

.G, .a

**4. hlas**      *Formuly ukončené tónom G, a*

// 4th echos    *Formulae ending on G, a*

## .G

### G3

Formuly G3 sú doložené iba v rytmickom tvari dmt, ddt. Pre mdt a mmt sa využíva modifikácia formúl yd3 -G.

Formuly typu G3 sú v 4. hlase záverové, avšak oproti hlavným záverovým formulám yd3, d3 sú o niečo menej frekventované a v rámci stichiry niekedy o čosi slabšie vo vzťahu k yd3.

Funkcia formúl G3 je ukončenie stichiry (P::) alebo vnútornej periódy (P), pričom často G3 ukončuje jednu z viacerých po sebe idúcich úzko viazaných periód (Ps) alebo ukončuje periód, za ktorou nasleduje conclusio (Pc), pričom G3 samotná môže stať na konci conclusia (C).

Okrem uvedeného G3 môže ukončovať prvý z viacerých blokov periódy (B). Skutočnosť, že bloky ukončené na G3 a (y)d3 môžu periódu začínať aj končiť, v mnohých stichirach zneprehľadňuje situáciu a nie je vždy možné spoľahlivo určiť periódy (prípadne učebnicové delenie na periódy sa nemusí dať vždy aplikovať).

// The closing formulae G3 appear only in the rhythmical forms dmt, ddt. For mdt, mmt the modified yd3 -G is used.

Formulae G3 in have a closing function, however they may have a bit lower strength than yd3. G3 stand at the end of a stikheron (P::) or inner period (P), a period in series of closely tied periods (Ps), a period before conclusio (Pc), and of course also the very conclusio.

Moreover, G3 may stand on the end of the first block in a period (B). The double function of G3 and d3, yd3, i.e. appearing in the beginning and in the end of periods, often complicates the recognizing of periods. Of course, dividing the stikheron in periods may be a rule, which was not always strictly observed by the hymnographers.

Rytmický tvar dmt je doložený v troch melodických variantoch, ah.G2.G, dh.G2.G, ha.G2.G.  
Ich funkcia v štruktúre stichír je nasledujúca (číslo uvádzajúce približný počet doložených prípadov):

// The form dmt has three melodic versions –ab.G2.G, db.G2.G, ba.G2.G. Their place in the structure of the stikheron is as follows:

	B	Pc	Ps	P	C	P::	sum.
ab.G2.G	d dmt	6	3	5	4	-	18
	md dmt	3	-	-	5	-	8
	m dmt	2	-	-	1	-	3
	m' dmt	3	-	1	8	-	15
db.G2.G	d dmt	10	4	1	13	1	32
	md dmt	-	-	-	2	-	2
	m dmt	7	3	-	4	1	15
ba.G2.G	m dmt	1	-	-	1	-	2

Ukončenie stichiry ako celku formulou G3 je doložené iba pre tvary ah.G2.G -m' dmt (25.1., 1.8., PX7) a db.G2.G -d dmt (PS01\_BS , Pst2za 2-krát). Ide spolu o 6 prípadov, čo je dosť malé číslo.

Vo funkcií ukončenia periódy je G3 zhruba dvakrát frekventovanejšie než vo funkcií prvého bloku. Štatisticky významný rozdiel vo funkcií medzi ah.G2.G a dh.G2.G nevidno, ani jednoznačnú väzbu konkrétneho tvaru formuly na špecifickú funkciu.

// G3 stands in the very end of a stikheron rarely, only in 6 cases, in the form ab.G2.G -m' dmt (25.1., 1.8., PX7) and db.G2.G -d dmt (PS01\_BS , Pst2za twice).

G3 stands in the end of an inner period 2x more often than in its first block.

No statistical difference between ab.G2.G a db.G2.G is observed in relation to its place in the structure.

Rytický tvar ddt je doložený v dvoch melodických variantoch, dh.aG.G, ha.GG.G. Funkcia prvého (druhý typ je príliš málo početný na zodpovedné posúdenie) v štruktúre stichír je nasledujúca (číslo uvádzá približný počet doložených prípadov):

// The rhythmical form ddt appears in two melodic variants, db.aG.G, ba.GG.G. The position of db.aG.G (the latter form is rare, not suitable for statistics) in the structure of periods is as follows:

	B	Pc	Ps	P	C	P::	suma
db.aG.G      ddt	13	5	6	8	-	2	34

Ukončenie stichiry formulou G3 -ddt je doložené iba v 2 prípadoch, 14.9. a PV0Vaij.

// G3 -ddt is closing the whole stikheron in only two cases (14.9. a PV0Vaij).

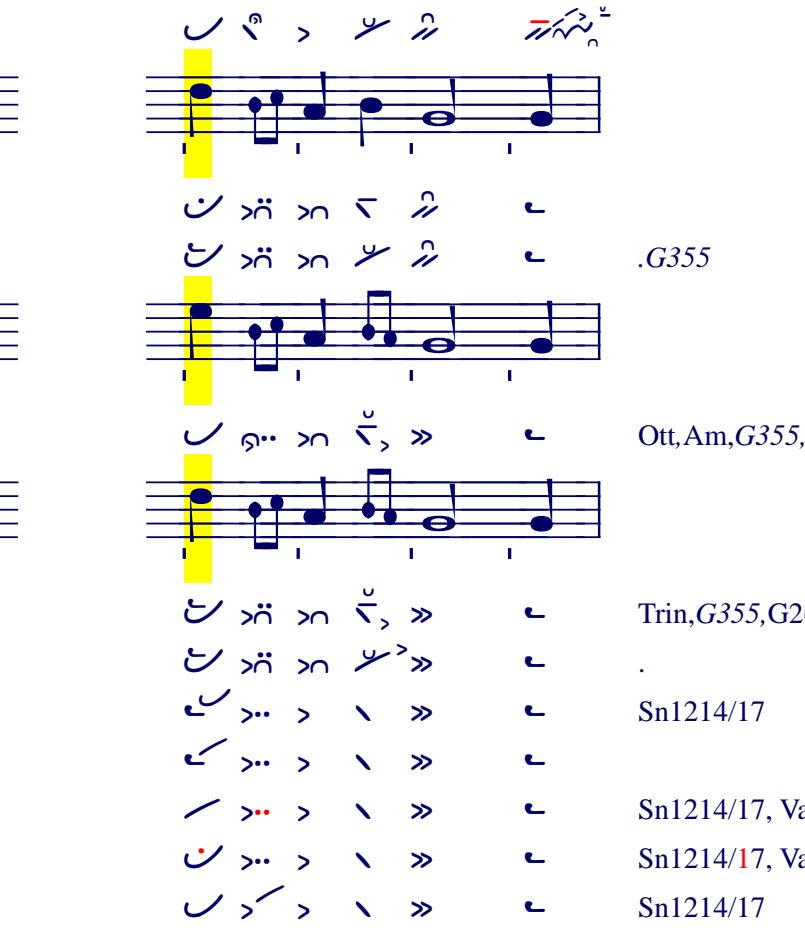
Typ ab.G2.G = G3/U

Kadenčný invariant // The cadential invariant

d dmt

**Cez d // Through d**

14.9., 22.9., 8.10., 10.10., 16.11., 21.11., 13.12., 25.12., 5.1., 6.1., 25.1., 18.6., 24.6., 20.7., 27.7., PS01\_BS, Pst3za, Pst4za, PV0Vaij, PX5Vzn


 The musical score consists of several staves, each with a different instrument name and a corresponding rhythmic pattern. A vertical yellow bar highlights specific notes across all staves. The instruments and their patterns are as follows:
 

- G355:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests. The third staff shows a sequence of notes and rests.
- Trin:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests. The third staff shows a sequence of notes and rests.
- Dk:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Ott, Am, G355, G260/61:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Am, Dk:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Ott:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Vi:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Sn1214:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Vi:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Vi:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Vi:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- L74:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Vi:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.
- Sn1214:** The first staff shows a sequence of notes and rests. The second staff shows a sequence of notes and rests.

Cez *h* (hapax) // Through *b* (hapax)

PV0Vaij

Am *ÿ* —. — *ÿ* *ÿ* — *ÿ* > *ÿ*, > *ÿ* > *ÿ* Ott  
 Dk *ÿ* —. — *ÿ* *ÿ* — *ÿ* > *ÿ*, > *ÿ* > *ÿ*  
 Vi —. — *ÿ* *ÿ* — *ÿ* > *ÿ*, > *ÿ* ~  
 Va —. — *ÿ* *ÿ* — *ÿ* > *ÿ*, > *ÿ* ~ *ÿ* Sn1214  
 καί δι- á τού- το ού-τως ε- βο- ων,

Cez *c* (hapax) // Through *c* (hapax)

Pst4za

Am *ÿ* —. — *ÿ* > *ÿ* > *ÿ*, > *ÿ* — Dk, Ott  
 Vi —. — *ÿ* > *ÿ* > *ÿ*, > *ÿ* — Va, Sn1214  
 τών σω- τη- ρί- ων σου δι- δαγ-μά- των.

*m dmt*

Rytmický tvar *m dmt* je v 4. hlase zriedkavý. Od tvaru *m' dmt* sa líši starobyzantskými neumami (nie vždy jednotne v rkp.) *piasma + oxeia*.

// The rhythmical form *m dmt* is rare in the 4th echos. It differs from *m' dmt* using the neume *piasma + oxeia* in the palaiobyzantine mss.

1.9., 27.1., PS03, PV0Laz

Am *ÿ* *ÿ* > *ÿ* > *ÿ*, > *ÿ* — Dk, Ott, Trin, G355  
 G260 *ÿ* *ÿ* > *ÿ* > *ÿ*, > *ÿ* Ott  
 Vi *ÿ* *ÿ* > *ÿ* > *ÿ*, > *ÿ* Sn1214/17  
 Sn1214 *ÿ* *ÿ* > *ÿ* > *ÿ*, > *ÿ* .

*m' dmt*

Vysokú početnosť má tvar formuly, kde je motív d (hc) zlúčený nad jednou slabikou (ako v m dmt) a vyjadrený znakom *bareia + oxeia*. Pôvodne sa tento motív zrejme spieval na jednu dobu, aby bol dodržaný binárny rytmus – pokial' nepredpokladáme systematickú výnimku z rytmu.

V nových prameňoch prichádza k zmene a motív sa predĺžuje na **dve doby** (zápis s *bareiou* je zachovaný). Zároveň sa **mení** dĺžka tónu na niektoré z predchádzajúcich slabík tak, aby sa zachoval binárny rytmus.

// A highly frequent form of the formula binds the motif d(bc) with one syllable, in only one beat using *bareia* + *oxeia*. There is no reason to think about a systematic exception from the binary rhythm rule.

In newer mss. the motif probably starts to be sung slower (**in two beats**), but still written as *bareia + oxeia*. This change is apparent from the fact, that always one of previous syllables is **changed** to longer or shorter in order to fit the binary rhythm.

**Príklad // Example** – 25.12. E

Musical staff showing measures 1-12 of Example 23.12. The staff has a key signature of G major (one sharp) and a common time signature.

Measures 1-3: Descending scale pattern (F#-E-D-C-B-A-G).

Measures 4-6: Descending scale pattern (F#-E-D-C-B-A-G).

Measures 7-9: Descending scale pattern (F#-E-D-C-B-A-G).

Measures 10-12: Descending scale pattern (F#-E-D-C-B-A-G). Measures 10 and 12 contain grace notes. Measures 11 and 12 contain eighth-note patterns.

A musical staff in G major with a common time signature. It consists of two measures. The first measure starts with a quarter note followed by an eighth note, then a dotted half note, a sixteenth note, and a eighth note. The second measure starts with a dotted half note, followed by a sixteenth note, a eighth note, and a quarter note.

