

Psaltic repertoire, authors and transcribers of Ms. Rom.- Greek 23 Anthologhion from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bukovina in Iasi

IRINA ZAMFIRA DĂNILĂ, Associate Professor PhD
 "George Enescu" National University of Arts Iași
 ROMANIA*

Abstract: The present study concerns the musical repertoire in the Romanian-Greek manuscript inventory number 23 from the 'Dumitru Stăniloae' Ecumenical Library of of the Metropolitan Church of Moldavia and Bukovina in Iasi, its authors, and the musical sources these authors used. The musical content of the manuscript is comparatively rich; there are mainly chants from the Holy Liturgy, Vespers and Matins. From the service of the Holy Liturgy, it stands out the group of "extensive" style cherouvika composed by Konstantinos Potopsaltis, translated in Romanian version, less commonly found in the Moldavian manuscripts. Among the chants of the Vespers, the psalm *Blessed be the man* is noteworthy. The present version belongs to Chiril the Monk from the Bisericani Monastery (Neamt County), who was active in the first half of the nineteenth century. Also prominent in the manuscript is a type of chant belonging to the Matins, the polyeleos. *A good word*, one such polyeleos, devoted to the feast of the Theotokon, is found in three versions. One of them, authored by Chiril the Monk, is in the third mode, while the other two are in the fourth mode, legetos. The first fourth mode polyeleos can be traced back to a source by Greek composer Chourmouzios the Archivist, but the Romanian author of the musical adaptation is not specified. The second one, in the "abridged", "syntoma" style, was composed by Dimitrie Suceveanu. The fourth polyeleos in the Ms. no. 23, *By the River of Babylon* is one specific of the Great Lent. This polyeleos is distinct from the pieces that was musically translated by the Romanian composer Nektarios Frimu in the first volume of his *Antology* (published in 1846). Ms. no. 23 is significant because of its repertoire, but also because it is part of a group of five manuscripts, belonging to different documentary funds, yet each was compiled by the same talented copyist and composer, the monk Chiril from the Bisericani Monastery of Neamt county, as Byzantinologist Alexie Buzera also notes in one of his studies (1998). It must also be mentioned that the musical variants authored by Chiril the Monk were published only fragmentarily.

Keywords: Romanian-Greek anthology, "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bukovina – Iași, 19th century, Chiril the Monk from the Bisericani Monastery.

* dzamfira@yahoo.com

1. Introduction

Rare book documentary collections in libraries are of particular importance, in terms of the value of various types of documents they contain. Such a collection is that in the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bukovina (referred to below as LMCMB) in Iasi. The 35 musical manuscripts with neumatic ecclesiastical notation were at the centre of specialist attention, with regard to the documents and the main features of the musical collections. However, the repertoires have not been explored yet.

1.1. Purpose of the study

The present paper, which is part of a larger project of detailed cataloguing of the collection of psaltic musical manuscripts from the "Dumitru Stăniloae" Ecumenical Library in Iași, concerns the psaltic musical repertoire contained in Ms. Rom.- Gr. 23 (referred to below as Ms. 23 LMCMB), its authors and the musical sources used for the musical adaptation in Romanian.

2. Repertoire and authors of chants from Ms. 23 LMCMB

Ms. 23 LMCMB, the Romanian-Greek Anthologion, contains a repertoire which is specific to the religious services of the Holy Mass, Matins and Vesper. The cherouvikon hymns are most frequent in the service of the Holy Mass. The leaves 2 to 7 – written rather carelessly, in purple ink, in a different hand and at a later date than that of transcriber Chiril Monahul / Cyril the Monk –, bear the note "Cherouvikon hymns by Petros of Peloponnesus", namely the series of cherouvikon hymns of the week, in eight modes, and with the incipit *Carii pre heruvimi* / Let us, who mystically represent the Cherubim, taken from the *Antologhie sau Floare-alegire* [Anthology, or Collection], volume III, *Liturghier / Hymns for the Liturgy* by Nectarie Frimu dating from 1840 (Frimu, 1840, pp. 25-41). These cherouvikon hymns are quite small in size, in adequate papadic compositional style; they are well suited for week-time liturgy, as they are musically well-balanced, due to typical melodic formulas, infrequent modulations, fluency and remarkable expressiveness. The fact they are included in Ms 23 proves that they were known and used during the period in which the manuscript was drafted by the transcribers – there were at least three of them (maybe even four), the most important of which is Chiril Monahul / Cyril the Monk (Buzera, 1998); the others are unknown.

Another interesting group of cherouvikon hymns is that on leaves 93v-105, entitled „Heruvicile lui Fokeos, și dintr-a lui Grigori, și Co(n)stantin” (the Cherouvikon hymns by Fokeos, and Grigori, and Co(n)stantin) and written in a more careless writing, only in black ink, by a third transcriber of Ms. 23, who is unknown. The cherouvikon hymns are present in five modes, namely the 1st mode, the plagal of the 2nd, the 3rd, the plagal of the 3rd and the plagal of the 4th

mode, so the series of eight modes is incomplete in this case. Comparing them with other published sources (Lacoschiotul, 2009), we made the following remarks: three versions of the 1st mode are included; of these, the first one of leaves 93v-94v is by Theodor Fokaefs, as is in fact suggested in the title given by the transcriber of that section. The translation in the manuscript is very similar, almost identical, to that made by Nectarie Schimonahul / Necktarios the Hermit (Lacoschiotul, 2009, pp. 157-159).

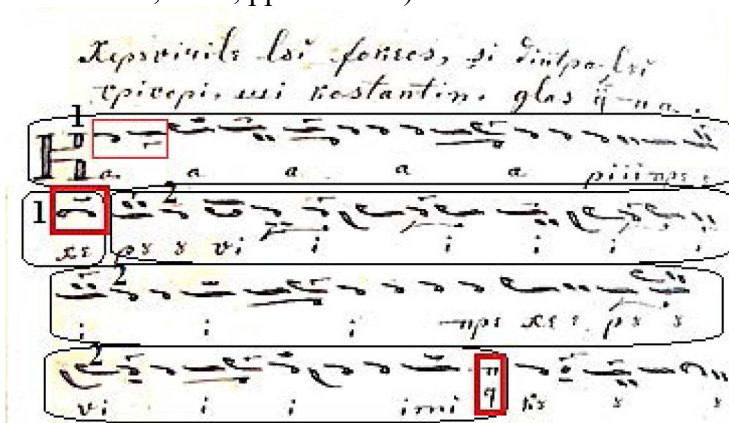


Fig. 1 Ms. 23, leaf 93v „Heruvicile dintr-a lui Fokeos, și dintr-a lui Grigore, și Co(n)stantin”, Glas I Pa [Heruvic de Th. Fokaefs, o. n.] / The Cherouvikon hymns by Fokeos, and by Grigore and Co(n)stantin”, the 1st mode Pa, *Carii pre heruvimi* / Let us, who mystically represent the Cherubim [Cherouvikon by Th. Fokaefs, our note / o. n.]

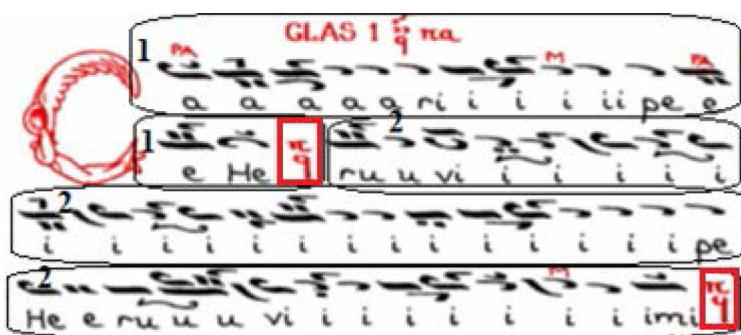


Fig. 2 Cherouvikon, the 1st mode Pa, *Carii pe heruvimi* / Let us, who mystically represent the Cherubim by Theodor Fokaefs, translated by Nectarie Schimonahul (Lacoschiotul, 2009, p. 157)

Indeed, on comparing Fig. 1 with Fig. 2, we can see that the first kolon¹ of the first version is almost identical to that of the second version, both in terms of melodic profile (in the first version it is obvious that one beat is added, circled for highlighting), and in terms of the perfect cadence on Pa/D, the first step of the mode, (even if the cadence on Pa/D is not marked in the first version by

¹ The phrase segment labelled 1 and visibly circled on the two figures.

martyria sign). Identical elements in terms of melody and cadence can be noticed in kolon 2, in both versions under comparison.

