

Iteratívny stichirový nápev, 6. hlas, ZR / PP
// Iterative model for stikhera, 6th echos, ZR / PP

ZR – Ruský malý znamenný rospev // Russian small Znamenny rospev

S429 109r
S430 160r
S431 47v
S432 129r
433 9v
S437 211v
SI: Obichod/Vsenoščnoje 12r
OP: Obichod pomorský (Moskva 1911) 20v
S460 16v

ZR/RI – Ruténska tradícia (*kekragarion, stich, stichira*)
// Ruthenian tradition (*kekragarion, stikh, stikheron*)

J672
L1709
L1816 = P1794
Vorobkevič
S454 6r
Obichod SI 18v (*kyjevský nápev*)

PP – Prostopenie // Prostopinije (Simple plain chant)

Choma, Bokšay, Bobák, Orosz, ústna tradícia v Bratislave (Ba).

Hospodi vovzvach (Kekragarion)

kyjev.

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

S454

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

Vorob

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

J672

Го_ спо_ дн во_ ба пе_ бѣ: х_ слы_ ши ма х_ слы_ ши на го_ по_ дн

L1709

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

P1794

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

BA

Го_ спо_ дн во_ ба кпе_ бѣ: ѡу_ слы_ ши ма ѡу_ слы_ ши ма го_ по_ дн

kyjev.



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

S454



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

Vorob



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

J672



ДИ БО БА МЕ БТ Х СЛЫ ШИ МЪ

L1709



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

P1794



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

BA



ГО СПО ДИ БО БА КТЕ БТ ОУ СЛЫ ШИ МЪ

kyjev.



БО̇ МН ГАА СХ̇ МО АЕ НІ А̇ МО Е ГО ВНЕ ГДА БО̇ БА ПН МН КМЕ БГ

S454



БО̇ МН ГАА СХ̇ МО АЕ НІ А̇ МО Е ГО ВНЕ ГДА БО̇ БА ПН МН КМЕ БГ

Vorob



БО̇ МН ГАА СХ̇ МО АЕ НІ А̇ МО Е ГО ВНЕ ГДА БО̇ БА ПН МН КМЕ БГ

J672



БО̇ МН ГАА МО АН ПВН МО Е А̇ Е ГДА БО̇ РО ВХ КМЕ БГ

L1709



БО̇ МН ГАА СХ̇ МО АН ПВН МО Е А̇ Е ГДА БО̇ РО ВХ КМЕ БГ

P1794



БО̇ МН ГАА СХ̇ МО АЕ НІ А̇ МО Е ГО Е ГДА БО̇ РО ВХ КМЕ БГ

BA



БО̇ МН ГАА СХ̇ МО АЕ НІ А̇ МО Е ГО Е ГДА БО̇ РО ВХ КМЕ БГ

kyjev.



оу_ слы_ ши ма го_ по_ дн.

S454



оу_ слы_ ши ма го_ по_ дн.

Vorob



оу_ слы_ ши ма го_ по_ дн.

I672



х_ слы_ ши на го_ по_ дн.

L1709



оу_ слы_ ши на го_ по_ дн.

P1794



оу_ слы_ ши на го_ по_ дн.

BA



оу_ слы_ ши на го_ по_ дн.

kyjev

ДАНС ПРА БН СА МО ЛН ПБА МО А ІА КО КА ДН АО ПРЄ ПО БО ГО

Vorob

ДАНС ПРА БН СА МО ЛН ПБА МО А ІА КО КА ДН АО ПРЄ ПО БО ГО

J672

ДА СА НС ПРА БН МО ЛН ПБА МО А ІА КО КА ДН АО ПРЄ ПО БО ГО

BA

ДАНС ПРА БН СА МО ЛН ПБА МО А ІА КО КА ДН АО ПРЄ ПО БО ГО

kyjev.

БО ДТ А НІ Є РХ КХ МО Є ГО ЖЄ ПБА БЕ ЧЕР НА А

Vorob

БО ДТ А НІ Є РХ КХ МО Є ГО ЖЄ ПБА БЕ ЧЕР НА А

J672

БО ДТ А НІ Є РХ КХ МО Є ГО ЖЄ ПБА БЕ ЧЕР НА А

BA

БО ДТ А НІ Є РХ КХ МО Є ГО ЖЄ ПБА БЕ ЧЕР НА А

kyjev



оу_ слы_ ши ма_ го_ по_ дн.

