The analysis of chants from church psaltickhia of the metropolitan of Bucovina. Dr. Silvestru Morariu-Andrievici, first transcription of the traditional church music, psaltic, romanian, on linear notation in comparison with other similar chants from our country

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Abstract: Romania is a country which includes several provinces. Some of these, Bucovina, Transylvania, Banat and Oltenia, were occupied, in the XIIth-XIIIth centuries, by the Austro-Hungarian Empire. Although the occupation was long lasting, however, the Romanians did not lose their identity, culture, language and faith. In order to cope with all kinds of attempts in Bucovina, **cultural societies** were set up by the personalities of the time, among which we mention Metropolitan of Bucovina Dr. Silvestru-Morariu Andrievici (1818-1895), whose name, besides many others, is linked the school history and culture in Bucovina. Also, related his name is linked the Church's Psaltickhia, the first transcription of a part of the traditional church music, psaltic, Romanian, on the linear notation, a national and universal value document. In this study we will analyze this document in comparison with the **Church Chants according to melodies of the eight voices** collected in Transylvania and published by Father Dimitrie Cuntanu in 1890, and with the chants from the **Romanian Anastasimatarele** chosen and edited in the **Uniformed Anastasimatar -Vecernier or**

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*the evening Saturdays Vespers Chants after the eight church voices of Nicolae Lungu, Grigore Costea and Ion Croitoru. The purpose of the analysis is to see whether, under the occupation, the Romanian lands have kept and cultivated their church musical values, as happened at the level of the whole country, and if these values are linked with the unity of other Romanian Principalities and if **there is unity in the church chants** between the church composers from our country.*

Keywords: *Bucovina, transcription, church music, Byzantine, Vespers, Anastasimatar, voices, candence, tierce*

The first concrete step in transposing the music of Byzantine tradition on linear notation was made in our country by a Bucovinean in 1879, in the person of the Metropolitan dr. Silvestru Morariu-Andrievisci, a *symbol* of serving the altar and nation, the literature and pedagogy in Bukovina, through the *Church Psaltickhia*, the first transcription of a part of the traditional, psaltic, romanian church music on the linear notation. This step was taken three years before the demarches on this issue had began in 1881 by the famous *Memorial about the church song* of bishop Melchisedec Stefanescu of Roman, sent to Cernauti in 1881. In this Memorial, the Metropolitan Silvestru Morariu-Andrievisci responded in a letter demonstrating his great intellectual capacity, the providential personality for the time and the historical conditions in which he lived, the openness and knowledge he had, as well the power of suggestion at national, civil and church level, regarding the reform of liturgical chants. “*If the Holy Synod, as I have no doubt that will vote for the law project, and the Minister of Cults will execute those decided, will result very well for the liturgical cult, not only in the Kingdom of Romania, as well as*

in other countries populated by Romanians, where this reform of liturgical chants will undoubtedly be adopted”¹.

This study is dedicated to the analysis of the *Church Psaltickhia* opera of the Metropolitan of Bucovina, and its echoes in and from the Romanian Principalities. The purpose of the analysis is to find out whether there is unity in the church chant between the church composers of the Romanian Principalities occupied by the Austro-Hungarian Empire and the unoccupied Empire territories.

The analysis of the eight church voices, concerning the chants, *Lord, I call upon Thee, and Let my prayer arise*, the *Troparion of the Resurrection* will have the following pattern:

1. The Presentation of the voices scale from *Church Psaltickhia* and the *Church Chants according to the melodies of the eight voices*, compared to the gamut of the *Grammar of the «psaltic» church music*, common with the ones used in the chants of the *Anastasimatare* and those of the *standardized Anastasimatar - Vecernier or the Vespers Chants of Saturday evening on the eight church voices*. As this opera will be used, comparatively, for analysis, we will indicate its name when we will present the scales of voices as being common to those in the *Grammar of the «psaltic» church music*.

2. Arguments by which we will show the similarities or differences between the steps of the two operas, the *Church Psaltickhia* and the *Church Chants according to the melodies of the eight voices* and the original ones of the church musical voices, byzantine, presented in the *Grammar of the «psaltic» church music*. It happens in some voices (to both authors) that the ladders used to the *Lord, I call upon Thee and Let my prayer arise* are not common with those used in the *Troparion of the*

¹ Viorel Cosma, *Musicians from Romania. Bibliographic Lexicon*, vol. VI, Bucharest: Musical Publishing House, 2003, p. 232.

Resurrection. That is why the first two songs will be treated differently by *Troparion*.

3. Comparative examples that will highlight the source of inspiration for the chants of the *Church Psaltickhia* and those of the *Church Chants according to the melodies of the eight voices*, as well as the similarities and differences between them and the *Anastasimatarele* before their moment writing and the echoes of these songs in other *Anastasimatare*, appeared later on.

In order to observe the level of musical knowledge of the authors at the time of writing, and thus the evolution mode of the transcription of chants on the linear notation, we will give in comparative examples the identical transcription of the chants by each author, as follows:

- at the *Church Psaltickhia* by including in measures and without lasting legato;

- the *Church Chants* according to the melodies of the eight voices by including in measures, with a lasting legato;

- the other *Anastasimatare* before and after 1879, by including in measures (though not absolutely necessary), without lasting legato;

- to the *standardized Anastasimatar -Vecernier or Chants of the Vespers on the eight voices* by framing them in measures and with lasting legato, half-identical rendering of the chants written in this opera. By enforcing the chants of the other *Anastasimatare*, I watched the preservation of the unity with the first two operas, in the linear musical rendering.

In order to maintain the analysis very close to the original and to form a correct view on the reference opera, at *Church Psaltickhia*, apart from the analysis itself, we will reedem from the opera, at each voice, pictures with the vocal score original of the chants: *Lord, I call upon Thee, Let my prayer arise and the Resurrection Troparion*.

We have not corrected any squeezed mistakes (especially related to the lasting legato) during the transcription of songs by the authors, or at their edition, because that is not the purpose of the opera, but we render the content of the transcribed chants as more identical with the original. For the voices in which the resemblance of the chants is more obvious, we will renounce for the detailed comparative examples. The same will happen to voices 2-nd and 5-th, for which the two authors encounter some difficulties in transcription.

1-st Voice

1-st voice uses *diatonic scale* with *key note* on *pa (re)*. Due to the *law of sounds attraction* almost always *zo (si)* in descending becomes *ifes (flat)*. Sometimes, this change takes place at the second step, the note *vu (mi)* becoming *ifes (flat)*.

In *sticherarion* tact there are *imperfect cadences* on *ga (fa)* and *pa (re)* and finals in *pa (re)*.

In *irmologhion* tact there are imperfect cadences on *di (sol)* and perfect and final in *pa (re)*²

Scale of *1-st voice*, according to:

Example 1: *Standardized Anastasimatar – Vecernier or the Vespers Chants of Saturday evening on the eight church voices and other Anastasimatare.*

Example 2: *Church Psaltickhia.*

Example 3: *Church chants according to the melodies of the eight voices.*

² Nicolae Lungu, Grigore Costea, Ion Croitoru, *Grammar of the «psaltic» church music. Compared study with linear notation*, Bucharest: Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, 1951, pp. 70-71.

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descending way of the song, it is often, naturally, the *re-si becar* range, under the tonic, being of a *small third*.

