

## Απολυτίκιον Ἦχος πλ. δ'

Τροπάρη βοικρήνη, γλάεζ ѿ:

Tropár, hlas 8

**Byz – BR**

Tropár nedeľný – byzantské nápevy a ruténsky "bulharský" rospev (BR), 8. hlas

// Troparion – Byzantine and Ruthenian "Bulgarian" chant (BR), 8<sup>th</sup> (plag. 4<sup>th</sup>) echos

## Text

Απολυτίκιον Ἦχος πλ. δ' // Τροπάρη κοικρήνζ, γλάεζ η̇:

Εξ ὑψους κατήλθες ο εὐσπλαγχνος, 6+4  
ταφήν κα-τα-δέξω τριήμερον, 6+4  
ἵνα ημάς ελευθερώσης τών παθών, 12  
Ἡ ζωή καί η Ανάστασις ημών, 11  
Κύριε δόξα σοι. 6

Ⲅⲗ ⲃⲱⲛⲟⲩⲧⲱⲓ ⲉⲛⲛⲫⲱⲉⲗⲗ ⲉ̇ⲛ̇ ⲉ̇ⲗⲟⲩⲧⲣⲟⲃⲛⲉ,  
ⲡⲟⲑⲣⲉⲃⲉ̇ⲛ̇ⲓⲉ ⲡⲣ̇ⲓ̇ⲗⲗⲗ ⲉ̇ⲛ̇ ⲧⲣⲛⲉⲛ̇ⲃⲛⲟⲉ,  
Ⲕⲗ ⲛ̇ⲗⲗⲗ ⲉⲃⲟⲃⲟⲗ̇ⲱⲛⲛ ⲉⲧⲣⲁⲩⲧⲉ̇ⲛ̇,  
ⲫⲛⲉⲃⲟⲧⲉ̇ ⲛ̇ ⲃⲟⲩⲕⲣ̇ⲛ̇ⲓⲉ ⲛ̇ⲗⲗⲱⲉ,  
Ⲓⲗ̇ⲛ̇ ⲉⲗ̇ⲃⲁ ⲧⲣⲉⲃ̇ⲉ̇.

## Tropár // Troparion – BR

### RI

J672 (20-21)

VS 116

I229

L1709,

L1700 = ZM (2390)

Po1794 166v (=L1816)

SI

### Halič

Vorobkevič 49 (cf. gr. 53, Urs 79)

Doľnickij

### PP

Choma 8

Bokšay 38

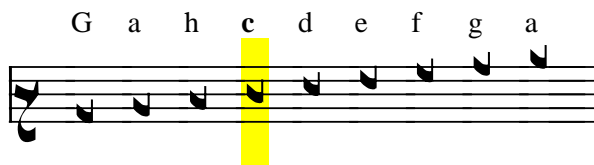
Bobák 142

Orosz 86

Prepis podľa RI, väčšinou bez transpozície. // Transcription from RI, mostly without transposition.

Noty zodpovedajú nasledujúcim teoretickým tónom strednobyzantského systému (stupnica *nana* = *c*):

// The notes are to be read as follows (to fit correctly the Mediobyzantine system – scale *nana* = *c*):



# Malý nápev // Lesser chant

## Boh Hospód' // Theos Kyrios

J672



Po1794



**Б**ГЪ ГО СПО ѿ ІА ВН СЪ НА

Doľnickij



**Б**ГЪ ГО СПО ѿ ІА ВН СЪ НА

Polotňuk 2



**Б**ГЪ ГО СПО ѿ ІА ВН СЪ НА

Polotňuk 1



**Б**ГЪ ГО СПО ѿ ІА ВН СЪ НА

Orosz



Choma



Bokšay

BA



**Б**ГЪ ГО СПО ѿ ІА ВН СЪ НА

J672



БЛА\_ГО\_ СЛО\_ БѢ́ ГРА\_ДЫ́ БО́ И́ МЪ\_ГО\_ СПО́\_ НЄ.

Po1794



Doŕnickij



Polotňuk 2



Polotňuk 1



Choma



Orosz



Bokšay




BA



БЛА\_ГО\_ СЛО\_ БѢ́ ГРА\_ДЫ́ БО́ И́ МЪ\_ГО\_ СПО́\_ НЄ.

orig.



