

"Popevky" znamenného rospevu, 4. hlas

// „Popevki“ (melodic formulae) of the Znamenny chant, 4th echos

Prehľad popevkov ruténskeho ZR, s prihliadnutím na ruské staroobradovské znenie a na pozadí ruských neumových prameňov. Náčrt vývoja od byzantských koreňov.

// The list of *popevki* of the Ruthenian Znamenny chant, with melodic parallels from the Russian Old Believers tradition, in relation to Russian neumatic sources. Tracing the evolution from the Byzantine roots.

Úvod // Prolegomenon

Zoznam popevkov je usporiadaný primárne podľa koncových tónov ich byzantských predobrazov, sekundárne podľa ich koncových tónov v ZR. Veľkú časť popevkov s iba jednorazovým výskytom neuvádzame.

Pri jednotlivých popevkoch je ich prehľad rozdelený do 4 častí:

Invariant = charakteristický ukončujúci motív (kadencia + niekoľko predchádzajúcich slabík)

Modifikácie = modifikácie koncového tónu alebo celej kadencie

Prívody = nástup a deklamačná časť popevku, tj. to, čo predchádza invariantu

Byzantské predobrazy = vybrané príklady ilustrujúce vzťah popevku k byzantskej predlohe

// The order of *popevki* in the list is based on the closing tones of their Byzantine counterparts or closing tones of their melodies in ZR. Most of the hapax legomena popevki are not listed.

Individual popevki are treated usually in 4 sections:

Invariant = a typical closing motif (cadence, eventually with several precedent melodemata)

Modifications = modifications of the closing tone or the whole cadence

Leading-in (motif) = the whole melodic motif preceding the *invariant*.

Byzantine prototypes = selected examples explaining the Byzantine roots of the given popevka

Pramene // Sources

Irmosy kánonov // Irmoi of the canons

Vskr – nedelňý kánon	// the main resurrectional canon
Bhrd – kánon Bohorodičke	// the canon of Theotokos
Stolp x/y – oktoich, Stolp	// the Stolp irmoi
Vaij – kvetná nedel'a	// the Palm Sunday
Sam – nedel'a o Samaritánke	// the Sunday about the Samaritan woman
50ica – sv. Pä' desiatnica	// the Pentecost Sunday
Onuf – kánon sv. Onufriovi (12.6.)	// st. Onuphrios (12.6.)
IP – kánon Jána Predchodcu (24.6.)	// John the Forerunner (24.6.)
PePa – kánon sv. Petra a Pavla (29.6.)	// st. Petros and Pavlos (29.6.)
Preob – kánon sviatku Preobrazenia (6.8.)	// Transfiguration (6.8.)

Stichiry Miney – idiomelá // The stikhera of Menaion – idiomela

ozn. dátumom sviatku // marked by the date of the feast

Stichiry Triodia – idiomelá // The stikhera of Triodion – idiomela

PS00-03 – predpôstne nedele	// The pre-Lenten period
PSxy_za – cez týždeň po nedeli	// weekdays after Sunday „xy“
PSt1-5 – nedele pôstu	// the Lenten sundays
PSt1-5_za – cez týždeň po nedeli	// weekdays after the Lenten sundays
PV0Laz = Lazárova sobota	// the Lazarus saturday
PV0Vaij = Kvetná nedel'a	// the Palm sunday
PVVa-e – Veľký týždeň, pondelok až piatok	// the Great hebdomad, monday ... friday
PX00 = nedel'a Paschy	// Pascha
PX1-PX7 = nedele po Pasche číslované podľa hlasu	// Sundays after Pascha numbering after the actual echos
PX1-PX7_za = cez týždeň po nedeli	// weekdays after paschal Sundays

Oktoich // Oktoechos

4s... = idiomela, nedelňý oktoich	// the resurrectional oktoechos
4p... = samopodobeny/podobeny	// automela/prosomoia
Step = Stepenna	// Anabathmoi

Stupnica // Scale

Byz. 4. hlas // 4th echos

F G a h/b^b
b c d e f# g a

RI, 4. hlas // 4th echos

kyjev. notácia // kievan notation
transp. -1

G	a	b	c	d	e	f	g	a	b ^b
F	G	a	b ^b	c	d	e ^b	f	g	a ^b

Nápevy v RI sú zapísané v rozličných lokalizáciách do notovej osnovy. V prepise sa držíme vyššie uvedeného spôsobu (C-klúč), ktorý má oporu v RI a je vizuálne kompatibilný s byzantskými nápevmi, avšak noty čítame cez transpozíciu - 1 tak, aby výška tónov zodpovedala byzantskej normatívnej stupnici.

// The chants in RI are positioned into the 5-line staff in many ways. In our transcriptions we prefer the way mentioned above (C-clef), due to its visual compatibility with the Byzantine chants. In order to fit the pitches of the normative Byzantine scale, we have to read the notes through transposition -1.

Časť 1 : Kadenčné popevky ukončené na tóne d/c, G/ F

// Vol. 1 : Cadential formulae with a closing tone d/c, G/F

Popevky (formuly), ktoré uzatvárajú periódou alebo aj celú pieseň.

Normatívnu finálou v byzantskom 4. hlase je tón *d* alebo tón *G*. V ZR (aj RI) tieto finály ostali čiastočne zachované, ale v dôsledku „pravidla padajúcej kadencie“ sa v časti popevkov objavuje sekundárna finálna *c*, resp. *F*.

// The popevki (formulae) closing a period or the chant as a whole.

The normative finalis of the Byzantine 4th echos is *d* or *G*. In ZR / RI these finales were partially preserved. Due to the „rule of the falling cadence“ in many formulae appears the finalis *c* or *F*.

d3

Popevky, ktoré sú obrazom byzantskej formuly *d3*.

// Images of the Byzantine formula *d3*.

Voznos konečný Z // Воздносъ конечный

Voznos konečný, ako je definovaný v ruských kokizníkoch, stojí na konci stichír alebo irmosov, výnimcočne aj na konci aj iných ako posledných periód (Preobr 3). Zachoval si pôvodnú finálu *d*.

// Voznos koneчный, as defined in Russian kokizniki (lists of popevki) is a formula closing the stikhera or irmos, rarely also other than last periods (Preobr 3). The original finalis *d* is preserved.

cf. Grigorev 4hl. / 17 (str.//p. 301)

Ide o typický irmologický popevok, v stichirách je ojedinelý (iba 25.12. a (samo)podobený).

// The formula appears mainly in irmologion. In stikherarion it is rare (25.12. and automela/prosomoia).

Invariant -mmt

Ruské znenie // The Russian melody

mult.	S410/11/12/14		S429/33		/	+
	S410-12/14		S410/12/14		/	+
	S410/11/12/14		S412		/	=
	S430		S411		/	+
	S442		mult.		/	+
	S410		S430		/	+
	S411					
	S433					
	S430/33					
	S433					
	S429, Pomor					
		Pomor		Pomor		

S414

Pomor

Pomor

Pomor

Ruténske znenie // The Ruthenian melody

mult.		S408		S408/12			
S410/29		S411/12/30		S408/12			
		mult.		S429			
				mult.			
mult.		mult.		J029			
J002		J002		mult.			
J002				J029			
				J002			
				J002			
				J029			
				J002			
				J002			

Prostopenie // Prostopinije

Invariant -mdt

25.12., Bhrd 5

S411	=	U	U	=	U	\	+
S411/14	=	U	U	=	U	\	+
S430	=	U	\	=	U	\	+
S442	=	?	\	=	U	\	+
S430	=	U	U	=	U	\	+
S442	=	?	U	=	U	\	+
S429	=	?	U	=	U	\	+

S429

The musical notation consists of two groups of staves. The top group contains seven staves, each with a unique combination of vertical strokes and diagonal dashes. The bottom group contains two staves, both labeled with a clef and a key signature. The first staff is labeled "Pomor" and the second is labeled "Choma". A yellow bar highlights the beginning of the first measure on both staves.

Prívody // Leading-in motives

de

S410-12

S430

S414

S430

S429

Pomor

S408

S433

S429

J005

S410-12

S414

S429

J005

J002

J029

S433

S408

S429

S410

S433

S429

Pomor

S410/11/14/29/30/33

Pomor

Pomor, J002/029/046, Choma

S408

Pomor

J029/046/673, Pomor, Bokšay

J005

J002

J029

J002

J029

J002

S410-12/14/30

S411

S414/30, Pomor

S430, Pomor

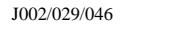
J002/029/046/480/673, Choma, Bokšay

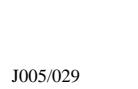
J005

e^b _

S429 
 S433 
 Pomor 
 Pomor 
 S433 
 Pomor 
 S430 
 S430 
 Pomor 

 Pomor 
 Pomor 
 J005 
 J005 

S414 
 S430/33 
 S430 
 S410/14 
 S433 
 S414, Pomor 
 J002 
 J002/029/046 

S410-12 	S408/14/29/33 
S412/33 	
S411/29 	
S430 	
S410/14 	
S408 	S410/11/29 
S429 	
S429 	
J046 	J005/029 
S408 	
J005 	
J005 	
J029 	
J005 	J029 
S410/11/14 	S433 
nomá 	Bokšay 

S433 ئ ل ب ئ =/
 S433 ل ل ب ب =/
 S414 ئ * ل ب ب =/
 S430 ب ب ب ب =/
 Pomor ئ ب ب ب =/

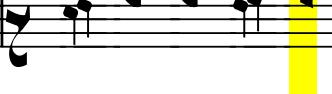

 Pomor ب ب ب ب =/

 Pomor ب ب ب ب =/
 Pomor ب ب ب ب =/

S430
S414

S408 ፻ ፻ ፻ ፻ =/
 S408 ፻ ፻ ፻ ፻ =/
 S410 ፻ ፻ ፻ ፻ =/
 S412 ፻ ፻ ፻ ፻ =/
 S410 ፻ ፻ ፻ ፻ =/
 S429 ፻ ፻ ፻ ፻ =/
 S410 ፻ ፻ ፻ ፻ =/
 S429 ፻ ፻ ፻ ፻ =/

 J005 
 S429 ፻ ፻ ፻ ፻ =/

 J046 

 J005 

S412
BN
S411/33, BN

J002/046

S410-12 𠂇 𠂇 𠂇 𠂇 𠂇 S41

S429 し し し づ し

A musical staff with five horizontal lines. On the first line, there is a black eighth-note head with a vertical stem pointing down. On the second line, there is a black eighth-note head with a vertical stem pointing up. On the third line, there is a black eighth-note head with a vertical stem pointing down. On the fourth line, there is a black eighth-note head with a vertical stem pointing up. On the fifth line, there is a black eighth-note head with a vertical stem pointing down. Above the staff, the number "J673" is written in black. To the right of the staff, there is a vertical yellow bar.

S414

Choma

S433			Pomor, S414/30
S430			Pomor
S430			
S429/33			
S430			S433
S430			<i>Pomor</i>
Pomor			

Pomor

Pomor

Pomor

S408/12			
mult.			
S442/14			S408
S409			
S410/12/14			
S433			
S410/11/14			S412
S412			
S410/11			
S410/11			
S429			
S429			
S409			
S410			

J005/046

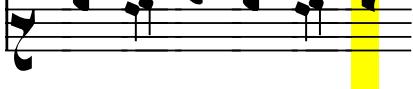
J046

Choma

e^b _ ++

Preobr 1, St 1/11, 25.12.

S408 *↗* L L L* *=/*
S410/11 *↗* L ↗ L L* *=/*
S414 *↗* ♫: ↗ L L* S410 /11
S429 *L ♫: ↗ L ♫:* *=/*
S430 *↗* ♫: ↗ L ♫:* *=/*
J005 

S429 *↙ ♫: ↗ L ♫:* *=/* *Pomor*
Pomor 
J002 

S411/42 *• ♫: ↗ L L* *=/* S414/29/30
Pomor 

Sam 1

S408 = L L L L \ /
 S412 =: L L LL L L /
 S410 =: L L L L L /
 S411 =+ L L L L L /
 S414 = L L L L L /
 S429 = L L L : = S430
 Pomor = L L L : = :



J002

S433 = L L L L /



Vskr 6

S408 L : L L L L /
 S412 S . L L L L /
 S410/14 =+ : L L L L / BN

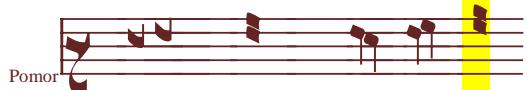


S411 =+ L L L L /

S430 : L L L L /

S433 = L L L L /

Pomor = L L L : = :



J046

S410							S411
S414							
S408							
S429							
S433							
S430							
Pomor							



J002



Bhrd 6b

S429 LLL ? L =: ? //

S430 LLL ? ? =: ? ::

Pomor LLL ? ? // ? //

Pomor

S412 L L L ? L =: L ::

S408 L L L ? L =: L =

S410/11/14 L L L ? ? =: L ::

S433 L L L ? ? =: ? ::

J029

J005

Byzantské predobrazy // Byzantine prototypes

Voznos konečný má svoj predobraz v byzantských formulách d3 a yd3. Zachoval si finálu *d*, avšak širokú variabilitu tvarov kadencie a prívodov zredukoval na jednu takmer uniformnú melódiu. Pri skúmaní byzantských predobrazov preto nachádzame len niekoľko paralel demonštrujúcich výraznejšiu melodickú podobnosť, a to najmä s variantom RI, kým množstvo ďalších paralel predstavuje skôr mechanické zobrazenie, keď sa ľubovoľnému tvaru d3, yd3 v ZR priradí normatívny voznos.

// *Voznos konečnyj* stems from the roots of the Byzantine formulae d3, yd3. The finalis *d* was preserved, but the huge variability of cadentiae and leading-in motives was reduced to one uniform melodic model. Therefore, in the search of Byzantine parallels, only several cases of a high melodic similarity can be found (the Ruthenian melodies being closer than the Russian). The rest is a mechanical mapping – whatever the Byzantine d3, yd3 was, in ZR/RI a normative form is applied.

Najpresnejšie predobrazy // The most precise prototypes

cf. Sam 7, st. 3/30, 9/125, Vskr 3, st. 1/15

Bhrd 4b

The image shows a musical score for Bhrd 4b with four staves. The top staff is a modern musical notation in G major. Below it are three rows of neumes and corresponding lyrics:

- Sn1588:** A row of blue neumes with lyrics in Greek: Δό-ξα τή δυ-νά- μει σου Κύ- ρι- ε.
- Sa:** A row of blue neumes with lyrics in Greek: Δό-ξα τή δυ-νά- μει σου Κύ- ρι- ε.
- S407:** A row of red neumes with lyrics in Greek: Δό-ξα τή δυ-νά- μει σου Κύ- ρι- ε.
- S408:** A row of green neumes with lyrics in Cyrillic: СЛА_БА СИ_ АК ТЕ_ О_ Е_ И_ ГО_ СПО_ АИ_.

Below the neumes are two more staves of musical notation:

- J005:** A staff with black notes and lyrics in Cyrillic: СЛА_БА СИ_ АК ТЕ_ О_ Е_ И_ ГО_ СПО_ АИ_.
- J046:** A staff with black notes and lyrics in Cyrillic: СЛА_БА СИ_ АК ТЕ_ О_ Е_ И_ ГО_ СПО_ АИ_.

Onuf 1

Sn1588

Sa

S407

S408

S412

S433

J005

ΙΑ_ ΚΟ_ ΣΛΑ_ ΚΕ^ά
ΕΟ_ ΠΡΟ_ ΣΛΑ_ ΒΗ_ ΣΑ :

ΙΑ_ ΚΟ_ ΣΛΑ_ ΚΕ^ά
ΕΟ_ ΠΡΟ_ ΣΛΑ_ ΒΗ_ ΣΑ :

Onuf 6

Sn1258

Sa

S407

S408

S430

S433

J005

Α_ ΚΟ_ ΠΡΟ_ ΡΟ_ ΚΑ_ Η_ ΣΠΑ_ ΣΗ_ ΜΑ.

Α_ ΚΟ_ ΠΡΟ_ ΡΟ_ ΚΑ_ Η_ ΣΠΑ_ ΣΗ_ ΜΑ.

J029

Sam 3

Sn1258 ε̄ - - - ζώ- σαν-το δύ- να- μιν.
Sa πε- ρι- ε- ζώ- σαν-το δύ- να- μιν.

S407 Σ Λ Λ \ = = = Λ = +
S412 Λ Λ Λ = = Λ Λ = Λ + S433
πρε_ πο_ Α_ CA_ ΖΑ_ CA_ CH_ ΑΟ_ ΙΟ :

J005 J002

πρε_ πο_ Α_ CA_ ΖΑ_ CA_ CH_ ΑΟ_ ΙΟ :

Vskr 4

Sn1257 ε̄ > - ζώ > > δύ- η η
Sn1258 ε̄ > - ζώ > > δύ- η η

E.γ.II ε̄ > - ζώ η > η η η
Sa Δό- ξα τή δυ- νά- μει σου Κύ- ρι- ε.
E.γ.II ε̄ > - ζώ η > η η η
Sa Δό- ξα τή δυ- νά- μει σου Κύ- ρι- ε.

S407 Λ Λ Λ \ = = = Λ = +
S408 Λ Λ Λ = = Λ Λ = Λ +
S433 Λ Λ Λ = = Λ Λ = Λ +
СЛА_КА СИ_ АК ТБО_ Ε_ И ГО_ СПО_ ΔИ.
СЛА_КА СИ_ АК ТБО_ Ε_ И ГО_ СПО_ ΔИ.

J002 J046

СЛА_КА СИ_ АК ТБО_ Ε_ И ГО_ СПО_ ΔИ.

PePa 9

E.y.II εν ύμ- νοις με- γα- λύ- νο- μεν.

Sa ΒΕ_ ΛΗ_ ΥΑ_ Ε_ ΜΔ.

Sn929 εν ύμ- νοις με- γα- λύ- νο- μεν.

S407 ΠΑ_ ΣΝΕ_ ΜΗ_ ΒΕ_ ΛΗ_ ΥΑ_ Ε_ ΜΔ.

S408 ΠΑ_ ΣΝΕ_ ΜΗ_ ΒΕ_ ΛΗ_ ΥΑ_ Ε_ ΜΔ.

S410-12 ΠΑ_ ΣΝΕ_ ΜΗ_ ΒΕ_ ΛΗ_ ΥΑ_ Ε_ ΜΔ.

J005 ΠΑ_ ΣΝΕ_ ΜΗ_ ΒΕ_ ΛΗ_ ΥΑ_ Ε_ ΜΔ.

Predobrazy s rytmickými odchýlkami // Rhythmically less exact prototypes

Charakteristickým prvkom *voznosu konečného* je dlhý tón *f* v prekadenčnom motíve, ktorý normatívne stojí aj na miestach, kde v pôvodine stál krátky tón *f*. Od tohto tónu ďalej sa začína pozorovateľná podobnosť popevku s byzantskou formulou, predchádzajúci úsek prívodu je spravidla bez súvisu s pôvodinou.

// *Voznos konečnyj* has a long note *f* in the forecadential motif, even if the Byzantine original has a short note on this syllable. From this note on starts an observable similarity of the popevka with the Byzantine formula. The preceding portion of the leading-in motif mostly has no understandable relation to the original.

cf. Bhrd 5,6b, IPred 3,8, PePa 3, Sam 1, Vskr 6,7, st. 1/12,14, 5/64, 6/81

Bhrd 1

Sn1588

E.γ.II

Sa

S929 καί á- σω γη- θό- μενος,

S407

S408

S410

J005 Η ΕΩΣ_ΠΟ_ ΙΟ ΡΑ_ ΔΟΥ_ ΙΑ_ ΖΑ_ ΜΟ_ ΙΑ_ ΥΙΟ_ ΔΕ_ ΖΑ.

Sn1258

S412/14/30

J029;

St 1/10

Sn1588

Sn1258

Sa

υμ-vov σοι κυ- ρι- ε.

S407

πά_ снъ ти го_ спо_ дн.

S408

πά_ снъ ти го_ спо_ дн.

J005 J046

πά_ снъ ти го_ спо_ дн.

Bhrd 9b

Sn1258

Sa

E.γ.II

ο Κύ- ρι- ος με- τά σού.

S407

πά_ снъ ти го_ спо_ дн.

S408

πά_ снъ ти го_ спо_ дн.

Sn1256

πά_ снъ ти го_ спо_ дн.

J002 J029

πά_ снъ ти го_ спо_ дн.

πά_ снъ ти го_ спо_ дн.

πά_ снъ ти го_ спо_ дн.

IPred 1, cf. Preobr 1

The image shows a musical score page with several staves of notation. A vertical cyan bar highlights a specific measure across all staves.

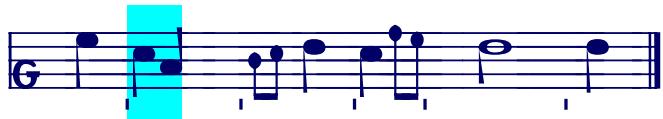
Staves shown from top to bottom:

- IPred 1, cf. Preobr 1: Treble clef, G major, common time. Measures 1-8.
- Sn1257: Measures 1-8. Includes lyrics: ε- πι- νί- κι- ον á- σω με- λώ- δη- μα.
- Sn1588: Measures 1-8.
- Sa: Measures 1-8.
- Sn929: Measures 1-8. Includes lyrics: ε- πι- νί- κι- ον á- σω με- λώ- δη- μα.
- S408: Measures 1-8.
- S412: Measures 1-8.
- S411: Measures 1-8.
- S433: Measures 1-8. Includes lyrics: πο_ ΕΚΔ_ ηο_ ε πο_ ιο ΚΟΣ_ ΠΚ_ ΒΑ_ ΗΗ_ ε.
- J005: Measures 1-8.
- J029: Measures 1-8.
- J002: Measures 1-8. Includes lyrics: πο_ ΕΚΔ_ ηο_ ε πο_ ιο ΚΟΣ_ ΠΚ_ ΒΑ_ ΗΗ_ ε.

Predobrazy s rytmickou zhodou a melodickým odklonom
 // *Rhythmically fitting and melodically divergent prototypes*

cf. Vskr 8

PePa 5



Sn1257



Sn1258

φυ- λάτ- των τήν ποίμ- νην σου.

S407

Ϲ υ _ XΡΑ_ ΝΑ_ Η CΤΑ_ ΔΟ CΕΟ_ ε :

S408

Ϲ υ _ Ζ : Ζ / Λ _ Ζ : Ζ / Ζ : Ζ : Ζ : Ζ :

S433

Ϲ Ο _ XΡΑ_ ΝΑ_ Η CΤΑ_ ΔΟ CΕΟ_ ε :

J005



J029/673

J002



Ϲ Ο _ XΡΑ_ ΗΔ_ Η CΤΑ_ ΔΟ CΕΟ_ ε :

Bhrd 9a

Sn1258

E.γ.II

Sa

S929

Θε- ο- τό- κε Αγ- νή α- ει- πάρ- θε- νε.

S433

БО_ ГО_ РО_ АИ_ ЦЕ_ ЧИ_ СТА_ ИА_ ПРИ_ СНО_ АК_ ВА :

J005

var. 0

J029

Onuf 7

Lm >u > ॥ — ॥ >u ॥

Sn1258 > >u >> — ॥ >u ॥ ρων η- μων.

S407 ⠇ u ⠇ \ \ \ \ \ \ \ \ +
Бо_ же_ ω_ тε_ ць_ на_ ши_ Хъ.

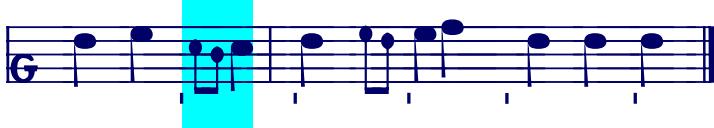
S408 ⠇ ⠇ \ \ \ \ \ \ \ \ +
Бо_ же_ ω_ тε_ цε_ на_ ши_ Хо.

S433 ⠇ \ \ \ \ \ \ \ \ +
Бо_ же_ ω_ тε_ цε_ на_ ши_ Хо.

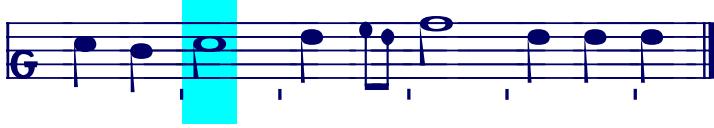
J005

Бо_ же_ ω_ тε_ цε_ на_ ши_ Хо.

IPred 7



Sn1258 ↗ ↘ ↗ ↗ — ↗, ≈ > ↗ ↗ ↗



E.γ.II >u > ≈ — ↗, ≈ > ↗ ↗ ↗

Sn1256 >u > ≈ — ↗, ≈ > ↗ ↗ ↗

Sa > \ // > \ // > ↗ ↗ ↗

Sn929 ↗ \ // ↗ \ // > > ↗
ο Θε- óς τών Πα- τέ- ρων η- μών.

S408 ↗ ↗ ≈ ↗ ↗ ≈ ↗ +

S412/14 ↗ ↗ ≈ ↗ ↗ ≈ ↗ ≈
Бо_ же ω_ Тε_ ць на_ ши_ хо.



J046, J002

Бо_ же ω_ Тε_ ць на_ ши_ хо.

Iné // Other

Normatívny tvar voznosu konečného sa v ZR používa aj na interpretáciu formúl d3 s inými predkadenčnými motívmi. Podobnosť sa tu redukuje len na úsek vlastnej kadencie.

// The normative form of the *voznos konečnyj* appears also as an interpretation of d3 with other forecadential motives. Thus the similarity is reduced to the very cadence.

cd

Bhrd 3



Sn1257 —. ↗ ↗ ↘ > ↗ ↗ ↗



Sn1588 —. ↗ ↗ ↘ > — ↗ ↗ ↗



Sn1258 —. ↗ ↗ ↘ > ↗ ↗ ↗

Sa ↗ ↗ ↘ > ↗ ↗ ↗

S929 ↗ ↗ ↘ > ↗ ↗ ↗
στε-φά- νων δό- ξης α- ξί- ω- σον.

S407 ↗ ↗ ↗ & ↗ ↗ ↗ = +

БК_ НЬ_ ЦЕ_ Мъ_ СЛА_ ЕЫ_ СПО_ АО_ БИ.

S408 ↗ ↗ ↗ & ↗ ↗ ↗ = +

S410 ↗ ↗ +

S412 ↗ ↗ ↗ & ↗ ↗ ↗ = +

S414 ↗ ↗ ↗ & ↗ ↗ ↗ = +

S411 ↗ ↗ & ↗ ↗ ↗ = +

S430 ↗ ↗ & ↗ ↗ ↗ = +

S433 ↗

БК_ НЬ_ ЦЕ_ Мъ_ СЛА_ ЕЫ_ СПО_ АО_ БИ.



J029

БК_ НЬ_ ЦЕ_ Мъ_ СЛА_ ЕЫ_ СПО_ АО_ БИ.

Preobr 3

de

cf. Preobr 3, Vskr 1,9, st. 5/63, 9/124

IPred 9

The image displays musical notation and corresponding lyrics for several Gregorian chant traditions. At the top, a staff begins with a 'G' clef, followed by a series of notes and rests. Below this are two rows of lyrics:

Sn1258 >u > - < >n - <n, ≈ > ≈ <

E.γ.II > > - < >> - <n, ≈ > ≈ <

Sa > <n, < >> - <n, ≈ > ≈ <

Sn929 > <n / >u < < \ > <

ως Θε- ο- τό- κον με- γα- λύ- νο- μεν.

