

MACARIE THE HIEROMONK AND THE TRANSLATION OF HYMNS INTO ROMANIAN. CASE STUDY: HEIRMOS OF *PENTECOST**

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ABSTRACT. The goal of our paper is to explain the special importance which the *Pentecost Heirmos* has within Macarie, the Hieromonk's creation (1750-1836), one of the most outstanding figures of the ecclesiastical Byzantine music in the Romanian area. We intend to undertake a comparative musical-literary analysis of *Heirmos IX* at the *Feast of Pentecost*, composed by Petros Lampadarios and translated by Macarie the Hieromonk. We will inventorize the solutions that Macarie found for solving the prosodic and metric differences between Greek and Romanian. He noticed the impact those solutions had on the melodic path of the *Heirmos* (the place of the cadential formulas). In addition to the version based on Petros Lampadarios' composition, Macarie the Hieromonk, also wrote an original *Pentecost Heirmos*. It was based on Byzantine bases, which, due to its melodic and composition particularities, has been considered a masterpiece of the Romanian Byzantine church music.

Keywords: Macarie the Hieromonk, Heirmos, Pentecost, musical analysis, Romanianisation

Introduction

Although Macarie the Hieromonk's entire creation had an essential importance for the Romanian musical culture at the beginning of the 19th century, nowadays, very few of his hymns are heard on the lecterns in churches from parishes and monasteries. The monumental work that the Hieromonk undertook, that is Romanianisation of Greek hymns performed within services, was preserved in manuscripts and printed works, which are studied only by skilled singers, who still use the *Anastasimatar* at Saturday evening services, or the *Heirmologhion*, at Great Feasts, and also by experts in Byzantine lore, who examine Macarie's work in order to highlight the way he translated the Greek hymns into Romanian.

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The present paper aims at analyzing one of Macarie's works, which has stood the test of time. Thus, it is sung each year, at the Feast of *Pentecost*. We have chosen to analyze the *Heirmos* of the ninth hymn from the Canon of the feast day, for several reasons. Firstly, it is the hymn that replaces the Megalynarion "It is truly meet...", at the Divine Liturgy. Secondly, in addition to the translation of Petros Lampadarios' original, Macarie the Hieromonk decided to write two more versions on the same *Heirmos*. The *Heirmoi at Great Feast*, composed by Macarie, can be considered an unequalled masterpiece belonging to the Romanian Byzantine musical creation.

The *Heirmologhion* of Macarie the Hieromonk

In the beginning, we intend to outline Macarie the Hieromonk's portrait. Then, the *Heirmologhion* will be presented, with its *Heirmos* of the ninth hymn at the Feast of *Pentecost*. After that, we will analyse the musical versions comparatively, while taking into account elements of the literary form and those of the musical one. Macarie the Hieromonk¹ was the greatest psalm singer in Wallachia. It is

¹ Macarie the Hieromonk is known as a composer, a psalm book teacher, a typographer. "Pious Macarie the Hieromonk, the protopsaltes of the Metropolitan Church in Bucharest, was the most famous music teacher, at the beginning of the last century and a great founder of our sacred music. Pious Macarie was also a humble and spiritual monk, a good servant of Christ's Church and a distinguished orator. Both the song and his sermon were inspired by the Holy Spirit and were performed with all piety and right consideration." Cf. Arhimandrit Ioanichie Bălan, *Patericul Românesc* (Editura Mănăstirea Sihăstria, 2005), 356. For information about Macarie the Hieromonk's life, work and activity, see: Conf. Univ. Dr. Nicolae Gheorghită, "Macarie Ieromonahul," in *Dicționar de muzică bisericească românească* (București: Basilica, 2013), see also: Macarie Ieromonahul; Nicolae Popescu, *Macarie Psaltul. La o sută de ani de la moartea lui (1836-1936)* (București, 1936); Nicolae Popescu, "Știri noi despre Macarie Ieromonahul, dascălul de cântări și directorul tipografiei din Mănăstirea Căldărușani," *BOR* 9 (1915): 967-968; 10 (1916): 1101-1109; C. Erbiceanu, "Dedicația lui Macarie cântărețul către Mitropolitul Grigorie," *BOR* 1 (1908): 37-43; Mihail Gr. Poslušnicu, *Istoria muzicii la români* (București, 1928), 28-34; Nifon Ploieșteanul, *Carte de muzică bisericească, pe psaltichie și pe note liniare* (București, 1902), 54-59; Gheorghe Ciobanu, "Muzica bisericească la români," in *Studii de etnomuzicologie și bizantinologie* (București, 1974) 339 and 392-394; Titus Moisescu, *Macarie Ieromonahul Opere I, Teoriticonul* (București: Editura Muzicală, 1976); Octavian-Lazăr Cosma, *Hronicul muzicii românești* Volume II (București: Editura Muzicală, 1974), 84-98; Ierodeacon Marin Dionisie, "Macarie Ieromonahul la 120 de ani de la moartea lui 1836-1956," *MMS* 3-4 (1956): 169; Titus Moisescu, *Prolegomene Bizantine* Volume I (București: Editura Muzicală, 1985), 23; Nicu Moldoveanu, "Macarie Ieromonahul (1770-1836) – traducător, compozitor, copist, tipograf," *BOR* 7-12 (1997): 279-293; Gheorghe Ionescu, "Macarie Ieromonahul, dascăl de psaltichie și epistat al școlilor de muzică din Țara Românească," in: *Studii și cercetări de istorie a artei* (București: Editura Academiei Române, 1992), 73-83; Viorel Cosma, *Muzicieni din România* Volume V (București: Editura Muzicală, 2002), 216-222; Gheorghe C. Ionescu, *Muzica bizantină în România. Dicționar cronologic* (București: Editura Sagittarius, 2003), 87-92; Costin Moisil, "Studiu introductiv," in *Anastasimatarul Cuviosului Macarie Ieromonahul, cu adăugiri din cel al Paharnicului Dimitrie Suceveanu* (București: Editura Bizantină, 2002); Costin Moisil, „Anastasimatarele în limba română tipărite în prima jumătate a secolului al XIX-lea: conținut, surse, autori,” *Acta Musicae Bizantinae* Volume IV (Iași, 2002), 144-153.

