



The Cheironomic Signs in the Sticheraria with Koukouzelian notation at the National Archives of Iași (NAI)*

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I. Introduction

In the Romanian Byzantine musicology, two approaches regarding the periodization of Byzantine notation are currently known. According to the former, established in the second half of the XXth century by the Western school of paleography¹, there are four main periods of Byzantine neumatic notation: the Paleo-Byzantine notation (XIth to XIIth century); the Medio-Byzantine notation (XIIth to XIVth century); Koukouzelian notation (XVth century to the beginning of the XIXth)²; and finally modern Chrysantean notation (later than 1814). According to this former approach, the Medio-Byzantine notation is considered to be different from the Koukouzelian notation in that in manuscripts, beside the *somata*, *pnevmata*, *nici soma nici pnevma* categories, it makes use of a balanced number of cheironomic signs (around 15)³, as compared to the large number of cheironomic signs (around 38)⁴ occurring in the manuscripts that use the Koukouzelian notation. The former, relatively recent, approach, circulated mainly in the specialised literature in Greek musicology, but not only, designates as Medio-Byzantine notation the semiography used in the manuscripts between the XIIth and the beginning of the XIXth century; the argument in favour of this

* The manuscripts presented in this paper were studied in the postdoctoral project with the theme "The research of the psaltic music manuscripts at the State Archives of Iași" in progress between 01.04.2012 and 01.04.2013 at MIDAS (Music Institute for Doctoral Advanced Studies), Bucharest, Romania, POSDRU/89/1.5/S/62923; the project is co-financed from the European Social Fund through the Sector operational programme for human resources development 2007-2013.

¹ An important centre of Byzantine musical studies was created at the beginning of the XXth century at Copenhagen. Its main representatives were: Carsten Hoeg, Egon Wellesz, Ioan D. Petrescu, Jorgen Råasted ș.a. This first classification of the Byzantine notation was suggested in Romania by Priest Ioan D. Petrescu, the founder of musical Byzantine paleography in Romania and developed by his disciples Grigore Panțiru and Gheorghe Ciobanu.

² Grigore Panțiru, *Notația și ehurile muzicii bizantine*, Editura Muzicală, București, 1972, p. 9.

³ *ibidem*, pp. 32-34.

⁴ *ibidem*, pp. 67-72.

periodization is that this notation makes use of the neumatic sub-categories *somata*, *pnevmata* and *nici soma nici pnevma* and that "most [of these categories, n.n.] are expressive signs meant also to refer to issues related to rhythm, tempo or melody phrases (*megala semadia*, *megalai hypostaseis*, the large signs)."⁵ Thus, an explanation emerges for the fact that in the last stage of Medio-Byzantine notation, also known as Koukouzelian notation or late Medio-Byzantine (XVth to XIXth century), "an important number of *the large cheironomic signs* were explained, leaving the impression of an entirely new and different notation practice. In fact, all the basic neume found in the Medio-Byzantine notation had been used and were still in use throughout the period."⁶ I am of the opinion that the former approach is more correct, since it has been supported by arguments related to the significant differences in compositional style between the Medio-Byzantine and the Koukouzelian period.

The issue of Byzantine semiography has been approached theoretically in Romania by Ioan D. Petrescu, Grigore Panțiru, Gheorghe Ciobanu and Sebastian Barbu-Bucur. Priest Ioan D. Petrescu studied the Paleo-Byzantine manuscripts in document funds abroad⁷ and Deacon Grigore Panțiru focused mainly on deciphering the ephonic notation and compiled the first didactic volume on Byzantine semiography⁸ at university level. Byzantinologist Gheorghe Ciobanu demonstrated the interdependence between the phonetics of the language used in church chanting and the melody construction of this type of chanting and thus explained the causes behind the musical differences between the performance in Greek and the performance in the Romanian language. Priest S. B. Bucur, Archdeacon, contributed to broadening the research initiated by the specialists mentioned above and investigated mainly the propedias in manuscript form to be found in the document funds in Romania⁹. Another important contribution made by S. B. Bucur is that he was able to clarify the existing sub-periodization of the process of translating and adapting religious chanting into Romanian by analysing and bringing to the public's attention several important manuscripts. Among them are the Romanian anthology of liturgical hymns *Psaltiki* by Filothei sin Agăi Jipei (1713) and the *Anastasimatarion* by Mihalache

⁵ Nicolae Gheorghită, *Muzica bizantină. Scurtă introducere*, in „Byzantion Romanicon”, revista de arte bizantine, vol. VII, Editura Artes, Iași, 2008, p. 164.


































⁶ *ibidem*.

⁷ Ioan D. Petrescu, *Études de paléographie musicale byzantine*, Editura Muzicală, București, 1967.

