

Manuscript 110 from the “Dumitru Stăniloae” Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina in Iași

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Abstract: The aim of the present work is to study the repertoire and to discover the possible musical sources used by the copyist to write Ms. 110, starting from its cataloguing. The codex uses Greek (predominantly) and Romanian languages and chrysanthine notation. The copyists (at least two) of the manuscript are anonymous, of Romanian origin. The codex was originally thought of as a collection of cheroubika-koinonika psaltic repertoire, but was later supplemented by another copyist with the festal axions in Romanian translated by Makarios the Hieromonk and prosomia in Greek. The repertoire in Greek includes a series of cheroubika and koinonika for Sundays and great holidays all over the year. The authors are Greek classical composers: Petros Lampadarios, Daniil Protopsaltis, Ioannis Protopsaltis, Chourmouzios Chartophylakos, Gregorios Protopsaltis, Petros Byzantios. The source of the Greek repertoire is most likely the set of volumes entitled Ταμείον Ανθολογίας / The Treasury of Anthology, which certainly represents one of the main musical collections through which the Chrysantine reform was implemented in the Hellenic area. The inclusion of the festal axions (of the great holidays of the year) in the manuscript is proof of the circulation and importance of this category of chants in the Romanian Principalities, after the introduction of the Chrysantine Reform through the significant contribution of their author, Makarios the Hieromonk.

Keywords: cheroubika-koinonika collection, Greek language, Chrysantine notation, classic Greek compositors.

1. Introduction

Church music in the Romanian Principalities has experienced a constant and upward evolution over the centuries. This is due to the support provided by the church to this important missionary aspect of worship, both by training church singers and by creating a repository of musical manuscripts. Through the documents transcribed by musician-copyists, Byzantine chants have been recorded and successively passed down from generation to generation, forming today a musical treasure with clear heritage value in Romanian culture. The high productivity, as evidenced by the large number of manuscripts preserved in

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libraries across Romania, can be attributed to the advanced professional training of the copyists, who were talented musicians. Many of them learned church music from renowned teachers, who often perfected their skills on Mount Athos, at the monasteries that Romanian rulers consistently and substantially supported over the centuries.

1.1. Purpose of the Study

The present paper is part of a larger project of cataloguing the entire fund of musical manuscripts located at the “Dumitru Staniloae” Ecumenical Library of the Metropolitan Church of Moldova and Bukovina in Iasi (abbreviated below as LMCMB). The study aims to highlight the contained repertoire, the authors, and possible printed musical sources.

2. Argumentation of the Theme

2.1. Physical Description of Manuscript 110 LMCMB

The format is 21.6 x 16.3 x 2.6 cm. It doesn't have a title page. It contains 131 leaves and is written on handmade paper. It has cardboard covers wrapped in leather, with a four-band binding. The condition of the manuscript is quite deteriorated: it shows insect holes in the covers, dirt, gnawing, infiltration, functional patina, a missing piece of material at the lower part of the spine, and seepage at the spine, as well as halos, cracks. Late numbering with pencil has been applied, with some errors (2 leaves are numbered twice). The languages used are mainly liturgical Greek and Romanian in Cyrillic characters. The musical notation is Chrysanthine. Copyists (at least two), anonymous, of Romanian origin. The calligraphy is neatly done, with two-color ink, following the conventions for this type of document: black for vocal neumes, augmentative temporal signs, varied consonants, omalon, psifiston, antichenoma; red for the song titles, uppercase initials, and the accompanying floral motifs, martyria, the diminutive temporal sign gorgon and its multiples, and the consonant sign eteron.

Regarding the ornamentation used in Ms. 110 LMCMB, it is sparse, consisting only of floral motifs used to decorate the uppercase initials in red ink. The manuscript is undated and unlocalized. The probable dating: decades 4-6 of the 19th century (Bucescu, 2009, II, p. 113).

The first three leaves contain various notes and years: on the first endpaper, the year 1840 is noted; on leaf 1, it's 1850; on leaf 2, it's 1870; on leaf 109, it's 1888; on leaf 110: “June 12 1890”. There are many other notes of years towards the end of the manuscript, such as the one on leaf 110v: “June 12 1890”, or on leaf 131: “M-rea (Monastery) Bistrița; M-rea Dobrușa; Cernica 1938” or “Remembrance of my beloved father priest V. Ștefănescu”; “(1)912 February 26”, which shows that Manuscript 110 was owned by several people at different times (Bucescu, 2009, II, p. 113).

2.2. Repertoire of Ms. 110 LMCMB, the Authors, and its Possible Sources

Being a musical collection of the Cheroubika-koinonika type, Ms. 110 LMCMB is primarily focused on cheroubika and koinonika composed in the “expanded” compositional style¹. As mentioned earlier, the manuscript does not have a title page, and it's likely that a few pages are missing from the beginning of the volume. It begins (on leaves 4-5v) with a small group of hymns from the beginning of the Holy Liturgy service, such as *Lord, Save the Faithful*, mode plagal IV; *Holy God*, mode II; and the troparia sung in place of the Trisagion on the major feast days (*All Who Have Been Baptized into Christ* – mode I, *We Bow to Your Cross* – mode II), written in syllabic and σύντομον / rapid-time notation. The “Aliluia” from the Gospel, mode I, by Ioannis Protopsaltis, stands out from this group with its expanded notation². The next significant section of the manuscript (leaves 6v-40) is dedicated to a series of cheroubika in different modes.

