

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

Obrazy priebežných/polokadenčných byzantských formúl s koncovým tónom G, a, h a pod.

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

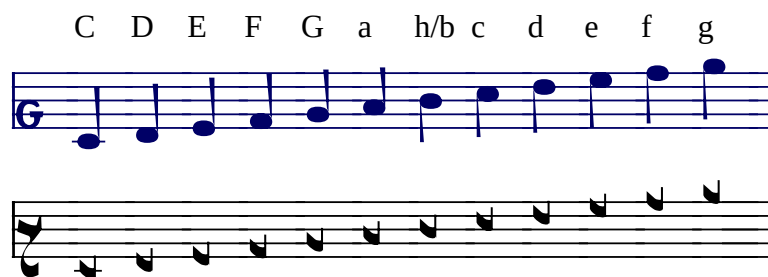
Images of the Byzantine transient/half-cadential formulae with a closing tone G, a, b

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



Povertka-Prevoloka // Ποβέρπικα – Περβολόκα

Invariant

Typ dmt (Prevoloka)

S411/31		=	=
S442		=	=
S411/14		=	=
S442		=	=
S414		=	=
S414/42		=	=
Pr		=	=
Tr		=	=
Pr,Tr			
J005			
J005			
J002			
J002			

PVVeAntif5

S408

S414

S408/09/11/31/42

S414/31/42

S442



J005/289



Pr



Tr



Nižší tvar je často v RI paralelou k vyššiemu tvaru v Tr, Pr.

// The lower variant in RI is often a parallel to the hogher form in Tr, Pr.

S411				
S442				
S431				
S414				
S442				
Tr				
Tr				
J005				
J002				
J005				
J029				
J005				
J002				

S411/14/42
 S409/11/14/31/42
 S414/42

S442

J005



Tr



Tr

Pr



Pr





S414/42/31

Tr





S411

S414

S442

Tr





S411/31/14/42

Tr





Typ mmt

d mmt

S408

S408, mult.

S442

S409/11

S411/14/42/31

Tr

Tr, Pr

J005

This block contains musical notation for two parts: Tr (Trumpet) and J005 (Jazz). The Tr part is written on a five-line staff with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes. The J005 part is written on a five-line staff with a bass clef and a key signature of one flat, featuring a series of eighth and sixteenth notes. Above the staves, there are green fingerings (numbers 1-4) and a yellow vertical bar indicating a specific measure.

Pr

Pr

This block contains musical notation for the Pr (Piano) part. It is written on a five-line staff with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes. Above the staff, there are green fingerings (numbers 1-4) and a yellow vertical bar indicating a specific measure.

S408

S411/14/42

S411

S411

S414

S442

Tr

Tr

J005/289

This block contains musical notation for two parts: Tr (Trumpet) and J005/289 (Jazz). The Tr part is written on a five-line staff with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes. The J005/289 part is written on a five-line staff with a bass clef and a key signature of one flat, featuring a series of eighth and sixteenth notes. Above the staves, there are green fingerings (numbers 1-4) and a yellow vertical bar indicating a specific measure.

S411/14/42

S408

S411/14/42

S431

Tr

Tr

J289

S408

S411/14

S442

Tr

Tr

m mmt

S431

S409/11/31/14/42

S414/42

Pr

J289/ L1709

S411

I80

S411

S414/42

Tr

S411

S414

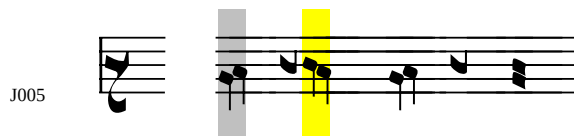
S442

S442*

Tr

Typ mdt (Povertka)

S411/31	٤٠ = /	٢ \ =
S442	٤٠ = /	٢ \ =
S431	٢٠ = /	٤ \ =
S442/14	٢٠ = /	٢ \ =
S411	٢٠ = ٢	٤ \ =
S414	٢٠ = ٢	٢٠ \ =
S408	= \	٥ ٢٠ ٢
S409/11/31	٢٠ = ٢	٢٠ \ =
S411/14/42	٢٠ = \	٢ \ =
S442	٢٠ = ٢	٢ \ =
S431	٢٠ = ٢	٢ \ =
S411/31	٢٠ = ٢	٢٠ \ =
S414/42/31	٢٠ = \	٢٠ \ =
Pr,Tr	٢٠ = \	٢٠ \ = ٢
	٢٠ = \	٢٠ \ = \



S408

ج = ١ ش = ٢

S414

ج = ٣ ج ١ =

S414

ج = ٤ ج ١ =

Pr,Tr

ج = ٣ ج ١ = ٥

Pr,Tr



J029



J002

J429



L1709



S411

ش = ٣ ج ١ =

S414/42

ش = ٤ ج ١ =

Tr

ش = ٥ ج ١ =

Tr



J005



Sporné // Disputable

S408			
S414			
S411			
S442			
S431,Pr			



Typ ddt

S411/42 し び う っ \ =
 S414 し び う っ \ =
 S414 し び う っ \ =
 S411/14/42 し び う っ \ =
 Tr し び う っ \ =



S411/42 し び う っ \ =
 S414 し び う っ \ =
 S431 し び う っ \ =
 Tr し び う っ \ =



S408 し び う っ \ =
 S411 し び う っ \ =
 S431/14/42 し び う っ \ =



Pr し し う っ \ =



S411 し び う っ \ =
 S414 し び う っ \ =
 S442 し し う っ \ =
 Tr し び う っ \ =



S431/42 ش ج ه و ا =

S414 ج ه و ا =

S411/42 ش ج ه و ا =

S408 ش ج و ا =

S411 ش ج و ه ا =

Tr,Pr ج ه و ه ا =

Tr

S411/14/31/42 ه ش ج و ا =

Tr ه ش ج و ا =

Tr

S408 ش ه و ا =

S411/12 ه و ا =

S414 ه و ا =

S429/30 ه و ا =

Pomor.

J029

J046

S410,BN

L1709

Prívody // Leading-in motives

b

Tento prívod ústi takmer výlučne do ukončenia typu mmt a mdt.

// This leading-in flows into the closing motif of rhythmical types mmt and mdt.

S408 L L L

S414, Tr E L Ḷ

mult. L L L L Ḷ

S414/42 L /

Tr

J289

mult.

Tr

J005

S408

S414

S442

Pr, S442

J005

180

Pr, J029

Tento prívod ústi takmer výlučne do ukončenia typu dmt a ddt.

S411
S414/31/42

17

S408/11 ش ش ش ش ش
 S414 ش ش ش ش ش
 S431 ش ش ش ش ش
 S442, Tr ش ش ش ش ش
 ش ش ش ش ش



S411 ش ش ش ش ش
 S431 ش ش ش ش ش
 S442 ش ش ش ش ش
 S414/42,Tr ش ش ش ش ش

S409/11/31



S408 ش ش
 S414/42, Pr, Tr ش ش



The image displays three staves of musical notation, each with a label to its left: Pok, J002, and J046. A vertical yellow bar highlights a specific measure across all three staves. The notation includes various musical symbols such as notes, rests, and bar lines.

Pr, Tr

S414/42		ش	ج:	ش	ل	ل	ن
S431		ل	ل	ج:	ش	ل	ل
S414/42, Tr		ل	ن	ج:	ش	ل	ل
Tr		ج	ن	ج:	ش	ل	ن
Tr							
J005							
J005							
POk		ل	ل	ن	ج:	ش	ن
POk							
S411/31		و	ل	ل	ل	ج:	ش
S414/42		و	ل	ل	ن	ج:	ش
Pr		ج	ش	ل	ن	ج:	ش
Pr							

S408/11/31

Pr

S431

Tr

ش : ل ل ل ل ل
ش : ش ل ل ل ل
ل : ش ل ل ل ل
ش : ش ل ل ل ل

Tr,Pr



J005



J002



S431

S411/14

S414/42

S411/14

Tr

ل : ل ل ل ل ل
ل : ش ل ل ل ل
ل : ش ل ل ل ل
ل : ش ل ل ل ل

Pr,Tr

Tr



S411

Tr

ل : ش ل ل ل ل
ش : ش ل ل ل ل

Tr



S411

Tr

ل : ش ل ل ل ل
ش : ش ل ل ل ل

Tr



Tr



The Tr part is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

J289



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). The final measure contains a whole note chord of G4 and Bb4. The staff is divided into measures by vertical bar lines. A grey vertical bar is located at the end of the first measure, and a yellow vertical bar is located at the end of the second measure.

S411		シ
S414/42,Tr		シ
S411/31		シ
S442		シ
S414		シ
Tr		シ

Tr

J005

S414		シ
S411/31/42		シ
Pr		シ

Pr

J005

J289

S411		シ
S414		シ
S442		シ
Tr		シ

Tr

Tr,Pr

S429/47, Pr

24

S411/31

≡: L L

S414

≡: L L

S442, Tr

Tr



S411/14/31/42, Tr

≡: L L L

Tr



S408

≡: L L

S410/11

≡: L L

S414/29

≡: L L

S430

≡: L L

J002



Pomor

Zníženie prívodu v RI (Riutka) // Lower leading-in motif in RI (Riutka)

S411

S414/31

S442

Tr

Tr

J005

S411 ㄅ ㄅ: ㄌ ㄌˊ ㄌ ㄌ ㄌ

S414 ㄅ ㄌ ㄌ ㄅ: ㄌ ㄌ ㄌ

S442 ㄅ ㄌ ㄌ ㄅ: ㄌ ㄌ ㄌ

Tr ㄅ ㄌ ㄌ ㄅ: ㄌ ㄌ ㄌ



The image shows two musical staves. The top staff is labeled 'Tr' and contains a sequence of notes: a quarter note (G4), an eighth note (A4), a quarter note (B4), a dotted quarter note (C5), an eighth note (B4), a quarter note (A4), a dotted quarter note (G4), an eighth note (F#4), a quarter note (E4), a dotted quarter note (D4), an eighth note (C4), and a quarter note (B3). The bottom staff is labeled 'J005' and contains a sequence of notes: a quarter note (G4), an eighth note (A4), a quarter note (B4), a dotted quarter note (C5), an eighth note (B4), a quarter note (A4), a dotted quarter note (G4), an eighth note (F#4), a quarter note (E4), a dotted quarter note (D4), an eighth note (C4), and a quarter note (B3). A vertical grey bar is positioned between the two staves, aligned with the 7th measure of the top staff.

S411 /31

J029

S442

S414

J005

L1709

J002

c-a

S411/31/14/42

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

S411

S431/14/42

Pr

Pr

J005

S408

S414/47

S414

S447

S429

J005

J002

S410

S410

Step3

S408

S410-11/31

S429

S414

S430

POk

POk

J005

J046/429

J002

IrmPond1

S408

S412

BN

S410

S411

S414

S429

S430

Pomor.

J029

J046

L1709

L1700

13

レ

b-a

Na hranici s podchvatom // Close to podchvat

(PVVeAntif2)

S408	ل	و	=	ل	و	و	و	و	و
S410/47	ل	و	=	ل	و	و	و	و	و
S414/29	ل	و	=	ل	و	و	و	و	و

J005

J002

Step2

S408	و	و	=	ل	ل	و	و	و	و	=
S410-11	ل	و	=	ل	ل	و	و	و	و	=
S414	ل	و	=	ل	ل	و	و	و	و	=
POk	ل	و	=	ل	ل	و	و	و	و	=

POk

J005

J002

J046

J429

I229

J673/833

S410	و	و	=	ل	ل	ل	و	و	و	=
S447	و	و	=	ل	ل	ل	و	و	و	=
S414	و	و	=	ل	ل	ل	و	و	و	=

S429

J005

J002

S408 ㄷ ㅌ ㅍ = ㄷ ㄷ ㅌ ㅍ ㅑ ㅓ =

S410-11 ㄷ ㅌ ㅍ ㅑ ㅓ = ㅓ ㅌ ㅑ ㅓ =

S429 ㄷ ㅌ ㅍ ㅑ ㅓ = ㄷ ㅌ ㅑ ㅓ =

Pomor

J480

L1709

S408	っ	シ	う	ニ	シ	シ
S410-11	シ	シ	う	ニ	シ	シ
S429	っ	シ	う	ニ	シ	シ
S430	っ	シ	う	ニ	シ	シ

Pomor

L1709

31

PVelm8

S412	ㇿ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	
S408	ㇼ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	ㇼ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	
S430	ㇿ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	ㇿ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	
S410,BN	ㇼ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	S414
S429	ㇼ ㇼㇼㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ ㇼ	



I80 J046



J429



D-a

S431/29

S429

S447

S414/11

J005

J289

pHApeggnosmeni

S409

S410, BN

S416

S424

S426

S412

S414-5

S431

S411/13/16/29

J002

J480/

J673

J046

J833

Zníženie v RI // Lowering in RI (Riutka)

S408 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S410-11 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S430 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S414 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

POk ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠



J005/480/046

S410 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S411-3 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ S425

S431 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S414 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠

S429/30 ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ ٤٠ POk



J673,046



J005



Tr



The musical notation for the 'Tr' part is a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. A yellow vertical bar is placed between the 5th and 6th measures.

