

Prostá psalmódia – 6. hlas // Simple psalmody – 2nd plag. echos

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Typ/Type EDGaE

Psalmody model EDGaE sa využíva v nápevoch žalmových veršov medzi stichirami a veršov biblických piesní na kánone utierne.

V úplnom znení pozostáva z nasledujúcich častí:

Deklamácia nad E

// D-G-prechod // deklamácia nad G //
// G/h-a prechod // deklamácia nad a //
// kadencia s finálou E

V kratšom znení:

Deklamácia nad E

// E-G/h-a prechod // deklamácia nad a //
// kadencia s finálou E

The psalmodic model EDGaE is used in the melodies of the psalm verses between stikhera and the verses of the biblical canticles at Matins.

The full melos consists of the following parts:

Declamation on *E*

// *D-G* - transition // declamation on *G*
// *G/b-a* transition // declamation on *a*
// cadence with finalis *E*

A shorter melos:

Declamation on *E*

// *E-G/b-a* transition // declamation on *a*
// cadence with finalis *E*

E^ Deklamácia na E // declamation on E



EBE 2458

↖↖↖↖↗↗
'Εξ- ο- μο- λο- γή- σο- μαι
Με- γα- λύ- νει η



EBE 2458

↖↖↖↖↗↗↗
Δό- ξα Πα- τρί και



Τό Κυ- ρί- ω α-

DG D-G-prechod // D-G-transition



EBE 2458

↖↗↖↖↖ —
μαι σοι Κύ- ρι-
η ψυ- χή μου



ά- σω- μεν, εν-

G^ Deklamácia na G// declamation on G



EBE 2458

— ↖ ↖ ↗ ↖ ↗ ↖
- ρι- ε, εν ὄ- λη καρ- δί- α μου,
μου τόν Κύ- ρι- ον



εν- δό- ξως



Α- σω- μεν τό Κυ- ρί- ω, εν- δό- ξως γάρ δε- δό- ξα- σται,

G/h-a G/h-a prechod // G/b-a transition



- σται, ἵπ- πον

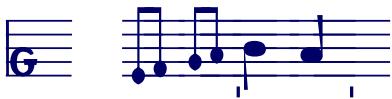


EBE 2458

ει- ει- ει- ει- ει- ει- ει- ει-

δι- η- γή- σο-μαι πάν-τα

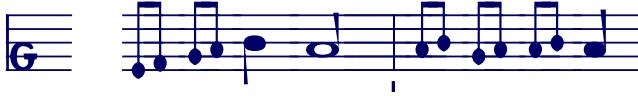
E-G/h-a E-G/h-a prechod // E-G/b-a transition



EBE 2458

ει- ει- ει- ει- ει- ει- ει- ει-

και Υι- ω και



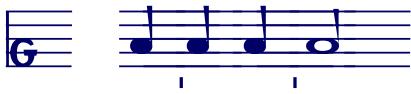
ευ- λο- γού-μεν, και προσ-κυ-νού-

a^ Deklamácia na a // declamation on a



EBE 2458

τα τὰ θαυ-



EBE 2458

και Α- γή- ω



- πον και α- να- βά- την έρ- ρι- ψεν

V poslednom príklade je deklamácia nad a prerusená polokadenciou.

In the last example the declamation is interrupted by means of a half-cadence.

Kadencia // Cadence

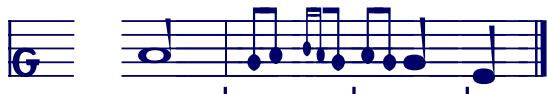


EBE 2458

↖ > ↘, ↗ >n
θαν- μά- σι- á σου-



τόν Κύ- ρι- ov,



EBE 2458

- ↘ ω πνεύ- μα- τι,



- δό- ξως γάρ δε- δό- ξα- σται.



- ψεν εις θά- λασ-σαν.

Typ/Type EDaE

Psalmodický model EDaE sa využíva najmä v nápevoch Kekragaria a Pasapnoaria, čiastočne tiež v nápeve 9. piesne na utieri.

V úplnom znení pozostáva z nasledujúcich častí:

Deklamácia nad E
// ED-prechod // (výstup ku a) //
// záverečný motív s kadenciou – finála E

The psalmodic model EDaE is used mainly in the melodies of the Kekragarion and Pasapnoarion, but it appears in the 9th ode of the Matins too.

