

Elementárne motívy byzantského 2. pl. hlasu

// The elementary melodic motives of the Byzantine plag. 2nd echos

Časť I. Deklamácie, prechody, polokadencie // Part I. Declamations, transitions, halfcadences

Elementárne motívy sú stabilné melodické jednotky, z ktorých je zostavená melódia byzantských¹ stichír alebo irmosov. Rozsahom sú menšie než kolon, avšak väčšie než jedna slabika.

Kolon je melodicky pokryté *formulou*² a tá sa spravidla skladá z dvoch častí - z prívodu a záverového motív. Záverovým motívom nazývame v ideálnom prípade úsek obsahujúci kadenciu a invariantný predkadencný motív, ktorý kadencii predchádza. V praxi však často nie je možné jednoznačným a konzistentným spôsobom stanoviť hranicu medzi kadenciou a predkadenciou časťou, takže v presnej definícii možno hovorit len o stabilných záverových motívach. Jednoduchý prívod môže mať dvojaký charakter – deklamačný alebo prechodový. Zložitejšie prívody môžu kombinovať niekoľko prechodov alebo prechody s deklamáciou.

// The elementary motives are stable melodic units forming the melody of byzantine stikhera³ or irmoi. Usually they are shorter than colon, but longer than one syllable.

A melody corresponding to a colon is called (in our articles) a *formula*.⁴ A formula usually consists of two parts – *leading in* and *closing* motives. The closing motif involves ideally a cadence/half-cadence and an invariant forecadential motif. However, it is not always possible to state unequivocally the boundary between them. A simple *leading in* motif may be of types – a declamation or a transition. More complex procession motives may consist of several transitions or of a transition with a declamation.

Na základe uvedeného rozlišujeme nasledujúce typy elementárnych motívov:

1. Deklamácia – postup na jednom tóne, kde je možný akcentačný odklon nahor alebo nadol v rozsahu tercie (s následným návratom k deklamačnému tónu), prípadne oscilácia okolo deklamačného tónu. Deklamácia je svojou dĺžkou takmer neobmedzene flexibilná a je rytmicky „uvolnená“, teda umožňuje výnimky z binárneho rytmu.
2. Prechod – melodický postup, ktorým sa premostňujú dva klúčové tóny, napr. koncový tón formuly s deklamáciou alebo dve rozličné deklamačné úrovne a pod. Prechodový motív je svojou dĺžkou presne vymedzený.
Rozlišujeme prechod na hranici formúl (stručne *prechod + špecifikácia*) a prechodový postup tvoriaci prívodovú časť formuly (stručne *postup + špecifikácia*).
3. Záverový motív – zahŕňa prípadné napojenie sa na prívod a vlastný záverový invariant.

// Basic types of elementary motives:

1. Declamation – a melodic movement on one pitch with possible accentual declinations up- or down- wards (not more than a third) and returns back to the main declamation's pitch, or an oscillation around the main pitch. The length of a declamation is unlimited and rhythmically free (exceptions from the binary rhythm are possible).
2. Transition – a melodic movement binding two key pitches (e.g. a final note of a formula with the pitch of a following declamation). The range of possible lengths of each transitional motives is strictly given.
3. Closing motif – a binding motif with the declamation + the body of the closing invariant.

¹ Primárny materiálom sú stichiry od čias najstarších záznamov spred 10. storočia až do doby, kým si zachovali aspoň v hrubých kontúrách pôvodnú melódiu. Primárne sa orientujeme na stichiry, keďže nápevy irmosov vykazujú oveľa vyššiu variabilitu a využitie osobitných melodických motívov.

² V kontexte mojich prác. U iných autorov sa formulou často nazýva to, čo je u mňa elementárny motív.

³ // The primary material for research are the stikhera from the oldest notated sources through the time when stikhera still preserved their original melody at least in main contours. The set of irmoi is not taken into account in this anthologion.

⁴ // Several authors use the term *formula* with the meaning of our *elementary motif*.

Elementárny motív spravidla nie je jednoznačne melodicky určený, ale ide o generujúci metamotív, ktorý sa prakticky realizuje viacerými spôsobmi v závislosti od počtu slabík a distribúcie prízvukov. Aj v tomto dokumente sa pod elementárny motívom rozumie celá rodina príbuzných motívov s rovnakou funkciou, ale rozdielnou rytmikou.

// An elementary motif is usually not strictly determined. It is a generative metamotif – a melodic idea that is practically realized in several ways depending on the number of syllables and distribution of accents.

V tejto súvislosti budeme používať o dvojiciach alebo väčšom počte motívov nasledujúcu terminológiu:

Motívy sú **variantné (paralelné)**, ak sú doložené na rovnakom mieste v rozličných rukopisoch – pri paralelnom porovnaní viacerých variantov piesní sa variantné motívy nachádzajú nad sebou.

Motívy sú **ekvivalentné**, ak ide o dve odlišné interpretácie rovnakého pôvodného motívu (formuly alebo neumového znaku).

Motívy sú **isodynamické**, ak sú variantné a zároveň ekvivalentné.

// The following terminology will be used about relations of two or more motives:

Motives are (**parallel**) **variants**, if they are to be found on the same place (i.e the same colon of the same chant) in different manuscripts.

Motives are **equivalent**, if they developed as two different interpretations of one original motif.

Motives are **isodynamic**, if they are both variants and equivalent.

Poznámka k prepisu nôt // Remark – transcription of notes



Deklamácie // Declamations

C^, D^

Deklamácia na tóne C je okrajový jav.

// Declamation on C is a marginal phenomenon.

Deklamácia na tóne D v podstate neexistuje, jej občasná prítomnosť je len variantom prechodového motívu FDE.

// Declamation on the pitch D practically does not exist, it is mostly a part of the transition motif FDE.

14.11.

G355 ↘ ↘ ↗ >n

mult. >n ↘ ↗>n
 Ott >n ↘ ↗>
 Vi,G356 >> ↘ ↗>
 τόν Πα- τέ- ρα δέ

/ FDE . . . /

Am — ↗>
 Dk,Trin — ↗>n
 Ott — ↗>
 G270
 G261 ↘ ↗>n
 G355 ↘ ↗>n
 Vi ↘ ↗>
 G356 > ↗>
 καί σώ- σης

E^

Typické príklady rozličných tvarov deklamácie nad E.

// Typical examples of various forms of declamations on the pitch E.

Rovná deklamácia na tóne E

// A straight declamation on E



mult.

Vi

καί η κα- τά α- να- το- λάς

Prostý akcent sa dosahuje tercioým zvýšením akcentovaného tónu (s prípadným prechodovým tónom F) a bezprostredným návratom späť. Je často variantný s *vol'ným akcentom*.

// A **simple accent** is achieved through a leap up of a third (directly or via F) and an immediate (!) return back. It is often a variant of a *free accent*.

Akcent na druhej dobe

// Accent on the second beat



mult.



G260



G355

Dk

Ott

Vi



mult.

Vi

A- τε- λεύ-τη- τος
vo- η- τός α- να- δέ- δει-ξαι,

G356

Akcent na prvej dobe

// Accent on the first beat



Ott



G355

Ott

Dk

Vi

Εκ δε- ξι- ών τού



Ott



Am,Trin

Vi

Α-φθό-ρου τό-κου

Ον πάν- τα φρίσ- σει

Osobitným prípadom je spojenie akcentu na G s nasledujúcim návratom na E do jedného melodému (motív zodpovedajúci jednej slabike). V princípe ide o deklamáciu nad E, ale väčšinou už tvorí súčasť záverového invariantu niektoréj z formúl končiacich na tón D.

// A special case is joining of the simple accent and the return to E into one melodem (a motif bound with one syllable). Often it is a part of the closing invariant (one of the forumlae ending on D).

26.8.

Am >>><---. The
Dk >><<---. The
Vi />><<---. The
Πά-λιν H- ρω- δι- áς

Volný akcent sa dosahuje tercioým zvýšením akcentovaného tónu a postupným (cez F) návratom späť. Je často variantný s prostým akcentom.

// A **free accent** is achieved through a leap up of a third and a gradual return back. to E.

Akcent na druhej dobe
// Accent on the second beat



Am < /> > 13.9.



mult. < < /> >
Ott < /> >
G355 < /> >
G260 < < /> >
Vi < < /> >
δι- α- μέ-νει εις τόν
Ο Πνεύ- μα- τι
Εγ- καί- νι- α

Akcent na prvej dobe
// Accent on the first beat



G270 < /> >



G355 < /> >



Am < /> >



G355 < /> >



Dk < /> >
Vi < /> >
δι- πάν- των ο- βα- τών
Α- πό- στο- λοι

Príklady násobného voľného akcentu
 // Examples of a multiple free accent



G260/2 ↗ > > ↘ ↗ > >



G261 ↗ > ö ↘ > n ↗ > >>



mult. ↗ > ↘ > >

Vi ↗ > ↗ > ↗ > >

Va ↗ > ↗ > ↗ > >

Lm ↗ > ↗ > > > >

δώ- ρη-σαι τοίς δού-λοις σου,



Ott ↘ < ↗ > > ↗ > >



Trin ↘ < ↗ > > ↗ > >



Dk,G265 ↘ < ↗ > > ↗ > >

G356 ↘ < ↗ > > ↗ > >

Vi ↘ < ↗ > > ↗ > >

α- κα- τά- ληπ-τος ών, εκ παρ-θέ- νου

Deklamácia nad E po nástupe od tónu C.

// Declamation on E following the pitch C



mult. >n —. ↗ ↗

Vi, G356 >x ↘ ↗ ↗

δι- ó σω- θή- ναι



G270 >n —. ↗ ↗ > >



Am >n —. ↗ ↗ ↗ > >

G261 >n —. ↗ ↗ >n ↗

Dk >n —. ↗ ↗ ↗ > >

Vi, Va >x ↘ ↗ ↗ ↗ > >

Μω-σής θε- óπ- της ε- χρη- μά- τι-σε,

G^

Deklamácia nad G najčastejšie nastupuje po FDG prechode. Prostá a voľná akcentácia sú často isodynamické.
 // Declamation on G mostly follows the FDG transition. The simple and free accentuations are isodynamic.

Prostá akcentácia

Pri prostej akcentácii je prízvuk na druhej dobe zriedkavý (v Minei 16.11., 6.11., pred yh3).

// Accents on the second beat are rare (Menaion 16.11., 6.11., before yh3).

Prízvuk na druhej dobe

// Accent on the second beat



mult.

Vi, Va



G260



mult.

Vi,G356

αν- τού πε-φανέρωσαι,
 εξ- α-στρα-πτον
 καὶ γογ-γυ- ζόν-των

Prízvuk na prvej dobe

// Accent on the first beat



G355,Ott



Ott,G260



Am



mult.



Vi



παν-το-κρα- το- ρι- κη χει- ρι
 αμ- φο- τέ-ροις γάρ
 ε- πί σοι φρι- κτόν

Násobná akcentácia // Multiple accents:



mult.

G270

G260

Vi, Va

νε-κρόν γυ-μνόν ε- σμυρνισμένον

Ak sa akcent na prvej dobe s nasledujúcim návratom ku G spoja v jednej melodéme, ide väčšinou o „golier“ (motív *hG.a*) tvoriaci súčasť invariantného záveru formúl yh3 a G3/J.

// A simple accent with the return to G may join in one melodeme. Thus originates a „collar“ (motif *hG.a*), which is a part of the invariant of the formulae yh3 and G3/J.



mult.		
Vi		
G356		
Va		
	τοίς θεί-	οις

Volná akcentácia // Free accentuation

Pri voľnej akcentácii je opäť prízvuk na druhej dobe zriedkavý (len Veľký štvrtok) a v danom kontexte sa dá dokonca považovať skôr za jednoduchý prechod G/h-a.

// An accent on the second beat is rare (only Great Thursday) and it may be considered a simple G/h-a transition.

Prízvuk na druhej dobe

// Accent on the second beat



Am

Dk

Vi, Va

φα- γόν-των τό Mánva

Prízvuk na prvej dobe

// Accent on the first beat



Ott



mult.

καρ-πο- γο-νείν η χά-

ρις



mult.

Vi

τήν εκ πα-σών τών γε- νε- ών

Gv, G~

Deklamácia s ťažiskom na tóne G vystupuje nahor najviac po tón *a*, nadol zostupuje k tónu *E*.

Využíva sa v prípadoch, keď vyústi do prechodu G-a, alebo v prípadoch nižšie položených melódií, kde je deklamácia na G zvýšeným variantom deklamácie nad *E* (pri formulách yE3).

// A declamation with basis on G. It ascends to the pitch *a* and descends to E.
It is used when a G-a transition follows or in lower melodies (formulae yE3).



mult.	— ↗ ↘ > ↗ ↘
G356	— — ↗ > ↗ ↘
Vi	— — ↗ > ↗ ↘
εξ	ον- ρα- νού Γα- βρι- ήλ



Am — ↗ > ↗ ↗ ↗



Dk,Ott	— ↗ > ↗ ↗ ↗
G262	— ↗ > ↗ ↗ ↗
Vi, Va	— ↗ > ↗ ↗ ↗
εν	δό- ξη μετ' Αγ- γέ-λων
εν	θρό-νω Ι- η- σού

Osobitný prípad deklamácie, ktorá je podľa všetkého minimalistickým spojením motívov GG.E + FDG + G^.
// A special case, probably a minimalistic fusion of motives GG.E + FDG + G^.



mult.	— . ↗ ↗ — ↗
Vi	— . ↗ ↗ × — ↗

h^ // b^

Deklamácia nad tónom *h* je vo väčšine prípadov vyšším stupňom deklamácie nad *G* (po prechode G-h). Na rozdiel od *G^* má oveľa širšiu variabilitu, čo sa týka dĺžky aj počtu a rozloženia akcentačných motívov. Práve tu sa často nachádzajú výnimky z binárneho rytmu, takže sa nie vždy dá určiť, na ktorej dobe sa nachádza prízvuk.

// A declamation on *b* is mostly a higher level of *G^* (following the transition G-h). It has a wider variability as to the length and the distribution of accents. Here are to be found many exceptions from the binary rhythm, therefore it is not always possible to state on which beat lies the accent.

Rovná deklamácia nad *h*. // *A straight declamation* on *b*



mult.

Vi

v- πέρ τών

Prostá akcentácia // *Simple accentuation*



mult.

Ott



G355

Vi

G356

τής τρισ-σο-φεγ-γούς ν- μών



G260,Ott

G355



Am

mult.

Vi

τού Χρι-στού τά πά- θη
τής Τρι- á- δος



Am,Dk

G270



G355

Vi

έ- χων Χρι-στόν τόν εκ Παρ-θέ- νου

Volná akcentácia // Free accentuation

V prípade voľnej akcentácie vo veľkej časti prípadov nachádzame aj varianty s prostým akcentom, čo zrejme naznačuje ich úplnú ekvivalenciu.