Vi      τού Δη- μι- ουρ-γού γε- νο- μέ- νην Μη-τέ- βα,      Sn1214/17

- 25.12. O

Am > / > > uncan > < τη > > η, Xρι-στού γεν-νη- θέν- τος, Ott

A musical staff in G major, 2/4 time. It shows two measures of music. The first measure begins with a quarter note followed by a eighth note, then a dotted half note, a sixteenth note, a eighth note, a dotted half note, a sixteenth note, and a eighth note. The second measure begins with a eighth note, followed by a sixteenth note, a eighth note, a sixteenth note, a eighth note, a sixteenth note, and a eighth note.

Dk > / > > ම ප > ර ර ර ර ර ර ර ර ර ර Trin

Vi Sn1214/17

L74 > . > — ՞ / // — ✓ > \ >> >>  
 σκιρ-τή-σα- τε τά ó- ρη. Χρι-στού γεν-γη- θέγ- τος.

Z dôvodu spomínaného posunu v interpretácii predkadenčného motívu označujeme tento typ kadencie m' dmt.

// For the reason mentioned above this form is denoted as m' dmt.

Výskyt // appearance: 1.9., 3.9., 26.9., 25.12. 5x, 6.1. 2x, 25.1., 24.6. 2x, 15.7., 1.8., 15.8., PVOLaz, PX7

Kadenčný motív – prehľad // The cadential invariant:

Am      Dk      Ott      Ott

G355

Am,Dk      G355      Vi      Sn1214/17

Vi      Sn1214/17

Sn1214/17      Sn1217      Va      L74

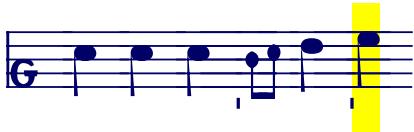
**Prívody // Leading in motives**

c\_

10.10. – hapax



Trin



G355



Dk



Am



Ott



Vi

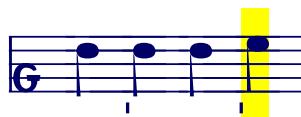


Sn1217

Sn1214

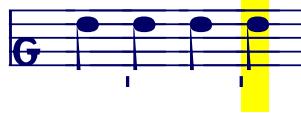
**d\_**

Krátky deklamatívny prívod na tóne d výrazne prevažuje nad inými možnosťami.  
 // A short declamation od *d* is the far most frequented among other possibilities.



Dk      ↘ ↘ ↘ ↘

G355, Ott



Am      ↘ ↘ ↘ ↘

Dk,Ott,Trin,G355



Vi      ↘ ↘ ↘ ↘

Sn1214/17



Vi      ↘ ↘ ↘ ↘

Sn1214/17



Vi      ↘ ↘ ↘ ↘

Sn1214/17



L74      — — ↘



Am,G355      ₋ ↘ ↘ ↘ ↘

G260/61



Vi      ₋ ↘ ↘ ↘ ↘

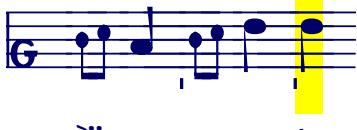
Sn1214/17

**a.hd, Gd, ad**

Krátkej deklamácií na *d* môže predchádzať vzostup od tónu *a* alebo *G*.  
// A short declamation on *d* preceded by an ascent from *G* or *a*.



G261



Am

Dk,Ott

Vi

Sn1214/17



Am

Dk,Ott, Trin, G355

Sn1214

✓

Sn1217

✓



G355

Am,Dk,Ott

Trin

✓

Vi

✓

Sn1214

Sn1217

Trin

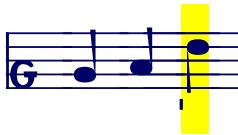
.

Vi

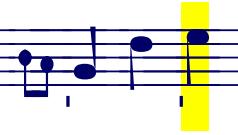
Sn1217

Sn1214

>


  
 G355       — 
Trin


  
 Am      > 
Dk


  
 Dk      >u, > — 


  
 Am      >u, > — 
Trin


  
 G355      >u > — 
Ott

Vi      >u > — 
Sn1217

Sn1214      >u > — /  
 Vi      >x — /      Sn1214/17

**ad.d, cd.d**

Druhý najpočetnejší prívod je charakteristický motívom ad.d, ktorý sa takmer vždy dá oddeliť ako samostatná formula (podrobnejšie pri formule ad.d / Gd.d).

// The second most frequented *leading-in* is based on a leap *ad*, in majority of cases detachable as a formula ad.d (cf. formula ad.d, Gd.d).

G355	>u >>		
Ott	>u >>		
Am	>u, >>		
Am,Dk	>u, >>		Trin,G355,Ott
Trin	>u, >>		.
Trin	>u, >>		
Vi	\ >>		Sn1214/17, Va
Vi	\ >>		Sn1214/17
Sn1214	>u >>.		
Am	>u, >>		Dk,Ott
Vi	\ >>		Sn1217
Sn1214	\ >>		
G260	>u, >>.		
Ott	>u >>		Dk
Am	>u >>		
Vi	\ >>		Va
Sn1214	\ >>		

## Typ dh.\*\*.G

### Kadenčný invariant // The cadential invariant

Oproti dh.ab.G2.G je invariant kratší o celú stopu. Aj z melodického hľadiska ide akoby o kratší tvar formuly, čo je zreteľné najmä pri tvare ddt.

// Compared to db.ab.G2.G, here the invariant is by one foot shorter. Especially the form ddt is clearly visibly a shortening of the longer form.

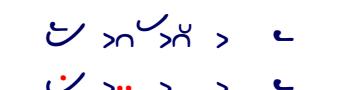
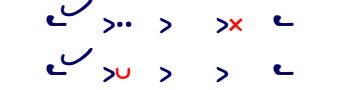
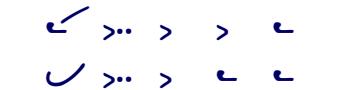
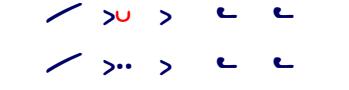
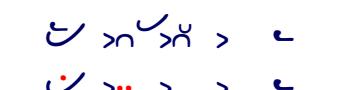
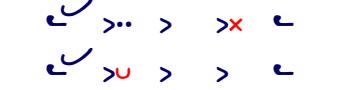
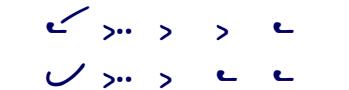
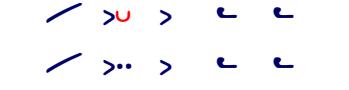
#### dmt

1.9., 2.9., 3.9., 14.9., 8.10., 26.10., 8.11., 13.12. 3x, 3.1., 6.1. 2x, 7.1. 2x, 27.1. 3x, 14.6., 24.6. 2x,  
29.6. 2x, 8.7., 24.7. 2x, 1.8. 2x, 6.8. 9x, 15.8., 19.8.,  
PS01\_BS, PS03za, Pst2za 2x, Pst3, Pst3za 2x, PV0Vaij 2x, PX3za 2x, PX5Vzn 2x

Dk			27.1., PX5Vzn
G355			
G355			
G355			
Am			Dk, Ott, Trin, G355
Dk			
Vi			Sn1214/17
Vi			
Sn1214			
Vi			Sn1214/17
Sn1214			Sn1217
Vi			Sn1214
Va			

*ddt*

1.9. 2x, 14.9. 2x, 20.9., 24.9., 26.9., 1.10., 3.10. 3x, 7.10., 12.10., 2.11., 8.11., 13.11., 20.12., 24.11., 6.1., 7.1.,  
10.1., 2.2. 2x, 11.2., 24.6. 4x, 8.7. 2x, 24.7., 15.8., 29.8., // PV0Laz, PX5Vzn, PV0Vaij 2x,

 <b>G260</b> <b>Vi</b>  <b>Dk</b> <b>Vi</b> <b>Sn1214</b>  <b>Am,Dk</b> <b>Ott</b>  <b>Am</b> <b>G355</b> <b>Ott</b> <b>Vi</b> <b>Vi</b> <b>Vi</b> <b>Vi</b> <b>Sn1217</b> <b>Vi</b> <b>Sn1214</b> <b>Sn1214</b> <b>Vi</b> <b>Vi</b> <b>Sn1217</b> <b>Vi</b>	            	<b>24.7.</b> <b>Sn1214/17</b>  <b>Trin,G355</b> <b>Sn1214/17</b>  <b>Ott,G355</b> <b>G260</b>  <b>Dk,Trin, G355</b>        <b>Sn1217</b> <b>Sn1217</b> <b>Sn1214</b> <b>Sn1214</b> <b>Sn1217, Va</b> <b>Sn1214</b> <b>Sn1214</b> <b>PV0Laz</b>
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Predĺženie o 1 dobu // by one beat longer (hapax, 13.11.)



Ott      ↗ ↘ ↙ ↘ > ↗ ↗



Dk      ↗ ↗ > n > > > ↗



G355      ↗ ↗ > n >.. > n > ↗



Trin      ↗ ↗ > > > u > ↗



Am      ↗ ↗ > ö > x > ↗ ↗

Vi      ↗ ↗ > >.. > > ↗ ↗ Sn1217

Sn1214 > ↗ > ↗ > > x > ↗  
ασ- μά-των θε- ο- πρε- πών

## Prívody // Leading-in motives

*d\_*

Krátka deklamácia na *d* nadväzuje vždy na priebežnú formulu, tvorenú vzostupom od *a* ku *d*.  
// A short declamation on *d* follows any transitive formula ascending from *a* to *d*.

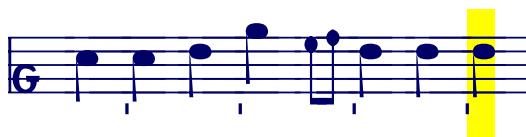
The image shows musical notation examples for leading-in motives. It consists of two staves. The top staff is in G major (G clef) and the bottom staff is also in G major (G clef). Both staves have four horizontal lines. In the first three measures of each staff, there are three black dots on the first, second, and third lines respectively, followed by a vertical bar line. In the fourth measure, there is a yellow vertical bar line followed by a black dot on the fourth line. Below the staves, there are ten entries, each consisting of a name or reference number followed by a musical shorthand representation and a corresponding label.

Ott	— — — ↗	
Am	— — — ↗	Dk,Ott, G355
G355	— — ↗	
Vi	— — ↗	Sn1214/17, Va
Vi	— — ↗	
Va	— — ↗	
Sn1214	— ↗	
Sn1214	— — ↗	
Vi	— — — ↗	Sn1214/17
Vi	— — ↗	Sn1217

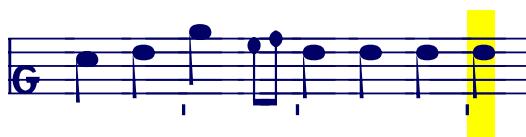
*d~*

Dlhšia deklamácia na *d* s akcentáciou nahor.

// A longer declamation od *d* with accenting by means of higher pitches.



Am	— — — ↗ >.. >.. — ↗	Ott
Dk	— — — ↗ >.. >.. — ↗	
Vi	— — — ↗ >.. >.. — ↗	Sn1214
Va	— — — ↗ >.. >.. — ↗	



Am	↗ — — ↗ >.. >.. — ↗	Dk,Ott
Vi	— — ↗ >.. >.. — ↗	Sn1217
Sn1214	— — ↗ >.. >.. — ↗	



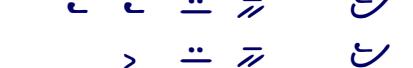
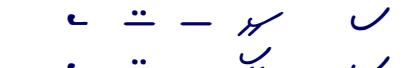
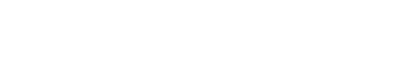
Trin	> ↗ > > » — ↗	
Am	> ↗ > > » — ↗	Dk,Ott,G260
Vi	> ↗ > > » — ↗	Sn1214/17

*h-d*  
—

		
Am	>.. — ↗	Ott, Dk
Am	— — ↗	Dk, G355
		
Trin	>— . ↗	Ott
Vi	> — ↘	Sn1217
Vi	— — ↘	
Sn1217	— — ↘	
Vi	— — ↘	Va, Sn1214/17
Sn1214	— — ↘	

13.12.