The full melos consists of the following parts:

Declamation on *E*
// *ED* - transition // (ascending to *a*)
// closing motif – cadence with finalis *E*

E^A Deklamácia na E // declamation on E



G261 ↗ ↗ ↗ ⌂ > ↗
Τήν Θε- ο- τό- κον εν



G261 ⌂ > ↗ ⌂ > ↗
Πά- σα πνο-ή αι- νε- σά-



G260-1 ⌂ > > ↗ > >> ↗
Κύ- ρι- ε ε- κέ-κρα- ξα πρός σέ,



G260-1 ↗ ⌂ > > ⌂ > >> ↗ ↗ ↗
Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,

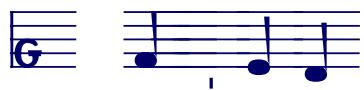


G260 ↗ ↗ ⌂ > >>
Θε- óς

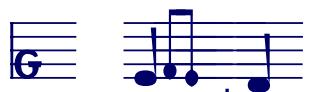


G261 ↗ ↗ ⌂ ⌂ > ⌂ > >> ↗ ↗
ευ- λο- γη- μέ- νος ο ερ- χό- με- νος εν ο-

ED ED-prechod // ED-transition



EBE 2406 / > >



G260 ╱> >
σέ,
νών,
εισ-
σοί



G261 ╱> >>
ύμ-
νό-
νοις
μα-



G261 ╱> >
σά-
τω



G260 ╱>
νών,

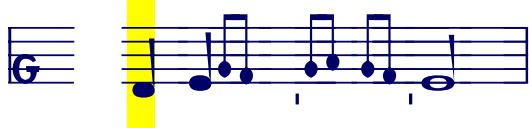
??



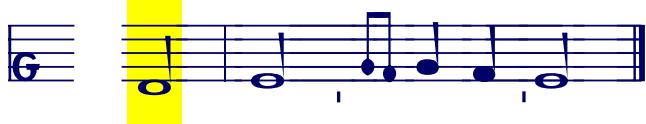
G260 ↗>n ↗>n
Κύ- ρι- ος,
καί επ-

Ukončenie // Closing motif

/E Priamy // Direct



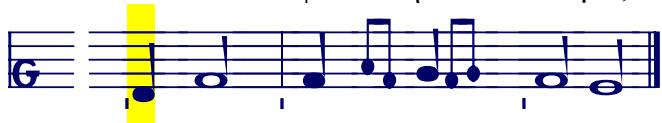
G261 > τώ τόν Kú- ρι- ov.



G261 >> νοις με- γα- λύ- νω- μεν.



G260 >n επ- έ- φα- νεν η- μίν,



G260 - μα- τι Kú- ρí- ov.

a /E Cez a // Through a

G261 > — — ḥ > νο^υ τό > ου >>
σοί πρέ-πει úμ- νος τώ Θε- ώ.

G260 < > πρέ- πει úμ- νος τώ Θε- ώ.

G260 > < < > >> — > πρέ- > νος >> > ου >>

G261 > < < < > >> μου, εισ- á- κου- σόν μου, εισ- á- κου-σόν μου, Κού- ρι- ε.

Typ/Type EGE

Psalmodický model EGE je novším zjednodušením starších melodií, v dostupných prameňoch má vždy plniu paralelu postavenú na vyššie uvedených schémach.

Výstup E-G // (deklamácia nad G) // (deklamácia na a) // záverečný motív

The psalmodic model EGE is a newer simplification of older melodies. In our sources there exists always a more complete parallel variant built up on before mentioned schemes.

Ascending motif E-G // (declamation on G) // (declamation on *a*) // closing motif

Pramene

Ἐξομολογήσομαι σοι Κύριε

(Ch. Troelsgard, S. Harris)

EBE 2458

Ἐξ-ο- μο- λο- γή- σο-μαι σοι Κύ-ρι- ε, ἐν ὅ- λῃ καρδί- α μου,

δι- η- γή- σο-μαι πάν-τα τὰ θαυ-μά-σι- ἀ σου·

Δόξα Πατρί 1

G.g.VII

Δό- ξα Πα- τρί καὶ Υἱ- ω καὶ Α- γί- ω Πνεύ- μα- τι,

EBE 2458

Δό- ξα Πα- τρί καὶ Υἱ- ω καὶ Α- γί- ω Πνεύ- μα- τι,

Lavra I.185 – rovnako

Sn1294 77r (eothina)

Sn1294

Δό- ξα Πα- τρί καὶ Υἱ- ω καὶ Α- γί- ω Πνεύ- μα- τι,

1. Τώ Κυρίω ἀσωμεν

Prvá pieseň na utierni.

