

Elementárne motívy byzantského 2. pl. hlasu

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

Časť III. Formuly s ukončením na G, E

// Part III. Formulae ending on tones G, E

Ukončenie na tóne G

// Ending on tone G

Prehľad motívov, ktorými sú ukončené vnútorné bloky.

// A list of motives closing the inner melodic blocks.

Koncový tón je v základnom tvare *G* alebo v modifikovanom otvorenom tvare *a*, (*G*, *h*).

V zjednodušenom zmysle slova tu možno hovoriť o stredových kadenciách, treba však poznamenať dve veci. Hoci sa obvykle kadenciou nazýva len melodické ukončenie na finále (v 6. hlase tón *E*), štruktúra týchto stredových „kadencií“ je analogická a v kontexte byzantských spevov neexistuje pre ne iný termín. Podstatnejším problémom, ktorý sa týka všetkých koncových motívov bez ohľadu na koncový tón, je obvyklé očakávanie, že na vrchole kadenčného motívu sa nachádza slovný prízvuk, čo v praxi nie je vždy splnené a môže viesť k pochybnostiam, kde sa vlastne kadencia začína.

// The closing tone of inner blocks is *G* (standard form) or *a*, *G*,*b* (modified open form).

In a simplified view these motives may be called *medial cadences*. However, two things must be pointed out. The term *cadence* is often used only for motives ending on the finalis (note *E* in the 2nd plag. mode), but the melodic structure of these medial cadence is similar and in the context of byzantine chants there is no better term for them. Another problem touching all the closing motives is an expectation of a word accent in the peak of the cadence motif – this often does not hold and it rises doubts about where the cadence begins.

Poznámka. Kadenčné motívy z rytmického hľadiska delíme na typy *mmt*, *dmt*, *mdt* a *ddt* (resp. *m ddt*, *m dmt*). Písmená označujú posledné tri až štyri stopy motívu. Písmeno *t* predstavuje posledný tón bez ohľadu na jeho dĺžku a písmená *d* (=2), *m* (=1) určujú počet slabík v stope.

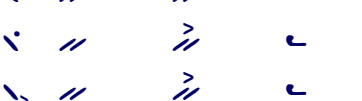
// **Remark.** The cadential motives may have four basic rhythmical forms – *mmt*, *dmt*, *mdt*, *ddt* (and subcases *m ddt*, *m dmt*). These letters represent the last 3 (4) feet of the motif. The letter *t* is the last tone (no matter how long it is), the letter *d* (=2) and *m* (=1) determine the number of syllables in the foot (from *d*ysyllabic or *m*onosyllabic).

// Remark 2. The pitch *b* is in Slovak marked *h*. It will be not always „translated“.

G3/J - Invarianty // Invariants

mmt

Štandardný tvar // Standard form

	
mult.	
Trin,G260	
Vi	
Va	

	
Trin,G265	
Vi	
Va	

Krátky tvar // Short form

	
G265	

2.1.

Alternatívne (menej frekventované) varianty // Less frequent variants



G260



Am

Trin



G270,G262

Dk,Trin



Dk

G262



G355



, G270



Ott

Vi



Am

G261



G265,Dk

Ott

Am

Dk



Trin

Vi



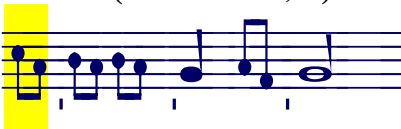
mdt

štandardný tvar // standard form

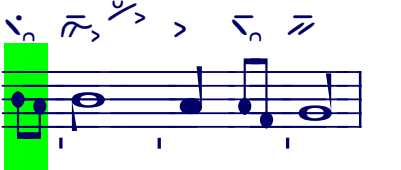
mult. G355,Dk		
mult.		
G355,G265 Vi		G356
Sa		
Sii		

alternatívne tvary // marginal variants (18.10. / 8.11. , ...)

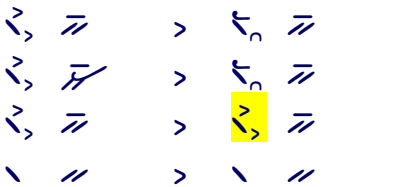
G



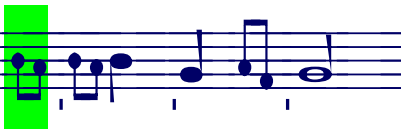
Am



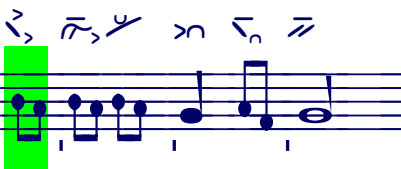
Ott, Trin
Dk
G355
Vi



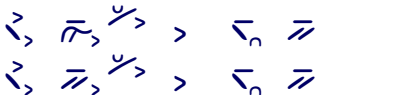
G



G355



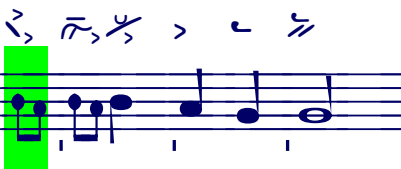
G260, Ott
G270



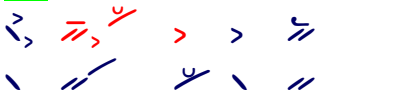
G



Trin



Dk
Vi




dmt

štandardný tvar // standard form



mult.



G355 (hapax)



Vi,G356



Vi

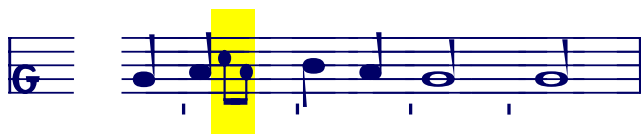


G356



m dmt

štandardný tvar // standard form



Am,Trin,Ott



G355,Dk



Vi



G356



ddt

štandardný tvar // standard form



mult.



Vi



G356



mult.



Vi,Va



Vi,G356

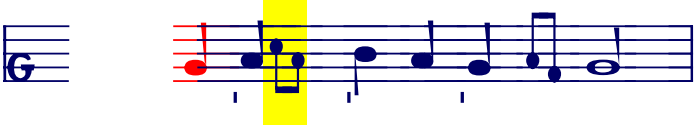


G261



m ddt

štandardný tvar // standard form


G265

Am, Ott



Dk



Trin



Vi, G356





Dk, Trin



G355



Vi, G356



hapax – PV0Lazar



Am, Dk



Ott



G261



G262



Vi

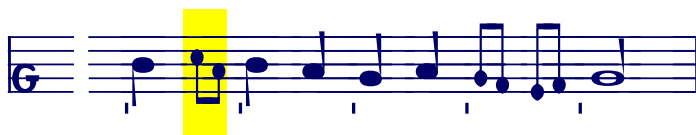


Lm



G265

ddt +



Am



Dk, Ott, Trin



G270



G355



Vi



δι' ἧς ἀν- ἐ-πλά-σθη-μεν οἱ γη- γε- νεῖς,
καί ἀν- ἐ- και- νί-σθη-μεν ἐκ τῆς φθο- ράς

G3/J – väzbové motívy // binding motives

po h^

Väzba medzi deklamáciou nad *h* a ukončením typu G3/J vo všetkých základných rytmických tvaroch.

// The binding of declamation on *b* and G3/J ending (all rhythmical forms).

h

hapax



mult.

Vi



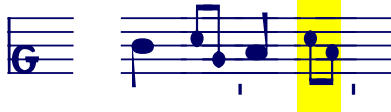
hca



Am, G261-2, 270



Trin



Dk, Ott, Trin



G355



G265



G265



Trin, Dk



G270

Vi



G356, G32



Sa



Va



Sii



Dk, G265



Vi



dca



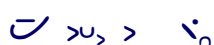
G355



G260-1



Am,Trin



Ott



Vi



Vi, Va, Lm, G356



Dk, G265



G355



Trin, G355, Ott, Dk



G260



G355



G262



G355



Vi, Pr, G356, Va



Vi





G260 > ٢ > ٥ — ٦_n
 Trin ٢ ٢ > ٥ — ٦_n
 Vi > / > — \
 Va ٢ / > — \



Trin, Dk, Am > ٢ > ٥ > ٦_n



Ott > ٢ ٢ > ٥ > ٦_n



G355 > ٢ > ٥ — ٦_n

dcha



G261 / > > ٥ — ٦_n



Dk, Ott, G355 / > > > ٦_n
 Vi, G356 / > > > ٦

po $h^{\wedge}$ cez G // following $b^{\wedge}$ via G

Spoj medzi deklamáciou nad h a ukončením typu G3/J (vo všetkých základných rytmických tvaroch) s prechodom cez tón G . Podobný prechod cez G už bol uvedený v predošlom odseku, tam však mal vždy izodynamický variant bez dotyku tónu G .

G261, Trin		
Am, Ott, Trin		G355
Am		
Dk		
Vi, Si		G356, G32
Vi		
Sii		
Dk		
Am, Ott		G270
Trin		
Vi		
Va		

Osobitné (zriedkavé) tvary // rare forms



G262



Am



Dk, Trin



G261



Ott,G355



G260



Vi



2.1.



G261



G260



Dk,G355



Vi



Am,Ott,Trin, G262

G356

Am,Ott	
G265	
Dk'	
Trin	
Dk	
Vi,G356	
δυ- σω-πού-μέν σε μή παύ- ση υ- πέρ η- μών	

po G^ // following G^



mult.

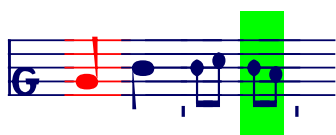
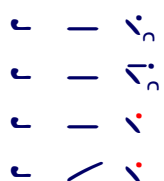
Vi



mult.

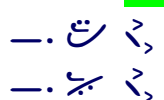
G355,Dk

Vi



mult.

G262



Ott,Dk

G355

Vi



Spoj s *m dmt, m ddt* // Binding with *m dmt, m ddt*


hapax

G260





G260





G355





Am,Trin,Ott



Dk, G355

Trin



Vi



G356



G32



Sii



L





mult.





G355



Vi,G356





Dk >  Ott,Am

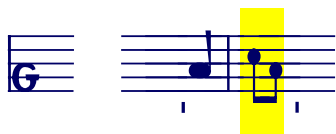
Trin > 

Vi >  G356

po a^, D-a, E-a, G/h-a // Following a^, D-a, E-a, G/b-a

Napojenie na tón *a*, nech bol dosiahnutý akoukoľvek cestou.

// Attached to note *a*, no matter which way it was reached.



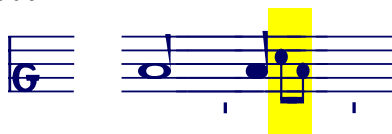
mult.



Vi



m ddt



mult.



Vi,Lm



aG.a



Am



Dk,Ott,Trin



G265

Vi



m ddt

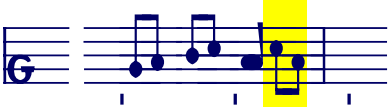


mult.



Vi



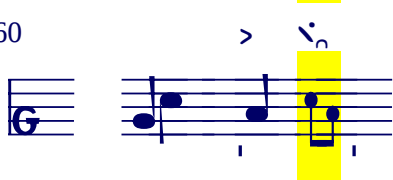
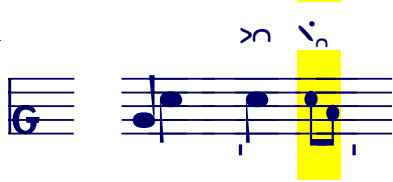
	
Am	> 
G265	> — 
G270	> — 
Ott	
G260/2	
Vi	> 

cez prechod Gc // Gc transition

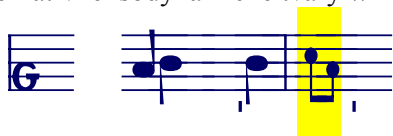
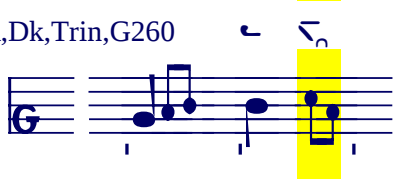
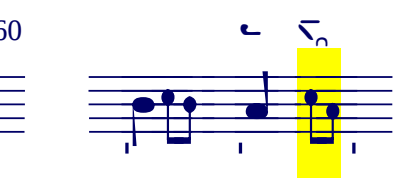
2

Všetky základné rytmické varianty. // for all rhythmical forms

Hlavný tvar // Main form

	
G260	
Am	
mult.	
Vi,G356	

Alternatívne isodynamické tvary // isodynamic variants

	
Am,Dk,Trin,G260	
G260	
mult.	
G355	
Vi	

4

Len s mmt a mdt. Vzhľadom na malý počet výskytov môže byť toto obmedzenie len náhoda.

// Only mmt and mdt.

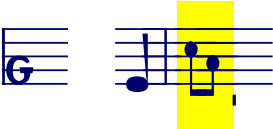
G265		
G265		
G265		G261
Trin		
Trin,Dk		
G270		G265
G262		
Trin		
Am		
G355		Dk
Dk,Ott		G355,, G260
Vi		
Vi		

6

mmt (hapax), 18.11.

	
G261	
	
G260	
	
Am,,Trin,Dk	
G262	
Ott	
	
G355,270	
Vi	

zdola // from the bottom up

	
mult.	
Vi	

G3/JU

Zriedkavo možno nájsť formuly, ktoré sa melodicky podobajú na G3/J alebo G3/J -a, avšak ich spojový motív (súčasť invariantu) je odlišný ako v G3/J. Väzba na prívod sa často podobá skôr na G3/U.

// There are several matches of formulae similar to G3/J (-a) but differing in the forecadential invariant.

3.9.



Am	┌	┌	✂	>n	/	>	>	└n	≡	
Dk, Trin	┌	┌	⊘	>n	/	>	>	└n	≡	»y
Ott	┌	┌	✂	>	/	>	>	└n	≡	
Vi	┌	┌	✂	>	/	>	>	└	≡	

παρ-ρη- σί- αν έ-χων πρός αυ- τόν

8.9.



Am	┌	—	≡ _u	/	>	>u	>..	≡	
Dk	┌	—	≡ _u	/	>	>u	>..	≡	Ott, Trin



G355	┌	—	≡ _u	/	>	>u	>..	≡	
Vi	┌	—	≡ _u	┐	>	>u	>..	≡	

εν σο- φί- α τούς ου- ρα- νούς,

G3/J -a polokadenčné // G3/J -a halfcadential

Bežná modifikácia G3/J -a už bola opísaná vyššie. V časti prípadov však nadobúda iný tvar.

// A standard modification G3/J -a was described hereinbefore. Another form follows.

22.12./29.6.



G265
Trin
Vi



G261
Dk,Ott Trin
G355
Vi,G356



G260
G265



G270



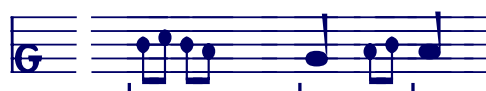
G270



Trin
mult.



