

Greek-Romanian manuscript nr. 107 from the “Dumitru Staniloae” Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina in Iasi – an instance of the practice of bilingual church music in Moldova at the end of the 18th century

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Abstract: The present paper is part of a larger project, intended to catalogue the fund of musical manuscripts from the “Dumitru Staniloae” Ecumenical Library of the Metropolitan Church of Moldova and Bukovina of Iasi and aims to highlight the repertoire and musical semiography of Ms. 107, which can be classified as a small scale *Anthologhion* in terms of the type of musical collection. What sets it apart from the rest of the codices in the Ecumenical Library of the Metropolitan Church of Moldavia and Bukovina (abridged as LMCMB) of the Iasi manuscript fund is the exegetical, transitional medio-Byzantine musical notation, characterized by a small number of cheironomic signs. Ms. 107 is not dated, its Romanian copyist is not named. The repertoire of Ms. 107 consists mostly of chants for the service of the Divine Liturgy, such as The Sunday Cherouvikon Hymn, The Sunday and festive Koinonika. Some important chants from the Matins Service are also included, among which the Blessings and Polyeleoi should be mentioned. There are only two chants from the Vespers service, both in Romanian, namely *Gladsome Light* in the 2nd mode and the famous *Moldavian Anixandaria* by Iosif Monahul [Iosif the Monk], in the plagal of the 4th mode. The authors are classical Greek composers before the Chrysanthine reform (1814): Petros Lampadarios, Petros Byzantios, Nikiphoros Kantouniaris, as well as lesser names such as Anastasios, Vasiliu Stefanos Byzantios. The practice of bilingual Greek-Romanian liturgical chanting is an element of interest in this manuscript, as shown by two chants in this manuscript, first in Greek and then in Romanian: *Blessings of the Resurrection* in the plagal of the tetrachordic 1st voice (leaves 2v and 5v respectively) and the Polyeleos *Servants of the Lord*, the plagal of the 1st voice (leaves 9v and 25), both of which are Petros Lampadarios’ compositions. Another special element is that although the author of the manuscript is Romanian, the content of the manuscript is mostly in Greek; it had been written in Moldova, most likely in the last decades of the Phanariotes’ rule (around 1790-1810), characterized by the supremacy of Greek culture in the Romanian Principalities (Bucescu, 2009, vol. II, p. 112).

Keywords: psaltic musical manuscript, exegetical medio Byzantine notation, bilingualism, Greek classical composers.

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1. Introduction

This paper is part of a larger project of cataloguing the fund of musical manuscripts from the “Dumitru Staniloae” Ecumenical Library of the Metropolitan Church of Moldova and Bukovina in Iasi. It aims to highlight the musical semiography, the repertoire and most significant composers of chants in Ms. 107 of the above-mentioned Documentary Fund (abridged below as Ms. 107 LMCMB).

2. Argument

During the Phanariotes' rule (1711-1821), the Greek culture is prevalent in the Romanian countries, both in the church and in secular life. This is because the rulers of Greek origin coming from the Phanar District of Constantinople, who succeeded in obtaining the official appointment as Princes of Moldavia or Muntenia from the sultan came accompanied by the entire administrative suite, as well as lawyers, doctors, teachers, church singers, etc. of Greek origin, who were therefore vectors of the Greek language, culture and civilization.

In the practice of the Orthodox service in Moldavia and Wallachia, most church singing was in Greek throughout the 18th century, despite the fact that the beginning of the century had brought the “Romanization” of singing, first in Bucharest, through the crucial musical work of Filotei Sin Agai Jipei (*The Romanian Psaltichia* (1714) – the crucial musical work of Filotei Sin Agai Jipei). The psaltic music manuscripts from this period testify to this, since most of the chants are in Greek. Equally they prove the existence of bilingual practice, since the few preserved chants in Romanian usually represent the Romanian translation of the Greek initial version. Ms 107 LMCMB is an example of such a codex, illustrating the musical practice of bilingual chants, with the Greek version on the right and the Romanian on the left.

2.1. Synthetic codicological description of Ms. 107 LMCMB

Ms. 107 LMCMB is an example of a musical collection of the *Psaltic anthologhion* type, containing a total of 116 leaves. The languages used are liturgical Greek and Romanian written in the Cyrillic alphabet. The anonymous copyist of Romanian origin most likely produced the manuscript in Moldavia between 1790-1810 (Bucescu, 2010, II, p. 112). The calligraphy is neat, in the manner specific of this type of documents, in two types of ink, black and red. Ms. 107 LMCMB has no title page. The musical semiography is the exegetical medio-Byzantine (transitional Koukouzelian) notation, as the document is the only codex with this type of pre-Chrysanthine notation in the mentioned Documentary Fund.

2.2. Musical notation used in Ms. 107 LMCMB

The musical notation used in Ms. 07 LMCMB is the *exegetic medio-Byzantine notation*, also known in the Romanian literature as *transitional Koukouzelian notation*. This is characterized by a lower number of cheironomic signs, compared to the stage of the *late medio Byzantine notation* in which around 38 great signs were used (Fig. 1)¹.

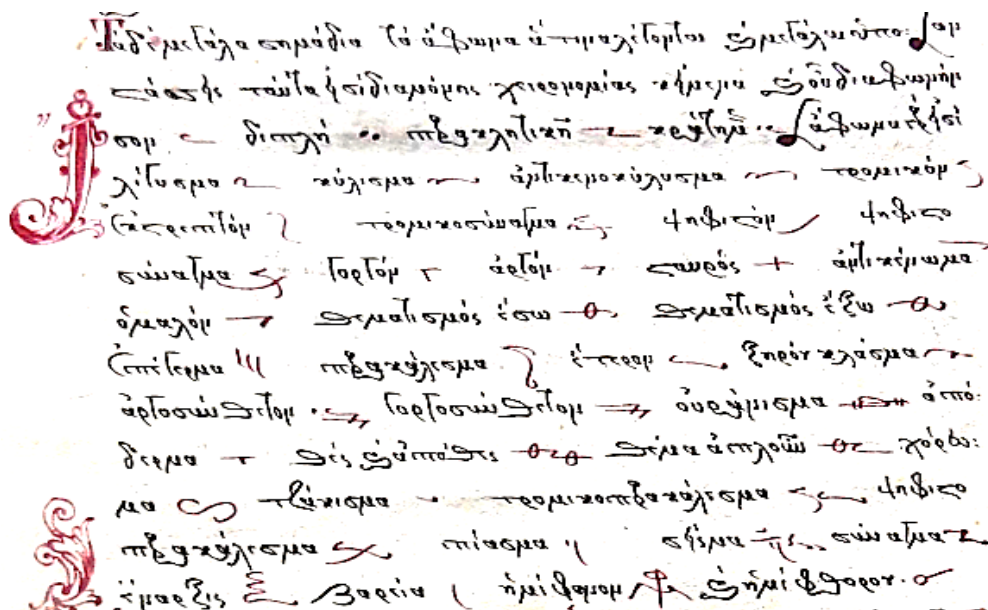


Fig. 1 Cheironomic signs (“great signs”) in Ms. 338 from Dochiariou Monastery, Mount Athos, dated 1767, leaf 1 (Alexandru, 2017, p. 319)

The medio-Byzantine exegetical notation was used in writing manuscripts in the second half of the 18th century, especially in the work of musician Petros Lampadarios. Carrying forward the effort of composers before him (Balasios the Priest and Ioannis the Protopsaltes), he invented a *simpler* writing system, more detailed (“exegetic”), which was the ground for the subsequent simplification of the musical semiography made by the three teachers: Chrysanth of Madyt, Gregorios the Protopsaltes and Chourmouzios Chartofilakos; this change in notation was known as the “Chrysanthine reform” and was officially approved in Constantinople in 1814.

