

Formuly typu G3

Staro- a stredno-byzantské nápevy, 8. hlas

// Palaio and Middle Byzantine chant, plag. 4th echos

Rytmické tvary kadencie // Rhythmical settings of cadences

-mmt



-mdt



-dmt



-ddt



Antikadencie // Anticadentiae yG3

Formula yG3 tvorí zhruba päťinu z celkového počtu formúl typu G3. Je doložená vo všetkých 4 rytmických variantoch kadencie. V typológii yG3 ďalej rozlišujeme (nezávisle od rytmického typu) viaceré varianty predkadenčného motívu.

// Almost one fifth of the formulae type G3 are anticadences yG3. All four basic rhythmical variants are attested. In the typology of yG3 there are several standard forecadential motives, which do not depend on the rhythmical setting of the cadence.

-mmt

Ga . yG3

Záver, initium, prvý blok

// In the end of a period, in the end of the first block or forming an initium.

The musical score consists of ten staves, each with a G-clef and a common time signature. A yellow bar highlights the first measure of each staff. The patterns are as follows:

- G265:** >n y >> >>
- G270:** >n y >> >>
- G260:** > <, >> >> >
- Ott, G355:** > y >> >>
- Dk, G265:** > <, >> >>
- Am,Dk:** >n <, >> >> > !!
- G262/70:** >n y >> >>
- Ott:** >n y >> >>
- Trin:** > <, >> >>
- G355:** > <, >> >> !!
- Vi:** > <, >> >> > !!
> <, >> >>
> <, >> >>
> <, >> >>
> <, >> >>
- Sn1214:** > <, >> >
- Va:** > <, >> >>
- Va,Vi:** > <, >> >>

Annotations include VR54, Trin, G355, G260/61/62/70, G260, G260/61, G260/62, Sn1214/Va, and Sn1214.

aa / aG . yG3

Zriedkavé, paralelné znenia v iných rkp. sú vo veľkej miere typu Ga.yG3
 // Rare. Mostly a variant of Ga.yG3



G355	>n	r ^c	/\.	/	u
Vi	>	\	»/	//	u
Sn1214	>	\	»/	//	u



G261	>n	r ^c	/\.	/	u
Ott	>n	r	/\.	/	u
G265	>n	r	/\.	/	/
G270	>n	r	/\.	/	/
Trin	>n	r ^c	/\.	/	/
Vi,Va	>	\	»/	//	u

FD . γG3

Initium, blok, conclusio, perióda

// Initium, block, conclusion, closing of a period



Am	>u >	: /	>	:
	>x >n	: /	>	:
Dk	>u >	: /	>	:
Ott	>u >	: /	>	:
Trin	> >n	: /	>	:

G270, Dk



G355	>x >n	: /	>>	:
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G260



G355	> >	: /	>	:
Vi	>u >	: /	>	: u !! Sn1214
	>u >	: /	>	: >
	○ >x >	: /	>	: u
	\ >	: /	>	: u Sn1214, Va

Sn1214, Va

>u >	: /	>	: !! Va, Sn1214
>x >	: /	>	: >

Sn1214	>u >	: /	>	: u Sn1217
	>u >x >	: /	>	: >
	○ >x >	: /	>	: u
	\ >	: /	>	: >

Hapax : PS03_za



Dk > .. / / > / / Ott

Ott > .. / / > / / Ott

G262 > . / / > / / > / /

G260 >n .. / / > / / > / /



Am >n .. / / > / / > / / Ott

Am >n .. / / > / / > / / > / / Ott

Vi > >.. / / > / / / / Ott

Va > .. / / > / / / / Ott

Vi > > / / > / / / / Ott

Sn1214 > - / / > / / / / Ott

Va > .. / / > / / / / Ott
τόν Φιλ-άν- - - - - θρω- πον.

-mdt

Ga . yG3

Prevažne perióda, ale tiež aj initium a blok

// Prevalently a closing of a period, occasionally also an initium and closing of a block.

1.9. initium

The image displays musical notation examples for the pattern 'Ga . yG3'. It consists of two staves of five-line music. The first staff shows a sequence of notes and rests, with a yellow bar highlighting the first note. The second staff shows a continuation of the pattern. Below the staves, various musical terms and instrument names are listed, each followed by its corresponding rhythmic pattern:

- VR54: > ↘ ↗ ↘ > ↙ ↘
- Am,Dk: > ↗ ↙ > ↘ ↘
- Dk: > ↗ ↙ > ↘ ↘
- Trin: > ↗ ↙ > ↙ ↙
- G265: > ↗ > ↘ > ↙ ↙
- Ott: > ↘ ↗ > ↘ ↘
- Vi: > ↗ > ↘ > ↙ ↙
- Va,Sn1214: > ↗ > ↘ > ↙ ↙
- Va: — ↗ > ↘ > ↘ ↘
- Sn1214: > ↗ > ↘ > > //
- Va: ↗ ↗ > > —

Some entries include additional text to the right, such as 'Trin, G262' and 'G260'.

aG . yG3

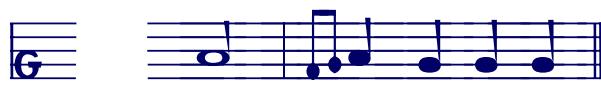
d mdt



Trin



m_ mdt



Dk



Trin



Va,Vi



m~ mdt



G262



Am,Dk



Am



G270



G265



Trin



Ott,Dk



Vi



Sn1214



Sn1217

Va



FD . yG3



Am

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Dk

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

G355

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Ott

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

G265

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Vi

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Sn1217

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Sn1214, Va

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

Sn1214

A musical staff with a G clef. It contains a measure of music starting with an eighth note, followed by three sixteenth notes, and a quarter note.

-dmt

Ga . yG3

zriedkavý, vždy paralelný s aa . yG3

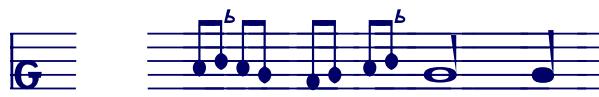
// Rare. Always a parallel to aa.yG3 (in other mss.)

The musical notation consists of a single staff in common time with a key signature of one sharp (F#). It features a bass clef, a 'G' in the top left corner, and a yellow bar highlighting the first measure. The notes include quarter notes, eighth notes, sixteenth notes, and a whole note. Below the staff are five rows of transcription symbols:

G265	—	—	>ö	—	—
G260	>	—	>ö	—	—
Am	>	—	>n	—	—
Vi	—	—	>	\	—
Vi, Va	—	—	>	\	—
Sn1214	—	—	>..	\	—

aG . yG3

m dmt



Trin	~>	>	~>	~>	~>
G260	~>	>..	~>	~>	~>
G261	~>	>..	~>	~>	~>



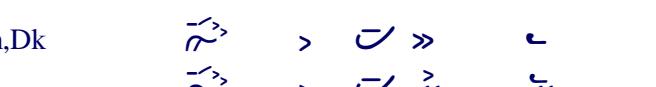
Dk	~>	>	~>	~>	~>



G262	~>	>..	~>	~>	~>
G260	~>	>	~>	~>	~>



Am	~>	>	~>	~>	~>



Am,Dk Ott

Ott ~> > ~> ~> Ott

Vi ~ / > \ // // Sn1214/17

~ / > \ > ~ Ott

~> >.. \ > ~ Ott

Va ~> \ \ > ~ Ott

~ / > \ > ~ Ott

d dmt

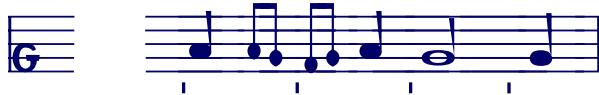
Am, Dk	✓ > > ↗ » ↘		Trin
Dk	✓ > > ↗ ≈ ↘		G260/65, Ott
G262	✓ > > ↖ » ↘		
G355	✓ > > ↖ » ↘		
G355	✓ > > ↖ » ↘		
	✓ > > ↖ » ↘ ≈		
G270	✓ > >.. ↗ ≈ ↘		Ott
G260	> > >.. ↗ ≈ ↘		G261, Trin
Vi	↖ > > ↖ » ↘		Sn1217
	↖ > > ↖ » ↘		
	↖ > > ↖ » ↘		Sn1214
	↖ > >.. ↖ » ↘		
Sn1214	↖ > >.. ↖ » ↘		Va
	↖ > >.. ↖ » ↘		
	↖ > >.. ↖ » ↘		
	↖ > >.. ↖ » ↘		
G32	> > .. ↖ » ↘		
Va	— ↗ > ↖ » —		

aa . yG3



G270

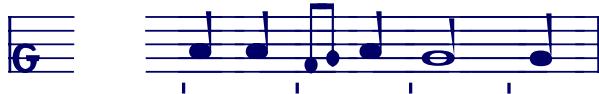
— ↗ >.. ⌈ ⌋ ⌈ ⌋



G261

— ↗ >.. ⌈ ⌋ ⌈ ⌋
— ↗ >.. ⌈ ⌋ ⌈ ⌋

Ott



G262

— ↗ >.. ⌈ ⌋ ⌈ ⌋

G270

— ↗ >.. ⌈ ⌋ ⌈ ⌋

Ott

— ↗ >.. ⌈ ⌋ ⌈ ⌋

G261



Am

— ↗ >.. ⌈ ⌋ ⌈ ⌋

Dk

— ↗ >.. ⌈ ⌋ ⌈ ⌋

G260

— ↗ >.. ⌈ ⌋ ⌈ ⌋

Ott

Vi,Va

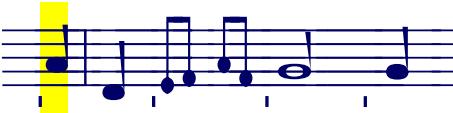
— ↗ >.. ⌈ ⌋ ⌈ ⌋

Sn1214

*D . γG3

Pri rytmickom tvari -dmt s predkadenčným motívom aD, GD, FD sa obvyklý tvar kadencie Fa.G2.G mení na (EF)a.G2.G. Nejde o odlišnú formulu, melodéma (EF) je totiž rozdrobením tónu F.

// In the rhythmical setting -dmt with the forecadence aD, GD, FD the usual cadence Fa.G2.G is changed to (EF)a.G2.G. It is not a different formula, the melodema (EF) is a comminution of the tone F.

aD . yG3 G 

 Dk  G260/65

Am  Trin, Ott

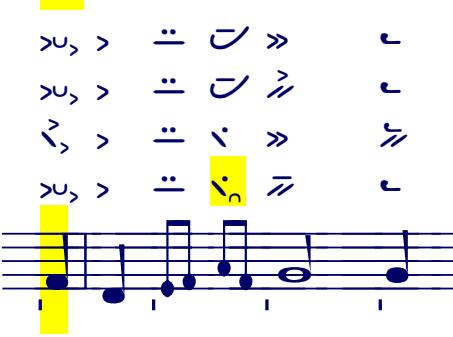
G270  Trin

Trin 

FD . yG3 G 

Am >u, >, ., J, > >

Trin >u, >, ., J, > >

G262 

Dk >u, >, ., J, > >

G262 >u, >, ., J, > >

Vi  Va

>u, >, ., \, //, > Va

>u, >, ., \, //, > Va

>u, >, ., \, //, > Va

>x, >x, >.., \, //, > Va

>u, >x, —, \, //, > Vi, Sn1214

>x, >x, ., \, //, > Vi, Sn1214

Va —, ., >, > —

-ddt

Ga . yG3

PVVA – hapax

The image shows musical notation and corresponding transcription for PVVA hapax. It includes two staves of music with a G clef, a tempo marking of 120, and a key signature of one sharp. Below the notation are transcriptions for four entries: Ott, Am, G260, and Vi,Va. The Ott transcription includes a yellow box around a specific symbol. The Am transcription ends with 'Dk'. The G260 and Vi,Va transcriptions end with 'Dk'.

Ott > ↘> ↙> ↘ ↙

Am > ↘> ö ↙> ↘ ↙ Dk

G260 > ↙> ö ↙> ↘ ↙

Vi,Va > ↘> .. ↗> ↘ ↙

aG . yG3

m ddt



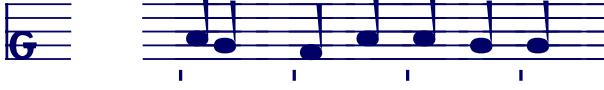
Trin  rar.



G260 

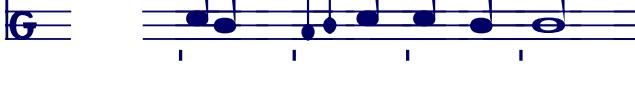


Dk,Ott  Am



G355 

Am,Ott  Dk,Trin



G265 

Vi 
 
 
  Sn1214

G15 

Sn1214 

Va 
 

d ddt



G260 > >u >.. ڻ ڻ >u >> hapax



Trin > >u >.. — ڻ > ڻ

Ott ڻ > ڻ — ڻ > ڻ



Am,Dk ڻ > > — . ڻ > ڻ G262



G355 ڻ > > — ڻ > ڻ

Trin ڻ > > — / > ڻ

Vi ڻ > >x — / > ڻ Va

/ > > — / > ڻ Va

. / > > — / < ڻ Va

ڻ / > > — ڻ / > ڻ Va

Sn1214 ڻ / > > — / > >

/ > ڻ — ڻ / > ڻ

Modifikácie // Modifications

-aGaG

14.9.

The musical score consists of eight staves, each with a different label and a corresponding musical staff. The labels are: Am, Ott, Dk, G355, Vi, and Sn1214. The first three staves (Am, Ott, Dk) have a yellow bar at the beginning of the staff, while the others do not. The staves contain various musical markings such as grace notes, slurs, and dynamic symbols like '>', '<', and '>>'. The staff labels are positioned to the left of their respective staves.

-GF



Am >> >> << />
Ott >> /> << />

G262



Dk >> >> << />
Trin >> >> << />

G355

Ott >> /> >> << />
Ott >> >> << />

G355

Vi >> >> />
 >> >> />

Sn1214, Va



Am >> /> > << />
Dk, Ott >> /> > << />
Vi >> > >> />
Va >> > << />

Sn1214



Am > >> << />
Trin > >> << />
Vi > >> >> />
 >.. >> >> />
Vi, Va > >> >> />
Sn1214, Va >.. >> >> />
Va >.. >> >> />
Sn1214 > >> >> />

Ott, Dk, G355

Am	>	— . ↗ >	 ↗	 ↗
Dk	>	— . ↗ >	 ↗	 ↗
Sn1214	>	— / >	 /	>>u /
Vi	>	— / >	 /	>>u /
Va	>	— / >	 /	>>u /

-Ga.a

yG3 -mmt



Am,Dk



!!

Ott



!!

G260, Trin

G355



Trin, G265

Vi



!!

Sn1214/17

Sn1214



Sn1217, Va

G356



yG3 -mdt



Am,Dk



Ott



Vi,Va



yG3 -dmt

-ddt



Am

> — ⌈ >... ⌈

Am,Dk



Ott

> — ⌈ ⌈ ⌈



G355

> — ⌈ > ⌈

G355

> — ⌈ > ⌈

Vi

> ⌈ ⌈ > ⌈

Sn1214

> — ⌈ > ⌈

-Ga



G265 > <^c> ><^c> ><^c>



Trin > <^c> ><^c> ><^c>

Am,Dk > <^c> ><^c> ><^c>



Ott > <^c> ><^c> ><^c>

Vi,Va > <^c> ><^c> ><^c>



Dk > <^c> > - <^c> > <^c> G265 <^c>

Vi > <^c> > - <^c> > <^c>

-a2



Am	»	>	/	G261, Trin
G355	»	>	/	
G265	»	>	/	
Vi	»	>	/	
Sn1214	»	>	/	



Am	»	>	«	/	G260, Trin, Dk
Ott	»	>	«	/	
	»	>	«	/	
Vi	»	>	«	/	Sn1214, Va
	»	>	«	/	

6.1.



Am,Dk	>	↔	»	/	G260/61
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G265	>	↔	»	/	
Vi	>	↖	↔	/	Sn1214

-a2*



Trin	>>	>	>~>
G355	>>	>	>~> ^o
G262	>>	>	>~>/>



Dk	>>	>	>~>/>
			G260/70



G355	>>	>	>~>/>



Am,Dk	>>	>	>~>/>
Trin	>>	>	>~>/>
Ott	>>	>	>~>/>
Vi	>>	>	Sn1214/17
	>>	>	
	>>	//	
	>>	>	

Sn1214	>>	>	Vi
G32	>>	//	
Va	>>	>>	
	>>	>>	

G270 

G270 

Trin 

G265 

Am,Dk  G270, G262/65

Sn1214 

Vi, Sn1217 

Va 

-Gh.h

5.1. Gs

Am	>> /	—	—	/ >	>u, >	/ / /	/ / /	—
Ott	>> /	—	—	/ >	>, >	/ / /	/ / /	—
Trin	>> /	—	—	/ >	>u, >	/ / /	/ / /	—
Vi	>> /	—	—	/ >	>u >	/ / /	/ / /	—
Sn1214	>> /	—	—	/ >	>u >	/ / /	/ / /	—
	σύν-	τρο-μος	γέ-	γο-	νεν ο	Πρό-	δρο-	μος, *

-Gh**

Am,Dk	>> /	/	/ ~ / > /	Ott
Trin	>> /	/	/ ~ / > /	
Va,Vi	>> /	/	/ ~ / > /	
Sn1214	>> /	/	/ ~ / > /	Sn1214
Vi	>> /	/	/ ~ / > /	Sn1214
Va	>> /	/	/ ~ / > /	

-Ga**

p Pro Tou Timiou



G355 > —. ↗ > ˘ ˘ ˘ , ˘



Am,Dk > —. ↗ > ˘ ˘ ˘ , ˘

G262, Ott, Dk

G260 > — ↗ > ˘ ˘ ˘

Vi > — ↗ > ˘ ˘ ˘

Sn1214

Va,Vi > — ↗ > ˘ ˘ ˘

Prívody yG3 // Leading-in motives yG3

Vyústenie do Ga . yG3 // Flowing into Ga . yG3

Nulový a krátky prívod po G2 // Zero and short leading-in motif following the G2

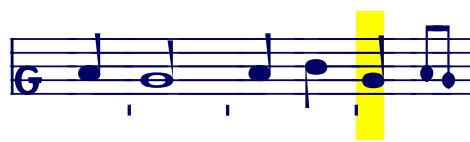
Am > ↗, >
Ott > ↘ >n
Vi > ↙ >

mult. ↙ > >
Vi, Va ↙ > >

po G3

Am ↗ ↗
Trin ↗. >n
Ott ↗ >n
Vi ↗ >

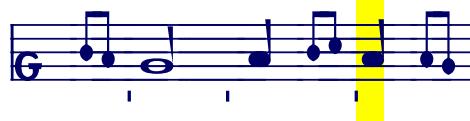
Prívod cez G2 // Leading-in motif similar to G2



Am ↗ » — ↗ >

Dk ↗ ≈ — ↗ >

G262 ↗ ≈ — ↗ >

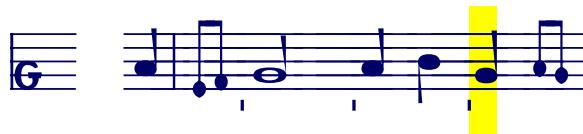


Ott ↗> » — ↗ >

G355 ↗ » — ↗ >

Vi ↘ » — ↗ >

Sn1217 ↘ » — ↗ >

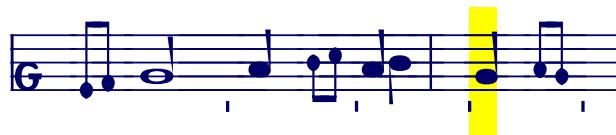


Dk ↗.. ≈ — ↗ >

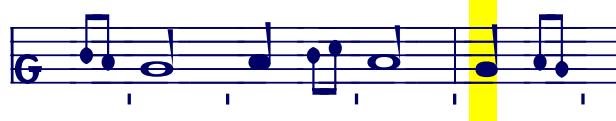
G260 ↗.. ≈ — ↗ >

Vi >.. ≈ — ↗ >

Va >.. » — ↗ > Sn1214



Am ↗.. ≈ — ↗ ≈ >

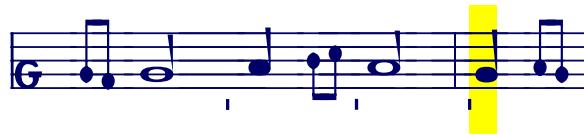


Am ↗, » — ↗ ≈ >

Ott ↗» » — ↗ ≈ >

Vi >» » — ↗ ≈ >

Sn1214



Dk ↗, ≈ — ↗ ≈ >

Vi ↘ » — ↗ ≈ >

Sn1214

Krátky prívod po D2-3 // A short leading-in after the D2-3

Koncová yG3 môže nadväzovať priamo na D2/3 dvomi spôsobmi.

// There are two ways how the D2/3 and the closing yG3 are bound.

