

## Musical traditions in the Palm Sunday: *Palm Sunday Carols*, harmonized by Gheorghe Cucu

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**Abstract:** *Music has always been and will always be the artistic and theoretical area where the material force is transcended towards spirituality. Considered to be of divine origin and reminiscent of the Davidic psalms and of many other ancestral songs, music is, through its sacred genres that sanctify its beginnings, and, later, through the secular genres, an area with authentic aesthetic virtues. The most important moments of the church year are also accompanied by specific songs which harmonize the being with the divine spirit. The Palm Sunday carols are eloquent songs in remembrance of Jesus' triumphal entry into Jerusalem. The music accompanies this time too, a defining moment of the Christian world, through varied and suggestive sounds. The carol, as a species of Romanian ethnomusicology, at this moment filled with sacredness, reveals a florilegium of songs, with real specificities of musical language. The Sunday Palm Carols, collected by Gheorghe Cucu, are a testimony of the musician's personality, close to his origins, to the Romanian village, to the customs and habits that, sometimes, remained unaltered in his being.*

**Keywords:** *Gheorghe Cucu; Palm Sunday; Palm Sunday Carols; Sacred music; Modal harmonies;*

### 1. Introduction

Music is the sum of all the musical elements, pitch, rhythm, dynamics and timbre, capitalized through the lens of emotions, of the creator, and/or of the performer belonging to a cultural universe. The dynamics of a group, of a culture she is present in both creation and interpretation, so that the technique of compositional construction and interpretation become a consequence of musical thinking, at the highest level of musical consciousness. It manifests itself fully and multilayered, through the diversity of musical genres that manifests in occasional moment, related to rituals, or ceremonial, in a syncretism that connects music-verse-movement.

Music, within the Orthodox Church ordinance as well, reveals its true aesthetic, theological, ethical virtues. Canonical religious songs, but also songs inspired by the Byzantine and the folkloric cultural values, enliven the human spirit, elevating it to a new and clearer experience and idea. Human virtues are ennobled and amplified with every harmony sung in every work of the genre. And since every thought modulates and transforms principles, physiology, behaviour, attitude, we can say that the high vibration of words and the harmony of works, manifested during the interpretation and listening to religious music, transforms the whole human being, aligning him with the Divine plan, to which he aspires. "Singing is the perfect way to talk about God or to the God impossible to comprehend with the mind."<sup>2</sup> The first written and recognized evidence of a high moral teaching are the psalms, which enchain with Divine inspiration and exhortation to melodic and meaningful songs, become the bearers of the feelings of joy, love, the pavement of the healing and balancing

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<sup>2</sup> Miron, Vasile. 2004. *Ortodoxia Magazine*, no.1-2, p. 111.

force of man. "Sing to our God, sing, / sing to our King, sing / sing that God is the King of all the earth: sing it wisely."<sup>3</sup> (*Psalm 46*)

Both types of songs from the area of the Orthodox church, psaltic cult - on the pew, and harmonic - on the choir loft, are meant to create a full ideational concordance of prayer, soul and spiritual elevation. The features of the liturgical creations, of Byzantine tradition, are constantly glimpsed and in sync with the meaning and depth of the words, which are a call to Christian life: neat singing, without accents of theatricality, cantilenas, isorhythmic developments, persistence of the accompaniment in osmosis with the song, specific cadences, sometimes bell board signals. "Each hymn (troparion, kontakion, saddle, ode or canon) expresses in its content a whole wealth of dogmatic-moral feelings, ideas and teachings."<sup>4</sup> The songs on the occasion of various Kingdom Holidays during the year, rebuild the bridges with spirituality through the chosen themes, through the musical language, that of Byzantine or Romanian popular resonances, becoming a meeting place between theology and the Romanian popular ethos. Through this beneficent strictness of elements of the liturgical musical language, the consecrated genres appropriate to the current Liturgies or Holy Feasts, become "priceless treasures of Christian culture and spirituality painted so plastically and wonderfully by the inspired brush of our musicians and hymnographers."<sup>5</sup> The songs on the occasion of various Kingdom Holidays during the year, re-establish the bridges with spirituality, through the chosen themes, through the musical language, the one of Byzantine or popular Romanian resonances, becoming a meeting place between Romanian theology and popular ethos.