Even though they are not exactly the same, as melody, with the chants of the *Anastasimatare* older than 1879, the chants of *Psaltickhia* on *1-st voice* (and on the other voices) are more familiar musically, pleasant to the hearing and in tone with the melodic formulas of those, having the *perfect and final cadenza* identical. Some of these formulas were taken from the *Anastasimatarele* older than 1879, being rendered approximately the same. Many of these formulas have also been taken over by the authors of *Anastasimatare* after this year, sometimes identical, other times very similar.

Dimitrie Cuntanu transcribes the *1-st voice* in the *mi minor* mode, also taking into account the *small third* under the *tonic* from the inferior octave, by altering the *do* note with *sharp*.

Comparative examples from *Lord, I call upon Thee, 1-st voice*.

Example 1: *Church Psaltickhia*, p. 1.

Example 2: *Church Songs according to the melodies of the eight voices*, p. 1.

Example 3: “*Anastasimataru bisericescu*” – Church *Anastasimarion*, by Hieromonk Macarie, p. 1.

Example 4: *The New Anastasimatar, translated and composed according to the old system of Serdar Dionisie Fotino*, by Anton Pann, p. 2.

Example 5: *Rhythmic Anastasimatar*, including the *Chants of the Eight Voices as well as the Praisings of the 11 Gospel of the Resurrection* by Nicholas Severeanu, p. 7³.

³ The melodic formula is taken up identically by Nicolae Barcan in the *Small Practical Anastasimatar*, Bucharest: The Church Books Printing House, 1922, pp. 5-6, by Victor Ojog in *Anastasimatar*, Neamt Monastery Printing

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Comparative examples of the *Troparion of the Resurrection, 1-st voice.*

Example 1: *Church Psaltickhia*, p. 14.

Example 2: *The church chants according to the melodies of the eight voices*, p. 2.

Example 3: “*Anastasimatarium bisericescu*”- Church Anastasimariion, by Ieromonk, pp. 13-14.

Example 4: *The New Anastasimatar, translated and composed according to the old system of Serdarian Dionisie Fotino*, by Anton Pann p. 18.

House, 1943, p. 1 and by other authors. It is redeemed very close by Nicolae Lungu, Grigore Costea, Ion Croitoru, standardized *Anastasimatarul – Vecernierul or vesper chants of Saturday on the eight church voices*, Bucharest: Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, 1953, p. 16.

Example 5: *Rhythmic Anastasimatar, including the Chants of the Eight Voices as well as the Praising of the 11 Gospels of the Resurrection*, by Nicolae Severeanu p. 22.

Example 6: *Standardized Anastasimatar –Vecernier or Vespers Chants on eight church voices*, p. 53.

Ex. 1

9

25

41

57

73

2-nd Voice

According to the Grammar, 2-nd voice has its own chromatic scale, based on *di* (*sol*) and sometimes *in vu* and *ni* (*mi* and *do*). Cadences of the 2-nd voice are:

- in the *sticherarion* tact, imperfect cadences on *di*, *vu* and *zo* (*sol*, *mi* and *si*) and sometimes on *ni* (*do*) of down, perfect cadence on *di* and *vu* and finals on *di* (*soil*).

- in the *irmological tact* we have the following cadences: imperfect on *di* (soil), perfect on *vu* (*mi*) and finals on *di* (*sol*)⁴.

The Scale of the 2-nd voice, according to:

Example 1: *Standardized Anastasimatar-Vecernier or Saturday Vespers Chants on eight church voices other Anastasimatare.*

Example 2: *Church Psaltickhia.*

Example 3: *Church chants according the melodies of eight voices.*

The *Church Psaltickhia* transcribes the *2-nd voice* too in *major fa* and alters along the way the *mi* notes from the lower octave and *re* from the central octave. Thus, two possibilities are creating:

1. Whether we are in the *si flat major* mode, which may be proper to any *voice* with a *diatonic scale*, thought from this stage, but certainly not to the *2-nd voice*. Alteration of *sol* with *flat* would have solved the *second tetracord problem*. We were no longer interested in altering the *2-nd step* (*do*) with *flat*, in order to have the full scale of the *second voice*, as the melody never descends, in this case, during the chants of *Psaltickhia* up to the *tonic*.

⁴ Nicolae Lungu, Ion Croitoru, Grigore Costea, *op. cit.*, p. 85.

2. Whether we are in *major fa*, with the 6-th step lowered, which would mean half of the *second voice*, videlicet, only the *second tetracorde* is identical to the Byzantine *second voice*.

However, in this case the melody should, according to the *Grammar*, to carry out around the *top quint*, or the chants always *cadence* on the *fa tonic*. In other words, we can say that in the *Psaltickhia chants*, at the *second voice*, is used the proper *chromatic scale* based on the tonic (*fa*) with the first *diatonic tetracord* and the second *chromatic*. At Silvestru Morariu-Andrievici lacks the *semitone* between the 1-st and 2-nd stages from the first *tetracord*.

Dimitrie Cuntanu transcribes the chants in the *sol major mode*, altering only in descending the note *la* with *flat*, thus approaching the melody to the *second Byzantine voice*, with the 2-nd and 6-th steps decreased and seconds increased between the 2-nd and 3-rd stages, in the first *tetracord*, of 6-th and 7-th, in the second *tetracord*.

If Dimitrie Cuntanu solves the problem of the first *tetracord*, by *altering*, especially in descending, of the 2-nd stage, Silvestru Morariu-Andrievici has *unaltered* pace, in the first *tetracord*, both in climbing and in descending. Both authors encounter difficulties in redeming the 2-nd and 6-th voices. That is why, in these cases, we will render, only the comparison between the two operas.

Comparative examples from *Lord, I call upon Thee*, 2-nd voice

Example 1: *Church Psaltickhia*, p. 17.

Example 2: *The church chants according to the melodies of the eight voices*, p. 3.

Ex. 1

a a a a a u u u u zi i i i me e e e Doa a a am ne

Ex. 2

câ â â ând stri i i ig câ tră â ti i i i ne

3-rd Voice

The third voice is very close (as a melody) to the two authors to *the third Byzantine voice*, with the melodic line close to that of *Anastasimatarelor*.

Although the scale of *the third voice* evolve into a *minor* form, resembling much with the melodic lines of the 2-nd and 5-th voices, thought it still has as *tonic* the basic tonality from which derives, the *major* one, preparing the *final cadence* (in this form) only in the last moment.

The Scale of the 3-rd voice, according to:

Example 1: *Standardized Anastasimatar-Vecernier or Saturday Vespers Chants on eight church voices* and other *Anastasimatare*.

Example 2: *Church Psaltickhia*

Example 3: *Church chants according the melodies of eight voices*

Exemplu 1

Exemplu 2

Exemplu 3

In *Church Psaltickhia*, the 3-rd voice rendered graphically in *the major Do*, but it alternates with *flat*, during the chant, the

notes *si mi* (from *the lower octave*), and *la* from the central octave. According to the *armor* we can frame the *mode* in *mi flat major* or *do minor*. In the case of *Psaltickhia*, the melody of the 3-rd voice developed in *do minor*, with the final cadence on the major relative, *mi flat major*.

Dimitrie Cuntanu correctly transcribes *the 3-rd voice*, in the *major fa* mode, with some *cadences* on *the relative minor*, *re* and with *alteration*, especially when the melody follows an ascending stream, of the note *si flat* with *si becar*, fact often found in unformed chants.

Comparative examples from *Lord, I call upon Thee ... 3-rd voice*.

Example 1: *Church Psaltickhia*, p. 22.

Example 2: *Church Chants according to the melodies of the eight voices*, p. 6 .