¹ There are 40 cheironomic signs in Fig. 1: ison, dipli, paraklitiki, kratima, lighisma, kilisma, antikenokilisma, tromikon, ekstrepton, tromikosynagma, psifiston, psifizosynagma, gorgon, argon, stravros, antichenoma, omalon, thematismos esso, thematismos exo, epegherma, parakalesma, etheron, xironclasma argosyntheton, gorgosyntheton, uranisma, apoderma, thes kai apothos, thema aploun, horevma, tsakisma, tromikoparakalesma, psiphizoparakalesma, piasma, sisma, synagma, enarxis, varia, imifonon and imifthoron.

In Ms 107 LMCMB thirteen “great signs” can be identified (Table 1), which is a much smaller number than that used in the period of late Byzantine notation.














Nr. crt.	Name of the keyronomic sign	Shape of the keyronomic sign	Notes
1.	Ligisma		
2.	Antikenoma		
3.	Piasma		
4.	Psifiston		
5.	Psifiston, gorgon		
6.	Apoderma		
7.	Klasma		In other combinations, the klasma may also appear written in red ink.
8.	Eteron		
9.	Varia		
10.	Ftora, kylisma		
11.	Dipli		
12.	Omalon		
13.	Paraklitiki		

Table 1 Cheironomic signs in Ms. 107 LMCMB

2.3 Repertoire in Ms. 107 LMCMB

Ms. 107 is a musical collection of the *Psaltic anthologhion* type, it contains chants from the main Orthodox religious services, The Divine Liturgy, Matins, and Vespers. The repertoire of Ms. 107 consists mainly of chants

performed during the service of the Divine Liturgy, among which there are, for example, the Cherouvika on Sundays on the eight modes of Petros Lampadarios (Fig. 2), Sunday and festal Koinonika by Petros Lampadarios and Petros Byzantios, great responses and chants from the Liturgy of the Preconsecrated Offerings, such as the troparion *Let my prayer arise*, the Cherouvikon *Now the heavenly powers* and the Koinonikon *Taste and see* (leaves 50v-52v)².

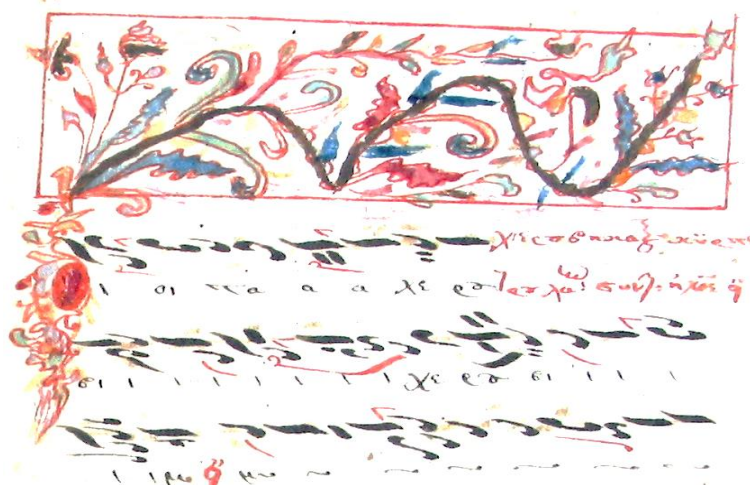


Fig. 2 Ms. 107 LMCMB, f. 39, Cherouvikon by Kir Petros Lampadarios, gl. I, *Oi tà cherouβeîm* / Glas I, Which onto the Cherouvim

The above-mentioned chants are composed in the papadic compositional style, characterized by ample melismatic melodic formulas and tact “at large” / slow. Most of the chants in Greek in Ms. 107 LMCMB are known to be present in other codices in the manuscript funds in Romania. This is because they belong to creators whose work served as a primary musical source for the Romanian copyists, and after 1814 were subsequently translated into Romanian according to the new method (in the musical notation of the three teachers, Hrisant de Madyt, Gregorios Protopsaltes and Chourmouzios Chartofilakos).

Some chants from the Matins Service are also present in the manuscript, such as *Resurrection Blessings* and polyeleoi by Petros Lampadarios. In figures 3 and 4, there are illustrated fragments of the Greek and Romanian versions of the *Resurrection Blessings*. The Greek version belongs to the composer Petros Lampadarios, and the Romanian version is a musical adaptation of the former, whose Romanian author remains anonymous. It is possible that it may even belong to the copyist of Ms. 107. This important series of troparia in Chrysanthine notation is known in the psaltic musical literature through the

² See in the Annex to this article, which contains the cataloguing of Ms. 107 LMCMB, in paragraph 4, its musical-liturgical content, detailed by leaves.

translations by Macarie the Hieromonk (1827) and Nektarios Frimu (1846); it is characterized by a melodic style close to the original in exegetical medio-Byzantine notation, with melismatic melodic formulas of medium size, in a moderate tempo. (Fig. 4)

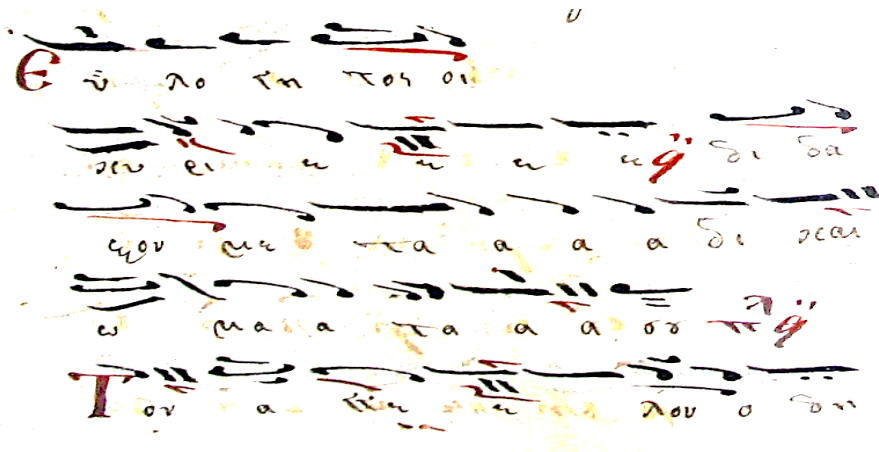


Fig. 3 Ms. 107 LMCMB, leaf 2v *Resurrection Blessings* by Petros Lampadarios, the plagal of the 1st mode, in Greek

