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**Authors of church hymns in Romanian  
monasticism (19th-20th century):  
the nuns EPIHARIA MOISESCU  
and MAGDALINA NICOLESCU**

SUMMARY

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## INTRODUCTION

**The theme of the present work** took shape with the song heard in Denia on Tuesday evening "Lord, the woman who has fallen into many sins" which I later found out is an idiom written in the eighth voice by St. Cassiana, the most famous female hymnographer of the Eastern space, whose work has passed both the test of time and that of translations, the music and the text being preserved in the best form to this day. This aspect led me to research closely and to discover with emotion that in the panoply of composers from the Romanian space, the nuns Epiharia Moiescu and Magdalina Nicolescu are mentioned, whose compositions were printed at the beginning of the 20th century. **The motivation for choosing the theme** was the desire to highlight the importance of the performance of the five services, the moment in which they were created and the purpose, demonstrated through the melodic, hermeneutic, semantic and stylistic analysis, which brings together all the characteristics of church music of the Byzantine rite, as a valuable alternative to the psalmodic liturgical repertoire today, and last but not least, the positioning of the two female composers today, on the same level as the outstanding figures of the genre. The present research has the role of highlighting the talent, skill and effort that led to the works created to fulfill the desire expressed by the nun Magdalina Nicolescu in the preface of the Service of Saint Gregory the Decapolitan "to be well received and put to use through God's holy places " seconded in the same voice by the Epiharia nunnery and their piety for the Mother of God and the Saints to whom the services were dedicated. After establishing the methodology based on the comparative examination with similar works written before the year 1900 which constituted without a doubt the source of inspiration and the study strategy suggested by the most important elements that define the content and character of the works, I structured in sub-chapters the guidelines for a succinct linguistic analysis and a detailed musical one, focused on the working processes captured in the modal, melodic, rhythmic and cadential ensemble, rendered in a language that moves more towards the terminology characteristic of the Western sphere, from a Western perspective, used to increase the degree of accessibility to the knowledge of the treasury of church music of the Byzantine rite.

In the structure of the thesis, each monastery has reserved the chapter in which the research directions are developed starting from the general presentation of each work to the detailed analysis of the defining elements, completed with the related conclusions. I dedicated the first chapter of the first part of the thesis to the biography, administrative, creative and editorial activity of each monastery, where the results of the research undertaken for this direction are recorded, through which I believe that I have clarified the biographical data of the two monasteries through the arguments brought, very important aspect in the correct identification of the period in which the two lived.

The second chapter is structured on sub-chapters dedicated to the basic forms of the works composed by the two nunneries in which are presented elements of the literary form identified in the internal organization of the chants of the Great Vespers as well as in those of the Matins, which are joined by the elements of the musical form, defined as much as possible accessible for a good knowledge and understanding of the interpenetration process at the level of each liturgical moment. The second part of the work is structured in two chapters dealing with the works of each monastery.

In the first chapter are recorded the two services written by the nun Epiharia Moisescu, the Service of the Covering (Slujba Acoperământului) and the Dormition of the Mother of God, and in the second the three works signed by the nun Magdalena Nicolescu, dedicated to the Holy Great Martyr Filofteia from Argeş, the Pious Saint Demetrius the New, the protector of Bucharest and St. Gregory the Decapolitan of Bistriţa, for each of them creating an in-depth comparative study of the musical systems, the configurative modal lines, the melodic ambitus, the intervallic system, the cadential system, the types of modulations and ornamentation, related to each category of songs found in the structure Great Vespers and Matins, completed with the conclusions in which we captured the contribution aspect of each author to the enrichment of the liturgical repertoire. The entire analytical approach brings valuable and convincing conclusions at the compositional level and equally at the pedagogical level, which both in the context of the beginning of the 20th century and in today's context represent remarkable starting points in the creative process, in that of the parallaxing exercises, intonation and pronunciation and not least in that of the introduction into the liturgical circuit, where these works have their well-deserved place.

The third and last chapter is dedicated to the general conclusions in which the common features are exposed but also the particularities identified during the analysis, regarding the authors and the works signed by them. In the last part of it I considered it appropriate to point out that at the time of the initial research I discovered around sixteen nuns living in the same period as those chosen for the doctoral thesis, whose contribution is defining in the preservation of church music of Byzantine origin in the pew the monasteries, especially during the periods of heavy trial when the effects produced by the decree 410/1959 had disastrous consequences in the development and continuity of the monastic life and implicitly the liturgical service. The quality of a singer and not infrequently that of a copyist, an extremely valued activity in those times, I believe represented a basic feature in the profile of all those who chose the service of God, psaltic singing requiring in-depth knowledge of reading, neumatic writing and in equal measure of the characteristics of the entire modal system. Here the knowledgeable nuns intervened with patience, skill and a lot of dedication, those angelic figures dedicated to spiritual life such as the nuns Epiharia Moisescu and Magdalena Nicolescu, who in turn recognized and confessed the support and contribution of those who were their guides from the beginning. Certainly, for a complex acquisition of psaltic music, knowledge of the organization of chants included in the typical, dogmatic, liturgical and certainly many other fields that are chained in a deep intrinsic connection with living in the monastic setting, a model for all those that they wanted to gain experience in this field, an aspect perfectly valid even today.

The entire analytical approach brings valuable and convincing conclusions at the compositional level and equally at the pedagogical level, which both in the context of the beginning of the 20th century and in today's context represent remarkable starting points in the creative process, in that of parallaxing exercises, intonation and pronunciation and not least in that of the introduction into the liturgical circuit, where these works have their well-deserved place.

## PART I

### NUNS EPIHARIA MOISESCU AND MAGDALINA NICOLESCU

#### CHAPTER I

#### THE BIOGRAPHY AND ACTIVITY OF THE TWO NUNS

##### 1. NUN MOISESCU EPICHARIA

On the basis of the research undertaken, I managed to remove the doubt crept over time on the biographical data of the nun Epiharia Moiescu, who was born in 1864 in Satulung - Săcele, Braşov county and passed to eternal life in 1943 at the Bistrita Monastery, county Vâlcea

##### 1.1. Administrative activity

Punctuating the most important moments, in 1911 the nun Epiharia Moiescu was appointed as the director of the Saint Catherine's Cradle in Bucharest, and a year later, on May 16, she signed the founding act of the Religious-Cultural Society "Coverage of the Mother of God" ", which he leads until the end of his life, permanently moving to Bistrita following the decision of the Ministry of Cults. She stayed at the Bistrita monastery for thirteen years, during which time he revitalized the monastery, taken over in an advanced state of decay in which a single monk lived who took care of the reliquary with the relics of Saint Gregory the Decapolitan. In 1925, the nun Epiharia Moiescu will be appointed by Bishop Vartolomeu Stănescu, abbess of the Hurezi Monastery with the aim of changing the way of life of the nunneries by replacing the "self" system with the "community" one, so that in 1940 it will return to his soul monastery and to the activities to which she dedicated her entire life. After three years on the 14th of September, the nun Epiharia Moiescu passed to the eternal realm being buried in the cemetery of the Păpuşa hermitage which belonged to the monastery at that time, at the seven-year exhumation being moved to the yard of the Bistrita monastery very close to the place where she served for years for days, by the right pew of the holy monastery next to which were buried his nieces Olga and Teodosia Gologan who followed their aunt's mission with dignity.

