

## Προκείμενον πλ. δ'

Προκίμενη, γλάς ή

**ZR / RI**

Oktoich: Prokimeny a iné responzóriá (Prepis a SPEV)

Oktoechos: Prokeimena and responsoria (Transcription and scores for singing)

1. Boh Hospod'
2. Svat Hospod' Boh naš
3. Alliluia
4. Vsjakojedychanije

### 5. Prokimeny // Prokeimena

- A **Воуѣтіѧ гдѣ въѣкъ**  
B **Помолітвѧ, и въздадище гдѣви**  
C **Во въю землю и зыде вѣщанїе ихъ**  
D **Веселітвѧ ѿ гдѣ**  
E **Ое ивнѣ бѣгословище гдѣ**

### Rus. ref.

S411 295r, S414 87v, S426 233v, S429 114v, S416 566v, S430 166v/171v/207v/224v, S431 49r/64r, S433 15r/63r, S434 226r/235r, S437 220v/253v/262v, S438 212v (nečit.), S446 161r/189r

### Rus. staroobrad.

Pomor Obichod 37r/51v/130r, Pomor Oktaj 118r, S460 26r/32r;

### Rus. nikon.

SI Obichod Vsen. 26v/34r/55r/94v, Obichod Lit. , Triod' 17v (alliluia)

### RI

SI/Kiev (kyjevský nápev podľa SI), S454 11r/214r, S457 9r

J005 266v (I/536), J672 211v/214v/256v, L1709 (15) / 142v (332), L1816 161r,

### PP

J1086 (503), Choma 25, Bokšay 39, Bobák 143, Orosz –

## *Texty prokimenov // Texts of prokeimena*

### A. Utiereň v nedeľu // Sunday matins

**Воӯрн̄теса** гđь во вѣкъ, егъ твóй си́шне, въ рóдъ и рóдъ.

**Стíхъ:** Хвалы душé моѧ гđа, воехвалю гđа въ жибогѣ моемъ.

### B. Liturgia v nedeľu // Sunday liturgy

**Помоли́теса,** и воздахи́тъ гдѣви егъ наше́мъ.

**Стíхъ:** Вѣдомъ во ідѣи егъ, во илли вѣли и мла єгѡ.

### C. Liturgia vo štvrtok // Thursday liturgy

**Во всѧ землю изы́де вѣщание ихъ, и въ концы вселенія глаголы ихъ.**

**Стíхъ:** Несл по вѣдомъ гла́въ вѣки, творение же рѣкъ єгѡ возвѣщаетъ твѣрдь.

### D. Liturgia v sobotu // Saturday liturgy

**Веселі́теса** и гђѣ и рады́теса пра́веднїи.

**Стíхъ:** Блжении, иже ѿтвѣтиша вѣзакѡни, и иже прнікрыша гробъ.

### E. Večiereň na pondelok // Monday vespers

**Се иныѣ елгослови́тъ гђа вси рвѣи гђини.**

**Стíхъ:** Сто́лпїи во храмѣ гђини, во дѣрѣхъ домъ ега наше́гѡ.

*Prepis // Transcription*

1 – Boh Hospod'

S416 Σ L L L L      :: L L L L  
 S414 Σ L L L L      :: L L L L  
 S426 Σ L L L L L      :: L L L L L  
 S429 Σ L L L L      :: L L L L  
 S430 Σ L L L L      :: L L L L  
 S446 Σ L L L L      :: L L L L  
 S433 Σ L L L L      :: L L L L  
 S431 Σ L L L L      :: L L L L  
 S434 Σ L L L L      :: L L L L  
 S437 Σ L L L L      :: L L L L

**Бо\_гъ го\_ спо\_дъ**      И      ИА\_      ВИ\_      СА      НА\_      МА

Pomor

S460

SI

**Бо\_гъ го\_ спо\_дъ**      И      ИА\_      ВИ\_      СА      НАМъ

S457      СПО      И      ИА\_      ВИ\_      СА      НА

L1709      Бо\_ го\_ спо\_      И      ИА\_      ВИ\_      СА      НА

J005      Бо\_ го\_ спо\_      ИА\_      ВИ\_      СА      НА

A musical score for 'Pomor' featuring a single melodic line on a five-line staff. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The music begins with a series of eighth-note pairs, followed by a sixteenth-note pattern, a rest, another sixteenth-note pattern, and a dotted eighth note. The line continues with more eighth-note pairs and sixteenth-note figures, concluding with a final eighth note.