Example 3: *Anastasimatarium bisericescu* – *Church Anastasimaton*, by Ieromonk Macarie, p. 62. Melody taken over by Dimitrie Suceveanu in: *Anastasimatarium bisericescu*⁵ and Victor Ojog in: *op. cit.*, p. 63.

Example 4: *The New Anastasimatar, translated and composed according to the old system of Serdar Dionisie Fotino*, by Anton Pann, p. 72.

Example 5: *Rhythmic Anastasimatar*, including the *Chants of the Eight Voices as well as the Praisings of the 11 Gospel of the Resurrection* by Nicholas Severeanu, p. 77, taken over identically by Nicolae Barcan, in *op. cit.*, p. 39.

⁵ Dimitrie Suceveanu, *Anastasimatarium bisericescu*, Iași: The Holy Metropolis Printing House, 1848, p. 81. It is a re-editing of the *Anastasimatarului bisericescu* of the Hieromonk Macarie, printed in Vienna in 1823 and re-edited in Buzau in 1856, with some additions made by the Dimitrie Suceveanu.

Example 6: *Standardized Anastasimatarul –Vecernier or Vespers Chants on eight church voices*, p. 92. Identic formula, melodically, with that of Example 4.

Ex. 1

8

Ex. 2

13

Ex. 3

19

Ex. 4

24

Ex. 5

28

Ex. 6

Comparative examples from the *Resurrection Troparion*, 3-rd voice.

Example 1: *Church Psaltickhia*, p. 15.

Example 2: *Church Chants according to the melodies of the eight voices*, p. 8.

Example 3: *Anastasimataru bisericescu*, p. 75, formula identically taken over by Nicolae Barcan, in: *op. cit.*, p. 45 and Victor Ojog in: *op. cit.*, p. 74.

Example 6: *Standardized Anastasimatarul-Vecernier or Vespers Chants on eight church voices*, p. 118.

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4-th Voice

The 4-th voice uses the *diatonic scale* of the 8-th Voice.

According to the tact, the cadence is done on two steps:

-on the *di (sol)* in the *papadic tact* and

-on *vu (mi)* in *sticherarion* and *irmological* tact.

Scale of the 4-th voice, according to:

Example 1: *Standardized Anastasimatar-Vecernier* or *Saturday Vespers Chants on eight church voices*, p. 118.

Example 2: *Church Psaltickhia*.

Example 3: *Church Chants according to the melodies of the Eight Voices*.

Exemplul 1

Exemplul 2

Exemplul 3

In the *Romanian Psaltickhia* the chants are transcribed, according to the key armor, in *major la*. Altering, however, along, the note *re* with *sharp*, mode becomes actually, *major mi*. The author begins and cadens at the end of *chord tierce*, the *sol* with *sharp*, as in the authentic 4-th voice, where, in one of the variants, the structure of the mode is as *major do*, the chant starting and ending on the *tierce*, *mi*, which in 4-th voice becomes *tonic*. So, in both cases, Silvestru Morariu-Andrievici uses the variant of the *sticherarion* and *irmological tact*, with the cadence on the *mode tierce*, which thus becomes *key note*. At *Lord I cried* and *Let my*

prayer be set forth before, Silvestru Morariu-Andrievici *cadences* frequently, inside the chant, on the 2-nd stage and only the final cadence is set on 3-rd stage, became tonic.

In *Church Psaltickhia*, the *Troparion of Resurrection* is written, according to the armor, in the key note *la flat major* (*minor fa*), but the *alteration* on movement of *sol* note with *flat* change the chant in *major re flat* mode, the *final cadence* being also on the *chord tierce* (*natural fa*).

In the *Church chants after the melodies of the eight voices*, the 4-th voice is rendered in *major re* with the beginning and the *final cadence on the tierce sharp fa*. It is taken into account, especially at Dimitrie Cuntanu, of the structure of the 4-th voice, with the 5-th *step mobile* (both naturally ascending and flat in the descending), fact caused by the *law of the attraction of sounds*, a situation especially encountered in the *legematic irmological chant*.

Dimitrie Cuntanu cadences inside the chant on 3-rd and 5-th stage and the final cadence he places it on 3-rd stage, which becomes *key note/tonic*. The chants melodies are similar as *structure (scale)* at both authors and to the other *Anastasimare*, but more different, than other *voices*, regarding the melodic way.

Comparative examples from *Troparion of Ressurrection*, 4-th voice

Example 1: *Church Psaltickhia*, p. 31.

Example 2: *Church Chants according to the melodies of the eight voices*, p. 10.

Example 3: *Standardized Anastasimatar-Vecernier or Vespers Chants on eight church voices*, pp. 153-154.

Ex. 1

Pro po ve du i rea în vi e rii ce ei lu mi na a a a a a te

11

în te le găân du o de la ân ger u ce ni i i i te le Do om nu u lui

23

Ex. 2

Pro po ve du i rea în vi e rii cea lu mi na a a a tâ în te le gă ân do o de la

38

â ân ger u ce ni i i i te le Do om nu u lui

46

Ex. 3

Pro po ve du i i i rea în vi e rii cea lu mi na a tâ în te

56

le gân du o de la î în ger u ce ni i i te le Dom nu lui

The 5-th Voice

The 5-th voice uses the same scale as 1-st voice. It has two key notes:

-in the *sticherarion tact* the basis is *pa (re)*, and

-in the *irmological tact*, the base is *ke (la)*.

The Scale of the 5-th voice, according to:

Example 1 a: *Standardized Anastasimatarul -Vecernier or Saturday Vespers Chants on eight church voices, sticherarion tact.*

Example 1 b: *Ibid., irmologic tact.*

Example 2 b: *Ibid., irmologic tact.*

Example 3 a: *Church Chants according to the melodies of the eight voices, sticherarion tact.*

Example 3 b: *Ibid., irmologic tact:*

Exemplul 1 a

5 Exemplul 1 b

9 Exemplul 2 a

13 Exemplul 2 b

17 Exemplul 3 a

21 Exemplul 3 b

The Church Psaltickhia combines at Lord I cried and Let my prayer be set forth before Lord, the sticherarion tact with that irmological one. For the sticherarion tact intuitively has a kind of minor re (although the graphic design of key note armor is a major si flat or minor sol, thing which is not suitable for the inner hearing of the author in redeeming the Vth voice). That's why, he always replaces everytime mi flat with mi natural, turning the key note into minor re. Sometimes it cadences on sol note, thinking the melody in minor sol and using in this case the note sharp fa as

sensible. When the *chant* cadences *sticherarion*, *videlicet*, on *re*, the author *alters the fa note with the natural*, thinking in *minor re*. When it cadences *irmologically*, on the *la* note, by alteration of *mi flat* with *mi natural* and of the *si* note with *si natural*, the author leads to a *minor la* chant. When it cadences on the *la* note, every time it is helped by the *sharp fa* note, which he spontaneously introduces in the melody way, without any prior training (in the case below *fa natural* immediately followed by *sharp fa*), and alternates in descending towards the formula of perfect cadence *si flat* with *si natural*, fact often met in psaltic church music.

Example from din *Lord I cried ... voice 5-th, Church Psaltickhia*, p. 34:

Doam nestri ga a a a a a tam către tine aaaa aaaa uuuu zi ii me

13
a a a a uuuu zi ii i me e e e e Doa a a a a a am ne

Starting with *stichera*, he renounces at *mi flat* from the key cadencing interiorly between *the sticherarion* and *the irmological* (on the *re* and on *la*), and finally, just the *irmological*, on the note *la*. Only at *stichera* he cadences on *sticherarion*, on *re* note.