##### 1.1. Creative activity

##### 1.1.1. Religious musical creation

Ten years after graduating from the "Nifon Metropolitan" Seminary in Bucharest, the nun Epiharia Moiescu, singer at the right pew in the igăneşti Monastery, signs her first work "Service of the Covering of the Mother of God". In 1911, she publishes a "Manual of church songs that includes the complete service of the Assumption of the Mother of God, Prohodul Adormirei Maicei Domnului, II Edition", as well as compositions by other authors such as: Macarie Ieromonahul, Ştefanache Popescu or Nicolae Apostolescu . In the period 1911-1940, although there is no longer any work published under the signature of the nun Epiharia Moiescu, she carries out a prolific activity composing psalter works for "strengthening the monastic life of the monks in the country through teaching and work, according to our spiritual and national needs" , which remained in manuscript,

found for preservation in Polovragi and Tismana<sup>11</sup> monasteries, of which we mention Axioane, Heruvica and a very beautiful Polieleu "Good Word", dedicated to the Mother of God.

### 1.1.2. Secular creation

In 1910, the nun Epiharia finds time and inspiration for the brochure "A matter of moral interest" published by the Institute of Graphic Arts and "Minerva" Publishing House, Bucharest, which she signs as director of "St. Catherine's Cradle", through which she appeals to the wealthy people of the country to get involved in the charitable work he intended to start for the upbringing and education of orphans.

## 2. NUN MAGDALINA NICOLESCU

The biographical data of the nun Magdalina Nicolescu were recorded in the interference between the 19th and 20th, an uncertain period, the only landmarks at hand being the years in which her works were printed and the year 1933, when she served as abbess of the Zamfira Monastery. The research undertaken in the Zamfira Monastery archive revealed documents containing the biographical data of the nun Magdalina Nicolescu, which attests to the fact that she was born on February 10, 1873 in Bucharest and died on January 11, 1939 in the monastery in which she was formed and lived.

### 2.1. Administrative activity

In 1908, the abbess of the Zamfira monastery is mentioned as "Nun Marina, who will raise generations of nuns"<sup>14</sup> among whom was certainly the nun Magdalina Nicolescu. Until 1925, I was not able to find out concretely whether the Marina nun remained in the seat of the abbots, but certainly on May 20, 1925 in the "Table with the Members of the Economic Council, spiritual and of the number of nuns and sisters of the Holy Monastery of Zamfira, county of Prahova" in the first position, the nun Magdalina Nicolescu is mentioned with the "function of nun", under "other notes" the activities she carried out at that time are recorded, respectively "Singer, Composer of church songs and Master in the art of artistic embroidery". The year 1933, the only indication of her existence outside of the years in which her works were printed, places her in the same administrative position that she continues to fulfil until 1937, in which we find "abbess the nun Teodora Teodorescu.

### 2.2. Creative activity

#### 2.2.1. Religious musical creation

The first compositions of the nun Magdalina Nicolescu see the light of the printing press in a single volume, which contains the Service of the Holy Dimitrie the New from Bucharest, followed by that of the Holy Great Martyr Filoftea from Curtea de Argeş, published in 1902 at Tipografia Church Books from Bucharest. Three years later, he received the approval of the Holy Synod for the printing of the manuscript that included the Service of Saint Gregory the Decapollitan, so that it saw the light of day a year later. After this year, Nun Magdalina Nicolescu continued to compose, some of her works being included in his books by Ion Popescu Pasărea under the name melofaceri.



## CHAPTER II

### THE STRUCTURE OF THE WORKS COMPOSED BY THE TWO NUNS IN THE FRAMEWORK OF CHURCH PRAISES

#### 1. ELEMENTS OF LITERARY FORMS

In the chants of Vespers and Matins, which represent the basic elements of the analysed works, from the four main forms crystallized over the centuries, we find the verses, the short hymns developed in a complex melodic-rhythmic formula grouped in thematic cycles generated by the liturgical context and the *pobodia*, the *troparion* with a melodic pattern created on the modal *calapod* of the characteristic voice, with the same metric that constitutes a model for songs with similar literary and thematic content. At the beginning of the chants of the Matins, the *sedlens* are identified with a construction also derived from the *tropar*, which represent liturgical chants of the catechisms that make up the psalms. In accordance with the order of the service in the *Typicon*, Vespers, from the point of view of hymnographic forms, has in its composition the Evening Sermons to which can be added the Sermons of the celebrated Saint, the Sermons from *Litie* and the Sermons from *Stihoavnă*, and the Matins opens with the two *Sedelna* interspersed with the catisms of the Psalter and ending with the hymns from Praise, completed with the songs of the Slavs. According to the indications found in *Minei*, all the mentioned *stihirs* have as their model the likenesses of the voices in which they are to be sung, the exception belonging to the *stihirs* from *Litie* built on self-voices. Throughout the study we will find in the texts of the songs the archaic forms of some words used in the church language written in the orthographic system established in 1881 when the Latin alphabet was officially adopted, including by the Romanian Orthodox Church.