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

Tώ Κυ- ρί- ω á- σω- μεν, εν- δό- ξως γάρ δε- δό- ξα- σται.

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

íπ- πον καί α- να- βά- την ἐρ- ρι- ψεν εις θά- λασ-σαν.

8. Αινούμεν, ευλογούμεν

8. pieseň na utierni.

Simon Harris, *The 'Kanon' and the Heirmologion*, Music & Letters, Vol. 85, No. 2 (May, 2004), pp. 175-197
Ex. 1

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

9. Τήν Θεοτόκον

Deviata piešeň na utierni.

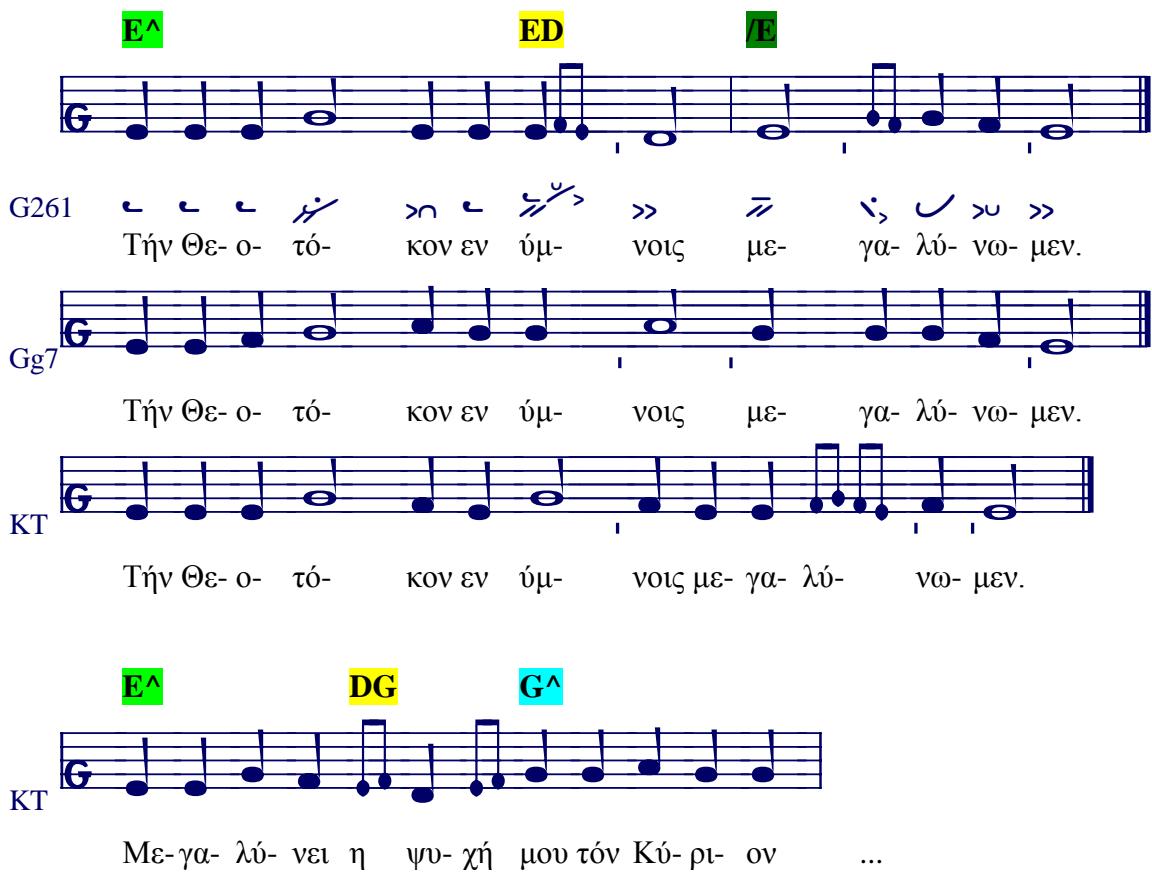
G261 243r (248) 

Simon Harris, *The 'Kanon' and the Heirmologion*, Music & Letters, Vol. 85, No. 2 (May, 2004), pp. 175-197
Ex. 3:

Taphou 425 (Jerusalem), 14. stor., 29r-30r (KT)

Koutloumousi 457, 14. stor., 78v-79r (obe spolu ako KT)

G.g. VII (13. stor.), 155v-163r



E[^] **ED** **/E**

G261 Τήν Θε- ο- τό- κον εν ίμ- νοις με- γα- λύ- νω- μεν.