Based on the statement in the title of the section referred to above, we can infer that the second cherouvikon mode probably belongs to Grigorie, while the third could be attributed to Constantin. Indeed, the incipit of the second cherouvikon in Romanian coincides with the incipit of the Greek cherouvikon by Gregorios Protopsaltis, after which it was adapted, with rather significant differences, however, and with abbreviations along the chant (see, comparatively, Fig. 3 and 4).



Fig. 3 The incipit of the cherouvikon in the 1st mode Pa, weekly, in Greek, by Gregorios Protopsaltis (Fokaefs, 1854, p. 118)

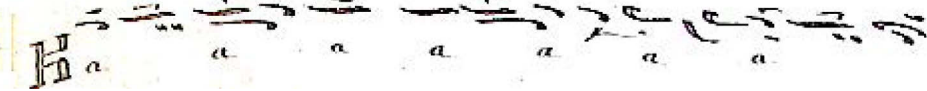


Fig. 4 Ms. 23 LMCMB, leaf 95, the incipit of the cherouvikon in the 1st mode Pa, translated after Gregorios Protopsaltis

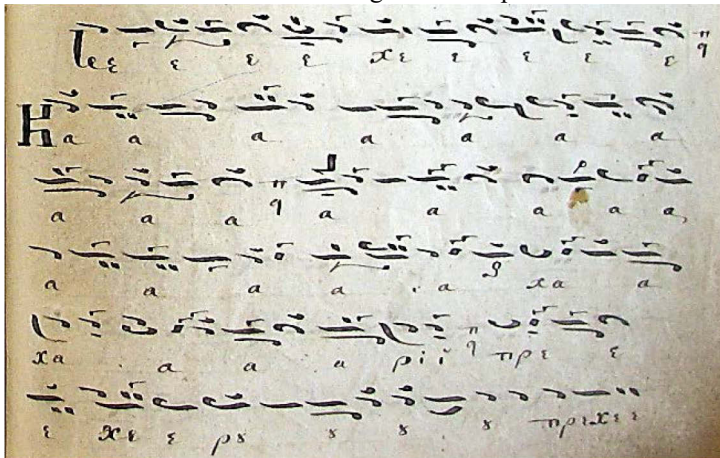


Fig. 5 Ms. 23 LMCMB, leaf 97, the 1st mode Pa, *Let us, who mystically represent the Cherubim* [cherouvikon hymn by Konstantinos Protopsaltis, a fragment]

In Figure 5 one can see the musical writing of the cherouvikon hymn attributed to Constantin, comparable in terms of musical orthography, modal planes and fluency with the other versions above (Figures 1 and 4); these characteristics make it a highly qualitative chant. One aspect that seems quite difficult to solve is that related to Constantin's identity. However, due to the fact that, as we have seen, he is mentioned as an author in the title of the section, together with the important Greek composers Theodor Fokaefs and Gregorios Protopsaltis, it can be inferred that it is about another Greek composer,

comparable to the other two, namely Konstantinos Protopsaltis². Although he is a creator of the 19th century, Konstantinos Protopsaltis (approx. 1777-†1862³), a domestikos and then protopsaltis of the Great Church of Constantinople, he remained true to the "old method" and composed and performed using only the old Medio-Byzantine notation. Perhaps on account of this conservative attitude, his creations, although highly valuable, were circulated in The Romanian Principalities in translations into the "new system" and were less frequently found in manuscripts from Moldavia⁴. Interestingly, the name Constantin is also quoted in Ms. 23 LMCMB, this time on its own, in association with a group of 4 Sunday cherouvikon hymns, *Carii pre heruvimi* / Let us, who mystically

² This hypothesis is supported by the Byzantinologist priest Florin Bucescu, in a different context (Bucescu, 2009, II, p. 4). It would be of scientific and interpretive interest for Constantin's cherouvika hymns to be published in a larger collection of illustrative chants from the documentary collection from LMCMB, as they have not been published in present day chant collections (*Buchet muzical athonit* / A musical collection of chants from the Mount Athos).

³ Constantin was first a domestikos (1800-1821) to Iakovos and Manuil Protopsaltis, then the Protopsaltis at the Great Church of Constantinople (1821-1855). He was Georgios Kritos' apprentice. He is known as a famous patriarchal psaltis, composer and editor of important ecclesiastic repertoire books. He edited and published, with many additions, *Αργον Αναστασιματαριον* / "extensive" Anastasimatarion by Petros Lampadarios (the edition was later edited and published by Theodor Fokaefs, in the new notation, Constantinople, 1839), and *Δοξαστάριον* / The Doxastarion (Constantinople, 1841), *Slavele de peste an* / The year's Doxastika, vol. II, *Slavele Triodului și Pentecostarului* / The Doxastika of the Triod and Pentekostarion, 2nd edition, 1863. He is also the author of two series of Kekragaria in modes, an "extensive" and an "abridged" form of *Lumină lină* / Gladsome light, in modes, the polyeleos *Cuvânt bun* / A good word in the 2nd mode, "extensive" doxologia (in the 1st mode, the plagal of the 1st, pentaphonic, the plagal of the 2nd and the plagal of the 4th mode), as well as other "abridged", in modes, "extra-extensive" doxologia (the plagal of the 1st and varis mode), the mathima *Soarele și-a ascuns fața* / The Sun has hidden his face in the plagal of the 4th mode, "la ieșirea cu Aerul" (at the moment when the Epitaph is taken out), a chant *Dynamis of the Holy Cross* in the 2nd mode and a few calophonic irmos chants. However, his most important and best-known creations are the series of cherouvikon hymns in modes ("the abridged", "the extensive version" and "the extra-extensive" version), the Sunday koinonika in modes, the cherouvikon hymns of the Liturgy of Presanctified Gifts (of St. Gregory) – *Acum puterile cerești* / Now the powers of heaven, the 1st, the 4th mode and varis mode, the koinonikon *Gustați și vedeți* / O, taste and see, the 1st and the 4th mode, and 52 koinonika for the holidays over the year. (Author's translation) (Hatzigiakoumis).

⁴ The Byzantinologist priest Florin Bucescu discovered compositions by Konstantinos Protopsaltis in 17 of the manuscripts in various documentary collections in Moldavia or in the manuscripts from this province; they can be found at: "Mihai Eminescu" Central University Library of Iași, Mss. I-21 (cherouvikon hymns in Greek and chrysantine notation), II-94 (Koinonika of the feasts in Greek); II-157 (Idiomela, and the Holy Week, transcribed by Anastasie K. Iasonidu); Mss. 12, 20, 23, 27, 31/49, 105, 146-147 at the library of the Metropolitan Church of Moldavia and Bukovina; Mss. 641, 642, 645 at Varatec monastery library; Ms. 79 at the Romanian Academy Library in Bucharest; Ms. II-158 at the Library of the Holy Synod; Ms. 9 (inventory number 4) at the National Archive of Moldova in Chisinau, the Republic of Moldova; Ms. 15/120 at the Prodromu Hermitage Library (Bucescu, 2009, I, p. 173).

represent the Cherubim, on leaves 69-76, in the 1st, 4th, plagal of the 4th and the 3rd mode. Clearly, they were translated after the versions published by Theodor Fokaefs⁵. These are "holiday" versions of Sunday cherouvikon hymns, very extensive and melismatic, which can be seen by comparing the "extensive" version incipit (αργά) in Fig. 5 with the "extra-extensive", "holiday" version (μέγιστα), in Fig. 6. Thus, in the first version, the syllable "Ca-" in the word "Carii" / which corresponds to 56 prime time units ("hronos protos") in the second one, the same syllables corresponds to 70 prime time units, thus in the second case the script can be said to be even "broader", with more numerous, ampler melismas than in the "extensive" Cherouvikon hymn in mode I by Konstantinos Protopsaltis (as in Fig. 5).