#### 1. ELEMENTS OF MUSICAL FORMS

Metrics, accents and the content the dogmatic message of the verses what the up text prayers are highlighted by the sound architecture specially created for each one, which defines the four styles in church music: Recitative, *Irmological*, *Stihiraric* and *Papadic*. In the five services, we can identify the *Irmological* style used in the singing of the hymns and *stichs*, in which the relationship between the music and the psaltic text is very close through a strict connection between the syllable and the sound, the very simple metric, the rhythm with equal durations of one beat, two notes in raising the hand and very rarely *triolet*, *dactyl* or *anapest*, alert tempo, simple melodic line with ascending, descending winding, interrupted by jumps between three to eight steps, ambitus restricted to no more than an octave and reduced ornamentation and the *Stihiraric* used in the singing of the Slavs, where the relationship between the music and the psaltic text is more relaxed, in the conditions where one syllable corresponds to two or three different sounds, the metric and rhythmic structure is complex, moderate tempo, melodic line made up gradually in the two senses with insertions of intervals between three and five sounds, wide ambitus that can exceed the octave, ornamented style with melismatic endings . All the exposed elements have as their starting point the neumatic psaltic notation made up of the vowel signs that ascend or descend the melody, the temporal ones (*clasma*, *apli*, *gorgon* or *digorgon*) responsible for the rhythmic sequences of the proposed steps, the consonants that support the ornamentation process (*varia*, the *omalon*, the *epistrophe*, the

antichenoma, the psiphiston and the eteron), the ftorals and the related testimonies of the eight voices included in the diatonic, chromatic and enharmonic genres of church music<sup>57</sup> found in the musical analysis of the five services found in the content of the second part of the present work.

## PART II

### ANALYSIS OF THE WORKS COMPOSED BY THE TWO NUNS

#### CHAPTER I

#### THE WORKS COMPOSED BY THE NUN EPIHARIA MOISESCU

In this chapter I have emphasized the thorough study of each work signed by the author, the purpose of which is determined by the stylistic evolution of the sound content, defined by the interweaving of the variational components exploited with each melodic pattern and the personal concept derived from the pew experience, musical knowledge acquired as well as the mastery of the art of composition at the highest level.

##### 1. SERVICE OF THE COVERAGE OF THE MOTHER OF GOD

In the sub-chapter dedicated to Vespers (1.1) I have briefly presented the linguistic analysis, in detail the musical analysis and the conclusions that are required for the Evening Stihiles (1.1.1.), the Stihiles from Litie (1.1.2.) and the Stihiles from Stihoavnă (1.1 .3.), all completed with the singing of Glory.

The analysis of the structure of the six verses included in the first part of the Great Vespers underlines the way in which the nun Epiharia dynamizes the melodic discourse in relation to the structure of the parables, by using a greater number of intervals in the profile of the melodic discourse both during the melodic line within the sentences and at the interference between them, always emphasizing the alternation of registers and genres in the context of modulatory inflections, thus bringing a sound support rich in expressiveness best suited to supporting the ideational content of the text. Litia's hymns written on the vowels of the authentic voices of each genre of church music make up a complex modal tableau on which the author has concentrated the elements of the undulating melodic outline combined with the insertions of anticipations that have become the leitmotif throughout the melodic lines as well as at their confluence, supported by the cadential system in a unity generated by the use of the same cadential patterns created on related steps. Keeping the note of the previous chants, we identify a number of similarities intended to outline the melodic unity in which the end of the Vespers service unfolds through the three verses created in their turn on one of the three genres of which authentic chromatic, plagal diatonic and enharmonic. Usually, Stihoavna's verses were inspired by the voice's own beauty, in the present case the melodic architecture is inspired by vowels, which allows the author to excel in a melodic evolution expressed through anticipations combined with sinusoidal trajectories and intervals of three to in four steps in the ambit of an octave during the first and the last verse, the second being built on broad arcs connected exclusively by leaps of thirds in the development of the interval of the major ninth. The hymns of the Glory proposed by the Epiharia monastery have as a common denominator broad melodic lines constructed on alternative sound arcs that give a quiet path, placed in the womb of the

sinusoidal contour enriched with elements of the intervallic profile that insert relaxed culminations through rhythmic-melodic formulas created on richly ornamented adjacent steps. All the elements of the composition work emphasize the concern of the nun Epiharia Moisescu for creating the melodic context according to each word found in the prayers that make up the chants, thus proving that music serves the word.

The second chapter addresses the Matins (1.2.) in which the linguistic and musical analyzes and conclusions of the two Sedelna (1.2.1. and 1.2.2.) sung in the first part of the service and the hymns and the Glory of Praise (1.2.3 .) which concludes the morning service, constantly followed by the chants of Glory. The first sedelna has as its model the 3rd voice podia signed by Macarie Hieromonakh, in a melodic development created on the winding march of the minor seventh ambitus, sprinkled with some anticipations and leaps of thirds and fourths throughout the eleven sentences. At the opposite pole, the author proposes a phrasing that includes two verses, making up by augmentation only six sentences in the fabric of which the same intervals, wide arcs and several anticipations are identified that print in certain places a short recitative, completed on cadential formulas similar to those of the car. The second sedelna is part of the same series of chants inspired, in the present case, by the chant of voice 6 "A treia zi din gropa ai viviat" made up of seven sentences with a melodic profile interspersed with intervals of thirds and fourths developed in the narrow scope of the interval of the major sixth, completed in cadences on the pattern of the lower embroidery, of the note of the ascending passage and of the ascending one with anticipation.. The hymns and the Glory of Praises represent the connection with the Holy Liturgy dedicated to the celebration of the Blessed Covering of the Mother of God. With the help of variational methods, the likeness of the eighth voice "O Most Glorious Miracle" is visibly present in the sound architecture designed by the nun Epiharia Moisescu for the three verses, whose sizes record eleven, nine and eight sentences, respectively, as a result of the text's own way of phrasing located in Minei compared to the ten identified in the model, on an ambitus located between the steps di(sol) grave and di(sol) for the first and last stihira, respectively di(sol) grave and ke(la) for the second stihira, relative to the diapason scale of voice 8 between the sounds ni(do) and ni`do). The interval system of the model is built on the leaps of the third, fourth and octave, of which the author keeps the proposals for the first verse, in the profile of the last two replacing the octave interval with that of the fifth and sixth, but transforming the cadential formula of the note of the descending passage with the finality on the di(sol)-grave sound in the leitmotif of the verses, an aspect that confirms the mentioned melodic extent. And in the singing of Slava, the personal imprint of the creativity of the Epiharia nun is present by expanding it to sixteen sentences compared to the thirteen signed by the Hieromonk Visarion, augmentation resulting from the repositioning of the verses in the proposed melodic context on the mixed scale of voice 6 in an ambitus reduced to the ninth interval large versus the small tenth identified in the model. The melodic profile, generally based on the undulatory outline, interferes with the jumps of thirds, fourths and sevenths, considered by the authors to be sufficiently expressive, its finality being ensured by the cadential steps of the basic voice, to which they add two more, primarily for the sake of sound diversification, and last but not least to support the text.

