

Ruský a ruténsky ZR – formuly 6. hlasu, časť III.

Obrazy byzantských formúl s koncovým tónom E, D (Initiá, polvety a záver periód)

The Russian and Ruthenian ZR – formulae of the 6th (plag. 2nd) echos, vol. III.

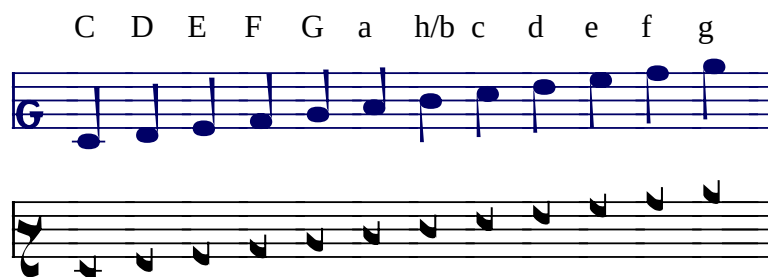
Images of the Byzantine formulae with a closing tone E, D (Initia, halfblocks and end of periods)

Použité skratky a konvencie // Abbreviations and conventions

ZR = Znamenny rospev

RI = Ruténske irmologiony // Ruthenian irmologia

am. = automelon



transp. D E F# G a h c d e f g a
C D E F G a b^b c d e^b f g

Rytmus – d= disylabická stopa, m= monosylabická stopa, t= posledná slabika
 //Rhythm – d= disyllabic foot, m= monosyllabic foot, t= terminal syllable

ddt



dmt



mdt



mmt



A. Formuly initia a polvety (polbloku)

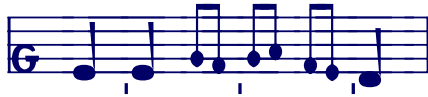
A. Formulae of initium and a halfblock

Skočec malý // СКОЧЕЦЪ МАЛЫЙ

Skočec malý sa vyskytuje v 6. hlase zriedkavo, stojí na hranici (aj variabilitou neumového zápisu) formúl *skočec stredný* a *opromet*.

Skočec malyj (*small leap*) appears in the 6th mode rarely, it stands on the boundary of formulae *skočec srednij* and *opromet*.

PVf 1



E.γ.II	>	⌵	⌵	⌵	⌵	>
Sn1258	⌵	—	⌵	⌵	⌵	>
C220	>>	—	⌵	⌵	⌵	>
Sn929	⌵	⌵	⌵	⌵	⌵	>
E54	>	⌵	⌵	⌵	⌵	>
L32	>	⌵	⌵	⌵	⌵	>
	δι-	ώ-	κτην	τύ-	ραν-	von,

S407	⌵	⌵	⌵	⌵	⌵	⌵	⌵	=
	ΓΟ	ΝΗ	ΤΕ	ΛΑ	ΜΥ	ΥΗ	ΤΕ	ΛΑ
S408	⌵	⌵	⌵	⌵	⌵	⌵	⌵	=
S412	⌵	⌵	⌵	⌵	⌵	⌵	⌵	=
BN	⌵	⌵	⌵	⌵	⌵	⌵	⌵	⌵
S410/14	⌵	⌵	⌵	⌵	⌵	⌵	⌵	⌵
S430	⌵	⌵	⌵	⌵	⌵	⌵	⌵	⌵
	ΓΟ	ΝΗ	ΤΕ	ΛΑ	ΜΟΥ	ΥΗ	ΤΕ	ΛΑ

S429



I80, J1087, L1700, J046/673/429

Skočec stredný // СКОЧЕЦ СРЕДНІЙ (СКАЧЕК)

Invariant

Najnovší tvar formuly *skocec srednyj* je typický zámernou rytmickou nepravidelnosťou v závere. Tá sa objavuje (nedôsledne) až v novších neumových rukopisoch S429/30 a samozrejme v staroobradovských prameňoch. Stala sa však normatívnou pre ruský ZR. V ruténskej tradícii uvedenú rytmickú zvláštnosť nachádzame v J005 a čiastočne J046 (Suprasl'), a do istej miery J002 (Lvov).

// A peculiarity of the newest shape of the formula *skočec srednij* is an intentional rhythmical irregularity in the closing motif. It appears (not consistently) in S429/30 and of course in the Old Believers' sources. It has become normative for the Russian ZR. In the Ruthenian tradition this irregularity is to be found in J005, partially J046 (both Suprasl) and occasionally J002 (Lvov).

Tr,Pr

Tr,Pr

SI

J005

J005

J002

PVVeAntif2,5

// The older neumatic sequences encoding this formula have a two-tone ascending motif on the 4th syllable from the end and a short neume after it (instead of *strela*). There is no evidence of its melodic interpretation in the Russian sources. Among the many Ruthenian variants there are several motives that at least partially correspond to these neumes, especially S408.

٧٠ ٧١

し づ. = づ. い.

し し' = づ: い:

S409/11

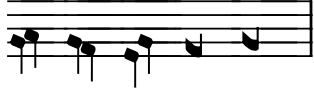


Vo väčšine RI prevažuje, v rozpore s neumovým zápisom ruských rukopisov 16.-17. storočia, nasledujúci motív. Oporu má iba v S408 (2. pol. 15. stor.), teda v najstaršej vrstve reformovaného ZR.

// In the majority of RI, contradictory to the neumes of the Russian mss. of the 16-17th century, a following motif prevails. It is supported only by S408 (half of the 15th century), in the oldest layer of the reformed ZR.

S408

Л Л Л Л =

J005			
J029			
J002			
J002			
J002			L1700, J029
J005			
J005			
J029			
J046			
J673			J029
L1700			
J289			J029

Prívod na G // Leading-in motif on G

ZR

S408	ㄣ ㄣ
Tr,Pr	ㄣ: ㄣ ㄣ ㄣ
S414/42/47/29/31, Tr	ㄣ: ㄣ ㄣ ㄣ
S431/11	ㄣ: ㄣ ㄣ ㄣ
S409/11	ㄣ: ㄣ ㄣ ㄣ
S411	ㄣ: ㄣ ㄣ ㄣ
S414/42, Tr	ㄣ: ㄣ ㄣ ㄣ

Tr,Pr, J005/002/289



J289



J289



hapax

S414	ㄣ: ㄣ ㄣ ㄣ = ㄣ: ㄣ	S410,BN
S408/12	ㄣ: ㄣ ㄣ ㄣ = ㄣ: ㄣ	S411
S429	ㄣ: ㄣ ㄣ ㄣ = ㄣ: ㄣ	

J029



PX5Vozn

S411/31	ㄣ: ㄣ ㄣ ㄣ ㄣ: ㄣ ㄣ ㄣ = ㄣ: ㄣ
S414	ㄣ: ㄣ ㄣ ㄣ: ㄣ ㄣ ㄣ: ㄣ ㄣ = ㄣ: ㄣ
S447	ㄣ: ㄣ ㄣ ㄣ: ㄣ ㄣ ㄣ ㄣ ㄣ: ㄣ ㄣ = ㄣ: ㄣ
S429	ㄣ: ㄣ ㄣ ㄣ: ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ: ㄣ ㄣ = ㄣ: ㄣ

Pr



PV0Vaij – *diplasiastos*

Pr

J005

БАА_ ГО_ Δ А СБЕ_ ПА_ ГО Δ Х_ ХА

J005

БАА_ ГО_ САО_ БЕ^н

J673

(25.12.)

Byzantské predobrazy // Byzantine prototypes

Formula *skočec* má niekoľko byzantských predobrazov, v prípade správneho tlmočenia nápevu ide vždy o byzantské formuly *initia* a formuly polvetového (polblokového) prerušenia ukončené tónom D.

// There are plenty of byzantine prototypes for the formula *skočec*. In case of a correct melodic interpretation they are always formulae of the *initium* $\ast E$ (closed on E) or of the halfblock $\ast D$ (closed on D).

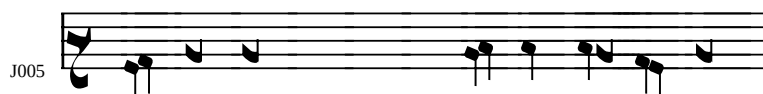
***E**

Ako naznačuje *palka vzdernutaja* na konci popevku, jedným z primárnych predobrazov sú jednoduché formuly *initia* s formálnym koncovým tónom E rozdrobeným do prechodu FDG.

// *Palka vozdernutaja* closing the formula allows to consider as one of the primary prototypes simple formulae of *initium* with a formal closing tone E (in practice comminuted in the transitional motif FDG).



Trin										
Dk, <i>Ott</i>										
Vi										
Pp										
S439										
Pp										
S439										
S440										
Pp										
S440										
S411/ <i>I</i> 4										
Tr										



Melodický vzťah k prototypu si možno predstaviť nasledovne.

// A correspondence with the prototype may be probably like the following:

S442

S442 hypotet.

Tr

Rozdrobenie koncového tónu do FDG prechodu nie je podmienkou toho, aby sa formula preložila do ZR ako *skočec*. Jeho predobrazom sú aj byzantské formuly *initia* s rovným zakončením na E.

// The comminution of the closing note was not a condition for translating the formula as *skočec*.

PVVf

G261

Am

Vi, Va

Lm

Τήν σή- με- ρον μυ- στι- κώς,

Xηλ

Α Ν Β Σ Η Τ Α Η Ν Ο

S447/14

S411

J005

15.8.



G260



Vi



νε- φέ- λαι τούς Α- πο-στό-λους,

Pp



S439



ΟΚ_ ΛΑ_ ΥΗ Α_ ΠΟ_ ΣΤΟ_ ΛΥΙ.

S411/31



Pr



ΟΚ_ ΛΑ_ ΥΗ Α_ ΠΟ_ ΣΤΟ_ ΛΥΙ.



Pr



Π

Lm



E.γ.Π —. / > > > //

Lm —. / > > > //

Sn1257 — / > > > //

C220 — / > > — //

Sn929 — / > > > //

συν-ψαλ-λον-τες αυ- τοις

No Σ Λ Λ Λ Λ Λ >>U

S407 Σ Λ Λ Λ Λ Λ >>U

ΠΟ_ ΙΟ_ ΨΕ_ ΣΤ_ ΔΕ_ ΤΕ_ ΜΗ.

S408/12 Σ Λ Λ Λ Λ Λ >>U S411

S414 Σ Λ Λ Λ Λ Λ >>U S410,BN

S429 Σ Λ Λ Λ Λ Λ >>U



J029

*.D

Počtom významnú skupinu predobrazov *skočca* tvoria polblokové formuly ukončené tónom D. Z melodického hľadiska tieto formuly dokonca predstavujú najpresnejšiu paralelu.

// A huge set of *skočec* prototypes consists of halfblock formulae ending on the tone D. From the melodic point of view they are the closest parallel.



G261, Dk



mult.



Vi



Pp



Xηλ



S439



S440



S414/42



Tr



J005



PVVeAntif11



Am,G265,Dk 2

Vi

S407/2

S408

S429/47

G260 2, G270 2, G261 2

Va

S410

J005



PX7



Am

Vi

τό Πνεύ-μά σου

Xηλ

S407

ΔΟΥ_ΧΑ ΤΒΟ_ΙΕ ΓΟ

S414/31/47

S408/29, Pr

Pr



Krátký nástup // Short leading-in

ZR

1.11., 26.12., 1.1., PS0Syropost

S408	Л Ё Ё Л Ё
S414/42	Л Ё = / Ё
	Л Ё Ё = / Ё
S410-11	Л Л Ё = / Ё
S414	Л Ё Ё = / Ё
S431	Ё Л Ё = / Ё
S431/09	Ё Л Ё = / Ё
S429/47/14	Ё Л Ё = / Ё
Tr	Ё Ё Л = / Ё

Tr		Pomor.
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J005	
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J005	
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J005	
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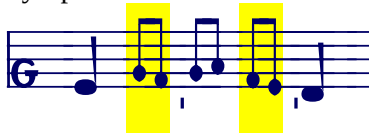
J289	
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J029/046	
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L1709		J673
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Byzantské predobrazy // Byzantine prototypes

6.1., PS0Syropost



Am,Dk ˘ ˘ ˘ ˘ ˘

Vi ˘ ˘ ˘ ˘ ˘

Pp ˘ ˘ ˘ ˘ ˘

S440 ˘ ˘ ˘ ˘ ˘

S411 ˘ ˘ ˘ ˘ ˘

S431 ˘ ˘ ˘ ˘ ˘



J005



J005

Prívod od D // Leading-in motif on D

11.-17.12.

S414 ㄅ* ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ
S411 ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ S442
Tr ㄅ* ㄱ ㄱ ㄱ ㄱ ㄱ ㄱ



Prívod cez a2 // Leading-in motif via a2

ZR

S411/14/31/42	$\equiv:$	L	L	L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
S442	$\equiv:$		L	$\text{L}^\bullet$	L	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
S414/42	$\equiv/$			L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
S411/14	$\equiv/$	L	$\text{L}^\bullet$	$\text{L}^\bullet$	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
S431	$\equiv/$		L	L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
S429/47,Pr,Tr	$\equiv/$	L	L	L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$

Tr	
J005	

S431	L	L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$
Tr	L	L	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$	$\equiv/$	$\text{L}^\bullet$	$\text{L}^\bullet$

Tr	
----	--

Byzantské predobrazy // Byzantine prototypes

13.11., 6.1.


$$Dk'$$


Am,Dk



G270,Ott

G355



G261

Vi



Pp



S440



Pp



S440

S411



S431



S414


$$\text{Tr}$$


Prívod cez aG // Leading-in motif via aG

ZR

S408				
S411				
S411/31/42				
S431				
Tr				
Pr				

Tr

Pr

J005

J005

J005

J002

25.12.

J029

S411					
S414 /42					
Pr					
ВО ЦЕР_КО_ ВЕ ГО_ СПО_ ДЕ_ НЮ ПРИ_ ВО_ ДИ_ МОУ.					

Pr

J005

J673

Byzantské predobrazy // Byzantine prototypes

Predobrazom sú rozličné formuly ukončené tónom D alebo E, ktoré vo svojom prívide obsahujú prechod *aG.E.*
 // The prototype is to be found among formulae (ending on E or D) including the transition motif *aG.E.*

23.9.

6

Am

Vi

S440

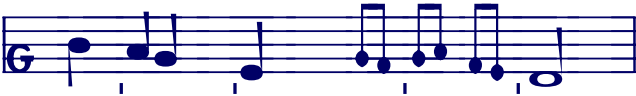
S439

S411/42

Tr

Tr

23.9.


=D

Dk, Ott      >>

Vi   >    >>

 τήν θεί- αν σου σύλ-λη- ψιν

S440           =>

S439           =>

 ΚΟ_ ΧΕ_ ΣΤΒΕΝΟ_ Ε ΤΒΟ Ε ΖΑ_ ΥΑ_ ΤΗ_ Ε·

S411/31         =    
S442

S414         =    

Tr         =    



Tr

Vysoký prívod // High leading-in motif

ZR

Nástup cez *b* // through *b^b*

S408								
S411								
S414/42								
S447								
S431								
S414								
S447								
S429								
S411/14/42								
S431								
Tr								
Pr								

Pr

Tr,Pr

J005

S414					
S411/31					
S431					
S414/42					
Pr,Tr,S442					

Pr,Tr

Nástup cez c // through c

S408	
S412	
S410/14,BN	
S429	
S430	
S411	
S411/31	
S414	
S442	
Tr	

Tr

Tr

Tr

J005

J046

J029

L1700

stolp 4

Byzantské predobrazy // Byzantine prototypes

Skočec s vysokým nástupom má svoj byzantský predobraz vo formuli FE.D s prívodom dosahujúcim tón *d*. Predĺženie slabík na začiatku popevku je prvok, ktorý sa objavuje už v najstarších ruských prameňoch, avšak v byzantských rukopisoch pravdepodobne oporu nemá.

// The Byzantine prototype of *skočec* with a high leading-in is the formula FE.D (GF.E) reaching the tone *d*. Long syllables in the beginning is a feature until now not found in Byzantine sources, but appearing already in the oldest Russian manuscripts.

26.9., 8.11., 6.12., 22.7., PX5Vozn



Am



Am



Vi



Va

Pp



S439



S440



S407



S440



S408



S411



S431



S447



S429



Pr

ε_ ЖЕ КО НА_ МО ТВО_Е СО_ ШЕ_СТВ_Е_

Pr



PS0Syrpost



Am $\frac{u}{v} > - \frac{u}{v} > \frac{u}{v} > \frac{u}{v} > \frac{u}{v} > \frac{u}{v}$

Ott $\frac{y}{x} > - \frac{y}{x} \quad \frac{x}{y} > \frac{1}{y} > \frac{1}{x} > \frac{1}{y}$



Dk ✓ n —  n / > >>

Vi $\frac{y}{x} > -\frac{1}{\emptyset} > \times \frac{y}{x} > \gg$

Sn1214

καί τήν α- γί- αν Α- νά-στα- σιν,

S411/09 $\frac{1}{\sqrt{2}} = \frac{\phi}{\sqrt{2}}$

И СВѢ_ТО_ ѿ_ МОЮ ВЪС_КРЕ_СЕ_ НИ_ Ю

[illegible]

S447 

И СВЯ_ ТО_ МОУ ВОС_КРЕ_СЕ_ НИ_ Ю



Složitiĳa v prívode // Složitiĳa (*piasma*) n the leading-in motif

26.9.

S411                 

S414                 

S431                 

S442                 

Δερ_ ζῆνο_βε_ ηη_ ε_ η_ μα_ ια_ κο_ γο_ σπο_ δου_

J005 

Δε_ ζῆνο_βε_ ηη_ ε_ η_ μα_ α_ κο_ γο_ σπο_ αλ_

Predĺžený tvar // Extended variant

6.1.



Am,Dk,Ott,Trin,G355                 

Vi                 

Σύ με α- γί- α- σον Δέ-σπο- τα

Pp                

Τῷ μα ω_ σβα_ τη_ βλα_ δῷ_ κο_

S411                 

S414                 

S431                 

Pr                 

Τῷ μα ω_ σβα_ τη_ βλα_ δῷ_ κο_

Pr 

J005 

Opromet // Ὀπρωμτμζ

Opromet je z grafického hľadiska blízkou analógiou *skočca*. Medzi byzantskými predobrazmi prevládajú formuly s koncovým tónom E (pri *skočci* to bol tón D).

// *Opromet* is a close analogy to *skočec*. But its Byzantine prototypes are mostly formulae ending on E (at *skočec* the ending was mainly on D).

Malý opromet // Small opromet

Invariant

S411 

S411/14/42 

S411/14/31/42 

Tr 



S408 

S411 

S414/31/42 

S442 

Pr 



S408 

S442 

S409/11 

S414, S431, Pr



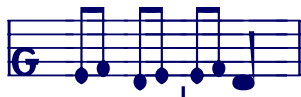
Byzantské predobrazy // Byzantine prototypes



mult.



Vi



Am,Dk,Ott,Trin



G355

Vi



Pp



S439/40

S407



Pp



S440



S439/40



S408



S411/42



S411



S414/31/42



Pr



Pr

4.12., 8.9., 1.11.



Am



Vi



Am,Dk,Ott,Trin



G355

Vi



Pp



S440



S439



S411/14/42



Tr



Tr

8.9.



Am



Vi



ι- δού γάρ

Pp



S440



S408



S409/11



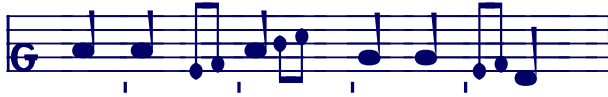
S414, S431,Pr

CE BO



Pr

(Sporné // Questionable)
20.12.



Am,Dk,Ott,Trin					
Vi					
Pp					
S440					
	ПА_ СТЫРН	ЖЕ	СКН_	РА_ Ю_ ТЪ.	
S411					
S414					
S442					
Tr					



ПА_ СПЫ_РН ЖЕ СО_ БН_ РА_ ГО_ МЕ.

Stredný opromet // Middle opromet

Invariant

S411

S414

S430/41

$$\text{Tr}$$

S431/42

Tr

var.

J002

J005

J005/002/029

J046

J002

am. *Anhelskija*

S439	>	>	ش	ل	\	=	=
Pp	>	>	ش	ل	\	=	=
S440	>	>	ش	ل	\	=	=
S407	ل	>	ش	ل	\	=	=
	пре_ дъ_ н_ доу_ ть_ сн_ лъ						
BN	Σ	ل	ل	ل	ل	\	=
S416/18/13	Σ	ل	ل	ل	ل	∩	=
S414*	Σ	ش	ش	ل	ل	\	=
S414-5	ش	ل	ش	ل	ل	\	=
S410	ل	ل	ل	ش	∩	∩	=
S431	Σ	ل	ش	ل	ل	\	=

J480

J002

23.4.

Tr

ش

Tr

Diplasiasmos

20.12., PVVeAntif2

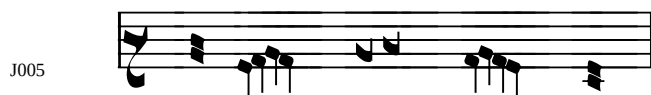
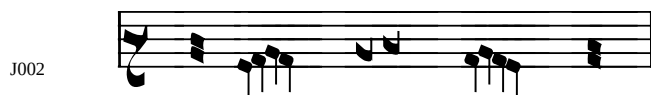
S411   \ 
S414   \ 
S442   \ 



S408   =u 
S410   =u =
S431   =u 
S410   =u 
S414   =u 
S414   =u 

S447

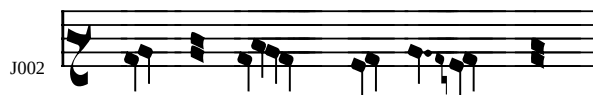
S429



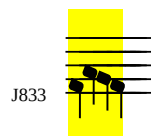
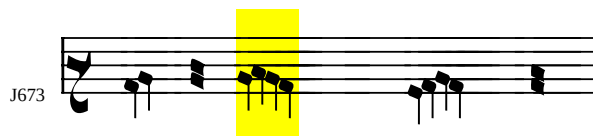
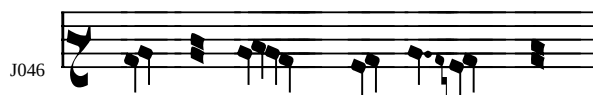
Step3

S414   
S408/12   =
S410   =
S429/31   =:
POk   =:
ΠΟ_ ΚΛΑ_ ΝΑ_ ΙΟ_ ΤΕ_ CΑ.

S430



J429



Prívody // Leading-in motives

Prostý // Simple

Tr תא תי ל תי תי ו תו

Tr 

S411 𐤔 𐤕 𐤕 𐤔

S442 じ し し っ

S414 ㄅ ㄌ ㄌ ㄅ

Tr $\gamma \cdot L \cdot \gamma$

Tr

S414/42 س۴۱۴/۴۲

Tr 

S414/42  Tr

Tr 

mult.

RI mult.

The image shows two musical staves. The top staff is labeled 'mult.' and contains a single eighth note. The bottom staff is labeled 'RI mult.' and contains a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a half note. A yellow vertical bar is positioned at the end of the bottom staff.

S408 づ。じ。

S412  

S410 S411, BN

S414 ㄣ ㄥ

S430 ל ה ו ז ט

Pomor

J002



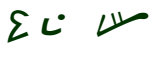
A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

S411	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S431	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S411	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S414	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S411/14	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S411/14/42	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
S442	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
Tr	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯
	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯	♩: ♯

Tr

J005

Cez dva v čelnu // Through dva v čelnu

S414   

Tr   

 ροϋ_ βα δο_ ερο_ γλα_ σε_ πα_ α·

Tr 

20.12.

S411   

S442   

J005 

Byzantské predobrazy // Byzantine prototypes



 Ott, Trin  > > 

 Vi  > > 

 G356  > > 

 S411    

 S431/42    

 Tr   



 Tr

24.2.

Am, Ott

Vi

Tr

Am,Dk,Ott,Trin

G355,262

Vi

S414

Tr

Tr

20.12., PVVeAntif2



Ott >u >> > > Dk
Vi, Va >u >> > > >



Am,Dk,Ott >u >u — > >u
Am >u >> > > G262, G265, Trin



G355 >u >u — > >u
Vi >u >u — > >u
Pp >u >u — > >u
S440 >u >u — > >u
Xηλ >u >u — > >u
S407 >u >u — > >u
S408 >u >u — > >u
S411 >u >u — > >u
S442 >u >u — > >u
S410 >u >u — > >u
S414 >u >u — > >u S447
S429



Opromet so steziou // Opromet with stezia

Opromet so steziou je kratši tvar formule stezia nižnaja.

// A shorter form of the formula *stezia nižnaja*.

29.8.



Am $\succ \cap \stackrel{\cdot\cdot}{=} \diagup \succ \succ \succ \diagup \stackrel{\cdot\cdot}{=} \parallel$

G355 נח —: ✓ > > > ~~נח~~ > ן

Vi $\gg \frac{\ddot{}}{} \diagup \gg \gg \gg \gg \frac{\ddot{}}{} \diagup$

Pp >: ✓ ˘ ˘ ˘ ˘ S439

НЪ МЪІ ХРЪ_СТН_ТЕ_ ЛА.

S440 ㄴ ㅈ ㅊ ㄴ ㄴ ㅡ

S411 $\frac{1}{2} \frac{1}{2} \frac{1}{2} \frac{1}{2}$

S411/31 ٤٠٨

S414/42 سۛٲ؁ ء؃؂؅

S414/42  Tr

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

 Tr 

Veľký opromet // Large opromet

Invariant

Neumový zápis s prostou strelou
// with a simple *strela*

S431				
S411				
S411/31				S414
S411				
S411/31/14/42				
S410-12/14/29/42				S408/14, Tr, Pr
S411/31/42				S408, Pr

Tr		
L1709		
J005		
J005		I80, J289, J046
J289		
RI mult.		

Strela viactónová // Polytonal *strela*

Viactónový variant sa melodicky odlišuje v ruskom ZR. V RI nie je rozdiel voči tvaru s *prostou strelou*.

// The variant with a polytonal *strela* sounds different in the Russian ZR. In RI it equals to the variant with a simple *strela*.