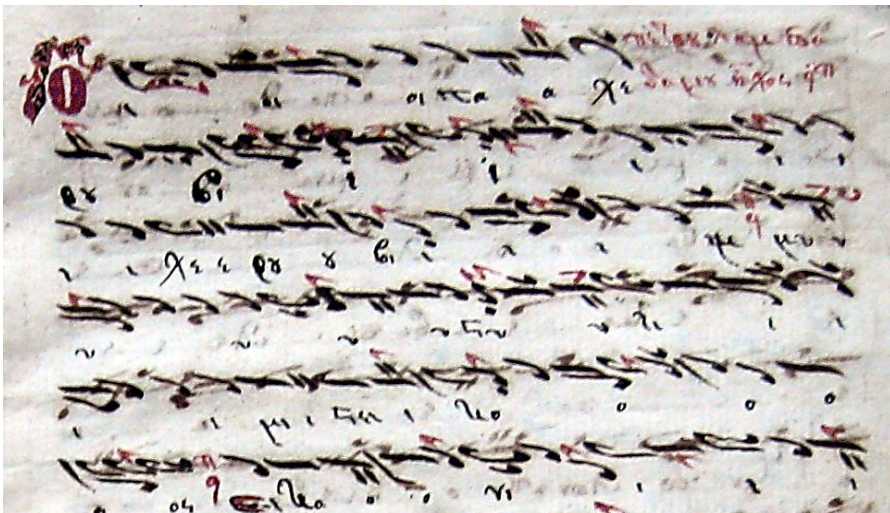


Fig. 1 Ms. 110 LMCMB, leaf 6, Πέτρου Λαμπαδαρίου ἤχος α Πα, *Οι τα χερουβείμ* (Petros Lampadarios, Mode I Pa, Which onto Cherubim)

First included (on leaves 6v-13v) are the weekly cheroubika by composers Petros Lampadarios and Gregorios Protopsaltis (Gregorios, 1834, pp. 134-149). Like the previous hymns, these cheroubika were frequently circulated in the anthologies compiled by various Greek editors³. It should be noted that in the

¹ See in the Annex of this paper the cataloguing of manuscript 110 LMCMB.

² The possible source of this song is the collection *Ταμείον Ανθολογίας* (Gregorios, in Fokaefs, 1834, p. 128).

³ These are the anthologies of psaltic repertoire mentioned above, published in Constantinople (Istanbul) under the title *Ταμείον Ανθολογίας* / *The Treasury of Anthology* by the composers and editors Theodor Fokaefs (1824, 1834, 1837, 1869) and Konstantin Protopsaltis (1845).

Romanian version by Moldovan composer Nectarie Frimu (†1856), the cheroubikon hymns composed by the aforementioned composers became popular and established themselves as representative, especially for religious practice in Moldavia during the second half of the 19th century. These hymns were often quoted in manuscript collections from this region due to their appropriate notation, with shorter melismas, making them more suitable for weekday services in monastic or parish settings (Fig. 1).

Following a further series of “other cheroubika” in various modes follows, this time composed by Petros Protopsaltis (Byzantios), with an expanded structure and more extensive melismas (Fig. 2). It seems that these variants, noted by the copyist in Ms. 110 LMCMB, are less frequently circulated, as in the Greek collections *Ταμείον Ανθολογίας* we examined, we found other versions by Petros Byzantios.



Fig. 2 Ms. 110 LMCMB, l. 14, ΕΤΕΡΟΝ ΧΕΡΟΥΒΙΚΑ ΤΟΥ ΠΙΕΤΡΟΥ ΠΡΩΤΟΠΣΑΛΤ. ἦχος πρῶτο εκ του Πα, *Οι τα χερουβείμ* (Other Cheroubika by Petros Protopsaltis, Mode I from Pa, Which onto Cheroubim)

Following the principle of increasing the level of difficulty from simple to complex, in the final part of the section dedicated to cheroubika, the versions by Gregorios Protopsaltis are included. These also follow the same papadic compositional style with expansive musical notation. The difference compared to Petros Byzantios’ cheroubika is that Gregorios’ versions include a *terirem*, inserted after the word “τον βασιλεύς” (“the Lord”) in the second part of the cheroubikon, which is liturgically marked by the great entrance with the Holy Gifts (“Great Entrance”).

The most comprehensive section of Ms. 110 LMCMB is the central one (leaves 40-92), which includes various types of *koinonika*. Initially, there are two series of *koinonika* in different modes for Sundays, “Praise the Lord” by Petros

Lampadarios and Petros Byzantios (leaves 40-58). This is followed by six koinonika for the first six days of the week by Petros Peloponnisios (leaves 58v-61v), each containing a brief terirem at the end, before the final “alleluia”. Then, there’s a series of “old” koinonika (leaves 62-74v) by teachers from before the reform, such as Daniel Protopsaltis, Petros Lampadarios, and the “new system” teacher, Chourmouzios Chartophylakos. A large series of expanded koinonika, many of which also include a terirem, is intended for major feast days throughout the year, comprising 17 koinonika in various modes. Classic composers Daniil Protopsaltis and Petros Peloponnesios are again cited (leaves 75-92), and these compositions were adapted into Romanian by reformist teachers like Anton Pann, Nectarie Frimu, and Ghelasie Basarabeanu.

On leaves 94-99v of Ms. 110 LMCMB, hymns from the Liturgy of Saint Basil the Great are recorded, such as the Great Responses in mode II, the axion *All of Creation Rejoices in You* in Greek (in mode I tetraphonic on Ke) and Romanian (in plagal mode IV on Ni), two variants of the heruvic *Now the Powers* in plagal II and varis modes, and the specific koinonikon for the Triodion period, *Taste and See* (also noted in two variants, in mode I tetraphonic on Ke and in varis mode on Zo – Fig. 3).

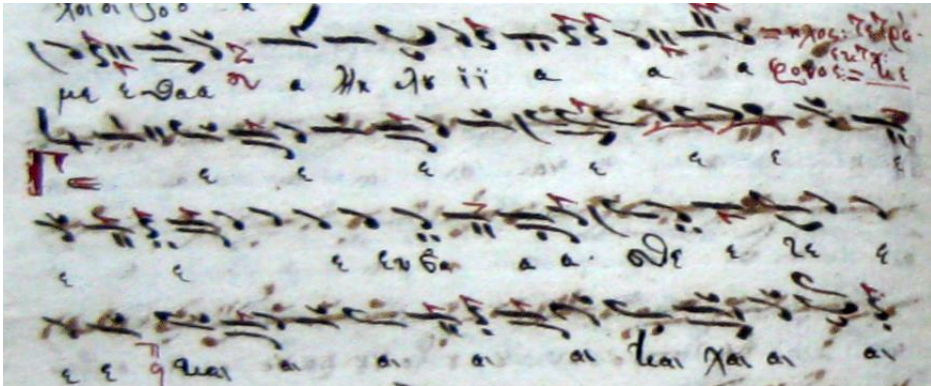


Fig. 3 Ms. 110 LMCMB, l. 98v ἤχος (α΄) τετράφωνος εκ του Ke, *Γενσάσθε και ιδετε* (Mode I tetraphonic from Ke, *Taste and See*).