⁸ Grigore Panțiru, *op. cit.*

⁹ Sebastian Barbu-Bucur, *Cultura muzicală de tradiție bizantină pe teritoriul României și aportul original al culturii autohtone*, Editura Muzicală, București, 1989.

the moldo-Vlachos (1767). Together with Professor Priest Ion Isăroiu, the Romanian Byzantinologist also discovered and published the entire musical work of Ghelasio Basarabeanu, thus placing him among the three great masters of Romanian psaltic music of the XIXth century, Macarie Ieromonahul, Anton Pann and Dimitrie Suceveanu. In the second part of the Romanian anthology of liturgical hymns *Psaltiki*, namely in the beginning of the part containing the *Sticherarion*, the first propedia in the Romanian language in Romania can be found, where the signs of the Koukouzelian notation are presented. All the categories of signs are shown – somata, pnevmata, nici soma, nici pnevma. We can also find in the propedia the category of cheironomic signs, which Filotei names “the large mute signs called states” which we reproduce according to S.B. Bucur¹⁰:

Într-aceaste seamne să suie și să pogoară toată cîntarea | meșteșugului musichiei. Iară seamnele cea|le mari cea|le fără de glas carele să chiamă staturi, sînt acestea, numai | pentru darea îndemănă iar nu pentru glasuri: că fără de glas sînt | :ison  ; dipli  ; paraclitichi  ; Kratima  ; Kilizma  ; anticheno-chilizma  ; tromicon  ; ekstrepton  ; psifiston  ; gorgon  ; argon  ; stavros + ; tematismos eso  ; ete|ron exo  ; epegherma  ; paracalesma  ; eteron paracalema  ; xironclasma  ; gorgosintheton  ; argosintheton  ; eteron|tu psalticu  ; uranizma  ; apoderma  ; the ke apotes  ; |tema aplun  ; horevma  ; antikenoma  ; omalon  ; enarxis  ; piatzma  ; sizma  ; sinagma  ; varia  și lighisma 

It can be seen that 33 ”large signs” are reproduced.

As shown by the above mentioned byzantinologist, this propedia by Filotei was adopted identically or in a slightly modified version in several manuscripts in Romania (around 10), which were widely circulated on the territory of the Romanian Principalities¹¹. The Romanian propedia

¹⁰ Sebastian Barbu-Bucur, *Filotei sin aghi Jipei, Psaltichia rumănească, II. Anastasimatar*, Editura Muzicală, București, in *Izvoare ale muzicii românești*, vol. VII B, pp. 113-114.

¹¹ *ibidem*, p. 69. Here are the manuscripts in which copies of Filotei’s propedia appear: 1) Romanian ms. 1106 at the University library in Cluj-Napoca, written in 1745 by an anonymous copyist; 2) Romanian ms. 4305 at BARSR, completed in 1751 by ”Ioan sin Radului Dumei Brașoveanul”; 3) Romanian ms. 3210 in BARSR, signed by Naum Râmniceanu; 4) ms. in Greek and Romanian 795 at BARSR, copied in 1792 by an anonymous copyist; 5) ms. in Greek and Romanian 91 at the Museum of Oltenia in Craiova, XVIIIth century, copied by an anonymous copyist; 6) ms. in Greek and

by Filotei represents the first and most important musical grammar in the Romanian language; it opened the way for other similar books that were required for the instruction and training of the future cantors. When Makarie the Hieromonk's *Theoretikon* (Viena, 1823) and Anton Pann's *Bazul teoretic și practic al muzicii bisericesci sau Gramatica melodică / Basic Theory and Practice of Church Music or the Grammar of Melody* (Bucharest, 1846), were published, Filotei's propedia was no longer needed.

II. The presentation of the topic

In the present study, we discuss the cheironomic semiography used in an important corpus of musical manuscripts, the Koukouzelian *Sticheraria* at the National Archives of Iași.

III. Argumentation of the topic

At the National Archives of Iași an invaluable fund of manuscripts can be found, consisting of 17 musical manuscripts containing various types of musical collections and Byzantine semiographies.

According to the type of musical collection, the NAI fund contains:

❖ 8 *Anthologion* books (Ms. in Gr. and Rom. 79, Ms. in Gr. Rom. 181, Ms. in Greek. 199, Ms. in Gr. and Rom. 202, Ms. in Gr. and Rom. 207, Ms. in Gr. and Rom. 1541, Ms. in Gr. and Rom. 1546, Ms. in Rom. 1737),

❖ 4 *Sticherarion* books (Ms. in Gr. 198 by P. Lampadarios, Ms. in Gr. 203, unknown composer, Ms. in Gr. 204 by Panagiotes Chrisaphes the Younger, Ms. in Gr. 206 by Germanos of the New Patra,

❖ 2 *Liturgy song books* (Ms. in Gr. and Rom. 73 and Ms. in Gr. 75),

❖ 1 *Anastasimatarion* (Ms. in Greek 1667, a selection from the book by Petros Ephesios, Bucharest, 1820),

❖ 1 *Herouvikon* and *Koinonikon* (Ms. in Greek 208),

❖ 1 *Irmologion* and *Octoechos* (Ms. in Greek. 201, by Petros Lampadarios).

According to the type of notation:

❖ In Koukouzelian type notation (pre-Chrysantean): 8 mss: Ms. 198, Ms. 199, Ms. 201, Ms. 202, Ms. 203, Ms. 204, Ms. 206, Ms. 207.

Romanian 3 at Neamț Monastery, dating from the second half of the XVIIIth century, no author mentioned; 7-8) Romanian manuscripts 4233 and 4443 at BARSR the end of the XVIIIth century and the beginning of the XIXth century, unknown author; 9) ms. in Greek and Romanian 1350 at BARSR, written in 1808 by Chesarie at Căldărușani Monastery; 10) Romanian ms. 5970 at BARSR written by Hieromonk Acachie at Căldărușani Monastery in 1821.

❖ In Chrysantean notation: 9 mss: Ms. 73, Ms. 75, Ms. 79, Ms. 181, Ms. 208, Ms. 1541, Ms. 1546, Ms. 1667, Ms. 1737.

