

## Idiomelon

**Επί σοί χαίρει** ἦχος πλ. δ'

ὦ τέρετ' ῥάδ' ἔτετα, γλάριζ ἦ:

## Byz, RI-BR, PP

Sedálen / Zadostojnik 8. hlas

// Sessional hymn / Antiaxion, 4<sup>th</sup> plag. echos

Posledný zo 4 alebo 6 sedálnov na utierni je v RI v rámci oktoichu uvedený so základným sedálnovým nápevom. Ten však vo svojej jednoduchošti nevyjadruje dostatočne presne danú poetickú štruktúru. Iný nápev tohto sedálu je uvedený v kapitole Bazilovej liturgie alebo v pôstnom Obichode. Vo vzťahu k textu je presný, avšak vzhľadom na svoju funkciu zadostojníka má viac melizmatický nápev (diplasismos, v J005sqp dokonca dvojnásobne).

// The last of 4 or 6 sessionals at the matins has a standard sessional melody in RI, in the oktoechal section. However, the simple melos does not fit the complex poetical structure of the text.

Another melody appears in the section of St. Basil's liturgy or Lenten Obichod. It is precise in relation to the text, but (given by its function of antiaxion) more melismatic (diplasismos, in J005sqp even twice doubled).



Prepis // Transcription

Novobyzantské nápevy // Neobyzantine melos

Prepis v pôvodnej výške, bez novobyzantskej transpozície (*nana=c*).  
// Transcribed in the original scale without transposition (*nana=c*)

Sn1259 151r  
Xm *Anastasimatarion* (Xourmouzios), 1832, 313



Sn1259  $\text{c} \text{c} \text{c} \text{>}\cdot \text{c} \text{—} \text{c} \text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   
E- πί σοί χαί-ρει, Κε- χα- ρι- τω- μέ- νη πά- σα η κτί- σις,



Xm E- πί σοί χαί-ρει, Κε- χα- ρι- τω- μέ- νη πά- σα η κτί- σις,



Sn1259  $\text{>}$   $\text{c} \text{c}$   $\text{—} \text{—}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{c}$   $\text{c} \text{>}$   $\text{c} \text{c}$   $\text{c} \text{>}$   $\text{c} \text{c}$   
Αγ- γέ- λων τό σύ- στη-μα, καί αν-θρώ- πων τό γέ- νος,



Xm Αγ- γέ- λων τό σύ- στη-μα, καί αν-θρώ- πων τό γέ- νος,




Sn1259  $\text{>}$   $\text{c} \text{c}$   $\text{c} \text{c}$   $\text{c} \text{>}$   $\text{c} \text{>}$   $\text{c} \text{c}$   $\text{c} \text{c}$   $\text{c} \text{c}$   $\text{c} \text{c}$   $\text{c} \text{c}$   $\text{c} \text{c}$   
η- γι- α- σμέ-νε να- έ, καί Πα-ρά- δει-σε λο- γι- κέ,



Xm η- γι- α- σμέ-νε να- έ, καί Πα-ρά- δει-σε λο- γι- κέ,




Sn1259   
 παρ-θε- νι- κόν καύ-χη- μα,

Xm



παρ-θε- νι- κόν καύ- χη- μα,




Sn1259   
 εξ ής Θε- ός ε- σαρ-κώ- θη, καί παι-δί- ον γέ- γο- νεν,

Xm



εξ ής Θε- ός ε- σαρ-κώ-θη, καί παι-δί- ον γέ- γο- νεν,



Sn1259   
 ο πρό αι- ώ- νων υπ- άρ- χων Θε- ός η- μών,

Xm



ο πρό αι- ώ- νων υπ- άρ- χων Θε- ός η- μών,



Sn1259   
 τήν γάρ σήν μή-τραν θρό-νον ε- ποί- η- σε,

Xm



τήν γάρ σήν μή-τραν θρό-νον ε- ποί- η- σε,



Sn1259  $\epsilon \ \epsilon \ - \ \epsilon \ \cup \ \succ \ \epsilon \ \epsilon \ \cup \ \succ \ \epsilon \ \grave{\epsilon} \ - \ - \ \cup \ \succ \ \grave{\epsilon}$   
 καί τήν σήν γα- στέ-ρα, πλα-τυ- τέ- ραν ου- ρα- νών απ- ειρ- γά- σα- το.



καί τήν σήν γα- στέ-ρα, πλα-τυ- τέ- ραν ου- ρα- νών απ- ειρ- γά- σα- το.



Sn1259  $\epsilon \ \epsilon \ \cup \ \succ \ \epsilon \ \bar{\cup} \ - \ \epsilon \ \cup \ \succ \ \cup \ \succ \ \epsilon \ \epsilon \ \epsilon \ \bar{\cup} \ \succ$   
 Ε- πί σοί χαί- ρει Κε- χα- ρι- τω- μέ- νη, πά- σα η κτί- σις,



Ε- πί σοί χαί- ρει Κε- χα- ρι- τω- μέ- νη, πά- σα η κτί- σις,



Sn1259  $\succ \ \cup \ \succ \ \cup \ \succ \ \succ \ \succ \ \succ$   
 δό- ξα σοι.










δό- ξα σοι.

## RI - základ // RI - basic

J005m	278r (559)	napílu mírskogo,
r	291v (586)	
( z	280r (563)	znam. rospev, neprepisujeme // not transcribed )
J046	217v	
J002	125v (252)	
J029	079-82	
J480	079	
J289	037-8	
J673	443	
J429	49v	
J672	254v	
I229	286r	(~J289)
I80	56r	
L1700	95	

### Zápis a stupnica // The scale and our reading:

	G	a	h/b	c	d	e	f
Orig.							
Byz. teor.	G	a	h/b	c	d	e	f

J005m

Ω

πε\_

βκ

ρα\_

αχ\_

ε\_

σα

J029

J002

J046

J480

J005r

J673

J429

I80; L1700

Ω

πε\_

βκ

ρα\_

αχ\_

ε\_

σα

J289

Ω

πε\_

βκ

ρα\_

αχ\_

ε\_

πζ\_ σα

J005m 

J005r 

УБ\_ РА\_ ДО\_ БА\_ НА\_ А\_ БЄ\_ СЪ ПБА<sup>е</sup>

J002/029 

УБ\_ РА\_ ДО\_ БА\_ НА\_ А\_ БСА\_ ПБАQZ

J046 

J289/429 

I30,L1700

УБ\_ РА\_ ДО\_ БА\_ НА\_ А\_ БСА\_ ПБАQZ

J673 

УБ\_ РА\_ ДО\_ БА\_ НА\_ А\_ БСА\_ ПБАQZ



J005m

^A\_ Γε̂\_ CKİ''

Musical staff J005m showing notes and lyrics: ^A\_ Γε̂\_ CKİ''

