

## Unpublished Musical Manuscripts from Agapia Monastery (20<sup>th</sup> century)

Ionuț-Gabriel Nastașă

*Rev.Assist.PhD.  
Faculty of Orthodox Theology,  
Alexandru Ioan Cuza University of Iași, ROMANIA*

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### **Abstract:**

The present study briefly describes seven novelty musical manuscripts stored in the library of Agapia Monastery (Neamț County, Romania). These were gathered in the course of the 20<sup>th</sup> century, representing collections of psaltic chants used in church services. Analyzing these manuscripts, I have identified without question the nuns preference for chants composed by Romanian authors. I have also noticed the involvement and musical influence of professor and composer Gh. N. Carp in the Psaltic Singing School from Agapia in the years between the World Wars.

**Keywords:** *Agapia Monastery, psaltic music, musical manuscripts, church singing, composers, Gh. N. Carp*

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Since its establishment (17<sup>th</sup> century), Agapia Monastery (Neamț County, Romania) has made significant contributions to church singing and the musical training of monastic communities. In 1871, a church singing school was established, at Abbess Tavefta Ursache's initiative. Mother Tavefta mentions in her request for the school's establishment that "ten young girls, pupils at Primary School in Agapia Monastery, and other orphans, raised by their relatives, our nuns, showed singing talent and devoted themselves to psaltic singing. The undersigned, convinced of the dire necessity for singers of our church, the number of whom diminishes because of illnesses, and attrition ... (for that), Your Holiness, with profound respect, please give me the blessing so I can open this little school of psaltic singers..." (*File 30/1871, address no 702*).

This school was reorganized in 1932 under the guidance of Professor Gheorghe Carp from Iasi and in 1952 it was transformed into a monastic school (Ciucanu s.a.: 125-128). Throughout the 20<sup>th</sup> century we have identified notable involvement of renowned teachers in the musical

training of nuns from Agapia Monastery: Archdeacon Filotei Moroșanu, Gheorghe Carp (within the musical manuscripts from Agapia Monastery, papers and various adaptations by Gh. Carp were included, which proves once more his involvement in training the nuns and assisting the choir of the monastery, *File* 14/1926, fol. 94), Mother Eufrosina Mihailescu, graduate of the Conservatory of Iasi, Protosingelos Ghervasie Hulubaru, Mother Andrieș Pulcheria (Ciucanu, s.a.: 127-128), Deacon Grigore Panțiru, Mother Ambrozia Hrițuc, Priest Anibal Panțiru, etc., and today Mother Colonescu Ignatia, conductor of the “Venerable Raphael from Agapia” choir of nuns.

Continuity of concern for church music in the 20<sup>th</sup> century at Agapia Monastery is very much reflected in musical manuscripts stored in its library. Therefore, the present paper describes briefly seven new manuscripts found at Agapia Monastery, in which the main chants used during church service are illustrated and also some compositions of lesser known authors.

### 1. MS 427/1998

It is a notebook of songs, with hard back cover, reddish, in two parts, written with chrysanthine notation (the first part is a kind of sheet music for voice I, but with psaltic notation, and the second part, sheet music for voice II).

**Title:** *Songs for the Divine Liturgy*, found at the beginnings of the first and second parts (fol. 2r, for part I, and fol. 22r, for part II).

**Format:** A5

**Number of folios:** 89 numbered folios, plus one folio A4 inserted at the beginning of the notebook with a summary of the copied songs. They are written only on the front side of the page. The folios have two types of numbering. Here, the numbering in chemical pencil was considered.

**Number of lines per page:** ten lines per page, with large spaces in between, and some pages with eleven lines, written in purple ink.

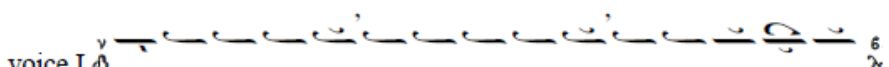
**Language:** Romanian with Latin characters.

**Scribe/Dating:** The notebook belonged to the nuns Anisia and Tatiana, according to some notes (fol. 2, 49, 84r), but it was written by Priest Constantin Rădulescu (fol. 2r, 22r), in 1934.

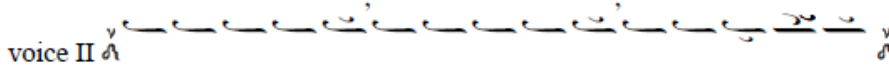
**Authors:** The scribe does not mention the authors of the songs or of the secondary vocal part. But, in comparison with other collections of printed songs or manuscripts, we have identified, among others, these authors of the psalic melodies: Anton Pann, Iosif Naniescu, Ioan Zmeu, G. Claru, Ghelasie Basarabeanul, etc. In the making of voice II, Priest C. Rădulescu, the scribe of this manuscript, may have contributed (illustrated by some of his signatures, written at the bottom of the page, fol. 49r, 84v).