Vorob



оу_ слы_ ши ма_ го_ по_ дн.

J672



х_ слы_ ши на_ го_ по_ дн.

BA



оу_ слы_ ши ма_ го_ по_ дн.

S429
S430
S431
S432
S437
S433

ДА И_ ЖЕ БО ПМѢ И СѢ_ НИ СМЕ_ РНИѢ И СѢ_ ДА_ ЦА_ А

OP

ДА СѢ_ ДА_ ЦА_ А БО ПМѢ И СѢ_ НИ СМѢ_ РНИѢ

SI

S460

ДА БО ПМѢ СМЕ_ РНИ СѢ_ ДАЦЫА ВОСКРЕСШИИ С СО_ БО_ ГО

J672

И ДА И_ ЖЕ СѢ_ ДА_ ЦА_ А БО_ МѢ И СѢ_ НЫ СМЕ_ РНИИ

kyjev

ДА БО ПМѢ СМЕ_ РНИ СѢ_ ДАЦЫА ВОСКРЕСШИИ С СО_ БО_ ГО

Chom

ДА БО ПМѢ СМЕ_ РНИ СѢ_ ДАЦЫА ВОСКРЕС_ ШИ СЪ СО_ БО_ ГО

Bokšay

ДА БО ПМѢ СМЕРНИ СѢ_ ДАЦЫА ВОСКРЕС_ ШИ СЪ СО_ БО_ ГО

Bobák

S429 ♪ ♫ ♫ =: ♪ = =: ♫ +
 S430 ♪ ♫ ♫ =: ♫ ♫ =: ♫ ♪ +
 S431-2 ♫ ♫ ♫ =: ♫ ♫ =: ♫ ♪ +
 S437 ♫ ♫ ♫ =: ♫ ♫ =: ♫ ♪ +
 S433 ♫ ♫ ♫ =: ♫ ♫ =: ♫ +

ВСЕ СѢ́ НЕ СПА_СЕ ПО_ МН_ А́́ НѢ́.

OP ♪ ♫ ♫ =: ♫ ♫ =: ♫ +
 ВСЕ СѢ́ НЕ СПА_СЕ ПО_ МН_ А́́ НѢ́.

SI

S460

ВСЕ СѢ́ НЕ СПА_СЕ ПО_ МН_ А́́ НѢ́.

J672

ВСЕ СѢ́ НЕ СПА_СЕ ПО_ МН_ А́́ НѢ́.

kyjev.

ВСЕ СѢ́ НЕ СПА_СЕ ПО_ МН_ А́́ НѢ́.

Choma

ВСЕ СѢ́ НЕ СПА_ СЕ ПО_ МН_ А́́ НѢ́.

Bokšay

ВСЕ СѢ́ НЕ СПА_ СЕ ПО_ МН_ А́́ НѢ́.

Bobák

ВСЕ СѢ́ НЕ СПА_ СЕ ПО_ МН_ А́́ НѢ́.

Stich // Stikh

L1709

Сла_ ва ѿ_ цх ѿ_ си_ нх ѿ_ свѣ_ по_ мх дх_ хх

Choma*

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

J672

Сла_ ва ѿ_ цх и_ сы_ нх и_ свѣ_ по_ мх дх_ хх

P1794

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

Choma

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

Bokšay

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

Bobák

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

BA

Сла_ ва ѿ_ цх ѿ_ сы_ нх ѿ_ свѣ_ по_ мх дх_ хх

SI 

И ны не и прише во вѣ ки вѣ кувъ а мни.

L1709 


и ннѣ и прѣ но и вѣ вѣ ки вѣ ко а мнѣ.

1672 

И ны не и все гда и во вѣ ки вѣ ко а мнѣ.

P1794 

И ны не и прише во вѣ ки вѣ кувъ а мни.

kyjev. 

И ны не и прише во вѣ ки вѣ кувъ а мни.

Choma 

И ны не и прише во вѣ ки вѣ кувъ а мни.

Choma* 

И ны не и прише во вѣ ки вѣ кувъ а мни.

Vsjakoje dychanie (Pasapnoarion)

J672 

Всѧ ко ды ха ні є да хва ли го спо да

Orosz 

BA

Всѧ ко ды ха ні є да хва ли го спо да

J672 

хва ли ше го по да со не бѣ хва ли ше є го бо бы ны

Orosz 

BA 

хва ли ше го по да со не бѣ хва ли ше є го бо бы ны

J672 

ше бѣ по до ба є пѣснь бо же.