// The free accentuation is isodynamic with the simple one.

mult.
 Vi
 αι-τού-μεν πα-ρα-σχείν
 Βα- βύ-λα I- ε- ρο-μάρτυς

mult.
 Vi,Pr
 τά ε- πί- γει- α τοίς ου- ρα-νι-οίς
 εκ- βο- ή- σω- μεν, τή Κε- χα- ριτωμένη
 G356

mult.
 Trin
 τήν πεντ-αν- γή τών Μαρ- τύ-ρων
 σύ εί- δες Ο- σι- ε

mult.
 Vi, G356
 Vi

Osobitným prípadom, pravdepodobne len s jediným výskytom (14.9.), je spojenie tónov *d+c* voľného akcentačného motívu do jednej melodémy.

// A special case (probably hapax, 14.9.) is a conjunction of tones *d+c* into one melodem.

The block contains four musical staves. The first staff shows a single melodic line with a 'G' clef. The second staff is labeled 'G262' and shows a melodic line with a downward arrow, two horizontal dashes, a vertical bar with a dot, and a diagonal bar. The third staff is labeled 'Ott' and shows a melodic line with a downward arrow, two horizontal dashes, a vertical bar with a yellow box, and a diagonal bar. The fourth staff is labeled 'G355' and shows a melodic line with a downward arrow, two horizontal dashes, a vertical bar with a yellow box, and a diagonal bar. Below these staves, lyrics are provided: 'Dk, Trin' followed by a melodic line with a downward arrow, two horizontal dashes, and a diagonal bar; 'Vi' followed by 'καί αν- υ- ψού- με- νον' with corresponding melodic markings.

Príklady použitia viacerých akcentačných motívov v jednej deklamácii.

// A multiple accentuation – examples

The block contains five musical staves. The first staff shows a melodic line with a 'G' clef. The second staff is labeled 'G261' and shows a melodic line with two horizontal dashes, a diagonal bar, a vertical bar with a dot, another diagonal bar, and a vertical bar with a dot. The third staff is labeled 'Ott' and shows a melodic line with two horizontal dashes, a diagonal bar, a vertical bar with a dot, another diagonal bar, and a vertical bar with a dot. The fourth staff is labeled 'mult.' and shows a melodic line with two horizontal dashes, a diagonal bar, a vertical bar with a dot, another diagonal bar, and a vertical bar with a dot. The fifth staff is labeled 'Vi' and shows a melodic line with two horizontal dashes, a diagonal bar with a downward arrow, a vertical bar with a dot, another diagonal bar with a downward arrow, and a vertical bar with a dot. The sixth staff is labeled 'Va' and shows a melodic line with two horizontal dashes, a diagonal bar with a downward arrow, a vertical bar with a dot, another diagonal bar with a downward arrow, and a vertical bar with a dot. Below these staves, lyrics are provided: 'Am' followed by 'τάν- ρώ τάς > > προ- στά- ξει σου, τόν á- πνουν'; 'Vi' followed by 'τάν- ρώ τάς > > προ- στά- ξει σου, τόν á- πνουν'; 'Va' followed by 'τάν- ρώ τάς > > προ- στά- ξει σου, τόν á- πνουν'; and 'en Σταυ- ρώ τάς α- χράν- τους σου'.

The block contains five musical staves. The first staff shows a melodic line with a 'G' clef. The second staff is labeled 'Ott' and shows a melodic line with two horizontal dashes, a diagonal bar, a vertical bar with a dot, another diagonal bar, and a vertical bar with a dot. The third staff is labeled 'mult.' and shows a melodic line with two horizontal dashes, a diagonal bar, a vertical bar with a dot, another diagonal bar, and a vertical bar with a dot. The fourth staff is labeled 'Vi' and shows a melodic line with two horizontal dashes, a diagonal bar with a downward arrow, a vertical bar with a dot, another diagonal bar with a downward arrow, and a vertical bar with a dot. The fifth staff is labeled 'Va' and shows a melodic line with two horizontal dashes, a diagonal bar with a downward arrow, a vertical bar with a dot, another diagonal bar with a downward arrow, and a vertical bar with a dot. Below these staves, lyrics are provided: 'τή προ- στά- ξει σου, τόν á- πνουν'.

Ojedinele (v slávnostných stichirách) sa môžu vyskytnúť dlhšie motívy nad tónom *d*, porov. prechod *h.cd.d.*

// Rarely longer motives on *d* may occur (two examples). Cf. the transition *h.cd.d.*

mult. καί εις ο- σμήν

G355 μύ- ρου τών θαυ-μά- των

Vi τάς ε- πι- νοί-

 ας τών

hv // bv



Am $\overline{\downarrow} \leftarrow \curvearrowleft >\!\!n \ddot{\curvearrowleft} \curvearrowright >$



G355+mult. $\overline{\downarrow} \leftarrow \curvearrowleft >\!\!n \ddot{\curvearrowleft} \curvearrowright \leftarrow \leftarrow$

Vi $\overbrace{\leftarrow} \leftarrow \curvearrowleft > >\!\!.. \leftarrow \leftarrow$

G356 $\overbrace{\leftarrow} \leftarrow \curvearrowleft > >\!\!.. \leftarrow \leftarrow$

ο πρω- το-στά- της γάρ ν- μών,

Uzavretá formula // A full formula:



Am,Dk $\overline{\curvearrowleft} \leftarrow >\!\!.. \overline{\parallel}$ Ott,Trin
G270 $\overline{\curvearrowleft} \leftarrow \overline{\curvearrowleft} \overline{\parallel}$



G355 $\overline{\curvearrowleft} \overline{\curvearrowleft} \overline{\curvearrowleft} \overline{\parallel}$ G261/65
Vi $\overbrace{\curvearrowleft} \overline{\curvearrowleft} \overline{\parallel}$
ν- πέρ- μα- χοι,

26.8.



G261 $\curvearrowleft >\!\!n \dot{\curvearrowleft} \overline{\parallel}$



Ott $> > \dot{\curvearrowleft} \overline{\parallel}$ G270



Am $\curvearrowleft >\!\!n \dot{\curvearrowleft} \overline{\parallel}$ G260,Trin

Vi $\overbrace{\curvearrowleft} > \backslash \overline{\parallel}$
α- κου-τι- σθείς,

a^

Rovná deklamácia na tóne *a*

// A straight declamation on *a*



mult.

Vi

τ- ερ-ουρ-γών γάρ

Niekedy sa objavuje prostá akcentácia na tóne *h* v podobe jemného pravidelného zvlnenia. Ide často len o sekundárnu úpravu, alebo o melodický postup na hranici s G/h-a.

// Occasionally a simple accentuation reaching the pitch *b* occurs, causing a slight waving of the melody. Often it is only a later development, or a melodic movement about on the transition G/h-a.

PS3



mult.

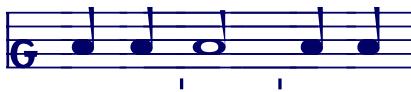
Vi, Va

Αρί- στην ο- δόν υ- ψώ- σε- ως

Am

Vi, Va

Lm



mult.

G355



mult.

Vi

καί συμ-φώ- νως συν-ελ- θόν-τες,

Pri akcentácii nad tónom *a* možno konštatovať dva rozdiely oproti iným tónom. Predovšetkým, používa sa len prostá akcentácia, voľný typ v stichirách nie je doložený. Druhou vlastnosťou je početná isodynamia s rovnou deklamáciou.

// The accentuation in the declamation on *a* differs from the others in two points. First, only a simple accentuation is used, a free type was not found. The second point is that very often this accentuation is isodynamic with no accent.

Prostá akcentácia // Simple accents

na druhej dobe
// Accent on the second beat



G262



mult. — >n
 Ott — >
 G355 >n
 Vi — >
 G16 >
 τρισ- μά- καρ α- γι- ώ- τα- τε
 Υι- óν Θε- ού
 τήν σή- με- ρον

na prvej dobe
// Accent on the first beat



G355 >n



Ott >



mult. >n

G355 >n

Vi >
 >

αυ-τούς καί συμ-πρε-σβευ-τάς
 δι- ο συν α- σω- μα- τοις

Príklad násobnej akcentácie // An example of a multiple accentuation (26.8.):



Ott > > >



Dk > >



mult. >n >n

Vi > >

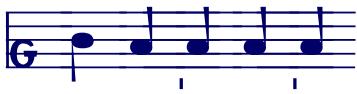
Πρεσ-βεί-αις Κύ- ρι- ε τού

Príklad isodynamie v prostej akcentácii – Veľký piatok, *Sēmeron krematai*

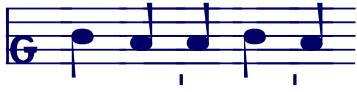
// Examples of isodynamy (accent vs. no accent) – Great Friday, *Sēmeron krematai*



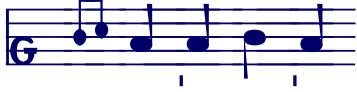
G261 0 > n ↘ ↘ ↘
Vi0,Va0 > ↘ ↘ ↘



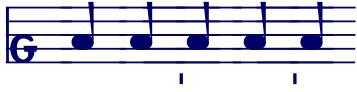
G270,Am/0 ↗ > ↘ ↘ ↘



mult. ↗ > ↘ ↘ ↗ >



Trin1,0 > n ↘ ↘ ↗ >



G355/1 ↘ ↘ ↘ ↘ ↘

VR ↖ ↘ ↘ ↗ >

Vi0* ↖ ↘ ↘ ↘ ↘

G356/1 ↖ ↘ ↘ ↘ ↘

Στέ-φα- νον εξ α- καν- θών
Ρά- κει κα- θά- περ βρο- τός

av

Akcentácia „zdola“ využíva o kvintu znížený motív (*hc*). Zníženie *EF* sa v štandardnom tvari nachádza výlučne na druhej dobe (prízvuk je na predošej alebo nasledujúcej slabike). Ak je zníženie na prvej dobe, nasleduje tón *G* a až potom návrat ku *a*.

// An accentuation „from below“ uses a lowered (a fifth down) motif *bc*. The standard lowering *EF* stands exclusively on the second beat. If it is on the first beat, the return to *a* leads via the tone *G*.

na druhej dobe
// on the second beat



na prvej dobe
// on the first beat



mult.			ꝑ..	—..
G355			ꝑ..	—..
Vi			>..	/
			>..	—
			>..	—
			>..	—
			>..	—
Ως	ꝑ	ꝑ	υπ-	η-
Ως	ꝑ	ꝑ	ά-	ξι-
τήν	ꝑ	ꝑ	Πλά-	τω-
			νος	εν

Am			ꝑ..	—	—	—	
Vi			>..	—	—	/	
Lm			>..	—	/		

λη-σταίς πε- ρι- έ- πε- σον

Tento typ akcentácie je isodynamický s rovnou deklamáciou alebo prostou akcentáciou nahor.

// Examples of isodynamy.

Am,Dk	
Ott	
Vi, Va	
Lm	
πνο-ήν	ꝑ
αν-	ꝑ
τώ	ꝑ

G260			ꝑ..
Ott			>n
Am			>n
Vi,G356			>
			με- γά-λων

Prechody na hranici formúl priame

// Direct transitions binding two formulae

Základné prechody – vždy smerom nahor – sa nachádzajú medzi finálou E (aspoň implicitne prítomnou) predošej formuly a následujúcim / deklamačným tónom ďalšej formuly. Tie sa môžu realizovať

- A. bez melodických modifikácií tak, že nová formula skokovo nastúpi o príslušný interval vyššie voči finále.
- B. na finálnom tóne jeho zámenou za vyšší tón
- C. na finálnom tóne jeho zámenou za jednoduchý skokový alebo prechodový motív
- D. modifikáciou kadenčného motívu tak, aby vyústil do požadovaného tónu

// The basic transitions – always bottom up – are located between the finalis E (leastwise implicite) of the previous formula and the starting pitch / declamation pitch of the next formula. They are realized

- A. without modifications – a new formula starts after a leap on the appropriate pitch
- B. on the last syllable – the final tone is replaced with the appropriate higher one
- C. on the last syllable – the final tone is replaced with a simple leap or transition motif
- D. through modification of the cadential motif in order to achieve the desired pitch

Tercia // Leap of a third

A.

mult.			Vi			
κρα-	ται-		ών, κη-ρύτ-του-σαν	μα-	λα-	κί-
ε-κραύ-	γα-		ζες, ι-δού	ας,	Αυ-	τόν

B.

Typ B je málopočetný a ide vždy o menšinové varianty typu D.

// The type B is rare and it is isodynamic with the type D.

PX5Vozn



Am,Trin



Ott



G262



Vi,Va

Aγ-γέ- λοις αυ- τού,

1.1. a iné



G260



G355



κο- μι-

σά-

με-

νος,

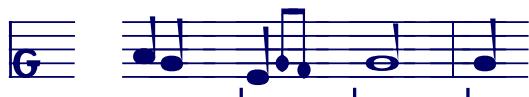
C.

Musical notation for G260 and Vi, G356. The notation consists of two staves. The top staff shows a G clef followed by a measure with a dotted half note, a quarter note, a eighth note, and another eighth note. The bottom staff shows a G clef followed by a measure with a dotted half note, a quarter note, a eighth note, and another eighth note. Below the staves are lyrics: "A- γι- ος" and "A- γι- ος".

Musical notation for G265, G261, Am,Ott, Dk,Trin, and Vi. The notation consists of five staves. The first three staves show a G clef followed by measures with various note patterns. The fourth staff shows a G clef followed by a measure with a dotted half note, a quarter note, a eighth note, and another eighth note. The fifth staff shows a G clef followed by a measure with a dotted half note, a quarter note, a eighth note, and another eighth note. Below the staves are lyrics: "κατ-ηρ- γη- σε".

D.

13.9., 1.1., 23.4., 8.7.



G260

Trin

Vi

Vi, Va



Am,Dk,Trin

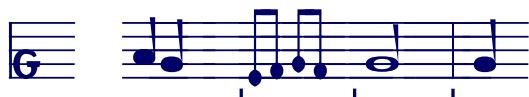
G270

G355

G262

Vi

G356



Am

Ott

G265



Dk



G355

Vi

κο- φύ- γω- μεν.
μι- σά- με- νος,

Ού-τως

G

Am,Dk,...

G

Ott

G

G355

Vi

τάγ- μα- τα Αγ- γε- λοι

PSI

G

Am

G

Trin

G

Am

G

G265

Vi, Va

A-

A-

γι- ος ο Θε- óς,
γι- ος ι σχυ- ρός,

PX5Vozn

G

Am,Trin

G

Ott

G

G262

Vi,Va

Aγ-γέ- λοις αν- τού, Lm

Kvarta // Leap of a fourth

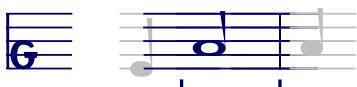
A.



all
 Vi

υ-περ-έ- λαμ-ψεν, ó- τι καί
εκ-πλη- ρώ- σας καί στρα-τι- ώ- της

B.



Am, ...
 Ott,G260

Vi

Bα- βύ- λα,
Θε- óς, ήν καί
θρό-νον

C.



Am,Dk,Trin



Ott

Vi

Εκ στει-ρευ-ού- σης σή- με- ρον

D.

PV0Lazar



G262

>—..—



G260

>—..—



G265

>—..—



Am

>—..—

Dk



Vi,Va

>—..—



Lm

>—..—

τά- φον οι- κείν,

Kvinta // Leap of a fifth

A.

mult.