The sticherarion is a liturgical book in Byzantine rite containing the *stichera*, the hymns inserted between the verses of psalms at Hesperinos and Orthros. Sticheraria include both *stichera idiomela* and *stichera automela*: *stichera idiomela* have their own melodies and are usually sung only once during the Church year; *stichera automela* do not in themselves constitute a sung repertory but function as melodic and metrical models for the generation of *stichera prosomoia*¹².

III.1. The syntethic analysis, codicological and musical-liturgic of the NAI Sticheraria

In the following section we present the basic codicologic musical-liturgic data of the Sticheraria in manuscript form in pre-Chrysantean (Koukouzelian) notation at the National Archives of Iași. Two of the sticheraria, Ms. 198 and Ms. 203, were studied by Sebastian Barbu-Bucur and Florin Bucescu in seminal papers.

III.1.1. Ms. in Greek 198 NAI¹³

Syntomon sticherarion. Transitional Koukouzelian notation. **Author:** Petros Lampadarios the Peloponnesian. **No date, no place mentioned**, no name of the copyist. Source: the church "The Dormition of the Holy Virgin" in Roman, Neamț.

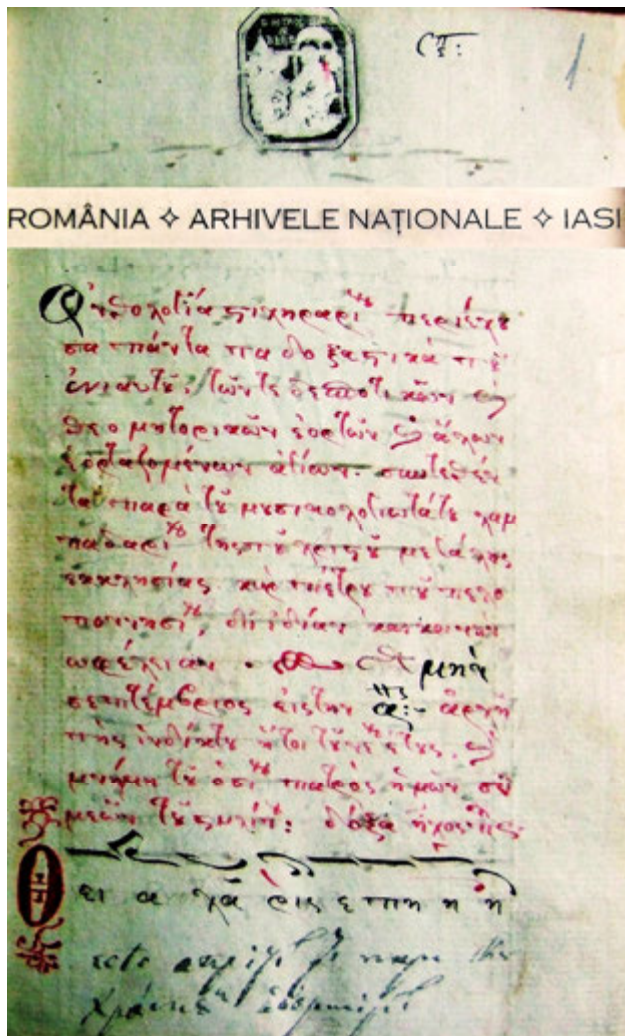
The description of ms. 198. In good condition. **Format** II, 18x13 cm. **Written area:** 15x11 cm, with 10 lines of neume and corresponding text. **Binding** in board covered in leather, decorated with floral motifs, simple, embossed. **The back** is ornamented with horizontal stripes and floral motifs; the back has the inscription in Greek: *ANQOLOGIA STHXIRARION* ("An Anthology – Sticherarion"). **The paper** is good quality, with water-marks. **The ink** is in two colours, red for titles of chants, keys of the modes, the martyriai, the cheironomic signs: antichenoma, lighisma, piasma, in certain cases psifiston, the temporal sign gorgon; black ink for the vocal signs, for clasma, varia. **The writing** is elaborate, the touch is confident, indicating a professional hand. **Ornaments:** capitals ornamented with

¹² See more characteristics of the *sticherarion* in *The New Grove Dictionary of Music and Musicians*, vol. 24 (*Sources of instrumental ensemble music to Tait*), second edition, edited by Stanley Sadie, executive editor John Tyrrell, Macmillan Publishers Limited, New York, 2001, s.v. *sticherarion*.

¹³ Ms. 198 was first described by S. B. Bucur in his study *Manuscrise psaltice românești și bilingve în notație cucuzeliană în marile biblioteci din România*, in „Biserica Ortodoxă Română”, București, XCIV, no. 9-12, 1976 and then by Priest Florin Bucescu in *Cântarea psaltică în manuscrisele moldovenești din sec. XIX. Ghidul manuscriselor psaltice – Moldova, sec. XIX*, vol. II, Editura Artes, 2009, Iași, pp. 156-157.

simple floral motifs. Late foliation from sheet 1 to 241; beside this, there are two more sheets, without page numbers (one at the beginning and the other at the end.)

The general title is on sheet 1: “Anqología Sthxiráron periéxousa pánta ta docasthká tou eniautoú te despotikýn kai Qeomhtorikýn M'ortýn kai álwn eortazoméwn agíwn sunteqénta pará tou mousikol ogiotátou Lampadaríou thß tou Xristoú megálhß Ekkli hsiáß Kúr Pétrou tou Pel oponhsíou di'idían kai koinèn wfel ían” (“A synthesis made by the wise musician, in charge of candles and second psaltes in Christ’s Great Church, Kir Petru of Pel oponnesus, for his personal use and for general use”).