Am	>	>	-	/	>	>,,	>,,
Ott	>	>	-	/	>	>,,	>,,
Dk	>	✓	>,,	/	>	>,,	>,,
Vi	>	✓	>,,	/	>	/	/
Sn1217	>	✓	>,,	/	>	/	/
Sn1214	>	✓	>,,	/	>	/	/


  
 G355      
  
 Dk      
  
 Dk      
  

  
 Am      
  
 Am      
  
 Vi      
  
 Vi      
  
 Va      

Ott      Sn1214/17      Sn1214

*d.Gd*

Am

Vi

Sn1217

Sn1214

Dk,Ott, G355

G260

Am

Vi

Sn1214

Vi

Dk,Ott,Trin, G355

Sn1217

### ***h.Gd, h.Ga***

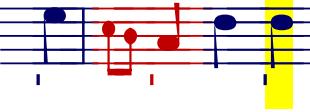
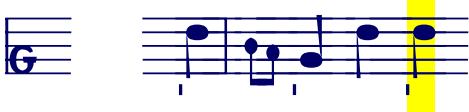
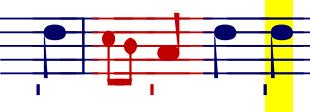
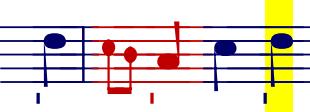
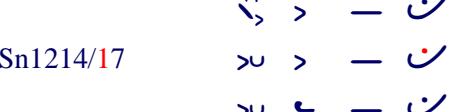
Predkadenčný motív tvorený zostupom h.G sa vo väčšine prípadov dá oddeliť ako samostatná formula G2 (typ dh.G). Za ním nasleduje spravidla kvinotvý skok na d (alebo s medzipristátim na a alebo c).

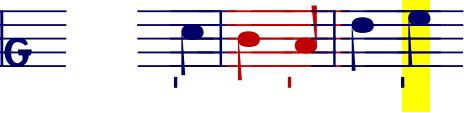
Medzi alternatívnymi variantmi motívov nachádzame **h.ad, ca.d**, ktoré už zasahujú k nasledujúcemu typu predkadenčných motívov.

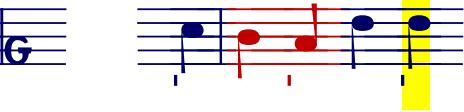
// A forecadential motif based on a descent b.G is in most cases separable as a self-standing formula G2 (type db.G). A leap Gd or Ga,d, Gc,d follows.

Among alternative parallels in other mss. b.ad and ca.d are the most common.

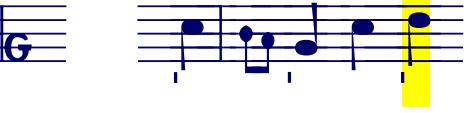
### **Elementárny**

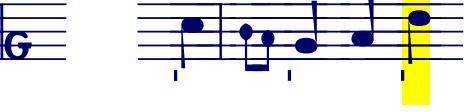
 Dk $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	 Am $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$
 Am,Ott,Trin $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	 Am $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$
 Ott $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	 Dk $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$
 G355 $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	 G355 $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$
 Dk $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	
 Vi, Sn1214/17 $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	
 Vi $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	
 Vi,Va $\text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G} \downarrow \text{G}$ $\rightarrow \text{G}$	


  
 Ott      >u > - ⌈


  
 Ott      >u > - ⌈      G260


  
 G355      >u >n - ⌈


  
 Dk      >u, > - ⌈


  
 Trin      >u, > - ⌈


  
 Am      >u, > - ⌈      Dk,G355


  
 Dk      >u, > - ⌈

Vi      >u > - ⌈      Sn1214/17, Va

Vi      >u > - ⌈      Sn1214/17

Sn1214      >u - ⌈ - ⌈

Po deklamácii na *d* // Attached to a declamation on *d*

- *d dmt*

Dk

Trin

Sn1214

Am

G355

Ott

Am

Vi

Vi

Sn1214

Vi

Va

Vi

Sn1217

Sn1214

Vi

Sn1214

Sn1217

Sn1214

Dk, Ott Trin

Sn1214/17

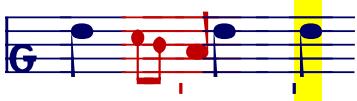
Sn1217

Sn1214/17

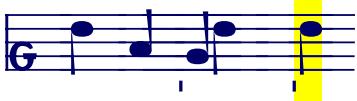
*- m dmt*



Am     



Ott     



G355     



Dk     

Trin,G260

Vi     

Sn1214     

Sn1217

Výstup od *a* // Ascent from *a*

G355 > ↙ ↙ ⤵ ↘ > ⤴ ↗

Am > ↙ ↙ ⤵ ↗ < > ⤴ ↗

Dk > ⤵ ↙ ↙ ⤵ < > ⤴ ↗

Trin > ↙ ↙ ⤵ ↘ > ⤴ ↗

Vi > ↙ — ⤵ / > ⤴ ↗

Sn1217 > — — ⤵ / > ⤴ ↗

Trin < > ⤵ ↙ ⤵ ↗ ⤵ ↗

Dk < > ⤵ ↘ > ⤵ ↗ ⤵ ↗

Ott

Am < > ⤵ ↘ ⤵ ↗ ⤵ ↗

.

Vi > ⤵ ↘ ⤵ ↗ ⤵ ↗

Sn1217

**Po c~ // Attached to c~**


  
 Am       >  Trin

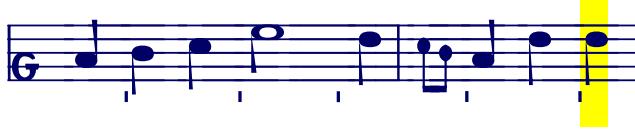
G355     >  Ott

Dk       > 

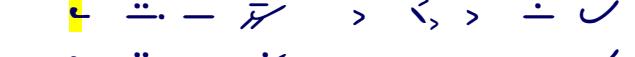
Vi       > 

Sn1214  > 


  
 Am       > >u, >  Trin


  
 Dk   > >u, > 

Ott      > 

Vi       > >u > 

Sn1214  > >u > 

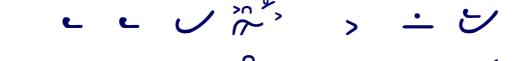
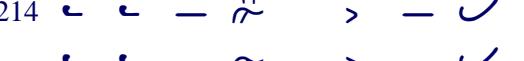
c.ad, c.Gd

The musical score consists of two staves. The top staff shows a G clef, a common time signature, and a key signature of one sharp. The bottom staff shows a G clef, a common time signature, and a key signature of one sharp. The music is divided into measures by vertical bar lines. A yellow vertical bar highlights a specific measure. Various musical markings are present, such as quarter notes, eighth notes, sixteenth notes, and rests. Some notes are highlighted in red. Performance instructions include slurs, grace marks, and dynamic markings like '>' and 'x'. The score is annotated with instrument names and reference numbers:

- G355: > ፻ ፻
- G355: > → ፻ Am
- Trin: > ፻ ፻
- Dk: > ፻ ፻ Am,G355
- Am: > ፻ ፻ Dk,Ott, G355
- Vi: > — ፻ Sn1214/17
- Vi: < — ፻ Sn1217
- Sn1214: > ፻ ፻
- Sn1217: > — ፻
- Vi: >x — ፻ Sn1214/17,Va
- Vi: < — ፻
- Sn1217: < — ፻
- Sn1214: < ፻ ፻
- Sn1214: > ፻ /
- Vi: > — / Sn1214/17

The musical score continues from the previous section. The top staff shows a G clef, a common time signature, and a key signature of one sharp. The bottom staff shows a G clef, a common time signature, and a key signature of one sharp. The music is divided into measures by vertical bar lines. A yellow vertical bar highlights a specific measure. The score includes various musical markings and annotations:

- Dk: > ፻, ፻ የ.. > ፻ Trin,G355
- Sn1214: > \ ፻ የ > ፻
- Sn1217: >x \ ፻ የ.. > ፻ Vi


  
 Am      Dk, Ott  
 Sn1214      
 Vi       Va  
  

  
 Am        
  

  
 Dk       Ott  
 G355       
 Vi       Sn1214/17  
  

  
 Dk       Ott  
 Am  Dk  
 Vi         
 Sn1217      
 Vi         
 Sn1217      
  

  
 Am    
 Dk  Ott  
 Vi       

*d(hc).ad*

24.6. – hapax

Musical notation for Am and Vi parts in G major. The Am part consists of a series of notes and rests, with a yellow bar highlighting the last note. The Vi part consists of a series of notes and rests, with a yellow bar highlighting the last note. The notation includes various musical markings such as slurs, ties, and rests.

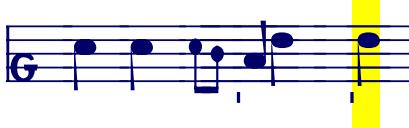
Am      < >    ÷   < ~ >   ÷   <      Dk,Ott,Trin  
Vi      > >    —   < ~ >   —   <      Sn1214/17

### c\_ad.d, c\_cd.d

Najpočetnejší prívod je charakteristický motívom ad.d, ktorý sa takmer vždy dá oddeliť ako samostatná formula (podrobnejšie pri formule ad.d / Gd.d) – ale vzhľadom na úzke spojenie s kadenciou považujeme v tomto prípade ad.d za súčasť invariantu.

// The most frequented *leading-in* is based on the motif ad.d, detachable as a separate formula. However, its close bound to the core of the cadence is a reason why it is treated here and ad.d is considered a part of an invariant of a subformula ad.db.G2.G.

c\_



Am Ott Dk,Ott, Trin, G355,

Vi Sn1214/17

Vi Sn1217

Sn1214 Sn1217

Vi

Sn1214



Am Ott

Vi Va,Sn1214



Trin Ott



Dk G355

Sn1214

Sn1217 Vi

Vi Sn1214/17

c~

Am *w*

— / > > *v*, >  
— / > > \ >  
— / > > \ >

Dk, Ott

Vi

Va

Sn1214

— / > > \ >  
— / > > \ >  
— / > > \ >



Dk

— / > > *v*, >  
— / > > \ >  
— / > > \ >

Vi

Sn1217



Am

*v* > > — *v*, >  
— / > > *v*, >  
— / > > \ >

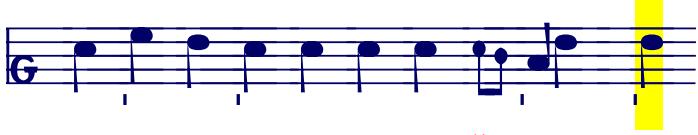
Ott

Dk

*v* > > — *v*, >  
— / > > *v*, >  
— / > > \ >

Vi

Va; Sn1214

Am *w*

— / > > — *v*, >  
— / > > — *v*, >  
— / > > — *v*, >

Dk, Ott, Trin, G355,

Vi

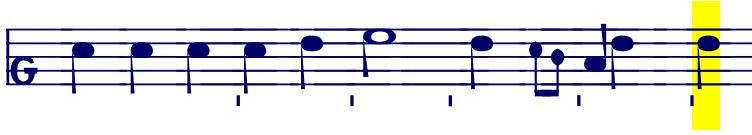
— / > > — *v*, >  
— / > > — *v*, >  
— / > > — *v*, >

Sn1217

Sn1214

— / > > — *v*, >  
— / > > — *v*, >  
— / > > — *v*, >

Sn1217, Vi



Am

— — — — — *v*, > >  
— — — — — *v*, > >  
— — — — — *v*, >

Dk, Ott

Vi

— — — — — *v*, > >  
— — — — — *v*, > >  
— — — — — *v*, >

Sn1214

— — — — — *v*, > >  
— — — — — *v*, > >  
— — — — — *v*, >

Sn1214

Vi

— — — — — *v*, > >  
— — — — — *v*, > >  
— — — — — *v*, >

Va

— — — — — *v*, > >  
— — — — — *v*, > >  
— — — — — *v*, >

ge.d



Ott

> — ⌈ >n ⌈ >n ⌈ > » ⌈

Dk

G260

> — ⌈ >ö ⌈ >n ⌈ > » ⌈

Am

> — ⌈ >ö ⌈ >n ⌈ >u, » ⌈

Dk,Trin, Ott, G355

Sn1214

✗g > — ⌈ > > >u » ⌈

Sn1217

> — ⌈ >.. > >u » ⌈

Vi

> — ⌈ >.. > \ » ⌈

Sn1214/17

*ad.dd*

Musical score for *ad.dd*. The first staff shows a continuous sequence of notes and rests. The second staff begins with a note, followed by a rest, then a series of eighth notes. A yellow vertical bar highlights the end of the second staff.

