

"Popevky" znamenného rospevu – 8. hlas

// Popevki of the Ruthenian znamenny chant, pl. 4th echos

→ Časť 2 : Kadenčné popevky ukončené na tónoch a, b, c; Fity

// Vol. 2 : Cadential formulae with a closing tone a, b, c; Fity

Veľké kadenčné formuly s iným ukončením ako na téme G nachádzame vo vyššom počte a rozmanitosti predovšetkým v irmosoch. V korpuse stichír nie sú doložené takmer vôbec (Minea) alebo len v obmedzenom množstve (Triodion, Oktoich).

Táto skutočnosť má svoj základ už v byzantskej vrstve, kde tento typ formúl je zriedkavejší než pri iných hlasoch. V ZR aj z tohto menšieho počtu ubúda v dôsledku interpretácie prostredníctvom popevkov zodpovedajúcich byzantským G3, yG3.

Formuly ukončené na D sú uvedené v 4. časti (x2).

// The big cadential formulae (i.e. cadence on 3 feet) closed by a tone other than G appear prevalently in irmoi. In stikhera they are less frequent (Triodion, Oktoechos) or very rare (Menaion).

This fact is rooted in the Byzantine layer, where this type of formulae is apparently less numerous in comparison with other echoi. In ZR this number is furthermore decreased, as far as many of these formulae are interpreted by popevki based on G3, yG3.

Formulae ending on D (type D3) are listed in the 4th volume alongside with the type D2.

a3

Popevky, ktoré sú obrazom byzantských formúl a3 (prevažne) a h/c3 (v menšej mieri).
// Popevki – images of the Byzantine formulae a3 (mostly) and b/c3 (less number).

b2.aG.a

Popevok b2.aG.a je zriedkavý (len irmosy IP 9, Vskr 9) a melodicky neustálený.
// b2.aG.a (without a Russian name) is rare and melodically unstable (only in IP 9, Vskr 9).

Invariant

S408/10/12  BN

S411/14 

S429/30 

S408 

S412 

S410/11/14  BN

S429 

S430 

Pomor



J005



I229



L1709



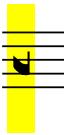
L1700



J480



J005



Prívody // Leading-in motives

S408/10/12  L L L L

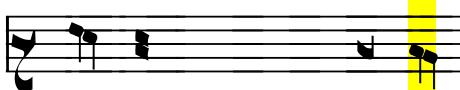
BN  L L L L

S411/14  L L L L

S429/30  L L L L

Pomor 

J005 

L1700 

J046, L1709

I229

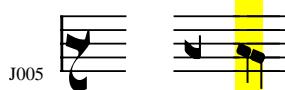
S408 L L //

S412 7 L L

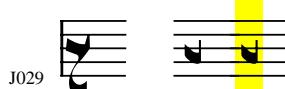
S410/11 L L L S429/30, BN

S414 L 

Pomor 

J005 

J002/046

J029 

J480/673/833

Byzantské predobrazy // Byzantine prototypes

Pravzorom popevku je byzantská formula ya3.

// The byzantine prototype is formula ya3.

Vskr 9



E.γ.II	>u, >	—	—	—	—	—
C220	>u	>	—	—	—	—
Sn929	>	—	—	—	—	—
	καί η	γα-στήρ	σου	γέ-	γο-	νευ*
S407	—	—	—	—	—	—
	И	ΥΡΕ_ ΒΟ	ЖЕ	ΤΒΟ_ΙΕ	ЕТЛ_	СТЬ
S408	—	—	—	—	—	—
S412	—	—	—	—	—	—
S410/11	—	—	—	—	—	BN
S414	—	—	—	—	—	—
S429	—	—	—	—	—	—
S430	—	—	—	—	—	—
	И	ΥΡΕ_ ΒΟ	ЖЕ	ΤΒΟ_Ε	ЕТЛ_	СТЕ

Pomor

J005

J002

J673

J833

I80

J429

Kimza premetná // Кимза преметная

Grigorev 8. hlas /38, 2. hlas/26

Výskyt //Appearance

IP 5, Krest 6, Mich 5,6, Stolp 1/L07/L09/L12, 5/L46, 6/L54/L57, 7/L68, VskrB 8,
PSt3Stavr, 8pAmetritos, pOEnEdem, pThnEndokson

Invariant -mmt

S408						var. 408			
S412									
S408									
S410-12									
S414									
S410/11/14, BN						S411/14		S410/14	
S414									
S430									
S430						S429		S447	
S411/14									
S410/11/14, BN						S412		S408	
S410/12/14						S411			
S430									

Prívody // Leading-in motives

S411 

BN 

S430 

S411 

mult.

S414 

S408/29/47

Pomor 

J046

J005/046 

J005 

I229, J673, L1709

L1709 

S411 

S447

S414 

Pomor 

S414 

S447 

Pomor 

S414/47

بِهِ تَسْتَعِدُ لَنْ تَرْكُ

لَهِ تَسْتَعِدُ لَنْ تَرْكُ

لَهِ تَسْتَعِدُ لَنْ تَرْكُ

S414

S411/47

Pomor



S412

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S408

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

BN

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S429/30

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S408

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

BN

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S408

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S410/11

لَهِ تَسْتَعِدُ لَلَّهُ لَنْ تَرْكُ

S410/11/14, BN

S412/14/29/30, BN

Pomor



J005



I229



L1709

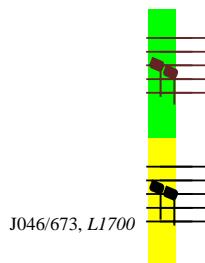


J029/046; L1709,J005



S447 ـ ـ ـ ـ ـ ـ ـ
 S408 ـ ـ ـ ـ ـ ـ ـ
 S412 ـ ـ ـ ـ ـ ـ ـ
 S410/14 ـ ـ ـ ـ ـ ـ ـ
 S429 ـ ـ ـ ـ ـ ـ ـ

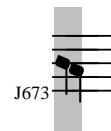
BN, S411/30



S411/47 ـ ـ ـ ـ ـ ـ ـ



S410/14, BN ـ ـ ـ ـ ـ ـ ـ
 S430 ـ ـ ـ ـ ـ ـ ـ



S429 ـ ـ ـ ـ ـ ـ ـ



J046

Byzantské predobrazy // Byzantine prototypes

Najčastejšie doloženým predobrazom je štandardná byzantská formula a3, menej často c3 a G3, prípadne iné, vzdialenejšie formuly.

// The most frequent prototype is the standard formula a3, occasionally C3 and G3 or other.

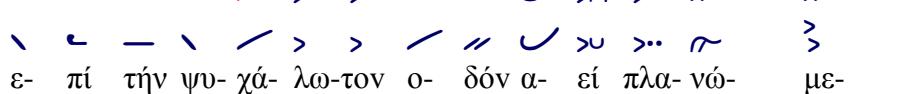
Mich 5



Sn1258



Sn929



S407



S408



S410/14



S430



Pomor



J029



по ду- ше- пак-нε- их пх- ти при- сно блу- дя- ша- а- го

Stolp 1 / L09



E.γ.II



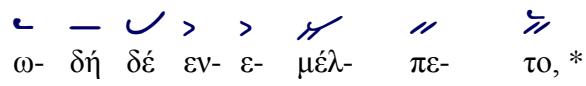
C220



Sn1258



Sn929



S407



S408



S410/14



S430



Pomor



J005



ПА_ СНЬ ЖЕ БОС_ ПА_ БАА_. ШЕ СА.

I229



J1673

ПАСНЬ ЖЕ БОС_ ПА_ БА_. ШЕ СА.

PSt3Stavr



Am > ↘ ↗ ≈ > — ≈ > ↘ ≈
 Dk > ↘ ↗ ≈ > — ≈ > ≈



Trin > ↘ ≈ > — ≈ > > ↘ ≈

Vi,Va > ↘ ≈ > — ≈ > ↘ ≈
 καί α- πα- θής δι- α- μεί- νας Θε- ός *

S414 ↘ ↗ ↘ ↗ ↘ ≈ ≈ ≈

S447 ↘ ↗ ↘ ↗ ↘ ≈ ≈ ≈:
 И КЕ СТРА СТЕ НЪ ПРЕ КЫ КЪ КО ЖЕ.



V niekoľkých prípadoch nachádzame už na byzantskej úrovni, a to v sinajskej vrstve, rozličné modifikácie kadencie vedúce k zvýšenému koncovému tónu – c alebo d. Vzhľadom na obmedzený počet takýchto prípadov je však otázne, či ide naozaj o ten impulz, ktorý v ZR viedol k zvýšeniu záveru na c.

// In several cases even in the Byzantine layer appear variants with a raised cadence and a higher ending tone (c or d). A limited number of such cases does not allow to state, if this was the reason, why the Kimza premetna in ZR ends on c.

Stolp 1 / L12



E.γ.II	— — ↗ >ö ≈>	>>	—
C220	— — ↗ >.. ≈/	/	—
Sn929	↗ ↗ >.. ≈/	/	—
	ε- λυ-τρω- σω κυ-	ρι-	ε*
No	↗ .. ↗ ≈=	=\	=
S407	↗ .. ↗ ≈=	=\	=
	И_З_ КА_ ВИ_ ГО_	СПО_	ДИ.



Sn1258	— ↗ >ö ≈/	≈/	—
S408	— ↗ >.. ≈/	≈/	≈:
	И_З_ КА_ ВИ_ ГО_	СПО_	ДИ.
S410,BN	— ↗ >.. ≈/	≈/	≈:
S429	— ↗ >.. ≈/	≈/	≈:
	И_З_ КА_ ВИ_ ЛО_	Е_ СИ_ ГО_	СПО_
			ДИ.



Krest 6

E.γ.II >ö — — — ↗ > ḥ >u, >.. ≈ ≈ > ≈

C220 >.. — — ↗ ↗ > ḥ > >.. ≈ ≈ ≈

Sn929 > ↗ ↗ > ↗ > ↗ ↗ > ↗ ≈ ≈ ≈

No ↗ ↗ ↗ ↗ < ↗ < ≈ ≈ ≈ ≈

πρε_μι_ρε_ νο_ ε εύσ_κρε_σε_ ηη_ ε προ_πι_σα_ α_ ςε.

S407 ↗ ↗ ↗ ↗ < ↗ < ≈ ≈ ≈ ≈

Y

Sn1257 > > ↗ ↗ > > ↗ > > > > .. ≈ ≈ > > > ≈

τήν υ- περ-κόσ-μι- ον Α- νά-στα- σιν υπ- ε- ζω- γρά- φη- σε, *

S410/11 ↗ ↗ < ≈ ≈ < ≈ ≈ ≈ ≈ ≈ ≈ ≈

S430 ↗ ↗ < ≈ ≈ < ≈ ≈ ≈ ≈ ≈ ≈ ≈

πρε_μι_ρε_ νο_ ε εύσ_κρε_σε_ ηη_ ε προ_πι_σα_ α_ ςε.

Pomor

Iné // Alia

PX5



G262



Am,Ott

—. ḫ >u, >.. // >

Dk

—. ḫ >g >.. // >

Vi

—. ḫ >u >.. // //

Va

—. ḫ >u >.. // //

καί η- μών τά óμ- μα- τα, *

Xηλ

—. ḫ = =u >> //

S407

—. ḫ > =u =— =

И НА_ ША_ О_ ҮИ.

S412

—. ḫ =+ =+ =+ =

S411

—. ḫ =+ =+ =+ =

S429

—. ḫ =+ =+ =+ =

И НА_ ШИ О_ ҮИ.

S414

—. ḫ =+ =+ =+ =

S447

—. ḫ =+ =+ =+ =

И НА_ ШИ О_ ҮИ.



Krest 7

Y

E.γ.II	↶ ↘ >u >.. ≈> >>	↶
Sn1258	↶ ↗ >x >.. ≈> ≈ >	↶
C220	↶ ↗ > >.. ≈> ≈ >	↶
Sn929	↶ ↗ > >.. ≈{ δρο-σο- βό- λω πνεύ- μα- τι*	↶
No	↶ ↗ ⚡ > = = =	=
	ΧΛΑ ΔΕ ΝΟΥ ΟΥ ΜΟΥ ΔΟΥ ΧΟΥ.	
S407	↶ ↗ ⚡ > = = =	=

Sn1257	↶ ↗ >ö >ö ≈ ≈ >	↶
S408	↗ ⚡ ↗ ↗ u ↗ ≈ ≈ >	≈
S412	↗ ⚡ ↗ ↗ ↗ ≈ ≈ >	≈
S410/11	↗ ⚡ ↗ ↗ ≈ ≈ >	≈
S429	↗ ⚡ ↗ ≈+ ≈ ≈ >	≈
S430	↗ ⚡ ↗ ≈+ ≈ ≈ >	≈
	ΧΛΑ ΔΕ ΝΟ ω ΜΟΥ ΔΟΥ ΧΟΥ.	S414, BN

Pomor

J005

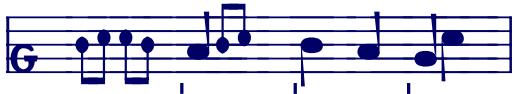
J002/029/046, ... mult.

Bokšay

PS02MP



G270



Trin

G260



Am

Dk

Vi,Va
δρά- με, πρό-φθα-σον,*

S411

S409

S431

S414

S429

S447

ΤΕ ΠΗ ΒΑ ΡΗ



-mdt

Stolp 7 / L67



Sn1257 > ↘ - ↗ > ↗ > ↗ > >.. ≈ > ↗ > ↗



E.γ.II > > ↘ - ↗ > > ↗ > >.. ≈ > ↗ > ↗

Sn929 > - ↘ > ↗ > ↗ > ↗ > >.. ≈ < ↗ < ↗
καί τήν βροντώ-σαν κά- μι- νον, με- τα- βα- λών εις δρό-σον,

No ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =
и гρь_ мa_ ψio_ to пe_ ψь прe_ lo_ жи_ въ на χλa_ дь.

S407 ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =

S408 ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =

S410,BN ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =

S414 ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =

S430 ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =

S429 ↘ ↗ ↗ ↗ ↗ ↗ ↗ ≈ < ↗ < =



и гρо_ мa_ ψi_ to пe_ ψе прe_ lo_ жe_ вo на χлa_ дo.



a3 -d

Byzantská formula a3 -c,d má napriek základu a3 zreteľne priebežný charakter.
 // The byzantine formula a3 -c,d is transitional (despite its base a3).

Stolp 6 / L54 (hapax)



Sn1256 ↩ ↪ ↗ ↘ ↗



Sn1258 ↩ ↪ ↗ ↘ ↗



E.γ.II ⋮ ↩ ↗ ↘ ↗

C220 ⋮ ↩ ↗ ↘ ↗

Sn929 ↩ ↩ ↗ ↘ ↗
 κοί κυ- βέρ- νη- σον

No ↩ ↗ ↗ ↗ ↗

S407 ↩ ↗ ↗ ↗ ↗

 Ἡ ΝΑ_ ΠΡΑ_ ΕΗ

S408 ⋮ ⋮ ⋮ ⋮

S410/11 ⋮ ⋮ ⋮ ⋮ BN

S414 ⋮ ⋮ ⋮ ⋮

S412 ⋮ ⋮ ⋮ ⋮

S429 ⋮ ⋮ ⋮ ⋮

S430 ⋮ ⋮ ⋮ ⋮

 Ἡ ΝΑ_ ΠΡΑ_ ΕΗ



J046, Pomor



L1700/09, I229, J673

 Ἡ ΝΑ_ ΠΡΑ_ ΕΗ

a3 -b Povorotka

Povorotka bez rozdrobenia melodémy na poslednej slabike.
// Povorotka – the simple shape.

