

The Romanian Polyeleos in XIX Century

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Abstract:

The nineteenth century is the most important period in Romanian Orthodox Byzantine music. The beginning of the nineteenth century proposes compositions translated from Greek language. The first polyeleos compositions had very complex structures. In time, they have been simplified, reaching forms that could be interpreted close to anyone. If the translations were preferred at the beginning of the century, towards the end, all the compositions were original. Simultaneously with the evolution of divine worship, the polyeleos compositions have been adjusted to extent according to local customs. Of the very important Romanian composers we recall: Hieromonk Makarios, Anton Pann, Iosif Naniescu, Visarion, etc.

Keyword:

byzantine music, polyeleos, nineteenth century, composers

The Orthodox Church everywhere has considered singing a very important means of spreading the Christian dogmas and comfort the soul in divine worship and beyond. Among these songs, a place of honor, both by size and by spreading is occupied by the hymn of praise called polyeleos. If there are still local churches not having in their worship the entire song typology (for various reasons), there is no Church that will not sing the polyeleos. It is very important to note that there is no main composer to not have composed polyeleos and here we mention John Koukouzelis, Daniil the Protopsalter, John the Protopsalter, Gregory and Hurmuz, implementers of the new music system and in our country: Makarios the Monk,

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Anton Pann, Demetrius in Suceava, Ion Popescu-Pasărea and the list seems endless.

Concerns for the study of this form of musical expression were only few and the emphasis was especially on the liturgical side of it. Thus liturgists: Rev. Prof. Ene Braniște¹ and Rev. Prof. Petre Vintilescu², PhD present issues related to the polyeleos position in divine worship and its form according to the liturgical season of the year, symbolic interpretation and the typology of the priest's movements in moments of singing the polyeleos. There are, as well, brief notes in different dictionaries with liturgical or musical character on polyeleos and they are not only few but they also repeat. Few things were presented in terms of music on this form of composition by Rev. Florin Bucescu but the analysis is only tangential, since the purpose of the work is quite different³.

Although there are many catalogs of nineteenth century and beyond Romanian manuscripts, still, they are not thematic, or if they are, the polyeleos does not occupy an important place as a major issue but we find it presented briefly along with other songs in the short biographies of authors or stray presentations of unpublished manuscripts. No catalog of compositions, of composers and copyists who over time mainly focused strictly on the liturgical music segment was drawn.

In the study program, I was able to compile an indicative catalog of polyeleos composers, and total 195 compositions belonging to 47 composers discovered in approximately 1000 prints and manuscripts researched in various funds.

Further on we will try to discern which was the chain that polyeleos compositions came by in our country, which composers chose their own, original compositions, and especially how they developed, depending on the evolution of the cult and musical tastes in the nineteenth century, all these, with no claim of completeness.

The first half of the nineteenth century suggested very few prints containing Byzantine music. Thus, the Byzantine compositions circulated to a great extent through the manuscript. From this period, a large part of the manuscripts were in Greek or contained scores in both languages: Greek and Romanian. It is unlikely that the compositions in Greek, namely polyeleos, were not sung in the choir,

¹ Rev. Prof. Ene Braniște, PhD, *Liturgica specială*, (Special Liturgics) Lumea credinței Publishing House, Bucharest, 2005, p. 86-87.

² Rev. Petre Vintilescu, *Liturghierul explicat*, (The Explained Archieratikon) IBMBOR Publishing House, Bucharest, 1972, p. 69-70.

³ As it results from the title, the analysis has the purpose of presenting musical manuscripts in Moldavia: Rev. Florin Bucescu, *Cântarea psaltică în manuscrisele moldovenești din secolul al XIX-lea (Ghidul manuscriselor)*, (Psaltic chanting in Moldavian manuscripts in century XIX- Manuscript Guide), Artes Publishing House, Iași, 2008, p. 94-101.

which proves, once again that the divine ritual was conducted in both languages. We draw from this the conclusion that it was natural that during this period the first forms of Romanian polyeleos compositions were translations and suitable matches from Greek.

