

Elementárne motívy byzantského 2. pl. hlasu

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

Časť II. Formuly s ukončením na C, D, h a thematismy

// Part II. Formulae ending on tones C, D, b and thematismoi

Ukončenie na tóne D // Endings on D

C.D

Polokadenčné zakončenie na *D*, s krátkym prívodom typu *C/E-D* (o kvintu nižšie oproti *G/h-a* a polokadencii na *a*)
// Halfcadential interruption on *D*, leading in – progression *C/E-D* (a fifth lower analogy to *G/b-a* + halfcadence on *a*)
(in: Triodion)



Trin >n ≈ > >u >... ≈

Va >x ≈ > >u > >



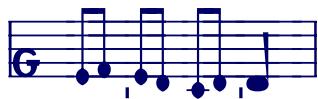
Am,G261 ≈ > >u >... ≈

Vi,Va ≈ > >u >... ≈



Dk ≈ >u >... ≈

Vi,Va ≈ >u >... ≈



Am,G261 ≈ >u >... ≈



Am ≈ > >u >... ≈

Ott,Trin ≈ > ≈ >u >... ≈

Trin ≈ >u >... ≈

Vi ≈ > >u >... ≈

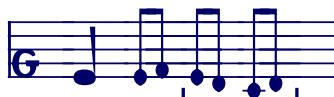
Va ≈ > >u >... ≈

Lm ≈ > ≈ >u >... ≈

C.DD

Polokadenčné ukončenie na párnej dobe – predĺženie typu C.D o tón.

// A halfcadential interruption on an even beat (extending the C.D by one beat)
(in: Triodion)



G261/65

Ott



G270



mult.



Dk

G262

mult.

Vi, Va Lm



G355,Dk

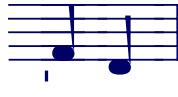
Vi



G261



Ott



Trin,Ott,Dk G262

G262



Am,G355 G265/70, Dk

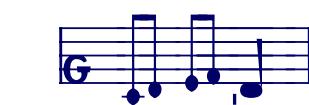
Vi

Va

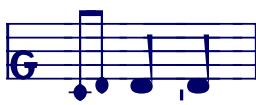
Lm

CD.D

Málo frekventované polokadenčné zakončenie na tóne *D*. O kvintu znížená polokadencia *Ga.a.*
 // A rare halfcadence on *D*. Lowering a fifth of the *Ga.a.*.



Am >... ↗>n



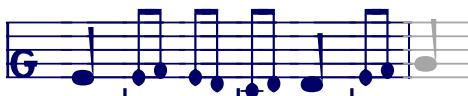
Ott >ö ↗<



Dk > — <

Trin > — <

Vi > ↘ <
 η μνή-μη



Am ↙ ↗ >u, >... ↙ ..



G265 — ↘ >ö >ö ↗<



Ott ↙ ↗ > >ö ↗<

G270 ↙ ↘ >u >ö ↗<



Dk ↙ ↘ >u >ö ↗<>n

Vi ↙ ↗ >u >... ↘<

Va ↙ ↗ > >... ↘<

D2

Ga.D (dt)

Ukončenie typu *Ga.D* sa pripája najčastejšie na deklamáciu *E[^]*.
// The halfcadence *Ga.D* follows mostly the declamation *E[^]*.



G355 > — ↗ ↘
— — ↗ >>

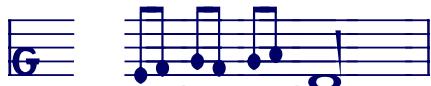


Am > — ↗ >>
Trin,Ott,Dk > — ↗ >> G355,G261

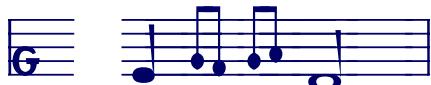
Vi > — ↗ >
— — ↗ >>
— — ↗ >>
— — ↗ >>
Va > — ↗ >>



Ott,G261 >— — ↗ >> Trin



G261 >... ↗, ↗ >>



Ott,Dk > ↗, ↗ >> Trin

G355 > ↗, ↗ >>

Vi > ↗, ↗ >>

Va ↗ ↗, ↗ >>

Prijenie na a^{\wedge} :

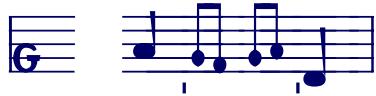
// Following the declamation a^{\wedge} .



G270 ↗ ↘ ↗ >>

Dk,G355 ↗ ↘ ↗ >x

Vi ↗ ↘ ↗ >x



G355 ↗ >u, ↗ >x

Am,Dk,Trin ↗ ↗, ↗ >x G262

Ott ↗ ↗ >u, ↗ >x

Vi ↗ >u, ↗ >x

↙ ↘ >u, ↗ >x

↙ ↘ >u, ↗ >x

G.Ga.D (mt)

Hoci sa na prvý pohľad môže zdať, že ide o mt variant predošej *Ga.D*, v skutočnosti ide skôr asi o jeden z mt variantov formuly *aF.D*.

// Melodically it looks like a mt variant of the above mentioned *Ga.D*. In fact,

Napojenie na deklamáciu *E[^]*

// Following the declamation *E[^]*



Am,Ott,Trin

˘ ˘, ˘ ˘ >x

Dk,G355

˘ ˘, ˘ ˘ >x

G265/70

Vi,Va

˘ ˘, ˘ ˘ >x

Vi,G356

˘ ˘, ˘ ˘ >

Lm

˘ ˘, ˘ ˘ >x

PS0SP



G262

˘ ˘, ˘ ˘ >x



G270

> ˘ ˘, ˘ ˘ >x



G265

> ˘ ˘, ˘ ˘ >x

Vi,Va

< ˘ ˘, ˘ ˘ >x

Lm

> ˘ ˘, ˘ ˘ >x

PX5



G265

> — ˘ ˘ >



G262

> ˘ ˘, ˘ ˘ >



G260

> ˘ ˘, ˘ ˘ >x

Ott



Am

> — ˘ ˘ >x



Dk

> ˘ ˘, ˘ ˘ >x

Vi,Va

> ˘ ˘, ˘ ˘ >x

aF.D (dt)

Najfrekventovanejšia formula typu D2. // The most frequented formula of the type D2.

Napojenie prevažne na deklamáciu E^\wedge , prípadne vyšší prívod ($a^\wedge, G/h-a$ "zlomený" motívom aG.E).
// Following prevailingly the declamation E^\wedge or $a^\wedge, G/b-a + aG.E$.



G261

—. ↗ ↘ > »

G262

>



G355

—. ↗ ↘ >

Vi

—. ↗ ↘ >



G270

↗ ↘ ↗ > »
 ↗ ↘ ↗ > »



G265

> ↗ ↘ ↗ >



mult.

↗ ↘ ↗ >



G355

↗ ↘ ↗ >
 > ↗ ↘ ↗ >

Vi

↗ ↘ ↗ >

~~>~~ ↗ ↘ ↗ >

> ↗ ↘ ↗ >

↗ ↘ > >

Vi,G356

> ↗ ↘ > >



G355,261-2

> ↗ ↘ ↗ > »

Vi,Va,G356

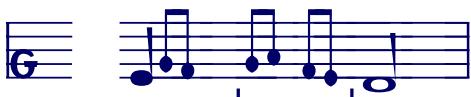
> ↗ ↘ > »

var.

Vi

— ↗ ↘ > » »

m dt (11.6.,15.7.)



G260/65/70

G260/65

Dk,Ott

G262

Vi,Va,Lm

Va

Vi



Ott



G270



Am

G261/70,Dk



G265

Trin



G355

Vi,G356

Osobitné prípady // Special cases

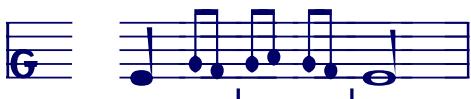
Koncový tón *D* so zmenou na *a* // The last note *D* turning to *a*:

The image contains seven musical staves, each with a key signature of G major (one sharp). Each staff has a different ending for the final note of a measure, where the note D is transformed into an A. The endings are indicated by blue markings above the staff.