The copyist noted Ioannis Protopsaltis as the author of the responses in the manuscript, but they actually belong to Iakovos Protopsaltis, as indicated in the Greek original (Fokaefs, 1834, pp. 259-263). These are classic creations of the pre-Chrysanthine composer, transcribed into the “new system” by Gregorios Protopsaltis, one of the “three teachers of the reform”, and published by the editor and composer Theodor Fokaefs. They are characterized by writing in *αργόν* (slow) time, with medium-sized melismas.

The following section of Ms. 110 LMCMB (leaves 99v-108v) is dedicated to important hymns from Holy Week, written in Greek. These include the troparia *Behold, the Bridegroom* (preceded by the “Alleluia” verse) and *When the*

Glorious Disciples, both in mode pl. IV on Ni; the Great Thursday cheroubikon *Of Your Mystical Supper*, in plagal II on Pa by Iakovos Protopsaltis; the heruvic *Let All Mortal Flesh Keep Silence*, mode pl. I by Petros Lampadarios; and the koinonikon *The Lord Has Arisen Like One Who Sleeps*, in mode I. Some of these likely derive from the printed collection *Ταμείον Ανθολογίας* by Chourmouzios Chartophylax, edited in 1824 by the same editor Fokaefs. These hymns feature extensive writing, typical of the papadic compositional genre, represented by cheroubika and koinonika.

In Ms. 110 LMCMB, on leaves 111-121, there is a series of hymns in Romanian. These are the well-known axions for major feast days (the irmoi of the ninth ode of the *Katavasīæ*) composed by Makarios the Hieromonk, hymns that became very popular in Romanian manuscripts from the 19th century, frequently noted by Romanian copyists. In Ms. 110, some of these (for the Presentation of the Lord, for Easter, for Pentekost, for the Transfiguration, for the Nativity of the Virgin Mary, for the Exaltation of the Holy Cross) are written in two different variants, belonging to the same mode. They are immediately followed (leaves 121v-122v) by three axions in Greek (for the Dormition of the Virgin Mary, for Christmas, and for the Baptism of the Lord), indicating the continuation of bilingual chanting practice until the middle of the 19th century, more precisely until the reforms introduced (1860-1864) by the government led by Alexandru Ioan Cuza, the Prince of the Romanian Principalities.

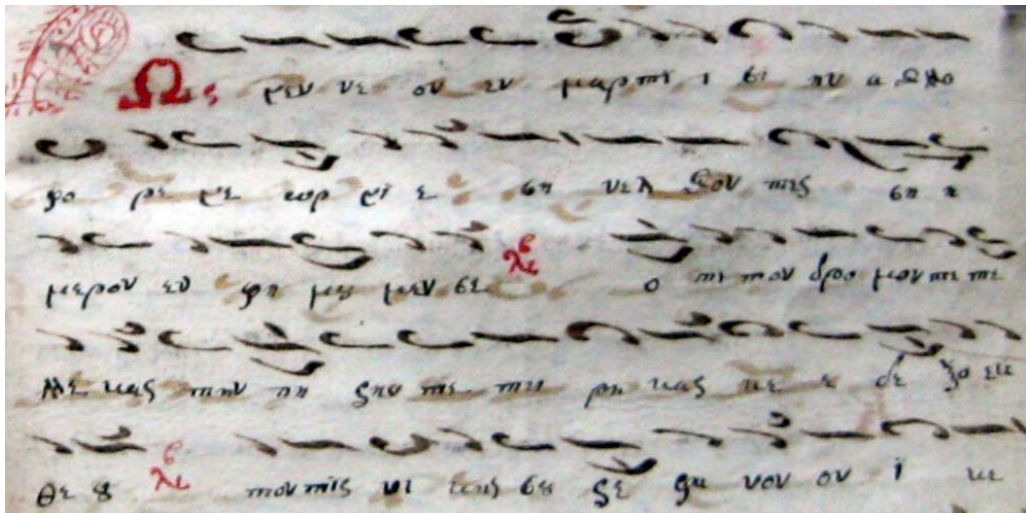


Fig. 4 Ms. 110 LMCMB, l. 125, ἦχος λεγετος Βου, Ως γενναῖον ἐν Μάρτυσιν
(Mode IV Vu, *As a Brave One among Martyrs*)

The final part of Manuscript 110 highlights several prosomia (model melodies) in Greek. For the first seven of the eight modes, three prosomia are recorded for each, some of the most commonly used in practical chanting (Fig. 4),

while for the eighth mode, only one prosomia, *O, most glorious wonder*, is noted. The musical notation for the automela troparia is the “σύντομον” style, syllabic, and the source for these is the *Heirmologion* by Petros Byzantios, a disciple of Petros Lampadarios (Chartophylakos, 1825, pp. 148-162). This final section of Ms. 110 is written by another copyist (“another hand”), with less careful handwriting compared to the primary copyist of the musical manuscript under study.

In summary, the authors cited in Ms. 110 are the classic Greek ones, both pre-Chrysanthine like Daniil Protopsaltis, Ioannis Protopsaltis, Iakovos Protopsaltis, Petros Lampadarios, Petros Byzantios, as well as the Chrysanthine ones represented by the reformers Gregorios Protopsaltis and Chourmouzios Chartophylax. The only Romanian author from whose work some representative irmoi are inserted in the analyzed codex is Makarios the Hieromonk (1770-1836), a renowned teacher and the initiator of the Chrysanthine reform in the Romanian Principalities.

