

Sedalen 1ac // Kathisma 1ac

Hlas 4 // Ἦχος δ'

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

Byz

Sn1259 144v (148)

Fok = Fokaeus, Anastasimatarion, 1847

RI

J005, J046, J002, J673, L1709, I229, ZM

Text

Αναβλέψασαι τού τάφου τήν είσοδον, 12
καί τήν φλόγα τού Αγγέλου μή φέρουσαι, 12
αι Μυροφόροι σύν τρόμω εξίσταντο λέγουσαι, 15

Άρα εκλάπη, 5 ο τώ Ληστή ανοίξας Παράδεισον, 11
άρα ηγέρθη, 5 ο καί πρό πάθους κηρύξας τήν Έγερσιν, 12
αληθώς ανέστη Χριστός ο Θεός, 11
τοίς εν άδη παρέχων ζωήν καί ανάστασιν. 14

Воззрѣша на гробный вѣдъ,
и пламене аггльскаго не терпѣша
мѣроновѣицы ех трѣпетомъ днелѣхѣа глагόлюща:

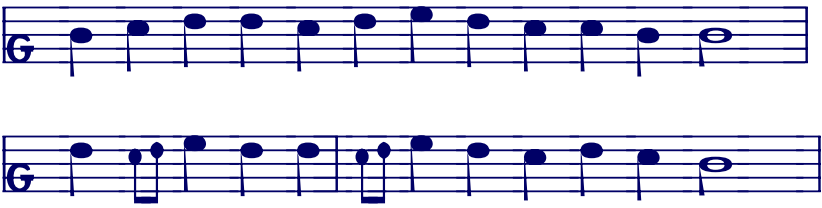
ΕΑΔ οἱ κράδεα ὤκέρзыи ↔ ραζβόηηηκδ ράη;
ΕΑΔ ΛΗ ΒΟΥΤΑ, ἦже ἡ πρέжде στράѣти проповѣдавѣиъ βουτάνѣ;


βοήετηηηδ βοικῆε χῆτόεε (!!+ βόγз)
εδшымз во адѣ подαλ жнебόтз, ἡ βοικῆѣ.

Nápev // Melos

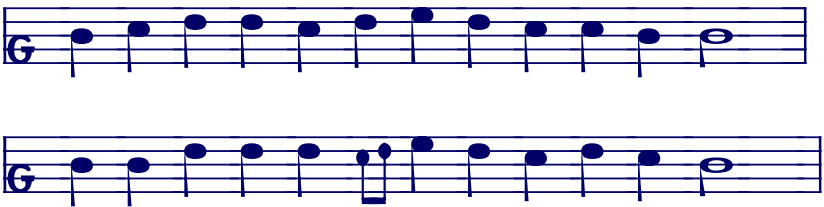
Neobyz.

Fok



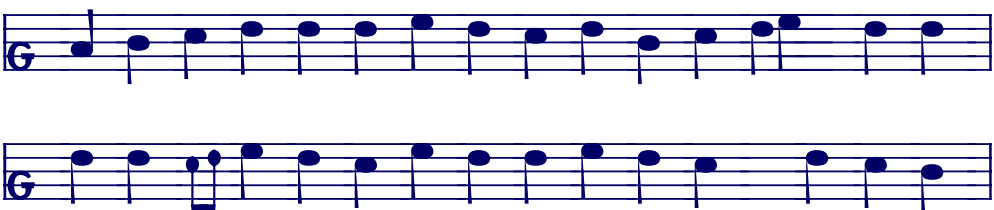
Sn1259 
A- να- βλέ- ψα- σαι τού τά- φου τήν είσ- ο- δον,


Fok



Sn1259 
καί τήν φλό-γα τού Αγ- γέ-λου μή φέ- ρου-σαι,

Fok



Sn1259 
αι Μυ-ρο- φό- ροι σύν τρό-μω εξ- ίσ- ταν-το λέ- γου- σαι,



Sn1259 —. ♪ >.. ♪ > ♪ ♪ >.. ♪ > ♪ ♪ > / > ♪
 Ά- ρα ε- κλά-πη, ο τώ Λη-στή αν- οί- ξας Πα-ρά- δει- σον,



