

Idiomelon

Επί σοί χαίρει Ἡχος πλ. δ'

Ω πεπή ράδεπτια, Γλάζα :

Byz, RI-BR, PP

Sedálen / Zadostojnik 8. hlas
// Sessional hymn / Antiaxon, 4th plag. echos

Posledný zo 4 alebo 6 sedálnov na utierni je v RI v rámci oktoichu uvedený so základným sedálnovým nápevom. Ten však vo svojej jednoduchosti nevyjadruje dostatočne presne danú poetickú štruktúru. Iný nápev tohto sedálnu je uvedený v kapitole Bazilovej liturgie alebo v pôstnom Obichode. Vo vzťahu k textu je presný, avšak vzhľadom na svoju funkciu zadostojníka má viac melismatický nápev (diplasiasmos, v J005sqp dokonca dvojnásobne).

// The last of 4 or 6 sessionals at the matins has a standard sessional melody in RI, in the oktoechal section. However, the simple melos does not fit the complex poetical structure of the text. Another melody appears in the section of St. Basil's liturgy or Lenten Obichod. It is precise in relation to the text, but (given by its function of antiaxon) more melismatic (diplasiasmos, in J005sqp even twice doubled).

Text

Kai vón... Θεοτοκίον

1AB	Επί σοί χαίρει, Κεχαριτωμένη, πάσα η κτίσις.	5 + 6 + 5
2AB	Αγγέλων τό <u>σύστημα</u> , καί ανθρώπων τό <u>γένος</u> ,	7 + 7
3A	ηγιασμένε ναέ,	7
3B	καί Παράδεισε λογικέ,	8
3C	παρθενικόν <u>καύχημα</u> .	7
4AB	εξ ής Θεός εσαρκώθη, καί παιδίον γέγονεν,	8 + 7
4C	ο πρό αιώνων υπάρχων Θεός ημών.	12
5AB	τήν γάρ σήν μήτραν, θρόνον εποίησε,	5 + 6
6A	καί τήν σήν γαστέρα,	
6B	πλατυτέραν ουρανών απειργάσατο.	6 + 12
7AB	Επί σοί χαίρει Κεχαριτωμένη,	5 + 6
7C	πάσα η κτίσις, + δόξα σοι.	5 + 3

//////////

Слáва, и нáинѣ, егóроднїенъ.

1AB	Ѡ τεεቂ የልድሬጥርል	ይልጻዳሚነል, ወስኩል ተብር,
2AB	አገሮስክ መቦርግ,	ኩ ችዕቃቃይክ ያደረጋ,
3AB	ውሃዊኝነት እያመ,	ኩ ያለው መጠቅምኝነት:
3C	ደይተበኩላል	ፖቃል.
4AB	ኩ ካልቂዣ ይጠበቃ,	ኩ ለማዘኑች ይከተማ,
4C	የፍቅር ይችላል	የፍቅር ይችላል:
5AB	ለጠቅምኝነት ይጠበቃ	የጥናት ይጠበቃ,
6AB	ኩ ስሞኝነት ይጠበቃ	የጥናት ይጠበቃ.
7AB	Ѡ τεεቂ የልድሬጥርል,	ይልጻዳሚነል,
7C	ወስኩል ተብር,	ስላቁ ተይቂ.

Prepis // Transcription

Novobyzantské nápevy // Neobyzantine melos

Prepis v pôvodnej výške, bez novobyzantskej transpozície (*nana=c*).
 // Transcribed in the original scale without transposition (*nana=c*)

Sn1259 151r

Xm *Anastasimatarion* (Xourmouzios), 1832, 313



Sn1259 E- πί σοί χαί-ρει, Κε- χα- ρι- τω- μέ- νη πά- σα η κτί- σις,

Xm

E- πί σοί χαί-ρει, Κε- χα- ρι- τω- μέ- νη πά- σα η κτί- σις,



Sn1259 > Αγ- γέ- λων τό σύ- στη-μα, καί αν-θρώ- πων τό γέ- νος,

Xm

Αγ- γέ- λων τό σύ- στη-μα, καί αν-θρώ- πων τό γέ- νος,



Sn1259 > η- γι- α- σμέ-νε να- έ, καί Πα- ρά- δει- σε λο- γι- κέ,

Xm

η- γι- α- σμέ-νε να- έ, καί Πα- ρά- δει- σε λο- γι- κέ,



Sn1259 ς > η — — ς > η
παρ-θε- νι- κόν καύ-χη- μα,

Xm



παρ-θε- νι- κόν καύ- χη- μα,



Sn1259 ς < ς < ς < ς > η > η < ς < ς > ς > ς
εξ ής Θε- óς ε- σαρ-κώ- θη, καί παι-δί- ον γέ- γο- νεν,