L1700

ΔQ̄\_ ΔΗ\_ Γε̂\_ CKİ''

Musical staff L1700 showing notes and lyrics: ΔQ̄\_ ΔΗ\_ Γε̂\_ CKİ''

J289

Musical staff J289 showing notes and lyrics: ΔΗ\_ Γε̂\_ CKİ''

180

J429, J673

Musical staff J429, J673 showing notes and lyrics: ΔΗ\_ Γε̂\_ CKİ''

J029

Musical staff J029 showing notes and lyrics: ΔΗ\_ Γε̂\_ CKİ''

J002

J005r

Musical staff J005r showing notes and lyrics: ΔΗ\_ Γε̂\_ CKİ''

J046

ΔΗ\_ Γε̂\_ CKİ''

Musical staff J046 showing notes and lyrics: ΔΗ\_ Γε̂\_ CKİ''

J005m 

СО\_ БО́ ѿ́ Ѡ́ Ѿ\_ БѢ\_ ЧЕ\_ СКИ́"

J046 

СЪ\_ БУ́ ѿ́ Ѡ́ Ѿ\_ БѢ\_ ЧЕ\_ СКИ́"

J289/673 

СО\_ БО́ ѿ́ Ѡ́ Ѿ\_ БѢ\_ ЧЕ\_ СКИ́"

180, J429, L1700

J005r 

СО\_ БУ́ ѿ́ Ѡ́ Ѿ\_ БѢ\_ ЧЕ\_ СКИ́"

J029 

СО\_ БО́ ѿ́ Ѡ́ Ѿ\_ БѢ\_ ЧЕ\_ СКИ́"

J002

J005m

Ѡ\_ СВѢ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J002

Ѡ\_ СВѢ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J029

Ѡ\_ СВѦ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J046

Ѡ\_ СВѦ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J005r

Ѡ\_ СВѦ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J673

Ѡ\_ СВѦ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J429, I80, L1700

J289

Ѡ\_ СВѦ\_ ѱѢ\_ НА\_ Ѧ\_ ЦѢ\_ КВН

J005m 

РА\_ ГО САО\_ БѢ\_ НЫ "

J029 

J002

РА\_ ГО САО\_ БѢ\_ НЫ "

J005r 

РА\_ ГО САО\_ БѢ\_ НЫ "

J046 

L1700 

РА\_ ГО САО\_ БѢ\_ НЫ "

J289 

РА\_ ГО САО\_ БѢ\_ НЫ "

J429 

J673

РА\_ ГО САО\_ БѢ\_ НЫ " САО\_ БѢ\_ НЫ "

180 

РА\_ ГО САО\_ БѢ\_ НЫ " САО\_ БѢ\_ НЫ "

J005m



Δε̣\_ βε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J029



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J005r



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J289



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J673



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J429



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

J046



Δε̣\_ σπ̣κε̣\_ ΗΑ\_ Δ\_ πο\_ χβα\_ λο

180, J002.L1700

J005m

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А

J289

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А

J673

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А

I80,L1700

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А

J046

И́ НЕ\_ А\_ ЖЕ БОГ' БЗ\_ ПАО\_ ПИИ\_ С\_А

J002/029

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А

J005r

И́ НЕ\_ А\_ ЖЕ БОГ' БО\_ ПАО\_ ПИИ\_ С\_А


J429

J005m



^И МЛА\_ ДЭ\_ НЭ БЫ

J002



^И МЛА\_ ДЭ\_ НЭ БЫ\_ СПИ

J029



^И МЛА\_ ДЭ\_ НЭ БЫ

J005r




^И МЛА\_ ДЭ\_ НЭ БЫ\_ СПИ

J046




^И МЛА\_ ДЭ\_ НЭ БЫ

J289



J429

J673



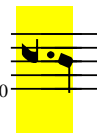
^И МЛА\_ ДЭ\_ НЭ БЫ

180



^И МЛА\_ ДЭ\_ НЭ БЫ

L1700



Musical staff J005m with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

Musical staff J029 with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

J002

Musical staff J005r with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

Musical staff J289 with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

Musical staff 180 with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

L1700

Musical staff J673 with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ

J429

Musical staff J046 with notes and rests.

ПРЕ - ДЕ ВѢКЪ СЫ БОГЪ НАШЪ



J005m

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J289

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J429

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

180, L1700

J673

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J029

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J002

J005r

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J046

ΛΟ\_                    ΖΕ\_                    ΣΗΑ                    ΒΟ                    ΠΒΟ\_                    Δ

J005m

ΠΡΕ\_ ΣΠΟ̂\_ ΣΟ\_ ΠΒΟ\_ ρΗ.

J289

ΠΡΕ\_ ΣΠΟ̂\_ ΣΟ\_ ΠΒΟ\_ ρΗ.

J673/429, 180, L1700

J029

ΠΡΕ\_ ΣΠΟ̂\_ ΣΟ\_ ΠΒΟ\_ ρΗ.


J002

J005r


J046

ΠΡΕ\_ ΣΠΟ̂\_ ΣΖ\_ ΠΒΟ\_ ρΗ.

6A

J002 

ἦ ἸϞϞ\_ ΒΟ ΠΒΟ\_ €

J029 

ἦ ἸϞϞ\_ ΒΟ ΠΒΟ\_ €

J005m,r, J289/673/429, I80, L1700

J046 

ἦ ἸϞϞ\_ ΒΟ ΠΒΟ\_ €

J005m

Musical staff for J005m, featuring a treble clef and a series of notes with stems and beams.

про\_ спа\_ нѣ\_ ши не\_ бѣ со\_ дѣ\_ ла.

J029

Musical staff for J029, featuring a treble clef and a series of notes with stems and beams. A yellow highlight is present under the word 'со'.

про\_ спа\_ нѣ\_ ши не\_ бѣ со\_ дѣ\_ ла.

J002

Musical staff for J002, featuring a treble clef and a series of notes with stems and beams. A yellow highlight is present under the word 'со'.

J005r

Musical staff for J005r, featuring a treble clef and a series of notes with stems and beams.

про\_ спа\_ нѣ\_ ши не\_ бѣ со\_ дѣ\_ ла.

J046

Musical staff for J046, featuring a treble clef and a series of notes with stems and beams.

про\_ спа\_ нѣ\_ ши не\_ бѣ со\_ дѣ\_ ла.

J673

Musical staff for J673, featuring a treble clef and a series of notes with stems and beams.

про\_ спа\_ нѣ\_ ши не\_ бѣ со\_ дѣ\_ ла.

J429

J289

Musical staff for J289, featuring a treble clef and a series of notes with stems and beams.

про\_ спа\_ нѣ\_ ши не\_ бѣ съ со\_ дѣ\_ ла.