Orosz 

BA 

ше бѣ по до ба є пѣснь бо же.

Stichira na utierni // Stikheron on the Matins



J672

Крѣпѣ ꙗко ꙗко сподѣи живи и за спѣшаси є аго дѣ ꙗко и є



J672

на на дѣ го щє сѣ ꙗко бє во скрѣша го бо га на щє го



J672

по є по ми аѣ на.

Iné stichiry // Further stikhera

Bokšay  Bobák,BA

Вo_ckъѣ ih_ cъ o_ Γρo_ βα ια_ κο_ ρε πο_ ρε_ γε

Bokšay 

Bobák 

BA 

δα_ δε_ να_ ρη_ βο_ βε_ ηηη" η_ κε_ λι_ το_ μη_ λο_.



Bokšay, Bobák

ВО_СКОУ_СЕ_ НІ_ Є_ ПВО_Е_ ХРІ_ СПЕ_ СПА_ СЕ,

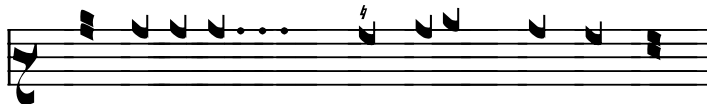


Bokšay



Bobák

АГ_ ГЕ_ АЛ_ ПО_ ГО_ НА_ НЕ_ БЕ_ СІ^x



Bokšay, Bobák

І_ НА_ НА_ ЗЕМЛ_ СПОДО_ БИ_ ЧИ_ СПЫ_ СЕРА_ ЦЕ,



Bokšay



Bobák



ВА

МЕ_ БЕ_ ПІ_ ПИ_ І_ СА_ БИ_ ПИ.

Analýza nápevu // Analysis of the model melody

Stichirový nápev naprieč všetkými skúmanými prameňmi tvorí iterovaná trojica formúl ABC a záverová Z. V prostopení sa postupným vývojom melodicky odlišila úvodná 0 od ďalších iterácií A.

Na prvý pohľad je nie celkom jasný vzťah k ruskému "malému rospevu". Je zrejmé, že ide o príbuzný nápev, čo plynie z jeho rovnakej štruktúry, zhodnej záverovej formuly Z a analógií v iných hlasoch.

Jednotlivé iteratívne formuly sa v závislosti od prameňa viac alebo menej prispôbujú textu, preto je potrebné najprv určiť základný model každého z prameňov a až následne možno pristúpiť k ich vzájomnému porovnaniu.

// The basic model melody for stikhera in all researched traditions consists of three iterated formulae ABC and the concluding Z. In PP the opening formula 0 is distinguished from the intermediate form of A.

At first sight the relation between the small ZR and RI/PP variants is not evident. However, a similar structure of the melody, the same concluding formula Z and analogies in other echoi allow to suppose that they are kindred.

Particular formulae of thre iterative melody are always adapted to text, therefore – before comparing the traditions, a basic model melody must be extrapolated.

Malý znam. rospev // Small ZR

A

V staroobradovskom oktoichu vidno v závere rytmické preusporiadanie (oproti S430-2, 437), avšak melodická kostra ostala zachovaná. V tlačennom synodálnom oktoichu záver zodpovedá neumom z S429. Vo väčšine prameňov (S430-2, 437) záver formuly zodpovedá ruténskemu zneniu, avšak v ruskom prostredí bude ešte potrebné pohľadať zodpovedajúci preklad do nôt.

// In the Old-Rite Oktoechos (OP) a rhythmical rearrangement may be observed. However, the melodic skelet remains the same. In the printed synodal Oktoechos (SI) the concluding motif fits the neumes of S429. In most of the Russian sources (S430-32/37) the conclusion is up to the Ruthenian settings.

