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***THE GREAT DOXOLOGY ON THE FIRST TONE AND ITS PLAGAL IN
THE LITURGICAL AND MUSICAL GREEK TRADITION***

**– STYLISTIC PARTICULARITIES AND CALOPHONIC ELEMENTS IN THE
FIRST GREAT DOXOLOGY AND IN THE MOST REPRESENTATIVE GREAT
DOXOLOGIES ON THE 1ST TONE AND ITS PLAGAL FROM THE PRINTINGS
OF THE XIX CENTURY –**

– PhD. Thesis Introduction and Summary –

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Preamble:

The doxological character is one of the essential aspects of the Christian worship, taken from the Hebrew divine worship. Thus, the doxological character of many Christian prayers and liturgical hymns represents the foundation and at the same time the key which reveals and explains the theology of the creation, its mystery and purpose. The role of the creation is to praise the Creator, as invited conclusively by the last verse of the last canonical Psalm: "Let everything that has breath praise the Lord!" (Ps. 150, 6).

It is brought to the forefront of the debate the Great Doxology, one of the first liturgical hymns of the three basic doxological structures (the small, the great and the maximum doxologies) of the Eastern and Western Christian Church.

The Great Doxology is one of the first worship liturgical hymns, attested by the Apostolic Constitutions and by the Alexandrine Codex. However, from a musical point of view, the Great Doxology was entirely composed into music in the Byzantine musical notation at a relatively late stage, around the 2nd – 3rd quarters of the 17th century; the musical score of the first Great Doxology belongs to the bishop Melchizedek of Rhaedestos – from Eastern Thrace (1615-1625), on the first plagal voice.

This liturgical song is found in the Γ.γ.II manuscript of the National Monument's State Library from Grottaferrata f. 73^r et sequens. The fact is there is no mention about its author, but on the basis of a comparative analysis between different manuscripts containing various Doxologies, there is no doubt about its appurtenance: its author is indeed Melchizedek, bishop of Rhaedestos! Therefore, this one is the first Great Doxology!

Keywords: the Great Doxology (η μεγάλη δοξολογία) – Gloria in excelsis Deo, the bishop Melchizedek of Rhaedestos, the Γ.γ.II manuscript.

Brief description of the work with some formal and methodological aspects

The paper is structured on two parts, with a total of five chapters: the first part has three chapters and the second (semiographico-musical analysis) has two chapters.

In the first part, more general, an introduction on the two elements that characterise the Byzantine church song: the doxology and calophonia, discussing the doxological character of the church and then about the calophonia that shows and characterises the songs of doxology nature naturally leading to the first chapter, the history of the great doxology, presenting the doxological liturgical forms both from the Eastern and Western cults, arguing the biblical inspiration of the great doxology and providing epigraphic and archaeological evidence for its content, mainly based on the Greek and Latin sources, the topography and history and the liturgical evolution of the angelic hymn or of the great Latin doxology, which is less mentioned within the Eastern theology.

The proposed theme, the Great Doxology, despite its historical and theological value - as seen in the second subchapter of the first chapter, "Presentation of the great doxology", is in the first documents of the Christian church, as the Apostolic Constitutions (lib. VII, Ch. 47-49, IVth Cent.), the Alexandrian Codex (fifth Cent., f. 569^{f-v}) etc. – it was and is relatively in a small proportion under discussion by the researchers, both Eastern and Western, which makes it a good ground for analysis and discovery. In this regard, the second chapter presents an interesting melurgic manuscript in Italy: Cryptense Γ. γ. II Codex from the State Library of the national monuments from Grottaferrata, in Italy.

The fund of melurgic manuscripts from the Monastery Library of Grottaferrata that is still holding unique liturgical chants, of which pertains, with no doubt, the first Great Doxology, was an object and place of lively interest for known byzantinologists - like Oliver Strunk (who spent the last years of his life at Grottaferrata), Lorenzo Tardo, Bartolomeo di Salvo, the Romanian priest Ioan D. Petrescu, just to give a few examples.

Antonio Rocchi, erudite monk of the Monastery of Grottaferrata, has introduced almost all manuscripts of different genres in his catalogue of Codices Cryptenses (1883), including the Codex Cryptense Γ. γ. II, but did not see the *uniqueness* of this great doxology, brought to the fore in this doctoral thesis, doxology considered a starting point for a further semiographic analysis with other variants of different manuscripts of the Romanian Academy Library and not exclusively.

Thus, the second chapter highlights and argues on the basis of a comparative analysis between this great doxology and other great doxologies in Romania and Greece:

- a. **The author** of this doxology;

b. The fact that this is **the first** great doxology, making of Bishop Melchisedec of Redestos (therefore **the prototype** of this kind of liturgical chant);

c. That this variant is a '**classical**', **traditional** one, which is also found in other musical manuscripts of XVII-XVIII centuries;

d. That it is **the first** and only great doxology in Italy.