Stolp 7/L63



Sn1257 >.. — ↙ ⌈ > »



Sn1256 ↙ ↙ — ⌈ > >



Sn1258 ↙ ↙ ↙ ⌈ > >



E.γ.II >— — ⌈ > >

C220 >.. — — ⌈ > >

Sn929 >.. ↙ ↙ ⌈ > >
πο- τε ο τυ-ραν-νος*

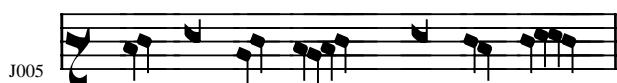
No ↙ ↙ ↙ ≈ ↙ ↙ ↘ ↗

S407 ↙ ↙ ↙ ≈ ↙ ↙ ↘ ≈

И_ Н_ Г_ А_ М_ О_

S412 ↗ ↗ ↗ ≈ ↗ ↗ ↘ ≈

S410/14,BN ↗ ↗ ↗ ≈ ↗ ↗ ↘ ≈ S429/30



I229,J673

И_ Н_ Г_ А_ М_ О_



Povorotka // Поворотка

Priebežná formula so základom a3.

// A transitional formula with basis a3.

Invariant

S408 S408/11/12/14 S408-12 S408-12 mult.	S408 S411 mult.	S408 mult.	S410-12
Pomor, J005/002/029/046/673 J029/046/289/480,I229,L1709 J046/480,I229 	Pomor,mult. J005 	Pomor, J005 J029 J005/002/046/289/480/673, I229 J005/046 J002/029 	Pomor J005/002/046/289/673, I229, L1709 J046/029 J005/046/673

V J005 a ďalších RI často nachádzame iné delenie motívu medzi ultimou a penultimou.

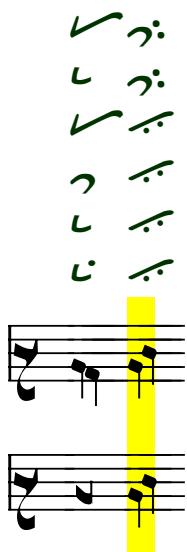
// In J005 and other RI there is often a different apportion of the motif between ultima and penultima.



Prívody // Leading-in motives

S408	
S411	
S431	
S412	
S410/11/42/44	
S414	

J005



S429/30/32

Pomor

J002

J005/046/429/673/833;

J029/480

I229



S409/11



S414/31/42

J005

Pomor

S412



S447

S411/14



S429



Pomor



S444/11



S412



S429



S414



Pomor



S408 شـ لـ
 S408 شـ رـ: لـ
 S411/12 شـ رـ: لـ
 S410 لـ لـ .
 S408 رـ: شـ لـ رـ:
 S412 لـ شـ لـ .
 S412 لـ شـ لـ .
 S410/14/29 رـ: شـ لـ .

S414/29/30, BN

Pomor

Pomor

J005

J005

I229

L1700

S430, BN

S411 لـ رـ: شـ لـ .

J005

S409/11 لـ لـ رـ: شـ لـ رـ:
 S447 لـ لـ رـ: شـ لـ .
 S429 لـ رـ: شـ لـ .

Pomor

S408/12; S414 لـ

S414

S409/11 ፩ ገ፡ ተኝርሬ ስ
 S409/11 ተኝርሬ ስ ገ፡
 S414/42 ገ፡ ተኝርሬ ስ ዓ
 S442 ዓ ገ፡ ተኝርሬ ስ ዓ
 S414 ተኝርሬ ስ ዓ
 S414 ስ ገ፡ ተኝርሬ ስ ዓ
 S431 ስ ገ፡ ተኝርሬ ስ ዓ
 S442 ስሬ ተኝርሬ ስ ዓ

S429/47

Pomor



var.



L1709



S409 ዓ ገ፡ ተኝርሬ ስ ገ፡
 S414/42 ዓ ገ፡ ተኝርሬ ስ ዓ

S411/12/44/29

Pomor



S411 ዓ ገ፡ ተኝርሬ ስ ስ



S408 ስ ገ፡ ተኝርሬ ስ ተኝርሬ ስ
 S412 ዓ ገ፡ ተኝርሬ ስ ተኝርሬ ስ
 S410/11 ዓ ገ፡ ተኝርሬ ስ ተኝርሬ ስ
 S429/30 ዓ ገ፡ ተኝርሬ ስ ተኝርሬ ስ

S414, BN

Pomor



J005



J002/029/046, L1700

S409/11  

S414/42  

Pomor

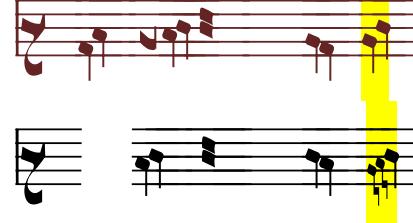


S411  

S411/14/42  

S431  

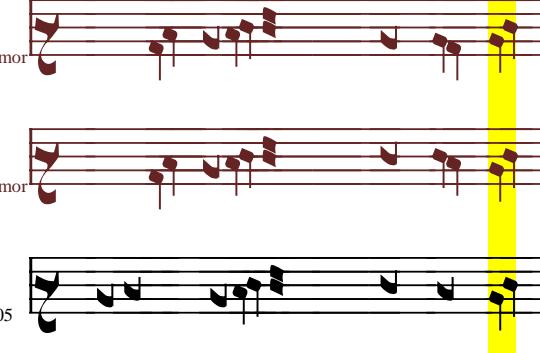
Pomor



S409/11  

S414/42  

Pomor



S412  

S411  

S414  

Pomor

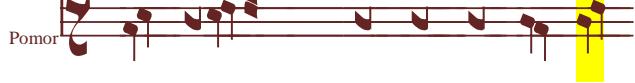


S412  

S411  

S414/47  

Pomor



Diplasiasmos

Plný diplasiasmos *povorotky* je iba v Krest 9b, rkp. J005/002/029. V J046 a L1709 je tu bežný tvar. Iné rukopisy sú v diplasiasme nedôsledné. Náznaky diplasiasmu povorotky sa občas objavujú aj v iných irmosoch.
 // A full diplasiasmos of povorotka appears only in Krest 9b, mss. J005/002/029. In J046, L1709 there is the standard form, other mss. are inconsistent. Partial diplasiasmoi are found in other irmoi too.

Krest 9b

S408/1-12



S414,BN



CO_

ME_

РТЕ

КРЕ_

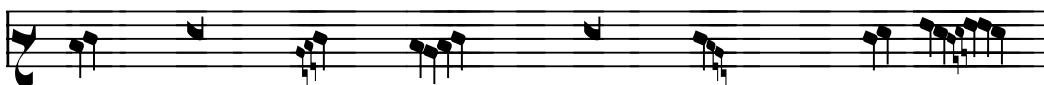
СТА

РА_

ДИ

S429/30, Pomor

J046



L1709

J005



J029



J002



CO_

ME_

РТЕ

КРЕ_

СТА

РА_

ДИ

6.1.

S408



С414/42

S409/11



А

ДОИ_

ХО

СТРА_

ХА

БО_

ЖИ_

J005



J029



Х-

Х-

СТР-

Х-

БО-

ЖИ-

А

PVVe_antif

J002



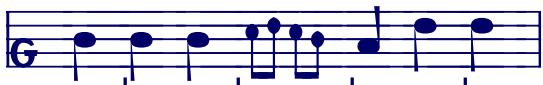
Byzantské predobrazy // Byzantine prototypes

Primárnym predobrazom *povorotky* sú byzantské formulae a3 -d a G3 -d, v ktorých ale nie je doložené rozdrobenie tónu *d*.

// The main prototype of *povorotka* are the formulae a3 -d (less frequent G3 -d). In the Byzantine layer there is no comminution of the last tone *d*.

Predobraz // prototype **a3 -d**

RzdB 7



Sn1256 —. ↘ ↗ ↗ > ⋮ >



Sn1258 ↗ ↗ ↗ ↗ ↗ > ⋮ ⋮ ⋮



E.y.II ↗, > — ↗ ↗ > ⋮ ⋮

C220 > > — ↗ ↗ > ⋮ ⋮

Sn929 ↗ ↗ — ↗ > ⋮ ⋮

Ευ- λο- γη- τός ο Θε- ός

S407 ↗ ↗ ↗ =v ↗ ↗ ↗

No ↗ ↗ ↗ =v ↗ ↗ ↗

ΒΛΑ_ΓΟ_ ΣΛΟ_ ΚΕ_ ΝΏ_ ΕΩ_ ΓΏ

S412 ↗ ↗ ↗ =v ↗ ↗ ↗ =:

S414 ↗ ↗ ↗ =v ↗ ↗ ↗ =:

S429/30

ΒΛΑ_ΓΟ_ ΣΛΟ_ ΚΕ_ ΝΏ_ ΕΩ_ ΓΏ



ΒΛΑ_ΓΟ_ ΣΛΟ_ ΚΕ_ ΝΏ_ ΕΩ_ ΓΏ

Stolp 2 / L14, cf. 6.8.

Sn1258 καὶ εκ δου- λει- ας πι- κρας
S414 ΡΑ- ΒΟ- ΤΗΙ ΡΑ- ΒΟ- ΤΗΙ S429/30

Pomor

J005

И Ш- ПО АЛЮ- ТЫ РА- БО- ТЫ

15.8.

Am θέ- ο- τό- κε καί θε- óς
Trin θέ- ο- τό- κε καί θε- óς
G355 θέ- ο- τό- κε καί θε- óς

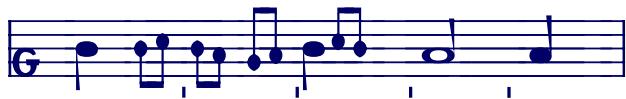
Dk θέ- ο- τό- κε καί θε- óς Ott
Vi θέ- ο- τό- κε καί θε- óς μών*
Pp ΡΑ- ΒΟ- ΒΟ- ΔΗ- ΖΕ Η ΡΑ- ΓΗ ΡΑ- ΒΟ- Σ439
S409 ΡΑ- ΒΟ- ΒΟ- ΔΗ- ΖΕ Η ΡΑ- ΓΗ ΡΑ- ΒΟ- Σ409
S414/42 ΡΑ- ΒΟ- ΒΟ- ΔΗ- ΖΕ Η ΡΑ- ΓΗ ΡΑ- ΒΟ- Σ414/42

Pomor

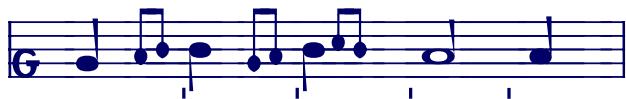
Predobraz // prototype a3

Zriedkavé // rare

29.8.



Am >u, >.. >> <



Trin >ö >> <

Vi >.. // < Sn1214
εκ- τε- νώς ι- κέ- τε- υε,

Pp =u = = S439

S440 =v = =:
πρι_λτ_ όκ_ μο_ λη_ σα.

S409 u =u \ =:
πρι_ λτ_ όκ_ μο_ λη_ σα.

S414/42 . =u \ =:
πρι_ λτ_ όκ_ μο_ λη_ σα.



Predobraz // prototype **G3 -d**

Stolp 4 / L31



E.γ.II <— <— <— >
Sn1258

C220 <
Sn929 >.. <— <— >
τοις νο- ε- ροις οφ-θαλ-μοις

No <— <— <— <— <— <
ΜΗ_ ΣΑΕ_ ΗΙ_ ΜΑ.
S408 >: <
S410-12 >: <
ΜΗ_ ΣΑΕ_ ΗΙ_ ΜΑ.

Sn1258

S414/29, BN



ΜΗ_ ΣΑΕ_ ΗΙ_ ΜΑ Ή_ Η_ ΜΑ.

Stolp 4 / L31, cf. 21.11., PX3_za



E.γ.II >
Sn1258

Sn929 >
C220 >
δο- ξα χρι- στε

No <
S407

S410-12 >
S414/29, BN



I229,J673

ΣΑ_ ΙΩΗ_ ΣΠΕ.

Vzdialenejším predobrazom sú aj iné formuly, zakončené na *d*.
 // Other formulae ending on *d*.

Stolp 1 / L09



Sn1257



E.γ.II

Sn1258

C220

α- λά-στο- ρα

εχ-θρόν

No

S407

ΛΙΟ_ ΤΑ_ Α_ ΓΩ_ ΕΡΑ_ ΓΑ

S410, BN

ΛΙΟ_ ΤΑ_ ΓΩ_ ΕΡΑ_ ΓΑ

S429/30



ΛΙΟ_ ΤΑ_ ΓΩ_ ΕΡΑ_ ΓΑ

PS002MP, cf. Alfabetikon Ω



Am

Vi, Va

τούς εν- λο- γη- μέ-νους τού Πα-τρός

S411

S414/29/47

ΒΛΑ_ ΓΩ_ ΣΛΟ_ ΒΕ_ ΝΥΙ_ ΙΑ_ Ω_ ΤΕ_ ΖΑ.



13.11.

Am	
Dk,Ott	
Vi	
Sn1214	
Pp	
S440	
S411	
	S439

Dogm 1

Pomor

A musical staff consisting of five horizontal lines. It features a bass clef at the beginning. A series of eighth-note chords are played, starting with a C major chord (C, E, G), followed by an F major chord (F, A, C), a G major chord (G, B, D), an A major chord (A, C#, E), and a D major chord (D, F#, A). The notes are connected by vertical stems.

Stolp 9 / L91



G ♪ ♪ ♪ ♪ ♪ ♪ ♪

Sn1258 ↗ ↗ > > ↗ ✕ ≈
 ως σω- τη- ρα τε- κου- σα*

No ↗ ↗ ↗ ↗ ↗ ↗ ≈

S407 ↗ ↗ ↗ ↗ ↗ ≈

IА_ КО СЪ_ ПА_ СА РО_ ЖЬ_ ШИ

S408/12 ↗ ↗ ≈

S414/29/30 ↗ ↗ ≈

IА_ КО СПА_ СА РО_ ЖЕ_ ШИ



J005 ♪ ♪ ♪ ♪ ♪ ♪ ♪

IА_ КО СПА_ СА РО_ ЖЕ_ ШИ

Stolp 9 / L92



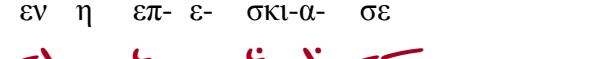
Sn1258 ↩ ✕ > > — · ✕ ≈



E.y.II → ✕ > .. ○ ≈



C220 — ✕ > — — / ≈

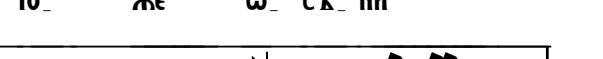


Sn929 ↩ ↘ > ↩ ↩ / >

εν η επ- ε- σκι-α- σε



No ≡ ↩ ↗ ↗ ≡



S407 ≡ ↩ ↗ ↗ ≡



S410/14 ↗ ↗ ≡ ↗ ↗ ≡

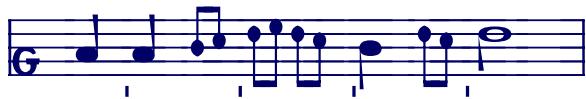
BN,S429/30



J005 ↗ ↗ ≡ ↗ ↗ ≡

το_ κε_ ω_ σκ_ ηη_

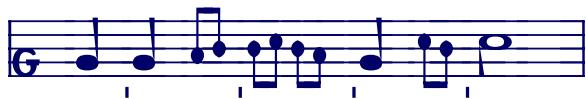
anatol4



Ott



G260



G270



Dk

Am

Vi

Sn1214
μή α- πορ-ρί- ψης η- μάς*

S444 S412/11

S429

S414

ΝΕ Ω_ ΤΟ_ ΒΕΡ_ ΖΗ ΝΑ_ ΚΟ



V stichirách je niekoľkokrát v byzantskej predlohe formula typu d.h
 // In stikhira poverotka may appear on places, where the Byzantine melos has the motif d.b

Ned. Otc.