2.2.1. Possible Sources of the Hymns Contained in Ms. 110 LMCMB

As previously mentioned, the main printed source that likely served as a reference for the compilation of Ms. 110 LMCMB is the repertoire collection titled *Ταμείον Ανθολογίας / The Treasury of Anthology*, specifically the second issue by Gregorios Protopsaltis (Fokaefs edition, 1834). This renowned collection was initiated by the Greek musician and composer Theodor Fokaefs (1790-1851). He first edited, in two volumes, the exegeseis (interpretations) of Chourmouzios Chartophylakos (1770-1840), one of the three teachers of the “new method” that transcribed a significant part of the necessary church repertoire into Chrysanthine notation (Fokaefs, 1824, I, II). The volumes focus on hymns from Vespers, Matins, and the Divine Liturgy, as well as from the Pentekostarion and Easter period, with additional kalophonic irmoi in various modes. This first important publication was followed by two more valuable volumes containing transcriptions of older and newer authors by the third great teacher of the Chrysanthine reform, Gregorios Protopsaltis (1778?-1821). The publication of these volumes is attributed to the same musician, Theodor Fokaefs (1834). The content of these volumes, based on the exegeseis in the “new method” by Gregorios Protopsaltis, is similar to that of the first editorial appearance by Fokaefs in 1824. The first volume contains the hymns for Vespers and Matins, while the second includes hymns from the liturgies celebrated throughout the year (those of St. John Chrysostom, St. Basil the Great, and the Presanctified Gifts) (Fokaefs, 1834, I, II). The collection was later expanded with the publication of another work featuring adaptations in the new method of compositions by Konstantin Protopsaltis and other classical authors, by Stefanos, the first Domestikos (1845), and later with another volume of *Anthology* by Theodor Fokaefs, containing his own compositions and those of other composers, re-edited by Minas Domenikos (1869). It is noted in Ms. 110 LMCMB that it was

organized similarly to the work *Ταμείον Ανθολογίας* / The Treasury of Anthology. The significance of this collection is evident due to the extensive and diverse church musical repertoire offered, comprising the works of various psaltes from before and after the Chrysanthine Reform (1814).

The possible printed source for the Romanian-language hymns (the feast-day axions) is the “Heirmologion-Katabasiae” collection printed in Vienna in 1823 by the teacher and composer Makarios the Hieromonk.

3. Conclusions

- ❖ Manuscript 110 LMCMB is a 19th-century collection of the Cheroubikon-koinonikon type, featuring Chrysanthine notation, primarily in Greek with some Romanian, created by two anonymous copyists. The manuscript lacks precise dating and localization.
- ❖ The main content focuses on cheroubika and koinonika, “on large” musical writing.
- ❖ The primary Greek composers recorded include Petros Lampadarios, Daniil Protopsaltis, Ioannis Protopsaltis, Iakovos Protopsaltis and Petros Byzantios. The only (inferred) Romanian composer is Makarios the Hieromonk.
- ❖ The likely primary printed source for the Greek repertoire in Ms. 110 is the *Ταμείον Ανθολογίας* / The Treasury of Anthology collection, published in Constantinople in the first half of the 19th century, while the source for the Romanian-language hymns is Makarios the Hieromonk’s “Heirmologion-Katabasiae” Collection (1823).

References

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Macarie, I. (1823). Irmologhion-Catavasier [“Heirmologion-Katabasiae” Collection]. Vienna.

Konstantinos, P. (ed.) (1845). *Ταμείον Ανθολογίας* [The Treasury of Anthology], I-II. Constantinople.

Annex

Cataloguing of Ms. 110 LMCMB

1. Summary box

Ms. 110. Cheroubika-koinonika Collection Type. Fund: “Dumitru Stăniloae” Ecumenical Library of the Metropolitan Church of Moldavia and Bucovina in Iași. **No title page. 116 leaves. Languages used:** liturgical Greek and Romanian. **Alphabets:** Greek and Cyrillic. **Copyists:** Anonymous. **Musical semiography:** Chrysanthine notation. **Dating and localization:** was written, most likely, in decades 4-6 of the 19th century, in Moldavia. **Preliminaries:** Father Florin Bucescu, *Cântarea psaltică în manuscrisele moldovenești din sec. XIX. Ghidul manuscriselor psaltice – Moldova sec. XIX*, Editura Artes, Iași, 2009, vol. I, pp. 52-54, vol. II, pp. 113, 126.

2. Physical Description

The format is 21.6 x 16.3 x 2.6 cm. It doesn't have a title page. It contains 131 leaves and is written on handmade paper. It has cardboard covers wrapped in leather, with a four-band binding. The condition of the manuscript is quite deteriorated: it shows insect holes in the covers, dirt, gnawing, infiltration, functional patina, a missing piece of material at the lower part of the spine, and seepage at the spine, as well as halos, cracks. Late numbering with pencil has been applied, with some errors (2 leaves are numbered twice). The languages used are mainly liturgical Greek and Romanian in Cyrillic characters. The musical notation is Chrysanthine. Copyists (at least two), anonymous, of Romanian origin. The calligraphy is neatly done, with two-color ink, following the conventions for this type of document: black for vocal neumes, augmentative temporal signs, varied consonants, omalon, psifiston, antichenoma; red for the song titles, uppercase initials, and the accompanying floral motifs, martyria, the diminutive temporal sign gorgon and its multiples, and the consonant sign eteron. Regarding the ornamentation used in Ms. 110 LMCMB, it is sparse, consisting only of floral motifs used to decorate the uppercase initials in red ink. The manuscript is undated and unlocalized.

3. Dating and locating: Ms. 110 LMCMB was written, most likely, in decades 4-6 of the 19th century, in Moldavia (Bucescu, 2009, II, p. 113).

4. Musical-liturgical Content

leaf 4 ἤχος πλ. δ' νη *Κύριε σῶσον τοὺς εὐσεβεῖς...* (Lord, save those who are faithful); ἡ θεία καὶ ἱερὰ λειτουργία ἤχος β' Δι, *Ἀμήν. Ἅγιος ὁ Θεός* (The divine and sacred liturgy Mode II Di, Holy God);

1. 4v Ἐν ταῖς δεσπόταις ἑορταῖς Πέτρ.Λαμ. *Δύναμις. Ὅσοι εἰς Χριστὸν ἐβαπτίσθητε* (On major feast days. Petros Lampadarios, *All those who have been baptized into Christ*);

1. 5 Εἰς τὴν ἑορτὴν τοῦ τιμίου Σταυροῦ ἤχος β' Δι, *Δύναμις. Τὸν Σταυρὸν σοῦ προσκυνοῦμεν, Δέσποτα* (For the feast of the Holy Cross, Mode II Di, We bow to your cross, O Master); Ἀλληλουιάριον τοῦ Εὐαγγελίου. Ἰωάννης Πρ(ο)τ(ο)ψ. ἤχος α' πα, *Ἀλληλουία (Hallelujah of the Gospel. Mode I Pa. Ioannis Protopsaltis, Mode I, Pa, Hallelujah)*; [“on large”, o.n.];