In the Church chants according to the melodies of the eight voices, the 5-th voice (*Lord, I have cried ... and Let my prayer be set forth before Lord ...*) is rendered in the *minor re* mode and the progress of the song oscillates between *the sticherarion* and *the irmological tact* with the alternation *si flat* and *si natural*.

The example of *Lord, I cried ... the voice 5-th, the Church chants according to the melodies of the eight voices*, p. 12:

and minor *la*, with the step 6-th altered in ascending (sharp *fa*) and with alternation and *si flat* – *si becar*.

Example of the Prosomia, Example from Prosomia, voice 5-th, Rejoice pantry ..., Church Psaltickhia, pp. 38-39:

pre ti i ne i in suti prea fe ri

ci i te fa ga du i i in du te

ai cal cat ma e stri ca tru pu lui

cea rav ni toa a a a re la ce e

le de jos si cu fa ap te bu ne

su fle tul ti ai lu mi nat

The *melodic minor la* version being met only in two places, at *Troparion* and at *Prosomia* above-mentioned, could be more intuitive from the author side, rather than expressing her knowledge in detail.

The *Troparion* in the *Church chants according to the melodies of the eight voices* is graphically transposed in *minor sol mode*, but the author alters frequently during the song *si flat* with *si natural* and with *mi natural* and cadences on *la* note, using in fact, the *minor la mode* with the 6-th step (*fa natural*- sharp *fa*).

The alternation of *fa becar* with *sharp fa*, in the *irmological* tact and his use in *fa becar* in the *sticherarion* tact, leads to the resemblance with the chants from the *Church Psaltickhia* with the ones from the *Standardized Anastasimatarul -Vecernier or Saturday Vespers Chants on eight church voices*, and the compositional style encountered in all the *Anastasimatarele* that have appeared up to know.

The 6-th Voice

The 6-th voice has 2 scales:

1. the own chromatic scale with base (tonic) on pa (re) (Example 1) and
2. the chromatic scale of the 2-nd voice (which was presented).

Sometimes, we meet at 6th voice chants with mixt scale: the first chromatic tetracord and the second diatonic (Example 2) or the first diatonic tetracord and the second chromatic (Example 3).

Irmological tact has:

- in own scale imperfect cadences in di (sol), and perfect and finals in pa (re) and
- in the chromatic scale of 2-nd voice, imperfect cadences in di (sol) and perfect and final in vu (mi).

Ex. 1

Ex. 2

Ex. 3

In Church Psaltickhia, the *6-th* and *1-st* voices transposed, according to him *si flat* from key, in *major fa* or its *relative minor re*. However, during the chant, appear the notes *re* and *mi* altered with *flat*.

Scale of 6-th voice according to the *Church Psaltickhia in Lord, I cried... Let my prayer be set forth before Lord..., stitches and stichera*.

Compared to the steps of the *6-th byzantine voice*, Silvestru Morariu-Andrievisci encounters difficulties in the reproduction of *6-th voice*, as well as in the *2-nd voice*. If in the *2-nd voice* he succeeds to redeem half of voice, at the *6-th voice* no tetracord is identical to one of the three scales above, neither in ascending, nor in the descending. Just thought from the *relative minor re* (though it does not give this impression, *cadencing on fa*), it is retrieved the first *tetracord* identical to the first of the third variant, but it is not relevant in the fixation of the *voice* due to the second *tetracord* (which contains only *do becar* and *re flat*), which is neither specific nor to the *2-nd voice* nor to *6-th voice*.

The *6-th voice*, in *Psaltickhia*, however, has an oriental *melody (somehow chromatic)*, by descending the *6-th* and *7-th* steps, combining, in this sense, *the chromatic* from the second

tetrakord with the *diatonic* from the first *tetrakord*. The form of transposing of the 6-th, 1-st voice in *Church Psaltickhia* would be a combination between the *lidic* and the *mixolidic mode* or the *acoustic I* with the 6-th step lowered.

Example from *Lord, I have cried... Church Psaltickhia*, pp. 40-41:

In the *Church chants according to the melodies of eight voices*, at 6-th voice, *Lord, I have cried.... and Let my prayer be set forth before Lord ...* are graphically transcribed, according to the armor, in *minor la*, with the 3-rd (*do*) and the 7-th (*sol*) steps altered in ascending, fact which makes the melody in a way from *major la* without *sharp fa*. Internal hearing, however, conducts constantly the author, inside the chant, on *mi* cadence, the interval *sharp la-sol, fa – natural mi*, being proper to the 6-th voice.

So we can say that Dimitrie Cuntanu combines the melody between two different *tetracords*:

- one started on the *mi* note

Example of chant in the first *tetrakord*. From *Lord, I have cried*, 6-th voice,

Church chants according to the melodies of eight voices, p. 14:

- and the second from the *la* note.

Example of chant in the second tetracord. From *Let my prayer be set forth before Lord...*, 6-th voice, *Church chants according to the melodies of eight voices*, p. 14.

ie e ert fâ de sea a a a ră

The *Church Psaltickhia* transposes the *Troparion of the Resurrection* under the form of the 2-nd voice, thought from *fa*, alternating *si flat* with *si natural*, but without altering the *sol* note, from the first *tetracord*, with *flat*. Cadences finally on the *tierce (la)*.

The Troparion of Ressurrection from Church Psaltickhia is similar however, as melodical line, with that from Church Chants according to the melodies of eight voices, from Standardized Anastasimatarul-Vecernier or evening saturday Vespers chants

on eight church voices and from Anastasimatarele written along the time. Difference are those analyzed above. All free forms of the Troparion alternates cadences between the 5-th step and 3-rd.

Exemples from Ressurrection Troparion, 6-th Voice

Example 1: *Church Psaltickhia*, pp. 44-45.

Example 2: *Church Chants according the melodies of the eight voices*, p. 16.

Example 3: *Standardized Anastasimatarul-Vecernier or Saturday Vespers Chants on eight church voices*, pp. 230-231.

Ex. 1

Pu te c e ri le ân ge resti la mor mân tul teu

7

si stră ja rii au a mor tit că u tând pre cu ra at tru pul teu

Ex. 2

Pu te c e ri le în ge resti la mor mâ ân

21

tul tâu si stră jc e rii au a mo or tit

Ex. 3

Pu te ri le în ge resti la a mor mân tul tâu si stre ja

38

rii au a mor tit si sta Ma ri a la mor mânt

The 7-th Voice

The chants of the 7-th voice use two forms of *scale*:
- *enharmonic agem* form with tonic on *ga* (*fa*) and

- *diatonic form with tonic on zo from inferior octave*

By contrast to the 3-rd voice where zo (si) was when *ifes* (flat), when natural, at the 7-th voice he is permanent *ifes* (flat)

Both in *sticherarion tact* and that *irmological*, chants make *imperfect cadences* on di (sol) and sometimes on pa (re), and *perfect and final cadences* on ga (fa). Sometimes the *perfect cadence* is fixed on ni (do).

Church Psaltickhia combines elements of the 7-th voice with those of the 8-th voice, fa as from do.