Ms. 198 NAI, sh. 1, front page

Extra-musical notes: "it belongs to The Holy Virgin [Mary Church] with the dedication day on Dormition of the Theotokos" [in Cyrillic characters] (sh. 1r); f. 225: „αυγουστου 6”/ August 6th.

Probable date. Byzantinologist Priest Florin Bucescu hypothesizes that Ms. 198 NAI "was copied by a Greek in the last two decades of the XVIIIth century or the first decade of the 19th century"¹⁴.

The chants contained: the Sticherarion contains the stichera and the Doxastika of fixed date feasts throughout the year organized according to the month when they are celebrated, beginning on September 1st and ending on August 29th.

It is an important manuscript as it is a copy of the famous work of the post-Byzantine composer Petros Lampadarios¹⁵.

III.1.2. Ms. in Greek 203 NAI¹⁶

Kalophonic sticherarion. Koukouzelian notation, in its form of greatest development. No date, no place mentioned, no name of the copyist. Source: the church "The Dormition of the Virgin Mary" of Roman, Neamț county.

The description of Ms. 203 NAI.

In **relatively good condition. Format III, 21x14 cm. Written area:** 17x10 cm, with 11 lines of *neume* and corresponding text. **Binding** in board covered in black damaged leather; front cover is

¹⁴ Florin Bucescu, op. cit., p. 157.

¹⁵ Petros Lampadarios (around 1730-1778, Constantinople). He was a great chanter, composer and teacher of byzantine music. He was in charge of the church candles and conductor of the left-hand choir at the Great Church Saint Sophia in Constantinople between 1769 and 1773. Most of the monodic chanting performed today in the tradition of the Orthodox Church Marea are transcriptions of his compositions, which he created while he was a teacher at the Second New School of the Patriarchal church His fame as a teacher and composer relies on his substantial contributions regarding the Irmologhion (The *Katavasia* or *Irmologhion argon*, printed in a transcribed form in 1825), the *Sticherarion* in an abbreviated version or simple (*Doxastarion syntomon*) printed in a transcribed form in 1820) as well as the *Anthology for the Holy Liturgy* (such as the Papadic Heruvikon collection and the keionikon cycles) and basic chants of psaltic music – for example, the explanation of the chant exercises by John Koukouzeles (Mathimata – lessons), *Mega Ison* (transcribed by Hurmuz and published in an anthology by Kyriazides Agathangelos in 1896). His reputation was not limited to teh area of Orthodox chants, he also composed other genres of music, Armenian, Turkish, including melodies composed according to makamlar rules. (http://en.wikipedia.org/wiki/Petros_Peloponnesios).

¹⁶ Ms. 203 NAI was first described by S. B. Bucur in his study *Manuscrise psaltice românești și bilingve în notație cucuzeliană în marile biblioteci din România*, in „Biserica Ortodoxă Română”, București, XCIV, 1976, no. 9-12, and then by Priest Florin Bucescu in *Cântarea psaltică în manuscrisele moldovenești din sec. XIX. Ghidul manuscriselor psaltice – Moldova, sec. XIX*, vol. II, Editura Artes, Iași, 2009, pp. 159-160.

detached from the body of the manuscript. Quality paper, thick, but several sheets were perforated by bookworms. Neat writing, by a professional hand, in black and red. **Red ink** for titles of chants, keys of the modes, the martyriai, the cheironomic signs: antichenoma, psifiston, omalon, eteron, lighisma, piasma, paraklitiki, kilisma, ouranisma, thematismos esso and nenano ftoari, in certain cases psifiston, the temporal sign gorgon; black ink for the vocal signs somata and pnevmata, ison, for clasma, xironclasma, varia. **Ornaments:** full titles in two colours on the title sheet and initial capitals, ornamented with floral motifs. Late foliation, from sheet 1 to 276, recorded on the cover page by archivist Elena Lungu.



Ms. in gr. 203 NAI, frontleaf: sh. 1 recto

Sh. 1, title page:

"Anqol ógion pl ousiotátwn periéxwn ápanta twn eortýn kai díáforwn agíwn tou ólou eníantou arxómenwn apó tou septembríou min htoi tou néon Étouß" ("Antologhion... including all the feasts... and of the various saints throughout the year starting from September, which is the first day of the new year").

Extra-musical notes:

❖ sh. 1 „belonging to the Holy Virgin [church]" [in Cyrillic characters];

❖ sh. 276 „Ek twn tou didaskálou Nikoláou Kanel" ("from psaltes Nicolae Canel"); "Manolachi Boghiță" [colophon note of the "monokondilio" type]; "This book was presented by me, the above signed Dinu Psaltes from the Holy Bishopric of Roman. 1819? July 24th"

The chants contained: Ms 203 contains the stichera and the Glory sung on the fixed date feasts throughout the year, starting from September 1th and ending with August 29th. On sh. 275 the note: "Τα παροντα ψαλλοντα εις την οπισθεν κυριακιν μετα οα ευαγγελιον οισ του ορθρου $\lambda \ \delta \ \text{Ni}$ ", *Της μετανοιας ανοιζον μοι ζωοδοτον* ("These are sung on Sunday after the Holy Gospel at morning services, plagal of the fourth mode on Ni", *Open The Doors to Repentance to Me, You Giver of Life*). Thus, at the end of the manuscript a chant is added belonging to the Lent period sung during the morning service.

