

4. hlas **Formuly ukončené tónom h/c, d (slabé)**

// 4th echos **Formulae ending on h/c, d (weak)**

V_i^* = V_i , Sn1214, Sn1217

.h/c

Tón h, osobitne na konci formúl, sa pravdepodobne z dôvodov určitych novych estetickych trendov často menil na c. Tento proces je doložený už v posledných starobyzantských vrstvach, ale na druhej strane ešte v strednobyzantských prameňoch často ešte nachádzame dvojznačnosť h/c v rôznych variantných zneniach.

// The pitch b, especially in the end of formulae, probably due to some new aesthetical norms, was frequently replaced by c. This phenomenon is attested occassionally in the latest palaiobyzantine mss., however, on the other side, in the mediobyzantine mss. the old variants ending on b are still not extinct.

h3 // b3

Formula h3 sa v pôvodnom základnom tvari končí tónom h. Postupom času sa však ukončenie na h vo väčšine prípadov dvíha na c, niekedy len jednoduchou zmenou posledného tónu a inokedy aj výraznejším pozmenením kadenčného motív.

Formula h3 má viacero výrazných predkadenčných motívov.

// Formula b3 originally ended on b. Later its ending was changed to c, either by a simple shifting up the last pitch, or sometimes by a more complex modification of the cadence.

There are several peculiar forecadential motives preceding the cadence.

ea.c*

Kadenčný invariant // The cadential invariant

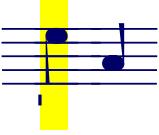
mmt

Základný // Basic form

md mmt

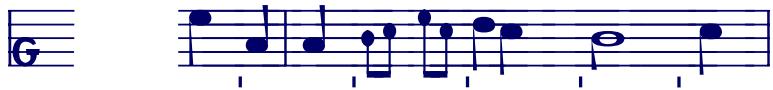
G						
Trin						
G355						
G261						
Am						
Vi						
G355						
Sn1214						
Ott						
Vi						
Vi						
Sn1214						
Vi,Va						
Sn1214						
AG18						
Va						

dd mmt

  mult.  >>  >> Vi  >> Sn1214/17 Sn1214  > Vi  > Sn1214/17 Vi  >> Sn1214/17 Vi  > Sn1214  >> Vi  >> Sn1214/17,Va Vi  >> Sn1214/17 Sn1214  >	 G355  >> // // Sn1217  >> //  Ott  >> // //  G261  >> // - Ott, G260/70  G355  >> // - Am,Dk,Ott,Trin  Ott  >> // - Dk,Trin,G355 Vi  >> // - Sn1214/17 Vi  >> // - Sn1214/17 Sn1214  >> // - Sn1214/17 Sn1214  >> // - Sn1214/17 Vi  >> // - Sn1214/17 Vi  >> // - Sn1217 Sn1214  >> // - Sn1214/17 Va  >> // - Sn1214/17 Vi  >> // - Sn1214/17 Vi  >> // - Sn1214 Va  >> // - Sn1214
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Osobitné prípady // Special cases

Pst5za



Am

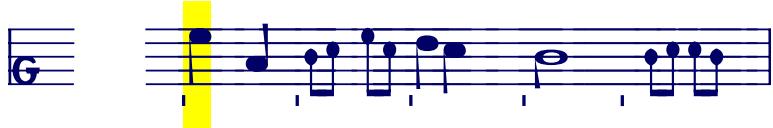


Ott

Vi

Va,Sn1214

14.6.



Am

Dk,Ott

Vi

Sn1217

Sn1214

-d

md mmt

G355 Sn1214 Vi Am Ott Vi

Sn1217; Sn1214 Ott, Trin, Ott Sn1214/17

md mmt

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

mdt

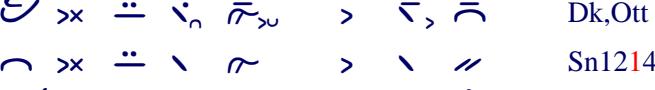
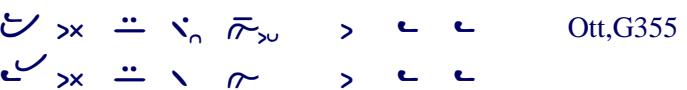
Základný // basic form

md mdt

The musical score consists of eight staves, each representing a different instrument or part. The staves are arranged vertically, with the first staff at the top and the eighth at the bottom. Each staff begins with a G-clef. The music is written in common time. The notes and rests are indicated by black dots and vertical lines. Some notes have horizontal dashes through them, and some rests have diagonal slashes through them. The lyrics below the notes correspond to the musical patterns.

Instrument	Notes / Rests						
Am	xx	..	~	~	>	~	C
Sn1214	xx	..	\	/	>	-	C
Trin	xx	..	C	~	>	~	/
G355	xx	..	~	~	>	~	-
Ott	xx	..	~	~	>	~	C
Vi	xx	..	\	~	>	~	C
Vi	xx	..	\	~	>	>	/
Sn1214	xx	..	\	~	>	>	/

dd mdt

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

-d

md mdt

A musical staff with a yellow vertical bar at the beginning. The staff has four measures of music. The first measure starts with a G note. The second measure starts with a C note. The third measure starts with a D note. The fourth measure starts with an E note.

Dk

Vi

Vi

Am

Sp1217

Sn1214/17

dd mdt

A musical staff with a key signature of one sharp (G major). It consists of seven notes: G, A, B, C, D, E, and F# (double sharp). The first note is a quarter note, followed by eighth notes for the remaining six notes. The staff begins with a yellow vertical bar at the top.

G261

Sn1214

G

Am

Vi

Sn1214

Dk

A musical staff with a key signature of G major (no sharps or flats). It shows a sequence of chords: G major (three vertical stems), C major (two vertical stems), D major (one vertical stem), E major (two vertical stems), F# minor (one vertical stem), G major (three vertical stems), and A major (two vertical stems). The first G major chord has a thick yellow bar underneath it.

Dk

Vi

Vi

G355.Trin.Ott

Sp1217

Sn1214/17

-e

20.12. , 25.12.



Trin



G355

Vi

Sn1217

Sn1214



Am



Dk

L74



G355



Ott

Vi*

dmt

Základný // basic form



Am  Ott,Dk,Trin; var. 



Dk  Ott,G355

Vi  Sn1217

Vi  Sn1214

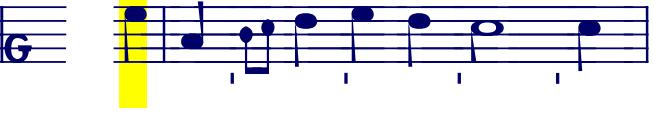
Sn1217  Ott

Sn1214  Sn1214

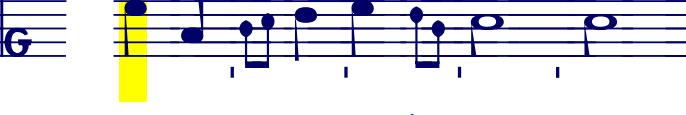
Sn1217  Vi



Am  Ott



Am  Dk



Dk  Ott

Vi  Sn1217

Va  Ott



G355  Ott

Vi  Sn1217

Sn1214  Ott

Predížený // Extended

3.1., 27.1., Vzn

A musical staff with a G clef. The first note is a quarter note followed by a eighth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Am

A musical staff with a G clef. The first note is a eighth note followed by a sixteenth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Am

✓ > x — — ✓ > ˘, » ═

Ott

Vi

✓ > x — — ✓ > ˘, » ═

Dk,Ott

Sn1214

> x — — ✓ > ˘, ═

Sn1214/17,Va

A musical staff with a G clef. The first note is a quarter note followed by a eighth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Dk

✓ > x — — ✓ > > » ═

G355

✓ > x — — ✓ > > » ═

Vi

˘ > x — — ✓ > > ═

Sn1214/17

24.6.

A musical staff with a G clef. The first note is a quarter note followed by a eighth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Am

˘ > x — — ═, ✓ > > —

G355

A musical staff with a G clef. The first note is a quarter note followed by a eighth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Ott

˘ > x — — ═, ✓ > > » ═

Dk

Vi

˘ > x — — ═, ✓ > > ═

Sn1217

Sn1214

˘ > x — — ═, ✓ > > ═

Pst2za

A musical staff with a G clef. The first note is a quarter note followed by a eighth note. The second note is a eighth note followed by a sixteenth note. The third note is a eighth note followed by a sixteenth note. The fourth note is a eighth note followed by a sixteenth note. The fifth note is a eighth note followed by a sixteenth note. The sixth note is a eighth note followed by a sixteenth note.

Am

˘ > x — — . ✓ > > » ═

Dk,Ott

Vi

˘ > x — — . ✓ > > » ═

Va

-d

Trin

Am

Dk

Vi

G

G

G

G

Sn1217

This section contains four staves. The first three staves (Trin, Am, Dk) have a yellow bar at the beginning. The fourth staff (Vi) has a yellow bar at the beginning. The fifth staff (G) has a yellow bar at the beginning and another at the end. The Am staff has a red 'u' above a note. The Dk staff has a red 'u' above a note. The Vi staff has a red 'u' above a note.

Dk

G355

Vi

Ott,Trin

G

G

G

G

Sn1214/17

This section contains five staves. The first three staves (Dk, G355, Vi) have a yellow bar at the beginning. The fourth staff (Ott,Trin) has a yellow bar at the beginning. The fifth staff (G) has a yellow bar at the beginning and another at the end.

Skrátený (yh3) // Abbreviated (yb3)

md mt

11.2., 18.6.

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

dd mt

G260		
G270		
Am		Trin,G355
Ott		
Trin		.
Dk		Ott,G355
G355		
Vi		Sn1214/17,Va
Vi		Sn1214/17
Va		
Vi		Sn1214/17
Vi		Sn1217
Vi		Sn1217
Vi		Sn1214/17
Sn1214		

Skrátený (e2.ah) // Abbreviated (e2.ab)

25.1., 29.8.



Am >x ÷ / > » ↘ Dk,Ott
Vi >x ÷ / > // ↘ Sn1214/17



G355 >x ÷ ↗ > —
Vi >x ÷ ↗ \ // ↘ Sn1217
Sn1214 >x ÷ ↗ \ // ↘

ddt

Základný // basic form

dm ddt

G260

Am,Dk

Sn1217

G355

Ott

Vi

Sn1214

Ott,Trin,G355,G265

Sn1214,Vi

G355

Sn1214/17

dd ddt

A musical staff with a G clef. The first measure shows a dotted half note followed by an eighth note. The second measure shows an eighth note followed by a sixteenth note. The third measure shows a sixteenth note followed by an eighth note. The fourth measure shows an eighth note followed by a sixteenth note.

Ott > . — / > > //

G260 > . — / > > //

A musical staff with a G clef. The first measure shows a dotted half note followed by an eighth note. The second measure shows an eighth note followed by a sixteenth note. The third measure shows a sixteenth note followed by an eighth note. The fourth measure shows an eighth note followed by a sixteenth note.

Am,Dk > . — / > > Trin,G260,G355

Vi > . — / > > \ //

Sn1214 > . — / > > \ //

A musical staff with a G clef. The first measure shows a dotted half note followed by an eighth note. The second measure shows an eighth note followed by a sixteenth note. The third measure shows a sixteenth note followed by an eighth note. The fourth measure shows an eighth note followed by a sixteenth note.

Am,Dk > . — / > > \ \ G355,Trin,Ott

Sn1214 > . — / > > > \

Vi > . — \ > > > \ Sn1217

Vi > . — \ > > > \ Sn1214/17

Sn1214 > . — \ > > > \

Vi > . — \ > > > \ // Sn1217

A musical staff with a G clef. The first measure shows a dotted half note followed by an eighth note. The second measure shows an eighth note followed by a sixteenth note. The third measure shows a sixteenth note followed by an eighth note. The fourth measure shows an eighth note followed by a sixteenth note.

Am > . \ > / > > G265,Ott

Vi > . \ / > > \ //

Sn1214 > . \ / > > \ // Sn1217

Vi > . \ / > > \ \ //

A musical staff with a G clef. The first measure shows a dotted half note followed by an eighth note. The second measure shows an eighth note followed by a sixteenth note. The third measure shows a sixteenth note followed by an eighth note. The fourth measure shows an eighth note followed by a sixteenth note.

Dk,Ott > . \ / > > \ \ G355

Vi > . \ / > > \ \ Sn1217

Vi > . \ / > > > \ \ Sn1217

Sn1214 > . \ \ \ > > > \

Va > . \ / > > > \ // Sn1214

Predĺžený // Extended

12.10.

G355

Am Ott Vi

Dk Sn1214/17

PX3

Am Trin Ott Va Vi Sn1214

Dk

-d

Am

Prívody // Leading-in motives

0

Vo významnej časti prípadov invariant formuly bezprostredne nadväzuje na predchádzajúcu formulu (napr. ye2, .e), takže vlastný prívod h3 sa obmedzuje len na samotný predkadenčný motív.

// In many cases the invariant immediately follows the preceding formula (e.g. ye2, .e), therefore the *leading-in* is reduced to the very forecadential motif.

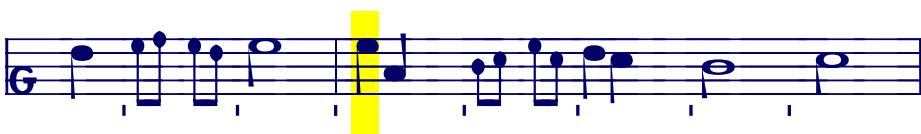
Príklady // Examples:



Am,Dk — ⌈ >.. ⌈ > x ⌈ ⌈ ⌈ ⌈ >> ⌈ ⌈ Trin, G355

Sn1217 — / >.. ⌈ > x ⌈ ⌈ ⌈ ⌈ // ⌈ ⌈ Vi

Sn1214 ⌈ / >.. ⌈ >x ⌈ ⌈ ⌈ ⌈ // ⌈ ⌈
τήν στέ- ρη- σιν ουκ ε- δυ- σφό- ρη- σας,



Dk ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ Trin, G355

Vi ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈ ⌈
να- óς Θε- ού ⌈ μ- ⌈ ψυ- χος γί- νε- ται,

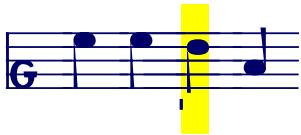
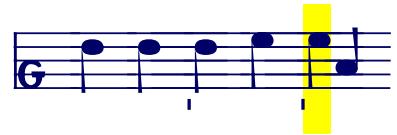
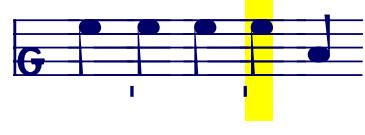
e

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

mult.
Vi > Sn1214/17

Am > — >x Dk,Ott
Vi > — >x Sn1214/17

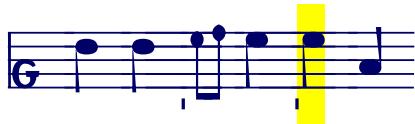
Ott > >x Dk
G355 > >x
Vi > >x Sn1214/17
Vi > >x Sn1217

 Dk ↩ ↩ ↩ > x	 Trin ⋮ ↩ ↩ — ↩ >x
 mult. — ↩ ↩ ↩ >x	Vi — ↩ ↩ ↩ >x
mult. — ↩ >x	Sn1217 — ↩ ↩ ↩ >x
Vi — ↩ ↩ ↩ >x	Sn1217 — ↩ ↩ ↩ >x
Sn1214 ↩ ↩ ↩ >x	Sn1214 — ↩ ↩ ↩ >x
Sn1214 ↩ ↩ ↩ >x	Vi — — >x
Vi ⋯ ↩ >x	Sn1217 — — >x
Vi ↩ >x	Sn1214 — — >x
Sn1214 ↩ ↩ >x	Vi ⋯ — >x
Vi ⋯ ↩ >x	Sn1214/17 — — >x
Vi ⋯ ↩ >x	Sn1214 ⋯ — >x
Sn1214 ⋯ ↩ >x	Sn1214/17, Va — — >x
Sn1214 ↩ ↩ >x	
Vi ↩ — >x	
Sn1217 ↩ — >x	
Vi ↩ — >x	Sn1217 — — >x
Sn1214 ⋯ — >x	Sn1214 ⋯ — >x

Ott		Dk
Vi		Sn1217
Sn1214		
Vi		Sn1217
Am		Dk
mult.		
Vi		Sn1217
Sn1214		
Vi		Sn1217
Vi		Va,Sn1214
Vi		
Sn1214		
Vi		

e~

2



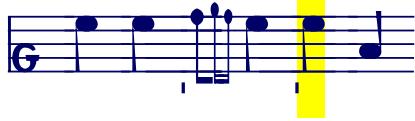
Dk

— — ↗ > ↘ > xx

Ott,Trin,G355

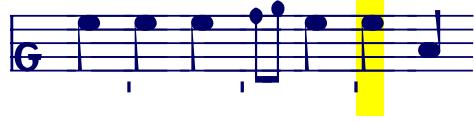
Am

↗ > ↘ > xx



Ott

— — ↗ > ↘ > xx



Am

— — — ↗ > ↗ > ↘ > xx

Dk,Ott,Trin

Vi

— — ↗ < ↗ > ↘ > xx

Sn1217

Vi

— — ↗ > ↗ > ↘ > xx

Sn1217

Vi

— — ↗ < ↗ > ↘ > xx

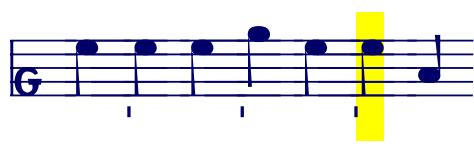
Sn1214

Sn1214

— — ↗ < ↗ > ↘ > xx

Sn1217

— — ↗ > ↗ > xx



G355

— — — ↗ > ↗ > ↘ > xx

Vi

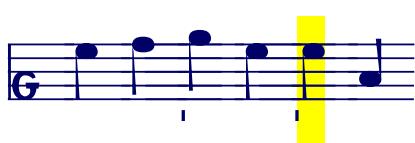
— — — ↗ > ↗ > ↘ > xx

Sn1217

— — — ↗ > ↗ > ↘ > xx

Sn1214

— — — ↗ > ↗ > xx



G355

— — ↗ > ↗ > ↘ > xx

Vi

— — ↗ > ↗ > ↘ > xx

Sn1217

Sn1214

— — ↗ > ↗ > xx

Musical staff showing notes and rests on a G clef staff.

Trin

Musical staff showing notes and rests on a G clef staff.

Am

Vi

Musical staff showing notes and rests on a G clef staff.

Dk

Ott, G355

Am

Ott, Trin

Sn1217

Sn1214

Musical staff showing notes and rests on a G clef staff.

G355

Musical staff showing notes and rests on a G clef staff.

Dk

Ott

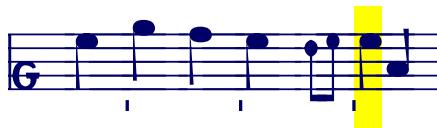
Sn1217

Vi

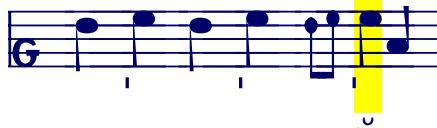
Musical staff showing notes and rests on a G clef staff.

Am

Sn1214



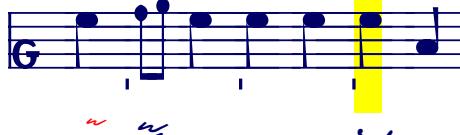
Dk  > > u ſ  xx
 Trin  > > > ..  xx
 Vi  > > > ..  xx
 Vi —  > > > ..  xx
 Sn1214  > > > ..  xx



Dk  > > ſ > ..  xx
 Vi  > > ſ > ..  xx
 AG18 — — > > .. 

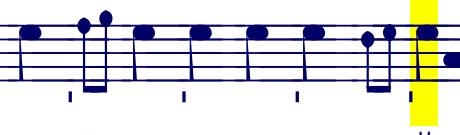


mult.  > >  > ſ > xx
 Vi  > >  > ſ > xx
 Sn1214 — > >  ſ > xx



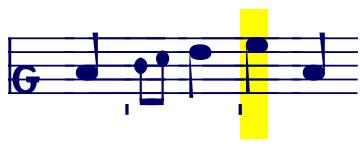
Am —  ſ > n  < ſ > xx Dk,Ott
 Vi — > < ſ >  > Va

6



Am  < ſ > n  < ſ > ..  xx Dk,Ott
 Vi  < ſ > n  < ſ > ..  xx Sn1214/17

a.hd



mult. >— — — >x G355
Vi >x — — — > Sn1217
Sn1214 >x — — — >



mult. — — — >x Sn1217
Vi — — — >x
Sn1214 — — — >x



Am >— — — >x > >x Dk,Ott



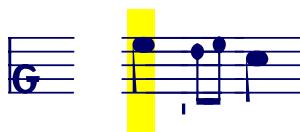
G355 — — — >x >x >x >x Sn1217
Vi >— >x >x >x >x >x
Sn1214 >x >x >x >x >x

e.dc

Kadenčný invariant // The cadential invariant

mmt

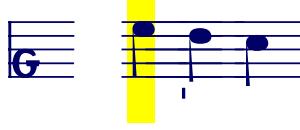
Základný // basic form



Trin				G355
Dk				.
Am				
Sn1214				
Vi				Sn1214
Sn1214				
Sn1214				
Sn1214				Vi, Sn1217
Sn1214				
Sn1214				



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



Trin				
mult.				
Ott,Dk				
Vi				Sn1214/17
Sn1214				.
Vi				Sn1214/17
Vi				Sn1217
Sn1214				
Sn1217				Vi
Vi				Sn1214/17
Sn1214				
Vi				Sn1217
Am,Dk				Trin,Ott,G355
Ott,Dk				
Vi				Sn1214/17
Sn1214				
Sn1217				
Sn1214				
Sn1214				
Vi				Sn1217
Sn1214				

-d

G

Am > > > > > Dk

Am > > > > > Dk

Sn1214 > > > > > C

G

Ott > > > > > .

G355 > > > > > >

Vi / > > > > > Sn1217

Sn1214 > > > > > >

Vi > > > > > > Sn1217

Va / > > > > > >

Vi / > > > > > > > >

Sn1214 > > > > > >

dmt

Štandardné znenie je v rámci stichír doložené iba raz.

Namiesto toho sa rytmický tvar dmt viaže s predkadenčným motívom e2.dc, alebo prichádza k „prekrytiu“ predkadenčného motívu s prvou stopou kadencie (e.dc.dc.h2.h >> e.dc.h2.h). Výsledkom je h3 s predkadenčným motívom ee, formula doložená výlučne v tvare dmt (uvedená v ďalšej kapitole).

// The standard form appears only once. Instead, the rhythmical form dmt follows often a longer forecadential motif e2.dc, or the forecadential motif is absorbed in the first foot of the cadence (e.dc.dc.b2.b >> e.dc.b2.b). The result is b3 with a forecadential motif ee – a formula that exists exclusively in the dmt form (see the next chapter).

e.dc – PX1 (hapax)



Am	↶ ↘ > u > ↗ > >	↶
Dk	↶ ↘ > u > ↗ > >	Ott
Vi	↶ ↗ > > ↗ > //	Va

ed.ce – 29.6.