Ott ↗ ↗ ↗ ↘ — ↗ > >ः



Am ↗ ↗ ↗ ↘ — ↗ > >ः

Vi ↗ ↗ ↗ ↘ — ↗ > >..

Sn1214/17 ↗ ↗ ↗ ↘ — ↗ > >..
 δι- á τής α- να-στά- σε- ως*

S411/14/42 ↗: ↗ ↗ ↘ =v ↗ ↗ ↗ ↘ =:
 ΒΟΣ_ΙΚΡΕ_ΣΕ_ ΝΗ_ ΙΑ_ ΡΑ_ ΔΗ



26.12.



Am ↗ ↗ ↗ >u, > — ↗ >ः

Vi ↗ ↗ >u > — ↗ >

G32 ↗ ↗ >u > — ↗ ↗

G14 ↗ ↗ >u > — ↗ ↗ ..

AS — ↗ v > — ↗ ↗
 ου φυρ-μόν υ- πο- μεί-νας*

S439 ↗ ↗ ↗ ↗ u ↗ ↗ ↗ ↗ =

S440 ↗ ↗ ↗ ↗ u ↗ ↗ ↗ ↗ =

ΗΕ Σ' ΜΟΥΨΕ ΝΗ_ ΙΑ_ ΠΡΕ_ ΤΕΡ_ ΠΑ_ ΕΥ.

S411 ↗: ↗ ↗ ↗ ↘ =v ↗ ↗ ↗ ↘ =:
 ΗΕ ΣΜΧΨΕ ΝΗ_ Ε_ ΠΡΕ_ ΠΑ_ ΕΟ.



Nametka : Zadevec / Намѣтка : Задѣвъ

Na hranici a3 a c3.

Invariant

cd,cb,a

Typ bd.cb.a

V RI rovnako ako predošlý typ. // In RI it differs not from the previous type.

S429



S430



mult. RI, Prostopenie

**Typ ab.cb.a**

S424



S410



S416



S413/26/31



J289/673, I229/80



Prívody // Leading-in motives

Typ cd.cb.a

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

Pomor

J029

J002/046

J002/046

J480

J1086

Choma

J673

J1086, Choma, Bokšay, Orosz

S408
 S412
 S411/14
 S429

S410/30, BN

J005 mult. RI

S444
 S412/31
 S432
 S416

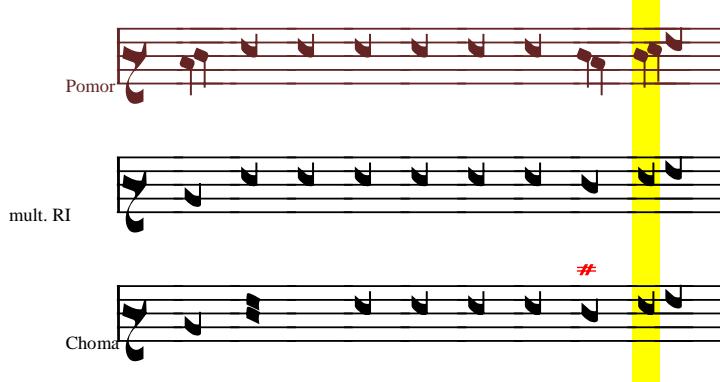
S411/24, BN // BN

POk J046
 J480

Typ bd.cb.a

- S412 
 S410/11/14 
 S429 
 S430 

BN



Pomor

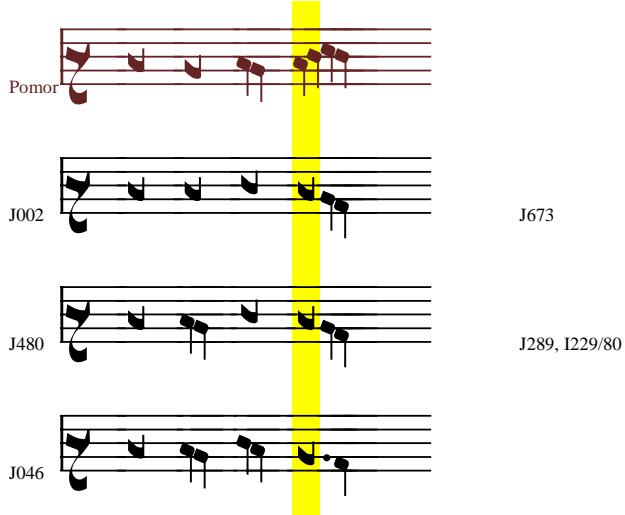
mult. RI

Choma

Orosz, Bokšay

Typ ab.cb.a

- S424 
 S413 
 S410  S431
 S416/26



Pomor

J002

J480

J673

J289, I229/80

J046

Byzantské predobrazy // Byzantine prototypes

Vskr 7



Lm >n < > < > < > > > > > >



Sn1257 >.. < > < > < > > > > >



E.y.II < < > < > < > > > > > >

Sn1258 < < > < > < > > > > > >

C220 < < > < > < > > > > > >

Sn929 < < > < > < > > > > > >
εν τῇ κα- μί- νω α- γαλ-λο- μέ- νω πο- δί*

No < < < < < < < > > > > >

S407 < < < < < < < > > > > >

Βѧ πε ψι ρѧ Δѹ ҃ѧ Νѧ Νo Γo Io.

S408 < < < < < < < > > > > >

S414 < < < < < < < > > > > >

S429 < < < < < < < > > > > >

Βo πe ψi ρA Δo ҃ѧ Νe Νo Γo Io.

Pomor

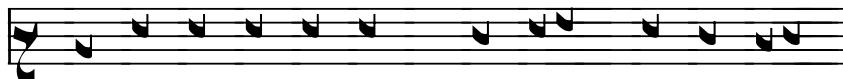


J002



J005

J480



J429/833, I80

Vskr 7

Vskr 9

h/c3

Voznosec // Возносец -mmt

Grigorev 19 (!! ≠ Grigorev 18)

Neumový zápis s *kriukom* na penultime je typický pre irmosy. Naopak, v stichirách je na danom mieste takmer výlučne znak *složitija*.

// Encoding with *kriuk* on penultima is typical for irmoi. In stikhera there is mostly *složitija*.

Invariant

Rozlišujeme dva podtypy podľa predkadenčného motívu, oba sú doložené v irmosoch aj stichirách.

// There are two types of forecadential motif, both appear in irmoi and in stikhera.

b.

S408  J029

J005/046 

S410/11  S412  S410  S408/11/12

S429  S410  S411/14  S429/30, BN 

S429  S414  S408  S412 

S447  S411/12/14  S429  S411/14/47  S429 

Pomor 

J005  J046

J673 

Pomor, L1700/09, I229, J002/005/046; J005 

G.

S408/11						
S409/14						
S412						
S408/10/12/14					BN;	var. BN
S411/29						S412 S411
S408						
S411					S414/29/30	
S429/30					BN;	var. S410, BN
S412					BN	
S410/14					S430	
S411						
S414						
S409/11					S431/14/47/12	
S414/42					S409/11/14	
S409/14						
S411/12						
S429/47					S411/14/47;	
S429						
S414						

Pomor

J005

Pomor, I229, L1700/09, J046/480/673

J046

J002/005/046/673; J005

J673

Dvojslabičná kadencia

Interpretácia v J005/046 je cez diplasiasmos. Ostatné RI tu skrátili motív za cenu výraznej deformácie.

// A disyllabic cadence

The interpretation of J005/046 applies diplasiasmos. The rest of RI shortened the motif at the cost of its bold deformation (not quoted here).

Stolp 7 / L63, hapax

S412		=:
S410		=:
S411, BN		=:
S414		=:
S430		=:
S429		=:

Pomor

J005

J046

Бо_ го_ мах_ Арын_ мо

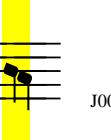
Prívody // Leading-in motives

b.

S408 
 S414 
 J005/046 

J029, I229, L170, Pomor

S414 
 S414 
 S414 
 S412 
 S411/12/44 
 S411/47 
 S429 
 S408/12 
 S410/12 
 BN 
 S410/11 
 S414/29/30 
 S430/33  S429
 Pomor 

J005  J002

Pomor

Pomor

S411

S429

S447

S412/44/11

S431

S414

S429

Pomor

G.

S411		Σ	τ	S414 /47
S430		τ	τ	
S412	τ:	τ	τ	
S408	τ:	τ	τ	
S411/12		τ	τ	
S414		τ	τ	
J005				

S412	سـ لـ سـ لـ سـ لـ	
S411	سـ لـ سـ لـ سـ لـ	S447
S429	سـ لـ سـ لـ سـ	
S412	لـ لـ لـ سـ لـ سـ لـ	
S411	لـ لـ لـ سـ لـ سـ لـ	
S447	لـ لـ لـ سـ لـ سـ لـ	
S414	لـ لـ لـ سـ لـ سـ لـ	
S429	لـ لـ لـ سـ لـ سـ لـ	

Pomor

S409/11 ٤ ٣ ٢ ١ ٠ ٩ ٨ ٧ ٦ ٥ ٤ ٣ ٢ ١ S414/42

Pomor

Musical notation for S414 and S447. The notation consists of two rows of notes on a staff. The first row starts with a note followed by a series of eighth notes. The second row starts with a note followed by a series of eighth notes. A vertical yellow bar is positioned to the right of the second row.

S410	ج	ج	ج	
S414	ج	ج	ج	
S424/31, BN	ج	ج	ج	
S410/14	ج	ج	ج	S411, BN
S412	ج	ج	ج	
S429	ج	ج	ج	
S408	ج	ج	ج	S410/12
S410/12	ج	ج	ج	
BN	ج	ج	ج	
S414	ج	ج	ج	
BN	ج	ج	ج	BN
S410/11	ج	ج	ج	
S429/30	ج	ج	ج	S414/47
S429	ج	ج	ج	
S414	ج	ج	ج	

BN

S414/47

A musical staff consisting of five horizontal lines. It features a bass clef at the beginning. A sequence of six eighth notes is played on the first, second, third, fourth, and fifth lines respectively. The note on the fifth line has a vertical stem extending downwards. The staff concludes with a sharp sign indicating a key signature of one sharp.

L1709

A musical score page showing a single measure on five-line staff paper. The measure begins with a bass clef, followed by a sharp sign indicating key signature. It contains two eighth notes, each with a vertical stem pointing down. The second note has a small vertical tick mark near its top. A thick yellow vertical bar is positioned to the right of the second note, extending from the staff line up to the top of the page.

S414 ۷ ۸ ۹ ۱۰ ۱۱

S412 ۷ ۸ ۹ ۱۰ ۱۱

S411 ۷ ۸ ۹ ۱۰ ۱۱

S429/47 ۷ ۸ ۹ ۱۰ ۱۱

Pomor

S409 ۷ ۸ ۹ ۱۰ ۱۱

S431 ۷ ۸ ۹ ۱۰ ۱۱

S411 ۷ ۸ ۹ ۱۰ ۱۱

S414 ۷ ۸ ۹ ۱۰ ۱۱ \

S429/47 ۷ ۸ ۹ ۱۰ ۱۱

S411 ۷ ۸ ۹ ۱۰ ۱۱

S414 ۷ ۸ ۹ ۱۰ ۱۱

Pomor

S409/14 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ \ S411/31

S447 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ \

Pomor

Byzantské predobrazy // Byzantine prototypes

Stolp 6 / L56



 G | | | |
 Sn1256/58 ˙ ˘ ˘ ˘ ˘ ˘
 E.γ.II ˙ ˘ ˘ ˘ ˘ ˘
 Sn1257 ˙ ˘ ˘ ˘ ˘ ˘
 C220 — ˘ ˘ ˘ ˘ ˘
 φιλ- αν- θρω- πε*
 No ˘ = = = = =
 S408 ˘ ˘ ˘ ˘ = = =
 S411 ˘ ˘ ˘ ˘ = = =
 BN; S429/30
 МИ_ АО_ СЕР_ АЕ
 J005 | | | |
 МИ_ АО_ СЕР_ АЕ.

Pomor

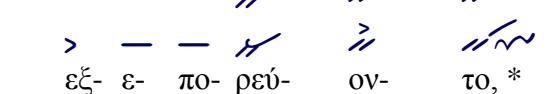
4/Preobr



Sn1257



E.γ.II



C220



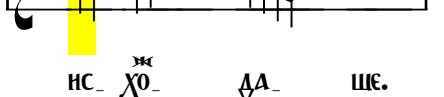
No



S408



S429



J005



E.γ.II	· - ✓ > - ḥ	>	≡ > ~
Sn1258	· - ✓ > - ḥ	>	≡ >
C220	- - / > - ḥ	≡	/ ~
Sn929	✓ - / > \ ḥ	≡	~
	συν-ω- θεί α- πο- γνώ-	σε-	ωζ, *
No	✓ - ✓ ✓ ✓ =	=	=
	ρ̄τ̄ ε̄ τ̄ ν̄ γ̄ᾱ ῑᾱ	ν̄ν̄	ῑᾱ.
S408	✓✓✓✓ ✓ ✓ =	=	=
S414	✓✓✓✓ ✓ \ =	/	::
S429	✓✓✓✓ ✓ \ =	/	=..



J005/046

ρ̄τ̄ ε̄ π̄ε̄ ν̄ε̄ γ̄ᾱ ῑᾱ ν̄ν̄ ῑᾱ.

Stolp 9 / L90



 J005 **СЛО_БО_МЕ_СОУ_ЩА_ГО** БО_ ГА.

17.1.





G355 Am G265 Vi Sn1214 Pp S440 S442 Pomor

RzdB 8



Sn1256

E.γ.II

Sn929

Sn1258

C220

No

S407

пре_ бы_ шь_ на_ я а ско_ я.

S414



S430



Pomor

J002

пре_ бы_ спре_ бы_ я а ско_ я.

J673

пре_ бы_ спре_ бы_ я а ско_ я.

PX5



Am

÷ — / > >u, > // ~ >

Va

— — / > >u > // //



Dk

—. — / > >u, > // ~ ~ - >

Sn1214

— — / > >u — // ~ ~ >

Vi

— — / > >u — // ~ ~ //

ε- πí γής δι' α- γα- θό-

τη- τα, *

Xηλ

— — — — — — = = = =

S407

> ü — — — — > : = = =

НА ЗЕМЛЯИ НА ВИСА СА ЗА БЛА

ГО СТВ.