A musical score fragment consisting of a single staff with six measures. The staff begins with a clef, followed by a key signature of one sharp (F#), and a common time signature. The first measure contains a whole note followed by five eighth notes. The second measure contains a whole note followed by a half note and three eighth notes. The third measure contains a whole note followed by a half note and two eighth notes. The fourth measure contains a whole note followed by a half note and one eighth note. The fifth measure contains a whole note followed by a half note and one eighth note. The sixth measure contains a whole note followed by a half note and one eighth note.

SI

СЛАГО СЛОВЕ ГРАДЫ БОИ МАГО СПО АНЕ.

A musical score fragment consisting of a single staff with six measures. The first measure starts with a bass clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes. The second measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes. The third measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes. The fourth measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes. The fifth measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes. The sixth measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note strokes.

БЛАГО СЛОВЕСНОЕ ГЛАСЫ БО И МЫ ГО СПОДИТЕ

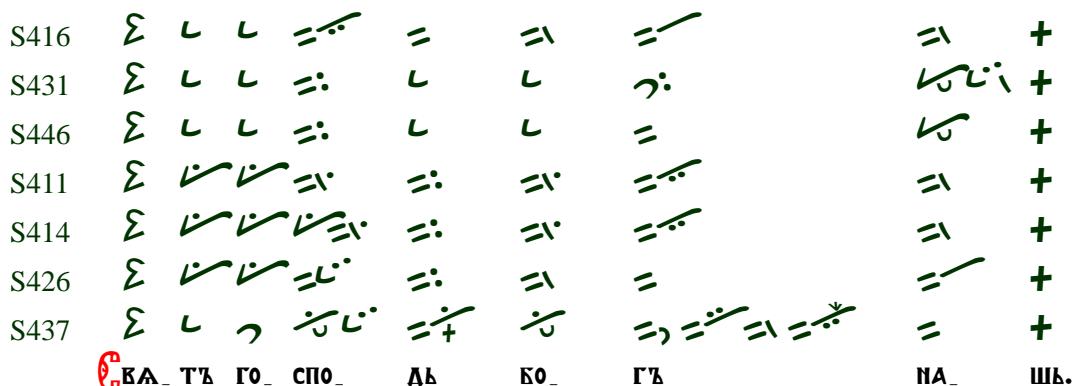
A musical score fragment consisting of a single staff with six measures. The measures feature various rhythmic values including eighth and sixteenth notes, along with rests. The notation is in common time.

A musical score fragment consisting of a single staff with six measures. The staff begins with a clef, a key signature of one sharp, and a common time signature. The first measure contains six eighth notes. The second measure contains a sixteenth note followed by five eighth notes. The third measure contains a sixteenth note followed by five eighth notes. The fourth measure contains a sixteenth note followed by five eighth notes. The fifth measure contains a sixteenth note followed by five eighth notes. The sixth measure contains a sixteenth note followed by five eighth notes.

БЛАГО САО-БЕГ ГРДАЛІ КО НА ГО-

СПО\_ДНЕ.

2 – Svat Hospod' Boh naš



Pomor

SI

**Святъ**    **Го сподъ**    **Богъ**    **нашъ.**

J672

**Спѣхъ**    **го**    **гдѣ**    **бг҃хъ**    **ищъ**    **спѣхъ**    **го**    **гдѣ**    **бг҃хъ**    **ищъ**    **спѣхъ**    **го**    **гдѣ**    **бг҃хъ**    **ищъ**.