[illegible]

S408	Σ	٥	ل	ل	ل	ل	ل
BN	١٠	٢	٢	ل	ل	ل	ل
S411	١٠	٢	٢	ل	ل	ل	ل
S414	١٠	٢	٢	ل	ل	ل	ل
S430	١٠	٢	٢	ل	ل	ل	ل
S429	١٠	٢	ل	ل	ل	ل	ل

Pomor.

J002

A musical staff with a treble clef containing a sequence of notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The final note E3 has a fermata above it. The staff is labeled 'J002' at the beginning.

J046

6.1.



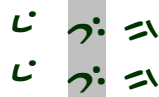
Zdola od G

Tento prívod ústi prevažne do ukončenia typu mmt a mdt. Pri typoch dmt a ddt sa objavuje terciová (lomená) skamejka v ukončení.

// This leading-in mostly flows into the closing motif of rhythmical types mmt and mdt. In case of types dmt and ddt there appears a third leap in the sign *skamejka* (*lomanaja*).

S414

Pr



S431/42

Pr



S408

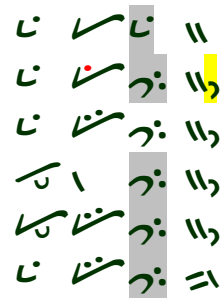
S411/31

S414

S411

S414

S411/14/42,Tr



Tr



S408/11/14/47



J005



A 6x3 grid of handwritten Arabic letters 'ن' (nun) in various styles. The letters are arranged in three columns. The first column shows the letter in its basic form. The second column shows the letter with a red dot, indicating a specific feature. The third column shows the letter with a grey box, indicating a specific feature. The letters are written in a cursive style, with some variations in the shape of the tail and the position of the dot.

[illegible]

し しゃ し じ ぢ ぢ

シ ン シ ム

۱۰۶ ج ۲

The first staff of musical notation for the 'The Sound of Silence' example. It features 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 vertical grey bar is positioned between the F4 and E4 notes.

١٠٠ ١٠١

S411/31

S442

Tr

Tr



S411

S414/31

S442

Tr

Tr



S408

S410

S431

S429/47

S414

J005



J002



S411

S414

S442

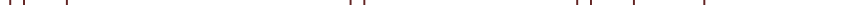
S442*

Tr

Tr



Tr 

Tr 

[illegible]

PV0Vaij

S414/11 

S431,Pr 

Pr



PVVeAntif2

[illegible]

$\frac{1}{n} \sum_{i=1}^n x_i = \bar{x}$

$\frac{1}{2} \quad \frac{1}{2} \parallel$ $L \quad L \quad \text{مختل}$ $L = \frac{1}{2} =$

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

J002

$\gamma : \parallel \quad L \quad L \quad L \quad L \quad L \quad , \quad = / \quad =$

$\frac{7}{8} \parallel$ L L L L L L L = =

$\frac{7}{8} \parallel$ L L L J $\frac{9}{8}$ L J $\frac{6}{8}$ =

S429/47

J002

Byzantské predobrazy // Byzantine prototypes

Skupine *Povertka-Prevoloka* zodpovedá celý rad byzantských formúl. Sú to v prvom rade formuly ukončené tónom *a*, motívom *Ga.a* alebo *Gh.a*, teda rozličné rytmické varianty polkadenčných formúl aj -*a* modifikácií formúl typu G3.

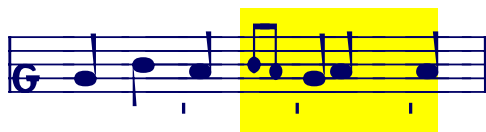
// There is a wide variety of byzantine prototypes to the popevki *Povertka-Perevoloka*. First of all these are the cases of formulae ending on tone *a*, with the motif *Ga.a* or *Gb.a*, i.e. various rhythmical types of halfcadential formulae and -*a* modifications of formulae G3.

G3/U -a

Bežná *prevoloka* je riadnym obrazom G3/U -a prevažne s prívodom G/h-a, hoci charakter stredovej kadencie G3 sa v ZR stratil. Prívod G/h-a sa mení na *znamenný* prívod b-c.

// Usual *prevoloka* is a standard image of G3/U (mostly with a leading-in motif G/b-a), although the typical features of G3 were lost in ZR. The leading-in G/b-a was transformed to *b-c* in ZR.

8.9.



Am Dk,Trin

G355

Vi

εις τήν οι-κου- μέ- νην

Pp

S440

ВѢ ВѢ СЕ АЕ НОУ Ю•

S409/11 S431

S414/42 Pr



8.11.



Am,Trin,Dk ♩ — ♪ > > ♪̣ > > ♪ —

Ott ♩ — ♪ > > ♪̣ > > ♪ —

Vi,G356 — — ♪ > > \ > > ♪ —

κ α ί η - μέ - τε - ρ ο ς π ρ ο - σ τ ά - τ η ς

Pp >: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

S440 >: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

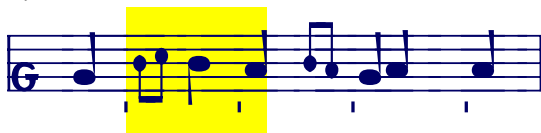
Η Η Α Ψ Ξ Ζ Α Σ Τ Ο Υ Π Ξ Η Η Κ Ξ .

S414 ♪: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Tr ♪: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



20.12.



Am ♩ ♪ > > ♪̣ > > ♪ —

G355 ♩ ♪ > > ♪̣ > > ♪ —

Vi ♩ ♪ > > ♪̣ > > ♪ —

κ α ί Μ ά - γ ο ι εκ Π ε ρ - σ ί - δ ο ς ,

Pp ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

S440 ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

Η Β Ξ Λ Σ Β Η Ω Τ Ξ Π Ε ρ Σ Η Δ Ξ .

S414/42 ♪: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪

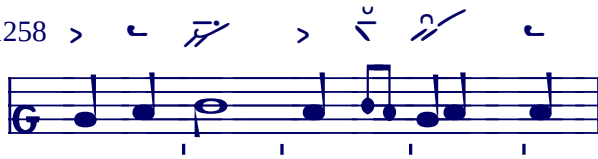
Tr ♪: ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪



PVelm5



Sn1258



E.γ.II



G261



ε- αυ- τόν τώ πε- σόν- τι

M142



S1241

S1214



L32



L67



ε- αυ- τόν τώ πε- σόν- τι

No



S407



σα_ μο_ γο_ πα_ δῶ_ στα_ α_ γο

S408



S412



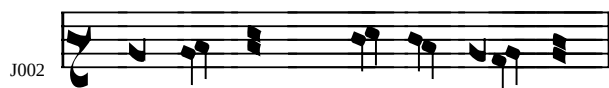
S410/11



S414/30



S429



Predĺžené // Extended

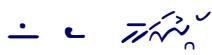
PVVeAntif2



Am



Trin



Dk

Vi



Va



Vi, Va trisem

Xηλ



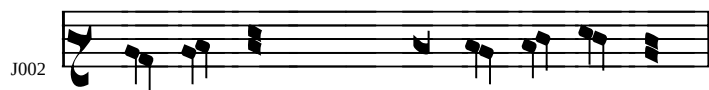
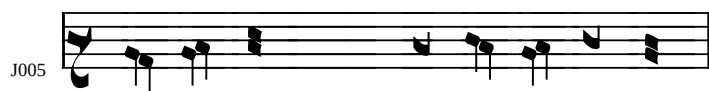
S407



S408



S414/29



G3/J -a

NedOtec (hapax)



Dk > $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
G355 > $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$



Am > $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
Ott,Trin > $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
Vi > $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
λί- θον ά- νευ χει- ρός τμη-θέ- ντα,

Pp $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
S440 $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
ΚΑ_ ΜΕ_ ΝΔ ΝΕ_ ΡΟΥ_ ΚΟ_ ΣΚ_ ΥΕ_ ΝΔ•

S414 $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$
Tr $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$ $\ddot{=}$



pOStavrosSou

Vi

Θε- όν η- μών υμ- νού-μεν.



G261

Θε- όν η- μών υμ- νού-μεν.

Am

TU

Xηλ

ΚΟ_ ΓΑ_ ΗΑ_ ΨΕ_ ΓΟ_ ΠΟ_ ΞΕ_ Μ'Α

S408

S411

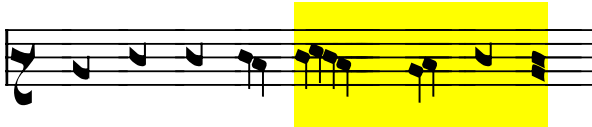
S429

S430, PO

PO



J005



J002

PVdIrm1



Sn1258

> > > > > >



E.γ.II

> > > > > >

Vi

> > > > > >

Sn929

> > > > > >



Lm

α- ό- πλοις γε- γο- νός

Sn1256,Y

S407	ΚΕ	ΖΑ	Ω	ΡΥ	ΖΕ	ΝΥ	Η	ΜΟ	ΕΥ	ΕΥ	ΣΗ
S408	Γ	Λ	Λ	Γ	Λ	Λ	Λ	Γ	Λ	Λ	Λ
S412	Γ	Λ	Λ	Γ	Λ	Λ	Λ	Γ	Λ	Λ	Λ
S430	Γ	Λ	Λ	Γ	Λ	Λ	Λ	Γ	Λ	Λ	Λ
S429	Γ	Λ	Λ	Γ	Λ	Λ	Λ	Γ	Λ	Λ	Λ



PVdIrm4



Lm

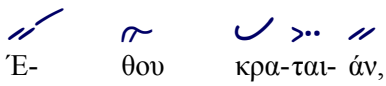


Sn1256

Y



Sn929



No



S407



S408



S412



S410/14



BN

S429-30



Pomor



J002



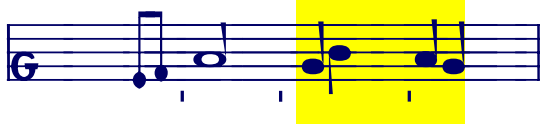
G3/0 -a

Primárnym obrazom G3/0 bez modifikácií alebo s -a modifikáciou je *prevoloka dvoječelná*, ale niekedy na mieste G3/0 -a stojí aj slabší znamený popevok.

// The main image of G3/0 (without modifications or with an -a modification) is *prevoloka dvoečelna*.

However on the place of G3 -a may stand a weaker popevka too.

2.2.



G265	̣̣	̣̣	̣̣	̣̣
Am,Dk,Ott	̣̣	̣̣	̣̣	̣̣
Trin	̣̣	̣̣	̣̣	̣̣
Vi	̣̣	̣̣	̣̣	̣̣
	προσ-	φέ-	ρε-	ται,
Pp	̣̣	̣̣	̣̣	̣̣
S440	̣̣	̣̣	̣̣	̣̣
	πρῆ_	νο_	ση_	τῆ_
S414/31	̣̣	̣̣	̣̣	̣̣
S442,Pr	̣̣	̣̣	̣̣	̣̣



15.8.



Am	̣̣	̣̣	̣̣	̣̣
Vi	̣̣	̣̣	̣̣	̣̣
	ε-	πί	πί-	να-
Pp	̣̣	̣̣	̣̣	̣̣
S439/40	̣̣	̣̣	̣̣	̣̣
	να	επι	αυ	αυ
S411/31	̣̣	̣̣	̣̣	̣̣
Tr	̣̣	̣̣	̣̣	̣̣



20.7.



Am $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Trin $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Vi $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

καί ου- ρά- vi- ε άν- θρω- πε,

Pp $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

S439 $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Η ΝΕ_ΒΕ_ CΔ_ Ν'ΔΙ_ Η ΥΛΟ_ Κ'Α_ ΥΕ_

S411 $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Tr $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$



16.1.



G261 $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$



Am $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Dk,Trin $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Ott $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Vi $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

εν ευ- φή- μι- οis ω- δαίς,

S414 $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

Tr $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$ $\dot{\sim}$

ΧΒΑ_ΛΕ_ Ν'ΔΙ_ ΜΗ Π'Α_ CNE_ ΜΗ



20.12.