S433,7	Σ L L L L
S430-2,7	∩ L L L L
S430	∩ ˘ ˘
S429	∩ ˘ ˘ ˘ ˘
OP	∩ ˘ ˘ L L L

OP	
SI	

S433	∩ ˘ ˘ ˘ ˘ =
S437	∩ ˘ ˘ ˘ ˘ =
S430-2,7	∩ ˘ ˘ ˘ ˘ =
S429	∩ ˘ ˘ ˘ ˘ =
SI	
OP	∩ ˘ ˘ ˘ ˘ =
OP	
OP	

B

Druhá formula v poradí sa v ruských prameňoch výrazne líši od ruténskeho znenia. Je možné, že voči pôvodnejšiemu ruténskemu zneniu tu prichádza k úprave zakončenia tak, aby lepšie nadväzovalo na deklamačný tón formuly C.

// The second formula in the Russian sources differs markedly from the Ruthenian variants. I suppose that the Ruthenian melody represents an older stage of the tradition, as well as the Russian closing motif in B may have been adapted to fit better the opening of formula C.

S429		S429,33		
		S429-30		
S430		S430		
S431-3,7		S431-2		
S433		S437		S433

SI

SI

S431

S432

OP

S431-2

OP

OP

OP

C

S429-32,37		S429-33, 37	
S430		S437	
S431-2			
S433		SI	
OP		S429	
		OP	
		OP	
SI			

Z

Záverová fráza v S433 zodpovedá najlepšie novším interpretáciám (OP, SI).

// The closing motif in S433 fits the newer interpretations most accurately.

	КСЕ_	СН_	НЕ	СПА_	СЕ	ПО_	МН_	АХ_	И	НА_
S430	↘	↘	↘	↘	↘	↘	↘	↘	↘	+
S437	↘	↘	↘	↘	↘	↘	↘	↘	↘	+
S429	↘	↘	↘	↘	↘	↘	↘	↘	↘	+
S431-2	↘	↘	↘	↘	↘	↘	↘	↘	↘	+
S433	↘	↘	↘	↘	↘	↘	↘	↘	↘	+
OP	Σ	↘	↘	↘	↘	↘	↘	↘	↘	+

OP

Musical notation for OP interpretation: A single staff with a treble clef and a key signature of one flat. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 has a fermata.

SI

Musical notation for SI interpretation: A single staff with a treble clef and a key signature of one flat. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final note C4 has a fermata.

КСЕ_ СН_ НЕ СПА_ СЕ ПО_ МН_ АХ_ НА_

Kyjevský nápev // Kievan chant

Kyjevským nápevom sa rozumie ruténsky nápev písomne doložený v ruských zdrojoch. V tomto prípade ide o rukopis S454 a tlačený synodálny oktoich. V S454 vidno rozdiel medzi úvodnou (0) a priebežnou A.

// Kievan chant is an originally Ruthenian chant, but recorded in Russian sources (i.e. a Russian adaptation of borrowed Ruthenian melodies). Here it is the ms. S454 and the printed Synodal Oktoichos (denoted kyjev.). In S454 a difference between the opening formula 0 and the intermediate A.

A

S454 (0)		kyjev., S454	
kyjev		kyjev	
S454, kyjev.			

B

kyjev.	
S454	

C

Formula C má v S454 nižší deklamačný tón než kyjevský rospev v synodálnom Oktoichu.

// The formula C in S454 has a lower repercusa than the kievan chant in SI.


kyjev  


 

S454 

Detailed description: This section shows musical notation for Formula C. It consists of five staves. The first two staves are labeled 'kyjev' and show two different notations for the Kyjev version. The next three staves are labeled 'S454' and show three different notations for the S454 version. The notation includes notes on a five-line staff with a treble clef and a common time signature. The notes are mostly quarter notes and half notes, with some dotted notes. The S454 versions generally show a lower starting pitch compared to the Kyjev versions.

Z

kyjev. 



S454 

Detailed description: This section shows musical notation for Formula Z. It consists of three staves. The first staff is labeled 'kyjev.' and shows a notation for the Kyjev version. The second and third staves are labeled 'S454' and show two different notations for the S454 version. The notation includes notes on a five-line staff with a treble clef and a common time signature. The notes are mostly quarter notes and half notes, with some dotted notes. The S454 versions generally show a lower starting pitch compared to the Kyjev version.

Bukovinský nápev // Tradition of Bucovina

Bukovinský nápev (Vorobkevič) vychádza z ruténskych irmologionov, avšak má svoje lokálne špecifiká a je výrazne poznačený nie práve najcitlivejším úsilím o zladenie slovných a melodických prízvukov. Preto sú v prehľade zámerne vynechané zjavne nepôvodné prvky.