Dk	↖ > > ⌈ ↗ > > ⌉
Am	↖ > > ⌈ ↗ > > ⌉
Ott	↖ > ↘ ⌈ ↗ > > ⌉
Vi	↖ > .. > ⌈ ↗ > > // ⌉
Sn1217	↖ > ⌈ ↗ > > // ⌉
Sn1214	↖ > ⌈ ↗ > // ⌉
	Ποί-ματι-νε τά πρό- βα- τά μου,

e2.dc

17.11.,28.1.

G261 >u $\text{>\ddot{o}}$ / > \gg \#

Dk >u > / > \gg \# Am,Ott

G265 >u > / > \gg \#

G355 >u > / > \gg \#

Vi >u > / > \gg \# Sn1217

Sn1214 >u > / > \gg \#

Sn1214 >u > / > \gg \#

Vi >u > / > \gg \# Sn1217

PX3

Trin >u $\text{>\ddot{o}}$ / > \gg \#

Am >u > / > \gg \# Dk

Vi >u > / > \gg \#

Va >u > / > \gg \#

Sn1214 >u > / > \gg \#

mdt

1.10., 16.1., PS03

G260

G261

Am

Vi

Sn1217

Sn1214

Vi

Sn1214

Am

Vi

Va

G260	> > ↗, ↘, ↙, ↖, ↛, ↜, ↝	
G261	/ >.. >↑ ↗, >↑ ↙, ↝	
Am	/ > > ↗, > ↙, ↝	Dk,Ott,Trin,G355
Vi	/ > >.. > ↙, > ↙, ↝	Sn1217
Sn1217	/ > > ↙, > ↙, ↝	
Sn1214	/ > > ↙, > ↙, ↝	
Vi	/ > > ↙, > ↙, ↝	
Sn1214	/ > — ↙, > ↙, ↝	
Am	> > > ↗, > ↙, ↝	Dk,Ott
Vi	> > > ↙, > > ↙, ↝	Sn1214
Va	> > > ↙, > ↙, ↝	

ddt

Rytmický variant ddt je doložený iba raz, a to v predĺženom tvare.
// The form ddt appears only once, in an extended form.

27.12.

G260

Dk

Trin

Sn1214

Ott

Vi

AG18

σού τού σαρ-κω- θέν-

τος υ- πέρ η- μών,

Sn1217

Prívody // Leading-in motives

e_

Music notation for leading-in motives *e_*. The notation consists of two staves. The top staff starts with a **G** and has a yellow vertical bar at the end. The bottom staff also starts with a **G** and has a yellow vertical bar at the end. Below the staves are various musical entries:

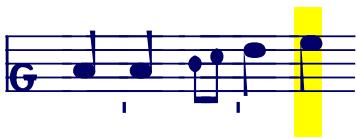
- G355**:
- Dk**: Am,Ott,Trin
- G260**:
- Trin**:
- mult.**:
- >
- Vi**: Sn1214/17
- Vi**: Sn1217
- Sn1214**:
- Vi**: Sn1217
- Sn1214**:
- Vi**: Sn1217
- Sn1214**:
- Vi**: Sn1214/17
- Vi**: Sn1214/17
- Vi**: Sn1214/17
- Vi**: Sn1214/17
- Vi**: Sn1217
- Vi**: Sn1214/17

e2

Music notation for leading-in motive *e2*. The notation consists of two staves. The top staff starts with a **G** and has a yellow vertical bar at the end. The bottom staff also starts with a **G** and has a yellow vertical bar at the end. Below the staves are various musical entries:

- mult.**:
- Vi**: Sn1217
- Sn1214**:

de.e



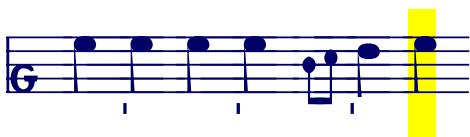
mult.

— — — — /

Vi

— — — — /

Sn1214/17



Am

— — — — /

Dk,Ott

Vi

— — — — /

Sn1217

Sn1214

— — — — /

Sn1217

Vi

— — — — /

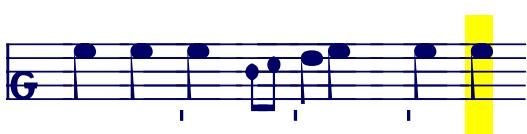
Sn1214/17

Vi

— — — — /

Sn1214

— — — — /



mult.

— — — — / — — /

Vi

— — — — / — — /

Sn1217

— — — — / — — /

Sn1214

— — — — / — — /

d.e, e~

Musical notation for Ott and Am parts. Both parts start with a G clef and a common time signature. Ott has a single note followed by a rest and a dynamic instruction. Am has a series of eighth-note pairs followed by a rest and a dynamic instruction.

Ott — ⌂ >
Am ⌂ ⌂ ⌂ > Dk,Ott
Vi > > ⌂ >
Vi ⌂ ⌂ ⌂ > Sn1214/17
Vi ⌂ ⌂ ⌂ > Sn1217
Sn1214 — ⌂ >

Musical notation for G260 part. It consists of two identical measures, each starting with a G clef and a common time signature. The notes are identical to the Ott and Am parts above.

G260 — . — ⌂ >
Am ~~g~~ — — ⌂ > Dk,Ott
Vi — — ⌂ > Sn1214
Va — — ⌂ >

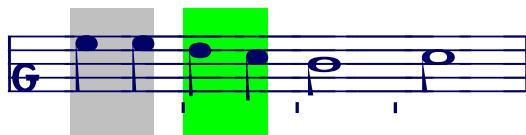
Musical notation for Am and Vi parts. Both parts start with a G clef and a common time signature. Am has a measure of eighth-note pairs followed by a dynamic instruction. Vi has a measure of eighth-note pairs followed by a dynamic instruction.

Am — . ⌂ ⌂ ⌂ > ⌂ ⌂ ⌂ > Dk; Ott
Vi ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ > Va

ee

Predkadenčný úsek tvorí motív **ee** a je doložený len s rytmickým tvarom dmt. Pravdepodobne ide skôr o splynutie predkadenčného motívu ee.dc s **prvou kadenčnou stopou** a teda o skrátený tvar e.dc + h3, pri ktorom práve tvar dmt nie je zastúpený štandardným spôsobom.

// The forecadential portion is formed by the motif **ee**, followed exclusively by the dmt cadence. Probably it is an absorption of the forecadential motif ee.dc by the **first foot of the cadence**, i.e. a reduction of e.dc + b3, where namely the form dmt is not attested in the full form.



Kadenčný invariant // The cadential invariant

dmt

Základný // basic form

A musical staff with a yellow bar highlighting the first note. The staff consists of five horizontal lines and four spaces. There are six black dots representing notes. The first note has a yellow bar above it. The second note is a solid black dot. The third note is a solid black dot. The fourth note is a solid black dot. The fifth note is a solid black dot. The sixth note is a solid black dot.

Am ↗ ↘ > ↗, >> ↗ Trin,Dk

Ott ↗ ↘ > ↗, >> ↗

A musical staff with a yellow bar highlighting the first note. The staff consists of five horizontal lines and four spaces. There are six black dots representing notes. The first note has a yellow bar above it. The second note is a solid black dot. The third note is a solid black dot. The fourth note is a solid black dot. The fifth note is a solid black dot. The sixth note is a solid black dot.

Trin ↗ ↘ > ↗, >> ↗ .

Vi ↗ ↘ > ↗, >> ↗

Vi ↗ ↙ > ↗, >> ↗ Sn1214/17

Vi ↗ ↖ > ↗, >> ↗ Sn1214/17

Vi ↗ ↖ > >> ↗ Sn1217

Sn1214 ↗ ↙ > >> ↗

A musical staff with a yellow bar highlighting the first note. The staff consists of five horizontal lines and four spaces. There are six black dots representing notes. The first note has a yellow bar above it. The second note is a solid black dot. The third note is a solid black dot. The fourth note is a solid black dot. The fifth note is a solid black dot. The sixth note is a solid black dot.

Dk ↗ ↘ > > >> — Trin,G355,Am

G355 ↗ ↘ > > >> —

Vi ↗ ↙ > > >> — Sn1217

A musical staff with a yellow bar highlighting the first note. The staff consists of five horizontal lines and four spaces. There are six black dots representing notes. The first note has a yellow bar above it. The second note is a solid black dot. The third note is a solid black dot. The fourth note is a solid black dot. The fifth note is a solid black dot. The sixth note is a solid black dot.

Dk ↗ ↘ > > >> ↗ Ott

Vi ↗ ↙ > > >> ↗ Sn1214/17

Vi ↗ ↖ > > >> ↗ Sn1214/17

Sn1214 — ↗ > > >> ↗

-cd

Am Ott

Dk

Vi Sn1214/17

-d

Dk

Ott

Trin

Vi

Am

Sn1214/17

Prívody // Leading-in motives

Prívody tvorí takmer výlučne deklamácia na tóne e, a to s častými rytmickými výnimkami (trisemické stopy). // The leading-in is mostly exclusively a declamation on e, with frequent rhythmical irregularities (trisemic feet).

mult. — . ↗ ↗ ↗
 mult. — ↗
 mult. ↗ ↗
 Vi ↗ ↗ ↗ Sn1214/17
 Vi ↗ ↗ Sn1214/17

Dk ↗ ↗ ↗ > ↗ ↗ Am,G355
 Ott ↗ ↗ ↗ > ↗ ↗ Trin
 Vi ↗ ↗ ↗ > ↗ ↗ Sn1214/17

Pst3za

Am — ↗ ↗ ↗ > ↗ > > > Dk
 Ott — ↗ ↗ > .. ↗ > ↗ > > > .
 Vi ↗ ↗ > .. ↗ > > > > Va
 Sn1214 > ↗ > .. ↗ > > > > Δι- ó τώ πάν-των κα- λών δο- τή- ρι

20.9.

Am,Dk ↗ — ↗ > .. ↗ > ↗ > > > Ott
 G355 — ↗ > .. ↗ > ↗ > > > .
 Vi ↗ > .. ↗ > ↗ > > > > Sn1214/17
 Γυμ-νός εξ- ήλ- θον εκ κοι- λί- ας μη- τρός μου,

e(ec), e(dc), ec

Predkadenčný úsek tvorí motív $e(ec)$ alebo ec .

Napriek istej podobnosti predkadenčné motívy ee a $d(ec)$ tu nie sú zaradené a sú uvedené osobitne.

// The forecadential part is a motif e(ec) or ec. Motives ee and d(ec) are treated separately.

Kadenčný invariant // The cadential invariant

mmt

Základný // basic form

Ott

> > ≈ ≈ -

Dk

> ≈ ≈ ≈ -

Vi

> > ≈ ≈ -

Sn1214/17

Am

- . ≈ ≈ > -

G355,Dk

Ott

- ≈ ≈ ≈ -

Dk

○ > ≈ ≈ > -

Ott

○ > ≈ ≈ > -

Sn1214/17,Va

Vi

— < ≈ ≈ ≈ -

Sn1214/17

Vi

- < ≈ ≈ ≈ -

Sn1214/17

Am

○ > ≈ ≈ > -

Dk,Ott,Trin,G355

Vi

— > ≈ ≈ ≈ -

Sn1214/17

Vi

— > ≈ ≈ ≈ -

Sn1214/17

-d

6.1.



Ott ↩ ↩_o ↩_>_o >>. >>
Vi ↩ \ ≈ // //

Sn1214/17

mdt

Základný // basic form

	 					
Am	 	Ott	   	  		.
Vi	 	Sn1214/17				Sn1217
Ott	 	Trin,Dk	   	  		.
Vi	 	Sn1214/17,Va				
Vi	 	Sn1214/17				
G260	 		   	  		.
mult.	 					
Vi	 	Sn1214/17	   	  		.
G355			   	  		.
Ott	 		   	  		.
Vi	 	Sn1217,Va				
Vi	 	Sn1214/17				
Dk			   	  		.

-d

G265 G Dk Ott Vi G355 Vi Sn1214

< >n ~> .. < *< ~> .. <* *< ~> .. <* *< ~> .. <* *< ~> .. <* *< ~> .. <* *< ~> .. <* *< ~> .. <*

Trin,Am,Dk Sn1214/17 Sn1217

25.3.

Ott Am G355 Vi Sn1214/17

< < - < ~ & >x .. ~ *< .. - < ~ & >x .. ~* *< .. - < ~ & >x .. ~* *< .. - < ~ & >x .. ~* *< .. - < ~ & >x .. ~*

Dk — — — ευ- ηγ- γε- λί- σα- το

εξ αυ- τής

dmt

Základný // basic form

Trin

Dk

mult.

G355

Ott

Dk

G355

Ott

Trin, G355

G355

Vi

Sn1214/17

Vi

Sn1214/17

Vi

Sn1214/17

Sn1214

Sn1217

Vi

Va

Sn1214

Sn1214

Vi

Sn1217

Vi

Sn1214/17

Sn1214/17

L74

46

Ukončenie .hc // melodema .bc on ultima

G355

Ott Vi Sn1214 Vi Sn1214

G355 Sn1217 Sn1217

-d

Am Va

Trin, Ott, Dk

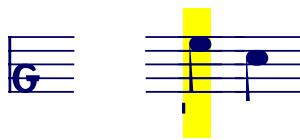
G355 Sn1214 Vi

G355 Sn1217

ddt

Základný // basic form

d ddt



mult. > m Dk,Ott,G355

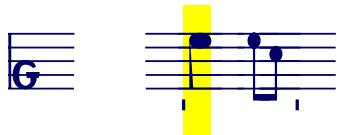
Vi > Sn1214/17

Vi >



Dk z

G355 z .



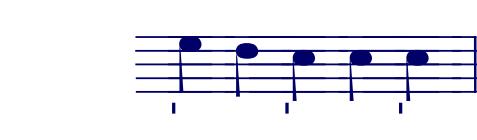
mult. z

Vi z Sn1214/17,Va

Vi z Sn1214/17

Vi z >

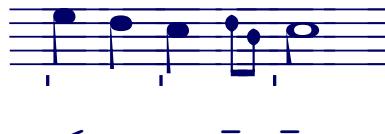
Sn1214 z > Va



Am > > z z Dk,Ott

Vi > > z z Sn1214/17

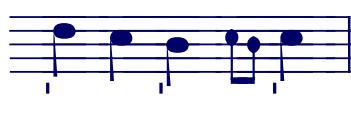
Sn1214 > > > z .



Ott > > z z G355



Trin > > z z

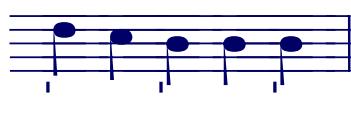


mult. > > z z

Vi > > z z Sn1214/17,Va



G355 > > z - .



Ott > > z z G355

Vi > > z z Sn1214/17

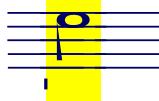
Vi > > z z Sn1214/17



G260

- z z > > z z .

m ddt

 	
Am  Dk Vi,Va  Sn1214	Am  Dk Vi,Va  Sn1214
<hr/>	
 	
Trin 	Trin 
	
Dk 	G355,Trin
	
Am 	mult.
Trin 	Vi  Sn1217
	Sn1214 
Ott,Trin 	
Dk 	G355 
Am 	
Vi 	
Vi 	
Sn1217 	
	G355
	Sn1214/17

-d, e

Dk

Am

mult.

Vi

Sn1214

Vi

Sn1214

Ott

G

Dk

Am

mult.

Vi

Sn1214

Vi

Sn1214

Ott

Am,Ott

Dk

G355

Vi

Sn1214

G

Am,Ott

Dk

G355

Vi

Sn1214

Prívody // Leading-in motives

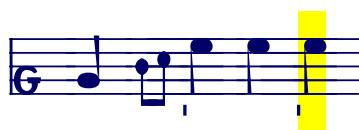
a-d-e, c-e



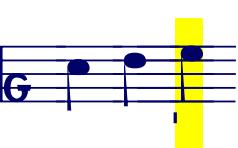
Am		Dk
Am		Ott
G355		
Sn1214		
Sn1217		
Vi		
G355		
G355		
Ott		Am
Vi		Sn1217
Sn1214		
Sn1214		
Vi		Sn1217



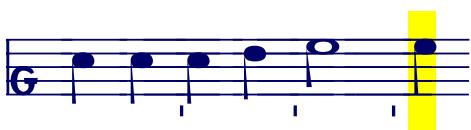
mult.		
Vi		Sn1217
Am		Dk,Ott,G355
Vi		
Sn1214		Sn1217



Am		Dk, G355
Ott		
Vi		Sn1217
Sn1214		



Ott		
G355		
Vi		Sn1214/17



Dk		G355
Trin		
Sn1214		Sn1217

e_

Vo veľkej časti prípadov z prívodu možno osamostatniť formulu ye2, .e a pod.

// In many cases a self-standing formula ye2 or .e can be detached from the *leading-in*.

G260

Am

Am — ↗ ↗ ↗ ↗ Ott,Trin,G355

Dk — ↗ ↗ ↗ ↗ G265, Am, Ott

Vi — ↗ ↗ ↗ ↗ Sn1214/17

Va — ↗ ↗ ↗ ↗

Vi — ↗ ↗ ↗ ↗ Sn1214/17

Vi — ↗ ↗ ↗ / Sn1214/17, Va

Vi — ↗ / Va

Dk

Trin — ↗ ↗ > Am

Vi — ↗ ↗ > Sn1214, Va

Ott

G355

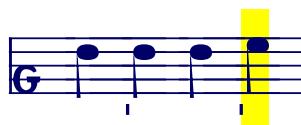
Am — ↗ ↗ ↗ > ↗

Dk — ↗ ↗ ↗ > ↗ Trin

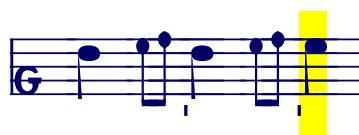
Sn1214 — ↗ ↗ > /

Vi — ↗ — ↗ > / Sn1217

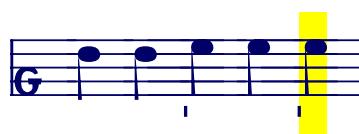
d-e_



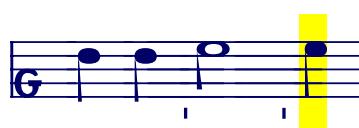
Ott ↘ ↘ ↘ ↘ Trin
Vi ↘ ↘ ↘ / Sn1214/17
Sn1214 ↘ ↘ ↘ /



Dk ↘ ↗ > > Ott
Vi ↘ ↗ > ↗ > Sn1214/17

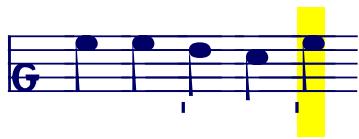


Am ↘ ↘ — ↘ Trin
G355 ↘ ↘ > > Dk
Dk ↘ ↘ ↗ > ↘ Ott
G355 ↘ ↘ > > Sn1214/17



Am ↘ ↘ ↗ ↘ Dk,Ott
Vi ↘ ↘ ↗ ↘ Sn1217
Sn1214 ↘ ↘ ↗ — —
Vi ↘ ↗ ↗ ↘ Sn1214/17

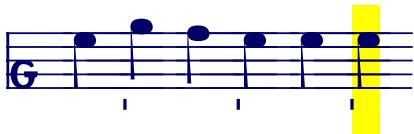
e~



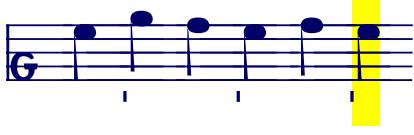
Am ↘ ↙ > > ↗ Ott

Dk ↘ ↗ > > ↗

Vi ↘ / > > / Va, Sn1214



Am ↘ / > > ↘ Ott



G355 ↘ / > > ↗ > Dk

Vi — ↗ > > ↗ > Sn1214/17

de.e

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Dk — ↘ ↘ ↗ ⋯ — — ↘
Ott — ↘ ↘ ⋯ — — ↘
G260 — ↘ ↘ ↗ ⋯ — — ↘
Vi ↙ ↘ ↘ >⋯ — — / >
Sn1214 ↙ ↘ ↘ >⋯ > / ↘

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Trin — ↘ ↘ ↗ ⋯ / ↘ ↘

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Am *g* ↙ ↘ ↘ ⋯ / ↘ ↘
Dk *y* ↙ ↘ ↘ ⋯ / ↘ ↘
Ott — ↘ ↘ ⋯ / ↘ ↘
Vi ↙ ↘ ↘ >⋯ / ↘ ↘

Sn1214/17

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Am — ↘ ⋯ / ↘ ↘

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Dk — ↘ >⋯ / ↘ ↘

A musical staff in G clef with four measures. The first measure has four quarter notes. The second measure has a quarter note followed by a half note. The third measure has a quarter note followed by a half note. The fourth measure has a quarter note followed by a half note. A vertical yellow bar highlights the end of the fourth measure.

Ott ↘ >⋯ >⋯ / ↘ ↘
Vi ↙ >⋯ >⋯ / ↘ ↘
Sn1214 — >⋯ >⋯ / ↘ ↘

Sn1217



 Am > / ↘ Dk, Ott
 Vi / ↘ Sn1217
 Sn1214 / >



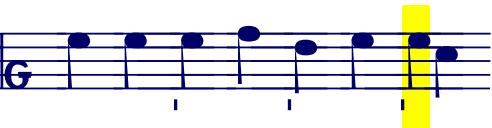
 Am < ^ >> ↘ Dk, Ott
 Vi < / ↘ Sn1217
 Sn1214 < >> ↘
 G355 < / ↘



 Dk ↘ ↘ ↘ >> ↗ ↗ .
 Ott ↘ ↘ >> ↗ ↗ .



 G355 ↘ ↘ ↘ >> ↗ ↗
 Vi ↘ ↘ < / >> ↗ ↗ Sn1217



 Dk >> — ↘ ↘ >> — ↗ ↗ G355



 Ott — ↘ ↘ >> — ↗ ↗
 Trin — ↘ ↘ >> — ↗ ↗
 Vi ↘ ↘ ↘ > >> ↗ ↗ Sn1217
 Sn1214 ↘ ↘ ↘ / ↘ ↘ ↘ / /

G
 Am — ↗ ↗ ↗ > ↗ ↗ ↗ Dk,Trin
 Vi ⋮ ↗ ↗ ↗ > ↗ ↗ ↗ Sn1217
 Sn1214 ⋮ ↗ ↗ ↗ > ↗ ↗ ↗

G
 Am ↗ ↗ ↗ >u > — — > ↗ Dk, Ott

G
 Ott ↗ ↗ ↗ >u >n — — > ↗ G355

G
 G265 ↗ ↗ ↗ >u > — — > ↗ Sn1214/17
 Vi ↗ ↗ >u > — — > ↗

d(ec)

Kadenčný invariant // The cadential invariant

ddt

Základný // basic form

m ddt



Am	>> < _n	/ >	>	<, >	Dk
Am	< < _n	/ >	>	<, >	Dk, Ott
Vi	<<	/ >	>	>< //	Sn1217
Sn1214	<<	/ >	>	< //	



Trin	< < _n	/ >	>	- <	
------	------------------	-----	---	-----	--



G355	< < _n	/ >	>	< -	
------	------------------	-----	---	-----	--

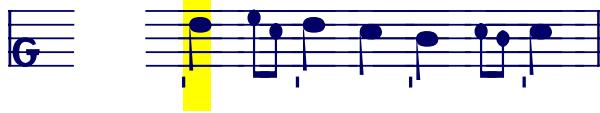


Ott	>> < _n	/ >	>	< <	.
Vi	<<	/ >	>	< //	Va, Sn1214
Sn1217	<<	/ >	>	< <	Sn1214
Vi	<<	/ >	<	< <	

d ddt



Am > ↗ / > > ↗ // Dk,Ott



Am ↙ ↗ / > > ↗ ↖ Dk,Ott,G355

Vi,Va > > / > > \ // Sn1214/17

Vi > ↗ / > > \ // Sn1214/17



Ott ↙ ↗ / > > ↙ ↙ .