S407 < < < < < < > < > < ≈ & +

ΙΑ_ ΚΟ_ ΕΟ_ ΓΟ_ ΡΟ_ ΔΗ_ ΖΙΟ_ ΒΕ_ ΑΗ_ ΥΑ_ Ε_ ΜΩ.

S408 < < < < < < ≈ < < < ≈ & +

S412 < < < < < < ≈ < < < ≈ & =

S410/11 & < < < < < ≈ < < < ≈ & +

J005 A staff with a clef and a series of notes.

J002/029/046 A staff with a clef and a series of notes.

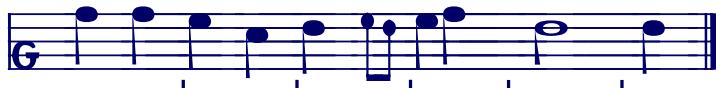
Pomor ΙΑ_ ΚΟ_ ΕΟ_ ΓΟ_ ΡΟ_ ΔΗ_ ΖΙΟ_ ΒΕ_ ΑΗ_ ΥΑ_ Ε_ ΜΩ.

Πομορ & < < < < < ≈ & +

ΙΑ_ ΚΟ_ ΕΟ_ ΓΟ_ ΡΟ_ ΔΗ_ ΖΙΟ_ ΒΕ_ ΑΗ_ ΥΑ_ Ε_ ΜΩ.

Pomor A staff with a clef and a series of notes.

Preobr 9



Sn1258 ↗ ↘ >u >n — ↗, ≈̄ ≈ ↗
 E.γ.II ↗ ↘ >u, > — ↗, ≈̄ ≈ ↗
 Sa ↗ ↘ >u >n — ↗, ≈̄ ≈ ≈ ≈
 δι- ó πάν-τες με- γα- λύ- vo- μεν.

S407 ↗ ↘ u ↗ ↗ v ≈̄ = +
 ΤΚ_ΜЬ_ ΚΣ_ ΣΗ_ ΚΕ_ ΛΗ_ ΥΑ_ ε_ ΜѢ.

S408 ≈̄ ≈̄ ↗ ↗ ↗ ≈̄ +

S410-12 ≈̄ ≈̄ ↗ ↗ ≈̄ +



ΠΙΚ ΚΣΗ ΚΕ_ ΛΗ_ ΥΑ_ ε_ ΜΩ.
 S414 ≈̄ ↗ ≈̄ ↗ ≈̄ +
 S430 ≈̄ ≈̄ ↗ ≈̄ ≈̄ +
 S429 ≈̄ ≈̄ ↗ ≈̄ ≈̄ + Pomor
 ΤΚ_ ΜЬ_ ΚΣΗ ΚΕ_ ΛΗ_ ΥΑ_ ε_ ΜΩ.



ca

Preobr 5

A musical staff with five horizontal lines. On the first line, there is a note head with a vertical stem pointing down and a small circle at the top, representing a quarter note. On the third line, there is a note head with a vertical stem pointing up and a small circle at the bottom, representing an eighth note. On the fifth line, there is a note head with a vertical stem pointing down and a small circle at the top, representing another quarter note. To the left of the staff, the letter 'G' is written in a large, bold, black font.

Sn1258 $\geq 0 \doteq 5 \geq 0 \geq$

A musical staff in G major, featuring a key signature of one sharp. The melody begins with a G note, followed by a dotted half note, a quarter note, a eighth note, another eighth note, a quarter note, a eighth note, a eighth note, a quarter note, and a half note. The staff ends with a double bar line.

E.γ.II > ≈ √>> ≈

Sa \approx \asymp \asymp \gg $\not\asymp$ \gg \gg

Sn929 τάς ο- δούνς η- μών εύ- θυ- νον.

S407 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ +

S408 づ づ づ づ +

A blank musical staff consisting of five horizontal lines and four spaces, positioned at the bottom of the page.

J005 J029/046

пх_ ти на_ ша на_ под_ бы :

S410/11/30/33 2: 7 L L V \ + S414

ПОЧТИ НАША НА ПРАВИ :

ПОЧ_ТИ НА_ША НА_ ПРА_ ВИ :

Pomor

25.12.

Voznos konečný P // Вознос конечный

Voznos konečný, ktorý ukončuje iné ako posledné periódy, sa v dostupných ruských kokizníkoch neuvádza, jeho názov mu teda priradujeme len na základe analógie. Jeho finála *d* sa zachovala iba zriedkavo, väčšinou je modifikovaná na *e^b* v prechode k nasledujúcemu kólu. Popevok je doložený najmä v irmosoch a (samo)podobenoch.

// Voznos konečnyj closing non-last periods was not found in Russian kokizniki, so it was named here only *per analogiam*. Its finalis *d* was preserved only in rare cases, mostly it is modified in transition to the next colon. This popevka appears mainly in irmoi and automela/prosomoia.

Invariant -mmt

.d, .e^b

mult.

S410/11/14/33



S412



S411



J029/833



S433



J005/046/002



Pomor



J029/046/480,Pomor



S430



S410-12/14

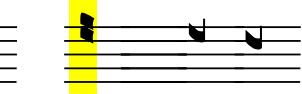


J005



mult.

S429



RI mult.



mult.

S429

S430,Pomor

Pomor

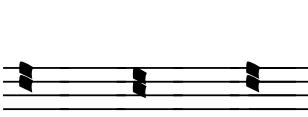
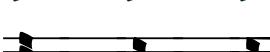
J002/029



S408/10-12,BN

S433

J480



RI mult.

.de^b, .e^bf

S433		S408	
S429		S408/10/14	
mult.		S410/14	
mult.		S412	
S410/12		S411	
Pomor		mult.	
J046/029		S414	
S430		S414	
S433		S410-12/14/29, BN	
J005/029, Pomor		S430	
S414		S430/33, Pomor	
J005/046/002		Pomor	
S430		Pomor	
Pomor		J029	
I229, J046/673/480		J005/046	
J005		J002/029/480	
J833		J480	
S430		J005/046/029/673/833, I229	
J029		J029	
hapax IPred 8			
J002			

hapax Vskr 1

S412	ل ل ل ل	==/	س	ل
S410	ل گ: ٹن ل	==/	ر	ل
S414	ل گ: ٹن ل	==/	ر	گ:
S429	ل گ: ٹن ل	==/	ی	ل:
S433	ر ل ٹن ل	==/	ر	ل:
S430	ر گ: ٹن ل	==/	ر	ل:
Pomor	ل گ: ٹن گ	==/	ر	ل:

Pomor

J005

J002

J002

J046, I229

J480

هـ_ مـ_ کـمـ_ مـ_ سـمـ_ پـاـ_ مـ

.dc, .e^bd, .e^bc

Bhrd 1,7, Vske 4

S414

I229

J002

J480

S412

S410-12/14

S430

S429

Pomor

Pomor

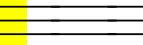
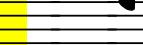
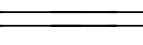
J046

S410
BN

f

Voznos konečný „so steziou“ je analógiou kimzy so steziou.
// Voznos konečnyj with stezia is an analogy to kimza with stezia.

Bhrd 8a,9a, Preob 3

mult.		S408				
S433		S408				
S429		S430				
J029/046	  	S414				
S430		S430				
S430		mult.				
S414		S429				
Pomor		J002	  	  	  	Pomor
Pomor		J005/046, Pomor	  	  	  	
I229,J029,Pomor	 	J029	  	  	  	
J002/005/046	 	J029/673	  	  	  	I229
J005/029	 	J005/046	  	  	  	

Prívody mmt // Leading-in motives for mmt

S410-2  S414

S433  S430

S408/29  Pomor



S408 



S408 

S411 

S412 

S410/14a

S429 

S430 

S429/33 

Pomor

S430 

Pomor



J046



S408 フ*レ レ レ レ レ S410/12/29/30

S433 フ レ レ レ

S429 レ レ レ レ レ

S412 シ レ レ レ レ レ

S411 フ*レ レ レ レ レ S410/14/33

S430 フ*レ フ レ レ レ

J005 J029/046/002

Pomor フ*レ レ レ レ レ

Pomor フ レ レ レ

Pomor J029

S408 フ*レ レ レ レ レ レ レ

S412 * レ レ レ レ レ レ レ

S408 レ レ レ レ レ レ レ

S411 レ レ レ レ レ レ レ

S410/12 レ レ レ レ レ レ レ

S414 レ レ レ レ レ レ レ

S430 フ レ レ レ レ レ レ

S429 レ レ レ レ レ レ レ

Pomor

Pomor J005

J673

J002 J029

S410 گ گ: ن ش ل ن ش ل
 S414 گ گ: ن ش ل ن ش ل
 S411 گ گ: ن ش ل ن ش ل ل
 S430 گ گ: ن ش ل ن ش ل ل

J673



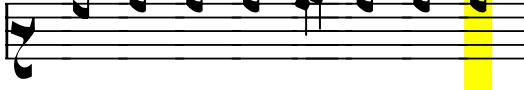
Pomor چ چ: ن ش ل ن ش ل ل

Pomor



S429 چ چ چ چ: ن ش ل ل

J029



I229

S408 ፳፻ = ፲፲ ፲ ፲ ፲

S410/14 ፳ = ፲፲ ፲ ፳፻ ፲

S429 ፲ = ፲ ፲ ፳፻ ፲

S433 ፳ = ፲ ፲ ፳፻ ፲

S411 ፳ = ፲፲ ፲ ፳

Pomor ፳ = ፳ ፳ ፲ ፲

Pomor

S430 ፳ = ፲ ፳ ፲ ፲

J005

J002

S408 ፲ ፲ ፲ ፲ = ፲ ፲

S433 ፳ ፳ ፳ = ፲ ፲

S414 ፲ ፳ ፳ = ፲ ፲

Pomor

J005/046/029

S408 ፲ ፲ ፲ ፲ = ፲ ፲ ፲ ፳ ፻

J673

S430 ፳ ፻ ፲ ፳ = ፲ ፲ ፲ ፲

J005

S433 ፳ ፲ ፲ ፲ = ፲ ፳ ፳ ፳ ፳

S429 ፲ ፲ ፲ ፳ = ፲ ፳ ፳ ፲

Pomor ፳ ፳ ፳ ፳ = ፲ ፳ ፳ ፲

Pomor

J046

S408 = ˘ ˘ ˘ / ˘ ˘ ˘

S430 ≈* ˘ ˘ / ˘ ˘ ˘

S429 ≈* ˘ ˘ / ˘ ˘ ˘

Pomor ≈* ˘ ˘ / ˘ ˘ ˘

Pomor

S408 ≈* ˘ ˘ ˘ ˘ ˘ / ˘

J002

S411 = ˘ ˘ ˘ ˘ ˘ ˘ / ˘

J029

S430 ≈* ˘ ˘ ˘ ˘ ˘ ˘ ˘ / ˘

Pomor ≈* ˘ ˘ ˘ ˘ ˘ ˘ ˘ / ˘

Pomor

J005

J046

S408 ≈ ˘ ˘ ˘ ˘ / ˘

S410 ≈ ˘ ˘ ˘ ˘ / ˘

S412 ≈ ˘ ˘ ˘ ˘ / ˘

S429 ≈ ˘ ˘ ˘ ˘ / ˘

J002

// J029 lacuna

S430 ≈ ˘ ˘ ˘ ˘ / ˘

Pomor

Pomor

J046

Invariant -mdt

Tvar mdt je doložený v niekoľkých prípadoch, je melodicky nejednotný a lísi sa od mmt. Ako mdt ho identifikujeme len na základe porovania s byzantskými predobrazmi (v Bhrd 3 aj s ruskými).

// The rhythmical form mdt is rare, it is not uniform in the cadence and it differs melodically from the mmr form. It was identified as mdt by comparison with the Byzantine sources (in Bhrd 3 also with Russian).

Bhrd 7

st. 1/10 (cf. Bhrd 1)

S408 ل ل ل ب ش ش ش ش ش ش ش ش ش ش
 S412 ل ل ب ش ش ش ش ش ش ش ش ش ش ش
 S410 ئ ل ل ب ش ش ش ش ش ش ش ش ش ش
 S411 ئ ل ل ب ش ش ش ش ش ش ش ش ش ش
 S414 ئ ل ل ب ش ش ش ش ش ش ش ش ش ش
 S429 ئ ل ل ب ش ش ش ش ش ش ش ش ش ش

Pomor



J005

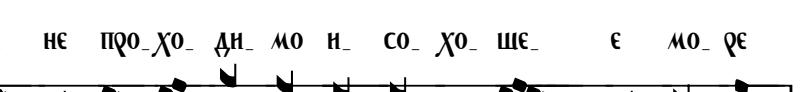


J046



ه ه ئ ق ئ خ ئ د ه م ئ ه س ئ خ ئ ش ئ ئ م ئ ر ئ

J673



Bhrd 8b

S412  
 S410/14   S411 
 S408  
 S429  
 S433  
 ТА_ЖЕ **ЖЕ** РА_ ДА_КА_ КА КО_ ПИ_ ИО

 J005 
 J029 
 J002 
 J673 
 ПИ^ж И РА_ ДА_ КА КО_ ПИ_ И

6.8.

S414  
 S429  
 S412  
 S409  
 Е_ ГО_ ЖЕ И НА_ С О КО_ ЖЕ.
 

Prostopenie // Prostopinije

-mmt

The musical score consists of multiple staves of music. The top staff is labeled J029, followed by Choma, Bokšay, J005, Choma, Choma, J005, Choma, and Bokšay. The music is in common time. Measures J029 and J005 are highlighted with red and yellow markings. In measure J029, a red note is at the end of the first measure, and a yellow bar highlights the beginning of the second measure. In measure J005, a yellow bar highlights the beginning of the third measure. The Choma and Bokšay staves show different patterns of eighth and sixteenth notes.

-mdt

Bhrd 7

The image shows four staves of musical notation, each consisting of five horizontal lines. The notation uses vertical stems with small horizontal dashes at the top to represent pitch and rhythm. The first staff, labeled 'J005', has a single note on the second line. The second staff, labeled 'J046', has notes on the second, third, and fourth lines. The third staff, labeled 'Choma', has notes on the second, third, and fourth lines. The fourth staff, labeled 'Bokšay', has notes on the second, third, and fourth lines, with a sharp sign symbol above the staff indicating a key signature change.

Byzantské predobrazy // Byzantine prototypes

Voznos konečný aj v pozícii na konci vnútorných períód má svoj predobraz v byzantských formulach d3 a yd3.

Presnejšie paralely // More precise parallels

Bohorod 1

Sn1256 > > ≈ >n c ≈

(!! Sn1256 vs. J480)

cf. Vskr 7

Sn1258 /> > ≈ >n c ≈

Sa /> > // > > //

S929 ↗ >u >.. / > > \
τή Ba- σι- λί- δι Μη- τρί,

S407 ↗ . ↗ = = =

ЦА_ ρΗ_ ЏИ_ МА_ ТЕ_ ρΗ.

S408 ↗ ↗ ↗ = = =

S410-12 ↗ ↗ ↗ \ \ .

S414

S433 ↗ ↗ ↗ \ \ .

S429 ↗ ↗ ↗ \ \ .

Pomor ↗ ↗ ↗ \ \ .

ЦА_ ρΗ_ ЏИ_ МА_ ТЕ_ ρΗ.

Bhrd 4a

Bhrd 7 (!! Sn1256/8 vs. J005/046)

E.γ.II > ˘ >.. ˘ / > > ˘ > > ˘ > > ˘ >

G

Sn1256 ˘ ˘ > > - ˘ > ˘ > > ˘ > > ˘ >

G

Sn1258 > ˘ >.. ˘ / > > ˘ > > ˘ > > ˘ >

Sa

S929 ˘ ˘ > >.. ˘ / > > ˘ ˘ > > ˘ > > ˘ >

αν-δρεί-ως πα- τή-σαν-τες, χαί-ρον-τες έ- ψαλ- λον.

S407 ˘ ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ = ˘ =

МОУ ЖЬ СИДА! ПО_ ПЬ_ РА_ ВЬ_ ШЕ_ РА_ АО_ ВА_ А_ ХОУ_ СА_ ПО_ ТО_ ШЕ

S408 ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ ˘ =

S429 ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ ˘ =

S430 ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ ˘ =

S433 ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ ˘ =

Pomor ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ ˘ =

Pomor

J005

J046



Sn1258	> — ↗, ≈	≈	—
E.γ.II	— ↗, ≈	≈	—
Sa	> — ↗ //	//	
Sn929	↖ ↗	↗	—
	α- βρό-χοις ίχ-	νε-	σιν,

S407	— ↗ ↗ ↗ ↗ ≈	≈	—
	НЕ_ МО_ КРЫ_И_ МИ СТО_ ПА_ МИ		
S412	— ↗ ↗ ↗ ↗ ≈	—	—
S410	— ↗: ↗ ↗ ≈	—	—
S411	— ↗: ↗ ↗ ≈	—	=
S429	— ↗: ↗ ↗ ≈	—	—
S430	— ↗: ↗ ↗ ≈	—	—
Pomor	— ↗: ↗ ↗ ≈	—	—

Pomor

S433 — ↗ ↗ ↗ ≈ ↗ ≈

J005

J002

J002

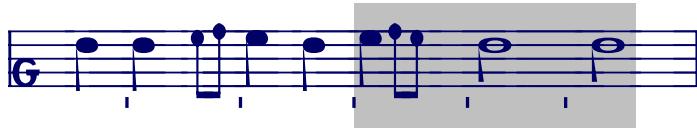
J046, I229

НЕ_ МО_ КРЫ_И_ МИ СТО_ ПА_ МИ

IPred 1



Sn1258



E.γ.II

Sa

Sn929

κα- τα-πόν- τι-σον δέ- ο- μαι,

S407

Πο_ Το_ ΠΗ Μο_ ΑΙο_ ΣΑ

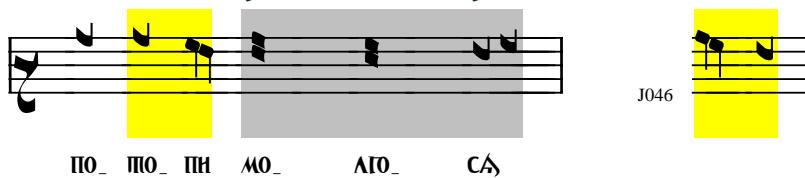
S408

S410-12

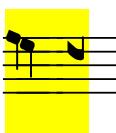
S433

S429/30

J005



J046



Bhrd 9a

(!! Sn1257 vs. Pomor, E.γ.II vs. J005)

cf. PePa 3

Sn1257

E.g.II

Sn1258

Sa

S929

σκιρ-τά- τω τώ πνεύ-μα- τι λαμ-πα-δου- χού- με- νος,

S407

ΔΑ ΒΖ_ΓΡΑ_Ε_ Τ_ ΣΑ ΔΟΥ_ΧΟ_ Μ_ προ_ΣΒΚ_ΨΑ_ ε_ μ_

S408

S412

S410/II

S414

S430

S429

Pomor

ΔΑ ΒΖ_ΓΡΑ_ΕΤ_ ΣΑ ΔΟΥ_ΧΟ_ Μ_ προ_ΣΒΚ_ΨΑ_ ε_ μο

J005

-f

Bhrd 8a

J005

J046

J029

90_ ЖЕ СПИБО БО_ ГО_ 90_ АН_ ЧИ_ НО СПА_ САО

Preobr 3



Sn1588



Sn1258



E.γ.II



Sa

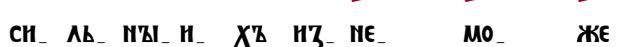


Sn929



δυ- να-τών η- σθέ- νη- σε,

S407



CH_ AE_ NO_ H_ X0_ HZ_ HE_ MO_ KE

S408



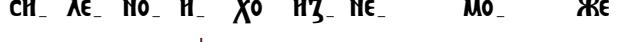
S410/12/14



S433



Pomor



CH_ AE_ NO_ H_ X0_ HZ_ HE_ MO_ KE

Pomor



J005/046



CH_ AE_ NO_ H_ X0_ HZ_ HE_ MO_ KE

J029



J002



CH_ AE_ HH_ H_ X0_ HZ_ HE_ MO_ KE

Ostatné paralely // Other parallels

Bhrd 5



Sn1257

↙ >u, > 〽 ↗ ≈ ≈

S929

〽 ↗ > 〽 ≈ ≈

ε- πί τή θεί- α δό- ξη σου,

S407a

〽 u 〽 〽 〽 〽 〽 ↗ ≈ ≈

ω Εο_ ρκε_ σπιεντ_ ε_ η

S408a

〽 〽 〽 〽 〽 〽 〽 ≈ ≈ ≈ :

S412

〽 〽 〽 〽 〽 〽 〽 ≈ ≈ ≈ :

S429

〽 〽 〽 〽 〽 〽 〽 ≈ ≈ ≈ :

S433

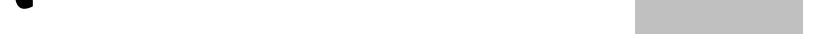
〽 〽 〽 〽 〽 〽 〽 ≈ ≈ ≈ :

S430

〽 〽 〽 〽 〽 〽 〽 ≈ ≈ ≈ :

S410/14a

J029



J005



ω Εο_ ρκε_ σπιεντ_ ε_ η

I229



ω Εο_ ρκε_ σπιεντ_ ε_ η

Bhrd 7

Vskr 4

Sn1588 ↘ ↙ >.. >↗ ⚡ ↗ ↘ ↙

A musical staff with a G clef, a key signature of one sharp (F#), and a common time signature. It shows a G major scale starting on G, with notes on G, A, B, C, D, E, F#, and G. The F# note is circled, and there is a small square below the staff under the second note.

E.g.II \Rightarrow $\neg \neg p \rightarrow \neg \neg q$

Sn1257 > γ > α > β > γ

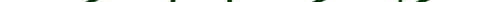
Sa > — \ // > > >

Sn929 ✓ ⚭ > ~ ↙ > >
 έσ-τη ev τή τά- ξει αυ-τής,

S407 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

S410 7 9 7 9

S429 : L L : = /

S430 

S433 = L L = =

A musical staff consisting of five horizontal lines. It features a bass clef at the beginning. The first note is an eighth note with a vertical stem pointing down. The second note is a sixteenth note with a vertical stem pointing up. The third note is an eighth note with a vertical stem pointing down. The fourth note is a sixteenth note with a vertical stem pointing up. The fifth note is an eighth note with a vertical stem pointing down.

Pomor

S411/12/14

A musical score for 'Pomor' featuring a single measure on a treble clef staff. The measure consists of six notes: a whole note followed by a half note, a quarter note, a eighth note, a sixteenth note, and another eighth note. The notes are connected by vertical stems. The word 'Pomor' is written in black text at the bottom left of the staff.

A musical staff consisting of five horizontal lines. It features a melodic line composed of eighth notes. The first note has a stem pointing down and a head with a vertical line through it. The second note has a stem pointing up and a head with a vertical line through it. The third note has a stem pointing down and a head with a vertical line through it. The fourth note has a stem pointing up and a head with a vertical line through it. The fifth note has a stem pointing down and a head with a vertical line through it.

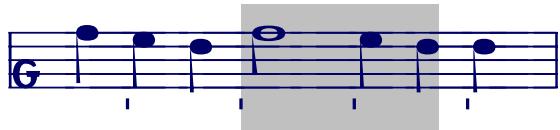
A musical staff consisting of five horizontal lines. It features a bass clef at the beginning. A sequence of six eighth notes is played across the staff, starting from the bottom line and moving up to the top line and back down again.

A musical staff consisting of five horizontal lines. It features a bass clef at the beginning. The first measure contains a bass clef, a 'C' sharp sign, and a '4' indicating common time. The second measure begins with a bass clef and a 'C' sharp sign. The third measure begins with a bass clef and a 'C' sharp sign. The fourth measure begins with a bass clef and a 'C' sharp sign.

СТА В ТИ НА СВО Е МЕ

mdt

Bhrd 7



Sn1257



Sn1256



Y

E.y.II

ż > > ḡ>

Sn1258

ż > > ḡ>

Sn1588

ż > > ḡ>

Sa

/ > > //

S929

~ ~ > ~

αλ- λά πν- ρός

S433

S412

ż ż ż ż =:

S430

ż ż ż ż =:

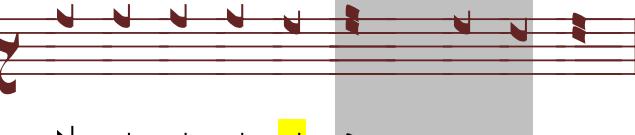
S429

ż ż ż ż =:

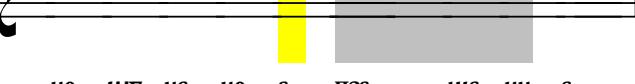
Pomor

ż ż ż ż =:

Pomor



J005



J046

HO_ ΉΓ_ ΗΕ_ HO_ ε

ΠΦΕ_

ΨΕ_ ΗΗ_ ε

Bhrd 8b

6.8.

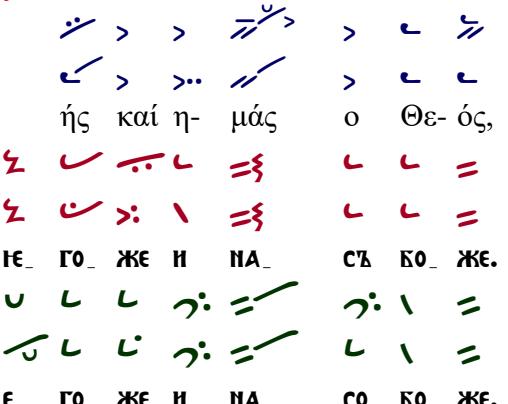
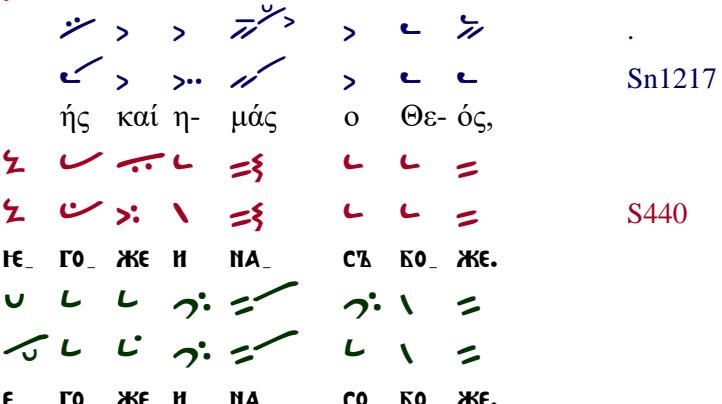
Am  Vi Pp S439 S412 S409

Sn1217 S440

Am  Vi Pp S439 S412 S409

Sn1217 S440

Pomor


The image shows musical notation on five-line staves. The first staff (Sn1258) starts with a large G clef. The second staff (Sa) has lyrics in Greek: η α- βα-τος θα-λασ-σα η- πει- ρω- θη- σα πο- τε. The third staff (S407) has lyrics in Russian: И НЕ ПРО ХО ДИ МО. The fourth staff (S408) has lyrics in Russian: И СО ХО ШЕ Е МО РЕ. The fifth staff (S414) has lyrics in Russian: И СО ХО ШЕ Е МО РЕ. The sixth staff (S429) has lyrics in Russian: И НЕ ПРО ХО ДИ МО. The seventh staff (J005) has lyrics in Russian: И НЕ ПРО ХО ДИ МО И СО ХО ШЕ Е МО РЕ. The eighth staff (J005) continues the pattern with lyrics: И НЕ ПРО ХО ДИ МО И СО ХО ШЕ Е МО РЕ.

d2

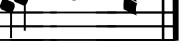
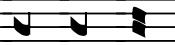
Riutka koncová // Риутка

Popevok *riutka* patrí v kontexte ZR do skupiny yd2 -dt. Má však silno záverovú funkciu. Je doložený výlučne v irmogioine.