180, L1700

J005m 

⊙ по\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ

J002 

J029 

⊙ ме\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ


J005r 

J046 


⊙ ме\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ

J289 


⊙ ме\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ ра\_ дѣ\_ ѿ\_ сѧ

J429 

⊙ ме\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ ра\_ дѣ\_ ѿ\_ сѧ

J673 

L1700 

180 

⊙ ме\_ бѣ ра\_ дѣ\_ ѿ\_ сѧ

J005m 

L1700 

УБ\_ РА\_ ДО\_ БА\_ НА\_ ѿ

J002/029 

J005r, J673/89/429, 180

УБ\_ РА\_ ДО\_ БА\_ НА\_ ѿ

J046 

УБ\_ РА\_ ДО\_ БА\_ НА\_ ѿ

Musical staff for J005m, featuring a treble clef and a series of notes and rests.

БЕ\_ СЪ, ПБА<sup>е</sup> СЛА\_ БА ПО\_

Musical staff for J002, featuring a treble clef and a series of notes and rests.

БСЪ, ПБА<sup>е</sup> СЛА\_ БА МЕ\_ БЪ

Musical staff for J005r, featuring a treble clef and a series of notes and rests.

БЕ\_ СЪ, ПБА<sup>е</sup> СЛА\_ БА ПО\_

J029

Musical staff for J289, featuring a treble clef and a series of notes and rests.

БСЪ, ПБА<sup>е</sup> СЛА\_ БА МЕ\_

J429, J673

Musical staff for I80, featuring a treble clef and a series of notes and rests.

БСЪ\_ КА ПБА<sup>е</sup> СЛА\_ БА МЕ\_

L1700

Musical staff for J046, featuring a treble clef and a series of notes and rests.

БСЪ, ПБА<sup>е</sup> СЛА\_ БА МЕ\_

J005m

Бѣ .

J002

(Бѣ)

СЛА\_БА МЕ\_ Бѣ.

J029

(Бѣ)

СЛА\_БА МЕ\_ Бѣ.

J005r

Бѣ

СЛА\_ БА ПО\_ Бѣ .

J046

Бѣ

J289

J673

J429

Бѣ

СЛА\_БА МЕ\_ Бѣ.

180

L1700

Бѣ

СЛА\_БА МЕ\_

Бѣ.



## RI - diplasmos

J005s 279r (561) – supras'ské,  
q 294r (591)  
p 295v (593)

1A

The image displays five staves of musical notation, each with a label on the left and a line of Cyrillic text below it. The text is: **Ѡ** ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са. The first staff (J005m) has a black 'Ѡ' and a simple melody. The second staff (J673) has a black 'Ѡ' and a more complex melody. The third staff (J005s) has a red 'Ѡ' and a complex melody. The fourth staff (J005q) has a red 'Ѡ' and a complex melody. The fifth staff (J005p) has a red 'Ѡ' and a complex melody.

J005m Ѡ ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са

J673 Ѡ ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са

J005s Ѡ ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са

J005q Ѡ ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са

J005p Ѡ ꙗꙗ\_ бѣ ꙗꙗ\_ аꙗ\_ ѣ\_ са

1B

J005m 

УБ\_ РА\_ ДО\_ БА̂\_ НА\_ А\_ ВЕ\_ СА\_ ПБА̂<sup>с</sup>

J002/029 

УБ\_ РА\_ ДО\_ БА̂\_ НА\_ А\_ ВСА\_ ПБА̂РЗ

J005s 

УБ\_ РА\_ ДО\_ БА̂\_ НА\_ А\_ ВЕ\_ СА\_ ПБА̂<sup>с</sup>

J005q 

УБ\_ РА\_ ДО\_ БА̂\_ НА\_ А\_ ВЕ\_ СА\_ ПБА̂<sup>с</sup>

J005p 

УБ\_ РА\_ ДО\_ БА̂\_ НА\_ А\_ ВЕ\_ СА\_ ПБА̂<sup>с</sup>

2A

J046 


АН\_ ГЕ̂\_ СКІ̂


J673 


АН\_ ГЕ̂\_ СКІ̂


J005sqp 

А̂\_ ГЕ̂\_ СКІ̂

J005r  
  
 СО\_ БУ̇ ѿ̇ Ѡ̇ ГЛО\_ ВЪ\_ ГЕ\_ СКІ"

J046  
  
 СЪ\_ БУ̇ ѿ̇ Ѡ̇ ГЛО\_ ВЪ\_ ГЕ\_ СКІ"


J005sq  
  
 СО\_ БО̇ ѿ̇ Ѡ̇ ГЛО\_ ВЪ\_ ГЕ\_ СКІ"

J005p  
  
 СО\_ БО̇ ѿ̇ Ѡ̇ ГЛО\_ ВЪ\_ ГЕ\_ СКІ"

J005m  
  
 Ѡ̇ СВѐ\_ Цѐ̇ НА\_ Ѡ̇ Цѐ\_ КВН

J002  
  
 Ѡ̇ СВѐ\_ Цѐ̇ НА\_ Ѡ̇ Цѐ\_ КВН

J005s  
  
 Ѡ̇ СВѐ\_ Цѐ̇ НА\_ Ѡ̇ Цѐ\_ КВН

J005q  
  
 Ѡ̇ СВѐ\_ Цѐ̇ НА\_ Ѡ̇ Цѐ\_ КВН

J005p  
  
 Ѡ̇ СВѐ\_ Цѐ̇ НА\_ Ѡ̇ Цѐ\_ КВН

3B

J005m  
 ρΑ\_ ΓΟ\_                    CΛΟ\_   ΒΕ\_   ΗΛΙ

J046  
 ρΑ\_ ΓΟ\_                    CΛΟ\_   ΒΕ\_   ΗΛΙ

J005s  
 ρΑ\_ ΓΟ\_                    CΛΟ\_   ΒΕ\_   ΗΛΙ

J005q  
 ρΑ\_ ΓΟ\_                    CΛΟ\_   ΒΕ\_   ΗΛΙ

J005p  
 ρΑ\_ **ΓΟ**                    CΛΟ\_   ΒΕ\_   ΗΛΙ\_   Η

3C

J005r  
 ΔΕ\_                    CΠΒΕ\_   ΗΑ\_   Ω\_   ΠΟ\_   ΧΒΑ\_   ΛΟ

J046  
 ΔΕ\_                    CΠΒΕ\_   ΗΑ\_   Ω\_   ΠΟ\_   ΧΒΑ\_   ΛΟ

J005sq  
 ΔΕ\_   ΒΕ\_   CΠΒΕ\_   ΗΑ\_   Ω\_   ΠΟ\_   ΧΒΑ\_   ΛΟ

J005p  
 ΔΕ\_   ΒΕ\_   CΠΒΕ\_   ΗΑ\_   Ω\_   ΠΟ\_   ΧΒΑ\_   ΛΟ

4A

Musical staff J005m: Treble clef, 2/4 time signature. The staff contains a series of chords and some melodic lines. The notes are mostly block chords.