- G261:** Ending with a short horizontal line, a dot, a curved line, a small circle, and a double arrow pointing right.
- G260:** Ending with a short horizontal line, a dot, a curved line, a small circle, and a double arrow pointing right.
- Ott:** Ending with a short horizontal line, a dot, a curved line, a greater than sign (>), and a double arrow pointing right.
- G270:** Ending with a short horizontal line, a dot, a curved line, a greater than sign (>), and a double arrow pointing right.
- Am,Dk:** Ending with a short horizontal line, a dot, a curved line, a double arrow (>>), and a double arrow pointing right.
- Ott:** Ending with a short horizontal line, a dot, a curved line, a greater than sign (>), a double arrow pointing right, and a small circle.
- Vi**

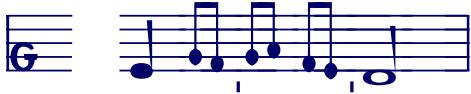
Below the staves, the vocal line continues with the lyrics: Ev τή βα- σι- λεί- α σου

Isodynamická zámena koncového tónu *D* za *E* // An isodynamic replacing of *D* with *E*.
 (in: PS0MP)



G262 ፻ ፻ ፻ ፻ >>

Am ፻ ፻ ፻ >u, >>



Dk ፻ ፻ ፻ ፻ >>

Vi ፻ >A ፻ > >>

Va ፻ ፻ ፻ >> >>

(PS5ned, PVVabc)



G265 >ö - > > >>

G265 >ö - > ö >>



G270 >ö ፻ ፻ ፻ >



Am,Ott,Dk >ö ፻ ፻ ፻ >

G270 >ö ፻ ፻ ፻ >

Vi > - ፻ >.. >

Lm > ፻ ፻ > >

Vi,Va > ፻ ፻ > >

GF.D

Formula GF.D (občas tiež so zakončením aF.D) sa od predošej lísi vyšším prívodom.
 // Formula GF.D differs from aF.D in a higher leading in motif.



mult.		
Ott		G260
Vi		

Isodynamia s c.GF.E // Isodynamy with c.GF.E



Ott >



Am >

Vi >

Isodynamia s cG.GF.E // Isodynamy with cG.GF.E



G355



Dk,Ott G355

Trin G265/70



Am,Dk G261

Vi,G356

Vi

Lm

Va

Vi,Lm

Isodynamia s *a.GF.E* // Isodynamy with *a.GF.E*
(in: PVVabc)



Am,G260 / > >_u >>

Dk / > >_u >>

Trin / > >_u >>



G270 / > >_u, >>

Ott / > >_u, >>

Vi,Va / > >_u >>

EF.D

Napojenie na E^ (cez motív **FG**, **EG**), často po zlome *aG.E*, *Fa.GE*
 // Following E^ through a motif FG, EG, often involving *aG.E* or *Fa.GE*.

d dt



G270

↖ ⋯ ⌈ >n ↘ >



G265/70

↖ — ↗ >n ↘ >n

↖ — ↘ >n ↘ >n

↖ — ↘ >n ↘ >

G355

↖ — ↗ >n ↗ >n



mult.

↖ — ↗ >n ↘ >

Trin,Am

↖ — ↗ >n ↚ >>

G355

↖ — ↗ >n ↛ >

Vi

↖ — ↗ > ↛ > G356

↖ ↙ ↗ > ↘ >/

Vi,G356

↖ — ↗ > >>

Si,G32

↖ — ↗ > ↘ >/ G356

Sii

— ↗ ↗ > ↘ >

L

↗ > ↘ >

Vi,G356

↖ — ↗ > ↘ >

m dt (8.9., 23.9., PVVe)

mult.		
		G265
Dk		Vi
Vi		
		Dk
Trin		
		G262, G265
G261		G261
		Trin
Trin		Ott
		G265
G355,Ott		
G265		Dk
Vi		Vi
		Va
Am 1,3		
Dk 1,3		G355
Vi		Vi
Va		

V stichirách PVVe je viacero formúl tohto typu, avšak pre špecifiká a jednorazový výskyt tu nie sú uvedené.

PX5

Trin > — ≈> >n ✕>
G265 > — ≈> >n ≈>

G270 > — ≈> >n ≈ >n

G262 > ⌂ ≈> ⌂ ✕>

Ott > ⌂ ≈> ⌂ ✕>

Am ⌂ ⌂ ≈> >n ✕>
Dk > ⌂ ≈> >n ✕>
Vi,Va > ⌂ ≈> > ≈>
καί δο- ξά- ζο- μέν σε,

d mt (29.6.,PS2za)

Am ⌂ ⌂ ⌂ — . ⌂ ≈> >n
G260-2 ⌂ ⌂ ⌂ — . ⌂ ≈> ≈ Ott
G261 ⌂ ⌂ ⌂ — . ⌂ ≈> ≈

G265 ⌂ ⌂ ⌂ — ⌂ ≈> >n

Dk ⌂ ⌂ ⌂ — . ⌂ ≈> >
Vi,Va ⌂ ⌂ ⌂ — ⌂ ≈> >

G355,Trin
G356

Napojenie na E[^] priame // Following E[^] immediately



mult. >n <^>, >



G355 >n <^> >n

Vi > ~ >

16.1.



Ott < - - - - >x >n <^> >> Trin



Am,Dk < - - - - >x >u >> >>

G265 < - - - - >x > >> >>

G355 < - - - - / >x > >> >>

Vi < - - - - > >x > >>

Napojenie na G,a // Following G,a

Am,Trin ㄷ ㄷ > ㄴ ㄱ ㅋ, »

Dk ㄷ ㄷ > ㄴ ㄱ ㅋ>»

mult. ㄷ ㄷ > ㄴ ㄱ ㅋ>

G355 ㄷ ㄷ > ㄴ ㄱ ㅋ, »

Vi ㄷ ㅌ > ㄴ ㄱ > ㅋ »

G262 >n ㄴ ㅋ/ ㄴ ㄴ ㄱ ㅋ>».

Am >n ㄴ ㅋ/ > ㄴ ㄱ ㅋ>»

Trin >n ㄴ ㅋ/ > ㄴ ㄱ ㄱ ㅋ

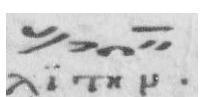
Ott >n ㄴ ㅋ/ >n ㄴ ㅋ>

G265 >n ㄴ ㅋ/ >n ㄴ ㅋ >n ㅋ

G355 >n ㄴ ㅋ/ > ㄴ ㄱ ㅋ, »

G270 >n ㄴ ㅋ/ >n ㄴ ㄱ ㅋ, »

Vi > ㄴ ㅋ/ > ㄴ ㄱ > ㅋ »



G265

Po G/h-a // Following G/b-a

(16.1.)

The musical notation consists of two staves. The top staff shows a sequence of notes and rests, with a large 'G' at the beginning. The bottom staff shows a similar sequence with some variations. Below each staff are several rows of performance markings, such as slurs, grace notes, and dynamic signs (>, >u, >>), indicating how the notes should be played.

Ott	> < > >
Am	> >u >> >
Dk,Trin	> > > > >
G265,G270	> >u > >
G355	> > > >
Vi	> > > >

Podobnost' s cG.**.E // Similarity with cG.**.E

The musical notation consists of two staves. The top staff shows a sequence of notes and rests, with a large 'G' at the beginning. The bottom staff shows a similar sequence. Below each staff are several rows of performance markings, indicating how the notes should be played.

mult.	< - > > > >
G355	> - > > > >
G261	< - > > > >
G270	
G265,Trin	< - > > > >
G355	< - > > > >
Vi	< - > > > >
Vi,Pr,G3	> - > > > >
Vi	< - > > > >
Va	< - > > > >

Podobnost' s c.GG.**.E // Similarity with c.GG.**.E



Am شـ دـ بـ >n حـ >>
Ott شـ دـ بـ >n حـ >>



Dk,Trin شـ دـ بـ >n حـ >>
Vi,G356 شـ > بـ > حـ >>



Dk,Ott شـ دـ > حـ >>
G265 شـ دـ > حـ >>
Trin شـ دـ حـ > >>
Vi,G356 شـ دـ حـ > >>

Isodynamia s FE.D a GF.D // Isodynamy with FE.D a GF.D
(hapax – PVVabc)



Trin — شـ دـ حـ >>



Am لـ شـ >n حـ >>



Dk — شـ > حـ >>
G261 — شـ > حـ >>
Ott لـ شـ > حـ >>
Vi لـ شـ > حـ >>
Va — شـ > حـ >>

FE.D

Zakončenie motívom *FE.D* je prevažujúce a možno ho považovať za primárne. Na mnohých miestach sa však vyskytujú miesto neho E-alternatívy *GF.E*, prípadne *FE.E*.

// The ending *FE.D* is the main form. Isodynamic variants are *GF.E* or *FE.E*.

E + FE.D



G260



Am,Dk,Trin

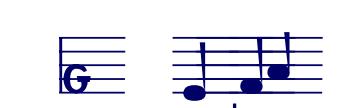
Ott

Vi

Σ l- óv παν-η- γύ- ρι- ζε,

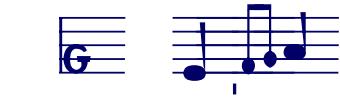
a.GE + FE.D

Po zlome aGE // Following aGE

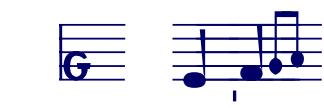


Ott

G260



G261



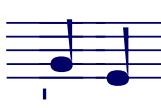
mult.

G355

Vi,G356



Am,D,G262



mult.

Ott

G260/355

Vi,G356



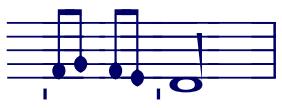
mult.

G355

Vi,G356



Am,D,G262



G355,Ott



mult.



G355



Vi,G356



d.GE + FE.D

8.9.

G355 8.9.

Vi 8.9.

G265/70 8.9. G265,262

Ott 8.9. G262, 265, 270

Am,Ott 8.9. G260

Am,Dk,Trin 8.9. G270

Trin,Dk 8.9. G261

G355 8.9. >>

Vi 8.9. G356

G356 8.9. >>

Vi,G356 8.9. >>

Vi 8.9. >>

G260 8.9. >>

*.aE + FE.D

d dt



mult.