Step, Irm. Po3

S408			S412
S412			
S414			
S410-11			S429
			S414
S430/31			POk, S411/14/29, BN
BN			
S413/16/18/24/26			
S414*			
S414			
S415			

POk		Pomor.
J005		J002/480
J002		L1709, J673
J029		
L1700		
J046		J480

S408



S412



BN



S410/14



S429-30

Pomor



J002



J046



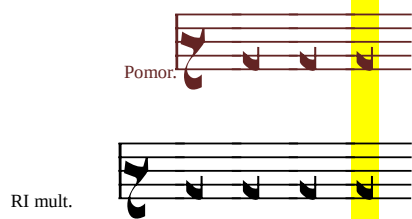
J480



Prívody // Leading-in motives

Rovný na F // Straigh on F

S408	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
S413/16/18/24/26	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
BN	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
BN, S414/29	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
S414/15	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
S410-11/14/30	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ



Na G (zried.) // On G (rare)

S411	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
S411	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
S414/42	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ



Krátky na F, akc. na a // Short on F, acc. on a

S442	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ
Pr	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ	ㄥ



Na F, s akcentáciou na *a* // On F, acc. on *a*

S408



BN



S410-12/14/29/30, BN



S414



S431/42



S431/42



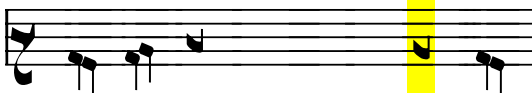
Pomor



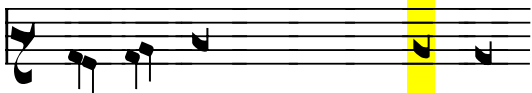
RI mult.



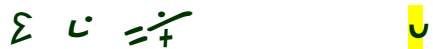
J005



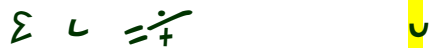
J289



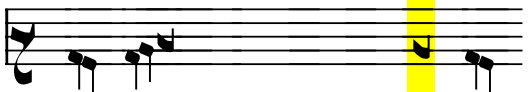
S411



S431



J005, 180



Byzantské predobrazy // Byzantine prototypes

EEE

PVd6



Sn1258



E.γ.II

E.γ.3

C220

Sn929

Vi

A- βυσ- σος

No, S407



Lm

A- βυσ- σος

Sn1256

S408

S412

BN

S410/14

ΕΞ- ΑΕ- ΝΑ

S429-30

Pomor



J002



J046



FG.E



G261



Am,Dk,Ott,Trin



Vi



Vi,G356



Pp



S440



Pp



S440, S439

Pp,S439



S440



Pp



S439



S411



S414/42



Tr



5.1.



Am



G265



Vi,G356



Pp



S440

S407



S414 /42



S408,Pr



Pr



FE.E

11.11.



Am,Trin $\swarrow$ > > $\searrow$



Ott $\swarrow$ > > $\searrow$

Vi $\swarrow$ > > $\searrow$

Πά- λιν η- μίν

Pp $\swarrow$ $\searrow$ $\searrow$ $\searrow$

S439 $\swarrow$ $\searrow$ $\searrow$ $\searrow$ S440

S440 $\swarrow$ $\searrow$ $\searrow$ $\searrow$

Α.Κ'ΔΙ ΝΑ. Μ'Α.

S411 $\swarrow$ $\searrow$ $\searrow$ $\searrow$

S414 $\swarrow$ $\searrow$ $\searrow$ $\searrow$ S442

Α.Κ'ΔΙ ΝΑ. ΜΟ.

29.8.



Am $\swarrow$ > > $\searrow$

Dk $\swarrow$ > > $\searrow$

Vi $\swarrow$ $\searrow$ > $\searrow$

Pp $\swarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ S439

S440 $\swarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

S411 $\swarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

Tr $\swarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$



Tr

6.8.

Pr 

J005 

E.γ.II	⋈	∩	⋈	⋈
Sn1257	⋈	∩	⋈	⋈

No		
S407		
	H	ΔH BH X^Δ CA
S408		
S429/30		

Pomor

J029 

EF.D

6.12.

Am  Av-  θρω-πε του Θε- ου,

Vi,G356  Pp  S440   ε_ λο_ β_τ_ γε_ βο_ κ_η_ η_.

S408  S411  S431   

J005 

E.γ.II

C220

Sn929

I- ε- ρείς αν- υμ- νεί- τε,

No

СВАЩЕ НН Н ПО Н ТЕ

S407

S408

BN

S429

СВАЩЕ НН Н ПО Н ТЕ

S430

The image shows two staves of musical notation. The top staff is labeled 'Pomor' and contains a sequence of notes: a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, a half note on G4, a quarter note on F#4, a half note on E4, a quarter note on D4, a half note on C4, and a quarter note on B3. The bottom staff is labeled 'J002' and contains a sequence of notes: a half note on G4, a quarter note on A4, a half note on B4, a quarter note on A4, a half note on G4, a quarter note on F#4, a half note on E4, a quarter note on D4, a half note on C4, and a quarter note on B3. The notes are written in a simple, clean style with stems and flags.

FG.G



E.γ.Π ♩ ♩ ♩ ♩ ♩ ♩
C220 ♩ ♩ ♩ ♩ ♩ ♩
A- να- στή- σον-ται

No, S407 ♩ ♩ ♩ ♩ ♩ ♩
Вѣс_крѣ_сноу_ тѣ

S407 ♩ ♩ ♩ ♩ ♩ ♩

S408 ♩ ♩ ♩ ♩ ♩ ♩

S410-11 ♩ ♩ ♩ ♩ ♩ ♩

S430 ♩ ♩ ♩ ♩ ♩ ♩

S429 ♩ ♩ ♩ ♩ ♩ ♩

S414,BN



Iné // Alia



Lm



Sn1256; Sn1257



Sn1258



E.γ.II



E.γ.3



C220



Vi



Sn929



καί τόν κλύ-δω- να μη- κέ- τι φέ- ρων,

No



Η ΒΥΛ_ ΗΕ_ ΝΗ_ ΙΑ_ ΟΥ_ ΧΕ_ ΝΕ_ ΤΔΡ_ ΠΔ

S407



S408



BN



S410-11



S414

Pomor



J002



Stežia nižnaja // СМЕЖА НИЖНЯА

Porov. // Cf. *Opromet stredný so steziou, Prehyb so steziou, Mreža so steziou, Pauk malý* (samostatný).

Invariant

S408		S412/30/31/14/42
S411/31		
S414 /42		
S410-11		S413/14/25
S409/11/14/47/29		
S429		
POk		
Tr		

POk			Pomor, Tr
-----	---	---	-----------

J005		
------	--	--

J005		
------	---	---

J002/029			L1709
----------	---	---	-------

S408		
S410-12/14/30, BN		
S429		

J046		
------	---	---

L1700		
-------	---	---

+ *prevodka* (Stolp5)

S411		
S429		
S430		

Pomor.

J046

Irmologický tvar // Variants from Irmologion

Irm.Vskr9

S408		
S429		
mult.		

Pomor.

J002

J480

L1709, J046 var. J480

var. L1709

L1700

J002

J833

Orosz

S408
S412
S410
S429

Handwritten musical notation in four lines, featuring various symbols and clefs.

S430, S414



J002



Pomor

L1709



J429,I80, J1087, J046, L1700

Prívody // Leading-in motives

S411	Σ	↗	↘	↘
S431	Σ	↗	↘	↘
S414 /42/25	Σ	↗	↘	↘
S430	Σ	↗	↘	↘
S410-11/13	Σ	↗	↘	↘
S409/11/14/47/29	Σ	↗	↘	↘
S408	↘	↗	↘	↘
S410-12/14	↘	↗	↘	↘
S429	↘	↗	↘	↘

J002/005/029/046



L1709

S408



S412

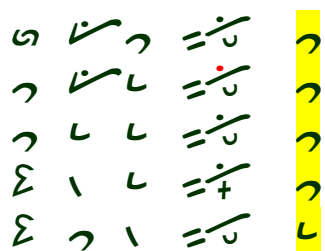
S430, POk



POk

Pomor

S408



S410-11



S414, BN

S412



S430



S429



Pomor



J046



S414/42



S431, Tr



Tr

S408 ㄱ ㄴ ㄷ ㄹ ㅁ
S412 * ㄴ * ㄹ ㅁ
S410/14/30 ㄴ ㄷ ㄹ ㅁ ㅂ
S429 ㄴ ㄷ ㄹ ㅁ ㅂ

S411,BN ㄴ



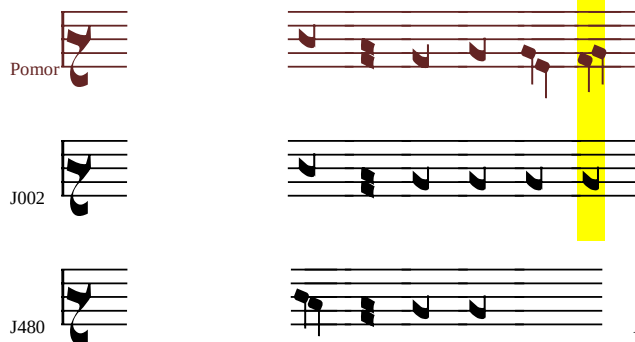
Irm.Vskr9

S408

S410/14/29,BN

ㄴ ㄷ ㄹ ㅁ ㅂ
ㄴ ㄷ ㄹ ㅁ ㅂ

S430



L1709, J833

Irm.PVe

S408

BN

S410/11

S414/30

S429

ㄴ ㄷ ㄹ ㅁ ㅂ
ㄴ ㄷ ㄹ ㅁ ㅂ
ㄴ ㄷ ㄹ ㅁ ㅂ
ㄴ ㄷ ㄹ ㅁ ㅂ
ㄴ ㄷ ㄹ ㅁ ㅂ



J046/480, L1709

Byzantské predobrazy // Byzantine prototypes

Byzantskými predobrazmi popevku *stezia nižnaja* sú väčšinou formuly *initia* s kadenciou GG.FE.E, ktorých koncový tón E je rozvinutý (ako súčasť jednej z foriem FDG prechodu) do motívu *thes kai apothēs*.

// The Byzantine prototypes of *stezia nižnaja* are mostly formulae with the cadence GG.FE.E with a closing tone rolled out into the motif *thes kai apothēs* (one form of the transition FDG).

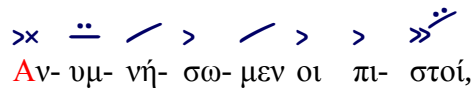
6.1.



Am,Ott,Trin



Vi



Av- υμ- νή- σω- μέν οι πι- στοί,

Pp



S440



ⲓϥ ϥⲟ ⲏ ⲙⲗ ⲃⲕ ϣⲏ ⲛⲏ ⲏⲥ

S411



S414 /42



J005



Anast 1



Am 01

0



Ní- κην έ- χων Χρι-στέ,

S408



S412

POk



POk





Sn1257



E.γ.Π

Sn1258, G261

Πρός σέ ορ- θρί- ζω,

M142

S1214

L32

L67

Πρός σέ ορ- θρί- ζω,

No

S407

ΤΕ_ ΚΕ ΟΥ_ ΤΡΕ_ ΝΙΟ_ ΙΟ

S408

S410

S430, S414

S429

ΤΕ_ ΚΕ ΟΥ_ ΤΡΕ_ ΝΙΟ_ ΙΟ



Pomor



E.γ.Π

Sn1258

G261

S1241

M142

S1214

Γβ35

L32

L67^{a-e}

a Τήν τι- μι- ω- τέ- ραν τών Χε- ρου-βίμ,

No

S407

Δ-ΣΤΒ-ΝΧ-Η- ΙΗΘ ΧΧ-ΡΟ-ΒΗ-ΜΧ

S408

S410

S429

Ε-ΣΤΗΧ-Η- ΙΟΧ ΙΟ ΧΕ-ΡΟΥ-ΒΗ-ΜΟ



var.

Irm.Vskr9



Sn1258



Lm



Sn1257



E.γ.II



C220



Sn929



No



S407



S408



S410/14/29,BN



S411

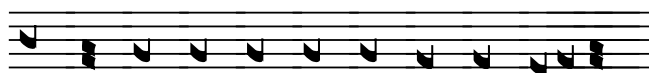
S430



Pomor



J002



J480



L1709

Mreža so steziou "slabá" // Weak *merezha + stezia*

V štandardnej *mreži* so *steziou* predkadencia v ruskom znení vždy prechádza tónom *b*. Pri slabej *mreži* predkadencia v ruskom aj ruténskom znení dosahuje len tón *a*. Na úrovni bezpometových neumov ju možno od štandardnej *mreže* odlíšiť (nie vždy a dôsledne) podľa znaku *kriuk* s *podčasím* na predposlednej slabike (miesto *statie* s *palkou*) aspoň v časti rukopisov.

// In a standard Russian melody of *merezha* with *stezia* the forecadence proceeds through the tone *b^b*. In the weak *merezha* the forecadential motif (both Russian and Ruthenian) reaches only the note *a*. In the neumes without additional *pomety* this formula may be recognized by the sign *kriuk* + *podčasie* (instead of *statia*+*palka*) on the penultima at least in the part of mss.

Invariant

S408		
S410		
S408		
S411		BN
S410		S414
S412		
S410/11/14		BN
S411/14/42		BN, S429-30, Tr

Tr		
Pomor		
Pomor .		
J002/005		J480/673/429/1061 L1700, L1709
J029/046		
J002		

Prívody // Leading-in motives

S411 ㄣ ㄗ. ㄣ ㄗ. ㄣ

S414/42 ㄗ* ㄗ. ㄣ ㄗ. ㄣ

Tr ㄗ* ㄗ. ㄗ. ㄗ. ㄣ

Tr

J005

S408 =/ ㄣ

S410/11/14 =+ ㄣ

S429/30 =+ ㄗ.

Pomor .

J002

J029

BN

L1709, J673/429/1061

S408 ㄣ ㄗ. ㄣ ㄗ. ㄣ ㄗ.

S412 ㄣ ㄗ. ㄣ ㄗ. ㄣ *

S410 ㄣ ㄗ. ㄣ ㄗ. ㄣ ㄗ.

S411 ㄣ ㄗ. ㄣ ㄗ. ㄣ ㄗ.

S430 ㄣ ㄗ. ㄣ ㄗ. ㄣ ㄗ.

S429 ㄣ ㄗ. ㄣ ㄗ. ㄣ ㄗ.

Pomor

J480

J002

S414

BN

L1700

Byzantské predobrazy // Byzantine prototypes

Predobrazom slabej *mreže* sú takmer vždy formuly *initia*, nejde teda o záverový popevok.

// A prototype of *weak merezha* + *stezia* are prevalently formulae of initio – it is not a formula closing the period.

18-24.12.

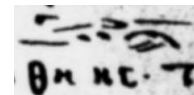
[illegible]

Tr

J005

Irm. Po 5

Sn1258



Lm			>		>	>		>	
Sn1258			>			>n		>	
Sn1257			>			>		>	
	Tώ	κή-τει		κα-	τα-	πο-			θείς,
No								=	
		η_	το_	μῆ	πο_	ἥρε_		τῷ	
S408									
S411/14									

S407

BN, S429-30

J046



E.γ.II > ÷ ♩ ♪ > ♪ ♪ > ♪ >

Sn1258 > ♪ ÷ ♩ ♪ > ♪ ♪ > ♪ >



Lm ♪ ÷ ♩ ♪ > ♪ ♪ > ♪ >

Sn929 ♪ / > > / > ♪ >

P35 > / > ♪ > / >

ο μάν-να επ- ομ-βρή-σας,

S407 **==** ♪ ♪ ♪ ♪ ♪ ♪ **==**

МА_ НБ_ НОУ_ Ω_ ДО_ЖДИ_ БЫ_ И

S408 **==** ♪ ♪ ♪ ♪ ♪ **==**

S410/11/14 **==** ♪ ♪ ♪ ♪ ♪ **==**



Mreža slabá s paukom // Weak *merezha* + *pauk*

Invariant

S408	
S412	
S410-11	
S429-31	
S414	
POk	

S410/11/14

POk 

Pomor 

J046  J429,673,833,005

J002  J046/672

Prívody // Leading-in motives

S408	١: ٥	٢: ٦	٣: ٧
S412	١: ٦	٢: ٧	٣: ٨
S414	١: ٧*	٢: ٨	٣: ٩
mult.	١: ٧*	٢: ٨	٣: ٩



J002/429/673/833/005, POk



S408	١: ٥	٢: ٦	٣: ٧	٤: ٨	٥: ٩	٦: ١٠	٧: ١١	٨: ١٢
S412	١: ٦	٢: ٧	٣: ٨	٤: ٩	٥: ١٠	٦: ١١	٧: ١٢	٨: ١٣
S429	١: ٧*	٢: ٨	٣: ٩	٤: ١٠	٥: ١١	٦: ١٢	٧: ١٣	٨: ١٤
S414/30	١: ٨	٢: ٩	٣: ١٠	٤: ١١	٥: ١٢	٦: ١٣	٧: ١٤	٨: ١٥



J046

S408/12	١: ٥	٢: ٦	٣: ٧
S410/11/14	١: ٦*	٢: ٧	٣: ٨
S429/30	١: ٧	٢: ٨	٣: ٩



Byzantské predobrazy // Byzantine prototypes

Step



Ott	⌣	⌣	>x	⌣	⌣	>>	⌣	⌣	⌣
Am	—	⌣	>x	⌣	⌣	>>	⌣	⌣	⌣
Va	⌣	>	>x	⌣	⌣	//	⌣	⌣	⌣
S407	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S408	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S414	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣



PS4eAK



E.γ.II	⌣	⌣	>	>	⌣	>n	⌣	⌣	⌣	>>	⌣
C220	⌣	⌣	>	>	⌣	>	⌣	⌣	⌣	>>	⌣



Sn1258	⌣	⌣	>	⌣	⌣	⌣	>	⌣	⌣	>n	⌣	⌣	⌣	⌣
Sn1257	—	⌣	>	⌣	⌣	⌣	>	⌣	⌣	>	⌣	⌣	⌣	⌣
Sn929	⌣	⌣	>	⌣	⌣	⌣	>	⌣	⌣	>	⌣	⌣	⌣	⌣
	τῆν	ἐ-	λευ-	σίν	σου	Κύ-	ρι-	ε,	καί	ε-	φο-	βή-	θη,	
No	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S407	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
	πρὶν	ἰδῆ	τῶ	ἰε	το	σπο	δι	η	οἱ	βο	ἰα	σα.		
S408	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S429	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣



Nakidka // **НАКИДКА**

ZR

S411	Л	Л				б	=	У	У
S414	Л	Л		Л		б	=	У	У
S409/11	Г	Л	Л	Л	Л	б	=	У	У
S431	Г	Л	Л	Л	Л	б	=	У	У
S414/42	Г	Л	Л	Л	Л	б	=	У	У
	Г	Л			Л	б	=	У	У
	Г	Л	Л	Л	Л	б	=	У	У
Tr	Г	Л	Л	Л	Л	б	=	У	У
Pr	Г	Л	Л		Л	б	=	У	У

S416

S411/31

Tr,Pr

J005

J289, J002; J005 var.

L1709

L1700

J005

L1700

J289

J1087

S432	Г	Л	Л	Л	Л	б	=	У	У
PO	Г	Л	Л	Л	Л	б	=	У	У

PO

J480

S408

S414

S414/31

S442/Pr

S410-11/29

Pr

POk

J005

J480

J833/429

J005

J002

J046

J673

S408

S412

S410

S411

S431

S414

S430

POk

S429

POk

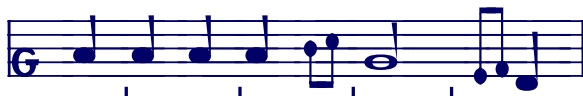
J002

J046/429

Byzantské predobrazy // Byzantine prototypes

Nakidka je takmer presným obrazom byzantskej iniciálnej formuly *ac.G2.E* (spravidla na poslednom tóne rozdrobenej).

// *Nakidka* is nearly a precise image of the Byzantine initial formula *ac.G2.E* (with a comminution on the last syllable)



Dk,Ott,Trin	◡	⋈	⋈	⋈	⋈	⋈	⋈	⋈	Am
Ott					⋈	⋈	⋈	⋈	
Vi	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈	
					⋈	⋈	⋈	⋈	



Am,Dk,Ott,Trin	◡	⋈	⋈	⋈	⋈	⋈	⋈	⋈
Vi	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
Pp	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S439	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S439	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S440	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S408	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S414/42	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
S414	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈
Tr	⋈	⋈	⋈	⋈	⋈	⋈	⋈	⋈



8.11.



G355

Vi



Am,Dk

G356

Pp

S440

S411

Tr

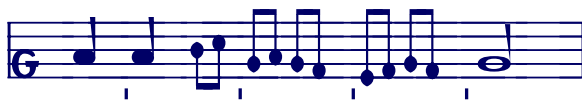


Variant so steziou // Variant with stezia

15.9.



Trin



Am,Ott



Dk



G262



Vi



καί στρα- τι- ώ- της

Pp



S439



S440



Η ΚΟ_ Η_ ΝΔ

S411/14/31/42



Η ΚΟ_ Η_ ΝΟ

Vysoký variant // High variant

23.4.

					
mult.					
Vi					
	τοις εκ- τε- λουν- τας				
Pp					
S439					
	ΤΚΟ_ΡΑ_ ΨΗ_ ΜΪ_ ΤΗ				
S411					
S414					
S442					
Tr					
					

hapax, 25.12.

[illegible]

Vi,Si,G356 ⌂ ↶ ↷ > >... — ✓ \ >> ✎

Sii — — ✓ ✓ \ >> 

υ- πό Καί-σα-ρος εξ- ε- φω-νή- θη,

S407 $\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 1 & -i \end{pmatrix}$

S440 ✓ ٤٠ ٢ ١٠ ٥ ٣ ٦ ٧ ٨ ٩ ١٠ ١١ ١٢ ١٣ ١٤ ١٥ ١٦ ١٧ ١٨ ١٩ ٢٠ ٢١ ٢٢ ٢٣ ٢٤ ٢٥ ٢٦ ٢٧ ٢٨ ٢٩ ٣٠ ٣١ ٣٢ ٣٣ ٣٤ ٣٥ ٣٦ ٣٧ ٣٨ ٣٩ ٤٠ ٤١ ٤٢ ٤٣ ٤٤ ٤٥ ٤٦ ٤٧ ٤٨ ٤٩ ٥٠ ٥١ ٥٢ ٥٣ ٥٤ ٥٥ ٥٦ ٥٧ ٥٨ ٥٩ ٦٠ ٦١ ٦٢ ٦٣ ٦٤ ٦٥ ٦٦ ٦٧ ٦٨ ٦٩ ٧٠ ٧١ ٧٢ ٧٣ ٧٤ ٧٥ ٧٦ ٧٧ ٧٨ ٧٩ ٨٠ ٨١ ٨٢ ٨٣ ٨٤ ٨٥ ٨٦ ٨٧ ٨٨ ٨٩ ٩٠ ٩١ ٩٢ ٩٣ ٩٤ ٩٥ ٩٦ ٩٧ ٩٨ ٩٩ ١٠٠

Ω_ ΤΪ ΚΕ_ ΣΑ_ ΡΑ ΒΪ_ ΖΪ_ ΓΛΑ_ ΣΗ_ ΣΑ•

[illegible]

S414/42 ۛۛ = ۛۛۛۛۛۛ ۛ ۛۛۛۛۛۛ

[illegible]

ΩΤ_ΚΕ_ΣΑ_ΡΑ Β'Β_ΓΛΑ_ΧΗ_ ΣΑ.



Prehyb // Прегибъ

Pod názvom *prehyb* sú zhrnuté viaceré formuly so zakončením FG.a, aG.F alebo FG.F.
 // The name *pregib* covers several formulae with a closing motif FG.a, aG.F and FG.F.

Typ aG.*G.*

ZR

krátke // short

PVVeAntif13

S408	♭	=u	♭	\	=
S414	♭	=ü	♭	\	=
S410/29/47	♭	=3	♭	\	=

J005



m+ddt

S408	=♭	♭	♭	\	=
	=♭	♭	♭	\	=
S414	=+	♭	♭	\	=
S410-11	=♭	♭	♭	\	=
S430	=+	♭	♭	\	=
S429	=+	♭	♭	\	=
S442/14	=+	♭	♭	\	=

S410, BN, Pr, POk

POk,Pr,Pomor.



var.



J002



J046,;

J429,833



I229,L1709,J673



J029,L1700; J005



J046



am. Dnes visit

S408		
S411		
S409/13/31		S409/10
S412		
S414		
S429		

J005

J002

PVVeAntif2

S410		S431
S447		

J005

J002

m+mdt

S408		
S412		
S410/14/BN		
S429/30		

S430

Pomor

J002

J672/673/480/046, L1700, I80

J429

J1087, MR

L1709

L1700

L1709

d+mdt

PVf1

S408

S429

S412

S429

S410/11/14,BN

S410/11,BN

S414/30

S430

Pomor

var.

J002

J673,480

J480

L1709

180

J1087,L1700/09,VS,MR

S408

S412,BN

S410/14

S430

S429

Pomor

J002

L1709

MR

d+ddt

VseUpovanije

S424 ٢: ٤ ٤ ٤ ٤ ٤ ٤ \ =

mult. ٢: ٤ ٤ ٤ ٤ ٤ ٤ \ =

S416 ٢: ٤ ٤ ٤ ٤ ٤ ٤ \ =

J480



J005/046

J429



L1709, J673/833

d+mmt

PVf6

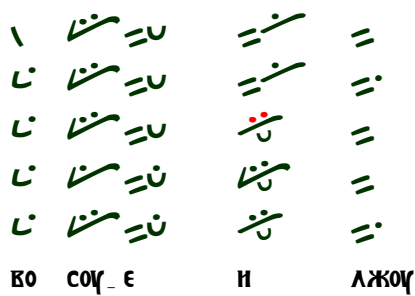
S408

S412

410/30

S411

S414



S429



J480, J046



Byzantské predobrazy // Byzantine prototypes

Krátke // Short

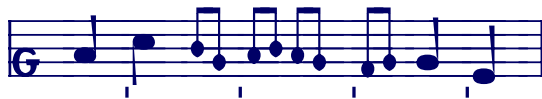
PVf3 !!!!



