
Manuscript 105 from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldova and Bucovina in Iasi - an exemplary document of adapting chants to Romanian in Moldova

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Abstract: Ms 105 from the "Dumitru Stăniloae" Ecumenical Library is an extensive Chrysantean Anthologhion, consisting of 236 leaves, written in Romanian with Cyrillic characters by copyist Hariton Vasiliu from Horaita Monastery (Neamt County), between 1857-1879. The chant content is specific to the musical collection this codex belongs to, namely the service of Vespers, Matins, and the Divine Liturgy, freely organized in the manuscript; for this reason, the typical ritual order could not be observed. The musical sources of Ms. 105 are exclusively repertoire collections in the Romanian language, mainly the psaltic prints circulated during that period (about 50% of the total). Their composers are initiators of the implementation of the Chrysantine reform in the Romanian Principalities: Macarie the Hieromonk, Anton Pann, Nectarie Frimu, Dimitrie Suceveanu – they were all important personalities who, through their works, contributed significantly to the replacement of church chanting in Greek with chanting in the "mother tongue" (i.e. Romanian). The other set of chants in Ms. 105 (50% of the total) are, however, from local manuscript sources and are mainly composed by unknown musicians.

Keywords: psaltic music manuscript, church chants in Romanian, 19th century, Hariton Vasiliu, Horaita Monastery.

1. Introduction

Monastic life in Neamt County is one of the oldest and most famous in Moldova and was documented as early as the thirteenth century. Founded by Prince Stephen the Great at the end of the 15th century, Neamt monastery has been a landmark and a model for the entire area, especially for other numerous religious centres founded there over time. Of these, some are better known and more frequently visited today, such as Varatec, Secu, Sihastria, Agapia, Bistrita, Durau, and others; others are less so, for example, monasteries Pangarati, Bisericani, Horaita, Razboieni etc. They share the fact that they have maintained permanent connections with the irradiating centre represented by the Neamt Monastery, in terms of both spiritual and cultural life. Such links are also the many music manuscripts in the library of the Neamt Monastery and in the other

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"sister" monasteries, or which can be found in other documentary funds in Moldavia, but actually also come from Neamt.

1.1. Purpose of the study

The present study, which is part of a larger project aimed at cataloguing the entire document fund in detail, highlights the repertoire and musical sources used in Ms. 105 from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldavia and Bucovina in Iasi (hence abbreviated Ms. 105 LMCMB), made in the second half of the 19th century by the Hierodeacon Hariton Vasiliu from Horaita Monastery, Neamt County. This repertoire and its sources reveal that, in the period under discussion, chanting in Romanian had already been broadly implemented in the monasteries of Moldavia.

2. Argument for the theme

2.1. General aspects of the process of adapting chant to Romanian in the first half of the 19th century

In the Orthodox world, the beginning of the 19th century is influenced by a particularly important event: the reform of the church musical notation is approved in Constantinople in 1814. This proved to be instrumental in allowing easier access to the reading of neumatic musical scores, which in the previous stage of the medio-Byzantine notation had become almost hermetic, especially because of the manifold possibilities for interpreting the ornament signs called "great signs" or "cheironomic signs". The Reformation is known in contemporary musicological literature as "Chrysantine" after the name of its theorist, Chrysant of Madyt, Metropolitan Bishop of Prusa. Together with his colleagues, Gregorios the Protopsaltes ("the first singer") and Hourmouzios Hartofilakos ("the archivist"), he "interpreted and commented" on the old chants according to the "new method", that is, transcribed them in a simplified notation, transposing the melodic line "in this notation", including the ornamental formulas represented by cheironomic signs.

Throughout the 19th century, when reforms were implemented by the government led by Prince Al. Ioan Cuza starting in 1863, chanting in Greek and in Romanian in parallel was continued. The process of replacing the Greek repertoire with that in the "mother tongue" took a long time. Certainly, however, the implementation of the Chrysantine reform, almost simultaneously in Constantinople and in our country sped up this process through the crucial contribution of the Romanian Psalter musicians supported by the great hierarchs of the time: Veniamin Costache in Moldavia, Dionisie Lupu, Gregorios the Scribe and others in Wallachia. Thus, starting with 1817, the "new method" began to be taught at the Voivode's School of psaltic music within the Church of Sfântul Nicolae-Șelari in Bucharest by the Greek musician Petros Ephesios

(†1840); among his disciples were the future famous psalter musicians Macarie the Hieromonk, Anton Pann, Panaiot Enghiurliu, Costache Chiosea and others. Also the first prints with chrysantine musical notation in the world were published in the capital of Wallachia in 1820; this document was *Νέον Αναστασιματάριον* / The New Anastasimatarion and *Σύντομον Δοξαστάριον* / Doxastarion in short, by the same Greek teacher (Ionescu, 2003, p. 84). The results of these high-impact actions had immediate effects. Macarie the Hieromonk (1770-1836) will become a first-rate personality in terms of church music education; he became inspector of the psaltic schools newly established by order of Metropolitan Bishop Dionisie Lupu. With a didactic and service purpose in mind, using the new notation, Macarie created, with a didactic and service purpose, three fundamental psaltic books, namely *The Theoretikon*, *Anastasimatarion* and *Irmologion-Katavasia* collection. They were published with great effort in excellent graphic conditions in Vienna in 1823. Anton Pann (1796-1854) also had remarkable contributions to promoting the "new method" in Wallachia through his vast psaltic musical work, which he laboriously printed in his own printing house. It covers the entire repertoire necessary for Orthodox services, for all the liturgical periods of the church year.

In the Principality of Moldavia, along with the works of Macarie the Hieromonk, the musical translations (adaptations) of high artistic level and degree of difficulty made by hierodeacon Nectarie Frimu (1856) from Husi were highly instrumental. His reference work is entitled *Anthologhie* / *Anthology*, Tomes III and I-II and was published in 1840 and 1846 respectively. The Moldavian musician was rewarded with the honorary rank of "hierarchy of Tripoleos" (of three cities) for his talent and dedication in the service of the progress of church music. At the same time, the contribution of cupbearer Dimitrie Suceveanu (1816-1898) – "protopsaltes of the Holy Metropolis of Moldavia" – to the development of church chants was also considerable. This contribution consisted mainly of the improvement of the melos of church chants in Romanian in the Chrysantine notation; in his seminal work, *Idiomelarul* / *Idiomelarion*, published in two volumes (1856), and *Doxastar* / *Doxastarion* (1857), is remarkable for its special melodic fluid quality. This extensive repertoire collection had not yet been printed in Romanian in the new musical semiography; it was particularly instrumental to complete the services of Vespers and Matins, whose repertoire of chants depend on the various celebrations over the year.

All these achievements of the founders of church music of the 19th century were certainly models and sources of inspiration for local creators, psalters and copyists from monasteries or parish churches in the Romanian Principalities, as proved by the many 19th century musical manuscripts in the libraries throughout the country.

2.2. Synthetic codicological description of Ms. 105 LCBMB

Manuscript 105 LCBMB is an anthology of psaltic music, composed in Romanian, using the Cyrillic alphabet. The musical notation is the Chrysantine notation. It is a large manuscript, containing 236 leaves, neatly written, mostly in ink of two colours (black and red) by a professional, i. e. ierodeacon Hariton Vasiliu from Horaita Monastery, Neamt County. The manuscript was most likely written between 1857-1879, as revealed by the notes of the copyist on different pages¹. The codex has no title page; the pages are numbered in black ink by the copyist, but the numbering is incomplete. For this reason, it was continued and completed by Byzantinologist Priest Florin Bucescu, who also wrote the first study about the whole set of psaltic musical manuscripts from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Church of Moldavia and Bucovina in Iasi. (Bucescu, 1999)

2.3. Repertoire and musical sources of Ms. 105 BMB

Manuscript 105 LCMMB – which is a psaltic Anthologhion in Romanian – is a very rich collection of chants, generally belonging to the three main Orthodox services, Vespers, Matins and the Divine Liturgy. The copyist, Hariton Vasiliu², drafted his manuscript in several stages, most likely between 1857-1879, and gathered together the different sections (Bucescu, 2009, p. 112). The probable dating results from the extramusical notes mentioning the years: 1857 (on leaf 93v), 1879 (verso fly leaf I mobile); the fact that the manuscript was created in stages is proved by the following aspects: there are differences in the quality of the paper, in the calligraphy, the ink colours used for writing in certain sections of the manuscript³, as well as in the mixed quality of the repertoire. The content is not organized uniformly, continuously, but according to the choice of the copyist, according to his musical taste or his practical needs. Also, the authors of the musical sources used in Ms. 105 LCBMB are mentioned only occasionally, which is a common practice of manuscript authors, from which

¹ See the extramusical notes in point 6 of Annex I to this paper.

² Hariton Vasiliu is known as the calligrapher of another manuscript, Ms. 207 (B7), Anthologhion, from the library of Varatec Monastery (Neamt County). In the case of this codex, the musical-liturgical content is also entirely in Romanian, and Hariton Vasiliu also records the fact that he is the author of two chants, Leitourgika and Axion estin in the 4th mode. The 90-leaves manuscript is dated 1881, thus subsequent to the writing of Ms. 105 LCBMB (Bucescu, 2009, II, pp. 307-308).

³ In what follows we will continue to present the groups of leaves in one ink colour (rarely in purple ink, mostly in predominantly with black ink), or two colours - black and blue: f. 26v – in purple ink; in black ink: f. 27-50; 55v-65v; 90-101; 105-108v; black and blue ink is used on leaves 109-119; on l. 126v, as well as on 129v, the headings are in blue ink; on 131-134 the headings as well as the text of the chant are in blue; on f. 144-162; 163-169v; 172-182; 187-188v; 188-194v; 220-263 only in black ink is used. The remaining leaves are written in black and red ink, as is customary in psaltic musical manuscripts.

even Hariton Vasiliu does not deviate. This made it quite difficult for me to discover the authors of the many chants contained in the manuscript under study. They were very diverse and mixed and the volume is large in terms of the number of pages (236 leaves = 472 pages).