↙ > n / > >
↙ > / > ↘
↙ > / > ↘

Vi,Lm

Va



G262,G270

↙ n / > >



Am,Dk,Ott,Trin,G260

Vi



Ott

Vi



G265

↖ ↙ > n / > >>



26.9.

Ott

G260



G355

Vi,G356

↖ > n ↗ >, >>
↖ > ↗ >, >>

m dt

1-2.11.



G260

— > >



Am,Dk,G270

— > >



Ott,Trin

— > >

Vi

— < <



Am

— > >

Dk,Trin

G262

— > >



Dk,Trin,Ott

— > >

G260

G355

— > >



G355

— > >

G356

Vi

— > >

c.GE + FE.D



G262/65

ن ئى بى > > >



Am

ن ئى بى > > > >



Am,Dk,Trin,Ott

ن ئى بى > > > >

Ott,G355

ن ئى بى > > > >

Vi,Pr,G3

ن ئى بى > > > >

Vi,G356

ن ئى بى > > > >

Vi

ن ئى بى > > >



Dk

ئ ئى بى > > >



Am

ئ ئى بى > > > >

Trin

ئ ئى بى > > > >

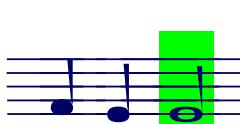
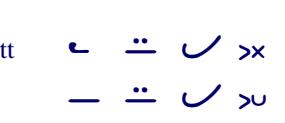
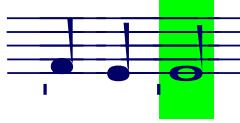
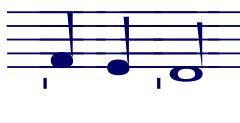
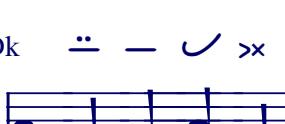
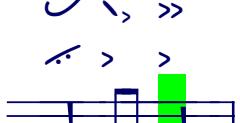
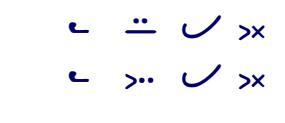
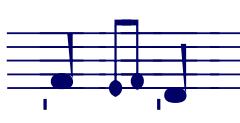
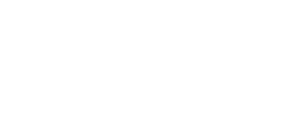
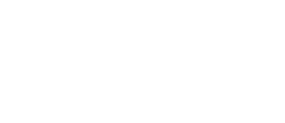
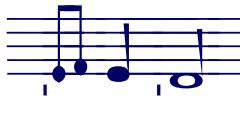
Vi

ئ ئى بى > > > >

aD.FE.D

Výlučne v spevoch Veľkého piatku (PVVe: Strasti, Hodinky) sa vyskytuje formula, ktorá sa až na koncový tón *D* zhoduje so záverovou formulou *aD.FE.E* a je s ňou väčšinou isodynamická. Ide pravdepodobne o D-modifikáciu spomenutej E-formuly. Vzhľadom na vysoký počet výskytov budú uvedené iba vybrané príklady.

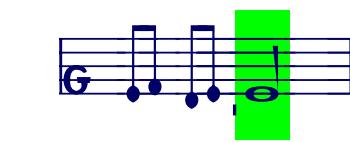
// Exclusively in the chants of Great Friday (PVVe) appears a formula similar to the closing *aD.FE.E* except for the last note *D*. Probably it is a D-modification of *aD.FE.E*, and it is isodynamic with it. Here only selected examples are mentioned.

 <p>G262 ↘ ⋅ ⌈ ↗ > x</p>	 <p>/ > > x</p>
 <p>Dk,Am,Trin,Ott ↘ ⋅ ⌈ ↗ > x</p>	 <p>⌈ > > x</p>
 <p>Vi — ⋅ ⌈ ↗ > x</p>	 <p>— ⋅ ⌈ ↗ > x</p>
 <p>Lm,Va ↘ ⋅ ⌈ ↗ > x</p>	 <p>Trin,Ott,G260 ⌈ > > x</p>
 <p>Ott,G260-1,Dk ⋅ — ⌈ ↗ > x</p>	 <p>— > > x</p>
 <p>G262/G265 ↘ — ⌈ ↗ > x</p>	 <p>⌈ ⌈ > > x</p>
 <p>G261 > ⋅ ⌈ ↗ &</p>	 <p>— > > x</p>
 <p>Vi ↘ ⋅ ⌈ ↗ > x</p>	 <p>⌈ > > > x</p>
 <p>Va ↘ >.. ⌈ ↗ > x</p>	 <p>⌈ > > > x</p>
 <p>G261 ⌈ > > > x</p>	 <p>⌈ > > x</p>
 <p>Dk,G260 ⌈ > > x</p>	 <p>⌈ > > > x</p>
 <p>G262 ⌈ > > > x</p>	 <p>— > > > x</p>
 <p>G265 ⌈ > > > x</p>	 <p>— > > > x</p>
 <p>Vi,Va ⌈ > > > x</p>	

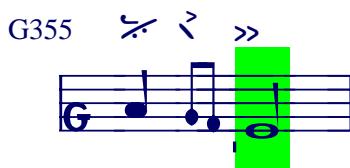
EEE -D

Z určitého hľadiska možno ku FE.D zaradiť aj D-modifikáciu úvodnej krátkej formuly EEE.

// Related to *FE.D* are D-modifications of the initial formula EEE.



mult. >ö



G260 >>

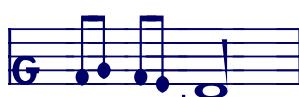


Ott >u, >> G265

G355 >>

Vi \ >>

G356 \ >>



mult. >u, >>

Dk,Ott >> G355

Vi \ >>

D3

D3/U

V základnom tvare je formula doložená iba trikrát. Ide o výpožičku z plag. 1. hlasu a v plag. 2. hlase predstavuje zrejme skôr odklon než štandardný kompozičný prvok.

// In the basic (unmodified) form the formula appears only thrice. It is probably a declination to the to the 1st plag. echos and not a standard compositional element of the 2nd plag. echos.

(in: Triodion – PS0MP, PS0SP, PS2za)

Prívod // Leading in

The musical score consists of ten entries, each with a staff and corresponding vowel markings. The entries are:

- G261: Shows a single note followed by three notes, with vowel markings >ö, >u, >ö.
- G270: Shows a single note followed by three notes, with vowel markings >.., >u, >ö.
- G270: Shows a single note followed by three notes, with vowel markings >ö, >u, >ö.
- G270: Shows a single note followed by three notes, with vowel markings >.., >ö, >ö.
- Trin,Dk: Shows a single note followed by three notes, with vowel markings >ö, >u, >ö.
- Am: Shows a single note followed by three notes, with vowel markings >, >u, >..
- Dk: Shows a single note followed by three notes, with vowel markings >, >u, >ö.
- G261: Shows a single note followed by three notes, with vowel markings >ö, >u, >ö.
- Ott,G260: Shows a single note followed by three notes, with vowel markings >.., >u, >ö.
- Vi: Shows a single note followed by three notes, with vowel markings >, >.., >..
- Va: Shows a single note followed by three notes, with vowel markings >, >.., >..
- Vi, Va: Shows a single note followed by three notes, with vowel markings >, >u, >..

Invariant

The image displays six musical examples, each consisting of a staff with notes and a corresponding set of performance markings. A green box highlights the first example.

- G270**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >ö, ≈≈≈≈, ≈≈, <.
- Trin**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >ö, ≈≈≈≈, ≈≈, <.
- Dk**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >ö, ≈≈≈≈, ≈≈, <.
- G260**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >ö, ≈≈≈≈, ≫, <.
- Am,Ott,G261**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >... ≈≈>, ≫, <.
- Vi,Va**: The staff shows a sequence of eighth and sixteenth notes. The markings are: >ö, ≈≈, ≈≈, ≈≈.
>..., ≈≈, ≫, ≫.
>..., ≈≈≈≈, ≫, <.

Modifikácie v zakončení // Modifications of the cadence

D3 -yE2 (13.9.)



mult.

G260



Am

Vi



Trin



Ott



G355



G270

G261



Am,Dk

Vi

G260

D3 -a

6.10.

G260

G261

Am,Ott.Dk

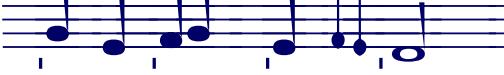
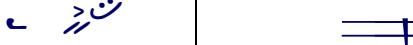
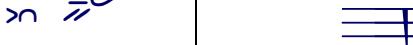
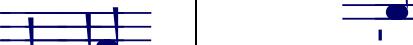
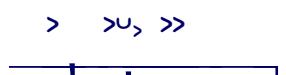
Trin

Vi

Ott			
G260			
G270			
Am			
Dk			
Trin			
G355			
Vi			

Fa.**.*

mdt

	
Am	
	
G270	
	
Dk	
Trin	
	
G260	
	
G355	
	
Dk,G355,Trin	
Ott	
Vi,G356	
	
G260	
Am,G265	
	
G260	
Vi	
	
Ott	
Trin,G265	
	
G260	
Dk,G355,Am	
Vi,G356	

mmt

The musical score consists of several staves, each with a key signature of G major (indicated by a 'G'). The score includes the following entries:

- G270:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with grace notes and dynamic markings like a breve and a greater than sign (>).
- Am,Dk Trin:** Shows a similar pattern to G270, with grace notes and dynamic markings.
- G260:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a dash.
- Vi,Va:** Shows three variations of a rhythmic pattern involving eighth notes and sixteenth-note pairs, with dynamic markings like a breve, a greater than sign, and a dash.
- G260:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a dash.
- G265:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a greater than sign.
- G261:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with a yellow box highlighting a dynamic marking of a breve and a dash.
- Ott:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with a red dash over the second sixteenth note.
- Dk:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a greater than sign.
- G355,Trin:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with a red dash over the second sixteenth note.
- Vi,Lm:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a greater than sign.
- Va:** Shows a rhythmic pattern of eighth notes followed by sixteenth-note pairs, with dynamic markings like a breve and a greater than sign.

