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**THE FACULTY OF ORTHODOX THEOLOGY**

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# **DOXOLOGY IN THE ROMANIAN MUSICAL TRADITION**

**PhD Thesis**

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**Cluj-Napoca**

**2019**

## CONTENTS

<b>ABBREVIATIONS.....</b>	<b>5</b>
<b>INDRODUCTION.....</b>	<b>6</b>
<b>ACTUALITY AND IMPORTANCE OF THE THEME. RESEARCH STAGE....</b>	<b>7</b>
<b>CHAPTER I - Doxological terms, formulas and forms</b>	
1.1.Terminology.....	11
1.1.1. Doxological formulas in Holy Scripture.....	12
1.1.2. Doxological formulas in the Christian cult.....	13
1.1.3. Doxology and heresies.....	14
1.2. <i>Glory to God in the highest.....</i>	17
1.2.1. Great doxology-biblical sources.....	22
1.2.2. The author of the hymn.....	26
1.2.3. Great doxology-liturgical framing.....	27
1.2.4. Structure of the Great Doxology.....	34
1.3. Great doxology - theology of light.....	35
1.4. Great doxology-Trinitarian hymn.....	37
<b>CHAPTER II</b>	
<b>Great doxology in Romanian manuscripts and printings</b>	
2.1. The manuscript tradition of Great doxology.....	39
2.2. Circulation of Great doxology in Byzantine notation in Romanian manuscripts and printings.....	40
2.2.1. Kir Melhisedec Episcopul Redesteanul .....	40
2.2.2. Mihalache Moldovlahul.....	41
2.2.3. Petru Berechet .....	49
2.2.4. Petru Lampadarie .....	50
2.2.5. Daniil Protopsaltes.....	57
2.2.6. Iakobos Protopsaltes.....	58
2.2.7. Petru Vizantie.....	64

2.2.8. Manuil Protopsaltes.....	66
2.2.9. Dionisie Fotino.....	68
2.2.10. Hurmuz Hrtofilax.....	80
2.2.11. Visarion Protopsaltes .....	82
2.2.12. Ghelasie Basarabeanul .....	84
2.2.13. Anton Pann.....	95
2.2.14. Gheorghe Cociu .....	110
2.2.15. Onufrie Vizantie .....	112
2.2.16. Gregory Protopsaltes.....	113
2.2.17. Theodor Fokaeos.....	117
2.2.18. Nectarie Schimonahul.....	120
2.2.19. Meletie Sisanu .....	127
2.2.20. Zamfirache of România.....	128
2.2.21. Nae Mateescu.....	129
2.2.22. Serafim Ieromonahul .....	131
2.2.23. Cosma Maditinos .....	136
2.2.24. Ștefanache Popescu .....	138
2.2.25. Nicolae Barcan.....	144
2.2.26. Neagu Ionescu.....	148
2.2.27. PS. Gherasim Safirin.....	152
2.2.28. Ioan Zmeu .....	157
2.2.29. Theodor V. Stupcanu .....	158
2.2.30. Amfilohie Iordănescu.....	160
2.2.31. Gherontie Nicolau .....	163
2.2.32. Ștefan Basilescu.....	164
2.2.33. Vasile Ciureanu Bodești .....	165
2.2.34. Chiril Popescu .....	173
2.2.35. Anton Uncu.....	174
2.2.36. Ierod. Dionisie Marin.....	175
2.2.37. Arhid.Sebastian Barbu-Bucur.....	180
2.2.38. Pr.prof. Nicu Moldoveanu .....	185

2.2.39. Anonymous authors.....	189
2.3. Circulation of Great doxology in linear notation in Romanian printings.....	195
2.3.1. Gavriil Musicescu .....	196
2.3.2. Atanasie Lipovan .....	200
2.3.3. Vasile Petrașcu .....	203
2.3.4. Pr. Nicolae Belean .....	208
2.4. Harmonized doxologies.....	212
2.4.1. Pr.Iulian Cârstoiu .....	212
2.4.2. V. Ciureanu Bodești .....	213
2.4.3. Alex V. Raicu .....	214
2.4.4. Berezovschi Mihail .....	215
2.5. Synoptic table of the Great Doxologies by composers in chronological order (Greek composers).....	219
2.6. Synoptic table of the doxologies by composers (Romanian) in chronological order.....	224
2.7. Synoptic table of Large Doxologies in linear and harmonized notation.....	230
2.8. Synoptic table of the Great Doxologies on the echos.....	233