Am

Musical score for *ad.dd*. The first staff shows a continuous sequence of notes and rests. The second staff begins with a note, followed by a rest, then a series of eighth notes. A yellow vertical bar highlights the end of the second staff.

Dk

Ott

Vi

Sn1217

Sn1214

Am

*Trin*

Dk

*Ott,G355*

Sn1217

Vi

Sn1214

Dk

G355

Ott

Am

Dk,Ott,Trin

Vi

Sn1214/17

Vi

Sn1217

Sn1214

Typ ha.\*\*.G

## Prehľad // Overview

dmt

16.11.

PV0Vaij

Am

Dk

Sn1214

Vi

Va

ώς ε- πί τών Χε- ρου-βίμ ε- θε- ώ-

Ott

*ddt*

15.8.

Am Dk Vi

Am Ott  
Dk .  
Vi Sn1217   
Δα- νι- τι- κήν ω- δήν σή- με-ρον λα- οί,

29.6.

Am Ott Dk, Ott  
G355  
Vi   
Sn1214  
Sn1214 αλλ' ο ε- μός Πα- τήρ ο εν ου- ρα- νοίς,

12.10.

G355  
Am Ott G260 Vi Sn1214  
πε- παρ-ρη- σι- ασ- μέ- νη τή ψυ- χή,

Modifikácie koncového tónu a kadencie // Modifications of the final tone and of the cadence

.d2

14.9. 3x, 10.10., 5.1., 6.1., 25.1., 24.7., Pst3, Pst3za

Am      >>

G355     >>

G355     >>

Dk       >> Trin

Ott       >> Trin

Sn1217    >>

Vi        >> Sn1214/17, Va

Vi        >> Sn1214/17

Sn1214    >>

Vi        >>

12.10., 8.11.

Am       >> >

G355     >>

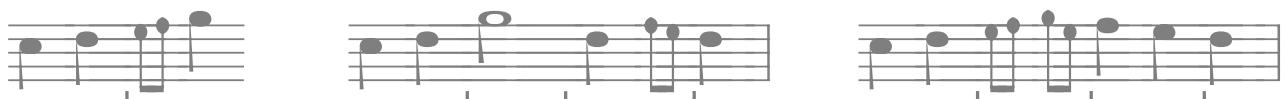
Dk       >> > Trin

Ott       >> > Trin

Vi        >> > Sn1214/17

Sn1214    >> Vi

Pokračovanie melodickej línie viedie vždy k tónu g: // The melody continues always to g:



V G260 sa prechod G-d posúva o dobu skôr: // In G260 the leap Gd occurs by one beat sooner:

The notation shows a musical staff starting with a capital letter 'G'. The first note is a quarter note on G. The second note is a eighth note on D. The third note is a sixteenth note on G. The fourth note is a sixteenth note on D. The fifth note is a sixteenth note on G. The sixth note is a sixteenth note on D. The seventh note is a sixteenth note on G. The eighth note is a sixteenth note on D. Below the staff, the text 'G260' is written, followed by a blue double arrow pointing right and a blue wavy line with arrows indicating a shift in timing.

*d(ef)*

2.11.

The notation shows a musical staff starting with a capital letter 'G'. The first note is a quarter note on G. The second note is a eighth note on D. The third note is a sixteenth note on G. The fourth note is a sixteenth note on D. The fifth note is a sixteenth note on G. The sixth note is a sixteenth note on D. The seventh note is a sixteenth note on G. The eighth note is a sixteenth note on D. Below the staff, the text 'G355' is followed by a blue 'n' symbol with a dot above it, a blue '>', a blue 'z' symbol with a dot above it, and a blue 'u'. The text 'Vi' is followed by a blue '>', a blue 'z', a blue 'z' symbol with a dot above it, and a blue 'u'. To the right, the text 'Dk,Am,Ott,Trin,G261/65' is written above 'Sn1214/17'.

### .Gd

Skok z G na tón d na poslednej slabike, d'alej pokračuje motívom v rozpätí h-d.

// The leap G-d appears on the last syllable, it continues to a movement among tones b - d.

The notation shows two staves. The top staff is identical to the one above. The bottom staff has three entries: 'Am' with a blue 'z' symbol, 'Vi' with a blue 'z' symbol, and 'Sn1214' with a blue 'z' symbol. To the right, there are two more staves labeled '16.11.' and '13.12.'. Below '16.11.' is the text 'Dk,Ott' and below '13.12.' is the text 'Sn1214/17'.

.Gh

1.9., 20.12., 6.8., PS03za



G355



Vi



Sn1217



Ott



Am, Dk, Ott, Trin

Vi



Va

Sn1214



Sn1217



Va



G260



Am

G355



Ott



Sn1217



Pokračovanie melodickej línie viedie vždy, cez prechodový motív, k tónu d:  
// The melody continues through a transitional motif to the tone d:



**.Gh.h**

29.6. , 6.8. 2x



Ott



>



Ott



<



Am



<

Dk

Vi



<

Sn1217

Vi



<

Sn1214/17

Pokračovanie melodickej línie viedie vždy okolo ťažiska na tóne *h*:  
// The melody continues to an accented declamation on/around *b*.



.Gh.h \*\*

24.6., 6.8., PV0\_Vaij

Detailed description: The musical score consists of eight staves, each with a G-clef and a common time signature. The first staff (Dk) shows a single note followed by a sixteenth-note pattern. The second staff (Vi) shows a sixteenth-note pattern with a red vertical line. The third staff (Ott) shows a sixteenth-note pattern with a blue vertical line. The fourth staff (Dk) shows a sixteenth-note pattern with a blue vertical line. The fifth staff (Trin) shows a sixteenth-note pattern with a blue vertical line. The sixth staff (Am) shows a sixteenth-note pattern with a blue vertical line and the text 'Ott' to its right. The seventh staff (Am) shows a sixteenth-note pattern with a blue vertical line and the text 'Ott' to its right. The eighth staff (Va) shows a sixteenth-note pattern.

Dk      Vi      Ott      Dk      Trin      Am      Am      Va

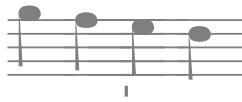
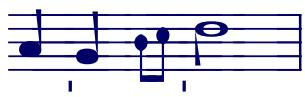
Sn1214/17

Pokračovanie melodickej línie vedie k tónu G a stúpaniu nahor:  
// The melody continues to G and upwards.



.Gh.d

15.8. (hapax?)



Am

> > .. //

Ott

Dk

> > .. //

.

Vi

> > .. //

Sn1217



## G2

### typ U

Formula G2 /U v prevažnej väčšine prípadov predstavuje initium, alebo uzatvára prvý blok v perióde. Len výnimočne (PV00\_Vaij) stojí na úplnom konci stichír – osobitne však vo veľkonočnom období je ukončenie stichír slabou formulou časté.

// The formulae G2 /U are in most cases initia or closing the first block in a period. Only rarely (PV00\_Vaij) they may be the final formula of a whole stikheron.

### Krátky tvar // Short form

Nasleduje vždy po formule c2. // Always follows the formula c2.



G355

>u > ↗ >n



Am

>u > ↗, >

Dk, Ott, Trin

Am

>u > ↗, >

Dk, Ott, Trin, G260

Vi

>u > x, ↗ >

Sn1214/17

Sn1214

>u ↗, < ↗ >

Vi

>u > ↘ >

Sn1217

>.. > ↘ >

Vi

>.. > ↗ >

Sn1214, Va

**d.cb**

Ukončuje prvý blok alebo initium. // Closing thre first block in a period or initium.



G261    ↘ ↗ ↙ >ö >u >    ↘>



Am    ↘ ↗ ↙ > >u >    ↘> »    G355, Ott

Dk    ↘ ↗ ↙ > >u >    ↘> »    Trin, Ott

Sn1214    ↘ ↗ ↙ > >u >    \ //

Sn1217    ↘ ↗ ↙ > >u >    \ //    Vi

Sn1217    ↘ ↗ ↙ > >u > >u >

Vi    ↘ ↗ ↙ > >u >    ↘>

Sn1214    ↘ ↗ > >u >    ↘>

Vi    ↘ ↙ > >u >    \ »    Sn1217

**d2.cb**

Uzatvára blok. // Closing a block.



G355 — ↘ ↙ &gt; &gt;u &gt; ↗ &gt;n



Am ↘ ↘ ↘ ↙ &gt; &gt;u &gt; ↗, &gt;&gt; Dk,Ott



Trin ↘ ↘ ↘ ↙ &gt;n ↘ &gt;n ↘ &gt;&gt; .

Vi ↘ ↘ ↘ ↙ &gt; ↘ &gt; ↘ &gt;&gt; Sn1214

Va ↘ ↘ ↘ ↙ &gt; ↗ &gt; ↘ &gt;&gt;



Am ↘ ↘ ↙ &gt; &gt;u &gt; ↗, &gt; Dk,Ott

Vi — ↘ ↙ &gt; &gt;u &gt; ↘ &gt; Sn1217



Am &gt;x ⋯ ↙ &gt; &gt;u &gt; ↗, &gt; Dk,Ott

Vi &gt;x ⋯ ↙ &gt; &gt;u &gt; ↘ &gt; Sn1214/17

**d2\*\*.cb**

Ukončenie stichiry // End of a stikheron. (PV0Vaij)

Am      ↩ ⋯ ᬁ ՚ ՚ > > u > ᬁ > var. ✕ >

Dk      ↩ ⋯ ᬁ ՚ ՚ > > u > ՚ > .

Ott      ↩ ⋯ ᬁ ՚ ՚ > > u > ՚ > Am

Trin    ↗ ⋯ ᬁ ՚ ՚ > > u > ՚ > n .

Vi      ↩ ⋯ ᬁ ՚ ՚ > > u > ՚ ↩ Sn1214

Va      ↩ ⋯ ᬁ ՚ ՚ > > u > ՚ >

Am      > ⋯ ᬁ ՚ ՚ > > u > ✕ > Dk

Ott    > ⋯ ᬁ ՚ ՚ > > u > ✕ > .

Va    > ⋯ ᬁ ՚ ՚ > > u > ՚ >

Sn1214 > ⋯ ᬁ ՚ ՚ > > > u >> ↩

db

A musical staff with a G clef at the beginning. It contains four quarter notes followed by one half note.