// An exclusively irmological popevka *riutka* belongs to the group yd2 -dt in ZR and it has a final character. .

Invariant

Základný tvar // The main form

mult.		S408		S408/10/11/14	
S408		S412		S411	
S429		S412		S408/10-12/14/29	
S430		S410		S410	
S412		S410/11/29		S411	
S408/29		S410/11/29		S412	
S410/11/14 /33		S430		S410-12/14/29	
S408		S410/14		S429/30/33. Pomor	
S412/29/30		S429/30		J005/046/002,Pomor	
S410/14		S412		J029	
S411		S410-12/14/30			
S429		S414/29			
S430		S408/12			
S430		S430/33,Pomor			
		S429			
		S430/33,Pomor			
J005/046/029, Pomor		Pomor			
I229					
S408		J005/046			
S410/12, BN					
S414					
S411/29		J005/002/029			
Pomor		J005			
Pomor					

Krátky tvar // Short form

S412        +
 S410/II        +
 S414       +
 S430       +
 S429/33       +

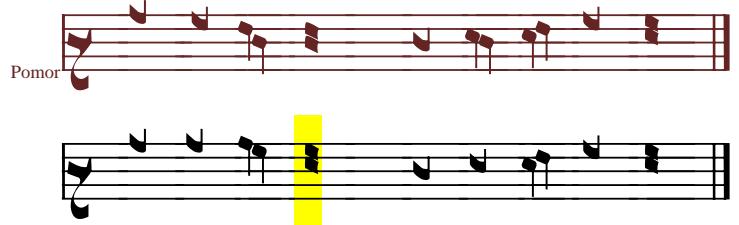
Pomor



J005 
 J029  J046

Iné tvary // Other forms

S411  
 S414   + S410
 S412  
 S429  
 S430  



Pomor

J005  J046 

S408 ㄱ ㄴ ㅋ ㄴ ㄱ+ㄴ ㅋ
 S412 ㄱ: ㅌ ㅋ ㄴ ㅌ ㅋ
 S411 ㄱ: ㄴ ㅋ ㄴ ㄱ+ㄴ ㅋ
 S414 ㄱ: ㄴ ㅋ ㄴ ㄱ+ㄴ ㅋ
 S430 ㄱ: ㄴ ㅋ ㄴ ㄱ+ㄴ ㅋ
 S429 ㄴ ㄴ ㅋ ㄴ ㄴ ㅋ
 S433 ㄴ ㄴ ㅋ ㄴ ㄴ ㅋ
 Pomor ㄴ ㄱ: ㅋ ㄴ ㄴ ㄱ: ㅋ



S408 ㄱ: ㅌ ㄱ: ㅋ ㅌ = ㄱ: ㅋ ㄱ ㅓ +
 S412 ㄱ: ㅌ ㄱ: ㅋ ㄴ ㅌ ㅋ
 S414 ㄱ: ㅌ ㄱ: ㅋ ㄴ ㄱ+ㅋ
 S410 ㄱ: ㅌ ㄱ: ㅋ ㄱ+ㅋ
 BN ㄱ: ㅌ ㄱ: ㅋ ㄱ+ㅋ
 S411 ㄱ: ㅌ ㄱ: ㅋ ㄴ ㄱ+ㅋ ㅌ ㅓ +
 S430 ㄱ: ㅌ ㄱ: ㅋ ㄱ+ㅋ ㄴ ㄱ: ㅓ +
 S429 ㅌ ㄱ ㄴ ㅋ ㄱ+ㅋ ㄴ ㄱ: ㅓ +
 Pomor ㅌ ㄱ: ㅋ ㄴ ㄱ+ㅋ ㄴ ㄱ: ㅓ +



Byzantské predobrazy // Byzantine prototypes

Predpokladáme, že primárnym predobrazom koncovej *riutky* je koncová byzantská formula G2. Zmena finály z G na d sa uskutočnila ešte na byzantskej pôde až tak prešla do ZR.

// The primary prototypon of the final *riutka* was probably the Byzantine final formula G2. The transformation of the finalis from G to d was a result of evolution in the Byzantine/Greek area and only after that change it was adopted in ZR.

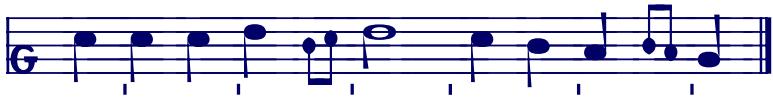
Preobr 7

The image displays a series of musical staves and corresponding rhythmic patterns, illustrating the evolution of the Byzantine final formula G2. The sources listed are:

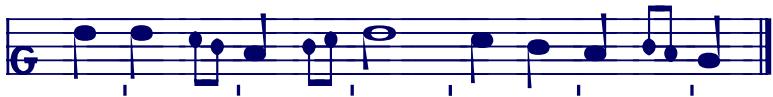
- E.γ.II
- Sa
- Sn929
- Θε-ός εν- λο- γη- τός εί.
- S407** Εο_ ό_ κε_ ΕΛΑ_ ΓΟ_ ΚΑΟ_ ΒΕ_ Νό_ Ε_ ΣΗ:
- Sn1256 Θε-ός εν- λο- γη- τός εί.
- S412
- S410/14
- S430
- S433
- Pomor
- S429
- ΕΛΑ_ ΓΟ_ ΚΑΟ_ ΒΕ_ Νό_ Ε_ ΣΗ:
- Pomor
- J005

Each source includes a staff with black notes and a corresponding rhythmic pattern below it. A vertical grey bar is positioned at the end of each staff, indicating the final note. The patterns show a transition from a single note (G) to a more complex sequence of notes and rests, eventually leading to the final note (D).

Sam 7



Sn1258



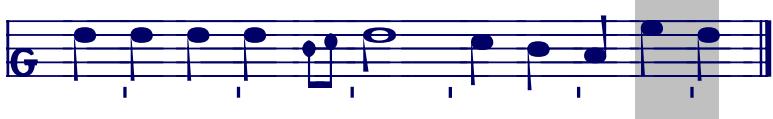
E.γ.II

Sa

Sn929



Sn1256



Sn1588
ο ν- περ-υμ- νη- τος εις τούς αι- ώ- νας.

S408

S412

S411

S429

S414

S430

ΠΡΕΧΒΑ_ ΛΕ_ ΝΥΙ_ Η ΒΥ_ ΕΚ_ ΚΥΙ.



ΠΡΕΧΒΑ_ ΛΕ_ ΗΙ_ ΕΟ_ ΕΚ_ ΚΥΙ.

Sam 5



Sn1258



E.γ.II

↖ ↖ ↗ >ö >n ↘ >

Sa

> > ↗ >ö >n ↘ ≈

Sn929

↖ ↖ — >.. > / ↖
βα- σι- λεύ τής ει- ρή- νης.

S407

↖ ↗ u ↖ ↗ +

ЦА_ РИО МИ_ РЕ_ НИ_ И.



Sn1256

↖ ↗ >n >u > — ⏴



Sn1588

↖ ↖ ↗ >u, > — ⏴

S408

≡≡ ↗ ↗ ↗ ↗ ↗ +

S412

≡≡ ↖ ↖ ↗ ↗ ↗ ≈

S433

≡≡ ↗ ↖ ↗: ↗ +

Pomor

BN

≡≡ ↖ ↗ ↗: ↗ +

S430

ЦА_ РИО МИ_ РЕ_ НИ_ И.



Pomor



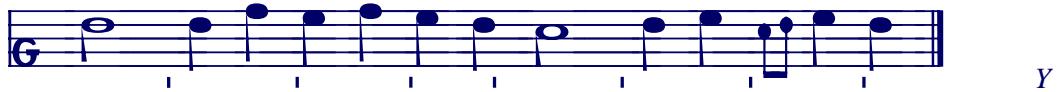
J005



J002

ЦА_ РИО МИ_ РЕ_ НИ_ И.

Bhrd 8a



Y

Sn1588 ˘ ˘ > / > > » - ˘ > ö ˘ >

Sn1256 ˘ ˘ > ˘ > > » - ˘ > n ˘ >

Sn1258 ˘ ˘ > n / > > » - ˘ > n - n



E.γ.II ˘ > ˘ > ˘ > > » - ˘ > ö ˘ >

Sa // > / > / > > » - ˘ -

S929 ˘ ˘ > / > / > / > » - ˘ < ˘ >

καί υ- περ-υ- ψού- τε αν- τον εις τούς αι- ώ- νας.

S407 ˘ ˘ ˘ ˘ ˘ > ˘ ˘ ˘ ˘ +

и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :

S408 ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ +

и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :

S410/II ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ +

и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :

S429/30 ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ +

и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :

Pomor ˘ ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ +

и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :



и πρε_ βοζ_ но_ си_ тε ε_ го_ въ_ вѣ_ ки :

Ďalší z predobrazov je koncová formula d2.
// Another prototype is the finnal formula d2.

Sam 8

A musical staff in G major, starting with a capital letter 'G' on the bottom line. The staff consists of five horizontal lines and four spaces. A thick blue vertical bar is positioned in the middle of the staff, spanning from the third line down to the fourth space. There are six black dots representing notes: two on the first line, one on the second line, one on the third line, one on the fourth space, one on the fifth line, and one on the sixth space.

Sn1588 > / > > u » — — / > >

Sn1256 > ⚡ > ☰ » — — / > >

Sa >ö — ‘ / > \ / >

A musical staff in G major, starting with a capital letter 'G' on the bottom line. It consists of eight notes: a quarter note on the second line, followed by a half note on the first line, three eighth notes on the second, third, and fourth lines respectively, another half note on the first line, and a quarter note on the second line. The staff concludes with a double bar line.

Sn1258 > ~~τ~~ > ου, α- παύ- στως τόν Kú- ρι- ov.

S407 

S433 L L =\L L L L L \ +

S411 8:1 ~~at~~ ~~at~~ ~~a~~ ~~at~~ ~~a~~

S450 ~~1,1,1,1,1,1,1,1,1~~
S420 ~~1,1,1,1,1,1,1,1,1~~

Pomor ስ፡ የ፡ እ፡ ስ፡ የ፡ እ፡ ተ፡ የ፡ እ፡ +

Го_ спо_де_ на_ не_ пре_ста_ не_ но_ го_ спо_да

A musical staff consisting of five horizontal lines and four spaces. It features a bass clef at the beginning. A vertical bar line divides the staff into two sections. The first section contains four eighth notes, each with a stem pointing down. The second section contains four eighth notes, each with a stem pointing up. Vertical stems group the notes in pairs.

A musical score for J002, page 11, featuring two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of eighth-note patterns. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of eighth-note patterns. A vertical cyan bar is positioned between the two staves.

Го_ спо_ дя_ на_ не_ пре_ спа_ не_ но_ го_ спо_ да.

St. 4/43

The musical score consists of several staves, each with a different staff key (G, C, F) and a specific color (blue, red, green). The lyrics are written below the staves, corresponding to the neumes. A large grey rectangle highlights a specific section of the music.

Lm

Sn1588

E.γ.II

Sn1258

Sa

ισ- χύς μου καί ύμ- νη- σις. **Sn929**

S407

κρήπο_ στε_ μο_ ΙΑ Η πο_ χβα_ λα :

S429

S430

κρήπο_ στε_ μο_ ΙΑ Η πο_ χβα_ λα :

Pomor

J005

κρήπο_ στε_ μο_ ΙΑ Η πο_ χβα_ λα :

Ďalšou skupinou predobrazov sú formuly d3, yd3, ktoré sa ešte v rámci byzantského vývoja zrýchlili na d2.
// Another set of prototypes are the original formulae d3, yd3, transformed to d2 in the inner Byzantine evolution.

St. 5/61

E.g.II

Sa

Lm

S407

S412

S410

S414

S429

S430

J005

J046

St. 5/67



Sn1588 α- ει εξ- α- να- τε- λον μοι.



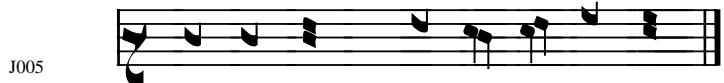
Lm α- ει εξ- α- να- τε- λον μοι.

S410 S411/14

S429 +

S430 +

ΠΡΗ_ ΣΝΟ_ ΕΟ_ ΣΗ_ ΙΑ_ Η ΗΑ_ ΜΟ.



ΠΡΗ_ ΣΝΟ_ ΕΟ_ ΣΗ_ ΙΑ_ Η ΗΑ_ ΜΟ.

d3 -c (d)

Kimza // Κιμζά

Kimza je vo vzťahu k byzantským predobrazom ekvivalentná s *voznosom konečným*. *Voznos* je charakteristický pre spevy živé v ústnej tradícii, vďaka čomu si zachoval pôvodnú finálku *d*. Naopak, *kimza* sa vyskytuje v spevoch, pri ktorých sa siahalo po neumových knihách, v dôsledku čoho sa jej dotkol princíp padajúcej kadencie, tj. znížil sa jej koncový tón na *c*.

Z uvedených skutočností je zrejmé, že v prostopení sa *kimza* nezachovala.

// In relation to the Byzantine prototypes, *kimza* is equivalent to *voznos konečnyj*. *Voznos* appears in chants preserved in the oral tradition and preserved its finalis *d*. In contrary, *kimza* is typical for chants sung with the support of written neumatic sources. It was affected by the rule of the falling cadence and its final tone was lowered to *c*.

For the named reasons in Prostopinije *kimza* was not preserved.

The image shows two musical staves side-by-side. The top staff is labeled "Voznos konečný" and the bottom staff is labeled "kimza". Both staves have a clef, a key signature, and a time signature. The notation consists of vertical stems with small horizontal dashes indicating pitch and rhythm. A yellow vertical bar highlights the first note of each staff, a cyan vertical bar highlights the second note, and a grey vertical bar highlights the third note. The notes in the "kimza" staff show a clear downward trend in pitch compared to the "Voznos" staff, illustrating the falling cadence mentioned in the text.

Invariant mmt

základný tvar // the main form

S412					
S409/11/14					
S414					
S411-12					
S430					
S411/12/14					S409/30/47
S414					S408-12/42/47, BN
S408					S412
S414					S410-12/42/29/30/47, BN
S433					S412, BN
S429					S430
S411					
S430/33					Pomor

Pomor

J029

Pomor

J046

J005

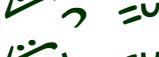
J002

J029

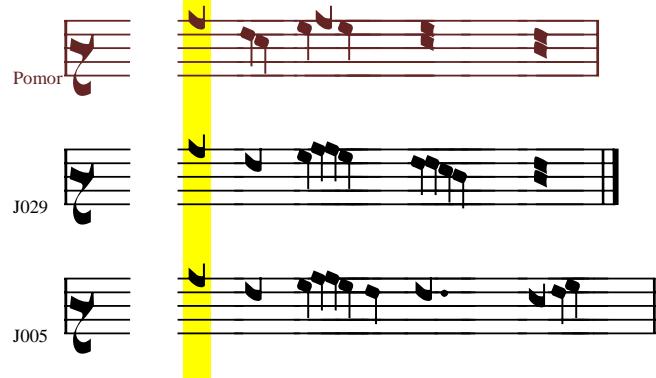
S414

J005

74

S412  =
 S408  =
 S410/14  =
 S414  =
 S442 

S411



Pomor

J029

J005

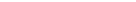
s podvertkou // s podvertkoju

S408	تـ	تـ	ـ	ـ		S412
S408/12	تـ	ـ	ـ	ـ		
S411	تـ	ـ	ـ	ـ		
S409	تـ	ـ	ـ	ـ		
S411/14	تـ	ـ	ـ	ـ		
S414/30	تـ	ـ	ـ	ـ		
S447	تـ	ـ	ـ	ـ		S410/11/12/14/29/30
S414	تـ	ـ	ـ	ـ		S414 var.
S414	تـ	ـ	ـ	ـ		
S411/14	تـ	ـ	ـ	ـ		S429/30/47
S414	تـ	ـ	ـ	ـ		
S429	تـ	ـ	ـ	ـ		
S433	تـ	ـ	ـ	ـ		Pomor
S411	تـ	ـ	ـ	ـ		S414/30, Pomor

Handwritten musical notation for three pieces: S408, S412, and BN. Each piece consists of two staves of music. The notation uses vertical stems with dots and horizontal dashes to indicate pitch and rhythm. The first staff of each piece starts with a yellow square.

A musical score for piece J005. It consists of a single staff with five horizontal lines. The first measure starts with a black note on the top line, followed by a black note on the bottom line. The second measure starts with a black note on the top line, followed by a black note on the bottom line. The third measure starts with a black note on the top line, followed by a black note on the bottom line. The fourth measure starts with a black note on the top line, followed by a black note on the bottom line. The fifth measure starts with a black note on the top line, followed by a black note on the bottom line.

J002/046/029

S414 

A musical staff labeled "J005" at the beginning. It consists of five measures of music. The first measure has a single eighth note. The second measure has two eighth notes. The third measure has three eighth notes. The fourth measure has two eighth notes. The fifth measure has one eighth note. The notes are black with stems pointing down, and there are vertical bar lines separating the measures.

(6.8.)

S412 
S409 
S414 
Pomor 

S410/11
S429

so steziou // so stezijeju

(Preob 1, Vaij 1,3)

V RI sa väčšinou nahradza tvarom *s podvertkou*.
// In RI it is usually replaced with the *kimza s podvertkoju*.

S412/14 
S408 
S412 
S411 
S408 
S410/14 
S429/30 
S430 
S433 
S430 
Pomor 

S410/11
S408/411
BN
Pomor

J005 

J046

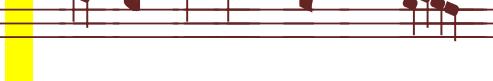
so zmeicou // so zmejiceju

(PX1)

S412  S411

S414  S411

S429  S411

Pomor 

s paukom

(6.1., 24.6.)

S409  S410/11/14

S429  S442

S414  S442

Pomor 

s voznoscom

(24.6.)

S414  S414

S442  S442

Pomor 

-g

Doložené iba v jednom irmose, identifikácia popevku ako *kimza* na základe byzantských prototypov. Nápev v RI ide nad rámec ruských neumov, ale vo vzťahu k byzantským neumom je presnejší.

// It appears only in one irmos. Identified as *kimza* through the Byzantine prototypes. The melos in RI does not fit fully the Russian neumes, but it reflects the Byzantine basis better.

Bhrd 6 / Vaij 6

S408 گ: ڦ: ڦ: ڦ ڦ ڦ ڦ: گ: ڦ:
 S412 ڦ ڦ: ڦ ڦ: ڦ ڦ: ڦ: ڦ ڦ: ڦ:
 S410 گ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ ڦ:
 S411 گ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ ڦ:
 S414 گ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ:
 S429 ڦ ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ:
 S430 ڦ ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ: ڦ:



Invariant mdt

Tvar mdt je zriedkavý, keďže sa v ZR vo väčšine prípadov „zaroval“ na mmt. Zachoval sa len v niekoľkých prípadoch, vždy s modifikáciou (podvertka, pauk). Súvislosť s kimzou nebola vždy zrejmá, preto sa melodická interpretácia často odkláňa od štandardu.

// The rhythmical form mdt is rare in the ZR, in most potential cases the formula was assimilated to the more common mmt. The preserved mdt formulae are always with a modification (podvertka, pauk). The ties to kimza were not always recognized, therefore the melodical interpretation often declines from the standard.

s podvertkou // s podvertkoju

PX7

S412



S408

S411



S414



S429



S447



J002/672



Vaij 8

S408

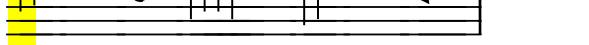


S412/14, BN

S410



J002



S429



Pomor



Pomor



J005



I229

PV0Vaij

S412



S411



S414



S429



Pomor



st. 1/10

S408



S412

S410



S411



S414



S429



J005



J046



s paukom

st. 8/106

S407

S408

S412/11

S410/14

S429

S430

Pomor

J673

J005

Prívody // Leading-in motives

Nástupný vrchol f // The initial peak f

S409

S411

S414

S409

S414

Pomor

S411
S412/14
S410/11/14
S429/42/47

S408	S430
S412	S412
S411	S411
S409	S414
S414	S410-12/30/47
S411	S442
S414	S429

J005

S411

S414/42

S410-12/30/47

S442

S429

J002/029, Pomor

S412

S408

S408/12

S40811//12/14

S411/14

S408/11/14

S410-12/14/29

RI,Pomor

S408/11/12/14
S408/11
S410-12
S410-12/14/29

RI,Pomor

408	S408
S408/11/12/14/29	S410-12/29

RI,Pomor

S414 ፩ ገ፡ ተ መኅና ተ መኅና
 S442 ሻ ገ፡ ተ መኅና ተ መኅና

Pomor

S411 ፩ ገ፡ መኅና ሻ ተ መኅና
 S414 ፩ ገ፡ መኅና ሻ መኅና መኅና

Pomor

S408 ሻ አኅና ገ፡ አኅና
 S412 ሻ አኅና ገ፡ መኅና
 S410/11 ሻ አኅና ሻ ገ፡ መኅና

J005

S414

S408 ይ፡ ሻ ገ፡ መኅና
 S412 ይ፡ ሻ ገ፡ መኅና
 S410/14 ይ፡ ሻ ገ፡ መኅና

J005

S411

S409 ሻ ገ፡ መኅና ሻ ገ፡ መኅና
 S414 ሻ ገ፡ መኅና ሻ ገ፡ መኅና
 S411 ሻ ገ፡ መኅና ሻ ገ፡ መኅና
 S447 ሻ ገ፡ መኅና ሻ ገ፡ መኅና

Pomor

S414 ይ፡ ሻ ገ፡ ሻ መኅና

Pomor

S442

S408/12
 S408
 S414
 S429/30 S411/12/47, BN
 S410/33
 S408/11/12 S429
 S414 S412
 S410/11 S408/14/29/30/42
 RI

S414
 J005

S410/11 S414/30/33, Pomor
 S410-12/14 S430
 S408
 S408/12
 S412
 S429
 S410/11
 RI Pomor
 S433
 S429/30 Pomor
 Pomor
 J046
 J029

S414 S430/42
 Pomor

S414 S442
 Pomor

Nástupný vrchol g // The initial peak g

Zriedkavé a sporné // Rare and dubious

st. 1/10

S408 ˘ ˘ ˘ ˘: ˘ ˘ ˘ ˘

S411 ˘ ˘ ˘ ˘: ˘ ˘ ˘ ˘

S410/14 ˘ ˘ ˘ ˘: ˘ ˘ ˘ ˘

S429 ˘ ˘ ˘ ˘: ˘ ˘ ˘ ˘

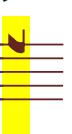
S412 ˘ ˘ ˘ ˘: ˘ ˘ ˘ ˘

J005  J046

Pst2za

S411 ˘ ˘: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

S414/47 ˘ ˘: ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Pomor 

Byzantské predobrazy // Byzantine prototypes

Predobrazy *kimzy* sú formuly typu *d3*, podobne ako pri *voznose konečnom*. Bez ohľadu na pôvodný predkadenčný motív má *kimza* v ZR jednotný tvar založený na predkadenčnom klesaní *f.e^bd*.

Okrem toho sa v stichirách (len zriedka v irmosoch) *kimza* často objavuje aj na miestach formúl *h/c3*, ide však o nepresnosť a mylnú interpretáciu podobných neumov.

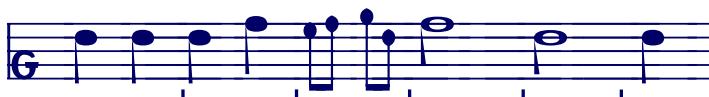
// The prototypes of *kimza* are the Byzantine formulae *d3*, just as in the case of *voznose konečnyj*. The whole variety of forecadential motives becomes in ZR a uniform forecadential descent *f.e^bd*.

In stikhira (rarely in irmoi) *kimza* often appears in places, where originally stood the formula *b/c3*. However, this is a misinterpretation of similar sequences of neumes.

Základný tvar

6.8.

cf. 20.12., 6.1., PS03, PX5Vzn,



Dk

> ˘ ˘ ˘ >.. ˘ ˘ ˘ ˘ .

G355

> ˘ ˘ ˘ > ˘ ˘ ˘ > ˘ ˘ .



Ott

> ˘ ˘ ˘ > > ˘ ˘ > > ˘ . Am

Vi

> ˘ ˘ ˘ > ˘ ˘ ˘ > ˘ ˘ . Sn1217
τών α- ρε-τών δι- α- πρέ- ψαν- τες,

Pp

Δο_ Ερο_ Δκ_ τε_ λη_ η_ πο_ Δο_ Εκ_ ηη_ Εη_ βη_ ηε_. S439

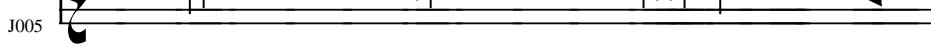
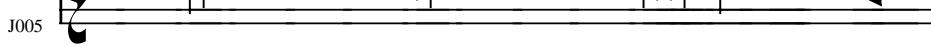
S429

Δο_ Ερο_ Δκ_ τε_ λη_ ηη_ πο_ Δο_ Εκ_ ηη_ Εη_ βη_ ηε_. S414



Pomor

Δο_ Ερο_ Δκ_ τε_ λη_ ηη_ πο_ Δο_ Εκ_ ηη_ Εη_ βη_ ηε.



Δο_ Ερο_ Δκ_ τε_ λη_ ηη_ πο_ Δο_ Εκ_ ηη_ Εη_ βη_ ηε.

50ica 1

Music notation and vocalizations:

Top staff: G clef, 4/4 time. Notes: F#-G-A-G-B-A-G-F#.

Middle staff: Various vocalizations (Eγ.II, Sa, Sn929, S408, S412, S410, S414) and lyrics in Greek and Russian.

Bottom staff: J005 (start), J046 (end).

Bottom staff continuation: J002 (start).

15.8.

Music notation and vocalizations:

Top staff: G clef, 4/4 time. Notes: F#-G-A-G-B-A-G-F#.

Middle staff: Am (vocalization), Dk, Ott (text).

Bottom staff: G clef, 4/4 time. Notes: F#-G-A-G-B-A-G-F#.

Middle staff continuation: G355, Vi, Pp, S412.

Bottom staff continuation: Pomor (start).