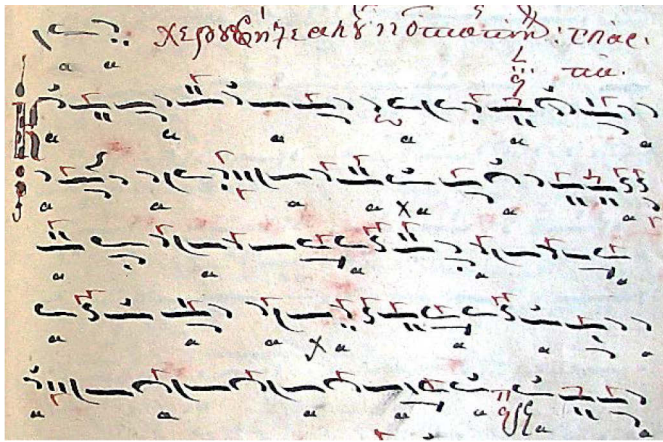


Fig. 6 Ms. 23 LMCMB leaf 69 "Cherouvikon hymns by Constantin, the 1st mode Pa", *Care pe heruvimi* / Let us, who mystically represent the Cherubim

Back to the group of cherouvikon hymns at 93v-105s, I have found that, two versions of music for the cherouvikon are included in the plagal of the 2nd mode, while, there is now a single cherouvikon hymn in the 3rd mode, which, in terms of the musical source it was adapted after, belongs to Fokaefs; the translation is also similar to that of Nectarie Protopsaltis, with some minor differences (Lacoschitiotul, 2009, p. 148 to 151, as compared to Fig. 7 and 8, 9 and 10).



Fig. 7 Ms. 23 LMCMB, leaf 100v, the incipit of the cherouvikon in the 3rd mode Ga, *Carii pe heruvimi* / Let us, who mystically represent the Cherubim

⁵ See Fokaefs, 1854, p. 244 and below.

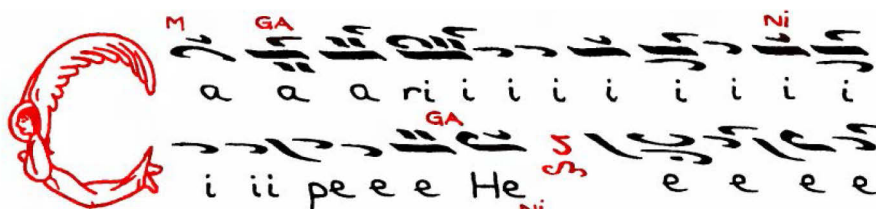


Fig. 8 The incipit of the cherouvikon in the 3rd mode Ga, *Carii pe heruvimi* / Let us, who mystically represent the Cherubim by Th. Fokaefs translated by Nectarie Schimonahul (Lacoschitiotul, 2009, p. 148)

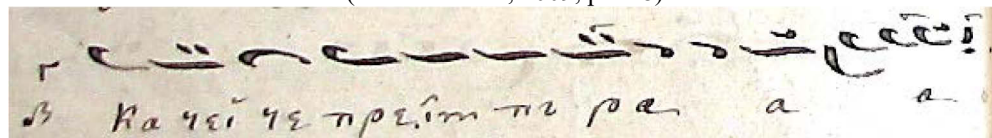


Fig. 9 Ms. 23 LMCMB, leaf 101v, the incipit of the second part of the cherouvikon in the 3rd mode Ga, *Ca cei ce pre Împăratul* / That we may receive the King of all

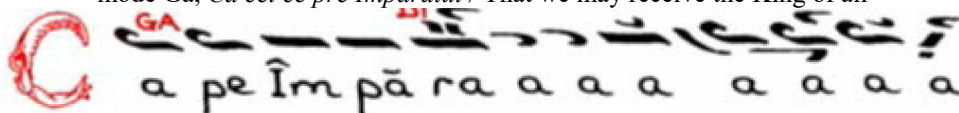


Fig. 10 The incipit of the second part of the cherouvikon in the 3rd mode, *Ca cei ce pre Împăratul* / That we may receive the King of all by Theodor Fokaefs (Lacoschitiotul, 2009, p. 150)

The initial Greek source of other two cherouvikon hymns included in this group, that in the plagal of the 3rd mode, the varis mode in Zo, and that in the plagal of the 4th mode in Ni respectively, is Theodor Fokaefs; they are partly similar, but there are also many differences in the musical adaptation, considering the source with which I have compared them, which is that by Nectarie Protopsaltul. Most likely, the musical adaptations of these last two cherouvikon hymns by Theodor Fokaefs in Ms. 23 LMCMB were made by a Romanian psaltis, whose identity remains unknown at present.

Another group of important chants from ms. 23 are the famous Axions for feasts of Macarie Ieromonahul [the Hieromonk], written in leaves 115v-128 and often found in many other collections of the Anthologion type in documentary collections in Moldavia. The fact that they are frequently included in manuscripts of the festal Axions⁶ by Macarie Ieromonahul emphasizes the value and popularity of these ecclesiastic chants in the musical practice of the psaltic choirs from Moldavia.

Of the more important songs from the Vespers service in Ms. 23, I would like to mention Psalm 1 *Fericit bărbatul* / Blessed is the man "by the writer", i.e. by Chiril Monahul from Bisericiani Monastery (in Neamt County); presumably he was the transcriber of the second section of Ms. 23 LMCMB⁷.

⁶ These axions are, in actual fact, the irmoi of the 9th chant of the Katavasia of the various feasts dedicated to the Holy Mother of God.

⁷ See Appendix, summary box with main Ms. 23 data, including its probable date and the transcribers of the manuscript.

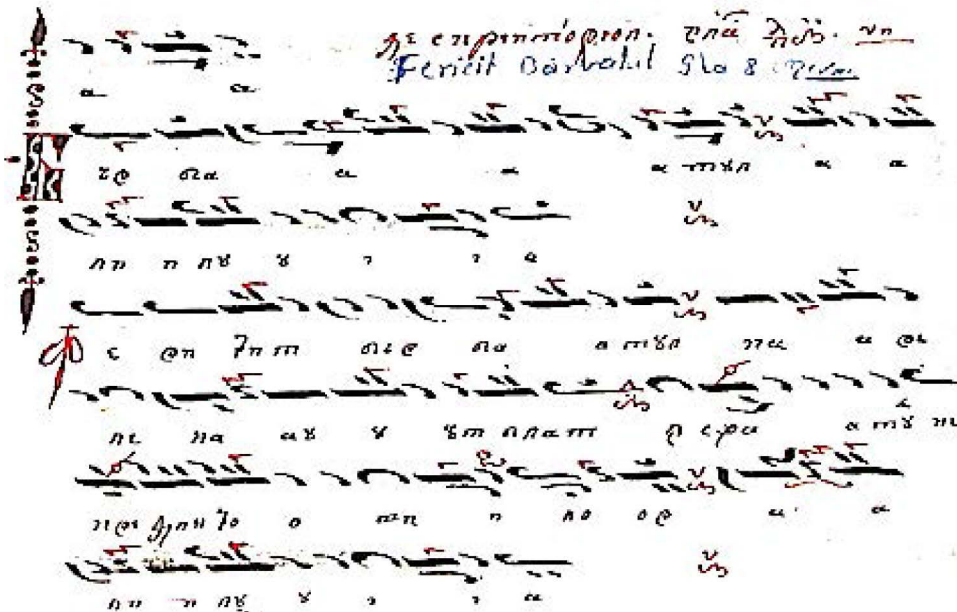


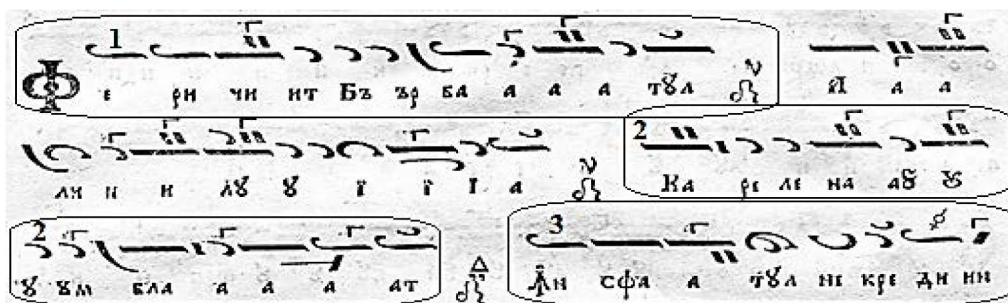
Fig.11 Ms. 23 LMCMB, leaf 15 "By the writer. The plagal of the 4th mode Ni",
Fericit bărbatul / Blessed is the man

It is a successful version of this important chant sung at the beginning of the Great Vespers, which uses a musical writing of the analytical⁸ type, specific to the first half of the 9th century, when the Chrysantine notation was implemented both in the territories inhabited by Greeks and in the Romanian Principalities.