Am, Ott		
Dk		
Vi		
	η Αμ- νάς	γάρ ή- κει,
Pp		
S440		
	ΑΓ_ ΝΗ_ ЦА	КО_ ΠΗ_ ΔΕ
S411		
S414/42		
Tr		



25.12.



Am



Dk,Ott,Trin



Vi,Si



Sii



εν υ- ψί- στοις Θε- ώ

Pp



S440/07



Β' Β'Ι_ Ψ' ΝΗ_ Η_ Χ'

S442



Pr



Pr



J005



ΒΟ Β'Ι_ ΨΕ_ ΗΕ_ Η_ ΧΟ ΒΟ_ Γ'

Ga.a, Gh.a

E.G*.a

14.9.



G261, Am'
 και πά- λιν δι- ά ξύ- λου,

Pp

S439

Η ΠΑ_ ΚΥ_ ΔΡ_ ΒΑ ΡΑ_ ΔΗ_

Pr



6.12.



G270



Am

Vi

α-σμα- τι- κοίς εγ- κω- μί- οίς

Pp

Π_ Κ_ ΣΠ_ Ν_ Δ_ Η_ ΜΗ ΠΟ_ Χ_ Β_ Α_ Λ_ Α_ ΜΗ

S408

Tr



J005

24.6.



G262



Am



G355



G261



Vi



α- να- το- λήν τήν εξ ύ-ψους,

Pp



S440



ΕΨΑ_ ΤΟ_ ΚΑ_ ΣΑ_ ΕΨΙ_ ΜΕ•

S411



S414/31/42

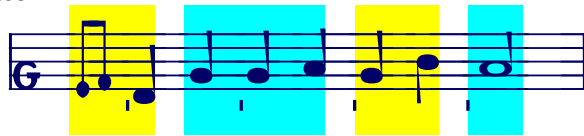
Tr



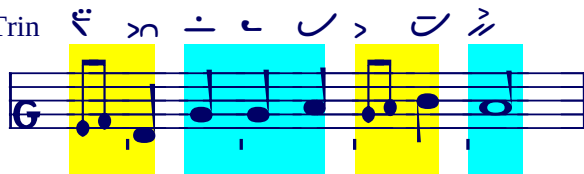
Tr

Ga.Gb.a

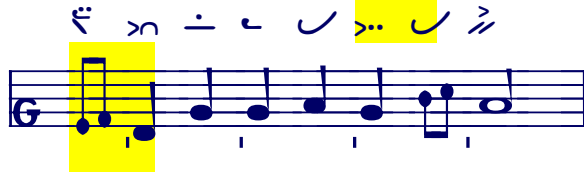
NedPraotec



Dk,Ott,Trin



G261



G355



Vi,G356



Τούς πρό του νό- μου Πα- τέ- ρας,

Pp



S440

S439



ρε_ κε_ ζα_ κο_ να_ ο_ τς_ ια_

S411/14



J005



Dogm1



Am



Τίς μή μα- κα- ρί- σει σε,

S408



S431



POk



Κπο με_ βε ηε βλα_ ρη_ πλ

POk



J480



J046



G.Gb.a

1.1.



G260

> ÷ / >



Dk

> ÷ / >

Vi

> — / >

τών θαυ-μά- των

S411/14/31/42

= / =

Tr

= / =

ΥΙΟ_ ΔΕ_ Ο

Tr



J005



14.9.



Am

> ÷ / >

Vi

> ÷ / >

καί ο Α- δάμ

Pp

= θ=:

Η Α_ ΔΑ_ ΜΤ.

S439

= θ=:

Η Α_ ΔΑ_ ΜΤ.

Pr

= / =

Η Α_ ΔΑ_ ΜΟ.

Pr



G/b-a + G*.a

20.7.



Am ˘ — / > > ˘ ˘
 G260 ˘ — / > > ˘ ˘
 Vi ˘ — / > > / ˘
 και παντ-οί-ων κιν-δύ-νων

Pp ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S440 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Η Ο Τ Ξ Ε Δ Σ Α Ι Ο Ι Α Ε Ξ Δ Ψ

S411 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S431 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S442 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘



15.8.



Am ˘ ˘ — / > > ˘ ˘
 Trin ˘ ˘ ˘ / > > ˘ ˘
 Vi ˘ ˘ — / > > ˘ ˘
 δι-ά νε-φέ-λης κού-φης

S439 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S440 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Ω Ε Λ Α Ι Ο Μ Δ Λ Ε Γ Ξ Ι Ο Μ Ψ

S411/31 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S414 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 S442 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 Pr ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘



29.8.



G260

♩ ♯ > > ♩ ♯ >



Am

♩ ♯ > > ♩ ♯ >

Vi

♩ ♯ > > ♩ ♯ >

καί οί-στρον θε- λυ- μα- νί- ας,

Pp

♩ ♯ > > ♩ ♯ >

S440

♩ ♯ > > ♩ ♯ >

И РАЖДЪ ЖЕ НИИА ЖЕНЪСКА А ГО ГНЪ БА

S411

♩ ♯ > > ♩ ♯ >

Tr

♩ ♯ > > ♩ ♯ >

Tr



IrmPond1



E.γ.Π > — / > > ♩ ♯ >



Lm ♩ ♯ > > ♩ ♯ >

Sn929

♩ ♯ > > ♩ ♯ >

αν- ε- βό- α, Κύ- ρί- ω

S407

♩ ♯ > > ♩ ♯ >

ВО ПИ ІА А ШЕ ГО СПО ДЕ ВИ

S410

♩ ♯ > > ♩ ♯ >

S429

♩ ♯ > > ♩ ♯ >

Pomor.



J029



h2.Ga.a

Byzantská formula *h2.Ga.a* je hlavným predobrazom pre popevok *prevoloka -mmt*.

// The byzantine formula *b2.Ga.a* is the main prototype of the popevka *prevoloka -mmt*.

21.11.



Ott	— .	—	>ö	—	2	—
Vi	—	—	>..	—	2	—
	Αυ-	τόν	ι-	κέ-	τευ-	ε,
Pp		Σ	=u		=	
S440		Σ	=v		=	
		ΤΟ	ΓΟ	ΜΟ	ΛΗ	
S411	=\	=3	=/	=+		
S414/42	=\	=3	=/	=+		
Tr	=\	=3	=/	=+		



21.11.



Ott	—	—	>ö	—	2	—
Am	—	—	>ö	—	2	—
Vi	—	—	>..	—	2	—
G356	4		—	—	2	—
	Θε-	όν	η-	γά-	πη-	σας
Pp	Λ	Λ	Λ	Λ	=u	=
	ΚΟΓΑ	Β'Σ	ΛΙΟ	ΒΗ	ΛΑ	ΙΕ
S440	Λ	Λ	Λ	Λ	=u	=
S411	Λ	Λ	Λ	Λ	=u	=
Tr	Λ	Λ	Λ	Λ	=u	=



20.7.



Am	♩	♩	—	♩	♩	♩
G355	♩	♩	—	♩	♩	♩
Vi	♩	♩	—	♩	♩	♩
	εν	τώ	παν-σε-	πτω	να-	ώ
Pp	♩	♩	♩	♩	♩	♩
S439	♩	♩	♩	♩	♩	♩
S440	♩	♩	♩	♩	♩	♩
	βλ	γδστὴνοϋ	ιο	μδ	ρικλ	βδ.
S411/31	♩	♩	♩	♩	♩	♩
Tr	♩	♩	♩	♩	♩	♩



6.8.



Am	♩	♩	♩	♩	♩	♩
G262	♩	♩	♩	♩	♩	♩
Dk	♩	♩	♩	♩	♩	♩
Vi	♩	♩	♩	♩	♩	♩
	καί	τό	πρό-	σω-	πόν	σου
Pp	♩	♩	♩	♩	♩	♩
S439	♩	♩	♩	♩	♩	♩
S440	♩	♩	♩	♩	♩	♩
	η	λη	μ	τβο	ι	ε
S442	♩	♩	♩	♩	♩	♩



PVf5



Sn1257           

τίς πρὸς η- μάς συμ-πα- θῶς γε- νο- μέ- νης,

No L L L = ✓ L L L ✓ L L ✗ L v =

S407 L L L' = L L L ✓ L L L' L U =

И_ ЖЕ_ КЪ_ НА_ МЪ_ МН_ ЛО_ СТИ_ ВЪ_ НО_ БЪ_ ВЪ_ ШЕ_ ІЕ_

S408 ♭. L L =~~/~~ L L L L L L ~~/~~₅ L \ =

S411 $\frac{1}{2} \cdot \frac{1}{3} \cdot \frac{1}{4} = \frac{1}{24}$ $\frac{1}{2} \cdot \frac{1}{3} \cdot \frac{1}{4} = \frac{1}{24}$

S414 ♭ ♯ ♭ = $\frac{\cancel{+}}{+}$ L L L L L L $\cancel{L} \cap \setminus =$



(Ga).a, G.a

Napriek rytmickej divergencii sú popevky *povertka-prevoloka* štandardným obrazom polokadenčných formúl ukončených motívom *G.a* / *(Ga).a* .

// Despite of the rhythmical divergence the popevki *povertka-prevoloka* are a standard image of halfcadential formulae ended by *G.a* or *(Ga).a*.

14.9.



G260



Am,Dk,Trin,Ott



Vi



Αυ-τόν α-σπα-σώ-με-θα

S411/31/14/42



Pr



Цѣ_ ΛΟΥ_ Η_ ΜΟ•



Pr

J005/289/ L1709



23.9.



Am,Dk,Trin



Vi



ΕΚ- τε- νός Ι- ΚΕ- τευ-ε

Pp



S440



ΠΗ_ Λѣ_ Жѣ_ ΠΟ_ ΜΟ_ ΛΗ•

S411/14/31



S442



J005



13.12.



Am

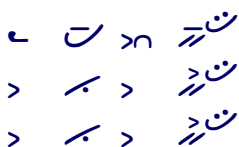
Trin



Ott

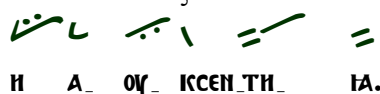
Vi

G356



Αυ-ξέν- τι- ον

S411



Η Α ΟΥ ΚΕΝ ΤΗ ΙΑ.

Tr



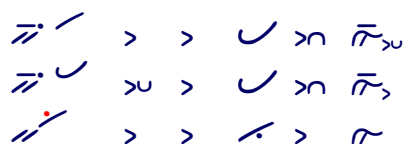
20.12.



Am,Dk

G355

Vi,G356



όν- περ καί κύ- ψα- σα,

Pp

S440



ΙΕ ΜΟΥ ΖΕ Η ΠΡΕ ΚΛΟ ΝΥ ΣΗ ΣΑ.

S411



S414



Tr



Povertka-prevoloka sa môže objaviť aj na miestach, kde je v byzantských prameňoch formálne neuzavretá melodická paralela.

// *Povertka-prevoloka* may appear as an image of formally not closed melodic motives.

25.12. 

Am,Dk	>	÷	⌢	⌢	>	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	Ott,Trin
Vi	⌢	—	⌢	⌢	>	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	Si,G356
G32	>	—	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	
Sii	>x	⌢	—	⌢	>	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	
L	>	⌢	—	⌢	>	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	

δι- ά τόν γεν-νη- θέν- τα εν Βη- θλε-έμ

Pp 

ρο_ жє_ ша_ а_ го_ сѧ_ ρѧ_ дн

S411 

Pr 

ρο_ жє_ ша_ а_ го_ сѧ_ ρѧ_ дн

Pr 

J005 

ρο_ жє_ ша_ го_ сѧ_ ρѧ_ дн

NedPraotec



Am,Dk,Ott,Trin	⌢	⌢	>	>	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢	⌢
	τού	εν-	δο-	ξα-	ζο-	μέ-	νου	εν	τοίς	Α-	γί-	οις	αυ-	τού.	

S439 

S440 

προ_ сѧѧ_ вѧѧ_ ѧѧ_ ма_ а_ го_

S411 

Tr 

Tr 

J005 

E.a

6.12.



Am, Trin



G355



Vi



ά- νερ ε- πι- θυ- μι- ών,

Pp



ΜΟΥ_ ΖΗ_ ΖΕ_ ΛΑ_ ΝΗ_ ΙΟΥ.

S408



Tr

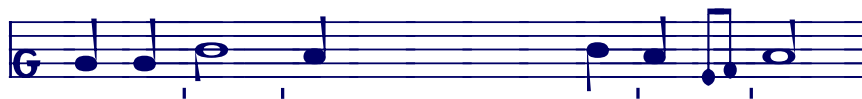


Tr



J005

23.4.