Xm



εξ ής Θε- óς ε- σαρ-κώ- θη, καί παι-δί- ον γέ- γο- νεν,



Sn1259 ς < ς < ς > η > η — — ς > η
ο πρό αι- ώ- νων υπ- áρ- χων Θε- óς η- μών,

Xm



ο πρό αι- ώ- νων υπ- áρ- χων Θε- óς η- μών,



Sn1259 ς < ς > η > η — — ς > η
τήν γάρ σήν μή-τραν θρό-νον ε- ποί- η- σε,

Xm

τήν γάρ σήν μή-τραν θρό-νον ε- ποί- η- σε,



Sn1259 καὶ τὴν σήν γα- στέ-ρα, πλα-τυ- τέ- ραν ου- ρα- νών απ- ειρ- γά- σα- το.



καὶ τὴν σήν γα- στέ-ρα, πλα-τυ- τέ- ραν ου- ρα- νών απ- ειρ- γά- σα- το.



Sn1259 E- πί σοί χαί- ρει Κε- χα- ρι- τω- μέ- νη, πά- σα η κτί- σις,



E- πί σοί χαί- ρει Κε- χα- ρι- τω- μέ- νη, πά- σα η κτί- σις,



Sn1259 δό- ξα σοι.



δό- ξα σοι.

RI - základ // RI - basic

J005m	278r (559) napílu mírskogo,
r	291v (586)
(z	280r (563) znam. rospev, neprepisujeme // not transcribed)
J046	217v
J002	125v (252)
J029	079-82
J480	079
J289	037-8
J673	443
J429	49v
J672	254v
I229	286r (~J289)
I80	56r
L1700	95

Zápis a stupnica // The scale and our reading:

G a h/b c d e f

Orig.

Byz. teor.

1A

J005m

Ο πε_ εκ ρα_ φχ_ ε_ θα

J029

Ι πε_ εκ ρα_ φχ_ ε_ θα

J002

J046

Ο πε_ εκ ρα_ φχ_ ε_ θα

J480

Ο πε_ εκ ρα_ φχ_ ε_ θα

J005r

J673

Ο πε_ εκ ρα_ φχ_ ε_ θα

J429

Ο πε_ εκ ρα_ φχ_ ε_ θα

180; L1700

100

Ο πε_ εκ ρα_ φχ_ ε_ θα

J289

Ο πε_ εκ ρα_ φχ_ ε_ θα

J005m

J005r

J002/029

J046

J289/429

I80,L1700

J005m

L1700

I80

J289

J029

J005r

J046

А_ Г€ _ СКї''

АQ_ АH_ Г€ _ СКї''

АQ_ АH_ Г€ _ СКї''

СКї''

СКї''

АH_ Г€ _ СКї''

J429, J673

J002

J005m

со, ео, и, ю, яю, кт, ие, ски

J046

сз, еу, и, ю, яю, кт, ие, ски

J289/673

со, ео, и, ю, яю, ке, ие, ски

I80, J429, L1700

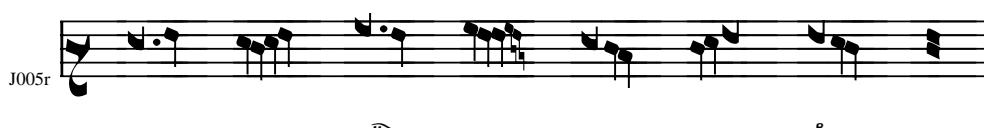
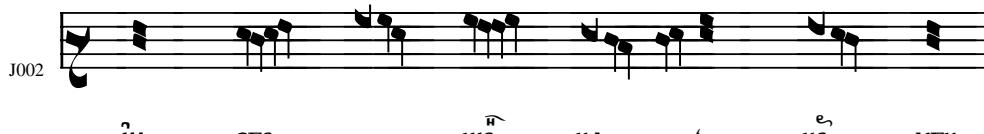
J005r

со, ео, и, ю, яю, кт, ие, ски

J029

со, ео, и, ю, яю, ке, ие, ски

JO02



J429, I80, LI700



J005m

QA TO CAO KE HAI''

J029

QA TO CAO KE HAI''

J005r

QA TO CAO KE HAI''

J046

QA TO CAO KE HAI''

L1700

QA TO CAO KE HAI''

J289

QA TO CAO KE HAI''

J429

QA TO CAO KE HAI'' CAO KE HAI''

180

QA TO CAO KE HAI'' CAO KE HAI''

J673



J029

Musical score J029 consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

J005r

Musical score J005r consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

J289

Musical score J289 consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

J673

Musical score J673 consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

I80, J002, L1700

J429

Musical score J429 consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

J046

Musical score J046 consists of two staves of music. The first staff begins with a sharp symbol and a common time signature. The second staff begins with a sharp symbol and a common time signature. The vocal line includes lyrics: Ак-е- сме- га- а, по- хва- ао.

