

## Prostá psalmódia // Simple psalms

### 4. hlas // 4<sup>th</sup> echos

Psalmódia je najstarší a najjednoduchší spôsob, akým jednotlivé hlasy realizujú prezentáciu daného textu. Ide o deklamatívne čítanie, zdôraznenie prízvukov a kadenčné ukončenia polriadkov a riadkov. Zápis psalmódie nachádzame v starších rukopisoch zriedkavo, keďže ide prevažne o ústnu tradíciu.

Psalmódia, ako jej názov napovedá, sa využívala na spevné čítanie žalmov, a zachovala sa podnes, v rozlične zmenenej podobe, v nápevoch veršov medzi stichirami.

Priamo z psalmódie sa jej ďalším melodickým rozpracovaním pravdepodobne vyvinuli nápevy na Boh Hospód', jednoduchšie prokimeny, tropáre a sedálky.

// The simple psalms is the oldest and basic way, how to melodically read a given text in the scale of the prescribed echos. In essence, it is a more elaborate declamation based on the main pitch of the echos, applying normative motifs to express accents, and normative cadences / conclusions of cola and lines. The psalms is prevalently an oral tradition, so it was only rarely put in neumes.

The native place of psalms are the verses between stikhera, however we have to know that actual melodies of the verses represent the psalms in a later evolved form.

The psalms is the direct basis of psalmodic responsa, e.g. Theos Kyrios, Prokeimena, and also troparia and sessional hymns.

Prepis // Transcription

Ἐξομολόγησομαι σοι Κύριε

EBE 2458, fol. 65 (via Ch. Troelsgard)



EBE 2458  
Ἐξ-ο-μο-λο-γή-σο-μαι σοι Κύ-ρι-ε,



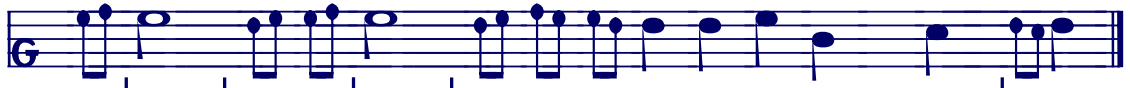
ἐν ὄ-λη καρ-δί-α μου,



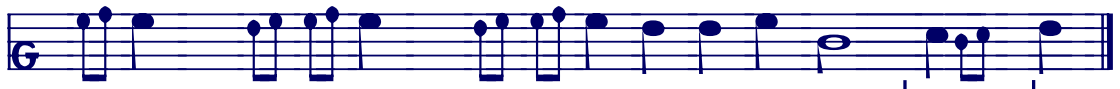
δι-η-γή-σο-μαι πάν-τα τὰ θau-μά-σι-ά σου.

Δόξα Πατρί

EBE 2458 fol. 65  
Sn 1294 77r  
G260 244r (249)



EBE 2458  
Δό-ξα Πα-τρί και Υι-ώ και Α-γί-ω Πνεύ-μα-τι,



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.

## Κάνον - prípevy // Canon, verses

Cf. Simon Harris, *The 'Kanon' and the Heirmologion*, Music & Letters, Vol. 85, No. 2 (May, 2004), pp. 175-197

### 1. Τώ Κυρίω άσωμεν : Prvá pieseň na utierni // First ode at matins (Ex. 2)

TG185 Österreichische Nationalbibliothek, theol. gr. 185 (c.1385-91)



Τώ Κυ-ρί- ω ά- σω-μεν, εν- δό- ξως γάρ δε- δό- ξα- σται.



Ά- σω- μεν τώ Κυ-ρί- ω, εν- δό- ξως γάρ δε- δό- ξα- σται,



ίπ- πον καί α- να- βά- την έρ- ρι- ψεν εις θά- λασ-σαν.

### 8. Αινούμεν, ευλογούμεν : 8. pieseň na utierni // 8th ode at matins (Ex. 1)

TG185 Österreichische Nationalbibliothek, theol. gr. 185 (c.1385-91), fo. 87'




Αι-νού-μεν ευ- λο-γού-μεν προσ-κυ- νού-μεν τόν Κύ-ρι- ον.

(G261 243r (248) – illegib.)