// The Bucovinian setting comes out from the Ruthenian tradition, but it has local peculiarities and it is deformed by too radical accentual arrangements. In the listing below such non-authentic features are omitted.

A

Musical notation for section A, showing three staves of music. The first staff is labeled "Vorob" and contains a sequence of notes with a fermata over the final three notes. The second staff is a shorter sequence of notes with a fermata over the final note. The third staff is a longer sequence of notes.

B

Formula B je výrazne poznačená úpravami "na prízvuky", pôvodný model však možno rekonštruovať výberom (nota po note) väčšinového znenia, resp. vylúčením osamoteného variantu (červenou).

// Formula B is the most deformed by arrangements. The original melody may be reconstructed by choosing the prevalent setting and excluding *hapax* variants (in red colour).

Musical notation for section B, showing three staves of music. The first staff is labeled "Vorob" and contains a sequence of notes. The second staff is a shorter sequence of notes with a red box highlighting a specific note. The third staff is a longer sequence of notes with a red box highlighting a specific note.

Rekonštruovaný model // Reconstruction

Musical notation for the reconstructed model of section B, showing one staff of music labeled "Vorob".

C

Vorob



Z

Vorob



оу_ слы_ши ма_ го_ по_ дн.

Ruténsky nápev // Ruthenian chant

Vlastný ruténsky nápev vzhľadom na množstvo dostupných irmologionov nie je uspokojivo doložený. Rukopis J672 síce ponúka veľa materiálu, avšak v kontexte RI ide o dosť špecifický rukopis, pri ktorom je otázne, nakoľko sa dá považovať za reprezentatívny. V prípade iteratívnej stichirovej melódie by azda mohol byť, treba sa však preniesť ponad výraznú rytmickú nejednotnosť – v nasledujúcom prehľade rytmickú variabilitu považujeme za sekundárny prvok a neuvádzame všetky nuansy.

Ďalšími prameňmi sú tlačené irmologiony L1709 a L1816=P1794, ktoré síce vychádzajú z reprezentívnej tradície, avšak sú poznačené prízvukovými úpravami nápevov a je tam potrebná opatrnosť pri extrahovaní modelovej melódie.

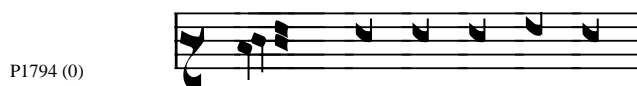
// The Ruthenian melody is attested by only a small number of accessible irmologia. Ms. J672 offers a lot of settings, but in the context of RI is the J672 very specific and cannot be considered representative. Probably in the case of the iterative melody it may be a good specimen, nevertheless one has to look apart from its rhythmical inconsistency. Therefore the following list takes not into account all the rhythmical nuances.

Further sources are printed irmologia L1709 and L1816 = P1794. They offer a representative Ruthenian tradition, but it is obscured by accentual arrangements.

A

V rutenských prameňoch už badať v nástupe rozdiel medzi úvodnou (0) a priebežnou formulou A. To sa dalo pozorovať tiež v kyjevskom nápeve podľa S454.

// The opening formula (0) differs from A (cf. S454).



B

Vo formuli B badáme terciový posun nahor na tretej slabike od konca.
 // In formula B a shift up a third on the antepenultima may be observed.

J672, L1709, P1794		J672	
J672			
P1794			
		L1709, P1794	
		P1794	
hapax (priebežná) J672			

C

Vo formuli C deklamácia prebieha na dvoch tónoch. // The declamation flows on two pitches.

J672		J672		!!
				hapax
L1709		L1709		
P1794		P1794		

Z

Záverový motív má v J672 dva varianty. // In J672 there are two variants of Z.

1.

J672  MODEL



P1794 

L1709 

2.

J672 



Prostopenie // Prostopinije

V podkarpatskej ústnej tradícii sa stichirový nápev oproti zneniu RI na viacerých miestach zvýšil o terciu.
/ In the Subcarpathian oral tradition the melody is (compared to RI) partially lifted up a third.