III.1.3. Ms in Greek 204 NAI

Kalophonic Sticheraion. Author: Chrysaphes the Younger¹⁷. Koukouzelian in its form of the greatest development notation, dated approximately in the first half of the XVIIIth century. **Unreported** until now. It belonged to Gavril, priest at the Great Church.

The description of Ms. 204 NAI. In good condition. **Format** II, (20,7x13 cm), covers of wood covered in brown leather. It used to have metal fasteners that broke. The front cover is ornamented with embossed floral patterns forming a border; in the middle there is an inset representing Resurrection; in the corners are the authors of the four gospels. The back cover is similarly ornamented with the inset containing the scene of the Crucifixion. **Written area:** 13, 5 x 8,5 cm, 12 lines of running text and corresponding neumes. Carefully **written**, by a

¹⁷ Panagiotes Chrysaphes the Younger (cca. 1622-1682), composer, protopsaltes at the Patriarchal Chair of Constantinople between 1665 and 1680. He was a student of Georgios Raidestinos, protopsaltes at the Patriarchal Chair. His creation relies on recomposing the late mediaeval Sticheraion as described by Manuel Hrisafi in his treatise on the psaltic art as well as on recomposing the Byzantine Anastasimatarion. (http://en.wikipedia.org/wiki/Panagiotes_the_New_Chrysaphes).

professional hand. Special attention for ornaments, full titles and initial capitals, ornamented with floral motifs artfully and tastefully decorated. Three types of ink are used: green, red, black. The green ink is used mainly for the full titles and the initial capitals; red ink for titles of chants, keys of the modes, the martyriai, the cheironomic signs: antichenoma, psifiston, omalon, eteron, lighisma, piasma, paraklitiki, kilisma, ouranisma, thematismos esso and nenano ftoiai, in certain cases psifiston, the temporal sign gorgon; black ink for the intervallic signs somata and pnevmata, ison, clasma, xironclasma, varia. Late foliage, in pencil, from sheet 1 to 486.

The title page of the manuscript reads as follows:

❖ sh. 1, title: [Σ]τηχεράριον σὺν Θ(ε)ῷ ἁγίῳ πλουσιώτατον, καὶ καλλοφωνικόν. Περιέχων ἀπασαν τὴν ἀκολουθεῖαν τῶν προταρίων τοῦ ἐνιαυτοῦ κατὰ τάξιν συντεθὲν παρὰ τοῦ λογιωτάτου καὶ χρυσιμωτάτου κὺρ χρυσαφοῦ τοῦ νέου καὶ προτοψάλτου τῆς ἁγιωτάτης τοῦ χριστοῦ, μέγαλλης ἐκκλησίας. ἀρχόμενον ἀπὸ τῆς ᾠ τοῦ σεπτεμβρίου. καὶ λῦγον μέχρι τῆς τελεωτέας τοῦ ἀυγούστου. (“[S]ticherarion with the Holy God, very rich and kalophonic, containing the entire canon of the troparia throughout the year in their order, composed by the highly educated and much useful gentleman Chrysaphes the Younger and the Protopsaltes of Christ’s Great Church, starting with September 1th and up to the last day of August”). „Εἰς τὴν ᾠ τοῦ α ὁσίου καὶ θεωφόρου π(α)τ(ε)ρα ἡμῶν σιμεῶν τοῦ στυλίου” ἤχος ᾠ Εκ ρυζις αγαθος αγαθοι ευλαστισε ἤχος ᾠ Εκ ρυζις αγαθος αγαθοι ευλαστισε (“from 1 to 1 of the saint and teophoros our Father Priest Simeon of the Pillar”, second mode on you *As a good fruit from a good root it has sprung*).



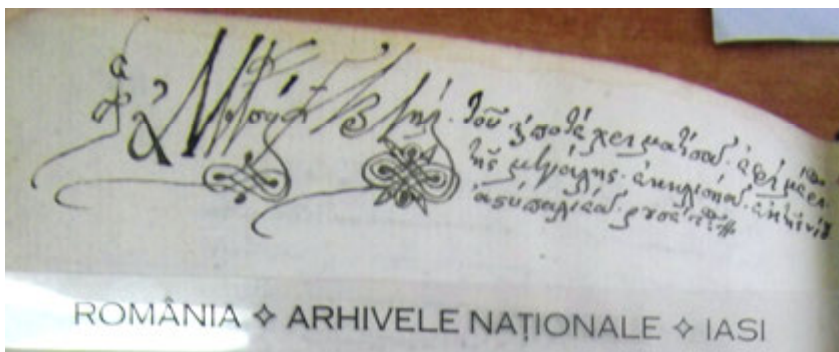
Ms.in gr. 204 NAI, sh.1: title page

Extra-musical notes:

❖ sh. 1: “it belongs to the the Holy Virgin [church]” [in Cyrillic characters];

❖ sh. 486 overleaf: [colophon note] [a note of the “monokondilio” type that can be only partially deciphered] „[ἀμονάχου (?)] Γαβριήλ τοῦ καὶ ποτὲ χριματίσας ἐφμέριος τῆς μεγάλης ἐκκλησίας ἐκ τῆς νίσου ἀστύπαλιάς ρουσάτος.” ([this manuscript belongs to the] “lay Gavriil who once was an ordinary priest at the Great Church [probably the Church of the Ecumenical Patriarchate and his origin or his birth-place is the] Astypalasia Island, Rousatos”¹⁸.

¹⁸ With thanks to Mrs. prof. Maria Alexandru and Mr. prof. Emmanouil Giannopoulos from “Aristotle” University from Thessaloniki, Greece, for helping in deciphering and interpreting of this colophon note.