Gg7 Τήν Θε- ο- τό- κον εν ίμ- νοις με- γα- λύ- νω- μεν.

KT Τήν Θε- ο- τό- κον εν ίμ- νοις με- γα- λύ- νω- μεν.

KT Με- γα- λύ- νει η ψυ- χή μου τόν Κύ- ρι- ον ...

Κύριε εκέκραξα

Athens, EBE 2406 f. 58v (Kujumdžieva 1993) – neumový zápis je napoly nečitateľný
 G260 243r (248)
 G261 243r (248) sic! – neumový zápis je napoly nečitateľný
 Sn1257 116r (122)

EBE 2406 Κύ- ρι- ε ε- κέ-κρα- ξα πρός σέ, εισ- á- κου- σόν μου,

EBE 2406 εισ- á- κου- σόν μου, Κύ- ρι- ε.

EBE 2406 Κύ- ρι- ε ε- κέ-κρα- ξα πρός σέ, ...

E^

G260 Κύ- ρι- ε ε- κέ-κρα- ξα πρός σέ,

G261 Κύ- ρι- ε ε- κέ-κρα- ξα πρός σέ, εισ- á- κου- σόν μου,

/E

G260 εισ- á- κου- σόν μου,

G261 εισ- á- κου- σόν μου, Κύ- ρι- ε.

Sn1294 Anthologion 15. stor. 79r (079)
 Sn1480 Anthologion 16. stor. 57v (058)
 Sn1264 Oktoich 16.⁺⁺ stor. 193v (195)
 Sn1265 Oktoich 17.⁺⁺ stor. 58r (062)

A musical staff with a G clef, a common time signature, and a melody starting with a quarter note followed by eighth notes.

Sn1294 κύριος > > ε- κέρας πρόσεξε,

Sn1264

A musical staff in G major, featuring a single melodic line. The notes include quarter notes, eighth notes, and sixteenth notes. The melody starts on G, descends to F, ascends to G, and then continues with a repeating pattern of eighth-note pairs.

Sn1480	Ἄγαρον τὸν πατέρα τοῦ οὐρανοῦ τοῦ θεοῦ τοῦ μεγάλου τοῦ εὐσεβοῦς
Sn1265	Ἄγαρον τὸν πατέρα τοῦ οὐρανοῦ τοῦ θεοῦ τοῦ μεγάλου τοῦ εὐσεβοῦς

+++

A musical score for a single instrument, likely a recorder or flute, featuring a continuous melody across four staves. The key signature is G major, indicated by a 'G' at the beginning of each staff. The melody consists of eighth and sixteenth note patterns, with some notes having stems pointing up and others down. The score is set against a background of horizontal grey lines representing a grid.

Sn1294 εισ- ἄ- κου- σόν μου, εισ- ἄ- κου-σόν μου Κύ- ρι- ε.

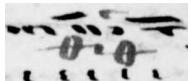
Sn1264 εισ-ά- κου- σόν μου, εισ-ά- κου-σόν μου Κύ-ρι- ε. ...

A musical staff in common time featuring a key signature of one sharp. It contains a series of notes and rests: a quarter note, two eighth notes, a sixteenth note followed by a eighth note, a quarter note, three eighth notes, a sixteenth note followed by a eighth note, a quarter note, two eighth notes, a sixteenth note followed by a eighth note, and a quarter note.

Sn1480 εισ-ά- κου- σόν μου, εισ-ά- κου- σόν μου Κύ- ρι- ε.

A musical staff in G major with a common time signature. It features a series of eighth and sixteenth notes. The notes are primarily dark blue, except for one note which is light blue and has a small oval shape attached to it.

Sn1265 εισ- ἄ- κου- σόν μου, εισ- ἄ- κου- σόν μου Kύ- βι- ε.



Sn1265

G

Sn1294 κύ-ρι-ε, ε- κέ-κρα-ξα πρός σέ, ? εισ-ά- κου-σόν μου.