A

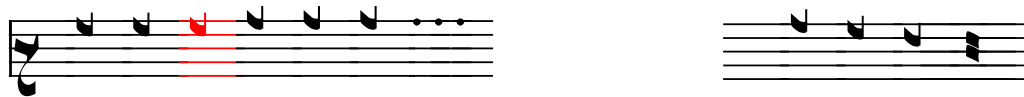
Formula A v úvodnom a priebežnom tvare získala výrazne odlišné znenie. Dôvodom je predovšetkým terciové a kvartové navýšenie priebežného tvaru a ďalšie menšie posuny. Rytmické nuansy (najmä Choma) sa v prehľade neberú do úvahy.

// The opening and intermediate forms of A differ markedly, first of all due to shifting up a third or fourth of the intermediate A and several other changes.

Úvodný tvar



Priebežný tvar



B

Formula B je jednotná, až na variabilitu v nástupe. // Formula B is more or less uniform.

BA, Choma, Orosz

Bokšay

Bobák

C

Choma



Musical notation for Choma, consisting of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4 note and proceeds through a series of eighth and quarter notes, ending with a dotted quarter note.

BA, Bokšay, Bobák, Orosz



Musical notation for BA, Bokšay, Bobák, Orosz, consisting of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4 note and proceeds through a series of eighth and quarter notes, ending with a dotted quarter note.

Choma



Musical notation for Choma, consisting of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4 note and proceeds through a series of eighth and quarter notes, ending with a dotted quarter note.

Bokšay, Bobák, BA



Musical notation for Bokšay, Bobák, BA, consisting of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4 note and proceeds through a series of eighth and quarter notes, ending with a dotted quarter note.

Orosz



Musical notation for Orosz, consisting of a single staff with a treble clef and a key signature of one flat. The melody starts on a G4 note and proceeds through a series of eighth and quarter notes, ending with a dotted quarter note.

Z

Choma



Musical notation for Choma in section Z, consisting of a single staff with a treble clef and a key signature of one flat. The melody is more complex, featuring eighth and quarter notes with beams, and ends with a double bar line.

Bokšay



Musical notation for Bokšay in section Z, consisting of a single staff with a treble clef and a key signature of one flat. The melody is more complex, featuring eighth and quarter notes with beams, and ends with a double bar line. A red highlight is present under the second measure.

Bobák



Musical notation for Bobák in section Z, consisting of a single staff with a treble clef and a key signature of one flat. The melody is more complex, featuring eighth and quarter notes with beams, and ends with a double bar line.

Orosz



Musical notation for Orosz in section Z, consisting of a single staff with a treble clef and a key signature of one flat. The melody is more complex, featuring eighth and quarter notes with beams, and ends with a double bar line.

BA



Musical notation for BA in section Z, consisting of a single staff with a treble clef and a key signature of one flat. The melody is more complex, featuring eighth and quarter notes with beams, and ends with a double bar line.

Náčrt vývoja nápevu

// Evolution of the chant – outline

A

Ruské a ruténske pramene sa rozchádzajú o tón pri deklamácii. Ukončenie je typologicky zhodné vo všetkých prameňoch, vykazuje terciové posuny nadol (kyjevský nápev) aj nahor (prostopinie).

// The Russian and Ruthenan settings differ one pitch in the declamation. The closing is typologically the same, with shoftings a third lower (kyjev.) or higher (PP).

OP 

SI 

S454 (0) 

S437 

S454, kyjev. 

Vorob 

L1709 (0) 

S433 

L1709 

Prostopenie (0) 

Prostopenie 

B

Nápev SI sa mierne vymyká z radu – zdá sa, že nie je najstarším pravzorom ruténskych nápevov, ale prešiel vlastným vývojom a odklonil sa od pôvodiny viac než ostatné skúmané pramene.

Najnižšie stojí Vorobkevičov variant. Oproti nemu sa deklamačný tón v RI zvýšil o terciu a v prostopení a o ďalšiu terciu. Nástup záverečného motívu sa od najnižšej možnosti (SI, Vorob, časť RI) zvýšil o terciu (S454, časť RI) a o ďalšiu terciu spolu s navýšením celého záverového motívu v prostopení.

// The SI variant seems to stand beside the main corpus of tradition and it was not the archetype for the Ruthenian setting.

The lowest melody is found at Vorobkevič. In RI the declamation level is a third higher, in PP once again a third higher. The closing motif is lowest at SI, Vorob., part of RI, a third higher in S454 and the rest of RI, and once again a third higher in PP.


