

Vskr B

Druhý nedelň kánon
The second resurrestional canon

3. hlas // 3rd echos

ZR → RI

// Znam. rospev → Ruthenian irmologia

Pramene // Sources

Staroruské neumy (12.-15. stor.) // Palaiorussian neumes (12-15th century)
Xηλ 65r (72), No 35r, S407 45v ff. (0051)

Ruské neumy (15.-17. stor.) // Reformed Russian sources (15-17th century)
S408 29v ff. (31), S410 31v (35), S411 323v (329) ~S410, S412 375r (385), S414 26r (31),
S429 29v (39), S430 47v (56)

Staroobradovci // Old Believers
Pomor 60v (123)

RI
J005 92r (I/187), J029 206r (312), J046 91r (79), J673 169r (334), I229 88v (020)

Text

1. /7

Ασμα καινον ασωμεν λαοι
το εκ παρθενου τεχθεντα εις σωτηριαν ημων
και εν ο ποιησαντι της επουρανιοις τα επιγεια
οτι δεδοξασται.

Πής ήος ωποε λοδε
ω δέβυ φοκωμάλα ηα σπενίε ηασε
ηι σοβοκψημάλ σο ηεεημη ζεναλ
λακο προσλαβια.

3. /17

Τόξον έθραυσας εχθρών,^{yc}
και θυρεούς συνέτιψας,^{c3}
εν ισχύι, Δέσποτα Χριστέ,^{c2/3}
τό στερέωμα ημών,^{a2/c3}
άγιος εί **Κύριε.**^{F/c3}

Ἄλικ' σοκοψηή ἐση βραζί
κριποστίο βιλαύκο λατέ
ούγεφενίε ηασε,
στέζ ἐση γοσπιδη.

4. /27

Το ξενον^c
και απορρητον του τοκου σου μυστηριον^{c3/F3-a}
εισακηκοα και εφοβηθην^{a2}
και γεγηθως κραυγαζω σοι.^{c3}
τη δυναμει σου δοξα φιλανθρωπε.^{c3}

Στρανηζιο ηηερειηλ φοδεζα τη ταίη
ούγλισα ηι δηεηια, ηι βεσελασα βοπιο τη
σαι τηοε ολα μηιοσεδε.

5. /34

Επί τής γής^{yc} ο αόρατος ώφθης,^{a2}
και τοίς βροτοίς^{yc} εκών συνανεστράφης,^c
ο ακατάληπτος.^{c3/F3-a}

και πρός σέ ούν ορθρίζοντες,^{a/c2}
ανυμνούμεν σε Φιλανθρωπε.^{F/c3}

Να ζεμη ηεηιδημι ήιεηια
ηι ζε ζεμημη βολειο ποζηε,
ηεποστηηηιη.

Η ΚΤΕΙΣ ούγεφηηοψε
βοσπέζα τα ηελοβέκοιοψε.

6. /44

Σκηνώσεως Ιωνάς,^{yc}
τής εν κατωτάτω άδου τής φύσεως σύμβολον^{c3}
γεγονώς εβόα, ανάγαγε^{a2/3}
εκ φθοράς τήν ζωήν μου Φιλάνθρωπε.^{c3}

Σκυνήιο Ίωνα
επφεηποδηη ήιι ήιι ήιι ήιι ήιι
ηηη, βοπιάσε, βοβεδη
ηηηλα ηηηο μο ηελοβέκοιοψε.

7. /51

Σοβαρος ο τυραννος^{a2}
αλλα παιδων γεγονεν αθηρμα.^{F3}

ωσπερ γαρ χουν **πατησαντες**
την επιταπλασιων φλοιγω **εγμαλλον.**^{c3}
ευλογητος ει **κυριε**^{c2}
ο θεος των πατερων ημων.^{F3}

Годы мынте
штоко бы нгдланше
ъко же бо та попавше
седмочны памя плахъ.
Благословъ еси Господи
богъ ште наш.

8. /59

Ενύλου φλόγα πυρός^{yc} δί' Αϋλου κατεμάραναν,^{c3}
θεοφορούμενοι^{c2} Παιδες καὶ ἐψαλλον,^{c3}
ευλογείτε^{yc} πάντα τά ἔργα^{a/c2} Κυρίου τὸν Κύριον.^{F/c3}

ext. 0

ext. 1

(καὶ υπερυψούτε εἰς πάντας τούς αιώνας.)

ext. 2

(καὶ υπερυψούτε αυτὸν εἰς τοὺς αἰώνας.)

И єщесъна ѿгна піламе
нєвешесъны оўгасиша
Богоноснін ѿтвоцн поажх,
Багословкте вса дѣла
гостона гостода.

(Поте и преъвносиш єго въ вѣки.)

9./66

Οι τώ γλυκεί ^c
τού Αχράντου σου Τόκου,^{a2}
Βέλει τρωθέντες Αγνή.^{F3}

σού τό αξιέραστον ^{c2}
κάλλος θαυμάζοντες. ^{c3}

άσμασι Αγγελικοῖς^{yc/d} επαξίως σε^{a2/3}
ως μητέρα Θεού μεγαλύνομεν.^{c3}

Иже сладкою
Печистаго подесца твоегш
Стреною оузвишиаса чистла,
И твоє достолюбено ^з доботъ дивицесл.
Песни аггескини достою та
Бак мате ^з богъ величие.

Prepis // Transcription

1 / Ωδή α'

Xηλ 𠁱 𠁱 𠁱 ॥ 𠁱 𠁱 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱
 No 𠁱 𠁱 𠁱 ॥ 𠁱 𠁱 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱
 S407 𠁱 𠁱 𠁱 ॥ 𠁱 𠁱 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱 = 𠁱 𠁱 𠁱

A musical score for 'Pomor' featuring five staves of music. The first staff begins with a sharp sign, indicating G major. The notes are primarily eighth-note pairs, with occasional sixteenth-note patterns. The second staff begins with a sharp sign, also indicating G major. The third staff begins with a sharp sign. The fourth staff begins with a sharp sign. The fifth staff begins with a sharp sign. The notes are consistently eighth-note pairs throughout all staves.

A musical score for two voices, J005, page 1. The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the alto voice. Both staves are in common time. The music begins with a half note followed by an eighth note on the first beat of each measure. The second beat of each measure contains a sixteenth-note cluster consisting of six notes: a quarter note, a sixteenth note, a sixteenth note, a sixteenth note, a sixteenth note, and a sixteenth note. Measures 1 and 2 are identical.