VR54 > ↗ ↗ / > > ↙ ↗ //

Vi ↗ ↗ / > > ↙ ↙ Sn1214,Va

-d

m ddt

PX5Vzn

G

Ott

G

Am

Dk

Vi

d ddt

G

Am Dk,Ott

Vi Sn1214

Va

G

Am Dk,Ott,Trin,G355

Vi Sn1214/17,Va

Va

Sn1214 Sn1214/17

G

G355

Sn1214

Vi >

Vi Sn1214/17

Vi Sn1217

Modifikácie kadencie // Modifications of the cadence

G Vi

G Vi

Sn1214/17

G355

Am Am Vi

Dk Ott

Sn1214/17

Dk Ott Vi

Trin Trin

Sn1214/17

U-kadencia // Cadence U-type

Am Dk,Ott,Trin

G262

Vi Sn1214/17

Iné // Other

Am

Dk Ott

G355

Vi Sn1214/17

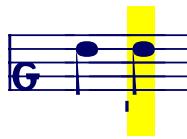
Sn1214

mmt

-d

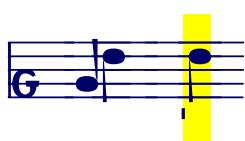
Prívody // Leading-in motives

d_

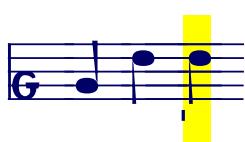


mult.	— ↘	
mult.	↖ ↘	
Vi	— ↗	Sn1214/17
Vi	↖ ↗	Sn1214
Vi	↖ ↘	Sn1217

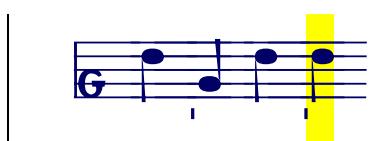
Gd



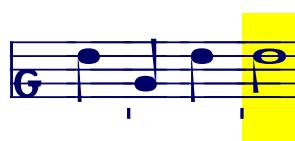
Am	>>x ↗ ↘	Dk,Ott
Vi	>> ↘	Sn1217
Sn1214	>> ↘	



mult.	↖ — ↗ ↘	
mult.	>x — ↗ ↘	
Vi	>x — ↗ ↘	Sn1217
Vi	↖ — ↗ ↘	Sn1214/17
Sn1214	↖ — ↗ ↘	
Sn1214	↖ — ↗ ↘	Sn1217
Vi	↖ — ↗ ↘	
Sn1214	>x ↘ ↘	



mult.	↗ >x — ↗ ↘	
Vi	↗ >x — ↗ ↘	Sn1214/17

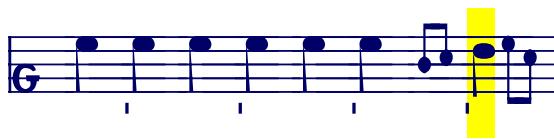


Ott	↗ >x — ↗ ↘	
-----	------------	--



Am	↗ >x — ↗ ↘ ↗	
Dk	↗ >x — ↗ ↘ ↗	
Vi	↗ > — ↗ ↗ ↗	Va

e_



Am Dk,Ott

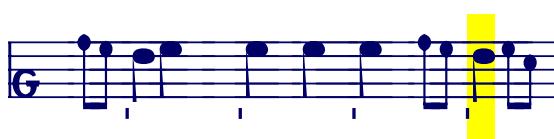
Trin

Vi Va

Sn1214

Vi Sn1217

Sn1214



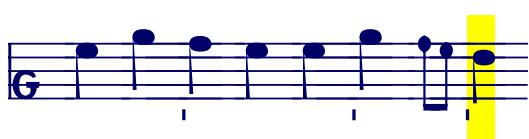
Ott Dk

Am

G355

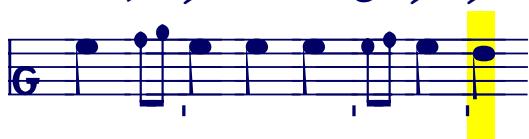
Vi Sn1217

Sn1214



Ott

Vi



Am Dk

Va

ed, dc

Invariant

ddt

Základný // basic form

The musical score displays a series of staves representing different instruments or groups. Each staff begins with a letter (G, Trin, G260, Ott, Am, G260, Dk, Trin, Vi, Va, Vi, Sn1214, Vi) followed by a staff number (1, 2). The staves are arranged vertically, with the first two staves for G sharing a common staff line. The notation uses vertical stems with dots to indicate pitch and horizontal strokes to indicate rhythm. A prominent yellow bar highlights the second measure of the first staff. Several notes in the score are enclosed in yellow boxes, and a single note in the Va staff is marked with a red cross.

Trin G260 Ott Am G260 Dk Trin Vi Va Vi Sn1214 Vi

Sn1217 Sn1214/17

-d

Am Ott Vi Sn1214

Dk G355 Sn1217

Ott Am Vi Va

Dk Sn1214

Am Vi Va

Dk,Ott

bd, ce

3.1., 20.12.

Am > ü > > ↗, ↘

Trin > — / > > ↗, ↘

Ott > — / > > ↙ ↘

Dk >... — / > > ↙ ↘ Ott, G355

Am ü — / > > ↙ ↘ Trin

Vi >... — / > > ↙ ↘ Sn1214/17

Vi >... — / > > ↙ ↘

Sn1214 >... — / > > ↗ Sn1217

25.3.

Dk ↙ ↙ ↗, ↘ > > ↗ > > ↗ ↘ G355

Vi ↙ ↙ ↗, ↘ > > ↗ > > > ↙

Sn1214 ↙ ↙ ↗, ↘ > > ↗ > > > ↙ Sn1217

Am ↙ ↙ ↗, ↘ > > ↗ > > ↗ ↘ Dk

Ott ↙ ↙ ↗, ↘ > > ↗ > > ↗ ↘

Vi ↙ ↙ ↗, ↘ > > ↗ > > > ↘

Sn1217 ↙ ↙ ↗, ↘ > > ↗ > > > ↘

Sn1214 ↙ ↙ ↗, ↘ > > ↗ > > > ↘

h3 -d // b3 -d

Osobitnú skupinu tvoria formuly, ktoré majú formálne znaky h3 s modifikáciou -d, ale nemajú alebo nemožno v nich identifikovať predkadenčný motív, alebo ich predkadenčný motív nenachádzame v spojení s nemodifikovanou kadenciou h3. Kadencia môže mať aj tvar U (tóny cd v kadenčnom vrchole), čo nie je doložené v hlavných typoch formuly h3. Je pravdepodobné, že v značnej časti prípadov je podobnosť s h3 -d skôr náhodná a v skutočnosti ide o priebežné formuly typu yd1.

// A special set of formulae with features of b3 -d, without any forecadential part or with a forecadential motif that is not found in combination with an unmodified cadence b3.

The cadence can be of a U-type (tones cd in the first foot of the cadence), which does not appear in the main unmodified types of b3. Probably the similarity with b3 -d is often only a coincidence and these formulae are in their essence transient yd1.

0, d_

Vlastný motív h3 -d bez predkadenčnej časti, alebo s predkadenčným motívom d_.

// The very invariant b3 -d or with a short forecadential motif d_.

mmt



G355				
Sn1217				//
Vi				//
Sn1214				//



Trin			
------	--	--	--



Am				Dk,Ott
Vi				Sn1214/17

mdt



Ott



Trin



Am

Dk

Vi

Va,Sn1214



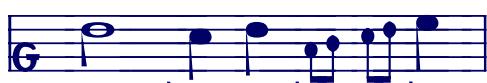
Am

Dk



Dk

Sn1214/17



Am



Dk

Ott, Trin

VR54

Vi

Sn1214

ddt



G355

Vi

Sn1214/17



G355



Am

Sn1214

Sn1217

Sn1214

Vi

Trin; Dk,Ott

Vi,Va

Sn1217



Dk

G355



Am

Ott, Trin



Ott



Am

Sn1217

Vi

Sn1214

Vi

Sn1214

Sn1214

Vi

Sn1217

Va



G355

Vi

Sn1214

Sn1217



Dk > > .. //
 Vi / > > \ // Sn1217
 Sn1214 > > \ //



Am < > > .. Dk
 G355 < > > ..
 Vi < < > > .. Sn1214/17



G260 < < > < > ..



Am < < > < > .. Dk, Ott
 Vi < < > < > .. Sn1217
 Sn1214 < < > < > ..



Am < < > > .. Dk



Ott < < > > - Trin
 Vi < < > > - Sn1217



Am < < < >> Dk, Ott
 Vi < < \ >> Sn1217
 Sn1214 > < \ >>

Gh

ddt

A musical staff with a key signature of G major (one sharp). The first measure shows a G major chord (G, B, D) with a yellow vertical bar highlighting the first note, G. The second measure begins with a dotted half note G, followed by a melodic line consisting of eighth notes: A, B, C, B, A, D, E, D.

Am ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ ⌂ Dk,Ott

Sn1214 ↙ ↘ — ↗ > > — ↛

mdt

A musical staff with five horizontal lines. The first note is a solid black circle on the second line, labeled 'G' to its left. A vertical yellow bar is positioned to the right of the note. The subsequent notes are represented by small black dots connected by vertical stems, indicating half notes. These notes are placed on the first, third, and fifth lines, with vertical stems extending downwards. There are short vertical tick marks below each note stem.

Am >> ↗ ↙ ⋮ ↖ ↘ > ⋮ ↜ Dk,Ott

Vi >x ↵ ↶ ⌂ ~ >u >.. (Sn1214/17

Va - ÷ ≈ > >.. (

mmt

A musical staff with a key signature of one sharp (F#) and a common time signature. It starts with a 'G' note, followed by a sixteenth-note pattern consisting of a vertical bar with a dot above it, followed by a vertical bar with a dot below it, followed by a vertical bar with a dot above it, and finally a vertical bar with a dot below it.

Am <img alt="Guitar chord diagram for B7" data-bbox="24215 885 24

Va \cup \vdash \approx \Rightarrow \exists

A musical staff on five horizontal lines. It begins with a 'G' note on the bottom line. Following a short vertical bar line, there is a sixteenth-note pattern consisting of six small dots connected by vertical stems, each above a horizontal bar line. This pattern is repeated once more.

Ott \leftarrow $\frac{1}{2} \cdot \bar{x}_t^{(k)}$

Vi r ñ ~ » r

G.hd

Vo veľkej časti prípadov prívod formuly je rytmicky „nepárný“, tj. obsahuje trisemickú stopu.
 // In the major part of cases the *leading-in* is rhythmically irregular (including a trisemic foot).

ddt



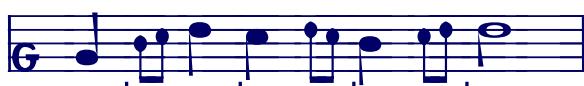
Dk ↘ ⋯ ↕ > >u >n ⋯ ⏴ Trin



Trin ↘ ⋯ ↕ > >u, > ⋯ ⏵

Vi ↘ ⋯ ↕ > >u > ⋯ ⏴

Va ↘ ⋯ ↕ >.. >u > ⋯ ⏴



Am ↘ ⋯ ↕ > ⏵ > ⋯ ⏵ Ott



Dk >x ⋯ ↕ > ⏵ >n ⋯ ⏵ G355

Sn1214 >x ⋯ ↕ > ⏵ > ⋯ ⏵ Sn1217

Vi ↘ ⋯ ↕ > ⏵ > ⋯ ⏵ Sn1217, Va

Sn1214 ↘ ⋯ ↕ > ⏵ > .. ⏴



Am ↗ ↗ ⋅ ↘ > ↗ ↗ ⋅ ↗ ↗ ↗> Dk
 Sn1214 ↗ ↗ ⋅ ↗ > ↗ > ⋅ ↗ ↗



Trin ↗ ↗ ⋅ ↘ > ↗ > ⋅ ↗ ↗ ⋅ ↗> .
 Vi ↗ ↗ ⋅ ↗ > ↗ > ⋅ ↗ ⋅ ↗
 Va ↗ ↗ ⋅ ↗ > ↗ > ⋅ ⋅ ⋅ ⋆{



Am >u, > ⋅ ↘ > ↗ ↗ ⋅ ↗ ↗ ↗> Dk



Ott >u > ⋅ ↗ > ↗ > ⋅ ⋅ ⋅ ⋆{ .
 Vi >u > ⋅ ⋅ ⋅ > >u > ⋅ ⋅ ⋅ ⋆{ Sn1214
 Va >u > ⋅ ⋅ ⋅ > ↗ > ⋅ ⋅ ⋅ ⋆{



Dk ↗ ⋅ ⋅ ⋅ > >u, > ⋅ ⋅ ⋅ ⋆{- Trin



Am >x ⋅ ↘ > ↗ > ⋅ ⋅ ⋅ ⋆{>



Am ↗ ⋅ ↘ > ↗ > ⋅ ⋅ ⋅ ⋆{ Ott
 Vi ↗ ⋅ ⋅ ⋅ > ↗ > ⋅ ⋅ ⋅ ⋆{ Sn1214/17

dmt

27.9.



Am >x < .. / > > // Dk,Ott,Trin,G355
Vi >x < .. / > > // Sn1214/17

h2.h // b2.b

Formula má niektoré črty kategórie *yh3 / yh2*, má však priebežný charakter a časté ukončenie kufismou ju radí jednoznačne medzi slabé formuly.

// This formula resembles *yb3* or *yb2*, but it is transient and often with kouphisma in the end (i.e it is a half-cadence).

hc

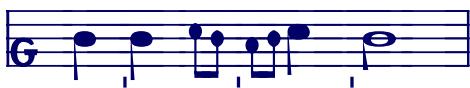
3.10. – hapax



Trin ↞ ↞ ū, > / >



Ott ↞ ↞ ū > > / >



Dk ↞ ↞ ū, > / >

Vi ↞ ↞ ū / / / /

Sn1214 ↞ ↞ ū / /

ha.G-

20.12., 1.10., 24.6., 24.7.



G355 /> > >



Am —. ✓ > > Dk,Ott

Am ↗ ✓ > > Dk,Ott

G355 ↗ ✓ > >

Vi —✓ / > > Sn1214/17

Vi ↗ ✓ > > Sn1214/17

Vi ↗ ✓ > >> Sn1214/17

Sn1217 ↗ / > >

Sn1214 ↗ ✓ > >



Ott .—. ≈ ≈ >n



Ott .—. ≈ ≈ >n



G355 .—. ≈ ≈

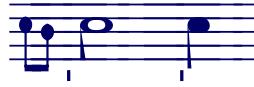
Dk .—. ≈ ≈ ↗

Ott .—. ≈ ≈ ↗

Vi .—. // ↗ Sn1217

Vi .—. ≈ ≈

Sn1217 .—. ≈ ≈ Sn1214



Am .—. ≈ ≈ ↗



Am .—. ≈ ≈ ↗



Am .—. ≈ ≈ ↗

Ott .—. ≈ ≈ ↗

Vi .—. // ↗ Sn1214/17



Dk .—. ≈ ≈ ↗ G355

Vi .—. // ↗ Sn1214/17

Vyššie tvary prívodu (variantné znenia k vyššie uvedeným hlavným tvarom):



Am ↩ ↔ > > ↪ ≈ ↩ ↩



Dk,Trin ↩ ↔ > > ↪ ≈ ↩ ↩ G355



G261 ↩ ↔ > > ↪ ≈ ↩ ↩ >

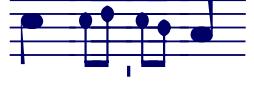
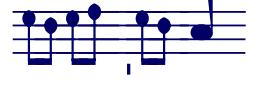


Dk ↩ ↔ > > ↪ ≈ ↩ ↩ ↩

hd, cd

Formula je doložená iba trikrát – v troch paralelných riadkoch jedinej stichiry z 27.1.

// The formula appears only in a stikheron from 27.1., thrice in three parallel lines.

		
Am 	Am >  > Dk,Ott	Ott 
		
Dk 	G355 >  > >n	Am 
	G355 >  > >n	
Ott >n 	Vi+ >  >	
		
Am 	Am  > Dk,Ott	Am 
		
Dk 	G355  > >n	Am 
Vi+ 	Vi  >	Dk 
		
Am  Dk		Dk 
		
Ott >n 		
		
G355 		G355 
Vi 		Vi+ 

Vi+ = Vi, Sn1214, Sn1217

c3 úvodné // c3 – initial

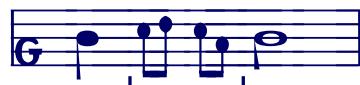
V kontexte stichiraria iba v troch „podobných“ stichirách z utierne 25.12. nachádzame úvodnú formulu typu c3.
// Appears only in three prosomoia from the matins of 25.12.



mult.	ꝝ	ꝝ	ꝝ	
Vi	ꝝ	//	//	Sn1214/I7
Vi	ꝝ	//	//	Sn1214/17
Sn1214	ꝝ	ꝝ	//	
L74	ꝝ	//	//	

.h // .b

h_ // b_



G355

mult.



Am



Dk



Vi



Vi



Ott, Trin

Sn1214/17



Am



Ott,Trin



Dk



Vi



Sn1217



Sn1214



h~ // b~



G355 ↗ ↗ ↗ ↗ > n ḫ > ö ↗

Ott ↗ ↗ ↗ ↗ > n ḫ > ö ↗

Ott ↗ ↗ ↗ > n ḫ > ö ↗ Dk



G355 ↗ ↗ ↗ ↗ > n ↗ > ö ↗

Vi ↗ ↗ ↗ ↗ > / > .. ↗ Sn1214/17



Dk ↗ ↗ ↗ ↗ > n ḫ > ö ↗ Trin

Am ↗ ↗ ↗ ↗ > n ḫ > ö ↗ Ott

Vi ↗ ↗ ↗ / > ḫ > .. ↗ Sn1214/17

Sn1214 ↗ ↗ ↗ > / > ḫ ↗

Vi ↗ ↗ / > / > .. ↗



Trin ↗ ḫ ↗ > u > .. ḫ G355/260



Am ↗ ḫ ↗ > u, > .. ḫ Dk, Ott

Sn1214 ↗ / > u > .. / Sn1217

dc.h_ // dc.b_



Am		Dk,Ott, G355
Trin		
Sn1214		
Sn1217		
Vi		



Dk		Trin,G355
Vi		Sn1214/17



G355		
G355		
Vi		Sn1217
Sn1214		



Am		Dk,Ott,G355
Vi		Sn1214
Vi		Sn1217
Sn1214		
Vi		Sn1217
Sn1214		
Vi		Sn1217
Sn1214		
Vi		Sn1217
Sn1214		
Vi		Sn1214
Va		
Vi		Sn1214
Va		

29.6.

Musical score for section 29.6. The score consists of six staves:

- Dk**: Stave 1, Treble clef G, measures 1-2. Includes a fermata over the second measure.
- Am**: Stave 2, Bass clef F, measures 1-2. Includes a fermata over the second measure.
- Vi**: Stave 3, Bass clef F, measures 1-2. Includes a fermata over the second measure.
- Sn1217**: Stave 4, Bass clef F, measures 1-2. Includes a fermata over the second measure.
- Sn1214**: Stave 5, Bass clef F, measures 1-2. Includes a fermata over the second measure.
- Ott**: Stave 6, Bass clef F, measures 1-2. Includes a fermata over the second measure.

The notation includes various rhythmic patterns (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs.

h-G-h // b-G-b



Am



G355

Dk

Ott

Vi

Sn1214/17



Dk

Ott,Trin

Vi

Sn1214

Trin
 Am Dk,Ott
 G355
 Vi
 Sn1214 Sn1217
 Vi Sn1217
 Sn1214

 Dk Ott,G355

 Am

 Trin
 Vi
 Sn1214 Sn1217

h/c2 // b/c2

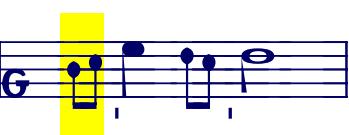
Priebežná formula h/c2 je jednou z najfrekventovanejších v 4. hlase a jej motív je často prítomný v prívodoch záverových formúl (najmä yd3) aj bez možnosti jej vyčlenenia ako samostatnej formuly. Jej primárny koncový tón je pravdepodobne c, avšak v záujme vyústenia do nasledujúcej formuly sa často znižuje na h (tóny h a c sú v 4. hlase úzko zviazané a funkčne rovnocenné), ale tiež aj zvyšuje na tón d.

// The b/c2 is the most frequent transient formula in the 4th echos, its motif is often present (and not always detachable) in the leading-in parts of the final formulae (especially yd3). The original ending note was probably c, but it is often lowered to b in the transition to the next formula. It is also often lifted up to d.

