

Tropár // Troparion

Hlas 4 // Ἦχος δ'

Byzantské a ruténske (BR) nápevy, 4. hlas
// Byzantine and Ruthenian (BR) chant, 4th echos

Pramene // Sources

Byz. (mss.)

G260 242r, Sn1480 55r

Bač = Asmatikon, Bačkovo, 13. stor. // cent. *

A2458 = Atény//Athens 2458, 1336 *

A928 = Atény//Athens 928, 15. stor. // cent. *

Evst = Evstatie, Putna, 1511*

* in: Gregory Myers, *More Considerations on the Impact of the Turnovo Hymnographic school on Late Chant Development in Slavia Orthodoxa*, Acta Musicae Byzantinae VIII., Iași 2005; pp. 63 ff

Neobyz. – **chrysanth.**

Fok = Fokaeos, Anastasimatarion, 1847

Man = Manuel, Anastasimatarion (cca. = Fok.)

Tod = Todorov, Psaltikien vāzkresnik, Sofia 1968

Amv = Amvrosij, Učebnik po iztočno cārkovno peene, Sliven, 1935

– **praechrysanth.**

GR = Grečeskij rospev (Obichod/Vsenoščnoje, Synod. Izdanie, Moskva 1909)

J951 = Dragomirna, mss. 18. cent.

Srb = Stevan St. Mokranjac, Osmoglasnik, Beograd, 1964

Cher = Celestin Cherebețiu, Mānecatul (Utrenia) si Inseratul, Blaj, 1930

Cun = Dimitrie Cunțanu, Cāntāriile Bisericești dupā Melodiile Celor Opt Glasuri, Sibiu, 1932

Urs = Ursuleac Mihai, Psaltichia Romāna, Cernāuț 1914

Vorob = Vorobkevič, E.E., Cerkovnyi napivy, Lvov 1896

RI

J192, J672, J833, VS, ZM = L1700, L1709, L1816

PP

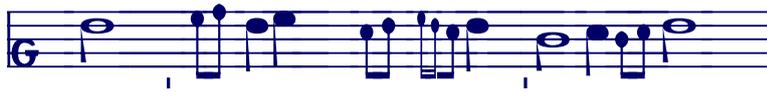
J1086, Choma, Bokšay, Bobák (=Bokšay), Orosz, BA

Text

Απολυτίκιον Ἦχος δ'

Τό φαιδρόν	τῆς Αναστάσεως κήρυγμα,	12
εκ τοῦ Ἀγγέλου μαθούσαι	αι τοῦ Κυρίου Μαθήτριάι,	17
καί τήν προγονικήν	απόφασιν απορρίψασαι,	15
τοῖς Ἀποστόλοις	καυχώμεναι ἔλεγον,	12
Εσκύλευται ο θάνατος,		
ηγέρθη Χριστός ο Θεός,	8+8	
δωρούμενος τῷ κόσμῳ τό μέγα ἔλεος.	13	

Ⲑⲃⲉⲧⲧⲁⲗⲓⲟ ⲃⲟⲓⲕⲣⲏⲓⲗ ⲡⲣⲟⲡⲟⲃⲉⲗⲃ
Ⲱ ⲁⲓⲉⲗⲓ ⲟⲩⲃⲉⲧⲉⲃⲉⲱⲗ ⲓⲗⲏⲏ ⲟⲩⲓⲏⲓⲥⲓ,
ⲏ ⲡⲣⲁⲗⲉⲗⲏⲉⲉ ⲱⲉⲗⲓⲕⲉⲏⲓⲉ Ⲱⲃⲉⲣⲓⲱⲗ,
ⲁⲓⲡⲓⲱⲙⲓⲥ ϫⲉⲗⲓⲗⲁⲥⲓⲁⲉⲗ ⲓⲗⲓⲟⲗⲁϫⲟ:
ⲏⲓⲡⲣⲟⲃⲉⲣⲓⲕⲉⲉⲗ ⲉⲙⲉⲣⲧⲃ,
ⲃⲟⲓⲕⲣⲉⲉ ϫⲣⲓⲧⲟⲓⲥ ⲉⲓⲥ,
ⲁⲓⲣⲟⲗⲏ ⲓⲣⲓⲟⲃⲏ ⲉⲗⲓⲓⲟ ⲙⲓⲧⲧⲃ.