S411

— — — — — — = = = =

S429

— — — — — — = = = =



Pomor

Iné // Alia

PS00MF

Am,Dk ,Ott

Vi

Va

εκ τών πυ-λών τού θα- νά-tou

S409

S431

S411

S447

S429

Trin,G260
Sn1214

S414

ω_ TO ΕρΑ_TO CO_ ΜΕΡ_ΤΕ_ ΝΥI_ H_ X0

Pomor

ω_ TO ΕρΑ_TO CO_ ΜΕΡ_ΤΕ_ ΝΥI_ H_ X0

-mdt

PVVe_antif

Xηλ	˘ ˘ ˘ ˘ ˘ =˘ >: \ =	
S408	˘ ˘ ˘ ˘ ˘ ˘ ˘ =˘	
S412	˘ ˘ ˘ ˘ ˘ ˘ =˘ >: ˘ ˘ =	
S447	˘ ˘ ˘ ˘ ˘ ˘ =˘ >: \ =	S414
S409/10	˘ ˘ ˘ ˘ ˘ ˘ =˘ >: \ =	
S414	˘ ˘ ˘ ˘ ˘ ˘ =˘ >: \ =	S411/47
	˘ ˘ ˘ ˘ ˘ ˘ =˘ >: \ =	S429

ТЫ Е_ СИ ЗА_ СТОУ_ ПЕ_ НИ_ ЦА.

И КТЕ_ БК ПРИ_ БК ГА_ Е_ МО.

Pomor



J005



-dmt

Vskr 9 – hapax



E.γ.II >< ⌈ > /> >> ⌈
C220 >< ⌈ /> /> >> ⌈
Aγ- γέ- λων καί αν- θρώ- πων, *



Sn1258 ⌈ ⌈ ⌈ ⌈ > >> ⌈
Lm > ⌈ ⌈ ⌈ > >> ⌈
Sn929 ⌈ ⌈ ⌈ ⌈ >> ⌈ ⌈
Aγ- γέ- λων καί αν- θρώ- πων, *

No ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈
ΑΗ_ ΓΕ_ ΑΘ_ Η_ ΥΛΟ_ ΕΚ_ ΚΖ.

S410/11 ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ BN, S412
S414/29 ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈
S430 ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈
ΑΗ_ ΓΕΛΟ Η_ ΥΕ_ ΑΘ_ ΕΚ_ ΚΖ.



J002 ΑΗ_ ΓΕ_ ΑΘ_ Η_ ΥΕ_ ΑΘ_ ΕΚ_ ΚΖ.

J005



J029

J046

ΑΗ_ ΓΕΛΟ Η_ ΥΛΟ_ ΕΚ_ ΚΖ.

Prostopenie:

J002

J005

J029

J046

Choma

Orosz

Bokšay

Papp

Ploščadka vysoká // Ploščadka on a higher pitch

PSt3Stavr



Am > >u> > >> <
G261 > >u >> >> <



Ott > >u> > >> <



Dk > >u— > >> <
Vi > >u — " " >
Va >> >u — >> " " <
πάν- τας επ- αί- δευ- σεν *
S411 >> " " >> >> <
S414 >> " " >> >> >>
S447 >> " " >> >> >>
 BE_ CA_ NA_ KA_ ZA.

Sn1214



c2.b2.a

V kontexte irmosov 8. hlasu ZR ide o marginálny jav, dva podobné popevky, každý len s jediným doloženým výskytom. V stichirách popevok nie je doložený. Ukončenie na tóne *a* (najmä v Krest 8) zodpovedá byzantskému ukončeniu na *h* v c2.h2.h po aplikácii zákona klesajúcej kadencie.

// Only two similar popevki in irmoi, no one in stikhera. Ending on *a* corresponds to the Byzantine ending on *b* in c2.b2.b, after applying the law of the falling cadence in ZR.

Vskr 9

Sn1258 C220 E.γ.II Sn929 No S407 S412 S410/11/14 S429 S430 J005 J029; J046 Choma

Pomor

Orosz, Bokšay

Krest 8

Y

Sn1257 E.γ.II Sn1258 C220 Sn929

No Тρο- И- үи ρA- вE- Но- үи сAЕ- НИ-

S407 S410/11 S429

Pomor

L1700

J005

J046

Bokšay

τίς Тρι-ά- δος τσ- á- ριθ- μοι*

μοι*

S414/30,BN; S412

J002; J029

тпко үи ρA- Но- үи сAЕ- НИ-

e2.d2.c

Vskr 8, hapax (cf. kulizma zvýšená)

Lm

Sn1258

E.γ.II

C220

Sn929 πε- ρι- σω- θέν-τας τού- τους τι- δών, *

No

S407

S412

S410/11,BN

S414

S430

S429

Pomor

J005 J002

J029

J1429

J046/480/673, I80; J833

62

Prostopenie

V prostopení sa "stratila" posledná melodéma. // In prostopinije the last melodema disappeared.



СИА_СЕ_ ГО_ Г_ ХО_ АКЕ_ ЕИ_ АЛ_ КО.



СИА_СЕ_ [#]ГО_ СЛ_ А_ ЕИ_ АЛ^{II}

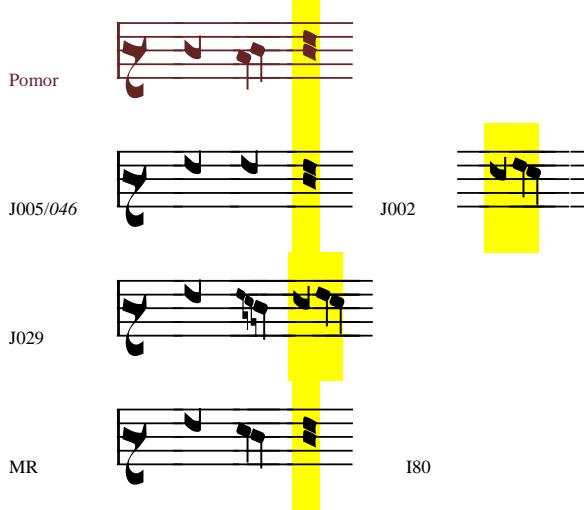
Podjezd // Що́рекъ -mmt

Invariant -mmt

S412		S408/10/11/14; BN	
S429/30			
S410/II		BN, S414	
S411/29			
S430			
S408			
S408			
S411		var. S412	
S410/12		var. S410	
BN			
S414			
Pomor			
J005/046			
I220,MR		J002/005/673,I80,L1700;	
J002		J029; var. J029	
J046			
I80			
Bokšay			

Prívody // Leading-in motives

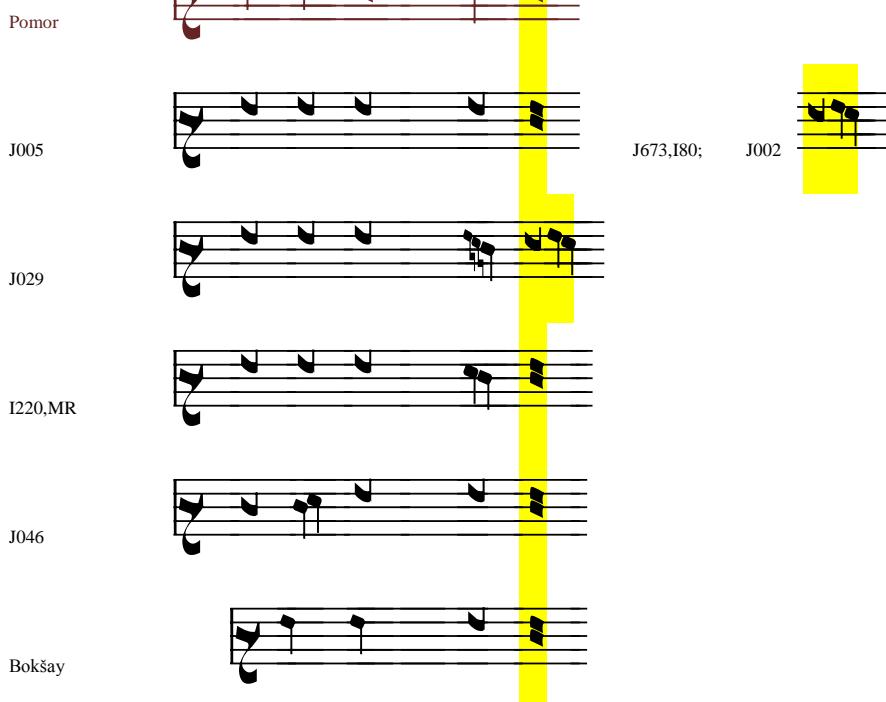
- S408 
 S412 
 S410/II/14  BN
 S430 



Pomor
J005/046
J029
MR

I80 J002

- S408/29,BN 
 S410-12/14/30 



Pomor
J005
J029
I220,MR
J046
Bokšay

J673,I80; J002

S412 2 = 2 2 2 / 2 2 2 /
S408 2 2 2 2 2 / 2 2 2 /
S410/11 2: 2 2 2 2 2 / 2 2 2 /
S429 2: 2 2 2 2 2 / 2 2 2 /

S414/30, BN



J673



J029



I80



Bokšay

Yellow vertical bar indicating a common reference point for the staves.

-dmt

Ned. po Rožd. – hapax

S411 
κρο_ κε κ' _ πλο_ ψε_ ηη_ ε

J005 
κρο_ κε κο_ πλο_ ψε_ ηη_ ε

Krest 8



Sn1257 > — ↗, ≈ ≈ ≈



Sn1258 > — — ≈ ≈ ≈



E.γ.II > — — ≈ ≈ ≈

C220 > — — ≈ > ≈ //

Sn929 ↘ ↘ > ≈ > ↘
με- τα- ποι- ή- σαν- τα,

No ↘ ↘ ↗ ≈ ≈ ≈:
πρε_ τκο_ ρε_ ω_ α_ Γ.

S410/11 ≈ ↘ ↘ ≈ ≈ ≈: S414

S429 ≈ ↘ ↘ ≈ ≈ ≈:
πρε_ τκο_ ρε_ ω_ α_ Γ.



Podjezd, **.d*.c // ⚭ođežd -mdt

Rytický tvar -mdt je zriedkavý a melodicky neustálený. Z etymologických dôvodov zaraďujeme tieto popevky pod názov *podjezd*, hoci melodicky nie sú s primárnym *podjezdom* totožné.

V irmose Krest 4 je v starších rkp. štandardný podjezd, ktorý sa v novších neumových zdrojoch (a tak je to aj v RI) zmenil na -mdt. Tu je súvislosť najviac zrejmá. V iných ímosoch (napr. VskrB 3) sa neumy voznosca -mdt na základe podobnosti sekvencie neumov interpretujú ako G3 - *Voznos konečný* -mdt.

// The rhythmical setting -mdt is rare and variable. For etymological reasons they are listed here under the name of *Podjezd* despite of differences from the standard *Podjezd*.

Invariant

Typ d-c-b (plný tvar) // Type d-c-b (full)

hapax – Krest 4

S429 
 S430 

Pomor 

J005  I80, J002/046; L1700

J029 

MR 

J673 

Bokšay 

Typ(e) c-d-b

S408				
S408				
S412				
S408				
S410/11				<i>BN</i>
S414				
S414				
S408/10/11				S412/14/29/30, BN
S414				
S412				
S410				<i>BN</i>
S412				
S410				<i>BN</i>
S411				S414/29/30
S430				

Pomor		
Pomor		
I229		J002/005/833
J029		
J002		J029
J480		J029/673; var. J673
I80		J002/005, J046, Choma, Bokšay

Vskr 4

S408/12 S410/11/30
S414 S410/11/30
S429 BN
 ТЫ МИ КО ГО



J029/480



J429

Prívody // Leading-in motives

S408 S410/11/14/30, BN

S412

S429

Pomor

J002

J005

J029/046/480/833

S408/14

S410/12

BN

S429

S430

Pomor

I229

J673;

J002/005/046/480,I80, Choma



S412

S408

S430

S410/11

S414/29; BN

Pomor

S408

S412

S410/11/14

BN

J002/005

J029/429/046, I80

Prostopenie

Vskr 5

J002

πο_ κριλα μα ε̄

J480 J046

J673 I80, L1709

J672

πο_ κριλα μα ε̄

J1086

η πο_ κριλα μα ε̄

Choma Bokšay,Orosz

VskrKrest 3

J005

κεχο_ πικο_ φε_ τε γο_ σπο_ η.

Choma

Bokšay

κεχο_ πικο_ τε γο_ σπο_ η.

Byzantské predobrazy // Byzantine prototypes

Krest 4



Sn1258



E.γ.II

C220

Sn929

κατ-ε- νό- η- σα τά έρ- γα σου, *

No

ΡΑΞ_ΟΥ_ ΜΑ_ Χ' _ ΔΑ_ ΛΑ

S407

S408

S412

S410/11

BN

ΡΑΞ_ΟΥ_ ΜΑ_ Χο ΛΔ_ ΛΑ

S429

S430

ΡΑΞ_ΟΥ_ ΜΑ_ Χο ΛΔ_ ΛΑ



ΡΑΞ_Χ_ ΜΑ_ Χο ΛΔ_ ΛΑ ΠΙΕΟ_ Α.



ΡΑΞ_Χ_ ΜΑ_ ΛΔ_ ΛΑ ΠΙΕΟ_ Α

Vskr 8

Sn1258 —. ↗ ↘ > n — ↗ ≈ ≈

E.γ.II ⋮ ↗ > u, > ⋮ ↗ ≈ ≈

C220 ⋮ ↗ > u, > — ↗ ≈ ≈
τῶν Χαλ-δαί-ων o τύ- ραν- νος,*

No ↗ ↗ ↗ ↗ ↗ ≈ ≈ ≈ ≈
ХАЛ-ДА-И СКЫ-И МОУ-ЧИ ТЕ- АБ.

S410/11 ↗ ≈ ↗ ↗ ≈ ≈ ≈ ≈ BN, S414

J005 [Musical staff] J002

VskrB 3

Sn1256 — ↗ ↗ ↗ ↗ ≈ > >

Sn1258 — ↗ ↗ > u > n ≈ > n >

E.γ.II ↗ — — ↗ ≈ > >

C220 ↗ — — ↗ > ≈ > >
τῶν προστρε-χόν- των σοι Κύ-ρι- ε,*

No ↗ ↗ ↗ ↗ ↗ ≈ ≈ ≈ ≈
ПРИ-ТКА-Ю-ЩИ-И-МЪ-ТИ ГО-СПО-ДИ

S408 ↗ ≈ ≈ ≈ ≈ ≈ ≈ ≈

S414 ↗ ≈ ≈ ≈ ≈ ≈ ≈ ≈

Pomor [Musical staff]

VskrKrest 3

A musical staff with a treble clef. It starts with a G major chord (G, B, D) in black notes. This is followed by a bass note (F#) in a lower octave, also in a black note. The staff has four ledger lines extending downwards from the notes.

Sn1258 १ — — ४ > »

A musical staff in G major, starting with a 'G' bass clef. It consists of eight notes: a quarter note followed by seven eighth notes. The notes are distributed across three measures, separated by vertical bar lines. The first measure has two eighth notes. The second measure has one quarter note and two eighth notes. The third measure has three eighth notes.