И́ НЕ\_ А\_ ЖЕ БОГ<sup>4</sup> БО\_ ПАО\_ ПИ\_ С\_А

Musical staff J046: Treble clef, 2/4 time signature. Similar to J005m, it contains chords and some melodic lines.

И́ НЕ\_ А\_ ЖЕ БОГ<sup>4</sup> ВЪ\_ ПАО\_ ПИ\_ С\_А

Musical staff J005sq: Treble clef, 2/4 time signature. This staff features more active melodic lines with eighth and sixteenth notes.

И́ НЕ\_ А\_ ЖЕ БОГ<sup>4</sup> БО\_ ПАО\_ ПИ\_ С\_А

Musical staff J005p: Treble clef, 2/4 time signature. Similar to J005sq, it features active melodic lines.

И́ НЕ\_ А\_ ЖЕ БОГ<sup>4</sup> БО\_ ПАО\_ ПИ\_ С\_А

4B

Musical staff J005m: Treble clef, 2/4 time signature. Chords and some melodic lines.

И́ МЛА\_ ДЕ\_ НЕ<sup>4</sup> БЫ<sup>21</sup>

Musical staff J046: Treble clef, 2/4 time signature. Chords and some melodic lines.

И́ МЛА\_ ДЕ\_ НЕ<sup>4</sup> БЫ<sup>21</sup>

Musical staff J005sq: Treble clef, 2/4 time signature. Active melodic lines.

И́ МЛА\_ ДЕ\_ НЕ<sup>4</sup> БЫ<sup>21</sup>

Musical staff J005p: Treble clef, 2/4 time signature. Active melodic lines.

И́ МЛА\_ ДЕ\_ НЕ<sup>4</sup> БЫ\_ СП\_А

J046

ПРЕ́ - ДЕ́ ВЛЌ СЫ́ БОЃ НАШ́

J289

ПРЕ́ - ДЕ́ ВЛЌ СЫ́ БОЃ НАШ́

J005sq

ПРЕ́ - ДЕ́ ВЛЌ СЫ́ И БОЃ НАШ́

J005p

ПРЕ́ - ДЕ́ ВЛЌ СЫ́ И БОЃ НАШ́

J046

ЛО́ ЖЕ́ СНА БО ПВО́ А́

J429

ЛО́ ЖЕ́ СНА БО ПВО́ А́

180

J005s

ЛО́ ЖЕ́ СНА БО ПВО́ А́

J005q

ЛО́ ЖЕ́ СНА БО ПВО́ А́

J005p

ЛО́ ЖЕ́ СНА БО ПВО́ А́

J005m 

ΠΡΕ\_ ΣΠΟ̂\_ CO\_ ΠΒΟ\_ ρΗ.

J046 

ΠΡΕ\_ ΣΠΟ̂\_ CZ\_ ΠΒΟ\_ ρΗ.

J289 

ΠΡΕ\_ ΣΠΟ̂\_ CO\_ ΠΒΟ\_ ρΗ.

J673/429, 180

J005sq 

ΠΡΕ\_ ΣΠΟ̂\_ CO\_ ΠΒΟ\_ ρΗ.


J005p 

ΠΡΕ\_ ΣΠΟ̂\_ CO\_ ΠΒΟ\_ ρΗ

nedokončené // not completed


J002 

ἦ ἸΡΕ\_ ΒΟ ΠΒΟ\_ €

J029 

ἦ ἸΡΕ\_ ΒΟ ΠΒΟ\_ €

J005m,r

J005sq 

ἦ ἸΡΕ\_ ΒΟ ΠΒΟ\_ €

J005r 

ПРО\_ СПРА\_ НЪ\_ ШИ\_ НЄ\_ БѢ\_ СО\_ ДЪ\_ ЛА.

J046 

ПРО\_ СПРА\_ НЪ\_ ШИ\_ НЄ\_ БѢ\_ СО\_ ДЪ\_ ЛА.

J005s 

J005q 

ПРО\_ СПРА\_ НЪ\_ ШИ\_ НЄ\_ БѢ\_ СО\_ ДЪ\_ ЛА.

J005r 

Ѧ\_ ПЄ\_ БЪ\_ РА\_ ДХ\_ Ё\_ СЪ

J673 

Ѧ\_ ПЄ\_ БЪ\_ РА\_ ДХ\_ Ё\_ СЪ

J005sq 

Ѧ\_ ПЄ\_ БЪ\_ РА\_ ДХ\_ Ё\_ СЪ



7B

J005r



УБ\_ РА\_ ДО\_ БА\_ НА\_ А

J005sq



УБ\_ РА\_ ДО\_ БА\_ НА\_ А

7C

J046



БСА\_ ПБА\_ САА\_ БА\_ ПЕ\_

J005sq



БЕ\_ СА\_ ПБА\_ САА\_ БА\_ ПО\_

7C+

J005r



БГ\_ САА\_ БА\_ ПО\_ БГ\_ .

J673



БГ\_ САА\_ БА\_ ПЕ\_ БГ\_ .

J005sq



БГ\_ .

## **Prostopenie // Prostopinije**

Choma 159

Bokšay 185

Orosz 98

Bobák – (greč.)