Am		Dk,Ott
Am		Dk,Ott
Vi		Sn1214/17
Vi		
Vi		Sn1217
Sn1214		
Vi		Sn1217
Sn1214		
Sn1214		

d\*b

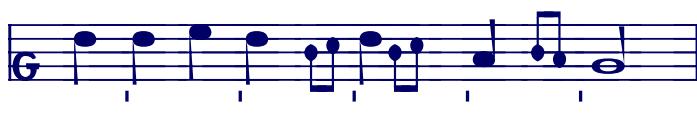


Am	↖ ↗ ↘ ↗ >n ↗ ↘ >	
Dk	↖ ↗ ↘ ↗ >n ↘ >>	Ott, G355, G262
Vi	↖ ↗ < > < >	Sn1214/17
Vi	↖ ↗ < > < >	Va Sn1214

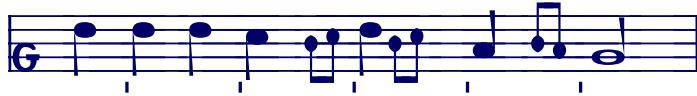
14.9.



G355	♪ ↗ ↗ ↗ >u, >.. ↗ ↗ > > >>	
Dk	♪ ↗ ↗ ↗ >u, >.. ↗ ↗ >n ↘ >>	Trin



Ott	↖ ↗ ↗ >u >.. ↗ ↗ >n ↘ >>	
Am	♪ ↗ ↗ ↗ >u >.. ↗ ↗ > >n ↗ ↘ >>	
Sn1214	↖ ↗ ↗ >u > < > > >>	



Sn1217	↖ ↗ ↗ >u >.. < > > >>	Vi
--------	-----------------------	----



**mm ddt**

PX7

Dk      .

Trin     .

Am > > > > > >

Am > > > > Ott

Am > > > > Ott

Am > > > > Ott

Vi       > > >

Vi       > > > Va

Vi       > > >

Vi       > > >

**dd ddt**

Pst4za

Dk       Ott

Am > > > > >

Vi       > > > > > Va, Sn1214

## d2

G2 s predkadenčným motívom d, d2 je úvodná formula v periódach (často so slovom Kópię) alebo initium.  
// G2 with a forecadential motif d, d2 is an opening formula of periods (often bound with the word Kópię) or initium.

21.11., 27.12., 20.1., PX1, PX3za, PX5Vzn



Trin



Am



> Dk,Ott,Trin

Trin



>>

Vi



>x Sn1214/17

Vi



>> Sn1214/17, Va

Va



>

AG18



>>

ed

16.11., 13.12., PX1



Am /> ~> > Ott,Dk

Vi /> ~> Sn1214/17

Vi /> ~> Sn1217



Am > - - /> > > > > > > Ott



Dk - - - /> > > > > > .

Vi - - - /> > > > > > Va

2.2.



Am w" - - - /> > > > >



Dk w" - - - /> > > > >



Ott - - - - /> > > > >

Sn1217 - - - - /> > > > >

Sn1214 - - - - /> > > > Vi

6.10.



Am - - - /> > > > > Dk

Vi - - - /> > > > >

Sn1214 - - - /> > > > >

### ...da, dc

Formula G2 s predkadenčným motívom *da* (alternatívne *dc*), ktorému môže predchádzať jednoduchý prívod (bez dlhých slabík) v rozmedzí *a-e*, je vo väčšine prípadov úvodná alebo initium.

// G2 with a forecadential motif *da* (or *dc*), preceded by a simple syllabic leading-in motif in range of *a-e*, is in most cases an opening formula or initium.

6.8.



Am      ↗>u, > ↗> / >



Dk      ↗>u >... ↗> / > > Ott

Vi      ↗>u >... / > / \ >

Sn1217    ↗>u >... / > / \ >

8.11., 16.1., 25.1., 27.1., 8.7., 6.8., 29.8.



G355      ↘>>>> Dk

G355      ↘>>>>

Trin      —. ↗> ↗> //



Am      ↘> ↗> / > > Ott

Vi      ↘> / > / > > Sn1214/17

Vi      ↘> / > ↗> // Sn1217

Sn1217    ↘> / > ↗> //

Vi,Sn1217    ↗> / > > Sn1214

1.11., PX7



Dk      > — ↗> / > //

Vi      > — ↗> / > // Sn1217

Sn1214    > — / > / \ //

Va      > — / > // >

2.2., 20.12., PV0Vaij



Dk >ö >× >n > > >



Ott >ö >× >n > >



Am >.. > > > >

Am >.. > > > > Dk

Ott >.. > > > >



G355 >— > > > >



Am >— > > > > Dk

Vi — >.. > > > > Sn1214/17



Trin > — > > > >

Vi > > > > > > Sn1214/17

Va > > > > > >

PX5Vzn, Ασπόρως συνέλαβες, Ο σύν Πατρί καί Πνεύματι, p\_Tόν νοερόν αδάμαντα



Am      ↗ ↗ ↗ >u, >.. ↗ ↗ ↗ / > »      Dk,Ott



Dk      ↗ ↗ ↗ / > >ö ↗ / > > > > »



Am      >n - ↗ ↗ >ö ↗ >u ↗ / > >      Dk,Ott



Ott      ↗ ↗ ↗ / > > ↗ / > > / > >      Dk



Am      ↗ ↗ ↗ / > > ↗ ↗ ↗ / > »

Vi      ↗ - ↗ / > > / > > ↗ / > >      Va

Sn1214      ↗ ↗ ↗ / > > / > ↗ ↗ ↗ / > > .

Vi      ↗ ↗ ↗ / > > .. ↗ / > > / / > »

Sn1214      ↗ ↗ ↗ / > > .. ↗ / > - / / > »      Sn1217

6.1., PV0Laz



Ott



Am



Am

Dk, Ott, Trin



Dk

Trin

Vi

Sn1214, Va



Dk



Vi

Sn1214

Va



G355

.

Vi

Sn1217

Sn1214

2.2.



Dk

Am, Ott

Vi

Sn1214/17

## cd.da

Formula G2 s predkadenčným motívom *cd.da* (alternatívne *cd.dc*), s dlhým znakom *dyo / apeso exo* v prvej stope, sa sice melodickými kontúrami podobá na formuly z predošlého odseku, avšak má silný charakter, tj. môže stáť na konci períod alebo aj celej stichiry (14.6.). Okrem toho môže uzatvárať prvý blok v període alebo vlastného períodu pred conclusiom. V porovnaní s inými silnými formulami sa vo vyššej miere vyskytuje v bezprostredných paralelizmoch (tj. táto formula je spravidla prvou voľbou na vyjadrenie tesných paralel).

// G2 with the forecadential motif *cd.da* (or *cd.dc*), with a sign *dyo / apeso exo* in the first foot, resembles the formulae from the preceding chapter, but it has a clearly strong essence, i.e. it may stand on the very end of periods or even the whole stikheron (14.6.). Moreover, it may be a closing of the first block or the very period before conclusio. It is also used to express close paralellisms.

13.9., 8.10., 8.11., 25.12. O, 25.3., 23.4., 14.6., 24.6., 24.7., PV0Laz, PV0Vaij, PX7

### Kadenčný invariant // The cadential invariant

G355	Dk, Ott, Trin, Am	G355,Trin
	Ott, Dk, Trin, G355	Am
Dk		Ott
Vi	Sn1214/17, L74	Vi
Vi	Sn1214/17	Vi
Sn1214		Vi
Vi	Sn1214/17	Sn1217
Vi	Sn1214/17	Sn1214
		Sn1214
		Vi
		Sn1214

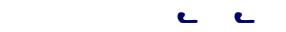
**cd.d2.da**

hapax (7.10.)

The image shows musical notation on four staves. The first staff is labeled 'G' and has a single note. The second staff is labeled 'G355' and has a series of notes with accompanying vocalizations: '— — ˘, // ˘ > > >'. The third staff is labeled 'Am' and has a single note. The fourth staff is labeled 'Dk' and has a single note. Below the staves, there are vocalizations: 'Am ˘ ˘ — — ˘, // ˘ ˘ / > > Ott', 'Dk ˘ ˘ — — ˘, // ˘ ˘ / > > sic! (?)', 'Vi ˘ ˘ — — // ˘ / > / > —', and 'Sn1214 ˘ ˘ — — // ˘ / > x / > — υ- ψη- γο- ρούν- τες αν- ε- κή- ρυτ-τον.'

## *Prívody // Leading-in motives*


**Ott**       **Trin**  

**Am**  **Dk,Ott,Trin,G355**  
**Vi**  **Sn1214/17**  
**Sn1214**   
**Vi**  **Sn1217**  
**L74**   
**Vi**  **Sn1217**  
**Sn1214**   
**Vi**  **Sn1217**  

**Dk**  **Ott**  
**Dk**  **Ott,Trin, G355**  
**Vi**  **Va, Sn1214**  
**Vi**   
**Vi**  **Sn1214/17**

G	—	—	—	—	—	—
Am	dot	—	—	—	—	
Am	dot	—	—	—	—	Dk
Vi	—	—	—	—	—	Sn1214/17
Sn1214	—	—	—	—	—	Sn1217
L74	—	—	—	—	—	


  
**G**      |      |      |      |      |

Am        > >  > Dk

Vi       > > < \ Sn1217

Sn1214  > > <

ad.da

29.6.


  
 Am  Dk,Ott


  
 G355 
  
 Vi 
  
 Sn1217 
  
 Sn1214

24.6. , PX5Vzn

Dk      Ott

Am      Am

Vi

Sn1214

Ott

## typ dh.G

Formula G2 typu dh.G z melodického hľadiska predstavuje extrémnu redukciu motívu G2/U alebo skrátenie G3 typ dh.\*\*.G o jednu stopu. V časti rukopisov táto formula má často paralelu typu a2. Z funkčného hľadiska ide vo väčšine prípadov o osamostatnenú časť prívodu hG.d formúl G3 typ dh.\*\*.G.

// The melody of G2 type *db.G* is an extreme reduction of G2/U or shortening of G2 type *db.\*\*.G* by one foot. In a considerable part of cases this formula is a detached part of leading-in to G3 type *db.\*\*.G*.

### d\_

8.10.,12.10., 2.11.,16.11.,PS03



G355      ↘ ↗ ↙ ↘ >



Am	↖ ↗ ↙ ↘ >	Dk,Ott, Trin
Trin	↖ ↗ ↙ ↘ >	
Vi	↖ ↗ ↘ ↖ >	
Vi	↖ ↗ ↘ ↖ >	Sn1214/17,Va
Vi	↖ — ↗ >	Sn1214/17
Vi	↖ ↗ >> >	
Vi	↓ ↗ >> >	Sn1217
Vi	↓ ↗ >> >	
Sn1214	↓ ↗ >> >	Sn1217
Sn1214	↖ ↗ >> >	
Sn1214	↖ — >> >	

c-f-d

2.10.,24.11.,30.11. ,29.8.



G355



Am

Trin; Dk

G355

Vi

Sn1214

Vi

Sn1217

Vi

Sn1214/17

Sn1214

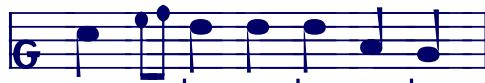
10.10., 24.11., 20.12., 25.12.O, 3.1., 23.4.



G355



G355



G355



Dk

G260/62



Dk

Trin



Ott



Am

Sn1217

Vi

Sn1214

Sn1217<sub>0</sub>

Sn1214

Sn1214/17

Vi

Sn1217

Vi

Sn1214/17

Vi

Sn1217

Sn1214

Sn1214

Sn1214

L74

8.11.,13.12.,10.1.,8.7.,PX5

Ott

Am Ott

Dk

G355

Vi

Sn1217

Sn1214

Vi

Sn1214

Sn1

Vi,


  
 G355      
  
 Vi            
  
 Sn1214       
  
 Vi            
  
 Sn1214       
  
 Sn1214       

ce.ed

20.12. 3x, 6.1., 24.6.



G355 > - - > - >



Am - - - - > - >

Dk

Vi > - - / > - >

Sn1214/17

Sn1217 > - - / > - >

Vi - - - / - > - >

Sn1214/17

Sn1217 - - - / > - >

Vi - - - / > - >

Sn1214/17

Sn1214 - - - / > - <

14.6.



