



Ornamentation in the Church Singing of Byzantine Tradition in Transylvania. Stichera of the Vesper, to "Lord, I have cried", Tone 5

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The traditional liturgical chant in the Romanian Orthodox Church is rooted in the Byzantine¹ musical tradition; so is regional Romanian church singing, which was subject to a series of regional folk influences added over time.²

The project of *Systematic research and valorisation of the oral patrimony of chanting in the parishes belonging to the Archdiocese of Sibiu*, developed within the “Lucian Blaga” University of Sibiu between 2002-2004,³ allowed the compiling of an archive of audio records of almost 100 church singers, most of them from the Archpriestships of Sibiu, Săliște and Agnita in the Archdiocese of Sibiu⁴.

A brief overview of the audio records reveals the great richness of the oral melodic variations that circulated in Southern Transylvania (in the mentioned archpriestships), which are still waiting for more thorough research meant to highlight the features of a complex and subtle art. For this part of Romania, the analysis of church singing – at least in principle or declaratively – is made by comparison to the book of

¹ Gheorghe Ciobanu, *Raportul dintre muzica liturgică românească și muzica bizantină (The Relation between the Romanian liturgical chant and the Byzantine one)*, in "Studii de etnomuzicologie și bizantinologie" ("Studies in Ethnomusicology and Byzantology"), vol. II, Editura Muzicală, București, 1979, p. 268: "muzica liturgică românească, cu toată varietatea ei regională, are la bază muzica bizantină" ("Romanian liturgical chant, in its entire regional variety, is based on Byzantine music").

² Gheorghe Șoima, *Muzica bisericească și laică în Institutul Teologic din Sibiu (Church and Lay Music at the Theological Institute of Sibiu)*, in "Mitropolia Ardealului", VI 1961, no. 11-12, p. 798.

³ *Granturile MEC(T)-CNCSIS (MEC(T)-CNCSIS Grants* (Ministry of Education, Research and Youth-The National Council for Scientific Research in Higher Education) no.290/2002 and no.368/2003 and 2004.

⁴ The DVD that includes the compressed archive accompanies the study by Pr. Prof. Dr. Vasile Grăjdiان, Pr. Lect. Drd. Sorin Dobre, Prep. Eng. Grecu Corina, Librarian-Archive Eng. Streza Iuliana, *Cântarea liturgică ortodoxă din Sudul Transilvaniei - Cântarea tradițională de strană în bisericile Arhiepiscopiei Sibiului (The Orthodox Liturgical Chant in Southern Transylvania – The Traditional Monodic Chant in the Parishes of the Archdiocese of Sibiu)*, Editura Universității “Lucian Blaga”, 2007, p. 464.

Church Songs published in 1890 in Vienna by Pr. Dimitrie Cunțan (1837-1910) of Sibiu.⁵

On the coordinates above, this study aims to highlight a series of aspects of ornamentation in the chanting of Byzantine tradition in Southern Transylvania, for the particular case of *Stichera of the 5th Tone to "Lord, I have cried" of the Vesper*.

Methodological aspects

To this aim, from a methodological point of view, I opted for a method similar to the one used in a previous study concerning the current oral varieties of the *Irmos of the Resurrection*⁶ in Ardeal. The purpose is to see in parallel (on overlaying staves) more variations of the same song – in this case the first Stichera of the 5th tone to “Lord, I have cried” – starting from a reference variation, for instance that of Dimitrie Cunțan from 1890,⁷ and approaching more and more unrelated variations from the point of view of melodic structure. Of course, as the title of this study shows, the focus is mainly on the aspects of melodic *ornamentation* of the considered variations.

The archive of the research project mentioned above (*Systematic research and valorisation of the oral patrimony of chanting...*) contains records of 54 church singers from Ardeal for the Stichera of the 5th tone to “Lord, I have cried” – a list thereof is presented in *Annex 1*.⁸ Since this large number is difficult to process analytically in a low-scale research, I selected a number of 8 variations in order to observe them in parallel.