J672

**спѣхъ**    **гдѣ**    **гдѣ**    **бг҃хъ**    **ищъ**    **го**    **гдѣ**    **бг҃хъ**    **ищъ**    **спѣхъ**    **го**    **гдѣ**    **бг҃хъ**    **ищъ**

Choma

**Спѣхъ**    **го**    **спо**    **бг҃хъ**    **на**    **спѣхъ**

Bokšay

**Спѣхъ**    **го**    **спо**    **бг҃хъ**    **на**    **спѣхъ**

### 3 – Alliluia

S416      +  
**A** АЕ\_ АОУ\_ И\_ А\_ А\_ АЕ\_ АОУ\_ И\_ А\_ А\_ АЕ\_ АОУ\_ И\_ А.  
S411/14    +  
S426      +  
**A** АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ ИА.  
S429      +  
**A** АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ А.  
S430      +  
S433      +  
S446      +  
S434      +  
S437      +  
**A** АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ А.  
S431      +  
**A** АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А.

Pomor

**A** АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ ИА\_ А\_ АИ\_ АОУ\_ И\_ А.

S460

**A** АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А.

SI

**A** АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А\_ А\_ АИ\_ АОУ\_ И\_ А.

Choma

**А** АИ\_ АХ\_ ИА\_ А\_ АИ\_ АХ\_ ИА\_ А\_ АИ\_ АХ\_ ИА\_ А\_ АИ\_ АХ\_ ИА.

Bokšay

**А** АИ\_ АХ\_ ИА\_ А\_ АИ\_ АХ\_ ИА\_ А\_ АИ\_ АХ\_ ИА.

4 – Vsjakoje dychanje



**БСА\_КО\_ε ΔИ\_ХА\_НІ\_ε ΔА ХВА\_ АИ ГО\_ СПО\_ДА.**



**БСА\_КО\_ε ΔИ\_ХА\_НІ\_ε ΔА ХВА\_ АИ ГО\_ СПО\_ ДА.**



**БСА\_КО\_ε ΔИ\_ХА\_НІ\_ε ΔА ХВА\_ АИ ГО\_ СПО\_ ДА**



**ДА ХВА\_ АИ ГО\_ СПО\_ ДА.**



**БСА\_КО\_ε ΔИ\_ХА\_НІ\_ε ΔА ХВА\_ АИ ГО\_ СПО\_ ДА**



**ДА ХВА\_ АИ ГО\_ СПО\_ ДА.**

5 – Prokimeny bežné

## A Vocabulário do Hospód' vo vík

S430      Σ づ: ぢズ し し し し し し し し し  
**Бо\_ца\_рит\_** са го сподъ ко вѣ\_ки богъ си\_ о\_ не вро\_ до

Pomor

**Бо\_ца\_рит\_** са го сподъ ко вѣ\_ки бо тво си\_ о\_ не вро\_ до

S430

И ро.  
и ро.

Pomor

S460

Бо\_ца\_ рит\_ ся го\_сподь ко\_ в\_к\_ б\_о\_ т\_к\_о\_ си\_ о\_ н\_е\_ в\_ро\_ и\_ р\_о\_.

SI

Бо\_ца\_ рит\_ ся го\_сподь ко\_ в\_к\_ б\_о\_ т\_к\_о\_ си\_ о\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

SI/Kiev

Бо\_ца\_ рит\_ ся го\_сподь ко\_ в\_к\_ б\_о\_ т\_к\_о\_ си\_ о\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

S454

Бо\_ца\_ ри\_ ся го\_сподь ко\_ в\_к\_ б\_о\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

S454

Бо\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

L1709

Бо\_ца\_ ри\_ ся го\_сподь ко\_ в\_к\_ к\_и\_ б\_о\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

L1709

Бо\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

J672

Бо\_ца\_ ри\_ ся го\_сподь ко\_ в\_к\_ к\_и\_ б\_о\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

J672

Бо\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

L1816

Бо\_ца\_ ри\_ ся г\_д\_и\_ в\_о\_ в\_к\_ б\_о\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

L1816

Бо\_ т\_к\_о'' си\_ ш\_ н\_е\_ в\_ро\_ и\_ р\_о\_ .