Bač
καί επ- έ- φα- νεν



A2458
καί επ- έ- φα- νεν



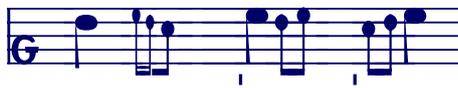
G260
καί επ- έ- φα- νεν η- μίν,



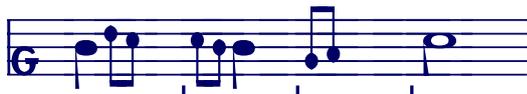
PL
καί επ- έ- φα- νεν η- μίν,



Evst
η ια_ βη_ σε



A928
η ια_ βη_ σε



A928'
η ια_ βη_ σε

Neobyz. - syntomon

Fok



Θε-ός Κύ-ρι- ος, καί επ- έ- φα- νεν η- μίν,

Tod



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Amv



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

J951



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Srb.



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

GR



БГЪ ГО СПО ѿ ѿА ВН СЪ НА

Cher



Dum-ne-zeu e Dom-nul și S-a a- ră- tat no- uă.

Fok

ευ- λο- γη- μέ- νος ο ερ- χό- με- νος

Tod

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Amv

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

J951

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Srb

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

GR

ΒΛΑ_ΓΟ_ CΑΟ_ Ε̇ Ε ΓΩΣ_ ΔΙ"

Cher

Bi- ne e- ste cu- vâ- n- tat

Fok

εν ο- νό- μα- τι Κυ- ρί- -ου.

Tod

Amv

ВО ѿ_ ΜΑ, ΓΟ_ СПО_ НЄ.

J951

ВО ѿ_ ΜΑ, ΓΟ_ СПО_ НЄ.

Srb

ВО ѿ_ ΜΑ, ΓΟ_ СПО_ НЄ.

GR

ВО ѿ_ ΜΑ, ΓΟ_ СПО_ НЄ.

Cher

Ce- la ce vi- ne în- tru nu- me- le Dom- nu- lui.

Fok



Τό φαιδρόν τής Α- να-στά- σε- ως κή- ρυγ-μα,

Tod



Amv



Ἐβή- τ- λδ- ιο βοε- κῆ- ἡ- ἰ- ἄ πρό- πο- βή- δῃ

J951



Ἐβή- τ- λδ- ιο βοε- κῆ- ἡ- ἰ- ἄ πρό- πο- βή- δῃ

Srb



Ἐβή- τ- λδ- ιο βοε- κῆ- ἡ- ἰ- ἄ πρό- πο- βή- δῃ

GR



Ἐβή- τ- λδ- ιο βοε- κῆ- ἡ- ἰ- ἄ πρό- πο- βή- δῃ

Cher



Pre- di- ca- rea În- vi- e- rii cea lu- mi- na- tă

Cun



Propovedui- rea În- vi- e- rii cea lu- mi- na- tă

Urs



Pro- po- vă- du- i- rea În- vi- e- rii cei lu- mi- na- te

Vorob



Ἐβή- τ- λδ- ιο βοε- κῆ- ἡ- ἰ- ἄ πρό- πο- βή- δῃ

Fok

εκ τού Αγ- γέ-λου μα-θού- σαι αι τού Κυ-ρί- ου Μα-θή- τρι- αι,

Tod

Amv

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

J951

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Srb

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

GR

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Cher

în- țe- le- gân-du- o de la ân-ge-ri în-vă- ță- ce- le- le Dom- nu- lui

Cun

în- țe- le- gân-d' o de la ân- geri u- ce- ni- țe- le Dom- nu- lui

Urs

în- țe- le- gân-du-o de la ân- geri u- ce- ni- țe- le Dom- nu- lui

Vorob

ŵ ἄγγ- λα οὔ- εκ-δ'εβ- σα γᾶ- ηη οὔ'τη- ρι,

Fok

καί τήν προ-γο- vi- κήν α- πό- φα-σιν α- πορ-ρί- ψα- σαι,

Tod

Amv

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

J951

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Srb

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

GR

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Cher

și, le- pă-dând ne- as- cul- ta- rea stră- mo- și- lor,

Cun

și, lă- pă-dând tân- gu- i- rea stră- mo- și- lor,

Urs

și, lă- pă-dând o- sân-di- rea stră- mo- și- lor,

Vorob

Њ прá-дѣд- не- е ѡ- сѣж-дѣ- нї- е ѡ- берг- шє,

Fok

τοῖς A- πο-στό-λοις καυ-χώ- με- ναι έ- λε- γον,

Tod

ἀπ̄ - λωμz χβά- λαμιαz γλα-γό- λα- χδ̄:

Amv

ἀπ̄ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̄:

J951

ἀπ̄ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̄:

Srb

ἀπ̄ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̄:

GR

ἀπ̄ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̄:

Cher

A- po- sto- li- lor, lă- u- dân-du- se, au zis:

Cun

A- po- sto- li- lor, lău- dân- du- se, au zis:

Urs

A- po- stolilor lă- u- dân-du- se, au zis:

Vorob

ἀπ̄ - λωμz χβά- λα- με- σα γλα- γό- λα- χδ̄:

Fok

Ε- σκού- λευ-ται ο θά- να-τος, η- γέρ-θη Χρι-στός ο Θε- ός,

Tod

Amv

ήε- προ- βέρ- κε- εα εμέρ^т, βοε- κῶ- εε χῶ- πτόεζ εῖζ,

J951

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

Srb

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

GR

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ,

Cher

pră- da- tu- s'a moar- tea, scu- la- tu- s'a Dum-ne-zeu Cris- tos,

Cun

je- fu- i- tu- s'a moar- tea, scu- la- tu- s'a Hris- tos Dum-ne-zeu,

Urs

jă- fu- i- tu- s'a moar-tea scu- la- tu- s'a Chris-tos Dum-ne- zeu,

Vorob

ήε- προ- βέρ- κε- εα εμέρ^т βοε- κῶ- εε χῶ- πτόεζ εῖζ **НЛШЗ**

Man 

Fok 

δω-ρού- με-νος τώ κό-σμω τό μέ- γα έ- λε- ος.

Tod 

Amv 

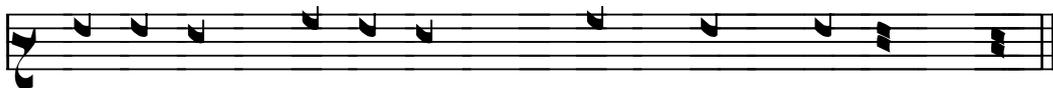
Δά- ρδ- αή μί- ρο- βη βέ- λϊ- ρο μλ̂τ̂ς.

J951 

Δά- ρδ- αή μί- ρο- βη βέ- λϊ- ρο μλ̂τ̂ς.

Srb 

Δά- ρδ- αή μί- ρο- βη βέ- λϊ- ρο μλ̂τ̂ς.

GR 

Δά- ρδ- αή μί- ρο- βη βέ- λϊ- ρο μλ̂τ̂ς.

Cher 

dă- ru- ind lu- mii ma- re î- n- du- ra- re.

Cun 

dă- ru- ind lu- mii ma- re mi- lă.

Urs 

dă- ru- ind lu- mii ma- re î- n- du- ra- re.

Vorob 

Δά- ρδ- αή μί- ρο- βη βέ- λϊ- ρο μλ̂τ̂ς.

BR - argon

J192 

БГЪ ГО СПО ѿ ІА БН СЪ НА

J672 

VS 

ZM 

L1709 

БГЪ ГО СПО ѿ ІА БН СЪ НА

J672

VS

ZM

L1709

ΒΛΑ_ ΓΟ_ ΣΑΘ_ ΚΕ ΓΩ_ ΔΥ''

J672

VS

ZM

L1709

ΚΟ Η_ ΜΩ ΓΟ_ ΣΠΟ_ ΗΣ.

J192



Βίπ λχ το βοc κρε ce ηί Δ πορ πο βτδλ

VS



ZM



Βίπ λχ το βοc κρε ce ηί Δ πορ πο βτδλ

VS



ZM



ω αν γε λα ου βτ δτβ ше гoc под ηδ ου γε ηη ца

VS



ZM



η πα δτδ ηε ε ω cλж δε ηί ε ω βεργ ше

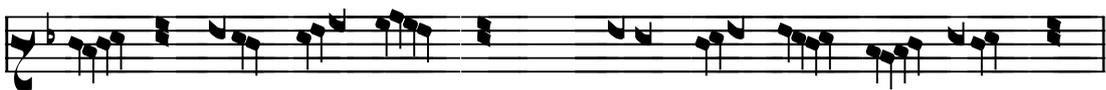
VS



ZM



α πο σπο ω χβα λς цие cλ γλα го λα χλ

VS 

ZM 

HC_ ΠΡΟ_ ΒΕΡ_ ΚΕ_ ΣΑ_ ΣΜΕΡ **Η** ΒΟΣ_ ΚΡΕ_ ΣΕ ΧΡΪ_ ΣΠΟ̇ ΒΓ̇Ζ

VS 

ZM 

ΠΟ_ ΔΑ_ Σ̇ ΜΗ_ ΡΟ_ ΒΗ ΒΕ_ ΛΙ_ ΤΟ ΜΗ_ ΛΟCΠΛ̇.