J005m

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J289

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J673

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J429

180,L1700

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J046

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J002/029

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J005r

И НЕ... А... ЯКЕ БОГ' ЕО... ПАО... ТИ... СА

J005m

И МЛАД АЕ НЕ БЫ

J002

И МЛАД АЕ НЕ БЫ СПЫ

J029

И МЛАД АЕ НЕ БЫ

J005r

И МЛАД АЕ НЕ БЫ СПЫ

J046

И МЛАД АЕ НЕ БЫ

J289

И МЛАД АЕ НЕ БЫ

J429

J673

И МЛАД АЕ НЕ БЫ БЫ

I80

И МЛАД АЕ НЕ БЫ БЫ

L1700

БЫ

БЫ

J005m

ПРО - АЕ КЕК СЫ БОГ НАШ

J029

ПРО - АЕ КЕК СЫ БОГ НАШ

J005r

ПРО - АЕ КЕК СЫ БОГ НАШ

J289

ПРО - АЕ КЕК СЫ БОГ НАШ

I80

ПРО - АЕ КЕК СЫ БОГ НАШ

L1700

ПРО - АЕ КЕК СЫ БОГ НАШ

J673

ПРО - АЕ КЕК СЫ БОГ НАШ

J429

ПРО - АЕ КЕК СЫ БОГ НАШ

J046

ПРО - АЕ КЕК СЫ БОГ НАШ

J005m

AO_ KSE_ CHA BO MUZO_ A

J289

AO_ KSE_ CHA BO MUZO_ A

J429

AO_ KSE_ CHA BO MUZO_ A

I80,L1700

J673

AO_ KSE_ CHA BO MUZO_ A

J029

AO_ KSE_ CHA BO MUZO_ A

J002

J005r

AO_ KSE_ CHA BO MUZO_ A

J046

AO_ KSE_ CHA BO MUZO_ A

J005m

IIQE_ CMI[^]O CO_ IIIEO_ QH.

J289

IIQE_ CMI[^]O CO_ IIIEO_ QH.

J673/429, I80, L1700

J029

IIQE_ CMI[^]O CO_ IIIEO_ QH.

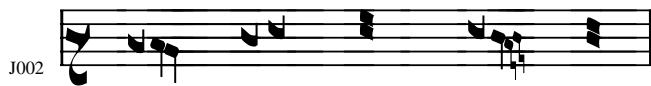
J002

J005r

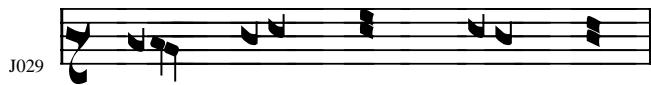
IIQE_ CMI[^]O CO_ IIIEO_ QH.

J046

IIQE_ CMI[^]O CZ_ IIIEO_ QH.



ନ ତେବେ କୋ ମିଶ୍ରେ ଏ



J005m,r, J289/673/429, I80, L1700

ନ ତେବେ କୋ ମିଶ୍ରେ ଏ



ନ ତେବେ କୋ ମିଶ୍ରେ ଏ

J005m

ПРО_ СПРА_ ИК''_ ши НЕ_ БЕ_ СО_ АК_ АА.

J029

J002

J005r

J046

J673

J429

J289

I80,L1700

J005m

Φ πο_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,

J002

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,

J029

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,

J005r

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,

J046

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,

J289

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ, ΡΑ_ Αχ_ ε_ ΚΑ,

J429

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ, ΡΑ_ Αχ_ ε_ ΚΑ,

J673

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ, ΚΑ_ Αχ_ ε_ ΚΑ, L1700

I80

Φ πε_ Ετ_ ΡΑ_ Αχ_ ε_ ΚΑ,



УБ_ QA_ А0_ ЕА_ НА_ А,



J005r, J673/89/429, l80

УБ_ QA_ А0_ ЕА_ НА_ А,



УБ_ QA_ А0_ ЕА_ НА_ А,

J005m

КЕ_ CA *МЯ* CAA_ BA МО_

J002

КА *МЯ* CAA_ BA МЕ_ Б

J005r

КЕ_ CA *МЯ* CAA_ BA МО_

J029

КА *МЯ* CAA_ BA МЕ_

J289

И80

КА *МЯ* CAA_ BA МЕ_

J429, J673

КА *МЯ* CAA_ BA МЕ_

L1700

КА *МЯ* CAA_ BA МЕ_

J046

КА *МЯ* CAA_ BA МЕ_

J005m

Бк.

