

Formuly typu F3, a3, c3, d3

8. has // plag. 4th echos

Kadencie F3 // Cadentiae F3

Kadencie F3 sú v 8. hľase zriedkavé, a to zvlášť v pôvodnom tvari s koncovým tónom F. Pravdepodobne bol tón F z nejakého dôvodu nepohodlným. Preto badáme masívne prepisovanie melódie tak, aby sa tónu F vyhla. Tóny/neumy alebo melodické úseky, ktoré podozrievame z pozmenenia melódie (v starobyzantských neumoch je evidentne F), sú uvedené červenou farbou.

// Cadences F3 are rare in the pl. 4th echos, especially those unmodified with F on their last syllable. It seems that the tone F was for some reason undesirable. Therefore we can observe various ways of changing the melodies in order to avoid it. In the following survey, neumes/tones or melodic portions suspected of being changed (compared e.g. to the Palaiobyzantine neumes) are written in red.

-mmt

A musical staff with a G clef. The first note is highlighted with a yellow bar. The notes are: quarter note, eighth note, eighth note, sixteenth note, eighth note, sixteenth note.

Ott	—	—	—	—	—
Dk,Trin,Am	—	—	—	—	—
Sn1214	—	—	—	—	—
Vi	—	—	—	—	—
Va	—	—	—	—	—

A musical staff with a G clef. The first note is highlighted with a yellow bar. The notes are: eighth note, quarter note, eighth note, sixteenth note, eighth note, sixteenth note.

Trin	—	—	—	—	—
G261	—	—	—	—	—

A musical staff with a G clef. The first note is highlighted with a yellow bar. The notes are: eighth note, quarter note, eighth note, sixteenth note, eighth note, sixteenth note.

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

A musical staff with a G clef. The first note is highlighted with a yellow bar. The notes are: quarter note, eighth note, eighth note, sixteenth note, eighth note, sixteenth note.

G355	—	—	—	—	Ott
Dk	—	—	—	—	Ott, Am, G260/62/65

A musical staff with a G clef. The first note is highlighted with a yellow bar. The notes are: quarter note, eighth note, eighth note, sixteenth note, eighth note, sixteenth note.

Trin	—	—	—	—	Dk
	—	—	—	—	Am, Dk, Ott, G270
Vi	—	—	—	—	Sn1214, Va
	—	—	—	—	Sn1214
Va	—	—	—	—	—




 G270 $\ddot{\gamma} \quad \emptyset \quad \bar{\gamma}_{\geq} \quad \ddot{\gamma} \quad \geq$




 Dk $\underline{\gamma} \quad \underline{\gamma} \quad \bar{\gamma}_{\geq} \quad \ddot{\gamma} \quad \geq$

 Trin $\underline{\gamma} \quad \underline{\gamma} \quad \bar{\gamma}_{\geq} \quad \ddot{\gamma} \quad \geq$

 Va,Vi $\underline{\gamma} \quad \underline{\gamma} \quad \geq \quad \ddot{\gamma} \quad //$




 Am $\ddot{\gamma} \quad \emptyset \quad \bar{\gamma}_{\geq} \quad > \quad \bar{\gamma} \quad \geq$




 G260 $\ddot{\gamma} > \quad \bar{\gamma}_{\geq} \quad > \quad \bar{\gamma} \quad \geq$




 Dk $\bar{\gamma} > \bar{\gamma}_{\geq} \quad > \quad \dot{\gamma} \quad \geq$

 Ott $\bar{\gamma} > \bar{\gamma}_{\geq} \quad > \ddot{\gamma} \quad \bar{\gamma} \quad \geq$




 G260,Ott $\bar{\gamma} > \bar{\gamma}_{\geq} \quad > \ddot{\gamma} \quad \bar{\gamma} \quad \geq$




 G265 $\bar{\gamma} > \bar{\gamma}_{\geq} \quad > \ddot{\gamma} \quad \dot{\gamma} \quad \geq$



 Am $\ddot{\gamma} \quad \emptyset \quad \bar{\gamma}_{\geq} \quad > \quad \dot{\gamma} \quad \geq$

-mdt

Oproti tvaru -mmt, kde prípadné zmeny kadencie pozostávali väčšinou z jednoduchého zvýšenia posledného tónu na G, je pri -dmt nielen vyšší počet zmien kadencie, ale okrem tónu G sa na konci objavuje aj a, čím sa pravdepodobne F3 stotožňuje s inou formulou (a ľažko od nej odlišuje) typu ya, ktorá má polokadenčný charakter a môže sa končiť aj na párnej dobe.

základný tvar

Ott,Trin

>n >

Vi

> >x

G355

/ > > //

Vi, Sn1217

/ > > > //

Dk

> //

Trin

>n > //

Vi

> > > //

Va

> > > //

> > x

Vi, Sn1214

>.. //

úpravy kadencie

G355

//

G262

//

G260/61/62/70,Ott

>n //

Dk,Am, G260

> //

G262

> //

Ott,Am,Dk,G262/65

>n //

Vi,Va,Sn1214/17

>.. //

Sn1214

> >.. //

15.8.

Am

>n

Trin

>n

G355

>n

Vi

> >.. *
τήν á- ü- λον νμ- νω- δί- αν, *

-dmt

16.9., 20.12., 24.6., PSt4_za

Základný tvar

G260

G265

Vi Sn1214

Dk,Trin G262,G355,Ott

Ott G260/61/65, Am

Vi Sn1214

Va

Am

Dk

G260 G355

Vi Sn1214

Zvýšenie kadencie o tón

G270

Am

Am

Dk

-ddt

26.9., 15.8., PSt4_za



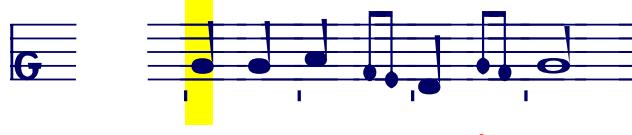
Trin

>x — / > > < <

Dk

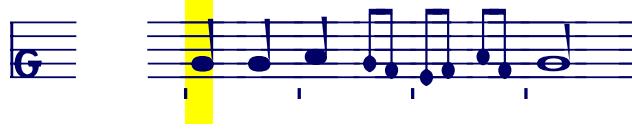
>x — / >n > < <

G265



Ott

< < < < > < <

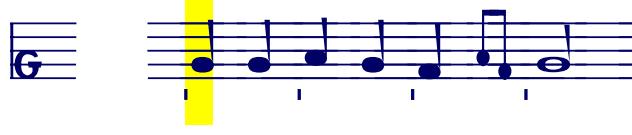


Am,Dk

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

Trin

< < < < < >... < <



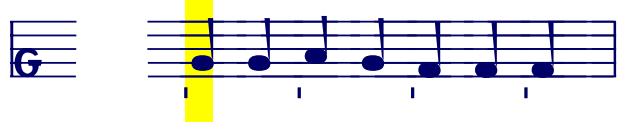
Am

>x < < / > > < <

G260/61

G262

>x < < / > > — <



Ott

>x < < / > > < <

G355

Vi

> < < / > > < <

Vi

< < < / > >... < <

Sn1214,Va



G



Am,Dk



G270



Ott



G355



Vi



Sn1214



Sn1219

Prívody ku F3 // Leading-in motives for F3

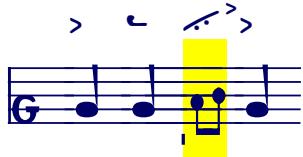
G



Am



Ott

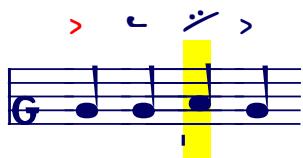


Trin,Ott

> ↞ ↛ >n

G265

Vi



G260/61/62



Dk,Ott

> ↞ ↛ >n

Trin

Va

> ↞ ↛ >

Seisma -m

The musical score consists of two staves of music. The left staff begins with a G clef and a common time signature. The right staff begins with a G clef and a common time signature. Both staves feature a series of notes and rests, with a prominent yellow vertical bar positioned between them. Below each staff, there is a list of names and their corresponding vocalizations:

- Am > ڦ ڻ ڻ > ڦ ڻ
- Dk < ڦ ڻ ڻ > ڦ ڻ >
- G261 > ڦ ڻ ڻ > ڦ ڻ >
- G262 < ڦ ڻ ڻ > ڦ > ڦ >
- G260 < ڦ ڻ ڻ > ڦ > ڦ >
- G270 < ڦ ڻ ڻ > ڦ ڻ ڦ >
- Am < ڦ ڻ ڻ > ڦ ڻ >
- Ott < ڦ ڻ ڻ > ڦ ڻ >
- Va,Vi < ڦ ڻ ڻ > ڦ ڻ >
- Sn1214 < ڦ ڻ ڻ > ڦ ڻ >
- Trin > ڦ ڻ ڻ > ڦ ڻ >
- Vi > ڦ ڻ ڻ > > / >
- Sn1214 > ڦ ڻ ڻ > > ڦ >
- Am,Ott ڦ ڻ ڻ > ڦ >
- Dk ڦ ڻ ڻ > ڦ >
- Trin ڦ ڻ ڻ > ڦ >
- Va,Vi ڦ ڻ ڻ > > ڦ >

Seisma -d

G260 ፻.. — — ፻ > ኃ > ሂ > ሂ >

G265 ፻.. — — ፻ > ዕ > ሂ > ሂ >

Ott > ፻ < ሂ > ኃ > ሂ > ሂ >

Vi > ብ < ጽ > ስ > / > / > / >

Va, Sn1214

G262 > ፻ ሂ > ዕ > ሂ > ሂ >

Am,Dk > ፻ ሂ > ዕ > ሂ > ሂ >

Ott > ፻ ሂ > ኃ > ሂ > ሂ >

Vi,Va > >.. / >.. > > ሂ > / >

Sn1214 > > / > > > ሂ > / >

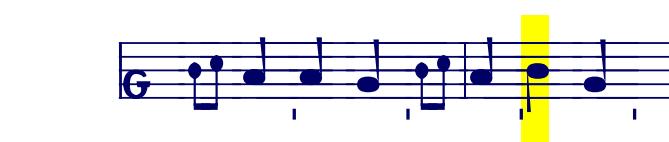
G270 ፻.. — ፻ > ሂ > ዕ ቅ

Am,Dk ፻.. — ፻ > ሂ > ዕ ቅ

Vi >.. — / > ሂ > / > ..>

Va >.. — / > ሂ > / > ..>

a



Am ش >n ش > ش >n ش >n
G260,Trin ش >n ش >



Ott ش >n ش > ش >n ش >
Dk,Am ش >n ش > G262



G262 ش >n ش > ش > ش >



Trin ش > > - ش >n ش >n



G355 ش > > ش >n ش >n

Vi ش > > ش >n ش >x ش >
 ش > ش > ش >
 ش > ش >

Va

Sn1214

d

G262 —· ↗ >x

Dk ⋮ ↗ >x

Vi ⋮ ↗ ∫

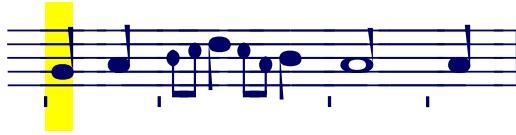
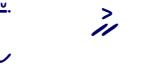
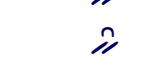
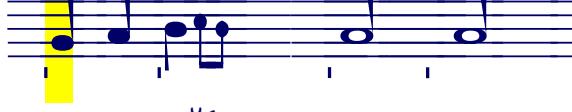
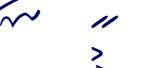
Sn1217 ⋮ ↗ ∫

Sn1214 ⋮ ↗ ∫

Kadencie a3

-mmt

Ga . a3

			
G355,Dk	> — 	»	
G262	> — 	»	
			
G355	>  — 	»	»
Ott,G261	>  — 	»	»
			