1. Cez kvintový skok Da (zriedkavo kvartový DG) na poslednej slabike D-formuly.
// Via the leap Da (rarely DG) on the last syllable of the D-formula.

Detailed description: This section shows musical notation for five instruments: Dk, Am, Ott, Ott, and Va, Vi. It consists of two staves. The top staff starts with a G clef, followed by a note, a rest, another note, and a yellow-shaded vertical bar indicating the end of the D-formula. The bottom staff starts with a G clef, followed by a note, a rest, another note, and a yellow-shaded vertical bar. Below each staff are performance markings: Dk has a double arrow pointing right; Am, Ott has a double arrow pointing right with a downward arrow; Ott has a double arrow pointing right with a downward arrow; Va, Vi has a double arrow pointing right with a red dot.

Detailed description: This section shows musical notation for eight instruments: Am,Dk, G265, G260, Ott, G355, Vi, and Sn1214. It consists of three staves. The top staff starts with a G clef, followed by a note, a rest, another note, and a yellow-shaded vertical bar with a small 'b' above it. The middle staff starts with a G clef, followed by a note, a rest, another note, and a yellow-shaded vertical bar. The bottom staff starts with a G clef, followed by a note, a rest, another note, and a yellow-shaded vertical bar. Below each staff are performance markings: Am,Dk has a curved arrow pointing right with a downward arrow; G265 has a curved arrow pointing right with a downward arrow; G260 has a curved arrow pointing right with a downward arrow; Ott has a curved arrow pointing right with a downward arrow; G355 has a curved arrow pointing right with a downward arrow; Vi has a curved arrow pointing right with a downward arrow; Sn1214 has a curved arrow pointing right with a downward arrow.

2. Cez kvintový skok Da alebo sextový skok Db^b na hranici formúl.
 // Via the leap Da or Db^b on the touching point of the two formulae.

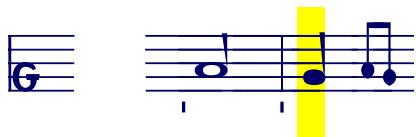
The image displays musical notation examples for the second rule. It is divided into two main sections by a vertical line. The left section shows notation for Ott, G260, Am, Dk, G262/65, Vi, Sn1214, Vi, Va, and Va. The right section shows notation for Ott, Dk, Vi, and Va. In both sections, a specific measure is highlighted with a yellow bar under the notes. The notation includes various slurs, dots, and arrows indicating performance techniques like slurs, grace notes, and dynamic markings (>). The instruments listed are Ott (Oboe), G260, Am (Alto), Dk (Double Bass), G262/65, Vi (Violin), Sn1214, Vi (Violin), Va (Viola), Ott, Dk, Vi, and Va.

V samopodobene *pProTouTimiou* je v niektorých rukopisoch tón predošej formuly nahradený tónom F, čo s vysokou pravdepodobnosťou implikuje zníženie tónu h na b^b v tomto motíve.

This section shows a musical example for G262/65, Dk, and Vi, Sn1214. A specific note in the first measure is highlighted with a gray shaded box. The notation includes slurs and dynamic markings (>). The instruments listed are G262/65, Dk, and Vi, Sn1214.

Krátky prívod po .a // *A short leading-in motif after .a*

Spojenie a-formuly s yG3 – vybrané príklady.
 // A junction of an a-formula and yG3, examples

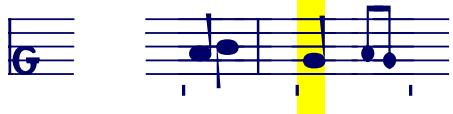


Am,Dk,Ott > mult.

G265 >

Vi > Sn1217

> Sn1214, Va

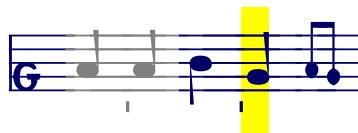


Am,Dk >n Ott

Vi >

Sn1214 >

Va >



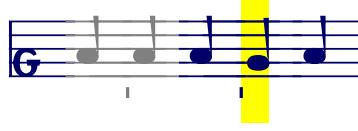
Am,Ott,Dk ↩ ↩ ↘> mult.



Vi,Va ↩ ↗>



Vi, Sn1214



G355 ↩ ↩ ↘> G265, Dk, Trin



G265



Vi,Va



Sn1214

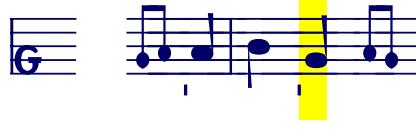
Sn1214



Vi



Sn1214



Am,Ott



Sn1214



Dk



Vi



Va



Am,Dk



Trin, Ott, G355

Vi



Typ G/h-a I.

Ott >u ḡ.. — — ḡ>
 G270 >u ḡ.. — — ḡ>
 Dk >u ḡ.. — — ḡ ḡ
 Trin >u ḡ.. — — ḡ ḡ
 Vi,Va >u >.. — — ḡ >

G261/65

Am ḡ ḡ.. — — ḡ >
 Vi >.. — — ḡ >
 Ott < < < ✕ >n >
 Vi,Va,Sn1214 < < < ḡ >
 Dk < < < ḡ >
 Vi < < < ḡ >
 Am,Dk ḡ.. — — ḡ > ḡ > ✕ >
 Trin ḡ.. — — ḡ > ✕ > ✕ >
 Vi,Va >.. — — ḡ > / > ḡ > >

Ott,Trin,Dk
Va

G355, Trin, Am,Dk

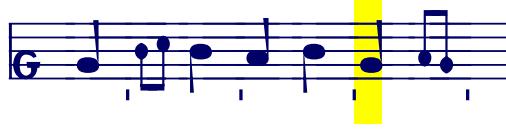
Ott



G265 > ⋮ >n < ⌈ >n

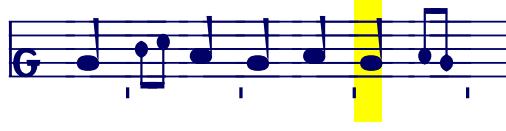
G270 > ⋯ >n < ⌈ >n

Dk > ⋯ >n > ⌈ >n



Am > ⋯ > > ⌈ >n

Sn1214 > ⋯ > > ⌈ > Sn1217



Dk ⌈ ⋯ >n > ⌈ >

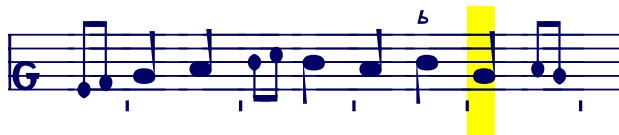
G355 > ⋯ >n > ⌈ >

Vi ⌈ / > ⌈ ⌈ >

Sn1214 ⌈ ⋯ > ⌈ ⌈ >

Am ፻.. — — ጀ > ጽ > እ ሂ >
 Ott ፻.. — — ጀ > ጽ > እ ሂ >
 G261 ፻.. — — ጀ > .. እ ሂ > እ

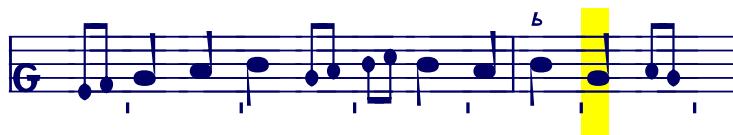
Dk >ጀ — — ጀ > ጽ > እ >
 Vi >.. — — ጀ > > እ > ሂ >
 Va >.. — — ጀ > > እ > ሂ >



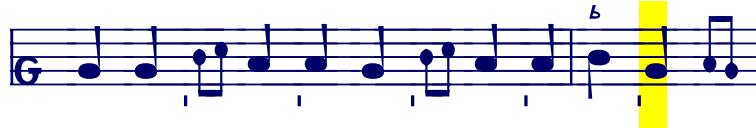
Am	>ñ — — ñ > > ñ	
Ott	— ñ > > ñ	Am, Ott
Trin	>ñ — — ñ > > ñ	
G262	— ñ > > ñ	
G355	— ñ > > >	
G260	>ñ — — ñ > > ñ	
Dk	>ñ — — ñ > >	
G265	— < ñ > > >	
G260	— < ñ > > > ñ	
Vi	>.. — < ñ > < / >	
	— < ñ > < < / >	
Va	— < ñ > < < / >	
Sn1214	>.. — — ñ > < < / >	



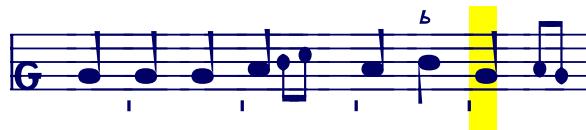
Ott	>ñ — — ñ > ñ >
G260	>ñ — — ñ > ñ >
Vi	>.. — — ñ > < / >
Sn1214	>.. — — ñ > / > <



Am ፻.. — — ዘ > ቤ >
 Dk ፻.. — — ሂ > ቤ >
 Vi >.. — — ዘ > ቤ >
 Sn1214 >.. > — / > ዘ > ሂ >



Am ሂ < ቤ > ቤ > ቤ > ሂ >
 Trin ሂ < ቤ > ቤ > ቤ > ሂ >
 G265 ሂ < ቤ > ቤ > ቤ > ሂ >
 Ott ሂ < ቤ > ቤ > ቤ > ሂ >
 Dk ሂ < ቤ > ቤ > ቤ > ሂ >
 Vi ሂ < ቤ > — > ቤ > ሂ >
 Sn1214 ሂ — ቤ > ሂ > ቤ > — < >
 Va ሂ < ቤ > ሂ > ቤ > ሂ >



Am,Dk ሂ < ቤ > ቤ > ቤ > ሂ >
 Ott ሂ < ቤ > ቤ > ቤ > ሂ > G260
 G265 ሂ < ቤ > ቤ > ቤ > ሂ >
 Vi,Va — < ቤ > ቤ > — / >

Typ G/h-a II.

The image shows four staves of musical notation in G major. Each staff has a yellow vertical bar at the end of the fourth measure. Below each staff are performance markings consisting of various slurs, dots, and arrows indicating rhythmic and dynamic patterns.

Staff 1:

- Trin:**
- Dk:**
- Va,Vi:**

Staff 2:

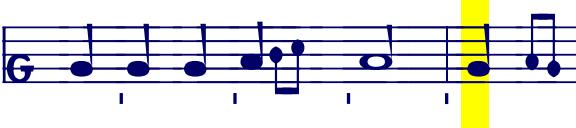
- Am,Dk:**
- Ott:**
- Vi:**
- Va:**
- Sn1214:**

Staff 3:

- Am:**
- Vi:**
- G32:**
- Sn1214:**
- Dk, G355:**

Staff 4:

- Am:**
- Am:**
- Am:**



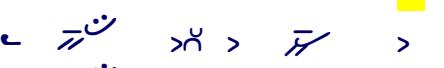
 Am,Dk 

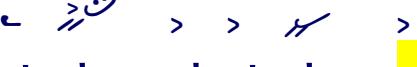
 Ott 

 Sn1214 

 Vi,Va 



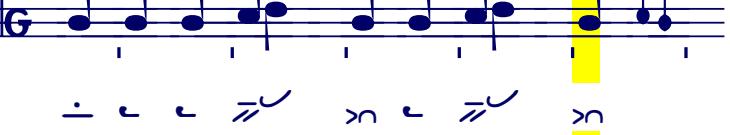
 Am 
 > > 

 Vi 



 Am 
 > > 

 Am 
 > > 



 Ott 



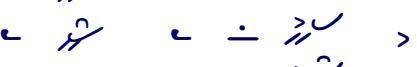
 Trin 

 G260 



 G355 

 G355 

 Vi 

 Sn1214 

Typ a/d-a

Ott Trin

Am,Dk G262

Vi

Va

Sn1214

Am Trin

Trin

Vi

Sn1217

Am,Dk Ott, G355, Trin

Vi

Va

Dk

Vi

Sn1217

Am,Dk

Ott

Vi

Sn1214

Sn1217

Prívod cez c, d // Leading-in through c, d

Ott — ↗ ↘ >x

Ott — ↗ >ö ↘ >x

G260 — ↗ ↖ ↘ >

Am, G355 — —. ↗ ↘ >

Am — ↗ ↘ >

Trin — ↗ >ö ↘ >

Dk — ↗ >ö ↘ >

G265 — ↗ >ö ↘ >

Vi, Va — ↗ > ↗ >

Vi — ↗ ↗ ↗ >
— ↗ ↗ ↗ >

Sn1214 — ↗ ↗ ↗ >
— ↗ ↗ ↗ >

Am

 Ott

 G260

 G270

 Vi

 Va

Dk

Typ so seismou // With seisma

Music notation for 'With seisma' in G major. The notation includes a treble clef, a 'G' key signature, and a common time signature. The music consists of a series of notes and rests followed by a measure of sixteenth-note pairs. A vertical yellow bar highlights a specific measure where the notes are interpreted differently by various sources.

Interpretations shown:

- G260:
- Am:
- Ott:
- G262:
- Vi:
- Am, Ott:
- Dk:
- Vi:
- Vi/Va:

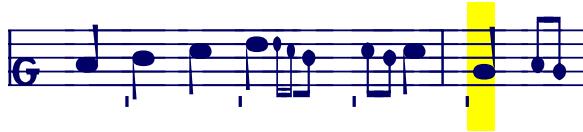
Sn1214

Music notation for 'With seisma' in G major. The notation includes a treble clef, a 'G' key signature, and a common time signature. The music consists of a series of notes and rests followed by a measure of sixteenth-note pairs. A vertical yellow bar highlights a specific measure where the notes are interpreted differently by various sources.

Interpretations shown:

- Am,Dk:
- Ott:
- G260:
- G262:
- Vi,Va:
- Vi:
- Sn1214:
- Va:

PSt4_za



Am,Dk > — —

G265 > — —

Vi >x — — >

Va >x — — >

Sn1214

Vyústenie do aG . yG3 // Flowing into aG . yG3

a-deklamácia // a-declamation

Nulový tvar – v podobe aa . yG3 (prívod redukovaný na predkadenčný motív)

Krátky tvar – nadväzuje na formuly a2, D2 -a, G2, F2

// *Zero variant* – in the shape of aa . yG3 (the leading-in motif reduced to a forecadence)
Short variant – following the formulae a2, D2 -a, G2, F2

Trin

Am,Dk,Ott

Trin,G265/70

Sn1214

Vi

Vi,Va

G355

Am

Vi,Va

Sn1214

mult

Dlhší tvar // Longer variant

mm

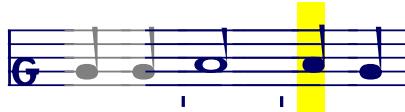
The image shows six musical staves, each with a different instrument name above it. Each staff has a clef (G), a key signature, and a time signature. The first three staves (mm, Am, Ott) show a short variant with a single note or a simple rhythmic pattern. The last three staves (Dk, Vi, Sn1214, Va) show a longer variant with more complex patterns, such as eighth-note pairs or sixteenth-note figures. A vertical yellow bar highlights the transition from the short variant to the longer variant across all staves.

mm

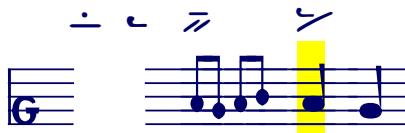
Am Ott Dk Vi Sn1214 Va

G265

md



Am

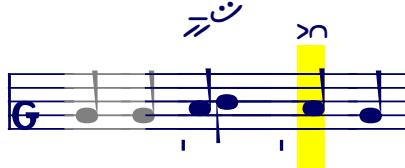


Ott, Dk

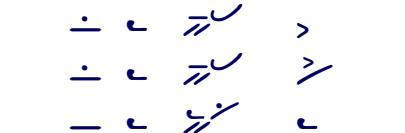
G265



G260-1



Dk



G355, G260, Am

G355



Vi



Sn1214

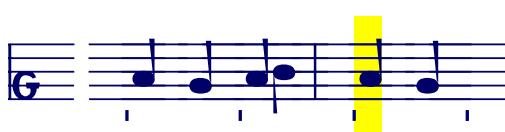
G32



Sn1214



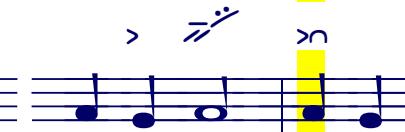
Va



G261



Am



Dk



G260/65



Vi



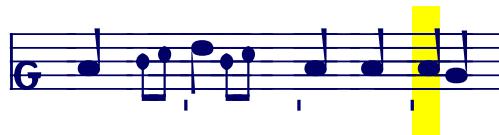
Am Ott Dk,Trin G260 Vi Va

Sn1214

So seismou // With a seisma

Zriedkavé // Rare

(p Σήμερον τού Ναού, p Ος πρόβατον, 6.1.)



Am					
Dk					
Ott					
Vi					

Sn1214/17



Am					
Dk,Ott					
Trin					
Vi					
Va,Vi					



Am					
G262					
Dk					
Vi					
Va,Vi					

Dk, G260

Sn1214 B

Vyústenie do FD . yG3 // Flowing into FD . yG3

Nulový tvar // Zero variant



Am,Dk

>u>

Ott

>>

Vi,Va,Sn1214

>u

G-deklamácia

.0*

The image displays musical notation for G-deklamacia across several staves, each with a staff key (G) and a yellow vertical bar indicating a specific measure. The notation consists of black dots representing notes and various blue and red markings above the staff, likely representing vocal inflections or declamation patterns. The staves are labeled as follows:

- G355:** Shows a single note followed by a blue 'u' shape and a blue 'e' shape.
- Am:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a red 'x' shape.
- G270:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'x' shape.
- G261:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Am:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Trin:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Ott:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Am,Dk:** Shows a red 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Vi:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.
- Sn1214:** Shows a blue 'u' shape, a blue 'e' shape, a blue 'i' shape, and a blue 'o' shape.

.10

Ott G260

Dk,G262

Am Ott Vi Vi,Va *Trin, Dk, Ott* Sn1214

1.0*

Dk > ↘ ⌒ — ↘ ↗ > ↗

Trin > ↘ ⌒ — ↘ ↗ > ↗

Am > n ↘ ⌒ — ↘ ↗ > ↗ > u,

Va,Vi >x ↘ >.. — ↘ ↗ > ⌒ > u

Sn1214 >x ↘ >.. — ↘ ↗ > ⌒ > u

Vi B ↘ ↘ ⌒ — ↘ ↗ > ↗ ↗ < Sn1214 B

Va B ↘ ↘ — — ↘ ↗ > ⌒ <

10.0*

Am ↘ ↗ > ↘ ↗ >

Ott ↘ ↗ > > ↗ >

Dk ↘ ↗ > ↘ ↗ > u,

G355 ↘ ↗ > > ⌒ > u,

Vi ↘ ↗ > ↘ ↗ > u

Sn1214 — ↘ > > ⌒ > u

10.10.10

pTáδε λέγει

02

Am,Dk /> /> /> >u,>

Va,Vi /> /> /> >u

Va,Vi B /> /> /> >.. >u

G260 /> /> >u,> /> >

Ott /> /> >u > /> >

Am /> /> > /> >u, >

G265 /> /> /> /> >u, >

Dk /> /> > /> >u, >

G355 /> /> > /> >u >n

Vi /> /> > /> >u >x

Vi /> /> /> > > q

Sn1214 /> /> /> >u >

Sn1214

iné // alia

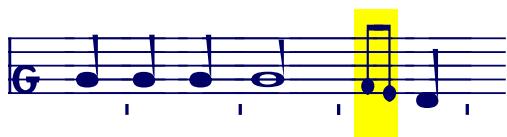
pOiNomothetai

The image shows four staves of musical notation for 'iné // alia'. Each staff consists of a five-line staff with a 'G' clef, followed by a row of vertical stems with dots indicating pitch. Below each staff is a row of musical markings: short horizontal strokes (ticks), diagonal strokes (swells), and arrows pointing right or left. To the right of these markings are lyrics in a stylized script. A yellow rectangular box highlights specific notes in each staff.