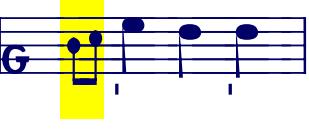
J

Invariant

Jednoduché ukončenie

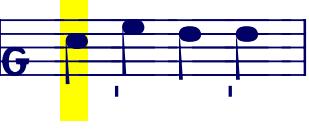
Dk 

Dk $\text{--} \text{--} \text{--} \text{--}$

G355 

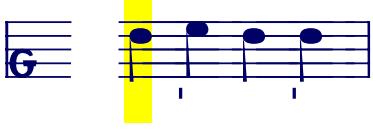
Am $\text{--} \text{--} \text{--} \text{--}$

Ott $\text{--} \text{--} \text{--} \text{--}$

Sn1214/17 

Am $\text{--} \text{--} \text{--} \text{--}$

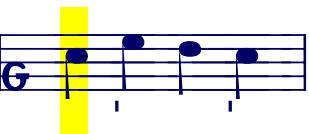
Am $\text{--} \text{--} \text{--} \text{--}$

G355 

Am $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

Sn1214 $\text{--} \text{--} \text{--} \text{--}$

Dk 

Dk $\text{--} \text{--} \text{--} \text{--}$

G355 

G355 $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

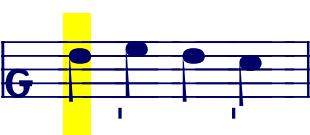
Sn1217 $\text{--} \text{--} \text{--} \text{--}$

Sn1217 $\text{--} \text{--} \text{--} \text{--}$

Ott $\text{--} \text{--} \text{--} \text{--}$

AG18 $\text{--} \text{--} \text{--} \text{--}$

Am $\text{--} \text{--} \text{--} \text{--}$

Dk 

Dk $\text{--} \text{--} \text{--} \text{--}$

Trin $\text{--} \text{--} \text{--} \text{--}$

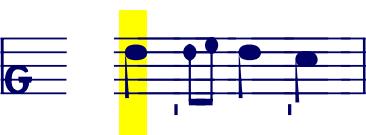
G355 $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

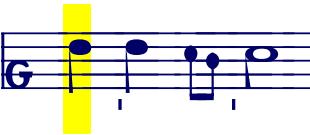
Vi $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

Sn1214/17 $\text{--} \text{--} \text{--} \text{--}$

G355 

Va $\text{--} \text{--} \text{--} \text{--}$

Dk 

Dk $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

L74 $\text{--} \text{--} \text{--} \text{--}$

G355 

Dk,Trin $\text{--} \text{--} \text{--} \text{--}$

Sn1217 $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

Va $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

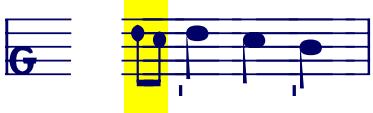
Vi $\text{--} \text{--} \text{--} \text{--}$

Sn1214/17 $\text{--} \text{--} \text{--} \text{--}$

Vi $\text{--} \text{--} \text{--} \text{--}$

Sn1214 $\text{--} \text{--} \text{--} \text{--}$

L74 $\text{--} \text{--} \text{--} \text{--}$

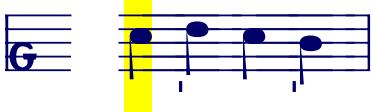


 Trin > / > / >



 Am > / > / >

Dk,G355



 Ott > / > / >

Vi > / > / >

Sn1217

cd, de

Am >
Ott >

Ott — >
Vi — >
Vi >
Sn1214 — >
Vi — >

Dk

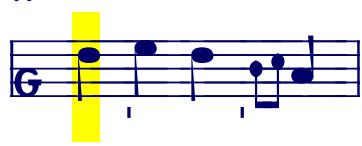
Va, Sn1214
Sn1214
Sn1217

G355 > >
Ott >
Ott >
Dk >
Dk >
G355 > >
Vi >

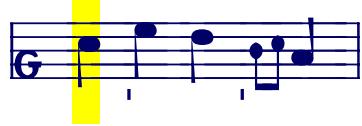
Am

Sn1214/17

ha // *ba*



Am < / > ॥, Dk,Ott,Trin



G355 > / . > ॥,

Vi > / . > ॥,

Sn1214 < / . > ॥,

Dk,Ott,Trin

Sn1214/17

hc // bc

Trin Ott, Dk

G355 Ott

Trin Ott

Am Ott, Dk

Sn1214 Ott

Vi Ott

Sn1214 Ott

Sn1214 Ott

Sn1214 Ott

G355 Ott

Vi Ott

Ott Ott

Vi Ott

Va Ott

Dk Ott

Am Ott

Dk Ott

Am Ott

Vi Sn1214/17

Vi Sn1217

Vi Sn1217

Sn1214 Ott

Vi Sn1217

Sn1214 Ott

Am Ott

Am Ott

Dk Ott

G355 Ott

Dk Ott

Vi Ott

Sn1217 Vi

Sn1214 Ott

Sn1214 Ott

Vi Ott

Sn1214 Ott

hG.h // bG.b

8.11.

Am

Dk

Vi

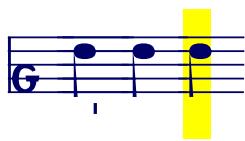
Sn1214

Ott,Trin

A- γι- ος, A- γι- ος,

Prívody // Leading-in

d_

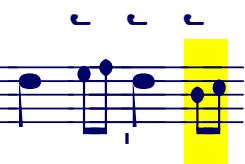


mult.



Sn1214/17

Vi



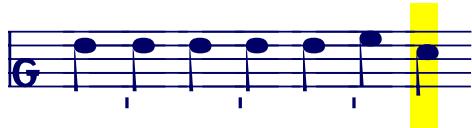
G355



Vi



Sn1214/17



Dk



Am, Ott, Trin, G355

Vi



Sn1214/17, Va

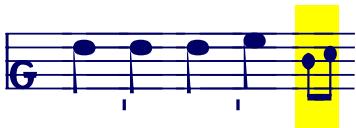
Sn1214



G355



.



Dk

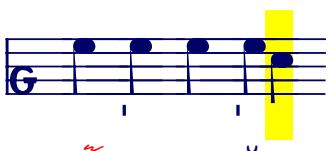


G355, Ott

Vi



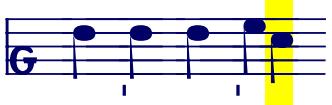
Sn1214/17



Am



Ott



Dk



G355

Vi



Sn1214/17

d~

Musical notation for 'd~' showing two staves in G clef. The first staff has a yellow box highlighting a sixteenth-note cluster. The second staff has a yellow box highlighting a eighth-note cluster.

Trin *— — — ⋮ > >u >ö*

Musical notation for Trin showing two staves in G clef. The first staff has a yellow box highlighting a sixteenth-note cluster. The second staff has a yellow box highlighting a eighth-note cluster.

Am *— — — ⋮ > >u >* Dk

Sn1217 *— — — ⋮ > > >* Vi

Sn1214 *> — — ⋮ > ⌈ >*

Pst3

Musical notation for Pst3 showing two staves in G clef. The first staff has a yellow box highlighting a sixteenth-note cluster. The second staff has a yellow box highlighting a eighth-note cluster.

Am *> — ⌈ ⌈ ⋮ > > ⌈ ⌈ ⌈*

Musical notation for Am showing two staves in G clef. The first staff has a yellow box highlighting a sixteenth-note cluster. The second staff has a yellow box highlighting a eighth-note cluster.

Dk *> — ⌈ ⌈ ⋮ > > ⌈ ⌈ ⌈ Ott*

Sn1214 *> — ⌈ ⌈ ⌈ > ⌈ ⌈ ⌈ ⌈*

Va *> — ⌈ ⌈ ⌈ > ⌈ ⌈ ⌈ ⌈*

Vi *> — ⌈ ⌈ ⌈ > ⌈ ⌈ ⌈ ⌈ >*
τοίς πι- στοίς η- μών Ba-σι- λεις

Gd.d_

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

Am	>x	→ ↘ ↙ ↙		Trin,Ott,Dk
Vi	>x	↖ ↙ ↙ ↙		Sn1214/17
Vi	⤒	↗ ↙ ↙ ↙		Sn1214/17
Vi	⤑	↖ ↙ ↙ ↙		Sn1214/17
Vi	>x	— ↙ ↙ ↙		Sn1214/17
Vi	⤒	— ↙ ↙ ↙		Sn1214/17
Vi	⤒	— ↙ ↙ ↙		Sn1214/17
Vi	⤒	— ↙ ↙ ↙		Sn1214/17
Vi	⤒	— ↙ ↙ ↙		Sn1217
Vi	>x	⤑ ↙ ↙ ↙		Sn1214



 G355 ↘ → ↘ ↘ ↗ > G262

 Am >x → ↘ ↘ ↗ > Dk,Trin

 Vi >x ↗ ↘ ↘ ↗ > Sn1214/17



 Ott 



 Am  



 G355 

 Vi 

 Sn1214 



 Am 

 Trin 

 Vi 

29.6.



 Ott 



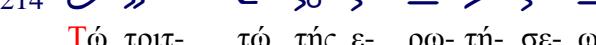
 Am 



 Dk 

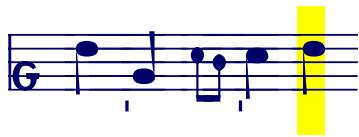
 Vi 

 Sn1217 

 Sn1214 

 Τώ τριτ- τώ τής ε- ρω- τή- σε- ως,

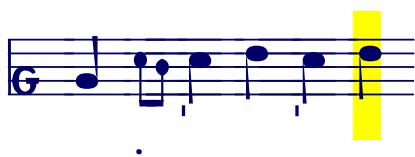
Gc.cd_



Am				—	—	Dk,Ott,Trin, G355
Vi		>		—	—	
Sn1214		>x		—	—	
Vi		>x		—	—	Sn1214/17,Va
Vi		>x		/	—	Sn1214/17
Sn1214		>x		/	>	
Vi		>x		/	—	Sn1217
Vi		>x		/	/	Sn1214,Va
Vi		>		/	—	Sn1214/17, Va
Vi		>x		/	>	Sn1214
Sn1214		>		/	<	
L74		>		/	?	



G355	>					
Dk,Ott						Am,G355
Am	>x					Dk,G355
Vi						Sn1214
Vi		>				Sn1214/17
Vi	>x					Sn1214/17



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

Trin >> > > >

Am >> > > > Dk,Ott

Vi >> \ > > >

Va >> \ > > >

a.hd // *a.bd*



 Am > :: Dk, Ott



 G355 >n — .

Vi > — Sn1214/17



 Am ↩ ⌈ — ↘ >n Dk,Ott, G355

Vi ↩ ⌈ — ↗ > Sn1214/17

Sn1214 ⌈ ↩ ↗ >

ah - edd // *ab - edd*

Musical notation for various instruments, each with a corresponding melodic pattern below it. The patterns use a combination of vertical strokes, horizontal dashes, and diagonal slashes to represent pitch and rhythm. Yellow boxes highlight specific notes or groups of notes in each pattern.

Trin Trin, G355, Am

Am Va

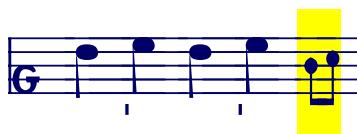
Dk Sn1217

Sn1217 Sn1217

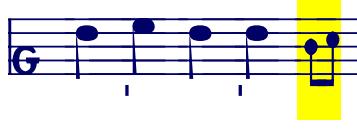
Vi Sn1214

Sn1214 Sn1214

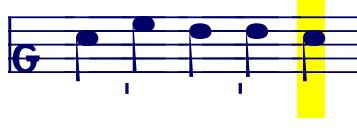
edd



G260



Am



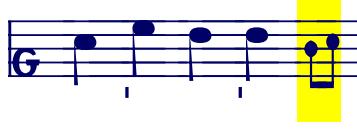
Ott, Dk, G355

Am



Sn1214

Va



mult.

G270

Sn1214

Va

Vi

Vi

Sn1214

Vi

Vi

Vi

Sn1214/17

Sn1214/17

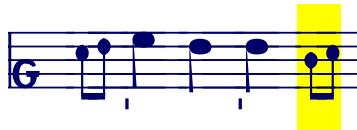
>u >..

Sn1214

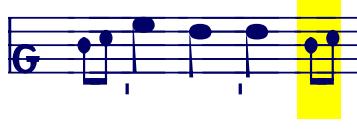
> >..

Sn1214/17, Va

Sn1214



G355



Am

Vi

Sn1214

Ott,Dk

Sn1217

>..



 Trin  

 Vi  
Sn1214, Va



 Trin  

 Sn1214  



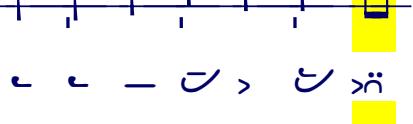
 Am  



 G260  



 Dk  
Trin



 Ott  
Am,Dk



 mult.  

 Vi    Sn1214/17

 Sn1214  

 Vi   Sn1217

 Sn1214  

 Sn1214  

 Sn1214  

 Vi   Sn1214, Va

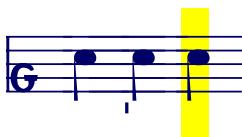
 Vi    Sn1217



Am	↘ ↘ ↘ ↗ > ↗ >ö	Dk,Ott
Sn1214	↘ ↘ ↘ ↗ > / >..	
Sn1214	↘ ↘ ↘ ↗ > ↙ >..	
Vi	↘ ↘ ↘ ↗ > ↙ >..	Sn1217
Vi	> ↘ ↘ ↘ / > / >..	Sn1217,Va
Va	↘ ↘ ↘ / > / >	
Vi	↘ ↘ ↗ > / >..	

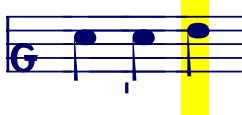
c-e

0

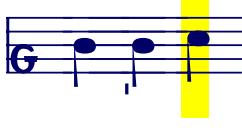


Dk ↩ ↩ ↩

Vi ↩ ↩ ↩ Sn1214/17



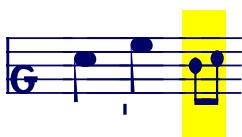
Am ↩ ↩ — Dk,Trin



Ott ↩ ↩ — G355

Vi ↩ ↩ — Sn1214/17

1



G260 ↩ ↩ ↩

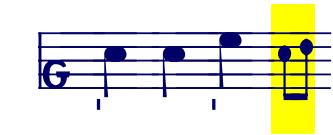
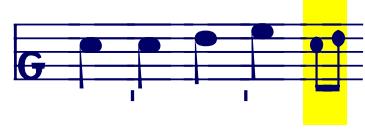
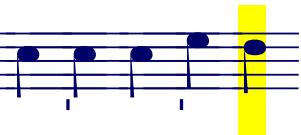
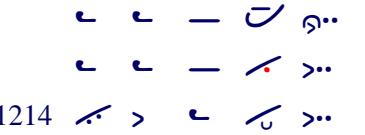
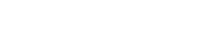


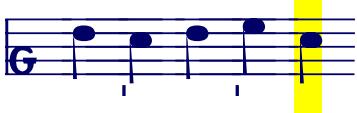
Am ↩ ↩ > Trin

Dk — ↩ > Ott, G355

Sn1214 ↩ / >

Vi — / > Sn1217

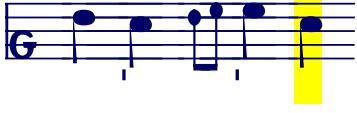
 <p>Dk  >n</p>  <p>Ott,Am  >n</p>	 <p>G260 </p>
 <p>Ott >  >n</p>	 <p>Sn1214 <  >..</p>
 <p>Am <  >n</p>	 <p>Ott,Dk <  >n</p>
 <p>Dk >  ></p>	 <p>Vi <  ></p>
 <p>Vi <  / ></p>	 <p>Sn1214/17 <  >..</p>
 <p>G355 <  ></p>	 <p>Ott <  >..</p>
 <p>Am <  >n</p>	 <p>Sn1214/17 < >  >..</p>
 <p>Ott <  >n</p>	 <p>G355 <  ></p>
 <p>Vi <  / ></p>	 <p>Sn1214/17 <  >..</p>
 <p>Vi —  / ></p>	 <p>Sn1214/17 —  >..</p>
 <p>L74 —  / ></p>	 <p>G355 —  ></p>
	Dk,G355



 Dk 

 Sn1214 

 Vi 
Sn1217



 G355 

 Vi 
Sn1214/17



 Am 



 Ott 

 Trin 



 G355 



 Dk 

 Vi 
Sn1214/17



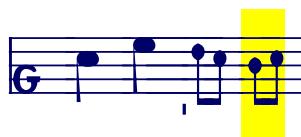
 Ott 



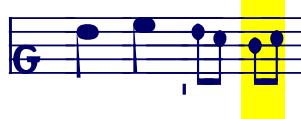
 G355 
Am, Dk

 Vi 
Sn1214/17

2



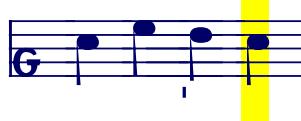
Am >n < >u, >.. Dk,Ott



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



Dk < < >u >ö



Trin < < > >

Vi < < > > Va, Sn1214/17

Vi < < > >.. Sn1214/17

Sn1214 >> > ..

Vi < >u >.. Sn1217

Sn1214 < >u >..

Ott ⌈ > >u > ⌈ ⌈ >

 Am ⌈ > > > ⌈ ⌈ >

 Dk ⌈ > >u > ⌈ ⌈ >

 Trin ⌈ > >u > ⌈ ⌈ ⌈ >

 Vi ⌈ > >u > ⌈ ⌈ / >

Sn1217

3

G355 < < / > > —

Dk < — / > > —

Vi < < / > > —

Sn1214 < — / > > ſ

Sn1217 < — / > > >

Ott < < — — . / > > ſ

Am ॥ < < — — / > >, >..

Dk — < — — / > > > ſ

Vi < < — / < > > ..

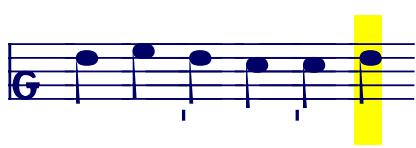
Sn1214 >x — / > < >..

Trin ↗ >n ↗ ſ

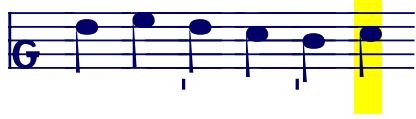
Am ↗ > ↗ / Dk

Vi ↗ > ↗ / Va

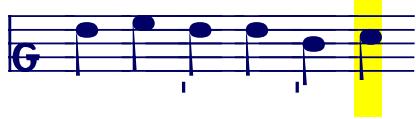
4



G355 ↩ ↕ > > ↩ —



Am ↩ ↕ > >u > — Dk

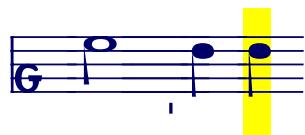


Ott ↩ ↕ > ↩ >n —

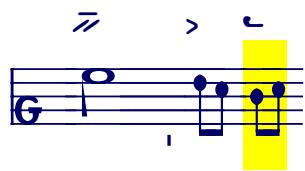
Vi ↩ ↕ > ↩ > —

Sn1217 ↩ ↕ > ↩ > —

e2



G355



Am,Trin

>u, >..

Ott, G355

Dk

>u >ö

Sn1214/17

Vi

> >..

Sn1217

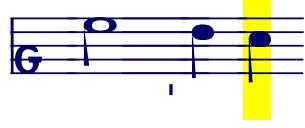
Vi

> >..

Sn1214/17

Va

> >..



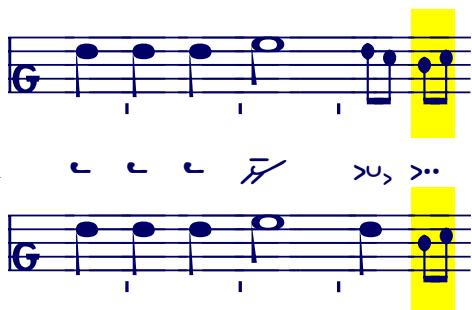
G355

>u >

Sn1214/17

Vi

> >



Am

< < < >u, >..

Dk,Trin



Dk

< < < >u >ö

Ott

Vi

< < > >..

Sn1214/17

Sn1214

> > >..

Sn1217

Vi

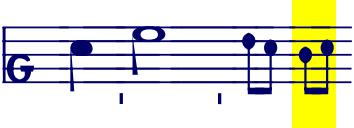
< >.. > >..

Sn1217

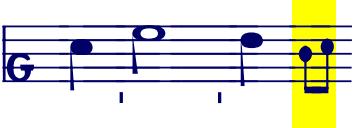
Vi

< > >..

Sn1214/17



Am  >u, >ö



Dk —  >u >ö Ott,Trin

Trin  >u >ö

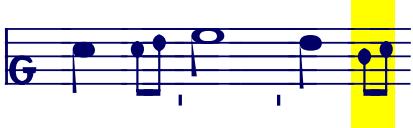
Vi —  >u >.. Sn1214

Sn1217  >u >..

Vi —  > >.. Sn1217, Va

Vi  > > ..

Sn1214 —  > > .. Sn1217



G355 >  >u >ö

Vi  > >.. Sn1217

Sn1214 —  > >ö

Sn1214 —  > >.. Sn1217



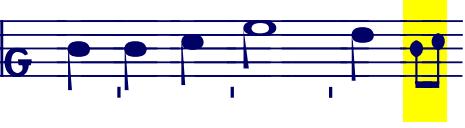
Dk —  <  >u >ö

Sn1214 >  <  > >..



Am <  <  >u, >.. Ott

G355 <  >u >ö



Ott <  <  >u >ö

Vi >  <  > >.. Sn1214/17

gd



Ott > - ˘ ˘ ˘ > > » .



Am < < ˘ ˘ ˘ > > » Dk

Vi < < ˘ ˘ > > > //

Sn1214 < < ˘ > > > > //

Va < < ˘ > > > > //

U

Gc.cd_



Ott $\leftarrow \dot{\nwarrow} - - \leftarrow \nearrow >$



Am $\leftarrow \dot{\nwarrow} - - \leftarrow \cancel{\nearrow} >$

Vi $\times \backslash / - > \nearrow >$

Sn1214/17



Am $\leftarrow \dot{\nwarrow} - - \leftarrow \cancel{\nearrow} >$ Dk,Ott



Trin $\leftarrow \dot{\nwarrow} - - \leftarrow \swarrow >$

Vi $\leftarrow \backslash - - \leftarrow / >$

Va,Sn1214

d_



Am $\dot{\cdot} \leftarrow \cancel{\nearrow} >$ Dk,Ott

Vi $- - \swarrow >$

Sn1217 $- - \leftarrow \swarrow >$



Ott $\leftarrow \nearrow > \nearrow > \swarrow >$

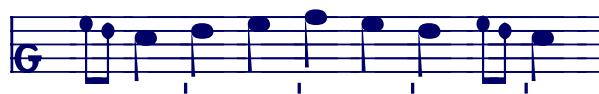


Dk $\leftarrow \cancel{\nearrow} > \swarrow > \swarrow >$

Vi $\leftarrow \cancel{\nearrow} > / > / >$ Sn1217

Sn1214 $\leftarrow \cancel{\nearrow} > / > / >$

d-f



Am >u, > — — / > > ˘, >



Ott >u, > — — / > > ˘ >n

Vi ˘ > — — ˘ > > / >

Sn1217 ˘ > — — ˘ > > ˘ >

Sn1214 >u > — — ˘ > > / >

d-g

G355 ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹

Dk, Ott, Trin

Sn1214 ÷ — ÷ / >v > ÷ >

Sn1217 ↘ ↙ ↖ ↗ > >

A musical staff with five horizontal lines. On the first line, there is a large letter 'G' on the left. On the second line, there is a vertical stem with three dots above it. On the third line, there is a vertical stem with two dots above it. On the fourth line, there is a vertical stem with one dot above it. On the fifth line, there is a vertical stem with one dot above it.

Ott $\dot{\gamma}_> = \dot{\gamma}_{\dot{\gamma}_>} > \dot{\gamma}^>$

Am > — — √ > u> > ↗> >

Dk ↗ ↘ - ↙ > u, > ↘ ↗ >

Sn1214/17

e2

A musical staff with five horizontal lines. On the first line, there is a large letter 'G' on the left. To its right, there are three vertical stems pointing downwards from the top line, each ending in a small black circle representing a note. The space between the first and second stems is slightly larger than the others.

Dk > ↘ - ✕ > ↗ ✕

A musical staff with five horizontal lines. The first line from the bottom is a solid vertical bar labeled 'G' in bold blue capital letters. Above it, on the second line, is a blue dot. On the third line, there are two blue dots. On the fourth line, there is one blue dot. On the fifth line, there is a blue dot.

Am ↗ ↗ ↗ ↗ > ↘ > x

Trin, Ott

Vi ← ← ↘ > ↗ >u

Sn1214/17

mt

Kadenčný invariant // The cadential invariant

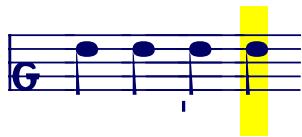
Ott		Trin
G355		
Ott		Trin
Am		
Am		Dk,Ott,Trin
Am		Dk
Vi		Sn1214/17
Vi		Va
Sn1214		Sn1217

-h

Am		Dk,Trin;	var. Am
G260			
Dk			
G355			
Vi			Sn1214/17

Prívody // Leading-in motives

d_



mult.