Vi

é- λε- ος Aλλ' ο

G261

Am,Trin

Vi

Mé- γας ει

6.10.

Ott

Trin >

Am,Dk >

Vi >

θει- ου πνευ- μα- τος

B.

Ek dexion

G355 0 >

Dk,Am 0 >

Trin 1 >

Vi 0 >

Vi 1 >

τής α- θλή- σε- ως,
τών ι- á- σε- ων,

C., D.

Tvary C a D nie sú doložené.

Sexta a viac // Leap of a sixth or more

A.



Dk,Ott,Trin	
G355	
Vi,G356	

καρ-δί- ας φω- τί- ζου-σα,



Ott	
Trin	



Am	
Dk	
G355	
Vi,G356	

δι- δά-γμα- σι, πλά-νης



G261	
------	--



Am,Dk	
G355	
Vi	
G356	

υπ- ἀρ- χεις δό- ξα

B., C., D.

Tieto tvary nie sú doložené.

// These types are not attested.

Prechody na hranici formúl nepriame

// Indirect transitions binding two formulae

Skupina nepriamych prechodov je charakteristická odklonom od koncového tónu formuly nadol (nahor) a až následným skokom alebo stúpaním nahor (nadol).

// The indirect transitions decline from the final tone down- (up-) wards and only then the melody leaps or proceeds to a higher (lower) pitch.

Prechod cez tón C // A transition through C

Am,Dk,Ott		Ott	
G355		Am,Dk,Trin	
Vi		Vi	
SC		Lm	
	τού Θε- ού, λο- γι- σμόν, Κυ- ρί- ου,	Va	
	καί θύ- μα η μύ- ρα καί πι- στοί	εν σα- ρκί φύ- σιν, πνεύ- μα,	τόν α- πάν- των εις λι- θώ- δη αλ- λά σάρξ

5.1., ...

G270		Am,Dk	
mult.		G265	
Vi		Ott	
εκ- πλυ- θέ- ντες, αν- θρώ- ποις	φω- τι- σθώ- μεν σω- τη- ρί- αν	Vi	
		SC	
		ε- πο- λι- τεύ- σω	στρα- τιώτα

Prechod cez tón C bez rozdrobenia // Transition through C without *communition*:

6.10.

G260

— — —

Am,Dk

— > —

G355

> —

Vi

- φθαρ-σί- ας, αυ- τόν

Prechod h-G // Transition b-G

O kvintu vyššia analógia predošlého prechodu. // A higher (fifth) analogy of the previous transition.

Am,Ott,Trin

—>

G355

—>

Vi

—>

G356

—>

στεί-ρω- σις, η γάρ
δείκ-νυ- ται τής
α-να-βο-ή-σω- μεν.

Prechod G-E // Transition G-E

O terciu vyššia analógia prechodu cez C. // A higher (third) analogy of the transition through C.

Am,Dk,Trin

—>

G355

—>

Vi

>>

ε-βλά-στη- σαν αλ- λά πάν- των

Prechod FDG // FDG transition

Prechod FDG (stručne tiež DG-prechod) je v skutočnosti celá skupina nepriamych prechodov najčastejšie od E ku G . Menej často býva premostením od koncového tónu D , alebo ku deklamačnému tónu h .

// The *FDG* (or shortly *DG*) transition is in fact a whole set of indirect transitions, mostly from *E* to *G*. At times it may be a pass from the closing tone *D*, or to the pitch *b*.

FD./G

Finála E, spravidla neprízvučná, je nahradená motívom (EF)D. V nastupujúcej formule je prízvuk väčšinou na tretej slabike.

// The finalis E (usually not accented) is replaced with the motif (EF)D. In the following formula the accent lies mostly on the third syllable.

Špecifickým prípadom je modifikácia finály *E* v theme.

// A special case – modifying the finalis *E* of a *thematismos*.

Ott

G260

G355

G262

G355

G265

Am

Dk

G262

Vi

Aú- τη
Φω- στή- ρα

η η- μέ- ρα
τών Μαρ-τύ- ρων

F/D.G

Finála E je väčšinou nahradená tónom F alebo (EF). // The finalis E is replaced with F or (EF).

G262										
Ott,Dk,...	>u > ÷	< >n ÷								
Ot	<> ÷	< >n ÷								
G270,G355	< >n ÷ <> >n ÷	Dk	< > ÷							
		Vi	< >x ÷ < > ÷ < > —							
Am	< >n ÷	φα-	νε-	ρού-	ται,	καί	ο	A-	δάμ	
Dk,Trin	< >n ÷	Πα-	<u>τέ-</u>	ρων,μή	δι-	α-	λί-	πης		
G355	< >n ÷									
Vi,G356	< >x ÷ < > — < >x ÷	Am	>u, > ÷							
βου-λή-	ε- γώ καί τά παι- δί- α	Dk,Ott	< > ÷							
μα-	μα- τί πε- ρι- φα- νείς									
24.9.,24.12.		Trin,G355	< >n ÷							
		Vi	< > — >< >x — > >x — < > —							
Am,Dk,Ott	>u > ÷	G32	< > —							
Dk,Ott,Trin	< >n ÷	G356	< > —							
Vi	< > —	Sii	< >x —							
Si	> > —	L	< > —							
G32	< >x —	τά θεί- α καί áρ- ρη- τα								
Sii	< >x —	επ- α- ξί- ως τών α- ρε- τών								
δέ- χε- ται η Βη- θλε- έμ,										

FDG prechod tohto typu môže ústiť aj do tónu G viazaného v dlhej melodéme.

// The FDG transition may flow into a tone G involved into a wider melodeme.

Am Am Am
Trin Trin Trin
Dk,Ott Dk,Ott Dk,Ott
Vi,G356 Vi,G356 Vi,G356

κα- λέ- σω- μεν; θε- ρά- τον-τας

Mult.
G260
Dk
all
Vi

Συ- με- ών, δι- ό
αν- ύ- ψω- σιν, δι' ίς

Am Am Am
Trin Trin Trin
Dk Dk Dk
Vi

Xρι-στού, λαμ-πρώς

Am Am Am
Ott Ott Ott
G270,Trin G270,Trin G270,Trin
G260 G260 G260
G355 G355 G355
Vi

Χρι-στέ τώ θρό-νω
έν- δο- θεν γάρ ο δού-λος

Am Am Am
Ott Ott Ott
Trin Trin Trin
Vi Vi Vi
G356 G356 G356

ε- κεί- νοι φλο-γός

G./FD.G – *Thes kai apothes* (θὲς καὶ ἀπόθες)



Am,Ott		ꝝ >n ÷
Trin		ꝝ >n ÷
G355		ꝝ >n ÷
Dk		ꝝ >n ÷
Vi		ꝝ > >
		ꝝ > /
πύ- λη α- δελ- φοί	τού μο- νο- γε- νούς καί τόν πα- λαι- óν	



All		ꝝ > ÷
G355		



G262,Trin		ꝝ >n ÷
Vi		ꝝ > var.
		ꝝ > —
		ꝝ > —
G356		ꝝ > —
		ꝝ > —
συν-έ-τρι- ψας, εζ- ώ- γρη- σας, υ- βρι- σαν- τες,	καί νι- κη- τι- κώς Ω- θεν τή σα- γῆ- νη ού- τω καί ν- μείς	



Am		ꝝ >n ÷
Ott,Trin		ꝝ >n ÷
Dk		ꝝ >n ÷
Vi		ꝝ > \
Σύ εί	ο πρό τών αι-ώ-νων,	

G265 G270

G2./FD.G

Am

G262

>u> > ·
y > ·

G355,Dk,Ott, ...

Vi

πλου- τού-μεν δι- á σού Χρι- στού

ς >n ·
· >.. c

E/F.DG

Ott

· y > ·

All

ς >n ·

Vi

· >x —

· > ·

>x > —

θε-ό-παι- δα, τίγν εκ πα- σών
ο- δη- γέ. χει- μα- ζο- μέ- νων

Isodynamia FDG – FDE, 14.9.:

Am,Dk,Ott,Trin

ς >n · //

G355

ς >n · //

Vi

· > — //

τε- τρα-πέ- ρα- τος

EF./DG – *Kylisma (κύλισμα)*

G

G355

G270

Am

G

G261

Dk,G355

G

Am

G265,Dk,Ot

Vi

Va

κατ-ε-σκεύ-α-
σου Χρι- στέ,

εξ α- κάρ-που
προ-α- ώ- νι- ε

G

G262

Am

Trin

Vi,Va

ο πα-ρα-γε-νό- με- νος;

Βλέ-που-σαι δέ

Predĺženie prechodu o jednu stopu (zriedkavé, 8.9.)

// One foot longer transition (rare, 8.9.)

Am,Dk,Trin εν σα- ρκί τόν α- πάν- των

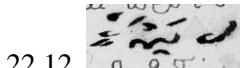
Isodynamia s inými typmi prechodov (14.9.)

// Isodynamy with other transitions (14.9.)

G262 G265 mult.

Ott Vi

εκ πό- θου, καί λαμ-βά- νου-σιν



F.D/G

Prechod od koncového tónu D skokom ku G (sporné, zriedkavé)

// A leap from the closing D to G (disputable, rare)

The image displays musical notation on a staff with a key signature of one sharp (F#). It includes two staves of notes, a series of vertical bar lines, and various musical markings such as dots, dashes, and a yellow bracket. Below the notation, several names are listed next to specific markings: Am, Dk, Ott, Trin, G355, and Vi. The text below Vi includes Greek words: εις εκ-πλή- ρω- σιν τής θεί- ας.

G260 Am Dk Ott Trin G355 Vi

εις εκ-πλή- ρω- σιν τής θεί- ας

FD.h // FD.b

Prechod priamo k deklamácií nad *h*. // A transition directly to a declamation on *b*.

1.10.

Am,Dk,Ott,Trin Vi
Aγ- γε-λι-κήν γάρ νμν-ω- δί- αν

15.8. po theme

Am,G355, ... Vi
η ελ- πίς

aD.G

mult. Vi
η- μών τά αι-σθη- τή- ρι- α
σο-φώς οι- κο- νο- μή- σας
δυ- σω- πών ευ- α- ρε- στή- σας

mult. Vi
τών α- νο- μι- ών

Implicitný // Implicité

Medzi formulou E-úvodu a nesledujúcou G-deklamáciou sa žiada DG-prechod, avšak nemusí byť na to vždy dostatok slabík. Vtedy sa časť alebo aj celok motív FDG vynecháva.

// When a FDG transition is required, but there are not enough syllables to realize it unabridged, a part or total of the motif FDG is dropped.

20.9.

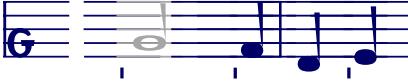
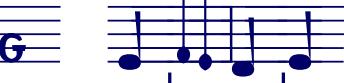
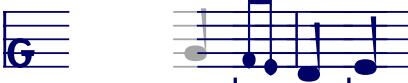
The musical score consists of four staves of music. The first staff is labeled 'G355' and the second 'G262'. The third staff is labeled 'Am,Ott' and the fourth 'Dk,Trin'. The fourth staff also includes the lyrics 'αυτούς καί συμπρεσβευτάς σου λα- βό-' followed by 'με-' and 'νος,'. The music features various vocalizations such as 'dotted line', 'n', 'c', 'w', 'ö', 'dot over n', 'double bar', 'greater than', and 'double greater than'. The staffs are in common time (indicated by 'G') and show a mix of quarter and eighth notes.

Prechod FDE // FDE transition

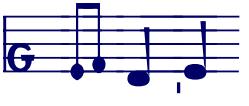
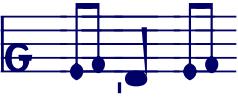
Prechod FDE je analógiou ku FDG prechodu. Rozdiel je v tom, že namiesto skoku DG ku G-deklamácií nasleduje priebežný výstup cez tón E nahor, a to k tónu *a*.

// An analogy to FDG transition. Instead of a DG leap there is a gradual ascent, mostly to *a*.

F/D.E

	
G260	Am
	
Trin	Dk,Ott
	
Am, Trin	G265
Ott	Vi
Vi	Lm
	Va
δυ- νά- με- ως, δι- η- νε- κώς καθ-ο- δή- γη- σον, εν- α- ρε- στούν-τας πρε-σβεί- αις τής Θε- ο- τό- κου	ποι- μήν τής τού Χρι-στού βα- σι- λεύ, μο- νο- γε- νές

/FD.E

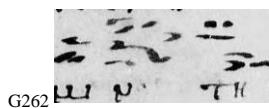
	
mult.	mult.
 >n —	 >n ..
 >n —	 >n ..
Vi	Vi
 > —	 >x ..
 > >	 > ..
H δι- ην- θισ- μέ- νη τής ο- μο- λο- γί- ας	A- θλη- τι- κοίς τώ γάρ κα- λά-μω

G./FD.E – *Thes kai apothes* (θὲς καὶ ἀπόθες)

Am		
Ott,Trin		
Dk		
G262		
Vi		
Va		
Lm		
α- δε- ταίς, δυ- σμενής,		καί πε- φω- τι- σμέ- νη τώ συν- α- πο- στά- τη

EF./DE – Kylisma (κύλισμα)

24.9., 13.11.



Prechod a-G // Transition a-G

Prechod a-G spája polokadenčné ukončenie (tón *a*) a tón *G*, ktorým sa väčšinou začína (opakovany) postup *G/h-a*. Ide spravidla o zdvojenie *G/h-a* motívu.

// The transition a-G binds a halfcadential closing (tone *a*) and the tone *G*, usually followed by (a repeated) *G/b-a*.

a/h.G // a/b.G



mult. » ↗ ↙ ↘ > —
 » ↗ ↙ ↘, > —



Dk,Trin » ↗ ↙ ↘ > —

G355 > ↗ ↙ ↘ > —

Vi,G356 > ↗ > ↘ > —

Vi > ↗ ↘ > —

πά- θος πνευ- μα- τι- κώς
Περ-σί- δος, χρυ-σόν καί

ah./G – Kylisma (κύλισμα)



Am,Trin,Ott » ↗ ↙ ↘ > — ↗ > > u

Dk » ↗ ↙ ↘ > — ↗ > > u

G355 > ↗ ↙ ↘ > — ↗ > > u

Vi > ↗ > ↙ > — ↗ > > u

α- παύ- στως, τών πα- γί-δων τού ε-χθρού

Ďalej cf. kapitolu *Polokadencie .a / Thema / Kylisma*

// Cf. the chapter *Halfcadences .a / Thema / Kylisma*

Postupy // Processions

Postupom nazývame vlastný základ *prívodu* formúl. Na rozdiel od nepriamych prechodov na hranici formúl, postup sa realizuje až „za hranicou“, v prvej časti novej formuly.

// A *procession* forms the essence of the *leading in* motif of a formula. In difference to the previous indirect transitions binding two formulae, a *procession* is realized „behind the border“, in the first part of a new formula.

Postup G-a // Procession G-a

Prostý // Simple



mult.



Vi



καί παντοί- ων

Gc.*

Motív Gc.* často slúži ako polokadenčné prerušenie, a to najčastejšie pred G3/J. Na tomto mieste sú uvedené prípady, kedy prerušenie nenastáva alebo nie je presvedčivé.

