

Časť 3 : Viacznačné popevky ukončené na tóne G, d

// Vol. 3 : Multipurpose formulae with a closing tone G, d

V tejto časti sú uvedené popevky, ktorých štruktúra nezodpovedá štandardným záverovým kadenciám, avšak ich invariant pokrýva tri stopy. Z hľadiska funkcie sú viacznačné, môžu uzatvárať periódu alebo blok, ale rovnako môžu byť aj priebežné.

// In this chapter are listed popevki with a structure differing from the standard closing cadences, but with an invariant still covering three feet. Their compositional function is varying between closing a period/block and a transitional popevka.

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G2/3

Prihlaska zavodná // ΨΩΗΓΛΑΣΚΑ ΖΑΒΟΔΗΛΛ (ddt)

Prihlaska zavodná v ZR je obrazom prevažne záverových byzantských formúl G2. V rozpore s bežným systémom formúl, v 4. hlase aj formuly typu G2 môžu (ale nutne nemusia) byť záverové. Názov je odvodený od charakteristického predkadenčného motívu (=zavod).

// *Prihlaska zavodnaja* in ZR is an image of Byzantine formulae (prevalently closing a period) G2. Contradicting to the standard system, in the 4th echos also the type G2 formulae may be (or may not be) closing. The name comes from the specific forecadential motif *zavod*.

Invariant

Zavod

S410/11/14

S409

S414

S411

S411/14

mult.



S442

S408/09/12,BN



Kadencia

S408

S410-12/14

S411

S409/14

S411

J002

S408/12

S411

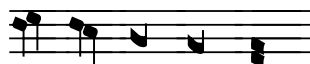
S414/29

S442

S414/29

RI mult.

J289/046



S429/30/42

Pomor

Pomor

Prívody // Leading-in motives

0

S442



S442



Pomor



S411



S411/14/29



mult.



J005



J002



J029/005

S414



J046



1

J673



2

S411 ٢: ٢ ٢ ٢ ٢
 S410/14 ٢: ٢ ٢ ٢ ٢
 S414 ٢: ٢ ٢ ٢ ٢
 S409 ٢: ٢ ٢ ٢ ٢
 S409 ٢: ٢ ٢ ٢ ٢
 S429/30 ٢: ٢ ٢ ٢ ٢
 S412 ٢: ٢ ٢ ٢ ٢
 S408 ٢: ٢ ٢ ٢ ٢
 S410/14 ٢: ٢ ٢ ٢ ٢
 S411 ٢: ٢ ٢ ٢ ٢

S442

Pomor

BN

S412/47

Pomor



J289



J002



J005



J673



J289



Pomor

J002/046

3

S409

S414

Pomor

J005

J673

4

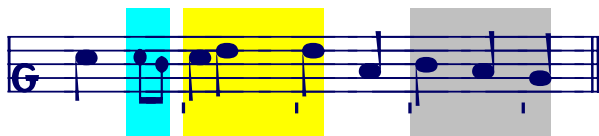
[illegible]

Byzantské predobrazy // Byzantine prototypes

G2

cf. PV0Vaij

Vaij 5



Sn1258



Sa



E.γ.Π



Sn929



καί σω- τή- ρι- ον έθ- νε- σιν.

S407



Η CЪ_ ΠΑ_ CE_ NH_ Ε ΙΑ_ Ξ'ΔΙ_ ΚΟ_ Μ'Β :

S412



S410



S414



S429



Pomor



Η CΠΑ_ CE_ NH_ Ε ΙΑ_ Ξ'ΔΙ_ ΚΟ_ ΜΟ :

Pomor



J005



J002



25.12.



Am    Dk
 Vi    Sn1217/14
 L74   
 Pp   
 S439   
 S440   
 S442   
 S429   
 B'Λ C'KH B'Λ Δ'ZI C'K ΔA ρ'ZI Π'RI NO CA T'Z.
 B'Λ C'KH B'Λ Δ'ZI C'K ΔA ρ'ZI Π'RI NO CA T'Z.



Pomor

25.12.



G355
 


Am 


 Dk, Ott

Vi
 

 Sn1217

Sn1214
 


με- τά των Ποι-μέ- νων δο- ξά- ζο- μεν

Pp
 


S440
 


СЪ ПА_ СТЫ_ рѣ про_ сла_ ви_ мѣ.

S411
 


S414/29
 


S442
 


СПА_ СТЫ_ рѣ про_ сла_ ви_ мо.



Pomor

PX7

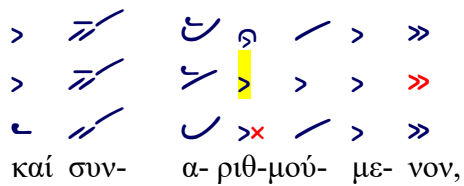


Am₀₁₂

Dk₀₁

Vi₀₁

1.



Ott₀₁₂

Va₀₁₂

Xηλ₁

S407₁

1.



S411/14₁

S429₁



S408/12/47₁

Pomor/1



J002



J029

J046



Invariant

/

mult.			
mult.			
S414			
J005, Pomor			
S408/12/29			
S412			
S410/11/14			
S410/11/29			
J005, Pomor			
J002			
J005/002			
J005/046			
J029/002			
J002			

S410-12

S414

S410-12/14

S408/11/12/14/29/47

S429

J005/046/002

Pomor

S429

Pomor

II

S408 𐰪𐰆𐰽𐰸 = 𐰆
 S408/14 𐰪𐰆𐰽𐰸 =
 S412 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S410/11 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S429 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S414/30 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸

Pomor

J005

J046

J673

I229

S408 𐰪𐰆𐰽𐰸 = 𐰆
 S414 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S412 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S410-12 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S411 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S414 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸

J005/046

J673, I229, Pomor

S429/30 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸

Pomor

III

S408 𐰪𐰆𐰽𐰸 =
 S412 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S410/11 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S414/29/30 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 BN 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸

Pomor

Pomor

J002

S408 𐰪𐰆𐰽𐰸 =
 S412 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S410/11 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S414/30 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸
 S429 𐰪𐰆𐰽𐰸 = 𐰆𐰽𐰸

Pomor

BN

Pomor

J002

Prívody // Leading-in motives

1

mult.

S410/11

Pomor

J002

J046

J673

I229

2

S411/12/14/47

S408/12

S411/12/14

S429

J005/002

Pomor

J002

J046/029

J029

3

S408

♩. ㇼ ㇼ

J005



S411/12/14/29

♩. ㇼ ㇼ

Pomor



J005



J002



J046/029



J289



4

Pomor



J005/002



J673



5

S411/12

ㇼ ㇼ ㇼ ㇼ ㇼ

S414

ㇼ ㇼ ㇼ ㇼ ㇼ

Pomor



Byzantské predobrazy // Byzantine prototypes

Za hlavný byzantský pravzor *zakidky* môžeme na základe výraznej početnej prevahy v paralelách považovať formulu G2,a2 /U. Z hľadiska melódie ide o komplikovaný vzťah.

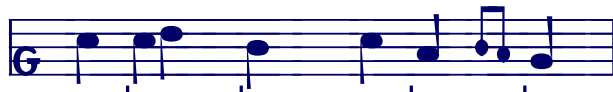
St. 8/104



E.γ.Π



Sa



Lm



Sn929



Υμ- νεί- τε, ευ- λο- γεί- τε,

S407



ΠΟ_ Η_ ΤΕ ΒΛΑ_ΓΟ_ ΣΛΟ_ ΒΗ_ ΤΕ

S410/11



S429



Pomor



J005



ΠΟ_ Η_ ΠΕ ΒΛΑ_ΓΟ_ ΣΛΟ_ ΒΗ_ ΠΕ

St. 8/104



Sn1258 > ̂ ̂ ̂ ̂ ̂ ̂



E.γ.II

̂ ̂ ̂ ̂ ̂ ̂

Sa

̂ ̂ ̂ ̂ ̂ ̂

καί υ- περ-υ- ψού-τε,

Sn929

̂ ̂ ̂ ̂ ̂ ̂

λα- ος υ- περ-υ- ψού-τε,

S407

̂ ̂ ̂ ̂ ̂ ̂

ΛΙΟ_ ΔΗ_ Ε_ ΠΡΕ_ Β'Ζ_ ΝΟ_ ΧΗ_ ΤΕ,

S410

̂ ̂ ̂ ̂ ̂ ̂

S414

̂ ̂ ̂ ̂ ̂ ̂

S429

̂ ̂ ̂ ̂ ̂ ̂

ΛΙΟ_ ΔΗ_ Ε_ ΠΡΕ_ ΒΟ'Ζ_ ΝΟ_ ΧΗ_ ΤΕ,

J005



ΛΙΟ_ ΔΗ_ Ε_ ΠΡΕ_ ΒΟ'Ζ_ ΝΟ_ ΧΗ_ ΠΕ,

J673



St. 8/107



Lm

̂ ̂ ̂ ̂ ̂ ̂



Sn1588

̂ ̂ ̂ ̂ ̂ ̂

οι αιχ-μα- λω- τοι παι-δες,

S407

̂ ̂ ̂ ̂ ̂ ̂

ΠΛ'Κ_ ΝΕ_ ΝΗ_ Η_ ΩΤ_ ΡΟ_ Υ'Υ

S412

̂ ̂ ̂ ̂ ̂ ̂

S410/11

̂ ̂ ̂ ̂ ̂ ̂

S414

S429

̂ ̂ ̂ ̂ ̂ ̂

J005



ΠΛ'Κ_ ΝΕ_ ΝΗ_ Η_ ΩΤ_ ΡΟ_ Υ'Υ

Melodicky presný, avšak iba raz doložený byzantský predobraz je G2 /J.

PX7



Am₀ 

     Ott₀



Dk₀₁₂

Vi₀₂

     Va

Vi₁

0.

ξέ- νοις δόγ-μα- σι,

Xηλ

0.

СТРА_НЪ_ НЪ_ Н_ МН ОΥ_ ΥΕ_ ΝΗ_ Η.

S414

             S411/12/47₀

J005



d2/3

Prihlaska //  ПРІГЛАСКА

Invariant

d dt

S411/14 

S411 

S411 

S414 

S430/42/47

S410 

S412 

S412 

S412 

S411 

S409/12 

S408 

S410/12 

S414 

BN

S409-11/14 

S433/42/47, Pomor

S410-12/14 

S429/30/42, BN, Pomor

S412 

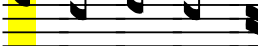
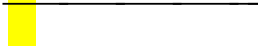
S411

S410/14 

J005 

J046/002/029/673, Pomor

Pomor 

S408		
S412		
S411		
S408		
S412		
S410-12/14		S408, BN
S409/11		
S412		S410
S411		
S409/12		
S408/10/12		
S412		
S408/10-12		S414/42
S408-12/42		S414/30
S412		S430/33, Pomor
S408		S414
S408		
S410-12/14		S430
S409		
S414		
S411/12/14		S408
S409-12/30		S414/33, BN, Pomor
S411		

J005			J002/029
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S412	
S411	
S410	
S411/14	
J673	

I229

m dt

S408



S408



S411



S408/10



S408/11/12/14, BN

S408



S408/10-12



S411



Pomor

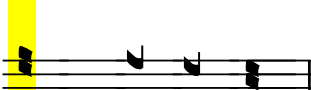
mult.



Pomor



S429



J002/480

Pomor



Zápis so strelou – melodická interpretácia nie je jasná.
 // Neume *strela* in the peak, its melodic interpretation is not clear.

S412			
S414			
S411			
S408			
S408			
S410/14			
S411			

Výnimka - trojdobá stopa // Exception – trisemic foot

S408			
S412			
S408			
S411/29			
S414			
S447			

Pomor	
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S412			
S410			
S410/11			
S414			
S429/30			

Pomor	
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J002	
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J029	
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Pomor

J005

m mt

S412

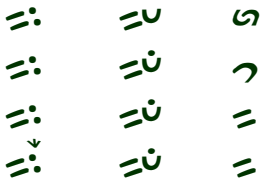
S414

S408/11/29

S430

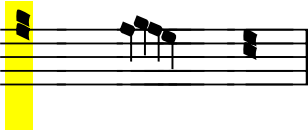


J005



S410, BN

Pomor



J002, Pomor

Modifikácia finály // Modification of the finalis

S408

S408

BN

S411

S411

mult.

J005

J005

J002, Pomor

S412

S412

S411

S411

S410/14

S411

S414

Pomor

S429/30/33/47, Pomor

Pomor

J029

J005/046/002/673

Prívody // Leading-in motives

Základný vzostup // Simple ascent

S408

S412

S414

S410/11

S429/30, Pomor



J002

J029, Pomor

S412/14

S408

S411/12

S411

S408-12

S410

S442

S408/11

S410 /14



J005

J029; J046

S408

S408/14

S410/11/29/30/42, Pomor



Pomor



J005

J002/029, Pomor

S429 っ し ンナ

J005

J046

S411 っ*ンナ カ

S408 し じ ンナ

S412 し っ. =

S410 し っ. =

S411 し っ. =

S411 し っ. カ

S412 っ っ. ンナ

S410/14 っ* っ. ンナ S429/30

S411 っ* っ. =

J005

J002/029/429/480

S414 じ っ. =

S430 じ っ. ンナ S412/14/33, Pomor

Pomor

S429 じ っ. ンナ

J005

J029/046, Pomor

S429 し じ っ. ンナ

Pomor

S412 じ. ンナ

S411 っ. ンナ

S410/14 っ. ンナ

BN, S430/33

Pomor っ. ンナ

Pomor

S429 っ. ンナ

J005

J002

J029

J046/673

S408/10 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ
 S408 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ
 S410 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ
 S433 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ

S412/14, BN

S411/14/29/30/33



J480/046

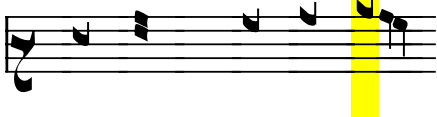
Pomor ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ



Pomor ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ



S412	*	=/	ㇿ: ㇿㇿ	
S410	ㇿ	=/	ㇿ: ㇿㇿ	S411
S414	ㇿ	=/	ㇿ ㇿㇿ	
S429	ㇿ	=/	ㇿ ㇿ: ㇿ	
S430	ㇿ	=/	ㇿ ㇿ: ㇿ	

J005  J046

S410/14	ㇿ	ㇿ	=/	ㇿ: ㇿㇿ
S411	ㇿ	ㇿ	=/	ㇿ: ㇿㇿ
S429	ㇿ	ㇿ	=/	ㇿ ㇿ ㇿ
S430	ㇿ	ㇿ:	=/	ㇿ ㇿ ㇿ

Pomor 

dc, ec

S411/12/29

S414



S414

S430

S408/12

S429



J002

J005

Pomor

Pomor

S410/11, BN

S409

S414/29

S414/29



Pomor

S408

S412

S410

S429/30



Pomor

J005

Pomor

J002; J029

S412

شا ٲ شا ٲ شا ٲ شا ٲ

S410

شا ٲ شا ٲ شا ٲ شا ٲ

S411

شا ٲ شا ٲ شا ٲ شا ٲ

S414

شا ٲ شا ٲ شا ٲ شا ٲ

S408

شا ٲ شا ٲ شا ٲ شا ٲ

S429

شا ٲ شا ٲ شا ٲ شا ٲ

S430

شا ٲ شا ٲ شا ٲ شا ٲ

Pomor

شا ٲ شا ٲ شا ٲ شا ٲ

BN

Pomor

J005

J002

S429

شا ٲ شا ٲ شا ٲ شا ٲ

S447

شا ٲ شا ٲ شا ٲ شا ٲ

Pomor

S412

شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ

S409/11

شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ

S429

شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ شا ٲ

Pomor

J005

dc/ec + y

S412				
S412				
S409				S414
S414				
S429				S411
S447				

Pomor

Pomor

S412			
S411			
S414			
S429			

Pomor

S429				
S447				

Pomor

S411					
S412					
S414					
S412					
S414					
S411					
S429					

Pomor

S412					
S411					
S414					
S447					

Pomor

via f

S408	㇏ ㇏㇏㇏ ㇏	
S412	㇏ ㇏ ㇏ ㇏	
S408	㇏ ㇏ ㇏. ㇏	
S408	㇏ ㇏ ㇏. ㇏	
S410	㇏ ㇏ ㇏. ㇏	BN
S411/12	㇏ ㇏ ㇏. ㇏	
S414	㇏ ㇏ ㇏. ㇏	
S429/30	㇏ ㇏ ㇏. ㇏	S410-12
S414	㇏ ㇏ ㇏. ㇏	S429/30
S410	㇏ ㇏ ㇏. ㇏	S411/14

J005		J046/002/673, I229
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Pomor	㇏ ㇏ ㇏. ㇏
Pomor	

S433	㇏ ㇏ ㇏. ㇏	
J005		J002
J029		

S409/11	㇏ ㇏. ㇏ ㇏. ㇏	S414/47
Pomor		
J673		

S412	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	
S408	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	
S410/11	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	
S414	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	
S429/30	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	Pomor

Pomor		
J029		J046/ 673
J005		J002

S408/10-12	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	BN
S414/30	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	Pomor
S410/14	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	BN
S429/33	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	Pomor
S433	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	
S429	㇏ ㇏ ㇏ ㇏ ㇏ ㇏	

Pomor		
J005		J029
J002		J005

via f2

S412 ㄷ ㄷ ㄷ

S408 ㄷ ㄷ ㄷ

S414 ㄷ ㄷ ㄷ

S410/11 ㄷ ㄷ ㄷ S429



J002/029/046



S408 ㄷ ㄷ ㄷ

S410/12/29 ㄷ ㄷ ㄷ



S411/14 ㄷ ㄷ ㄷ ㄷ

S409 ㄷ ㄷ ㄷ ㄷ

S429/42 ㄷ ㄷ ㄷ ㄷ

S430



S429 ㄷ ㄷ ㄷ ㄷ

S412 ㄷ ㄷ ㄷ ㄷ

S411/14 ㄷ ㄷ ㄷ ㄷ

S430 ㄷ ㄷ ㄷ ㄷ



S408

S410/12

S411/14

S429

J005

Pomor

Pomor

S408							
S412							
S410							BN
S414							S430, Pomor

Pomor

via yf

S409 ㄥ ㄥ 二: ㄥ

S411/14/29 ㄥ ㄥ 二: ㄥ

Pomor

S409 ㄥ ㄥ 二: ㄥ

S409 ㄥ ㄥ 二: ㄥ

S410/11 ㄥ ㄥ 二: ㄥ

S430 ㄥ ㄥ 二: ㄥ

S411 ㄥ ㄥ 二: ㄥ

S414 ㄥ ㄥ 二: ㄥ

S429/42 ㄥ ㄥ 二: ㄥ

S429 ㄥ ㄥ 二: ㄥ

S430 ㄥ ㄥ 二: ㄥ

S442

Pomor

via g2

S410 二: ㄥ

S411 二: ㄥ

S429 二: ㄥ

Pomor

J005

J046,J002/029, Pomor

via yf + g2

S412 ♪ ♪ =²/₊ =: ♪

S414 ♪ ♪ =⁺/₊ =: ♪

S411/14 ♪ ♪ =⁺/₊ =: ♪ S429/42

S447 ♪ ♪ =⁺/₊ =: ♪

Pomor

S442 ♪ ♪ =⁺/₊ = ♪

S429 ♪ ♪ =⁺/₊ = ♪

Pomor

S410 ♪ ♪ ♪ =⁺/₊ ♪ ♪

S414 ♪ ♪ ♪ =⁺/₊ ♪ ♪

S430 ♪ ♪ ♪ =⁺/₊ = ♪

S430 ♪ ♪ ♪ =⁺/₊ = ♪

S411/14

Pomor

S412 ♪ ♪ ♪ =⁺/₊ = ♪

S411/14 ♪ ♪ ♪ =⁺/₊ = ♪

S429 ♪ ♪ ♪ =⁺/₊ = ♪

Pomor

S442 ♪ =⁺/₊ ♪ =⁺/₊ = ♪

Pomor

S411/14 ♪ =⁺/₊ =: ♪

S412 ♪ =⁺/₊ =: ♪

S429 ♪ =⁺/₊ =: ♪

Pomor

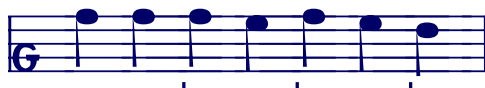
Byzantské predobrazy // Byzantine prototypes

ae.fe.d, ge.fe.d, fe.fe.d

Základným predobrazom *prihlasky* je byzantská formula *a/g/f e.fe.d*, ktorá najlepšie zodpovedá *prihlaske* z melodického hľadiska a medzi všetkými predobrazmi je najviac frekventovaná.

// The main prototype of *prihlaska* is the Byzantine formula *a/g/f e.fe.d*. It corresponds melodically to *prihlaska* in the most exact way and its frequency is the highest among all prototypes.

Sam 8



Sn1256



Sn1258



E.γ.II

Sa

Sn929

τή βά- σει πη- ξά- με- νος

S407

Χο_ κε_ ηη_ ε_ πο_ στα_ βη

S408

S412

S410/11

S429/30

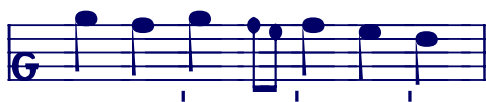
J005



J002

Χο_ κε_ ηη_ ε_ πο_ στα_ βη

50ica 3 (cf. 5,7)



Sn1258



E.γ.II



Sa



Sn929



Υβ-ριν τε δυ-σκά- θεκ-τον

S407



χοῦ λοῦ κε ζῆ λο πρῆ-εμ λε μοῦ.

S408



S412



S410/11



J005



J002

χλ λχ κε ζαχ πρῆ-εμ λε μχ.

IPred 8



Sn1257



Sn929



συγ-κα- τα- βάς ε- δρό-σι- σας,

S407



сѣ шє дѣ ω ρο сн лѣ є сн.

S408



S433



S429



сѣ шє дѣ ω ρο сн лѣ є сн.

Pomor



J005



сшєдѣ ω ρο сн лѣ є сн.

15.8.

Pomor

Pst3za

Am

Dk 

Vi

Sn1214

καί γάρ τών χρη-στών η ε-πί-τα-σις,

S412

S447

ΕΛΛ_ΓΥ_ Η_ ΜΟ προ_στε_ρε_νη_ε

Pomor

Ott

•
Va
•



Lm ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Y ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 η Εκ-κλη- σί- α σου Χρι-στέ κρά-ζου-σα.

S407 ✓ ♩ ♩ ♩ ✓ ♩ || ✓ ♩ =
 ЦЕР_КЪ_ ВЪ ТВО_А ХРИ_СТЕ ЗО_ВОУ_ЩИ

S408/10/12/14 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S429/30 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S433 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Pomor ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

ЦЕР_КЪ ВЪ ТВО_А ХРИ_СТЕ ЗО_ВОУ_ЩИ



Pomor



J002

J480

ЦЕ_ КЪ ВЪ ТВО_А ХРИ_МЕ ЗО_ВЪ_ЩЕ

St. 5/65



Lm — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



E.γ.II — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Sa — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

και πυρ αι- δε- ται

S407 ♩ ♩ || ♩ ♩ ♩

Η ΩΓ_ ΝΔ ΠΟ_ ΙΑ_ ΣΤΔ

S410/14/30 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Η ΩΓ_ ΝΔ ΠΟ_ ΙΑ_ ΣΤΕ



J005

Η ΩΓ_ ΝΔ ΠΟ_ ΙΑ_ ΣΠΕ

g.ef.d, g.fe.d

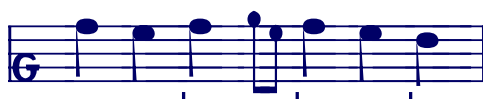
Formula *g.ef.d*, *g.fe.d* by v prísnom zmysle mala byť predobrazom popevku *taganec*. Ten je však v 4. hlase zriedkavý a nahrádza ho *prihlaska*, melodicky podobná, avšak s miernymi rytmickými odchýlkami.

// The formula *g.ef.d, g.fe.d* is in a strict sense the prototype of the popevka *taganec*, which is rare in the 4th echos, as far *prihlaska* seems to have taken its place. Both popevki are melodically close, with only some rhythmical differences.

Náhrada *taganca prihlaskou* je proces doložený už v byzantskom prostredí:

// Replacement of *taganec* with *prihlaska* is a process which probably could begin in the Byzantine area.

Onuf 6



Sn1258 >υ > — υ̇υ / > >
εις βυ- θον απ- ερ- ρι- μαι

Sa ㄷ ㄹ ㅡ ㅏ ㅓ ㅗ

Sn929 ✓ > 2 ✓ / > 20



Ε.γ.ΙΙ ε β υ θ ο ν κ α τ η γ α γ ε ν .
 εις βυ- θον κατ-η- γα- γεν.

S407 ѿ ѿ ѿ ѿ ѿ ѿ ѿ

ВЪ ГЛОУ_БН_ НОУ СЪ_ ВЕ_ ДЕ,

S408 つ づ ズ ハ =

S410/11 し　ろ　：　し　ろ　は　＝

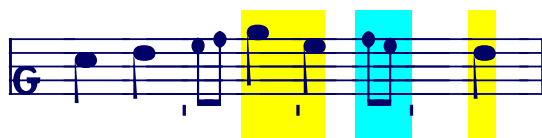
S414 二 へ ン ン ン ン

S429/30



ВО ГАХ БИ_ НХ СО_ БЕ_ ДЕ,

15.8.



Am	>	—	̣̣	✓	>	̣̣	>	
Dk	>	—	̣̣	✓	>	̣̣	>	Ott, G355
Vi	>	—	̣̣	✓	>	̣̣	>	
Sn1214	>	—	̣̣	✓	>	̣̣	>	Sn1217

τών Αγ- γέ- λων τά πλή- θη

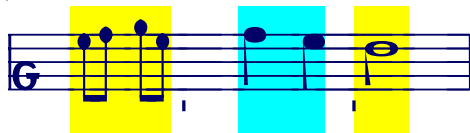
Pp	✓	✓	̣̣	̣̣	✓	✓	✓	✓
	ΑΗ	ΓΕ	ΛΣ	ΜΣ	ΝΟ	ΞΔ	ΣΤΒΟ.	