Manuscript 105 LCBMB includes a total of 180 chants, belonging mainly to the most important founders of the church musical style in Chrysantine notation: Macarie the Hieromonk, Anton Pann, Nectarie Frimu and Dimitrie Suceveanu; beside them, several other authors are included, who were illustrative of the period in which Ms 105 was composed. Most chants composed by them differ from one author to the next. Table 1 of Annex II of the present paper presents the names of the authors, the titles and the place in the manuscript of the chants they composed, as well as the most likely sources from which the copyist took them. A synopsis of the repertoire by authors reveals the following:

- a) Nectarie Frimu is the composer from whose work the largest number of chants (38) were extracted: 21% of the total. They belong to the following religious services: Vespers – *anixandaria*; Psalm I *Fericit bărbatul* / Blessed is the Man; Matins – *polyeleos Robii Domnului* / The Lord's Servants, the 1st mode; *prokeimena*; *Aliluia* / Halleluia; *Iată Mirele* / Behold the groom; *Când slăviții ucenici* / When the glorious disciples; The Divine Liturgy – *Cuvine-se cu adevărat* / Axion estin, the 1st mode; festal Koinonika; Sunday Koinonika *Lăudați pre Domnul* / Praise the Lord; Great compline – *Dumnezeu este Domnul* / God is with us, the plagal of the 4th; The Akathist Service – *troparia Dumnezeu este Domnul* / God is the Lord and *Porunca cea cu taină* / The secret commandment. The prevalent genre is the koinonikon, a large-scale liturgical creation, in "slow" and intensely melismatic writing, performed during the communion of clergy and believers.
- b) Dimitrie Suceveanu ranks second, although his work is comparable to that of Nectarie Frimu in terms of the repertoire; 37 pieces from his creation are recorded (20% of the total), namely: two *polyeleoi Robii Domnului* / Servants of the Lord, in the 3rd mode and 1st mode respectively, a *cherouvikon* for Sunday *Carii pre heruvimi* / Which onto the cherouvim, the 1st mode, chant from the service of "baptizing into monastic life" *Brațele părintești* / Parent's arms, the plagal of the 1st mode; the *dogmatika* of the 8 modes of the Vesper service and the *prosomia* of the modes extracted from the *Anastasimatarion* edited by Suceveanu; several *stichera* and *doxastika* chants from Volume I of *Idiomelarion*.
- c) Anton Pann is the third, with a number of seven chants (3.8% of the total), mostly from the Divine Liturgy: a *cherouvikon*, *litourgika* in the plagal of the 1st mode, *Creed* melodized in the plagal of the 1st mode (most likely inspired by Slavic musical practice, but with a melodic of its

own, original, far removed from the psaltic one – Fig. 1); two Sunday Axion estin; From Vespers: anixandaria, in the plagal of the 4th mode; from Matins: polyeleos *Confess to the Lord*, in the plagal of the 4th mode.

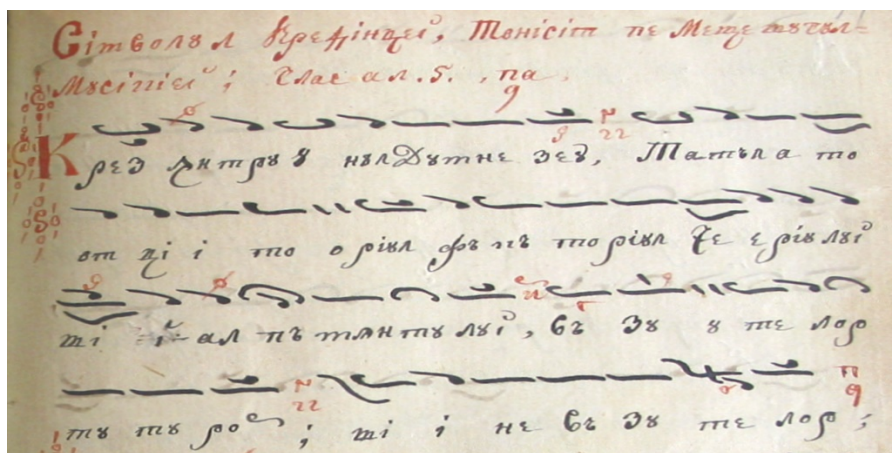


Fig. 1 Ms. 105 LCBMB, f. 95 – "the symbol of faith, composed and written down in a note-by-note system, the plagal of the 1st mode Pa/Re", *Crez într-unul Dumnezeu / I believe in one God*

- d) Macarie the Hieromonk the composer of four pieces (2.2% of the total): one to be sung at Matins – the polyeleos from the Lent, *The river of Babylon*, the 3rd authentic mode on Ga, "at the request of His Holiness Metropolitan C.(hiriu) C.(hir)/ Master Veniamin" [Costache, author's note] and three festal axions from the service of the Divine Liturgy.
- e) Four other chants are authored by musician Varlaam Protosingelos⁴ (three axions and the anixandaria in the plagal of the 4th mode, 2.2% of the total); the Moldavian Metropolitan Iosif Naniescu⁵ is cited as the author of three chants of the Divine Liturgy (1.6% of the total) – Leitourgika in the plagal of the 4th mode and two Sunday axions of the type *Cuvine-se cu adevărat / It is truly worth*.

⁴ Varlaam Barancescu (the Protosingelos) (1808-1894) – psaltic music performer and composer who worked at several monasteries in Muntenia and Moldavia and left a series of "inspired, melodious church chants, some of which are still sung today with the same amount pleasure." (Ionescu, 2003, p. 130). Among them we mention Sunday axions, the axion of the Resurrection *The angel creed* in the 3rd mode ("imitation in the Russian style"), cherouvika, polyeleoi, leitourgika, *Happy is the man* and others (Ibid., p.131).

⁵ Iosif Naniescu (1818-1902), Psaltic music performer, composer, Bishop of Arges (1873-1875) and later Metropolitan of Moldavia (1875-1902). He was a reputed musician and left many original pieces as well as some translations; a part of them were left in manuscript form (Ionescu, 2003, pp. 147-149). His work was recently published in the anthology *Din moștenirea muzicală a Sfântului Ierarh Iosif Naniescu / The musical heritage of Saint Iosif Naniescu* – Ms. 340 in the library of The Metropolitan Church of Moldova and Bukovina (Nastase, 2018).

top personalities of Moldavia. The first of these (musical example no. 3) addresses Prince Carol of Hohenzollern and his wife, Elisabeta, as it is very clearly specified in the text: "may the Lord God do good to the honourable and the lover of Christ, His Highness of all Romania, Carol the first Voivode and his honourable lady Elisaveta, Lord, preserve them for many years!". The wording of the princely rank of "Voivode" and not of "King" used in the text brings an additional confirmation of the writing period of Ms. 105, prior to 1881, the year of the coronation of Carol I as King of Romania.

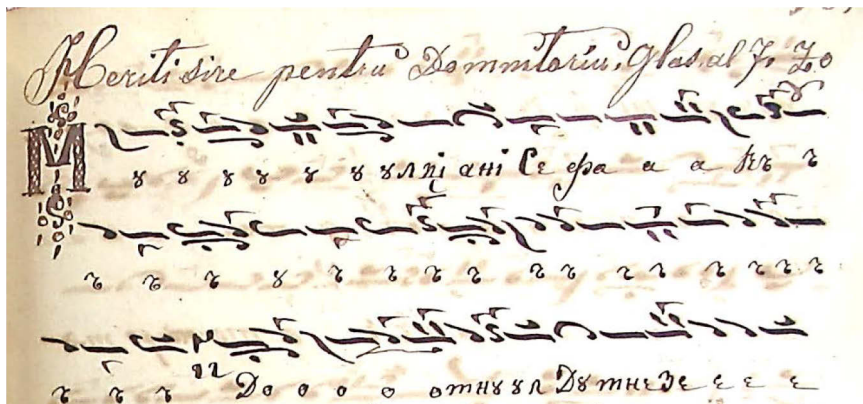


Fig. 3 Ms. 105 LCBMB, l. 56 - "Polychronion for the ruler. The plagal of the 3rd mode Zo/Si", *Mulți ani să facă Domnul Dumnezeu / Many years may the Lord God*

This polychronion (congratulation and praise for the ruler) was composed in the plagal of the 3rd mode, varis, based in Zo/Si, with a sober, solemn ethos and in "broad" notation, with ample melismas accompanied by complex ornamental formulas, noted "analytically" (in slow exegesis); it is followed by three other chants of praise. The first two of them are dedicated to the "igumen" (i.e. abbot) of the Horaita Monastery⁸ at the time, Ermoghen, in the 1st and the plagal of the 4th mode respectively, also in the "slow" style, both with the incipit *Mulți ani să facă Domnul Dumnezeu / Many years may the Lord God*. The third, in the plagal of the 3rd mode, varis Zo/Si, is intended for the Metropolitan Bishop of Moldavia, Iosif Naniescu, *Pre Stăpânul și Arhiereul nostru, Domnului Domn Iosif / To our Lord and Archpriest, Lord Iosif*. The four polychronia present in Ms. 105 are remarkable for their size and especially through the intense

⁸ Horaita monastery in Neamt County was founded in 1822, so this year (i.e. 2022) 200 years since its foundation are celebrated. Indeed, the history of the monastery confirms that during the period when Hariton Vasiliu worked as a Psalter and creator of manuscripts, the abbot was Ermoghen Buhusi, and the Metropolitan bishops were Sofronie Miclescu (1851-1860), succeeded by Calinic Miclescu (1860-1875) and then Iosif Naniescu (1875-1902). The fact that the text of the polyhronion for the Metropolitan Bishop has a note with the name of Iosif Naniescu indicates that he was already a Metropolitan Bishop when Hariton Vasiliu copied the chant of praise; this was, therefore, after 1875.

melismatic melos, which is suggestive of an eminently solo performance of great vocal virtuosity by the protopsaltes or lampadarioi.

Other chants whose composer is not mentioned and could not be identified are on leaves 82-89v (Fig. 3). They are two stichera sung on the Wednesday of the fifth week of Lent, and 25 troparia expressing mournful humility from the Great Canon by St Andrew of Crete (performed during the first and fifth weeks of the Lent). The stichera were not taken, as expected, from the third volume of *Idiomelaron* by Dimitrie Suceveanu (1857), they are different variants, generally more melismatic than those written by the Moldavian composer (Fig. 4a and 4b). The 25 troparia, adapted "in short exegesis" after the prosomia *Aș vrea cu lacrimi să șterg* / I wish with tears to wipe, the 4th authentic mode on Vu/Mi, do not appear in the collection mentioned before; therefore, they may be the original contributions of an unknown Romanian author, like the previously mentioned stichera.