// The motif Gc.* is often a halfcadential interruption (cf. there), mostly followed by G3/J. Here mentioned are the cases, where no halfcadence occurs.

Štandardný tvar // Standard form



Am



G260



Ott,Trin,Dk



G355



Am



Vi



G356



οι-κο-νο- μή- σας ως

Nejednoznačné tvary // Ambiguous forms

Motívu Gc.* v starších prameňoch zodpovedá zápis s *fthoraou*. V strednobyzantských prameňoch je častým variantom Gh.* a Ga.*, čo viedie k otázke, ktorý melodický tvar je pôvodný a čo presne označovala *fthora*.

// In the Palaiobyzantine mss., at the place of the motif Gc.* , neumes with *fthora* are found. Moreover, the motif Gc.* is isodynamic with motives Gh.* or Ga.* – a question arises, which of these forms is the oldest and what was the oldest meaning of *fthora*.

8.9.

8.9. Musical notation examples:

- G260: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \underline{\underline{x}}$ $\leftarrow \underline{\underline{x}} >$
- Am: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \ddot{\underline{\underline{z}}} >n$
- Dk,Ott: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \underline{\underline{x}} >n$
- Trin: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \underline{\underline{x}} >n$. The first neume is highlighted with a yellow box.
- G355: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \dot{\underline{\underline{z}}} >u >$
- Vi: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow >u >$
- τής θεί- ας οι- κο- νο- μί- ας: The lyrics corresponding to the notation above.

24.6.

24.6. Musical notation examples:

- G265: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\gg \leftarrow \zeta_n$
- Am: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\gg \leftarrow >n \zeta_n$
- G356: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow \zeta_n$
- Ott,Trin,Dk: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow > \zeta_n$
- Vi: A staff with a G clef showing a sequence of notes and neumes. Below it is a transcription of neumes: $\dot{\underline{\underline{z}}}$ $\leftarrow > \zeta_n$
- γλώτ- ταν ε- τρά- νω- σε,:

Postup G/h-a, h/h-a // Procession G/b-a, b/b-a

Postup G/h-a je prechodom medzi tónmi *G*, *a* oblúkom cez tón *h*. Najčastejšie sa týmto postupom napája nová formula na koncový tón *G* predošej formuly (napr. opakovaný *G*-blok alebo *E*-blok po *G*-bloku). Analogicky (zriedkavejšie) je postup *h/h-a* napojením na koncový tón *h*.

Postup ústi najčastejšie do deklamácie na a , do polokadencie na a , alebo do niektorého záverového invariantu. Má viacero rytmických variantov.

// The procession $G/b - a$ is a transition from G to a via b . Usually this way a new formula is attached to a closing tone G of the previous formula (e.g. a repeated G-block or an E-block). Similarly (but not so frequented) a procession $b/b-a$ is attached to a closing tone b .

This procession mostly flows into a declamation on *a*, to a halfcadence *.*a* or into a closing motif. There are several rhythmical variants.

h2

Predĺženie – zvlnenie nad a // Prolongation – waving on a



Am



mult.

G270

Vi

G356



Dk,Ott

Vi

τό αλ- λό- τρι- ον οι- κει- ού- ται
μή υπ- εν- δόν- τες τή τού



mult.

Vi, G356

τ- α- τρεύ- ειν τής σαρ-κός

Nástup od h alebo d // Starting from b or d



mult.

Vi

Vi

τών πι-στών αι ψυ- χαί
στεί- ραι

G270



G260



mult.

Vi

πύ- λη σοι ου- ρα- νών

Vyústenie do polokadencie bez *a*

// Flowing into a halfcadence without reaching the tone *a*

Ott	—	✓	>ö	✓	G260-1
Trin,Dk	—	✓	>ö	✓	
G265	—	✓	✗	✗	
Vi,G356	✗	✓	>..	✓	
	✗	✓	>..	✓	
Θε-	όν	η-	γά-	πη-	σας
αυ-	τόν	ι-	κέ-	τευ-	ε,

ha (1) // ba (1)

Prechod *h-a* na jednej dlhej slabike – zriedkavé
// Transition *h-a* on one syllable – rare

Základný tvar // Basic form



mult.
G355
Vi
εv σo- φí- α
ov- ρa- voí

S rozdrobením (9.2.) // With a comminution



Trin
G260
G355



Ott



G260
G262



Am
Dk
αρ- νη- τής

ha (2) // ba (2)

Prechod *h-a* na dvoch slabikách v jednej stope.
 // A transition *b-a* on two syllables in one foot.

Bežný tvar // Basic form



G355,262



Dk,Ott

— — — ↗

G262

— — — ↗

G355

Vi

— — — ↗

— — ↗ ↗



mult.

— — — ↗

— — — ↗

Vi

— — — ↗

συμ-παντ-ουρ-γός καί
 τό μα- κά- ρι- ον

Tón a v predkadenčnom motíve // Tone a involved in a forecadential motif



Am,Dk,Trin

— — ↗

Ott

— — ↗

Vi

— — ↗

ε- χρη-μά- τι- σας

Zdvojenie a predĺženie motívu // Doubling or prolonging the motif

(1.1.)



Am,Ott

— — ↗ ↗ >



Dk,Trin

— — ↗ ↗ ↗

G355

— — ↗ ↗ ↗

Vi

— — ↗ ↗ ↗

G356

— — ↗ ↗ ↗

Παρ-ρη-σί- αν

(PS0)



Am

— — — ↗ ↗ ↗

καί ó- ρα- τής με ζώ- ον

h.a

Prechod *h-a* na dvoch slabikách cez hranicu stopy.

// Transition *b-a* over the border of two feet

kad G



Am,Trin ↘ ↗ >

Dk ↘ ↗ >

Ott ↘ ↗ >

G355 ↘ ↗ >

Vi ↘ ↙ >

 ↘ ↗ >

πρε-σβεύ- ων
εις τήν οι-κον- μέ- νην



mult. ↘ — ↗ >

G262 ↘ ↘ ↗ >



G355 ↘ ↗ ↗ >

Vi ↘ — ↙ >

πει- ρα-σμών καί



mult. ↘ ↘ ↗ ↗ >

Vi ↘ ↘ ↗ ↗ >

εν τή εν- δό- ξω

hh // bb

Motív G-hh.a – základný tvar // Motif G-bb.a – basic form



mult. ↗ ↗ — ↘ > >
Vi ↗ ↗ — ↘ > >
ε- πí τή θή- κη τών
καί με- γα- λύ-νου-σαν



mult. ↗ ↗ > >
Am > > >
Vi ↗ ↗ > ↗
ως έ- χων I- ε-ρο-μάρ-τυς

Predĺženie a zdvojenie // Doubling or prolonging the motif



mult. ↗ — ↘ > > ↗ >
Am,Ott > — ↘ > > ↗ >u
G265 > ↗ ↗ > > ↗ >u
Vi > — ↘ > > ↗ >u
Va > — ↘ > > ↗ >u
πρός ε- στί- α-σιν πνευ- μα- τι- κήν



G355 ↗ — ↘ > > ↗ > > ↗
Vi ↗ — ↘ > > ↗ > ↗ ↗
καί τής πλά-νης τά έ- θνη συν-α- γαγών,

Motív h-hh.a – základný // *Motif b-bb.a – basic form*



mult.			>	>		
			>	>u		
G261			>	>u		
Vi			>	>		
			>	G356		
			>	>A		
τε-	μέ-	νει	πα-	ρα-	δό-	ξως
νή-	σοι	πρός	Θε-	όν		

Predĺženie a zdvojenie // Doubling or prolonging the motif



mult.		>	>		>		>
Vi		>	>		>		>

πρέ-σβε-νε ρυ-σθή- ναι η- μάς,



mult.		>	>		>u	
		>	>		>u	
Vi,G356		>	>		>u	
		<	<		<	
αί-	τη-	σαι	θαυ-	ματ-	ουρ-	γέ
ά-	νερ	ε-	πι-	θυ-	μι-	ών,



Ott		>	>u	>		>		>
Am		>	>u	>..		>		>
Trin		>	>u		>		>	
Dk		>	>	—		>		>
Vi,Va		>	>	—		>		>

έρ- γω τού Σω- τή- ρος τά

h.h

Motív G-h.ha – základný tvar // *Motif G-b.a – basic form*



mult.			>	>		
Vi			>	>		
			>			
τό	<u>αί-</u>	μα	εξ-	έ-	χε-	ας
	καί	αν-	ε-	πι-	βού-	λευ-τον

hc.h // bc.b

mult. >u > - // > >
Vi > - // > >

mult. < - - // > >
G355 >n < - // >u >
Vi < - < // > >
< - // > >
τών νο- ση- μά- των τήν
Ευ- φη- μί- α παν-έν- δοξε,
εκ τής εις γήν κα- τα-πτώ- σεως,

mult. > // > >
G355 // >u >
Trin >ö // > >
G355 > // >u >
Vi > // > >
< μέ- τρη-τος
θά- μυ- ριν

Predĺženie // Prolonging

mult. < - // > > ↗ >
G355 < - // >u >u ↗ >
Vi ↗ > // > > ↗ >
G356 ↗ > // > > ↗ >
καί γάρ ού- τος σφραγίς ι- σότυπος

Am < // > > ↗ >
Ott - // > > ↗ >
G355 < // >u > ↗ >
Vi < // > > ↗ >
κα- θά- περ ο- ψώ- νι- ον

Polokadencia .a // Halfcadence .a

Polokadenciou nazývame jednoduchý motív, ktorý môže prerušovať deklamáciu alebo prechodový melodický postup. Ide predovšetkým o prerušenie na tóne *a*, v modifikáciách tiež *G* a *h*.

Samotná polokadencia *.a* môže byť „potvrdením“ tónu *a* po prechode *G-a*, *G/h-a*, *D-a*, *E-a*, alebo sa tento prechod môže uskutočniť samotnou polokadenciou.

// Halfcadence is a simple motif interrupting or closing a declamation or a procession. Mostly it is an interruption on *a*, in modifications also *G* or *b*.

The halfcadence *.a* may be an affirmation of the tone *a* reached through a transition, or the halfcadence itself can realize the transition.

G*.a

Prostá // Simple

Am mult. Dk,Ott Vi
τόν α- πάν- των Θε- óν

mult. G261,270 Vi
η στεί- ρα Αν- να
τά σά εκ- βλύ-ζων

mult. Vi O
ο έ- χων
τρα-πέ- ρα- τος

mult. mult. Vi,G356
τού Α- θλο-φό- ρου
τών θαυ-μά- των

Ott,Dk G261/5 Vi
πύ- λη

Polokadencia potvrdzujúca prechod G-a, G/h-a
 // Halfcadence confirming the transition G-a, G/b-a

Musical score for Polokadencia section:

- G260, Ott: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Vi, Va: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- G265: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- mult.: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Trin: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- G261/2: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Vi: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- G262: Measure starts with a red note, followed by a blue note, a black note, and a white note.

Musical score for various sections:

- Am, Dk, Ott: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Ott, Am: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- G355: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Vi: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- G356: Measure starts with a red note, followed by a blue note, a black note, and a white note. Includes lyrics:

ε- πι- θέν- τες
 παρ-θε- νι- κή
 καί σώ- μα- τος
 α- σπα- σώ- με- θα
 μαρ- τυ- ρί- ας
- Am: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Vi: Measure starts with a red note, followed by a blue note, a black note, and a white note.
- Xρι-στι- α- νών τό γέ- νος,
 ευ- χα- βι-στοις υμ- νοις

Pri napojení na postup G/h(-a), h/h(-a) typu h2 chýba tón *a*, po h2 nasleduje bezprostredne polokadencia.
 // A halfcadence following the */*b* (-*a*) motif without the tone *a*.



mult.	
Vi	
εκ τών τής γής	α- δύ- των



mult.		-
G265		-
Vi		-
G356		-



Am		>

G355		>
Vi		//
		//
G356		//
SC		//
τού ο- νό- μα- τος	η- μίν ά- πα- σαι	

Polokadencia zavŕšujúca prechod zdola ku tónu *a*.

// A halfcadence following a transition from lower pitches to *a*.

Musical notation examples for Polokadencia zavŕšujúca prechod zdola ku tónu *a*. The examples are arranged in two columns separated by a vertical line. The left column contains five entries: Dk, G265, Ott, Am, and Vi. The right column contains four entries: Ott, Am,Ott, G270,G265, and G262. Each entry includes a staff with a key signature of G major (one sharp), followed by a transcription of the musical line using traditional notation symbols like dots, dashes, and diagonal strokes, and finally the corresponding Greek lyrics.

	Musical Staff (G Major)	Transcription	Greek Lyrics
Dk			
G265			
Ott			
Am			
Vi			συναθλητάς γε- νέ- σθαι

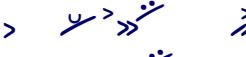
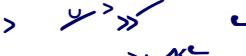
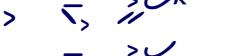
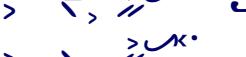
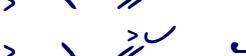
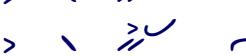
Continuation of musical notation examples for Polokadencia zavŕšujúca prechod zdola ku tónu *a*. The entries are arranged in two columns separated by a vertical line. The left column contains three entries: SC, Dk,G262,Trin, and G355. The right column contains three entries: Vi, SC, and SC. Each entry includes a staff with a key signature of G major (one sharp), followed by a transcription of the musical line using traditional notation symbols like dots, dashes, and diagonal strokes, and finally the corresponding Greek lyrics.

	Musical Staff (G Major)	Transcription	Greek Lyrics
Ott			
Am,Ott			
Va,Lm			
Am,Ott			
G270,G265			
G262			
SC			
Dk,G262,Trin			
G355			
Vi			
SC			ευ- νί- και- ζον εγ- κω- μί- οις

G3/U -a

Polokadencia *G*.a* často zavŕšuje postup *G/h-a* cez širší invariant, ktorý je zhodný s modifikáciou G3/U -a. Z funkčného hľadiska nie vždy ide o modifikáciu kadencie G3, avšak z melodického hľadiska tu rozdiel nie je.

// The procession *G/b-a* may flow into a halfcadence *G*.a* with a wider invariant, which is melodically equal to the modified cadence *G3/U -a*.

		
Trin	>  <i>G355</i>	
G265	<  	
		
G355	>  <i>G355</i>	
		
Ott	>  <i>G355</i>	
G355	<  	
		
mult.	< 	
Ott	> 	
Vi	> \ 	
		
mult.	> 	
Ott	> 	
G355	>  	
Vi	> \ 	
	> \ 	
	> \ 	
οι-κου-	μέ-	vην
καί κιν-	δύ-	vων
τών γεν-	νη-	θέν-
		των,

G3/0 -a

Polokadencia G*.a často zavŕšuje postup zdola (od D, E), ktorý sa k tónu *a* dostáva cez G3/0 -a, čo je nízka analógia G3/J. Tu pravdepodobne, z funkčného hľadiska, ide vždy o reálnu stredovú kadenciu.

// The halfcadence G*.a following a transition from lower pitches may realize a modification G3/0 -a of the cadence G3/0 (lower form of G3/J).