G355



Am



Vi, G356



λυ- τρο-θη- ναι

πα-σης ορ- γης

Pp



Η_ Ζ_ ΕΑ_ ΕΗ_ ΤΗ_ ΣΑ_ Ο_ Τ_ Ε_ Ε_ ΣΑ_ ΚΟ_ ΓΟ_ ΓΗ_ Ε_ ΕΑ_

S411



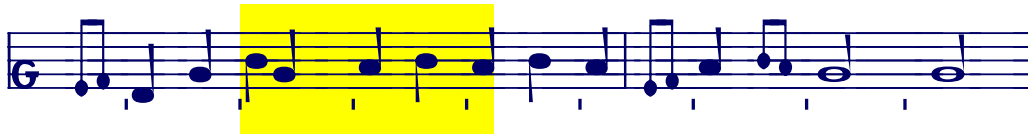
Tr



Tr

ah.a // ab.a

21.11.



Am,Dk



Vi,Pr,G3



καί τήν θε- ό- παι-δα Παρ-θέ- νον καί Θε- ο- τό- κον,

Pp



S440



Η Κο- το- οτ- το- Κο- ΚΗ- Ηιο.

S408



S411/31



Pr



6.12.



Am



Dk,Trin



Vi



συν εξ- έ- λαμ-ψε γάρ

Pp



S440



сЪ_ про_сѢ_тѢ_ Κο_ сА

S408



S411



Tr



6.8.



G261



Am



G355

Ott



Vi



τά ι- μά- τι- ά σου,

Pp



S439



ρη_ ζ'ι τ'κο_ια

S411



S442



Pr



Pr



J005

PVVeAin



Am



Ott



Dk



Vi, Va



καί εν- έ- δυ- σάν με

Xηλ



S407



η οβ_ λκ_ ικο_ ιια μα_

S447



S414/11



J005

G*.a2.a

Jedným z byzantských predobrazov je polokadencia G*.a2.a, ktorá zväčša predchádza formuly G3. Obrazom v ZR sú popevky *povetka-prevoloka*, ktorých koncový motív je o stopu kratší.

// One of the byzantine prototypes is the halfcadence G*.a2.a usually flowing into G3. The image in ZR are *povetka-prevoloka* with a closing motif shorter by one foot.

1.9.

Am

Ott

Dk

G355

Vi

Pp

S439

S409/411

Tr

L1709

14.9.



G355



Am, Dk, Trin

G260



Ott

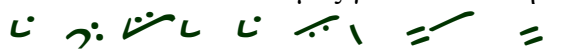


Vi



ι- λα-σμός γε- νού η- μίν

S414/31



Pr



Ω_ΥΗ_ ΨΕ_ ΝΙ_ Ε ΚΟΥ_ ΔΗ_ ΝΑ_ ΜΟ

Pr



EEE

Zvláštnym prípadom sú úvodné formuly na slove „Σήμερον“, v byzantských prameňoch položené na jednoduchý zvlnený motív EEE. V ruskom ZR sa dôsledne (!) interpretujú vo vyššej polohe ako *prevoloka*, kým v RI sa rovnako dôsledne objavujú o tón až dva nižšie voči ruskému zneniu.

// A special case are the opening „Σήμερον“ formulae EEE. In the Russian ZR they are interpreted as *prevoloka*, whereas in the RI consistently appears a motif lowered by one or two pitches.

8.9.



Am,Ott

G260

G265

G270

Dk

Vi

Σή- με- ρον

S440

mult.

Pr



26.10.



Am,Trin

G260

G265

Ott

Vi

G356

Σή- με- ρον

S439

S440

mult.

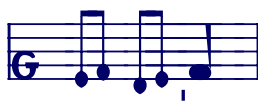
Tr



23.4.



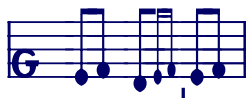
G261



Am



G355



G260



Vi



Σή- με- ρον

Pp



S440



S414



Tr



Tr

ah.h, Gh.h

V niektorých prípadoch sa *prevolokou/povertkou* interpretuje byzantská formula *ah.h*, ktorá sa inak štandardne v ZR realizuje ako *podjem*.

// Prevoloka-povertka may appear as a not accurate interpretation (instead of *podjem*) of the Byzantine formula *ab.b*.

8.9.



G355 > ̣ ̣ ̣ ̣ ̣ ̣ ̣
Vi > x ̣ ̣ ̣ ̣ ̣ ̣ ̣
εξ α- κάρ-που γάρ ρί- ζης

Pp ^{2hl} ̣ ̣ ̣ ̣ ̣ ̣ ̣
ω_ ΤΨ ΝΕ_ ΠΛΟ_ ΔΨ_ ΝΑ_ ΕΘ_ ΙΚΟ_ ΡΕ_ ΝΕ_

S440 ̣ ̣ ̣ ̣ ̣ ̣ ̣
ω_ ΤΨ ΝΕ_ ΠΛΟ_ ΔΨ_ ΝΑ_ ΓΟ_ ΕΘ_ ΙΚΟ_ ΡΕ_ ΝΗ_

S411 ̣ ̣ ̣ ̣ ̣ ̣ ̣

S442 ̣ ̣ ̣ ̣ ̣ ̣ ̣

Pr ̣ ̣ ̣ ̣ ̣ ̣ ̣

S409,431



2.1.



Am,Ott,Trin ̣ ̣ ̣ ̣ ̣ ̣ ̣
G356 ̣ ̣ ̣ ̣ ̣ ̣ ̣
ί- να τών δρα- κόν- των

Pp ̣ ̣ ̣ ̣ ̣ ̣ ̣

S440 ̣ ̣ ̣ ̣ ̣ ̣ ̣

ΔΑ ΖΜΗ ΙΕ_ ΕΨΙ

S414/42 ̣ ̣ ̣ ̣ ̣ ̣ ̣

Tr ̣ ̣ ̣ ̣ ̣ ̣ ̣



8.9.



Am,Trin >



G355 >

Vi > αλ- λά πάν- των η Μα-ρί- α

S440 Η Ο ΒΛ_ ΣΤ_ Χ' ΜΑ_ ΡΗ_ ΙΑ

S409/11 \ = =

S414 \ = =

Pr \ = =



20.7.



mult. >

G355 > G260

Vi > τού θρό- νου

Pp S439

S440 ΠΡ_ ΣΤΟ_ ΛΑ_

S411/31 \ = =

S414 \ = =

Tr \ = =



Iné

Často sa *povertka-prevoloka* nachádza na mieste formúl *.E (najčastejšie cG.E) a *.D, tu však nemožno hovoriť o priamych predobrazoch (tie majú svoje riadne obrazy v ZR). Ide skôr o náhradu nižších motívov vyššími.

// *Povertka-prevoloka* are often ZR parallels to byzantine formulae *.E or *.D, but these cases cannot be considered as their regular images.

1.11.



Am ♪ ♪ > > ♪ ♪ > ♪
 Vi ♪ ♪ > > ♪ > ♪
 εκ θεί- ας δυ- νά- με- ως,
 Pp ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 S439 ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 0_ Τ'Α_ ΕΟ_ ΖΒ_ ΣΤΒΔ Ν'ΔΙ_ ΙΑ_ ΧΗ_ ΛΔΙ·
 S431 ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 S414/Tr ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 Ω_ ΕΟ_ ΖΕ_ ΣΤΒΕ Ν'ΔΙ_ ΙΑ_ ΧΗ_ ΛΔΙ·

Tr



21.11.



Am ♪ ♪ — ♪ > ♪ >
 G355 ♪ ♪ — ♪ > ♪ >
 Vi,Pr,G3 ♪ ♪ — ♪ > ♪ >
 τών Πι-στών συν-ελ- θόν-τα,
 Pp ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 S440 ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 Β'Α_ ΡΒ_ Ν'ΔΙ_ Η_ Χ'Α_ Σ'Β_ ΨΒ_ Δ'Α_ ΨΕ_ ΣΑ·
 S408 ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 S442 ♪ ♪ ♪ ♪ ♪ ♪ ♪ =
 Pr ♪ ♪ ♪ ♪ ♪ ♪ ♪ =

Pr



J005



21.12.



Am	$\dot{\cdot}$	$\frac{1}{2}$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	Dk, Ott
G355	$\dot{\cdot}$	$\frac{1}{2}$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	
Vi	$\dot{\cdot}$	$\frac{1}{2}$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	$\text{ḡ} \dots$	G356
Pp	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
S439	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
	υ-	πό-	δε-	ξαι	τόν	Κτί-στην,	
S414	Σ	ḡ	ḡ	ḡ	ḡ	ḡ	
Tr	Σ	ḡ	ḡ	ḡ	ḡ	ḡ	



24.6.



Am	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
Ott	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
Vi	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
Pp	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
S440	ḡ	ḡ	ḡ	ḡ	ḡ	ḡ	
	A-στήρ	α-	στέ-	ρων	Πρό-δρο-	μος,	
S411	Σ	ḡ	ḡ	ḡ	ḡ	ḡ	
S414/31/42	Σ	ḡ	ḡ	ḡ	ḡ	ḡ	
Tr	Σ	ḡ	ḡ	ḡ	ḡ	ḡ	



2.2.



G262



Am



tristem Am

Vi



G16



τήν σή- με- ρον η- μέ- ραν,

Pp



S407



Β' Δ' Ν' Ψ' Ν' Η' Δ' Ν'.

S411



S414/42



Pr



Pr

Povertka-Prevoloka zakrytá // Ποβέρπικα – Περεβολόκα ζακρύπιαΔ

Invariant

Popevky *Povertka-Prevoloka* môžu mať koncovú melodému *aG* rozvinutú do melizmatického motívu, ktorý je v ZR označený znakom *statija zakrytá*. Prívody sa nelišia od základného tvaru popevkov.

// Popevki *Povertka-Prevoloka* may have the closing melodem *aG* comminuted to a melismatic motif denoted by the sign *statija zakrytaja*. The leading-in motives do not differ from those of the basic popevki.

S408/11/12/31

ㄥ \

S411/14/42, Pr

ㄅ: \

S411/1429/30

=+ /

S409/11/31/14/42, Pr

= /

S414/42

=: /

S408/11/31/14/42

= \

Pr, POk, S408/29/30/47

=: \



J005



J002



J046



J480



J029/480



J673, L1709,180



L1709/1700



J289, 180

Gnomické tvary v RI // Gnostic variants in RI

Vskr1,6

S408

↷ ≡ \

S410-12/14

\ ≡ \

S429/30, BN

\ ≡ \

κο_ γοϛ



Byzantské predobrazy // Byzantine prototypes

Medzi byzantskými predobrazmi sa nachádzajú rovnaké formuly ako v prípade bežnej *prevoloky/povertky*, ale tiež množstvo paralel s nejasným vzťahom k znamennému obrazu. Samotný motív *zakrytej statie* nemá v dostupných strednobyzantských prameňoch presvedčivú oporu.

// The byzantine prototypes are the same as in the case of the basic *povertka-prevoloka*, although there are also many strange parallels without any understandable relation to the image in ZR. The very motif of *statija zakrytaja* has no base in the available middle-byzantine sources.

8.9.



Am	÷	˘	↗	>	˘̣	»	˘̣
Vi	˘	—	↗	>	\	»	˘̣
	η	η-	μέ-	ρα	Κυ-	ρί-	ου
Pp	»	=	»	=	=	=	=
S440	»	=	»	=	=	=	=
	Δ	Δ	Ν	Γ	Ο	Σ	Π
S408	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣
S409/11	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣



13.12.



Am, Trin	˘	˘	—	˘̣	>	˘̣	»
Vi, G356	˘	˘	—	˘̣	>	˘̣	»
	το	ύς	το	ύ Χρι-στο	ύ Α-	θλο-	φó-ρους,
S411	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣
S414/31/42	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣
Tr	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣	˘̣
	Χ	Ρ	Η	Σ	Τ	Ο	Β
	Υ	Ι	Σ	Τ	Ρ	Α	Σ
	Τ	Ε	Ρ	Π	Ε	Υ	Α



1.1.



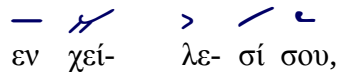
Am,Ott



Trin



Vi,G356



εν χεί- λε- σί σου,

Pp



S440



S439



ΒΨ ΟΥ_ ΣΤΨ_ ΝΑ_ ΧΨ ΤΒΟ_ Η_ ΧΨ.

S411



Tr



8.11.



Am



Dk



G356



Vi



η- μίν ά- πα- σαι

Pp



S440



ΝΑ_ ΜΨ ΒΨ_ ΣΑ.

