

Uses of the New Method of the Byzantine Notation Historico-Musicological Testimonies from K. A. Psachos's Archive*

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A

Notational Exegeseis [Achilleas G. Chaldæakes]

At the conclusion of his well-known book about the Byzantine Notation (published in 1917,¹ and re-published in 1978²) K. A. Psachos discusses with the “*retrospective parallelism of the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeseis*” [«ἀναδρομικός παραλληλισμός τῆς σημερινῆς μουσικῆς γραφῆς πρὸς τὴν ἀρχαίαν στενογραφίαν διὰ μέσου τῶν κατὰ καιροὺς ἐξηγήσεων»],³ a chapter also documented through numerous relevant papers of his, published until that time.⁴

According to his writings, his research on Byzantine Notation, in both its versions the stenographical and the analytical one, especially his effort as far as the so-called exegesis of the same Notation is concerned, is based on musicological pieces of evidence found specifically in the manuscripts of Gregory Protopsaltes, as well as on the relevant musical work of a series of Byzantine Music Masters, like the following ones: Chourmouziou Chartophylax, Chrysanthos of Madytos, George the Cretan, Jacob Protopsaltes, Antony Lampadariou, Peter the Byzantios, Peter the Peloponnesian, John Protopsaltes, Athanasios V the Patriarch of Constantinople, Balases the Priest;⁵ at the same time, he criticizes any

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¹ K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἡτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years through the present day], (Athens: P.D. Sakellariou Editions, 1917).

² K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἡτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ' ἡμῶν, ἔκδοσις δευτέρα ὑπερνηζυμένη, μετὰ ἐκτενοῦς βιογραφίας καὶ εἰσαγωγῆς συναρθεῖσις ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἔκδοσιν Γεωργίου Χατζηθεοδώρου καθηγητοῦ μουσικῆς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], (Athens: Dionysos Publishing Co, 1978).

³ Psachos (1978), 236-48; cf. *ibid.*, 236-7 “The ones who want to decode the secrets of this Ancient Method of the stenographical Byzantine Notation owe to ask and find all the formal and informal versions of the occasional various analyses and exegeseis of it, through which our religious music has developed, and through the only safe way i.e. the retrospective study, passing through the last exegesis towards the first format of the Ancient Stenography, to accomplish the approximate desirable. The only tools used for that challenging and complex study and research, are the exegeseis written down according to the contemporary New Method of the analytical Byzantine Notation, made by the three late teachers Gregory, Chourmouziou and Chrysanthos, who after hard work transformed that from symbols to letters; after these, one has to take into consideration the exegeseis made before the contemporary New Method of the analytical Byzantine Notation, the ones developed by George the Cretan, Jacob Byzantios, Peter the Peloponnesian, John from Trabzon and Balases the Priest, which one may study retrospectively; finally, one has to also take into consideration the various forms of the Ancient Stenography” [«Οἱ θέλοντες νὰ εἰσδύσωσιν εἰς τὰ ἀπόρητα τοῦ στενογραφικοῦ τοῦτου συστήματος ὀφείλουσι νὰ ζητήσωσι καὶ ν' ἀνεύρωσιν ὅλους τοὺς ἐπίσημους τε καὶ μὴ σταθμοὺς τῶν κατὰ καιροὺς ἀναλύσεων καὶ ἐξηγήσεων αὐτῆς, δι' ὧν διήλθον τὰ μέλη τῆς ἐκκλησιαστικῆς ἡμῶν μουσικῆς, καὶ διὰ τοῦ ἐνός καὶ μόνου ἀσφαλούς τρόπου, τῆς ἀναδρομικῆς τουτέστι μελέτης, προχωροῦντες ἀπὸ τῆς τελευταίας ἐξηγήσεως πρὸς τὴν πρώτην μορφήν τῆς ἀρχαίας στενογραφίας, νὰ ἐπιτόχωσιν ὅπως οὖν καὶ κατὰ προσέγγισιν τοῦ ποθομένου. Ἀλλ' ὡς μόνον ἐφόδια διὰ τὴν ἐξόχως δυσχερῆ καὶ πολὺπλοκον ταύτην μελέτην καὶ ἔρευναν χρησιμεύουσιν αἱ εἰς τὸ σημερινὸν γραφικὸν σύστημα ἐξηγήσεις τῶν τριῶν ἀειμνήστον διδασκάλων Γρηγορίου, Χουρμουζίου καὶ Χρυσάνθου, οἵτινες κατόπιν πολυμόχθου ἐργασίας μετέτρεψαν τοῦτο ἀπὸ συμβόλων εἰς γράμματα. Μετ' αὐτὰς δέ, αἱ ἐξηγήσεις αἱ πρὸ τοῦ σημερινοῦ συστήματος γενόμεναι ὑπὸ τοῦ Γρηγορίου, τοῦ Κρητός, τοῦ Ἰακώβου, τοῦ Βυζαντιοῦ, τοῦ Πελοποννησίου, τοῦ Τραπεζουνοῦ καὶ τοῦ Μπαλασίου ἀναδρομικῶς, καὶ τελευταῖαι αἱ διάφοροι μορφαὶ τῆς πρώτης στενογραφίας»].

⁴ *Idid.*, 247-8 (note 81).

⁵ *Idid.*, 240-6 “Through the help of these valuable manuscripts and after long study we managed to write a dissertation on the complex issue of the stenographical Byzantine Notation; through the present book of ours we offer a minimum contribution to the

researcher who is not paying particular attention to those pieces of evidence, as “they wronged not only the Art but themselves as well” [«οὐ μόνον τὴν τέχνην ἠδίκησαν, ἀλλὰ καὶ ἑαυτούς»].⁶

Several testimonies about the same issue, unknown and unpublished for the time being, are additionally found in K. A. Psachos’s Archive; there, the researcher can focus on a few relevant roughly handwritten texts; for example:

- ❖ the text of an interview of a great Byzantine Music Theory tutor of Constantinople, the Protopsaltes Nileus Kamarados [see the full text, written in Greek, published and commented in *Appendix No. 1.2*],⁷ at the suggestion of K. A. Psachos recorded by Plato N. Kesisoglus in 1907,⁸ an interview never published until now;⁹
- ❖ another unpublished text, consisted of twenty-five (25) questions of K. A. Psachos addressed to a well-known Byzantine Music scholar, the hiero-monk of Grottaferrata monastery Lorenzo Tardo [see the full text, written in Greek, published and commented in *Appendix No. 2*],¹⁰ questions that K. A. Psachos was planning to use at a public discussion with L. Tardo during the fifth Byzantine Studies International Congress (Rome 1936).¹¹

history and art of it; especially, through the reference of the examples in indexes 28-31, we offer -short but adequate- samples of the way according to which one can compare the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeses; through such a parallelism one can assume that the Notation remains identical, even though several analyses of it are occasionally given. Taking into account, on the one hand, the exegesis made by the Three Teachers that have formed the New Method of the analytical Byzantine Notation, on the other hand, the Ancient Method of the stenographical Byzantine Notation, we can find exactly the same musical content in any formula given in the writing of Gregory (and his contemporaries), and then in the writings of Peter Byzantios, Peter the Peloponnesian and their predecessors, who have occasionally used some analysis of the Notation, until we reach the Ancient Stenography” [«Τῇ βοήθειᾳ τούτων τῶν πολιτῶν χειρογράφων κυρίως κατορθώσαντες, κατόπιν πολυετοῦς μελέτης, νὰ παρασκευάσωμεν ἔργασίαν ἐπὶ τοῦ σκοτεινοῦ καὶ λίαν ἀκανθώδους ζητήματος τῆς παρασημαντικῆς τῆς Βυζαντινῆς μουσικῆς, παρέχομεν διὰ τῆς περιληπτικῆς ταύτης μελέτης ἡμῶν ἐλαχίστην συμβολὴν εἰς τὴν ἱστορίαν καὶ τέχνην αὐτῆς. Ἰδίᾳ δὲ διὰ τῶν ἐν τοῖς Πίναξι ΚΗ', ΚΘ', Α' καὶ ΑΑ' παρατιθεμένων παραδειγμάτων, παρέχομεν δείγματα μικρά, πλὴν ἀσφαλῆ, τοῦ τρόπου, καθ' ὃν, ἀπὸ τῆς σημερινῆς γραφῆς, διὰ μέσου τῶν κατὰ καιροὺς γενομένων ἐξηγήσεων ἀνατρέχοντες πρὸς τὴν πρώτην στενογραφίαν, εὐρίσκομεν τὴν αὐτὴν γραμμὴν διήκουσαν διὰ μέσου τῶν διαφόρων ἀναλύσεων τῆς γραφῆς. Λαμβάνοντες ἄλλαις λέξεσιν ὡς ἀντίποδας, ἔνθεν μὲν τὴν ἐξήγησιν τῶν τριῶν εἰς τὸ σημερινὸν γραφικὸν σύστημα, ἔνθεν δὲ τὴν πρώτην στενογραφίαν, ἀνεύρισκομεν μίαν καὶ τὴν αὐτὴν μουσικὴν γραμμὴν ἐν τῇ πρὸ τῆς σημερινῆς ἐξηγήσεως γραφῇ τοῦ Γρηγορίου καὶ τῶν συγχρόνων αὐτοῦ, εἴτα ἐν τῇ γραφῇ τοῦ Βυζαντίου, τοῦ Πελοποννησίου καὶ τῶν πρὸ αὐτῶν ἐν τινὶ μέτρῳ μεταχειρισθέντων ποιῶν τινα ἀνάλωσιν, ἕως οὗ φθάνομεν εἰς τὴν πρώτην στενογραφίαν»].

⁶ *Idid.*, 246-7; cf. *idid.*, 239: “It is impossible for foreign researchers (or even for Greek ones) to take even one step further (they are mostly going backward) in order to decode the Ancient Stenography if they can’t find and study in detail all the received relevant manuscript tradition, which represent more than a three-century period, a tradition that is impossible to find at the ancient codices of Byzantine Music found in various libraries spread throughout different regions” [«ποσῶς δὲν εἶναι δυνατόν, ἀδύνατον εἶναι, οἱ εἰς τὴν δῆθεν ἐρμηνείαν τῆς ἀρχαίας στενογραφίας ἐνασχολούμενοι ξένοι, εἴτε ἡμέτεροι καὶ κατὰ βῆμα ἐν νὰ προχωρήσωσι πρὸς τὰ πρόσω, ἀλλὰ κυρίως πρὸς τὰ ὀπίσθεν, ἂν μὴ ἀνεύρωσι καὶ ἐπισταμένως μελετήσωσιν ὁλόκληρον τὴν σειρὰν τῆς διαληφθείσης ἐργασίας ἢν, ἐκπροσωποῦσαν τρεῖς καὶ πλέον αἰῶνας, ἀδύνατον νὰ εὕρωσιν ἐν τοῖς τῆς πρώτης στενογραφίας χειρογράφοις, ἅτινα καὶ μόνον ἀπαντῶσιν ἐν ταῖς ἑκασταχοῦ Βιβλιοθήκαις»].

⁷ About the Protopsaltes Nileus Kamarados see: George Papadopoulos, *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῖν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμάσαντες ἐπιφανέστεροι μελωδοὶ, ὑμνογράφοι, μουσικοὶ καὶ μουσικολόγοι* [Contributions to the History of Byzantine Music], (Athens, 1890), 463-4; *Idem*, *Λεξικὸν τῆς βυζαντινῆς μουσικῆς* [Byzantine Music Dictionary], (Athens: Πανελληνίος Σύνδεσμος Ἱεροψαλτῶν Ῥωμανὸς ὁ Μελωδὸς καὶ Ἰωάννης ὁ Δαμασκηνός [Association of Greek Chanters], 1995), 118-9; note that his full Archive is now available at the following site: <https://digital.mmb.org.gr/digma/handle/123456789/15601> [accessed 31 March 2021].

⁸ At K. A. Psachos’s Archive one can find a relevant epistle of the said Plato N. Kesisoglus, dated from September 21, 1907 [see also its full text, written in Greek, published and commented in *Appendix No. 1.1*], where the ‘backstage’ of the aforementioned interview is clearly explained; the aforementioned figure seems to be the same person as Plato N. Kesisoglus, a Low’s PhD, director of the newspaper *Byzantine Review* [Βυζαντινὴ Ἐπιθεώρησις. Ἐβδομαδιαία Εἰκονογραφημένη Ἐφημερίς. Διευθυντής: Π. Ν. Κεσίσογλου δ.ν.] that was published during the same period of time (the first sheet was published on July 26th, 1907) in Athens.

⁹ Cf. a characteristic note, roughly written down by K. A. Psachos himself at the end of the handwritten paper of the mentioned interview, where one can read the following, amongst others, comment: *Was not published... [Δὲν ἐδημοσιεύθη]*.

¹⁰ About the hiero-monk of Grottaferrata monastery Lorenzo Tardo see: Oliver Strunk, “P. Lorenzo Tardo and his Ottoeco nei mss. melurgici: some observations on the Stichera Dogmatika”, in *Essays on Music in the Byzantine World*, with foreword by Kenneth Levy (New York: W. W. Norton, 1977), 255-67; cf. P. Nilo Somma, “Il prof. Oliver Strunk e p. Lorenzo Tardo”, in *Remembering Oliver Strunk, Teacher and Scholar*, edited by Christina Huemer and Pierluigi Petrobelli, Festschrift Series No. 21, (Hillsdale, NY: Pendragon Press, 2005), 65-70. See also the following interesting relevant edition of the Associazione Culturale “Nicolo Chetta”: *P. Lorenzo Tardo e la Musica Bizantina. Atti Giornata Culturale, Contessa Entellina (PA)-25 Agosto 1985: Anno Europeo della Musica*.

¹¹ At a note, written by K. A. Psachos himself in front of the questionnaire under discussion, hilarious details of its history are given: *Those questions were to be submitted to Lorenzo of Grottaferrata, who I called in public discussion, which he avoided by disappearing; but, even if he accepted this invitation, I wouldn’t accept to take part in the discussion, because during his lecture at “Parnassos’s” Hall he proved to be totally unworthy to be honored by me in this way [Αἱ ἐρωτήσεις αὐταὶ θὰ ὑπεβόλοντο εἰς τὸν λαυρέντιον τῆς Κρυπτοφέρρης, προσκληθέντα παρ’ ἐμοῦ εἰς δημοσίαν συζήτησιν, τὴν ὁποίαν ἀπέφυγεν, ἐξαφανισθεὶς. Καὶ ἂν ἐδέχετο ὁμοῦ τὴν συζήτησιν, ἐγὼ δὲν θὰ ἐλάμβανον μέρος εἰς αὐτήν, καθόσον ἐκ τῆς ἐν τῷ “Παρνασσῶ” διαλέξεώς του ἀπεδείχθη κενὸς καὶ*

Furthermore, in K. A. Psachos's Archive one can interestingly find a series of specific musical texts, written down by K. A. Psachos himself, dealing (along with the above-mentioned material) with the crucial issue under discussion, i.e. the exegesis of the Byzantine Notation; especially the latter material, i.e. the musical texts, roughly handwritten by K. A. Psachos himself, could now enlighten our knowledge on the research method followed by him, while, at the same time, they might expand the existing musicological philology on the exegesis of the Byzantine Notation. There follow further comments on some of the mentioned K. A. Psachos's musical texts:

1

Musical material from an (unknown) autograph of Chrysanthos of Madytos

[Εξ ιδιοχειρίου χειρογράφου Χρυσάνθου Προύσης. Κ. α. Ψάχος]

A folder found in K. A. Psachos's Archive includes some compositions sung during the Vespers service, the seven *Prokeimena* of the Week,¹² written down with the following inscription: *they are composed according to the musical tradition of Peter Protopsaltes the Byzantios* [Προκειμένα τῆς ἐβδομάδος, Δοχαὶ καλούμενα, ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κὺρ Πέτρου πρωτοψάλτου τοῦ Βυζαντιοῦ]; they are records of great musicological importance, because, according to an analytical note of K. A. Psachos, written down at the end of their musical text,¹³ *they were copied from a manuscript that the late*

ἀνάξιος τοιαύτης ἐκ μέρους μου τιμῆς. Κ. α. Ψάχος]; as far as the aforementioned Tardo's lecture at "Parnassos's" Hall is concerned (a lecture given on October 28th, 1933), see further details in Evangelia Chaldæaki, «Σίμων Καρας αυτοβιογραφούμενος: τέσσερις ἀνεκδότες ἐπιστολές του προς την Εὐα Πάλμερ-Σικελιανού» [“Four unpublished epistles of Simon Karas addressed to Eva Sikelianou”], in *11^ο Διατμηματικό Μουσικολογικό Συνέδριο: «Νεωτερισμός και Παράδοση»* (με αφορμὴ τα 70 χρόνια ἀπὸ τον θάνατο του Νίκου Σκαλκώτα), Αθήνα 21-23 Νοεμβρίου 2019. Πρακτικά Διατμηματικού Μουσικολογικού Συνεδρίου ὑπὸ την αἰγίδα της Ἑλληνικῆς Μουσικολογικῆς Ἑταιρείας [Proceedings of the 11th Musicological Conference: “Innovation and Tradition”], eds. Ιωάννης Φούλιας, Πέτρος Βούβαρης, Κώστας Καρδάμης & Γιώργος Σακαλλιέρης, (Thessaloniki: Greek Musicological Society, 2020), 137-8 & 124 (note10), 134 (note 49); a Greek summary of that lecture has been published in the following edition of the Italian Institute of Superior Studies [Ἰταλικὸν Ἰνστιτοῦτον Ἀνωτέρων Σπουδῶν]: Lorenzo Tardo, hiero-monk, Director of the School of Byzantine Music of the Grottaferrata monastery, *Ἡ Βυζαντινὴ Μουσικὴ, ἡ Γραφὴ καὶ ἡ Ἐκτέλεσις της. Διάλεξις δοθεῖσα εἰς τὸν Φιλολογικὸν Σύλλογον «Παρνασσόν», τὴν 28 Ὀκτωβρίου 1933* [The Byzantine Music, its Notation and Interpretation], (Athens, 1933); on page [2] of this edition, the following explanatory note is found: “This is an extended summary of the lecture given in Parnassos's Hall under the aegis of the Society of Byzantine Studies by the hiero-monk Lorenzo Tardo, Director of the School of Byzantine Music of the Grottaferrata monastery” [«Εὐρεῖα περίληψις τῆς διαλέξεως τῆς γενομένης ἐν τῇ αἰθούσῃ τοῦ Φιλολογικοῦ Συλλόγου “Παρνασσός” καὶ ὑπὸ τὴν αἰγίδα τῆς Ἑταιρείας Βυζαντινῶν Σπουδῶν, ὑπὸ τοῦ ἱερομονάχου Λαυρεντίου Τάρδου, διευθυντοῦ τῆς Βυζαντινῆς Μουσικῆς Σχολῆς τῆς Ἑλληνορρθόμου ἱερᾶς Μονῆς τῆς Κρυπτοφέρρης»]. Additionally, in two pieces of paper, placed before the above note, another two notes are found; at the first is written: *The material given to Mr. Pezopoulos for the Byzantinological Conference in Rome (September 1936)* [Τὰ δοθέντα εἰς τὸν κ. Πεζόπουλον διὰ τὸ Βυζαντινολογικὸν Συνέδριον τῆς Ρώμης (7βριος 1936) Κ. α. Ψάχος], while at the second one the following note is similarly found: *For Mr. Pezopoulos* [Διὰ τὸν κ. Πεζόπουλον Κ. α. Ψάχος]; about the mentioned figure of professor Manuel Pezopoulos see: John Stamatakos, «Εμμανουὴλ Πεζόπουλος» [“Manuel Pezopoulos”], in *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens], 4 (1953-4), 99-121; Vasileios Mandilaras, *Κλασικὴ Φιλολογία. Ἱστοριογραφίμα. Μελέτη-Κριτικὴ. Δυτικὴ Εὐρώπη καὶ νεότερη Ἑλλάδα* [Classical Philology], (Corfu, Ionian University, Department of Archiving-Library science Museology, 2013), 142-6.

¹² See facsimiles of the musical texts of these Prokeimena in *Appendix No. 3*; specifically, they are seven compositions, known under the following inscription:

- On Sunday Evening; 1st Mode; *Behold now, bless the Lord all you servants of the Lord* [τῇ Κυριακῇ ἑσπέρας· ἦχος α' ἐκ τοῦ Παῖδοῦ δὴ εὐλογεῖτε τὸν Κύριον]
- On Monday Evening; 1st plagal Mode; *The Lord will hear me when I cry out to him* [τῇ Δευτέρῃ ἑσπέρας· ἦχος πλ. α' Πα Κύριος εἰσκούσεται μου]
- On Tuesday Evening; 1st plagal Mode; *Your mercy, O Lord, shall follow me all the days of my life* [τῇ Τρίτῃ ἑσπέρας· ἦχος πλ. α' Πα Τὸ ἔλεος σου, Κύριε καταδιώξει με]
- On Wednesday Evening; 1st plagal Mode; *O God, by your name save me, and judge me by your might* [τῇ Τετάρτῃ ἑσπέρας· ἦχος πλ. α' Πα Ὁ θεὸς ἐν τῷ ὀνόματι σου σῶσόν με]
- On Thursday Evening; 2nd plagal Mode; *My help comes from the Lord, who made heaven and earth* [τῇ Πέμπτῃ ἑσπέρας· ἦχος πλ. β' Πα Ἡ βοήθειά μου παρὰ Κυρίου]
- On Friday Evening; Barys Mode; *O God, you are my helper, and your mercy shall go before me* [τῇ Παρασκευῇ ἑσπέρας· ἦχος βαρὺς ἐκ τοῦ Γα Ὁ θεὸς ἀντιλήπτωρ μου εἶ]
- On Saturday Evening; 2nd plagal Mode; *The Lord reigns; he has clothed himself with honor* [τῷ Σαββάτῳ ἑσπέρας· ἦχος πλ. β' Πα Ὁ Κύριος ἐβασίλευσεν]

¹³ Here is the full Greek text of the above mentioned note: *Τὰ ἀνωτέρω ἀνεγγραφήσαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένον, ἐν τῷ ὁποίῳ ἀπαντῶνται ἀπαντῶσι γραφῇ κατὰ πολλὰ διάφορος τῆς νῦν ἐν χρήσει, ὀρισμοὶ ἐν τισι*

Chrysanthos of Bursa has written down by his own hands [τὰ ἀνωτέρω ἀντεγράφησαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένου]; in the mentioned note, a unique reference to an unknown (in the relevant research to date) autograph of the said Chrysanthos of Madytos might be hidden;¹⁴ one can obviously assume that this is a reference to a musical codex of the type of the so-called *Anthology*, due to the content of the manuscript under discussion; as K. A. Psachos has pointed out in his aforementioned note, this manuscript contains compositions like *Polyeleoi*, *Doxologies*, *Cherubic Hymns*, *Communion Hymns*, *Mathimata*, *Prokeimena*, etc. [ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χερουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ.]; so, the aforementioned records, the musical texts of the *Prokeimena* copied by K. A. Psachos, seems to remain now the only source witness of this “missing” autograph of Chrysanthos.

Additionally, K. A. Psachos, in his aforementioned note, is thoroughly commenting on the specific type of the Byzantine Notation, that is a preliminary version of the well-know type of the New Method of the analytical Byzantine Notation, used by Chrysanthos in this particular manuscript: *in the manuscript, different notation from the contemporary one (i.e. the New Method of the analytical Byzantine Notation), as well as definitions of some compositions and various rhythm marks are found [...] as far as the notation is concerned, from a few of the ancient extant signs we can conclude that although Chrysanthos was one of the three inventors of the New Method, in his particular exegeseis he kept a number of signs of the Ancient Method of the stenographical Byzantine Notation* [ἐν τῷ {χειρογράφῳ} ἀπαντῶσι γραφή κατὰ πολλὰ διάφορος τῆς νῦν ἐν χρήσει, ὀρισμοὶ ἐν τισὶ μαθήμασι καὶ ἀγωγαὶ χρονικαὶ διάφοροι [...] ὅσον ἀφορᾷ τὴν γραφήν, ἐκ τῶν σωζομένων ἐν αὐτῇ ἀρχαίων τινῶν σημείων συμπεραίνομεν ὅτι καίτοι καὶ ὁ Χρυσάνθος ἦτο εἷς τῶν τριῶν ἐφευρετῶν τῆς νέας μεθόδου, οὐχ ἦττον ὅμως, ἐν ταῖς ὑπ’ αὐτοῦ ἰδιαίτερος γενομένης ἐξηγήσεις, διετήρησε καὶ μερικὰ τῆς παλαιᾶς γραφῆς λείψανα]; furthermore, he is also emphasizing another, remarkable and innovative, Chrysanthos’s technique, referring to specific rhythmic indications, through which the said codex writer is analytically pointing out the rhythm of the musical material included in the manuscripts under discussion: *Note that all the compositions recorded in the mentioned manuscript, are rhythmically divided, through bars written in red ink; they are mainly divided into 4-beat rhythmic measures, but they are also inserted rhythmic measures of two, three, five, eight, and twelve beats, as well, even without much accuracy; specifically, the following rhythm marks are used* $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$ [Σημειωτέον ὅτι ἅπαντα τὰ ἐν αὐτῷ μαθήματα [...] εἰσὶ διὰ καθέτων γραμμῶν ἐκ κοκκίνης μελάνης διηρημένα ῥυθμικῶς εἰς τετράσημον παρενειρομένων καὶ δισήμων, τρισήμων, πεντασήμων, ὀκτασήμων καὶ δωδεκασήμων, οὐχὶ ὅμως μετὰ πολλῆς ἀκριβείας. Ἀγωγαὶ χρονικαὶ ἀπαντῶσιν αἱ ἐξῆς $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$].

μαθήμασι καὶ ἀγωγαὶ χρονικαὶ διάφοροι. Σημειωτέον ὅτι ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χερουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ. εἰσὶ διὰ καθέτων γραμμῶν ἐκ κοκκίνης μελάνης διηρημένα ῥυθμικῶς εἰς τετράσημον ~~ἀπαντῶσιν~~ παρενειρομένων καὶ δισήμων, τρισήμων, πεντασήμων, ὀκτασήμων καὶ δωδεκασήμων, οὐχὶ ὅμως μετὰ πολλῆς ἀκριβείας. Ἀγωγαὶ χρονικαὶ ἀπαντῶσιν αἱ ἐξῆς $\frac{4}{\Gamma}$ $\frac{4}{\Gamma}$ $\frac{3}{\Gamma}$].

Ὅσον ἀφορᾷ τὴν γραφήν ~~του παρατηρούμεν τὰ ἐξῆς~~, ἐκ τῶν σωζομένων ἐν αὐτῇ ἀρχαίων τινῶν σημείων συμπεραίνομεν ὅτι καίτοι καὶ ὁ Χρυσάνθος ἦτο εἷς τῶν τριῶν ἐφευρετῶν τῆς νέας μεθόδου, οὐχ ἦττον ὅμως, ἐν ταῖς ὑπ’ αὐτοῦ ἰδιαίτερος γενομένης ἐξηγήσεις, ~~μετεχειρίετο~~ διετήρησε καὶ μερικὰ τῆς παλαιᾶς γραφῆς λείψανα.