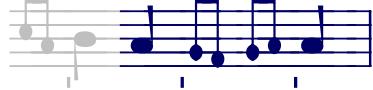
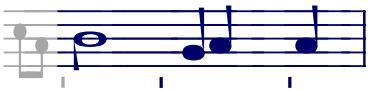
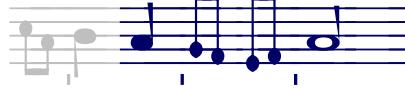
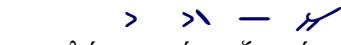
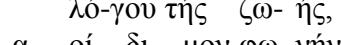
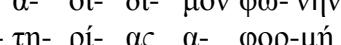
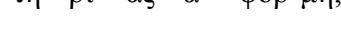
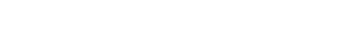
The image contains two sets of musical staves. The top set shows a single staff with a key signature of one sharp (G major). The first measure has a red note on the A line. The second measure starts with a black note on the G line, followed by a black eighth note on the A line, a black sixteenth note on the G line, and a black eighth note on the A line. The bottom set shows multiple staves:

- mult.**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- G265**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- Vi**: Shows two staves. The top staff has a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line. The bottom staff has lyrics: κρα-τήρ (kratēr) and μυ- στι-κώς (mystikōs).
- Ott**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- Am**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- G260,Dk**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- Vi**: Shows two staves. The top staff has a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line. The bottom staff has lyrics: αν- είλ- (an- eil-) and κυ- σας (ky- sas).
- mult.**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.
- Vi**: Shows two staves. The top staff has a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line. The bottom staff has lyrics: εκ- τε- λέ- (ek- te- le-) and σω- μεν, (so- men,).
- G356**: Shows a single staff with a red note on the A line, followed by a black eighth note on the G line, a black sixteenth note on the A line, and a black eighth note on the G line.

G3/J -a

Modifikácia stredovej kadencie G3/J polokadenčným motívom G*.a spravidla otvára cestu k napojeniu záverečnej formuly E3 v periode.

// Modification of the G3/J cadence opens the formula to be followed by a closing E-formula in the period.

 	 
G260	Trin
 	
mult.	mult.
 	 
G270	Ott,Trin
 	
Am	Am,Dk
 	
mult.	G355
Vi	Vi
                      <img alt="Musical staff showing a G3/J cadence with a melodic line	

Gc.a

Polokadenčný motív Gc.* je zvýšením motívu *Ga.a*, *Gh.a* a vyskytuje sa najčastejšie pred G3/J alebo miesto monotónneho *Ga.aa.a*.

// The halfcadential motif Gc.* is a higher form of *Ga.a*, *Gb.a* and most frequently it precedes G3/J (perhaps instead of the monotone *Ga.aa.a*).

Pred G3/J

Prostý tvar // Simple form

3.11. – rozmanitosť variantov // variability of forms

The image shows musical notation examples for various variants of the Gc.a motif. Each example consists of a staff with a large letter 'G' at the beginning, followed by a series of notes and rests. Below each staff is a label identifying the variant:

- Am: A staff with a 'G' showing a sequence of notes and rests.
- G270: A staff with a 'G' showing a sequence of notes and rests.
- Ott: A staff with a 'G' showing a sequence of notes and rests.
- G355: A staff with a 'G' showing a sequence of notes and rests.
- Trin: A staff with a 'G' showing a sequence of notes and rests.
- Dk: A staff with a 'G' showing a sequence of notes and rests.
- Vi: A staff with a 'G' showing a sequence of notes and rests.
- G356: A staff with a 'G' showing a sequence of notes and rests.

Below the G356 staff, there is a transcription in Greek: ν- περ-ον- σι- ον

S invariantom G3/U -a // As a part of G3/U -a

Základný tvar
// Basic form



G260 > ū, > ū >n



Am,Trin,Dk > ū, > ū <

Ott > ū > ū <

Vi > ū > ū <

Kú- rí- ov ev θρό- νω

Dlhý tvar (26.8., 26.10., ...)
// Long form



G265 > ū > ū > ū >n

> ū > ū > ū >n



> ū > ū > ū >n



Trin,Dk > ū > ū > ū >n



G265 > ū > ū > ū >n

G270 > ū > ū > ū >n



G270,Trin > ū > ū > ū >n



G355 > ū > ū > ū >n



Am > ū > ū > ū >n



Dk > ū > ū > ū >n

Ott > ū > ū > ū >n

Vi, G356 > ū > ū > ū >n

Vi > ū > ū > ū >n

δι- αρ- ρή- σας δι- á

α- ρί- στη καί μα- καρία

G*.a2.a

Prosté // *Simple*

	
G355,D	
	
Ott	
	
G260	
	
Am,Dk	
Vi	
	γε- voú η- μίν

	
G265	
	
G262	
	
Am,Ott,Trin,Dk	
Am	
G265	
G355	
Vi,G356	
	ποι- ή- σα- σα, α- νά- στα- σιν,

S invariantom G3/U -a

Am,Trin > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$
 > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$

Dk,Trin > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$
 Ott > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$

Ott > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$

Dk > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$
 G262 > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$

G265 > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$
 G260 > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$
 Vi > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$
 > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$
 > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$

αυ- τον ι- κε- τευ- ε
 γάρ παρ-έ- χου- σι

Am > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 G260 > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$

Dk,Trin > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 Ott > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$

Am > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 G > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$

Ott > $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 Vi > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 Vi,G356 > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 G356 > \backslash $\overbrace{/}^{\circ}$ \gg $\overbrace{<}^{\circ}$ $\overbrace{>}^{>}$
 α- ο- ρά- των εχ- θρών,
 ι- α- τρεί- ον ν- μών,

hG.a // bG.a

Polokadenčný motív *hG.a* je najčastejšie vyústením postupu G/h -a. Do podobného motívu môže vyústiť tiež deklamácia nad G (hG je ešte súčasťou deklamácie), avšak spravidla bez prerušenia.

// The halfcadential motif *bG.a* most often follows the procession *G/b-a* or a declamation on *G*.



Am,G261	> ↗ ḡ ḡ ḡ
mult.	> ↘ ḡ ḡ ḡ
Vi	> ↗ ↗ ↗ ↗
	εξ- ἐ- χε- ας
	κα- τα-πτώ- σε- ως,
	σου ποίμ- νι- ον



mult.	> ↘ ḡ ḡ ḡ
Vi	> ↗ > //
	> ↗ > ↗
	Κυ- ρί- ω ἐ- δο- ξεν
	η- μέ- ρα κρί- σε- ως



Am,Dk,Trin,Ott	↖ ↗ > //
Vi	↖ ↗ > //
G356	↖ ↗ > //
	πρεσ-βεύ-σα- τε



G261	↖ ↗ > ḡ ḡ
	↖ ↗ > //
Am	↖ ↗ ḡ ḡ ḡ
G260	↖ ↗ ḡ ḡ ḡ
Vi,Va	↖ ↗ > .. ↗
Lm	↖ ↗ > .. ↗
	κα- τά- κρι- νε,

Isodynamia – *hG – hh* // *bG – bb*



Trin ↗ > »



G261 ↗ > //



Ott ↗ > //



Am ↗ ↗ > //

Vi ↗ > //

ι- κέ- τε- υε



G260 ↗ > υς //

Ott ↗ ς //



mult. ↗ ς //

ς ↗ ς //

Vi ↗ > //

G356 ↗ > //

σή- με- ρον

πνευ-μα-τι- κώς η- μίν

καί πρεσ-βευ-τάς η- μάς,

aG.a

Väčšinou po G/h-a // Most frequently following G/b-a

Am,Trin	>u >
G355	>u >
mult.	>u >..
G355	>u >..
Am	>u >..
Vi,Si	>u >..
G32	>u
Sii	> >
	τού ε-χθρού πλου-τι-σμόν

G356

28.11.		
G355	>	
Am,Dk	>	
Ott	>	
G260	>u	
G270,P	>	
G356	>	
ει- κό-	νος αυ-	τού,

Rozdrobenie tónu a // Communion of a

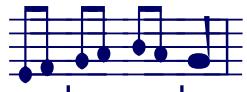
Dk	
Ott	
D	
Vi	>.. >
	>.. \ ~
χει-μα-ζο-μέ-	η ελ- πίς, νων λι- μήν

mult.	>.. >n
G262	>.. >n
G355	>.. >n
Vi	>.. > ~
τού τε- τρα-με- ρούς	

Ga.G

Osobitný prípad – zámena koncového tónu *a* za *G*.

// A special case – the closing tone *a* is replaced with *G*



G261

.. >



G260/5

.. >

G270,355



Am,Ott,Dk

.. >



Trin

— >

Vi,Si,G356

.. >

Sii

.. / >

L

.. / >

Παρ-θέ- vou

Thema

Základný tvar // Basic form

Dk,G270

G

Bass

Am

Ott,Trin

Vi

kai o A- δάμ

25.3.

Dk, *Trin* >> $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}\overline{\overline{m}}$ >> Ott

Am > $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}\overline{\overline{m}}$ >>

G356 > $\dot{\overline{\overline{m}}}$ $\theta \overline{\overline{m}}$ >>

Vi > $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}$ >>

Ó- τι Πώς

The image shows musical notation examples for different instruments or voices. The first example, 'Dk, Trin', consists of a single measure on a staff with a key signature of one sharp (F#) and a common time signature. It features a bass note followed by three eighth notes: a solid black note, an open circle note, and a solid black note with a vertical stroke. The second measure contains a bass note, two eighth notes (solid black and open circle), and a sixteenth-note cluster (two vertical strokes) followed by a fermata. The third measure has a bass note, an open circle note, and a sixteenth-note cluster. Below this, the text 'Dk, *Trin* >> $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}\overline{\overline{m}}$ >> Ott' is written in blue. The second example, 'Am', also has a key signature of one sharp and common time. It includes a bass note, an open circle note, a solid black note, and a sixteenth-note cluster. The third example, 'G356', includes a bass note, an open circle note, a solid black note, and a sixteenth-note cluster. The fourth example, 'Vi', includes a bass note, an open circle note, and a sixteenth-note cluster. Below these examples, the text 'Am > $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}\overline{\overline{m}}$ >>', 'G356 > $\dot{\overline{\overline{m}}}$ $\theta \overline{\overline{m}}$ >>', and 'Vi > $\dot{\overline{\overline{m}}}$ $\overline{\overline{m}}$ >>' is written in blue. At the bottom, the lyrics 'Ó- τι Πώς' are written in blue.

Základný tvar s „golierom“ // Basic form with a „collar“

Vzn



Am	>n - ↗ > >u,,	,o /·>
Dk	>n - ↗ > >u,,	/·>
G270	> - ↗ > >u,,	// /·> cez riadok
Vi	> - ↗ > >u	θ
Va	> - ↗ > >u	θ
	τάς ου- ρα- νί-ονς πύ-	λας

Základný tvar na kostre G3/U -a // On the skelet of G3/U -a



mult.	>u /·>
Ott,Trin	>u /·>
Dk	>u /·>
Vi	>u θ /·>
	>u { θ /·>
	>u { θ /·>
	>u { θ /·>
	>u { θ /·>
	>u { θ /·>
ου- ρα- νούς	
α- μαρ- τι- ών,	
του σταυ- ρου	
σε Θε- óv,	

Kylisma (κύλισμα)

Podľa kontextu, v ktorom sa thema nachádza, ide o thematizovaný motív *Ga.a* s *kylismou* na poslednej slabike (návrat melódie k tónu G, cf. prechod a-G).

// Judging after the context where the thematismos is placed, it is an thematic exegesis of the motif *Ga.a* with *kylisma* on the last syllable (cf. Transition a-G).

Jednoduchý tvar // Simple form (18.11.)

The image displays musical notation examples for Kylisma (κύλισμα) from several sources:

- Am:** A single staff showing a melodic line starting on G, followed by a breve, a dotted half note, and a half note.
- Trin,Ott:** Two staves. The first shows a melodic line starting on G, followed by a breve, a dotted half note, and a half note. The second staff shows a melodic line starting on G, followed by a breve, a dotted half note, and a half note, ending with a fermata over the last note.
- Dk:** A single staff showing a melodic line starting on G, followed by a breve, a dotted half note, and a half note, ending with a fermata over the last note.
- G270:** A single staff showing a melodic line starting on G, followed by a breve, a dotted half note, and a half note, ending with a fermata over the last note.
- Vi:** Two staves showing melodic lines starting on G, followed by a breve, a dotted half note, and a half note, with slurs and grace notes.
- G356:** Two staves showing melodic lines starting on G, followed by a breve, a dotted half note, and a half note, with slurs and grace notes.
- Στω-ῖ- κῆν:** The Greek text Στω-ῖ- κῆν is written below the notation, corresponding to the melodic line shown above.

Variant s golierom // With a collar

14.11. potom návrat ku G - G/h -a

Music notation for variant with a collar, showing multiple staves for different instruments:

- G**: Melody staff with notes and rests.
- G261**: Staff with markings: >n ॥, ᬁ>u,, ॥, ᬁ॥, ᬁᬁ, // >u,
- G**: Melody staff with notes and rests.
- Am**: Staff with markings: > ॥, ᬁᬁ>u,, ॥, ᬁ॥, ᬁᬁ, >u,,
- Trin**: Staff with markings: >n ॥, ᬁ>u,, ॥, ᬁ॥, ᬁᬁ, >u,,
- G**: Melody staff with notes and rests.
- Dk**: Staff with markings: > ॥, ᬁᬁ>u,, ॥, ᬁ॥, ᬁᬁ, >u,, >>
- Vi**: Staff with markings: > ᬁᬁ{
- G356**: Staff with markings: > ᬁᬁ, δυ- σώ-, πει,

PX7

Music notation for PX7, showing multiple staves for different instruments:

- G**: Melody staff with notes and rests.
- Am**: Staff with markings: ᬁᬁ>u,, ᬁᬁ, >u,,
- Dk, Trin**: Staff with markings: ᬁᬁ>u,, ᬁᬁ, >u,,
- G260**: Staff with markings: ᬁᬁ>u,, ᬁᬁ, >u,, >>
- VR**: Staff with markings: ᬁᬁ u, >u,,
- Vi**: Staff with markings: ᬁᬁ, >u,,
- Va**: Staff with markings: ᬁᬁ, δέ, η- μείς

Variant na kostre G3/U -a // On the skelet of G3/U -a

G

Am

G355

G

Am

Ott,Trin,Dk,Am

G

Dk

G270

G

G355

G

Dk

Trin

G355

G355

Vi,G356

συν-α- γα- γών,
Σκέ-πα- σον η- μάς

G260

G270

Iné // Alia



G260 ↗ > ῏ - ՞ > / >



Am,Dk,Ott,Trin ↗ > ῏ - ՞ > / >

G355 ↗ > ῏ - ՞ > / >

Vi ↗ > ῏ - ՞ > / >

μεθ' ής

Step (Anabathmoi)



G270 ↗ < ῏ > ↗ > / > > ???



Dk ↗ < ῏ > / > >

G265 ↗ < ῏ > / > >



Am ↗ < ῏ > / > >

Ott ↗ < ῏ > / > >



G261 ↗ < ῏ > / > >

Va — — ↗ > / > — μάς

29.6.