At Lord I cried ... gives the impression that wants to place in the interior of the chant with a *final cadence* formula met at the 8-th voice (and taking into account the *major* or *minor* structure and most part of the eight voices) but related to this formula goes more far and *cadences* with *perfect cadence* on the tonic ga (fa) of the 7-th voice. Just thinking in the form of the *mode* movement from ni (do) to ga (fa), the 8-th voice identical, as a scale, with the 7-th voice. Hence the frequent borrowing of the *perfect* or *final cadence* formula from the author, from the 8-th voice to the 7-th voice, and vice versa. The influence of the 8-th with *final cadence* formula, is so strong in the melody of the 7-th voice, that even at the end of chant, *cadences* with a formula of *final cadence*, known, of the 8-th voice, “a confusion that many untrained singers make it today”⁶.

Example from *Lord, I have cried ...* 7-th voice, Church Psaltickhia, p. 46:

⁶ Observation made by Nicu Moldoveanu.

In the *Church Chants according to the melodies of the eight voices*, the 7-th voice, *Lord, I have cried ...* and *Let my prayer be set forth before Lord ...*, is also rendered in the *major fa tone*. The progress of the chants fit in the form of the *voice*, the author *cadencing* sometimes falling, interiorly, with *imperfect cadence* on the *di (sol)*, and at the *final cadence* on the *fa tonic*. The melodic form of the *final formula* is different from the other authors.

Example from *Let my prayer be set forth before Lord ...*, *Church Chants according to the melodies of the eight voices*, p. 17:

The *Troparion of the Resurrection* from *Church Psaltickhia* is so much close to the one from *Standardized Anastasimatar-Vecernier* or the *Saturday Vespers Chants on the eight church voices*, that, being transposed on linear notes, in this form, before six decades of that standardized, you have the impression that the three authors of uniformation preferred him, following the model

of the *Troparion of the Resurrection* written by the Metropolitan Silvestru Morariu-Andrievisci and adapted, in the meantime, by other authors. Since it does not exist, under this form, in the *Anastasimatarele* before 1879, we can say that, under the form of taking it over from the *Church Psaltickhia* and light editing by other authors of *Anastasimatare*, it reached up to the authors of *Standardized Anastasimatar – Vecernier or the Saturday Vespers Chants on the eight church voices*, whom they liked and introduced into *Vecernier*. Even if (to say) they did not have on the operating table the *Church Psaltickhia*, the similarities lead to the above idea: videlicet, indirectly, by taking over and development of the *Resurrection Troparion of 7-th voice was preferred*, in this form, by the 3 great teachers. Since several chants in the *Church Psaltickhia* have obvious similarities to those from the *Standardized Anastasimatar-Vecernier or the Saturday Vespers Chants on the eight church voices*, and some formulas are not found in the *Anastasimatarele* before 1879, we can say that, indirectly, in their opera of standardization, the authors used as a model and part the chants of the *Church Psaltickhia*, which became a model for the composer Mihai Ursuleac or Father Dimitrie Cuntanu.

And if it so, it can only be good for the *unity of church chant at the country level*.

At the *Troparion of Resurrection*, the final cadence, at the two authors is almost identical to the standardized *7-th voice*.

Examples of the *Troparion of Resurrection* on the *7-th voice*:

Example 1: The *End of the Troparion of the 7-th voice* according to: *Church Psaltickhia*, p. 50.

Example 2: The *End of the Troparion of the 7-th voice* according to: *Church chants according the melodies of the eight voices*, p. 18.

Example 3: The *End of the Troparion of the 7-th voice* according to: *Standardized Anastasimatar-Vecernier or the Saturday Vespers Chants on the eight church voices*, p. 262.

Exemplul 1

dă ru ind lu mii ma re mi i i i lă

Exemplul 2

dă ru ind lu mii ma re mi i lă

Exemplul 3

dă ru i i ind lu mii ma re mi i i i lă

The 8-th Voice

The 8-th voice corresponds to the *major do* scale of the linear music. Cadences both in the *sticherarion* and *irmological tact*, are as follows:

- semi-cadences on the 5-th stage, *di* (sol);
- imperfect cadences on stage 3-rd, *vu* (mi) and
- perfect and final cadence on stage 1-st, *ni* (do).

The Romanian *Psaltickhia* transposes the 8-th voice in *major fa* tonality, resting very often, the interior of the chant on *semicadence*, the *la* note. It renders identically with the *Standardized Anastasimatar-Vecernierul* or the *Saturday Vespers Chants on the eight church voices*, the *final cadence* formula. Also, the *sticheron Lord, Lord, do not leave us*, has a similar

melody with that from *Standardized Anastasimatar-Vecernierul or the Saturday Vespers Chants on the eight church voices*.

In the *Church Chants according to the melodies of the eight voices*, the 8-th voice is rendered in the *major re* tone.

And Dimitrie Cuntanu oscillates the interior of the chant between *semi-cadence* and *perfect cadence*, the shape of the final formula resembling more with one of the variants of the 1-st voice, rather than that of the 8-th voice. In fact, most of its final formulas have this form.

Comparative examples for final cadence:

Example 1: From: *Church Chants according to the melodies of the eight voices*, *Let my prayer be set forth before Lord ...*, the 8-th voice, p. 19.

Example 2 From: *Standardized Anastasimatar-Vecernierul or the Saturday Vespers Chants on the eight church voices*, Dogmatics of the 1-st voice, pp. 30-31.

Exemplu 1

Exemplu 2

Regarding the *Troparions* of the three main operas, excepting the formulas of the *cadences*, there are substantial resemblances concerning the way of melody directing of the to *tonic*.

Examples of the 8-*th* Voice *Troparion*:

Example 1: The Beginning of the 8-*th* Voice *Troparion*, from: *Church Psaltickhia*, p. 54.

Example 2: The Beginning of the 8-*th* Voice *Troparion*, from: *Church Chants according to the melodies of the eight voices*, p. 20.

Example 3: Beginning of 8-*th* Voice *Troparion*, from: *Anastasimatarul* according to Hieromonk Macarie, p. 236.

Example 4: Beginning of the 8-*th* Voice *Troparion*, from: *Anastasimatarul* after Dimitrie Suceveanu, p. 325 (Identical version, taken after Hieromonk Macarie, even if it is identical, I recorded it, to emphasize that about 80% of the Hieromonk Macarie Anastasimatar chants are identically taken in the Anastasimatar of the protopsalt Dimitrie Suceveanu).

Example 5: The Beginning of the 8-*th* Voice *Troparion*, from: *Anastasimatarul* according to Dimitrie Suceveanu, p. 326 (another variant, own, which somehow brings the beginning fomula of the *Troparion* from *Church Psaltickhia*).

Example 6: The Beginning of the 8-*th* Voice *Troparion*, from: *Anastasimatarul* after the Protosinghel Victor Ojog, p. 236.

Example 7: The Beginning of the *Troparion* of the 8-*th* Voice, from: *Standardized Anastasimatar-Vecernierul or the Saturday Vespers Chants on the eight church voices*, p. 294.