E.γ.Π Sn1258

Sn929 > > > > > >

E54 > > > > > >



Lm η Κτί- σις κατ- ι- δού- σα,

S407 ΤΒΑ ρε ΒΗ ΔΒ Β' ΣΗ

S408 \ \ =

S430 \ \ =

S429 ΤΒΑ ρε ΒΗ ΔΒ ΒΟ ΣΗ



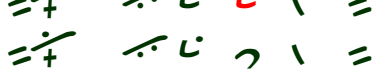
m+ddt

8.9., PVVeAntif13



Am,Dk,Trin 
 Vi 



Trin 
 Vi, Va 
 S440 
 Xηλ 
 S409/11 
 Pr 





Dk, Ott						
Vi0, Va						
Lm0						
Vi0*						

Η- λους προσ- η- λώ- θη,
 Λόγ- χη ε- κεν-τή- θη,

Χηλ

S407

ΓΒΟΖ_ ΔΑ_ ΜΗ ΠΗ_ ΓΒΟΖ ΔΗ_ ΣΑ
 ΚΟ_ ΠΗΕΜЬ ΠΡΟ_ ΚΟ_ ΔΕ_ ΣΑ

S408

S411

S414



PVVeAntif2



Ott



Am



Vi, Va



Lm



εν μέ- σω δέ τών συμ-φω-νούν-των,

Xηλ



S407



сρε_ дѣ_ же сѣвѣи авѣ ю_ ши_ н_ хъ_

S408



S410



S431

S447



J005



J002



m+mdt



E.γ.Π $\downarrow$ $\nearrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$
 C220 $\downarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$



=H

Sn1258 $\downarrow$ $\nearrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$
 Sn1257 $\downarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$
 Sn929 $\downarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$
 Δι- ό σε πά- σαι αι γε- νε- αί,



Lm $\downarrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$
 Δι- ό σε πά- σαι αι γε- νε- αί,

No $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

S407 $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

S408 $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

S412 $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

mult. RI $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$ $\searrow$

ΤΑΜ_ ЖЕ ТА ВЕ_ СΗ ΡΟ_ ΔΗ.



Pomor



J002

J672-3,180



Sn1257



Lm



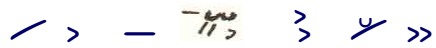
Sn1258



E.γ.II



C220



Sn929



σου γάρ τόν τύ- πον φέ- ρων,

No



S407



ΤΕΟ Η ΕΟ Ω ΕΡΑ ΖΩ ΝΟ ΣΑ

S408/12



S410/14



S429



ΤΕΟ Η ΕΟ Ω ΕΡΑ ΖΩ ΝΟ ΣΑ

Pomoi



J002



d + mdt



E.γ.II var.



Sn1258



E.γ.II



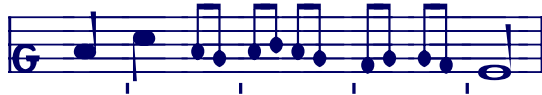
C220



Sn929



όν Παί-δες ευ- λο- γεί- τε,



Lm



όν Παί-δες ευ- λο- γεί- τε,



Sn1257



No



S407



Ε_ ΓΟ_ ЖΕ_ ΔΕ_ ΤΗ_ ΒΛΑ_ ΓΟ_ ΣΛΟ_ ΒΗ_ ΤΕ

S408



S412

S410-11



S430

S429



Pomori

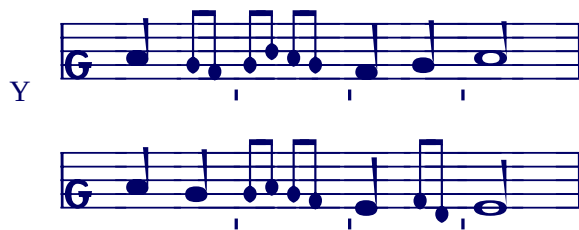


J002



d + mmt

PVf6



E.γ.Π	✓	>	~>	>	✓	✓
C220	✓	>	~>	>	>x	~>
Sn929	✓	>	~	>	/	//
	μά-	ται-	α	καί	ψευ-	δή,
No	✓	✓	=✓	✓	✓	==
S407	✓	✓	=	✓	✓	==
	Κ'Α	COY	TE	Η	Λ'Α	ΧΙΟ
S408	✓	✓	=✓	✓	✓	=
S410	✓	✓	=✓	✓	✓	=



Výnimka

29.8.



G265



Am



Ott



G260



Vi



όρ- χη- μα δό- λι- ον,

Pp



S439



S440



ΠΑΛ_ΣΑ_ ΝΗ_ Ε ΛΟΥ_ ΚΑ_ ΒΕ_ ΝΟ

S411



S431



S414/42



ΠΑΛ_ΣΑ_ ΝΗ_ Ε ΛΟΥ_ ΚΑ_ ΒΕ_ ΝΟ

Tr



ΠΑΛ_ΣΑ_ ΝΗ_ Ε ΛΟΥ_ ΚΑ_ ΒΕ_ ΝΟ

Typ FG.aG.F

ZR

S408	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S412	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S414	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S408/12	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S412	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S410	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	S411/14, BN
S429/30	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	S410, BN
S411	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S408/10	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	S429/47, PO
S410/14/30	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S411-3	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S415	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S429	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	
S414	ㄅ ㄴ ㄹ ㄷ ㄱ ㄴ ㄹ	

Pomor.  J029/046/002, VS

L1709  J673, I80, I229, L1700

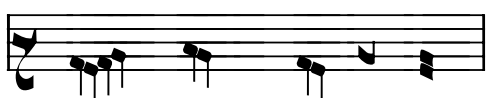
J002/005  J046/672/673, PO

J833 

PVVeAntif10

S429/47 

J005 

J002 

Byzantské predobrazy // Byzantine prototypes

Formuly initia

am. *Nenačajemaja*

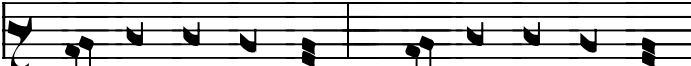


Am		
Vi, Va		
Lm		
	αλ- λά δέ- ξαι με	με- τα- νο- ου- σαν
Χηλ		
	η' πρη_η_ μη μα.	κα_ιο_ ψιτο_σα.

S410/2 


S415 


S429 


J672 

BN, S413/16/18/24/26/31

Irm. Po3

Ε.γ.Π

Sn1258

Sn1257

S407

S408

S410

Πομολ.



E.γ.II	>	⏏	⏏	⏏	>	⏏	⏏	⏏
E.γ.3	>	—	⏏	⏏	>	/	⏏	>
Vi	>	—	⏏	⏏	>	/	⏏	→
Sn929	⏏	⏏	⏏	/	>	⏏	⏏	⏏
L9	>	—	⏏	⏏	>	/	⏏	⏏
L52	>	/	>	⏏	>	⏏	⏏	⏏
E54	>		>	⏏	>	⏏	⏏	⏏
No	⏏	⏏	⏏	⏏	⏏	⏏	⏏	⏏
S407	⏏	⏏	⏏	⏏	⏏	⏏	⏏	⏏
S408	⏏	⏏	⏏	⏏	⏏	⏏	⏏	⏏
S414	⏏	⏏	⏏	⏏	⏏	⏏	⏏	⏏
S429/30	⏏	⏏	⏏	⏏	⏏	⏏	⏏	⏏

C220



Pomor

J002, VS

Formuly polvety

am. Archanhelski



Trin

Trin



Am

Am

Sn1214

Sn1214

Α- χα-ντε,

S410



S410

S430/33

S411-3



S411-3

S429,PO



S429,PO

ΠΡΕ_ ΥΗ_ CTA_A

PO



PVVeAntif10



Am

Am

G265

G265

Vi, Va

Vi, Va

φώς ως ι- μά- τι- ον,

Xηλ

Xηλ

S407

S407

S429/47

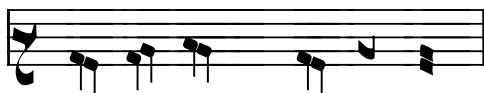
S429/47

ΙΑ_ ΙCΘ ΡΗ_ ΖΟ_ ΙΟ•

J005



J002



PVf7



Sn1258



E.γ.Π



C220



Sn929



Λυ- τρω-τά ο Θε- ός

No



S407

Η Ζ_ ΒΑ_ ΒΗ_ ΤΕ_ ΛΙΘ_ ΕΘ_ ΖΕ.

S408



S412



S410



S414



S430



S429



Pomor



J002



J673, J480, I80, J046

L1709



J1087

Prehyb so steziou

8.9.



Am,Ott



G355



Vi



Pp



S440



S409/11



S431



S414



S442



Pr



Typ FG.a

Nástup cez a

Vse Upovanije

S410							
S413							
S432							S426/414
S414/5							
S429							
S433							
PO							

PO

J005/480

J673/289

J429

L1709

S410							
S424							BN,S413/18/21/26/14
S432							
S414/5							
S429/31							S433

PO

J480

Irm.Vskr.9

No	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S407	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S408	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S412	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S410-11	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
BN	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S414	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S430	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ
S429	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ	ℳ

Pomor

J002

J672

J480

I80

L1709

J046

J673

J1087

Bokšay

MR

J833,429

Nástup cez G

Никтоже притекѣи кз тебе (oktoich, utorok // Oktoichos, Tuesday)

S411-2	↗	=	↗	↘	=
S429	↗	=	↗	↘	=
S430	↗	=	↗	↘	=
S414	↗	=	↗	↘	=
POk	↗	=	↗	↘	=



S411-12	↗	↘	↘	=	↗	↘	=
S430	↗	↘	↘	=	↗	↘	=
S429	↗	↘	↘	=	↗	↘	=
S414	↗	↘	↘	=	↗	↘	=
POk	↗	↘	↘	=	↗	↘	=

var.



Irm.Vskr6

S408	
BN	
S414	
S410-11	
S430	
S429	

S412 



J480, J429, J672; I80,L1700



Irm.Vskr9



Lm



Sn1257



E.γ.II



C220



Sn929



No



S407



S408



S410/12,BN



S414

S429/30



J046



J673/480/833,I80,MR



PVd



Lm Ϸ Ϸ Ϸ Ϸ Ϸ Ϸ Sn1256
σε- αυ- τώ ή- νω- σαζ,



Sn1258 > — —   



Sn1257 



Y 



E.γ.II					yu,
Vi					yu
Sn929					yu
	σε-	au-	τώ	ή-	νω-
					σαζ,

S407 ㄷ ㄷ ㅁ ㅂ ㅅ
се_ ке_ при_ ы_ та

S408 ㄿ ㄥ ㄷ ㄹ ㅁ

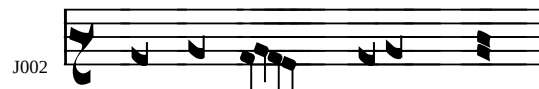
S412 $\angle$ $\angle$ $\approx$ $\approx$ $\approx$

S410-11 ㄷ ㄷ̣ ㄷ̣̣ ㄷ̣̣̣ ㄷ̣̣̣̣

S414 ㄷ ㄷ ㄷ ㄷ ㄷ

BN,S430 $\mathcal{L}$ $\mathcal{L}^*$ $\equiv \mathcal{L}$ $\equiv \mathcal{L}^*$ $\equiv \mathcal{L}$

S429     
се_ ке_ при_ уе_ та



G.D

ZR

Invariant

S408

ㄱ: ㄴ =
ㄱ: ㄴ =
ㄴ: ㄴ =

S411

ㄱ: ㄴ =
ㄴ: ㄴ ㄴ

S410

ㄴ ㄴ ㄴ

S431

ㄱ: ㄴ ㄱ

Pr,Tr, mult.

ㄱ: ㄴ ㄴ

S414/31/42

Pr,Tr



J005/002



Prívody // Leading-in motives

Krátky // Short

2.1.

Tr

Tr

PVVeAntif11

S408

S410/14/29/47

J005/002

Zdola // From D

Pr

Pr

S414/31/42

Nástup cez *a* (statia) // Starting through *a* (statia)

29.8.

S411 

S431 

S414/42  Tr

S429/47 

Pr 

Tr 

Pr 

Nástup cez *a* (strela) // Starting through *a* (strela)

S408  S411

S411/14  S431

mult. 

Tr 

J005/002 

J005 

Nástup cez a s kriukom // Starting through a (kriuk)

S408		٢:	ش	ل	ن	٢:	٣	=
S411, <i>Tr</i>		٢:	ش	ل	ل	ن	٢:	١٣ =
S408	و	٢:	ش	ل	ل	ن	٢:	١٣ و
S411	ع	٢:	ش	ل	ل	ن	٢:	١٣ ع
mult.	ل	٢:	ش	ل	ل	ن	٢:	١٣ ل
S414	٢+ ل	٢:	ش	ل	ل	ش	٢:	١٣ و
S442, <i>Tr</i>	٢+ ل	٢:	ش	ل	ل	ب	٢:	١٣ و

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for three parts: Tr (Tenor), J005 (John O'Connell), and J002 (John O'Connell). The music is in 4/4 time and features a prominent yellow vertical line across the score, likely indicating a specific measure or section. The notation includes various musical symbols such as notes, rests, and bar lines.

S414/31	نا سنا : ٧	٧ ، ١١ : ٧
S411/42	نا سنا : ٧	٧ ، ١١ : ٧
S411	نا سنا : ٧	٧ ، ١١ : ٧
S431,Tr	نا سنا : ٧	٧ ، ١١ : ٧

[illegible]

Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom popevku $G.D$ sú formuly so zakončením $a.D$.
 // The primary prototype of $G.D$ is the Byzantine formula $a.D$.

1.11., 29.8.



Am,Ott $\hookleftarrow$ $\hookrightarrow$ $\nearrow$ $\searrow$ $\dashv$ $\cup^K$ $\gg x$



Dk 𐤀 𐤁 𐤂 𐤃 𐤄 𐤅 𐤆 𐤇 𐤈 𐤉 𐤊 𐤋 𐤌 𐤍 𐤎 𐤏 𐤐 𐤑 𐤒 𐤓 𐤔 𐤕 𐤖 𐤗 𐤘 𐤙 𐤚 𐤛 𐤜 𐤝 𐤞 𐤟 𐤠 𐤡 𐤢 𐤣 𐤤 𐤥 𐤦 𐤧 𐤨 𐤩 𐤪 𐤫 𐤬 𐤭 𐤮 𐤯 𐤰 𐤱 𐤲 𐤳 𐤴 𐤵 𐤶 𐤷 𐤸 𐤹 𐤺 𐤻 𐤼 𐤽 𐤾 𐤿 𐥀 𐥁 𐥂 𐥃 𐥄 𐥅 𐥆 𐥇 𐥈 𐥉 𐥊 𐥋 𐥌 𐥍 𐥎 𐥏 𐥐 𐥑 𐥒 𐥓 𐥔 𐥕 𐥖 𐥗 𐥘 𐥙 𐥚 𐥛 𐥜 𐥝 𐥞 𐥟 𐥠 𐥡 𐥢 𐥣 𐥤 𐥥 𐥦 𐥧 𐥨 𐥩 𐥪 𐥫 𐥬 𐥭 𐥮 𐥯 𐥰 𐥱 𐥲 𐥳 𐥴 𐥵 𐥶 𐥷 𐥸 𐥹 𐥺 𐥻 𐥼 𐥽 𐥾 𐥿 𐦀 𐦁 𐦂 𐦃 𐦄 𐦅 𐦆 𐦇 𐦈 𐦉 𐦊 𐦋 𐦌 𐦍 𐦎 𐦏 𐦐 𐦑 𐦒 𐦓 𐦔 𐦕 𐦖 𐦗 𐦘 𐦙 𐦚 𐦛 𐦜 𐦝 𐦞 𐦟 𐦠 𐦡 𐦢 𐦣 𐦤 𐦥 𐦦 𐦧 𐦨 𐦩 𐦪 𐦫 𐦬 𐦭 𐦮 𐦯 𐦰 𐦱 𐦲 𐦳 𐦴 𐦵 𐦶 𐦷 𐦸 𐦹 𐦺 𐦻 𐦼 𐦽 𐦾 𐦿 𐧀 𐧁 𐧂 𐧃 𐧄 𐧅 𐧆 𐧇 𐧈 𐧉 𐧊 𐧋 𐧌 𐧍 𐧎 𐧏 𐧐 𐧑 𐧒 𐧓 𐧔 𐧕 𐧖 𐧗 𐧘 𐧙 𐧚 𐧛 𐧜 𐧝 𐧞 𐧟 𐧠 𐧡 𐧢 𐧣 𐧤 𐧥 𐧦 𐧧 𐧨 𐧩 𐧪 𐧫 𐧬 𐧭 𐧮 𐧯 𐧰 𐧱 𐧲 𐧳 𐧴 𐧵 𐧶 𐧷 𐧸 𐧹 𐧺 𐧻 𐧼 𐧽 𐧾 𐧿 𐨀 𐨁 𐨂 𐨃 𐨄 𐨅 𐨆 𐨇 𐨈 𐨉 𐨊 𐨋 𐨌 𐨍 𐨎 𐨏 𐨐 𐨑 𐨒 𐨓 𐨔 𐨕 𐨖 𐨗 𐨘 𐨙 𐨚 𐨛 𐨜 𐨝 𐨞 𐨟 𐨠 𐨡 𐨢 𐨣 𐨤 𐨥 𐨦 𐨧 𐨨 𐨩 𐨪 𐨫 𐨬 𐨭 𐨮 𐨯 𐨰 𐨱 𐨲 𐨳 𐨴 𐨵 𐨶 𐨷 𐨸 𐨹 𐨺 𐨻 𐨼 𐨽 𐨾 𐨿 𐩀 𐩁 𐩂 𐩃 𐩄 𐩅 𐩆 𐩇 𐩈 𐩉 𐩊 𐩋 𐩌 𐩍 𐩎 𐩏 𐩐 𐩑 𐩒 𐩓 𐩔 𐩕 𐩖 𐩗 𐩘 𐩙 𐩚 𐩛 𐩜 𐩝 𐩞 𐩟 𐩠 𐩡 𐩢 𐩣 𐩤 𐩥 𐩦 𐩧 𐩨 𐩩 𐩪 𐩫 𐩬 𐩭 𐩮 𐩯 𐩰 𐩱 𐩲 𐩳 𐩴 𐩵 𐩶 𐩷 𐩸 𐩹 𐩺 𐩻 𐩼 𐩽 𐩾 𐩿 𐪀 𐪁 𐪂 𐪃 𐪄 𐪅 𐪆 𐪇 𐪈 𐪉 𐪊 𐪋 𐪌 𐪍 𐪎 𐪏 𐪐 𐪑 𐪒 𐪓 𐪔 𐪕 𐪖 𐪗 𐪘 𐪙 𐪚 𐪛 𐪜 𐪝 𐪞 𐪟 𐪠 𐪡 𐪢 𐪣 𐪤 𐪥 𐪦 𐪧 𐪨 𐪩 𐪪 𐪫 𐪬 𐪭 𐪮 𐪯 𐪰 𐪱 𐪲 𐪳 𐪴 𐪵 𐪶 𐪷 𐪸 𐪹 𐪺 𐪻 𐪼 𐪽 𐪾 𐪿 𐫀 𐫁 𐫂 𐫃 𐫄 𐫅 𐫆 𐫇 𐫈 𐫉 𐫊 𐫋 𐫌 𐫍 𐫎 𐫏 𐫐 𐫑 𐫒 𐫓 𐫔 𐫕 𐫖 𐫗 𐫘 𐫙 𐫚 𐫛 𐫜 𐫝 𐫞 𐫟 𐫠 𐫡 𐫢 𐫣 𐫤 𐫥 𐫦 𐫧 𐫨 𐫩 𐫪 𐫫 𐫬 𐫭 𐫮 𐫯 𐫰 𐫱 𐫲 𐫳 𐫴 𐫵 𐫶 𐫷 𐫸 𐫹 𐫺 𐫻 𐫼 𐫽 𐫾 𐫿 𐬀 𐬁 𐬂 𐬃 𐬄 𐬅 𐬆 𐬇 𐬈 𐬉 𐬊 𐬋 𐬌 𐬍 𐬎 𐬏 𐬐 𐬑 𐬒 𐬓 𐬔 𐬕 𐬖 𐬗 𐬘 𐬙 𐬚 𐬛 𐬜 𐬝 𐬞 𐬟 𐬠 𐬡 𐬢 𐬣 𐬤 𐬥 𐬦 𐬧 𐬨 𐬩 𐬪 𐬫 𐬬 𐬭 𐬮 𐬯 𐬰 𐬱 𐬲 𐬳 𐬴 𐬵 𐬶 𐬷 𐬸 𐬹 𐬺 𐬻 𐬼 𐬽 𐬾 𐬿 𐭀 𐭁 𐭂 𐭃 𐭄 𐭅 𐭆 𐭇 𐭈 𐭉 𐭊 𐭋 𐭌 𐭍 𐭎 𐭏 𐭐 𐭑 𐭒 𐭓 𐭔 𐭕 𐭖 𐭗 𐭘 𐭙 𐭚 𐭛 𐭜 𐭝 𐭞 𐭟 𐭠 𐭡 𐭢 𐭣 𐭤 𐭥 𐭦 𐭧 𐭨 𐭩 𐭪 𐭫 𐭬 𐭭 𐭮 𐭯 𐭰 𐭱 𐭲 𐭳 𐭴 𐭵 𐭶 𐭷 𐭸 𐭹 𐭺 𐭻 𐭼 𐭽 𐭾 𐭿 𐮀 𐮁 𐮂 𐮃 𐮄 𐮅 𐮆 𐮇 𐮈 𐮉 𐮊 𐮋 𐮌 𐮍 𐮎 𐮏 𐮐 𐮑 𐮒 𐮓 𐮔 𐮕 𐮖 𐮗 𐮘 𐮙 𐮚 𐮛 𐮜 𐮝 𐮞 𐮟 𐮠 𐮡 𐮢 𐮣 𐮤 𐮥 𐮦 𐮧 𐮨 𐮩

Vi

٤ ٥ ٦ ٧ ٨ ٩

Pp L L U L C ✓ =

ل ل و ل ل ن »

S439 L L U L L ✓ »

S440 L L' L L L ✓ »

S414/31 لا ۛ ۛ لا ۛ ۛ

Tr $\sum_{i=1}^n \lambda_i$

S411/42



PVVeAntif11


$$Am, Dk \hookrightarrow \hookrightarrow \hookrightarrow \hookrightarrow \hookrightarrow \cdot \hookrightarrow^K \gg x$$

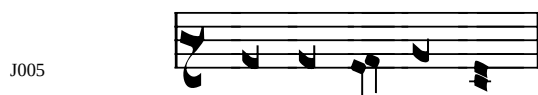
G261

$$V_i, V_a \hookrightarrow \hookrightarrow \hookrightarrow \hookrightarrow \longrightarrow \curvearrowright \gg^{\times}$$
 Lm

S407 $\hookleftarrow \quad \hookleftarrow \quad \checkmark \quad > \quad =$

S408 ㄥ ㄥ ㄗ ㄗ ㄝ

S410/14/29/47 Σ L 7: 11, 6



J002

29.6.



Modif. so steziou (G.DF) // Modif. with stezia (G.DF)

Krátky tvar // Short variant



Am



Trin



G270



Vi,Va,Lm



Pp



S407



S408



S408/11/14/31



S442



mult.



POk



Pr,Tr



J005/480



J046/429



J002



Lm



E.γ.II



C220



ι- δού γάρ

No



S407



σε οὐκ εἶ

S408



S412



S410-11



S414, BN

S429/30



Pomor

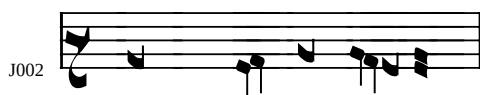


J002



Dogm. 1, Stolp5

S408	♩ ♩ ♩ ♩ = +
S410-13/31	♩ ♩ ♩ ♩ = +
S414	♩ ♩ ♩ ♩ = +
nukt.	♩ ♩ ♩ ♩ = +
S429	♩ ♩ ♩ ♩ = +
S430,POk	♩ ♩ ♩ ♩ = +



Diplasiasmos (25.3.)



Am,Dk	♩ ♩ >> x / ♩
Vi	♩ ♩ >> / ♩ ♩
	Α π- ε- στά- λη εξ
Pp	♩ ♩ ♩ >> =
S440	♩ ♩ ♩ >> =
	ⲟ ⲥ ⲙ ⲁ ⲁ ⲛ ⲙ ⲉ ⲥ ⲧ ⲃ
S411/14/42	♩ ♩ ♩ = =
S431	♩ ♩ ♩ = =
Pr	= ♩ ♩ ♩ ♩ = =



Prívod cez G // Leading-in motif on G

Anatol 7

S414 

S411-2 

S429-30/31, POK

 Α_ΠΕ_ ΥΑ_ ΤΛΧ_ΝΕ_ ΝΟΥ_ ΓΡΟ_ ΚΟΥ



Prívod cez a // Leading-in motif on a



Y

Lm 

Sn1256

Sn1257 



E.γ.Π 

C220, Vi 



E.γ.Π 

C220 

No 

S407 

 Α_ ΚΟΥ_ ΖΟ_ ΜΑ_ ΑΓΟ_ ΕΑ_ ΕΕ

S408 

S412 

S410/14 

BN, S429-30



 Ο_ ΓΟ_ ΖΟ_ ΜΑ_ ΑΓΟ_ ΕΟ_ ΕΑ

PS2Vskr, PVVeAntif10

S408

S429/47/31

S409

S447/29/14/11



J005



J002



Pvd



Lm



Sn1256-7



E.γ.II



Sn1258

C220,Vi



Sn929



No



S407



S408



S412



S410,BN



Про_ Вн_ Да Про_ ро_ Кв

S414, S429-30

Pomor



J002



Predĺžený tvar (yE2) // Extended variant (yE2)

Popevok melodicky stojí na základoch modifikácie G.D so *steziou*, avšak motív *stezie* aplikuje na dve slabiky. V neumových paralelách sa niekedy objavuje *skočec* a *opromet*.

// The melody is based on G.D + *stezia*. Here the closing motif of *stezia* is divided to two syllables. In the neumatic parallels also *skočec* or *opromet* may appear.