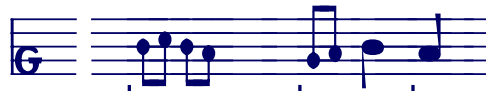
mult.
G261
Vi,Va



G261



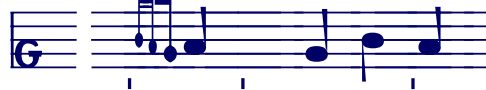
G265 Trin
G260
Ott Trin



G355
G261 G270
Dk,Ott G261,265
Am



Trin G270
G262



Dk



G355
Vi,G356 Lm
Vi
Va



Am



Ott



Dk



G265

Trin,G265

Vi

Va



Am

Trin



Am

G262

Ott,Dk



G265

Vi

Va

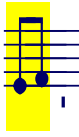
G3/0,U – Invarianty // Invariants

Hoci je medzi tvarmi G3/0 a G3/U menší melodický rozdiel a často zásadný rozdiel z hľadiska funkcie v perióde, vo veľkom počte prípadov sú oba tvary isodynamické a s rovnakými väzbami na prívod zdola a po tóne *a*.

// There is a little melodic difference between G3/0 and G3/U and often an essential difference (referring to the place and function in the period) too, both forms are in many cases isodynamic, with identical leading in motives (especially from the bottom up and progressions on *a*).

mmt

G3/0

						
mult.			mult.			
			G355,G265,Trin			
			G355			
mult.			Vi,G356			
						
Vi,Sii, ...			Sii			
						

G3/U



mult.



Vi



Dk,G355



G262



Am,Trin, G270



Ott,Dk,G260



Ott,G355



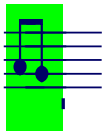
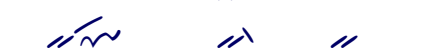
G262



G261



Vi



mult.



G262



G260

Dk,G270



Ott,G260



Trin



Ott



Am



Vi, Va, Lm



mult.



Vi, Va, Lm



Am,Ott



Dk,G270



Vi



Va



Trin



mdt

G3/0

mult.

mult.

Am,Dk,Ott,Trin,G355

Vi

G265

Trin,Am,Dk,Ott

G355,G265

Ott,Am

Vi

Am,Dk,Ott,Trin

Ott,G261,Dk

G262/5,G355

Vi,G356

Vi,G356

							
mult.			Am,Ott,Dk		>		
Vi,Va			Vi,Va		>		
			Lm,Vi		>		Vi,Va
			Va		>		
							
			Trin		>		
			Dk,G270		>		
							
			G262		>		

mdt +

29.6. predĺžený tvar // extended variant



G355



G265



Dk



G261



Am



Trin



Vi,G356



θε- μέ- λι- οι αρ- ρα- γείς,

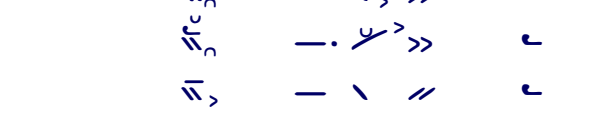
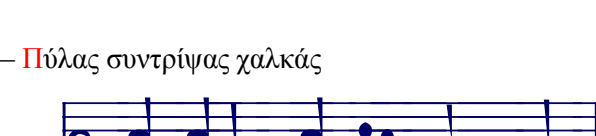
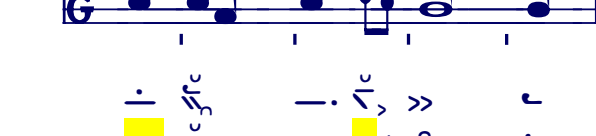
dmt

Rytmické rozloženie dmt sa viaže výlučne s typom G3/U.

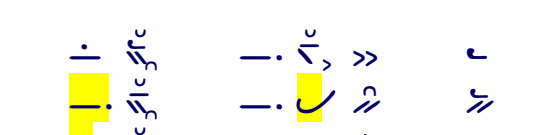
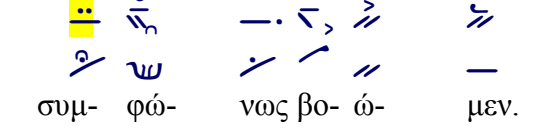
// The rhythmical variant dmt is found exclusively with G3/U.

mult.	—	Dk,G355	
Vi,Si,G356	—		
Vi			
Sii,L			
mult.	>	Ott,Dk	
Vi,G356	>	Am,Trin,G355,Dk	
G355	>	Ott, G260	
		G270, G355	
Ott,G260	>	Am,Trin,G261,G355	
G270,G355	>	G	
mult.	>		
Vi,Si,G356,G32, L	>		
Sii	>		
30.9.			
Am,Trin,Dk	> > > >		
Ott	> > > >		
Vi	> > > >		

m dmt

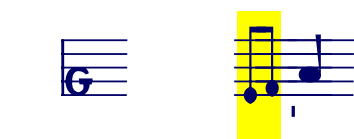
	
G261	
Am,Dk,Ott	
G355	
G262	
Vi	

Oktoich – Πύλας συντρίψας χαλκάς

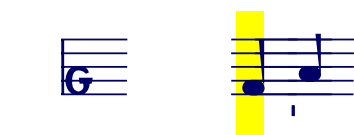
		
Am,G		
G261		
G260		<i>D,G, Sn795</i>
Vi		
	συμ- φώ- νως βο- ώ- μεν.	

ddt

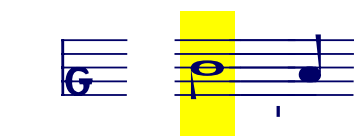
G3/U, G3/0



mult. —.
Vi /



mult. —.
Vi /



Am,Trin >
Vi >



G355 > > >
G262 > > >
Vi > > >



Am,Trin > > >



Ott,G355 > > > Dk,Trin
Vi > > >
> > >
— > > >



Am,Dk,Trin > > > G260,Ott
G261 > > >



G260,Dk,Trin > > >
Am > > > Dk,G265
Ott,G262,Dk > > >
Vi > > >
Vi,Va > > >

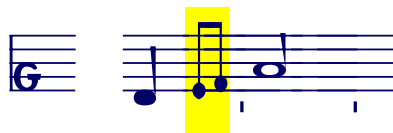


Am,Ott,G355 > > >
Vi > > >

G3/0,U – Väzbové motívy // binding motives

Od tónu D (E) // Up from D (E)

Vyústenie do G3/0 mdt, mmt, ddt, G3/U ddt.
 // Flowing into G3/0 mdt, mmt, ddt, G3/U ddt.



mult.		
G355		
Vi,Sa,Si		G32,G356
Vi,G356		
Vi		
G356		Si
Sii		



hapax

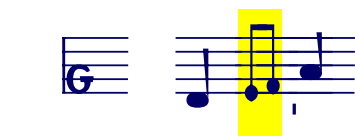
G261



Am		Dk,Trin (zriedkavé)
Vi		



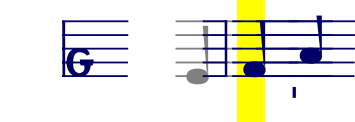
mult.	
G265	
Vi,G356	
Vi	
G356	



mult. .. —.

Vi .. /

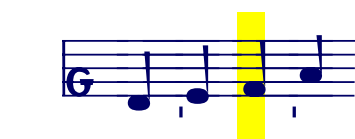
Vi, Va .. —



mult. — —.

Vi — —.

Vi — /

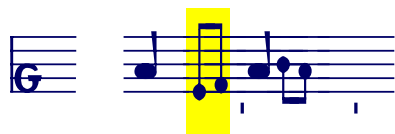


mult. — — —.

Vi — — /

Od tónu *a* // From the tone *a*

Po deklamácii *a*^, postupoch *G/h -a*, *D-a*, *E-a* ; vyústenie do *G3/0 mmt*, *mdt*, *G3/U mdt*, *mmt*, *ddt*.
 // Following *a*^ and *G/b -a*, *D-a*, *E-a*; flowing into *G3/0 mmt*, *mdt*, *G3/U mdt*, *mmt*, *ddt*.



Am,Ott,Dk G261

Ott,G262

mult.

Vi,Va

Vi,Va,Lm

Va

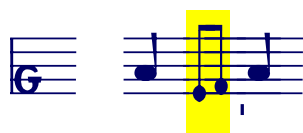


mult.

G270,G355 Trin, G262, G265

Vi Si, G356, G32

Sii



mult.

Vi Si, G356

Vi, G356

Sii, L

m dmt



G261

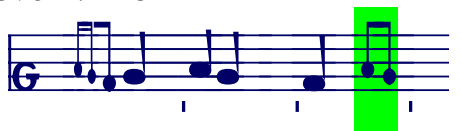


Am,Dk,Ott

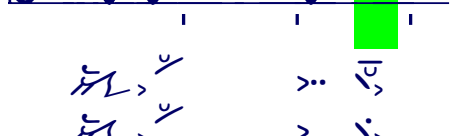
G355,G262

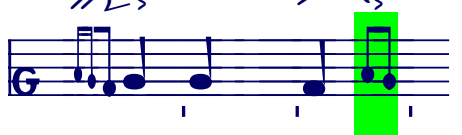
Vi

PX5Vozn / PX8

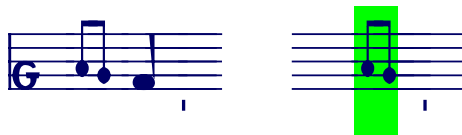
Am 

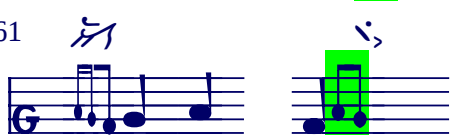
Dk 

Ott 

G270 

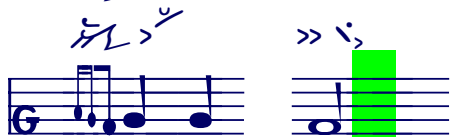
Vi 

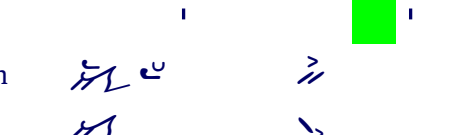
G261 

Am 

Dk 

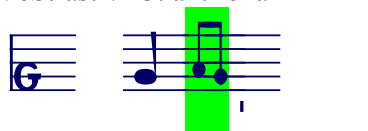
Ott 

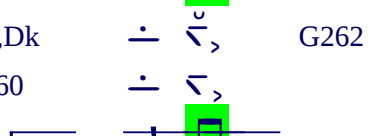
Trin 

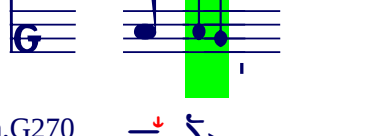
Vi 

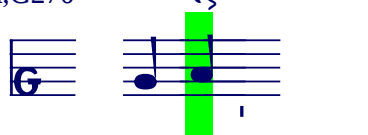
Va 

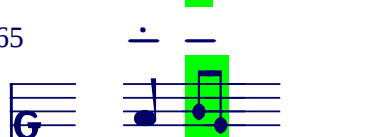
PVVeStrasti / 13. antifóna

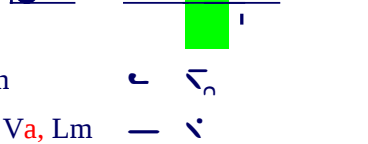
Ott,Dk  G262

G260 

Am,G270 

G265 

Trin 

Vi, Va, Lm 

Po G/h -a priamo

// Following G/b -a immediatly

Postup G/h -a ústi do tónu *a*, ktorý už je vrcholom motívu G3/U. Ide o kratšiu väzbu než vyššie uvedené väzby „od tónu *a*“. Zakončenie je výlučne typu G3/U dmt a G3/0 ddt.

// The progression G/b -a flows into *a* which is the starting point of G3/U. It is a shorter binding than those mentioned above. It flows exclusively into G3/U dmt or G3/0 ddt.

G3/U dmt



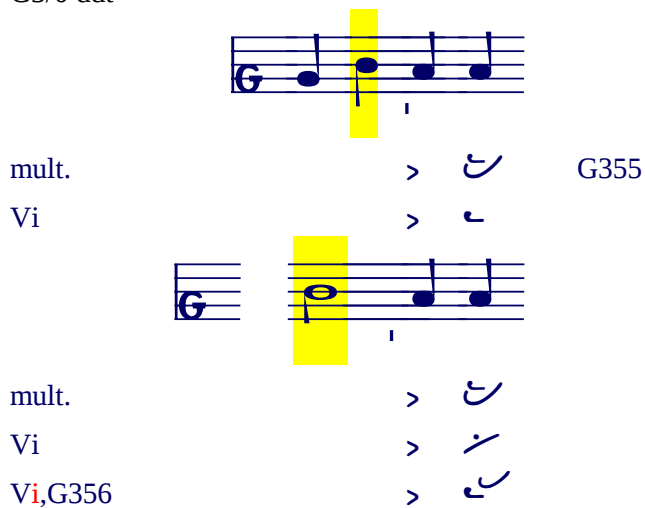
Am, Trin, G265, Dk > > \

G355, 262 > > \

Ott > > \

Vi, G356 > > \

G3/0 ddt



mult. > \ G355

Vi > \

mult. > \

Vi > \

Vi, G356 > \

po h

Vyústenie výlučne (!!!) do G3/U dmt.

// Flowing exclusively into G3/U dmt.

G355			
mult.			
Trin,Am,Dk		G265	
Ott,G260			
Vi		Si,G356,G32	
G356,Vi			
Sii			
L			

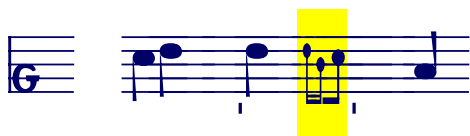
cez d
// via d



mult.		
Vi,G32		
Vi,Si,G356,G32		
Sii		
L		



G261		



Am		
Dk		
G270		
Ott		
Vi,G356		

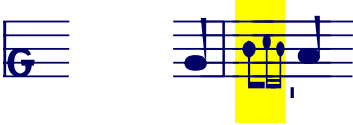
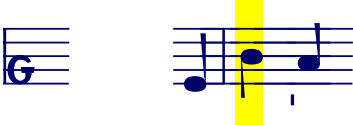
Trin

Zdola cez *h* // From the bottom up via *b*

Výlučne s G3/U dmt. Ojedinelé.

// Exclusively with G3/U dmt, rare.

8.9.

	
G261	
G260	
Am	
Ott	
Dk	
Trin	
G265	
Vi	
G262	
Trin	
G355	
Vi	

yG3

Osobitný tvar (blízky G3/U,0) sa začína motívom *Fa*. Zriedkavý, výlučne v tvare dmt a ddt.

// A special case (close to G3/U,0) begins with *Fa*. Rare, exclusively dmt, ddt.

dmt

18.1./29.6.



Ott



G260/2



G355



G356



Vi



G261, Ott



Vi, Va



G261



G260



G265, Dk



Am, Dk, Trin



Vi



Ott, Trin,

ddt

18.10.



Am,Dk,G262



Trin



G355,270



Ott



Vi



PS0 MP



G265



Ott



G270



Am



G260



Dk



Vi,Va



S vrcholovým motívom DG

// Starting with a motif DG

Iba niekoľko výskytov, ktoré neumožňujú presnejšiu kategorizáciu formuly.

// Only few matches, disputable.

mmt (8.9.)



Ott				
Am				
Dk,Trin				
G355				
Vi				

illegib.

mdt (6.12.)



G261



Am,Trin,Dk					G270
Ott					
Vi					

(8.9.)



Am				
----	--	--	--	--



Dk				
----	--	--	--	--



Ott				
-----	--	--	--	--

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



G355				
------	--	--	--	--

Vi				
----	--	--	--	--

G2/J

Motívy G2, bežné v 2. hlase, sú v 2. plag. hlase zriedkavé a predstavujú G-protipól k polokadenciám *hG.a*.