1046

1229

Xηλ	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	No
S407	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	
	نـاـ سـبـلـ نـاـ سـهـلـ نـهـلـ هـلـ		نـاـ شـهـ سـبـلـ كـوـفـلـاـ شـهـ وـلـ	مـوـهـ.	// مـوـهـ
S408	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	
S412	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	
S410	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	S414
S411	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	
S429	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	
S430	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل ل	=	Pomor

Pomor

на спасение нн ε на_ шε. и со_ бо_ κупле_ шε_ ω_ мογ.

J005

на спасение нн ε на_ шε. и со_ бо_ κάπλε_ шε_ ω_ μογ.

J029

на спасение нн ε на_ шε. и со_ бо_ κάπ_ шε_ μογ.

J046

на спасе_ сε_ нн ε на_ шε. и со_ бо_ κάπ_ шε_ μογ.

J673

на спасе_ сε_ нн ε на_ шε. и со_ бо_ κάπ_ шε_ μογ.

I229

Со не_де_се_ны_и_ ми_ зе_ ме_ на_ А. на_ ко про_слы_ ви_ са.

A musical score for J005, page 1, featuring ten staves of music. The score consists of ten measures, each starting with a clef (F), a key signature of one sharp, and a common time signature. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and rests. Measure 10 concludes with a double bar line.

со_ не_де_ се_ хы_ и_ ми_ зе_ ме_ на_ А. та_ ко_ пю_ сла_ ви_ ся.

A musical score for J029, consisting of a single measure on a treble clef staff. The measure begins with a sharp sign indicating the key signature. It contains six eighth-note pairs, each pair connected by a vertical bar line. The notes alternate between black and white keys. The measure ends with a double bar line.

СО_ НЕ_ БЕ_ НЛ_ ВН_ Е_ НА_ А. ТА_ КО ПРО_ САА_ ЕИ_ СА.

A musical score for J046, page 1, system 1. The score consists of two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. The music features various note heads, stems, and rests, including eighth and sixteenth notes.

ЧЕ_БЕ_ ХИ_ МИ_ Э_ НА_ А. ИА_ КО ПРО_ САА_ БИ_ СА.

A musical score fragment consisting of a single melodic line on a five-line staff. The notes are primarily eighth notes, some with stems pointing up and others down, indicating different voices or rhythmic patterns. The staff begins with a sharp sign, suggesting a key signature of one sharp. The measure ends with a double bar line.

Navigation icons: back, forward, search, etc.

A musical score page with the page number 1229 at the top left. The page contains two staves of music. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. It consists of six measures. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. It also consists of six measures. The music includes various note heads (black, white, and dotted), stems, and bar lines.

3 / Ωδή γ'

Xηλ	Σ Λ Β Τ Λ Λ Β =	Λ Λ Λ Λ Λ Λ Λ Λ
No	Σ Λ Β Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ
S407	Σ Λ Λ Τ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ
	Βογ_κα στάκρογ_ши вра_жи_и.	и ψι_τα σι_τερ_ла ие_си
S408	Π Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S412	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S410	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S411	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S414	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S429	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ
S430	Λ Λ Λ Λ Λ Λ Λ Λ =	Λ Λ Λ Λ Λ Λ Λ Λ Λ

Pomor

J029

Βογ_ко со_кρογ_ши вра_жи_и. и ψι_то со_тερ_ло ε_си

Αχ_ко со_κρα_ши вρα_жι'' и ψи_ сπερ_ ε_си

Αχ'' со_κρα_ши вρα_жι'' и ψи_ и с_ περ_ ε_си

Αχ'' со_κρα_ши ε_си вρα_жι'' и ψи_ со_ περ_ ε_си

Xηλ  
 No  
 S407  
 КРѢПО_ СТЬ_Ю БЛА_ДЫ_ КО ХРИ_СТЕ.
 S408  
 S412  
 S414  
 КРѢПО_ СТЬ_Ю БЛА_ДЫ_ КО ХРИ_ СТЕ.

 J005
 КРѢПО_ СТЬ_Ю БЛА_ДЫ_ КО ХРИ_ СТЕ.

 J029
 Pomor
 J673, I229

Xηλ ...
 No +
 S407 +
 ОУ_ТВЕР_ ЖЕ_НИ_ Е_ НА_ ШЕ СВА_ТЪ Е_ СИ_ ГО_ СПО_ ДИ.
 S408 +
 S412 =
 S410 +
 S411 +
 S414 +
 S430 +
 S429 + Pomor



ОУ_ТВЕР_ ЖЕ_НИ_ Е_ НА_ ШЕ СВА_ТО Е_ СИ_ ГО_ СПО_ ДИ.
 J046 J673,I229

ОУ_ЛІВЕР_ ЖЕ_ НИ_ Е_ НА_ ШЕ СВА_ Е_ Е_ СИ_ ГО_ СПО_ ДИ.
 J029

4 / Ωδή δ'

Xηλ Η Η = No

S407 Η Η =

ΕΤΡΑ_ ΗΕ_ ΗΟΥ

S408 Η Η =

S412/14 Η Η = S429

S410/11 Η Η = S430

Pomor Η Η =

ΕΤΡΑ_ ΗΕ_ ΗΟΥ



J005 Pomor

ΕΠΩΔΗΕ_ ΗΧ



J046 ΕΠΩΔΗΕ_ ΗΧ



J029 ΕΠΩΔΗΕ_ ΗΧ

J673,1229 ΕΠΩΔΗΕ_ ΗΧ ΙΟ

Xηλ	Λ Λ Λ Λ Λ Λ Λ //	Λ Λ =	➤ =
No	Λ Λ Λ Λ Λ Λ Λ //	Λ Λ =	=
S407	Λ Λ Λ Λ Λ Λ Λ //	Λ Λ =	➤ =
	И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ	СТВА ТИ ТА	И НОУ
S408	Ζ Ζ Ζ Ζ Ζ Ζ Ζ //	υ Ζ Ζ Ζ	υ =
S412	Λ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =
S410	Λ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =
S411	Λ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =
S414	Λ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =
S429	Σ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =
S430	Λ Λ Λ Λ Λ Λ Λ //	Ζ Ζ Ζ	\ =