⁵ Dimitrie Cunțanu, *Cântările bisericesci - după melodiile celor opt glasuri ale sfintei biserici ortodoxe, culese, puse pe note și arangeate de Dimitrie Cunțanu, Profesor la seminarul "andreian" arhidiecesan (Church Songs – according to the songs of the eight tones of the Holy Orthodox Church, selected, transcribed and adjusted by Dimitrie Cunțanu, teacher at “Andrei Șaguna” Seminary of the Archdiocese)*, Sibiu, ed. I, 1890, Author’s press (printed at “Jos.Eberle și Co. Publisher”, Wien, VII); previous editions that preserve the song unchanged are: ed. III, 1932, Institute of Graphical Arts Krafft & Drotleff S.A. and ed. IV, 1943, Press of the Institute of Graphical Arts Krafft & Drotleff S.A. Sibiu.

⁶ Pr. Vasile Grăjdian, *Irmosul Învierii în variante orale actuale ale cântării bisericesti de strană din Ardeal (The Irmos of Resurrection in current oral variations of the monodic church chant in Ardeal)*, study presented at the 10th International Congress of Byzantine Music, Iași, 12th-15th of May 2003, published in “Acta Musicae Byzantinae”, Iași, vol.VII, 2004, pp. 137-156; republished in an extended version in the volume of Pr. Prof. Dr.Vasile Grăjdian, Pr. Lect. Drd. Sorin Dobre, Prep. Eng. Grecu Corina, Librarian-Archive Eng.Streza Iuliana, *Cântarea liturgică ortodoxă din Sudul Transilvaniei... (The Orthodox Liturgical Chant in Southern Transylvania)*, pp. 128-186.

⁷ Dimitrie Cunțanu, *Cântările bisericesci... (Church Songs)*, p. 20.

⁸ Copied from Pr. Lect. Drd. Sorin Dobre, Prep. Eng. Grecu Corina, Librarian-Archive Eng. Streza Iuliana, *Cântarea liturgică ortodoxă din Sudul Transilvaniei (The Orthodox Liturgical Chant in Southern Transylvania)*, pp. 389-390.

The selection criterion was a sufficient portrayal of different ornamentation degrees, in a progressive presentation (based on the complexity of the ornamentation) in relation to the melodic text of Dimitrie Cunțan, from the simplest to the more complex ones from an ornamental perspective. I hope that the intention of portraying the means of ornamentation is not affected by the likely and inevitable subjectivity of the selections – determined by the personal preferences of the person making the selection. However, to use a visual image, it can be said that these are all great gems among other great gems, some of which have been put aside for the time being.

The 8 records that were selected are marked in bold in the list in Annex 1.

Annex 2 further presents the actual comparison between the variations of the first Stichera of the 5th tone to “Lord, I have cried.” The first two staves (1-2) include those variations that have become a landmark since published in books of songs: the one belonging to Dimitrie Cunțan⁹, to which I added the one included in the *Book of Songs* of 1925 of the team managed by Timotei Popovici,¹⁰ which is important at least because it implicitly (and explicitly) drew attention at the time on the existence of other possible singing versions, maybe equally qualified for being used in the traditional monodic church chanting in Transylvania. The fact that the latter variation was not very much appreciated can explain why the following editions of the *Book of Songs* of Dimitrie Cunțan, although published by the same Timotei Popovici,¹¹ went back to the musical text of the first edition, namely that of 1890.

⁹ Dimitrie Cunțanu, *Cântările bisericesci... (Church Songs)*, p. 20.

¹⁰ Timotei Popovici, Candid Popa, Aurel Popovici, *Cântările bisericesti (Church Songs)* based on the songs of the eight tones of the Holy Orthodox Church selected, transcribed and adjusted by Dimitrie Cunțanu, teacher at “Andrei Șaguna” Seminary of the Archdiocese of Sibiu, 2nd edition, revised and augmented – published by the Consistory of the Archdiocese, Sibiu, 1925, p. 11.