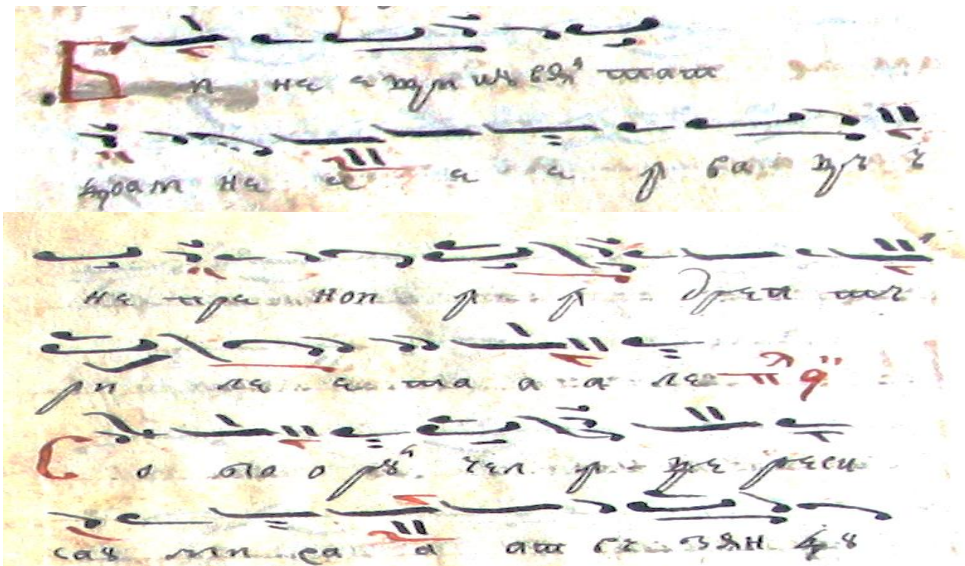


Fig. 4 Ms. 107 LMCMB, f. 5v *Resurrection Blessings* by Petros Lampadarios, the plagal of the 1st mode, in Romanian

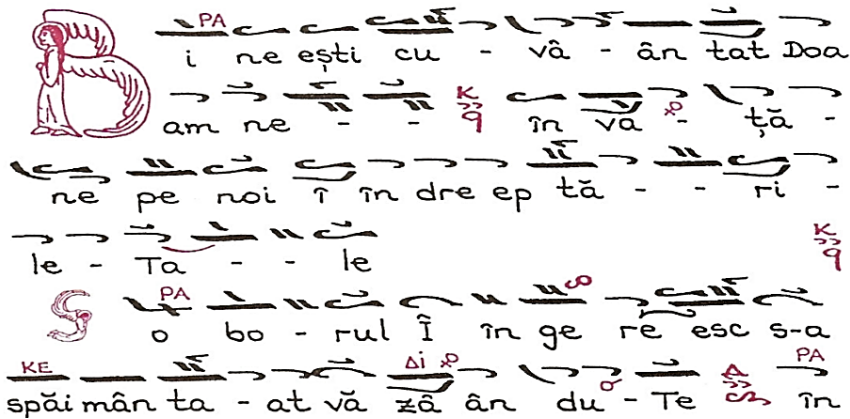


Fig. 5 Nektarios Frimu, *Resurrection Blessings*, the plagal of the 1st mode (***, 3, 2001, p. 83)

The same bilingual presentation of a chant is found in the case of the Polyeleos Δούλοι Κύριον / Servants of the Lord. In figure 6 the Greek version belonging to Petros Lampadarios is presented on leaf 9v in the manuscript, and in figure 7 presents the one in Romanian, on leaf 25, whose Romanian translator is unknown.

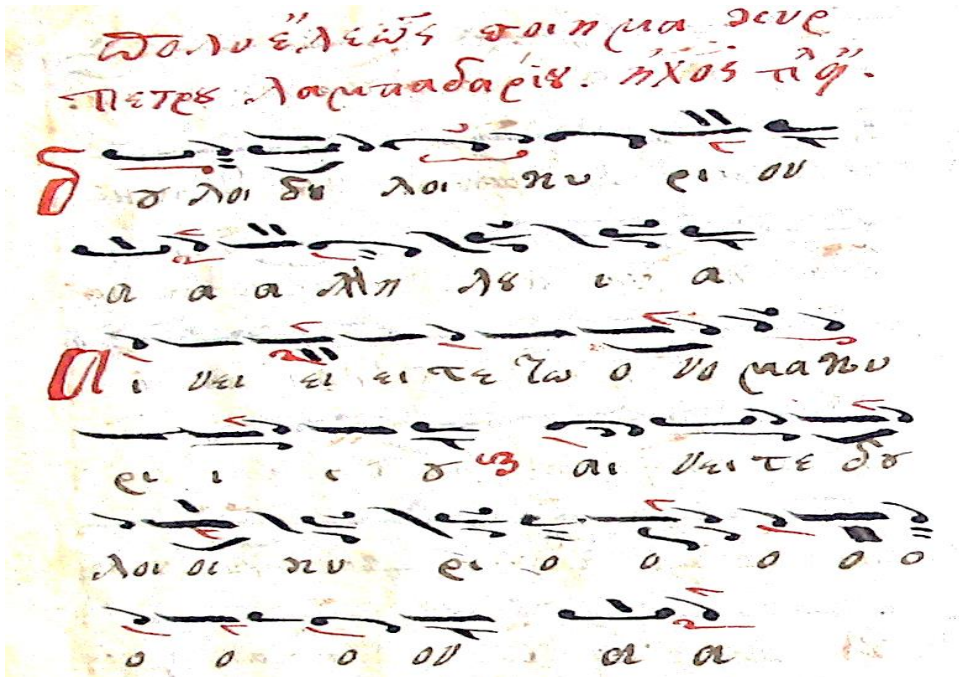


Fig. 6 Ms. 107 LMCMB leaf 9V Πολιέλεως ποίημα κυρ Πέτρου Λαμπαδαρίου, ήχος πλ.α, Δούλοι Κύριον / Polyeleos by Petros Lampadarios, the plagal of the 1st mode, *Servants of The Lord*

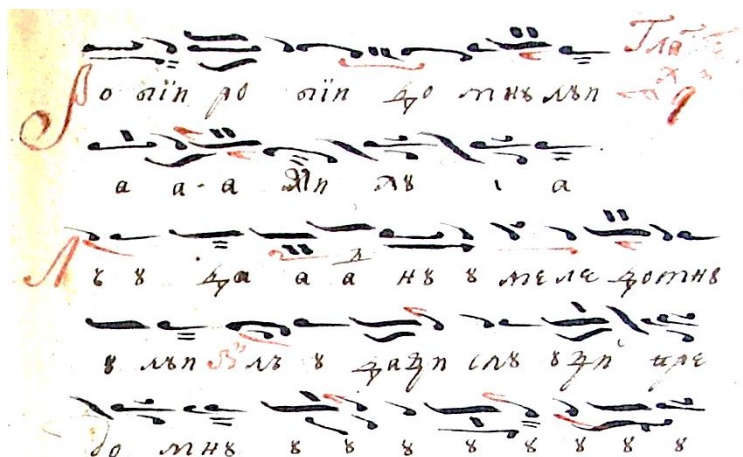


Fig. 7 Ms. 107 LMCMB, leaf 25 [Polyeleos, the plagal of the 1st mode],
Servants of the Lord

This polyeleos is also known and sung today, for example in the version adapted to the Romanian language in Chrysanthine notation by Nektarios Frimu (***, 2001, 4, p. 13)

Therefore, the double presentation, in Greek and Romanian, of a chant in a psaltic music manuscript is definitive proof of the bilingualism in church singing in the period before the introduction of the Chrysanthine reform in the Romanian Principalities.