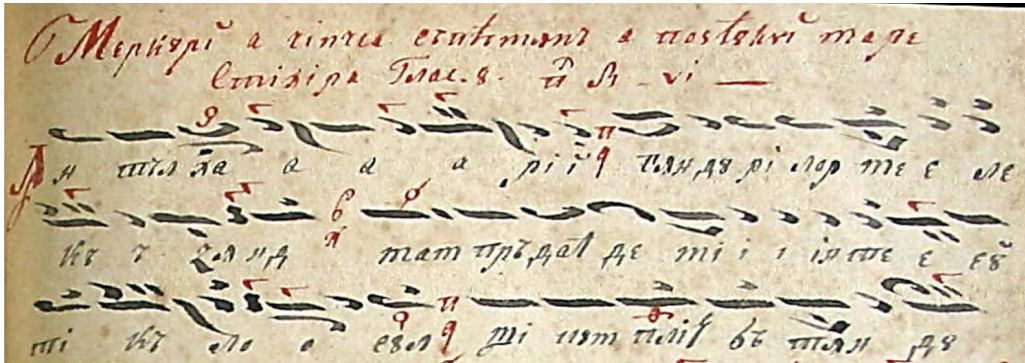


Fig. 4a Ms. 105 LCBMB, l. 82 – "Miercuri a cincea săptămâna a Postului Mare" / Wednesday the fifth week of Lent, *În tâlharii gândurilor mele căzând* / Falling prey to the robbers that my thoughts are, the plagal of the 4th mode on Ni/Do

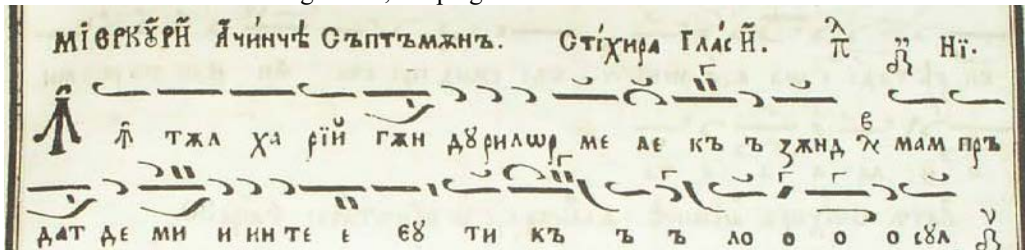


Fig. 4b D. Suceveanu, *Idiomelar*, vol. III, p. 57, homonymous sticheron

The troparion *God is with us* in the plagal of the 4th mode on Ni/Do is an important chant of the compline, found in Ms. 105 in several variants. A first form is that on leaves 179v-182, *God is with us* in short form, to sing at the Nativity of the Lord, at The Epiphany and at the Annunciation, the plagal of the 4th mode on Ni, incipit *Auziți până la marginile pământului* / You can hear to the ends of the Earth (Fig. 5). It is actually the verses of the troparion mentioned

previously, composed in very flowing manner, in "syntomon" (syllabic) writing. Comparing them with those offered by Nectarie Frimu (1840, p. 323) (Fig. 6), we found that they differ from the latter, as they are slightly more "abbreviated", that is, in the variant in the Ms. 105, the text-to-music ratio is the syllabic one.



Fig. 5 Ms. 105 LCBMB, f. 179v - "God is with us in the short form, to be sung at the Nativity of the Lord, at the Epiphany and at the Annunciation", the plagal of the 4th mode on Ni/Do

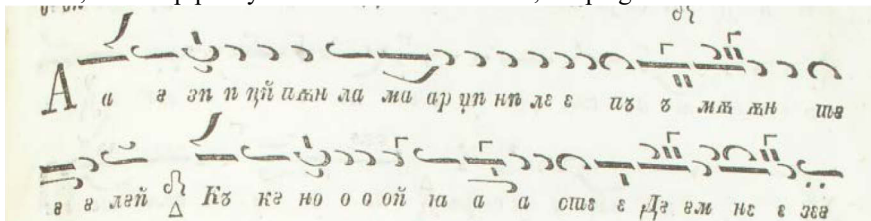


Fig. 6 Nectarie Frimu, *Anthology*, Tom III, p. 323, *God is with us*

The next version in Ms. 105 (l. 200-201) (Fig. 7) is that of the troparion *God is with us*, presented in two versions, slowly and shortly; its author is not specified. These two variants are different from those translated by Nectarie Frimu (1840, pp. 321-327), as they actually belong to another, local, composer. Who is he? I have found the answer by comparing them with the homonymous version in another manuscript from the LCBMB fund, namely Ms. 27 Rom.- Gr. Anthology (f. 37v-38), and I was surprised to find that they are the creation of the musician Cyril the Monk from Bisericani Monastery, who drafted the codex mentioned before (Danila, 2020, p. 296) (Fig. 8). The verses (l. 201v-206) that continue the first troparion of Ms. 105, however, belong to Calinic the Hieromonk, a musician "from the Holy Monastery Slatina"⁹. I have noticed that

⁹ Calinic the Hieromonk worked as a psalter and composer mainly at the Neamt Monastery (Balan, 2009, p. XXXIV), but in the manuscript studied in this paper he is mentioned as author and as a hieromonk at Slatina Monastery (201 overleaf). Beside the chant *Cu noi este Dumnezeu* / *God is with us* from the service called the Great compline, Calinic the Hieromonk is quoted in the Moldavian manuscripts as the author of other psaltic creations: "Moldavian anixandaria" in voice IV plagal, axion voice VIII, polychronion for emperors (of Russia), the plagal of the 1st Pa, polyeleos in Greek *Robii Domnului* / *Servants of the Lord*, the plagal of 2nd mode, polyeleos for Lent *La râul Vavilonului* / *By the River of Babylon* in Romanian, The Doxastikon [on the Holy Friday, a.n.] of the Epitaph, *You, who cover Yourself with light as with a garment* (Bucescu, 2009, I, pp. 93, 159 and II, pp. 68, 110, 114, 314, 540, 596).

these lines, composed in the "syntomon" style ("briefly", syllabic), with a fluent and inspired melodic line, in the same plagal of the 4th mode on Ni, are rendered identically (l. 38v-41v) in Ms. 27 LCBMB, too, by the copyist Cyril the Monk (Danila, 2020, p. 296); this clearly indicates that the Psalter musicians from the monasteries of Moldova were connected in terms of the church musical repertoire and promoted the creations of the local musicians, circulating them in the manuscripts they compiled.

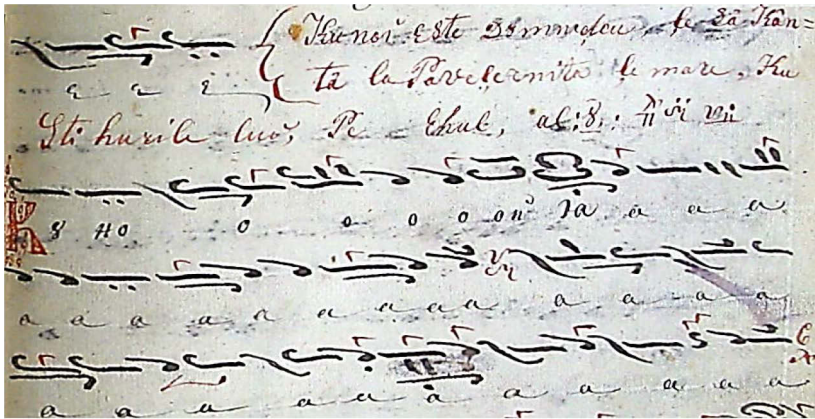


Fig. 7 Ms. 105 LCBMB, l. 200, "God is with us to be sung at the service called the Great compline, with its verses on the plagal of the 4th mode Ni" - by Cyril the Monk

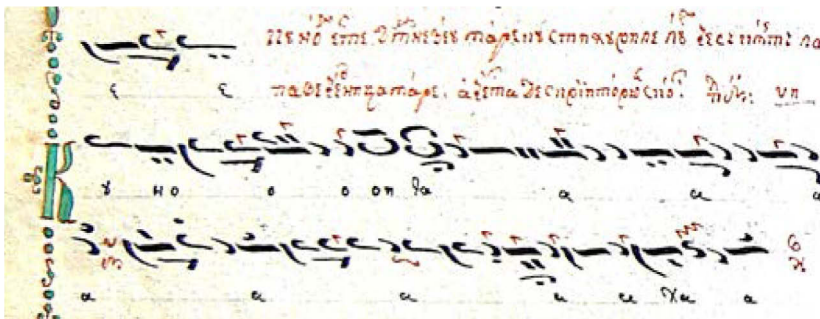


Fig. 8 Ms. 27 LCBMB, l. 37v, "God is with us, in slow exegesis, with the verses to be sung at the service called the Great compline. **This one [composed] by the writer.** [Cyril the Monk, a.n.] The plagal of the 4th mode on Ni"

The two antiphons from the Liturgy in Ms 105 should also be mentioned here, presented in "brief" syllabic writing: Antiphon I, the plagal of the 3rd mode, varis on Zo (l. 163-166v) and Antiphon II (l. 167-168v). The first (Fig. 9) is similar, but not identical to the homonymous piece by Nectarie Frimu (1840, p. 9); the second (Fig. 10) is also very interesting, due to the flowing melodic line, in syllabic form in the chromatic plagal of the 4th mode on Ni, which is a rarer form. It is a piece that is found neither in the musical anthologies of the time or in the current ones. Both antiphons lend themselves to edit and perform, as it is

very possible (as shown above) that they belong to the local Romanian psalter musicians from the Neamt area.

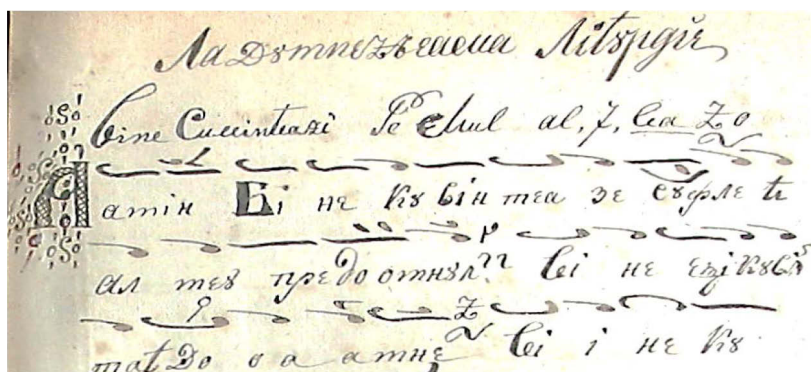


Fig. 9 Ms. 105, f. 163 "At the Divine Liturgy",
Blessing on the 7th mode Zo [Antiphon I, a.n.]



Fig. 10 Ms. 105, l.167 State II of the left analogion [Antiphon II, the chromatic plagal of the
4th mode Neagie on Ni, a.n.]

A situation similar to that of the troparion *God is with us* is that of the polyeleos *La râul Vavilonului* / *By the river of Baylon*, the 3rd mode Ga/Fa of the manuscript described here (l. 206-209). This Lenten polyeleos is found in identical form in Ms. 23 LCBMB (l. 65v-69), compiled by the copyist Cyril the Monk from the Bisericani Monastery. Since there are clear differences between this polyeleos and the homonymous one adapted by Nectarie Frimu after Hourmouzios Hartofilakos (Danila, 2019, p. 414), and considering that this manuscript variant is found in two codexes belonging to the psaltic musical School influenced by that at Neamt Monastery (Bisericani and Horaita – Neamt county), it can be assumed that it was made by a local author, whose name was not recorded and has not been discovered yet.