Sn1259 —. ♪ >.. ♪ > ♪ ♪ >.. ♪ > ♪ ♪ ♪ > / > ♪
 ά- ρα η- γέρ-θη, ο και πρό πά-θους κη- ρύ-ξας τήν Έ- γερ- σιν,



α- λη- θώς αν- ές- τη Χρι-στός ο Θε- ός



Sn1259 ♪ ♪ —. ♪ ♪ > ♪ ♪
 α- λη- θώς αν- ές- τη Χρι-στός (ε-Θεός)



Sn1259 ♪ >.. — ♪ > ♪ ♪ ♪ ♪ ♪ > / > ♪
 τοίς εν ά- δη παρ-έ- χων ζω- ήν και α- νά- στα-σιν.

BR

J005

Во_ рѣ_ ше на гроб_ ны // во_ хѣ

J002

L1709

1229

Во_ рѣ_ ше на гроб_ ны // во_ хѣ

J005

J002

L1709, 1229

и пла_ ме_ ни а_ гѣ_ ска_ го не_ пѣ_ па_ ще

J005

J002

ми_ ро_ но_ си_ ца

L1709, 1229

ми_ ро_ но_ си_ ца

J005
 CO ΠΡΕ ΠΕ ΠΩ ΔΗ ΛΑ ΧΑ ΣΑ ΓΛΑ ΓΟ ΛΓΟ ЦЕ

J002
 CO ΠΡΕ ΠΕ ΠΩ ΔΗ ΛΑ ΧΑ ΣΑ ΓΛΑ ΓΟ ΛΓΟ ЦЕ

L1709
 CO ΠΡΕ ΠΕ ΠΩ ΔΗ ΛΑ ΧΑ ΣΑ ΓΛΑ ΓΟ ΛΓΟ ЦЕ

J005
 Ε ΔΑ Χ ΚΡΑ ΔΕ ΣΑ Ϊ ΒΕΡ ΖΥ Η

J002
 Ε ΔΑ Χ ΚΡΑ ΔΕ ΣΑ Ϊ ΒΕΡ ΖΥ Η

L1709
 Ε ΔΑ ΟΥ ΚΡΑ ΔΕ ΣΑ Ϊ ΒΕΡ ΖΥ Η ρά

J005
 ρά ΒΟ Η ΗΗ ΚΧ ρά

J002
 ρά ΒΟ ΗΗ ΚΧ ρά

L1709
 ΒΟ ΗΗ ΚΧ ρά

J005 

Ε_ ΓΔΑ ΛΗ ΒΟ_ ΣΠΑ Η_ ΖΕ ΠΡΕ_ ΔΕ ΣΠΡΑ_ ΣΠΗ

J002 

Ε_ ΓΔΑ ΛΗ ΒΟ_ ΣΠΑ Η_ ΖΕ ΠΡΕ_ ΔΕ ΣΠΡΑ_ ΣΠΗ

L1709 

Ε_ ΓΔΑ ΛΗ ΒΟ_ ΣΠΑ Η_ ΖΕ ΠΡΕ_ ΔΕ ΣΠΡΑ_ ΣΠΗ

J005/002 

ΠΡΟ_ ΠΟ_ ΒΕ_ ΔΑ_ ΒΛ' ΒΟ_ ΣΠΑ_ ΗΗ_ Ε

L1709/1229 


ΠΡΟ_ ΠΟ_ ΒΛ' ΔΑ_ ΒΛ' ΒΟ_ ΣΠΑ_ ΗΗ_ Ε

J005 

ВО_ И_ СПИ_ НХ_ БО_ КРЕ_ СЕ_ ХРИ_ СПО_ СХ_ ЦИИ_ ВО_ А_ ДЕ

J002 

ВО_ И_ СПИ_ НХ_ БО_ КРЕ_ СЕ_ ХРИ_ СПО_ СХ_ ЦИИ_ ВО_ А_ Д:

L1709 

ВО_ И_ СПИ_ НХ_ БО_ КРЕ_ СЕ_ ХРИ_ СПО_ СХ_ ЦИИ_ ВО_ А_ Д:

J005 

ПО_ ДА_ ѿ_ ЖИ_ БО_ И_ БО_ КРЕ_ СЕ_ НИ_ Е.