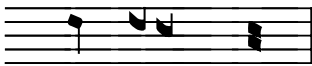

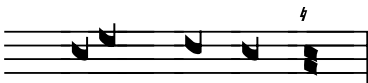



The image displays a musical score comparison across six variants, arranged in two systems. The first system shows the original melody for each variant. The second system shows the melody with vertical bars indicating pitch shifts: yellow for a third higher, green for a third higher, and magenta for a third higher. The Prostopinie variant has red markings on the first system.

Variant	System 1 (Original)	System 2 (Pitch Shifts)
SI	Original melody	Yellow bar (third higher), Green bar (third higher)
Vorob	Original melody	Yellow bar (third higher), Green bar (third higher)
J672	Original melody	Yellow bar (third higher), Green bar (third higher)
S454	Original melody	Yellow bar (third higher), Green bar (third higher)
L1709, P1794	Original melody	Yellow bar (third higher), Green bar (third higher)
Prostopinie	Original melody with red markings	Magenta bar (third higher)

C

Nástupný vrchol (jeden tón nad deklamačným tónom) sa v RI rozťahuje do deklamácie, v kyjevskom nápeve na jeho úrovni prebieha celá deklamácia. Ukončenie formuly je v SI a kyjevskom nápeve jednoduché, v RI a prostopení je na štyroch slabikách. Prostopenie ako jediné, avšak dôsledne, zvyšuje celú formulu o terciu.

// The opening peak (a pitch above the declamation level) is extended into a short/full declamation in RI/kyjev. The closing in SI and kyjev. is simple, in RI and PP on four syllables. PP consistently shifts up the melody a third higher.

SI		
S454		
kyjev		
Vorob		 <i>f</i>
J672		
L1709		
Prostopinie		 <i>f</i>

Z

Záverová formula je prekvapivo zhodná v SI aj RI. V OP a L1709 vidno prvé kroky k terciovému zvýšeniu, ktoré sa naplno a v nástupe kadencie až dvojmo prejaví v prostopení.

// The closing formula Z is unique in SI and RI. Only in L1709 and OP some shifting up a third appears. In PP the melody is fully shifted up a third or even two thirds.

The image displays a musical score for the closing formula 'Z' across eight different sources. The sources are listed on the left: SI, kyjev., J672, OP, L1709, Bokšay, Bobák, and BA. Each source is represented by a staff of musical notation. A vertical grey bar highlights the first measure of the formula in all sources. Subsequent measures are highlighted with various colors: yellow, green, and olive. These highlights indicate melodic shifts and cadence patterns. In the OP and L1709 sources, there are green highlights indicating a shift up a third. In the Bokšay, Bobák, and BA sources, there are olive highlights indicating a shift up two thirds. The notation includes notes, stems, and beams, with some notes marked with a red 'x' in the Bokšay source.

Identifikácia formúl // Identification of the formulae

Voči môjmu štandardnému prepisu spevov 6. hlasu ZR je iteratívny nápev zapísaný o kvartu vyššie. V nasledujúcom porovnaní je zápis iteratívnych formúl znížený o kvartu.

// Compared to my standard transcription of the 6th echos ZR the iterative melody is posed a fourth higher. In the following comparisons the iterative formulae are transposed a fourth lower.

Hypoteticky možno usudzovať, že formula A (s nižším deklamačným tónom) by azda mohla vychádzať z popevku *skočec*. Formuly B a najmä C koncovým tónom zodpovedajú rozličným variantom *prehybu*. Všetko sú to v kontexte ZR úvodné popevky. Záverová formula Z sa dá jednoznačne stotožniť s *kulizmou koncovou*.

// Hypothetically we may assume that formula A (with the lower declamation level) probably comes from the popevka *skočec*, formulae B and especially C with their closing tone refer to *pregib*. All these popevki are opening in their character. The final formula Z can be undoubtedly identified with the final *kulizma*.

A

A S454, kyjev. transp.




Skočec (J005)




B



B J672 transp.



L1709, P1794 transp.



prehyb, RI



The musical notation for formula B consists of four staves. The first two staves show the original notation for J672 transp. and L1709, P1794 transp. The last two staves show the original notation for prehyb, RI. A vertical yellow bar highlights the first two staves, and a vertical grey bar highlights the last two staves. The notation shows the melodic structure of these formulas, with notes and rests on a five-line staff.

C

C J672 transp.



prehyb, RI

Z

Z J672 transp.



kulizma konc.