Am,Dk,Ott	>  — 	»	»
	> — 	»	»
Vi	> — 	»	Sn1214/17, Va
	> > 	»	»
	> — 	»	»
Sn1214	> 	»	»
	> > 	»	»
Va	— 	»	»
			G260/62
			G260/70

ah . a3

G355 — ↗, ↘> » ↘
Dk,Am — ↗, ↘> » ≈ G270

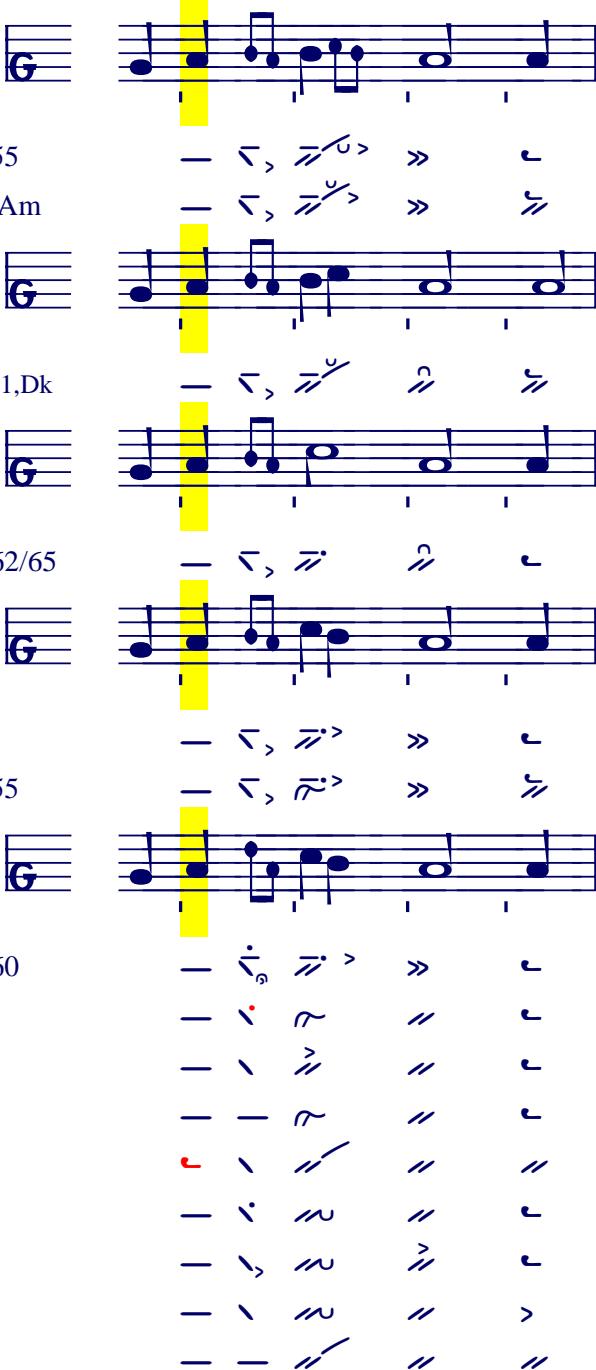
G261,Dk — ↗, ↘> ≈ ≈

G262/65 — ↗, ↘> ≈ ↘

Ott — ↗, ↘> » ↘ G355
G355 — ↗, ↘> » ≈

G260 — ↗, ↘> » ↘
Vi — ↗ ≈ ≈ ↘ Sn1214/17
— ↗ ≈ ≈ ≈ ↘
— — ≈ ≈ ≈ ↘
— ↗ ≈ ≈ ≈ ≈ ≈ Sn1214

Va — ↗ ≈ ≈ ≈ ≈ ↘
— ↗ ≈ ≈ ≈ ≈ ≈ ↘
— ↗ ≈ ≈ ≈ ≈ ≈ >
— — ≈ ≈ ≈ ≈ ≈ ≈ ≈



*G . a3

The musical score consists of ten staves, each with a clef (G) and a key signature of one sharp. The first staff is labeled "G . a3". The subsequent staves are labeled with various names and numbers: G261, G355, G355, G262, Dk, Trin, Trin, G262/355, Trin,Ott,Dk,Am, Ott, Dk, G260, Am,Dk,Ott, Vi, and AS. The music includes a variety of note heads (solid black, hollow black, solid grey, hollow grey), stems, and markings such as dots, dashes, and diagonal strokes. Some notes have small red numbers (e.g., 1, 2, 3) above them. The last two staves, Vi and AS, include additional text to their right: "Trin", "Sn1214/17,Va", "Sn1214", "Sn1214", "Sn1217", and "Sn1214".

Predkadencia -m // Forecadential motif -m

G265

Am,Dk

Sn1217

Vi

Sn1214

o βα- σι- λι- κός θά- λα- μος,

Vysoká predkadencia // A high forcadential motif

1.8.



G270 — ⌈ > x ⌈ ⌈ ⌈ >



G265 — ⌈ > x ⌈ ⌈ ⌈ > ⌈ <



Am — ⌈ > x ⌈ ⌈ ⌈ ⌈ ⌈ <

G262 — ⌈ > x ⌈ ⌈ ⌈ > ⌈ ⌈ <

Vi ⌈ ⌈ > ⌈ ⌈ ⌈ ⌈ <

Sn1214 ⌈ ⌈ > ⌈ ⌈ ⌈ ⌈ <
καί Μακ-κα- βαί-ων πρό- γο- voi, *

PVVd



Am,Dk ⌈ > ⌈ ⌈ ⌈ ⌈ ⌈ <

Trin ⌈ > ⌈ ⌈ ⌈ ⌈ ⌈ <

Vi ⌈ > ⌈ ⌈ ⌈ ⌈ ⌈ <

Sn1214 ⌈ > ⌈ ⌈ ⌈ ⌈ ⌈ <

Va ⌈ > ⌈ ⌈ ⌈ ⌈ ⌈ <
ε- κεί- νος γάρ* τόν ψω- μόν δε- ξά- με- νος, *

hc.Ga.a

2.2, PX1



G260 ـ ـ ـ >.. ـ ـ ـ
Ott ـ ـ ـ >u, ـ ـ ـ



Am ـ ـ ـ >u, >.. ـ ـ ـ Trin



Dk ـ ـ ـ >u >ö ـ ـ ـ
Trin ـ ـ ـ >u >ö ـ ـ ـ



G270 ـ ـ ـ >x >.. ـ ـ ـ



G355 ـ ـ ـ >u >.. ـ ـ ـ

Vi ـ ـ ـ > >.. ـ ـ ـ Sn1217

ـ ـ ـ >.. ـ ـ ـ

Sn1214

Va ـ ـ ـ >.. ـ ـ ـ

Modifikácie

a3 -h

25.1.

The musical score consists of five staves, each with a key signature of G major (one sharp). The lyrics are in Greek and include the word "καί" (and) at the end of the first line. The highlighted notes are located in the second measure of each staff, specifically on the fourth note of the scale (D).

Am —. ↗ ⓘ >u, >.. // > > ↗
 Dk —. ↗ ⓘ >x >.. // > > ↗
 G260 —. ↗ ⓘ >u, >.. // > > // >
 G262 —. ↗ ⓘ >x >.. // > > ↗
 G355 —. ↗ ⓘ >u >ö // > ⓘ
 Vi ⓘ ↗ >.. ⓘ >.. // > ⓘ ↗
 Sn1214 ⓘ ↗ >.. >u >.. // > ⓘ ↗
 καί θε- ο-φθόγ-γοις ρή- μα- σι*

Sn1217

a3 -c

15.8.

Dk Ott Am Trin G355
Vi

Θε- ο- τό- κε καί Θε- óς η- μών*

a3 -d

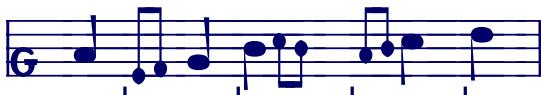
sporné (atypický prívod, *xēron klasma*)

// disputable (not typical leading-in, *xēron klasma*)

17.11.



G260 >ö — ñ̄ ü > > ü



Am < ü — ñ̄ ü > ü

ü — ñ̄ ü ü ü

Dk < ü — ñ̄ ü > ü ü

Trin < ü — ñ̄ ü > ü ü

G260 < ü — ñ̄ ü > ü ü

Vi < ü > .. — ñ̄ ü ü ü

> .. — ñ̄ ü ü ü

Sn1214 < ü > .. — ñ̄ ü ü ü

× .. — ñ̄ ü ü ü

Tóv πε- ρι- βό- η- τον
καί τά á- ψυ- χα

-mdt

Ga . a3

41



Dk G262, G355
G260



G265 Trin
G260



Am,Dk G262



G355



Am G261



Am,Dk,Ott G261

Vi Sn1214/17

Sn1214/17

Sn1214/17

Vi Sn1214,Va



G260

< — ≈ > > ○ ≈



Am

> — ≈ > > ⋮ ≈

< — ≈ > > ⋮ ≈

Ott

< ≈ > > ≈ > ≈

Sn1214

> < ≈ > ⋮ ≈



Dk

> < ≈ > > ≈ ≈

G265

< ≈ > > ≈ > ≈

G355

> < ≈ > > ≈ ≈



Dk

> — ≈ > > ≈ ≈

> — ≈ > > ≈ > ≈

G265

> — ≈ > > ≈ ≈

Trin

< — — ≈ ≈ ≈ ≈

Vi

> ≈ < ≈ > ≈ ≈

Sn1214

< > ≈ > ≈ ≈

Sn1214

Va

— — ≈ > ≈ ≈

< > ≈ > ≈ ≈

Sn1214

— ≈ ≈ > ≈ ≈

*G . a3

The musical score consists of several staves, each starting with a large letter (G, Dk, G262, Ott, Dk, G355, Am,Dk, Dk) followed by a staff with musical notation. Below each staff is a corresponding rhythmic pattern consisting of vertical strokes and horizontal bars.

Staves and Rhythmic Patterns:

- G:** Notes: Rhythmic pattern: > x s ~~~~ > s ~
- Dk:** Notes: Rhythmic pattern: > x >ö ~~~~ > c c
- G262:** Notes: Rhythmic pattern: >u >.. ~~~~ > c >
- Ott:** Notes: Rhythmic pattern: > x >ö ~~~~ > > c ~
- Dk:** Notes: Rhythmic pattern: > x >ö ~~~~ > > c >
- G355:** Notes: Rhythmic pattern: >u >ö ~~~~ >o c >
- Am,Dk:** Notes: Rhythmic pattern: >u >.. ~~~~ > > c >
- Dk:** Notes: Rhythmic pattern: >u >.. ~~~~ > > c >
- G265:** Notes: Rhythmic pattern: >x >.. ~~~~ >o c >
- Dk,Ott:** Notes: Rhythmic pattern: >u s ~~~~ > c c
- Dk:** Notes: Rhythmic pattern: >x >.. ~~~~ > c ~
- Vi:** Notes: Rhythmic pattern: >u >.. ~~~~ > c c Sn1214
- Sn1214:** Notes: Rhythmic pattern: >u >.. ~~~~ > \ > Sn1214
- Sn1214:** Notes: Rhythmic pattern: >u >.. ~~~~ > c c Sn1214
- Sn1214:** Notes: Rhythmic pattern: >u >.. ~~~~ > \ > Sn1217
- Sn1214:** Notes: Rhythmic pattern: >u >.. ~~~~ > c c
- Sn1219:** Notes: Rhythmic pattern: v >.. ~~~~ > — —

EG . a3

hapax, 7.10.



Dk Ott



G355 > -

Vi > .. - > \ (

Sn1214 > .. > \ (

Sn1219 > > > \ (

XXL

22.8.