1A

Choma

Με βίρα δ' ἔσται

Orosz

Με βίρα δ' ἔσται

Bokšay

Με βίρα δ' ἔσται

1B

Choma

Βαῖ ἰδοὺ ἡμεῖς οὐκ ἔσμεν

Orosz

Βαῖ ἰδοὺ ἡμεῖς οὐκ ἔσμεν

Bokšay

Βαῖ ἰδοὺ ἡμεῖς οὐκ ἔσμεν

2A+B

Choma

Ἄγε σκίσομεν ἡμεῖς οὐκ ἔσμεν

Orosz

Ἄγε σκίσομεν ἡμεῖς οὐκ ἔσμεν

Bokšay

Ἄγε σκίσομεν ἡμεῖς οὐκ ἔσμεν

3A+B

Chorna

Ў\_ СВ\_А\_ ЦЕ́\_ НЫ́ ХРА\_ МЕ́ И́ РА\_ ГО\_ СЛО\_ ВЕ́\_ НЫ́

Orosz

Ў\_ СВ\_А\_ ЦЕ́\_ НЫ́ ХРА\_ МЕ́ И́ РА\_ ГО\_ СЛО\_ ВЕ́\_ НЫ́

Bokšay

Ў\_ СВ\_А\_ ЦЕ́\_ НЫ́ ХРА\_ МЕ́ И́ РА\_ ГО\_ СЛО\_ ВЕ́\_ НЫ́

3C

Chorna

ДѢ́\_ СПВѢ́\_ НА\_ ѿ\_ ПО\_ ХВА\_ АО

Orosz

ДѢ́\_ СПВѢ́\_ НА\_ ѿ\_ ПО\_ ХВА\_ АО

Bokšay

ДѢ́\_ СПВѢ́\_ НА\_ ѿ\_ ПО\_ ХВА\_ АО

4A

Chorna

И́ НЕ\_ ѿ\_ ЖЕ́ БОГЪ́ БО\_ ПАО\_ ПИ\_ СЪ

Orosz

И́ НЕ\_ ѿ\_ ЖЕ́ БОГЪ́ БО\_ ПАО\_ ПИ\_ СЪ

Bokšay

И́ НЕ\_ ѿ\_ ЖЕ́ БОГЪ́ БО\_ ПАО\_ ПИ\_ СЪ

36

4B

Chorna

Ї МЛА\_ ДЄ\_ НЄ БЫ

Orosz

Ї МЛА\_ ДЄ\_ НЄ БЫ МЛА\_ ДЄ\_ НЄ БЫ

Bokšay

Ї МЛА\_ ДЄ\_ НЄ БЫ МЛА\_ ДЄ\_ НЄ БЫ

4C

Chorna

ПРЕ\_ ДЄ ВЪКЪ СЫ БОГЪ НАШЪ

Orosz

ПРЕ\_ ДЄ ВЪКЪ СЫ БОГЪ НАШЪ

Bokšay

ПРЕ\_ ДЄ ВЪКЪ СЫ БОГЪ НАШЪ

5A+B

Chorna

ΛΟ\_ ΗΚΕ\_ ΣΗΑ ΒΟ ΠΚΟ\_ Δ, ΠΚΕ\_ ΣΠΟ̂ СО\_ ΠΚΟ\_ ρΗ.

Orosz

ΛΟ\_ ΗΚΕ\_ ΣΗΑ ΒΟ ΠΚΟ\_ Δ, ΠΚΕ\_ ΣΠΟ̂ СО\_ ΠΚΟ\_ ρΗ ΠΚΕ\_ ΣΠΟ̂ СО\_ ΠΚΟ\_ ρΗ.

Bokšay

ΛΟ\_ ΗΚΕ\_ ΣΗΑ ΒΟ ΠΚΟ\_ Δ, ΠΚΕ\_ ΣΠΟ̂ СО\_ ΠΚΟ\_ ρΗ.

6A

Chorna

Η̂ ΙΚΕ\_ ΒΟ ΠΚΟ\_ Ε

Orosz

Η̂ ΙΚΕ\_ ΒΟ ΠΚΟ\_ Ε

Bokšay

Η̂ ΙΚΕ\_ ΒΟ ΠΚΟ\_ Ε

6B

Chorna

ΠΚΟ\_ ΣΠΚΑ̂ Η̂'' Ε ΗΕ\_ ΒΕ̂ СО\_ ΔΚ̂ ΛΑ.

Orosz

ΠΚΟ\_ ΣΠΚΑ̂ Η̂'' ΣΗΕ\_ Ε ΗΕ\_ ΒΕ̂ СО\_ ΔΚ̂ ΛΑ.

Bokšay

ΠΚΟ\_ ΣΠΚΑ̂ Η̂'' Ε ΗΕ\_ ΒΕ̂ СО\_ ΔΚ̂ ΛΑ.

Chomak  
ŭ ꙗꙗ бѣ ꙗꙗ ѿ ѿ ѿ ꙗꙗ ꙗꙗ ѿ ѿ ѿ ꙗꙗ

Orosz  
ŭ ꙗꙗ бѣ ꙗꙗ ѿ ѿ ѿ ꙗꙗ ꙗꙗ ѿ ѿ ѿ ꙗꙗ

Bokšay  
ŭ ꙗꙗ бѣ ꙗꙗ ѿ ѿ ѿ ꙗꙗ ꙗꙗ ѿ ѿ ѿ ꙗꙗ

7B

Chomda

БАА\_ ГО\_ ДА\_ НА\_ А

Orosz

БАА\_ ГО\_ ДА\_ НА\_ А

Bokšay

БАА\_ ГО\_ ДА\_ НА\_ А

7C

Chomda

БСА\_ КА\_ А ПБА СЛА\_ ВА МЕ\_ БТ., СЛА\_ ВА МЕ\_ БТ.

Orosz

БСА\_ КА\_ А ПБА СЛА\_ ВА МЕ\_ БТ.

Bokšay

БСА\_ КА\_ А ПБА СЛА\_ ВА МЕ\_ БТ.,

Bokšay

СЛА\_ ВА МЕ\_ БТ. СЛА\_ ВА МЕ\_ БТ.



## Štruktúra nápevu

Sylabický byzantský nápev podľa Sn1259 je iba mierne rozpracovanou deklamáciou s ťažiskom na tóne c. Nápev u Churmuzia je príbuzný, avšak výraznejšie ukončuje jednotlivé periódy formulou c3 alebo yc3.  
 // The syllabic Byzantine melody in Sn1259 is not far from a simple declamation based on tone c. The variant of Churmuzios is similar, but more explicitly it concludes periods with formula (y)c3.

1AB	Επί σοί χαίρει, <sup>d.c</sup> Κεχαριτωμένη, <sup>d.c</sup> πάσα η κτίσις.	yc3
2AB	Αγγέλων τό σύστημα, <sup>fe.d</sup> καί ανθρώπων τό γένος,	yc3
3A	ηγιασμένε ναέ, <sup>bc.d</sup>	
3B	καί Παράδεισε λογικέ, <sup>dc.d</sup>	
3C	παρθενικόν καύχημα. <sup>c3</sup>	
4AB	ἐξ ἧς Θεός εσαρκώθη, <sup>de.d</sup> καί παιδίον γέγονεν, <sup>fe.d</sup>	
4C	ο πρό αιώνων υπάρχων Θεός ημών. <sup>c3</sup>	
5AB	τήν γάρ σήν μήτραν, θρόνον ἐποίησε, <sup>ed.d</sup>	
6A	καί τήν σήν γαστέρα,	
6B	πλατυτέραν ουρανών απειργάσατο. <sup>c3</sup>	
7AB	Επί σοί χαίρει <sup>e.d</sup> Κεχαριτωμένη, <sup>d.d</sup>	
7C	πάσα η κτίσις, δόξα σοι. <sup>c3</sup>	

Základný ruténsky nápev, aj v najjednoduchšej forme J005m, je zreteľným výsledkom aplikácie diplasiasmu na jednoduchý (nezachovaný) nápev (ešte pred nástupom stupnice *nana*). V porovnaní s novobyzantskými nápevmi je teda košatejší, avšak stále zreteľne a rovnakým spôsobom vyčleňuje periódy.  
 // The basic Ruthenian melody (even in its most simple form of J005m) is a result of applying diplasiasmos to the original (not preserved) simple melos (from before the rule of fthora *nana*). Compared to Neobyzantine settings the melody is much more complex, but still defining clearly the same periods.