Pomor



И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



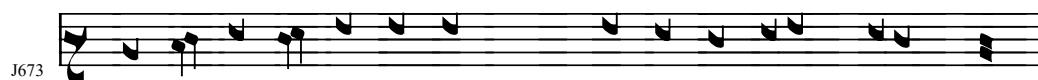
И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



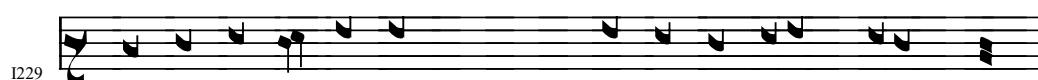
И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ



И НЕ ИЗДЕРЕ ЧЕ НЕНОУ РОЖЬ СТВА ТИ ТА И НОУ

No $\sqsubset \sqsubset \sqsubset = \sqsubset \curvearrowleft \sqsubset \curvearrowright =$ Xηλ – lacuna

S407 س ل ل = ل س ل س

Xηλ – lacuna

ОГ_ СЛЫША_ХЪ И АИ_ ВИ_ ХЪ_ СА

S408 ✓, =, ≈, ✓, \ =

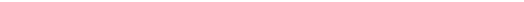
S412 Σ 2 Ξ Φ Κ Β Ε

S410 سی اے ۴۱۰

S410 S411

S411 ۱۷۰۰ ۱۷۰۰ ۱۷۰۰ ۱۷۰۰

S414 2 7 7+ 7: 7 7 7 \ = S430

S429  Pomor



A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 100 begins with a whole note followed by a half note. Measure 101 begins with a half note followed by a whole note.

J029

J046 **ОУ_ САЫ_ ША_ Хо_ и_ ди_ ви_ хо_ са_**
ОУ_ САЫ_ ША и ди_ ви_ са,

J673,I229

No	...	Л	Л	В	Л	\\	=V	=\	=
S407	Л	Л	Л	В	Л	\\	=V	=\	=
	И	КЕ_	СЕ_	АГА_СА	БО_	ПИ_		Ю	ТИ
S408	Л	Л	Л	Л	Л	Л	=V	=\	=
S412	Л	Л	Л	Л	Л	Л	=V	=\	=
S410	Л	Л	Л	Л	Л	Л	=V	=\	=
S411	Л	Л	Л	Л	Л	Л	=V	=\	=
S414	Л	Л	Л	Л	Л	Л	=V	=\	=
Pomor	Л	Л	Л	Л	Л	Л	=V	=\	=

Pomor

И КЕ_ СЕ_ АГА_СА БО_ ПИ_ Ю ТИ

J005

И КЕ_ СЕ_ АГА_СА БО_ ПИ_ Ю ТИ

J029

И КЕ_ СЕ_ АГА_СА БО_ ПИ_ Ю ТИ

J046

J673, 1229

Xηλ

...

No

S407

S408

S412

S410

S411

CH_ АК_ ТБО_Е_ Н_ СЛА_ВА_ МН_АО_ СТИ_ ВЕ.

CH_ АК_ ТБО_Е_ Н_ СЛА_ВА_ МН_АО_ СП_ АЕ.

Г: Г: Г:

Г: Г: Г:

Г: Г: Г:

Г: Г: Г:

CH_ АК_ ТБО_Е_ Н_ СЛА_ ВА_ МН_АО_ СР_ АЕ.

J005

J046/029,I229, Pomor

CH_ АК_ ТБО_Е_ Н_ СЛА_ ВА_ МН_АО_ СР_ АЕ.

J673

CH_ АК_ ТБО_Е["]

5 / Ωδή ε'

Xηλ	Σ Σ =	Λ Λ Λ Λ Σ Λ \ =
No	Σ Σ =	Λ Λ Λ Σ Σ Λ \ =
S407	Σ Σ =	Λ Λ Λ Λ Σ Σ Λ \ =
	ΝΑΖΕΜ ΑΗ.	ΝΕ ΒΗ ΔΗ ΜΥ Η ΙΑ ΒΗ ΣΑ.
S408	Λ Σ Σ Σ =	Λ Λ Λ Λ Σ Σ Λ \ =
S412	Σ Σ Σ Σ =	Λ Λ Λ Σ Σ Σ Λ \ =
S410/14	Σ Σ Σ =	Λ Λ Λ Σ Σ Σ Λ \ =
S429	Λ Σ Σ =	Λ Λ Λ Σ Σ Σ Λ \ =
S430	Σ Σ Σ =	Λ Λ Λ Σ Σ Σ Λ \ =
Pomor	Σ Σ Σ =	Λ Σ Σ Σ Σ Λ \ =

ΝΑΖΕΜ ΑΗ. ΝΕ ΒΗ ΔΗ ΜΥ Η ΙΑ ΒΗ ΣΑ.

ΝΑΖΕΜ ΑΗ. ΝΕ ΒΗ ΔΗ ΜΥ Η ΙΑ ΒΗ ΣΑ.

ΝΑΖΕΜ ΑΗ. ΝΕ ΒΗ ΔΗ ΜΥ'' ΙΑ ΒΗ ΣΑ.

Xηλ

No

S407

Η ΚΑ ΖΕ ΜΕ ΝΤΙ Η ΜΗ

S408

S412

S410

S411

S414

S429

S430

Pomor



Η ΚΟ ΖΕ ΜΕ ΝΤΙ Η ΜΗ



J005

I229

J673 Η ΚΟ ΖΕ ΜΕ ΗΙ Η ΜΗ

J673 Η ΚΟ ΖΕ ΗΙ Η ΜΗ



J046 Η ΚΑ ΖΕ ΗΙ Η ΜΗ

J029 Η ΚΟ ΥΑΟ ΕΕ Η ΜΗ ΕΟ ΛΕ

J029 Η ΚΟ ΥΑΟ ΕΕ Η ΜΗ ΕΟ ΛΕ

Xηλ 
 No 
 S407 
 КО_ АЕ_ ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_ И.
 S408 
 S412 

S410/11/14/29/30, Pomor



КО_ АЕ_ ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_ И.



КО_ АЕ_ ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_ И.



ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_



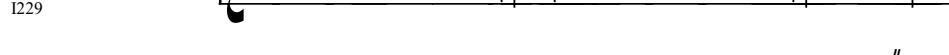
J673

ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_

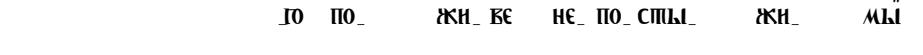


J029

ИО_ ПО_ ЖИ_ ВЕ_ НЕ_ ПО_ СТЫ_ ЖИ_ МЫ_



I229



J673

Xηλ Σ Λ Σ Σ Σ Σ Σ = No

S407 Σ Λ Σ Σ Σ Σ Σ =

И КТε_БК ОY_ ТРε_НЮ_ Ю_ ѡε

S408 Σ Σ Σ Σ Σ Σ Σ =

S412 Σ Σ Σ Σ Σ Σ Σ = S410

S411 Σ Σ Σ Σ Σ Σ Σ =

S414 Σ Σ Σ Σ Σ Σ Σ =

S430 Σ Σ Σ Σ Σ Σ Σ =

S429 Σ Σ Σ Σ Σ Σ Σ = Pomor



Pomor

И КТε_БК ОY_ ТРε_НЮ_ Ю_ ѡε



J005

J029

И КПО_БК X_ πQε_ НЮ_ Ю_ ѡε

J046

J673

I229

И КПε_БК X_ πQε_ НЮ_ Ю_ ѡε



A musical score for 'Pomor' featuring a single melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The music is in common time. The title 'Pomor' is written in cursive script above the staff.

БОС_ПА_ ВА_ ЕМ~~А~~ ТА_ ҮЕ_ АО_ БА_ КО_ АЮ_ БЕ_ ҮЕ.

A musical score for J005, page 1, system 1. The score consists of two staves. The top staff uses a soprano C-clef and has a key signature of one sharp. It contains six measures of music. The bottom staff uses a bass F-clef and has a key signature of one sharp. It contains five measures of music. Measures 1-3 of both staves begin with eighth-note patterns. Measures 4-6 of both staves begin with quarter notes.

БОС_ПК_БА_ ^ω Е ПЛ_ЧЕ_ АО_ КП_КО_ АЮ_ ЕЕ_ ЧЕ.

A musical staff consisting of five horizontal lines. It features a bass clef at the beginning and a key signature of one sharp. The staff contains a sequence of eighth notes. The first note is a pair of eighth notes (one black, one white) starting on the second line. This is followed by a single eighth note on the third line, another pair of eighth notes (black then white) on the fourth line, a single eighth note on the fifth line, another pair of eighth notes (white then black) on the fourth line, a single eighth note on the third line, and finally a pair of eighth notes (black then white) on the second line.

A musical score for J046, featuring a single melodic line on a staff. The staff begins with a clef, followed by a key signature of one sharp (F#), and a time signature of common time (indicated by a 'C'). The melody consists of eighth-note pairs and sixteenth-note pairs, primarily in the soprano range. The notes are black with stems pointing down, except for one note which has a stem pointing up. The score ends with a double bar line and repeat dots.

A musical score for two voices. The top voice is in soprano C-clef, and the bottom voice is in bass F-clef. The key signature is A major (no sharps or flats). The time signature is common time. Measures 1-2 show eighth-note patterns: the soprano has a descending scale (A-G-F-E-D-C-B-A) followed by a descending eighth-note pattern (B-A-G-F-E-D-C-B), while the bass plays sustained notes (A, G, F, E, D, C, B).

A musical score fragment consisting of a single staff with six measures. The staff begins with a clef, followed by a key signature of one sharp (F#), and a common time signature. Measure 1 contains six eighth notes. Measures 2 through 5 each contain a sixteenth note followed by a eighth note. Measure 6 contains a sixteenth note followed by a eighth note. The score ends with a double bar line and repeat dots.

БОС_ ПІ_ ВА_ Є_ ПА_ ЧЕ_ АО_ ЕІ_ КО_ АГОБ_ ЧЕ.

6 / Ωδής

S407	Σ	Ϲ	Ϲ	＼	Ϲ	Ϲ	=	
	Ϲ	Ε	ΑΕ	ΝΗ	ΗΕ	Η	Ω	ΝΑ
S408	Ϲ	√	Ϲ	Ϲ	Ϲ	϶	＼	=
S412	Σ	Ϲ	Ϲ	Ϲ	Ϲ	϶	＼	=
S410	Σ	√	Ϲ	Ϲ	Ϲ	϶	＼	=
S411	Σ	√	Ϲ	Ϲ	Ϲ	϶	Ϲ	=
S414	Σ	√	Ϲ	Ϲ	Ϲ	϶	＼	=
S429	϶	√	Ϲ	Ϲ	Ϲ	϶	＼	=
	Ϲ	Ε	ΑΕ	ΝΗ	Η	Ω	ΝΑ	

A musical staff with five horizontal lines. It contains a sequence of notes: a eighth note with a sharp sign, followed by a eighth note with a sharp sign, followed by a eighth note with a sharp sign, followed by a eighth note with a sharp sign, followed by a sixteenth note with a sharp sign, followed by a sixteenth note with a sharp sign, followed by a eighth note with a sharp sign, followed by a eighth note with a sharp sign.

J046 Cε_ΛΕ_ ΗΗ_ Ε Η_ Ή_ ΗΑ
BΕΛΕ_ ΗΗ_ Ε Η_ Ή_ ΗΑ

A musical staff with five measures. The first measure has a bass clef, a common time signature, and a key signature of one sharp. It consists of two eighth notes followed by a quarter note. The second measure starts with a bass clef, a common time signature, and a key signature of one sharp. It consists of a quarter note followed by a eighth note. The third measure starts with a bass clef, a common time signature, and a key signature of one sharp. It consists of a eighth note followed by a quarter note. The fourth measure starts with a bass clef, a common time signature, and a key signature of one sharp. It consists of a eighth note followed by a quarter note. The fifth measure starts with a bass clef, a common time signature, and a key signature of one sharp. It consists of a eighth note followed by a quarter note.

1229 **С**кн.**и**л **т** **и**л **у** **и**л

S430, *Pomor*

J029, Pomor

S407

ПРѢИС_ ПО_ ДЬ_ НА А_ ДА. ІЄ_ СТЬ_СТВА О_ БРА_ ЗЛ

S408

S412

S410

S411

S414

س۴۲۹

س۱۳۰

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Digitized by srujanika@gmail.com

A musical score for two voices, likely soprano and alto, featuring a soprano vocal line with eighth-note patterns and an alto harmonic line consisting of eighth-note pairs below the vocal line.