BR – syntomon

J833 

БГЪ ГО СПО ГА ВН СЪ НА

L1709 

БГЪ ГО СПО Н ГА ВН СЪ НА

J672 

БГЪ ГО СПО Н ГА ВН СЪ НА

L1816 

БГЪ ГО СПО Н ГА ВН СЪ НА

J833 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1709 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

J672 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1816 

БАА ГО САО Бѐ ГЪЪ ДЫ ВО Н МЪ ГО СПО Нѐ.

L1816

Vorob

СѢМЛ_ АД_ ГО БОС_ КРЕ_ СЕ_ НІ_ ѿ_ ПР0_ ПО_ ВѢДЬ

L1816

Vorob

Ў_ АГ_ ГЕ_ ЛА_ ОУ_ БѢ_ ДѢВ_ ШЕ_ ГОС_ ПОД_ Нѿ_ ОУ_ ЧЕ_ НН_ ЦЫ

L1816

Vorob

И_ ПРА_ ДѢД_ НЕ_ Е_ Ш_ СХЖ_ ДЕ_ НІ_ Е_ Ў_ ВЕРГ_ ШЕ

L1816

Vorob

А_ ПО_ СПО_ А^ωХВА_ Лѿ_ ЦЕ_ Сѿ_ ПА_ ГО_ ЛА_ ХѸ

L1816

Vorob

НС_ ПР0_ ВЕР_ ЖЕ_ Сѿ_ СМЕР[~] БОС_ КРЕ_ СЕ_ ХРІ_ СПО[^] БГЪ



L1816



Vorob

ДА ХА" МІ РО ВН БЄ АІ ТО МН ЛОСПЬ.

L1816 – exten.



НМЖЕ ВОСКРЕСІ ПЕР ВО ХА НА ГО СПА СЕ ІІ СМЕР ПН Х ШН НА ШС.

Prostopenie // Prostopinije

Choma 1

Choma 2

Bokšay

BA, Orosz

БѢГЪ ГО_ СПО^ И ѿА_ ВН_ СЪ НА^

Choma 1

Choma 2

Bokšay

Orosz

BA

БАА_ ГО_ САО_ БѢ^ ГЪС_ ДИ^ БО ѿ_ МЪ ГО_ СПО^ НЄ.

Choma 

Bokšay

Bobák 

BA

Orosz 

СѢ́М_ ЛѢ_ ГО БОС_ КРѢ_ СЕ_ НІ_ ѿ ПРѠ_ ПО_ ВѢДѢ

Choma 

Bokšay 

Bobák 

Orosz 

BA 

Ъ АГ_ ГЕ_ ЛА ОУ_ ВѢ_ ДѢВ_ ШЕ ГОС_ ПОД_ НА ОУ_ ЧЕ_ НИ_ ЦИ

Choma

Bokšay

BA

Orosz, Bobák

Η ΠΡΑΓΜΑ_ ΗΕ_ Ε_ Ω_ ΣΧΗ_ ΔΕ_ ΗΙ_ Ε_ Ϊ_ ΒΕΡΓ_ ΣΙΕ

Choma

Orosz

Α_ ΠΟ_ ΣΠΟ_ ΛΟ^ω ΧΒΑ_ ΛΑΣ_ ΣΙΕ_ ΣΑΣ_ ΓΑΑ_ ΓΟ'_ ΛΑ_ Χ'Α

Bokšay

BA

Bobák

Α_ ΠΟ_ ΣΠΟ_ ΛΟ^ω ΧΒΑ_ ΛΑΣ_ ΣΙΕ_ ΣΑΣ_ ΓΑΑ_ ΓΟ'_ ΛΑ_ Χ'Α

Choma Bokšay

BA

Orosz

HC_ ΠΡΟ_ ΒΕΡ_ ΗΕ_ CA_ CMEQ̄ BOC_ KQE_ CE_ XQI_ CΠŌ BΓZ

Bobák

HC_ ΠΡΟ_ ΒΕΡ_ ΗΕ_ CA_ CMEQ̄ BOC_ KQE_ CE_ XQI_ CΠŌ BΓZ

Choma

Bokšay

Orosz

Bobák, BA

ΔΑ_ ΡΑ_ Ᾱ MI_ ΡΟ_ ΒΗ_ ΒΕ_ ΛΙ_ ΓΟ_ ΜΗ_ ΛΟCΠΛ.