¹¹ *Cântările bisericesti după melodiile celor opt glasuri, ale sfintei biserici ortodoxe române, culese și aranjate de Dimitrie Cunțanu, fost profesor la Seminarul Andreian din Sibiu (Church Songs according to the eight tones of the Romanian Holy Orthodox Church, selected, transcribed and adjusted by Dimitrie Cunțanu, former teacher at “Andrei Șaguna” Seminary of Sibiu), 3rd edition*, by authorisation of the church supervised by Timotei Popovici; priest, music teacher at Andreiu Șaguna school and manager of the metropolis choir, Sibiu, 1932, (printed at) the Institute of Graphical Arts Krafft & Drotleff S.A.; *Cântările bisericesti după melodiile celor opt glasuri, culese și întâi publicate în 1890 de Dimitrie Cunțanu, fost profesor la Seminarul Andreian din Sibiu (Church Songs according to the songs of the eight tones, selected and first published in 1890 by Dimitrie Cunțanu, former teacher at “Andrei Șaguna” Seminary of Sibiu)*, 4th edition, supervised by Timotei Popovici, former music teacher

The melodic differences are still rather slight between the two staves/versions. Few as they are, I conventionally marked them with two types of “circling”: the *rectangular* ones concern especially the changes in the “main” song, and the *round* (*/oval*) ones concern specifically the aspects of melodic ornamentation. These two types of marking will also be used for the other melodic variation (oral), transcribed on the next staves. I also added an intermediate marking method, namely *rectangular with rounded corners*, necessary where especially rich *ornamentations* get to *influence the main melodic line itself* – or even replace it –, making it even more difficult to distinguish pure and simple between the ornamentation, on the one hand, and the change of the main melodic line, on the other hand.

Other methodological observations regard the fact that, since different voices are concerned, for the purposes of facilitating the comparison all transcriptions have been transposed into the ambit of the reference variation of Dimitrie Cunțan (an “A minor” similar to the linear correspondence of the Stichera of the 5th tone of the chant).

Furthermore, the separation “pointed” in measures attempts to suggest a compromise between the published variations of Dimitrie Cunțan and Timotei Popovici, where the rule is the 2/4 measure, and the *ad libitum* interpretations, with an especially advanced (and subtle) *rubato* of the oral interpretations, for which the division into measures is usually irrelevant.

Another small methodological compromise is the adaptation of the literary text of 1890 of Dimitrie Cunțan to the current orthographic norms, so as not to uselessly complicate the comparison with aspects that do not concern the melodic part; this means the adjustment of „cătră” into „cătire”, of „rugăciunei” into „rugăciunii” etc., as well as the replacement of certain characters/letters that are no longer used in Romanian (ě instead of ă or đ instead of z...).

In addition, whereas at the beginning the tempo *Andante* suggested by Dimitrie Cunțan was preserved, it must also be noticed that there are sometimes slightly important tempo differences between the transcribed oral variations – although in general the general indication of *Andante* can be accepted; therefore, when the version suggested by Nicolae Popa (no. 12) obviously exceeded the tempo limits indicated by *Andante*, an *Allegretto* was suggested.

Moreover, for the replacement of certain differences between the categories of melodic and ornamental variations presented, I opted for grouping the staves (at the beginning), by 1, 2 or 3, by *curly braces* in the

at “Andrei Șaguna” Seminary, Sibiu, 1943, Press of the Institute of Graphical Arts Krafft & Drotleff S.A., Sibiu.

case of published musical texts, and by *square brackets* in the case of oral (slightly) related variations.

As a final general methodological observation, as far as the *intermediate transcription* (between “brief” and “final”) of the oral variations is concerned,¹² the final reference is always the “*phonographics*” of the audio recording.