Ms. 204 NAI, fv sh. 486 – a colophon note

Date and place. Due to the characteristics of the musical notation and of the compositional kalophonic style specific of the Chrysaphes the Younger's chants, Ms. 204 NAI can be dated approximately in the first half of the XVIIIth century. According to the colophon note on sh. 486, Ms. 204 cannot be localized, but it is confirmed that it belonged to Priest Gavriil of the Great Church (from Constantinople, possibly). The probably origin of Gavriil is the Astypalaia Island (Greece).

The chants contained: the ordinary content of a *Sticherarion*, consisting of stichera and doxastika of the feasts of fixed and mobile date throughout the year.

Ms. 204 NAI has a special value as a document as it is a copy of the *Sticherarion Kalophonicon* by Chrysaphes the Younger, copied in professional hand, with ornaments of impeccable taste and great aesthetic beauty which can raise the interest of paleographers due to its rich cheironomic semiography.

III.1.4. Ms. in gr. 206 NAI

Kalophonic Sticherarion. Author: Germanos of the New Patra. Koukouzelian (Medio-Byzantine) notation, date: 1736, location: Iviron Monastery, copied by kir Iakoumis.

Description of the Ms. 206 NAI. General condition: relatively good. Format **III**, 22x17,3 cm, the binding: 2,3. **Written area:** 17, 2x11,2 cm, 17 lines of neumes and corresponding text on average. Bound in wooden covers covered in leather eaten by bookworms. The covers are beautifully ornamented with an embossed floral edge and an inset in the middle representing the Crucifixion (front cover) and the Resurrection (back cover). Quality paper with water marks, perforated by death watches.

Calligraphic writing in two colours, in one professional hand. Red ink for titles of chants, keys of the modes, the martyriai, the cheironomic signs: antichenoma, psifiston, omalon, eteron, lighisma, piasma,

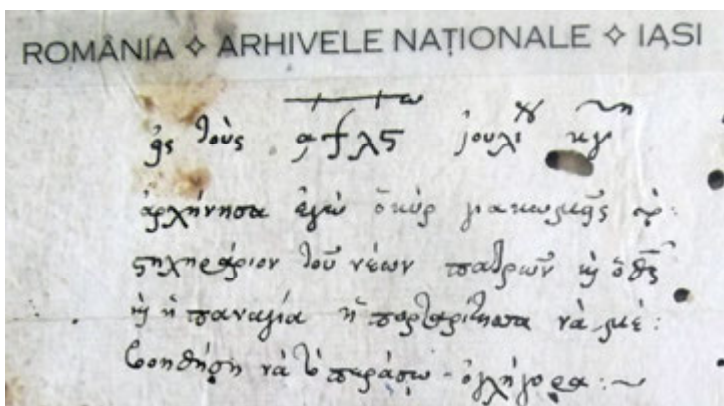
paraklitiki, kilisma, ouranisma, thematismos esso and nenano ftoari, in certain cases psifiston, the temporal sign gorgon; black ink for the intervalic signs somata and pnevmata, ison, clasma, xironclasma, varia. **Ornaments:** full titles and capitals initials decorated with floral motifs, skilfully executed.

Ms. in Gr. 206 has sheet title at sh. 4: "στηχηράριον Θεῶ ἀγίῳ περιέχοντα τοῦ ὅλου ἐνιαυτου μὴν Σεπτεμβρίου α. ἀρχὴ τῆς ἰνδίκτου καὶ τοῦ ὀσίου πατερας ἡμῶν Συμεῶν τοῦ στιλίτου", *Οσιε πατερ* ("Sticherarion [with] Holy God containing everything throughout the year. September 1st. The beginning of the indiction and of the pious father Simeon of the Pillar", *Holy Father*).



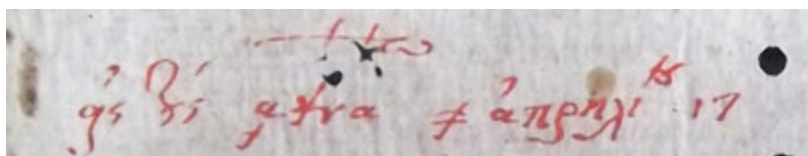
Ms 206, sh. 4, overleaf

Extra-musical notes: the fv front cover: "Εἰς τοὺς ἀζλστ^ω ἰουλιου κγ^η ἀρχήνησα ἐγὼ ὁ κύρ γιακουμεῖς τὸ στηχηράριον τοῦ νέων πατρῶν καὶ ὁ Θεὸς καὶ ἡ Παναγία ἢ πορταριτησσα νὰ μὲ βοηθήση νὰ τὸ περάσω ὀγγλήγορα" ("in 1763, the 23rd [day] of July, I, Iakoumis, gentleman, started the translation of the New Patra's sticherarion and God himslef and the Holy Gatekeeper may help me to finish it soon").



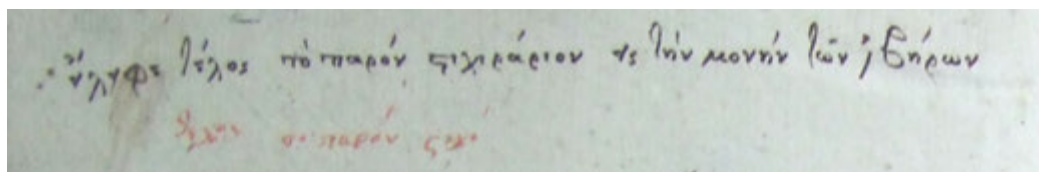
Ms. 206 ANI, fv cover 1

Folio verso cover 1: "Εἰς τοὺς αζνά' ἀπριλίου 11" (1751 April 11th)



sh. 2: "1783"

sh. 134 fv: "ἤλυφε τέλος τὸ παρὸν στιχιδάριον εἰς τὴν μονὴν Ἰβήρων"
(the present sticherarion from the Iviron monastery ends here").