Macarie the Hieromonk that we owe the printing of the first books of sacred music with hrisantic notation and Cyrillic alphabet in Romanian. His books that were printed at Vienna in 1823 – the *Theoreticon*, the *Anastasimatarion* and the *Heirmologhion* – laid the groundwork for the introduction of Romanian sacred music in liturgical service, but also in teaching activities carried out in theological seminaries and schools of singers. The Hieromonk's entire musical creation includes over 2000 hymns which were adapted to the Romanian language and more than 150 original songs; most of them were left in manuscripts². His hymns served as an inspiration for later composers and developed the Romanian sacred music heritage.

The *Heirmologhion*³ (τὸ Εἰρμολόγιον) is one of the most illustrative books of Eastern hymnography. It was a music book, which allowed the singers to memorize the melody of the heirmoi and then they applied it to the troparia from the canon. Nevertheless, it was also a book of worship that was used in liturgical service of the morning office⁴. The *Heirmologhion* was meant for singers only. It contained the heirmoi⁵ of canons with or without their own melody and heirmoi⁶ that established the melody for those troparia that succeeded each ode. The earliest manuscripts of the *Heirmologhion* date back from the IXth and Xth centuries⁷ and they are major sources for knowing the first development stages of

² Pr. Asist. drd. Nicolae Giolu, "Macarie Ieromonahul," in *Dicționar de muzică...*, and the following *Macarie Ieromonahul*.

³ About the emergence and evolution of the *Irmologhion*, see: Simon Harris, "The *Canon* and the *Irmologhion*," *Music & Letters* 85, no. 2 (May, 2004): 175-197; Constantin Secară, "O tipologie a Irmologhionului," in *Muzica bizantină—doxologie și înălțare spirituală* (București: Editura Muzicală, 2006), 164-215; Egon Wellesz, *History of Byzantine Music and Hymnography* (Oxford at the Clarendon Press, 1998), 141-142; Miloš Velimirović, "The Byzantine Hymnos and the *Irmologhion*," in *Gattungen der Musik in Einzeldarstellungen*, (München: Gedenkschrift Leo Schrade, 1973), 192-244. Velimirović does the classification and cataloging of the *Irmologhions* into two groups, KaO and OdO, depending on internal organisation of the *Canons* and on organization of the timbres, as fundamental elements of construction.

⁴ Harris, "The *Canon* and the *Irmologhion*," 178.

⁵ Sebastian Barbu-Bucur, "Automelă," in *Dicționar de muzică...*, and the following *Automelă*.

⁶ Sebastian Barbu-Bucur, "Asemănândă," in *Dicționar de muzică...*, and the following *Asemănândă*.

⁷ The oldest and most important manuscripts of the *Irmologhion* were published in the series entitled "Monumenta Musicae Byzantine": *Hirmologium Athoum* Volume 2 (Copenhagen: "Carsten Høeg" Publishing House, 1938), (full copy of *Codex Monasterii Hiberorum 470*); *Hirmologium Cryptense* Volume 3 "Laurentius Tardo" (Rome: Publishing House, 1951), (full copy of *Codex Cryptensis Epsilon. gamma.II*); *Hirmologium Sabbaiticum* Volume 8 (Copenhagen: "Jørgen" Publishing House, 1968-70) Raasted 1. Pars Suppletoria 2.1. Pars Prima: Toni Authentici 2.2. Pars Secunda: Toni Plagales (Copenhagen: "Jørgen" Publishing House 1968-70) (full copy of *Cod. Saba 83*); Volume 6 *The Hymns of the Irmologhion* Part I transcribed by A. Ayoutanti & M. Stöhr, reviewed and annotated by Carsten Høeg, (Copenhagen, 1952); Volume 8. *The Hymns of the Irmologhion* Part III 2 transcribed by A. Ayoutanti, reviewed and annotated by H.J.W. Tillyard, (Copenhagen, 1956); Volume 4 *Twenty Canons from Trinity Irmologhion*, transcribed by H.J. W. Tillyard (Boston, Paris, London, Copenhagen, 1952).

hymnography and Byzantine music. Macarie the Hieromonk's *Heirmologhion*⁸ is based on Petros Peloponessiou Lampadariou's⁹ one¹⁰, which was printed with a Neo-Byzantine notation (Koukouzelian), the so-called *shortened Heirmologhion* that, beginning with the 17th century, has been called "Book of Katavasiae"¹¹. As stated in the preface, Macarie's work includes "Katavasiae of Great Feasts and of Mother of God, of the Triodion and of the Pentecostarion, as they are sung within the Holy Great Church of God".