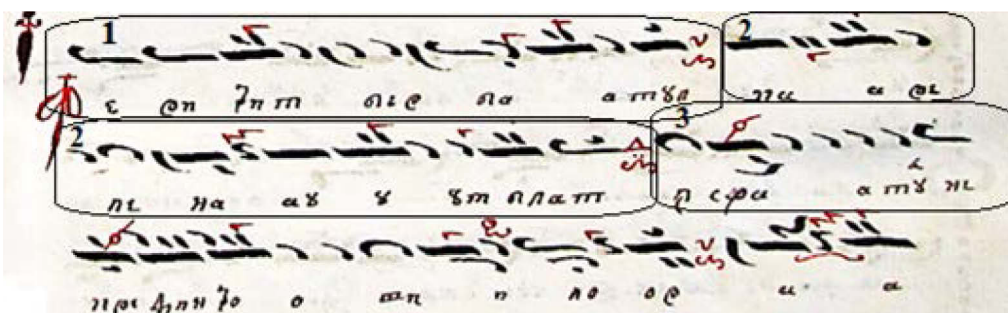
As stated by Byzantinologist priest Florin Bucescu in his seminal work, *Cântarea psaltică în manuscrisele din Moldova – sec. al XIX-lea* [Psaltic singing in manuscripts from Moldavia – 19th century. The Guide of Moldavian manuscripts – 19th century] (Bucescu, 2009, pp. 93-97), Psalm 1, *Fericit bărbatul* is frequently included in collections of psaltic manuscripts from Moldavia, with many versions by Romanian psaltic composers. Some of the authors mentioned are: Iosif Monahul, Ioasaf Ierodiaconul, Macarie Ieromonahul, Visarion Ieromonahul, Nectarie Frimu, *Chiril Monah Dălhăușan* (emphasis added)⁹, Varlaam, Mihai Ardelean, Emanoil Zmeu („Manoil”); some of the Greek authors are Gheorghe Critos (Bucescu, 2009, p. 94).

⁸ It is a musical writing in which ornamental formulas are rendered "note by note", therefore using precise melodic formulas, not the cheironomic signs, as was the practice during the period of the Medio-Byzantine notation, prior to the Chrysantine notation.

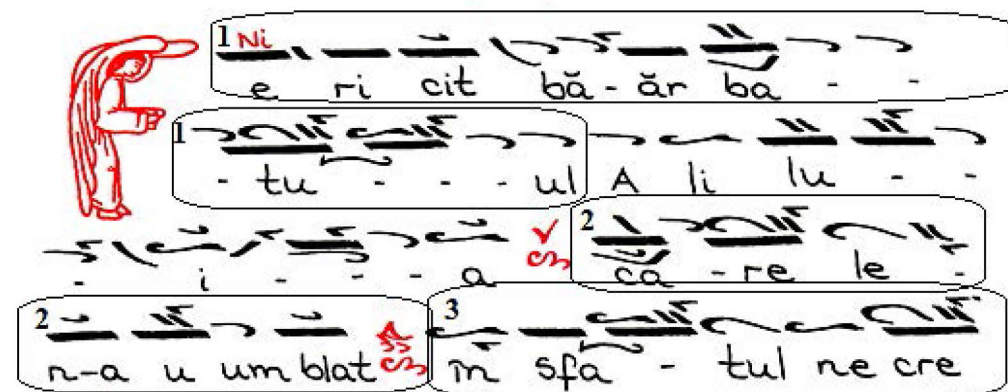
⁹ It should be mentioned that the Romanian author Chiril Monah Dălhăușan is the same person as Chiril Monah, the author of Ms. 23 LMCMB.



Version 1 – *Fericit bărbatul* / Blessed is the man, the plagal of the 4th mode by Nectarie Frimu (Frimu, 1846, p. 11)



Version 2 – *Fericit bărbatul* / Blessed is the man, the plagal of the 4th mode by Chiril Monahul (Ms. 23 LMCMB, f. 15)



Version 3 – *Fericit bărbatul* / Blessed is the man, the plagal of the 4th mode by Nectarie Schimonahul (Lacoschititotul, 2013, p. 159)

Fig. 12 A comparison between the incipit of the three versions of the chant *Fericit bărbatul* / Blessed is the man by Chiril Monahul, Nectarie Frimu and Nectarie Schimonahul

On comparing kolon 1, with the text "Fericit bărbatul" / "Blessed is the man", corresponding to the three versions, it is obvious that it is identical in terms of rhythmic-melodic and cadence in the first two versions, and different in version no 3. Kolon 2, with the text "Carele n-a umblat" / "Who has not walked" presents a more analytical development of main steps in the second version

compared to the first, and a simpler type of writing in the third version. Kolon 3, with the text "în sfatul necredin(cioșilor)" / "following the non-believers' advice", melodic differences are obvious both in terms of the writing and of the modal plane. Thus, in version 1, starting with the syllable "-din" / "-from" in the word "nonbelievers", by using *moustar* phtora placed on the sound of Di (G) a short chromatic passage is introduced, which has the role to expressively emphasize the word "necredincioși" / nonbelievers; in version 2, the syllable "sfa-" in the word "sfatul" / "advice" is performed with a short modulatory inflection to the plagal of tone II, with the help of the phtora *nenano*, placed on Di (G); in the version by Nectarie Schimonah there is a distinct preference for preserving the basic mode, plagal IV on Ni (C). The comparative analysis reveals some similarities between Nectarie Frimu (1846) and Chiril Monah (probable dating of Ms. 23 in the 5-6th decades of the 19th century) and greater differences in the version by Nectarie Schimonah (1804-1899), a Romanian composer and psaltis who was active at the Holy Mountain Athos¹⁰.

Some information is available about **Chiril Monahul**, psaltis and transcriber who worked in the first half of the 19th century at the Bisericani Monastery in Neamt¹¹ County and author of Psalm 1 *Fericit bărbatul* / Blessed is the *man* from Ms. 23 LCMMB mentioned above; this information is summarised and integrated following the research of his autograph manuscripts (Buzera, 1998, pp. 20-30). Five anthologion manuscripts composed by Chiril the monk have been discovered so far: Mss. 23, 27, 31 (49) from the Library of the Metropolitan Church of Moldova and Bucovina, Ms. rom. II 158 from the library of the Holy Synod (1857) and Ms. 642 (1847) from the Văratec Monastery library. Besides his profession as a transcriber, Chiril is revealed in his manuscripts as a composer, too; the creations belonging to him being are signalled by the phrase "by the writer". He created and adapted chants such as that already referred to (*Fericit bărbatul* / Blessed is the man, the plagal of the 4th mode), as well as the troicinicul / the threefold chant, the 2nd mode, *Cu noi este Dumnezeu* / God is with us, the plagal of the 4th mode Ni (two versions), Axion on the Great Saturday, the plagal of the 2nd mode, Slava Paștelor / The Glory of the Easter, the plagal of the 1st mode Pa (*Ziua Învierii* / Resurrection Day), two

¹⁰ Three other chants signed "by the writer", that is, by Chiril Monahul, the main transcriber of manuscript 23, are: on leaf 51-52v, the axion on the Great Saturday *Nu te tângui pentru mine, Maică* / Weep not for Me, O Mother, the plagal of the 2nd mode Pa (D), on leaves 54-55v *Ziua Învierii* / The Day of the Resurrection, the plagal of the 1st mode Pa (D) and the koinonikon on the Day of Nativity, *Izbăvire au trimis Domnul* / The Lord sent Redemption (on leaves 55v-57v). They are elaborate chants, in the "extensive" writing, which indicate Cyril's rich experience in the field of psaltic music. Given the limited space of the present paper, these chants will be described in a coming study dedicated to the manuscript collection at LCMCB.