As a conclusion regarding the repertoire in Ms. 105 LCBMB, we should emphasize its diversified composition, in terms of genres, as well as its

significant unity in terms of the source of the repertoire, namely creations or adaptations belonging exclusively to Romanian composers. If in the works by other copyists, such as those of Chiril the Monk from Bisericani Monastery (written in about the same period), there was still an important percentage of chants in Greek, in the anthologies of the copyist from Horaita Monastery, the content is entirely in Romanian. It is a solid argument that supports the idea that Hariton Vasiliu, as well as other copyists-musicians, knew and appreciated the works of Romanian composers and selected some favourite pieces from their printed works, as well as from the manuscripts of local musicians, and thus compiled their own anthologies that they used for chanting. As mentioned by the Byzantinologist Priest Florin Bucescu, Ms. 105 "is illustrative of the repertoire of church music in the period after following the modernization of notation" (2009, p. 112); they illustrate advanced introduction of chanting in the Romanian language in the monasteries and churches of Moldavia in the second half of the 19th century.

3. Conclusions

3.1. The manuscript. 105 LCBMB in Romanian has a rich content of church chants (180 pieces).

3.2. The musical sources used by copyist Hariton Vasiliu for writing Ms. 105 LCBMB are the repertoire collections in Romanian taken from prints or manuscripts of local church singers.

3.3. The authors of the prints used for this paper are the founders of the Romanian Chrysantine church music: Nectarie Frimu (his songs in Ms. 105 count to 21% of all pieces), Dimitrie Suceveanu (20%), Anton Pann (3.8%), Macarie Ieromonahul (2.2%), Varlaam Protosinghelul (2.2%), Iosif Naniescu (1.6%).

3.4. The local authors recorded or discovered in Ms. 105 are Calinic the Hieromonk from Neamț/Slatina Monastery and Chiril the Monk from Bisericani Monastery.

3.5. It is quite possible that a large number of pieces (about 50%) of those in Ms. 105 may belong to local composers who remain unknown, as their names could not be discovered in the printed collections of the time. This supports the main idea regarding the value of the codex under discussion, namely that its repertoire reflects an advanced implementation of chanting in the Romanian language in the monasteries in the Neamț area, to which local church singers contributed in the second half of the 19th century.

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Annex I

The catalogue description of Ms. rom. 105, Antologhion psaltic / Antology of psaltic music, from the "Dumitru Stăniloae" Ecumenical Library of the Metropolitan Cathedral of Moldavia and Bukovina of Iași (Ms. 105 LMCMB)¹⁰

1. Summary box

Ms. 105. Collection type: Psaltic music - Anthologhion. "Dumitru Stăniloae" Ecumenical library of the Metropolitan Church of Moldova and Bucovina in Iași. No title page. 236 leaves. Languages used: Romanian. Alphabet: Cyrillic and Latin (sporadically). Copyist: Hariton Vasiliu. Semiography musical: Chrysantine notation. Dating: most likely, written between 1855-1879. Preliminaries: Priest Fl. Bucescu, *Cântarea psaltică în manuscrisele moldovenești din sec. XIX. Ghidul manuscriselor psaltice – Moldova sec. XIX* [Psaltic chant in manuscripts from Moldavia – 19th century. The Guide of Moldavian manuscripts – 19th century], Editura Artes, Iași, 2009, vol. I, p. 208, vol. II, p. 111-112, 126.

2. Codicological description

Format III, size: 20.5 / 18 cm. Number of leaves: 236. Written area: an average of 9-11 lines of neume and related text. Conservation status: quite good.

¹⁰ 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.

Paper of several types, without watermarks, yellowish tint. Cover I is made of wood, covered in brown leather, rather worn, decorated on the edges by blind stamping with a linear border with geometric motifs; in the central part there is a motif in the shape of a heart or leaf, in the middle of which is written: "Hariton hierodeacon" (copyist of the manuscript). The manuscript was fitted with metal locks, now damaged. The fourth cover is decorated on the edges with a different type of border, also linear, but with floral motifs; there is a rhombic ornament with vegetal motifs in the middle. It has not been restored. It is located in the "Dimitru Stăniloae" Ecumenical Library, the history section¹¹. The manuscript 105 actually represents the second part of a colligated document with inventory numbers 104-105. The first part of the collection, with the inventory number 104 is a print with the title *Irmologhion*, author Dimitrie Suceveanu, published in 1848 in Iasi (Bucescu, 2009, p. 111). The numbering is original, on leaves in black ink in the upper right corner, continued by the Byzantinologist Priest Florin Bucescu, as it is recorded on the last leaf of the manuscript: "original numbering from leaf 1-89 and further on, from leaf 90-236 by Fl. Bucescu (1997)". The writing is professional, orderly, in purple ink only on the first tab at the beginning of the colligated document; at points, sheets have been removed and in others there is a note that other sheets were added, the latter differing from the general corpus of Ms. 105 by calligraphy, which is only in black ink. In general, the ink is in two colours, black and red; it used in the manner customary for writing this type of documents, namely: black ink for vowel neumas, augmentative temporal signs, psifiston consonant signs, varia, omalon, antichenoma, and red ink for uppercase initials, florals, martiria, diminutive temporal signs, etheron consonant sign. In the parts of the manuscript which are more carefully written, the uppercase initials are beautifully ornamented with unobtrusive floral motifs.

3. Dating and location

Manuscript 23 was most likely written at Horaita Monastery in Neamt County, between 1857-1879, as noted by the copyist Hariton Vasiliu in several extramusical notes on the Ms.

4. Musical-liturgical content

leaf 1 By Paraskiadis, Protopsaltes of St. Metropolitan Cathedral. The service of the Great Vespers. Anixandaria by Georgios Paraskiadis, Protopsaltes of St. Metropolitan Cathedral of Moldavia. The plagal of the 4th mode Ni, *Veniți să ne închinăm....; Deșchizând Tu mâna Ta / Come and worship...; With an open hand;*

¹¹ According to the description made by expert restorer Mihaela Puiu, in December 2009.

1. 9 *Fericit bărbatul* / Happy the man – but only the chosen verses as it is customary to be performed more often. The plagal of the 4th mode, *Fericit bărbatul* / Happy the man;

1. 12 Abridged Polyeleos, the whole psalm in 20 verses. The 1st mode Pa, *Robii, robii Domnului* / The servants, the servants of the Lord;

1. 18 Another chant adapted by Mr. Sluger Dimitrii Lampadar [at the] St. Metropolitan Cathedral, the 3rd mode Ga, *Robii, robii Domnului* / The servants, the servants of the Lord;

1. 25V Fragment *Aliluia* / Alleluia, incomplete, in purple ink; [below] isons of modes [apechema of the 1st, 2nd, 3rd, 4th and plagal of the 1st mode];

1. 26 missing;

1. 27 CHEROUVIKA BY THEODOR FOCHEOSU [sic!] The 1st mode Pa, *Cari pre heruvimi* / Which onto the cherouvim; 1. 28 of the same the 2nd mode Di; 1. 30 of the same, the 3rd mode Ga; 1. 31v of the same on the 4th mode Di; 1. 33v of the same, the plagal of the 1st mode Pa; 1. 35, of the same, the plagal of the 2nd mode Pa; 1. 36v of the same, the plagal of the 3rd mode Zo; 1. 38 of the same, the plagal of the 4th mode Ni;

1. 39 KOINONIKA OF THE WEEK OF THE SAME. Monday, the plagal of the 1st Pa, *Cel ce faci pre îngerii* / The One Who makes the angels; 1. 40 Tuesday, the plagal of the 3rd mode Zo, *Întru pomenire veșnică* / To eternal remembrance; 1. 41v Another koinonikon for Wednesday and for the feasts of the Mother of God. Hourmouzios Hartofilakos, the plagal of the 3rd mode Zo, *Păharul mântuirii* / The cup of salvation; 1. 43 of the same [the plagal of the 4th] Ni, *În tot pământul* / All over the Earth; 1. 45 Friday, the plagal of the 1st Pa *Mântuire ai lucrat* / You gave us Salvation [Saturday's koinonikon missing, a.n.];

1. 46v Aghioasele Postului mare / Lenten (sic!) Leitourgika for the Liturgy of Saint Basil the Great, the 2nd mode Di, *Cu vrednicie și cu dreptate* / It is fair and just; 1. 47 *Sfânt, Sfânt, Sfânt Domnul Savaot* / Holy, Holy, Holy Lord Sabaoth; 1. 48 *Amin, Amin; Pre Tine te lăudăm* / Amen, amen; We praise You; 1. 48v The plagal of the 4th Ni, *De tine se bucură* / Rejoicing in Thee;

1. 50 La râul Vavilonului / By the river of Babylon, made by Gregorios the Protopsaltes, after the request of His Holiness Metropolitan Bishop C.[hiriu] C. [hir] Veniamin, the 3rd authentic mode Ga as from Ni, *La râul Vavilonului* / By the river of Babylon;

1. 54v Axion [estin, a.n.] the 1st mode Pa, *Cu adevărat este* / It is truly right;

1. 55 Another, the plagal of the 1st mode Pa, *Vrednică ești* / Worthy you are;