Macarie's *Heirmologhion* has the following content: Katavasiae at Great Feasts; Katavasiae of the Triodion and of the Pentecostarion; Hymns composed by Gregorios Protopsaltes¹² for the Compline Canon of Saint and Righteous Lazarus; Hymns 4, 6, 8 at the Annunciation; Ode 7 for Virtuous Cross; Canons of

⁸ *Irmologhion sau catavasieriu musicesc, care cuprinde în sine catavasiile praznicilor împărătești și ale Născătoarei de Dumnezeu, ale Triodului și ale Pentecostariului, precum să cîntă în sfînta lui Hristos Dumnezeu beserica cea mare.* Acum întîiași dată tipărit în zilele prea-luminatului și prea-înălțatului nostru domn și ighemon a toată Ungrovlahia, Io Grigorie Dimitrie Ghica voevod, întru înțîiul an al domniei sale. Cu voia și blagoslovenia prea-o-sfințitului mitropolit a toată Ungrovlahia kyrio kyr Grigorie (în ediția pentru Moldova: Ioann Sandul Sturza voevod întru înțîiul an al domniei sale, cu voia și blagoslovenia prea-o-sfinției sale părintelui arhiepiscop și mitropolit al Moldaviei kyrio kyr Veniamin). Alcătuit romaneste pre așazămintul sistimii ceii noao dupre cel grecesc de smeritul Macarie Ieromonahul, portarie al Sfîntei Mitropolii a Bucureștilor, dascalul școalei de musichie. 1823. Traducător, editor și tipograf: Macarie Ieromonahul, în tipografia armenilor mechtariști din Viena, 1823.

⁹ Petros Lampadarios Peloponessiou (Πέτρου Λαμπαδαρίου του Πελοποννησίου) (1730-1778) is the most important composer of 18th century, who activated between 1764 and 1778. He recomposed almost the entire repertoire of hymns. Owing to him, the influence of Oriental music penetrated the ecclesiastical music more than ever. "Petros Peloponnesios" *The Canterbury Dictionary of Hymnology*. Canterbury Press, accessed April, 27, 2016 <<http://www.hymnology.co.uk/p/petros-peloponnesios>>.

¹⁰ Ειρμολόγιον των καταβασίων Πέτρου του Πελοποννησίου μετά του συντόμου Ειρμολογίου Πέτρου Πρωτομάλτου του Βυζαντίου. Εξηγημένα κατά την νέαν της μουσικής μέθοδον μετά προσθήκης ικανών μαθημάτων, ων εστερούντο εις το παλαιόν. Επιθεωρηθέντα ήδη, και ακριβώς διορθωθέντα παρά του Διδασκάλου Χουρμουζίου Χαρτοφύλακος. Petros Peloponnesios Lampadarios; Ed. Petros Byzantios, Chourmouzos Chartophylakos (Istanbul, 1825).

¹¹ Secară, "O tipologie a Irmologhionului...", 66.

¹² Protopsalter Gregory, also known as *The Levite* (because his father was a priest) or *Vizantie* (after his birth place) (1777/78?; died on the 23rd of December 1821) was a psalm singer, a composer, an exighisitor, a theorist and a teacher. He was one of Protopsalter Jacob's pupils. He was also a disciple of Petros Vyzantios and George of Crete. His name is linked to the introduction and theorization of new systems. He brought contributions in connection with modal steps, modulations and transcription from old to new musical notation. He transcribed 20 volumes from old to new notation. Moreover, he also composed numerous personal works. He transcribed the following pieces in new notation: the *Anastasimatar*, the *Irmologhion* and Petru Lampadarie's *Doxastar* (translated and printed in Romanian by Hieromonk Macarie in 1823, respectively by Dimitrie Suceveanu, in *Sticherarion [Idiomelar]*, 1856-1857). Costin Moisil, "Grigorie Protopsaltul," in *Dicționar de muzică bisericească românească...* and the following *Grigorie Protopsaltul*; "Protopsaltes Gregory", *The Canterbury Dictionary of Hymnology*. Canterbury Press, accessed April, 27, 2016 <<http://www.hymnology.co.uk/g/gregorios-protopsaltes>>.

the Holy Week; Melodies (sl. *Podobije*) sung in Holy Churches of God during Great Vespers; Melodies (sl. *Podobije*) sung as hymns (sl. *sedelina*) during early services; Antiphons, first plagios mode - hymns sung at the end of early services.

Hieromonk Macarie's *Heirmologhion* was composed according to Petros Lampadarios' collection of hymns¹³. Those hymns had been put in circulation as manuscripts at the beginning of the 19th century. Then, Protopsaltes Gregory and Hourmouzios Hartofilax transcribed them in the new system. Petros Lampadarios' work appeared two years after that of Macarie.