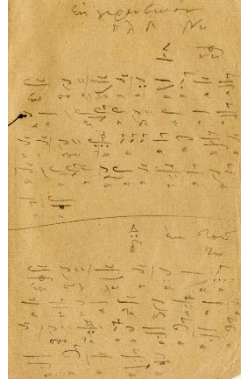
Ἴσως πάλιν ἢ ἐν τῷ χειρογράφῳ τοῦτῳ γραφῆ εἶναι ἡ τελευταία τῆς μετὰ τὴν γραφήν τοῦ Πέτρου ἐξηγήσις, οὕσα ἐν χρήσει πρὸ τῆς ὑπὸ τῶν τριῶν ἐξηγήσεως. Ἐπειδὴ ὅμως οὐδαμοῦ ἄλλοθι ἀπαντήσαμεν τελευταίαν τῆς ἀρχαίας μεθόδου γραφήν τόσον εὐκόλως ἀναγνωσκομένην, προτιμῶμεν τὴν ἀνωτέρω γνώμην.

K. α. Ψάχος
9βρίου 26 1893

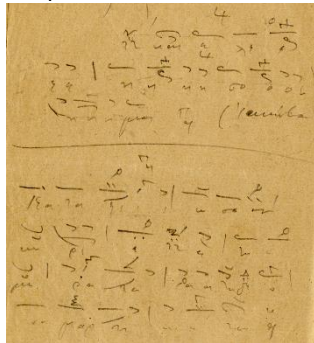
¹⁴ About the autographs of Chrysanthos of Madytos, known in the relevant research to date, see Manolis Hatziyakoumis, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820. Συμβολὴ στὴν ἔρευνα τοῦ νέου ἑλληνισμοῦ* [Manuscripts of Ecclesiastical Music 1453–1820; A contribution to the research on Modern Hellenism], (Athens: National Bank of Greece, 1980), 184-5 [Paris, National Library, Suppl. gr. 1047: *Heirmologion* (fast) composed by Peter Byzantios (Εἰρμολόγιον σύντομο Πέτρου Βυζαντίου), A.D. 1807]; Gregorios Stathis, *Τὰ χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν ἰδιοχειρῶν πρωτογράφων κωδίκων εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἐξηγητῶν τριῶν Διδασκάλων Χρυσάνθου ἐκ Μαδύτων, Γρηγορίου Πρωτογάλτου, Χουρμουζίου Χαρτοφύλακος* [Byzantine Music Manuscripts; the codices including the first exegeseis of the New Method of the analytical Byzantine Notation], 2nd volume, Ὁ κατάλογος [The catalogue], (Athens: Institute of Byzantine Musicology, 2016), 358-88 [L.K.Ps/BKΨ 230: *Doxastarion* composed by Peter Peloponnesian (Δοξαστικαίριον Πέτρου Πελοποννησίου), A.D. 1812] & 456-64 [L.K.Ps/BKΨ 229: *Heirmologion* (slow) composed by Peter Peloponnesian (Εἰρμολόγιον Πέτρου Πελοποννησίου), A.D. 1811].


It also has to be noted that, in the last five pages of the same folder, there additionally are some rough musical notes, through a pencil written down by K. A. Psachos himself; as one can obviously assume, they refer to specific parts of individual compositions found at the mentioned "missing" autograph of Chrysanthos; they are pieces of music also copied by K. A. Psachos; specifically, they are:

- two hymns, sung during the Divine Liturgy service, dedicated to express wishes for a long life to the Bishops [Εἰς πολλά ἔτη, δέσποτα], composed in 4th Plagal and 4th Authentic Modes, respectively:



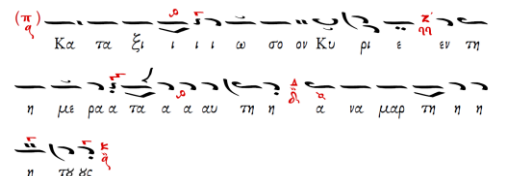
- parts of *Doxologies*, composed by Jacob Protopsaltes and Gregory Protopsaltes, as follows:
 - parts of the verses *Πρόσδεξι τὴν δέησιν ἡμῶν & Καταξίωσον, Κύριε* from Jacob's *Doxology* composed in 1st Mode:¹⁵





 και ε λε ε ε η η η σο ον η η η μας

 Pandekti 2, 710



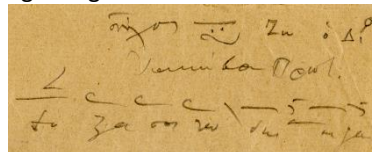
 Κα τα ξι ι ι ι ω σο ον Κυ ρι ε εν τη

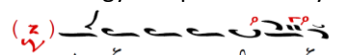
 η με ρα α τα α α αυ τη η α να μαρ τη η η

 η τει ος

 Pandekti 2, 711

- the beginning of the first verse from Jacob's *Doxology* composed in Barys Mode:

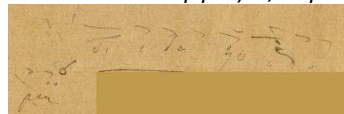


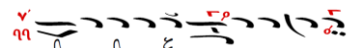


 Δο ξα σοι τω δει ει ξαν

 Pandekti 2, 747

- part of the verse *Εὐλογητός εἶ, Κύριε* from Jacob's *Doxology* composed in 4th Plagal Mode:



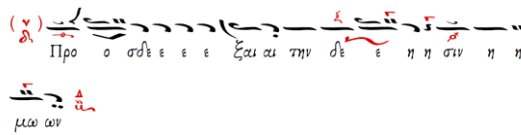
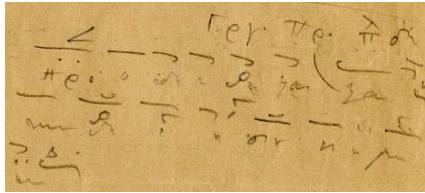


 δι ι δε α ξο ο ο ον με ε

 Pandekti 2, 757

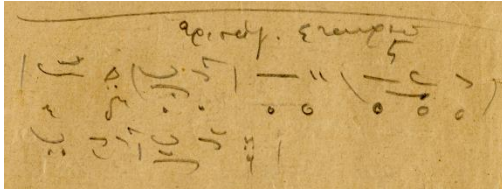
¹⁵ In order for one to immediately follow the notational differences between the above record and the one formed by Gregory the Protopsaltes, specific references to the printed version of the latter {John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὑμνωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' δομειστικοῦ τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας* [*Pandekti of the holy ecclesiastical hymnodia of the entire ecclesiastical year*], 2nd volume, includes the compositions of the Matins Service & 4th volume, includes the compositions of Divine Liturgy Service], (Constantinople: Patriarchal Printing, 1851); onwards: *Pandekti 2 & 4*} are respectively pointed out.

- the beginning of the verse *Πρόσδεξαι τὴν δέησιν ἡμῶν* from Gregory’s Doxology composed in 4th Plagal Mode:



Pandekti 2, 822

- part of a *Trisagion*, sung during the Feast of the Holy Cross, composed in 4th Mode:

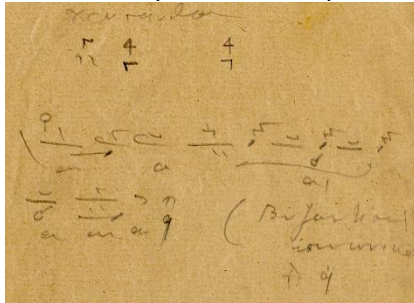


Pandekti 2, 828 (Chrysaphes version)



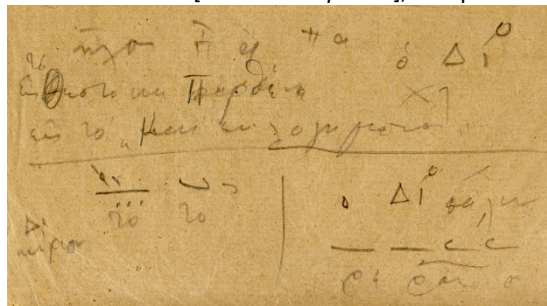
Pandekti 2, 832 (George the Cretan abbreviated version)

- part of a *Sunday Communion Hymn*, composed by Peter Byzantios in 1st Plagal Mode:

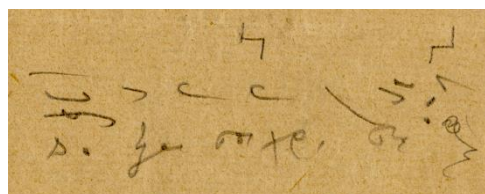


Pandekti 4, 547

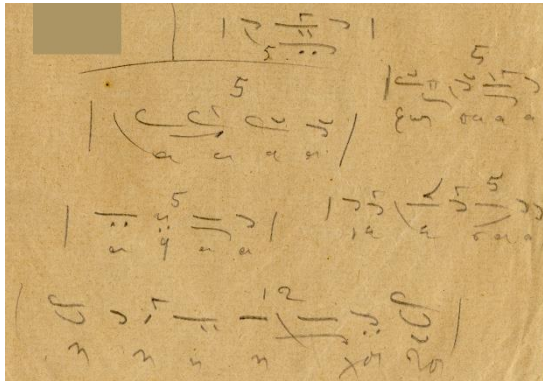
- parts of the octaechon *Theotokion Mathima* [Θεοτόκε παρθένε], composed by Peter Bereketes:



- the musical phrase *Δόξα σοι, Χριστέ* [Glory to you, O Christ], excerpted from an undefined composition:



By examining the above short records, it is crystal clear that K. A. Psachos has copied them in order to comment or confirm the general rhythmic issue given through the mentioned manuscript; while he is recording them he is also focusing on the specific rhythmic indications that Chrysanthos is using in his mentioned “missing” autograph, as characteristically can be seen in the following musical examples, where it is obvious that the 5-beat rhythmic measure is examined:



Both the aforementioned issues, the one of the specific type of the Notation as well as the other of the insertion of the particular rhythmic indications, are nowadays well-known and detailed commented in the existing relevant musicological bibliography;¹⁶ nevertheless, while K. A. Psachos's notes under discussion are dated from **September 26, 1893**, this record may now undoubtedly be recognized as the very first commentary on musicological issues of such great significance.

2

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξία νικώμενος]

A full exegesis of the melody of the second *Sticheron Idiomelon* of Vespers service of the Triodion's Sunday of the Publican and the Pharisee,¹⁷ is found in K. A. Psachos's Archive; there, the composition of the original melody, developed according to the 1st Mode, is attributed to Manuel Chrysaphes,¹⁸ while its exegesis has been made by K. A. Psachos, as he himself has pointed out on the cover page of the relevant folder of his Archive: "*A Pharisee, overcome with vainglory*", *composed by Manuel Chrysaphes, clarified, through the addition of the subsidiary signs, and transcribed by K. A. Psachos* [«Φαρισαῖος κενοδοξία νικώμενος» τοῦ Μανουὴλ Χρυσάφου (τοῦ παλαιοῦ) σαφηνισμένον διὰ τῆς προσθήκης τῶν ἀφώνων σημείων καὶ ἐξηγημένον ὑπὸ Κ. Α. Ψάχου].

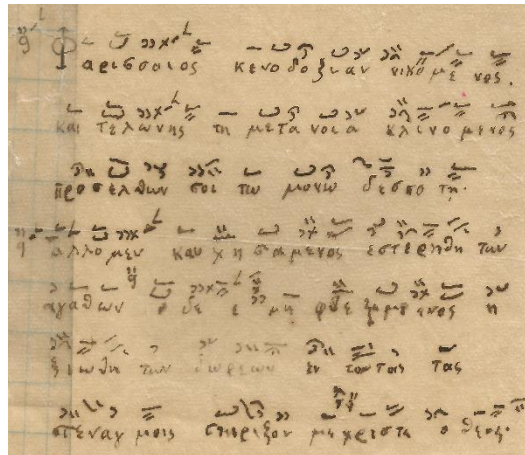
The history of this exegesis seems to be as follows: a scholar from Varna, Bulgaria, whose name was A. Manoff, sent to K. A. Psachos the aforementioned original melody, written down (it probably has been copied from an undefined musical codex) according to the Ancient Method of the stenographical Byzantine Notation; the sent piece of paper, on which this specific melody has been recorded (uncompletely, while its final cadence [ὡς φιλόανθρωπος / *for Thou lovest mankind*] is missing) only

¹⁶ Gregorios Stathis *Τὰ χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν ἰδιοχείρων πρωτογράφων κωδίκων εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἐξηγητῶν τριῶν Διδασκάλων Χρυσάνθου ἐκ Μαδύτων, Γρηγορίου Πρωτοψάλτου, Χουρμουζίου Χαρτοφύλακος* [Byzantine Music Manuscripts; the codices including the first exegeses of the New Method of the analytical Byzantine Notation], 1st volume, *Τὰ προλεγόμενα* [The preface], (Athens: Institute of Byzantine Musicology, 2016), 153-8 [: *The exegetical Notation of Chrysanthos of Madytos* (Ἡ ἐξηγηματικὴ σημειογραφία τοῦ Χρυσάνθου)] & 199-202 [: *Chrysanthos of Madytos* (Χρυσάνθος ἐκ Μαδύτων)].

¹⁷ Here is the Greek text of the above mentioned *Idiomelon*: Φαρισαῖος κενοδοξία νικώμενος, καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος, προσήλθόν σοι τῷ μόνῳ Δεσπότη, ἀλλ' ὁ μὲν καυχώμενος, ἑστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθελζόμενος, ἠξιώθη τῶν δωρεῶν. Ἐν τούτοις τοῖς στεναγμοῖς, στήριζόν με Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος; there follow its English translation, taken from Kallistos Ware, *The Lenten Triodion*, translated from the original Greek by Mother Mary and Archimandrite Kallistos Ware, (South Canaan, PA: St. Tikhon's Seminary Press, 2002), 99: *A Pharisee, overcome with vainglory, and a Publican, bowed down in repentance, came to Thee the only Master. The one boasted and was deprived of blessings, while the other kept silent and was counted worthy of gifts. Confirm me, O Christ our God, in these his cries of sorrow, for Thou lovest mankind*

¹⁸ Cf. Manolis Hatziyakoumis, *Ἡ ἐκκλησιαστικὴ μουσικὴ τοῦ ἑλληνισμοῦ μετὰ τὴν ἄλωση (1453-1820). Σχέδιασμα ἱστορίας* [The Ecclesiastical Music of Hellenism after the Fall of Constantinople (1453-1820); Sketch of History], (Athens: Research & Publications Centre, 1999), 19-21; Vasileios Salteris, *Ἡ παράδοση τοῦ μέλους τοῦ παλαιοῦ Στιχηροῦ* [The music tradition of the old Sticheraion], Doctoral Dissertation, (Athens: Department of Music Studies-School of Philosophy-NKUA, 2011), 125-30; Flora Kritikou, "The challenge of writing new poetry and music: the case of the stichera idiomela by Manuel Chrysaphes", in *Creating Liturgically: Hymnography and Music. Proceedings of the Sixth International Conference on Orthodox Church Music. University of Eastern Finland, Joensuu, Finland, 8-14 June 2015*, (Finland: The International Society for Orthodox Church Music, 2017), 177-88.

through the (black-colored) phonetical signs, while the relevant (red-colored) subsidiary signs were missing, is still found at K. A. Psachos's Archive:¹⁹



Obviously, it was a specific musicological request addressed to K. A. Psachos,²⁰ and - at the same time - it was the motivation for the latter to notationally process the same melody; indeed, through the specific musicological material found within the mentioned folder of K. A. Psachos's Archive, one can systematically follow the entire processing of the exegesis of that melody; in particular, the following material should be pointed out:

i. **The notes** [Αἱ σημειώσεις]

A series of musical notes, saved under the title *The notes* [Αἱ σημειώσεις], are found within the mentioned folder of K. A. Psachos's Archive; they have mostly consisted of small pieces of paper on which K. A. Psachos has roughly written down, through a pencil, parts of the Idiomelon he was trying to analyze; according to the mentioned material, one can assume that his tactic was to first focus on individual musical phrases of the entire given melody and secondly go on with their exegesis; that way, one can follow his work gradually formed step by step; in most cases, he first writes down the prototype part of the melody (under the inscription παλ. [= παλαιόν], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation), and secondly points out (exactly below it) its relevant exegesis (under the inscription ἐξήγ. or ἐξ. [= ἐξήγησις], that means the version of the New Method of the analytical Byzantine Notation he formed); in order to form the last version, i.e. the exegesis of the melody, his effort was based on the already given relevant tradition, judging from the identity of the individual formulae; he would each time point out a specific reference to the given material he had taken into consideration, through either a reference to the pages of a specific musical book,²¹ or, in some cases, by copying in his notes the respective parts of the used

¹⁹ Beside the mentioned piece of paper K. A. Psachos has written the following note: *This is the score that Manoff has written down by his hands and sent to me* [Τὸ ἐπιστραφέν μοι ἐν αὐτογράφῳ ὑπὸ τοῦ Manof Ψ(άχο)ς]; for the time being, no further information about the aforementioned Bulgarian scholar [A(tanas) Manoff, from Varna (cf. below, note 29)] could be found.

²⁰ Cf. below, note 29.

²¹ In the above-mentioned musical notes, one can clearly see a few references to a specific source, which K. A. Psachos seems to have taken into consideration while preparing his exegesis; those references mostly consisted of an indication to pages [Σελ. = Σελίδες]; the mentioned pages refer to a voluminousness "book", while, for example, in the case under discussion, one can notice pages' numbers from 527 to 799; at the end of the same references an indication is written, in the Greek language, that seems to be an abbreviation of the form of Κηλ. or Κλ.; one can assume that this abbreviation refers to the name of the famous musician Panagiotes Kiltzanides from Bursa [Κηλ.], or even to his notorious study of the so-called "Key of the Ancient Notation of the Byzantine Music" (in Greek: Κλειδα [Κλ.]); unfortunately, there isn't any clue in either the relevant bibliography in existence to date or even in the material found in K. A. Psachos's Archive to support such a fascinated hypothesis; the relevant research ought to remain open. About the said musician Panagiotes Kiltzanides see: Papadopoulos (1890), 443-4; George Papadopoulos, *Ιστορική επισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς (1-1900 μ.Χ.)* [A historical overview of Byzantine Music], (Athens, 1904), 284-6; Papadopoulos (1995), 124-5; about his missing book ("Key of the Ancient Notation of the Byzantine Music") see: Panagiotes Kiltzanides, *Δοξαστόριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ Ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Ἀίνων, τὰ Ἀπολυτικά καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων Ἁγίων τοῦ ὄλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλιζομένην ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδονται ὑπὸ τοῦ μουσ. Π. Γ. Κηλιζανίδου Πρωσσαέως, ἀδεία κα*

prototype melodies themselves.²² In the following index, one can overview the material included in the notes under discussion in its entirety:

Φαρισαῖος κενοδοξία νικώμενος, καὶ Τελώνης τῆ μετανοία κλινόμενος, προσῆλθόν σοι τῷ μόνῳ Δεσπότη, ἀλλ' ὁ μὲν καυχῆσάμενος, ἔστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθηνεγξάμενος, ἠξιώθη τῶν δωρεῶν.

Ἐν τούτοις τοῖς στεναγμοῖς, στήριξόν με Χριστέ ὁ Θεὸς ὡς φιλάνθρωπος

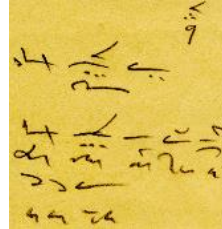
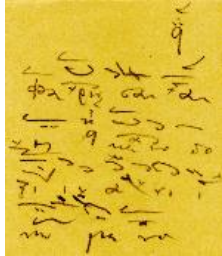
Parts of the Idiomelon

Parallelisms

References

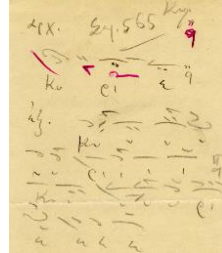
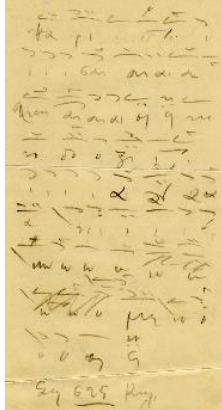
Φαρισαῖος

αἰνεῖτε



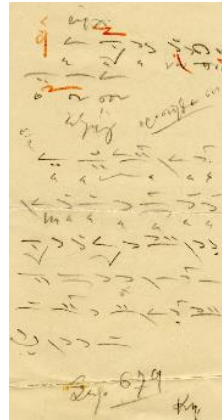
Φαρισαῖος κενοδοξία νικώμενος

Κύριε



προσῆλθόν σοι

ἐνώπιον



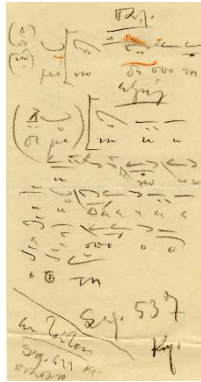
Σελ. 625 Κηλ.
Σελ. 565 Κηλ.

Σελ. 679 Κηλ.

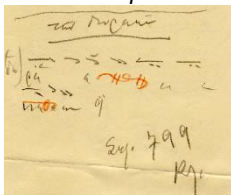
ἐγκρίσει τῆς Μεγάλῃς Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδύσεως Ὑπουργείου (ὑπ' ἀριθ. 160. 7 Δεζμαζιλ-Ἀχίρ, 99. 13 Νισῶν 98) [*Doxastarion*, composed by Peter the Peloponnesian], 2nd volume, (Constantinople, 1886), α'-γ' [: a "note of crucial importance" («Σπουδαία Σημείωσις») at the end of the book]; K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου» ["The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotes Kiltzanides"], in *Φόρμιγξ* [*Formigx*], Π.α.9 (15.7.1905), 1-2 | Π.α.10 (31.7.1905), 3 | Π.α.11-2 (15-31.8.1905), 3 | Π.α.13-4 (15-30.9.1905), 5 | Π.α.16 (31.10.1905), 3-4 | Π.α.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gr. Stathis *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κόνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389* [*The exegesis of the Ancient Byzantine Notation*], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

²² Note that in the above case the prototype part of the melody is written under the inscription ἀρχ. [= ἀρχαῖον], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation.

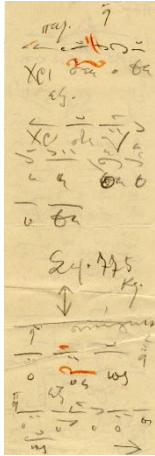
Parts of the Idiomelon
μόνω δεσπότη



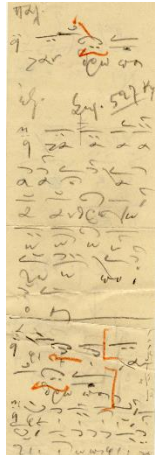
τῶν δωρεῶν



Χριστέ ὁ θεός ὤς



Φιλάνθρωπος



Parallelisms

References

Σελ. 537 Κηλ.
ἐν τούτοις
Σελ. 622 Κλ.

Σελ. 799 Κλ.

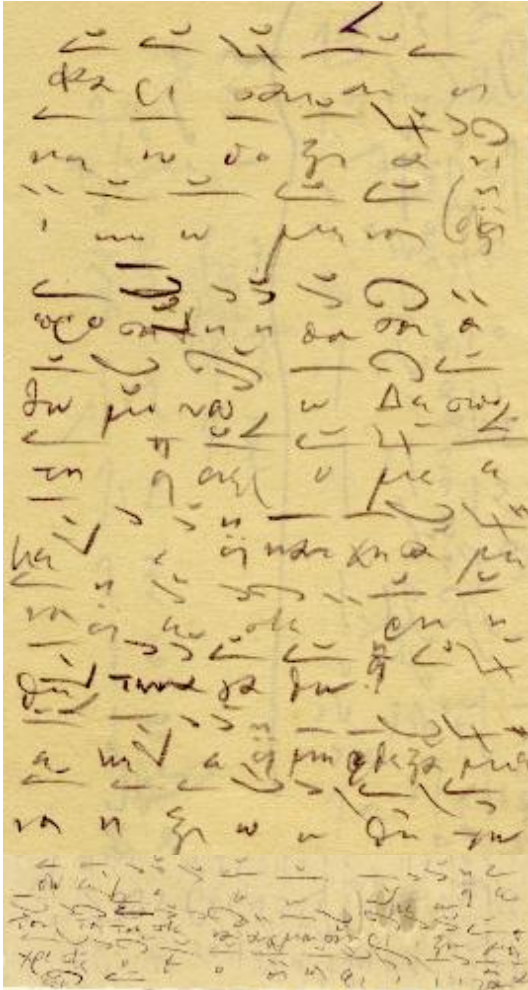
Σελ. 775 Κλ.

Σελ. 527 Κλ.