G262 Ott Dk Trin

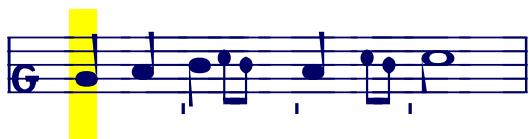
Sn1217 ώ καί πρεσ-βεύ-

ων μή ελ- λί-πης*

27

Modifikácie

a3 -c



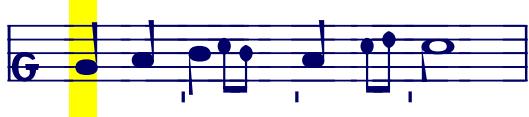
G261 >n — ≈> > ⋄, ≈ Am,Ott,G262

Trin < — ≈> >n ⋄, ≈

Vi > — ≈> ⋄, ⋄, Sn1214

< — ≈> > ⋄, ⋄,

G32 > — ≈> > ⋄, ⋄,



Ott >n — ≈> > ⋄, ≈

Vi >> < — ≈> > ⋄, ≈ Sn1214



Am, Ott >u, >.. ≈> > ⋄, ⋄, G270

G265 >n >.. ≈> >n ⋄, ⋄,

Dk >u >.. ≈> > ⋄, ⋄, G260

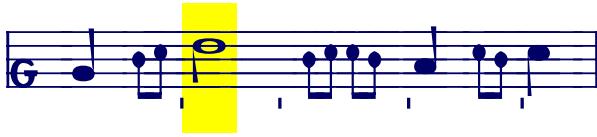


G355 >u >ö ≈> >u >.. ⋄, ⋄,

Vi >u >.. ≈> > >.. ⋄, ⋄, Sn1214

Sn1219 > > ≈> > ⋄, ⋄,

Sporné:



Am < ⋅ ≈> ≈—> > ⋄, ⋄,

Dk < ⋅ ≈> ≈—> > ⋄, ⋄,

Vi < ⋅ ≈> ≈ > ⋄, ⋄, Sn1214
καί ο κό- σμος σύν αυ- τή

a3 -d

PX3



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

-dmt

Rytmický tvar -dmt je pri a3 doložený iba v jednom, aj to spornom prípade. Jeho faktická neexistencia sa dá azda vysvetliť nasledujúcim pozorovaním.

Tvar -dmt sa obvykle viaže na rytmické distribúcie 42, 52 alebo 62 (čísla vyjadrujú pozicie prízvukov na slabikách počítané od konca kóla). Tieto distribúcie sa dajú pokryť osobitnými tvarmi -mdt a -ddt, v ktorých je predposledná slabika akcentovaná. Takto akcentované tvary sú pritom doložené iba pri a3. Ide teda o dva navzájom sa vysvetľujúce javy, ktoré sú súčasne prítomné práve a len pri a3.

// The rhythmical setting -dmt appears only in one dubious case. Its factual non-existence may be probably explained in a following way.

The setting -dmt is bound usually with rhythmical distributions 42, 52, 62 (positions of accented syllables counted from the end of the colon). However, these distributions of accents can be expressed by means of special shapes of -mdt or -ddt with an accented penultima. Such special shapes are attested only at a3. These two phenomena can explain one another.

hapax, 2.2.

Am Dk Trin G270 Ott G355 Vi Sn1217 Sn1214

-ddt

Ga . a3

51



G260

— — ⌈ > > ſ ſ

Dk

> — ⌈ > > ſ ſ

Ott

— — ⌈ > > ſ ſ



Trin

> — ⌈ > > ſ ſ



Am

> — ⌈ > > ſ ſ



Dk

> — ⌈ > > ſ ſ

G355

— — ⌈ > > ſ ſ

Vi

> — ⌈ > > ⌈ //

Sn1214

— — ⌈ > > ⌈ //

Sn1214

Va

— — ⌈ > > ⌈ //

Sn1214

— — ⌈ > > ⌈ ſ



G355

— — ⌈ > > ⌈ ⌈

Am,G261

— — ⌈ > > ⌈ ⌈

Trin

Vi

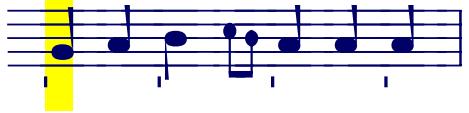
— — ⌈ > > ⌈ ⌈

Sn1214

— — ⌈ > ⌈ ⌈ ⌈




 G355 > - - / > < =
 Ott > - - / > < =



 G355 < - - / > < <
 Sn1217 < - \ / > < <
 Sn1214 < < \ / > < <
 Vi < - - / > \ // Va

52




 Ott > - - \ > < =



 Dk > - / > > / & =
 G260 > - \ > > / > =



 G355 < - \ > > / & =
 Vi < - / > > / & =
 Sn1214 < < / > > \ & =

*G . a3

The musical score consists of six staves, each with a vocalization below it. The staves are labeled on the left: Dk,Am; G355; G260; G355; Ott; and Ott,Dk. Each staff has a yellow bar at the beginning. The vocalizations are as follows:

- Dk,Am: >u, >.. — ↘ >n ↙ ↙
- G355: >u, > — · ↗ >n ↙ ↙
- G260: >ñ >.. — ↘ >n ↩ ↩ //
- G355: >u >ñ ↗ >u > ↩ ↩ //
- Ott: >u >ñ ↗ > > ↙ //
- Ott,Dk: >u ñ ↗ > > ↙ ↙

Below the Ott,Dk staff, the vocalizations for G355, Trin, Vi, and Sn1214 are shown again, followed by the number Sn1214/17.

Sn1214/17

h2 . a3

25.7., 27.7., 1.8., PS00_MF

The image shows a musical score for h2 . a3. It consists of several staves, each with a different instrument name and its corresponding musical notation. The notation includes various symbols such as vertical bars, diagonal strokes, and dots, indicating specific performance techniques or pitch levels. A yellow bar highlights a specific section of the notation in the first staff.

Instrumental parts listed from top to bottom:

- G261
- Am
- Dk
- Trin
- Vi
- Va
- G355
- Vi

Notation details:

- G261:** Shows vertical bars, diagonal strokes, and a circled dot.
- Am:** Shows vertical bars, diagonal strokes, and a circled dot.
- Dk:** Shows vertical bars, diagonal strokes, and a circled dot.
- Trin:** Shows vertical bars, diagonal strokes, and a circled dot. Reference: G260/70.
- Vi:** Shows vertical bars, diagonal strokes, and a circled dot. Reference: Sn1214.
- Va:** Shows vertical bars, diagonal strokes, and a circled dot. Reference: Sn1214.
- G355:** Shows vertical bars, diagonal strokes, and a circled dot.
- Vi:** Shows vertical bars, diagonal strokes, and a circled dot. Reference: Sn1214.

Modifikácie

a3 -c

Sporné – 25.4.

The image shows musical notation on two staves. The top staff starts with a 'G' clef and has a single note followed by a dotted half note. The bottom staff starts with a 'G' clef and has a single note followed by a dotted half note. Below the staves are performance markings:

- G355**: A series of vertical strokes (down, up, down, up) followed by a horizontal bar with a diagonal stroke, a greater than sign (>), a greater than sign (>), a greater than sign (>), a dot over a greater than sign (>), and a double bar line.
- Am**: A series of vertical strokes (down, up, down, up) followed by a horizontal bar with a diagonal stroke, a greater than sign (>), a greater than sign (>), a greater than sign (>), a dot over a greater than sign (>), and a double bar line.
- G265,Dk**: A series of vertical strokes (down, up, down, up) followed by a horizontal bar with a diagonal stroke, a greater than sign (>), a greater than sign (>), a greater than sign (>), a dot over a greater than sign (>), and a double bar line.
- G262**: A series of vertical strokes (down, up, down, up) followed by a horizontal bar with a diagonal stroke, a greater than sign (>), a greater than sign (>), a greater than sign (>), a dot over a greater than sign (>), and a horizontal bar with a diagonal stroke.
- Vi**: A series of vertical strokes (down, up, down, up) followed by a horizontal bar with a diagonal stroke, a greater than sign (>), a greater than sign (>), a greater than sign (>), a dot over a greater than sign (>), and a double bar line.

Below the markings are lyrics in Greek:

Av- ήγ- γει- λαν οι ου- ρα- νοί

a3 -d

Ku a3 -d nepočítame formuly s predkadenciami EG, E.Ga, keďže pri bežnej a3 nie sú doložené.

Tieto formuly sú uvedené medzi priebežnými (slabými) formulami.

// Formulae a3 -d with a forecadential motif EG, E.Ga are listed among the flow-through formulae, as far these foracadential motives are not attested at the unmodified a3.

3.10.



Am ↗ — ↘ > > ⋮ ≈ G265

G355 ↗ — ↘ > > ⋮ ≈

Vi ↗ — ↘ > > ⋮ ≈

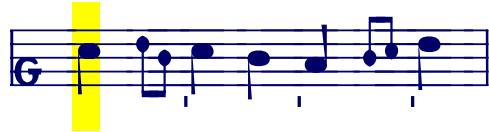
Sn1214 > ↗ — ↘ > > ⋮ ≈

G356 ↗ — ↘ > > ⋮ ≈

6.1.



Ott ⋮ ↗ — > > ⋮ ≈ G265



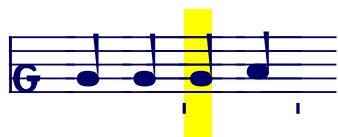
G355 ↗ ↗ — > > ⋮ —

Vi ↗ ↗ — > > — ≈

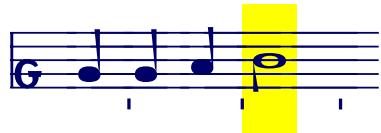
Sn1214 ↗ ↗ — > > ⋮ ≈

Prívody ku a3 // Leading-in motives to a3

G_



Am  Ott,Dk,G260/61
Vi  Sn1214/17



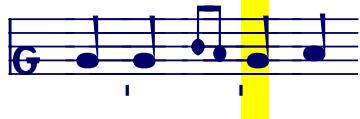
mult.  Sn1214
Vi  Sn1214
Va 

G~.Ga



Ott ↩ ↩ ↩ ↩ ↩ >n — Trin

G355 ↩ ↩ ↩ >n —



Ott ⋮ ↩ ↩ > —

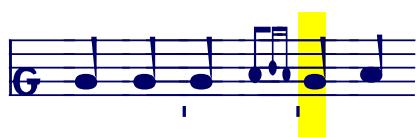
Vi ⋮ ↩ ↩ > —

Sn1214 ⋮ ↩ ↩ > —

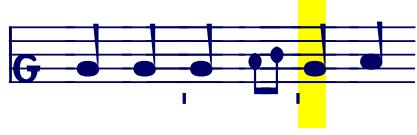
Vi ↩ ↩ > —

Sn1217 ↩ ↩ > —

Sn1217



Ott ↩ ↩ ↩ ↩ > — G260



mult. ↩ ↩ ↩ ↩ > —

Vi ↩ ↩ ↩ > —

Va, Sn1214

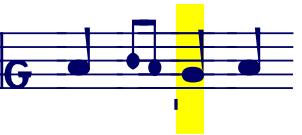


G260 ↩ — ↩ > —



G355 ↩ — ↩ > —

Vi ↩ — ↩ > —



 Ott  — G261

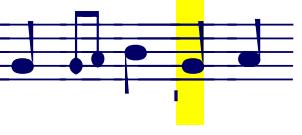
G355 —  —



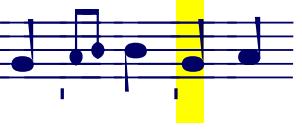
 G355 >  —  —

Vi >  —  — Sn1214

Sn1214  —  —



 Dk  — Trin



 G355  —  —

Trin >  —  —

Vi  —  — Sn1214, Va

 —



 G260 



 Dk 



 G260,Ott

 Am 

 G355 

 Vi 

 Sn1214 

 Vi 

 Sn1214, Sn1217



 Dk 

 Ott 

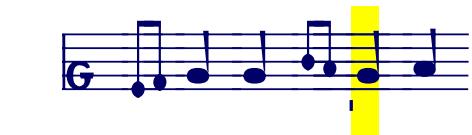


 Am 

 G262 

 Vi 

 Va 



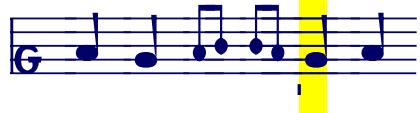
Ott >ö — ↘ > —
G260 >ö — ↘ >> —



Am >ö — ↘ >n —



Dk,Trin >n >n ↘ >n —



G261 >u > .. > —



G355 >u > >.. >n —

Vi >u > >.. > —

Sn1214 > > .. > —



Am ↘ ↘ >n > >n —



Ott ↘ ↘ >n > >n —



G265 ↘ ↘ >n > >n —

Trin ↘ ↘ >n > >n —

Vi ↘ ↘ > > > —

Dk — ⌈ > ⌈ —
 Ott — / ⌈ > ⌈ — G261
 Sn1214 > / > ⌈ —
 Vi — / > ⌈ —

G260 ⌈ — ⌈ > ⌈ — ⌈ — ⌈ — ⌈ —
 Va — ⌈ > ⌈ — Trin

Dk ⌈ — ⌈ > ⌈ > ⌈ > ⌈ —
 G355 ⌈ — ⌈ > ⌈ > ⌈ > ⌈ —
 Vi ⌈ — ⌈ > ⌈ > ⌈ > ⌈ —

mult. ⌈ ⌈ — — ⌈ > ⌈ —
 Vi ⌈ > ⌈ — ⌈ > ⌈ > ⌈ —
 Sn1214 ⌈ ⌈ — — ⌈ > ⌈ > ⌈ —

G~.ah

Dk,Am G262, G355

Ott G260
Vi Sn1217
Sn1214

Am G260
Vi Sn1217
Sn1214
Va

PS03_za

mult. G260
Vi Sn1217
Va

G~.h2

Ott  G262/70, Trin

Dk 

G355 

Vi  Sn1214

h~

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

G355

Vi

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

Dk

Ott,Am

Vi

Sn1214

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

Am,Dk

G265

Vi

Sn1214

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

Dk

Ott

G260

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

Trin

Vi

Sn1214

Vi

Sn1214

Sn1217

Music staff showing notes and rests. A vertical yellow bar highlights the 5th measure.