Vi



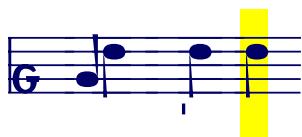
Sn1214

Vi



Sn1214

Gd_



Am

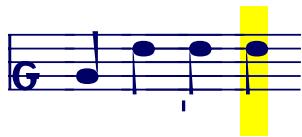


Ott,Dk

Vi



Sn1214/17



mult.



mult.



Vi



Sn1214, Va

Vi



Sn1214/17

Vi



Sn1214, Va

Sn1214



Gc.cd



Am >>   - - - -
Vi > \ / - - - -

Dk,Ott

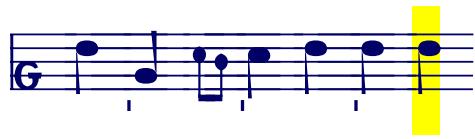
Sn1214/17



mult. \ - - - - -
Trin >>  - - - -
Vi \ / - - - - Sn1214/17
Sn1214 \ / - - - -
Vi >> \ / - - - - Sn1214,Va



mult. \ \ / >>  - -
Vi \ / > \ / - -
Va \ / > \ / - -
Sn1214 \ / > \ / - -



mult. \ \ / >>  - - - -
Vi \ \ / >> \ / - - -
Sn1214 \ \ / >> \ / - - -

yh2, yc2

Formula yh2 / yc2 je blízka rytmickému rozloženiu U a na viacerých miestach sú si navzájom variantné.

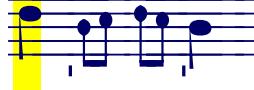
// The formula yb2 / yc2 is close to the form U and in many instances they are alternative readings.

d

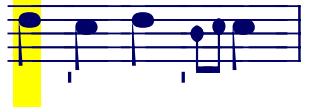
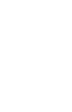
Kadenčný invariant // The cadential invariant

Jednoduchý // Simple

		.
G355	> > ↘ >n	.
Dk	> > ↘ >n	.
		.
Dk	> > ↗ //	.
		.
Am	> > ↖ >	.
		.
G355	> > ↘ >u	
Sn1214	/ > / >u	
Sn1214	> — / >	
Vi	> > ↗ //	Sn1214
Vi	> > / >u	Sn1214/17
Vi	> > ↖ >u	Sn1217
Sn1214	> > ↗ >u	

		.
Ott	> >ö ↘ >x	Am
		.
Trin	> >ö ↖, >	.
		.
Ott	> >ö ↘ >>	
		.
Dk	> >ö ↗ //	.
		.
Am	>u, >.. ↘ >u	Dk
		.
Am	> >ö ↘ >	.
Dk	> >ö ↘ >	Ott
Sn1214	> >.. ↘ //	.
Vi	> >.. ↗ >	Va
Sn1214	> .. / >	

-hc // -bc

				
Am > > ↗ ~	Dk	Am > > .. ↗ ~		
Ott > > ↗ ~		Trin > > ö ↗ ~	Dk,Ott,Trin	
Dk > > ↗ ~		Am > > ö ↗ ~	Trin	
				
G355 > > ↗ ~		Am > > ö ↗ ~	Ott	
G355 > > ↗ ~				
G355 ↗ > ↗ ~		G355 > > ö ↗ ~	Am,Dk	
				
Am > > ↗ ~		Trin > > ö ↗ ~	Ott,Dk	
Vi / > ↗ ~	Sn1214			
Vi > > ↗ ~	Sn1214/17	G355 > > ö ↗ ~		
Vi > > \ ~	Sn1214/17	Am > > ö ↗ ~		
Va > > \ ~		Am > > ö ↗ ~	Ott	
Vi > > \ >>u/	Sn1214/17			
Sn1214 > > \ >>u/		Am > > ö ↗ ~		
Sn1214 > > \ >>u/		Vi > > .. ↗ >>u/	Sn1217	
Sn1214 > > / >>u/	Sn1217	Sn1214 > \ \ \ >>u/		
Sn1214 > > / >>u/		Vi > > .. \ >>u	Sn1217	
L74 > > / ~		Sn1214 > > .. / >>u/		
		Vi > > .. \ >>u/	Sn1214/17	
		Vi > > .. \ >>u/		
		Sn1217 > > u \ >>u	.	
		Vi > > .. \ \ \ >>u	Sn1217	
		Vi < \ > .. \ >>u {	Sn1217	

-ha // -ba

Am > / > > ↗ ۰۰۰ ۰ Dk

Trin ↙ / > > ↗ ۰۰۰ ۰

Vi > / > > ↗ ۰۰۰ ۰

Va > / > > ↗ ۰۰۰ ۰

G355 ↗ ۰۰۰ ۰

Am ↗ > ۰ ۰ ۰ ۰ Dk

Vi ↗ > ۰ ۰ ۰ ۰

Sn1217 / > ۰ ۰ ۰ ۰

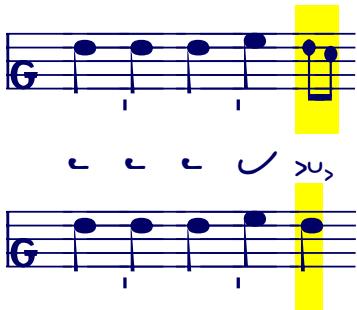
Sn1214 / > ۰ ۰ ۰ ۰

Vi ↙ > ۰ ۰ ۰ ۰

Sn1214 ↙ > ۰ ۰ ۰ ۰

Prívody // Leading-in motives

d_



Am

— — — ↗u,

Dk

Am

— — — ↗ >

Dk,Ott,Trin,G355

Trin

— — — ↗u

Dk

Vi

— — — ↗. >

Sn1214/17

Sn1217 — — — ↗ >..

Sn1214 — — ↗u

Vi — — ↗u

Sn1217

Sn1214 — — — ↗ /

a.hd // a.bd



Am

— — — — ↗ >

Ott,Dk

Vi

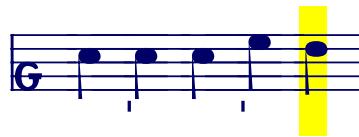
— — — — ↗ >

Va

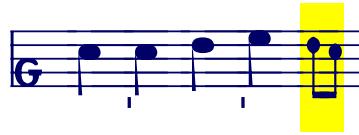
— — — — ↗. >

Sn1214 — — — — ↗. >

c_



G355 ↘ ↘ ↘ ↗ > Ott
 Vi ↘ ↘ ↗ > Sn1217
 Sn1214 ↘ ↘ ↗ >



Am ↘ ↘ — ↙ >u> Dk



Trin ↘ ↘ ↘ ↘ — ↗ > G355,Am,Ott

G355 ↘ — ↙ >

Vi > ↘ ↘ ↘ — ↗ >

Vi ↘ ↘ ↘ ↘ — ↗ >

G355 ↘ ↘ — ↗ >

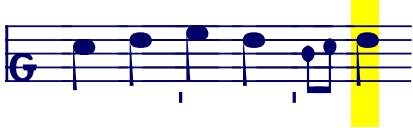
Vi ↘ ↘ — ↗ >



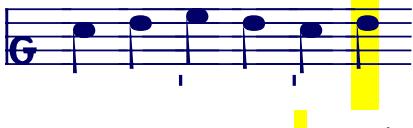
Ott ↘ ↘ — ↗ >

Vi ↘ ↘ — ↗ >

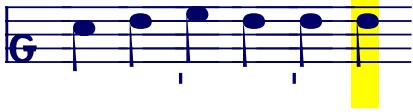
Sn1214 ↘ — ↗ >u



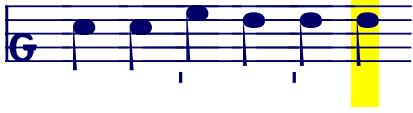
 Ott ↙ — ↗ > > ö ↘ Trin



 Dk ↙ — ↗ > > ↘ ↗



 Am ↙ — ↗ > ↙ ↗

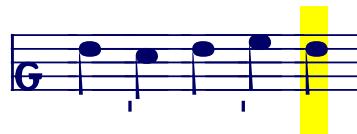


 G355 ↙ ↙ ↗ > ↙ ↗

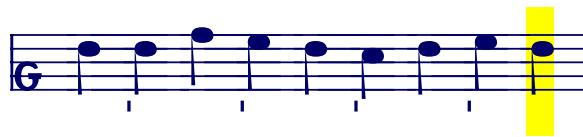
Vi ↙ — ↗ > ↙ ↗

Sn1214/17

dlhšie // longer variants



Ott >u > — / >
Vi > > — / > Sn1217
Sn1214 < > — / >



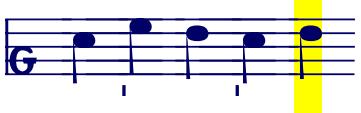
Dk < < / > > > — / >
Am < — / > > > — / >
Vi < < — < > > — / > Sn1217
Sn1214 < < < > > — / >



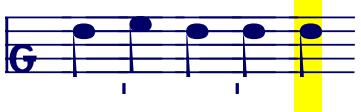
Trin < — / > >u ſ / >
Am < — ſ > ſ > ſ / > Dk
Vi < — / > < > ſ / > Va
Sn1214 < < ſ > < > ſ /



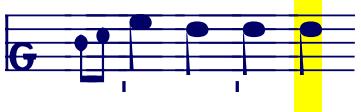
Am < < < — / > > ſ Dk,Ott
Vi > < ſ — ſ ſ / > ſ
Sn1217 < < ſ — ſ ſ / > ſ



 Am *w* ↙ ↛ > > ↘



 Dk ↙ ↘ > ↙ ↘



 G355 >ö ↘ > ↙ ↘



 Ott ↗ ↘ > ö ↗ >

 Vi >.. ↗ > ↗ >

 Sn1214 >.. ↗ > ↙ >

 Sn1217 >.. ↗ > ↙ ↙

ea

Formula je h3 s predkadenčným motívom ea.h* skrátená o posledný tón.
// This formula is an abbreviated b3 preceded by ea.b* .

6.1., 25.3.



Trin 



Am  Dk

Ott 

G355 



Dk  Ott, G355, Trin

Vi  Sn1214/17

Sn1214 

Vi  Sn1214/17

Iné // Other

Vzn



Trin ↗ > ↗ ˘ ˘ > > ↗ > ↗ ˘ ˘ .



Am ˘ ˘ ↗ > ↗ ˘ ˘ / > > ↗ > ↗ »

Dk



Ott ↗ > ↗ > ↗ > > ↗ > ↗ »

Vi ↗ > ↗ > ↗ > > / > / /

Va / > ↗ > ↗ > > / > ↗ / /

Ἐρ-γον τού-το Κύ- ρι- ε ειρ- γά- σω,

6.1.



Ott — ↗ ↗ ↗ > > ↗ — ↗ Trin



Am — ↗ ↗ ↗ > > — ↗ » .



Dk — ↗ ↗ ↗ > > — ↗ ˘ .

Vi — ↗ ↗ ↗ > > > ↗ / / Sn1214/17
Ο Ι- ω- ἀν-νης ε- βό- α.

c / d

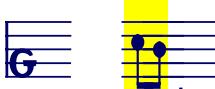
yc / yd

Bez ohľadu na dĺžku antikadenčnej časti ide vždy o priebežné formuly, prípadne initium. Možnosti yc1-3 a yd1-3 sú navzájom variantné.

// These formulae are always transient or initia, depending not on the length of their anticadential part. The ending on c or d are equivalent.

Invariant – yc3 / yd3

mmt

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

-hc

Musical score for the -hc section. It consists of five staves, each with a large yellow G clef. The first staff has a single note. The second staff has a note followed by a grace note. The third staff has a note followed by a grace note. The fourth staff has a note followed by a grace note. The fifth staff has a note followed by a grace note.

Am

Dk

Trin

Vi,Va

-a

Musical score for the -a section. It consists of five staves, each with a large yellow G clef. The first staff has a single note. The second staff has a note followed by a grace note. The third staff has a note followed by a grace note. The fourth staff has a note followed by a grace note. The fifth staff has a note followed by a grace note.

Dk

Ott

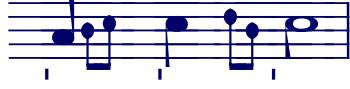
Vi

Ott

Sn1214/17

mdt

 			
G355		G261/65,Dk	
Am		Dk,Ott,Trin	
Ott			
Vi		Sn1214/17	
Vi			

Dk		Ott	
G265		Trin	
G261			
G355		Am,Dk,Ott	
Ott		G355	
Vi		Sn1214/17	
Vi		Sn1214/17	

Am		Dk	
Ott		G355	
Vi		Sn1214/17	
Vi,Va			

25.12.E

Dk $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ Trin,Am

-de

Dk $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ Ott

Trin $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$

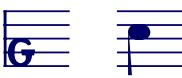
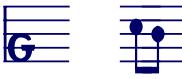
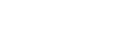
G355 $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$

Vi $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$

Sn1214 $\begin{array}{c} \nwarrow \\ \nearrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$ $\begin{array}{c} \nearrow \\ \searrow \end{array}$

Sn1217

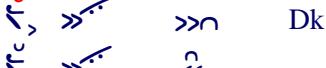
Invariant – yc2, yd2

 G355  G355  G262 	 Trin    G355    G355    G262  
 Ott  Ott  Am  G355  mult.  Vi  Sn1214  Sn1217 	 mult.    G355    Trin    Dk   Sn1214   Vi   Vi   Vi  

-a

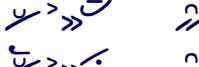


 Ott 

 Am  Dk

 Dk 



 G260 

 Ott 



 G355 

 Vi  Sn1214/17

 Va 

 Vi  Sn1214/17

-e



 Ott 

 Sn1214 

 Sn1217 

-de



 Ott 

 Sn1217 

 Vi  Va



 Am  Dk, G355

 Ott 

 Vi  Sn1214/17

-hc



Ott



Am

> > >

Dk

Vi

\ > >

Sn1214/17



Am

< > >

Am

< > >



Dk

< > >

Dk

< > >



Ott

< > >

Vi

\ > >

Sn1214/17, Va

Invariant – yc1 / yd1 ***

spoj + binding +	c-zakončenie c-ending / /	d-zakončenie d-ending
G265	Trin	Trin
	Vi	Va,Sn1214
Ott		
Am	Dk,Trin	
Am	Dk,Ott	
G355		
Vi	Sn1214/17	
Sn1214		
Sn1214		
Va		
	Ott	Ott,Dk
	Vi	
	Sn1214/17	
	Ott	Am
	Vi	
		.
	Trin	
	Vi	

Prívody // Leading-in motives

Systém prívodov je rozdelený podľa počtu vrcholov na tóne *e* (I, II, III) a podľa vzdialenosťi posledného vrcholu od spojovej slabiky (-0 až -6).

// The leading-in motives are listed here in categories I, II, III (the number of peaks on the pitch *e*) and 0, 1, ..., 6 (the distance of the nearest *e*-peak from the binding syllable).

0



Ott



Am



Trin

Dk



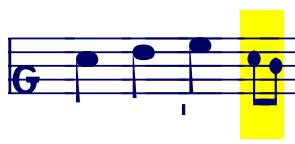
G355

Vi



Sn1214/17

I-1



mult.



Vi,Va



Vi,Va



Va₀



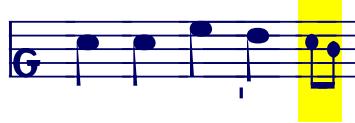
I-2



Dk

Vi

Sn1214/17



Dk

G355

Am

Dk,Ott

Ott

G260

Vi

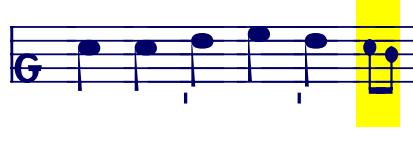
Sn1214

Sn1217

Vi

Vi

Sn1214/17



Am

Dk



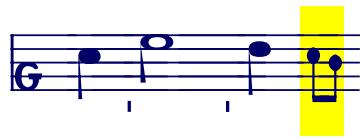
Ott

Vi

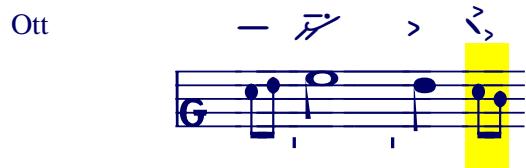
Sn1217

Sn1214

AG18



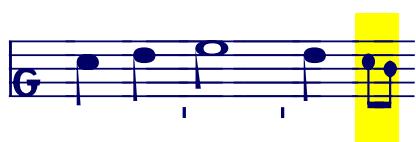
Am Dk



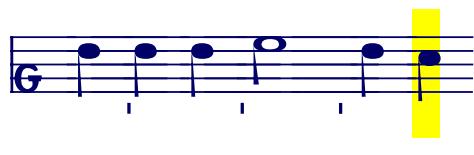
Ott Dk G355

Sn1217 Vi

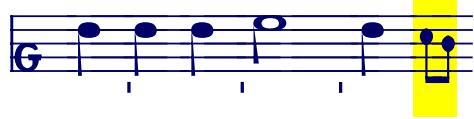
Vi Sn1214/17



Trin Va



G355 > >u



Am > >u,

Vi > <u

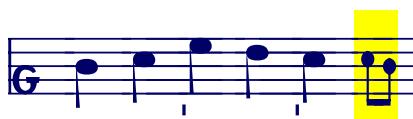
Sn1217 > >u

Sn1214 > <u

I-3



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



Ott		
Am		Dk
Vi,Va		



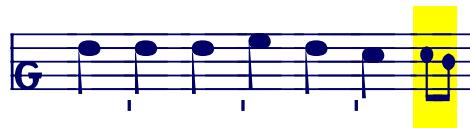
Ott		
Vi		
Va		
Sn1214		



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



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



Ott ↘ ↘ ↘ ↗ > > ↗ >
 Am ↘ ↘ ↘ ↗ > > ↗ > Trin,G355,Dk
 Vi ↘ ↘ — ↗ > ↗ > Sn1217
 Vi ↘ ↘ ↘ ↗ > > > Va,Sn1214
 Sn1214 ↘ ↘ ↘ ↗ > > > x >
 Vi ↘ ↗ > > >

I-4



Dk  G355, Am, Trin



Ott  Ott

Ott  Ott

Sn1217  Vi

Vi  Va



G355  Dk,Am,Trin

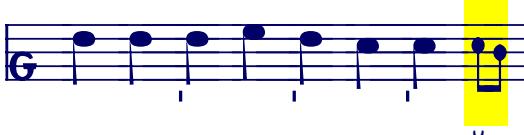
Ott  Ott

Sn1214  Sn1214

Vi  Sn1214/17

Sn1214  Sn1214

Vi 

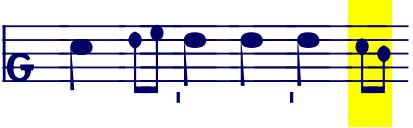


Am  Dk

Ott  Ott

Vi  Vi

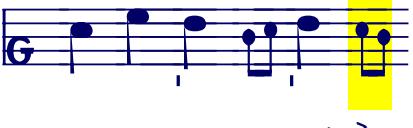
Sn1214  Sn1217



 G355 ↗ ↘ > ↗ ↘ >u,
 Sn1214 ↗ ↔ > ↗ ↔ >u
 Vi ↗ > > ↗ ↔ >u



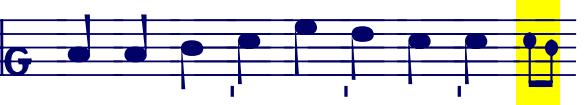
 Trin >n — ↔ > >ö ↗ >u,



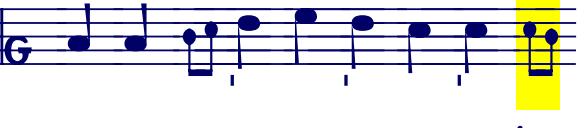
 Ott ↗ ↔ > >ö ↗ >z,
 Vi ↗ ↗ ↔ > >.. ↔ > Sn1214



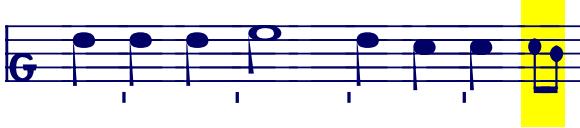
 Am >n ↗ ↔ > > > ↗ >u,
 Sn1217 ↗ ↗ ↔ > > > ↔ >



 Am ↗ ↗ — — ↔ > > ↗ ↗ >

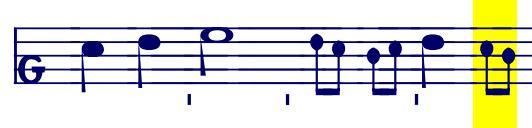


 Dk ↗ ↗ .. — ↔ > > ↗ ↗ > Ott
 Vi ↗ ↗ .. ↗ ↗ > > ↗ ↗ >
 Sn1217 ↗ ↗ .. — ↗ > > ↗ ↗ >
 Sn1214 ↗ ↗ .. — ↗ > > ↗ ↗ >



 Dk 

 Vi 
Sn1214/17



 Am 



 Dk 



 Ott 

 Vi 

 Sn1217 
Sn1217

I-5

Am,Dk Ott Sn1217 Sn1214

	
Am	
Vi	
Sn1214	
Va	
Va	
Sn1214	
Vi	
Vi	

1

Ott

Dk

Vi

Sn1214

Va

Ott

Am

Vi

Sn1214

Va

Dk

I-6

Len s yc2/yd2.

I-g

Len s yc2/yd2 // exclusively with yc2/yd2



 Ott > — ɔ >n ɔ>n ɔ>

 G260 > — ɔ >ö >n ɔ>

 Am > — ɔ >ö >n >u, Dk,Trin, G355

 Sn1214 > — / > > >u

 Sn1217 > — ɔ >.. > >u

II-1

Dk Am Trin
G355 Vi Sn1214/17

149

II-2

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Am

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Dk

Sn1217

Vi

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Am

G355

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

G355

Dk

Dk

Vi

Sn1214/17

Sn1214

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Am

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Dk

Musical staff with a G clef, four measures of music, and a yellow highlighted measure.