Findings, observations and conclusions

After the first two staves presenting the published reference variations that were mentioned above with their relatively few differences – where the ornamentations concern only certain “written” mordents and appoggiaturas for the measures 9-10, 28, 37-38, the following two grouped staves (3-4) provide the transcription of the interpretation of two good singers near Sibiu, Luca Simion and Dumitru Munthiu, both graduates from the Popular Art School of Sibiu,¹³ currently parish priests in Sibiu. The more advanced musical “schooling”, at least in the solfeggio area, is most likely the reason why they comply with and abide by the “letter” of the music, “by the book,” any possible ornamentation being practically inexistent. (Between parentheses, this raises the rhetorical question whether the narrow solfeggio school can lead to the sterilization of the melodic and/or corresponding ornamentation.)

The situation is rather different in the case of the singer of the following staff (5), namely Coșorean Axente of Coveș, who, lacking any “school”¹⁴ training in music, unleashes the melodic ornamentation, which seems to merge with the main melodic line; consequently, the rectangular marking with rounded corners was used.

For the following two staves (6-7), I return to the two “reference” melodic texts of the first two staves (1-2) in order to take the research a step further, namely to the application models of the stichera (with verses before), the ones that start with “Thy venerable cross,” also published in the books of songs of Dimitrie Cunțan (1890)¹⁵ and Timotei Popovici (1925).¹⁶ This is motivated by the fact that, after listening to all

¹² Emilia Comișel, *Probleme de transcriere (Transcription Issues)*, in “Studii de etnomuzicologie” (*Studies in Ethnomusicology*), vol. II, Editura Muzicală a Uniunii Compozitorilor și Muzicologilor din România, București, 1992, p. 182 Ș.u.

¹³ See biographical notes in the volume by Pr. Prof. Dr. Vasile Grăjdian, Pr. Lect. Drd. Sorin Dobre, Prep. Eng. Grecu Corina, Librarian-Archive Eng. Streza Iuliana, *Cântarea liturgică ortodoxă din Sudul Transilvaniei (The Orthodox Liturgical Chant in Southern Transylvania)* pp. 237-238, and pp. 245-246.

¹⁴ See biographical note at *ibidem*, p. 231.

¹⁵ Dimitrie Cunțanu, *Cântările bisericesci... (Church Songs)*, p. 21.

¹⁶ Timotei Popovici, Candid Popa, Aurel Popovici, *Cântările bisericesti... (Church Songs)*, p. 12.

the recordings available for the 5th tone of “Lord, I have cried,” I generally observed that the singers do not play by notes (the stichera transcribed by Dimitrie Cunțan) and also use for *the first two stichera* (the ones without verses, namely “Lord, I have cried” and “Let my prayer be set forth”) a *practical type of application* close to the one suggested by Dimitrie Cunțan. By comparing the melodic models of the published practical applications of the staves 6-7 (with the words associated in the brackets, since the interest is merely on the corresponding *melodic relevance*), minor differences between the two versions can be noticed, including in relation to the ornamentation, slightly similar to the situation of the first two staves (1-2).

For the following (and last) five staves with transcriptions of other oral variations, the published melodic “references” are the two application models highlighted under the staves 6-7, insofar as the vast majority of the oral variations seem to be related to them rather than to those of the staves 1-2.

The first group of variations (8-10) of the last five staves consists of 3 singers which have been grouped together because of their relative connection to the application model (or to its “traceability”), despite the ever richer melodic ornamentation. The first singer of this group is actually a female singer, Luca Victoria of Ocna Sibiului, aged 66 years old at the recording date (meanwhile she passed away). Farmer and housewife, she was part of a family of highly gifted church singers (among them the father-in-law, the husband and two of their sons, one of the children being Pr. Luca Simion, whose interpretation is rendered under no.3).¹⁷ Her singing, clear and quiet, has maybe the most “classical” (even “Olympian”) character by the just measure of classifying and “melting” the ornaments of the general melody. By listening to her, one can understand how the overall chanting (even in the absence of exaggerated vocal ornamentation) becomes an ornamentation, a *jewel* in itself, by expanding the meaning of the melodic ornamentation up to including the agogic subtlety of the rubato characteristic to popular singing (for which numerous indications of *rall.*, *rit.*, *accel.*, *a tempo*, etc. would be necessary in transcription, although they would have usually been insufficient in order to represent the live interpretative moment of inspiration). Because at this level the separation between the “variation” of the main song and the ornamentation by special melodic “figures” is almost impossible to achieve, most of the transcription was marked by rectangles with rounded edges – which will be generally