Rozbor // Analysis

Nápevy prepisujeme (a v kyjevskej notácii aj čítame) cez transpozíciu tak, aby ich základný tón v osnove vizuálne zodpovedal polohe tónu *d*. Neberieme do úvahy možnosť, že zapísaný nápev mohol vzniknúť terciovým posunom, pokiaľ túto skutočnosť nevieme presvedčivo podložiť prameňmi.

// The transcription is carried out through transposition (in kievian notation another transposition is required at reading) in order to visually localize the base tone on the position of the tone *d*. Some of the orally transmitted meloi could be shifted a third higher (or lower), but without having sources proving this evolution we consider the settings as they are.

Stupnice // Scales

transp. :: norm. Byz

	a	b	c	d	e	f	g	
	D	E-	F	G	a-	b+	c	orig. Byz. Chrysanthos
J951	a	b	c	d	e	f	g	Vorob, BR argon
Srb, GR	a	b ^b	c	d	e ^b	f	g	BR syntomon, Prostopenie
Cher, Cun	a	b	c#	d	e	f#	g	

Pôvodná byzantská stupnica mala štandardné ladenie, základný tón *d* a mesos *h* (ukončenie vnútorných blokov). Táto stupnica sa presne zachovala v J951 a u Vorobkeviča aj s finálou *d*, a rovnako v ruténskom BR, kde sa však celková finála znížila na tón *h*.

V dnešnom gréckom speve je stupnica mäkko-chromatická. Kedy k tomuto preladeniu prišlo a do akej miery ovplyvnilo tradície východných cirkví mimo gréckeho územia, je otvorená otázka.

V srbskom, ruskom GR a ruténskych “malých nápevoch” vrátane prostopenia konštatujeme zníženie tónov *e* a *h* o poltón. Dôvody tohto preladenia nie sú známe – môžu azda súvisieť s tým, že rovnaké tóny sa znižujú (cca. o tretinu tónu) v mäkko-chromatickej stupnici. Môže však ísť tiež o jednoduchý terciový posun melódie nadol, proti tejto možnosti však hovorí skutočnosť, že prakticky pri rozličných nápevoch pozorujeme terciové posuny melódií takmer výhradne smerom nahor.

// The original Byzantine scale was standard, with basis *d* and mesos *b* (closing inner blocks). This tuning is preserved in J951, at Vorobkevič (with finalis *d*) and in Ruthenian BR (total finalis lowered to *b*).

The contemporary Greek tuning is soft-chromatic – when this change occurred and how far it influenced the more northern traditions, remains an open question.

In Serbian, Russian GR and Ruthenian small chants (including Prostopinije) the tones *e*, *b* are lowered by a half-tone. The reasons are not known – maybe the lowering of these tones a 1/3 tone in the soft-chromatic setting may be an explanation. Of course, this change may be also a result of replacing the melody with its lower third – but it contradicts to the usual tradition of lifting the melodies a third or more higher .

Neobyz. model // The Neobyzantine model (syntomon)

Nápev v chrysanthovských prameňoch nie je iteratívny, je však zostavený z dvoch typov formúl s ukončením na *d* a *h*. Práve tieto formuly v presnejšom (nie však nutne aj správnejšom) režime striedania tvoria základ iteratívneho dvojformulového nápevu v nechrysanthovskej neobyzantskej tradícii.

Záverečná formula sa v chrysanthovských prameňoch končí na tóne *h* (*b*), čo je z teoretického hľadiska odklon od normatívnej finály *d* o terciu nižšie, teda na mesos 4. hlas. V nechrysanthovských prameňoch je finálou správne tón *d*, hoci v J951 aj Srb. sa zdá, že ide skôr o koncový tón *h* umelo navrátený k *d*.

// The melos of the chrysanthine settings is not strictly iterative, but it uses two types of formulae, ending on *d* and *b*. These formulae in a more strict regime of alternation form the basis of the iterative two-formulae model of the prae-Chrysanthine traditions.