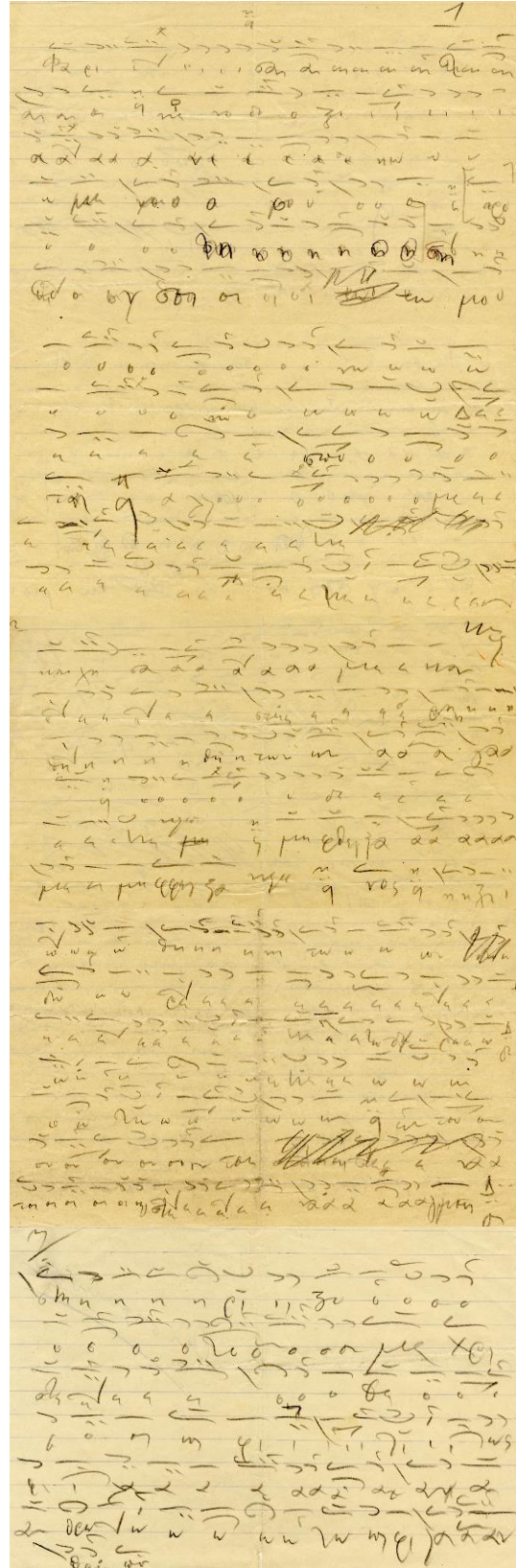
Additionally, the first full version of both the *Metrophonia* and the exegesis of the Idiomelon under discussion are found amongst those notes; they are also roughly written down through a pencil by

K. A. Psachos himself, the *Metrophonia* in two pages, and the exegesis in three pages (the first two pages are written on both sides):

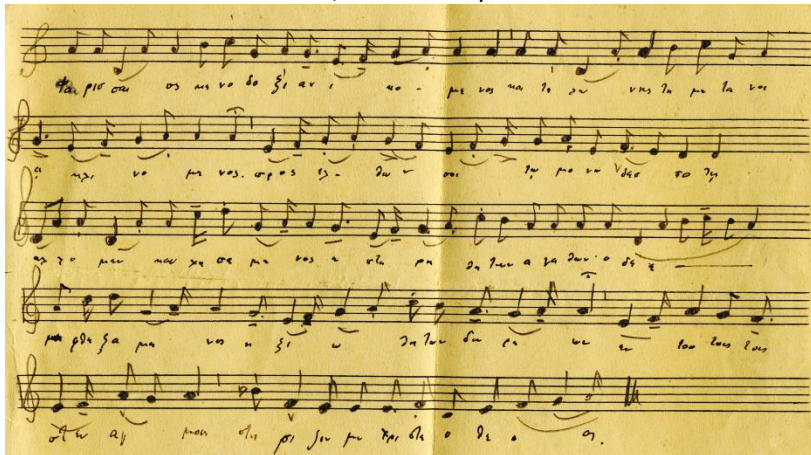
Metrophonia



Exegesis



It has to emphatically be pointed out that in the same folder one can also find a transcription of the *Metrophonia*'s version into Staff Notation, also made by K. A. Psachos himself:²³



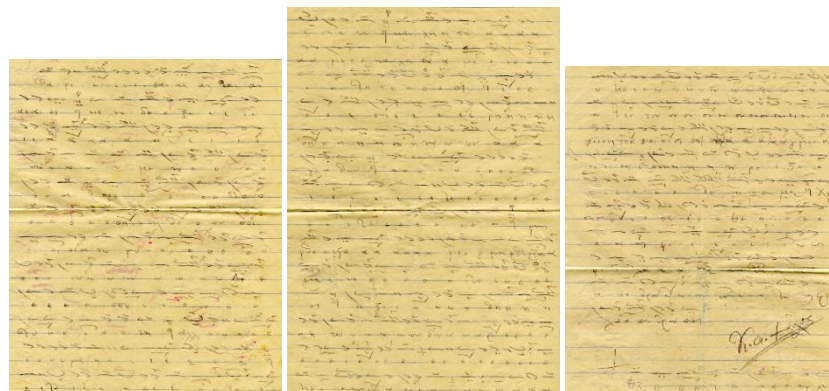
ii. The primary record

The primary record of this work has consisted of two scores: [a] one written down (on one page) according to the Ancient Method of the stenographical Byzantine Notation,²⁴ and [b] another one written down (on three pages) according to K. A. Psachos's exegesis of the same melody:²⁵

Ancient Method of the stenographical Byzantine Notation



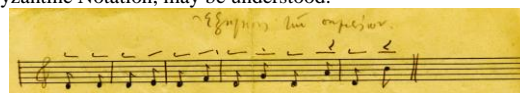
K. A. Psachos's exegesis



iii. The final record

In the final record of this work, consisting of four numbered (α' to [δ']) pages, four scores are included [see the relevant facsimiles in Appendix No. 4.1]: [b] the original melody of the *Idiomelon*, written down according to the Ancient Method of the stenographical Byzantine Notation and clarified, through the addition of the (red-colored) subsidiary signs, by K. A. Psachos,²⁶ along with [a] the aforementioned piece

²³ In the aforementioned folder of K. A. Psachos's Archive there also is another short musical example written down in Staff Notation, under the inscription *Explanation of the intervals* [Ἐξήγησις τῶν σημείων], where K. A. Psachos has pointed out how intervals of a second to a sixth, written through Byzantine Notation, may be understood:



²⁴ The score is written down without any inscription; at the end of its musical text K. A. Psachos has pointed out the following note: *See the exegesis on the reverse side* [Ἡ ἐξήγησις ὀπισθεν].

²⁵ The score is also written down without any inscription; at the end of its musical text one can see the very well-known signature of K. A. Psachos: *K. α. Ψάχος*

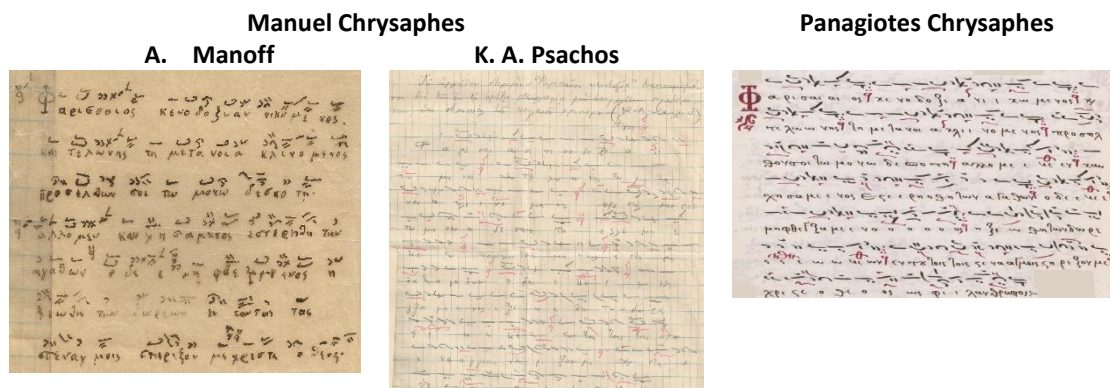
²⁶ This score is written down under the following inscription: *The Ancient Sticheron "A Pharisee, overcome with vainglory", clarified through the addition of the subsidiary signs missing from the given stenographical Byzantine Notation, composed by Manuel*

of paper, sent to K. A. Psachos by A. Manoff,²⁷ [c] the *Metrophonia's* version of the same melody, formed by K. A. Psachos,²⁸ and [d] the final exegesis of the melody of the *Idiomelon* under discussion, also made by K. A. Psachos, at the request of A. Manoff.²⁹

Nevertheless, some additional musicological remarks should be pointed out, as far as the composer of the original composition under discussion and its exegesis is concerned;

a) *the composer of the composition*

In the mind of whoever is engaged to the specific genus of the Byzantine Melopoieia, i.e. the sticheraric one, a question of crucial importance is certain to arise: the composition under examination might indeed be attributed to Manuel Chrysaphes or it actually should be attributed to Panagiotēs Chrysaphes; it is well-known that there usually is confusion between both the aforementioned composers in the relevant manuscripts tradition or even in the existing published bibliography.³⁰ Seeking a documented answer, it is necessary to compare the composition under discussion to any record of the same melody composed by Panagiotēs Chrysaphes; one can find such a comparison to the following indexes,³¹ according to which it seems that the composition under examination is 99% identical to the one attributed to Panagiotēs Chrysaphes into the manuscript tradition:³²



Chrysaphes [Τὸ ἀρχαῖον στιχηρὸν «Φαρισαῖος κενοδοξία» διασσεσφισμένον διὰ τῶν ἐν τῇ πρώτῃ στενογραφίᾳ μὴ ὑπαρχόντων σηματοδρόμων, ὑπὸ Μανουὴλ τοῦ παλαιοῦ Χρυσάφου (Κ. Α. Ψάχος)].

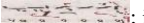
²⁷ See above, note 19.

²⁸ This score is written down under the following inscription: *The Metrophonia's version of the same Sticheron, formed by K. Psachos* [Ἡ μετροφονία τοῦ στιχηροῦ ὑπὸ Κ. Α. Ψάχου].

²⁹ This score is written down under the following inscription: *The melody of the same Sticheron, developed according to the slow sticheraric style, transcribed by K. A. Psachos, at the request of A. Manoff, from Varna, Bulgaria* [Τὸ εἰς ἀργὸν στιχηραρικὸν μέλος τοῦ στιχηροῦ, κατ' ἐζήγησιν Κ. Α. Ψάχου, τῇ αἰτήσει Α. Μανώφ (ἐκ Βάρνης)]; in *Appendix No. 4.2* a contemporary, electronically re-written, score of the last musical example can also be found, made by Theodoros Maroulakis, to whom great gratitude is expressed.

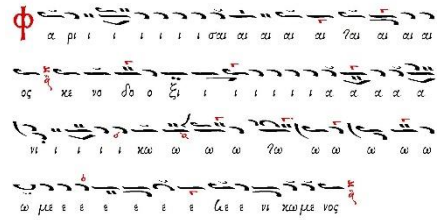
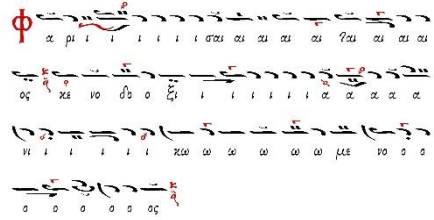
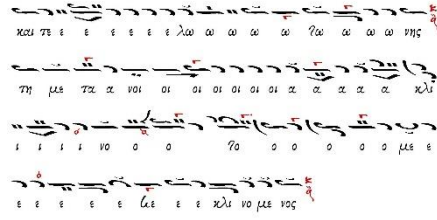
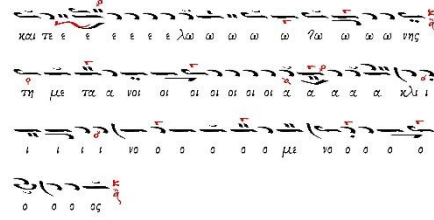
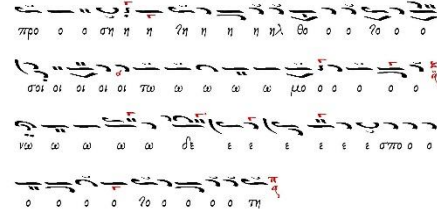
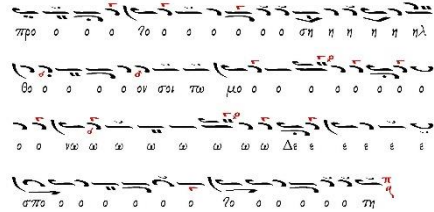
³⁰ Cf. Gr. Stathis «Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης» [“Panagiotēs Chrysaphes the Protopsaltes”], in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1995-1996. Μελοῦργοι τοῦ 17^{ου} αἰῶνα. Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης - Γερμανὸς ἀρχιερεὺς Νέων Πατρῶν - Μπαλάσης ἱερεὺς καὶ νομοφύλαξ - Πέτρος Μπερεκέτης ὁ μελωδός* [Program of a concert of the Music Hall of Athens, dedicated to 17th-century Byzantine Music composers], (Athens: Music Hall of Athens, 1995), 11-2, 14.

³¹ The melody of the Sticheron under discussion attributed to Manuel Chrysaphes is taken from both the above-mentioned handwritten text sent to K. A. Psachos by A. Manoff (see above, note 19), as well as from the relevant transcription and clarification of it (through the addition of the red-colored subsidiary signs) made by K. A. Psachos (see above, note 29); the melody of the same Sticheron attributed to Panagiotēs Chrysaphes is taken from the codex No. 087 of Kenneth Willis Clark Collection of Greek Manuscripts (David M. Rubenstein Rare Book & Manuscript Library, Duke University), f. 228^v, a codex that includes a full version of Panagiotēs Chrysaphes's Sticherariion, available at the following site: <https://repository.duke.edu/dc/earlymss/emsqk01087> [accessed 31 March 2021]. It has to additionally be noted that through the following index one can easily compare, as well, the red-colored subsidiary signs added by K. A. Psachos to the relevant ones given by the manuscript record of Panagiotēs Chrysaphes's version of the Sticheron.

³² There is only a minor difference, that is the following musical cadence of Sticheron's poetic phrase *ὁ δὲ μὴ φθεγζόμενος* [the other kept silent], which is missing from A. Manoff's/K. A. Psachos's version: ; it is a melismatic musical cadence [: a **cba** **ba** b **cba**], consisted of a double repetition of a descending third [: **cba**, made through *Kratemohyporrhoo* & *Heteron Parakalesma* the first time, and through *Hyporrhoe* & *Piasma* & *Heteron Parakalesma* the second one, respectively], which is separated through a usual formula of *Antikenoma* [: **ba**]; at this point, one has to wonder: is this minor difference enough to prove the composer's diversity under discussion? cf. Stathis 1994: 42, where such a minor difference between a Sticheric composition composed by both Manuel and Panagiotēs Chrysaphes is also pointed out.

b) *the exegesis of the composition under examination*

Based on the results of the above remarks, one could now compare the exegesis of the composition under discussion, i.e. the exegesis made by K. A. Psachos on the sticheron's version attributed to Manuel Chrysaphes, to the relevant exegesis of the same composition composed by Panagiotēs Chrysaphes, an exegesis already given from 1835 by Chourmouziōs Chartophylax;³³ such an opportunity is undoubtedly a brilliant testimony in order for one to understand and decode the technique of the exegesis of the Sticheric genre of the Byzantine Melopoeia; the ability to compare both the exegeses of the same - actually- compositions, exegeses that are separately made by two musicians within a time distance of a century,³⁴ is a source witness of crucial importance for contemporary musicological research; one can see the results of such a comparison to the indexes that follow.³⁵

Chourmouziōs Chartophylax	K. A. Psachos
<i>Φαρισαῖος κενοδοξία νικώμενος</i>	
	
<i>καὶ Τελώνης τῆ μετανοία κλινόμενος</i>	
	
<i>προσῆλθόν σοι τῷ μόνῳ Δεσπότη</i>	
	

³³ See the codex of the National Library of Greece-Collection of the Holy Sepulchre No. 764 (dated from 1835, November 28th), ff. 1^v-2^r.

³⁴ There isn't any specific chronological indication for the exegesis of the Sticheron under examination made by K. A. Psachos; nevertheless, the material already commented above as far his exegetical approach is concerned, is found in a folder of his Archive, on the cover page of which one can read the following note: *Newer [...] "A Pharisee, overcome with vainglory" [...] 1935 K. A. Psachos [Νεώτερα [...] 3. Φαρισαῖος κενοδοξία [...] 1935 Κ.α. Ψάχος]:*



³⁵ The scores that follow are electronically re-written (from the aforementioned manuscripts of both Chourmouziōs Chartophylax [see above, note 33] and K. A. Psachos [see above, note 29]) by Theodoros Maroulakis, to whom great gratitude is expressed.

Chourmouziou Chartophylax

K. A. Psachos

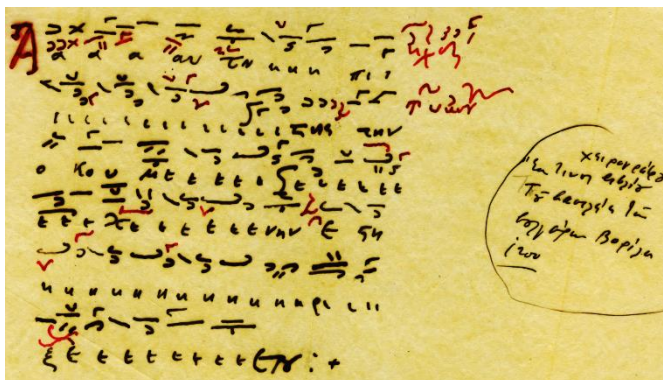
Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος

3

This Faith hath established the whole world

[Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν]

In another folder of K. A. Psachos’s Archive, musicological material for the exegesis procedure of a composition attributed to John Koukouzeles, an exegesis made by K. A. Psachos himself, can be found;³⁶ that composition refers to a less known *Mathema*, based on a phrase taken from the text of the so-called *Synodikon of the Holy and Ecumenical Seventh Synod for Orthodoxy*, a text read during the special Office celebrating the Triumph of Orthodoxy which takes place during the Triodion’s Sunday of Orthodoxy, usually after the Dismissal at the end of the Divine Liturgy: *This Faith hath established the whole world* [Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν].



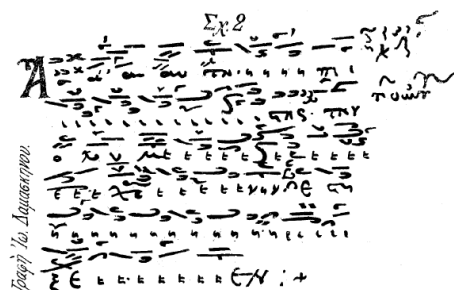
At the beginning of the mentioned folder of K. A. Psachos’s Archive, the following piece of paper, written down according to the Ancient Method of the stenographical Byzantine Notation, is found.

It includes a musical example that was already known in the relevant musicological bibliography published until that time; for instance, one could find it in a book published by George Papadopoulos

in 1904;³⁷ but, in the version found in K. A. Psachos’s Archive, some interesting additional notes should be specifically pointed out:

³⁶ At the cover page of the mentioned folder K. A. Psachos has written by his own hands the following note: *Regarding the exegesis of “This Faith hath established the whole world”, composed by John Koukouzeles [Διὰ τὴν ἐξήγησιν τοῦ «Αὕτη ἡ πίστις τὴν οἰκουμένην ἐστήριξεν» τοῦ Κουκουζέλου. Ψ(άχο)ς].*

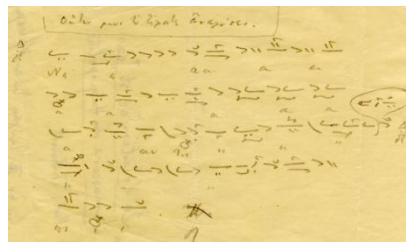
³⁷ Papadopoulos (1904), musical example No. 2, found at the end of the mentioned book, published under the inscription: “*John’s of Damascus Notation*” [«Γραφή Ἰω. Δαμασκηνοῦ»]:



There aren’t any pieces of evidence as far as the specific source from which the above-mentioned musical example has been taken is concerned; at the preface of the same book (*ibid.*, v’ [=50]), one can just read that the examples found in its appendix consisted of

- ❖ at the right point of the aforementioned piece of paper the following note has been written, by an unknown writer: *a handwritten excerpt from some book of the King of Bulgarians Boril* [χειρογράφου ἔκ τινος βιβλίου τοῦ βασιλέως τῶν βουλγάρων Βορίλα ///]; there follows another piece of paper, written on both sides, where one can see:

[a] the musical text of the beginning of the composition under discussion, written down (according to the New Method of the analytical Byzantine Notation) by an also unknown writer; on the top of the mentioned musical text, the following note can be read: *you had analyzed it to me as follows* [οὔτω μοι τὸ εἶχατε ἀναλύσει]:



- [b] a note, written by K. A. Psachos himself, that is a reference to a well-known article of J.-B. Thibaut; specifically, the text of the above-mentioned reference has as follows: “*La Notation de St. Jean Damascène ou Hagiopolite*” Par J. Thibaut Ἐκ τοῦ III τεύχους τοῦ ἐν Κ/πόλει Ρωσσικοῦ ἀρχαιολογικοῦ Ἰνστιτούτου (Σόφια) 1898 [From the 3rd volume of the Yearbook of the Russian Archaeological Institute of Constantinople];³⁸ indeed, at the end of the mentioned article (p. 176, plate No.1), a relevant musical example is published, transcribed into Staff Notation, which refers to the musical example under discussion; moreover, at a specific note, given at the beginning of the same article (pp. 140-1), the same musical example is described as “*an excerpt of the 14th century’s Synodikon of Boril found into in [undefined] manuscript of the National Library of Sofia*”.³⁹

Traduction de la planche N° 1.

Spécimen d'ancien chant Papadique.

(Tiré du Synodique de Boris).

Moderato.

Rall.

From the above observations, it is obvious that in this case, as well, K. A. Psachos had another challenge to deal with the “pre-history” of the composition under discussion; furthermore, he finally

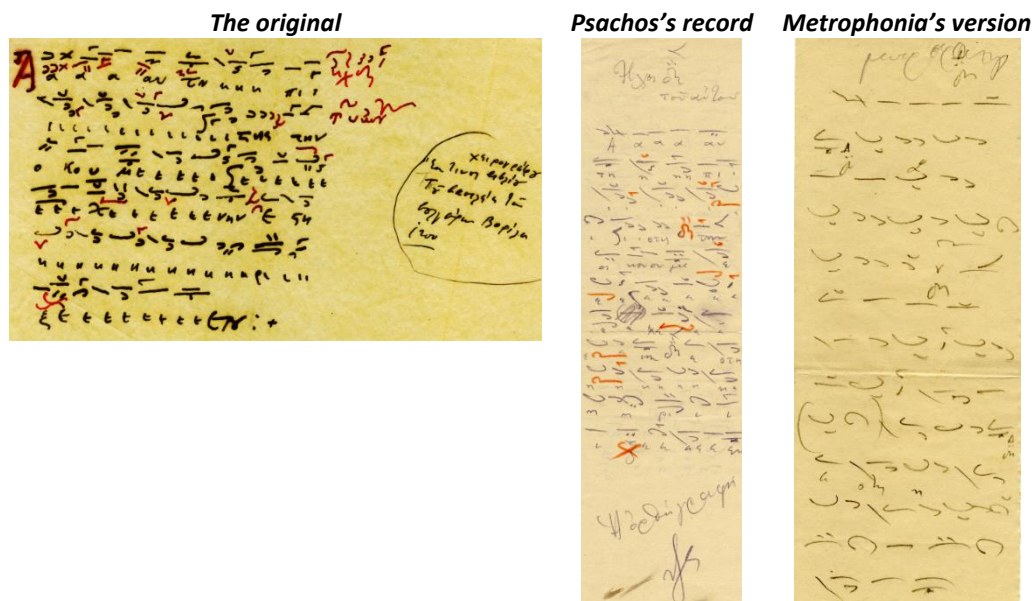
“palaeographical musical texts, through which the versions of the Byzantine Notation are chronologically shown, starting from the Ancient and concluding to the contemporary period” [«παλαιογραφικὰ κείμενα, εικονίζοντα κατὰ χρονολογικὴν σειρὰν τὰς ἀπὸ τῆς χριστιανικῆς ἀρχαιότητος μέχρι τῆς νῦν ἐν χρήσει γραφικῆς μεθόδου μουσικῆς γραφῆς»].

³⁸ The full reference is specifically formed as follows: J.-B. Thibaut, “Étude de Musique Byzantine. La Notation de St. Jean Damascène ou Hagiopolite”, in *Izvestija Russkago Archeologiceskago Instituta v Konstantinopole*, 3 (1898), 138-79.

³⁹ *Ibid.*, 140-1: “*Un belle copie du Synodique de Boril faite au XIV siècle, (aujourd’hui conservée à la bibl. nationale de Sophia.) Ce document est très précieux au point de vue de l’histoire musicale des bizantins. Le texte du Ms. qui est en slave, est parsemé de chants papadiques avec notation et texte grecs, d’où nous pouvons conclure que les jugo-slaves n’ont pas suivi l’exemple des sévéro-slaves, mais ont préféré la notation damascénienne*”.

formed the exegesis of the entire composition, an effort that is written down by his own hands into an impressively clear score, under the following inscription: “*This Faith hath established the whole world*”, a *Mathima* of the Papadic genus composed by John Koukouzeles; exegesis from the Ancient Stenography by K. A. Psachos at the request of A. Manoff [«Αὐτὴ ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν», Μάθημα Ἰωάννου τοῦ Κουκουζέλου, Μέλος παπαδικόν, Ἐξήγησις ἐκ τῆς ἀρχαίας στενογραφίας ὑπὸ Κ. Α. Ψάχου, κατ’ αἴτησιν τοῦ κ. Α. Manoff], accompanied by a final signatory note: Athens, September 19. 1936, K. A. Psachos, Tutor of the Greek Music [Ἐν Ἀθήναις, 19 Σεπτεμβρίου 1936, Κ. α. Ψάχος, Καθηγητὴς τῆς Ἑλληνικῆς Μουσικῆς];⁴⁰ the last specific reference to a “request of A. Manoff”, i.e. the figure of the scholar from Varna, Bulgaria, known from the above-mentioned comments, is perhaps a clue in order for one to assume that the latter was, once again, the one who presumably sent to K. A. Psachos the copy of the original melody of the composition under discussion.

Besides the above final score, in the mentioned folder of K. A. Psachos’s Archive one can also find [a] the entire composition re-written by him into the Ancient Method of the stenographical Byzantine Notation, with the additional note at the bottom: *this is the right record* [Ἡ ὀρθὴ γραφὴ Ψς], as well as [b] the *Metrophonia*’s version of the same composition, roughly written down by him under the title *Metrophonia* [μετροφωνία]:



There follows a contemporary electronically re-written record of the “right version” of the composition under discussion, as it is given by K. A. Psachos,⁴¹ along with a transcription of its *Metrophonia* version into Staff Notation, the last one formed according to the current relevant technique:⁴²

Psachos’s “right record”

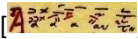
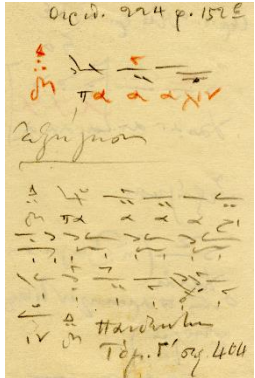
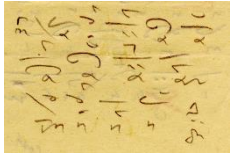
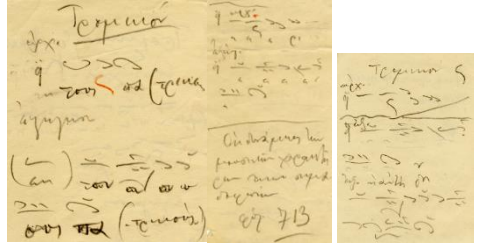
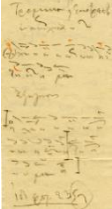
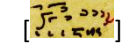
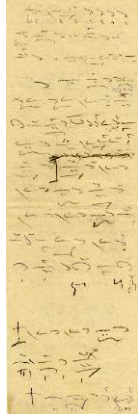
Metrophonia’s version

⁴⁰ See the relevant facsimile in *Appendix No. 5.1*; there follows [*Appendix No. 5.2*] a contemporary, electronically re-written, score of the same musical example, made by Theodoros Maroulakis, to whom great gratitude is expressed.