¹¹ This monastic establishment was founded by Stefanita Vodă, ruler of Moldavia between 1517-1527, son of Prince Stephen The Great (1453-1504).

polyeleoi on the feasts of the Mother of God, *Cuvânt bun* / A good word in the 4th and varis modes, the Glory of the Great Wednesday, *Doamne, femeia ce căzuse* / Oh Lord, the fallen woman, and a koinonikon on the Birth of our Lord, *Izbăvire au trimis Domnul* / The Lord sent Redemption, both in the plagal of the 4th mode (Buzera, 1998, p. 23). It is a fairly significant number of creations that have only been partly published and only in fragment so far. They are of special scientific interest for specialists, but also for performers, as they are very well composed, fluid, expressive chants, with classical melodic or slightly adapted formulas, in Chrysantine notation and musical writing of the analytical type. These features of Chiril's compositions reveal his solid professional musical training in psaltic creation. Also, the impeccable graphic form of the pages he wrote indicates the fact that he was a talented and experienced calligrapher.

Binecuvântările Învierii / The Blessings of the Resurrection in the well-known musical version of Macarie Ieromonahul, translated after Petros Lampadarios are included in Ms. 23 LMCMB, on leaves 88-91 of the Matins; they were highly circulated in the Moldavian manuscripts, as well as a significant number of polyeloi (five). The polyeleos¹² is a song performed especially during the Matins, but also during Vespers, when the refrain "Hallelujah" has an important role. As Byzantinologist priest Florin Bucescu shows, of all the songs of the Matins, the polyeleos is best represented in the psaltic documentary collections. The Romanian composers of polyeloi in the manuscripts in Moldavia are Ion Pralea, Macarie Ieromonah, Visarion Ieromonah, Ghelasie Basarabeanu, Nectarie Frimu, *Chiril Monah* (emphasis added), Dimitrie Suceveanu, Evtimie Protoerei, Manoil, Nicolau, Nectarie Schimonahul, Iosif

¹² The term *polyeleos* comes from the Greek word "πολυέλεος", meaning "much mercy". At Vespers, the polyeleos is chanted either on the royal feasts of the Saviour and of the Holy Mother of God, or on the two great holidays of St. John the Baptist (his birth and beheading) and on the feast of the Holy Apostles Peter and Paul. During the Matins, on the feasts of the saints, with the all-night vigil, and the polieleos, or of the saints, "with the polieleos" without the all-night vigil the polyeleos is sung; during the Lent, psalm 136 is added to the polyeleos, on the Sunday of the Prodigal Son, and on Shrovetide before Lent.

The texts of the polyeleos is as follows:

On Savior's feasts, the text of the polyeleos is that of the verses of Psalm 134: "Praise the name of the Lord, praise the Lord ye servants", that is why it is known as *Robii Domnului* / The Lord's Servants, followed by verses taken from Psalm 135: "Praise the Lord, for He is good, for He is forever merciful, Hallelujah", thus forming the polyeleos *Mărturisîți-vă Domnului* / Confess to the Lord.

On the Feast of the Holy Mother of God, the polyeleos *Cuvânt bun* / A good word is chanted, whose first verse is "A good word, Hallelujah! my heart answered. Much praised Empress, Mother of Christ the Lord, Hallelujah!"

During the Lent, the polyeleos is sung *La râul Babilonului* / By the river of Babylon, with verses from Psalm 136: "By the river of Babylon, there we sat and wept, when we remembered Zion, Hallelujah", etc. Retrieved from the <https://doxologia.ro/liturgica/taine-ierurgii-slujbele-bisericii/ce-este-polieleul>

Naniescu; Dimitrie Suceveanu and Visarion Ieromonah are, however, the most prolific in this respect. Some Greek composers whose work was most translated and adapted are: Petros Peloponnisios, Chourmouzios Chartofilakos, Gregorios the Protopsaltis (Bucescu, 2009, pp. 105-107).

Polyeloi in Ms. 23 LMCMB are as follows:

- on leaf 8-15 "Polyeleos of the Mother of God, translated from the Greek version by monk Cyril the psaltis, varis mode Zo", *Cuvânt bun* / A good word;
- on leaf 61-65 "The 1st mode Pa", *Robii Domnului* / The Lord's servants;
- on leaf 65v-69 "By the river of Babylon as from Ni, the 3rd mode Ga", *La râul Vavilonului* / By the river of Babylon;
- on leaf 76-82v "the Polyeleos by Chourmouzios sung at the feasts of the Mother of God [mode legetos] Vu", *Cuvânt bun* / A good word;
- on leaf 111-115 "Polyeleos of the Mother of God, mode legetos Vu", *Cuvânt bun* / A good word [by Dimitrie Suceveanu, our note (referred to below as o. n.)].

Therefore, all types of polyeleoi are included in Ms. 23 LMCMB, and the first of them, *Cuvânt bun* / A good word (see Fig. 13), is of the highest interest, as it belongs to Monah Chiril of the Bisericani Monastery. Since in the 2nd and 3rd volumes of Nectarie Frimu's *Anthology* of 1846 is a source of comparison that emerged previously, but close to the probable period when Ms. 23 was written in the 5th and 6th decades of the 19th century¹³; since in volumes 2nd and 3rd of Nectarie Frimu's *Anthology* we did not find any polyeleos by the title *Cuvânt bun* in the plagal of the 3rd mode varis in Zo/B, we drew a comparison on a version by the same title written by Nectarie Protopsaltis (Schimonahul/the Hermit), which is present in another manuscript in the Library of the Metropolitan Church of Moldavia and Bukovina Ms. 7 Antologhion.



Fig. 13 Version 1 "Polyeleos of the Mother of God, translated from the Greek version by the monk Chiril the psaltis, the plagal of the 3rd mode Zo", *Cuvânt bun* (Ms. 23 LMCMB, leaf 8)

¹³ See the summary box in the Appendix of this study.



Fig. 14 Version 2 *Cuvânt bun* by Nectarie Protopsalt, mode VII Zo (Ms. 7 LMCMB leaf 63)

On comparing the incipit of the first stanza in the versions available, of the polyeleos *Cuvânt bun* in Figures 13 and 14, by Chiril Monah and Nectarie Schimonah respectively, it is obvious that, although the corresponding cadences of each of the 4 kolons under discussion are identical, yet the melodic profile is very different. It is also obvious that the first version is shorter than the second, in the sense that it has more limited melodic formulas in comparison with the second version, which uses more extensive melodic formulas, specific to the analytical *argo-syntomon* writing. All these melodic features indicate that the two versions of the polyeleos *Cuvânt bun* come from different original Greek musical sources. The two versions stand out through their qualitative musical adaptation, which keeps with the modal characteristics of the plagal mode III varis in *Zo/B* grave, materialized in theses and specific median cadences (on *Zo/B* grave, on *Ga/F* and on *Pa/D*), as well as by fluidity, which is the result of appropriate matching of musical and prozodic accents.

A similar situation is that of the polyeleos *Cuvânt bun* in legetos mode on leaves 76-82v, in Ms. 23, composed by Chourmouzios, without any mention of the name of the adapter. We compared the manuscript version with the version closest from a chronological and localization point of view, that is, with the similar version of Volume I and II of Nectarie Frimu's *Antologhia*. In the case of the first two kolons, the cadences are identical (on *Vu/E* and respectively on *Di/G*), but there are obvious differences in the melodic construction (see Fig. 15). Although the Greek author after whose work the two versions of the polyeleos in question were adapted is the same, i.e. Chourmouzios Chartophilakos, however the "translations" are completely different.



Version 1 – Polyeleos *Cuvânt bun* / A good word (Frimu, 1846, p. 116)



Version 2 – Polyeleos *Cuvânt bun* / A good word (Ms. 23 LMCMB, leaf 76)

Fig. 15 A comparison between the versions of the incipit of the polyeleos *Cuvânt bun* mode IV legetos Vu (E) by Chourmouzos Chartofilakos, from Nectarie Frimu, *Antologie*, vol I and II and from Ms. 23 LMCMB

Another polyeleos included in Ms. 23 LMCMB is that specific to Lent and entitled *La râul Vavilonului* / To the river of Babylon, composed in the third mode; no composer is mentioned. For the purpose of comparison, we draw again on Nectarie Frimu's collection of Utrenier-Vecernier / Chants for Matins and Vespers, similar to the method used for the polyeleos *Cuvânt bun* – legetos mode.