Staff	Lyrics	Notes (approximate pitch)
1	Am	C, C
2	Am	C, C
3	G262	C, C
4	Am,Dk	C, C
5	Va,Vi	C, C
6	Vi,Va	C, C
7	Vi	C, C
8	Sn1214	C, C

Trin
Sn1214
Va, Sn1214
Sn1214

.1-

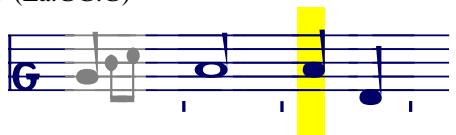


Am >u>
Vi >u

Ott

Va

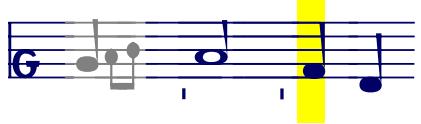
PSt4_za (Ea.GG.G)
PX3 (Ea.GG.G)



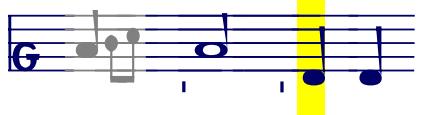
Am >>n >x
 >x



Trin >u &
Dk,Ott >u &



G262 >x >x
 >x >x



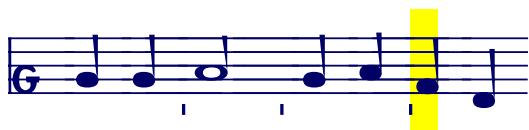
Dk >x <
Va,Vi // >x >

Vi >x >x

Va > >x

Sn1214 >x >x

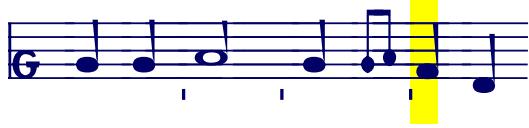
1-0*



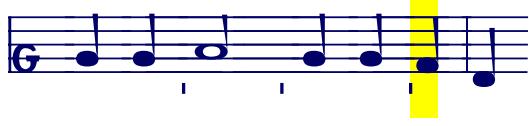
Am > ↘ ⌍ > ↗ >

Ott ↘ ↘ ⌍ > ↗ ↗

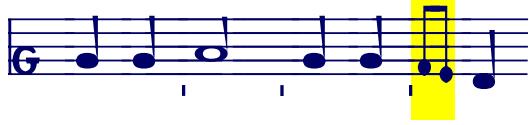
G260/70, Am



Dk ↘ ↘ ⌍ > ↗ >



G260 ↘ ↘ ⌍ > ↗ >



Am ↘ ↘ ⌍ > ↗ > >

Dk, Trin

G355 > ↘ ⌍ > ↗ > >

Va ↘ ↘ ⌍ > ↗ > >

Sn1214

Vi ↘ ↘ ⌍ > ↗ > >

 ↗ ↘ ⌍ > ↗ > >

Sn1217

 > ↘ ⌍ > ↗ > >

 > ↘ ⌍ > ↗ > >

Sn1214 ↘ ↘ ⌍ > ↗ > >

 > ↘ ⌍ > ↗ > >

1-01.0*

Detailed description: The image shows two staves of musical notation in G clef. The top staff has a yellow box highlighting a sixteenth-note cluster. Below it, performance markings for Dk (Duo) include: a breve, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, and a greater than sign followed by 'u'. The bottom staff also has a yellow box highlighting a sixteenth-note cluster. Below it, performance markings for Am (Allegro ma non troppo), Ott (Ottava), Vi (Viola), and Va (Violoncello/Bass) include: a breve, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, and a breve.

Dk

Am

Ott

Vi

Va

Sn1214

1-00.10

Detailed description: The image shows two staves of musical notation in G clef. The top staff has a yellow box highlighting a sixteenth-note cluster. Below it, performance markings for G355 include: a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, and a breve. The bottom staff also has a yellow box highlighting a sixteenth-note cluster. Below it, performance markings for Am (Allegro ma non troppo), Ott (Ottava), Vi (Viola), and Sn1214 (Snare drum) include: a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, a breve, a half note with a diagonal stroke, a greater than sign, and a breve.

G355

Am

Ott

Vi

Sn1214

G/h-a

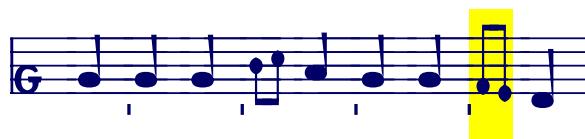
.10

Music score for G/h-a, measure .10. The score consists of five staves:

- G262:** $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F}$
- Ott:** $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F}$
- G270:** $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F}$
- Trin:** $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F}$
- Vi,Va:** $\text{G} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F}$

Yellow vertical bars highlight specific notes in each staff at the end of the measure.

10.0*



Dk ⌍ ⌍ ⌍ ⌍ >n > ⌍ >u, G355

Ott ⌍ ⌍ ⌍ ⌍ >n > ⌍ >u, G262

Dk ⌍ ⌍ >n > ⌍ >u,



Am ⌍ ⌍ ⌍ ⌍ >n > ⌍ >u, Ott, G270

⌍ ⌍ ⌍ >n > ⌍ >u,

Vi ⌍ ⌍ ⌍ ⌍ >u, Sn1214/17, Va

⌍ ⌍ ⌍ > > ⌍ >u,

Sn1214 ⌍ ⌍ ⌍ > > ⌍ >u,



Am — — ⌍ >n > ⌍ >u,

Dk,Ott — — ⌍ >n > ⌍ >u,

Vi — — ⌍ > > ⌍ >u,

Vi,Va — — ⌍ > > ⌍ >u,



Am ⌍ ⌍ >n ⌍ > ⌍ >n > ⌍ >u,

Dk,Ott ⌍ >n ⌍ > ⌍ >n > ⌍ >u,

Vi ⌍ ⌍ > ⌍ > ⌍ > ⌍ >u,

Sn1214 ⌍ ⌍ > ⌍ > ⌍ > >.. ⌍ >u,

Va ⌍ ⌍ > ⌍ > ⌍ > ⌍ >u,

1.00.0*

Dk — ≈ >n > ↘ ↗ ↙ ↖ ↖

Ott — ≈ >n > ↘ ↗ ↙ ↖ ↖

Am — ≈ >n > ↘ ↗ >u,

G260 — ≈ >n > ↘ ↗ >,

G265 — ↘ ≈ >n ↘ > ↘ >u,

Vi — ≈ > ↘ ↗ ↘ >u

Va — ≈ > ↘ > ↘ >u

Sn1214

10.00.0*

Ott — ✕ >n > ↗ ↗ ✕ >n > ↗ ↗ ↗
Dk — ✕ >n > ↗ ↗ ✕ >n > ↗ ↗ ↗
Trin — ✕ > > > ↗ ✕ >n > ↗ ↗ ↗

Am — ✕ >n > ↗ ↗ ✕ >n > ↗ ↗ ↗ >u,
Vi — ✕ > ↗ > ↗ ↗ > ↗ > ↗ ↗ ↗ —
Sn1214 — ✕ > ↗ > ↗ ✕ > ↗ > ↗ ↗ ↗ ↗
Va — ✕ > ↗ > ↗ ✕ > ↗ > ↗ ↗ ↗ ↗

Dlhý tvar

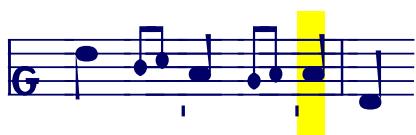
PS02_MP (hapax)

Dk ↗ ↗ ↗ ↗ ↗ ↗ ✕ >n > ↗ ↗ >g
Ott ↗ ↗ ↗ ↗ ↗ ↗ ✕ >n > ↗ ↗ >u
Trin ↗ ↗ ↗ ↗ ↗ ✕ >n > ↗ ✕ >u,

Am ↗ ↗ ↗ ↗ ↗ ↗ ✕ >n > ✕ >n > ↗ >u

G262 ↗ ↗ ↗ ↗ ↗ ↗ ✕ >n > / > > ✕ >u,
Vi, Va ↗ ↗ ↗ ↗ ↗ ↗ ✕ >n > ↗ > ↗ > > > > u
τό εξ- ου- σι- α- στι- κόν Θε- ού θε- ω- βή- σας,

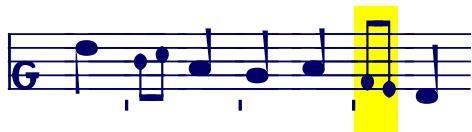
cez d // via d



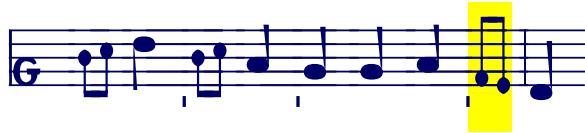
Dk $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} \ddot{\text{s}} \ddot{\text{n}} \gg$
Am $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} \cdots \ddot{\text{n}} \gg$



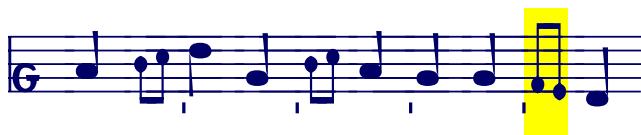
Ott $\text{C} \nearrow \ddot{\text{o}} \nearrow \text{n} \text{C} \text{d}$
Trin $\text{C} \nearrow \ddot{\text{o}} \nearrow \text{n} \text{C} \nearrow \ddot{\text{x}}$
Vi $\text{z} \cdots > \swarrow \text{u} \gg$ Sn1214
Sn1217 $\text{z} \cdots > \swarrow \text{u} \gg$



Am $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} > \text{C} \text{d}$
Dk $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} > \text{C} \text{d}$ Am
Trin $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} > \text{C} \text{u}$ Dk
Ott $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} \text{C} \text{d}$
G262 $\text{C} \nearrow \ddot{\text{o}} \nearrow \ddot{\text{x}} \cdots \text{C} \text{d}$
Vi $\text{z} \cdots > > \text{C} \text{u}$ Va
 $\text{z} > > > \swarrow \text{u}$
 $\text{z} \cdots > > \text{C} \text{u}$ Sn1214
Va $\text{z} \cdots > & \text{C} \text{u}$



Am >.. ⌈ >ö >ñ > ⌈ ⌈ ⌈
 Ott >.. ⌈ >n >ñ > ⌈ ⌈ ⌈
 Dk >.. ⌈ >ö >ñ > ⌈ ⌈ ⌈
 G265 ⌈ ⌈ >ñ >ñ > ⌈ ⌈ >u,
 Vi >.. ⌈ ⌈ >.. ⌈ ⌈ ⌈ ⌈ ⌈
 Sn1214 >.. ⌈ ⌈ >.. > ⌈ ⌈ ⌈ ⌈
 Va ⌈ ⌈ >.. >x ⌈ ⌈ ⌈ ⌈ ⌈



G265 ⌈ ⌈ ⌈ >x >ñ > ⌈ >u, >



G270 ⌈ ⌈ ⌈ >n / >n > ⌈ ⌈ >u,
 Ott ⌈ ⌈ ⌈ >n / >n > ⌈ ⌈ >



Am,Dk ⌈ ⌈ ⌈ >n / >n > ⌈ >u,
 Vi,Va ⌈ ⌈ ⌈ > / > / > ⌈ >u
 Sn1214 ⌈ ⌈ ⌈ > / > ⌈ > ⌈ >u

Kadencie G3/U

// Cadentiae G3/U

Formuly G3/U tvoria asi 10 percent všetkých G3-kadencií, pričom ide viac-menej len o rytmický tvar -dmt (ostatné tvary sú doložené len výnimcočne). Ten sa využíva na pokrytie určitých prízvukových distribúcií, kde sa javí vhodnejší než G3/J -dmt.

// About 10% of all G3-cadences are formulae G3/U . Only the rhythmical setting -dmt is well attested, other rhythmical settings being rare. G3/U is preferred to G3/J -dmt in some specific accentual distributions.

-mmt

Tvar -mmt je doložený iba 1-krát, aj to v nie celkom jednoznačnej situácii (časť rukopisov tu má formulu a3).
// The -mmt setting appears only once – in an ambiguous situation (in some of the mss. tehere is a formula a3)

PX5_Vzn

The image shows musical notation for several instruments and voices. It consists of five staves, each with a different instrument or voice name above it. The staves are arranged vertically. Each staff has a G clef and a common time signature. Below each staff is a series of musical symbols representing rhythm and pitch. Some symbols are highlighted with yellow boxes. The instruments/voices listed are: Am, G270, Trin, Dk, G262, Vi, Va, and o. The vocalization 'πάν-' is written in red below the 'o' staff. The lyrics 'τα πληρών τή θε- ό-' are written below the 'Va' staff. The 'Dk' staff contains a yellow box around a symbol. The 'G262' staff contains a yellow box around a symbol. The 'Vi' staff contains a yellow box around a symbol. The 'Va' staff contains a yellow box around a symbol.

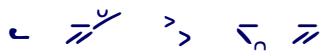
-mdt

Tvar -mdt je doložený iba 4-krát. // Only 4 matches

15.9., 21.5. (v časti rukopisov je a3, a3 -G2 // in some mss. there is a3 or a3 -G2)



Am,Dk



Trin,G355



G355



Vi



Sn1214



Sn1214



Sn1217

PV0_Vaij, ojedinelý tvar, initium

// rare, initium



Am ↗ ↘ > ↙ ↖
Trin ↗ ↘ >> > ↙ ↖
Vi,Va ↗ ↘ // >u \ //
Δό- ξα σοι Χρι-στέ,

PX3



G262/5 ↗ ↘ >u >ö ↖



Am,Ott ↗ ↘ >u, >... ↖



Dk ↗ ↘ >u >ö ↖
Va,Vi ↗ ↘ >u > \ //
εύ- ρεν ο Χρι-στός

-ddt

Doložené iba v 2 sporných prípadoch. // Only two ambiguous matches

PV0_Vaij Ukončenie prvého bloku v perióde



Am,Dk ↘ ↗ ↛ > >u >.. ↗n ═



Ott ↘ ↗ ↛ > >u >.. ↗, ═



Trin ↘ ↗ ↛ > >u >.. ↗n ═

Vi,Va **y** τó a- κá- θε-κτον τών εθ- νών, *

PSt4_za Initium



Am ↘ ↗ >n ↛ > >.. ═

Dk,Ott ↘ >n ↛ > >.. ═

Vi,Va ↘ > ↘ > \ >

Sn1214 ↘ > — > \ >

η- μί- θνη- τος γάρ ει- μι,*

-dmt

The musical score consists of ten staves, each with a different instrument name and its corresponding rhythmic pattern. A vertical yellow bar on the left indicates the start of the measures. Measures are numbered 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.

Instrument	Rhythmic Pattern	Notes	Measure Number	Comments
G	Whole note	♩	1	
Trin	Upward diagonal stroke	>	1	
G355	Upward diagonal stroke	>	1	
G	Whole note	♩	2	
G265/70	Upward diagonal stroke	>	2	
G355	Upward diagonal stroke	>	2	
G	Whole note	♩	3	
Am,Dk	Upward diagonal stroke	>	3	G355, G265
Ott,Dk	Upward diagonal stroke	>	3	G355
Trin	Upward diagonal stroke	>	3	
Va,Vi	Upward diagonal stroke	>	3	
Vi	Upward diagonal stroke	>	3	Sn1214
	Upward diagonal stroke	>	4	
	Upward diagonal stroke	>	4	Sn1214, Va
Sn1217	Upward diagonal stroke	>	4	
Va	Upward diagonal stroke	>	4	

Modifikácie (G3/U)

-Gh**

pTáde λέγει



G260



Am,Dk



G265



G355



Vi,Va



Sn1214

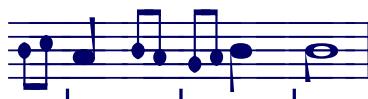


-GF



Am	>n	↖ ↗	↗ ↘ ↗
Dk	>n	↖ ↗	↖ ↗ ↘ ↗
G260	>n	↖ ↗	↖ ↗ ↙ >
Va,Vi	>	↖ ↗	>>v
Vi	>	↖ ↗	>>u/
Vi,Sn1214	>	↖ ↗	>>u
Vi,Va,Sn1214	>	↖ ↗	>>u
Sn1214	>	↖ ↗	>>u/

-G*.*



G270

> < ^ > >



Am

> < ^ > > >



G260

> < ^ > >

Vi

> < ^ > > Sn1214

Va

< ^ > >

-Ga.a

Ott > <[>] >[>] >

G265 >n <^v, ><^v >u Trin

Am,Dk >n <^v, ><^v <^v

G260 > <^v, ><^v <^v Ott

Va > <^v, ><^v <^v Sn1214

Vi <^v, <^v, ><^v <^v Va

Sn1214 <^v, <^v, ><^v <^v

The image contains five musical staves, each with a G-clef and four horizontal lines. The first staff shows a single note followed by a sixteenth-note pair. The second staff shows a sixteenth note followed by a eighth-note pair. The third staff shows a sixteenth-note pair followed by a eighth-note pair. The fourth staff shows a eighth-note pair followed by a sixteenth-note pair. The fifth staff shows a sixteenth-note pair followed by a eighth-note pair.

-Ga.a*



Dk

> $\overleftarrow{\wedge}$, $\gg\backslash$ $\overbrace{\wedge} \wedge >$



Am

> $\overleftarrow{\wedge}$, $\gg\backslash$ $\overbrace{\wedge} >$



G262

> $\overleftarrow{\wedge}$, $\gg\backslash$ $\overbrace{\wedge} >$



G355

> $\overleftarrow{\wedge}$, $\gg\backslash$ $\overbrace{\wedge} \approx$

Vi

> \backslash $\wedge\backslash$ $\overbrace{\wedge}$

-a2



Am,Dk	>	↖, >>	↗	Trin
Ott	>„	↘>>	↗	
G265	>„	↘>>	↗↗	
Vi	>	↖ >>	↗	
	>	↖ //	↗	Sn1214
Sn1214	>	↖ >>	↗	

-a2*



G262 > $\overline{\text{c}}$, > $\overline{\text{c}}\text{c}$

G270 > n $\overline{\text{c}}$, > $\overline{\text{c}}\text{c}$

G355 > n $\overline{\text{c}}$, > $\overline{\text{c}}\text{c}$

G355 > n $\overline{\text{c}}$, > $\overline{\text{c}}$

G265 > n $\overline{\text{c}}$, > $\overline{\text{c}}\text{c}$

Am,Dk > n $\overline{\text{c}}$, > $\overline{\text{c}}$

Vi > \ > $\overline{\text{c}}$ / Sn1214

Sn1214 > \ // $\overline{\text{c}}$

Sn1217 > >\ > $\overline{\text{c}}$

> \ // $\overline{\text{c}}$

Prívody G3 /U -dmt

// Leading-in motives for G3/U -dmt

Cez a // Via a

Krátky prívod tvorený deklamáciou nad *a* vždy nadväzuje na dlhý tón G, ktorým sa končí predošlá formula alebo ktorý tvorí nástupný motív G3/U.

// A short leading-in motif consists of a declamation on *a*. It follows a long tone G in the end of the previous formula or in the opening of the G3/U.

The image shows four musical staves, each starting with a capital letter 'G' indicating a long tone.
 1. Ott: Followed by a deceleration symbol (a horizontal line with a diagonal slash) and an upward arrow.
 2. G260: Followed by a deceleration symbol and an upward arrow.
 3. Am,Dk: Followed by a deceleration symbol and an upward arrow.
 4. Trin: Followed by a deceleration symbol and an upward arrow.
 5. Vi: Followed by a deceleration symbol and a downward arrow.
 6. Va: Followed by a deceleration symbol and a downward arrow.
 7. G270: Followed by a deceleration symbol and an upward arrow.
 8. Sn1214: Followed by three deceleration symbols and an upward arrow.

Dk

G270

Ott

G262

Am

G355

Trin

Dk

Trin

G265

Vi

Va , Sn1214

Sn1214

G265

Am

Vi

Vi,Va

Sn1219

25.3.

Am,Dk

G355

Ott

Vi

Sn1217

Sn1214

Cez h // Via b

Jednoduchý prívod // A simple leading-in motif



Am,Dk ↘ ↘ ↗ > >
Vi ↘ ↘ ↗ > >

G355, G262

A musical staff in G major with a common time signature. It consists of six measures. The first five measures contain eighth-note patterns: the first measure has two eighth notes, the second has one eighth note followed by a sixteenth note, the third has one eighth note followed by a sixteenth note, the fourth has one eighth note followed by a sixteenth note, and the fifth has one eighth note followed by a sixteenth note. The sixth measure begins with a yellow vertical bar, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note.

Am ↘ ↘ ↗ >>
G355 ↘ ↘ ↗ >>
Vi ↘ ↘ ↗ >

A musical staff in G major with a common time signature. It consists of six measures. The first five measures contain eighth-note patterns: the first measure has two eighth notes, the second has one eighth note followed by a sixteenth note, the third has one eighth note followed by a sixteenth note, the fourth has one eighth note followed by a sixteenth note, and the fifth has one eighth note followed by a sixteenth note. The sixth measure begins with a yellow vertical bar, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note.

Ott ↗ >>

A musical staff in G major with a common time signature. It consists of six measures. The first five measures contain eighth-note patterns: the first measure has two eighth notes, the second has one eighth note followed by a sixteenth note, the third has one eighth note followed by a sixteenth note, the fourth has one eighth note followed by a sixteenth note, and the fifth has one eighth note followed by a sixteenth note. The sixth measure begins with a yellow vertical bar, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note.

Ott, G260 ↗ >>

A musical staff in G major with a common time signature. It consists of six measures. The first five measures contain eighth-note patterns: the first measure has two eighth notes, the second has one eighth note followed by a sixteenth note, the third has one eighth note followed by a sixteenth note, the fourth has one eighth note followed by a sixteenth note, and the fifth has one eighth note followed by a sixteenth note. The sixth measure begins with a yellow vertical bar, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note.