Vaij 3



Sn1257 ـ ـ ـ ـ ـ ـ > ـ ـ ـ ـ ـ ـ



E.γ.II ـ ـ ـ ـ ـ ـ > ـ ـ ـ ـ ـ ـ



Sn1258 ـ ـ ـ ـ ـ ـ > ـ ـ ـ ـ ـ ـ

Sa > > - ـ ـ ـ ـ > ـ ـ ـ ـ ـ ـ

Sn929 ـ ـ ـ ـ ـ ـ > ـ ـ ـ ـ ـ ـ
ευ- λο- γη- μέ-νος εί o ερ- χό- με- νος.

S407 ـ ـ ـ ـ ـ ـ \ =\ = +

S408 * ـ ـ ـ ـ ـ ـ =\ = +

ئەلە_گو_ سا_لە_ كە_ نە_ ئە_ سە_ گە_ ڭە_ ە :

S412 ـ ـ ـ ـ ـ ـ =\ = +

S411 ـ ـ ـ ـ ـ ـ =\ = + S410/14

BN ـ ـ ـ ـ ـ ـ =\ = +

J005

ئەلە_گو_ سا_لە_ كە_ نە_ ئە_ سە_ گە_ ڭە_ ە :

J046

J002

6.8.

Am *Dk, Ott*

Trin .

Vi *Sn1217*
Μω-ϋ- σής καί Η- λί- ας ε- δείκ- νυ- ον,

Pp

S439

S440
Μο_ Η_ ΣΗ Η_ Η_ ΛΗ_ ΙΑ_ ΙΑΞ_ ΛΑ_ CTA_ CA.

S414

S429
Μο_ Η_ ΣΗ Η_ ΗΗ_ ΛΗ_ ΙΑ_ ΙΑΞ_ ΛΑ_ CTA_ CA.

J005

Μο_ Η_ ΣΗ Η_ Η_ ΛΗ_ ΙΑ_ ΙΑ_ ΕΗ_ CTA_ CA.

PePa 1

E.γ.II

Sa

Sn929
όν ε- κτή- σω φιλ-άν- θρω- πε.

S408

S410/11 *S414*

J005

J046;

J002/029

ΙΕ_ ΑΟ_ ΕΚ_ ΚΟ_ ΑΓΟ_ ΕΕ_ ΙΕ :

PePa 4

cf. 25.3.

Sn1258

E.y.II Sa Sn929 Δό- ξα τή δυ- νά- μει σου Κύ- ρι- ε.
S407 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ.
S408 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ.
S410/11 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ."/>

J005

S412/14

J002/029

CLAA_KA CH_ AK TB0_ E_ H GO_ SPO_ DH.

Preobr 4

Sn1588

E.y.II Sa Sn929 Δό- ξα τή δυ- νά- μει σου Κύ- ρι- ε.
S407 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ:
S408 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ:
S410/11 ΣΛΑ_ΚΑ ΣΗ_ ΑΚ ΤΒΟ_ Ε_ Η ΓΟ_ ΣΠΟ_ ΔΗ:

J005

J046; J002/029

CLAA_KA CH_ AK TB0_ E_ H GO_ SPO_ ΔΗ:



Sn1258	>u >n — ↗, ≈ Sa	>u, > — ↗, ≈ Sn929	↗ > ↘ \ ↗ > καί Θε- óν τών γνώ-	↗ σε- ων.
S407	↖ ↖ ↖ ↖ ≈ S408	↖ ↖ ↖ ↖ ≈ S410/11	↖ ↖ ↖ ↖ ≈ κεο_ ΓΟΥ ρΑΞ_ ΟΥ_	↖ ≈ + ↖ ≈ + ↖ ≈ + S414, BN κεο_ ΓΟΥ ρΑΞ_ ΟΥ_ κε.



J029

κεο_ ΓΟΥ ρΑΞ_ ΟΥ_ κε.

Kimza je jedným z popevkov zo skupiny *kulizma*. Názov *kulizma* môže súvisieť s tým, že kadenčný vrchol sa v byzantskom znení niekedy zapisoval prostredníctvom znaku *dyo + kylisma*.

// *Kimza* is a popevka from the group named *kulizma*. The name *kulizma* is probably inspired by the fact, that the cadential peak in the Byzantine chant was often written down through the combination *dyo + kylisma*.

PS03

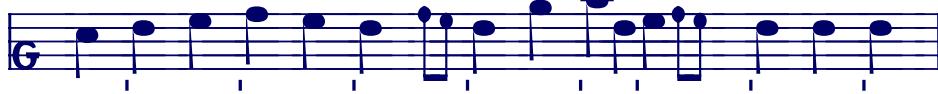
cf. PV0Vaij

The musical score consists of two staves of music. The top staff is in G major and the bottom staff is in C major. The vocal parts are labeled on the left: Am, Ott, Dk, Vi, Sn1214, Va, S411, and S414. The lyrics are written below the notes, with some words in Greek. The vocal parts sing in unison at the end of the piece, with the lyrics "Yre claa na sha mert ko sti yo claa sti i.".

PX5Vzn



Trin > - - ⌈ > u, > ⌈ > - ⌈ > .



Am > - - / > > ⌈ > ⌈ > .

Dk > - - ⌈ > u > .. ⌈ > ⌈ > .

Vi > x - - ⌈ > u > ⌈ > ⌈ > .

Va ⌈ - - / > u > ⌈ > ⌈ > .
εις τά κα- τώ- τε- ρα μέ- ρη τής γής

Sn1214

Xηλ ⌈ < < < ⌈ u < ⌈ < = =

Εὐ Δο_ λε_ ηα_ ια_ γα_ στη_ ζεμλα_ ο_ ζε.

S411 ⌈ ⌈ ⌈ < < ⌈ ⌈ < < ⌈ ⌈ = =

S414 ⌈ ⌈ ⌈ < < ⌈ ⌈ < < ⌈ ⌈ = =

Εὐ Δο_ λε_ ηα_ ηα_ γα_ στη_ ζεμλα_ ο_ ζε.

Pomor



Kimza na mieste pôvodného h/c3.

// An example of *kimza* standing on the place of original *b/c3*.

Pst2za

Am	—. — >n	— > > >	»	— Dk
Ott	—. — >n	— > > >	»	—
Vi	— —	— > > >	»	—
Va	— —	— > > >	»	—
	ω- μοι-ώ- θην	α- νο-ή- τοις κτή-	νε-	σι
S411	— > L L L L L L L L >	— >	=	=
S414/47	— > L L L L L L L L >	— >	=	=
	ογ_ πο_ ΔΟ ΕΗΧΑСА ΝΕΡΑΖΟΥМЬ_ НЫ_ И_ МЬ_ СКО_	TO_ MЬ.		
Pomor				

S podvertkou

Tvar s podvertkou má svoj predobraz v modifikácii *-e, -de.e.* V ZR sa však v značnej miere vyskytuje aj na miestach, kde je v byzantskom znení základný tvar formuly d3.

// The form *s podvertkoju* stems from the modification *-e, -de.e* of the formula *d3*. In ZR this form appears also in locations where originally was the basic form.

6.1.

Dk G355 Vi Pp S414 Pomor

Ott . Sn1214/17

καί ἀνειστιν εκ τούτου δατος,

И въсъхомъ тъо тъо въо дъмъ.

И въсъхомъ дъмъ тъе въо дъмъ.

Pomor

PX7

Trin₀ Vi₀, Va₀ Xηλ₀ S407₀ S429₀

0. είδον τάέθη πάντα εν πόλει Δαυΐδ,

0. εηδаша въсъни на зънци въгра-дъда

S447₀

J005/0 J029

Vaij 4



Sn1257 / >.. >n ≈ ≈ - ≈



Sn1588 ↗ s >n ≈ ≈ >n ↘ ≈

Sa ↗ s ↗ ≈ > ↗ ≈

Sn929 ↘ ↘ ↘ ↘ ↘ ↘ ↘ >

ή- ξει καί ου χρονι-

εί,

S407 ↘ ↘ ↘ ↘ ↘ ≈ ≈ ≈

S408 ↘ ↘ ↗ ↘ ↘ ≈ ≈ ≈

при_де_ тъ_ и_ не_ мεд_ аи_ тъ.

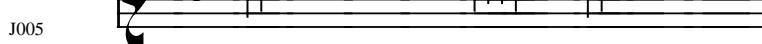
S410 ↘ ↗ ↗ ↗ ↘ ≈ ≈ ≈

πρη_ Δε_ πε_ η_ ήε_ μεδ_ αι_ πε.

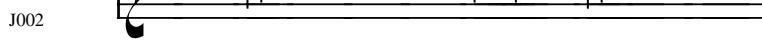
S429 ↗ ↗ ↗ ↗ ↘ ≈ ≈ ≈

πρη_ Δε_ πε_ η_ ήε_ μεδ_ αι_ πε.

Pomor ↗ ↗ ↗ ↗ ↘ ≈ ≈ ≈



πρη_ Δε_ πε_ η_ ήε_ μεδ_ αι_ πε.



πρη_ Δε_ πε_ η_ ήε_ μεδ_ αι_ πε.

So steziou

Preobr 1

Sn1256 > >n -

Sn1588

E.y.II > > Sn1258

Sn929 >.. / > > //
α- νίκ- μοις πο- σί,

S407

NE_ ВЛАЖЕ_ НА_ МИ СТО_ ПА_ МИ

S408

S429 \

S410/14

S430

NE_ ВЛАЖЕ_ НА_ МИ СТО_ ПА_ МИ

Pomor

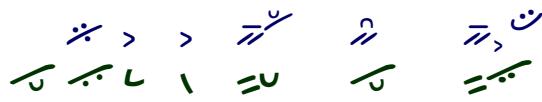
Pomor

S411
Pomor

Vaij 1



Sn1588



S414



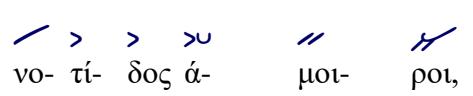
J005



E.γ.II



Sn929



vo- τί- δος á- μοι- ροι,

S407



S408



S411



S410



Pomor

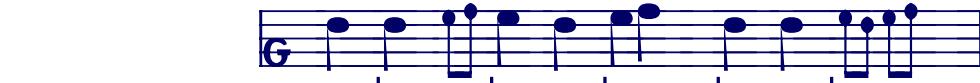


S430

ΙΟ_ ΓΟΥ_ ΝΕ_ ΠΡΗ_ ΥΑ_ ΣΤΕ_ ΝΗ



Pomor



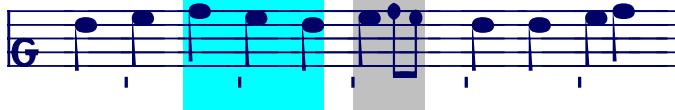
Sn1588

↶ ↶ ↷ > > ≈ ↷ > < ≈ > ↷

Sn1256

↶ — / > > ≈ ↷ > < ≈ > ↷

Lm



E.γ.II

↶ — / > > ≈ > < ≈

Sn1257

Sn929

↶ — ↷ > > ≈ > > ≈

α- κρό- το-μον προ-στάγ- μα- τι- σώ,

S407

↶ ↶ ↷ ↷ ↷ ≈ ≈ ≈

S408

↗ ↷ ↷ ↷ ↷ ≈ ≈ ≈

ME CK KO MLI HI BE AK NH E ME TH

S414

↗ ↷ ↷ ↷ ↷ ≈ ≈ ≈

S429

↗ ↷ ↷ ↷ ↷ ≈ ≈ ≈

ME CK KO MLI HI BE AK NH E ME TH

J005

↗ ↷ ↷ ↷ ↷ ≈ ≈ ≈

ME CK KO MLI HI BE AK NH E ME TH

S410

J046

So zmeicou

PX1

Am  >x — ↘ ↗ > > ≈> >> ≈>

Vi >x — ↘ ↗ > ≈> > >>u

Sn1214 >x — ↘ ↗ ≈> > > >>u/

Va₀₁₂ > — ↘ ↗ > ≈> > >>u/
012 Ω τού πα- ρα- δό-ξου θαύ- μα- τος!

Xηλ₀₂ >x ↘ ↗ ≈u = = //

Xηλ₁ >x ↘ ↗ ≈u = = //

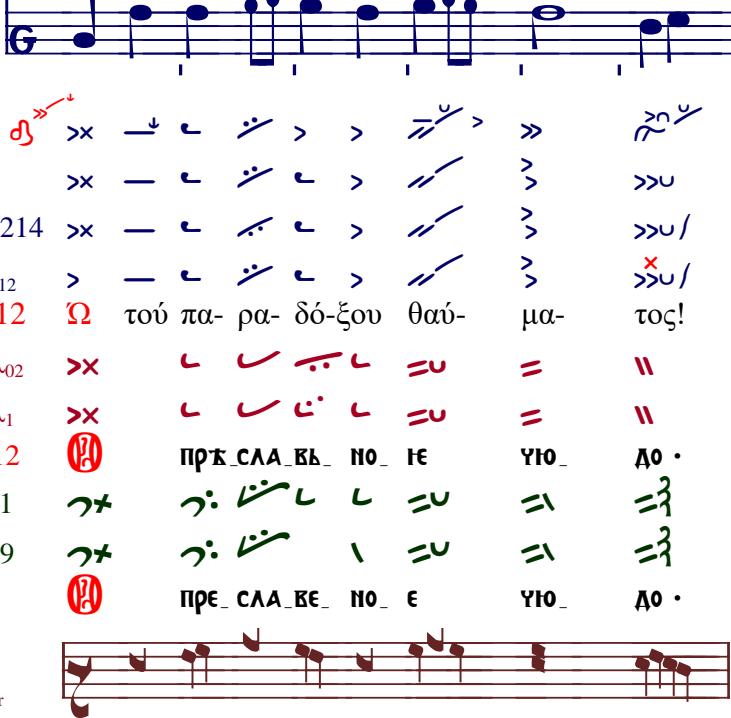
012  πρε_σλα_κε_ νο_ ε γιο_ Δο .

S411 >x >: ↗ ↗ ≈u = = //

S429 >x >: ↗ ↗ \ ≈u = = //

0  πρε_σλα_κε_ νο_ ε γιο_ Δο .

Pomor



Dk, Ott

S paukom

24.6.

Am >x -< ✓ >> ≈> >> ≈≈≈ Dk,Ott

Vi >x -< ✓ ✓ > ≈ ≈ ≈≈≈ Sn1214/17
 Ω τού πα- ρα- δό-ξου θαύ- μα- τος,

Pp >x -< ✓ ✓ ≈≈ ≈ ≈≈≈

S440 >x -< ✓ ✓ ≈≈ ≈ ≈≈≈ S439
 ΠΡΕ_ ΣΛΑ_ ΚΕ_ ΝΟ_ ΙΕ ΥΙΟ_ ΔΩ

S409 >x -< ✓ ✓ ≈≈ ≈ ≈≈≈ S410/11/14

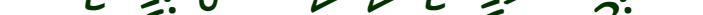
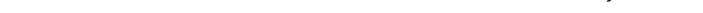
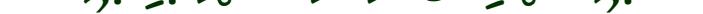
S442 >x -< ✓ ✓ \ ≈≈ ≈ ≈≈≈

ΠΡΕ_ ΣΛΑ_ ΚΕ_ ΝΟ_ Ε ΥΙΟ_ ΔΩ

Pomor

-g

Bhrd 6 / Vaij 6

G 
 Sn1258 
 G 
 E.y.II 
 S929 
 I- ω- νάς εν τώ κή- τει δε- ó- με- νος,
 S407 
 Η ω ΝΑ 
 S408 
 S412 
 S411 
 S429 
 Η ω ΝΑ 
 J005 
 Η ω ΝΑ 
 ΕΟ ΚΗ ΤΚ ΜΟ 
 ΛΑ 
 ΣΑ. 
 Η ω ΝΑ 
 ΕΟ ΚΗ ΤΚ ΜΟ 
 ΛΑ 
 ΣΑ. 
 Η ω ΝΑ 
 ΕΟ ΚΗ ΤΚ ΜΟ 
 ΛΑ 
 ΣΑ. 
 Η ω ΝΑ 
 ΕΟ ΚΗ ΤΚ ΜΟ 
 ΛΑ 
 ΣΑ. 

J002/029

Sn1258 > — ↗ > ↗ ↗ > > ≈ ≈ ≈ ≈

E.γ.II > ↗ > ↗ > ≈ > ≈ ≈ ≈ ≈

Sa > ↗ > ↗ > ≈ > ≈ ≈ ≈ ≈

Sn929 < ↗ > < ↗ > < ≈ > ≈ ≈ ≈ ≈
 δι- α- θή- κη και-νή δι- α- τί- θε- ται,

S407 ξ < ↗ > < ↗ > < ≈ > ≈ ≈ ≈

S408 ξ < ↗ > < ↗ > < ≈ > ≈ ≈ ≈
 ζΑ_ ΕΚ_ ΤΛ_ ΝΟ_ ΕΛ_ ζΑ_ ΕΚ_ ΨΑ_ Ε_ ΤΛ_ ΣΑ

S412 η < ↗ > < ↗ > < ≈ > ≈ ≈ ≈

S411 η < ↗ > < ↗ > < ≈ > ≈ ≈ ≈

S430 ξ < ↗ > < ↗ > < ≈ > ≈ ≈ ≈
 ζΑ_ ΕΚ_ ΤΟ_ ΝΟ_ ΕΩ_ ζΑ_ ΕΚ_ ΨΑ_ Ε_ ΤΕ_ ΣΑ

J005

J673 ζΑ_ ΕΚ ΗΟ_ ΕΛΙ'' ζΑ_ ΕΚ_ ΨΕ_ ΕΑ_ Ε_ ΣΑ,

Kulizma skamejná // ΚΥΛΙΖΜΑ ΣΚΑΜΕΪΝΑ

Kulizma skamejná (s lavičkou) sa od *kimzy* lísi v predkadenčnom motíve. Je málo frekventovaná a v RI je doložená iba v irmose Sam 6 (mmt), a to v základnom tvare. Inak sa v RI interpretuje *kimzou* alebo *pastelou*.
 // *Kulizma skamejna* differs from *kimza* in the forecadential motif. It is less frequent than *kimza* and in RI it appears (the main form) only in the irmos Sam 6 (mmt). In other places the RI replace this popevka with *kimza* or *pastela*.

Invariant mmt

Základný tvar // the main form

S412						
S412						S411
S412						S411
S408/12/14						
S408/09-12/14						
S411						
S411/12/14						
S411/29/30/33/42						S414
S409/11/14/42						
S409-12/14						S429/30/42



J046

S prevodkou

S412 S411 S414 S429

Pomor

The image shows four staves of rhythmic patterns above a staff with musical notes. The first three staves are labeled S412, S411, and S414 respectively. The fourth staff is labeled S429. Below these staves is the word 'Pomor'. The staff with notes has a yellow bar highlighting the first four measures.

S podvertkou

S412 S411 S414/29

Pomor

The image shows three staves of rhythmic patterns above a staff with musical notes. The first two staves are labeled S412 and S411 respectively. The third staff is labeled S414/29. Below these staves is the word 'Pomor'. The staff with notes has a yellow bar highlighting the first four measures.

S voznoscom

S409 S414

Pomor

S410-12

The image shows two staves of rhythmic patterns above a staff with musical notes. The first staff is labeled S409 and the second is labeled S414. Below these staves is the word 'Pomor'. The staff with notes has a yellow bar highlighting the first four measures. To the right of the staff, the numbers S410-12 are written.

Invariant mdt

Invariant mdt si zachoval pôvodnú finálú *d*.
// In the form mdt the original finalis *d* was preserved.

S412						
S409						
S411						
S412						
S409						
S431/42						
S429						
S414						
S429						
S414						
S447						
						S411

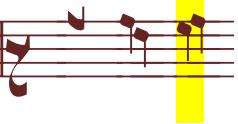
The image shows a musical score for 'Pomor' with four measures. The first measure starts with a bass clef, a common time signature, and a key signature of one sharp. It consists of two measures of quarter notes followed by a measure of eighth notes. The second measure starts with a treble clef, a key signature of one sharp, and a measure of eighth notes. The third measure starts with a bass clef, a key signature of one sharp, and a measure of eighth notes. The fourth measure starts with a treble clef, a key signature of one sharp, and a measure of eighth notes.

sporné // dubious

6.8.

Prívody // Leading-in motives

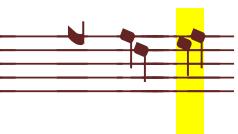
c-f-c I

S411 
 S414 
 Pomor 

S447

S412 
 S409 
 S414 
 S431/42 
 S429 
 Pomor 

S412

S408 \ = 
 S409 \ = 
 Pomor 

S411/42

c-f-c //

S411		
S412/11		
S429		
S414		
S429		
S409/11		
S408		
S411		
S429		
S410		
S410		

S442

S412

S411/12/14/33

S414

Pomor

S412		
S411		
S414		
S429		
S430		
S414/42		

Pomor

Pomor

J005

J046

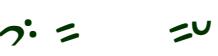
J029

S409

Pomor

c-f-c III

S412 
S411 
S414 
S429 


S409 
S414 
S442 


S410/11

ef

S411 
S414/31/42 
S429 


de

S412	ج	ج:	.
S410	ج	ج:	.
S411	ج	ج:	.
S430	ج	ج:	.
S433	ج	ج:	.
S429	ج	ج:	.
S408	ج	ج:	.
S409/11	ج	ج:	.
S411	ج	ج:	.
S414	ج	ج:	.
S430	ج	ج:	.
S430	ج	ج:	.
S429	ج	ج:	.
S429	ج	ج:	.

S414

Pomor

S412/14/42

S442

Pomor

The musical notation consists of two staves. The top staff begins with a clef, followed by a series of notes: a short vertical line, a short vertical line with a dot above it, a short vertical line with a dot below it, a short vertical line with a dot above it, a short vertical line with a dot below it, and a short vertical line with a dot above it. The bottom staff begins with a clef, followed by a series of notes: a short vertical line, a short vertical line with a dot above it, a short vertical line with a dot below it, a short vertical line with a dot above it, a short vertical line with a dot below it, and a short vertical line with a dot above it. A thick yellow vertical bar is positioned between the two staves.

J029

sporné // dubious

Byzantské predobrazy // Byzantine prototypes

Kulizma skamejná vznikla (odhliadnuc od mnohých výnimiek) ako obraz formuly d3 s predkadenčným motívom *ec.de, dc.de*.

// *Kulizma skamejna* (despite many exceptions) is a ZR reflection of the Byzantine formula d3 with the forecadential motif *ec.de, dc.de*.

c-f-c 1

24.12.

Trin Ott VR54 Am Vi Sn1217 S439 S411 S409 S414 S442

Dk Ott VR54

Pomor

Sn1214

6.8.

cf. 15.8., PS03, PX5, PX5Vzn

Am >u> > — ↗, ↘; >n ↙ ↙ Dk, Ott

Trin >u >n — ↗, ↘; >n ↙ ↙

Vi με- τα- μορ-φω-θείς o Σω- τήρ,

Pp u ↙ ↙ ↙ ↙ ≈u ↙ ↙ =

S439 u ↙ ↙ ↙ ↙ ≈u ↙ ↙ =

S440 v. ↙ ↙ ↙ \ ≈v ↙ \ =
πρέ_οε_ ρά_ όι_ σά_ σί_ πά_ σί_.

S408 ↗ ↗; ↗ v ≈/ = =

S412 u ↙ ↙ ↙ ≈u ≈/ = =

S414 ↗ ↗ ↙ \ ≈u ≈/ = =
πρέ_ ωε_ ρά_ όι_ σά_ σί_ πά_ σί_.

Pomor

πρέ_ ωε_ ρά_ όι_ σά_ σί_ πά_ σί_.

Sam 6

E.γ.II

—. — ν >ö >n ν ñ, ≈ >n c c

Sa

—. — ν >ö >n / ñ, ≈ > c c

Sn929

—. — ν > > > \ n c > c

των πα- θων η ζω- ή μου πρός σέ, o Θε- óς. (ημών)

S407

—. u =—c // — \ = = +

κο τε_ εκ μν_ νο_ γο_ μη_ λο_ сти_ κε.

S408

—. — ν / / — \ = = +

S433

—. — ν / / — \ = = +

S429

—. — ν / / — \ = = + Pomor

κο τε_ εκ μν_ νο_ γο_ μη_ λο_ сти_ κε.

Pomor

J005

κο πο_ εκ μν_ νο_ γο_ μη_ λο_ сти_ κε.

J029

κο πε_ εκ μν_ νο_ γο_ μη_ λο_ сти_ κε.

J046

κο πε_ εκ νε_ λο_ εκ_ κο_ αιοβ_ κε.

c-f-c //

21.11.

G

Am **d** Ott
 Dk Ott
 Vi Ott
 Sn1217 Ott
 σύν τώ Γαβ-ρι- ήλ εκ- βο- ή- σω- μεν,
 S439 S440
 Съ ГАВ_РИ_ АВ_ МЬ_ Въ_ Зъ_ ПИ_ Е_ МЬ.
 S414 S442
 Съ ГАВ_РИ_ АВ_ МЬ_ Въ_ Зъ_ ПИ_ Е_ МО.
 Pomor

24.6.

G

Ott G355
 Vi Ott
 Sn1214 Ott
 ε- λε- η- θή-ναι τάς ψυ- χάς ή- μων.
 Pp +
 S439 +
 S440 +
 ΔА ПО_ МИ_ АОУ_ Е_ Тъ ДОУ_ ША_ НА_ ША.
 S409/11 S412
 S410 +
 S414/42 +
 ΔА ПО_ МИ_ АОУ_ Е_ Тъ ДОУ_ ША_ НА_ ША.
 Pomor

24.6.



Ott	—	—	—	—	—	—	—
Vi	—	—	—	—	—	—	Sn1217
Sn1214	—	—	—	—	—	—	—
	ε-	λε-	η-	θή-	ναι	τάς	ψυ- χάς
Pp	—	—	—	—	—	—	S440
S439	—	—	—	—	—	—	—
	πο_ μι_ λο_ βα_	τη_ δογ_ ω_	να_	ω_	α_	α_	α_
S409/11	—	—	—	—	—	—	S412
S410	—	—	—	—	—	—	—
S414	—	—	—	—	—	—	—
S442	—	—	—	—	—	—	—
	πο_ μι_ λο_ βα_	τη_ δογ_ ω_	να_	ω_	α_	α_	α_



c-f-c III

Predobraz h/c3 s podobnou rytmickou štruktúrou // A prototype b/c3 with a similar rhythmical structure

24.6.

Am > > <
Dk,Ott <

G355 > > <
Vi > <
Sn1214 > <
καί γνή- σι- ε φί- λε τού νυμ-φί- ου Χρι-στού,

Pp > <
S439 > <
S440 > <
и при- сны и Ареф- же же ни хор хор стоят.
S412 > <
S409 > <
S414 > <
S442 > <
и при- сны и Ареф- же же ни хор хор стоят.

Pomor

Sn1217 S410/11

15.8.

Ott Ott Ott

Am Am Am

Dk Dk Dk

Trin Trin Trin

Vi Vi Vi

Sn1217 Sn1217 Sn1217

καί σώ-σον τάς ψυ- χάς η- μών.

Pp Pp Pp

S439 S439 S439

S440 S440 S440

И СПА_ СИ ДОУ_ ША НА_ ША ⋮

S412 S412 S412

S411 S411 S411

S414 S414 S414

S429 S429 S429

И СПА_ СИ ДОУ_ ША НА_ ША ⋮

Pomor

de

15.8.