E.γ.II	> — — //	⌚ ⚡ //
C220	> — — //	/ ⚡ //
Sn929	> ↘ ↘ //	⌚ ⚡ //
	ορ- οφ- ουρ-γέ	Κύ- ρι- ε, *

Sn1256

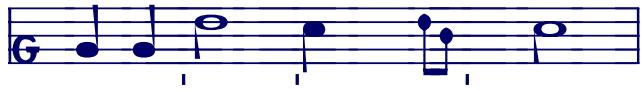
BN

A musical score for 'Pomor' featuring a single melodic line on a staff. The notes are represented by various symbols: some resemble small triangles or diamonds, others look like stylized 'M's or 'W's, and there are also standard black note heads. The music consists of six measures, each starting with a sharp symbol (F#) and ending with a double bar line. The notes are distributed across the four lines of the staff, with some notes having vertical stems extending downwards.

A musical staff with five horizontal lines. It features a bass clef at the beginning. A descending eighth-note scale is played across the staff, starting from the top line and moving down to the bottom line. The notes are black with white centers, and vertical stems extend downwards from each note.

БЕР_ХО_ ПИВО_РЯ_ ЧЕ ГО_ СПО_ДИ.

Vskr 5



Sn1258



E.γ.II

C220

Sn929

καί ε- κά- λυ- ψέ με, *

No,S407

πο_ Κριλλα **μα** **ιε_** **στъ.**

S408

S412

S414

πο_ Κριλλα **μα** **ε_** **στъ.**



J833



πο_ Κριλλα **μα** **ε**

Krest 8



Sn1257 ↗ ↘ ↗
Sn929 ↗ ↘ ↗



E.γ.II ⸿ ⸿ ⸿ ⸿
C220 > ⸿ ⸿ ⸿
Ev- λο- γεί- τε Παί-δες*

No Σ ↗ ↘ ⌂ ↗ ⌂ = S407

БЛА_ГО_ СЛО_ВИ_

S410/11 Σ ↗ ↘ ⌂ ⌂ ⌂ = S412/14/29/30, BN



Pomor, Bokšay



J029

БЛА_ГО_ СЛО_ВИ_

τε Δῆ_ ΤΗ.

Vskr 4



Sn1258



E.γ.II

C220

Sn929
σύ Θε- óς μου*

No

S407

ΤΗΙ

S408/12
S410/11/30

S429
BN

ΤΗΙ



J029/480



J429

Mreža vysoká s paukom // Мрежа висока с паяком

Krest 6 – hapax

ZR

S408/30	پ: شـ لـ لـ لـ لـ نـ پ: شـ لـ لـ لـ	سـ
S412	پ: شـ لـ لـ لـ لـ نـ پ: شـ لـ لـ لـ	سـ
BN	پ: شـ لـ لـ لـ لـ نـ پ: شـ لـ لـ لـ	سـ
S414	پ: شـ لـ لـ لـ لـ نـ پ: شـ لـ لـ لـ	سـ
S429	پ: شـ لـ لـ لـ لـ نـ پ: شـ لـ لـ لـ	سـ
		S410/11
И_ О_ НА_ ИСРЕ_ СТА_ ОБ_ РА_ ЗЕ_ НО_ РАС_ ПРО_ СТЕ_	Ро	

Pomor

J005

J002

J673

180

Byzantský predobraz // Byzantine prototype



Sn1256 ↘ ↗ ↛ > > u > .. ↘ > ↛ ≈ ≈



Sn1257 > - ↘ > ≈, ≈ > u, > .. ↘ ≈ ≈



Sn1258 > > - ≈ > > ↘ > ≈ > - ↘ ≈ ≈



E.y.II > > - / > > u > - . ↘ > ≈, ≈ ≈ >

C220 > - / > > > - ↘ > u \ > // ≈

Sn929 > ↘ / < > .. < ↘ / > \ > // ≈
I- ω- νάς σταυ-ρο-ει- δώς δι- εκ- πε- τά- σας, *

No ↘ ↗ ↛ ↘ ↗ ↛ ↘ ↗ = ≈

S407 ↘ ↗ ↛ ↘ ↗ ↛ ↘ ↗ = ≈

И_ ω_ НА_ КРЬ_ СТО_ ВБ_ РА_ ЗЬ_ НК_ РАС_ ПРО_ СТЬ_ РЬ

S429 ↗: ↛ ↛ ↛ ↘ ↗: ↛ ↛ ↘ = ≈



И_ Ш_ НА_ КРЬ_ СПА_ ВБ_ РА_ ЗЬ_ НО_ РАС_ ПРО_ СПЕ_ РО

Fity ZR

Fity 8. hlasu ZR sú uvedené kompletne podľa zoznamu u Grigoreva. Sú zoskupené podľa koncových a iných charakteristických motívov.

Názvoslovie nie je univerzálné, mnohé fity 8. hlasu nachádzame aj v iných hlasoch pod iným názvom, a naopak, názvy v 8. hlase nemusia predstavovať rovnaké fity ako v iných hlasoch.

// The *fity* of the 8th echos ZR are listed here in complete, after Grigorev. They are grouped and ordered according to their closing and other typical motives.

The nomenclature is not universal, several fity appear in other echoi under a different name, and vice versa, the same name in different echoi may point to different melodies.

Ukončenie na d // Ending on d

Christa // Χριστα

Irmologion // Grigorev str. 267, Lica hlas 8 / 56 → Krest 1



Sn1257 ← ↘ > — //



E.y.II >ö — — // >>

Sn1258 ḡ.. — — // >>

C220 >.. — — θ //
δι- ó Xρι- στώ*

S407 ⌈ ⌉ ⌉ θ=: No

ΤΑ_ΜΕ ΧΡΗ_СТА.

S408 ⌈ ⌉ θ=

S412 ⌈ ⌉ ⌉ ⌉ θ=:

S410 ⌈ ⌉ ⌉ ⌉ =:=:

S411 ⌈ ⌉ ⌉ ⌉ =:=: BN

S414 ⌈ ⌉ ⌉ ⌉ =:=:

S430 ⌈ ⌉ ⌉ ⌉ =:=:



Pomor

Grigorev



J029

ΤΑ_ΜΕ ΧΡΗ_СТА.



L1700

J673



ΤΑ_ΜΕ ΧΡΗ_СТА.

Hrěšnicu // Грешницу

PS00_MF

A musical staff in G major with a common time signature. The first measure shows a quarter note G followed by three eighth notes (A, B, C). The second measure shows a quarter note A followed by three eighth notes (B, C, D). The third measure shows a quarter note B followed by three eighth notes (C, D, E). The fourth measure shows a quarter note C followed by three eighth notes (D, E, F#).

Am,Dk,Ott	ε	ε	ε	π̄ευ	π̄ευ
Vi	ε	ε	ε	π̄ευ	θευ
Va	ε	ε	ε	π̄ευ	θευ
	τήν	α-	μαρ-τω-		λόν
S409	Σ	Λ	π̄ευ	θευ	=
S411	Λ	Λ	π̄ευ	θευ	=
S414	Λ	Λ	π̄ευ	θευ	=
S429	Σ	Λ	π̄ευ	θευ	=
S447	Σ	Λ	π̄ευ	θευ	=
S431	Σ	Λ	π̄ευ	θευ	=
	ΓΡΑ_ШЕ_ НИ_				

Trin, G260

Sn1214

A musical score for two voices (Soprano and Alto) on four-line staves. The Soprano staff has a soprano clef, a common time signature, and a key signature of one sharp. The Alto staff has an alto clef, a common time signature, and a key signature of one sharp. The music consists of eight measures of eighth-note patterns.

Pomor

ГРѢШЕНИЯ

Fita sijatel'na // Θ **ИТА СІАМЕЛЬНА**

Irmologion // Grigorev 287, Fity hlas 8 / 143

→ Krest 9a, Step 2c/4c

Invariant

S408/12				
S412				
S408				
S411				S414
S410				BN
S414				
S430/31/32				
S432				
S411/12				S410/44
S430				S410/14/31
Pomor				
S444				

Grig.

J046

Pomor

J002

J029

J005

J046/029/480; J002/005

Prívody // Leading-in motives

S408 〽 〽 〽 :

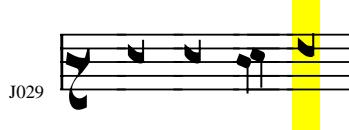
S412 〽 〽 〽

S410/11/44 〽 〽 〽

S414 〽 〽 〽

S429 〽 〽 〽

S430-32



J005/002/046/480

S430-32

S408 〽 〽

Pomor

S412 〽 〽

S410 〽 〽

S411/14

BN 〽 〽

S430 〽 〽



Pomor



J002/029, mult. RI

S408 〽 〽 〽 〽 〽 〽 〽 :

S412 〽 〽 〽 〽 〽 〽 :

S411 〽 〽 〽 〽 〽 〽

S410/32/44

S429 〽 〽 〽 〽 〽 〽

S430/31



J005/046/029

Byzantský predobraz // Byzantine prototype

Step2c

Ott

Am,Dk

Sn1214

Va

S407

S430/31

J005

J046/029

A_ ψε_ εο_ Η_ πρη_ ση_ Γα_ Ηε_ Ηο.

Arabic script: نـ نـ نـ نـ نـ

Step4c

Am,Dk

Sn1214

S407

S408

S410/11/44

S414

J029

J046/480

Arabic script: شـ شـ شـ شـ شـ

W_ πε_ ψε_ Η_ ση_ Ηخ.

Krest 9a

Sn1256

H

E.y.II

C220

No

S407

S408

S430

J005

Ukončenie na c // Ending on c

Fita trojičná // Θητική πρόμνη

Oktoich // Grigorev str. 288, Fity hlas 8 / 148 (80)
PS00MF, pX7, 13.11.,30.11

Invariant

S411			
S414			
S409			
S411			
S414			
S408/09			
S411/29			
S411			
S431			
S414			
Grig			

S431/47

S412

S442/47

The image shows three staves of musical notation. The top staff is labeled "Grig.", the middle "Pomor", and the bottom "J005". Each staff has a clef and key signature at the beginning. The notation is based on vertical stems with short horizontal dashes. In the middle staff, there is a yellow box highlighting a sequence of notes. In the right staff, another yellow box highlights a different sequence. The notes are mostly eighth notes, with some sixteenth notes indicated by two dashes.

var.

Byzantské predobrazy // Byzantine prototypes

Predobrazom fity sú byzantské thematismy, avšak melodický súvis vzoru a obrazu nie je presvedčivo viditeľný.
 // The correspondence with the Byzantine parallel is not convincing.

PS00_MF

The image displays a musical score with multiple staves. The top staff shows a melody in G major. Below it, the G260 staff shows a different melodic pattern. The Am,Ott staff includes lyrics "oí- δα *". The Va staff shows a melodic line with a note labeled "θ". The S1214, Vi staff is associated with the note "θ". The S409 and S414 staves show melodic patterns. The bottom staff, labeled Pomor, shows a complex melodic line. Yellow boxes highlight specific melodic segments in the top, G260, and Pomor staves, indicating points of comparison with the main melody PS00_MF.

Fita plačevna // ΘΗΜΑ ΠΛΑΥΕΩΝΑ

cf. Fita svetlá 4.hlas // ΦΗΜΑ ΣΚΛΗΡΑ ΓΛΑΣΩΝ Φ

Obichod // Grigorev str. 288, Fity hlas 8 / 156 (63, hlas 4)

Grig

Grig

TO

ΔΔ

ΤΕ

Grig.

NA_ ΗΕ_ ΜΟΥ

PS00_MF



Am —

 > η ι, > Ott



Dk

Vi

τόν δέ Τε- λώ- νην, * Trin, G260

τόν δέ Τε- λώ- νην, * Sn1214, Va

S411

S409

S431

S429

ΜΥΙ_ ΤΑ_ ΡΑ ΚΕ S447

Pomor

ΜΥΙ_ ΤΑ_ ΡΑ ΚΕ

Fita Previaska vel'ká // ғ НІА ПЕРЕВАСКА ВОЛІША

Prazdniki // Grigorev str. 288, Fity hlas 8 / 159 (132, 7. hlas); 5.1.

Invariant

Grig

Grig.

MO_ II СКК_ TE

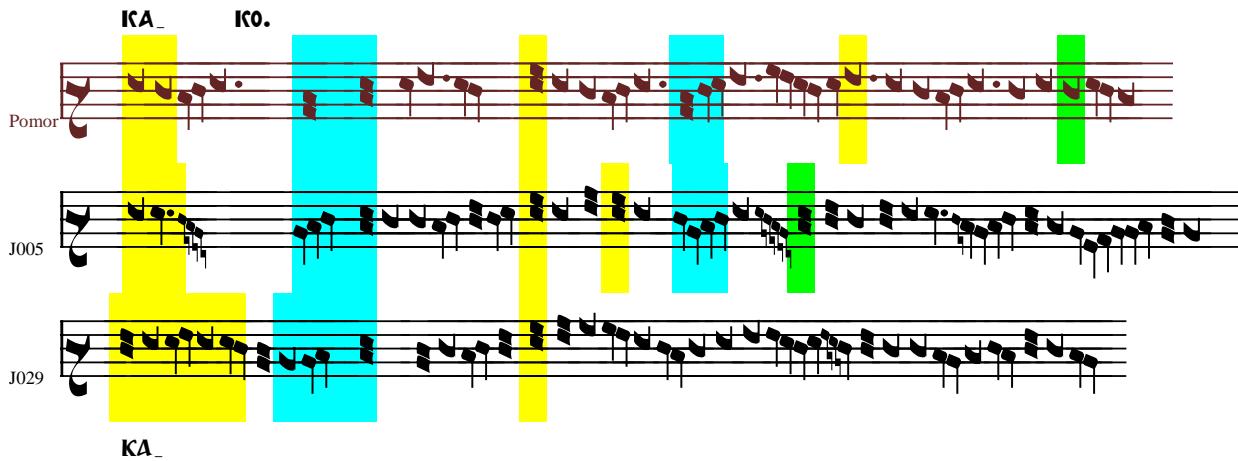
Krátky tvar // Short variant (5.1.):

S408 S411 S409 S414 S442 KA_ KO.
Pomor J005 J029
KA_
J005 J029
Pomor
KO.
J005
J029

Dlhý tvar // Long variant (5.1.):

S408 
 S411 
 S409 
 S442 

S414



Pomor

J005

J029

KA.

Pomor



J005



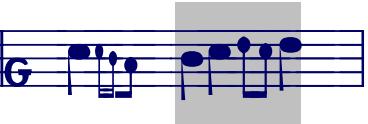
J029



KO.

Byzantské predobrazy // Byzantine prototypes

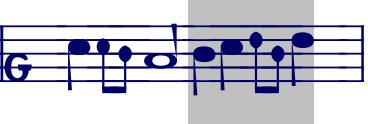
5.1.



Dk Trin

Ott

G355



G265

Sn1214 Vi
Πώς *

Pp S440

KA_ KO.

S439

S407

S408

S411

S409

S414 S442 KA_ KO.

Pomor



KA_ KO.

J005



5.1.



Am



Dk

Vi

Sn1214

Sn1217

 $\pi\omega\varsigma$

Pp

S440

KA_ KO.

S439

S407

S408

S411

S409

S442

S414

KA_ KO.



KA_



Pomor

J005



KO.

KO.