Ott

Sn1214

Sn1217

Vi



 Am ↗ ↘ > ↗ > >u,
 Ott ↗ ↘ > ↗ > >,
 Vi ↗ / > ↙ .. / > \ Sn1217; Sn1214
 Sn1214 ↗ / > ↙ .. / > \


 Ott - / > > - / > >,


 Am ↗ / > > ↗ / > >u,
 Sn1217 ↗ / > > ↗ / > \ Vi



 Am ↗ - ↘ > ↗ > / > >u,

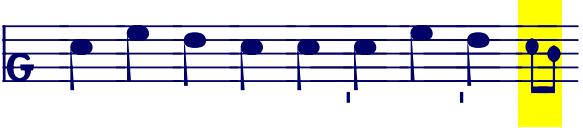

 Ott ↗ - ↘ > ↗ > >ö / > >u


 Am ↗ - ↘ > ↗ > >ö / > >u, Dk
 Vi ↗ - / > ↙ .. / > \ Sn1214/17


 Trin ↗ - / > > .. / > >,
 Vi ↗ - / > > .. / > > \ Va
 Sn1214 ↗ ↗ / > > .. / > >

Ott G355 Am Sn1214 Trin Vi

Sn1217



 Am  Dk,G355

Vi  Sn1214/17



 Ott  Dk,Trin



 Am  Dk,Trin

Vi 

Sn1214 

Sn1217 



 Am  Dk



 Ott 

Vi 

Sn1217 

II-3

Ott

G355

Vi

G260

Ott

Dk

Am

Ott

Am

Dk

Vi

Vi

Sn1214

Dk,Trin

Dk

Ott, Am

Sn1214/17,Va

Va, Sn1214

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

Am

G355

Vi

Dk

Ott

Am

Vi

Sn1214

Sn1214/17

G355

Ott

G262

Am

Vi

Sn1214

Dk

II-4

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Ott	— C > n / > > C	
Am	— C > n / > > C	Dk
Vi	— / > / > C C \	Sn1217
Sn1214	— / > / > C C \	

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Musical staff in G major. The notes are: B, A, G, F#, E, D, C, B. The last measure is highlighted with a yellow box.

Am

Sn1214/17



 Ott 



 Am 

 Vi 

Dk
Sn1214/17



 Dk 

Dk,Ott,Trin

II-5



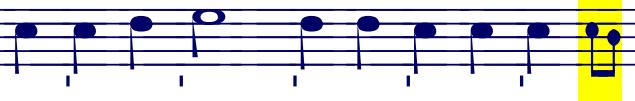
 Am 

 Vi 

 Va 

Dk

II-6



 G355 

 Vi 

Sn1214/17

III-2

Am ↗ ⋅ — ↘ > ↗ > > ↗ > ↗ ↘

Ott ↗ ⋅ — ↘ > ↗ > > — ↗ > ↗ ↘

Dk ↗ ⋅ — ↘ > ↗ > ↗ > ↗ > ↗ > ↗ ↘

Vi ↗ ⋅ — ↗ > ↗ > ↗ > ↗ > ↗ > ↗ ↘

Sn1217 ↗ ⋅ — ↗ > ↗ > ↗ > ↗ > ↗ > ↗ ↘

Sn1214 ↗ ⋅ — ↗ > ↗ > ↗ > ↗ > ↗ > ↗ ↘

Am ↗ ↗ — ↘ > ↗ > > ↗ > ↗ ↘

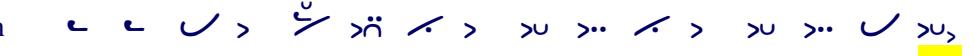
Ott ↗ ↗ — ↘ > ↗ > > — ↗ > ↗ ↘

G355 ↗ ↗ — ↘ > ↗ > ↗ > ↗ ↗ ↗ ↘

Vi ↗ ↗ — ↗ > ↗ > ↗ > ↗ ↗ ↗ ↘

Sn1214/17



 Trin 



 Am 



 Ott 



 Dk 

 Vi 

 Va 

Polokadencie d/c // Half-cadential interruptions on d/c

Polokadenčné prerušenia prívodov s ukončením na d, c, h sa do istej miery podobajú na štandardné formuly yd2, yc2 a pod. a často sú s nimi variantné. Kritérium pre zaradenie formuly medzi polokadencie je na prvom mieste nejednoznačnosť posledného tónu (v rôznych variantoch d,c,h,G a pod.), ukončenie na párnej dobe, znak kufisma, alebo aspoň zhoda v prívode s jednoznačnými polokadenčnými formulami.

// Half-cadential interruptions on d, c, b, G are similar to standard formulae yd2, yc2 and often they are their variant readings. The main criteria for listing these formulae here are: ambiguous last note, ending on an even beat, kouphisma, or at least a leading-in typical for half-cadences in other instances.

mt

30.11.

The image shows five musical staves, each with a key signature of G major (one sharp). The first staff is labeled 'Ott' and has a corresponding rhythm pattern below it: a short note followed by a long note, then a short note, then a long note, then a short note, then a long note, then a short note. The second staff is labeled 'Dk' and has a corresponding rhythm pattern: a short note followed by a long note, then a short note, then a long note, then a short note, then a long note, then a short note. The third staff is labeled 'Am' and has a corresponding rhythm pattern: a short note followed by a long note, then a short note, then a long note, then a short note, then a long note, then a short note. The fourth staff is labeled 'Vi' and has a corresponding rhythm pattern: a short note followed by a long note, then a short note, then a long note, then a short note, then a long note, then a short note. The fifth staff is labeled 'Sn1217' and has a corresponding rhythm pattern: a short note followed by a long note, then a short note, then a long note, then a short note, then a long note, then a short note. To the right of the Am staff, the word 'Trin' is written.

ca.hd.d, ha.hd.d

d dt



Am ↗ ↗ ↗ >u, > ⋯ — ↗ .



Ott ↗ ↗ ↗ ↗ > > ⋯ ↗ > .



Dk ↗ ↗ ↗ ↗ > > ⋯ — ↗ .



G355 ↗ ↗ ↗ ↗ > > ⋯ ↗ > .



Dk ↗ ↗ ↗ ↗ > > ⋯ — ↗ . Trin

Vi ↗ ↗ ↗ ↗ > > ⋯ / ⌂ Sn1214/17

L74 > > / ⋯ / —



Ott ↗ ↗ ↗ ↗ > > ⋯ ↗ > .

Vi ↗ ↗ ↗ ↗ > > ⋯ ↗ > . Sn1214 ↗

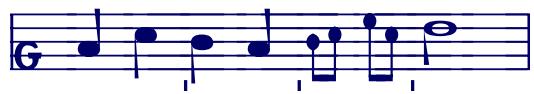


Ott > ↗ > ⋯ ↗ > ⋯ ↗ > .



Am > ↗ > ↗ > u, > ⋯ ↗ > . Dk

Vi > / > ↗ > u ⌂ ⋯ ↗ // Sn1217



G355 >n ⌈ > > ⌈ ⌈ //
 Vi > / >u > ⌈ \ // Sn1214/17
 Sn1214 >x / >u > — ⌈ \ //
 Vi >x / >u > ⌈ \ // Sn1217



Am > / > > ⌈ ⌈ > Dk,Ott,Trin
 Vi ⌈ / > > ⌈ / // Sn1214/17



G355 >n ⌈. >u, > ⌈ ⌈ >
 Vi >x / >u > ⌈ / > Sn1214/17



G355 >n / > > ⌈ ⌈ > //
 Vi > / > > ⌈ / // Sn1217
 Sn1214 ⌈ / > ⌈ ⌈ \ //
 L74 > / > — ⌈ / //

m dt

A musical staff with five horizontal lines. The first line from the bottom is a solid vertical bar labeled 'G' in blue. Above it, on the second line, is a black note head. On the third line, there are two black note heads, one above the other. On the fourth line, there is a black note head. On the fifth line, there is a black note head.

Am > Dk,Ott

A musical staff with four vertical stems. The first stem has a solid black dot at the top. The second stem has a solid black dot at the top and a small vertical tick below it. The third stem has a small vertical tick below it. The fourth stem has a solid black dot at the top.

G355 —.✓ > ⚡ — •

Vi \leftarrow get_user_input

Sn1214 $\stackrel{w}{\leftarrow} \rightarrow \dots \bar{\wedge} \dots \ddot{\wedge} \dots$

Dk,Ott

Ga.ha.hd.d

dt

		
mult.  —	G355  >n	Am  Dk,Ott,G355
Vi  — Sn1214/17		Am  Ott
Vi  — Va		
Sn1214  ↘ Sn1217		
		
Am >u, > — Ott	Ott  >	
		
Dk >u >n — G355	Am  >n Dk,Ott, G355	Vi >.. ↗ Va
Vi  >x — Sn1214/17		Vi >.. ↗ Sn1217
Vi >u >x — Sn1217	Vi  > Sn1214/17,Va	Sn1214 — ↗
Sn1214 >u >x ↘		Vi ↗ — ↗
		Sn1217 > ↗ — ↗

mt

PX1



Am

Trin

Sn1214



Dk

Vi

Va

.de



mult.

Vi

Sn1214



Am

Dk

Vi

Va

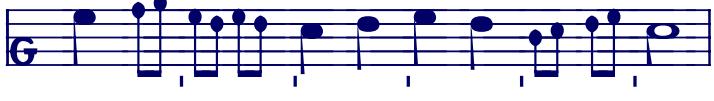
Sn1214

.

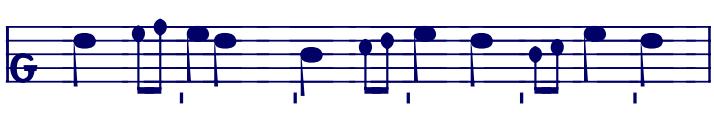
ed.he.d/c

Priek s yc2 dt, sem zaradené kvôli nejednoznačnému ukončeniu d/c a znaku *kufisma*.
 // cf. yc2 dt.

Ott 

G261 

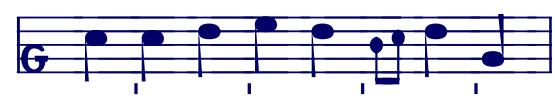
Am 

Dk 

G355 > 

Sn1214 < 

Vi <  Sn1217



Am < < — / > >ö < > Dk

Trin < < — / > >ö < >



G355 < < — / > >ö < >

Sn1217 < < — / > >.. < >

Vi < — < < > >.. < >

dh.cd.d/c

Polokadenčná formula s niektorými črtami h3, h3 -d. // Similar to b3, b3 -d.

d dt



Ott



Ott



Am

Dk,Ott



Dk

Trin,Am

Vi

Sn1214/17

Vi

Sn1214

Va



Am



Ott



Dk

G355

Vi

Sn1217

Sn1214



Am $\begin{array}{ccccccc} \downarrow & \leftarrow & \curvearrowleft & \text{su}, & > & - & \text{X} \end{array}$



Dk $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{su} & > \text{o} & - & \text{X} \end{array}$



Am $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{su}, & > & - & \text{v}, \text{ } \gg \end{array}$



Trin $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{su}, & > & - & \text{v} \end{array}$



Ott $\begin{array}{ccccccc} \downarrow & \leftarrow & \curvearrowleft & \text{su}, & > & \ddot{\text{u}} & \curvearrowright \end{array}$



Dk $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{su} & > \text{o} & - & \text{v} \end{array}$ Ott



Dk $\begin{array}{ccccccc} \downarrow & \leftarrow & \curvearrowleft & \text{su}, & > & - & \text{v} \end{array}$ Ott



G355 $\begin{array}{ccccccc} \downarrow & \leftarrow & \curvearrowleft & \text{su} & > \text{o} & - & \text{v.} \end{array}$

Vi $\begin{array}{ccccccc} \downarrow & \leftarrow & \curvearrowleft & \text{su} & > & - & \text{v} \end{array}$ Sn1214/17

Vi $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{su} & > & - & \text{v} \end{array}$ Sn1214

Va $\begin{array}{ccccccc} \leftarrow & \leftarrow & \curvearrowleft & \text{v} & > & - & \text{v} \end{array}$

Vi $\begin{array}{ccccccc} \text{w} & \leftarrow & \curvearrowleft & \text{su} & > & - & \text{v} \end{array}$ Sn1214

Va $\begin{array}{ccccccc} \text{w} & \leftarrow & \curvearrowleft & \text{su} & > & - & \text{v} \end{array}$



G355 Ott



Dk >



Am > >

Vi > > Sn1214/17

Vi > > Sn1217

Sn1214 > >



Am > > Trin



Dk > >

Vi > > — > Sn1217

m dt



Am



Dk



G355

Vi

Sn1214

Sn1217

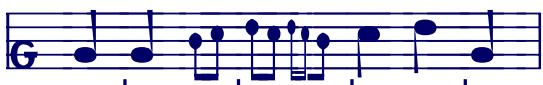


Am

Sn1214



G355



Dk



Ott



Trin

Vi

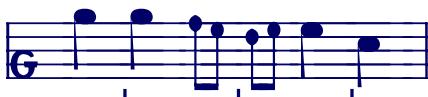
Sn1217

gf.ce.d/c

25.1.



Ott $\dot{\underline{\underline{c}}}$ >u >.. > $\dot{\underline{\underline{c}}}$ > .



Am $\dot{\underline{\underline{c}}}$ >u, >.. > $\dot{\underline{\underline{c}}}$ >n Dk

Vi $\dot{\underline{\underline{c}}}$ <u >.. > $\dot{\underline{\underline{c}}}$ >n Sn1217

Sn1214 $\dot{\underline{\underline{c}}}$ <u > > > $\dot{\underline{\underline{c}}}$ >

G.hd.c

Tento motív sa väčšinou nedá oddeliť z prívodu, ako samostatná formula je preto zriedkavý.

// This motif is usually not detachable from the leading-in, therefore it is rarely found as a self-standing formula.



Dk ↘ ↘ ⌈. ↗ >

Am ↘ ↘ ⌈. ↗ > .

Vi ⌈ ↘ ⌈ / > Va

Sn1214 ⌈ ↘ ⌈ / >

Gh.dc

Motív ako v G.hd.c, ale ukončenie na párnej dobe. Tento rytmicky vychýlený variant početne prevažuje.

// Ending on an even beat in most cases.



G355 ↘ ↘ ↘ ↘ ⌈. ↗ <



Dk ↘ ↘ ↘ ↘ ⌈. ↗ > Am,Ott, Trin

Sn1214 ↘ ⌈ ↘ ↘ ⌈ ⌈ &

Sn1217 >> ↘ ↘ ↘ ⌈ ⌈ &

Vi ↘ ↘ ↘ ⌈ ⌈ & Sn1214

Va ↘ ↘ ↘ ⌈ ⌈ &

Sn1217 — — — ⌈ ⌈ &

h.cd.G/a

2.2.



G355 xx



Ott xx



Am Dk

Vi Sn1217

Sn1214 »

de.cd.d

PX1



Am ↩ ↩ — ↵ >n ↵ >



Ott ↩ ↩ — ↵ >ö ↵ >



Dk ↩ ↩ — ↵ >ö ↵ ↩

Vi ↩ ↩ — ↗ > ↵

Sn1214 ↩ ↩ — ↗ >.. ↵

Va ↩ ↩ — ↗ > ↵

14.9.



Ott ₋ > — ₋ > ↵ ↩ >n G355

Sn1217 ₋ > — ₋ > ↵ >.. ↵ Vi

Sn1214 ₋ > — ₋ > ↵ >.. ↵

d

Priebežné formuly ukončené tónom d. Záverové formuly ukončené na d sú uvedené v samostatnom dokumente.
// Transient formulae ending on d. Formulae d3 and yd3 are listed in a separate document.

yd2

Pod hlavičkou yd2 sú uvedené rytmické varianty dt, mt, ktoré však predstavujú dve samostatné formuly, každá s vlastným systémom prívodov. Tvar dt vychádza z melodických postupov akcentovanej deklamácie v rozmedzí h-e, z ktorých sa pri inom spôsobe ukončenia môže oddeliť formula .e alebo c2 .
// In the category yd2 there are two rhythmical variants dt, mt, however, they are in essence two different formulae with their own systems o leading-in motives.

dt (he.d)

Kadenčný invariant // The cadential invariant

Ott	> >
Dk	
Am	> >
Vi*	> >
Am	
Dk	> > <
Am	
Dk	> > <
Ott	> > <
Vi	> > <
Vi	> > <
Vi	< > > >

G355,Ott Ott G355, Dk, Am Sn1214/17 Sn1214/17 Sn1217

.de



Am		Dk
Vi		
Va		Sn1214



Ott		.
Vi		Sn1214/17

Iné // other (hapax)

PX1



Ott	
	.



Am		Dk
Vi, Va		

24.12.



Trin	
	.



Am	
Ott	



G355	
VR54	
Vi	

Sn1214/17

Prívody // Leading-in motives

The musical score displays several staves of music, each with a unique leading-in motive. The staves include:

- Ott (measures 1-2)
- G260 (measures 1-2)
- Dk (measures 1-2)
- Ott (measures 1-2)
- Vi (measures 1-2)
- G355 (measures 1-2)
- Vi (measures 1-2)
- Am (measures 1-2)
- Am (measures 1-2)
- Vi (measures 1-2)
- Vi (measures 1-2)
- Sn1217 (measures 1-2)
- Sn1214 (measures 1-2)

Each staff includes a corresponding rhythmic pattern below the staff line. A yellow vertical bar highlights specific notes or groups of notes in each measure, likely indicating a reference point for analysis.

Sn1214/17

The musical score displays two staves of music, each with a unique leading-in motive. The staves include:

- Am (measures 1-2)
- Dk (measures 1-2)

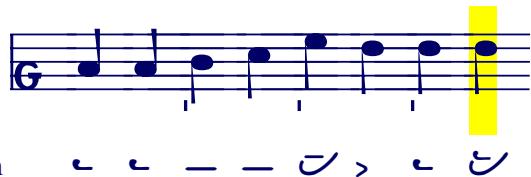
Each staff includes a corresponding rhythmic pattern below the staff line. A yellow vertical bar highlights specific notes or groups of notes in each measure, likely indicating a reference point for analysis.



Am ↗ ⌒ > ⌒ G355
Ott — ⌒ > ⌒
Vi ↗ ⌒ > ↙
Sn1217 — ⌒ > ↙



Am ↗ ⌒ — ⌒ > ⌒ Dk
Vi — ⌒ — ⌒ > ⌒ red
Va ↗ ⌒ — ⌒ > ↙ Sn1214



Am ↗ ↗ — — ⌒ > ↗ ⌒



Dk ↗ ↗ ⌒ — ⌒ > > ⌒ Ott
Vi ↗ ↗ ⌒ — ⌒ > ↗ ↙ Sn1217
Sn1214 ↗ ↗ ⌒ — ⌒ > ↗ ↙

mt (cd.d)

Prienik s d2 /U // These formulae are partially penetrating to the category d2 /U.

d.ch, dh



mult.	— — — — — —	/ > > / / / /	—	
Am	>>	— — — — — —	/ / / / / /	Dk
Vi	>>	— — — — — —	/ / / / / /	Sn1214/17
Vi	>>	— — — — — —	/ / / / / /	Sn1214
Sn1217	>	— — — — — —	/ / / / / /	



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



Am	> — — — — —	/ / / / / /	



Dk	> — — — — —	/ / / / / /	Ott
Trin	> — — — — —	/ / / / / /	
Va	>	— — — — — —	
Vi	>>	— — — — — —	
Sn1214	> — — — — —	/ / / / / /	

f.ed

G

Ott Vi Sn1214

G

Am Sn1217

Dk,Trin



Am Ott
Vi Sn1217



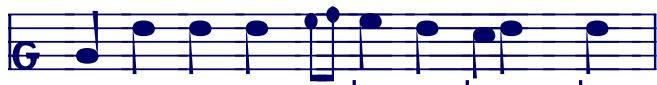
Dk
Trin
Sn1214



Am Dk,Ott



G355
Trin
Vi Sn1217
Vi Sn1214/17
AG18



Dk Ott,Am
Vi Sn1217

Iné // Other

cf. c/d – yc2 / yd2

Am ↩ ↩ ↩, ↗↗ G355

G260 ↩ ↩ ↩, >> ↗↗

Vi ↩ ↩ ↩, ↗↗ // Sn1214

12.10.

Am — > >u, >.. ↩, > Dk

G355 — > > >u >.. ↩, ↗↗

Vi — > > >u >.. ↩ // Sn1214/17

yd1

Gh.d, ah.d



mult. > ↘ ↘ ⌈ ⌋
 Vi ⌈ ↘ ↘ ⌈ ⌉ ⌈ ⌉
 Vi >x ↘ ↘ ⌈ ⌉ ⌈ ⌉

Sn1214/17



mult. ↘ ↘ ↘ ⌈ ⌋ ⌈ ⌉
 Vi >x ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ Sn1214
 Va ⌈ ↘ ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉
 Sn1214 ⌈ ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉
 Vi >x ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ Sn1214/17
 Vi >x ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ Sn1214/17
 Sn1214 > ⌈ ⌉ ⌈ ⌉
 AG18 — ⌈ ⌉ ⌈ ⌉



Am ⌈ ↘ ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ Dk
 Ott ⌈ ↘ ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉
 Vi ⌈ ↘ ↘ ↘ ⌈ ⌉ >... ⌈ ⌉ ⌈ ⌉ Sn1217
 Sn1214 ⌈ ↘ ↘ ↘ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉ ⌈ ⌉

c.ah.d/e



Am Dk,Ott
Vi Sn1214/17



G355



Am Dk,Ott,Trin
Vi Sn1217
Sn1214



G355



Dk Trin
Ott
Sn1214
Sn1217 Vi

ae.d



Am > ≈ >n ⋮ ↵



G262 > ≈ >n ↴ ↳



Am > ≈ >n ↴ >n Dk,Ott

G355 > ≈ >n ↴ ↳ Dk

Vi > ≈ > ↘ ↗ Sn1217

Vi > ≈ >.. ↘ ↗ Sn1214/17



Trin >u >n — ≈ ↳ .



Am >u, > — ↴ ≈ ↳ Dk



Dk >u > ⋮ ≈ ↳ .