G262 ↗ >

Am,Dk >u > G270

A musical staff in G major with a common time signature. It consists of six measures. The first five measures contain eighth-note patterns: the first measure has two eighth notes, the second has one eighth note followed by a sixteenth note, the third has one eighth note followed by a sixteenth note, the fourth has one eighth note followed by a sixteenth note, and the fifth has one eighth note followed by a sixteenth note. The sixth measure begins with a yellow vertical bar, followed by a sixteenth note, a quarter note, another sixteenth note, and a quarter note.

Am ↗ >u >
Dk ↗ >u >
Vi,Va ↗ >
 >u >

Trin, G262

h2, (Ga)(hc)

1.1.

Am ↗ ḥ.. — ↗ >ö ḥ — ↗ ḥ >n
Trin ↗ ⌂ >n ḥ — ↗ ⌂ >n

Dk ↗ ḥ.. — ↗ >n ḥ — ↗ ḥ >n
 ↗ ↗ >ö ḥ — ↗ ⌂ >n

Vi ↗ >.. — ↗ > // — ↗ ⌂ >
 ↗ ↗ > // — ↗ ⌂ >

Sn1217 ↗ >.. — ↗ > // — ↗ ⌂ >

Am —. ↗ > »/ ↗ ⌂ >.. >.. >n
G260 —. ↗ > »/ ↗ ⌂ >.. >.. >n
 —. ↗ > »/ ↗ ⌂ >.. >.. >n
Dk —. ↗ > »/ ↗ ⌂ >.. >.. >n
G262 —. ↗ > »/ ↗ ⌂ >.. >.. >n
Vi —. ↗ > »/ ↗ ⌂ >.. >.. >n
Sn1214 —. ↗ > »/ ↗ ⌂ >.. >.. >n
Va —. ↗ > »/ ↗ ⌂ >.. >.. >n
Sn1214 —. ↗ > »/ ↗ ⌂ >.. >.. >n
Vi —. ↗ > »/ ↗ ⌂ >.. >.. >n
Va —. ↗ > »/ ↗ ⌂ >.. >.. >n

Am,Dk G265 Va,Vi

Sn1214

5.1.

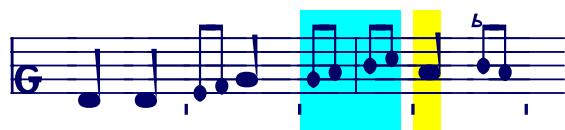
Am Dk Vi Sn1214

Am

G355 Vi

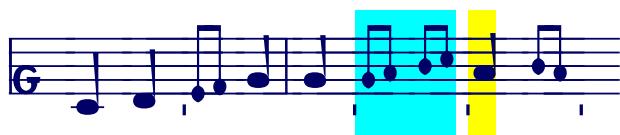
Nástup zdola + (Ga)(hc)

// An ascending opening + (Ga)(bc)

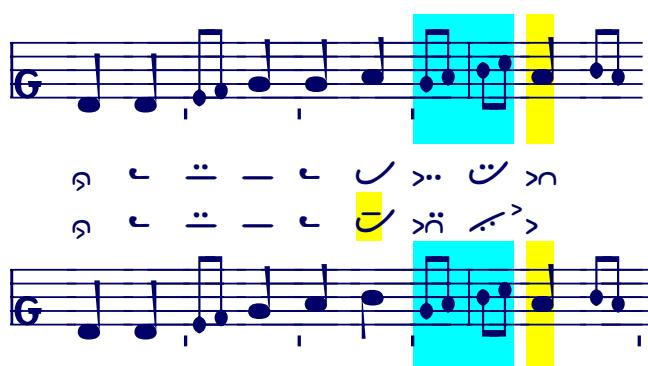


Am,Dk	> ↗ ↘ ↗ ↗ ↗ >n
G262	> ↗ ↘ ↗ ↗ ↗ >n
Trin	>n ↗ ↘ ↗ ↗ ↗ >n
Va	> ↗ ↗ > >.. ↗ >
Sn1214,Vi	↖ ↗ ↗ > >.. ↗ >
Va,Vi	✗ ↗ ↗ > >.. ↗ >
Vi	✗ ↗ ↗ > >.. ↗ >

Sn1214



Am,Dk	> — ⋅ — ↗ ↗ >n
Ott	>n — ⋅ — ↗ ↗ > >
Trin	>n — ⋅ — ↗ ↗ >n
Vi	✗ — ⋅ — ↗ ↗ > >
Vi,Va	✗ — ⋅ — ↗ — > >
Sn1214	✗ — ⋅ — — — > >



Dk	✗ ↗ ⋅ — ↗ ↗ >.. ↗ >n
Ott	✗ ↗ ⋅ — ↗ ↗ > > > >
G355	✗ ↗ ⋅ — — ↗ > > >n

Sn1217

Vi	✗ ↗ ⋅ — — / >.. ↗ >
Sn1214	✗ — ⋅ — ↗ >.. ↗ >

Cez d

Najfrekventovanejší prívod. // The most frequent opening motif.

Rovný prechod // A plain binding motif



G270

/>> ū >n



Dk,Ott

/>> ū >

Va,Vi

/>> ū >



Am

— />> ū >

Dk, Ott



G260

— ū > ū ū

Trin

— ū > ū >n

Vi

— ū > ū >

Sn1214

— ū ū ū >

— />> ū >

Va

— ū > ū >



G270

— ū ū ū > ū >n

G261

— ū ū > ū >n

Va

— ū ū > ū >

Vi

— ū ū > ū >

23.12.



Am

>ō ū > ū >

G355,Dk

Vi

>.. ū > ū >

Sn1214

Am,Dk G260,Trin

Ott Trin

Vi,Va

Vi

G265

G265

G355

Am,Dk

Ott

Vi

Sn1214

Jednoduchý tvar // Simple variant

Am,Dk $\dot{\underline{\underline{C}}} \quad \check{\underline{\underline{C}}} \quad >\ddot{n} \quad >n$

Vi,Va $\dot{\underline{\underline{C}}} \quad \check{\underline{\underline{C}}} \quad >\cdots \quad >$

Sn1214

G355 $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad >$

G262

Am $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad >n$

Vi $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad >$

Sn1214 $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad >$

Trin, Dk, Ott, G265
Sn1217

G260 $\dots \quad \check{\underline{\underline{C}}} \quad >n \quad \check{\underline{\underline{C}}} \quad >>$

G261 $\dots \quad \check{\underline{\underline{C}}} \quad >n \quad \check{\underline{\underline{C}}} \quad >$

Am $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad >n \quad \check{\underline{\underline{C}}} \quad >n$

Dk $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad >n \quad \check{\underline{\underline{C}}} \quad >n$

Vi $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad > \quad \check{\underline{\underline{C}}} \quad >$

Va $\dot{\underline{\underline{C}}} \quad \underline{\underline{C}} \quad \check{\underline{\underline{C}}} \quad > \quad \check{\underline{\underline{C}}} \quad >$

Ott,G262
Sn1214

Stúpanie k tónu d // *Ascend to the tone d*

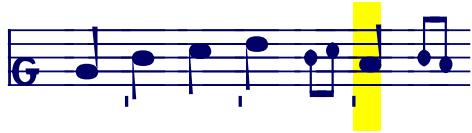


Am,Dk > — — ↗ >ñ >n G355,Ott

Vi > — — ↗ >... >

Sn1217 > — — ↗ > >

Sn1214 > ↙ ↙ ↗ >... >



G355 >> — . — ↗ >ñ >n

Vi >> — — ↗ >... >



Trin ↙ — — ↗ >ñ >n

Vi ↗ — — ↗ >... > Sn1214

 ↖ — — ↗ >... >

Sn1214 >> ↙ — — ↗ >... >



Ott >> — . — ↗ >ñ >n

Am,Dk > . — ↗ >ñ >n



Am,Dk >> ↙ . — ↗ >ñ >n

Sn1214 > ↙ >... ↗ >... >

 > . — ↗ >... <

Vi < . — ↗ >... > Sn1214

 >> . — ↗ >... >

Va < . — ↗ >... >

S nástupom ad, Gd // *An opening motif ad, Gd*

Am >.. — ↗, » ↗ ↗ ↗ >ö >n
Vi >.. — ↗ ↗ ↗ ↗ ↗ >.. >
Sn1214 > — ↗ ↗ ↗ ↗ >.. >

Am ↗ ↗ ↗, » ↗ ↗ >ö >n

Ott ↗ ↗ ↗, » ↗ ↗ >ö >n

Vi ∙ ~ » ↗ ↗ >.. >
Sn1214 ∙ ~ » ↗ ↗ >.. >

Trin ↗ >n ↗ >n > ↗, ↗ ↗ ↗ ↗ ↗ ↗ >n

Am ↗ ↗ ↗ > ↗ ↗ ↗ ↗ ↗ ↗ ↗ ↗ >n
Ott ↗ ↗ ↗ > ↗ ↗ ↗ ↗ ↗ ↗ ↗ >n

Dk ↗ >n > ↗ ↗ > ↗ ↗ ↗ ↗ ↗ ↗ >n

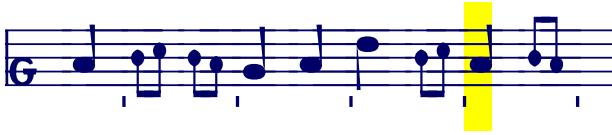
Vi ↗ >n — ~ > ↗ ↗ ↗ ↗ ↗ ↗ >
Sn1217 ↗ >n — ~ > ↗ ↗ ↗ ↗ ↗ ↗ >

PVVC

Am ↗ ↗ ↗ >ö >n >n

mult.

Vi, Va ↗ ↗ >.. >.. >



 Am,Dk ← ՞ >u, > — ՞ >ö >n Ott

G262 ← ՞ >u, > ՞ . >ö >n

Vi,Va ← ՞ . >u > — ՞ >.. > Sn1214



 Am ՞ . ՞ .. — — ՞ >ö >n G355, Dk,Ott, Trin

Vi ՞ . >.. — — ՞ >.. > Sn1217

>.. ← — ՞ >.. >

← . — ՞ >.. > Va

>.. ← ↓ — ՞ >.. > Sn1214

Va ՞ .. ← — ՞ >.. >

— / >.. >

Sn1214 ՞ . >.. ՞ . ՞ . ՞ >.. >

Sn1214 >.. ← ՞ . ՞ . ՞ >.. >

← ՞ . >.. >

Sn1219 ՞ . >.. >



 Am,Dk ՞ .. — — ՞ . ~ ՞ >n G355

Ott >ö — — ՞ . ՞ >n

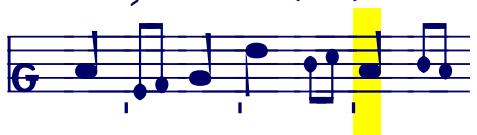
Vi >.. — — ՞ . ՞ > >

> . — — ՞ . ՞ > > Sn1214

Sn1214 >.. — ՞ . ՞ . ՞ > >



 G265 ՞ . ՞ .. — ՞ . >ö >n



 Dk ՞ . ՞ .. — ՞ . >ö >n Am, G261

Vi ՞ . >.. — ՞ >.. > Sn1214

Va ՞ . >.. — ՞ >.. > Sn1214

S nástupom ca.d // An opening motif ca.d

Am,Dk — — — >n — >ö >n
Vi — — — — — >.. >

Trin — >.. — — >n — >ö >n

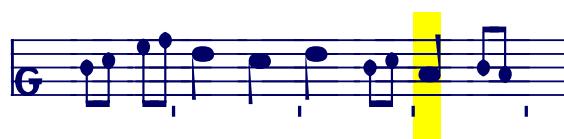
Am — >.. — — >n — >ö >n
Vi — >.. — — > — > .. >
 — >.. — — > — > .. >
Sn1214 — >.. — — > — > .. >
 — >.. — — > — > .. >

Predĺženie motívu a oddelenie priebežnej formuly
// A longer motif + separation of a flowthrough formula

Am — >.. — — — > > — — >ö >n
G270 — >.. — — — > > — — >ö >n
Dk,Ott — >.. — — — > > — — >ö >n
Vi,Va — >.. — — — > > — — >.. >

Prívod ponad tón d

// *Leading-in motif over d*



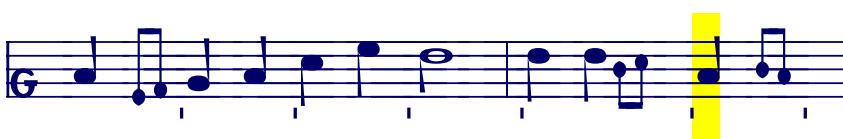
Dk >.. >.. >n > > >ö >n

Vi > > > > > >u >..

Va > > > > > >u >..

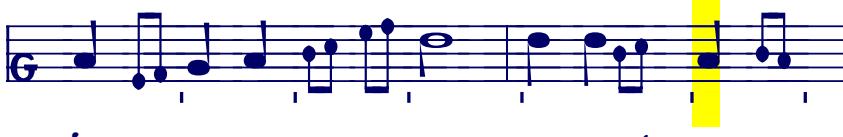
Dlhšie varianty s oddelením priebežných formúl

// Longer variants, separation of a flowthrough formula



G265 < >.. — — — . >> < < > >n

G260 < >.. — — — >> < < > >>

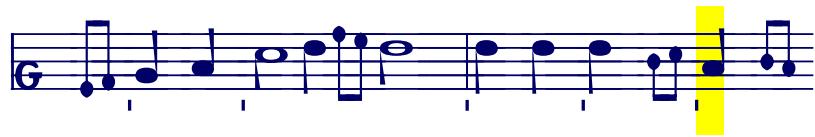


Dk,Am < >.. — — — > > < < > >n

G355 < >.. — — — > > < < > >n

Vi < >.. — — — > > < < > >

Sn1214/17



Am >.. — — — > > > > >n

G261 >.. — — — > > > > >n

Vi >.. — — — > > > > >

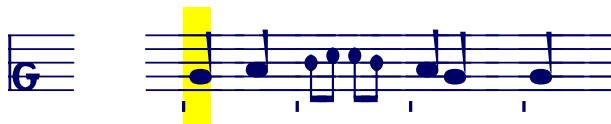
Sn1214 > — — — > > > >

Kadencie G3 /J

// Cadentiae G3/J

-mmt

Ga . G3



G261

>x — ~> > -



Ott,Dk

>x — ~> > -

G355

>x — ~> > -

Vi

>x — // > -

Sn1217

>x — // > -

>x — // > -

Sn1214

>x — ~ >> -

- >.. ~ >> -

Sn1214

>.. >\ // > -

Va

>.. >\ // > -

Sn1214

>x - // > -

- - // > -

- - // > -

ch / ca . G3

The musical score consists of five staves, each with a G clef and a common time signature. The first staff is labeled 'Trin' and shows a pattern of eighth and sixteenth notes. The second staff is labeled 'Trin,Dk' and shows a similar pattern. The third staff is labeled 'Am,Ott' and shows a pattern of eighth and sixteenth notes. The fourth staff is labeled 'Vi' and shows a pattern of eighth and sixteenth notes. The fifth staff is labeled 'Sn1217' and shows a pattern of eighth and sixteenth notes. The sixth staff is labeled 'Sn1214' and shows a pattern of eighth and sixteenth notes. The seventh staff is labeled 'G355' and 'Sn1214/17'. The eighth staff is labeled 'Sn1214,Va'. The ninth staff is labeled 'Sn1214'. The tenth staff is labeled 'G355'.

ch / ca . G3

Trin

Trin,Dk

Am,Ott

Vi

Sn1217

Sn1214

G355

Sn1214/17

Sn1214,Va

G355

ac / Gc . G3

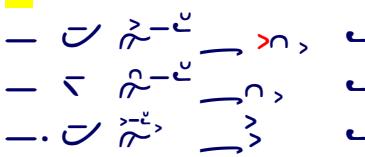
The image shows three staves of musical notation, each consisting of a blue staff line and a blue letter 'G' at the beginning. The notation consists of vertical stems with dots, horizontal strokes, and various slurs and grace notes. A yellow bar highlights the first measure of the top staff. The first staff is labeled 'G265' on the left and 'G261' on the right. The second staff is labeled 'G265' on the left and 'G260' on the right. The third staff is labeled 'G355' on the left.

G265 G261

G265 G260

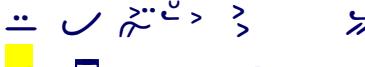
G355



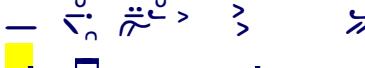

 G355 

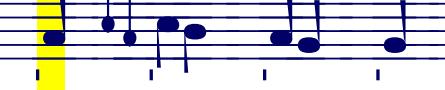
 Dk 
G265, *Trin*

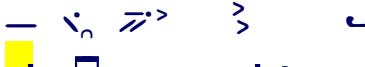



 G261 



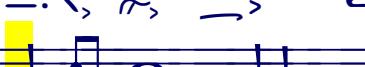

 Dk 

 Dk 
Trin,Ott




 Am,Dk 
mult.

 G355 

 Vi 
Sn1214


Sn1214/17


Va

 Sn1214 



 Sn1217 

 G32 

 Sn1219 

21.11., 15.8.

The score consists of six staves. The first staff (G) has a yellow bar under the first measure. The second staff (Dk) has a yellow bar under the first measure. The third staff (G262) has a yellow bar under the first measure. The fourth staff (G355) has a yellow bar under the first measure. The fifth staff (Vi) has a yellow bar under the first measure. The sixth staff (Sn1214) has a yellow bar under the first measure. Measure 21.11. contains a whole note followed by a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. Measure 15.8. contains a whole note followed by a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note.

G	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Dk	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
G262	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
G355	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Vi	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Sn1214	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note

23.12.

The score consists of four staves. The first staff (G) has a yellow bar under the first measure. The second staff (G355) has a yellow bar under the first measure. The third staff (Vi) has a yellow bar under the first measure. The fourth staff (Sn1214) has a yellow bar under the first measure. Measure 23.12. contains a whole note followed by a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note.

G	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
G355	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Vi	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Sn1214	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note

26.12.

The score consists of seven staves. The first staff (G) has a yellow bar under the first measure. The second staff (G355, Dk) has a yellow bar under the first measure. The third staff (Sn1217) has a yellow bar under the first measure. The fourth staff (Vi) has a yellow bar under the first measure. The fifth staff (Sn1214) has a yellow bar under the first measure. The sixth staff (G14) has a yellow bar under the first measure. Measure 26.12. contains a whole note followed by a eighth note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note.

G	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
G355, Dk	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Sn1217	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Vi	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
Sn1214	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note
G14	Whole note, eighth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note, sixteenth note

26.12., 8.7.

The image shows four musical staves. The first staff is labeled 'Ott,Dk' and has a yellow box highlighting the first note. The second staff is labeled 'Dk' and has a yellow box highlighting the first note. The third staff is labeled 'Vi' and has a yellow box highlighting the first note. The fourth staff is unlabeled. All staves show a sequence of notes and rests with various performance markings like slurs, dashes, and dots above the notes. The first note in each staff is highlighted with a yellow box.

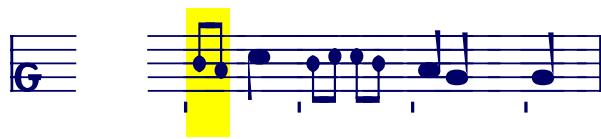
Ott,Dk G261/5

Dk G355, G261/70

Vi Sn1214

Sn1217

cd / cc . G3



Dk

↖ ↗ > ↗ ↘



Ott

— ↖ > ↗ ↘



G265

↖ ↗ > ↗ ↘



Ott,Am

—. ↖ > ↗ ↘

Am,Trin, G261/62



G355

—. ↖ > ↗ ↘



Am,Ott

—. ↖ > ↗ ↘

↖ ↗ > ↗ ↘

G355

—. ↖ > ↗ ↘

—. ↗

Vi

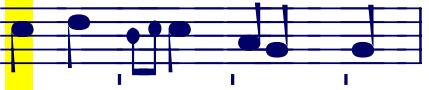
— ↖ > ↗ ↘

↖ ↖ > ↗ ↘

— ↖ > ↗ > ↘

↖ — > ↗ ↘

Va, Sn1214

G355 Ott G260 Vi Sn1214













G355 Vi Sn1214







Seisma

The musical score consists of ten staves, each with a different instrument name and its corresponding rhythmic pattern. The instruments are: Trin, Dk, Ott, G355, G265, G262, Vi, and Va. Each staff has a yellow bar at the beginning. The patterns include various symbols such as arrows, dots, and lines.

