Automelon BR

Τή υπερμάχω στρατηγώ
Взбра́нной воево́дѣ

8. hlas // plag. 4th echos

Bolharskij

BR

J005c	423r (249)	
VS	(199)	
J289	22r	
J673	225v	
J673*	248v	(sv. Nikolaj, prepis bez textu)
J672	(004ff.)	(domotané // confused)
L1700	407	
L1709	(42)	~ VS, J673, L1700

© 2019-21 irmologion.nfo.sk

Text

ΤΩ ΣΑΒΒΑΤΩ ΤΗΣ Ε' ΕΒΔΟΜΑΔΟΣ ΤΩΝ ΝΗΣΤΕΙΩΝ

Ήχος πλ. δ' Αυτόμελον

Τή υπερμάχω στρατηγώ τά νικητήρια, 8+6
ως λυτρωθείσα τών δεινών, ευχαριστήρια, 8+6
αναγράφω σοι η Πόλις σου, Θεοτόκε. 5+8

αλλ' ώς έχουσα τό κράτος απροσμάχητον, 8+5
εκ παντοίων με κινδύνων ελευθέρωσον 8+5
ίνα κράζω σοι, Χαίρε, Νύμφη ανύμφευτε. 5+8

Гла́съ и҃. Конда́къ.

1 Взбра́нной воево́дѣ побѣди́тельнаѧ,
2 ꙗ҆́кѡ и҆зба́вльшесѧ ѿ ѕлы́хъ, бл҃года́рственнаѧ
3 воспису́емъ тѝ рабѝ твоѝ бц҃е:
4 но ꙗ҆́кѡ и҆му́щаѧ держа́ву непобѣди́мую,
5 ѿ всѧ́кихъ на́съ бѣ́дъ свободѝ,
6 да зове́мъ тѝ: Ра́дуйсѧ невѣ́сто неневѣ́стнаѧ.

Štruktúra nápevu // The structure of the melody

	Dnešný grécky nápev // Chrysanthine melos	BR (RI)
1	b	I+J
2	b	I+J
3	G	Y+I'+Y
4	b	Y+I'+Y
5	G	Y+I'+
6	G*	Y+Z (= $2z_1+z_2+z_3+z_4+z_5$)
alliluia		Y+Z* (= $z_3+z_4+z_5$)

Stupnica // The scale

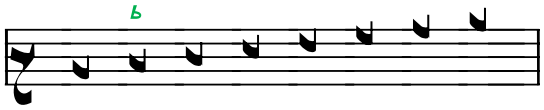
Pri identifikácii stupnice je základnou otázkou, či ide v byzantskom kontexte o bežný plag. 4-tý hlas so základom (prostredná línia osnovy) na tóne *G* alebo o zvýšenú stupnicu *nana* so základom *c*.

Pri základe G však stupnica daná notovou osnovou nezodpovedá byzantskej stupnici pri tóne F – bolo by potrebné buď doplniť predznamenanie alebo vysvetliť dôvod odchýlky.

// The identification of the pitches depends on what Byzantine scale was the model (if any) – the standard plag. 4th echos with basis on G or the scale *nana* with basis on *c*?

If the basis (the middle line in the staff) is G, the Ruthenian scale does not match well the Greek at the pitch F and needs either a *bemoll* or explaining the divergency.

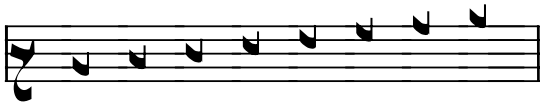
E F G a h c d e — Byz. 8. hlas // The Byz. plag. 4th echos



E F# G a h c d e — Rut. stupnica // The Ruthenian scale

Ak by základom bol tón *c*, ruténska stupnica presne zodpovedá byzantskej.
// If the basis is *c* (*nana*), the Ruthenian pitches exactly matches the Greek scale.

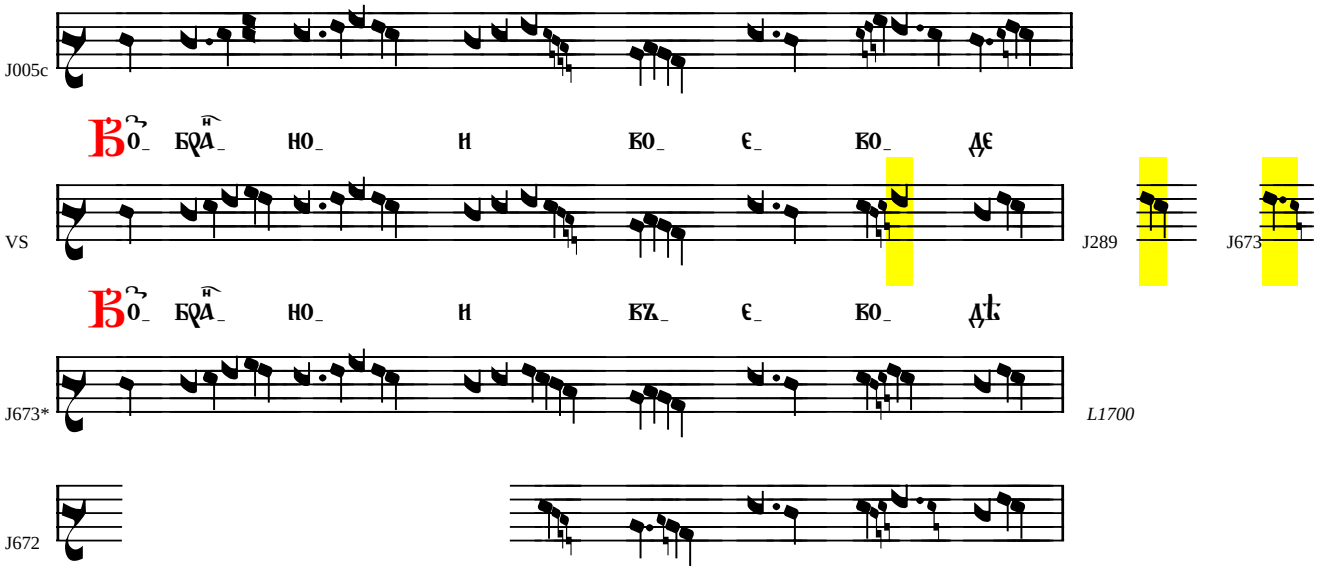
a h c d e f g a — Byz. 8. hlas – *nana* // The Byz. fthora *nana*