Fita světlozvězdna // ΘΗΜΑ ΣΕΚΤΛΟΖΒΕΖΔΗΑ

Trezvon // Grigorev str. 289, Fity hlas 8 / 164 (62)

Grig ≈: ॥ θ ॥ ≈:
≈: ॥ θ ॥ ≈:
≈: θ ॥ ≈:
≈: ॥ ॥ θ ≈:
ΔΕ_ ΗΕ

Grig.

ΔΕ_ ΗΕ

Fita chabuva krátka // ΘΗΜΑ ΧΑΣΙΑ

PX6 – hapax



G260 ≈ ≈ > ≈ ≈ >



Trin ≈ - > ≈ ≈ > ≈ ≈
Am ≈ ≈ > ≈ ≈ > ≈ ≈



Dk ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
Ott ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
G270 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
Vi ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
Va ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
Ω *

Sn1214

illegib.

Xηλ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈

ω

S412 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
S414 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
S411 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
S447 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
S429 ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈ ≈
ω XA_ ΚΟΥ_ ΒΑ



SI

ω

Fita O // θ_{HMA} W

PVVd – hapax



Am



Dk

Ott

Vi

Sn1214

Va

Ω

Xηλ

S409

S411

S414

S447

ω.



Fita sebe // θ_{ΗΠΑ} ΚΕΕ

PS00_MF (hapax)



Am > —. ḷ_n ḷ_n ḷ_n > > Trin



Dk > ḷ_n ḷ_n ḷ_n > Ott

Vi ↙ θ ḷ_n >

Sn1214 ↙ θ > >

Va > > > > >

ε- αν- τόν

S409 θ ζ:

S431 θζ ζ:

S429 θζ ζ: S411/14/47

ΚΕ_ ΚΕ



ΚΕ_



ΚΕ

Fita 155 // ΘΗΜΑ 155

Obichod // Grigorev str. 288, Fity hlas 8 / 155 (Lico 46)

Doložené v stichirach 26.9., 21.11., 24.12., 17.1., 24.6., 15.8. ×2, PVVd.
Byzantské predobrazy sú nejednoznačné, najskôr však ide o formuly ukončené tónom *d*.

Invariant

Grig



$\theta \ddot{\gamma}$::

$\ddot{\gamma} \ddot{\gamma} \text{ `` } \text{ `` }$

$\text{ `` } \ddot{\gamma} \ddot{\gamma} \text{ `` } \text{ `` }$

S414



$\theta \ddot{\gamma} \text{ `` } \text{ `` }$

S409/11



$\ddot{\gamma} \ddot{\gamma}$

::

S408



$\ddot{\gamma} \ddot{\gamma}$

::

S409



$\text{ `` } \text{ `` }$

S414/42

S411



$\ddot{\gamma} \ddot{\gamma}$

::

S431/42



$\ddot{\gamma} \ddot{\gamma}$

::

S414

S414



$\ddot{\gamma} \ddot{\gamma} \ddot{\gamma}$

::

Pomor



J005



S409/11



$\theta \text{ `` }$

$\ddot{\gamma} \ddot{\gamma}$

::

S414



$\ddot{\gamma} \ddot{\gamma}$

::

S442



$\ddot{\gamma} \ddot{\gamma}$

$\theta \ddot{\gamma} \ddot{\gamma}$

Pomor



Prívody // Leading-in motives

S408/11



S414/42



S431



Pomor

S409



S414/42



Pomor

J005

S408



S409



S411



S414



S442



Pomor

S409



S414/42



Pomor

sporný

S409/11



S414

Pomor

sporný

Byzantské predobrazy // Byzantine prototypes

21.11.

Am Trin Vi Tá ou- prá- vi- a pián-ta εξ- é- στη- σαν, *

Pp NE_ ΚΕ_ ΣΛ_ ΙΑ_ ΒΛ_ ΣΑ_ ΟΨ_ ΖΑ_ ΣΟ_ ΣΑ_.

S440 S411 S414

Pomor

Sn1214

15.8., cf. 24.12.

Am Vi Pp S439 S440 S409 S414/42

η επ- ου- ρά- νι- ος νύμ- φη, *

NE_ ΚΕ_ ΣΛ_ ΙΑ_ ΝΕ_ ΚΤ_ CTO.

NE_ ΚΕC_ ΝΑ_ ΙΑ_ ΝΕ_ ΚΤ_ CTO.

Pomor

NE_ ΚΕC_ ΝΑ_ ΙΑ_ ΝΕ_ ΚΤ_ CTA.

26.9.



Am,Dk ḡ.. — ᬁ > ˙ ᬁ



Ott ḡ.. — ᬁ > > ˙ ᬁ

G355 ḡ.. — ᬁ > ˙ ᬁ

Vi >.. — / > ˙ ᬁ

Sn1219 >.. ḡ ḡ > ḡ > —
ορ- θο- δό-ξως τώ κό-σμω*

Pp >: ᬁ ᬁ ᬁ ᬁ \ = S439

πρΑ_ ΚΟ_ ΕΚ_ ρε_ ΗΟ_ ΜΗ_ ρογ.

S440 >: ᬁ ᬁ ᬁ ᬁ \ =

S414 Ⓛ >: ᬁ ᬁ ᬁ = = = Ⓛ =: S409/11;

S442 Ⓛ >: ᬁ ᬁ ᬁ = = = Ⓛ =:

πρΑ_ ΚΟ_ ΕΚ_ ρηο_ ΜΗ_ ρογ.

S431



πρΑ_ ΚΟ_ ΕΚ_ ρε_ ΗΟ_ ΜΗ_ ρογ.

Fita twojemu // ΘΗΜΑ ΤΗΘΟΣΑΧ

Prazdniki // Grigorev str. 288, Fity hlas 8 / 160

Grig 

ΤΗΘΟ_Ε_ ΜΟΥ

Grig. 

Fita ublažajem // ΘΗΜΑ ΘΥΒΛΑΖΑΞΜΩ

Prazdniki // Grigorev str. 289, Fity hlas 8 / 161

Grig 

ΟΥ_ ΕΛΛΑ_ ΖΑ_ Ε_ ΜΩ

Grig. 

ΟΥ_ ΕΛΛΑ_ ΖΑ_ Ε_



ΜΩ.

Fita radujsja // ΘΗΜΑ ΡΑΔΧΗΣΑ

Trezvon // Grigorev str. 289, Fity hlas 8 / 164

Grig 

ΡΑ_ ΔΟΥ_ Η_ ΣΑ

Grig. 

ΡΑ_ ΔΟΥ_ Η_



ΣΑ

Fity so spuskom // Fity with "spusk"

Fita hromná malá // Θητικά γρόμνας μάλας

Trezvon // Grigorev str. 290, Fity hlas 8 / 167 (24, hlas 2)

The image shows musical notation for the title 'Grig' and a section labeled 'TOMO'. The title 'Grig' is written in a stylized font above a single-line staff with a clef. To its right are two sets of vertical strokes: a pair of diagonal strokes with a central vertical tick, followed by a vertical tick with a horizontal stroke through it. Below this is the word 'TOMO' in a bold, blocky font. To its right is another set of vertical strokes: a pair of vertical ticks with a central diagonal tick, followed by a vertical tick with a horizontal stroke through it. Below this is a musical staff with five lines. It features a treble clef, a key signature of one sharp, and a common time signature. The staff contains several notes, mostly eighth notes, some with stems pointing up and some down, connected by vertical stems.

Fita spuskna - junica // ΘΗΜΑ СПУСКНА - ГОННИЦА

cf. Grigorev 89 (6. hlas)

PS02MP

G270

Am Dk Vi, Va μή χω- ρί- σης με,

S411 S409 S414 S429 S431 S447

ME_ Ω_ ΤΟ_ ΛΟΙ_ ΥΗ ME_ ΜΕΝΕ

Pomor

SI

Fita hromozělna // ΘΗΜΑ ΓΡΟΜΟΣΚΛΗΜΑ

Obichod // Grigorev str. 288, Fity hlas 8 / 154 (79, hlas 5)

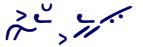
Grig    



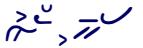
Fita vremennykh //  **ФИТА ВРЕМЕННЫХ**

PS00_MF



G261   > G260



Dk,Trin   > > Am

Vi,Sn1214  

Va  

εκ τών χρο- νί- ων

S409   ζ ζ: S414/31

S411   ζ ζ:

S447   ζ ζ: ζ:

S429   ζ ζ: ζ:

ω_ TO ΒΡΕ_ ΜΕ_ ΝΕ_

η_λ_ η_ Χο



Spusk D + GF.G

Fita svetlá+mračná // ΦΗΜΑ ΣΒΕΤΛΑ + ΜΡΑΥΗΑ

Oktoich // Grigorev str. 287, Fity hlas 8 / 144-5

Fita svetlá (=vysoká) a mračná (=nízka) v 8. hlase majú málo spoločného s rovnomennými fitami z iných hlasov. Ide o dvojdielne fity; ich prvá časť sa končí zhodným *spuskom* na tóne D, druhá časť – dlhšia pri fite svetlej a kratšia pri fite mračnej, sa končí na tóne G.

Teoreticky podľa neumov možno obe fity (s podobným zápisom) rozlíšiť podľa posledného znaku, ktorý im aj dáva meno. Fita svetlá je ukončená statiou svetlou (⊦), fita mračná zas statiou mračnou (⊦). Prakticky je však situácia nejednoznačná. Predovšetkým si môžeme všimnúť nejednotnosť rukopisov, ktoré sa na konkrétnych pozících nie vždy zhodujú (niekde svetlá, inde mračná fita). V týchto prípadoch, ale tiež v niektorých prípadoch, kde majú všetky staršie rukopisy fitu svetlú, pomorská interpretácia volí fitu mračnú (opačná interpretácia nie je doložená).

Ruténske irmologiony nerozlišujú medzi oboma fitami a obe interpretujú zhodne ako fitu mračnú. Navyše špecialitou RI je skracovať melódiu fity iba na prvú časť (ukončenú na D). V najstarších RI si tiež všimnime predznamenanie, ktoré znižuje tón E na E^b.

// Fity *světla* and *mračna* (high and low) in the 8th echos have not much in common with fity of the same name in other echoi.

Both fity consist of two parts. The first part ends on D after a *spusk* (=descend), the second one (longer at f. světla, shorter at f. mračna) ends on G.

In neumes, the two fity differ in the last sign. Fita světla ends with statija světla (⊦), fita mračna with statija mračna (⊦). Of course, in reality, there is no uniformity, the fity are interchangeable. Especially, where the older mss. agree in writing *fita světla*, the Old Believers have *fita mračna* (never oppositely).

RI do not distinguish between these fity and both of them are interpreted as *fita mračna*. A peculiarity of RI is a frequent dropping of the second part (so the endis on D). In the oldest RI the pitch E is lowered to E^b.

Invariant

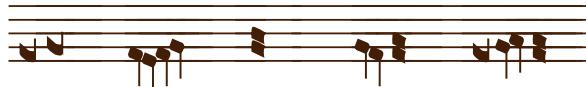
B svetlá:

Grig./Pomor.



B mračná:

Grig./Pomor.



J005



J005



J005



Prívody // Leading-in motives

S408

◦

S411

◦

S409

◦*

S414/42

S409/11 ◦: ˘ ˘

S431 ◦: ˘ ˘

S414/42

S411 ˘ ˘ ˘ ˘

S431 ◦: ˘ ˘ ˘ ˘

S414 ◦: ˘ ˘ ˘ ˘ ˘ ˘

S442 ◦: ˘ ˘ ˘ ˘ ˘ ˘ ˘

Pomor J005

S411/12 ◦: ˘ ˘ ˘ ˘

S414 ◦: ˘ ˘ ˘ ˘

S408 ◦: ˘ ˘ ˘ ˘

S430/32/33

S410/44 ◦: ˘ ˘ ˘ ˘

S431

S429 ◦: ˘ ˘ ˘ ˘ ˘

Pomor

J002

J046

J029

J480

J005

J1673

Byzantské predobrazy // Byzantine prototypes

Primárnym byzantským predobrazom je jednoduchá thema D-G. Sekundárnymi predobrazmi sú themy s rovnakou melódiou, avšak na inej výškovej hladine (26.10., Dogm 1).

// The main Byzantine prototype is a simple thema D-G. Secondary prototypes are similar thematismoi on different pitches.

D-G

13.11. (cf. 26.9., 24.12.)

G355 > >.. >u, > > >.. >u, >

Vi πλούτον πνευματικόν της θεοφανείας

Pp ΕΘΟΝΑΤΑΣΤΙΚΟΝ ΔΟΥΛΟΧΟΝΟ

S439 > >.. >u, >

S431 > >.. >u, >

S442 > >.. >u, >

J005 ΕΘΟΝΑΤΑΣΤΙΚΟΝ ΔΟΥΛΟΧΟΝΟ

S440 θ =:

S441 θ =:

S442 θ =:

ε

21.11.

Am >x > >.. >u, >

Vi >x > >.. >u, >

Pp >x > >.. >u, >

S408 > >.. >u, >

J005 Διάθεστον οὐδέποτε τοῦ θεοφανείας

Sn1214 S440

S411/42

(cd).c - F(Ga).G

Fita podčašna // Φήτα ποδγάση

Irmologion // Grigorev str. 287, Fity hlas 8 / 142

Neumový zápis tejto fity sa často zamieňa s fitou svetlou – rozdiel medzi nimi je len v prvom znaku invariantu (statia vo fite podčašnej a složitia vo fite svetlej). Táto podobnosť a časté zamieňanie však majú pravdepodobne hlbší koreň – obe fity majú rovnaké byzantské predobrazy.

Fita má charakteristické krátke rozdrobenie na predposlednej slabike (A; v RI variabilné a dosť voľné) a vlastný invariant (B), začínajúci dlhým tónom *a*, na poslednej slabike.

// The neumatic encoding is easily confused with *fita světla*. They differ only in the first sign of the invariant (statija in fita podčašna, složitija in fita světla). This confusing has a deeper root – both these fity have the same Byzantine prototypes.

The fita has a typical comminution on penultima (A), in RI variable, and the very invariant (B) starting with a long tone *a* on ultima.

Invariant

	A	B		
S408/12	⌚	⌚ː		
S409-11	⌚*	=⌚ː		
S408	⌚	⌚ː		
S408	⌚⌚	⌚⌚ː		
S411	⌚⌚	⌚⌚ː		
S412	=	⌚		
S408/09	=`	⌚⌚ː		
S412	⌚-	⌚ː		
S409	=	⌚ː		
S410	⌚⌚	⌚ː	S409/11/12/14/29/30/47	Main
S414	⌚⌚	⌚⌚ː		
S429	⌚⌚·	⌚⌚ː		
S429	⌚⌚·	⌚⌚ː		

A

Pomor

J005/046

J046

J029

L1709

J002/005/046

I229

B

J005	J005	J005/046/480, L1709	J005/480, L1709	J005
J005/046	J005/029/046, L1709	J005/029/046	J046	J029/046/480, L1709, VS, Pomor
J005/029/046/480, L1709	J480		J029	
J002	J002	J002	J002	J002
L1709				
Grig.	Grig.	Grig.	Grig.	Grig.

