

Postupy a prechody // Progressions and transitions
Thematismy // Thematismoi

8. hlas // plag. 4th echos

Postupy a prechody // Progressions and transitions

Deklamácie // Declamations

G

Rovná // Plain



mult. ♪ ♪ ♪ ♪ ♪

Akcent G2, a2



Am ♪ ♪ ♪ ♪
Vi ♪ ♪ ♪ ♪

Ott
Va



mult. ♪ ♪ ♪ >
G355 > ♪ ♪ >
Vi ♪ ♪ ♪ >
Sn1214 ♪ ♪ ♪ >
 > ♪ ♪ ♪

Sn1214, Va

Akcent h



Trin 2 2 — $\frac{y}{x}$ 2

Vi $\hookrightarrow \hookrightarrow - \cancel{u} >$

Dk

Va,Sn1214



G260/61/62 > 2 ✓ >



Ott $\div \cdot \frac{\cdot}{\cdot} >$

Vi $\frac{u}{u} \leq \frac{y}{y}$

Sn1217 42 30 3

Sn1214/17



Ott ☐ ☐ ☐ ☐ ☒ >n

G355 

G262 2 2 2 $\frac{1}{2}$ 2

Vi ☐ ☐ ☐ ☒ ☐

Sn1214 

Va > < / >

Trin,Dk



mult. $\hookrightarrow$ $\hookrightarrow$ $\hookrightarrow$ $\cancel{\hookrightarrow}^{\text{red}}$ $\succ$



Ott ˘ ˘ ˘ ˘

G262 ㄷ ㄷ ㄷ

Vi 

Va     >

Sn1214,Va



G355	>	┌	—	┐	>
	┐	┌	—	┐	>
Vi	┐	┌	—	┐	>
Sn1214	┌	┌	┌	┐	>

Vi



Dk	┌	┌	┌	┐	>
----	---	---	---	---	---

Trin



G355	┌	┌	┌	┐	>
	┌	┌	┐	┐	>
Trin	>	┌	┐	┐	>
Vi	┌	┌	┌	┐	>
	┌	┌	┐	┐	>

Sn1214, Va

a

Rovná // Plain



Dk —↓ ♩ ♩

Vi,Va —̣ ♩ ♩ Sn1214

Akcent c



Dk ^ > ♩ ♩

Sn1214 ^ > ♩

h

Rovná // Plain



mult.

Vi

Akcent na d



Am,Dk

Ott



Trin

Vi



G355

Am,Dk

Vi

Sn1214



Am,Dk

Ott



G260

G262

Sn1214

Vi

Va

c

Rovná // Plain



mult.



Vi



Sn1214, Va

d

Rovná // Plain



mult.



Vi



Akcent e,f



Dk,Am



Ott,Trin



Ott



G262/65,Am,Dk, G355



G355



Vi



Sn1214



Dk



G262/65

Am



Vi



Sn1214



Sn1214/17



Va



Sn1214



Am



G265



G355



G262, Dk

Vi



Akcent od h



Am ÷ ♪ >ñ /
Va —↓ / >.. ✓



mult. >ñ ✓ >ñ ✓ >ñ ✓



Am,Dk > ✓ >ñ ✓ >ñ /
G260/65 >ñ ✓ >ñ ✓ >ñ /
Vi > ÷ >.. / >.. /
 ♪ >.. / >.. ✓

G355

Sn1214
Sn1214/17

Vlnové postupy // Wave progressions

aEGa



G355



G355



Vi



Sn1214/17



mult.



Vi



Sn1217, Va



Sn1214



Am,Dk



G355



Vi



Sn1214/17

Sn1214



Sn1219



Sn1217



G355



Vi



Sn1214



Dk		
Vi,Sn1214		
Am		Trin
Ott		Ott,Trin,Dk
Vi,Va		G261/65/70

G/h-a



G265 >  > 
 G270 >  > 
 Sn1214   > 
 Vi   > 



Dk,Ott         > 
 mult.         > 
 Vi,Va         >  Sn1214



Dk     > 
 Vi     > 



Am >  > >
 Sn1214 >  > > Sn1217



Am, Dk,Ott — —  > 
 Vi,Va — —  >



Ott ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Dk ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Am ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Trin ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ Dk,Ott, G355
 Vi ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ Va
 Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Am ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Vi ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Trin ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Dk ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ Ott,Am
 Vi ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Va ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩
 Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

E.Ga + G/h-a



G260/65



Trin



Dk



Trin



Am,Dk



Ott, G265/70

G262



Vi



Va,Sn1214



Sn1214



Am,Dk,Ott



Sn1214



Vi,Va



G265



Am

Vi



Vi,Va



Sn1219





Am,Dk ♯.. — — ♯ > ♯ > ♯ >
 Trin ♯.. — — ♯ > ♯ > ♯ >
 Vi,Va >.. — — ♯ > / > ♯ >

Ott



Am ♯.. — — ♯ > ♯ > ♯ >
 Ott ♯.. — — ♯ > ♯ > ♯ >
 G261 ♯.. — — ♯ > ♯ > ♯ >



Dk >.. — — ♯ > ♯ > ♯ >
 Vi >.. — — ♯ > > ♯ >
 Va >.. — — ♯ > > ♯ >



Ott >.. — — ♯ > ♯ > ♯ >
 G260 >.. — — ♯ > ♯ > ♯ >
 Vi >.. — — ♯ > ♯ > ♯ >
 Sn1214 >.. — — ♯ > / >

G,a/d-h

-d



Am,Dk

♩ ♩ ♩ >ö >n

Vi

♩ ♩ ♩ >.. >

Sn1214

♩ ♩ ♩ >.. >

Vi,Va

♩ ♩ ♩ >.. >

Sn1214



Am,Dk

> — — ♩ >ö >n

G355,Ott



Ott

♩ — — ♩ >ö >n

Trin

G355

>x — — ♩ >ö >n

Vi

♩ — — ♩ >.. >u

> — — ♩ >.. >

>x — — ♩ >.. >

Va

♩ — — ♩ >.. >

Sn1214

♩ — — ♩ >.. >

> ♩ ♩ ♩ >.. >



Trin

♩ — — ♩ >ö >n

Vi

♩ — — ♩ >.. >

Sn1214

Sn1214

>x ♩ — — ♩ >.. >



Am,Dk

ℳ ℳ ¨ √ >ñ >ñ

Ott

ℳ ℳ ¨ √ >ñ >ñ

Vi

ℳ ℳ ¨ / >.. >

Sn1214

ℳ ℳ ¨ / >.. >

Sn1217



Ott

>x — ¨ √ >ñ >ñ

Am,Dk

> ¨ √ >ñ >ñ



Am,Dk

>x ℳ ¨ √ >ñ >ñ

Sn1214

> ℳ >.. / >.. >

Vi

> ¨ √ >.. ℳ

Sn1214

>x ¨ / >.. >

Va



Am,Dk



Ott, G355, Trin

Vi



Va



Dk



Vi



Sn1217



G270



Am,Dk



Ott

Vi,Va



Sn1214



Am,Dk



G260,Trin



Ott



Trin

Vi,Va



Vi



-m



Am,Ott,Dk



Vi



Sn1214, Va



Am,Dk



Ott



Am,Dk

G262



Vi,Va



Sn1214, Va

Vi



Sn1214



Va



Am



Ott

Vi



Sn1214





G355



G262



Am



Trin, Dk, Ott, G265

Vi



Sn1217/14

Sn1214



G260



G261



Am



Ott, G262

Dk



Vi



Sn1214

Va



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

Am Dk, G260
G262 >
Dk >
Vi >
Va, Vi >

e,d-c,h,a



G270 ♩. ♩. ♩. > ♩ G261

Va ♩. ♩. / > ♩

Vi ♩. ♩. / > ♩



Dk > — ♩ > G265



Dk, Ott / > > ♩ >

Va, Vi / > > ♩ >



Am ÷ / > ♩ >

Dk, Ott

G260 ÷ ♩ > ♩ ♩

Trin ÷ ♩ > / ♩ ♩

Vi ♩. ♩. / > ♩ >

Va

Sn1214 — ♩ ♩ > ♩ >

÷ / > ♩ >



Am $\dot{\sim}$ > $\ddot{\sim}$ / > Ott,Dk
 Vi $\dot{\sim}$ > $\ddot{\sim}$ / > Sn1214
 Va $\dot{\sim}$ > $\ddot{\sim}$ / >