// Rare motives G2 (frequent in the 2nd mode) are a counterpart to halfcadences *bG.a*.

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

In: 18.10., 16.11., PS0, PX5



Am,G261

> ˘ >u, >

G260,Ott

> ˘ ˘, >

Vi,Va

˘ ˘ > >



mult.

> / > >

Vi,G356

> / > >

Vi

˘ / \ //

Va

˘ / >\ //



PX5

Trin

˘ ˘ ˘, //

G2/U

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

In: PVVd



Am,Ott,G262

˘˘ // ˘˘ >

Trin

˘˘ // ˘˘ //

Vi, Va

>˘˘ // ˘˘ //

Ukončenie na tóne E

// Ending on tone E

Prehľad motívov, ktorými sú ukončené periódy a iniciá.

// A list of motives closing melodical *periods* and *initia*.

Koncový tón je *E* v základnom tvare alebo *C,D,F,G,a,h,d* v modifikovanom otvorenom tvare. Jednotlivé modifikácie budú v tomto dokumente uvedené len epizodicky, bez nároku na úplnosť či reprezentatívnosť.

V zjednodušenom zmysle slova tu možno hovoriť o koncových kadenciách pri silnejších melodických formulách a úvodných kadenciách či polokadenciách pri slabších formulách. Z melodického hľadiska prienik medzi oboma skupinami je neprázdny, teda existujú formuly, ktoré sa s minimálnymi alebo žiadnymi odlišnosťami vyskytujú v oboch funkciách.

// The finalis of the 2nd pl. mode is E, the inner periods with a modified (open) cadence may be ended with a tone *C,D,F,G,a,h,d*. The full list of modifications was mentioned in Part I.

With some simplification, a list of final cadences (stronger melodic formulae) and initial cadences/halfcadences (weaker formulae) follows. These sets are not disjoint, i.e. there exist formulae with both functions.

Pri kadenciách a ukončeníach na tóne E si možno pri pozornejšom pohľade všimnúť dve skupiny motívov. Hlavnou skupinou sú univerzálne motívy prítomné naprieč celým korpusom spevov. Druhou skupinou sú špecifické motívy prítomné v spevoch len niektorých sviatkov Miney a v Triodione. Tie sa svojím charakterom čiastočne vymykajú gramatike 2. plag. hlasu.

// There are two types of final cadentiae. The main set consists of universal cadences that are present in the whole corpus of chants. The second set is of specific motives present only in some feasts or in Triodion. They are difficult to be placed into the grammatical system of the 2nd plag. mode.

EE.E

Úvodný (len na začiatku piesní) trojslabičný motív, „zvlnenie“ na tóne E. Na tretej slabike je tón E alebo sa realizuje niektorý z variantov FDG prechodu.

// An opening 3-syllabic motif (only at the beginning of the chants) shaped as a waving on the tone E. It is ended with a tone E or it flows into one of the FDG transitions.

Pravdepodobne základným znením, aspoň čo sa týka početnosti výskytu, je (EF)(DE).E :

// Probably (the most frequented) the basic form:



mult. ㄣ ˆ ㄣ ㄣ
Vi,G356 ㄣ ㄣ ˆ ˆ
 ㄣ ˆ ˆ Si,G32

Iné typy rozdrobenia na druhej slabike a ukončenie na tóne D

// Other variants and ending on D



Ott ㄣ ˆ ㄣ ㄣ G262



G355

ㄣ ˆ ㄣ ㄣ

G260/70, 355

ㄣ ˆ ㄣ ㄣ



Dk ㄣ ˆ ㄣ ㄣ var. ㄣ

Vi ㄣ ˆ ㄣ ㄣ

Sii,L ㄣ ˆ ㄣ ㄣ

Dlhý (?) motív na druhej slabike

Long (?) melodema on the second syllable



G260

ㄣ ˆ ㄣ ㄣ



Ott

ㄣ ˆ ㄣ ㄣ



G265

ㄣ ˆ ㄣ ㄣ



G260

G270,Trin

ㄣ ˆ ㄣ ㄣ

ED.CE.E

O niečo dlhší úvodný motív, ktorý je do istej miery ekvivalentný s predošlým. Na troch alebo piatich slabikách.
 // A longer opening motif, equivalent in function with EE.E. On 3 or 5 syllables.

mmt



G261
 Vi



Am G260/70, Dk, Trin



G355 Ott
 Vi

ddt



mult.
 Vi
 G356

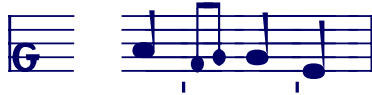
FG.E

Najkratšie, avšak typické a najčastejšie ukončenie *initia*. Nadväzuje na deklamáciu $a^\wedge$ alebo postup $G/h -a$. Koncový tón E je spravidla alternovaný motívmi FDG prechodu (tu nie sú uvedené v úplnosti).

// The shortest, but typical ending of *initio*. It follows $a^\wedge$ or $G/b -a$. Ends on E or flows into a FDG transition.



mult.



G265



G270



G355



mult.



G355



Vi



G356



Si,G356



Va



Sii



L



Dk,G355



G265



G270



Trin



G261-2,Dk



Vi



Vi,G356



Vi,Va,Lm



Nadväznosť na G[^] alebo postup zdola

// Following G[^] or a progression from the bottom up



G355 > ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Vi > / > / > ̣ ̣ ̣ ̣



PX1

Trin ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

G261 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Ott ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Ukončenie na G – skrátený (implicitný) FDG prechod

// Ending on G – an implicate (shortened) FDG transition



Am,Ott ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Dk,Trin ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

G260 ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Vi ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Ukončenie a.FG.E je na viacerých miestach variantné s c.GG.E, čo je nepochybne dané zhodným neumovým zápisom (na úrovni nosných znakov) v najstarších prameňoch.

// The ending a.FG.E is on several place variant with c.GG.E. One of the causes may be similar neumes for both motives in the Palaiobyzantine sources.

13.10.



Ott ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣



Am ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Dk,Trin ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

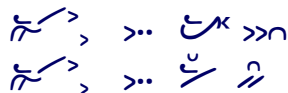
Vi ̣ ̣ ̣ ̣ ̣ ̣ ̣ ̣

Rytmické rozloženie mdt prináša špecifické rozdrobenie dlhej melodémy. Aj tu je doložená isodynamia s motívom c.GG.E.

// The rhythmical form mdt brings a special comminution of the longer melodema. Several cases of isodynamy with c.GG.E are attested.



Ott
G270



Trin, G262
Trin



Dk
G355



Am, Dk, G260
Vi
Vi
G356



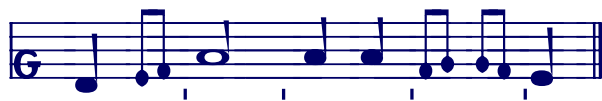
Am
Ott



Koncový tvar // A final form (in: Triodion)



Am >x $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$



Am >x $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$
 Va >x $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$
 Ω- σαν-νά εν τοίς υ- ψί-στοις.

Vi,Lm >



Am $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$

Dk $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$

Vi \ > — — $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$

Va \ > — — $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$ $\ddot{\cdot}$
 δι- ά τήν του κό- σμου σω- τη- ρί- αν.

EG.E

Ukončenie EG.E je doložené iba niekoľkokrát v spevoch Veľkého týždňa a pravdepodobne je ekvivalentné s motívmi FG.E, GG.E . Rozdiel je v tom, že EG.E nadväzuje na krátku deklamáciu na tóne E alebo postup zdola od D,E.

// The ending EG.E is present only several times in the chants of the Holy Week. Probably it is equivalent with FG.E, GG.E, differing mainly in the leading in motif (E^, other progressions from E, D).



G260 > ̣̣ ̣̣ ̣̣
> ̣̣ ̣̣ ̣̣



Am,Dk > ̣̣ ̣̣ ̣̣

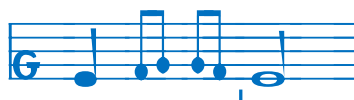
Ott,Trin > ̣̣ ̣̣ ̣̣

Vi, Va > ̣̣ ̣̣ ̣̣

>x >̣̣ ̣̣ >

Lm >x >̣̣ ̣̣ >

>x >̣̣ ̣̣ >



Dk ̣̣ ̣̣ ̣̣ G262,Am

G262 ̣̣ ̣̣ ̣̣ Ott



Trin ̣̣ ̣̣ ̣̣



Ott ̣̣ ̣̣ ̣̣ G261



Trin ̣̣ ̣̣ ̣̣

Vi,Va ̣̣ ̣̣ ̣̣

G2.E

Rovný tvar G2.E (bez predošlého c) je doložený iba raz (1.9.).

// Straight G2.E (without preceding c) is hapax (1.9.)



mult. ̣̣ ̣̣ ̣̣

Ott ̣̣ ̣̣ ̣̣

G260 ̣̣ ̣̣ ̣̣

Vi ̣̣ ̣̣ ̣̣

πρε-σβεί- ας

GG.E

Úvodný motív GG.E je takmer vždy variantný s motívmi FG.E a EG.E .

// This opening motif is nearly always isodynamic with FG.E and EG.E.



G355 — — — — —

G265 — — — — —



G260 — — — — —



Am — — — — —

Dk,Trin — — — — —

Vi — — — — —



G355 — — — — —

G262 — — — — —



G270 — — — — —

G265 — — — — —

Dk,Ott — — — — —

Trin, Am — — — — —

Vi,Pr — — — — —

G356 — — — — —

Vi — — — — —

cG.E

Ukončenie cG.E sa od FG.E líši zvýšením motívu na tretej slabike od konca o kvintu nahor. Funkčný rozdiel je v aplikácii na odlišné prízvukové rozloženia v texte. Ukončenie nadväzuje na *G/h-a, a^*.

// This ending differs from FG.E on the antepenultima which is exactly a fifth higher. It is applied on different accent distributions. It follows the leading in *G/b-a, a^*.



Ott,Am 𐌆𐌸 > 𐌵 G270, G262

Ott,G270 𐌆𐌸 > 𐌵



Am 𐌆𐌸, > Dk,Trin,G355

Vi > >
 \ >>



G261 𐌆 > 𐌸, G265

Am,Ott 𐌆 > 𐌸,

G355 𐌆 > 𐌸,

G260 𐌆𐌸 > 𐌸,



G355 𐌆 > 𐌸

Vi,Si,G356 > \

G32 > >\

Sii,L \ >

G.E thema 2 slab. (dysyllabic)

Dvojslabičná G.E thema, ako už vyjadruje jej označenie, stojí na kostre tónu G (prvá slabika) a tónu E, ktorý je však spravidla modifikovaný širšie rozdrobeným motívom FDG prechodu. Ide azda o thematizáciu formuly G2.E.

// A dysyllabic thema stands on the skeleton G.E (tone E often modified via thematised FDG transition).

mult.

Ott

Tak ako pri ostatných themách, zápis themy ani rytmická hodnota nôt nie sú úplne jasné.

// The positioning of neumes and the rhythmical value of the notes are not clear.

G355

G265

G262

G270

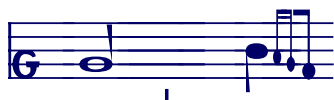
G355

G265 (cez riadok)

G261 cez riadok

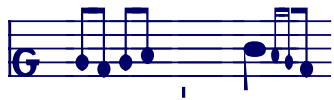
Am

σύ



Am,Dk,Ott

G262



Am

Trin

mult.

G262

G265



D

G270,G265

G270

G355

G262

Trin

G355



G261

Vi

Vi,Lm

G356

Pr,G3

γάρ



Am



mult.

G270

G262

G265

G265



mult.



mult.



G270

G262

Dk



G355

G355



G260-1



G265

Vi,Lm

G.E thema 3 slab. (trisyllabic)

V trojslabičnej G.E theme predchádza vyššie spomenutému motívu melodému na kostre tónov *a-h*.

// A fusion of thematic motives *a-b* and *G.E*

	Φω-	στή-	ρα
mult.			
Am			
G355			
Trin			
G262			
G265			
G261			
Vi			
G356			
Vi,G356			
SC			

Trin			
	Μη-	τέ-	ρεζ,

GF.E mt

Pri rozdrobení na predposlednej slabike sa demonštruje isodynamia (nie melodická zhoda) znakov $\sim$ a $\mathcal{M}$. Zvlášť pozoruhodnou je interpretácia znaku $\mathcal{M}$ dodatočnými neumami na spôsob *xeron klasma* v G355.

// At comminuting the melodema on the penultima appears isodynamia (not a melodic equality) of $\sim$, $\mathcal{M}$. Especially interesting is the full interpretation of $\mathcal{M}$ through interval neumes (such as at *xeron klasma*) in G355.

Krátky tvar // Short form



mult. $\sim >$
 G355 $\mathcal{M} >$ $\mathcal{M}$ G262
 Vi $\sim \{ >$
 Va $\mathcal{M} \{ >$
 Xá- ρiv



Trin $\mathcal{M} \mathcal{M} \mathcal{M}''$ G260



Am $\mathcal{M} \mathcal{M}''$
 Dk $\mathcal{M} \mathcal{M}''$
 Trin $\mathcal{M} \mathcal{M}''$
 Vi $\mathcal{M} \mathcal{M}''$
 Va $\mathcal{M} \mathcal{M}''$

Tvar s prívodom // With a leading in motif

Am  Trin

Ott  G260/62/65, Dk

Ott  Trin, G262,270

Vi, Va 

G270  G355

Dk  Ott,G260

Vi 

Trin 

Am  G261/65,Dk

Vi,Va 

Am,Dk  G261

G265 

Am,Dk 

mult. 

G260/355 

Vi 

Va 

G262 

G262 

Osobitný dlhší variant formuly G2.E (GF.E), za ktorou nasleduje spravidla kadencia *aD.FE.E* .
 // A longer variant of G2.E (GF.E) followed usually by a cadence *aD.FE.E* .

In: 17.1. , Triodion



G260		$\succ$	$\succ$		
Am		$\succ$	$\succ$		G260
Trin		$\succ$	$\succ$		Am
Dk		$\succ$	$\succ$		G262
		$\succ$	$\succ$		



G261		$\gg$	$\gtrsim$	$\gtrless$	$\gg$	
G270		$\lessgtr$	$\gtrsim$	$\gtrless$		
		$\gg$	$\gtrsim$	$\gtrless$		
G265		$\lessgtr$	$\gtrsim$	$\gtrless$	$\gg$	Trin



Ott		$\succ u$	$\succ \ddot{n}$		$\gg \overline{\overline{r}}$	G260-1
Trin		$\succ u$	$\succ \ddot{n}$		$\succ \overline{\overline{r}}$	Ott



	Left	Top	Bottom	Right
G265				
Vi,Lm				
Vi				
Lm				
Va				
Va				

GF.E dt

Prosté // Simple form

Prostý tvar GF.E je často isodynamický s EE.E a s G.FE.E.

// The simple form *GF.E* is isodynamic with *EE.E*, *G.FE.E*.