Dk

Trin

G355

Vi

εκ- βο- ω- μέν σοι Παν-ύμ- νη- τε,
Sn1217

Pp

S439

S440

εκ_ πι_ ε_ μъ_ ти_ пре_ пе_ та_ я.

S412

S411

S414

S429

S430

εк_ πи_ ε_ мо_ ти_ пре_ пж_ та_ я.

Pomor

Kulizma s mečikom // КУЛИЗМА СЪ МЕЧИКОМЪ

ZR/RI (mmt)

29.6. (2x)

S410 
 S442 
 Pomor 

J005/046 
 J029 

S410 
 S411 
 S414 
 S442 

Pomor 
 J046 

J029 
 J005 

Byzantské predobrazy // Byzantine prototypes

29.6.

Ott Ott
 τά αρ- νί- α μου,

Am Am
 νί- αρ- νί- α μου,

Dk Dk

Vi Vi Sn1217

Sn1214 Sn1214
 τά αρ- νί- α μου,

Pp Pp

S440 S440
 ΑΓ- ΗΕ- ΙΑ- ΜΟ- ΙΑ.

S410 S410 S414

S442 S442

Pomor Pomor

J005 J005
 ΑΓ- ΗΕ- ΙΑ- ΜΟ- ΙΑ.

J046 J046

29.6.



Sn1217

Am	—. ↗ ↘ > >	—	↗ ↗ > ≈ >	» ⌂	≈
Dk	—. ↗ ↘ > >	—	↗ ↗ > ≈ >	» ⌂	≈
Ott	—. ↗ ↘ > >	—	↗ ↗ > ≈ >	» ⌂	≈
Vi	— — ⌂ > >	—	↗ ≈ >	≈	≈
Sn1214 ॥	— — ⌂ > >	—	↗ ≈ >	≈	≈
	θε- ο- μα- κά- ρι- στε	A-	πό-	στο-	λε,
Pp	↯ ↗ ↗ > > ↗ ↗	—	↖ ≈	=	=
S440	↯ ↗ ↗ > > ≈	—	↖ ≈	> >	≈
	БО_ ГО_ БЛАЖЕ_ НЫ_ И	A-	ΠΟ_	СΤΟ_	ΛΕ.
S410	↯ ↗ ↗ ⌂ ⌂ ↗ ↗	—	↖ ≈	≈	≈
S411	↯ ↗ ⌂ ⌂ ⌂ ↗ ↗	—	↖ ≈	≈	≈
S414	↯ ↗ ⌂ ⌂ ⌂ ↗ ↗	—	↖ ≈	≈	≈
S442	↯ ↗ ⌂ ⌂ ⌂ ↗ ↗	—	↖ ≈	≈	≈
	БО_ ГО_ БЛАЖЕ_ НЫ_ И	A-	ΠΟ_	СΤΟ_	ΛΕ.

Pomor



J005



БО_ ГО_ БЛАЖЕ_ НЕ

A_ ΠΟ_ СΤΟ_ ΛΕ.

J046



J029



Kimza ** // Κιμζά **

24.6.



Am ₋ ₋ ₌ >u, > — ₋, ₌ > >> ₋ Dk



G355 — ₋ ₌ >u, > — ₋, ₌ > >> ₋

Vi ₋ ₋ ₌ >u > — ₋, ₌ > >> ₋
καί οι- κου-με- νι- κέ Α- πό- στο- λε,

Sn1217; Sn1214

Pp ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > = = =

S439 ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > >> = =

S440 ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > >> = =

И Къ_ се_ ле_ нъ_ си_ и_ А_ по_ с то_ ле

S412 ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > >> = =

S409 ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > >> = =

S410/11

S414 ₋ ₋ ₋ ₌ >u ₋ ₋ ₌ > >> = =

КСЕ_ ле_ нъ_ си_ и_ А_ по_ с то_ ле

Pomor



29.6.

Am Ott Dk Vi Sn1217 Sn1214 Ό- θεν πρός αν- τόν ο Σω- τήρ,
 Pp S440 ΤΚ_ ΜΕ Ι ΚΘ ΗΕ_ ΜΟΥ ΣΠΑ_ ΠΑ_ ΣΒ_.
 S410 S411 S414 S442 ΤΚ_ ΜΕ Ι ΚΘ ΗΕ_ ΜΟΥ ΣΠΑ_ ΠΑ_ ΣΒ_.
 Pomor J005
 J046
 J029
 J289

Mreža (c) // Мрежа (и)

Invariant dmt

Mreža s ukončením na tóne c je dmt variantom *kimzy*. Jej kadenčný motív sa v ZR podobá a prekrýva s nápevom *kolesa* (*šibku*), ale z funkčného hľadiska ide o dva zásadne odlišné popevky.

// The *c-mereža* is a dmt form of the *kimza*. Its cadential motif resembles *koleso* (*šibok*), both these popevki are often confused, but their functional power is radically different.

S412



S414



S411/14/30



BN, S410-12/30

Pomor

Pomor

Pomor



Pomor

S408	↖ ↗ ≈ ≈
S408	↖ ↗ ≈ +
S408/12	↖ ↗ ≈ +
S408	↖ ↗ ≈ / +
S408/11	↖ ↗ ≈ / +
S408	↖ ↗ ≈ / +
S409	↖ ↗ ≈ / =
S412	↖ ↗ * ≈ / =
S430	↖ ↗ \ ≈ +
S408	↖ ↗ : ≈ =
S408	↖ ↗ : ≈ +
S412	↖ ↗ : ≈ =
S410/11/14	↖ ↗ : ≈ =

S410/14

S442/29/30/33, BN, Pomor

Pomor

J005/046

J002/005

J046

J046/005

J046

J673

J029

var.

var.

Prívody // Leading-in motives

S411/14

S409

S442

S429/30

J005/046

J002, Pomor

S429

J005

J002/029/046

S411

S412

S414

S430

Pomor

BN, S410
Pomor

S412

429/33

Pomor

S430/10/14, Pomor

S411/14

Pomor

S414

S410

S408

S429

S410

S429/30

Pomor

S411/14

Pomor

J002

J046

S408

S412

S410/11

S430

Pomor

S414

J005

st. 1/11 hapax

S408

S412

S411/14



prerobená *dolinka* // modified *dolinka*

S414

S429



S412

S411

S414

S429



Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom je formula d3 dmt s kadenčným vrcholom *f.*
 // The main Byzantine prototype is the formula d3 dmt with the cadential peak on *f.*

50ica 5,7,8



Sn1256



Sn1588, E.γ.II

Sn1257

— ↗ > >

Sn1256

Sa

> ↗ > //

—

Πνεύ-μα-τος χά-
ευ- λο- γη- τός

ρις.

εί.

S407

— ↗ ↗ ↗ =

+

ΔΟΥ-ΧΑ ΒΛΑ-ΓΟ- ΔΑ-

ΤЬ.

S430

— ↗ ↗ ↗ =

+

S429

— ↗ ↗ ↗ =

+

J005



J002

ΔΟ- ΧΑ ΒΛΑ- ΓΟ- ΔΑ- ΜΕ.

J046



S407

— ↗ ↗ ↗ =

+

ΒΛΑ- ΓΟ- ΣΛΟ- ΚΕ- Ν΄ Ε-

ΣΗ :

S408

— ↗ ↗ ↗ =

+

S410

— ↗ ↗ ↗ =

+

S414

— ↗ ↗ ↗ =

+

S430

S429

— ↗ ↗ ↗ =

+

ΒΛΑ- ΓΟ- ΣΛΟ- ΚΕ- ΝΟ Ε-

ΣΗ :

J005



Ďalším z častých predobrazov je formula yd3 dmt.
 // Another frequent prototype is the formula yd3 dmt.

6.1.

Am Ott
 Sn1214 Ott

Dk .
 Vi Sn1217
 τάς φρονίμους Παρθένους,
 Pp S439
 μογλα ρητι_α Δκ_ Ετι
 S411/14 =
 S429 =

Pomor

25.12.

cf. 6.1.

Am Dk
 Ott Trin
 Vi Sn1214/17
 η τε_ κού_ σα τόν Σω_ τή_ ρα,
 Pp =
 S439 S440
 ρο_ жъ_ ши_ я съ_ па_ са.
 S409 =
 S411/14 =
 S442/29 =

J005/046

ρο_ жъ_ ши_ я съ_ па_ са.

V niektorých prípadoch *mreža* reflektuje pôvodné ukončenie na *G*. Zmena finály *G* na *d* (a v ZR následne na *c*) sa pritom začala už v byzantskom prostredí.

// In some cases *mreža* is the reflection of the original formula ending on *G*. The replacement of *G* with *d* (and later with *c* in ZR) started in the Byzantine area.

st. 8/105



Sn1588 > ḥ > ɔ > n >



Sn1258 > ö ḥ > > > >

Sa — ḥ > ɔ > >

χρι-στον εις τους αι- ω- νας.



E.γ.II — — ɔ ॥ —
αυ- τον εις τους αι- ω- νας.

S410/14 ɔ: ɔ: ɔ: + S429



ε_ Γο Κο Εκ_ Κη.

st. 8/108a



Sn1258 > u > ḥ > / > > —



E.γ.II — — ɔ ॥ —
αυ- τον εις τους αι- ω- νας.

S408 ɔ: ɔ: ɔ: +

S410/14 ɔ: ɔ: ɔ: + S429



ε_ Γο Κο Εκ_ Κη.



Lm και υ- περ-υ- ψου- τε εις παν- τας τους αι- ω- νας.



Sn1588 και υ- περ-υ- ψου- τε αυ- τον εις τους αι- ω- νας.



E.γ.II και υ- περ-υ- ψου- τε αυ- τον εις τους αι- ω- νας.



Sn1258 και υ- περ-υ- ψου- τε αυ- τον εις τους αι- ω- νας.

Sn929 και υ- περ-υ- ψου- τε αυ- τον εις τους αι- ω- νας.

S407 Η πρε_ βαζ_ νο_ σι_ τε ε_ γο_ βα_ βκ_ κι.

S412 Η πρε_ βαζ_ νο_ σι_ τε ε_ γο_ βα_ βκ_ κι.

S410/11 Η πρε_ βαζ_ νο_ σι_ τε ε_ γο_ βα_ βκ_ κι. S414

S429 Η πρε_ βαζ_ νο_ σι_ τε ε_ γο_ βα_ βκ_ κι.



Η πρε_ βαζ_ νο_ σι_ τε ε_ γο_ βα_ βκ_ κι.

Pastela // ΣΑΜΕΛΑ

Pastela je y-variant *kimzy*. Predobrazy oboch popevkov sú ekvivalentné a často zamieňané. V ZR sa vyskytuje najmä v stichirách (v irmosoch prevláda *kimza*).

// *Pastela* is an y-form of *kimza*. The prototypes of popevki are equivalent and interchangeable. In ZR it appears prevalently in stikhera (irmoi being dominated by *kimza*).

Invariant mdt

24.6.

S409-11 
 S414 
 S442 


Invariant mmt

Kratší predkadenčný motív // *Shortened forecadential motif*

S412 
 S411 
 S447 
 S414 


Základný tvar // the main form

S409		S414		S408	
S408-12/14/42/47		S412		S408	
S411/14/42/29/30		S411/42		S411/12	
RI, Pomor		S412		S408/11/12	
J673, I229		S412		S409	
		S410/14/29		S411/14/42/29	
		S408		Pomor	
		S408/09/11/12			
S442		S409/11/12/14/42		J005/289	
S412		S411/14		J005/046	
S408		S411		J029	
S414		S408/12		J005	
S411		S411		J029	
S411/14		S408/10-12/14		I229,J002	
S414		mult.			
S411/12/14/29/30/42		S414/42			
S414/42		S410/11/14			
S409		S412/42			
S411/47		S409...mult			
S409/11/47		RI, Pomor			
S414		Pomor			
J005, Pomor		RI, Pomor			
J029/289		J029			
		J005			

so steziou // so stezieju

6.8., 15.8.

S412	
S409	
S411/12/14	
S429/30	
J005,Pomor	

S414	
S430	
S409/12	
S411/12/29	
S414/29	
J005,Pomor	

S412	
S414	
S429	
S414/29/30	
Pomor	
J005	
J005	

Prívody // Leading-in motives

d

S409/11/12/14/42



S411/14



mult.



S447



J005, Pomor

S408



S412



S408/12/14



S411/12/14



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



Pomor

S414/29



S408/12



S414/29



S408/09/11



S409/11/14/42/29



Pomor

S412



S409



S410-12



S410/11

S414/29/30

Pomor

S412



S411



S447



411/12



414/47



Pomor

S414/42



Pomor

S414 ፻ ፻ ፻

S442 ፻: ፻ ፻

Pomor

Musical notation for S414 and S442. It consists of two staves. The top staff has three notes: a short note, a long note, and another short note. The bottom staff has two notes: a short note followed by a long note. A vertical yellow bar is positioned between the two staves.

S429 ፻ ፻ ፻ ፻

Pomor

Musical notation for S429. It consists of two staves. The top staff has four notes: a short note, a long note, a short note, and another short note. The bottom staff has four notes: a short note, a long note, a short note, and another short note. A vertical yellow bar is positioned between the two staves.

J005 ፻ ፻ ፻ ፻

J005

Musical notation for J005. It consists of two staves. The top staff has four notes: a short note, a long note, a short note, and another short note. The bottom staff has four notes: a short note, a long note, a short note, and another short note. A vertical yellow bar is positioned between the two staves.

S414 ፻ ፻ ፻ ፻

S414 ፻ ፻ ፻ ፻

S429/42 ፻: ፻ ፻ ፻ ፻

Pomor

Musical notation for S414, S414, and S429/42. It consists of two staves. The top staff has four notes: a short note, a long note, a short note, and another short note. The bottom staff has four notes: a short note, a long note, a short note, and another short note. A vertical yellow bar is positioned between the two staves.

- e^b -

S411 گ: گ: گ: گ: گ: گ:

S414/29 گ: گ: گ: گ: گ: گ:

Pomor

S411/14 گ: گ: گ: گ: گ: گ:

S412 گ: گ: گ: گ: گ: گ:

S409/12 گ: گ: گ: گ: گ: گ:

S409-11 گ: گ: گ: گ: گ: گ:

S409 گ: گ: گ: گ: گ: گ:

S411 گ: گ: گ: گ: گ: گ:

S414/42/29/47 گ: گ: گ: گ: گ: گ:

S414/42/29/47

S411/14/47 گ: گ: گ: گ: گ: گ:

S412 گ: گ: گ: گ: گ: گ:

S409/29/47 گ: گ: گ: گ: گ: گ:

S414 گ: گ: گ: گ: گ: گ:

Pomor

J005

S411/14/47 S412/14/29

Pomor var.

S411/12 S447
 S414 S412
 S409 S414
 Pomor

S408 S429
 Pomor

S410/11/14/30
 S409-11 S414
 S442
 Pomor

S412 S411
 S414 S447
 Pomor

-f-

S412	ج: ل ل ل	ل \	
S409	ج: ش ل ل	ل \	
S409	ش ج: ش ل ل ل	ل ش	
S429	ش ج: ش ل ل ل ل	ل ش	
S414	ج: ش ل ل ل ل ش	ش	S442
S409	ج: ش ل ل ل ش	ش	
S408	ل ج: ش ل ل ل ش	ش	
S412	ش ج: ش ل ل ل ش	ش	
S409/11	ش ج: ش ل ل ش	ش	
S410-12/14/42/29	ل ج: ش ل ل ل ش	ش	S408/30/42
S429	ل ج: ش ل ل ش	ش	

Pomor

J005

J005

S412

J005

J005

S414/29

Pomor

The musical score consists of six staves of music for a single instrument. The first five staves are labeled with track names: Pomor, J005, J005, S412, J005, J005. The sixth staff is labeled S414/29. The music is written in a traditional notation system with vertical stems and horizontal strokes. Vertical yellow bars are placed at specific points in the music, likely indicating performance techniques such as slurs or grace notes. The notation includes various symbols like 'ج', 'ش', 'ل', 'ن', and 'م'.

S409/11/14

S447

Pomor

The musical score consists of three staves of music for a single instrument. The first two staves are labeled with track names: S409/11/14 and S447. The third staff is labeled Pomor. The music is written in a traditional notation system with vertical stems and horizontal strokes. Vertical yellow bars are placed at specific points in the music, likely indicating performance techniques such as slurs or grace notes. The notation includes various symbols like 'ج', 'ش', 'ل', 'ن', and 'م'.

Byzantské predobrazy // Byzantine prototypes

Prvotným predobrazom *pastely* je byzantská formula yd3 (a často aj yd3 -G), ktoréj viaceré predkadenčné motívy sa v ZR unifikujú väčšinou na jediný tvar.

// The main prototype of *pastela* is the Byzantine formula yd3 or its modification yd3 -G. Its various forecadential motives are mostly reflected in ZR through one unified form.

d

13.11.,

cf. 21.11.

Trin Vi Sn1217 ε- κεί-νον, óν Pp S440 ο_ νο_ Γο_ ήε_ Γο_ όκε_ Βαζ_ λιο_ Εη_ Αλ_ ήε_ ΣΗ. S411 S442 ω_ νο_ Γο_ ε_ Γο_ όκε Pomor

The musical notation shows two staves. The first staff starts with a G-clef and a common time signature. The second staff starts with a C-clef and a common time signature. The notation includes various neumes such as breve, longa, and various rhythmic patterns indicated by red markings. Two specific measures are highlighted: the first measure of the first staff with a cyan box, and the third measure of the second staff with a yellow box. Below the notation are two tables of neume correspondences between different sources. The first table compares Trin, Vi, Sn1217, Pp, S440, S411, and S442. The second table compares S411 and S442. The neumes are represented by stylized strokes and dots, often with red markings indicating specific features. The tables also include some Greek text corresponding to the neumes.

25.3.

Am Vi Sn1214 τού Eu- αγ- γε- λι- σμού τά ρή- μα- τα, Pp S440 ΒΛΑ Γο_ ΒΚ_ ψε_ ΝΗ_ Ιο_ ΓΛΑ_ Γο_ Αλι. S430 Pomor

The musical notation shows two staves. The first staff starts with a G-clef and a common time signature. The second staff starts with a C-clef and a common time signature. The notation includes various neumes and rhythmic patterns. Two specific measures are highlighted: the first measure of the first staff with a cyan box, and the third measure of the second staff with a yellow box. Below the notation are two tables of neume correspondences between different sources. The first table compares Am, Vi, Sn1214, Pp, S440, and S430. The second table compares S430. The neumes are represented by stylized strokes and dots, often with red markings. The tables also include some Greek text corresponding to the neumes.

25.12.

cf. 6.1.

G355

G355 — ↗ ↘ ↙ > x > n //—/ z / ↘

Am — ↗ ↘ ↙ > //—/ z / ↘ Ott

Dk — ↗ ↘ ↙ > x > //—/ z / ↘ .

Vi — ↗ ↘ ↙ > x > //—/ // ↘ Sn1217

Sn1214 — ↗ ↘ ↙ > x > //—/ // ↘

L74 > ↗ ↘ ↙ > //—/ // ↘

καί η κτί- σις α- γάλ- λε- ται.

Pp ↗ ↗ // > ↗ =+ = +

S407 ↗ ↗ // ↗ ↗ = = +

И ТВАРЬ РА ДОУ- Е ТЬ- СА ::

S409 ↗ ↗ // > ↗ // ≈ +

S411 ↗ ↗ // ↗ ↗ // ≈ +

S414/29 ↗ ↗ // ↗ ↗ // ≈ +

И ТВАРЬ РА ДОУ- Е ТЬ- СА ::

Pomor

J005

И ПИВА РА ДОУ- Е ТЬ- СА ::

PS03

Am *υ >υ, > ㅡ ㅡ >* *Dk, Ott*
 Vi *υ >υ > ㅡ ㅡ //* *Va, Sn1214*
Σω- τή- ρι τών ψυ- χών η- μών.
 S411 *ㅡ ㅡ ㅡ ㅡ //* +
 S414 *ㅡ ㅡ ㅡ ㅡ //* +
 S447 *ㅡ ㅡ ㅡ ㅡ //* +
СПА_ СО_ ДО_ ША_ Мъ_ НА_ ШИ_ Мъ.
 Pomor

24.6.

Trin *ㅡ // ㅡ - // > >* .
 Ott *ㅡ // ㅡ . ㅡ // > >* .
 Vi *ㅡ // ㅡ / ㅡ // >υ >* *δό- ξα σοι.* *Sn1217*
 εις σω- τη- ρί- αν η- μών
 Pp *ㅡ = ㅡ ㅡ // > >* +
 S439 *ㅡ => ㅡ ㅡ // > >* +
НА СД_ ПА_ СЕ_ НИ_ Е *ДО_ ША_ Мъ_ НА_ ШИ_ Мъ* :.
 S412 *ㅡ ㅡ ㅡ ㅡ //* =
 S409 *ㅡ ㅡ ㅡ ㅡ //* + *S410/11*
 S414/42 *ㅡ ㅡ ㅡ ㅡ //* +
НА СПА_ СЕ_ НИ_ Е *ДО_ ША_ МО_ НА_ ШИ_ МО* :.
 Pomor

- e^b -

8.9.

cf. 25.3.

Trin καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

Sn1214/17 καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος. Vi

Pp καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

S440 καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

S411 καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

S431 καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

Pomor καί ταῖς ψυ-χαῖς η- μών τό μέ- γα έ- λε- ος.

15.8.

Am πρέσ- βε- νε á- χρα- ντε, σω- θή- ναι τάς ψυ- χάς η- μών.

Dk πρέσ- βε- νε á- χρα- ντε, σω- θή- ναι τάς ψυ- χάς η- μών. Ott

Vi πρέσ- βε- νε á- χρα- ντε, σω- θή- ναι τάς ψυ- χάς η- μών.

Sn1217 πρέσ- βε- νε á- χρα- ντε, σω- θή- ναι τάς ψυ- χάς η- μών.

Pp καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

S439 καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

S440 καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος. S407

S412 καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

S414 καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

S429/30 καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

Pomor καί ταῖς ψυ- χαῖς η- μών τό μέ- γα έ- λε- ος.

21.11.

Music notation example 21.11. Includes staves for G (treble clef), Am, G355, Vi, Sn1214, Pp, S440, S411, S414, and Pomor. Colored boxes highlight specific notes: grey for Am, cyan for G355/Vi/Sn1214/Pp/S440/S411/S414, and yellow for Sn1214/Pomor.

Text below the staves:

Am		—		>		—	—		—		Dk	
G355	—	—		>		—	—		—			
Vi	—	—		>		—	—		—		Sn1217	
Sn1214	—	—		>		—	—		—			
	καί	Ζα-	χα-	ρί-	ας	ταύ-	την	υ-	πο-	δέ-	χε-	ται.
Pp	—	—		—		—	—		—		=	=
S440	—	—		—		—	—		—		=	=
	И	ЗА-	ХА-	РИ-	ИА	ТОГ	ПРИ-И-	МА-	ИЕ-	ТЫ.		
S411	—	—		—		—	—		—		=	=
S414				—		—					=	S442
	И	ЗА-	ХА-	РИ-	А	ТОГ	ПРИ-	ЕМ-	ЛЕ-	ТЫ.		
Pomor	—	—		—		—	—		—			

6.8.

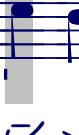
Music notation example 6.8. Includes staves for G (treble clef), Am, Vi, Sn1217, Pp, S439, S440, S412, S409, S429, Pomor, and J005. Colored boxes highlight specific notes: grey for Am, cyan for Sn1217/Pomor/J005, and yellow for Sn1217/Pomor/J005.

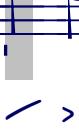
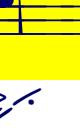
Text below the staves:

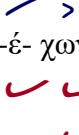
Am		—		>			—		—		Dk, Ott			
Vi	—	—		>			—		—		Sn1217			
	καί	τής	εν-	θέ-	ου	δό-	ξης	α-	ξι-	ω-	θή-	σον-	ται,	
Pp	—	—		—		—	—		—		=	=		
S439	—	—		—		—	—		—		=	=		
S440		—		—		—	—		—		=	=		
	И	БО-	ЖЕ-	СТВЕ-	НЫ-	ИА	СЛА-	БЫ	СЪ-	ПО-	ДО-	БА-	ТЫ-	СА.
S412	—					—								
S409	—					—								
S429	—					—								
	И	БО-	ЖЕ-	СТВЕ-	НЫ-	ИА	СЛА-	БЫ	СЪ-	ПО-	ДО-	БИ-	ТЕ-	СА.
Pomor	—	—		—		—	—		—		—			
J005	—	—		—		—	—		—		—			
	И	БО-	ЖЕ-	СТВЕ-	НЫ-	ИА	СЛА-	БЫ	СЪ-	ПО-	ДО-	БИ-	ТЕ-	СА.

24.6.

Am   

Dk   

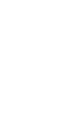
Ott   

Vi   

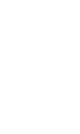
Sn1214 o παρ-έ- χων τώ κό-σμω τό μέ- γα έ- λε- ος. Sn1217

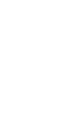
Pp   

S439   

S440   

по_ да_ ба_ я_ и ми_ ро_ ви_ ве_ аи_ то ми_ ао_ сть.
 S409-11   

по_ да_ я и ми_ ро_ ви_ ве_ аи_ то ми_ ао_ сть.
 S414/42   

Pomor   

6.8.

Am    Ott

G   

Dk     .

Trin    .

Vi    Sn1217
ακ- τί- σι δυ- νά- με- ως κατ-αυ- γά- ζων αυ- τούς,

Pp   = = = = = = S440

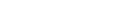
S439   = = = = = =

      X.

S412   = = = = = =

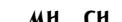
S409   = = = = = =

S429   = = = = = =

      X0.

Pomor   

J005   

      X0.

24.6. – ddt !!

The musical score consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. Both staves are in common time.

Ott: The first measure shows a series of eighth-note patterns. The second measure contains the vocalization >u, > - ˘ >u, > ˘ ˘ - ˘˘. The third measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The fourth measure has a yellow shaded vertical bar. The fifth measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The sixth measure has a yellow shaded vertical bar.

Am: The first measure shows >u, > - ˘ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

Trin: The first measure shows >u, > - ˘ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

G355: The first measure shows >u >n - ˘ ˘ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

Vi: The first measure shows >u > - ˘ \ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

Sn1214: The first measure shows >u > - ˘ \ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

Sn1217: The first measure shows >u > - ˘ \ > > ˘ ˘ - ˘˘. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

Text: Ο- τι συλ-λή- ψε-ται η Ε- λι- σά- βετ καί τέ- ξει νι- óν, τέξεται

Pp: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

S439: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

S440: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

Text: ΙΑ_ ΚΟ_ ΖΑΥΒ_ ΝΕ_ ΤЬ_ ΙΕ_ ΑΗ_ ΣΑ_ ΒΕ_ ΘЬ_ Η_ ΡΟ_ ΔΗ_ ΤЬ_ ΣΗ_ ΝΑ.

S409-11: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

S414: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

S442: The first measure shows a series of short vertical strokes. The second measure shows a series of short vertical strokes.

Text: ΙΑ_ ΚΟ_ ΖΑ_ ΥΝΕ_ ΤЬ_ Η_ Ε_ ΑΗ_ ΣΑ_ ΒΕ_ ΘЬ_ Η_ ΡΟ_ ΔΗ_ ΤЬ_ ΣΗ_ ΝΑ.