The early nineteenth century began, therefore, with appropriate compositions translated from Greek and represented a “golden” period of making Psalt music Romanian in our country. The most prolific authors in this period are: Monk Makarios, Visarion Nemțeanul, Demetrius Bondarici or Anton Pann. Even if in the Anthology from Buzau⁴, Monk Makarios proposes polyeleos in refined verses⁵, this practice seems to be still quite rare in church pews. Statistically, 90% of the compositions by the first quarter of the nineteenth century are in 40 verses. There are several Greek authors of polyeleos who were approved by Romanian translators: Joseph the Hymnographer, Petros Lampadarios, Daniil the Protopsalter, Gregory the Protopsalter, Hurmuz Hartofilax, Anastasie Larsinul, Dionisius Fotino or Sinesie of Iviron. Of these, it seems that the most loved one was Petros Lampadarios whose polyeleos in plagal 1st mode was translated and matched to the Romanian by at least five authors: Monk Macarius⁶,

⁴ Hieromonk Makarios, *Tomul al doilea al Antologiei, (Volume Two of the Anthology)*, Sfânta Mitropolie Printing Press, Bucharest, 1827.

⁵ When we speak about „refined stichera”, we mean the polyeleos „Robii Domnului” – Slaves of the Lord – in its two stasis and not to the other polyeleos which are always found intergrally.

⁶ Hieromonk MAKARIOS, *Tomul al doilea al Antologiei, (Volume Two of the Anthology)*, Sfânta Mitropolie Printing Press, Bucharest, 1827, p. 95; Ion POPESCU PASĂREA, *Liturghierul de strană (Pew Archieratikon)*, Cărți Bisericești Printing Press, Bucharest, 1925, p. 72; BAR, Rom.-Gr. ms., 3236, Ioniță Stoicescu, Antologhion, 1819, f. 287r; BAR, Rom. ms., 2122, Anton Pann, *Antologie (Antology)*, 1826, f. 50r; BAR, Rom. ms., 2434, Ioniță Stoicescu, *Antologie (Antology)*, 1828, f. 199v; BAR, Rom. ms., 3552, Ioniță Stoicescu, *Antologie (Antology)*, 1828, f. 47r; BAR, Rom. ms., 2233, Ilie Stoianovici-Jianu, *Tomul al doilea al Antologiei lui Macarie Ieromonahul, (The Second Volume of Hieromonk Makarios' Anthology)* 1832, f. 117r; BAR, Rom. ms., 3552, Ioniță Stoicescu, *Antologie (Antology)*, 1828, f. 82v; BUNAVESTIRE CELL, Lacu Hermitage, Holy Mount Athos, *Buchet muzical athonit, nr. 4-Polielee, (Athonite Muzical Bouquet, no. 4 - Polyeleos)* Evanghelismos PH, Bucharest, 2002, p. 107; Hieromonk MAKARIOS, *Tomul întâi al Antologiei (Volume One of the Anthology)*, editor and printer Hieromonk Serafim, Sfânta Episcopie PH, Buzău, 1856, p. 48; BAR, Rom. ms., 3809, Constantin Dimitriu, *Antologie, (Antology)* 1854, f. 32v; BUNAVESTIRE CELL, Lacu Hermitage, Holy Mount Athos, *Buchet muzical athonit, nr. 4-Polielee, (Athonite Muzical Bouquet, no. 4 - Polyeleos)* Evanghelismos PH, Bucharest, 2002, p. 408; BAR, Rom. ms., 4504, Anonymous Author, *Antology*, second half of century XIX, f. 10v; BAR, Rom. ms., 3809, Constantin Dimitriu, *Antologie (Anthology)*, 1854, f. 55r; BAR, Rom. ms., 4339, Hierodeakon Natanail, *Antologhion*, 1870, f. 123r; BAR, Rom. ms., 1804, Monk Ghimnasie, *Antologie (Anthology)*, 1838, f. 34v; BAR, Rom. ms., 475, Hieromonk Sofronie, *Antologie (Anthology)*, middle of XIX century, f. 89v; BAR, Rom. ms. 1804, Monk Ghimnasie, *Antologie, (Anthology)* 1838, f. 94v; BAR, Rom. ms., 475, Hieromonk Sofronie, *Antologie, (Anthology)*, mid – XIX century, f. 99r; BAR, Rom. ms., 1094, Monk Teodorit, *Antologie (Anthology)*, mid – XIX century, f. 21v; BAR, Rom. ms., 3978, Deakon Ioan

