

# Kondak // Kontakion

## Hlas 4 // Ἡχος δ'

Byzantské nápevy, ruténsky BR a prostopenie, 4. hlas  
// Byzantine chant, Ruthenian BR and Prostopinije, 4<sup>th</sup> echos

### Neobyz.

#### *Gr.*

Sn1259 145r (148)

HS = Heirmologion Syntomon, Petros Byz., 1825

Arvanitis (*Byzanthini Thia liturgia*),

Todorov (Voskresnik, p. 204-5)

Amvrosij (Voskresnik, p. 257-8)

J002

#### *Bukovina, RO:*

Vorobkevič, Ursuleac, Cunțanu

### BR

#### *RI*

J056 (ca. 1640), KA 1899

#### *Halič // Galicia*

Vorobkevič (R), Dolnickij, Polotňuk, CE, Vorobkevič

### PP

Choma, Bokšay, Bobák, Krajnyák, Ms.1953

Základné samopodobený na spev kondakov, podľa ktorých sa spievajú aj sedálny niektorých sviatkov, sú dva. Prvým je „*Voznesýjsja na krést vóleju*“ (Povýšenie sv. Kríža), ktorý má dnes v byzantskej tradícii štandardnú tropickú melódiu 4. hlasu.

Druhým je „*Javilsja jesí dnes vséj vselénij*“ (Bohojavlénie), ktorý sa v byzantskej tradícii spieva takmer rovnako ako kondaky tretieho hlasu. Príčinou je azda bezprostredná nadväznosť sviatkov Narodenia Pána (s kondakom na 3. hlas) a Bohojavlenia (kondak 4. hlasu).

V prameňoch nechrysanthovskej rumunskej a bukovinskej tradície, v ruténskom BR, v haličských nápevoch aj v prostopení má kondak už iba jeden melodický vzor, ktorý vychádza z byzantského bohojavlenského kondaku.

// The most frequent melodic models for kontakia (and sessional hymns too) are two. The longer one is „Ο υψωθείς εν τῷ Σταυρῷ“ (14.9.), nowadays in the chrysanthine system with a standard, troparion-like melody.

The shorter one „Επεφάνης σήμερον“ (6.1.) resembles the melody of the 3rd echos kontakia, probably due to the close succession of the feasts 25.12. (3rd echos kontakion) and 6.1. (4th echos).

In the praechrysanthine Romanian/ Bukovinian tradition, in the Ruthenian BR, in Galician chant and Prostopinije there is no more but one melodic model for all kontakia, derived from the shorter Byzantine automelon.

## Text

### Ο υψωθείς εν τώ Σταυρώ

Samopodoben sa viaže ku dňu 14.9. . Pieseň má svoj politický rozmer, dôsledkom čoho je stredná časť textu nestabilná. Je možné, že ďalšie kondaky na tento podoben sú v skutočnosti presnejšie než samopodoben.

// The automelon (14.9.) has its variable political dimension, thus the middle verses are unstable. Probably other kontakia-prosomoia are more exactly preserving the original structure than the automelon.

#### 14. 9. – Samopodoben // Automelon

Per. 1	<p>Ο υψωθείς εν τώ Σταυρώ εκουσίως, 12 τή επωγύμω σου καινή πολιτεία, 12 τούς οικτιρμούς σου δώρησαι, 8 Χριστέ ο Θεός. 5</p>	<p>Βοζηεεύηςει ηα κρῆτη εόλειο, τεζοημενήτομδ τβοεμδ νόβομδ χάτελειτεδ, ψελρότηι τβοάλ δάρδη Χρῆτε εάζε.</p>
Per. 2	<p>Εύφρανον εν τή δυνάμει σου, 9 τούς πιστούς Βασιλείς ημών, 8 νίκας χορηγών αυτοίς, 7 κατά τών πολεμίων, 7 τήν συμμαχίαν ἔχοιεν τήν σήν: 10</p>	<p>βοζεεελή ιέλοιο τβοέιο ελγοεέρηναρο ιλπεράτορα ιάιερο, ... ποεθέδηι δλά ζλδη ηα εοποετάτη, ποιόσειε ήλιδψδ τβοέ: όρδηιε λήρα, ηεποεθέδηλδη ποεθέδ.</p>
Concl.	<p>όπλον ειρήνης, 5 αήττητον τρόπαιον. 7</p>	

Variant – kontakation S203 (12. stor.//cent. ) je: „...vŕnaho kňáza nášeho, pobídu dajá jemú ...“

#### Preklad // Translation to Slovak

Z vlastnej vôle si sa nechal pozdvihnúť na kríž,  
novému ľudu, nosiacemu tvoje meno,  
daruj svoje zľutovanie, Kriste Bože.

Svojou mocou poteš **našich verných vládcov**,\*  
daruj im víťazstvo nad protivníkmi,  
nech je s nimi tvoje spojenectvo,

nástroj pokoja, neporaziteľné víťazstvo.

\* text možno prispôsobiť podľa lokálnych zvyklostí, napr.: **svojich verných // svoju cirkev**

PX3+ Prepolovenije Páschy // Midfeast of Pascha

Τής εορτής τής νομικής μεσαζουύσης, 12  
ο τών απάντων Ποιητής καί Δεσπότης, 12  
πρός τούς παρόντας ἐλεγες, 8  
Χριστέ ο Θεός. 5

Δεύτε καί αρύσασθε, 7  
                  ύδωρ αθανασίας, 7  
όθεν σοι προσπίπτομεν, 7  
                  καί πιστώς εκβούμεν, 7  
τούς οικτιρμούς σου δώρησαι ημίν. 10  
  
σύ γάρ υπάρχεις 5 πηγή τής ζωής ημών. 7

Podoben // Prosomoion

Πράζανηκδ<sup>8</sup> ζακόνημδ<sup>8</sup> πρεπολοβλάνηψδια,  
ειεέχ<sup>9</sup> πτερόνε ελίκο,  
κα πρεδητοάψιμι<sup>10</sup> γλαγόλλαζ<sup>11</sup> ξή<sup>12</sup> εξή<sup>13</sup>:  
πρηιδήτε ή πονερπήτε  
εύδ<sup>14</sup> εεζιμέρτηλ,  
τέμικε πτερή<sup>15</sup> πρηπάδλεμι, ή εέρηω εοπιέμι:  
ψεδρότη πτερό<sup>16</sup> Δάρδ<sup>17</sup> ιάλι.  
τύ<sup>18</sup> εο<sup>19</sup> ήιτόνιηκ<sup>20</sup> ζήζηνη ιάλελ.  
τύ<sup>21</sup> εο<sup>22</sup>

6. 8. Μετά τόν Πολυέλεον, Κάθισμα Ήχος δ', Ο υψωθείς εν τώ Σταυρώ //

Πο πολὺελέη εέδάλενη, γλάζ<sup>23</sup> τούη<sup>24</sup>. Ποδόβενη: Κιζηειεύηςα:

Ο ανελθων σύν Μαθηταίς εν τώ όρει,  
καί εν τή δόξη τού Πατρός απαστράψας,  
σύν Μωϋσή Ηλίας σοι παρίστανται. 8+4

Νόμος καί Προφήται γάρ 7  
                  ως Θεώ λειτουργούσιν, 7  
ώ καί τήν Υιότητα τήν φυσικήν ο Γεννήτωρ,  
                  ομολογών εκάλεσεν Υιόν. 10

όν ανυμνούμεν σύν σοί καί τώ Πνεύματι.