1. 56 Heritisire pentru Domnitoriu / Polychronion to the ruler. The plagal of the 3rd Zo, *Mulți ani să facă Domnul Dumnezeu* / Many years may the Lord God;

l. 57v Polychronion for the Abbot, which is sung in the refectory, the 1st mode Pa, *Mulți ani facă Domnul Dumnezeu* / Many years may the Lord God [to Archimandrite Ermoghen, a. n.];

l. 58 Another. The plagal of the 4th mode Ni, *Mulți ani facă Domnul Dumnezeu* / Many years may the Lord God [also for Archimandrite Ermoghen, a. n.];

l. 59 For the Metropolitan, the plagal of the 3rd mode Zo, *Pre Stăpânul și Arhipăstoriul nostru, Domnului Domn Iosif* / To our Lord and Arch-pastor, Lord Iosif [Naniescu, a. n.];

l. 60 Polieleul Maicii Domnului / Polyeleos of Our Lady, composed by Mr. Dimitrie Sucevanu, Archpriest of St. Metropolitan Cathedral, [mode] leghetos Vu, *Cuvânt bun* / Good word;

l. 66 ÎNCEPUTUL CU DUMNEZEU CEL SFÂNT AL SLAVELOR / The beginning with the Holy God of the Doxastika on the eight modes. The 1st mode Pa, *Slavă... Și acum... Pe ceea ce este mărirea a toată lumea* / Glory... And now... On She Who is the magnification of everyone; l. 67v The 2nd mode Di, *Trecut-a umbra Legii* / The shadow of the law passed; l. 68 The 3rd mode Ga, *Cum să nu ne mirăm de nașterea ta* / How not to wonder at your birth; l. 69v The 4th mode Pa, *Prorocul David, carele pentru tine este al lui Dumnezeu părinte* / The Prophet David, who to you is God's Father; l. 70v The plagal of the 1st mode Pa, *În Marea Roșie, chipul miresii ce[le]i neispitită de nuntă* / In the Red Sea, the face of the bride who was not tempted by the wedding; l. 72 The plagal of the 2nd mode Pa, *Cine nu te va ferici pe tine, Fecioară* / Who will not bless you, Virgin; l. 73 *Slava* / Doxastikon, the plagal of the 3rd mode on Ga, *Maică te-ai cunoscut mai presus de fire* / Mother you were revealed; l. 74 *Slava* / Doxastikon, the plagal of the 4th mode Ni, *Împăratul ceriurilor* / King of Heaven;

l. 75 PROSOMIA OF THE MODES OF D. DIMITRII SUCEVANU THE PROTOPSALTES OF ST. METROPOLITAN CATHEDRAL, the 1st mode Pa, *Ceea ce ești bucuria cetelor cerești* / You Who are the joy of the heavenly hosts; l. 75v Another [the 1st mode] Pa, *O, prea slăvită minune* / O, most glorious miracle; l. 76 the 2nd mode Pa, *Casa Eufratului* / The House of Euphrates; l. 77 Another [on] Pa, *Când de pe lemn, mort* / When about Wood, dead; l. 77v the 3rd mode Ga, *Mare este puterea mucenicilor Tăi, Hristoase* / Great is the power of your martyrs, O Christ; l. 77 A similar one, *În chipul crucii Moisi în munte* / In the image of the Cross Moisi in the mountain [only the title is noted, without the scores, a.n.]; Another one, Ga, *Laudă de sară aducem Ție, Hristoase* / Evening praise we give You, Christ; l. 77v The 4th mode leghetos Vu, *Cela ce iești chemat de sus și nu de la oameni* / You Who are called from above and not by men; l. 78 *Aș vre cu lacrimi să șterg* / I would love to wipe with tears; l. 78v the plagal of the 1st mode Ke, *Doamne, păcătuind nu încetez* / Lord, to sin I do not cease; A different on Ke, *Bucură-te, camera ce(a) cu bun miros* / Rejoice,

chamber with sweet scent; 79v A different one, the plagal of the 2nd mode Di, *Toată nădejdea puindu-mi în ceriuri* / Placing all my hope in the Heaven; 1. 80 Another one by the translator [by D. Suceveanu, a.n.] [the plagal of the 2nd mode] Di, *Îngereștile puteri, mergeți înainte* / Angelic hosts, go ahead;

1. 81 blank leaf (not written on the leaf/overleaf);

1. 82 Wednesday, fifth week of Lent. The plagal of the 4th mode Ni, *În tâlharii gândurilor mele căzând* / Falling prey to the robbers that my thoughts are; 1. 82v [to the] martyrs [irmologically, a.n.] *De este vreo bunătate* / If there is any kindness; 1. 83 Stichera [to the] Apostles, *Doamne, te-ai arătat pre sfinții tăi ucenici ceruri cuvântătoare* / Lord, you have revealed Yourself to Your holy disciples speaking heavens; *Apostoli prealăudați* / Most praised Apostles; 1. 83v Other sticheron of the Great Canon which are at no. 25 *podobia Aș vre cu lacrimi să șterg* / I would with tears to wipe, the 4th mode 4 Vu, *Toată viața me s-au cheltuit cu curvele și cu vameșii* / My whole life has been spent with whores and tax collectors, and others [up to a total of, 25 troparia, a.n.];

1. 90 The plagal of the 4th mode Ni, *Dumnezeu este Domnul* / God is the Lord; *Porunca cea cu taină* / The secret commandment [slowly and then shortly, troparia from the service of the Akathist of the Mother of God, a.n.];

1. 91v During the Passions Week, the 1st mode Pa, *Aliluia* / *Alleluia* [slowly and then shortly, a. n.]; 1. 93v *Iată Mirele* / *Here comes the groom* [shortly, a.n.];

1. 94 The symbol of faith composed and written down in a note-by-note system. The plagal of the 1st mode Pa, *Crez într-unul Dumnezeu* / *I believe in One God*;

1. 96v Leitourgika composed by Anton Pana, the plagal of the 1st mode Pa, *Și cu duhul tău* / *And with your spirit* and so on;

1. 98 Leitourgika composed by His Eminence Metropolitan Bishop of Moldavia and Suceava D. D. Iosif Naniescu. The plagal of the 4th mode Ni, *Pre Tatăl, pe Fiul și pe Duhul Sfânt* / The Father, the Son and the Holy Spirit and so on;

1. 100 Prokeimena during the Holy Week. Sunday evening, the plagal of the 3rd mode [varis] Ga, *Cine este Dumnezeu Mare* / Who is the Great God; Monday evening, the plagal of the 3rd mode [varis] Ga, *Dumnezeul nostru în cer și pe pământ* / Our God in heaven and on Earth; Tuesday evening, the plagal of the 4th mode Ni, *Cu glasul meu către Domnul am strigat* / With my voice to the Lord I cried; Wednesday evening the plagal of the 3rd mode varis Ga, *Ascultă, Doamne, rugăciunea mea* / Hear my prayer, O Lord; Thursday evening the plagal of the 3rd mode [varis] Ga, *Iubi-Te-voi, Doamne, vârtutea mea* / I will love You, Lord, my strength; 1. 101 Friday evening, the plagal of the 4th mode Ni, *Dat-ai moștenire* / You have bequeathed;

1. 101 After the Gospel, the 3rd mode Ga, *Slavă Ție, Doamne* / Glory to You, Lord;

l. 101v And when a bishop is present, all this is sung [the 3rd mode] Ga, *Întru mulți ani, Stăpâne* / Many years, my Lord;

l. 102v Creation of Mr. Cupbearer Dimitrii Sucevanu, Protopsaltes [at the St. Metropolitan Cathedral of Moldavia. The plagal of the 1st mode Pa, *Brațile părintești* / Parent's arms;

l. 103v The 1st mode Pa, *Să cunoaștem, fraților, puterea tainii* / Let us know, brothers, the power of the mystery¹²;

l. 104 Axion estin [the 1st mode] Pa, *Vrednică ești cu adevărat* / You are truly worthy;

l. 105 Others also composed by Varlaam. The plagal of the 2nd mode Pa, *Vrednică ești cu adevărat* / You are truly worthy;

l. 105v Polyeleos in the eighth mode, the chosen verses as well as the customary lyrics to be sung in the St. Mona(stery)? Ni, *Robii Domnului* / *Servants of the Lord*;

109 A SERIES OF SLOW CHEROUVIKA TRANSLATED BY ANTON PANA [Sunday cherouvika of the *Carii pre heruvim* / Which onto the Cherouvim, a.n.]. The 1st mode Pa, *Carii pre heruvimi* / Which onto the Cherouvim; l. 111 [the 2nd mode] Di; l. 113 Another one made by Gregorios the Protopsaltes, the 3rd mode Ga [incomplete, without the second part, *Ca pre împăratul* / As onto the Emperor, a.n.]; l. 114v Another one made by Petros Ephesios, the 4th mode Di; l. 116v Another, the 2nd mode Vu or Ni; l. 118v Another one by Petros Lampadarios, the 4th mode Di, of the shorter ones; l. 120 Another one by Petros Ephesios, the plagal of the 3rd mode, varis, on Zo; 121v Others by Petros Lampadarios of the shorter ones, the plagal of the 4th mode Ni; l. 123 The cherouvikon, the plagal of the 1st mode by Anton Pana was added;

l. 125 Another one made by Gregorios the Protopsaltes, from the shorter ones, the plagal of the 2nd mode Pa, *Carii pre heruvimi* / Which onto the Cherouvim;

l. 126v A few simpler ones were also added, translated by the late Anton Pana. The 1st mode Pa, *Cuvine-să cu adevărat* / It is truly worthy; l. 127 By Anton Pan the 4th mode legetos from Vu, *Cuvine-să cu adevărat* / It is truly worth; l. 127v By Iosif Naniescu, the plagal of the 3rd mode, varis [heptaphonic on Zo', a.n.], *Cade-să cu adevărat* / It is truly meet; l. 128v By the same Iosif Naniescu, the plagal of the 4th mode Ni, *Cade-să cu adevărat* / It is truly meet; l. 129 This is translated by Father Protosingel Varlaam, the plagal of the 4th mode Ni, *Cade-să cu adevărat* / It is truly meet;

l. 129v THE BEGINNING WITH THE HOLY GOD OF THE FESTAL KOINONIKA OF FEAST THROUGHOUT THE YEAR. Konstantinos the Protopsaltes, the 1st mode Pa, *Doamne, iubit-am bunăcuviința casei Talei* / Lord,

¹² This variant is different from that by D. Suceveanu, *Idiomelar*, vol. III, 1857, from the Sunday of the Prodigal Son, a. n.