Also, the permission of choral singing at the choir loft diversified music in the sober church setting. 1865 is an important year for the History of the Romanian Church and for the History of the musical culture because, wanting to revive the church songs, after their Romanianization and the passage of secularization, in December 1963, "The royal Decree no. 101 of Prince Alexandru Ioan Cuza from January 18, 1885"<sup>6</sup> is issued, allowing thus, the presence of harmonized works. And through the gradual insinuation of the homophone syntax, through the harmonic melodies, music transmits a velvety, comforting utterance of the moral exhortation. And, more and more obviously, the popular ethos, of peasant origin, will be felt in the works of the composers.

## 2. Notions

### 2.1. Palm Sunday

In the Christian space, with each Celebration, a time for returning to the essence is allowed. The Christian man has the wisdom to integrate into the sacred dimension, often through suffering, in exile, and sometimes through calm and joy. The Romanian Christian always manages, more or less, but constantly, to integrate spirituality in his life. And the Celebrations of the church year are an occasion, through piety, humility, for elevation from the material to the spiritual dimension, through the confession of faith. "Therefore, the Christian holiday is the new time of transfiguration, renewal and sanctification of human life."<sup>7</sup>

Palm Sunday, the feast announcing Jesus' Entry into Jerusalem, is an occasion for humility, but also a moment of exaltation of the soul, to see and receive the Saviour of all mankind. The flowers, the branches of the palm tree just picked from the tree with which He

<sup>3</sup> *Septuaginta*. 2006. Bucharest, Iasi: *Polirrom* Publishing House, p. 141.

<sup>4</sup> Miron, Vasile. 1996. *Ortodoxia* Magazine, XLVIII, nr.3-4, p. 19.

<sup>5</sup> Miron, Vasile. 1996. *Ortodoxia* Magazine, XLVIII, nr.3-4, p. 19.

<sup>6</sup> Miron, Vasile. 2000. *Biserica Ortodoxă Română* Magazine, CXVIII, nr.4-6, p. 264.

<sup>7</sup> Miron, Vasile. 2012. *Variable holidays and Sundays*. Bucharest: *Paideia* Publishing House, p. 8.

is greeted, surround Jesus, on the donkey, and represent the recognition and exaltation in the due dignity of the Saviour. The beneficial plants of the sweet-fruited palm tree create the image of perpetual transformation, regeneration and endurance, correlating with the etymology of the word: *phoenix* - rebirth. Therefore, “*The Celebration of the Palm Sunday is a foretaste of the consequences and fruits of the Lord's Resurrection. The Saviour enters the earthly Jerusalem and opens to all, the gates of the heavenly Jerusalem city — eternal life.*”<sup>8</sup>

## 2.2. The Carol

I consider the **carol** to be a spiritual dimension culturally expressed through its multiple valences - Christian, ethnological, literary, melodic, choreographic. The ethnomusicologist Gheorghe Oprea remarks that << the term is explained as deriving from *Calaendae*. The popular terminology is varied: "carol", "window song", "drum song"<sup>9</sup>. >> The philologist and ethnologist Monica Brătulescu defines the genre, substantially broadening the meaning: knowing the carol justifies and at the same time, goes beyond the ethnographic interest; an important chapter in mythology and a testimony to established cultural traditions, the carol stands out both as a treasure trove of language and as a brilliant preamble to Romanian written poetry.”<sup>10</sup>

The ancestral celebrations of the *Saturnalia*, from the Roman period, were collected and transfigured, through elements of language, verse, music, choreography, mime, into the complex and valuable form of the carol. Ovidiu Trifan states that "the genre of carol, born from an archetypal core belonging to an archaic cultural space, got crystallized through successive stratifications and became a representative species of Romanian spirituality."<sup>11</sup> Thus, the carol has become the inner musical genre integrated within the Holy Celebrations. **The Christian carol** is an occasional musical genre, and a musical means that facilitates the communication of moments in the history of Christianity, with a load that generates intense emotions. By evoking important moments in Christian history, the carol has also the role of preserving data and events. The carol is a spiritual gem which originates in ancient Roman culture, and becomes complete in the next two millennia of Christianity. This very transfiguration of the genre, from the profane to the sacred, marks the understanding, with obvious temporal coverage, of the edifying moments related to the Holy Persons. Singing for the Holy Celebrations is a joy. The Christian holidays are accompanied in the most perfect way, by the song, and the carol is a genre of sacred musical background, with moral value - which is intimately and permanently linked to them. The musicologist Vasile Vasile believes that “After all, the carol cannot be secular as long as it is practiced only during Christian holidays, that have the Saviour as main character: the Birth, the Circumcision, the Baptism of the Lord, the Entry into Jerusalem, the Lord's Resurrection.”<sup>12</sup>