Κιζηεάδ<sup>25</sup> εο ογήηηκή ια γόρδ,  
ή εο ιλέθ<sup>26</sup> ζήη<sup>27</sup> ωεληητράεζ,  
ει<sup>28</sup> λιωνέεομι<sup>29</sup> ήλι<sup>30</sup> πτερή<sup>31</sup> πρεδητοάπτ<sup>32</sup>:  
ζακόνη<sup>33</sup> ή πρρόψ<sup>34</sup> εο<sup>35</sup> ιάρχηλατ<sup>36</sup>,  
ή ειοειτεδ<sup>37</sup> ξη<sup>38</sup> ειτρέετενηο<sup>39</sup> ροδήτελ<sup>40</sup>  
ηιποεέδαλ, ιαρηιάλε ειλ.  
ξη<sup>41</sup> εο<sup>42</sup> εο<sup>43</sup> ει<sup>44</sup> τοεόι<sup>45</sup> ή Δάλομι.

**N**ύν ο καιρός τών ἀρετών επεφάνη,  
καί επί θύραις ο Κριτής, μή στυγνάσωμεν,  
αλλά δεύτε νηστεύοντες προσάξωμεν.

δάκρυνα κατάνυξιν καί ελεημοσύνην, 7+7  
κράζοντες. Ημάρτομεν,  
υπέρ ψάμμον θαλάσσης,  
Αλλ' ἀνες πάσι πάντων Λυτρωτά.

ίνα καί σχώμεν τόν ἀφθαρτον στέφανον.

**O**υ σιωπήσωμεν ποτέ Θεοτόκε,  
τάς δυναστείας σου λαλείν οι ανάξιοι,  
εί μή γάρ σύ προϊστασο πρεσβεύουσα.

τίς ημάς ερρύσατο εκ τοσούτων κινδύνων, 7+7  
τίς δέ διεφύλαξεν, ἐώς νύν ελευθέρους;  
ουκ αποστώμεν Δέσποινα εκ σου.

σους γάρ δούλους σώζεις αεί,  
εκ παντοίων δεινών. 8  
6

**H**ύινէ բրեմա ճօբրուկ' թելէն գանձա,  
և դր ճերեխ էջմիա, և տօրենիչ:  
ո դրինդնից պօրտալիւ դրինընչ:  
ունչա, օվմիլենի և լարանի,  
Յօնձւե: Տօրինիչու պայւ պէսկա մօրեկաց:  
ո աւանի բրեմա բրեխ տօնդնիւլո.  
Ճ աստրինեմչ հեղլենինի բնենչ.

**H**ե օվմոլունիմչ նիկօգձ բնէ,  
տմլի տեօմ գլացնան նեծունին:  
ալիւ եօ դին և են դրետօձ մօլափի,  
կոտ են հաչ հնեանիւ ան տոնինիչ ենձ,  
կոտ յե են տօրնինիւ դօ հնինէ տօնդնի:  
և անցունիմչ բնչւ, ան դեբէ:  
տեօմ եօ թաբն տունան դրինա ան անկիչ լուրախ.

## Επεφάνης σήμερον

### 6. 1. – Samopodoben // Automelon

1ab	Επεφάνης σήμερον 7	τή οικουμένη, 5	G <sub>0</sub> + a
2ab	καί τό φώς σου Κύριε, 7	εσημειώθη εφ' ημάς, 8	G <sub>0</sub> + a/c/d
3	έν επιγνώσει υμνούντάς σε. 9		G <sub>1</sub> //
4ab	Ηλθες εφάνης τό Φώς τό απρόσιτον. 12		d + G <sub>2</sub>

Ἵβηντα ἐτὴ διέσει βετερηνῆ,  
ἢ ειέτα τεού, γῆ,  ζηάμενασι κα νάρε,  
εξ μάζης ποιόψηχς τὰ:  
πριωέλας ἐτὴ, ἢ ἴβηντα ἐτὴ                  ειέτας ιεπρηστόπηνι.

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### Nedel'a – Podoben // Resurrectional – Prosomoion

Ο Σωτήρ καί ρύστης μου, 7 α-πό τού τά- -φου, 5  
ως Θεός α- -νέστης- -εν, 7 εκ τῶν δεσμών τούς γηγενείς, 8 //  
καί πύλας ἀδου συνέτριψε, 9  
καί ως Δεσπότης ανέστη τριήμερος. 12

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Ἔπεις ἢ ἡζεάβητελλ μόη,         ἡζ' γρόβια \*  
ιάκω ετὶς βοικῆσι                      ὥ οὐζ         ζεμηορώδηια,  
ἢ ερατὰ ἄδωβα                              ιοκράτη, \*  
ἢ ιάκω βᾶκα                                 τρηδηέβενη. //

Uvedený spôsob delenia textu zodpovedá novším prameňom, ale aj nápevu z lavrského kondakára. V J002 je delenie odlišné. Text delí na presné 12-slabičné kóla. Akokoľvek lákavá sa zdá táto cesta, ďalšie podobeny väčšinou neumožňujú takéto delenie – evidentne boli písané na model 12+15+9+12.

// This poetical structure is the same as in newer sources, but also in the Lavra kontakarion (12th cent.). In J002 there are 4 lines with exactly 12 syllables. This alternative structure seems to be more logical and aesthetical, nevertheless, most of prosomoia do not allow such organization – they were written to the model 12+15+9+12.

#### J002

Ε- -πεφά- - νης σήμερον         τή οικουμένη, 12  
καί τό φώς σου Κύριε,                 ε-ση-μει-ώθη , 12  
εφ' ημάς έν επι- -γνώσει υμνούντάς σε. 12  
Ηλθες εφάνης τό Φώς τό απρόσιτον. 12

PV0Vaij

Ἐτερον Κάθισμα Ἡχος δ' Επεφάνης σήμερον

Τεταρταίον Λάζαρον, εκ τού μνημείου,  
αναστήσας Κύριε, πάντας εδίδαξας βοάν,  
μετά βαϊων καὶ κλάδων σοι,  
Ευλογημένος εί̄ ο ερχόμενος.

Ψεπεροδηέβη λάζαρα      ὡς γρόει  
κοζιτάβηνει ἁδη,      εῑλα ναδηίλας ἐσὴνειονήτη  
εῑ βλίεμει ἡ εέτεμηνη τεενή:  
ελγοιλοεέηνης ἐσὴνειονή.