The closing formula in Chrysanthine sources ends on *b*, i.e. on the mesos of the 4th echos. In the non-Chrysanthine tradition the finalis is correctly *d*, however in J951 and Srb it seems more likely as *b* „forced“ to find way back to *d*.

Poznámka // Remark:

Argon vs. Syntomon

PL 

Fok 

Θε- ός Κύ- ρι- ος,

PL 

Fok 

καί επ- έ- φα- νεν η- μίν,

PL 

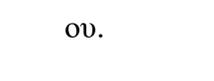
Fok 

καί επ- έ- φα- νεν η- μίν,

PL 

Fok 

ευ- λο- γη- μέ- νος ο ερ- χό- με- νος

PL 

Fok 

εν ο- νό- μα- τι Κυ- ρί- ου.

Formula .b

Invariant

The image displays musical notation for the 'Formula .b Invariant' across seven different languages and styles. Each language is represented by a staff with a treble clef and a key signature of one sharp (F#). The notation is divided into two main sections: a first section with a grey background and a second section with a yellow background. The languages and styles are: Fok, Tod, Amv (all in a simple style with quarter and half notes); Amv (in a more complex style with eighth notes and rests); J951, Srb, Cher, Cun, and Urs (all in a complex style with eighth notes and rests). The Urs staff has a small grey background element under the first measure of the second section.

Formula .d

Invariant

The image displays musical notation for the 'Formula .d Invariant' across ten different sources. The first four sources (Fok, Fok, Tod, Amv) are presented in a single-staff format with a G-clef. The last six sources (Srb, J951, Srb, Cher, Cun, Urs, Vorob) are presented in a two-staff format. The notation includes various note values and rests. Two vertical shaded regions, one cyan and one yellow, highlight specific segments of the notation in the lower half of the image.

Fok

Fok

Tod

Amv

Srb

J951

Srb

Cher

Cun

Urs, Vorob

Formula fin.

Man 

Fok 

Fok 

Tod 

Amv 

J951 

J951 

Srb 

Cher 

Cher 

Cun 

Vorob 

Urs 

BR – široký nápev // BR – argon

Široký nápev v RI je iteratívny s jedinou opakovanou formulou „d“. V nej možno odlišiť dve časti, medzi ktoré sa vsúva deklamácia potrebnej dĺžky.

// The argon melos in RI is iterative, repeating one elaborated formula „d“. This formula consists of two parts, bound by a short declamative portion.

d1

Formula d – prvá časť // part I

Nástup // Intro

J672, L1709, VS, ZM



VS



VS



ZM



VS, ZM, J192



Stred // main motif

J672



J192, ZM



VS, ZM



ZM, L1709



Deklam.

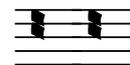
VS, ZM



J192



VS, ZM



J672, L1709,



VS



ZM



d2

Formula d – druhá část // part II

J192, J672



VS



VS



VS, ZM, L1709



L1709



VS



ZM



J192



J192, J672, VS, ZM



VS, L1709



J192, J672, VS, ZM

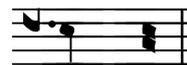


ZM, VS, L1709



záver // final :

VS, ZM, L1709



Pôvod nápevu // The origin

Vzhľadom na jednoduchý iteratívny model je prirodzené hľadať paralely predovšetkým v psalmódii. Keďže psalmódia je flexibilná a rozmanitá, je potrebné hľadať najmä spoločné kompozičné prvky, ktoré v byzantskom kontexte nemusia mať tak pevné miesto ako v BR.

// The melodic model of the Ruthenian BR troparion displays some similarities with the Byzantine psalmody, however the psalmody is not explaining the BR melody in its fullness.

Sn1294
 Δό-ξα Πα-τρί και Υι-ώ και Α-γί-ω Πνεύ-μα-τι.

G260
 Δό-ξα Πα-τρί και Υι-ώ και Α-γί-ω Πνεύ-μα-τι.

vs

Azda najvýraznejšiu podobnosť vidno pri porovnaní prvého adruhého kóla vybraných byzantských variantov Theos Kyrios s modelovou formulou „d“ v BR.

// The most clear resemblance to the troparic formula „d“ can be observed in some of the Byzantine variants of Theos Kyrios.