Dk

G355

Vi

Sn1214

Dk

 Vi
Sn1214

Am,Dk

 G265

Ott

 Dk

G355

 Vi
Sn1214

Sn1214

 Sn1217

 Vi
Sn1214,Va

Am

 Dk

 Vi

 G32

 Vi

 Sn1217

Am

 G355

 Sn1214

Am

 Dk

 Vi

 Sn1214

 Sn1217

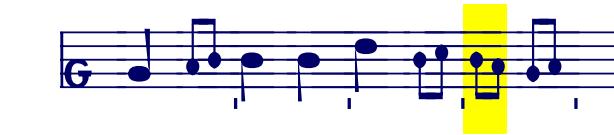
 G14

 AS

Am,Dk Ott Trin G262 Vi

G355 Am,Dk Vi

Am,Dk G260 G262 Sn1214 Va Ott Vi



Am > ㅡ ㅡ ㅡ ㅡ > ö > u, >..

Trin > ㅡ ㅡ ㅡ ㅡ > ö > ö ㅡ

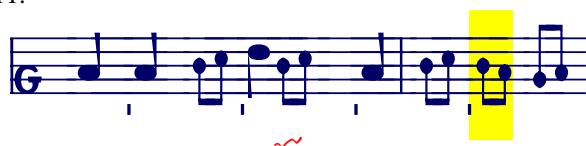


Dk ㅡ ㅡ ㅡ ㅡ / > > u > ö

Va,Vi > ㅡ ㅡ ㅡ ㅡ > ö > ㅡ

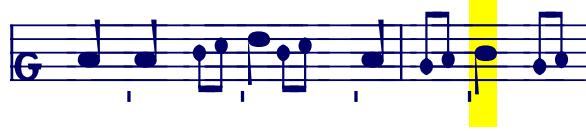
Sn1214 > ㅡ ㅡ ㅡ ㅡ / > > >..

30.11.



Am,Dk ㅡ ㅡ ㅡ ㅡ > ö > u, >..

G265 ㅡ ㅡ ㅡ ㅡ > ö > ö >..



Trin ㅡ ㅡ ㅡ ㅡ > ö ㅡ > ö

Vi ㅡ ㅡ ㅡ ㅡ > > / ㅡ >..

G356 ㅡ ㅡ ㅡ ㅡ > > / ㅡ > u

Sn1217

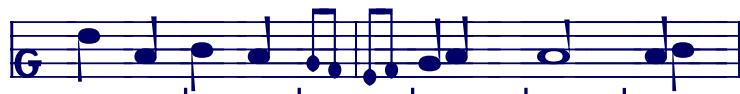
Antikadencie ya3

Antikadencie ya3 sú v 8. hlase zriedkavé. Podobne ako pri kadencii a3, chýba tvar -dmt.

// Anticadences ya3 are rare in the plag. 4th echos. As it was at a3, the setting -dmt is absent here too.

-mmt

25.7.



Am	↗ ↗ / > >u, >.. //	↗	↗ ↘
Dk	↗ ↗ / > >u >.. //	↗	↗ ↘
Vi	/ > / > >u >.. //	//	//
Sn1214	/ > / > > .. //	//	//

χρη-μα- τί- σαν-τες*πρεσ-βευ- σα- τε *

PS03_za



Am	≡≡≡↗ >	>>	↗ ↗ ↗ >.. //	↗ ↗ ↗ ↘	JC	Ott
Dk	≡≡≡↗ >	>>	↗ ↗ ↗ >.. //	↗ ↗ ↗ ↘	JC	
G265	≡↗ >	>>	↗ ↗ ↗ >.. //	↗ ↗ ↗ ↘	JC	
Va	≡≡≡↗ >	//	↗ >.. //	↗ ↗ ↗ ↘	JC	
Sn1214	//	↗ ↗ >	↗ >.. //	↗ ↗ ↗ ↘	JC	Vi
Vi	//	↗ ↗ >	↗ >.. //	↗ ↗ ↗ ↘	JC	

-mdt

Dk, Ott G261

G265

Am G262

Vi Sn1214/17

Sn1214

PX3_za

Dk < u v > < u v > < u v >

Vi < u v > < u v > < u v >

Va < u v > < u v > < u v >

Am ής δι- δά-σκων α- γα- θέ* εν τώ ι- ε- ρώ, *

PX00

Am > < u v > < u v > < u v > Ott, Dk

Trin > < u v > < u v > < u v >

Va,Vi > < u v > < u v > < u v >

ψυ- χάς άς κατ-εί- χον τό πρίν,

-ddt



Ott



G261



Am



G355,Dk

Vi



Sn1214



Va



Sn1217



Sn1214



52

Kadencie c3

-mmt

cc/hc . c3

modif.

The musical score consists of ten staves, each representing a different instrument or group of instruments. The instruments listed from top to bottom are: Am, Ott, Trin, G355, Dk, Dk, G355, Vi, Sn1214, Sn1217, and Sn1214. Each staff shows a five-line staff with vertical stems and horizontal bar lines indicating pitch and rhythm. A yellow vertical bar highlights specific measures in each staff. Above the staffs, there are various musical markings such as dots, dashes, and arrows pointing up, down, or to the right. Some markings are blue, some are red, and some are black. To the right of the staves, there is a column of text labels: modif., G260,Dk, and several red markings (e.g., ˘, ˘, ˘, ˘, ˘, ˘). Below the staves, there are two additional staves labeled "modif." which show alternative note heads and stems for the same notes as the original staves.

ca . c3

ca . c3

Dk

G265

G260

G262

Dk

G260

G355

Am

G355

Am,Dk

G355

Vi

Sn1214

Sn1214

Ott, G260

G355

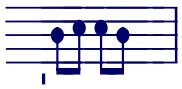
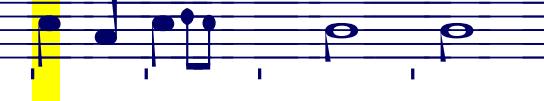
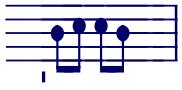
Sn1214/17, Va

Sn1214/17

Sn1214/17

Sn1214/17

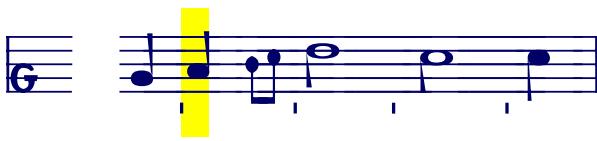
54

			
Dk	>u >n // ~ ~ ~ // > -		
G260, Dk	>> > // ~ ~ ~ // > -		
			
Dk,Ott	>u, > // ~ ~ ~ - // > -		
G355	>u, > // ~ ~ ~ - // > //		
G260	>u, > // ~ ~ ~ - // > //		
	>u, - // ~ ~ ~ - // >		
			
G355	>u >n // ~ ~ ~ > // > //		
	>u, > // ~ ~ ~ > // &		
			
Am,Dk,Ott,Trin	>u, > // ~ ~ ~ // > - u		
	> > // ~ ~ ~ // > -		
	> > // ~ ~ ~ // > -		
Vi	>u - // ~ ~ ~ // & //	Sn1214	
	>u - // ~ ~ ~ // & //	Sn1214/17	
	>u > // ~ ~ ~ // & //		
	>u > // ~ ~ ~ // & //	Sn1214	
	> > // ~ ~ ~ // & //	Sn1214,Va	
Sn1214	> > // ~ ~ ~ // & //		
	> > // ~ ~ ~ // & //		
	>u > // ~ ~ ~ // & //		
Sn1219	v // ~ ~ ~ // & //		
AS	v > // ~ ~ ~ // & //		

Gh/ah/hc . c3



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



Ott	< -	
G262	- -	
G355	< - - -	
	- - - -	
	> - -	Ott
Vi	< - - - //	Sn1214
	> - - //	Va

Modifikácie

Am,Dk Ott Vi G261 Sn1214 Ott Vi Sn1214 Am Vi Trin,Dk Vi Am G270 Vi

The musical score consists of five staves of music. The first section starts with Am,Dk, followed by Ott and Vi. The second section starts with G261, followed by Sn1214. The third section starts with Ott, followed by Vi. The fourth section starts with Sn1214. The fifth section starts with Am, followed by Vi. The sixth section starts with Trin,Dk, followed by Vi. The seventh section starts with Am, followed by G270. The eighth section starts with Vi.

dh . c3

mult. Ott G355 Vi Sn1219

Sn1214/17

Modifikácie

G260 G261 G265 G262 Am

G355 Vi Sn1214

G265 Am,Dk Vi

Ott Sn1214/17

ce . c3

G260

Ott

Am

G261

Am,Ott

G270

G262

Am,Dk

G355

Vi

Va

Sn1214

-mdt

cc/hc . c3

27.11., 25.7.

The image shows a musical score with eight staves, each representing a different instrument or part. The staves are labeled from top to bottom: Am, Dk,Ott, G355, Ott, G355, Vi, and Sn1214. Each staff has a corresponding G-clef and a 4/4 time signature. The music consists of two measures. In the first measure, the Am and Dk,Ott staves have a yellow bar above them, indicating a specific performance technique. The Am staff has a single note followed by a sixteenth-note grace note, while the Dk,Ott staff has a sixteenth-note grace note followed by a note. The second measure starts with a yellow bar on the Am staff, followed by a measure of rests. The Dk,Ott staff has a sixteenth-note grace note followed by a note. The Ott staff has a sixteenth-note grace note followed by a note. The G355 staff has a sixteenth-note grace note followed by a note. The Ott staff has a sixteenth-note grace note followed by a note. The G355 staff has a sixteenth-note grace note followed by a note. The Vi staff has a sixteenth-note grace note followed by a note. The Sn1214 staff has a sixteenth-note grace note followed by a note. The score concludes with a measure of rests.

ca . c3

Am, Dk,Ott

G261/65,Dk

Ott

G265

Ott

G355

G355

Vi

Sn1214

Dk

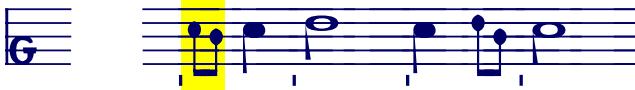
Ott

Vi,Va

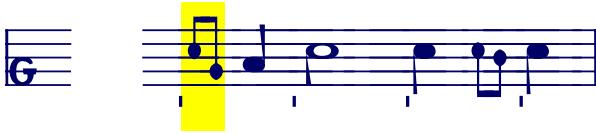
Sn1214



 Dk >u, — / > <



 G260 > — / > <, =

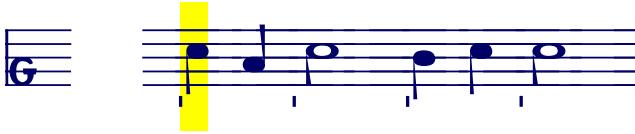


 Dk >u, — / > <, =



 Am >u, > / > <, =

Trin > > / > <, =

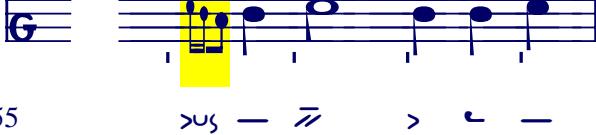


 Trin >u > / > — <

G265 >u, > / > — <



 Dk >u, > / > <, =



 G355 >u, — / > < —



 G260,Dk >u, > / > <

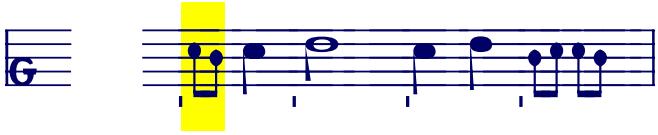
Vi >u — / > > < Sn1214

>u — / > < < Sn1214/17

>u > / > < <

Sn1214 >u — / > < ()