ПРЕ_ИС_ ПО_ ДЕ_ НА_ А_ ДА_ Е_ СТ€СТВА_ О_ БРА_ ЗО_ ГАЛ_ КО_

A musical score consisting of two measures on a single staff. The staff has a common time signature and a key signature of one sharp. Measure 1 starts with a quarter note followed by a eighth note tied to a sixteenth note. This is followed by a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note. Measure 2 starts with a eighth note tied to a sixteenth note, followed by a eighth note tied to a sixteenth note, a eighth note tied to a sixteenth note, and a eighth note tied to a sixteenth note.

ПОЕ НС ПО АЕ НА А АА. Е СПЕ СПУБА Ш БОД СО БЫ БО

A musical score for organ, featuring a single melodic line on a five-line staff. The music consists of eighth-note pairs followed by sixteenth-note pairs, with occasional grace notes. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The page number 1673 and measure number 1229 are printed at the top left.

πρε_ης_ πο_ ηλ_ α_ α. ε_ σπε_ σπε_ ηα_ γο_ ψ_ βρα_ γα_

A musical score for two voices. The top staff is for Treble (Soprano) and the bottom staff is for Bass (Bassoon). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). Measure 1 starts with a bassoon note followed by a soprano note. Measures 2-3 show a dialogue between the two voices. Measure 4 begins with a soprano note, followed by a bassoon note. Measures 5-6 show another dialogue. Measure 7 begins with a bassoon note, followed by a soprano note. Measures 8-9 show a dialogue. Measure 10 ends with a soprano note.

ποε_ ίς_ πο_ ή_ α_ ά. ε_ σπε_ σπια_ ψ_ βο_ βι_

S407 𠂔 𠂔 𠂔 𠂔 = 𠂔 𠂔 =

Бы_ бы_, бы_ пи_ я_ ше. Бы_ бы_ дн.

S408 𠂔 𠂔 = 𠂔 𠂔 =

S412 𠂔 + 𠂔 𠂔 = 𠂔 𠂔 =

S410/14 𠂔 + 𠂔 𠂔 = 𠂔 𠂔 =

S411/30 𠂔 + 𠂔 𠂔 = 𠂔 𠂔 =

S429 𠂔 + 𠂔 𠂔 = 𠂔 𠂔 = Pomor

Бо_ пи_ я_ ше. Бы_ бы_ дн.

J005



J046/029;



I229

Бо_ пи_ я_ ше. Бы_ бы_ дн.

J673



Бо_ пи_ я_ ше. Бы_ бы_ дн.

S407 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴ = +

и с ть ла жи зь мо ю иа ко ми ло сър дъ.

S412 سے ۱۳۱ میں سنتے ہیں۔

S430 سَمْسَانٌ \ ۖ ۚ ۖ ۖ ۖ ۖ ۖ ۖ ۖ

S410 ۲۷۶۱ ۳۳۱ ۲۷۶۲ ۳۳۱

S410 شَفَّافٌ مُّبَشِّرٌ مُّنْتَهٰى مُّنْتَهٰى مُّنْتَهٰى مُّنْتَهٰى
S420 شَفَّافٌ مُّبَشِّرٌ مُّنْتَهٰى مُّنْتَهٰى مُّنْتَهٰى مُّنْتَهٰى

卷之三

S414; S411

A musical score for 'Pomor' featuring a single melodic line on a five-line staff. The music consists of eighth-note pairs followed by grace notes and fermatas. The first measure starts with a grace note followed by an eighth note. The second measure starts with a grace note followed by an eighth note. The third measure starts with a grace note followed by an eighth note. The fourth measure starts with a grace note followed by an eighth note. The fifth measure starts with a grace note followed by an eighth note. The sixth measure starts with a grace note followed by an eighth note. The seventh measure starts with a grace note followed by an eighth note. The eighth measure starts with a grace note followed by an eighth note. The ninth measure starts with a grace note followed by an eighth note. The tenth measure starts with a grace note followed by an eighth note. The eleventh measure starts with a grace note followed by an eighth note. The twelfth measure starts with a grace note followed by an eighth note. The thirteenth measure starts with a grace note followed by an eighth note. The fourteenth measure starts with a grace note followed by an eighth note. The fifteenth measure starts with a grace note followed by an eighth note. The sixteenth measure starts with a grace note followed by an eighth note. The seventeenth measure starts with a grace note followed by an eighth note. The eighteenth measure starts with a grace note followed by an eighth note. The nineteenth measure starts with a grace note followed by an eighth note. The twentieth measure starts with a grace note followed by an eighth note. The twenty-first measure starts with a grace note followed by an eighth note. The twenty-second measure starts with a grace note followed by an eighth note. The twenty-third measure starts with a grace note followed by an eighth note. The twenty-fourth measure starts with a grace note followed by an eighth note. The twenty-fifth measure starts with a grace note followed by an eighth note. The twenty-sixth measure starts with a grace note followed by an eighth note. The twenty-seventh measure starts with a grace note followed by an eighth note. The twenty-eighth measure starts with a grace note followed by an eighth note. The twenty-ninth measure starts with a grace note followed by an eighth note. The thirtieth measure starts with a grace note followed by an eighth note. The thirty-first measure starts with a grace note followed by an eighth note. The thirty-second measure starts with a grace note followed by an eighth note. The thirty-third measure starts with a grace note followed by an eighth note. The thirty-fourth measure starts with a grace note followed by an eighth note. The thirty-fifth measure starts with a grace note followed by an eighth note. The thirty-sixth measure starts with a grace note followed by an eighth note. The thirty-seventh measure starts with a grace note followed by an eighth note. The thirty-eighth measure starts with a grace note followed by an eighth note. The thirty-ninth measure starts with a grace note followed by an eighth note. The forty-first measure starts with a grace note followed by an eighth note. The forty-second measure starts with a grace note followed by an eighth note. The forty-third measure starts with a grace note followed by an eighth note. The forty-fourth measure starts with a grace note followed by an eighth note. The forty-fifth measure starts with a grace note followed by an eighth note. The forty-sixth measure starts with a grace note followed by an eighth note. The forty-seventh measure starts with a grace note followed by an eighth note. The forty-eighth measure starts with a grace note followed by an eighth note. The forty-ninth measure starts with a grace note followed by an eighth note. The五十th measure starts with a grace note followed by an eighth note.