### **CHAPTER III**

#### **I. Morfology- the structure of Great doxology**

1.1. The musical tradition.....	234
1.2. Poetic structure.....	235

#### **II. Musical analysis**

• Elementary notions of church music theory.....	237
2.1. Echo I.....	240
2.2. Echo II .....	249
2.3. Plagal Echo III .....	253
2.4. Doxology echo I by Vasile Petrașcu .....	266
2.5.Doxology plagal echo I (Ghelasie Basarabeanul) harmonised by Fr. Iulian Cârstoiu.	269
<b>CONCLUSIONS.....</b>	<b>276</b>
<b>Bibliography.....</b>	<b>277</b>
<b>Annexes.....</b>	<b>288</b>

## SUMMARY

**Keywords: doxology, hymn, scriptural, cult, manuscript, heresy, analysis, composers, light, trinitarian**

This work has as research theme one of the oldest hymns of scriptural inspiration, of praise brought to God by text and song, the Great Doxology.

The choice of theme was established following preliminary, personal research, which concluded that it was no longer subject to any musical research, but only to brief historical, theological, and liturgical descriptions. Among the reasons that generated this study is to bring to the fore the song of praise sometimes passed on in the background by the contemporary Christian, beset by the hardships of daily life, hardships that in many moments deprive him of joy and personal fulfillment, what should generate the glorification of God.

Summary treatments were made by Father Nicodim Măndiță, by Fr. Ene Braniște, Vasile Mitrofanovici, Badea Cireșeanu, by Fr. Petre Vintilescu - in their liturgical writings, as well as by St. Simon - the Archbishop of Thessalonica and Juan Mateos, whose works have been translated into Romanian.

In 1996, Andreas Teodoru published in Athens the book *Great Doxology*. It is the only work found, dedicated exclusively to this subject, representing a theological study, as mentioned by its subtitle.

The center of my thesis is the research of Romanian, Romanian-Greek musical manuscripts, containing doxologies, from the Library of the Romanian Academy, the National Library of Romania, the Library of the Holy Synod, the Library of the Composers' and Musicologists' Union of Romania, the Central University Library "Mihai Eminescu", in Iasi, Ploiești County Library, Neamț Monastery Library, of Cernica Monastery, Stavropoleos Monastery, Clucioiu Monastery, Metropolis of Moldavia and Bukovina, of Roman Diocese, from the National Archives and Valcea history museum, but also some personal libraries.

The research also includes older or newer prints, with doxologies in neumatic and guidonic notation, including harmonized ones here.

As the title shows, Doxology in the Romanian musical tradition, only the analysis of the Romanian repertoire was considered. The discovery of the scores in the musical manuscripts had

as starting point their cataloging by historians, musicologists and Byzantinologists such as: Gabriel Ștrempel, Ioan Bianu, Fr. Nicu Moldoveanu, Sebastian Barbu-Bucur, Fr. Alexie Buzera, Fr. Florin Bucescu, Vasile Vasile , Fr. Alexăndrel Barnea, Constantin Secara, Fr. Petru Stanciu, Protos. Mihail Harbuzaru and Dragoș Șesan.

The doctoral thesis is divided into three chapters that follow the appearance and development of the Great doxology, both literary and musical.

**The first chapter**, starting from the terminology, presents the appearance, consolidation and liturgical classification of the Great doxological hymn.

The term *doxology* (*δοξολογία*) comes from Greek from joining the words *δόξα* (glory, praise), *λογος* (speaking) and means word – glory speaking, blessed speaking. It is known - from the Slavic tradition - and also known as Slavoslovia (*Славословие*), also a word composed of *Славо* (glory) and *словие* (word), the correspondent in the Latin language of doxology, Slavoslovia, being the glory. If we have Great doxology, *μεγάλη δοξολογία* (Greek), *великое славословие* (Russian), it means that there is also the Small doxology, *μικρή δοξολογία*, *малое славословие*. Referring to the same content, the difference between the two consists in dressing the text in a musical garment in the case of the first name, as well as regarding their placement in the public divine service, the great one being sung during Matins on Sundays, holidays, and of the saints with Polyeleos, the small one being spoken in the ordinary days.

In Holy Scripture are found doxological expressions and formulas used in the services of the Church, which were the basis for the creation of hymns by other liturgical texts. They also represent exhortations to glorify God, both in a small, individual and wider context, in the house of God. These, in the divine worship, sometimes introduce a song, and at other times they conclude a prayer. In the service of Vespers, there are numerous expressions by which Christians praise the Holy Trinity, such as those in the hymn *Soft light*, in the prayer *Dignify us, God* and of Right Simon, *Now free*.