There are only two hymns from the vesper service, both in Romanian, namely *Gladsome Light* in the 2nd mode (Fig. 8) and the famous *Anixandare moldovenești* [Moldavian Anixandaria] by Iosif the Monk, in the plagal of the 4th mode (Fig. 8).

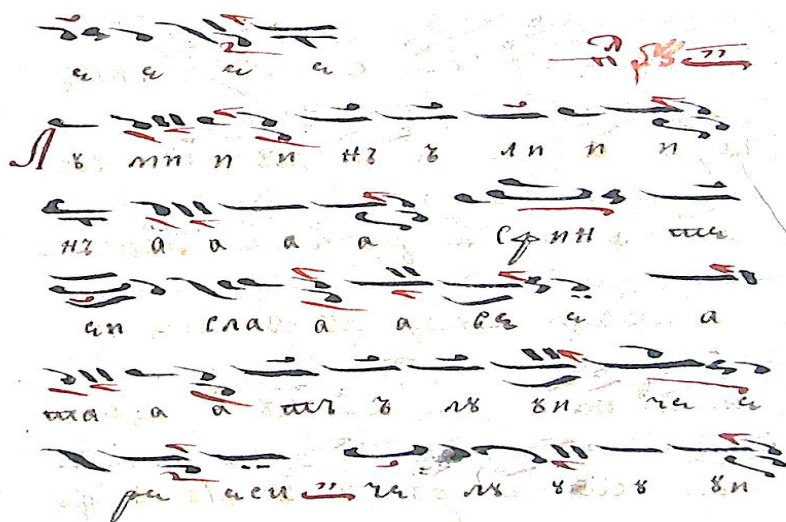


Fig. 8 Ms. 107 LMCMB, leaf 1, the 2nd mode, *Lumină lină* / Gladsome Light

The version of the hymn *Lumină lină* [Gladsome Light] from the Vespers in Ms. 107 LMCMB (Fig. 8) is well-known and preserved in the written musical tradition of the Romanian principalities, but also of the Holy Mount Athos, both before the Chrysanthine reform and after it. Today it is found especially in the repertoire collection from Mount Athos, suggestively entitled *Buchet muzical athonit* [Athonite musical collection] (see version present in ***, 2012, p. 379).

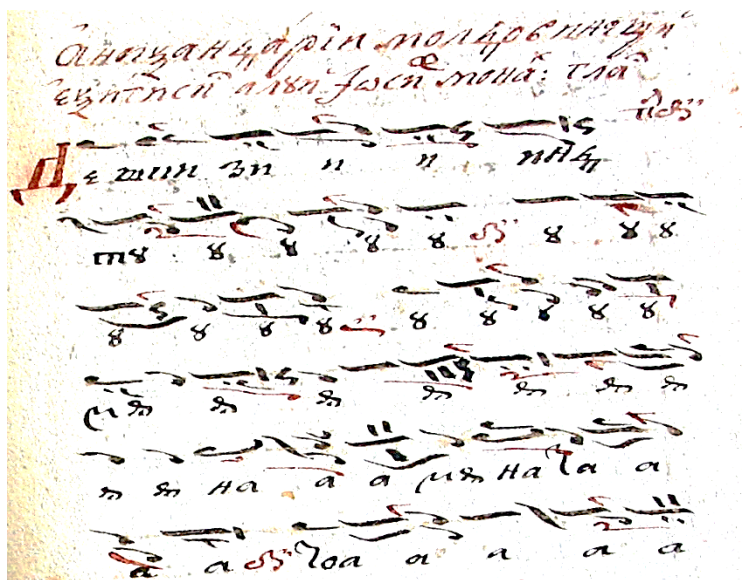


Fig. 9 Ms. 107 LMCMB, leaf 105v *Anixsandările moldovinești* / Moldavian Anixandaria, the plagal of the 4th mode, *Deșchizând Tu mâna Ta* / Opening Your Hand

The suite of chants at Vespers known as Anixandaria is present in Ms. 107 LMCMB in the “large” version, in Romanian (Fig. 9), made by Iosif the Monk from Neamt Monastery. It is characterized by the musical writing of the papadic-type, with extensive melismas and exegetical medio-Byzantine musical notation.

2.4. Main authors present in Ms. 107 BMB

The composers of chants in Ms. 107 LMCMB are mostly Greek “classical” composers from before the reform, among which Petros Lampadarios, Petros Byzantios, Nikiphoros Kantouniaris³ should be mentioned. Some names of lesser-known authors are also mentioned, such as Anastasios, Vasiliu Stefanos Byzantios. Among the Romanian creators, in Ms.

³ We find it appropriate to insert in this paper short portraits of important Greek authors, which come to complement the rather limited information extant in the Romanian literature.

107 LMCMB the following are mentioned: Iosif the Monk, a famous composer and psalter who worked at Neamt Monastery in the 18th century.

Petros Lampadarios the Peloponnesian (1730-1777) was a famous Greek performer and composer of ecclesiastical music, about whom little has been written in the Romanian literature. He first held the position of domestikos (circa 1764-1770), and then that of lampadarios (1770-1777) of the Great Church of Christ. He is best known as a productive composer, and his extensive work reached a peak between 1760-1777. It includes the repertoire for all liturgical periods of the church year (Octoechos, Triodion, Pentekostarion) and addresses the specific chants of the three basic religious services: Liturgy, Vespers, and Matins.

Petros Lampadarios's significant creative contribution was the processing, the original "embellishment" (*syntomon* / more "briefly") of the old musical collections: *Anastasimatarion* (extensive and briefly), an *Irmologion-Katavasia* collection and the first instance of a stand-alone music collection of *Doxastika*; all these volumes were composed in a relatively short period of about a decade (circa 1765-1775). His creation was highly appreciated and soon it replaced the old chants; his compositions were widely disseminated as no other composer's before him, first in manuscript form, later also in printed form; this occurred with the transition to the Chrysanthine reform and the invention of the psaltic musical printing press in 1820 in Bucharest by the Greek musician (Χατζηγιακουμής). The impact of his works was a major one in the Romanian principalities, as they were copied in a significant number of 18th-19th century manuscripts, both in Greek and pre-Chrysanthine notation, as well as translations into Romanian and in actual Chrysanthine notation (Bucescu, 2009, II, pp. 183-184)⁴.