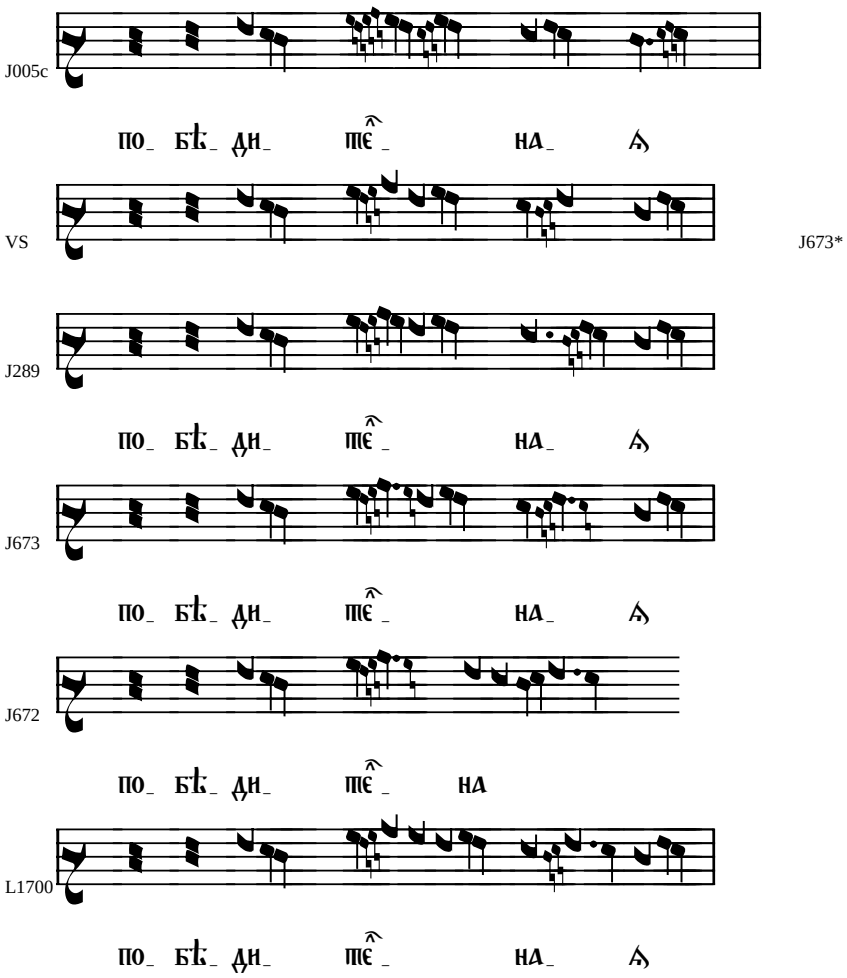
a h c d e f g a — Rut. stupnica // The Ruthenian scale

Na základe uvedenej úvahy budeme nápev čítať podľa stupnice *nana*, teda s tónom *c* na strednej línii.
// Further the notes will be read as written in the *nana* scale, i.e. with tone *c* on the central line.

1


J005c
Во_ бра_ но_ и во_ є_ во_ дє
VS
J289
J673
Во_ бра_ но_ и въ_ є_ во_ дѣ
J673*
L1700
J672

//


J005c
по_ бѣ_ ди_ тє_ на_ ѧ
VS
J673*
J289
по_ бѣ_ ди_ тє_ на_ ѧ
J673
по_ бѣ_ ди_ тє_ на_ ѧ
J672
по_ бѣ_ ди_ тє_ на
L1700
по_ бѣ_ ди_ тє_ на_ ѧ

2

J005c
ГА_ КО И БА_ ШЕ_
VS
J289/673
L1700
ГА_ КО И БА_ ШЕ_
J673*
J672
ГА_ КО И БА_ ШЕ_

//

J005c
БЛА_ГО_ ДА_ НА_
VS
J289
J673,L1700
J673* nie je
БЛА_ГО_ ДА_ НА_
J672
БЛА_ГО_ ДА_ НА_

3

J005c
ВО_ СПИ_ СѦ_ Є ТИ
VS
ВЪ_ СПИ_ СѦ_ Є ТИ
J289
ВО_ СПИ_ СѦ_ Є ТИ
J672
J673
ВЪ_ СПИ_ СѦ_ Є ТИ РА_
J673*
L1700

//

J005c
РА_ БИ ТВО_ И
VS
J289/673/673*
РА_ БИ ТВО_ И
J672
РА_ БИ ТВО_ И
L1700
_ТИ РА_ БИ ТВО_ И

J005c
бо_ го_ ро_ ди_ це
VS
J289
бо_ го_ ро_ ди_ це
J673
бо_ го_ ро_ ди_це
L1700
J673*

4

J005c
но га_ ко и_ мꙋ_ ще
VS
J289
но га_ ко и_ мꙋ_ ще
J673
но га_ ко и_ мꙋ_
L1700
J673*

J005c
дє_ жа_ вꙋ
VS
J289
J673*
J673
щє дє_ жа_ вꙋ
L1700

J005c
нє_ по_ бє_ ди_ мꙋ_ го
VS
J289/673
J673*
L1700

5

J005c
ѿ во_ сїа_ ки ма бг сво_
VS
J289
ѿ вз_ са_ ки на бг
J673
ѿ вса_ ки на бг
J673* –
L1700