Sărintăreanu, *Antologie (Anthology)*, 1843-1847, f. 109r; BAR, Rom. ms., 1094, Monk Teodorit, *Antologie (Anthology)*, mid – XIX century, f. 37v; BAR, Rom. ms., 5470, Radu Popescu, *Antologie (Anthology)*, mid – XIX century, f. 157r; BAR, rom. ms., 3255, Radu Proșteanu, *Antologie (Anthology)*, 1863, f. 39r; BAR, Rom. ms., 3140, Alecu Popescu, *Antologie (Anthology)*, after 1860, f. 31v; BAR, Rom. ms., 5470, Radu Popescu, *Antologie (Anthology)*, mid – XIX century, f. 181r; BAR, Rom. ms., 454, Anonymous Author, *Antologie (Anthology)*, mid – XIX century, f. 116v; BAR, Rom. ms., 3183, Ghiorghe dascălul, *Antologie (Anthology)*, 1844, f. 90r; BAR, Rom. ms., 3140, Alecu Popescu, *Antologie (Anthology)*, after 1860, f. 24v; BAR, Rom. ms., 304, Ioan Grigoriu (nicknamed Ivanciu), *Antologie (Anthology)*, mid – XIX century, f. 67r; BAR, Rom. ms., 3012, Anonymous Author, *Antologie (Anthology)*, mid – XIX century, f. 77r; BAR, Rom. ms., 304, Ioan Grigoriu (nicknamed Ivanciu), *Antologie (Anthology)*, mid – XIX century, f. 69r; BAR, Rom. ms., 4194, Anonymous Author, *Antologhion*, first half of XIX century, f. 85r; BMS, Rom. ms., 84, Ghelasie Basarabeanul, *Antologhion*, 1863, f. 16v; BMS, Rom. ms., 87, Constantin Lăzărescu, *Antologie (Anthology)*, 1859, p. 289; BMS, Rom. ms., 84, Ghelasie Basarabeanul, *Antologhion*, 1863, f. 20r; BMS, Rom. ms., 87, Constantin Lăzărescu, *Antologie (Anthology)*, 1859, p. 310; BMS, Rom. ms., 123, Anonymous Author, *Antologie (Anthology)*, ante 1861, p. 79; BMS, Rom. ms., 91, Ion Gheordunescu, *Antologie (Anthology)*, second half of XIX century, f. 111v; BMS, Rom. ms., 123, Anonymous Author, *Antologie (Anthology)*, ante 1861, p. 118; BMS, Rom. ms., 7301, Stan Constandinescu, *Antologie (Anthology)*, 1856, f. 76r; BMS, Rom. ms., 7304, Ghelasie Basarabeanul, *Caiet de cântări (Chant Notebook)*, first half of XIX century, f. 125v; BMS, Rom. ms., 9355, Gherasim Negulescu-Cheia, *Caiet de cântări bisericești (Church Songs Notebook)*, 1935, p. 43; Nifon PLOEȘTEANU, *Carte de muzică bisericească (Church Music Book)*, Joseph Göbl Printing Press, Cărți Bisericești and Carol Göbl Printing Presses, Bucharest, 1902, p. 208; SMA, unregistered, Anonymous Author, *Privegher (Vigil)*, second half of XIX century, f. 16v; SMA, unregistered, Eftimie Ieromonah, *Cântări la Sfânta Liturghie și Priveghere (Holy Liturgy and Vigil Chants)*, second half of XIX century, f. 59v; SMA, unregistered, Serghe Schimonah, *Privegher (Vigil)*, 1887, f. 103r; SMA, unregistered, Dionisie the Moldavian Monk, *Carte de cântări bisericești pentru privegheri mari (Church Songs Book for Great Vigils)*, 1930, p. 165; SMA, Romanian Cell “Sfântul Gheorghe”- Colciu, Rom. ms., 1097, Isihie Petrescu, *Antologie (Anthology)*, 1913, f. 98r; BMS, Rom.-Gr. ms. 93, Anonymous Author, *Anthology*, ante 1856, f. 74r; BMS, Rom.-Gr. ms. 99, Monk Martinian, *Antologie (Anthology)*, 1843, f. 38v; BMS, Rom.-Gr. ms., 124, Gheorghe Măciucă, *Antologhion*, ante 1881, p. 240; BMS, Rom.-Gr. ms., 7294, Veniamin Ierodiacon, *Antologie (Anthology)*, 1842, p. 221; SMA, Rom. ms., 44, Hieromonk Paisie, *Matins of Psalms*, the end of XIX, the beginning of XX century, f. 211r; BMS, Rom.-Gr. ms., 7294, Veniamin Ierodiacon, *Antologie (Anthology)*, 1842, p. 253; Hierom. Dometie IONESCU, *Antologie care cuprinde cântări pentru Vecernie, Utrenie, Liturghie, Postul Mare, etc. (Anthology Comprising Chants for Matins, Vespers, Liturgy, the Great Lent etc)*, “Cărți bisericești” Printing Press, Bucharest, 1898, p. 219; Hieromonk MAKARIOS, *Tomul întâi al Antologiei (Volume One of the Anthology)*, editor and printer Hieromonk Serafim, Sfânta Episcopie Printing Press, Buzău, 1856, p. 112; Ștefan POPESCU, *Manual de muzică bisericească (Church Music Manual)*, Toma Teodorescu Printing Press, Bucharest, 1875, p. 56; Hierom. Dometie IONESCU, *Antologie care cuprinde cântări pentru Vecernie, Utrenie, Liturghie, Postul Mare, etc., Anthology Comprising Chants for Matins, Vespers, Liturgy, the Great Lent etc)*, “Cărți bisericești” Printing Press, Bucharest, 1898, p. 158; Neagu IONESCU, *Buchetul musical (Musical Bouquet)*, Cărți Bisericești Printing Press, Bucharest, 1900, p. 34; Hieromonk MAKARIOS, *Tomul al doilea al*