TU	̣̣	̣̣	✓	✓	✓	✓	✓
S412	✓	✓	✓	✓	✓	✓	✓
S411	✓	✓	✓	✓	✓	✓	✓
S414	✓	✓	✓	✓	✓	✓	✓
S429	✓	✓	✓	✓	✓	✓	✓

ΑΓ_ ΓΕ_ ΛΟ ΜΟ_ ΝΟ_ ΞΕ_ΣΤΒΟ.



15.8.



Am	̣̣	̣̣	✓	>	»		Dk,Ott
Vi	̣̣	̣̣	✓	>	»		Sn1217

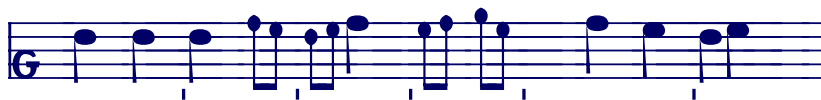
καί πρεσ- βύ- τα- ται

Pp	✓	̣̣	̣̣	✓	̣̣	✓	✓
S439	✓	̣̣	̣̣	✓	̣̣	✓	✓
S440	✓	̣̣	̣̣	✓	̣̣	✓	✓
	Н	СТА	РК	Н	ШН	ІА	
S411	✓	✓	✓	✓	✓	✓	✓
S414	✓	✓	✓	✓	✓	✓	✓
S429	✓	✓	✓	✓	✓	✓	✓

Н СТА_РК_ Н_ ШН_ ІА



Pst4za



Dk

Am

Vi

Va, Sn1214

θε- ρα- πευ-τι- κήν ε- πι- μέ- λει- αν,

S411

S447

κρα_ γε_ κε_ νο_ ε πρη_ λε_ χα_ νη_ ε



Sam 8



Sn1256



E.γ.II

Sn1258/1588

Sa

Sn929
γής δέ πά- λιν ή- δρα- σας,

S407
ζε_ μο_ λο_ γε_ πα_ κχι_ ου_ τερ_ δη,

S408

S410-12

S429



ζε_ μο_ λο_ γε_ πα_ κχι_ ου_ πε_ δη,

d3 -ddt / d2 -dt

Ďalším predobrazom s vysokou frekvenciou výskytu a čiastočnou melodickou podobnosťou je priebežná byzantská formula d2, ktorá do istej miery nesie aj prvky d3 -ddt.

// Another prototype with a partial melodic resemblance is a transitive byzantine formula d2 with some features close to d3 -ddt.

15.8.



Dk



G355



Trin



Vi



τάς ελ- πί- δας θε- μέ- νων,

Pp



S407



TU



S440



ΟΥ_ ΠΑ_ ΒΑ_ ΝΗ_ Ε

ΠΟ_ ΛΟ_ ΖΕ_ ΣΕ_ Η_ Χ.

S412



S411



S414



S429



ΟΥ_ ΠΟ_ ΒΑ_ ΝΗ_ Ε

ΠΟ_ ΛΟ_ ΖΕ_ ΣΕ_ Η_ ΜΟ.

Pomor



15.8.



Am



Dk, Ott

Vi



Sn1214



Sn1217

S442



κε- φα- λήν Προ-δρο-μι- κήν,

ΓΛΑ_ΒΟΥ ΠΡ_Κ_ΔΟ_ ΤΕ_ ΥΕ_ ΣΚΟΥ.

Pomor



21.11.



Ott



Am



Dk λg>>

Vi



Sn1217

Sn1214



προ- ο- ρι-σθεί-σαν Μη-τέ- ρα,

Pp



S440



ΠΟ_ Β_Κ_ Λ_Κ_ Ν_Α_ Ι_Α_ Μ_Α_ Τ_Η_.

S411



S414



S442

ΠΟ_ Β_Κ_ Λ_Κ_ Ν_Α_ Ι_Α_ Μ_Α_ Τ_Η_.

Pomor



25.3.



Trin



Am



Dk

Sn1214



Sn1217

Vi



δε- ξα- μέ- νη τόν ασ- πα-σμόν,

Pp



ВЪС_ПРИ_Н_ МЪ_ ШН ЦЪ_ΛΟ_ ΒΑ_ ΝΗ_ ΙΕ.

S440



ВЪС_ПРИ_Н_ МЪ_ ШН ЦЪ_ΛΟ_ ΒΑ_ ΝΗ_ Ε.

S410



S411

S430



Вос_ПРИ_Н_ Мо_ ШН ЦЪ_ΛΟ_ ΒΑ_ ΝΗ_ Ε.

Pomor



Vaij 7



Sn1588



Lm

Sa



Sn929



καί τούς Χαλ-δαί-ους α- νε- λών,

S407



Н ХАΛ ΔΕ ΙΑ ΟΥ_ ΒΗ_ ΒЪ.

S412



S410/11

S414



S429/30



Pomor

J005



J002



I229



Н ХАΛ ΔΕ Α Χ_ ΒΗ_ ΒΟ.

Pst 3

The first line of the musical score is a single staff with a treble clef. It begins with a large, bold letter 'G' on the left. The melody consists of seven eighth notes, all of which are beamed together. The notes are: G4 (first space), A4 (second space), B4 (third space), C5 (first line), B4 (third space), A4 (second space), and G4 (first space). There are vertical bar lines after the third, fifth, and seventh notes. Below the staff, there are three vertical tick marks corresponding to the first, third, and fifth notes.

Am $\triangleright$ --- --- $\diagup$ $\triangleright$ $\triangleright$ $\hookleftarrow$ Dk

The first line of musical notation is on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). There are vertical bar lines after the first, third, and fifth measures.

Ott $\rightarrow - \rightarrow \rightarrow \rightarrow \rightarrow$

$$V_i \quad \rightarrow \quad - \quad / \quad - \quad \rightarrow \quad \rightarrow \quad \hookrightarrow \quad V_a$$

Sn1214 > — / — > > — .
καί τώ όπ- λω τού Σταυ-ρού

S412 $\nearrow \text{LLL} \quad \text{L} \quad \curvearrowright : \nearrow \curvearrowright \nearrow \backslash =$

S411 $\sum \quad \text{ㄷㄷㄷ} \quad \text{ㄱ} \quad \text{ㄱ} \cdot \text{ㅈㅅ} \text{ㅈㅅ} \text{ㅈㅅ} =$ S409

[illegible]

И ѿроу҃жи_є_ мѣ_ кре_сте_ны_и_ мѣ.

J005

И ш_ рх_ жн_ е_ ме кр_е_ ст_е_ ны_ ме.

Modifikácia finály // Modification of finalis

Preobr 9



Sn1588



Sn1256 Sn1257



E.γ.II

Sa
σαρ-κο- φό-ρος, ός ώφ-θη

S430 Pomor



S408

S414

S410/11 S429

ΠΛΟ_ ΤΛ NO_ CA ΙΑ_ ΕΗ_ CA



J005 J002/029/046



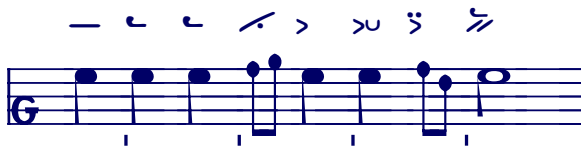
J673

ΠΛΟ HO_ CA ΙΑ_ ΕΗ_ CA

PX5Vzn



Ott



Am



Dk



Vi



Va



κα- νο- ποι- ή- σας σε- αυ- τώ,
ε- νο-

Χηλ



πρ_η_ε_ δ_η_ η_η_ β_β_ κ_β_ σο_ β_β_.

S412/11



S414



πρ_η_ε_ δ_η_ η_η_ βο_ κο_ σε_ β_β_.

S429

Pomor



d3 -mdt / d2 -dt

Málo frekventovaným predobrazom, ktorý však zapadá medzi doteraz spomenuté možnosti, je priebežná byzantská formula d2, ktorá do istej miery nesie aj prvky d3 -mdt.

// A less frequent prototype, close to until now mentioned examples, is a transitive byzantine formula d2 with some features close to d3 -mdt.

6.1. (2x)



Am

> —   > Dk,Ott



Trin

> —  >  >

Vi

 —  >  > Sn1214/17

Ου τολ-μώ κρα-τή-σαι

Pp

NE ΔΕΡ-ΖΑ ΙΟ ΠΗ-ΚΟΣ-ΝΟΥ-ΤΗ-ΣΑ.

S414

S429

NE ΔΕΡ-ΖΑ ΙΟ ΠΗ-ΚΟΣ-ΝΟΥ-ΤΗ-ΣΑ.

Pomor



Bhrd 6



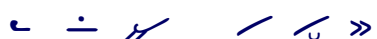
Sn1258



E.γ.II



Sa



Εκ φθο-ράς με ρύ-σαι,

S408



S412



S410/14



S429



Ω_ Τ'Δ ΤΛΛ ΣΠΑ_CH ΜΛ

J002/029



J429



d3 -mmt / d2 -mt

Vaij 6



Sn1257



Lm



Sn1258



E.γ.II



Sa



Sn929



καί ραν-τί- σμα- τι,

S407



S408



Η ΚΡΟΠ_ΛΕ_ ΝΗ_ Ε_ ΜΒ

S412



S414



S410, BN

S430



S429



Pomor

Η ΚΡΟΠ_ΛΕ_ ΝΗ_ Ε_ ΜΕ

J005



J002



Η ΚΡΟΠ_ΛΕ_ ΝΗ_ Ε_ ΜΕ

Taganec // ТАГАНЕЦ

Taganec je v 4. hlase zriedkavý. // The popevka *taganec* is rare in the 4th echos.

Invariant

dt

S414/30

ش ن \ =

S411/12

ش ن \ =

S429

ش ن \ =

Pomor



S412

ش ن ش ن \ =

S411

ش ن ش ن \ =

S414

ش ن ش ن \ =

S408

ش ن ش ن \ =

S410/14

ش ن ش ن \ =

S411/12

ش ن ش ن \ =

S447

S429/30

ش ن ش ن \ =

Pomor



Pomor



J005



J673



PV0Vaij

S414

ش ن ش ن \ =

S429

ش ن ش ن \ =

Pomor



PV0Vaij

S414 ㄱ: ㄴㅏ ㄴㅏ \ =

S429 ㄱ: ㄴㅏ ㄴㅏ \ =

Pomor



8.9.

S411 ㄴㅏ ㄱ ㄴ: ㄴㅏ ㄴㅏ \ =

S431 ㄴㅏ ㄱ ㄴ: ㄴㅏ ㄴㅏ \ =

S414 ㄴㅏ ㄱ ㄴ: ㄴㅏ ㄴㅏ \ =

S429 ㄴㅏ ㄱ ㄴ: ㄴㅏ ㄴㅏ \ =

S442

Pomor



S411/12 ㄴㅏ ㄱ = ㄴㅏ =

S429 ㄱ: ㄴㅏ ㄴㅏ ㄴㅏ =

Pomor



mt

S412 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ =

S408 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ =

S410 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ =

S430 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ =

S414/30 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ =

S429 ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ ㄴㅏ \ = Pomor

Pomor



J002



J005



Byzantské predobrazy // Byzantine prototypes

dt

15.8.



Am Dk,Ott

Vi Sn1217
αί παν-ά- γι- αι

Pp
S439
S440
πρε_ σβα_ τα_ ια.

S411/12
S414/30
S429
πρε_ σβα_ τα_ α.



Pomor

St. 8/104



Sn1588



E.γ.Π

Sa

Sn929

καί πά- σα κτί- σις

S407

Η κε_ σα_ τβα_ ρη

S408

S410/14

S411/12

Η κε_ σα_ τβα_ ρη



Pomor



J005

S429/30

PV0Vaij



Am Dk,Ott

Vi Va

εν τοίς υ- ψί-στοις,

S429

βο_ β'αι_ ιη_ νε_ η_ χ'ο



Pomor

8.9.



Am Ott, G355

Dk

Sn1214

Sn1217 Vi

Δι- ό εν τή γεν-νή-σει σου

Pp

S439

S440

Τ'κ_μλ_β'ρ_ζε_νη_ε_τ'βο_ιε

S411 S431

S442

Τ'κ_μλ_β'ρ_ζε_νη_ε_τ'βο_ιε



Pst3



Am Dk,Ott

Vi Sn1214, Va

συν-ή- θως

S411/12

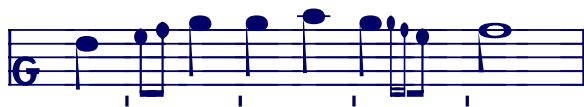
S429

πρη_λκ_ζε_πο

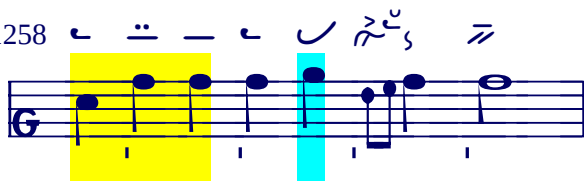


mt

Sam 5



Sn1258



Sn1256



Sn929



ορ- θρί-ζει, καί υμ- νεί σε,

S407



οἱ_ τρε_ νιο_ ια_ πο_ ε_ τε

S408



S430



S429



Pomor

οἱ_ τρε_ νιο_ α_ πο_ ε_ τε

Pomor



J005



οἱ_ τρε_ νιο_ α_ πο_ ε_ με

Triaska // ΤΡΑΣΚΑ

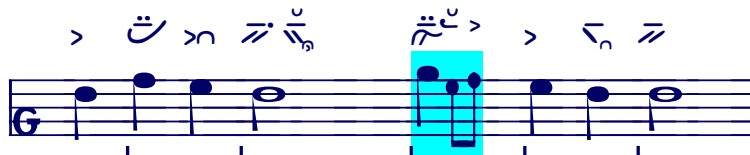
Bhrd 8b – hapax



Sn1257



E.γ.Π



Sn1258

ει- πά- τω δή ο Γα- βρι-ήλ,

Sa

ει- πά- τω δή ο Γα- βρι-ήλ,

S929

ει- πά- τω δή ο Γα- βρι-ήλ,

S407

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

S408

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

S412

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

S429

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

S433

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

S430

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ



Pomor



J029



J002

ΔΑ ΡΕ_ ΥΕ_ ΤΕ_ ΟΥ_ ΒΟ_ ΓΑ_ ΒΡΗ_ ΛΖ



J005

Vozmer hrubý // Bold vozmer

Variant *vozmeru*, ktorý je doložený prevažne v kánone Bohorodičke, je charakteristický vyšším prívodom a predkadenčným motívom s ťažiskom na tóne c.

// This variant of *vozmer* appears mostly in the canon for Theotokos. The *leading-in* is higher and the forecadential motif hangs on the tone c.

Invariant

S411			S408/10/11			mult.	
J005/046			S408/12			J005/046, Pomor	
J029			S410/11/14/33			S411	
			mult.			S410/11	
			Pomor			S408	
						mult.	
S430/33		Pomor	RI		Pomor	J005	
J005/046		Pomor					
			Choma/Bokšay			RI, Pomor	
S430			S408/29				
S430			S430/33		Pomor	Choma	
mult.							
S408/10-12/30			J005/029, Pomor			Bokšay	
S408/10/11/14/30							
S429			J046			S429/30, Pomor	
S429/33						Pomor	
RI		Choma					
Bokšay						J005/029	

Skrátený variant // Shortened setting

Bhrd 6a

S408



S412



S410/14



S411/29



S430/33



Pomor



и_ соу_ се ца_ рю

Pomor



J005



J046



и_ сѧ_ се ца_ рю

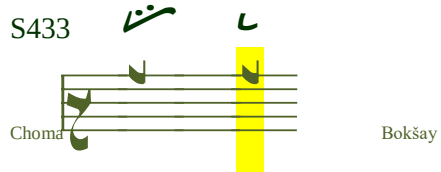
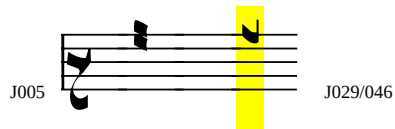
J002/029

Prívody // Leading-in motives

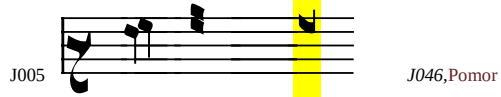
S408/12 
 S410  S411
 S430/33 
 Pomor 



S408 
 S410-12  S414/29/30



S412 
 S410/14  S411
 S429  S414
 S430 
 Pomor 



S429	≡:	LLL	↗	S430
S429	↗	≡:	LLL	L
S410/11/14/33	↗:	≡:	LLL	L [•]
S408	≡/	LLL	↗	S433
S408	≡/	L	LLL	↗
S410-12/14	L	≡/	LLL	L
S430/33	↗	≡/	LLL	L
S429/30	↗:	≡/	LLL	L [•]

Pomor

Pomor

J005/029

J005/002

J046

Choma

Bokšay

S408	L	L	≡/	L	L	↗	
S412	↗	L	≡/	L	L	L	
S410/11	Σ	L	≡/	L	L	L	
S433	Σ	L	≡/	↗	L	↗	
S429	Σ	L	≡:	L	L	L	
S430	Σ	↗:	≡:	↗	L	L	

S414

J005

J046

Pomor

S408		
S410		
S411		
S414		
S430		
S429		

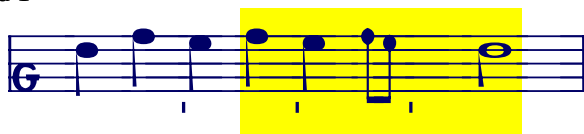
J002		J029/046
J005		

Byzantské predobrazy // Byzantine prototypes

Predobrazom sú byzantské formuly *g/f e.fe.d* , podobné ako v prípade *prihlasky*.

// The Byzantine prototypes are formulae *g/f e.fe.d* , the same as those of *prihlaska*.

Bhrd 1



Sn1588

Sa

S929



Sn1257
φαι-δρός πα-νη- γυ- ρί- ζων,

S407

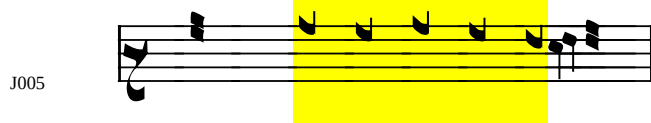
СВѢ_ТЛО_ ТОР_ЖЕ_СТВОУ_ ІА

S412

S410/14

S429

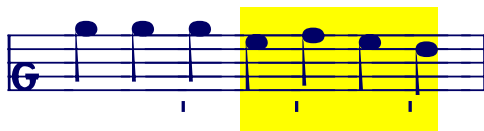
СВѢ_ ТЛО_ ТОР_ЖЕ_СТВОУ_ А



J005

J029/046

Bhrd 5



Sn1256 Sn1588

πά- σι τοίς υμ- νού-σί σε,

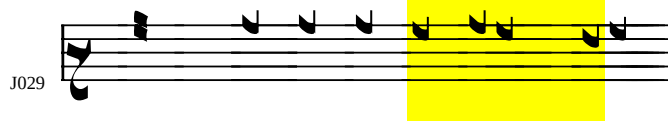
S407a

ΚΑ_ СѦМЪ_ ВЪСПѢВАЮ_ ΨΗ_ Η_ ΜЪ_ ΤΑ

S429a

S433a

ΚСѦ_ ΜЪ_ ΒΟС_ ΠѦ_ ΒΑ_ ΙΟ_ ΨΗ_ ΜΟ_ ΤΑ



J029

Bhrd 3



E.γ.II



Y

Sn1256



Sn1588



Sa



S929



θή- α- σον συγ-κρο-τή-σαν- τας,

S407



ΑΗ ΚΥΙ ΣΕ ΒΚ ΣΟ ΒΟ ΚΟΥ ΠΛΗ ΨΕ.

S412



S429



J005

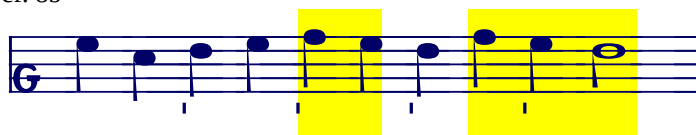


J029

ΑΗ ΣΟ ΒΚ ΣΟ ΒΟ ΚΧ ΨΕ.

var.?? Ξ

Bhrd 4b, cf. 8b



Sn1258



Sa



S929



τής εκ τής Παρ-θέ-νου σαρ-κώ-σε- ως,

S407



Ε ΖΕ Ω ΤΒ ΔΚ ΒΥ ΒΟ ΠΛΟ ΨΙΕ ΝΗ Ε

S408



S410/14

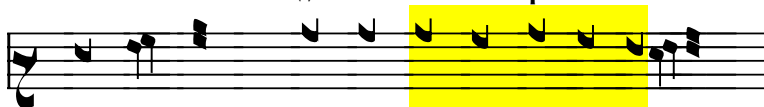


S429



Ε ΖΕ ΩΤ ΔΚ ΒΥ ΒΟ ΠΛΟ ΨΙΕ ΝΗ Ε

J005



Ε ΖΕ ΩΤ ΔΚ ΒΥ ΒΟ ΠΛΟ ΨΙΕ ΝΗ Ε

Bhrd 9a



Sn1588



Sn1256

E.γ.II



Sa



S929

Χαί-ροις παμ-μα- κά- ρι- στε,

S407

ΡΑ ΔΟΥ Η ΣΑ ΠΡΕ ΒΛΑ ΞΕ ΝΑ ΓΑ

S429

ΡΑ ΔΟΥ Η ΣΑ ΠΡΕ ΒΛΑ ΞΕ ΝΑ ΓΑ

S430

ΡΑ ΔΟΥ Η ΣΑ ΠΡΕ ΒΛΑ ΞΕ ΝΑ Α

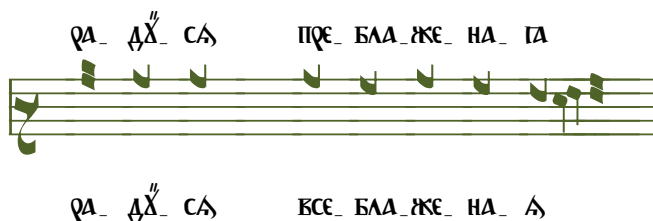
var.

10

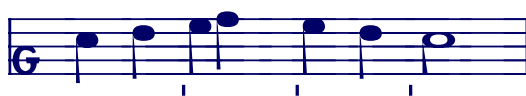
J005



Choma



Bhrd 6a



Sn1588 > — // > > »



E.γ.II ˘ ˘ // > > »



Sn1258 > ˘ // > ˘ ˘ ˘

Sa ˘ ˘ // ˘ ˘ ˘
I- η- σού Βα- σι- λεύ

S407 ˘ // ˘ ˘ ˘

Pomor ˘ ˘ // ˘ ˘ ˘
η- σοι- σε ια- ριο

Pomor



J005



J046



η- σι- σε ια- ριο

J002/029

IPr 5



Sn1588



Sn1256



E.γ.II



Sn1258



Sn929



νύν δο- ξα-σθή- σο-μαι,

S407



НѢ_ НѢ_ про_ сла_ влю_ ца_.

S410



S414/30



S429



НѢ_ НѢ_ про_ сла_ влю_ ца_.

S411



J002



J029/046

НѢ_ НѢ_ про_ сла_ влю_ ца_.

S412



S433



Pomor

Pomor



Časť 4 : Priebežné popevky a polokadencie ukončené na tóne d, c

// Vol. 4 : Transient formulae and half-cadences with a closing tone d, c

d2, yd2

Vozmer // **Возмѣръ**

Popevok *vozmer* charakterizuje zostupný koncový motív *fe.d*, ktorému predchádzajú prírody niekoľkých typov, vždy však s dlhým (!) neumovým znakom. V ZR patrí spolu s *udol'om* k hlavným priebežným popevkom.

// The popevka *vozmer* is recognized through its closing motif *fe.d*, preceded by a leading-in motif of several types, always including a long melodema. In ZR it is together with *udol'* the most frequented transitive popevka.

Invariant

via de

24.6.

Predkadenčný motív *de* nasleduje bezprostredne po *podjeme*.

// The forecadential motif *de* follows immediately after the popevka *podjom*.

S412			
S409			S410/11
S414/42			

Pomor

S412			
S409			S410/11
S442			

Pomor

6.1.

S411/14

S429

Pomor

via $e^b c$

Motív $e^b c$ v predkadenčnej časti je doložený iba v 4 prípadoch. Interpretácia RI sa prikláňa k motívu *de*.
 // The forecadential motif $e^b c$ appears only in 4 cases. In RI it is interpreted as *de*.

st. 1/11

S408	L	L	L		ش	ش	=ن
S412	L	L	L	=و	ش	ش	ش
S410/11	L	L	L	,	ش	ش	ش
S414	L	L	L	,	ش	ش	=:
S429	L	L	L	,	ش	\	=ن.

S430

J005



Sam 6

S408	L	L		ش	و	=:
S412	L	L		ش	\	=
S410/11	L	L	,	ش	\	=
S430	L	L	,	ش	\	=ن.
S429	L	L	ش	ش	\	=

S414

BN, Pomor

Pomor



J005



J002



S410									
S411									
S414									
S429									
S408									
S430									

J005

S408		L		L		L			=
S412		L		L		L			=
S410/ 14		L		L		L			=
S411		L		L		L			=
S429		L			L	L			=
S430		L			L	L			=

Pomor

[illegible]

J673

S411/14    = S447

Pomor

via cg

IPr 1, Sam 5

S429			L	L	L	و:	سٲا	سا
S408			L	L	L	و:	سٲا	=
S412			L	L	L	و:	\	=
S408	L		L	L	سٲا	و	سٲا	و*
S412	L		L	L	سٲا	و	\	=
S411	L		L	L	سٲا	و	\	=
S429/30	E		L	L	L	و:	\	= رٲ
mult.	و*		L	L	L	و:	\	=

S410/14

Pomor

J005



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Pomor

J029

J046

J002

[illegible]

J046

st. 5/61

S408						
S411						
S412						S411
S414						
S430						

S429

J673



st. 5/67

S410 S411

S414 ≡ ≡ ≡ ≡ ≡

S429 ≡ $\frac{\cdot}{+}$ L LLL L $\cdot$ ♯: \ ≡



via e^b2

-dt

S408-12 =

S410/12 =

S409/11/12/14 =

S410/11/14 =

S411/12 =

mult. =

J005/002/029 

S412 =

S409 =

S414 =

S429 =

Pomor 

S411/14/42 =

Pomor 

S408/10-12/14 

S430 

S410 

S408/10-12/14 

S412 

S409/12 

mult. 