Continuing and developing the brief initiative and method of presentation of Antonio Rocchi, the Cryptense Γ. γ. II Codex is listed in a detailed manner, defining the typology of the manuscript in question: the collection of Psaltikon intended for the protopsalt, which increases the importance of the codex itself and especially the liturgical chants it contains (among which therefore the first Great Doxology). The same chapter refers to the period when the manuscript was made and its copyist.

The preliminary researchers' findings provide a number of arguments for the special value of the Codex Γ. γ. II, which also include:

- The Codex Γ.γ.II is one of the few manuscripts from Cryptensia's Library Stock and from the libraries from Italy, belonging to the eighteenth century (so is one of the most recent manuscripts), being concluded on 6th August 1718.
- It is not the classical Greco-Italian manuscript, made in the San Nilo Abbey by a trainee monk. On the basis of its origin and affiliation, it is remarked as being a completely special manuscript: it was written in Albany and the author would have been an archbishop.
- It integrates **rare** and even **indedited** liturgical singings: τα Κεκραγάρια (O Lord, we cried out) and τα Πασαπνοάρια (All the gathered men), composed by Chrysaphos the Young¹ and also, the great doxology by Melchisedec, bishop of Rhaedestos. Even if the copyist of the manuscript Γ.γ.II did not indicate the great doxology author's name, on the basis of a comparative analysis of the different manuscripts with a Byzantine musical symbolics from different countries, which contain great doxologies (Italy, Greece, Romania), its affiliation is unchallenged.
- It is one of the few Psaltikons present in the State Library of the National Monument from Grottaferrata, intended for the soloistic singing of the protopsalte. This aspect delineates the importance of the liturgical singings described in the inventory of the manuscript in question and particularly of their songs.
- The great doxology of the bishop Melchisedec is **the first** great doxology kept with a

¹ Antonio ROCCHI, *Codices Cryptenses seu Abbatiae Cryptae Ferratae in Tusculano digesti et illustrati*, Tusculani Typis Abbatiae Cryptae Ferratae, Roma, 1883, p. 434.

Byzantine musical symbolics, being revealed as an **indedited liturgical singing** not only for the manuscripts stock of the State Library of the National Monument from Grottaferrata but for the entire Italian territory. The Cryptense Codex Γ.γ.II asserts among the melurgical manuscripts as being **the only manuscript** on the entire Italian territory which contains the first great doxology, therefore the **prototype** of this kind of liturgical singing. Hence, according to the Byzantine music studies made until present day, the Cryptense Codex Γ.γ.II is the first and the only manuscript from Italy, signalised as detaining the first great doxology, not taking into account, out of scrupulosity, of course, the possible personal collections and stocks.

- It appears that the author would have made only this great doxology! But Ms. I – 22 from the Central University Library “Mihai Eminescu” from Iasi (**the only „pure” Kratimatar**² present in the Romanian libraries, placed between the second and the fourth decade of the seventeenth century) contains a hyphen on the first voice (f. 37^v and the following), whose author is the same Melchisedec from Rhaedestos³.

- In Romania also, the great doxology of Melchisedec represents **the first great doxology** from the first **manuscript** written in **Romanian**⁴. It is also delineated as being the **only** great doxology of Melchisedec, bishop of Rhaedestos, **translated in Romanian**.

- The presence in the melurgical manuscripts of the first great doxology, in different countries (thus Albany, from where it comes the Cryptense Codex Γ.γ.II, Italy, Greece, Egypt, Romania, U.K., Danemark etc.), in a fixed period of time (cent. XVII-XVIII), in both Orthodox and Greco-Catholic Churches, in the same language (Greek) and mainly with the same measure, delineates obviously the likenesses and not the differences. The manuscriptal testimony of the echo of a singing sung all in the same spirit and language (hence, in obvious circumstances of a real liturgical manifestation, in a great symbiosis!) on behalf of the protopsaltes and of the Byzantine and Greco-Latin believers, represents an important accomplishment, an important crossing point and an additional reason for such a necessary and alive ecumenical dialogue with the scope of the faith unity.

The third chapter deals with:

➤ the Italian libraries and archives containing Byzantine musical manuscripts,

² Ozana ALEXANDRESCU, *Catalogul manuscriselor muzicale de tradiție bizantină din secolul al XVII –lea*, Editura Arvin Press, București, România, 2005, p. 201.

³ *Ibidem*, p. 202.