With the object to the structural (typikon) model of *I-st voice*, in the *Church Psaltickhia*, intervened in other *voices*, excepted *Lord I cried and Let my prayer be set forth before Lord*,

... *Prosomia* and the *Troparion* of the *Resurrection*, slight additions, in terms of the number of chants transposed on linear music:

- at the 2-nd voice, the first sticheron of *Apostichon*, *Thy Resurrection, O Christ our Savior ... which is interposed between Troparion and Prosomia*⁷;

- at the 4-th voice again appears the intercession with sticheron of the *Apostichon*: *Lord standing on the cross ...*, set this time, before *Troparion*;

- as a novelty element, at the 6-th voice, the *Theotokion/Megalynarion* appears with *And now ...* between *Troparion* and *Prosomia*;

- at the 8-th voice, between *Troparion* and *Prosomia*, is introduced the 5-th Beatitude: *Blessed are the merciful ...*, with sticheron: *Mention us Christ, our Saviour!*

The order of *Prosomia*, on voices, as they are written in the *Church Psaltickhia*:

- *The 1-st voice: O preamărită minune ... and Mormântul Tău Mântuitorule ...*

- *The 2-nd voice: Când de pre lemn mort... and Casa Efratului ...*

- *The 3-rd voice: De frumsețea fecioriei tale... și Fecioara astăzi ...*

- *The 4-th voice: Ca pre un viteaz ... ,Degrab ne întâmpină ... Spăimânta-tu s-a Iosif ... și Arătat-te-ai astăzi lumii ...*

- *The 5-th voice: Bucură-te cămara ... și Cuvioase Părinte*

⁷ *Prosomia* or *Podobie* = type of melody, which is tantalizing, especially at biggest feasts, some church chants. It is also called *prosomie* from the slavic *podobiye*.

- *The 6-th voice Toată nădejdea ...*
- *The 7-th voice doesn't has Prosomia*
- *The 8-th voice: O prea mărită minune ... și Porunca cea cu taină ...*⁸

According to the eight voices order, *Church Psaltickhia* is structured in this way:

From the page 57 up to 65 page are written the *Megalynarion of Sundays* on the eight voices, inspired by Romanian authors, especially by Macarie Hiermonk, Anton Pann and Stefanache Popescu and printed in several books of church music.

Comparison:

Example 1: *Axion on the 3-rd voice from Church Psaltickhia*, p. 59.

Example 2: *Axion the 3-rd voice, Agem Asirian* by Hiermonk Macarie.

⁸ *Prosomia* processed after Hiermonk Macarie. Taken and edited by several authors including those we mention: Grigore Costea, Nicolae Lungu, Ene Braniste, *Chants of the Divine Liturgy and chants of catechesis*, in: "Theological Studies", Year III (1951), No. 1-2, pp. 29-60 and No. 3-4, pp. 135-166, and re-edited on several occasions. We remind: *The Divine Liturgy and prosomoia of the eight voices*, Pitești: The Argeș and Muscel Publishing House, 1996, pp. 129-229; Nicu Moldoveanu, *The Divine Liturgy and other church chants*, Bucharest: Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, pp. 313-359.

Ex. 1

Cu vi ne se cu u u u u u a a a a a de e e e

8

ve e e e ra a a a a at să ă ă te fe e e ri i ci i i im Năs că

15

toa a a a a re e e e e de Du u u um ne e e e ze e e cu

22

Ex. 2

Cu vi i ne se cu u u u u u a a a a a de e e e

29

vă ă ă ă ra a a a a at să ă ă te fe e e ri i ci i i i i i im

36

Năs că toa a a re e e e e de e e Du u u um ne e e e e zeu

- between the pages 66-77, the *Axion of feast*, beginning with: at Nativity of our Most Holy Lady the Mother of God and Ever Virgin Mary on 8 September and ending with: The *Dormition* of our Most Holy Lady the Mother of God and Ever Virgin Mary on August 15⁹.

⁹ They are similar to the *Axions* composed by Hieromonk Macarie and published by the author in *Irmologhion* or *Catavasieru musicesc*, Iași, 1848. Retrieved and printed in several editions by various authors,

Comparison:

Example 1: Axion at the *Nativity of Our Lord God and Savior Jesus Christ on December 25*, 1-st Voice, from *Church Psaltichia*, p. 69.

Example 2: Axion at the *Nativity of Our Lord God and Savior Jesus Christ on*, 1-st voice, by Hieromonk Macarie¹⁰.

Ex. 1

Ex. 2

including Ioan Zmeu, *Practic Anastasimatar, rarograbnic*, operated after Macarie, Anton Pann and Dimitrie Suceveanu, Bucharest, 1903, pp. 236-249, Ion Popescu-Pasărea, *Practical-Rhythmed Anastasimatar*, operated by Ștefan Popescu and printed with permission of the author in Bucharest: The Church Books Printing House, 1899, pp. 49-65; Nicu Moldoveanu, *op. cit.*, pp. 175-205.

¹⁰ Edited in: Ioan Zmeu, *op. cit.*, pp. 237-238; Ion Popescu-Pasărea, *op. cit.*, pp. 52-53; Nicu Moldoveanu, *op. cit.*, pp. 182-183, etc.

Comparison:

Example 1: *Axion in Palm Sunday “Dumineca stelpărilor”*,
4-th voice, from *Church Psaltickhia*, p. 73.

Exemplul 2: *Axion at Palm Sunday*, 4-th voice by
*Hieromonk Macarie*¹¹.

Ex. 1

Dum ne zeu e ste Do o o o o om nul si i i

8 i sau a a a a ră ă ă ta a a at no o o o o uă

Ex. 2

11 Dum ne ze c cu c sic Do o o om nu u u ul si i i i i

22 sa a a a a ră ta a a at no o o o o uă ă ă ă

On page 78 we find the *Axion at the Liturgy of Saint Basil the Great* on the 8-th Voice (in major mi flat), as follows:

- page 79, *Cherubim* (in major mi flat);
- page 82, *Cuminecătoarea* (în major re);

The last pages contain *some special chants* in the following order:

1. page 83. *La renduiala de seară. O Gladsome Light...* (in major fa with alternate, dominant-relative cadence;
2. pages 84- 87. *La mânecândă (Utrenia). Polyeleos. Psalm 134. V. 2; Psalm 135. V. 8; 2. Megalynarion. At Lord Nativity*¹²;

¹¹ Edited in: Ioan Zmeu, *op. cit.*, pp. 244-245; Ion Popescu-Pasărea, *op. cit.*, pp. 58-59; Nicu Moldoveanu, *op. cit.*, pp. 192-193.

3. *At Divine Liturgy:*

- pages 88-90. *Psalm 102* followed by *Antiphon 1 V. 8* are written 10 *Stichera* from *Psalm 102, Bless Lord, my soul ...*, similar by melody with the same from *Psalm 102* by Nectarie Frimu¹³. *Psalm 102* from *Church Psaltickhia*, pp. 88-89, similar with *Psalm 102* by Nectarie Frimu *op. cit.*, pp. 1-5.

Another variant, similar to the composer Nectarie Frimu, was translated from Greek by Dimitrie Suceveanu, the Cupbearer¹⁴;

- pages 90-91. The 2-nd *Antiphon on 7-th voice*, with: *Împărăția Domnului în veac ...* The 7-th voice indicated, but, in fact, the song of 2-nd *Antiphon* is also on the 8-th voice.

In *Church Psaltickhia*, the 7-th and 8-th voices, are written in the *major fa* tonality, which means that, at the 8-th voice, Silvestru Morariu-Andrievici, uses only the second variant of the voice (*ga* as from *ni* or *fa* as from *do*), which leads to similar resemblances (in this form) between the two voices, with somewhat different movements in the melody, the formula of the *final cadence* being the same.

¹² Melody similar to the one from: Dimitrie Suceveanu, *Idiomelar*, The Pattern of the Neamt Monastery, 1856, p. 233, Reedited by Sebastian-Barbu Bucur, after Dimitrie Suceveanu, in Sinaia, in 1992; Printed in the New *Idiomelar*, 2-nd Edition, revised, completed, corrected and transcribed by both notations by Nicu Moldoveanu, Bucharest, Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, 2007, pp. 464-465.