ИС_ТЛА ЖИ_ЗНЕ МО_ Ю ИА_ ИКО МИ_ АО_ СЕР_ АВ.

A musical score page showing ten measures of music. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Measures 1-4 feature eighth-note patterns primarily in the soprano clef staff. Measures 5-8 show eighth-note patterns primarily in the alto clef staff. Measures 9-10 conclude with eighth-note patterns in both staves. Measure numbers 1 through 10 are written vertically on the left side of the page.

ИС_ПЛА_ЖИ_ЧЕ_МО_ TO_ ГА_ КО_ МИ_ АО_ СЕ_О_ АЗ.

A musical score fragment consisting of two staves. The top staff begins with a quarter note followed by a eighth note, then a sixteenth-note pattern of (B, A, G, F#). The bottom staff begins with a quarter note followed by a eighth note, then a sixteenth-note pattern of (E, D, C, B). The measure ends with a double bar line.

и с _ п л а с _ ж и н _ м о _ и _ в а о _ е к _ к о _ и г о _ я .

A musical score for J046 consisting of a single staff with six measures. The music is written in common time with a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 1 starts with a half note followed by a sixteenth-note pattern. Measures 2-4 continue this pattern. Measure 5 begins with a quarter note followed by a sixteenth-note pattern. Measure 6 ends with a half note. The score concludes with three double vertical bar lines.

ИС_ПЛАСТИКИ МО_ГО А_КО МИ_АО_ СЕО.

A musical score for a single melodic line, consisting of a single staff with ten measures. The measures are divided by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The music is written in common time.

и с _ п л а щ и к с ^ м о _ т о [А _ к о] € _ д и ^ м и _ а о _ с е о .

A musical score for two voices, soprano and alto, on five-line staves. The soprano staff uses a soprano C-clef, and the alto staff uses an alto F-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by a 'C'). Measure 1 starts with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 2 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 3 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 4 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 5 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 6 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 7 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 8 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 9 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 10 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 11 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 12 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 13 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 14 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs. Measure 15 begins with a soprano eighth note followed by a sixteenth-note rest, then a sixteenth-note eighth note pattern. The alto part begins with a sixteenth note. Measure 16 continues the soprano's eighth-note pattern, while the alto part consists of eighth-note pairs.

и с пла щи- б о м о в а о б т - к о - а г о - я .

7 / Ωδή ζ'

S407

χ τε τε τε =: τ τε τε τε ν τε ν = = =
 Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

S408

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

S412

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

S410

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

S411

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

S414

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

S429

χ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =
 ρ τε τε τε ν τε ν = = =

Pomor



J005/029

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

J046

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

J673

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

I229

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

Γορ_ Δύι_ и moy_ γи_ те_ ле. но дж_ те_ мъ бы_ стъ и_ гра_ аи_ψе.

S407

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S408

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S412

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S410

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S411

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S429

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

Pomor

—
ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S414

S430



ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

J005



I229

ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

J046



ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

J029



ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

J673



ИА_ КО_ БО_ ПЕР_ СТЬ_ ПО_ ПЬ_ РА_ ВЬ_ ШЕ.

S407 = =
 СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_МЕ_ НЬ_ ПО_ ИА_ ХОЧ.

S408 = =
 Г: = =

S412 = =
 Г: = =

S410 = =
 Г: = =

S411 = =
 Г: = =

S414 = =
 Г: = =

S429/30, Pomor

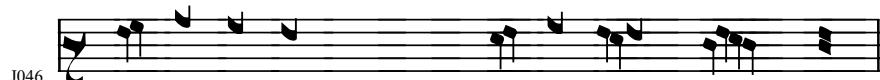


СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_МЕ_ НЬ_ ПО_ ИА_ А_ ХОЧ.

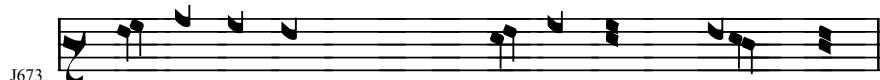


J029

СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_МЕ_ НЬ_ ПО_ ИА_ ХХ.



СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_ МЕ_ НЬ_ ПО_ ИА_ ХХ.



СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_ МЕ_ НЬ_ ПО_ ИА_ ХХ.



СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_ МЕ_ НЬ_ ПО_ ИА_ ША.



СЕ_ ДЬ_ МИ_ ЧЕ_ НЫ_ И_ ПЛА_ МЕ_ НЬ_ ПО_ ИА_ ХХ.

S407 Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ =

БЛА_ГО_ СЛОВЛЕ_ Нъ_ ε_ СИ_ ГО_ СПО_ АИ

S408 Ҫ Ҫ Ҫ ڻ Ҫ Ҫ Ҫ Ҫ \ =

S412 Ҫ Ҫ Ҫ ڻ ڻ Ҫ Ҫ Ҫ \ =

S410 ڻ Ҫ Ҫ ڻ ڻ Ҫ Ҫ ڻ \ =

S414 ڻ Ҫ Ҫ ڻ ڻ ڻ ڻ ڻ \ =

S429 ڻ Ҫ Ҫ ڻ ڻ ڻ ڻ ڻ \ =

S430 ڻ Ҫ Ҫ ڻ ڻ ڻ ڻ ڻ \ =

Pomor ڻ ڻ ڻ ڻ ڻ ڻ ڻ ڻ \ =

Musical notation for S407 on a staff. It consists of eight vertical stems with small horizontal dashes above them, followed by a vertical stem with a diagonal stroke, and then another vertical stem with a horizontal dash. The stems are grouped into pairs by vertical lines.

Pomor

БЛА_ГО_ СЛОВЛЕ_ НО_ ε_ СИ_ ГО_ СПО_ АИ

Musical notation for J005 on a staff. It features a series of eighth-note-like shapes: a vertical stem with a horizontal dash, a vertical stem with a diagonal stroke, a vertical stem with a horizontal dash, and so on, alternating between vertical stems and diagonal strokes.

J005

Musical notation for J046 on a staff. It shows a similar pattern of vertical stems with horizontal dashes and diagonal strokes, continuing the sequence from J005.

J046

Musical notation for J029 on a staff. It continues the pattern of vertical stems with horizontal dashes and diagonal strokes, maintaining the rhythmic and melodic style established in the previous measures.