¹⁷ See biographical note in the volume by Pr. Prof. Dr. Vasile Grăjdian, Pr. Lect. Drd. Sorin Dobre, Pre Eng. Grecu Corina, Librarian-Archive Eng. Streza Iuliana, *Cântarea liturgică ortodoxă din Sudul Transilvaniei (The Orthodox Liturgical Chant in Southern Transylvania)*, p. 260.

copied on the next staves as well. Moreover, to make a more special reference, I would like to highlight the melodic evolution of the measures 22-27, where the melodic ornamentation is paradoxically combined with the recitative “crowding” of more syllables of the hymnographic text.

Ivan Constantin of Sadu (no.9), who learnt church singing in an actual village “community” of more church singers,¹⁸ is also driven by a self-teaching spirit in learning musical notation and by a will of greater self-improvement, which made him complete his theological studies (Bachelor’s and Master’s degree) by the age of 42, in spite of the everyday (family) difficulties. His singing also aims at “remaining” close to the application model, even if his rich experience as a singer prompts him to embellish the style with various small mordents, which can sometimes replace notes of the main melodic line (that of the “reference model”); see for instance measures 28-30.

Hârtoagă Ioan of Agnita (10)¹⁹ takes the general(ised) melodic ornamentation a step further, as can be seen from the measures 5-8 or 46-47. What should be remembered, both in the case of Hârtoagă Ioan and in the other singers, is the highly varied use, as ornaments, of the *vibrato*, which is sometimes hard to distinguish from mordent or tremolo. Anyhow, with this singer the feeling of folkloric singing is increasingly marked, as it will also be seen in the case of the last two singers.

Thus, for the singers of the last group (11-12) the melodic and ornamental exuberance completes the fusion of the ornamental and impromptu spirit with the intimate structures of the melodic speech.

Angela Beschiu of Jina (11)²⁰ is a real exponent of a special vocal virtuosity, her interpreting being a continuous chain of melodic “twists” that seem unique and some of which are memorable; see, for instance, a mordented (decorated) mordent with other three mordents in the 5th measure, as well as the countless tirades of appoggiaturas of all kinds, slides etc., such as, among others, those of measures 41-47. (Anyhow, in relation to the ornamental melodic concentration, it should be borne in mind that this study compared the correspondent of only 7 lines of stichera model).

The last analysed church singer is Popa Nicolae of Apoldul de jos,²¹ whose melodic art could be described as an uninterrupted transitional state, which, however, does not give the impression of a melodic aporia; on the contrary, the general formal coherence does not seem to be

¹⁸ *ibidem*, p. 43; v. and biographical note at p. 235.

¹⁹ Biographical note in *ibidem*, p. 333.

²⁰*ibidem*, p. 344.

²¹ *ibidem*, p. 208.

affected; as a typical example, see the melodic (ornamental) evolutions of measures 16-40.

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As a final conclusion to the observations of this study, a rhetorical question needs to be asked, whose answer may come in future research: is the musical text identified by D. Cunțan the reference that is ornamented in the actual interpretation *or* is the live style the reality of the church singing of Byzantine Tradition in Transylvania and the text of D. Cunțan, an “abstraction” of the oral variations? A probable answer would be that both approaches can have a specific, mutually complementing relevance, according to the purpose of specific research.

ABSTRACT

Previous musicology research established the kinship of the traditional Orthodox Church singing in Transylvania with the church music of Byzantine tradition, to which were added over time a series of regional folk influences. An important collection of songs for the church singing in Transylvania is the book of *Church Songs* published in 1890 in Vienna by Father Dimitrie Cunțan (1837-1910) from Sibiu – that is until today a defining landmark for the liturgical singing of the Orthodox Church in Transylvania.