Am > x $\ddot{\sim}$ / > Ott, G355, G260/65
 Vi > x $\ddot{\sim}$ / > Sn1214



Am > $\ddot{\sim}$ / > > Dk,Ott



G260 > $\ddot{\sim}$ / > n >



G355 > n $\ddot{\sim}$ / > >
 Vi > $\ddot{\sim}$ / > u >
 Sn1214 > $\ddot{\sim}$ / > >



G260



Am, Dk



Vi



Va



Ott

Sn1214



Am, Dk, Ott



Trin, G262

G355



Ott, Dk

Vi



Sn1214

Va



Sn1214/17



Am



mult.



Vi



Sn1214



Vi, Va



Sn1214

Sn1214



Va





Am ♩ / > > ♩
 Vi ♩ / > > >
 Sn1214 ♩ / > > >

Sn1217



Ott ÷ ♩ / > > G270
 G355 ÷ — / > >



Am,Dk ♩ — / > > Ott
 Va,Vi ♩ — / > >



Am,Dk ♩ ♩ ♩ — ♩ >
 ♩ ♩ ♩ — / > G355
 Vi ♩ ♩ ♩ — / > Sn1214
 Sn1214 ♩ ♩ ♩ — / >



Am ♩ ♩ > ♩ ♩ /



Dk >.. ♩ > ♩ ♩ ♩
 Vi >.. / > ♩ ♩ ♩ Sn1214

Pokračovanie cez d // Continuation through d



G265 ♩ $\ddot{\cdot}$ — $\nearrow$ > $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ $\searrow$
 Sn1214 ♩ $\ddot{\cdot}$ — $\nearrow$ > $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ $\searrow$
 Va — — — $\nearrow$ > $\searrow$ $\searrow$ > $\searrow$



Dk > — $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ >
 Trin > — $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ >
 Vi > — $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ >
 Sn1214 > — $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ >
 Va > — $\ddot{\cdot}$ $\searrow$ > $\ddot{\cdot}$ $\searrow$ >

Cez d2



Am,Dk ♩ $\ddot{\cdot}$ $\searrow$ > ♩ G270,Trin
 G355 $\ddot{\cdot}$ $\searrow$ >
 Sn1214 — $\ddot{\cdot}$ $\searrow$ > ♩ Vi



G355 > $\times$ $\ddot{\cdot}$ $\searrow$ > $\searrow$
 Vi > $\times$ $\ddot{\cdot}$ $\searrow$ > $\searrow$
 Sn1214 > $\times$ $\ddot{\cdot}$ $\searrow$ > $\searrow$



Am,Dk ♩ — $\cdot$ — $\searrow$ > Ott, G355
 Vi ♩ — — $\searrow$ > Sn1214/17



Am,Dk > — — $\searrow$ > G355
 Vi > — — $\searrow$ > Sn1214
 ss

Prechodové motívy po G3

// Transitional motives modifying the cadence of G3

Formuly typu G3 sú v základnom tvare ukončené tónom G. Ak za G3 nasleduje ďalšia formula (tj. keď G3 neuzatvára celú stichiru), jej nástup sa môže pripravovať už v kadencii G3. To znamená, že koncový tón a niekedy aj predposledná stopa G3 sa môžu modifikovať tak, aby vznikol potrebný prechodový motív.

// Formulae of the type G3, in their basic form, are ending on the finalis G. However, if G3 is followed by a next formula, its opening motif may start being prepared already in the cadence of the G3. Hence, the last tone of G3 or even the forelast rhythmic foot may be modified to form the transitional motif.

V 8. hlase nachádzame nasledujúce štandardné typy prechodov po G3:

// In the plag. 4th mode there are following standard standard transitions following the G3:

Modifikácia G3 // Modification of G3	Nástup ďalšej formuly // Opening of the next formula
zvlnenie posled. tónu // waves on the last tone	G-h
-GF	DG. DD.EG, DE.G
-Ga.a	thema DG** D.EG D.Ea.G EG, DG
-a	GE.FG EG.c Ea.Gc
-Gh.h	h
-Gh*	Gh.h

V nasledujúcom prehľade motívov sú uvedené základné, najfrekvencovanejšie tvary celých prechodových motívov. V prehľade kadencií G3 boli uvedené podrobnejšie jednotlivé modifikácie.

// In the following summary the most frequent variants of transitions are listed. For a more detailed list of the modifications alone see the chapters about cadences G3.

GaGaG // Gb

Zriedkavé // Rare

14.9.

5.1.

GF // DG

yG3 -mmt, -dmt, -ddt, G3/J -dmt, -ddt, -mmt

Am

Am

Ott

Dk

Vi

Am

Ott

Sn1214

Vi

Va

Am,Dk

Trin

Vi

Sn1214

Va

GF // DEG

yG3 -mmt, -mdt, G3/U -dmt, G3/J -mdt , -mmt



Am,Dk	>> /	>	f n u	>	e	..	—
Ott	>> /	>	f n u	>	e	..	—
Vi,Va	>> /	>	>>u /	>	e	..	—
Ott	>> /	>	f n u	>	e	..	—
Vi	>> /	>	>>u /	>x	e	..	—
Va, Sn1214	>> /	>	>>u	>x	e	..	—



Am	> n	u	>	f n u	>	e	..	—
Vi	>	\	>	>>u /	>	e	..	—
Sn1214	>	\	>	>>u	>	e	..	—



Am	\,	>>>	>	>	f n u	>	e	..	—
Vi	\	>>>	>	>	>>u /	>	e	..	—
Sn1214	\	>>>	>	>	>>u	>x	e	..	—



Dk	f n u	>	f n u	>	e	..	—
Vi	f n u	>	>>u /	>	e	..	—
Va	f n u	>	>>u /	>	e	..	—

Ga.a // DG***

yG3 -mmt, -mdt, -dmt, G3/J -dmt, -mdt, -ddt, -mmt

Základný (najčastejší) tvar modifikácie // The most common shape

Am		
Ott		
Trin		G355
G355		
Vi		
Sn1214		

Modifikácia kadencie pri rytmičných tvaroch -mdt, -ddt // The shape at rhythmical settings -mdt, -ddt.

Am		
Vi, Va		
Dk		
Vi		
Am		
Vi		
Sn1217		

Kadencia G3/J -mmt sa v niektorých prípadoch modifikuje celá.
 // In some cases the whole cadence G3/J -mmt may be modified.