Modifikácia

Dk 

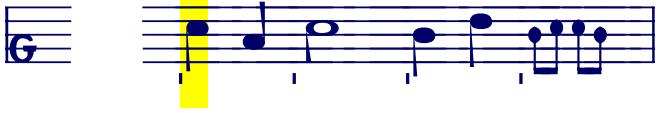
Dk >u, — / > < ~>

G261 

G261 >u >ö / > < ~>

Ott 

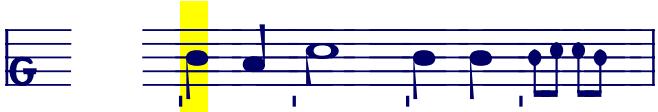
Ott >u, > / >< ~>

Am 

Am >u, > / >< ~>

Trin,Ott 

Trin,Ott >u >n / > < ~>

Trin 

Trin >u, > / >< ~>

G262 

G262 >u >n / < < ~>

Dk >u > / > < ~>

Vi >u — / > > ~

Vi >u — / < < ~

Va >u > / > < ~

Sn1214 >u ö / > < ~

Gh/ah/hc . c3



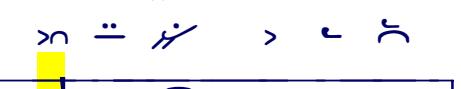

 G261 > ⋯ ⌍ > ⌍ ⌍




 Am,Dk > ⋯ ⌍ > ⌍, ⌍ G270




 Ott, Dk > ⋯ ⌍ > ⌍ ⌍ G355

 G355 > ⋯ ⌍ > ⌍ ⌍




 Dk > ⋯ ⌍ > > ⌍

Ott > ⋯ ⌍ > > ⌍

Vi > ⋯ ⌍ > ⌍ ⌍
 > ⋯ ⌍ > > ⌍
 > ⋯ ⌍ > > ⌍ ⌍
 > ⋯ ⌍ > > ⌍ ⌍ Sn1214

Sn1214 > ⋯ ⌍ > ⌍ ⌍
 > ⌍ ⌍ > ⌍ ⌍ ⌍
 > ⌍ ⌍ > ⌍ ⌍ ⌍

G

Am,Dk > ۰۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
 Am ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
 G270 > ۰۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
 Vi > ۰ ۰ ۰ ۰ > ۰ ۰ > Sn1214
 — ۰ ۰ ۰ ۰ > > ۰

G

Ott — — ۰ ۰ > ۰ ۰ ۰ ۰ >
 Vi — — ۰ ۰ > ۰ ۰ >
 Sn1214 — — ۰ ۰ > ۰ ۰ >

G

Trin — — ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
G

Dk — — ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ > G260

G

Ott — — ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
G

Am — — ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
 Vi ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >
 Sn1214 ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ > ۰ ۰ ۰ ۰ >

dh . c3

The musical score consists of eight staves, each with a different instrument name and its corresponding rhythmic pattern. A vertical yellow bar on the left indicates the start of the measure. The instruments and their patterns are:

- Dk:
- Am, G262:
- Am, Trin:
- Am, Dk, Ott:
- G355:
- Vi:
- Sn1214:
- Va:

Modifikácie

Musical staff showing a sequence of notes and rests. A yellow bar highlights the first measure.

Am ↗ ö Ā > ↘ ↗ ↗
 Vi ↗ .. Ā > \ ~
 Sn1214 ↗ .. Ā > \ ~

Musical staff showing a sequence of notes and rests. A yellow bar highlights the first measure.

Dk ↗ ö Ā > ↗, ↗ ↗ - G270
 G260 ↗ ö Ā > ↗, ↗ ↗ ↗
 G265 ↗ ö Ā > ↗, — — ↗ ↗
 Ott ↗ ö Ā > ↗, ↗ ↗ ↗

Musical staff showing a sequence of notes and rests. A yellow bar highlights the first measure.

Am ↗ ö Ā > ↗, ↗ ↗ >
 Vi ↗ .. Ā > \ ↗ ↗ Sn1214, Va

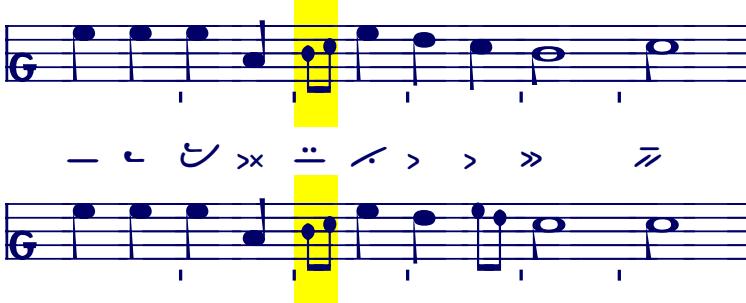
Musical staff showing a sequence of notes and rests. A yellow bar highlights the first measure.

Am ↗ ö Ā > ↗, ↗ /
 Ott ↗ ö Ā > ↗, ↗ /
 Dk ↗ ö Ā > > ↗ /
 Vi ↗ .. Ā > > ↗ /
 Va ↗ .. = > > ↗ /

-dmt

Regulárny tvar -dmt je pri c3 zriedkavý. Je doložených 5 výskytov, ktoré uvádzame v plnom znení.
 // The regular setting -dmt of c3 is rare. There are only 5 matches (listed below).

22.1.



Ott — ↗ ⌈ > x < ⌈ > > >> //

Dk — ↗ ⌈ > x < ⌈ > > ⌈, >> //

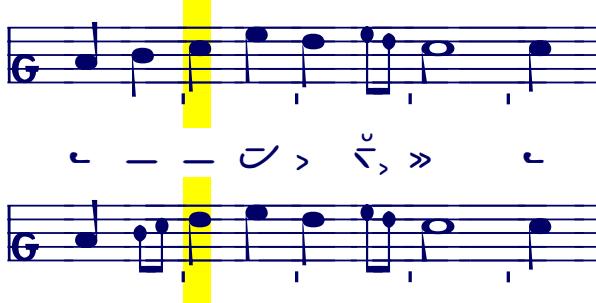
Am — ↗ ⌈ > x < ⌈ > > ⌈, >> //

Vi — ↗ ⌈ > x < ⌈ > > > //

Sn1214 ⌈ ↗ ⌈ > x < ⌈ > > > //

τούς ει- δω- λο- μα-νούν-τας ε- λέγ- ξας, *

15.8.



Am ↗ — ⌈ > ⌈, >> ↗

G260

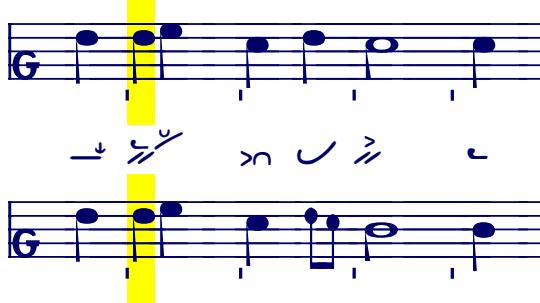
Dk ↗ ⌈ — ⌈ > ⌈, >> ↗

G355 ↗ ⌈ — ⌈ > ⌈, >> //

Vi ↗ ⌈ — ⌈ > > > //

τής δε- ξι- áς τού Y- ψί- στου*

1.8.



G265 ↗ ⌈ > > ⌈, >> ↗

Am ↗ ⌈ > > ⌈, >> ↗

G260 ↗ ⌈ > > ⌈, >> //

Vi ↗ ⌈ > > > > //

υ- μάς Μακ-κα-βαί- οι, *

PSt1_za (2x)

A musical staff in G clef. The first measure contains a dotted half note followed by two eighth notes. The second measure contains a half note followed by a quarter note. The third measure contains a dotted half note followed by two eighth notes.

Dk,Am

— / > >

$\tilde{\sim}$ >

G270

— / > >

$\tilde{\sim}$ >

Ott

—. / > >

$\tilde{\sim}$ >

G262

Vi

$\tilde{\sim}$ / > //

\sim

Sn1214,Va

A musical staff in G clef. The first measure contains a dotted half note followed by two eighth notes. The second measure contains a half note followed by a quarter note. The third measure contains a dotted half note followed by two eighth notes.

Dk

> . / > $\tilde{\sim}$ //

—

Ott

> . / > >

—

Vi

\sim / > //

—

Va

\sim / > //

—

Sn1214

>u >x . / > //

—

-ddt

cd/hd . c3

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

Dk,Trin

.. — / > > ↗ //

G260, Am,Ott

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

G262

.. — / > > ↗ | //

G270

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

Ott

.. — / > > ↗ ↗ //

Vi

.. — ↗ > > > //

Sn1217

>.. — ↗ > > > //

Sn1214

↖ ↖ ↗ > ↖ ↖ //

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

Ott

— — ✕ > > ↗ ↗ //

Vi

↖ — ✕ > > ↖ //

Sn1214

— — ✕ > > ↖ //

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

Am,Ott

> — / > > ↖ ↖

A musical staff in G clef. The first measure shows a dotted half note followed by a quarter note, both highlighted in yellow. The second measure shows a dotted half note followed by a quarter note.

mult.

— — / > > ↗ ↗ //

Vi

÷ — ↗ > > ↖ ✕

÷ — ↗ > > ↖ ↖

Sn1214

÷ — / > > ↖ ✕

÷ ↖ ↗ > > ↖ ↖



Ott > ↘ ↗ > > ↘ ↘

G260 ⋮ ↘ ↗ > > ⚡, ≈ **G270**



G355,Trin > — ↗ > > ↘ ↘ **G262**



Am ⋮ — ↗ > > ⚡, ≈



Am ⋮ — ↗ > > ⚡, ⚡



Dk ⋮ — ↗ > > ⚡, ⚡ ≈

Vi — — ↗ > > ⚡ ⚡ ≈

Sn1214 ↘ ↘ ↗ > > ⚡ ⚡ ≈



Dk > u ſ ↗ > > ↘ ↘

Vi > u — ↗ > > ↘ ↘

ca . c3

27.11., pOν περ πάλαι

The musical score consists of several staves of music with corresponding lyrics below them. The lyrics are in Greek, and some words are written in red. Yellow boxes highlight specific notes or groups of notes in each staff.

Staves from top to bottom:

- Am,Dk: Λύτρα, > - . Λύτρα, > Λύτρα, //
- G355: Λύτρα, > Λύτρα, > Λύτρα, //
- G265: Λύτρα, > Λύτρα, > Λύτρα, //
- Ott: Λύτρα, > Λύτρα, > Λύτρα, //
- Vi: Λύτρα, > Λύτρα, > Λύτρα, //
- Sn1214: Λύτρα, > Λύτρα, > Λύτρα, //
- G265: Λύτρα, > Λύτρα, > Λύτρα, //
- Am,Dk: Λύτρα, > Λύτρα, > Λύτρα, //
- Trin: Λύτρα, > Λύτρα, > Λύτρα, //
- G262: Λύτρα, > Λύτρα, > Λύτρα, //
- G355: Λύτρα, > Λύτρα, > Λύτρα, //
- Vi: Λύτρα, > Λύτρα, > Λύτρα, //
- Sn1214: Λύτρα, > Λύτρα, > Λύτρα, //

Lyrics at the bottom:

0. σέ τόν κατ-α- ξι- ώ-σα- ντα πα- γή- ναι εν αυ- τώ, *

ce . c3

13.11.