## 2. THE SERVICE OF THE ASSUMPTION OF THE MOTHER OF GOD

The work dedicated to the Dormition of the Mother of God falls into the category of the Imperial holidays and records a highly complex elaboration regarding the evening verses, but especially the singing of the Glory created on the eight voices typical of church music. And in this work I structured the sub-chapters of Vespers (2.1.) and Matins (2.2.) in the previously mentioned structures, thus managing to keep the characteristics of the analysis in the same parameters, for Evening Stihiles (2.1.1.), Stihiles from Litie (2.1.2.) and Stihiles from Stihoavnă (2.1.3.) completed with the singing of the Glory.

The image of the first voice "O prea Slăvita minune (Holy wonder)" signed by Macarie Hieromonakh inspires the three stichs, it is well known and used for the melodic plurivalence that adequately supports the dogmatic content of the text, during the eleven sentences taken by the author in the first stich, augmented in the second stihira to thirteen and diminished to ten in the latter. The variational work often used in this stylistic context brings arcs and similar melodic formulas, taken exactly or sequenced on the ambit of the modal scale in the last verse, within the intervals of the major ninth in the first movement and in the major tenth in the second, thus providing a space rich sound of expressing your own melodic version. From an interval point of view, along with the usual jumps of thirds and fourths, the nun Epiharia Moisescu dynamizes the melodic line of the last two verses with the intervals of the sixth and the octave respectively, a daring movement assumed in the prosodic plane, all completed on the classical pattern of the cadential formulas of anticipation, echapée, embroidery or passage note created in both directions. It should be mentioned that the echapée formula created on the steps zo`si)-di(sol) becomes a rhythmic-melodic leitmotif for the same verse placed in the penultimate sentence, a component part of the ending assigned to each verse conceived by the author. The glory of the evening verses begins its modal journey in the almost fifty sentences written under both signatures with the first voice with which it ends. With two exceptions, the Epiharia monastery inspired by the work of Anton Pann proposes the same number of sentences or even a larger one, augmenting the completed melodic discourse with a greater number of cadences related to the respective voices. Passing through the modal scales is done easily by noting own ftorals, an easy aspect and by the diversity of the ambitus used in both works. Whether the base of the interval is one or three steps lower, whether its peak is lower in turn or two or three steps higher, the octave of the modal scales is generally replaced by the major ninth and occasionally by the tenth and eleventh major in the model version, the author choosing with the exception of the fragment proper to voice 2 where she records an ambitus of a diminished duodecim, the modal scale or fluctuations of the origin of the major seventh and at most the interval of the major ninth, which gives a homogeneity of the melodic flow that supports the literary text of Glory. The finality of the phrasing is represented by the cadences based on the previously mentioned patterns, to which the author adds a formula of the note of the descending passage in anticipation, and an extended echapée structure on the fourth-quarter leap pa`re)-ke(la), which brings through a single movement of the melodic line from the high to the middle register. From the point of view of the modulatory inflections found in a limited number, we can conclude that they are part of the process of preparation and transition between voices, which gives them a natural note, a feature assumed and rendered in the same manner by the author. The four verses of Litia, by the nature of

the indications existing in Minei, cover the three genres found in church music, the first written in voice 1, the next two in voice 2 and the last in voice 3, thus ensuring a complex palette arranged by the authors in a symmetry rhythmic-melodic created between the first and third stihira, the second and last stihira. However, for each one, the nun Epiharia Moiescu developed a sound context inscribed in different ambitus, the first unfolded on the small tenth of the steps ke(la) grav-ni̇(dȯ), the second on the duodecima created between the ni(do) sounds - di̇(sol̇) at the seventh level of the diphony system, the third in the pa(re)-pȧ(rė) octave and the last in the major ninth interval between the steps pa(re)-vu̇(mi̇), an aspect that allowed ample, dynamic melodic designs by inserting jumps of thirds, fourths and fifths linked by anticipations and completed with the help of the cadential formulas dedicated to the irmological style. Slava Litiei is written in the plagal of the first voice according to all the rigors imposed by the stihiric style on the stretch of thirty-four sentences in Anton Pann's version and only twenty-two in the concept of the Epiharia Moiescu monasticism, on a melodic profile processed with the help of melodic and rhythmic variational procedures whose the result is materialized in undulating paths enriched with ornamental formulas, anticipations and jumps starting from the third, fourth, fifth, the combinations of them on the pattern of intervals built on a common step, which he makes special by adding seventh and octave jumps in an ambitus of perfect eleventh created between the steps zo(si)grav and vu̇(mi̇). The cadential system is diversified by combining the pattern of anticipation with that of upper or lower embroideries, of the passage note created in both directions, with the echapée formula, prepared with diminished melodic fragments that fit perfectly into its own phrasing. Stihoavna's poems, unlike those of the first work, are adaptations made by the author after those written by Dimitrie Suceveanu, in the same voice 4 leghetos. However, in the melodic profile of each verse proposed by the nun Epiharia Moiescu, a melodic line inspired by the model can be identified, but differentiated by sequencing, inversion, recurrence and, most of the time, suppression of sounds that conclude in a sound context appropriate to its own concept with which supports the text of the chants. The presence of intervals of thirds, constant fourths and a few fifths inserted among the anticipations of four and even five steps, leads to the alternation of dynamic passages with short recitative moments, in a fusion of register changes that is used in the minor ninth ambitus for the first two stihirs and a small tithre for the last stihir. Constructing the same number of sentences, the difference is ensured by different use of cadential steps, which also determines the rethinking of the melodic design, within which we identify modulatory inflections only at the level of the last two verses, the first remaining in the timbral spectrum of the basic voice. The song of Glory is represented by Anton Pann during the thirty-seven sentences of great amplitude, ornamented in accordance with the rigors imposed by the stihiraric style in an ambitus of elevenths created between the steps ke(al)-grave and pȧ(rė), source of inspiration for the Epiharia nun who reduces the melodic speech to thirty sentences with the help of variation procedures, leading the sound path from the sub-octavian area on wide arcs sequenced with the help of the upper steps, thus placing the literary content of the text in another melodic context relative to the model, in the duodecimal interval made up between the di(sol) grave and pȧ(rė) steps which constitute the ambitus proposed by the author.