Invariant

Invariant a krátke tvary // Invariant and short variants

S408		
S412		
S410-11/13		S425/29/30
S410-11		S413; S412
S429/31		S429/30/32
S414		
S429		
S430		S414
POk		

POk

J002

J480/429/833

J673 (cf. opromet)

Modifikácie // Modifications

POk



POk



S408



S412



BN



S410/14



S429, 430

Pomor



J002



J480, I80, L1700

J046



S408



S412



BN



S410/11/14/30



S429



L1709



Pomor

J002



Prívody // Leading-in motives

Anast1,3

S425 ㄣ ㄣ:

S411-2/29-30 ㄣ* ㄣ:

S429 ㄣ ㄣ:

S410-13 ㄣ ㄣ:

S430 ㄣ ㄣ:

S414/31,POk ㄣ ㄣ:

POk



Byzantské predobrazy // Byzantine prototypes



Dk,Am

ξ >ñ ξ_n

Vi

∴ >∴ >>υ



G260

ξ >ñ ξ_n

Kύ-ρι-ε,

S411-2

Σ >ñ =

S429-31

S414

Σ >ñ =

ⲓⲟⲥⲣⲟⲩ ΔΗ

POk

Σ >ñ =



POk



E.γ.II

∴ >ñ >ñ

Sn1258

∴ >ñ >ñ

C220

∴ >ñ >ñ

Συν-ε-σχέ-θη,

No

ζ >ñ >ñ

ⲓⲟⲥⲣⲟⲩ ⲧⲃ ⲃⲃ ⲥⲧⲃ

S408

∴ >ñ >ñ

S429

∴ >ñ >ñ



L1709

Pomor

J002





Am

> ˘ ˘ ˘ ˘
εις τά βά- θη

S408

˘ ˘ ˘ ˘

БЪ ГΛΟΥ_ΕΗ_ ΗΨΙ

S410-13

˘ ˘ ˘ ˘

POk

˘ ˘ ˘ ˘

POk



= H

E.γ.Π

˘ ˘ ˘ ˘

Sn1257

˘ ˘ ˘ ˘

P218

˘ ˘ ˘ ˘

S1214

˘ ˘ ˘ ˘

Γβ35

˘ ˘ ˘ ˘

L32

˘ ˘ ˘ ˘

L67

˘ ˘ ˘ ˘

κα- τά Χρι-στού δέ,

No

˘ ˘ ˘ ˘

S407

˘ ˘ ˘ ˘

ΠΑ ΧΡΗ_CΤΑ ΞΕ

S408

˘ ˘ ˘ ˘

S410/14

˘ ˘ ˘ ˘

S429, 430

Pomori



J002



J480, I80, L1700

J046



Modif. Dnes

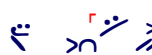
am. Dnes visit



G260 0*



Trin 0



G265/1

Trin1



G270/0



Am0,Dk0



VR



Vi0,Va, Lm0



Vi0*,Si



Σή- με- ρον

Xηλ



S407a



Pp



S439



S440



S407b



S408-14a



S414b



S431a



Α Δ Ν Δ C Δ



G2.FD (-1)

Krátky popevok, často len nenápadne vyčlenený z deklamácie.

// A shorty popevka, often it can be only indistinctively set apart from the declamation.

6.8., 14.9., PV0Vaij



Am

Vi

Pp

S440

S431/2/14

S447/11

Pr



Zníženie o tón // One tone lower (Irm. PVf)

No

S407

при_гла_ша_ а_ шє же

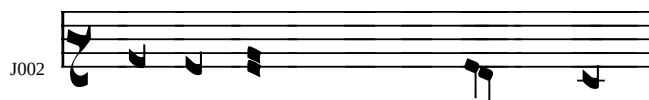
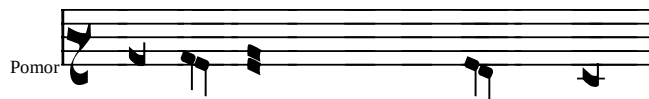
S408

S412

BN

S410/14/30

S429



F2.EC

Byzantské predobrazy naznačujú, že poloha tohto popevku môže byť správna.

// According to Byzantine parallels this popevka seems to be well posinioted (no transpositions).

am. *Nenačajemaja*, cf. PS4eAK

Am > $\ddot{=}$ $\neq$ > $\frac{2}{3}$ $\frac{2}{3}$ > $\frac{2}{3}$

Trin $\gamma \stackrel{\cdot}{=} \gamma \gamma \gamma \gamma \gamma$

$$V_{i,Lm} > \ddot{\smile} \smile \backslash \smile \succ$$

Vi > = / \ >

Lm > ¨ / \ // >u

Va > $\ddot{\cup}$ $\cup$ \ $\cup$ $\cup$

Χηλ >x >: √ ˘ =√ u
 Ε_ΝΑ_ ΥΑ_ ΙΕ_ ΜΑ_ ΙΑ

S408 𐤁𐤏𐤃𐤓𐤕𐤌𐤔𐤕𐤍𐤖𐤗𐤛

S414-5 Σ L I = — ||

mult. 𐎧𐏁𐎡𐏃𐎠𐎫 𐎤𐎥𐎢𐏁

S416/29 𐤔𐤕𐤁𐤏𐤃𐤓𐤌𐤍𐤕𐤓𐤗𐤀

S411/30

J002

J480/673/833/289

J005

J046/002/029, Pomor.

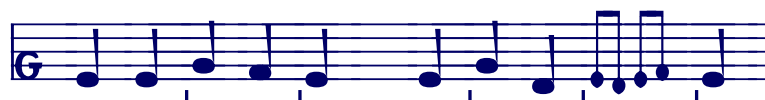
Musical notation for L1709, showing a sequence of notes on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).

J429, L1700

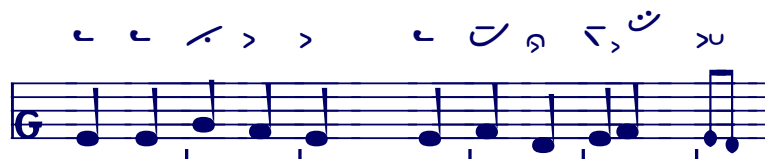
mult. 

mult.

PVf6



Sn1258



E.γ.II



Sn929



No



S407



S408



S412



S410/14



S429/30



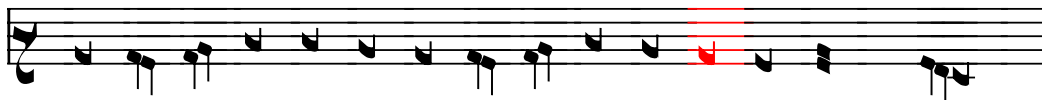
S429



Pomor



J002



RI mult.

GF.D (-1)

Rytmicky kratší variant G2.FD, z melodického hľadiska sa čiastočne pokrýva so *skočcom* a *oprometom*. Byzantské paralely nie sú presvedčivé.

// A shorter form of G2.FD is close to *skočec* and *opromet*. The byzantine parallels are not convincing.

Krátky tvar // Short

S407	ز	✓	ل	ل
S408	ز	ز	ل	ل
S412	ل	ز	ل	×
BN	ز	ز	ل	ز
S410/12	ز	ز	ل	=
S414	ل	ز	ل	= S410-11
	ز	ز	ل	=
S442	ز	ز	ل	=
S414/31	ز	ز	ل	=
S410/11/14,BN	ل	ز	ل	ز
S429/31	ل	ز	ل	ز
S429/30	ز	ز	ل	ز
S429/30, POk	ز	ز	ل	ز

POk



Pomor



J029/046/673, L1700/09,

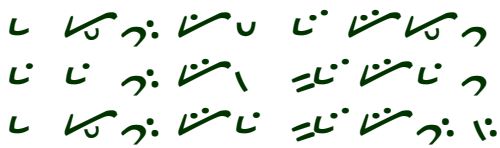
Dlhý/zdvojený tvar // Long or doubled variant

Dnes visit

S412

S414/29

S409-11/13



J005/002



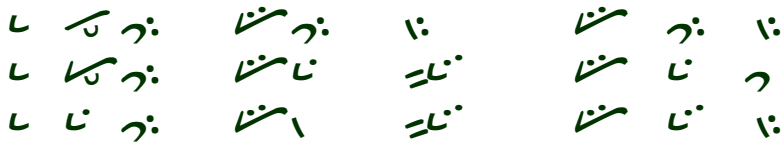
ΠΟ_ ΚΑΔ_ΗΔ_ Ε_ ΜΟ_ ΣΔ_ ΣΠΡΑ_ΣΠΕ_ΜΟ

diplasiastos

S410

S431

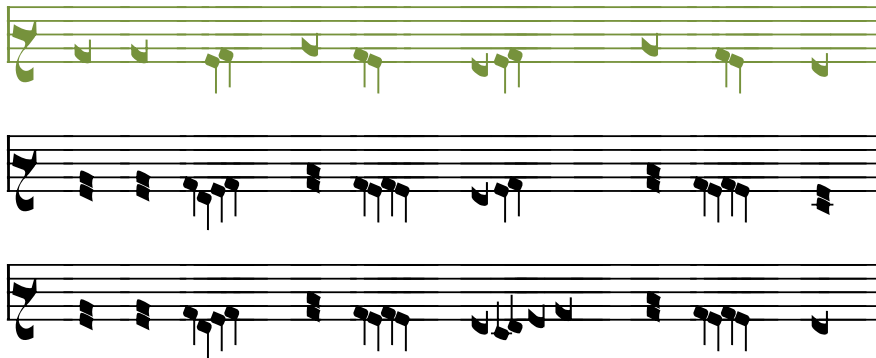
S414



ΠΟ_ ΚΛΑ_ΝΑ_ Ε_ ΜΟ_ ΣΑ_ ΣΤΡΑ_ ΣΤΕ_ ΜΟ_

J005

J002



Zníženie o tón // Lowering one pitch down

Tvary ukončené na C majú paralely v iných rkp. s ukončením na D a s rozličnými spôsobmi transpozície.

Rovnako variabilné je umiestnenie *bemolov*. Byzantské paralely ukončené na D hovoria v prospech toho, že ukončenie na C vzniklo dodatočným znížením azda pre nedorozumenie okolo predznamenaní.

// Variants ending on tone C have often parallels (in other RI) ending on D and displaying various forms of transposition and posing of *bemolls*. The byzantine prototypes ending on D allow to suggest, that the ending on C is perhaps an effect of misunderstanding of the role of signatures (*bemolls*).

PVVeAntif5,10



Am > ̣̣ — ̣̣ > x ̣̣ > ̣̣



G260 ̣̣ ̣̣ — ̣̣ > x ̣̣ > ̣̣ > ̣̣



Ott > ̣̣ — ̣̣ ̣̣ > x ̣̣ ̣̣ > ̣̣ > ̣̣

Vi,Va ̣̣ — ̣̣ ̣̣ > x ̣̣ ̣̣ > ̣̣ > ̣̣

Xηλ/S407 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =

S407 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =

S414 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ =

S414/31 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ = S410/31

S447 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ = S429

J005/002



Xηλ	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S407	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S412	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S410,BN	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S411/14/30	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S429	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	
S410/47/31	⌞ ⌞ ⌞ ⌞ ⌞ ⌞ ⌞	S408/29



J005/046; bez bemolu: J673, 480



Prihlaska zavodna // ΠΡΗΓΛΑΣΚΑ ΖΑΒΟΔΗΛΑ

ZR

PVVeAntif11,13,15, am. Anhelskija predidite

S408

S409/10/13

S410

S411/31

S414

S430

S410

S418/14

S413/16/24/26/31

S411/12

S414

S429

S429/47

Pr

S410

Pr



J005/002



J480; J289/429/673

J002



J029



// Disputable variants of J002/005/046 ending on C or E, cf. *C-prihlaska*.

J002

Pr

J005

J046

180

Dlhší přívod // Longer leading-in motif

PX5Vozn

S408

S411

S431

S414

S429

S447

Pr

Pr

Rytmické varianty // Rhythmical variants

S411

$$7: \text{ } \text{ } \text{ } = \frac{7}{+} = 1 \quad \cup \quad 1 =$$

S431

$$7: \text{シ} = \frac{\cdot}{+} = 1 \quad \cup \quad 1 =$$

S414

$$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4} \quad \frac{1}{2} \times \frac{1}{3} = \frac{1}{6} \quad \frac{1}{3} \times \frac{1}{3} = \frac{1}{9}$$

S442

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

J005/029

L1709

L1709

J002

7.1.

S414/42

$$\sum 1 = \frac{1}{+} \quad \text{و: } \sum 1 =$$
 Tr
$$\sum 1 = \frac{1}{+} \quad \text{و: } \sum 1 =$$

Tr

PVVeAntif11

S408

$$\sqrt{u} = \sqrt{v} \sqrt{w} \quad \text{if } u = vw$$

S410

ニシテ $\frac{1}{2}$ 及び $\frac{1}{3}$ である。

S431

ニシテ 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

S414

$$1 \text{ ジ} = \frac{1}{4} \quad \text{フ: バジ} \text{ し } 1 =$$

S429

$$\text{بش } = \frac{+}{+} \quad \text{بش } = \frac{+}{+} \quad \text{بش } = \frac{+}{+}$$

S447

$\text{シ、} = \frac{\text{シ}}{+}$ $\text{フ、シ、} = \text{フ、シ}$

J005,J002

Byzantské predobrazy // Byzantine prototypes

Predobrazom *prihlasky zavodnej* sú byzantské formuly ukončené tónom D (tj. podobne ako *skočec*), ktoré majú v prívode dlhú slabiku. Najpresnejšie paralely sa nachádzajú v *strastných antifónach*.

// A prototype of *prihlaska zavodna* is a set of Byzantine formulae ending on D and with a long syllable in the leading-in motif. The closest parallels are to be found in the Great Friday antiphones.

PVVeAntif 11,13



mult. 123	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
Vi, Va	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
	Αλ-	λά	δός	αυ-	τοίς	Κύ-	ρι-	ε	
Xηλ	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	=
S407	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	=
	✓	✓	✓	✓	✓	✓	✓	✓	=
S414	Σ	⌣	⋈	Σ	⌣	⌣	⌣	⌣	=
S447	Σ	⌣	⋈	Σ	⌣	⌣	⌣	⌣	=

J005/002

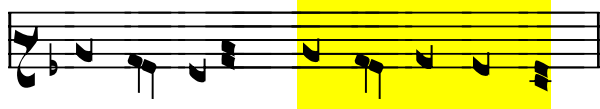


6.1.



Ott	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
Am	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
G355	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
Vi	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	⌣
Pp	>	>	✓		⌣	⌣	⌣	⌣	⌣
S440	⌣	⌣	✓	⌣	⌣	⌣	⌣	⌣	⌣
S439	⌣	⌣	✓	⌣	⌣	⌣	⌣	⌣	⌣
	И	БО	БЛАГО	ДА	ТЫ	ДОУ	ЧА		
S411	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	=
S414	⌣	⌣	⋈	⌣	⌣	⌣	⌣	⌣	=

L1709



Krátky variant // A short variant

Irm. Po 9



Sn1258



E.γ.II



Sn1257



C220



Sn929



τόν Κτί-στην τόν ί- δι- ον,

No



S407



ΖΗ_ ΖΗ_ ΤΕ_ ΛΑ_ ΚΒΟ_ ΙΕ_ ΓΩ.

S408



S412



S410/14



BN

S430



S429



Pomor



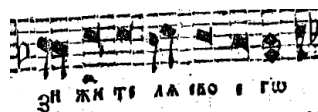
transpozícia!!!

J046



J029,L1700 bez bemolu

L1709



C-prihlaska

Popevok C-prihlaska má podobné kontúry ako *prihlaska zavodná*, má však kadenciu o tón nižšie. Vzhľadom na to, že byzantským predobrazom sú formuly s koncovým tónom D, je pravdepodobné, že k zníženiu prišlo azda pre nesprávnu interpretáciu predznamenaní.

// C-prihlaska has similar contours to those of *prihlaska zavodna*, but the cadence is one pitch lower. The Byzantine prototypes are ended on D, so probably the last note C in ZR is an effect of misunderstood transposition.

PVVeAntif5



Trin

Trin Ott



G262

G262

G260

G260

Va

Va Sn1214;

Vi

μή τις με αρ- νή- ση- ται,

Xηλ

Xηλ

S407

S407

ΙΕ ΔΑ ΚΥΤΟ ΜΕΝΕ Ο ΤΥ ΒΑΡ ΧΕ ΤΥ ΣΑ

S408

S408

S410

S410

S414

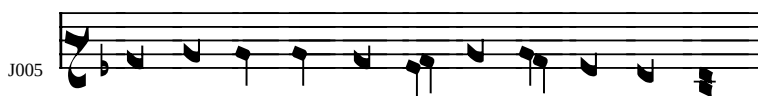
S414

S429

S429

S447

S447



J005



J002



G261b

μη- τρι- κως η- λα- λα- ξεν

Xηλ2

S407/2

MA TE RB CKYI KPH YA A WE

S408

S410

S431

S414

S429

S447



Xηλ

S407

S408

S410

S431

S414/47

S429



J002



Pauk // Παύκ

Veľký pauk // Large pauk

Samostatný *pauk veľký* je v 6. hlase ZR pomerne zriedkavý. V mnohých prípadoch navyše nie je zrejmé, či ide o veľký alebo malý *pauk* (rukopisy sa rozchádzajú). Byzantským predobrazom je *kylisma* (bez ohľadu na koncový tón).

// *Pauk* as a selfstanding formula is rare in the 6th echos. In many cases it is not easy to discern the large and small *pauk*. The Byzantine prototypes are short formulae with *kylisma* on various pitches.

am. *Nenačajemaja*, irmosy



Ott



Sn1258



Am



E.γ.II



C220



Sn929



Vi, Va, Lm



Xηλ



S407, No



S408/09/30



S410/12



S411/14

BN



mult.



S414-5



mult.



PS4eAK

H

Two staves of musical notation. The first staff starts with a G-clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff also starts with a G-clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

E.γ.II

Sn929

Πρόσ- ε- χε

S407

S408

S412

S410/14

S429

S430

Pomor.

J002

J046

L1709, MT

Malý pauk // Small pauk

ZR

Prívod cez a // Leading-in through a

Cf. *stezia nižnaja*.

24.12.

S408	٤	٤	٤	٤	٤	٤	٤	٤	٤
S411	٤	٤	٤	٤	٤	٤	٤	٤	٤
S431	٤	٤	٤	٤	٤	٤	٤	٤	٤
S414	٤	٤	٤	٤	٤	٤	٤	٤	٤
Pr	٤	٤	٤	٤	٤	٤	٤	٤	٤



Krátke // Short

S408	٤	٤	٤
S429	٤	٤	٤
S412	٤	٤	٤
BN	٤	٤	٤
S410/14	٤	٤	٤



L1709, J673, L1700

Ypakoi

S430



Prívod cez G // Leading-in through G

PS0BlSn,PVVeAntif 1

S408	ش	ل	ل	د	
S412	ع ش		ك	د	
S414	خ ل	ل	ل	د	
S414-5	ع	ل	ل	ل	د
S429	ع ش	ل	ل	د	
		ع	ل	د	
S416/18/31, BN	ع	ل	ل	ل	د
S409/11/14	ع	ل	ل	ش	د
S429/47	ع	ل	ل	ش	د
S429/47	خ ل	ل	ل	د	
S411-3	ع ش	ل	ل	د	
S414/30	ع ش	ل	ل	د	
S410,POk	خ ش	ل	ل	د	
S430		ع	ل	ش	د

BN

S413/14/08/12

S431, S410/11, POk

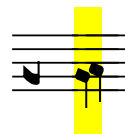


Pomor



J005/429/673/833, L1700

var. J002



J480/046/029



J673

Byzantské predobrazy // Byzantine prototypes

Pp	Σ	Λ	Λ	✓	Λ	Λ	Λ	✓	Λ	Λ	≡
S440	Λ	Λ	Λ	✓	Λ	Λ	Λ	✓	Λ	Λ	≡
S439	Λ	Λ	Λ	✓	Λ	Λ	Λ	✓	Λ	Λ	≡
S408	Σ	Λ	Λ	✓	Λ	Λ	Λ	✓	Λ	Λ	≡
Pr	Σ	Λ	Λ	✓	Λ	Λ	Λ	✓	Λ	Λ	≡

Pr

PS0BlSn,PVVeAntif11

Am

Dk

Vi,Va

Sn1214

Xηλ

S409/11/14

S410/31

J005

Kulizma veľká // ΚΥΛΙΖΜΑ ΒΟΛΥΜΑΑ

Napriek názvu a neumovému zápisu ide o formulu initia (tj. nie je to kadenčná formula). Nachádza sa výlučne v stichirách veľkých sviatkov. Ruténska melódia nie je doložená, v RI sa daná neumová sekvencia tlmočí (chybne) *strednou kulizmou* alebo inými motívmi, pri ktorých badať bezradnosť ruténskych prekladateľov.

// In spite of its name and neumatic encoding the *large kulizma* is a formula of initium, i.e. not a strong cadential formula. It appears exclusively in stikhera of great feasts. The Ruthenian melody is not known, as far as the RI interpret these neumes (not correctly) as a *middle kulizma* or other motives displaying the helplessness of Ruthenian scribes.

Invariant

S411					
S431					
S414					
S442					
Pr					
S409/11/14/31/42					
S409/11					
S414					
S442					
S431, Tr, Pr					
Pr, S429/47					

Pr, Tr		
--------	--	---

14.9.						
S414						
S442						
Pr						

Pr	
----	---

24.6.

S411

S414

S431/42

Tr

29.6.

S411

S431

S414

S442

Tr

Prívody // Leading-in motives

S431

S414/42, Tr



Tr



S409/11/42

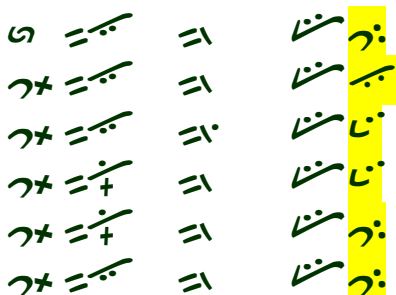
S447/29, Pr

S411/09

S414/42

S442

S431



Pr



Pr



Pr



S414

S442

Pr



Pr



S411

S431/14/42



Tr



S411

S431

S414/42



Tr



Byzantské predobrazy // Byzantine prototypes

Navzdory názvu predobrazom *kulizmy veľkej* sú nezáverové formuly *initia* alebo *polvety*. Nie je možné štatisticky určiť hlavný predobraz, uvedené sú preto viaceré blízke paralely. Je pravdepodobné, že ruský nápev *kulizmy veľkej* bol transponovaný o tón nahor.

// There is no main prototype of the *large kulizma*. Several meaningful parallels are listed below. It is probable that the Russian melody was transposed a pitch higher.

8.9.

G261

Dk, Trin

Am

Vi

προσ-μέ- νει τήν είσ- ο- δον

Pp

S440

0_ ЖН_ ΔΑ_ ΙΕ_ ΤΒ_ ΒΒ_ ΧΘ_ ΔΑ•

S409/11

Pr

Pr

PV0Vaij

G

Am

G260

Vi, Va

ο δέ απ- έ-στει-λεν αυ-τούς,

Xηλ

0_ ΗΒ_ ЖΕ_ ΠΟ_ СΒ_ ΛΑ_ ΙΑ•

S431/14

S447

Sn1214

S411

Pr

26.10.



Am,Trin



Vi



G356



συγ-κα- λεί- ται η- μάς,

Pp,S439



S440



ϸϷ ϷϷ βα ιε τϷ να ϸϷ•

S414



S442

Tr



ϸϷ ϷϷι βα ε τε να ϸϷ•



Tr

ϸϷ ϷϷι βα ε τε να ϸϷ•

29.6.



Dk



G355



Vi



τών σο- φω- τά- των Α- πο- στό-λων,

Pp



πρε- κλα-βι- νοι- ιο Α- πο- στο-λοι•

S440



S439



κλα-βι- νοι- ιο Α- πο- στο-λοι•

S442



κλα- βνοι- ιο Α- πο- στο- λοι•

Tr



Tr

8.9.



G355 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

Vi $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$
 τής παγ-κο- σμί-ου χα- ράς

Pp $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

S439 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

πρε_ κρα_ς_ η_ι_α_ ρα_ ...

S411 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

S414 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

Pr $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$



15.8.



Am $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

Vi $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$
 Τή α- θα- νά- τω σου Κοι-μή- σει,

Pp $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

S439 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

S440 $\text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{B} \text{ } \text{A} \text{ } \text{G}$

$\text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E} \text{ } \text{F} \text{ } \text{G} \text{ } \text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E} \text{ } \text{F} \text{ } \text{G}$
 S411/31 $\text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E} \text{ } \text{F} \text{ } \text{G}$

S442 $\text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E} \text{ } \text{F} \text{ } \text{G}$

$\text{A} \text{ } \text{B} \text{ } \text{C} \text{ } \text{D} \text{ } \text{E} \text{ } \text{F} \text{ } \text{G}$



B. Kadenčné formuly – typ E3

// Cadential formulae – type E3

Kadenčné formuly typu E3 majú formálny koncový tón E (*finalis* v 6. hlase), ktorý sa však pod vplyvom novšieho vývoja v gréckej tradícii nahradil v ZR o terciu vyšším G. Tomu sa prispôbil celý kadenčný motív.

Popevky/znamenné formuly typu E3 zodpovedajú gréckym formulám typu E3 a ich ekvivalentom, ktoré uzatvárajú jednotlivé periódy.

// Cadential formulae type E3 have a formal closing tone E (*finalis* in the 6th/2nd plag. echos). Under the influence of the newer evolution in the Byzantine tradition the closing tone was shifted a third higher to G. The cadential motives were then modified to reflect this fact.

The Byzantine prototype to popevki (formulae in ZR) of the type E3 are the formulae E3 and their rhythmical equivalents which are closing the melodic periods.