Bač Θε-ός Κύ-ρι-ος, Θε-ός Κύ-ρι-ος,

A2458 Θε-ός Κύ-ρι-ος, Θε-ός Κύ-ρι-ος,

VS, d1

A928 Η ἴα-ρη σε

VS, d2

Viacere stopy netriviálnej podobnosti vidno pri porovnaní chrysanthovského (!!) Theos Kyrios (argon) s modelovou iteratívnou formulou tropárov BR.

// There are several non-trivial similarities between the chrysanthine (!!) Theos Kyrios (argon) and the model iterative formula of BR.

PL
VS

Θε-ός Κύ-ρι-ος,

PL
VS

καί επ-έ-φα-νεν η-μίν,

PL
VS

PL
VS

BR - malý nápev // BR - syntomon

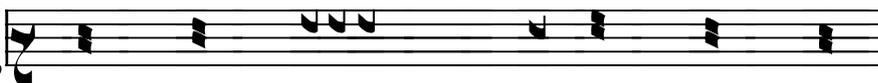
Formula .b

Začiatočná // Initial

J672



L1709

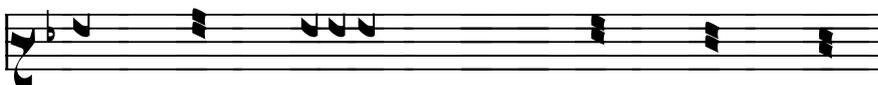


J833

L1816



Vorob

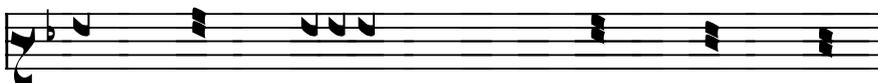


Priebežná // Transient

L1816



Vorob



Koncová // Final

J672

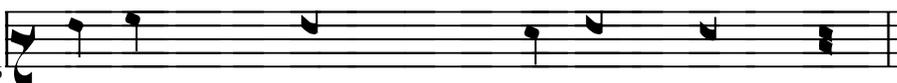


J833.L1709

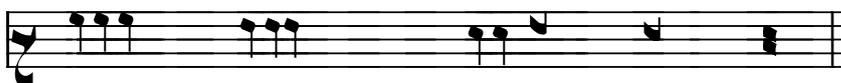


L1709

L1816



L1816



Formula .d

Eight musical staves showing the formula .d in different contexts. The first staff is labeled L1709. The second is J833. The third is J672. The fourth and fifth are both labeled L1816. The sixth and seventh are both labeled Vorob. The eighth is also labeled Vorob and ends with a double bar line. The notation consists of a single melodic line on a five-line staff with a treble clef and a common time signature.

fin.

Formula .G koncová // final

Predĺžený záver je doložený iba v L1816. // The extended closing formula appears only in L1816.

L1816 – exten.

A single musical staff showing the extended closing formula for L1816. The notation is a single melodic line on a five-line staff with a treble clef and a common time signature, ending with a double bar line.

СМЕР_

ПН ДХ_ ШН НА_

ЩА_.

Pôvod // Origin

Malý nápev tropárov v RI je zjednodušeným variantom vyššie skúmaných srbsko-rumunsko-bukovinských nápevov. Líši sa však od nich (podobne ako napr. tropár 6. hlasu) opačným radením formúl b a d.

// The lesser troparic chant in RI is a more simple form of the already mentioned Serbian-Romanian-Bukovinian melodies. The main difference between them is the reversed order of formulae b, d.

Formula b

Musical notation for Formula b in RI, showing four staves. The first two staves are labeled J951 and Srb. The last two staves are labeled L1709 and L1816. The notation includes a treble clef and a key signature of one flat. The melody is divided into segments highlighted in yellow, cyan, and green. The yellow segment covers the first two staves from the middle. The cyan segment is a vertical bar between the second and third staves. The green segment covers the last two staves from the middle.

J833

Formula d

Musical notation for Formula d in RI, showing four staves. The first two staves are labeled J951 and Srb. The last two staves are labeled L1816 and Vorob. The notation includes a treble clef and a key signature of one flat. The melody is divided into segments highlighted in green and yellow. The green segment is a vertical bar between the second and third staves. The yellow segment covers the last two staves from the middle.