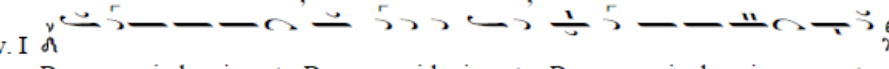
**Content:** Songs, in general, from the Divine Liturgy service, for two voices, and some for three voices:

*The Great Litany*, mode 8 and the *1<sup>st</sup> and 2<sup>nd</sup> Antiphons*, mode 5, traditional variants (fol. 3-5 for voice I, respectively fol. 23-24, for the second voice), *O Lord, save the pious*, mode 8 triphonos, the *Trisagion Hymn*, mode 5, by Ghelasie Basarabeanul, *Halleluia*, mode 8, a recitative variant, *The Litany of Fervent Supplication*, mode 8, traditional (fol. 5-7, respectively fol. 25-27), *Cherubic hymn*, mode 8 (fol. 7-9, respectively fol. 27-29), *The Litany of Supplication*, mode 8 (fol. 9, respectively fol. 29), the *Leitourgika*, mode 8, according to Iosif Naniescu (fol. 9-11, respectively f. 29-31), *The Hymn to the Theotokos*, mode 5 (fol. 11-12, respectively fol. 31, 32), *And each and every one*, mode 8, *One is Holy*, mode 8 (fol. 12-13, respectively fol. 32-33), *How glorified*, mode 8, the *Trisagion Hymn*, mode 3, *My hope*, mode 5, *The mystery of Christianity*, mode 5 (fol. 13-14, respectively fol. 33-34), *Blessed is the man*, mode 8 (fol. 15-17, respectively fol. 35-37), *Our Father*, mode 5, by A. Pann, *Psalm 145*, mode 5 (fol. 18-20, respectively fol. 38-40), plus other two copies (fol. 70-72 and fol. 74-76, for voice I, but fol. 77-79 and fol. 80-82, for the second voice). We offer the following examples:

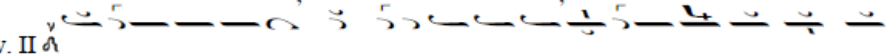
voice I  6  
κ

A - li - lu - i - a, A - li - lu - i - a, A - li - lu - i - a.

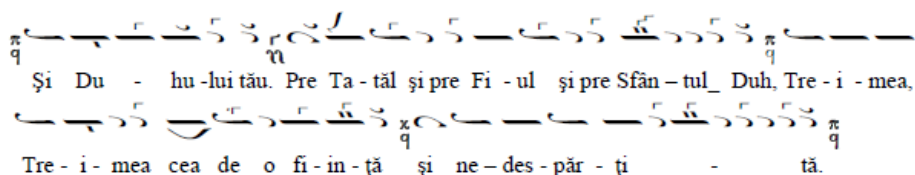
voice II 

v. I  6  
κ

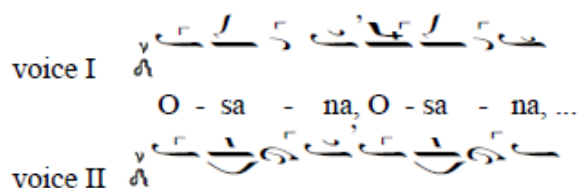
Doam-ne mi - lu - ieş - te, Doam-ne mi-lu- ieş - te, Doam-ne mi - lu - ieş - te.

v. II 

In the second part of the notebook there are other songs for one or more voices: 4 copies of the *Leitourgika*, mode 5, for voice I (unknown author, fol. 41-48), and a copy for voice II (fol. 67-68);



*Patriarchal Hymn* (composed of these parts: *O, Holy, Holy, Holy, I will hope in the Lord* and *Hosanna in the highest*), mode 8, three copies for voice I (fol. 50, fol. 83 and fol. 87) and three for voice III (fol. 49, fol. 88-89);



*The Hymn to the Theotokos*, mode 5, two copies for voice II (fol. 51-52 and fol. 55-56) and two for third voice (fol. 59-60 and fol. 63-64), *Hymn to the Theotokos*, mode 6, by I. Zmeu – *Don't cry for me, Mother, when you see me in my grave...* – “written by Priest Constantin Rădulescu” (fol. 84r-v), *Cherubic hymn*, mode 5, voices II and III (fol. 85r-86v), according to G. Claru's melody.

**Unwritten pages:** fol. 21, fol. 53-54, fol. 57-58, fol. 61-62, fol. 65-66, fol. 69, fol. 73.

**Notes:**

- fol. 2r, in green ink, at the top of the page: “M. Anisia”, and in purple ink: “The songs of Divine Liturgy, written by Priest Constantin Rădulescu. 1934”;

- fol. 22r: “The songs of Divine Liturgy, written by Priest Constantin Rădulescu. 1934”;

- fol. 49, in greenish ink, at the top left side of the page: “m. Tatiana”, and at the bottom the scribe's signature, as in fol. 50, 52, 56, 60, 64: “Pr. C. Rădulescu”;

- fol. 84r, in black: "Mother Anisia", on fol. 84v: "written by Priest Constantin Rădulescu".

MS 427 is therefore a choir repertoire of songs from Divine Liturgy service, arranged for two or three equal voices, in the form of sheet music in psaltic notation. It constitutes a clear testimony of the interpretation practice for more voices in Agapia Monastery toward the middle of the 20<sup>th</sup> century.