1AB	Ω̇ ΤΡΕΒῚ / ράδζετσα, Εἰγοδάτνια / Βεάκλα Τβάρβ,	G-d / .d // d.dc.b
2AB	ἄγγλικῆ ἰσοόρζ, ἡ ἰβῆτσεκῆ ρόδζ.	G-d / .c // G3
3AB	ω̇εῖπῆννῆ ἡράμε, ἡ ραὸ ἰοβῆσνῆ:	f-d // c.dc.b
3C	δῆετβεννῆ ποχβαλῶ.	be-d.dc.b
4AB	ἡζ̇ ἡεάζε εῖζ βοπλοτῆια, ἡ μῆνετζ βῆετῆ,	e.dc.b ++ // G-d.b
4C	πρέζδε βῆετζ ἰβῆ εῖζ ἡάσζ:	be-d.dc.b
5AB	λοζεεῆά βο τβωῶ πῆτολάς ἰοτβωρη,	e.dc.b // G-d.b
6AB	ἡ ἡρέβο τβωῶ προετράννετῆ ἡεῖζ ἰοδῆλα.	b-e-d // d.dc.b
7AB	ω̇ ΤΡΕΒῚ / ράδζετσα, Εἰγοδάτνια,	e.dc.b / G-d.b // be-df.e
7C	βεάκλα Τβάρβ, ἰάβα ΤρεβῚ.	e.dc.b - G


Nápev prostopenia vychádza z RI, ale dosť nejednotne a nesystémovo melódiu zjednodušuje.  
 // The melody of Prostopinije stems from RI, but it is simplified in different and inconsistent ways.

Formuly nápevu RI // Formulae of RI

Finálna G-formula // The final G-formula

7C


J005m 


J005r 

J029/002

I80 

L1700, J289/673/429

J046 

J005sq 



J005m 

J002 

J029

J046 

J289 

J429

J005sq 

Kostra // Skelet

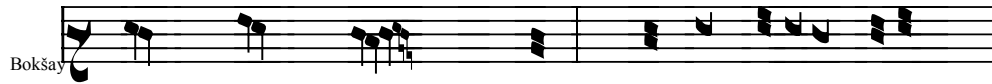
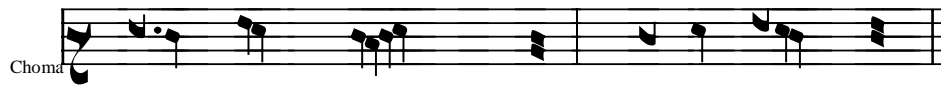


## Prostopinije

V prostopení je záverečná formula nejednotná a bez zreteľnej väzby na RI.

// In prostopinije the final formula is far from unique and far from the old Ruthenian model.