Fig. 16 Ms. 23 LMCMB, leaf 65v „La râul Vavilonului ca de la Ni. Glas III Ga”, *La râul Vavilonului* / To the river of Babylon, the 3rd mode Ga as from Ni

Version 1 – *La râul Vavilonului / To the river of Babylon* by Chourmouzios (Frimu, 1846, p. 126)

Version 2 – *La râul Vavilonului Vavilonului / To the river of Babylon* (Ms. 23 LMCMB, leaf 65v)

Fig. 17 A comparison between the incipit Polyeleos *La râul Vavilonului / To the river of Babylon* mode III Ga, by Nectarie Frimu (translation after Chourmouzios) and the version from Ms. 23 LMCMB

Although in both versions under analysis the incipit elements (circled in bold for highlighting in Figure 17) are identical up to the syllable "-vi" in the word "Vavilon", however, further, in kolon 1 and 2, the clear difference in terms of melodic line, as well as the cadences, between the two versions, is obvious (see Table 1).

kolon 1, Version 1	perfect cadence on Ga (F)
kolon 1, Version 2	imperfect cadence on Ke (A)
kolon 2, version 1	perfect cadence on Ga (F)
kolon 2, version 2	perfect cadence on Ga (F grave)

Table 1 The cadence system in the first 2 kolons in the 2 versions under analysis

These differences are maintained throughout the polyeleos stanzas, which proves that the anonymous Romanian author (possibly Chiril Monahul, who wrote it in Ms. 23) either created his own version or a musical adaptation using a musical source other than Nectarie Frimu did, which in turn translated pieces by Chourmouzos Chartofilakos.

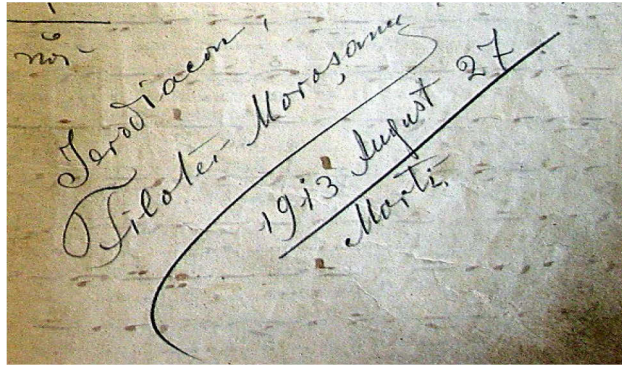


Fig. 18a Ms. 23 LMCMB, leaf 96, entry: "Ierodiacon Filotei Moroșanu, 1913 August 27, Tuesday"

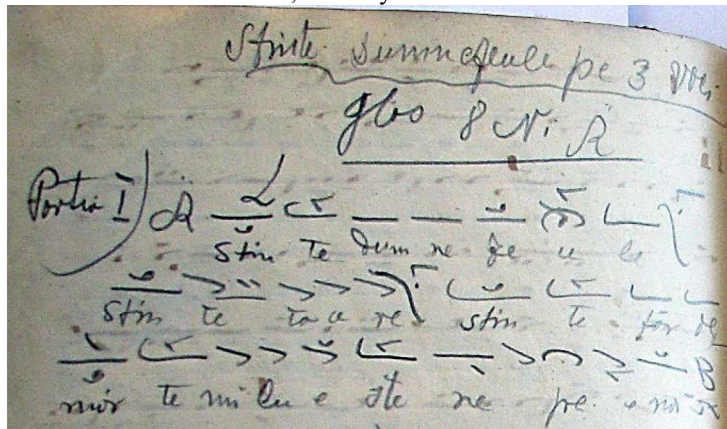


Fig. 18b Ms. 23 LMCMB, leaf 95v „Sfinte Dumnezeule pe 3 voci glas 8 Ni” / Holy God in 3 voices, the plagal of the 4th mode Ni/C

A more special element of Ms. 23 LMCMB is that on leaves 95v-96, where a choral piece with psaltic neumes is written, and each voice is separately presented. This is the trisagion *Sfinte Dumnezeule* / Holy God, in 3 voices by Ierodiacon **Filotei Moroșanu**¹⁴; at the end of this chant (leaf 95) he signs and

¹⁴ Its author, Filotei Moroșanu (1876-1951) is known to have been a particularly talented Moldavian psaltis, as well as a valuable composer of religious psaltic and choral music. He was educated at the Seminary in Galați and at The Music Conservatory in Bucharest; he was active before World War I as a protopsaltis and professor of ecclesiastic music in Ismail; he became a monk at Varatic Monastery, and in time acceded the position of protopsaltis and archdeacon time at the Cathedral in Iași; in 1918 he settled at the Varatic Monastery, where he organized the nuns' choir; under his guidance, they performed his own creations, both psaltic and choral. He

dates it in Romanian using the Latin alphabet: "1913, August 27" (See Fig. 18a, 18b and 19).

Partea I
Sfin - te Dum - ne - ze - u - le, Sfin - te ta - re,

Partea a II-a
Sfin - te Dum - ne - ze - u - le, Sfin - te ta - re,

Partea a III-a
Sfin - te Dum - ne - ze - u - le, Sfin - te ta - re,

Sfin - te făr de moar - te, mi - lu - ieș - te - ne pre noi.

Sfin - te făr de moar - te, mi - lu - ieș - te - ne pre noi.

Sfin - te făr de moar - te, mi - lu - ieș - te - ne pre noi.

Fig. 19 Ms. 23 LMCMB, leaf 95v-96, *Sfinte Dumnezeule*, the plagal of the 4th mode Ni, transcription on staves (Bucescu, 2009, II, p. 129)

The Trisagion by Filotei Moroșanu has a melodic line with predominant gradual profile and small interval jumps (third and fourth), which does not

composed *Cântările Sfintei Liturghii la 3 voci egale* / the Hymns of the divine Liturgy in the 3 equal modes (the work was not published), as well as various psaltic chants: at the Vespers: *Împărate ceresc* and *Fericit bărbatul* – the plagal of the 4th mode, the hymn *Lumină lină* / Gladsome light, in the 2nd, the plagal of the 1st and the 4th mode, *Acum slobozește pe robul Tău, Stăpâne* / Now lettest Thy servant, my Lord, the plagal of the 4th mode; at Matins: polyeloi *Robii Domnului* / the Lord's Servants, the 3rd and the plagal of the 1st mode, *Katavasia la Nașterea Domnului* / Katavasia On the Birth of our Lord, the 1st mode, *Catavasia la Întâmpinarea Domnului* / Katavasia on the Presentation of our Lord, the 3rd mode, *Învierea Ta, Hristoase* / Your Resurrection, Christ, the plagal of the 4th mode etc (Ionescu, 2003, p. 320). From the repertoire composed by Filotei Moroșanu, the song that is particular is the hymn *Lumină lină* / Gladsome Light, in the plagal of the 4th mode in Ni/C. Due to the melodic line, easy to chant, generous, and expressive, this was retained in the collective memory as one of the favourite versions of the Vespers, and it is still performed by the choirs to this day (see the score *Lumină lină* in ***, 1999, p. 274).

belong to the psaltic style, but to the Western one, even if the note is "the plagal of the 4th mode" (Fig. 20). The harmonic treatment is very simple, in a classical manner. Thus, in the first sentence with the text „Sfinte Dumnezeule, sfinte tare” / "Holy God, Holy. Mighty", it can be observed the succession of the triads on the main steps I, IV and V of the C major scale, and in the second sentence, with the text „Sfinte făr' de moarte, miluiește-ne pe noi” / "Holy Immortal, have mercy on us", a brief modulating inflection is introduced, in a minor relative, in A minor (on the words „Sfinte făr' de” / "Holy immortal"), after which it returns to the basic tonality, C major, with the authentic cadence, perfect C I-V. Filotei Moroșanu joins the line of Psaltis creators Ștefanache Popescu, Ion Popescu-Pasărea, Chiril Popescu, and others, who also created church choral pieces with simple harmonic processing, intended mainly for school choirs or amateur ensembles. This was done in order to conform to the new trend (shown during the last decades of the 19th century and continued to the beginning of the 20th century, the period between the two world wars included); the trend was related to the introduction of the harmonic choir in the divine Liturgy, especially in the urban areas, but also in rural areas, as choir societies and village choirs were now becoming more popular.