After G261, there is a label "G262" followed by a blank staff.

Ga.**.D

Formula je predĺžením *Ga.D* o stopu. // Extending *Ga.D* by a foot.

Základný tvar (zriedkavý) // Basic shape (rare)



Dk —. <— >n >u >>



G270 —. <— >n >u >>



Am —. <— >n > <— >>

Ott —. <— >n > <— >

G260 —. <— >n > <— >>



hlavný tvar

Trin —. <— >n >x <— >

G262,D

Vi > <— >n >x <— <—

Vi, Va —. <— >n >x <— >>

Vi, Va, Lm <— <— >n >x <— <—

Väčšinou formulu nachádzame v modifikovanom tvare ústiacom do tónu E alebo FDG-prechodu (často je variantná so základným znením).

// In most cases the formula appears in a modified form flowing into *E* or into *FDG*-transition. The modified forms are often variant with the basic form.

14.9.

The image contains ten musical examples, each consisting of a staff and a row of rhythmic patterns:

- G270**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad > \quad <$
- Am,Trin**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad \textcircled{q} \quad \textcircled{u} \quad \textcircled{u}$
- Dk,Ott**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad \textcircled{q} \quad \textcircled{u} \quad \textcircled{u}$
- Ott**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad \textcircled{q} \quad \textcircled{u} \quad \textcircled{u}$
- Am,Trin,G265**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad \textcircled{q} \quad \textcircled{u} \quad \textcircled{u} \quad \textcircled{d}$
- G260/62/65/70,Dk**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad \textcircled{q} \quad \textcircled{u} \quad \textcircled{u} \quad \textcircled{d} >$
- Vi,Va**: Staff shows a quarter note followed by eighth notes. Below: $\textcircled{d} \quad \overline{\overline{\swarrow}} \quad > \quad \textcircled{u} \quad \textcircled{u}$
- G356**: Staff shows a quarter note followed by eighth notes. Below: $\textcircled{d} \quad \overline{\overline{\swarrow}} \quad >\times \quad \textcircled{u} \quad \textcircled{d}$
- Va**: Staff shows a quarter note followed by eighth notes. Below: $\textcircled{d} \quad \overline{\overline{\swarrow}} \quad >\times \quad \textcircled{u} \quad \textcircled{d}$
- Lm**: Staff shows a quarter note followed by eighth notes. Below: $\ddot{\downarrow} \quad \overline{\overline{\swarrow}} \quad > \quad \textcircled{u} \quad \textcircled{d}$
- Vi**: Staff shows a quarter note followed by eighth notes. Below: $\textcircled{d} \quad \overline{\overline{\swarrow}} \quad > \quad > \quad \textcircled{d}$

Vyústenie do tónu *a* // Flowing into *a*

The image shows musical notation on a staff with a G clef. It consists of two identical measures. The first measure starts with a quarter note followed by an eighth note. The second measure starts with a quarter note followed by an eighth note. Above the staff, there are performance markings: 'Am,Dk,Trin' followed by a series of slurs and grace notes, and 'G270,G355' followed by a similar series of slurs and grace notes. Below the staff, there are four entries: 'G260' with markings, 'Vi' with markings, and 'G356' with markings.

Am,Dk,Trin ↗ ↗ ↘ ↗ >x ↗ ↗
G270,G355 ↗ ↗ ↘ ↗ >x ↗ ↗

G260 ↗ ↗ ↘ ↗ ↗ ↗ ↗
Vi ↗ ↗ ↘ ↗ ↗ ↗ ↗
G356 ↗ ↗ ↘ ↗ ↗ ↗ ↗

aF.**.D

Základný tvar // Basic form

Formula je predĺžením *aF.D* o jednu stopu, alebo ddt variant vyššie spomenutej *Ga.**.D.*

// The formula is an extension of *aF.D* by one foot, or a ddt variant of above mentioned *Ga.**.D.*

Vyskytuje v mnohých navzájom ekvivalentných variantoch (početne najviac zastúpený je označený ako hlavný).
Vo väčšine prípadov je základný tvar ukončený dvojicou tónov D.D .

// There are several equivalent variants (the most frequent is denoted *main*). Mostly it ends with D.D .

G355

Vi

D

Am > —· / >n > >

Vi > —· / > >u >

Dk,Trin

Ott >ö —· / >n > >

Dk >ö

G262/65/70,Am,Ott

Ott,Trin

Am,Dk .G262/65/70

G260 >

Lm

Vi,Va

Vi

Va

G260/62/70

Hlavný variant // Main variant

V obmedzenom počte prípadov je formula ukončená na *E.D.*, *C.D* alebo *F.D.*

// In a restricted number of cases formula ends with *E.D.*, *C.D* or *F.D.*

Trin

Dk

G262

Vi, Va

PVVe

G265

Trin

Am

G355

Vi

Ott

G261

Vi

Vi

Va

Vo viac ako polovici prípadov sa formula *aF.**D* vyskytuje v modifikovanom tvare. Ide o zmenu na poslednom tóne (možnosti sú uvedené medzi prechodovými motívmi) alebo o výraznejšie zmeny dané najčastejšie aplikáciou prechodu FDG alebo obratom kadencie ku tónu *a*.

// In more than 50% cases *aF.**D* appears modified – on the last syllable (cf. simple transitional motives) or more significantly through application of FDG-transition or turning the cadence to the note *a*.

Modifikácia prechodom FDG

// Modification by the transition FDG

Prechod FDG je pri tomto type formúl z veľkej časti inováciou strednobyzantského obdobia, v starších prameňoch je spravidla základný tvar. Vo väčšine strednobyzantských rukopisov sa prechodový motív aplikuje až na poslednom tóne (D-F / D-G). Zložitejšiu možnosť, keď aj na predposlednej dobe sa tón D mení na E, realizuje (v rozmedzí skúmaných prameňov) iba Am.

// Applying of the FDG transition is mostly a Mediobyzantine innovation, in older neumes there is the basic form.

The image displays five musical examples on a staff with a G clef, illustrating the FDG transition in various forms:

- G265:** Shows the basic FDG transition: a short vertical stroke (downbow), a short horizontal stroke (upbow), a long horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), and a short horizontal stroke (upbow).
- Dk,Ott:** Shows the transition with a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), and a short horizontal stroke (upbow).
- G355:** Shows the transition with a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), and a short horizontal stroke (upbow).
- Vi,Va:** Shows the transition with a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), and a short horizontal stroke (upbow). The second vertical stroke is highlighted in red.
- Am:** Shows the transition with a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), a short vertical stroke (upbow), a short horizontal stroke (upbow), and a short horizontal stroke (upbow). The first vertical stroke is highlighted in red.

Modifikácia odklonom k tónu a // Modification by turning the cadence to a

Musical notation example from Trin, G260, Ott, Am:

Dk >ö <ö ſ> >n > > Trin, G260, Ott, Am



 Am,Ott                                        <img alt="Upward sixteenth note" data-bbox="15195 185

Modifikácia odklonom k tónu G // Modification by turning the cadence to G

Hapax (PS3)



Am ˨ ߱ ߲ ߳ ߴ > ߵ ߱ ߷ ═ *Trin*



G270 ˨ ߱ ߲ ߳ ߴ >> ߵ ߱ ߷ ═



G260 ˨ ߱ ߲ ߳ ߴ >> — ߵ ߷ ═



Ott ߱ ߲ ߳ ߴ >> ߵ ߱ ߷ ═

Vi,Va ߱ ߲ ߳ >> ߱ ߲ ═

C2

Formula so zakončením na tóne C je v 2. plag. hlase raritou. V rámci Miney a Triodionu je doložený jedený prípad, ktorý sa azda dá považovať za transpozíciu štandardných formúl o kvintu nižšie.

// Formulae ending on C are rare in the 2nd plag. echos. Probably it is a transposition down of higher formulae.

14.11.

G265 Am,Trin Ott G355 G261 Dk Vi G356

τόν πα- τέ- ρα δέ τών φώ- των εν Υι- ώ ζη- τή- σας εύ- ρες.

h3 // b3

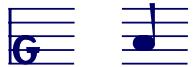
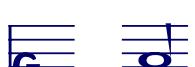
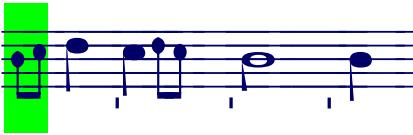
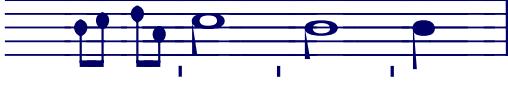
Kadencia typu h3 je z kompozičného hľadiska rovnocenná s G3. V 2. plag. hlase je menej frekventovaná a predstavuje výpožičku z 2. autentického hlasu.

