВОС КРЕ СЕ ХРИ СПО БЪГЪ



ДА РЪ А МІ РО ВН ВЕ ЛІ ГО МН ЛОСПЪ.

BR - syntomon



БГЪ ГО СПО И ГА ВН СЪ НА



БАА ГО САО БѢ ГРА ДИ ВО И МЪ ГО СПО НЕ.



СВѢТ ЛХ ГО ВОС КРЕ СЕ НИ С ПРО ПО ВЪДЪ



Ў АГ ГЕ ЛА ОУ ВѢ ДѢВ ШЪ ГОС ПОДНИ ОУ ЧЕ НИ ЦЫ



И ПРА ДѢД НЕ Е Ш СХЖ ДЕ НИ Е Ў ВЕРГ ШЕ



А ПО СПО ЛО ХВА ЛЪ ЦЕ СЪ ГА ГО ЛА ХЪ




НС ПРО ВЕР ЖЕ СЪ СМЕРЪ ВОС КРЕ СЕ ХРІ СПО БГЪ




ДА РЪ СЪ МІ РО ВН БЕ ЛІ ТО МН ЛОСПЪ.

Prostopenie // Prostopinije


1



2-5



БГЪ ГО СПО И ІА ВН СЪ НА



БЛА ГО СЛО КЕ ГРА ДИ ВО И МА ГО СПО НЕ.

Иповѣдайтеѧ гдѣви, ѣкѡ бл҃гъ, ѣкѡ въ вѣкъ мѣлоусть ѿгѡ. //
 Ѡбъшѣдше ѡбъдоша мѧ, и именовз гдѣнмз прочтвѣлаха и мз. // Не оумрѣ, но живз вѣдѣ, и повѣмз дѣла гдѣна.
 Камень ѿгоже небрегѡша зидѡщи, ей бысть во главѣ оугла: ѡ гдѣ бысть ей, и ѿрѣ дѣбенз во ѡчерѣхз нѡшнхз.



Свѣш лх го воскре се нѣ ѡ про по вѣдѣ




Ѡ аг ге ла оу вѣ дѣв шѡ гос подни оу те ни ци



и пра дѣд не е ш сѡж дѣ нѣ е Ѡ кѣрг ше



а по спо ло хѡа лѡа ѡе сѡ гла го ла хѡ



нс про кер же сѡ смѣр воскре се хрѣ спо бгъ



да рѡ ѡ мѣ ро ви бѣ лѣ го мн лоспѣ.