J002
(Бк.) СЛА_КА МЕ_ Бк.

J029
(Бк.) СЛА_КА МЕ_ Бк.

J005r
Бк. СЛА_ БА МО_ Бк.

J046
Бк.

J289
Бк. J673

J429
Бк. СЛА_КА МЕ_ Бк.

I80
Бк. СЛА_КА МЕ_ Бк. L1700

RI - diplasiasmos

J005s 279r (561) – suprasl'ské,
 q 294r (591)
 p 295v (593)

1A

J005m

J673

J005s

J005q

J005p

me_ ek qa_ ax_ e_ ca

J005m

ШБ_, QA_, АО_, БА_, НА_, А, ЕЕ_, CA, ПБА

J002/029

ШБ_, QA_, АО_, БА_, НА_, А, ЕСА, ПБАОЗ

J005s

ШБ_, QA_, АО_, БА_, НА_, А, ЕЕ_, CA, ПБА

J005q

ШБ_, QA_, АО_, БА_, НА_, А, ЕЕ_, CA, ПБА

J005p

ШБ_, QA_, АО_, БА_, НА_, А, ЕЕ_, CA, ПБА

J046

АН_, ГЕ_, СКИ''

J673

АН_, ГЕ_, СКИ''

J005sqp

А_, ГЕ_, СКИ''

J005r

со_ ЕУ ^и _ ю_ яю_ ик_ ие_ ски

J046

си_ ЕУ ^и _ ю_ яю_ ик_ ие_ ски

J005sq

со_ ЕО ^и _ ю_ яю_ ик_ ие_ ски

J005p

со_ ЕО ^и _ ю_ яю_ ик_ ие_ ски

J005m

у_ си_ ^и_ я_ ии

J002

у_ си_ ^и_ я_ ии

J005s

у_ си_ ^и_ я_ ии

J005q

у_ си_ ^и_ я_ ии

J005p

у_ си_ ^и_ я_ ии

3B

J005m

QA TO CAO BE HLI

J046

QA TO CAO BE HLI

J005s

QA TO CAO BE HLI

J005q

QA TO CAO BE HLI

J005p

QA TO CAO BE HLI H

3C

J005r

AF CTME HA A PO XBA AO

J046

AF CTME HA A PO XBA AO

J005sq

AF BE CTME HA A PO XBA AO

J005p

AF BE CTME HA A PO XBA AO

4A

J005m

И НЕ АК БОГ БО ГО ПАО ТИ СА

J046

И НЕ АК БОГ БО ГО ПАО ТИ СА

J005sq

И НЕ АК БОГ БО ГО ПАО ТИ СА

J005p

И НЕ АК БОГ БО ГО ПАО ТИ СА

4B

J005m

И МЛАДЕЧКА БЫ

J046

И МЛАДЕЧКА БЫ

J005sq

И МЛАДЕЧКА БЫ

J005p

И МЛАДЕЧКА БЫ СПИ

4C

J046

ПРО - АЕ - ВЕК' - СЫ'' - БОГ' - НАШ''

J289

ПРО - АЕ - ВЕК' - СЫ'' - БОГ' - НАШ''

J005sq

ПРО - АЕ - ВЕК' - СЫ - И - БОГ' - НАШ'

J005p

ПРО - АЕ - ВЕК' - СЫ - И - БОГ' - НАШ'