## **2. MS 250 (old inventory 534)**

This is a notebook of church songs, with purple hard back and a golden cross on the dark background of the cover I (it is mentioned and described briefly by Hieromonk Veniamin Palaghiu, in his graduate thesis 1975: 63).

**Title:** written at the top of the cover *Ir – Musical bouquet*, and at the bottom: "Church Saint Ioan Blagoslov".

**Format:** A5 (21cm/17cm).

**Number of folios and pages:** 153 folios numbered with Arabic figures and 10 pages at the beginning of the notebook, numbered with Roman figures (p. I-X), all in A5 format, lined.

**Number of lines on the page:** usually 9 lines per page, in double red framework. The text of the songs and neums are written in black ink, with titles and capital letters in red ink.

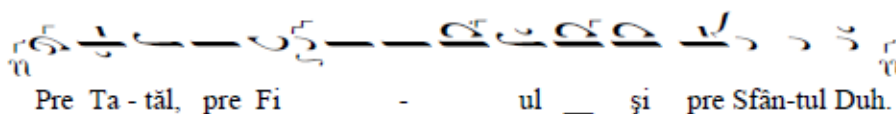
**Language:** Romanian in Cyrillic characters, most of them, but also in Latin characters (fol. 141v-153r).

**Scribe/Dating:** the scribe is not mentioned, but, reading the notebook, we conclude that it was written by the end of the year, 1957 (fol. 148v), by a nun living at Agapia Monastery, possibly Agnia Stamate (fol. 38r). The notebook contains many songs of Professor G. N. Carp, who trained the nuns in church music. Also, the notebook was used by the nuns of Agapia Monastery, thus the presence of a song – *Happy birthday* – being explained, in honor of Abbess Epraxia, written by the same Professor, G. Carp (fol. 58).

**Authors:** A. Pann, D. Suceveanu, I. Zmeu, Alexandru Raicu, I. P. Pasărea, G. N. Carp, Nifon Ploieșteanul, N. Bărcan, Cociu, Filip Paleologul, etc.

**Content:**

Generally, it contains songs necessary for the serving of the Divine Liturgy: *Cherubic hymns*, mode 1, “of I. Smeu” and mode 7 varis, of Zo diatonic (fol. 1r-13r), others, “from Anton Pann’s book”, modes 1, 7, 4, 8 and 5 (fol. 13v-22v), *Leitourgika*, mode 5, “by (Alexandru) Raicu” (fol. 22v-24v), others, by A. Pann (fol. 24v-26v), mode 3, “from *ca.* high note Ke”;



*Leitourgika*, mode 5, “by Cociu” (fol. 26v-28v), others, mode 5, by I. P. Pasărea and A. Pann (fol. 28v-32r), mode 8 triphonos, by A. Pann (fol. 32r-34r), others, mode 8, by A. Pann (fol. 34r-35v), “*Answers*, revealed by D. Prof. G. N. Carp, after (Filip) Paleologul”, mode 5 (fol. 35v-37v), others, mode 2, with this note – “Agnia Stamate” (fol. 38r-39v), *Our Father*, modes 8, “vocal music”, and 5, “overwritten” (fol. 40v-42r), *Leitourgika* by A. Pann, modes 4, “leghetos”, and 6 (fol. 43r-46v), *The Symbol of Faith*, mode 5, “musical track by A. Pann” (fol. 46v-49r), *1<sup>st</sup> and 2<sup>nd</sup> Antiphons* (Psalms 102 and 145 in their entirety), mode 5, by Nifon Ploieșteanul (fol. 49v-54r), *You, who were born*, mode 5, “of Pasărea” (fol. 54v-55v), *Assumption Hymn*, mode 1, “August 15th, composed by D. Prof. Carp” (fol. 55v-56r), *To Thee, the Champion Leader*, mode 8, “by the same – Carp” (fol. 56r-v), *Let our mouths be filled* (traditional version), mode 5, “by the same one, measure in 2” (fol. 56v-57v), *Apostles from margins*, “by the same one”, mode 3, “May the Lord bless our Humble and Saintly Abbess with many years”, mode 8, by G. Carp (fol. 57v-58v), *Happy birthday*, mode 6 (Anonymous, fol. 58v-59r), *Trisagion Hymn*, mode 3, by A. Pann, another, mode 1 (fol. 59r-60v), *O Lord, save the pious, And hear us*, mode 8 triphonos, *All of you who have been baptized into Christ*, mode 1, *We bow in worship before Your Cross*, mode 5, *Lord, have mercy*, mode 2, *Let my prayer arise*, mode 1 (fol. 59r-62v), *Hymns to the Theotokos* (fol. 63v-101v), modes 1, 2, 5, 6, 7, 8, “from I. Smeu’s book”, mode 5, “gathered, prescribed from Văratec” (fol. 75), another, “Muntenian”, others, by Cociu, mode 3 (fol.