All the eikphonisos of the litanies are doxological formulas and they crown the common prayer of the Orthodox Church.

In the 2nd century, the song used liturgically had two sources, the Holy Scripture and the non-scriptural one, the one of the hymns composed by church poets.

Small doxology refers not only to the text of the Great doxology spoken, but under this name is also known one of the first Christian hymns, made up of biblical ones „*Glory to the Father and to the Son and the Holy Spirit*”.

Holy Fathers, having to take attitude towards Arie's wrong teaching that said that *it was a time when the Son was not*, they continued the words „*Glory to the Father and to the Son and the Holy Spirit*” with „*both now and ever, and unto the ages of ages. Amen*”, thereby showing the eternity of the three divine Persons. The word glory confronted the Arianism, expressing the same magnification/glory for the Holy Trinity, and the words *to the Father and to the Son and the Holy Spirit*, were confronting Sabellius's teaching about a single person in the Holy Trinity.

The heresies (the Aryans, the Pneumatomachians) generated the development of the great doxology from its simple form, found in the Gospel after Luke, in chapter 2, verse 14, to the form we know today.

The age of the great doxological hymn is given by its mention in the Apostolic Constitutions (book VIII, 13,12-14), in Codex Alexandrinus. To better understand what its form was in the IV-V-th century, is presented the comparative analysis made by the theologian and the church historian Henri Leclercq, between the text found in Codex Alexandrinus, in the Apostolic Constitutions, the Roman (Catholic) Liturgy and the Ambrozian Antiphonary, included in the manuscript 34209 of the British Museum.

The Byzantine Euchologion Berberini graecus 336, from the second half of the eighth century contains 15 prayers from the divine service of Orthros, in which verses and expressions found in the current form of the Great doxology are inserted.

This, like the small doxology, was part of the divine service in the second half of the 4th century. In the Eastern Church, it was introduced earlier than in the West, because of the turmoil caused by the Arian heresy. According to epigraphic inscriptions from the province of Africa, it became a liturgical hymn in the time of the Byzantine rule (6th century), as a response to the Arian vandals.

Both great and small doxology are examples of hymn, resulting from the development of a biblical text, biblical acclaim or exclamation, which is the argument for their liturgical use. They make the connection between the old eminently biblical and the anthem from the hymn poetry.

All the hymnography of the Orthodox Church is based on the Holy Scripture, but too few texts have remained in quotation form, most of the songs carrying in their composition only

metamorphosed ideas of the Holy Scripture, most often until the biblical quotation is no longer recognized.

The text of the Great Doxology, which is based on verse 14 of chapter II of the Gospel after Luke, is in accordance with the teaching of our Orthodox Church - proof of its introduction to his services - and it is of scriptural inspiration, as Michael G. Farrow points out.

It contains, indeed, certain biblical verses: Lc. 2.14; Ps.144,2; The song of the 3 young people, chapter 1,29; Ps.32,21; Ps.118,112; Ps.89.1; Ps.40,4; Ps.142,10; Ps.35,9; Ps.35,10.

Badea Cireșeanu attributes the old form of the great doxology, as found in the Apostolic Constitutions, to Hieromartyr Athenogenes. Observing from the writings of the time (the Apostolic Constitutions, Codex Alexandrinus) that at that time, it did not have the final form, known to us today, this being developed in response to the heresies of those times, the conclusion is that the text of the hymn is the creation of the Fathers of our Church, without excluding as a first, reduced form, to have been composed by Hieromartyr Athenogenes, bishop of Sevastia, mentioned on July 16.

Whether it is read or sung, the doxology "*Glory to You Who have shown us the light!*" , is part of the Matins sermon, which, together with Hour I, hour 9 , at the service of Vespers (Evening service), the Compline (Night Prayer), the Midnight Office, the 3rd, and the 6th hour, make up the 7 church *praises*. They are called praises because in them the 3 persons of the Holy Trinity and the *Church* are praised, because these praises are brought, according to an arrangement, at certain times determined by the Church, on its behalf.