Instrument	Rhythmic Pattern	Code
Trin	> ↗, ↘, ≈, >, ↘	
Dk	> ↗, ↘, ≈, >, ↘	G260
Ott	> ↗, ↘, ≈, >, ↘	G355
G355	> ↗, ↘, ≈, ↗, ↘	
G265	>> ↗, ≈, >, ↘	G262
G262	>> ↗, ≈, >, ↘	
Vi	> ↗, ≈, >, >, ↘	Sn1214
Vi	> ↗, ≈, >, >, ↘	Sn1214, Va
Va	> ↗, ≈, >, >	

PX7

Musical score for PX7 across six staves:

- G:** Notes: $\text{C} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- Am:** Notes: $\text{A} \text{ C#} \text{ E}$, $\text{C#} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- G:** Notes: $\text{C} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- Dk:** Notes: $\text{A} \text{ C#} \text{ E}$, $\text{C#} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- G:** Notes: $\text{C} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- Trin:** Notes: $\text{A} \text{ C#} \text{ E}$, $\text{C#} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- Vi:** Notes: $\text{A} \text{ C#} \text{ E}$, $\text{C#} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.
- Va:** Notes: $\text{A} \text{ C#} \text{ E}$, $\text{C#} \text{ E} \text{ G}$, $\text{E} \text{ G} \text{ B}$, $\text{G} \text{ B} \text{ D}$, $\text{B} \text{ D} \text{ F#}$, $\text{D} \text{ F#} \text{ A}$.

-mdt

Ga . G3

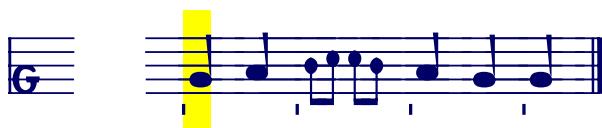


Dogm2

B >nus — ≈> > > ↘
Sn1214 >u — ≈ > > ↘
Va ↗ ≈ ≈ > — —



Trin >x — ≈> > > ↘ G261,Am,Dk
Vi,Va > — ≈ > > // Sn1214



Trin >x — ≈>, >u > ≈



Am > — ≈ >u > ↘
Vi > — ≈ >u > > ↘
Sn1214 > — ≈ >u > > ↘

ch / ca . G3

Trin >u> >  > > <

Dk > >n  > > <

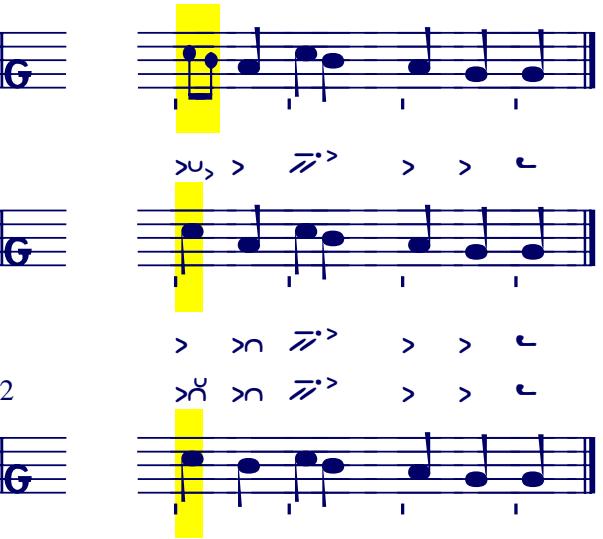
G262 >n >n  > > <

G355,Am > >  > > < G262, Ott

Vi > >  > > < Sn1214

 > >  > > >> Sn1214

Va,Vi > <  > > <



ac / Gc . G3

Musical staff for G3. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

G261

Musical staff for G261. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

Am,Dk,Ott

—. < , ≈ >

> > ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

— < ≈

var. Trin

Musical staff for var. Trin. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

Va

Sn1217

— < ≈

— < ≈

Sn1214

— < ≈

— < ≈

— < ≈

Musical staff for G355. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

G355

—. ⌂ ≈ — >

Vi

— < ≈

Sn1214

— < ≈

Musical staff for G355. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

G355

—. ⌂ ≈ — >

Vi

— ⌂ ≈

Sn1214

> < ≈

Musical staff for Vi. It starts with a note, followed by a sixteenth-note pattern: eighth note, sixteenth note, sixteenth note, sixteenth note, eighth note, sixteenth note.

Vi

— < ≈ — > ≫

Sn1217

— < ≈ — > ≫

Sn1214

— < ≈ — > ≫

cd / cc . G3

A musical score for three instruments: Ott (Oboe), Vi (Violin), and Va (Cello/Bass). The score consists of two staves. The top staff starts with a G clef, a key signature of one sharp, and a common time signature. The first measure shows a melodic line with a yellow box highlighting the first note. Subsequent measures show various slurs and dynamics (indicated by '>' and '<'). The bottom staff continues the melodic line, with the Cello/Bass (Va) part starting in the second measure.

Ott Vi Va

— ⌈ ⌉ ⌈ ⌉ > > ⌈

— ⌈ ⌉ ⌈ > > ⌈

— ⌈ ⌉ ⌈ > > ⌈

Iné

6.1.



G265 —. ↗ ⓘ ⓘ ⓘ > ↗



Am —. ↗ ⓘ ⓘ ⓘ > ↗



Ott —. ↗ ⓘ ⓘ ⓘ > > ↗



G260 —. ↗ ⓘ ⓘ ⓘ > ⓘ > > ↗



G270 —. ↗ ⓘ ⓘ ⓘ > ⓘ > > ↗



G355 —. ↗ ⓘ ⓘ ⓘ > ⓘ > > ↗

Vi —. ↗ ⓘ ⓘ ⓘ > ⓘ > > ⓘ

G15 —. ↗ ⓘ ⓘ ⓘ > ⓘ > > ⓘ

Sn1214 —. ↗ ⓘ ⓘ ⓘ > ⓘ > >

εκ τών Αγ- γέ-

λων

τόν

Γα- βρι- ήλ,

-dmt

Ga / Gh . G3

- d dmt

Musical score for - d dmt. The score consists of 12 staves, each with a clef (G), a key signature, and a time signature of common time (indicated by a 'C'). The notes are primarily quarter notes and eighth notes. A vertical yellow bar highlights the first measure of each staff. The instruments listed are: G, Dk, G, Dk, G, G355, Vi, Va, G, Am, Dk, Ott, G355, Trin, Ott, G, G355, Dk, G260, Vi, Sn1214, G262, Sn1214, Va, G260, G262, Va, Sn1214, and Va.

Musical score for - d dmt. The score consists of 12 staves, each with a clef (G), a key signature, and a time signature of common time (indicated by a 'C'). The notes are primarily quarter notes and eighth notes. A vertical yellow bar highlights the first measure of each staff. The instruments listed are: G, Am, G, G260, G, G262, G, G355, G260, G262, G, G260, G262, Va, and Sn1214.

- m dmt

The image displays a musical score for measure dmt across two staves. The left staff features a G-clef and the right staff features a C-clef. The score includes the following entries:

- G262: Shows a single eighth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Trin: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Am,Dk,Ott,G355: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Ott: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Vi, Sn1214: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Sn1214: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- G15: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- G260: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Sn1217: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- G260: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Ott: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Vi: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.
- Sn1214: Shows a sixteenth note followed by a sixteenth note, then a sixteenth note followed by a quarter note.

Yellow boxes highlight specific notes in the first and second measures of each instrument's pattern, likely indicating performance artifacts or specific attack points.

PSt4_za

Am,Ott,Dk

> → ⌈ >,, » ↘

Vi

> ⌈ ⌈ \ // ↘ ↘

Sn1214

> ⌈ ⌈ \ » ↘ ↘

Va

> — ⌈ \ » ↘ ↘

PS02_MP

Am,Trin,G265

≈ ⌈ >,, » ↘ ↘

Ott

≈ / > » ↘ ↘

Dk

≈ ⌈ ⌈ ≈ ↘ ↘

G260

≈ ⌈ ⌈ ≈ ≈ ≈ ≈

Vi

≈ / \ // ↘ ↘ ↘ ↘

Va

≈ / \ // ↘ ↘ ↘ ↘

Ga ++ . G3

Predĺženie po Ga // Prolongation after Ga

Hapax, 29.8.

The image shows musical notation on two staves. The top staff is labeled 'G270' and the bottom staff is labeled 'Am'. Both staves begin with a yellow vertical bar followed by a note. The top staff has a 'G' clef and the bottom staff has an 'A' clef. The music consists of six notes per staff, with the last note being longer than the others. Below each staff is a series of musical markings: '>x - >n >v >u, >>' for G270 and '>x - >v >n >> >>' for Am. The lyrics below the markings are: 'G270 >x - τόν νύν >υ, >>' and 'Am αι- νε- τόν τό ó- νο- μά σου, *'. The lyrics are written in Greek and include some diacritics like 'ó' and 'μά'.

ac / Gc . G3

- d dmt

Musical notation for G clef, common time. The sequence starts with a note (highlighted with a yellow bar), followed by a rest, a note, a note, a rest, a note, and another note.

Dk

Musical notation for Dk clef, common time. The sequence starts with a note (highlighted with a yellow bar), followed by a rest, a note, a note, a rest, a note, and another note.

Am,Dk,Ott

—. <— > >>

G260/62

G270,Trin

— <— > >>

G260

G355

— <— > >>

Vi

— <— > >>

Sn1214/17

— <— > >>

Sn1214/17, Va

— <— > >>

— <— > >>

Sn1214

— <— > >>

Sn1214, Va

Musical notation for G clef, common time. The sequence starts with a note (highlighted with a yellow bar), followed by a rest, a note, a note, a rest, a note, and another note.

Dk

— <— > >>

G262

— <— > >>

Vi, Va

— <— > >>

Sn1214

- m dmt

The musical score consists of ten staves, each representing a different instrument or part. The instruments listed on the left are: G, Dk, G, Dk,G265, Sn1214, G, Am,Dk, G270, Vi, Sn1214, Sn1219, and Va. The score is divided into two sections by a vertical yellow bar. The first section (measures 116-120) includes parts for G, Dk, G, Dk,G265, Sn1214, G, Am,Dk, G270, Vi, Sn1214, Sn1219, and Va. The second section (measures 121-125) includes parts for G, Dk, G, Dk,G265, Sn1214, G, Am,Dk, G270, Vi, Sn1214, Sn1219, and Va. The notation includes various musical symbols such as quarter notes, eighth notes, sixteenth notes, and rests, along with dynamic markings like crescendos (vocalic markings), decrescendos (wavy lines), and fermatas (dots).

Hapax, 6.1.

G265 —. ↗ ḥ ≈̄ / ≈̄ > » ≈̄

Am —. ↗ ḥ ≈̄ > ≈̄ ≈̄ >

G260 —. ↗ ḥ ≈̄ > ≈̄ ≈̄ >

G270 —. ↗ ḥ ≈̄ > ≈̄ > » >

Dk —. ↗ ḥ ≈̄ > ≈̄ > » >

Vi —. ↗ ḥ ≈̄ > ≈̄ ≈̄ > ≈̄ >

G15 —. ↗ ḥ ≈̄ ≈̄ > ≈̄ >

Sn1214 —. ↗ ḥ ≈̄ ≈̄ > ≈̄ >

εκ τών αν- θρώ- πων τήν Παρ-θέ- νον, *

G270

G355

Trin

Sn1217

*d . G3

25.7., 15.8., PV0_Laz , PX6

Musical notation for measures 1-2. The first measure starts with a note followed by a rest. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

Am

Musical notation for measures 3-4. The first measure starts with a note, followed by a rest, then a note, and finally a note. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

G355

Vi

Sn1214

Musical notation for measures 5-6. The first measure starts with a note, followed by a rest, then a note, and finally a note. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

Am

Dk,Am

G355

Musical notation for measures 7-8. The first measure starts with a note, followed by a rest, then a note, and finally a note. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

Dk

Trin

Vi

Sn1217

Va

Vi,Sn1214

Musical notation for measures 9-10. The first measure starts with a note, followed by a rest, then a note, and finally a note. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

Am,Dk

Ott

Trin

Vi

Sn1214, Va

Musical notation for measures 11-12. The first measure starts with a note, followed by a rest, then a note, and finally a note. The second measure starts with a note, followed by a rest, then a note, and finally a note. A yellow box highlights the first note of the second measure.

Ott

Dk

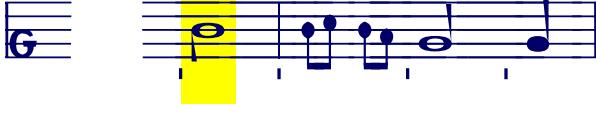
Am

Vi

Sn1217

Sn1214

h2 . G3

				
G265	//	↗ > »	↘	
				
Dk	//	↗ ↘ //	↘	
				
Am, Dk	//	↗ > »	↘	G260/65
G262	//	↗ ↘ »	↘	
				
Am,Dk,Ott	//	↗ > »	↘	G261
Ott	//	↗ ↗ »	↘	
Sn1214	//	↗ ↘ »	»	
Vi	//	↗ > »	»	Sn1214, Va
	↗ ↗ > »	»		
	↗ ↗ > //	↘	Sn1214	
	↗ ↗ > //	//	Va	
Va	//	↗ > »	»	
	↗ > »	»		
	↗ > //	↘		
Sn1214	//	↗ ↘ »	↘	
Va	↗	↗ ↘ »	—	

G

6.8., PVVeo, pOINomothetai

G262

Am,Dk

G

Am

Trin

G265

G

Trin

Vi

Sn1214/17

Vi

Vi

Vi

Sn1214, Va

Va,Vi

Va

Iné

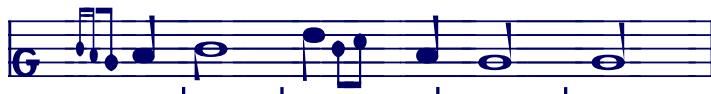
PS02_MP



Am >u, >.. ≈ >x ≫ ≈
Ott >u >ö ≈ >x ≫ ≈



Trin >us — ≈ ≈ ≈



Dk >us — ≈ >x ≫ ≈ G265
Vi >u — \ // ≈
Va >u > \ // ≈
τών κα- κών ουκ εκ- κόπ- τεις; *



Am ↗ — ↘ ≈ >x ≫ ≈
Dk,Ott ↗ — ↘ ≈ >x ≫ ≈
G265 ↗ ↗ ↘ ≈ >x ≫ ≈
Vi,Va ↗ — ↘ ≈ \ // ≈ ≈
Sn1214 ↗ — ↘ ≈ \ // ≈ ≈
τόν ου- ρα- νών εν νε- φέ- λαις,

PV0_Laz
rytmická výnimka // a rhythmical exception



Ott >.. — ⌈. ⌈. ⌈. ⌈. > >

G260 >.. — ⌈. ⌈. ⌈. ⌈. > >

G265 >.. — ⌈. ⌈. ⌈. ⌈. > >

Sn1214 >.. — ⌈. ⌈. > > > >



Am,Dk >.. — — ⌈. ⌈. ⌈. ⌈. > >

Trin >.. — — ⌈. ⌈. ⌈. ⌈. > >

Vi >.. — — ⌈. ⌈. ⌈. ⌈. > >

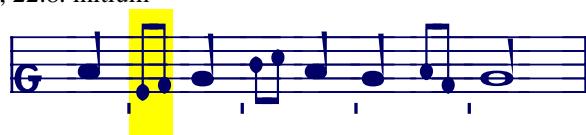
Va >.. — — ⌈. ⌈. ⌈. ⌈. > >

κει- ρί- αις εσ- φιγ- μέ- vov, *

-ddt

EG . G3

8.9., 22.8. initium



Am — > > Dk, Ott

Vi > — > > > // Sn1214

> — > > > //

Ga / Gh . G3

- d ddt

G355	> ↘ ✕ >n > ↗ n //		
G262	↗ — ⌈ >n > ↘ ↘		
	> — ⌈ >n > ↗ n //		
G270	⤒ — ⌈ >n > ↗ n //		
G260	>n — ⌈ >n > ↗ n //		
Am	> — ⌈ >n > ↗ n ⌋	G260,Dk,Ott	
Ott,Dk	> — ⌈ >n > ↘ ↘	G260	
Vi	> — ⌈ > > ↘ ↘	Sn1214	
	— — ⌈ > > ⌋ //	Sn1214	
	⤒ — ⌈ > > ⌋ >		
	⤒ — ⌈ > > ⌋ > ⌋ //	Sn1214/17	
	⤒ ⌈ > > ↘ ↘	Sn1214	
G1570	> — ⌈ > > ⌋ //		
Sn1214	⤒ ⌈ > > ⌋ //		
	> — ⌈ > > ↘ ↘		

- m ddt



G355 >> >> > < <
Vi // /> > < < ♪
Sn1214 // /> > < <



Am >> >> > < <
G355 >> >> > < <
Vi >> /> > < < Sn1214



Am,Dk >> >> > < < G270, Ott
G355 >> >> > < <
Sn1214 >> /> > < <
Vi >> >> > < <
// /> > < <

Ga ++ . G3

Predĺženie po motíve Ga // Prolongation after the motif Ga

21.11.

Ott Ott rhythm pattern

G260 G260 rhythm pattern

Am, Dk Am, Dk rhythm pattern

Vi Vi rhythm pattern
τής εισ- ó- δου σου ev τώ Na- ó,* Sn1214

29.12.

G355 G355 rhythm pattern

Ott Ott rhythm pattern

Vi Vi rhythm pattern

Sn1214 Sn1214 rhythm pattern
φά- τνη ε- φύ- λατ-τε τόν θη- σαυ-ρόν*

ac / Gc . G3

- d ddt

A musical staff in G clef. It starts with a single note (quarter note), followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

G270

— <— >> <— >

G262

Vi

— <— >> <— >

Va

— <— >> <— >

A musical staff in G clef. It starts with a single note (quarter note), followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

Dk

— <— >> <— >

A musical staff in G clef. It starts with a single note (quarter note), followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

G262/5

— <— >> <— >

A musical staff in G clef. It starts with a single note (quarter note), followed by a sixteenth-note pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

Am,Dk

— <— >> <— >

Vi

— <— >> — <— >

Sn1214

— <— >> <— >

- m ddt

Am, Ott, Dk Vi G265
Trin Va, Sn1214

Am Trin

G355

G262 Vi

22.7.

Am G355
Vi
Sn1214

\ \ . G3

24.9.

G355

↗ ↗ > > > < <

Am,Dk

↗ ↗ < > > < <

Vi

↗ ↗ < > / > > < <
μύ- ρου σου ἐ- δρα-μον Χρι- στέ, *

Ott, G262

Sn1214

PX6 initium

Trin

↗.. ↗ > ↗.. ↗ < <

Am,Dk

↗.. ↗ > ↗.. ↗ < <

Ott

↗.. ↗ > ↗.. ↗ < <

Va,Vi

↗.. ↗ > ↗.. ↗ < <
Τών α- γί- ων Πα- τέ-ρων ο χο- ρός, *

24.6. initium

G355 G265 Am Dk G261

Sn1214

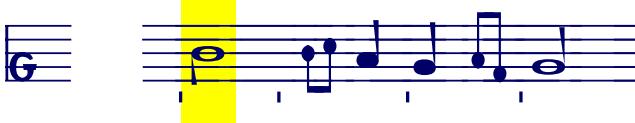
PSt4_za

Dk,Ott G270 Trin G260

Vi Va Sn1214

τοίς πταισμα- σί μου πε- ρι- πε- σών, *

h2 . G3

Am,Dk  Trin, Ott, G260

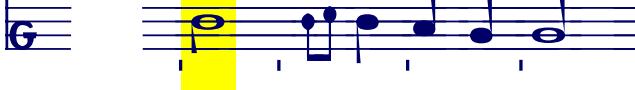
G355 

Vi  Va, Sn1214



G260 

Vi 



G262 



Trin 



Am,Dk  Trin

G355 

Vi  Sn1214/17



²

²

Iné // Alia

18.10. initium

G260 Am G355 Vi

G262

PS03_za initium

Ott G261

Am, Dk Ott

Am

G262

Vi, Va

Sn1214

Vi

Sn1214

Am >ः >ः इ इ॒ इ॑ >ः > इ॑

Dk >ः - इ इ॒ >ः > इ॑

Ott इ॒ - इ इ॒ >ः > इ॑

Vi इ॒ / इ॒ - इ इ॒ > इ॑

Sn1214 इ॒ / इ॒ - इ इ॒ > इ॑

Va इ॒ / इ॒ - इ इ॒ > इ॑

o- नै- दि- स्मौंस कौ को- ला- फि-स्मौंस *

23.1.