Petros Lampadarios was also a famous performer and creator in terms of oriental music. Due to his prodigious musical memory, he easily retained the melodic lines, and was able to play them vocally and also write them down, which is why his nickname among the Turks was "hirsiz Petros" [Petros the thief] (Bucescu, 2000, p. 40). He is the author of an important anthology of secular songs (makam, beste and pestrefs), known and used by the psalters, who transcribed it for choirs sung both in the Hellenic peninsula and in the Romanian principalities. An example in this respect is Ms. 129 LMCMB by

⁴ A selection of the documentary funds in which compositions by Petros Lampadarios the Peloponnesian are found will be mentioned selectively: Iasi – "Mihai Eminescu" Central University Library, "Dumitru Staniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bukovina, Iasi National Archives, National Museum of Romanian literature; Bucharest: the Library of the Romanian Academy, the National Library of Romania, The Library of the Holy Synod; the main monastery library funds from Moldavia (Neamt, Varatec, Agapia, Vorona, etc.) and from Muntenia.

Archdeacon Nekiphoros Kantouniaris, dated Iasi 1803, which contains secular songs by Petros Lampadarios, Petros Byzantios, Nikiphoros Kantouniaris and others. (Bucescu, 2009, II, p. 113)

Petros Byzantios (~1750?-1808) was a disciple of Peter Lampadarie the Peloponnesian. He was successively a domestikos (circa 1771-1789), a lampadarios (1789-1800) and then protopsaltes of the Great Church of Constantinople (circa 1800-1805). He was an “exceptional musician, an accomplished teacher, a talented and skilful composer” (Ionescu, 2002, p. 101). He had a long active professional life, and distinguished himself both in the performance of psaltic music and in the teaching and creation of church music, in Constantinople as well as in the Romanian principalities. In 1791, together with Iacob the Protopsaltes, Petros Byzantios founded the third School of music of the Patriarchate, where besides the songs of the old masters he introduced those of his teacher, Petros Lampadarios. He is also called “the fugitive” because he was removed from the position of protopsaltes after he got divorced and remarried, which was not allowed to church singers who were a lower tier of the clergy and were ordained. In 1805 he arrived in Moldavia invited by Metropolitan Bishop Veniamin Costache and until 1808 he taught ecclesiastic music here at the seminary newly established by the Moldavian hierarch (Ionescu, 2002, pp. 100-101).

As a disciple of the famous Petros Lampadarios he learned and took over from him the simplified medio-Byzantine “exegetic” notation method, and continued and completed first some of his master’s works, namely *Anastasimatarion* (with stichera Such as “Lord, I Cried unto You” and the chants following it) and *the collection of irmologia and katavasia named Irmologion-Katavasia*, where he composed the irmoi for various holidays that were missing). Another creative contribution by Petros Byzantios is the adaptation of the works of the old masters, such as Balasios the Priest, Daniel the Protopsaltes, Manuel Gazes, Ioan Kladas, Ioan Cucuzel, by writing down the ornamentation transmitted as oral tradition⁵. Certainly, however, the fundamental works of the Greek psalter musician are *Anastasimatarion* and *the collection of irmologia and katavasia named Irmologhion-Catavasier*⁶, in which he introduced his main innovation, the “syntonom”, the “brief” syllabic style, which will constitute an important trend that will gain ground in the ecclesiastic music of the 19th -20th

⁵ He also approached the papadic and sticheraric compositional genre; he created Cherouvikon, Sunday and over-the-years koinonika, doxologia, Sunday Axion estin on modes, the Amomos Psalm (ps. 118) for the funeral service and other pieces.

⁶ Petros Byzantios’ *Irmologion-Katavasia* collection was transcribed from exegetical medio-Byzantine notation into Chrysanthine notation and edited by Chourmouzos Chartofilakos in Constantinople in 1825.

centuries. His creations are characterized by simplicity, sobriety and a fluid form (Χατζηγιακουμής).

Petros Byzantios's musical work has been widely circulated in manuscript form in the Romanian Principalities, especially throughout the 19th century (Ionescu, 2002, pp. 100-101; 2009, I, p.185). Like Petros Lampadarios, he is the author of secular songs, some of which are also present in manuscripts compiled in Moldavia and Muntenia. He was also a famous performer of the ney and tanbur.

Nikiphoros Kantouniaris (~1770, Hios – ~1820, Iasi), Archdeacon, psalter and composer of church and lay music. He was a disciple of Iakobos the Protopsaltes and was active as a psalter in several churches in Constantinople, then he was ordained as a deacon in Damascus. He arrived in Iasi, most likely accompanying the suite of the Phanariot Ruler Scarlat Callimachi and was employed as a psalter and church music teacher at the school near the monastery “Ascension of the Lord” – Golia (Kalaitzidis, 2020, p. 282).

He composed both church songs and songs of the type “εξωτερικά” [lay songs]; in 1813; while in Iasi, he produced an ample manuscript with lay musical content, found in the Library of the Metropolitan Church of Moldova and Bukovina in Iasi under inventory number 129. As shown by Byzantinologist priest Florin Bucescu, Ms. 129 “includes mostly songs composed by musical authors fashionable at that time” (Petros Lampadarios, Petros Byzantios, Jakobos the Protopsaltes, Nikiphoros Kantouniaris) and “it is important because there are songs from the South European and oriental folklore « adapted » by Nikiphoros, so the volume also has the appearance of a musical collection of folklore initiated in the Eastern part of Europe, long before the Western ones were put together” (2009, II, p. 115).

Nikiphoros Kantouniaris is also an author of music of Byzantine tradition; various songs from his creation were preserved in manuscripts in the library of the Romanian Academy in Bucharest (Bucescu, 2009, II, pp. 115). One of these is noted in Ms. 107 LMCMB, leaves 17v - 24v, namely the Polyeleos of Lent, from Shrove Sunday, *By the River of Babylon*, the 3rd mode Ga (Fig. 10).

In the psaltic musical literature many variants of this polyeleos are preserved, with classical melodic formulas and in moderato tempo, translated into Romanian and rendered in Chrysantine notation, such as those by Makarios the Hieromonk or Nektarios Frimu in their best-known collections (Macarie, 1827; Frimu, 1846).