There are testimonies about the old tradition of Christians meeting in worship at this time. Thus, Pliny II the Younger ( † 114), in a letter sent to Emperor Trajan, he says that at dawn (*ante lucem convenire*), Christians gather together and sing hymns to Christ as a God, and Celsus - an Epicurean philosopher, a fighter against Christianity -, at the end of the second century, in the book Λογος αληθης says that the followers of the cross make secret gatherings (συνθηκας κρυβδην) at night and at dawn.

The singing of the great doxological anthem is placed at the end of Matins on Sundays, feasts, saints with Polyeleos and is introduced by the exclamation of the priest "*Glory to You Who have shown us the light* ". Through Him, we give glory to God for the light of day and faith.

Samuil Andrievici shows that the very purpose of morning praise, of Matins, is "*to glorify God, who illuminates the whole being with the light of the sun, which is especially close to us with*

*the light of the Gospel and the gift for that reason as a burden of the day which along with the ordinance morning praise and first hour praise*<sup>1</sup>.

In terms of structure, the *Word of Glory* is a hymn composed of 15 verses, to which is added the Trisagion, the song of the *Holy God*.

Some doxologies begin with the verse "Glory to You Who have shown us the light," the choir thus repeating the exclamation of the priest of introduction in the song, others begin directly with the words of the angels: "Glory to God in the highest,/ and on earth peace, good will among men".

We can find this alternation in the different editions of the small Octoechos, even in those of the 19th century. A possible cause can be given by the two Greek and Slavic traditions.

All Greek scores of doxologies start with "Glory to You Who have shown us the light," (*Δόξα Σοι τῷ δεῖχαντι τὸ φῶς*), and those in Russian, for example, start with "Glory to God in the highest, / and on earth peace, good will among men". (*Слава в вышних Богу, и на земли мир, в человеческое благоволение*).

Trying to group the verses according to their meaning, it can be said that the first 3 are a prayer of praise and thanking. Through verses 4-5, „*O Lord God, Lamb of God, ..... receive our prayer...*”, we ask Christ to receive our prayer and have mercy on us. In the following 6-7, we confess Him and praise Him: „*For Thou only art holy, / Thou only art the Lord, ... Every day will I bless Thee and I will praise Thy name forever, yea forever and ever*”. The 4 verses (8-11) that follow, „*Let Thy mercy, O Lord, be upon us according as we have hoped in Thee. / Blessed art Thou, O Lord, teach me Thy statutes*”, combines demand with praise. The last 4 verses (12-15), „*Lord, Thou hast been our refuge in generation and generation. ... O continue Thy mercy unto them that know Thee.*”, is a very demanding request that „*in Thy light shall we see light*”

In the penultimate sub-chapter, from the first chapter, I focused on the meanings of the word *light*, considering that in ancient times Slavoslovia was sung when the first sunbeam came up in the sky.

Referring to the time of Slavoslovia singing, Diac. I.V. Raiculescu, a servant in 1905 at the Cathedral Church of T. Severin, states: „*Then the church, magnifying God, to the one who helped*

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<sup>1</sup> Samuil ANDRIEVICI, *Liturgy which includes a brief interpretation of all the liturgical ordinances....*, Cernăuți, 1860, p.20.

*us to see the light of day as the angels at the birth of the Savior, sings "Glory among those above ...»*<sup>2</sup>.

The light of day is the gift of God to man, to all kinds of life, to His whole Creation. It enlivens man, helps the sunrise and growth of plants, and illuminates the earth so that man, the crown of the building, can admire in all the splendor the "making of the hands" of God. In the light of the sun our soul rejoices, joy is painted on our faces.

Even the artificial light, as a sacrifice and a symbol, has been honored in the Church, to illuminate the faces of the saints, to intensify the religious feeling.

Above natural and artificial light, however, is the Light of the world, its Savior, Christ the Lord: „*I am the Light of the world; he who follows Me will not walk in darkness, but will have the light of life*” (John 8,12).

A presentation of Christ as light, or as a source of light placed in the souls of those who are purified by passions, made St. Simeon the New Theologian in „*The hymns of divine love*”.

As for the Saints the sight of the divine light meant the closeness to God, as for any believer, the sight of the natural light causes him to rise from the numbness of darkness, to draw near to the One who built him, through the cleansing of sins.

In Great doxology, the word *light* appears three times. Once in the beginning: „*Glory to You Who have shown us the light!*” and twice in the penultimate verse, the fourteenth, „*For in Thee is the fountain of life, in Thy light shall we see light*”.

In the last subchapter, *Glory speaking* is regarded as a Trinitarian hymn, knowing that the Holy Trinity is present in most prayers and chants.