J1086



**Бо\_ ца\_ ꙗ\_ сѧ\_ го\_сподь\_ во\_** **еि<sup>ѣ</sup>** **бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ\_**



**бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ.**

Choma



**Бо\_ ца\_ ꙗ\_ сѧ\_ го\_сподь\_ во\_** **еи<sup>ѣ</sup>** **бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ\_**



**бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ.**

Bokšay



**Бо\_ ца\_ ꙗ\_ сѧ\_ го\_сподь\_ во\_** **еи<sup>ѣ</sup>** **бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ\_**



**бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ.**

Bobák



**Бо\_ ца\_ ꙗ\_ сѧ\_ го\_сподь\_ во\_** **еи<sup>ѣ</sup>** **бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ\_**



**бо\_ тво<sup>”</sup> сї\_ ш\_ н€** **бо\_ ꙗ\_ и\_ ꙗ.**

## B Pomolitesja

S411	↗ ↗ ↗ ↗ ↗ ↗ ↗ ↗
S426	↗ ↗ ↗ ↗ ↗ ↗ ↗ ↗
	<b>¶</b> о_ мо_ ли_ те_ са_ го_ спо_ де_ ви_
S430	↗ ↗ =-/- ↗ ↗ ↗ ↗ ↗ ↗
S433	↗ ↗ =-/- ↗ ↗ ↗ ↗ ↗ ↗
S434	↗ ↗ =+ ↗ ↗ ↗ ↗ ↗ ↗
S437	↗ ↗ =-/- ↗ ↗ ↗ ↗ ↗ ↗
	<b>¶</b> о_ мо_ ли_ те_ са_ и_ вог_ да_ ди_ те_

A musical staff with a treble clef and a key signature of one sharp. It features a descending eighth-note scale starting at B4 and ending at C5. The notes are connected by vertical stems pointing downwards.

A musical score for two voices. The top staff uses soprano C-clef, common time, and consists of ten quarter notes. The bottom staff uses bass F-clef, common time, and also consists of ten quarter notes. The two staves are aligned vertically at their first note.

**Бо\_ мо\_ ли\_      пе\_ ся\_ и\_      бо\_ да\_ да\_ пе**

Choma

**Бо\_ мо\_ аи\_      ти\_ ся\_ и\_      вол\_ да\_ ди\_ ти**

A musical staff consisting of five horizontal lines and four spaces. On the first line, there is a note head with a vertical stem pointing downwards and a horizontal beam connecting it to the note head of the second note. This pattern repeats nine more times across the staff. Below the staff, the name "Bokšay" is written in a cursive script, followed by a small vertical symbol resembling a stylized letter "B".

S411    +  
 S426    +  
 S430    И ко з да ди те славоу бо гоу на ше мов.  
 S434    +  
 S433/37    +  
  
 SI      
 Го спо дє ви бо гоу на ше мов.  
  
 SI/Kiev      
 Го спо дє ви бо гоу на ше мов.  
  
 Choma      
 Го спо дє ви бо гоу на ше мов.  
  
 Bokšay      
 Го спо дє ви бо гоу на ше мов.  
  
 Bobák      
 Го спо дє ви бо гоу на ше мов.

## C Vo vsju zeml'u

S433      ۳۷۷۷۷۷۷۷۷۷۷۷

S434 ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷

S437 ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷

**Во** **всю** **землю** **из** **ы** **до** **ша** **въ** **ща** **ни** **а** **ихъ**

A musical staff consisting of five horizontal lines. On the first line, there is a sharp sign (F#) followed by a note head with a vertical stem pointing downwards. This pattern repeats nine more times along the staff. To the left of the staff, the word "SI" is written vertically.

SI/Kiev

**Бо** **ВСЮ ЗЕМЛЮ**      **ИЗ-ЗИДЕ** **ВКШАНИЕ** **ИХЬ**

S433 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇

S434 ۷ ۷ ۷ ۷ ۷ ۷ ۷ ۷

S437 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇 𠂇

И БІКОНЦА ВСЕ\_ АЕН\_ НЫ\_ А ГЛА\_ ГО\_ АЫ И ХЬ.

A musical score page from the book 'I/Kiev'. It features a single staff with six measures of music. The music is written in common time (indicated by 'C') and consists of eighth-note patterns. The notes are black with stems pointing upwards. The staff begins with a sharp sign, indicating the key signature. The page number '106' is visible at the top left.