Vi >u > — ≈ ↳ Va

Sn1214 >u > ⋮ ≈ ↳

a.d



Dk >> >> >>



Am <> >> >>

Vi > > > >> Sn1217

Sn1214 > > > >>



Ott > - >> >> Trin



Am,Dk > - >> >> G355

Vi > - > > >> Sn1214/17



Am >> > - >> >> >>

Vi >> > - > >> >>

Va >> > - > >> >>

dh.d



Dk - > >ö ñ Ott,Trin,G355

Am - > >ö Ott

Vi - > >.. ñ Sn1214/17



G355 — >u, >.. —

Am >u, >.. ñ



Dk >u >ö ñ Ott

Sn1217 — >u õ ñ Vi



Am >u, >.. Dk,Ott

Vi >u > Sn1214/17

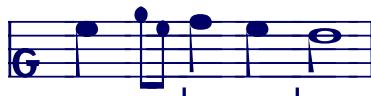
d2

d2 /J

eg, fg

cd

d dt

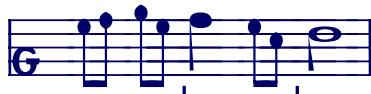


Ott

— < — > >>

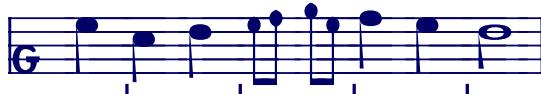
Vi

— < — > > // Sn1214/17



Dk

— < — > > //

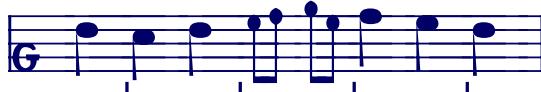


G355

— > — > — < — > > >

Vi

— >x — > — < — > > // Sn1214/17



Am

— > — > — < — > >

Dk,Ott

Am

— > — > — < — > >

Ott; Dk

Vi

— > — > — < — > >

Sn1214/17

Vi

— > — > — < — > >

Sn1217

Sn1214

— > — > — < — > >

Vi

— >x — > — < — > >

Vi

— > — > — < — > >

Sn1217

Sn1214

— > — > — < — > >

m dt



G355 - ↗ ↘ > - ⌂ ⌂ / > >>



Am - ↗ ↘ > - ⌂ ⌂ / > > Dk,Ott

Am ↗ > - ⌂ ⌂ / > >

Am ↙ - ⌂ ⌂ / > > Ott

Vi ⌂ / > - ⌂ ⌂ / > > // Sn1217

Sn1214 ⌂ ↙ > - ⌂ ⌂ / > //

Vi ↙ - ⌂ ⌂ / > > Sn1217

Sn1214 ↙ ↙ ⌂ / > >

Vi > ⌂ ⌂ / > > //

Sn1214 > ⌂ ⌂ / > > // Sn1217



Dk ↙ ↙ - ⌂ ⌂ / > > Ott

Vi ↙ ↙ - ⌂ ⌂ / > > Va

Sn1214 ↙ ↙ ↙ ⌂ / > >

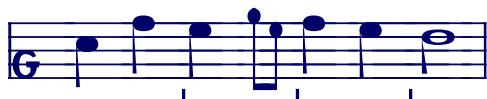
PX5Vzn



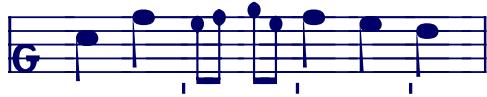
Am ↙ ⌂ ⌂ - - ⌂ ⌂ / > > Dk,Ott

Vi ↙ ⌂ ⌂ - - ⌂ ⌂ / > > // Va

cf



G355 > ⌈ > ⌊ / > >



Am > ⌈ > ⌊ .. ⌊ / > > Dk,Ott,G355

Vi > / > ⌈ .. ⌊ / > > Sn1214/17

Sn1214 > / ⌈ .. ⌊ / ⌈ ⌉ //

Vi > / ⌈ ⌉ ⌊ / > // Sn1217

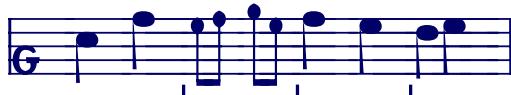
Vi > / > ⌊ / > // Va

Vi > / > ⌊ / > > Sn1214/17

Sn1214 > / > ⌊ ⌈ ⌉ >



Ott > ⌈ > ⌊ / > > G355



Am > ⌈ > ⌊ .. ⌊ / > > Dk,Trin

Vi > / > ⌊ / > // Sn1217

Vi > / ⌈ ⌉ ⌊ / > // Sn1214/17

Sn1214 ⌈ ⌈ ⌊ / > //

df

Am Vi Sn1214 Va Dk

Am   >  / >  Vi   >   Va Sp1214

A musical staff with five horizontal lines. A large blue letter 'G' is positioned at the beginning of the staff. On the first line, there is a black dot at the start and another at the end. On the second line, there is a black dot at the start and another at the end. On the third line, there is a black dot at the start and another at the end. On the fourth line, there is a black dot at the start and another at the end. On the fifth line, there is a black dot at the start and another at the end.

ef

8.7.

Musical score for section 8.7. The score consists of six staves. The first staff is for G, showing a steady eighth-note pattern. The second staff is for Am, with a melodic line featuring grace notes and slurs. The third staff is for Dk, with a similar melodic line. The fourth staff is for Ott, also with a melodic line. The fifth staff is for Vi, showing a rhythmic pattern of eighth and sixteenth notes. The sixth staff is for Sn1214, showing a rhythmic pattern of eighth and sixteenth notes. Measure numbers 1 through 6 are indicated above each staff.

G Am Dk Ott Vi Sn1214

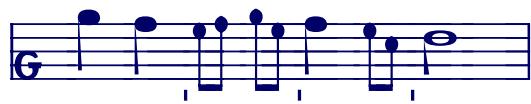
Sn1217

PX6

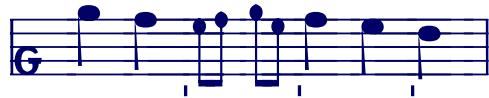
Musical score for section PX6. The score consists of six staves. The first staff is for G, showing a steady eighth-note pattern. The second staff is for Am, with a melodic line featuring grace notes and slurs, followed by a dynamic marking "Dk". The third staff is for Ott, with a melodic line. The fourth staff is for Trin, with a melodic line. The fifth staff is for Vi, showing a rhythmic pattern of eighth and sixteenth notes. The sixth staff is for Va, showing a rhythmic pattern of eighth and sixteenth notes. Measure numbers 1 through 6 are indicated above each staff.

G Am Ott Trin Vi Va

gf



Dk >u >.. / // .
Vi >u >.. \ / \ // Sn1214/17



Am >u >.. / > Dk,Ott,Trin
Vi / > - > > Sn1214
Va >u > - > >

C

G355 > > - < / > >
 Vi > - < / > > Sn1214/17

Sn1214/17

A musical staff with five horizontal lines. On the first line, there is a blue dot at the second position from the left. On the second line, there are two blue dots: one at the first position and one at the fourth position. On the third line, there is a blue dot at the second position. On the fourth line, there is a blue dot at the first position. On the fifth line, there is a blue dot at the second position. This represents the G major chord being played on a guitar.

Ott $\nearrow >$ $\therefore \swarrow / > >$

A musical staff with five horizontal lines. On the first line, there is a large letter 'G' on the left. Above the staff, there are six dots representing notes: three on the first line and three on the second line. Below the staff, there are six small vertical bars representing stems extending downwards.

Trin $\frac{1}{2} \times > \times \therefore <$ / > >

A musical staff with five horizontal lines. On the first line, there is a large letter 'G' in blue. Above the 'G', there are three vertical stems pointing upwards, each ending in a small black dot. Below the 'G', there are three vertical stems pointing downwards, each ending in a small black dot. This represents a G major chord being played on a guitar.

Am ~~is~~ >n ÷ <n / > >

G355 ♂ > n - . ♀ / > >

Vi > - \ / > > Sn1217

A musical staff with a G clef. It contains three notes: a C note on the second line, an E note on the third line, and a G note on the first line.

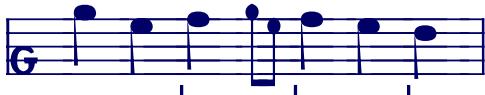
Trin \leftarrow ~~\nearrow~~ $>$ \leftarrow $-$ ~~\nearrow~~ \nwarrow \swarrow $>$ $>$

A musical staff with a treble clef and a key signature of one sharp (F#). It shows a G note on the first line, a B note on the third line, and a D note on the fifth line. The notes are connected by vertical stems.

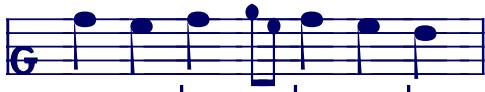
e



Ott



Dk



Am

Dk,Trin

VR54

Vi

Sn1214/17

Va

24.6.



Ott



Am

Dk

G355

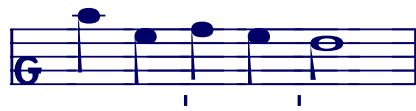
Vi

Sn1217

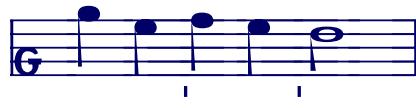
Sn1214

ge, æ

g_

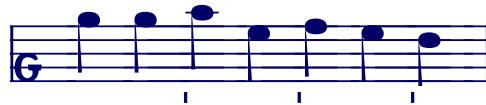


Dk Am,Ott



Am G355,Ott

Vi // Sn1217



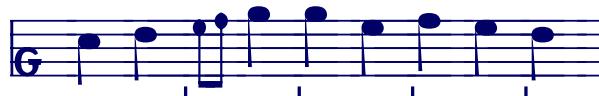
Am Dk,Trin, Ott, G355

Vi > >

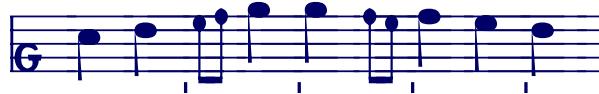
Sn1214 > > <

eg, dg

d d dt



Am > - . - ⌈ > / > >



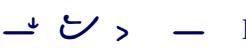
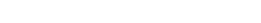
Dk,Ott > - . - ⌈ ⌉ / > >

Vi > - . - ⌈ \ / > >

Sn1217 > - . - ⌈ \ / > >

Sn1214 > - . - ⌈ \ / ⌈ > >

m d dt

		
mult. > —	G355  Dk	Ott 
Vi* > —		G355  Dk,Ott
Sn1214 > >		Vi  Sn1217
	Dk  Am,Trin	Sn1214 
mult. 	Vi  Am,Trin	Vi* 
Vi* 	Ott 	
Vi 		Dk  Trin
Va 		
	G355 	Am  G355,Dk,Ott
Am 	Vi* 	Ott 
Vi 	Vi  Sn1217	Vi*  Va
Sn1214 	Sn1214 	Vi*  Sn1214
	Vi 	Sn1214 

$\text{Vi}^* = \text{Sn1214, Sn1217}$

predĺžený tvar // extended

Vyšší prívod // Higher leading-in

Ott > > ╱ ╲ > >



Am > > u >> ╲ > >



Dk ╲ > u, >> ╲ > >



Trin ╲ > u, >> ╲ > >

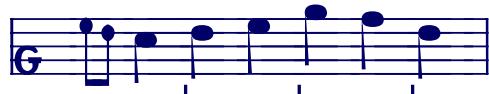
Sn1214 ↙ > u >> ↘ > > ↙

Vi ↙ > u >> / > / > ↙

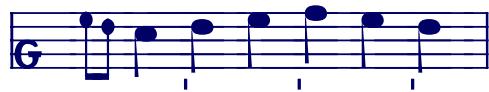
Va ↙ > u >> / > / > >

de

28.9., 26.10.



G355 >u, > — — / > >n



Am >u, > — — / > > Dk,Ott,Trin,G355

Vi >u > ↩ — — / > >

Vi* >u > — — / > >

cd



Am					>	>	Dk,Ott,Trin
Ott					>	>	
Vi*					>	>	
Vi					>	˘	Sn1214
Va					˘	>	>



Am					>	-	Dk,Ott
Vi					>	-	Sn1217



Dk					>	-	Dk,Ott	.
----	--	--	--	--	---	---	--------	---



Trin					>	˘	/	>	>	
Vi					>	˘	/	>	˘	Va
Va					>	˘	/	>	˘	

Pst3



G260



Dk



Ott

Vi



Ott

Sn1214



Va



δεί- ξον εύ-σπλαγ- χνε

25.3.



Am



.



Dk



Ott

Vi



Sn1217

Sn1214



Ω Μν- στή-ρι- ον!

cf

24.6., 24.7.

A musical staff with a G clef, a key signature of one sharp (F#), and a common time signature. It shows a G major scale starting on G4. The notes are: G4 (solid black dot), B4 (open circle), D5 (solid black dot), F#5 (open circle), A5 (solid black dot), C6 (solid black dot), E6 (solid black dot), G6 (solid black dot), B6 (open circle), D7 (solid black dot), F#7 (open circle), A7 (solid black dot), C8 (solid black dot), and E8 (open circle). The staff ends with a repeat sign and a double bar line.

G355	$\overline{-}$	$\overline{\diagup}$	$>$	$\overline{\dot{\diagdown}}$	$/$	$>$	\gg
Am	$\overline{-}$	$\overline{\diagup}$	$>$	$\overline{\dot{\diagdown}}$	$/$	$>$	\gg
Vi*	$-$	$\overline{\diagup}$	$>$	\backslash	$/$	$>$	$>$

A musical staff with five horizontal lines. The first note is a solid black circle labeled 'G' below it. The second note is a solid black circle with a small vertical line through it. The third note is an open circle with a vertical line through it. The fourth note is a solid black circle with a vertical line through it. The fifth note is an open circle with a vertical line through it. The sixth note is a solid black circle with a vertical line through it. The seventh note is an open circle with a vertical line through it.

Dk --^+ X > $\dot{\text{v}}$, v , z , z' , X Ott
 Vi $\dot{\text{v}}$ X > v , z , z' , v , z Sn1217
 Sn1214 v X > v , z , z' , v , z

dc

24.11., 20.1.



Ott ↩ ↩ ⋯ ᷇, ↗ > > G265



Am ↩ ↩ ⋯ ᷇, ↗ > > .

Dk ↩ ↩ ⋯ ᷇, ↗ > > Am,Ott

Sn1217 ↩ ⋯ ᷇, ↗ > ↩



G262 ↩ ↩ ⋯ ᷇, ṫ > > .

Vi ↩ ↩ ⋯ ᷇, ↗ > > Sn1214/17

Sn1214 ↩ ⋯ ᷇, ↗ > >

Vi ↩ ⋯ ᷇, ↗ > ↩

d2/U dt

eg

cd



mult. > —
Am > — Dk, Ott

mult.
Vi* > —
Vi* > >
Vi* > —
Vi* > —
Vi

mult. >
Am > Dk, Ott

Vi* > —
Sn1214
Sn1217 —
Vi — Sn1217
Sn1214 —
Vi — Sn1217

Vi* > —
Sn1217 > >
Vi* > //
Vi > >
Sn1217 > //
Vi > //
Vi > // Sn1217
Vi* >



mult. > —
Vi* > —
Sn1214 > Sn1217
Sn1214 > —
Vi > — Sn1214
Vi >

24.6.



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

df.d



Am ↩ ↩ — — ↘ >n ↗> Dk



Dk ↩ ↩ — — ↘ >n ↗>

Ott ↩ ↩ — — ↘ >n ↗>

G355 ↩ ↩ — — ↘ >n ↗>

Dk >— — — ↘ >n ↗> »

Vi — — — /> \ // Sn1217

Sn1214 — ↩ — /> \ //

Vi,Va > — — ↘ > \ //

Sn1214 > > — ↘ > \ //



G355 ↩ ↩ — — ↗> /> ↗>

Vi ↩ ↩ — — \> /> Sn1217

Vi* ↩ ↩ — / \> />

Sn1214 ↩ ↩ > / \> />



Trin ↗> — — ↘ >n ↗> //

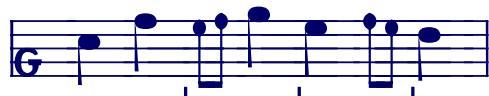


Dk ↗> — — ↘ >n ↗> //

Vi,Va /> — — ↗> \ //

Sn1214 /> — — ↗> \ //

cf



Am	> ↗ >.. ↗ >	Dk,Trin
Ott	> ↗ >.. ↗ >	Dk,Am
Vi	> ↗ >.. ↗ >	Sn1217
Vi*	> ↗ >.. ↗ >	
Vi	> ↗ >.. ↗ >	Va
Sn1214	> ↗ >.. ↗ >	

PX5Vzn



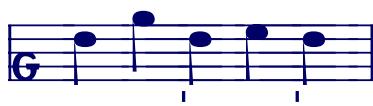
Am	↗ > - ↗ >	Dk
Vi	↖ > - ↗ >	Va
Sn1214	↖ > - ↗ >	.

d-g

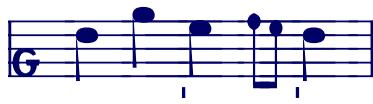
g



Trin ↩ ⌈ ↗ ↘ >



Am ↩ ⌈ ↗ ↘ > Dk



Am — ⌈ > ↗ ↘ > Dk,Ott

Am > ⌈ > ↗ ↘ > Ott,Trin

G355 ↩ ⌈ > ↗ ↘ >

Vi ⌈ ↗ > ⌈ >

Va ⌈ ↗ > / >

Sn1214 — ↗ > / >

Vi* ↩ ⌈ > ↗ >

16.11.



Am ⌈ > — ↗ > > ⌈ > ↗ ↘ > Dk, Ott

Vi / > — ↗ > — ⌈ > ↗ >

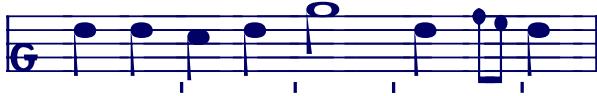
Sn1217 / > > ↗ > > ⌈ > ↗ >

Sn1214 ↩ > > ↗ > > ⌈ > ↗ >

g2



G265 ↩ ↩ > - ⌈ ↩ ↩ >



G261 ↩ ↩ > - ⌈ ↩ ↩ >

Am > - ⌈ ↩ >



Am ↩ ↩ > - ⌈ > n ↩ > Dk

Ott ↩ ↩ > - ⌈ > n ↩ > Dk



G355 ↩ ↩ > - ⌈ > n ↩ >

Vi ↩ ↩ > - ⌈ > ↩ > Sn1217

Sn1214 ↩ ↩ > - ⌈ > ↩ >

Vi* ↩ - ⌈ > ↩ > ↩ >

Vi ↩ - ⌈ > ↩ > ↩ // Sn1214/17

Sn1214 - ⌈ ⌈ > ↩ > ↩ //

AG18 ↩ / ↩ > v >

PX5Vzn



Am > ↩ ⌈ > u > ↩ > Ott



Dk > ↩ ⌈ > u > n ↩ > »

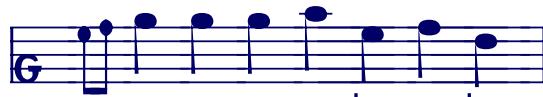
Va > ↩ ⌈ > u > / //

Vi > > ⌈ > u > / //

gα



Am	↶ ↘ ↙ ↛ >	Dk,G355
Dk	↶ ↘ ↙ ↛ >	Ott,Am,Trin
Vi	↶ ↘ > ↛ >	
Vi*	↶ ↗ > ↛ >	
Vi*	↶ ↗ > ↛ >	
Vi*	↶ ↗ > ↛ >	
Vi	↶ ↗ > ↘ //	Sn1217
Sn1214	↶ ↗ > ↘ >>	



mult.	.. - ↶ ↶ ↗ ↘ ↛ > ↗
Sn1214	.. ↶ ↶ - ↗ > / \
Sn1217	.. ↖ ↖ ↗ ↶ ↗ > / \
Vi	.. - ↶ ↶ ↗ > / \



Am	> - ↖ ↖ ↗ ↘ ↛ > >>	
Dk	> - ↖ ↖ ↗ ↘ >>	
Vi	> - ↖ ↖ ↗ > ↛ //	Sn1214
Sn1217	> > ↖ ↖ ↗ > ↛ //	

αg, αf, gf



Am > - ↗ > u, > ↘, >> Trin



Ott ↙ - - ↗ > u >n ↘ > G355

Dk > - - ↗ > >n ↘ > Ott, G355



G355 ↙ ⋯ - - ↗ > >n ↘ >



Am ↙ ⋯ - - ↗ > u, > ↘, > Dk, Trin

Sn1214 > ⋯ - - ↗ > > ↘ >

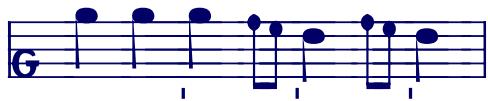
Sn1217 ↙ ⋯ - - ↗ > > ↘ >

Vi ↙ ⋯ - - ↗ > > ↘ >

Vi* > - - ↗ > > ↘ //

Sn1214 > - - ↗ > ↙ ↘ //

Sn1214 > > ↗ > > ↘ //



Am ₋ ₋ ₋ ₋ >u, > Trin



Am ₋ ₋ ₋ ₋ ₋ >u, > Dk

Am ₋ ₋ ₋ ₋ >u, > ₋ >

Am ₋ ₋ ₋ ₋ ₋ >u, > ₋ >

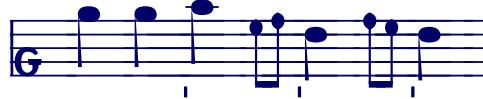
Ott ₋ ₋ ₋ ₋ ₋ >u, > ₋ >

Vi ₋ ₋ ₋ ₋ ₋ >u, > Sn1217

Sn1214 ₋ ₋ ₋ ₋ ₋ >u, > Sn1214/17

Vi ₋ ₋ ₋ ₋ ₋ >u, > Sn1214/17

Vi ₋ ₋ ₋ ₋ ₋ >u, > ₋ ₋ ₋ ₋ ₋



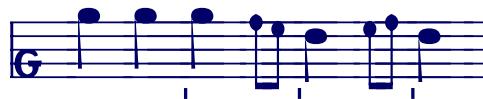
Dk ₋ ₋ ₋ ₋ ₋ >u, > .

Dk ₋ ₋ ₋ ₋ ₋ >u, > ₋ >

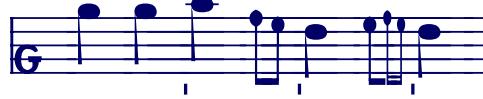
Sn1214 ₋ ₋ ₋ ₋ ₋ >u, > Sn1217

Vi ₋ ₋ ₋ ₋ ₋ >u, > Sn1217

Sn1214 ₋ ₋ ₋ ₋ ₋ >u, > ₋ ₋ ₋ ₋ ₋



Ott ₋ ₋ ₋ ₋ ₋ >u, > ₋ >



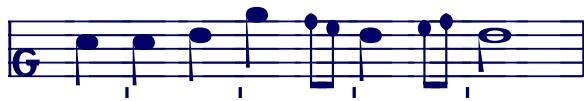
Ott ₋ ₋ ₋ ₋ ₋ >u, > ₋ >



Ott ₋ ₋ ₋ ₋ ₋ >u, > ₋ >

Vi ₋ ₋ ₋ ₋ ₋ >u, > Sn1217

Sn1214 ₋ ₋ ₋ ₋ ₋ >u, > ₋ >



Dk ↗ ↗ — ↘ >u >n ↗ ↗
Trin ↗ ↗ — ↘ >u >n ↗ ↗



Am ↗ ↗ — ↘ >u, > ↗ >> Ott
Va ↗ ↗ — / >u > / / Vi

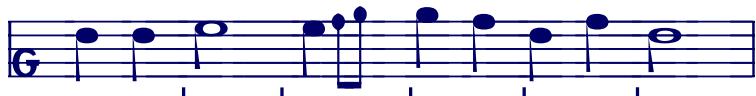


Am ↗ > — ↗ ↗ >u >n ↗ ↗ >n Dk



Ott ↗ > — ↗ ↗ >u >n ↗ >>
Vi / > — ↗ ↗ >u >n > Sn1214/17

15.8.



G355 ↗ ↗ / / ↗ ↗ ↗ >u >n ↗ ↗ .