In the Matins Chants (2.2.) for the two Sedelna (2.2.1. and 2.2.2.), the nun Epiharia Moiescu refers to the second volume of the Idiomelar "translated from Greek into Romanian by Dimitrie Suceveanu the protopsalter of the holy metropolis with the blessing of the archbishop of Sucevia and metropolitan

of Moldavia printed in the Neamţ monastery printing house in 1856" (Suceveanu, ed. II, 1996). So that we are left to analyze the verses and the praise from Laude (2.2.3.), songs with a conclusive character of the verses that make up their literary text. The verses inspired by the parable "Ca pre un viteaz tren Mucenici" spread over the ten sentences written in the 4th leghetos voice, over the span of only nine sentences, represent a welcome constant in a profile differentiated by the density of the melodic fabric of each song. The beginning of the poem created in anticipation of the four steps *vu(mi)* is taken over by the author and transformed into the leitmotif for the openings or the interior of the melodic design of the three verses, together with melodic formulas made up of bows and jumps processed by sequencing, ornamentation or inversion, with modifications rhythms imposed by the metric recorded by the words of the text. If the ambitus of the poem belongs to the interval of perfect octave created on the steps *ni(do)-ni̇(dȯ)*, the author chooses to work for the first and last verse on the stretch between the steps *pa(re)* and *ni̇(dȯ)*, framing the melodic line in the interval of the minor seventh and for the second verse it keeps the proposal from the model. The interval system developed by the monk Epiharia excels in the combination of leaps of thirds and fourths within the melodic discourse or at its interference, either through the formula built on the common step, a category in which it registers a bold combination of the intervals of thirds and sixths located in the opposite direction, on during the second stanza, with completion on the cadential steps related to the modal scale in patterns belonging to the established structures of anticipation, passage notes and embroideries in both directions, but also the combinations between them that bring the desired extra originality.

## CHAPTER II

### THE WORKS COMPOSED BY THE NUN MAGDALINA NICOLESCU

#### 3. THE SERVICE OF THE HOLY GREAT MARTYR PHILOPHEIA

Like the first chapter and in the one dedicated to the works signed by the nun Magdalina Nicolescu, the analysis model is the same for the sub-chapters of Vespers (3.1.) which contain the linguistic and musical analyses and their conclusions for the Evening Sermons (3.1.1.), the Sermons from Litie (3.1.2.) and Stihirile from Stihovna (3.1.3.) and their Praises and Matins (3.2.) where attention is paid to the Sedelnele (3.2.1. and 3.2.2.), the hymns and the Glory of to Praise (3.2.3.).

The evening hymns happily open the string of Vespers chants dedicated to the celebration of the Holy Great Martyr Filofteia, on the diapason scale of voice 8 in which the verse "O! Prea Slăvită miune", inspirational model for the four verses, created on twelve and eleven sentences respectively, in an augmented expression. We find in the melodic discourse of each verse a sequence of leitmotifs taken from the model and processed according to the metric requirements of the text and the content of the message through the variational procedures of sequencing, inversion, ornamentation, augmentation or diminution in rhythmic patterns and adapted cadential structures. Certainly, this process is not a rigid one, taking into account that the weight is represented by the message conveyed by the text, the fluency of its expression and implicitly respecting as much as possible isotony, isosyllaby and isorhythm, carried out in the context of the major ninth interval for the second and octave stichera perfect for the others built between the steps of grave *di(sol)* and *ke(la)*,

respectively di(sol), much lower than the diapason scale of the basic voice. Along with the stihirs, the singing of the Glory unfolds in a modal continuation governed by the modulating inflections in the same genre represented by the first voice like the stihirs, during the nineteen signed by Anton Pann and the fifteen proposed by the nun Magdalina by reconsidering the chaining of the verses, both from the point of view in terms of punctuation as well as ideational expression. The four stichs of Litia, bound together in different genres, together make up a cursive song through the unity of the text unfolded in the melodic profile proposed by the dimensions of each stich, where next to the unilateral trajectories, the arcs created in both directions and the jumps prepared with the help of anticipations, the sequenced fragments are identified, which become a procedure adopted by the author during the singing of Slava, which turns it into a leitmotif. It should be noted that the first two verses fall under the characteristics of the first voice, but due to the nature of the ambitus created between the steps ke(la)grav and ke(la) they can be considered in voice 1 tetraphonic from ke, the other two verses falling into the octave of the scale respective modes. Slava's song written in the chromatic genre presents a peculiarity through the author's decision to use in her writing the modal scale of voice 6 with all its characteristics throughout the ten sentences, fewer in number than those of the model but energetically supported by the punctual reorganization of the phrasing from the perspective of the message conveyed, in an augmented melodic context, completed in the steps of the cadential system appropriate to each constructed idea. After the first categories of songs studied, we can advance the idea of a reserved, concise manner, created by the use of compositional procedures intended to implement the own concept based on sensitive melodic or rhythmic changes, well within the rigors imposed by the stylistic and linguistic characteristics of the verses from Stihovna. The beginning of the poem is identified in the melodic-rhythmic formula supporting the adverb "when" in all three verses, an aspect currently used in other works as well, which is joined by melodic patterns represented by undulating trajectories created on the anabasis-katabasis binomial energized with the help of the leaps of the third, fourth, fifth in the first and last stihira and of the first two intervals used separately or in the formula of the common step in the second stihira. On the other hand, the song of Glory written by the nun Magdalina subscribes to the variational process of diminution by concentrating in a single sentence the melodic designs of two or even three sentences found in the model song, in which it preserves the basic structure, to which it applies minimal ornamentation without melismatic extensions at the syllabic level. Compared to the ambitus framed in the thirteenth interval in which Anton Pann writes, our author is limited to the octave of the modal scale with whose sound material she builds in most of the sentences alternative arcs flanked or completed with leaps of thirds, fourths and fifths within them or to the interference of them, a procedure that sets in lively movement the entire melodic discourse completed on the cadential formulas of anticipation and lower embroidery, for the imperfect and perfect cadences from which it is inspired and for the pattern of the final cadence.