Prostopenie // Prostopinije

Formula .b

Začiatočná // Initial

Orosz

Choma Bokšay

Bobák BA, Orosz

Priebežná // Transient

Choma Bokšay

BA Orosz, Bobák

Koncová // Final

Choma 1 Bokšay

Choma 2 Orosz

BA

Choma

Bokšay Orosz, Bobák, BA

Formula .d

Choma		<i>Orosz</i>
Bokšay		<i>BABA</i>
Bobák		
Orosz		
BA		

Pôvod // Origin

Nápev prostopenia priamo vychádza z ruténskeho malého nápevu a môžeme na ňom pozorovať **terciové zvýšenie** určitých úsekov (niekedy aj **dvojnásobne**).

// The melody of prostopenije stems directly from the Ruthenian lesser chant. Some portions of the melody are lifted up **a third** or **two thirds**.

.b Začiatočná // Initial

L1709 J833

Orosz

Choma Bokšay

.b Priebežná // Transient

L1816

Vorob

Choma Bokšay

.b Koncová // Final

J833, L1709 L1709

Bokšay Orosz, Bobák, BA

.d

J672



L1816



Vorob



Choma



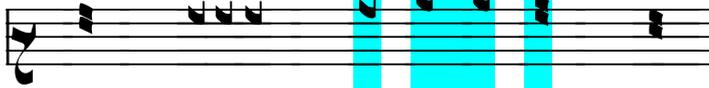
Orosz

Bokšay



BABA

Orosz



SPEV // Score for singing

BR argon



БГЪ ГО СПО И ГА ВН СЪ НА



БАА ГО САО ВЕ ГРА ДИ



ВО И МА ГО СПО НЕ.



СВЪП АХ ГО ВОС КРЕ СЕ НИ А ПРО ПО ВЪДЪ



Ў АГ ГЕ ЛА ОУ ВЪ ДЪВ ША ГОС ПОД НИ ОУ ЧЕ НИ ЦИ



И ПРА ДЪД НЕ Е Ш СХЖ ДЕ НИ Е Ў ВЕРО ША



А ПО СПО У ХВА ЛА ШЕ СЪ ГЛА ГО ЛА ХЪ



НС ПРО ВЕРО ЖЕ СЪ СМЕР ВОС КРЕ СЕ ХРИ СПО БЪГЪ



ДА РЪ А МИ РО ВН ВЕ ЛИ ГО МИ ЛОСПЪ.

BR - syntomon



БГЪ ГО СПО И ГА ВН СЪ НА



БАА ГО САО БѢ ГРА ДИ ВО И МА ГО СПО НЕ.



СВѢП ЛХ ГО ВОС КРЕ СЕ НИ А ПРО ПО ВЪДЪ



Ў АГ ГЕ ЛА ОУ ВѢ ДѢВ ША ГОС ПОДНИ ОУ ЧЕ НИ ЦЫ



И ПРА ДѢД НЕ Е У СХЖ ДЕ НИ Е Ў ВЕРГ ШЕ



А ПО СПО АО ХВА АА ЦЕ СЪ ГА ГО ЛА ХХ



НС ПРО ВЕР ЖЕ СЪ СМЕР ВОС КРЕ СЕ ХРІ СПО БГЪ



ДА РХ А МИ РО ВН БЕ ЛІ ТО МН ЛОСПЬ.

Prostopenie // Prostopinije

1



2-5



БГЪ ГО СПО И ІА ВН СЪ НА



БЛА ГО СЛО КЕ ГРА ДИ ВО И МА ГО СПО НЕ.

Иповѣдайтеѧ гдѣи, ѣкѡ бл҃гъ, ѣкѡ въ вѣкъ мѣлость ѿгѡ. //
 Ѡбъшѣдше ѡбъдоша мѧ, и именовз гдѣнмз прочтнвѣхѣѧ иѣмз. // Не оумрѣ, но живз вѣдѣ, и повѣмз дѣла гдѣна.
 Кѧмень ѿгоже небрегѡша зѣждѣциѣ, еѣи бѣуть во главѣ оугла: ѡ гдѣ бѣуть еѣи, и ѿрѣтъ дѣбенз во ѡчерѣхъ нѧшнхъ.



Свѣш лх го вос крѣ се нѣ ѡ про по вѣдѣ



Ѡ аг ге ла оу вѣ дѣв шѡ гос под нн оу ѣ нн цѣ



и пра дѣд не є ш сѣж дѣ нѣ є Ѡ кѣрг ше



а по спо ло хѣа лѡ ѡе сѡ гла го ла хѣ



нс про крѣ же сѡ смѣрѣ вос крѣ се хрѣ спо бгъ



да рѣ ѡ мѣ ро вн бѣ лѣ го мн лоспѣ.