Pomor: The first measure shows a series of eighth-note patterns. The second measure has a grey shaded vertical bar followed by a blue shaded vertical bar. The third measure has a yellow shaded vertical bar.

-f-

Prívod s akcentáciou cez tón *f* je invencia ZR, v byzantských prameňoch akcentácia siaha len po tón *e*.
// The leading-in motif through *f* is an invention of ZR. In the Byzantine settings the accents reach only *e*.

6.8.

G355 Dk Vi Pp S439 S412 S409 S414 S429 Pomor J005

μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.
μα_ κο_ μη_ λο_ στη_ βή_ η_ γε_ λο_ ως ε- λε- ή- μων και φιλ- άν- θρω- πος.

29.8.

Am Dk G355 Vi Pp S442

Ott Sn1214/17

Pomor

ε- λέγ-χου-σαν αυ- τού τήν πα- ρά- νοι- αν,
ΩΚ_ ΛΗ_ ΥΑ_ ΙΟ_ ΨΑ_ ΗΕ_ ΓΟ ΒΕ_ ΖΑ_ ΙΚΟ_ ΝΗ_ ΗΕ.
ΩΚ_ ΛΗ_ ΥΑ_ ΙΟΨΑΓΟ_ Ε_ ΓΟ ΒΕ_ ΖΑ_ ΙΚΟ_ ΝΗ_ Ε.

so steziou

6.8.



Am ← — ↘ > ↙ >↘ >↗ >↑ .



Dk ← — ↘ > ↙ >↘ >↗ >↑ Ott

Vi ← — ↘ > ↙ >↘ >↗ >↑ Sn1217
τής Α- να-στά- σε- ως τήν λαμ- πρό- τη- τα,

Pp ← ← ↘ = || >: ↗ = = = S439/40
ΒΟC_ ΚΡΕ_ ΣΕ_ ΝΗ_ ΙΑ ΣΗ ΣΕΚΤΕ_ ΛΟ_ ΣΤΕ.

S412 ← ← ← ↗ = || < = = =

S414 ↗: ← ← ↗ = || < = = =

S429 ↗: ↗ ← ← ↗ = || < = = =
ΒΟC_ ΚΡΕ_ ΣΕ_ ΝΗ_ ΙΑ ΣΗ ΣΕΚΤΕ_ ΛΟ_ ΣΤΕ.



ΒΟC_ ΚΡΕ_ ΣΕ_ ΝΗ_ ΙΑ ΣΗ ΣΕΚΤΕ_ ΛΟ_ ΣΤΕ.

15.8.

Music score and lyrics for Figure 15.8. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The lyrics are in Greek and Russian. Colored boxes highlight specific notes or groups of notes.

Top Staff (G major):

- Notes 1-4: Am, Ott, G355, Vi, Pp, S440. A blue box highlights the first four notes (Am, Ott, G355, Vi).
- Notes 5-8: Dk, Sn1217. A yellow box highlights the last three notes (Dk, Sn1217).
- Notes 9-12: Red boxes highlight the first four notes of the next measure.
- Notes 13-16: Red boxes highlight the first four notes of the next measure.
- Notes 17-20: Red boxes highlight the first four notes of the next measure.
- Notes 21-24: Red boxes highlight the first four notes of the next measure.
- Notes 25-28: Red boxes highlight the first four notes of the next measure.
- Notes 29-32: Red boxes highlight the first four notes of the next measure.
- Notes 33-36: Red boxes highlight the first four notes of the next measure.
- Notes 37-40: Red boxes highlight the first four notes of the next measure.
- Notes 41-44: Red boxes highlight the first four notes of the next measure.
- Notes 45-48: Red boxes highlight the first four notes of the next measure.
- Notes 49-52: Red boxes highlight the first four notes of the next measure.
- Notes 53-56: Red boxes highlight the first four notes of the next measure.
- Notes 57-60: Red boxes highlight the first four notes of the next measure.
- Notes 61-64: Red boxes highlight the first four notes of the next measure.
- Notes 65-68: Red boxes highlight the first four notes of the next measure.
- Notes 69-72: Red boxes highlight the first four notes of the next measure.
- Notes 73-76: Red boxes highlight the first four notes of the next measure.
- Notes 77-80: Red boxes highlight the first four notes of the next measure.
- Notes 81-84: Red boxes highlight the first four notes of the next measure.
- Notes 85-88: Red boxes highlight the first four notes of the next measure.
- Notes 89-92: Red boxes highlight the first four notes of the next measure.
- Notes 93-96: Red boxes highlight the first four notes of the next measure.
- Notes 97-100: Red boxes highlight the first four notes of the next measure.
- Notes 101-104: Red boxes highlight the first four notes of the next measure.
- Notes 105-108: Red boxes highlight the first four notes of the next measure.
- Notes 109-112: Red boxes highlight the first four notes of the next measure.
- Notes 113-116: Red boxes highlight the first four notes of the next measure.
- Notes 117-120: Red boxes highlight the first four notes of the next measure.
- Notes 121-124: Red boxes highlight the first four notes of the next measure.
- Notes 125-128: Red boxes highlight the first four notes of the next measure.
- Notes 129-132: Red boxes highlight the first four notes of the next measure.
- Notes 133-136: Red boxes highlight the first four notes of the next measure.
- Notes 137-140: Red boxes highlight the first four notes of the next measure.
- Notes 141-144: Red boxes highlight the first four notes of the next measure.
- Notes 145-148: Red boxes highlight the first four notes of the next measure.
- Notes 149-152: Red boxes highlight the first four notes of the next measure.

Bottom Staff (C major):

- Pomor J005: Notes 1-4. A blue box highlights the first four notes (Pomor J005).
- Pomor J005: Notes 5-8. A yellow box highlights the last three notes (Pomor J005).
- Pomor J005: Notes 9-12. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 13-16. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 17-20. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 21-24. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 25-28. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 29-32. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 33-36. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 37-40. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 41-44. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 45-48. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 49-52. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 53-56. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 57-60. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 61-64. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 65-68. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 69-72. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 73-76. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 77-80. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 81-84. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 85-88. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 89-92. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 93-96. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 97-100. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 101-104. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 105-108. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 109-112. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 113-116. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 117-120. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 121-124. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 125-128. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 129-132. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 133-136. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 137-140. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 141-144. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 145-148. Red boxes highlight the first four notes of the next measure.
- Pomor J005: Notes 149-152. Red boxes highlight the first four notes of the next measure.

Lyrics:

Am Ott G355 Vi Pp S440
 ο θεί- ος τών Α- πο- στό- λων χο- ρός,
 ΒΟ_ ΖΕ_ СТВЕ_ НЫИ А_ ПО_ СТО_ АЕ_ СКЫ_ И
 ΒΟ_ ΖΕ_ СТВЕ_ НЫИ А_ ПО_ СТО_ АЕ_ СКЫ_ И ΛΗ_ КЬ.
 ΒΟ_ ΖΕ_ СТВЕ_ НЫИ А_ ПО_ СТО_ АЕ_ СКЫ_ И ΛΗ_ ΚΩ.
 БО_ ΖЕ_ СТВЕ_ НЫИ А_ ПО_ СТО_ АЕ_ СКЫ_ И ΛΗ_ ΚΩ.

Iné tvary // Other forms

f.ed

Predkadenčný motív na spôsob *kimzy*
 // A forecadential motif similar to *kimza*

6.8.



Am > » . . . - ✓ > - ✓ > > > . . .



Dk > » . . . - ✓ > - ✓ > > . . .

Vi > » . . . - ✓ > - ✓ > > . . . Sn1217
 óç τιç καί δω- ρεί- ται τώ κό-σμω τό μέ- γα έ- λε- οç.

Pp > . . .

S439 > . . .

S440 > . . .

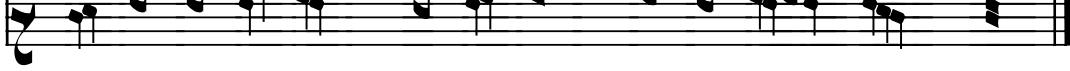
и . . . же да . . . ро . . . ть . . . ми . . . ро . . . ви . . . ве . . . аи . . . то . . . ми . . . ао . . . сть . . .

S409 > . . .

S414 > . . .

S429 > . . .

и . . . же да . . . ро . . . ть . . . ми . . . ро . . . ви . . . ве . . . аи . . . то . . . ми . . . ао . . . сть . . .



и . . . же да . . . ро . . . ть . . . ми . . . ро . . . ви . . . ве . . . аи . . . то . . . ми . . . ао . . . сть . . .

29.8.

Ott

Am

Dk

Vi

Sn1217

Sn1214

Pp

S439

S442

Pomor

τόν μό- νον πο- λυ- έ- λε- ov.
ιε_ ΔΗ_ ΝΟ_ ΓΟ_ ΜΔ_ ΝΟ_ ΓΟ_ ΜΗ_ ΛΟ_ ΣΤΗ_ ΒΑ.
μο_ νο_ γο_ μδ_ νο_ γο_ μη_ λο_ στη_ βα.

d

Bez ca-motívu // Without the ca motif

Pst4za

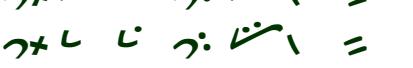
Am  Dk

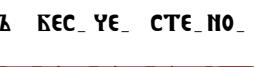
Ott

Vi κατ-ήχ- θη- μεν εις α- τι- μω- τά- την ζω- ήν, Va,Sn1214

S412  =  = 

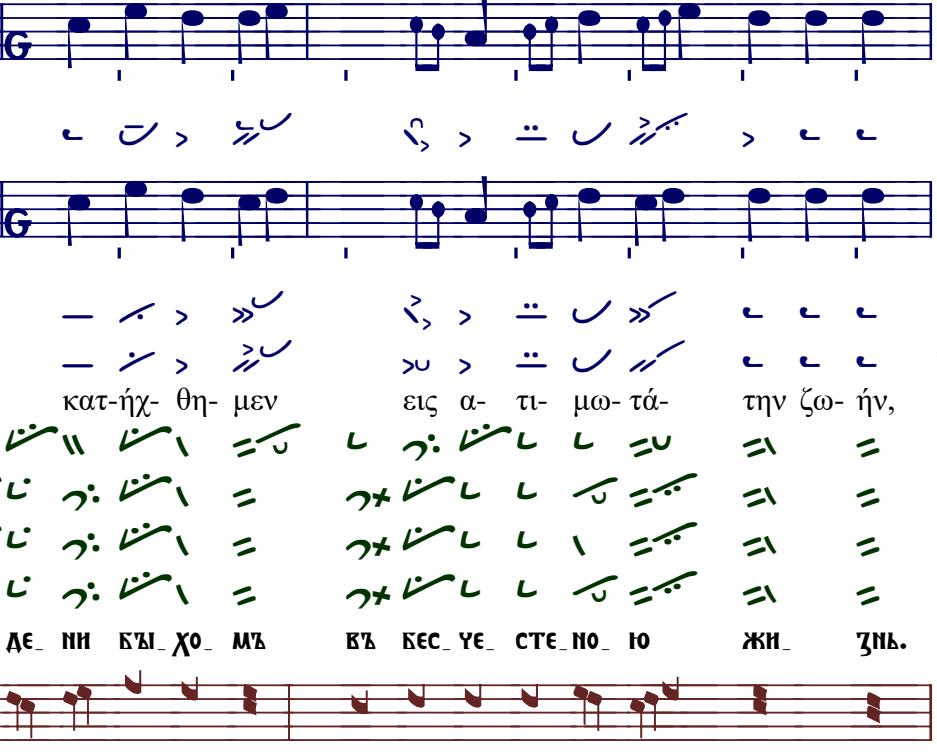
S411  =  = 

S414  =  = 

S447  =  = 

Съ_ ве_ де_ ни_ въ_ хо_ мъ_ въ_ ве_ ye_ сте_ но_ то_ жи_ зи.

Pomor



G

Sn1588 E.γ.II Sa Sn929 S407 S408 S410/14 Pomor

Sn1258 σης αρχής,

пре_ въи_ ше_ въ_ са_ ии_ я въи_ сти

пре_ въи_ ше_ въ_ са_ ии_ я въи_ сти

Pomor

J005 J046 J029

пре_ въи_ ше_ въ_ са_ ии_ я въи_ сти

пре_ въи_ ше#_ въ_ са_ ии_ я въи_ сти

PePa 1

S412 S410 S411 S414 S429 S430 S433
 ПРЕ_ СЛА_КЕ_ НЫ_И_ ГО_ СПО_ АИ

Pomor

Pomor

J005

J046

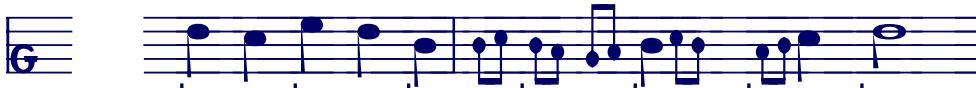
ПРЕ_ СЛА_КЕ_ НЫ_И_ ГО_ СПО_ АИ

e.dc

Bhrd 6b



Sn1257



E.y.II

> > > > > >

S929

/ > < > < > < / / /

οι θε- ο φρο-νες, τής Θε- ο μή- το- ρος,

S407

~ > ~ < < < > = = =

БО_ ГО_ МЛ_ САЕ_ НК_ И БО_ ЖН_ И МА_ ТЕ_ РИ

S412

Ч_ Ч_ Ч_ Ч_ Ч_ Ч_ \ = = = = =

S410/11/14/29/30

Pomor



J005



J046



J029



J673



Bokšay



Choma

БО_ ГО_ МХ_ АХ_ И БО_ ЖН_ И МА_ ТЕ_ РИ

БО_ ГО_ МХ_ АХ_ И БО_ ГО_ МА_ ТЕ_ РИ

Iné

Príklon k c-mreži alebo k 1. hlasu // Assimilation towards c-mereža or formulae of the 1st echos

Vskr 5



Sn1258	— — / > > ≈ ≈ —
Sa	> — / > ≈ ≈ —
Sn929	— — — ≈ > ≈ ≈ —
	τούς πί-στει αν- υμ- νούν- τας σε.
S407	— u ≈ — — — ≈ — +
	κτ_ ρο_ ιο_ κο_ πτ_ κα_ ιο_ ψι_ α_ τα.
S408	— — ≈ — — — ≈ ≈ +
S412	— — ≈ — — — ≈ ≈ +
S410	— — ≈ — — — ≈ ≈ +
S414	— — ≈ — — — ≈ ≈ +
S429	— — — ≈ — — — ≈ ≈ +
Pomor	— — ≈ — — — ≈ ≈ +

S430



κτ_ ρο_ ιο_ κο_ πτ_ κα_ ιο_ ψι_ α_ τα.

Vyššia pastela // Higher setting of pastela

8.9.

Am Dk,Ott,Trin

G355 τού I- εσ- σαί αν- ε- βλά- στη- σεν.

Sn1214 υ > - πι > ο > πι πι

Sn1217 / > - // > > // // πι

Pp υ υ = υ \ = = =

S439 υ υ = υ \ > = =

S440 υ υ ς υ υ = = =

η ο σκ ο ΒΑ προ ΖΑ ΕΕ

S442 υ πι πι πι πι πι = =

S411 υ πι πι πι πι πι πι = = S414/31

S429 υ πι πι πι πι πι πι πι = =

η ω σκ ε ΒΑ προ ΖΑ ΕΕ

Pomor

6.8.

G355

Am Ott

Dk

Trin

Vi τήν ακ- τί- να τού προ-σώ-που σου μή φέ- ρον- τες,

Pp

S439/40

ΛΟΥ_ ΥΑ ΛΗ_ ΖΑ ΤΒΟ_ ΙΕ_ ΓΟ ΝΕ_ ΤΒΡ_ ΠΑ_ ΨΕ.

S412

S409

S414

S429

Pomor

J005

ΛΗ_ ΖΑ ΤΒΟ_ Ε_ ΓΟ ΝΕ_ ΤΒΩ_ ΠΑ_ ΨΕ.

G3 -F

Rovnako ako v byzantskom 4. hrase, aj v ZR majú popevky s ukončením na G, F rytmický tvar iba dmt a ddt. Tvary mmt a mdt sú v byzantských spevoch nahradené modifikovanými d3, yd3 -G, ktoré sa do ZR prenesli ako *kimza, pastela* bez modifikácie.

// In the Byzantine 4th echos the formulae natively ending on G, F appear only in the rhythmical form dmt, ddt, while those mmt and mdt are covered by the modified d3, yd3 -G. Similarly in ZR, popevki ending on G, F appear only in the form dmt, ddt. There are no mmt and mdt forms, as far the d3/yd3 -G were accepted as standard *kimza/pastela* with no modification.

Dolinka (dmt) // Δολίνκα

Dolinka sa nachádza až na jednu spornú výnimku výlučne v stichirách.

// *Dolinka* appears exclusively (but one exception) in stikhera.

Typ a

Invariant

S414	
S408	
S409-12/14	
S409-11	
S409/11/14	
S411/14/42/29	
S409/12/29/30	
J005/029,Pomor	

S408	
S409-12/14	
S409-12/29/30	
S410/14	
S411	
S409-11	
S414	
S442	
S410/11	
S442	
mult.	

J029,Pomor	
J005	
J005	

S408	
S409-12/14/29	
mult.	

J029,Pomor	
J005	

Neumy ako

// Neumes like

Prívody // Leading-in motives

S414		
S429/30		Pomor
S414		
S411/42		
S429		
Pomor		
J005		
S410/12		
S411		
J002		J029
J480		typ b

S412		
S410		
S409/11		
S414/42		
Pomor		

S410 گ: نشتر ل گ: نشتر ل ۷۸ ۷۹
 S414 گ: نشتر ل گ: نشتر ل ۷۸ ۷۹

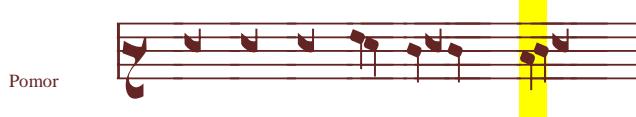


S412 ل ل گ: نشتر ل گ: نشتر ل ۷۸ ۷۹
 S414 ل ل گ: نشتر ل گ: نشتر ل ۷۸ ۷۹
 S429 گ: نشتر ل نشتر ل ۷۸ ۷۹



24.6.

S412 ل ل ل ۷۸ ۷۹
 S409-11/14 ل ل ل ۷۸ ۷۹
 S442 گ: نشتر ل ۷۸ ۷۹



Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom *dolinky* je byzantská formula G3 -dmt.
 // The main prototype of *dolinka* is the Byzantine formula G3 -dmt.

29.6.

Am *δι-ό καί πρός τόν κρυ-φι-ογ- νώ-* στην ο Σι- μων,

Vi *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

Sn1214 *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

Pp *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

S440 *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

S410 *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

S414 *τά_ η_ κο_ τα_ η_ νορα_ ζογ_ με_ νη_* κογ_ ση_ μο_ νη.

Pomor *πά_ με_ η_ κο_ πα_ η_ νορα_ ζχ_ μχ_ νη_* κχ_ ση_ μο_ νη.

J005 *πά_ με_ η_ κο_ πα_ η_ νορα_ ζχ_ μχ_ νη_* κχ_ ση_ μο_ νη.

J029 *πά_ με_ η_ κο_ πα_ η_ νορα_ ζχ_ μχ_ νη_* κχ_ ση_ μο_ νη.

15.8.

G

Am

Dk

Vi

πρός τόν εκ σού τεχ-θέν-

Ott

Sn1217

Pp

S439

S440

S407

κъ ро жъ шоу ог моя са исте бе не нъд

No.

S412

S414

S429

κ ро же ше о моя са ис те бе не нъ

=

S411

No.

Pomor

G

24.6.

24.6.

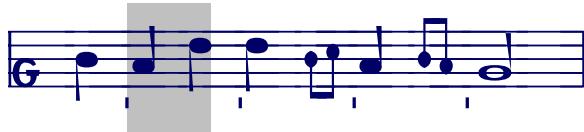
The musical score consists of several staves, each with a different instrument or source name:

- Ott**: Ottava. The first staff shows a melody in G major. A gray rectangular box highlights a specific measure (measures 2-3).
- Am**: Amara. The second staff shows a melody with lyrics: >u > - + ↗ >ō >ā > ≈ .
- Dk**: Dikaios. The third staff shows a melody with lyrics: >u > - + ↗ >ō >ā > ≈ .
- Vi**: Violin. The fourth staff shows a melody with lyrics: >u > - + ↗ >ō >ā > ≈ . Sn1214/17
εν τή νη- δύ- ī τής μη-τρός,
- Pp**: Pp. The fifth staff shows a melody in red ink.
- S439**: S439. The sixth staff shows a melody in red ink.
- S440**: S440. The seventh staff shows a melody in red ink.
Εθ οψ τρο_κκ μα_ τε_ ρε_ ηι.
- S412**: S412. The eighth staff shows a melody with lyrics: >: ↗ ↗ = ↗ ↗ =
- S409/11**: S409/11. The ninth staff shows a melody with lyrics: > ↗ ↗ = ↗ ↗ =
- S410**: S410. The tenth staff shows a melody with lyrics: > ↗ ↗ = ↗ ↗ =
- S414/42**: S414/42. The eleventh staff shows a melody with lyrics: > ↗ ↗ = ↗ ↗ =
Εθ οψ τρο_κκ μα_ τε_ ρε_ ηι.
- Pomor**: Pomor. The twelfth staff shows a melody in brown ink.

Each staff includes a gray rectangular box highlighting a specific measure, often corresponding to the highlighted measure in the Ottava staff.

Predobraz G2 // Prototype G2

6.1.



Ott > > - ⌈ > > > > »



Am - - - ⌈ > > > »

Dk

Vi - - - ⌈ > > > »

Sn1217

Sn1214 - - - ⌈ > > > »
τήν α- μαρτί- αν τού κό-σμου,

Pp ⌈ ⌈ u ⌈ » »

S439

ο_ τὰ γράχα μη_ ρα.

S414 L = L L M =

S411 L = L L M =

S442 L = L L M =

S429 L = L L M =

ω_ το γράχα μη_ ρα.



Typ „a/b“ s paukom

Melos

(5.1.)

S411 S408/12 S409 S414 S442 S429

Pomor

Byzantské predobrazy // Byzantine prototypes

5.1.

Am **Dk** **Vi** **Pp** **S439** **S440**

5.1.

Ott

Sn1217/14

S407

S414

Pomor

Typ b

Melos

Ekvivalentný s typom a. // Equivalent with type a.

15.8.

S411  
 S414  
 S430  
 S429  
 БРОУЦК СКОЕ ГО СЫИ НА И БЛАДЫ КОУ.


Pomor

PX5Vzn

S429   
 S447   
 О ТЕ ВЕ СО БЕР ШИ ТИ БЛА ГО БО АЕ НИ Е.


Pomor

Sam 1

S430  
 S429  
 ПО ГРОУ ЖЕН ВЪ МО РИ


J002



J029



J480



ПО ГРОУ ЖЕН ВЪ МО РИ

Byzantské predobrazy // Byzantine prototypes

PX5Vzn

Am > . > > ˘ > » ˘ > » ˘, » ˘ Dk, Ott

Trin ˘ / > > ˘, ˘ / » ˘ > » ˘ .

Vi ˘ / > > \ » ˘ \ > » ˘ Va

Sn1214 — / > > \ » ˘ \ > » ˘ .

Πα-τρός ε- πι- τε- λέ- σαι τήν ευ- δο- κί- αν,

Xηλ ˘ ˘ ˘ \ = ˘ ˘ ˘ = ˘ =

Ω_ ΤΕ_ ΥΕ_ ΣΛ_ ΒΕΡ_ ΣΗ_ ΤΗ_ ΒΛΑ_ ΓΟ_ ΒΟ_ ΛΕ_ ΝΗ_ Ε.

S412 = ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ =

S411 = ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ =

S414 = ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ =

S429 = ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ =

S447 = ˘ ˘ ˘ ˘ = ˘ ˘ ˘ ˘ = ˘ =

Ω_ ΤΕ_ ΥΕ_ ΣΟ_ ΒΕΡ_ ΣΗ_ ΤΗ_ ΒΛΑ_ ΓΟ_ ΒΟ_ ΛΕ_ ΝΗ_ Ε.

Pomor

Dolinka ako nesprávna interpretácia neumov yc2. // *Dolinka* as a result of an incorrect interpretation od yc2.

15.8.



Am - - - - - > > > > > > » » Dk



Ott - - - - - > > > > » »

Vi - - - - / > - > .. / > < / > \ » / -

Sn1217 - - - - / > - < / > < / > \ » / -
εν ταίς χερ-σί τού ε- αυ-τής Υι- ού καί Δε- σπό- του,

Pp \ » =

S439 \ » =

S440 \ » =

Бъ ро^у цк ско_и^е го съ_ на и вла_дъ_ и^и.

S411 \ » =

S414 \ » =

S430 \ » =

S429 \ » =

Бро^у цк ско_и^е го съ_ на и вла_дъ_ и^и.



Pomor

Typ c

Melos

Pst3za

S412 S411 S414 S447

ΣΟ_ ΛΕ ΣΛΑ_ ΓΟ_ ΔΑ_ ΗΑ_ ΝΗ_ Ε ΤΒΟ_ ΡΗ_ ΤЬ.

Pomor

Byzantské predobrazy // Byzantine prototypes

Pst3za

G

Am Dk Vi

πλεί-ω τήν εν- ερ- γε- σί- αν ποι- εί- ται.

Ott Va; Sn1214

S412 S411 S414 S447

ΣΟ_ ΛΕ ΣΛΑ_ ΓΟ_ ΔΑ_ ΗΑ_ ΝΗ_ Ε ΤΒΟ_ ΡΗ_ ΤЬ.

Pomor

Typ d

Invariant

S409			S409/11/12			S409		
S409/11/14/42			S409			S411/12/14/42/30		
S411			S411			S409-11/14/42/47/29/30		
S409-12/14/42/47/29/30						S409-11/14/42/47/29		
Pomor						J005/046/029, Pomor		
J005						J005/046		
J005/046						J029		
J029								

Typ „d“ s paukom

Pst3, 3za

S412					
S411/12					
S411					
S414					
S414/47					
S429					
Pomor					

Prívody // Leading-in motives

S414/42 

S412 

S411/14/29 

Pomor 

S411

S408/29 

S412/14/47 

Pomor/2 

J005/2 

J046 

J002/029 

J289 

S414		
S412		
S410		
S409/11		
S447		
S409/11		
S414		
S411		
S412		
S429/47		
S411		<i>S409-10/47</i>
S414		<i>S410/42</i>
S429		

Pomor

J029

J005

S414/42

S409-10/47

S410/42

S412		
S414		
S430		
S429		

Pomor

S412		
S414/30		
S429		

S411

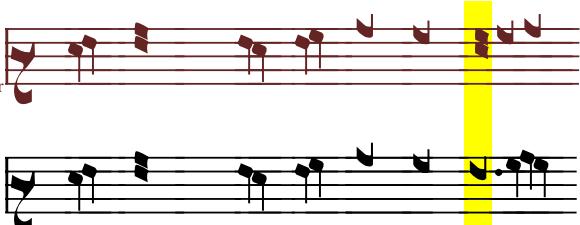
Pomor

S412 گ چ چچ گ: چچ چ چچ چ چ
 S411 گ چ چچ گ: چچ چ چ چ
 S414 چ چ چ چچ چچ چ چ چ
 S429 چ چ چ چچ چچ چ چ چ



Pomor

S411/14 چ: چ چچ چچ چ چ
 S442 چ: چ چچ چچ چ چ
 S429 چ: چ چچ چچ چ چ
 S414/30 چ: چ چچ چچ چ چ
 S411/47 چ: چ چچ چچ چ چ



Pomor

J005

J046

Byzantské predobrazy // Byzantine prototypes

Hlavným, teda melodicky najbližším predobrazom *dolinky* typu d je byzantská formula G3 -dmt so seismou v predkadenčnom motíve. Seisma je východiskom pre triasku v ZR.