In the context of the first sedelna and its Glory, we are dealing with the ode of voice 4 "Spăimântatua-a Iosif" signed by Macarie Hieromonakh used for both chants proposed by the nun Magdalina written in different stylistic contexts, hence resulting in certain differences. The common element is the modal system and implicitly the cadential system, the different one being the text that, through prosody, requires an appropriate sound framework, with the help of sequencing, ornamentation and the implementation of the interval system from the third to the sixth in an energetic movement



unfolded on the major ninth ambitus created between the sounds pa(re) and vu(mi). Slava's song comes with the same perspective where changes are felt in the rhythmic and ornamental area that the author treats in the most simplified version, with interferences of the melodic flow created on combined arcs and the jumps of thirds, fourths and sixths identified in the nine sentences composed on the ambitus of the interval of the minor seventh built between the sounds pa(re) and ni(do). The process resumes in the second Sedelna, with the focus of attention being on the 3rd part of the voice "De bele ia feciorei tale" under the same signature, the author continuing to use all the compositional means for a much more energetic version built on paths in permanent undulatory movement interspersed with intervals of thirds and fourth, alternated with the sentences in which the melodic design is made up exclusively on the sinuous march included in a sound device of only five sounds. Slava's phrasing brings with it the condensation of the first four sentences of the model into two, through the previously mentioned process where doublings of sounds and anticipations take the place of leaps, becoming the link between the series of the gradually developed in both directions. The end of Utrenia belongs to the stanzas from Laude built on the model of the parable of the first voice "Ceea ce esti bucuria", from which the author takes inspiration by developing a melodic content created on formulas modeled by sequencing, inversion and ornamentation on rhythmic and cadential melodic levels in a symmetry based on common elements identified between the decoration and the second stihira, as well as between the first and last stihira. Slava's song, defined by a deep laudatory character, brings in the twenty-one sentences signed by Anton Pann ample unfolding of the richly ornamented sinusoidal trajectories, with jumps of thirds, fourths, their combination on common step and fifth, softened with the help of doubled steps and anticipations, elements taken over by the nun Magdalina Nicolescu and condensed into the fourteen proposed sentences, in which we easily identify the melodic skeleton, ornamented in a simplified manner at the level of appoggiaturi inserted in the arcs created in both directions.

#### 4. THE SERVICE OF SAINT DIMITIRIE THE NEW

The second work dedicated to Saint Demetrius the New, is structured on the same principles, its study focusing on Vespers chants (4.1.) in which we identify the Evening Verses (4.1.1.), the Litany Verses (4.1.2.) and the in Stihavnă (4.1.3.) followed closely by the Slavs as well as those of Utrenia (4.2.) where you can find the Sedelnele (4.2.1. and 4.2.2.), the hymns and the Slava from Laude (4.2.3.). Although the configuration is the same, the melodic content has its particularities conveyed by the indications in Minei intended to achieve a full concordance with the description of the liturgical event.

The service of St. Demetrius the New opens with the six evening verses inspired by the parable of voice 4 "As a hero among martyrs" dedicated to the Holy Great Martyr George the Bearer of Victory, unfolding over the course of ten sentences unfolded in the context of the octave between the sounds ni(do) and ni(do) debut on the anticipation of the basic step vu(mi) completed with a leap of a fourth, elements that will be exploited by the Magdalina nun. The first stanza maintains the anticipation in the opening, the second and sixth stanzas begin directly with the third jump followed by lower bows, identified in the opening of the third stanza, so that the fourth and fifth stanzas have a common incipit created on top bows, elements that underline the author's concern for the melodic personalization of each group of verses starting from the differentiated ambitus, of the perfect



octave inspired by the beauty applied to verses one, three, five and five and of the minor seventh between the sounds pa(re)-ni̇(dȯ) for verse two and six, continuing with the insertion of the intervallic system and concluding with the cadential formulas composed on the patterns of anticipation, lower embroidery, echapée, and descending passage note. Slava's singing brings the chromatic timbrality of voice 2 through the fifteen sentences proposed by the nun Magdalina Nicolescu recorded following a sustained process of diminishing melismatic passages in favor of syllabic ones that bring a concise melodic profile supported by the cadential system through the previously mentioned consecrated formulas. Litia's stichirs follow the example of the diatonic vowels of the first and last voice, and the two versions of Slava proposed by the authors continue in the same genre on the modal scale of voice 5. It is worth noting the melodic consistency of the stichs, which add up to nineteen and twenty-three sentences, respectively, unfolding in the created ambitus between the steps ke(la) grave and ke(la) three steps lower than the modal scale for the former and exactly on the modal scale ni̇(dȯ)-ni̇(dȯ) for the latter, on accumulation trajectories and melodic relaxation sequenced on higher steps and completed with their mirror projection, enriched with intervals of thirds, fourths and fifths that define the melodic course. The twenty-three sentences of the Slava proposed by Anton Pann inspire the nun Magdalina to reorganize the text through the prism of the topic, punctuation and last but not least the message transmitted reflected in melodic architecture focused on arcs of three to five sounds sequenced in both directions linked by the classic leaps of thirds, fourths and their combination on a common step, all in the octave range of the modal scale, from where it goes to modulatory inflections in the chromatic genre twice and to the enharmonic genre three times, thus bringing timbral diversification in - a narrow but intensively worked sound space. The finale of the Great Vespers belongs to the diatonic genre in which Stichoavna's verses are written, having as its source of inspiration the likeness of the first voice of the "Praised Martyrs" consisting of nine sentences on the octave range ni̇(dȯ)-ni̇(dȯ) one step lower than that of the modal scale. The eight sentences of the first stichira included in the ambitus of the minor sixth created between the steps pa(re) and zȯ(si̇), the second made up of nine sentences developed on the ambitus of the tenth located between the steps ke(la)grav and ni̇(dȯ) and the last verse with eight sentences framed in the ambitus of the image, are the proposals of the nun Magdalina Nicolescu written under the influence of the characteristics of the first voice with a melodic architecture imposed by their poetic-liturgical text. It is remarkable that the entire evolution of the melodic fabric applied to each individual verse is crowned with the same passage of preparation and conclusion identified in the pattern created on the dotted formula of anticipation taken from the ornament. Regarding Slava, the author limits herself to fifteen sentences, two fewer than the model work, developed on the sound material written in the major ninth ambitus made up of ni̇(dȯ)-pȧ(rė) steps, on broad melodic structures developed on ascending or descending slopes of the modal scale, with doublings of steps or rhythmic-melodic formulas, dynamized with the help of leaps of thirds, fourths and their combinations, completed with the fragments that precede the cadential formulas of each category.