J005/002/029, Pomor 

S409-11 

S414/29/42 

Pomor 

S409/11 

S410/11 

S412 

S410/14 

mult. 

Pomor 

Pomor 

S409 

S411/14/42 

S429 

S412 

S408 

S408/12 

S408-12 

mult. 

J005/046/002/029 

S412 

mult. 

S411 

Pomor 

S410/11 

S414 

J005 

S411 =

S414 =

Pomor 



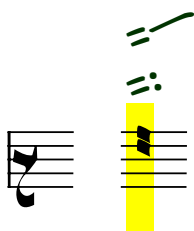
S447

-mt

S408/09/11/14

S410/12

J480/673, Pomor



S408-12/14

J480/673

Pomor

Pomor

S409/12



S408/11/12

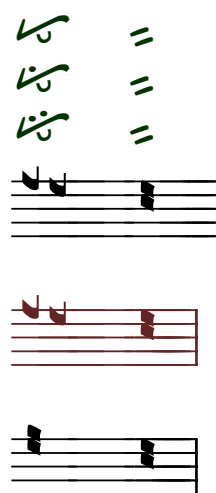
S412/14

S410, Pomor

J480

Pomor

J673



zrýchlený // half-time conclusion

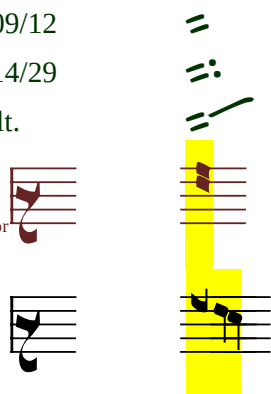
S409/12

S414/29

mult.

Pomor

J005



S429

S414/29/30

S414

S411/42

J046

S408

S409/12

S412

S411

J005

mult.

Pomor



Prívody // Leading-in motives (via e2)

S408

S414

J005

S409-12

S409

mult.

S412

J005

Pomor

S408

S412

S442

S409

J480/673

S411

S412

S429

S410/11

S411

S414/29/30

S414

S412

S409/11

J005/046

Pomor

S410/12 ㄣ ㄣ ㄣ ㄤ

S408/11/14 ㄣ ㄣ ㄣ ㄤ

S410/11 ㄣ ㄣ ㄣ ㄤ

S411/12/29/47 ㄣ ㄣ ㄣ ㄤ

S411/12/14/29/30/47 ㄣ ㄣ ㄣ ㄤ

S409 ㄣ ㄣ ㄣ ㄤ

J005



Pomor

S412/14/29

Pomor

S412 ㄣ ㄣ ㄣ ㄤ

S410/11 ㄣ ㄣ ㄣ ㄤ

S410/11/14/30 ㄣ ㄣ ㄣ ㄤ

Pomor



S411/12 ㄣ ㄣ ㄣ ㄤ

S414 ㄣ ㄣ ㄣ ㄤ

S429 ㄣ ㄣ ㄣ ㄤ

J005



S408 ㄣ ㄣ ㄣ ㄤ

S411 ㄣ ㄣ ㄣ ㄤ

S408 ㄣ ㄣ ㄣ ㄤ

S412 ㄣ ㄣ ㄣ ㄤ

S409 ㄣ ㄣ ㄣ ㄤ

S410 ㄣ ㄣ ㄣ ㄤ

S409 ㄣ ㄣ ㄣ ㄤ

S414/47 ㄣ ㄣ ㄣ ㄤ

S429 ㄣ ㄣ ㄣ ㄤ

S414/29/42 ㄣ ㄣ ㄣ ㄤ

J005



S410/11/14/30 ㄣ ㄣ ㄣ ㄤ

J005



S414/42

Pomor; var. Pomor



Pomor

S414 Σ L L L ʔ =/=
 S408 L L L L ʔ =/=
 S411 L L L L ʔ =/=
 S409 ʔ L L L ʔ =/=
 S442 ʔ L L L ʔ =/=
 Pomor



S414 L L L L ʔ =/=
 S412 ʔ L L L ʔ =/=
 S411 ʔ L L L ʔ =/=
 S447 ʔ L L L ʔ =/=
 Pomor



////////////////////////////////////

S408 L L =/=
 S433 Σ L =/=
 S430 Σ \ =/=
 Pomor L L =/=
 J005



J002/029, Pomor

Byzantské predobrazy // Byzantine prototypes

via de

6.1.



Am Dk,Ott



G355

Vi Sn1217

Sn1214
 Χρι- στός ο Θε- ός,

Pp

S439
 ΧΡΗ_CΤΟ_ CЪ КО_ ΓЪ.

S411/14

S429
 ΧΡΗ_CΤΟ_ CЪ КО_ ΓЪ.



Pomor

24.6.



Ott

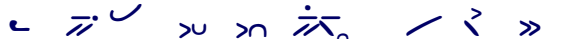


Am



Dk

G355



Vi



Sn1217

Sn1214



καί ά- νευ σπο-ράς σύλ-λη- ψις,

Pp



S439



S440



Η ΚΕ_ ΜΕ_ ΝΕ ΖΑ_ ΥΑ_ ΤΗ_ ΙΕ.

S412



S409



S410/11

S442



Η ΚΕΖ_ ΜΕ_ ΝΕ ΖΑ_ ΥΑ_ ΤΗ_ Ε.

Pomor



via e^bc

st. 8/104



Lm > n — // > n — // / > »



Sn1258 > n — // > n — // / > »

Sa > — // > > > n // / > »

Sn929 > n — // > n — // / > »
 Xe- rou-beíμ, Σε- ρα- φείμ Κύ- ρι- ε,

S407 > n — // > n — // / > »
 Χε- ρου- βη_ μζ σε_ ρα_ φη_ μζ γο_ σπο_ δι_,

S408 > n — // > n — // / > »

S429 > n — // > n — // / > »

S430 > n — // > n — // / > »

Χε- ρου- βη_ μζ σε_ ρα_ φη_ μζ γο_ σπο_ δι_,



Pomor



J005

Χε- ρου- βη_ μζ σε_ ρα_ φη_ μζ γο_ σπο_ δι_,



Lm



Sn1258



Sa



Sn929



τον ισ-ρα-ηλ φευ-γον-τα,

S407



הַזֶּ-רָא הַלֵּא בָּרַךְ-יְיָ

S408



S410/11



S429



S430



J005

הַזֶּ-רָא הַלֵּא בָּרַךְ-יְיָ

Sam 6



E.γ.II



Sn1258

Sa



Sn929



κα-ται-γίς ύ-δα-τος,

S407



בָּרַךְ-יְיָ בָּרַךְ-יְיָ

S410/11



S414

S430



Pomor

S429



Pomor



J005

בָּרַךְ-יְיָ בָּרַךְ-יְיָ

via cg

Sam 5



Sn1256



Sn1258



Sn929



καί πρός σέ κατ-έ- φυ- γον,

S407



и кѣ те бѣ при бѣ го хѣ

S408



S410/11



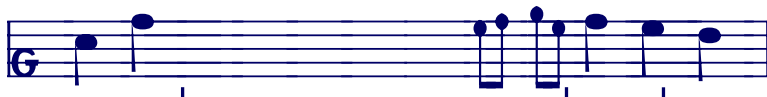
и кѣ те бѣ при бѣ го хѣ

J005



и кѣ те бѣ при бѣ го хѣ

st. 5/67



Sn1588



φο- βω

προσ-κυ-νουν-τα σε,

S410



S411

S414



S429



стра хомѣ по кла на ю цѣ а ти са

J005



via e^b2

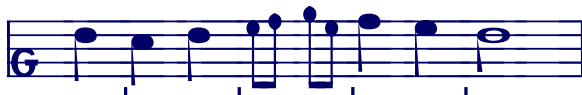
Popevok *vozmer* (via e2) je potomkom celej skupiny byzantských formúl. Z melodického hľadiska možno za prvotný (ale zriedkavý!) predobraz *vozmeru* považovať formulu *fe.d*, a spolu s ňou aj ďalšie formuly typu d2, yd2.

// The popevka *vozmer* stems from a wide group of Byzantine formulae. Melodically its prototype (rare!) is the formula *fe.d*, and also other formulae of the type d2, yd2.

st. 6/78



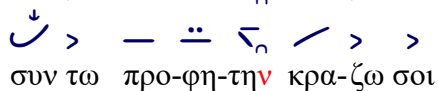
Lm



E.γ.Π



Sn1258



Sn1588, Sa

συν τω προ-φη-την κρα-ζω σοι

S407



сѣ про-ро- ко- мѣ зо- воу ти

S408



S412



S410/11



S414/30



S429



со про-ро- ко- ме зо- воу ти



Pomor

6.8.



Am

Dk

Vi

Ott

Sn1217

καί νε-κροίς δω-ρου-μέ-νου,

Pp

S439

S440

Η ΜΥΡΤΕΥΙ Η ΜΥ ΔΑΡΟ ΒΑ ΒΑ ΣΑ Α ΓΟ.

S412

S429



Η ΜΕΡ ΠΕΥΙ Η ΜΟ ΔΑ ΡΟ ΒΑ ΣΑ ΓΟ.

25.12.



Dk

Am, Ott/ Trin

Vi

Sn1217

Sn1214

αν- έ- τρε-ψας τήν πρώ-την

Pp

S439

S440

ΟΥ ΠΡΑ ΞΗ ΚΛΑ ΤΒΟΥ.

S414/42

S411/29

ΟΥ ΠΡΑ Ξ ΔΗΗ ΚΛΑ ΤΒΟΥ.



6.1.



Ott



Am



Dk

Vi



Sn1217

Sn1214



πώς τόν Ποι-η- τήν αυ- τού

Pp



S439



S440

ΚΑ_ ΚΟ ΤΒΟ_ΡΗ_ ΛΑ ΣΒΟ_ΙΕ_ ΓΟ

mult.



Pomor



Vozmer je tiež obrazom formúl typu c2 (ed.c, ed.h), ktoré však už v byzantských prameňoch často menili svoj koncový tón na c.

// Vozmer is also an image of the formulae type c2 (ed.c, ed.b), often changing their ending tone to d – already in the Byzantine mss.

Bhrd 1



E.γ.Π



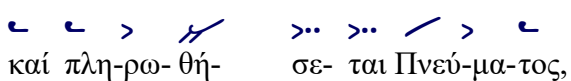
Sa



Sn1257



S929



καί πλη-ρω-θή- σε- ται Πνεύ-μα-τος,

S407



Η ΗΑ ΠΟΛ_ ΗΑ_ ΤΒ_ ΣΑ ΔΟΥ_ ΧΑ

S408



S410



J480

Η ΗΑ_ ΠΟΛ_ ΗΑ_ ΣΑ ΔΟΥ_ ΧΑ

Pomor



Pomor

24.6.



Ott



Vi



Sn1214/17



Am



Dk



φέ-ρου-σαν τόν ά-χρο-νον

Pp



S440



ΝΟ_ CΑ_ ΨΗΘ_ ΚΕΖ_ ΛΕ_ ΤΕ_ ΝΑ_ Α_ ΓΟ.

S442



ΝΟ_ CΑ_ ΨΗΘ_ ΚΕΖ_ ΛΕ_ ΤΕ_ ΝΑ_ Α_ ΓΟ.



PV0_Laz



Dk



Ott

Vi



Sn1214, Va



Am



ο Δι- δά- σκα-λος πά- ρε- στι,

S412



S411



S429/47

S414



ΟΥ_ ΥΗ_ ΤΕ_ ΛΕ_ ΠΡΕ_ ΔΟ_ ΣΤΟ_ Η_ ΤΕ.



// The most frequented among prototypes of *vozmer* are the formulae *c2* (*ed.c*, *ed.b*), even in places where no d-version was found in accessible Byzantine sources. Thus the translation to ZR finishes the transformation of *c2* to *d2*, especially in the inner lines of chants. This way *udol'* (in ZR the exact image of *c2*) was preserved mostly in the first and last lines of the chants.

cf. Pst 2za

Pst4za

cf. PV0Vaij

87

6.1.



G355



Dk

Vi



Sn1214/17

ούς ο Α- δάμ έ- κλει-σεν

Pp



Η_ ΧΪ_ ΖΕ ΑΔΑ_ ΜΪ ΖΑ_ ΚΛΙΟΥ_ ΥΗ

S414



S429



Η_ ΧΟ_ ΖΕ Α_ ΔΑ_ ΜΟ ΖΑ_ ΚΛΙΟΥ_ ΥΗ

Pomor



25.12.



G355



Am



Dk, Ott

Vi



Sn1214/17

ο Λό-γος σάρξ ε- γέ- νε- το,

Pp



S439



S440



S407



Η_ ΣΛΟ_ ΒΟ ΠΛΪ_ ΤΪ ΕΪ_ ΣΤΪ.

S411



S429/42

S414



Η_ ΣΛΟ_ ΒΟ ΠΛΟ_ ΤΪ ΕΪ_ ΣΤΪ.

J046



Vozmer malý (Prechvat) // Lesser vozmer ( ~~REX~~BA MZ)

Invariant základný // Standard

Krátky // Short

S408 

S412 

S412  S429

S410/11  S414/29/30/33, Pomor



J005

J029, Pomor

S predkadenčným motívom // With a forecadential motif

S412 

S409  S410/11/12

S429 

S409 

S414  S409-12/29

S411/14 

S411 

S411/12 

S429  S408-12/14/30/31/33/42/47



RI

Pomor

S409-12 



Pomor

S414/47/9

Modifikácia kadencie

S429 

S414 

S411 



Pomor

Invariant zrýchlený // Shortened

S412  S411/10
 S408  S410-12/30
 S433 
 S412 
 Pomor 

J005  J046, Pomor

mult. 
 J005  I229, J046/002/029

S412 
 mult. 
 Pomor 
 J005  J046

S408 
 S410/14  BN
 S411  S429
 S430 

J005/002 

Pomor 
 Pomor 

Prívody // Leading-in motives

Vozmer malý alebo prechvat sa od základného vozmeru líši absenciou dlhého znaku v prívode // The lesser vozmer, oposed to the standard vozmer of the *kokizniki* has no long melodema in the leading-in motif.

cd

S411/14	ㄣ ㄗ:	S412
S409/11	ㄗ ㄗ:	S414, BN
S429/30	ㄗ+ ㄗ:	

Pomor



mult.	Σ ㄗ:	Pomor
S411/12	ㄣ ㄗ:	

J005



I229, J046/002

S411/12	ㄣ ㄣ	S414/29
S409-10	ㄣ ㄗ:	S414/42/29/30

J005



J046, Pomor

S429	ㄗ: ㄣ ㄗ:	
S430/47	ㄗ: ㄗ+ ㄗ:	
S411	ㄗ ㄗ+ ㄗ:	S447
S412	ㄣ ㄗ+ ㄗ:	
S414	ㄗ+ ㄗ+ ㄗ:	
S429	ㄣ ㄣ ㄗ:	

Pomor



S411 ㄱ* ㄴ ㄷ ㄹ
S412 ㄱ ㄴ ㄷ ㄹ
S411 ㄱ* ㄴ ㄷ ㄹ
S447 ㄱ* ㄴ ㄷ ㄹ
S412 ㄱ ㄴ ㄷ ㄹ
S411 ㄱ* ㄴ ㄷ ㄹ
S411/14 ㄱ* ㄴ ㄷ ㄹ
S447 ㄱ ㄴ ㄷ ㄹ
S429 ㄱ ㄴ ㄷ ㄹ

S409/14 /29



S411 ㄴ ㄷ ㄹ ㄱ
S414 ㄱ ㄴ ㄷ ㄹ
S412 ㄴ ㄷ ㄹ ㄱ
S411 ㄱ ㄴ ㄷ ㄹ
S447 ㄱ ㄴ ㄷ ㄹ
S429 ㄱ* ㄴ ㄷ ㄹ
S411/12 ㄱ ㄴ ㄷ ㄹ
S431 ㄱ* ㄴ ㄷ ㄹ

S409-11/14/29/42/47



S429 ㄱ ㄴ ㄷ ㄹ
S409-12 ㄱ ㄴ ㄷ ㄹ
S447 ㄱ ㄴ ㄷ ㄹ
S414 ㄱ ㄴ ㄷ ㄹ

S414

S429



Pomor

S412	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S410	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	S414
S411	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S429	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S433	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S430	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	Pomor



S412	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S408	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	S429, S433, Pomor
S410/11	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	
S430	ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ ㄅ	S414



J046/002/673

e

S409 し し っ*

S411 し し っ

S414/29 し じ っ: S411/12/14



S409 し っ=び し し っ び し し じ っ:

S442 っ っ=び し し っ: び し し じ っ:

S410-12



f

S410-12 っ: び し し

S429/30 っ: び じ っ:



J046

S408 っ: び し し っ:

S410-12

S414 っ: び し じ っ:

S429/30/33

Pomor っ: び び し っ:



Byzantské predobrazy // Byzantine prototypes

Plnohodnotným predobrazom *malého vozmeru* je byzantská formula d2 a c2 (už v byzantskom vývoji často zvýšená na d2), a to aj v tvare yd2, yc2. Často sa malým *vozmerom* tlmočia aj formuly h2, a2, G2, iba na základe podobnosti v kontúrach neumov. Malý *vozmer* tiež často sa objavuje aj na miestach, kde v byzantských prameňoch nie je samostatná formula. Ide teda už vývoj v rámci ZR, kde sa z deklamácie (na rozdiel od kadencií prívod zachováva oveľa menej pôvodnú výšku tónov) vyčleňuje popevok ako rozdelenie príliš dlhej prívodnej deklamácie.

// The exact prototype of lesser *vozmer* is the Byzantine formula d2 or c2 (already in the Byzantine era often lifted up to d2), including the forms yd2, yc2. Further less strong prototypes are the Byzantine b2, a2, G2 (the similarity of contours was enough). The lesser *vozmer* appears also on the positions where in the Byzantine mss. no formula can be identified, i.e. it is a result of evolution in ZR – the lesser *vozmer* was used as an interruption of too long declamations.

Základný tvar // Standard form

d2

Onuf 6



Sn1256 >x —↓ ≡

Sa > — //



Sn1258 / > >>

Sn929 / > //

Zα- λη με

S407 ∪ ∪ =

οι- ρα μα

S408 ∩ ∩ =:

mult. Σ \ =



RI

Pomor

Β' ρα μα

S414

PX3za

Pst4za

97

yc2, yd2

8.9.



Trin



G355 > ̈n ̣ > ̣ ̣ > ̈n ̣ >

Sn1214 >.. / > ↙ > ≡ / >

Sn1217 >.. / > ↙ ↘ >.. / >

Συγ-χά- ρη- τέ μοι λε-γού-σης,

Pp 2 ✓ L L L L ✓ >: ✓ L L

S439 𐤆 𐤕 𐤋 𐤋 𐤋 𐤋 𐤕 𐤁: 𐤕 𐤋 𐤋

СЪ_ РА_ ДОУНТЕМИ_СА. ГЛА_ГО_ ЛЮ_ ЦИ

S440 ♯ ♭ ♮ ♮ ♮ ♭ ♮ ♭ ♮ ♮

S411/14



PX5Vzn

 $D_{k,Ott}$

Va

•

α- μαρ-τι- ών συγ-χώ- ρη- σιν,

Xηλ 2 2 2 2 1 = 2

ГРѢХО_ МЪ про_СТЫ_НЮ.

S411/12/14

S429 𐤀𐤁𐤏𐤃 =

ГРѢХО_ МО ПРО_СТЫ_НЮ.



G2

PV0_Laz



Ott Am .



Dk .

Vi Va

ι- δού-σα αν- ε- βό- η- σε,

S409-12 =

S429 S447

ВН_ ДК_ БО_ ШН_ ЖЕ_ БО_ ЗО_ ПН.



PV0Vaij



Am »

Ott »



Dk »

Vi Va

καί πά-λιν ερ- χό- με- νος,

Xηλ =>

Н ПА_ КЪИ_ ПРИ_ХО_ ДА_Н.

S412 =

S429 =

Н ПА_ КЪИ_ ПРИ_ХО_ ДА_Н.



a2

PV0Vaij



Am ♪ — / > > / > > Dk

Sn1214 > ♪ ♪ > ♪ ♪ > >

Vi > — / > ♪ / > >

Va > — / > > / > >
καί θε- ά- σα-σθε σή- με-ρον,

Xηλ ♪ ♪ ♪ ♪ ♪ ♪ =
Η ΒΗ ΔΕ ΤΕ ΔΕ ΝΕ ΣΕ.

S409 ♪ ♪ ♪ ♪ ♪ ♪ = S414/29
Η ΒΗ ΔΕ ΤΕ ΔΕ ΝΕ ΣΕ.



Pomor

Zrýchlený tvar // Short form

15.8.



Am

 $D_{k,Ott}$

G355



Vi



Sn1217

εν ευ-φρο- σý- νη

Pp



S439

ВЪ ВЕ_ СЕ_ АН_ ІЕ

S414



S429



BO BE_ CE_ AH_ E



Pomor

IPr 8



Sn1258



E.γ.II



Sa



Sn929



καί ε- δί- δα- ξας μέλ-πειν,

S407



И НА_ ОУ_ УН ПЖ_ ВА_ ТН.

S408



S411

S414



S430



И НА_ ОУ_ УН ПЖ_ ВА_ ТН.



Pomor

Riutka (priebežná) // Рігика

Invariant

dt

– via e^{b2}

S408	=:	LLL	W L	U \	
S412	=:	LLL	W L	U =	
S410	=/	LLL	W L	U =	S411/14
S429	=/	LLL	W L	U =	S430, Pomor



S411	L =	L	L L	W = 3*
S431	L =	L	L L	U = 3
S442	L =	L	L L	U = 3*
S429	U =	L	L L	U = 3



S408	U =	L L	W L	U =
S412	Σ =	L L	L L	U =
S410/11	Σ =	L L	L L	U =
S414	Σ =	L L	L L	U =
S429	Σ =	L L	W L	U =



S411		
S442		
S431		
S414		
S429		



Vaij 5

S410/11		S414
S430		
BN		S429



N A CH_ Ū ΓO_ ϕX E0_ ζH_ Δε.

– via e^b

S411 ㄱ ㅅ ㄴ ㄴ ㄴ ㅅ ㄴ
 S431 ㄱ: ㅅ ㄴ ㄴ ㄱ: ㅅ ㄴ S442/14
 S429 ㄱ: ㅅ ㄴ ㄴ ㄱ: ㅅ ㄴ



– via d

S409 ㄱ: ㅅ ㄴ ㄴ ㄱ: ㅅ ㅅ ㅅ ㅅ
 S411 ㄱ ㄴ ㄴ ㄴ ㄱ ㅅ ㅅ ㅅ S414/29



S412 ㄱ ㅅ ㄱ: ㅅ ㅅ ㅅ
 S409 ㄱ ㅅ ㄱ: ㅅ ㅅ ㅅ S410/11
 S414 ㄱ: ㅅ ㄱ: ㅅ ㅅ ㅅ
 S442 ㄱ: ㅅ ㄱ: ㅅ ㅅ ㅅ



S411 ㄱ ㅅ ㄱ: ㅅ ㅅ ㅅ
 Pomor ㄱ ㅅ ㄱ: ㅅ ㅅ ㅅ



mt

S408 \ =/ L L L L =
S412 L =/ L L =/ =
S410/11 L =/ L L L =/ =
S414/29 L =/ L L L =/ =
S430 7. =/ L L L =/ =



S408 7x L L L =/ =
S412 6 L L L =/ =
S410/11 7x L L L =/ =
S430 7x 7. L \ =/ =
S412 6 7. 7. 7. 7. L L =/ =
S410/11 7x 7. 7. 7. 7. L L =/ =
S414 7x 7. 7. 7. 7. L L =/ =
Pomor 7x L L L =/ =
S429/30 7x 7. L L L L =/ =
S433 7 7. 7. 7. L L =/ =

S414/29

S433



Pomor,



Pomor 7 7. 7. 7. L L =/ =



Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom priebežnej *riutky* sú byzantské formuly *cd.d*, *ce.d*.

// The main prototype of the transient *riutka* is the Byzantine formula *cd.d*, *ce.d*.

PePa 3



E.γ.Π

Sa

Sn929

Ουκ εν σο- φί- α,

S407

Ε ΜΟΥ ΔΡΟ- CTH-IO

S411

Pomor



Bhrd 4b



E.γ.Π

Sa

Τήν αν- εξ- ιχ- νί- α- στον

S407

Ε Η- CΛΚ- ΔΕ- ΝΟ- ΜΟΥ

S408

S410/11

S414/29

Pomor

Ε Η- CΛΚ- ΔΕ- ΝΟ- ΜΟΥ



Ν Ε Η- CΛΚ- ΝΟ- ΜΧ

st. 9/119



Lm



Sn1258



vo- σή- μα- τι, τήν κα- τά- ραν

S408



S410/11



S429



Ω_ ΣΛΟΥ_ ΣΑ_ ΗΗ_ ΓΑ_ ΚΛΑ_ ΤΒ_

J005



Ω_ ΣΑ_ ΣΑ_ ΣΑ_ ΗΗ_ ΓΑ_ ΚΛΑ_ ΠΒ_

Preob 8



E.γ.Π



Sn1258

Sa



Sn929



Οι εν Βα- βυ- λώ- νι Παί- δες,

S407



Β_ ΚΑ_ ΒΗ_ ΛΟ_ Η_ ΩΤ_ ΡΟ_ ΨΗ.

S412



S410/11



S429/30



J005



J046



Β_ ΚΑ_ ΒΗ_ ΛΟ_ Η_ ΩΤ_ ΡΟ_ ΨΗ.

Riutka sa niekedy v ZR objavuje ako alternatíva k *prehybu*.
 // *Riutka* also appears in ZR as an alternative to *pregib*.

IPr 1



Sn1258
 Τρι- στά-τας κρα-ται-ούς,

S410 S411/14



Sn1588

S429 S430, Pomor
 ρη_ στο_ια_ ψα_ κρ_κ_πο_ κ_υ_η_η_



st. 9/119



Lm



E.γ.Π Sn1258
 Εύ- α μέν τώ τής παρ-α- κο- ής

S407
 βα ογ_ βο_ νε_ δογ_γο_ με

S414
 βα ογ_ βο_ νε_ δογ_γο_ με

S429
 βα ογ_ βο_ νε_ δογ_γο_ με

var.