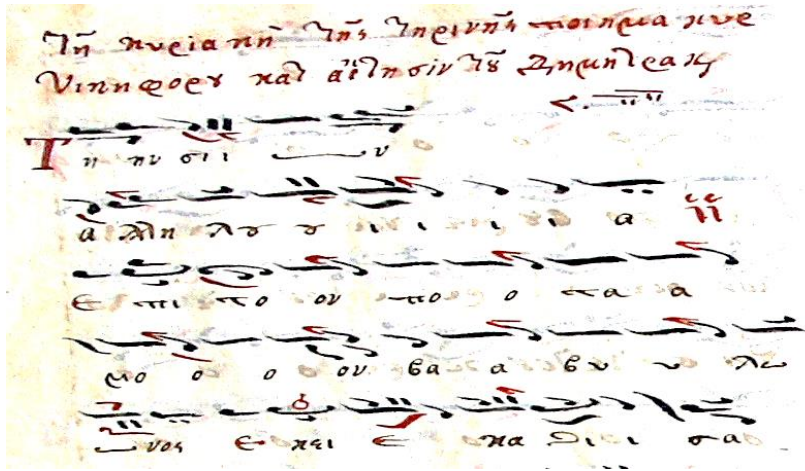


Fig. 10 f. 17v Τῇ Κυριακῇ τῆς Τηρινῆς ποίημα κυρ Νικύφορου κατ' αἴτησιν του Δημητράκι, [ἴχος] III Γα, Τὴν Σιών, Ἀλληλόνοια. Εὔψαλτον ποταμῶν Βαβυλώνας / Cheesefare Sunday. Creation by Nikiphoros [Kantouniaris] at the request of Dimitrachi [mode] III Ga, Sion, Halleluja. By the River of Babylon

The most important creator of psaltic music from the Neamt Monastery (XVIII century) is **Iosif Monahul** [The Monk]. No clear biographical data are known, Iosif the Protopsaltes “was even mistaken for another Iosif, a hieromonk also in Neamt, a translator who was mentioned by Macarie the Hieromonk in the preface of the *Irmologhion* he authored, published in 1823” (Vasile, 2015, p. 264). He is recognized as one of the founders of the church music school in Neamt; the influences of his school can “be traced in the neighbouring monasteries Secu, Agapia, Varatec, etc., but also in some more distant ones such as Bogdana, Ciolanu” (Vasile, 2015, p. 267); this influence can be traced in manuscripts containing also creations of this great teacher and composer from Neamt.

The musical creation of Iosif the Monk consists mainly of the famous *Moldavian Anixandaria*, extended version and brief version; the troparia of Pavcernita *With Us is God*; the polyeleos *By the River of Babylon* in the 3rd mode, along with Axion estin and cherouvika composed using the old Greek notation in Greek and in Romanian⁷. These works were adapted musically to

⁷ Below is a list of the works by Iosif the Monk, resulting from the study of musical manuscripts in documentary funds in the Romania: “Cherouvikon on Maundy Thursday, Moldavian Anixandaria «made after the Greek ones», Axion estin on different modes (I, V, VIII), Anixandaria «translated» [i.e. adapted] into the new sistima [notation system] by Hieromonk Visarion, *God is with us* in Greek and Moldavian, «works» by Iosif the Monk [the Monk], *Anixandaria* in the old sistima, and on the new sistima by Visarion Confessor, in the 4th mode, «extended», in Romanian, *Evlogitaria* in Greek, Axion estin in Greek: modes I, V and VIII, Axion estin in the plagal of 1st mode in Romanian, Iosif’s Anixandaria in Greek, *Blessed*

the new Chrysantine notation and written down by his disciple, Visarion Ieromonahul [the Hieromonk], in holograph manuscripts⁸. The best known and the most widely circulated in manuscript form is the suite of stichera *Moldavian Anixandaria*, found, for example, in Gr. Ms. 32 and Gr. Ms. 34 from the library of Neamt Monastery as well as in other manuscripts, such as those from New Neamt Monastery in Bessarabia. It can be said that generally “in Moldova the native variants predominate, that start with those by Iosif the Monk and continue throughout the 19th century with Calinic Ermonahul, Macarie Ieromonahul, Visarion Duhovnicul [the Confessor], Varlaam and Visarion Tarnoveanu Socolean”; there are also adaptations in Greek, such as those made after Dionisie Fotino and Gheorghe Paraschiade (Bucescu, 2009, I, p. 90).

Conclusions

Ms. 107 LMCMB is a valuable document:

1. for its age (end of 18th century and beginning of 19th century) and the musical repertoire it contains, which is predominantly in Greek and in the papal compositional style;
2. for the authors on record, as their works represent an important source of the church musical repertoire for the 18th and 19th centuries, both in the Romanian principalities and in the Hellenic Space;
3. for the notation used, the exegetic medio-Byzantine / Koukouzelian transitional notation which uses a relatively small number of cheironomic signs;
4. as it illustrates the practice of bilingual, Greek-Romanian singing, characteristic of the Phanariotes period, up to the reform of Prince Alexandru Ioan Cuza (1864);
5. because it demonstrates the high level of training and knowledge of the Romanian copyists, both in the art of musical calligraphy and in terms of theoretical and practical musical knowledge, of composition and musical adaptation of the melos of Byzantine tradition to the liturgical texts in Romanian.

Is the Man in the plagal of the 4th mode in Romanian, Moldavian Anixandaria in Romanian, Evlogitaria, Axion in Greek” (Bucescu, 2009, II, pp. 162-163).

⁸ Holograph manuscripts of Visarion the Hieromonk: Ms. Rom. 3, 7, 13, 87, Ms. Gr. 7 from the Neamt monastery library. The creations of Iosif the Monk seem to have been written down by his disciple in other musical documents also, found in the libraries of the monasteries Secu, Agapia and Ciolanu, in the library of the Romanian Academy, of the Stavropoleos Foundation or in the library of the Holy Synod (the last three are in Bucharest) (Vasile, 2015, p. 225).

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ANNEX

CATALOGUING of Ms. 107 LMCMB

1. Summary box

Ms. 107. Collection type: Psaltic Anthologhion. **Ecumenical library “Dimitru Staniloae” of the Metropolitan Church of Moldova and Bukovina in Iasi.** **No title page.** **116 leaves.** **Languages used:** liturgical Greek and Romanian. **Alphabet:** Greek and Cyrillic. **Copyist:** anonymous. **Semiography musical:** exegetical medio-Byzantine notation (transitional Koukouzelian). **Dating and localization:** it was most likely written between 1790-1810, in Moldova. **Preliminaries:** priest Florin Bucescu, *The psaltic song in the Moldavian manuscripts of the century. XIX. Ghidul manuscriselor psaltice – Moldova sec. XIX*, Editura Artes, Iași, 2009, vol. I, pp. 52-54, vol. II, pp. 113, 126.

2. Physical description

Size: 18.8 x 12 x 1.7 cm. Number of leaves: 116. Missing file at the beginning of the manuscript. Mirror of the page: 10-11 neume lines accompanied by the corresponding text. State of preservation: damaged. The covers are made of cardboard and show visible traces of wear (functional patina, insect holes), leaves detached from the seam, block detached from the cover; the leaves are made of manual and industrial paper and have halos. Manuscript 107 has not yet been restored. It is located in the warehouse of the Ecumenical Library “Dimitru Staniloae”, the historical section⁹. Late numbering, in pencil, on the leaves, in the upper right corner, made by Byzantinologist priest Florin Bucescu, as noted on the last tab of the manuscript: “late numbering in pencil of (at) leaf 1-116 Fl. Bucescu”. Neat writing, done by a copyist specializing in manuscript writing. A 2-colour ink is used, black for the somata and pnevmata melodic neumes, the augmentative temporal signs clasma and dipli, the cheironomic signs apoderma, omalon, psifiston, varia, and red ink for rubrics, capital initials, phtorals, martyria, the temporal signs clasma (when placed on petasti), gorgon, the chironomic signs antichenoma, etheron, lighisma, kilisma, paraklitiki, piasma. On leaf 39 there is a frontispiece with vegetal patterns, in ink in the colours red, pale yellow, blue, black; the uppercase initial capital is beautifully ornamented with vegetal motifs (it is the only place in the manuscript where such ornamentation is present). From leaf 111v verso to the end (leaf 115V), a different handwriting occurs, later than the main one, sloppier, which uses only black ink and Chrysanthine notation.