The first sedelna of the Matins of St. Demetrius the New has as its source of inspiration the image of voice 2 "Mormântul Tău Mântuitorule" (Your tomb, Saviour ) whose melodic content unfolds in the chromatic timbrality of the perfect octave ambitus created between the steps pa(re) and pȧ(rė), interval also used in the case of the works signed by the nun Magdalina Nicolescu, but placed one

step higher, a tendency that ensures the melodic line a much richer acute register located at the sixth level of the diphony system, all three being expressed in seven sentences completed on the imposed steps by the said voice. The sinusoidal path created on note doublings, anticipations and jumps between three and six sounds define the melodic architecture of the Macarian poem, taken over in the author's own way and materialized in rhythmic-melodic formulas of the type of bows combined with intervals of thirds and fourths in inside the sentences or at the beginning of them, as they also appear during the Glory. The second sedelna inspired by the 4th voice parable "Spăimântatu-s-a Iosif" (Joseph being scared), one of the most common in the feasts dedicated to the saints, written in eleven sentences on the ambitus of the interval of the major ninth created between the steps ni(do)-pa(re), which will also constitute the song of Glory, the only song with a different text enhanced with the help of the melodic fabric proposed by the Magdalina nun. Sedelna contains twelve sentences unfolded on the ambit of the modal scale on alternative melodic arcs taken identically or processed by sequencing from the image, while Slava's singing presents similarities from the perspective of the sound content phrased in the same number of sentences, with the particularity of finding the sequencing of the models created on ornamental steps and of repeated rhythmic-melodic passages in its melodic design, completed with leaps of three to six notes and concluded with the cadential patterns of anticipation, embroidery, passage note and ornamented anticipation in the case of the final cadence. The preparation of the prayer atmosphere of the Holy Liturgy goes through the verses and the Glory of Praises, songs conceived in an apotheosis of the prayers contained in the last psalms, those of praises found in their verses. The image of the first voice "What is joy" inspires the melodic content of the four verses unfolded in a number of different sentences and settings, a component of the phenomenon of variation, applied by the author in an almost predictable symmetry of the verses one by three from the point view of the melodic fabric created on short arcs generating undulating paths placed in the middle register and two by four, characterized by lower arcs deployed in the sub-octave zone complemented by the upper ones developed up to the acute register represented by the ni(do) step connected with anticipations and leaps. In the context of Slava, we identify the same variational processes, which lead to the different phrasing reflected in the number of ten sentences proposed by the author, in relation to the thirteen signed by Anton Pann, open on the sinuous slopes of the anabasis-katabasis binomial taken identically from the model and flanked with leaps of three to five steps or turns in some sentences, or sequenced on the upper step and completed with passages created in the opposite direction in others, on the generous ambitus of the big tenth interval formed between the sounds ni(do) and vu(mi), in accordance with the stylistic rigors of the work.

## 5. THE SERVICE OF SAINT GREGORY THE DECAPOLIT

The third and last work signed by the nun Magdalina Nicolescu is dedicated to Saint Gregory the Decapolitan and has in its composition the chants of Vespers (5.1.) made up of the Evening Verses (5.1.1.), the Litany Verses (5.1.2.) and Stihavnă stichirs (5.1.3.) completed with the hymns of the Glory as well as those of the Matins (4.2.) in which we identify the Sedelnes (5.2.1. and 5.2.2.), the stichs and the Glory of Praise (5.2.3.) followed in their turn by Slaves, all built on the same compositional principles as all those under consideration previously. In the opening of the Vespers dedicated to the celebration of Saint Gregory the Decapolitan, the evening verses are followed by

verses dedicated to the saint, each one having as a source of inspiration the likeness of the voice in which they are written. The first category subscribes to the likeness of the first voice "What is joy", the first three stanzas are characterized by melodic designs created on arcs unfolding in both directions supported by anticipations, doubling of notes and ornamentation represented by the previous appoggiats that ensure a primary melismatic within of the irmological style based on the giusto-syllabic system, all within the ambit of the octave zo(si)-zo`si` for verses one and three and in that of the minor seventh between pa(re) and ni`do`) for the second one. St. Gregory the Decapolitan's stichs have as their model the parable of the voice 4 leghetos "She who is called" also in different sizes depending on the assigned text, the first phrased in eleven sentences along with the parable, the second in twelve and the last in nine sentences, all three deployed in the interval of the perfect octave created between the steps ni(do)-ni`do`), located in turn three steps lower in relation to the modal scale. In both cases, the cadential system turns out to be a classical one, built on the cadential steps related to the voices in the previously encountered consecrated patterns, with the amendment that the Magdalena nun applies for each category as many variants as possible obtained through ornamentation or preparation passages particularizing the text, both melodically as well as rhythmically. Another characteristic identified in these verses is the modulatory inflection towards the enharmonic genre placed in the architecture of each song, an aspect absent in the evening verses. Slava's song crowns with the chromatic timbrality conferred by voice 6 in the eighteen sentences signed by the author, with two less than the model, whose fabric is created on melodic vaults with inserts of the leitmotif taken from the verses, of leaps of thirds, fourths and twinning on common steps, doubling of notes, passages and sequencing, make up an energetic movement of the sound evolution in which the stihiric style typical of this category is usually manifested. The Litia's prompts are built on the vowel of the first voice, in a sequence of sound arcs in which there are often doublings of notes and turns on higher steps, passages described in their opposite directions, flanked by short fragments of anticipation and intervals between three and five steps in the first and third stihir, and only third and fourth in the second and last. For each there is a context of a dogmatic nature in which the melodic line reaches the sub-octavian area, so that the ambitus is inscribed in the interval of perfect eleventh created between the steps ke(la) grave and the top of the modal scale pa`re`), which brings a unitary continuity at the level of the four verses proposed by the Magdalena nun. The Glory of Litia completes the psalmodic prayers in the previous chants both by the nature of the literary content and the melodic one written in the plagal voice proposed to the stihirs, during the twelve sentences obtained by the authors through the concise phrasing of the melodic flow stylistically adapted to the stihiric tact, timbral colored by the modulating inflections to the enharmonic and chromatic genre through which the author emphasized important ideas found in the text. Stichoavna, the last moment of Vespers, is characterized by chants focused on the summary of information related to the liturgical event, in the present case by the singing of stichs in the chromatic genre defined by the second voice, whose performance falls within the sixth level of the diphony system through the ambitus built between the steps vu(mi) and ga`fa`). The melodic lines are characterized by frequent combinations between short bows in both directions, anticipations and unilateral passages closely followed by jumps of thirds, fourths and fifths generally created in the opposite direction bringing thus a revitalization in the melodic movement. The author takes the fragment placed in the acute register proposed by the image throughout each stanza, with finality on the pa`re`) cadential step, as well as the context of the modulatory inflection in the chromatic genre,

the way chosen to emphasize the message related to Divinity. In a natural sense of continuity, the singing of Slava, written with the help of the diatonic characteristics of voice 8, is proposed by the author through the content of the eighteen sentences, with one more than the inspirational proposal that preserves the ambitus created on the interval of the small tenth of the steps zo(si)- pa`re). The particularity brought to the melodic speech consists in its fluidity created by alternating three-step arched passages with unilateral ones taken from the model and placing the text related to humanity and sin in broad lower archings, reflected under the modal aspect in the modulatory inflection towards the enharmonic genre with fragments included in the chromatic timbrality of voice 2 and references to the diatonic zone of voice 5, the cadences completing the melodic discourse in the basic voice. A work with a rich sound spectrum unfolded on a complex architecture worthy of concluding the evening's singing.