Prívody // Leading-in motives

S409  J005

S414  S411/12/14/47

S429  Pomor



S410  J046

414/30  S412/29

S414  Pomor/J005



mult.  Pomor



S408  S412  S430  S414  BN, S410

Pomor J005

J046

J029

J002

S411  J005

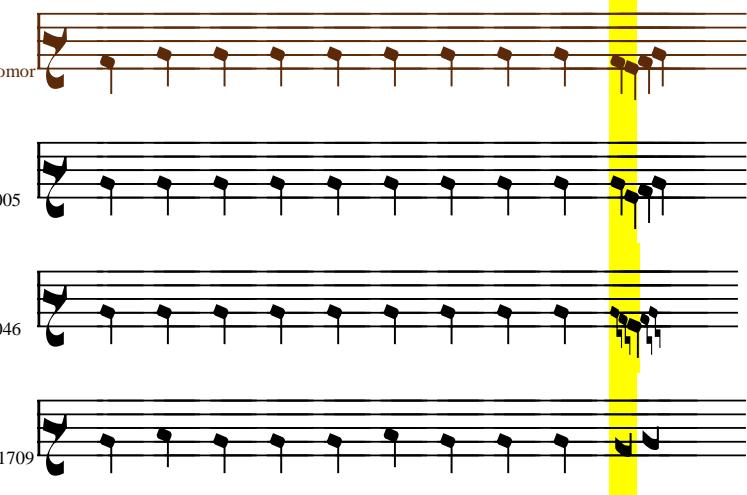


S410  J005

S411/14/30  J046

S429  L1709

Pomor



Byzantské predobrazy // Byzantine prototypes

PS00_MF (cf. PVVd, PX7)

Am,Dk >x Vi
 Va >x δι- ó
 S409 S411/14/29/31/47
 ΤΚ_ ΜΒ

Pomor
 ΤΚ_ ΜΒ

Mich 6

E.γ.II ηυ > —
 C220 > > —
 Sn929 ως εκ φθο-ράς
 No Λ Λ Λ Λ Λ θ=:
 S407 Λ Λ Λ Λ Λ =θξ=:
 ΙΑ_ ΚΟ ω_ ΤΛ ΤΛ ΛΑ
 S408
 S414
 ΙΑ_ ΚΟ ω_ ΤΟ ΤΛΛΑ

Pomor

J005
 ΙΑ_ ΚΟ ω_ ΜΟ ΜΛΛΑ

Stolp 7 / L63



Sn1256 >x ॥ ॥ ॥ ॥



Sn1258 ॥ ॥ ॥ ॥



E.γ.II ॥ ॥ ॥ ॥

C220 ॥ θ ॥

Sn929 >x θ

εν η

No >x > =θ =:

S407 >x < =θ =:

εν εν ε ε

S412 < < =θ :

S410 < < =θ =:

S414/30 >x < =θ =:

εν εν ε ε

S429 < < =θ =:

εν εν ε ε

Sn1257



εν εν ε ε

PV0_Laz



Am



Ott



Dk

Vi

Sn1214

Va

E- πι-

στάς *

Xηλ

Ρε Δη ΣΤΑ Λη Ιε ΣΗ.

S411/14 Σ Λ Λ Λ = θ=:

S429 Σ Λ Λ Λ ο Λ θ=::

S447 Σ Λ Λ = θ=:

Ρε Δο ΣΤΑ Λο ε ΣΗ.



Fita vozvodná // ♂ НИМА ВОЗВОДНА

S kriukom

Krest 9b – hapax



H

E.γ.II ↗ ↘ ↗ .. ↗ ↗ ↗ ↗ >>

C220 ↗ / >.. ♂ ↗ >>

τῶν οὐ- ρα- νῶν

No ↗ ↗ ↗ ↗ = ♂ S407

НЕ_ КЕ_ СБ_ НАЛ_ ИА

S408 ↗ = ♂ ::

S412 ↗ = ↗ :: ♂ :: ::

S414 Σ = ↗ ↗ ♂ :: :: S410/11

S430 Σ = ↗ ↗ = ♂ ♂ :: BN

Pomor ↗ = ↗ = ♂ :: Grig

НЕ_ КЕ_ СНАЛ_ ИА

Pomor

J005

VS

J046

J029

J002

L1709

So strelou

Oktoich // Grigorev str. 287, Fity hlas 8 / 146 (99 - 6. hlas)

V RI sa melódiou fity vozvodnej niekedy interpretujú neumy fity podčašnej (PVVe, Strastné antifóny).
// In RI occasionally the melody of *fita vozvodna* interprets the neumes of *fita podčašna* (PVVe, Strasti).

Invariant

S414			
S409			S414/29/31/42/47
S429			
S411			
S409			
S414			Grig
S447			

Grig.

SI

J005

J005

J005

J005

J029

J002

Prívody // Leading-in motives

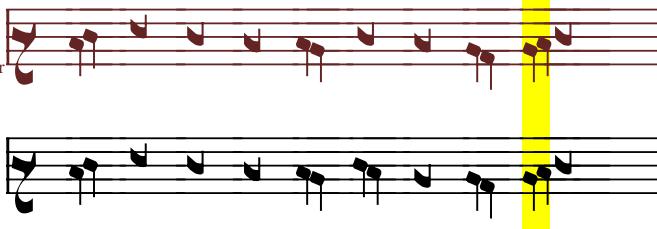
S411 ل ل ش ل ل
 S442 ل ل ش ل ل
 S431 ش د ش ل ل
 S414 د ش ش ل ل

Pomor



S408/12 د ش ش ل ل ش ش ل ل \
 S409 د ش ش ل ل ش ش ل ل \
 S411 د ش ش ل ل ش ل ل \
 S414 د ش ش ل ل ش ش ل ل \
 S447 د ش ش ل ل ش ش ل ل \
 S429 د ش ش ل ل ش ش ل ل

Pomor



J029

S411 د ش ش ل ل ش ش ل ل ش ش ل ل \
 S409 د ش ش ل ل ش ش ل ل ش ش ل ل \
 S429 د ش ش ل ل ش ش ل ل ش ش ل ل \
 S447 د ش ش ل ل ش ش ل ل ش ش ل ل

S414

Pomor



SI

Byzantské predobrazy // Byzantine prototypes

Fita vozvodna je doložená len v troch prípadoch, s troma rôznymi byzantskými formulami. Z nich sa ako najpravdepodobnejšia a melodicky zreteľne blízka javí formula Ga.a* v stichire 14.9. Pozoruhodné pritom je, že ešte S408 a S411 majú na danom mieste popevok Gb.a (*prevoloka*).

// Fita vozvodna appears only in 3 cases, with 3 different Byzantine parallels. The closest of them seems to be Ga.a* (14.9.). It is noteworthy that in the oldest mss. S408/11 there is still *perevoloka* Gb.a.

14.9.

Am,Dk > ↗ ↗ ↗ ↗

Trin > —. ↗ ↗ ↗

Ott > —. ↗ ↗ ↗

Vi > —. ↗ ↗ ↗

Sn1217 > —. ↗ ↗ ↗

Sn1214 > —. ↗ ↗ ↗

καί φιλ-άν- θρω- πε, *

Pp ↙ ↙ ↗ = ↙ θ=:

S439 ↙ ↙ ↗ = >— θ=:

S440 ↙ ↙ ↙ = >— θ=:

S408 ↙ ↙ ↙ = = =

ΥΛΟ_ ΒΑ_ ΙΚΟ_ ΛΙΟ_ ΕΑ_ ΥΕ.

S411 ↙ ↙ ↗ ↗ = =

S431 ↗ ↗ ↗ ↗ = θ?=:

S414 ↙ ↙ ↗ ↗ = θ?=:

S442 ↙ ↙ ↗ ↗ = θ?=:

ΥΕ_ ΛΟ_ ΒΑ_ ΙΚΟ_ ΛΙΟ_ ΕΑ_ ΥΕ.

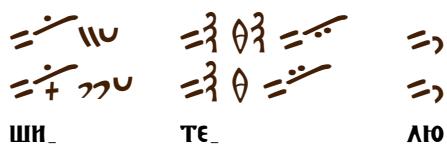
Pomor (A series of vertical stems with horizontal dashes indicating pitch and rhythm.)

kostra (A series of vertical stems with horizontal dashes indicating pitch and rhythm.)

Fita utešitel'ná // ΘΗΜΑ ΘΥΓΗΣΙΤΕΛΝΑ (ΗΕΠΟΛΗΑΔ)

Prazdniki // Grigorev str. 288, Fity hlas 8 / 157 (115, hlas 6)

Grig



Grig.



PS02MP – hapax



Ott



Am,Dk



Va



ο ποι- μήν

Vi

S411



S431



S409



S414



S447



S429



ΠΑ_ СТЫ_ РЮ

ΔΟ_ ЕРЫ_ И.

Pomor



ΠΑ_ СТЫ_ РЮ

ΔΟ_ ЕРЫ_

И.

Fita dvoječelna veľká // ΦΗΠΑ ΔΕΟΣΤΕΛΗ ΒΟΛΙΩΝΑ

Obichod // Grigorev str. 288, Fity hlas 8 / 152 (14, hlas 2)

Invariant stojí na posledných troch slabikách (A,B,C). V neumovom zápise nie je zrejmé, kde je predel medzi B a C, avšak v melódii je tento predel zreteľný.

Úsek A+B má v dvoch prípadoch odlišné znenie A' + B' , ktoré sa na úrovni neumov väčšinou nelíši od bežných A+B.

// The invariant stands on the last 3 syllables (parts A, B, C). In the neumes it is not clear, where is the boundary between B and C, but the melody separates them undoubtedly.

Invariant

	A	B + C
S408/09	˨̄	˩ ˧θ=:
S411	˨̄	˩ ˧θ=:
S409-12	˨̄	˩˧ ˧θ=:
S408	˨̄	˩ ˧θ=:
S411	˨̄	˩ ˧θ ˩ =:
S412	˨̄	˩ ˧θ ˧θ =:
S412	˨̄	˩ ˧θ ˧θ =:
S447	˨̄	˩ ˧θ ˧θ =:
S412	˨̄	˩˧θ ˩˧θ =:
S414/31	˨̄	˩˧θ ˩˧θ =:
S414/42	˨̄	˩˧θ ˧θ =:
S409/11	˨̄	˩ ˧θ =:
S429/47	˨̄	˩ ˧θ =:
S409	˨̄	˩ ˧θ =:
S414	˨̄	˩ ˧θ =:
		S414
		S431
		S411/14/31, Grig

	A'	B' + C
S447	˨̄·	˩˧ ˧θ =:
S429	˨̄·	˩ ˧θ =:



Grig., SI Main



J002, Pomor

C



Prívody // Leading-in motives

S411/12



S409-11/14



S429/47

Pomor

S414



S408



S429



S447



Pomor

S411



S414/42



S431

Pomor

J005

S408/09



S412



S429/47



S414

Pomor

J005

Byzantské predobrazy // Byzantine prototypes

Najpresnejšie paralely nachádzame v Triodione a to najmä na miestach, kde sa prvá časť fity (A+B) odchyľuje od štandardu.

// The most exact prototypes we can find in Triodion, especially for those cases, where the parts A+B are not standard.

PVVe_antif

A.

Am Am Sn1214 Vi Vi

Am Am Sn1214 Dk, G262 Sn1214; Va

Am Am Sn1214 Dk

Am Am Sn1214 Va

Am Am Sn1214 -μώ*

Xηλ AB S407 S408 S412 S412 B S411

πολλο_ τερ_ πλιο.

J005

πολλο_ τερ_ πλιο.

J005

πολλο_ τερ_ πλιο.

PS02_MP

Dk Trin

Am Ott G270 Vi Va
λοι- πόν * ώ ψυ- χή, *

S411 S409 S431 S414 S447 S429

οψ- ξο Δοψ- ωε

Pomor

οψ- ξο Δοψ- ωε

Gb - F(Ga).G

Fita povodna // Φίτα πονόδνα

Obichod // Grigorev str. 288, Fity hlas 8 / 151 (88, hlas 6)

Grig.

MA_ TH

The image shows musical notation. At the top left, the name 'Grig.' is written. To its right are two melodic patterns: the first consists of two slurs, one ending in a dot and the other in a colon; the second consists of two slurs, one ending in a circle and the other in a colon. Below these are the names 'MA_' and 'TH'. To the left of the staff, there is a small treble clef symbol. The staff itself contains a series of eighth-note pairs, each pair consisting of a note with a stem pointing up and a note with a stem pointing down, creating a continuous eighth-note pattern across the measures.

Fita trojsvetlá 2-slab. // ΘΗΜΑ ΤΡΕΣΤΗΜΑ

Obichod // Grigorev str. 288, Fity hlas 8 / 153 (10, hlas 2)

pOINomothetai , pSimeronTouNaou, pWsProbaton,

Invariant

S408			
S409-11/14			
S408/11			
S408/11/12/14			S431
S408-11/31			S414/29
Grig, S412/14			S442
S429/42/47			S409/14

Grig. nepovinné

J005

J029 J002

Prívody // Leading-in motives

S408 ۷ گ: ۷۷۷ ۷ ۰ ۱۰ ۰=:

S447 ۷ گ: ۷۷۷ ۷ ۰ ۰۰ ۰=:

S429 ۷ ۷ ۷۷ ۷ ۰ ۰ ۰=:

Pomor

S412/14 ۷ گ: ۷۷۷ ۷ ۷ ۰ ۰ ۰=:

S410/11/31 ۷ گ: ۷۷۷ ۷ ۷ ۰ ۰ ۰=:

J005

J002

S408 ۷۷ ۰ ۷ ۷

S409/11 ۷۷ ۰ ۷ ۷

S414/42 گ: ۰ ۷ ۷

Pomor

S429/47

Pomor

S410/11

S414

J005

S412 ፻ ፻ ፻ ፻ ፻ ፻ ፻
 S409 ፻ ፻ ፻ ፻ ፻ ፻ ፻ ፻
 S408 ፻ ፻ ፻ ፻ ፻ ፻ ፻ ፻ S411/14
 S414 ፻ ፻ ፻ ፻ ፻ ፻ ፻ ፻
 S408 ፻ ፻ ፻ ፻ ፻ ፻ ፻ ፻
 S431 ፻ ፻ ፻ ፻ ፻ ፻ ፻ ፻ S410/29/11/47/42

J005

J029

Byzantské predobrazy // Byzantine prototypes

pOINomothetai

Am,Dk >.. — — ↗ >,, >> ↗ ↗ >, Am,Dk B
 Va,Vi >.. — — ↗ > >> ↗ ↗
 Vi/1 >.. — — ↗ < // ↗ ↗
 Sn1214/1 >.. — — ↗ < // ↗ ↗
 0 καί εν ε- ρή- μω θρέ- ψας,*
 Xηλ >: ↘ ↘ ↗ ↗ ↗ ↗ ↗: ↗:
 И въ поу-стъни пи-тъ- быи.
 S412/14 ↗ > ↗ ↗ ↗ ↗ ↗: ↗:
 S410/11/31 ↗ > ↗ ↗ ↗ ↗ ↗: ↗:
 И въ поу-стъни пи-тъ- быи.
 J005

pSimeronTouNaou

Am,Dk ↘ ↗ > ↘ ↗ ↗ ↗ >, Am/1
 G262 ↘ ↗ > ↘ ↗ ↗ ↗ > ↗ Am/1
 Va,Vi ↘ / > ↘ ↗ // ↗ ↗
 Vi,Va B ↘ / > ↗ // ↗ ↗
 Vi/1 ↘ / > ↘ ↗ // ↗ ↗
 0 ο ή- λι- ος κρύ- πτει,
 Xηλ ↗ ↘ ↗ ↗ ↗ ↗ ↗: ↗:
 S407 ↘ ↘ ↗ ↗ =|| ↗: ↗:
 0 Съл-ни- це кръ-ле- тъ.
 S412 =|| ↘ ↘ ↗ =|| =||:
 S429/47 =|| ↘ ↘ ↗ =|| =||:
 J005
 0 Съл-ни- це кръ-ле- тъ.