Thus, one could stress the idea that Hieromonk Macarie used Petros' works that circulated in manuscripts in order to draw up his *Heirmologhion*. He mainly used the version that Protopsaltes Gregory transcribed in 1816. This fact is proven by the analysis of the contents of the two books: Macarie's version lacks the Katabasiae and the other hymns that belonged to Hurmuz and that were published in his volume in 1825¹⁴.

With regard to the service of *Pentecost*, one aspect worth mentioning relies in the differences found between Macarie's version and Petros' one. It is about the structure of the Heirmos in Ode IX. Macarie was dissatisfied with the heirmoi in Ode IX at the Katavasias of Great Feasts that had been translated according to Petros Lampadarios. Consequently, he has composed those heirmoi. He didn't take them plainly upon himself, but he called them concisely: «another». These heirmoi are justly considered the most successful compositions of this skilled teacher.

They are pieces of a rare melodic beauty, which are sung absolutely unchanged even today. The hymns of the *Heirmologhion* are an adaptation of the Greek melody to an hymnographic existing text: Macarie did not translate the text, but he used the text of the *Pentecost* service, which Filothei sin Agăi Jipei utilized in the *Romanian Psalter*¹⁵.

We'll take into consideration *Heirmos IX* from the two Collections of *Heirmoi*. *Heirmos IX* is also used during the *Divine Liturgy*, when it replaces the hymn "It is truly meet...". The Heirmos of the ninth hymn at the Feast of *Pentecost* was written by John Damascus and destined to be sung in the fourth mode, *leghetos*.

¹³ For the analysis of Petros Peloponisiu's *Irmologhion*, see Constantin Secară, "Elemente stilistice și de formă prezente în *Irmologhionul* lui Petris Lampadarios Peloponissiou," in *Muzica bizantină...*, 224-285.

¹⁴ Secară, "O tipologie a *Irmologhionului*...", 208.

¹⁵ Sebastian Barbu-Bucur, *Filothei sin Agăi Jipei, Psaltichia rumânească, Volume IV, Stihirar-Penticostar*, in *Izvoare ale Muzicii Românești Volume VII D* (București: Editura Episcopiei din Buzău, 1992), 211-215.

Elements of Literary Form

Structural, metric, modal and syntactic analysis of the heirmoi of the *Pentecost*, fourth mode, leghetos.

Structural and metric analysis		Modal and syntactic analysis			
Hymnographic text with punctuation marks according to Hieromonk Macarie <i>Irmologion...</i> pp. 68-73. Ειρμολόγιον των κατὰ βασιλῶν... pp. 68-73. Ποιήμα Κύριου Ἰωάννου τοῦ Ἀπόλλ'.	Number of syllables	Hymnographic text with punctuation marks according to Hieromonk Macarie <i>Irmologion...</i> pp. 81-87. Canon composed by John Damascus	Evidences or cadential sound (name of sounds and typology of cadences under the new system)		Type of cadence
			PL	MI	
«Χαίροις Ἄνασσα, μητροπάρθενονόδεός, ἄπανόφειδ' ἠρνευδύαλον στόμα. Πήρετον, οὐ σθένει σε μέλειται ἄλιως. Τλαγνῆ δὲ νοῦς ἴπας σου τὸν τόπον Νοεῖν' ὄθεν σε συμπόρωνος δοξάζομεν».	12 12 12 12 12	Bucură-te împărăteasă Maică, slava fecioarelor, că toată gura cea limpede biregrăitoare, vorovind nu te poate cânta cum se cade și se întuneacă toată mintea a cunoaște nașterea ta. Pentru aceasta cu un glas pe tine te slăvim.	VU VU pa di VU	VU VU VU pa di VU	Perf. Perf. Perf. Imp. Imp. Perf.
		Second version of heirmoi Bucură-te împărăteasă Maică, slava fecioarelor, că toată gura cea limpede biregrăitoare, vorovind nu te poate cânta cum se cade și se întuneacă toată mintea a cunoaște nașterea ta. Pentru aceasta cu un glas pe tine te slăvim.	VU VU VU VU VU	VU VU VU VU VU	Perf. Perf. Perf. Perf. Perf.
		Third version of heirmoi Bucură-te împărăteasă Maică, slava fecioarelor, că toată gura cea limpede biregrăitoare, vorovind nu te poate cânta cum se cade și se întuneacă toată mintea a cunoaște nașterea ta. Pentru aceasta cu un glas pe tine te slăvim.	VU VU VU di di di VU	VU VU VU di di di VU	Perf. Perf. Perf. Imp. Imp. Imp. Perf.

Symbols and abbreviations used in structural, metrical, modal and syntactical analysis: PL – Petros Lampadaros; MI – Macarie the Hieromonk; perf. – perfect cadence; imp. – imperfect cadence.

The comparative analysis¹⁶ of the versions of heirmoi at the Feast of *Pentecost*, which were composed by Petros Lampadarios¹⁷ and Hieromonk Macarie¹⁸, emphasizes the following aspects: elements of the literary form (the comparative macrostructural analysis, including elements of prosodic structure); and elements of the musical form (the modal functional system; the cadential system; the musical phrases: the melodic ambitus; melodic intervals; the rhythmic of the melody).