Am / > >u
 mult. / > >..
 Vi / > \
 / > \

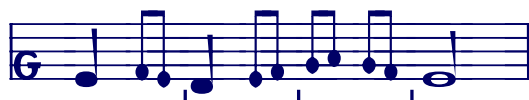


G355 — / > >.. G260

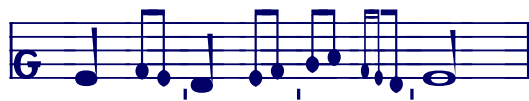


Trin / > >..
 Vi,G356 / > >u

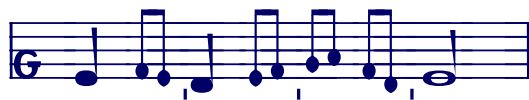
E.GF.E



G262



Am



G262



Ott



Dk,Trin



Am



Trin



Vi





Am,Trin $\ddot{\text{—}}$ — >u > — > —
 G355,Dk $\ddot{\text{—}}$ — > > — > — Ott
 Vi $\ddot{\text{—}}$ — > > — > —

PVVf



G262 $\ddot{\text{—}}$ — >u > — > —



Am $\ddot{\text{—}}$ — >u > — > —



Dk $\ddot{\text{—}}$ — >u > — > —
 Vi, Va $\ddot{\text{—}}$ — > > — > —
 ζω- ήν τήν αι- ώ- νι- ον,

aG.*G.GF.E

Ukončeniü GF.E často predchádza zlom aG.E, čím sa formula pripodobňuje silnejšej E3.

// The ending GF.E usually follows the bending down motif *aG.E*. Thus the formula sounds similar to E3.

mm



Am,Dk



G261-2, G265



G265



Trin

G260



G261



Ott,Trin



Dk



G355



Vi, Va



Vi,Si



Sii



G32,G356

// Variant shapes

Rozdrobenie aG a obmena v zakončení (PVVf)

G261	
Am	
G260	
Vi	
Va	
αV-	τα- πο- δί- δο- τε;

Rozdrobenie v zakončení a variantnost' s D2 (6.12.)

Am	
G261	
G270	
Ott	
Dk	
Trin	
Vi	
ο	τά του κό- σμου πέ- ρα- τα,

G265 !!

md



Am,Dk,Trin G265

Vi G265

Vi,Si G265

Vi,Sa G32

Si G356

Sii G356



G355,Trin G262



Ott,G260 G260

Vi G260

Obmena aG.*, aE.* – vždy isodynamická so základným znením
 // **Alterations aG.*, aE.*** – always isodynamic with the basic form

(In: 24.9./26.10./13.11., ...)



Am,Dk,Ott

Trin



G355



G355,Dk

Vi

τού Παύ- λου συν-ό- μι- λε,



G355,G262

Vi,G356

Ὁν καθ-ι- κέ- τε- υε

Σάλ- πιγξ χρυ-σό- φω- νος



Am



Ott

Vi

G260

Isodynamia GF.E s D2 (PX7)



G270 ḡ_υ >̈n̈ — √ ḡ_υ >>



G261 ḡ_υ >̈n̈ — √ >υ_υ >>



Trin ḡ_υ >̈n̈ ḡ_υ √ >̈n̈ >>



G262 ḡ_υ >̈n̈ ḡ_υ √ ḡ_υ >>



Am ḡ_υ >̈n̈ — √ > >>

VR ḡ_υ > — √ > >>

Vi,Va ḡ_υ >... — √ > >>

ού τής ελ-λάμ- ψε- ως

a.GF.E

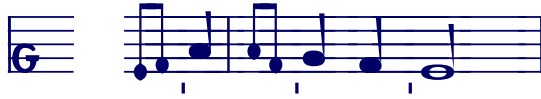
hapax



Am



G265



Dk,Trin



Ott,G270



G260



Vi



G356



23.4.



Am



Dk



G270



Ott



Vi



θε- ρά-πον Χρι-στού

c.G.E*

Po a[^], G/h-a; slabé

// Following a[^], G/b-a; a weak formula

mmt



G261



mult.			>
G355			>
G356			>
G32			>
Vi,Si			>
Sii			>
L			>
	Σή-	με-	ρov

Skrátený (implicitný) FDG prechod

// A short (implicite) FDG transition



Ott				G265
G355				Trin
Vi				
	σή-	με-	ρov	

dmt



Am,Dk,Trin



G261

Ott,Trin



Vi



⊖εί-α χά- ρις
καί εξ α- γό- νου



PV0Vaij

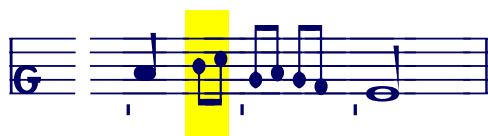
G262



Vi,Va



πού θέ- λεις,



var. D



Am,Dk,Ott,Trin,G355



G265



G355



Vi



Vi, Va



G356



Lm



Si



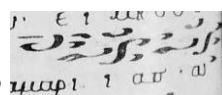
G32



Sii



G262



PS4

G262



Implicitný prechod FDG isodynamický s bežným zakončením
 // An implicate FDG transition isodynamic with the basic form

6.10.



G262 ♪ ♪ ♪ > Trin

G355 ♪ ♪ ♪ >



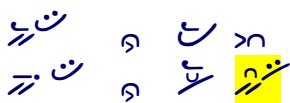
Ott ♪ ♪ ♪ ♪

Vi ♪ ♪ ♪ >
 ταις του θει- ου

mdt



G260



G261

G270



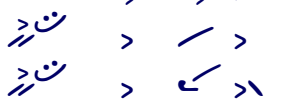
Trin



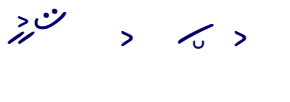
mult.



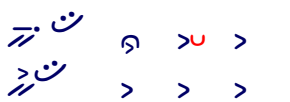
Vi



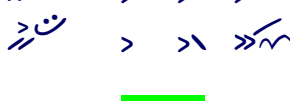
Vi,G356



mult.



Vi

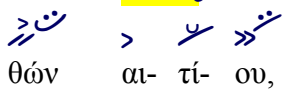


G355



!!kvinta c-F !!

Vi



τών α- γα- θών αι- τί- ου,

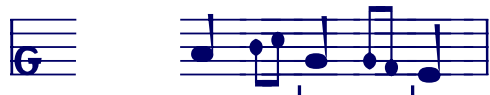
ddt



13.9.

G355

✓ > >.. >



G261, Trin

✓ ˘ ˘ ˘ >

Am

— ˘ ˘ ˘ >



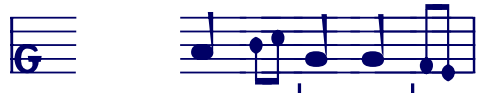
14.9.

mult.

✓ ˘ ˘ ˘ >

G260

— ˘ ˘ ˘ >



mult.

˘ ˘ ˘ >

Vi

˘ > ˘ >

˘ > > ˘

✓ ˘ > ˘ >

G32

Vi, G356, Si

— ˘ > / >

G32

— ˘ > / >

Sii

— ˘ >.. v >>

L

✓ > v >>

Άγ- γε- λοι πάν-τες 25.12.

Isodynamia c.GG.E , a.FG.E:



Am

✓ ˘ — ✓ > ˘ > ˘ ˘ ˘ >

G261

✓ ˘ — ✓ > ✓ > ˘ ˘ ˘ >



Dk

✓ ˘ — ✓ > ✓ > ˘ ˘ ˘ >

Va

✓ ˘ — / > / >.. ˘ ˘ >.. ˘ >

Vi

τοίς α- νο- ή-τοις κτή-νε- σιν ω- μοι-ώ- θην,

\FE.E

Priebežná formula // A passing-through formula

Cez a-E\



mult.

Vi

Lm, Va



Am



G260-1



mult.

Vi, Va



G265, Trin



G261



Ott



Ott



G260

Vi, Va



Am, Trin, Dk



mult.

Vi

Vi, Lm



G265, Am, Trin



Ott, Dk, G261

Vi

Lm



G262



Kratší prívod // A shorter leading in motif
(hapax – PVVe)



G262 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Am ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩



Dk ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Va ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Lm ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

τοῖς α- νό-μοις εἰς θά- να- τον.

Vi ♩

*Isodynamia s aG.*G.GF.E (6.12.)*



G261 ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G260 ˆ ˆ ˆ ˆ ˆ ˆ ˆ



Am, Ott ˆ — — ˆ ˆ ˆ ˆ ˆ ˆ ˆ

G270 ˆ — — ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G262 ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G265 ˆ ˆ ˆ ˆ ˆ ˆ ˆ



Dk, Trin ˆ — — ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G355 ˆ — — ˆ ˆ ˆ ˆ ˆ ˆ ˆ

Vi ˆ ˆ ˆ ˆ ˆ ˆ ˆ

G356 ˆ ˆ ˆ ˆ ˆ ˆ ˆ

καί νύν παμ-μά- καρ Νι- κό- λα- ε,

Iba 2 prípady

mult. 

Vi, Va 

G261 

G260 

Ott 

mult. 

Am 

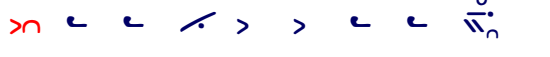
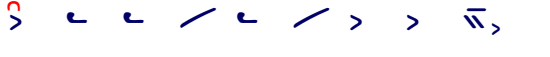
Vi 

Lm 

G270	
Am	
G261	
G260	
G260	
Dk, G262	
G265	
Vi, Va	
Trin	
G270	
G262	
Ott	
Am	
Dk	
Vi, Lm	

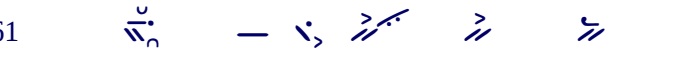
Cez D
Iba 3 prípady

// via D\

	
G270	
	
G270	
	
Ott,Am	
G262	
	
G262	
Vi,Va,Lm	
Vi, Va	

	
Am,G270	
G262	
Vi	
Va,Lm	
Vi, Va	

Isodynamia s yE3
(hapax – PS0)

	
G261	
	
mult.	
Vi, Va	

PVVe



G262

♪ ♪ ♫ > ♪ ♫ > ♪



Ott,Trin

♪ ♪ ♫ > x ♪ ♫ > ♪



G265

♪ ♪ ♫ > ♪ ♫ > ♪



G270

♪ ♪ ♫ > ♪ ♫ > ♪



Am

♪ ♪ ♫ > ♪ ♫ > ♪



Dk

♪ ♪ ♫ > ♪ ♫ > ♪

Va

♪ ♪ ♫ > ♪ ♫ > ♪

Lm

♪ ♪ ♫ > ♪ ♫ > ♪

τοῖς α- νό-μοις εἰς θά- να- τον.

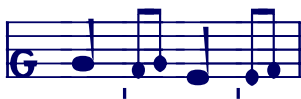
Vi

G.FE.E

Funkčný rozdiel medzi GF.E a FE.E nie je celkom jasný, aj z hľadiska rozloženia prízvukov ide o rovnocenné riešenia.

// The difference between GF.E and FE.E is not clear – their compositional functions and their reference to particular accent distributions are equal.

Prosté // Simple



G355

↗ >... >π ξ

Vi

↗ > / > \



mult.

↗ > > \u

Dk

↗ > > /

Vi

↗ > > \

G356

↗ > > >>u

κη-ρύτ-του-σαν

16.1.



Am,Dk,Trin

↗ > > /

G355



Ott

↗ > > >>

G261

↗ > >u >>

Vi

↗ > > >>

προ-τί- θε- ται

Nejednoznačné tvary // Ambiguous shapes

11.2., 29.6.



G262



G265'



G270



Ott,G260



Ott



Am



Dk



G265, Trin,G355

Vi



αι- τού-με- νοι λα- βείν
καί πρεσ-βεύ-ου-σι Χρι- στώ,

6.10.



Ott / > > / > > ♮



G262 / ♯ ♯ ♯ / > > ♮

Am / ♯ ♯ ♯ / > > ♮



Dk / ♯ ♯ ♯ / > > ♮

Trin ☺ ♯ ♯ ♯ / > > ♮



G355 / ♯ ♯ ♯ / ♯ > > ♮

G265 ☺ ♯ ♯ ♯ / ♯ > > ♮

Vi ☺ > ♯ ♯ ♯ / ♯ > > ♮

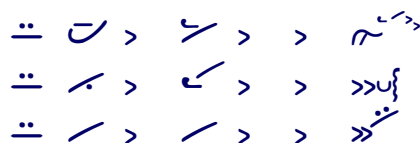
ο- θεν και τας των πι-στων

a.GG.FE.E



mult.

Vi



Trin



G260-1



Ott,Dk



Am,Dk,Ott



Vi,Va



Lm, Vi, Va



G262



Am



G260-2



Vi, Va



Lm



G355



Vi,G356



δι' ὧν ἐν τοῖς ου-ρα-νοῖς

cG.FE.E

po G/h-a, a^ // following G/b-a, a^



Am,Dk,Ott

Trin G262

Trin

G265/70

Vi



6.10.

G355

Vi

Po výstupe zdola ku a, po G3/0 -a a pod. // Following transitions D,E-a, G3/0 -a etc.



Ott,Am,Dk,G355

Trin

Vi



Trin,Dk

Lm

Vi, Va

Χρι- στέ πρὸς τοὺς Μα-θη- τάς,

29.8.



Ott



G355

Am

Vi

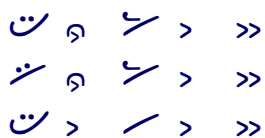
cG.GF.E



mult.

G355

Vi



G356



G260



mult.

Vi



G356, Va

SC

Nejednoznačná forma // Ambiguous form (4.9.)



G260

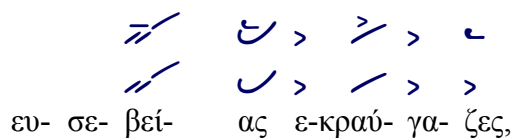


Am,Dk,Ott,Trin



G355

Vi



ευ- σε- βεί- ας ε-κραύ- γα- ζες,

cG.E2.E

Ukončenie na tóne E býva nahradené najmä tónom *a* alebo DFG prechodom.

// Often modified



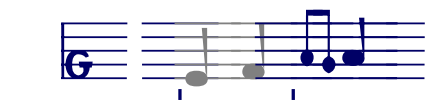
G270, Trin, Dk — . ˘

Vi, Va, Lm / ˘



Ott, Dk //

Vi, Va //



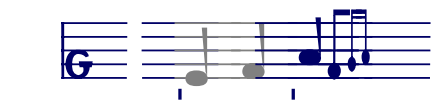
G355 \, > //



Ott, G262 ˘ ˘ ˘ ˘ //



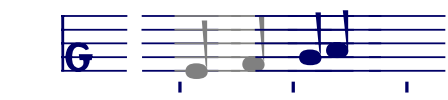
Am, Trin ˘ ˘ //



Dk, G270 ˘ ˘ //

Vi ˘ ˘ //

Vi, Va ˘ — ˘ //



mult. //

Vi //



Trin ˘ ˘ ˘ ˘ //

G265 ˘ ˘ ˘ ˘ //

G270 ˘ ˘ ˘ ˘ //



mult. ˘ ˘ ˘ ˘ //

Dk, Ott ˘ ˘ ˘ ˘ //

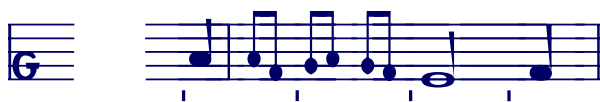
Vi, Va ˘ ˘ ˘ ˘ //

Lm, Vi ˘ ˘ ˘ ˘ //

Lm ˘ ˘ ˘ ˘ //

Variantné znenia // Variants

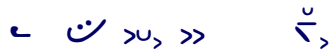
PV0Vaij



Am



Dk,G265



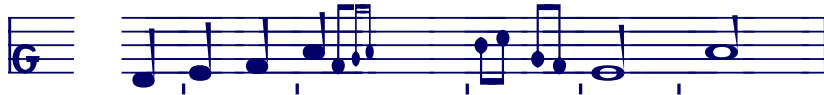
Vi,Va



13.9.