Am इ॒ इ॑ >ः इ॒ इ॒ >ः > इ॑

G265 इ॒ इ॑ >ः इ॒ इ॒ >ः > इ॑

Dk इ॒ इ॑ >ः इ॒ इ॒ >ः > इ॑

Vi इ॒ / > इ॒ इ॒ > इ॑

Sn1214 इ॒ / > इ॒ इ॒ > इ॑

σταυ-ρού- मε- νौंस व॒ पेर तोु ख्रि-स्टोु, *

Modifikácie

-GF



G265



G265

G355

Trin

G260/61



Am

Dk

Vi

Sn1214/17

Sn1214

Va



Am,Dk

Trin

Vi

Va

-Ga.a

-mmt



Am



Trin G355

Ott G261

Am,Dk

Dk



Am,Dk Ott,G260/62/65

 G270

Trin



G260 Ott

Ott G260

G355 G355

Vi Sn1214/17, Va

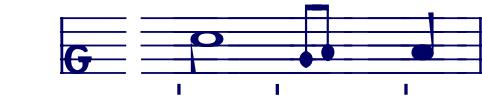
 Sn1214

 Sn1214

Va Sn1214

Sn1219 Sn1219

21.1., 11.6.



G355

G261

Vi

Va

Sn1214



G265

-dmt
21.11.



Am,G262/65

G355

Vi

Va,Sn1214

Sn1214

Sn1214

Va

Modifikácia variantu -mdt, -ddt sa realizuje motívom -aG.a.

// The modification of rhythmical settings -mdt, -ddt is carried out through the motif -aG.a

-Ga.a**

5.1.

Am Ott G355 Vi Sn1217

Dk

- aG.a

6.12., 6.8.

Am, Dk G261

Vi Sn1214

 Sn1217

14.2.

Am,Ott,Dk G260

G262

Vi Sn1214/17

 > > Va,Sn1214

-Gh.x

PSt4_za



G261



Ott



Am



Dk



G262, Trin

Vi



Va

PV0_Laz



G265



Am,Dk



Ott



G260



Vi



Sn1214



Va



PVVd initium



Dk



G260

$\ddot{\gamma} \succ \gamma > \ddot{\gamma} \bar{\gamma}$

Va

$/ > > \ddot{\gamma} \bar{\gamma}$

Sn1214

-a2

20.7. , PS01_BS



G260



Dk



Am,G261

ט >υ, » ḥ

Trin

G262

ט ρ, » ḥ

G260, Ott

Sn1214

ט ρ, » ḥ

Vi

ט ρ, // ḥ

ט ρ, // ḥ

Va

ט ρ, // ḥ

PSt3_za



Ott

ז >υ > ḥ



Am

ז >υ >υ, — ḥ

Dk

ז > >υ, — ḥ

Vi

ז > >υ — ḥ

Sn1214

ז > >υ — ḥ

Va

ז > >υ > //

-a2*



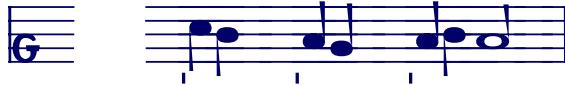
G262 ≈> > > ≈>



G262 ≈> > > ≈>

≈> > ≈>

G355 ≈> > ≈> > u



Trin ≈> > ≈> u G270



G265 ≈> > ≈>



G355 ≈> > ≈>



Trin ≈> > ≈>



Am,Dk ≈> > ≈> !!!



G355 ≈ > ≈>

Vi ≈ > ≈>

≈ > > ≈

Sn1214/17

≈ > > ≈

≈ > ≈

Sn1219 ≈ > ≈

Podobne -mdt. // -mdt in a similar way




G270  




G262  




Am,Dk   Ott

G260  




Am,Ott   Trin

Sn1214  // ~

Sn1217  // ~

Vi > \ // ~

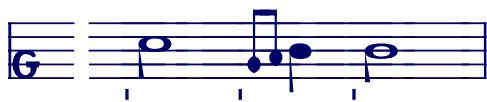
 ~

 ~

Va, Sn1214

-h2

PX6



Ott



Dk

//

>

//

Trin

//

>

/>

Sn1214

//

>

/>

Va,Vi

//

//

//>

-Gh**

pOiNomothetai



Am,Dk

// >u, >> //

// ~--> //

Va,Vi

// > >> //

// ~--> //

Vi

// >u //

// ~--> //

Va

// >u //

// ~--> //

Vi

// > //

// ~--> //

Sn1214/1

// > //

// ~--> //

-Gc**

PX7, pred themou // anticipating a thematismos

The image shows a musical score for orchestra and piano. The score consists of several staves, each with a different instrument name and its corresponding musical markings. The instruments include G (Piano), G261, Ott, G260, Am, Dk, Vi, and Va. The markings are represented by various symbols such as vertical strokes, diagonal strokes, dots, and dashes, indicating performance techniques like slurs, grace notes, and dynamic changes. Some markings are highlighted with yellow boxes, particularly in the Dk and Vi staves.

Instrument markings:

- G (Piano):
- G261:
- Ott:
- G260:
- Am:
- Dk:
- Vi:
- Va:

Diplasiasmos

8.11. initium

The musical score consists of eight staves, each with a different instrument or source name above it. The instruments are: G355, G260, Ott, Am, Dk, Vi, G356, Sn1217, Sn1214, Ap-, χη-, γός*, Αρ-, χι-, στρά-, τη-, and γε*. The notation includes various musical symbols such as dots, dashes, and arrows, indicating specific performance techniques or pitch levels.

8.11.

Trin >ö — — ḥ >u, ḫ ~ s ~ > ḥ

Am >.. — — ḥ ḥ ḫ ~ s ~ > ḥ ♂

Ott >ö — — ḥ > ḫ ~ s ~ > ḥ

Dk >ö — — ḥ ḥ ḫ ~ s ~ > ḥ ♂

Vi >.. ↘ > ḥ // ḫ ~ s ~ > ♂ ♂ ♂

Sn1214 >.. — — ḥ > ḫ ~ s ~ > ♂ ♂ ♂
καί αι- του-μέ- vous σε Έν- δο- ξε, *

8.11.

Am σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Trin σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

G261 σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Ott σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

G260 σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Dk σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Vi σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Sn1217 σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

Sn1214 σώ- σαι βου-λη- θείς τό α- θρώ- πι- νον. +

PV0_Laz

G260

Am, Dk

Ott

Trin

G262

G265

Vi

Sn1214

Va

πα- τρίς η τού Λα- ζά- ρου, *

??

??

PV0_Laz

Am

G265

Vi

Sn1214

Va

εν ο- νό- μα- τι Ku- ρί- ου,* Ba- σι- λεύς I- σρα- ἥλ.

pokračovanie // continuation →

→ pokračovanie // continuation

Ott > - / > > ην > ην ου > *

G260 > - / > > ην > ην ου > ην ου > ην ου > *

Dk > - / > > ην > ην ου > ην ου > ην ου > ην ου > *

G262 εν ο- νό- μα- τι Ku- ρί- ου,* Ba- σι- λεύς I- σρα- ήλ.

Dk

Ott

Trin

G260

G262

G261 - ήλ.

PVVeō

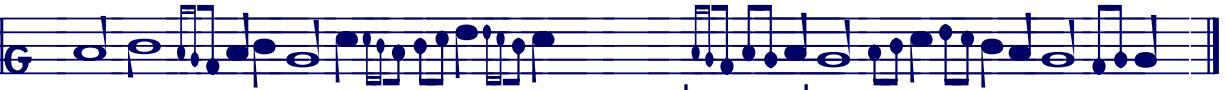
The musical score consists of four staves, each with a different vocal part:

- Ott**: The first staff shows a melodic line with various note heads and stems.
- G260**: The second staff includes a yellow box highlighting a specific note or rhythm pattern.
- Am**: The third staff shows a melodic line with note heads and stems.
- Trin**: The fourth staff shows a melodic line with note heads and stems.
- Dk**: The fifth staff shows a melodic line with note heads and stems.
- Va, Vi**: The sixth staff shows a melodic line with note heads and stems.
- Sn1214**: The seventh staff shows a melodic line with note heads and stems.

Below the staves, there are lyrics in Greek:

Tών δα- κρύ- ων μου μή πα- ρα- σι- ω- πή- σης,

G265 

G261 

Am 

Ott 

Dk 

G270 

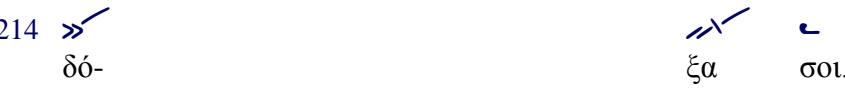
Trin 

Vi* 

Sn1214* 

Va 

Vi 

Sn1214 

PS02_MP

102 Dk Ott

102 52 55

τί ουκ εν- θυ- μή τήν φο- βε- ραν
 tí ouk en- θu- mή tēn pho- bε- ravn

24.12.

G260

 Am

 Ott

Prívody pre G3/J -mmt, -mdt

// Leading-in motives for G3/J -mmt, -mdt

Cez d2 // Via d2

Vyústenie do Ga . G3 alebo ch/ca . G3

// Flowing into Ga . G3 or cb/ca . G3

d2_

G265 Sn1214 G355 Vi Trin G265 G261 Am,Dk Vi Sn1214

Sn1217 Trin G355 G356

Am >x —
 Vi >x — Sn1217
 Sn1214 >x

Am > — >ö / >
 Dk > — >ö >x
 Vi > — >.. >x
 Sn1214 > — > / >x
 Va > >.. >x

Am >u, > >
 Trin >u >n >u

Dk — >n >
 Vi — >
 Va — > >



 G261 

 G262 



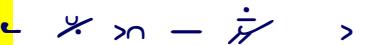
 Trin 

 Ott 



 Am,Dk 

 Am,Ott 

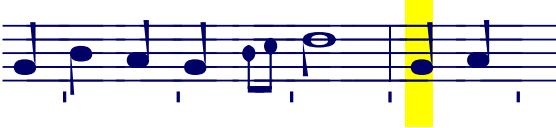
 G355 

 G260 

 Vi 

 Sn1217 

 Va 
Sn1214/17



 Trin 

 Sn1214 



 G355 
Am



 Dk,Ott 

 Am,Dk 

 Vi 

 Sn1214 
Sn1217

Am,Dk > — >
 Vi > — >
 Sn1214 > — >

Am < — > — >

Trin < — > — >
 Vi < — > — >
 Sn1214 < — > — >

Sn1217

14.10.

G355 < — > — > — > — >
 Am < — > — > — >

Dk < — > — > — > — >
 Ott < — > — > — > — >
 Vi < — > — > — > — >
 Sn1214 < — > — > — >

Am >u, > - - / > u >ö / >

Am >u, > - - / >ö u >ö u >x

Ott >u, > - - / >ö u >ö u >x

Dk >u, > - - / >ö u >ö u >x

Vi >u > - - / >.. u >.. u >

Va >u > - - / >.. u >.. u >

G270 - / ö - - / >x

Trin, G261/65

G355 / >u ö - - / >

G355 / >u ö - - / >

Am,Dk - / ö ö - - / > Trin , G265

G355 / >u ö - - / >

Ott,Am - - / > G260

Vi - >u >.. - - / > Sn1214/17

/ >.. - - / > Sn1217, Va

/ >.. - - / >

/ >.. - - / >

Sn1214 - - / > .. - - / >

/ >.. - - / >

/ >.. - - / >

/ >.. - - / >

/ >.. - - / >

Am

 Am,Dk

 Ott

 Vi

 Vi

 Sn1214

 Sn1214

G270

 Am

 G260

 Ott

 G265

 Sn1214

G262,Dk,Trin

Vi,Va

Oddelenie časti prívodu – vybrané príklady. Porov. prehľad d-formúl.

// Separation of a part of the leading-in motif, forming a flow-through formula. Examples.

The image shows four musical examples on a staff. Each example consists of a short melodic fragment followed by a vertical bar, then a rhythmic pattern, and finally a dynamic marking. A yellow vertical bar highlights the first note of each example. The first example is labeled 'Dk' and has a dynamic 'xx'. The second example is labeled 'Am' and has a dynamic 'x'. The third example is labeled 'Vi' and has a dynamic 'x'. The fourth example is labeled 'Sn1214' and has a dynamic 'q'.

Dk x — . . . > xx

Am x — . . . > x

Vi x — . . . > x

Sn1214 x — . . . > q

G261

Am
Vi
Sn1214
Va Dk, Ott

Am,Dk
Trin
Vi
Sn1214
Va Ott

Ott
G270

Am

Dk,Trin
Vi
Va Sn1214

de



Dk >> — — . >>
 Sn1214 >> — / >
 Va >> >> — / >



G261 < >>
 G355 < — >>
 Sn1217 — — >



G270 — > >>
 G260 — / > >>
 Ott — > >



G355 — > >
 Vi — / >
 Sn1214 — / > >

G355 >u <.. — — ≈> >x
 Ott
 Vi >u >.. — — ≈> >
 > >.. — — ≈> >x Va
 ≈ >.. — — ≈> >
 Va > >.. — — ≈> >
 Sn1214 >.. — ≈> > ✓
 Dk

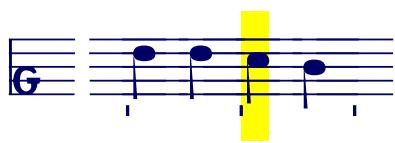
Am,Dk >u <.. — — ≈> >x Ott
 Vi
 > >.. — — ≈> >
 > >.. — — ≈> >x Va
 ≈ >.. — — ≈> >
 Va > >.. — — ≈> >
 Sn1214 >.. — ≈> > ✓
 Dk >x > <.. — — ≈> >x
 Am >x <.. — — ≈> >x
 Sn1214 >x > > > > ✓

Oddelenie a3 -d

G355 < — ≈ > > ≈ ≈ >x
 Ott < — ≈ > > ≈ ≈ >x
 Vi < — ≈ > > — ≈ >
 Sn1214 < < ≈ > > ≈ >

Cez d // Via d

d



Am,Ott > G355

Vi >
 >
 >

Sn1214/17

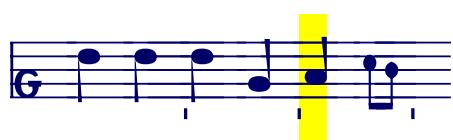
Sn1214,Va



Am >>
Vi >>

G355, Ott, Dk, Trin, G260

Sn1214 — >>
 >>

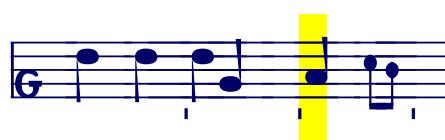


Am >> — G355

Vi >> —
 > —

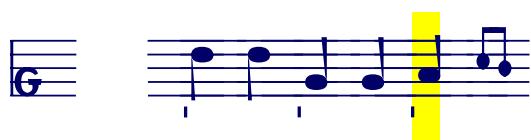
Sn1214 — — >> —
 >>
 >>

Va >> —



Dk >> — G355

Vi > — Sn1214



Am,Dk >> —

Vi >> —
 >> —

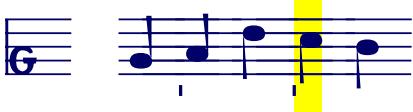
Sn1217 >> —

Sn1214 >>
 >> —

Va >> —



 Dk $\cdot \swarrow >$


 Trin $- \curvearrowleft >x$
 G270 $\cdot \curvearrowleft >x$


 Am,Dk $\cdot - \curvearrowright >$
 Vi $- - \curvearrowright >$
 $\times - \nearrow >$
 $- \nearrow >$
 Sn1214 $\curvearrowleft \curvearrowleft \nearrow >$
 $- \curvearrowleft >$



 G355 $\text{G} \quad \ddot{\text{--}} \curvearrowleft >x$


 Dk $\text{G} \quad \ddot{\text{--}} \curvearrowleft >u$
 G262 $- \ddot{\text{--}} \nearrow >$
 Vi $\times \ddot{\text{--}} \nearrow >$
 Sn1214 $\times \ddot{\text{--}} \nearrow >$



 Dk 



 G262 



 G261 

 G270 

 Trin 



 Am,Dk ,Ott 

 Ott 

 Vi 



 Va 



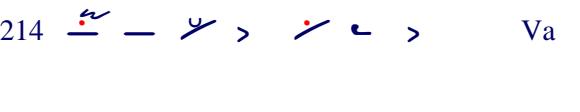


 G270 

 Vi 

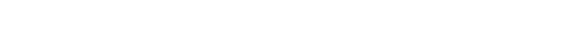
 Va 

 Sn1214 



 Am,Dk 

 Trin 

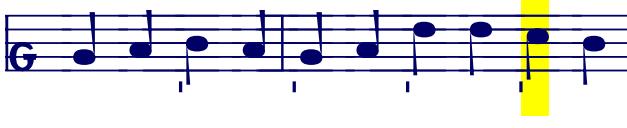
 Vi 

 Sn1214 

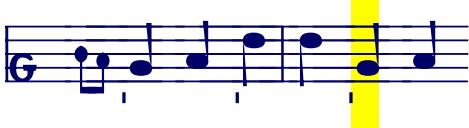


Am $\cdot \leftarrow - \cdot \dot{\gamma} >$ Dk,Ott
 G262 $- - \ddot{\gamma} / >$
 Trin $- \cdot \dot{\gamma} > \times$
 Vi $- \leftarrow - \swarrow \curvearrowleft >$ Sn1214
 Sn1217 $- \leftarrow \circ \nearrow \circ >$
 Vi $- - \nearrow \leftarrow >$
 $- / \curvearrowleft >$ Sn1214
 $- / \leftarrow \curvearrowleft$
 Sn1214 $\leftarrow \leftarrow \nearrow \leftarrow \leftarrow$
 Sn1214 $\cdot / > >$



Trin $\cdot \leftarrow \swarrow > > - \cdot \dot{\gamma} > \times$


Am $\cdot - \nearrow > > - \cdot \dot{\gamma} >$ Dk
 G262 $\leftarrow / > > - \dot{\gamma} \cdot \nearrow >$
 Trin $\leftarrow \nearrow > > - \cdot \dot{\gamma} > \times$
 Vi $\sim - \nearrow > > - \swarrow \leftarrow >$ Sn1214/17
 $\sim \nearrow > > - \backslash \curvearrowleft >$
 Va $\sim \nearrow > > - \nearrow \curvearrowleft >$



Dk $\succ, > - \dot{\gamma} \circ > \times$
 Ott $> > \ddot{\gamma} \circ \circ > \times$


Am $> > \ddot{\gamma} \circ \circ >$
 Vi $\succ > \ddot{\gamma} \circ \curvearrowleft > \dots$ Sn1214
 Va $\succ > \ddot{\gamma} \circ \curvearrowleft > \times$



 G355  >  >

Vi  >  >

Sn1214  >  >

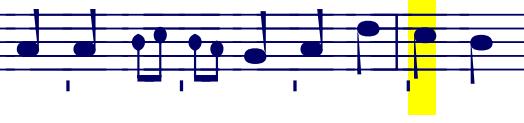


 Am,Dk  >  >

Trin  >  > 



 Trin  >  > 



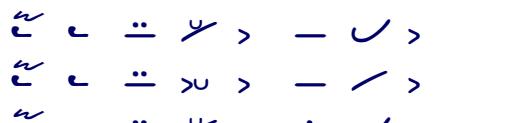
 Ott,Am  >  >

G260  >  > 

Am,Ott  >  >

G262  >  >

Vi  >  >



 Sn1214  >  >

 >  >

G262

Sn1217

26.12., PX7



 Am,Dk  >  > 

G261  >  > 

G260  >  >

G32  >  >

Vi  >  > 

Vi  >  >

 >  >

Sn1214  >  >

G14  >  >

AS  >  >

Trin

Va

Trin

 Am

 G355

 Vi

 Sn1214

 Va

Am

 Trin

 Dk

 Vi,Sn1214

 Ott

 Vi



 Am,Ott,Dk — > — >
 Dk — > — >
 Trin — > —
 Am — > —
 G261 > —
 Vi — > — >
 > — >
 > — >
 Sn1214 — > — <—>
 > — <—>
 Va — > — >



 Trin >



 G260 > — >
 G270 > —

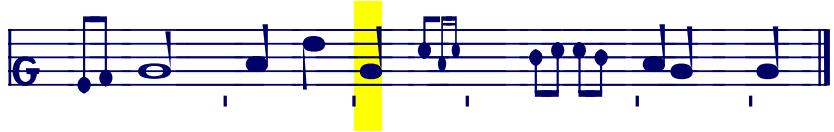


 Am > — > Ott, Dk
 Dk > — >
 Trin > > — >
 > — >



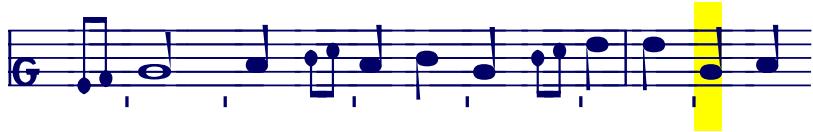
 G355 > — > G262
 Vi > — >
 > — <—>
 > — <—>
 Sn1214 > — <—>

PS02_MP



G262 >.. ≈ — ↗> ⌈ ⌉ ≈ > ↘
 Dk >.. ≈ — ↗> ⌈ ⌉ ≈ > ↘
 Vi > ≫ — ↗> ⌈ ⌉ ≈ > ↘
 Va > ≫ — ↗> ⌈ ⌉ ≈ > ↘
 δι- á τό μέ- γα σου έ- λε- ος.