Palm Sunday is accompanied, through a reverberant musical practice that evokes the moment of Jesus' entry into Jerusalem, by specific songs, the Christian carols. The name of Palm Sunday or Pillars Sunday attributed to this royal celebration is primarily due to the fact that the people of Jerusalem welcomed the Lord on this day with palm branches...”<sup>13</sup> The remembrance of that sacred Sunday was also perpetuated by liturgical songs. “From the 7th century onwards, many Christian hymnographers, such as Andrew of Crete (7th century),

<sup>8</sup> Miron, Vasile. 2012. *Variable holidays and Sundays*. Bucharest: Paidea Publishing House, p. 63.

<sup>9</sup> Oprea, Gheorghe & Agapie, Larisa. 1983. *Romanian musical folklore*. Bucharest: Didactic and Pedagogical Publishing House, p. 178.

<sup>10</sup> Brătulescu Monica. 1981. *The Romanian carol*. Bucharest: Minerva Publishing House, p. 7.

<sup>11</sup> Trifan, Ovidiu. 2008. *The carol in the Romanian choral creation*. Abstract. Doctoral thesis, p. 24.

<sup>12</sup> Vasile, Vasile. *The Hybridation of the Carol*. Retrieved from <https://academiaromana.ro/ief/doc2020/ateliereleBrailoiu/AteliereleBrailoiu2020/p3-Hhibridizare-transmitterii-culturii-populare-prin-mass-media.pdf>

<sup>13</sup> Miron, Vasile. 2012. *Variable holidays and Sundays*. Bucharest: Paidea Publishing House, p. 64.

Cosma of Maiuma, John of Damascus (8th century), Theodore and Joseph the Studite, Emperor Leo the philosopher and Theophanes the confessor, (9th century) composed songs of rare beauty, which are still sung in churches today, in the holy services of this celebration."<sup>14</sup>

Romanian musicology has been researching the carol, in its diversity, even since the 19th century, having scientific testimonies through its writing T. T. Burada, B. Bartok, G. Breazul, Emilia Comișel, C. Brăiloiu, Tiberiu Alexandru, Ghizela Sulișteanu, ș.a. The carol is identified with a rich thematic content of religious origin, variety of musical elements, as well as literary ones. Also, in the Romanian tradition, the significant customs and feasts of the church year are accompanied by songs with archetype value, the carols. The Celebration of the Lord's Entry into Jerusalem includes in the concrete flow of the ambiance filled with sacredness, also the moment of Christian carols. They depict through suggestive melodic lines, the pictorial images, with emotional charge, of the Saviour greeted with palm tree flowers.

### 3. Gheorghe Cucu

**Gheorghe Cucu** (1882-1932) was a composer, conductor and teacher who served Romanian music at the confluence of romanticism and modernism. His entire creation which revealed only the beauty of vocal timbre, in the vocal and choral chamber genres, constantly reveals various, modal and tonal harmonies. Gheorghe Cucu was a zealous and enthusiastic personality in collecting, researching and integrating Romanian folklore in the chamber, instrumental, vocal and choral genre. Musicologist Viorel Cosma evokes him as an "exceptional musical talent, born and raised in the core of the fundamental sources of local art (peasant folk song and psaltic melos)."<sup>15</sup> Composer with three major career and creative orientations - sacred music, cult music, and Romanian folklore - he was constantly concerned with polishing them. The assimilation of the psaltic practice took place early, at the School of Church Singers in Bârlad. The years of study at the Music Conservatory in Bucharest created the possibility for him to thoroughly acquire the theoretical and practical disciplines, through the presence of the personalities D.G. Kiriac (theory and choral conducting), Eduard Wachmann (harmony) and Alfonso Castaldi (counterpoint). He continued and completed his education in Paris, with Georges Caussade (harmony and counterpoint) and, at the *Schola Cantorum*, with Vincent d'Indy as his teacher of counterpoint, orchestration and musical forms.

The academic education, as well as the spiritual education opened his perspectives to church and secular conducting art, being present at the desk of some reference ensembles of the time: *Carmen* Choir in Bucharest, *Doina* Choral Society in Bucharest, *Romanian Chapel* in Paris, *Patriarchate* Choir in Bucharest. Thus, the conducted bands mirrored his sacred and cult creations, those of popular essence through harmonization and processing of the folklore, often in a spiritual key, such as the carols. Teaching brought him intellectual joy according to his specializations, theory-solfeggio, harmony, choral conducting.