PS00MF

Κοντάκιον Ἡχος δ' Επεφάνης σήμερον

Φαρισαίου φύγωμεν υψηγορίαν,  
καὶ Τελώνου μάθωμεν, τό ταπεινόν εν στεναγμοίς,  
πρός τόν Σωτήρα κραυγάζοντες,  
Ιλαθι μόνε ημίν ευδιάλλακτε.

Φαρισέεια ογεέκαμει      εεισοκογλαγόλαιηά,  
ἡ μηταρέεις ναδηίλεια      εεισοτής γλαγόλας ειηρέηηηχε,  
ποκαάηηεμει      εεισειειψε:  
εῑσειε λάρα,      ωνηίστη ρλεῑλ τεολ.

## Nápev // Melos

### Neobyz.

#### Ο υψωθείς εν τώ Σταυρώ



Sn1259 — ψ > — ψ > n — — ↙ n ψ >  
Ο υ- ψω-θείς εν τώ Σταυ-ρώ ε- κου-σί- ως,



Ο υ- ψω-θείς εν τώ Σταυ- ρώ ε- κου-σί- ως,



ΒΩ\_ΗΕ\_ ΕΒΙΗ\_ ΙΑ\_ ΗΑ\_ ΚΡΤΖ\_ ΕΩ\_ ΛΕ\_ ΙΩ,



ΒΩ\_ΗΕ\_ ΕΒΙΗ\_ ΙΑ\_ ΗΑ\_ ΚΡΤΖ\_ ΕΩ\_ ΛΕ\_ ΙΩ,



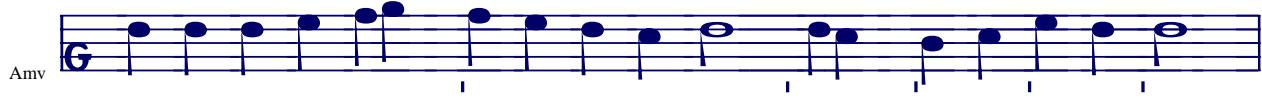
Sn1259 — ψ > — ψ > n — — ↙ n ψ >  
τή επ- ω- νύ- μω σου και- νή πο- λι- τεί- α,



τή επ- ω- νύ- μω σου και- νή πο- λι- τεί- α,



ΤΕ\_ ΖΟ\_ Η\_ ΜΕ\_ ΗΗ\_ ΤΟ\_ ΜΥ\_ ΤΕΟ\_ Ε\_ ΜΥ\_ ΗΟ\_ ΕΟ\_ ΜΥ\_ ΖΗ\_ ΤΕΛЬ\_ ΕΤΕΥ\_



ΤΕ\_ ΖΟ\_ Η\_ ΜΕ\_ ΗΗ\_ ΤΟ\_ ΜΥ\_ ΤΕΟ\_ Ε\_ ΜΥ\_ ΗΟ\_ ΕΟ\_ ΜΥ\_ ΖΗ\_ ΤΕΛЬ\_ ΕΤΕΥ\_

Sn1259 > < < < < > > > > θεός,  
 τούς οικ-τιρ-μούς σου δώ-ρη- σαι Χρι-στέ ο Θε-ός,  
 HS > < < < < > > > > θεός,  
 τούς οικ-τιρ-μούς σου δώ-ρη- σαι Χρι-στέ ο Θε-ός,  
 Tod  
 ψελ-ρό- την τεο-λά μά- ρθή χρ- τε εό- θε,  
 Amv  
 ψελ-ρό- την τεο-λά μά- ρθή χρ- τε εό- θε,

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Sn1259 > > > < - - - > θέ  
 Εύ-φρα-νον εν τή δυ- νά- μει σου,  
 HS > > > < - - - > θέ  
 Εύ-φρα-νον εν τή δυ- νά- μει σου,  
 Tod  
 εο-βε- εε- λή εή- λο- ή τεο-έ- ή  
 Amv  
 εο-βε- εε- λή εή- λο- ή τεο-έ- ή



Sn1259 > — υ, > ε β η  
τούς πι-στούς ευ- σε- βεις η- μών,



HS τούς πι- στούς Βα- σι-λείς η- μών,



Tod Κο\_ Γο\_ γε\_ στη\_ βα\_ γο\_ Κα\_ ρα\_ να\_ ω\_ γο\_



Amv ΚΛΑ\_ ΓΟ\_ γε\_ στη\_ βα\_ γο\_ Κα\_ ρα\_ να\_ ω\_ γο\_



Sn1259 υ > — — / > τ > — υ, > ε β η  
νί-κας χο- ρη-γών αν-τοίς, κα- τά τών πο- λε- μί- ων,



HS νί-κας χο- ρη-γών αν- τοίς, κα- τά τών πο- λε- μί- ων,



Tod πο\_ ε̄\_ δ\_ δ\_ λ\_ ε̄\_ μ\_ ν\_ ν\_ πο\_ πτ\_ λ\_ τ\_ λ\_



Amv πο\_ ε̄\_ δ\_ δ\_ λ\_ ε̄\_ μ\_ ν\_ ν\_ πο\_ πτ\_ λ\_ τ\_ λ\_



Sn1259 ↩ ↩ ↩ ↗> ↩ ↗> ḷ  
τήν συμ-μα- χί- αν έ- χοι- εν τήν σήν,



τήν συμ-μα- χί- αν έ- χοι- εν τήν σήν,



πο- τό- εϊ- ε ḥ- μδ̄- ψψ̄ τεο- ḥ,



Sn1259 ↩ ↩ ↩ ↗> ↩ > ↗> ḷ  
όπ-λον ει- ρή- νης, α- ήτ- τη- τον τρό- παι- ον.



όπ-λον ει- ρή- νης, α- ήτ- τη- τον τρό- παι- ον.



ጀ- ρδ̄- ςϊ- ε μή- ρι, ηε- πο- εἴ- δή- μδ̄- ιο πο- εἴ- δδ̄.



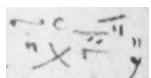
ጀ- ρδ̄- ςϊ- ε μή- ρι, ηε- πο- εἴ- δή- μδ̄- ιο πο- εἴ- δδ̄.

## Επεφάνης σήμερον

J002.



Ω πε φά ηη ση με ρον πι ι κχ με ηη



Sn1259

ε ε ε νης σή με ρον τή οι κου μέ νη,

Tod GR



Επ- ε- φά- νης σή- με- ρον τή οι-κου- μέ- νη,

Arv



Επ- ε- φά- νης σή- με- ρον τή οι-κου- μέ- νη,

Tod,Amv



Ἁ βάλ τα ἐ τή Δηές ε ε λέη ηέη,

Cun



A- ră- ta- tu-teai a-stăzi lu- mii

Urs



A- ră- ta- tu- teai a-stăzi lu- mii

Vorob



Ἁ βάλ τα ἐ τή Δηές ε ε λέη ηέη,

J002.