# Tropár // Troparion

Po1794 

Polotňuk 1 

Polotňuk 2 

Dol'nickij 

Vorob 

**С**Ы СО ПЫ СНИ ШЕ Ё СИ БЛА ГО Х ПГО БНЕ

Bokšay 

Bobák, BA 

Orosz 

Choma 

**С**О БЫ СО ПЫ СНИ ШЕ Ё СИ БЛА ГО Х ПГО БНЕ

Po1794



Polotňuk 1



Polotňuk 2



Doľnickij



Vorob



Bokšay



Bobák



Choma



Orosz, BA

ПО Г҃Ѣ Б҃Ѣ НІ́ Є ПҚІ́ А̂ ъ СІ ПҚІ́ ДН҃Є НО́ Є

Po1794



Polotňuk 1



Polotňuk 2



Doľnickij



Vorob



ДА НА СВО\_ БО\_ ДИ\_ ШИ ЦА\_ ПЕ"

Bokšay



ДА НА СВО\_ БО\_ ДИ\_ ШИ ЦА\_ ПЕ"

Bobák, BA



Orosz



Choma



ДА НА СВО\_ БО\_ ДИ\_ ШИ ЦА\_ ПЕ" ЖИ\_ БО\_ ПЕ



Po1794



Polotňuk 1



Polotňuk 2



Doľnickij



Vorob



Bokšay



ЖИ\_ БО\_ ПІ́ Ї́ БО\_ КРІ\_ СІ\_ НІ́ Є\_ НА\_ ШІ́


Bobák



Orosz



BA



Choma



Ї́ БО\_ КРІ\_ СІ\_ НІ́ Є\_ НА\_ ШІ́

Po1794 

Polotňuk 12 

Doľnickij 

Vorob 

var. 

Bokšay 

Bobák 

Orosz

BA 

Choma 


ГО СПО ДИ САА БА МЕ БѢ.



**Dlhý záver // Extended conclusion**


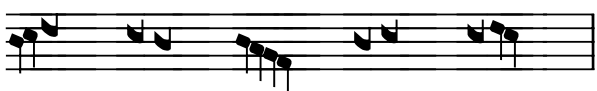
Po1794 



Vel'ký nápev // Great chant (bolharskoje)


Boh Hospód'


L1700  **Б**ГЪ ГО СПО́ ѲА ВН СА НА

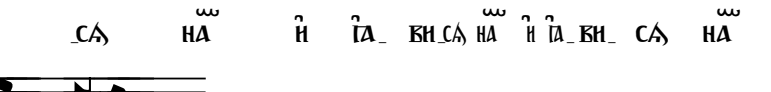
J672   **Б**ГЪ ГО СПО́ Ѳ ѲА ВН СА НА



VS  

I229   **Б**ГЪ ГО СПО́ Ѳ ѲА ВН СА НА

L1709  **Б**ГЪ ГО СПО́ Ѳ ѲА ВН СА НА

SI   **Б**ГЪ ГО СПО́ Ѳ ѲА ВН СА НА

SI  СА НА Ѳ ѲА ВН СА НА Ѳ ѲА ВН СА НА

Po1794   **Б**ГЪ ГО СПО́ Ѳ ѲА ВН СА НА

J672 

L1700

БАА\_ Г0\_ СΛ0\_ Б̂ε̂ ΓϙΔ\_ ΔΥ''

VS 

I229 

L1709 

SI 

БАА\_ Г0\_ СΛ0\_ Б̂ε̂

Po1794 

БАА\_ Г0\_ СΛ0\_

Po1794



БѢ́ Г҃ОС\_ Д҃И" БО ѿ\_ М҃А ГО\_ СП҃О\_ Н҃Е.

L1700



J672




БО ѿ\_ М҃А ГО\_ СП҃О\_ Н҃Е.

VS




I229,L1709

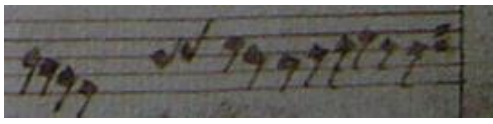


Г҃ОС\_ Д҃И" БО ѿ\_ М҃А ГО\_ СП҃О\_ Н҃Е.

SI



Г҃ОС\_ Д҃И" БО ѿ\_ М҃А ГО ПО Н҃Е БО ѿ\_ М҃А ГО\_ ПО\_ Н҃Е.