⁴¹ The above score has been made by Nick Bouris, to whom great gratitude is expressed.

⁴² See Christian Troelsgård, *Byzantine Neumes. A new Introduction to the Middle Byzantine Notation*, (Copenhagen: Monumenta Musicae Byzantinae-Museum Tusulanum Press, 2011), 39-40 et passim. The score of the above-mentioned transcription has been made by Gerasimos Papadopoulos, to whom great gratitude is expressed.

Additionally, a series of individual musical notes are also found within the mentioned folder of K. A. Psachos's Archive; they are formed according to the type, the philosophy, the perspective, and the structure already described above, focusing on specific parts of the entire composition, while, in this case, some specific references to the musical manuscript No. 224 of K. A. Psachos's Library [ἀριθ. 224],⁴³ as well as to the well-known printed edition of the so-called *Mathematarion* [Πανδέκτη Τόμ. Γ'],⁴⁴ have to particularly be noted; at the following index, one can overview the material included in the notes under discussion, in its entirety:

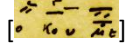
Parts of the Mathema	Αὕτη ἢ πίστις τὴν Οἰκουμένην ἐστήριξεν Parallelisms	References
<p>Αὕτη</p> 	<p>πάλιν</p> 	<p>ἀριθ. 224, φ. 152β Πανδέκτη Τόμ. Γ' σελ. 404 [excerpt from the <i>Mathema</i> Δέσποινα πρόσδεξαι, dedicated to the Virgin Mary, composed in 4th Mode by Daniel Protopsaltes]</p>
<p>Αὕτη [the cadence]</p> 	<p>τούς πα(τρικούς)</p> 	<p>Τρομικόν Αἱ δυνάμεις τῶν μουσικῶν χαρακτήρων ἄνευ σημαδοφώνων φύλ 713 Τρομικόν καὶ ἐκστρεπτὸν ἐν συνεχείᾳ ἴδε φυλ. 235r</p> 
<p>πίστις</p> 	<p>Αὕτη ἢ πίστις</p> 	

⁴³ See the full content of the mentioned musical manuscript of K. A. Psachos's Library (that is an *Anthology*, written in 1795 by Peter Byzantios) at the following site: <https://pergamon.lib.uoa.gr/uoa/dl/object/125145> [accessed 31 March 2021].

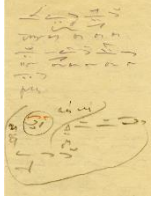
⁴⁴ John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, *Πανδέκτη τῆς ἱεράς ἐκκλησιαστικῆς ὑμνοφωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας* [*Pandekti of the holy ecclesiastical hymnodia of the entire ecclesiastical year*], 3rd volume, includes the compositions of the *Mathematarion*'s Genus, (Constantinople: Patriarchal Printing, 1851); onwards: *Pandekti* 3.

Parts of the Mathema

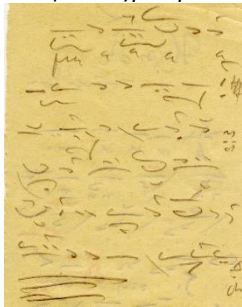
Οίκουμέ(νην)



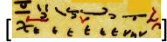
Τὴν Οίκουμέ(νην)



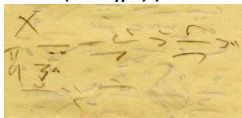
(Οίκου)μένην



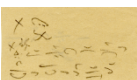
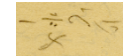
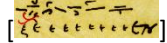
(Οίκου)μένην



(ἔσθ(ρι)ξεν

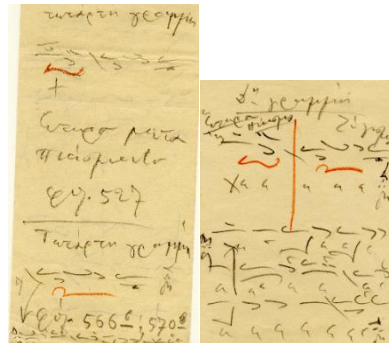
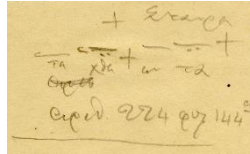


(ἔσθ(ρι)ξεν

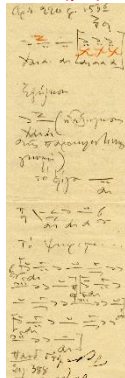


Parallelisms

τεχθέντα



Χαῖ(ρε)

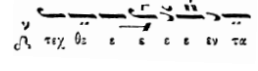


References

Σταυρός

ἀριθ. 224 φύλ. 144^α

[excerpt from the *Mathema Μεγάλωνον ψυχή μου τὸν ἐν τῷ σπηλαίῳ*, dedicated to the Christmas Feast, composed in 1st Mode by Daniel Protopsaltes; cf. *Pandektī* 3, 122



τετάρτη γραμμή

Ἔτερον μετὰ πιάσματος φύλ. 527

Τετάρτη γραμμή

Φύλ. 566β και 570β

Δ^ο γραμμή

ἕτερον και πιάσμα - λύγισμα

ἀριθ. 224, φ. 153β

(ἡ ἐξήγηση τῆς παρακλητικῆς γνωστῆ)

Τὸ ὄλιγον

Τὸ ψηφιστο[παρακάλεσμα]

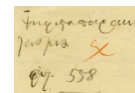
Πανδέκτη Γ' τόμ. σελ. 388

[the beginning from the *Mathema Χαῖρε κατάρας λύτρωσις*, dedicated to the Virgin Mary, composed in 1st Plagal Mode by

Daniel Protopsaltes]

Ψηφιστοπαρακάλεσμα

φύλ. 558



Furthermore, additional information regarding the composition under discussion (and its source, as well) are nowadays available, thanks to the relevant research of the Bulgarian scholar Elena Tončeva;⁴⁵ based on her studies, it is now known that the composition is specifically taken from the manuscript No. 289/55 (f. 4r-v) of the National Library of Sofia, Bulgaria, “Cyrill and Methodios” (a 14th-century codex that includes a copy of King Boril’s *Synodikon*, written in the Bulgarian language), where it is the third of four total musical examples (remarkably written down in the Greek language), which are found at the beginning of the manuscript;⁴⁶ additionally, E. Tončeva has not only palaeographically and structurally and melodically commented on the mentioned composition,⁴⁷ but she has also published a facsimile of it, as well as a relevant interesting transcription of its musical text written in Byzantine Notation, accompanied by its *Metrophonia version* transcribed into Staff Notation:⁴⁸

Since K. A. Psachos’s exegesis of the composition under discussion is (as far as is known) the only one in existence, the contemporary research could just compare the existing three transcriptions of its *Metrophonia version*, an effort that one can follow through the following index:

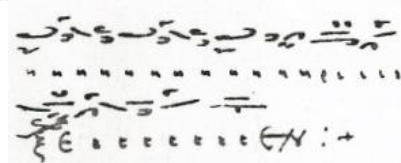
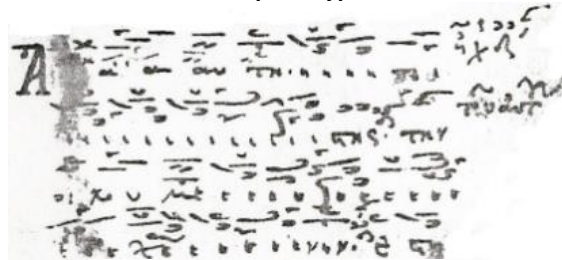
⁴⁵ See E. Tončeva, “Музикални текстове в Палаузовия препис на Синодика на цар Борил (Палеографско изследване и музикален анализ)” [“Les textes musicaux de la copie du Synodique du Tsar Boril”], in *Българска Академия на науките-Известия на Института за музикознание [Académie Bulgare des Sciences-Bulletin de l’Institut de Musique]*, 12 (1967), 57-159; cf. Eadem, “Die Neumentexte in der Palausov-Abschrift des Synodiks des Zaren Boril und ihre stellung in der Geschichte der Bulgarischen Mittelalterlichen Music”, in *Académie Bulgare des Sciences-Istitut d’Études Balkaniques, Actes du premier Congrès International des Études Balkaniques et sud-est Européennes II* (Sofia: Éditions de l’Académie Bulgare des Sciences, 1970), 1055-65.

⁴⁶ See E. Tončeva, “Музикални текстове в Палаузовия препис на Синодика на цар Борил”, *ibid.*, especially on pp. 57 (note 1) & 102; the historical comments on the same manuscript are found on pp. 145-52; in light of the specific information given by the mentioned Bulgarian scholar (see, for example, *ibid.*, p. 58), it seems that there isn’t any piece of evidence in order for one to safely attribute the composition to John Koukouzeles (as K. A. Psachos has already –and without any doubt– done); on the top of all four musical compositions included at the mentioned manuscript one can just see the usual inscription *composed by the same composer [τοῦ αὐτοῦ]*, but (as far as is known) there isn’t any previous relevant inscription where koukouzeles’s name is clearly pointed out.

⁴⁷ *Ibid.*, pp. 102-6, 125-31, 131-8, respectively.

⁴⁸ *Ibid.*, pp. 101 & 102 (and pp. 59-60), respectively.

The prototype



Thibaut 1898

Traduction de la planche 30 1.
Spécimen d'ancien chant Papadique.
(Titre du Synagogue de Bicos).
Moderato.

And.

And.

Psachos 1936

Toncheva 1967

Пример 12

4

The one who wants to learn Music [Ο θέλων μουσικὴν μαθεῖν]

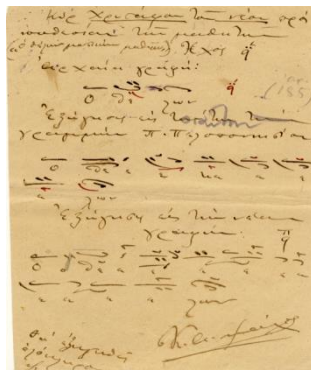
As a final sample of K. A. Psachos's ability to use the New Method of the analytical Byzantine Notation towards the purpose of the exegesis of the Ancient Method of the stenographical Byzantine Notation, the material found in another folder of his Archive should be pointed out; on the cover page of the mentioned folder one can read the following inscription: *"The one who wants to learn Music", Method composed by Chrysaphes; exegesis by K. A. Psachos [«Ο θέλων μουσικὴν μαθεῖν» τοῦ Χρυσάφου, Ἐξήγησις Κ. Α. Ψάχου]*;⁴⁹ indeed, the full exegesis of the aforementioned *Method* is included at the folder, written down by K. A. Psachos himself into an impressively clear score, consisting of 5 numbered pages, under the following inscription: *Admonition to pupils, composed by [Panagiotes] Chrysaphes; exegesis, for the very first time, from the Ancient Method of the stenographical Byzantine Notation, by K. A. Psachos [Χρυσάφου τοῦ νέου, Νουθεσία πρὸς τοὺς μαθητάς, τὸ πρῶτον ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας ὑπὸ Κ. Α. Ψάχου· ἤχος α' Ὁ θέλων μουσικὴν μαθεῖν]*;⁵⁰ additionally, at the end of this score (p. 5) his characteristic signature [Κ. α. Ψάχος] is added, along with both a chronological indication (*Athens, 1926 [Ἀθήναι 1926]*)

⁴⁹ About that composition see Stathis (1995), 8-9, 12-3, 15, 27; Nicolae Gheorghijă, *Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*, (Bucharest: Editura Sofia, 2010), 171-90; Idem, *Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*, (Bucharest: Editura Muzicală, 2015), 37-41; here is the typical Greek text of the above mentioned *Method*, a non-liturgical one formed in fifteen syllables: *Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπαινεῖσθαι | θέλει πολλὰς ὑπομονάς, θέλει πολλὰς ἡμέρας | {θέλει καλὸν σωφρονισμὸν καὶ φόβον τοῦ Κυρίου} | τιμὴν πρὸς τὸν διδάσκαλον, δοκᾶτα εἰς τὰς χεῖρας | τότε νὰ μάθῃ ὁ μαθητὴς καὶ τέλειος νὰ γένη [The one who wants to learn music and be praised | needs much patience and time | needs great prudence and the fear of the Lord] | esteem towards the teacher, precious coins available | then the student can learn and be excellent].*

⁵⁰ See the relevant facsimile in *Appendix No. 6.1*; in *Appendix No. 6.2* a contemporary, electronically re-written, score of this musical example can also be found, made by Theodoros Maroulakis, to whom great gratitude is expressed.

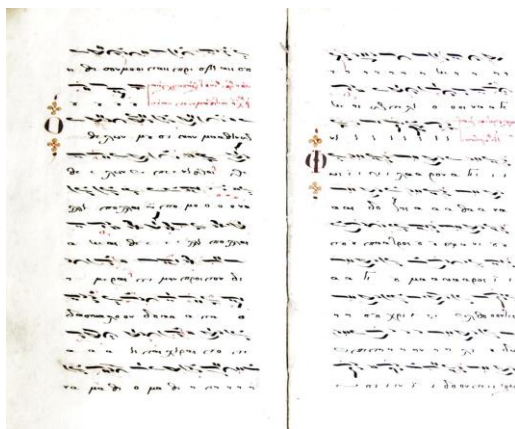
and the following interesting note: *There is not found any exegesis of this composition made by anyone of our predecessor's tutors; that's why I am directly going on with its exegesis, avoiding pointing out references to any pre-existing analysis of it [Τὸ μέλος τοῦτο παρ' οὐδενὶ τῶν πρώτων ἐξηγητῶν εὐρέθη ἐξηγημένον. Διὰ τοῦτο δὲν παραθέτω διαμέσους ἀναλύσεις αὐτοῦ, ἀλλ' ἐξηγῶ τοῦτο ἀπ' εὐθείας. Κ. Α. Ψς (Ψάχος)].*

Nevertheless, in the same folder one can also find the (already well-known, from the above comments) series of individual musical notes, through which the entire process of K. A. Psachos's exegetical effort on the composition under discussion is clearly explained, as it is gradually formed, phrase by phrase; actually, it has to be noted that from the above-mentioned musical notes, a piece of paper seems to be the chronologically older amongst the others; on it, the initial musical phrase [Ὁ θέλων] of the *Method* under examination can be found (under the following inscription: *Admonition to the students, composed by [Panagiotes] Chrysaphes, "The one who wants to learn Music" [Κύρ Χρυσάφου τοῦ νέου, πρὸς νουθεσίαν τῶν μαθητῶν («Ὁ θέλων μουσικὴν μαθεῖν»), ἦχος α΄*], written down [a] according to the Ancient Method of the stenographical Byzantine Notation,⁵¹ [b] according to the Notation System formed by Peter the Peloponnesian,⁵² and [c] according to New Method of the analytical Byzantine Notation;⁵³ at the end of this piece of paper the well-known signature of K. A. Psachos [Κ. α. Ψάχος] is pointed out, while in its left corner the following interesting note is finally added: *I am going to make an exegesis of its entirety [Θὰ ἐξηγηθῆ ὁλόκληρον Ψ(άχος)].*



After that, one can follow the above-mentioned entire exegesis of this *Method* arising step by step, through the remaining at the same folder musical notes;⁵⁴ it is useful here to particularly point out this process, through the following index:

⁵¹ It is written down under the following inscription: *Ancient Notation [ἀρχαία γραφή:];* as it is shown above, at the right place of this specific part of the mentioned piece of paper, a reference to some source is also added, which is pointed out as follows: *No. 185 (ἀρ. 185)*; obviously, it is a reference to the musical manuscript of K. A. Psachos's Library known under the same number (No. 185), that is a codex including the *Anastasimatarion* of Panagiotes Chrysaphes and an *Anthology*, written at the end of the 18th century by Apostolos Konstas from Chios island (see its full content at the following site: <https://pergamos.lib.uoa.gr/uoal/doi/object/124960> [accessed 31 March 2021]); the specific reference should be connected to the ff. 17^v-18^r of the mentioned manuscript, where the same *Method* is written down, a record which probably K. A. Psachos has taken into consideration while preparing the exegesis under examination:



⁵² It is written down under the following inscription: *Exegesis of this thesis by Peter the Peloponnesian [Ἐξήγησις εἰς ταύτην τὴν τοιαύτην γραμμὴν Π. Πελοποννησίου:].*

⁵³ It is written down under the following inscription: *Exegesis to New Method of the analytical Byzantine Notation [Ἐξήγησις εἰς τὴν νέαν γραμμὴν:].*

⁵⁴ It has to be noted that in this case, as well, one can notice the same type of references already commented above, at note No. 21; additionally, it has to be pointed out that some of the above musical notes are written on three pieces of paper taken from envelopes bearing the following German inscription: *Berliner Tageblatt und Handelszeitung, Das deutsche Weltblatt, Verlag Rudolf Mosse, Berlin SW 100, Rudolf Mosse-Haus*; on the front side of the envelopes the address *Hotel Apollon Griechenland*, on behalf of the sender, and *Delphi*, on behalf of the receiver are additionally written.

Ὁ θέλων μουσικήν μαθεῖν καὶ θέλων ἐπαινεῖσθαι, θέλει πολλάς ὑπομονάς, θέλει πολλάς ἡμέρας, τιμὴν πρὸς τὸν διδάσκαλον, δουκᾶτα εἰς τὰς χεῖρας, τότε νὰ μάθῃ ὁ μαθητὴς καὶ τέλειος νὰ γένη

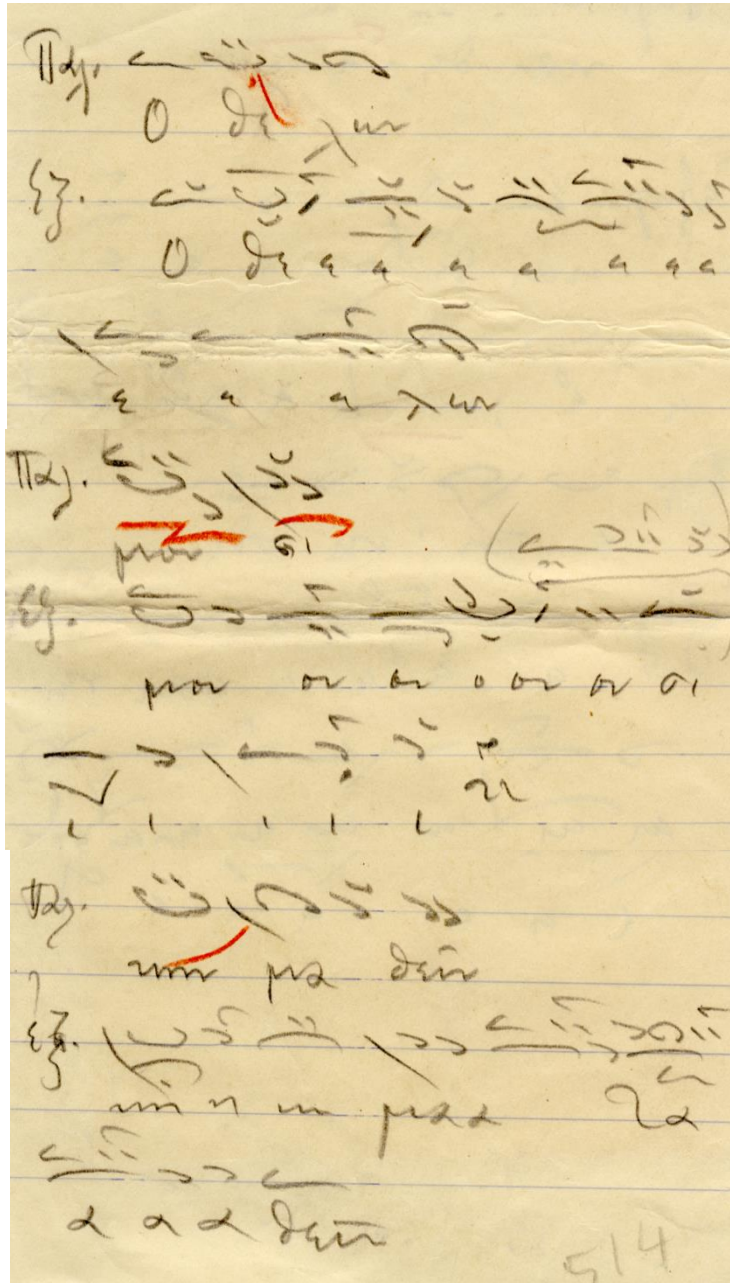
Parts of the Method
Ὁ θέλων

Facsimiles

References

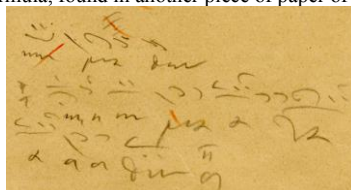
μουσι-

-κήν
μαθεῖν⁵⁵



514

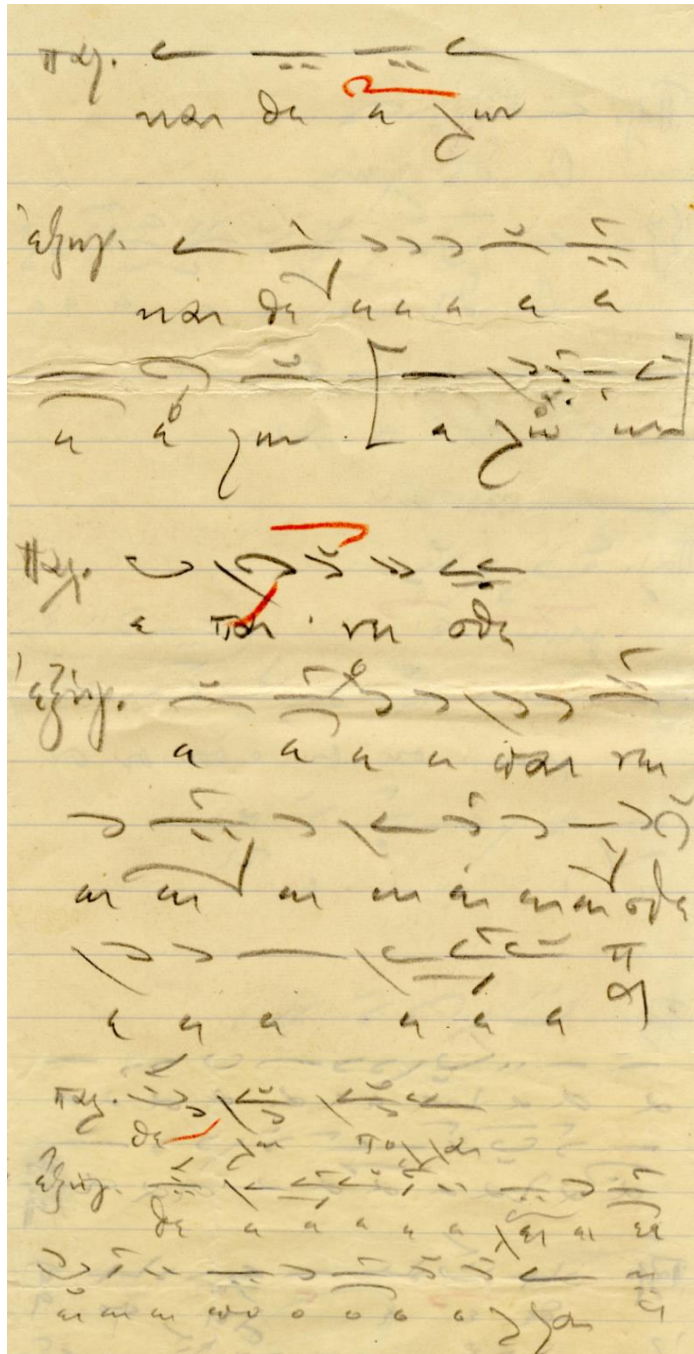
⁵⁵ Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos's Archive:



Parts of the Method και θέλων

Facsimiles

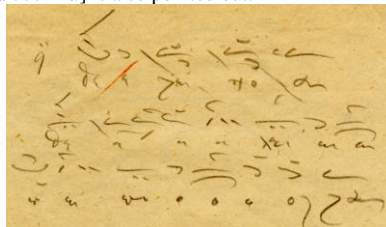
References



ἐπαινεῖσθαι

θέλει
πολλάς⁵⁶

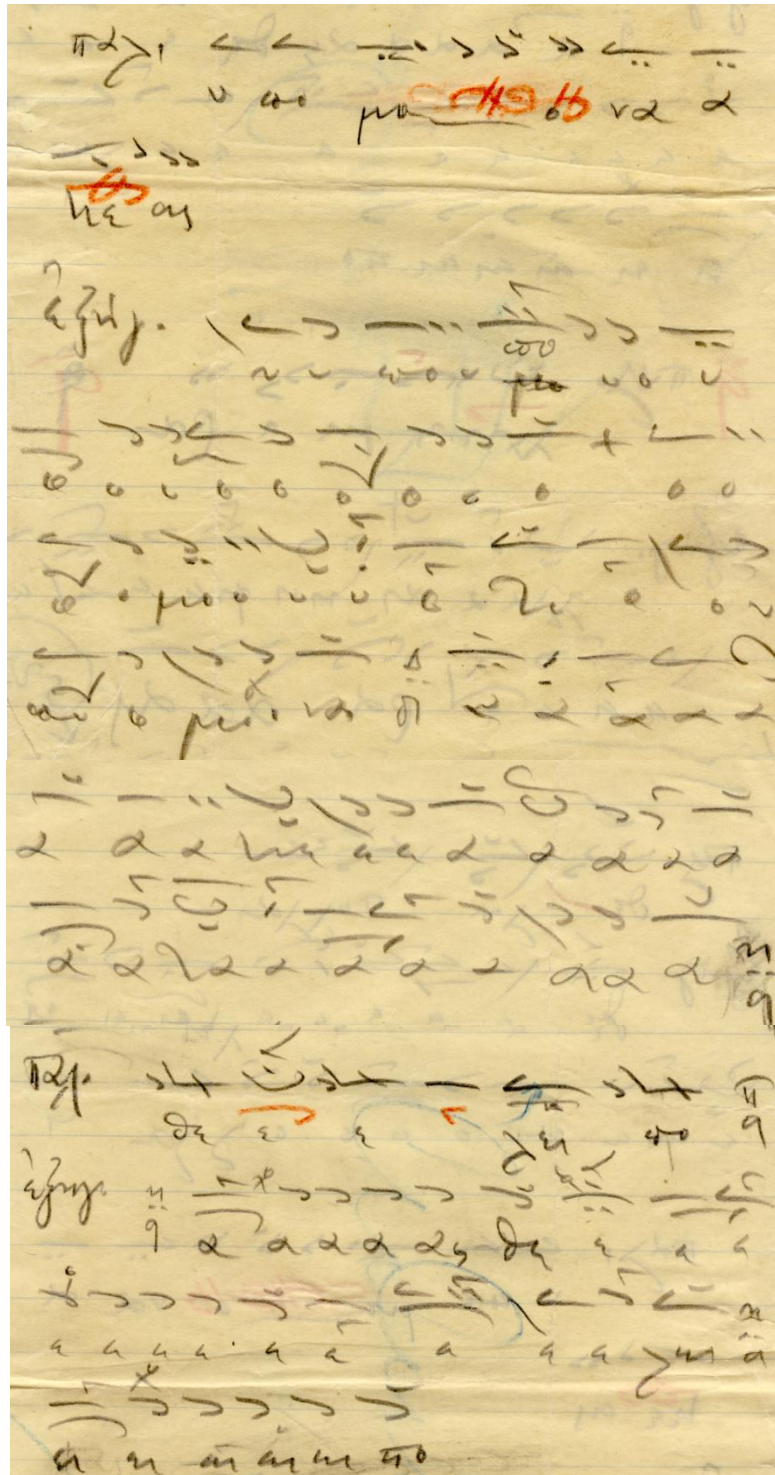
⁵⁶ Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos's Archive, where an additional reference [: Σελ. 715 και 735 Κλ.] is also pointed out:



Parts of the Method
ύπομονάς

Facsimiles

References

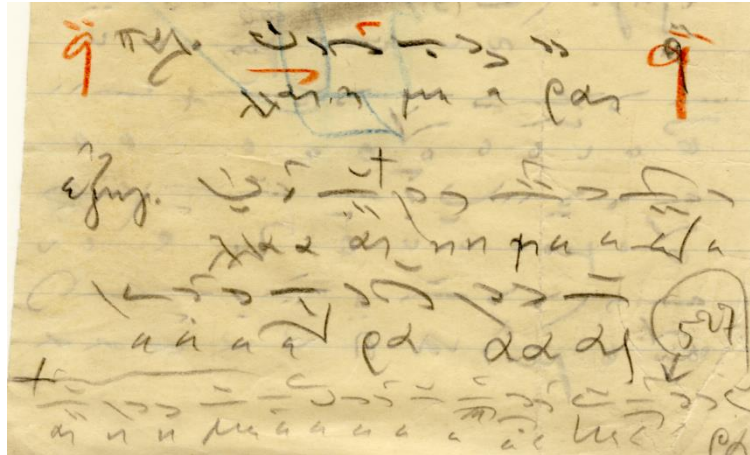


θέλει πο-

Parts of the Method
-λλάς
-ήμερας

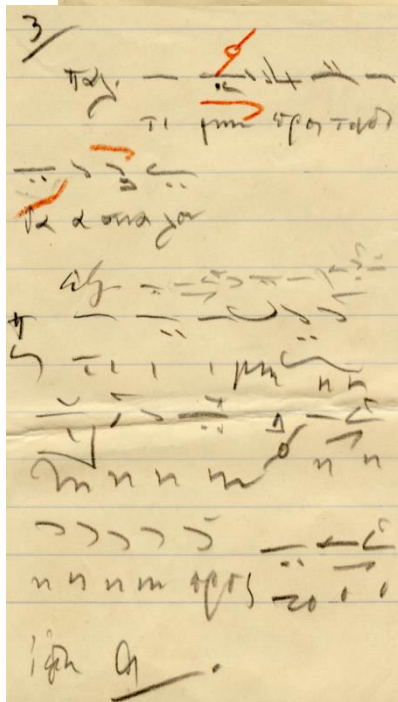
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References

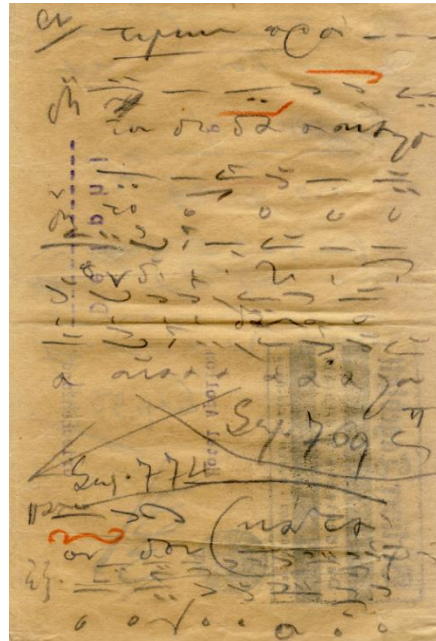


527

τιμήν πρὸς
τὸν
διδάσκαλον
δου-



As it is shown on the left, at the end of this piece of paper [f. 3r] there is the indication see [page] α [ἴδε α]; the mentioned page is indeed found at the same folder of K. A. Psachos's Archive, where one can see the rest of this formula [τὸν διδάσκαλον, δου(κᾶτα)], written down as follows:

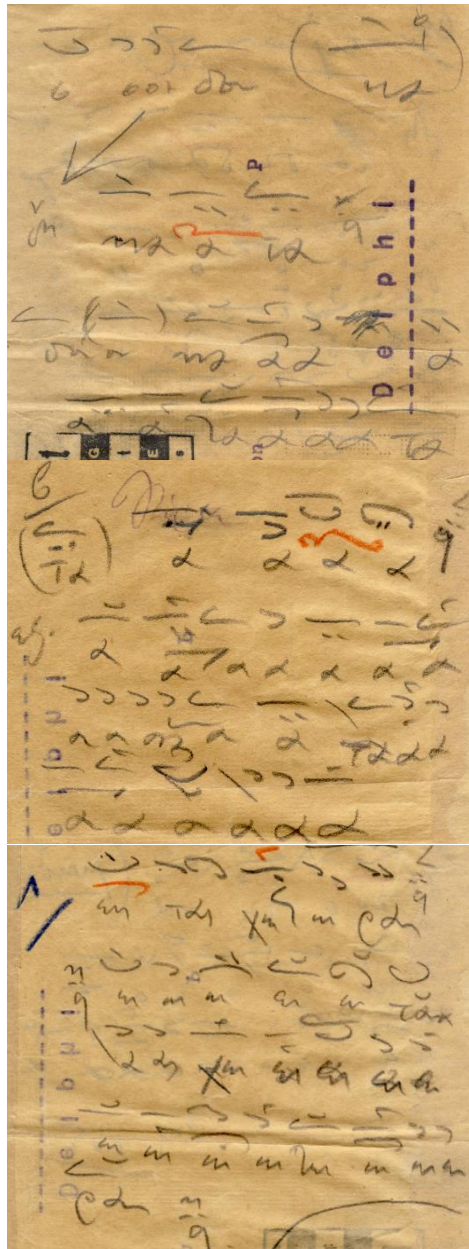


Σελ. 769
Σελ. 774

Parts of the
Method
-κάτα⁵⁷

Facsimiles

References

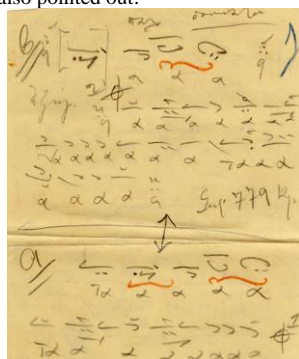


Σελ. 567
Σελ. 780

εις τὰς
χεῖρας

Σελ. 628 Κλ.

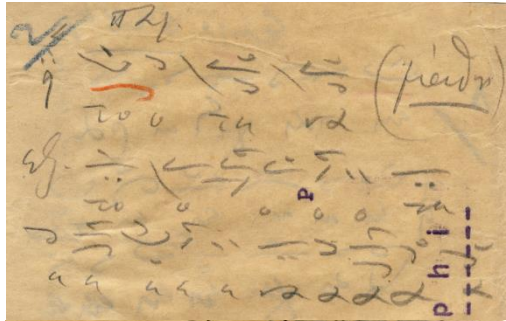
⁵⁷ Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos's Archive, where an additional reference [· Σελ. 779 Κλ.] is also pointed out:



Parts of the Method
τότε νά

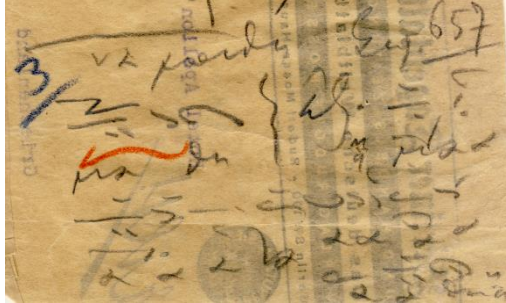
Facsimiles

References



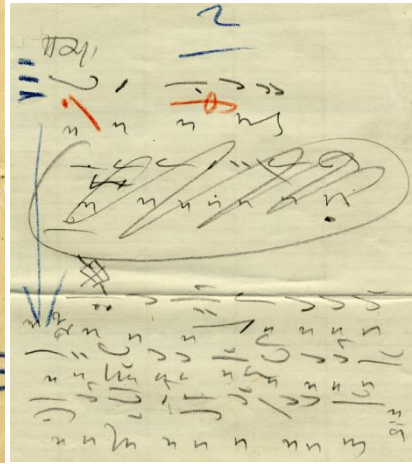
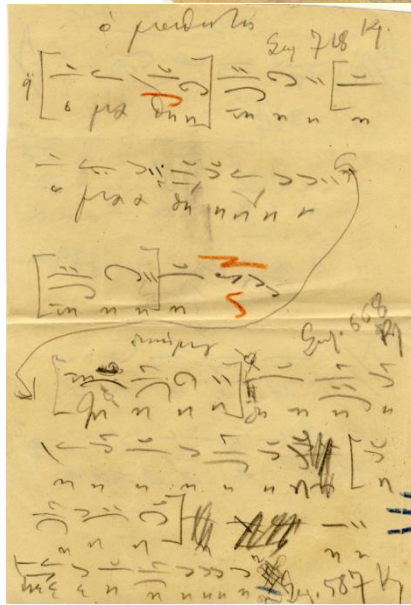
Σελ. 735

μάθη



Σελ. 657

ό μαθητής

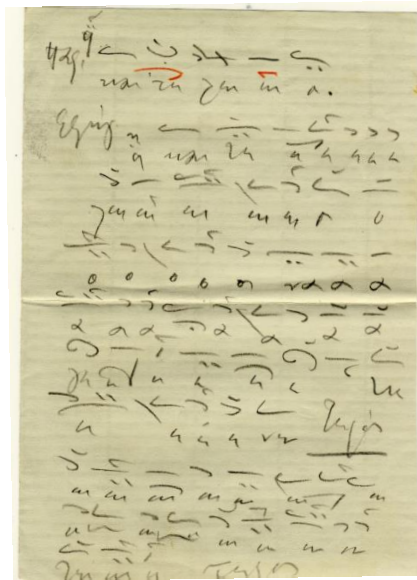


Σελ. 718 Κλ.
δική μου
Σελ. 668 Κλ
Σελ. 587 Κλ.
Σελ. 806 Κλ.

Parts of the Method καὶ τέλειος νὰ γένῃ⁵⁸

Facsimiles

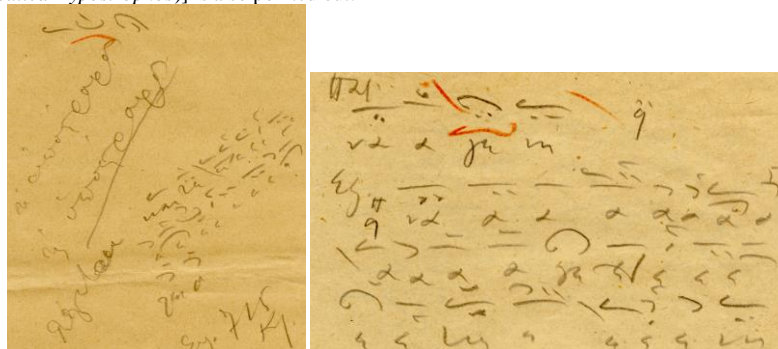
References



Τέλος

Finally, it is undoubtedly noticeable that a relevant exegesis of the same *Method* has recently been made by professor Gr. Stathis,⁵⁹ the phenomenon gives us a great opportunity to compare both the aforementioned exegetical approaches, made by two scholars, i.e. the exegesis under examination made by K. A. Psachos in 1926, and the other one made by Gr. Stathis in 1995; they comprise the only existing to day exegeseis of this specific composition of Panagiotes Chrysaphes; such a comparison, coming after the above relevant one between the exegeseis of Chrysaphes’s *Sticheron A Pharisee, overcome with vainglory* [Φαρισαῖος κενοδοξία νικώμενος], made by Chourmouziou Chartophylax and K. A. Psachos, seems to form an additional unexpected example of a kind of an interesting diachronic “notational dialogue”, which is absolutely appropriate as the conclusion of this chapter.⁶⁰

⁵⁸ Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos’s Archive, where additional reference [: Σελ. 715 Κλ. & Σελ. 527, respectively, along with the note: ἡ ἀπόστροφος καὶ ὑπόστροφος λέγεται (the *Apostrophos* is also called *Hypostrophos*)] is also pointed out:



⁵⁹ Stathis (1995), 8-9; Achilleas Chaldæakes (ed.), «...τιμὴ πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του [A *Festschrift* to Professor Gregorios Stathis], (Athens: Society Ανατολῆς τὸ Περιήχημα, 2001), 373-80; Gr. Stathis (ed.), *Θεωρία καὶ Πράξη τῆς Ψαλτικῆς Τέχνης: Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοδοποιίας, Πρακτικὰ Β' Διεθνoῦς Συνεδρίου, Μουσικολογικοῦ καὶ Ψαλτικοῦ, Ἀθήνα, 15-19 Ὀκτωβρίου 2003* [Proceedings of the 2nd Musicological Conference], (Athens: Institute of Byzantine Musicology, 2006), 25-30; for a record of the same Method, taken during a live performance, see also Achilleas Chaldæakes, *Ἐπὶ τὴν Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος-Ἰδρυμα Βυζαντινῆς Μουσικολογίας, Ψάλατε συνετῶς τῶ Θεῶ-Β'. Β' Διεθνῆς Συνέδριο Μουσικολογικὸ καὶ Ψαλτικὸ «Θεωρία καὶ Πράξη τῆς Ψαλτικῆς Τέχνης». Τὰ Γένη καὶ Εἶδη τῆς Βυζαντινῆς Ψαλτικῆς Μελοδοποιίας. Ἀθήνα 15-19 Ὀκτωβρίου 2003. Χρονικὸ καὶ Ψάλματα* [CD includes the records of the live performances given during the 2nd Musicological Conference], (Athens: Institute of Byzantine Musicology, 2005), 1st CD, 1st track.

⁶⁰ The scores that follow are electronically re-written (from the aforementioned manuscript and editions, respectively, of both K. A. Psachos [see note 50] and Gr. Stathis [see note 59]) by Theodoros Maroulakis, to whom great gratitude is expressed.

B

Lectures & Articles [Socrates Loupas]

“The public opinion and the Press are the main witnesses of my work” [«Η κοινή γνώμη και ο Τύπος είναι οι κυριώτεροι μάρτυρες της εργασίας μου»],⁶¹ K. A. Psachos wrote in one of his many articles published in the Greek daily and periodical newspapers and journals; the publication of his ideas and theories is documented through his personal Archive which he kept since his early life in Istanbul until 1949, only a few months before his death in the same year.⁶²

The newspaper folders, maintained by K. A. Psachos himself, together with the rest of his voluminous Archive, remain now in our hands after he bequeathed all of his work to his wife Amalia Psachou (1902-1998) and their niece Eleni Dourogianni-Ntalla (1924-2016); the folders contain more than 500 printed articles carefully arranged and indexed by their author in chronological order; it is practically impossible to refer here to all of the existing material; it is a strong hope of the present author that soon a published volume will contain all of K. A. Psachos's printed writings.

K. A. Psachos in his articles, epistles and interviews referred to a variety of topics: on the history and evolution of Ancient Greek and Byzantine Music, Greek Folk Music, Ottoman Music, matters of Theology and Liturgy, the administration of the Greek Orthodox Church, obituaries of clergymen and chanters, on the influence of Ancient Greek Culture in the East and West as well as on matters of social and artistic interest; most of them were published in Athens daily newspapers; a few articles were also published in periodicals from Istanbul, Alexandria, Munich and London.

A large number of his articles (more than 130⁶³) can be found in the musicological newspaper *Formigx* (1901-1912) published in Athens twice a month; additionally, he sometimes published articles anonymously; the last articles are signed with a pencil in the copies of the musicological newspaper *Formigx* that K. A. Psachos kept in his Archive.

Together with the Archive of his own articles, K. A. Psachos kept a second newspaper Archive containing more than 2,000 newspaper and magazine clippings (from 1890 to 1949) with articles written by Greeks and foreigners, musicologists, critics and journalists mentioning his name and work; there are also essays on Ancient Greek, Byzantine and European Music, publications of Greek Folk Songs, news about the Greek Orthodox Church and the Ecumenical Patriarchate of Constantinople and reports on important events such as the Delphic Festivals (1927, 1930), the International Byzantine Conference in Athens (1930), the transition in Greece from the Julian to the Gregorian calendar (1923) and many more.

A third part of the Archive consists of clippings and photocopies of publications mentioning K. A. Psachos and his legacy after his death (1949) collected by his widow Amalia and later by their niece Eleni.

1. The arrival in Athens

K. A. Psachos was summoned from Istanbul to Athens in 1904 to direct the School of Byzantine Music at the Athens Conservatoire and to address a wider problem: the traditional monophonic Byzantine Ecclesiastical Music was falling into disuse especially in the churches of the city centres;⁶⁴ that

⁶¹ K. A. Psachos, «Η δημόδης ποίησης και μουσική» [“The folk poetry and music”], in *Σκρίπ* [*Skrip*], (12.5.1928), 2; the article contains the lecture that K. A. Psachos gave at the “Parnassos’s” Hall on 6th May, 1928.

⁶² For K. A. Psachos's life and work in Istanbul and after 1904 in Athens see Evangelia Chaldæaki, *Ο Κ. Α. Ψάχος και η συμβολή του στην καταγραφή και μελέτη ελληνικών δημοτικών τραγουδιών* [K. A. Psachos and his contribution to recording and studying Greek Folk Songs], (Athens: Publications of Athens Conservatoire-Edition Orpheus, 2018), 35-63.

⁶³ *Ibid.*, 116-32.

⁶⁴ John Plemmenos, «Η “θελξίθυμος” μούσα της Ανατολής: Η Ασιάς Λύρα του Κωνσταντίνου Ψάχου και το κοινωνικο-ιδεολογικό της πλαίσιο» [“The ‘Captivating’ Muse of the Orient: K. A. Psachos’ *Asian Lyre* and its socio-ideological context”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], (Athens: Publications of the Academy of Athens, 2013), 103; Katy Romanou, *Εθνικής Μουσικής Περιήγησις 1901-1912. Ελληνικά μουσικά περιοδικά ως πηγή έρευνας της ιστορίας της νεοελληνικής μουσικής* [A journey through National Music 1901-1912: Greek Music Journals as a source of research on Modern Greek Music], 1st part, (Athens: Kouloura Editions, 1996) 31-95; Georgios Hadzitheodorou, «Η ζωή και τὸ ἔργον τοῦ Κωνσταντίνου Αλεξάνδρου Ψάχου» [“The life and work of Konstantinos Alexandrou Psachos”], in K. A. Psachos, *Ἡ παρασημαντική τῆς βυζαντινῆς μουσικῆς, ἥτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ’ ἡμῶν, ἑκδοσις δευτέρα ὑπερρηζῆμένη, μετὰ ἑκτενοῦς βιογραφίας καὶ εἰσαγωγῆς συνταχθεῖσης ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἑκδοσιν Γεωργίου Χατζηθεοδώρου καθηγητοῦ μουσικῆς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], *ibid.*, 24-5.

situation was particularly obvious in the central churches of the Greek capital; in some of them (the Metropolitan Cathedral, the Church of the Dormition of the Virgin Mary [*“Chrysospiliotissa”*], St. George *“Karytsi”* Church, St. Irene Church), two Sunday Divine Liturgies Services were celebrated, the first one accompanied by the performance of a monophonic choir and the second by a respective performance of a tetraphonic choir;⁶⁵ the tetraphonic adaptations of Byzantine Chants were increasing while some chanters and musicians were transcribing Byzantine Notation to the Staff one, using the argument of the progress and modernization of the Greek Orthodox Church; however, the “harmonization” of Byzantine Ecclesiastical Music and Greek Folk Songs did cause controversy even among the supporters of the “europeanization” of the Greek musical tradition.⁶⁶

The Holy Synod of the Church of Greece estimated the issue as an important one,⁶⁷ even more important than the “Gospel Riots” (the so-called *“Evangelika”*), the violent unrest which had broken out in Athens in 1901 due to the publication in the newspapers of excerpts of the Gospel translated in Modern Greek language. The “Scandal of the Music Society” followed a year after (1902); John Sakellarides (1853-1938), a prominent music composer, chanter and philologist, examined the students of the same Society’s Byzantine Music Department accompanying their performance in Byzantine Music on a piano; the initiative provoked reactions that was observed by the newspapers.⁶⁸

When K. A. Psachos arrived in Athens in September 1904, he was already informed of the above-mentioned situation; he had collected and kept in his Archive newspaper clippings from Athens and Istanbul regarding the incidents in Athens;⁶⁹ his inaugural speech at the Athens Conservatoire was brief; he said that he had thought long before accepting the invitation but the purpose of his presence at the Conservatoire was clear: to halt the destruction of Byzantine Ecclesiastical Music and to elevate it to a level comparable to the European one.⁷⁰

In less than a year he expanded his activity outside the Conservatoire: newspaper articles and interviews, lectures and concerts; his collaboration with the musical newspaper *Formigx* had already been announced since 1903 and his first articles were published while he was still in Istanbul;⁷¹ by March 1905 he signed his articles as “Professor of Byzantine Music at the Athens Conservatoire”;⁷² in those articles he summarily presented the New Method of the analytical Byzantine Notation (established by Chrysanthos, Gregory and Chourmouziotis in 1814), the theoretical work of Chrysanthos and the important corrections made by the “Patriarchal Musical Committee established in Istanbul in 1881” regarding the definition of the Byzantine Music intervals; he also mentioned the invention of an Organ commissioned by the Ecumenical Patriarch of Constantinople Joachim III (1834-1912) and how important vocal tradition was for the Committee’s research; K. A. Psachos concluded that the Committee’s work was unknown in Greece and its publication was needed together with some certain necessary annotations and supplementations.⁷³

2. The first public debate

The cause or rather the excuse for K. A. Psachos’s first dynamic public intervention via the Press was the announced “discovery” of two Byzantine Music codices that, according to the newspapers, contained a *Polychronion* to the Byzantine Emperors Konstantinos XI Palaeologos (1405-1453) and John

⁶⁵ Romanou (1996), 40.

⁶⁶ George Leotsakos, *Σπύρος Σαμάρας (1861-1917): ο μεγάλος αδικημένος της έντεχνης ελληνικής μουσικής. Δοκιμή βιογραφίας* [*Spyros Samaras (1861-1917): The great wronged man of Greek Art Music; an attempt at a biography*], (Athens: Benaki Museum Publications, 2013), 624.

⁶⁷ Romanou (1996), 43-4.

⁶⁸ Achilleas Chaldæakes, «Ο Ν. Δ. Λεβίδης και τὸ ἀνακόψαν μουσικὸ ζήτημα κατὰ τὸν Μάιο τοῦ 1902» [“N. D. Levidis and the raised musical issue in May 1902”], in Idem, *Βυζαντινομουσικολογικά* [*Byzantine-Musicological*], 2nd volume: *History*, (Athens: Athos Editions, 2014), 311-46.

⁶⁹ [unknown], «Ἑλληνικὴ Ἀνταπόκρισις» [“Greek Correspondence”], in *Κωνσταντινούπολις* [*Constantinople*], (21.5.1902), 1; [unknown], «Ἐκκλησιαστικὴ Μουσικὴ», [“Ecclesiastical Music”], in *Νέα Ἐφημερίς* [*New Newspaper*], (25.5.1902); [unknown], «Τὸ ζήτημα τῆς ἐκκλησιαστικῆς μουσικῆς ἐν Ἑλλάδι» [“The issue of Ecclesiastical Music in Greece”], in *Κωνσταντινούπολις* [*Constantinople*], ([;]-[;]-1902).

⁷⁰ K. A. Psachos, [«Ἐναρκτήρια ὀμιλία»] [“Inaugural speech”], in *Νέα Ἑλληνικὴ Σκηνή* [*New Greek Stage*], (25.12.1904), 3-4.

⁷¹ [unknown], «Κωνσταντίνος Ψάχος», [“Konstantinos Psachos”], in *Φόρμιγξ* [*Formigx*], I.b.6 (30.3.1903), 1.

⁷² K. A. Psachos, «Ἡ ἐπὶ τῶν τονιαίων διαστημάτων θεωρία τῆς μουσικῆς ἐπιτροπῆς τοῦ 1881» [“The Musical Committee’s of 1881 Theory on Tonal Intervals”], in *Φόρμιγξ* [*Formigx*], II.a.1 (15.3.1905), 1.

⁷³ *Ibid.*

VIII Palaeologos (1392-1448); the first codex was found in the National Library of Greece in 1904,⁷⁴ while the second one was found in the Library of the Greek Orthodox Patriarchate of Jerusalem in 1906.⁷⁵

Regarding the first codex:⁷⁶ K. A. Psachos criticized the exegesis of the aforementioned composition, written down in the Ancient Method of the stenographical Byzantine Notation in the above manuscript, as “*Conclusions being far from the truth*” [«Πορίσματα πόρρω τῆς ἀληθείας ἀφιστάμενα»];⁷⁷ the exegesis under discussion was made and published by John Sakellarides and his son, a popular operetta music composer, Theophrastos Sakellarides (1883-1950);⁷⁸ John Sakellarides answered to Psachos using the same argument, that his theory was wrong;⁷⁹ K. A. Psachos responded with an extensive interview about the explanation that the ancient musician used to attribute to the subsidiary signs in the Ancient Method of the stenographical Byzantine Notation;⁸⁰ John Sakellarides again questioned K. A. Psachos's exegetical approach on the specific *Polychronion* and on the Ancient Method of the stenographical Byzantine Notation in general;⁸¹ Sakellarides's articles was published in the musical newspaper *Formigx* [Φόρμιγξ] but some parts were censored; an anonymous note by the newspaper's editor explained that the insulting hints and the personal attacks against K. A. Psachos were deleted. The latter continued publishing articles about the Ancient Method of the stenographical Byzantine Notation challenging Sakellarides to respond but Sakellarides did not.