5A

J046

АО - ХЕ - СНА - БО - ПВО - А

J429

АО - ХЕ - СНА - БО - ПВО - А

J005s

АО - ХЕ - СНА - БО - ПВО - А

J005q

АО - ХЕ - СНА - БО - ПВО - А

J005p

АО - ХЕ - СНА - БО - ПВО - А

5B

J005m

J046

J289

J673/429, 180

J005sq

J005p

nedokončené // not completed

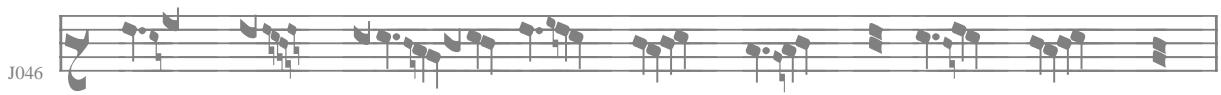
6A

J002

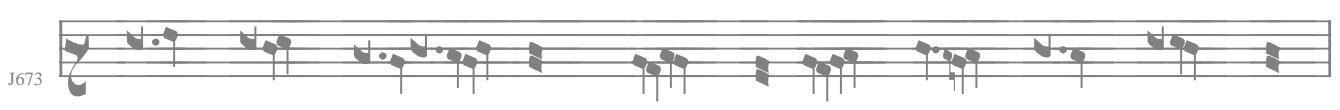
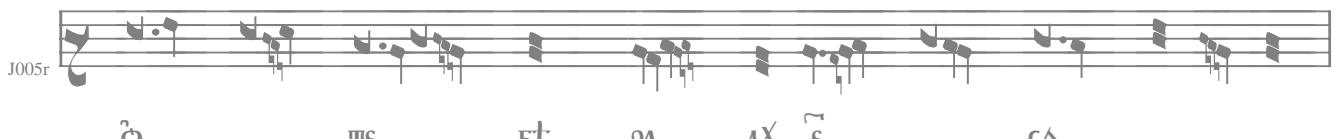
J029

J005m,r

J005sq

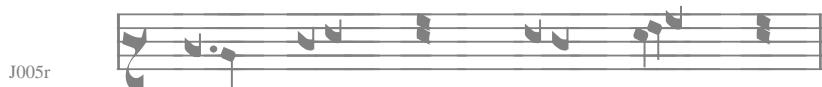


пюо_ сюя_ ик'' ши ие_ ё со_ як_ яа.



о мё_ ик_ я_ ах_ ё ся

7B



УБ_ РА_ ДО_ БА_ НА_ А



УБ_ РА_ ДО_ БА_ НА_ А

7C



БА_ МЯ^е СЛА_ БА МЕ_



БА_ СА МЯ^е СЛА_ БА МО_

7C+



СЛА_ БА МО_ БА .



СЛА_ БА МЕ_ БА .



БА .

Prostopenie // Prostopinije

Choma 159

Bokšay 185

Orosz 98

Bobák – (greč.)

1A

Choma

Orósz

Bokšay

Q πε_ εκ # πα_ Δχ_ ε_ εις

Q πε_ εκ # πα_ Δχ_ ε_ εις

Q πε_ εκ # πα_ Δχ_ ε_ εις

1B

Choma

Orósz

Bokšay

БЛА_ ГО_ ΔА_ НА_ А, КСА, πικα

БЛА_ ГО_ ΔА_ НА_ А, КСА, КА_ А, πικα

БЛА_ ГО_ ΔА_ НА_ А, КСА, КА_ А, πικα

2A+B

Choma

Orósz

Bokšay

Α_ ΓΕ_ СКΙ # СО_ БО_ Η_ Υ_ Α_ ΕΚ_ Υ_ СКΙ _ ΡΟ

Α_ ΓΕ_ СКΙ # СО_ БО_ Η_ ΡΟ_ Υ_ Α_ ΕΚ_ Υ_ СКΙ _ ΡΟ

Α_ ΓΕ_ СКΙ # СО_ БО_ Η_ ΡΟ_ Υ_ Α_ ΕΚ_ Υ_ СКΙ _ ΡΟ

3A+B

Choma

У СВЯТЫХ ПРЕДОХЛАДЕНИИ

Orosz

У СВЯТЫХ ПРЕДОХЛАДЕНИИ

Bokšay

У СВЯТЫХ ПРЕДОХЛАДЕНИИ

3C

Choma

АЛЛА СПЛЕТЕНА ХА А ПО ХВА АО

Orosz

АЛЛА СПЛЕТЕНА ХА А ПО ХВА АО

Bokšay

АЛЛА СПЛЕТЕНА ХА А ПО ХВА АО

4A

Choma

И НЕ А ЖЕ БОГ БО ПАО ТИ СА

Orosz

И НЕ А ЖЕ БОГ БО ПАО ТИ СА

Bokšay

И НЕ А ЖЕ БОГ БО ПАО ТИ СА

4B

Choma

И МЛАДЕНЕЦ
БЫЛ

Orosz

И МЛАДЕНЕЦ
БЫЛ
МЛАДЕНЕЦ
БЫЛ

Bokšay

И МЛАДЕНЕЦ
БЫЛ
МЛАДЕНЕЦ
БЫЛ
И МЛАДЕНЕЦ
БЫЛ

4C

Choma

ПРОФЕССОР
БОГ
НАШ

Orosz

ПРОФЕССОР
БОГ
НАШ

Bokšay

ПРОФЕССОР
БОГ
НАШ

5A+B

Choma

AO_ ИКЕ_ СНА БО ПИБО_A, ПРЕ_ СПЮ CO_ ПИБО_ QH.

Orosz

AO_ ИКЕ_ СНА БО ПИБО_A, ПРЕ_ СПЮ CO_ ПИБО_ QH.

Bokšay

AO_ ИКЕ_ СНА БО ПИБО_ A, ПРЕ_ СПЮ CO_ ПИБО_ QH.