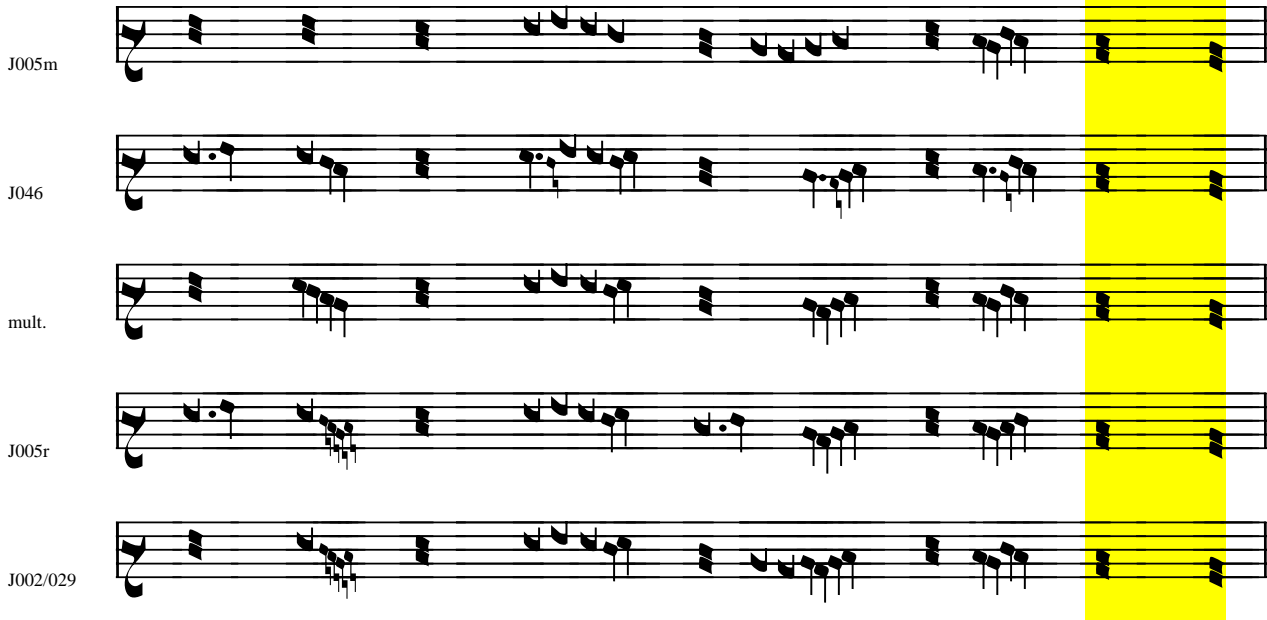
7C



# 1/2B

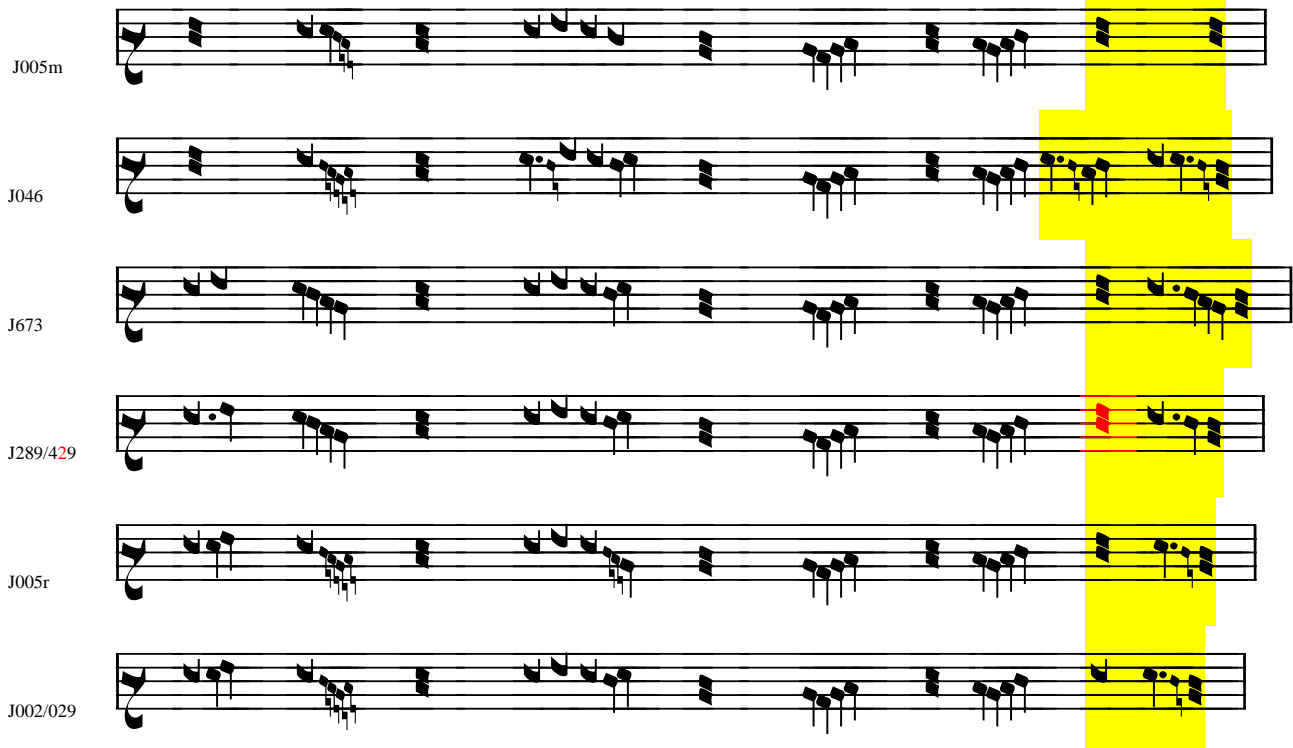
Formuly ukončujúce 1. a 2. riadok, boli pôvodne pravdepodobne zhodné. 1B bola neskôr zvýšená v závere.  
// Formulae closing the 1st and 2nd lines were probably identical. Later 1B was lifted up in the cadence.

## 2B



Musical score for 2B, consisting of five staves. The staves are labeled J005m, J046, mult., J005r, and J002/029. A vertical yellow highlight covers the final measures of all staves, indicating a cadence.

## 1B



Musical score for 1B, consisting of six staves. The staves are labeled J005m, J046, J673, J289/429, J005r, and J002/029. A vertical yellow highlight covers the final measures of all staves, indicating a cadence. A red arrow points to a specific note in the J289/429 staff.

180, L1700

Kostra // Skelet

2B



1B



Diplasiasmos

A musical score for the piece 'Diplasiasmos' consisting of four staves. The staves are labeled on the left as J005sq, J005p, J005q, and J005p. The notation includes various rhythmic values and rests. A yellow highlight covers the final portion of each staff, indicating a specific section of the music.

# Prostopinije

The image displays a musical score for a piece titled "Prostopinije". The score is organized into two main systems. The first system includes staves for "J673", "Chorna", "Orosz", and "Bokšay". The "J673" staff is highlighted in yellow. The second system includes staves for "mult.", "Chorna", "Orosz", and "Bokšay". The "mult." staff is also highlighted in yellow. The notation consists of various rhythmic values and rests on a five-line staff. Some staves have a sharp sign (#) above them, indicating a key signature change. The "Bokšay" staff in the second system is positioned lower than the others, starting after the "Orosz" staff.

## Ukončenie períód na "b" // Closing periods on "b"

Periódny sú okrem G-formúl ukončené aj b-formulami (b nezníženú), ktoré etymologicky predstavujú zvýšenie G-formúl v závere.

// Periods are closed also by b-formulae (b natural) which are in essence G-formulae raised a third higher.

3C, 4C, 6B

The image displays a musical score with 12 staves of notation. A vertical grey bar is positioned behind the first six staves. The staves are labeled as follows:

- Staff 1: J005m *mult.*
- Staff 2: J046
- Staff 3: J046
- Staff 4: J029
- Staff 5: J289
- Staff 6: I80 L1700
- Staff 7: J005m
- Staff 8: J029/002 J005r
- Staff 9: J046
- Staff 10: J673 J429
- Staff 11: J289 I80, L1700

Kostra // Skelet



Diplasiasmos  
6B, 3C, 4C

J005sq



A multi-staff musical score for Diplasiasmos. It consists of five staves. The top staff has a red highlight under a group of notes. A vertical grey bar is positioned on the left side, spanning across all five staves. The staves are labeled on the left as J005sq, J005p, J005sq, and J005p from top to bottom.



# Prostopinije


3C, 4C, 6B

J029




Musical notation for J029, featuring a grey shaded area over the first few notes.

Choma




Musical notation for Choma, split into two staves.

Orosz



Musical notation for Orosz, split into two staves, with red markings on the first staff.

Bokšay



Musical notation for Bokšay, split into two staves, with red markings and a sharp sign on the first staff.

J673



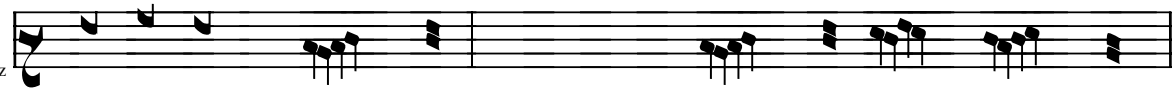
Musical notation for J673, featuring a grey shaded area over the middle notes.

Choma




Musical notation for Choma, split into two staves.

Orosz



Musical notation for Orosz, split into two staves.



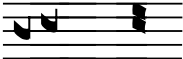
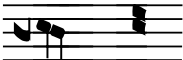
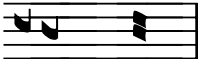
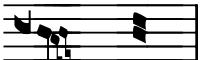




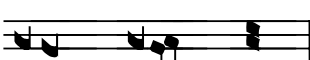



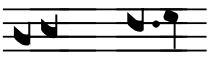
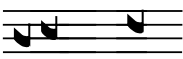
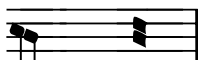
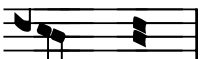
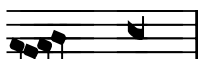
Bokšay



Musical notation for Bokšay, split into two staves.