	
G355	> >    >x    »
Vi	> >    >x   
	
Am	>     >x  
Trin	>     >x  
	
Am,Dk	—     >x  
Vi	—     >x  

Ga.a // D.EG

yG3 -mmt (3x), -dmt, G3/J -dmt

Am

Vi

Va

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

[illegible]

Am,Dk

Dk






[illegible]

G260

Vi,Va

50					
Va					

Sn1214

Am

» > < >> <<

Ga.a // D.Ea.G

yG3 -mmt , G3/U -dmt, G3/J -dmt, -ddt, -mmt



Am

Vi



Am,Dk

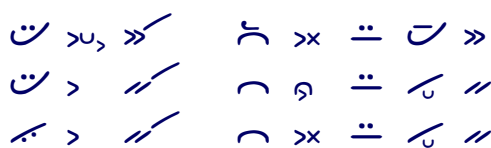
Va



Am,Dk

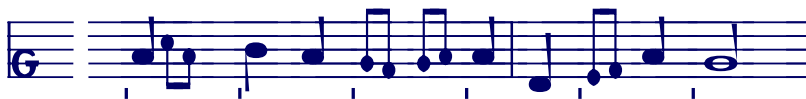
Vi

Va,Sn1214



Am

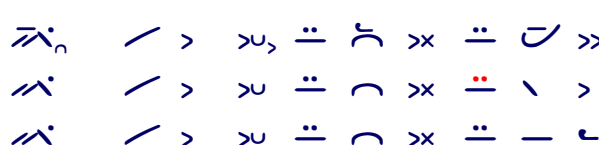
Vi



Am,Dk

Vi

Va



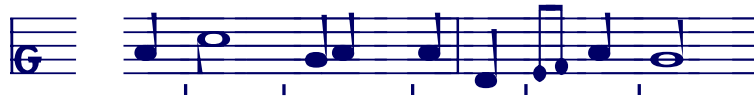
Am

Vi/Va





Ott



Am



Vi



Ga.a // EG, DG

yG3 -mmt, -dmt



Am



Vi, Va, Sn1214



Sn1214



Am



Trin



Vi



-a // GE.FG + (D2/3, ya2)

yG3 -mmt, G3/U -dmt, G3/J -dmt, -ddt, -mmt

Prechod -a // GE.FG (GF.EG) sa takmer vždy spája s dvojicou formúl G3 a D2/3.

// The transition -a // GE.FG (GF.EG) usually binds the couple G3 + D2/3.

a2 //



G260 ♪ — ˆ > ˆ » ♪ ˆ ˆ — — ˆ ˆ »



Dk ♪ — ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »



Am ♪ — ˆ > ˆ » ♪ ˆ ˆ > ˆ — — ˆ ˆ »

G261

Ott,Trin ♪ — ˆ ˆ » ♪ ˆ ˆ — — ˆ ˆ »

Vi ♪ — ˆ > ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

Va > — ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »



Ott ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

Vi ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »



Am ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

Ott ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

Vi ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

Va ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ ˆ »

.Ga //








	Am,Dk	Ott	Vi,Va
Am,Dk			
Ott			
Vi,Va			
			
			
			

.G | a //

												
Am,Dk			»					—			»	
Ott			»					—	—			»
G355			»					—	—			»
Vi			»					—	—			»
Sn1214			»					—	—			»

	
G270	
	
Am,Dk	
Vi	
Sn1214	

-a // EG.c

yG3 -mmt, -mdt, G3/U -dmt, G3/J -mdt, -dmt, -mmt

Bežný tvar // Basic shape



Am



Dk



Vi



Trin



G355



G262



Am,Dk



Vi



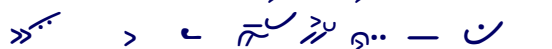
Va



Am,Dk



G270



Vi



Va



Širšia modifikácia pri G3/J

// An amplified modification at G3/J

Am,Dk
G265
Trin

G355
Vi
Sn1219

Am,Dk
G265
Trin

G355
Vi
Sn1219

.G | a // EG.c

Am
Vi

Am
Vi,Va

Trin

Am
Vi

Am
Vi

Am
Vi

Am
Vi

Am
Vi

Sn1214

-a // Ea.Gc

yG3 -mmt, -mdt, G3/U -dmt, G3/J -mdt, -dmt, -ddt, -mmt

Bežný tvar // Basic shape

Trin,Am	
G355	
Vi	
Am	
G355	
Vi	
Sn1214	
G270	
Am,Dk	
Vi	
Va	
Sn1214	

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

— $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{1}{10}$

[illegible]

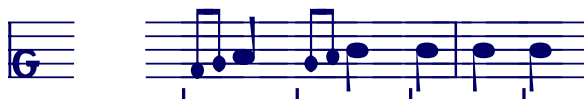
$\succ$ $\succcurlyeq$ $\succsim$ $\curvearrowright$ $\curvearrowleft$ $\curvearrowright\cdot$ $\curvearrowleft\cdot$ $\succsim\cdot$

 $\succ \quad \succ\!\!/ \quad \succ\!\!/\!\!/ \quad \hookrightarrow \quad \cancel{\hookrightarrow} \quad \succ\dots \quad / \quad \gg$

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$ $\frac{1}{9}$ $\frac{1}{10}$

Gh.h // h

5.1.



Am	
Ott	
Trin	
Vi	

PVVeStrastiAntif



Am	
----	--



G270	
Vi,Va	



Ott	
-----	--



Am	
Vi	
Va	

Gh // Gh.h

PVVe_Strasti_antif, pΣήμερον τού Ναού, pOiNomothetai



Am				
Va, Vi				
Va				

pTάδε λέγει



Am				
----	--	--	--	--



G260				
------	--	--	--	--



Dk				
Va, Vi				
Sn1214				
Vi, Va				

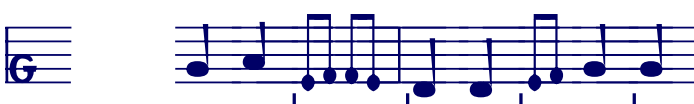
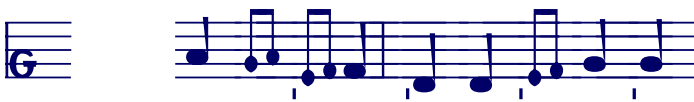
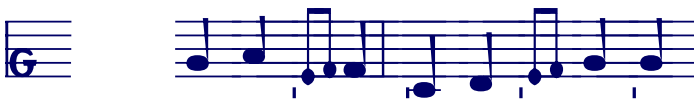
Prechodové motívy ostatné // Further transitional motives

DE.C

24.12.

	
Dk,Am	
	
G355	
Vi	 Sn1214

F - C,D

	
Ott	
	
G260	
	
Am,Dk	
Vi	
Sn1214	
Sn1217	

a - G

G261			
Am			
Dk			
G260			
Ott			
G355			
Vi			
Sn1214			

hc - G



Am,Dk



G355



Vi



Sn1214



G265



G262



Am



Ott



Dk



Vi



Sn1214



Sn1214

hc - a



G260



Am



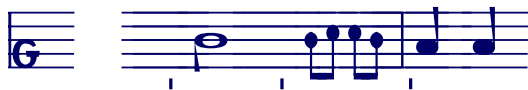
Ott



Vi



Ott, G265



Am, G355



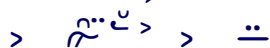
Vi, Sn1214



Am



G260



Dk



Vi



Sn1214



Sn1214



Am

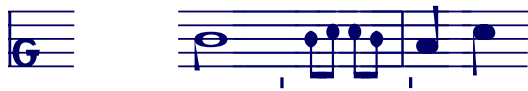


Vi





Ott ♪ ♪^u > —. G260
 Am,Dk ♪ ♪^u > —.



Am ♪ ♪^u > —.
 Dk ♪ ♪^u > —.
 Vi // ♪ > — Sn1214
 Sn1214 ♪ ♪ / >x —



Am,Dk ♪ ♪^u > ♪
 ♪ ♪^u > .



G355 ♪ ♪^u > ♪
 ♪ ♪^u > .
 // ♪ > ♪
 Sn1214 ♪ ♪ — ♪
 G356 ♪ ♪ > ♪

h - a



Am	>				>				>	>	
G355	>				>				>	>	
Vi	>				>				>	>	
Sn1214	>				>				>	>	
	ο	εν	μή-	τρα		γνω-ρί-	σας	με	τόν	αμ-νόν, *	

c - h



Dk 
Vi 

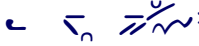


G265 
Trin 

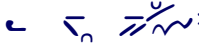


G355 

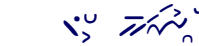


Am 
Ott,Dk 
Vi 
Sn1214 



Am 
Dk 
Vi, Sn1214 
AS 



G265 
Ott 



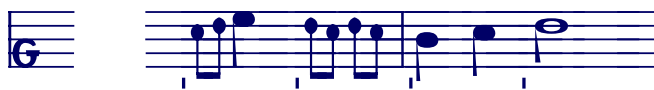
Am,Dk 
Vi 

c-ha



mult.					
Vi					
Sn1214					

d - hc



mult.