6A

Choma

И ТРЕ_ ЕО ПИБО_ Е

Orosz

И ТРЕ_ ЕО ПИБО_ Е

Bokšay

И ТРЕ_ ЕО ПИБО_ Е

6B

Choma

ПРО_ СПЮА_ ИК_ Е Е_ БЕ_ CO_ АК_ АА.

Orosz

ПРО_ СПЮА_ ИК_ ШЕ_ Е Е_ БЕ_ CO_ АК_ АА.

Bokšay

ПРО_ СПЮА_ ИК_ Е Е_ БЕ_ CO_ АК_ АА.

Choma

Orosz

Bokšay

w ME_ EK QA_ AX_ ē CA_ QA_ AX_ ē CA_

w ME_ # EK QA_ AX_ # ē CA_ QA_ AX_ ē CA_

w ME_ EK QA_ AX_ ē CA_ QA_ AX_ ē CA_



Orosz

БЛА ГО АА НА А

Bokšay

БЛА ГО АА НА А

Choma

БСА КА А ПМА СЛА ВА ПЕ ЕК, СЛА ВА ПЕ ЕК.

Orosz

БСА КА А ПМА СЛА ВА ПЕ ЕК.

Bokšay

БСА КА А ПМА СЛА ВА ПЕ ЕК.

Bokšay

СЛА ВА ПЕ ЕК.

СЛА ВА ПЕ ЕК.

Štruktúra nápevu

Sylabický byzantský nápev podľa Sn1259 je iba mierne rozpracovanou deklamáciou s tāžiskom na tóne c. Nápev u Churmuzia je príbuzný, avšak výraznejšie ukončuje jednotlivé periody formulou c3 alebo yc3.

// The syllabic Byzantine melody in Sn1259 is not far from a simple declamation based on tone c. The variant of Churmuzios is similar, but more explicitly it concludes periods with formula (y)c3.

1AB	Επί σοί χαίρει, ^{d.c} Κεχαριτωμένη, ^{d.c}	πάσα η κτίσις.	yc3
2AB	Αγγέλων τό <u>σύστημα</u> , ^{fe.d}	καὶ ανθρώπων τό <u>γένος</u> ,	yc3
3A	ηγιασμένε ναέ, ^{bc.d}		
3B	καὶ Παράδεισε λογικέ, ^{dc.d}		
3C	παρθενικόν <u>καύχημα</u> .	c3	
4AB	εξ ής Θεός εσαρκώθη, ^{de.d} καὶ παιδίον γέγονεν,	fe.d	
4C	ο πρό αιώνων υπάρχων Θεός ημών.	c3	
5AB	τήν γάρ σήν <u>μήτραν</u> , θρόνον <u>εποίησε</u> ,	ed.d	
6A	καὶ τήν σήν <u>γαστέρα</u> ,		
6B	πλατυτέραν ουρανών απειργάσατο.	c3	
7AB	Επί σοί χαίρει ^{e.d} Κεχαριτωμένη, ^{d.d}		
7C	πάσα η κτίσις, δόξα σοι.	c3	

Základný ruténsky nápev, aj v najjednoduchšej forme J005m, je zreteľným výsledkom aplikácie diplasiasmu na jednoduchý (nezachovaný) nápev (ešte pred nástupom stupnice *nana*). V porovnaní s novobyzantskými nápevmi je teda košatejší, avšak stále zreteľne a rovnakým spôsobom vyčleňuje periody.

// The basic Ruthenian melody (even in its most simple form of J005m) is a result of applying diplasiasmos to the original (not preserved) simple melos (from before the rule of fthora *nana*). Compared to Neobyzantine settings the melody is much more complex, but still defining clearly the same periods.

1AB	ῳ τεεῆ / φάδεπτελ	εἶγοδάγηλα / ειάκιαλ τεάρ्य,	G-d / .d // d.dc.b
2AB	ἄγγλεικη ιοεόρζ,	ἢ τλεέγεικη ρόδζ.	G-d / .c // G3
3AB	ῳεψένηνηϊ χράμε,	ἢ ραὶ ειοβέσηνηϊ:	f-d // c.dc.b
3C	Δέετεεηηαλ ποχβαλό.		be-d.dc.b
4AB	ἢ ζ ιεάλκε εῖγε βοπλογήια,	ἢ μλιενζ εύιστε,	e.dc.b ++ // G-d.b
4C	πρέκδε ειῆικ εύιη εῖγε ιάλιζ:		be-d.dc.b
5AB	λοκεεηά εο τεοά	πργόλιζ ιοπτεορή,	e.dc.b // G-d.b
6AB	ἢ ιρέεο τεοε	προιτράηηήε ιέεζ ιοδέλλα.	b-e-d // d.dc.b
7AB	ῳ τεεῆ / φάδεπτελ,	εἶγοδάγηλα,	e.dc.b / G-d.b // be-df.e
7C	ειάκιαλ τεάρ्य,	ειάελ τεεῆ.	e.dc.b - G

Nápev prostopenia vychádza z RI, ale dosť nejednotne a nesystémovo melódiu zjednodušuje.