E3-Mreža // Мережа сз поддежкой

Invariant

S408

S408/11/42

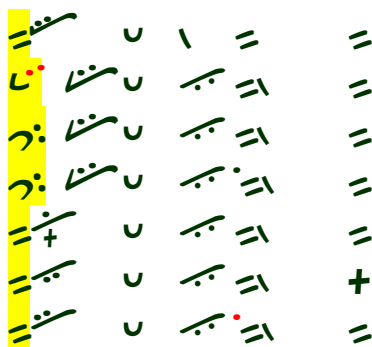
S408/09/11/14

Tr, Pr

S414/42

S411/30,BN

S411/14/42, Tr



S447/31/29/09

Tr



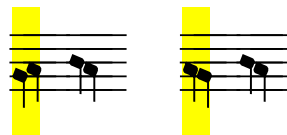
J005



J005



180, var. J005



L1709



J289



J673



25.12. hapax

J029



J289/429

180,J480



L1709;

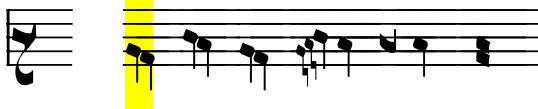
J002



180



J046



var.



J046



Nižší predkadenčný motív (najmä Triodion, iba RI).
 // A lower forecadential motif (especially Triodion, only RI)

mult.



S410/12

S411

Pomor



J429



Step

J005



L1709

J005



Step

J289



L1700, I229

J002/029/46



J046



J029



L1709



J046 /673 /833, L1700

J002



J002



Stolp3

[illegible]

Pomor.

L1709

J029

J046

J673

L1700

Neumový zápis vs. melódia // Neumes vs. melody

V popevku *mreža* nastáva rozpor medzi neumovým zápisom a melódiou pri znaku *skamejka*.
 // There is a contradicton between the melody and the neumes (esp. the sign *skamejka*).

S408/09/11/14

S408/09/11/14

Tr

J005

L1709

Sporadicky v RI však možno nájsť znenia, ktoré neumovému zápisu vyhovujú.

// In RI appear melodic variants fitting well the neumatic encoding.

S408/09/11/14

S408/09/11/14

J002/029/46

J046

J029

J289/429

Prívody // Leading-in motives

Krátké tvary // Short variants

Tr, Pr



Nízky // Low

S408 BN, S414

S410-12

S429

S430



S408

S412

S410-11/14 S430/31

S429

POk



POk



J429



J002/046

6.12.

S411

S431

S414/42

А СЛѢ ДѢ НН_ УЕ БО ЖН_ Н•



J289

Na/cez a // On/through a

S411

S414

S442/11/31/Pr

Pr

L1709

S414

S442

J005

J029

J289

[illegible]

S409/411	
S411	
S411/31/42	
S414/42/11	
Tr	
Tr	
J005	
L1709	
S431/14	
Tr	
Tr	

S431

J005

S411/31

S414

S442,Tr

Tr

23.4.

S411 Σ ن ش ل ل ن

S414/42 Σ ل ش ل ل ن

Tr Σ ن ش ل ل ن



BN ش ل ن ش ل ل ن ش

S430 ش ن ن ش ن ل ن ش

S414 ش ن ن ش ل ل ن ش

S429 ش ل ل ش ل ل ن ش



J673, J1087



S410-12 ش ل ن ش ل ل ن ش



S411 ل ش ل ش ش

S414/42 ڀ ش ل ل ش

Tr ڀ ش ل ن ش

Tr

J005

S408 ✓ ڀ ڀ ✓ ڀ ش

S412 ✓ ڀ ڀ ل ڀ ش

S410-11 ع ڀ ڀ ش ڀ ش

S429 ع ل ڀ ش ڀ ش

Pomor.

J002

J029

S414, 430, BN

S411 ش ن ل ش

S409 ش ل ڀ ش

S431 ش ش ڀ ش

S414 ش ل ڀ ش

S429/47 ش ن ڀ ش

J005

Na/cez b // On/through b^b

S408 ل ب و ڤ ڤ

S411 ل ب و ل ڤ

S431 ل ب ل ل ل

S414/42 ل ب ل ڤ ڤ

S411/31 ل ب و ڤ ڤ

S411 ل ل ل ب ل ڤ ڤ

S414 ل ل ل ب و ل ڤ

mult.,Tr ل ل ل ب ل ڤ ڤ

Tr

Tr



J289



J005



S411/42 ڤ ل ل ڤ ڤ

S414,Tr ڤ ل ل ڤ ڤ

Tr



J005



29.6.

S411 ڤ ڤ ڤ ل ل ل ب و ڤ ڤ

S431 ڤ ڤ ڤ ل ل ل ب و ڤ ڤ

S414 ڤ ڤ ڤ ل ل ل ب و ڤ ڤ

Tr ڤ ڤ ڤ ل ل ل ب و ڤ ڤ

S442

Tr



DG-nástup // DG-opening

6.12.

S411 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S414/42 ♪ ♪ ♪ ♪ ♪ ♪ ♪

Tr



180

Složitiya

25.12.

S411 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S431 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S442 ♪ ♪ ♪ ♪ ♪ ♪ ♪

Pr ♪ ♪ ♪ ♪ ♪ ♪ ♪



Cez acG // Through acG

S408/31 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S410 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S414 ♪ ♪ ♪ ♪ ♪ ♪ ♪

S429/47 ♪ ♪ ♪ ♪ ♪ ♪ ♪



Cez c.aG // Through c.aG

S408																																																																																																																
------	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--



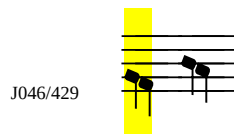
S408/10/14 سۈنئىي سۈنئىي سۈنئىي سۈنئىي S429/47



S410-13  

S412 

S429/30/31, POk 



S411						S431
S414						
S429						
S447						<i>Pr</i>



Cez Gc // Through Gc

No	ㄣ	ㄣ	ㄣ	=	ㄣ	ㄣ	ㄣ
S407	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ
S408	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ
S412	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ
S410/14	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ
S429	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ	ㄣ

BN, S430



J046

Strela cez hranice stôp // Strela across the boundaries of rhythm. feet

[illegible]

S411 ٢: ٤ ٥ ٦ ٧ ٨ ٩ = = S442

S414 ٢: ٤ ٥ ٦ ٧ ٨ ٩ = = =

S431,Tr ٢: ٤ ٥ ٦ ٧ ٨ ٩ = = =

Tr



S408							S414/11/09/29/31/47
							
S410/14							S429/31/47
S429/47							
S408/10/11							S414/29/31/47
Pr							

Pr

J002/005

J005

Diplasiasmos

Irm. Po 3

S407

И ОУ ТВЕР ЖЕ НИ Е.

S412

И ОУ ТВЕР ЖЕ НИ Е.

BN

И ОУ ТВЕР ЖЕ НИ Е.

S410/14/29

И ОУ ТВЕР ЖЕ НИ Е.



J673

Byzantské predobrazy // Byzantine prototypes

Primárnymi predobrazmi E3-mreže sú formuly E3 v rytmickej distribúcii *dmt*.

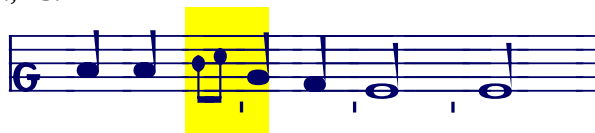
// The primary prototypes are Byzantine formulae E3 with the rhythmical distribution *dmt*.

Typ *ac.GF.E2.E*

Táto byzantská formula je najbližšia k znamennej verzii na úrovni neumov a čiastočne aj v melódii.

// The following Byzantine formula is the closest to the ZR popevka, considering both neumes and the melody.

16.9., 26.9., 6.10., 13.10., 23.4



Am	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
Dk, Trin	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
Vi	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
Pp	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S440	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S439	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣
S414	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣	⌣

J005

Tr

Typ aG.E2.E, FG.E2.E

Znamennému zápisu zodpovedá nižší z byzantských tvarov formuly (doložené iba nedostatočne).

// The ZR melody corresponds the lower variant of the Byz. formula (rare).



Am,Dk,Trin

>ñ ✓ > ÷, >> ÷

Ott

>ñ ✓ > ÷, >> ÷

Vi

>.. ✓ > ÷, >> ÷

S414

>.. ✓ > ÷, >> ÷

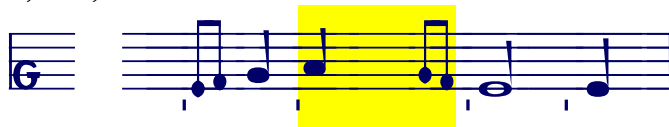
Tr



Systémová zmena po reforme v 15. storočí do predkadencie pridáva jednu slabiku. Pri tomto byzantskom predobraze je melodicky bližšie nižší ruténsky variant.

// After the reform in the 15th century one syllable was added to the forecadence. Melodically the lower Ruthenian variant is closer to the Byzantine prototype.

23.9.,1.11.,8.11.,13.11.



Trin,Am

>ñ — ✓ >u, >> ÷ Dk

G355,Ott

>ñ — ✓ >u, >> ÷

Vi

>.. — ✓ \ >> ÷

Pp

>:\ ✓ u >> >>

S440

>:\ ✓ v >> >>

Pp

>:\ ✓ \ ÷ = = Xηλ, S407

S440

>:\ ✓ \ ÷ = =

S411/14,Tr

✓ L ✓ L ✓ L >.. ✓ u ÷ = =

S447/31

=÷ ÷ u ÷ = =

S429/14/11/09

Tr



J005



J005



J289

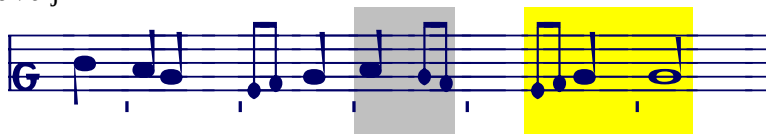


L1700, I229

Možný byzantský predobraz zvýšenia koncového tónu o terciu.

// A possible Byzantine prototype of the shift one third higher at the last syllable.

PV0Vaij



Am	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
Trin	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
Vi	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
Va	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
	Πρό	ἐξ	ἡ-	με-	ρών	τοῦ	Πά-	σχα,	
Xηλ	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
	ῥε		ЖЕ	ШЕ	СТН	ДБ	НЪ	ПА	СХН
mult.	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
Pr	✓	ᾠ	ᾠ	—	✓	ᾠ	ᾠ	ᾠ	ᾠ
	ШЕ		СТН	ДЕ	НЕ	ПА		СХН	



Iné E3-formuly // Other E3-formulae

Podobné byzantské formuly s odlišnou rytmickou distribúciou sa v ZR často reflektujú takisto ako mreža, a to spravidla paušálnym predĺžením predposlednej slabiky. Táto zmena mohla nastať niekoľkými cestami.

// Similar byzantine formulae with a different rhythmical distribution are often interpreted as a *mrezha*, prevalently after pronging the paenultima. There are several possible ways of this process.

A. *mreža* ako výsledok staroruskej adaptácie // *mrezha* as a result of Palaiorussian adaptation.

1.9.



Am	>u>	>..	—	/	>	>	>	>	∇
Ott	>	>ñ	—	/	>	>	>	>	∇
G355	✓	ñ	—	/	>	>	>	>	∇
Pp	u	>:	\	✓	u	✓	=		∇
S439	u	>:	\	u	u	u	=		∇
S440	u	>:	\	u	u	u	=		∇
S409/411	✓	u	u	u	u	u	=		=
Tr	u	u	u	u	u	u	=		=



– analogické predĺženie penultimy je niekedy doložené aj v byzantskom priestore (14.-15. stor).
// a similar prolonging of the paenultima appears in the byzantine mss. (14-15th cent.) too

4.12.



Am	u	>	u	u	u	u	u	u	u
Vi	u	>	u	u	u	u	u	u	u



G260	u	>	u	u	u	u	u	u	u
Pp	u	u	u	u	u	u	=		=
S440	u	u	u	u	u	u	=		=
S411/42/Tr	u	u	u	u	u	u	=		=



B. mreža, ktorá sa objavuje až po reforme v 15. storočí
 // *mrezha* appearing after the reform in the 15th century

20.12.



Am,Ott >u> >.. — / > >u > >u
 Vi > >.. — > > > >u
 έμ- βρυ-ον φέ- ρου-σα Χρι- στόν,
 Pp u >: \ >u >u >u >u
 S440 u >: u >u >u >u >u
 БЪ ΥΡЪ БЪ НО СΛ ΨΗ ΧΡΗ СΤΑ.
 S411 >u >u >u >u >u >u
 Tr >u >u >u >u >u >u



13.10.



Am,Dk,Ott >x — — — . >u >u >u
 Vi >x — — > > > >u {
 ε- ω- ρα- κώς ε- βό- ας πρόσ αύ- τόν.
 Pp > >: > > > >u >u >u >u
 БН ДΙΑ БЪ ΠΗ ΙΑ Α ΨΕ ΚЪ ΝΕ ΜΟΥ
 S411 /42 >u >u >u >u >u >u
 S414 >u >u >u >u >u >u
 БН ΔΑ ΒΟ ΠΗ ΙΑ ΨΕ ΚΟ ΝΕ ΜΟΥ

- analogický **vývoj** je niekedy doložený aj v byzantskom priestore
// a similar evolution in the Byzantine sources

4.9.

Am	ⲁⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
G355	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
Vi	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
Pp	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
S439	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
S440	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
G260	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ
S411	ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ ⲛⲓⲥ

Ďalšie varianty // Further variants

PVVeAntif2

Am  

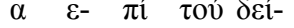
Vi  

Va  

Xηλ  

S407  

S408  

S447  

J002  

23.9.

Am,Dk,Trin

Vi

καί χό- ρευ- ε η αν- θρω-πό- της,

S440

S439

Η ΑΗ_ ΚΟΥ_ Η ΥΛΟ_ ΒΚ_ ΥΕ_ ΣΤΒΟ_

S411

S414

S431,Tr

Η ΑΗ_ ΚΟΥ_ Η ΥΕ_ ΛΟ_ ΒΚ_ ΥΕ_ ΣΤΒΟ_

Tr

S442

2.1.



Am	>x		u	>u	>>	
G355	>x		u	>u	>>	
G265	>x		u	>u	>>	
G260	>x		u	>u	>>	
Vi	>x		u	>u	>>	
	καί	σύ	έρ-	χη	πρός	με;
Pp	>:	\	u	u	=	>>u
S439	>:	\	u	u	=	>>u
S440	>:	\	u	u	=	>>
	Α	Τ'ΔΙ	Η	ΔΕ	ΣΗ	Κ'Δ Μ'Δ
S411	u	=	u	u	=	=:
S414	u	=	u	u	=	=:
S442	u	=	u	u	=	=
Tr	u	=	u	u	=	=



Modif. "so steziou" // со спѣзго (со спѣзлой поводной)

Pri modifikácii so steziou si treba všimnúť predkadenciu cez tón *b* v ruskom znení (na rozdiel od *slabej mreže*). Predobrazom je primárne E3 -dmt, *stezii* zodpovedá motív *thes kai apothēs* zo skupiny FDG prechodov.

// At the *stezia*-modification one must carefully check the forecadence through b^b in the Russian sounding to discern this popevka from the *weak merezha*. The prototype is prevalently E3 -dmt with a *thes kai apothēs* motif in the end (one form of the FDG-transition).

23.9., 4.12., 6.12.

Am >u, >.. — ✓ >u, >> > >>

Vi > — — ✓ \ >> >>

S440 L ✓ >: L سنا سنا ✓ = =

S439 L u >: \ سنا ل >: = =

S411 L L L سنا سنا >: = = S431/42

S414/42, Tr L ل سنا سنا >: = =

Tr

Predobrazom môže byť výnimočne aj formula initia s *thes kai apothēs*. (4.12.)

// Occasionally a weak formula of initium with *thes kai apotes* may be the prototype.



Am, Ott									
G355									
G262									
Vi, G356									
		κα-	τα-	λι-	πού-	σα	Βαρ-	βά-	ρα
Pp									
S440									
		ο	στα	κη	βъ	шин	вар	ва	ра
S411									
S442, Tr									



Tr

Modif. "s paukom" // сз паѣкомз

Mreža s paukom má v ruskom znení a v časti RI predkadenciu s vrcholom na tóne *b*, kým vrchol na tóne *a* charakterizuje slabú *mrežu*.

// The forecadence through *b^b* in the Russian sounding makes the difference from *weak mrezha*.

Invariant

S408

S410,BN

S414

S411/31/42/14

Tr



Tr

Pomor

J002

J005

J005

J002

J002

J005

J005

J046

VS, L1700, L1709, J673

Prívody // Leading-in motives

S408



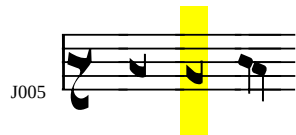
S411/31/14



S442,Tr



S411/31



Byzantské predobrazy // Byzantine prototypes

8.9., 13.11.



G260



Am



Vi



Pp



S440



S411/31/42/14



Tr



J002



29.8.



Am



Vi



καί μι- αι- φο- νί- ας πλή- ρους!

Pp



S439



и оу_ би_ и_ ства_ и_с_ пѣ_ аиѣ•

S411/31



S414/42, Tr

оу_ би_ и_ ства_ и_с_ пѣ_ аиѣ•

Tr



6.12.



Am,Trin



G355



Dk



G262



Vi



τήν βρύ-σιν τών θαν-μά- των,

Pp



S440



ΤΟ_ ΥΕ_ ΝΗ_ ΙΕ_ ΥΙΟ_ ΔΕ_ C'.

S411/31



S442,Tr



ΤΟ_ ΥΕ_ ΝΗ_ Ε_ ΥΙΟ_ ΔΕ_ C'.

Tr



J005



Mreža -FG.a // Мережа сз поѣдной спѣлой

Invariant

S408

S410/12

S411

S409

S414

S411/30, BN

S429

S410/11/14/31, BN

var. 

Pomor

J002

J005

J002

J046

L1709, I80, J1087, J046, L1700

L1709

I80, J429, J672-3, I80, L1700, VS, MR

L1700

J002

J046

Prívody // Leading-in motives

S408	ㄣ ㄣ ㄣ ㄣ	S410-12/29
S412	ㄣ ㄣ ㄣ ㄣ	
S410/11	ㄣ ㄣ ㄣ ㄣ	BN, S414
S414	ㄣ ㄣ ㄣ ㄣ	BN, S430
S429/30	ㄣ ㄣ ㄣ ㄣ	S414



I80, J429, J672-3



I80, J672, L1700, VS



S408	ㄣ ㄣ ㄣ ㄣ	ㄣ ㄣ ㄣ ㄣ
S410, BN	ㄣ ㄣ ㄣ ㄣ	ㄣ ㄣ ㄣ ㄣ
S414/30	ㄣ ㄣ ㄣ ㄣ	ㄣ ㄣ ㄣ ㄣ
S429	ㄣ ㄣ ㄣ ㄣ	ㄣ ㄣ ㄣ ㄣ



J673

S409

ۛ = ج = ح ۜ = خ ۝ = گ = غ

S431a

S410/11

$\therefore \quad \frac{1}{\sqrt{2}} = \frac{\sin \theta}{\cos \theta} = \tan \theta$

S412

$\sqrt{a} = \sqrt[2]{a}$ $\sqrt{b} = \sqrt[2]{b}$ $\sqrt[3]{a} = \sqrt[3]{a}$ $\sqrt[4]{a} = \sqrt[4]{a}$ $\sqrt[n]{a} = \sqrt[n]{a}$

S429







J002/005



Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom je prostá zmena koncového tónu *E* na *a* pri formuli E3. V ZR sa navyše ukončenie *FG.a* objavuje aj na miestach, kde je byzantská melódia presmerovaná k tónu *G*, alebo na mieste nemodifikovaných formúl.

// The main Byzantine prototype is a simple change of the final tone *E* to *a* in the formula E3. Moreover, the ending *FG.a* in ZR may be sometimes an interpretation of the Byzantine change of *E* to *G* or it appears on positions where no modification in the Byzantine melody is found.

PVd8



Sn1257



E.γ.II



E.γ.3



C220,Vi



L52



αv- έ- μελ-πον τόν ύμ- von.

No



S407



Β'Λ_ C'ΔI_ ΛΑ_ Α_ ΧΥ ΠΚ_ C'ΝΔ.

S408



S430



S429



Pomor



J002



J046

am. Dnes visit



Am0*	>		>		>		>	
Dk0	>		>		>		>	
Ott 0	>		>		>		>	
Vi0,Va	>x		>		>		>	

ο Νυμ-φί- ος τής Εκ- κλη-σί- ας.

Χηλ							
ЖЕ_ НН_ ХЪ							

S407

S409

S431/10/11



J002/005

Irm. Po 8

[illegible]

PS4eAK



Lm



E.γ.II



C220



Sn1257



No



S410/12



S430



Pomor



J002



Pozn. k ukážke. V ZR sa modifikácia *FG.a* objavuje až neskôr (podobne v byz. trad. -G modifikáciu vidno až v novšom rkp. Lm), staroruské pramene a S408 reflektujú pôvodnú byzantskú nemodifikovanú verziu. Podobne aj v ďalšom príklade.

Remark. In this example the modification *FG.a* appears in ZR only later (17th century). The same holds for the Byzantine tradition (-G modification appears in the newer ms. Lm). The older sources, both Byzantine and Russian have no modification. The same can be observed in the following example.



Lm >ñ — √ >u, >> √



Y

E.γ.Π >ñ — √ >u, >> √

Sn1258

C220 >.. √ √, >> √

Sn929 √ \ √ >u >> √
οι εν τοίς μνη-μεί-οις,

No >: \ √ √ = =

S407 >: \ √ √ = =

Η_ ЖЕ ВЪ ΓΡΟ_ ΕΚ_ ΧЪ

S408/12 √: √ √ √ = =

S410 √: √ √ √ = √ =:

S414 √: √ √ √ = √ =:

S430

S429 √: √ √ √ = √ =:



Pomor



J002



L1709

180, J1087, J046, L1700



J673

J480

Modif. s chamilou // // / Μερεκα σζ χαμηλογο

Cf. opromet

PVVeAntif5



Am	>..	—	/	>	>	>	»»
Dk	>ö	—	/	>	>	>	»»
Vi,Va	>..	—	✓	>	>	>	»»
Xηλ	ù	>:	\	✓	✓	=	»»
S407	υ	✓	>:	✓	✓	=	»»
S408	✓	✓	✓	✓	✓	=	»»
S410/31	✓	✓	✓	✓	✓	=	»»
S414	✓	✓	✓	✓	✓	=	»»



Nakidka + Mreža

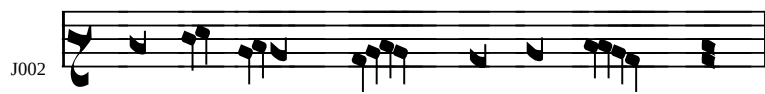
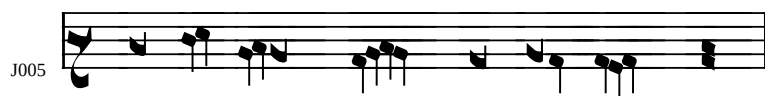
PVVeAntif2



Am	⌒	⌒	⌒	⌒	⌒	⌒	⌒
Trin	⌒	⌒	⌒	⌒	⌒	⌒	⌒
Vi	⌒	⌒	⌒	⌒	⌒	⌒	⌒
Lm	⌒	⌒	⌒	⌒	⌒	⌒	⌒
	E-	δρα-με	λέ-	γων	ο	Ι-	ού-δας,
Xηλ	Σ	Σ	Σ	Σ	Σ	Σ	Σ
S407	Σ	Σ	Σ	Σ	Σ	Σ	Σ
	T	Ε_ΥΕ	ΓΛΑ_	ΓΟ_	ΛΑ_	Η_	ΙΟ_
S408	Σ	Σ	Σ	Σ	Σ	Σ	Σ
S410/14/29	Σ	Σ	Σ	Σ	Σ	Σ	Σ

G261

Sn1214



T Ε_ ΥΕ ΓΛΑ_ ΓΟ_ ΛΑ_ Η_ ΙΟ_ ΔΑ

E3-Mreža dvoječelná // Мрежа сз поддержки двоичеана

Invariant

Mreža dvoječelná je v základnom tvare rytmicky nekonzistentný popevok (nepárny počet krátkych znakov medzi *dva* v *čelnu* a kadenčnou *statiou*).

// *Merezha + dva v čelnu* in its basic form is a rhythmically inconsistent popevka (odd number of short syllables between two long syllables in the invariant part)

S409/11

mult.

Pr, POk, S430



Pr		Pomor
J005		J002/289
I80		
J480		J029/673/429/833
J429		
J002		
J289, L1709		I229
J005		
J046		
J002		J673,480

Diplasiasmos

$$PV0V_{aij}$$

mult.	Σ	$\curvearrowright$	///	$\curvearrowright$	///	$\cup$	///	$\Rightarrow$	$+$
Pr	Σ	$\curvearrowright$	///	$\curvearrowright$	///	$\cup$	///	$\Rightarrow$	$+$
	ω_-	CA $_-$	NA	BO	K'I	III $_-$	NE	H $_$	χ^0 .

[illegible]

J005

Ш_ С_ НА БО БЫ_ ШНН.[∞]

Prívody // Leading-in motives

0

S411/31

S414/42/31

Pr



Pr



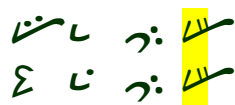
J005



J289, L1709, Pr

S408/31

Pr



Pr



J005



6.12.

Tr



Tr



J005



J289

26.9.

S431

S414

S411

S442



J005



S408	ㄱ	ㄴ	ㄷ	ㄹ	ㄹ	ㄹ	ㄹ
S429-30	ㄷ	ㄴ	ㄷ	ㄹ	ㄴ	ㄷ	ㄹ
S414	ㄷ	ㄴ	ㄷ	ㄹ	ㄹ	ㄹ	ㄹ
POk	ㄷ	ㄴ	ㄷ	ㄹ	ㄹ	ㄹ	ㄹ

POk

J005



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



J046

J002

J429

A musical staff showing the melody of 'The Rose Tree'. The melody is written on a five-line staff with a treble clef. It consists of a series of eighth and sixteenth notes, with some notes beamed together. The melody is labeled 'J673' on the left and 'J833' on the right.