Other research – including many audio records - have shown that in the practice of the liturgical chant in the Transylvanian Orthodox parishes there is a great melodic variety for every type of song, compared with the patterns recorded in the Dimitrie Cunțan’s book of *Church Songs*. The interpretation performed by the different Transylvanian church singers is often characterized by a rich *ornamentation*, contributing in an important measure to achieve that melodic variety.

This study aims to compare the melodic model proposed by Dimitrie Cunțan in his book for the *Stichera of the 5th Tone to the "Lord, I have cried" of the Vesper* with some characteristic interpretations, transcribed from 54 more recent records available. The examples chosen are trying to highlight specific types or styles of ornamentation and their influence on the general melodic profile of that song – from close variations until more far variations, in comparison with the model of Dimitrie Cunțan.

Selective bibliography

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Șoima Gheorghe, *Muzica bisericască și laică în Institutul Teologic din Sibiu*, în „Mitropolia Ardealului”, vol. VI, 1961, no. 11-12.

Annex 1

5th Tone

no.	“Lord, I have cried” (<i>sticheraric – automela</i>)	duration
1.	CD 2, Florea Vasile - Alămor (26 th of June 2002)	01' 08"
2.	CD 3, Balteș Nicolae - Ocna Sibiului (26 th of June 2002)	00' 47"
3.	CD 4, Nechita Gheorghe - Mag (21 st of July 2002)	00' 43"
4.	CD 6, Bighea Ioan - Cristian (22 nd of July 2002)	01' 00"
5.	CD 7, Lupea Ioan - Galeș (24 th of July 2002)	01' 20"
6.	CD 9, Petra Ion - Sibiel (3 rd of September 2002)	00' 46"
7.	CD 10, Schiau Ilie - Apoldul de Sus (September 2002); appears to be a combined form	00' 26"
8.	CD 11, Popa Nicolae - Apoldul de Jos	00' 43"
9.	CD 12, Manta Ioan - Sibiu (29 th of September 2002)	01' 13"
10.	CD 13, Ivănuț Nicolae - Mohu (14 th of October 2002)	01' 29"
11.	CD 14, Nica Ioan - Mohu (14 th of October 2002)	02' 38"
12.	CD 16, Albu Ioan - Șelimbăr (24 th of October 2002)	02' 10"
13.	CD 17, Tătoiu Ioan - Rășinari (24 th of October 2002)	01' 27"
14.	CD 18, Jianu Ioan - Rășinari (24 th of October 2002); seems to be a combined form	00' 48"
15.	CD 19, Roman Ioan - Rășinari (24 th of October 2002)	02' 20"
16 a.	CD 20, Damian Petru - Gura Râului (21 st of November 2002); appears to be a combined form - Variation (test)	00' 31"
16b.		00' 17"
17.	CD 21, Ihora Ilie - Gura Râului (21 st of November 2002)	00' 46"
18.	CD 22, Arcaș Gheorghe - Sadu (12 th of December 2002)	02' 22"
19.	CD 23, Țărălungă Gheorghe - Sadu (12 th of December 2002); an interesting form of the 5 th Tone	02' 24"
20.	CD 24, Ivan Constantin - Sadu (12th of December 2002)	02' 16"
21.	CD 25 A, Pr. Munthiu Dumitru Adrian - Sibiu (19th of Sep. 1985); și cu aplicare	03' 08"
22.	CD 26 A, Diac. Susan Mihai - Sibiu (28 th of December 2002); with application	03' 27"
23 a.	CD 27, Ciocan Constantin - Sibiu (30 th of December 2002-29 th of January 2003)	03' 41"
23b.	- Application	01' 09"
24.	CD 28, Arhid. Luca Simion - Sibiu (21st of January 2003); cu aplicare	04' 27"
25.	CD 30, Veștemean Ioan - Sibiu (25 th of January 2003)	02' 27"
26.	CD 31, David Simion - Sadu (25 th of January 2003)	01' 59"
27.	CD 32, Săvoiu Ioan - Sadu (25 th of January 2003); appears to be a combined form	01' 02"
28.	CD 35, Luca Dumitru - Ocna Sibiului (30 th of January 2003)	02' 09"
29.	CD 36, Luca Victoria - Ocna Sibiului (30th of January 2003)	02' 03"
30.	CD 40, Pr. Ciocan Ioan - Săliște (5 th of March 2003); Dogmatic of the voice	02' 46"
31.	CD 43, Novac Augustin - Sibiu (18 th of October 2003)	03' 00"
31.	CD 44 A, Herciu Ionel - Sibiu (22 nd of July 2004)	02' 20"
32.	CD 45, Ciuchină Alexe - Sibiu (30 th of July 2004)	01' 31"
33.	CD 46, Buzan Jimăn Daniel - Sibiu (15 th of September 2004)	01' 54"
34.	CD 52, Capătă Maria - Săliște (21 st of September 2004)	01' 21"
35.	CD 53, Stoica Ioan - Mândra (22 nd of September 2004)	02' 37"
36.	CD 56, Barna Ionuț Emilian - Sibiu (10 th of January 2005): Verse and Stichera	01' 07"
37.	CD 58, Stoica Cornelius - Sibiu (17 th of January 2005): Verse and Stichera	00' 49"
38.	CD 59, Mitru Ioan Remus - Sibiu (12 th of January 2005): Verse and Stichera	01' 25"
39.	CD 60, Zepa Adrian - Sibiu (17 th of January 2005): Verse and Stichera	00' 47"
40.	CD 61, Mitru Remus - Sibiu (18 th of January 2005)	00' 48"
41.	CD 62, Pr. Dumitrescu Cătălin - Sibiu (18 th of January 2005): Dogmatic	03' 04"
42.	CD 63, Pr. Coșa Ioan - Sibiu (18 th of January 2005): Verse and Stichera	00' 57"
43.	CD 67, Pinteș Ioan Adrian - Sibiu (20 th of January 2005): Verse and Stichera	01' 17"
44.	CD 72 Țichindelean Mircea - Alțâna (27 th of January 2005): Verse and Stichera	01' 06"
45.	CD 73 Tibu Vasile - Agnita (27 th of January 2005)	00' 34"
46.	CD 75 Coșorean Axente - Coveș (27th of January 2005)	01' 15"
47.	CD 76 Hârțoagă Ioan - Agnita (27th of January 2005)	01' 11"
48.	CD 78, Barbu Nicolae - Retiș (27 th of January 2005)	00' 54"
49.	CD 79, Țânț Voinea - Retiș (27 th of January 2005)	00' 34"
50.	CD 81, Gorea Ioan - Roșia (28 th of January 2005) - the melody of the troparion	00' 32"
51.	CD 83, Beschiu Angela - Jina (20th of February 2005)	02' 07"
52.	CD 101, Muntean Lazăr - Cristian (Brașov - 22 nd of November 2002)	00' 34"
53.	CD 102, Muntean Ion - Vulcan (5 th of November 2002)	02' 02"
54.	CD 108, Ducaru Ion - Râșnov (August 2004)	00' 43"