G355



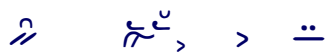
Vi



Sn1214



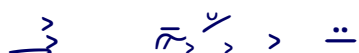
G262



G355



G265



Am,Dk



G265



G355



Vi,Sn1214



Dk



Ott



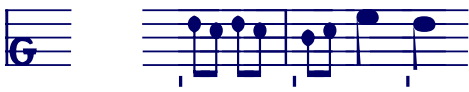
Vi



Va



Am
 



Dk
 



Ott
 



G355
 

Vi
 
 Sn1214

cd - ca



G355



Vi



Sn1214



mult.



Am



Vi



Va



Sn1214



cd - d



G355



Am



G270



G261



G265



Vi



Vi



Sn1214



8. hlas // plag. 4th echos

Thematizmy sú melizmatické motívy spravidla nad poslednou slabikou priebežného kóla. V neumoch sú označené písmenom *theta*. Vzhľadom na to, že motív je zapísaný väčším množstvom neumov nad jedinou slabikou, navyše nie vždy jednoznačne zoskupenými, rytmická interpretácia thematismov ostáva často otázná. Na základe pozorovaní možno usúdiť nasledujúce skutočnosti:

- thematismos sa môže vymykať z rytmickej štruktúry binárneho rytmu. Predovšetkým motív thematizmu predstavuje dvoj- alebo viacnásobné spomalenie spevu, pričom táto zmena tempa môže nastať na druhej dobe stopy. Stopy pred a za thematismom môžu teda byť neštandardné.
- vlastný motív thematizmu pravdepodobne nemusí byť vždy rytmicky binárny
- na základe rozličných spôsobov zápisu a alternatívnych znení je možné predpokladať, že v neumovom rozpise thematismov majú neumy dvojnásobnú dĺžku oproti bežnej interpretácii. Akoby znak *theta* v zápise označoval miesto, odkiaľ sa zdvojenie začína. Túto hypotézu žiaľ nie je možné uplatniť vo všetkých prípadoch, napokon nie v každom rukopise sa *theta* zapisuje. V našich prepisoch sa zatiaľ držíme základnej (nezdvojenej) interpretácie neumov, ale miestami naznačujeme aj dlhší variant.

// *Thematismoi* are melismatic motives, mostly over the last syllable of a flow-through colon. In neumes they are marked with the letter *theta*. As far as the motif is expressed by means of a larger amount of neumes (mostly not clearly grouped) over one syllable, the rhythmical interpretation of *thematismoi* remains very often not reliably solved. However, based on observations we can state the following:

- *thematismos* may “spin out” of the binary rhythm structure. The motif in itself has twofold (or more) slower tempo compared to the syllabic rest of the chant. This slowing down may happen also on the second beat of the foot. Therefore the feet surrounding the *thematismos* may be rhythmically non-standard.
- the very motif of the *thematismos* probably does not need to be rhythmically binar.
- based on different ways of noting the same *thematismos* it is possible to assume, that in the *thematismos* the neumes may have a double (or more) duration (*diplasiasmos*) compared to the basic interpretation. probably the sign *theta* marks the place, where this effect starts. This hypothesis explains some difficult situations, but on the other side, it cannot be applied universally (in any *thematismoi* the sign *theta* is not present). In this document the basic interpretation is held, only in some places the *dipasiasmos* is mentioned as an alternative.

D**

G.G-D**

PVVeο, PX7, pOiNomοthetai, pProTouTimiou



G261 Ott



Trin



G260

G262



Am Dk,Ott, G260

Vi Sn1214,Va

Va

Δεύ-τε

Δι- ά

8.9.



Am

Dk,Ott



G355

Vi

Sn1217

Χαί- ρε *

Sn1214

Χαί- ρε χε υε

pTadeLegei

Am,Dk

Ott,Dk,G260/5

G355

Vi,Va, Sn1214

τί ε- ποί- η- σά

G355

Am,Dk,Ott

Dk

Am

G265

Vi

Va

Sn1214

Sn1217

σολ*

Paralely // Parallels

Samopodobeny a podobeny, kde má thematismos ako paralelu štandardnú formulu.
 // Automela and prosomoia, with a standard formula as a parallel to the thematismos.

1) D** ako rozvinutie tónu G // D** as a comminuting of G

a: pProTouTimiou, b: pOiNomothetai



Am,Dk

Trin

Vi Sn1214

a0 Πρό του

b Οι νο-



mult.

Vi Va,Sn1214

a1 Πρό της

b Οι νο-

2) D** ako rozvinutie tónu G alebo D // D** as a comminuting of D or G

pTadeLegei



Am,Dk Trin, G262



G260

Va,Vi τί ε- ποί- η- σά σοι*



Am Dk

Vi

Sn1214 τί ε- ποί- η- σά σοι*

*D.FaG***

Invariant

VR54

G265

G355

G261

Am,Dk

G270

G355

G355

G262

G265

G270



G355 >> $\tilde{\sim} \tilde{\sim} \tilde{\sim} \tilde{\sim}$!!!
 Vi >> $\theta \tilde{\sim} \tilde{\sim}$ Sn1214
 Va >> $\theta \tilde{\sim} \tilde{\sim}$



G355 >> $\tilde{\sim} \tilde{\sim} \tilde{\sim} \tilde{\sim}$ G260/62
 Trin >> $\tilde{\sim} \tilde{\sim} \tilde{\sim} \tilde{\sim}$



G355 > $\tilde{\sim} \tilde{\sim} \tilde{\sim} \tilde{\sim}$



G355 >> $\tilde{\sim} \tilde{\sim} \tilde{\sim} \tilde{\sim}$
 Vi >> $\theta \tilde{\sim} \tilde{\sim}$
 >> $\theta \tilde{\sim} \tilde{\sim}$ Sn1214/17
 Sn1219 >> $\theta \tilde{\sim} \tilde{\sim}$

Prívody

Vo väčšine prípadov je prívod nulový, tj, začína sa od tónu **D**. Dlhšie prívody sú zriedkavé.