83), “of Bărcan, in harmony”, mode 5 “hisar” (fol. 88), by (G. N.) Carp (fol. 86v) and (A.) Raicu (fol. 94r), mode 5; by I. P. Pasărea, mode 8 and by A. Pann, modes 1, 5 and 8; *Cherubic Hymns* (modes 8, respectively 6) and *Special Hymns to the Theotokos* (modes 5, respectively 6), for the Great and Holy Thursday and Saturday (unmentioned authors, fol. 102v-114), *The Angel has cried*, mode 1, “from D. Suceveanu’s book” (in three variants), *All of creation rejoices in you*, modes 8 and 5, by I. Zmeu (fol. 124r-126r), *From the Master’s feast - Megalynarion of the Great and Holy Thursday*, mode 6, by Gh. Carp (fol. 128r-v), *Psalm 102*, mode 5, *Psalm 145*, modes 5 and 8, *All of creation rejoices in you*, mode 5, “translated from *Great Doxology* sung at *The Burial of Christ*”, *Hymn to the Theotokos*, mode 5, after the melody of *Fatherly Arms*, written in November the 2nd 1957 (fol. 148v), *Cherubic Hymns*, modes 5 and 8, *Leitourgika*, mode 8, by I. P. Pasărea, *Hymn to the Theotokos*, mode 5 (fol. 129-151), the text of *Christ is risen from the dead* song (fol. 153v).

**Folios and pages unwritten:** p. II-VIII, fol. 42v.

**Notes:**

- p. Ir, in pencil, at the top left: “Blessings”;
- p. IX, in pencil: “Of Church Saint Ioan Blogoslov”, and in black ink, at the bottom of the page: “please, not to be given away”;
- fol. 38r: “Agnia Stamate”;
- fol. 148v: “2 Nov. 1957”;
- fol. 139r-140r – from the text of the *Prayer Canon* to the Holy Mother of God, „waiting for the war”.

MS 250 is an anthology of psaltic songs for Divine Liturgy service, officiated in the church “St. Ioan Blogoslovul” of New Agapia Monastery, in the middle of the 20<sup>th</sup> century, in which Romanian authors are favored, such as A. Pann, I. P. Pasărea, Al. Raicu, and Gh. N. Carp – music teacher for the nuns of this monastery.

### 3. MS 739/2002 (old inventory 356, 539)

It represents an anthology of church songs, with hardbacks and a cross engraved on the cover Ir.

**Title:** on the cover Ir: *Bouquet of church singing*, and on fol. 2r: „Bouquet of church singing gathered from many bouquets for the Church of the Assumption”.

**Format:** A5

**Number of folios:** there are two kinds of numbering, first with 276 folios (Palaghiu 1975: 61), and the second, which we are going to use in describing the manuscript, with 253 folios (in chemical pencil). The notebook contains A5 lined pages, written on both sides.

**Number of lines per page:** approximately 9 lines per page.

**Language/Notation:** Romanian, with Cyrillic characters; Chrysantine psaltic notation.

**Scribe/Dating:** The notebook was written by a nun (fol. 4r), unnamed, around the year 1934 (July 20<sup>th</sup>, fol. 2r), for Vespers and Matins services officiated in the Church of the Assumption and then it was bought by nun Eufrosina Baroi. In 1940, the notebook and five other copies, put together with help from Mrs. Silvia Paraschev, were given to the three churches mentioned below, in fol. 251v.

**Authors:** A. Pann, I. Zmeu, Ghelasie Basarabeanul, Memnon Glavan, Gh. Carp, Doroftei (Iordachiu), Manolache, etc.

**Content:** songs for Vespers: *Anixantaria*, mode 8, *Blessed is the man*, mode 8 and mode 5, by Gh. Carp (fol. 9v), plus other songs for evening service; *Fatherly arms*, mode 5, “the work of Dorofteiu, singer at Neamț Monastery” (fol. 33r); chants for Matins: *Polyeleos for Theotokos - Kind word*, mode 4, the polyelea *By the rivers of Babylon*, mode 3, and *O ye servants, praise the Lord*, modes 5, 2, and 1, by I. Zmeu, the *Great Doxology*, mode 8, by Manolache, mode 5, by Ghelasie Basarabeanul, mode 8, by A. Pann, the *Great Doxology of The Burial of Christ*, mode 5 etc., *Psalm 50*, on notes, “beat in two, mode 7, composed by Mr. Prof. Gheorghe Carp” (fol. 49v-51v), *Exapostilarion* for the Nativity of Christ – *Our Savior the dayspring of the East*, mode 3, “for December 25<sup>th</sup>, comp. by D. G. Carp” (fol. 52r-v), *Heirmos* on January 1<sup>st</sup>, by Gh. Carp (fol. 54r), the addition to Ghelasie Basarabeanul’s *Great Doxology*, mode 5, written in Latin characters (fol. 84r-v), *Polyeleos for Theotokos*, mode 5, by Memnon Glavan (fol. 232), etc.

**Unwritten folios:** fol. Iv, fol. 1r-v, fol. 2v, fol. 55v, fol. 58r-59v, fol. 72r-73v, fol. 105-106, fol. 128-129, fol. 131r-132v, 137r-231v, 246v-250r.



**Torn or missing folios:** fol. 62r-v – torn; between fol. 62 and 63, 8 leaves are missing, between fol. 84-85, one leaf missing, and between fol. 132-133, there are 5 leaves missing.