J005

βα ογ_ βο_ νε_ δογ_γο_ με

Vaij 5



Sn1256 Lm
 Τήν Σι- ών επ' ό- ρους α- νά- βη- θι,



Sn1257



E.γ.Π

 Sn1258

 Sa > — — —

 Sn929 >x

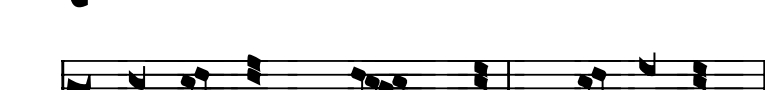
 Τήν Σι- ών επ' ό- ρους α- νά- βη- θι,
 S407

 Α CH_ ω_ ΝΑ ΓΟ_ ρΟΥ ΚΑ_ ΖΑ_ ΔΕ.
 S410/11

 S414
 S430

 BN

 S429
 Α CH_ ω_ ΝΑ ΓΟ_ ρΟΥ ΚΑ_ ΖΑ_ ΔΕ.



J429

 Α CH_ ω̂ ΓΟ_ ρΑ ΚΑ_ ΖΑ_ ΔΕ.

// *Riutka* stands also on the position of Byzantine *ed.c*, thus being a shortened alternative of *popevki udol'/cagoša*.

6.9.

Am

Dk, Trin

Pomor

Dk                           

Pomor

Nakoniec, *riutka* sa objavuje ako o tón nižšia interpretácia formúl *ef.e*, *df.e* .
 // *Riutka* is also a lowered interpretation of formulae *ef.e*, *df.e* .

25.12.



Am Ott,Trin



Dk Sn1214/17

Vi Sn1214/17

Sn1214 Sn1214/17

Παρ-θέ-νος κα- θέ- ζε-ται,

Pp S440

S439 S440

ΔΕ_ ΒΑ_ ΙΑ_ ΚΟ_ ΣΚ_ ΔΗ_ ΤΒ

S409 S414/29

S411 S414/29



24.6.



Am Dk

Vi Sn1217



Trin S439

Sn1214 S439

ο- ρών τήν Βα- σι- λί- δα

Pp S439

ΚΗ_ ΔΑ_ ΨΒ_ ΣΑ_ ΡΗ_ ΨΙΟ

S409 S410/11

S414 S442



Lacega // ЛАЦЕГА

Lacega má rovnaké zakončenie ako *riutka*, ale líši sa od nej prítomnosťou predkadenčného motívu *f.ed.* Tým sa podobá popevku *pastela* ukončenému o stopu skôr.

// *Lacega* has the same ending as *riutka*, but in addition, its part is also a forecadential motif *f.ed.* Thus it resembles the popevka *pastela* concluded one foot sooner.

Invariant

 dt

25.12. – hapax

S411 𐤒𐤓𐤕𐤌𐤔𐤏𐤕𐤍𐤕𐤁𐤀 =

S414/42

[illegible]

mt

S410		BN, S411
S414		
S408		
S408/10-12		BN, S414
S410-12		
S408		S410/12/14
S414		
S433		
S411		
S430		
S411		S429
S408		S412
S411		
S410-12		S433, BN
S414/30		
S410-12		S414/47/29/30/33, BN, Pomor
S412		

Pomor 

J005 

J046/002/673, Pomor

J029 

Dlhší predkadenčný motív // Longer forecadential motif

S408		
S412		S410/14, BN
S411		S433, Pomor
S429		S430

J005/029

J005

J029

J002

J046/002, Pomor

~ 1. hlas // 1st echos

50ca 4

S408	
BN	
S412	
S411	
S410	
S414	
S429/30/33	

J005

J002

J029

Popevku *lacega* veľmi často predchádza *prihlaska*. V zhustenej forme toto spojenie nachádzame 29.6. (len v RI) .

// Popevka *lacega* is often preceded by *prihlaska*. A concise fusion of them both appears 29.6. (only in the RI interpretation) .

29.6.

S410/14



S442



J005



J046



J289



J029



Prívody // Leading-in motives

S411

mult.



RI

Pomor

S408

S410

S414

S412

S430

S429

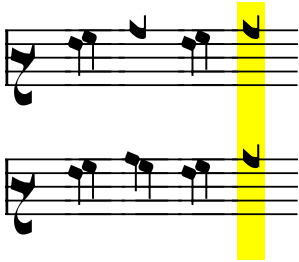


BN, S411

S433, Pomor

J005

J029



J002

Pomor

S412 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S410 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S429 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S408 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 BN 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S408/10 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S408/12 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S412 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S410/14 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S408/10 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S412 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S414/30 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S410/11 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛
 S414 𐎔 𐎕 𐎖 𐎗 𐎘 𐎙 𐎚 𐎛

S414

S411/29/30, Pomor

S429/33, Pomor

S430, BN

J029
 J005
 J046
 J005
 J005
 J002
 J673
 J029

J002

J029

S408								
S412								
S410								
S411								
S412								
S414								
S429								
S410/14								
S429/33								
S430								

S408/11/47/29/30/33

S408, *Pomor*

S429

Pomor

Pomor

J005

J029/046

J002

J005

S433

J005

J673

J002

The image shows a musical score for a piece titled 'Pomor'. It consists of several staves of music. The first staff is labeled 'Pomor' and features a red melodic line. Below it are staves labeled J005, J029/046, J002, J005, S433, J005, J673, and J002. The S433 staff includes a green melodic line with Arabic script notation above it. A vertical grey bar is positioned between the first and second staves, and a vertical yellow bar is at the end of the score.

var.

J029; J029

J029

J005

J029

S408 し 〰 し ン ン

S410/12 し 〰 っ ン ン

BN し 〰 っ ン ン

S411 し 〰 っ ン ン

S414 し 〰 っ ン ン

S429 っ 〰 っ ン ン

S430 っ 〰 っ ン ン

S433 っ 〰 っ ン ン



S408 〰 し ン っ ン ン S412

S410 〰 し ン っ ン ン S411

S414 〰 し ン っ ン ン

S429 〰 し ン っ ン ン



S408 っ 〰 し 〰 し ン S411/14

S410 っ 〰 し 〰 し ン Pomor

S429 っ 〰 っ 〰 っ ン ン

S430/33 っ 〰 っ 〰 っ ン ン



S412 っ 〰 し 〰 し ン

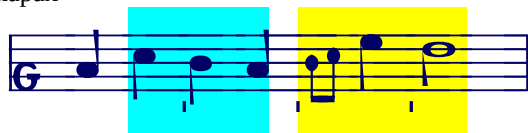
J005

J029

Byzantské predobrazy // Byzantine prototypes

dt

25.12. – hapax



Dk > / > > ̣̣ ̣̣ ̣̣ Trin, Am, Ott

Vi ̣̣ / > > ̣̣ ̣̣ ̣̣ Sn1214/17

L74 > / > — ̣̣ / ̣̣
σκιρ-τή-σα-τε τά ό-ρη,

Pp ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =

S439 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =

S440 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ = S407

Β'Ξ ΗΓ ρΑ Η ΤΕ ΣΑ ΓΟ ΡΥ.

S411 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ = S414

S429 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =



J005

ΒΟΞ Η ΓΡΑ Η ΜΕ ΓΟ ΡΥ.

mt

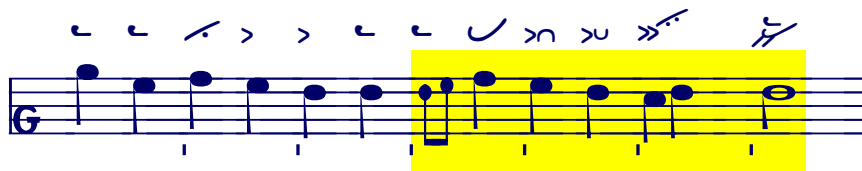
Jediným a plošne prevládajúcim predobrazom *lacegy* je melodicky dobre zodpovedajúca byzantská formula *cd.d* (v zvýšenom tvare *ef.d*).

// The only one and absolutely dominant prototype of *lacega* is the Byzantine formula *cd.d* (or *ef.d* in the higher form).

50ca 1



Sn1256



Sn1257



Sa



Sn929



Ερ- ρη- τό- ρευ-σε τόν θε- ό- γρα- φον νό- μον

S407



НЗ_ БК_ СТО_ ВА_ БО_ ГО_ ПИ_ СА_ НЪ_ НЫ_ Н_ ЗА_ КО_ НЪ

S408



S429



S433



НЗ_ БК_ СТО_ ВА_ БО_ ГО_ ПИ_ СА_ НЪ_ НЫ_ Н_ ЗА_ КО_ НО

Pomor



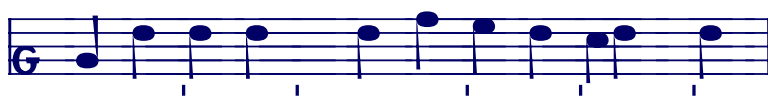
J005



НЗ_ БК_ СПО_ ВА_ БОГОПН_ СА_ НЪ_ НЫ_ Н_ ЗА_ КО_ НО

Pomor

IPr 6



Sn1588



Sn1256



E.γ.II



Sn1257/58

Sa



Sn929



Ἡλ-θον εἰς τὰ βά-θη τῆς θα-λάσ-σης,

S407



ῬΗ-ΔΟ-ΧΨ ΕΨ ΓΛΩ-ΦΗ-ΝΨ ΜΟ-ΡΨ ΣΚΨ-ΙΑ

S408



S410/14



S429



Pomor

J002



J029/046

ῬΗ-Ν ΔΟ ΚΟ ΓΛΩ-ΦΗ-ΝΨ ΜΟ-ΡΨ ΣΚΨ-ΙΑ

J005



ῬΗ-ΔΟ ΚΟ ΓΛΩ-ΦΗ-ΝΨ ΜΟ-ΡΨ ΣΚΨ-ΙΑ

PePa 7



Sn1256



Ο ἐν ἀρ-χή ἀν-αρ-χος Λό-γος,

S407



С К О Н Н Б Е З Н А У А Л Ё Н О Е С Л О К О .

S408



S410



S414/30



J005



J029

С К О Н Н Б Е З Н А У А Л Ё Н О Е С Л О К О .



Sn1256



Sn1258

Sn929



Ο τού φω-τός δι- α- τμή- ξας

S407



ТЪ СѢК_ТА_ Ω_ ТЪ_ ГЪ_ НА_ БЪИ_ Н.

S408



S412



S411



S433



Pomor;



Pomor



J005

Ω_ μο_ сѢк_та_ ω_ мо_ го_ на_ бѣ_ н.

J002

st. 9/119



Lm



E.γ.II



Sn1258



σύ_ δέ_ παρ-θέ- νε_ Θε- ο- τό- κε,

S407



ТЪ_ ЖЕ_ ДЪ_ БО_ БО_ ГО_ РО_ ДН_ ЦЕ

S408



S412



S414



S429



J005

мы_ же_ дѣ_ бо_ бо_ го_ ро_ дн_ цѣ

Prehyb //   

Invariant

Krátky tvar // Short form

6.8., 50ca 3,4, PePa 3

cf. PX5Slp

S408      
 S412      
 S410/11      
 S429      

BN, S414/30/33

J029 

J673 

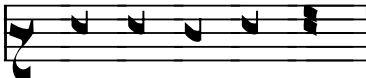
J002, *Pomor*

J005 

S412      
 S409      

J005 

S412      
 S410/14      
 S429/30      
 S408      
 S433      

J005 

J002 

J046/029;

J673 

Plný tvar // Complete form

mdt

6.8.

S414

S429

Pomor

Bhrd 8a, 9a

S408

S412

S429/30

S410/11/14

Pomor

Pomor

J005

J029

J046

J673

1229

Choma

Bokšay

S408

S412

S410/11/14

S429/30, Pomor

Pomor



J005



J029



J046



J673



Bokšay



Choma

6.8.

S408

S409

S412

S414

S429

S408

S409

S412

S414

S429

J005



ddt

6.8., 50ca 3,8, Vaij 9

S408
S412
S410/14
S411
S433

BN

S429



S408
S412
S410

S411/14, BN



J005

S429
S430

Pomor



S412
S409
S414
S429



mmt

Vaij 7

S408	し	し	し	し	し	し
S430	つ	し	し	し	し	し
S412	し	し	し	し	し	し
S410	つ	し	し	し	し	し
BN	つ	し	し	し	し	し
S411	つ	し	し	し	し	し
S414	つ	し	し	し	し	し
S429	し	し	し	し	し	し



dmt – Diplasiašmos

Vskr 8

S408	し	し	し	し
BN	し	し	し	し
S412	し	し	し	し
S433	し	し	し	し
S410/11/14	し	し	し	し
S429	し	し	し	し
S430	し	し	し	し



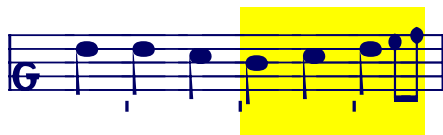
J480, I229, Choma

Byzantské predobrazy // Byzantine prototypes

Predobrazom *prehybu* je nezáverová byzantská formula h3 -d.

// The prototype of *peregib* is the non-closing Byzantine formula b3 -d.

6.8.



Trin		Ott
Am		Dk
Vi		Sn1217
	Εἰς ό- ρος υ- ψη- λόν	
Pp		
S439		S440
	Α γο- ρκ κλ- co- ικ.	
S412		



Α γο- ρκ κλ- co- ικ.

50ca 3

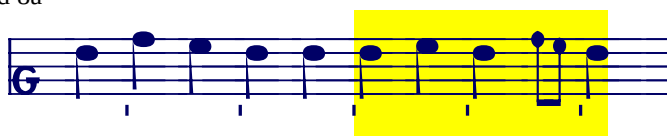


E.γ.II		Sn1258
Sa		
	Ερ- ρη- ξε γα-στρός	
S407		
	Αζ κερ- ζε ογ- τρο- κογ.	
S408		
S412		
S410/11		BN, S414/30/33



Αζ κερ- ζε ογ- τρο- βλ

Bhrd 8a



Sn1257

Sa

S929

Τόν Κύ-ρι-ον υμ-νεύ-τε τά έρ-γα,

S407

ΓΟ_ ΣΠΟ_ ΔΑ_ ΕΨ_ ΠΤ_ ΒΑ_ Η_ ΤΕ_ ΔΤ_ ΛΑ

S412

S429/30

S410/11/14

Pomor



J046

ΓΟ_ ΣΠΟ_ ΔΑ_ ΕΨ_ ΠΤ_ ΒΑ_ Η_ ΤΕ_ ΔΤ_ ΛΑ

J673

6.8.



Am

Trin, Ott



G355

Vi

ί-να θε-ω-ρή-σαν-τες

Pp

ΔΑ_ ΕΨ_ ΙΑ_ ΕΗ_ ΔΤ_ ΕΨ_ ΙΕ.

S439

S409

S414

Dk

Sn1217

S440

S429



6.8.



Am Dk,Ott

Vi Sn1217

Συλ-λα-λούν-τες δέ τώ Χρι-στό,

Pp =

S439 =

S440 =

ΓΛΑ_ΓΟ_ ΛΙΘ_ΨΙΑ_ЖЕ_СЪ_ΧΡΗ_CΤΟ_СЪ_ΜΕ.

S409 =

S414 =

S429 =



ΓΛΑ_ΓΟ_ ΛΙΘ_ΨΙΑ_ЖЕ_СЪ_ΧΡΗ_СΠΟ_СЪ_ΜΕ.

50ca 8



E.γ.Π > > > > > >

Sa > > > > > >

Sn929 > > > > > >

Λύ- ει τά δε- σμά

S407 =

P Αζ_ ρκ_ ΨΑ_ Ε_ ΤΒ_ ΟΥ_ ΖΥ.

S408 =

S429 =

S430 =

Pomor



J005



J029

P Αζ_ ρκ_ ΨΑ_ Ε_ ΜΕ_ ΟΥ_ ΖΥ.

Vaij 7



E.γ.II > ̣̣ / > > ̣̣ ̣̣ ̣̣
 Sa > ̣̣ / > > ̣̣ ̣̣ ̣̣
 Sn929 >̣̣ ̣̣ ̣̣ >̣̣ > ̣̣ >̣̣ ̣̣
 υ- περ-ύμ- νη- τε Κύ- ρι- ε,

S407 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 πρε_ π̣̣_ τ̣̣_ η_ γο_ σπο_ δ̣̣
 S408 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 S410 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 S429 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 πρε_ π̣̣_ τ̣̣_ η_ γο_ σπο_ δ̣̣

J005
 πρε_ π̣̣_ τ̣̣_ η_ γο_ σπο_ δ̣̣

Vskr 8



Sn1257 ̣̣ > > ̣̣ ̣̣ ̣̣
 Sa ̣̣ > ̣̣ ̣̣ ̣̣ ̣̣
 εν_ λάκ-κω_ έ- φρα- ξε,

S407 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 κ̣̣_ ρο_ κ̣̣_ ζ̣̣_ τ̣̣_ γε
 S408 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 S410/11/14 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 S429 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣
 κ̣̣_ ρο_ κ̣̣_ ζ̣̣_ τ̣̣_ γε

Pomor
 κ̣̣_ ρο_ κ̣̣_ ζ̣̣_ τ̣̣_ γε

J005/046
 κ̣̣_ ρο_ κ̣̣_ ζ̣̣_ τ̣̣_ γε

Typ e^b

Prehyb sa niekedy variantne vyskytuje aj s ukončením na tóne e^b.
 // Peregib may appear in variants also ending on the pitch e^b.

50ca 4



E.γ.Π Sn1258

Sa
 Λό- γος προ-ελ-θών,

S407
 СЛО_ВО ПРО_ИЗ_ШЕ_ДЪ,

S408 =

S412 =

S410/11 = S414, BN

S433 =

S430 =

S429 =

Pomor
 СЛО_ВО ПРО_ИЗ_ШЕ_ДО,



Pomor



J005

СЛО_ВО ПРО_ИЗ_ШЕ_ДЪ,



J002



J029



J673

„ec.d“

Bhrd 8b



E.γ.II



Sn1257



Sa



S929



Βου-λήν Υ- ψί-στου

S407



CO_ EK_ T_ EY_ ME_ NA_ A_ GO

S408



S412



S410/14



S411



S429



S433



CO_ EK_ T_ EY_ ME_ NA_ A_ GO

J005



Pomor

J002/029

J046



Pomor

CO_ EK_ EY_ ME_ NA_ GO

Preob 6



E.γ.Π       
 Sa      



Sn1258       
 Ev τώ θλί- βε-σθαί με,

S407      
 Б. НЕ. ГДА СКОР. БЕ. ХЪ

S408      

S410/11       S430/29

S414      

Pomor      



Pomor

Б. НЕ. ГДА СКОР. Б. ХЪ

PX3za



Am        Dk, Ott, Trin

Vi      

Va       Sn1214
 Φω-τι-σθέν-τες α- δελ-φοί,

Xηλ        
 Про. СВѢ. ТИ. ВЪ. ШЕ. СА. БРА. ТИ. ИЕ.

S412        

S414        

S429        

S410         S411

Про. СВѢ. ТИ. ВО. ШЕ. СА. БРА. ТИ. Е.



Pomor

Pauk

Pauk je predovšetkým neumový znak, ktorý zodpovedá byzantskému znaku *kylisma*. *Kylisma* väčšinou rozdeľuje poslednú melodickú formulu, čím sa dosahuje plynulejší prechod o tón nižšie k začiatku novej formuly. V prípade niektorých jednoduchých formúl (potenciálnej *riutky*, *prehybu* a *vozmeru*) motív *pauka* (rozdeľujúci tón d) zatienil pôvodný koncový motív a výsledkom je potom v ZR samostatný popevok *pauk*.

// *Pauk* is a neume corresponding to Byzantine *kylisma*. *Kylisma* in most cases comminutes the last melodema of the formula in order to soften the one pitch descent to the beginning of a new formula. Applied to some simple formulae (potential *riutka*, *peregib*, *vozmer*), *pauk* on the ultima has simplified the primary concluding motif and the result is a new popevka *pauk*.

Invariant

1

Vlastný motív *pauka* má ruskej interpretácii viacero variantov v závislosti od prameňa. Prvý z uvedených prevláda a je aj podľa Grigoreva normatívny pre 4. hlas.

// The very motif of *pauk* has several melodic variants in the Russian interpretation, dependent on the source. The first variant is most frequent and considered normative for the 4th echos according to Grigorev.

S410



S411/14

S412



S411/14/29/30/47

S411



Pomor



Grigorev

Pomor



Pomor



2

S408	ㄅ ㄅ ㄅ	S414
S408	ㄅ ㄅ ㄅ	mult.
S410	ㄅ ㄅ ㄅ	
S429	ㄅ ㄅ ㄅ	S412 , <i>Pomor</i>
S411	ㄅ ㄅ ㄅ	
mult.	ㄅ ㄅ ㄅ	BN
S433	ㄅ ㄅ ㄅ	



3

S408			
S410/14			BN
S429			S433
S430			Pomor
S411			



S412 $\Sigma \cap \vee \Delta$



J002/480

S408					S412/11
S410					<i>BN</i> , S414/29/30/33
S408					
S412					
S429					



S408	$\frac{3}{1}$	$=1$	$=\frac{2}{1}$	
S412	$\frac{11}{1}$	$=1$	$\frac{1}{2}$	S409
S414	$\frac{11}{1}$	$=1$	$=\frac{1}{2}$	
S429	$\frac{11}{2}$	$=1$	$=\frac{1}{2}$	



S408  S412S408  S411/12/14S410/11  S414/29/30 /33

J005

*Pomor*S408 S412 S429  *Pomor*S414 S410  S411/14/47, BNS430 S411 S408 S412  BNS410  S433S411 

var. J005

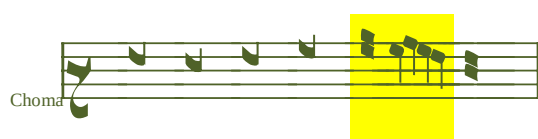


J046/673;

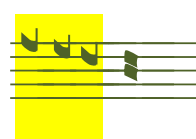
var. J029



J002



Bokšay



4' - 6

S410 S411/14/30



mult. 



S430 

S410 S411/14



Lico

Pst4za

S412 

S411/14 

S447 

HO TE_ KE CA MO_ AH_ MO



PX6

S412 

S411

S414 

S429 

CO O_ TE_ CE_ MЪ CЪ_ HOY.



Byzantské predobrazy // Byzantine prototypes

Vlastný motív *pauka* vychádza z dlhšieho tvaru strednobyzantskej *kylismy* (s nie úplne jasným rytmickým rozložením). // The very motif of *pauk* stems from the Mediobyzantine *kylisma* (with a still not solved rhythmical distribution).

Dk Ott, Trin
Vi Sn1214, Va
S412 S411/14
Pomori

Jedným z predobrazov *pauka* je krátka byzantská formula cd.d (ce.d, ef.d) zakončená *kylismou*.

V tomto prípade je teda *pauk* variantom *riutky*.

// One of the prototypes of *pauk* is the short Byzantine formula cd.d (ce.d, ef.d) with a *kylisma* on the ultima.
Thus in these cases *pauk* is a variant of *riutka*.

50ca 8

cf. PS03_za, PSt3_za

E.γ.Π
Sa
S407
BN
BN
J005
J029

PX5Vzn



Ott



Am



Dk



Vi/Va



Va

αι νε- φέ- λαι

Xηλ



οκ_ λα_ ρη

mult.



οκ_ λα_ ρη



Pomor

Vaij 8



E.γ.Π



Sa



καί βο- ά- τω,

S407



S408



S410



S414, BN

η_ δα_ πο_ ε_ τε



Pomor



J002

η_ δα_ πο_ ε_ με

Bhrd 9a



Sn1258



S929



Sa



καί βο- ά- τω.

S407



Η ΔΑ ΠΟ_ Ε_ ΤΒ

S408



S412/14

S410/11



S429

Η ΔΑ ΠΟ_ Ε_ ΤΕ

Pomor

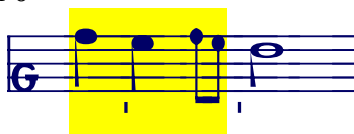


J005

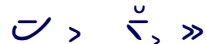


Η ΔΑ ΠΟ_ Ε_ ΠΕ

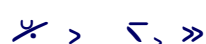
Vskr 6



E.γ.Π



Sn1257



Sn929



τώ δι' οίκ- τον,

S407



ΜΗ_ ΛΟ_ ΣΤΗ_ΙΟ

S408



S429

S412



S410/14



BN,S430/33

ΜΗ_ ΛΟ_ ΣΤΗ_ΙΟ

Pomor

Pomor



J005



J002, J480

ΜΗ_ ΛΟ_ ΣΤΗ_ΙΟ

Najvyššiu frekvenciu medzi predobrazmi má úvodná formula Gd.d, s *kylismou* alebo aj bez nej na poslednej slabike. Jej zvýšeným ekvivalentom je často fe.d, predobraz *vozmeru*. // The most frequented prototype of *pauk* is the initial formula Gd.d, with or without a *kylisma* on ultima. Its lifted up equivalent is fe.d, a prototype of *vozmer*.

Vaij 1



Sn1258



E.γ.II

Sa

Ω- φθη- σαν,

S407

S408

BN

BN

S410/14

Pomor

S430

BN

BN



S412



J002

BN

BN

PX6



Am



Dk



Ott



Vi



Ού-τοι γάρ

Xηλ



S412



CH KO.

Trin

Sn1214, Va

S411/14

Pomor



25.3.



Am



Ott



Vi



Ο-θεν

Pp



TK MB.

S440



OK KO

S410



S430



TK ME.

Dk, Trin

Sn1214/17

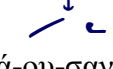
S411/14

Pomor



Vaij 3



Sn1257  >x 
 Sa >x 
 Nά-ου-σαν

Sn1588, Sn1256, Lm, E.γ.II

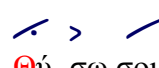
S407 
 S408 
 mult. 
 T O_YA ΨΑ



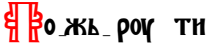
T O_YA ΨΕ

Vskr 6



E.γ.II  > >
 Sa > > //
 Sn929 
 Θύ- σω σοι,

Sn1588

S407 
 O_XE_ ρΟΥ ΤΗ
 S408 
 S410 
 O_XE_ ρΟΥ ΤΗ

S412/11

BN, S414/29/30/33



J002

T O_XE_ ρΑ ΜΗ

Napokon medzi predobrazmi nachádzame nezáverovú formulu h3 -d (bežne v ZR interpretovanú ako *prehyb*), s kylismou na poslednej slabike. // Finally there is a prototype formula (non-closing) b3 -d (usually interpreted in ZR as *peregib*) with a *kylisma* on ultima.