KT = Koutloumoussi 457, 14. stor., 78v-79r; Taphou 425 (Jerusalem), 14. stor., 29r-30r *sporné//dubious*  
 G.γ. VII = Grottaferrata, 13. stor., 155v-163r

KT



Σε την θε- ο- το- κον την μη- τε- ρα του φω- τος

G.γ. VII




Σε την θε- ο- το- κον την μη- τε- ρα του φω- τος

KT



εν υμ- νοις με- γα- λυ- νω- μεν

G.γ. VII



εν υμ- νοις με- γα- λυ- νω- μεν

# Κύριε εκέκραξα

G260 242r (247)

G261 242r (247)

Sn1480 54v (056)

illegib.

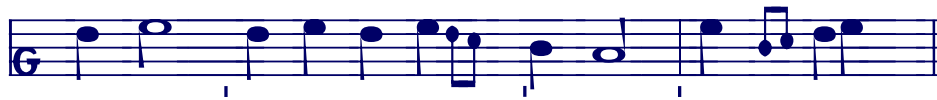
neprepisujeme // not transcribed here



G260  $\overset{\sim}{\underset{\sim}{\text{G}}}$  — — —  $\text{f} > >$   $\text{c} / \text{h} >$  —  $\overset{\sim}{\underset{\sim}{\text{G}}}$   $\gg$   
 Κύ-ρι- ε ε- κέ-κρα-ξα πρὸς σέ, εισ-ά-κου-σὸν μου,



G260  $\overset{\sim}{\underset{\sim}{\text{G}}}$  — — —  $\text{f} > \gg$   $\text{c} \text{h} >$  —  $\text{f} >$   $\text{h}$   
 Κύ-ρι- ε ε- κέ-κρα-ξα πρὸς σέ, εισ-ά-κου-σὸν μου,



G260 —  $\text{f}$   $> / >$   $\overset{\sim}{\underset{\sim}{\text{G}}}$   $\text{h} \gg$   $\text{c} \text{h} \dots$  — —  
 εισ-ά-κου-σὸν μου, Κύ-ρι-ε Κύ-ρι-ε.

G261  $\text{f}$   $> / \text{h} \gg$   $\overset{\sim}{\underset{\sim}{\text{G}}}$   $\text{h} \gg$   $\text{c} \text{h} \dots$  — —  
 εισ-ά-κου-σὸν μου, Κύ-ρι-ε Κύ-ρι-ε.

## Πάσα πνοή

Sn1294 81r



Sn1294    >υ — — ≡υ    >η υ >ξ>    > — — — ξ'>    >υ υ'    >υ  
Πά-σα πνο-ή    αι- νε- σά-    τω    τόν Κύ-    ρι-    ον.

G260 242r (247)

G261 —



G260    υ υ' >η — — ≡ξ'>    > υ' ≡    υ / >η υ' >ξ'>  
Αι- νεί- τε τόν Κύ-    ρι-    ον    εκ τών ου- ρα- νών,



G260    υ υ' >η — υ'    > >>



G260    >υ — — υ' >υ'    >>x' >υ >>  
σοί πρέ-πει ύμ-    νος    τώ Θε- ώ.

## Θεός Κύριος

G260 242r (248)

G261 242r (247)

Sn1480 55r

— široký nápev, neprepisujeme // melos argon, not transcribed

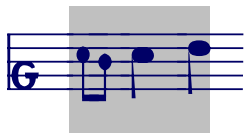
— illegib.

— široký nápev, neprepisujeme // melos argon, not transcribed

## Rozbor // Analysis

Uvedené ukážky umožňujú extrahovať nasledujúce základné stavebné kamene melódie.  
 // The given examples allow us to extract following basic melodic patterns.

### Úvod // Intro



G260     $\overset{\curvearrowright}{\underset{\curvearrowleft}{\text{G}}} - -$     Sn1294  
 Κύ-ρι-ε  
 Τώ Κυ-ρί-ω  
 Πά-σα πνο-ή

### Ζάver // Conclusion



$\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{B} \quad \text{A} \quad \text{G}$   
 τὰ θαυ-μά-σι-ά σου·  
 έρ-ρι-ψεν εις θά-λασ-σαν.