G265 > $\dot{\text{H}}$ $\tilde{\text{H}}^{\text{v}}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H}$ H^{v}
 προ-ξε- νού- σα πα- σιν

Dk > $\dot{\text{H}}$ $\tilde{\text{H}}^{\text{v}}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} / > \text{H}$

G260 > $\dot{\text{H}}$ $\tilde{\text{H}}^{\text{v}}$ $\text{H} \text{H} > \ddot{\text{H}}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H}$
 προ-ξε- νού- σα πα- σιν

Trin > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} / > \text{H}$

Ott > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} / > \text{H}^{\text{v}} > \text{H} \text{H} \text{H}$

Am > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H} > \text{H} \text{H} / > \text{H}^{\text{v}}$

G355 > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H}$
 G261 > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H}$
 G270 > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H} > \text{H}$
 G356 > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H} > \text{H}$
 Vi > $\dot{\text{H}}$ H^{v} $\text{H} \text{H}$ $\text{H} \text{H}$ $\text{H}^{\text{v}} > \text{H} \text{H} \text{H} > \text{H}$
 προ-ξε- νού- σα πα- σιν

29.6.

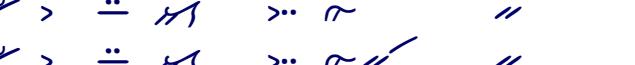
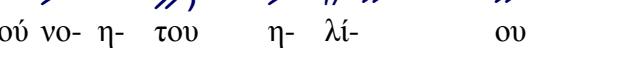
G 265  G 266 

G 270  G 271 

Dk  Trin 

Ott  G 261 

G 262  G 263 

G 355  Am 

G 356  Vi 

Ostatné postupy // Other processions

G-h// G-b

G.h // G.b



mult. ↗ ⌂
 G355,G260/2 ↗ —.
 Vi ↗ ⌂



Am,Dk ↗ ⌂ ↗
 Vi,Va ↗ ↗ ↗

ως πο- τα- μός
 η τών ου- ρα- νών ε- πί γής



mult. ↩ > ⌂ ↗ ↗
 Vi ↩ > — ↗ ↗
 G356 ↩ > — ↗ ↗
 σύν τώ I- ω- σήφ

2.11.

G270 ⋅ //

mult. ⋅ //

Dk,Trin ⋅ //

Vi — //

G356 — //

vo- η- τού

PV0Laz – sporné (*disputable*)

G262 —. // — —

Am —. // — —

Dk,Trin —. // — —

Ott —. // — —

Vi, Va —. // ⋅ —

Lm —. // ⋅ —

o A- δης ε- σκυ- λεύ-θη

Ga.h // Ga.b

bez polokadencie // Transition without a halfcadential break



mult.

Vi

δι' ήσ αν- ε-πλά-σθη-μεν
καί αν- ε- και- νί-σθη-μεν

EFG + Gah



mult. >



G265 >



G355+mult. >

Vi >

αλ- λά πάν- των η Ma-ρí- α



mult. >

G260 >

G355 >

Vi >

τώ θρό- νω

11.6.

6

Am — — ⋮ > > ⌈, > ⌉ ⌈ ⌉

G262 — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

Dk — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

Ott — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

G260 — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

G265 — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

Vi — ⌈ ⌉ ⋮ > > ⌈, > ⌉ ⌈ ⌉

και της χα- ρι- τος τον λο- γον

G.a*.h // G.a*.b

The image displays four staves of musical notation, each with a large blue letter 'G' at the beginning. The first staff is labeled 'G270,Dk'. The second staff is labeled 'G355'. The third staff is labeled 'Vi'. The fourth staff is labeled 'Am' and 'Am,Ott,G355'. Below the staves, the lyrics are written in Greek: τά παι- δί- κε-κλει- σμέ-νας κό- α ρας

G270,Dk

G355

Vi

Am

Am,Ott,G355

τά παι- δί-
κε-κλει- σμέ-νας κό-
α ρας



mult. — — ↘
Vi — — ↘
α- ρυ- ó- με- νοι



Ott,Dk, G270 — ⌈ ↗
Vi — / //



G261 ⌈ ⌈ ↗



G355,Am — ⌈ ↗

G270,262 — ⌈ ↗

Vi — ⌈ //

α- κάρ-που γάρ ρί- ζης
εγ- και- νί- ζον-ται γάρ
θε- ω- ρή- σας
χο- βεί- αν

26.10.



Am >n ⌈ ↗ >n — ⌈ >> Dk
Ott >n ⌈ ↗ >n — ⌈ > Trin



G261 >n ⌈ ↗ ⌈ >n ⌈ ⌈ ↗



G355 >n ⌈ ↗ ⌈ >n — ⌈ > //
G260 >n ⌈ ↗ ⌈ > — ⌈ > //
Vi,G356 >x — ↗ ⌈ > — ⌈ > //
εν δέ τώ με- σι- τεύ-ον- τι

G.ah.hh.h // G.ab.bb.b

Formula môže byť priebežná, ale aj záverová (v sile blokového ukončenia). Hranica medzi oboma prípadmi nie je zreteľná.

// This formula can be transitional or closing (a block). The difference is not always evident.

mmt

Napojenie na G-deklamáciu // following a G-declamation (6.10., 11.6.)







mult. 



Vi 



ε- φώ- τι- σας










Am 



Ott 



G355 



Vi,G356 



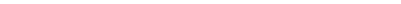
Napojenie na h-deklamáciu // following a b-declamation (17.1.)

				
Trin,Dk				
G261				
				
G355				
Ott				
Vi				

dmt

Nástup po *G*-deklamácii // following a G-declamation

G262		—	G355
mult.		—	
G355		—	
G261			G260
Dk		—	
Vi		—	
G356		—	
G356,Vi		—	
G14		>	
αν- ε- δεί-	καὶ Ζη- χθης	vo- α-	βί- κρό-
			ας, της,


 G270

Trin —   


 mult. —  > 


 G355 —  

Vi —  // 

a- vt- á- των,

Nástup po *h* // following a b-declamation (16.11.)

ddt

PS1sob



A musical staff in G clef showing a sequence of notes and rests. The notes are solid black dots on vertical stems. The rests are white spaces with vertical stems. The sequence starts with a note, followed by a rest, then a note, a rest, another note, a rest, and finally a note.

G261



A musical staff in G clef showing a sequence of notes and rests. The notes are solid black dots on vertical stems. The rests are white spaces with vertical stems. The sequence starts with a note, followed by a rest, then a note, a rest, another note, a rest, and finally a note.

Trin,G262



A musical staff in G clef showing a sequence of notes and rests. The notes are solid black dots on vertical stems. The rests are white spaces with vertical stems. The sequence starts with a note, followed by a rest, then a note, a rest, another note, a rest, and finally a note.

mult.



Vi



KOLON!!

Va



Thema

The musical score consists of two staves. The top staff is for the Am instrument, showing a G clef, a common time signature, and a melodic line with notes and slurs. The bottom staff is for the Vi instrument, showing a G clef, a common time signature, and a melodic line with various slurs and grace notes. Below the staves, lyrics are written in Greek: δι- ó, δι' ής, μεθ' ών.

Am > n ÷ + //> >

Dk,Ott,Trin > n ÷ //> > >>

Vi > x θ //>>
 > θ //>>
 > θ //>>
 > x θ //>>
 > θ //>>
 > x θ //>>
δι- ó
δι' ής
μεθ' ών



mult.

G355

Vi

ou- ρα- νοίς
τούς ου- ρα- νούς
τόν πα- λαι- óν

o εν γεν-νη- τοίς
πα- ρά σού
το- πι- κώζ,

23.4.

G

Am,Dk

Ott

G355

G261

G265

Vi

οι- κου-μέ- νη πά- σα,

PX6

Am

Dk

Trin

G261

Vi

Va

ο- δυρ-μοίς δα- κρύ- ων,

Vzn

G260

Am Ott Trin G261 G270 Vi Lm

Kó- pi- oç

Am Ott Trin G260-1

Dk Vi

και α- πο- στεί- λαι

8.7., PS0msp

8.7., PS0msp

G265 Ott G260 G261 G270 G355

Dk Vi συγ-κα- λού-

Am Vi Va δι- ó

PVVf

PVVf

Am Dk Vi Va G14

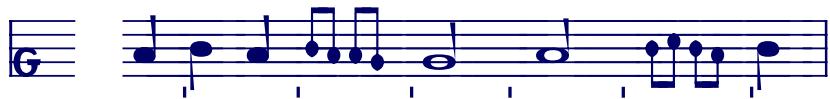
δε- σμεί-

Thema nad G3 -a// Thematismos over G -a

PS0msp



Am $\text{L} \text{ J} > \dot{\text{H}} \text{ >} \text{ u, } \text{ H} \text{ H} \text{ H} \text{ H}$



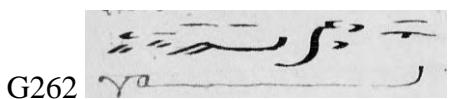
Dk $\text{L} \text{ J} > \dot{\text{H}} \text{ >} \text{ u, } \text{ H} \text{ H} \text{ H} \text{ H}$

G261 $\text{L} \text{ J} > \dot{\text{H}} \text{ >} \text{ u, } \text{ H} \text{ H} \text{ H} \text{ H} \text{ H}$

Vi $\text{L} \text{ /} > \text{ H} \text{ u, } \text{ //} \text{ H} \text{ H}$

Va $\text{L} \text{ /} \text{ L} \text{ L} \text{ u, } \text{ //} \text{ H} \text{ H}$

$\eta-$ $\chi\acute{\eta}-\sigma\varepsilon\iota$ $\mu\varepsilon-$ $\gamma\alpha,$



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

Zalomenie G-h prechodu k tónu a

// Bending down the *G-b* transition to *a*

6.12., 24.6.

The image shows musical notation examples for the transitions G-h -a and G-b -a. It includes five staves of music with corresponding vocalizations and lyrics in Greek and Latin.

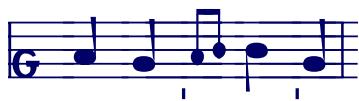
- G270, G265:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ ≈".
- Am, Dk:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ ≈" (in red) and "v̄ - v̄ >>".
- Ott:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ ≈".
- G355:** Shows a transition from G-b to a. The vocalization is "v̄ - v̄ ≈".
- Dk, Ott:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ ≈".
- Trin:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ >".
- G356:** Shows a transition from G-h to a. The vocalization is "v̄ - v̄ //".
- Vi:** Shows two transitions from G-h to a. The first is "v̄ - v̄ //", and the second is "v̄ - v̄ //".
- λειτ-ουρ-γέ**: Greek lyrics: λειτ-ουρ-γέ
- κα-τά τό ό-**: Greek lyrics: κα-τά τό ό-
- ού τολ- μώ**: Greek lyrics: ού τολ- μώ
- τού φω- τός**: Greek lyrics: τού φω- τός
- Ku- ρί- ou,**: Latin lyrics: Ku- ρί- ou,
- vo- μά σου,**: Latin lyrics: vo- μά σου,
- o χό- ρτος**: Latin lyrics: o χό- ρτος
- o λύχ-νος,**: Latin lyrics: o λύχ-νος,

G-h -G

Zalomenie G-h prechodu k tónu G

// Bending down the *G-b* transition to *G*

14.6.



Am,Ott >u > ㅡ ㅡ >n

Vi > > >.. ㅡ

καί πρός τώ θρόνω

16.11., PV0Vaij



G261 ㅡ ㅡ >n ㅡ ㅡ >



G262 ㅡ ㅡ >n ㅡ ㅡ >



G262 ㅡ ㅡ >n ㅡ ㅡ >n

mult.

ㅡ ㅡ >n ㅡ ㅡ >n

Vi,G356 ㅡ ㅡ > ㅡ ㅡ >

Vi, Va ㅡ ㅡ > ㅡ ㅡ >

Εκ πυ-θμέ- νος κα- κί- ας
ο τού Θε- ού Πα- τρός Λό- γος,

26.12., 2.1.

G270

mult.

G261

Vi

Si,G356

G32

Sii

L

δι' α- στέ- ρος Μά-γονς
E- γώ χρεί- αν έ- χω
o δι- πλήν τήν χά- ριν

23.9.

G355

G270

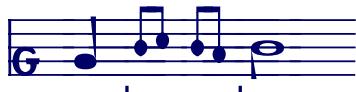
Dk,Ott

Vi

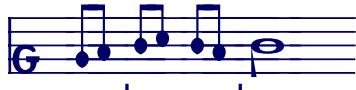
μή δι- α- λί- πης πρε-σβύ-ειν

Am,Trin

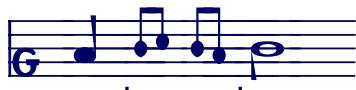
Iné // Alia



Dk,Ott ⓘ ⓘ ⓘ ⓘ Trin



G270 ⓘ ⓘ ⓘ ⓘ



Am — ⓘ ⓘ ⓘ ⓘ

G261 — ⓘ ⓘ ⓘ ⓘ

Vi ⓘ ⓘ ⓘ ⓘ G356
τοίς áν- θε- σιν

C-*



G260 > — ˙ ḡ.. —

G265 > — ↗ ḡ.. —



Am > — ↗ ḡ.. —

Ott > — ↗ ḡ.. —



Dk > — ˘ >.. —

Trin > — ↗ ḡ.. —



G270 > ↗ >u ḡ.. —

Vi >x — ↗ > e
σω- τη- ρί- αν α- πειρ- γά- σα- το.

14.9. po E s kylismou



G270 ↘ ⌈ >υ >ϊ



Am,Dk > ⌈ ⌈ >ϊ

Ott >η ⌈ ⌈ >ϊ



G265 > ⌈ ⌈ ⌈ >..



G262 > — ⌈ ⌈ ⌈ >..

G260 >η — ⌈ ⌈ ⌈



Dk,Trin >η — ⌈ ⌈ >ϊ

Ott >η — ⌈ ⌈ >ϊ G355

Vi > — ⌈ >..

> — ⌈ >..

καί λαμ-βά- νου-σιν
τοίς πι-στώς αν- τλού- σιν,

20.9., 24.9. po D s kylismou

G270

G262

Am

Ott

Trin

G355

Ott

Dk,G262

Am,Dk

Trin

G260

Vi

Va

καί η- μίν ευ- νί- και- ζον
εκ κιν- δύ-νων λύ- τρω- σαι
καί Θε- όν καθ-ο- ράν ε- φι- έ- με- νοι,

15.7.