25.3.

G355
Ott
Vi
S440
Pp
S410
Pomor

Τώ έκ- τω μη- νί

Ση 1214/17

Ση 411/14

25.3.

Dk
Vi
Pp
S440
S410
Pomor

ό- θεν πι- στώς

Ση 1214/17

Ση 411/14/30

c2, yc2

Udol' //

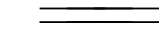
Udol' (najmä v irmosoch) je charakteristický úvodný popevok 4. hlasu.
// Udol' (appears mostly in irmoi) is a typical initial popevka of the 4th echos.

Invariant

Krátky nástupný vrchol // Short starting peak

S412		mult.		S408/10-12	
S408/11		S408/10-12/14/29		S412	
S414		S410/12/14			
S430		S411/30		J005	
S411				S409-12	
S433		J005, Pomor		S409-12/14	
S408/29				S412/14/29	
S409-12/14				S408	
S411/14/42/29				S408	
S414				S411/12/14	
S412				mult.	
S412					
S429				J005/002, Pomor	
S414/29/30				S433	
				S430	
J005, Pomor					
S408				Pomor	
S408					
S410/12					
mult.					
J005					

Dlhý nástupný vrchol // Long starting peak

mult. 	mult. 	S408-14 	mult. 	S408/12 
mult. 	S408/11/12 	mult. 	mult. 	S411/12 
S409/12 	S410/12 	S414 		S408-12/14 
mult. 	mult. 	S410/12/14 	RI 	S408 
mult. 		S410-12/33 		mult. 
mult. 	RI, Pomor 	S414 	mult. 	mult. 
RI 		mult. 	S408 	
S408/12 		RI, Pomor 	mult. 	J005/002/029 
S410/11/14/30 				J002 
S411/29 				S408 
RI 				mult. 
J002/029 				J005/002 
				mult. 
S410/14 				S414/29/30/33 
mult. 	S414 			
S429/30 	J005 			RI, Pomor 
J005/046 				
	J005 			J046/002 
S433 				
S411/14/29/30 	S408 			
	S412/14 			
S433 	S411 			
RI 	J480 			
	Pomor 			

Iné tvary // Other forms

st. 8/106

S412



S408;

S410/11



S414



ДѢ_ ЛА ГО_ СПО_ ДѢ_ НН ГО_ СПО_ ДА ПО_ Н_ ТѢ,

var.



J005



ДѢ_ ЛА ГО_ СПО_ ДѢ_ НН ГО_ СПО_ ДА ПО_ Н_ ПѢ,

Iba RI, bez opory v neumoch // RI only, not based on neumes

J005



J046



// Prostopinije



Byzantské predobrazy // Byzantine prototypes

Najpresnejším predobrazom *udol'u* je formula *ed.c* s nástupným vrcholom *e2*. Ide však o vzácne prípady, keďže táto formula sa paradoxne oveľa častejšie premieta do popevku *vozmer*.

// The most precise prototype of *udol'* is the formula *ed.c* with a starting peak *e2*. However, in most cases this formula was translated to ZR as *vozmer*.

st. 2/16



Sn1588 > > > > >

Sa > — > > >

Sn929 > > > > >

I- δε- τε ι- δε- τε

S407 = > > > > =

ΔΗ_ ΤΕ ΒΗ_ ΔΗ_ ΤΕ,

S408 = > > > > =

S410 = > > > > =

S412

S429 = > > > > =

ΔΗ_ ΤΕ ΒΗ_ ΔΗ_ ΤΕ,



ΔΗ_ ΜΕ ΒΗ_ ΔΗ_ ΜΕ,

Najčastejším spomedzi presnejších predobrazov *udol'u* je formula *ed.c* s nástupom *Gd*, ako v jednej melodéme tak aj na dvoch slabikách.

// The most frequent prototype among those enough precise is the formula *ed.c* with a starting peak *Gd* – in one or two melodemata.

IPr 5

Sn1258

E.γ. II

Sa

Sn929

Nύν α- να-στή- σο-μαι,

S407

S408

S414

S429/30

J005

J046

ΗΓΓΙ_ ΗΓΓ_ ΕΟ_ ΣΠΑ_ΗΛ

6.1.

Ott

Am

Vi

Sn1217

Σέ τόν εν Πνεύ-μα- τι

Pp

S439

S411

Pomor

Dk, Ott

Sn1214

S414/29

ΔΟΥ_ΧΟ_ ΜΕ

The first part of the melody is shown on a single staff. It begins with a G note on the first line. The notes are: G (first line), A (first space), B (second line), C (second space), D (third line), E (third space), F (fourth line), G (fourth space). A yellow highlight covers the notes from C (second space) to G (fourth space).

Sn1588, 1256/58

Οὐκ ἔ- στί σοι ὁ- μοι-ος,

Ж _СТЬ ТИ ПО_ ДО_ БЕ_ НЪ

[illegible]

ДНБ № СТ6 ТИ ПО АО ЕС NO

Нт_ спє пн по_ до_ бє_ но

Sn1588

Sa $\hookrightarrow$ $\nearrow$ $>$ $>$ $\nearrow$ $>$ $>$

S407 $\sum_{i=1}^n \frac{1}{i^2} = \frac{\pi^2}{6}$

У-ТЪ- ВЕР- ЗОВ ОУ- СТА МО- ІА

S412 $\Sigma \cup \vdash \quad L \quad L \quad \vdash \quad L$

S430 $\sum L = \cancel{L} L L \cancel{L} =$

S430 Σ 

[illegible]

ΠΟ_ ΒΕΡ_ ΞΑ ΟΥ_ ΣΠΑ ΜΟ_ Α



E.γ.Π



Sn1258



Sa



Sn929



Τόν φω-τι-σμόν σου Κύ-ρι-ε,

S407



ⲓⲣⲟⲥⲅⲁⲓⲛⲉⲛⲉ ⲧⲅⲟⲩ ⲓⲡⲟⲩⲁⲛ

S408



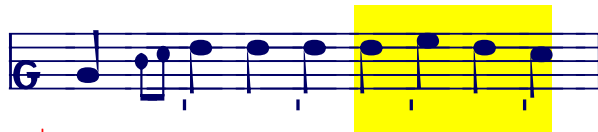
S414



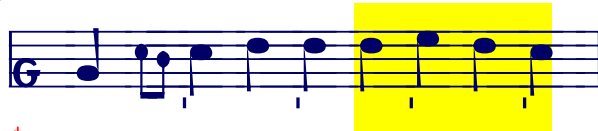
J005

ⲓⲣⲟⲥⲅⲁⲓⲛⲉⲛⲉ ⲧⲅⲟⲩ ⲓⲡⲟⲩⲁⲛ

Preob 4



Sn1256



E.γ.Π



Sa



Εἰσ-α-κή-κο-α τήν ἐν-δο-ξον

S407



ⲓⲣⲟⲥⲅⲁⲓⲛⲉⲛⲉ ⲧⲅⲟⲩ ⲓⲡⲟⲩⲁⲛ

S408



ⲓⲣⲟⲥⲅⲁⲓⲛⲉⲛⲉ ⲧⲅⲟⲩ ⲓⲡⲟⲩⲁⲛ



J005

Bhrd 3

IPr 7

156

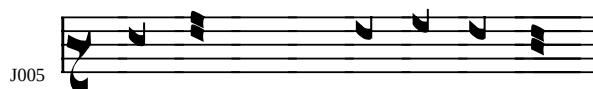


E.γ.Π $\text{C} > \times \text{C}^\flat - - \text{C}^\flat \text{C}^\flat$
 Sa¹ $\text{C} > \text{C}^\flat - - \text{C}^\flat \text{C}^\flat$
 Sa² $\text{C} > \times \text{C}^\flat - - \text{C}^\flat \text{C}^\flat$
 Δω-μεν με-γα-λω-συ-νην

S407 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Α ΔΗ Μ ΒΕ ΛΗ ΥΗ Ε

S408 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$

S429 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Α ΔΗ Μ ΒΕ ΛΗ ΥΗ Ε



J005 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Α ΔΗ ΒΕ ΛΗ ΥΗ Ε

Vo veľkej časti prípadov na mieste ZR *udol'u* nachádzame v byzantských prameňoch formulu h3 -d, ktorej by v presnejšej interpretácii zodpovedal *prehyb*.

// In many cases the ZR *udol'* stands on a position of the Byzantine formula *h3 -d*, which in a more precise interpretation should become *peregib*.

Vskr 3



E.γ.Π $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Sn1258 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Sa $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Sn929 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Ευ-φραί-νε-ται ε-πί σοί,

S407 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Ε CE ΛΗ ΤΒ CA Ω ΤΕ ΕΚ

S408/10 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$ BN

S411 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$

S429/30 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$



J005 $\text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat \text{C}^\flat$
 Ε CE ΛΗ CA Ω MO ΕΚ

Vskr 5



Sn1257 Σύ Κύ-ρι-έ μου φώς

S407

S408

S410-12 **Τ**Υ ΓΟ_ СПО_ ΔΗ ΜΗ СΚЪ_ΤЪ

S433 **Τ**Υ ΓΟ_ СПО_ ΔΗ ΜΗ СΚЪ_ΤЪ

BN



J005



J673

ΤΥ ΜΗ ΓΟ_ ΠΟ_ ΔΗ СΚЪ_

st 1/14



Sn1258



E.γ.Π

Sa

Sn929 πα- λαι γαρ τον φα- ρα- ω,

S407 ΔΡΕ_ ΒΛΕ ΟΥ_ ΒΟ ΦΑ_ ΡΑ_ Ω_ ΝΑ

S411

S410/29



J005

ΔΡΕ_ ΒΛΕ ΟΥ_ ΒΟ ΦΑ_ ΡΑ_ Ω_ ΝΑ

Cagoša //

Cagoša je úvodný popevok podobný *udol'u*, vyskytuje sa však častejšie v stichirách než v irmosoch.
// Cagoša (appears mostly in stikhera) is similar to udol'.

Invariant

mt

S412			
S430			
S412			S411/14/29
S447			
S429			




J002
J029/046

S412			
S411			
S412			S429
S411			
S414			
S411			S414/29/30/33/47




Pomor

$$dt$$
$$L \nabla \eta = 0$$
$$L \vee \neg =$$
$$L \cdot \frac{1}{\lambda} =$$
$$L_{\text{شا}} =$$

S410-12/14

$$5 \text{ } \frac{1}{2} =$$
$$741 =$$
$$\hookrightarrow \text{Schubert}$$

S411-12/14

ۛ ۛ ۛ

J002/005, Pomor

$$= \frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \dot{\theta}^2 \right)$$

S414/42

$$\frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \frac{d}{dt} \right) = \frac{1}{2} \frac{d^2}{dt^2}$$

ش ل ش

S408/10-12/14/30

$$\frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \frac{d}{dt} \right) = \frac{1}{2} \frac{d^2}{dt^2}$$

S409/11/14

$$= \frac{1}{2} \text{ 秒}$$

Pomor

Prívody // Leading-in motives

mult. 

S410/11 

BN 

S429 

S408 

S410-12 

S429 

J002 

S414

J029/005

S414 

S411 

J005 

S429/30

S429

J029/289/673, 1229

S414 

Pomor 

S411/12/29/30/33, Pomor

var.

S408 

S412 

S410 

S430 

S410/11/14 

Pomor 

S411/14

S430 

S433 

J046 

S412 ʕ ʕ ʕ ʕ ʕ ʕ ʕ
 S414 ʕ ʕ ʕ ʕ ʕ ʕ
 S447 ʕ ʕ ʕ ʕ ʕ ʕ ʕ ʕ ʕ
 S411 ʕ ʕ ʕ ʕ ʕ ʕ
 S412 ʕ ʕ ʕ ʕ ʕ ʕ ʕ ʕ
 S412 ʕ ʕ ʕ ʕ ʕ ʕ
 S412 ʕ ʕ ʕ ʕ
 S414 ʕ* ʕ ʕ ʕ ʕ ʕ ʕ
 S409 ʕ* ʕ ʕ ʕ ʕ ʕ
 S411 ʕ* ʕ ʕ ʕ ʕ ʕ ʕ ʕ

S442

S429

S447

S411/29/30/47

S411/14; S429

S414/47



S414 ʕ ʕ ʕ ʕ ʕ
 S429 ʕ ʕ ʕ ʕ ʕ ʕ ʕ ʕ ʕ



S412 ʕ ʕ ʕ ʕ
 S414/11 ʕ* ʕ ʕ ʕ

S429/47



S410/11 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S414 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S430 ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ

S442

Pomor

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. A yellow vertical highlight bar is positioned over the final notes, G6 and A6.

S408 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S412 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S412 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S409 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S409 ㄱ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S414 ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ
S414 ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ ㅅ

S411

S429

S429

Pomor

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

J005

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. A yellow vertical highlight bar is positioned over the final notes, G6 and A6.

S429 ㄴ ㄴ ㄴ: ㄴ ㄴ:
 S412 ㄴ ㄴ ㄴ: ㄴ ㄴ:
 S410 ㄴ* ㄴ ㄴ: ㄴ ㄴ:
 S411 ㄴ* ㄴ ㄴ: ㄴ ㄴ:

Pomor



S414 ㄴ* ㄴ ㄴ: ㄴ ㄴ:
 S430 ㄴ* ㄴ ㄴ: ㄴ ㄴ:



S412 ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ:
 S414 ㄴ* ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ:
 S429 ㄴ* ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ:
 S429 ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ ㄴ:

S411



S412 = ㄴ ㄴ
 S408 =: ㄴ ㄴ
 S414 =/ ㄴ ㄴ
 S410 =/ ㄴ ㄴ
 S429 =/ ㄴ ㄴ:
 Pomor =/ ㄴ ㄴ:

S411/30



Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom *cagoše* sú formuly ed.c (tiež v podobe dd.c, dh.c), v podstate rovnako ako v prípade *udolu*. // The main prototype of *cagoša* are various formulae of the type ed.c (also in the form dd.c, db.c), similar as in the case *udol'*.

dt

Sam 1



Sn1258



Sn929



καί Φα-ρα-ώ τόν τύ-ραν-νον,

S407



Η ΦΑ_ΡΑ_Ω_ΗΑ ΜΟΥ_ΥΗ_ΤΕ_ΛΑ

S412



S429

S414



S430

Η ΦΑ_ΡΑ_Ω_ΗΑ ΜΟΥ_ΥΗ_ΤΕ_ΛΑ



Η ΦΑ_ΡΑ_Ω_ΗΑ ΜΟΥ_ΥΗ_ΤΕ_ΛΑ

PV0Vaij



Am 



Ott

Dk 



α-μί-αν-τοι συν-έ-δρα-μον

S411



S429



ΠΕ_ΣΙΚΒΕ_ΡΝΕΝΗΗ_ΣΟ_ΤΕ_ΚΟ_ΠΑ_ΣΑ



15.8.

Dk

Am, Ott

G355	>x					>		
Vi	>x					>		
Sn1217	>x					>		
	Ό-	τε	εξ-	ε-	δή-	μη-	σας	
Pp	>x					\	=	
S439						\	=	S440
		ΓΔΑ			ΗΞ	Η	ΔΕ.	
S411						\	=	
S414						\	=	S429

J005

J289

Ε_ ΓΑ ΗΞ_ Η_ ΔΕ.

Pst1za



Am  > x  — — / > »

Vi  \ / — — / > //

Νύν και-ρός ευ- πρόσ-δε- κτος,

S411  *  L L L L  :  \ =

S447  *  L L L L  :  \ =

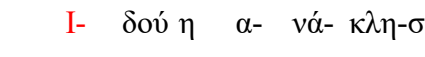
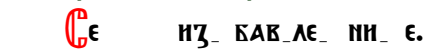
S414  *  L L L L  :  \ =

 δι_ η' κ βρεμα κλαγο_πρι_ια_ τε_ νο.



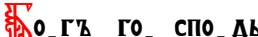
Pomor

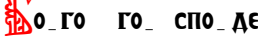
25.3.

		
Am		
		
Dk		Ott
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I- δού η α- νά- κλη-σις		
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Ε ΉΞ ΔΒΗ ΞΕ ΝΗ ΞΕ.		
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Ε ΗΞ ΒΑΒ ΑΕ ΝΗ Ε.		
		

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 E.γ.Π 
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25.3.



Vi

Sn1214

$\gg x$ $\xrightarrow{\downarrow}$ $\hookrightarrow$ $\hookrightarrow$ $\overline{\nearrow}$ $\gg n$

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Γλώσ-σαν ἤν ουκ έγ-νω,

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>X L L L ✓ L L L \ =u =
 [Z] ЗЫКА ТЕ ГО ЖЕ НЕВЪ ДА А ШЕ.

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٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥ ١٠٦ ١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧ ١١٨ ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧ ١٣٨ ١٣٩ ١٤٠ ١٤١ ١٤٢ ١٤٣ ١٤٤ ١٤٥ ١٤٦ ١٤٧ ١٤٨ ١٤٩ ١٥٠ ١٥١ ١٥٢ ١٥٣ ١٥٤ ١٥٥ ١٥٦ ١٥٧ ١٥٨ ١٥٩ ١٦٠ ١٦١ ١٦٢ ١٦٣ ١٦٤ ١٦٥ ١٦٦ ١٦٧ ١٦٨ ١٦٩ ١٧٠ ١٧١ ١٧٢ ١٧٣ ١٧٤ ١٧٥ ١٧٦ ١٧٧ ١٧٨ ١٧٩ ١٨٠ ١٨١ ١٨٢ ١٨٣ ١٨٤ ١٨٥ ١٨٦ ١٨٧ ١٨٨ ١٨٩ ١٩٠ ١٩١ ١٩٢ ١٩٣ ١٩٤ ١٩٥ ١٩٦ ١٩٧ ١٩٨ ١٩٩ ٢٠٠ ٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠ ٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠ ٤٠١ ٤٠٢ ٤٠٣ ٤٠٤ ٤٠٥ ٤٠٦ ٤٠٧ ٤٠٨ ٤٠٩ ٤١٠ ٤١١ ٤١٢ ٤١٣ ٤١٤ ٤١٥ ٤١٦ ٤١٧ ٤١٨ ٤١٩ ٤٢٠ ٤٢١ ٤٢٢ ٤٢٣ ٤٢٤ ٤٢٥ ٤٢٦ ٤٢٧ ٤٢٨ ٤٢٩ ٤٣٠ ٤٣١ ٤٣٢ ٤٣٣ ٤٣٤ ٤٣٥ ٤٣٦ ٤٣٧ ٤٣٨ ٤٣٩ ٤٤٠ ٤٤١ ٤٤٢ ٤٤٣ ٤٤٤ ٤٤٥ ٤٤٦ ٤٤٧ ٤٤٨ ٤٤٩ ٤٥٠ ٤٥١ ٤٥٢ ٤٥٣ ٤٥٤ ٤٥٥ ٤٥٦ ٤٥٧ ٤٥٨ ٤٥٩ ٤٦٠ ٤٦١ ٤٦٢ ٤٦٣ ٤٦٤ ٤٦٥ ٤٦٦ ٤٦٧ ٤٦٨ ٤٦٩ ٤٧٠ ٤٧١ ٤٧٢ ٤٧٣ ٤٧٤ ٤٧٥ ٤٧٦ ٤٧٧ ٤٧٨ ٤٧٩ ٤٨٠ ٤٨١ ٤٨٢ ٤٨٣ ٤٨٤ ٤٨٥ ٤٨٦ ٤٨٧ ٤٨٨ ٤٨٩ ٤٩٠ ٤٩١ ٤٩٢ ٤٩٣ ٤٩٤ ٤٩٥ ٤٩٦ ٤٩٧ ٤٩٨ ٤٩٩ ٥٠٠ ٥٠١ ٥٠٢ ٥٠٣ ٥٠٤ ٥٠٥ ٥٠٦ ٥٠٧ ٥٠٨ ٥٠٩ ٥١٠ ٥١١ ٥١٢ ٥١٣ ٥١٤ ٥١٥ ٥١٦ ٥١٧ ٥١٨ ٥١٩ ٥٢٠ ٥٢١ ٥٢٢ ٥٢٣ ٥٢٤ ٥٢٥ ٥٢٦ ٥٢٧ ٥٢٨ ٥٢٩ ٥٣٠ ٥٣١ ٥٣٢ ٥٣٣ ٥٣٤ ٥٣٥ ٥٣٦ ٥٣٧ ٥٣٨ ٥٣٩ ٥٤٠ ٥٤١ ٥٤٢ ٥٤٣ ٥٤٤ ٥٤٥ ٥٤٦ ٥٤٧ ٥٤٨ ٥٤٩ ٥٥٠ ٥٥١ ٥٥٢ ٥٥٣ ٥٥٤ ٥٥٥ ٥٥٦ ٥٥٧ ٥٥٨ ٥٥٩ ٥٦٠ ٥٦١ ٥٦٢ ٥٦٣ ٥٦٤ ٥٦٥ ٥٦٦ ٥٦٧ ٥٦٨ ٥٦٩ ٥٧٠ ٥٧١ ٥٧٢ ٥٧٣ ٥٧٤ ٥٧٥ ٥٧٦ ٥٧٧ ٥٧٨ ٥٧٩ ٥٨٠ ٥٨١ ٥٨٢ ٥٨٣ ٥٨٤ ٥٨٥ ٥٨٦ ٥٨٧ ٥٨٨ ٥٨٩ ٥٩٠ ٥٩١ ٥٩٢ ٥٩٣ ٥٩٤ ٥٩٥ ٥٩٦ ٥٩٧ ٥٩٨ ٥٩٩ ٦٠٠ ٦٠١ ٦٠٢ ٦٠٣ ٦٠٤ ٦٠٥ ٦٠٦ ٦٠٧ ٦٠٨ ٦٠٩ ٦١٠ ٦١١ ٦١٢ ٦١٣ ٦١٤ ٦١٥ ٦١٦ ٦١٧ ٦