Regarding the second codex: it was associated by the newspapers with the aforementioned first one, “discovered” two years prior at the National Library of Greece; in a short article published in the

⁷⁴ Dimitrios Kampouroglous, «Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”] in *Ἑστία* [*Estia*], (7.6.1904), 3; according to the information given firstly in the mentioned article of Kampouroglous, secondly in an article of K. A. Psachos {«Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῆ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”]}, in *Φόρμιγξ* [*Formigx*], II.b.1-2 (1-15.4.1906), 5; cf. also [unknown], «Ο ὕμνος τοῦ αὐτοκράτορος» [“The Polychronion dedicated to the Emperor”], in *Ἑστία* [*Estia*] (29.5.1906), 1}, and thirdly in another article of the said Dimitrios Kampouroglous {«Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”]}, in *Ἑστία* [*Estia*], (31.5.1906), 1}, the above-mentioned codex is one known under the number 2267 of the collection of the musical manuscripts of the National Library of Greece (a *Papadike* of the 15th century, consisting of a total of 211 folios formed into the size of 22X16 cm), a codex that was donated to the Library by an (undefined) Bishop of the Ecumenical Patriarchate of Constantinople; the *Polychronion* under discussion is found at the f. 145 of the codex, while on its last page the following note about the owner of the codex can additionally be found: *End of the Papadike; it belongs to Dimitrios Exakoustos whom may God help; it was restored in 1457; at the end of the same year great historical and political developments are going to happen, according to God's will; the one who is going to experience them will be blessed* [† Τέλος τῆς ψαλτικῆς ἐκ τῆς μουσικῆς τέχνης· αὐτῆ γοῦν ἡ ψαλτικὴ ὑπάρχει κυροῦ Δημητρίου τοῦ Ἐξακουστοῦ καὶ ὁ Θεὸς βοηθεῖ αὐτόν. Ἐν εἶπει δὲ ἀνεκαινίσθη ςʹεʹ [=6.965] ἰνδικτιώνος εʹ [=1457]. Ἐν δὲ τῷ τέλει τοῦ ἔτους τούτου γενήσονται πολλὰ καὶ γενήσεται ἕτερα βασιλεία, ἣν προόρισεν ὁ Θεός, δηλονότι ἡ τοῦ ἐλεήμονος· καὶ μακάριος ὃς ζήσεται ἐν αὐτῇ †]. Unfortunately, it was impossible, for the time being, to identify this specific codex amongst the musical manuscripts of the collection of the National Library of Greece.

⁷⁵ [unknown], «Καὶ ἄλλος ὕμνος τῶν Παλαιολόγων ποῦ ἀνεκαλύφθη» [“Another Polychronion dedicated to the Palaeologians has been discovered”], in *Ἑστία* [*Estia*], (28.5.1906), 2; according to the information given firstly in the mentioned article, and secondly, in an article of Dimitrios Kampouroglous {«Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”]}, in *Ἑστία* [*Estia*], (31.5.1906), 1}, the above-mentioned codex is one known under the number 31 of the collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem, a codex written in Mount Athos in 1440; in the aforementioned references, as well as in another article of K. A. Psachos, [«Ἐπιστολή»] [“Epistle”], in *Ἑστία* [*Estia*], (3.6.1906), 4, a relevant reference to the periodical edition of the same Greek Orthodox Patriarchate of Jerusalem *New Zion* [*Νέα Σιών*] is additionally pointed out (nevertheless, after thorough research, no relevant reference could be located in the mentioned periodical edition). The codex under discussion is indeed the one known under the number 31 of the New Collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem; a description of this specific manuscript can be found in Athanasios Papadopoulos-Kerameus, *Ἱεροσολυμιτικὴ Βιβλιοθήκη, ἥτοι κατάλογος τῶν ἐν ταῖς βιβλιοθήκαις τοῦ ἀγιωτάτου ἀποστολικοῦ τε καὶ καθολικοῦ ὀρθοδόξου πατριαρχικοῦ θρόνου τῶν Ἱεροσολύμων καὶ πάσης Παλαιστίνης ἀποκειμένων ἐλληνικῶν κωδίκων (...)* [*Library of the Greek Orthodox Patriarchate of Jerusalem*], 5th volume, (St. Petersburg, 1915 [= Bruxelles, 1963]), 350-3; the codex is a *Mathematarion*, written in 1440 by Matthew the Domestikos and Joseph the hieromonk in Vatopediou monastery on Mount Athos; the mentioned *Polychronion* can be found in ff. 57^r-58^r of the codex (the present author owes special thanks to Dimitrios Balageorgos for kindly provided further information about the aforementioned codex, taken from his forthcoming analytical catalogue of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem).

⁷⁶ Cf. also *Appendix 1.2*, note 147.

⁷⁷ «Ο ὕμνος τοῦ Παλαιολόγου. Συνέντευξις μετὸν κ. Κ. Α. Ψάχον» [“The Polychronion dedicated to Konstantinos Palaeologos; an interview with K. A. Psachos”], in *Φόρμιγξ* [*Formigx*], II.a.1 (15.3.1905), 3-4.

⁷⁸ John Sakellarides, «Ο ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Παναθήναια* [*Panathinaia*], 8.94 (31.8.1904), 277-8 & 280-1.

⁷⁹ John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos”], in *Φόρμιγξ* [*Formigx*], II.a.2 (31.3.1905), 2-3.

⁸⁰ «Ο ὕμνος τοῦ Παλαιολόγου. Σπουδαιότατη καὶ λίαν διαφωτιστικὴ συνέντευξις μετὸν κ. Ψάχον ἐν σχέσει πρὸς τὴν ὑπὸ τῶν ἀρχαίων διδομένην ἔρμηνειαν εἰς τὰ ἄρωνα καλούμενα σημάδια τῆς παλαιᾶς γραφῆς» [“The Polychronion dedicated to Konstantinos Palaeologos; a very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs”], in *Φόρμιγξ* [*Formigx*], II.a.3-4 (15-30.4.1905), 1-4.

⁸¹ John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου. Ἡ ἐπὶ τῶν μεγάλων σημαδίων συζήτησις» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos; the discussion on the subsidiary signs”], in *Φόρμιγξ* [*Formigx*], II.a.5 (15.5.1905), 3-4.

newspaper *Estia* [Ἑστία], one can read a reminder of what K. A. Psachos had already proved, i.e. that the codex of the National Library of Greece did not contain just a “Hymn” to each Emperor but a *Polychronion* which was chanted to praise a Byzantine Emperor and it was adapted each time for the new one;⁸² the historian of the city of Athens and director of the National Library Dimitrios Kampouroglous (1852-1942), who had “discovered” the codex in 1904, immediately published another article in the same newspaper, where he was briefly commented on the aforementioned statement of K. A. Psachos; Kampouroglous did not disagree with Psachos, but asked for the two codices to be compared in order to prove whether the *Polychronion* found within them is indeed the same composition;⁸³ K. A. Psachos replied to Dimitrios Kampouroglous that in a lecture, which he gave less than two months prior,⁸⁴ he had already proved that both codices include the very same melody of the *Polychronion* under discussion;⁸⁵ in the same reply, K. A. Psachos implied that some people might exploit the feelings of the Greeks about Konstantinos Palaeologos “for the sake of plain advertising” [«χάριν ἀπλῆς διαφημίσεως»].⁸⁶

The aforementioned lecture of K. A. Psachos was pre-announced in the musical newspaper *Formigx*, under the title “About the Ancient Method of the stenographic Byzantine Notation and the occasionally arose exegesis of it, on the occasion of the *Polychronion* dedicated to Palaiologos” [«Περὶ τοῦ ἀρχαίου μουσικοῦ γραφικοῦ συστήματος τῆς Βυζαντινῆς Μουσικῆς καὶ τῶν διαφορῶν κατὰ καιροῦς ἐξηγήσεων αὐτοῦ ἐξ ἀφορμῆς τοῦ ὕμνου τοῦ Παλαιολόγου»];⁸⁷ it was given at “Parnassos’s” Hall on 6th April, 1906, and published in the same musical newspaper *Formigx*;⁸⁸ it included a projection of eight indexes with musical examples taken from Byzantine Music manuscripts as well as a performance given by a choir of K. A. Psachos’s students from Athens Conservatoire who chanted the beginning of the *Polychronion* under discussion in three performative ways, i.e. according to its *Parallage*, *Metrophonia*, and *Melos* versions, all formed by K. A. Psachos himself; more precisely, the text of the lecture contains a part of the theory which Psachos developed and published 11 years later, in what was probably his most important publication, *The Parasimantiki of the Byzantine Music*,⁸⁹ where he supports the historical continuity of this specific kind of music; the lecture began with a retrospective presentation of all the significant stages of the evolution of Byzantine Music Notation until the 19th century; in conclusion, K. A. Psachos attacks those who question the legitimacy of that historical continuity of the Byzantine Music Notation and says that it is a patchwork of foreign musical elements combined with unskilled chanters, who haven’t any evidence to support their theories; finally, quoting Shakespeare’s Hamlet [Polonius to Hamlet, and Hamlet’s answer, Act 2 scene 2], he calls their arguments “Words, words, words!”.⁹⁰

Frank Choisy (1872-1966), a Swiss professor at the Athens Conservatoire, sided publicly with K. A. Psachos; he believed that all the Athenians should have attended his lecture at “Parnassos” but sadly there was a division among the Greek musical circles; he confirmed the absolute need for K. A. Psachos’s

⁸² [unknown], «Ὁ ὕμνος τοῦ αὐτοκράτορος» [“The Polychronion dedicated to the Emperor”], in *Ἑστία* [Estia] (29.5.1906), 1.

⁸³ Dimitrios Kampouroglous, «Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Ἑστία* [Estia], (31.5.1906), 1.

⁸⁴ See below, note 88.

⁸⁵ K. A. Psachos, [«Ἐπιστολή»] [“Epistle”], in *Ἑστία* [Estia], (3.6.1906), 4.

⁸⁶ *Ibid.* A seemingly irrelevant newspaper clipping, kept in the same folder, perhaps gives us an answer to the above insinuation; it was about the announced memorial service for Konstantinos Palaeologos on May 29th, the day of the Fall of Constantinople in 1453 [see [unknown], «Τὸ μνημόσυνον τοῦ Παλαιολόγου» [“The memorial service for Palaeologos”], in *Ἑστία* [Estia], (28.5.1906), 1]; the service was held at the church of St. Constantine in *Omonoia* area of Athens on the initiative of the army officer Petros Saroglou (1865-1920) with many in attendance, such as the Bishop of Gortynia (Peloponnese) John Martinos, the member of the Greek Parliament Nikolaos Levidis (1868-1942) [about the relationship between K. A. Psachos and N. D. Levidis see Achilleas Chaldæakes, «Ἐκ τοῦ ἀρχείου Ν. Δ. Λεβίδη: Ἡ Δοξολογία τῆς 25^{ης} Μαρτίου 1908 καὶ μία ἀνέκδοτη ἐπιστολή τοῦ Κ. Α. Ψάχου» [“From the Archive of N. D. Levidis: The Doxology of the 25th of March and an unpublished epistle of K. A. Psachos”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, (Athens: Athos Editions, 2014), 305-9], the diplomat, politician and writer Ion Dragoumis (1878-1920), the Mayor of Athens Spyros Mercouris (1856-1939), other members of the Greek Parliament and a large crowd; the chanter of the memorial service was John Sakellarides who also chanted the “the hymn, which he considers it was composed for Palaeologos, a concept under question” [«τὸν ὕμνον, ὃν θεωρεῖ ὅτι εἶνε τοῦ Παλαιολόγου, ὅπερ ὁμοῦ διαμφισβητεῖται»] [see [unknown], «Τὸ χθεσινὸν ἐκκλησιαστικὸν μνημόσυνον Κωνσταντίνου τοῦ Παλαιολόγου» [“Yesterday’s memorial service to Konstantinos Palaeologos”], in *Ἐμπρός* [Empros], (30.5.1906), 2].

⁸⁷ [unknown], «Μουσικὴ ἀνακοίνωσις τοῦ κ. Ψάχου ἐν τῷ Παρνασσῷ» [“Musical presentation by K. A. Psachos at Parnassos”], in *Φόρμιγξ* [Formigx], II.a. 24 (28.2.1906), 3.

⁸⁸ «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5-6 (cf. pp. 2-3, as well) | II.b.3-4 (15-31.5.1906), 3-5 | II.b.7-8 (15-31.7.1906), 3-5.

⁸⁹ Psachos (1917¹ & 1978²).

⁹⁰ Psachos (1906b), 5.

arrival from Istanbul two years ago and added that his theory on the continuity of Byzantine Music was the “most reasonable and justified” [«ἡ πλέον λογική καὶ ἡ μᾶλλον δεδαικιοποιημένη»].⁹¹

The conflict between K. A. Psachos and John Sakellarides lasted until the end of their lives; as he used to write down his thoughts and comments on the margins of rare publications he kept in his invaluable Library⁹², he did so as well -albeit in a simpler style- in his newspaper Archive; an obituary for John Sakellarides, published 6 years after his death,⁹³ was kept in a folder; next to the notion that the great musician “was believing in the tradition of the Byzantine Music but he wanted to clear the psalms ... (because they were) perverted during the long slavery” [«ἐπίστευεν εἰς τὴν παράδοσιν τῆς Βυζαντινῆς Μουσικῆς, ἤθελεν ὅμως αὐτὴν κεκαθαρμένην ... (καθῶς) ἡ μακραίωνος δουλεία διέστρεψε τὰ μέλη αὐτά»] and that “he penetrated the impenetrable imaginary Great Wall which for most people separates the Byzantine from the European musical culture” [«πέρασε τὸ ἀδιαπέραστο φανταστικὸ σινικὸ τεῖχος ποῦ γιὰ τοὺς περισσότερους χωρίζει τὸν Βυζαντινὸ ἀπὸ τὸν Εὐρωπαϊκὸ μουσικὸ πολιτισμὸ», K. A. Psachos noted with a pencil “despicable!” [«ἀθλιότητες!»]; and next to the claim that “today all Greek Orthodox Christians know the musical works of Sakellarides” [«δὲν ὑπάρχει σήμερον Χριστιανὸς ὁ ὁποῖος νὰ ἀγνοῇ τὴν μουσικὴν τοῦ Ἰ. Σακελλαρίδη»], K. A. Psachos wrote (ironically) “What a statement!” [«Τί λόγος!»].

3. The Parasimantiki and the New Formigx

K. A. Psachos's theory of the unbroken continuity of Byzantine Music since the early Christian times until the 19th century through a successive interpretation of the Ancient Method of the stenographic Byzantine Notation and its relevant exegesis according to the New Method of the analytical Byzantine Notation took a final form in 1917 with the publication of his aforementioned book *The Parasimantiki of the Byzantine Music*; the book has been his *opus magnum* with which he aspired to give the opportunity “to those who desire to initiate into the mysteries of the mystical and ciphering Art of Ancient stenographic Byzantine Notation” [«τοῖς ἐπιθυμοῦσι νὰ μηθῶσιν εἰς τὰ μυστήρια τῆς μουσικῆς καὶ μαντευτικῆς ταύτης τέχνης τῆς ἀρχαίας στενογραφίας»],⁹⁴ but also to prove “the fallacy of those who sought the retrospection of the Ancient Stenography without any historical or technical evidence” [«τὴν πλάνην εἰς ἣν περιέπεσαν οἱ ἄνευ ἱστορικῶν καὶ δὴ τεχνικῶν ἀποδείξεων ἐπιζητήσαντες τὴν ἀναδρομὴν πρὸς τὴν πρώτην στενογραφίαν»];⁹⁵ K. A. Psachos will refer to this book in articles he wrote later, and he will insist on defending his theory; in 1929 he reminded his readers that through the book under discussion he refuted “(everything) not only superficial but monstrous” [«(ὅσα) οὐ μόνον ἐπιτόλαια ἀλλὰ καὶ τερατώδη»] that had been written about Byzantine Music Notation.⁹⁶

After resigning from the Athens Conservatoire in 1919 and founding his own one⁹⁷, much of K. A. Psachos's activity was devoted to the construction of the *Panarmonion Organ* in Germany (1922-1924); later, he is commissioned to compose music for the Greek Tragedies performed during the Delphic Festivals in 1927 and 1930; however, between March 1921 and February 1923 K. A. Psachos accomplished his own publishing project; he published the *New Formigx*, a “musical, ecclesiastical and philological monthly magazine” [«μηνιαῖον περιοδικὸν μουσικὸν ἐκκλησιαστικὸν καὶ φιλολογικόν»], according to a statement written below its title; the magazine lasted about the same period of time with his own Conservatoire; in *New Formigx's* 24 issues that were published in total, K. A. Psachos authored many signed and unsigned articles; he had all the space he wanted to express his views on many issues and -above all- on Byzantine Music.

In the 1st issue, he categorized those who opposed the New Method of the analytical Byzantine Notation (1814) in two groups: a) those who were honestly worried about whether the Ancient Method

⁹¹ Frank Choisy, «Βυζαντινὴ Μουσικὴ» [“Byzantine Music”], in *Φόρμιγξ* [Formigx], Π.β. 9-10 (15-31.8.1906), 1.

⁹² Achilleas Chaldaekes, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντύπων μουσικῶν ἐκδόσεων τῆς βιβλιοθήκης του. Α΄, 1820-1882» [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, (Athens: Athos Editions, 2014), 371-425.

⁹³ Spyridon Kapsaskis, «Ὁ ὑμνωδὸς τῆς Ὀρθοδόξου Ἐκκλησίας Ἰ. Σακελλαρίδης» [“The hymn-writer of the Orthodox Church J. Sakellarides”], in *Ἐκκλησιαστικὸν Βῆμα* [Ecclesiastical Tribune], (28.9.1944), 4-5.

⁹⁴ Psachos (1917), 10.

⁹⁵ Psachos (1978), 95.

⁹⁶ [unknown], «Ἡ ἀρχαία Βυζαντινὴ καὶ ἡ σύγχρονος Ἑλληνικὴ μουσικὴ καὶ τὰ προβλήματα αὐτῆς. [Συνέντευξη Ψάχου]» [“The Ancient Byzantine and the Modern Greek Music and their problems; [An interview with K. A. Psachos]”, in *Ἐφημερίς τῶν Βαλκανίων* [Newspaper of the Balkans], (22.6.1929), 1.

⁹⁷ Chaldaeki (2018), 60-3 & 47-8.

of the stenographic Byzantine Notation could be precisely explained by that new system, and b) those who reacted because they lost the privilege and the profit of the exclusive knowledge;⁹⁸ in the 2nd issue, he reminded that Byzantine Music is part of a sacred tradition, therefore any alteration is condemned by the Church in a series of Regulations and Circulars;⁹⁹ in all next issues K. A. Psachos always stressed the importance of the correct chanting and writing Byzantine Music, its ancient roots, while he listed the errors he observed in the churches and condemned the style of chanting according to a tetrasonic manner.

The unbroken continuity of the Byzantine Music Notation also had a broader meaning for K. A. Psachos: Greek Music, sacred and secular (folklore) is a continuation of Ancient Greek Music; the founders of Byzantine Music did not distance themselves from the Ancient Greeks as they did not abandon the Greek language; the Byzantines never “discovered” the ancient texts because they always knew them, except from certain periods of time; the Orthodox Church never allowed any innovation and “preserved the music unscathed” [«τὴν μουσικὴν διετήρησεν ἀλώβητον»];¹⁰⁰ K. A. Psachos even criticized the recording of ecclesiastical chants together with folklore songs, stating that the music of the Church doesn't have to be recorded because it has already been preserved in a notational system which can be performed by those who know it in depth.¹⁰¹

4. Music Supervisor at the Greek Orthodox Churches

In 1932 K. A. Psachos was appointed by the Minister of Education Georgios Papandreou (1888-1968) “Music Supervisor at the Greek Orthodox Churches”;¹⁰² this position was very important to him; it essentially gave him a second chance to do what he was invited to do in Greece, this time not through education but through a direct address to the Church's liturgical performances.

What happened to the reports that K. A. Psachos conducted and submitted as supervisor, whether they were implemented or not, it's not easy to ascertain; what one can find in his Press Archive is that -as time went by- he expressed his dissatisfaction regarding their fate; six years after his appointment, a journalist of the newspaper *The Voice of the Church* [*Ἡ Φωνὴ τῆς Ἐκκλησίας*], in which K. A. Psachos had also published some articles, mentioned some of his reports that were submitted to the Ministry of Education and to the Holy Synod of the Church of Greece;¹⁰³ those reports are described as documents of great historical importance and it is highlighted that the main problem was the chanters' lack of education and the fact that they used to chant “as each one can” [«ὅ,τι φθάσει ἕκαστος»];¹⁰⁴

K. A. Psachos's proposals were summarized in the following five points:

- a. No chanter should be appointed in a church unless he holds a certificate of complete musical training and education.
- b. Existing chanters must be retrained.
- c. A committee must be formed by the Church and the State; members must be people of letters and arts and their aim should be to enlighten the public about Byzantine Music by publishing the proper books.
- d. A Pan-Hellenic Conference on Music should be organized.
- e. Tetrasonic Music must be banned from the liturgical tradition.

Some weeks later K. A. Psachos published in the same newspaper one of the reports he submitted to the Holy Synod of the Church of Greece, dated 25-3-1938;¹⁰⁵ he began with a short retrospect of the history of Byzantine Music since its first centuries until the 20th century; then, he boldly stated that the main cause of the deterioration and perversion of Byzantine Music was the Church's

⁹⁸ K. A. Psachos, «Τὸ νέον γραφικὸν μουσικὸν σύστημα καὶ τὰ πρῶτα ἔντυπα κείμενα» [“The New Method of the analytical Byzantine Notation and the first printed books”], in *Νέα Φόρμιγξ* [*New Formigx*], I.1 (March 1921), 1-2.

⁹⁹ K. A. Psachos, «Ἡ Βυζαντινὴ ἐκκλησιαστικὴ μουσικὴ εἶναι ἱερὰ παράδοσις» [“Byzantine Ecclesiastical Music is sacred tradition”], in *Νέα Φόρμιγξ* [*New Formigx*], I.2 (April 1921), 1-2.

¹⁰⁰ K. A. Psachos, «Ἡ Ἑλληνικὴ Μουσικὴ διὰ μέσου τῶν αἰώνων» [“Greek Music through the centuries”], in *Νέα Ἐποχὴ* [*New Age*], 14 (25.12.1924), 362-4.

¹⁰¹ K. A. Psachos, «Τὰ δημόδια ἄσματα» [“Folk songs”], in *Ἐλεύθερος Ἄνθρωπος* [*Free Man*], 2 (27.9.1932), 2.

¹⁰² [unknown], «Ὁ διορισμὸς τοῦ καθηγητοῦ κ. Κ. Ψάχου» [“The appointment of Professor K. A. Psachos”], in *Μουσικὰ Χρονικά* [*Musical Chronicles*], IV.2(38) (February 1932), 80.

¹⁰³ D. M., «Ὁ τρώσας καὶ ἰάσεται» [“He that wounded shall heal”], in *Ἡ Φωνὴ τῆς Ἐκκλησίας* [*The Voice of the Church*], (12.2.1938), 2.

¹⁰⁴ *Ibid.*

¹⁰⁵ K. A. Psachos, «Πῶς θὰ λυθῇ τὸ ζήτημα τῆς ἐκκλησιαστικῆς Βυζαντινῆς μουσικῆς» [“How the issue of Ecclesiastical Byzantine Music will be resolved”], in *Ἡ Φωνὴ τῆς Ἐκκλησίας* [*The Voice of the Church*], (1.4.1938), 2.

toleration towards the problems; he disclosed that all his reports had been ignored; he again condemned the issue of the Tetrachord Music, the placement of the choirs into the Churches, as well as the participation of Philharmonic Orchestras during the Epitaphios procession on Holy Friday; he proposed the revival of Ancient Byzantine Music by all technical and scientific means, suggesting the radio, which was becoming popular at that time, as an important tool; the aged K. A. Psachos declared himself available to the Church stating that he was ready to fight and become unpleasant because he understood that it would be difficult for anyone to take this role.¹⁰⁶

5. Conference's papers and lectures

The History and Theory of Byzantine Music Notation has also been K. A. Psachos's subject for lectures and conference participation since his first years in Athens; the titles of his lectures have already been published.¹⁰⁷

His presentation at the 16th International Conference of the Orientalists in Athens (1912) is saved in his Archive and remains unpublished; a brief abstract of it was published in the Conference proceedings volume;¹⁰⁸ the title of the presentation was "*The Notation of the Byzantine Music was a symbolic stenographic Notation*" [«*Η παρασημαντική τῆς βυζαντινῆς μουσικῆς ἦτο συμβολικὴ στενογραφία*»]; K. A. Psachos presented the evolution of the Byzantine Music Notation since its primary form during the first Christian centuries until its final one in the 19th century; he also projected "*illuminated pictures*" [«*φωτεινές εἰκόνες*»] of Byzantine Music manuscripts to document his theory; the presentation's conclusion was as follows: "*Contemporary Ecclesiastical Music as defined by the Greek Orthodox Church is the Ancient Byzantine one; any doubters of the certified expansion of the Ancient Method of the stenographic Byzantine Notation and of the indicated music transferred into the current New Method of the analytical Byzantine Notation, which has been transformed from symbols to letters, they can assure themselves by one way only; and this way is the retrospective parallelism of the present Notation to its intermediate stages and through them to the Ancient Notation; any other method which denies, either by purpose or by error, the ten centuries old multifarious evolution of the Ancient Notation and its gradual analysis and occasional exegesis will always be so daring and undocumented*" [«*Η σημερινή λουπὸν μουσική ἡ ἐν τῇ ὀρθοδόξῳ Ἑλληνικῇ Ἐκκλησίᾳ καθωρισμένη εἶναι αὐτὴ αὐτῆ ἢ ἀρχαία Βυζαντινὴ. Οἱ δὲ τυχὸν ἀμφιβάλλοντες περὶ τῆς πιστῆς ἐξηγήσεως τῆς ἀρχαίας συμβολικῆς στενογραφίας καὶ τῆς μεταφορᾶς τῆς δι' αὐτῆς ὑπονοουμένης μουσικῆς εἰς τὸ σημερινὸν τελείως ἀναλελυμένον γραφικὸν σύστημα, τὸ μεταβληθὲν ἀπὸ συμβόλων εἰς γράμματα, δύνανται νὰ βεβαιωθῶσι διὰ ἑνὸς καὶ μόνου μέσου. Καὶ τὸ μέσον τοῦτο εἶναι ὁ ἀναδρομικὸς παραλληλισμὸς τῆς σημερινῆς γραφῆς πρὸς τοὺς διαμέσου σταθμοὺς καὶ διὰ τούτων πρὸς τὴν ἀρχαίαν στενογραφίαν. Πᾶσα ἄλλη μέθοδος ἀρνούμενη ἀπὸ σκοποῦ εἶτε ἐκ πλάνης τὴν ἐν διαστήματι δέκα ὀλοκλήρων αἰώνων πολυσιδητῆς ἀρχαίας στενογραφίας ἐξέλιξιν καὶ τὴν κλιμακωτὴν αὐτῆς ἀνάλυση καὶ ἐξήγηση, θὰ εἶναι πάντοτε τόσοσιν τολμηρὰ ὅσον καὶ ἀστήρικτος*»].