// The cadence *b3* as a compositional element of the melody is equivalent with *G3*. In the 2nd plag. echos it is less frequent, being probably a borrowing from the 2nd authentic echos.

mmt

Napojenie na tón *a* (a-dekl., G/h-a, G-a, ...) je priame

// The cadence is attached to a note *a* (end of a *a*-declamation or *G/b-a* progression) immediately

 	
Am,Ott ⌈ ⌉ ⌈ ⌉ > > ↘ G265 ⌈ ⌉ ⌉ > ⌉ ⌉ ↘ G355 ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ Vi ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘	Dk,Trin
	
Am,Ott,Trin ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘	
	
Dk ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ Vi,Va ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ Vi ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘	
	
G355 ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘	
	
G355 ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ G355 ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ G270 ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘ Vi ⌈ ⌉ ⌉ ⌉ > ⌉ ⌉ ↘	

Napojenie na tón *h* (h-dekl., G-h, ...) sa uskutočňuje motívom, ktorý „zlomí“ melódiu k tónu *a* a tá ďalej už pokračuje vyššie uvedeným napojením na *a*.

// Attaching to the note *b* (*b*-declamation or *G-b* transition) is realized through a motif declining the melodic flow to the note *a*. The melody then continues as mentioned above.

mdt

29.6.



Trin

.. ∟ ≈ > > ~>



Am

.. ∟ ≈ ≈ > > ~>

G355

.. ∟ ≈ ≈ > > ~>

Vi,G356

.. ∟ ≈ ≈ > > ~{

dmt

základný // basic

26.8. – napojenie na h krátke // attached to b, short



G270 → ↘ > .. / > >> ↘

G261 → ↘ > .. ↗ > ≡ ≡



Am,Ott → ↘ > .. ↘ > >> ↘

G260 → ↘ > .. ↘ > ≡ ≡ ↘

Trin → ↘ > .. ↘ > ≡ ≡ ↘

Vi → ↘ > .. / > ≡ ≡ ↘

14.6. – napojenie na h dlhé // attached to b, long



Ott ↘ ↘ ↘ > ↗ ↗ > .. ↘ ↘ ↘ > ↗ ↗ > ↘



Am ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > .. - ↗ > ↘ > ↘ > > ↘

Dk ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > .. - ↗ > ↘ > ↘ > > ↘

G265 ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > .. - ↗ > ↘ > > ↘



trisem

G355 ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > - .. ↗ > ↘ > > ↘

G356 ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > - ↗ ↘ ↘ > ↘ > > ↘

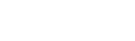
Vi ↘ ↘ ↘ > ↗ ↗ > ↘ > u, > - ↗ ↘ ↘ > ↘ > > ↘

redukovaný // reduced

Nástup po h krátky // attached to b , short

G	
Am	
Dk	
Ott	
G270	
Trin	
Vi	
Va	

Nástup po h cez d // attached to b , via d

G 	
G 	
Dk 	
G 	
Ott,Trin 	
Vi 	

ddt

Napojenie na *a* // attached to *a*

(26.8.)

Musical notation for Ott, Dk, Am, Trin, G355, and Vi. The notation consists of a series of notes and rests on a staff, with various slurs and ties indicating performance techniques. The notes are primarily eighth and sixteenth notes.

Ott,Dk,Am,Trin Ott,Dk,Am,Trin, G261-2,265/70
G355 G355
Vi Vi

Napojenie na *h* // attached to *b*

Musical notation for Ott, Am, Trin, Dk, G261, and G355. The notation consists of a series of notes and rests on a staff, with various slurs and ties indicating performance techniques. The notes are primarily eighth and sixteenth notes.

Ott Ott
Am,Trin,Dk Am,Trin,Dk, G261
Vi Vi G355

h2 // b2

Formula typu *h2* je doložená iba v stichirách 29.6. (a jeden osobitný tvar tiež 15.8., ktorý tu nie je uvedený).
 // Formula *b2* is attested only in the stikhera of 29.6. and 15.8. (not quoted here).

The block contains musical notation examples from various sources, each with a corresponding transcription below it. The notation uses a G-clef staff with vertical stems and horizontal bar lines.

- G265**:
- Dk**:
- G262**:
- Ott**:
- Am**:
- Vi**:
- Vi, G356**:
- G270**:
- Ott**:
- Trin**:
- Dk**:
- Am**:
- G355**:
- G356**:
- Vi**:

Themy // Thematismoi

Tu sú uvedené themy, ktoré nebolo možné jednoznačne zaradiť medzi elementárne motívy. Hoci sú typologicky kategorizované, majú navzájom spoločné mnohé motívy a nepochybne je možné ich rozmanitosť zredukovať na niekoľko základných stavebných kameňov. Na druhej strane, mnohé themy s jediným výskytom (hapax) boli z prehľadu vynechané.

// This chapter mentions Thematismoi, that could not be recognized as exegeses of simple elementary motives. They are sorted into several categories, however various categories still have common motives. Many of thematismoi with only one match (hapax) are not mentioned here.

cG-FED

6.12.,PX6



Am,Dk



Trin,Ott



G260-1/5



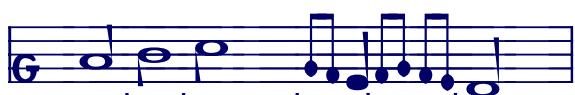
G355



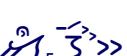
Vi



Eú δού-



Ott,G260



Am,Dk



Trin



Vi



Va



μέ- λος

cG-FED-haG // cG-FED-baG (Χαίρετε)

Jednoduchší tvar themy je uvedený v časti Elementárne motívy / Iné / Da.G / Thema.
 // A simpler variant of this thematismos is to be found in /Alia/Da.G/Thema.

(In: 29.6., 20.7., PS0BS, PS0SP)

G260

G261,Trin G355 Vi Va

mult.

G355 Vi Va

G261

Ott,G260 Dk,Trin G355

~ G270

mult. G270 G355 Vi Va Va

ó-
 Xai-
 Δé-

ρε-
 ξαι

πως
 τε
 με

Dvojitá thema// Double thema (20.7.)

The musical score consists of several staves, each with a different instrument or section name below it. The staves are arranged vertically, with some sections appearing in multiple places. The music is in common time (indicated by 'G') and includes various musical markings such as slurs, grace notes, and dynamic markings like 'G270' and 'G265'. The lyrics are written in Greek, with some words underlined or highlighted in yellow. The score includes sections for Am, Dk, G265, G355, Ott, G260, G261, Vi, and a final section starting with 'προ-'.

Am Dk G270

Dk G265

G355

Ott

G260

G261

Vi

καί

προ-

στά-

ται

καί

ι-

α-

τροί,

G355

E-FED

Prívodom je deklamácia na tóne E alebo postup, ktorý k tomuto tónu viedie. Vlastný invariant sa napája na tón E "golierom" FD a z hľadiska neumového zápisu je užitočné porovnať ho s nástupom themy G.E (cf. formuly s ukončením na E). Riešenie otázky rytmických hodnôt neumov vo vlastnej theme zatiaľ nie je možné uspokojivým spôsobom, moja transkripcia je predbežným návrhom, ktorý sa čiastočne opiera o "sinajské paralely", teda spôsob transkripcie podobných neumových konfigurácií v Sn1477 (5. irmos Kvetnej nedele).

// The leading in motif is E[^] or another progression flowing into E. The invariant body of the thematismos is attached to E via a collar FD. A comparation with thema G.E (cf. formulae ending with E) may be of interest. For finding the rhythmical values of the neumes in the very thematismos the sinaitic parallels are used, i.e. the way of transcribing similar neumatic configuration in the ms. Sn1477 (cf. 5. irmos, Palm sunday).

In: Triodion (PS2za, PV0-Vaij, PVVabc)



mult.



G265



Vi,Va



Vi



mult.



G270

Dk

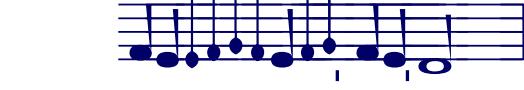
Vi



mult.



Trin



G261



G270

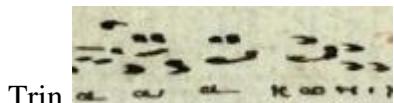


Vi,Va

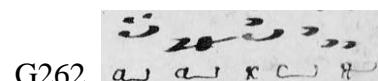
a-

κά-

κων,



Trin



G262



G265

Krátky tvar // Short form

PVVe

Thema sa napája na krátku E-deklamáciu. // Follows a short *E*-declamation.



G262



Am
G260



Trin

Vi

Va

G260

ο συμ-φω-νού-με- νος.
καί μή κτη-σώ- με- θα



D-FED

PVVf, 6.12.

G

G265

G

mult.

G

Dk

Vi,Lm

Va

G

mult.