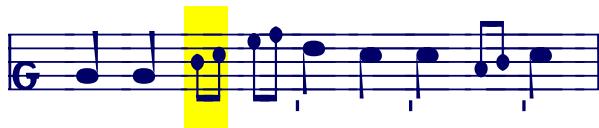
G265 ↗ — — ↗ > > ↗ >̄ ̄



Am ↗ — — ↗ >̄ > > u >.. ̄

Ott ↗ — — ↗ >̄ > > ↗ >̄ ̄

Dk ↗ — — ↗ >̄ > > u >.. ̄



G261 ↗ ↗ ⋯ ↗ > > ↗ >̄ ̄

Vi ↗ — — ↗ ↗ > > u >.. ̄

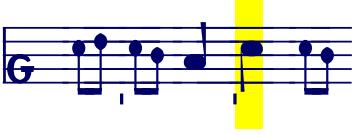
Sn1214 ↗ ↗ — ↗ > > > u >.. ̄
καί θε- ο-φθόγ-γοις δι- δάγ- μα- σι, *

Prívody ku c3 // Leading-in motives to c3

Typ c~

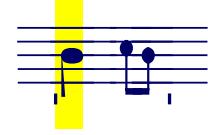
c~ cez d // c~ via d

Väzba s cc/hc . c3 // Binding with cc/bc . c3

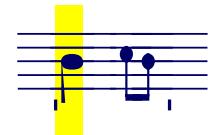
 Dk	 Vi	 Sn1214
 Am,Ott,Dk	 Vi	
		 G355

Below each staff are three musical motifs:

- Dk: A single eighth note followed by a bar line, then a half note.
- Vi: A single eighth note followed by a bar line, then a quarter note.
- Sn1214: A single eighth note followed by a bar line, then a quarter note.
- Am,Ott,Dk: A single eighth note followed by a bar line, then a half note.
- Vi: A single eighth note followed by a bar line, then a quarter note.
- G355: A single eighth note followed by a bar line, then a half note.



Ott — ↗,

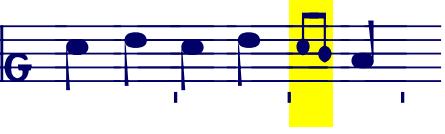


G355 — ↗,

Väzba s ca . c3 // Binding with ca . c3

Am,Ott G355 Dk Vi Am,Dk Ott,G260 Trin Dk G355 Vi Va Sn1214

G260 G261/62/65 Am Sn1214,Va



 Am,Dk  >  > 



 G265  >  >  >  >

 Ott  >  >  >  >



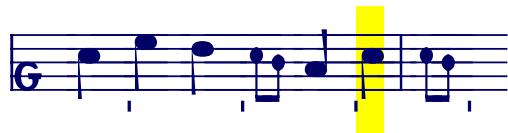
 G355  >  >  >  >

 Vi  >  > / >  —

 Sn1214  >  > / >  —

c~ cez e // c~ via e

Väzba s cc/hc . c3 // Binding with cc/bc . c3



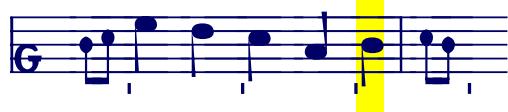
Am

— < / > >u, > — . ↗,

Ott

— < / > ↗, > — ↗,

G355



Dk

>.. — < / > >u >n — ↗,

Vi

>.. — < / > ↗ >.. — /

Sn1214

Va

>.. — < / > >u >.. — /



G260

— . — < / > >> ↗, > — ↗,



Ott

— < / > > > ↗ >u, > — ↗,

G355

— < / > > > ↗ >u, > — ↗,



Am,Dk

— < / > > > ↗ >u, > — . ↗,

Vi

— < / > > > ↗ >u > — ↗

Sn1214

— < / > > > ↗ >u > — ↗

Am > ˘ ˘ > > ˘ ˘ > . ˘,
 Dk > ˘ ˘ > > ˘ ˘ > — ˘,
 Ott > ˘ ˘ > > ˘ ˘ > — ˘,
 G260 > ˘ ˘ > > ˘ ˘ > — ˘,
 G355 > ˘ ˘ > > ˘ ˘ > — ˘,
 Vi > ˘ ˘ > > ˘ ˘ > — ,
 Sn1214 > ˘ ˘ > > ˘ ˘ > — ,

Väzba s ca . c3 // Binding with ca . c3



Am ₪ >ö /> >u, >

Ott ₪ >ö /> > >

G265 - - /> >u, >



Dk ₪ >ö /> >u, -

Vi ≈ >.. /> >u -

Va ≈ >u /> >u -

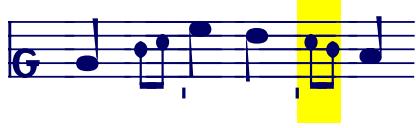
Sn1214



G265 >x - - ₪ >u, >



G260 >x - - /> >u - -



Am >x - - /> >u, >

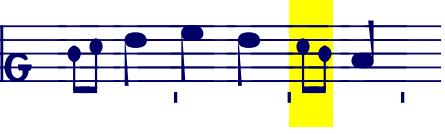
Ott >x - - /> > >



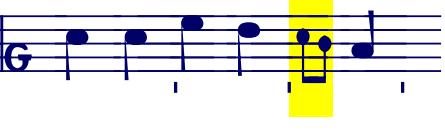
G355 >x - - /> >u -

Vi >x - - /> \ -

Sn1214 >x - - /> \ -



 G262 $\ddot{\cdot} \cdot - \swarrow > >u >\dot{n}$



 G270 $\dot{\cdot} - \swarrow \swarrow > >u, >$



 Am $\ddot{\cdot} \cdot \cancel{\swarrow} > >u >$

Ott $> - \swarrow > \swarrow, >$

Am,Dk $> - \swarrow > >u, >$ G262

Trin $- \cdot - \swarrow > >u >n$

G355 $>n - \swarrow > >u -$

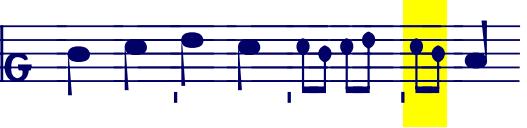
Vi $\textcolor{red}{>} - \swarrow > >u -$ Sn1214/17

$> - \swarrow \swarrow > >$ Sn1214

G32 $> - \swarrow \swarrow \backslash -$

AS $\textcolor{blue}{\swarrow} - \swarrow \swarrow v >$

Va $\textcolor{brown}{\sim} - \swarrow > >u >$



 Dk > - ↗ > ن > u, >
 G265 > - ↗ > ن > u, >



 Am > - ↗ > ن > u, >



 Am > - ↗ > ن > u, >
 Ott > - ↗ > ن > u, >
 G355 > - ↗ ن > ن > u, >
 Vi > - ↗ > ن > u >
 Sn1214 > - ↗ \ > ن > u >
 Vi,Va > - ↗ > ن > \ > Sn1214

p0ν περ πάλαι

mult. G355

Trin Dk Sn1214 Vi Dogm2

Dogm2

G265

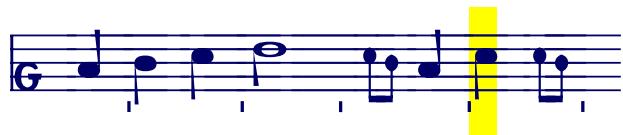
Dk Sn1214 Va

Väzba s Gh . c3 // Binding with Gb . c3

Trin Dk Vi Sn1219 Sn1214

c~ cez d2 // c~ via d2

Väzba s cc/hc . c3 // Binding with cc/bc . c3

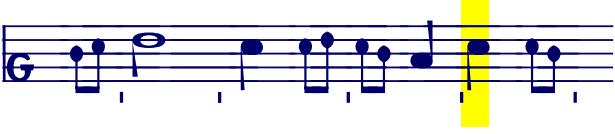


Am,Ott > — — /> u, > — . />

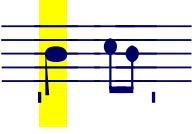
G355 > — · — /> u, > — />

Vi > — — /> u > — />

Sn1214 < — — /> u > — />



 Dk 



 Ott 



 Am 



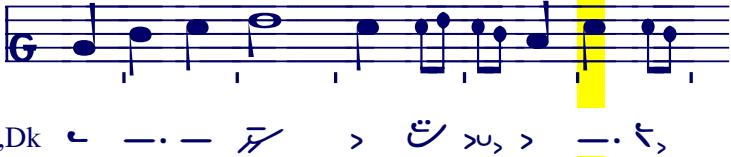
 G355 

Trin 

Vi 

Sn1217 

Sn1214 



 Am,Dk 



 G355 

Vi 

Ott Sn1214/17



 Am > — ⌍ > u, > ⌍ ⌈ > u, > — ⌋,



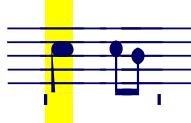
 Ott,Trin > — ⌍ ⌈, > ⌍ ⌉ ⌈ > u, > — ⌋,



 G355 > — ⌍ > ⌈ ⌍ ⌉ ⌈ > u, > — ⌋,

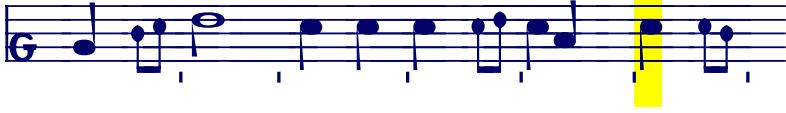
Vi > — ⌍ > ⌈ ⌉ ⌈ > u > — ⌋

Sn1214 > ⌈ ⌍ > ⌈ ⌉ ⌈ ⌉ > u > ⌈ ⌋



 Dk — ⌋,

Sn1217



 Dk,G270 ⌈ ⌉ ⌍ > ⌈ ⌈ ⌉ ⌉ ⌈ ⌉ ⌉ — ⌋,

Sn1214 — ⌉ ⌍ > ⌈ ⌈ ⌉ ⌉ ⌈ ⌉ ⌉ — ⌋

Väzba s ca . c3 // Binding with ca . c3



Am,Dk < — — ⌍ >u, > Ott

G260 > — ⌍ >u, >

Vi > — ⌍ >u, >

> — ⌍ >u —

Sn1214/17



mult. < — ⌍ >u, >

Ott >x ⌍ >u >n

Vi < — ⌍ >u —

Sn1214 < — ⌍ >u ⌍



G355 < < ⌍ >u >n G260

mult. < ⌍ >u, >

Vi < — ⌍ >u —

>x ⌍ >u —

Sn1214/17

— ⌍ >u >

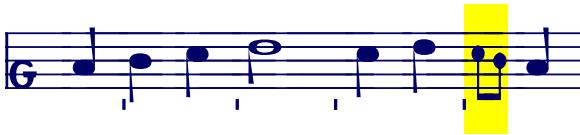
Sn1214

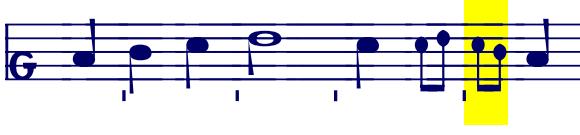
Sn1214 < < ⌍ >u —

>x ⌍ >u >

> ⌍ >u >

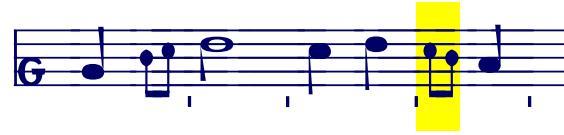
< ⌍ >u >

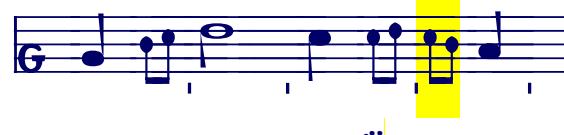


 Am > - - ḥ > ↗ >
 G355 >n - - ḥ > ↗ >n


 Dk > - - ḥ > ↗ >
 Vi > - - ḥ > ↗ > —

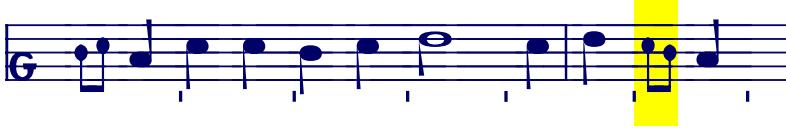
Sn1214



 Am >> .. ḥ > ↗ >


 Dk >> .. ḥ > ↗ >


 G355 >> .. ḥ > ↗ >
 Vi >> .. ḥ > ↗ > —
 Sn1214 >> .. ḥ > ↗ > ..