Strela pred triaskou je invenciou reformného ZR a nemá oporu ani v byzantských ani v staroruských neumoch.

// The main (melodically closest) prototype of *dolinka* type d is the Byzantine formula G3 -dmt with seisma in the forecadential motif. Seisma is here the predecessor of triaska in ZR.

Strela before the neume triaska appears in the reformed ZR, it has no parallel in the Byzantine and Palaiorussian neumes.

25.12.

cf. 6.1., 15.8., PS03

Am Ott

Dk Trin

Vi Sn1214/17, L74

Xρι-στού γεν-νη- θέν- τος,

Pp

S439

S407

ХРИСТОУ ρο_ жъ_ што_ СА.

S442

S411

S429

ХРИ_ СТОУ ρо_ ЖЕ_ ШТОУ_ СА.

Pomor

J005

ХРΗ_ СПХ ρо_ ЖЕ_ ШХ_ СА.

J046

ХРΗ_ СПХ ρо_ ЖЕ_ ШХ_ СА.

25.12.

Motív seismy na dvoch slabikách je takisto predobrazom triasky v ZR.
// The motif of seisma distributed to two syllables is also a prototype of triaska.

24.6.

cf. Pst2za

Dolinkou typu d sa niekedy interpretuje aj formula G3 -dmt bez seismy, s inými prívodmi.
 // The original G3 -dmt without seisma may be also interpreted in ZR as dolinka type d.

PS03

cf. 15.8., PS01

Dk Ott

Am

Vi

Sn1214

Va τή με- τα- voí- α,

S411

S414 ΙΑ ΙΑ ΗΗ Ε ΜΔ. S447

Pomor

29.6. (G3 -h)

Dk Am

Vi Sn1217, Sn1214

τώ, Πέ- τρε φι- λείς με,

Pp

S440

ΙΕ_ ΖΕ_ ΠΕ_ ΤΡΕ ΛΙΟ_ ΒΗ_ ΣΗ_ ΛΗ ΜΑ.

S414

S442

Ε_ ΖΕ_ ΠΕ_ ΤΡΕ ΛΙΟ_ ΒΗ_ ΣΗ_ ΛΗ ΜΑ.

Pomor

J046

Ε_ ΖΕ_ ΠΕ_ ΤΡΕ ΛΙΟ_ ΒΗ_ ΣΗ_ ΛΗ ΜΑ.

Vzdialenejšie predobrazy G3 -ddt a G2. // Less close prototypes G3 -ddt and G2.

PV0_Laz

cf. PV0Vaij

Am Ott
 Dk .
 Vi Sn1214
 Va ουκ ἀν απένευνη μώνο αδελφός.
 S409
 S411
 S414
 S429/47 + +
 ΝΕ ΒΑΙ ΟΓ ΜΕΡ ΛΟ ΕΡΑΤΗ ΝΑ ΣΑ .
 Pomor

21.11.

Am Ott
 G355
 Vi Sn1217
 Sn1214 μυστικώς πανηγυρίζει,
 Pp >
 S440 >
 ΤΑΗΝΟΤΑΡ ΖΕΣΤΒΟΥΤΕ ΤΕ.
 S411
 S414
 S442 >
 ΤΑΗΝΟΤΑΡ ΖΕΣΤΒΟΥΤΕ ΤΕ.
 Pomor

Dolinka s paukom

Pst3, Pst3za

G260

Am *τι* Vi Sn1214 S411 S414 S429

καί εν σοί πε- ποι- θό- τες νι- κώ- μεν

И НА ТА ОУ ПО_ ВА_ ИО_ ЩЕ ПО_ ЕК_ ЖА_ Е_ МЪ.

Pomor

И НА ПА Х ПО_ ВА_ ИО_ ЩЕ ПО_ ЕК_ ЖА_ Е_ МО.

Am *ψ'* Vi Va Sn1214 S411 S414

Χριστώ εν- α- ρε- στούν- τες βο- ώ- μεν,

ХРИСТОУ ОУ ГА_ ЖА_ ИО_ ЩЕ ЕК_ ЗО_ ПИ_ Е_ МЪ.

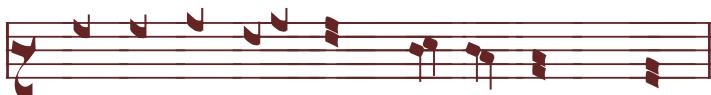
Pomor

Typ e

Melos

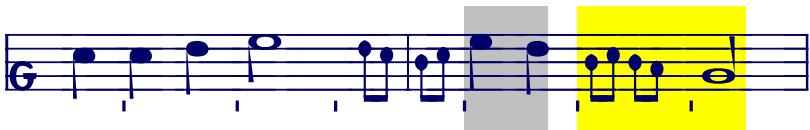
PX1 – hapax

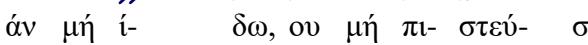
S412₀  =
 S411₀  =
 S414₀  =
 S429/47₀  =

Pomor 

Byzantské predobrazy // Byzantine prototypes

PX1



Am  > > ... / > ≈ > » Ott
 Dk  > > » ≈ > » .
 Vi  > > ... / > ≈ > » Va₀₁₂
 0. E- áv μή í- δω, ου μή πι- στεύ- σω,
 Xηλ  > > ≈ > » =
 0. A- ψε ήε βη- ότο ήε βη- ροψ- ιο
 S412  =
 S411  =
 S414  =
 S429/47  =
 0. A- ψε ήε βη- ότο ήε βη- ροψ- ιο

Pomor 

Dolinka -c // ΔΟΛΙΝΙΚΑ ΣΤΗ ΜΕΡΕΖΚΕΡΙ

Nápev // Melos



S408 +

S414/29

Pomor

J005

J046

J029

J289

J289

J029

J046

J673

Byzantské predobrazy // Byzantine prototypes

PV0Vaij



Am



Dk

Ott

Vi

Sn1214

Va

εν ο- νό- μα- τι Κυ- ρί-

Xηλ

ΕΥ Η- ΜΑ Γο- ΣΠΟ ΔΕ- ΝΕ ∙∙

S412

S411

ΕΥ Η- ΜΑ Γο- ΣΠΟ ΔΕ- ΝΕ ∙∙

S414

S429

ΕΥ Η- ΜΑ Γο- ΣΠΟ ΔΕ- ΝΕ ∙∙



Pomor

PV0Vajj



Am ↗ ⋅ ՞ ՞ ՞ > > ՞ > .



Trin ↗ ⋅ ՞ ՞ ՞ > > ՞ > .

Dk ↗ ⋅ ՞ ՞ ՞ > > ՞ > .

Ott > ⋅ ՞ ՞ ՞ > > ՞ > .

Vi ↗ ⋅ ՞ ՞ ՞ > > ՞ > . Sn1214

Va ↗ — ՞ ՞ > > ՞ >
εν ο- νό- μα- τι Κυ- ρί- ου.

Xηλ ↗ ↗ ՞ ՞ ՞ & ՞ & +
ετη η_ μα Γο_ σπο_ Δε_ ηε ..

S412 ↗ ՞ ՞ ՞ & ՞ & σ

S411 ↗ ՞ ՞ ՞ & + S414/29
ετη η_ μα Γο_ σπο_ Δε_ ηε ..





Am₀₁₂ Ott₀₁₂, *Trin*₁

Dk₀₁₂ .

Vi₀₁ Va₀₁

Vi₂

Va₂

01. τής α- γί- ας Τρι-ά- δος.
2. εις νο- μάς χα- ρι- σμά- των.

Xηλ₀

Xηλ₁

S407₀

S407₁

S411₀₁, S414₁

S447₀₁

01. ΣΚΑ_ ΤΥ_ Α_ ΤΡΟ_Η_ ΙΑ :

S412₀₁; S414₀ **υ**



J005/1

Xηλ₂

S407₂

2. Ε_ Πο_ ΔΔ_ Α_ ΝΗ_ ΙΕ_ ΔΔ_ Ρο_ Ε_ :

S408₂

S414₂

S447₂

S412₂



Časť 2 : Kadenčné popevky ukončené na téone c / b^b

// Vol. 1 : Cadential formulae with a closing tone c / b^b

Popevky (formuly), ktoré uzatvárajú blok.

V byzantskom 4. hľase sa blok uzatváral najmä formulami pôvodne ukončenými na téone *h* (mesos 4. hlasu).

V novších rukopisoch však prevážila tendencia nahradíť tón *h* tónom *c*, s následným vplyvom na predchádzajúci sled kadencie.

V reformovanom ZR od 15. storočia (aj v RI) sledujeme náväznosť na túto novšiu byzantskú tradíciu, teda na formuly ukončené tónom *c*. Zároveň však pravidlo „padajúcej kadencie“ paradoxne vrátilo späť pôvodný (ale o polton znížený) koncový tón *b^b*.

// The popevki (formulae) closing a block (sentence, half-period).

In the Byzantine 4th echos the block was ended originally with the tone *b* (mesos of the tetertos). In newer mss. it was changed to *c* and that partially affected also the preceding tones of the cadence.

In the reformed ZR (since the 15th century) and in the RI the block-ending popevki are rooted in the newer Byzantine *c*-formulae, however the „falling cadence principle“ brought back the original closing tone *b^b* (flat!).

c3

Popevky, ktoré sú obrazom byzantskej formuly *h/c3*.

// Images of the Byzantine formula *b/c3*.

Driaby c // δριαβη

Driaby vychádzajú z byzantskej *h3/c3* mmt/mdt. V častiach irmologionu, ktoré sa uchovali aj v ústnej tradícii, si *driaby* väčšinou zachovali záverový tón *c*, a to častejšie v RI než v ruských zdrojoch.

Variant mdt má záver na *c* takmer vždy, a to najmä v ruských prameňoch. V RI sa vo veľkej časti prípadov *driaby* interpretujú ako *zadevec* alebo iný popevok.

// *Driaby* are a descendant of the Byzantine *b3/c3* mmt/mdt. In those parts of irmologion which survived in the oral tradition the closing tone *c* was preserved, more often in RI than in the Russian sources.

The mdt form preserved the closing tone *c* nearly completely in the Russian sources. In RI a great part of neumes for *driaby* are interpreted as *zadevec* or other similar popevka.

Invariant

mmt

S408/12	
S430	
mult.	
S410/11	
S414	
S408/14	
S408	
S410-12/14/29/30/33, Pomor	
mult. RI, Pomor	

S430	
S408	
S408/11	
S410-12/14/29/30/33	
S412	
S410/12/14/33	
J002/005/046/029/480	
J005/673/480/833,I229	

S410/11/14/29/30/33 Pomor	
Pomor	
J046	
J029	
J002	

mdt

S408		
S408/09/12/14 /29		
S410/11/29/30,Pomor		
Pomor		
J005/002/029		
S412		
S410-12/14/29		Pomor
S414/30/33		
S411		
S429		
Pomor		

S412		
S410/11		
S414/42		
S408		
S412		
mult.		
S411/14/29		
S409		
S429		
Pomor		
Pomor		
J046		
J005/002/029		
Pomor		
S414		
Pomor		

Iné // Other (hapax 25.3.)

S410			S411
S430			
S414			
Pomor			
S414/42			
Pomor			

Prívody // Leading-in motives

minimálny // minimal

mult.

Pomor

S433

J005/046

The image shows two musical examples. The first example, labeled 'mult.', consists of a single measure on a staff with a bass clef. It features a eighth note followed by a sixteenth note. The second example, labeled 'Pomor', is identical to the first. The third example, labeled 'S433', also consists of a single measure on a staff with a bass clef, featuring a eighth note followed by a sixteenth note. The fourth example, labeled 'J005/046', is identical to the others. In all cases, the sixteenth note is highlighted with a yellow rectangular box.

e_

S410 L L L L L
S430 Σ L L L L
S411 L L L L L
S408/12 L L L L L
S408 L L L L U

Pomor

A musical staff with a clef, key signature, and time signature. It has five vertical measures. The first four measures each have a vertical stroke (L) above the staff. The fifth measure has a vertical stroke (U) above the staff. A vertical yellow bar is positioned to the right of the fifth measure.

S410/14/29/30/33, BN, Pomor

S430 ɔ L L L L
S410/11 ɔ L L L L
S412 ɔ L L L L
S410/11 ɔ* L L L L
S408 ɔ ʌ L L L
S429 ɔ ʌ L L L
Pomor ɔ ʌ L L L

J005/046/029

A musical staff with a clef, key signature, and time signature. It has seven vertical measures. The first six measures each have a vertical stroke (ɔ, ɔ, ɔ, ɔ*, ɔ, ɔ) above the staff. The seventh measure has a vertical stroke (ɔ) above the staff. A vertical yellow bar is positioned to the right of the seventh measure.

S414/30

J046/673

A musical staff with a clef, key signature, and time signature. It has one vertical measure. The measure has a vertical stroke (ɔ) above the staff. A vertical yellow bar is positioned to the right of the measure.

Pomor, J002/480

J833

S414 ɔ* ʌ L L L
J046

A musical staff with a clef, key signature, and time signature. It has two vertical measures. The first measure has a vertical stroke (ɔ*) above the staff. The second measure has a vertical stroke (ʌ) above the staff. A vertical yellow bar is positioned to the right of the second measure.

S412 L L L ɔ: ʌ
J002

A musical staff with a clef, key signature, and time signature. It has two vertical measures. The first measure has three vertical strokes (L, L, L) above the staff. The second measure has a vertical stroke (ɔ:) above the staff. A vertical yellow bar is positioned to the right of the second measure.

S412 ɔ ɔ: ɔ: ɔ:
S411 ɔ ɔ: ɔ: ɔ:
S414 ɔ ɔ: ɔ: ɔ:
S429 ɔ ɔ: ɔ: ɔ:

Pomor

A musical staff with a clef, key signature, and time signature. It has five vertical measures. The first four measures each have a vertical stroke (ɔ, ɔ, ɔ, ɔ) above the staff. The fifth measure has a vertical stroke (ɔ) above the staff. A vertical yellow bar is positioned to the right of the fifth measure.

-g-

S412 ـ ـ ـ ـ ـ ـ ـ ـ
S408 ـ ـ ـ ـ ـ ـ ـ ـ
S412 ـ ـ ـ ـ ـ ـ ـ ـ
S411 ـ ـ ـ ـ ـ ـ ـ ـ
S410/11 ـ ـ ـ ـ ـ ـ ـ ـ
S410 ـ ـ ـ ـ ـ ـ ـ ـ
S414 ـ ـ ـ ـ ـ ـ ـ ـ
Pomor ـ ـ ـ ـ ـ ـ ـ ـ

S429/30/33

Musical notation for J005. It consists of two staves of five-line staff paper. The top staff has a key signature of one sharp (F#) and a time signature of common time. The bottom staff has a key signature of one sharp (F#) and a time signature of common time. Both staves begin with a quarter note. The notation includes various note heads (solid black, hollow black, solid white) and vertical stems. A vertical yellow bar is positioned to the right of the second measure on both staves.

J002/046/480/833, I229, Pomor

J046

Musical notation for S447. It consists of two staves of five-line staff paper. The top staff has a key signature of one sharp (F#) and a time signature of common time. The bottom staff has a key signature of one sharp (F#) and a time signature of common time. Both staves begin with a quarter note. The notation includes various note heads (solid black, hollow black, solid white) and vertical stems. A vertical yellow bar is positioned to the right of the second measure on both staves.

S447

Musical notation for J005/046. It consists of two staves of five-line staff paper. The top staff has a key signature of one sharp (F#) and a time signature of common time. The bottom staff has a key signature of one sharp (F#) and a time signature of common time. Both staves begin with a quarter note. The notation includes various note heads (solid black, hollow black, solid white) and vertical stems. A vertical yellow bar is positioned to the right of the second measure on both staves.

J005/046

Prostopenie // Prostopinije

Popevok *driaby* v prostopení vychádza bezprostredne z variantov doložených v užhorodských a východoslovenských RI. Odlišuje sa však od nich výrazným zjednodušením prívodu vrátane predkadenčného motívu a skrátením kadenčného vrcholu. Melodicky sa typy mmt a dmt nelíšia.

// The popevka *driaby* in Prostopinije stems from the variants in RI of the Užhorod region and eastern Slovakia. On the other side, it differs in the simplified leading-in motif and shortening the cadential peak. There is no melodical differnece between the mmt and dmt variants.

The image displays a series of musical staves, each representing a different version of the Prostopenie//Prostopinije melody. The staves are arranged vertically, with some labels placed to the left and others to the right of the staves. The labels include:

- J005 (top left)
- J002/029 (top right)
- J480 (middle left)
- I229, J833 (middle right)
- I229 (third from top left)
- Orosz (fourth from top left)
- Choma (fourth from top right)
- Bokšay (fifth from top left)
- Bokšay (fifth from top right)
- J673 (sixth from top left)
- Choma (sixth from top right)
- J029 (bottom left)
- J673 (bottom middle left)
- Choma (bottom middle right)
- Bokšay (bottom right)

V kánone Bohorodičke je v irmosoch Bhrd 8a,9a doložený tvar so zvýšením kadenčných vrcholom.
// In the canon od Theotokos in irmoi Bhrd 8a,9a a variant with a lifted cadential peak appears.

J673

Choma

Bokšay

Choma

Bokšay

Byzantské predobrazy // Byzantine prototypes

Primárny byzantským predobrazom *driabov* je formula h3/c3, h3 -d. Na mnohých miestach však na základe podobnosti neumov ZR interpretuje *driabmi* aj *d3*, *yd3*.

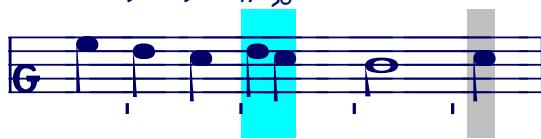
// The main prototype of *driaby* is the Byzantine formula b3/c3, b3 -d. Due to the similarity of neumes often also *d3*, *yd3* may be reflected in ZR as *driaby*.

mmt

Bhrd 9a



Sn1258



E.γ.II

γ > > ḥ >

S929

φύ- σις γε- ραί-

ρου- σα,

S407

ε_ СТВ_ СТВО_ ПО_ ΥИ_ ТА_ ΙΑ_

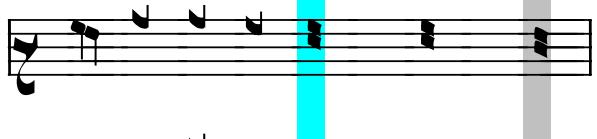
S430

ε_ ΚΤΛ_ ΚΤΛ_ ΠΟ_ ΥΙ_ ΤΑ_ ΙΑ_

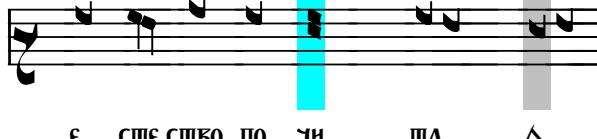
S408

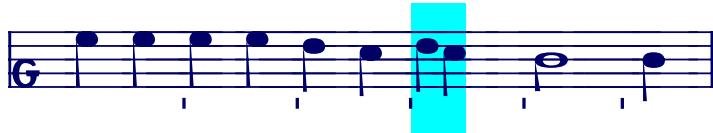
ε_ ΚΤΛ_ ΚΤΛ_ ΠΟ_ ΥΙ_ ΤΑ_ ΙΑ_

J029



J005





Sn1258

— ˘ ˘ ˘ > > ˘ >> ˘

E.γ.II

— ˘ ˘ ˘ >.. > ˘ ˘ >> ˘

Sa

— ˘ ˘ ˘ > > // //

Sn929

˘ — ˘ > > ˘ >> //
α- βε- τήν πε- ρι- ζω- σά- με- νοι,

S407

ς ˘ ˘ ˘ ˘ ˘ ˘ = = =

Δο_ Ερο_ Δκ_ Τε_ λη_ ιο_ πο_ ια_ σα_ κε_ ηε_ σα

S408

˘ ˘: ˘ ˘ ˘ ˘ ˘ ˘ = = =

S412

˘ ˘: ˘ ˘ ˘ ˘ ˘ ˘ = = =

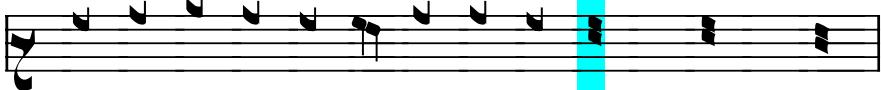
S414

˘ ˘: ˘ ˘ ˘ ˘ ˘ ˘ = = =

S429/30/33

Δο_ Ερο_ Δκ_ Τε_ λη_ ιο_ πο_ ια_ σα_ κε_ ηε_ σα

J005



Δο_ Ερο_ Δκ_ Τε_ λη_ ιο_ πο_ ια_ σα_ κο_ ηε_ σα

J480



I229, J833

Δο_ Ερο_ Δκ_ Τε_ λη_ ιο_ πο_ ια_ σα_ κο_ ηε_ σα

Vskr 9



Sn1257

Sn1588

E.γ.II

τας δι- ε- στω-σας φύ- σεις,

S407

S408

ρΑ_ CΤΟ_ ΙΑ_ ΨΙΛ_ ΙΑ_ CA_ ε_ CΤΕ_ CΤΒΚ

S410/14

S430/33 S429
ρΑ_ CΤΑ_ Α_ ΨΙΑ_ Α_ CA_ ε_ CΤΕ_ CΤΒΕ



ρΑ_ ΗΟ_ Α_ ΨΙΑ_ Α_ CA_ ε_ CΤΕ_ CΤΒΕ

mdt

Vaij 1

Sn1588

E.γ.II

Sa

Sn929

S407

S408

S411

S430/33

Pomor

Pomor

J005

J046

25.3.

Ott >x ũ — / > < ≈

Trin, G355 ↗

Am >x ũ < / > < ≈ Dk

Vi >x ũ \ / > > \ // Sn1214/17
τόν προ-αι- ώ- νι- ov Θε- óv,

Pp Σ L \ ✓ L L \ =
S440 L L L ✓ L \ =

ПРИ_ВК_ YB_ NA_ A_ ГО_ КО_ ГА

S410 ⌢ U L ≈ ↗ \ = S411

S414 ⌢ L L ≈ ↗ \ = S442

S430 ⌢ L ≈ ↗ \ =
ПРЕ_ ВК_ YE_ NA_ A_ ГО_ КО_ ГА

Pomor

25.3.

Am >x ũ < / > < ≈ Ott

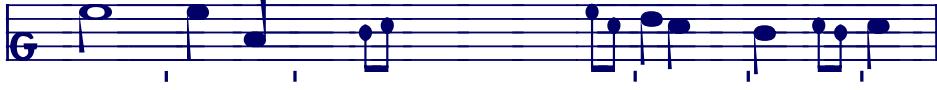
Dk >x ũ — / > < ≈
Vi >x ũ — / > > \ // Sn1214/17
τόν προ-αι- ώ- νι- ov Θε- óv,

Pp Σ L \ ✓ L L \ =
ПРИ_ ВК_ YB_ NA_ A_ ГО_ КО_ ГА.

S410 ⌢ L L ⌢ L ↗ \ = S411

S414 ⌢ L L ≈ ↗ \ =
ПРЕ_ ВК_ YE_ NA_ A_ ГО_ КО_ ГА.

Pomor

Am  .

Trin  Ott

Dk 

Vi 
έν- τρο-μοι ως ε- λά- λεις αν- τοίς, Va

Xηλ 
τρε_πε_ τъ_ ни_ я_ ко_ же_ гла_ го_ ла_ а_ ше_ и_ ма_

S412 

S411 

S414 

S429 
τρε_πε_τ_ ни_ я_ ко_ же_ гла_ го_ ла_ ше_ и_ мо_ S447

Pomor 

b^b3

Driaby b // ឌីរាបី ៩

Driaby majú v ZR normatívny záverový tón *b*.

// *Driaby* in ZR have a normative closing tone *b^b*.

Invariant (mmt)

S408/12	↳ ↳ ↳
S409/10/12	↗ ↳ ↳
S411/14	↗ ↳ ↳
S410-12	↗ ↳ ↳
mult.	↗ ↳ ↳
S412	↗ ↳ ↳
S414/29	↗ ↳ ↳
S412	↗ ↳ ↳
S411	↳ ↳ ↴
S430/33	↗ ↳ ↴
S410/12/14/29/30, Pomor	↗ ↳ ↴
S410/11	↗ ↳ ↳
S414	↗ ↳ ↳ ↳ ↳
mult. RI	
Pomor	
Pomor	
S414/42	↗ ↳ ↳ ↳
Pomor	

S412	
S409-12/14/47	
S412/11	
S408/11/12	
mult., Pomor	
Pomor	
J046	
J029	
J029/480	
J005/046	
J029	
J002/029/005/480	
Pomor, S429	
Pomor	

S409 ፻ ፻ ፻ ፻ / ፻ ፻ = = =
 S412 ፻ ፻ ፻ ፻ / ፻ ፻ = = =
 S429 ፻ ፻ ፻ ፻ / ፻ ፻ = = =



Pomor

S412 ፻ ፻ ፻ ፻ / ፻ ፻ = =
 S410/11 ፻ ፻ ፻ ፻ / ፻ ፻ = =
 S430 ፻ ፻ ፻ ፻ / ፻ ፻ = =
 S429 ፻ ፻ ፻ ፻ / ፻ ፻ = =
 Pomor ፻ ፻ ፻ ፻ / ፻ ፻ = =



S414

Pomor

Prívody // Leading-in motives

minimálny // minimal

S408/12	
S409	
S430	
S433	
S409/10	
S408/12/14	
mult.	