The heirmoi presented synoptically within the list of elements of literary form are divided according to the ideational structure of the text. The modal analysis (by outlining the cadences) reproduces the cadences through the cadential sound; the perfect cadences are rendered into capital letters, while the imperfect ones are rendered into small letters.

Elements of Musical Form

Modal Functional System

When taking the modal functional system into account, one could perceive that both authors wrote the heirmoi of the *Pentecost* in the irmologic form, which used the diatonic scale of voice IV, starting from VU, also known as Leghetos.

The Leghetos voice is the irmologic form of Voice IV. Due to the special role it has, sound VU is first tone, base within this modal scale.

¹⁶ The comparative musical analysis was adapted after having been adopted from: Alexandru, M. & Tsougras, "On Methodology of Structural Analysis in Byzantine and Classical Western Music - A Comparison". Proceedings from the 4th Conference on Interdisciplinary Musicology CIM08 (Thessaloniki, 3-6 July 2008) [both published on CD-ROM and on the conference's webpage: <http://cim08.web.auth.gr>]. Maria Alexandru, "Palaeography of Byzantine Music: Brief Introduction with Some Preliminary Remarks on Musical Palimpsests", [*El palimpsesto grecolatino como fenómeno librario y textual*], Institución «Fernando el Católico» (C.S.I.C.), Excma. Diputación de Zaragoza, (Zaragoza, 2006): 113-130. O. Strunk, "Intonations and Signatures of Byzantine Modes," *Musical Quarterly* (1945): 339-355; Georgios N. Konstantinou, *Teoria și practica Muzicii Bisericești* volumul I, ediția a II-a revizuită și adăugită, traducere din limba greacă, exemple muzicale, exemplificări audio (melos) și îngrijire ediție de Adrian Sirbu, îndrumător traducere Prof. univ. dr. Maria Alexandru, (Iași: Asociația Culturală "Byzantion", 2012); Victor Giuleanu, *Melodica bizantină: studiu teoretic și morfologic al stilului modern neo-bizantin*, (București: Editura Muzicală, 1981); Costin Moisil, "The Romanian Version of Petros Lampadarios' *Anastasimatarion*. Observations Regarding the Principles of Music Adaptation," in *Cantus Planus*; papers read at the 12th meeting of the IMS Study Group, Lillafüred/Hungary, 23-28 August 2004. Printed by the Musicology Institute of Hungarian Academy of Sciences, (Budapest, 2006), 151-171; I Arvanitis, "Rythmical and Metrical Structure of Byzantine Hyrmoi and Stichera, as Method and Result of A New Rhythmical Interpretation of Byzantine Hymn," *Acta Musicae Byzantinae* 6 (2003): 14-29.

¹⁷ Ειρμολόγιον των καταβασίων..., 68-73.

¹⁸ *Irmologhion sau catavasieriu musicesc...*, 81-87.

The Leghetos voice has the following main tones: VU, DI and superior ZO. The cadential system includes both imperfect cadences on PA, DI, superior ZO and superior PA, and perfect and final cadences on VU. Some musical creations may contain melodic attractions on PA to VU, on GA to DI and on KE to superior ZO. Zo receives the ifes, when the melody reaches its height; then, it descends and it becomes natural, when the melody passes ZO, while ascending, and, while descending, ZO receives the ifes again. At other times, natural ZO turns into ZO ifes.

The heirmologic hymns of voice leghetos rarely touch the heptaphony of the scale (superior VU). When the melodic line reaches superior VU, and, then, descends, VU receives ifes, and when the melodic line ascends and stays on superior VU, VU is natural. When the hymns are preceded by verses, the latter are sung on the VU sound; then, they climb up to DI and end with a cadential formula that corresponds to the voice, culminating on VU¹⁹.

The Katavasiae that are present in the work of Petros Lampadarios and that were Romanized by Hieromonk Macarie, are composed in the argon irmologic style²⁰, which combines features borrowed from both the irmologic form of the voice and the sticheraric one. Both examined versions lack modulations in other voices. The melodic text respects the structure of mode IV Leghetos.

In terms of musical form elements, melodico-rhythmic formulas within cadences are those that underlie the Byzantine hymns. Victor Giuleanu says that: "...regarding the Byzantine music, melodic formulas take a modal aspect, thus creating those compositions that have typical structures, which the performer-composer combines and associates masterly, in order to create and express himself in that specific manner"²¹.

In modal and syntactic analysis of musical form elements, we will make use of the analysis type suggested by Constantin Secară²², which takes into account the identification of three types of formulas that are typical for the argo-syntomon style: beginnings (lat. incipit), cadential formulas, and inter-cadential formulas. These types of formulas represent the basis of semantic pronunciations heard at the analytical-structural and metric level, as set forth in the list above. In

¹⁹ Konstantinou, *Teoria și practica Muzicii Bisericești...*, 156-157; Victor Giuleanu, *Melodica bizantină*, (București: Editura Muzicală, 1981), 351-352; Grigore Panțiru, *Notația și ehurile muzicii bizantine*, (București: Editura Muzicală a Compozitorilor, 1971), 227-228; Nicolae Lungu, Pr. Prof. Gr. Priest Prof. Gr. Costea, Prof. I. Croitoru, *Gramatica muzicii bisericești „psaltice”*, (București, 1997), 64.