 Am ᠁ >n - - ↗ > - ḥ > ↗ >
 Dk ᠁ >n - - ↗ > - ḥ > ↗ >


 Ott ᠁ >n - - ↗ > - ḥ > ↗ >
 Trin ᠁ >n - - ↗ > - ḥ > ↗ >
 Vi ᠁ > - - ↗ > - ḥ > ↗ > —
 Sn1214 ᠁ >> ↗ > - ḥ > ↗ > ..

mult.

Vi

PSt3_stavr

Am

Dk

Vi

Va

Väzba s Gh . c3 // Binding with Gb . c3

Am,Dk

Vi

G355

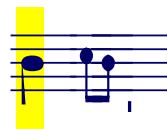
Sn1214

c~ cez Gc // c~ via Gc

Väzba s cc/hc . c3 // Binding with cc/bc . c3



Am,Dk ፩.. ፪ >.. —. ፪ ፩ >u, > —. ፫,
G355 ፩.. ፪ > ፪ < ፪ ፩ >u, >
Vi >.. / >.. — ፪ ፩ >u > — \
Sn1214 >.. / >.. \ ፪ ፩ >u > — \



Ott — \>,
— \>



Am,Dk ፩ ፪ > ፪ < ፪ ፩ >u, > —. ፫,



Ott — \>,



G355 ፩ / > ፪ < ፪ ፩ >u > .. — \>,
Sn1214 ፩ / > ፪ < ፪ ፩ >u > — \>
Sn1217 >.. / > ፪ < ፪ ፩ >u > .. < \>

Väzba s ca . c3 // Binding with ca . c3

G262 Am,Dk Trin Sn1214 Vi Va G270

Ott,Trin G260 Vi Va

Typ G/c

G

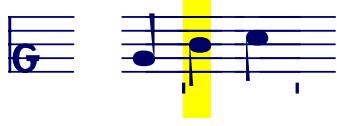
Väzba s Gh/ah/hc . c3 // Binding with Gb/ab/bc . c3



Am,Dk



Ott



G355

— — —

Trin,Am,Dk,Ott

Vi

— — —

— — —

Sn1214

— — —

— — —

Gh

Väzba s dh . c3 // Binding with dh . c3

The musical score consists of multiple staves, each representing a different instrument or section. The instruments listed include G (Glockenspiel), Vi (Violin), Ott (Ottava), Am, Ott, Dk (Alto, Ottava, Diminuendo), Am, Dk (Alto, Diminuendo), Ott (Ottava), Trin (Trino), Am, Dk, Ott (Alto, Diminuendo, Ottava), G355 (Glockenspiel), Am (Alto), Vi (Violin), Sn1214/17, Va (Snare Drum 1214/17, Bassoon), and Va (Bassoon). The music is in common time, with measures separated by vertical bar lines. A yellow vertical bar highlights a specific measure where the binding occurs. The notation includes various slurs, dots, and dashes indicating performance techniques like legato, staccato, and dynamic changes. The score shows how different instruments handle the binding at different points in the piece.

C

Väzba s Gh . c3 // Binding with Gb . c3

Am > > > ..

G355 / > Q ..

Vi / > > ..

Ott - - > > ..

G355 - - / >> ..

Am - - > Q ..

G265 - - > Q ..

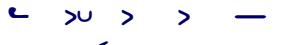
Vi / - > ..

Sn1214 / - > ..

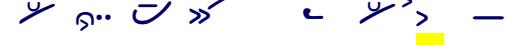


Am,Dk  G262
 Vi 




 Sn1214 
 Va 
 Sn1214 



Ott 










Am 
 Dk 
 Vi 
 Va 

Dk ß / > >ö / > >u, > ..

 Ott >ö / > > / > >u >n ..

 Am ß ✕ >n > / > >u, > ..

 G355 > >n ↗ > >u, > ..
 Vi > >n > ↗ > >u > ...
 Sn1214 > >n > / > >u > ...

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

 G355 /> > >u >n ..
 Vi /> > >u > ..
 Sn1214 /> > >u > ↗

e

Am G270 Vi Sn1214

Am G270 Vi Sn1214

Am,Dk G355 Sn1214 Vi

Dk,Trin G260

Am,Ott G262 Vi Sn1217 Sn1214

a

G262 >—

Ott >

G261 ←

Am ←

Dk >

Vi >

Trin

Sn1217

G260, Am ←

Dk ←

Vi —

Trin

Va

Antikadencie yc3 // Anticadentiae yc3

-dmt

Miesto štandardného tvaru c3 -dmt v 8. hlase nachádzame yc3, ktorý je o kvintu vyšším variantom yF3 -dmt. V kontexte c3 ide o motív z tvaru -mmt redukovaný vo vrchole kadencie o jednu dobu. Vzhľadom na odlišnú štruktúru predkadenčného a prívodového motívu uvádzame yc3 ako samostatnú formulu.

// Instead of the standard form c3 -dmt a special form of yc3 is used. It is similar to yF3 -dmt (lifted up a fifth). Compared to c3 -mmt it looks like the head of the cadence – melodema *bc* is reduced to a twice faster motif (*bc*).

The image shows two musical staves. The first staff, labeled '-mmt', contains a melody in G major (indicated by a 'G' clef) consisting of eighth and sixteenth notes. The second staff, labeled '-dmt', shows the same melody but with a higher pitch, indicating it is a fifth higher than the original. An arrow points from the first staff to the second, indicating the transformation.

cc/hc . γc3

8.9.

8.9.

G265 > ἅ > θ > θ > θ >

G260 > ἅ > θ > θ > θ >

Dk > ἅ > θ > θ > θ >

G270 > θ > θ > θ > θ >

Am > > > θ > θ >

G355 > θ > θ > θ > θ >

G261 > θ > .. θ > θ > θ >

Vi θ > θ > θ > θ >

Sn1214 θ > θ > θ > θ >

βλα-στή-σα- σα ράβ- δος, *

ca . yc3

Am Ott,G260/61/70
G355
Dk
G355
Vi Sn1214
Vi
Sn1214

Am
Am,Ott G265/70
Dk
G355
Vi Sn1217
 Sn1214
Vi,Va Sn1214

ca/da/ea/dG . yc3

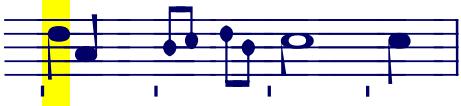
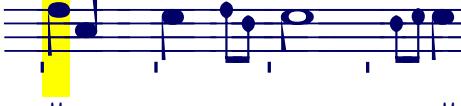
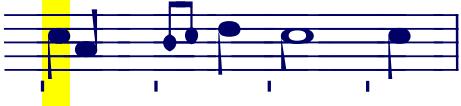
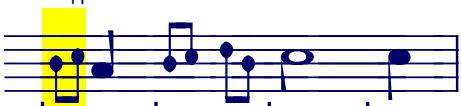
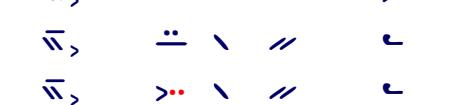
		
Ott		G261
G355		
Dk		
Am		G262/70
Vi		
Sn1217		Sn1214
G355		
Am		G355
G355		
Dk,Trin		G265
Ott		
Vi		Sn1214

Modifikácia

The image shows a musical score page with six staves. Each staff consists of a five-line staff with a 'G' clef, followed by a vertical bar containing a yellow segment at the top, and then a series of musical notes and rests. To the right of each staff is a label and a set of performance markings:

- G265:
- Dk:
- Ott:
- G270:
- Am:
- Vi:
- Sn1214:

Variant -m

			
Trin		G260-2, Ott	
Ott		G260/62, Am	
Dk, G265		G355	
G355			
G355			
Am		G262	
Dk			
Vi		Sn1214	
		Sn1214/17	
Sn1214		Sn1217	

aG/hG . yc3

G355	>u >n — ⋮ ≈ ≈		
G355	>u >n — ⋮ ≈ ≈		
Am,Dk	>u, > — ⌒ > ≈	Trin	
G265	>u, > — ⌒ ≈ ≈	G261	
Ott	↗ > — ⌒ ≈ ↘		
G262	>u, > — ⌒ ≈ ≈		
Vi	>u > — \ // //	Sn1214, Va	
	↗ > — \ // //		
Sn1214	>u > ⋅ \ // //		
G261	>u, >> ⋅ ⌒ ≈ ≈		
G262	↗ >n — ⌒ ≈ ↘		
Am	>u > — ⌒ > ↘		
G260	>u, > — ⌒ ≈ ≈		
Dk	>u > — ⋮ ≈ ↘ Trin		
Vi	>u > — \ // ↘ Sn1214, Va		

Prívody ku yc3 // Leading-in motives to yc3

Gc

Gc

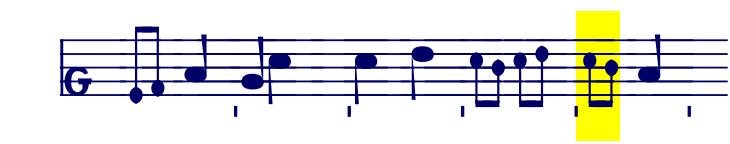
Am > . : / >n

Dk,Ott > : >u, >

Vi > : >u >

Va > : >u >

Sn1214



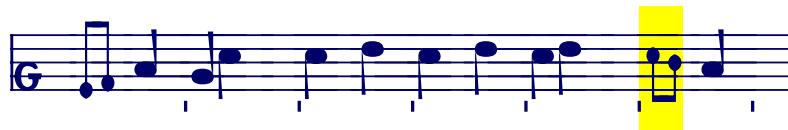
Am ፻.. ፻ ፻ ፻ ፻ ፻ ፻ ፻ >u, >
 Dk ፻.. ፻ ፻ ፻ ፻ ፻ ፻ ፻ >u, >
 Ott ፻.. ፻ ፻ ፻ ፻ ፻ ፻ ፻ >u, >
 G265 ፻.. ፻ ፻ ፻ ፻ ፻ ፻ ፻ >u, >



G270 ፻.. ፻ ፻ ፻ ፻ ፻ ፻ >u >n



G355 ፻.. ፻ ፻ ፻ ፻ ፻ ፻ >u >
 Vi >.. / // > \ // >u >
 Sn1217 >.. \ // > \ // >u >



Am ፻.. ፻ ፻ ፻ >u >



G355 ፻.. ፻ ፻ ፻ > > > > >
 Vi >.. / // > > > > > >
 Sn1214 >.. \ // > > > > > >

Am Ott

Dk G355 Vi Sn1214

Trin

Am Dk Vi Sn1214

G355

G262

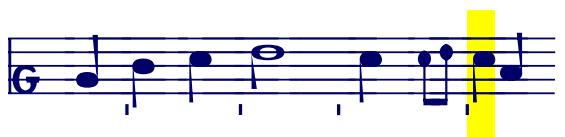
G260

Am Dk Vi Sn1214

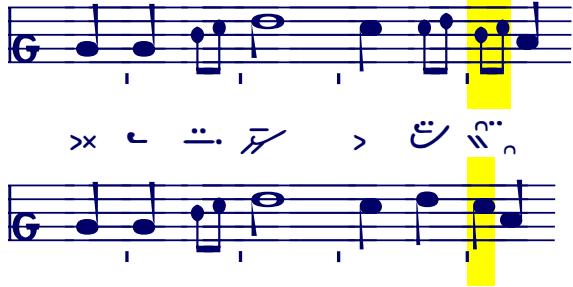
d2



Am Dk Vi Sn1214



G262 Dk



Am Vi

*d



G261



Ott



G355



G262



Dk

Vi

Sn1214/17



G260



Trin

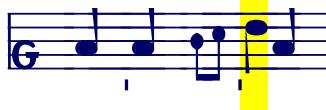


Trin

G261/2



Am,Ott



Ott

Am,Dk



G262

G270



Dk

G355

G355

Dk

Vi

Sn1217

Sn1217

Sn1214

Sn1214



 G261 —. ↗ > ⋮ ↗ ↘ ↘



 G260 ⋮ ⋮ ⋮ — ↗ ↗ ↘ ↘



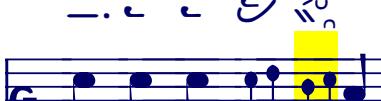
 Ott ⋮ ⋮ — ⋮ ↗ ↗ ↘ ↘



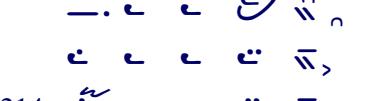
 G265 ⋮ ⋮ — — ↗ ↗ ↘ ↘



 G355 —. ↗ > ⋮ ↗ ↘ ↘



 Am —. ↗ ↗ ↗ ↗ ↘ ↘



 Dk —. ↗ ↗ ↗ ↗ ↗ ↘ ↘

Vi ⋮ ⋮ ⋮ ⋮ ↗ ↗ ↘ ↘

Sn1214 ↗ ⋮ ⋮ ⋮ ↗ ↘ ↘

*e (d)

A musical score consisting of six staves. Each staff begins with a 'G' clef. The first staff has a yellow vertical bar on the fourth line. The second staff has a yellow vertical bar on the fifth line. The third staff has a yellow vertical bar on the fourth line. The fourth staff has a yellow vertical bar on the fifth line. The fifth staff has a yellow vertical bar on the fourth line. The sixth staff has a yellow vertical bar on the fifth line.