J002 

ПО_ ДА_ ѿ_ ЖИ_ БО_ И_ БО_ КРЕ_ СЕ_ НИ_ Е.

L1709/1229 

ПО_ ДА_ ѿ_ ЖИ_ БО_ И_ БО_ КРЕ_ СЕ_ НИ_ Е.

J005

J002

Слава ба́тцѣ и сы́нѣ

J005

и свѣ́ по́мѣхъ хъ

J002

и свѣ́ по́мѣхъ хъ

J005

J002

и́ ны́ нѣ́ и́ прѣсно́ и́ въ вѣ́ки вѣ́ ко́ а́ мнѣ́.

J005



Тѐ_ Бѐ Бѐ АН_ ЧА_ ѐ́ БО_ ГО_ РО_ ДН_ Цѐ

J002




Тѐ_ Бѐ Бѐ АН_ ЧА_ ѐ́ БО_ ГО_ РО_ ДН_ Цѐ

L1709



Тѐ_ Бѐ Бѐ АН_ ЧА_ ѐ́ БО_ ГО_ РО_ ДН_ Цѐ

I229



J005/002




БО_ ПН_ ГО_ Цѐ

L1709/I229




БО_ ПН_ ГО_ Цѐ

J005




J002




ΠΛΙ Ε_ CH ΓΟ_ ρΑ Ū ΗΕ_ Δ_ ρΕ ΗΕ_ Η_ ρΕ_ Ū ΗΕ_ ΗΟ

L1709




ΠΛΙ Ε_ CH ΓΟ_ ρΑ Ū ΗΕ_ Δ_ ρΕ ΗΕ_ Η_ ρΕ_ Ū ΗΕ_ ΗΟ

J005



Ū κτ_ γε_ σα_ ΚΑ_ Ū ΜΕ

J002



Ū κτ_ γε_ σα_ ΚΑ_ Ū ΜΕ

L1709, I229

J005 

И БРА_ ПИ А_ ДО_ БА СО_ КРА_ ШИ

J002 

И БРА_ ПИ А_ ДО_ БА СО_ КРА_ ШИ

J046 

И БРА_ ПИ А_ ДО_ БА СО_ КРА_ ШИ

L1709 

I229 

И БРА_ ПИ А_ ДО_ БА СО_ КРА_ ШИ

J005/002/046

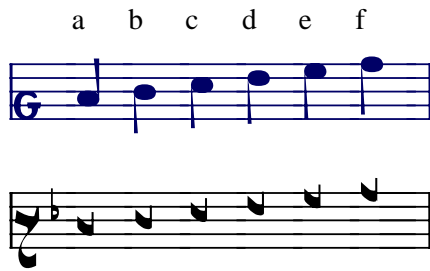


(СО КРА_ ШИ).

Rozbor // Analysis

Stupnica // Scale

Nápevy sú prepísané cez transpozície tak, aby umožňovali rýchle vizuálne porovnanie s normatívnou byzantskou stupnicou pre 4. hlas.



Neobyz.

Neobyzantský nápev je vo svojej podstate takmer iteratívny, rozdiely medzi formulami nie sú veľké a väčšinou ide len o rozmanité adaptácie melódie na text. Odklon od modelu vidno v Sn1259 iba v predposlednom riadku.

// The Neobyzantine melos is not far from being iterative, the repeated formulae differ only the way how the main idea is applied to the text. Only the forelast line is an exception.

Fok 

Fok 

Fok 

Fok 

Sn1259 

Sn1259 

Sn1259 

Sn1259 

Sn1259 

BR

$$A = I + (D1) + (D2) + C$$

Nápev je iteratívny, s jedinou opakovanou formulou A. Tá má pevnú začiatočnú (I) a koncovú (C) časť, ktoré tvoria invariant, a strednú deklamačnú časť premenlivej dĺžky, pozostávajúcu z nepovinných modulov D1 a D2. Zelenou farbou sú označené nepovinné noty krátkych deklamačných preklenutí.