G

Sn1480 κύ-ρι-ε, ε-κέ-κρα-ξα πρός σέ, εισ-ά- κου-σόν μου.

G

Sn1265 κύ-ρι-ε, ε-κέ-κρα-ξα πρός σέ, εισ-ά- κου-σόν μου.

+++

G

Sn1294 πρόσ-χες τή φω-νή τής δε-ή- σε-ώς μου,

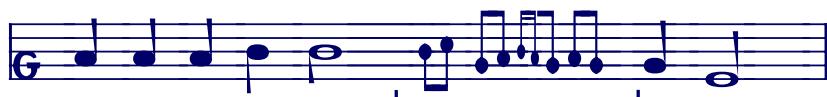
G

Sn1480 πρόσ-χες τή φω-νή τής δε-ή- σε-ώς μου,

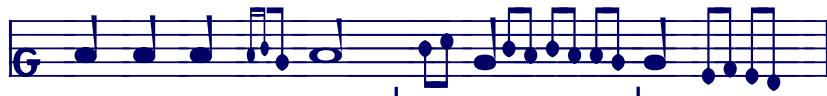
G

Sn1265 πρόσ-χες τή δε-ή- τή φω-νή τής δε-

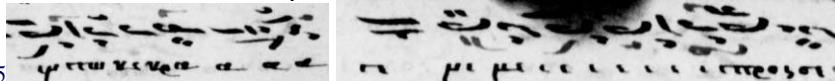
-ή- σε-ώς μου,



Sn1294 εν τώ κε- κρα-γέ- ναι με πρός σέ·



Sn1480 εν τώ κε- κρα-γέ- ναι με πρός σέ·



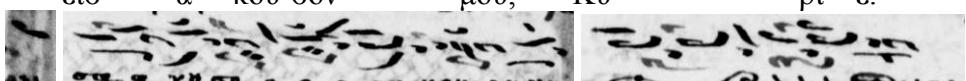
Sn1265



Sn1294 εισ- á- κου-σόν μου, Kú- ρι- ε.



Sn1480 εισ- á- κου-σόν μου, Kú- ρι- ε.



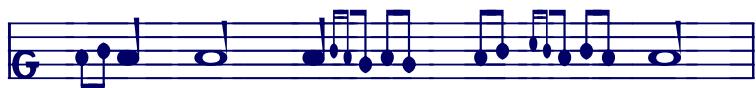
Sn1265



Sn1480 Κατ-εν- θυν-θή- τω η προσ- εν- χή μου,



ως θυ- μί- α- μα εν- ώ- πι- óν σου.



έπ- αρ- σις τών χει- ρών μου



θυ- σί- α εσ- πε ρι- νή.



εισ- á- κου-σόν μου, Kú- ρι- ε.

Sn1264b > >> < > >> < > >>

 Κύ- ρι- ε ε- κέ- κρα-ξα πρός σέ, εισ- á- κου- σόν μου,

Sn1264b < < > > < > >>

 εισ- á- κου-σόν μου, Κύ- ρι- ε.

Sn1264b < > > < > > > > >>

 Κύ- ρι- ε, ε- κέ- κρα-ξα πρός σέ, εισ- á- κου-σόν μου.

Sn1264b < > > > > > >>

 πρόσ- χες τή φω-νή τής δε- ή- σε- ώς μου,

Sn1264b < > > > > > > >>

 εν τώ κε- κρα-γέ- ναι με πρός σέ.

Sn1264b > < > > > > > >>

 εισ- á- κου-σόν μου, Κύ-ρι- ε.

Sn1264b < < < > > < > > > > >>

 Κατ-ευ- θυν-θή- τω η προσ-ευ-χή μου,



Sn1264b ως θυ- μί- α- μα ε- νώ- πι- óν σου-



Sn1264b éπ- αρ- σις τών χει- ρών μου θυ- σί- α εσ- πε- βι- νή-



Sn1264b εισ- á- κου-σόν μου, Κύ-ρι- ε.

Πάσα πνοή

G260 243r (248) ξξξ

G261 243r (248) ξξξ

Sn1257 120v ξξξ

G261 Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.
Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.

G260 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,
Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,

G261 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,
Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,

G260 σοί πρέ- πει úμ- νος τώ Θε- ó.
σοί πρέ- πει úμ- νος τώ Θε- ó.