Date. Location. Copyist. The notes on the back of the front cover (sh. 134v) indicate that Ms. 206 NSAI in Greek was made at Mount Athos, the Iviron Monastery by de Kir Iakoumis. It was started in 1736, as noted on the back of the front cover, two other years appear, however, on the ms.: 1751 and 1783.

The chants contained: the stichera of the feasts with a fixed date throughout the year, from September 1st to December 31st.

Ms. in Greek 204 represents an incomplete copy of the *Sticherarion Kalophonic* by Germanos of the New Patra¹⁹; it is interesting for its musical liturgic content as well as a paleographic

¹⁹ Germanos, bishop of the new Patra (the former half of the XVIIth century) composes a sticherarion, a triodion. He was the pupil of Chrysaphes the Younger.

document due to the fact that a significant number of "large signs" (cheironomic) are used, which are specific of the "kalophonic" compositional style of the XVIIth and XVIIIth century.

III.2. The musical notation in the pre-Chrysantean sticheraria at NAI







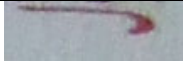



In Ms. 198, *Sticherarion syntomon* by Petru Lampadarie, the Koukouzelian notation of late XIXth century is used, which anticipates the modern, simplified notation. Sebastian Barbu Bucur²⁰, as well as Florin Bucescu use the phrase "transitional – or pre-Chrysantean – Koukouzelian notation"²¹ to refer to this notation and shows that it is simpler, with fewer cheironomic signs and hence relatively similar to Chrysantean notation.

Other researchers, from Greece²² as well as from Western Europe, consider that it could be better described by the phrase "transitional medio-Byzantine exegetic" notation. The reason would lie in that is used in manuscripts from the chants that display a synoptic musical notation, that is, more synthetic, less expanded. Such a description of the notation is in agreement with the type of notation in Petros Lampadarios' musical creation; here, the tendency to simplify musical notation can be noticed, as revealed by a smaller number of *megalai hypostaseis*, which were, however, performed in an exegetic manner, based on oral tradition.

²⁰ Sebastian Barbu-Bucur, *Cultura muzicală...*, op.cit.

²¹ Florin Bucescu, *Pregătirea refomei hrisantice*, în „Acta Musicae Byzantinae”, no. 1, vol. II, Iași, Editura Novum, 2000, pp.37-47.















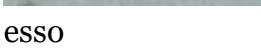

²² Maria Alexandru, *Calofonia, o filocalie muzicală. Cântarea liturgică în secolele XIII-XVI din Bizanț în Țările Române*, în *Istorie bisericească, misiune creștină și viață culturală II, Creștinismul românesc și organizarea bisericească în secolele XIII-XIV. Știri și interpretări noi*, Galați, Editura Arhiepiscopiei Dunării de Jos, 2010, p. 33, planșa 5c.

Cheironomic signs used in Ms. 198, adopted by the Chrysantean notation	Other "great signs" used in Ms. 198
 varia	 tromikon
 psifiston	 paraklitiki
 omalon	 piasma
 antichenoma	 lighisma
 eteron	 apoderma

Cheironomic signs used in Ms. 198 NAI²³

In Mss. 203, 204, 206, *Sticherarion Kalophonic*, at NAI, Koukouzelian notation is used in its form of the greatest development (also known as late Medio-Byzantine, according to the second periodization mentioned in the introduction to the present paper), characterized by the large number of cheironomic signs used. It is noticeable from the table below that, apart from the signs adopted from the Chrysantean notation (antichenoma, psifiston, varia, omalon, eteron), the following signs also appear: lighisma, piasma, tromikon, uranisma followed by thematismos eso with the syllable *ne* underneath, xironclasma, eteroparakalesma, psifistoparakalesma, the kai apotes, the flora nenano.

²³ In the table the cheironomic signs adopted by the Chrysantean notation were placed in the left column, and the rest of the cheironomic signs discovered in Ms. 198 were placed in the right column.

The cheironomic signs used in Mss. 203, 204, 206, adopted by the Chrysantean notation	Other "great signs" used in Ms. 203, 204 and 206
 varia	 tromikon ²⁴
 psifiston	 paraklitiki
 omalon	 piasma
 antichenoma	 lighisma
 eteron	 xironclasma
	 ouranisma
	 kilisma
	 psifistoparakalesma
	 ftora thematimos
	 esso
	 thes kai apothos ²⁵

Cheironomic signs used in Ms. 203, 204 and 206

Also, Ms 204 and 206 at NAI, belonging to the same category of kalophonic *Sticheraria* of the XVIIIth century, are written in the same semiography as Ms. 203, which is developed Koukouzelian or late

²⁴ The shape of the signs: tromikon, xironclasma, kilisma, psifisto-parakalesma was taken from the Ms. 206 NAI.

²⁵ This particular shape of the sign *thes kai apothos* was taken from the same manuscript, 206 NAI.