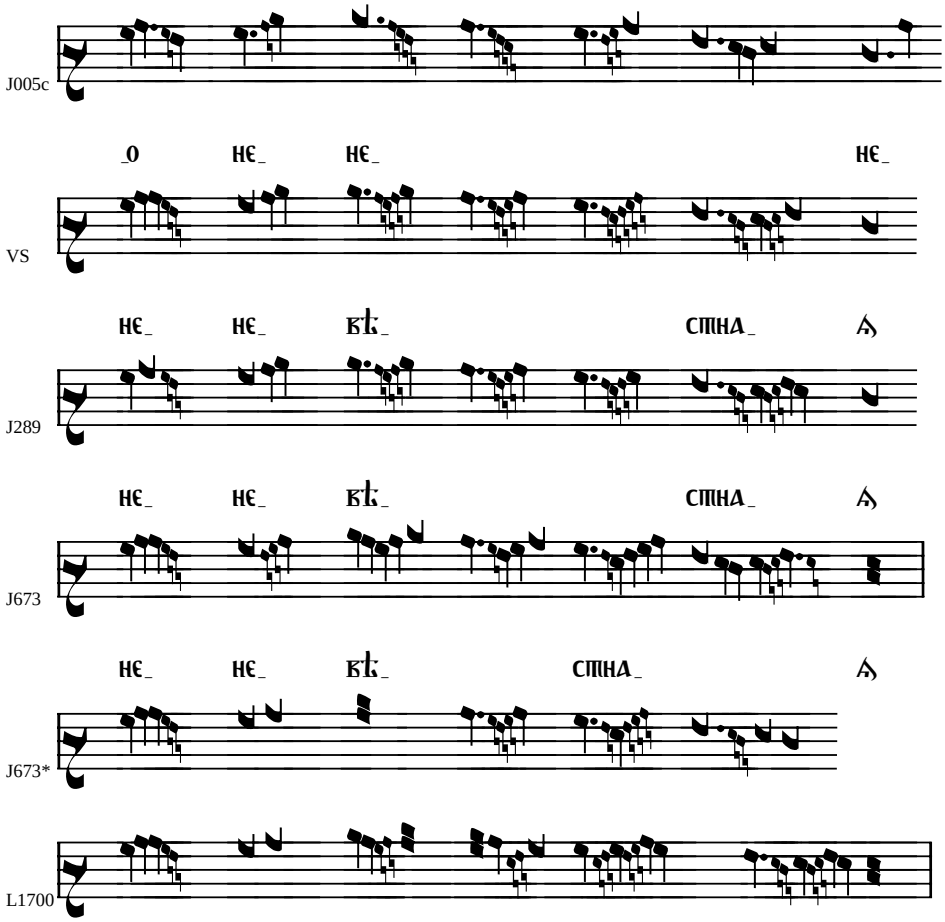
//

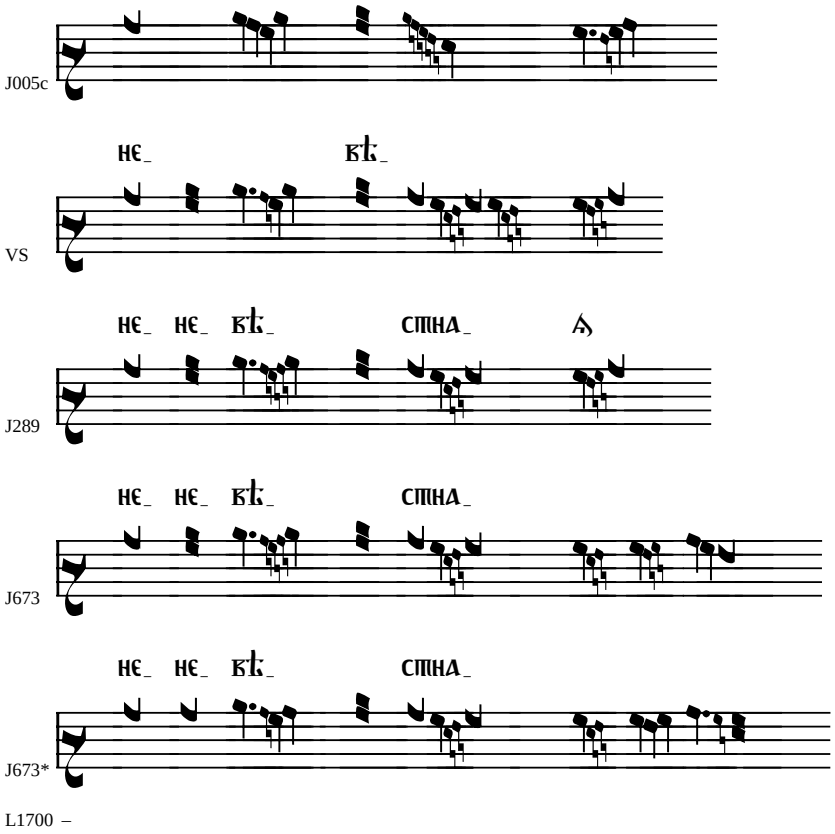
J005c
бо_ ди
VS
J289/673/673*, L1700
сво_ бо_ ди