Vi

G260

G261/65

Am

mult.

Vi,Lm

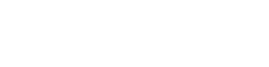
Va

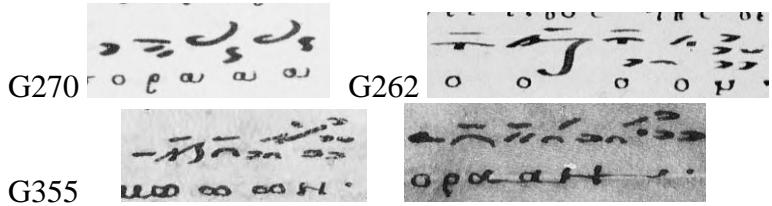
h-h-G // b-b-G (ημών)

Nástup po *h* (*h*-deklamácia, *G-h*, ...) // Attached to *b* (*b*-declamation, *G-b*, ...)

Dĺžka nôt nie je z neumov celkom jasná. // The length of notes is not clear.

In: 8.9., 8.11., PX4, ...

 		
Am mult. G355  	mult. 	mult. G265/70 
G270  	G262,355 G355  	
G355  		
Dk  		
Am  		
G270 G262  		
η- μών...		//.
Vi  		
G356  		



***Osobitný variant themy* (s prvkami *themy Angelos*) – 14.9.**

// Special case

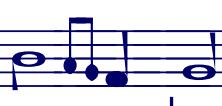
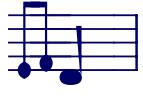
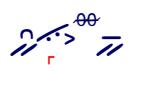
Am G261 G262 G270 Trin Ott Kó- Dk G265 G355 Vi

G270

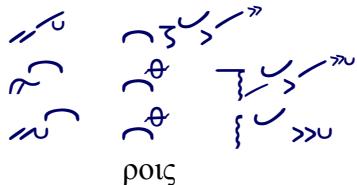
ah.G // ab.G (Χαίροις)

Motív druhej časti themy je rovnaký ako pri theme G.E (cf. formuly ukončené na E).

// The second part is similar to the thema G.E (cf. formulae ending on E)

   	Typ 1  mult. Am,G355  Dk,Trin G355  G355 Typ 2  mult.	Typ 1  mult. G270  G262,Trin G262 Typ 2  mult. Ott Dk,Trin	 mult.  G262 G262  G355/270  G260-1 G265 
--	--	---	---

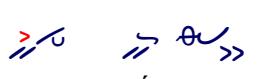
Vi //
Vi //
G356 //
Xai-



Vi 

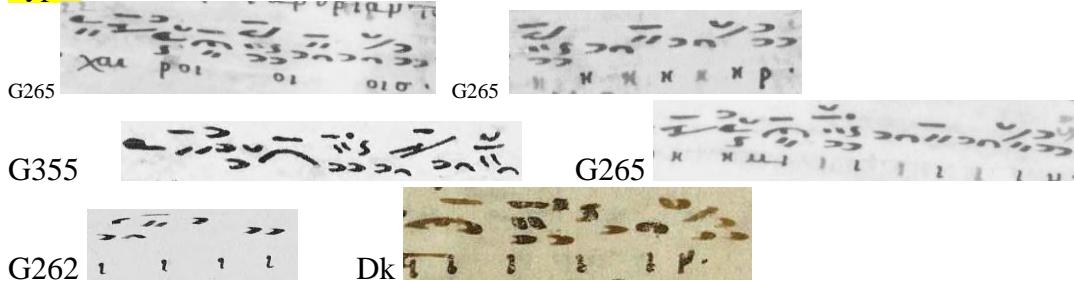




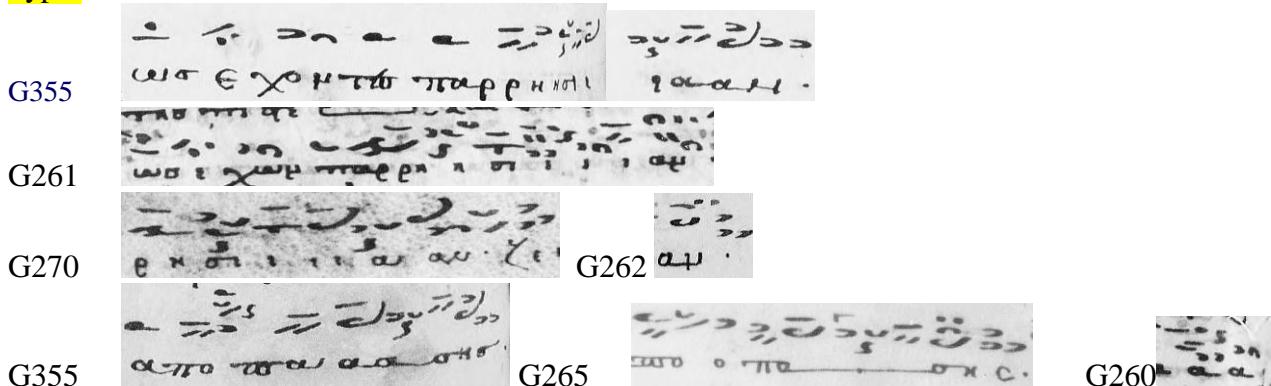

Vi 
piap- 



Typ 1



Typ 2



Dva typy zápisu // Two ways of writing

Thema sa objavuje v dvoch neumových variantoch (Typ 1 a 2), ktoré sú však takmer vždy variantné (prípadne je variantom aj zmiešaný typ) a teda zrejme isodynamické. Je pravdepodobné, že ide o podobnú melódiu zapísanú dvoma spôsobmi. Porovnanie neumového zápisu naznačuje, o akú podobnosť ide a aké sú pravdepodobné rytmické hodnoty nôt.

// The thema appears in two variants (1 and 2) that are isodynamic. Probably it is the same melody written in two different ways – a comparation may help understand the length of notes.

- a) Predovšetkým vidno ekvivalenciu týchto motívov // Following motives are equivalent

Typ 2

Typ 1

Typ 2 je jednoduchý motív *ah.G.* Typ 1 vychádza z typu 2, avšak je „zdvojený“ (*diploasmos*), teda predĺžený na dvojnásobok trvania a rozdrobený v novej ornamentácii.

// The type 2 is a simple motif *ab.G*. Type 1 is based on type 1, but it is doubled (*diplasiasmos*), i.e. twice longer and comminuted in a new ornamentation.

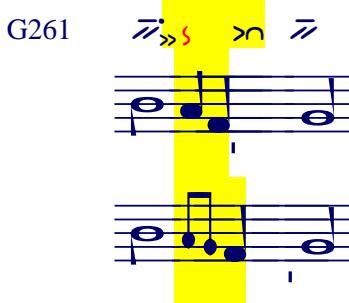
b) V motívoch so znakom *hyporhoon* vidno podobné kontúry a vzhľadom na pozorovanie a) ako aj vzhľadom na použité neumy je namiestne očakávať, že typ 1 bude *diplasiasmos* typu 2. Typ 2 je možné pomerne spoľahlivo rozšifrovať do nôt a to využijeme pri rozšifrovaní typu 1, kde očakávame podobný motív – znak *elafron* teda treba považovať za súčasť znaku *apostrofoi* (svoju rytmickú hodnotu si požičiava od apostrofov). „Nehlasný“ *hyporhoon* by tak bol spojením znakov *apostrofoi* + *elafron* a (nepovinným) návrhom, ako spojenie čítať.

// In the motives with *hyporhoon* there are similar contours and due to a) it is expectable that again the type 1 would be a *diplasiasmos* of the type 2. If a similar (twice longer) melody is expected, *elaphron* is a part of *apostrophoi* and the „voiceless“ *hyporhoon* is a proposal how to read the conjunction of signs.

Typ 2



Typ 1



Interpretácia motívku odlišným zápisom v novších rkp. // The Neobyzantine shape of the motif

In: Dogmatikon *Ο ποιητής καὶ λυτρωτής*

The block contains four musical examples:

- Sn1264 >>** Shows a melodic contour with a vertical stroke, a horizontal stroke with a vertical bar, and a vertical stroke.
- Dk,Ott** Shows a vertical stroke, a horizontal stroke with a vertical bar, and a vertical stroke.
- Am** Shows a vertical stroke, a horizontal stroke with a vertical bar, and a vertical stroke.
- G265** Shows a vertical stroke, a horizontal stroke with a vertical bar, and a vertical stroke.

Osobitné prípady zakončenia // Special cases

The image shows four musical examples in G major (G clef) with quarter note time signature. Each example includes lyrics and specific ending markings.

- Example 1:** Am,Dk. Tó- te o Θω- μάς, The lyrics are followed by ending markings: **Am,Dk** (two small arrows pointing left), **Trin** (two small arrows pointing left), **Tó- te o Θω- μάς,** and ending symbols: **/ > >>** (red), **>>**, **>>**, and **>>**.
- Example 2:** Am Dk,Trin The lyrics are followed by ending markings: **Am** (one small arrow pointing left), **Dk,Trin** (one small arrow pointing left), **>>**, **>>**, **>>s**, **>>**, **>>**, and **>>**.
- Example 3:** Ott,G270 The lyrics are followed by ending markings: **Ott,G270** (one small arrow pointing left), **>>**, **>>**, **>>s**, **>>**, and **+ >>**.
- Example 4:** G265 The lyrics are followed by ending markings: **G265** (one small arrow pointing left), **>>**, **>>**, **>>s**, **>>**, **>>**, and **>>**.