Medio-Byzantine notation, characterized by a relatively large number of cheironomic signs. A remark must be made on the combination *uranisma* followed by *thematismos eso*, with the syllable *ne* underneath, which raises the specialists' interest as it appears mainly in the compositions characteristic of the kalophonic style at large. In the Greek Byzantinological literature, this combination is explained as an element to draw the performer's attention that a significant "exegesis" follows, an ample improvisation relying on virtuoso passages performed by relying on the oral tradition, as Gregorios Stathis proves in one of his seminal studies²⁶. In Romania, this combination was studied by researcher Elena Chircev in a relatively recent study published in the journal "Byzantion romanicon"²⁷. She considers that "around the two signs of the Koukouzelian notation [referring to the *uranisma* followed by *thematismos eso* or *exo* in Ms.1106 at "Lucian Blaga" Central University Library of Cluj, *Anastasimatarion in Romanian*, XVIIIth century, n.n.] a well established rhythmic melody formula develops, which is present in all the modes [referring to the combination *uranisma* followed by *thematismos eso* or *exo* in Ms.1106 at "Lucian Blaga" Central University Library of Cluj, *Anastasimatarion in Romanian*, XVIIIth century, n.n.]. in the Greek manuscripts, the two forms of the formula are clearly different, as for the leap in the third at the end the *thematismos eso* sign was consistently used, while for the leap in the fourth the *thematismos eso* sign was used, similar to the Ms. in Greek 953 at the Library of the Romanian Academy in Bucharest"²⁸.

IV. Conclusions

1. In the specialised literature, there are at least two periodizations of the Byzantine neumatic notation, belonging to the various paleographic schools in Europe.

2. The fund of manuscripts at NAI is invaluable, as there are stored 17 musical manuscripts belonging to the various types of musical collections and notations.

3. In the fund at NAI there are four *sticheraria* in Koukouzelian notation, namely Ms. gr. 198, *Sticherarion syntomon* by Petros Lampadaros in transitional Koukouzelian notation (Medio-Byzantine

²⁶ Γρηγόριος Στάθης, "Η παλαιά βυζαντινή σημειογραφία και τὸ πρόβλημα μεταγραφῆς της εἰς τὸ πεντάγραμμον", *Βυζαντινά* 7, 1975, 193-220, 427-460: 212-213, 444. With thanks to Professor Maria Alexandru at the "Aristotelis" University of Thesalonica for providing the necessary documentation for this bibliographical note.

²⁷ Elena Chircev, *Ouranisma și thematismos în manuscrisele muzicale cu notație cucuzeliană din secolul al XVIII-lea păstrate în bibliotecile clujene*, in „Byzantion romanicon”, revista de arte bizantine, vol. VII, Editura Artes, Iași, 2008, pp.114-123.

²⁸ *ibidem*, p. 122.

exegetic), Ms. in Greek 203, *Sticherarion Kalophonicon*, by an unknown author, Ms. in Greek 204 *Sticherarion Kalophonicon* by Chryrisaphes the New, Ms. 206, *Sticherarion Kalophonicon* by Germanos of the New Patra; the last one illustrates developed Koukouzelian notation (late Medio-Byzantine notation).

4. The cheironomic signs used in the four pre-Chrysantean sticheraria at NAI illustrate the subcategories of Koukouzelian notation mentioned above.

5. We could emphasize the presence of a remarkable unity regarding the musical language in the psaltic manuscripts written in Greek in Romania.

ABSTRACT

The present paper aims at presenting the cheironomic signs in some exemplary manuscripts to be found at the National Archives in Iași (NAI); these documents are four Sticheraria. The first codex is Ms. in Greek no. 198, *Sticherarion syntomon*, author: Petros Peloponnesios, in transitional koukouzelian notation, not dated, the copying place is not known, the name of the copyist is not recorded, but it was probably copied in the last quarter of the XVIIIth century or in the first decade of the XIXth century. The next document is Ms. 203 NAI, a *Sticherarion-Kalophonicon* in Greek, in koukouzelian notation in its form of the greatest development. Ms. 203 is not dated, the publication place is not known, the name of the copyist is not recorded, but it was probably copied in the last decade of the XVIIIth century or in the first decade of the XIXth century. Both mentioned manuscripts come from the "The Dormition of the Holy Virgin" Church in the town of Roman (Neamț County, Moldavia). The other documents are two unreported manuscripts: Mss. 204 and 206. Ms. 204 NAI in Greek, *Sticherarion-Kalophonicon*, by Chrysaphes the Younger, in Koukouzelian notation in its form of the greatest development, not dated, the copying place is not known, the name of the copyist is not recorded, but it was probably copied in the first half of the XVIIIth century. Ms. no. 206 NAI in Greek is a *Sticherarion-Kalophonicon*, by Germanos of the New Patra, in Koukouzelian notation in its form of the greatest development, copied at the Ivron Monastery by Kir Yakoumis in 1736.

In Ms. 198 NAI, in transitional Koukouzelian notation, the number of cheironomic signs is relatively small, because this type of notation is more synthetic. The *megalai hypostaseis* used in Ms. 198 are: antichenoma, psifiston, varia, omalon, eteron, paraklitiki, tromikon, piasma, lighisma, apoderma.

In Ms. 203, 204, 206, in koukouzelian notation in its form of the greatest development, apart from the signs adopted from the Chrysantean notation (antichenoma, psifiston, varia, omalon, eteron), it appears a large number of *megalai hypostaseis* like: lighisma, piasma, tromikon, uranisma followed by thematismos eso with the syllable *ne* underneath, xironclasma, eteroparakalesma, psifistoparakalesma, the ftora thematismos esso, thes kai apothos.

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