**Notes:**

- fol. Ir at the beginning of the notebook, with chemical pencil: “Right lectern”;

- fol. 2r, in red: “Bouquet of psaltic music gathered from many bouquets for the Church of The Assumption. 1934, July 20<sup>th</sup>; Just bought from M. Efrosina Baroi”;

- fol. 3r și 4r, at the bottoms of the pages: “M. Efrosina ..., written by a nun”;

- fol. 250v: “these books, in our year 1940, in the days of His Holiness, the Metropolitan of Moldova and Suceava and Our Abbess, Agafia Velase, are a gift”;

- fol. 251r: “the year 1940; in remembrance. Mrs. Silvia Paraschev, for all her kindness, love and at her expense, helped in the making of these books, and moreover, she gave pledge books. She is a benefactor to be remembered forever. Amen”;

- fol. 251v: “For remembrance. For the making of these six books which will be given to three churches, as follows: 2 books – To the Church of *The Assumption*, 2 books – to the Cathedral Church *Holy Voivodes* and 2 books to the Church of *Old Agapia*, it was Father Nicodim Măndiță who contributed”;

- fol. 252r: “Contributions from (1938): Nuns Eufrosina Baroiu, Eufrosina Petenghea, Amf. Teleanu, Agapia Paroiu, Fevronia Jinghel, Rev. Damian Bădicu, Mrs. Lucreția Ionescu, Mrs. Lucreția Albină, Mr. and Mrs. Ecaterina and Gh. Ciurea”;

- fol. 252-253: “Curricula”.

MS 739/2002 is an anthology of chants for Vespers and Matins, used in the fourth decade of the 20<sup>th</sup> century, in the right lectern of the Church of *The Assumption* from Agapia Monastery. The musical content fits with the tradition of Neamț monasteries, with authors such as Memnon Glavan, Doroftei Iordachiu and Gh. Carp.

#### 4. MS A not included in the inventory

It looks like an A5 notebook with hardbacks, containing songs mostly for the Divine Liturgy, but also some for Vespers and Matins.

**Title:** it is not mentioned, but, from the content, we deduce that it is a bouquet of psaltic music.

**Format:** A5.

**Number of leaves:** 117 numbered leaves of which only the first 39 contain church songs, the others (fol. 40-117) contain the text of sermons.

**Number of lines on page:** 9-10 lines per page, the neums being written in black, and the text in red.

**Language/Notation:** Romanian language, in Latin characters; psaltic (Chrysantine) notation.

**Scribe/Dating:** From the only notation on fol. 31r, we can deduce that at least a part of this notebook's songs were copied by Gheorghe Mardarie, in the first decade of the 20th century (December 20<sup>th</sup>, 1906).

**Authors:** D. Suceveanu, Mr. Gâdeiu, Gh. Grigoriu, Gheorghiu Mardarie, etc.

**Content:** *the Evlogitaria* (on Sundays), mode 5, by D. Suceveanu (fol. 1), Polyeleos for Theotokos – *Kind word*, mode 4 (fol. 4v and fol. 33), *Katavasia on Palm Sunday*, mode 4 (fol. 9v), *Katavasia of the Ascension of the Lord*, mode 7 (fol. 12v), *Katavasia of the Assumption*, mode 1 (fol. 15), *Now the heavenly powers*, mode 6 (fol. 17v), *Hymns to the Theotokos* for Great and Holy Thursday, mode 6 (fol. 19r), for Great and Holy Saturday, mode 6 (fol. 19v), *Megalynarion (Axion estin)*, mode 2, “at the Archbishop worship – at Vespers” (fol. 20v), *Megalynarion (Axion estin)*, mode 8 (fol. 21r), *Leitourgika*, mode 8, “composed by Mr. Gâdeiu, protopsaltes of Huși Bishopric and teacher of both kinds of music” (fol. 23r), *Megalynarion*, mode 5, by Mr. Gâdeiu (fol. 25), *Cherubic Hymn*, mode 1 (fol. 26), *Great Doxology*, mode 2, “translated by Gh. Grigoriu; December 17<sup>th</sup>, 1906” (fol. 28), *Megalynaria*, mode 1 (fol. 31v), mode 4 (fol. 36), *Blessed is the man*, mode 8, “by Gheorghiu Mardarie” (fol. 37), *Megalynarion*, mode 6, by Gh. Mardarie (fol. 39).

Fol. 40-115 contains words of spiritual benefit and in fol. 116 the text of the carol *Three Magi* is written.

**Notes:**

- fol. 31r: “the end of the Great Doxology, mode 2; 1906, December 20<sup>th</sup>, Grigoriu Apostolachi”.

The afore-mentioned notebook does not belong to the tradition of Neamț monasteries; it seems to belong to the church music schools of Professor Gâdei from Huși.

**5. MS B not included in the inventory**

This is a notebook of medium size, with green hardbacks, tab and leather margins. On the cover I a lyre is engraved, and, on a piece of paper, the name Irina Țăbară is written in red.

**Title:** it is not mentioned, but, from the content, we deduce that this notebook is a bouquet of church songs for the service of the Divine Liturgy, in particular.