The History, the Art, the Notation and the Tradition of the Byzantine Music were also the subject of his presentation at the 3rd International Byzantine Conference held in Athens (October 1930); the presentation included musical performance and projection of musical examples; the proceedings were published in 1932 in summaries,¹⁰⁹ but K. A. Psachos had already published his presentation in November 1930;¹¹⁰ his thesis was that the musical system of Ancient Greece was preserved within the Byzantine Music; He rejects the notion that Byzantine Music "*is a simple creation of the last one hundred years fabricated by the chanters of Constantinople*" [«*ἀπλοῦν κατασκεύασμα τῶν τῆς παρελθούσης ἑκατονταετηρίδος ψαλτῶν τῆς Κωνσταντινουπόλεως*»];¹¹¹ it took a lot of effort, he adds, to mitigate this fallacy and prejudice; the vocal tradition of Ecclesiastical Music, which was kept undisturbed for centuries, is also a proof of Notation's fidelity.

¹⁰⁶ *Ibid.*

¹⁰⁷ Psachos (1978), 46-8; Loupas (2013), 320-1.

¹⁰⁸ *Actes du XVI^e International Congrès Des Orientalistes [Proceedings of the 16th International Conference of the Orientalists]*, (Athens: Estia Publications, 1912), 46-7 [available at the following site: <https://gallica.bnf.fr/ark:/12148/bpt6k6580276f/f54.item> (accessed: 25 March 2021)].

¹⁰⁹ Anastasios Orlandos (ed.), *Actes du III^e Congrès International d'Études Byzantines*, (Athens: Estia Publications, 1932), 266-7.

¹¹⁰ K. A. Psachos, «*Ἱστορία, τέχνη, παρασημαντική καὶ παράδοσις τῆς Βυζαντινῆς μουσικῆς*» [“History, Art, Notation and Tradition of Byzantine Music”], in *Μουσικὴ Ζωή [Musical Life]*, 2 (November 1930), 25-7.

¹¹¹ *Ibid.*, 25.

In summary, it should be noted that there are two main aspects in all of K. A. Psachos's lectures and articles: a) his view on the proper Byzantine Music Notation remained totally unchanged and b) his combative style in defending his ideas.

K. A. Psachos had a strong spirit and he never hesitated to attack, criticize and publicly debate with anyone whose thought was damaging Byzantine Music and disagreed with his theory of the unbroken continuity of Greek Music from antiquity to modern times; he always mentioned that Byzantine Music was a fundamental part of the Orthodox liturgical life equal to iconography and therefore the proper interpretation of Byzantine Music Notation was of theological importance. He arrived in the Greek capital only seven years after a national humiliating military defeat (1897) and ten years after the country's bankruptcy (1893) and the imposition of International Economic Control; in 1896 the 1st modern Olympic Games were held in Athens; the idea that modern Greeks were direct descendants of the Ancients was particularly popular especially after the "shock" caused by the German historian Jacob Philipp Falmerayer (1790-1861) who in his published study denied any racial relation between modern and Ancient Greeks.¹¹² In one of his lectures in Piraeus, K. A. Psachos associated the spreading of Tetrachord Music in the Greek churches with Falmerayer's theory: "unless if with our actions (i.e. accepting Tetrachord Music) we seek to justify Falmerayer's judgment about us" [«ἐκτός ἂν διὰ τῶν πράξεων ἡμῶν (ἀποδεχόμενοι τὴν τετραφωνία) θέλωμεν νὰ δικαιώσωμεν τὰς περὶ ἡμῶν κρίσεις τοῦ Φαλμεράγερ»];¹¹³ he used the strongest argument of all, the one including an existential meaning for modern Greeks; but for K. A. Psachos, the only right way to approach Ancient Greece was a reversed process through Byzantine culture in order to reach the classical.

¹¹² George Veloudis, *O Jacob Philipp Falmerayer και η γένεση του ελληνικού ιστορισμού* [Jacob Philipp Falmerayer and the genesis of Greek historism], (Athens: Society for the Study of Modern Hellenism-Mnimon, 1982).

¹¹³ [unknown], «Ἡ μουσικὴ διάλεξις τοῦ κ. Κ. Α. Ψάχου ἐν Πειραιεῖ» [“The musical lecture of K.A. Psachos in Piraeus”], in *Φόρμιγξ* [Formigx], II.a. 17-8 (15-30.11.1905), 2.

C

Musical Records [Evangelia A. Chaldæaki]

In K. A. Psachos's Archive, there is an abundance of evidence regarding the usage of the New Method of the analytical Byzantine Notation for the purpose of recording Greek Folk Songs. Besides the aforementioned musical records of Byzantine Music, which form the majority of the musical material found in his Archive, the researcher could also find located there similar information about the Greek Folk or even the Asian Music. A few scholars, who have in the past commented on the same Archive's importance, claimed that the records of Greek and Asian Songs, stored in the Archive, are about 2,000 in number.¹¹⁴ Nowadays, the exact number of the material found in K. A. Psachos's Archive, a material categorized in several folders under specific titles by him, is already well-known in the contemporary research.¹¹⁵

This chapter will focus on testimonies of Greek Folk Music that are found in the remnants of K. A. Psachos's Archive, stored at his residence.¹¹⁶ The present author has already been involved with K. A. Psachos's contribution to recording and studying Greek Folk Songs.¹¹⁷ However, an additional examination that has been conducted of the Archive during the research program "*Digitalization, Documentation, and Promotion of the Archive of K. A. Psachos*", has revealed new pieces of information, unknown and unpublished to the relevant bibliography in existence today. More precisely, a long table given in *Appendix No. 7* assembles all the titles of the folk songs musical records found in K. A. Psachos's Archive, specifically in the folders entitled "Folk Songs" and "Folk Material – Songs II"; the material in its entirety will be described below; it consists of the noteworthy number of **538** in total titles of folk songs; nevertheless, the recordings that one can find within the same Archive are much more, given that a number of songs have been written down twice or even more, while, at the same time, K. A. Psachos also kept a copy of any printed version of the songs that were occasionally printed in articles or in books. Furthermore, in the above-mentioned folders, one can find additional musical records, which cannot be classified within the genre of Greek Folk Music; they are melodies related to the repertoire of Secular Constantinopolitan Music, both Ottoman, and Greek, while amongst them some eponymous compositions can also be found (the later issue will be discussed by the present author in an upcoming study). The majority of those records, as it will be described further onwards, are written down rather by K. A. Psachos himself than by other researchers and musicians.

As depicted from the dates noted in his Archive, K. A. Psachos was involved in the investigation of Greek Folk Music since the years that he was living in Istanbul (1869-1904);¹¹⁸ after his relocation to Athens, where he lived until his death (1904-1949), his researches were systematized; he established the

¹¹⁴ Gr. Th. Stathis, «Αγορά της μουσικής βιβλιοθήκης Κ. Α. Ψάχου» ["Purchase of K. A. Psachos's Musical Library"], in Achilleas Chaldæakes (ed.), «...τιμή πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του [A Festschrift to Professor Gregorios Stathis], *ibid.*, 774; Hadzitheodorou (1978), vζ'.

¹¹⁵ Sokrates Loupas, «Αυτογράφα Κωνσταντίνου Ψάχου. Η ψηφιοποίηση των καταλοίπων του αρχείου του» ["Autographs of K. A. Psachos; the digitalization of his Archive"], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 315-25.

¹¹⁶ K. A. Psachos's Musical Library, consisting of Byzantine Music manuscripts and printed books of great importance, was bought in 1991 by the Department of Music Studies of the School of Philosophy of the National and Kapodistrian University of Athens; see Stathis (2001) & Idem, «Η βιβλιοθήκη Κ. Α. Ψάχου στὸ Πανεπιστήμιο Ἀθηνῶν. Ἐγκατάσταση καὶ ψηφιοποίηση» ["K. A. Psachos's Library at the University of Athens; installation and digitalization"], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 163-75. After K. A. Psachos's death, the heirs, meaning his wife Amalia and his nephew Eleni Dourogianni-Dalla, donated (around the 1970s) one of his Panarmonion Organs in the cultural and social *Club of New Smyrna* area in Athens [*Ἐστία Νέας Σμύρνης*], while a second one was additionally donated in 2005 to the *Hellenic Folklore Research Center of the Academy of Athens* [*Κέντρον Ἑρένης τῆς Ἑλληνικῆς Λαογραφίας τῆς Ἀκαδημίας Ἀθηνῶν*], along with the phonograph and some phonographic cylinders which also remained in Psachos's Archive. The rest of his Archive remains at his residence in the New Smyrna area of Athens and was inherited by Sokrates Loupas after Eleni Dourogianni-Dallas's death in 2016.

¹¹⁷ Chaldæaki (2018); biographical details about Psachos can also be found in this book.

¹¹⁸ For further details on K. A. Psachos's vitae see Evangelia Chaldæaki, «Αξιοποίηση αρχειακῶν πηγῶν καὶ δευτερογενῶν πληροφοριῶν γιὰ τὴ βιογράφηση τοῦ Κ. Α. Ψάχου (1869-1949): Ἀρχεῖο Ψάχου, Βιβλιοθήκη Ψάχου, "Ἀνθέμιον", Ἑλληνικὴ Λαογραφικὴ Ἐταιρία, Κέντρο Μικρασιατικῶν Σπουδῶν, Μουσεῖο Μπενάκη, Ὁδεῖο Ἀθηνῶν» ["Utilizing archive sources and secondary information for making the biography of K. A. Psachos (1869-1949); Psachos's Archive & Library, 'Anthemion', Greek Folklore Society, Centre of Asia Minor Studies, Benaki Museum, Athens Conservatoire"]; paper given at the *2nd Congress of the Greek Department of the International Association of Music Libraries, Archives and Documentation Centers, Athens Conservatoire, 27-28 April 2018* (forthcoming).

School of Byzantine and Ecclesiastical Music (Σχολή Βυζαντινῆς καὶ Ἐκκλησιαστικῆς Μουσικῆς) in the Athens Conservatoire where he worked between the years 1904-1919, as well as his own *Conservatoire of National Music* (Ὡδεῖο Ἐθνικῆς Μουσικῆς), which operated from 1919 to 1922, where he provided the Greek Folk and Asian Music as a part of the curriculum. Actually, before leaving the Athens Conservatoire, he had suggested the foundation of a new department in that Institute, dedicated to Greek Folk Music; his proposition was not taken under consideration, and that was one of the reasons that led to the end of his collaboration with the Athens Conservatoire. On the other hand, in his Conservatoire of National Music, he instituted three different departments, of Byzantine, Greek Folk, and Asian Music, while except for the instruction of Greek Folk Music, he also editorialized a lot about it. Furthermore, he kept on recording songs and tunes; in fact, he accomplished several fieldwork trips in the Greek countryside, in order to record the melodies *in situ*; later, he published some of these records, written down according to both the Byzantine and Staff Notation, so that they could be accessed internationally.¹¹⁹

Here follows a detailed description of the boxes/folders found in K. A. Psachos's archive, containing musical records of Greek Folk Music;¹²⁰ it has to be noted from the very beginning that the aforementioned boxes/folders do not exclusively contain musical material; they also include relevant publications of K. A. Psachos (and others), as well as memos of some of his own lectures, correspondence, and recordings made by other researchers and sent to Psachos.

1. Folk Songs (Δημῶδη ᾄσματα)

It contains 790 digital files in total; among them there are about 255 musical records of Greek Folk Songs, both published and handwritten; the musical material is written down according to the New Method of the analytical Byzantine Notation, and, in some rare cases, in Staff Notation as well.

The geographical origin of the songs is defined sometimes; precisely, there are melodies delivered from the following areas: Crete, Peloponnese (*Stemnitsa, Karitæna, Arachova, Zatouna, Magouliana, Vlachorrafti, Valtetsi, Zatouna*), Eptanese (*Lefkada*), Central Greece (*Parnassos, Livadia*), Thessaly, Epirus (*Arta, Metsovo, Zagori*), Macedonia, Thrace, Sporades (*Skiathos*), Cyclades (*Paros, Andros, Syros, Kea*), Asia Minor (*Istanbul, Edirne, Smyrna, Cyzicus, Nigde, Kayseri, Pontus, Propontis, Rysio*), Dodecanese (*Kalymnos*), East Aegean islands (*Lesvos, Samos, Psara, Imbros*); additionally, there also are some pieces of Byzantine Secular Music, i.e. songs taken from manuscripts, mostly from the Iviron Monastery on Mount Athos.

It also seems that K. A. Psachos himself composed some songs, which are similar to folk, specifically the following two: *Ἡ λυγερὴ Βλαχοπούλα* [*The beautiful Vlachoroula*] and *Οἱ νικηταί* [*The winners*].

Certain songs have been published in local and national newspapers and periodicals, like the following ones: *Musical Chronicles* (*Μουσικά Χρονικά*), *Formigx* (*Φόρμιγξ*), *New Formigx* (*Νέα Φόρμιγξ*), *Elefthero Vima* (*Ἐλεύθερο Βῆμα*); within the box, one can also find a copy of the above-mentioned publications.

Some records are written down by other hands; several scholars used to send their musical records to K. A. Psachos in order to check them or to add the songs to his collections; thus, for some songs found in K. A. Psachos Archive, one can occasionally find multiple copies of their records; minor differentiations can be interestingly noticed amongst those copies.

In several documents, interesting annotations written down by K. A. Psachos himself can be found;¹²¹ they are notes dealing with adjustments in the musical records sent to him by others;¹²² one can

¹¹⁹ K. A. Psachos had actually published the following three books with musical records of Greek Folk Songs: K. A. Psachos, *Δημῶδη ᾄσματα Σκύρου. Τρία Θεσσαλικά, ἐν τῆς Σαλαμίνας καὶ ἐν τῶν Ψαρῶν, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [*Folk Songs of Skyros; three from Thessaly, one from Salamis, and one from Psara; into Byzantine and Staff Notation*], (Athens: Sp. Kousoulinos Printshop, 1910); Idem, *Δημῶδη ᾄσματα Γορτυνίας, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [*Folk Songs of Gortynia, into Byzantine and Staff Notation*], (Athens, 1923); Athens Conservatoire Collection, *50 δημῶδη ᾄσματα Πελοποννήσου καὶ Κρήτης* [*50 Folk Songs from Peloponnese and Crete*], (Athens, 1930); additionally, he had also published a lot of relevant musical records in a number of periodical and newspaper articles, an analytical index of which may be seen in Chaldæaki (2018), 117-20.

¹²⁰ All of the evidence described in the text that follows has been digitalized; so, the file references commented onwards are based on the digital copies of the files; note that any piece of paper found in K. A. Psachos's Archive is numbered as two files, as there is content written on both sides.

¹²¹ Leaving notes in his Archive was a well-established tactic of K. A. Psachos, as has been properly commented by scholars; see Chaldæakes (2014c); cf. Chaldæaki (-).

additionally notice comments on his own writings, such as whether or not the record was published,¹²³ where he heard the song, also noting the interpreter,¹²⁴ or even notes about his willingness to further search musical aspects of some records.¹²⁵

There were also detected notes of four of K. A. Psachos's lectures, as well as some more diffused memos, probably annotations for another lecture or publication; the lectures under discussion are the following:

- ✓ "Greek Folk Songs during Ancient, Byzantine and Modern times" («Τὰ Ἑλληνικὰ δημῶδη ἄσματα κατὰ τοὺς ἀρχαίους, τοὺς βυζαντινοὺς καὶ τοὺς νεώτερους χρόνους»); Municipal Theatre of Piraeus, 17/11/1937.¹²⁶
- ✓ "Greek Folk Songs during Ancient, Medieval and Modern times" («Τὸ Ἑλληνικὸν δημῶδες ἄσμα κατὰ τὴν ἀρχαιότητα, τὸν μεσαίωνα καὶ τὴν σήμερον»); conference at Prague (without date).
- ✓ "History and Development of the Greek Folk Songs from the Ancient until the Modern times; how they survived; their various species and idioms" («Ἱστορία καὶ ἐξέλιξις τοῦ Ἑλληνικοῦ ἄσματος ἀπὸ τῶν ἀρχαίων χρόνων μέχρι τῶν καθ' ἡμᾶς. Ὁ τρόπος καθ' ὃν διεσώθη. Τὰ διάφορα εἶδη καὶ ιδιώματα αὐτοῦ»); 2/3/1915 (without place).¹²⁷
- ✓ Untitled lecture about folk songs, probably a continuation of the last one.

Within this box/folder are also kept copies of K. A. Psachos's publications, as far as discourses about Greek Folk Music is concerned; they were published in local and national newspapers and periodicals, like the following one: *New Formix* (Νέα Φόρμιγξ), *The Twentieth Century* (Ὁ Εἰκοστός Αἰὼν), *Moreas* (Μωρέας); note that amongst them one can also find an article of I. Komazos & N. Chrysochoidis, published in the periodical *Scientific Echo* (Ἐπιστημονικὴ Ἠχώ).

Furthermore, about twenty-one pieces of correspondence have been placed in this box/folder; they are letters delivered from the following people: John Dakopoulos, Konstantinos Sfakianakis, George Basilas, Dimitrios Meranos, Konstantinos Vafidis, John Tsatleropoulos, Sotirios Mentzelopoulos, Theodoros Hatzitheodorou, Emmanouil Konstantopoulos, Konstantinos Papanastasiou, Dimitrios Peristeris, Anastasios Sotiropoulos, Christos Vlachos. The letters' dates span the 1900s, namely the time period that K. A. Psachos relocated from Istanbul to Greece, while many of them were written during the German occupation of Greece in the '40s; the specific correspondence shows big research interest, mostly in terms of social knowledge; however, the senders did not necessarily include musical recordings; in most cases, writing notably from rural regions of Greece, they were concerned about K. A. Psachos himself and his family's health, and they also organized the transmission of a specific food to Psachos (such as wheat, pasta [*chilopites* & *trahanas*], eggs, raisins, wine, and olive oil), checking on whether or

¹²² See, for example, the following note, written on the musical record of the song *Ἄχ δὲν ἦσουν βρῆ 'σὸ ποῦ μοῦ 'λεγε* [Didn't you used to tell me]: This song was sent to me written in 8-beat rhythmic measures, as well as in 7-beat rhythmic measures; the sender must have been ignorant, and corrected whatever he did not understand; he was also imitating my style of recording music, but he did not achieve it; the unfortunate one! [Τὸ αὐτὸ ἄσμα ἐστάλη μοι εἰς ρυθμὸν ὀκτάσημον, ἅμα δὲ καὶ εἰς ἐπτάσημον. Ὁ ἀποστολεὺς ἀκατάρτιστος, διώρθωνε, ὡς φαίνεται, ὅ,τι δὲν ἠγνόει. Ἐμμεῖτο τὸν τρόπον τῆς γραφῆς μου, ἀλλὰ δὲν τὰ κατέφερνε ὁ κακόμοιρος. Ψ(ἄχο)ς].

¹²³ See, for instance, the following note, written on the cover page of a folder that includes musical records of songs from Gortynia: I did not include these in the published collection of Gortynia's Songs [Δὲν τὰ συμπεριέλαβα εἰς τὴν ἐκδοθεῖσαν συλλογὴν τῶν Γορτυνιακῶν. Ψ(ἄχο)ς]; cf. the following note, written on the musical record of the songs *Ἡρωικὸν τῶν Κοντογιανναίων* [Heroical song of Kontogiannis family] and *Ὁ θρήνος τῆς Μαργιάλας* [Margiola's lament]: For the text see 'Musical Chronicles', 4th year, 2nd (38) issue, page 51, February 1932 [Κείμενον ἴδε εἰς Μουσικὰ Χρονικά, Ἔτος Δ', τεύχος 2 (38), σελίς 51, Φεβρουάριος 1932].

¹²⁴ The following note, written on the musical record of the song *Καλὲ Παναγία μου Σηλυμβριανή* [Oh Mother of God from Silivri], entitled as *Παλαιὸν Κων/πόλεως* [Old song from Istanbul], is absolutely characteristic: This song was written down after a recitation of my late mother, which, as she used to tell me, was my father's favorite song [Τὸ ἄσμα τοῦτο ἐγράφη κατ' ἀπαγγελίαν τῆς ἀεμινήστου μητρός μου, τὸ ὅποιν, ὡς μοὶ ἔλεγεν, ἦτο τὸ προσηφιῆς τραγοῦδι τοῦ πατρός μου. Κ. α. Ψ(ἄχο)ς].

¹²⁵ See the following note, written on the musical record of the song *Νύφη μ' τὸ νυφοστόλι σου* [My bride your wedding gown]: I will compare this song to the *heirmologic* (i.e. the short ones) ecclesiastical compositions of 1st Plagal Mode [Ἐπ' αὐτοῦ θὰ γίνει σύγκρισις πρὸς τὰ εἰρμολογικὰ μέλη τοῦ πλ. πρώτου (τὰ σύντομα ἐκκλησιαστικά). Ψ(ἄχο)ς]; cf. the following note, written on the cover page of a folder that includes musical records of songs from various regions of Greece: These songs will be transcribed into Staff Notation; but I cannot find the motivation [(θὰ μεταγραφῶσιν εἰς τὸ πεντάγραμμον). (ἀλλὰ ποῦ ὄρεζις!) Ψ(ἄχο)ς].

¹²⁶ The above-mentioned lecture was followed by a concert with folk songs; in the relevant folder, along with the lecture's notes, there also is the program of both the lecture and the concert.

¹²⁷ In the notes found within the folder of this particular lecture, one can additionally find the musical records of the following Greek Folk Songs, which presumably were also presented in the (undefined) event: Chios: *Καράβιν ἕνα ἀπὸ τῆ Χίο* [One ship from Chios]; Risio, Thessaloniki: *Ἀρχὴν ἔκαμα στὸν χορὸ* [I started the dance]; Samos: *Μιὰ λυγερὴ μὰ ἐμμορφῆ* [A beautiful girl]; Peloponnese: *Ἡ Παναγιωτίτσα* [Panagiotitsa]; Vlachorrafti, Peloponnese: *Τούτη ἦταν ποῦ μοῦ λέγανε* [She was the one that I was told of]; Crete: *Σὲ περιβόλι στὸ γιὰλό* [In a garden on the coast]; Lefkada: *Ὁ ἄμαραντος* [The amaranth].

not he had received it. So, K. A. Psachos probably chose to keep these documents in this specific box/folder, because they came from persons with whom he usually had frequent correspondence about musical issues.

2. Folk Material – Songs II (Δημώδης ὕλη – ἄσματα Β')

This box/folder can be described as a “sequel” of the previous one; it contains 739 digital files in total; most of them are musical recordings of Greek Folk Songs, written down according to the New Method of the analytical Byzantine Notation, and occasionally into Staff Notation; there also are some correspondence and publications.

The musical recordings in this box/folder are estimated to be around 536; in most of the cases, the origin of the songs is unknown, but there are some mentions of areas such as Cyclades (*Sifnos*), Crete, Peloponnese, Central Greece, Epirus, Thessaly (*Kissavos*), Sporades (*Skyros*), Macedonia (*Kozani, Kastoria, Veria*), Thrace, Dodecanese (*Kalymnos, Karpathos, Kos, Leros*), islands of the East Aegean (*Mytilene, Psara, Kastellorizo*), Asia Minor (*Sinop, Smyrna*); an Albanian song is also found, as well as a Hebrew and a Bulgarian; additionally, within the same box/folder there are a few songs in the *karamanli* writing; most of them belong to the secular repertoire of Ottoman Music (amongst them, there are anthems for certain Sultans) and just a few of them constitute typical folk songs.

All of the musical records are written down by K. A. Psachos himself; some of them are copies of publications because an important number of the same musical records have been published, either in periodical publications or in K. A. Psachos’s books; nevertheless, one can also notice some songs which seem not to have been published anywhere, while for a few songs more than one record is also found. Finally, there also are some notes of K. A. Psachos on the pieces of paper where the recordings are written; they refer to musical modifications that he wanted to make,¹²⁸ or to any details about the recording of the song.¹²⁹

Amongst the musical material under discussion there also are the original recordings that K. A. Psachos did during his fieldwork in Skyros (*see further details below*); they constitute the primary version of this project, as it is apparent from the scrawled way according to which these recordings are written down; there additionally are clear copies of the same recordings, written down in both Byzantine and Staff Notation. Within this box/folder copies of correspondence addressed to K. A. Psachos are also kept; they are letters sent to him by the people who interpreted songs on the island of Skyros, such as Sofoklis Stefanidis, Emmanouil Vamvakeridis, Eleni Vamvakeridou, Emmanouil Stavrinidis, Marigo Stavrinidou, Kalliopi Karagiannidou, Emmanouil Sagriotis, George Papaemmanouil, Dimitrios Theocharis; in their correspondence they express acknowledgments for his work on Skyros; note that the same letters have been incorporated in K. A. Psachos’s book on folk songs from Skyros, along with all the relevant musical records.

Furthermore, the publications found here are copies of articles regarding Greek Folk Music, that have been published in local and national newspapers and periodicals, like the following ones: *Formigx (Φόρμιγξ)*, *The Greek Music (Ἡ Ἑλληνική Μουσική)*, *Romios (Ὁ Ρωμηός)*, and some more publications, the titles of which are not mentioned; a relative correspondence, dealing with similar research field, is additionally found here; it consists of letters between K. A. Psachos and Konstantinos Vafidis, Chistos Christodoulou, Christos Apostolidis, Dimitrios Peristeris, Adam Akritas, Gabriel Kontiadis.

Moreover, the cards of invitations to K. A. Psachos’s lectures on Greek Folk Music are stored at the same box/folder; in particular, they refer to his following two speeches: “The way in which it is possible for the Greek Folk Songs, when properly adjusted, to be adapted in clearly Greek compositions” [«Τίς ὁ τρόπος, καθ’ ὃν τὰ δημώδη ἑλληνικά ἄσματα, καταλλήλως διευθετούμενα, εἶναι δυνατὸν νὰ διασκευάζωνται εἰς συνθέσεις καθαρῶς ἑλληνικάς»]; “History and Development of the Greek Folk Songs,

¹²⁸ See, for example, the following note, written on a musical record from 1896 of the song *Ἡ Σμυρνιά* [*The girl from Smyrna*]: *This song will change to 7-beat rhythmic measures* [Θὰ γίνῃ ἐπτάσημο]; cf. the following note, written on the cover page of a folder that includes various musical records, some of which, recorded by others, were sent to K. A. Psachos: *I will correct these songs* [Θὰ διορθωθῶσιν. Ψ(άχο)ς].