1

S409/11				
S414				
S431				
S442				
Pr				

Pr 

J005,180

Pr Σ $\cap$ $\cup$ $\cdot$ $\rightarrow$ $\leftarrow$

Pr  J289

2

S442	ق: سنا	ق: سنا	ق: سنا	ق: سنا	ق: سنا
S411	ق: سنا	ق: سنا	ق: سنا	ق: سنا	ق: سنا
S431	ق: سنا	ق: سنا	ق: سنا	ق: سنا	ق: سنا
S414	ق: سنا	ق: سنا	ق: سنا	ق: سنا	ق: سنا

J005

S408/11					
S414/42/31					
S411					
S431					
S442					

J005

S414 

J002

J029

Byzantské predobrazy // Byzantine prototypes

Predobrazom *mreže dvoječelnej* je niektorá z formúl E3 s rytmickým rozložením m *dmt/ddt*. Vzhľadom na rytmickú nekonzistenciu popevku ide vždy len o vzdialenejšie predobrazy.

// The prototype is one of the E3 formulae with a rhythmical distribution *m dmt* or *m ddt*.

8.9.

8.9.

m d m t

Dk,Trin
Vi
τού Ι- ε- ρέ- ως τού με- γά- λου

Pp
S440
CBA TH TE ΛΑ ΒΕ ΑΗ ΚΑ Α ΓΟ

S409/11
Pr

[illegible]

J005

8.9.



G270



Am
Dk,Ott G355
Vi
Pp
S440
S409/11



6.1., cf. 29.6.



Am,Trin



Ott G270,Dk
Pp
И_ЖЕ_Ω_НА_ШН_ХЪ_ПРЕ_ГРЪ_ШЕ_НН_Н_ХЪ.
S439
S440
S411
S414



Rytmický posun // A rhythmical shift

Rytmicky správny typ *mreže dvoječelnej* je doložený iba zriedkavo. // Rare.

6.1.

S414				
S411				
S431/42				
Pr				
	po_ Aoy	ye_ ao_ Bx_ ye_ cko_	ω_ moy.	

Pr



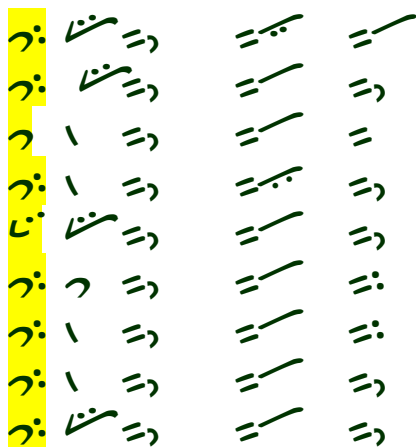
J005



E3-Sviazni 1 //

Invariant

S408



S414

S411

S431

S409/11/14/42

S409/11/31/14/42, Pr

Pr



J002



J002



J002/289, I80



PVVeAntif10 hapax



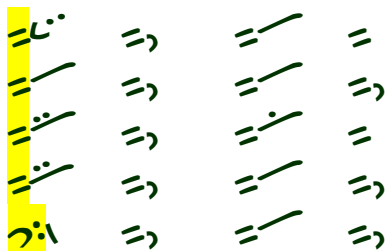
S408

S431

S414/42,Pr

S409/11/14/31/42

Pr



Pr, Tr



Diplasiasmos

PV0Vaij

S447



HA_ CO



CO_



KE_



PA•

S431/29/14/11/09, Pr



HA_

CO

CO_

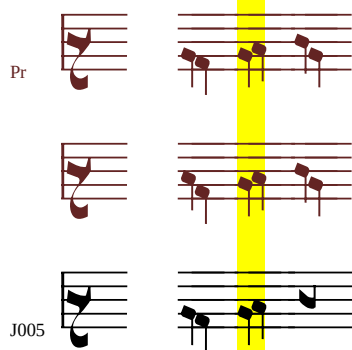
EQA•

Prívody // Leading-in motives

cez G, a // through G, a

S408
S431/42
mult.

S411



S408
S411/31
S414
S442,Pr



S414
S429/47/14

S431/09



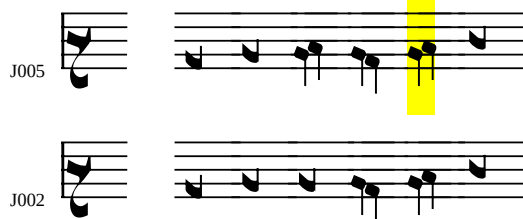
S408
S410
S414
S429/47

S429/47



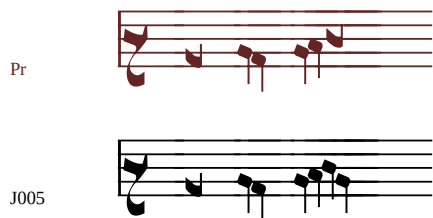
PVVeAntif10,11

S414 ٢: ٤ ٤ ٤ ٢: ١ =
 S431 ٤: ٤ ٤ ٤ ٢: ١
 S429/47 ٤: ٤ ٤ ٤ ٢: ١



PX7

S408 ٢: ٤ ٢: ٤
 S411 ٤: ٤ ٢: ٤
 S414/31 ٤: ٤ ٢: ٤
 S447/29, Pr ٢: ٤ ٢: ٤



29.6.

S411/31 ٤: ٤ ٢: ٤
 S414/42 ٢: ٤ ٢: ٤

Tr

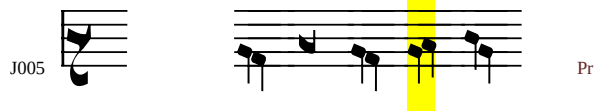


S414/31/42 ٤: ٤ ٢: ٤

Pr,Tr



S408 ٤: ٤ ٢: ٤
 S411/31 ٤: ٤ ٢: ٤
 S414/42, Pr ٤: ٤ ٢: ٤



S409/11/31 ٥ ٢: ٤ ٤ ٢: ١
 S431 ٢* ٢: ٤٤٤ ٢: ١
 S414 ٤٤٤ ٤ ٤ ٢: ١
 S442, Pr ٤ ٤٤٤ ٤ ٤ ٢: ١



S442 ٤ ٤٤٤ ٤٤٤ ٢: ١
 Pr ٤٤٤ ٤٤٤ ٤ ٤ ٢: ١



6.1.
 S411 ٤ ٤ ٢: ١ ٤ ٤ ٤ ٢: ١
 S414/42 ٤ ٤ ٢: ١ ٤ ٤ ٤ ٢: ١
 S431 ٤ ٤ ٢: ١ ٤ ٤ ٤ ٢: ١
 Pr ٢* ٤ ٢: ١ ٤ ٤ ٤ ٢: ١



cez b // through b^b

S408/11/31	♭	♭	♭	♭	♭	♭	♭
S414/42, Tr	♭	♭	♭	♭	♭	♭	♭



S408/11	♭	♭	♭	♭	♭	♭	♭
	♭	♭	♭	♭	♭	♭	♭
S414	♭	♭	♭	♭	♭	♭	♭
S442	♭	♭	♭	♭	♭	♭	♭
S431	♭	♭	♭	♭	♭	♭	♭
S442	♭	♭	♭	♭	♭	♭	♭
S414	♭	♭	♭	♭	♭	♭	♭
S414/42, Tr	♭	♭	♭	♭	♭	♭	♭



フ ム ツ ン ン

J002, J029

し じ ぶ う づ ぢ づ い

۱. گزشتہ سال

cez b (c) // through b^b (c)

S411

S414

S442,Tr

 Tr

J005

S408

S411

S431

S414/42

Pr

Pr

S411/14/31

S442

$$\text{Tr}$$
$$\text{Tr}$$

S411/31

S414/42

 Pr

Pr

S411/31

S414/42

Pr

Pr

od D // from G

PVf1

S407	>	>	٢	٢	٢	٢
S408	٢	٢	٢	٢	٢	٢
S412	٢	٢	٢	٢	٢	٢
S410/14,BN	٢	٢	٢	٢	٢	٢
S430	٢	٢	٢	٢	٢	٢
S429	٢	٢	٢	٢	٢	٢



180, J1087, L1700

Byzantské predobrazy // Byzantine prototypes

Primárne predobrazy // Main prototypes

6.1.

[illegible]

6.12.



Am,Trin και στυ-λος α- πε- ρί- τρε- πτος,

S439

S440

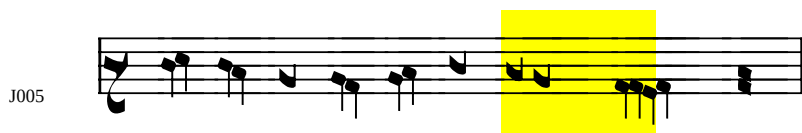
Η ΣΤΟ ΑΠΕ ΗΕ ΠΟ ΔΒΗ ΧΗ ΜΔΙ Η•

S408

S414

Tr

S431



5.1. – n.b. posun od S408/11 ku S414/42

– n.b. the evolution from S408/11 to S414/42



Am,Dk,Ott G355

Vi α- πό προ-σώ-που τού Θε- ού I- α- κώβ,

Pp S439

S440 ο_ ΤΪ ΑΗ_ ΞΑ_ ΕΘ_ ΓΑ_ Η_ ΙΑ_ ΙΘ_ ΕΛΛ•

S408/11

S414/42

Pr



Typický prípad **vkladania deklamácie** (pri procese slovanskej adaptácie) do invariantu. Je veľakrát doložené práve na tomto mieste formuly.

// A peculiarity of the old Russian adaptation – inserting additional declamation into the invariant, always in the given position.

6.12.

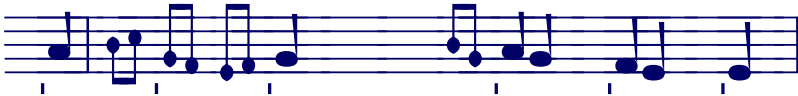
Am Trin G270 G355

σύ και τό δο- θέν σοι τά- λαν-τον επ- ηύ- ξη- σας,

Tr

Tr

5.1.

											
G355		ἁ	ῥ	ῥ	—		ῥ	ῥ	ῥ	ῥ	
Vi		ῥ	ῥ	ῥ	ῥ		ῥ	ῥ	ῥ	ῥ	
	πέ-	ρας	λα-	βεῖν		ε-	πεί-	γε-	ται,		
Pp		ῥ	ῥ	ῥ			=	=	=		
S440		ῥ	ῥ	ῥ			=	=	=		
	κο	νή	ψ	ἐκπρίηατι		πρι	χῆ	δι	τῆ		
S408		ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ		
S442		ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ		
Pr		ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ	ῥ		
											
Pr											

Sekundárny predobraz – **zvýšenie o terciu**
 // A secondary prototype – **shift of a third higher**

8.9., PV0Vaij

mult.

Vi

Pp

S440

S407

Xηλ

S439

S411

mult.

Pr

mult.

NA_ CO
CO_
EE_
pa.

Pr

Predobraz *baG //E3* (namiesto popevku *sviazni 2*) vedie spravidla k prívodu „cez *a*“.
 // The prototype *baG //E3* gives often to the leading-in motif on *a* (and not *Sviazni* type 2).

14.9., 21.11., 6.12., 24.2.



Am,Dk,Ott,Trin

Vi

Pp,S440

S439

Pp

S440

S408

S414/42

S442, Pr

ΧΡΙ_ΣΤΕ_ΒΟ_ΖΕ_ΝΑ_ΣΗ_

Pr

PVVeAntif11

J005

Modifikácia „s paukom“

Pauk je obrazom byzantskej *kylismy* na poslednej slabike formuly a je jedným z rytmických variantov FDG prechodu.

// *Pauk* is an image of Byzantine *kylisma* on the last syllable. It is one form of the FDG transition.

29.8.

Pp	ζ	ⲛ	ⲟ	ⲛ	ⲛ	ⲛ	ⲛ	=	=	ⲛ		
S439	ζ	ⲛ	ⲟ	ⲛ	ⲛ	ⲛ	ⲛ	=	=	ⲛ		
S440	ζ	ⲛ	ⲟ	ⲛ	ⲛ	ⲛ	ⲛ	=	=	ⲛ		
	ΓΛΑ	ΒΟΥ	ΠΡ	Κ	Δ	ΤΕ	ΥΕ	ΒΟΥ	Ο	Τ	Κ	ΨΗ
S411	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	
S431	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	
S414	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	
Tr	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	

Tr



ΓΛΑ ΒΟΥ ΠΡΕΔΟ ΤΕ ΥΕ ΒΟΥ Ω ΤΟ Κ ΨΗ

29.8.

Am	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Vi	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
	βα	στά	ζου	σα	ταύ	την				
Pp,S439-40	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
	ΝΑ	ΒΛΙΟ	Δ	ΝΟ	ΚΑ	ΨΗ	ΙΟ			
S411/31	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S414/42	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Tr	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ

Tr



6.1.

G260						
Vi						
Pp						
S440						
S411/14/42, Pr						

Modif. „so steziou“

Stezia je obrazom byzantského *thes kai apothēs* na poslednej slabike formuly a je jedným z rytmických variantov FDG prechodu.

// Stezia is an image of *thes kai apothēs* – one form of the FDG-transition.

PX5Vozn



Am



Ott



Vi, Va



τὼ Πα-τρί συν-ε- κά- θι- σας,

S407



сѢ о_ тѢ_ ѿе_ мѢ_ по_ са_ дѣ_ лѢ_ е_ сѣ.

S408



S411



S414/47



Pr



сѡ_ ѡ_ тѢ_ ѿе_ ме_ по_ са_ дѣ_ ло_ е_ сѣ.

Pr



Nízky variant // Low variant

6.12.

Am,Trin,Dk

Vi

Pp

S440

S408

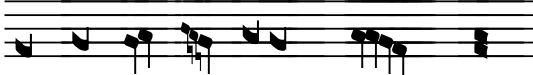
S411/31

S414/42/Tr

Tr

J005

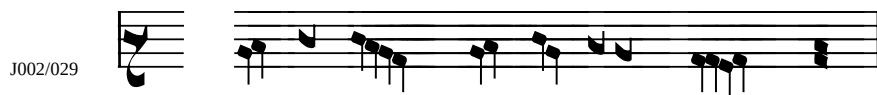
6.1.

	
Am, Trin	>x :: — >> > ˘
Vi	>x :: — >> > ˘
	ε- πί του ύ- δα- τος.
Pp	> >: ← = = =
	с҃ъ тѣ рѣ вѣ во дѣ.
S439	>x > u = = =
S440	>: >— u = => =>
S411/31/14 /42	    
	сo те ро во во дѣ.
J002	
J029	

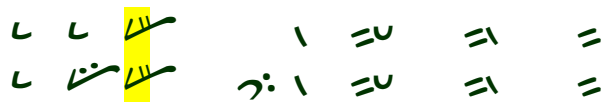
E3-Sviazni 1 s „dva v čelnu“ //

Invariant

S408									
S414/42									
S411									
S409									
S431									
S411/31									
mult.									
Tr									



S408



S411/42



S409/11



S414/31/42, Tr



Tr



Tr



J005



L1709



20.9., 18.10., 16.1.

S414



S411/42



Tr



Tr



Prívody // Leading-in motives

cez G, a // through G, a

S414, Tr



S442

Tr



S408



S442, Tr



S411/31/14/42



Tr



J005



S411/31



Tr, S414/42



S414/42, Pr



S431



S411/31



S414/42



S414/42



Tr, Pr



Tr, Pr



J005



J002/029



L1709



S411



S414/31/42



Tr



Tr



S409/31 ع ل ر منشا  
 S411 ل ل ل منشا 
 S429/14 ع ن ر منشا 
 S447 ع ر ر منشا 

J005 

S408 ر منشا ل ل 
 S408 ن منشا ر منشا 
 mult. ر منشا ر منشا 

Pr 

J005 

S414/42 منشا ل ن منشا  
 S409 ع ر ع منشا 
 S411 ل ر ع ل 
 S431 ل ر ع منشا 

J005 

J005 

sporné (25.12.)

S408 ٢: ٢ ٢: ٢ ٢: ٢

S414/42 ٢: ٢ ٢: ٢ ٢: ٢

Pr ٢: ٢ ٢: ٢ ٢: ٢



S408 ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢

S431 ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢

S411 ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢

S414 ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢

S429 ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢

Pr ٢: ٢ ٢: ٢ ٢: ٢ ٢: ٢



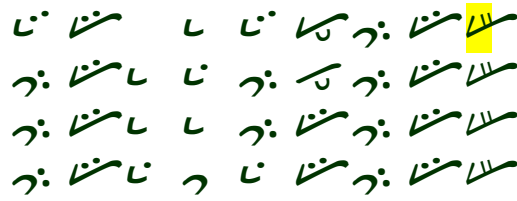
S447

cez c *// through c*

S409/411

S414/42

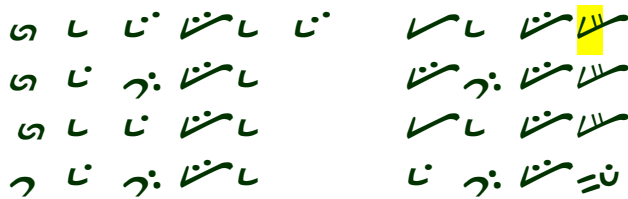
S431

$$\text{Tr}$$


S411

S414/31

S442

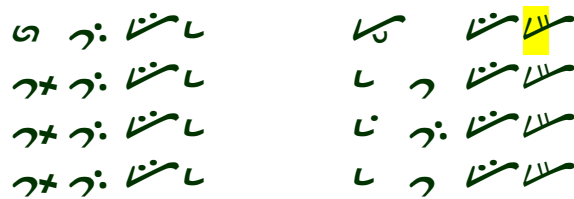
$$\text{Tr}$$


S408

S411/29/31/47

S414

Pr



S431	ل	ن	ن	ن	ل	ن	ن	ن
S414/42	ل	ن	ن	ل	ل	ن	ن	ن
Tr	ن	ن	ن	ن	ن	ن	ن	ن

Tr	ل	ن	ن	ن	ل	ن	ن	ن
----	---	---	---	---	---	---	---	---

S408	ل	ن	ن	ن	ل	ن	ن	ن
S409	ل	ن	ن	ل	ل	ن	ن	ن
S410	ل	ن	ن	ل	ل	ن	ن	ن
S411/14	ل	ن	ن	ل	ل	ن	ن	ن
S414	ل	ن	ن	ل	ل	ن	ن	ن
S447/29	ل	ن	ن	ل	ل	ن	ن	ن

S429/31	ل	ن	ن	ل	ل	ن	ن	ن
---------	---	---	---	---	---	---	---	---

J005

J005

J002

so strelou // with strela

S411 𐤔 𐤔𐤕 𐤔𐤕𐤕 𐤔𐤕𐤕𐤕

S414/42 𐤔 𐤔𐤕 𐤔𐤕𐤕 𐤔𐤕𐤕𐤕

PVVeAntif13

S408					
S410/31					
S414					
S429/47					

J005



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

J002

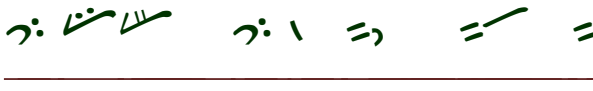
S408/11		
S431/14/42,Tr		

Tr 

Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom je formula E3 so zalomením ac.GE v prívode a rytmickým rozložením *md mmt*. Znak *dva v čelnu* pochádza z byz. notácie typu Chartres (ligatúra *petasti* + *piasma*) a je akvivalentom *seisma* v notácii typu *Coislin* i novšej byz. notácii.

// The main prototype is the Byzantine formula E3 with the flexion ac.GE in the leading-in portion and with a rhythmical distribution *md mmt*. The sign *dva v čelnu* has its origin in the "Chartres" notation (a ligature of *petasti* + *piasma*) and it is an equivalent of *seisma* in the "Coislin" and mediobyzantine notation.

		
Am,Dk,Trin		
Vi		
		~D
Am,Ott,Trin		
G270		
Vi		
Pp		
		
		
		
Pp, S440		
S440		
S439		
		
mult.		
		
Tr		
L1709		

Korektná slovanská interpretácia rytmického vzoru dd mmt
 // A correct Slavic adaptation of the rhythmical prototype dd mmt

14.9.

Am,Dk
 Vi
 Χρι-στού πι-στού-ται τήν α- νά- στα- σιν
 S414/42
 Pr
 Η Ζ_ Β Κ_ Σ ΤΟΥ Ε_ ΤΕ Β Ξ_ Κ ΡΕ_ ΣΕ_ Η Η_ Ε_

Pr

Napoly korektná slovanská interpretácia rytmického vzoru dd mmt
 // A partially correct Slavic adaptation of the rhythmical prototype dd mmt

20.9.

Am,Trin
 Vi
 έδο- ξεν Ού- τω και ε- γέ- νε- το,
 Pp,S439
 S440
 Β Ξ_ Σ Τ Ξ_ Τ Α_ Κ Ο Η Β Ξ_ Σ Τ Ξ_
 S411
 S414

S nižším prívodom // Lower leading-in motif

1.11.



Dk,Trin

Vi

ήν πα- ρά Χρι-στού ε- κο- μί- σαν- το,

Pp

S439

ΙΟ_ ЖЕ О_ ТЪ ΧΡΗ_ΣΤΑ ΠΡΗ_ ΙΑ_ ΣΤΑ·

S411/14/42

Tr

S431



// Another prototype is E3 with the same rhythmical distribution but with a *aD.EF* transition.

23.9., 17.1.

S442

PVVeAntif13

J005

// Other examples of E3 prototypes with different rhythmical distribution, but correctly adapted.

Rytmicky redundantné tvary // Rhythmical redundant forms

4.12., 6.12.

Am,Dk,Trin

Vi

εις τάς αυ- λάς του Κυ- ρί- ου σου,

Pp

S440

ВѢ РА_ ДО_ СТѢ ЖЕ ИИ_ ХА СВО_ ІЕ_ ГО_

S411/14

S442,Tr

[illegible]

3.9.

Pr >: ✓ L >: || ← ← = = =

S440 >: ✓ L >: || ← ✓ = = =

 КРЪ_ВЪ ПРО_ЛН_ГА ЗА ХРИ_СТА БО_ ГА ·

S411/42 >: ✓ >: ✓ L = ✓ = = ✓ = ✓

Stolp 3

S410/14											BN
S429											

Pomor:

J029

J046

Modif. "so steziou" // со спезего (со спезеаой поводной)

21.11.

Am,Ott,Trin

G262

Vi,Pr

Pr

S440

S408

S414/42

Pr

Pr

J005

A

G3

ευ- σε- βώς αν- ευ- φη- μή- σω- μεν,

БЛАГОУБ_ СТИВ_ НО ТЪРЖ_ СТВОУ_ И_ МЪ.

11-17.12.

S411

S414/42

Tr

Tr

E3-Sviazni 2 // C_{BAZHH}

Sviazni typu 2 sú v 6. hlase zriedkavou formulou. Na vývoji neumovej notácie po 15. storočí vidno postupnú transformáciu na typ 1 (viac tam) s prívodom na tóne *a*.

// Sviazni type 2 are extremely rare in the 6th mode ZR. The neumes in mss. display an evolution after the 15th century that transforms gradually type 2 to type 1 with leading-in motif on *a*.

Invariant

S408/11	ن	ن	ن	ن	ن	ن
S414	ن	ن	ن	ن	ن	ن
S408	ن	ن	ن	ن	ن	ن
S425	ن	ن	ن	ن	ن	ن
S414	ن	ن	ن	ن	ن	ن
S414/42	ن	ن	ن	ن	ن	ن
S409/31/47/29	ن	ن	ن	ن	ن	ن
S408/10	ن	ن	ن	ن	ن	ن
S410-13	ن	ن	ن	ن	ن	ن
S410-12/30, BN	ن	ن	ن	ن	ن	ن
Pr, POk, S414/42/29/30/31	ن	ن	ن	ن	ن	ن

Pr

J005

var.

S408	ن	ن	ن	ن	ن	ن
S429	ن	ن	ن	ن	ن	ن
S410-12	ن	ن	ن	ن	ن	ن
S414,BN	ن	ن	ن	ن	ن	ن
S430/31	ن	ن	ن	ن	ن	ن

Pomor

J005

J002

Prívody // Leading-in motives

S411/14/42

Pr



S414

S408/11

S442

Pr

Pr



S408/10

S412/31

S410/14/30

S429

J002/005

Pomor



S408/29

S412/30

BN

S410

S414

Pomor



Byzantským predobrazom je formula $b.aG // E3$.
 // The Byzantine prototype is the formula $b.aG // E3$.

[illegible]

J005

Anast 3



Sn1264



Sn1265



ε- πά- τη- σας θά- να- τον,

S429



S430, POK



Byzantská paralela k zdvihnutiu koncového tónu o terciu

// The Byzantine prototype for the shift of the last tone a third higher.

PS4eAK



Lm



H

E.γ.II



Sn1258



Sn1257



C220



Sn929



κα- θώς εν- ε- τεί- λω η- μίν.

No



S407



ΙΑ_ ΚΟ_ ΧΕ_ ΖΑ_ ΠΟ_ ΕΚ_ ΔΑ_ ΝΑ_ ΜΒ

S408



S414



S430



BN



Pomor

Variant z irmosov // Irmologic variant

Irm.Vskr8



Sn1257	✓	☞	☞	☞	☞	☞
E.γ.II	✓	☞	☞	☞	☞	☞
Sn1258	✓	☞	☞	☞	☞	☞
C220	✓	☞	☞	☞	☞	☞
Sn929	✓	☞	☞	☞	☞	☞
No		☞	☞	☞	☞	☞
S407		☞	☞	☞	☞	☞
S408		☞	☞	☞	☞	☞
BN		☞	☞	☞	☞	☞
S410-11/14		☞	☞	☞	☞	☞
S412		☞	☞	☞	☞	☞
S429		☞	☞	☞	☞	☞

S413/30



Pomor



var



J046

J429/673/1087



J833

I80, J480;



J1087



J002



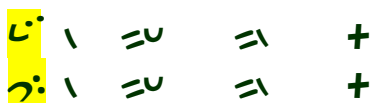
Choma

E3-Kulizma koncová 1 // ΚΥΛΗΖΜΑ ΚΟΝΕΥΗΛΛ

Invariant

S409/11

mult., Tr



Tr



J005

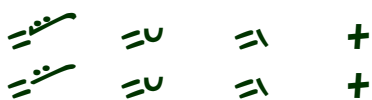


L1709



S408

mult.

 Tr 

J005



J005



sporné, 17.1.

180



Ju1809

J002



Prívody // Leading-in motives

S411

[illegible]

S431

ا. ب. ج. د. هـ. ز. ح. ط. ي.

S414

ا. ب. ج. د. هـ. ز. ح. ط. ي.