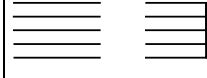








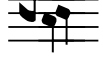


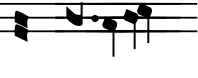







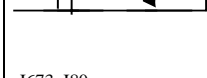
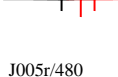

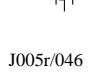

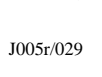
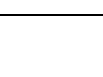
Krátky tvar \*.b // Short \*.b

6A/7B

<p>mult.</p>  <p>J046</p> 	<p>mult.</p>  <p>J046</p> 	<p>mult.</p>  <p>J002</p>  <p>J005sq</p>  <p>J005m</p>  <p>mult.</p>  <p>J046</p>  <p>J005sq</p> 
<p>Choma</p>  <p>Orosz</p> 	<p>Choma</p>  <p>Choma</p>  <p>Orosz</p> 	<p>Choma, Orosz</p>  <p>Choma</p>  <p>Orosz</p> 

**Polverš G-d.\* // Halfverse G-d.\***



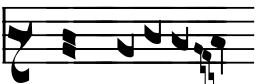






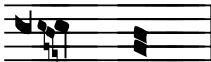
1A, 2A, 4B, 5B, 7A

<p>mult.</p> 	<p>mult.</p> 	<p>J005m, J002</p> 	<p>mult.</p> 	<p>mult</p> 
<p>J005m</p> 	<p>mult.</p> 	<p>J002/029</p> 	<p>J046</p> 	<p>J005m</p> 
<p>J046</p> 	<p>mult.</p> 	<p>J005r/046</p> 	<p>L1700, I80</p> 	<p>J002/005r</p> 
<p>mult.</p> 	<p>J673</p> 	<p>J029/046, I80, L1700</p> 	<p>J289</p> 	<p>J005r/029</p> 
<p>J002/005r/029</p> 		<p>J289/429/673</p> 		<p>J046</p> 
		<p>mult.</p> 		<p>mult.</p> 
		<p>J289/673</p> 		<p>J673, I80</p> 
		<p>J005r/480</p> 		<p>I80</p> 
		<p>J005r/046</p> 		
		<p>J005r/029</p> 		

# Koetra // Skelet

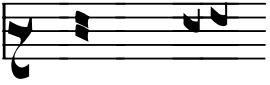
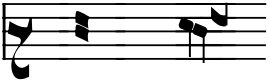
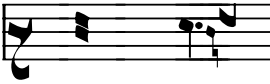






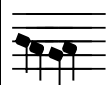









## Diplasmos

<p>mult.</p>  <p>J005sq</p>  <p>J005p</p>  <p>J005sq</p> 	<p>J005sq</p> 	<p>J005sq</p> 	<p>J005sp</p> 	<p>J005sq</p>  <p>J005sq</p>  <p>J005p</p> 
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Nástup zhora // Entering from above




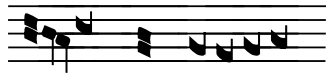





3B

<p>J005m</p>  <p>J002/029/005r/289/429, L1700, I80</p>  <p>J046</p> 	<p>J005mr/002/029/429</p>  <p>J046/289/429, L1700, I80</p> 	<p>J005m</p>  <p>J002/029</p>  <p>J005r</p>  <p>J046/289</p>  <p>L1700, I80</p> 	<p>J005mr/002/029/289/429</p>  <p>J046, L1700, I80</p> 	<p>J005m</p>  <p>J289/429</p>  <p>J002/029/005r</p>  <p>J046</p>  <p>L1700, I80</p> 
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Kostra // Skelet



Diplasiasmos

<p>J005sq</p>  <p>J005q</p>  <p>J005p</p> 	<p>J005sq</p>  <p>J005p</p> 	<p>J005sqp</p> 	<p>J005sqp</p> 	<p>J005sq</p>  <p>J005p</p> 
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# Prostopinije

1A

Musical notation for Prostopinije 1A, featuring four staves: J673, Orosz, Bokšay, and Choma. The notation includes various rhythmic values and accidentals, with sharp signs (#) appearing above the Orosz and Bokšay staves.

2A

4B, 5B, 7A

Musical notation for Prostopinije 4B, 5B, and 7A, featuring seven staves: J289, Choma, Orosz, Bokšay, Choma, Choma, and Orosz. The notation includes various rhythmic values and accidentals, with sharp signs (#) appearing above the Orosz and Bokšay staves. Two yellow vertical bars highlight specific rhythmic patterns in the Bokšay and Choma staves. The reference number J673/429, I80, L1700 is located to the right of the J289 staff.

3B

Musical score for three voices: J289, Choma, Orosz, and Bokšay. The score consists of four staves. The first staff, labeled J289, contains two musical phrases separated by a gap. The second, third, and fourth staves, labeled Choma, Orosz, and Bokšay respectively, each contain two musical phrases. The notation includes various note values, rests, and bar lines.

**Polverš e.dc.b // Halfverse e.dc.b**

4A, 5A




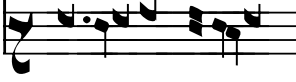
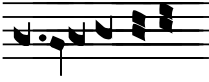



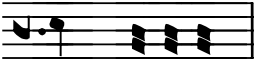

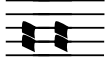
<p>J005mr</p> 	<p>mult.</p> 	<p>J005m</p> 	<p>J005m</p> 
<p>mult.</p> 	<p>J673</p> 	<p>J289/673</p> 	<p>J289</p> 
<p>J046</p> 	<p>I80,L1700</p> 	<p>J289</p> 	<p>J673/429, I80,L1700</p> 
		<p>I80,L1700</p> 	<p>J046</p> 
		<p>J429/673</p> 	<p>J002/029/005r</p> 
		<p>J002/029/005r/046</p> 	<p>J005m/046</p> 
		<p>J046</p> 	<p>mult.</p> 

**Kostra // Skelet**





# Diplasmos

<p>J005s</p>  <p>J005q</p>  <p>J005sq</p>  <p>J005p</p> 	<p>J005sqp</p> 	<p>J005sqp</p>  <p>J005q</p>  <p>J005p</p> 	<p>J005sq</p>  <p>J005p</p>  <p>J005sq</p> 
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Krátky tvar (7A)

J005m  Musical notation for J005m, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J046  Musical notation for J046, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J002/029  Musical notation for J002/029, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J289/429  Musical notation for J289/429, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J005r  Musical notation for J005r, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J673, 180  Musical notation for J673, 180, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.

J005sq  Musical notation for J005sq, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.












Diplasiasmos

**Kostra**

J005m  Musical notation for J005m under the Kostra section, consisting of a single staff with a treble clef and a common time signature. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5.



3A

<p>J005m/002</p>  <p>mult.</p>  <p>J046</p> 	<p>J005m</p>  <p>J002</p>  <p>J046</p>  <p>J029</p>  <p>J005r</p>  <p><i>J673/429, 180, L1700</i></p>  <p>J289</p> 	<p>mult.</p>  <p>J002</p> 	<p>J005m</p>  <p>mult.</p>  <p>J289</p> 
<p>J005sq</p>  <p>J005p</p> 	<p>J005sqp</p> 	<p>J005s</p>  <p>J005q</p>  <p>J005p</p> 	<p>J005sq</p>  <p>J005q</p>  <p>J005p</p> 

# Prostopinije