Am // - - > - > » Dk,Ott



G355 // - - > - > - > » .

Vi // - - / > - > » Sn1214/17

1.8.



Trin // > - - > - > - > //

.

Am // > - - > - > - > //

.

Dk // > - - > - > - > //

Ott

Vi // > - - / > - > - > //

Sn1214/17

.a

a3

Formula a3 patrí v 4. hlase skôr k okrajovému „stavebnému materiálu“. Má väčšinou priebežný charakter, v niektorých prípadoch môže uzatvárať vnútorný blok alebo tvoriť initium.

Je doložená v rytmických tvaroch mmt, mdt a ddt. Typ dmt (podobne ako v plag. 4. hlase) chýba, jeho prízvukovú funkciu nahradza typ mdt s akcentom na predposlednej slabike.

// Formula a3 is less frequented in the 4th echos. In most cases it is transient, in several cases it probably closes an inner block or it is an initium.

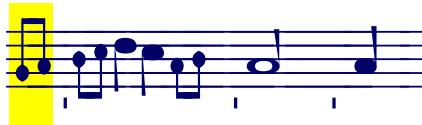
It appears in rhythmical forms mmt, mdt and ddt. The type dmt is absent (similarly as in the plag. 4th echos), its potential distribution of accents is realized by the type mdt with an accent on the penultimate.

Kadencia

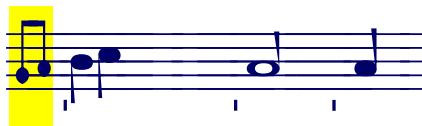
mmt

**základná // basic form**

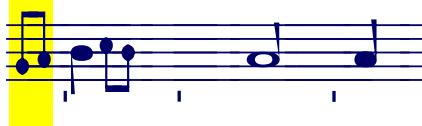
**Typ (Ga)**



Dk	>ö	—	≥	—
Ott	>..	—	≥	—
Vi	>..	—	≥	—
Sn1214	>..	—	≥	—



G355	>ö	—	≥	—
Vi	>..	—	≥	—
Sn1217	>..	—	≥	—

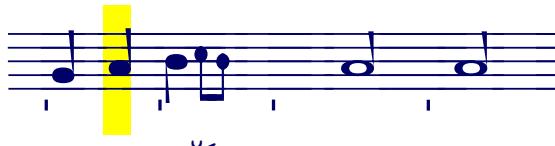
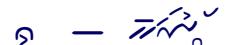


mult.	>..	—	≥	—
Vi	ɔ	—	≥	—
Vi	>..	—	≥	—
Sn1217	>..	—	≥	—
Sn1214	ɔ	—	≥	—
Sn1214	>..	—	≥	—
Vi	>..	—	≥	—

## Typ Ga

Predkadenčný motív Ga je v spojení s kadenciou mmt doložený iba dvakrát. Častejšie sa vyskytuje s tvarom mdt.

// The forecadential motif Ga followed by the cadence mmt appears only twice. More frequently it is followed by the form mdt.

		
Am		>> G355
Sn1217		>>
Vi		>> Sn1214/17
		
Dk		>> Ott
G355		>>
Vi		>> Sn1217
Sn1214		>>
Sn1214		>>

-d

**Typ (Ga)**

6.10.

G

Ott >.. ≈ ≈ > >> ≈≈

Vzn

G

Am >ö ≈ ≈ > >> ≈≈

3.10., 16.1.

G

Am >ö ≈ ≈ ≈ ≈ ≈

Am >.. ≈ ≈ ≈ ≈ ≈

Sn1214 >.. ≈ ≈ ≈ ≈ ≈

G

Ott >ö ≈ ≈ > ≈ ≈

G

Dk >ö ≈ ≈ ≈ ≈ ≈

Ott ≈ ≈ ≈ ≈ ≈ ≈ Dk

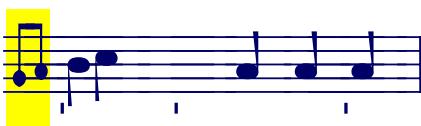
Sn1214 ≈ ≈ ≈ ≈ ≈ ≈

Vi >.. ≈ ≈ ≈ ≈ ≈ Sn1217

mdt

základná // basic form

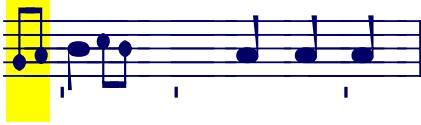
Typ (Ga)



G355

>ö >> >n < <

Trin



mult.

>... >>> > < <

Vi

>... >> > < <

Sn1214/17

Vi

>... >> > < <

Sn1214/17

Vi

>... >> > > >

Sn1214

Va

>... >>> > < >



Trin

>ö >> >> >> >n



Ott

>ö >>> >> >> >



Am

>... >>> >> >> >n

Dk

Vi

>... >>> > / >

Sn1217

20.9., Pst3za

G261      ↘ ↗ ↗ > ↗ >n      G262

The image shows two musical staves. The first staff (G261) has a G clef and consists of four notes. The second staff (G262) also has a G clef and consists of five notes. Both staves include vertical stems and horizontal bar lines.

	— ↘ ↗ ↗ > ↗ >n	Ott,Trin
Am,Dk	— ↘ ↗ ↗ > ↗ >n	Ott,Trin
Ott	— ↘ ↗ ↗ > ↗ >n	.
Sn1217	↖ ↗ ↗ > ↗ >n	.
Sn1214	↖ ↗ ↗ > ↗ >n	Vi
Vi	↖ ↗ ↗ > ↗ >n	Va
Sn1214	> ↗ ↗ > ↗ >n	

## Typ Ga

24.6.

### Typ hd

Predkadenčný motív cez tón d je so základným tvarom kadencie doložený iba raz. V prípade modifikovaného tvaru a3 -d (mdt) však tvorí väčšinu prípadov.

// A forecadential motif touching the pitch *d* appears only once, if followed by the basic form of the cadence. On the other side, this motif is prevalent when a modified (a3 -d) cadence follows.

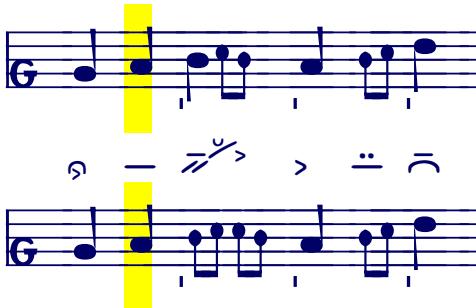
15.7.

The musical score consists of five staves. The first staff (G) has a yellow vertical bar indicating the presence of the motif. The second staff (Am) shows a modified version of the motif. The third staff (Dk) shows the basic form of the motif. The fourth staff (Vi) and fifth staff (Sn1214) show different rhythmic patterns for the same motif.

-d

### Typ Ga

6.1.



Am      Ott  
Dk      Ott, Am  
Vi      Va, Sn1214

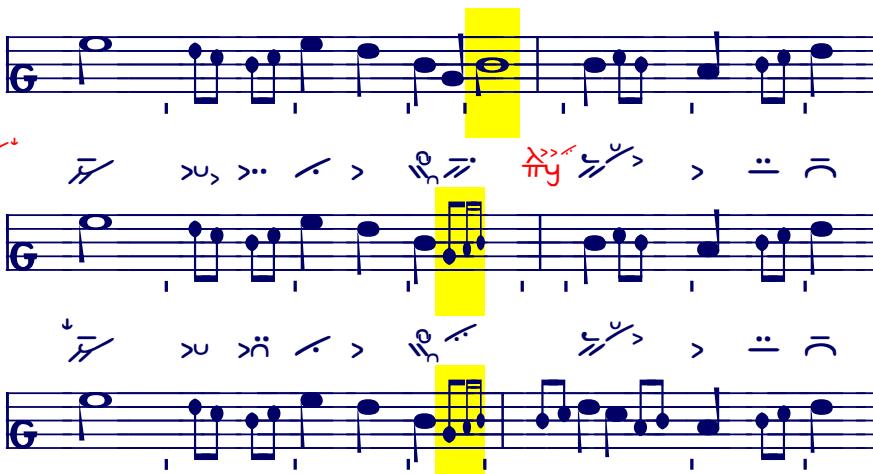
### Typ (Ga)

PV0Laz



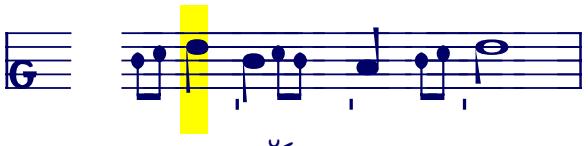
Dk      Ott, Am  
Vi      Va, Sn1214

8.11.



Am	Am	Ott	Trin	Vi	Sn1214	G355
						

## Typ hd



Am     

Dk,Ott     



Am     

Ott     

Sn1214     

Sn1217     

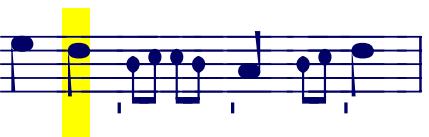
Vi     

Sn1214     

Vi     

Sn1214     

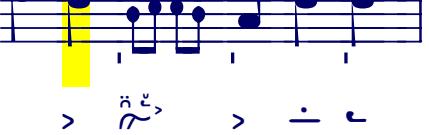
## Typ ed



Dk      >



Trin      >



Ott      >



Am      >

Vi      >

ddt

základná // basic form

Typ (Ga)

26.10., 18.6., 24.7., 6.8.

Musical notation for G355. It shows a G clef, a yellow highlighted measure, and a staff with notes and rests.

G355

q.. - <, > <

Musical notation for G355. It shows a G clef, a yellow highlighted measure, and a staff with notes and rests.

Am

q.. / > > < <

Ott

>ö / > > < <

Vi

>.. / >u > < <

Sn1214

>.. / >u > < <

Dk

Sn1214/17

Musical notation for Am. It shows a G clef, a yellow highlighted measure, and a staff with notes and rests.

Am

q.. — < > < <

Trin,Dk

Ott

>ö — < > < <

Vi

>.. — < > < <

Sn1217

Sn1214

>.. — < > > <

Vi

>.. — >u > < <

Sn1217

Musical notation for Dk. It shows a G clef, a yellow highlighted measure, and a staff with notes and rests.

Dk

>ö / > > < >>

Sn1217

>.. / >.. > < >>

Sn1214

> / >x > < >>

Musical notation for Trin. It shows a G clef, a yellow highlighted measure, and a staff with notes and rests.

Trin

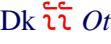
>ö / > > < >>

Vi

> < >u > < >>

Typ (Ga).hh, (Ga).h2

Trin      

Am       Dk  Ott

Vi       Sn1217

Sn1214 

Ott      

Am      

Trin      

Dk       G355

Vi       Sn1214/17

AG18      

## Typ Ga

24.6., 24.7.



G355 >> — ⌈ >u > ⌈ ⌈

Am ⌈ — ⌈ > > ⌈ ⌈ Dk

Vi >x — ⌈ >u > ⌈ ⌈ » Sn1217; Sn1214 ⌈

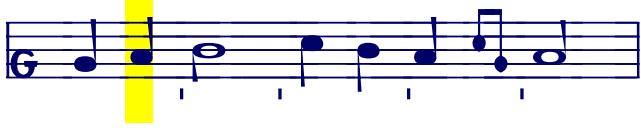
Sn1214 > > ⌈ >u > ⌈ ⌈ »

## Typ Ga.h2

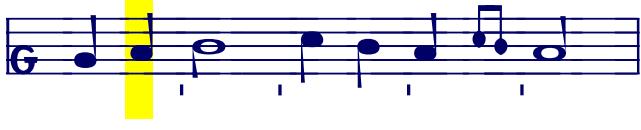
20.9., 23.4., 27.12.