S431



Tr



Riutka

Riutka je výlučne irmologický popevok stojaci na začiatku piesní. Hoci sa motívy podobné *riutke* objavujú aj mimo Irmologionu, ide o špecifickú interpretáciu RI a v ruskom znení nemá paralelu.

// *Riutka* is an exclusively irmologic popevka opening the irmoi. Motives similar to *riutka* may appear outside of the Irmologion too, but they are only a Ruthenian peculiarity without a Russian parallel.

Invariant

S408

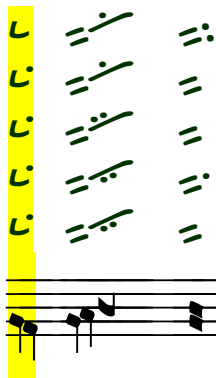
S430

S408/12/29

S412/29

S410/14/29/30,BN

J029



Pomor., L1709, J046

Prívody // Leading-in motives

S408 ㄣ ㄣ ㄣ ㄣ
 S412 ㄣ ㄣ ㄣ ㄣ
 S410,BN ㄣ ㄣ ㄣ ㄣ
 S414 ㄣ ㄣ ㄣ ㄣ
 S429 ㄣ ㄣ ㄣ ㄣ



J029



J673/046



S408 ㄣ ㄣ ㄣ ㄣ ㄣ
 S412 ㄣ ㄣ ㄣ ㄣ ㄣ
 S410/14/30, BN ㄣ ㄣ ㄣ ㄣ ㄣ
 S429 ㄣ ㄣ ㄣ ㄣ ㄣ



Pomor, L1709



S408 ㄣ ㄣ ㄣ ㄣ ㄣ
 BN ㄣ ㄣ ㄣ ㄣ ㄣ
 S412 ㄣ ㄣ ㄣ ㄣ ㄣ
 S410/30 ㄣ ㄣ ㄣ ㄣ ㄣ
 S429 ㄣ ㄣ ㄣ ㄣ ㄣ



J046; Pomor

Byzantské predobrazy // Byzantine prototypes

Hlavným byzantským predobrazom sú jednoduché polkadenné formuly s prívodom na G a ukončené tónom *a* (*D*).

// The main byzantine prototypes are halfcadential formulae with leading-in on G and ending on *a* (*D*).

PVdIrm8



Sn1257



Lm



Sn1256



E.γ.II



Sn1258

C220, Vi



E.γ.3

L52



Nó- μων πα- τρώ- ων

No



S407

Θ Ζ Α Ι Κ Θ Η Θ Τ Δ Ψ Η

S408



S410-12



S414, BN

S429



S430



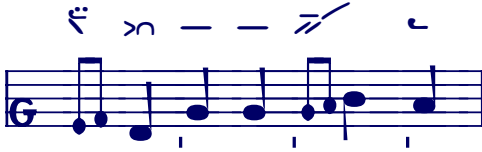
J002

J046, Pomor

PVeIrm9



Lm



Sn1258

Sn1257



G261



καί εν- δο- ξο- τέ- ραν,

M142



Γβ35



L32



L67



καί εν- δο- ξο- τέ- ραν,

No



S407



Η ΚΛΑ_ΒΔ_ Η_ Ν_Κ_ Η_ ΜΗΘ



IrmPond3



Ε.γ.Π Lm, Sn1258/57

Sn929 > ˘ ˘ ˘ ˘

Εν τή στερ-ρά

S407 ˘ ˘ ˘ ˘

Α ΤΚΕΡ ΔΑ ΜΑ

S408 ˘ ˘ ˘ ˘

S410,BN ˘ ˘ ˘ ˘



J673/046

PVdIrm9



Sn1257 > ˘ ˘ ˘ ˘

Ε.γ.Π > ˘ ˘ ˘ ˘

Vi > ˘ ˘ ˘ ˘

C220

E54 > ˘ ˘ ˘ ˘

Ξε- νί- ας δε- σπο-τι- κής,

No > ˘ ˘ ˘ ˘

S407 > ˘ ˘ ˘ ˘

ΤΡΑ ΝΥ ΣΤΕΝ ΙΑ ΒΛΑ ΔΥ ΥΒ ΝΑ.

S408 ˘ ˘ ˘ ˘

S410-12 ˘ ˘ ˘ ˘



Pomor

PVflrm1



Sn1258 > > —. > > >x

Sn929 > > > \ > >



✚

E.γ.II > — — > >x

E.γ.3 > — — > >

C220

E54 \ > \ > >

L32 \ > \ > >

Kύ- μα- τι θα- λάσ- σης,

S407 > > \ > \ > >

Πολ_ νο_ ιο μο_ ρ_ κκο_ ιο

S408 > > > > > >

S412 > > > > > >

S410,BN > > > > > >



J002

Pomor

Podchvat // Ποδάχβαίνζ

Invariant

S408

S411

S411/31

S409/11/31/14/42, Pr, Tr

Pr,Tr

J005

J005/002

J002

J029/289, 180,

var.

var.

PVVeAntif2

S431/32

S433

J480

S408

S410

S414

S429/31

S447

J005

J002

6.1. – sporné // disputable

S411



S431



S414/42



Pr

Pr



J005



J289



L1700

Prívody // Leading-in motives

-a

S408/11/14/31



S410/42



S414/42



S411/42



Pr, S414



J005



J029, Pr, Tr

J005/289



I80, L1700

J002



S408



S410-12/14/29/30, BN

Pomor.



J029



J002



S408	شا ل	ز	
S414/42	شا ل	ز	
S410,BN	ش+ ل	ز	
S414/30	ش+ ل	ز	Tr
S414/11/42	ش ل	ز	
S431	ش ل	ز	
Tr	ش ل	ز	
S429	ش+ شا	ز	

Tr		Pomor
----	---	-------

Tr	
----	---

J002		L1709
------	---	-------

J046		J480
------	--	------

S411	٥ ش ٨ ٢:	
S442	٥ ش ٢ ٢:	
S411	٢* ش ش ٢:	
S442/30	٢* ش ٢ ٢:	Tr
PO	٢* ش ٢ ٢:	

Tr		PO, Pomor.
----	---	------------

S414	٢ ش ٢ ٢:	
S442	٢ ش ش ٢:	
S411	٢ ش ش ٢:	S414/31/47, Pr

Pr		
----	---	--

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

S411	٥ ش ش ٢:	
S414/42/31	٥ ش ش ٢:	S412
S447/31/10/14	٢* ش ش ٢:	
S408	٥ ش ش ٢:	
S411	٥ ش ش ٢:	
S414/31/42	٢* ش ٢ ٢:	
Pr	٢* ش ٢ ٢:	

Pr		
----	---	--

J005		L1709, J029/673/046
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S411/31 ٥ ش ل ل ٥
 S414 ٥ ش ل ل ٥
 S410/14/29 ٥ ل ل ل ٥ S431/47



S408/12 ٥ ل ل ل ل ٥
 S409-11 ٥ ل ل ل ل ٥ S413/31/29
 S411 ٥ ل ل ل ل ٥
 S411/14/29 ٥ ش ل ل ل ٥
 S414 ٥ ش ل ل ش ٥
 PO,Tr ٥ ش ل ل ل ٥



S408 ٥ ل ل ل ل ل ٥
 S410 ٥ ل ل ل ل ل ٥
 S414 ٥ ل ل ل ل ل ٥
 S429/31 ٥ ل ل ل ل ل ٥ S447



S429	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S411-2	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	S431
S414	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S430	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	POk



S408	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠
S412,BN	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠
S410	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠
S414	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠
S429	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠



S408	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S410-13/14/25/31/32	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S429,POk	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S430	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S408	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S411/29	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	BN
S410	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S414	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	
S430	١٠	٢	٣	٤	٥	٦	٧	٨	٩	١٠	



POk



VS

S408	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S412	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S410	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S411,BN	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S414	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S430	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏
S429	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏	㇏

Pomor

J002

J672

J046

a-c-a

S408

S410-12/29/30/14, BN

シ シ ン
シ ニ ン

J002



Pomor

J1087



S411

シ ン シ シ ン

S414

ニ ン シ ン ン

S442

ニ ン シ ン ン

Tr

Tr



Tr

ニ ン シ ン ン

Tr



S410

ニ シ シ シ シ ン

S414/29

ニ シ シ シ シ ン

S447

J002



c2-a

S411

S414/31/42



Tr



Tr

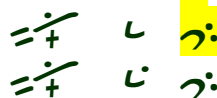


Tr



S432

S433/29



J480



PO



PO



S408



S412



S410,BN



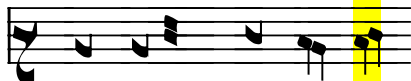
S414



S429



J046



Pomor.

L1709



J673

S411-2



S414



S429/30



POk



POk



b2-a

S408 ≡: し し づ:

S410/12/30 ≡: し し づ:

S410-11/14 ≡: し し づ: BN,S429

Pomor

J029 J002/046/673, L1709,,L1700

S408 づ: ≡: し し づ:

S410-12/14 づ: ≡: し し づ:

S429/30 づ: ≡: し し づ:

Pomor

J002

S408 し し づ: ≡: し し づ:

S410/14 し し づ: ≡: し し づ:

S429 し し づ: ≡: し し づ:

J002 J046, Pomor

S408 づ: ≡: し し し し づ:

S429 づ: ≡: し し し し づ:

S410/12/14/30,BN づ: ≡: し し し し づ:

Pomor

J002 J672,J046, Pomor

PVflrm4

S408	لـ	= ٥	لـ	لـ	لـ
S412	٥	= ٣	لـ	لـ	لـ
S410	لـ	= ٣	لـ	لـ	لـ
S414	لـ	= ٣	لـ	لـ	لـ
S430	= ٨	= ٥	لـ	لـ	لـ
S429	= ٨	= ٣	لـ	لـ	لـ



Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom sú polkadenčné formuly alebo analogické motívy ústiace do prechodu *aG.E*.

// The main Byzantine prototype are formulae or motives flowing into the *aG.E* transition.

21.11.



G270

ش ر



Am,Dk,Trin

ش ر



G260

ش ر



Ott

ش ر

Vi,Pr,G3

ش ر

Χρι-στού

Pp

ش ر

S440

ش ر

ΧΡΗ-ΣΤΑ

S408

ش ر

S411/31/42

S414

ش ر



Pr



J005

21.11.



mult.

ش ر

Vi,G3

ش ر

χαρ-μο- vi- κώς

Pp

ش ر

S440

S440

ش ر

ΡΑ- ΔΟ- ΣΤΑ- ΝΟ

S408

ش ر

S411

ش ر

S442

ش ر

Pr

ش ر



Pr



J005

26.9.



Am

ش ر

Vi

ش ر

ού- τοι γάρ

Pp

ش ر

CH- ΙΑ ΕΘ

Tr

ش ر



Tr

6.12.



G261



Am



Dk, Trin, Ott, G355

Vi



σύ και τό βά- ρος

Pp



Τ'Δ Η ΤΔ ΓΟ ΤΟΥ

S408



S442



Tr

Tr



24.12.



mult.



G355



Vi



G356



ού λο- γι- σθή- σε- ται

Pp



S440/407



S439



ΝΕ Β' ΜΚ ΝΗ ΤΔ CA

S408



S414/31/42



Pr

Pr



24.2.



G262

♩ ♯ > > ˘ ˘ > ˘ ˘



Am,Dk,Ott

˘ ♯ > > ˘ ˘ > ˘ ˘

G355

˘ ♯ > > ˘ ˘ > ˘ ˘

Vi,G356

˘ ♯ > > ˘ ˘ > ˘ ˘

προσ-ά- γον-τες αι- τού-με- θα,

Pp

>: ˘ ˘ ˘ >: ˘ ˘ ˘

πρη_πο_σα_ψε προ_ση_μᾶ

S411/31

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Tr

˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Tr



23.9.