κε πο φος σχ κι ρη ε ε σι μη ω θη εφ η μας

Sn1259 καί τό φώς σου Κύ- ρι- ε, ε- ση- μει- ώ- θη εφ' η- μάς,

TodGR καί τό φώς σου Κύ- ρι- ε, ε- ση- μει- ώ- θη εφ' η- μάς,

Arv καί τό φώς σου Κύ- ρι- ε, ε- ση- μει- ώ- θη εφ' η- μάς,

Tod һ ивѣтъ твоій го спо- ди, зем- на- ся на на́съ,

Amv һ ивѣтъ твоій го спо- ди, зем- ме- на- ся на на́съ,

Cun și lu- mi- na ta, Doam- ne, s'a în- sem-nat pe- ste noi,

Urs și lu- mi- na ta, Doam- ne, s'a în- sem-nat pe- ste noi,

Vorob һ ивѣтъ твоій го спо- ди, зем- ме- на- ся на на́съ,



ΕΗ ε\_- ΠΗ\_ ΓΗΟ\_- ΣΗ Η\_- ΗΟ\_- Α ΣΕ



Sn1259 ε- πι- γνώ- σει υμ-νούν-τάς σε.



έν ε- πι- γνώ- σει υμ-νούν-τάς σε.



έν ε- πι- γνώ- σει υμ-νούν-τάς σε.



εζ βά- βδ- μή πο- ιό-ψηχζ τά:



εζ βά- βδ- μή πο- ιό-ψηχζ τά:



ca- rii cu cu- no- štin- ῥα Te läu- däm.



ca- rii cu cu- no- štin- ῥα Te lä- u- däm.



εζ βά- βδ- μή πο- ιό-ψηχζ τά:

J002.

Sn1259

TodGR

Arv

Tod

Amv

Cun

Urs

Vorob

J002.

πο φό πο Α\_ προ\_ σι\_ πο.

Sn1259 τό Φώς τό α- πρό- σι- > πρόπον.

TodGR τό Φώς τό α- πρό- σι- τον.

Arv τό Φώς τό α- πρό- σι- τον.

Tod εβέτζη προ πρόπον.

Amv εβέτζη προ πρόπον.

Cun Lu- mi- na cea ne- a- pro- pi- a- tă.

Urs Lu- mi- na cea nea-pro- pi- a- tă.

Vorob εβέτζη προ πρόπον.

## BR – RI

### Ο υψωθείς εν τῷ Σταυρῷ

14.9. / 6.8.

J056

**Бо́нε съ<sup>”</sup> сѧ на́ кѹе́ бо́ ле́ то**

KA1899

**Бо́шε со оученики на́ то** **զ**

J056

**и́ зо́ и́ менитома́х и́мнѣ́ г҃а-Ճ** **միօ-է** **մՃ**

KA1899

**и́ бо́ сла́вѣ́ բѣ́ օրի́ ա-սպա<sup>”</sup>**

J056

**պեհ- զօ- ու պիօհ ՃՃ ՃՃ պէ- եօ- յէ**

KA1899

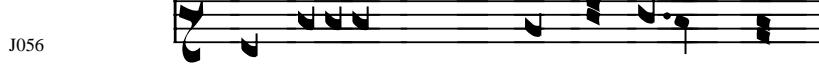
**ս մօ- ւ- սօ- հլիա** **պէ- բէ- պէ- սո- Ճ**

J056

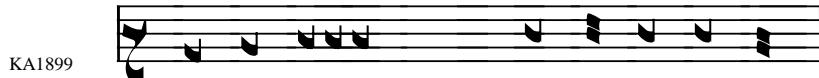
**бо́ բէ- սէ- ան սիօց սեօ- յօ- բէ- ու- ա- կնա- չա- ի- ա- շա**

KA1899

**չա- կօ- ի պօօօց յօ լակօ բօ օգօ չա- ի- ա-**



по\_ бѣды дад на сх по\_ сма\_ пи,



е\_ мх\_ же и съиовство е\_ сме\_ ке\_ но\_ е



по\_ со\_ бї\_ е имахши тво\_ е о\_ рх\_ жї\_ е



ро\_ дн\_ м^ е ис\_ по\_ бѣ\_ дх\_ я

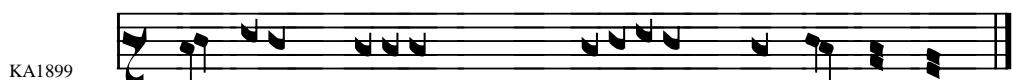
J056 —



на\_ ри\_ ца\_ ше съи\_ на



ми\_ рх\_ непобѣ\_ дн\_ мх\_ то по\_ бѣ\_ дх.



е\_ го\_ же воспѣкае ^ с тво\_ бо\_ то и дх^ о.

## Halič, Prostopenie // Galicia, Prostopinije

Επεφάνης σήμερον

Vorob-R

The musical notation consists of a single staff in G major with a common time signature. It features black note heads and vertical stems. The notes are primarily quarter notes and eighth notes.

И́л ви́л-са े- си дне́сь ве- ле- ние,

Vorob-R

The musical notation consists of a single staff in G major with a common time signature. It features black note heads and vertical stems. The notes are primarily quarter notes and eighth notes.

и се́кътъ го́споди, зи́мле на- на на ма́с,

Vorob-R

The musical notation consists of a single staff in G major with a common time signature. It features black note heads and vertical stems. The notes are primarily quarter notes and eighth notes.

вз рá- зы́ ми́ по- ю- ши́хъ та:

Vorob-R

The musical notation consists of a single staff in G major with a common time signature. It features black note heads and vertical stems. The notes are primarily quarter notes and eighth notes.

пра- ше́ े- си, и- ви- ви- са े- си

Vorob-R

The musical notation consists of a single staff in G major with a common time signature. It features black note heads and vertical stems. The notes are primarily quarter notes and eighth notes.

свя́ти- не- пра- сты́-

Polot.

Dol.

CE

**Опіз** һ һ<sup>3</sup>- Ел- ви-  
тєль мо<sup>3</sup>й,

Choma

**Опіз** һ һ<sup>3</sup>- Ел- ви-  
тєль мо<sup>3</sup>й,

Bokšay

**Опіз** һ һ<sup>3</sup>- Ел- ви-  
тєль мо<sup>3</sup>й,

Bobák

**Опіз** һ һ<sup>3</sup>- Ел- ви-  
тєль мо<sup>3</sup>й,

Polot.

Dol.

CE

Choma

Bokšay

Bobák

Polot.

Dol.

Бор\_ Кр\_ ех  
ѡ ѹз зем\_но\_ ру\_л\_ ны\_ л,

CE

Choma

Bokšay

Bobák

Бор\_ Кр\_ ех  
ѡ ѹз зем\_но\_ ру\_л\_ ны\_ л,

Polot.