S442, Pr

Pr



S411

١. ٢. ٣. ٤. ٥.

S431

S414,Tr

١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.

S411/31

ل ل ل ل ل

S414

اِنْ شَاءَ اللّٰهُ

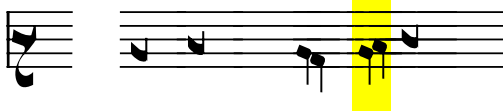
S442

۱. ۲. ۳. ۴.

Tr



J005



S409/11

١. ٢. ٣. ٤. ٥. ٦. ٧. ٨. ٩. ١٠. ١١. ١٢. ١٣. ١٤. ١٥. ١٦. ١٧. ١٨. ١٩. ٢٠. ٢١. ٢٢. ٢٣. ٢٤. ٢٥. ٢٦. ٢٧. ٢٨. ٢٩. ٣٠. ٣١. ٣٢. ٣٣. ٣٤. ٣٥. ٣٦. ٣٧. ٣٨. ٣٩. ٤٠. ٤١. ٤٢. ٤٣. ٤٤. ٤٥. ٤٦. ٤٧. ٤٨. ٤٩. ٥٠. ٥١. ٥٢. ٥٣. ٥٤. ٥٥. ٥٦. ٥٧. ٥٨. ٥٩. ٦٠. ٦١. ٦٢. ٦٣. ٦٤. ٦٥. ٦٦. ٦٧. ٦٨. ٦٩. ٧٠. ٧١. ٧٢. ٧٣. ٧٤. ٧٥. ٧٦. ٧٧. ٧٨. ٧٩. ٨٠. ٨١. ٨٢. ٨٣. ٨٤. ٨٥. ٨٦. ٨٧. ٨٨. ٨٩. ٩٠. ٩١. ٩٢. ٩٣. ٩٤. ٩٥. ٩٦. ٩٧. ٩٨. ٩٩. ١٠٠.

S414/42

じ じ じ じ

S431

じ じ じ じ

$$\text{Tr}$$

۱. جز مشاء ج

 Tr 

S411/42

し じ 二 へ づ じ し づ い

S414

ل ن ج ل ن ج ا

S411

シ、ニ、ハ、ニ、ニ、ニ、ニ、ニ、

S414

۱. جن ل ش = جن ش جن ش جن ش

S442

シ、ル、ル、ニ、ニ、ル、ニ、ニ、

S411/42	ㄱ	ㄱ	ㄴ	ㄱ	ㄱ	ㄴ	ㄴ
S411	ㄱ	ㄱ	ㄴ	ㄴ	ㄱ	ㄴ	ㄴ
S414/42	ㄱ	ㄴ	ㄴ	ㄱ	ㄱ	ㄴ	ㄴ
S411/14		ㄴ	ㄴ	ㄴ		ㄴ	ㄴ
S414/31	ㄱ	ㄱ	ㄴ	ㄴ	ㄱ	ㄱ	ㄴ
S442	ㄱ	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
Pr	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ

Pr

S411/14	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
S442	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
Pr	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ

Pr

S411/42	ㄱ	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
S414/31	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
Tr	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ

Tr

S408	ㄱ	ㄱ	ㄴ	ㄱ	ㄱ	ㄴ	ㄴ
S411	ㄱ	ㄱ	ㄴ	ㄴ	ㄱ	ㄴ	ㄴ
S442	ㄱ	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
S414	ㄱ	ㄴ	ㄴ	ㄱ	ㄴ	ㄴ	ㄴ
Pr	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ

Pr

S408	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
S411/31, Tr	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ
Tr, J005	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ	ㄴ

Byzantské predobrazy // Byzantine prototypes

Predobrazom *koncovej kulizmy* je rovnaká formula E3 ako pri popevku *sviazni*. Ide teda o koncový variant *sviazňov*.

// The Byzantine prototype of the *closing kulizma* is the same set of formulae E3 as for *sviazni*. Thus it is a closing variant of *sviazni*.

6.10.



Am,Trin,Ott	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Dk	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Vi	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
	σ	ω	-	θ	η	-	ν	αι	τ	α
	ς			ψ	υ	-	χ	α	ς	
	υ								μ	ω
	ν									ν
Pp	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S439/40	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S411	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S414	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ



Trin	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Am	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Vi	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Pp,S439	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S440	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S409/11	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S414/42	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
S431	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ
Tr	ⲓ	ⲡ	ⲛ	—	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ	ⲛ



Preformulovanie predkadenčného motívu haG na "normovaný tvar" v ZR. V rukopisoch S411/14 ešte „po starom“.

// Change of the forecadential motif from *baG* to the normative form in ZR. The mss. S411/14 have it still the old way.

14.9.



Am				>	˘	✓	>..	>n	≧>	>	˘
Vi				>	˘	/	>..	>	≧	>	˘
Pp	˘	˘	˘	˘	>..	˘	˘	=	=	+	
S440	˘	˘	˘	˘	>..	˘	˘	=	=	+	
S439	˘	˘	˘	˘	>..	˘	˘	=	=	+	
S442	˘	˘	˘	˘	˘	˘	˘	=	=	+	
Pr	˘	˘	˘	˘	˘	˘	˘	=	=	+	



Rytmicky redundantný tvar // Rhythmically redundant form

4.9.



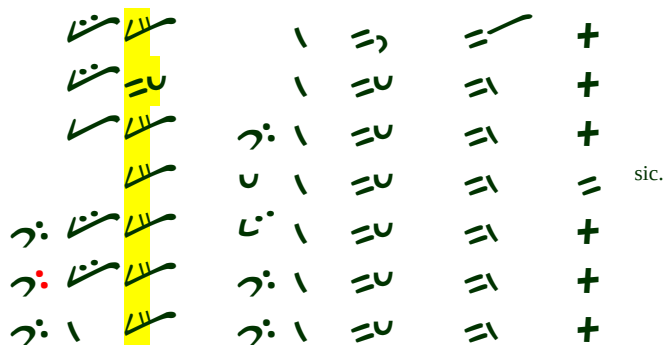
G355			٢	٥	٦	—	٧	٨	٩	١٠
Vi			١١	١٢	١٣	١٤	١٥	١٦	١٧	١٨
Pp,S440	١٩	٢٠	٢١	٢٢	٢٣	٢٤	٢٥	٢٦	٢٧	٢٨
S439	٢٩	٣٠	٣١	٣٢	٣٣	٣٤	٣٥	٣٦	٣٧	٣٨
S411	٣٩	٤٠	٤١	٤٢	٤٣	٤٤	٤٥	٤٦	٤٧	٤٨

S441

E3-Kulizma koncová s „dva v čelnu“ // ΚΥΛΙΣΜΑ ΚΟΝΕΥΗΛΑΔ, ΔΒΟΕΥΕΛΗΛΑΔ

Invariant

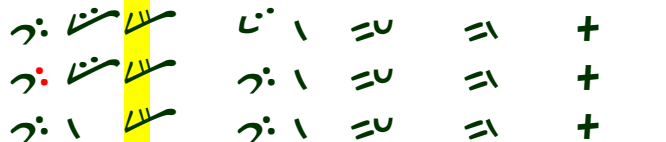
S408



S409/11/31

S414/42

S414/42,Pr



sic.

Pr



J005



L1709, J002

J289



J046



L1709, L1700

I80



J029 !!!



J029



hapax 6.1.

I80



S409/11/42



S414/42

Tr

Tr



J005



J005



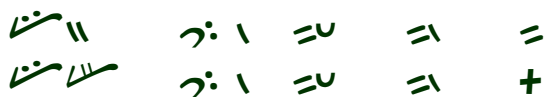
J005



PVVeAntif2

Stolp2,3

S412



S408, mult.

Pomor.



J046

J029/046



L1709



J673

L1700



Rytmicky redundantný tvar // Rhythmically redundant form

S411/14



S431

S442



Tr



PVVeAinoi

S411



S431



S414



S447/29



IA_ KO CO_ COY_ AYI CIOY_ AE_ AE_ NH_ YA .



I80



Prívody // Leading-in motives

S411/42 

S414 

S411/31/42 

S414/42 

Pr 

Pr 

S411/31 

S414/42,Pr 

S414 

S442 

J005 

Pr 

J005, J289 

J002

J029 

S442/10/47 

S414/31/42 

S414 

S411/29, Tr 

Tr 

J005 

S408

S411

S414/31

S4⁴2, Tr

Tr

J005

S411	ل	ل	ل	ل	ل	ل
S442	ل	ل	ل	ل	ل	ل
S414	ل	ل	ل	ل	ل	ل
S431	ل	ل	ل	ل	ل	ل
Tr	ل	ل	ل	ل	ل	ل

Tr 

S408															
S411															
S414															
S429															
S447															

Pr

S409/31 س۴۰۹ / ۳۱

S411 س۴۱۱

J005

A musical staff showing a sequence of notes. The first three notes are quarter notes, followed by eighth notes, and ending with sixteenth notes. The notes are mostly black, except for one white note.

S411/31	ل	ر	ن	ل	ن	ر	ن	ل
S442	ل	ر	ن	ل	ن	ر	ن	ل
S409	ر	ر	ن	ل	ل	ر	ن	ل
S411	ل	ن	ن	ل	ل	ن	ن	ل
S414	ل	ن	ن	ل	ن	ن	ن	ل
S429	ر	ر	ن	ن	ل	ن	ن	ل
S429	ر	ر	ن	ل	ل	ر	ن	ل

S447, Tr

Tr

J005

J005

S408	ل	ر	ن	ل	ل	ن	ل
S410/14/31	ر	ر	ن	ل	ن	ن	ل
S447	ر	ر	ن	ل	ر	ن	ل

J005

J002

S410	ل	ر	ن	ل	ر	ن	ل
S431/47	ر	ر	ن	ل	ن	ن	ل
S414	ر	ر	ل	ل	ن	ن	ل
S429	ر	ر	ن	ل	ن	ر	ل

J005

J002

BN

J046

S408

S411/31/14/42

Pr

Pr



PVVeAntif 11,13

S408

ل ل ل ل ل ل ل ل ل ل

S410

١٢٣٤٥٦٧٨٩١٠١١١٢١٣١٤١٥١٦١٧١٨١٩٢٠٢١٢٢٢٣٢٤٢٥٢٦٢٧٢٨٢٩٣٠٣١٣٢٣٣٣٤٣٥٣٦٣٧٣٨٣٩٤٠٤١٤٢٤٣٤٤٤٥٤٦٤٧٤٨٤٩٥٠٥١٥٢٥٣٥٤٥٥٥٦٥٧٥٨٥٩٦٠٦١٦٢٦٣٦٤٦٥٦٦٦٧٦٨٦٩٧٠٧١٧٢٧٣٧٤٧٥٧٦٧٧٧٨٧٩٨٠٨١٨٢٨٣٨٤٨٥٨٦٨٧٨٨٨٩٩٠٩١٩٢٩٣٩٤٩٥٩٦٩٧٩٨٩٩١٠١١١٢١٣١٤١٥١٦١٧١٨١٩٢٠٢١٢٢٢٣٢٤٢٥٢٦٢٧٢٨٢٩٣٠٣١٣٢٣٣٣٤٣٥٣٦٣٧٣٨٣٩٤٠٤١٤٢٤٣٤٤٤٥٤٦٤٧٤٨٤٩٥٠٥١٥٢٥٣٥٤٥٥٥٦٥٧٥٨٥٩٦٠٦١٦٢٦٣٦٤٦٥٦٦٦٧٦٨٦٩٧٠٧١٧٢٧٣٧٤٧٥٧٦٧٧٧٨٧٩٨٠٨١٨٢٨٣٨٤٨٥٨٦٨٧٨٨٨٩٩٠٩١٩٢٩٣٩٤٩٥٩٦٩٧٩٨٩٩

し べ し に り へ し べ し

S410/47

ش ش ش ن ز = ش ز ش

S414/29

ش ش ش ن ن = ن ن ش ش

J005/002



S408

[illegible]

S410/14/47

[illegible]

S429

し し づ: = / し づ: //

J005



Byzantské predobrazy // Byzantine prototypes

18.10., 14.9., 4.12., 6.12.



Am,Dk,Ott,Trin

Vi

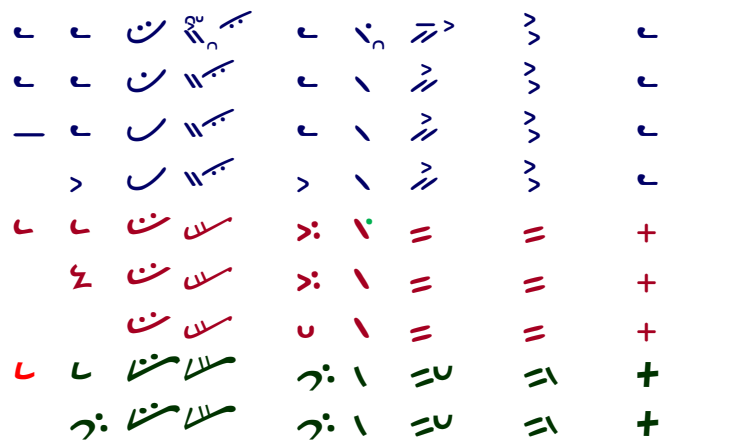
Pp

S439-40

S439

S414/42

Pr



Pr



J005



Korektná interpretácia odlišného rytmického rozloženia.
 // A correct interpretation of a different rhythmical distribution.

13.11., 13.9.

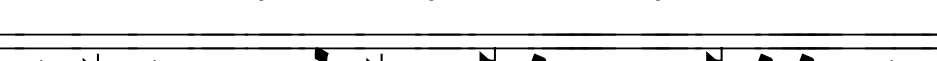
PVVeAntif11

mult. 

Vi, Va 

S408 

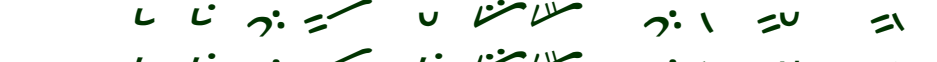
S414 

J005/002 

Xηλ 

S407 

S408 

S410/14/47 

J005 

Rytmická redundancia // Rhythmically redundant form

26.-31.12.

S411/31   +

S442   +

Tr   +

ДА СВА_ТН_ ТЕ_ СА_ Н_ МА_ ТВО_Е УЕ_ АО_ БЖ_ КО_ АЮ_ БЕ_ УЕ.

Tr   +

J005   +

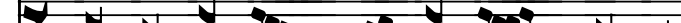
ДА СВЕ_ МН_ ПСА_ Н_ МА_ ПВО_Е УЕ_ АО_ БЖ_ КО_ АЮ_ БЕ_ УЕ.

Variant mdt

PPVeAntif2 – nestojí na konci piesne! // not in the end of a chant !

			
Am, Trin			
G262			
Vi, Va			
Lm			
	κα- γώ υ-	μίν	πα- ρα- δώ- σω αυ- τόν,
Xηλ			
S407			
	Η Α_	ΖΒ ΒΑ_	ΜΒ ΠΡ_ ΔΑ_ ΜΒ Η_ ΓΟ·
S408			
S410			
S414/47			
S429			

J005



J002



Modif. Dnes visit



Am0



Dk0

Ott00*



G260 0

Vi0, Va



Vi0*



Lm0

Si, G356



καί τήν έν- δο- ξόν σου Α- νά- στα- σιν.

Xηλ

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S407

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S408a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S409a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S413a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S410a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S411a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S431a

S412a'

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S412a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S414a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

S429a

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

J005



Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

J002



Η_ _ _ _ _ ΚΛΑ_ ΒΕ_ _ _ _ _ ΝΟ_ _ _ _ _ Ε_ _ _ _ _ ΤΒΟ_ _ _ _ _ Ε_ _ _ _ _ ΚΡΕ_ _ _ _ _ ΣΕ_ _ _ _ _ ΝΗ_ _ _ _ _ Ε.

E3-Kulizma koncová 2 // ΕΣΛΗΖΜΑ ΚΟΝΕΥΗΑΔ

Kulizma koncová typu 2 (tj. s predkadenciou *b.aG*) je v 6. hlase ZR zriedkavá, a to napriek veľkému počtu formúl *h.aG-E3* v byzantských prameňoch. Dôvodom je skutočnosť, že tieto formuly sa do poreformného ZR štandardne tlmochia ako *voznos konečný*, tj. s pozmenenou melódiou kadencie (prechodný tvar možno vidieť vo variante z J005). Niekoľko výskytov *kulizmy koncovej* 2 tak predstavuje skôr zabudnuté exempláre, ktoré sa zmene na *voznos* vyhli.

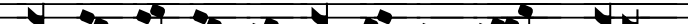
// The closing *kulizma* type 2 (i.e. with a forecadence *b.aG*) is rare in the 6th echos despite the great number of formulae *b.aG* //E3 in Byzantine mss. The reason is that these formulae were translated to ZR prevalently as *voznos konečnyj* (i.e. with some changes in the cadential melody, see J005 for a transitional form). Several appearances of the *closing kulizma* type 2 are rather forgotten cases that avoided their transformation to *voznos*.

S408								
								
S410								S410/14/29
S429/47								

PVVeAntif5

[illegible]

J005



J002



am. *Tridneven voskresl jesí*

BN																																																																																																						
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Voznos konečný // Вoзносъ конечный

Invariant

Popevok *voznos konečný* vznikol v ZR melodickými zmenami kadencie *kulizmy koncovej* typu 2, teda s predkadenciou *b.aG*, a vo väčšine prípadov ju nahradil. Neumový zápis v takmer polovici prípadov zodpovedá *kulizme koncovej*, zmeny sa teda odohrali pravdepodobne najprv v nápeve a až neskôr v neumovom zápise. Je možné, že zmena sa diala len postupne. Explicitný neumový zápis *voznosu konečného* sa nachádza v takmer všetkých dostupných rukopisoch, vrátane tých najstarších.

// *Voznos konečný* originated in ZR by means of melodic transformations of the cadence of the *closing kulizma* type 2. The neumatic sequence encoding this *popevka* corresponds in nearly 50% cases to *kulizma* – probably the changes were carried out first in the sung melody and only later in the neumes. However, explicit neumes for *voznos konečný* appear in all the known mss., even in the oldest ones.

Kulizmový neumový zápis *voznosu konečného*

// *Voznos konečný* with neumes of *kulizma*

S408						
S410						
S431						
S414						
S430						
S408/29/47						
S412						
S410						
S414						
S410-11						
S414						
S429						

S410/14/29/30

// Explicit neumes for *voznos konečnyj*

Model	Input	Output	Ground Truth	Score	Label
S408				0.99	+
				0.99	+
				0.99	+
S430				0.99	+
S414				0.99	=
S411				0.99	+
S424/26/30				0.99	+
S414				0.99	+
S414-5				0.99	+
POk				0.99	+

Pomor. Irm.,

var. J046, L1709

var. J002

J005

J029

J029

J1087

L1709

J046

Bokšay

Choma

Na hranici s chrabricou // Close to *chrabrica*

S408



Pr



S431



S414



6.8.

Prívody // Leading-in motives

S408		
BN		
S411		
S410/14/29/30		BN
S412		
S410/11		
S414,BN		
S429/30		

Pomor J046, L1700

RI mult.

J002

Choma

S408		
S429		
S412		
S429/30		
S410-11		
S414		
S410,BN		S414 S430

Pomor

L1700 J673

J002

S411

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

J005



S408

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S412

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

BN

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S414

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S430

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

S429

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Pomor.



J046



L1700

S411



S429



BN; S410



Byzantské predobrazy // Byzantine prototypes

Xηλ, S407	℄	℄	✓	♭	℄	=	=	+
Xηλ	υ	×	♭	♭	℄	=	=	+
S407	℄	♭	♭	℄	=	=	=	+
S410	℄	℄	♭	♭	℄	=	=	+
S408	℄	♭	♭	℄	=	=	=	+

S410/14/29

J002



irm. Po4,8, PVVeAntif10



E.γ.II, Am	℄	✓	×	×	♭	×	℄		
Sn1257	℄	✓	×	×	♭	×	℄		
C220	℄	/	×	×	♭	×	℄		
Vi,Va	℄	/	×	×	♭	×	℄		
Sn929	℄	/	×	×	♭	×	℄		
Sn929	℄	/	×	×	♭	×	℄		
S407	℄	♭	♭	℄	=	=	=	+	
S407	×	♭	♭	℄	=	=	=	+	
Xηλ	℄	♭	♭	℄	=	=	=	+	
S407	℄	♭	℄	℄	=	=	=	+	
S407	℄	✓	℄	℄	=	=	=	+	
No	℄	✓	℄	℄	=	=	=	+	
S408	υ	♭	♭	℄	=	=	=	+	
mult.	℄	♭	♭	℄	=	=	=	+	

Sn1257-8, Lm

Pomor



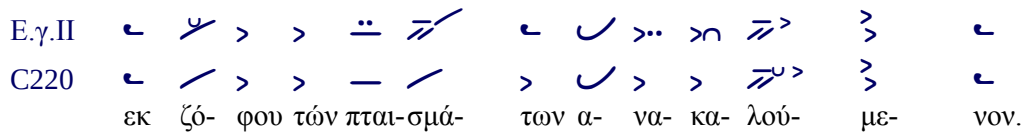
L1709



J673/046/002

Zmena koncového tónu z E na G v byzantských prameňoch (melodicky blízke skôr popevku sviazni 2).
 // The last tone changed from E to G in Byzantine sources.

Irm.Vskr5



Voznos konečný -mdt // Closing *voznos* -mdt

E (F)

Záverový popevok doložený len v spevoch Veľkého týždňa, kvintové zníženie *voznosu konečného* z 2. hlasu.
 // It appears only in the chants of the Holy week. It is a shift one fifth lower of the *voznos konečnyj* from the 2nd echos.

PVVeAntif11

S408	Л	Л	≡	Л	\	+	
S410/29/47	Л	Л	≡	Л	\	+	S447
S414	Л	Л	≡	Л	\	+	
со_ де_ ржа_ и при_сно •							

J002

J005

со_ х҃ра_ н҃а_ и при_сно •

PS4eAK

S408	Л	Л	≡	Л	\	+
S412	Л	Л	≡	Л	\	≡
BN	Л	Л	≡	Л	\	+
S410	Л	Л	≡	Л	\	+
S414	Л	Л	≡	Л	\	+
S429-30	Л	Л	≡	Л	\	+
и кр҃х_по_ сти_ю мо_е_ю.						

Pomor.

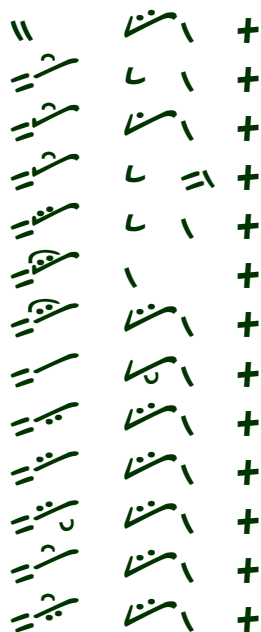
J029

J002

G

Invariant

S408



S412

BN

S411

BN,S410

S411/14, BN

S410/14

S429

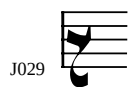
S429-30

BN,S430/12

S410/14/30



Pomor



J029



J046, L1700



L1700



L1709, J429/J672-3, I80,J1087



J029



L1709

Prívody // Leading-in motives

S408/12, BN 

S410/14/29/30 

S410/12/14 

J002



J046, L1709, J429, J672-3, I80, J1087, *Pomor*

Irm. Po7, stolp 6/55, ...

S408 



BN 

S412/30 

S410/14 

S410/11/14/29 

S408 

BN 

S411/14 

S429 

Pomor



J029



L1709, J673

J046



J002



L1700

stolp 6/56

S408 𐤔𐤕 𐤕𐤓 𐤕𐤓 𐤕𐤓 𐤕

S412 𐤔𐤕 𐤔𐤕 𐤔𐤕 𐤕

BN 

S414/29/30

S410

Pomor

J029

J046

L1700

L1709

Byzantské predobrazy // Byzantine prototypes

stolp 6/55

No $\hat{c} \vee L L \equiv L L +$

S407 $\hat{c} \cup L = \bar{\bar{L}} = +$

S408 ل ل \ = ل ل +

S429 ل ل ن = ذ هـ +



stolp 6/56

[illegible]

S407 ㄴ ㄷ ㄹ ㅁ ㅂ ㅅ ㅇ ㅋ ㆁ ㆆ

[illegible]

S429





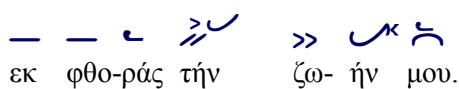
Sn1258



Lm



Sn1257



εκ φθο-ράς τήν ζω-ήν μου.

No



HC TŁ ΛΑ ЖИ БО TŁ MO H.

S407



S408



BN



S410





Sn1258

✓ >.. >π >π >π >π



Lm

>x π — π >π >π >π



=H

E.γ.II, C220

>x π — π >π >π >π

Sn1257

✓ >.. >π >π >π >π

Sn929

✓ > π π >π >π —

ο τών Πα- τέ- ρων Θε- ός.

No

✓ π π π π π π

ο_ τῶ_ πα_ τέ_ ρων_ θε_ ός.

S407

✓ π π π π π π

ο_ τε_ πα_ τέ_ ρων_ θε_ ός.

S408

✓ π π π π π π

S410

✓ π π π π π π

S429-30

✓ π π π π π π



Pomor, J002

Chrabrica // ШРАБРИЦА

Invarianty

mb

S431/14/42, Pr, Tr

lb

S408

S411/14/31/42, Tr

S414

S442

Prívody // Leading-in motives

Typ mb

S414/42

J005

Tr

S431/42	ㄷ	ㄷ	ㄱ	ㄷ	ㄷ	ㄷ
S409/11/14/47/29	ㄷ	ㄷ	ㄱ	ㄷ	ㄷ	ㄷ
Pr	ㄱ	ㄷ	ㄱ	ㄷ	ㄷ	ㄷ
S414/42/31, Tr			ㄱ	ㄷ	ㄷ	ㄷ

Pr

Tr

J005

[illegible]

S411	۞	۞	۞	۞	۞	۞	S409
S414/47	۞	۞	۞	۞	۞	۞	S431
S429	۞	۞	۞	۞	۞	۞	

Typ Ib

S408

ش : ش ل ل ش : ش ل ش

S412

ش : ش ل ل ش : ش ل ش

mult.