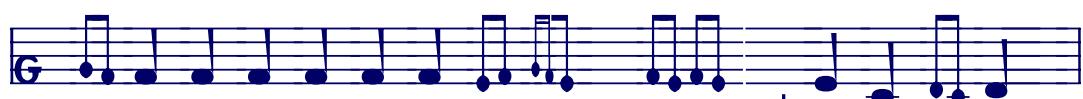
G261 σοί πρέ- πει úμ- νος τώ Θε- ó.
σοί πρέ- πει úμ- νος τώ Θε- ó.



Sn1257 Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.



Sn1257 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,

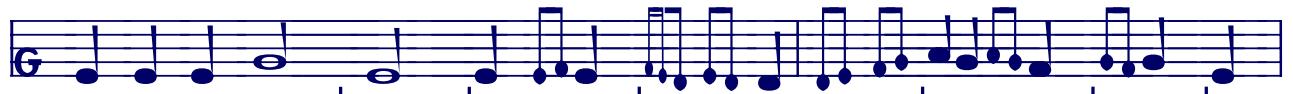


Sn1257 Αι- νεί- τε αυ- τόν εν τοις υ- ψι- στοις



Sn1257 σοί πρέ- πει ύμ- νος τώ Θε- ω.

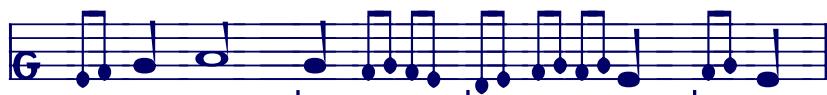
Sn1294 81v (082)



Sn1294 Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.



Sn1294 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,



Sn1294 Σοί πρέ- πει ύμ- νος τώ Θε- ώ,



Sn1294 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,



Sn1294 αι- νεί- τε αν- τόν εν τοίς Υ- ψί- στοις.



Sn1294 Σοί πρέ- πει ύμ- νος τώ Θε- ώ,



Sn1480 Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ov.



Sn1480 Αι- νεί- τε τόν Κύ- ρι- ον εκ τών ου- ρα- νών,



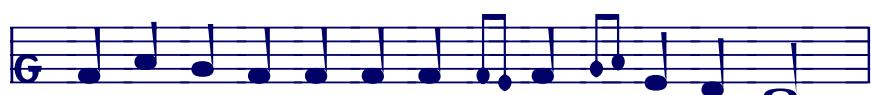
Sn1480 Αι- νεί- τε αυ- τόν ev τοις υ- ψι- στοις



Sn1480 σοί πρέ-πει ύμ- νος τώ Θε- ώ.



Sn1480 Αι- νεί- τε αυ- τόν, πάντες οι Αγ- γε- λοι αυ- τού,



Sn1480 αι- νεί- τε αυ- τόν, πά- σαι αι Δυ- νά- μεις αυ- τού,



Sn1480 σοί πρέ-πει ύμ- νος τώ Θε- ώ.

Sn1264 58v, Sn1265 64v

Sn1264/5 Πά- σα πνο-ή αι- νε- σά- τω τόν Κύ- ρι- ον.

Sn1264 Αι- νεί- τε τόν Κύ- εκ τών ου- ρα- νών,

Sn1264/5 αι- νεί- τε αυ- τόν εν τοίς Υψίστοις.

Sn1264/5 Σοί πρέ- πει ύ- μνος τώ Θε- ώ.



Sn1264 ↗ ≈ > n — ≈ ~ ↘ > ≈ ↗ ≈ > >
 Sn1265 ↗ ≈ > n — ≈ ↘ > ↗ ≈ > >
 Αι- νεί- τε αυ- τόν, πάν-τες οι Αγ- γε- λοι αυ- τού,



Sn1264 ↗ ↘ > n — ≈ ↗ > ↗ ≈ > >
 Sn1265 — ≈ ↗ < ≈ ↗ ≈ > >
 αι- νεί- τε αυ- τόν, πά- σαι αι Δυ- νά- μεις αυ- τού,



Sn1264/5 ↗ ≈ > × ≈ > > ≈ >
 Σοί πρέ- πει ύ- μνος τώ Θε- ώ.