²⁰ The argo-syntomon style (αργόν – vast) that defined the *Irmologhion-Katavasiae* from the 17th-18th centuries, designated the trend of kallopoismos within a historical period when personalities in the field of Byzantine music became emancipated. The process in discussion started as early as the 16th century. Secară: "Elemente stilistice și de formă...", 232.

²¹ Giuleanu, *Melodica bizantină...*, 186.

²² Secară, "O tipologie a Irmologhionului...", 233.

addition, through the identification and presentation of these formulas, one can easier perceive the processes that Hieromonk Macarie used when he romanized the Heirmos of the ninth hymn at the feast of Pentecost.

The Beginnings (lat. *incipit*)

In terms of the VU, DI, KE symbols, they are representing the initial notes that the beginnings are built with, while the Roman numerals represent the number of the ode from the Canon of the *Pentecost*. The beginnings introduce themselves in the form of some introductory melodic fragments, which secure the modal marks for deployment of melodic text.



Petros Lampadarios
Ειρμολόγιον των καταβασιών..., 72



First Heirmos

Second Heirmos

Third Heirmos

Macarie the Hieromonk
The Heirmologhion...[Heirmologhionul...], 84-87

When getting in touch with the beginnings of the two versions, one could observe the following:

a) When composing, Macarie remains faithful to the Greek melody; hence, the structural similarities between the phrases of the two versions.

b) In the last two versions, Macarie departs from the the original Greek and composes new beginnings, which have a more high-profile opening and open the thematic framework of the Heirmos.

c) The melodic line that is present in Petros Lampadarios' beginning has a small opening. It has just a few notes and it leaves the widening and the extension of the phrase on account of subsequent developments.

Cadential System:

The cadential system found within the two analysed versions can be divided into two sections: perfect cadences and imperfect cadences. In Petros Lampadarios' version we encounter a perfect cadence on VU, in several versions of cadential formula, and two imperfect cadences on PA and DI, also, in several versions of cadential formula. In comparison, in Macarie's version, the cadences have the same structure as in Petros Lampadarios' one.

When we have analysed the musical versions²³, we have resorted to a synoptic overview for each Heirmos, in which we have noted the cadential formulas that we encountered:



Petros Lampadarios,
Ειρμολόγιον των καταβασιών..., 72



Macarie the Hieromonk, *The Heirmologhion... [Heirmologhionul...]*, 84-87

²³ The transcript from chrysanthic notation on stave-pentagram ignores ornamental signs, height differences of sounds in the system of Byzantine and Western intonation and, sometimes, the meter. The *legato* indicates that the notes it unites are sung on the same syllable.

Inter-cadential formulas are presented in the form of melodic-rhythmic formulas that are specific to voice IV leghetos - the argo-syntomon style, which covers the hymnographic text in melismatic formulas of small or large dimensions, being in interdependence with the ideational and syntactic structure of the text.

το - ον το - κο - ον νο - εν

Petros Lampadarios, Ειρμολόγιον των καταβασιών..., 72

I
a cu - noa - šte Na - šte - rea ta

II
a cu - noa - šte Na - šte - rea - ta

III
a cu - noaş - te - naş - te - rea - ta

Macarie the Hieromonk, *The Heirmologhion... [Heirmologhionul...]*, 84-87

If the two examples of inter-cadential formulas are taken into consideration, one will observe that the Hieromonk Macarie utilizes the formulas present in Petros Lampadarios' *Heirmologhion* in order to Romanianise the Heirmos of the ninth hymn. Thus, Macarie used imitation as a method of composing and created a symmetry at the level of the Heirmos, by using the same melodic patterns for the Romanian hymnographic text. Furthermore, as noted in the preface of the *Heirmologhion*²⁴, Macarie prioritized the Romanian word and accent: "Forming the word becomes the ultimate purpose... as it seems nonsense to have accent marks destined for doubled-in-size words (too short or too long) in contrast with Greek ones; the timbre of Greek word does not depend on the flow of melody (sl. Podobjije). Moreover, estrangement from the flow of melody by reason of the length of the word... is definitely an error and a sin". Thus, inter-cadential formulas are taken from the original Greek, with the necessary adjustments to the syllabic structure of the word and the syntax of the phrase in Romanian.

²⁴ Macarie Ieromonahul, *Irmologhionul...*, VI.

Macarie the Hieromonk's first Heirmos tried to be as faithful as possible to the structure of the Greek original. Nevertheless, the next two heirmoi derivated from the original and the Hieromonk created new melodic formulas of a greater length. Musical articulations are far more ornamented and they get into the syntactical register of the sticheraric idiom.

Melodic Ambitus

Generally, when one takes into consideration the two authors' hymns, one notices that the heirmoi exceed the octaval framework, reaching ZO in a grave register (at Petros Lampadarios) and NI (at Macarie the Hieromonk). They do not exceed step PÁ in a high register. The heirmoi come to expand even within an ambitus of 10ma.



Melodic Intervals

Considering the analysed heirmoi, throughout the melodic course, both authors particularly use two-step intervals (3m, 3M) or three-step ones (4 p). Longer intervallic steps, four-step ones (5p) or five-step ones (6 m), are used to highlight the main idea of the text.