// The melody is iterative, with only one repeated formula A. Its initial part (I) and conclusion (C) form the invariant, and the middle declamative part of variable length consists of facultative moduls D1, D2 resp. The green colour is used for optional notes (short declamative transitions).

A/I

úvodná // initial

J005

J002

L1709, I229

priebežná // transient

J005

J002

J002

L1709

A/D1

J005

J005

J002

J002

L1709, I229

L1709

dlhé // long

J005

J002

L1709

A/D2

J005 J002, L1709

J005

J002

I229

J005/002

J005

L1709/I229

L1709,I229

The image displays musical notation for the A/D2 chord in various positions and voicings. Each entry consists of a bass clef staff with a single note and a guitar staff with chord diagrams. The entries are: J005 (J002, L1709) showing a bass note of A and a guitar staff with three chords on the top three strings; J005 showing a bass note of A and a guitar staff with a sequence of chords across the top strings; J002 showing a bass note of A and a guitar staff with a sequence of chords across the top strings; I229 showing a bass note of A and a guitar staff with a sequence of chords across the top strings; J005/002 showing a bass note of A and a guitar staff with green highlights on the first two strings of the first two chords; J005 showing a bass note of A and a guitar staff with a sequence of chords across the top strings; L1709/I229 showing a bass note of A and a guitar staff with green highlights on the first two strings of the last two chords; and L1709,I229 showing a bass note of A and a guitar staff with a sequence of chords across the top strings.

A/C

priebežná // transient

J005/002 

var. 

J002 

L1709,1229 

var. 

koncová // closing

J005 

J005 

J002 

L1709/1229

Z – záver // final phrase

1046

1005

1002

И БРА_ ПА_ А_ ДО_ БА_ СО_ КРА_ ШИ

L1709

1229

The image shows a musical score for a final phrase. It consists of five staves. The first three staves are vocal lines, with the first staff starting at measure 1046, the second at 1005, and the third at 1002. The lyrics 'И БРА_ ПА_ А_ ДО_ БА_ СО_ КРА_ ШИ' are written below the third staff. The fourth and fifth staves are piano accompaniment, with the fourth staff starting at measure L1709 and the fifth at 1229. The music is in a 2/4 time signature and features a melodic line with various intervals and rests, accompanied by a rhythmic pattern of chords and single notes.

Pôvod BR nápevu // The origin of the BR melos

Nápev sedálnov je bez pochyb ešte širším variantom širokého tropárového nápevu BR. Výrazný úvod sedálnovej formuly (časť I) nemá v tropároch paralelu. Úplný záver formuly je „odseknutý“ na tóne *c* skôr, než by dosiahol normatívnu finálu *d*. Koncový tvar formuly sa dokonca zastavuje ešte skôr na tóne *a*. Celková finála sedálnov v predĺženom závere je správne *d* podľa novších rkp. alebo nižšia *a* v starších J002/005.

// The melos of the sessional hymns is a more wide variant of the troparic melos argon in BR. The initial motif has no parallel in troparia. The final motif is bent down on *c* before it could reach the normative finalis *d*. The finalis *d* is reached only in the extended closing motif in newer mss, the older J005/002 end on *a*.

T = Tropár
S = Sedálen

The image displays three pairs of musical staves comparing Troparic (T) and Sedálen (S) melodies. The first pair shows a short Troparic motif and its corresponding Sedálen version, with green highlights indicating specific notes. The second pair shows a longer Troparic melody with yellow and green highlights, and its Sedálen version with yellow and green highlights. The third pair shows a Troparic melody with cyan and grey highlights, and its Sedálen version with cyan and grey highlights.

Na základe uvedeného porovnania môžeme konštatovať, že pôvod nápevu pre sedáleny Iac je rovnaký ako v prípade tropárov (širší nápev BR), a to v byzantskej psalmódii.

// The melody for sessionals stems from the Byzantine psalmody just as the melody of troparia.