¹³ Nectarie Frimu, *Anthology or Florilegiu, (Heruvic-Chinoniar)*, The Saint Neamtu Monastery Printing House, 1840, pp. 1-5. Taken over and Printed by Anton Pann in the *Order of the Divine and Holy Liturgy, at his Printing House of Church Music*, Bucharest, 1847, pp. 1-5; Nicu Moldoveanu, *op. cit.*, pp. 76-83.

¹⁴ Edited by Ioan Zmeu in *Utrenier* and *Liturgy* which includes the most beautiful and chosen songs of most of the church authors arranged in the Typicon order, Buzău: Alessandro Georgescu Publishing House, pp. 175-178.

Perhaps it was too much for a man's memory to remember, after 40 years, variants of the voices, which we suppose he knew in his youth.

The melody of *Antiphons* is inspired from Nectarie Frimu, which renders, between *Megalynarion ... Both now ...* all Psalm 145¹⁵, taken over them and composed by other Romanian authors¹⁶.

- page 92. *Come let us worship and fall down, The Trisagion hymn.*

- page 92. *As many as have been baptized into Christ*, a variant inspired by the chants of Nectarie Frimu¹⁷, then taken over by other composers and improved, without departing too much from the basic melody¹⁸.

- pages 92-94. *Father, Son, and Holy Spirit, the Trinity, one in essence and undivided., Great Answers: Anaphora /Eucharistic Prayer and Anamnesis*, similar melodies with *Great Answers* on 8-th voice by Iosif Naniescu, taken over, standardized and sung in a very large proportion, in our Church, along with the *Great Answers*, on 5-th voice, after Anton Pann¹⁹

¹⁵ Nectarie Frimu, *op. cit.*, pp. 6-8.

¹⁶ Ion Popescu-Pasărea, *Liturgy Book for choir*, (5-th voice), Pitești: The Arges Bishopric Publishing House, 1991, pp. 156-157; Ion Popescu-Pasărea, *op. cit.*, according to Nicu Apostolescu (5-th voice) in Nicu Moldoveanu, *Chants of Holy Liturgy*, *op. cit.*, pp. 69-76; Sebastian Barbu-Bucur (voice 7-th), in *Idiomelar*, Sinaia 1992, pp. 84- 88.

¹⁷ Nectarie Frimu, *op. cit.*, p. 20.

¹⁸ Ioan Zmeu, *op. cit.*, p. 185; Ion Popescu-Pasărea, *op. cit.*, p. 12; Nicu Moldoveanu, *op. cit.*, p. 28.

¹⁹ Ioan Zmeu, *op. cit.*, pp. 219-222; Grigorie Costea, Nicolae Lungu, Ene Braniște, *op. cit.*, pp. 46-59; Nicu Moldoveanu, *Chants of Divine Liturgy*, *op. cit.*, pp. 42-49; Harmonized by various composers, including: Nicolae Lungu, *The Psaltic Liturgy for Mixed Chorus*, Bucharest: Institutul Biblic și de Misiune al Bisericii Ortodoxe Române Publishing House, 1957, pp. 127-149. These are the *Great Answer*, often performed in our churches.

- pages 94-95. *One Holy, one is Lord, Blessed is, We have seen the true light, Let our mouths be filled with your praise, o Lord*²⁰.

- page 95. *The hymn: Many years, with the following words: Mulți ani facă Domnul pre luminatului nostru Imperat Francisc Josif ânteu prea o svințitului nostru arhiepiscopu... ctitorilor, și adăugătorilor sântelor biserici preoților și tuturor creștinilor. Domnul să-i păzască întru mulți ani. (Many years Lord make for our enlightened Emperor Francis Josif to our illustrious archbishop.... to the founders, to the supporters of the churches, of the priests and to all the Christians. The Lord keep them for many years).*

- pages 96-97. *Axion on the 7-th voice.*

Conclusions

If the entire XIX-th century was concerned with the issue of prints in Romanian language of church chants (starting in 1713), the end of the century brings with itself another problem: *transcribing these chants on a new notation.*

The organization of religious education and musical-religious education, in Bucovina, were made especially after the transfer of the church leadership from Rădăuți to Cernăuți in 1781 and after the establishment near the Church of the theological schools, the Seminary, and then the Theological Institute, which formed the future psaltes, composers, musicians or performers²¹.

As regards the passage to the new notation is known the correspondence between the literate bishops of the time and especially that between the Metropolitan Silvestru Morariu-

²⁰ Anton Pann, *op. cit.*, pp. 72-74.

²¹ Vasile Juravle, *Religious Music in Bucovina in the XVIII-th-XIX-th centuries*, in "Annals of Bucovina", Tom VII, No. 2, 2000, p. 2.

Andrievici and the Bishop of Roman, Melchisedek Stefanescu, with whom he met in 1881, as well as between the conductor and composer Gavriil Musicescu and the members of the Saint Synod of the Romanian Orthodox Church.

Eusebie Mandicevschi will conduct his first Liturgy in *Major La Flat* in 1880, even in the presence of the Metropolitan.

On the other hand, at Roman, Veniamin Costache recommended to invest Melchisedec Stefanescu, on February 22, 1879, as being the most literate bishop of the Romanians²².

At his turn, Melchisedec Stefanescu dedicated praise to the memory of Metropolitan Andrei Saguna and his opera, calling him “*a man distinguished by erudition and pastoral zeal*”, in “Gazeta Transilvaniei” newspaper in Brasov, the numbers 20/1 January and 22-nd January/22-nd February 1881.²³

In Iasi an important step towards the new notation and choral song had already been made by the establishment of the mixed choir of the Cathedral and the reception of women in the chorus, a phenomenon discussed again at the level of the meetings of the Holy Synod. The Metropolitan of Moldova, Iosif Naniescu, made a *Report* on the subject, in which he argued, among other things, that *if women can not sing in the church, then nuns from monasteries should keep silent*.

The phenomenon encompassed many enlightened minds that embraced the idea of reform (imminent at that time) and spread throughout the country, after the beginning period of the late XIX-th century, when were involved the composers Teodor Georgescu, George Ionescu, and so on.

²² Titus N Georgescu, *Book Concerns of Bishop Melchisedec and His Library*, in “Romanian Orthodox Church”, Year XCI (1963), No. 11-12, pp. 1146-1203.

²³ Constantin C. Catrina, *Moments and monuments of Byzantine tradition music from Transylvania*, in “Byzantion Romanicon”, vol. IV, Iași: “George Enescu” Academy of Arts, 1998, p. 32.

Gavriil Musicescu, Gheorghe J. Dima and Gregory J. Gheorghiu began in 1881 the transposition of the psaltic chnats on a linear notation by addressing a letter of acknowledgment and thanks to their supporter, bishop Melchisedec: “*No persons in part, but the whole country and even the whole orthodox world will bless You for the operas, sacrifices and honor that you make to the Orthodox Church in general and to the Romanian one in part. Besides the defense of Orthodoxy, the independence of the Romanian Church, the dignity of the Romanian clergy, and many others, you have also thought of reorganizing the church chants, claiming their transposition on the modern linear notation*”²⁴.