1. 6 [WEEKLY CHEROUBIKA] Πέτρου Λαμπαδαρίου, ἤχος α' Πα, *Οἱ τὰ χερουβείμ* (Petru Lampadarie, the 1st mode Pa, Which onto the Cheroubim); 1. 6v Γριγορίου Λαμπαδαρίου, ἤχος β' [modulated in] πα (By Gregorios Lampadarios. The 2nd mode Pa); 1. 8v Γριγορίου Λαμπαδαρίου, ἤχος Γ' γα (By Gregorios Lampadarios. The 3rd mode Ga); 1. 8v Πέτρου Λαμπαδαρίου, ἤχος δ' Δι (By Petros Lampadarios, the 4th mode Di); 1. 9v Τοῦ αὐτοῦ ἤχος πλ.α' Πα (By the same author, the plagal of the 1st mode Pa); 1. 10v Γριγορίου Λαμπαδαρίου, ἤχος πλ α' πα (Gregorios Lampadarios, the plagal of the 1st mode Pa); 1. 11v Πέτρου Λαμπαδαρίου, ἤχος βαρὺς Ζω (Petros Lampadarios, Mode varis Zo); 1. 12v Τοῦ αὐτοῦ ἤχος πλ. Δ' νη (By the same, the plagal of the 4th mode Ni).

1. 14 ΕΤΕΡΟΝ ΧΕΡΟΥΒΙΚΑ ΤΟΥ ΠΕΤΡΟΥ. ἤχος πρῶτος ἐκ τοῦ Πα, *Οἱ τὰ χερουβείμ* [large cheroubika, o.n.] (Other cheroubika by Petros (Lampadarios, o.n.). the 1st mode from Pa, Which onto the Cheroubim); 1. 15 ἤχος [III] Πα (the 2nd mode Pa); 1. 16 ἤχος τρίτος ἐκ τοῦ Γα (the 3rd mode on Ga); 1. 17^{4v} ἤχος δ' Δη (the 4th mode Di); 1. 19v ἤχος πλ. α' πα (the plagal of the 1st mode Pa); 1. 21 ἤχος πλ β' πα (the plagal of the 2nd mode Pa); 1. 22 ἤχος βαρὺς Ζω (Mode varis Zo); 1. 23v ἤχος δ' νη (the 4th mode Ni);

1. 24v ΧΕΡΟΥΒΙΚΑ ΚΑΤ'ΗΧΟΝ ΜΕΛΟΥΡΓΗΘΕΝΤΑ ΠΑΡΑ ΚΥΡ ΓΡΙΓΟΡΙΟΥ ΛΑΜΠΑΔΑΡΙΟΥ ἤχος α' Πα, *Οἱ τὰ χερουβείμ* (Cheroubika on modes composed by kir Gregorios Lampadarios the 1st mode Pa, Which onto the Cheroubim⁵); 1. 26 ἤχος β' ἐκ τοῦ πα (the 2nd mode Pa); 1. 27v Τοῦ αὐτοῦ ἤχος Γ' γα (by the same, the 3rd mode Ga); 1. 29v ἤχος δ' Δη (the 4th mode Di); 1. 31v ἤχος πλ.α' πα (the plagal of the 1st mode Pa); 1. 33 Τοῦ αὐτοῦ ἤχος πλ.β' πα (by the same, the plagal of the 2nd mode Pa); 1. 35 Τοῦ αὐτοῦ ἤχος βαρὺς Ζω (by the same, Mode varis Zo); 1. 36v Τοῦ αὐτοῦ ἤχος πλ. Δ' νη (by the same, the plagal of the 4th Ni);

⁴ Leaf 18 is numbered twice (with the numbers 18 and 19).

⁵ “Large” Cheroubika with terirem included at the end.

1. 40 Τάσις β' παρά Πέτρου Λαμπαδαρίου α' πα, *Αίνεῖτε τὸν Κύριον* (By Petros Lampadarios, the 1st mode Pa, Praise the Lord); 1. 40ν κοινωνικὸν ἦχος β' πα (koinonikon, the 2nd mode Pa); 1. 41ν κοινωνικὸν ἦχος Γ' Γα (koinonikon, the 3rd mode Ga); 1. 42 κοινωνικὸν ἦχος δ' Δη (koinonikon, the 4th mode Di); 1. 43 κοινωνικὸν ἦχος πλ.α' πα (koinonikon, the plagal of the 1st mode Pa); 1. 44 κοινωνικὸν πλ. β' πα (koinonikon, the plagal of the 2nd mode Pa); 1. 44ν κοινωνικὸν ἦχος βαρύς Ζω (koinonikon, Mode varis Zo); 1. 45ν κοινωνικὸν ἦχος πλ. δ' νη (koinonikon, the plagal of the 4th mode Ni);

1. 48 Κοινωνικὸν παρά Κῦρ Πέτρου τοῦ Βυζαντίου ἦχος α' πα, *Αίνεῖτε τὸν Κύριον* (Koinonikon by Kir Petros Byzantios, the 1st mode Pa, Praise the Lord); 1. 49 κοινωνικὸν ἦχος β' πα (koinonikon the 2nd mode Pa); 1. 50 κοινωνικὸν ἦχος Γ' Γα (koinonikon the 3rd mode Ga); 1. 51 κοινωνικὸν ἦχος δ' Δη (koinonikon the 4th mode Di); 1. 52ν κοινωνικὸν ἦχος πλ.α' πα (koinonikon the plagal of the 1st mode Pa); 1. 53ν κοινωνικὸν πλ. β' πα (koinonikon the plagal of the 2nd mode Pa); 1. 54ν κοινωνικὸν ἦχος βαρύς Ζω (koinonikon Mode varis Zo); 1. 55ν ἦχος πλ. δ' Νη (the plagal of the 4th Ni); 1. 56ν ἦχος πλ. δ' Νη (the plagal of the 4th mode Ni);

1. 58 Κοινωνικά τῆς εὐδομάδας [παρὰ] κῦρ Πέτρου τοῦ Πελοποννησίου Πα, *Ὁ ποιῶν τοὺς Ἄγγέλους* (Koinonika for the week by kir Petru Peloponnisie, the 1st mode Pa, You Who Make Your angels); 1. 58ν ἦχος [βαρύς] Ζω *Εἰς μνημόσυνον* (Mode varis Zo, In eternal remembrance); 1. 59ν ἦχος δ' Δι, *Ποτήριον Σωτηρίου* (the 4th mode Di, The Cup of Salvation); 1. 60 ἦχος πλ.δ' νη, *Εἰς πᾶσαν τὴν γῆν* (the plagal of the 4th mode Ni, All over the Earth); 1. 61 ἦχος πλ.α' πα, *Σωτηρίαν εἰργάσω* (The 1st mode Pa, Salvation you have wrought); 1. 61ν ἦχος πλ.α' Πα, *Μακάριοι οὓς ἐξελέξω* (The 1st mode Pa, Happy Are They You have chosen);