Am ↩ ↩ ↩ ⌈ ↘ >x

Dk ↩ ↩ — ⌈ ↘ ♩

G355 ↩ ↩ ⌈ ⌈ ⌈ ↘ >x

Vi ↩ ↩ ⌈ ⌈ ⌈ ↘ >x

Sn1214 ↩ ↩ ↩ ⌈ ↘ >x

A musical score consisting of five staves. Each staff begins with a 'G' clef. The first staff has a yellow vertical bar on the fourth line. The second staff has a yellow vertical bar on the fifth line. The third staff has a yellow vertical bar on the fourth line. The fourth staff has a yellow vertical bar on the fifth line. The fifth staff has a yellow vertical bar on the fourth line.

Dk,Ott ↩ ⌈ ⌈ — ⌈ ↘ >x G265/70

G355,Am — — ⌈ ↘ >x Dk,Ott,Trin

Am,Dk — ↩ ⌈ ↘ ♩

Am ↩ ⌈ ⌈ ⌈ ↩ ⌈ ↘ >x

Sn1214 ↩ ⌈ ⌈ ⌈ ⌈ ↗ ↘ >x

Vi ↩ ⌈ ⌈ ⌈ ⌈ ↘ ↘ >x
 ↑
 ↑
 ↑
 ↑

G/h

PVVd



Am ↗ ↗ ↗ > > — ⌈ » ⌋
 Dk ↗ ↗ ↗ > > — ⌈ ⌋ //



Trin ↗ ↗ ⌈ > > > — ⌈ ⌋ //



G260 ↗ ↗ ↗ > > > — ⌈ ⌉ //



G261 ↗ ↗ ⌈ > ⌉ > > — ⌈ ⌉ //

Ott ↗ ↗ ⌈ > ⌉ > — ⌈ ⌉ //

Vi ↗ ↗ ⌈ > > — ⌈ ⌉ //

Va ↗ ↗ ⌈ > > — ⌈ ⌉ //

Ka- ī- á- φας á- κων προ-φη- τεύ- ει,*

Sn1214

PVVd



G261 > > ↗ ↗ ↗ ⌈ > > — ⌈ ⌉ //

Sn1214 > > ↗ ↗ ↗ ⌈ > > — ⌈ ⌉ //



Am,Dk ⌈ ↗ ↗ ↗ ⌉ > > — ⌈ » ⌉ //

Trin

G265 > > ↗ ↗ ↗ ⌈ > > — ⌈ ⌉ //

Vi,Va > > ↗ ↗ ↗ ⌈ > > — ⌈ ⌉ //

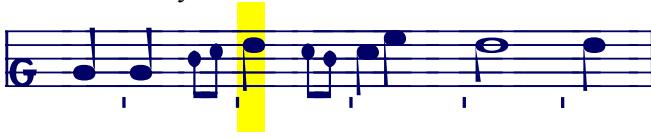
v- πέρ τού λα- ού É- να α- πο- λέ- σθαι,*

Kadencie yd3

-mmt

dh . yd3

Plné znenie formuly



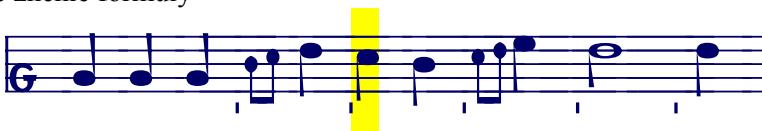
G265 Ott G262

Am Dk,Am Vi Sn1214

G270

d.ch . yd3

Plné znenie formuly



Am,Dk Dk Ott Vi

Ott,Trin Trin Sn1214/17

ed . yd3

The musical score consists of six staves, each with a clef (G), a key signature of one sharp, and a common time signature. The first staff is for a solo instrument, likely a woodwind, indicated by a yellow vertical bar on the left. The subsequent staves represent different ensembles or sections:

- G262: Shows eighth-note patterns.
- G260: Shows eighth-note patterns.
- Am,Dk: Shows eighth-note patterns, with a red 'u' mark above the second note of the first measure.
- Dk: Shows eighth-note patterns.
- G355: Shows eighth-note patterns.
- Ott: Shows eighth-note patterns.
- Vi: Shows eighth-note patterns. This staff includes two additional entries: "Sn1214,Va" and "Sn1214".
- Vi: Shows eighth-note patterns. This staff includes the entry "Va, Sn1214".

Measure numbers are present at the beginning of each staff, and measure lines are indicated by vertical tick marks below the staves.

Modifikácia

Am,Dk > >^u >> >> >>

G262 > > >> >> >>

Trin > > >> >> >>

G265 > > >> >> >>

G355 > > >> >> >>

G265 > > >> >> >>

Vi < < >> >> >

Sn1214 > > >> >> / Sn1214

Sn1214 < > >> >> >

Sn1217 < >> >> >> >

Paralelizmus rozličných predkadenčných motívov // Parallelism of various forecadential motives
(p Την θεοτοκον)

Am 0 < < < < >> >> >>

G265 < < >> >> >> >> >>

Dk 01 < < >> >> >> >> >>

Ott 01 < < >> >> >> >> >>

Trin < < >> >> >> >> >>

Am 1 < < >> >> >> >> >>

0. το χρυ-σουν θυ- μι- α- τη- ρι- ov *

-mdt

d.ch . yd3

Plné znenie formuly

29.8.

The musical score consists of five staves, each with a different name below it:

- G265: Shows a sequence of notes and rests. A yellow bar highlights the first note of the first measure.
- Am: Shows a sequence of notes and rests. A yellow bar highlights the first note of the first measure.
- Ott: Shows a sequence of notes and rests. A yellow bar highlights the first note of the first measure.
- Trin: Shows a sequence of notes and rests. A yellow bar highlights the first note of the first measure.
- Vi: Shows a sequence of notes and rests. A yellow bar highlights the first note of the first measure.

Below the staves, the lyrics are written in Greek:

η- λί- ον μέ- χρι δυ-σμών, *

ed . yd3

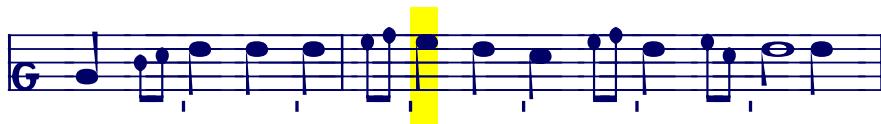
14.9., 21.5.

The musical score consists of ten staves, each representing a different instrument or group of instruments. The first staff is labeled 'G' and shows a continuous sequence of eighth notes. The second staff is labeled 'Dk' and features a pattern of ' > > /> > < <' with a yellow bar highlighting the first two notes. The third staff is labeled 'G355' and has a similar pattern with a yellow bar highlighting the first two notes. The fourth staff is labeled 'Ott' and includes a 'G355' label at the end, with a yellow bar highlighting the first two notes. The fifth staff is labeled 'Am' and shows a pattern with a yellow bar highlighting the first note. The sixth staff is also labeled 'Am' and shows a pattern with a yellow bar highlighting the second note. The seventh staff is labeled 'G262' and shows a pattern with a yellow bar highlighting the first note. The eighth staff is labeled 'G265' and shows a pattern with a yellow bar highlighting the first note. The ninth staff is labeled 'Vi' and shows a pattern with a yellow bar highlighting the first note.

-dmt

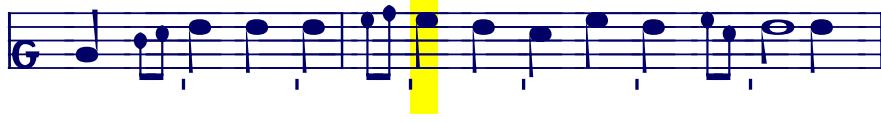
Nie je doložené. // No matches.

-ddt

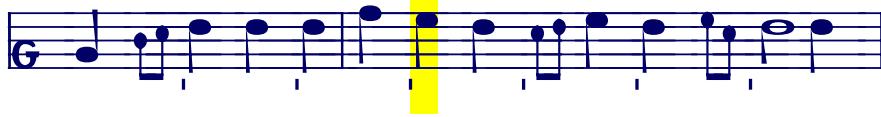


Ott ˘ ˘. — ˘ ˘ ˘ > > ˘ ˘ > ˘ ˘

G262 ˘ ˘. — ˘ ˘ ˘ > > ˘ > ˘ ˘



Am,Dk ˘ ˘. — ˘ ˘ ˘ > > > ˘ > ˘ ˘



G265 ˘ ˘. — ˘ ˘ ˘ > > > ˘ > ˘ ˘

Vi ⌈ ˘ ˘. — ˘ ˘ ˘ > — ˘ > ⌈ ⌈

Sn1214 ⌈ ˘ ˘. — ˘ ˘ ˘ > > ⌈ > ⌈ ⌈

Va ⌈ ˘ ˘. — ˘ ˘ ˘ > > > ⌈ > ⌈ ⌈
ού τώ θαύ-μα- τι δή- μος Εβ- ραί- ων εκ-πλα- γείς, *

Prívody ku yd3 // Leading-in motives to yd3

d_

G265 ↩ → ↩ ↗ > >

Am ↩ → ↩ ↗ > >_u Trin

Vi ↩ ⋅ ↩ ↗ ⋅ >

Sn1214 ↩ ⋅ ↩ ↗ ⋅ >

Sn1217 ↩ — ↩ ↗ ⋅ > xx

Ott ↩ ⋅ — ↗ > > G355,Am

Vi ↩ ⋅ ⌂ ↗ ⋅ >

G265 ↩ ⋅ — ↩ ↩ ↗ > >

Am,Dk ↩ ↩ ↩ ⋅ — ↩ ↗ > >_u

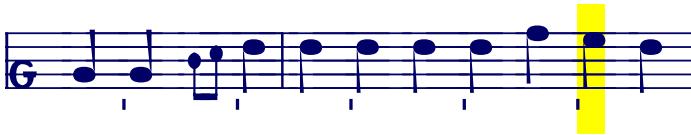
Vi,Va ↩ ↩ ↩ ⋅ ⌂ ⋅ ⌂ ⋅ > >

Sn1214 ↩ ↩ ↩ ⋅ ⌂ ⋅ ⌂ ⋅ ⌂ > >

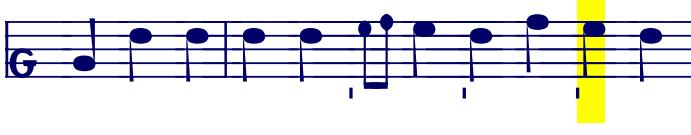
 ↩ ⋅ ⌂ ↩ ↩ ↗ > >

Ott,G262,Trin

Vi



 Dk 
G262
 G355 
G262/65, G355
 Am,Dk 
Sn1214
 Vi 
Sn1214

 Am 
G265
 G355 
G262, Dk
 Vi 