J029

БЛА_ГО_ СЛО_ ڻ

ε_ СИ_ ГО_ СПО_ ڻ

Musical notation for J673 on a staff. It features a series of eighth-note-like shapes, including vertical stems with horizontal dashes and diagonal strokes, continuing the melodic line.

J673

1229

БЛА_ГО_ СЛО_ ڻ

ε_ СИ_ ГО_ СПО_ ڻ

S407 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

S408 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

S412 𠂔 + 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

S410 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

S414 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

S429 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.

Pomor

S430 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔 𠂔

Бо_ же_ в_ Те_ це_ на_ ши_ х.



Бо_ же_ в_ Те_ це_ на_ ши_ х.



Бо_ же_ в_ Те_ це_ на_ ши_ х.



Бо_ же_ в_ Те_ це_ на_ ши_ х.



Бо_ же_ в_ Те_ це_ на_ ши_ х.



Бо_ же_ в_ Те_ це_ на_ ши_ х.

Бо_ же_ в_ Те_ це_ на_ ши_ х.

8 / Ωδή η'

S407 Σ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =
 Βε_ ψε_ στκε_ να_ ωγ_ να_ πλα_ με_ νε

S408 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S412 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S410 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S411 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S414 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S429 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

S430 Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ Λ_ =

Pomor



Pomor

Βε_ ψε_ στκε_ να_ ωγ_ να_ πλα_ με_ νε



J005

J029

Βε_ ψε_ στκε_ να_ ωγ_ νά_ πλα_ με_ νε



J046



J673, I229

Βε_ ψε_ στκε_ να_ ωγ_ νά_ πλα_ με

S407 𠂔 𠂔 𠂔 𠂔 𠂔 \ ≈ ≈
HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША

S408 𠂔 𢃠_ 𢃠_ 𢃠_ ≈ ≈
HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША

S412 𢃠_ 𢃠_ 𢃠_ 𢃠_ 𢃠_ ≈ ≈
HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША

S410 𢃠_ 𢃠_ 𢃠_ 𢃠_ 𢃠_ ≈ ≈ S414
HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША

S429 𢃠_ 𢃠_ 𢃠_ 𢃠_ 𢃠_ ≈ ≈ S430, Pomor
HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША



Pomor

HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША



J005/029

HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША



J046

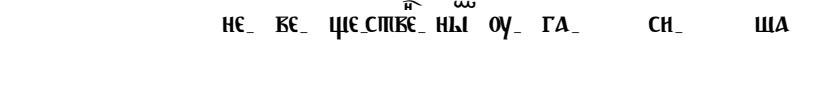
I229

HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША



J673

HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША



J673

HE_ KE_ 𢃠_ СТВЕ_ НЫ_ М_ ОY_ ГА_ СИ_ ША

S408 զ: ւ ւ ւ ւ ւ զ: \ զ ա ա =

S412 զ: ն ւ լ ւ լ ւ ն ւ զ: ն ւ ս ո ւ ն ա ն ս ո ւ ն ա ն

S429 ɔ: l l l l l ɔ: \ =v =l =

S410

S430, Pomor



Pomor

БО_ ЖЕ_СТВЕ_НИ_ И ОТ_РО_ ЦИ ПО_ ИА_ А_ ХОГ



J005

J029

Бо_ же_ стве_ ни_ и _ шт_ ро_ щи_ по_ та_ а_ ях



J046



Бо_ же_сткое_ ны_ и_ шп_ бо_ ци_ по_ А_ х



I229

Бо_ го_ нос_ нї_ и _ фп_ о_ ци_ и _ по_ А_ хч

S407	لـ تـ عـ >ا	=	لـ لـ لـ \ >ا	=
	بـ لـ لـ جـ وـ سـ لـ بـ هـ	تـ هـ	بـ سـ سـ كـ اـ يـ دـ حـ	لـ اـ
S408	جـ بـ شـ تـ عـ	=	لـ لـ لـ لـ	=
S412	لـ لـ تـ عـ مـ	=	لـ لـ لـ لـ	=
S410	لـ لـ \ مـ	=	لـ لـ لـ لـ \ مـ	=
S411	لـ لـ \ مـ	=	لـ لـ شـ لـ \ مـ	=
S414	لـ لـ \ مـ	=	لـ لـ لـ لـ \ مـ	=
S429	لـ لـ \ مـ	=	لـ لـ شـ لـ \ مـ	=
S430	لـ لـ \ مـ	=	جـ بـ شـ لـ \ مـ	=
Pomor	لـ لـ \ مـ	=	جـ بـ شـ لـ \ مـ	=

Pomor

J005

بـ لـ لـ جـ وـ سـ لـ بـ هـ تـ هـ بـ سـ سـ كـ اـ يـ دـ حـ لـ اـ

J046

بـ لـ لـ جـ وـ سـ لـ بـ هـ تـ هـ بـ سـ سـ كـ اـ يـ دـ حـ لـ اـ

J029

بـ لـ لـ جـ وـ سـ لـ بـ هـ تـ هـ بـ سـ سـ كـ اـ يـ دـ حـ لـ اـ

J673

I229

بـ لـ لـ جـ وـ سـ لـ بـ هـ تـ هـ

Variant 1

S407	↑ >	↖ \ =v	=	+	
	Го_ спо_	Де_ на_ Го_	спо_	Да.	
S408	↙ ↗	↖ ↗ =\	=\	+	
S412/14	↖ ↗	↖ ↗ =\	\	+	S430
S410	↖ ↗ :	↖ ↗ =\	\	+	
S429	↖ ↗	↖ ↗ =\	/	+	Pomor

Pomor

Го_ спо_ Де_ на_ Го_ спо_ Да.

J005

Го_ спо_ Де_ на_ Го_ спо_ Да.

J046

Го_ спо_ на_ Го_ спо_ Да.

J029

Variant 2

J673

Бса_ ка_ А А т_ на_ Го_ спо_ да

I229

Бса_ А т_ на_ Го спо да на_ Го_ спо_ да

J673

I229

и Пое_ ко_ но_ си_ ие_ е_ го ко_ та_ ки.