1. 62 Εἰς τὴν ξ τῶν ταξιαρχῶν κοινωνικὸν παρά Δανιὴλ Προτοψαλτ, πλ. β' Πα, *Ὁ ποιῶν τοὺς ἀγγέλους* (From the old chinonics by Daniil Protopsalt, the plagal of the 2nd Pa, The one who makes your angels spirits); 1. 63ν Τὸν ταξιαρχῶν ἦχος δ' Δι, *Ὁ ποιῶν τοὺς ἀγγέλους* (The 4th mode Di, The one who makes your angels spirits); 1. 65 Παρὰ Πέτρου Λαμπαδαρίου ἦχος πλ. δ' νη, *Εἰς μνημόσυνον αἰώνιον* (By Petros Lampadarios, the plagal of the 4th mode Ni, In eternal remembrance); 1. 67ν Ἔτερον κοινωνικὸν παρά Πέτρου Λαμπαδαρίου ἦχος δ' Δι, *Ποτήριον σωτηρίου* (Another koinonikon by Petros Lampadarios, the 4th mode Di, The Cup of Salvation); 1. 69 Κῦρ Χουρμουζίου καὶ μεγαλωτάτου διδασκάλου [ἦχος βαρύς] Ζω, *Ποτήριον σωτηρίου* (By kir Chourmouziος the great teacher, Mode varis Zo, The Cup of Salvation); 1. 70 κῦρ Πέτρου τοῦ Πελοποννησίου ἦχος δ' Δι, *Ποτήριον σωτηρίου* (By Petros Peloponnisios, the 4th mode Di, *The Cup of Salvation*); 1. 72ν Κῦρ Χουρμουζίου ἦχος πλ.δ' νη, *Εἰς πᾶσαν τὴν γῆν* (Kir Chourmouziος, the plagal of the 4th mode Ni, All over the Earth); 1. 73ν Κοινωνικὸν ἦχος [πλ.] δ' νη, *Μακάριοι οὓς ἐξελέξω* (Koinonikon, plagal of the 4th mode Ni, Happy are they You have chosen);

1. 75 ΚΟΙΝΟΝΙΚΑ ΤΟΥ ΟΛΟΥ ΕΝΙΑΥΤΟΥ ΜΕΛΟΠΟΙΗΘΕΝΤΑ ΠΑΡΑ ΔΑΝΙΗΛ ΚΑΙ ΠΕΤΡΟΥ ΚΑΙ ΑΛΟΣ ΠΡΟΤΟΨΑΛΤ.[ΕΣ]. Κοινωνικὸν

δ[εσ]ποτῶν ἑορτῶν τοῦ τιμίου Σταυροῦ διεμελοποιηθὲν παρὰ Δανιὴλ Προτοψαλτ. ἦχος α΄ Πα, Ἐσημειώθη ἐφ' ἡμᾶς (KOINONIKA THROUGHOUT THE YEAR COMPOSED BY DANIIL AND PETROS AND OTHER PROTOPSALTES. Koinonikon for the feast of the Exaltation of the Holy Cross composed by Daniil Protopsalt, the 1st mode Pa, It has been marked upon Us); l. 76 Κοινωνικὸν εἰς τὴν τῶν Χριστουγέννων μελοποιηθὲν παρὰ Δανιὴλ ἦχος α΄ πα-κε, Λύτρωσιν ἀπέστειλε Κύριος (Chinonic for the Nativity of the Lord, the 1st mode I Pa – Ke, The Lord sent redemption); l. 77 Ἐκ τὴν ἑορτὴν τῶν Θεωφανείων κοινωνικὸν παρὰ Δανιὴλ, ἦχος α΄ πα, Ἐπεφάνη ἡ Χάρις τοῦ Θεοῦ (For the feast of Theophany, koinonikon by Daniil, the 1st mode Pa, The grace of God appeared); l. 78 Κοινωνικὸν εἰς τὴν τοῦ Εὐαγγελισμοῦ τῆς Θεωτόκου ἦχος α΄ πα, Ἐξέλεξατο Κύριος τὴν Σιών (Koinonikon for the Annunciation to the Theotokos, the 1st mode Pa, The Lord chose Sion); l. 79 Κοινωνικὸν ψαλλόμενον τῷ Σαββάτῳ τοῦ δικαίου καὶ ἁγίου Λαζάρου μελοποιηθὲν παρὰ Πέτρου Λαμπαδαρίου ἦχος α΄ πα, Ἐκ στοματος νηπίων (Koinonikon sung on Lazarus Saturday, composed by Petros Lampadarios, the 1st mode Pa, From the mouth of babes); l. 79v Κοινωνικὸν ψαλλόμενον τῇ Κυριακῇ τῶν Βαΐων μελοποιηθὲν παρὰ Δανιὴλ Προτοψάλτ ἦχος τέταρτος Δη, Εὐλόγημένος ὁ ἐρχόμενος (Koinonikon for Palm Sunday, Koinonikon composed by Daniil Protopsaltis, the 4th mode Di, Blessed is He Who Comes); l. 80v Κοινωνικὸν τῆς λαμπροφόρου ἀναστάσεως μελ. παρὰ Δανιὴλ ἦχος α΄ πα, Σῶμα Χριστοῦ (Koinonikon for the radiant Resurrection, composed by Daniil, the 1st mode Pa, The Body of Christ); l. 82 Κοινωνικὸν ἐν τὴν Κυριακὴν τοῦ Θωμᾶ, ἦχος α΄ πα, Ἐπαίνει Ἱερουσαλὴμ τὸν Κύριον (Koinonikon on Thomas Sunday, the 1st mode Pa, Praise the Lord, Jerusalem); l. 83 Κοινωνικὸν τῆς μεσοπεντεκοστῆς παρὰ Πέτρου Λαμπαδαρίου ἦχος τέταρτος ἐκ τοῦ Δι, Ὁ τρώγων μου τὴν Σάρκα (Koinonikon for Mid-Pentecost by Petros Lampadarios, Mode IV Di, Whoever Eats My Flesh); l. 84 Κοινωνικὸν τῆς Ἀναλήψεως παρὰ Δανιὴλ Προτοψαλτ. ἦχος δ΄ Δι, Ἀνέβη ὁ Θεὸς ἐν ἀλαλαγμῷ (Koinonikon for Ascension by Daniil Protopsaltis, the 4th mode Di, God has ascended); l. 84v Κοινωνικὸν εἰς τὴν ἁγία Πεντεκοστὴν [παρὰ] Δανιὴλ ἦχος πρότος πα, Τὸ πνεῦμα Σοῦ τὸν ἅγιον (Koinonikon for Pentecost by Daniil, the 1st mode Pa, Your Holy Spirit); l. 85v Κοινωνικὸν ἐν τῇ Δευτέρᾳ τοῦ ἁγίου Πνεύματος εὐρέθη τοῦ Πέτρου Βυζαντίου ἦχος α΄ Πα, Τὸ πνεῦμα Σοῦ τὸν ἀγαθόν (Koinonikon on Whit Monday by Petros Byzantios, the 1st mode Pa, Your good Spirit); l. 86v (blurred photo, unclear) Εἰς τὴν τοῦ Ἁγίου Πνεύματος Παρὰ Πέτρου Λαμπαδαρίου ἦχος πλ.α΄ πα, Τὸ πνεῦμα Σοῦ τὸν ἀγαθόν (For the Holy Spirit by Petros Lampadarios? The plagal of the 1st mode Pa, Your good Spirit); l. 87 Κοινωνικὸν εἰς τὴν Κυριακὴν τῶν Ἁγίων πάντων μελοποιηθὲν παρὰ Πέτρου Λαμπαδαρίου ἦχος πλ.δ΄ νη, Ἀγαλλιᾶσθε, δίκαιοι (Koinonikon on All Saints' Sunday, composed by Petru Lampadarie, the plagal of the 4th mode Ni, Rejoice, You Righteous Ones); l. 88 Τοῦ αὐτοῦ ἦχος πλ. δ΄ νι, Ἀγαλλιᾶσθε, δίκαιοι (By the same, the plagal of the 4th mode Ni, Rejoice, You Righteous Ones); l. 89v