mult. > —

> —

Vi > —



Am > > >

Vi > > Sn1214



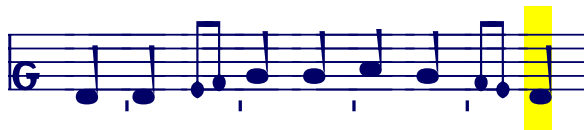
VR54 > > > >



Am > > > >

G355 > > > >

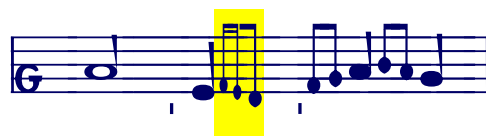
Vi > > > > Sn1214



mult. > > > > > >

Vi > > > > > >

Sn1214 > > > > > >



Am

Ott



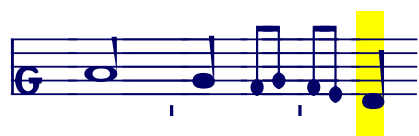
G355

Vi

Sn1214



Ού- τος ούν



G355

Vi



Sn1214



Am



Ott



Dk



Am



Trin

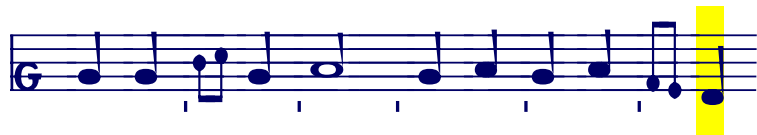


Dk

Vi



Va



Am 2



Ott

G262/2



Dk 2



Vi 2

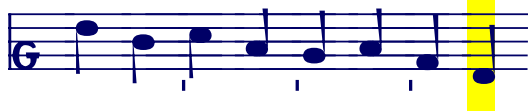


Va 2





G270 $\dot{\sim}$ > $\ddot{n}$ > n > $\sim$ $\dot{\sim}$ > $\sim$ >



Am $\dot{\sim}$ > n / > n > $\sim$ > $\ddot{n}$ > n

Dk $\dot{\sim}$ > n / > n > $\dot{\sim}$ > $\sim$ >

Trin $\dot{\sim}$ > n / > n > $\dot{\sim}$ > $\sim$ >

Vi $\sim$ > $\sim$ > > $\sim$ > $\sim$ >



Ott $\sim$ > — / > $\sim$ > — — $\sim$ > $\dot{\sim}$ > $\sim$ > $\sim$ >



Am $\sim$ > — $\sim$ > $\sim$ > — — $\sim$ > $\ddot{n}$ > $\ddot{n}$ > $\sim$ >



Dk $\sim$ > — / > $\sim$ > — — $\sim$ > $\ddot{n}$ > $\ddot{n}$ > $\sim$ >

Vi $\sim$ > — / > $\sim$ > — — / > $\sim$ > $\sim$ > $\sim$ >

Sn1214 $\sim$ > — / > $\sim$ > $\sim$ > — / > $\sim$ > $\sim$ > $\sim$ >

σί- τος γε- νό- με- νος τού α- θα- νά- του γε- ωρ- γού,

Rozšířený tvar // Extended form

PV0Laz, PVVd



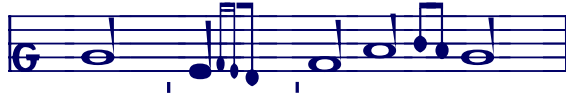
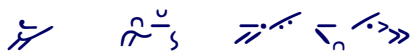
Am



G260



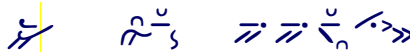
Ott



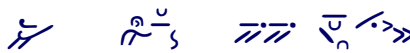
Trin



Dk



Dk



Am



Vi



Va



Sn1214



E- πι- στάς *

ώ πι- στοί,

PX7



Trin
Am,Ott



G261



Dk
Vi
Sn1214
Va

pWsProbaton



Am				
Dk				
G265/1				
G265				
Trin				
Ott				
Sn1214				
Vi/0				
Va				
Vi/1				
Sn1214				
L28				

G260/1

0	ε-	πί	σφα-	γήν,
1	εν	πο-	τα-	μώ*



G262



Am,Dk



G260

Ott



G261

G260



Trin



Trin



Sn1214



Vi



Va



μο- θέ- ται

Vi



Sn1214



Va



τόν φό- βον



G262



G265



Trin



Dk



Am,Ott, G260/70

Vi

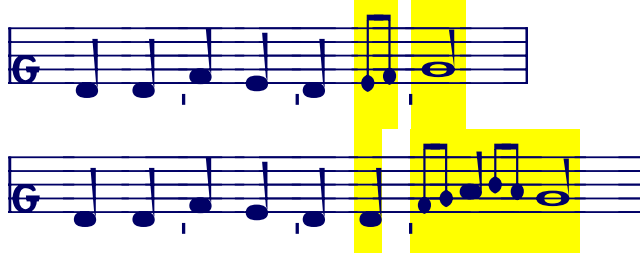


Sn1214,Va

Πα- τήρ γάρ*

Paralely // Parallels

Paralela v rámci periódy (časté) // Parallel lines in a period (many matches)



pOiNomothetai



Am,Dk



G265



Vi



Sn1214

Sn1214



Οι νο- μο- θέ- ται

0B



Am,Dk



Trin



Sn1214



Vi



Va



Οι νο-

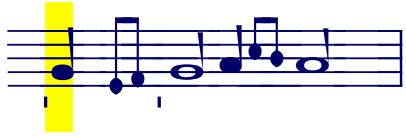
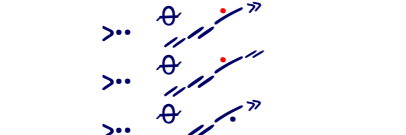
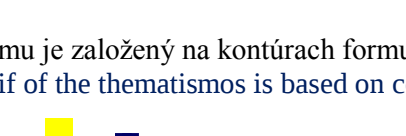
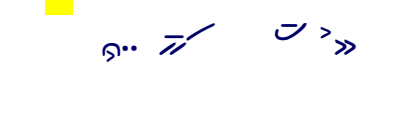
μο- θέ-

ται

Ga**

E.Ga**

Invariant

			
Dk			G265
G262			Ott,Trin,G260
mult.			E.γ.II
Vi			Sn1214,Va, C220
			Sn1214,Va
			Sn1214,Va
Sn1214			Sn1214
Sn1219			

základný // main

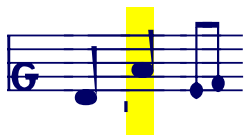
Motív thematismu je založený na kontúrach formuly ya2 a osobitne ya2*.

// The motif of the thematismos is based on contours of the formula ya2 and especially ya2*.

		<i>hypothet. diplasiasmos</i>
		
		

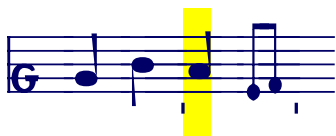
Prívody // Leading-in motives

D.a



Am,Dk				G262
				
Ott				
Vi				Sn1214,Va
Sn1214				
				
				
				
Sn1219				

G/h-a

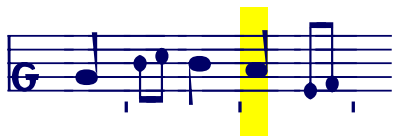


Dk, Am

♩ ♪ > u ♪..

Vi, Sn1214

♩ ♪ > u >



Am

> ♪ > > u ♪..



Dk

> ♪ > u > >..

G262

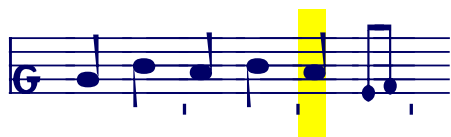
> ♪ > u >..

Vi

♩ ♪ > u >..

Sn1214

♩ ♪ > u >..



G260

♩ ♪ > u ♪..



Am, Dk

♩ ♪ > u ♪..

G270

♩ ♪ > u ♪..

G355

♩ ♪ > u ♪..

Vi

♩ ♪ > u >..

> ♪ > u >..

Sn1214

♩ ♪ > u >..

♩ ♪ > u >..

Sn1219

♩ ♪ > u >..

mult. 

Vi 

Sn1214,Va

G265		
Ott, Trin		G260
Am		
Dk		
Vi		Sn12
Va		

EF.Ga**

14.9.



Dk > —   > > —   >>>

Vi >x —   > > —    >>>

εν κυμ-βά- λοις Δα-υϊ- τι- κοίς, *

2.2.



Dk	>  >	—	 >	—	 >	Ott
Vi	>	>	—  >	—	 >	
Sn1214	>	>	—  >	—	 >	
	τό	προ-αι-	ώ-	vi-	ov	φώζ, *

24.6.



Am		
Vi		
Sn1214		
	$\kappa\alpha^-$	$\gamma\omega^*$

G.Ga**

PSt3za

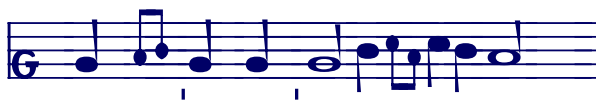


diplasismos hypothet.