I229 alternat.

Tropár // Troparion

VS

СО БЫ́ НЫ́ СО ШЕ́ Ё́ СИ МИ\_ ЛО\_ СЕ́ ДЕ

L1700

СО БЫ́ НЫ́ СО НІ́ ДЕ МИ\_ ЛО\_ СЕ́ ДЕ

VS

И́ ПО\_ ГРЕ\_ БЕ\_ НІ\_ Е ПРН\_ ѿ́ ЖИ\_ ДНЄ́ НО\_ Е

L1700

И́ ПО\_ ГРЕ\_ БЕ\_ НІ\_ Е ПРН\_ ѿ́ ЖИ\_ ДНЄ́ НО\_ Е

VS

ДА НА́ СВО\_ БО\_ ДИ\_ ШИ ѿ́ СЛА́ ПЕ́

L1700

ДА НА́ СВО\_ БО\_ ДИ\_ ШИ ѿ́ СЛА́ ПЕ́

VS

ЖИ\_ БО\_ ПЕ́ И́ БО́ КРЕ\_ СЕ\_ НІ\_ Е

L1700

ЖИ\_ БО\_ ПЕ́ И́ БО́ КРЕ\_ СЕ\_ НІ\_ Е НА\_ ШЕ

VS

НА\_ ШЕ СЛА\_ БА ПЕ\_ БѢ.

L1700

ГО\_ СПО\_ ДИ СЛА\_ БА ПЕ\_ БѢ.

## Povel'ínnoje tájno

I80 35v  
L1700 371r  
L1816 191r  
Doľnickij 43  
Polotňuk 95

V starších RI sa samopodoben „Povel'ínnoje tájno“ nezachoval. V novších RI a v haličských prameňoch je tento samopodoben uvedený s veľkým tropárovým nápevom, ktorý sa následne začal považovať za modelovú melódiu. Situácia je teda rovnaká ako napr. pri samopodobene 3. hlasu „Krasot'i d'ívstva“.

// The automelon *Povel'ínnoje tájno* is not found in the older RI. In newer sources (RI and galician books) under the name of this automelon appears in fact the great troparic chant, which is now (not correctly) considered to be the named model melody. The situation is similar as in the 3rd echos model *Krasot'i d'ívstva*.



Polot.

Πο\_ κε\_ λι\_ <sup>η</sup> νο\_ ε\_ πα\_ <sup>α</sup> ηω\_ πρι\_ <sup>ω</sup> ε

DoFn.

Πο\_ κε\_ λι\_ <sup>η</sup> νο\_ ε\_ πα\_ <sup>α</sup>

L1816

Πο\_ κε\_ λι\_ <sup>η</sup> νο\_ ε\_ πα\_ <sup>α</sup>

L1700

180

Πο\_ κε\_ λι\_ <sup>η</sup> νο\_ ε\_ πα\_ <sup>α</sup> νο

Polot.

β\_ ρα\_ ρχ\_ με\_ β\_ κρο\_ β\_ ι\_ ω\_ ση\_ φο\_ β\_ τ\_

DoFn.

ηω\_ πρι\_ <sup>ω</sup> ε\_ β\_ ρα\_ ρχ\_ με\_ β\_ κρο\_ β\_ τ\_ ι\_ ω\_ ση\_ φο\_ β\_ τ\_

L1816

ηω\_ πρι\_ <sup>ω</sup> ε\_ β\_ ρα\_ ρχ\_ με\_

L1700, 180

πρι\_ <sup>ω</sup> ε\_ β\_ ρα\_ ρχ\_ με\_

DoFn. Polot.

ΠΙΣΤΑ\_ ΗΙ\_Ε ΠΡΕ\_ΣΤΑ ΒΕ\_ ΠΛΟ\_ ΗΥ''

L1816

ΚΡΟ\_ ΒΕ\_ Ι\_ Ω\_ ΣΗ\_ ΦΟ\_ ΒΕ\_

180,L1700

ΒΖ ΚΡΟ\_ ΒΕ\_ Ι\_ Ω\_ ΣΗ\_ ΦΟ\_ ΒΕ\_ ΣΚΟ\_ ΡΟ

DoFn.,Polot.