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Anton Pann⁷, Visarion Nemțeanul⁸ Iosif Naniescu⁹ and an anonymous author (Theophan?)¹⁰. The musical value given by Monk Makarios to this translation, can be seen from the impressive number of sources that can be found in the literature, and it is clearly expressed by Anton Pann: "... of all Father Makarios' poems, this one is the most crafted"¹¹.

Antologiei (Volume Two of the Anthology), Sfânta Mitropolie Printing Press, Bucharest, 1827, p. 217; Neagu IONESCU, *Buchetul musical (Musical Bouquet)*, Cărți Bisericești Printing Press, Bucharest, 1900, p. 32; BMO, Rom. ms., 1744, Ilie Stoianovici-Jianu, Tomul al doilea al Antologiei lui Macarie Ieromonahul (The Second Volume of Hieromonk Makarios' Anthology), 1831, f. 60r; BMO, Rom. ms., 14, Anonymous Author, *Antologie (Anthology)*, second half of XIX century, f. 33r; BMO, Rom. ms., 1744, Ilie Stoianovici-Jianu, Tomul al doilea al Antologiei lui Macarie Ieromonahul (The Second Volume of Hieromonk Makarios' Anthology), 1831, f. 157r; MOC, Rom. ms., 86, Serapion Monah, *Anastasimatar (Anastasimatarion)*, the first half of XIX century, f. 60v; BAR, Rom.-Gr. ms., 3236, Ioniță Stoicescu, *Antologhion*, 1819, f. 177r; BAR, Rom. ms., 3961, Athanasie Iordănescu, *Privegherul (the Vigil)*, 1904, f. 109r; BAR, Rom. ms., 541, Anonymous Author, *Antologie (Anthology)*, 1839, f. 117r; BAR, Rom. ms., 1191, I. Vlădescu, *Calet de cântări bisericesti (Church Song Notebook)*, 1874, f. 256r; BAR, Rom. ms., 513, Ion Profeanu, *Antologie (Anthology)*, 1855, f. 28v; BAR, Rom.-Gr. ms., 1951, Monk Varlaam, *Antologie (Anthology)*, 1840, f. 81v; BAR, Rom. ms., 513, Ion Profeanu, *Antologie (Anthology)*, 1855, f. 41r; MOC, Rom. ms., 86, Monk Serapion, *Anastasimatarion*, first half of XIX century, f. 60v; BAR, Rom.ms., 4311, Ioan Crîmpoe, *Antologie (Anthology)*, 1858, f. 184v; BPr.B, Rom. ms., 1, Ilie Stoianovici Jianu, Tomul al doilea al Antologiei (Second Volume of the Anthology), 1827, f. 82r; BPr.B, Rom.-Gr. ms., 3, George Popescu, *Antologie (Anthology)*, 1867, f. 90r; BAR, Rom. ms., 3961, Athanasie Iordănescu, *Privegherul (The Vigil)*, 1904, f. 86r; BAR, Rom.-Gr. ms., 4484, Monk Ghimnasia, *Anthology*, 1857, f. 61v; BPr.B, Rom. ms., 1, Ilie Stoianovici Jianu, Tomul al doilea al Antologiei (Second Volume of the Anthology), 1827, f. 173r; BAR, Rom. ms., 3960, Ioan Lăcureanu, *Anthology*, 1862, f. 30v; BAR, Rom. ms., 3209, Constandin Athanasial, *Antologie (Anthology)*, 1841, f. 31r; BAR, Rom. ms., 4311, Ioan Crîmpoe, *Antologie (Anthology)*, 1858, f. 190r; BAR, Rom. ms., 5833, Iosif Naniescu, Tomul al doilea al Antologiei (Second Volume of the Anthology), mid XIX century, f. 46v; BAR, Rom.