Dk,Ott	♩	♩	♩	♩	♩	♩	♩
Vi	♩	♩	♩	♩	♩	♩	♩
Sn1214	♩	♩	♩	♩	♩	♩	♩
Va	♩	♩	♩	♩	♩	♩	♩

τή πρόσ μι- μή- σει Ορ-μή, *

Paralela s ya2* // Parallel with ya2*
(PVVd)



Am



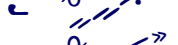
Dk	♩	♩	♩	♩	♩	♩	♩
Vi	♩	♩	♩	♩	♩	♩	♩
Va	♩	♩	♩	♩	♩	♩	♩

αγ- χό- νην Ι- ού- δα(ς)

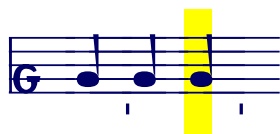
Sn1214

ah**, aa**

Invariant

		
G355		G260/61, Trin, Dk
		
mult.		
		
Trin		
		
mult.		
G262		
Vi		Sn1214/17
		
		
		Sn1214
G356		
Va		

Prívody // Leading-in motives



Am ♩ ♩ ♩

G355 ♩ ♩ ♩



mult. ♩ ♩ ♩₂

Vi ♩ ♩ ♩₂ Sn1214

Va ♩ ♩ ♩₂



E.γ.II >u> > ♯ > > > ♩



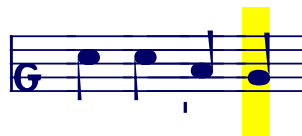
Am ♩ ♯ ♯ > ♯ / > > ♩ G261



G355 — ♯ ♯ ♯ > ♯ > ♩ ♩

Vi ♯ ♯ ♯ > ♯ > ♩ ♩

Sn1214 ♯ ♯ ♯ > ♯ > ♩ ♩



G260

— 7/8 > n >



G355

— 7/8 > u > n

Vi

— 7/8 > u >



G265

> n —. 7/8 7/8 7/8 7/8 7/8 > n >

Trin

> n —. 7/8 7/8 7/8 7/8 7/8 > n >

Vi

> 7/8 7/8 7/8 7/8 7/8 > >

> 7/8 7/8 7/8 7/8 7/8 > u >



Am, Dk

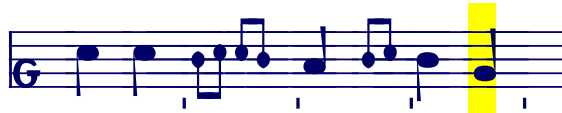
> n —. 7/8 7/8 7/8 7/8 7/8 > u, >

Ott

> n —. 7/8 7/8 7/8 7/8 7/8 > n >

Va

> 7/8 7/8 7/8 7/8 7/8 > >



G355

7/8 7/8 7/8 > 7/8 > u > n

Vi

7/8 7/8 7/8 > 7/8 > u >

Sn1214

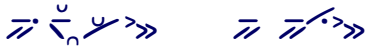
7/8 7/8 7/8 > 7/8 > u >

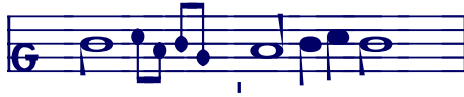
Sn1217

ha**, hh**

15.8., PSt3



Ott  



G355 

Am,Dk 



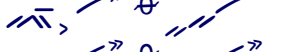
G260/65 

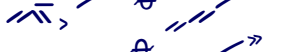


Am  Ott,Dk,Trin

Vi 

Sn1217 

Vi 

Sn1214 

Va 

Αύ- τη
οί- μοι

Gc** / διό, Ω



Ott ♩ ♩ ♩ ♩
G260 ♩ ♩ ♩ ♩



Am ♩ ♩ ♩ ♩
G355 ♩ ♩ ♩ ♩



Am ♩ ♩ ♩ ♩
G265 ♩ ♩ ♩ ♩
G262 ♩ ♩ ♩ ♩



Trin ♩ ♩ ♩ ♩
Dk ♩ ♩ ♩ ♩
G355 ♩ ♩ ♩ ♩

Sn1214 ♩ ♩ ♩ ♩

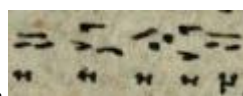
Vi ♩ ♩ ♩ ♩ Sn1214

Sn1214

Vi ♩ ♩ ♩ ♩ Sn1214

Sn1217 ♩ ♩ ♩ ♩ Sn1217

Va



Trin

Trin

Gca**

PVVd, alfabetikon W



Am



Ott

Dk

G265

GcG**

PS02



G260

G265



Trin

G262



Dk



Am



Ott

G270

Vi

Va

λοι- πόν *

ώ ψυ- χή, *

eoth8



Am



Ott



Trin



G261



Dk



G7



G11



Si



τήν

cG**

Typ bareia_

Invariant

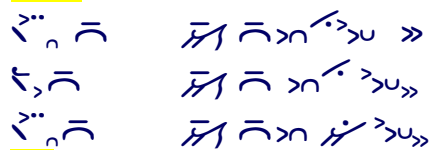
Na poslednej slabike // On the last syllable

Paleobyzantský zápis // Palaiobyzantine neumes

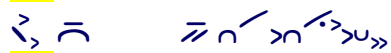
Vi		Vi	
Vi, Sn1214			
Sn1217			
Vi, Sn1214/17, Va		Vi, Sn1214/17	
Vi, Sn1214/17		Sn1217	
Sn1214			
Va		Va	



G262



G355



G355



G270



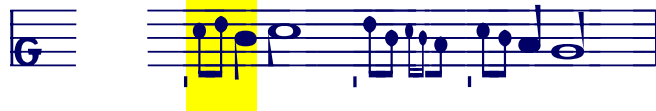
G355



G270



G270



G265



Am



G262

Dk,Ott,Trin, G260/61/65

Prívody // Leading-in motives



G262 $\text{♩} > \text{♩} -.$



G270 $\text{♩} \text{♩} > \text{♩}$

Ott $\text{♩} \text{♩} > \text{♩}$



Am $\text{♩} > \text{♩} >$ G355

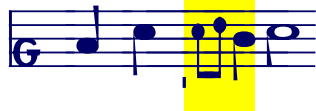
Sn1214 $\text{♩} > \text{♩} >$



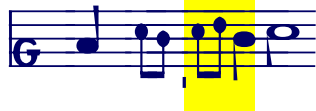
Dk $\text{♩} > \text{♩} > \text{♩}$ G265, Ott