Dol

CE

Choma

Bokšay

Bobák

ହ କରା- ତା ଶ- ଧୋ- କରା ଶହ,

ହ କରା- ତା ଶ- ଧୋ- କରା ଶହ,

Polot.

Dol

CE

Choma

Bokšay

Bobák

## Rozbor // Analysis

### Neobyz.

#### Ο υψωθείς εν τῷ Σταυρῷ

Kondak *O νψωθείς εν τῷ Σταυρῷ* // *Voznesýjsja na krest vóleju* je doložený už v Sn1259, a to v štandardnej stupnici 4. hlasu, s finálou *d*. Nápev presne vyjadruje štruktúru textu.

Novšie chrysanthovské nápevy v mäkko-chromatickej stupnici majú rovnakú štruktúru, melodicky sú však od Sn1259 odlišné. Prekvapuje rozdiel jedného tónu (akoby Sn1259 bolo o tón vyššie) na veľkej časti nápevu – nejde pritom o chybu, rovnaký rozdiel s rovnakými formulami vidno aj v samopodobene „Skóro predvarí“. Niektoré úseky sú však aj na rovnakej výške.

// The kontakion *O νψωθείς εν τῷ Σταυρῷ* is found in Sn1259. The scale is standard for the 4th echos, with finalis *d*. The melos fits exactly the text structure.

The newer chryanthine melodies (soft-chromatic scale) have the same exact structure, but their melody is different. Surprisingly, long melodic portions are a pitch lower than in Sn1259. It is not a mistake, similar one pitch distance appears in „*Tachy prokatalabe*“ too. Some melodic portions are in the same height.

#### Per. 1 // a, b

**Per. 2 // a, b**

Musical score for Sn1259 and HS. The score consists of two staves, each with a key signature of G major (one sharp) and a common time signature. The top staff is labeled "Sn1259" and the bottom staff is labeled "HS". Both staves begin with a G clef. The music is divided into measures by vertical bar lines. Colored boxes highlight specific patterns: cyan boxes highlight eighth-note pairs and sixteenth-note groups; yellow boxes highlight eighth-note pairs and sixteenth-note groups. The first measure shows a pattern of eighth notes followed by a sixteenth-note group. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a similar pattern. The fifth measure shows a different pattern. The sixth measure shows a similar pattern.

**Per. 1,2 // c**

Musical score for Sn1259 and HS. The score consists of two staves, each with a key signature of G major (one sharp) and a common time signature. The top staff is labeled "Sn1259" and the bottom staff is labeled "HS". Both staves begin with a G clef. The music is divided into measures by vertical bar lines. Colored boxes highlight specific patterns: cyan boxes highlight eighth-note pairs and sixteenth-note groups; yellow boxes highlight eighth-note pairs and sixteenth-note groups. The first measure shows a pattern of eighth notes followed by a sixteenth-note group. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a similar pattern. The fifth measure shows a different pattern. The sixth measure shows a similar pattern.

**Concl.**

Musical score for Sn1259 and HS. The score consists of two staves, each with a key signature of G major (one sharp) and a common time signature. The top staff is labeled "Sn1259" and the bottom staff is labeled "HS". Both staves begin with a G clef. The music is divided into measures by vertical bar lines. A large cyan box highlights the entire measure for both staves. The first measure shows a pattern of eighth notes followed by a sixteenth-note group. The second measure shows a similar pattern. The third measure shows a different pattern. The fourth measure shows a similar pattern. The fifth measure shows a different pattern. The sixth measure shows a similar pattern.

## Επεφάνης σήμερον

### Gr. + Bg.

Najstarší neobyzantský variant kondaku *Επεφάνης σήμερον // Javīsja jesí dnes* je (v rámci nám dostupných prameňov) doložený v rukopise Sn1259 (16. stor.). Porovnateľne starý nápev nachádame v ruténskom rukopise J002. Vzhľadom na nie celkom dôsledný zápis je otázna poloha klúča a teda ladenia melódie.

Nápev z chrysanthovských neumov prepisujeme tak, ako je určené v návestiach oficiálnych prameňov. Neberieme však do úvahy poreformnú transpozíciu o kvintu nadol.

Koncový tón G kondaku je v súlade s normou 4. hlasu. Pochybnosti vzbudzuje zreteľná podobnosť s melódiou vianočného kondaku na 3. hlas, pričom v Sn1259 aj je uvedené explicitné návestie 3. hlasu. Je možné, že prišlo k vzájomnej kontaminácii. Na druhej strane treba zdôrazniť, že melodický základ kondaku 4. hlasu sa uplatňuje aj v stichirovom nápeve BR a teda ho nemožno považovať za okrajový jav v 4. hlase.

// The oldest melodic fixation of the kontakion *Επεφάνης σήμερον* (among the available sources) was found in the ms. Sn1259 (16th century). Of similar age can be the melody from the Ruthenian ms. J002. The position of the clef is not clear.

At transcribing from Chrysantine neumes martyria were respected; the transposition G to C was ignored.

The finalis G is in accord with the norms for the 4th echos. Some doubts arise about the similarity of the kontakia in 3rd and 4th echoi, probably there is a mutual contamination. Moreover, in Sn1259 the kontakion starts with an explicit martyrion of the 3rd echos! However, the melodic basis of the kontakion appears also in the iterative model of the BR stikhera, therefore the melody is surely not an outlier in the 4th echos.

<b>1ab</b>	<b>Επεφάνης σήμερον 7</b>	τή οικουμένη, 5	G <sub>0</sub> + a
<b>2ab</b>	καί τό φώς σου Κύριε, 7	εσημειώθη εφ' ημάς, 8	G <sub>0</sub> + a/c/d
<b>3</b>	έν επιγνώσει υμνούντας σε. 9		G <sub>1</sub> //
<b>4ab</b>	Τήλθες εφάνης τό Φώς τό απρόσιτον. 12		d <sub>2</sub> + G <sub>2</sub>

### Formula G<sub>0</sub>

1a, 2a

The image displays five musical staves, each representing a different source for the Kontakion 'Επεφάνης σήμερον'. The sources are labeled as follows:

- J002: Shows two staves of music with neumes, indicating two different settings for the first two lines of the hymn.
- Sn1259: Shows a staff with a G-clef and neumes, representing the earliest melodic fixation of the hymn.
- Tod GR: Shows a staff with a G-clef and neumes, representing the Ruthenian manuscript J002.
- Arv: Shows a staff with a G-clef and neumes, representing another Ruthenian manuscript.
- Amv: Shows a staff with a G-clef and neumes, representing a third Ruthenian manuscript.

The music consists of short note values and rests, typical of Byzantine chant notation. The G-clefs indicate the pitch of the finalis (G) for each staff.

## Formula a

1b, 2b

J002.



Sn1259



Tod GR



Arv; Tod,Amv

TodGR



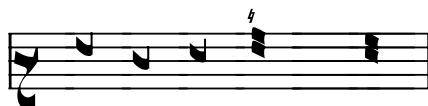
## Formula d

2b, 4a

J002.