The composer, teacher and conductor Gheorghe Cucu, like a true professional, revealed the invaluable worth of the Romanian folk song, which he collected, processed and harmonized, without diminishing its authentic brilliance. "A man of rare labour power,

<sup>14</sup> Miron, Vasile. 2012. *Variable holidays and Sundays*. Bucharest: Paidea Publishing House, p. 68.

<sup>15</sup> Cosma, Viorel. 1999. *Musicians from Romania. Lexicon*. Vol. 2, p. 126.

spreading his talent in school, church, in *Carmen* society and everywhere, just like spring flowers spread their intoxicating scent, with his immensurable generosity. <sup>16</sup>

#### 4. Research: *Palm Sunday Carols*, by G. Cucu

We find information about the Palm Sunday carols from the prestigious national and international musicologist Constantin Brăiloiu who highlights in one of his communications, about the custom of carols in the Easter period, and those on the Palm Sunday: “Just like at Christmas, carollers go from home to home on Palm Sunday. So far, very few Palm Sunday carols have been collected, of course because their tradition is less widespread in our country.”<sup>17</sup>

Among these few, but significant works of this kind are the three *Palm Sunday Carols*, collected and harmonized by Gheorghe Cucu, and which I have researched in three important works. We find these works in the publishing space in different years. The first work is the volume published in 1928, *Popular carols, collected and harmonized by G. Cucu, Professor at the Conservatory of Music, at the Nifon Seminary and conductor of the patriarchal choir in Bucharest*, with a preface written by His Holiness the Patriarch D. D. Dr. Miron. The opening complimentary remarks of His Holiness the Patriarch Miron underline the importance of searching for and capitalizing on authentic folklore: That is why those who collect them, those who grasp them and fix them on musical notes, without changing their originality, are praiseworthy...<sup>18</sup>. In this collection, the composer includes two of the three carols, *Lord Jesus Christ*, page 22, and the Palm Sunday Carol (*Today Let Us All Celebrate*), page 25.

The second researched volume includes all three genre works among the 30 carols, and was published posthumously in 1932: *Popular carols collected and harmonized by GHEORGHE CUCU, with a preface and the composer's biography, Printed under the coordination of Fr. Eugen Bărbulescu, PROFESSOR at St. Sava National College from Bucharest. Cugetarea Publishing House, Bucharest. Palm Sunday Carol, p. 30, Come, clouds of crowd, p. 31, Lord Jesus Christ, p. 32.*

I also mention the most complex posthumous volume: *200 popular carols Cucu, Gheorghe. 200 carols collected by the students of Nifon Seminary in 1924-1927. Edited by Gheorghe Breazul. Bucharest: Society of Romanian Composers, Folklore Archive Publications, 1936.* Even during his lifetime, the composer asked for the support of ethnomusicologist Constantin Brăiloiu, asking for confirmation regarding an edition: “Do you think they can be published by the Academy? He writes to me on 4.7.28”<sup>19</sup>. The content of this volume brings together carols from different periods of the church year, all proving the zeal of their collection, as well as the personal style of harmonization, which always capitalizes on the colours of the Romanian popular ethos. In Gheorghe Cucu's letter, dated November 12, 1928, we find out that he entrusted the fruit of his work as a folklore collector, to Constantin Brăiloiu: “Dear friend, do as you think with those carols; arrange them if you

<sup>16</sup> \*\*\* *Popular carols collected and harmonized by GHEORGHE CUCU, with a preface and biography of the composer, printed under the coordination of Fr. Eugen Bărbulescu professor at St. Sava National College from Bucharest. Cugetarea Publishing House, Bucharest.*

<sup>17</sup> C. Brăiloiu. 1998. *Works*. VI. First part. Bucharest: Music Publishing House - Easter carols - Church music. (Conference at Radio Bucharest 1931), p.231.

<sup>18</sup> \*\*\* G. Cucu. 1928. *Popular carols. Collected and harmonized by G. Cucu*. Professor at the Music Conservatory, at the Nifon Seminary and conductor of the patriarchal choir in Bucharest, with a preface by His Holiness the Patriarch D.D.Dr.Miron. Bucharest: Own Publishing House.