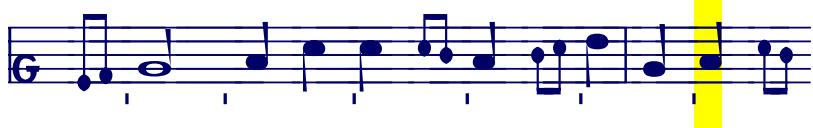
PX7



Trin >ö ≈ — ≈ > ≈ > ≈ > ≈ >
 Am >.. ≈ — ≈ > ≈ > ≈ >



G261 >ö ≈ — — ↗> ⌈ ⌉ —



Dk >ö ≈ — — ↗> ⌈ ⌉ ≈ —
 Vi >.. ≫ — ≈ ↗> — ↗> —
 Sn1214 > ≫ — ≈ — ≈ > — ⌈ ⌉ />
 Va >.. ≫ — ≈ > ≈ > — ↗>
 VR58 >.. ≫ — ≈ > ≈ > — ↗>

dhd

Am $\dot{\underline{\underline{z}}}$ $\underline{\underline{z}}$ > \ddot{o} / >
Va $\dot{\underline{\underline{z}}}$ / >.. $\underline{\underline{z}}$ >

Ott > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > xx Trin, G260/65

Dk > $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > xx

Am,Dk > $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} / > G355

G260/65 > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} $\underline{\underline{z}}$ > \ddot{o} / >

Vi > $\dot{\underline{\underline{z}}}$ >.. / >.. / > Sn1214
 $\dot{\underline{\underline{z}}}$ >.. / >.. $\underline{\underline{z}}$ >
 > $\dot{\underline{\underline{z}}}$ >.. $\underline{\underline{z}}$ > Sn1214/17
 $\dot{\underline{\underline{z}}}$ / >.. $\underline{\underline{z}}$ > Va
 $\dot{\underline{\underline{z}}}$ / >.. $\underline{\underline{z}}$ >

Am $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ — $\dot{\underline{\underline{z}}}$ — $\dot{\underline{\underline{z}}}$ >x — G355

Vi > $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ — $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ >x —

G32 $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ — $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ > —

G14 $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ $\underline{\underline{z}}$ — $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ $\dot{\underline{\underline{z}}}$ >x —

AS — / > — — / > — $\dot{\underline{\underline{z}}}$ >x $\dot{\underline{\underline{z}}}$

G355

G355

Am ₋ ₋ ₋ ₋ >n — ₋ > >

Dk

G355 ₋ ₋ ₋ ₋ >n — ₋ > >

G260/62 ₋ ₋ ₋ ₋ >n — ₋ > > >

Ott,Trin ₋ ₋ ₋ >> — ₋ > > >

G260/1

Vi — ₋ ₋ ₋ > — ₋ > >

— ₋ ₋ ₋ > — ₋ > >

— ₋ ₋ ₋ > — ₋ > >

Va — ₋ ₋ ₋ > — ₋ > >

Sn1214 — ₋ ₋ ₋ > — ₋ > >

— ₋ ₋ ₋ > — ₋ > >

G270

G270 ₋ ₋ >n — ₋ > > >

Trin — ₋ >n — ₋ > > >

Trin

Am ₋ ₋ >n — ₋ > > >

Am

Dk — ₋ >n — ₋ > > >

Vi — ₋ > — ₋ > > >

Am ፻.. — ፻ ፻ > ፻ — ፻ > ö / >
 Dk ፻.. — — ፻ > ፻ .. ፻ > ö / >
 Ott ፻.. — — ፻ > ፻ .. ፻ > ö / >
 Trin ፻.. — — ፻ > ፻ .. ፻ > ö / >
 Vi, Va >.. — — ፻ > ፻ .. ፻ > ö / >
 Sn1214 >.. — — ፻ > ፻ .. ፻ > ö / >

Trin ፻ > ፻ — — ፻ > ö / >
 Am,Dk ፻ > ፻ — — ፻ > ö / >
 Dk ፻ > ፻ — — ፻ > ö / >
 Vi ፻ > ፻ — — ፻ > ö / >
 Sn1214 ፻ > ፻ — — ፻ > ö / >

edc



Am,Dk Trin

G265

Ott

G261 >x

Vi Sn1214, Va

edhd

6

Musical staff showing notes and rests. A yellow vertical bar highlights the 6th measure.

Am,Dk ⌈ - / > >ö - ⌈ > x -

 / > >ö - ⌈ > x -

G355 ⌈ > ⌈ < ⌈ > x -

Musical staff showing notes and rests. A yellow vertical bar highlights the 6th measure.

Ott ⌈ - / > ⌈ >ö ⌈ > x -

Vi ⌈ - / > > ⌈ < ⌈ > x -

 / > ⌈ > ⌈ < ⌈ > x -

 / > x -

Sn1214 ⌈ - / > ⌈ < ⌈ < ⌈ > x -

Musical staff showing notes and rests. A yellow vertical bar highlights the 6th measure.

Am ⌈ - / > > ⌈ >ö / >

Musical staff showing notes and rests. A yellow vertical bar highlights the 6th measure.

Dk ⌈ - / > >ö ⌈ >ö / >

Trin ⌈ - / > >ö ⌈ >ö ⌈ > x

Musical staff showing notes and rests. A yellow vertical bar highlights the 6th measure.

G355 ⌈ - / > u >ö ⌈ > / >

Sn1214 ⌈ < ⌈ > u ⌈ > ⌈ > / >

Sn1217 ⌈ - / > >.. ⌈ > / >

G265

Am

Dk

Ott,Trin

Vi

Sn1214

Am,Dk

Ott

Am

G355

Am

Am,Dk

Ott

Vi

Ott,Trin

Am,Dk

Sn1217,Va

Sn1214, Va

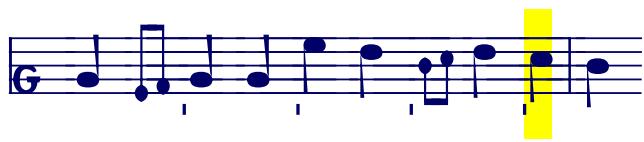
Sn1214, Va

Sn1214/17

Sn1214

176

The page contains musical staves and corresponding rhythmic patterns. A yellow vertical bar marks specific points in the music. The first section (G265) includes staves for G, Am, Dk, Ott, Trin, Vi, and Sn1214. The second section (G355) includes staves for Am, Ott, and Vi. The third section includes staves for Am, Dk, Ott, and Vi, with labels for Sn1217, Va, Sn1214, Va, and Sn1214, Va. The fourth section (Sn1214/17) includes staves for Ott, Trin, Am, Dk, Sn1217, Va, Sn1214, Va, and Sn1214, Va. The fifth section (Sn1214) includes staves for Am, Ott, and Vi.



G355

>u >ñ - - ↘ > >ñ / >



Am,Ott

↗ >.. - - ↗ > >ñ ↖ >x

Vi

>u >.. - - ↗ > >.. / >

Sn1214

6+

G260 — — / > > ö √ ~

Am — — / > > ö √ ~

Dk — — / > > ö √ ~

Ott — — / > > ö √ ~

Trin

Vi — — / > > .. \ ~ >

Sn1214 — — / > > .. \ ~ >

Va — — / > > .. \ ~ >

Dk ɔ > ö / > > ö √ ~

G270 ɔ > / > > ö √ ~

Trin

Am ɔ > ö / > > ö √ ~

Ott ɔ > ö / > > ö √ ~

G260

Vi ɔ > / > .. / ~

Va ɔ > / > .. / ~

4+

Trin — / > ~

G261

Am,Dk ɔ / > ~

G265 — / > ~

Sn1214

Vi,Va — / > ~ >

ad / Gc

2

PS03_za



G262 < < ≈ > ≈ >



Dk < < ≈ > ≈ >

Trin,Ott



Am 12 < < ≈ > ≈ >

Vi < < ≈ > ≈ >



Va < < ≈ > ≈ >

Sn1214 < < ≈ > ≈ >

Musical staff showing notes and a yellow bar indicating a specific measure.

Ott - \nearrow $\varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \times$
 Am,Dk - \nearrow $\varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow >$

Musical staff showing notes and a yellow bar indicating a specific measure.

G262 - \nearrow $\varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow >$
 Vi - \nearrow $\nearrow \varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \nearrow >$
 Sn1217 - \nearrow $\nearrow \varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\nearrow \swarrow \nearrow >$
 Sn1214 - \nearrow $\nearrow \varnothing\cdot\cdot$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \nearrow >$

Musical staff showing notes and a yellow bar indicating a specific measure.

Am $\swarrow \nearrow > >$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \times -$

Musical staff showing notes and a yellow bar indicating a specific measure.

Dk,Ott $\swarrow \nearrow > >$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \times -$
 G355 - $\nearrow \nearrow >$ $\swarrow \nearrow >$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \times -$
 Vi - $\nearrow \nearrow >$ $\swarrow \nearrow >$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow \times -$
 Sn1219 - $\nearrow \nearrow >$ - $\dot{\searrow} \nearrow \nearrow \nearrow \nearrow$ $\swarrow \nearrow > \nearrow \nearrow$ Sn1214

A musical score consisting of nine staves of music. Each staff begins with a treble clef and a 'G' key signature. The music is in common time. The first four staves (G261, G265, G260, Am) have a single yellow vertical bar at the end of the staff. The next three staves (Dk, Dk,Ott, Ott) have a yellow vertical bar at the beginning of the staff. The last two staves (Am, Vi, Va) have a yellow vertical bar at the end of the staff. The notation includes various note heads (solid black, open, filled), stems, and arrows indicating direction and dynamics. The Am, Dk, Dk,Ott, Ott, and Va staves all conclude with a downward-pointing arrow under the final note.

G260/62

Sn1214

Musical staff showing notes and rests.

Ott — / > > > <: > >

Musical staff showing notes and rests.

Am < / > > < <: > >

Vi < / > > > \ <: > >

Sn1214 < / > > > <: > >

Sn1217

Musical staff showing notes and rests.

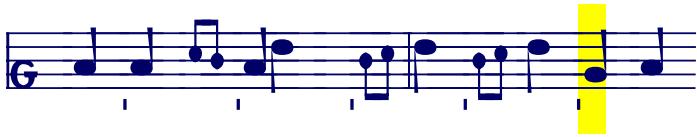
Ott < — / > > <: > >

Musical staff showing notes and rests.

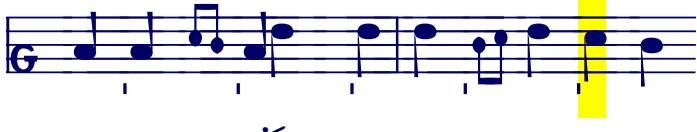
Am,Dk < — / > > <: > >

Va,Vi < — / > > \ <: > >

6



G270 Trin



Am,Dk G262



Ott G355 Vi Sn1214

Cez c // Via c

The musical score consists of two main sections. The first section, labeled 'Cez c', contains five staves. The first staff shows a G clef and a single note followed by a sixteenth-note pattern. The second staff is labeled 'G355' and shows a sixteenth-note pattern with a 'x' symbol. The third staff is labeled 'Trin' and shows a sixteenth-note pattern with a 'x' symbol. The fourth staff is labeled 'G355' and shows a sixteenth-note pattern with a double 'x' symbol. The fifth staff is labeled 'Ott,Am' and shows a sixteenth-note pattern with a 'q' symbol. Below these are four more staves labeled 'Vi', 'Sn1214', 'Sn1217', and 'Am'. The second section, labeled 'Via c', contains five staves. The first staff shows a G clef and a sixteenth-note pattern. The second staff is labeled 'G262' and shows a sixteenth-note pattern with a 'v' symbol. The third staff is labeled 'Am' and shows a sixteenth-note pattern with a 'v' symbol. The fourth staff is labeled 'Dk' and shows a sixteenth-note pattern with a 'v' symbol. The fifth staff is labeled 'Trin' and shows a sixteenth-note pattern with a 'v' symbol. Below these are three more staves labeled 'Vi', 'Sn1214', and 'Va'. Vertical yellow bars are positioned between the staves to indicate specific notes or measures.

G355

 Ott

 G260

 Am,Dk

 G262

 Ott

 Vi

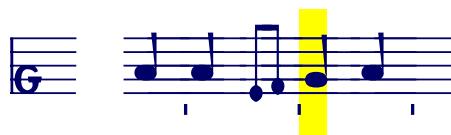
 Sn1214

 Vi

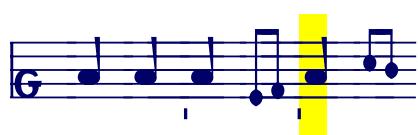
 Sn1217

Cez a // Via a

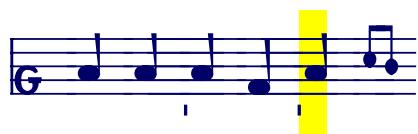
a_



G355 — ↘ ↗ .. —
Vi ↙ ↘ >.. /
Sn1214 ↘ >u >.. ↖



Am,Dk ↙ ↙ ↘ ↗ .. —.
G355 >n ↙ ↘ ↗ .. —.
Vi ↙ ↙ ↘ >.. — Sn1214/17
 >u >.. —
Sn1214 ↙ ↘ >u >.. .
 ↖ ↘ >.. ↗ —
 ↖ ↙ ↘ >.. ↙ — Sn1217
Sn1219 ↗ — v >.. ↗



G355 — ↙ ↘ >n —.
Vi — ↙ ↘ > —
Sn1214 — ↙ ↘ > .

Nadväznost' na .D // Attached to .D

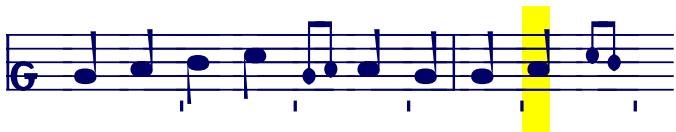
The image shows musical notation examples for different instruments, each with a staff and a corresponding set of performance instructions below it.

- mult.**: Shows a staff with a G clef and a series of notes. Below it are three sets of instructions: "mult.", "Trin", and "G355".
- Trin**: Shows a staff with a G clef and a series of notes. Below it are two sets of instructions: "Trin" and "G355".
- G355**: Shows a staff with a G clef and a series of notes. Below it is one set of instructions: "G355".
- Vi**: Shows a staff with a G clef and a series of notes. Below it is one set of instructions: "Vi".
- Sn1217**: Shows a staff with a G clef and a series of notes. Below it is one set of instructions: "Sn1217".
- Va,Sn1214**: Shows a staff with a G clef and a series of notes. Below it is one set of instructions: "Va,Sn1214".

Each staff has a yellow vertical bar highlighting a specific note or group of notes. The performance instructions below each staff include various slurs, dots, and dashes, indicating how the grace notes should be attached to the main notes.

Nadväznost' na .G, prechod cez G

// Attached to .G, via G



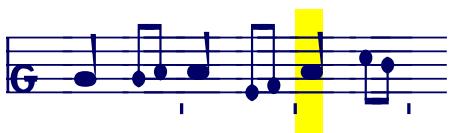
Am >x — — ↗.. ↗< —

G261 ↗ — — ↗.. ↗< —



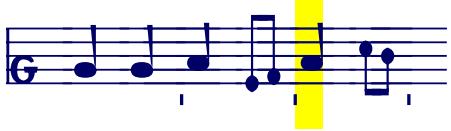
G355 >x ↙ — ↗>n ↗< n ↙ — ↗ —

Vi >x — — ↗> ↗< ↙ — ↗ —



Ott >x ↗ ↗ ↗.. —.

G261 >x ↗ ↗ ↗.. —.



Dk >x ↙ ↗ ↗.. —.

Vi,Va >x ↙ ↗ >.. —

Sn1214

Nadväznost' na .a // Attached to .a

The image displays musical notation examples for several instruments, each consisting of a staff, a letter identifier, and a corresponding rhythmic value.

- Am:** A staff with a G clef, followed by a note with a vertical stroke and a grace note (two vertical strokes) attached to its right. The value is indicated as $\frac{1}{16}$.
- G265:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- Ott:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- Vi:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- Sn1214:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- mult.:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- Vi:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.
- Sn1214:** A staff with a G clef, followed by a note with a vertical stroke and a grace note attached to its right. The value is indicated as $\frac{1}{16}$.

A yellow vertical bar highlights the grace note in each example, indicating its relationship to the main note.

Nadväznost' na .hc // Attached to .hc

G355

Am,Dk

Vi

Sn1214

Sn1214/17

Sn1214

Ott

Trin

Vi

Sn1217

Nadväznost' na F2 alebo .EF // Attached to F2 or .EF

G262

mult.

Vi

Sn1214

ba

Two staves of musical notation. The top staff uses a G clef and shows a sequence of notes: a dotted half note, a quarter note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a dotted half note. A yellow vertical bar highlights the second note. The bottom staff uses a C clef and shows a sequence of notes: a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a dotted half note. A yellow vertical bar highlights the first note.

Trin

Am,Dk	— > u ḍ.. —.	G265
Vi	— > u >.. —	Sn1214
Sn1214	— > u >.. ↗	
G356	— ↗ ḍ ↗	
Sn1219	↗ v >.. ↗	
Sn1217	— > u > —	



Ott

↗ u ḍ.. —.

Dk

↗ ḍ.. —.



G355

↗ u ḍ.. —. G265

Vi

↗ u >.. —

↗ u >.. —

Sn1214

↗ u >.. —

↗ u >.. —

↗ u >.. ↗

Am > — ≈ > u q.. — mult.
 Ott > — ≈ > u q.. — G261
 Vi > — ≈ > u >.. —
 Sn1217 > — ≈ > u >.. —
 Sn1214 > — ≈ > u >.. ↘

G270 ↙ ≈ q.. ↘ G261
 Dk . ≈ q.. G355
 G260 . ≈ >
 G260 ↙ ≈ >
 Am → ≈ >
 Ott → ≈ > ö
 Dk ↙ ≈ > ö G261/5
 Vi — ≈ > ..
 Sn1214 ≈ ≈ ≈ > ..

d-h-a

Časť prívodu sa môže oddeliť ako samostatná formula.

// A part of the leading-in motif may be separated as an individual formula

G260 Ott

Am,Dk > Ott

Ott < Ott

Vi > >.. / >.. >u >.. —

Vi,Va < >.. >u >.. —

Am < < >g >.. —.

Vi < < >g >.. —

A musical score for five instruments: Am, Dk, Vi, Sn1214, and Va. The score consists of three staves. The first staff starts with a G clef. The second staff starts with a C clef. The third staff starts with a G clef. The music includes various note heads (solid black, open black, solid grey) and rests. There are several vertical bars with horizontal strokes above them, some with red markings. A yellow rectangular box highlights a specific measure in each staff. The instruments play different patterns of notes and rests across the measures.

Ott

Am, Dk Ott
 Vi
 Sn1214
 Va

A musical score for four instruments: Am, Sn1214, Vi, and Va. The score consists of three staves. The first staff starts with a G clef. The second staff starts with a C clef. The third staff starts with a G clef. The music includes various note heads and rests. There are several vertical bars with horizontal strokes above them, some with red markings. A yellow rectangular box highlights a specific measure in each staff.

Am Ott
 Sn1214
 Vi
 Va

A musical score for four instruments: Am, Ott, Vi, and Sn1214. The score consists of three staves. The first staff starts with a G clef. The second staff starts with a C clef. The third staff starts with a G clef. The music includes various note heads and rests. There are several vertical bars with horizontal strokes above them, some with red markings. A yellow rectangular box highlights a specific measure in each staff.

Am Ott
 Vi
 Sn1214

Diplē

Diplē môže byť súčasťou jednoduchého a-prívodu formuly G3. Ide pravdepodobne o jednoslabičnú podobu (na predošej strane uvádzaného) dvojslabičného motívu a-(EF). V melodických kontúrách sa však líši a je otázkou, prečo je to tak a ktorá melodická podoba je staršia.

// *Diplē* may be a part of the simple leading-in motif on a of the formula G3. It is probably a monosyllabic form of the forementioned (previous page) a-(EF) motif. Among the various melodic conturas it is not clear, which form is the oldest prototype.

Am

G265

Trin

Trin

Dk

Ott

Vi

Sn1214

Am,Dk

Vi

Sn1214

Va

G355, Ott

Va, Sn1214

23.12.

Am > > > > > >

Dk > > > > >

G355 > > > > -

Vi > - > <
Sn1214 > > <

24.6.