9 / Ωδή θ'

S407 Σ _ Κ _ Κ _ Κ _ = Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ =

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

S408 Κ _ Κ _ Κ _ Κ _ Κ _ = Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

S412 Κ _ Κ _ Κ _ Κ _ Κ _ \ ηυ Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

S410 Κ _ Κ _ Κ _ Κ _ Κ _ \ ηυ Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

S411 Κ _ Κ _ Κ _ Κ _ Κ _ \ ηυ Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

S429 Κ _ Κ _ Κ _ Κ _ Κ _ \ ηυ Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

Pomor Κ _ Κ _ Κ _ Κ _ Κ _ \ ηυ Κ _ Κ _ Κ _ Κ _ Κ _ Κ _ \ = =

S414

S430

Pomor

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

J005

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

I229

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

J673

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

J046

Φ ρε_ ςλα_ δь_ κο_ το_ πρε_ ύη_ στα_ α_ γο_ τη_ ρο_ ρε_ στβα

J029

το_ ρο_ ρε_ στβα_ πβο_ ε_ γο_

S407 
 СТРѢАО_Ю

S408 
 О_ НО_ ЖЕ_ НИ

S412 
 Ў_ И_

S411 
 СТА

S429 
 Помор 

Pomor 
 Помор

S410/14

S430



J005 

СТРѢАО_Ю О_ НО_ ЖЕ_ НИ Ў_ И_ СТА

J046 

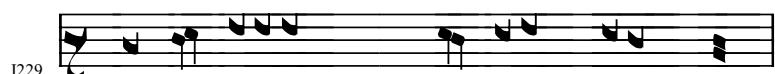
СПРѢАО_Ю О_ А_Ж_ Е_ НИ Ў_ СТА_А

J029 

СПРѢАО_Ю О_ А_Ж_ Е_ НИ Ў_ СТА_ А

J673 

СПРѢ_ А_Ю_ О_ Ж_ Е_ Ў_ СТА_А

I229 

СПРѢАО_Ю О_ А_Ж_ Е_ НИ Ў_ СТА_ А

S407 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ
 ТВО_Е И ДО_ СТО_ЖЕ_ ЛА_ НЕ_ НК И ДО_ БРО_ТК АИ_ ВА_ ШЕ_ СА.
 S408 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ
 S412 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ
 S410 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ S411
 S414 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ S430 Ҫ
 S429 Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ
 Pomor Ҫ Ҫ ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ Ҫ



ТВО_Е И ДО_ СТО_ЖЕ_ ЛА_ НЕ_ НК И ДО_ БРО_ТК АИ_ ВА_ ШЕ_ СА.
 J005



КО_ ТВО_ЕЙ ДО_ СПО_ЛГО_ БЕ_ НК'' ДО_ БРО_ТК АИ_ ВА_ ШЕ_ СА.
 J673



Н_ ТВО_ЕЙ ДО_ СПО_ЛГО_ БЕ_ НК'' ДО_ БРО_ТК АИ_ ВА_ ШЕ_ СА.
 I229

S407 سـ لـ لـ لـ لـ لـ نـ وـ = سـ لـ لـ =
 پـ کـ سـ نـ مـ مـ دـ وـ یـ خـ وـ بـ وـ نـ وـ مـ مـ دـ وـ سـ تـ وـ نـ وـ مـ مـ

S408 سـ لـ لـ لـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ =

S412 سـ لـ لـ لـ نـ وـ سـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ سـ لـ لـ نـ وـ =

S410 سـ لـ لـ لـ نـ وـ سـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ سـ لـ لـ نـ وـ =

S410 سـ لـ لـ لـ نـ وـ سـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ سـ لـ لـ نـ وـ =

S429 سـ لـ لـ لـ نـ وـ سـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ سـ لـ لـ نـ وـ =

S430 سـ لـ لـ لـ نـ وـ سـ لـ لـ نـ وـ = سـ لـ لـ نـ وـ سـ لـ لـ نـ وـ =

Pomor



J046

پـ کـ سـ نـ مـ مـ دـ وـ یـ خـ وـ بـ وـ نـ وـ مـ مـ دـ وـ سـ تـ وـ نـ وـ مـ مـ
 J029



پـ کـ هـ مـ مـ دـ وـ یـ خـ وـ بـ وـ نـ وـ مـ مـ دـ وـ سـ تـ وـ نـ وـ مـ مـ
 I229

پـ کـ مـ مـ دـ وـ یـ خـ وـ بـ وـ نـ وـ مـ مـ دـ وـ سـ تـ وـ نـ وـ مـ مـ

پـ کـ مـ مـ دـ وـ یـ خـ وـ بـ وـ نـ وـ مـ مـ دـ وـ سـ تـ وـ نـ وـ مـ مـ

S407 — —

	ИА_	КО	МА_ТЕ_	РЬ	КО_	ЖИ_Ю	ВЕ_	АН_	ЧА_	Е_	МЪ.
S408	ل	ڦ	ڻ	ل	ل	ل	ڦ	ڦ	\\	ڦ	+
S412	ڻ	ڦ	ڻ	ل	ل	ل	“	ڦ	\\	ڦ	=
S410	ل	ڦ	ڻ	ل	ل	ل	“	ڦ	\\	ڦ	+

A musical score for 'Pomor' featuring a single melodic line on a staff. The notes are represented by various black shapes: some are standard note heads with stems, while others are more complex, multi-headed shapes. There are also several rests indicated by vertical dashes. The music consists of two measures separated by a bar line, followed by a repeat sign and another measure.

Музыкальная нота для песни 'ИКОМАТЕРЕ БЕЛЫЯ'. Ноты расположены на пяти строках. Текст песни вишиленко:

И_ко ма_те_ре ко_ жи_ю бе_ ли_ я_ е_ мо.

Ноты: 1. И - соль, 2. ко - ля, 3. ма - соль, 4. те - соль, 5. ре - соль, 6. ко - ля, 7. жи - соль, 8. ю - соль, 9. паузка, 10. бе - соль, 11. ли - соль, 12. я - соль, 13. паузка, 14. е - соль, 15. паузка, 16. мо - соль.

Musical score for the lyrics 'Да-ко-ма-тие-ре-бо-жн-го'. The score consists of two staves. The top staff uses soprano C-clef, common time, and includes lyrics: 'ДА_ КО_ МА_ ТИ_ Е_ БО_ ЖН_ ГО'. The bottom staff uses alto F-clef, common time, and includes lyrics: 'БЕ_ АН_ ЧА_ Е_ МО.'. The score concludes with a double bar line.