⁴ Ms. rom. 61 – author, the hieromonach Filothei sin Agăi Jipei – from the Romanian Academy Library, Bucharest, f. 44 and the following.

- the main Greek authors of extensively large doxologies (Δοξολογίαί ἀργαί)
- the author of the first great doxology, Bishop Melchisedec de Redestos (musical figure less known historically and liturgically) and the place where he developed his activity,
- the movement of the great doxology of Melchisedec, bishop of Redestos, in the melurgic manuscripts of the eighteenth and nineteenth centuries in many countries: Italy, Greece (Mount Athos, the National Library of Greece), Egypt (Sinai Mountain), Romania, England, Denmark, based on the most representative specialised catalogues,
- Ακολουθία of the great doxology of Melchisedec, bishop of Redestos, present in different manuscripts.

The second part of the PhD thesis has a character of comparative analysis of the stylistic particularities and calophonic elements from the first great doxology present in the Cryptense Γ. γ. II Codex (completed on the 6th of August 1718) and the hrisantic exighis notation of the manuscript EBE – MPT 704 (Cent. XIX) of Hurmuz Hartofylax kept in the National Library of Athens.

They are presented in a comparative way: the original formulas of musical periods, the main signs of hironomy (expression), as the *lǐghisma* in the final formulas (cadence), the *etheron, piasma*.

The presentation of the first great doxology continues with a parallel between the classic version of the manuscript preserved in the library of the monastery from Grottaferrata and observing the development and the melodic crystallization in the current Byzantine notation, according to Ms. EBE - MPT 704 (XIX Cent.). Revealed are the main melodic formulas (the leading, thesis, cadence) of the first great doxology present in the Cryptense Γ. γ. II Codex and their interpretation in the current Byzantine notation. There is transcribed freely the unique translation and exighis of the great doxology of the bishop Melchisedec in Romanian, present in „Psaltichia rumânească” (Ms. rom. 61, the eighteenth Century, 1714) of the manuscripts funds from the Romanian Academy Library, making his Filothei sin Agai Jipei, which is part of a special fund of the Romanian Academy Library. The exighis of Filothei was presented in facsimile by Sebastian Barbu-Bucur and transcribed by him on the staves, but the published facsimile is illegible, the image being of undesirable quality. Thus, observing the doxology of Filothei in musical Byzantine notation, in the context of compared presentation, it can be seen that Filothei does not follow the traditional melodic line, but one quite particular, recalling the versions of the doxology of Melchisedec the bishop of two manuscripts from the BAR, respectively BAR Ms. Gr. 147, BAR Ms. Gr. 147, f. 98^r ș.u. and BAR Ms. Gr. 661 (ante 1792), f. 146^v ș.u.

The fifth chapter (and the last one) continue the observation and possible links and influence that could have the first great doxology on the most representative great Greek doxologies. The first on the Greek authors' list is Hurmuz Hartofylax, to see if the exighis of the doxology of Melchisedec

the bishop belongs to melodic transformations and crystallizations due to liturgical oral tradition or is the result of a personal interpretative concept. It was noted that the first great doxology on the plagal of $\text{e}\text{h I}$ in the exigraphis of Hurmuz has melodic structures in common with the doxology of the same composer on the I^{st} tone, where a first very important conclusion regarding the proximity of the I^{st} tone to his plagal (at least in terms of the great doxology). The same point could be observed in other cases, as, for example, the close relationship between the I^{st} tone and its plagal according to the doxologies of Gregory the Protopsalt.

It is demonstrated with musical examples taken up by the other Greek composers, as Ioan the Protopsalt, Teodor Fokeos, Petru Lampadarie, Agathanghelu Kiriazi, Gheorghe Violaki, Petru Vizantiu that in different situations resorted to using some of the same melodic cells found in the first Great Doxology.

Musical examples and "translations" of Romanian protopsalt composers of Greek doxologies are cited, projecting their respect for the original melody. Among the concerns of various composers and Romanian protopsalts of making the great doxology more Romanian like, even more than Dimitrie Suceveanu and Macarie the hieromonk, Nectarie the schemamonk is highlighted by a great fidelity to the original song.

There are also presented 11 boards attached to the end of the work.

The bibliography, besides those in Romanian, includes works in Greek, English, French, Italian, German - grouped into: I. Dictionaries, encyclopaedias, thesauruses, II. Catalogues, III. Greek-Latin Patrology, IV. Liturgical-musical sources, V. Liturgical-musical printings, VI. Liturgical books, VII. Theoretic, VIII. Liturgics (liturgics manuals), IX. History of universal music, X. Mural arts and painting, XI. Byzantine musicology articles and studies, XII. Historical liturgical and palaeographic musical speciality works.

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