Summarizing the information in the Appendix to this study regarding the ample musical-liturgical content of Ms. 23 LMCMB, it is apparent that the authors marked as such (or inferred) are first the classical Greek composers of the Chrysantine reform, Chourmouzos Chartofilakos and Gregorios the Protopsaltis, Petros Ephesios, Theodor Fokaefs, as well as the more traditionalist Konstantinos Protopsaltis and the precursor of the reform, Petros Peloponnisios. Macarie Ieromonahul, the founder of Chrysantine psaltic music in the Romanian Principalities, together with Dimitrie Suceveanu, as well as a name that is little known today, that of Chiril Monahul of the Monastery of Bisericani, can be mentioned among the Romanian composers. The last one is present in Ms. 23 with five valuable creations worth publishing in full so they can be reintroduced to the current chanting practice.

4. Conclusions

4.1. Ms. 23 Antologhion LMCMB, probably dating from the 5th or 6th decades of the 19th century – partly autographed by Chiril the Monk of the Bisericani Monastery, contains chants from the three important Orthodox religious services: the Holy Mass, Vespers and Matins.

4.2. Ms. 23 LMCMB also includes some creations in Romanian and in the notation of Konstantinos Protopsaltis, namely four "extensive" cherouvikon hymns and one "extra-extensive" cherouvikon, which are pieces rarely found in Moldavian manuscripts.

4.3. Ms. 23 LMCMB contains five chants, *Fericit bărbatul*, the polyeleos *Cuvânt bun*, the Glory for the Easter Feast, *Ziua Învierii*, the axion on the Great and Holy

Saturday, *Nu te tângui pentru mine, Maică* and the koinonika on the Birth of Our Lord Christ, composed by Chiril the Monk, one of the transcribers of manuscript 23 LMCMB. For this reason, this codex is a documentary resource for the publication of these valuable chants.

4.4. One of the well-represented musical genres in Ms. 23 LMCMB is the *polyeleos*, which is present in almost all its types (at the Savior's feasts: *Robii Domnului* – one polyeleos; on the feasts of the Holy Mother of God: *Cuvânt bun* – three polyeloi; during Lent: *La râul Vavilonului* – one polyeleos).

4.5. The main authors mentioned are both Greeks: Petros Peloponnisios, Konstantinos Protopsaltis, Petros Ephesios, Chourmuzios Chartofilakos, Theodor Fokaefs, and Romanians: Chiril Monahul, Macarie the Hieromonk, Dimitrie Suceveanu. The translators are not mentioned and could only be accurately identified in a small number of chants in Ms. 23 LMCMB.

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Appendix

Catalogue description of Ms. 23 from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bucovina in Iasi (Ms. 7 LMCMB)¹⁵

Collection type: Psaltic anthology

1. Summary box

Biblioteca Ecumenică „Dumitru Stăniloae” a Mitropoliei Moldovei și Bucovinei din Iași, Ms. 23. No title sheet. Languages used: liturgical Romanian and Greek. **Alphabet:** Cyrillic and Greek. **Transcribers:** Chiril Monahul (probably) and three other anonymous transcribers. **Musical semiography:** Chrysantine notation. **Dating:** it was written probably in the 5th or 6th decades of the 19th century **Preliminaries:** priest Al. Buzera, *Chiril Monahul de la Mănăstirea Bisericanii, copist și compozitor*, în „Byzantion romanicon”, IV, pp. 20-31, Editura Artes, Iași, 1998; preot Fl. Bucescu, *Cântarea psaltică în manuscrisele moldovenești din sec. XIX. Ghidul manuscriselor psaltice – Moldova sec. XIX*, Editura Artes, Iași, 2009, vol. I, p. 208, vol. II, p. 109.

2. Codicological description

Size: 19, 8x16, 7 X1, 7 cm. **Number of leaves:** 133. **Page mirror:** 12-14 rows of neume and related text on average. **Conservation status:** quite deteriorated. **Ordinary paper** of a yellowish tinge. The cover is made of brown leather, decorated in the central area by imprint, with a heart or leaf-shaped motif, in the middle of which it is written: "Pantelimon ierodiacon" (possibly the owner of the manuscript).

¹⁵ The cataloguing grid used for this study is established according to the paper: Bucescu, F. & Catrina, C. & Barnea, A. *et al.* (2010). *Catalogul manuscriselor de muzică sacră din Moldova – sec. XI-XX*, I. Iași: Artes.

Cover II and the spine are missing. It has not been restored. It is located in the Storeroom of the "Dumitru Stăniloae" Ecumenical Library, the history section¹⁶. Later page numbering, with pencil, on leaves, in the upper right corner, done by the Byzantinologist priest Florin Bucescu, as is recorded on the last sheet of the manuscript: „Numerotat în continuare de Fl. Bucescu / further numbered by Fl. Bucescu (1997) 71-133”. Neat handwriting, in purple ink in the first section, leaves 1 to 7; neat, stylish, professional calligraphy, the probable transcriber was Chiril the Monk in the second section, leaves 8-60v; also carefully done and neat in the third section, on leaves 61-91; visibly careless handwriting, in black ink only, in the fourth final section, leaves 92-132. The second and third sections of the manuscript are remarkable in that they use ink in two colours, black and red, as follows: black ink for vocal neumas, augmenting temporal signs, consonant signs psifiston, varia, omalon, antichenoma, and red ink for capital letters, phtoras, martyria, diminutive temporal signs, the etheron consonant sign. In the manuscript part written by Chiril Monah, the capital letters are beautifully decorated with small floral motifs.

3. Dating and localization

Manuscript 23 was probably written in the 5th to 6th decades of the 19th century, as there are similarities, in terms of writing, with another manuscript from the LMCMB collection, Ms. 27, written by the same transcriber, namely Chiril Monah, and drafted in 1847 (Bucescu, 2009, p. 109).

4. Musical-liturgical content

Leaf 1 MATINS and LITURGY HAND-WRITTEN IN OLD (CYRILLIC) LETTERING WITH SPECIAL CHANTS [Latin alphabet, later note, o. n.]

l. 1-1v [excerpt from the hymn *Lumină lină* / Gladsome light of the Vespers, mode II Di], *Having seen the light of the evening*;

f. 2 CHEROUVIKON HYMNS BY PETRU PELOPONIȘIUL [weekly cherouvikon hymns, *Let us, who mystically represent the Cherubim*, o. n.] l. 2 The 1st mode Pa; l. 2v The 2nd mode Di; l. 3 The 3rd mode Ga; l. 3v The 4th mode Di; l. 4v The plagal of the 1st mode Pa; l. 5 The plagal of the 2nd mode Pa; l. 5v The plagal of the 3rd mode Zo; l. 6v-7 The plagal of the 4th mode Ni;

l. 7v white page (unwritten);

f. 8 Polyeleos A (I) of the Holy Mother of God, translated from Greek by the monk Chiril the Psaltis. The plagal of the 3rd mode Zo, *A good word, Hallelujah*;

l. 15-16 v By the writer. The plagal of the 4th mode Ni [Psalm 1 *Blesses is the man*], *The man, Hallelujah*;

¹⁶ According to the description made by expert in manuscript restoration Puiu Mihaela, in December 2009.

l. 17 Troparia to be sung on Sunday after the canon of the troicinik / the threefold chant, *It is truly right*;