ش : ش ل ل ش : ش ل \

Pomor



Pr

ش : ش ل ش : ش : ش ل \

Pr



S411/14/31/42, Tr

ش : ش ل ل ش : ش ل \

Tr, Pr



S411/14

ش : ش ل ش : ش ل \

S431

ش : ش \ ش : ش ل \

S414 /42/31

ش : ش ل ش : ش ل \

Pr,Tr

Pr



Tr



J005



J289, 180

S411-2/31

ش : ش ل ش : ش ل \

S429-30

ش : ش ل ش : ش ل \

POk,S414

ش : ش ل ش : ش ل \

POk



20.9., 29.6.

S411/14/31

ش = ش : ش ل ش : ش ل \

S414/42,Tr

Tr



Byzantské predobrazy // Byzantine prototypes

Primárnym a správnym byzantským predobrazom *chrabrice* je formula yE3. Popevok *chrabrica* sa okrem toho objavuje niekedy aj na mieste riadnych formúl E3, na kratších formulách yE alebo na D3.

// The main prototype is the Byzantine formula yE3. Besides of this, *chrabrica* appears also on the position of regular E3, shorter yE or D3.

Typ mb

PVVeAinoi

				
G262	— / > > > > > >			
G265	— / > > > > > >			
				
Am	.. / > > > > > >			
Vi	.. / > \ > > > > >			
Va	.. / > \ > > > > >			
	Πι- λά- του παρ-έ- στην,			
Xηλ	Σ √ √ √ \ > > > > > >			
S407	Σ √ √ √ \ > > > > > >			
	ΠΗ ΛΑ ΤΟ ΒΟΥ ΠΡΕ ΔΟ_	ΣΤΑ_	ΧΟ·	
S414	∩ ∩ ∩ ∩ \ > > > > > >			
S447/31	∩ ∩ ∩ ∩ \ > > > > > >			S429/11
	ΠΗ ΛΑ ΤΟ ΒΟΥ ΠΡΕ ΔΟ_	ΣΤΑ_	ΧΟ·	
J005				
	ΠΗ ΛΑ ΠΟ ΒΧ ΠΡΕ ΔΟ_	ΣΤΑ_	ΧΟ·	

20.9., PX6



Trin,Am,	̣̣	/	>	u	»	̣̣	̣̣
G262/65	̣̣	/	>	u	»	̣̣	̣̣
Ott	̣̣	/	>	u	»	̣̣	̣̣
Vi	—	✓	>	\	»	̣̣	̣̣
Vi,Va	—	✓	>	\	»	̣̣	̣̣
Pp	̣̣	✓	̣̣	✓	̣̣	̣̣	̣̣
Xηλ	̣̣	✓	̣̣	✓	̣̣	̣̣	̣̣
S440	̣̣	✓	̣̣	✓	̣̣	̣̣	̣̣
S408	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣
S429/47	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣

PS2Vskr



Am,Dk	̣̣	✓	̣̣	̣̣	̣̣	̣̣	̣̣
Ott	̣̣	✓	̣̣	̣̣	̣̣	̣̣	̣̣



G265	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣	̣̣
Vi	>	✓	>	\	»	>	>
Va	>	✓	>	\	»	>	>

Sn1214

τού Πά- θους σου δει- ξον η- μίν,

S409 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣

S411/47/29/14 ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣ ̣̣

στρα_στη_τβο_ε_ ια_ α_ βη_ ηα_ μο



J005

V novších byzantských rukopisoch (irmosy) vidno tendencie posúvať koncový tón o terciu vyššie, čo sa v ZR stalo štandardom.

// In newer Byzantine mss. the last tone shifted a third higher, aexactly as in the ZR.

PVd4



Lm



Sn1256

Y



E.γ.II



Sn1258



Vi



C220K



C220



τού μν- στη-ρί- ου σου τό α- πόρ- ρη- τον,

No



S407



ΤΑ_ Η_ ΗΥ ΤΒΟ_ΙΕ_ ΙΑ_ ΝΕ_ ΗΖ_ ΔΡΕ_ΥΕ_ ΝΔ_ ΝΟ_ ΙΕ.

S408



S410



S414, BN, S429-30

Pomor



J002



J480

PVd5



Lm



Sn1256



E.γ.Π



C220



Vi



Sn929



συν-δε- ό- με- νοι οι Α- πό- στο- λοι,

No



S407



СЪ_ ВЪ_ ЗА_ ІЕ_ МН_ А_ ПО_ СТО_ ΛΗ

S408



BN



S410-12



S429-30



Modif. "so steziou" // со стезего (со стрелой поводной)

25.3.

S431

S414 / 42

Pr

Pr

eoth.

S429-30

SI, S460

Modif. "s paukom"

The image shows a musical score for the song "The Rose Tree". At the top is a piano introduction on a single staff, marked with a piano (p) dynamic. Below this are ten staves, each representing a different instrument or voice part. The parts are labeled on the left: Am, Dk, Ott, Vi, Va, Sn1214, Va, TU, Xηλ, and S407. The notation for each part is a series of rhythmic marks (vertical lines, curves, and symbols) that correspond to the notes in the melody. The marks are color-coded: blue for the first seven parts (Am to Va), red for the next three parts (TU, Xηλ, S407), and green for the last two parts (S408/11 and mult.). The S408/11 part is also labeled with "S412" on the right. The "mult." part is labeled with "S414" on the left. The S407 part is labeled with "S412" on the right. The S414 part is labeled with "S412" on the right. The S412 part is labeled with "S412" on the right.

PO

A musical staff for the PO part, showing notes and rests corresponding to the lyrics above. The notes are mostly eighth and sixteenth notes, with some rests. The key signature has one flat (B-flat).

J002



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

mult. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

Pok

A musical staff showing the melody for "Pok". The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (half).

Koncový tvar v automelách // Closing the whole chant in automela

am. *Nenačajemaja*

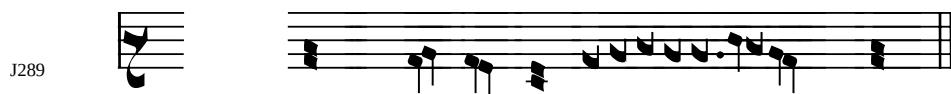


Am	υ	>>	̣̣	/	>	υ	>>	̣̣	υ
Vi	υ	>>	̣̣	/	>	υ	>>	̣̣	υ
Va	υ	>>	̣̣	/	>	υ	>>	̣̣	υ
Va	υ	>>	̣̣	/	>	υ	>>	̣̣	υ
	δι-	ά	τό	μέ-	γα	σου	έ-	λε-	ος.
Xηλ			ΤΕΟ	ΙΕ	ΙΑ	ΜΗ	ΛΟ	ΣΤΗ.	
S429			̣̣	/	>	υ	̣̣	υ	+
S414/15			̣̣	/	>	υ	̣̣	υ	+



S416/31	̣̣	/	>	υ	̣̣	υ	̣̣	υ	+
S409	̣̣	/	>	υ	̣̣	υ	̣̣	υ	+
S411	̣̣	/	>	υ	̣̣	υ	̣̣	υ	+
S410/13	̣̣	/	>	υ	̣̣	υ	̣̣	υ	+
S412	̣̣	/	>	υ	̣̣	υ	̣̣	υ	+

S418/24/26/BN



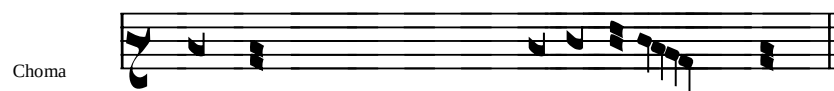
J833/672/J429b

am. Vse upovanije

TU	✓	=	✓	✓	=	+
S439-40	✓	=	✓	✓	=	+
	0	Δ0Υ_	ША_ХЪ	НА_	ШН_	ХЪ.
mult.	✓	=	✓	✓	✓	+
S431	✓	=	✓	✓	✓	+
S433	Σ	=	✓	✓	✓	+
S429/32	✓	=	✓	✓	✓	+



J673/833,L1709,J1061,J005



Typ mdt

13.10.



Am,Ott,Trin.Dk



Vi



καί Χε- ρου-βίμ καί Σε- ρα- φίμ πε- ρι- κύ- κλω αυ- τού,

Pp



S440



Η ΧΕ_ ρΟ_ ΒΗ_ ΜΨ Η ΣΕ_ ΡΑ_ ΦΗ_ ΜΨ Ο_ ΚΡΨ_ ΣΤΨ Ε_ ΓΟ_

S411/42



S414



Typ dmt

am. *Nenačajemaja*



Am > — ˘ >> ˘



Trin > — ˘ >> ˘

Vi > — \ >> >> ˘

> ˘ \ >> >> ˘

Va > — \ >> >> ˘

> — \ >> >> ˘

Lm > — \ >> >> ˘

> ˘ \ >> >> ˘

Xηλ > > ˘ = =

mult. ˘ ˘ = =



S414-5 ˘ ˘ = =

S410 ˘ ˘ = =

S416 ˘ ˘ = =

S429 ˘ ˘ = =

S426



J002 J046



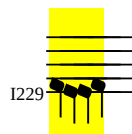
J480 J673,833



J005



J289



I229

Iné varianty // Further variants

am. Anheliskija



G674

> ∪ ρ ρ̇ >> ∪ ∪
Θε- ός η- μών δό- ξα σοι.

S439

∪ ∪ ∪ ∪ = ∪ ∪ +

Pp

∪ ∪ ∪ ∪ = ∪ ∪ +

S407440

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

BN/S416

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

S424

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

S413/18

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

S426/14

S414-5

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

S410

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

J002



J005



J046



S431

∪ ∪ ∪ ∪ ∪ ∪ ∪ +

J480



J289,429,673

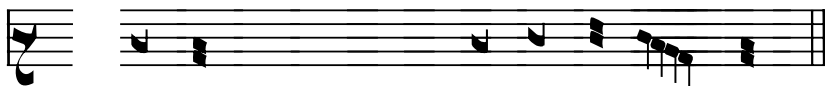


J833,180

Bokšay



Choma



Orosz



Zvýšený tvar doložený v jedinom samopodobene. V prísnom slova zmysle nejde o *chrabricu*, popevok je sem zaradený iba na základe určitej podobnosti na úrovni staroruiských neumov.

am. OlinApothemenoi

TU	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
Pp	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S439	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
	се	бѣ	свѣ	та	ѣ	сѣ	кѣ	ла	ѣ	с
S410	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S426	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
BN	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S424	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S421/31	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S414/5	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S414*	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S429	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S432	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
S433	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐
PO	┐	┐	┐	┐	┐	┐	┐	┐	┐	┐

PO

J480

J673

J833, J289, I229

J005

J1061

J046

J429

TU

Pp

S439

S440

PO

NE	DOY	ЖБ	NY	H	MZ	H	CTK	AE	NH	FE
NE	DOY		GOY	IO	ЦН	HC	CTK	AE	NI	A

PO

S426

S414*

BN

S416/21

S413, 424

S431

S432

S429

S414/15

S431

BO	AS	ЦН	HC	CTK	AE	NI	E
----	----	----	----	-----	----	----	---

J480

Bokšay, Bobák

Kulizma veľká II // Kulizma velikaja

25.12.



Am,Dk



Vi,G356



Sii



S407



S411



S431



S414/42,Pr



Pr



S411/31



S414/42



Pr



Stežia irmologická // Irmologic stezia

Invariant

A

S408, BN

S410/14/29

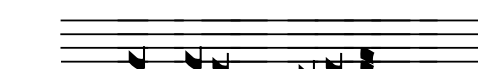
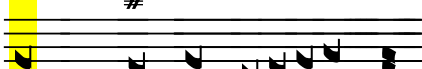
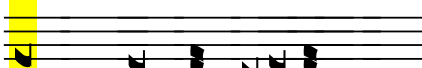
S429/30/10/11

S410/12/14/30, BN

S411

S430

S412/14



L1709

J480/672

Bobák

B
Irm.Vskr6

S408

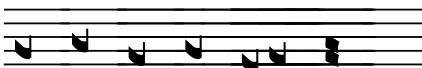
S412

S411

S429-30



S410/14,BN



Prívody // Leading-in motives

A

S429



S412



S410/14



S430



BN

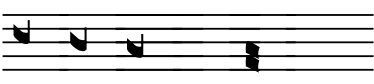
Pomor.



J002



J833



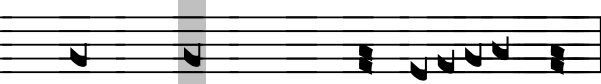
J1087



Choma



Orosz



PR



Bokšay



Bobák

S408 ≡: ㄥ ㄥ ㄥ ㄥ ≡
S412/14 ≡: ㄥ ≡ ㄥ ㄥ ≡
S410-11 ≡: ≡ ㄥ ㄥ ≡
S430 ≡: ㄥ ≡ ㄥ ≡
S429 ≡: \ ≡ ㄥ ≡



J833



Bokšay,Bobák



S408/12 ㄥ ㄥ ㄥ ㄥ ㄥ ≡
S410-11,BN ㄥ ㄥ ㄥ ㄥ ㄥ ≡
S414/29 ㄥ ㄥ ㄥ ㄥ ㄥ ≡
S430 ㄥ ㄥ ㄥ ㄥ ㄥ ≡



B

S408



S412



S410/14,BN



S411



S429-30



Byzantské predobrazy // Byzantine prototypes

Irm.Vskr3

Lm

Sn1256

Sn1257

$$> \quad \sqrt{} \quad / \quad > \quad > \quad - \quad // \quad //$$

E.γ.II

$$u_1, u_2 \in \mathcal{U}_2 \rightarrow -\infty$$

S407

$$L \quad L \quad \checkmark \quad L \quad L \quad L \quad L \quad =$$

S429

Handwritten musical notation: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$

S410/14

$$\overline{\text{L}} \text{ L } \backslash = \text{ L } \backslash \overline{\text{L}} \quad \text{BN}$$

S430

١٠٠ = ١٠٠ ١٠٠ = ١٠٠ ١٠٠ = ١٠٠

[illegible]

J002



A musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half), C3 (half).

J833



Sn1258



Sn929



Τώ θεί-ω φέγ-γει σου Α-γα-θέ,

No



Ο_ΧΛ_Ε_ ΜΔ_СВ_Т_ Τ'Δ_ ΜΔ_ ΤΗ_ ΕΛΛ_ΧΕ

S407



S408



S430



Pomor



J002



J429



L1709



Sn1257	
E.γ.II	
Sn1258	
C220	
Sn929	
	Άγ- γε- λος τοίς ο- σί- οίς Παι-σί,
No	
S407	
S408	
S412	
BN	
S410	
S411	
S414/29	
S430	

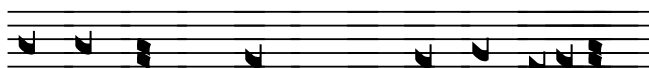
Pomor

J002

L1709

J046

J480/672



Skočec veľký // СКОУЕЦЪ ВЕЛКІЙ

Skočec veľký je v invariante o niečo zložitejší než *skočec stredný*. Napriek melodickej podobnosti však je od neho zásadne odlišný – jeho byzantským predobrazom sú spravidla záverové formuly typu E3, čo ešte badať miestami na neumových tvaroch najmä v S408.

Ako ukazuje jeho výskyt (8.9., 14.9., 26.10., 25.12., 25.3., 23.4., 24.6., 29.6., 6.8., 15.8., Kvetná nedeľa), ide o formulu typickú pre stichiry veľkých sviatkov, teda o sviatočný variant formúl E3.

V väčšine ruténskych prameňov sa niekedy interpretuje melódiou *stredného skočca*, variantami *kulizmy konečnej* alebo množstvom jednorazových motívov, z ktorých nie je možné jednoznačne určiť invariant. Iba v J005 a J029 sú doložené plnšie tvary, ktoré vzdialene zodpovedajú ruskému zneniu.

// *Skočec velikij* is more complex in its invariant than the standard *skočec*. Despite of the melodic similarity there is a fundamental difference. The Byzantine prototypes of *skočec velikij* are the strong formulae E3 (a relict of that is to be found in S408).

Skočec velikij appears exclusively in festal stikhera, i.e. it is a festal variant of E3 formulae.

In RI it is often interpreted as a standard *skočec*, as an E3 popevka or as various hapax motives. Only in J005 /029 there are several more full variants.

Invariant

S408

S431

S411

S414

S431/42

S411/31

S409/11/14/31/42

Tr,Pr

Pr,Tr

S460

J029

J029

J029

J029

J005

J005

The image displays a musical score for a piece titled 'Invariant'. The score is written in Persian notation, which uses a combination of letters and symbols to represent musical notes and intervals. The notation is arranged in a grid-like structure, with each row corresponding to a specific measure or section of the music. The notation is color-coded: some notes are in red, some in yellow, and some in black. The score is divided into two main parts: a vocal line (Pr, Tr) and a piano accompaniment (S460). The piano accompaniment is written on a grand staff (treble and bass clefs) and includes a variety of musical symbols, including notes, rests, and dynamic markings. The piano accompaniment is also color-coded, with different colors (grey, green, cyan, magenta, yellow) used to highlight different sections or measures. The piano accompaniment is written in a style that is typical of Persian music, with a focus on melodic lines and harmonic support. The overall layout of the score is clean and professional, with clear markings for each part and section.

Prívod základný // Basic leading-in motif

ZR

S411



S411/14/31/42



Tr

Tr



J005



S411



Pr



Pr



S408



S409/11



S431



S442



Pr



Pr



J005



J289



S411/31



S414



Pr



Pr



Byzantské predobrazy // Byzantine prototypes

Na mieste *veľkého skočca* stoja v byzantských rukopisoch takmer všetky tvary formuly E3. Z hľadiska melodickej štruktúry je však najpravdepodobnejším vzorom *h.aG //E3*, teda formula, ktorá by sa mohla tlmočiť ako *Sviazni 2*, ale v 6. hlase ŽR sa programovo mení na *vornos konečný* (v závere piesní) a na bežný tvar *sviazňov*, resp. *skočec veľký* v strede piesní.

// Probably the closest (among various E3 formulae) prototype seems to be *h.aG //E3*, a formula that is usually translated to ŽR as *vornos konečnýj* (end of a chant) or a standard variant of *sviazni*.

6.8., 15.8.

mult.	⌣	⌣	⌣	⌣	⌣	⌣	
Vi	⌣	⌣	⌣	⌣	⌣	⌣	
Pp	⌣	⌣	⌣	⌣	⌣	⌣	S439
S439	⌣	⌣	⌣	⌣	⌣	⌣	
S440	⌣	⌣	⌣	⌣	⌣	⌣	
S408							
S431							
S411							
S414/42							Pr

Pr

6.8.



Ott



Vi



Pp



S439



S440



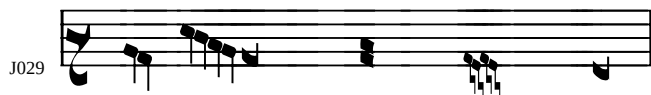
S408



S431



Pr



PS0Vaij 3x



Am



Vi,Lm



Sn1214

Va



Xηλ



S409



mult.



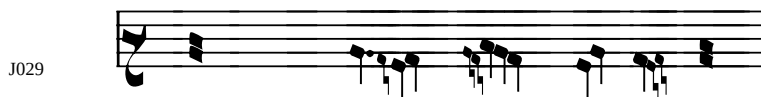
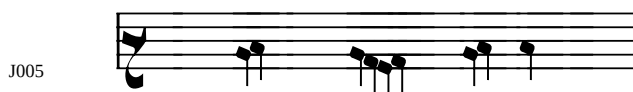
Pr



Složitija v prívode // Složitija in the lading-in motif

ZR

S411/31/14	ل	ل	ب	ل	ل	ل
S431	ل	ل	ب	ل	ل	ل
S414/42	ل	ل	ب	ل	ل	ل
S414	ل	ل	ب	ل	ل	ل
S442	ل	ل	ب	ل	ل	ل
Pr	ل	ل	ب	ل	ل	ل



S411	ل	ل	ل	ل	ب	ل	ل
S431	ل	ل	ل	ل	ب	ل	ل
S414/42	ل	ل	ل	ل	ب	ل	ل
Tr	ل	ل	ل	ل	ب	ل	ل

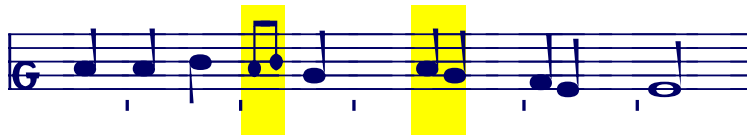


S411	ل	ل	ب	ل	ل	ل
S431	ل	ل	ب	ل	ل	ل
S442	ل	ل	ب	ل	ل	ل
Pr	ل	ل	ب	ل	ل	ل



Byzantské predobrazy // Byzantine prototypes

8.9.



Ott ♮ ♮ ♮ >... >η ≡, > ≡ G261/5, Trin, Dk

Vi ♮ ¨ / >... > ≡ > >>
σω- τη- ρί- ας προ- άγ- γε- λοι,

Pp ♮ ♮ ♮ ♮ >: ♮ ≡ = = =

S439 ♮ ♮ ♮ ♮ >: ♮ ≡ = => =>

сѣ_ па_ се_ ни_ ѿ_ про_ и́з_ вѣ_ стѣ_ ни_ цн·

S440 ♮ ♮ ♮ >: ♮ ≡ = ≡ ≡

спа_ се_ ни_ ѿ_ про_ и́з_ вѣ_ стѣ_ ни_ цн·

S411 ♮ ♮ ♮ ♮ ♮ ♮ ♮ ≡ ♮ ♮

S431 ♮ ♮ ♮ ♮ ♮ ♮ ♮ ≡ ♮ ♮

S442 ♮ ♮ ♮ ♮ ♮ ♮ ♮ ≡ ♮ ♮

Pr ♮ ♮ ♮ ♮ ♮ ♮ ♮ ≡ ♮ ♮



25.12.



Am,Ott,Dk



Trin

Vi,Si



G356

G32



Sii



Σω-τή-ρι τών ψυ-χών η-μών.

ως

S407/40



СѢ_ ПА_ СΟΥ ΔΟΥ_ ΣΙΑ_ ΜΣ_ ΝΑ_ ΣΗ_ ΜΣ_.

S411/31



S414



S442



Pr



Н СПА_ СΟΥ ΔΟΥ_ ΣΙΑ_ ΜΟ_ ΝΑ_ ΣΗ_ ΜΟ_.

Pr



J005



L1709



Složitija ako možný obraz *seismy*. // Složitia as an image of *seisma*.

The musical score is written for a piano (Pr) and includes parts for Am, Dk, Ott, Trin, G260, and Vi. The score is in G major and 4/4 time. The piano part is written on a grand staff (treble and bass clef). The other parts are written on single staves. The score is divided into measures by vertical bar lines. The piano part has a yellow highlight on the first measure. The other parts have various symbols and markings, including a yellow highlight on the first measure of the G260 part. The score ends with a double bar line.

Am,Dk,Ott,Trin

G260

Vi

Pp

S439

S440

Pp

S440

S408

S431

S411

S411/31

S414/42

Pr

25.3.



Am,Dk					
Vi					
	τὼ	θαύ-μα	εκ-πλητ-τό-	με-	νος,
Pp					
S440					
	ΥΟΥ	ΔΕ_	ΝΟΥ	ΔΗ_	ΒΛΑ_
S411					
S414					
S442b					
	ΥΙΟ	ΔΕ_	ΝΗ	ΟΥ	ΔΗ_
	ΒΛΑ_	ΙΑ_	CA_		



23.4.



Ott					
Vi					
G356					
SC					
	στρα-τι-	ώ-	τα	Γε-ώρ-	γι-ε,
Pp					
S440					
	ΒΟ_	Η_	ΝΕ	ΓΕ_	ΟΡ_
S411					
S431					
S414					
S442,Tr					

So steziou

ZR

S408

S431

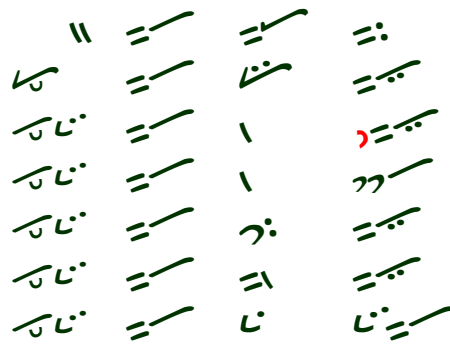
S409/11/42

S414

S411/14/42

S442

Tr



Tr



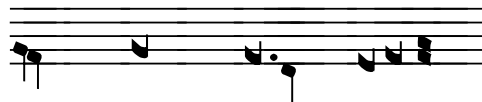
Pr



Pr



J005



L1709



Byzantské predobrazy // Byzantine prototypes

8.9., 23.4.

6

Am

Vi

Pp

S440

S408

S409/11

S411

Pr

24.6.

Am

Vi

Pp

S439

S440

S411

S414

S442

Tr

καί τό βρέ-φος ε- σκίρ- τη- σεν,

Η ΜΛΛ ΔΕ ΝΒ ΨΒ ΕΨΖ Η ΓΡΑ ΣΛ.

Η ΜΛΛ ΔΕ ΝΕ ΨΒ ΕΨΖ Ψ ΓΡΑ ΣΛ.

S442*

Iné

8.9.



Am,Dk,Ott,Trin



Dk,Ott

D



Vi



εκ γα- στρός προ- ε- λή- λυ- θε.

Pp



S440



ο τῷ οὐ τρο-βῇ προ- ηζ- η- δε.

S408



S409/11



S431/42



S414,Pr



ω- το οὐ τρο-βῇ προ- ηζ- ῃ- δε.

Pr



ω- το οὐ τρο-βῇ προ- ηζ- η- δε.

J005



ω- το οὐ τρο-βῇ προ- ηζ- η- δε.

I80



Ὡ οὐ τρο-βῇ προ- ηζ- ῃ- δε.

J289



Ὡ οὐ τρο-βῇ προ- ηζ- ῃ- δε.

Po1794



Ὡ οὐ τρο-βῇ προ- ηζ- ῃ- δε.

Juh1809



Koncová polomreža

Stolp 1



Sn1258



Sn1257



S407



S408



S412



J029



J046



L1709