Annex 2

Doamne, strigat-am către Tine - Glas 5

Andante

1-DIMITRIE CUNȚANU (Sibiu 1890)
Doam - ne stri - ga

2-Ediția a doua (Sibiu 1925)
Doam - ne, stri - ga

3-Arhid.Luca Simion (Sibiu)
Doam - ne, stri - ga

4-Pr.Munthiu Dumitru (Sibiu)
Doam - ne, stri - ga

5-Coșorean Axente (Coveș)
Doam - ne stri - ga

6-MODEL Stihiră (D.Cunțan-1890)
(Prin cin - sti - tă cru - cea ta, Hris -

7-Model Stihiră (Ediția a doua, 1925)
(Prin cin - sti - tă cru - cea ta, Hris -

8-Luca Victoria (Ocna Sibiului)
Doam - ne stri - ga - t - am că - tre ti - ne

9-Ivan Constantin (Sadu)
Doam - ne stri - ga - t - am că - tre ti - ne

10-Hârtoagă Ioan (Agnita)
Doam - ne stri - ga - t - am că - tre ti - ne

11-Beschiu Angela (Jina)
Doam - ne stri - ga - t - am că - tre ti - ne

12-Nicolae Popa (Apoldul de jos)
Allegretto
Doam - ne stri - ga - t - am că - tre ti - ne