Rhythmics of Melody

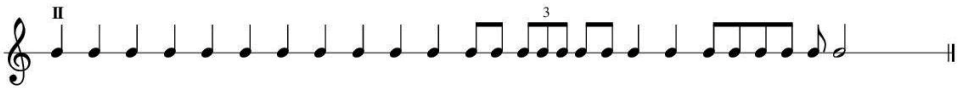
The argo-syntomon style from Byzantine music is defined by a beat given by the sequence of durations that compose the melody. Diversity of rhythmic formulas is obtained by combining syllabic formulas with melismatic ones, which confers a syllabic-melismatic beat.

In order to understand how tempo changes into rhythm, we are going to compare the four sequences of musical phrases morphologically. These phrases contain both syllabic and melismatic formulas.





Petros Lampadarios, Example: Ειρμολόγιον των καταβασίων..., 684



Macarie the Hieromonk, Example: *Heirmologhion or Musical Book of Katavasiae...*
[Heirmologhion sau catavasieriu musicesc...], 84-87

The two featured examples illustrate how the melodic path develops in a peaceful, moderate movement. Owing to their asymmetry, present rhythmic formulas provide the melody with full development freedom. Rhythmics is heterogeneous as it is determined by stressed syllables (*tone*) and unstressed ones (*atone*) of each word. The presence of dotted rhythms, of the triolet, gives a certain dynamism to the melodic line. A comparative analysis of the two versions on the level of both literary elements and musical ones, reveals a number of structural features of argon-syntomon hymn. In addition, the principles used by Hieromonk Macarie within the process of *Romanianisation* are being highlighted. Actually, Macarie adapted Peter the Peloponnesios' Heirmos of the ninth hymn to Romanian. These principles of adaptation could be subdivided into three categories:

a) Hymns Adapted to Romanian

The Heirmos of the ninth hymn at the feast of *Pentecost* that we examined, was composed by Macarie by adapting the original melody to the Romanian hymnographic text. The hymnographic texts of heirmoi employed by Macarie are almost identical to those of Filothei sin Agăi Jipei²⁵, and of Hieromonk Joseph from Neamț²⁶. The small philological differences are effects of the evolution of language, as the linguistic process is vivid and susceptible to changes. According to Sebastian Barbu-Bucur, from the musical point of view, the hymns of the *Heirmologhion* that was Romanianised by Monk Macarie, tend to approach Hieromonk Macarie's version. It was made possible by Romanianisation of similar hmyns and it denotes a stylistic continuity within the transcription process of old hymns²⁷.

As regards the place the accents occupy within the melodic text and the hymnographic one, Macarie used a number of methods to resolve the mismatches caused by prosodic and metric differences between the two languages. The first method employed to adapt the text to the melody was the replacement of the original cadence with another one, at the same point, in order to match with the accents from Romanian prosodic text.

This solution changes the melodic course of the original melody. In broad lines, where language allowed, Macarie used the compositional rule from Greek melodics, which defended the following principle: each beat corresponds to a syllable within the first part of the phrase; stressed syllables are placed with a step or a third above the dominant syllable, which, often, is repeated. For most examples, within the first section, the melody appears as a succession of simple ascending motifs, with an incipit on VU towards DI - the dominant step of Voice IV, *leghetos* - while a cadential formula constitutes the second part of the first section. The second section of the phrase is more varied than the first one melodically and it has a two-stroke beat or a four-stroke beat. It consists of a cadential formula²⁸.

²⁵ Sebastian Barbu-Bucur, *Filothei, Sin Agăi Jipa, Pslatiche Rumânească, Vol. IV, Stihirar-Penticostar*.

²⁶ There are currently three manuscripts that contain Peter the Peloponnesos' hymnoi, belonging to Monk Joseph from Neamț Monastery: Greek Manuscript 101 BAR; Ms. gr. 38 BMN, Ms. gr. 30 BMS. Cf. Secară "O tipologie a Irmologhionului...", 200.

²⁷ Sebastian Barbu-Bucur, "Manuscise psaltice românești și bilingve în notație cucuzeliană în marile biblioteci din România," in *Studii de muzicologie* Volume XII (București: Editura Muzicală, 1976), 141.

²⁸ These rules of Byzantine composition belong to Peter from Ephesus, who noted them within the preface of the *Anastasimatar*, (Νέον Αναστασιματάριον μεταφρασθέν κατά την Νεοφανή Μέθοδον της Μουσικής Υπό των εν Κωνσταντινουπόλει μουσικολογιωτάτων Διδασκάλων και εφευρετών του Νέου Συστήματος, νυν πρώτον εις φως αχθέν διά τυπογραφικών χαρακτήρων της Μουσικής, επί της θεοστηρίκτου Ηγεμονίας του Υψηλάτου ημών αυθέντου πάσης Ουγγροβλαχίας κυρίου κυρίου Αλεξάνδρου Νικολάου Σούτζου Βοεβόδα, αρχιερατεύοντος του πανιερωτάτου μητροπολίτου Ουγγροβλαχίας κυρίου Διονυσίου. Εκδοθέν σπουδή μεν επιμόνω του Μουσικολογιωτάτου κυρ Πέτρου του Εφεσίου, φιλοτίμω δε προκαταβολή του πανευγενεστάτου άρχοντος μεγάλου Βορνίκου κυρίου Γρηγορίου Μπαλλιάνου. Εν τω του Βουκουρεστίου νεοουσστάτω Τυπογραφείω, 1820), printed at București, in 1820; the rules refer to the structure of a musical piece written in a stihiraric style, but they can also apply to songs written in an irmologic pattern that is moderately melismatic. Costin Moisil, "The Romanian Version...", 156