G270 >> بـ نـ حـ حـ حـ



mult. > — حـ حـ حـ

G265 >n — حـ حـ حـ



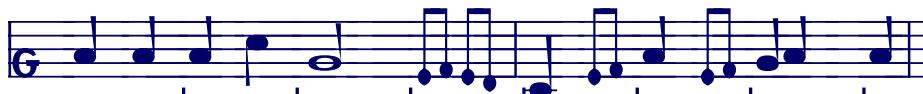
Ott >n — حـ حـ حـ

G356 > — حـ حـ حـ

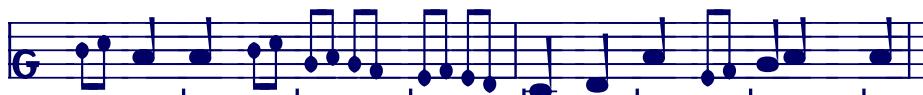
Vi > — حـ حـ

τρι- ε- τή

PV0Vaij



G262 لـ لـ لـ لـ حـ حـ > — حـ حـ حـ حـ



Am حـ >n لـ حـ حـ حـ > — حـ حـ حـ حـ

Dk لـ لـ لـ حـ حـ حـ > — حـ حـ حـ حـ

Vi, Va لـ لـ لـ حـ حـ حـ >> >x — حـ حـ حـ حـ

Κύ- ρι- ε, πού θέ- λεις, ε- τοι- μά- σω- μέν σοι

D-*

Prosté // Simple

Po D, a // Following D, a



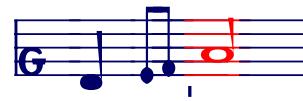
mult. —
συν-ημ- μέ- νος

Am,Dk,Ott,Trin >x — .

Vi >x —
>x
σπλάγ- ψν- χαίς η- μών
χνα ε- λέ- ονς



mult.
Vi
τυ-ράν-νου



mult.
Vi
μέ- χρι τέ- λονς



mult. —
Vi —
αυ- τώ προσ-ή- γα- γες,
α- γαλ-λι- á- σθε



mult. >n — — —.
>x — — —.



G355 >n — —
Vi > > > >.. —
>x — —
τής ο- μο- λο- γί- ας
ε- ω- ρα- κώς



mult. — —
G355 — —
Vi — —
G356 —



mult. >n — —
Vi > — —
Ευ- αγ- γε- λι- στά

Rozšírené // Extended

Menej frekventovaný variant E-* // A rare variant of E-*

E3 (20.9.)

G261 >n ڻ ڻ >ڻ ڻ

Am,Dk,Trin	>n	ڻ	ڻ	>n	ڻ
Ott	>n	ڻ	ڻ	>n	ڻ
G262	>	ڻ	ڻ	>n	ڻ
Vi	>x	ڻ	ڻ	>	ڻ
A-	delta-	muáv-ti-	ve		

G3/U

mult.	ـ	ـ	ـ	ـ	ـ	
Vi	ـ	ـ	ـ	ـ	ـ	
	ـ	ـ	ـ	ـ	ـ	
	ـ	ـ	ـ	ـ	ـ	
τήν	γάρ	φύ-	σιν	υ-	περ-έ-	βης
τής	καρ-	δί-	ας	φώ-	τι-	σον,

mult. >n ڻ >

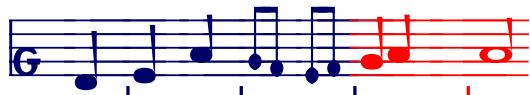
mult. >n ڻ >..

Ott	>n	ڻ	ڻ	G260
Vi,Va,Lm	ـ	ـ	ـ	>..

Προ-φή-τα
τώ τό- τε



G265 >n ˘ ˘ ˘ ˘ ..



G355 ˘ - ˘ >u, >..



Trin >n - ˘ >u >ö



G270 >n ˘ ˘ >u >ö



G265 ˘ ˘ - ˘ ˘ ..



Trin >n - [yellow box] ˘ ..



mult. ˘ - ˘ ˘ ˘ ..

Vi ˘ - ˘ ˘ ˘ >..

Va > - >.. ˘ >..

Lm > - ˘ ˘ >..

τώ συν-α- θλη- τάς γε- νέ- σθαι
δι- η- νε- κώς εν- ερ- γού-σι

EFD-*

Po D // Following D



Ott,Trin ↘ ↗ > n ˙ ˙ —

G270 ↘ ↗ > n ˙ ˙ —



mult. — ↘ > n ˙ ˙ —

G355 > n ↗ > n ˙ ˙ —

Vi > ↘ > >.. —
ε- πι- τε-λού-ντες Kú- ρι- ε,

Po E // Following E



G265 ↘ ↘ > n ˙ ˙ — Trin,Dk



mult. ↘ ↘ > ˙ ˙

Vi ↘ ↘ > ˙ ˙

καὶ δι' αν- τού συν-υ- ψώ- σας
Α- γάλ-λον η ἐ- ρη- μος
τό Ξύ-λον τό ἀ- γι- ον
καὶ τῶν θεί- ων δογ-μά-των

E-D-*

Po E // Following E

Score for E-D* mode:

- G355:** G clef, 4 notes followed by a red note.
- mult.:** - u > > ..
- G355:** - u > > ..
- Vi:** > / > > ..
- u > > -
> u > > -
δο- ξά- ζο-μεν δε- ó- με- νοι
A- γί- α- σον ε- μέ
- G270:** - u > > ..
- Trin:** - u > > ..
- G265, Am G355:** >n - u > > ..
- Dk, Ott:** >n - u > > ..
- Vi:** >x - u > > ..
- G3:** >x - u > ..
- Pr:** >x - u > ..

Score for E-D* mode:

- mult.:** >> u > > ..
- G262:** >> u > > ..
- G260:** >> u > >n ..
- G355:** >> u > > -
- Vi:** >> u > > -
- G356:** >> u > > -
- Vocal:** A- γι- ος A- γι- ος εί

Score for E-D* mode:

- G270:** - u > > ..
- Trin:** - u > > ..
- G265, Am G355:** >n - u > > ..
- Dk, Ott:** >n - u > > ..
- Vi:** >x - u > > ..
- G3:** >x - u > ..
- Pr:** >x - u > ..

Text below:

τήν Μη-τέ- ρα τού Θε- ού

D-a s polokadenciou // D-a flowing into a halfcadence

mult. > — — ╱ τής Θε- o- τό- κου

14.9.

G355 < — — ḡ >u, >... ╱ >

G270 < — — ḡ >u >ö ╱ >

G262 < — — ḡ ḡ ╱ >

Am,Dk < — — ḡ ḡ ╱ >

Ott < — — ḡ ḡ ╱ >

Trin < — — ḡ ḡ ╱ >

Vi τού ev αυ- τώ πα- γέν- τος

16.11.

D

Am < — — ḡ ḡ ╱ > »

Dk > — — ḡ ḡ ╱ > »

Ott > — — ḡ ḡ ╱ > »

Trin > — — ḡ ḡ — ╱ > »

G265 > — — ḡ ḡ — ╱ > »

G355 > — — ḡ ḡ — ╱ > »

G262 > — — ḡ ḡ — ╱ > »

Vi,G356 > — — ḡ >... — ╱ > »
εν- α- ρε-στούν-τας τώ Κτί- στη,

ED-* s polokadenciou // ED-* flowing into a halfcadence



mult.

G355

Vi

α- θλο- φό-ρων α- γα- θέ
α- φθό-νως παρ' αυ- τών



Am,Dk,Trin

Vi

καί πά- λιν δι- á ξύ- λου,
καί πή- ξιν λαμ- βα-νού- σας



G355

Am

Dk

Trin

Ott

Vi

τούς ι- ε-ρούς σου α- γώ-νας



Am,Dk

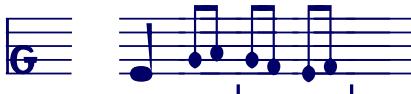
Ott,Trin

Vi

τά υ- πέρ χρι-στού τυ- θέ- ντα

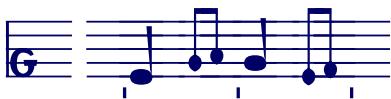
E-*

Po E // Following E



G355

ε τ. >υ, ς



G270

ε τ. >υ >ϊ



mult.

> ε υ ρ..

ε ε υ ρ..

G355

ε ε ρ ρ..

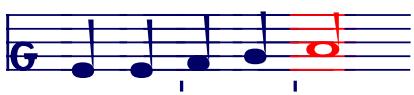
Vi

ε ε υ >..



G265

ε ε — υ ρ..



G3/U

mult.

ε ε — — ξ̄

Vi

ε ε — — ξ̄

ο τών θαυ-μα- σί- ον

Vyústenie do polokadencie // Flowing into a halfcadence

6.12.

G270 Am Dk G265 Ott Trin Vi
 α-σμα- τι- κοίς εγ- κω- μí- οις



mult.

>..

Vi

>..

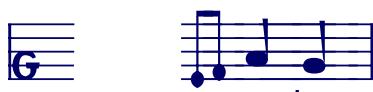
G270 Trin G262 Am,Dk G260 Ott Vi
 λα-σμός γε- νού και τούς δώ-δε- κα

DaG, Daa

Osobitný prípad – prechod D-* alebo E-* ústiaci do polokadencie *a.a, a.G.*

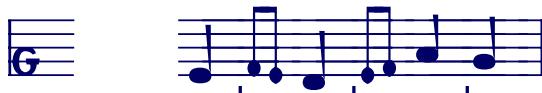
// A special case – transition D-* or E-* flowing into the halfcadence *a.a, a.G.*

Prosté // Simple



mult.
 Vi >.. / >

 τού ξύ-λου
 πι-στεύ- ειν



mult.

 Trin
 Dk
 Vi

 τών πι-στει τε-λούν-των
 Πα- τρι- κής ου- ρα- νό- θεν,

11.2., 1.3.



Am,Dk,Ott
 G355
 G270
 Vi
 Vi,G356
 ευ-φρο- σύ-νης εν- θέ- ου
 καί ποι-κί- λα τού βί- ου,

PS0srp, PS1Theod, PS2vskr

A musical staff with five horizontal lines. A large blue letter 'G' is positioned at the beginning. Following it is a sixteenth-note cluster consisting of a vertical stem with a short horizontal bar at the top, a vertical bar with a small circle below it, a vertical bar with a small circle below it, and a vertical bar with a small circle below it.

G270 ၂၇၀ ၂၇၀
G260 ၂၆၀ ၂၆၀

A musical staff consisting of five horizontal lines. On the far left is a large, bold G clef. To its right is a sixteenth-note pattern: a vertical stem with a short bar at the top, followed by four small black dots connected by vertical lines, each representing a sixteenth note. Below the staff are two vertical bar lines with short horizontal dashes above them, indicating measures.

mult. $\vdash \neg A$ 

G262/5

V_i, V_a

Lm. Vi

Va

Va

νη- στει- α,
τόν νη- στεί- α
Τοίς εν σκό- τει

PV0Vaij

A musical staff consisting of five horizontal lines and four spaces. It starts with a 'G' clef. The first note is a quarter note on the second line. This is followed by a series of eighth and sixteenth notes: a quarter note on the first space, an eighth note on the second line, a sixteenth note on the first space, another quarter note on the second line, an eighth note on the first space, a sixteenth note on the second line, and finally a quarter note on the first space.

A musical staff with a treble clef and a key signature of one sharp (F#). The melody begins with a G note followed by a series of eighth and sixteenth notes.

Am — ↗ ↘ ↙ ↛ ⌂ ↕ ↖ ↘

Ott

Vi ÷ × > > ≈ / \ //

Va = ۱۰۰

Lm $\frac{u}{r} \geq r \sqrt{\frac{1}{r^2} + \frac{2}{\pi}} \approx \frac{1}{r}$

Ευ- λο- γη- μέ-νος ο ερ- χό- με- νος,

PVV

Am Trin

G261 ۲۷۳ ۲۷۴

Vi, Va \leftarrow $\frac{1}{2}$ \geq $\frac{1}{2}$ \geq $\frac{1}{2}$

Lm  αυ- τός γάρ ε- λή- λυ- θας,


 Trin >ꝝ ≈
>ꝝ ≈ G265/270


mult. ≈ ≫
≈ ≫
≈ ≫
G355 ≈ > ≫


Ott ≈ ≫ ≫

G355,Dk >ꝝ ≫

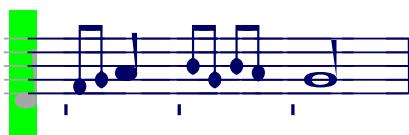

G270/1 >ꝝ ≫
G265/1 >ꝝ ≫
G355/1 >ꝝ ≫
G260/1 >ꝝ ≫
G265 >ꝝ ≫ Trin,Ott, G355
Vi,G356 ≈ ≫
>ꝝ ≫
> ≫
Vi,Va ≈ ≫
Vi ≈ ≫
Vi,Si ≈ ≫


mult. ≈ ≈ >
≈ ≈ >
Vi ≈ ≈ ≈
G355 — ≈ ≫
— ≈ ≫
Vi — ≈ > G356
— ≈ ≈ ≈
Vi,Va — ≈ ≈ ≈
— ≈ ≈ ≈
G356 — ≈ ≈ ≈
Vi — ≈ >
— ≈ >
Ott ≈ ≈ ≫
Vi,G356 — ≈ ≈ ≈
mult. ≈ — ≈
G355 — — — ≈
Vi — ≈ ≈ ≈
Vi,G356 — ≈ ≈ ≈

Thema

Vlastný invariant themy (naväzuje na tón D)

// The invariant body of the thematismos (following the tone D)



G261



Trin



G355

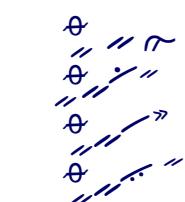
hapax



mult.



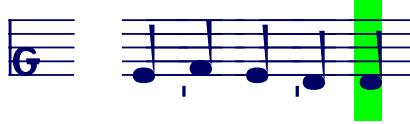
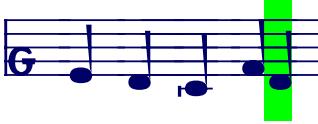
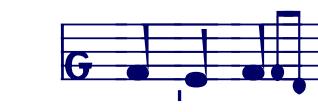
G355



Vi

η- μείς

Prívody // Leading in motives

 <p>mult./Vi ↘ > > ↙</p>  <p>Am,Trin ↙ ↘ > > ↙</p>  <p>Ott ↙ ↘ > > ↙</p>  <p>Dk,G355,Vi ↙ ↘ > ></p>	 <p>Ott ↘ > > ↗</p>  <p>Am ↘ > > ↗</p>  <p>G260 ↘ > > ↗</p>  <p>G355,261,Dk,Trin ↘ > > ↗</p>  <p>Vi ↗ > > x ↗</p>  <p>Am ↗ > > ↗</p>  <p>Dk ↗ > > ↗</p>  <p>Trin ↗ > > ↗</p>  <p>G261 ↗ > > ↗</p>  <p>Vi ↗ > > ↗</p>  <p>Va ↗ > > ↗</p>
---	--

Cf. Themy / cG-FED-baG (Χαίρετε)

PX5 :

The musical score consists of five staves. The first staff is a soprano vocal line with a G clef. The second staff is a bass vocal line with a G clef. The third staff is another bass vocal line with a G clef. The fourth staff is a tenor vocal line with a G clef. The fifth staff is a bass vocal line with a G clef. Below each staff is a vocal line with lyrics in Greek and English. The lyrics are:

G261 > ὅ — . ἐ τό ρε τό >>
Ott > ὅ — . τό τό > >>
Trin > ο ὅ — . τό τό > > >>
G265 > ὅ — . τό τό > > >>
Am > ὅ — . τό τό > > >>
Vi > ὅ — . τό τό > > > θ
Va > ὅ — . τό τό > > < θ

θε- ω- ρή-σαν- τά σε τον Θε- óν,

Prechod EFG // EFG transition

Krátky // Short

Notation for G262: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

G262 ↗ ↘ ↗

Notation for G262: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

mult. ↗ ↘ ↗

Vi,G356 ↗ ↗ ↗

Vi ↗ ↗ ↗

 ↗ ↗ ↗

 ↗ ↗ ↗

SC — ↗ —

29.6.