Θεός Κύριος

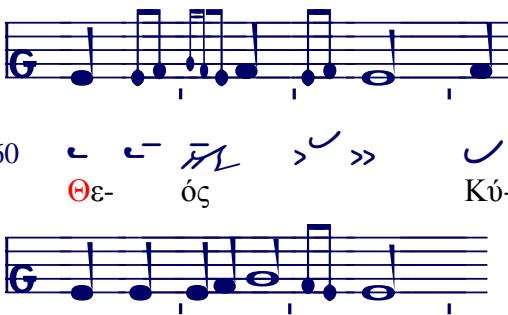
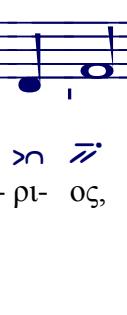
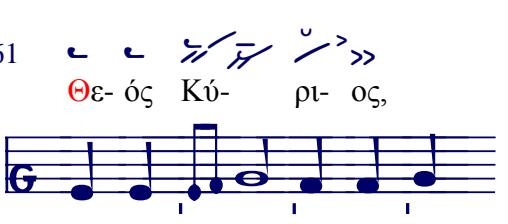
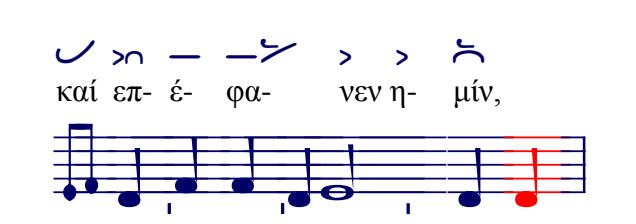
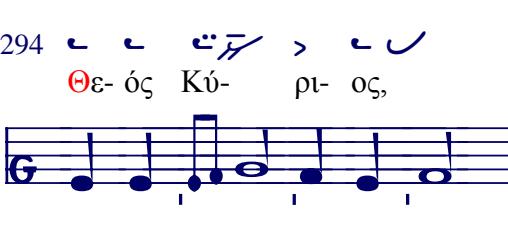
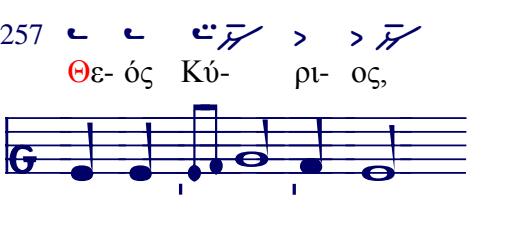
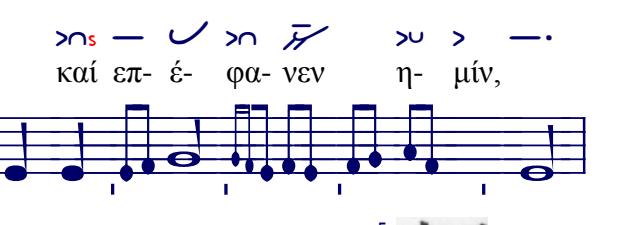
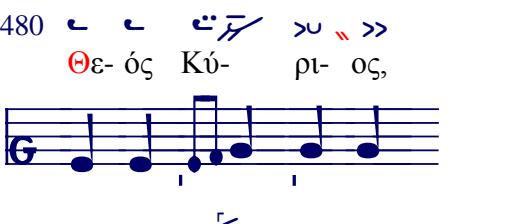
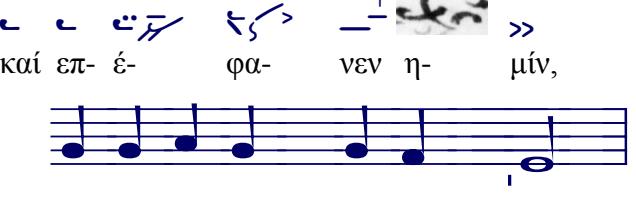
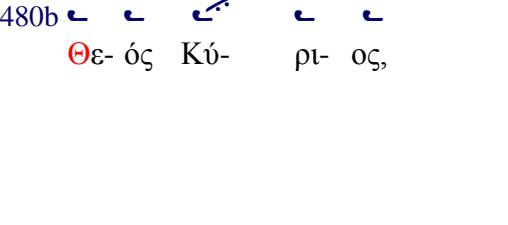
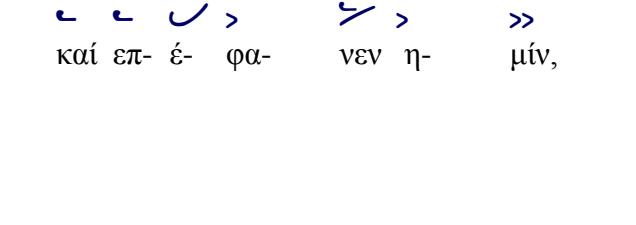
G260 243r (248)  ??