I loved the goodness of your house; l. 131v on the Elevation of the Holy Cross. By Petros Lampadarios, *Însemnatu-s-au preste noi lumina feței Tale, Doamne / The light of your face, O Lord, on us*; l. 132v on Our Is. Hs. Lord's Nativity. By Daniil, the 1st mode Ke, *Izbăvire trimis-au norodului Său / Deliverance He sent to His people*; l. 134v another by Petros Peloponnisios, the plagal of the 3rd mode Zo, *Arătatu-s-au Darul lui Dumnezeu / The gift of God was revealed*; l. 136v Another for the Annunciation. By the same, the 1st mode Pa, *Ales-au Domnul Sionul / The Lord has chosen Zion*; l. 139 By Petros Lampadarios. The 4th mode Di, *Bine este cuvântat / Blessed is*; l. 140 On Holy and Great Thursday. By the same, the plagal of the 2nd mode Pa, cherouvikon and koinonikon, *Cinei Tale celei de taină / To Your Last Supper*; l.143 Another one to be sung on the Holy and Great Saturday, by the same. The 1st mode Pa, *Sculatu-S-a Domnul / The Lord Rose*; l. 144 Another one by Gregorios the first Psalm singer. The 3rd mode Ga, *Trupul lui Hristos primiți / The body of Christ*; l. 145v Another one to be sung on St. Thomas' Sunday by Petros Peloponnisios, the 1st mode Pa, *Laudă, Ierusalime, pe Domnul / Praise the Lord, Jerusalem*; l. 147v On Ascension Thursday. By Petros Lampadarios. The 4th mode Di, *Suitu-S-a Dumnezeu întru strigare / God is in the calling*; l. 149 On the feast of the Pentecost. Daniil the first Psalm singer, the 1st mode Pa, *Duhul Tău cel bun / Your good spirit*; l. 150v Monday on the Feast of the Holy Trinity, the 1st mode Pa, *Duhul Tău cel bun / Your good spirit*; l. 152 On the Sunday of All Saints, the plagal of the 4th mode Ni, *Bucurați-vă, dreptilor / Rejoice, you the righteous*; l.154 On the Transfiguration. By Petros Lampadarios. The 4th mode Di, *Întru lumina feței Tale, Doamne / In the light of Your face, Lord*; l. 155v To the pious. Hurmuz Hartofilax, the 4th mode Di, *Întru pomenire veșnică / In eternal remembrance*; l. 157 of Daniil the first Psalm singer. The Holy voivodes, the plagal of the 2nd mode Pa, *Cela ce faci pe îngerii Tăi, / You Who make Your angels*; l. 159v to be sung on the Saturday of All Saints composed by the blessed and well remembered Bishop Nectarie Frimu. 8th (th) Ni voice, *Fericțiți sînt pre care i-ai ales / Happy are they that You have chosen*; l. 162 Axion estin, the plagal of the 4th mode Ni, *Cuvine-să cu adevărat / It is truly meet*;

l. 163 AT THE DIVINE LITURGY, Blessing, the plagal of the 3rd mode Zo, *Amen. Bindecuvintează, suflete al meu pre Domnul / Bless the Lord, o, my soul* [antiphon I, a.n.];

l. 167 State the second on left analogion [the chromatic plagal of the 4th mode Ni, Antiphon II, a.n.], *Slavă...; Lăuda-voi pre Domnul în viața mea / Glory...; I will praise the Lord in my life*;

l. 169 Axion estin by the priest Ioan Naparca who was a Koukouzelis of the Romanians, sung by me Anton Pann in Greek and Romanian in 1822. The 2nd mode II Pa [no lyrics below the melodic line and it appears to be incomplete as a score, a.n.];

l. 169v blank page (not written on);

1. 170 This cherouvikon is composed by Domnu[l] Sucev[e]anu, Protopsaltes at St. Metropolitan Cathedral of Moldavia [the 1st mode Pa, a.n.], *Carii pre heruvimi / Which onto the cherouvim*;

1. 171v blank page (not written on):

1. 172 Polyeleos in 20 verses that are sung on the feast of the Saints with polyeleos, the 1st mode Pa, *Robii Domnului / The Lord's servants*;

1. 175 Other leg [h]ethos Vu, *Robii Domnului / The Lord's servants* [in 20 verses, a.n.];

1. 179v *Cu noi este Dumnezeu / God is with us*, in shorter form, to be sung on the Feast of the Nativity of the Lord, at the Epiphany, and at the Annunciation, the plagal of the 4th mode Ni, *Auziți până la marginile pământului, că cu noi este Dumnezeu / Hear this you at the ends of the earth, God is with us*;

1. 182v Prokeimena of the Sundays of Lent. The plagal pf the 4th mode Ni, *Să nu întorci fața Ta / Don't turn Your face and Dat-ai moștenire celor ce se tem / You bequeathed onto those who fear*;

1. 183v Cherouvikon to be sung on the feast of the Presanctified Gifts' Divine Liturgy, the plagal of the 3rd mode Zo, *Acum puterile / Now the powers*;

1. 185 Koinonikon likewise Zo, *Gustați și vedeți / Taste and see*;

1. 187 Cherouvikon to be sung on the Holy and Great Thursday. The plagal of the 2nd Pa, *Cinei Tale celei de Taină / To Your Last Supper*;

1. 189 Axion to be sung on the Holy Thursday instead of *De tine se bucură / They rejoice in You*, the 1st mode [tetraphonic] Ke, *Din ospățul Stăpânului / The master's feast*;

1. 191v Cherouvikon to be sung on the feast of the Holy and Great Saturday. After Iakovos the Protopsaltes, the 1st mode Pa, *Să tacă tot trupul / All bodies should be silent*;

1. 192 Axion to be sung on the feast on this day instead of *De tine se bucură / Rejoicing in you*, the plagal of the 2nd mode Pa, *Nu te tângui pentru mine, Maică / Don't weep for Me, Mother* [incomplete because tabs 193v and 194 are missing, a.n.];

1. 194v [Axion *Cuvine-se cu adevărat / It is truly meet*, the plagal of the 4th mode Ni, incomplete because tab 194 is missing];

1. 195 *Porunca cea cu taină / The secret commandment* in short form, the plagal of the 4th mode Ni;

1. 195v In the Holy and Great Week of the Lord's Passions, the plagal of the 4th mode Ni or Ga, *Alliluia...; Iată Mirele / Alleluia...; Here comes the Groom*;

1. 197 "H. V." written at the bottom;

1. 197v Another shorter Ga, *Alliluia; Iată Mirele / Alleluia; Here comes the Groom*;

1. 198 To be sung on the Holy and Great Thursday. The plagal of the 4th mode Ni-Ga, *Când slăviții ucenici / When the glorious disciples*;

1. 199v Another, shorter one, on Ni or Ga, *Când slăviții ucenici* / When the glorious disciples;

1. 200 *Cu noi este Dumnezeu* / God is with us, to be sung at the service called Great Compline with its verses, the plagal of the 4th mode Ni, *Cu noi este Dumnezeu* / God is with us;

201 Another, the plagal of the 4th mode, *Cu noi este Dumnezeu* / God is with us;

1. 201v Verses by Father Calinic Jeromonah from the Holy Monastery of Slatina, the plagal of the 4th mode Ni, *Auziți până la marginile pământului...* / Hear this to the ends of the Earth... [tempo indications are given: "aice rar" / this is slow – l. 202v, 203; "rar" / slowly – l. 204v; "și să cântă rar de 3 ori / and is to be sung 3 times slowly", *God is with us* (slow exegesis, a.n.) – l. 205v];

1. 206 *La râul Vavilonului* / By the river of Babylon, the 3rd mode Ga;

1. 208 Anixandaria abbreviated by Anton Pana, the plagal of the 4th mode Ni, *Veniți să ne închinăm; Deșchizând Tu mâna Ta* / Come to worship; With an open hand;

1. 212v Other anixandaria by Father Protosinghel Varlaam in (monastery) Bogdana on June 1858 in 19. The plagal of the 4th mode Ni, *Deșchizând Tu mâna Ta* / With an open hand;

1. 217 On the plagal of the 4th mode, original, on Ni [irmologically, a.n.], *Mărturisii-vă Domnului că e bun* / Confess to the Lord for He is good;

1. 220 Koinonika on Sunday by Daniil the Protopsaltes. Translated from Greek by Hierodeacon Nectarie Frimu. The 1st mode Pa, *Lăudați pre Domnul* / Praise the Lord; 1. 221v Another, the plagal of the 4th mode Ni, *Lăudați pre Domnul* / Praise the Lord;

1. 224v, 225, 225v blank (not written on);

1. 226 THE BEGINNING OF THE AXIONS OF THE FEASTS THROUGHOUT THE YEAR. Axions to be sung on the Nativity of the Virgin. The plagal of the 4th mode Ni, *Străin lucru este maicilor fecioria* / An alien thing is virginity to mothers; 1. 226v Another one to be sung on the Exaltation of the Holy Cross [the plagal of the 4th mode Ni], *Rai de taină ești* / Secret heaven You are; 1. 227 At the entrance [of the mother of God] into the church, the 4th mode Vu, *Îngerii intrarea ce[le]i prea curate văzându-o* / The Angels who saw the entrance of She Who is most pure; 1. 227v On September 8 The Doxastika of Vespers on the plagal of the 2nd mode Pa, *Astăzi, Dumnezeu cel ce se odihnește pe scaune înțălegătoare* / Today, God who rests on understanding chairs; 1. 228 At the service called Lity. Glory and now, the plagal of the 4th mode Ni, *În ziua cea binevestită a praznicului nostru* / On the blessed day of our feast; 1. 229 To be sung at the feast of the Elevation of the Cross, the plagal of the 4th mode Ni, *Astăzi cel neapropiat după fință, mie neapropiat s-au făcut* / Today the one unapproachable has been made approachable; 1. 230 On December 6th on St. Nicholas the Wonderworker evening, the 2nd mode Di, Podobia *Când de pre lemn* / Prosomia *When on the wood*, the 2nd mode Pa, *În*

Mira lăcuind dupre simțire / In Mira dwelling; l. 231v The 2nd mode Pa, *Cunună de biruință fiind numit adevărat* / A wreath of victory being justly called; l. 231 *Arătat-te-ai împăratului Constantin* / To the Emperor Constantine you were revealed; l. 231v glory, the 2nd authentic mode Pa, *Pre ceta ce este podoaba ierarhilor* / He Who is the adornment of the hierarchs; l. 232v And now on the eve of the feast of the Nativity, similar mode, plagal of the 2nd Pa, *Peșteră, bine te împodobește* / Cave, adorn yourself well ; l. 233v to be sung during the service called Litia, the plagal of the 4th mode Ni, *Rodul bărbățiilor tale, cuvioase părinte* / The fruit of your brave struggle; l. 234 And now, similar [the plagal of the 4th mode] Ni, *Vișleeme, gătește-te* / Bethlehem, prepare yourself; l. 234v At the aposticha, the plagal of the 2nd mode Pa, *Omule al lui Dumnezeu* / Man of God; l. 235 And now, on the eve of the feast, *Ceea ce nu știi de mire* / She Who knows not of the groom.

5. Authors on record: Georgios Paraskiadis, Dimitrie Suceveanu, Teodor Fokeosu (Fokaefs), Hourmouzos Hartofilakos, Gregorios the Protopsaltes, Anton Pana (Pann), Iosif Naniescu, Varlaam Protosinghel, Constantinos the Protopsaltes, Petros Lampadarios, Daniil the first Psalm singer, Bishop/Hierodeacon Nectarie Frimu, Calinic the Hieromonk at the Holy Monastery Slatina, Iakovos the Protopsaltes.

6. Extramusical notes

Loose overleaf flyleaf [written in purple ink and the Latin alphabet, copyist's note, author's notes]: "this book which contains a collection of church songs. It belongs to the humble among the Hierodeacons, Hariton Vasiliu, of St. Horaita Monastery. Written by above said and I hereby undersigned, 1879, June, 30. H, Vasiliu".