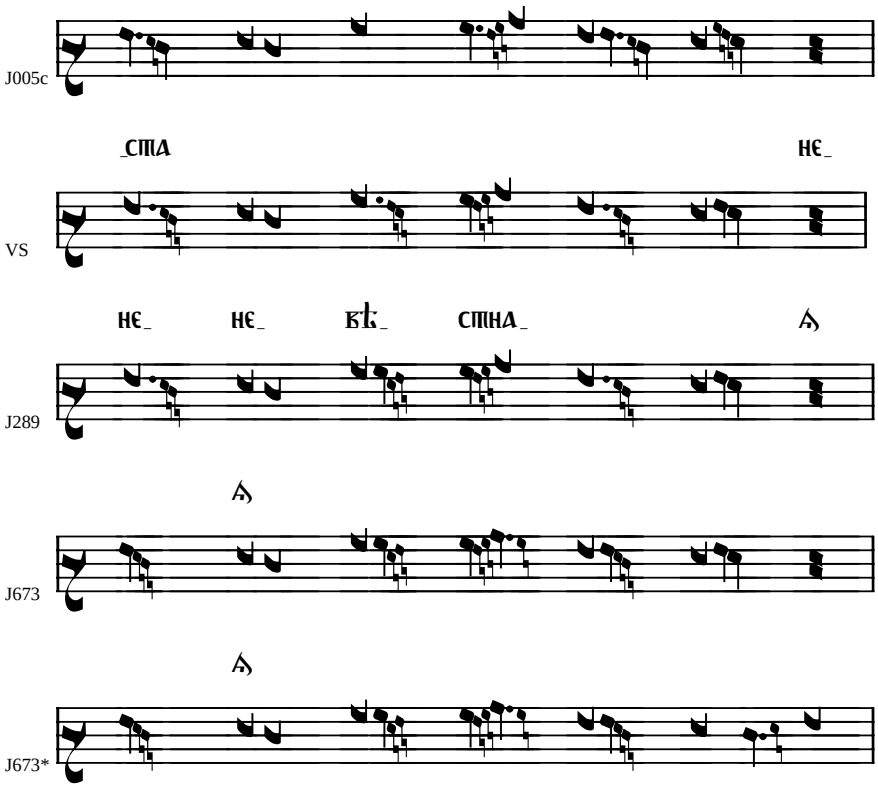
6

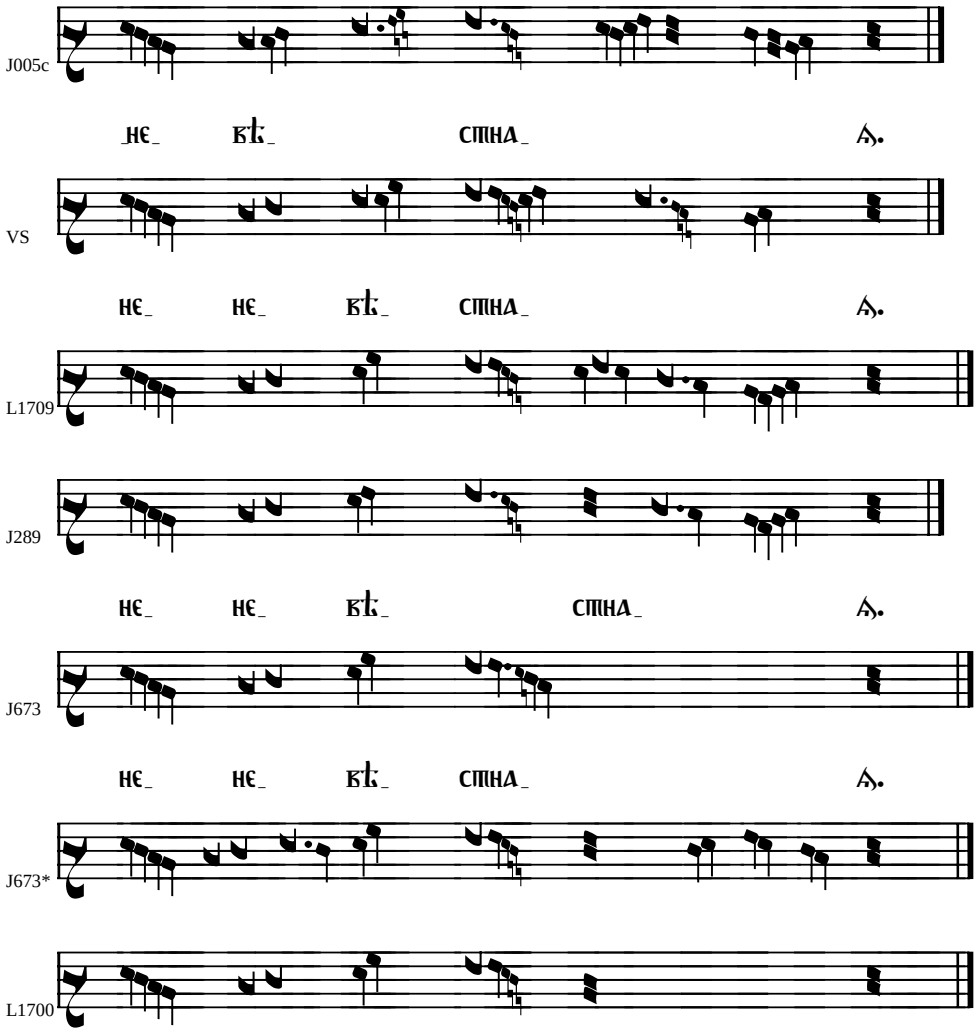
J005c
VS
J289
L1709
J673
L1700
J673*

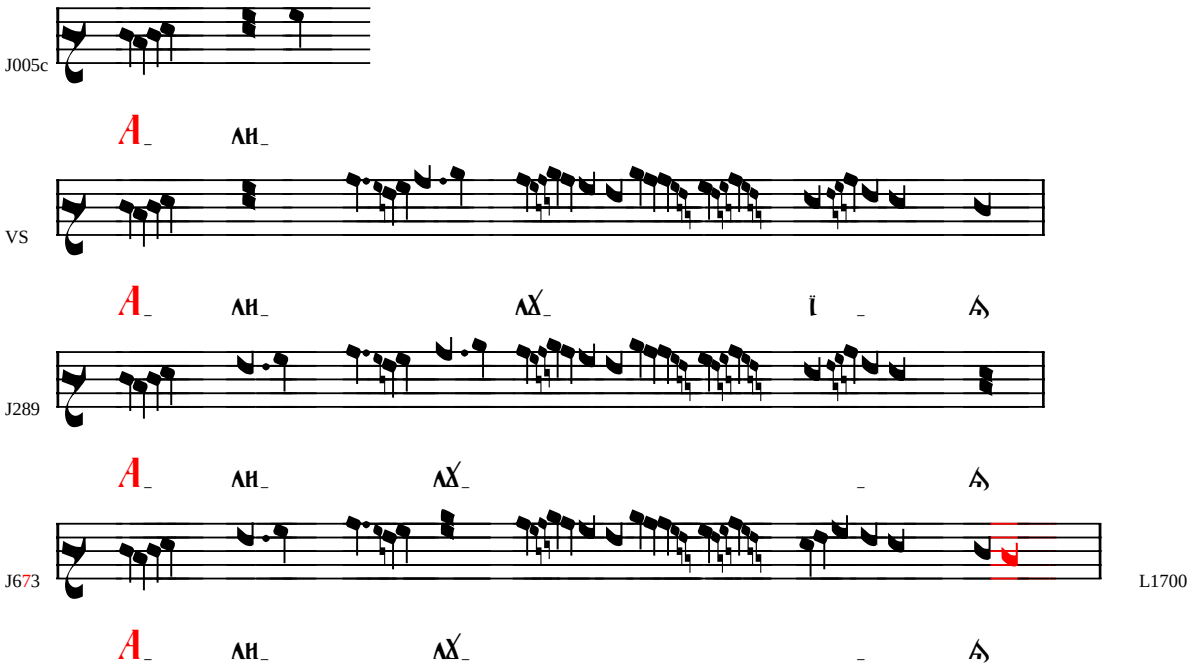
//

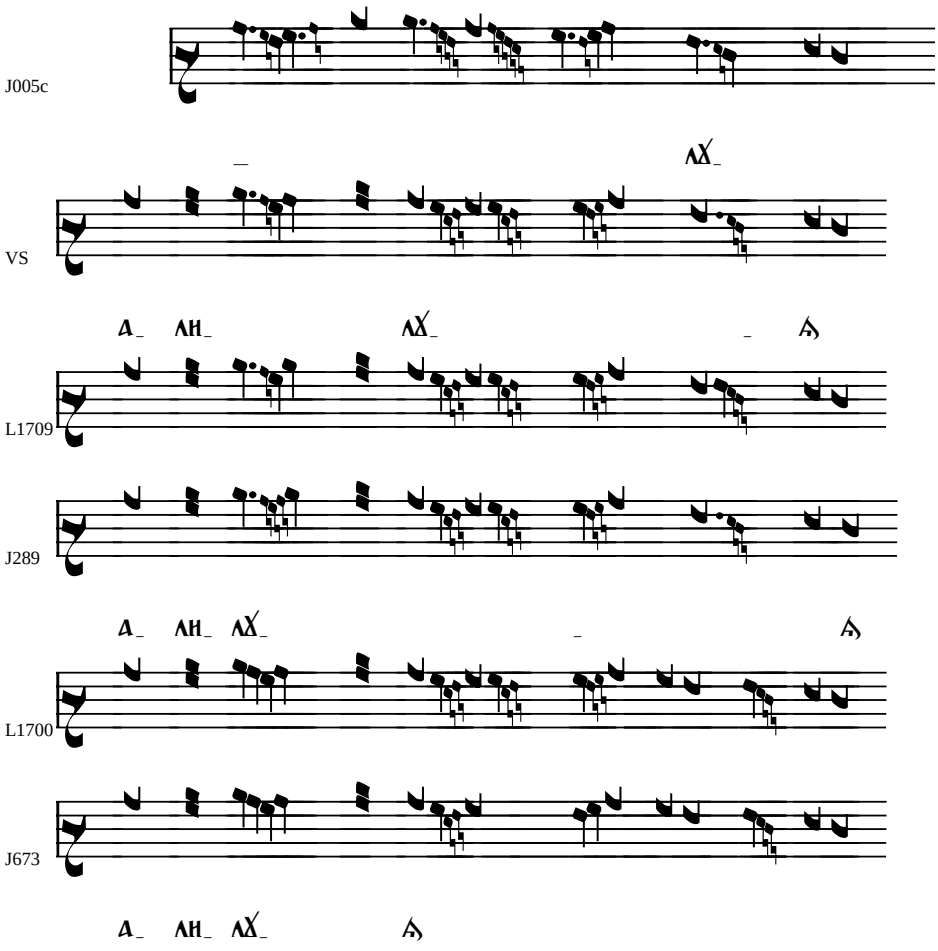

J005c
_О НЄ_ НЄ_ НЄ_
VS
НЄ_ НЄ_ ВѢ_ СПНА_ А
J289
НЄ_ НЄ_ ВѢ_ СПНА_ А
J673
НЄ_ НЄ_ ВѢ_ СПНА_ А
J673*
L1700

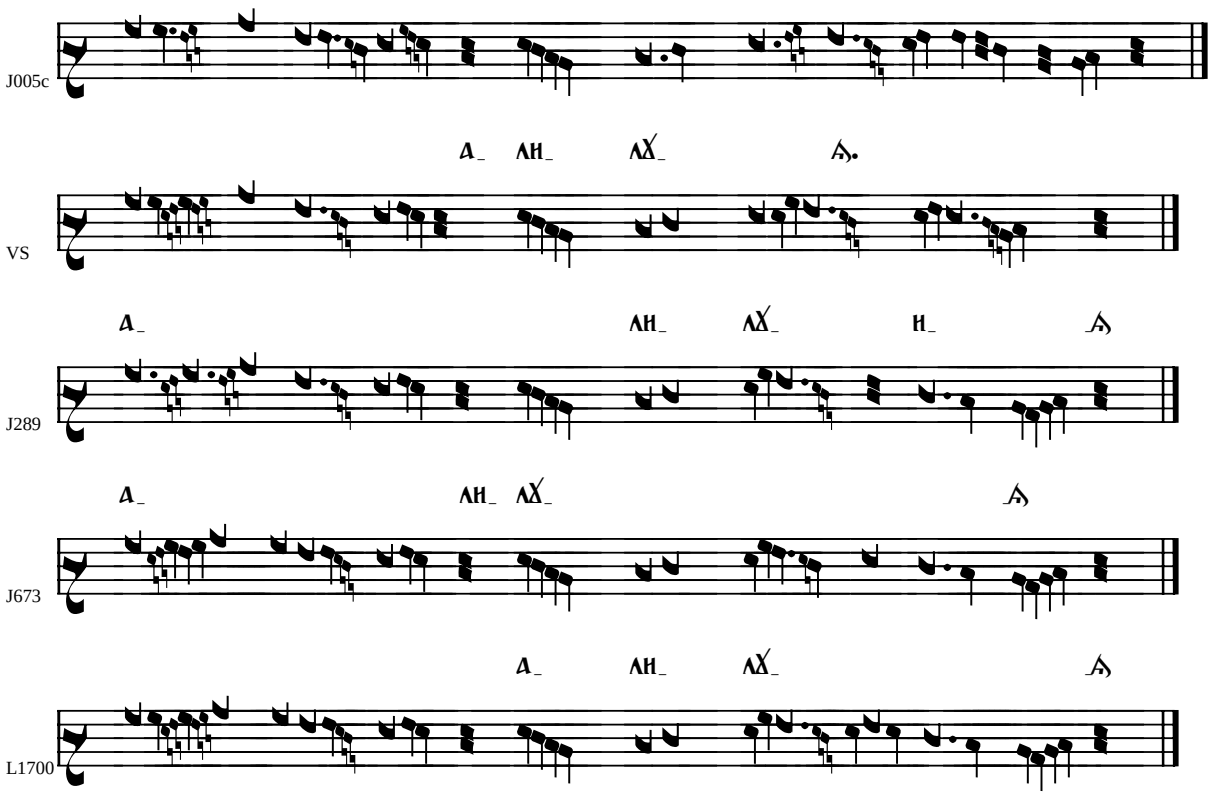

J005c
НЄ_ Ѣⷦ_
VS
НЄ_ НЄ_ Ѣⷦ_ СПНД_
J289
НЄ_ НЄ_ Ѣⷦ_ СПНД_
J673
НЄ_ НЄ_ Ѣⷦ_ СПНД_
J673*
L1700 –


J005c
СПД НЄ
VS
НЄ_ НЄ_ Ѣⷦ_ СПНД_
J289
J673
J673*
L1700 –

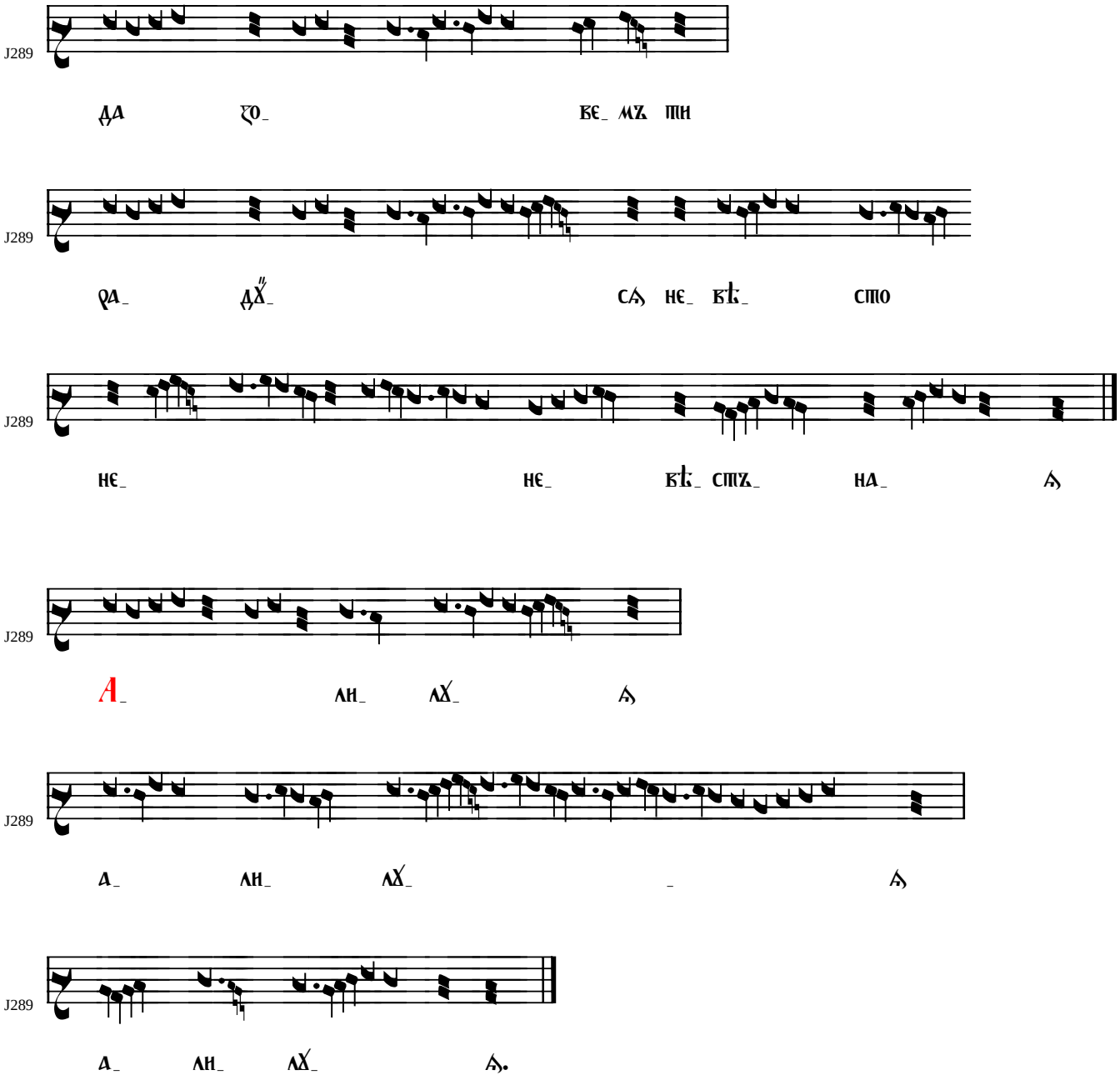

J005c
_нє_ вѣ_ стна_ ѧ.
VS
нє_ нє_ вѣ_ стна_ ѧ.
L1709
J289
нє_ нє_ вѣ_ стна_ ѧ.
J673
нє_ нє_ вѣ_ стна_ ѧ.
J673*
L1700


J005c
VS
J289
J673
L1700


J005c
VS
L1709
J289
L1700
J673

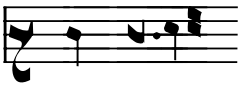

J005c
VS
J289
J673
L1700

Diplasiasmos

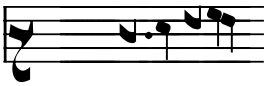


Formula I, I’

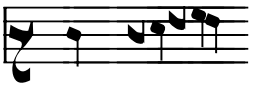
J005c



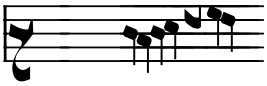
J005c



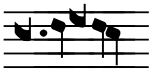
mult.



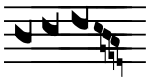
mult.



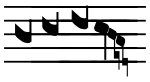
mult.



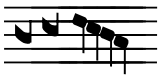
J005c



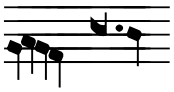
VS, J672



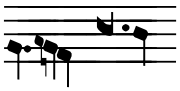
J673*, L1700



mult.

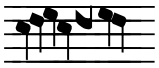


J672/673*



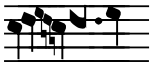
mult.

mult.

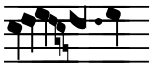


J005c

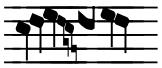
J005c



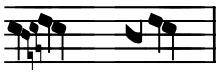
J005c



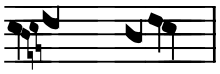
L1700



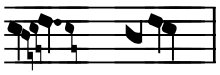
mult.