Am

˘ ˘ ˘ ˘

Dk,Trin

˘ ˘ ˘ ˘

Vi

˘ ˘ ˘ ˘

εν κοι-λί-α

S440

˘ ˘ ˘ ˘

S439

˘ ˘ ˘ ˘

S411/14

˘ ˘ ˘ ˘

S431

˘ ˘ ˘ ˘

S442,Tr

βο_υρε_εἰ

Tr



PS4eAK9



E.γ.II

Lm



Sn1258

C220

Sn929
Θε- ού γάρ η γέν- νη- σις,

No

S407
κο_ жб_ ιε κο ρο_ жб_ στβο

S408

S412

S410



PVdIrm8



Lm

Sn929
τού κρα-τούν- τος επ- ά- ξι- ον

No

S407
Δρ_ жа_ цпо_ оу_ μοу до_ сто_ н_ но

S410

Sn1256

BN



J046, Pomor

Vozmer

Step1 – hapax

S407

$$L \cap L^{\perp} = \{0\}$$

ΟΥ_СТРА_ΙΑ_ ИА

S408/12

[illegible]

S429

سید بن طاہر

S431

سید شمشاد

S414

٢٠٠٠

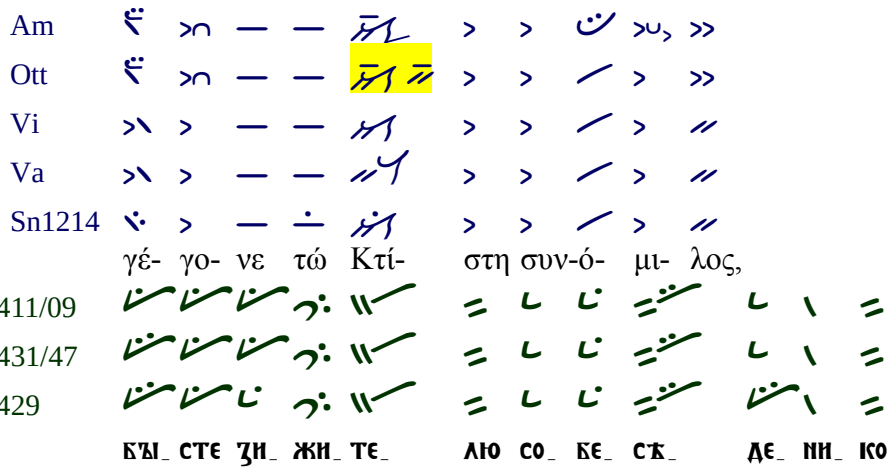
S410-11

[illegible]

S430, POk



PS0Syrpost



J005



Ploščadka // ΠΛΟΪΑΔΑΚΑ

Invariant

S411	♩	↘	≡:
S414	♩	♩	≡:
S411	♩	↘	≡:
S411/14/42/31, Pr,Tr	♩	↘	≡:
S411/31	↘		≡:
S409/11/31	≡		≡:
S411/14/42	≡		≡:
S414	≡		≡:
S408/14/42/11/31, Pr	♩		≡:

Pr		SI	
J002		var.J005	
J005			
J002		var.	
J005		var.	
J005			
L1709			
J005		L1709	
J005		J029	

Vyšší tvar // A higher form

S408



S411/31/42



S411/31



S414/42/31, Pr



Diplasiasmos (8.9.)

S408



S409



S431

S411



S414



S442

πρε_ στο_ λε_ χο



Prívody // Leading-in motives

Zdola

S409/11/31 ʘ ʘ ʘ

S414/42 ʘ ʘ ʘ

Pr ʘ ʘ ʘ

Pr

S414/42

Pr

S411/31

Pr



S411

S414

S442

S442*

The image shows four rows of musical notation. Each row consists of a label on the left and a series of symbols on the right. The symbols are: a vertical line with a dot, a stylized 'L' shape, a horizontal line with a dot, and a double colon. The first row is labeled 'S411', the second 'S414', the third 'S442', and the fourth 'S442*'. Below these rows is a musical staff with a treble clef and a key signature of one flat (Bb). The staff contains a sequence of notes: a quarter note (Bb), an eighth note (A), an eighth note (G), a quarter note (F), an eighth note (E), an eighth note (D), a quarter note (C), and a half note (Bb). A yellow rectangular highlight is placed over the eighth notes (A and G) in the staff.

Diplasiasmos

S408	ㄹ	ㄹ	ㄱ ㄴ	ㄹ ㄹ	ㄹ
S410	ㄹ	ㄹ	ㄱ ㄴ	ㄹ ㄹ	ㄹ
S429/47	ㄹ	ㄱ ㄴ	ㄱ ㄴ	ㄱ ㄴ	ㄹ
S414	ㄹ	ㄱ ㄴ	ㄱ ㄴ	ㄱ ㄴ	ㄹ

S408 ٥ ڄ : ل ل ل ل ل =:

S410 ڦ + ڄ : ل ل ل ڀ / \ =:

S429/47 ڦ + ڄ : ڙ ڀ / \ =:

J005

J002

G

S414/42

ᠭ ᠨ ᠨ

Tr

ᠭ ᠨ ᠨ

Tr

J005

Tr,Pr

ᠭ ᠨ ᠨ

Tr

S411/14/31

ᠭ ᠨ ᠨ

S442

ᠭ ᠨ ᠨ

Tr

ᠭ ᠨ ᠨ

Tr

J005

HE_ TE_ CMH_ AS

b

S411 ٢: ١ ٢: ١ ٢: ١
S442,Tr ٢: ١ ٢: ١ ٢: ١
Tr ٢: ١ ٢: ١ ٢: ١



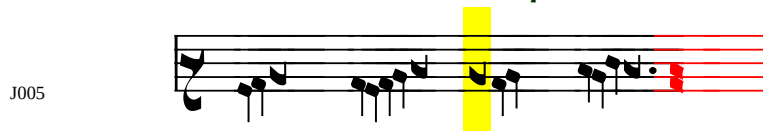
S411 ٢: ١ ٢: ١ ٢: ١
S431 ٢: ١ ٢: ١ ٢: ١
S414 ٢: ١ ٢: ١ ٢: ١
S442 ٢: ١ ٢: ١ ٢: ١



Tr ٢: ١ ٢: ١ ٢: ١



S411/31 ٢: ١ ٢: ١ ٢: ١
S442 ٢: ١ ٢: ١ ٢: ١
S414 ٢: ١ ٢: ١ ٢: ١



Lico

S408	  	  
S411	  	  
S411/31/14/42	  	  
S411	     	  
S431	     	  
S414	     	  
S414/42	     	  
Pr	     	  
S411/31/14/42	  	  

J005

A musical staff showing a sequence of notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half). There is a yellow highlight under the first four notes (G4, A4, B4, C5).[illegible]

Tr 

[illegible]

S411	$\neq \{ \}$		$\neq \{ \}$
S431	$\neq \{ \}$	$\{ \}$	$\neq \{ \}$
S414	$\neq \{ \}$	$\neq \{ \}$	$\neq \{ \}$
S442, Tr	$\neq \{ \}$	$\neq \{ \}$	$\neq \{ \}$

Tr



Gc

S411 

S414 

S431 

S442 

Tr 

Tr 

J005 

S411/14/31  

S431  

S442/Pr   S411

J005  L1709

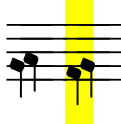
S414/42  

Pr  

Pr  

Pr 

J005 

var. 

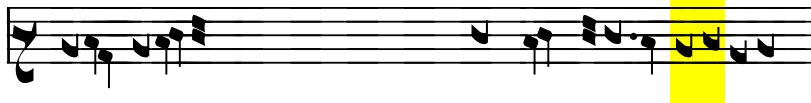
S431/14   S411

S409   

S447   

S429,Pr   

Pr 

J005 

S411												
S414/42												
S442*												
Tr												

Tr

S431		
S411/14		
S442		
S442		
Pr		

[illegible]

S411					
S431					
S414 /42					
Tr					

[illegible]

S411	ج	φ=	ل	ر	ل	ل	ج	ج
S442	ج	φ=	ل	ر	ل	ج	ج	ج
S414/31	ج	φ=	ل	ر	ل	ج	ج	ج
Pr	ج	φ=	ل	ر	ل	ل	ج	ج

Pr

J005

S414	ل	ر	ل	ج	ج
S442	ل	ر	ل	ج	ج
Pr	ل	ر	ل	ج	ج

Pr

Vysoký // High

S408				
S411				
S411/31/14				
S414				
S442				
S431				
Pr, S442				

Pr

S411				
S431				
S414				
S442				
Pr				

Pr

Tr

Tr

S411/31				
S414				
S442				
Pr				

Pr

Byzantské predobrazy // Byzantine prototypes

Popevok *ploščadka* je doložený výlučne v stichirách väčších sviatkov (8.9., 14.9., 26.10, 25-26.12., 2.1., 6.1., 2.2., 25.3., 23.4., 24.6., 29.6., 6.8., PV0Vaj, PVVe).

Vo väčšine prípadov je *ploščadka* obrazom byzantských formúl zakončených tónom *a*. Ide teda o rozvinutý variant (exegéza) popevkov *povertka-prevoloka*. To naznačuje častá interpretácia *ploščadky* v RI práve niektorým z uvedených popevkov.

// Popevka *ploščadka* appears exclusively in the festal stikhera (8.9., 14.9., 26.10, 25-26.12., 2.1., 6.1., 2.2., 25.3., 23.4., 24.6., 29.6., 6.8.).

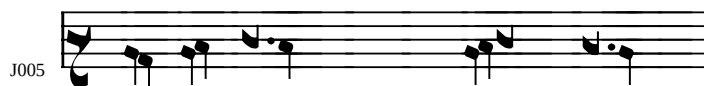
Prevalently *ploščadka* is an image of byzantine formulae ending on the tone *a*, therefore it may be considered an exegesis of popevki *povetka-prevoloka*. In RI *ploščadka* is often interpreted through basic forms of the mentioned popevki.

G*.a

26.10.



Am, <i>Trin</i>	ᾠ	ᾠ	ᾠ			
G355	ᾠ	—	ᾠ			
Vi	>	—	ᾠ			
G356	ᾠ	—	—			
	τού	A-	θλο-		φό-	ρουν
Pp	ᾠ	ᾠ	ᾠ			
S439	ᾠ	ᾠ	ᾠ			
S440	ᾠ	ᾠ	ᾠ			
	στρα	στο	τηρ		πῶ	ψα
S411/31	ᾠ	ᾠ	ᾠ	ᾠ		
S414	ᾠ	ᾠ	ᾠ	ᾠ		
S442	ᾠ	ᾠ	ᾠ	ᾠ		
Tr	ᾠ	ᾠ	ᾠ	ᾠ		



CPRA_CPO_MER_

ΠΕ_

ЦА

24.6.



mult.

Vi η δέ Παρ-θέ- νος,

Pp

S439-40 ΔΚ ΒΗ_ ΨΑ ΖΕ

S411

S414

S442



8.9.



Am έ-πνευ- σαν αύ- ραι

G355

Vi

Pp

S439

S440

ΔΕ ΧΝΟΥ_ ΣΑ ΒΚ_ ΤΡΗ•

S411/14 S442

S431

Pr



14.9.



Am



Ott



G355



Vi



δι- ό ευ- χα- ρί-στως

S414



S442



Pr



ΒΛΑ_ΓΟ_ ΔΑ_ ΡΕ_ ΣΤΕ_ ΗΚ



26.10.



Am



Dk,Trin,Ott

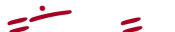
Vi



φαι-δρώς εκ- τε- λέ-

σω- μεν,

Pp



S439



ΣΚ_ ΤΔ_ ΛΟ ΠΡΑ_ ΔΔ_ ΝΟΥ_

Η_ ΜΤ_

S431



S442



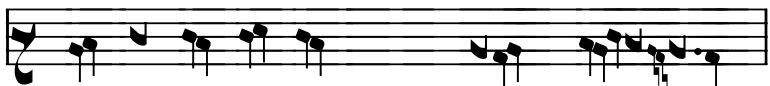
Tr



Tr



J005



29.6.



Am,Dk



Vi



ι- κε- τεύ- σα- τε,

Pp



S439/40



ΜΟ_ ΛΗ_ ΤΑ

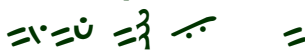
S411



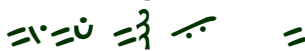
S431



S414



S442



ΜΟ_ ΛΗ_ ΤΑ

Tr



23.4.



Am,Dk,Ott



G355



Vi



SC



υ- πέρ ει- ρή- νης τού κό-σμου,

Pp



S439



S440



ο μη ρκ βς σε γο μη ρα

S414/42



Tr



Tr



8.9.



Am



καρ-πο- γο-νείν η



χά-



ρις απ- άρ-



χε-



ται,

Dk, Trin

Pp



S439



ΠΛΟ ΔΗ ΤΗ ΚΛΑ ΓΟ

ΔΚ

ΤΒ

ΝΑ

ΥΗ

ΝΑ

ΙΕ

ΤΒ

S411



S431



S414



S442



Pr

Pr



*.a

26.10.



Am		>	—			
Vi,G356		>	—			
	πνευ- μα- τι-			κώς η- μίν		
Pp						
S440						
	ΔΟΥ_ΧΟ_ ΕΒ_ ΝΟ			ΝΑ_ ΜΒ_		
S411/31						
S442						
S414						
Tr						



25.12.