Overleaf flyleaf I [later notes in pencil, in a different hand, in Latin characters]: "Irmologhion or Katavasia collection in the old alphabet (Cyrillic) half is printed and half is a collection of chants (Anthology) for Vespers, Matins and the Liturgy, handwritten with old letters (Cyrillic), bound in leather everywhere – 1848 – l.v.";

l. 93v "1857 mar [tie] 2";

l. 124v "Hariton Ierodiacon Vasiliu 1866";

l. 169v: "Ierodiaconu Vasiliu"; [and in purple ink, in a different hand, author's note]: "Mayor of the village of Cracao[a]nii, 1893 oct. 29 Stephen M?";

l. 194v "Hariton Irodiacon";

l. 219v "Complete and glory to God. Hariton Irodiacon Vasiliu";

l. 236 "original page numbering and then continued by Florin Bucescu (1997) from l. 96-236".

ANNEX II

Adaptor/translator's name	Title, incipit and the chant's mode from Ms. 105 BMMB	Chant's place in Ms. 105 ICBMB	The source of the repertoire and the place where the song was found	Observations
Nectarie Frimu	<p>- Anixandaria by Georgios Paraskiadis, Protopsaltes of St. Metropolitan Cathedral of Moldavia. The plagal of the 4th mode Ni, <i>Come and worship; With an open hand</i>;</p> <p>- Happy the man – but only the chosen verses as it is customary to be performed more often, the plagal of the 4th mode, <i>Happy the man</i>;</p> <p>- Abridged Polyeleos, the whole psalm in 20 verses. The 1st mode Pa, <i>The servants, the servants of the Lord</i>;</p> <p>- [Koinonikon for] Tuesday, the plagal of the 3rd mode Zo, <i>To eternal remembrance</i>;</p> <p>- Axion [estin] the 1st mode Pa, <i>It is truly right</i>;</p> <p>- Prokeimena during the Holy Week;</p> <p>- After the Gospel, the 3rd mode Ga, <i>Gloria to You, Lord</i>;</p> <p>- And when a bishop is present, all this is sung [the 3rd mode] Ga, <i>Many years, my Lord</i>;</p> <p>- THE BEGINNING WITH THE HOLY GOD OF THE FESTAL KOINONIKA OF FEAST THROUGHOUT THE YEAR. Konstantinos the Protopsaltes, the 1st mode Pa, <i>Lord, I loved the goodness of your house</i>; l. 131v On the Elevation of the Holy Cross. By Petros Lampadarios, <i>The light of your face, O Lord, on us</i>; l.</p>	<p>leaf 1-8</p> <p>l. 9-11v</p> <p>l. 12-17v</p> <p>l. 40-41</p> <p>l. 54v-55</p> <p>l. 100-100v</p> <p>l. 101-101v</p> <p>l. 101v</p> <p>l. 129v-161v</p>	<p>Nectarie Frimu, <i>Antologhia sau Floare-alegire</i> / Anthology or Florilege, tom I-II, <i>Rânduitala Pecezmiei și a Utremei</i> / The order of Vespers and Matins, Neamț, 1846, pp. 1-10;</p> <p>Idem, pp. 11-14;</p> <p>Idem, pp. 146-154;</p> <p>Nectarie Frimu <i>Antologhia sau Floare-alegire</i> / Anthology or Florilege, Tomul al III-lea, <i>Rânduitala Sfintei și Dumnezeștii Liturghii</i> / The order of the Holy and Divine Liturgy, Neamț, 1840, p. 152.</p> <p>Idem, pp. 163-165;</p> <p>Ibidem, pp. 354-355;</p> <p>Ibidem, p. 24;</p> <p>Idem;</p> <p>Nectarie Frimu, <i>Antologhia</i>, Tomul al III-lea, pp. 226-298 (including the koinonikon to the Holy Voivodes);</p>	<p>We find that these prokeimena are very similar to those published by Ioan Zmeu, in op. cit., p. 18, but some music phrases are written in a "slowly exegesis". The prokeimena by Zmeu represent the next stage of adaptation, in a</p>

	<p>132v On our Is. Hs. Lord's Nativity. By Daniil, the 1st mode Ke, <i>Deliverance He sent to His people</i>, l. 134v Another by Petros Peloponnisios, the plagal of the 3rd mode Zo, <i>The gift of God was revealed</i>, l. 136v Another for the Annunciation. By the same, the 1st mode Pa, <i>The Lord has chosen Zion</i>, l. 139 By Petros Lampadarios. The 4th mode Di, <i>Blessed is</i>, l. 140 on Holy and Great Thursday. By the same, the plagal of the 2nd mode Pa, cherouvikon and koinonikon, <i>To Your Last Supper</i>, l.143 another one to be sung on the Holy and Great Saturday, by the same. The 1st mode Pa, <i>The Lord's Rose</i>, l. 144 another one by Gregorios the first Psalm singer. The 3rd mode Ga, <i>The body of Christ</i>, l. 145v Another one to be sung on St. Thomas' Sunday by Petros Peloponnisios, the 1st mode Pa, <i>Praise the Lord, Jerusalem</i>, l. 147v On Ascension Thursday. By Petros Lampadarios. The 4th mode Di, <i>God is in the calling</i>, l. 149 On the feast of the Pentekostes. Daniil the first Psalm singer, the 1st mode Pa, <i>Your good spirit</i>, l. 150v Monday on the Feast of the Holy Trinity, the 1st mode Pa, <i>Your good spirit</i>, l. 152 On the Sunday of All Saints, the plagal of the 4th mode Ni, <i>Rejoice, you the righteous</i>, l.154 on the Transfiguration. By Petros Lampadarios. The 4th mode Di, <i>In the light of Your face, Lord</i>, l. 155v To the pious. Hurmuz Hartofilax, the 4th mode Di, <i>In eternal remembrance</i>, l. 157 Of Daniil the first Psalm singer. The Holy voivodes, the plagal of the 2nd mode Pa,</p>		<p>more "short", more concise style.</p>
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	<p><i>You Who make Your angels</i>; l. 159v to be sung on the Saturday of All Saints composed by the blessed and well remembered Bishop Nectarie Frimu. The plagal of 4th mode Ni, <i>Happy are they that You have chosen</i>; l. 162 Axion estin, the plagal of the 4th mode Ni, <i>It is truly meet</i>, - Prokeimena of the Sundays of Lent. The plagal of the 4th mode Ni, <i>Don't turn Your face; You bequeathed onto those who fear</i>, - Cherouvikon to be sung on the feast of the Presanctified Gifts' Divine Liturgy, the plagal of the 3rd mode Zo, <i>Now the powers</i>, - Koinonikon likewise Zo, <i>Taste and see</i>, - The secret commandment in short form, the plagal of the 4th mode Ni, <i>The secret commandment in short form</i>, - In the Holy and Great Week of the Lord's Passions, the plagal of the 4th mode Ni or Ga, <i>Alliluita; Here comes the Groom</i>, - Another, shorter, Ga, <i>Alliluita; Here comes the Groom</i>, - l. 198 To be sung on the Holy and Great Thursday. The plagal of the 4th mode Ni-Ga, <i>When the glorious disciples</i>, - l. 199v Another, shorter one, on Ni or Ga, <i>When the glorious disciples</i>, - Koinonika on Sunday by Daniil Protopsalt. Translated from Greek by Hierodeacon Nectarie Frimu. The 1st mode Pa, <i>Praise the Lord</i>, l. 221v Another, the plagal of the 4th mode Ni, <i>Praise the Lord</i>,</p>	<p>l. 182v l. 183v l. 185 l. 195-195v l. 195v l. 197v l. 198 l. 199v l. 220-224</p>	<p>Ibidem, pp. 317-318; Ibidem, pp. 334-335; Ibidem, pp. 336-337; Nectarie Frimu, <i>Antologhie</i>, Tomurile I-II, p. 77-78. Ibidem, pp. 89-92; Ibidem, pp. 93-94; Ibidem, pp. 94-96; Ibidem, pp. 96-97; Nectarie Frimu, <i>Antologhie</i>, Tomul al III-lea, <i>op. cit.</i>, pp. 178-181; Ibidem, pp. 196-198.</p>	
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<p>Dimitrie Suceveanu</p>	<p>- Another chant translated by Mr. Sluger Dimitrii Lampadar St. Metropolitan Cathedral, the 3rd authentic mode Ga, <i>Robii, robii Domnului</i> / The servants, the servants of the Lord;</p> <p>ÎNCEPUTUL CU DUMNEZEU CEL SFÂNT AL SLAVELOR / The beginning with the Holy God of the Doxastika on the eight modes. The 1st mode Pa, <i>Glorii... And now...; On She Who is the magnification of everyone</i>; 1. 67v The 2nd mode Di, <i>The shadow of the law passed</i>; 1. 68 The 3rd mode Ga, <i>How not to wonder at your birth</i>; 1. 69v The 4th mode Pa, <i>The Prophet David, who to you is God's Father</i>; 1. 70v The plagal of the 1st mode Pa, <i>In the Red Sea, the face of the bride who was not tempted by the wedding</i>; 1. 72 The plagal of the 2nd mode Pa, <i>Who will not bless you, Virgin</i>; 1. 73 <i>Doxastikon</i>, the plagal of the 3rd mode on Ga, <i>Mother you were revealed</i>; 1. 74 <i>Slava... / Doxastikon</i>, the plagal of the 4th mode Ni, <i>King of Heaven</i>;</p> <p>- PROSOMIA OF THE MODES OF D. DIMITRII SUCEVANU THE PROTOPSALTIES OF ST. METROPOLITAN CATHEDRAL, the 1st mode Pa, <i>You Who are the joy of the heavenly hosts</i>; Another [on] Pa, <i>O, most glorious miracle</i>; The 2nd mode Pa, <i>The House of Euphrates</i>; Another [on] Pa, <i>When about Wood, dead</i>; The 3rd mode Ga, <i>Great is the power of your martyrs</i>; <i>O Christ</i>; A similar one, <i>In the image of the Cross Moissii in the</i></p>	<p>1. 18-25</p> <p>1. 66-74</p> <p>1. 75-80v</p>	<p>Nectarie Frimu, <i>Antologie sau Floare-alegire / Anthology or Florilege</i>, Tomul I și II, Rânduiala Vecerniei și a Utreniei, Neamț, 1846, pp. 146-154;</p> <p>Dimitrie Suceveanu, <i>Anastasimatar bisericesc / Church Anastasimatarion</i>, Tipografia Sfintei Mitropolii, Iași, 1848, p. 13 and further to the other modes.</p> <p>Ibidem, pp. 352-362.</p>	<p>See also in: <i>Buchet muzical athonit</i>, ed. a II-a, <i>Politeea</i>, vol. IV, București, Ed. Evanghelismos, 2016, pp. 13-20.</p> <p>See also in: <i>Anastasimatarul cinviosului Macarie Ieromonahul cu adăngiri din cel al paharnicului Dimitrie Suceveanu</i>, Editura Bizantină, Fundația Stavropoleos, București, 2002, p. 23 (<i>Dogmatica of the 1st mode</i>) and further to the other modes.</p> <p>The copyist Ms. 105 made a selection from the prosomia printed by D. Suceveanu (for example, in the 4th mode he took only two prosomia, <i>You</i></p>
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<p><i>mountain</i> [only the title is noted, without the scores, a.n.]; Another one Ga, <i>Evening praise we give You, Christ</i>, The 4th mode leghetos Vu, <i>You Who are called from above and not by men, I would love to wipe with tears</i>, The plagal of the 1st mode Ke, <i>Lord, to sin I do not cease</i>; A different on Ke, <i>Rejoice, chamber with sweet scent</i>; A different one, the plagal of the 2nd mode Di, <i>Placing all my hope in the Heaven</i>; Another one, by the translator [by D. Suceveanu, the plagal of the 2nd mode, a.n.] Di, <i>Angelic hosts, go ahead</i>;</p>	<p>l. 102v</p> <p>l. 170-171</p>	<p>- the source is being identified;</p> <p>Ioan Zmeu, <i>Utrenier și Liturghier care cuprind cele mai frumoase și alese cântări ale mai multor însemnați autori bisericеști Utrenier și Liturghier care cuprind cele mai frumoase și alese cântări ale mai multor însemnați autori bisericеști</i> / Matins and Liturgy collection, which includes the most beautiful and chosen chants of several important church authors, Tipografia Alexandru Georgescu, Buzău, 1892, p. 101;</p> <p>Ibidem, pp. 40-44;</p> <p>D. Suceveanu, <i>Idiomelar / Idiomelation</i>, vol. I, Neamț, 1856, pp. 18-19;</p>	<p><i>Who are called from above and not by men and I would love to wipe with tears</i>, out of the total of four offered by the author), stopping with the notation in the plagal of the 2nd mode, inclusive and leaving the next two free pages still in the manuscript, very possible in the idea of later completing the copying of the prosomia in all the the modes, respectively in the remaining modes, the plagal of 3rd and plagal of 4th mode.</p>
<p>- Creation of Mr. Cupbearer Dimitrii Sucevanu Protopsalt St. Metropolitan Cathedral of Moldavia on the plagal of the 1st mode Pa, <i>Parent's arms</i>;</p> <p>- This cherouvikon is composed by Domnu[!] Sucevi[!]anu, Protopsaltes at St. Metropolitan Cathedral of Moldavia [the 1st mode Pa, a.n.], <i>Which onto the cherouvikon</i>;</p>	<p>l. 172</p> <p>l. 227v-228</p>	<p>- Polyeleos in 20 verses that are sung on the feast of the Saints with polyeleos, the 1st mode Pa, <i>The Lord's servants</i>;</p> <p>- On September 8 The Doxastika of Vespers on the plagal of the 2nd mode Pa, <i>Astăzi, Dumnezeu cel ce se odihnește pe scaune înălțegătoare / Today, God who rests on understanding chairs</i>;</p>	