Ψαλλόμενον [εἰς τὴν] ἁγίαν μεταμόρφωσιν παρὰ Πέτρου ἤχος δ' Δι, Ἐν τῷ φωτὶ τῆς δόξης (Sung at the Holy Transfiguration, composed by Petros, the 4th mode Di, In the light of Your glory); l. 90v-92 [ἤχος] βαρύς Ζω, Ἐν τῷ φωτὶ τῆς δόξης (Mode varis Zo, In the light of Your glory);

l. 92v empty page (blank)

l. 93 „Semnătura mea este așa! Ștefănescu” (My signature is like this! Ștefănescu)

l. 94 Τὰ παρόντα ἐμελουρηθῆσαν παρὰ Ἰωάννου [ἤχος β' Δι] Αἷον καὶ δίκαιον (The present composed by Ioannis [the 2nd mode Di] With worthiness and righteousness); l. 94-95v Παρὰ τοῦ Ἰωάν Προτοψάλτου περικαλλῶν τὰ ἤχος β' Δι, Ἄγιος, ἅγιος, ἅγιος Κύριος Σαβαώθ (by Ioannis Protopsaltis among the most beautiful, the 2nd mode Di, Holy, holy, holy Lord Sabaoth) [Great responses, o.n.]; l. 95v ἤχος α' τετράφονος ἐκ τοῦ κε, Τὴν γὰρ σὺν μήτρᾳ θρόνον (Mode I tetraphonic from ke, For your womb has made the Throne); l. 96v ἤχος πλ. δ' νι, Ἐπὶ σοὶ χαίρει, Κεχαριτωμένη (the plagal of the 4th Ni, Rejoicing in Thee); l. 97v ἤχος πλ β' Πα, Νῦν αἱ δυνάμεις τῶν οὐρανῶν (The plagal of the 2nd mode Pa, Now the powers of heaven); l. 98 ἤχος βαρύς Ζω Νῦν αἱ δυνάμεις τῶν οὐρανῶν (Mode varis Zo, Now the powers of heaven); l. 98v ἤχος τετράφονος ἐκ τοῦ κε, Γεύσασθε καὶ ἴδετε (Mode tetraphonic from ke, Taste and see); l. 99 ἤχος βαρύς Ζω, Γεύσασθε καὶ ἴδετε (Mode varis Zo, Taste and see); l. 99v ἤχος νη Ἀλληλοῦια (the plagal of the 4th mode Ni, Hallelujah); l. 100 Ni Ἰδοὺ ὁ Νυμφίος (Ni, Behold the Bridegroom); ἤχος πλ. Δ' νη Ὅτε οἱ ἐνδοξοὶ Μαθηταί (The plagal of the 4th mode Ni, When the glorious disciples); l. 102 Ἐτερον ὁμίον, Ἰακώβου Προτοψάλτου, ἤχος πλ.β' πα, Τοῦ δεῖπνου σοῦ (Another by Iacov Protopsaltul, the plagal of the 2nd mode Pa, Of Your Mystical Supper); l. 103 (104) Χερουβικὸν τοῦ Σαββάτου μεγάλου τοῦ Πέτρου Λαμπαδαρίου, ἤχος πλ.α' Πα, Σιγησάτω πᾶσα σὰρξ βροτεία (Cherubic Hymn on Great Saturday by Petru Lampadarie, the plagal of the 1st mode Pa, Let all mortal flesh keep silence); l. 105v Κοινωνικὸν τοῦ ἁγίου καὶ μεγάλου Σαββάτου, Ἐξηγέρθη ὡς ὁ ὑπνῶν Κύριος (Koinonikon on Holy and Great Saturday, the 1st mode Pa, He arose as from sleep the Lord); l. 106 ἤχος πλ.δ' ἐκ τοῦ νη, Τῇ ὑπερμάχῳ στρατηγῶ (the plagal of the 4th mode from Ni, To the invincible Protectress); l. 107v-108v Tropariul de la Akathistul Maicii Domnului, Glas H πλ.δ' νη, Porunca cea cu taină (Troparion from the Akathist Hymn to the Theotokos, the plagal of the 4th mode Ni, The secret command);

l. 109-110v extramusical notes – “the year 1888”, “June 12 1890” and different financial calculations;

l. 111 [FESTAL AXIONS BY MAKARIOS THE HIEROMONK] La Nașterea Domnului Glas I Pa, Mărește suflete al meu (At the Nativity of the Lord, the 1st mode Pa, Magnify, my soul); l. 111 La Botezul Domnului, Glas pl. II Pa, Mărește suflete al meu (At the Baptism of the Lord, the plagal of the 2nd mode Pa, Magnify, my soul); l. 111v [La Întâmpinare] Glas III Ga, Născătoare de