⁹ According to the description made by expert restorer: Necula Vasilica, 12.2009.

3. Dating and locating

Ms. 107 LMCMB is neither dated nor located. However, as stated by priest Florin Bucescu, the specialist who studied it first, prior to this research, it seems that “it was written between 1790-1810, at a monastery in Moldavia or maybe even in Iasi” (Bucescu, 2009, vol. II, p. 112).

4. Musical-liturgical content

Leaf 1 [Mode] II Di, *Lumină lină* / Gladsome light;

leaf 2v [ἦχος πλ.α Κε] *Ευλόγιτος οι Κύριε* / Blessed are Thou, O Lord [*The the Resurrection Blessings*, the plagal of the 1st mode by Petros Lampadarios, o. n.];

leaf 5v [the plagal of the 1st mode Κε] *Blessed are Thou, O Lord* [*Resurrection Blessings*, glas pl. I by Petros Lampadarios, an adaptation in Romanian, o. n.];

leaf 9v Πολυέλεως ποίημα κυρ Πέτρου Λαμπαδαρίου ἦχος πλ. α, *Δούλοι Κύριον* / Polyeleos by sir Petros Lampadarios, the plagal of the 1st mode, Servants of the Lord;

leaf 17v Τη Κυριακή της Τηρινής ποίημα κυρ Νικύφορου κατ'αίτησιν του Δημητράκι [ἦχος] III Γα, *Την Σιών, Αλληλόνοια. Επί των ποταμών Βαβυλώνος* / Cheesefare Sunday. Creation of sir Nikiphoros at the request of Dimitrachi, [mode] III Ga, Zion, Alleluia. At the River of Babylon;

Notes: Leaves 23 - 24V are written only in black ink, martyria are missing and some ornaments that are usually written in red ink are also missing.

leaf 25 Mode ε πλ.α [Πα], *Robii, robii Domnului, Aliluia* / the plagal of the 4th mode, Servants of the Lord, Alleluia [Romanian version of the polyeleos by Petros Lampadarios from leaf 9v, o. n.];

leaf 31v Πολυέλεως ποίημα κυρ Αναστασίου ἦχος λεγετος δ, *Δούλοι Κύριον* / Polieleos by sir Anastasios, the 4th mode legetos, Servants of the Lord;

leaf 37v-38 white (unwritten);

leaf 39 ΧΕΡΟΥΒΙΚΑ ΤΟΥ ΚΥΡ ΠΕΤΡΟΥ ΛΑΜΠΑΔΑΡΙΟΥ, ἦχος α *Οἱ τὰ χερουβείμ* / CHEROUBIKA BY SIR PETROS LAMPADARIOS, the 1st mode, Which onto the Cherouvim; leaf 39v ἦχος βαρύς / varis mode; leaf 40v ἦχος δ / the 4th mode; leaf 41 ἦχος πλ.δ / the plagal of the 4th mode; f. 41v ἦχος πλ.α / the plagal of the 1st mode;

leaf 43 ΚΟΙΝΩΝΙΚΑ ΤΗΣ ΕΒΔΟΜΑΔΑΣ ΤΟΥ ΚΥΡ ΠΕΤΡΟΥ ΛΑΜΠΑΔΑΡΙΟΥ / ΚΟΙΝΟΝΙΚΑ OF THE WEEK BY PETROS LAMPADARIOS, ἦχος α, *Ὁ ποιῶν τοὺς Ἀγγέλους* / the 1st mode, You Who Make Your angels; leaf 43v ἦχος β, *Εἰς μνημόσυνον αἰώνιον* / the 2nd mode, In eternal remembrance; leaf 44 ἦχος δ, *Ποτήριον σωτηρίου* / the 4th mode, The Cup of Salvation; leaf 44v ἦχος πλ.δ, *Εἰς πᾶσαν τὴν γῆν* / the plagal of the 4th mode, All over the Earth; leaf 45v ἦχος πλ.α, *Σωτηρίαν εἰργάσω ἐν μέσῳ τῆς γῆς* / the plagal of the 1st mode, Salvation you have wrought in the midst of the earth; leaf 46 ἦχος πλ.α, *Μακάριοι, οὓς ἐξελέξω* / the

plagal of the 1st mode, Happy Are They You have chosen; leaf 46v [Great responses, o. n.] ἦχος β, Ἀξιον καὶ δίκαιον ἐστὶ / the 2nd mode, It is fair and just; leaf 47 Ἄγιος, Ἄγιος, Ἄγιος Κύριος Σαβαώθ / Holy, Holy, Holy Lord Sabaoth; leaf. 48 Σὲ ὑμνοῦμεν / We Praise You; leaf 48v [ἦχος πλ. α] Ἐπὶ σοὶ χαίρει, Κεχαριτωμένη, πᾶσα ἡ κτίσις / the plagal of the 1st mode, Rejoicing in Thee; leaf 50 ἦχος β, Τὸν οὐρανοφάντορα τοῦ Χριστοῦ / the 2nd mode, The Revealer of Heavenly Things;

leaf 50v La Sfânta Liturghie presveštenie/ At the Liturgy of the Preconsecrated Offerings, Κατευθυνθήτω ἡ προσευχή μου / Let my prayer be set forth before you; leaf 51 ἦχος πλ.β, Νῦν αἱ δυνάμεις τῶν οὐρανῶν / the plagal of the 2nd mode, Now the heavenly forces; leaf 52 ἦχος α, Γεύσασθε καὶ ἴδετε / the 1st mode I, Taste and see;

leaf 53 ΧΕΡΟΥΒΙΚΑ [ΠΑΡΑ] ΚΥΡ ΒΑΣΙΛΕΙΟΥ ΣΤΕΦΑΝΟΥ ΒΥΖΑΝΤΙΝΟΥ / CHEROUVIKA [BY] SIR VASILIU STEFANOS the BYZANTIOS, ἦχος α, Οἱ τὰ χερουβείμ / the 1st mode, Which onto the Cherouvim; leaf 54 ἦχος β / the 2nd mode; leaf 55v [τοῦ] αὐτοῦ, ἦχος Γ / by the same, the 3rd mode; leaf 56v τοῦ αὐτοῦ, ἦχος δ / by the same, the 4th mode; leaf 58 τοῦ αὐτοῦ, ἦχος πλ.α / by the same, the plagal of the 1st mode; leaf 59v τοῦ αὐτοῦ ἦχος πλ. β / by the same, the plagal of the 2nd mode; leaf 61 [ἦχος βαρύς / varis mode]; f. 62v [ἦχος πλ. δ / the plagal of the 4th mode];