**Format:** A5.

**Number of leaves:** 192 leaves, written on both sides, numbered automatically.

**Number of lines on page:** 8 lines per page; the titles of songs and the capital letters are written in red, and the psaltic neums, including the text, in black ink, sometimes blue. Sometimes, the scribe drew, around the titles, floral ornaments in pencil or colors.

**Language/Notation:** Romanian language, with Cyrillic characters; Chrysantine notation.

**Scribe/Dating:** the name of the scribe is not clearly mentioned; we know that this notebook belonged to Mother Irina Țăbară and from the two notations below that it was written between 1930-1933.

**Authors:** A. Pann, D. Suceveanu, I. Zmeu, Em. Zmeu, Iosif Naniescu, Gh. N. Carp, Ghelasie Basarabeanul, Varlaam Protosingelos, G. Claru, Filip Paleologu, A. Raicu, Ioniță Năpârcă, A. L. Ghenadie, M. Nectarie, I. P. Pasărea.

**Content:** two *Megalynaria*, mode 6, the first, by Ioniță Năpârcă, and the second, “following the Russian tradition” (fol. 2v-3v), *Blessed is the man*, mode 5, “gentle, slow, refined, carefully maintained”, signed in pencil, “Carp” (fol. 4r), *O Gladsome Light*, modes 2 and 8 (fol. 7v-11r), *Anixantaria*, mode 8 (fol. 11v), *Polyeleos for Theotokos*, mode 2, (fol. 17r), *Great Doxology*, mode 5, by Ghelasie Basarabeanul (fol. 35r), *I<sup>st</sup>*

*Antiphon*, mode 5, 2<sup>nd</sup> *Antiphon*, mode 2, “of A. Pann” (fol. 53r), *O come, let us worship*, mode 2, by I. Zmeu (fol. 57v), *Troparia for ordaining* (fol. 5r-v), *I will love thee, O Lord*, mode 5 (fol. 59), *Let my prayer be directed like incense before you*, mode 2, *Cherubic Hymns*, mode 5, by G. Claru (fol. 62v), another, mode 5, *Cherubic Hymn*, mode 7 protovaris, by A. Pann (fol. 67r), others, mode 4, by A. Pann, mode 8, by I. Zmeu, mode 5 (fol. 71v- 80r), *Leitourgika*, mode 8, by Iosif Naniescu, the Canticle of Simeon – *Master, now let Your servant depart in peace*, mode 5, “composed by Mr. Prof. Gh. Carp, 1932” (fol. 82v), another, mode 7, by the same author, *Leitourgika*, mode 5, “after Filip Paleologu (Craiova) 1854, adapted by I. Popescu-Pasărea” (fol. 83r), *Since I, the sinner*, mode 5, “composed by D. Prof. G. Carp” (fol. 86r), *You have stepped over the enemy in great strides*, for September 24<sup>th</sup>, by G. Carp (fol. 89v), *Let our mouths be filled*, mode 5, “beat in 2, D. D. Prof. G. Carp, 1932” (fol. 91r), *Our Father*, mode 5 (other version than that of A. Pann), *Leitourgika*, mode 2 (fol. 95r), mode 5 by (A.) Raicu (fol. 97r), mode 8 (fol. 99v), mode 5, by Varlaam Protosingelos (fol. 103v), mode 6, by Ioniță Năpârcă (fol. 106r), mode 4 (fol. 107v), modes 5 and 8, *For the Master*, mode 2 (fol. 114v), *Cherubic Hymn*, mode 5, *Megalynaria*, mode 8 (fol. 118r), mode 1, mode 5, “Muntenian” (fol. 121v), mode 5, “by A. L. Ghenadie” (fol. 122v), four other versions, mode 5, a version on mode 8, others, mode 7 with *Zo agem* (fol. 134v), mode 2, by M. Nectariu (fol. 136r), mode 5, by (A.) Raicu (fol. 137v), mode 8, “original, harmonized by I. P. Pasărea” (fol. 139r), mode 5, by I. Zmeu, mode 1, *All of creation rejoices in you*, mode 5 (fol. 148r), another, by I. Zmeu (fol. 150r), *Turn not thy face away from thy servant*, mode 8, “from A. Pann’s book”, *Megalynarion for Pascha - The angel spake to her*, mode 1, by A. Pann (fol. 158v), *Christ is risen from the dead*, mode 1, “from D. Suceveanu’s book” (fol. 162r), *Megalynarion*, mode 5, by Em. Zmeu, “translated from Greek”, “December 25<sup>th</sup>, *Exapostilarion of the Nativity*, by D. G. Carp”, mode 3 (fol. 181r), *Doxastikon* for “Three Holy Hierarchs”, by Gh. Carp (fol. 182r), *Megalynarion*, mode 5, “following the Russian tradition” (fol. 192r).

**Notes:**

- fol. 51v: “This flower was drawn on the 20<sup>th</sup> of November, 1933”;
- fol. 192r: “1930, November (8), brought from Neamț Monastery”.

MS B is a collection of church songs, mostly for the service of the Divine Liturgy. We notice again, in the heart of things, Professor Gh. Carp, with more compositions, which proves his undeniable influence, musically speaking, on the Agapia Monastery community.

#### **6. Ms. C not included in the inventory**

It is a notebook with few leaves, no covers.