Dumnezeu ([At the Presentation] Mode III Ga, Theotoke); l. 112 Altul Glas III, *Născătoare de Dumnezeu* (Another, the 3rd mode Ga, Theotoke); f. 113 La Florii, Glas leghetos Vu, *Dumnezeu este Domnul* (At Palm Sunday, Mode legetos Vu, God is the Lord); l. 113v La Buna Vestire, [Glas leghetos] Vu, *Binevestește, pământule* (At the Annunciation [Mode legetos] Vu, Well, well, well, earthling); l. 114 La Învierea Domnului, Glas I Pa, *Îngerul a strigat* (At the Resurrection of the Lord, the 1st mode Pa, The angel cried out); l. 114v Altul [Glas I] Pa *Îngerul a strigat* (Another [Mode I] Pa The angel cried out); l. 115v La Înălțare, Glas πλ.α' Πα, *Mărește, sufletul meu pre Hristos* (At the Ascension, the plagal of the 1st mode Pa, Magnify, my soul, Christ); l. 116 La Pogorârea Duhului Sfânt, [Glas] leghetos Vu, *Bucură-te, împărăteasă maică* (At the Descent of the Holy Spirit, [Mode] legetos Vu, Rejoice, Queen Mother); l. 116v Altul Vu, *Bucură-te, Împărăteasă* (Another on Vu, Rejoice, Queen Mother); l. 117 Axion la Schimbarea la Față, Glas al IV-lea leghetos Vu, *Mărește, sufletul meu, pre Domnul* (Axion at the Transfiguration, Mode IV legetos Vu, Magnify, my soul, the Lord); Altul Vu, *Nașterea ta nestricată* (Another on Vu, Your birth undefiled); l. 117v La Adormirea Maicii Domnului, Glas I Pa, *Neamurile toate* (At the Dormition of the Theotokos, the 1st mode Pa, All generations); l. 118 (119) La Nașterea Maicii Domnului, Glas al H (VIII) Ni, *Strein lucru este maicelor fecioria* (At the Nativity of the Theotokos, the plagal of the 4th Ni, Strange is the matter to mothers of virginity); l. 119v Altul Ni, *Strein lucru este maicilor fecioria* (Another on Ni, Strange is the matter to mothers of virginity); l. 119v La Înălțarea Cinstitei Cruci, Glas al H' πλ.δ' νη, *Rai de taină ești, Născătoare* (At the Elevation of the Holy Cross, the plagal of the 4th Ni, You are a mystical paradise, Theotoke); l. 120 Altul [Ni], *Rai de taină ești, Născătoare* (Another [Ni], You are a mystical paradise, Theotoke); l. 120v La Întrarea în biserică Glas leghetos Vu, *Îngerii, intrarea cei Precurate* (At the Entrance into the temple Mode legetos Vu, Angels, the entrance of the Purest);

l. 121v Ἀρχὴ τῶν ἄξιων ἐστὶ τῶν δεσποτικῶν ἑορτῶν εἰς τὴν κοίμησιν τῆς Θεοτόκου, ἤχος α' Πα, *Αἱ γενεαὶ πᾶσαι, μακαρίζομέν Σε* ((The beginning of the axions of the Lord's feasts; at the Dormition of the Theotokos, the 1st mode Pa, All generations); l. 121v Εἰς τὴν ἑορτὴν Χριστουγέννων, ἤχος α' Πα, *Μεγαλόνει ἡ ψυχὴ μου* (At the feast of the Nativity of the Lord, the 1st mode Pa, Magnify, my soul); l. 122-122v Ἔτερον εἰς τὴν Θεοφάνια, ἤχος δεύτερος Πα (Another at Theophany / Baptism of the Lord, the 2nd mode on Pa, Magnify, my soul);

l. 123-127 Podobii ale glasurilor [în limba greacă, n.n.] Glas I Pa-Di, *Τῶν οὐρανίων ταγματῶν* (The Prosomia of the modes [in Greek, o.n.], Mode I Pa-Di, You Who are the joy of the heavenly ranks); l. 124 ἤχος πλ.β' πα *Οἶκος τοῦ Εὐφρατᾶ* (The plagal of the 2nd mode Pa, The House of Euphrates); l. 124v ἤχος γ' Γα, *Μεγάλῃ τῶν Μαρτύρων σοῦ Χριστὲ ἡ δύναμις* (The 3rd mode Ga, Great is the power of your martyrs, Christ); l. 125 ἤχος δ' Βου, *Ὡς γενναῖον ἐν Μάρτυσιν* (The 4th mode legetos Vu, As a brave among the martyrs); l. 127 ἤχος πλ.α' νη-

βου, Ὡ τοῦ παραδόξου θαύματος (The plagal of the 4th mode Ni – Vu, O, most glorious miracle).

5. Authors on record: Daniil Protopsaltis, Ioan Protopsaltis, Iakobos Protopsaltis, Petros Lampadarios, Petros Byzantios, Gregorios Protopsaltis, Chourmouziou Chartophylakos. Inferred authors: Makarios the Hieromonk.

6. Extramusical notes

On the first endpaper, the year 1840 is noted; on page 1, it's 1850; on page 2, it's 1870; on page 109, it's 1888; on leaf 110: "June 12 1890"; on leaf 130v: "Numbered in pencil on f. 1-131 Fl. Bucescu"; leaf 131: "M-rea (Monastery) Bistrița; M-rea Dobrușa; Cernica 1938" or "Remembrance of my beloved father priest V. Ștefănescu"; "(1)912 February 26" (Bucescu, 2009, II, p. 113).