Vi $\text{♩} > \text{♩} >$

$\text{♩} \text{♩} >$ Sn1214



Am $> -.$ Trin



Dk, Ott $> \text{♩} \text{♩}$ G261

Vi $> \text{♩} \text{♩}$ Sn1214

Sn1217 $> \text{♩} \text{♩}$



G265 ♩ ♯ / > > ♩ G260/70, G355



Am,Dk ♩ ♯ ♩ >x ♯ ♩
 Vi ♩ ♯ / >x — ♩
 Sn1214 ♩ ♯ / >x — /

Sn1217



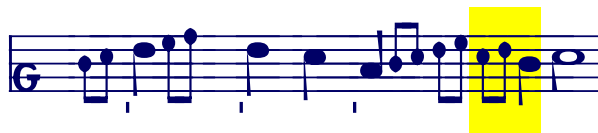
G262 >u, > ♯ — / >
 Sn1214 ♩ > ♯ — / \



Am >u, > — — / > Ott,Dk,G260/70



G355 ♯ >u — — ♩ >
 Vi ♩ > — — / >
 Sn1217 ♩ > — — / >



Trin



Am



Dk



Ott



Vi

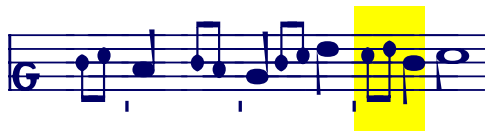


Va

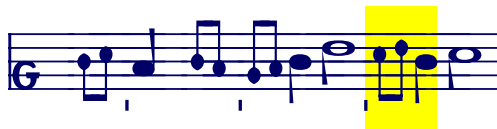


G262

Sn1214



Ott



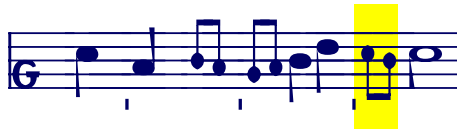
Am



Trin



G262



Dk



Vi



Sn1214

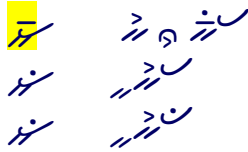


Va





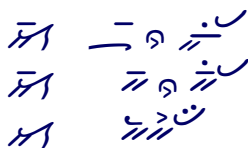
Trin
Vi
Sn1217



Am G265



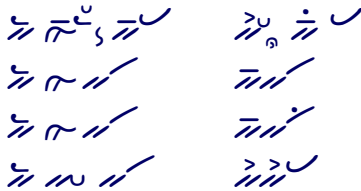
G261 G270
G355 G262/65, Dk
Sn1214



Am



Dk,Ott
Vi
Sn1214
Va



PVVeo



Am	ε	↓	ε	ε	Handwritten notation	Handwritten notation
Trin	ε	↓	ε	ε	Handwritten notation	Handwritten notation
Dk	ε	↓	ε	ε	Handwritten notation	Handwritten notation
G261	ε	↓	ε	ε	Handwritten notation	Handwritten notation
Vi	ε	↓	ε	ε	Handwritten notation	Handwritten notation
Sn1214	ε	↓	ε	ε	Handwritten notation	Handwritten notation
Va	ε	↓	ε	ε	Handwritten notation	Handwritten notation
					εί- πα γάρ φυ- λά-	ξαι *

Dvojslabičný tvar // Disyllabic form

PVVe_antif



G260 一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百



G262 一 二 三 四 五 六 七 八 九 十 十一 十二 十三 十四 十五 十六 十七 十八 十九 二十 二十一 二十二 二十三 二十四 二十五 二十六 二十七 二十八 二十九 三十 三十一 三十二 三十三 三十四 三十五 三十六 三十七 三十八 三十九 四十 四十一 四十二 四十三 四十四 四十五 四十六 四十七 四十八 四十九 五十 五十一 五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百



Trin ÷ ८ ५७ > १० २३४५६७८९

Sn1214 

Vi $\frac{\cdot \downarrow}{\cdot} \in \frac{\geq \cup}{\geq \cup} \theta \cap \frac{\cdot}{\cdot} \rightarrow$

[illegible]

αλ- λά μα- κρο- θυ- μώ*

Stolp1



E.g.II $\dot{\bar{c}} \rightarrow \bar{c}^*$ $\bar{c} \rightarrow \bar{c}^*$

C220 $\div \checkmark \gg$ $\cap^{\theta \checkmark \gg \gg /}$

Sn929 > > ✓ π
α- σω-μεν σ01

Invariant

Posledné dve slabiky // Last two syllables



G262

G262




G355

G355



G262



G270



Trin

G260




Am

Am

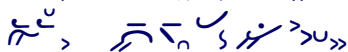


Ott



Dk, Trin, G260

G265



G270



Dk



Vi



Vi



Vi



Vi



Sn1214

Sn1214



Sn1214



Va



Va



Va

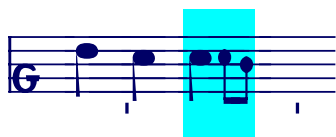


Va

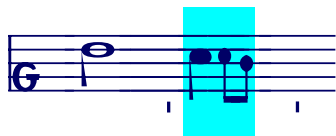


Sn1214

Prívody // Leading-in motives



mult. $\smile > \text{trill} >$



mult. $\text{trill} \downarrow \text{trill} >$

Vi $\text{trill} \text{trill}$

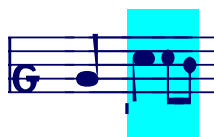
Va $\text{trill} \text{trill}$



mult. $\text{trill} \text{trill} \text{trill} \text{trill} \text{trill} >$

Sn1214 $\text{trill} \text{trill} \text{trill} \text{trill} \text{trill}$

Vi $\text{trill} \text{trill} \text{trill} \text{trill} \text{trill}$ Sn1214, Va



mult. $> \times \text{trill} >$

Vi $> \text{trill}$ Sn1214, Va

Na tri slabiky // Trisyllabic

Anatol8

G270

Dk

Am

Vi

Sn1214

Τίς ε- στίν ού- τος, *

Typ_xeron klasma 2

6.1., PSt3



Am, Dk >.. $\pi^u_s - \bar{\pi}^u_s$ π^u_s π^u_s π^u_s π^u_s

[illegible]

G260 » π^{ν}_{μ} , $\bar{\pi}^{\nu}_{\mu}$, η , $\bar{\eta}$, i_n , j_n , $\gamma_{\alpha\beta}$

Ott $\bar{\pi}^{\circ} \bar{\nu}_s \approx \bar{\nu}_\theta \bar{\nu}_n \sqrt{s}^{\circ} \gg u \gg$

Am,Dk $\bar{\pi}^{\circ} \bar{\nu}_5 - \bar{\nu}_9 \approx \bar{\nu}_9 \bar{\nu}_5^{1/2} \cdot \bar{\nu}_9^{1/2} \nu_{12}$

[illegible]

Vi 

Sn1214 $\gg$ π $\sim$ θ

Va

βα-	πί-	ζει*
	οί-	μοι

ca**

Ide o thematismy v základe zhodné s cG**, ale ukončené o tón vyššie.

// Thematismoi similar to cG**, but ending one pitch higher

Typ bareia_

na jednu slabiku // monosyllabic



Typ_xeron_klasma 1



Am Ott,Dk,Trin

G355

Vi Sn1214

Vi

Sn1214

Va Vi

S1214

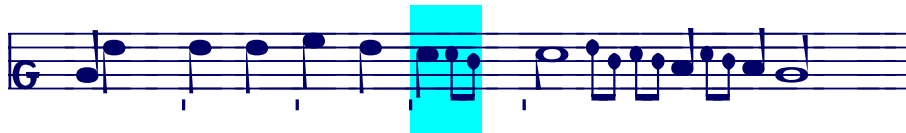
G7

G11

Si

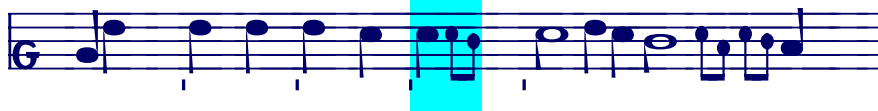
δt- ó

PSt1



G261

Ott



Am,Dk

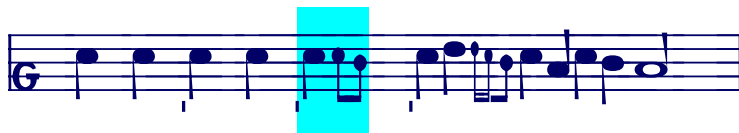
Vi

Sn1214

Va

τάς θε- ο-γρά-φους πλά-κας, *

PSt1



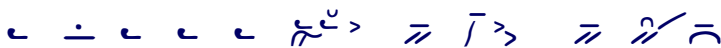
G262

CC**

PSt3za



G265



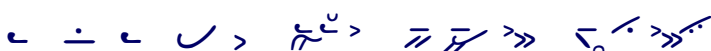
Ott



G260



Am



Dk,Trin



Vi



Sn1214



Va

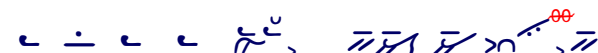


τήν σήν η- μέ- ραν ι- δείν,

step4a



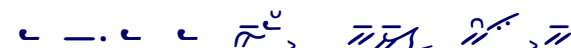
Am



Ott



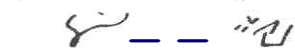
Dk



Sn1214



Va



I- δού δή τί κα- λόν*

cd**

Typ_xeron_klasma

27.12., 31.1.



mult.			
Vi			Sn1214
			Sn1214
Sn1214			
Pa-			χήλ *

PS00, alfabet X



Am,Dk,Ott				Trin, Dk, G260/70
Vi				Sn1214
Va				
Sn1214				
	τήν α-	μαρ-τω-	λόν	
	α-	να- λα-	βών,	

20.12., cf. nekrosimon (oktoich)



Am,Dk			
Vi			
Sn1214			
	Πά- σα	πνο-	ή *

E.Ga

H



mult.