G260



Dk



G355



Vi



τάς εξ εθ- νών Εκ- κλη-σί- ας,

Ekvivalencia formúl na rozličných počtoch slabík – Σήμερον κρεμάται:

// Equivalence of formulae on different numbers of syllables – Σήμερον κρεμάται:



Am0 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ Dk0, Ott 0

Vi0, Va ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ Lm0

Vi0* ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
έν νε- φέ- λαις.



G260/1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘



Trin1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘



Am1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ Ott1, G355/1

Dk1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ G270/1



G265/1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

VR ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

Vi1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ Si

G356/1 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘

G32 ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
πά-λαι κατ' αρ- χάς.

cG.EF.G

Obrat vyššie uvedených formúl so zakončením na G.

// Formulae mentioned above modified to end on G.

1.11., 28.1., po G/h -a



G265

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



Dk, Ott

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ

Trin

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G260

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



Am, Trin

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G261

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



G270

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ



Dk

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ

Am, Ott

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ

Vi

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ

> ˆ ˆ ˆ ˆ ˆ ˆ ˆ

cG.EF.G

Obrat vyššie uvedených formúl so zakončením na a .

// Formulae mentioned above modified to end on a .

16.11.



G265,270,Trin G261

Ott,G260 



Am $\text{C}_2\text{H}_5\text{N}_3\text{O}_2$ $\rightarrow$ $\text{C}_2\text{H}_5\text{N}_3\text{O}_2$



G262,G355     

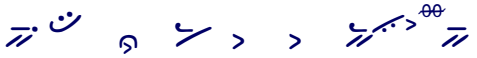
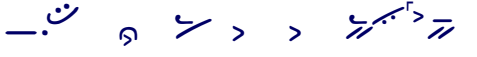
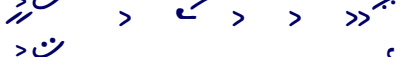
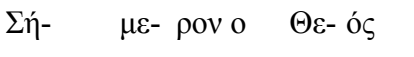


Dk 𐤁𐤊 𐤁𐤊𐤁𐤊 𐤁𐤊𐤁𐤊𐤁𐤊 𐤁𐤊𐤁𐤊𐤁𐤊𐤁𐤊

Vi,G356 

πλη- ρώ-σαν-τος Χρι-στού

c.GG.FE.E

		
Am		Ott,Trin,Dk
Trin,Ott		
		
G262		
Vi		
		
		
Vi,Si		G32, G356
Sii		
L		
	Σή- με- ρον ο Θε- ός	

c.GF.E2.E

m dmt



mult.
 Vi,G356
 O- σι- ε Πά- τερ,

d dmt



Am,Ott, G262
 Dk,Trin,G355,G260-1
 Trin
 Vi
 G32
 G356
 Sii
 L



G355

Isodynamické varianty



(15.8.)

Am



G262

Vi



14.9.

G260



G355,Dk

Ott,Am

Vi

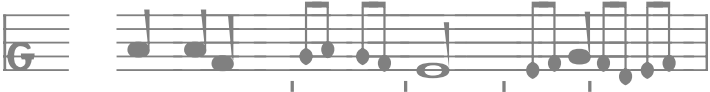
ε- λέ- η- σον η- μάς.

GF.E2.E

Táto formula sa nachádza výlučne v pôstnej Triodi, najmä v spevoch nedele mäsopestnej, syropôstnej a v prvý týždeň Veľkého pôstu.

// This formula is found exclusively in Triodion (beginning of the Lent).

Am



Am



Am

Dk,G265

Ott



Ott,Dk

Trin

Dk,G270

Vi, Va

Vi

Lm

πά- σαν τήν οι- κου-μέ- νην,
τάς εν- θυ- μή- σεις,
τά εν νυ- κτί καί εν η- μέ- ρα;

PS0Syropost (hapax)



Am

Ott

G261

Vi

Va

Lm

νύν δέ η- πο- ρη- μέ- von!

GF.EF.G

Predĺženie formuly GF.E s vyústením do tónu G. // Extending GF.E and directing on to G.

8.9.,13.10.



G261



Am,Dk

Ott,Trin

G260

G355

Vi

ήν δι- ελ- θών



mult.

G260

Vi

Ο- θεν οι δει- νοί

26.10.



Am



Dk



Ott,Trin



G355

Vi



Am,Dk,Trin



Ott



G355

Vi



EG-E3

Kadenčné ukončenie typu E3 je základné a typické pre 6. hlas. Variant EG-E3 sa napája buď jednoducho od tónu *D*, alebo od tónu *a* – vtedy vlastnému kadenčnému motívu predchádza typický dvojstopový motív *aG.EG*, *aD.EG* alebo *ah.aG*. Osobitným prípadom je motív *GF.EG*, kde ide o úzke spojenie dvoch formúl.

Formula EG-E3 je spravidla silná (záverová), avšak v určitých prípadoch sa nachádza aj na začiatku períód ako ich úvod (výraznejšie *initio*).

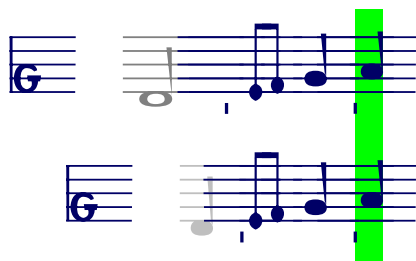
// The cadence type E3 is basic and typical for the 2nd and 2nd plag. modes. The variant EG-E3 is attached simple to the note *D* – or *a* (with a typical forecadential motif *a*.EG*, *ab.aG*, *GF.EG*).

The formula EG-E3 is usually strong (a cadence closing the period), however in certain cases it may also be an opening of the periods (a more expressive *initio*).

Nástupy // Forecadential motives

Jednoduchý od D // Simple, from D

mmt,mdt

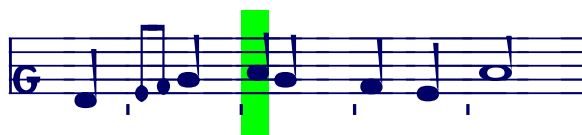


mult.

Vi



mdt



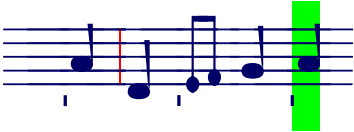
PS2za

Am				
Dk				
G260				
Vi,Va				
ε-	γώ	δου-	λο-	πρε-πώς

aD.EG

po // following *a*[^], G/h-a





mult. 



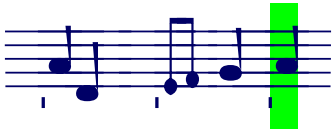
Vi 











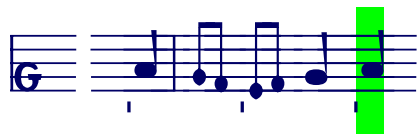
mult. 

Vi 

aG.EF



mult. $\bar{\sim}_{\sim}$ > $\ddot{a}$ —
Vi,G356 $\bar{\sim}$ > $\ddot{a}$ —



G261 $\bar{\sim}$ > $\sim$ > $\ddot{a}$ — ✓
Am > > $\sim$ > $\ddot{a}$ — ✓ G270

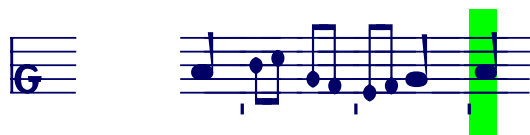


Am $\bar{\sim}$ $\bar{\sim}$ > $\ddot{a}$ — ✓
Dk,Ott > $\sim$ > $\ddot{a}$ — ✓
Trin $\bar{\sim}$ $\sim$ > $\ddot{a}$ — ✓
Vi $\sim$ > > / — ✓
G356 $\sim$ > $\ddot{a}$ — ✓

Akcentované a // accented a



Am $\bar{\sim}$ $\sim$ > $\ddot{a}$ — /
Trin,Dk,Ott $\bar{\sim}$ $\sim$ > $\ddot{a}$ — / G270
G355 $\bar{\sim}$ $\sim$ > $\ddot{a}$ — ✓
Vi,G356 $\bar{\sim}$ > > / $\ddot{a}$ — ✓
Vi $\bar{\sim}$ > > $\ddot{a}$ — ✓



Am,Trin,Dk $\bar{\sim}$ $\bar{\sim}$ $\sim$ > $\ddot{a}$ — /

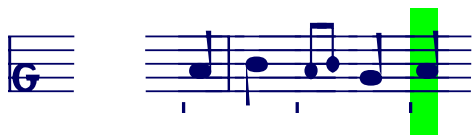


Ott,G355 $\bar{\sim}$ $\bar{\sim}$ $\sim$ > $\ddot{a}$ — /
G261 $\bar{\sim}$ $\bar{\sim}$ $\sim$ > $\ddot{a}$ — /

ah.aG

po // following

$a^\wedge$, G/h-a



mult.



základný tvar

Vi



G355



Vi



Ott



Vi,G356



Vi



Va



Lm



mult.



G260



Vi



D*.EG

PVVf

Am	>		>ü	—	/	
Am			>ü	—	/	
G262			>ü	—	/	
G261			>..	—	/	
Ott			ü	—	/	
Dk			ü	—	/	
G260	>			ü	—	/
Dk, Trin				>..	—	/
Vi, Va	>			>..	—	
	>			>..	—	
Lm	>			>..	—	

Am					
Dk					
Trin					
G261					
G262					
G265					
Ott					
G260					
G355					
Vi					

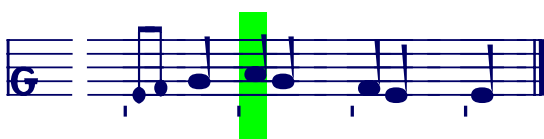
29.6.

G355			
G270			Am,Dk,Trin
G262			
G265			
G260			
Ott			
G356			
Vi			
	καί κο- ρυ- φαί- ων Πέτ-ρου καί Παύ- λου,		

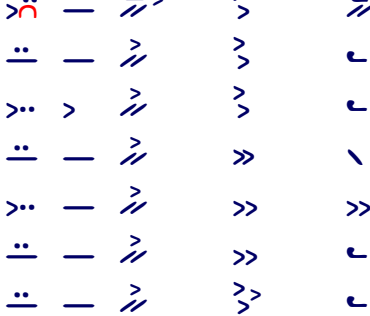
Kadencie

mmt

Napojenie na *D*, cez *GF.EG*, *aD.EG* (predkadenčný motív *aG.EG* pri **mmt** nie je doložený!!!)
 // Follows *D*, *GF.EG*, *aD.EG* (*aG.EG* is not attested for mmt !!!)



mult. 

Vi 

G356

Napojenie cez *ah.aG* // Follows *ab.aG*



Am,Dk 

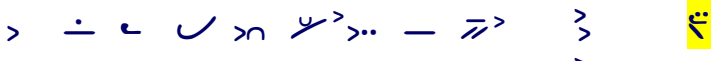
Vi 

Ott,Trin

hapax – PX2

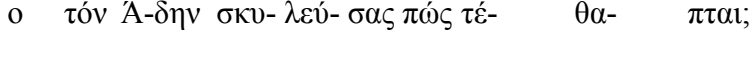


Am 

G261 

Ott 

Vi 

Va 

ο τόν Ά-δην σκυ-λεύ-σας πώς τέ-θα-πται;

mdt

Napojenie na *D*, cez *aD.EG*, *aG.EG*, *GF.EG*

// Follows *D*, *aD.EG*, *aG.EG*, *GF.EG*

mult.	
Vi	
Vi,Lm	
Va	

Am	
Dk	
G260	
Vi,Va	

PS2za

ε- γώ δου- λο- πρε-πώς

Napojenie cez *ah.aG*

// Follows *ab.aG*



mult.

>.. > > > > > >

Vi

>.. > > > > > >

>.. > > > > > >

>.. \ > > > > > >

>\ > > > > > >

\ > — > > > > > >

>.. > > > > > >

> > > > > > >

Va,Lm

>\ > > > > > >

>\ > > > > > >

dmt

Ukončenie EG-E3 rytmického typu *dmt* má dva základné melodické varianty, ktoré sú čiastočne isodynamické, avšak väčšinou sa od seba líšia usporiadaním prízvukov.

// For EG-E3 *dmt* there are two melodic variants, partially isodynamic but often they differ in the accent distribution.

Po *D, aG.EG* // Following *D, aG.EG*

Typ *aG.E2.E*

d dmt

mult.		
Trin		
Am,Dk,Trin		
Vi		G356
Vi,Si,G356		
Sii		

Na hranici E3 a D3 -E, doložené len v niekoľkých spevoch Triodionu.

// A formula cross between E3 and D3 -E, rare (several chants in Triodion).



G262

— . ¨ ¸ > > ¸



Ott

¸ > ¸ ¸ > > ¸

G260

¸ > ¸ ¸ > > ¸



Dk,G265

¸ — . ¸ ¸ > > ¸

G270,Ott,Am,Dk

¸ — . ¸ ¸ > > ¸

Vi

¸ > ¸ ¸ > ¸ ¸ ¸

Va

¸ > ¸ ¸ > ¸ ¸ ¸



Am

¸ ¸ ¸ ¸ > > ¸

Ott,Dk,Trin



G262

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸

G260

Trin

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸

Vi, Va, Lm

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸

Vi, Va

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸

Vi,Lm

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸

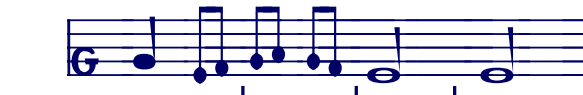
Va

¸ ¸ ¸ ¸ > ¸ ¸ > > ¸



Am

¸ > ¸ ¸ > > ¸



G262

¸ > ¸ ¸ > > ¸

G261

¸ > ¸ ¸ > > ¸

G265

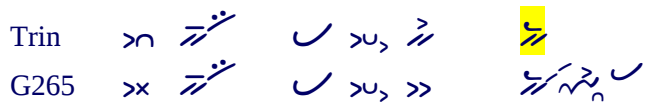
¸ > ¸ ¸ > > ¸

G261b

¸ > ¸ ¸ > > ¸

In: Triodion.

G261					
G260					



G261

Am	>u > >u >u >u >u >u >u >u
Dk	> > >u >u >u >u >u >u >u
Trin	>u > >u >u >u >u >u >u >u
G261	>u > >u >u >u >u >u >u >u
G265	> — >u >u >u >u >u >u >u
G262	> — >u >u >u >u >u >u >u
Ott	> — >u >u >u >u >u >u >u
G260	> — >u >u >u >u >u >u >u
G355	> — >u >u >u >u >u >u >u
Vi	>x > >u >u >u >u >u >u >u
	εν τώ βυ- θώ τής α- πω- λεί- ας,

Typ FG.E2.E

Základný tvar

// Basic form

		
G265		
		
mult.		
Ott,G355		
Vi,G356		
Vi,Va,Lm		
		
G355		
Vi		
		
G355		
		
Dk		
Vi,G356		

Obrat EG.E2.E // Alteration EG.E2.E

14.9./25.12.