G265 ⌈ — ⌈ ⌈ > > ⌈ ⌈



Am ⌈ — ⌈ ⌈ > > ⌈ ⌈ Dk



Trin ⌈ — ⌈ ⌈ > > ⌈ ⌈ » Am,Dk

Ott ⌈ — ⌈ ⌈ > > ⌈ ⌈ » G355

Vi ⌈ — ⌈ ⌈ > > ⌈ ⌈ » Sn1214/17

Sn1217 >x — ⌈ ⌈ > > ⌈ ⌈ » Vi

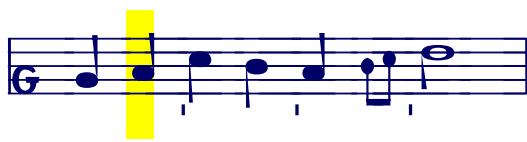
Sn1214 > — ⌈ ⌈ > > ⌈ ⌈ »

-d

**Typ Ga**



G355	— — — > u > — —	Trin
Vi	> — — — > u > — — /	Va
Sn1214	> — — — > u > — — /	
Sn1214	> — — — > > — — /	
Vi	> — — — > u > > — /	Sn1217



Am	>> — — — > > — — /	Dk, Ott
Am	— — — — — > > — — /	Dk
Vi	>> — — — > u > — — /	Sn1214/17, Va



Am	— — — — — > > — — /	
Am	— — — — — > > — — /	Dk,Ott
G355	— — — — — > u > — — /	
Sn1214	> — — — — > u > — — /	
Sn1214	— — — — — > u > — — /	
Sn1217	>> — — — — > u > — — /	Vi

-e



Am	> — — — — > > — — /	Dk
Sn1214	> — — — — > u > — — /	
Sn1217	> — — — — > > — — /	Vi

## Prívody // Leading-in motives

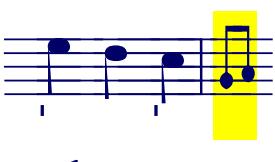
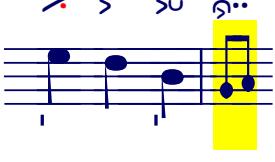
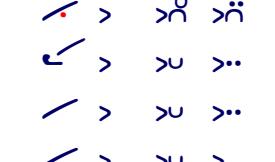
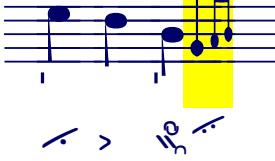
### Typ (Ga)

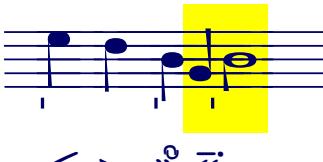
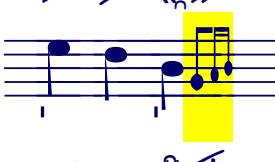
Prívod ústiaci do predkadenčného motívu (Ga) vo väčšine prípadov nadväzuje na formulu h/c2 (prevažne typ J, príležitostne tiež typy U a y), prípadne obsahuje jej motív.

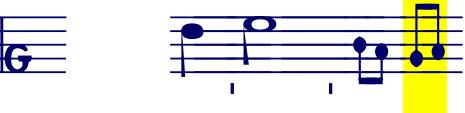
Možnosti sú roztriedené podľa počtu dôb medzi zakončením c2 a predkadenčným (Ga).

// The leading-in flowing into a forecadential motif (Ga) mostly appears after a formula b/c2, or a motif of this formula is included.

**0**

		
Am		Ott,Trin,Dk,G355
Dk		Ott,Trin,Am
Sn1214		
Vi		Va,Sn1214/17
Sn1214		
Sn1214		
Vi		Va,Sn1214/17
Vi		Va
Sn1214		

		
Am		
Dk		Ott,Trin,G355
Vi		
Sn1214		


  
 Am   >u, >... Dk

G355  >u >ö

Vi  >u >... Sn1214/17


  
 G355 >  >u >...


  
 Am >...  >u >...

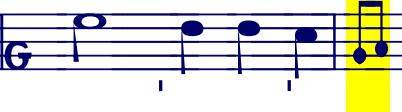

  
 Ott >ö  >ö >ö

Vi >  >u >... Sn1217

Sn1214 >  >u >...

Vi >  >u >... Sn1214/17

24.7.


  
 Am   >  >u >ö


  
 Dk   > > >u >ö Ott, Trin

Vi  > > >u > Sn1214

Sn1217  > > >u >... Sn1214/17

2



Am



G355

Sn1214



Am

Ott, Dk, G355



Dk

Trin

Vi

Sn1214

Vi

Sn1214/17

Sn1214

Sn1217

Vi

Sn1217

Vi

Va

Am       Dk  
 Ott       Trin  
 Vi       Sn1217

G355         
 Dk      
 Am       Ott  
 Sn1214      
 Vi      
 Va      
 Vi       Sn1217  
 Sn1214

A series of handwritten musical staves for various instruments. Each staff consists of a five-line staff with a 'G' clef, followed by a row of notes and a row of performance markings. The markings include vertical strokes (>), horizontal strokes (—), diagonal strokes (↗), and dots. Some markings have red numbers or symbols above them. A yellow rectangular box highlights the last measure of each staff, which contains a sixteenth-note pattern. The instruments listed are Am, Trin, Am, Am, Dk, G355, Dk, Vi, Sn1214, Sn1214, Vi, and Sn1214. The markings for the first four staves (Am, Trin, Am, Am) are identical. The markings for the fifth staff (Dk) are identical to the fourth. The markings for the sixth staff (G355) are identical to the first. The markings for the seventh staff (Dk) are identical to the fifth. The markings for the eighth staff (Vi) are identical to the first. The markings for the ninth staff (Sn1214) are identical to the first. The markings for the tenth staff (Sn1214) are identical to the first. The markings for the eleventh staff (Vi) are identical to the first. The markings for the twelfth staff (Sn1214) are identical to the first.

Am      >ö    ß    >>    >u, >..      Dk, Ott

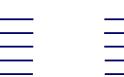
G262     >ö    ß    >>    >ß    >..      .

G260     >ö    ß    >>    >u    >ö

Vi       >..    /    >>    >u    >..

Va       >..    /    >>    >u    >..      Sn1214

4

	Ott		Dk
	Am		
	Dk		
	Vi		Sn1214/17
	Vi		Sn1214/17

Iné // Other cases

G355      Trin      Am      Vi      Sn1214

Dk, Ott      Sn1217

Trin      Am      Vi      Sn1217      Sn1214

Dk Ott

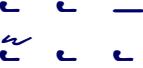
## Typ Ga

Typ Ga nadväzuje najčastejšie na formuly ukončené tónmi G alebo h/c, ojedinele aj inými. Prívod tvorí takmer vždy len samotný predkadenčný motív Ga.

// Type Ga mostly follows formulae ending on G or b/c, occasionally others too. The leading-in consists nearly always of the very forecadential motif Ga.

Ott		Trin
Dk		Ott
Dk		
G355		Am
Am		
Am		
Vi		Sn1214/17
Vi		Sn1217
Sn1217		
Sn1214		
Vi		Sn1214
Sn1214		
Sn1214		
Vi		Sn1217
Am		Dk, Ott, Trin
Vi		Va
Sn1214		

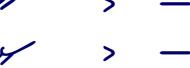



Am              
 Sn1214        




Ott              
 Vi             >..      G355  
Sn1217

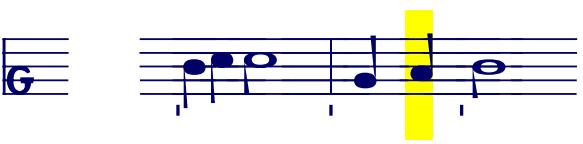
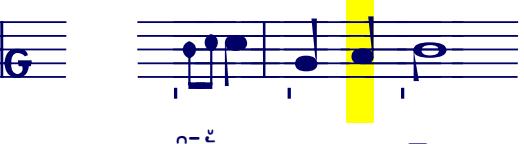



Am                >    —      Trin  
 Dk                >    —      Ott  
 Sn1214            >    —  
 Sn1217            >    —      Vi

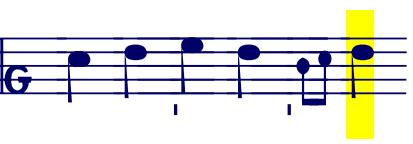


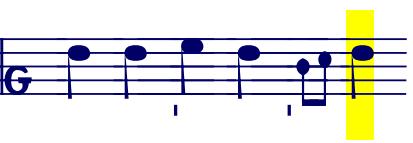

Am            >>    >>    —      G355  
 Dk                >>    —      Ott  
 Vi            //    >>    —      Sn1214/17

## Typ Ga.h2


  
 G265      
  

  
 Am      
  
 Ott      
  
 Trin      
  
 Sn1217      
  
 Sn1214      
 Dk      G355      Vi

## Typ hd


  
 Am      
 Dk, Ott
  
 Vi      
 Sn1214/17, Va
  
 Vi      
 Sn1217


  
 Am      
 Dk, Trin
  

  
 Ott      
  
 Vi      
  
 Sn1214      
  
 Sn1214      

**Typ ed**

Pst4za

The musical score consists of five staves. The first three staves are for voices (Trin, Dk, Am) and the last two are for instruments (Vi, Ott). Each staff begins with a note, followed by a rest, then a note, and so on. A yellow vertical bar highlights the end of the fourth measure for each staff. Below the staves are the corresponding vocalizations and instrument names:

Trin	< - / >u > / >	
Dk	< - / >u >: > / >	Ott
Am	ee ee < - / >u, >... / >	
Vi	< - / > > >... / >	Va

a2

mt

1.8.,6.8.



Am >> Dk,Ott  
Vi //v >> Sn1214/17  
Vi >>v >> Sn1217

24.12.



Am < - >> Dk



Ott < - >>



G355 < - >>

VR54 > - >>

Vi >> - >> Sn1217

Sn1214 >> < - >>

24.9.



Dk,Ott - . < - >> G355



Dk,Ott < - >>



Am < - >> > Trin

Vi < - >> > Sn1214/17

30.11.



Dk > ↘ ⌂ ↙ ḥ> >  
Am > ↘ ⌂ ↙ ḥ> >



Ott > ↘ ⌂ ↙ ḥ> >  
Vi ↗ ↘ ↙ >> <  
Sn1217 ↗ ↘ — >> <

24.9.



Am /> > ↘ ⌂ >> & Dk



Ott /> > ↘ ↙ ⌂, >>> &  
Vi /> > ↘ ↙ >>> >>x Sn1217  
Sn1214 /> > — ↙ >>> >

**Ασπόρως συνέλαβες**



Am ↘ — /> > > & >> >



Dk ↘ — /> > & >> &

-dt /J (ch.a)

27.1.,13.12., 8.7., 1.8., PV00Vaij



G355 >x —. ↗ ↗ >>



Am ↗ — — ↗ >u, >> Dk,Ott

Trin ↗ — — ↗ > >

Vi ↗ — — ↗ \ > > Sn1217

Sn1214 ↗ ↗ ↗ ↗ \ > >

Sn1214 — ↗ ↗ \ > >

Sn1214 ↗ ↗ \ > >

Vi ↗ ↗ \ > > Va



Ott ↗ — — — ↗ > > G355

Dk —. ↗ > > Trin

G355 —. ↗ > >

Vi > ↗ — — — ↗ >u // Sn1214/17

Vi >x — ↗ ↗ \ > >

Sn1217 >x — > ↗ \ > >

Sn1214 ↗ ↗ ↗ \ > >

Vi ↗ ↗ \ > > Va,Sn1214/17

1.9., 13.12.