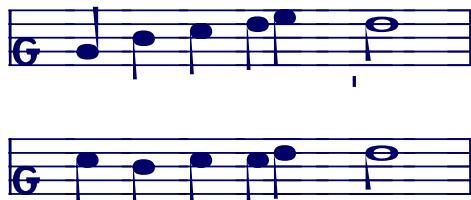
J002.



Sn1259



TodGR



Arv



Tod



Tod



Amv

### **Formula G<sub>1</sub>**

3



### **Formula G<sub>2</sub>**

4b



## **Ro + Buk**

Tradičný rumunský a bukovinský nápev zreteľne vychádza z novobyzantskej tradície spomenutej vyššie, čo najlepšie demonštruje zachovaná formula *a*. Zároveň sa však prekvapivo stratili formuly ukončené na *G*. Formula *G<sub>0</sub>* sa rozpustila v prívode formuly *a*. Formulu *G<sub>1</sub>* nahradila formula *a* a koncovú *G<sub>2</sub>* opäť formula *a* iného typu (označená ako *xa*). Nápev je na polceste k iteratívnosti.

// The traditional Romanian and Bukovinian melody stems from the Neobyzantine Greek variants, as we can see in the case of the formula *a*. A surprising difference – the formulae ending on *G* have disappeared, being replaced with or incorporated into the formulae ending on *a*. The melos tends to iterativity.

1ab	Επεφάνης σήμερον 7	τή οικουμένη, 5	a
2ab	καί τό φώς σου Κύριε, 7	εσημειώθη εφ' ημάς, 8	ya
3	έν επιγνώσει υμνούντας σε. 9		a //
4ab	Τίλθες εφάνης τό Φώς τό απρόσιτον. 12		ya/yc + xa

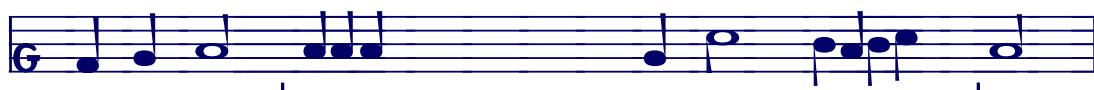
## **Formula a**

1, 3

Tod GR, Arv; Tod, Amv



Cun



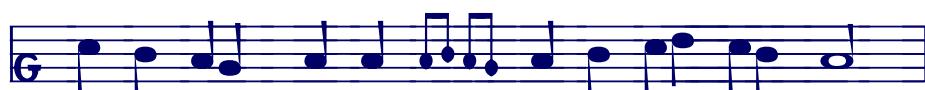
Vorob



Urs



Urs



Vorob

J002.



### Formula a/ya/yc

2, 4a

Musical notation for Formula a/ya/yc, 2, 4a, featuring five staves:

- Cun: G-C-B-A-G-C-B-A
- Urs: G-C-B-A-G-C-B-A
- Urs: G-C-B-A-G-C-B-A
- Vorob: G-C-B-A-G-C-B-A
- Vorob: G-C-B-A-G-C-B-A

### Formula xa

4b

Musical notation for Formula xa, 4b, featuring five staves:

- Amv: G-C-B-A-G-C-B-A
- TodGR: G-C-B-A-G-C-B-A
- Cun: G-C-B-A-G-C-B-A
- Urs: G-C-B-A-G-C-B-A
- Vorob: G-C-B-A-G-C-B-A

## BR

### Formuly

Nápev kondaku BR sa vyskytuje v rkp. zriedkavo. V nám dostupných prameňoch nachádzame iba dva záznamy (obidva na model *Voznesýjsja na krést*), starobylý v rkp. J056 a novší, sporný v KA1899 (azda už skôr z haličskej vrstvy), akoby kontaminovaný 7. hlasom.

Melódia je zreteľne iteratívna, opakuje dvojicu formúl 1, 2.

//The BR melody for kontakia is rare. We have found only two examples (both on the model of 14.9.) – an ancient one from J056 and a newer (more likely Galician?) in KA1899, which is probably contaminated by the 7th echos.

The melody is iterative, repeating formulae denoted as 1, 2.

#### Form. 1

The image shows four staves of musical notation, each representing a different source for Form. 1. The first three staves are labeled J056 and the fourth is labeled KA1899. Each staff consists of five horizontal lines (a staff) and a vertical bar line on the far left. The notes are represented by short vertical strokes (ticks) on the lines. The first three staves (J056) show a repeating pattern of two measures: a single tick on the bottom line followed by a group of three ticks on the top line. The fourth staff (KA1899) shows a similar pattern but includes an additional tick on the middle line in the second measure.

#### Form. 2

The image shows three staves of musical notation, each representing a different source for Form. 2. The first two staves are labeled J056 and the third is labeled KA1899. Each staff consists of five horizontal lines (a staff) and a vertical bar line on the far left. The notes are represented by short vertical strokes (ticks) on the lines. The first two staves (J056) show a repeating pattern of two measures: a single tick on the bottom line followed by a group of three ticks on the top line. The third staff (KA1899) shows a similar pattern but includes an additional tick on the middle line in the second measure.

#### Koncová // Final

The image shows two staves of musical notation, each representing a different source for the final section. The first staff is labeled J056 and the second is labeled KA1899. Each staff consists of five horizontal lines (a staff) and a vertical bar line on the far left. The notes are represented by short vertical strokes (ticks) on the lines. Both staves show a repeating pattern of two measures: a single tick on the bottom line followed by a group of three ticks on the top line.

## Pôvod nápevu // Origin

Základom pre spev všetkých kondakov BR a prostopenia stal samopodoben *Ἐπεφάνης σήμερον*, z ktorého vybraných formúl sa sformoval iterative model.

Nápev J056 je súčasťou tejto rodiny novobyzantských nápevov. Variant KA1899 je nepochybne príbuzný, ale výrazné melodické odchýlky z neho robia okrajový jav.

// The basis for the melodic models of kontakia in BR and Prostopinije is the automelon *Ἐπεφάνης σήμερον*. Its selected formulae formed the iterative melos.

J056 belongs to the family of Neobyzantine melodies. KA1899 diverges and we consider it an outlier.

### J056

Formula 1 je melodicky blízka s formulou G<sub>0</sub> gréckych a bulharských variantov.

// Formula 1 is close to the Greek/Bulgarian G<sub>0</sub>.



Tod



Formula 2 je melodicky blízka s formulou ya rumunských variantov.

// Formula 2 is close to the ya of the Romanian variants.



Koncová formula je rozvinutím formuly 2. // The final formula is an extension of formula 2.

## Halič, Prostopenie // BR, Galicia, Prostopinije

Haličský nápev a nápev prostopenia sú iteratívne, opakujú dve formuly 1,2, obidve zakončené tónom *a*.  
// The Galician model and that of Prostopinije are iterative, repeating formulae 1, 2.