## D Veselítesja o Hospodí

S433 ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

S437 フ ノレ レ レ レ ノミ レ レ レ

**БЕ\_ СЕ\_ АИ\_ ТЕСА**

A musical staff with five horizontal lines. It begins with a sharp sign (F#) as a key signature indicator. The first note is a eighth note starting on the second line. This is followed by a quarter note on the first line, a eighth note on the second line, a eighth note on the third line, a eighth note on the fourth line, a eighth note on the fifth line, another eighth note on the fourth line, a eighth note on the third line, and finally a eighth note on the second line.

A musical staff with five horizontal lines. It features ten notes: a breve (double vertical stem) on the first line, followed by eight eighth notes on the remaining four lines. The notes are separated by vertical bar lines. The staff begins with a sharp sign on the far left.

**БЕ СЕ АИ ТЕСА**    **ω ГО СПО**    **ΔΣ**

S433 ↗ =+ ↗ ↗ ↗ = ↗ ↘ +

# И РА\_ ДОУ\_ И\_ ТЕ\_ СА ПРА\_ КЕД\_НИ\_ И.

A musical score for the first verse of "The Star-Spangled Banner". The vocal line is written in black ink on five horizontal staves. The lyrics are: "O say can you see by the dawn's early light". The music consists of eighth and sixteenth note patterns. The first staff begins with a sharp sign (F#) indicating key signature. The letter "SI" is printed vertically on the left side of the page.

A musical score for a single melodic line. The staff consists of five horizontal lines. The notes are represented by black shapes: some are solid black dots, others have vertical stems, and some have diagonal stems. The notes are distributed across the staff, with a cluster of four notes on the first line, followed by a single note on the third line, and then a series of six notes on the top line.

и ра <sup>д</sup>ов т<sup>е</sup> са пра <sup>в</sup> и.

## E Se nýni blahoslovíte

S430 Σ ɔ =+ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ +  
 S429 Σ ɔ =+ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ +  
 S431 ↗ \ ɔ =+ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ +  
 S446 Σ ɔ ɔ =+ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ ɔ +  
 ε ηνι\_ηκ βλα\_го\_ сло\_ви\_те го\_ спо\_да вси ра\_би го\_ спод\_ ни.



ε ηνι\_ηκ βλα\_го\_ сло\_ви\_те го\_ спо\_да вси ра\_би го\_ спод\_ ни.



ε ηνι\_ηκ βλα\_го\_ сло\_ви\_те го\_ спо\_да вси ра\_би го\_ спод\_ ни.



ε ηνι\_ηκ βλα\_го\_ сло\_ви\_те го\_ спо\_да вси ра\_би го\_ спод\_ ни.



вси ра\_би го\_ сподни ра\_би го\_ сподни.

## ROZBOR // Analysis

### Invariant

Melodický invariant prítomný vo väčšine responzov (len noty, len pôvodnejšie nápevy).

### Ruský // Russian

The musical score for Russian (Ruský) displays seven staves of notation. The staves are labeled on the left: Pomor, Pomor, SI, SI, S460, S460, and SI. The score is divided into four systems, labeled I, II, III, and IV at the top right. Vertical stems and dots represent the musical notes. Colored bars highlight specific melodic segments: a yellow bar in System I, a grey bar in Systems II and III, and a cyan bar in System II. Red marks are present in Systems II and III.

### Ruténsky // Ruthenian

The musical score for Ruthenian (Ruténsky) displays four staves of notation. The staves are labeled on the left: L1709, S457, L1709, and J005. The score is divided into three systems. Vertical stems and dots represent the musical notes. Colored bars highlight specific melodic segments: a yellow bar in System I, a grey bar in System II, and a large cyan bar spanning Systems II and III.

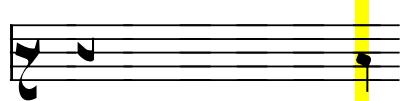
*Prostopenie // Prostopinje*

The musical score consists of ten staves, each representing a different voice or instrument. The voices are labeled on the left: J1086, Choma, Choma, Choma, Bokšay, Bokšay, Bokšay, Bokšay, Bobák, and Bobák. The music is divided into two staves. The first staff begins with a yellow vertical bar on the left side, followed by a series of note heads. The second staff begins with a green vertical bar on the right side, followed by a series of note heads. A red horizontal bar is positioned at the top of the second staff.