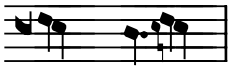
VS



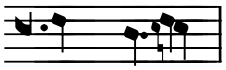
J672/673, L1700



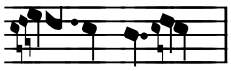
J005c



J005c

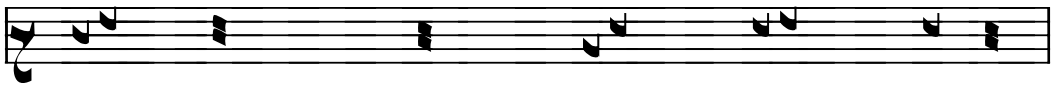


J005c



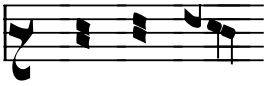
/// I’ //

kostra // skelet:

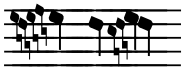


Formula J

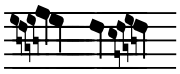
mult.



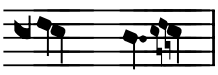
J005c



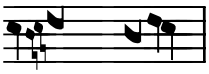
J005c



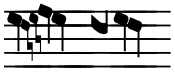
J005c



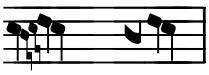
VS, J673*



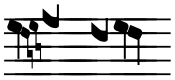
J289



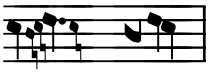
J289/672/673,L1700



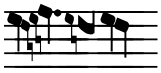
VS, J673*



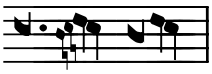
J673



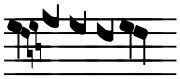
J672/673



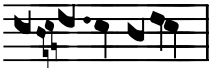
J289



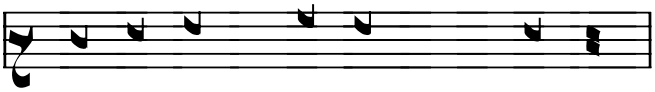
L1700



L1700

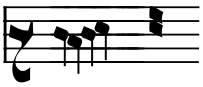


kostra // skelet:

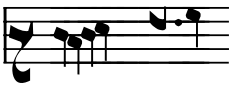


Formula Y

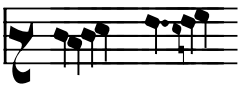
mult.



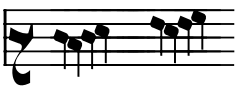
mult.



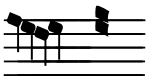
J673*



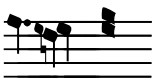
J673*



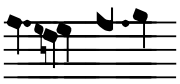
J005c/673, L1700



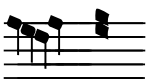
J672/673/673*, L1700



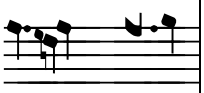
VS, J289



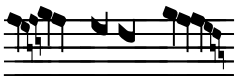
J005c



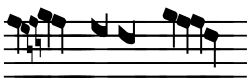
J005c



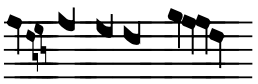
mult.



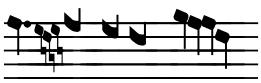
J005c



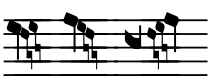
J005c



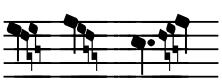
J005c



mult.

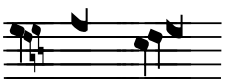


J005c

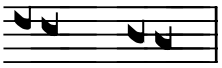


L1700, J673

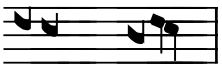
J673*



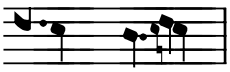
mult.



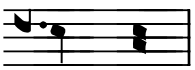
mult.



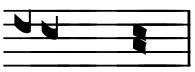
J005c



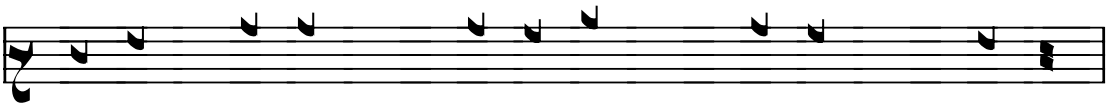
J005c



mult.



kostra // skelet:

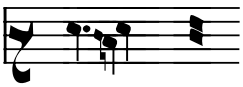


Formuly Z

$Z = (z_1+z_1) + z_2 + z_3 + z_4 + z_5$
$Z^* = \quad z_3 + z_4 + z_5$

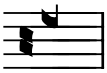
z_1

J005c

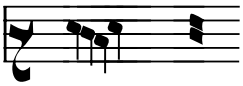


J005c/289/673*

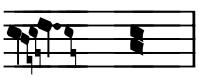
J673*

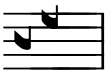


L1709,VS

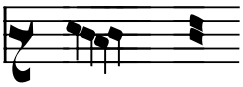


J673, L1700

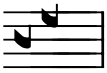




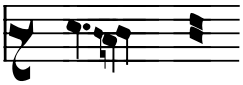
VS



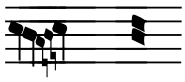
VS, J289/*673*, L1709



J673/673*, L1700



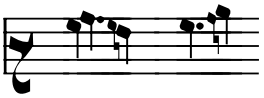
L1709



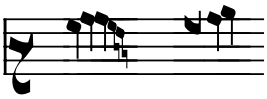
kostra // skelet:

z_2

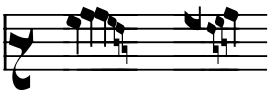
J005c



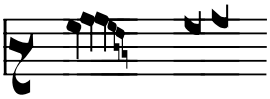
VS, J289



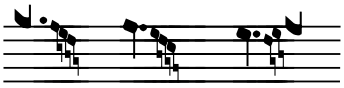
J673



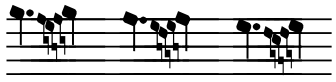
J673*, L1700



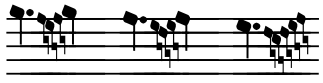
J005c



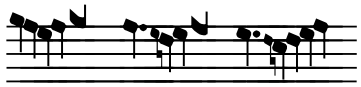
J289



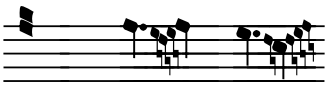
VS



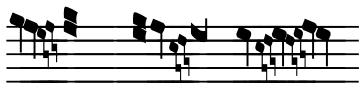
J673



J673*



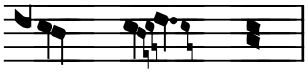
L1700



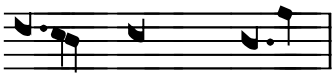
VS

J289, *L1700*

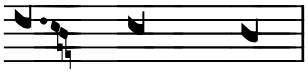
J673



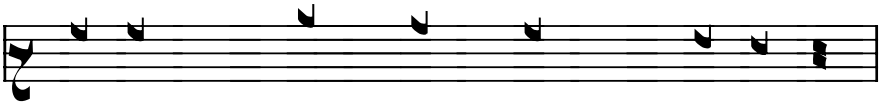
J005c



J673*

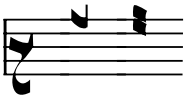


kostra // skelet:

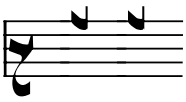


z_3

mult.