G260

♩ > x ♯ ♯ ♯ > ♯ > > ♯



Am,Dk,Trin

♩ > x ♯ ♯ ♯ > ♯ > > ♯

Ott

♩ > x ♯ ♯ ♯ > ♯ > > ♯

Vi

♩ > x ♯ ♯ ♯ > ♯ > > ♯

14.9.



G260

♩ > x ♯ ♯ ♯ > ♯ > > ♯

Am,Dk

♩ > x ♯ ♯ ♯ > ♯ > > ♯



Dk

♩ > x ♯ ♯ ♯ > ♯ > > ♯

Isodynamia FG.E2.E – DF.E2.E

14.9., 1.3.

Am,Dk		
Dk		
Trin		
G261		
G261		
Ott		
Trin,G270,Ott		
G355		
G355		
Vi		
Vi,G356		
	ως α- νά- ξι- οι όν- τες, ήν παρ-έ- χει τώ κό- σμω, ο α- σώ-τους καθ- αί- ρων	

G262	> —
Am	>u >
Dk	> >
Trin	>u >
G261	>u >
G265	> —.
Ott	> —
G260	> —
G355	> —
Vi	>x >
	εν τώ βυ- θώ τής α- πω- λεί- ας,

ddt

po // following D, aG.EG

d ddt



Am,Dk,Trin

̣̣ — / > >u > //

Dk,Ott,Am

>̣̣ — / > > > ʼ

G355

>̣̣ — ✓ > > > //

Vi

̣̣ — ✓ > > > //

>̣̣ — ✓ > > > ʼ

̣̣ — ✓ > > > >>

̣̣ — ✓ > > > ʼ

Vi,G356

>̣̣ — ✓ > > > \

var. Vi ʼ

> / ̣̣ ✓ > > > >>

Vi

> — ✓ > > > //

Sii

>̣̣ ʼ ✓ > > \

L

> — ✓ > \

Alternatívne tvary // Alternative forms

(14.9. / 26.10.)



G262

>̣̣ — / >̣̣ > ʼ //



G260

>̣̣ — ✓ ʼ > ʼ //

Vi

>̣̣ — ✓ > ʼ > ʼ

>̣̣ — ✓ > > > ʼ

πε-πλα- νη- μέ-νων ο- δη- γέ.

m ddt

PVVf



Am



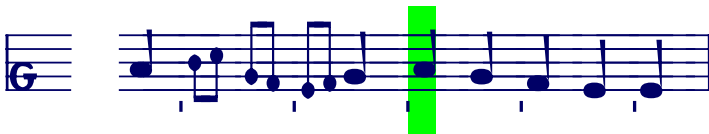
G265



Ott



Vi,Va,Lm



Am,Trin,Dk



G355,Ott



G261



E.Ga-E3

Menej frekventovaná záverová formula (iba dva výskyty v stichirách po PS2), ktorá je pravdepodobne predĺžením predkadencie EG-E3 o jednu dobu.

// A rare formula (two matches in the week after PS2). Probably an extension of the usual forecadence of EG-E3 by a beat.

		
Ott	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	
G265	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	
		
Am,Dk	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	G260-1
G262	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	
Vi	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	
Vi,Va	̣̣ — ̣̣ > ̣̣ > ̣̣ > ̣̣	
	εν- το- λών πα- ρα- βά- σει.	
	εν με- τα- νοί- α κραυ- γά- ζων.	

GG-E3

Kadenčné ukončenie E3 vo variante GG-E3 sa líši od predošlého EG-E3 v predkadenčnom invariante, ktorý je posunutý o jednu dobu (miesto EG je tu E.GG). Dôvod bytia variantu GG-E3 je rytmický, viaže sa s určitými počtami slabík a distribúciami prízvukov, ktoré EG-E3 nedokáže pokryť. Vlastná kadencia je výlučne (!!!) typu mmt / mdt.

// The cadences E3 – variant GG-E3 differs from the previous EG-E3 in the forecadential invariant, which is now shifted by one beat (E.GG instead of EG). The raison d'être of GG-E3 is bound with certain numbers of syllables and accent distributions which are not solvable with EG-E3. The cadence is exclusively (!) of types mmt, mdt.

Nástupy // Forecadential motives

Predkadenčné motívy sú viacerých melodických a štyroch rytmických typov (mmd, mdd, dmd, ddd).

// There are several melodic and for rhythmical types (mmd, mdd, dmd, ddd).

*c.GE.GG

mmd

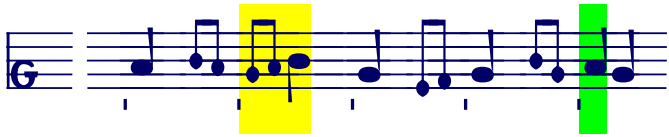
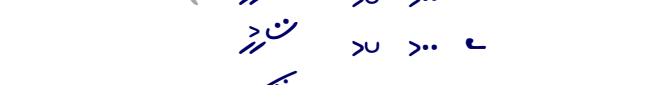
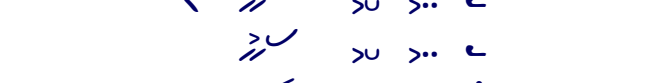
po // following $a^\wedge$, G/h -a (30.9., 1.11., 24.6.)

	
G265	
	
G355	
	
mult. !!	
Vi	

mdd

po // following

G/h -a, a, D (1.9., 16.10.

		18.11.
G261		11.2.
G260		
G355		
Ott		
mult. !!		
G260		
Trin,Am,Dk		
Vi,G356		
Vi		
SC		

Napojenie zdola I // reached from the bottom I

G261

G260

Vi

Napojenie zdola II // reached from the bottom II (24.2.)

Ott

G260

Am

Dk

Vi

G261

G356

Napojenie zdola III // reached from the bottom III (6.12.)

Dk

Ott

G260

Am

Trin

Vi

dmd

po // following G/h -a, a^, ...

G265	
G265	
mult.!!	
G265	
Vi,Si	
Dk,G260	
Vi,Si	
G356,G32	
Sii	
L	

ddd

	
mult.	٢ ٩٠ > ٩٠ —
	
mult.	٢ ٩٠ > ٩٠ —
Ott,G260	٢ ٩٠ > ٩٠ —
	
Dk	٢ ٩٠ > ٩٠ — G262
	٢ ٩٠ > ٩٠ —
Vi	٢ ٩٠ > ٩٠ —
	٢ ٩٠ > ٩٠ — G356
	٢ ٩٠ > ٩٠ —
	٢ ٩٠ > ٩٠ >
Vi,G356	٢ ٩٠ > ٩٠ —

Nástup zdola // reached from the bottom

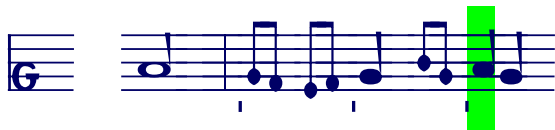
	
Ott	٢ ٩٠ > ٩٠ —
	
Am	٢ ٩٠ > ٩٠ —
Dk,Trin,G355	٢ ٩٠ > ٩٠ —
Vi	٢ ٩٠ > ٩٠ —

a2.GE.GG

mdd

Variant *ac.GE.GG*.

po // following $a^\wedge$, G/h-a



G261

>u> >.. —

Sii

v >.. $\hat{a}$

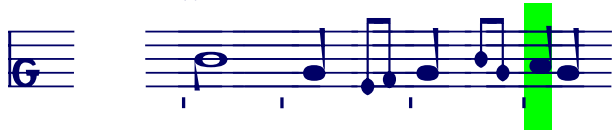
L

v >



G270

$\hat{a}$ >u >.. —



Am,Ott

$\hat{a}$ >u >.. —

Vi

$\hat{a}$ >u >.. $\hat{a}$

Va

$\hat{a}$ >u >.. $\hat{a}$

ba.GE.GG

dmd

po // following G/h -a, G-a, a^



 G270

 G260



 G265



 mult. !!

 G265

 Ott

 Trin

 G355

 Vi

 Vi,Va,G356

ddd



 G270



 Am,Dk,Trin

 Ott

 Vi

 SC

G262

***G.GE.GG**

mmd

po // following

a^, G^

Sheet music for guitar (G) and various instruments (G262, Am, Dk, Ott, G355, G260, G265, Vi,G356) with tablature and a red vertical bar.

The sheet music is organized into eight systems, each featuring a guitar staff and a corresponding tablature staff. A red vertical bar is positioned at the end of each system. The guitar staves are in G major, and the tablature staves are in G major. The instruments are listed on the left of each system: G262, Am, Dk, Ott, G355, G260, G265, and Vi,G356. The tablature staves are in G major, and the guitar staves are in G major. The red vertical bar is positioned at the end of each system.

dmd

1.11., 17.11., 6.12., 23.4., PVVd

Ott		
Am		
G262		
G265		
G260		
Vi		
G265		
G270		Dk,Trin
Am,Trin		
Am		
G265		
Trin,Ott,G260		Dk
Vi		
		G356
Va		
		G356
G356		
SC		

PVVd

Trin

G262

G265

G270

Am

Dk

G260

Vi

Va

PX1

G270

Trin

Trin

Dk

G262

Am

mult.

Vi

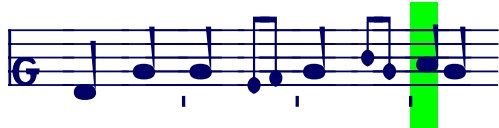
Va,Lm

ddd

8.9.,14.9.



G265 > ÷  >ö —



Am,Dk > ÷  >ö —

Trin

Ott > ÷  >ö —



G270 >  >ö —



G260 > —  >ö —

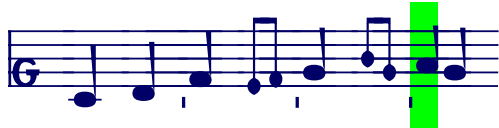
G262/5 > —  >ö —



Am,Dk > —  >ö —

Ott > —  >ö —

Vi > —  >ö  >ö  >ö



Dk > —  >ö —

G355

Trin > —  >ö —



G270 >  >ö —

Vi >x —  >ö

>x —  >ö

> —  >ö —

PX5Vzn



Trin



Vi



Va



ό- τι χρη-στόν τό έ- λε- ός σου δό- ξα σοι.

Kadencie // Cadences

mmt

mult.		
G261		
Ott (hapax)		
Vi		G356
Vi,Va		
Va		
Vi,Si		
SC		
Sii		
L		

Hapax, G261 (23.10.)

G261	
Am,Dk,Ott,Trin	
Vi	
I- ε- ρο- μάρ- τυς Α- πό- στο- λε,	

mdt



mult.



Vi,G356



Vi



DG.GE-E3

hapax (8.9.)

G265		
Am		
Dk,Trin		
Ott		
G270		
D		
Vi		
	τού Ι- ε- ρέ- ως τού με- γά- λου	

!!!

aG-E3

Ide o menej frekventovaný variant, ktorý sa viaže s kratšími kólami. Nasleduje spravidla po $a^\wedge$, $E-a$, $G/h-a$.

// A less frequented variant in shorter cola. Usually follows $a^\wedge$, $E-a$, $G/b-a$.

musical notation for mult. and Vi instruments, showing a sequence of notes on a staff.

mult.
Vi

musical notation for Dk, Ott, Trin and Vi instruments, showing a sequence of notes on a staff.

Dk, Ott, Trin
Vi

musical notation for G260 and G355 instruments, showing a sequence of notes on a staff.

G260
G355
Vi

Vi, Si
G32
Sii, L

Ott, Trin, Am, G270

G356

17.1.

musical notation for G265 and Ott instruments, showing a sequence of notes on a staff.

G265
Ott

musical notation for Am and G262 instruments, showing a sequence of notes on a staff.

Am
G262

musical notation for Dk, Trin and Vi instruments, showing a sequence of notes on a staff.

Dk, Trin
Vi

G355, G270

E3 – slabé // weak

Ide o formuly, ktoré majú v kadencii (posledné tri stopy) štandardný motív E3, avšak v predkadenčnom invariante sa od záverových (silných) E3 líšia a väčšinou nemajú záverový charakter.

// Formulae with standard E3 cadences (last three feet), but differing from the strong E3 formulae in the forecadential motif. Usually they have no closing character.

DG-E3

Pokiaľ formula nestojí na konci piesne, nemá záverový charakter.

// The formula can stand only in the end of the last period, otherwise it is weak.

Na konci piesne // In the end of the chant (13.9.)



Am Trin

Dk



G260



G265 G270



G355

Vi
η τών Εγ-και- νί- ων η- μέ- ρα.

PX1 – charakter (sila) formuly je nejednoznačný // disputable



Am Dk



Trin

G260

Vi

Lm

Va
αλ- λά σάρξ καί ο- στέ- α,

26.8.



Am
G265



Trin
G260
Vi
καί εκ- λε- κτόν τώ Κυ- ρί- ω!



PS3
Ott
Am,Dk
Vi
Va
μαθ-ού- σα ψυ- χή μου,



Ott G261



Am Dk



G262 G265
Vi
Va
στέ- φα- νον έξ α- καν- θών,

D.GF-E3

Typická úvodná formula piesní

// A typical opening formula

mdt



Am

> n ~ > r̃ > u > r̃



Dk, Trin, Ott

> n ~ >.. r̃ > u > r̃

!!! primárny tvar // main form

Dk

> n ~ >.. r̃ > > r̃

Vi

> x / >.. r̃ > > >

> / >.. r̃ > > r̃

Va

> / >.. r̃ > > r̃

> / >.. r̃ > > r̃

Alternatívne tvary // Variants



G262

> n ~ >.. r̃ > u > r̃



G265

> n ~ >.. r̃ > u > r̃



G261

> n ~ >.. r̃ > > r̃



Ott

> n ~ >.. r̃ > > r̃



G260

> n ~ >.. r̃ > > r̃

Va

> / >.. r̃ > > u

Vi

> / >.. r̃ > > u

Lm

> / >.. r̃ > > >u

ddt



Am



Trin , Dk, G262

Vi



Ott,Am



Trin,Dk

G355



Vi



Vi,Va



Vi



*.aF-E3



Dk

U > n̄ z̄ > > z̄

G262

U > n̄ z̄ > > z̄



G261

> n̄ z̄ > n̄ z̄ > > z̄



G355

U > n̄ z̄ > > z̄

Trin, G270, Ott



Am, Dk, Trin

> n̄ z̄ > n̄ z̄ > > z̄

Ott, G262

Am

U > n̄ z̄ > > z̄

G260

Vi

> x̄ z̄ > > z̄

/ > n̄ z̄ > > z̄

A- δα- μάν-τι- νε τήν ψυ- χήν
Πάν-σο-φε Α- λι- εύ



G260

> x̄ z̄ - U > n̄ z̄ > > z̄



Am

> x̄ z̄ - U > n̄ z̄ > > z̄

Ott

> x̄ z̄ - U > n̄ z̄ > > z̄



Dk

> x̄ - - U > n̄ z̄ > > z̄

Trin

> x̄ - - U > n̄ z̄ > > z̄

Vi

> x̄ - - / > > z̄ > > z̄

Lm

> x̄ - - / > > z̄ > > z̄

Va

> x̄ - - / > > z̄ > > z̄

καί τήν α- κή- ρα- τόν μου πλευ-ράν.

Kratší tvar formuly $\epsilon G.EG-E3$ bez tónu a na začiatku periódy má slabý charakter. Na rozdiel od silnej formuly $E3$ je kadenčný motív menej stabilizovaný.

The first staff of music contains the following notes: G (quarter), A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (half).