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٥ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠ ١٠١ ١٠٢ ١٠٣ ١٠٤ ١٠٥ ١٠٦ ١٠٧ ١٠٨ ١٠٩ ١١٠ ١١١ ١١٢ ١١٣ ١١٤ ١١٥ ١١٦ ١١٧ ١١٨ ١١٩ ١٢٠ ١٢١ ١٢٢ ١٢٣ ١٢٤ ١٢٥ ١٢٦ ١٢٧ ١٢٨ ١٢٩ ١٣٠ ١٣١ ١٣٢ ١٣٣ ١٣٤ ١٣٥ ١٣٦ ١٣٧ ١٣٨ ١٣٩ ١٤٠ ١٤١ ١٤٢ ١٤٣ ١٤٤ ١٤٥ ١٤٦ ١٤٧ ١٤٨ ١٤٩ ١٥٠ ١٥١ ١٥٢ ١٥٣ ١٥٤ ١٥٥ ١٥٦ ١٥٧ ١٥٨ ١٥٩ ١٦٠ ١٦١ ١٦٢ ١٦٣ ١٦٤ ١٦٥ ١٦٦ ١٦٧ ١٦٨ ١٦٩ ١٧٠ ١٧١ ١٧٢ ١٧٣ ١٧٤ ١٧٥ ١٧٦ ١٧٧ ١٧٨ ١٧٩ ١٨٠ ١٨١ ١٨٢ ١٨٣ ١٨٤ ١٨٥ ١٨٦ ١٨٧ ١٨٨ ١٨٩ ١٩٠ ١٩١ ١٩٢ ١٩٣ ١٩٤ ١٩٥ ١٩٦ ١٩٧ ١٩٨ ١٩٩ ٢٠٠ ٢٠١ ٢٠٢ ٢٠٣ ٢٠٤ ٢٠٥ ٢٠٦ ٢٠٧ ٢٠٨ ٢٠٩ ٢١٠ ٢١١ ٢١٢ ٢١٣ ٢١٤ ٢١٥ ٢١٦ ٢١٧ ٢١٨ ٢١٩ ٢٢٠ ٢٢١ ٢٢٢ ٢٢٣ ٢٢٤ ٢٢٥ ٢٢٦ ٢٢٧ ٢٢٨ ٢٢٩ ٢٣٠ ٢٣١ ٢٣٢ ٢٣٣ ٢٣٤ ٢٣٥ ٢٣٦ ٢٣٧ ٢٣٨ ٢٣٩ ٢٤٠ ٢٤١ ٢٤٢ ٢٤٣ ٢٤٤ ٢٤٥ ٢٤٦ ٢٤٧ ٢٤٨ ٢٤٩ ٢٥٠ ٢٥١ ٢٥٢ ٢٥٣ ٢٥٤ ٢٥٥ ٢٥٦ ٢٥٧ ٢٥٨ ٢٥٩ ٢٦٠ ٢٦١ ٢٦٢ ٢٦٣ ٢٦٤ ٢٦٥ ٢٦٦ ٢٦٧ ٢٦٨ ٢٦٩ ٢٧٠ ٢٧١ ٢٧٢ ٢٧٣ ٢٧٤ ٢٧٥ ٢٧٦ ٢٧٧ ٢٧٨ ٢٧٩ ٢٨٠ ٢٨١ ٢٨٢ ٢٨٣ ٢٨٤ ٢٨٥ ٢٨٦ ٢٨٧ ٢٨٨ ٢٨٩ ٢٩٠ ٢٩١ ٢٩٢ ٢٩٣ ٢٩٤ ٢٩٥ ٢٩٦ ٢٩٧ ٢٩٨ ٢٩٩ ٣٠٠ ٣٠١ ٣٠٢ ٣٠٣ ٣٠٤ ٣٠٥ ٣٠٦ ٣٠٧ ٣٠٨ ٣٠٩ ٣١٠ ٣١١ ٣١٢ ٣١٣ ٣١٤ ٣١٥ ٣١٦ ٣١٧ ٣١٨ ٣١٩ ٣٢٠ ٣٢١ ٣٢٢ ٣٢٣ ٣٢٤ ٣٢٥ ٣٢٦ ٣٢٧ ٣٢٨ ٣٢٩ ٣٣٠ ٣٣١ ٣٣٢ ٣٣٣ ٣٣٤ ٣٣٥ ٣٣٦ ٣٣٧ ٣٣٨ ٣٣٩ ٣٤٠ ٣٤١ ٣٤٢ ٣٤٣ ٣٤٤ ٣٤٥ ٣٤٦ ٣٤٧ ٣٤٨ ٣٤٩ ٣٥٠ ٣٥١ ٣٥٢ ٣٥٣ ٣٥٤ ٣٥٥ ٣٥٦ ٣٥٧ ٣٥٨ ٣٥٩ ٣٦٠ ٣٦١ ٣٦٢ ٣٦٣ ٣٦٤ ٣٦٥ ٣٦٦ ٣٦٧ ٣٦٨ ٣٦٩ ٣٧٠ ٣٧١ ٣٧٢ ٣٧٣ ٣٧٤ ٣٧٥ ٣٧٦ ٣٧٧ ٣٧٨ ٣٧٩ ٣٨٠ ٣٨١ ٣٨٢ ٣٨٣ ٣٨٤ ٣٨٥ ٣٨٦ ٣٨٧ ٣٨٨ ٣٨٩ ٣٩٠ ٣٩١ ٣٩٢ ٣٩٣ ٣٩٤ ٣٩٥ ٣٩٦ ٣٩٧ ٣٩٨ ٣٩٩ ٤٠٠ ٤٠١ ٤٠٢ ٤٠٣ ٤٠٤ ٤٠٥ ٤٠٦ ٤٠٧ ٤٠٨ ٤٠٩ ٤١٠ ٤١١ ٤١٢ ٤١٣ ٤١٤ ٤١٥ ٤١٦ ٤١٧ ٤١٨ ٤١٩ ٤٢٠ ٤٢١ ٤٢٢ ٤٢٣ ٤٢٤ ٤٢٥ ٤٢٦ ٤٢٧ ٤٢٨ ٤٢٩ ٤٣٠ ٤٣١ ٤٣٢ ٤٣٣ ٤٣٤ ٤٣٥ ٤٣٦ ٤٣٧ ٤٣٨ ٤٣٩ ٤٤٠ ٤٤١ ٤٤٢ ٤٤٣ ٤٤٤ ٤٤٥ ٤٤٦ ٤٤٧ ٤٤٨ ٤٤٩ ٤٥٠ ٤٥١ ٤٥٢ ٤٥٣ ٤٥٤ ٤٥٥ ٤٥٦ ٤٥٧ ٤٥٨ ٤٥٩ ٤٦٠ ٤٦١ ٤٦٢ ٤٦٣ ٤٦٤ ٤٦٥ ٤٦٦ ٤٦٧ ٤٦٨ ٤٦٩ ٤٧٠ ٤٧١ ٤٧٢ ٤٧٣ ٤٧٤ ٤٧٥ ٤٧٦ ٤٧٧ ٤٧٨ ٤٧٩ ٤٨٠ ٤٨١ ٤٨٢ ٤٨٣ ٤٨٤ ٤٨٥ ٤٨٦ ٤٨٧ ٤٨٨ ٤٨٩ ٤٩٠ ٤٩١ ٤٩٢ ٤٩٣ ٤٩٤ ٤٩٥ ٤٩٦ ٤٩٧ ٤٩٨ ٤٩٩ ٥٠٠ ٥٠١ ٥٠٢ ٥٠٣ ٥٠٤ ٥٠٥ ٥٠٦ ٥٠٧ ٥٠٨ ٥٠٩ ٥١٠ ٥١١ ٥١٢ ٥١٣ ٥١٤ ٥١٥ ٥١٦ ٥١٧ ٥١٨ ٥١٩ ٥٢٠ ٥٢١ ٥٢٢ ٥٢٣ ٥٢٤ ٥٢٥ ٥٢٦ ٥٢٧ ٥٢٨ ٥٢٩ ٥٣٠ ٥٣١ ٥٣٢ ٥٣٣ ٥٣٤ ٥٣٥ ٥٣٦ ٥٣٧ ٥٣٨ ٥٣٩ ٥٤٠ ٥٤١ ٥٤٢ ٥٤٣ ٥٤٤ ٥٤٥ ٥٤٦ ٥٤٧ ٥٤٨ ٥٤٩ ٥٥٠ ٥٥١ ٥٥٢ ٥٥٣ ٥٥٤ ٥٥٥ ٥٥٦ ٥٥٧ ٥٥٨ ٥٥٩ ٥٦٠ ٥٦١ ٥٦٢ ٥٦٣ ٥٦٤ ٥٦٥ ٥٦٦ ٥٦٧ ٥٦٨ ٥٦٩ ٥٧٠ ٥٧١ ٥٧٢ ٥٧٣ ٥٧٤ ٥٧٥ ٥٧٦ ٥٧٧ ٥٧٨ ٥٧٩ ٥٨٠ ٥٨١ ٥٨٢ ٥٨٣ ٥٨٤ ٥٨٥ ٥٨٦ ٥٨٧ ٥٨٨ ٥٨٩ ٥٩٠ ٥٩١ ٥٩٢ ٥٩٣ ٥٩٤ ٥٩٥ ٥٩٦ ٥٩٧ ٥٩٨ ٥٩٩ ٦٠٠ ٦٠١ ٦٠٢ ٦٠٣ ٦٠٤ ٦٠٥ ٦٠٦ ٦٠٧ ٦٠٨ ٦٠٩ ٦١٠ ٦١١ ٦١٢ ٦١٣ ٦١٤ ٦١٥ ٦١٦ ٦١٧ ٦

S430


 =


 _ЗЫ_КА _Е_ _ГОЖЕ_НЕ_ _ВЪ_ _ДА_А_ _ШЕ_.

Pomor



IPr 5



Sn1258

$$\cancel{J_1} \times - \cancel{J_2} \times$$

Sa

$\propto$ $\div$ $-$ $/$ $>$ $\frac{\partial}{\partial x}$

Sn929

νύν υ- ψω-θή- σο- μαι,

S407

✓ L L L L ✓ \ =:

N7I_ N8 E7Z_NE COY_CA.

S412

L L L L ✓ 2

S411

ل ل ل ج: نسا =

S414

$$L \quad L \quad L \quad \frac{1}{2} \quad \frac{1}{2} \quad =$$

S430

$$L \quad L \quad L \quad \frac{1}{2} \quad \frac{1}{2} \quad =$$

S433

S429

ル ル ル っ ン 二

NY_ NK BOZ_ NE_ COY_ CA.

J002



J029/046



НЫ_ НТ_ ВОР_ НЕ_ СХ_ СД.

h3 -d

Podobne ako v prípade *udol'u*, *cagoša* v nezanedbateľnom počte prípade stojí na mieste nezáverových formúl h3 -d a im podobných d-formúl, teda na úkor popevku *prehyb*.

// Similarly as in the case of *udol'*, also *cagoša* stands frequently on the positions of Byzantine formulae b3 -d (non-closing) and similar d-formulae. It is used instead of the more exact popevka *peregib*.

Onuf 6



Sn1258 > >

Sn929 >



E.γ.Π > >

Sa > >
προ-φθα-σας δι- α- σω-σον

S407 =

ПО_ СТИ_ГНОУ_БЪ_ СЪ_ ПА_ СИ

S408 =

S410/11/14 =

S430 =

J005



J029



ПО_ СТИ_ГНХ_ БО_ СПА_ СИ

21.11.

Am 

Vi 

Δεύ-τε πάν-τες οι πι-στοί,

Pp 

S440 

S414 

S442 

Pomor 

15.8.

Am		Dk, Ott
Vi		
Sn1217		
Δεύ-τε αν- υμ- νή- σω-μεν λα- οί,		
Pp		S440
S439		S407
ΡΗ_Δ_ ΤΕ Β'Σ_ΠΟ_ Η_ Μ'Σ_ΛΙΘ_ΔΗ_ Ε.		
S412		S411
S414		
S429		
ΡΗ_Δ_ ΤΕ ΒΟC_ΠΟ_ Η_ Μ'Σ_ΛΙΘ_ΔΗ_ Ε.		
Pomor		

Cagoša skrátená // Cagoša – shorter form

24.12.



G355	♩ — — — — —	♩ — — — — —	♩ — — — — —	♩ — — — — —	Sn1214/17
VR54	> — — — — —	> — — — — —	> — — — — —	> — — — — —	
Vi	>x — — — — —	> — — — — —	> — — — — —	> — — — — —	
	σα- λευ-θή-	τω	τά θε- μέ- λι- α,		
S439	>x — — — — —	> — — — — —	> — — — — —	> — — — — —	
	ΠΟ_ ΔΒΗ_ΖΗ_ ΤΕ_	ΣΑ	Ω_ ΣΗΘ_ ΒΑ_ ΝΗ_ ΙΑ		
S407	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	
S408	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	S411
S414	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	S442
	ΠΟ_ ΔΒΗ_ΖΑ_	ΤΕ_ ΣΑ	Ω_ ΣΗΘ_ ΒΑ_ ΝΗ_ ΙΑ		

Pomor



29.8.



Am ♯	♩ — — — — —	♩ — — — — —	♩ — — — — —	♩ — — — — —	Sn1214
Vi	♩ — — — — —	♩ — — — — —	♩ — — — — —	♩ — — — — —	
Sn1217	♩ — — — — —	♩ — — — — —	♩ — — — — —	♩ — — — — —	
	τού Βαπ-τι-στού Ι-	ω-	άν-νου		
Pp	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	
S439	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	
	ΚΡΥ_ΣΤΗ_ ΤΕ_ ΛΑ_ Η_	Ω_ Α_ ΝΑ			
S442	Σ — — — — —	Σ — — — — —	Σ — — — — —	Σ — — — — —	
	ΚΡΕ_ΣΤΗ_ ΤΕ_ ΛΑ_ Η_	ΒΑ_ ΝΑ			

Pomor



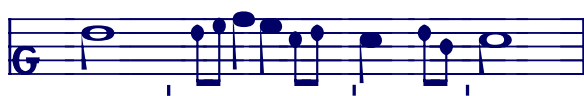
Pomor



Cagoša ++

50ca 9

Bhrd 9a



E.γ.Π     
 Sa     
 S929    
 A- πας γη- γε- νής,

S407      
     
 S408      
 S412      
 S410/11      
 S429      
 S430      

S414

Pomor



J005

Pomor





J029

Choma



J046



Bokšay

Sn1258

E.γ.Π

Sa

S929

Παί-δας ευ- α- γείς εν τή κα- μί- νω,

S407

Προ- κ'υ βλα- βο- υς- στη- β'υ- ια- β'υ πε- ψι

S408

S412

S410

S411

S414

S430

S433

S429

Pomor

Προ- κ'υ βλα- βο- υς- στη- β'υ- ια- βο πε- ψι

Pomor

J005

Προ- κ'υ βλα- βο- υς- στη- β'υ- ια- βο πε- ψι

Cagoša lomená -mt // (df)(ed).c

Popevok, pracovne nazvaný *cagoša lomená*, melodicky aj etymologicky naozaj zodpovedá bežnej *cagoši* v rytmickej tvare -mt, ale líši sa od nej rozdrobeným motívom na predposlednej slabike.

// The popevka *comminuted cagoša* (working title) melodically and also etymologically corresponds well to the standard *cagoša* -mt, differing only in the comminution of the closing motif.

Invariant

S411/14/42/29

mult.

mult.

S411/14/29/30

S408

mult.

S412/30

S429/30/42

Pomor

RI mult.

J002

S429

J005/046

mult.

Pomor

S410

S410/11/14/42/29/30/33

S411/14/42/29/30/33

S430

S429

Pomor

J005/029

S412

S411

S408/12

S408/11/12/14

S408/10-12/09/29

Pomor

J005/046/002/029

J046

S412 $\frac{1}{2} \cdot \frac{1}{2} = \frac{1}{4}$ S411/29

S414 $\frac{1}{2} \cdot \frac{1}{2} = \frac{1}{4}$

S408 $\approx \sqrt{3}$ $\approx$
S412 $\approx \sqrt{3}$ $\approx$

Pomor

MO_ RE

S414 Ъ̇ Ъ җ̇ Ъ Ъ Ъ̇ =җ =

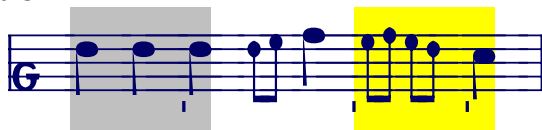
IA_ BK_ IA_ KO_ BY_ CO_ TO_ IO

Byzantské predobrazy // Byzantine prototypes

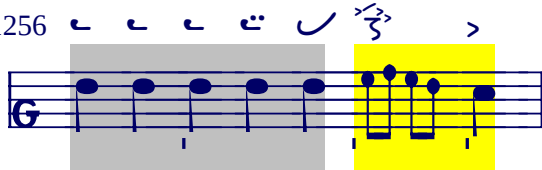
Primárnym predobrazom je byzantská formula alebo neuzavretý motív s rovnakým zakončením ako ZR popevok. V niektorých prípadoch ide o variant formuly *ed.c*. Napokon, najčastejším predobrazom je práve štandardná formula *ed.c*, ktorá je predobrazom *udol'u/cagoše*.

// The main prototype is a Byzantine formula or also an open motif with the same cadence as the ZR popevka. In some cases its variant is formula *ed.c*. In most cases the prototype is only the standard formula *ed.c*, the same as for *udol'/cagoša*.

50ca 8



Sn1256



Sn1257



Sn929



S407



S408



S411



S414



S433



S430



Pomor



J005



CO_ ΠΕΘ_ΡΕ_ ΗΑ_ ΙΑ

Pomor

J046/029

25.12.

Am Ott Dk Vi Sn1214 Pp S439 S440 S411/14 S430 Pomor J005/046

Trin Sn1217 S442/29

Θε- ο- τό- κε Παρ- θε- νε, η τεκούσα

Бо- го- ро- дн- це дѣ- во.

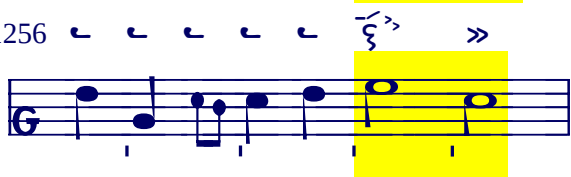
Бо- го- ро- дн- це дѣ- во.

Onuf 9

cf. Sam 9



Sn1256



E.γ.II



Sa

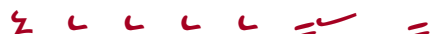


Sn929



O- τι ε- ποι- η- σεν μοι

S407



κο σκ τβο ρη μδ ηκ

S408



S412



S430/33

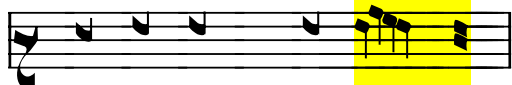


κο σο τβο ρη μο ηκ

Pomor



J005



J029

κο σο τβο ρη μηκ

PV0Vaij



Dk



Vi



Va



Μέλ- λον-τός σου εις- ι- έ- ναι,

Xηλ



ο- τα μιο τη βλ ηη τη.

S411



S414



S429/412



25.12.

2x, cf. 15.8.



Trin        



Am        

Ott

Dk        

Vi        

Sn1217

Sn1214        
 ό- τι Μή-τηρ γέ- γο-νας,

Pp        

S439        

S440        

ΙΑ_ ΚΟ ΜΑ_ ΤΗ ΕΥ_ ΣΤΕ

S409        

S442        

S414

S429        

S430

ΙΑ_ ΚΟ ΜΑ_ ΤΗ ΕΥ_ ΣΤΕ



Pomor



J005

ΙΑ_ ΚΟ ΜΑ_ ΤΗ ΕΥ_ ΣΤΕ

Onuf 8



E.γ.II			
Sa			
Sn929			
	θα-	λασ-	σαι
S407			
	μο_	ρε	η
S408			
S412			
S410/11			
S429			
	μο_		ρε

S414/30/33



J029		
	μο_	ρε

Udol' lomený -dt // (ef)(ed).c

Popevok s pracovným názvom *udol' lomený* sa od *cagoše lomenej* líši rytmickým tvarom dt zakončenia a prívodom na tóne e^b . // The popevka *comminuted udol'* (working title) differs from *comminuted cagoša* in two points, the dt form of the cadence and the leading-in on the tone e^b .

Invariant

S412



S430

S410



S442

S414



S410/11/14/30 /47

S429



J002



Pomor



S411



J005



J029



S412



S411



S414



S429

Pomor



S430



S408



S412



S411



S414/29

Pomor



Pomor



S414 ن ز ش ن ج و و
 S411 ن ز ش ن ج ن و
 S447 ن ز ش ن ج ن و

Pomor



S408 ل و ز ز ش ل ل ج و ل
 S412/11 ل ل ن ز ش و ن ج و =
 S410 ل ل ن ز ش ل ن ج و ل
 S429 ع ل ن ز ش ل ن ج ن و

J005



S408 ن و =
 S412 ج و =
 S410 ج ن =
 S430 ج و =
 S429 و و =

S411
 S414

Pomor



J005



J046



Byzantské predobrazy // Byzantine prototypes

Presvedčivých predobrazov niet. // There are no obvious prototypes.

25.3.



Ott — Trin, G355

Am — Dk

Vi Sn1214/17
συν-έ- λα- βέ σε

Pp
S440
ζΑ_ ΥΑ_ ΤΒ_ ΤΑ.

S410 S411

S414 S442

S430
ζΑ_ ΥΑ_ ΤΟ_ ΤΑ.



PX5Vzn



Am >x Dk,Ott

Vi >x Va

Sn1214 >x
τή εις ου- ρα- νούς

Xηλ
Η_ ΧΕ ΝΑ ΝΕ_ ΚΟ.

S412

S414 S429

Ε_ ΧΕ ΝΑ ΝΕ_ ΚΟ.



Romca // РѠмца

Romca je v ZR súbor popevkov s podobnou rytmicou štruktúrou, ale nie celkom jednotným výškovým ukotvením. Končí sa však vždy tónom c. // *Romca* in ZR is a set of various *popevki* with similar contours, but with no uniform melodic height. However, it always ends on c.

Invariant

mmt

S412	=	=3	=	
S410/11	=	=3	=	S414/29
S414	=	=u	=	
S429	=	=u	=	S411/14/30



Pomor

S408	=	=u	=	
S442	=	=u	=	
S409	=	=u	=	S411/14



S429	=	=3	=	
S429	=	=3	=	



S411	=	=3	=	
S414	=	=3	=	S442



S412 ˆ ˆ =/ ˆ =
S411 ˆ ˆ: =/ ˆ =
S414 ˆ ˆ: =/ =ˆ =ˆˆ
S430 ˆ ˆ: =\ =ˆ =ˆˆ

S429



S412 ˆ ˆ: =/ ˆ =
S411 ˆ ˆ: =/ =ˆ =



S414 ˆ ˆ: =/ =ˆ =
S429 ˆ ˆ: =/ =ˆ =

S430



mt

S411 ˆ ˆˆˆ ˆ =ˆ =
S414 ˆ ˆˆˆ ˆ =ˆ =

S429



Byzantské predobrazy // Byzantine prototypes

Usudzujúc podľa frekvencie výskytu a podobnosti neumového zápisu, hlavným predobrazom *romce* je byzantská formula *d2.ha.G*. *Romca* si zachovala pôvodné kontúry, avšak melódiu umiestnila o tón až kvartu vyššie.

// According to the frequency and melodic similarity, the main prototype of *romca* is the Byzantine formula *d2.ha.G*. *Romca* has preserved the original contours, but the melody is shifted a fourth higher on the last two feet.

21.11.



Am				Dk,Ott
Vi				Sn1217
Sn1214				
	Σή-	με-	ρov	
Pp				
S439				
S440				
	Αβ.	Ηβ.	CB.	
S411				
S414				S442
	Αε.	Ηε.	CB.	



PX1



Am			»	Dk
Vi,Va			»	Sn1214
	Kú-	ρι-	ε,	
S429			=	
	о	спо	дн	



PX5Vzn

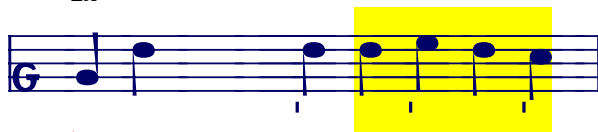


Trin			»	.
			»	
	Kú-	ρι-	ε	
Xηλ			»	
	о	спо	дн	
S412			=	
S411			=	S429
S414			=	
	о	спо	дн	



Druhý predobraz, presnejší tonálne a menej presný v kontúrach, je formula ed.c, rovnaká ako pri popevkoch *udol'*, *cagoša*. // A second prototype, more precise melodically, but not in the contours, is the formula ed.c, the same as the prototypes of *udol'*, *cagoša*.

6.1. 2x



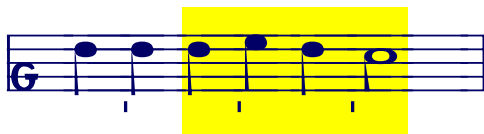
Am δ >x — ↓ ♭ ♭ ♭ > >
 Vi >x — ♭ ♭ ♭ > >
 Δεύ-τε μι- μη- σώ- με- θα,
 Pp >x ♭ ♭ ♭ ♭ ♭ ♭ ✓
 S439 >x ♭ ♭ ♭ ♭ ♭ ♭ ✓
 ρη_ δ_ τε πο_ ρ_ α_ η_ μ_ α_
 S411 ♭ ♭ ♭ ♭ ♭ ♭ = ♯ =
 S414 ♭ ♭ ♭ ♭ ♭ ♭ = ♯ =
 ρη_ δ_ τε πο_ ρ_ α_ η_ μ_ α_

Ott

Sn1217



15.8. 2x



Am ♭ ♭ ♭ ♭ > » Dk
 G355 ♭ ♭ ♭ ♭ > »
 Vi ♭ ♭ ♭ ♭ > » Sn1217
 καί υ- πο- δέ- ξα- σθε
 S439 ♭ ♭ ♭ = ♭ = Pp
 S440 ♭ ♭ ♭ = ♭ =
 η_ β_ ρ_ η_ η_ μ_ α_ τε.
 S414 ♭ ♭ ♭ = ♭ = S430
 S429 ♭ ♭ ♭ = ♭ =
 η_ β_ ρ_ η_ η_ μ_ α_ τε.



S412 ♭ ♭ ♭ = ♭ =
 S411 ♭ ♭ ♭ = ♭ =



Invariant

Osoka je rytmickou alternatívou *cagoše/udol'u* a má s nimi rovnaké alebo podobné predobrazy. Je pritom pozoruhodné, že v RI sa *osoka* nenachádza – interpretuje sa iným spôsobom (*cagoša/udol' -mt*, *cagoša* skrátená, *riutka*).

// *Osoka* is a rhythmical variant of *cagoša/udol'* and they share the same Byzantine prototypes. In RI the melody of this popevka is strictly avoided by means of interpretation through other similar popevki (*cagoša/udol' -mt*, *cagoša* in short form, *riutka*).

S408		mult.		mult.		S408/12		S408	
S412						S414		S408/09/12	
S411/14/29/33		Pomor		Pomor		S410/11		S410	
S410						mult.		S414/29/33	
mult.						S410-12		mult.	
S411						S430/33		S411	
S430								S408/11	
S411/12									
S414/29								Pomor	
S430/33								S411/12/14	
									
Pomor									
S429								S414	
								mult.	
Pomor									
S408/11									
S410-12/14									
									
S409									
S414									
S442									
									
Pomor									

Osobitné tvary // Special variants

S411 ㄱ ㄱ =
S442 ㄱ ㄱ =
S414 ㄱ ㄴ =
S429 ㄱ ㄴ =

S431



S429 ㄱ ㄴ =

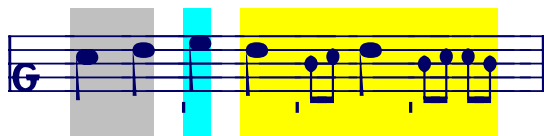


Byzantské predobrazy // Byzantine prototypes

Presným, ale málo frekventovaným predobrazom *osoky* je formula yc2.

// The exact but rare prototype of *osoka* is the formula yc2.

6.1.



Am

Dk,Ott

Vi
ί- να σώ-σης τόν κό-σμον

Sn1214/17

Pp

S439

S440

ΔΑ ΣΠΑ_ ΣΕ_ ΨΗ ΜΗ_ ΡΑ

S411/14/29

S442

ΔΑ ΣΠΑ_ ΣΕ_ ΨΗ ΜΗ_ ΡΑ

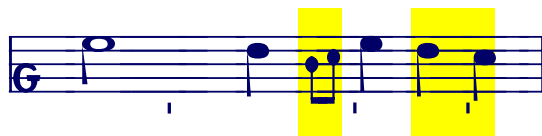
Pomor



Najčastejším, ale menej presným predobrazom je formula ed.c, rovnako ako pri popevkoch *cagoša/udol'*.
Preklad RI nemá oporu v neumoch, ale zodpovedá lepšie byzantskej predlohe.

// The most frequent (but less exact) prototype is the formula ed.c, as in the case of *cagoša/udol'*. In RI there is *udol'* instead of *osoka*, not in accordance with ZR neumes, but better fitting the Byzantine model.

st. 8/107



Sn1258



Sn929



Sn1588



Lm



ov o- μο- λο- γη- σαν

S407



Ε_ ΓΟ_ ЖЕ НС ПО_ ВЪ_ ДА_ ША

S412



S410/11



S414

S429



J046

Ε_ ΓΟ_ ЖЕ НСПО_ ВЪ_ ДА_ ША

Rozdrobenie koncovej melodémy. // Comminution on the last melodema.

6.1.

Am									
Dk									
Vi									
Sn1214									
	σύ	με	α-	γί-	α-	σον	Δέ-σπο-	τα	
Pp									
S439									
	ΤΨ	ΜΕ	ΝΕ	Ο	ΣΚΑ	ΤΗ	ΒΛΑ	ΔΥ	ΚΟ.
S411									
	ΤΨ	ΜΑ	Ω	ΣΚΑ	ΤΗ	ΒΛΑ	ΔΥ	ΚΟ.	
S414									
	ΤΨ	ΜΕ	ΝΕ	Ω	ΣΚΑ	ΤΗ	ΒΛΑ	ΔΥ	ΚΟ.

8.9.