L. 22-35 CHEROUVIKON HYMNS BY PETROS EPHESIOS [Sunday cherouvikon hymns *Let us, who mystically represent the Cherubim*, o. n.]: l. 22-23v The 1st mode Pa, *Let us, who mystically represent the Cherubim*; l. 23v-25v The 2nd mode Vu; l. 25v-27 The 3rd mode III Ga; l. 27-28v mode IV Di; l. 28v-30v; l. 30v-32 the plagal of the 2nd mode Pa; l. 32-33v the plagal of the 3rd mode Zo; l. 33 v-35 the plagal of the 4th mode Ni;

l. 35 ON THE GREAT COMPLINE The plagal of the 4th mode Ni *God is with us*; f. 35v-36 Another [variant] The plagal of the 4th mode Ni; f. 36-36v Another, in "abridged"/ "syntoma" style. The plagal of the 4th mode Ni; f. 36v The plagal of the 4th mode Ni;

l. 37 The lesser stichoi. The plagal of the 4th mode Ni *Hear Him at the ends of the world*;

l. 41v To be sung by... The plagal of the 4th mode Ni, *In you, O Lady full of grace, rejoices all creation*;

l. 42v mode II Di *The one who teaches of heavenly things*;

l. 43-44 IRMOI TO BE SUNG AT FEAST DAYS This for the Emperor. The 4^h mode Di, *Πολυχρονιον*; f. 44-45 The plagal of the 1st mode Pa, *Many years*; f. 45-46 For the Bishop. The plagal of the 3rd mode varis Zo, *Τον δεσποτιν / Our Master and Archer*; f. 46-47v For the Abbot. The 1st mode Pa, *God-bearing Father*; f. 47v-49 For the guests. The plagal of the 4th mode Ni, *He who has fed the tribes in the wilderness*; f. 49-50 For the founders. The plagal of the 4th mode Ni, *I weep and I lament*;

l. 50 On the Holy Thursday. The plagal of the 2nd mode Pa, *From the feast table of the Lord*;

l. 51v-52v On the Holy Saturday. By the writer, the 2nd mode Vu, *Weep not for Me, O Mother*;

l. 52v The Glory on the Epitaph [on the Holy Friday when the Epitaph is taken out of the church, o. n.], the plagal of the 1st mode Pa, *Glory... Both now... You, who cover Yourself with light as with a garment*;

l. 54 The Glory on the Easter Day. By the writer. The plagal of the 1st mode, *The Day of Ressurrection*;

l. 55v On Nativity Day. By the writer. The plagal of th3 4th mode Ni, *The Lord sent Redemption*;

l. 57v The plagal of the 3rd mode varis Zo, *Μη πεποιθατε επ'αρχοντας / Do not put your trust in princes* [the 2nd Antiphon, o. n.];

l. 61 [the polyeleos *The Lord's servants*] The 1st mode Pa, *The Lord's servants, Halelujah*;

l. 65v At the river of Babylon [Ga] as from Ni The 3rd mode Ga, *At the river of Babylon*;

1. 69 CHEROUVIKON HYMNS BY CO[N]STANTIN [*Let us, who mystically represent the Cherubim*, o. n.], l. 69-71 Mode I, *Let us, who mystically represent the Cherubim*; l. 71-72v The plagal of the 1st mode Di; l. 72v-74v The plagal of the 4th mode Ni; l. 74v-76 The 3rd mode Ga;

1. 76 Polyeleos by Chourmouziou to be sung on the Holy Mother's feast days. The 4th mode legetos Vu, *A good word, Hallelujah*;

1. 82v The Ainoi on the Feasts of the Holy Mother of God to be sung after the polyelos. The 4th mode legetos Vu, *Which had long been announced*;

1. 88 Blessings Binecuvântări glas V Pa, *Blessed are You, O Lord* [adapted by Macarie Ieromonahul, o. n.];

1. 91 *O Holy One, remember me when you come into Your kingdom*;

1. 91 v – not written on (blank);

1. 92 From Pa transposed on Ke, *For He made thy womb into a throne*;

1. 93 Glas V Pa *Hallelujah*;

1. 93v-105 The Cherouvikon hymns by Fokeos, and Grigori, and Co(n)stantin [Cherouvikon hymns on Sundays, *Let us, who mystically represent the Cherubim*, o. n.] f. 101-102v The 1st mode Pa, *Let us, who mystically represent the Cherubim* [3 variants in the 1st mode Pa, by Fokaefs, by Gregorios Protopsaltis respectively by Konstantinos Protopsaltis, o. n.]; f. 101v-102 The 3rd mode Ga [by Th. Fokaefs, o. n.]; f. 102-103v The plagal of the 3rd mode varis Zo, f. 103v-105 The plagal of the 4th mode Ni;

1. 95v-96 Holy God on three voices. The plagal of the 4th mode Ni, *Holy God*;

1. 105Axion estin [*It is truly right*, o. n.] The 1st mode I Pa; f. 105 v The 2nd mode Di; l. 106-107 The plagal of the 4th mode Ni, *It is truly right*;

1. 107 The Cherouvikon on the Holy Thursday. The plagal of the 2nd mode Pa, *Receive me today, Son of God, as a partaker of Your mystical Supper*;

1. 108 The axion [irmos] on the Holy Thursday. The plagal of the 2nd mode Pa, *From the feast table of the Lord*;

1. 109 The Cherouvikon on the Holy Saturday. The plagal of the 1st mode Pa, *All body shall not speak*;

1. 110 The axion [irmos] on the Holy Saturday. The plagal of the 2nd mode Pa, *Weep not for Me, O Mother*;

1. 111 The polyeleos of the Holy Mother of God The 4th mode legetos Vu, *A good word. Hallelujah*;

1. 115v On Dormition. The axion [irmos]. The 1st mode Pa, *All generations call you blessed*;

1. 116v On the Nativity of Our Most Holy Lady on September 8th. And on the Wednesday at the half of the feast, during the 4th week after Easter. The plagal of the 4th mode Ni, *A strange and most wonderful mystery do I see*;

1. 117 On the Exaltation of the Holy Cross. The plagal of the 4th mode Ni, *O Theotokos, thou art a mystical Paradise*;

1. 118 On the Feast of the Entry of the Most Holy Theotokos into the Temple, November 21st. The 4th mode legetos Vu, *The angels beholding the entry of the most pure one*;

1. 118 The irmos ("pripeala") on The Annunciation of Our Most Holy Lady, March 25th. The 4th mode legetos Vu, *O earth, announce good tidings of great joy*;

1. 119 On the Nativity Day, December 25th, *Magnify, O my soul, she who is greater in honour*;

1. 120 Another irmos. The 1st mode Pa, *Magnify, O my soul the God born in flesh from the Virgin*;

1. 121 On the Baptism of the Lord. The plagal of the 2nd mode Pa, *Magnify, O my soul, one of the Trinity who bowed his head and received baptism*;

1. 121v Another irmos. The plagal of the 2nd mode Pa, *Magnify, O my soul, she who is greater in honour*;

1. 123v On the Presentation of our Lord, February 2nd. The 3rd mode Ga, *O Theotokos, thou hope of all Christians*;

1. 124v On the Palm Sunday. The 4th mode legetos Vu, *He is God, He is Lord and He appeared to us*;

1. 125v On the Easter Day. The 1st mode I Pa, *The angel cried... Shine, shine, O new Jerusalem*;

1. 126 v On Ascension. The 1st mode I Ke, *Magnify, of my soul, the Lord*;

1. 127v On the Descent of the Holy Spirit. The 4th mode legetos Vu, *Rejoice thou, O Queen boast of virgins and mothers*;

1. 127v On Transfiguration feast. The 4th mode legetos Vu, *Magnify, O my soul, the Lord Who was transfigured on Mount Tabor*;

1. 128v The 3rd mode Ga, *Neither men, nor angels understand, O Holy Mother*;

1. 131v-132 The Blessings of the Sundays The plagal of the 1st Mode Ke, *Blessed are You, O Lord, teach me Your statutes* [Blessings in "abridged"/"syntoma" style, o. n.]

5. The list of authors and translators whose names are mentioned

Petros Peloponnisios, Petros Ephesios, Konstantinos Protopsaltis, Chourmouzos Chartofilakos, Theodor Fokaefs, Chiril the Monk, Dimitrie Suceveanu, Macarie Ieromonahul, Ierodiacon Filotei Moroşanu.

6. Complementary elements. Extramusical notes

On leaves 94v and 95 there is a note: „Ierodiacon Filotei Moroşanu, 1913, August 27, Marţi” [Hierodeacon Filotei Moroşanu, 1913, August 27th, Tuesday].

A note on leaf 133: "further page numbering by Fl. Bucescu (1997) 71-133".