✓ $\rightarrow$ — $\rightarrow$ $\rightarrow$ $\rightarrow$

$$\psi \rightarrow \psi - \frac{1}{2} \psi^2$$
$$\psi_{\alpha} = \psi_{\beta} = \psi_{\gamma} = \psi_{\delta}$$
 $\frac{1}{\sqrt{2}} = \frac{1}{\sqrt{2}}$

$\gamma \gg \mu \gg \lambda$

$$\psi_{\vec{n}} - \bar{\psi}_{\vec{n}} > \psi_{\vec{n}}$$
[illegible]

$\bar{u}_\mu - \bar{u}_\nu = \bar{u}_\mu - \bar{u}_\nu$

$\nabla \cdot \vec{u} = 0$

[illegible]

$\bar{u} = \bar{u} - \bar{u} = 0$

[illegible]

ህጋዊ ትዕዛዝ - ማህተም - ማህተም

u > 4 - ∞

μή με Ποι-μήν α- γα- θέ

DE-E3

Typická formula *initia*. // A typical initio.



mult.	>	$\ddot{\text{c}}$	/	>	> ^u	>	c
		c	/	>	> ^u	>	c
Vi	>	$\ddot{\text{c}}$	/	>	>	>	c
	>	$\ddot{\text{c}}$	/	>	>	>	c
G356		c	/	>	>	>	> ^u
		$\ddot{\text{c}}$	/	>	>	c	c

bG-E3

Menej frekventovaná slabá formula. // Less frequented weak formula

mmt



Am	c	—	c	✓	> ⁿ	$\tilde{\text{c}}$	>	c
Ott,Dk,Trin	c	—	c	✓	> ⁿ	$\tilde{\text{c}}$	>	c
Dk	c	—	c	✓	> ⁿ	$\tilde{\text{c}}$	>	c
Vi	c	/	c	/	>	$\tilde{\text{c}}$	>	c
G356	c	/	c	/	>	$\tilde{\text{c}}$	>	c
	Πα-	τρί-	δα	γέ-	νος	ύπ-	αρ-	ξιν,

mdt



G265	c	—	c	✓	>	$\tilde{\text{c}}$	>	c
	c	/	c	/	>	$\tilde{\text{c}}$	>	c
Am	c	—	c	✓	> ⁿ	$\tilde{\text{c}}$	>	c
Vi	$\ddot{\text{c}}$	/	c	/	>	$\tilde{\text{c}}$	>	c
Va	$\ddot{\text{c}}$	/	c	/	> ^x	$\tilde{\text{c}}$	>	c
Lm	$\ddot{\text{c}}$	/	c	/	> ^x	$\tilde{\text{c}}$	>	c
	Λα-	ζά-	ρου	θέ-	λων	τά-	φον	ι- δείν,



G262

— ✓ > ✓ > ῥ̃ > ῥ̃ > ῥ̃



G260

ε ε ε ✓ > ῥ̃ > ῥ̃ > ῥ̃



G270

ε — . ε ✓ > ῥ̃ > > > ῥ̃



G265

ε — . ε ✓ > ῥ̃ > ῥ̃ > ῥ̃



Am

ε — . ε ✓ > ῥ̃ > ῥ̃ —

Dk

Vi

ῥ̃ / ε / > ῥ̃ > ῥ̃ ῥ̃

Va

ῥ̃ / ε / > ῥ̃ > ῥ̃ ῥ̃

Lm

ῥ̃ / ε / > ῥ̃ > ῥ̃ > ῥ̃

ο μέλ-λων γνώ-μη τά- φον οι- κείν,

ddt



(2.1.)

Am,Dk,Trin

> ῥ̃ — . ε > ῥ̃ — / > > > ῥ̃

G355

Ott

> ῥ̃ — . ε > ῥ̃ — / > > > ῥ̃

Vi

> ῥ̃ / ε > ῥ̃ — ε > > > ῥ̃

E- τοι- μά- ζου I- ορ- δά- νη πο- τα- μέ.

EG.E2.E

Kadenčný motív EG.E2.E je menej frekventovaný (13.9.,24.5.,27.7.,29.6.). Pravdepodobne predstavuje skrátenie motívu *aD.EG-aG.FE.E* na *aD.EG.FE.E*. (Paralelu možno vidieť v 2. hlase o kvintu vyššie).

// The cadence EG.E2.E is less frequented (13.9.,24.5.,27.7.,29.6.). Probably it is an abbreviation of the motif *aD.EG-aG.FE.E* to *aD.EG.FE.E*.

Napojenie na *D* alebo *a*. // Following *D* or *a*.

G270			G265
G265			
Dk			
Trin			
			hlavný tvar
Am			G355
Ott			
Vi			
			G356
Vi,Si,G356			
Si,G356			
G32			
Sii			
	εν	αν-θρώ-ποις εν-δο-κί-α.	

Formula EG.E2.E je isodynamická s nižším EG-E3 typu *dmt* (příklady tam), s *yE3* (příklady tam) a tiež s *ac.GF.E2.E*:
 // EG.E2.E is isodynamic with the lower EG-E3 *dmt* (examples there), with *yE3* (examples there) and *ac.GF.E2.E*:



Trin > $\ddot{=}$ f f f f f f f f f
 Sii f f f f f f f f f f



Dk,Ott > $\ddot{=}$ f f f f f f f f f
 G265 > $\ddot{=}$ f f f f f f f f f
 Vi > $\ddot{=}$ f f f f f f f f f
 καί δι- δά- σκα- λε τής οι- κου-μέ- νης,
 εν αν-θρώ-ποις ευ- δο- κί- α.

yE2

yE2 je o kvintu nižšou paralelou ku yb2. Vzhľadom na menšiu frekvenciu výskytu sú uvedené dlhšie úseky prívodov. Z melodického hľadiska je yE2 skrátením yE3 o jednu stopu, čomu zodpovedajú aj prívody (prívody pre yE2 sú podmnožinou prívodov pre yE3)

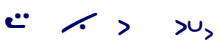
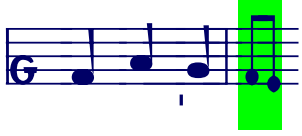
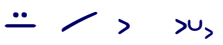
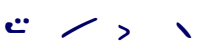
// yE2 is a parallel (a fifth lower) to yb2. Melodically it is an abbreviation of yE3, thus the leading in motives for yE2 are a subset of those for yE3. Less frequented (the list of leading in motives is more detailed).

Prívody // Leading in motives

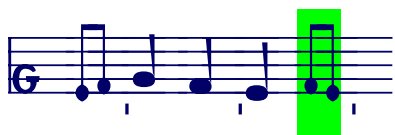
Ea.GF

Prívod tohto typu má vo väčšine prípadov oddeliteľnú samostatnú prechodovú formulu *Ea.G*.

// The leading in motif prevalently contains a separable (halfcadential) formula *ea.G*.

		
Trin		
		
mult.		
Ott		
		
G262/5		G270
		
Dk, Trin		
Vi, Va		
		

EF



Dk	> ð / > > \,	G261
Ott	> ð / > > / >	
Vi	> ð / > > \	
Va	> ð / > > \	



G260/1	> n ÷ e ✓ > ✓ ð \,	
Am,Dk	> ÷ e ✓ > ✓ ð \,	Trin,G265



G262	> n ÷ e ✓ > e > n \,
------	----------------------



G270	> n ð — ✓ > ✓ ð \,
Vi	ð — e / > ✓ > \
Va	> x — e / > ✓ > \

hapax (6.12.)



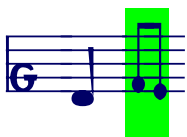
Am,Ott,Dk	e / > e	
G262	e / > e	G270



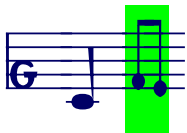
G261	e / > e
Vi	e / > e

CF / DF

17.11.



Ott



Am



G265

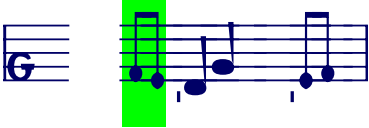
G270



Vi,G356



d mt

		
Am,G270		
		
Am,Dk		Dk,Trin,G260-1
G270		
		
G265,Am		G261
Vi,Va		
		
Trin		
		
Ott		
Trin		G270
		
Trin		
Am		
Vi,Va		
Vi,G356		

$m \, dt$

hapax (6.12.)




Am 


Ott 


G262 


G261 








Dk 


G270 


Vi 


με- τά Α- γί- ων,

yE3

13-14.9., 20.9., 18.10., 14.11., 6.12., 15.8., 29.8., PS2, PV0a,c, PVVf, PX5

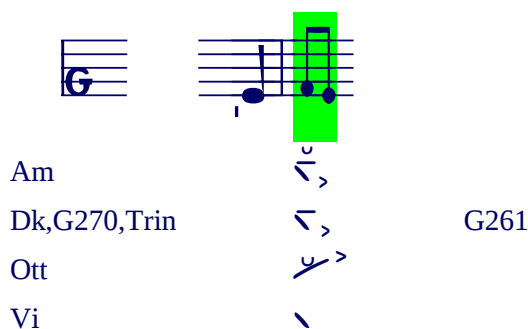
Prívody // Leading in motives

Prívody ku kadencii typu yE3 sú špecifické (odlišné než pri iných kadenciách), budú preto podrobnejšie rozobraté na tomto mieste. // A more detailed list.

E^ + F

Priame napojenie na koncový tón E predošlej formuly. // Directly attached to E closing the previous formula.

(14.9.)



Am

Dk, G270, Trin

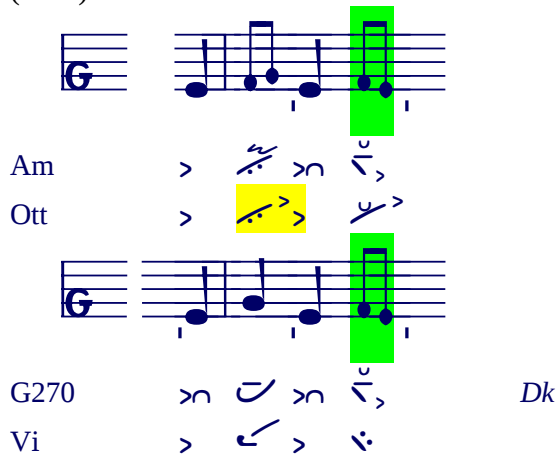
Ott

Vi

G261

Napojenie krátkou deklamáciou // with a short declamation

(15.8.)



Am

Ott

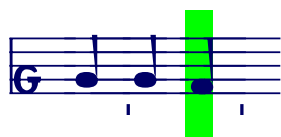
G270

Vi

Dk

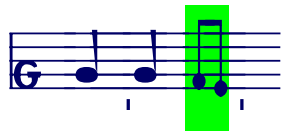
G_+F

Prívodom je formula GG.E, ktorá však nemusí byť oddeliteľná.



G260/270

>  >u



Ott

>  >u,

G260/2, Am

Trin

>  >u,

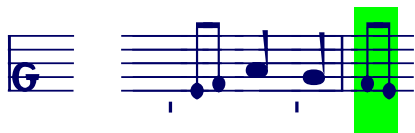
G265, Dk

Vi

>  >u

  >u

G~ +F



mult.

٤ ٢ > ٣٢

G355/260,Ott

٤ ٢ > ٣٢

Vi,G356

\



G261

> ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢



G265

> ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢



Am,Ott

> ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢



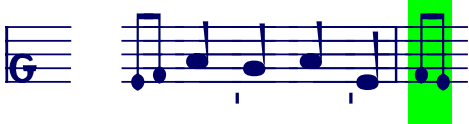
G262

> ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢

Va

> ٢ ٢ ٢ ٢ ٢ ٢ ٢ ٢

Vi

		
Trin		
		
G260		
		
Ott,G270		
G265		Trin,Am,G262
G261		
		
Am		Trin,Dk
Vi		
		
		
Va		

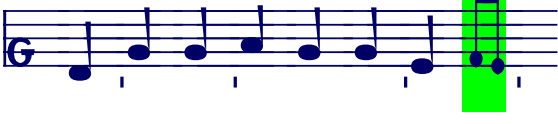


 G261 > ♯ — ♯ > ♯ ♯ ♯



 Am > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Ott > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



 G262/5 > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Vi > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ Va >



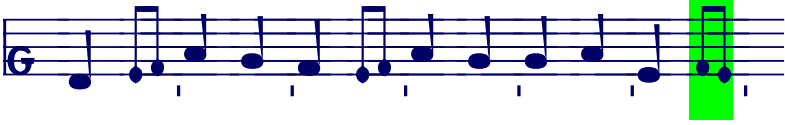
 G261 > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



 G265 > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



 G262 > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



 Am,Dk > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Ott > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯



 G260 > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Vi > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Va > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

 Lm > ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

PX5Vzns

G

G265 (E) > n - . e e i, u > n > u

G

G261 > . - u > u > > u

G

G260 > - - u > u > n > u

G

Am > n . e u > e u u u

G

Dk > n . e u > u > > u

G

Ott > n - - u > u > > u

G

Trin > - - u > n / > > u

G

G270 > n . - u > n / > > u

Vi > - u > u > u Va u

Lm > - u > u > u

C^+C



Am,Trin > n ˘ ˘ > n G261/5
 G355,Ott > n ˘ ˘ > n G261,Dk
 Ott > n ˘ ˘ > n



G355 ˘ ˘ ˘ > n
 Vi,G356 > x ˘ ˘ > n
 > — > u ˘
 > — > u >



Am,Dk > n ˘ ˘ ˘ > n > u, >
 Vi > x ˘ ˘ ˘ > n > u >
 Va > x ˘ ˘ ˘ > n > u >



G260 > n ˘ ˘ > n ˘ ˘
 G262 > n ˘ ˘ > n ˘ ˘

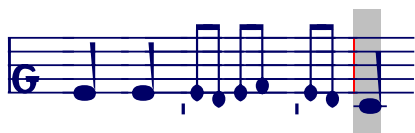


G261 > n ˘ ˘ > n ˘ ˘



Am > n ˘ ˘ > n ˘ ˘
 Ott > n ˘ ˘ > n ˘ ˘
 Vi > ˘ ˘ > n ˘ ˘
 Va,Lm > ˘ ˘ > n ˘ ˘
 ε- λέ- η- σον η- μάς.

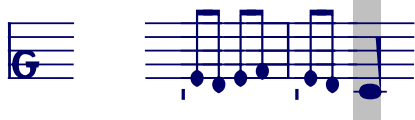
E^ +C



mult. >u> >

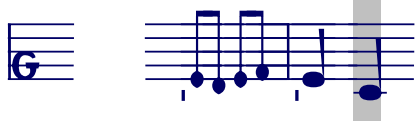
G265 >u> >

Vi >u> >



Am,Dk,Ott,Trin >u> >

G265 >u> >



G355,Trin >u> >

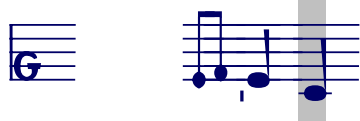
Vi >u> >



G261 >u> >



mult. >u> >



G355 >u> >

Vi >u> >

>u> >

>u> >



Trin >  >  >  > G261

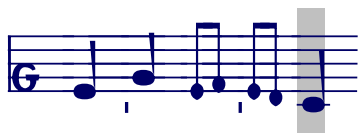


Am >  >  >  > G262, Dk

Vi >  >  >  >

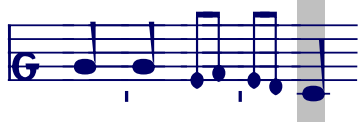
Va, Lm >  >  >  >

V jadre nasledujúceho prívodu stojí formula GF.E



Am,Dk  >  >  > Trin

G265  >  >  >



G355  >  >  >



Ott  >  >  >



G260  >  >  >

G261  >  >  >

Vi  >  >  >

G261		
Am		
Dk		Trin
Ott		G262/65
G265		
G270		
Vi		
Va		
Lm		

$$G^{\sim} + C$$

Prívod tvorí spravidla samostatná formula typu E3 - slabé, v ktorej sa posledná stopa alebo posledné dve stopy modifikujú do prechodu k tónu C.