-Gr. ms., 4484, Ghimnasia monahul, *Antologie (Anthology)*, 1857, f. 85r; BAR, Rom.-Gr.ms., 5514, Anonymous Author, *Antologie (Anthology)*, first half of XIX century, f. 11r; BAR, Rom.-Gr. ms., 5111, Oprea Petrovici, *Antologie (Anthology)*, mid XIX century, f. 46r; BAR, Rom. ms., 5833, Iosif Naniescu, Tomul al doilea al Antologiei (Second Volume of the Anthology), mid XIX century, f. 27v.

⁷ Anton Pann, *Priveghier (Vigil)*, Personal Church Music Printing Press, Bucharest, 1848, p. 91.

⁸ BMN, Gr.-Rom. ms., 16, Visarion Duhovnicul, *Antologhion*, 1835, f. 110r.

⁹ BAR, Rom. ms., 4402, Iosif Naniescu, *Psaltichie (Psalter)*, 1833-1897, f. 211r; BAR, Rom. ms., 4249, Rev. Ghiță Ionescu, *Colecție de cântări (Chant Collection)*, 1872, f. 2r; BMI, Rom.-Gr. ms., 340, Iosif Naniescu, *Antologhion*, 1835-1860, f. 71r; BSS, Rom. ms., I 17, Gheorghe Ioannescu the Deakon, *Antologie (Anthology)*, 1867, f. 11v.

¹⁰ BAR, Rom.-Gr. ms., 2438, Father Theofan, *Antologie (Anthology)*, the first half of XIX century, f. 9r.

¹¹ Anton Pann, *Priveghier (Vigil)*, Personal Church Music Printing Press, Bucharest, 1848, p. 91.

Ro - bii ro - bii Dom - nu - lui A - - - li -
 lu - i - a etc.
 lu - i - a

Slaves - of - the - Lord, A - li - lu - ja

During the first part of the century compositions in Sticheric mode with a richly embellished monody with very complex melodic lines with a „strained” dynamic, especially through rapid tempo and a melodic ambitus of even two octaves. We even meet a “detailed” Polyeleos of Peter Berechet, translated and matched according to Monk Makarios which covers no less than 60 pages¹².

Among the first to introduce original compositions in the cult we include Anton Pann, who noted them in Vigils, under the headings “Original”¹³. After half of the nineteenth century, not only there begin to appear original compositions but also Greek manuscripts disappear and are replaced by those in Romanian. The Polyeleos suffered changes as well both in the size (we find it in refined verses only after 1860-1870) and in the way music is developed. Simple constructions are preferred, even if the tempo is preserved, simplification being very clearly in trend. We place for example a polyeleos in the third voice of Emanuel Zmeu, made in 1866¹⁴.