Am		Dk, Trin
Sn1214		Ott
Vi		
Pp		
S439		
S440		
S411		S442
S414		
S429		
S431		

Podobne ako v prípade popevkov *udol'/cagoša* sa medzi nepriamymi predobrazmi nachádza aj h3 -d.
 // Among the indirect prototypes there is also the the formula b3 -d (cf. *udol'/cagoša*)

PX1



Trin



Dk



Ott



Am



Vi



Va



Sn1214

ον τρό-πον εν ε- μοί

S429



Η_ ΜΕ_ ΧΕ_ ΩΕ_ ΡΑ_ ΖΟ_ ΜΕ

Pomor



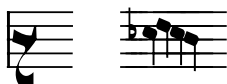
Invariant

S408 
 S412 
 S411 
 S408/12 
 S408/11/12 
 S412 
 S412 
 S410/11/14/29/30 

RI, Pomor 

S408 
 S412 
 S408/10/11/14/29/30 
 S409-11/14/47 

RI, Pomor 

J005 hapax 

S410/11 
 S411 

S411/12 
 S408/12 
 S408 
 S408-12 
 S410 
 S408 
 S409-11 
 S410 
 mult. 

RI, Pomor 

S412 
 S411 
 mult. 
 Pomor 

RI, Pomor 

J002 

J002 

J673 

S412 
 S411/14/42/47 

Pomor 

Pomor 

J046 

J029 

J005 

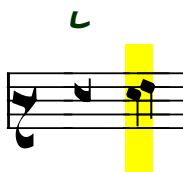
J289 

Prívody // Leading-in motives

0

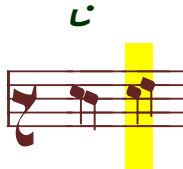
mult.

J005/002



S414/33

Pomor



S408



S429

S412



S414



S430

S433



Pomor



RI



1

S411/31



S429/42



S411



S429



S414/42



S414



S429

Pomor



J005



S411



S414/42



Pomor



2

S409-12 し し

S411/14/42 し し

S408 し し

S411 し し

S410-12 し し

S429



J005/046/673

S411 し し

S414 し し

S414 し し

S411/47 し し

S430/42



Pomor し し



S414 し し し し

S410/12/42 し し し し

S414 し し し し

S411 し し し し

S429 し し し し



J046/029

S412 し し

S411 し し

S414 し し

S429



4-2

S412

S411/47

S414

↘ ↗ ↘ ↘ ↗ ↘

↘ ↗ ↘ ↘ ↗ ↘

↘ ↗ ↘ ↘ ↗ ↘

S429



5-2

S442

↗ ↘ ↘ ↘ ↗ ↘ ↘



3

S408 し し っ. ン し し

S411 っ+ し っ. ン し し

J029  I229

S408 っ に っ. ン し し

S410 っ+ に に ン し し

S410-12 し に っ. ン し し S414/29

J005  J673

S414/30 っ+ に っ. ン し に

S409/11/47, Pomor

S429 し に っ. ン し に

Pomor 

S411 っ+ し し し っ. ン し に

S447 っ+ し に っ. ン し に S414

Pomor 

S410/11 =/ し し し

S414/30 =/+ し に

Pomor 

3-3

S409-12 ش ل ش ل ش
S414/42 ش ل ن ن ب



S411 ㄴ ㄴ ㄴ ㄱ: ㅁ ㄴ ㄴ ㄴ ㄴ ㅁ ㄴ ㅁ ㄴ ㄴ

S447 ㄴ ㄴ ㄴ ㄱ: ㅁ ㄴ ㄴ ㄴ ㄴ ㅁ ㄴ ㄱ: ㅁ ㄴ ㄴ



4-3

S408	ㄷ	ㄴ	ㄷ	ㄴ	ㄷ	ㄴ	ㄷ	ㄴ
S411/12	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ
S414	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ
S409	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ



5/6-3

S411 ل ل ل ن ڤ ل ل ل ل ل ن ڤ ل ل ل ن

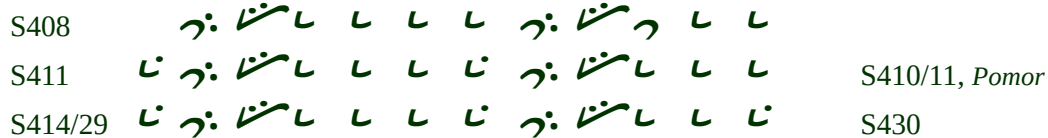
S414 ل ل ل ن ڤ ل ل ل ل ل ن ڤ ل ل ل ن

S447 ل ل ن ڤ ل ل ل ن ڤ ل ل ل ن



S412	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ
S411	ㄱ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ
S447	ㄱ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ
S414	ㄱ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ	ㄷ	ㄴ	ㄴ	ㄴ





5

S411/14/47	ش	ش	ش	ش	ش		
S411/12	ش	ش	ش	ش	ش	ش	
S447	ش	ش	ش	ش	ش	ش	S411
S414	ش	ش	ش	ش	ش	ش	S429



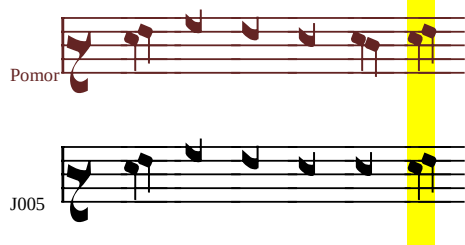
3-5

S409	ش	ش	ش	ش	ش	ش	ش	S410/11
S414/42	ش	ش	ش	ش	ش	ش	ش	



6

S412	ش	ش	ش		S409
S414	ش	ش	ش	ش	S429



Byzantské predobrazy // Byzantine prototypes

yc2, yd2

Hlavným predobrazom *derbice* je byzantská formula *ad.d, cd.d, ac.c* (uvedené tvary sú spravidla variantné, ac.c je melodicky najpresnejší).

// The main prototype of *derbica* is the Byzantine formula *ad.d, cd.d, ac.c* (variant settings of one formula, ac.c being the melodically most precise counterpart).

Bhrd 6a / Vaij 6

Sn1588

Y

Sn1258

E.γ.II

Sa

Sn929

Nún τώ Κό- σμω,

S407

π'α_ π'α_ μη_ ροι

S408

S412

mult.

J005

ηλι_ ηε_ μη_ ρα

Sn1256

Sn1258

S929

ο Προ- φή- της,

S407

προ_ ρο_ κ'α.

S408

S412

mult.

J005

J002/029

21.11.

Am δ

G355

Vi

Sn1214

καί ο χο- ρός τών Αγ- γέ- λων,

Pp

S439

S440

Η ΑΗ_ ΚΨ ΑΗ_ ΓΕ_ ΛΒ_ ΣΙΚΨ.

S411

S414/42

Pomor

Dk,Ott

5.1.

Am τ

G355

Vi

τό Πνεύ-μα πε- ρι- στε- ράς εν ει- κό- νι

Pp

S439

ΛΟΥ_ΧΨ_ ΖΕ_ ΓΟ_ ΛΟΥ_ ΕΗ_ ΗΨ_ ΜΒ_ ΟΕ_ ΡΑ_ ΞΨ_ ΜΒ.

S408

S414

ΛΟΥ_ΧΟ_ ΖΕ_ ΓΟ_ ΛΟΥ_ ΕΗ_ ΗΨ_ ΜΕ_ ΩΕ_ ΡΑ_ ΞΟ_ ΜΕ.

Pomor

Dk,Ott

Sn1214/17

24.6.

Am ff ff ff ff ff ff Dk

Ott ff ff ff ff ff ff .

Vi ff ff ff ff ff ff Sn1214/17

ού- τω φα- νε- ρω- θεί- σαν,

Pp ff ff ff ff ff ff

S439 ff ff ff ff ff ff

TA IC0 IAB AB IIIOT CA.

S412 ff ff ff ff ff ff

S409 ff ff ff ff ff ff S410/11

S414 ff ff ff ff ff ff S442

TA IC0 IAB AE IIIOT CA.

Pomor ff ff ff ff ff ff

PX7

Am, Ott, Dk ff ff ff ff ff ff

Vi, Va ff ff ff ff ff ff

Va ff ff ff ff ff ff .

εν πυ- ρί- ναις γλώσ-σαις,

Xηλ ff ff ff ff ff ff

BT OT NB NT HXZ IA ZBI CT XZ.

S408 ff ff ff ff ff ff S412

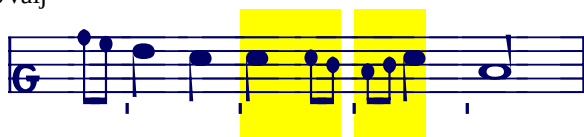
S414 ff ff ff ff ff ff S411/47

S429 ff ff ff ff ff ff

J005 ff ff ff ff ff ff

Byzantská formula ac.c sa niekedy v modifikácii môže zmeniť na ac.a.
 // The Byzantine formula ac.c may sound also ac.a in modifications.

PV0Vaij



Dk



Ott



Dk, Am

Vi



Va, Sn1214

κλά-δους α- πό τών δέν- δρων

Xηλ



ΒΚ ΤΒΗ ο ΤΒ ΑΡΚ ΒΒ

S412



S414



S429



Pomor

yc3 / yd3

V byzantskom systéme 4. hlasu je formula yc3 v znení ac.cc.c, ac.c2.c a pod. priebežná a v podstate rovnocenná s ac.c. Do ZR sa tlmočí takisto ako *derbica*.

// The Byzantine formula yc3 (a.cc.c, ac.c2.c and similar) is transient and functionally equivalent with ac.c. In ZR it is reflected again as *derbica*.

Vaij 5



E.γ.II > > Lm, Sn 1256

Sa > >

Sn929 > > > \
ει- ρή- νη ε- πί τόν Ισ- ρα- ήλ,

S407 \ =
μη ρζ ηα ηζ ρα η λλ

S412 =
S414 \ =

S430



J002



μη ηα ηζ ρα η λλ

25.3.



Am > > Dk

Vi > >

Sn1214 > >
ει- ρή- νην τώ κό-σμω δώ- ρη- σαι,

Pp \ =
μη ρζ μη ρο βη πο δα ждб.

S440 \ =:

S411 \ =

S414/30 \ =
μη ρο μη ρο βη πο δα η же.



21.11.



Dk



Ott



G355



Trin

Vi



Sn1217

Sn1214



τήν ει- ρή-νην σου πα- ρά- σχου η- μίν,

Pp



S440



ΜΗ_ ρΰ_ ΤΕΟ_Η_ ΠΟ_ ΔΑ_ ΖΕ_ ΝΑ_ Μΰ.

S411



S414



ΜΗ_ ρΰ_ ΤΕΟ_Η_ ΠΟ_ ΔΑΗ_ΖΕ_ ΝΑ_ ΜΟ.

S442

Pomor



a2

Koncový tón *a* je v systéme byzantského 4. módu skôr okrajovým javom. Pri postupnej adaptácii nápevov do ZR sa ukončenie na *a* v 4. hlase úplne stratilo, a to väčšinou usmernením koncového motívu o terciu vyššie.

Formuly *a2* sa teda často tlmočia ako *derbica*, ich melodický súvis však nie je čitateľný.

// The closing tone *a* is rare in the Byzantine 4th echos. After the adptation to ZR the ending on *a* completely went out of use, often being lifted up a third. Thus the formulae *a2* are transformed to *derbica*, however their melodic relation is not obvious.

8.9.



Am > ♪ > ♪ > ♪ > Dk,Trin X^{X} Ott

Vi > > > > >
παν-τί τώ κόσ-μω,

Pp ♪ ♪ ♪ ♪ =
S439 ♪ ♪ > ♪ = S440

Βε_ σε_ μοι μη_ ροι.
S411 ♪ ♪ ♪ ♪ =
S442 ♪ ♪ ♪ ♪ = S429
Βε_ σε_ μοι μη_ ροι.



24.6.



Trin > ♪ > ♪ > > Am

Ott > ♪ > ♪ > > Am

Vi > ♪ > — > ♪ > Sn1217

Sn1214 > ♪ > — > ♪ >
τώ λα- ώ αυ- τού,

Pp ♪ ♪ ♪ ♪ =

S440 ♪ ♪ ♪ ♪ =

Λιθ_ δε_ μη_ σο_ η_ μη.
S414/42 ♪ ♪ ♪ ♪ =
Λιθ_ δε_ μη_ σο_ η_ μη.



a3

Ako *derbica* sa v ZR tlmočí tiež formula a3, opäť bez zreteľnej melodickkej súvislosti. Cf. *derbica predĺžená*.
 // Also a3 is transformed to *derbica* in ZR, without any obvious melodic relations. Cf. *derbica* – long form.

Pst3za



Am	┌ — / > >u	ᄁᄁ	ᄁᄁ	»	ᄁᄁ	Dk ^{ᄁᄁ}
Ott	┌ — / > >ᄁ	ᄁᄁ	ᄁᄁ	»	ᄁᄁ	
Vi	> ┌ / > >u	> >u	> >u	»	»	
Va	> ┌ / > >u	> >u	> >u	»	»	
Sn1214	┌ ┌ / > >u	> >u	> >u	»	»	
	εν ει- ρή- νη βί-	ο- τεύ-	ον-	τας,		
S412	ᄁ ᄁᄁ ᄁ ᄁ	ᄁ ᄁ	ᄁ ᄁ	=		
S411	ᄁ ᄁᄁ ᄁ ᄁ	ᄁ ᄁ	ᄁ ᄁ	=		
S447	ᄁᄁ ᄁᄁ ᄁ ᄁ	ᄁ ᄁ	ᄁ ᄁ	=		
	βο μι ρκ жн βοι ψιε η	μο				

Pomor



Pst2za



Am	ᄁᄁ	┌ — / > >ᄁ	ᄁᄁ	ᄁᄁ	> ᄁᄁ	»	Dk,Ott
Vi	┌ ᄁᄁ / > >u	> >u	> >u	> ᄁᄁ	ᄁᄁ		
Va	┌ — / > >u	> >u	> >u	> ᄁᄁ	ᄁᄁ		
Sn1214	┌ — / > >u	> >u	> >u	> ᄁᄁ	ᄁᄁ		
	ως τόν Ά-	σω-τον	παί-δα	ο Θε- ός,			
S411	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ	=	ᄁᄁ	=	
S447	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ	=	ᄁᄁ	=	
S414	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ ᄁᄁ	ᄁᄁ ᄁᄁ	=	ᄁᄁ	=	
	ια_ ιο	βλοῦ_δε_	ναα_γο	ςῳ_	να	βο_	ζε

Pomor



Derbica predĺžená // Derbica – long form

V dvoch prípadoch (a jednom spornom) sa v RI nachádza predĺžený tvar *derbice*, do istej miery ako odraz byzantskej *a3*, resp. *yd3*.

// In two cases (and one more dubious) in RI appears an extended *derbica* – as a reflection of the Byzantine *a3* or *yd3*.

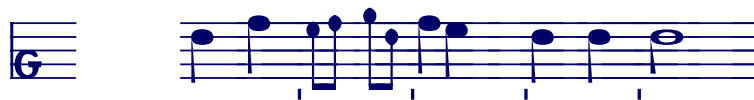
6.8.

Dk .
Ott .
Trin .
Vi Sn1217

Pp S439
S439 S440
S412
S409
S414
S429
J005

ής καί η- μάς ο Θε- ός,
Ε_ ΓΟ_ ΧΕ Η ΝΑ_ CO BO_ ΧΕ.
Ε_ ΓΟ_ ΧΕ Η ΝΑ_ CO BO_ ΧΕ.

6.8.



G355



Vi

Sn1217



Am



λα- λή- σας υπ- ήρ- χε Θε- ός,

Pp



S439

ΓΛΑ_ΓΟ_ ΛΑ_ΒΥ_Η_ ΕΞ_ Α_ ΙΗΕ_ ΕΘ_ ΓΩ_

S440



ΓΛΑ_ΓΟ_ ΛΑ_ ΒΥ_ Η_ ΕΞ_ ΙΑ_ ΙΗΕ_ ΕΘ_ ΓΩ_

S412



S409



S414



S429



Pomor



J005

ΓΛΑ_ΓΟ_ ΛΑ_ ΒΥ_ Η_ ΕΞ_ ΙΑ_ ΙΗΕ_ ΕΘ_ ΓΩ_

Vaij 4



Sn1257



E.γ.II



Sa



Sn929



τικ- τού-σης α- πειρ-άν-δρου Προ-φή- της πά- λαι φη- σί,

S407

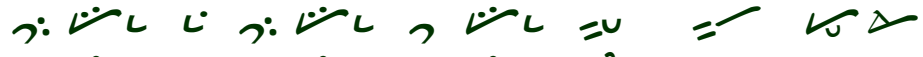


S408

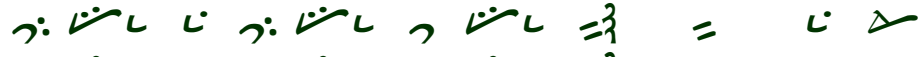


ρα_ χα_ ιο_ ψη βεζ_ μοχ_ χα προ_ ρο_ κο_ δρε_ βλε ρε_ γε

S412



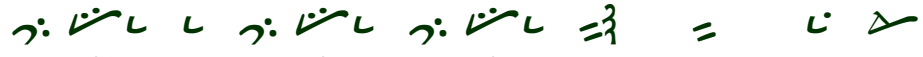
S410/14



S411



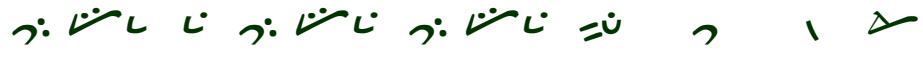
BN



S429



S430



ρα_ χα_ ιο_ ψη βεζ_ μοχ_ χα προ_ ρο_ κο_ δρε_ βλε ρε_ γε

Pomor

Pomor



J005



J002



ρα_ χα_ ιο_ ψη βεζ_ μοχ_ χα προ_ ρο_ κο_ δρε_ βλε ρε_ γε

Vozhlaska // ΒΟΨΓΛΑΣΚΑ

Pod názov *vozhlaska* sa radia všetky rytmické varianty popevkov so záverovým klesaním od *f* ku *c*. // The name *vozhlaska* includes a set of popevki representing rhythmical variants of the cadence falling from *f* to *c*.

Typ f.e^bd.c

Invariant

– (de^b)

Predkadenčný motív (de^b) je v neumových a ruských prameňoch zriedkavý.
// The forecadential motif (de^b) is rare in the neumes and Russian sources.

29.8., Bhrd 7

S442

Pomor

S408

S412

S410

S414

S411

S429

S430

S433, Pomor

Pomor

J029

Pst3, PX1

S411

S409/14/12/29

S412

S414

S411

S429

Pomor

J005

Preob 3

S408/11				
S412/14				S410/11
S433				
S429				
S408				
S430				
Pomor				



S4112				S411
S412				
S410/14				S410;
S429/33				



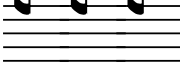
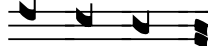
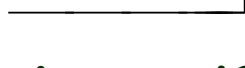
J005

J046/002

– (fe^b)

Najastejšie sa *vozhlaska* vyskytuje s výrazným nástupným vrcholom g2 a predkadenčným motívom (fe^b) v neumoch a ruských prameňoch. V RI sa popevok dôsledne, v rozpore s neumomami, interpretuje s predkadenčným motívom (fe^b)(de^b).

// The most frequent form starts on a peak g2 and its forecadential motif is (fe^b) – according to neumes and Russian sources. In RI this popevka is consistently interpreted, declining from the neumes, with the forecadential motif (fe^b)(de^b).

S408  S414  mult.  S411/29/30/33  RI, Pomor  mult.  S430  Pomor  S408  S412  J005 	S408  S408  mult.  S414  mult.  RI, Pomor 	S408/11  S410/30  mult.  mult.  Pomor  J005  RI  J046 	S408  S408  S408  S410/11  S411/12  S408/12/14  S410/14  S411  S408  S410-12  S410/12/14  S410  mult.  S414  S408  RI, Pomor  S408  mult.  Pomor  RI 
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Iné // Other

Preob 1

S408 = S410/12

S411 ج جِنا =

S414 𐎧𐎠𐎫𐎡𐏁 𐎧𐎠𐎫𐎡𐏁 𐎧𐎠𐎫𐎡𐏁

S430 S433

S429 $\frac{\cdot}{+}$ $\sqrt{\cdot}$ $=$ Pomor

Pomor

J005/046

J002



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), and Bb3 (half). The piece ends with a double bar line.

J029



A musical staff with a treble clef. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The staff is empty for the remainder of the line.

Byzantské predobrazy // Byzantine prototypes

Vozhlaska typu f.e^bd.c nemá presvedčivý melodicky blízky predobraz. Výnimkou sú azda formuly d3 -ddt, ide však len o dva doložené prípady. // There is no obvious prototype of vozhlaska type f.e^bd.c . The only exception may be the formula d3 -ddt, however it appears only in two cases.

d3 -ddt

st. 1/13

Lm

E.γ.II

S407

S412

J005

S410/11/14/29

st 1/11

Lm

S407

S408

S429

Pomor

J005

J673

Vo väčšine prípadov stojí na mieste ZR *vozhlaska* byzantská formula $G2/G3$ -*ddt* alebo $h3$ -*d* / *cd.d*, pričom často obe tieto formuly sú na danom mieste variantné. Podľa neumového zápisu v ZR, ktorý sa miestami podobá skôr na *prehyb*, môžeme usudzovať, že *vozhlaska* predstavuje pravdepodobne melodickú transformáciu *prehybu* a teda vychádza z formuly $h3$ -*d*.

// In most cases the Byzantine counterpart of *vozhlaska* is the formula $G2/G3$ -*ddt* or $h3$ -*d* / *cd.d*, often both these formulae being mutual variants. According to ZR neumes (occasionally resembling *peregib*) we may suppose that *vozhlaska* evolved from the $h3$ -*d* formula and it is a transformation of *peregib*.

cd.d, $h3$ -*d* // $G2, G3$

Onuf 8



E.γ.II



Sn929



Sn1257



Sn1588



Sa



Γη και παν-τα τα εν αυ- τη

S407



Ε_ ΜΔ_ ΛΔ Η ΒΔ_ CA ΙΑ_ ЖЕ НА НΕ_ Η,

S408



S412



S410/11/14



Onuf 1



Sn1258

E.γ.II

Sa

Αρ- μα- τα φα- ρα- ω

S408

S410

S429

ρω- ρα- ω νε

S433, Pomor



J005

ρω- ρα- ω νε

J029; J046

st 1/11

cf. st. 3/32



Lm

Τω ο- δη- γη- σα-ντι πα- λαι



Sn1258

Sa

Sn929

Τω ο- δη- γη- σα-ντι πα- λαι

S407

Α_ΣΤΑ_ΒΛ_Ε_Σ_Α_ Α_ ΓΟ_ ΔΡΕ_ΒΛ_Ε

S408

S410/12/14

S429

S430

J005

Α_ ΣΤΑ_ΒΛ_Ε_Σ_Α_ Α_ ΓΟ_ ΔΡΕ_ΒΛ_Ε

Sam 6



Sn1588



Sn1256

E.γ.II



Sn1258



Sa



Sn929



Μή κα- τα- πον-τι- σά- τω με

S407



Α ΝΕ ΠΟ_ ΓΡΟΥ_ ΖΗ_ ΤΗ_ ΜΕ_ ΝΕ

S408



S410-12



Α ΝΕ ΠΟ_ ΓΡΟΥ_ ΖΗ_ ΤΕ_ ΜΕ_ ΝΕ

S414



Pomor

J005

Α ΝΕ ΠΟ_ ΓΡΟΥ_ ΖΗ_ ΤΕ_ ΜΕ_ ΝΕ

Pst3



Am



Dk



Ott

Vi



Sn1214, Va

δεί- ξον εύ-σπλαγ- χνε

S411



S409/14/12/29

ΠΟ_ ΚΑ_ ΖΗ ΜΗ_ ΛΟ_ ΣΤΗ_ ΒΕ.



Pomor



J005

ΠΟ_ ΚΑ_ ΖΗ ΜΗ_ ΛΟ_ ΣΤΗ_ ΒΕ.

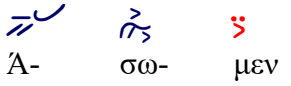
Preob 1



Sn1258



Sn1257



A- σω- μεν

S407



Πο Η Μ

S408



S410/12

S430



S433

S429



Pomor

Πο Η Μ



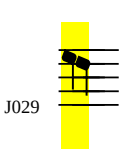
Pomor

J005/046



J002

Πο Η Μ



J029

Typ $f(e^b d).c$

Vozhlaska typu f(e^bd).c vo svojej podstate nie je plnohodnotný popevok, ale iba polokadenčné prerušenie deklamácie, napr. pred *kimzou*.

// *Vozhlaska* type f(e^bd).c in deed is not a popevka, but only a half-cadential interruption of a declamation.

Invariant

S408	つ★	ろ	う	=	
S412	ろ	ろ	う	=	
S409	つ★	ろ	し	ろ	
S411	つ★	ろ	し	=	
S412	ろ	ろ	し	=	
S414	つ★	ろ	し	=	
S409/10	つ★	ろ	し	=	
S411	ろ	ろ	し	ろ	S442
S429	ろ	ろ	し	ろ	
S429/30	つ★	ろ	し	ろ	S447



J002, Pomor



6.8.

S412 =  \ =

S409 =,  \ = S414

S429 =\  L ?



S411/14



S429/47



S412



S429/33

Pomor



J002

S412	* = $\frac{\cdot}{+}$	⌒	⌒	⌒ \	⌒
S412	⌒ = $\frac{\cdot}{+}$	⌒⌒⌒	⌒	⌒ \	=
S408	⌒ = $\frac{\cdot}{+}$	⌒	⌒	⌒ ⌒	⌒
S411	⌒ = $\frac{\cdot}{+}$	⌒	⌒	⌒ \	=
S410/14	⌒ = $\frac{\cdot}{+}$	⌒⌒⌒	⌒	⌒ \	= ⌒
S410	⌒ = $\frac{\cdot}{+}$	⌒	⌒	⌒ \	⌒
S410/11	⌒ = $\frac{\cdot}{+}$	⌒⌒⌒	⌒	⌒ \	=
S429/30	⌒ = $\frac{\cdot}{+}$	⌒⌒⌒	⌒	⌒ ⌒	⌒
S429/33	⌒ = $\frac{\cdot}{+}$	⌒	⌒	⌒ ⌒	⌒

S411

S433, Pomor

Pomor

Pomor

J005

J429/046

J002

J029

J002/029

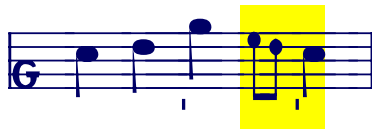
J005

J002

Byzantské predobrazy // Byzantine prototypes

Až na niekoľko výnimiek (uvedené nižšie) v byzantských prameňoch na mieste ZR *vozhlasky* typu f(e^bd).c nestojí žiadna ohraničená formula – ide o polokadenčné prerušenie deklamácie generované až v kontexte ZR.
 // Aside from several exceptions (listed below) there are no formulae just on those words where in ZR stands *vozhlaska* type f(e^bd).c – it is therefore a half-cadential interruption that arose not until in the context of ZR.