They were joined by names such as Gheorghe Dima, Ion Vidu and Dimitrie Cuntanu, who in 1890 published the *Church chants according to the eight voices* in Transylvania, or Eusebie Mandicevschi, the composer who enriched the choir church music in Bukovina and who, in this sense, agreed with the ideas expressed by Gheorghe Dima: “*It is time for us to think about the cultivation of our church music so that our church will rise to the same high level as it should take care ... to listen voice of time and hurry to build a bridge over the gulf that is between modern culture and our church music ...*”²⁵. Continuing on the same idea, the composer Eusebie Mandicevschi showed in the *Preface* to the *Hymns of the Divine Liturgy of John Chrysostom*, dedicated to Metropolitan of Bucovina Nectarie Cotarliuc, *that he tried to find new forms of church music*

²⁴ *The Order of the Saturday evening Vespers on the 8th voices used in the Romanian Orthodox Church, processed and written on the linear notation by Gavriil Musicescu, Gheorghe J. Dima and Gregory J. Gheorghiu. Printed at the expense of the All-Holy D. D. Melchisedek, Bishop of Roman, etc. etc., 1883 (after the title sheet).*

²⁵ Ligia Toma-Zoicaș, *Liturgy in front of Eusebie Mandicevschi*, in “Byantion Romanicon”, vol. IV, Iași: “George Enescu” Academy of Arts, 1998, p. 135, from Ana Voileanu-Nicoara, *Gheorghe Dima-Life and Opera*, Bucharest, State for Literature and Art Publishing House, 1995, p. 192.

*for these hymns taking into account, as far as possible, the needs of the church language in our diocese in the past*²⁶.

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²⁶ *Ibid.*, from the *Preface to Liturgy in major fa* by Eusebie Mandicevschi.

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ANNEXES

O Lord, I have cried unto Thee ... and Let my prayer be set forth..., 6-th voice, from Church Psaltickhia, pp. 40-41:

The image displays a musical score for the 6th voice of a Church Psalter. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are in Romanian and are written below the notes. The first section of the score is a large block of text, and the second section is a smaller block titled "Glasul al VI." (The 6th Voice).

in cân tări sim po stiri sim pri vi ji eri, tip fă cin du te
u ce ni ci lor tel, ca ră a cum dan tu est cu an ne
pil mă rind ne în ce tat pre chri sto os Dum ne de u,
cu vin tul cel de Dum ne de u ca re le sa u plo
cat ca pul la mer gū to ri ul în a i in te ni
au avin tit fi rea a pe lor pre a ce la roa gū, pre a ce la
în blân de şel pre cu vi oa se, să dă cu fa
scă li ne ri cil un cu get pă ce şi ma re ni lă.

Glasul al VI.

Andante.

Doa m ne stri ga tam că tră ti ne
a u şa ne a
a ne Doa m ne Doa m ne stri ga tam

ca ră ti ne a u și me ca a

mi te gla sul ru gă cîu nei me

le că nd ntrig că tră ti ne,

a u și me Dea m ne.

Andante.

Să se în drep te ze ru gă cîu

nea mea ca te mă ca l n a i n

tea ta, cu di ca rea mă ne lor me

le je rit vă de scă tă,

a u și me Dea m ne.

Allegro.

Sca te din tem ni tă su fle tul meu ca să se mîr tu ri

Andante.

ca sca ru me în el tei.

Troparion of Ressurrection, 6-th voice, from Church Psaltickhia,
pp. 44-45.

In tin pi na tai pri fe oia ru da ru noi vi ca fa
cel ce al in vi at din mor(ți) Doam ne mî ri re ti

Maritoarea cea mare.

Allegro.
Si a cum si pu ru rea si in ve cil ve ci lar a min.

Allegro.
Pre ti ne cu ven ta ta esti Na sca toa re de Dum ne
den fe oia ru, ca prin cel ce sau in tru pai din ti
ne, ea dul sau ru bil, A dau sau thir mat,
bîh sta mat sau pier dut, E va sau slo ho cil,
moar tea sau a mo rit si noi am in vi at,
peu tru a cea sta cin tam sti gam, Ri ne esti cu ven lat
Cher(ist) din ce Dum ne de ti ne sti tu, cel ce bi ne
si cu ti, a na va ri re ti

in tin pi na tai pre fo oia ru da ru noi vi ca ta
cel cu al in vi at din morfi, Doam ne ma ri re ti

Maritoarea cea mare.

Allegro.
Si a cum si pu ru rea si in ve cil ve ci lar a min.

Allegro.
Pre ti ne cu ven ta ta esti Na sca toa re do Dum ne
dau fo oia ru, ca prin cel ce sau in tru pai din ti
ne, ra dui sau ru bil, A dan sau chie nat.
Ma sta mul sau pier dui, E va sau slo ho citi,
moar teu sau u moe rit si mul am in vi at,
pen tru a cea sta can tam sti gam. Ri ne esti cu ven tat
Cari dau ce Dum ne do ul ne stru, cel cu bi ne
si cu ti, a sia pa ti re ti

Pr. A. M. S.

Exapostilar, 1-st voice and... Saint is our Lord ... and With the disciples to go up ... , p. 87²⁷.

Luminândă seau svitealua Gl 2

Allegro.

Svânt e ste Dom nul Dum ne de ul no stru
Svânt e ste Dom nul Dum ne de ul no stru
Svânt e ste Dom nul Dum ne de ul no stru în al
tați pre Dom nul Dum ne de ul no stru și ve în chi nați,
lu a ster nu lul pi coa re lor lui că svânt e ste.

Allegro.

Cu u ce ni cii să ne su im în mun te le Ga li
le ci, prin cre din tă să ve dem pre chi stos gră tind,
pu te re a lu a a ce lor de sus și a ce lor de
jos, să ne în ve tam cum în voa tă a ho te za toa te nea
mu ri le, în nu me le ta tă lui și al fi lu lui și al
sân tu lui duh și a pe tre ce cu tăi ou i to cii
pre cum să lu fă gă du ti, pé nă în fir și tul ve cu ri lor.

²⁷ A similar melody to that of Macarie Hieromonk, *Anastasimatarium bisericescu*, p. 256.

*Come let us worship and fall down, The Trisagion hymn și As
many as have been baptized into Christ, Son, and Holy Spirit, the
Trinity, one in essence and undivide. The Great Answers:
Anaphora /Eucharistic Prayer from Church Psaltickhia, p. 92.*

92

Andante.

Ve ni fi sa ne în chi na mi lu i chri sto
să măn tu e zic no pre noi fi lu lu
a lui Du m ne du a cet ce ai în vi ca
din morți pre noi cel ce căm tăn ti e a fi lu i a.

Andante.

xân to Dum ne du ti te sânt te
la re sânt te fă ră do mon r
te mi lu ia sto no pre noi.

Andante.

Căti în chri sto a va fi ho to
zai în chri sto os va fi si ho
hră cat a fi lu ia.

Allegro.

Pre ta toi pre fi toi si pre sânt toi dnh, ro
i năm cu du a fi i în tă a ro dos pâr ti

Allegro.
Mi lă de pa co jeri vă de la u dă;
Allegro.
A ve m că tră Dom nul;
Allegro.
Cu vred ni oi e și cu drep ta
te e ste a ne în chi na ta lă lui
si fi lu lui și sânt tu lui Duh, tre i mei cei
de o fi in tă și ne des par ti fă.
A min A min
Sâ nt Sâ nt Sânt Dom nul Sa va
oi, plin e ste ce rîl și pă mên tul de mî ri rea
lui, O sa na, ce lui din tru în al fi me
ti no e ste cu vîn ta t cel ce vi ne în tru nu
me te Dom nu lui, o sa na în tru cei de su.