Am,Dk		>				
G355		>				
Vi,G356		>				
G32						
Sii		>	—			
	πρώ- τη α- πο-γρα- φή,					
S407						
	περ_ βο_ ε να_ πη_ σα_ ηη_ ε					
S411						
S414						
	<i>Pr</i>					



6.1.



Am,Dk,Trin



Vi



G356



G270,G355

πα- ρά Χρι-στού τού Θε- ού,

Pp



S440



ο_ τ'α_ χρι_στα βο_ γα_

S411



S414/42



ω_ το_ χρι_στα βο_ γα_

J002/005



J029



Podjezd // Подъезд

Invariant

Koncový tón sa často rozdeľuje v prechodovom motíve.

// The closing tone is often comminuted through a transitional motif.

S414/42			
S414/42/29,BN			
S414			Anatol 5,7
S414			
S411/31/14/42			
S408/31/14/42/47			
S414/42			
S408/09/11/29/14/42, Pr, Tr			var.
J002/029/480, Pr,Tr			var.
J005, POK, Tr			vyšší motív, zriedkavý
J005/429			Dogm1

Prívody // Leading-in motives

G

S408



S411/12/31



S414/29-31, Pr, POk



Pr, POk



S431



S412



S414/29/30, POk



S410-11/13/25



POk



J002



J480/673/046

J005



J429/833

S408



S412



S410, BN



S414/29-30



Pomor.



J029



b

S431

ن=

ن/

S408/11/14/47

ن=

ن/

S429

ن=

ن/

S409/11

ن=

ن=

ن/

Pr

ن=

ن=

ن/

Pr

S431/14/42



S414

ن

ن/

ن/

ن/

ن/

Tr

ن

ن/

ن/

ن/

ن/



D-G, G

S408	♭:	つ	♭:
S431	♭:	つ し	♭:
S414/29, Pr	♭:	つ* し	♭:
S411	♭:	し	♭:
S431	♭:	し し	♭:
S414/42/47	♭:	つ し	♭:
S442,Tr	♭:	つ* し	♭:

S414/42



S414/42	♭:	し	♭:
Tr	♭:	し	♭:

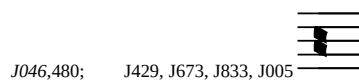


Skrátený // Abbreviated

S411	∩		∩	∩
S414	∩	∩	∩	∩
S442	∩	∩	∩	∩
Tr	∩	∩	∩	∩



S408	∩	∩	∩	∩	∩
S412	∩	∩	∩	∩	∩
S410-11	∩	∩	∩	∩	∩
S414	∩	∩	∩	∩	∩
S430	∩	∩	∩	∩	∩
POk	∩	∩	∩	∩	∩



Predĺžený // Extended

S411	∩	∩	∩	∩
S414	∩	∩	∩	∩
Tr	∩	∩	∩	∩



Tr S414/31/42



Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom sú formuly typu yh (G.ah.h a pod.).

// The main byzantine prototype are the formulae of the group yh (G.ah.h etc.)

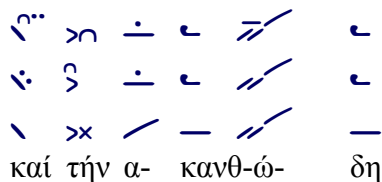
23.4.



Am,Dk,Ott

Vi

SC



Pp

S439



S411

S442

Tr



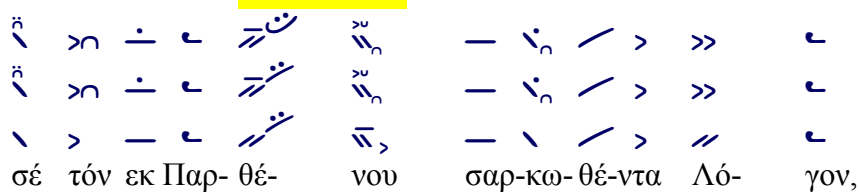
NedOtc



Am,Dk,Ott,G270

G262

Vi



Pp



S411

S442

Tr



PX5



Am 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd} Dk

G265 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Vi, Va 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Sn1214 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

ό- θεν αι ου- ρά- vi- αι

S407 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Τ' Α ΜΒ ΝΕ ΒΕ ΟΥ Ν' ΔΙ Η

S447 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

S414 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}



Am,G 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

G261 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Vi 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Sn1214 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Va 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

καί ε- πί γής

S414 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

S411-12 3^{rd} 3^{rd} 3^{rd} 3^{rd} 3^{rd}

Η ΝΑ ΞΕ ΜΛΗ

S429-30, S431, POk



// Among the secondary prototypes are other ascending formulae on different tonal levels.

Pr

1.1.

mult.				
Vi,G356				
	π -στεῦ- ειν			
Pp				
S440				
	$\kappa\kappa$ ρθ βα τη			
S411				
S414				
Tr				

[illegible]

J005



Trin



Vi,G356



τούς τήν κά- μι- νον

Pp



S440



Η_ ЖЕ ΠΕ_ ΨΔ

S414



Tr



Tr



J005



2.1.



Am



G260



Vi



G356



η επ- ερ- χο- μέ- νη

Pp



S440



πρη_χο_ ΛΔ_ψε_ ιε_

S414/42



Tr



[illegible]

Podjezd irmologický // Irmologic podjezd

Popevok nie je uvedený v kokizníkoch, tu je zaradený ako *podjezd* na základe podobnosti v ukončení.

// This popevka is not mentioned in *kokizniki*. Here it is denoted as *podjezd* due to melodic similarity in the closing motif.

Invariant

Večeri tvojeja tajnyja dnes

S410-11/14				
S429				
S433				
S432				
S432				
S432/34				
S433				
S433				
S429				
S430/34				
J002, VS				
J046				
J289,429				
J289				
J429,673				
J1086				
Choma				

Irmosy // Irmoi

Rozličné varianty, v RI navzájom zameniteľné. // More variants, in RI interchangeable.

S408	Σ	✓	=	✓	Σ
S408	っ	✓	=	✓	=
S410/14	Σ	✓	=	✓	Σ
S412	✓	✓	っ	✓	Σ
S410-12	っ	✓	っ	✓	Σ
S414, BN	っ	✓	っ	✓	Σ

BN, S429-30, Pomor

J002

Pomor

J833

J429/046/673/1061/1087, L1700

Choma

Orosz, Bokšay

S408	✓	✓	✓	Σ
S410/12	✓	✓	っ	Σ
BN	✓	✓	っ	Σ
S429	✓	✓	っ	Σ
S408/10-12, BN	✓	✓	っ	Σ
S410-12/14/29/30	✓	✓	っ	Σ

Pomor

J002

L1709, J429/672

VS

S410

S414

S430

S408/14, BN

S410/12/30

S429/30

S429/30

Pomor

S429

BN, S414

S408/12

S410-11

S430

J046

Pomor.

Prívody // Leading-in motives

F-a

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

Pomor.

J046

J002

J480

J428

J673/833/672/1087, Choma

S408	♭	♭	♭	♭		
BN	♭	♭	♭	♭		
S412	♭	♭	♭	♭		S410-11/14
S429/30	♭	♭	♭	♭		

Pomor.

J002

L1709

J480

J429

J672, I80, Ols

S408	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
BN	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
S412	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
S410	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
S414	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
S430	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
S429	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ

Pomori	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
--------	---	---	---	---	---

L1709	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
-------	---	---	---	---	---

J002	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
------	---	---	---	---	---

J429	ㄱ	ㄴ	ㄴ	ㄴ	ㄴ
------	---	---	---	---	---

J672/673/833/1087, L1700

a2

S408



S412



S430



S429



S414, S410-11



Pomor



J002

J429/673/672/046



L1709



Choma



Bokšay

Bobák

G2

S408

S412

S410/29

BN

Pomor

S414/29

S430

S410/11

S414

S410/11

S414

S432

S430

S434

S410/12

S414

S408/11, BN

Pomor

J046,VS

J002/046,VS

J289/429/673, L1709, MR

Choma

Bokšay

S429

var. S433

J002

J046/289/429/673, L1709,MR;

S410-11	ス ス 二	ス ス ス ス ス	ス ス
S432	ス ス 二	ス ス ス ス	ス ス
S429	ス ス 二	ス ス ス ス	ス ス
S433	ス ス 二	ス ス ス ス	ス ス
S430/34	ス ス 二	ス ス ス ス	ス ス

J002/046

J289/429/673, L1709

VS

Bokšay

J1086, Choma

S408	二	ス ス ス	ス
S412	二	ス ス ス	ス
BN	二	ス ス ス	ス
S410/11/13	二	ス ス ス	ス
S414/30	二	ス ス ス	ス
S429	二	ス ス ス	ス

Pomor

J002

L1709

Byzantské predobrazy // Byzantine prototypes

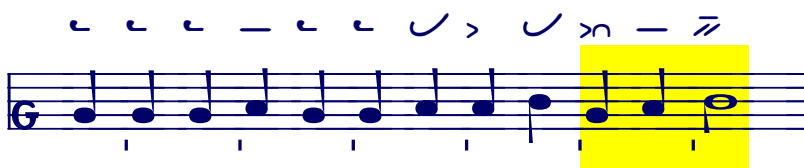
Irmologický *podjezd* je doložený iba v irmosoch (a v pričastene *Večeri tvojeja tajnyja*). Reformovaný ruský nápev nezodpovedá staroruským neumom (do 15. storočia) ani štandardným byzantským prameňom. Ide o zrejmu diskontinuitu a nový prvok v ruskej a následne ruténskej tradícii, spôsobený príklonom k inému (novšiemu?) prúdu byzantskej tradície, reprezentovanému rukopismi Lm, Y, Sn1257.

// The irmologic *podjezd* appears only in irmoi and in the koinonikon *Večeri tvojeja tajnyja*. The reformed Russian melody does not correspond neither to Old-Russian neumes (until 15th century) nor to the “standard” middle-Byzantine sources. It is an evident discontinuity in the Russian tradition (later adopted in RI) caused by an inclination to another (newer?) branch of the Byzantine tradition (mss. Lm, Y, Sn1257).

IrmVskr1



Lm



Sn1257

Ως εν ηπ- εί- ρω πε- ζεύ-σας ο Ι- σρα- ήλ,

S410

Ως εν ηπ- εί- ρω πε- ζεύ-σας ο Ι- σρα- ήλ,

S414

Ως εν ηπ- εί- ρω πε- ζεύ-σας ο Ι- σρα- ήλ,

S429

Ως εν ηπ- εί- ρω πε- ζεύ-σας ο Ι- σρα- ήλ,

Ως εν ηπ- εί- ρω πε- ζεύ-σας ο Ι- σρα- ήλ,

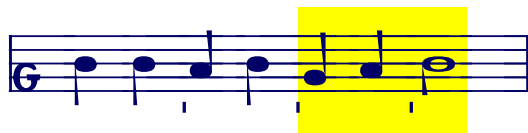
Pomor



J002



Vskr3



Lm

καί στε-ρε-ώ-σας η-μάς,

S408

καί στε-ρε-ώ-σας η-μάς,

S410-11

καί στε-ρε-ώ-σας η-μάς,

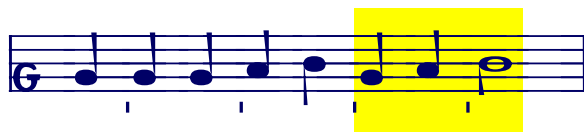
S430

καί στε-ρε-ώ-σας η-μάς,

η ου-τρερ-ζε η-χο



Vskr4



Sn1257

εκ δι-α-νοί-ας κα-θα-ράς,

S408

εκ δι-α-νοί-ας κα-θα-ράς,

S412

εκ δι-α-νοί-ας κα-θα-ράς,

S414, S410-11

S430

εκ δι-α-νοί-ας κα-θα-ράς,

S429

εκ δι-α-νοί-ας κα-θα-ράς,

ω-το-σο-βκ-στη-υη-στη



J429

ω-πο-σο-βκ-στη-υη-στη



J833,180;

J672,046



ac.b

26.12.



Am,Dk,Trin $\succ$ $\cap$ $\div$ $\hookrightarrow$ $\pi_{\oplus}$ $\pi_{\odot}$

Vi $\sim \frac{1}{\sqrt{2}} \frac{\theta}{\sqrt{1 + \frac{1}{2} \theta^2}}$

G32 >x ÷ c θ // // "

Sii $\gg x \quad \frac{\hat{\alpha}}{\alpha} - \frac{\beta}{\alpha}$

L > / - 9

ως εν χρυσώ

$$P_p \quad L \quad L \quad = \quad \theta \quad \underline{\underline{=}}$$

НА_КО_ЗЛАТО.