<sup>19</sup> Gheorghe Cucu. 1936. *200 carols collected by the students of Nifon Seminary in 1924-1927. Edited by Gheorghe Breazul*. Bucharest: Society of Romanian Composers, Folklore Archive Publications, p. 3.

want, according to your system, and I will give you only light directions. I'm very busy this morning and I can't come to you."<sup>20</sup>

**a) Palm Sunday Carol (From Muscel County, Gănești Village, on Doamnei River)**

The carol *A miracle!* is bringing into the consciousness of the present, the entry of the Lord Jesus Christ into Jerusalem. The initial theme of the carol is in the upper voice, soprano, and has a melodic, fluid outline, in a weighted, almost gradual interval sequence. The ambitus of the musical piece is quint. The architecture is simple tripartite, at phrase-level ABAv. The binary measure 2/4 highlights the giusto-syllabic style, imprinting a moving tempo. The harmonization, which belongs to the composer G. Cucu, is in a homophonic syntax, on three equal voices, in the clef of So major, in binary measure, 2/4. The scope of the paper is octave.

Thus, in the first section, A, the motif is melodic, with a domed design, exposed in measures 1-4, with a half-cadence on the 5th step, and resumed, in measures 5-8, with a tonic finish. The second voice, discreetly seconds at an interval of small tierce or of perfect quart:

### COLIND DE FLORII

(Din judetul Muscel, satul Ganesti, pe raul Doamnei)

The musical score for measures 1-4 is presented in two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the upper voice (soprano) starts on G4 and moves through A4, B4, C5, D5, E5, F#5, G5, with a half-cadence on E5. The lower voice (soprano) follows in a homophonic texture, often a second or a tierce below the upper voice. The lyrics are: "Azi cu toti sa praz-nu - im Pre Dum - ne-zeu sa.l ma - rim Hri".

Fig.1 measures 1-4, The carol *A miracle!*

The middle section, B, (measures 9-12) by exposing a motif multiplied at the level of phrase (2 measures +2 measures), is dynamic, entertaining. The persistence of the alert values of sixteenths, and the insertion of the biggest leap in the work, a perfect quint (even the first interval of the section) underlines the contrasting theme thesis of the second section. The third voice, through the steps of eighths, outlines the main steps, I, IV, V:

The musical score for measures 11-12 is presented in two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the upper voice (soprano) features a perfect quint leap from G4 to D5. The lower voice (soprano) follows in a homophonic texture, often a second or a tierce below the upper voice. The lyrics are: "Spre pa - ti - ma ca un miel".

Fig. 2, measures 11-12, The carol *A miracle!*

The last section, Av, brings back the original motif to the same upper voice, in a single exposition, a square phrase, measures 13-16. The words, always with the same endings, *A miracle!* signifying wonder, are on the same melodic motif, but with a discreet, nevertheless significant small seventh on the sixth step, transfiguring the meaning of words. The second voice accompanies discreetly, through a tierce or a second (the seventh minor of the sixth

<sup>20</sup> Comișel, Emilia & Dragnea, Irina. *Constantin Brăiloiu, Works*, vol. VII. *Correspondence*, Part I (1907-1939), p. 63.

step) while the third voice, spread in the rhythm taken from the other two voices, points out a final harmony - VI, V, I, VI 7, I 6:

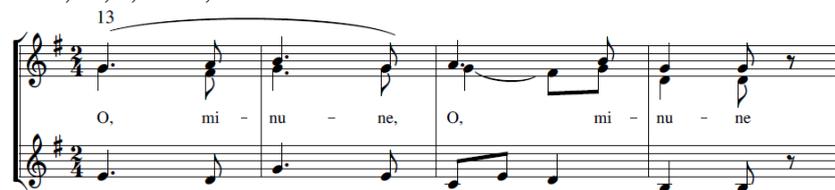


Fig. 3 measures, The carol *A miracle!*

### b) *Come, clouds of crowd* (Palm Sunday Song)

The carol *Come, clouds of the crowd!* is an exercise of the composer G. Cucu, of harmonization in simplicity and candour, like the sincerity of the children and youth who welcomed Jesus. The work is in the clef of F major, measure 2/4, in tempo *Moderato*. The ambitus of the work is the octave. The syntax is homophonic, especially in the chorus, but the three voices appear gradually, like polyonic entries.