leaf 63v ΚΟΙΝΩΝΙΚΑ ΚΑΤ'ΗΧΩΝ ΣΥΝΤΕΘΕΝΤΑ ΠΑΡΑ ΤΟΥ ΜΟΥΣΙΚΟΛΩΓΙΟΤΑΤΟΥ ΔΙΔΑΣΚΑΛΟΥ ΚΥΡ ΠΕΤΡΟΥ ΠΡΟΤΟΠΣΑΛΤΗΣ ΜΕΓΑΛΗΣ ΤΟΥ ΧΡΙΣΤΟΥ ΕΚΚΛΗΣΙΑΣ ΤΟΥ ΒΙΖΑΝΤΙΟΥ, ἦχος α, Αἰνεῖτε τὸν Κύριον / KOINONIKA IN MODES COMPOSED BY THE LEARNED SIR PETROS the PROTOPSALTES OF THE GREAT CHURCH OF CHRIST, the BYZANTIOS [Petros Byzantios, o.n.] [koinonika for the feast of the year, o. n.] the 1st mode, Praise the Lord; leaf 65 τοῦ αὐτοῦ ἦχος β / by the same, the 2nd mode; leaf 66v τοῦ αὐτοῦ ἦχος Γ / by the same, the 3rd mode; leaf 68 τοῦ αὐτοῦ ἦχος δ / by the same, the 4th mode; leaf 69v τοῦ αὐτοῦ ἦχος πλ. α / by the same, the 1st mode; leaf 71 τοῦ αὐτοῦ ἦχος πλ. β / by the same, the 2nd mode; f. 72 τοῦ αὐτοῦ ἦχος Γ / by the same, the 3rd mode; leaf 73v ἦχος πλ. δ / by the same, the 4th mode; leaf. 75v, ἦχος α, Λύτρωσιν ἀπέστειλε Κύριος / the 1st mode, The Lord Has Sent Salvation; leaf 76v Του Θεωφανίων ἦχος α, Ἐπεφάνη ἡ χάρις / Of Epiphany, *Grace Was Revealed*; leaf 77v Του Ευαγγελισμού ἦχος α, Ἐξελέξατο Κύριος τὴν Σιών / Of Annunciation, the 1st mode, *The Lord Has Chosen Sion*; leaf 79v Το Σάββατο του Λαζάρου, ἦχος α, Εκ στόματος νηπίων / The Saturday of Lazarus, the 1st mode, Out of the Mouth of Babies and Sucklings; leaf 80v Των Βαΐων ἦχος α, Εὐλογημένος ὁ ἐρχόμενος / Of Palm Sunday, the 1st mode, Blessed is He Who Comes; leaf 81v Των Βαΐων ἦχος πλ.δ Εὐλογημένος ὁ ἐρχόμενος / the plagal of the 4th mode, Blessed Is He Who Comes; leaf 80v Τη μεγάλη ε [Πέμπτη], Του Δείπνου Σου του μυστικού / On Great Thursday, To Your Last Supper; leaf 84 Το ἅγιο και Μεγάλο Σάββατο ἦχος πλ.α, Σιγησάτω πᾶσα σάρξ βροτεία / On Holy and Great Saturday, the plagal of the 1st mode, *Let Every Mouth Be Silent*; leaf 85 v Κοινωνικά ἦχος α, Ἐξηγέρθη ὡς ὁ ὑπῶν Κύριος / Koinonikon, the 1st mode, The Lord Has Risen as from Slumber; leaf 86 Πάσχα ἦχος πλ.α, Σῶμα Χριστοῦ / At Easter, the plagal of the 1st mode, The body of Christ; leaf 88 Του Αντίπασχα, ἦχος πλ. α, Επαίνει Ιερουσαλήμ τον Κύριον / On the Second Sunday, the plagal of the 1st mode, Praise the Lord, Jerusalem; leaf 89v ἦχος δ, Ὁ τρώγων μου τὴν Σάρκα / the 4th mode, Whoever Eats My Flesh; leaf 91 Τῆς Ἀναλήψεως, ἦχος δ,

Ἀνέβη ὁ Θεὸς / On Ascension, the 4th mode, The Lord Has Risen; leaf 92 *Της Πεντηκόστης, ἦχος α*, *Το πνεῦμα Σου το Ἅγιον* / Of Pentecost, the 1st mode, Your Holy Ghost; leaf 93 *Τῶν Ἀγίων Πάντων, ἦχος πλ.δ*, *Ἀγαλλιᾶσθε Δίκαιοι* / On the Sunday of All Saints, the plagal of the 4th mode, Rejoice, You the Righteous; leaf 94v *Της Μεταμορφώσεως, ἦχος βαρύς*, *Ἐν τῷ φωτὶ τῆς δόξης τοῦ προσώπου σου, Κύριε* / On the Transfiguration, varis mode, In the light of Your face, Lord; leaf 96v *ἦχος α*, *Ἐσημειώθη ἐφ' ἡμᾶς τὸ φῶς τοῦ προσώπου σου, Κύριε* / the 1st mode, The light of Your Face, O Lord, on Us; leaf 97 [*ἦχος δ*] *Εὐλόγησον τὸν στέφανον τοῦ ἐνιαυτοῦ τῆς χρηστότητός* / [the 4th mode] *Blessed Be the Year's Wreath*; leaf 98 *ἦχος α*, *Σῶμα Χριστοῦ* / the 1st mode, The body of Christ;

leaf 99v *ἦχος α* *Αἰνεῖτε τὸν Κύριον* / the 1st mode, Praise the Lord;

leaf 100v *Κυρ Πετρου Λαμπ.* *ἦχος δ λ[έ]γ[ε]τος*, *Δόξα σοι τῷ δείξαντι το φῶς* / Sir Petros Lampadarios, the 4th mode legetos, Praise to You Who Has Shown Us the Light;

leaf 104 *Anicsandarii moldovinești a lui Iosif Monah, Glas πλ.δ*, *Deșchizând Tu mâna Ta* / Moldavian anixandaria by Iosif the Monk, the plagal of the 4th mode, With an open hand;

leaf 111v-114 *Ni De tine să bucură* / Rejoicing in Thee [later addition, Chrysantine notation, sloppy handwriting, black ink only, no capital letter, n.n.]; leaf 114 v-115v a chant with no lyrics, unfinished;

leaf 116 „Late numbering in pencil from (to) leaf 1-116 Fl. Bucescu”.

5. Authors on record: Petros Lampadarios the Peloponnesian, Petros Byzantios, Nikiphoros (Kantouniaris), Iosif the Monk, Anastasios, Vasiliu Stefanos the Byzantios.

6. Extramusical notes

leaf 116 „Late numbering in pencil from (to) leaf 1-116 Fl. Bucescu”.