G261 243r (248) sic!  – neumový zápis je napoly nečitatelný, martyria je však naisto od E!

Sn1257 119r

Sn 1294 84r (084)

Sn 1480 57r (058) – dva varianty

	E ^Λ	ED	Ε
G260			
	Θε- ós καί επ- é-	Kú- ρι- os, φα- νεν η-	μίν,
G261			
	Θε- ós Kú- ρι- os, καί επ- é-	φα- νεν η-	μίν,
Sn1294			
	Θε- ós Kú- ρι- os, καί επ- é-	φα- νεν η-	μίν,
Sn1257			
	Θε- ós Kú- ρι- os, καί επ- é-	φα- νεν η-	μίν,
Sn1480			
	Θε- ós Kú- ρι- os, καί επ- é-	φα- νεν η-	μίν,
Sn1480b			
	Θε- ós Kú- ρι- os, καί επ- é-	φα- νεν η-	μίν,

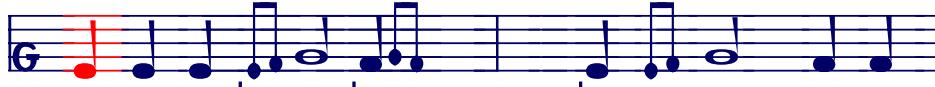
E^



G260 ευ- λο- γη- μέ- νος ο ερ- χό- με- νος



G261 ευ- λο- γη- μέ- νος ο ερ- χό- με- νος



Sn1294 ευ- λο- γη- μέ- νος ο ερ- χό- με- νος



Sn1257 ευ- λο- γη- μέ- νος ο ερ- χό- με- νος



Sn1480 ευ- λο- γη- μέ- νος ο ερ- χό- με- νος



Sn1480b ευ- λο- γη- μέ- νος ο ερ- χό- με- νος

ED **E**

G260 εν ο- νό- μα- τι Kv- ρί- ου.

G261 εν ο- νό- μα- τι Kv- ρί- ου.

Sn1294 εν ο- νό- μα- Kv- ρί- ου.

Sn1257 εν ο- νό- μα- τι Kv- ρί- ου.

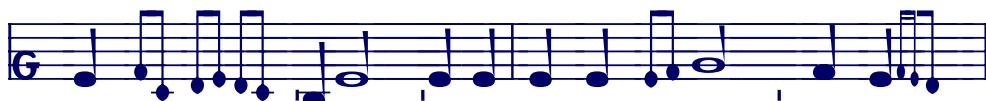
Sn1480 εν ο- νό- μα- τι Kv- ρί- ου.

Sn1480b εν ο- νό- μα- τι Kv- ρί- ου.

Αλληλούια

Sn1294 85r (085)

Sn1480 57v (059)



Sn1294 $\text{ε} \text{̄} \text{̄}$ $\text{ξ} \text{̄} \text{̄}$ $> \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $>$ $\text{̄} \text{̄}$
Αλ- λη- λού- ι- α, αλ- λη- λού- ι- α,



Sn1480 $\text{ε} \text{̄} \text{̄}$ $\text{ξ} \text{̄} \text{̄}$ $> \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $> \text{̄} \text{̄}$ $> \text{̄} \text{̄}$ $> \text{̄} \text{̄}$
Αλ- λη- λού- ι- α, αλ- λη- λού- ι- α,



Sn1294 $-.$ $\text{ε} \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $> \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$
αλ- λη- λού- ι- α.



Sn1480 $\text{ε} \text{̄} \text{̄}$ $\text{ε} \text{̄} \text{̄}$ $> \text{̄} \text{̄}$
αλ- λη- λού- ι- α.

Δόξα Πατρί 2

G260 243r (248) Χρυσός ??

G260 243r (248) Χρυσός



G260 Δόξα τὸν πατέρα — οὐκ
G261 Δόξα τὸν πατέρα καὶ γιών ω



G260 καὶ αὐτὸν γίνεσθαι τοῦ θεοῦ τοῦ ματιού
G261 καὶ αὐτὸν γίνεσθαι τοῦ θεοῦ τοῦ ματιού

Pramene // Sources

Skenované rukopisy // Scanned manuscripts

G260-1 (= Grec. 260-1, Bibliothèque nationale de France, Département des manuscrits)
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