L1816

ΠΙΣΤΑ ΗΙ\_ Ε ΠΡΕ\_ΣΤΑ ΒΕ\_ ΠΛΟ\_ ΗΥ''

180,L1700

ΠΡΕ\_ ΣΤΑ ΒΕ\_ ΠΛΟ\_ ΗΥ''

DoFn. Polot.

ГЛА\_ ГО\_ ЛА\_ НЕ\_

L1816

ГЛА\_ ГО\_ ЛА\_ НЕ\_

180 L1700

ГЛА\_ ГО\_ ЛА'' НЕ\_

DoFn., Polot.

и\_ КХ\_ СО\_ БРА\_ ЧН''

L1816

и\_ КХ\_ СО\_ БРА\_ ЧН''

180 L1700

и\_ КХ\_ СО\_ БРА\_ ЧН''

Polot.

ΠΩΝ ΚΑΘ ΗΗ ΒΥ

DoFn.

ΠΩΝ ΚΑΘ ΗΗ ΒΥ

L1816

ΠΩΝ ΚΑΘ ΗΗ

I80, L1700

ΠΩΝ ΚΑΘ ΗΗ ΒΥ

DoFn., Polot.

ΣΗΧΟ ΔΕ ΗΙ Ε ΗΕ ΒΕ ΣΑ

L1816

ΒΥ ΣΧΟ ΔΕ ΗΙ Ε ΗΕ ΒΕ ΣΑ

I80, L1700

ΣΟ ΧΟ ΔΕ ΗΙ Ε ΗΕ ΒΕ ΣΑ

DoIn. 

Polot.

ΒΜΚ\_ ΠΙΑ\_ Ε\_ CΔ

L1816 

ΒΜΚ\_ ΠΙΑ\_

L1700 

180 

ΚΟ\_ ΜΚ\_ ΠΙΑ\_ Ε\_ CΔ

DoIn. 

Polot.

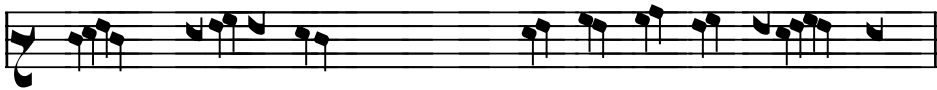
ΗΕ\_ Η\_ ΜΚ\_ ΗΩ\_ ΚΕ\_ ΚΠΑΣ

L1816 

Ε\_ CΔ\_ ΗΕ\_ Η\_ ΜΚ\_ ΗΩ\_ ΚΕ\_ ΚΠΑΣ

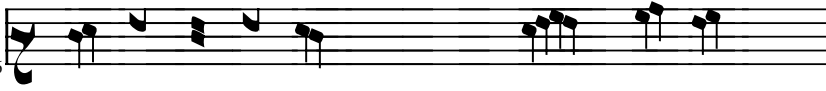
L1700, 180 

ΗΕ\_ Η\_ ΜΚ\_ ΗΟ\_ ΚΕ\_ ΚΠΑΣ

DoFn. 

*Polot.*

ѐ\_ ГО\_ ЖЕ ѝ ВН\_ ДС

L1816 

ѐ\_ ГО\_ ЖЕ ѝ ВН\_ ДС

L1700 

180 

ѐ\_ ГО\_ ЖЕ ѝ ВН\_ ДС ЁЛО\_ ЖЕ ЧА<sup>х</sup> ТВО\_ <sup>х</sup>Н

DoFn. 

*Polot.*

ЁЛО\_ ЖЕ ЧА<sup>х</sup> ТВО\_ <sup>х</sup>Н ПРН\_ <sup>ω</sup>ША РА\_ Б<sup>||</sup>І <sup>ω</sup>РА

L1816 

ЁЛО\_ ЖЕ\_ ЧА<sup>х</sup> ТВО\_ <sup>х</sup>Н ПРН\_ <sup>ω</sup>ША РА\_ Б<sup>||</sup>І <sup>ω</sup>РА

L1700, 180 

ПРН\_ <sup>ω</sup>ША\_ ГО РА\_ Б<sup>||</sup>І <sup>ω</sup>РА

DoFn. 

*Polot.*

Ѡу\_ жа\_ са\_ го\_ са\_ џба\_ ми\_ ме\_ бѣ

L1816 

Ѡу\_ жа\_ са\_ го\_ са\_ џба\_ ми\_ ме\_ бѣ

180 

L1700

Ѡу\_ жа\_ са\_ го\_ са\_ џба\_ ми\_ ме\_ бѣ\_ ра\_ дѣ\_ са\_

*Polot.* 

ра\_ дѣ\_ са\_ не\_ бѣ\_ спо\_ не\_ не\_ бѣ\_ на\_ ѡ.