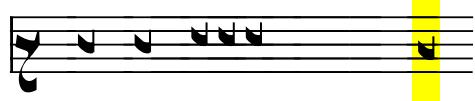
## Prívody // Leading-in

### Ruské // Russian

S460, SI



Pomor



Pomor



SI



S460



SI



Kiev

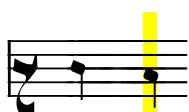
Pomor



*S460, SI*

### Ruténske // Ruthenian

L1709, J005



S457



L1709



J005



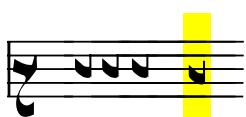
Kiev



*S454, L1709*

*Prostopenie // Prostopinije*

Choma



Bokšay, J1086

Bokšay



Bokšay



Bobák

Choma



## Náčrt vývoja // Evolution

Nápevy prokimenov a responzov v ZR sú v neumoch doložené až v neskoršom štádiu vývoja, s melizmatickým charakterom a nejednotným zápisom.

Z kontúr nápevu v 8. hlasu môžeme len povrchne odhadnúť, že jeho základom je deklamácia na tónoch *b* alebo *c* zakončená rozvinutým motívom na spôsob *voznosu konečného* (yG3), čo azda vidno v niektorých najstarších neumových zápisoch.

// The prokeimena and responses in ZR were written down in mss. in later stadia of their evolution, with a melismatic melody and far from unique neumatic encoding.

The melodic contours in the 8<sup>th</sup> echos allow to suggest, that the melody may be probably a melismatic exegesis of some formula yG3 (*voznos konečnyj*). This is implied also by some oldest neumes.

(Boh Hospód) S426 

V ruských neumoch vidíme postupný nárast exegéz (melizmatického rozvoja) pôvodnej kostry, pričom ale nápev v notových prameňoch je pomerne jednotný a spravidla v zreteľnom vzťahu s niektorým neumovým vzorom.

Ruténsky nápev je paralelnou vývojovou líniou a v prísnom zmysle sa nedá hovoriť o tom, že by ruské nápevy boli jeho priamym predchodcom. Avšak pohľad na ruténske nápevy ukazuje, že ide o ďalšie vývojové štádium, kde nachádzame ďalšie melizmatické rozšírenie melódie a aplikáciu – v ruténskej tradícii typického viacnásobného opakovania niektorých motívov. V J672 (melodicky vzdialenejší od iných prameňov) vidno opačný trend – snahu "zrušiť" melizmatický charakter nápevu vložením mnohonásobne opakovaných slov pod pôvodnú melódiu.

// In the Russian neumes we may observe the increasing of exegeses (melismatic comminations) of the original skelet, however the melody fixed in later notated sources is surprisingly homogeneous and in a clear relation to at least one of neumatic encodings.

The Ruthenian melody represents a parallel branch of tradition, which however made some steps forward in melismatic exegeses (especially applying the typical repeating of motives). On the other hand, in J672 (melodically an outlier) the melismatic character is dissolved by adding syllables under each one note.

Prostopenie vychádza z ruténskej tradície, najzretelejšie väzby vidno na L1709 (Vocarítsja Hospód').

// Prostopinje stems from the Ruthenian tradition, their relation (especially to L1709) may be seen well in the prokeimenon "Vocarítsja Hospód".

I.

L1709

Choma

II.

L1709

Choma

## *SPEV // Scores for singing*

1 – Boh Hospód'

L1709

БО\_ ГО\_ СНО<sup>х</sup>  
 НА\_ НА  
 БЛАГО СНО\_ Е<sup>й</sup> ГОДЫ<sup>и</sup> БО  
 НА\_ МА ГО\_ СНО\_

J005

Музыкальный фрагмент из оперы "Спящая красавица".  
Верхний голос (сoprano): Б0 го спо н а иа ви ся на  
Средний голос (alto): бла го ся о ке го ся ды" бо н а  
Нижний голос (tenor): спо

## 2 – Svat Hospod' Boh naš

Choma

Musical notation for Choma setting of 'Svat Hospod' Boh naš'. The melody consists of eighth and sixteenth notes on a single staff. The lyrics are: Го Спо Бгък нашк спик Го Спо Бгък нашк спик Го Спо Бгък нашк.