// The melody of Prostopinije stems from RI, but it is simplified in different and inconsistent ways.

Formuly nápevu RI // Formulae of RI

Finálna G-formula // The final G-formula

7C

J005m

J005r *J029/002*

I80 *L1700, J289/673/429*

J046

J005sq

|||||

J005m

J002 *J029*

J046

J289 *J429*

J005sq

Kostra // Skelet

A musical staff consisting of five horizontal lines. It features a sharp sign as the key signature indicator. The rhythm is defined by a series of eighth-note pairs, each pair consisting of a black note and a white note. The notes are distributed across the four spaces between the lines. The sequence begins with a sharp sign at the start of the staff and ends with a double bar line at the far right.

Prostopinje

V prostopení je záverečná formula nejednotná a bez zreteľnej väzby na RI.

// In prostopinje the final formula is far from unique and far from the old Ruthenian model.

7C

The image shows four musical staves, each with a different name below it: Choma, Orosz, Bokšay, and a fourth staff starting with a sharp sign. Each staff begins with a sharp sign and consists of two measures. The first measure contains eighth-note pairs (one note up, one note down) and sixteenth-note pairs. The second measure contains eighth-note pairs and quarter notes. The fourth staff starts with a sharp sign and contains eighth-note pairs and sixteenth-note pairs. The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm.

1/2B

Formuly ukončujúce 1. a 2. riadok, boli pôvodne pravdepodobne zhodné. 1B bola neskôr zvýšená v závere.
// Formulae closing the 1st and 2nd lines were probably identical. Later 1B was lifted up in the cadence.

2B

J005m

J046

mult.

J005r

J002/029

1B

J005m

J046

J673

J289/429

I80,L1700

J005r

J002/029

Kostra // Skelet

2B



1B



Diplasiasmos

Four staves of musical notation, each labeled with a tempo marking: J005sq, J005p, J005q/s, and J005p. The notation consists of eighth and sixteenth notes. In the third and fourth staves, there are vertical bars of notes highlighted in yellow, indicating specific rhythmic patterns or groups.

Prostopinije

J673

Choma

Orosz

Bokšay

mult.

Choma

Orosz

Bokšay

Ukončenie períód na "b" // Closing periods on "b"

Períody sú okrem G-formúl ukončené aj b-formulami (b neznížené), ktoré etymologicky predstavujú zvýšenie G-formúl v závere.

// Periods are closed also by b-formulae (b natural) which are in essence G-formulae raised a third higher.

3C, 4C, 6B

The image shows a sequence of musical staves from a score. A vertical grey bar is positioned on the right side of each staff, marking the end of a period. The staves are labeled as follows:

- J005m
- J046
- J046
- J029
- J289
- I80
- J005m
- J029/002
- J046
- J673
- J289

Annotations include:

- "mult." next to the third staff
- "L1700" next to the fifth staff
- "J005r" next to the seventh staff
- "J429" next to the ninth staff
- "I80,L1700" next to the tenth staff

Kostra // Skelet



Diplasiasmos

6B, 3C, 4C

J005sq



Prostopinije

3C, 4C, 6B

J029

Choma

Orosz

Bokšay

J673

Choma

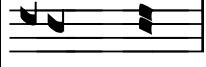
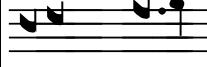
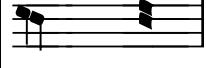
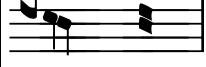
Orosz

Bokšay

The image displays two sets of musical staves, labeled J029 and J673. Each set contains four staves: Choma, Orosz, Bokšay, and a reference staff. The reference staff in both sets features a grey rectangular box covering the middle section of the staff, with a vertical bracket indicating its extent. The Choma staff in J029 has a single note highlighted with a red box. The Bokšay staff in J029 has a cluster of notes highlighted with a red box and a sharp sign above it. The Orosz staff in J673 has a single note highlighted with a red box. The Bokšay staff in J673 has a cluster of notes highlighted with a red box and a sharp sign above it.