Like the singing of praises, the great doxology is hymn, of the glory of God as a source of light, of the glorification of the Trinity. The third verse, „*O Lord, heavenly King, God the Father Almighty; O Lord, the Only-Begotten Son, Jesus Christ; and O Holy Spirit*” , it is the only one in which all the Trinity Persons are mentioned.

**Chapter II,** the center of this thesis, presents the results obtained from the research of the Romanian musical manuscripts and printings. This is where the doxologies from the Romanian musical tradition with their beginnings are played, in order to outline a clear musical image. These

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<sup>2</sup> Diac. I.V.RAICULESCU, *Liturgy of the Orthodox Church*, Gutenberg typography, Bucharest, 1905, p.34.

are grouped according to the authors arranged in chronological order, with the exact mention of the tabs, of the pages they contain.

Through their browsing, creations of known or lesser known composers were also discovered, as well as known or not known creations. The research was extended also on the doxologies written in the guidonic notation and of those harmonized, exposed both with the help of the neumas and on the staves.

The first Romanian musical work (manuscript), in which we find a doxology in the old spelling, is *Romanian psaltichia* of Filothei sin Agăi Jipei, written in 1713. The importance of this writing is also given by the fact that in this century, the number of manuscripts with musical notation in Romanian is small.

Also from this eighteenth century (1767) dates *Anastasimatarion* of Mihalache Moldovlahul, written in Cucuzelian notation, found by Arhid. Sebastian Barbu-Bucur in the Great Lavra Library in Mount Athos and presented in the form of photocopies in volumes I-II, entitled *Mihalache Moldovlahul- Anastasimatarion*, from the collection "Sources of Romanian Music", volume XII. Mihalache's writing contains 9 doxologies, his own compositions on all voices, including two on the second mode and a translation into Romanian of the doxology on the fourth mode, whose author is Peter the Peloponnesian.

Thus, 11 doxologies are mentioned in notation before Chrysanthos, starting from the translation of Filothei sin Agăi Jipei of the composition of Kir Melhisedec Bishop Redeșteanul on the 5th mode and continuing with those of Mihalache Moldovlah. You can see the presence in this century of both translations and compositions in Romanian. They are continued in the next century by Hieromonk Makarije, by Anton Pann, by Hieromonk Visarion, Ghelasie Basarabeanul, Nectarie Schimonahul, Hieromonk Serafim, etc., and in the 21st century by Arhid. Sebastian Barbu-Bucur and Pr. Nicu Moldoveanu, with the latest editorial appearance (2018), *Great doxologies on the eight modes*.

As far as printing is concerned, the first ones that include doxologies are: Heirmologion of Anton Pann, published in Bucharest in 1846, and *The second volume of Anthology*, printed by Nectarie Frimu in Iași, in the same year.

Of the Greek composers whose doxologies have been translated into Romanian, we mention Peter the Peloponnesian, Daniil Protopsaltes, Petros Bereketis, Dionisie Fotino, Jacob Protopsaltes, Peter Vizantie, Manuil Protopsaltes, Gregory Protopsaltes, Chourmouzios

Chartophylax, Theodor Fokaeos, Onufrie Vizantie, Cosma Maditinos. Their most famous translators are Hieromonk Makarije, Anton Pann, Dimitrie Suceveanu and Nectarie Protopsaltes.

The Greek and Romanian composers are presented in this chapter in two synoptic tables - from which you can see the modes in which their doxologies were written and also you can find the collection of manuscripts and the publications that contain them.

In the nineteenth century, a special category is bilingual doxologies such as that of Visarion Protopsaltes - discovered in a manuscript from the Library of the Roman Diocese. The bilingual scores attest to the idea that in this period in the Church they sometimes sang alternately, in Greek and Romanian, and the fact that odd styhos were in Greek shows that Greek was still in the most honorable position.

In the table in which the doxologies are displayed musically, each author is accompanied by a few biographical data, placed in a footnote. Of the scores found, most are written in the 8th mode, and those that had an intense circulation are those of Dionisie Fotino, Anton Pann, Ghelasie Basarabeanul.

After the Unification of the Romanian Principalities, under the leadership of Alexandru Ioan Cuza, in 1859, and after the promulgation by him, on January 18, 1865, of the Decree no. 101, which introduced into the churches the vocal choirs and the harmonic choral singing, the latter becomes a strong competitor to psaltic music.