Bokšay

Musical notation for Bokšay setting of 'Svat Hospod' Boh naš'. The melody consists of eighth and sixteenth notes on a single staff. The lyrics are: Го Спо Бгък нашк спик Го Спо Бгък нашк спик Го Спо Бгък нашк.

## 3 – Alliluia

Choma

Musical notation for Choma setting of 'Alliluia'. The melody consists of eighth and sixteenth notes on a single staff. The lyrics are: Ах ах ах я ах ах ах я ах ах я ах ах я.

Bokšay

Musical notation for Bokšay setting of 'Alliluia'. The melody consists of eighth and sixteenth notes on a single staff. The lyrics are: Ах ах ах я ах ах ах я ах ах я.

#### 4 – Vsjakoje dychanje

Choma



БСАКО-ε АИ-ХА-ИЛ-ε АА ХБА- АИ ГО- СПО- АА.

АА ХБА- АИ ГО- СПО- АА.

Bokšay



БСАКО-ε АИ-ХА-ИЛ-ε АА ХБА- АИ ГО- СПО- АА.

АА ХБА- АИ ГО- СПО- АА.

5 – Prokimeny bežné

## A Vocabulário do Hospód' vo vík

L1709

Бо́\_ ца\_ ꙗ сѧ\_ го\_ по\_ въ\_ вѣк' бо́\_ ꙗ шо\_'' сї\_ ш\_ не\_ въ\_ ꙗ и\_ ꙗ  
бо́\_ ꙗ шо\_'' сї\_ ш\_ не\_ въ\_ ꙗ и\_ ꙗ .

Choma

Бо́жи́е мо́и́, се́й се́веръ, ве́тъ ве́тъ  
Бо́жи́е мо́и́, се́й се́веръ, ве́тъ ве́тъ

Bokšay

Бо́го́споди́ ю́бо́ ве́тъ  
Бо́го́споди́ ю́бо́ ве́тъ  
Бо́го́споди́ ю́бо́ ве́тъ

## B Pomolitesja

Bokšay

♪<sub>0</sub> мо\_ аи\_ ти\_ ся\_ ̄ и\_ бок\_ да\_ да\_ ти\_ ся\_ ̄ я  
го\_ спо\_ да\_ ̄ и\_ би\_ бо\_ га\_ на\_ ше\_ ма  
го\_ спо\_ да\_ ̄ и\_ би\_ бо\_ га\_ на\_ ше\_ ма.

## C Vo všju zemļu

Бо\_ ксю\_ зе\_ ̄ ато\_ ̄ и\_ ки\_ да\_ ̄ ви\_ ̄ и\_ ̄ и  
и\_ ̄ ико\_ ̄ ил\_ ̄ ик\_ ̄ ил\_ ̄ и, ̄ гла\_ ̄ го\_ ̄ ил\_ ̄ и.  
и\_ ̄ ико\_ ̄ ил\_ ̄ ик\_ ̄ ил\_ ̄ и, ̄ гла\_ ̄ го\_ ̄ ил\_ ̄ и.

## D Veselītesja o Hospodī

Бе\_ се\_ аи\_ ти\_ ся\_ ̄ и\_ го\_ спо\_ ̄ и\_ ̄ и\_ ̄ и  
и\_ ̄ иа\_ ̄ и\_ ̄ и, ̄ иа\_ ̄ и\_ ̄ и, ̄ иа\_ ̄ и\_ ̄ и.

## E Se nýři blahoslovíte

The musical notation consists of two staves of neumes on a five-line staff system. The first staff ends with a vertical bar line and a repeat sign. The second staff begins with a vertical bar line and a repeat sign. The lyrics are written below the staves.

Се ны\_ нѣ благослови\_ ти го\_ спо\_ да  
еси ра\_ бы го\_ спо\_ да  
еси` ра\_ бы го\_ спо\_ да .