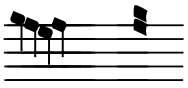


J673*

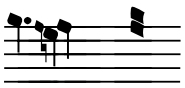


J005c

L1700, J673

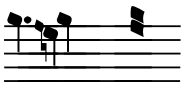


VS, J673*

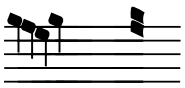


J289/673

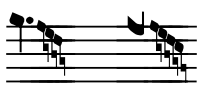
L1709, VS



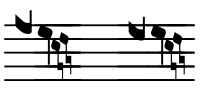
J005c



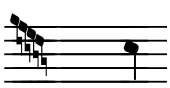
J005c



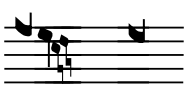
VS, L1709, J289/673



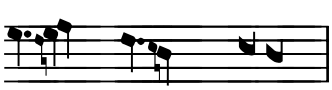
J005c



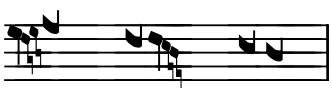
J673/289



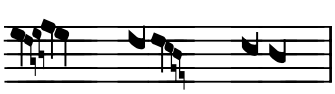
J005c



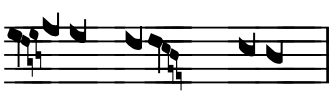
VS, L1709, J289



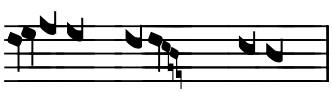
J673



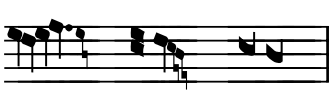
L1700



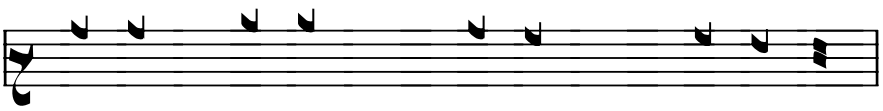
J673



J673*

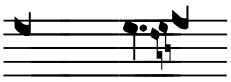


kostra // skelet:

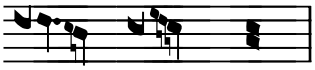


z_4

J005c

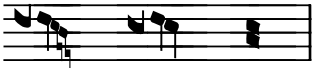


J005c

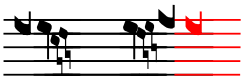


VS

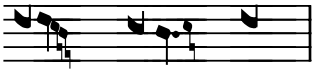
J289/673, L1700, *VS*



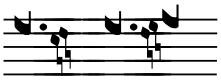
J289, VS, L1700



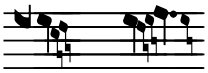
J673*



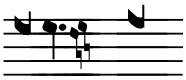
J289



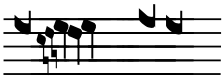
J673/673*



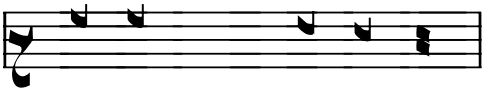
J005c



J673

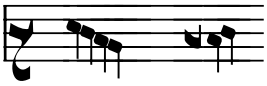


kostra // skelet:



z_5

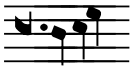
J005c



mult.

J005c

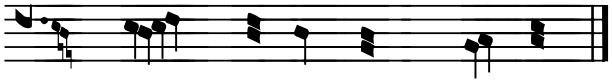
J673*



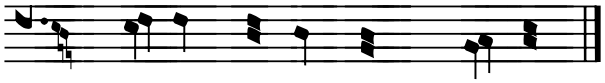
VS

L1700/1709, J289/673

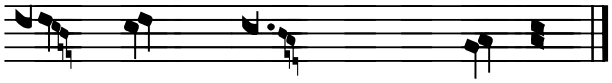
J005c



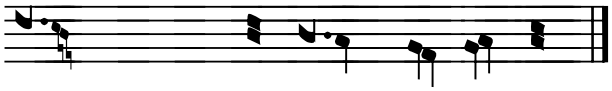
J005c



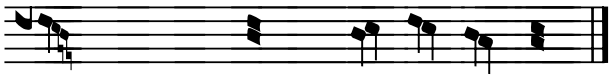
VS



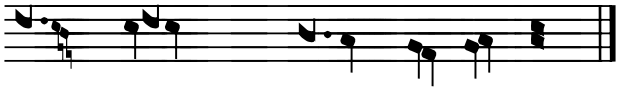
J289/*673*



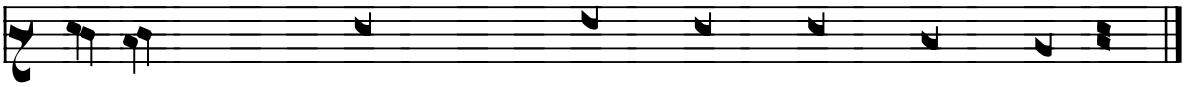
J673*



L1700/1709



kostra // skelet:



Úprava na spev // A score for singing

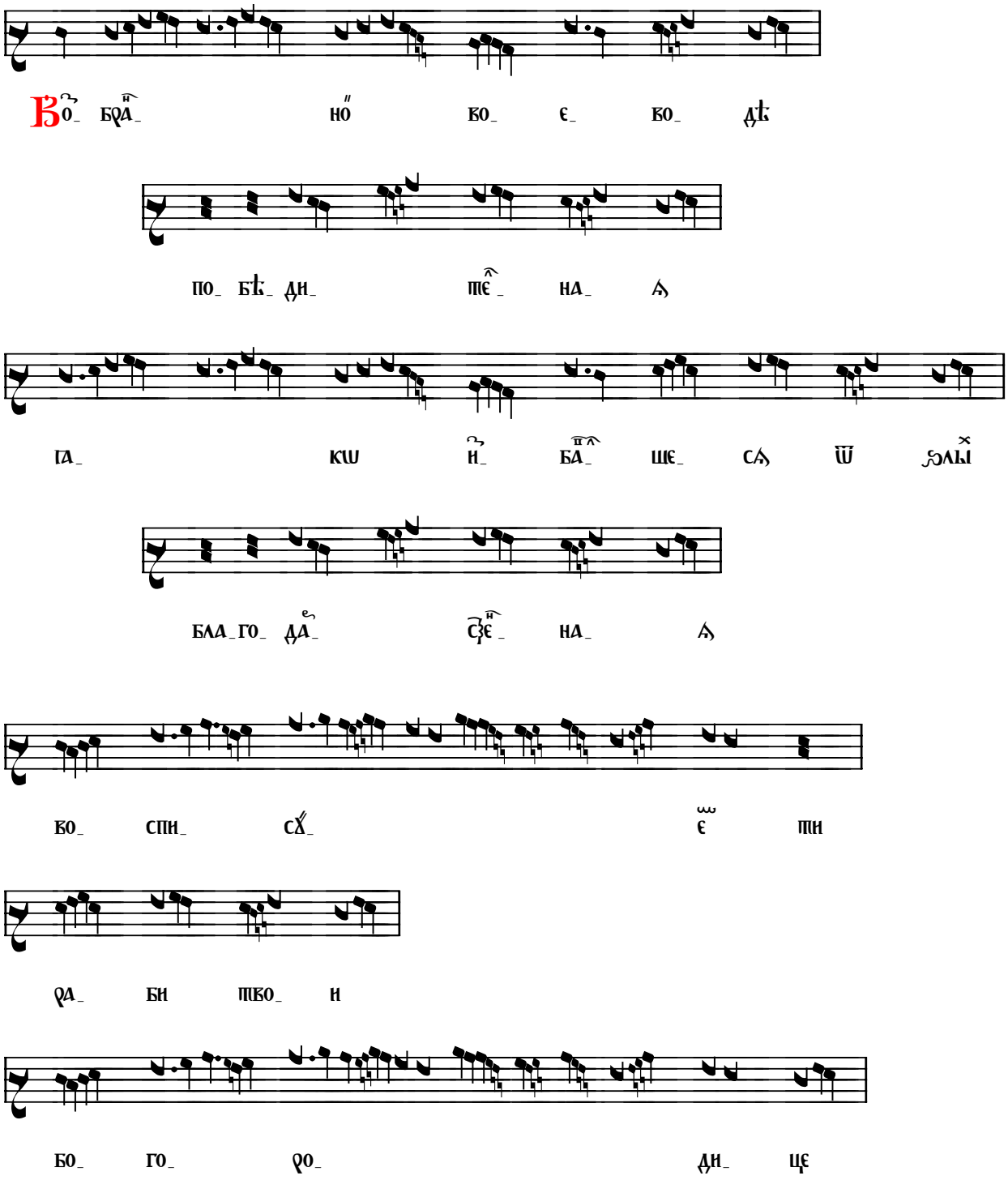
	Dnešný grécky nápev // Chrysanthine melos	BR (RI)
1	b	I+J
2	b	I+J
3	G	Y+I'+Y
4	b	Y+I'+Y
5	G	Y+I'+
6	G*	Y+Z (= $2z_1+z_2+z_3+z_4+z_5$)
alliluia		Y+Z* (= $z_3+z_4+z_5$)