Dk > > <

G262 < > <

Trin > > < >

G265 > > < <

Vi - > < -

Sn1214

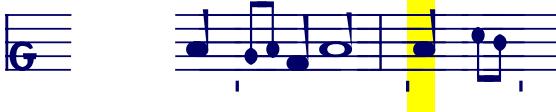
PSt4_za

G270 Trin G265 Am,Ott Dk Sn1214 Va

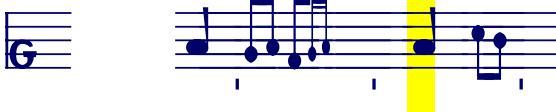
Dk Sn1214

Prechodom cez *diply* môže G3 nadväzovať na rozličné formuly, prevažne v základnom tvare končiace na *G*. Vzhľadom na značnú variabilitu uvádzame len vybrané príklady koncových častí formúl predchádzajúcich G3.

// By means of *diply* the formula G3 can be attached to various formulae, usually ending on *G* in their unmodified form. Some representative examples follow.



G262,Ott >  G265

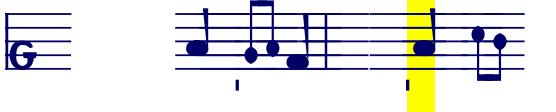


Trin >  G261/70



Ott >  G355, G260/65

Dk,Ott — 



Trin,Dk,Am > 



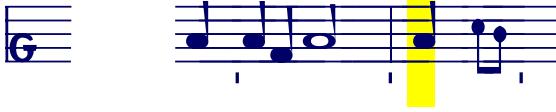
Dk,Am > 



Am,Ott > 



G260 — 



Am — 

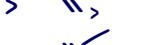
Vi — 

— 

Sn1214 > 

— 

— 

— 

Va > 

Sn1214

Prívody pre // Leading-in motives for G3/J -dmt, -ddt

Nulové // Zero length

Nulový prívod znamená, že formulu G3 tvorí len samotný kadenčný a predkadenčný motív, prípadne časť predkadencie môže byť zároveň ukončením predošej formuly.

// Zero length means that the actual formula G3 consists of only the cadential and forecadential motives, eventually the forecadence may stand also for an ending of the previous formula.

Po D // Attached to D



mult.



Vi

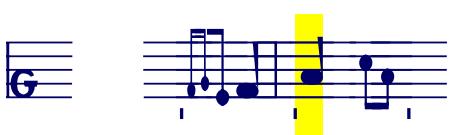


Va

Sn1214



Po F // Attached to F



Am



Ott, Dk

Vi



Sn1214/17

Sn1214



Am



Dk



Ott



Vi



Sn1214

Va



PV0_Vaij



Am, Trin



G260

Dk



Ott



Vi



Va



Po G // Attached to G

G262

Am

Vi

Sn1214

mult.

Va,Vi

y

mult.

Vi

Sn1214

G260

mult.

Vi

Sn1214

Va

Sn1214

Po a // Attached to G

22.7.

Musical staff showing a single note followed by a sixteenth-note pattern. A yellow vertical bar highlights the end of the first measure.

mult.



Vi



Sn1214



mult.



Vi



Sn1214, Va

mult.



Vi



mult.



Vi, Va



G270



Dk, Ott



Trin

Am



Vi



Va



Po c // Attached to c



mult

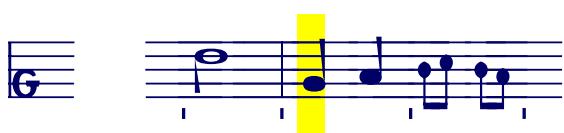


Vi



Va, Sn1214

Po d // Attached to d



mult.



Sn1214/17

Vi



Va



Sn1214/17



Prívod cez G // Leading-in through G

G

Am Ott Vi Sn1214

G260/61

Am G262 Sn1214 Vi Va

Dk, Ott,

G~

Am,Dk Vi,Va

Am G355 G262 Vi

Trin

Prívod cez a // Leading-in through a

Krátky // Short

1.8. po a3

Dk  —

Dk  —.

Am  — G262/5

Vi  —

Sn1214  —

Am,Dk  —

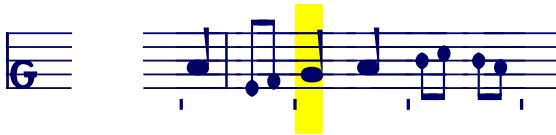
Vi  — Sn1214

Sn1219 

8.9.

Am  Dk,Ott

Vi  Sn1214



 Am,Dk Ott, Trin

Vi,Va Sn1214



 Am Ott

Am,Dk Ott

Vi Ott

Sn1214 Ott

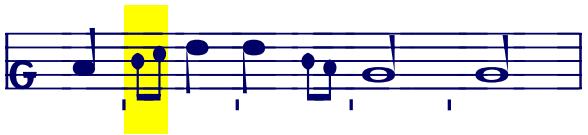
d-h-a



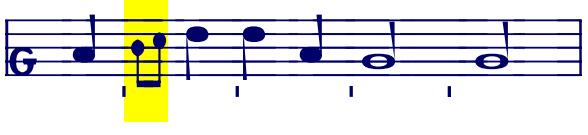
 Am Ott

Vi Ott

a-h-d



 Am Trin, G262



 G355 Trin, G262

Vi Trin, G262

Sn1214 Trin, G262

Prívod cez h // Leading-in through b

dh, ch

G260

Am

> >u, >

Am,Dk

~ >u, >

Ott,Trin,Dk

~ >u >n

G355

> >u >n

Vi

> >u >x

Sn1214

~ > >

Sn1217

~ >u >..

Sn1214

G262 ~ ~ ~ >x >n

Am

~ ~ ~ ~ >

~ ~ >

G355

~ ~ >x, >

Sn1214

~ ~ ~ >u >

Vi

~ ~ ~ >u >

~ >u >

Sn1214, Va

Am,Dk

~ ~ ~ ~ >

Trin

Ott

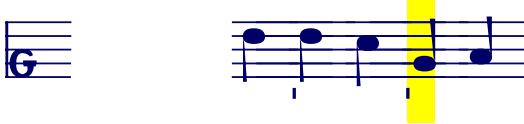
~ ~ ~ ~ >

Vi

~ ~ ~ >u >

Va

~ ~ ~ >u >



 Dk 



 Am 

 G262 

 Vi 

 Sn1214 

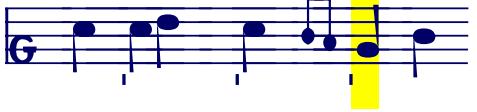
 Va 

 Sn1214 

PX3_za



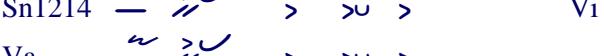
 G260 



 G262 



 Am 

 Sn1214 

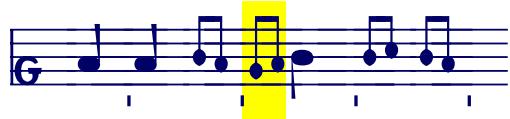
 Vi

Va 

ah



Dk



Ott



G15

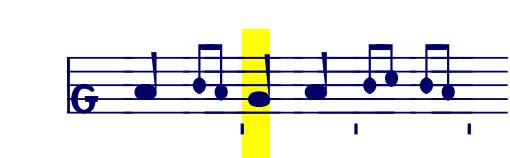
Vi



Sn1217



Sn1214



Ott, G355

Am



Am,Trin



Vi



Sn1214

Sn1217



G/h-a



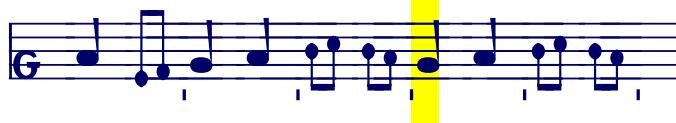
Trin

♩.. — — ♩ > n



Trin

♩.. — — ♩ >



Am,Dk

♩ ♩.. — — ♩ > u, >

Ott, G265/70

G262

♩.. — — ♩ >, >

Vi

♩ >.. — — ♩ > u >

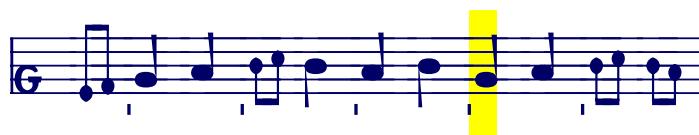
Va,Sn1214

>.. — — ♩ > >

Sn1214, Va

Sn1214

♩ ♩ — — ♩ > >

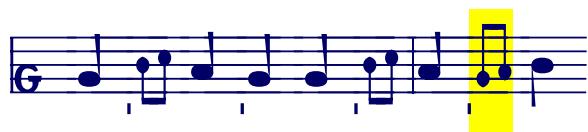


Dk,Ott ♩.. — — ♩ > > ♩ > n

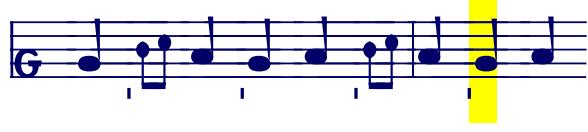
Va >.. ♩ ♩ > > > u >

Vi >.. ♩ ♩ > > > u ♩

Sn1214 >.. — — ♩ > > > u ♩



G270 ♩ ♩ > n > ♩ ♩ > n ♩



Am ♩ ♩ > n > — ♩ > n >



G355 ♩ ♩ > n ♩ > ♩ > n >

Vi — ♩ > > — ♩ > >

Sn1214 — ♩ > > — ♩ > >

21.11., 29.12.

Musical score for measures 21.11. and 29.12. The score consists of six staves:

- G355:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Vi:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Sn1214:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Am:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Am,Dk:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Ott:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Ott:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Vi:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.
- Sn1214:** Starts with a dotted half note followed by a quarter note. A yellow bar highlights the first quarter note.

The music is in common time (indicated by a 'C'). Measures are separated by vertical bar lines. The notes are represented by dots on the staff lines. The first measure of each staff is highlighted with a yellow bar.

Prívod cez .hc // Leading-in through .hc

G355 >

G355 > >

G355 > >

Dk >

G265 > —

Am >

Vi >

Sn1217 >

Vi >

Sn1214 >

Va >..

G355 > > >

G270 > >

Am, Dk > >

Am > >

Vi > >

Sn1214 > >

G265 Trin

Am Dk Vi

G260

Am Ott Dk Sn1214 Sn1214 Vi

G262

Sn1217

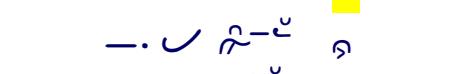
Sn1217

Am Ott Dk Vi Va

Sn1214

Am 

Dk,Am 

Ott 

Vi 

Sn1214,Va

Va 

Sn1214,Va

Dk 

Am 

Ott 

G265 

Vi 

Sn1214

A musical score for a woodwind section. The top staff shows a G clef, a common time signature, and a key signature of one sharp. The first measure consists of six eighth-note pairs. The second measure begins with a yellow bar. Below the staff, there are two entries: "Am" and "Dk,Ott". Each entry has a unique rhythmic pattern consisting of a short note followed by a longer note. The third measure begins with another yellow bar. Below it, there are four entries: "G260", "Vi", "Sn1214", and "Va". Each entry has a unique rhythmic pattern. The fourth measure begins with a yellow bar. Below it, there are three entries: "Trin", "G262", and "G260". Each entry has a unique rhythmic pattern. The fifth measure begins with a yellow bar. Below it, there are three entries: "Am,Dk", "Ott", and "Vi,Va". Each entry has a unique rhythmic pattern.

Prívod cez c // *Leading-in through c*

e-c, e-h

Ott

Am,Dk

.. — / > >u & $\bar{\wedge}^{\cdot}$

Vi

.. — / > > >u $\bar{\wedge}^{\cdot}$

Sn1214

Va

.. — / > > >u $\bar{\wedge}^{\cdot}$

G260

$\bar{\wedge}^{\cdot}$ / > >u > $\bar{\wedge}^{\cdot}$

Am,Dk

$\bar{\wedge}^{\cdot}$ / > >u & $\bar{\wedge}^{\cdot}$

Ott

Vi

$\bar{\wedge}^{\cdot}$ / > > > $\bar{\wedge}^{\cdot}$

Sn1214

Va

$\bar{\wedge}^{\cdot}$ / > > & $\bar{\wedge}^{\cdot}$

Am

— — .. — / > >u & $\bar{\wedge}^{\cdot}$

Dk

.. — / > > >u >u > $\bar{\wedge}^{\cdot}$

Sn1214

$\dot{+}$ — / > > > >u $\bar{\wedge}^{\cdot}$

Va

$\dot{+}$ — / > > > >u $\bar{\wedge}^{\cdot}$

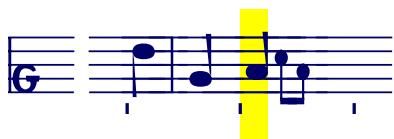
c-E

The image shows a musical score for the section labeled 'c-E'. It consists of five staves. The first three staves (G355, Dk,G262, and Vi,Va) have a common time signature indicated by a 'C' with a '4' below it. The last two staves (Vi and Sn1214) have a 2/4 time signature indicated by a 'C' with a '2' below it. A large yellow vertical bar highlights a specific measure across all staves. The notes are represented by black dots on the staff lines. The staves are as follows:

- G355:** Shows a single note on the first line, followed by a sixteenth-note cluster on the second line, a sixteenth-note cluster on the third line, and a sixteenth-note cluster on the fourth line.
- Dk,G262:** Shows a single note on the first line, followed by a sixteenth-note cluster on the second line, a sixteenth-note cluster on the third line, and a sixteenth-note cluster on the fourth line.
- Vi,Va:** Shows a single note on the first line, followed by a sixteenth-note cluster on the second line, a sixteenth-note cluster on the third line, and a sixteenth-note cluster on the fourth line.
- Vi:** Shows a single note on the first line, followed by a sixteenth-note cluster on the second line, a sixteenth-note cluster on the third line, and a sixteenth-note cluster on the fourth line.
- Sn1214:** Shows a single note on the first line, followed by a sixteenth-note cluster on the second line, a sixteenth-note cluster on the third line, and a sixteenth-note cluster on the fourth line.

Prívod cez d // Leading-in through d

dG



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

G260 > >>x/

Trin — > >>x/

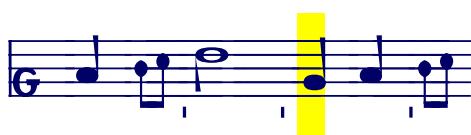
Dk,Ott — > >>x/

Am	< > >>x/
Vi	> >.. >>/
Sn1214	> >.. < >>/
	> >.. < >>/
Va	> >.. >>/

d2



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



Am	— — — — —	>x
Vi	— — — — —	>
Sn1214	— — — — —	>

*.ad

Musical score for Am and Vi,Sn1214. The score consists of two staves. The top staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The bottom staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. A yellow vertical bar highlights the second measure. Below the staves, the vocal parts are written: Am (dotted half note, then a short vertical line), Vi,Sn1214 (dotted half note, then a short vertical line). The vocal parts end at the yellow bar.

Musical score for Dk and Vi,Sn1214. The score consists of two staves. The top staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The bottom staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. A yellow vertical bar highlights the second measure. Below the staves, the vocal parts are written: Dk (dotted half note, then a short vertical line), Vi,Sn1214 (dotted half note, then a short vertical line). The vocal parts end at the yellow bar.

Musical score for Am,Dk, Trin, Vi, Sn1214, and Va. The score consists of five staves. The top staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The second staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The third staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The fourth staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The fifth staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. A yellow vertical bar highlights the second measure. Below the staves, the vocal parts are written: Am,Dk (dotted half note, then a short vertical line), Trin (dotted half note, then a short vertical line), Vi (dotted half note, then a short vertical line), Sn1214 (dotted half note, then a short vertical line), and Va (dotted half note, then a short vertical line). The vocal parts end at the yellow bar.

Musical score for Ott, Dk, Am, Vi, and Sn1214. The score consists of five staves. The top staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The second staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The third staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The fourth staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. The fifth staff has a G clef and a common time signature. It contains a single measure with a dotted half note followed by a quarter note. A yellow vertical bar highlights the second measure. Below the staves, the vocal parts are written: Ott (dotted half note, then a short vertical line), Dk (dotted half note, then a short vertical line), Am (dotted half note, then a short vertical line), Vi (dotted half note, then a short vertical line), and Sn1217 (dotted half note, then a short vertical line). The vocal parts end at the yellow bar.

*.da

24.9.

Am,Dk > .. ≈ ≈ ≈ ≈ > > < <
G355 > ≈ ≈ ≈ ≈ > > > < <
Ott > ≈ ≈ ≈ ≈ > > > < <
Vi > .. ≈ ≈ ≈ ≈ > > > < < Sn1214
Eις οσ- μήν μύ- ρου σου ἐ- δρα-μον Χρι- στέ, *

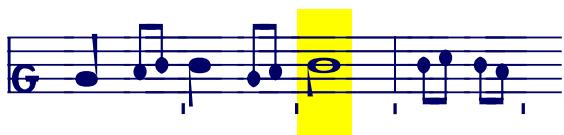
PX6 init

Trin >... ≈ ≈ ≈ ≈ > > < ≈
Am,Dk >... ≈ ≈ ≈ ≈ > > > < ≈ Ott
Va,Vi >... ≈ ≈ ≈ ≈ > > > < ≈ ων Πα- τέ-ρων ο χο- ρός, *

A musical score for various instruments. The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The first staff (Am) has a dynamic instruction: $\ddot{\cdot} \swarrow > \text{sf}$. The second staff (Trin) has: $\ddot{\cdot} \nearrow > \text{fu}$. The third staff (G260) has: $\ddot{\cdot} \swarrow \downarrow \text{ff}$. The fourth staff (Vi) has: $\text{c} \nearrow > \text{ff}$. The fifth staff (Va) has: $\ddot{\cdot} \nearrow \downarrow \text{ff}$. The sixth staff (Sn1214) has: $\ddot{\cdot} \nearrow > \text{ff}$. The seventh staff (G355) has a dynamic instruction: $\text{f} \text{ff}$. The eighth staff (Am) has: $\dot{\cdot} \text{ff}$. The ninth staff (Vi) has: $\dot{\cdot} \text{ff}$. The score concludes with the instruction *Sn1214*.

Prívod cez h2 // Leading-in through h2

hG.h2



mult.

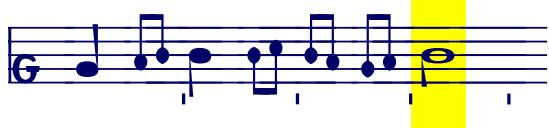
Ott

Ott

Va,Vi

Va

Sn1214



Am

Dk

G262

Dk

Vi

Va

Vi

Va

G260

G265

Vi

Va

Ott

G261

Am

Dk

Sn1214

Vi, Va

Sn1214

Vi

Va

6.1.

G270 G265 Am G260 Dk Vi Sn1217
 Sn1214

The musical score consists of six staves. The first three staves (G270, G265, Am) have a common ending where a note is followed by a vertical bar and a double bar line with repeat dots. The fourth staff (G260) has a different ending with a vertical bar and a double bar line. The fifth staff (Dk) has a ending with a vertical bar and a double bar line. The sixth staff (Vi) has a ending with a vertical bar and a double bar line. The seventh staff (Sn1217) has a ending with a vertical bar and a double bar line. The eighth staff (Sn1214) has a ending with a vertical bar and a double bar line. Yellow boxes highlight specific notes or groups of notes across the staves.

Ott Dk Trin G265 Vi Va

The musical score continues with four staves. The first staff (Ott) has a ending with a vertical bar and a double bar line. The second staff (Dk) has a ending with a vertical bar and a double bar line. The third staff (Trin) has a ending with a vertical bar and a double bar line. The fourth staff (G265) has a ending with a vertical bar and a double bar line. The fifth staff (Vi) has a ending with a vertical bar and a double bar line. The sixth staff (Va) has a ending with a vertical bar and a double bar line. Yellow boxes highlight specific notes or groups of notes across the staves.

Ga.h2

Ott

G260

mult.

Vi

Sn1217

Sn1214

6.8.

Am,G265

Dk

Vi

mult.

Sn1214

Vi

Va

Am,Dk 

G262 

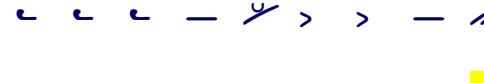
Ott 

Vi 

Va 

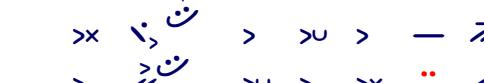
Trin 

Am 

Vi 

Am,Dk 

G265 

Vi 

Va 

G262 Ott

Dk

Am

Vi

Va

PX1

G262

G265

Am

Trin

Vi

Va

hh.h2

Musical score for hh.h2. The score consists of two staves. The top staff shows a bassoon part (Bassoon) and a trumpet part (Trin). The bottom staff shows a trumpet part (Trin B). The score includes lyrics: Am, Trin, Am,Dk, G262, Vi, Va, Va,Vi, Sn1214, Vi, Sn1214, and Va. Yellow boxes highlight specific notes or measures in the trumpet parts.

Am

Trin

Trin B

Am,Dk

G262

Vi

Va

Va,Vi

Sn1214

Vi

Sn1214

Va