PVVabc



G260



Dk

Trin

Vi, Va
 τήν κα- τά- κρι-σιν,

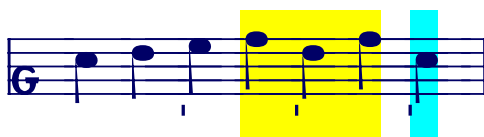
Xηλ
 ο_ κοῦ_ γε_ νη_ ιε

S414

S429 S447
 ο_ κοῦ_ γε_ νη_ ε



Vaij 1



Sn1588

Sn929
 αι_ πη- γαι_ τής_ α- βύς-σου

S407
 ης_ το_ υς_ νη_ ρη_ βεζ_ δε_ νη_ ια

S429

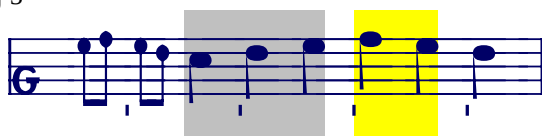
S430



ης_ πο_ γε_ νη_ ρη_ βεζ_ δε_ νη_ η

Vaij 5

cf. Vaij 9



E.γ.Π > > > — — / > >
 Sa > > > — — / > >
 Sn929 > > > — — / > >
 ο ευ- αγ- γε- λι- ζό- με- νος,

S407
 ΒΛΑ_ΓΟ_ ΒΓ_ΣΤΕΟΥ_ΙΑ_ Η

S408 =

S412 =

Pomor



Pomor



J005

ΒΛΑ_ΓΟ_ ΒΓ_ΣΠΕΧ_Δ_ Η

J002/429

Typ f2.(e^bd)c

Popevok má zmiešané črty *vozhlasky* a *podvertky* so “zalomenou” melodérou na poslednej slabike. Na niekoľkých miestach je variantná s *podvertkou*.

// This popevka stands between the motives of *vozhlaska* and *podvertka* (with the last melodema bent down). It is variant of regular *podvertka* in several places.

st. 3/30

S408 ♯[♭] L L L L L ♮ ~~♯~~ ~~♯~~

S429 ㄴ ㅅ ㄴ ㄴ ㄴ ㅅ ㅅ ㅅ



S410/11 L ~~L~~ L L L L =~~L~~₊ /_U

S414 𐎧𐏁𐎠𐎢𐏁𐎥𐎡𐏁𐎫𐎶𐎵𐎷𐎺𐎠𐎧



S412 



Invariant

S410/11 ৬ নং =/

S414/42 ♪ ♪ ♪ ♪

S414 つ+ づ = づ //

S430 ㄗ ㄗː ㄗː ㄗː



S409 し づ づ //

S410/11/12



S410-12 𐤔 𐤕 𐤖 𐤗𐤕 𐤕𐤕𐤕 𐤕𐤕𐤕𐤕

S429 𐤔 𐤕 𐤖 𐤗𐤕 𐤕𐤕𐤕 𐤕𐤕𐤕𐤕

S414/29/30/33

J005



S408 ✓ L L L ~~✓~~ U
S408/12 L L L L ~~✓~~ //

J005



J029/ 046

S412						
S411						
S410/14						
S410-12						
S412						
S429						
S410/11						
S429						
S430						

Pomor

S414

Pomor

J005



J002



Pomor; var. Pomor



Pomor

J005/046; J046 J029

J005

A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

Pomor

S412	✕	ㄥ	ㄥ	ㄥ	ㄣ	ㄥ	≡/	≡
S410/11	ㄣ	ㄥ	ㄥ	ㄥ	ㄥ	ㄣ	≡/	≡
S408	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄣ:	≡:	≡
S414	ㄣ	ㄥ	ㄥ	ㄥ	ㄣ	ㄣ	≡/	≡
S433	ㄥ	ㄥ	ㄥ	ㄥ	ㄣ	ㄣ:	≡/	≡
S430	ㄣ	ㄥ	ㄥ	ㄥ	ㄣ	ㄣ:	≡/	≡
S410	ㄥ	ㄣ	ㄥ	ㄥ	ㄣ	ㄣ:	≡/	≡
S414	ㄣ	ㄣ	ㄥ	ㄥ	ㄣ	ㄣ:	≡:	≡
S429	ㄣ	ㄣ	ㄥ	ㄥ	ㄣ	ㄣ:	≡:	≡
S429	ㄣ	ㄣ	ㄥ	ㄥ	ㄣ	ㄣ:	≡/	≡
Pomor	ㄣ	ㄣ	ㄥ	ㄥ	ㄣ	ㄣ:	≡/	≡



J029

S412	≡	ㄣ	ㄥ	ㄥ	ㄥ	≡/
S410/11	≡/	ㄥ	ㄥ	ㄥ	ㄥ	≡/
S429	≡/	ㄥ	ㄥ	ㄥ	ㄥ	≡:
S430	≡/	ㄥ	ㄣ	ㄣ:	ㄥ	≡/
Pomor	≡/	ㄥ	ㄣ	ㄣ:	ㄥ	≡:

S414 ㄣ

S433



J046



J029

Byzantské predobrazy // Byzantine prototypes

Najpresnejším predobrazom *vozhlasky* typu $f2.(e^b)d$ je byzantské polokadenčné prerušenie prívodu melodémou *ea*. // The most precise prototype of *vozhlaska* type $f2.(e^b)d$ is the Byzantine interruption of the *leading-in* by means of the melodema *ea*.

24.6.

Am		Dk, Ott
G355		
Vi		Sn1217
Sn1214		
	τό του Γα- βρι- ήλ	
Pp		
S439		
S440		
	ΓΑΒ_ ρΗ_ ΛΟ_ ΚΟ	
S409		S410/11/12
	ΓΑΒ_ ρΗ_ ΛΟ_ ΚΟ	
Pomor		

24.6.

		
Am		Dk, Ott
G355		
Vi		Sn1214/17
	καί γνή- σι- ε φί- λε	
Pp		
S439		
S440		
	и при_ сн'д и дроу_ же	
S412		
S409		S410/11
S414		
S442		
	и при_ сн'д и дроу_ же	
		
Pomor		

Druhý, početnejší (ale v neumoch menej presný) predobraz sú polokadencie typu *ef.d*, *df.e*, *eg.g* a ich variantné znenia. // A more frequent (but less precise) prototype are the half-cadences *ef.d*, *df.e*, *eg.g* and their variants.

Bhrd 9b



Y

Sn1256



S929



Sn1258



Sa



Κε- χα- ρι- τω- μέ- νη

S407



ΩΒ_ ρΑ_ ΔΘ_ ΒΑ_ ΝΒ_ ΝΑ_ ΙΑ

S408



S410/11



S430/33



S429



Pomor



ΩΒ_ ρΑ_ ΔΘ_ ΒΑ_ ΝΒ_ ΝΑ_ ΙΑ



Pomor

J005



J046



ΩΒ_ ρΑ_ ΔΘ_ ΒΑ_ ΝΑ_ ΙΑ

J002



J029

Onuf 8



E.γ.II



Sa



Sn1258



Sn929



και υ- περ-υ- ψου- τε

S407



Η ΠΡΕ_ Β'Χ_ ΝΟ_ ΧΗ_ ΤΕ

S410-12



S414/30/33

S429



Pomor

Pomor



S408



J005



J029/046

Η ΠΡΕ_ ΒΟΧ_ ΝΟ_ ΧΗ_ ΠΕ

st. 3/30



Sn1588



δι- ο οι α- σθε-νουν- τες,

S407



Η_ ΜΑ_ ΧΕ_ ΝΕ_ ΜΟ_ ΨΙΔ_ ΝΗ_ Η

S408



S414



S429



Pomor



I229



st. 5/65



Lm



Sn1588

ο- τι σε τον σταυ-ρω-θεν- τα



E.γ.Π

ο- τι σε τον σταυ-ρω-θεν- τα

Sa

ο- τι σε τον σταυ-ρω-θεν- τα

S408

ο- τι σε τον σταυ-ρω-θεν- τα

S412

ο- τι σε τον σταυ-ρω-θεν- τα

S410

ο- τι σε τον σταυ-ρω-θεν- τα

ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

S411

ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

S414

ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

S429

ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

S430

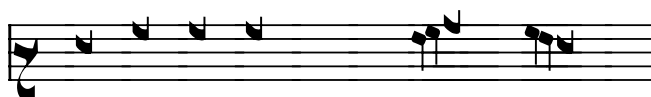
ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

ΙΑ_ ΚΟ_ ΤΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

Pomor



J005



ΙΑ_ ΚΟ_ ΠΑ_ ΒΟΣ_ ΚΡΕ_ ΣΑ_ ΣΑ

Typ f2.c, g2.c

13.11. – hapax



G355 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Dk ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Am ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Vi ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

καί μι- μη-τής γε- νό- με-νος

Pp ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S439 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S440 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Η ΠΟΔ_ΡΑ_ ΧΑ_ΤΕ_ ΛΒ_ ΕΨΙ_ ΕΨ.

S411 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S414 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S442 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Η ΠΟΔ_ΡΑ_ ΧΑ_ΤΕ_ ΛΒ_ ΕΨΙ_ ΕΨ.



Ott

Sn1217

st. 4/44 – hapax



Sn1588 >υ > ≡/ ≡



Sn1258 >υ > ≡/ ≡

Sa / > / >
και εξ- ε- στην,

S407 L ∴ »— =
Η ΔΗ_ ΒΗ_ CΔ ,

S408 L L =/ =

S412 L L =/ =

S410/11 L L =/ = S414

S429/30 Σ L =/ =



Pomor



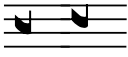
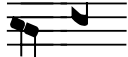
J005

Η ΔΗ_ ΒΗ_ - CΔ

Zadevec //

Zadevec je v 4. hlase výlučně irmologický popevok.
// Zadevec is an exclusively irmological popevka.

Invariant

S408		S408		S408/10-12/14		mult.	
mult.		S408/30		S414		S410/14	
S410-12/14		S411/14/30		S429/30/33			
I229,Pomor		S410				RI ,Pomor	
		S410/11/29/33		J005/029,Pomor			
		mult.		S414		J005/046	
RI		RI, Pomor		J002/029/046		J029	
S408						J029	
S410/11/14							
J046							
S412							
J005							
S430							
S430/33							
J002							
S429							
RI, Pomor							

Bhrd 4b – hapax

S408 ㄅ ㄆ ㄇ ㄏ

S412 L = u L \ =

S410/11 し り = し い =

S429 𐤁𐤓𐤕 = 𐤁𐤓𐤕 =

S433 つゝゝゝ = りゝゝゝ

S430 $\nabla \cdot \mathbf{v} = 0$ $\nabla \cdot \mathbf{v} = 0$

Pomor ゅゝゝ ≡ しゝゝ

Pomor

J005



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half).

J046

st. 1/13 – hapax:

S408 ㄱ ㄴ ㅇ ㄷ ㄹ ㅁ ㅂ ㅅ ㅈ ㅊ ㅋ ㆁ ㆆ ㆏

S412 ل ل ج : ن ل ل ل =²/₊ ل \ =

S410/11 し に が しゃ し し し せ う い =

[illegible]

J005

J046

1229



1229

[illegible][illegible]

Pomor

Byzantské predobrazy // Byzantine prototypes

50ca 3



Sn1257



E.γ.II



Sa



Sn929



Μό- νη προσ- ευ- χή

S407



Ε_ ΔΗ_ ΗΑ ΜΟ_ ΛΗ_ ΤΒΑ

S408



S410/11



S429



J005



S414



J002



Ε_ ΔΗ_ ΗΑ ΜΟ_ ΛΗ_ ΠΒΑ

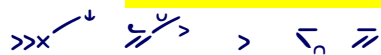
50ca 6



Sn1257



E.γ.Π



Sa



Sn929



Στέρ- νων Ι- ω- νάν,

S407



нс_ περ_ сн н_ ω_ νογ

S429



S430



S433, Pomor

Pomor



J005



J029



нс_ περ_ сн н_ ω_ ηχ

Bhrd 4b



Sn1257



Sn1256



Sa



θεί- αν βου-λήν,

S407



βο- ρη- ιο σο- βη- τος

S408



S412



S433



J046



βο- ρη- ιο σο- βη- τος

st. 1/13



Lm



E.γ.Π



και επ- ομ- βρη-σας το μαν-να, εις βρο-σιν

S407



η ω- δο- ρη-βη-η μα- νη- νορ ηα πι- ψος,

S408



S410/11



S414



η ω- δο- ρη-βη-η μα- νη- νορ ηα πι- ψος,

I229



η ω- δο- ρη-βη-η μα- νη- νορ ηα πι- ψος,

245

„db.c“

Vaij 7 – hapax



Sn1257



Sn1588



Sn1258

Sa >

Sn929

O δι- α- σώ-σας εν πυ- ρί,

S407

ΠΑ_ ΣΥ_ Η ΒΩ_ ΩΓ_ ΗΗ

S408

S412

S410/11

S414

S429

S430

ΠΑ_ ΣΥ_ Η ΒΩ_ ΩΓ_ ΗΗ

Pomor



Pomor

J005/002



ΠΑ_ ΣΥ_ Η ΒΩ_ ΩΓ_ ΗΗ

Ε.γ.Π

Koleso // ΚΟΛΕΣΟ

Popevok *koleso* (*šibok*) bol pôvodne charakteristický znakom *kluč* (= *koufisma*) a svoje korene má v byzantskom polokadenčnom prerušení deklamácie na mieste, kde sa prízvuk nachádzal na penultime.

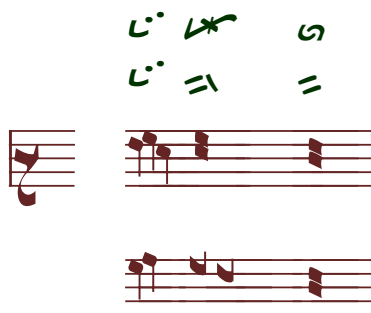
V ZR motív *kolesa* nadobudol výraznejšiu formu samostatného popevku, a to v dvoch základných typoch (A a V), každý s dvojicou podtypov. Typ A nie je doložený v RI a v ruských prameňoch má osobitnú melódiu, odlišnú od *kolesa* v iných hlasoch. Typ V je doložený aj v RI, melodicky je zhodný s *kolesom* v iných hlasoch a v závere tiež s *c-mrežou* v 4. hlase. V ruských prameňoch nachádzame aj interpretáciu melódiou *mreže* aj osobitný nápev *kolesa* ako v type A.

// The popevka *koleso* (*šibok*) was originally recognized through the neume *kluč* (= *kouphisma*). It stems from the Byzantine half-cadential interruption of the declamation on places, where the penultima was accented.

In ZR the motif of *koleso* has got a more definite form of a popevka and there are two main types, each with two subtypes. Type A appears not in RI and in Russian sources it has its own melody, different from other modes. Type V appears in RI with a melody similar to *koleso* in other echoi and to *c-mereža* in 4th echos. In Russian sources its ending is interpreted both with the melody of *c-merezha* and *koleso* type A.

Grigorev (lica-popevky 34, 35)

Grigorev (lica-popevky 38, 4. hlas)



Invariant

Typ A

A1

S412/29



S411



Pomor



S410/12/29



Pomor

S411



Pomor



S412



S411



S429



S410/11/14

S408



S412



Pomor



Pomor

A2

mult. ˆ ˆ ˆ ˆ
S414/30 ˆ ˆ ˆ ˆ Pomor



S411/14 ˆ ˆ
S429 ˆ ˆ



S408 ˆ ˆ
S412 ˆ ˆ
S409 ˆ ˆ
S414 ˆ ˆ
S429 ˆ ˆ



S414 ˆ ˆ ˆ ˆ ˆ ˆ
S430 ˆ ˆ ˆ ˆ ˆ ˆ



S412/14 ˆ ˆ ˆ ˆ S409/11
S411 ˆ ˆ ˆ ˆ ˆ
S408 ˆ ˆ ˆ ˆ ˆ
S409/10 ˆ ˆ ˆ ˆ S412/14
S410/11 ˆ ˆ ˆ ˆ S414/29
S430 ˆ ˆ ˆ ˆ ˆ
Pomor ˆ ˆ ˆ ˆ ˆ



Typ V

V1

S408	ㄱ ㄱ ㄱ		S408	ㄱ ㄱ ㄱ ㄱ	
S411-12	ㄱ ㄱ ㄱ	S414	S414	ㄱ ㄱ ㄱ ㄱ	
S447	ㄱ ㄱ ㄱ		S412	ㄱ ㄱ ㄱ ㄱ	
			S410-12	ㄱ ㄱ ㄱ ㄱ	S414/47
J005		Pomor			
J046					
S410-12	ㄱ ㄱ ㄱ	S414	J005		
J029			J029		
J005/029			J046		

S411/47 ㄱ ㄱ ㄱ ㄱ S414

Pomor 

S408	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S410	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S411/12	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S414	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S430	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S433	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
S429	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+
Pomor	ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ	+

Pomor 

J005 

V2

S408 ㄱ ㄴ ㄴ ㄴ ㄴ ㄴ
mult. ㄱ ㄴ ㄴ ㄴ ㄴ ㄴ

J005

J046

Pomor

S410-12 ㄴ ㄴ ㄴ ㄴ ㄴ S414

Pomor

S430 ㄴ ㄴ ㄴ ㄴ ㄴ
S429 ㄴ ㄴ ㄴ ㄴ ㄴ

J046

J673

S414 ㄴ ㄴ ㄴ

Pomor

S414 ㄴ ㄴ ㄴ ㄴ ㄴ
S442 ㄴ ㄴ ㄴ ㄴ ㄴ

Pomor

S412 ㄴ ㄴ ㄴ ㄴ ㄴ S411
S429 ㄴ ㄴ ㄴ ㄴ ㄴ

J005

S408 ㄱ ㄴ ㄴ ㄴ ㄴ ㄴ
S411/12 ㄱ ㄴ ㄴ ㄴ ㄴ S414/29
mult. ㄱ ㄴ ㄴ ㄴ ㄴ ㄴ

Pomor

J005

J005

J046

J046

J046

J673

S411	ل	ل	ل	ل	ل	ل	ل	ل	ل
S442	ل	ل	ل	ل	ل	ل	ل	ل	ل
S410	ل	ل	ل	ل	ل	ل	ل	ل	S410/11
S414	ل	ل	ل	ل	ل	ل	ل	ل	
S414	ل	ل	ل	ل	ل	ل	ل	ل	
S447	ل	ل	ل	ل	ل	ل	ل	ل	
S411	ل	ل	ل	ل	ل	ل	ل	ل	
S414	ل	ل	ل	ل	ل	ل	ل	ل	S447



Byzantské predobrazy // Byzantine prototypes

Typ A až na jednu výnimku nemá presnú oporu v byzantskom znení, ide o výsledok úpravy typu V počas vývoja ZR v ruskom prostredí.

// The type A besides of one exception has no exact prototype in Byzantine sources. It is a later alternative to type V, which originated during the evolution of the Russian ZR.

PX 6



Am



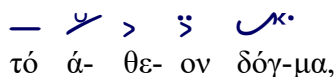
Dk



Vi



Sn1214



τό ά- θε- ον δόγ-μα,

Xηλ



ΚΕΖ_ΒΟ_ ΖΗ_ ΝΟ_ ΙΕ ΚΕ_ ΛΞ_ ΝΗ_ ΙΘ

S411



S429



ΚΕΖ_ΒΟ_ ΖΗ_ ΝΟ_ ΙΕ ΚΕ_ ΛΞ_ ΝΗ_ ΙΘ

Pomor



6.1.



Am .



Dk .

G355

Ott .

Vi *Sn1217*

Sn1214 .

καί φω-νή ου-ρα-νό-θεν.

Pp *S439*

Η ΓΛΑ_CΨ CΨ ΗΕ_ ΕΕ_ CE.

S411 .

S414 .

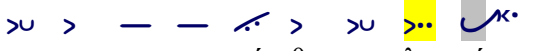
S429 .

Η ΓΛΑ_CO CO ΗΕ_ ΕΕ_ CE.



Pomor

15.8.

		
Am		Dk
		
Ott		
Vi		Sn1217
	εκ- φαν-το- ρι- καίς θε- ο- λο- γί- αις	
Pp		
S439		
S440		
	ΙΑΒ_ ΛΕΝ'ΙΗΜΒ_ ΕΟ_ ΓΟ_ ΣΛΟ_ ΚΕ_ ΧΗ_ ΙΕ_ ΜΒ	
S412		S411
J005		
S414		
	ΙΑΒ_ ΛΕ_ Ν'Ι_ Η_ ΜΒ_ ΕΟ_ ΓΟ_ ΣΛΟ_ ΚΕ_ ΧΗ_ Ε_ ΜΕ	
Pomor		

Typ V má svoj primárny predobraz v byzantskom prerušení deklamácie cd.d, ce.d a pod. V 8. piesni kánonov paradoxne môže byť práve týmto spôsobom ukončený irmos/tropár.
 // In most cases type V stems from the Byzantine interruptions cd.d, ce.d etc.

Bhrd 7



Sn1258

— — — — —



Sn1588

— — — — —

Sn1257

— — — — —



E.γ.II

— — — — —

ευ- λο- γη- τός εί.

S407

— — — — — = +
 ΕΛΛ_ΓΟ_ ΣΑΘ_ΒΕ_ ΗΨ_ Ε_ CH :

S408

— — — — — +

S414

— — — — — +

S430

— — — — — +

Pomor

— — — — — +



J005

ΕΛΛ_ΓΟ_ ΣΑΘ_ΒΕ_ ΗΘ_ Ε_ CH :



J046

st. 1/12



Lm



E.γ.Π



Sa



A- σο-μαι σοι κυ-ρι-ε ο θε-ος μου

S407



Β ος πο-ιο τη γος πο-δι βο-ζε μο-η,

S408



S412



S410/11/14/29

S430



Β ος πο-ιο τη γος πο-δι βο-ζε μο-η,

Pomor



J005



Β ος πο-ιο τη γος πο-δι βο-ζε μο-η,

st. 4/43



Lm



E.γ.Π



Sn1258



Sa



Οικ-τίρ-μον τής σής ει-κό-νος,

S408



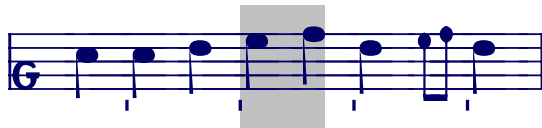
сво-е го чѣ ωε-ρα-ζα

J005



сво-е го чѣ ωε-ρα-ζα

st. 3/31



E.γ.Π

Sn1258

Sa

Sn929
 η εξ εθ- νων εκ- κλη-σι- α,

S407
 ω_ τ_β_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η

S430
 ω_ τ_β_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η

S412
 ω_ τ_β_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η

S410/11/14

S412
 ω_ τ_β_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η

S410/11/14

ω_ τ_β_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η



J005

ω_ π_ο_ ι_α_ ζ_υ_ κ_β_ ι_ε_ρ_ κ_β_β_η



J029

Pst2za



Am

Dk,Ott

Vi
 εν τή χώ- ρα οι- κή-σας,

Va

S411

S414

S447

β_β_ ζ_ε_μ_λ_ι_ο_ β_β_ σ_ε_ λ_β_ σ_α



Pomor

Pst2za



Am   Dk,G260

Vi 

Va 

δι- ό ε- πι-στρέ-ψας

S411 

S414  S447

ТЪ_ МЪ_ ЖЕ_ ΩΕ_ ΡΑ_ ΨΙΒ_ СΛ.



Pomor

Výnimočne môžu byť predobrazom *kolesa* prerušenia s kufismou aj na iných tonálnych hladinách.
// Prototypes located on other pitches.

25.3.



Trin 

Vi  Sn1217

Sn1214 

καί φω-ναίς αν- υμ- νεί- τω,

Pp 

И ГЛА_СЫ ДА ПО_ ІЄ_ ТЪ.

S440 

И ГЛА_СЫ ДА ПО_ ІЮ_ ТЪ.

S410  S411

S414 

И ГЛА_СЫ ДА ПО_ Е_ ТЄ.



Pomor

24.6.



Dk $\lambda^{\gamma\gamma}$ $\text{C} \quad / \quad > \quad > \quad \dot{\text{C}}_n \quad \approx \text{C}^{\kappa} \quad \text{C}$



Am $\lambda^{\gamma\gamma}$ $\text{C} \quad / \quad > \quad > \quad \dot{\text{C}}_n \quad \approx \text{C}^{\kappa} \quad \text{C}$



Ott $\text{C} \quad / \quad > \quad > \quad \text{C}^{\kappa} \quad \approx \text{C}^{\kappa} \quad > \text{C}$



G355 $\text{C} \quad / \quad > \quad > \quad \text{C}^{\kappa} \quad \approx \text{C}^{\kappa}$

Vi $\text{C} \quad / \quad > \quad > \quad \text{C}^{\kappa} \quad \approx \text{C}^{\kappa}$

Sn1217 $\text{C} \quad / \quad > \quad > \quad \text{C}^{\kappa} \quad \approx \text{C}^{\kappa}$

Sn1214 $\text{C} \quad / \quad > \quad > \quad \text{C}^{\kappa} \quad \approx \text{C}^{\kappa}$

πρός σέ τόν εκ της στεί- ρας

Pp $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

S439 $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

S440 $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

Κ' ΤΕ_ ΔΕ_ ΟΤ' ΔΕ_ ΠΛΟ_ Δ' ΔΕ_

S414 $\text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C} \quad \text{C}$

ΚΤΕ_ Δ' ΔΕ_ Ω_ ΤΟ_ ΔΕ_ ΠΛΟ_ ΔΟ_ ΔΕ_



Pomor