S414/42 ۛ ۛ ۛ ۛ ۛ

Pr,Tr Σ $\subset$ $\mathcal{N}$ $\setminus$ ∞

КА_КО ВО ЗЛА_ТЪ



Podjem // Ποδήμα

Invariant

Malý podjem // Small podjem

mult.



Tr



J005

S411/14/31



S412

S442



S429-30

POk



Tr



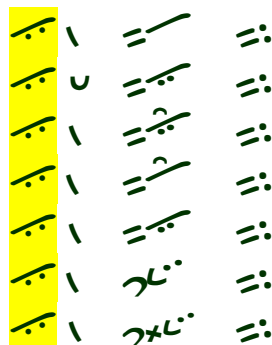
Tr



POk

Nižší podjem // Lower type

S411/14



S429

S442/29

S431/42

S408/09/11/31/14/42, Pr,Tr

Pr,Tr

L1709, J005



J002/029/289, I229, I80, Tr, Pr

Vyšší podjem // Higher type

(mmt, dmt, mdt)

S411/14/31/42



Tr



S411/14



Tr



S414,Tr



Tr, POk



Prívody // Leading-in motives

G, D-G

S409/11

S414/29/47

J005

S411/31/14/42, Tr

Tr

Pomor.

J002/005

L1709

S411/42

S414/31

J005

J289

Pr

S408

S410

S409/11/14/30, Tr



Pomor

Tr,Pr



L1709



J002



Tr



Tr



S411-2

S414/29/30



S431

POk

POk



S408	٧:	ل	٧	٧	
S408/11/31	٧:	ل		٧	
S414/42	٧:	ل	ل	٧	S411/12/31
S431	٧:	٧	ل	٧	
S410/30/14	٧:	٧	ل	٧	
BN	٧:	٧*	٧	٧	
S429,Pr, Tr	٧:	٧*	ل	٧	

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

J005		L1709, J673
------	---	-------------

J029		
------	---	--

S408	٧	٧	ل	ل	٧	
S412	٧	٧	ل	ل	٧	
S408	٧:	٧	ل	ل	٧	
S411	٧:	ل	ل	ل	٧	
S410,BN	٧:	٧	ل	ل	٧	
S414	٧:	ل	ل	ل	٧	
S430	٧:	٧*	ل	ل	٧	
S431/47	٧:	ل	ل	ل	٧	S411
S414/29, Pr	٧:	٧*	ل	ل	٧	

Pr		Pomor
----	---	-------

J005		J002
------	---	------

S411	١٠	ل	ن	ن	ن	ن
S431	١٠	ل	ل	ل	ل	ل
S414	١٠	ل	ل	ل	ل	ل
S442	١٠	ل	ل	ل	ل	ل
Tr	١٠	ل	ل	ل	ل	ل

Tr

S408	١٠	ل	ل	ل	ل	ل
S411	١٠	ل	ل	ل	ل	ل
S447	١٠	ل	ل	ل	ل	ل
S414	١٠	ل	ل	ل	ل	ل
S429	١٠	ل	ل	ل	ل	ل

Pr

J005

Pr

c

S408



S411/31



S414/47/29, Pr



Pr



S409/11



S414



S431/42



Pr



Pr



S414



S408/11/31/42

J005



S411-2



S425/31/14

S429-30



POk



Pr



POk



Pr

S411/14/31/42



Tr



Tr



mult.



Tr



Byzantské predobrazy // Byzantine prototypes

Byzantským predobrazom *podjemu* sú formuly typu *Ga.h* a *G.ah.h*.
 // The byzantine prototypes are formulae *Ga.h* and *G.ah.h*.

23.9.

J005

Am,Dk,Trin > ̣ ̣ ̣ ̣ ̣
Vi > — — ̣ ̣
ως Η- σα- ῖ- ας
Pp ̣ ̣ ̣ ̣ ̣ ̣
S440 ̣ ̣ ̣ ̣ ̣ ̣
ΙΑ_ ΙΩ Η_ CA_ Η_ ΙΑ·
S414/31 ̣ ̣ ̣ ̣ ̣ ̣

21.11.

G265

Vi,Pr,G3

τὴν προ-εκ- λε- χθεί- σαν

Pp

S440

ΠΡΕ_ ΧΕ_ ΗΨ_ ΕΔ_ ΡΑ_ ΝΟΥ_ ΙΘ

S408

Pr

Pr

J005

15.8.



Am

Trin

Vi

κε- χα- ρι- τω- μέ- νη,

S439

S440

οκ- ρα- δο- βα- να- ια.

S411

S414/31



24.2.



G261

Am

Vi

τό του Η- ρώ-δου

S411

Tr

Η- ρο- δο- κογ



PX5



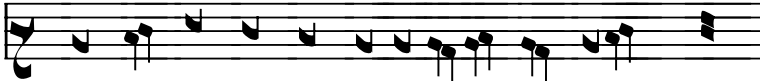
Dk	—		>	>				
Trin	—		>	>				
Ott	—		>	>				
Vi, Va			>	>				
Sn1214			>	>				

χα- ράς α- πεί- ρου πλή- σας,

S407

ΡΑ_ΔΟ_ ΣΤΗ_ ΒΕΣ_ ΥΗ_ΣΛΕ_ ΝΨΙ_ΙΑ_ ΗΣΠΟΛ_ ΗΗ_ ΚΨ_

S408								
S411								
Pr								



Pr

Koleso //Κολέσο

Invariant

S408

S442

S431

S408/09/11/31/14/42, Pr,Tr

Tr

POk

Pr,Tr

J005

J005

J046

J005/002

L1709,J005

J002

vs

Prívody // Leading-in motives

G

S411/31

S414/42

Pr



S411

S431

S414



Gc, ac

S411 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S414 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S431 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
Tr نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ



S414 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S442 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S411/31/14 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
Pr, S442 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ



S409/11 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S431 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S442 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
Pr نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ



S411/31/14 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ



S411/31/14/42 نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ
S442, Tr نَ نَ نَ نَ نَ نَ نَ نَ نَ نَ



S408 

S409/11 

S431 

S414/42 

Pr 

Pr 

L1709 

b

S429-30  POk

POk 

S408 

S408 

S411/14/31  S442,Pr

Pr 

J002 

S411/14/31  S442

Tr 

Tr 

S411-2  S430-1/14, POk

S429 

POk 

S408	٤	٢	٤	٢	٤	٢	٤	٢	٤	S411
S431	٤	٢	٤	٢	٤	٢	٤	٢	٤	
S414	٤	٢	٤	٢	٤	٢	٤	٢	٤	
S447	٤	٢	٤	٢	٤	٢	٤	٢	٤	
S429	٤	٢	٤	٢	٤	٢	٤	٢	٤	<i>Pr</i>
	NE	ω	CTA		BH		NA	CO	CH	po



S408	٤	٢	٤	٢	٤	٢	٤	٢	٤	
S410-14	٢	٤	٢	٤	٢	٤	٢	٤	٢	BN
S430	٢	٤	٢	٤	٢	٤	٢	٤	٢	
S429	٢	٤	٢	٤	٢	٤	٢	٤	٢	



Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom s pomerne zreteľnou melodickou podobnosťou sú byzantské polokadenčné formuly (s *kufismou*) ukončené tónom *G* alebo *a* (v byzantskom kontexte medzi nimi nie je podstatný rozdiel).

// The main prototype with an evident melodic similarity are the byzantine halfcadential formulae closed with the tone *g* or *a*.

8.9.



Am,Dk,Ott,Trin

÷ ◡ > ñ ◡ >



G261,270

÷ ◡ > ñ ◡ >

G355

÷ ◡ > ñ ◡ >

Vi

— ◡ > ñ ◡ >

η στεί- ρα Ἀν- να

S439

> ◡ > ñ ◡ >

S440

> ◡ > ñ ◡ >

NE ΠΛΟ_ ΔΥΙ ΑΗ_ ΝΑ·

S411

◡ ◡ ◡ ◡ ◡ ◡

S414 /42

◡ ◡ ◡ ◡ ◡ ◡

Pr

◡ ◡ ◡ ◡ ◡ ◡

Pr



23.9.



Am,Trin

◡ ◡ — / > > ñ ◡ >

Dk

◡ ◡ — / > > ñ ◡ >

Ott

◡ ◡ — / > > ñ ◡ >

Vi

◡ — ◡ > ñ ◡ >

μή δι- α- λί- πης πρε-σβύ-ειν

S439/40

◡ ◡ ◡ ◡ ◡ ◡

NE ΠΡΕ_ CTA_ Η ΜΟ_ ΛΑ_ CΑ·

S411

◡ ◡ ◡ ◡ ◡ ◡

Tr



26.9.

Am, Ott

Vi

Pp

S440

S411

S442

J005

S414/31

26.12.




G260 > 



G355 > 



Vi,Si,G356 > 

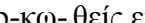
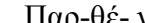


Sii > 



L > 



Pp > 



O σαρ-κω-θείς εκ Παρ-θέ- νου

B'Z_ ΠΛ'Z_ΤΗ_ B'Y_ Η_ CΛ_ Ο_ Τ'Z_ Δ'Z_ B'Y'





J005

8.9.



G265



Vi



φν- τόν ζω- η- φό- ρον

Pp



S440



ο_ τῷ_ ρα_ σλῶ_ κη_ βο_ νο_ σῶ_ νοῦ.

S408



S411



S414



Pr



29.6.



Dk



Trin



Vi



φωσ-τή-ρες τών εν σκό-τει,

S439



σῶ-τη_ λα_ τῶ_ μῶ_ ηῶ_ η_ μῶ.

S411/14/31



S442

Tr



Tr



Ďalšou početne silnou skupinou predobrazov sú formuly ukončené tónmi *E* alebo *D*, tu však melodická podobnosť nie je viditeľná.

// A great part of the parallels are the formulae closed with the tone *E* or *D*, however the melodic similarity is not visible.

21.11.



Am,Trin	⌣	⌣	⌣	—	↘	ᄋ	>	ᄋ̣	>
Vi,Pr,G3	>	⌣	>	⌣	ᄋ	>	>	↘	>
	τής	A-	ει-	παρ-θέ-	νου	τι-	μώ-	σαι,	
Pp	>	⌣	⌣	✓	⌣	ᄋ̣	✓	ᄋ̣	
S440	⌣	⌣	ᄋ̣	✓	⌣	>	↘	ᄋ̣	
	πρι	сно	дѣ	ѣ	ѣ	ѣ	ѣ	ѣ	
S408	⌣	ᄋ̣	↘	⌣	ᄋ̣	↘	ᄋ̣	ᄋ̣	
S411/31	ᄋ̣	↘	⌣	⌣	ᄋ̣	↘	ᄋ̣	ᄋ̣	
Pr	ᄋ̣	↘	⌣	ᄋ̣	ᄋ̣	ᄋ̣	ᄋ̣	ᄋ̣	



29.8.



Am	⌣	⌣	↘	ᄋ	>	ᄋ̣	>>
Vi	⌣	⌣	ᄋ	>	>	↘	>>
	επ-	α-	ξί-	ως	τι-	μών-	τες
Pp	ᄋ̣	⌣	✓	⌣	⌣	✓	>x
S439	ᄋ̣	⌣	✓	ᄋ̣	⌣	✓	>x
	до	сто	и	но	ѣ	ѣ	ѣ
S411/14/42	ᄋ̣	↘	⌣	ᄋ̣	↘	ᄋ̣	ᄋ̣
Tr	ᄋ̣	↘	⌣	ᄋ̣	ᄋ̣	ᄋ̣	ᄋ̣



c.G, c*.G

Popevky c.G, c*.G sú o kvartu vyššími variantmi G.D a G*.D.

// By a fourth higher variants of G.D and G*.D.

26.12.

S414/42

♩ ♯♩ ♯♩ ♯♩ ♯♩ ♯♩

Tr

♩ ♯♩ ♯♩ ♯♩ ♯♩ ♯♩

Tr



Pr

♩ ♯♩ ♯♩ ♯♩ ♯♩ ♯♩

Pr



J005



15.8.



Am

♩ ♩ ♩ — ♯♩ >

Vi

♩ ♩ ♩ — ♯♩ >

καί πρὸς ου- ρα- νί- ους

S439

♩ ♩ ♩ — ♯♩ ♩ ♩

S440

♩ ♩ ♩ — ♯♩ ♩ ♩

Η Β' ΝΕ_ ΚΕ_ ΣΕ Ν' ΙΑ

S408

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S411/31

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S414/42

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Η Β' ΝΕ_ ΚΕ_ ΣΕ Ν' ΙΑ

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