The form of the carol is simple and refined, after the couplet-chorus pattern, at the level of phrase / two verses, in support of suggestive words: *Come, clouds of crowd / And children and youth / Alleluia/ All with green branches / And with leafy pillars, / Alleluia, Alleluia, Let us welcome properly / Jesus Christ the Lord / Alleluia, Alleluia, Alleluia!*. The work has two ample stanzas.

The unfolding of the stanzas is conceived by the composer, in the sense of highlighting the three voices. Thus, all throughout a stanza, there are three couplet-chorus interventions, in which, with each exposition of the thematic motif, we encounter another voice: I, II, III:



Fig. 4, measures 1-8, carol *Come, clouds of crowd!* theme at the soprano voice

The refrain is short, chaining, by chords II, V6 / 4, I6, I3, only the word *Alleluia!* The etymological meaning of the word *Hallelujah*, resonating in Hebrew, is to praise the Lord! In the carol, we meet the popular form of the word, *Alleluia!*. Nevertheless, the meaning is not altered, conveying the meaning of joy before the Lord:



Fig. 5, measures 9-10, carol *Come, clouds of crowd!*

### c) *Lord, Jesus Christ!*

The third carol from Ghe. Cucu's collection is a lasting miniature, through the emotion released by the conjunction between the serenity of the melodic line and the harmonic plan. The work is also intended for three equal voices, soprano 1, soprano 2, alto. The clef of the piece is in A minor, the measure of  $\frac{3}{4}$ , and homophone syntax. The octosyllabic rhythm of the vibrant words through their message, attracted a simple, one-part architecture. *Lord, Jesus Christ, You are very bright dawn!* The melodic profile is hexachord.

The peculiarity of this carol is the anacrusis structure, generated by the voices alto1 and alto 2, followed in measure 2, by the soprano. The two phrases of the work - which are repeated five times through the five stanzas - are completed by the domed form of the melodic line and harmony. The first sentence, in ascending order, begins on the tonic, in low voices, in the reversa harmony that will sustain like the psaltic ison. In the fifth measure, the half-cadence on the sixth step, the composer brings the stage a VI -3:

Fig. 6, measures 1-5, carol *Lord, Jesus Christ*.

And, the second, by returning to step I, after a passage through IV-6:

Fig. 7 measures 5-8, carol *Lord, Jesus Christ*.

## 5. Conclusions

The perennial values of the peasant treasure are glimpsed, sometimes in an airy manner, sometimes insistently, but always convincingly in the typology of Christian carols. The Romanian carol remains a musical, linguistic, choreographic treasure, which coagulated and stratified elements of style, individualizing it and creating its status of archetype, among other genres, of archaic origin. Its permanence is also ensured by the fact that it responds to an occasional, ritualistic need, in this case the Sunday of Jesus' entry into Jerusalem.

The features of the analyzed carols are substantially the same, but always in a stylistic renewal, as the genre evolves, because: "Each traditional musical category is located in another point of its incessant evolution."<sup>21</sup>

The melodic lines are always in line with the word, which is modulated by metaphor, epithet, allegory, but always outlining the theological meaning.

The profile of the melodic line has the pattern of an octochord, the last carol being hexachord.

<sup>21</sup> Rădulescu Speranța. 2002. *Musical landscapes in twentieth century Romania*. Bucharest: Musical Publishing House, p. 13.

The rhythm, mostly giusto-syllabic, sometimes with anachronistic treatments, hexasyllabic and octosyllabic lyrics, moderated to alerted tempos.

Emphasizing attitudes, habits, beliefs is also done through the refrain, which, "- as a poetic and melodic entity - is directly related to the song, which determines its size, number of syllables and location."<sup>22</sup>

Harmonisation is a tonal one.

*The Sunday Palm Carols*, collected by Ghe. Cucu, are a testimony of the musician's personality, close to his origins, to the Romanian village, to the customs and habits that, sometimes, remained unaltered in his being. The Romanian ethnic imprint, of peasant origin, transpires from the three genre works. Gheorghe Cucu has the merit of having collected these carols and of having included them, from the oral tradition, in the written one. The musician remains in the Romanian musical culture, as a dedicated composer with the ability to make standard harmonisations of works from the sap of popular music. Therefore, these carols were entrusted to us in a chosen harmonized clothing. In three equal voices, to be performed by children or young people, the Palm Sunday carols remain a sign of the peasant musical tradition, which, along with sacred music, builds the Romanian cult music.

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<sup>22</sup> Trifan, Ovidiu 2008. *The carol in the Romanian choral creation*. Abstract. Doctoral thesis, p. 12.

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