The first sedelna is inspired by the ode "Mormântul Tău Mântuitorule" (Your tomb, Saviour ), created by the author on the scale of voice 1 in ke(la) patronized by the chromatic timbrality, respecting the phrasing on the seven sentences unfolded on the modal scale, outlined by the alternation between the upper arches on the culmination of which builds either anticipations or lower embroideries conferring amplitude in progress, in an alternation generated by the literary meaning of the verses with lower arches flanked by intervals between three and four steps, a way that ensures a perpetual dynamic in the melodic fluidity of the singing. The cadential system ensures the finality of the sentences on the pattern of anticipation in the case of imperfect cadences and on the atypical formula composed with the help of the leap of thirds positioned before the cadential step in the perfect cadences, with which it chooses to end the entire work, in a special way compared to the inspirational model. The second sedelna remains the chromatic genre due to the nature of the modal system in which the image of "Joseph was frightened" is placed, the Magdalena nun also in this case respecting the phrasing of the eleven proposed sentences, the difference being registered at the level of the cadential steps used according to the requirements of the text. Compared to the same criterion, the melodic path signed by the author is patronized by accumulations and de-tensions on three maximum four steps, completed with oscillations between two sounds, jumps of thirds, fourths and fifths placed between anticipations, positioned inside the sentences or at the interference between them, in -a cadential system made up of only two patterns, that of the embroidery and the passage note made in both directions, at the end of the work being preferred the final cadential formula based on the anticipation pattern compared to the echapée formula, used in the model. The stichs from Laude, like those of the evening, also include those of the pre-celebration or of the saint, so the first set of three stichs subscribe to the first voice in which the verse "What is joy" is made up of seven sentences created on the octavian ambitus of the steps zo(si)-zo`si), three steps lower than the modal scale, and the next three are inspired by the poem "Ca pre un viteaz", chants often found during the study of the works seeds by the two authors. In both cases the melodic fabric is characterized by the large number of identified anticipations, flanked by embroideries in both directions, sinusoidal trajectories with small but firm dimensions and the exclusive presence of simple third jumps, but also in the formulas built on a common step of two, even three intervals, placed inside sentences and at their interference. Regardless of the category, the nun Magdalena adapted melodic, rhythmic and cadential formulas inspired by each automela in the most appropriate way to the depth of the liturgical text found in each of the six stichs, respecting both the rules of the

variational principle and those of composition in a creative and lacking rigidity. Slava's singing continues in the diatonic genre, giving rise to a unitary melodic flow through the sixteen sentences signed by Anton Pann, while the author preserves in the melodic architecture the concise outline, developed on important sound centers, removing the turns, the doubling of steps typical of the lengthening of the syllables, replacing the walking sinuous with jumps in the situations where the morphology of the text allows this procedure, embodied in a number of fourteen sentences. Within the limit allowed by the ambitus created on the minor ninth interval of ni(do)-pa(re), place the content of the text in the register in which it believes it is best expressed, keeping the basic elements of the melodic design, transposed in own vision by sequencing, to which are added the intervals of thirds, fourths and fifths taken from the model work. Unlike other songs signed by the author, this one has a special cadential system, in which the pattern of anticipation is the only one used for the imperfect cadences on the D(sol) step and that of the perfect cadences is dominated by formulas amplified by rhythmic elements and ornamentation, a novelty that opposes the previously manifested reserved character. Although the approach of the nun Magdalena Nicolescu may seem restrained at certain moments, I am convinced that she always carefully followed every step taken, faithfully respecting the rigors imposed by the style, context and the possibilities offered by the variational procedures for obtaining a remarkable result.

### CHAPTER III – CONCLUSIONS

At the end of the comparative analyses are carried out at the level of modal system, configurative modal lines, ambitus and melodic intervals, cadential formulas, types of modulations and ornamentation, through which the particularities of the compositional work sustained, elaborated, carried out with patience and skill by the two authors are defined, in order to compose the most appropriate melodic support for each verse and for each nuance of the message sent. I recorded the most telling personal impressions that support the chosen theme and the desire to highlight the contribution to the enrichment of the actual liturgical repertoire.

The nineteenth century, a century marked by crucial events in the history of church music of the Byzantine rite, such as the great reform of Constantinople 1814-1815, as a result of which the "new system" was adopted, which revolutionized the entire structure of psaltic music, and the complex process of "*Romanianization of church chants*", dominated by the outstanding figures of protopsalts, composers and teachers, including Macarie Ieromonahul, Anton Pann, Visarion Ieromonahul, Dimitrie Suceveanul, Ştefanache Popescu, whose writings inspired the two authors and which are partially found in the thesis being used in the comparative analysis that dominates this work, is also the one in which the two nuns were born.

Continuators of the values accumulated by their ancestors and in the same type paving the way in the monasteries where they lived, they become in their turn outstanding female figures in the history of Romanian church music through their perfection in the art of psalmody which gave them a special experience, beneficial to the act of creation, through the signed works as well as through their

involvement and dedication on a pedagogical level, thus meeting all three qualities of their predecessors and especially of Professor Ştefanache Popescu, whose apprentices they were. Although the psaltic music is monodic and only in the presence of the ison can we say that it meets the conditions of primary polyphony, an aspect that would induce a certain limitation of expression in relation to Western music, it is precisely the combination of the aforementioned elements materialized in the melodic profile of the chants, enriched with the modulatory inflections intended to highlight the text, represents its richness, uniqueness and authenticity. For music serves the word in a joint church service and the more appropriate it is, the more expressive it is and brings spiritual elevation, helping the chanted prayer to penetrate deeply into the conscience and soul of the worshippers.

In the context of the existence of similar works, there is a risk of not distinguishing the relevance of those composed by the two authors, but I am convinced that each work has its capital of uniqueness, which leads to the conclusion that the nuns Epiharia Moisescu and Magdalena Nicolescu can be considered important female landmarks in Romanian church music, and due to their contribution to enriching the treasury of psaltic music, their works can be considered as valuable as those of the great Romanian composers.