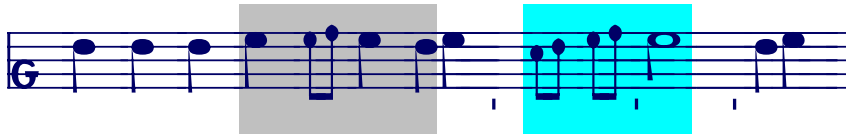


EBE 2458     $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{B} \quad \text{A} \quad \text{G}$   
 Α-γί-ω Πνεύ-μα-τι,

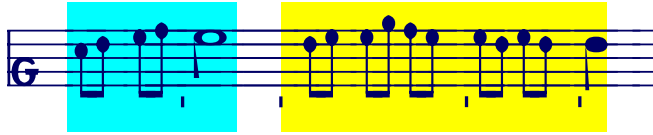


Sn1294     $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{B} \quad \text{A} \quad \text{G}$   
 Α-γί-ω Πνεύ-μα-τι.

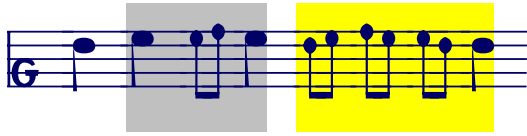
Vlna nad d // A melodic wave based on d



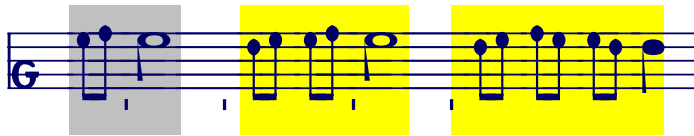
Εξ-ο-μο-λο-γή-σο-μαι σοι Κύ-ρι-ε,



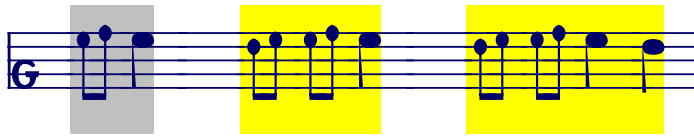
έν-θ-λη καρ-δί-α μου,



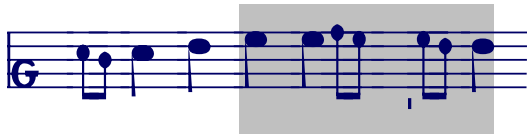
δι-η-γή-σο-μαι πάν-τα τὰ



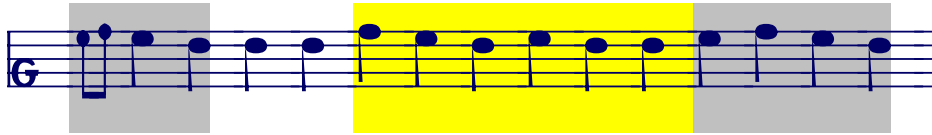
EBE 2458 Δό-ξα Πα-τρί και Υι-ώ και Α-



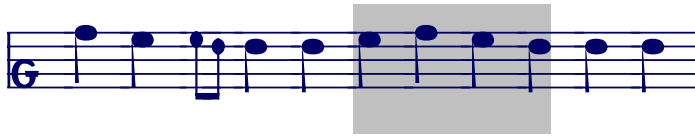
Sn1294 Δό-ξα Πα-τρί και Υι-ώ και Α-



Τώ Κυ-ρί-ω ά-σω-μεν,



Α-σω-μεν τώ Κυ-ρί-ω, εν-δό-ξως γάρ δε-δό-ξα-σαι,



ίπ-πον και ά-να-βά-την έρ-ρι-ψεν





Αι-νού-μεν ευ- λο-γού-μεν προσ-κυ-



G.γ. VII

Σε την θε- ο- το- κον την μη- τε- ρα



G260

Κύ- ρι- ε ε- κέ- κρα- ξα

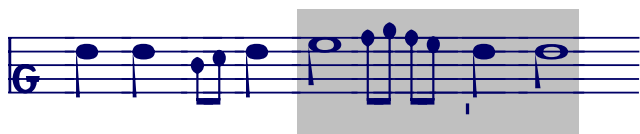


Sn1294

Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.

G260 242r (247)

G261 -



G260

Αι- νεί- τε τόν Κύ- ρι- ον