b) Cadential Formulas

In broad lines, Macarie uses the same motifs and cadential formulas as the Greek original. He keeps the same succession rules of musical phrases and correlation rules of syllables that are stressed by strong measures of beats from cadential phrases. When the Romanian phrase is much longer than the Greek one, Macarie removes or adds new cadences, in order to avoid shortening or lengthening the phrase with new words. Thus, the composed melodic line differs from the original.

As it arises from the above lists, cadential formulas can be divided into perfect and imperfect ones. As a rule, formulas of perfect cadences are located at the end of those phrases and distances that are permanent; that is, they express an idea or a sequence of musical ideas exhaustively and correspond to the end of an idea from the literary text. Formulas of perfect cadences contain from 4 to 7 syllables and end on VU. Commonly, formulas of imperfect cadences are located at the end of phrases that are in course of development, in the sense that they appeal for continuation of musical ideas and they usually correspond to a comma in the text. Formulas of imperfect cadences contain between 3 and 5 syllables and they end on PA or DI.

Likewise, the differences between the two versions could be put on the account of literary accents related to perfect and imperfect cadential formulas. Consequently, Macarie was constrained to run various changes. In terms of differences at the level of melodic structure of formulas, one can ascertain that they are also generated by the linguistic differences, the number both of syllables and of accents.

The two versions are, largely, similar, at the level of cadential formulas, but, in terms of the number of syllables in a particular period or Heirmos, things are different. The reason lies in the literary style employed by Saint John of Damascus when he wrote the canon of the *Pentecost*. St. John of Damascus used the rules of ancient Greek prosody. He made use of iambic formulas and, thus, there is a syllabic equality between the verses of an ode and between odes themselves. The Romanian translation no longer kept the syllabic equality and the texts were interpreted unconstrainedly from fixed poetic forms.

c) Musical Adaptation: Constraints and Freedom of Choice

From an architectural point of view, Macarie's heirmoi glide away with a dynamic rhythm. As a result, there is a number of specific aspects: the musical phrases, which form the Heirmos, unfold as a succession of conjunct steps, through tones and semitones, with the exception of the few third and fourth steps. Throughout the melodic track, almost all sounds from the intervallic instrument of modal diapason become active, while the sounds from the lower part of the diapason are

more often used, through small melodic steps. The ascending meanings of beginnings lead to dominant step, DI. Descending meanings lead to the base, VU. At the end of each musical phrase, rhythmic lowers its tune due to values that are higher than those throughout the melody; they confer a relative stability to cadential melodic formulas, if imperfect, and definitive stability, if perfect cadences.

Despite these methods of transcription used, the author assumes the liberty to estrange a lot from the original melodic text and writes new melodies, like the two versions of the Heirmos from the ninth hymn. They are melodies that highlight the composer's mastery.

On the other hand, in certain circumstances, the author turns to other procedures of composition and employs different formulas or different cadences. Analysis of incipit, of cadences and of intercadential formulas explains Macarie's procedure of estranging from the Greek original. Such an intervention may be referred to as a method of replacing the original cadence with one another, on the same, but with a high melodic complexity. Cadential formulas that he uses within the two heirmoi are completely different from the Greek original and highlight the author's skill. Likewise, when the Romanian text is shorter or longer, the author removes or adds new cadential formulas. When differences in text are significant, the melodic line is entirely changed. However, the author has a certain care for the preservation of rare Greek formulas.

Conclusions

Macarie adapted the Heirmos of the ninth hymn at the feast of *Pentecost* to the Romanian hymnography. Nevertheless, he tried to keep composition rules from the original Greek as much as possible. Sometimes Macarie turned to a middle solution, in order to keep the Romanian melodic text as close as possible to the original. Thus, he added or removed certain imperfect cadential formulas and sometimes he entirely substituted the cadential formulas from the Greek text. The Romanian hymnographic text has been subdivided in such a way as to correspond to the final cadences in the Greek text. For rhetorical reasons, certain formulas have been used to highlight the text idea. With artistic genius, Macarie broke the melodic line of the Greek original and introduced new formulas. He even created other melodies for the same texts, as it was the case of *Heirmos IX*.

The *Romanianisation* process undertaken by Hieromonk Macarie - see Petru Peloponisiu's *Heirmologhion*, in general, and the Heirmos of the ninth hymn at the feast of *Pentecost*, in particular - implies conserving the Greek melody, with certain distinctions between the Greek text and the Romanian one, which are given by differences regarding the accents, the number of syllables and the amount of words.

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Appendix 1. Petros Lampadarios, Ειρμολόγιον των καταβασίων...



Appendix 2. Macarie the Hieromonk, *The Heirmologhion...*
[*Heirmologhionul...*]