DoFn. 

ра\_ дѣ\_ са\_ не\_ бѣ\_ спо\_ не\_ не\_ бѣ\_ на\_ ѡ.

L1816 

ра\_ дѣ\_ са\_ не\_ бѣ\_ спо\_ не\_ не\_ бѣ\_ на\_ ѡ.

L1700 

180 

не\_ бѣ\_ спо\_ не\_ не\_ бѣ\_ на\_ ѡ.

## Rozbor // Analysis

Nápev je iteratívny s jedinou formulou A v jadre. // The chant is iterative with only one formula A repeated.

### Malý nápev // Lesser chant

#### A0 úvodná // A0 initial

The image displays a musical score for the 'Malý nápev // Lesser chant' in its 'A0 úvodná // A0 initial' form. The score is presented in two systems of staves, each with five staves. The first system includes the styles J672, Po1794, Polotňuk 1, Vorob, Doľnickij, and Polotňuk 2. The second system includes Choma, Bokšaj, Bobák, and Orosz. Each staff contains a sequence of notes, with specific segments highlighted in green, yellow, and cyan. A grey vertical bar is present in the first system, and a 'var.' (variation) symbol is shown to the right of the second system. The notes are primarily quarter and eighth notes, with some rests.



A – priebežná // A iterated

The image displays a musical score for ten different pieces, each on a five-line staff. The pieces are: Po1794, Polotňuk 1, Polotňuk 2, Doľnickij, Vórob, Bokšay n., Bokšay v., Bobák, Orosz, Choma n., and Choma v. The score is annotated with vertical colored bars: a green bar covers the first measure of all staves; a grey bar covers measures 2-4; a yellow bar covers measures 5-6; and a cyan bar covers measures 7-8. In the Polotňuk 2 staff, two notes in measure 3 are highlighted in red. A legend at the bottom left explains the notation: 'n. = nižší tvar // lower form' and 'v. = vyšší tvar // higher form'. The name 'Orosz' is also written to the right of the corresponding staff.

n. = nižší tvar // lower form  
 v. = vyšší tvar // higher form

A – koncová // A – terminal

The image displays a musical score for ten different parts, each on a single staff. The parts are labeled on the left: J672, Po1794, Po1794, Doľnickij, Polotňuk 2, Polotňuk 1, Choma, Orosz, and Bokšay. The score is divided into three vertical sections: a green section on the left, a grey section in the middle, and a yellow section on the right. The green section covers the first two measures of each staff. The grey section covers the next two measures. The yellow section covers the final two measures. The musical notation consists of eighth and sixteenth notes, with some rests and a final double bar line at the end of each staff.

# Velký nápev // Great chant

## A – prívod // A – leading-in motif

The image displays a musical score for the 'A – prívod // A – leading-in motif'. It consists of 11 staves, each representing a different part of the ensemble. The notation is written on a five-line staff with a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some rests. The notes are color-coded: black for the first part, red for the second part, and green for the final part of the motif. The staves are labeled as follows:

- I229
- J672,L1700
- L1700
- L1700
- I80,L1700
- Po1794
- L1816
- L1709,VS
- VS
- VS
- SI
- DoFn.,Polot.

The right side of the score features a vertical label 'L1816' aligned with the Po1794 staff.

A – ukončenie priebežné // A – conclusion in iterated formulae

The image displays ten musical staves, each representing a different piece. Each staff begins with a treble clef and a common time signature. The first two notes of each piece are highlighted in green. The pieces are labeled on the left as follows:

- L1700, I80
- L1700, I80
- J672
- VS,L1709
- I229
- SI
- Polot., Doľn.
- Po1794
- L1816

The notation consists of eighth and sixteenth notes, with stems pointing downwards. The green highlighting is applied to the first two notes of each piece, which appear to be a specific melodic motif.

**A – ukončenie záverové // A – the final conclusion**

Musical notation for 'A – the final conclusion' across seven staves. Each staff begins with a treble clef and a common time signature. The first two notes of each staff are highlighted in green. The staves are labeled on the left as follows: Po1794, L1700, J672, VS, I229,L1709, SI, and Polot. The notation consists of eighth and sixteenth notes, with some chords and rests.

