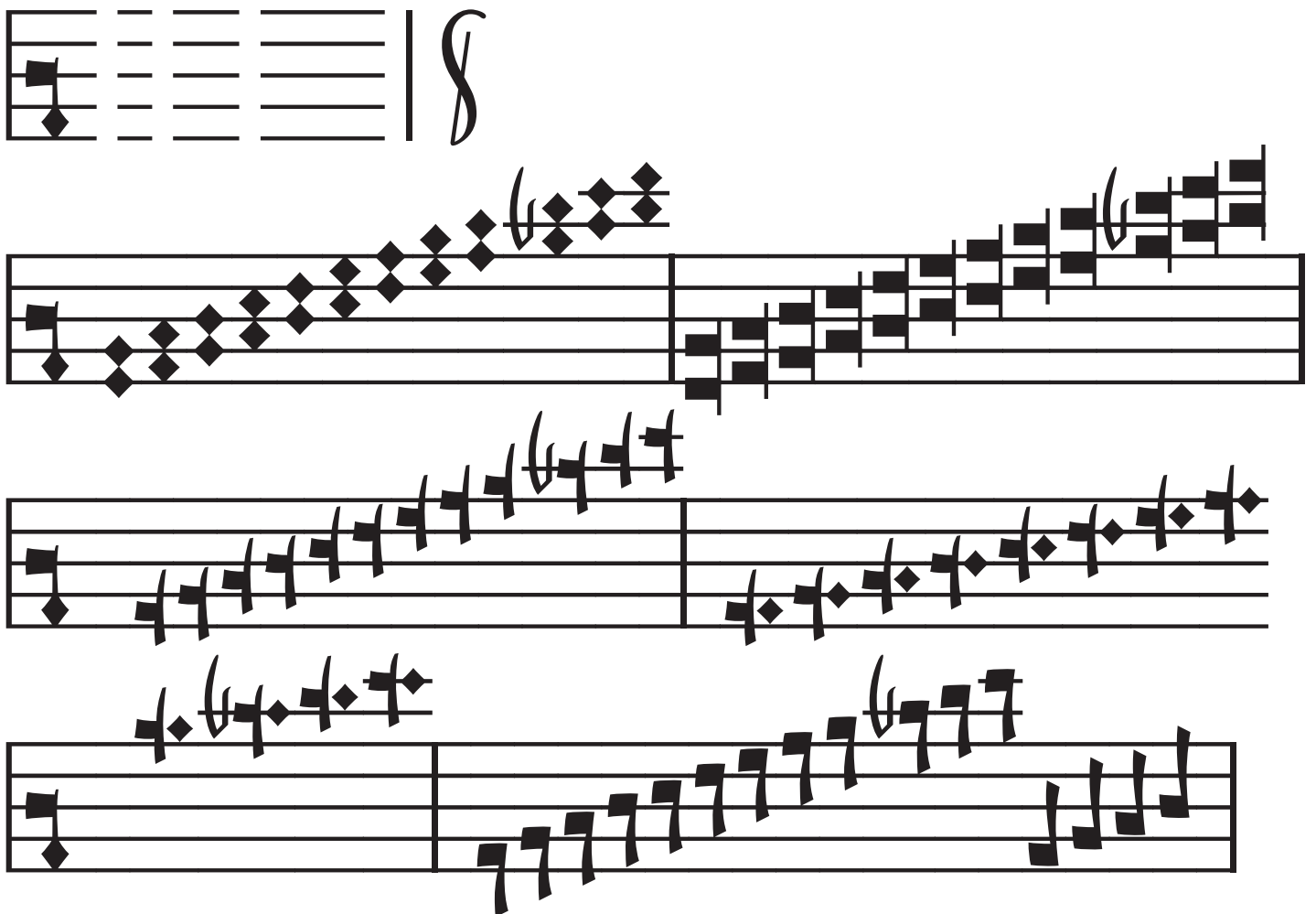


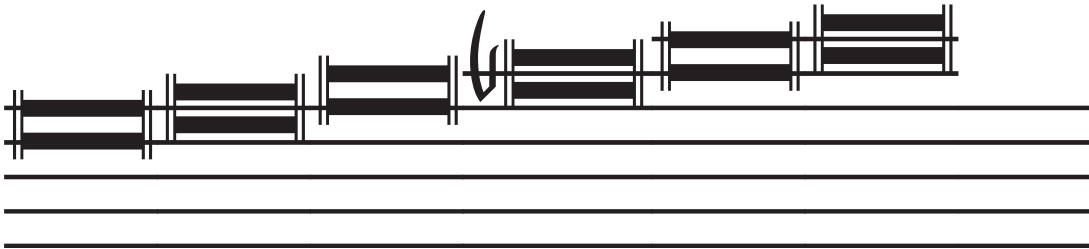
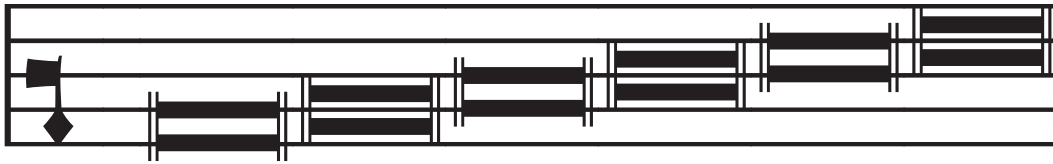
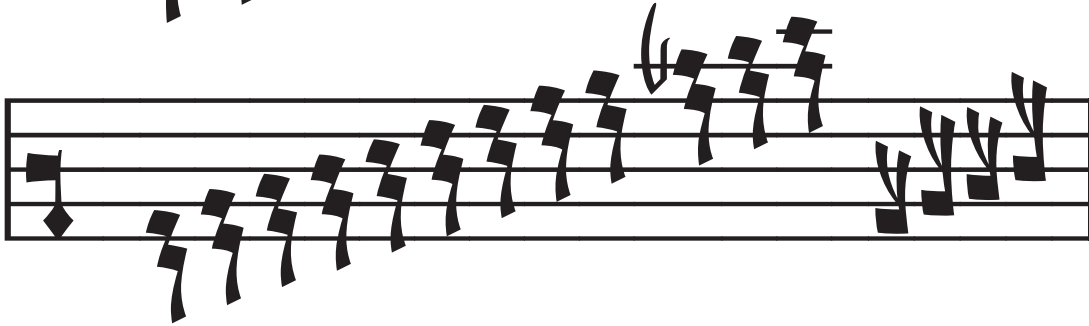
Fonts: *Suprasl* & *Suprasl Extra*

Designed by Nikita Simmons, 2002, for displaying sample texts of Kievan square-note notation (also known as Synodal or Quadratic notation). These fonts are named in honour of the famous *Irmologion* (rather an “*Anthologion*”) published in 1601 in Suprasl. It is believed that this style of notation was borrowed from Polish Renaissance musical notation c. 1599.

Suprasl:

Note: This font contains the commonly used characters which are used for general typesetting.





Гласъ ѿ. На оутрени, Къъ гдѣ:



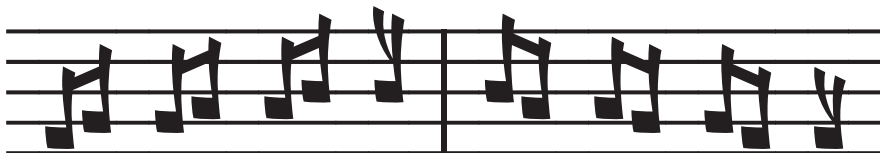
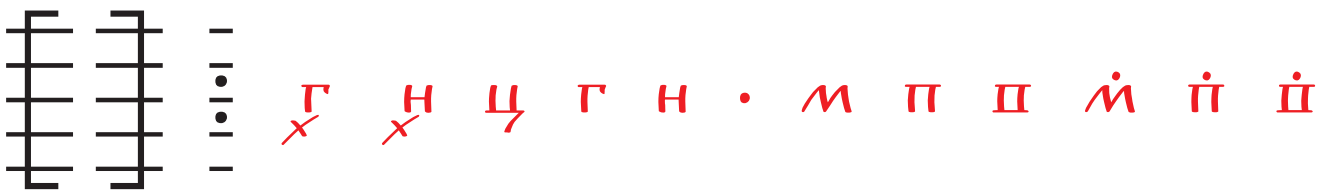
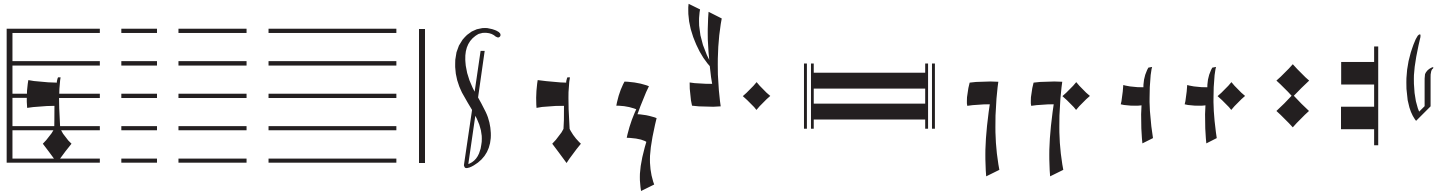
Когъ го_сподѣ, ѿ ѿ_внѣ_ са намъ, бла_го_сло_вѣнъ



гдѣ_дѣнъ во ѿ_мѣ го_сподѣ_дне.

Suprasl Extra:

Note: This font contains extra characters which are used for advanced typesetting.



Addendum:

The following texts are found in some chant books just above the staff:

Melodic Indicators:

НАЧАЛО
НАЧАЛЬНАА , НАЧАЛЬНОЕ
ā_а строкā , ā стр.
ā вар. , вар. ā стр.
ā б̄ в̄ г̄ д̄ е̄ з̄ н̄
 ѣ̄ і̄ л̄ м̄ н̄ р̄
КОН. , КОНЕЦЪ
КОНЕЧНАА , КОНЕЧНОЕ
строкā КОНЕЧНАА
ѠКОНУ. , ѠКОНУАНІЕ
ДРДГОЕ ѠКОНУАНІЕ

КЛЮЧЪ
ЗАКЛЮЧ.
строкā ЗАКЛЮЧИТЕЛЬНАА
ЗАКЛ. ЗАПѢВЪ:
КОН. ПРИПѢВЪ:
НЛН:
ТОИЖЕ:
НИНЪ:
НИНЪ РОСПѢВЪ:
НИАГѠ РОСПѢВА:
НИАГѠ НАПѢВА:

ОБЫЧНАГѠ РОСПѢВА
ОБЫЧНАГѠ НАПѢВА
СОКРАЩЕННАГѠ РОСПѢВА
МАЛАГѠ РОСПѢВА
НАПР.:
МЕДЛЕННѠ
ПРОТѢЖНѠ , РАСТѢЖНѠ
СКОРѠ

Liturgical Rubrics:

ПРИПѢВЪ:
ЗАПѢВЪ:
СТІХІРА:
СТІХЪ:
СТІХЪ ā: [б̄, в̄, г̄, д̄, е̄]
ДВАЖДЫ
ТРИЖДЫ
ā_н̄ ЛІКЪ
б̄_н̄ ЛІКЪ

ОБА ЛІКА
ПРАВЫЙ ЛІКЪ:
ЛѢВЫЙ ЛІКЪ:
ПРАВ.
ЛѢВ.
ПѢСНЬ ā: [б̄:, в̄:, г̄:, д̄:,
 е̄:, з̄:, н̄:, ѣ̄:]
ГЛАСЪ ā: [б̄:, в̄:, г̄:, д̄:,
 е̄:, з̄:, н̄:]

ГЛАСЪ ТОИЖЕ:
КЪ КАЖДОМУ СТІХУ:
СЛАВА:
И НИИГЪ:
СЛАВА , И НИИГЪ:
САМОПОДОБЕНЪ
САМОГЛАСЕНЪ
ПОКЛОНЪ