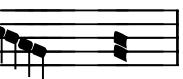
Krátky tvar *.b // Short *.b

6A/7B

<p>mult.</p>  <p>J046</p> 	<p>mult.</p>  <p>J046</p> 	<p>mult.</p>  <p>J002</p>  <p>J005sq</p>  <p>J005m</p>  <p>mult.</p> 
<p>Choma</p>  <p>Orosz</p> 	<p>Choma</p>  <p>Choma</p> 	<p>Choma, Orosz</p>  <p>Choma</p>  <p>Orosz</p> 

Polverš G-d.* // Halfverse G-d.*

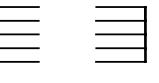
1A, 2A, 4B, 5B, 7A

mult.  J005m	mult.  J046	J005m, J002  J002/029	mult.  J046	mult  J005m
	mult.  J673	J005r/046  J029/046, I80, L1700	L1700, I80  J289	J002/005r  J005r/029
J002/005r/029  J046		J289/429/673  mult.  J289/673  J005r/480  J005r/046  J005r/029 		J046  mult.  J673, I80  I80 

Kostra // Skelet

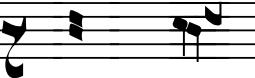
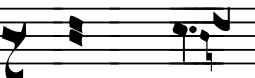


Diplasiasmos

mult.  J005sq  J005p  J005sq 	J005sqp 	J005sqp 	J005sp 	J005sq  J005p 
---	--	--	--	---

Nástup zhora // Entering from above

3B

J005m	J005mr/002/029/429	J005m	J005mr/002/029/289/429	J005m
				
J002/029/005r/289/429, L1700, I80	J046/289/429, L1700, I80	J002/029	J046, L1700, I80	J289/429
				
J046		J005r		J002/029/005r
				
		J046/289		J046
				
		L1700, I80		L1700, I80
				

Kostra // Skelet



Diplasiasmos

J005sq	J005sq	J005sqp	J005sqp	J005sq
				
J005q				J005p
				
J005p	J005p			
				

Prostopinije

1A

J673

Orosz

Bokšay

Choma

2A

4B, 5B, 7A

J289

J673/429, 180, L1700

Choma

Orosz

Bokšay

Choma

Choma

Orosz

3B

J289

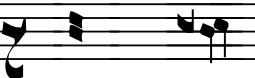
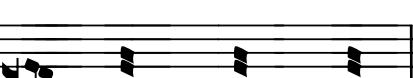
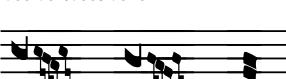
Choma

Orosz

Bokšay

Polverš e.dc.b // Halfverse e.dc.b

4A, 5A

J005mr	mult.	J005m	J005m
			
mult.	J673	J289/673	J289
			
J046	I80,L1700	J289	J673/429, I80,L1700
			
		I80,L1700	J046
			
		J429/673	J002/029/005r
			
		J002/029/005r/046	J005m/046
			
		J046	mult.
			

Kostra // Skelet



Diplasiasmos

J005s	J005sqp	J005sqp	J005sq
			
J005q		J005q	J005p
			
J005sq		J005p	J005sq
			
J005p			
			

Krátky tvar (7A)

The image displays six horizontal musical staves, each consisting of five black lines. Above each staff is a label:

- J005m
- J046
- J002/029
- J289/429
- J005r
- J673, I80

Each staff contains a different sequence of black note heads and vertical stems, representing various rhythmic patterns.

Diplasiasmos

Kostra

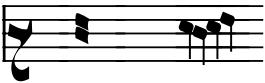
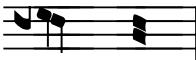
A single horizontal musical staff consisting of five black lines. Above it is the label J005m. It contains a sequence of black note heads and vertical stems, similar to the patterns shown above.

Prostopinije

4A, 5A, 7A

The image displays five staves of musical notation on a five-line staff system. The first three staves are labeled 'Choma' and show a sequence of notes: a eighth note followed by a sixteenth note, another eighth note followed by a sixteenth note, and a half note. The fourth staff is labeled 'Bokšay' and shows a similar sequence with a sharp sign (#) above the staff. The fifth staff is labeled 'Orosz' and shows a sequence of eighth notes. The notation uses black note heads and vertical stems.

3A

J005m/002 	J005m 	mult. 	J005m 
mult. 	J002 	J002 	mult. 
J046 	J046 		J289 
	J029 		
	J005r 		
	J673/429, I80, L1700 		
	J289 		
J005sq 	J005sqp 	J005s 	J005sq 
J005p 		J005q 	J005q 
		J005p 	J005p 

Prostopinije

Musical notation for Prostopinije, featuring four staves of music. The first staff shows a continuous sequence of eighth-note pairs. The second staff, labeled 'Choma', shows a similar pattern with a single eighth note on the third line. The third staff, labeled 'Orosz', shows a sequence of eighth-note pairs with a single eighth note on the fourth line. The fourth staff, labeled 'Bokšay', shows a sequence of eighth-note pairs with a single eighth note on the fifth line.