Krátke tvar – zakončenie s polokadenčným motívom na tóne Ga.* .
 // A short form ended with a halfcadential (thematised) motif Ga.* .



Am $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \overline{\overline{H}}$



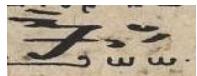
Dk,Trin $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \overline{\overline{H}}$



G260 $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \overline{\overline{H}} \ \text{u} \ \gg$



Ott

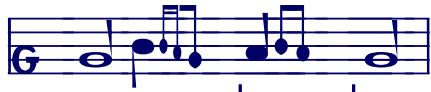


Ott,Am $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \overline{\overline{H}} \ \text{u} \ \gg$



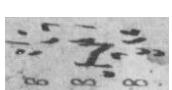
G262 $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \overline{\overline{H}} \ \text{u} \ \gg \ \gg$

G355 $\overline{\overline{H}} \ \overline{\overline{H}} \ \text{u} \ \gg \ \gg$



G270 $\overline{\overline{H}} \ \bar{H} \ \overline{\overline{H}} \ \text{u} \ \gg \ \gg$

Vi $\theta \ \overline{\overline{H}} \ \text{u}$
 ó



G265 $\dot{\overline{\overline{H}}} \ \dot{\overline{\overline{H}}} \ \overline{\overline{H}} \ \text{u} \ \gg \ \gg$

Vi $\theta \ \overline{\overline{H}} \ \text{u}$
 ó

S privodom DGGD

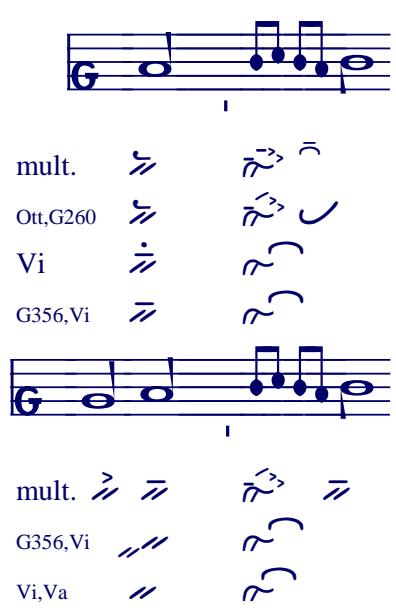
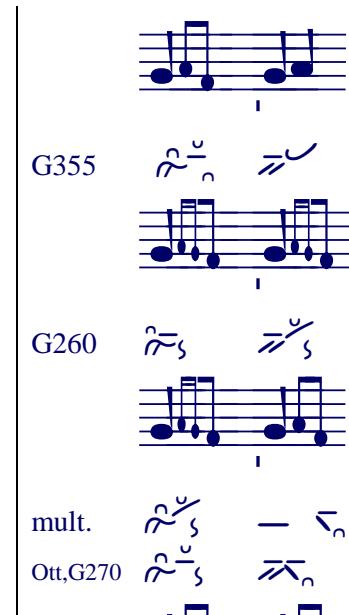
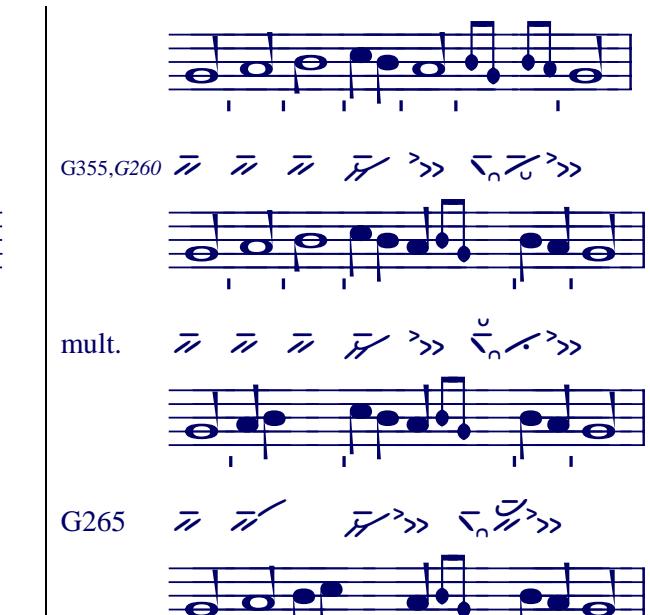
// *Leading in motif DGGD*

(9.2., 11.2.)

Musical score for "Επειδή ο Θεός μας είναι χαροκόπειος". The score includes two staves of music with blue notes and rests, and lyrics written below each staff. The instruments listed are Am, Dk, G265, Ott, G262, G260, G355, Vi, and Ox. The lyrics are: Επειδή ο Θεός μας είναι χαροκόπειος, ως άμ- πε- λος δέ.

G-h-G (Αγγελος)

14.9., 29.6., ...

		
mult.	G355	G355, G260
Ott, G260	G260	mult.
Vi	mult.	G265
G356, Vi	Ott, G270	G355
Vi, Va	G355	Vi
	G261	G356
	G261/5*	Dk
	G265/70	Am, Ott, G355
	G355*	Trin
	Vi, G356	G265
	Va	G356

Σή-
Αγ-
Χαί-

με-
γε-

ρον
λος
ρε

*

G355 G261
G270 G265
G355 G265
G270 G262
G356 G355
G265 G270

Krátky tvar // Short form

- 16.11.



Am	> //											Dk,Trin
G265	>											
Vi	>											
G356	>											

ev oíç

Odlíšná prvá časť // Different opening

- 16.11.

The musical score consists of two staves. The top staff is for the orchestra (Ott) and the piano (G270). The bottom staff is for the piano (G265). The score includes several measures of music with corresponding rhythmic patterns written below each measure. The patterns use vertical strokes and horizontal dashes to indicate note heads and stems. The piano part includes dynamic markings like *Dk*.

Measures 1-2: Ott: G270: G265:

Measures 3-4: Ott: G270: G265:

Measures 5-6: Ott: G270: G265:

Measures 7-8: Ott: G270: G265:

Measures 9-10: Ott: G270: G265:

Measures 11-12: Ott: G270: G265:

Measures 13-14: Ott: G270: G265:

Measures 15-16: Ott: G270: G265:

Measures 17-18: Ott: G270: G265:

Measures 19-20: Ott: G270: G265:

Measures 21-22: Ott: G270: G265:

Measures 23-24: Ott: G270: G265:

Measures 25-26: Ott: G270: G265:

Measures 27-28: Ott: G270: G265:

Measures 29-30: Ott: G270: G265:

Measures 31-32: Ott: G270: G265:

Measures 33-34: Ott: G270: G265:

Measures 35-36: Ott: G270: G265:

Measures 37-38: Ott: G270: G265:

Measures 39-40: Ott: G270: G265:

Measures 41-42: Ott: G270: G265:

Measures 43-44: Ott: G270: G265:

Measures 45-46: Ott: G270: G265:

Measures 47-48: Ott: G270: G265:

Measures 49-50: Ott: G270: G265:

Measures 51-52: Ott: G270: G265:

Measures 53-54: Ott: G270: G265:

Measures 55-56: Ott: G270: G265:

Measures 57-58: Ott: G270: G265:

Measures 59-60: Ott: G270: G265:

Measures 61-62: Ott: G270: G265:

Measures 63-64: Ott: G270: G265:

Measures 65-66: Ott: G270: G265:

Measures 67-68: Ott: G270: G265:

Measures 69-70: Ott: G270: G265:

Measures 71-72: Ott: G270: G265:

Measures 73-74: Ott: G270: G265:

Measures 75-76: Ott: G270: G265:

Measures 77-78: Ott: G270: G265:

Measures 79-80: Ott: G270: G265:

Measures 81-82: Ott: G270: G265:

Measures 83-84: Ott: G270: G265:

Measures 85-86: Ott: G270: G265:

Measures 87-88: Ott: G270: G265:

Measures 89-90: Ott: G270: G265:

Measures 91-92: Ott: G270: G265:

Measures 93-94: Ott: G270: G265:

Measures 95-96: Ott: G270: G265:

Measures 97-98: Ott: G270: G265:

Measures 99-100: Ott: G270: G265:

Measures 101-102: Ott: G270: G265:

Measures 103-104: Ott: G270: G265:

Measures 105-106: Ott: G270: G265:

Measures 107-108: Ott: G270: G265:

Measures 109-110: Ott: G270: G265:

Measures 111-112: Ott: G270: G265:

Measures 113-114: Ott: G270: G265:

Measures 115-116: Ott: G270: G265:

Measures 117-118: Ott: G270: G265:

Measures 119-120: Ott: G270: G265:

Measures 121-122: Ott: G270: G265:

Measures 123-124: Ott: G270: G265:

Measures 125-126: Ott: G270: G265:

Measures 127-128: Ott: G270: G265:

Measures 129-130: Ott: G270: G265:

Measures 131-132: Ott: G270: G265:

Measures 133-134: Ott: G270: G265:

Measures 135-136: Ott: G270: G265:

Measures 137-138: Ott: G270: G265:

Measures 139-140: Ott: G270: G265:

Measures 141-142: Ott: G270: G265:

Measures 143-144: Ott: G270: G265:

Measures 145-146: Ott: G270: G265:

Measures 147-148: Ott: G270: G265:

Measures 149-150: Ott: G270: G265:

Measures 151-152: Ott: G270: G265:

Measures 153-154: Ott: G270: G265:

Measures 155-156: Ott: G270: G265:

Measures 157-158: Ott: G270: G265:

Measures 159-160: Ott: G270: G265:

Measures 161-162: Ott: G270: G265:

Measures 163-164: Ott: G270: G265:

Measures 165-166: Ott: G270: G265:

Measures 167-168: Ott: G270: G265:

Measures 169-170: Ott: G270: G265:

Measures 171-172: Ott: G270: G265:

Measures 173-174: Ott: G270: G265:

Measures 175-176: Ott: G270: G265:

Measures 177-178: Ott: G270: G265:

Measures 179-180: Ott: G270: G265:

Measures 181-182: Ott: G270: G265:

Measures 183-184: Ott: G270: G265:

Measures 185-186: Ott: G270: G265:

Measures 187-188: Ott: G270: G265:

Measures 189-190: Ott: G270: G265:

Measures 191-192: Ott: G270: G265:

Measures 193-194: Ott: G270: G265:

Measures 195-196: Ott: G270: G265:

Measures 197-198: Ott: G270: G265:

Measures 199-200: Ott: G270: G265:

Measures 201-202: Ott: G270: G265:

Measures 203-204: Ott: G270: G265:

Measures 205-206: Ott: G270: G265:

Measures 207-208: Ott: G270: G265:

Measures 209-210: Ott: G270: G265:

Measures 211-212: Ott: G270: G265:

Measures 213-214: Ott: G270: G265:

Measures 215-216: Ott: G270: G265:

Measures 217-218: Ott: G270: G265:

Measures 219-220: Ott: G270: G265:

Measures 221-222: Ott: G270: G265:

Measures 223-224: Ott: G270: G265:

Measures 225-226: Ott: G270: G265:

Measures 227-228: Ott: G270: G265:

Measures 229-230: Ott: G270: G265:

Measures 231-232: Ott: G270: G265:

Measures 233-234: Ott: G270: G265:

Measures 235-236: Ott: G270: G265:

Measures 237-238: Ott: G270: G265:

Measures 239-240: Ott: G270: G265:

Measures 241-242: Ott: G270: G265:

Measures 243-244: Ott: G270: G265:

Measures 245-246: Ott: G270: G265:

Measures 247-248: Ott: G270: G265:

Measures 249-250: Ott: G270: G265:

Measures 251-252: Ott: G270: G265:

Measures 253-254: Ott: G270: G265:

Measures 255-256: Ott: G270: G265:

Measures 257-258: Ott: G270: G265:

Measures 259-260: Ott: G270: G265:

Measures 261-262: Ott: G270: G265:

Measures 263-264: Ott: G270: G265:

Measures 265-266: Ott: G270: G265:

Measures 267-268: Ott: G270: G265:

Measures 269-270: Ott: G270: G265:

Measures 271-272: Ott: G270: G265:

Measures 273-274: Ott: G270: G265:

Measures 275-276: Ott: G270: G265:

Measures 277-278: Ott: G270: G265:

Measures 279-280: Ott: G270: G265:

Measures 281-282: Ott: G270: G265:

Measures 283-284: Ott: G270: G265:

Measures 285-286: Ott: G270: G265:

Measures 287-288: Ott: G270: G265:

Measures 289-290: Ott: G270: G265:

Measures 291-292: Ott: G270: G265:

Measures 293-294: Ott: G270: G265:

Measures 295-296: Ott: G270: G265:

Measures 297-298: Ott: G270: G265:

Measures 299-300: Ott: G270: G265:

Measures 301-302: Ott: G270: G265:

Measures 303-304: Ott: G270: G265:

Measures 305-306: Ott: G270: G265:

Measures 307-308: Ott: G270: G265:

Measures 309-310: Ott: G270: G265:

Measures 311-312: Ott: G270: G265:

Measures 313-314: Ott: G270: G265:

Measures 315-316: Ott: G270: G265:

Measures 317-318: Ott: G270: G265:

Measures 319-320: Ott: G270: G265:

Measures 321-322: Ott: G270: G265:

Measures 323-324: Ott: G270: G265:

Measures 325-326: Ott: G270: G265:

Measures 327-328: Ott: G270: G265:

Measures 329-330: Ott: G270: G265:

Measures 331-332: Ott: G270: G265:

Measures 333-334: Ott: G270: G265:

Measures 335-336: Ott: G270: <img alt="Rhythmic pattern for G27

d--G

Thema s motívom zostupujúcim od tónu *d* ku tónu *G* vo väčšine prípadov priamo nadväzuje na vzostupnú themu *G-h*.
 // This thematismos usually follows the thematismos *G-b*.

(In: 23.4., 20.7., 17.1., PS3, PVVf, PX2, ...)

A



mult.



Vi



Va



B

G355/262 G356

G261 G270 G355 Vi



mult. G355



mult. G355 G270



G262 Vi



Vi Va



Vi G14



Vi, Va, Lm

C



Am



Dk, Ott



G261

G265/355



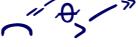
G270



Vi



Va



G14



G262



Vi



G356



G270



G355



G355



Vi

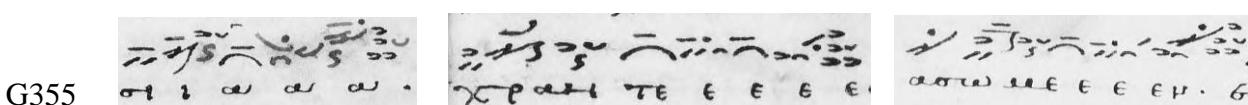


Krátky tvar časti B // A short form of the part B

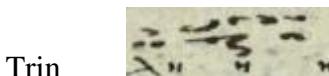
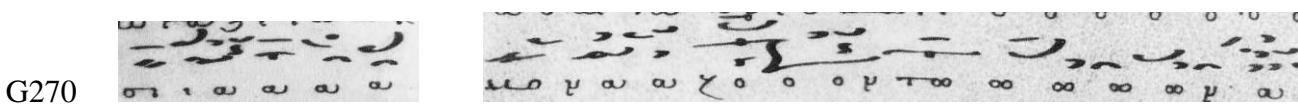
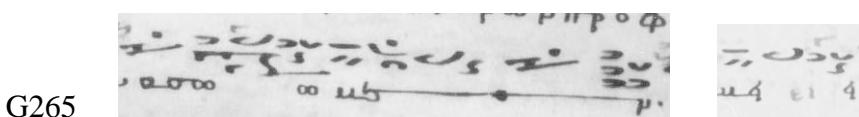
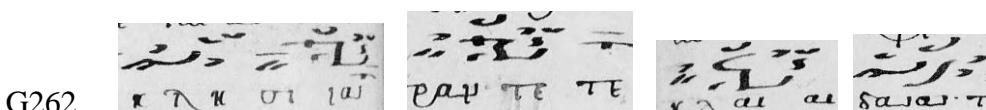
The block contains musical notation examples from several manuscripts:

- G**: A staff with a G-clef and a single note.
- Trin**: Two neum patterns: one with a vertical stroke above a horizontal bar, and another with a vertical stroke above a horizontal bar with a small circle.
- G355**: Two neum patterns: one with a vertical stroke above a horizontal bar, and another with a vertical stroke above a horizontal bar with a small circle.
- Ott**: A neum pattern with a vertical stroke above a horizontal bar.
- Am**: A neum pattern with a vertical stroke above a horizontal bar with a small circle.
- G260**: A neum pattern with a vertical stroke above a horizontal bar.
- Trin**: A neum pattern with a vertical stroke above a horizontal bar with a small circle.
- Ott**: A photograph of a manuscript page showing musical notation.
- Vi, Va, Lm**: A neum pattern with a vertical stroke above a horizontal bar.
- Vi**: A neum pattern with a vertical stroke above a horizontal bar with a small circle.

V G355 je znak *kratemoyporoon* celkom interpretovaný intervalovými neumami (tj. znak sa stal veľkou hypostázou):
 // In G355 is *kratemoyporoon* fully interpreted through interval signs (it became a great hypostasis)



Osobitosti zápisu v rozličných rukopisoch // Peculiarities of various mss.:



Rozdrobenie (cez *diplasiasmos*) nástupného tónu **d** // *Diplasiasmos* and comminution of the note **d**

In: PS3

G

G265

G

Am

G

G262

G

Dk

Vi

Va

ι- λά- σθη- τί μοι

edch // edcb

15.8., 16.11.

Am    >>
 G355    >>
 G260    >>
 G262    >>
 G270    >>

   >> Trin
 Vi    //
 Ω Παρ- θέ- νε,

G265   

   >>
 G270    >>

   >>
 G260    >>
 Trin    >>
 G262    >>
 G355    >>
 Vi   
 τοίς πειθ- αρ- χού- σιν