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t-am că-tre ti - - ne a - u - zi -

t-am că-tre ti - - ne a - u - zi -

t-am că-tre ti - - ne a - u - zi -

t-am că-tre ti - - ne a - u - zi -

(toa - - se, pre di - a - vo - lul ai ru -)

(toa - - se, pe dia - vo - lul l-ai ru -)

a - u - - zi - - mă, a - u - - zi - mă Doam -

a - u - - zi - - mă a - u - - zi - mă Doam -

a - u - - zi - - mă A - u - - zi - mă Doam -

a - u - - zi - mă a - u - - zi - mă Doam -

mă, a - u - zi - mă Doam - ne; Doam - ne stri -
 mă, a - u - zi - mă, Doam - ne, Doam - ne, stri -
 mă, a - u - zi - mă Doam - ne; Doam - ne stri -
 mă, a - u - zi - mă Doam - ne; Doam - ne stri -
 mă,
 (și - nat, și prin în - vi -)
 și - nat și prin în - vi -)
 ne, Doam - ne stri - ga - t - am că - tre ti - ne a -
 - ne, Doam - ne stri - ga - t - am că - tre ti - ne a -
 ne,
 Doam - ne stri - ga - t - am că - tre ti -
 ne, Doam - ne stri - ga - t - am că - tre ti - ne a -

ga - t-am că - tre ti - ne a - u - zi -

ga - t-am că - tre ti - ne, a - u - zi -

ga - t-am că - tre ti - ne a - u - zi -

ga - t-am că - tre ti - ne a - u - zi -

(e - rea ta a - cul mor - ții l-ai tãm -)

(e - rea ta a - cul mor - ții l-ai tãm -)

u - zi - mă, ia a-min-te-glasul ru-gă - ciu - ni me -

u - zi - mă, ia a-min-te-glasul ru-gă - ciu - ni me -

ia a-min-te la glasul ru-gă - ciu -

ne A - u - zi -

u - zi - mă, ia a - min-te gla-sul ru - gă - ciu - nii

mă. la a - min - te gla - sul ru - gă - ciu - nii me -
 mă. la a - min - te gla - sul ru - gă - ciu - nii me -
 mă. la a - min - te gla - sul ru - gă - ciu - nii me -
 mă. la a - min - te gla - sul ru - gă - ciu - nii me -
 la a - min - te la gla - sul ru - gă - ciu - nii me -
 (pit. Și ne-ai măn-tu - it pre noi din por - ți - le mor -)
 (pit și ne-ai măn-tu - it pe noi din por - ți - le mor -)
 le când strng că - tre ti -
 le
 ni me -
 ia a - min - te la gla - sul ru - gă - ciu - nii me -
 me - le când strng că - tre ti -

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le când strig că - tre ti - - - -

le când strig că - tre ti - - - -

le când strig că - tre ti - - - -

le când strig că - tre ti - - - -

le când strig că - tre ti - - - -

(ții: mă - ri - mu - te pre ti - - - -)

(ții, mă - ri - mu - te pe ti - - - -)

ne

le când strig că - tre ti - - - -

le când strig că - tre ti - - - -

ne



ne: a - u - zi - mă Doam - ne.
ne, a - u - zi - mă Doam - ne.
ne: a - u - zi - mă Doam - ne.
ne: a - u - zi - mă Doam - ne.
ne: a - u - zi - mă Doam - ne.
(ne, u - nu le năș - cut.)
(ne, u - nu - le năș - cut.)
a - u - zi - mă Doam - ne.
ne, a - u - zi - mă Doam - ne.
ne, a - u - zi - mă Doam - ne.
ne, a - u - zi - mă Doam - ne.
a - u - zi - mă Doam - ne.