// The leading in motif is usually formed by a weak E3, modified in the last foot or last two feet as to be directed to the tone C.

[illegible]

G260

ت> > > > >

[illegible]

Am,Ott

ش > ٲ > ٲ

> / > >

G262

ش د ب ت

تۈگەن

G265

The first staff of music shows a G major scale starting on G4. The notes are G, A, B, C, D, E, F#, and G. The scale is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are beamed together in groups of four and eighth notes. The first note is a half note, and the rest are eighth notes. The staff is labeled with a 'G' at the beginning.

 D_k

منہ سے بڑھ کر بڑھ کر

ش > > > > >

G265

[illegible]

The first staff of music shows a G major scale starting on G4. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-2, G-3, F#-4, E-5, D-6, C-7, B-8, A-9, G-10, F#-11, E-12, D-13, C-14, B-15, A-16, G-17, F#-18, E-19, D-20, C-21, B-22, A-23, G-24, F#-25, E-26, D-27, C-28, B-29, A-30, G-31, F#-32, E-33, D-34, C-35, B-36, A-37, G-38, F#-39, E-40, D-41, C-42, B-43, A-44, G-45, F#-46, E-47, D-48, C-49, B-50, A-51, G-52, F#-53, E-54, D-55, C-56, B-57, A-58, G-59, F#-60, E-61, D-62, C-63, B-64, A-65, G-66, F#-67, E-68, D-69, C-70, B-71, A-72, G-73, F#-74, E-75, D-76, C-77, B-78, A-79, G-80, F#-81, E-82, D-83, C-84, B-85, A-86, G-87, F#-88, E-89, D-90, C-91, B-92, A-93, G-94, F#-95, E-96, D-97, C-98, B-99, A-100, G-101, F#-102, E-103, D-104, C-105, B-106, A-107, G-108, F#-109, E-110, D-111, C-112, B-113, A-114, G-115, F#-116, E-117, D-118, C-119, B-120, A-121, G-122, F#-123, E-124, D-125, C-126, B-127, A-128, G-129, F#-130, E-131, D-132, C-133, B-134, A-135, G-136, F#-137, E-138, D-139, C-140, B-141, A-142, G-143, F#-144, E-145, D-146, C-147, B-148, A-149, G-150, F#-151, E-152, D-153, C-154, B-155, A-156, G-157, F#-158, E-159, D-160, C-161, B-162, A-163, G-164, F#-165, E-166, D-167, C-168, B-169, A-170, G-171, F#-172, E-173, D-174, C-175, B-176, A-177, G-178, F#-179, E-180, D-181, C-182, B-183, A-184, G-185, F#-186, E-187, D-188, C-189, B-190, A-191, G-192, F#-193, E-194, D-195, C-196, B-197, A-198, G-199, F#-200, E-201, D-202, C-203, B-204, A-205, G-206, F#-207, E-208, D-209, C-210, B-211, A-212, G-213, F#-214, E-215, D-216, C-217, B-218, A-219, G-220, F#-221, E-222, D-223, C-224, B-225, A-226, G-227, F#-228, E-229, D-230, C-231, B-232, A-233, G-234, F#-235, E-236, D-237, C-238, B-239, A-240, G-241, F#-242, E-243, D-244, C-245, B-246, A-247, G-248, F#-249, E-250, D-251, C-252, B-253, A-254, G-255, F#-256, E-257, D-258, C-259, B-260, A-261, G-262, F#-263, E-264, D-265, C-266, B-267, A-268, G-269, F#-270, E-271, D-272, C-273, B-274, A-275, G-276, F#-277, E-278, D-279, C-280, B-281, A-282, G-283, F#-284, E-285, D-286, C-287, B-288, A-289, G-290, F#-291, E-292, D-293, C-294, B-295, A-296, G-297, F#-298, E-299, D-300, C-301, B-302, A-303, G-304, F#-305, E-306, D-307, C-308, B-309, A-310, G-311, F#-312, E-313, D-314, C-315, B-316, A-317, G-318, F#-319, E-320, D-321, C-322, B-323, A-324, G-325, F#-326, E-327, D-328, C-329, B-330, A-331, G-332, F#-333, E-334, D-335, C-336, B-337, A-338, G-339, F#-340, E-341, D-342, C-343, B-344, A-345, G-346, F#-347, E-348, D-349, C-350, B-351, A-352, G-353, F#-354, E-355, D-356, C-357, B-358, A-359, G-360, F#-361, E-362, D-363, C-364, B-365, A-366, G-367, F#-368, E-369, D-370, C-371, B-372, A-373, G-374, F#-375, E-376, D-377, C-378, B-379, A-380, G-381, F#-382, E-383, D-384, C-385, B-386, A-387, G-388, F#-389, E-390, D-391, C-392, B-393, A-394, G-395, F#-396, E-397, D-398, C-399, B-400, A-401, G-402, F#-403, E-404, D-405, C-406, B-407, A-408, G-409, F#-410, E-411, D-412, C-413, B-414, A-415, G-416, F#-417, E-418, D-419, C-420, B-421, A-422, G-423, F#-424, E-425, D-426, C-427, B-428, A-429, G-430, F#-431, E-432, D-433, C-434, B-435, A-436, G-437, F#-438, E-439, D-440, C-441, B-442, A-443, G-444, F#-445, E-446, D-447, C-448, B-449, A-450, G-451, F#-452, E-453, D-454, C-455, B-456, A-457, G-458, F#-459, E-460, D-461, C-462, B-463, A-464, G-465, F#-466, E-467, D-468, C-469, B-470, A-471, G-472, F#-473, E-474, D-475, C-476, B-477, A-478, G-479, F#-480, E-481, D-482, C-483, B-484, A-485, G-486, F#-487, E-488, D-489, C-490, B-491, A-492, G-493, F#-494, E-495, D-496, C-497, B-498, A-499, G-500, F#-501, E-502, D-503, C-504, B-505, A-506, G-507, F#-508, E-509, D-510, C-511, B-512, A-513, G-514, F#-515, E-516, D-517, C-518, B-519, A-520, G-521, F#-522, E-523, D-524, C-525, B-526, A-527, G-528, F#-529, E-530, D-531, C-532, B-533, A-534, G-535, F#-536, E-537, D-538, C-539, B-540, A-541, G-542, F#-543, E-544, D-545, C-546, B-547, A-548, G-549, F#-550, E-551, D-552, C-553, B-554, A-555, G-556, F#-557, E-558, D-559, C-560, B-561, A-562, G-563, F#-564, E-565, D-566, C-567, B-568, A-569, G-570, F#-571, E-572, D-573, C-574, B-575, A-576, G-577, F#-578, E-579, D-580, C-581, B-582, A-583, G-584, F#-585, E-586, D-587, C-588, B-589, A-590, G-591, F#-592, E-593, D-594, C-595, B-596, A-597, G-598, F#-599, E-600, D-601, C-602, B-603, A-604, G-605, F#-606, E-607, D-608, C-609, B-610, A-611, G-612, F#-613, E-614, D-615, C-616, B-617, A-618, G-619, F#-620, E-621, D-622, C-623, B-624, A-625, G-626, F#-627, E-628, D-629, C-630, B-631, A-632, G-633, F#-634, E-635, D-636, C-637, B-638, A-639, G-640, F#-641, E-642, D-643, C-644, B-645, A-646, G-647, F#-648, E-649, D-650, C-651, B-652, A-653, G-654, F#-655, E-656, D-657, C

G355

٢٠

نہیں ہے

First staff of musical notation, showing a G major scale starting on G4. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. The key signature is one sharp (F#).

Trin

הנהגות

Trin

וְיָבֹא וְיִשְׁכַּח וְיִשְׁכַּח וְיִשְׁכַּח

Vi

> = / \ >

سُورَةُ النِّازِعَاتِ

 $\gg \frac{1}{\sqrt{2}}$

$\rightarrow$ $\dots$ $\rightarrow$ $\rightarrow$ $\rightarrow$ $\rightarrow$

G265 

G

G262

Dk

G260

G261

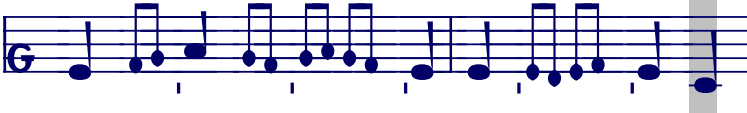
Am

Vi, Va

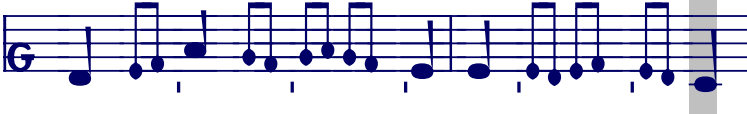


Am		>		>	>	>			>		>	
Ott		>		>	>	>			>		>	
Vi		>		>	>	>			>		>	
Va		>		>	>	>			>		>	
Lm		>		>	>	>			>		>	

Dk, G265

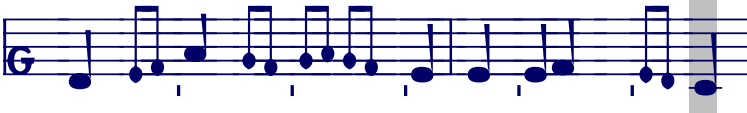


 Trin 



 Am,Dk 

 G265 



 G261 

 Vi 

 Va 

PVVf



 Am 



 Ott 

 G260 



 Dk 



 G262 

 G265 

 Vi, Va 

Vlastný invariant yE3 // The invariant body of yE3

Kadenčný invariant je doložený v troch rytmických variantoch, nie je medzi nimi *ddt*.

// There are 3 rhythmical variants, *ddt* not being among them.

mmt

cez // via F



G260/1



Trin,Dk,Am,G270

Vi



Trin



G265



Ott



G355, 265

Vi



Ott



G270, Trin,Dk, G261-2

G261



Vi



G356

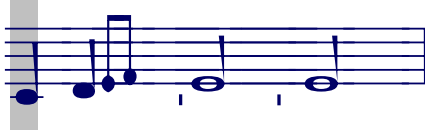
cez // via C



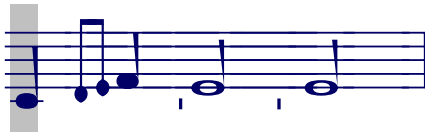
G355,Ott



G265



Trin



Am,Dk,Trin



Vi



mdt

cez // via F

G265

Am,Dk

Trin, G270

Ott

Vi,Lm

Va

Ott

G265

Am,Dk

G262

G260

Vi

Va

Lm

cez // via C

Am

Dk

Vi

Va

dmt

cez // via F

Napojenie cez tón F je pri *dmt* zriedkavé. // Rare.

6.12.,29.8.

G

G260

٤ ٤ ٤ ٤

G

G270

> ٤ ٤ ٤

G260

> ٤ ٤ ٤ ٤

G

Ott, Trin, G265

> ٤ ٤ ٤

Am

> ٤ ٤ ٤

G

G262

> ٤ ٤ ٤ ٤

G

Dk

> ٤ ٤ ٤

Vi

> ٤ ٤ ٤

G356

cez // via C

Väčšina prípadov. // Main form

G

G260/1 $\dot{\cdot}$ $\curvearrowright$ $\gtrsim$ $\gtrsim$

G262 $\dot{\cdot}$ $\curvearrowright$ $\gtrsim$ $\gtrsim$ ✗ $\gtrsim$ $\gtrsim$ $\gtrsim$

Vi $\dot{\cdot}$ $\curvearrowright$ $\gtrsim$ $\gtrsim$

G

Am,Trin,Ott,Dk — $\curvearrowright$ $\gg$ $\gtrsim$ G270

G260/5,Ott — $\curvearrowright$ $\gtrsim$ $\gtrsim$ G262

G355 — $\curvearrowright$ $\gtrsim$ $\gtrsim$

G

G355 — $\dot{\cdot}$ $\gg$ $\gtrsim$

G

Dk,Trin — $\dot{\cdot}$ $\gtrsim$ $\gtrsim$ G355/265

Vi,Va — $\backslash$ $\gg$ $\gg$

Vi,Va,Lm — $\backslash$ $\gg$ $\gtrsim$

Va — $\backslash$ $\gg$ $\gtrsim$

G

G262 — $\backslash$ $\gtrsim$ $\gtrsim$

Vi — $\backslash$ $\gg$ $\backslash$

Skrátený tvar // Abbreviation

Vynechaný tón D a prívod posunutý o jednu dobu // Tone D dropped out, the leading in motif shifted by one beat.



G260 > ˆ ˆ ˆ ˆ ˆ ˆ

G262 > ˆ ˆ ˆ ˆ ˆ ˆ



G261 > ˆ ˆ ˆ ˆ ˆ ˆ



Am > ˆ ˆ ˆ ˆ ˆ ˆ

Ott > ˆ ˆ ˆ ˆ ˆ ˆ

Vi > ˆ ˆ ˆ ˆ ˆ ˆ

Va,Lm > ˆ ˆ ˆ ˆ ˆ ˆ
ε- λέ- η- σον η- μάς.

		
G261	— — —	$\overline{\wedge} > \overline{\wedge} > >>$
		
G262	— — —	$\overline{\wedge} > \overline{\wedge} > >$
		
G355	$\overline{\wedge} — \cdot \ddot{}$	$\overline{\wedge} > \overline{\wedge} > >$
Vi	$\overline{\wedge} — > \ddot{}$	$\overline{\wedge} > \overline{\wedge} > —$

Formula aD.FE.E má aj svoj obrat so zakončením na tóne D, doložený je však v 6. hlase iba raz. (6.1.)
 // Modification ending on D (hapax in the 2nd plag. mode, 6.1.)

	
Dk'	$>x — — \overline{\wedge} \overline{\wedge} \overline{\wedge} > >>$
	
Ott	$>x — \overline{\wedge} \overline{\wedge} \overline{\wedge} >x \overline{\wedge} > \overline{\wedge}$
G261	$>x — \overline{\wedge} \overline{\wedge} \overline{\wedge} >x \overline{\wedge} > \overline{\wedge}$
	
Am,Dk	$>x — \overline{\wedge} \overline{\wedge} \overline{\wedge} >x \overline{\wedge} > \overline{\wedge}$
	
G270	$>x — \overline{\wedge} \overline{\wedge} \overline{\wedge} >x \overline{\wedge} > >> \downarrow$
	
Trin	$>x — — \overline{\wedge} \overline{\wedge} \overline{\wedge} > > \downarrow$
	
G355	$>x — — \overline{\wedge} \overline{\wedge} \overline{\wedge} >x \overline{\wedge} > >> \downarrow$
Vi	$>x — \backslash \overline{\wedge} \overline{\wedge} \overline{\wedge} > > \downarrow$

G356