**Title:** not mentioned.

**Format:** A5.

**Number of leaves:** 22 leaves, on which only the first 8 are written.

**Number of lines on page:** 9-10 lines on page; titles of songs are written in red, and text and psaltic neums in blue.

**Language/Notation:** Romanian with Cyrillic characters; Chrysantine notation.

**Scribe/Dating:** the scribe is not mentioned; dating – the first half of the 20<sup>th</sup> century.

**Authors:** are not mentioned.

**Content:** *Doxastikon from the Artoklasia* “of Venerable Parascheva”, mode 8 (fol. 1r-v), *Doxastikon from the Aposticha* for the same “Venerable Parascheva”, mode 2 (fol. 1v), *Doxastikon from the Aposticha* for “Hieromartyr Charalambos” (February 10th), mode 1 (fol. 2v), *Doxastikon* of the Stichera for the feast day of the “Life-giving Spring” – *Who will speak of your powers*, mode 5 (fol. 4r), another for “Three Holy Hierarchs” – *Let us extol today those mystical trumpets*, mode 5 (fol. 6v-8v).

**Unwritten leaves:** fol. 9-22.

#### **7. MS. D not included in the inventory**

It is a notebook with hardbacks in red leather, with a golden cross engraved in the middle of the cover and ornamented corners. On the stub, at the bottom, it is written: “S. M. Hodor”.

**Title:** it is not mentioned, but, from the content of the notebook, we deduce that it is a bouquet of church songs.

**Format:** A5.

**Number of leaves:** 159 numbered leaves, plus 46 blank leaves.

**Number of lines on page:** 10 lines per page; the title of songs, the neums and the text are written in the same black ink, and, in some cases, in purple or blue ink.

**Language/Notation:** Romanian with Cyrillic characters, in some places Latin; Chrysantine notation.

**Scribe/Dating:** The notebook was copied by Sister Maria Hodor, from 1923-1926, at Agapia Monastery (fol. 1r, 32r, 39r, 57r, 70r).

**Authors:** Anton Pann, Iosif Naniescu, Nectarie Hieromonk, Gh. Cociu, N. Barcan, I. Zmeu, I. Popescu Pasărea, A. Raicu, N. Severeanu, Ghelasio Basarabeanul, Gh. Carp, Archdeacon Anton V. Uncu, Filotei Moroșanu, etc.

**Content:** chants for the main church services: *Megalynaria*, mode 8 and mode 5, “Muntenian” (fol. 2r-3r), *Cherubic Hymn*, mode 1 (fol. 3v), “*Leitourgika*, mode 5, the work of Gh. Cociu” (fol. 6r), “Harmonical *Megalynarion*, mode 3, the work of Gh. Cociu” (fol. 7v), *Megalynarion*, mode 8, by I. P. Pasărea (fol. 9r), *Leitourgika* and *Megalynarion*, mode 5, by (A.) Raicu (fol. 10r), *1<sup>st</sup> and 2<sup>nd</sup> Antiphons*, mode 5 (fol. 13v-20v), *Megalynarion*, mode 8, “following the Russian tradition” (fol. 21r), *Great Doxology*, mode 5, by Ghelasio Basarabeanul (the scribe mentions I. Zmeu as author, fol. 22r), *Polyeleos for Theotokos* (copied on December 27<sup>th</sup>, 1923 – fol. 32r), mode 4 (fol. 26r), *Megalynaria*, mode 5 in four versions, the last one, by N. Barcan (fol. 38r), mode 3 – “Russian tradition”, mode 1 in two versions (fol. 39r), *Since I, the sinner*, mode 5 (fol. 42v), the *sticheron* – *You, who have fed...* – “which is to be sung at dedication days”, mode 8 (fol. 45r), *May it be well*, mode 8 – a song used “when guests toast” (fol. 46r), *Fatherly arms*, mode 5 (fol. 46v), *Megalynarion*, mode 6 (fol. 48r), *Leitourgika*, mode 8, “composed by Hierodeacon Iosif Naniescu” (fol. 50v), mode 6 (fol. 52r), *Trisagion Hymns*, mode 5, by N. Severeanu, and mode 3, copied at Agapia Monastery, August 4<sup>th</sup>, 1924” (fol. 57v), *Megalynaria*, modes 1 and 5 (fol. 59v-61r), *Great Doxology*, modes 8 (fol. 61v) and 2 (fol. 66r), copied on January 8<sup>th</sup>, 1926 (fol. 70r), *Leitourgika*, mode 5, by I. P. Pasărea (fol. 70v), *Cherubic Hymn* for Great and Holy Thursday, mode 6 (fol. 72r), Special *Megalynaria* for Great and Holy Thursday (mode 5) and Great and Holy Saturday (mode 6, fol. 75v), *Our Father*, mode 5 (fol. 77r),