Vi



C220

Sn1214



Va



G262



Am,Dk



Vi



Sn1214



Va



a.Ga

99

Iné // Alia

5.1.



Am $\dot{\tilde{\gamma}}^{\flat}_{\flat} - \text{fz}$



G265 $\dot{\tilde{\gamma}}^{\flat}_{\flat} - \text{fz} \quad \text{fz}$



Dk $\dot{\tilde{\gamma}}^{\flat}_{\flat} - \text{fz} \quad \text{fz}$ Trin

Ott $\dot{\tilde{\gamma}}^{\flat}_{\flat} \text{fz} \quad \text{fz}$



G355 $\dot{\tilde{\gamma}}^{\flat}_{\flat} \text{fz} \quad \text{fz}$

Vi $\text{fz} \quad \text{fz}$

Sn1214 $\text{fz} \quad \text{fz}$
Πώς

acF***

Invariant

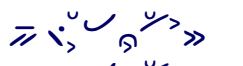
normálny tvar // basic form



G265



Am,Dk

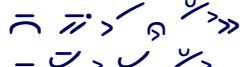


Ott

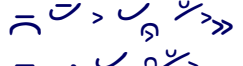
Ott



G355



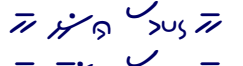
G262



G260



G270



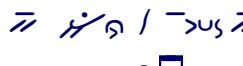
Am



Trin



G355



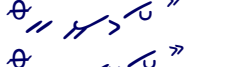
G355



Trin



Vi



Sn1214

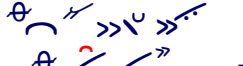


Vi



Sn1214

Va



Vi,Sn1214



Va

Va



Vi



Va

Sn1214



vyššia ukončenie // higher ending



G260



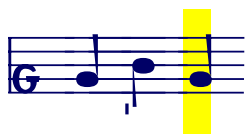
Trin



G262/65



Prívody // Leading-in motif



Trin Ott



Ott Dk, G270, G355

Am Trin, G262

G260 >

Vi >

> Va, Sn1214



Am > >



Dk > Ott, Trin

G260 > G262/65

Vi > Sn1214, Va



G355 > > Trin, Dk, Ott

Dk > >

Vi > > Sn1214, Va



Ott > Trin, G260

G270 >

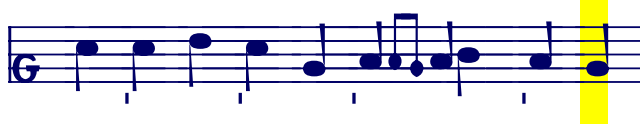


Am > G262/65

G355 > G265

Vi >

Sn1214 >



G262 ÷ ♩ ♩ > ♩ ♩ ♩ ♩ ♩ >



Trin — — ♩ > ♩ ♩ ♩ ♩ ♩ >



Dk ÷ ♩ ♩ ♩ > ♩ ♩ ♩ ♩ >

Am ÷ ♩ ♩ ♩ > ♩ ♩ ♩ ♩ >



G261 — — ♩ > ♩ ♩ ♩ ♩ ♩ >

G270 — — ♩ > ♩ ♩ ♩ ♩ ♩ >

Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Va,Vi ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >



Ott — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Ott — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Am ÷ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Trin ÷ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >



G265/1 — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >



G355/1 — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >



Dk — ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Vi ÷ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Sn1214 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ >

Paralely // Parallels

V korpuse stichír sa nachádzajú tri dosť presvedčivé paralely k thematizmu acF**, na základe ktorých možno usudzovať, že thema je rozvojom koncového tónu *a* v priebežnej a-formule.

// In the corpus of stikhera there are three very convincing parallels to acF**. They allow to suppose, that this thematismos is a melismatic expansion of the closing tone *a* in a flow-through a-formula.

PVVe_antif



Trin

٢. > ٣ > ٤ //



Am

٢. > ٣ > ٤ //

G262

٢. > ٣ > ٤ //

Vi

٢. > ٣ > ٤ // Sn1214, Va

Va

٢. > ٣ > ٤ //

ί- να πλη-ρω-θή, *



G260

٢. > ٣ > ٤ //



Am

٢. > ٣ > ٤ //

Dk,Ott

٢. > ٣ > ٤ //

Sn1214

٢. > ٣ > ٤ // Vi

ί- να πλη-ρω-θή, *

G355



Am,Dk $\text{♩} > \text{♩} > \text{♩} \text{||}$

G260 $\text{♩} > \text{♩} > \text{♩} \text{||}$

G261 $\text{♩} > \text{♩} > \text{♩} \text{||}$

Va,Vi $\text{♩} > \text{♩} > \text{♩} \text{||}$ Sn1214



Ott $\text{♩} > \text{♩} > \text{♩} \text{||}$ Am,Dk

G355 $\text{♩} > \text{♩} > \text{♩} \text{||}$

G265 $\text{♩} > \text{♩} > \text{♩} \text{||}$

Sn1214 $\text{♩} > \text{♩} > \text{♩} \text{||}$

Vi $\text{♩} > \text{♩} > \text{♩} \text{||}$

Va $\text{♩} > \text{♩} > \text{♩} \text{||}$

Sn1214 $\text{♩} > \text{♩} > \text{♩} \text{||}$

Sn1217 $\text{♩} > \text{♩} > \text{♩} \text{||}$

0 I- δε να- ός, *

1 χείρ δε- ξι- ά *



Trin $\text{♩} > \text{♩} > \text{♩} \text{||}$



Am,Dk $\text{♩} > \text{♩} > \text{♩} \text{||}$

Vi $\text{♩} > \text{♩} > \text{♩} \text{||}$ Sn1214,Va



Ott $\text{♩} > \text{♩} > \text{♩} \text{||}$ Am,Dk

Trin $\text{♩} > \text{♩} > \text{♩} \text{||}$

Vi $\text{♩} > \text{♩} > \text{♩} \text{||}$

Va $\text{♩} > \text{♩} > \text{♩} \text{||}$

Sn1214 $\text{♩} > \text{♩} > \text{♩} \text{||}$

Sn1217 $\text{♩} > \text{♩} > \text{♩} \text{||}$

0 ί- δε αμ- νός, *

1 σε τόν Αμ- νόν *

NedPoRžd, PX1

Trin	
G265	

Am $\hookrightarrow \ddot{\hookrightarrow} \hookrightarrow \hookrightarrow \Rightarrow \hookrightarrow \hookrightarrow \hookrightarrow \hookrightarrow$

[illegible]

Dk	┐	—.	┐	┐	┐	↘	>	↗	↘	↗
G355	┐	—.	┐	┐	┐	↘	↘	↗	↘	↗
Vi	┐	/	┐	┐	>	⊖	↘	↗	↘	↗
Sn1214	┐	/	>	┐	┐	⊖	↘	↗	↘	↗
	ατ-	μί-	δα	δέ	κα-	πν	ού*			

The first line of musical notation is on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). There are no lyrics under this line.

Am	e	ii	e	e	e	e	e	e	e
G270	e	ii	e	e	e	e	e	e	e
Ott	e	ii	e	e	e	e	e	e	e
G265	e	ii	e	e	e	e	e	e	e

Trin	┐	—.	┐	┐	┐
Vi	┐	/	┐	┐	┐
Sn1214	┐	/	┐	┐	┐
Va	┐	/	┐	┐	┐
	καί	γί-	νου	μοι	πι-στός*