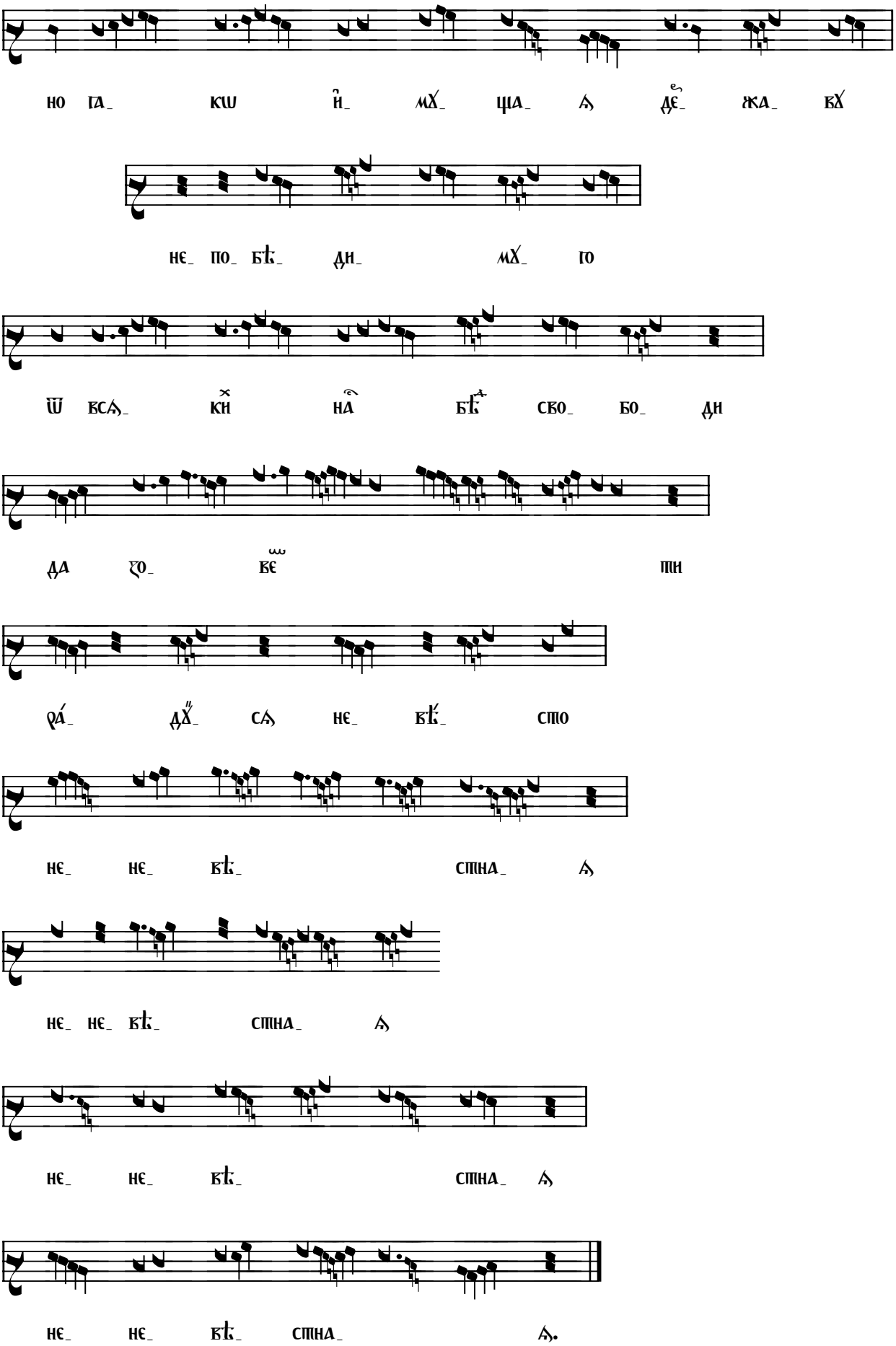
Nápev redukovaný na kostru predstavuje jednoduché melodické postupy, ktoré takmer vždy ústia do koncového tónu *c* (prostredná línia osnovy). V zachovanej melizmatickej podobe, napriek kvetnatosti melódie, základná štruktúra ostáva jednoduchá, zložená iba z niekoľkých základných formúl.

V riadkoch 1-3 ruténsky nápev zodpovedá štruktúre textu aj byzantskej melódie. V ďalšom postupe však prekvapuje rezignácia na rozmanitosť, keď nápev ďalej pokračuje iteratívne opakovaním zdĺhavej formuly Y+I'+Y. Vzhľadom na štruktúru textu by preto bolo ideálne riadky 4 a 5 pokryť opäť dvojicou formúl I+J, alebo aspoň kopromisne, v súlade s gréckym nápevom, aspoň riadok 4 spojiť s I+J a riadok 5 s celou Y+I'+Y.

// In the lines 1-3 the Ruthenian melody matches well the structure of the text and of the Chrysanthine melody. But firther it continues surprisingly in an iterative way repeating twice more the formula Y+I'+Y. Respecting the structure of the text, it would be more appropriate to put the lines 4, 5 again under the formulae I+J, or at least (matching the Chrysanthine melody) to set the line 4 under I+J and line 5 under the whole Y+I'+Y.

VS / J289


Во_ бра_ но во_ є_ во_ дѣ
по_ бѣ_ ди_ те_ на_ ѧ
га_ кѡ и_ ба_ ше_ сѧ ѿ ѻлы
бла_го_ да_ сѯе_ на_ ѧ
во_ спи_ сѫ_ є ти
ра_ би тво_ и
бо_ го_ ро_ ди_ це


но га_ кѡ и҆_ мѹ_ ща_ ѧ де҆_ жа_ вѹ
не_ по_ бѣ_ ди_ мѹ_ го
ѿ всѧ_ ки҆ на҆ бѣ҆ сво_ бо_ ди
да ѕо_ ве҆ ти
ра́_ дѹ́_ сѧ не_ вѣ́_ сто
не_ не_ вѣ_ стна_ ѧ
не_ не_ вѣ_ стна_ ѧ
не_ не_ вѣ_ стна_ ѧ
не_ не_ вѣ_ стна_ ѧ.

А_ ли_ лꙋ́_ ї _ а
а_ ли_ лꙋ́_ _ ї_ а
а_ ли_ лꙋ́_ ї_ _а
//
Да ѹ҆со_ вѣ ти
ра_ дꙋ́_ сѧ не_ бе́_ сто
не_ не_ бе́_ на_ а.
А_ ли_ лꙋ́_ ї_ а
а_ ли_ лꙋ́_ _ ї_ а
а_ ли_ лꙋ́_ ї_ а.