	<p>- At the service called Lily. Glory and now, the plagal of the 4th mode Ni, <i>On the blessed day of our feast</i>, - To be sung at the feast of the Elevation of the Cross, the plagal of the 4th mode Ni, <i>Astăzi cel neapropiat după firmă, mie neapropiat s-au făcut</i> / Today the one unapproachable has been made approachable; - On December 6th on St. Nicholas the Wonderworker evening, the 2nd mode Di, <i>Prosomia When on the wood</i>, the 2nd mode Pa, <i>In Mira dwelling</i>; The 2nd mode Pa, A wreath of victory being justly called; <i>To the Emperor Constantine you were revealed</i>, Glory, the 2nd mode Pa, <i>He Who is the adornment of the hierarchs</i>, - And now on the eve of the feast of the Nativity, similar mode, plagal of the 2nd Pa, <i>Cave, adorn yourself well</i>; To be sung during the service called Lily service, the plagal of the 4th mode Ni, <i>The fruit of your brave struggle</i>; And now, similar [the plagal of the 4th mode] Ni, <i>Bethlehem, prepare yourself</i>; At the aposticha, the plagal of the 2nd mode Pa, <i>Man of God</i>. And now, on the eve of the feast, <i>She Who knows not of the groom</i>. - By the river of Babylon, made by Gregorios the Protosaltas, after the request of His Holiness Metropolitan Bishop C.[hiriu] C. [hir] Veniamin, the 3rd authentic mode Ga as from Ni, <i>La râul Vavilonului</i> / By the river of Babylon. THE BEGINNING OF THE AXIONS OF THE FEASTS THROUGHOUT THE YEAR. Axions to be sung on the</p>	<p>I. 228-228v I. 229-229v I. 230-232v I. 232v-236</p>	<p>Ibidem, pp. 24-25; Ibidem, pp. 54-55; Ibidem, pp. 165-171; Ibidem, pp. 172-173 and further, 173-176.</p>	
<p>Macarie Ieromonahul</p>		<p>I. 50-54 I. 226-227</p>	<p>Macarie Ieromonahul, <i>Tomul al II-lea al Antologhiei</i> / Volume 2 of the Anthology according to the new system of church chant, București, Sfânta Mitropolie, 1827, pp. 242-246. <i>Buchet muzical athonit. Vol. I. Dumnezeiasca Liturghie</i> / Athomite Musical Bouquet – The Divine Liturgy, ed. a II-a, Editura</p>	

	<p>Nativity of the Virgin. The plagal of the 4th mode Ni, <i>An alien thing is virginity to mothers</i>. Another one to be sung on the Exaltation of the Holy Cross [the plagal of the 4th mode Ni], <i>Secret heaven You are</i>; At the entrance [of the mother of God] into the church, the 4th mode Vu, <i>The Angels who saw the entrance of She Who is most pure</i>.</p> <p>- The symbol of faith composed and written down in a note-by-note system. The plagal of the 1st mode Pa, <i>I believe in One God</i>;</p> <p>- Leitourgika composed by Anton Pana, the plagal of the 1st mode Pa, <i>And with your spirit</i> and so on;</p> <p>- A SERIES OF SLOW CHEROUVKA TRANSLATED BY ANTON PANA [Sunday cherouvika of the <i>Which onto the Cherouvim</i>, a.n.]. The 1st mode Pa, <i>Which onto the Cherouvim</i>; [the 2nd mode] Di;</p> <p>- A few simpler ones were also added, translated by the late Anton Pana. The 1st mode Pa. It is truly worthy; By Anton Pan the 4th mode legetos from Vu, <i>Cuvine-să cu adevărat</i> / It is truly worth;</p> <p>- Anixandaria abbreviated by Anton Pana, the plagal of the 4th mode Ni, <i>Come to worship; With an open hand</i>;</p> <p>- On the plagal of the 4th mode, original, on Ni [irmological tact, a.n.], <i>Confess to the Lord for He is good</i>;</p>	<p>I. 94-96</p> <p>I. 96v-97v</p> <p>I. 109-110v</p> <p>I. 111-112v</p> <p>I. 126v-127</p> <p>I. 127-127v</p> <p>I. 208-212</p> <p>I. 217</p>	<p>Evangelismos, București, 2009, pp. 566-567, 569-570, 573-574.</p> <p><i>La Sânta Liturghie a lui Ioan Gură de Aur, compuse de mine Anton Pann</i> / At the Holy Liturgy of John Chrysostom, București, 1854, în Tipografia lui Anton Pann, pp. 19-23.</p> <p>Anton Pann, <i>Rânduiala Sfintei Liturghii</i> / The order of the Divine Liturgy, București, 1847, pp. 71-72.</p> <p>Anton Pann, <i>Heruvico-chinonicar</i> / Cherouvikon and Koinonikon collection, Editura Didahia Severin, Drobeta Turnu Severin, 2012, the 1st mode, pp. 40-43 respectively the 2nd mode, pp. 49-52.</p> <p>Ibidem, pp. 3-4.</p> <p>Ibidem, pp. 16-18.</p> <p>Anton Pann, <i>Privigher</i> / Vigiler, În a sa tipografie de muzică bisericească, București, 1848, pp. 1-7.</p> <p>Ibidem, pp. 139-144.</p>	
Iosif Naniescu	<p>- Leitourgika composed by His Eminence Metropolitan Bishop of Moldavia and Suceava D. D. Iosif</p>	<p>I. 98-99v</p>	<p>In: Anton Pann, <i>Rânduiala Sfintei Liturghii</i> / The order of the Divine Liturgy, În a sa tipografie de muzică bisericească, București, 1847, pp. 35-37.</p>	

	<p>Naniescu on the plagal of the 4th mode <i>Ni, Pre Tatăl, pe Fiul și pe Duhul Sfânt</i> /The Father, the Son and the Holy Spirit and so on; -By Iosif Naniescu, the plagal of the 3rd mode, varis [heptaphonic on Zo', a.n.], <i>It is truly meet,</i></p> <p>-l. 128v By the same Iosif Naniescu, the plagal of the 4th mode Ni, <i>It is truly</i> <i>meet,</i></p> <p>- Another, the plagal of the 1st mode Pa, <i>Vrednică esti / Worthy you are,</i></p> <p>- Others also composed by Varlaam on the plagal, the 2nd mode Pa, <i>Vrednică</i> <i>esti cu adevărat / You are truly worthy,</i> - This is translated by Father Protosinghel Varlaam, the plagal of the 4th mode Ni, <i>Cade-șă cu adevărat / It is truly meet;</i> - Other amixandaria by Father Protosinghel Varlaam in (monastery) Bogdana on June 1858 in 19. The plagal of the 4th mode Ni, <i>Deșchizând Tu mâna</i> <i>Ta / With an open hand;</i></p>	<p>l. 127v-128</p> <p>l. 128v-129</p> <p>l. 55-55v, resumed identical to l. 104-104v l. 105-105v</p> <p>l. 129-129v</p> <p>l. 212v-216v</p>	<p>In: „Din moștenirea muzicală a Sfantului Ierarh Iosif Naniescu – MS 340 din Biblioteca Mitropoliei Moldovei și Bucovinei” / The musical heritage of Saint Hierarch Iosif Naniescu – Ms. 340 in the library of The Metropolitan Church of Moldova and Bukovina, Îngrijire ediție și studiu introductiv, Ionuț-Gabriel Nastasă, Doxologia, Iași, 2018, pp. 168-170. Ibidem, pp. 172-174.</p> <p>The source of the songs by Varlaam Protosinghel is being identified.</p>	
<p>Varlaam Protosinghelul</p>				

Table 1 Authors, chants that belong to them and printed music sources, old or current