**A – ukončenie záverové predĺžené // A – extended conclusion**

Musical notation for 'A – extended conclusion' across two staves. Each staff begins with a treble clef and a common time signature. The first two notes of each staff are highlighted in green. The staves are labeled on the left as follows: I80 and L1700. The notation consists of eighth and sixteenth notes, with some chords and rests.

## Vzt'ah veľkého a malého nápevu // Comparing the great and lesser chant

Veľký nápev stojí na kostre malého nápevu, obsahuje však viacero motívov, ktoré sa nedajú odvodiť z malého nápevu bežnou exegézou. Otázkou je, či malý nápev zachovaný iba v niekoľkých RI nie je už príliš zjednodušeným variantom.

Porovnanie s nápevom prostopenia (po odmyslení si terciových posunov) ukazuje výraznejšie podobné črty. Prostopenie teda buď presnejšie zachovalo pôvodnú tropárovú melódiu alebo ide o zjednodušenie veľkého nápevu.

### Malý vs. veľký nápev v RI

Po1794

J672,L1700,180

### Veľký nápev v RI vs. Prostopenie

J672,L1700,180

Bokšay

Bokšay n.

Bobák

## Pôvod tropárového nápevu // The origin of the troparic chant in RI

Pri hľadaní možných byzantských pravzorom ruténskej tropárovej melódie nenachádzame presvedčivé paralely vo väčšine dostupných príkladov jednoduchej psalmodie.

Jediný, avšak o to výraznejším príkladom, ktorý spája byzantskú a ruténsku melódiu tropárov 8. hlasu, je *Theos Kyrios // Boh Hospód'* v byzantskom rukopise Sn1480, str. 59r, a ruténskom J672, prípadne L1700.

// There are no clear parallels to the Ruthenian troparic melody in most known examples of the Byzantine simple psalmody. Only one – and surprisingly a very close example of similarity is the *Theos Kyrios* (shorter) in ms. Sn 1480, f. 59r and *Boh Hospód'* in J672 or L1700.

Original melody (G major):

Sn1480b: Θε-ός Κύ-ρι-ος, καί επ-έ-φα-νεν η-μίν,

Sn1480 transp.: Θε-ός Κύ-ρι-ος, καί επ-έ-φα-νεν η-μίν,

J672: БГЪ ГО СПО Ѡ ІА БН СЪ ΗΑ

L1700: БГЪ ГО СПО ІА БН СЪ ΗΑ

Detailed description: The image shows a musical score for the troparic chant 'Theos Kyrios'. At the top is the original melody in G major on a five-line staff. Below it are three transcriptions: Sn1480b (Greek text), Sn1480 transp. (transliterated Greek text), J672 (Cyrillic text), and L1700 (Cyrillic text). The transcriptions are color-coded to show similarities: green for the first two syllables of the first word, grey for the second syllable of the second word, yellow for the first syllable of the third word, and cyan for the first syllable of the fourth word. The L1700 transcription is shorter than the others, missing the final syllable of the fourth word.

Original melody (G major):

Sn1480b: ευ-λο-γη-μέ-νος ο ερ-χό-με-νος

Sn1480 transp.: ευ-λο-γη-μέ-νος ο ερ-χό-με-νος

J672: БАА ГО САО КЕ ГРА ДИ

L1700: БАА ГО САО КЕ ГРА ДИ

Detailed description: The image shows a musical score for the troparic chant 'Theos Kyrios'. At the top is the original melody in G major on a five-line staff. Below it are three transcriptions: Sn1480b (Greek text), Sn1480 transp. (transliterated Greek text), J672 (Cyrillic text), and L1700 (Cyrillic text). The transcriptions are color-coded to show similarities: green for the first two syllables of the first word, grey for the second syllable of the second word, yellow for the first syllable of the third word, cyan for the first syllable of the fourth word, and grey for the second syllable of the fifth word. The L1700 transcription is shorter than the others, missing the final syllable of the fifth word.



Sn1480b

εν ο- νό- μα- τι Κυ- ρί- ου.

Sn1480 transp.



L1700



J672



ΕΘ Η\_ ΜΑΣ ΓΟ\_ ΣΠΟ\_ ΗΕ.