J005 Pomor

e_

S410-12		S429
J005		

S412	
S408	
S408	
S414	
S411	
S412	
mult.	
S429/30	

Pomor		S410/11/42
		Pomor

Pomor		Pomor
		Pomor

J002

S412 ፻ ፻ ፻ ፻ ፻
 S410 ፻ ፻ ፻ ፻ ፻
 S412 ፻ ፻ ፻ ፻ ፻
 S408/10-12 ፻ ፻ ፻ ፻ ፻
 S414 ፻ ፻ ፻ ፻ ፻
 S408 ፻ ፻ ፻ ፻ ፻
 S429 ፻ ፻ ፻ ፻ ፻
 S442 ፻ ፻ ፻ ፻ ፻ ፻



S414 ፻ ፻ ፻ ፻ ፻ ፻
 S414 ፻ ፻ ፻ ፻ ፻ ፻



S412 ፻ ፻ ፻ ፻ ፻



S414/30, Pomor

S410

Pomor

J046/002/029, Pomor

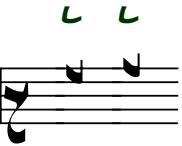
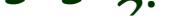
S442

Pomor

S409

J029/005

-g-

S430		S408		S408	
J046		mult.		S408/10/12	
S412		S410-12/14		mult.	
S408/10-12		S410-12		RI,Pomor	
S410/12/14		S429		S408	
S408		RI, Pomor		S408/10-12/30	
S412				J005,Pomor	
S410/11					
J002/480					
J029					
S408/12					
mult.					
RI, Pomor					
S411/47					
S414					
S410					
S429					
mult.					
J005,Pomor					

Krátky tvar // Short form

S410/14 
S429/30 
J005  Pomor

BN

J002

S410

S410, BN

S433

I229

S430

S429/30

Pomor

S414, Pomor

S408

J005

J002

S411

J046

Byzantské predobrazy // Byzantine prototypes

Byzantským predobrazom *driabov* je formula h3/c3, ktorá už v byzantskom prostredí prešla vývojom cez zvýšenie koncového tónu na c po následné rozmanité spôsoby zvýšenie celej kadencie.

Driaby sa v ZR často objavujú tiež na mieste h3 -d, d3, yd3, a3, G3 a G2, ide však o nepresné/posunuté interpretácie a v záujme prehľadnosti ich tu neuvádzame.

// The Byzantine prototype of *driaby* is the formula b3/c3, which appears in many variants due to its melodic evolution. In ZR *driaby* appear also on positions of original h3 -d, d3, yd3, a3, G3 a G2, however these interpretations are not correct.

Preobr 8

Sn1258 δρο-σι- ζό- με-νοι ε-

Sn929 ψαλ- λον,

S407 про-ХЛАЖА-Е МИ ПО-ИА- А- ХО-

S410 про-ХЛАЖА-Е МИ ВО-ЗЫ-ВА- А- ХО-

S411 про-ХЛАЖА-Е МИ ВО-ЛИ-ИА- А- ХО- S414/29/30, Pomor

Pomor

J005

J029 ПРО-ХЛА-ЖА-Е МИ ВО-ЛИ-ИА- ХО-

G

Lm ↗ ↘ > > ḥ> » ≡
χο- ρευ-σω- μεν πα- τρι- α

S407 ↗ ↗ ↗ ↗ ≈ ≈ ≈
ΑΗ ΚΟΥ Η ΜΟ ω ΤΕ γε ΣΤΕΑ,

S408 ↗ ↗ ↗ ↗ ≈ ≈ ≈
ΑΗ ΚΟΥ Η ΜΟ ω ΤΕ γε ΣΤΕΑ,

S429 ↗ ↗ ↗ ↗ ≈ ≈ ≈
ΑΗ ΚΟΥ Η ΜΟ ω ΤΕ γε ΣΤΕΑ,

J005 ↗ ↗ ↗ ↗ ≈ ≈ ≈
ΑΗ ΚΟΥ Η ΜΟ ω ΤΕ γε ΣΤΕΑ,

J673 ↗ ↗ ↗ ↗ ≈ ≈ ≈

13.11.

G

Trin . ↗ ↘ > > ḥ> ≡ ≡

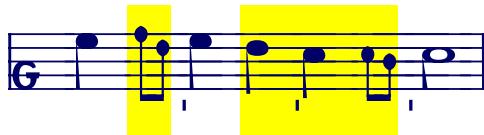
G

G355 . ↗ ↗ ↗ > ḥ> ≈ ≡ ≡

G

Dk . ↗ ↘ > > ḥ> » ≡
Am . ↗ ↘ > > ḥ> » ≡ Ott ↗
Vi ↗ ↗ > > .. ~ ≡ ≡ Sn1217
Sn1214 ↗ ↗ > > .. ~ ≡ ≡
τών Α- πο-στό- λων Ο- σι- ε,
Pp ↗ ↗ ↗ ↗ ≈ ≈ ≈ S439/40
Α- ΠΟΣΤΟΛΟ- ΜΥ ΠΡΕ- ΠΟ- ΔΟ- ΒΙ- ΝΕ.
S411 ↗ ↗ ↗ ↗ ≈ ≈ ≈
S414 ↗ ↗ ↗ ↗ ≈ ≈ ≈
S442 ↗ ↗ ↗ ↗ ≈ ≈ ≈
Pomor ↗ ↗ ↗ ↗ ≈ ≈ ≈

Pst 3



G260



Am

— ξ̄ > > ξ̄, ≈ . Dk, Ott

Vi

≈ > / > > \ //

Va

≈ > / > > \ //

Sn1214

τής α-χράν-του σου Μη-τρός

S411

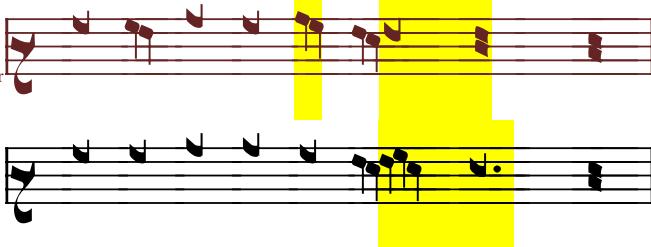
✓✓✓✓ \ ≈ ≈ ≈ ≈

S429

✓✓✓✓ \ ≈ ≈ ≈ ≈

πρε_ γι_ στ_ κ_ ι_ τι_ μα_ τε_ ρι.

Pomor



J005

πρε_ γι_ στ_ κ_ ι_ τι_ μα_ τε_ ρι.

Špecifický tvar formuly z irmoglionu je k zneniu ZR najbližšie.
 // A special form of the formula from irmoglion is the closest to the setting of ZR.

St. 9/125

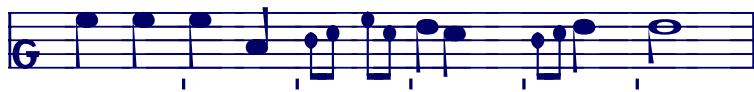
E.γ.II Sa Sa*
 τον αρ- χη- γον της σω- τη- ρι- ας η- μων,
S407 **NA_ YA_ AE_ NH_ KA_ CO_ PA_ CE_ NH_ IA_ NA_** ШЕ_ ГО,
S408 **L L L L** **U V L L** **=** **=**
S412 **L L L L** **L L L L** **=** **=**
S414 **L L L L** **L U V L L** **=** **=**
S410/11 **L L L L** **L U V L L** **=** **=** S429
 НА_ YA_ AE_ NH_ KA_ CO_ PA_ CE_ NH_ IA_ NA_ ШЕ_ ГО,
 J005 НА_ YA_ НН_ КА СПА_ СЕ_ НН_ ГА НА_ ШЕ_ ГО,

St. 4/49

E.γ.II Sa
 о προ-φη- της την ε- λευ- σιν,
S407 **NA_ YA_ AE_ NH_ KA_ CO_ PA_ CE_ NH_ IA_ NA_** ШЕ_ ГО,
S408 **U V L L** **=** **=**
S412 **U V L L** **=** **=** S410/14
 Pomor J005

Predobraz h3 -d // Prototype b3 -d

Bhrd 9b



E.γ.II	—	—	—	—	—	—	—
Sn1258	—	—	—	—	—	—	—
Sa	—	—	—	—	—	—	—
S929	—	>	/	>u	—	—	—
	τού	Αγ-	γέ-	λου	α-	να-	μέλ-
S407	—	—	—	—	=v	=\	=
	ΑΝ_	ΓΕ_	ΛΕ_	ΕΖ_	ΕΩC_ΠΤ_ΒΑ_	ΙΟ_	ΨΕ.
S408	—	—	—	—	—	=\	=
S412	—	—	—	—	—	=\	=
	ΑΝ_	ΓΕ_	ΛΟ_	ΕΩ_	ΕΩC_ΠΤ_ΒΑ_	ΙΟ_	ΨΕ.

S410/11; S414/29/30



J005/029

Α_ ΓΕ_ ΛΕ_ ΕΖ_ ΕΩC_ ΠΤ_ ΒΑ_ ΙΟ_ ΨΕ.



Lm



E.γ.II

Sn1258

Sa

S929

S407

S410

S411

S414

S429

Pomor

S412

S430



КЕ СА ЗЕ МА АА Го.

Mreža b // Мрежа г

Driaby majú v ZR normatívny záverový tón *b*.

// *Driaby* in ZR have a normative closing tone *b*^b.

Invariant (dmt)

Základný tvar // Basic form

S408		
S408		
S411		
S414/29		
S409		
S411/12/14		
S411		
mult.		
		S429/33
Pomor		
mult. RI		
J005		
J029		
J002		
		J029/005

So strelou // With strela

Cf. Sam 6, 15.8.

S412					
S410					
BN					
S414					
S429/30					
S412/29					
S414					

S411

S433, Pomor

Pomor

J005

J005

J002

J029

J046

Predížený // Extended

Cf. IPred 3

S408					
S433					
S429					
S410/11					
S414					

J029

S triaskou // With triaska

Doložené iba v ruských prameňoch. Obraz byzantskej G3.

// Only in Russian sources. An image of Byzantine G3.

S411
 S414/42/29
 S414/42
 S429



S414
 S429



S411
 mult.



S411
 S429
 S414
 S414/42



S412
 S409
 S414/29



S podjemom

Doložené iba v ruských prameňoch. Obraz byzantskej G3 -h.

// Only in Russian sources. An image of Byzantine G3 -b.

mult.



Prívody // Leading-in motives

o

S408/12/11	↳ ↳ ↷
S409-12	↳ ↗: ↷
S412	↙ ↗: ↷
S411/47	↖ ↗: ↷
S410/11/14	↖ ↗: ↷
S411/12	↗ ↗: ↷
S411	↑ ↳ ↗: ↷
S411	↗ ↳ ↗: ↷
mult.	↗ ↳ ↗: ↷
mult.	↗ ↳ ↗: ↷

Pomor

J005/046/029

J002

J029

J029

J002

S408 ۷ ۸ ۹ ۱۰ ۱۱

Pomor ۷ ۸ ۹ ۱۰ ۱۱

Pomor

S408 ۷ ۸ ۹ ۱۰ ۱۱

S408 ۱ ۲ ۳ ۴ ۵

S412 ۷ ۸ ۹ ۱۰ ۱۱

S411 ۷ ۸ ۹ ۱۰ ۱۱

S414 ۷ ۸ ۹ ۱۰ ۱۱

S410-12/14 ۷ ۸ ۹ ۱۰ ۱۱

S412 ۹ ۱۰ ۱۱ ۱ ۲

S410 ۷ ۸ ۹ ۱۰ ۱۱

S447 ۷ ۸ ۹ ۱۰ ۱۱

J046

J673

J002

S410-12 ۷ ۸ ۹ ۱۰ ۱۱

S410 ۷ ۸ ۹ ۱۰ ۱۱

S411 ۷ ۸ ۹ ۱۰ ۱۱

J005/029

J029

J005

J029

J002

S409-11 𠁧 𠁧 𠁨 𠁨 𠁨

S442 𠁧 𠁧 𠁨 𠁨 𠁨

S414 𠁧 𠁧 𠁨 𠁨 𠁨

Pomor

A musical staff with five notes. The notes are represented by small black dots on vertical stems. A thick yellow bar highlights the fifth note from the left.

J005, I229

S412 𠁧 𠁨 𠁨 𠁨 𠁨

S411/14/29 𠁧 𠁨 𠁨 𠁨 𠁨

Pomor

J005

A musical staff with five notes. The notes are represented by small black dots on vertical stems. A thick yellow bar highlights the fifth note from the left.

A musical staff with five notes. The notes are represented by small black dots on vertical stems. A thick yellow bar highlights the fifth note from the left.

1

S408 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S414/29 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S430 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S410 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

J005



S408/11 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S412 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S414 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S433 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S414 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S410 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

J005

S410/11

S414



J002/046/029, Pomor

S412 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S429/30/33 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S411/14 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S429 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S408 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S412 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S410/11 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S429/30 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

Pomor 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

Pomor

S410

Pomor

S414

J002



S411 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

S414 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻

Pomor

g

S408 ل گ: ش ل ۱ ۲ ش
 S412 ل گ: ش ل ۱ ۲ ش
 S429 ل گ: ش ل ۱ ۲ ش
 S410/11 ل گ: ش ل ۱ ۲ ش
 S414 ل گ: ش ل ۱ ۲ ش
 S430 ل گ: ش ل ۱ ۲ ش

Pomor

Pomor



J005/029



J046

J002



Yellow bar

S408 ل ل ش ل ل ل ش
 S412 ل گ: ش ل ل ل ش
 S410 ل گ: ش ل ل ل ش
 S430 ل گ: ش ل ل ل ش
 S411 ل گ: ش ل ل ل ش
 S414 ل گ: ش ل ل ل ش

S429, Pomor

J005



J029/046/002, Pomor

Yellow bar

S408 ل گ: ش ل ل ل ل ل ش
 S412 ل گ: ش ل ل ل ل ل ش
 S411 ل گ: ش ل ل ل ل ل ش
 S429 ل گ: ش ل ل ل ل ل ش

S410/14/30, BN

Pomor

Pomor



Yellow bar

J005



J002

c-e

15.8.

S412 ↗ ↘ ↗ ↘ ↗
S414 ↗ ↘ ↗ ↘ ↗

S411/29/30

P

S412					
S411					
S414					

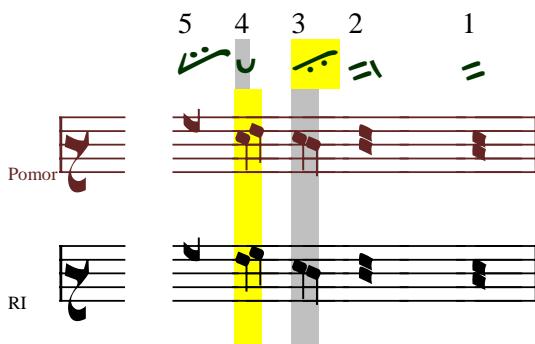
S429

Pomor

Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom *mreža* je byzantská formula *h3* (v irmosoch aj -d) v rytmickom rozložení dmt. Neumový zápis *mreža* v ZR patrí k tradične uvádzaným paradoxom, keďže dva znaky kadenčného vrcholu uvádza v opačnom poradí než pri štandardnej melodickej interpretácii *mreža*.

// The main prototype of *mreža* is the Byzantine formula *b3* -dmt. The sequence of neumes in ZR seems to be mysterious, as far the order of two neumes of the cadential peak is the opposite to the order of the melodic interpretation:



Ak hľadáme vysvetlenie tejto zámeny poradia v starších prameňoch, situácia sa ukazuje ešte zložitejšia. Na úrovni neumov naozaj prišlo k zámene poradia dvoch neumov – ale tých na 4. a 5. slabike od konca. Zdá sa, že ide najmä o pravopisnú zmenu, pričom nie je jasné, do akej miery sa spočiatku odrážala aj v interpretácii (ktorá azda bola melodicky podobná *driabom*).

// A comparation with the older layers of the tradition indeed proves that a change of order of two neumes happened, but that holds for the 4th and 5th syllable from the end. This change was mainly a matter of orthography and it is not clear, how far it could be, at least in the old times, reflected in the interpretation (probably it may have sounded as *driaby*).

Ako *mreža* (dmt) sa v ZR systémovo interpretuje tiež *h3* -ddt. Častým predchodom *mreža* je aj byzantská formula *G3* (dmt aj ddt), ktorá síce má svoj presnejší ZR reflex, ale často sa uprednostňuje jej tlmočenie *mrežou* ako jednoduchšou voľbou na spev. Napokon, *mreža* niekedy stojí aj na miestach byzantských *d3* (príklady nie sú uvedené).

Mreža is also a systematic interpretation of the Byzantine *b3* -ddt. The Byzantine *G3* (both dmt and ddt) have their exact reflection in ZR, however very often an easier interpretation through *mreža* is applied. Finally, *mreža* appears also on positions where Byzantine *d3* stands (these examples are not listed here).

h3 -dmt

cf. Pst3za, Pst4za, PX5Vzn, PX6, IPred 3

24.6.

G355 Ott Vi Sn1214 Pp S439 S440 S414 Pomor

Sn1217

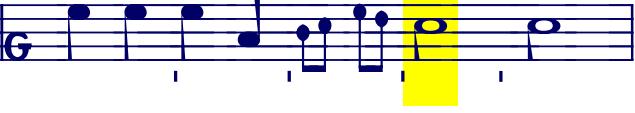
δι- ἀ τίν α- πι- στί- αν,

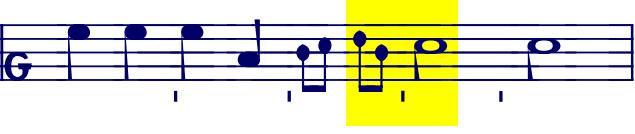
NE_ ΒΚ_ ρε_ СТВИ_ Я_ РА_ ΔИ.

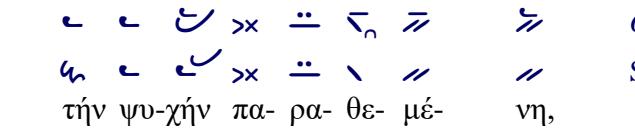
NE_ ΒΚ_ ρε_ СТВИ_ Я_ РА_ ΔИ.

229

15.8.

Am  

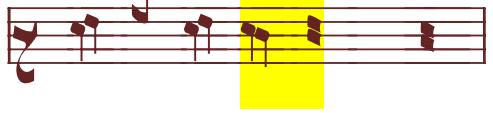
Dk  Ott

Vi  Sn1217
τήν ψυχήν παραθεμένη,

Pp  =

S440  =
Δογιών πρεδαικι.

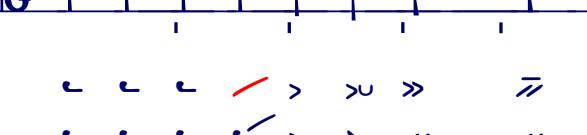
mult.  =

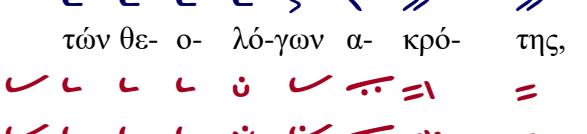
Pomor  

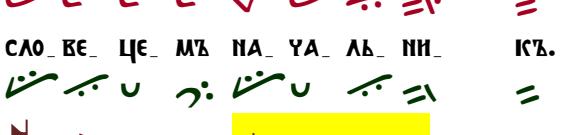
15.8.

Am  

Ott  Dk

G355  =

Vi  //
τών θεολόγων ακρότης,

Pp  =

S439  =
Εορταστικές μάνατζερικές.

S411/14/29  =

Pomor  

J005  
Εορταστικές μάνατζερικές κυριακές.

25.12.



Trin

↖ ↗ ↘ > >>



Dk

↖ ↗ ↘ > >> ═ ═

Ott, Am

G355

↖ ↗ ↘ ↙ >> ═ ═

Vi

↖ ↘ ↘ > >> ═ ═

Sn1214/17

L74

↖ ↘ > > >> ═ ═

Má-gοι προσ-κυ- νού-

σι.

Pp

↖ ↗ ↘ ↗ ↗ ═ ═

S440

↖ ↗ ↘ ↗ ↗ ═ ═

S439

↖ ↗ ↘ ↗ ↗ ═ ═

БЛА_СВИ_ КЛА_НА_ ИО_ ТЬ_ CA.

S442/29

↖ ↗ ↘ ↗ ↗ ═ ═

Pomor



J005



J046

БО_ СВИ_ КЛА_ НА_ ИО_ МЕ_ CA.

Onuf 3



Sn1258 ↗ ↗ ↗ ↗ ↗ > » ↗



Sn1588 ↗ ↗ ↗ ↗ > > » ↗

E.γ.II > ⌒ ⌒ > / > » ↗

Sa > ⌒ ⌒ > ⌒ > ⌒ ⌒

Sn929 ↗ ⌒ / > ↗ ↗ ↗ ↗
καὶ ποι-ώ τό θέ- λη- μά σου,

S407 ↗ ↗ ⌒ ⌒ ⌒ ⌒ = =

Ἡ ΤΕΟ_ΡΙΟ ΕΩ_ ΛΙΟ ΤΕΟ_ ΙΟ

S408/11 ↗ ↗ ⌒ ⌒ ⌒ ⌒ = =

S412 ↗ ⌒ ⌒ ⌒ ⌒ = = ↗ ⌒

S410/14/29/30/33, Pomor

Pomor



J029



Ἡ ΤΕΟ_ΡΙΟ ΕΩ_ ΛΙΟ ΤΕΟ_ ΙΟ



E.γ.II

— ⌈ > ⌈ ≈ —

Sa

> ⌈ > ⌈ ≈ —

δου-λει- ας αι- γυ- πτου

Sn929

✗ > > ⌈ // —

εν με- σο θα- λα- σης

S410

— ⌈ ⌈ ⌈ ⌈ ≈ = S412

S411

— ⌈ ⌈ ⌈ ⌈ ≈ =

S414

— ⌈ ⌈ ⌈ ⌈ ≈ =

S429

— ⌈ ⌈ ⌈ ⌈ ≈ =

ИЗ РА БО ТЫ Е ГИ ПЕ ТЕ СКИ,



J046



ИЗ РА БО ТЫ Е ГИ ПЕ ТЕ СКИ,



ИЗ РА БО ТЫ Е ГИ ПЕ ТЕ СКИ,

h3 -ddt

20.12.

cf. 6.1., Vaij 5



Am	— ↗ ↘ > > ↗, ≈	Dk,Ott, G355
Vi	↓ ↗ ↘ > > ↘ ≈	Sn1214/17
	προ-μνη-στευ-θεί-σα τήν χα- ράν,	
Pp	↖ ↗ ↗ ↘ ↗ ≈ =	
S439	↖ ↗ ↗ ↘ ≈ =	
	κας πρι_η_ μλ_ ωι_ ρα_ Δο_ στι_.	
S411	↖ ↗ ↗ ↘ ≈ =	
S414	↖ ↗ ↗ ≈ =	
	κος πρι_η_ μλ_ ωι_ ρα_ Δο_ στι_.	



20.12.



Am	> ⌒ ↗ > > ↗, ≈	
Trin	> — ↗ > > ↗, ≈	
Ott	> — ↗ > > ↗, ≈	
Dk	> ⌒ — ↗ > > ↗, ≈	
Vi	> ⌒ — ↗ > > ↗, ≈	Sn1214/17
	τόν α- χώ- ρη-τον παν-τι,	
Pp	↖ ↗ ↗ ↗ ↘ ↗ ≈ =	
S440	↖ ↗ ↗ ↗ ↘ ≈ =	
	νε_ κα_ μκ_ στι_ μα_ α_ γο_ κα_ σε_ Δε.	
S414	↖ ↗ ↗ ↘ ≈ =	
	νε_ κο_ μκ_ στι_ μα_ γο_ κε_ ζακ.	



Pst2za

G260

Am > ḷ / > > ḷ // Dk,Ott

Vi > \ / > > \ //

Va > > \ / > > \ //
καί οι-κτίρ- μο- νι Πα- τρί.

S411 ᷇ ḷ ḡ: ḷ ḷ =

S414 ḷ ḷ ḡ: ḷ ḷ =

S447 ḷ ḷ ḡ: ḷ ḷ =
η ψελ ρο ω μογ ω τε γογ

Pomor

Vaij 3

Sn1258 ᷇ > x ḷ - / > > ḷ, ḷ

E.γ.II ᷇ > x ḷ - / > > ḷ, ḷ

Sn929 ᷇ > > \ / > < \ >
σύ Χρι-στέ, υπ- ἀρ- χεις καί ζω- ή,

S407 ᷇ ḷ ḷ \ / ḷ =

S408 ḷ ḷ ḡ: ḷ ḷ = S412/29

S410/14 ḷ ḷ ḡ: ḷ ḷ = S430

J002

πλι ε_ σι χρι_ σπε ι_ ξιι_ ξιι

15.8.



Trin - l č, >č >č č / > > č, =

Am - l č, >č >č č / > > č, =

Ott - l >č >č >č č / > > č, =

G355 - l č, >č >č č / > > č, =

Dk >č - l č, >č >č č / > > č, =

Vi <č - l \ / >č >č č / > > \ //

Sn1217 <č - l \ / >č >č č / > > \ //

Ev- λο- γη- μέ- νη σύ εν γυ- ναι- ξι,

Pp <č - l \ / >č >č >č = >č >č = =

ΣΛΑΓΩ_ ΣΛΩ_ ΒΛΕ_ ΝΑ_ ΤΛΙ ΣΛ_ ΖΕ_ ΝΑ_ ΧΛ.

S414 <č - l \ / >č >č >č = >č >č = =

ΣΛΑΓΩ_ ΣΛΩ_ ΒΛΕ_ ΝΑ_ ΤΛΙ ΣΟ_ ΖΕ_ ΝΑ_ ΧΩ.

S411/29/30



G3 -dmt

6.1.



Ott ↗ ↘ ↗ > > >> .
Am ↗ ↘ ↗ > > .



Dk ↗ ↘ ↗ > > .

Vi ↗ ↗ > > > . Sn1214/17
πρός τόν I- ω- áv- νην.

Pp ||— u —> >

S439 ||— /— —> =

κ κ η ω α ηογ.

S411 ||— .— u —> =

S429 ||— .— /— —> =

S414 ||— u —> —> =

S442 ||— u —> —> =

κ κ η ω α ηογ.



Dk Ott

G G

Am .

Vi πρός τόν εκ σού τεχ-θέντα α- φράστως,

Pp S439

S440 κὰ ρο_ ό_ ω_ μογ_ σα_ ιστε_ κε_ νε_ η_ δ_ ρε_ γε_ ν_ ο.

S412 κὰ ρο_ ό_ ω_ μογ_ σα_ ιστε_ κε_ νε_ η_ δ_ ρε_ γε_ ν_ ο.

S414 κὰ ρο_ ό_ ω_ μογ_ σα_ ιστε_ κε_ νε_ η_ δ_ ρε_ γε_ ν_ ο.

S429 κὰ ρο_ ό_ ω_ μογ_ σα_ ιστε_ κε_ νε_ η_ δ_ ρε_ γε_ ν_ ο.

J005

PS01

Dk 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Am 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Vi 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 Va

Sn1214 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻
εν τή α- πο- δη- μί- α,

S409/11 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 S414/47
Бо ω_ ТО_ ШЕ_ СТВИ_ И.

Pomor

Pst3za

Am 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Dk 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Trin 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Ott 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 .

Vi 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 Va

Sn1214 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻
καί ταίς εφ- ε- ξής τήν ω- φέ- λει- αν προ-τι- θεί- σα,

S411 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 =

S447 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 𠁻 =
И_ προ_ γε_ ηή_ И_ МО_ ПО_ ΛΕ_ ЗΩ_ πρε_ ΔΟ_ ΛΟ_ ΖΗ_ И.

Pomor

6.8.

G3 -ddt

PX5Vzn

Sn1258

E.γ.II

Sa

Sn929

S407

S412

S410

S414

S429

S429/30

ни да по жъ ре тъ

ме не глоу би на

S411

Pomor

ни да по же ре те ме не глоу би на

Pomor

J005

J002

ни да по же ре те ме не глоу би на