Ro - bii ro - bii Dom - nu - lui A - li - lu -
 i - - - a etc.
 i - - - a

¹² BAR, Rom. ms., 1691, Ilie the Psalter, Papadichie, the beginning of XIX century, f. 1r; BAR, Rom. ms., 5810, Iosif Naniescu, Papadichie, 1850-1860, f. 1r.

¹³ Anton Pann, *Priveghier (The Vigil)*, Personal Church Music Printing Press, Bucharest, 1848.

¹⁴ Ioan Zmeu, *Utrenier și Liturghier (Matins Book and Archieratikon)*, Alessandru Georgescu Printing Press, Buzău, 1892, p. 35.

During this period (1850-1875) there began to appear more and more copyists who dared to take composition. In terms of polyeleos, we have many such cases, which means that the first generations of “disciples” belonging to the great teachers Makarios the Monk and Anton Pann not only had taken the place of the Greeks in Romanian pews, but also developed very well the craft of Church vocal music in the Romanian language. Dimitrie Alexandrescu¹⁵, Nicolae Călinescu¹⁶, Reverend Nicolae Tărăbuță¹⁷, Amfilohie Dimitriu¹⁸, Dorotei Iordache¹⁹, Neofit Ivanovici²⁰ are just a few of the whole constellation of copyists/composers who have worked just during the second half of the century.

The end of the century (1880-1900) brings about remarkable changes about Psalt music composition. Trying to transpose Psalt music, the influences of Guidoni music (especially Russian ones) or the desire to be accessible throughout the liturgical assembly, they had a dominant role in choosing the syntomic style of composition and interpretation of scores. It simplified to the maximum, with preference to the heirmologic tempo, a note belonging to each syllable.

¹⁵ ASC, Rom. ms., 26, D. Alexandrescu, Antologie (Anthology), 1867, f. 302r; BPr.B, Rom.-Gr. ms., 4, Nun Paisia Terheni, Anastisamatarion-Anthology, the end of XIX century – the beginning of XX century, p. 157; BMN, Rom.-Gr. ms., 29, Anonymous Author, Antologhion, the first half of XIX century, f. 60v; BSS, Rom. ms., II 37, Anonymous Author, Anthology, the first half of XIX century, f. 25r; BSS, Rom. ms., I 58, Ion Bunescu, Cântări la vecernie, utrenie și Sfânta Liturghie (Vespers, Matins, Holy Liturgy Songs), 1868, f. 2r.

¹⁶ BMO, Rom. ms., 3, Haralambie Popescu, Antologhion, 1860, f. 1r; BMO, Rom. ms., 7, Nicolae Georgescu, Anthology, the second half of XIX century, f. 15r; BMO, Rom. ms., 1745 (382 old registration no.), Grigore Ionescu, Toma Nicolaescu, Petre Ștefănescu-Moțășianu, Carte pentru heruvice și aksioane și altele (Book for Cherubic, Axion Estin and other Hymns) the second half of XIX century, f. 108r; BMO, Rom. ms., 14, Anonymous author, Antologie (Anthology), the second half of XIX century, f. 38v; BAR, Rom. ms., 4490, Marin Gheorghe, Antologie (Anthology), the second half of XIX century, f. 51r; BMS, Rom. ms., 92, Marin Popescu, Antologie (Anthology), the second half of XIX century, f. 28r.

¹⁷ BAR, Rom. ms., 3788, Pr. Nicolae Tărăbuță, Colecție de cântări (Song Collection), the second half of XIX century, f. 18r.

¹⁸ BMS, Rom. ms., 98, Amfilohie Dimitriu, Antologie (Anthology), 1881, f. 10v.