Dk

— — . — / > »

Vi

— — (red circle) — / > »

Sn1214/17



Am,Dk

— — . — — — / > »

Ott,Trin, G355

Sn1214

— / — — — — / \ //

Sn1217

24.6.



Am

> — / \ \ / > >

Dk,Ott



G355

> — / \ \ / > »

Vi

> — / \ \ / > »

Sn1214/17

24.6., PX3



Ott >u, > — ↗ >u, >



Am >u, > — ↗ > > Dk,Trin

Vi >u > — ↗ >u >> Va, Sn1214

Vi >u > — ↗ \ > Sn1214/17

6.1.



Am > ↗ > > >u, > — ↗ > > .



Ott > ḫ ḫ ḫ > ḫ > > .



Dk >ö ↗ ḫ > ḫ > — ḫ >u, > .

Vi — ḫ \ > ḫ > — ↗ >u > Sn1217

Sn1214 — ḫ > — ↗ >u > — ↗ >u >

PV00Vaij



Am > — ↗ > > ↗ > > Dk,Ott

Va > — ↗ > > ↗ > >

Sn1214 > ↗ > > ↗ > >

Vi > — ↗ > > ↗ > >

24.6.



Ott >x — ↗ >n ↗ > >



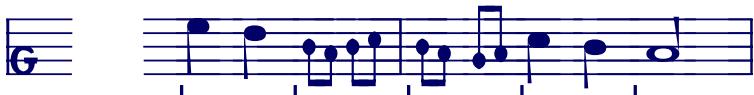
Am >x — ↗ >n ↗ > > Dk

G355 >x — ↗ > > > >

Vi >x — ↗ > > > > Sn1217

Sn1214 >x — ↗ > > > >

## 24.6.



Ott

/ > ॥ >u, >.. / > »



Am

✓ > ॥ >u, >.. / > »



Trin

/ > ॥ >u >.. / > »

Vi

/ > ॥ >u >.. — >u » Sn1217

Sn1214

✓ > ॥ >u — — >u »

## 24.6.



Ott

/ > > / > > >u » .



Dk

✓ >u — / > > ॥, » .



Trin

/ > >ö / > > ॥, »

G355

/ > >ö / > > ॥, »

Vi

/ < >.. / > > \ » Sn1214/17

-dt /J (dc.a, ec.a)

14.9., 25.12., 15.8., Pst1za



mult.



Vi

Sn1214/17



G261    < - > > > > > > > .



Trin      >> > > > > > .



G260    < - > > > > > > > .



Ott      < - > > > > > > .



Am      < - > > > > > > .

Dk,Ott

Va      < - > > > > > .

Vi,Sn1214

Vi      < - > > > > .

Sn1217    < - > > > > .

Sn1214/17

PS03



Am      < - < - < - < - < - > > > > > .

Dk,Ott

Vi      < - < - < - < - < - > > > > > .

Va



Sn1214    < - < - < - < - < - > > > > > .

τήν κα- τά τού δι- α- βό-λου νί- κην υ- πο- δεί- ξα- ντι,

-dt /U (hc.a)

**ed**

8.9., 25.1., 25.3.



mult. > ↗ >n ḷ, »

G355 > ↗ >n ↗»

Vi ↗ ↗ > ↗ > Sn1214/17

Sn1214 > ↗ >.. ↗ > Sn1214/17

Vi > ↗ > ↗ » Sn1217

Sn1214 > ↗ > ↗ »

3.9.



G270 ↗ >n ↗ > >n ↗ >



G355 ↗ & ↗ > > ↗ >n



Am ↗ >n ↗ >u, > ↗ >



Dk ↗ & ↗ > >n ↗ > Trin

Ott ↗ & ↗ >u >n ↗ >

Sn1214 ↗ >.. ↗ > > ↗ >

Sn1217 ↗ >.. ↗ > > ↗ < Vi

**de**

7.10.



Am

Vi

Dk,Ott  
Sn1214

14.6.



Am >

Vi >

Sn1214 >

Dk,Ott  
Sn1217

PX3,Vzn



Am

Vi

Va

Vi

Sn1214

Dk,Ott  
Va

## ya2

Formula je charakteristická zakončením Gc.a, Gh.a, Ga.a, pričom osobitne dôležitým odlišovacím znakom je práve tón G v motíve na penultime. Invariant *dc.Gc.a* inklinuje k formule a3 -ddt alebo a2 /U.

// This formula is defined by the closing motif Gc.a, Gb.a, Ga.a – the pitch G in the melodema of the penultima is discriminating. The invariant *dc.Gc.a* is close to the formula a3 -ddt or a2 /U.

## dc.Gc.a

7.10., 12.10., 24.10., 25.3., 24.6., 6.8.

G355      ♩ — ↗ > u > ↗ >

G355      ♩ — ↗ > u > ↗ ≈

G355      ♩ — ↗ > u > ≈ ↗

G260      ♩ — ↗ > u ♩.. ↗ >

Ott      ♩ — ↗ > u ♩.. ↗ > »

Am      ♩ — ↗ > u ♩.. ↗ > Trin

Ott      ♩ — ↗ > u ♩.. ↗ > Trin

Dk      ♩ — ↗ > u ♩.. ↗ > Trin

Vi      >x — ↗ > u ↗ ↗ > Sn1214/17

Vi      > — ↗ > u > ↗ > Sn1214/17

Sn1214      >x — ↗ > u > ↗ >

Sn1214      >x — ↗ > u > ↗ >

Vi      >x — ↗ > u > .. ↗ >

Vi      > — — > u > ↗ > Sn1217

ch.Gc.a

8.11., PV0\_Vaij, Vzn



mult.

Vi



mult.

Vi

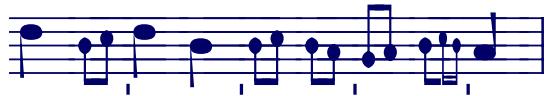
Sn1214/17



mult.

Vi

Sn1214, Va



Ott >u >ö < >n ḥ >u, >.. < >



Ott >u >ö < > > >u >ö < >

Dk >u >ö < > > >u >ö < >



Am >u, >.. < > > >u, >.. < > Dk



Trin >u >ö < > > >u >ö < >



Dk >u >ö < > > >u >ö < >

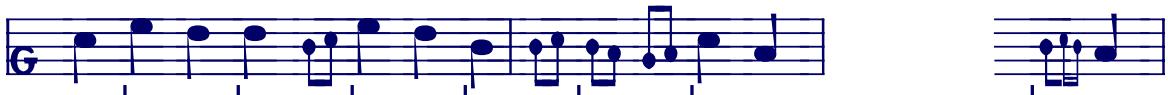
Vi > >.. < > > > >.. < > Sn1214, Va

Vi > >.. < > > >u >.. < > Sn1217

Va > >.. < > > >u >.. < >

Vi > >.. < > >u < > Sn1214

Vzn – polokadenčné ukončenie na párnej dobe // a halfcadential interruption on the even beat:



Am

Dk;

Ott



Trin —

.

Vi —

Va

22.12. – krátky motív // a short motif



Dk

Ott

Vi

Sn1217

Sn1214

8.7.



G355



Am



Dk

Ott

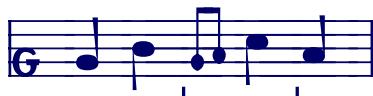
Vi

Sn1217

Sn1214

Gh.Gc.a

16.1., 6.8., PS03



Am < > & >

Dk < > & >



G262 — > & <

Vi < > &

Sn1214 — > &



Ott > & > & >



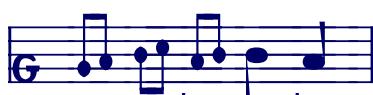
Dk > & > & >

Sn1217 < > &



G261 < > & >

Sn1217 < > & >



G355 < > & >

Vi < > & >

Va < > &

Vi > & > & > Sn1214



G260 — & >



Am > & & >



Ott < & >

*Trin*



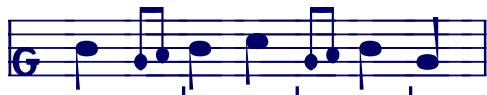
Trin > & & >

Iné // Other cases

29.8.

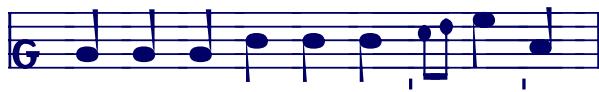


Am      >.. — ↗ .. ↗ .. ↗ .. .  
Ott      >.. — ↗ .. ↗ .. ↗ .. .

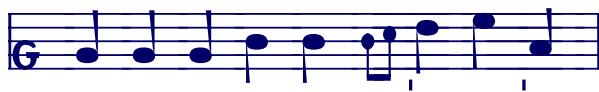


Dk      >.. — ↗ .. ↗ .. ↗ > .. .  
Vi      >.. — ↗ > ↗ .. Sn1214/17

Pst5za



Am      ↗ ↗ ↗ — . ↗ ↗ .. ↗ > x      Dk

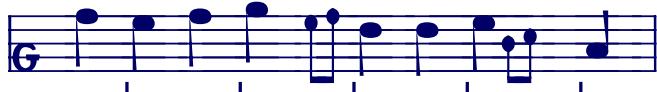


Ott      ↗ ↗ ↗ — . ↗ ↗ .. ↗ — ↗ > x  
Vi      ↗ ↗ ↗ ↗ ↗ ↗ > .. ↗ >      Va,Sn1214

1.11.



G355      ↗ > — ↗ > > > ↗ ↗ > n



Am      ↗ > — ↗ > n ↗ ↗ ↗ > n      Ott



Dk      ↗ > — ↗ > n ↗ ↗ ↗ > ↗ >

Vi      ↗ > — ↗ > > > ↗ ↗ > >

Sn1217      ↗ < — ↗ > > > ↗ ↗ > >

Sn1214 ↗

a\*\*

Ga\*\*

§ = slabika // syllable

1.9., 7.1.



G355



Am



Ott

Am

Dk, Ott



Dk

Trin

Trin

.

Vi

Sn1214/17

Vi

Sn1214/17

§ § § (§)

27.1.



Am

Ott



Dk

θ>>

Vi

θ>>

Sn1217

θ>>

Sn1214

θ>>

Δι- ó αι- τού-μέν σε Ο- σι- ε Πά-

τερ,

S

27.1.

A musical staff in G clef. It contains a dotted half note, two eighth notes, a whole note, a dotted half note, a quarter note, a eighth note, and a whole note.

A musical staff with five horizontal lines and four spaces. The first note is a solid black circle labeled 'G' to its left. The second note is a solid black circle. The third note is an open circle with a vertical stem line extending downwards. The fourth note is an open circle with a vertical stem line extending upwards. The fifth note is a solid black circle. The sixth note is a solid black circle. The seventh note is an open circle with a vertical stem line extending downwards. The eighth note is an open circle with a vertical stem line extending upwards. The ninth note is a solid black circle.

Dk		ت	
Vi			vi

Trin

Sn1214/17

PV0Vaij

A musical staff in G major, indicated by a single sharp sign in the key signature. The staff consists of five horizontal lines. It starts with a quarter note 'G' on the bottom line, followed by a half note 'A' on the second line, another half note 'A' on the third line, a quarter note 'B' on the fourth line, a eighth note 'C' on the fifth line, a sixteenth note 'D' on the fourth line, a sixteenth note 'E' on the third line, a eighth note 'F' on the second line, a eighth note 'G' on the first line, a quarter note 'A' on the second line, and a half note 'B' on the third line.

Sn1214 —  $\leftarrow$   $\rightarrow$   $\nearrow$   $\searrow$  Va

Vi      ε π >u > //<sup>s</sup>      π »  
ε- πí πώ- λου ó-      vov,

G-c-a

27.1.



Am		Dk, Ott
G355		
Vi		Sn1214/17

τόν νυμφ-α- γω- γόν,

6.8.



Am			Dk
Ott			
Vi			
Sn1217			τρω Πέ-