Am > — / / ↗ ↗ >u, > ↗ >> Ott



Dk > — / / ↗ ↗ >u, > ↗ >> .
Vi ↗ ↗ / / ↗ ↗ >u > / / Sn1217
τό σεπ-τόν καί á- γι- ov σώ- μα,

cf



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



Dk > ⌈ > ⌉ >



G355	>	⌈	>	⌉	>	—	
Vi	>	—	>	—	>		Sn1217
Sn1214	—	—	>	—	>		



Am	>	⌈	>	⌉	>	—	Ott
Vi	>	—	>	—	>	—	Va, Sn1214

ec.d

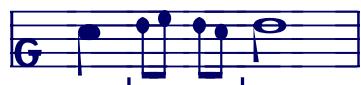


Am ⌈ ⌉ ⌉ ⌉ ⌉ ⌉ Dk,Ott,Trin,G355

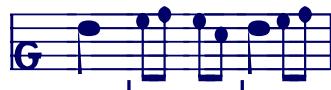
Vi* ⌈ ⌉ ⌉ ⌉ ⌉ ⌉



Am ⌈ ⌉ ⌉ ⌉ ⌉ ⌉
mult. ⌈ ⌉ ⌉ ⌉ ⌉ ⌉



Dk ⌈ ⌉ ⌉ ⌉ ⌉ ⌉
Vi ⌈ ⌉ ⌉ ⌉ ⌉ ⌉ Sn1214
Vi — ⌉ ⌉ ⌉ ⌉ ⌉ Sn1214



G260 — ⌉ ⌉ ⌉ ⌉ ⌉



Trin — ⌉ ⌉ ⌉ ⌉ ⌉



Ott — ⌉ ⌉ ⌉ ⌉ ⌉



Am — ⌉ ⌉ ⌉ ⌉ ⌉



Dk — ⌉ ⌉ ⌉ ⌉ ⌉

Vi — ⌉ ⌉ ⌉ ⌉ ⌉

Va — ⌉ ⌉ ⌉ ⌉ ⌉



Am ⋯ — ⌈ ↗ ⌊ ⌈ ⌊ Dk



Ott ⋯ — ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊

VR54 ⋯ — ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊

Vi ⋯ — ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊ Sn1217

Sn1214 ⋯ — ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊



Dk ⌈ > ⋯ ⌈ ↗ ⌊ ⌈ ⌊ Ott



G355 ⌈ > ⋯ ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊ ⌈ ⌊

Vi ⌈ > ⋯ ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊ ⌈ ⌊ ⌈ ⌊

Sn1214 ⌈ > ⋯ ⌈ ↗ ⌊ ⌈ ⌊ ⌈ ⌊ ⌈ ⌊ ⌈ ⌊

af.d, gf.d

G

Am Dk

Ott

Vi Sn1214/17

G

Am Dk, Tri

Vi

G

G355

Trin

Ott

Sn1217

Sn1214

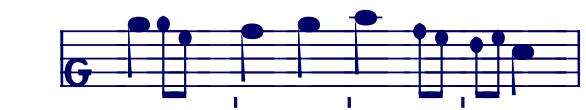
Sn1214

Vi

Vi Sn1214

Va

Va



Trin

Am

Vi

Dk

Va



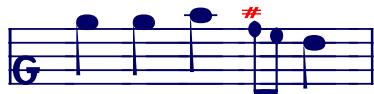
Dk

Ott, G355



Am

Vi*



Am

G355



Trin

Vi*

d2/U mt

cf. yd2

Jednoduchý tvar // Simple form



G262

— — — >u

Vi

— — — >



G355

— — — — >u

Sn1214

— — — — >

Vi

— — — — /

Sn1214

— — — — /



Ott

— — — — >

G355

> — — >

Dk,Ott,Trin,G355

Am

— — — — >u

Dk,Ott

G355

— — — — >u

Vi*

— — — — >

>

Vi

— — — — >

Sn1217

Vi*

> — — >

Sn1214

Vi

> — — /



Ott

— — — — >

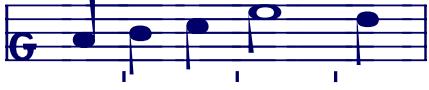
Dk

G7

— — — — >

Si

— — — — >



 Am ↩ — — ↗ >



 Dk ↩ ⋯ — ↗ >



 Ott ↩ ⋯ — ↗ >

Vi ↩ ⋯ — ↗ > Sn1214



 Dk ↩ ↩ ↩ ↗ > Am,Ott

Vi ↩ ↩ ↩ ↗ > Sn1217

Vi* ↩ ↩ ↩ ↗ >

Va ↩ ↩ ↩ ↗ >



 Ott > ↗ > »



 G355 > ↗ ↗

Vi > ↗ ↗ Sn1217



 Am > » ↗ ↗ »



 Ott > ↗ ↗ ↗ ↗

Vi ↗ ↗ ↗ ↗

Sn1214 ↗ ↗ ↗ ↗ δι- ó σου

ef/d

G

mult.

Vi

Sn1214

Sn1217

Vi

Sn1217

Vi*

G

Am

Dk, Ott

Vi*

Dk, Ott

G

Ott

Vi

G

G355

Am

Dk

Vi

Sn1214

Am

Dk, Ott

Ott

Ott

Dk

G355

Ott

Vi*

Sn1214

a, G

Am
Dk, Ott
 Vi
Sn1214/17

 Am

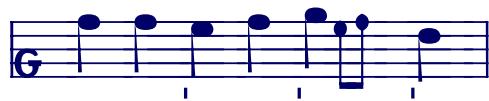
 Vi

 Dk
Am
 Ott

 G355
>
 Vi
Sn1214/17
 Vi*
Sn1214/17

f

PX3za – hapax



Am	↗ ↘ >	— ↗ ↘ >n	Ott,Trin
Vi	↗ ↗ ↗ —	↗ ↘ >	
Va	↗ ↗ > —	↗ ↘ >	
Sn1214	↗ ↗ ↗ —	↗ ↘ >	

G-d

Typická úvodná formula. // Typical initial formula.

Gd.d

dt



mult. //

mult. >x //

Sn1214 //

Sn1217 — //

Vi / // Sn1217

Sn1214 //

Vi //

Vi — // Sn1217

Sn1214 >x // Sn1217

Vi >x //

Sn1214 > //

mult.

mult. >x

Vi*

Vi* >x

Vi* /

Vi / Sn1217, Va

Vi >x / Sn1217

Sn1214 >x / >

Sn1214 >x



mult. >x //

mult. >x //

Dk >x Ott

Vi > //

Vi >x — //

Sn1217 > — //

Vi* >x — //

Vi* > — //

Sn1214 > — //

mult. >x

mult. >x

Vi >x — Va

mt

 mult.  mult.  G355  Sn1214  Vi*  Sn1217  Vi*  Vi  Sn1214 	 mult.  mult.  Vi*  Sn1214  Sn1217  Sn1214  Sn1217  Sn1214 
 mult.  Vi*  Vi  Sn1217  Sn1214 	

Kylisma



Dk
 Ott Trin
 Ott >x



Am
 Am >x
 Vi*
 Sn1214
 Vi* >x



Am
 Dk Ott
 Vi
 Sn1214 Sn1217



Trin
 Dk



Am
 Vi*
 Sn1217

Gc.cd.d

dt



mult. >> <^{..}> — — ↘

mult. > <^{..}> — — ↘

Vi >> \ / \ ↘

Vi* >> \ / — ↘

Vi ↘ \ — — ↘ Va

Sn1214 >> \ ↗ > ↘

Sn1214 ↘ \ ↘ ↘ ↘



Am ↗ >> <^{..}> — — ↘

Dk ↗ >> <^{..}> — — ↘ Ott

Vi ↗ >> \ / ↘ ↘ Sn1214

Va ↗ >> \ / — ↘

mt



Trin >x < - - - < , // -



Dk >x < - - - < , // - G355

Ott < - - - < , // - Trin, G355

Sn1217 >x < - - - < , // -

Vi* > < - - - < , // -

Vi* < - - - < , // -

Sn1214 < < - - - < , // -



mult. < - - - < , // -

mult. >x < - - - < , // -

mult. >x < < , // -

mult. >x < , // -

mult. < < , // -

Vi >x < - - - < , // - Sn1214/17

Vi* >x < - - - < , // -

Vi >x < - - - < , // - Va,Sn1214

Vi* >x < - - - < , // -

Vi >x < - - - < , // -

Va >x < - - - < , // -



mult. < >x < , // -

Vi < >x < , // -

Sn1217

Modifikácie zakončenia // Modifications of the closing motif

Kylisma



Dk >> — — Ott



Am < — — Dk

Am >> — —

Vi > \ — — Sn1214

Va > \ / —

Vi > \ / — Sn1217

Sn1214 > \ / \

Vi* < \ / — Va



Ott > < <



Am < < Dk



G355 < <

Sn1217 >> < — \ / \

Vi >> < — \ / —

Sn1214 >> — — \ / —

Ott > l v̄ z̄ w̄

Dk l v̄ z̄ w̄

Am > l v̄ z̄ w̄

Ott l v̄ z̄ w̄

Vi > l v̄ z̄ w̄ Sn1217

Sn1214 >> l v̄ z̄ w̄

Vi l v̄ z̄ w̄ Va

Iné // Other

Am l v̄ z̄ w̄ Dk

Trin l l v̄ z̄ w̄

Ott l l v̄ z̄ w̄

Vi l v̄ z̄ z̄ Sn1214

Va l v̄ z̄ z̄

*Thematismoi d****

c.cd.d***

V základe tohto thematismu je diplasiasmos a rozvoj motívu formuly (na menšom počte slabík) Gc.cd.d.
 // The basis of this thematismos is the formula Gc.cd.d (with less syllables), modified through diplasiasmos and further exegesis.

Vlastná thema (krátky tvar) // The basic (shortest) form

ιδού, διό, δι' ήζ, μεθ' ών, ...



mult.		
Vi*		
Sn1214		
Vi		
Sn1214		
Vi*		
Sn1214		
Vi		
Vi		
Vi*		

Sn1217

G265

G262

Ott

G355

Am

Va

Vi

Vi

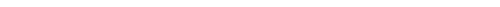
Sn1214

Sn1214

15.8.

G 

 Am  Dk,Ott

G 

 Trin 

 Vi 

 Sn1217 

 εν- δό- ξως

G_

Am        

Vi        

Sn1214   

Sn1214   

Vi   

Sn1214   

Vi   

Vi*   

Sn1214   

Vi   

Va   

Sn1214   

Vi   

Va   

G

Trin 


G 

Trin 


G 

Ott 

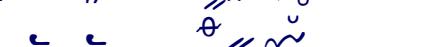

G 

Am 


Dk 


Vi 


Va 


Sn1214 


Vi 


Iné // Other

25.3.

d\

Invariant

The image shows a musical score with multiple staves. Each staff consists of a five-line staff, a treble clef (G), and a dynamic marking. The first staff is labeled 'd\''. The second staff is labeled 'G355'. The third staff is labeled 'Dk'. The fourth staff is labeled 'Am'. The fifth staff is labeled 'Dk'. The sixth staff is labeled 'Vi*'. The seventh staff is labeled 'Vi*'. The eighth staff is labeled 'Vi'. The ninth staff is labeled 'Vi*'. The tenth staff is labeled 'Vi'. The eleventh staff is labeled 'Sn1214'. The music itself is identical across all staves: it starts with a quarter note (solid black dot) on the second line, followed by an eighth note (open circle) on the first line, a sixteenth note (solid black dot) on the second line, another sixteenth note (solid black dot) on the first line, and a sixteenth note (solid black dot) on the second line. This pattern repeats three more times. The first staff has a yellow vertical bar highlighting the first sixteenth note. The second staff has a yellow vertical bar highlighting the first eighth note. The third staff has a yellow vertical bar highlighting the first sixteenth note. The fourth staff has a yellow vertical bar highlighting the first eighth note. The fifth staff has a yellow vertical bar highlighting the first sixteenth note. The sixth staff has a yellow vertical bar highlighting the first eighth note. The seventh staff has a yellow vertical bar highlighting the first sixteenth note. The eighth staff has a yellow vertical bar highlighting the first eighth note. The ninth staff has a yellow vertical bar highlighting the first sixteenth note. The tenth staff has a yellow vertical bar highlighting the first eighth note. The eleventh staff has a yellow vertical bar highlighting the first sixteenth note.

Dk  Ott

G260 

Dk  .

Am  .

Sn1214 

Sn1217 

Vi 

Vi 

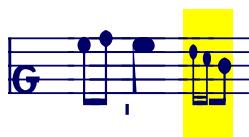
Am  Ott

Vi 

Sn1217 

Sn1214 

Prívody // Leading-in motives

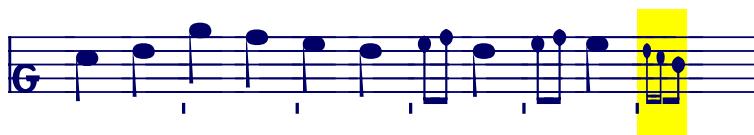


Dk		G355
Am		.
Vi*		
Vi		Sn1217
Sn1214		
Vi*		

Am	
Dk	

Ott

Vi		Sn1217
----	--	--------



Am,Dk	>		>		>		>		>		Ott,Trin
G355	>		>		>		>		>		
Sn1217	>		>		>		>		>		Vi
Sn1214	>		>		>		>		>		



 Am  Ott,Trin

Dk  Sn1214

Vi  Sn1214

Music score excerpt showing a melodic line on a staff with a key signature of G major. The notes are highlighted with blue boxes. A yellow box highlights the last measure. Below the staff, five rows of musical notation are provided, each corresponding to a different instrument or voice part:

Ott	>>	..—	—	—	/ >	<i>z</i>
Dk	—	..—	—	—	/ >	<i>z</i>
Sn1217	>	..—	/—	—	/ >	<i>z</i>
Sn1214	>>	..—	/—	—	/ >	<i>c</i>
Vi	>	..—	/—	—	/ >	<i>z</i>

Trin

G265

Am Dk,Ott,Trin

Vi

Sn1217

Sn1214

ca

Dk Am

Ott

Am Dk,Ott,G355

Vi

Vi*

Sn1214

Vi

Vi Sn1217

Sn1214

Sn1214 Sn1217

Sn1214

Vi

Sn1217

Vi

ef.d (e) ***

2-slabičný tvar // 2 syllables



G355



mult.

G355

mult.

Vi

Sn1214/17

Vi

Vi

Vi

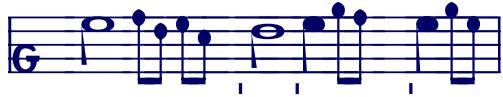
Va

Vi

PX5Vzn



Am



Dk

Vi

Sn1214

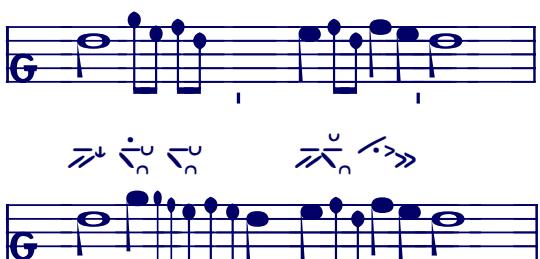
Va

Ott

13.12., 23.4.

Ott 

G355 

Dk 

Am 

Dk,Ott

G355 

Sn1214 

Vi 

Vi 

Sn1214 

Xαí- ροις,

Viacslabičný tvar // More than 2 syllables

Invariant

κού σύμ- πας

G	κοú	σύμ-	πας	
Ott		˘ ˘ ˘	>>	
Am	—.	˘ ˘ ˘	>>	Ott, Trin
Am	—	˘ ˘ ˘	>	Dk, Trin
Va	˘ ˘	˘ ˘	θ / / / >	
Vi	˘ ˘	˘ ˘	θ / / / >	Sn1217
Vi	˘	˘ ˘	θ / / / >	Sn1217
Vi*	˘	˘ ˘	θ / / / >	Sn1217
Sn1217	˘	˘ ˘	θ / / / >	
Vi	˘	˘ ˘	θ / / / >	
Sn1214	˘	˘ ˘	θ / / / >	
Vi	˘	˘ ˘	θ / / / >	
Sn1214	˘	˘ ˘	θ / / / >	
Sn1214	˘	˘ ˘	θ / / / >	
Vi	—	˘ ˘	θ / / / >	

15.8. – hapax

G	κού	σύμ-	πας	
Am	—	˘ ˘ ˘	>> ˘ ˘	
G	κού	σύμ-	πας	
Dk	—	˘ ˘ ˘	>> ˘ ˘	Ott
Vi	˘ ˘	˘ ˘	θ / / / >	
Sn1217	˘ ˘	˘ ˘	θ / / / > / >	
	Σώ- σον η-		μάς,	




 G355 — . 

 G355 — 



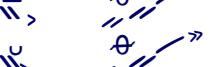

 G355 — . 

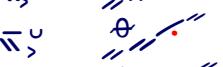



 mult. 

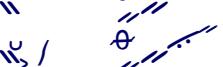
 mult. 

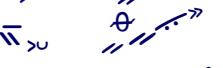
 Vi* 

 Vi* 

 Vi 

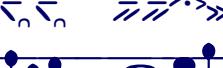
 Vi 

 Sn1217 

 Sn1214 > 

 Vi > 

 Vi 

 Sn1214 < 




 Ott 




 Dk 

 Sn1217 > 

 Vi > 

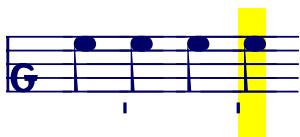
 Vi < 

 Sn1217 < 

 Sn1214 < 

Prívody // Leading-in motives

e_



mult. —. ↘ ↘ ↘

mult. — ↘ ↘ ↘

mult. — ↘ ↘ ↘

mult. — ↗ ↘ ↘

mult. —. ↘ ↘ ↘

Vi — ↗ ↘ ↘ ↘

Sn1214 — ↗ ↘ ↘ ↘ Sn1217

Vi — ↗ ↘ ↘ ↘

Sn1214 — ↗ ↘ ↘ ↘

Sn1214 — ↗ ↘ ↘ ↘

Sn1217 — ↗ ↘ ↘ ↘

Vi — ↗ ↘ ↘ ↘ ↘

Vi* — ↗ ↘ ↘ ↘

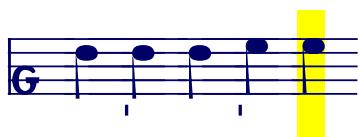
Sn1214 — ↗ ↘ ↘ ↘

d-e_



mult. — ↘ ↘ — ↘ ↘

Vi* — ↘ ↘ — ↘ ↘



Dk — ↘ ↘ ↘ — ↘ Ott

Vi — ↘ ↘ ↘ ↗ > Va

Sn1214 — ↘ ↘ ↘ ↗ >

e~

Am —

Am —

Dk —

Vi

Sn1214

Am

mult. —

Vi

Sn1214

Sn1217

e_gf.e

Am > - - -

Trin $\downarrow \cdot \downarrow \swarrow >$

Sn1217 $\underline{\downarrow} \cancel{\downarrow} \cancel{\downarrow} >$

Vi $\sim \sim \swarrow >$

Am

Ott $\downarrow \cancel{\downarrow} > >$ G260

Trin $\downarrow \downarrow \cancel{\downarrow} > >$

Dk

Sn1214 $\downarrow \cancel{\downarrow} >$

Sn1217 $\cancel{\downarrow} > >$

Sn1214 $\cancel{\downarrow} > >$

G260 $> \cdot - \downarrow \cancel{\downarrow} > >$

G355 $\downarrow \cdot \downarrow \cancel{\downarrow} > \downarrow \cdot$

Dk, Ott $> \cdot - \downarrow \cancel{\downarrow} > \downarrow \cdot$

Trin $\downarrow \cdot \downarrow \cancel{\downarrow} > \downarrow \cdot$

Am $\downarrow \cancel{\downarrow} > > \cancel{\downarrow} > \downarrow \cdot$

Sn1214 $\downarrow \cancel{\downarrow} > \downarrow \cancel{\downarrow} > \downarrow \cdot$

Sn1217 $> \cancel{\downarrow} \downarrow \cancel{\downarrow} > \downarrow \cdot$

Vi $\downarrow \cancel{\downarrow} \downarrow \cancel{\downarrow} > \downarrow \cdot$

cd.e / d / c ***

cf. typ d\

24.6., 6.8.



Am
 Am
 Ott



Trin



Dk Ott



G355

Vi

Sn1217

Sn1214

Vi

Sn1217 ō

dg_

15.8., PX1, PX5_Vzn

Am 

Dk 

Ott 

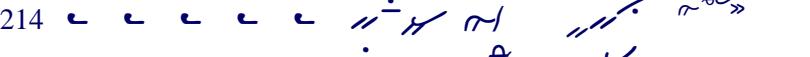
Vi 

Sn1214 

Va 

Am 

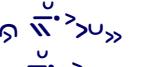
Dk  Ott

Sn1214 

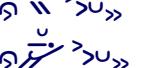
Vi 

Va 



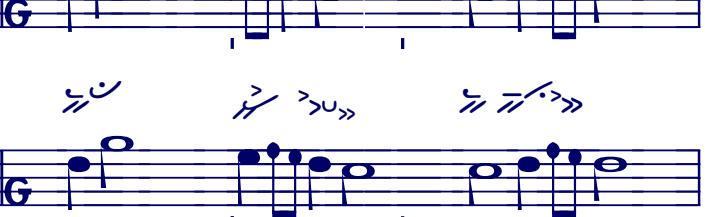
 Am   

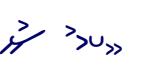


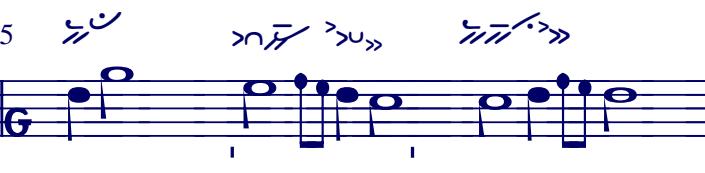
 Dk   

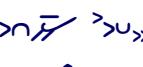


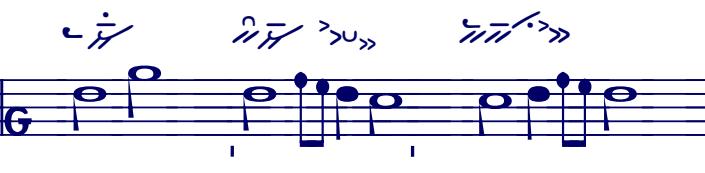
 Ott   



 Dk   



 G355   



 Ott   



 Trin   



 Am   



 G355   

 Vi   

 Sn1217   

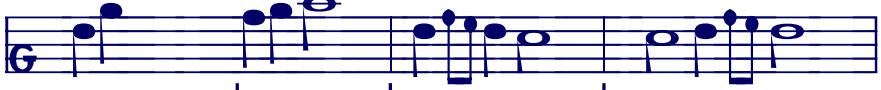
 Vi   

 Sn1217   

 Πέ- τρος τε



 Am 



 Dk 



 Ott 



 G355 



 Trin 

 Vi 

 Sn1217 

 'Y- 

cd_

24.6., 15.8., 25.12.E



Am	— ↗ — ↗ ↗ >>
Dk	— ↗ — ↗ ↗ >>
Vi	— ↗ — ↗ ↗ >>
Sn1214	— ↗ — ↗ ↗ >>

Ott, Trin
Sn1217



Ott	— ↗ — ↗ ↗ >>
G355	— ↗ — ↗ ↗ >>
Vi	— ↗ — ↗ ↗ >>
Sn1214	— ↗ — ↗ ↗ >>



Am	— ↗ ↗ ↗ > — ↗ >>
Vi	— ↗ ↗ > — ↗ >>
Sn1217	— ↗ ↗ > — ↗ >>

Dk,Ott

PX5Vzn



Am	— ↗ > — ↗ ↗ ↗ >>
Vi	— ↗ > — ↗ — ↗ >>
Sn1214	— ↗ > — ↗ — ↗ >>

Dk,Ott

Va