¹⁹ BAR, Rom. ms., 1094, Teodorit monahul, Antologie (Anthology), mid XIX century, f. 43v; BMS, Rom. ms., 123, Anonymous author, Anthology, ante 1861, p. 132; BMS, Rom.-Gr. ms., 7294, Veniamin Ierodiacon, Antologie (Anthology), 1842, p. 257; BNI, Rom. ms., D I 1751, Anonymous Author, Antologie (Anthology), mid XIX century, f. 86r; BNI, Rom.-Gr. ms., D I 2006, Brother Veniamin, Antologhion, 1833, p. 284; BSS, Rom. ms., I 16, Ionescu Ioan, Cântările celor șapte laude (the Songs of the Seven Canonical Hours), 1862, f. 280r; BSS, Rom. ms., I 18, Ierotei Monahul, Cântări bisericesti din Postul Mare (Church Songs of the Great Lent), 1862, f. 54r

²⁰ BMSI, ms. rom., 37, Neofit (Nicolae) Ivanovici, Colecțiune de cântări bisericesti (A Collection of Church Songs), vol. II, 1880-1890, f. 39r.

We show for example the well-known polyeleos in voice 8 of Ioan Zmeu²¹, a composition that even if it is in the sticheraric tempo, it is sung rapidly and without too rich embellishment.

To support the above statements, we submit to the musical opinion a polyeleos composition in heirmologic tempo, voice 6, of the same author:

Among polyeleos composers that marked the end of the century, we can include Ioan Zmeu²², Dimitrie Cuțanu²³ or Demetrescu Oprea²⁴. Also in this period, we find some unusual polyeleos, belonging to some less known composers: Monk Cyril²⁵, Manoil Nicolau²⁶, the Huși Diocese protopsalter, Gheorghe Ciuhandu²⁷

²¹ Ioan Zmeu, *Utrenier și Liturghier (Matins Book and Archieratikon)*, Alessandru Georgescu Printing Press, Buzău, 1892, p. 38

²² Ioan Zmeu, *Utrenier și Liturghier; (Matins Book and Archieratikon)*, Alessandru Georgescu Printing Press, Buzău, 1892, pp. 30-40.

²³ Dimitrie Cuțanu, *Cântările bisericești (Church Songs)*, the Author's Publishing House, Sibiu, 1890, p. 56;

²⁴ Oprea Demetrescu, *Antologie Musico-Eclesiastică (Ecclesiastical Musical Anthology)*, Oprea Demetrescu Printing Press, Râmnicu Vâlcea, 1903, p. 19; BSC, Rom. ms., 6463, Popescu Ion, *Antologie (Anthology)*, the second half of XIX century, f. 10v; BSC, Rom. ms., 6464, Georgescu Constantin, *Antologie (Anthology)*, the second half of XIX century, f. 22r; BAR, Rom. ms., 4328, Anonymous Author, *Antologie (Anthology)*, 1865-1870, f. 113r; BMS, Rom. ms., 90, Constantin Mihăileanu, *Antologie (Anthology)*, 1871, f. 31r; BCM, Rom. ms. (1), unregistered, Rev. Dimitrie Bastea, *Antologie (Anthology)*, 1877-1878, f. 15v.

²⁵ BMI, Rom-Gr. ms., 23, Monk Cyril, *Antologhion*, 1850-1860, f. 8r; BMV, Rom.-Gr. ms., 642 (49 old registration no.), Monk Cyril, *Anthology*, 1847, f. 130r.

²⁶ BMS, Rom. ms., 100, Ion Bunescu, *Caiet (Notebook)*, 1868, p. 38.

²⁷ BSS, Rom. ms., I 9, Gheorghe Ciuhandu, *Liturghier-Antologie (Archieratikon -Anthology)*, 1894, f. 14v.

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Până Brăneanu or Costache Hagiescu²⁸. If we analyze the evolution of polyeleos compositions in three mentioned periods, we may draw some conclusions:

- The beginning of the century suggests complex compositions while the end of the century is marked by simple compositions;
- Of the first 40 verses of stasis 1, Ps. 134 and 20 of stasis 2, Ps. 135, there remain only groups of four;
- Along with the development of divine worship, polyeleos compositions were adjusted in volume depending on local customs;
- During the century, translations from Greek are given up and original compositions are preferred;

²⁸ BSS, Rom. ms., I 76, Costache Hagiescu, *Antologie (Anthology)*, 1878, p. 262.