In the conditions in which the state worked on popularizing the choirs and supporting the teaching of choral music, both in the church and in the secular environment, in 1865, in Bucharest, appeared the first choral liturgy printed by Ioan Cartu for 3 male voices , and in 1889 a collection of songs for the Divine Liturgy, arranged on 2 modes by Alexandru Podoleanu.

Thus, the process of transitioning church music from psaltic notation into linear notation has begun.

In 1884 the first attempt is made to transcribe in linear notation of traditional psaltic music, made by Gavriil Musicescu, professor of harmony at the Conservatory and head of the metropolitan choir in Iasi, together with Gheorghe I. Dima, professor of music at the National High School and first singer at the Church of St. Spiridon in Iași, and with Gregory I. Gheorghiu, professor of church music at the Socola Seminary, singer at St. Metropolitan of Iași. It is about Anastasimatarion comprising the services of Saturday evening and Sunday morning, put on the 8 modes used in the Orthodox Church - printed at the expense of P.S. Melchizedek, bishop of

Roman. Each mode corresponds to a brochure: the 1st mode -year 1884; mode 2-1885; mode 3-1886; mode 4-1887; mode 5-1887; mode 6-1888; mode 7-1888; mode 8-1889. These contain the first doxologies in guidonic, western notation, and they are presented, in the present work, with sketches, in a table, next to those of Atanasie Lipovan, Vasile Petrașcu and those collected by Father Nicolae Belean, as they are sung in Banat.

The first Doxologies harmonized in Romanian appeared in Bessarabia - when it belonged to Romania -, in Chisinau, in 1927, in *Hymns of Vespers, Matins*, author *Mihail Berezovschi..* Also in Chisinau, in 1928, the *Hieratikon* of Vasile Ciureanu-Bodești is published, which contains a doxology on the 3rd mode, harmonized for 3 equal modes, in neumatic notation.

Also in the first half of the 20th century, in 1939, in Bucharest, is printed *The liturgical guide*, of the bishop of Constanta, Gherontie Nicolau, with the harmonization for two equal modes, by Alexandru Raicu-Huși, of the doxology on the 5th mode, composed by Ghelasie Basarabean. Several styhos, chosen from this composition, were harmonized for the mixed choir by Father Iulian Cârstoiu, conductor of the Patriarchal Choir, and published in 1974 in the magazine Romanian Orthodox Church, *Romanian Orthodox Church*, year XCII-No.11-12.

In **Chapter III** I subjected to the musical analysis a mode I doxology, composed by Peter the Peloponnesian in notation before Chrysanthos, with Greek text, transposed in the Cheysanthos notation of Gregory Protopsaltes and translated into Romanian by Hieromonk Makarije and Dimitrie Suceveanu. This comparative analysis, starting from the score of Gregory Protopsaltes, located in Volume II of the Anthology (printed in Constantinople in 1834), follows the common points and the differences between the Greek original and the Romanian translations, as well as between these translations, which are part of the process of Romanian church chanting.

The following are analyzed, the doxology of the second mode by Anton Pann, comparing its three variants found in the Romanian manuscripts and printings, the doxology of the third plagal mode, composed by Gregory Protopsaltes and translated by Nectarie Protopsaltes, the doxology on the first mode by Vasile Petrașcu - with the identification of some similarities with the Stefanache Popescu's score and the styhos chosen from Ghelasie Basarabean's doxology, on the 5th mode, harmonized by Pr. Iulian Cârstoiu.

The analytical path followed the melodic ambitus, the rhythm, the ornamentation, the modulations, the rhythmic formulas of each verse of the Great Doxology, the observations can be easily understood from the writing in double notation of the musical fragments.

Regarding the harmonized doxology, here was followed the compositional form, the tonality, the modulations, the ambitus, the tempo, the presence of melodic notes, the composition of the chords with their reversals and the movements of the modes in the 4 parties, Soprano, Alto, Baritone, Bass.

Out of the total 241 of the doxologies found, 207 are written in psaltic notation - of which 154 are written syntomon (phrenologically) and extensively (argon).

Also, there are mentioned 28 doxologies written only in linear notation and 6 harmonized notation, some written in 2 or 3 equal modes and in psaltic notation.

The authors of Greater Slavoslovakia have tried to highlight the music of our Orthodox Church, to develop it, to beautify it, by taking over, reproducing and processing works of their ancestors, according to the knowledge they have.

Their work, as a whole, was left to us as an inheritance, waiting to be rediscovered and valorized in song.