Notation for 29.6.: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

Am ↗ ↘ ↗ G262/5

G270 ↗ ↘ ↗

Vi ↗ ↗ ↗

1.3.

Notation for 1.3.: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

Ott ↗ ↗ ↗ >

Notation for Ott: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

mult. ↗ ↗ ↗ >

G260 ↗ ↗ ↗ >

G355 ↗ ↗ ↗ >

Vi,G356 ↗ ↗ ↗ >

τήν τό μύ- ρον

Notation for G270,D: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

G270,D ↗ ↗ ↗

Vi ↗ ↗ ↗

Notation for mult.: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

mult. ↗ ↗ ↗

G270 ↗ ↗ ↗

Vi,G356 ↗ ↗ ↗

Notation for mult.: A musical staff with a key signature of one sharp (F#). It shows a sequence of notes: a quarter note E, followed by a sixteenth note F, a sixteenth note G, and another quarter note E.

mult. ↗ ↗ — —

G265 ↗ ↗ — ↗

Vi ↗ ↗ — ↗

Vi,G356 ↗ ↗ — —

mult.

G265

Vi

Vi,G356

G270,D

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

G262

Vi

mult.

G270

Vi,G356

mult.

G265

Vi

Vi,G356

EFG-prechod + deklamácia G~ // EFG-transition + deklamation G~

14.9.

Ott, G260 Am
G265 G260

Am, Dk Dk, Ott, Trin
Trin Vi, G356
Vi Παρ-ρη-σί-

ο εν αυ- τώ προ-σπα-γείς

5.12.

Am Dk, Ott, Trin
G260 Vi, G356
Παρ-ρη-σί-

αν έ- χων

21.6., PX4

Am Trin G356 Lm Vi Va

τοις γαρ υ- δα- σιν ε- πι- βας,
καὶ πο- τί- σα- σθαι ύ- δωρ ζών,

G270

EFG + Gh

Musical notation for EFG + Gh, mult., G265, and G355+mult. The notation consists of two staves. The first staff shows a continuous sequence of eighth notes. The second staff shows a sequence of eighth notes followed by a sixteenth note, with a fermata over the sixteenth note.

mult. G265 G355+mult.

Vi αλ- λά πάν- των η Ma-ρí- α

8.9.

Musical notation for Am, D,G270, Ott, G261, G265, Dk, Trin, and Vi. The notation consists of two staves. The first staff shows a continuous sequence of eighth notes. The second staff shows a sequence of eighth notes followed by a sixteenth note, with a fermata over the sixteenth note.

Am D,G270 Ott G261 G265

Vi α- να- το- λάς πύ- λη

Thematismos FG.G

Veľká sobota // Great Saturday, Irmos 6 (+ *diplasiasmos*)

Irmologion argon

καί ψευ- δή,

Sn1477

καί ψευ- δή,

Sn1260

καί ψευ- δή,

Prechod h.cd.d // Transition b.cd.d

Melodicky je to o kvintu vyšší EFG prechod (zriedkavý)

// Melodically, it is the EFG transition transposed a fifth higher (rare)

14.9.

mult.    

Vi    

Vi, G356    

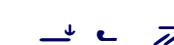
τής αρ- χαί- ας
ε- πι- νοί- ας

14.9.

Am, Trin  

Dk  

G262

G355  

Vi  

Aλλ' ο μό- νος

Ek dexion – sporné // disputable

G355 0    

G261 0    

Trin 1    >

Am 01   >

Ott 0   >

Ott 1                                   

Vi 0                                   

Vi 1                                   

εν α- γαλ-λι á- σει

aG-E

Krátky motív, ktorým sa tok melódie dostáva od tónu *a* k tónu *E*.

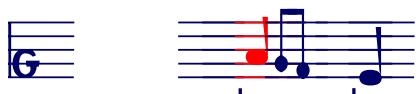
// A short motif bending the melodic flow from the pitch *a* to *E*.

aG v stope // aG in one foot

mt

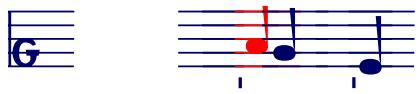
Základný tvar

// The main form



mult.

$\tilde{\sim} > \tilde{v}$ $>$



mult.

$\tilde{\sim} \tilde{v}$ $> n$

G355

$\tilde{\sim} \tilde{s}$ $> n$

Vi

$\tilde{\sim}$ $>$

$\tilde{\sim}$ $> x$

Va

$\tilde{\sim} \tilde{s}$ $>$

φο- λάτ- των εν
tá παρ-όν- τα

Variabilita na tóne E (26.10.)

// Variability on the note E (26.10.)



G260

$\tilde{\sim} \tilde{v}$ $>$ —



Trin

$\tilde{\sim} \tilde{v}$ $> n$ —.



mult.

$\tilde{\sim} \tilde{v}$ $> \ddot{n}$ —

Vi

$\tilde{\sim}$ $>$ —

G356

$\tilde{\sim}$ $>$ —

A- γι- ος

Variabilita na aG
// Variability on aG

PVVe



G262



G262



mult.

Trin,G260



G270



G261 1,2



Ott



G265 2

Vi 1

Va 1

Vi,Va

Vi,Lm

dt

A musical staff with a G clef. A red note is placed on the second line. Three black notes are placed on the third, fourth, and fifth lines respectively.

Am > >u, >

mult. ↗ >u, >

G270 > >u, >

A musical staff with a G clef. A red note is placed on the second line. Three black notes are placed on the third, fourth, and fifth lines respectively.

Dk,Ott,Trin > >u >n

Ott ↘ > >n

Vi — >u >

> >u >

↖ >u >

Motív (*ac*) je v princípe akcentovaný tón *a*. Preto aG-E môže mať aj nasledujúci tvar:

// The motif (*ac*) is an accented tone *a*, therefore aD-E may look also like this:

A musical staff with a G clef. Two red notes are placed on the first and second lines respectively. A black note is placed on the third line.

mult. ↘ > >n

↑ > >n

Vi,Pr,G3,G356 ↑ > >

a.G cez stopu // a.G over the border of feet



G262/5

↖ ↘ >u ḡ



mult.

↖ ↗ >u, >..

G270

↖ > >g

Vi,G356

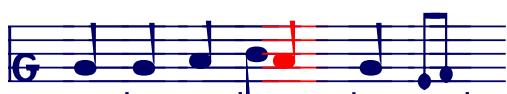
↖ ↗ >u >..

↖ ↗ >u >..



Am

↖ ↖ - ḡ >g ḡ



G262

↖ ↖ ↗ ḡ > >g

Vi

↖ ↖ ↗ ḡ >u >..

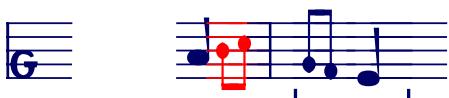
Va

↖ ↖ ↗ ḡ >u >..

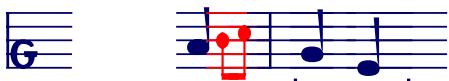
ε- λε- ει- νή τή φω- νή,



mult.	ـ ـ ـ ـ >n
D	ـ ـ ـ >n, >
Vi	ـ ـ > >
	ـ ـ > >x



Am	ـ ـ ـ >n, >
----	-------------



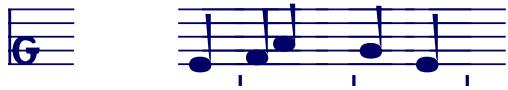
Dk,Trin,Ott	ـ ـ ـ >n
Vi	ـ ـ ـ >
Vi,Sa,Si,G356	ـ ـ ـ > >
G356	ـ ـ ـ >
G32	ـ ـ ـ > >x
Sii	ـ ـ ـ > >
$\Sigma \dot{\eta}-$	$\mu\varepsilon-$ pov

Fa.Ga

Osobitný prípad spojenia výstupu od *E* ku *a* a následnému *aG-E*
 // A special case – conjunction of an ascent from *E* to *a* and *aG-E*

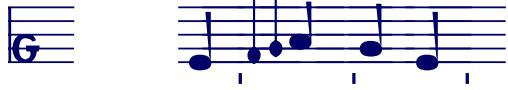


G260



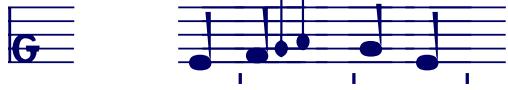
Ott

G265



G261

G355,D



G270

Dk,Trin

D,Ott



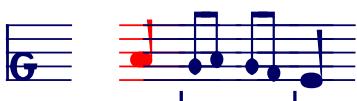
Am,Trin

Vi

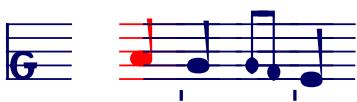
Vi, Va

Na 4 slabikách // Four syllables

2.11.

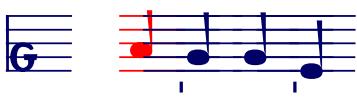


G262 >.. >u, >



Am > u, >

Ott,D > u, >



G270,Ott > u, >

G355 > u, >

G265 > u, >



Dk,Trin > >u >

Trin > u >

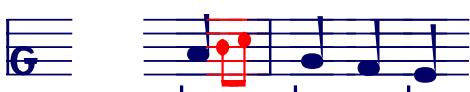
D > > >

Vi > u >

> u >

Vi, G356 > u >

18.11.



mult. > > > >
 G260/5 > > > >
 Vi,G356 > > > >

Násobné // Multiple

1.11.



Ott $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > $\text{>} \text{n}$



Dk $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ $\text{>} \text{u}$ $\text{>} \text{n}$

G355 $\bar{\sim} \text{>} \text{n}$ c $\text{=}\text{z}$ z $\text{>} \text{n}$

Am,Trin $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ $\text{=}\text{z}$ z $\text{>} \text{u}$ >

Vi z > c $\text{=}\text{z}$ z >



G260 $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > $\text{>} \text{u}$ $\text{>} \text{z}$

Dk $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > $\text{>} \text{u}$ $\text{>} \text{z}$

G270 $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > $\text{>} \text{z}$ $\text{>} \text{z}$



Ott $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > z $\text{>} \text{z}$

Trin $\bar{\sim} \text{>} \text{u}$ $\text{>} \text{n}$ c $\text{=}\text{z}$ > $\text{>} \text{u}$ $\text{>} \text{z}$

Vi z > c $\text{=}\text{z}$ z > z

$\alpha\text{-}\pi\alpha\nu\text{-}\tau\alpha$ $\tau\alpha\nu\pi\varepsilon\text{-}\rho\iota$ $\gamma\varepsilon\iota\text{-}\omega\eta\kappa\text{-}$ $\sigma\mu\alpha\nu$

Variants bez G // Variants without tone G



Dk,Am ↗>u, >..

Vi,G356 ↗>u >..



Dk,Ott ↗>u >n..

G355 ↗>u >ö



mult. ↗>u >..



mult. ↘>u >..

Ott ↘>u >..

Vi,G356 ↘>.. Lm

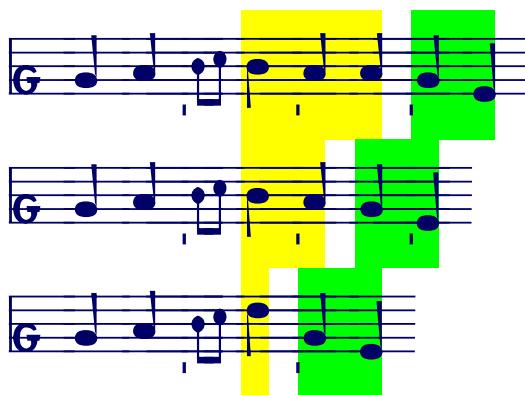


G356 ↕>u >..

SC ↗v >..

dG-E

Pri napojení na G/h-a sa v niektorých rytmických prípadoch volí prechod cez tón *d*, ktorý v motíve aG-E nahrádza *a*.
 // In some rhythmical cases when aG-E is following the procession G/b-a, the tone *a* is replaced with *d*.



3 slabiky // 3 syllables

mult. > — ˘ ˘ >x >n
 mult. > — ˘ ˘ x >n
 G355 ˘ — ˘ ˘ x >n
 Vi,G356 ˘ — ˘ ˘ > >x
 Vi,G356 ˘ — ˘ ˘ / >
 καρ-τε- ρό- ψυ-χε Ευ-στά- θι-ε
 προσ-ε- δέ- ξα- το εν τό- πω

PS0sp

G	
Am	> — ≡ >x >n
G	
Ott	> — ≡ ˘ >n
G	
G262	> — ≡ >x >n
G	
G265	> — ≡ ˘ >n
G270	> — ≡ >x >n
G	
Dk	>n — ≡ ˘ >n
Vi	> — ≡ > >x
Va	> — ≡ > >
καί	τήν α- γί-
	αν Α- νά-στα- σιν,

4 slabiky // 4 syllables

PS0, PV0Vaij – isodynamia rozličných motívov // isodynamy of various motives



Ott

G262

G260 (yellow box highlights the last note)



Dk

Vi

Va



G261



Dk,Am

Am

Vi

Va (red mark over the second note)



Trin

G261

G265 (yellow box highlights the last note)

ο τών Δι- καί- ων κλή-ρος
ό- τι ι- δού ο Βα- σι-λεύς

a.DE

Typický motív otvárajúci periódus // A typical motif opening a period



Trin ↙ ↘ >x> >

Trin ↙ ↘ >x> >

Am,Dk,Ott	↙ ↘ >>x/ ↙	
Trin	↙ ↘ >>x/ ↙	G261
	↙ ↘ >x/ ↙	G262
Vi	÷ ↘ >/ —	
	~ ↘ >/ \	
	~ ↘ >/ >	
Lm	~ ↘ >/ >	
Va	— ↘ >/ ↙	
G355, 265	↙ ↘ >x/ ↙	Trin
G356	~ ↘ >/ —	
	~ ↘ >/ \	
	Nt- νευ-ί-	ται



mult.	↙ >>x/ ↙ ↙	
G355	↙ >x/ ↙ ↙	
Vi	↙ >/ ↙ ↙	
	Σταυ- ρέ	τού Χρι-στού

E-D

dt



Am

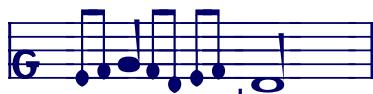


Trin

Vi

τι- μά-σθαι

mt



G270

G260

Trin, G270, Ott



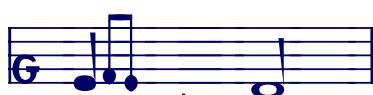
Ott

G261

Dk

G355

>>



Am

Am, Trin

Trin

Dk

Vi >>u

>>

πά-

φό-

vτα

βω