*Megalynaria*, mode 6, by I. Năpârcă (fol. 77v), mode 5 (fol. 79v), mode 6, “following the Russian tradition” (fol. 80v), *Troparion* of the Assumption, mode 1, by Gh. Carp (fol. 82r), *Exapostilaria*, by Gh. Carp, *Great Doxology*, mode 8, “composed by Hieromonk Nectarie” (fol. 85v), *Leitourgika*, mode 5, “adapted by I. P. Pasărea” (fol. 88r), the kontakion *O Champion Leader*, mode 8, “by Mr. Carp, beat in 2” (fol. 90r), *Blessed is the man*, “composed by Mr. Carp... slow, nuanced, good vocals”, mode 5 (fol. 90v), *Psalm 50*, mode 7, by Gh. Carp, “beat 2” (fol. 92v), *Let our mouths be filled*, mode 5, by Gh. Carp, the prayer of St. Symeon - *Now lettest Thou Thy servant depart in peace*, modes 5 and 7, by Gh. Carp (fol. 97r), *Since I, the sinner*, mode 5, by Gh. Carp (fol. 98r), *Many years*, by Gh. Carp (fol. 102r), *Leitourgika*, mode 5 hisar (fol. 104r), a model for reading the Epistle, mode 8, “in two beats” (fol. 105v), *Cherubic Hymn*, modes 5 and 1, by I. P. Pasărea, *Leitourgika*, mode 3 (fol. 112r), *My all too kind Empress*, mode 5 (fol. 113v), *That which came to pass in thee, we in no wise comprehend*, mode 3 (fol. 115v), *Katavasia* for the Nativity (fol. 121r), *Hymn of Theotokos*, for the Assumption celebration: *Beautiful and kingly day*” (fol. 128v), *Cherubic Hymn*, mode 8, by Archdeacon Anton V. Uncu (fol. 131r), another, mode 5 (fol. 132v), *Leitourgika*, modes 5 and 8, by A. V. Uncu (fol. 134v, fol. 136r), others, mode 8, *Great Doxology*, mode 8, by A. V. Uncu (fol. 139r), *Cherubic Hymn* “from A. Pann’s book”, mode 1 (fol. 142v), *Megalynarion*, after the melody of the song *Fatherly arms*, mode 5, adapted by I. P. Pasărea (fol. 151v), *O Gladsome Light*, mode 8, by Filotei Moroşanu, arranged for three equal voices in psaltic notation (fol. 153v), *Leitourgika*, “mode after the melody of canons of Palm Sunday” (fol. 156r), *Our Father*, mode 8 (f. 158r-v).

**Unwritten leaves:** fol. 87r-v, fol. 143v-151r, fol. 159r-v.

**Notes:**

- fol. 1r, in Cyrillic characters: “Maria Hodor” and then Latin: “Mărioara Hodor, c II, N=65”. There are also four staves drawn in chemical pencil with the song *A mercy of peace, a sacrifice of praise*, an attempt to set an arrangement for four voices, in B flat major.

- fol. 1v – the text of stihira *I called to mind the Prophet, how he cried*.

- fol. 32r: "The end and praise the Lord; Sister Maria, 1923, December 27th" (in Latin characters).
- fol. 35r: "1924, January 14th".
- fol. 38r, 39r: "1924, January 18th".
- fol. 57v: "M. Agapia, August 4th, 1924".
- fol. 70r: "1926, January 8th, S. Maria Hodor".
- fol. 107-108: only text, from *Psalm 3* and verses by St. John Koukouzelis.

Therefore, the present MS. D brings together a part of the psaltic music repertoire from Agapia Monastery, supervised by Professor Gh. Carp, a fact proven by the presence of many of his compositions and the expression indications in some of the chants (regarding the song *Blessed is the man*, a few indications are written: „slow, nuanced, good vocals”, fol. 90r).

The library of Agapia also houses other musical manuscripts already researched by others such as Rev.Lect.PhD. Alexandrel Barnea (*MS B II 135*, dated 1929-1930, Barnea 2009: 79-80), Hieromonk Veniamin Palaghiu (approximately 20 manuscripts), etc.

## Conclusions

Agapia Monastery keeps in its library numerous musical manuscripts that attest to the continuity of its concern for church singing for the duration of the entire 20<sup>th</sup> century.

From the short analysis of the seven manuscripts mentioned above, we conclude that, during the 20<sup>th</sup> century, the nuns from Agapia used two types of repertoire: psaltic (monodic) and harmonico-polyphonic, but favoring psaltic chants. The musical notation they used was the Chrysantine one (even in the case of the songs for many voices).

I have also noticed, a clear preference for Romanian composers of psaltic music: A. Pann, D. Suceveanu, Nectarie The Hieromonk, Iosif Naniescu, Ghelasie Basarabeanul, Nifon Ploieșteanul, I. Zmeu, Alexandru Raicu, N. Bărcan, Memnon Glavan, Gh. N. Carp, Filotei Moroșanu, Doroftei (Iordachiu), Gh. Cociu, I. Popescu Pasărea, N. Severeanu, Archdeacon Anton V. Uncu, etc. Among these, Gh. Carp was directly involved in organizing the psaltic music school from Agapia Monastery.



**References:**

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- *File* 14/1926. Văratec Monastery Archives: Chancellery Fund.
- *Manuscript* 250 (old inventory 534). Library of Agapia Monastery.
- *Manuscript* 427/1998. Library of Agapia Monastery.
- *Manuscript* 739/2002 (old inventory 356, 539). Library of Agapia Monastery.
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