### Formuly

Formula 1 s prechodom do prostopenia postupne zvýšila svoj nástupný motív.  
// Formula 1 in its evolution in Prostopinije gradually raised its initial motif.

#### Form. 1

The musical notation consists of eight staves, each representing a different version of Formula 1. Each staff begins with a G clef and a key signature of one flat. The notes are represented by dots and dashes on a five-line staff. The first staff, Vorob-R, starts with a solid dot. Subsequent staves show variations where the initial note becomes a dash, followed by a series of notes (dash-dot-dot, then a solid dot, then a dash-dot). The final staff, Bobák, includes a fermata over the final note.

## Form. 2

Formula 2 je v haličských prameňoch rovnaká, rozdiely sú iba v detailoch. Prostopenie dvíha zakončenie čiastočne o terciu (Choma) a následne kadenčný vrchol o ďalšiu terciu (Bokšay, Bobák).

// Formula 2 is stable in Galician sources, there are only non-essential variants. Prostopenje partially raised the cadence a third up at Choma, and one third more at the cadential peak at Bokšay.

The image displays six musical staves, each representing a different ending for Formula 2. All staves are in G minor (one flat). The endings are:

- Vorob-R: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- CE: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- Dol: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- Choma: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- Bokšay: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- Bobák: Starts with a dotted half note followed by a quarter note, then a series of eighth notes and sixteenth notes.

## Form. koncová // final

The image displays two musical staves, both in G minor (one flat). The first staff is labeled "Vorob-R" and shows a series of eighth and sixteenth notes. The second staff shows a continuation of the melody.

## Pôvod nápevu // Origin

### Form. 1

Formula 1 je azda pôvodná formula typu G (J056), ktorá sa v kadencii spomalila a zastavila na tóne *a*, prípadne môže íť o spojenie formúl G+a ako v rumunských nápevoch (riadok 1).

// The formula 1 is probably the original formula (J056), stopped on the tone *a* in the cadence, or a fusion of formulae G+a similarly as in the Romanian / Bukovinian variants.

The image shows five musical staves, each with a key signature of one sharp (F#). The first staff, labeled 'J056', features a single note 'a' highlighted with a cyan square. The subsequent staves, labeled 'Cun', 'Vorob', 'Polot.', and 'Bobák', show various patterns of eighth and sixteenth notes, with a vertical bar line indicating a cadence point. The notes are primarily on the G, A, and B strings of a guitar-like instrument.

### Form. 2

Haličská formula 2 nadväzuje na formulu 2 v J056. Koncový motív redukuje a čiastočne dvíha o terciu. Prostopenie pridáva ďalšie tercie nahor.

// The Galician formula 2 stems from the formula 2 in J056. The closing motif is reduced and partially raised a third. In Prostopinije it was partially raised up a third again.

The image shows three musical staves. The first staff, labeled 'J056', is identical to the one above. The second staff, labeled 'Vorob-R', shows a more complex pattern of eighth and sixteenth notes, with a vertical bar line at the end. The third staff, labeled 'Choma', shows a similar pattern but with a different note sequence, also ending with a vertical bar line.

## Form. koncová // final

Predĺženú koncovú formulu uvádza len Vorobkevič, je nepochybne príbuzná so zakončením J056, v závere sa však rozchádzajú o jeden tón.

// The extended final formula appears only at Vorobkevič. It is close to the final formula in J056, but in the last notes in a distance of one pitch.

The image shows two musical staves. The top staff, labeled 'J056', consists of five horizontal lines with a clef symbol at the beginning. It contains six short vertical strokes of increasing height from left to right, followed by a single short vertical stroke. The bottom staff, labeled 'Vorob-R', also has five horizontal lines with a clef symbol. It contains a series of notes: a short vertical stroke, a short horizontal bar, and a short vertical stroke. The note heads are black dots, and the stems are black lines pointing downwards.

J056

Vorob-R

J056

Vorob-R

---

*SPEV // Scores for singing*

**Ο υψωθείς εν τῷ Σταυρῷ**

14.9. ( J056 )

J056

**Б**о\_нε\_ си\_'' сλ\_ на\_ к<sup>р</sup>е\_ бо\_ лε\_ то

J056

то\_ зо\_ и\_ ме\_ н<sup>и</sup>пом<sup>х</sup> п<sup>и</sup>вое<sup>м</sup>х н<sup>о</sup>бо\_ м<sup>х</sup> з<sup>и</sup>и\_ п<sup>и</sup> сп<sup>и</sup>х

J056

п<sup>и</sup>в<sup>и</sup>д<sup>и</sup> р<sup>о</sup>\_ ты\_ п<sup>и</sup>в<sup>и</sup>а<sup>з</sup> д<sup>и</sup>л<sup>и</sup>х<sup>и</sup> х<sup>и</sup>л<sup>и</sup> п<sup>и</sup>е\_ бо\_ з<sup>и</sup>е

J056

бо\_ в<sup>и</sup>е\_ с<sup>и</sup>е\_ л<sup>и</sup> с<sup>и</sup>ло<sup>г</sup>о с<sup>и</sup>в<sup>и</sup>е\_ то\_ п<sup>и</sup>е\_ к<sup>и</sup> о<sup>и</sup> п<sup>и</sup>в<sup>и</sup>о\_ то

J056

по\_ б<sup>и</sup>к<sup>и</sup> д<sup>и</sup>л<sup>и</sup> д<sup>и</sup>л<sup>и</sup> а<sup>и</sup> с<sup>и</sup> е\_ на\_ с<sup>и</sup>о\_ по\_ сп<sup>и</sup>а\_ ты,

J056

по\_ с<sup>и</sup>о\_ б<sup>и</sup>л<sup>и</sup> е\_ и\_ м<sup>и</sup>х<sup>и</sup> п<sup>и</sup>е'' п<sup>и</sup>в<sup>и</sup>о\_ е

J056

о\_ р<sup>и</sup>ж<sup>и</sup>е м<sup>и</sup>р<sup>и</sup>а, н<sup>и</sup>е\_ по\_ б<sup>и</sup>к<sup>и</sup> д<sup>и</sup>л<sup>и</sup> м<sup>и</sup>х<sup>и</sup> то\_ по\_ б<sup>и</sup>к<sup>и</sup> д<sup>и</sup>л<sup>и</sup>.

14.9.

Бо́нε съ́л сѧ на кѹ́е вó лε го  
 те зо и мε нí томх твоемх нó бо мх жи пе спвх  
 пе дрó ты тво\_а да\_ рдх хр\_ пе бо\_ же  
 бо\_ ке\_ се\_ ли снлого ское\_ го це\_ ко тво\_го  
 по\_ бк\_ ды да\_ а " на со\_ по\_ спá\_ ты,  
 по\_ со\_ б\_ е и мх\_ пе тво\_ е  
 ф\_ рдх жи\_ е ми\_ да, не\_ по\_ бк\_ ди\_ мх\_ го по\_ бк\_ да.