Iné

Jediný výskyt, bez presvedčivého byzantského predobrazu.
 // Hapax, with no convincing Byz. parallel.

26.12.

S439 >x ˘ ˘ ˘ =||̄

NA_ Съ_ РА_ ΔИ.

S411 ˘: ˘˘|| ˘=:

NA_ CO_ РА_ ΔИ.

J005

NA_ CO_ РА_ ΔИ.

13.11. – len v interpretácii RI, ZR v neumoch a Pomor. má fitu trojičnú
 // Only Ruthenian. In Russian mss. there is *fita trojicna*.

Pp ˘ ˘ =v

БК_ НК_ ЦК

S439 ˘ ˘ =§

S440 ˘ =||̄=::=§

J005

БК_ НК_ ЦК

Fita trojsvetlá 3-slab. // Θ̄ ΗΜΑ ΜΡΕΣΤΗΜΑ

pSimeronTouNaou, PVVe_Strasti_Antif

Invariant

S408	↖ ↗	θ	=:
S442	⠇ ⌈	θ̄	=:
S408-12/31	⠇	θ̄	=:
S414	⠇	=θ	=:
S409/12	⠇	⠇	θ̄ =:
S447	⠇	⠇ ⌈	θ̄ =:
S411/14	⠇	⠇	θ̄ =:
S447	⠇	⠇ ⌈	θ̄ =:
S429	⠇ ⌈ ⌈	⠇ ⌈	⠇ θ̄ =:

Pomor

J005

J005

J002

Prívody // Leading-in motives

Väčšinou čistý invariant, prívod iba v podobene ku pSimeronTouNaou.

// A leading-on motif appears only in pSimeronTou Naou, elsewhere we find only a naked invariant.

S408	⠇	⠇	⠇	⠇ ⌈	⠇ ⌈ ⌈	θ̄	=:
S409	⠇	⠇	⠇	⠇ ⌈	⠇ ⌈ ⌈	θ̄	=:
S411/14	⠇	⠇	⠇	⠇ ⌈	⠇ ⌈ ⌈	⠇	θ̄ =:
S442	⠇	⠇	⠇	⠇ ⌈	⠇ ⌈ ⌈	θ̄	=:

Ω_ CBA_ IIIA_ IO_ TE_ CA_ CT_ CTA_ RH.

Pomor

Byzantské predobrazy // Byzantine prototypes

PVVe_Antif

Am Trin Va,Vi Sn1214 Vi B Va B ού-τως ε- βό- ας Κύ- ρι- Dk B

Xηλ A Xηλ B СИЦЕВЪПИ_Я_ А_ ше го_ спо_ ΔИ

S408/10-12 S412 B S447 ГО_ спо_ ΔИ

Pomor

J005

ГО_ спо_ ΔИ

pSimeronTouNaou

Am,Dk		Am,Dk B
Va,Vi		
Vi,Va		
Xηλ		
S407		
0		
S412		
S414		
S429		
0		

J005

0 ԱՅՉՈՒՅՆԻ ԱՅ ԵՎ ԱՅ
Pp >:— = ՓՅ ։:
S439 >— = ՓՅ:
S440 =— = Փ ։:
S407 =— = ։ Փ ։:
S408 ՄՅ Փ ։
S442 =— = Փ ։

1 ԵՎ ԱՅ ԵՎ ԱՅ
Ct. ԵՎ ԱՅ ԵՎ ԱՅ

Pomor

GF.G

Fita 149 // Φημία 149

Oktoich // Grigorev str. 288, Fity hlas 8 / 149 (103)

Grig

Grig.

13.11. hapax – RI odlišné od Pomor. // RI differs from Pomor

Am

Dk

G355

Vi

Sn1214

Pp

S440

Trin, Ott

S439

Tk.

S411

S431

S414

S442

M.E.

J005

M.E.

Fita dvoječelná // ΘΗΜΑ ΔΒΟΥΓΕΛΙΝΑ

Prazdniki // Grigorev str. 288, Fity hlas 8 / 158 (132, 7. hlas)

Grig.

τ̄ ε̄: ɔ̄ θ̄=ῡ ε̄:
γ̄ᾱ δ̄ο̄ μ̄ο̄ ε̄
ε̄: ɔ̄ θ̄=ῑ ε̄:
γ̄ᾱ δ̄ο̄ μ̄ο̄ ε̄

Grig.

γ̄ᾱ δ̄ο̄ μ̄ο̄ ε̄

Iné

Fita s čel'ustkou // Θητια съ челосткото

Invariant

Oktoich // Grigorev str. 287, Fity hlas 8 / 147

Step 4b (hapax)

Grig	$\ddot{\text{z}}:$	$\ddot{\text{z}}\text{̄}$	w	s
	pH_-	zv_-	ϵ_-	$\text{r}\omega$
S408	$\ddot{\text{z}}\text{̄}$		w	
S412	$\ddot{\text{z}}\text{̄} \text{̄}$	z	w	s
S444	$\ddot{\text{z}}\text{̄} \text{̄}$	z	w	s
S410/11/30/31/32	$\ddot{\text{z}}\text{̄} \text{̄}$	z	w	s
S414	$\ddot{\text{z}}\text{̄} \text{̄}$	zv_-	w	$\text{r}\omega$
S429	$\ddot{\text{z}}\text{̄} \text{̄}$	zv_-	w	$\text{r}\omega$
Grig.				
Pomor				

Byzantský predobraz // Byzantine prototypes

Step4b (hapax)



G261



Am



G265



Ott

↙ > ← ḥ > ᷑ //

Sn1214

↖ > ← ḥ > ᷑ //

Va

↖ > — ↗ > ᷑

Toú ev- δύ- μα- τος αν- τού*

S407



S412



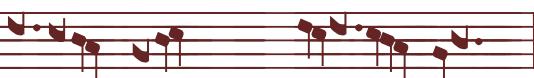
S410/11/30/31/32



S414



Pomor



Fita blahověstna // ΘΗΜΑ БЛАГОВЕСТНА

Obichod // Grigorev str. 288, Fity hlas 8 / 150

Neumový zápis fity je podobný ako pri fite dvoječelnej vysokej – odlišiť ich možno na základe toho, že kým fita dvoječelná obsahuje znak dva v čelnu vždy a poviňne, fita blahověstna ho obsahuje iba niekedy, často dvojmo, a to zväčša iba v rukopisoch S408/10/31.

// The neumatic encoding resembles *fita dvoječelna vysoka*, which must, however, include always the sign *dva v čelnu*. *Fita blahověstna* may include it (once, twice) or not.

Invariant

	A	B	C
S408	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S431	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S408	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S431	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S410	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S410	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S408	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S408/12	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S408	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S409/14/42	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S429		גָּזָבְּ	גָּזָבְּ
S447	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S408	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S409	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
S411	גָּזָבְּ	גָּזָבְּ	גָּזָבְּ
			S431
			S411/12/14
			S410-12/29/47, Grig
			S429
			S414/42

A + B

Grig.,Pomor

J005/029

J029

J005/002

J002/005

J002/005

J005

J029

C

Grig.,Pomor	Grig.,Pomor	Grig.,Pomor	Grig.,Pomor	Grig.,Pomor
J005	J002/005	J002/005	J002/005	J002/005/029
Grig.,Pomor,J002/005/029				
J002/005/029	J029	J002	J029	J029
J002		J005		J029
J029		J029		
J029				

Prívody // Leading-in motives

S408 〽 〽: 〽 〽 S409/10/12

S414 〽 〽: 〽 〽

S408 〽 〽: 〽 〽

S447 〽 〽: 〽 〽 S409/11/14

S411/29 〽 〽: 〽 〽



J002

S408 〽 〽 〽: 〽 〽

S411

S414/42 〽 〽 〽: 〽 〽

Pomor 〽 〽 〽: 〽 〽

J005/029 〽 〽 〽: 〽 〽

S411 〽 = 〽 〽 〽 〽 〽 = 〽

S409 〽 = 〽 〽 〽 〽 〽 = 〽

S414 = 〽 = 〽 〽 〽 〽 = 〽

S442 〽 = 〽 〽 〽 〽 〽 = 〽



Zdvojenie úvodného motívu (pOιNomothetai) // Double starting motif

S408	לְלָגֶת	לִשְׁנָה	לִשְׁנָה	לִשְׁנָה
S414	לְלָגֶת	לִשְׁנָה	לִשְׁנָה	לִשְׁנָה
S410/11/31	לְלָגֶת	לִשְׁנָה	לִשְׁנָה	לִשְׁנָה
S429/47	לְלָגֶת	לִשְׁנָה	לִשְׁנָה	לִשְׁנָה

Pomor

J005

J002

ПО Е СИЕ СКЛ МО И АИ СИЕ

Byzantské predobrazy // Byzantine prototypes

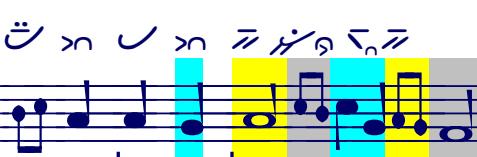
Predobraz *fity blahověstnej* je byzantská thema s ukončením na tón F. Tento vzťah je až prekvapivo dobre doložený na väčšine miest výskytu a rovnako dobre možno pozorovať aj vzájomné melodické súvislosti. Farebne sú označené navzájom si zodpovedajúce úseky, pričom však treba brať do úvahy výrazne širší melizmatický rozvoj znamennej reflexie.

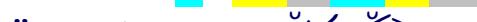
Ukončenie na tón G je v byzantskej tradícii novšou úpravou, tá však nachádza odozvu aj v ZR.

// The prototype of *fita blahověstna* is the byzantine thema ending on F. This correspondence is well attested and convincing with strong melodic parallels (highlighted in colours) despite the much more rich exegesis in ZR.

Ending on G is a newer Byzantine feature, but it affected ZR too.

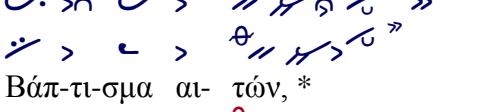
5.1. (cf. 5.1. iterum, pOiNomothetai 2×)

Trin 

Am 

Ott 

G355 

Vi 

Sn1214

Pp 

S440 

S407 

S408 

S414 

J005 

Кръщене на Иоанн Павел СА.

PVVe_antif

B.

Trin

Dk

Sn1214

Xηλ A

Xηλ B

S408

S411/29

Ott

Vi

i- va πλη-ρω-θή, *

S407

ΔΑ Σ΄ ΔΕ Τ΄ ΣΑ.

ΘΞ:

ΘΞ =:

Pomor

The image shows musical notation examples for various vocal styles. It includes two staves of music with notes and rests, each highlighted by colored boxes (yellow and cyan). Below the staves are transcription symbols and Greek lyrics. The first staff has a 'G' key signature. The second staff has a 'C' key signature. The lyrics include 'i- va πλη-ρω-θή, *'. Transcription symbols include 'Trin', 'Dk', 'Sn1214', 'Xηλ A', 'Xηλ B', 'S408', 'S411/29', 'Ott', 'Vi', 'ΔΑ Σ΄ ΔΕ Τ΄ ΣΑ.', 'ΘΞ:', and 'ΘΞ =:'. The 'Pomor' section shows a staff with a 'C' key signature and a unique note head shape.

Fita -děte // Θητα Δέπε

Trezvon // Grigorev str. 289, Fity hlas 8 / 164

Grig

$\therefore \text{W303} = \text{u}$

Grig.



A₊

TE

Fita је ради // θ ита же ради

Trezvon // Grigorev str. 290, Fity hlas 8 / 166

Grig

\therefore $\sqrt{3}$ $\neq \sqrt{2}$

1



XE PA

ДИ

Fita Lovec // Φίτα λόβετς

25.1. – hapax



VR54

Am		
G355		
Vi		Sn1214 τής, *
	ο τών λύ- κων α- γρευ-	
S439		
	ΙΩΛ ΙΚΟ ΜΛ ΛΟ ΒΕ	Ιε.
S409		
S414		S442 ΙΕ.
Pomor		

Fita Chabuva dlhá // ⓁИПА ХАБУВА

Fita je doložená dvakrát v samopodobene *Tade Legei*, a to v dvoch výškových hladinách.
// Two findings, both in p*TadeLegei*, on two different pitches.

ZR

1

S408						
S411						
S409/14						
S442						

A musical score for 'Pomor' featuring a single melodic line on five-line staff notation. The melody consists of eighth-note pairs connected by vertical stems. Grace notes are placed above the main notes at various intervals. The first measure starts with a sharp sign on the staff. The second measure begins with a sharp sign. The third measure begins with a sharp sign. The fourth measure begins with a sharp sign. The fifth measure begins with a sharp sign.

S409				
S409				
S408				
S414				

S411/14/42

A musical score for 'Pomor' featuring a single melodic line on a five-line staff. The music consists of six measures, each starting with a sharp sign indicating G major. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The melody includes several slurs and grace notes.

A musical score for 'Pomor' featuring a single melodic line on a five-line staff. The notes are represented by various shapes: some resemble small triangles or diamonds, while others look like standard music note heads. Each note has a short vertical stem extending either upwards or downwards. The notes are distributed across the staff, with some appearing in pairs or groups.

S408/11				
S409				
S414/42				
	ГРА	ДИ	КРЕ	СТИ_ТИ

A musical score for two voices. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. Both staves have four measures. The first measure consists of eighth-note pairs (one note up, one note down) on the A and G strings. The second measure has eighth-note pairs on the D and C strings. The third measure has eighth-note pairs on the G and F strings. The fourth measure has eighth-note pairs on the B and A strings.

2.

S408/11



S409/14/42



Бо



S409



S411



S408



S414

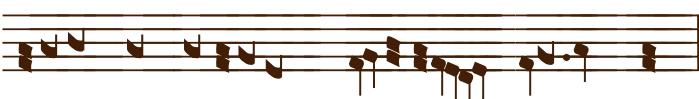


S442



Сε ε Η Νε ε ε Χε

Бογ βε



Сε. Η Νε Χε Βογ βε

S408/11



S409



Сε ε Η Νε ε ε Χε Βογ βε.



Сε Η Νε Χε Βογ βε.

S408



S411



S409



S414



S442



Νε ε Η Νε Χε-

Βογ-



Νε Η Νε Χε- Βογ- βε

Byzantské paralely

pTadeLegei

Am

Dk

G355

Vi

Va

Sn1214

0	τί	ε- ποί- η- σά σοι*
1	τί	τό δρά- μα τού- το, *
2	ά-	φες áρ- τι καί γάρ *

Pp

S440

S407

Pp

S440

S408

S414

S442

1 YΕ_ TO ΔΚ_ ΛΟ CE. Ε Η ΝΕ Ε Ε ΧΕ ΒΟΥ ΒΕ

Pomor

1 YΕ_ TO ΔΚ_ ΛΟ CE. Η ΝΕ Ε Ε ΧΕ ΒΟΥ ΒΕ