**Ікоғ:**

Іже до третїагѡ нбсє востиненъ быстъ въ раѣ,  
 һ глаголы слышавъ нензренченыя һ вжественныя :  
 һхже не лѣтъ ѧзыки глаголати, что глаголъ пишетъ,  
 ѧкѡ рачнителіе писаній прочтогорте һ познастъ :  
 мнѣ, глаголетъ, хвалитися да не бѣдетъ,  
 тою во єдиномъ крѣгѣ гдни, на нѣмже страдаѣз оуби страдали :  
 того оубеш һ мы ѧзベстнъ держимъ, крѣгѣ гдни, хвалы вен :  
 єсть во намъ спасительное сїе дрео, // ѹрѹжїе мири, непобедимая побѣда.

## 6.8.

По полиграфии Геддлена:

Бошє со оученики на го

и во слáвѣ о чи ше бли спа

с мо в се о'

зя ко и профоющы бо га ко бо

е ма же и сыновство естество

и с по ек да на о ци ще си на

е го же кос пѣ вा

### PX3\_Prepolovenije

Ты ради никоим законом претерпел любовь сию  
ко всем твоим членам власил ко  
к престолу сию языком глаголающе си Христу спасибо же.  
пред идище и почилище водах бенедикт смирился да  
ты будешь си и си поминник жицами нашею.

Ликор:

Аладенъевъ мои душы прегрѣшении беззаконии  
течеными твоихъ кровей напои, и покажи плодоноснъ добродѣтельни:  
ты бо рѣкъ синь вѣтвь, сине приходиши къ тебе, слове бѣй вестыи,  
и вода неплѣнъ почерпать, живъ же и ѿчилъ иуда гробъ,  
поинихъ славное и бѣдственное твое восстание,  
подалъ благий съ высоты сшедшъ въсияннъ огненникамъ твоимъ да крестъ,  
тебѣ бѣла вѣдѣши: ты бо синь истрочника живыи нашея.

Следаменъ, глагълъ . . . Слѣва, ииыи, глагълъ. Подобенъ: Воздесвѣйсѧ:

Нынѣ врѣмѧ добродѣтѧ леї тѣ вѣ сѧ,  
и при дѣрехъ вѣдѣ а, не скорѣ бѣмъ:  
но прѣ и дѣ пе постѣлѣ ше сѧ при не сѣмъ  
иаѣ зы, оѣмилѣніе и мнѣ ло стыни,  
зо вѣдѣ ше: со грабшіхомъ паче пе скѣ морѣ скѣ гѡ:  
но ѿ слаѣши вѣбѣмъ вѣбѣхъ ико бо дѣ пе ли.  
да вог при и мемъ не тѣмѣнѣи вѣ нѣцъ.

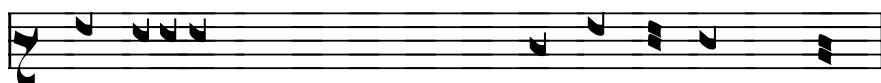
И нынѣ, бѣордиченъ. Подобенъ:



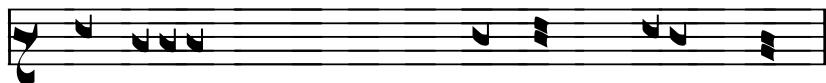
Не оѣ молчимъ никогдѣ бо го ро дн це



и лы твоѣ гла голати не до стояніи и:



а ѿ ще бо ты не бы предстоѧлъ молѧши,



кто бы наиз нѣбѣниихъ то ли киѢхъ ег҃едз,



кто же бы со хранилихъ до нынѣ вѣбоди и;



не ѿтъпимъ влаги чи це, ѿ ти бѣ:



твоѣ єо риѣй испаси е ши приси ню ѿ вѣликихъ ли тыихъ.

## Επεφάνης σήμερον

6.1.

Επεφάνης σήμερον  
Επεφάνης σήμερον  
Επεφάνης σήμερον  
Επεφάνης σήμερον

Ικος:

Γλαυκός τίτλος της Επεφάνης,  
πρωτότοκης της Επεφάνης.  
Οικογένεια της Επεφάνης,  
πρωτότοκης της Επεφάνης.  
Διάβολος της Επεφάνης,  
πρωτότοκης της Επεφάνης.  
Θεοφάνεια της Επεφάνης,  
πρωτότοκης της Επεφάνης.  
Τέλος της Επεφάνης,

Christ is Risen from the dead,  
 trampling down death by death;  
 on the third day he rose again,  
 saving us from the curse of Adam.  
 Through him we have the resurrection of life,  
 through him we have the remission of sins.  
 Alleluia! Christ is Risen!

### Литургия:

Воскресшаго Христу мертвых, Христу живиодавца Триднебна Христу гроба,  
 и враты смертных днесъ соизвращшаго силою сбою,  
 и Ада оумертвившаго,  
 и Жало смертное отрещаго,  
 и Адама со Своим творением извращшаго,  
 воспомяж великомученик, воспомяще Христу привлекши:  
 твой бо Господь Господинъ и Христъ, воскрес Триднебенъ.

PV0Vaij

Ἐτερον Κάθισμα Ἡχος δ' Ἐπεφάνης σήμερον

Ὕεπτ\_κε\_ ρο\_δηέβ\_ ηλ\_ λά\_ βλ\_ ρλ\_ ὅ\_ γρό\_ ελ\_

κοζ\_επά\_ εικει\_ γῆ, ει\_ καδηίλ\_ ε\_ εὶ\_ κο\_ πή\_ τη\_

ε\_ ελ\_ ἕ\_ εμ\_ ε\_ εέπε\_ μη\_ τε\_ ε\_ :

ελ\_ γοι\_ λο\_ εέη\_ ε\_ ε\_ γρλ\_ λύ\_

**PSOOMF**

Κοντάκιον Ἡχος δ' Επεφάνης σήμερον

Φλ\_ρι\_ εέ\_ εβα ογ\_ε\_βε\_γή\_μι\_ζ βγ\_ι\_σι\_κο\_γλα\_γό\_ λλ\_ η\_η\_ α,

η\_ μη\_τλ\_ ρέ\_ βέ\_ ηλ\_γή\_μι\_ζ βγ\_ι\_σι\_στ\_γλα\_γώ\_λα\_ζ ι\_μη\_ρέ\_η\_ η\_γι\_χ\_ζ,

πο\_ κλ\_ ά\_ η\_η\_ε\_μι\_ζ βγ\_ι\_βά\_ ιο\_ ψι\_ε:

ι\_π\_ εε\_ μί\_ ρλ, ω\_ η\_η\_ι\_στη\_ ρλ\_ ε\_η\_ π\_τ\_β\_ο\_ ά.

– nasleduje druhý kondak, 3. hlas, s ikosom.