¹²⁹ See, for instance, the following note, written on the musical record of the song of Tripoli, Peloponnese *Ξυπνήστε γέροι τοῦ Μωρηῶ* [*Wake up old men of Morias*]: *This song was written on June the 29th, 1915, after a recitation of John Panagiotoopoulos* [Ἐγράφη τῆ 29 Ἰουνίου κατ’ ἀπαγγελίαν Ἰ. Παναγιωτοπούλου. 1915 Κ. α. Ψάχος]; cf. the following note, written on the cover page of a folder that includes musical records of songs from Skyros: *In Skyros memoriam, Songs of Skyros island; they were recorded in situ, in July 1909; they have been published* [Εἰς ἀνάμνησιν Σκύρου, ἄσματα Σκύρου. Ἐγράφησαν ἐπιτοπίως κατὰ Ἰούλιον τοῦ 1909. Ἐξεδόθησαν. Ψ(άχο)ς].

from the Ancient years until today; the way that they survived; the occasional various species, idioms and their many subdivisions” [«Ιστορία και εξέλιξις τῶν ἑλληνικῶν δημῶδων ᾠσμάτων ἀπὸ τῶν ἀρχαιοτάτων χρόνων μέχρι σήμερον. Ὁ τρόπος καθ’ ὃν ταῦτα διεσώθησαν. Τὰ κατὰ καιροὺς διάφορα εἶδη, τὰ διάφορα ἰδιώματα καὶ αἱ πολλαπλαῖ ὑποδιαίρεσις αὐτῶν»].

Through some of the memos found in the box/folder under discussion, as well as from the contents of the documents themselves, one can investigate some early influences and primary thoughts of K. A. Psachos's later works. For instance, an annotation regarding his recruitment as a chanter at the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], can be found;¹³⁰ of course, this historical clue is already known, especially through a self-published vitae of K. A. Psachos; but, in this case, one can recognize a “fresh note”, autographically and enthusiastically written down, as it presumably (judging from his youthful writing style used here) was been created as soon as he was hired in the aforementioned position. Furthermore, some publications concerning the music of the Ancient Greek Tragedy, also found here and dated 18/04/1900, could probably give prominence to his early thoughts on his later similar work; in the same content, there also are two notes on his musical records written in Staff Notation, dealing with the “harmonic development” that K. A. Psachos was willing to add in a particular song;¹³¹ this seems to be a clue of particular importance, in order to ensure the level of his knowledge of European Music.

3. Folk Material, Poetry etc. (Δημῶδης ὕλη, ποίησις κ.λπ.)

This box/folder includes publications of K. A. Psachos (and others) relative to Greek Folk Music; these publications contain just the lyrics of folk songs, or short relative articles; some of them refer to K. A. Psachos's work on Greek Folk Music.

The digital files are 580, and the scraps and issues gathered are about 160; the newspapers and periodicals where these treatises were published are, namely, the following ones: *Moreas of Tripoli* (Μωρέας τῆς Τριπόλεως), *Estia* (Ἑστία), *Ethnos* (Ἔθνος), *Skrip* (Σκρίπ), *New Newspaper* (Νέα Ἐφημερίς), *Embros* (Ἐμπρός), *Evening* (Ἑσπερίς), *Proodos of Istanbul* (Πρόδος Κωνσταντινουπόλεως), *Istanbul Postman* (Ταχυδρόμος Κωνσταντινουπόλεως), *Istanbul's Newspaper* (Ἐφημερίς Κωνσταντινουπόλεως), *State* (Κράτος), *The World* (Ὁ κόσμος), *New Day* (Νέα Ἡμέρα), *Mnimosini* (Μνημοσύνη), *New Smyrna* (Νέα Σμύρνη), *Cretan Star* (Κρητικὸς Ἀστήρ), *Artisanal Review* (Καλλιτεχνικὴ Ἐπιθεώρησις), *Greek Review* (Ἑλληνικὴ Ἐπιθεώρησις), *Homeland* (Πατρίς), *The Homelands* (Τὰ Πάτρια), *Radamanthis* (Ραδάμανθυς), *New European Gatherer* (Νέος Εὐρωπαϊκὸς Ἐραμιστής), *National Muse* (Ἐθνικὴ Μοῦσα).

Most of them were sent to K. A. Psachos by a press representative agency, called *Argos of the Anatolian Press* (Ὁ Ἄργος τοῦ Τύπου τῆς Ἀνατολῆς), which used to collect and mail to subscribers newspaper and periodical scraps related to subjects of their specified interests.

4. Folk Songs from Skyros etc. (Δημῶδη ᾠσματα Σκύρου κ.ἄ.)

The name of this box/folder was not given by K. A. Psachos; it was entitled likewise after the organization of his archive; there, one can find only 16 pages from the published book with the folk songs from the island of Skyros, containing a total of 15 songs, without any further commentary from K. A. Psachos.

K. A. Psachos's first visit to the island of Skyros happened in the summer of 1909, during his vacation; there, he easily realized the significance of the local folk music tradition; he immediately started recording songs and melodies, by writing them down *in situ* using the New Method of the analytical Byzantine Notation, while, after any of his relevant recording, he used to vocally perform the song that he

¹³⁰ On January the 14th, 1889, Saturday, I was hired as first Domestikos of the Holy Church of the Entry of the Most Holy Theotokos into the Temple, in Pera [Beyoğlu], beside the prominent musician Efstratios Papadopoulos [Τῆ 14 Ἰανουαρίου 1889 ἔτους ἡμέρα Σαββάτου προσελήφθην πρῶτος δομέστικος τῆς ἐν Σταυροδρομίῳ ἱερᾶς ἐκκλησίας τῶν Εἰσοδίων τῆς Παναγίας, παρὰ τῷ μουσικολογιωτάτῳ κυρίῳ Εὐστρατίῳ Παπαδοπούλῳ. Κ. Α. Ψάχος]; this is a random note, written down on a piece of paper found between musical records.

¹³¹ See the following note, written on an untitled musical record in Staff Notation: *The basic melody of this song could be written down as a performative part appropriate for the right hand of the pianist, while its harmonic development could respectively be written down as a performative part appropriate for the pianist's left hand [Τὸ ᾠσμα νὰ γραφῆ καὶ διὰ τὸ δεξιὸ χέρι τοῦ πιάνου, καὶ ἡ ἄρμονια εἰς τὸ ἀριστερόν. Ψ(άχο)ς]; cf. the following similar note, also written on an untitled musical record in Staff Notation: *If it is possible, the basic melody of this song should also be written down as a performative part appropriate for the right hand of the pianist; respectively, its harmonic development could be written down as a performative part appropriate for the pianist's left hand; if something like that is too difficult it can stay as it is [Ἄν εἶναι δυνατὸν καὶ αὐτοῦ τοῦ ᾠματος ἡ μελωδία νὰ γραφῆ εἰς τὸ δεξιὸ χέρι τοῦ πιάνου, νὰ ἐνωθῶν δὲ αἱ ἄρμονια εἰς τὸ ἀριστερόν. Ἄν εἶναι δύσκολον ἄς μένει (?). Ψ(άχο)ς].**

had written down to the original interpreters directly, aiming to check whether or not it was recorded correctly; later, he also transcribed the melodies into Staff Notation, and he published them in the musical newspaper *Formigx*, as well as in a separate book.¹³² K. A. Psachos went back to the island of Skyros in the summer of 1910, in order to record some more local melodies; for this purpose, he used this time a phonograph;¹³³ a couple of those phonographic records that he did in 1910 have been recently retrieved.¹³⁴

In the remaining part of the same box/folder 138 digital files are found; most of them do not seem to have any relevance to Greek Folk Music; they are fragments from newspapers or notes written down by K. A. Psachos himself where apothegms are collected. There also are some additional uncorrelated notes. Furthermore, three draft letters are found; one of them is also written down by K. A. Psachos himself, while the other two are typed; all of them refer to his work on Ecclesiastical, Greek Folk and Asian Music in general; more precisely, these letters were sent in search of funds for the *Conservatoire of National Music (Ωδείο Έθνικῆς Μουσικῆς)* which K. A. Psachos had established between the years of 1919-1922; one of them is addressed to Theodoros Pangalos, President of the Ministerial Board; the epistle is dated in December 1925 and refers to the aforementioned Conservatoire of National Music as an existing Institute, although it is known that it stopped running in 1922; therefore, it seems that it was not officially closed yet; the second of the letters is similar to the first one, addressed to some Minister, although his name is not mentioned; it was sent on behalf of the *Association of Friends of Greek Music (Σύλλογος τῶν Φίλων τῆς Ἑλληνικῆς Μουσικῆς)*, an organization in which K. A. Psachos seems to have been a member; the third epistle (which is the handwritten one) is also of the associated content.

5. The manuscript with the published songs from Gortynia (*Τὸ χειρόγραφον τῶν ἐκδοθέντων ἀσμάτων Γορτυνίας*)

As it can be inferred from the title, this box/folder contains the manuscript of the published folk songs of Gortynia, Peloponnese; K. A. Psachos was invited to Gortynia in July 1915, and he was sponsored to conduct fieldwork by the *Piræus Association of Gortynia (έν Πειραιεῖ Σύνδεσμος Γορτυνίων)*, which had just been established, in May 1915; he used the same fieldwork method as in Skyros, while he also used the phonograph to audiotape some of the songs;¹³⁵ he recorded a total of 110 folk songs from the villages of Stemnitsa, Karitæna, Vlachorrafti, Zatouna, Magouliana, and he included 67 of them in a book that was published in 1923.¹³⁶

Particularly, in this box/folder there are 172 pages, counting from both sides, formed into the typical shape of a published book; the songs included, written down into Byzantine and Staff Notation, are laid out exactly as they were in the published book, numbered and accompanied by extended annotation and (occasionally) additional commentary; remarkably, there also are within this box/folder the following two songs missing from the printed book: Vlachorrafti: *Ἡ Ἀράχωβα [Arachova]* or *Ἡ Νταβέλης [Davelis]*; Stemnitsa: *Ἡ Βελούδας [Veloudas]*; so, in this box/folder a total of 69 songs are included;¹³⁷ among them, there also is a short letter regarding the publication of the book, signed on 25/6/1920 (the name of the sender is obscurely written). There follow 16 more pages, also counting from

¹³² Psachos (1910); cf. K. A. Psachos, «Δημώδη ᾠσματα Σκύρου» [“Folk Songs from Skyros”], in *Φόρμιγξ [Formigx]*, II.e.13-4 (15-31.10.1909), 2-4; Idem, «Δημώδη ᾠσματα Σκύρου. Συλλογὴ δευτέρα» [“Folk Songs from Skyros. Second collection”], in *Φόρμιγξ [Formigx]*, II.f.19-20 (15-30.4.1911), 1-4.

¹³³ Chaldæaki (2018), 69-74.

¹³⁴ See tracks 27 & 28 of the CD included in the edition *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας [K. A. Psachos: the musician, the scholar. Conference Proceedings]*, *ibid.*

¹³⁵ Chaldæaki (2018), 89-91.

¹³⁶ Psachos (1923).

¹³⁷ Note that 33 more songs from regions of Gortynia were registered in the aforementioned envelopes 1 & 2, which must have been recorded in this fieldwork. Specifically, the following ones: Vlachorrafti: *Δένδρον εἶχα στὴν αὐλή μου [I had a tree in my yard]*, *Ἡ Ἀγγελικιώτισσα [Agelikiotissa]*, *Ἡ παραγγελιά [The order]*; Magouliana: *Στὰ Τρίκορφα μὲς τὴν κορφή [In Trikorfa in the peak]*, *Τὸ χάνι τῆς Γραβιάς [Gravia's inn]*; Zatouna: *Ἡ ἀπογοήτευση [The disappointment]*, *Ἡ ἔμορφη κόρη [The beautiful daughter]*, *Ἡ λεβεντιά [The valiance]*, *Μιὰ κόρη Ἀλεξανδρινή [A girl from Alexandria]*, *Οἱ ἄσπρες [The light-skinned girls]*, *Ὅταν ἤμουν δέκα χρονῶν παιδάκι [When I was ten-year-old child]*, *Περιβόλι εἶχα [I used to have a garden]*, *Τὸ παράπονο [The complaint]*, *Τὸ τραγοῦδι τοῦ λοχαγοῦ [The captain's song]*; Karitæna *Ἡ Βαγγελιώ [Vaggelio]*, *Ἡ τσάτσα Βγένου [Madam Vgenou]*, *Οἱ Βλαχοπούλες [Vlachoroules]*, *Οἱ τρεῖς λυγερὲς ἢ Τουμπουρλούμ [The three beautiful girls or Toubourloum]*, *Στῆς μαντζουράνας τὸν ἀνθό [In marjoram's flower]*; Stemnitsa: *Ἡ ἀπολογία [The apology]*, *Μαράθηκαν τὰ δένδρικά [The trees withered]*, *Ματάκια μού γλαρά [Misty eyes]*, *Ἄνας κυνηγὸς κυνήγαγε [A hunter was chasing]*, *Ὅλες τὲς νύχτες περπατῶ [I walk every night]*, *Τὸ πουλάκι [The little bird]*; Valtetsi: *Μὲς τὴν ἀπάνω γειτονιά [In the above neighborhood]*, *Τὸ τριανταφυλλάκι [The little rose]*; Arachova: *Ὁ Γιάννης [John]*, *Περιβόλι εἶχα [I used to have a garden]*, *Τὸ μικροῦτσικο [The young child]*; Arkadia: *Ὁ γέρο Ὀλύμπος [The old Olympus]*.

both sides, which are typographical proof of some of the previous handwritten pages, with some notes of K. A. Psachos written on them.

In summary, K. A. Psachos's Archive proves his consistent involvement in Greek Folk Music; through his lectures and publications, it is clear how exceptionally incessant he was in his efforts to prove the continuity of folk songs during Ancient, Byzantine, and Modern times; furthermore, he recorded folk songs utilizing methodically the New Method of the analytical Byzantine Notation, while he corrected in parallel every relevant publication with musical records that he found to be erroneous, mostly in matters of rhythm.

Generally speaking, K. A. Psachos's work of life was undoubtedly dedicated to Greek Music (in both its aspects, the ecclesiastical and the folk one); his strong belief was that this kind of Music had to be collected and transmitted to the majority of the Greek people, as powerful proof of the idea of the continuity of the Greek culture from the Ancient to the modern times; for him, that effort gave essence to his life; it was a matter of great religious and ethnic importance, a clear reflection of which one can nowadays see in the material found in K. A. Psachos's Archive.

Editor's Note: For the Appendices and Bibliography kindly refer to the digital version, as these are only available in the online publication.

APPENDIX No. 1

1.1

Epistle of Plato N. Kesisoglus, dated from September 21st, 1907

Σεβαστέ μοι κύριε, Κ. Ψάχε,

Συμφώνως πρὸς τὰς ὑμετέρας ὁδηγίας, ἔλαβον συνέντευξιν μετὰ τοῦ κ. Νηλέως Καμαράδου, μεταβὰς εἰς τὴν ἐν Μεγάλῳ Ρεύματι κατοικίαν του. Ὁ κ. Καμαράδος λίαν εὐγενῶς μοι ὠμίλησε διὰ μακρῶν περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς, δεῖξας μοι μάλιστα καὶ ἀρχαῖα μουσικὰ χειρόγραφα, ὡς λόγου χάριν τὴν Φήμην τοῦ Παλαιολόγου κτλ.¹³⁸ Ὁ κ. Καμαράδος μοι εἶπεν ὅτι εἶνε καθ' ὅλα σύμφωνος πρὸς τὰς περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς θεωρίας σας, καὶ ὅτι αἱ τοῦ κ. Μάρκου Βασιλείου ἐξηγήσεις ἀρχαίων τινῶν μουσικῶν τεμαχίων, μᾶλλον πρὸς Βουλγαρικὰ τραγούδια ὁμοιάζουν, παρὰ πρὸς τὴν σεμνὴν ἀρχαίαν Βυζαντινὴν μουσικὴν.¹³⁹ Ὁ κ. Καμαράδος ὡς μοι εἶπε, λαθῶν ἀφορμὴν ἐκ τῆς ὑμετέρας μετὰ τοῦ κ. Μάρκου Βασιλείου συζητήσεως,¹⁴⁰ ἐξήγησε καὶ ὁ ἴδιος τὴν φήμην τοῦ Παλαιολόγου¹⁴¹ καὶ ἄλλα τινὰ μουσικὰ τεμάχια, τὰ ὅποια μοι ἔψαλε καὶ μοι κατέδειξεν ἐμφανεστάτα ὅτι εἶχε δίκαιον εἰς τὰς περὶ τοῦ κ. Μάρκου Βασιλείου κρίσεις του. Τῷ ἐζήτησα νὰ μοι δώσῃ τὰς ἐξηγήσεις ταύτας, ὅπως δημοσιευθῶσιν εἰς τὴν «Φόρμιγγα». Ἀλλ' ἐκεῖνος μοι εἶπεν ὅτι ὁ Μ. Βασιλείου εἶνε ἐν μέσῳ τοῦ πατριαρχείου καὶ φοβεῖται διὰ τοῦτο, μήπως ἀποσυρομένων ὑμῶν ἐκ τῆς συζητήσεως, ἀναγκασθῆ αὐτὸς ν' ἀναλάβῃ τὸν κατὰ τοῦ Μ. Βασιλείου ἀγῶνα. Τὸν ἐβεβαίωσα ὅτι δὲν ὑπάρχει τοιοῦτος κίνδυνος καὶ ὁ κ. Καμαράδος ἐπέισθη νὰ μοι παραδώσῃ τὰ μουσικὰ τεμάχια τὰ ὅποια ἐξήγησε, μόνον ὅταν ἐγὼ μελετήσας τὴν μετὰ τοῦ Μ. Βασιλείου συζητήσιν σας, εἶμαι εἰς θέσιν νὰ γράψω κατὰ τὰς

¹³⁸ A copy of the above-mentioned composition [i.e. a *Polychronion* dedicated to Konstantinos Palaeologos] is found in Nileus Kamarados's Archive through the present day; see, specifically, at the following site: <https://digital.mmb.org.gr/digma/bitstream/123456789/33387/1/document1.pdf> [accessed 31 March 2021].

¹³⁹ Biographical notes about the aforementioned Mark Vasileiou, along with references to his oeuvre as well as his musical transcriptions, see in the following article: Mark Dragoumis, «Μάρκος Βασιλείου. Ἕνας πρωτοπόρος τῆς Βυζαντινῆς Μουσικολογίας» [“Mark Vasileiou; a Byzantine Musicology pioneer”], in *Ἀπόψεις. Περιοδικὴ ἔκδοσι τοῦ Συλλόγου Ἐκπαιδευτικῶν Λειτουργῶν τοῦ Κολλεγίου Ἀθηνῶν* [Periodical Edition of the Society of the Tutors of Athens College] 4 (1988), 204-11.

¹⁴⁰ One can follow the above-mentioned “musicological dialogue” between Mark Vasileiou [=a] and K. A. Psachos [=b] through the following articles: [a¹] Mark Vasileiou, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιαστικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth], 26.35 (26.8.1906), 416-8 | 26.36 (1.9.1906), 427-8 | 26.37 (7.9.1906), 446-8 | 26.41 (22.9.1906), 483-4; [b¹] K. A. Psachos, *Περὶ τοῦ ἀρχαίου μουσικοῦ στενογραφικοῦ συστήματος τῆς Βυζαντινῆς Μουσικῆς. Ἀνατύπωσις ἐκ τῆς «Φόρμιγγος»* [Regarding the ancient musical stenographical system of the Byzantine Music], (Athens, 1906) [first publication, in *Φόρμιγγος* [Formigx], II.b.13-4 (15-31.10.1906), 5-8 & II.b.15-6 (15-30.11.1906), 2-3]; [a²] Mark Vasileiou, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιαστικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth], 26.55 (23.12.1906), 645-7 | 27.1 (5.1.1907), 9-11; [b²] K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς» [“The issue of the Ancient Method of the Byzantine Notation”], in *Φόρμιγγος* [Formigx], II.c.3-4 (15-31.5.1907), 2-4; [a³] Mark Vasileiou, «Περὶ τῆς ἀρχαίας βυζαντινῆς μουσικῆς σημειογραφίας» [“Regarding the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth], 27.29 (20.7.1907), 439-40.

¹⁴¹ The aforementioned exegesis of the *Polychronion* dedicated to Konstantinos Palaeologos, made by Nileus Kamarados, can be found in his Archive, in two scores written down by his hands [see an electronically re-written record of them at the *Musical Examples No. 3.1 & 3.2* found at the end of the text of the following Interview]; in the first one, the 1st part of that composition [i.e. *May the Emperors have a long life* (Πολλὰ τὰ ἔτη τῶν βασιλέων)] is included, under the following title: *May the Emperors have a long life, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by Nileus Kamarados* [Πολλὰ τὰ ἔτη τῶν βασιλέων ἐξηγηθὲν ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν ὑπὸ Νηλέως Α. Καμαράδου]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/32829/1/document1.pdf> [accessed 31 March 2021]; in the second, the 2nd part of the same composition [i.e. *May Konstantinos Palaeologos, the most pious King and Emperor of the Byzantine Empire, have a long life* (Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως καὶ αυτοκράτορος Ῥωμαίων τοῦ Παλαιολόγου, πολλὰ τὰ ἔτη)] is included, under the following title: *Polychronion dedicated to the Emperor Konstantinos Palaeologos, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by Nileus Kamarados* [Ἡ φήμη τοῦ Ἀυτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου, ἐξηγηθῆσα ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν, ὑπὸ Νηλέως Α. Καμαράδου]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/33395/1/document1.pdf> [accessed 31 March 2021]; at the same Archive, one can also find a relevant exegesis of the said Nileus Kamarados on a *Polychronion* dedicated to Konstantinos, Bishop of Silyvri [Σηλυβρία]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/32828/1/document1.pdf> (accessed 31 March 2021); that is a *Polychronion* which is also included in the codex where the above *Polychronion* under discussion is found; cf. Dimitrios Kamprouoglous, «Ὁ ὕμνος τοῦ Παλαιολόγου. Ἡ χρησιμοποίησις τοῦ κώδικος. Ὁ Πολυχρονισμὸς. Ἄλλαι λεπτομέρειαι» [“The Polychronion dedicated to Konstantinos Palaeologos”] in *Ἐστία* [Estia], (7.6.1904), 3; K. A. Psachos, «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Πarnassῶ τῆ 6th Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”], in *Φόρμιγγος* [Formigx], II.b.1-2 (1-15.4.1906), 5.

όδηγίας του. Τοῦ τῶ ὑπεσχέθην καί ἤρχισα νά μελετῶ τήν «Ἐκκλ. Ἀλήθειαν», τήν ὁποίαν ἔδανείσθην ἐκ τοῦ πατριαρχικοῦ γραφείου. Δυστυχῶς δέν ἔχω τάς ἐν τῇ «Φόρμιγγι» καταχωρηθείσας ὑμετέρας θεωρίας, ὅπως ἐκ παραλλήλου ἀναγνώσω αὐτάς μετὰ τήν τοῦ Μ. Βασιλείου. Ἐπί τοῦ ζητήματος τούτου ἐπικαλοῦμαι τήν γνώμην σας, παρακαλῶν ὅπως μοι ἐκθέσετε λεπτομερῶς τάς σκέψεις σας. Τόν κ. Ε. Παπαδόπουλον θά ἴδω τήν προσεχῆ Κυριακήν. Τό ζήτημα δέ δι' ὃ κ. Καμαράδος δέν ἐπιχειρεῖ νά γράψῃ ὁ ἴδιος κατὰ τοῦ κ. Μ. Βασιλείου, καθὼς ἠννόησα, εἶνε τὸ ὅτι ὁ μὲν πρῶτος δέν γνωρίζει πολλά γράμματα, διὰ νά δύναται εὐχερῶς νά χειρισθῇ τὸν κάλαμον, ὁ δὲ δεύτερος μετέχει παιδείας.

Μὴ ἔχων ἄλλο τι νά προσθέσω διατελῶ μετὰ σεβασμοῦ,

Πλάτων Ν. Κεσίσογλου

Τῆ 21 7/βρίου 1907.

Ἐὰν δυνηθῶ νά εὔρω καί λάβω παρά τινος «Φόρμιγγα», πιστεύω ὅτι τὸ πολὺ ἐντὸς 15 ἡμερῶν θά σᾶς ἀποστείλω τὸ ἀποτέλεσμα τῆς μελέτης μου.

ὁ ἴδιος

παρασκευῆ ἑσπέρας.
Κατῶρθωσα καί εὔρον Φόρμιγγα

ὁ ἴδιος

1.2

Interview of the Protopsaltes Nileus Kamarados, recorded by Plato N. Kesisoglus

Περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς.

1^{ov}. Περὶ τοῦ πότε ἐποικήθη καὶ ἐμελοποιήθη ὁ ἐπιλύχνιος ὕμνος.

«Ἐνωτισθῆτω λοιπόν, λέγει ὁ κ. Μάρκος Βασιλείου, ὁ κ. Ψάχος γνώμην, ἴσως μὲν οὐκ ἀλάθητον, σαφῆ ὅμως καὶ ἐκ βαθείας μελέτης καὶ μακρᾶς πείρας σχηματισθεῖσαν· πρῶτον ὅτι ἡ μουσικὴ τῶν ἀπαριθμηθέντων ἀσμάτων (δηλ. τοῦ “Φῶς ἰλαρόν” κτλ.), δέν ἔλκει, ὡς φρονεῖ αὐτός, ἢ καὶ οἶος δὴ τις ἄλλος τὴν καταγωγὴν αὐτῆς ἀπὸ Ἰωάννου τοῦ Δαμασκηνοῦ, ἢ καὶ ἀπὸ Ἰωάννου τοῦ Κουκουζέλη, ἀλλ’ εἶναι πολὺ μεταγενεστέρα, οἷα τυγχάνει καὶ ἅπασα ἡ σημερινὴ μουσικὴ τῆς Ἐκκλησίας, διαμορφωθείσα σὺν τῷ χρόνῳ ἐκ τῶν λειψάνων τῆς Βυζαντινῆς».¹⁴²

Φρονοῦμεν ὅτι ἡ γνώμη τοῦ κ. Μάρκου Βασιλείου δέν εἶνε προῖον βαθείας μελέτης καὶ μακρᾶς πείρας, ὅπως ὁ ἴδιος αὐτοεπαινούμενος λέγει, διότι ὁ ἐπιλύχνιος ὕμνος ἔλκει τὴν καταγωγὴν ἀπὸ μουσικοῦ ἐπίσης παλαιοῦ, ὅσον καὶ ὁ Ἰωάννης ὁ Δαμασκηνός. Ἀπόδειξις τούτου ἔστωσαν τὰ ἑξῆς.

Ὁ Κυριακὸς Φιλοξένος ἐν τῷ κατὰ τὸ 1868 ἐκδοθέντι ἐν Κων/πόλει λεξικῷ τῆς ἑλλ. ἐκκλ. Μουσικῆς, ἐν τῇ σελίδι 18' τοῦ προλόγου του, ὁμιλῶν περὶ τοῦ Ἀθηνογένους λέγει: «... κατὰ τὴν μαρτυρίαν καὶ ἀπόδειξιν τοῦ Μεγάλου Βασιλείου, διὰ τὸ ποίημα τοῦ ἐπιλυχνίου ὕμνου “Φῶς ἰλαρόν”, πῶς ἦνωσε τὰ μουσικὰ καὶ ποιητικὰ μέτρα εἰς τὸ μικτὸν μέλος τοῦ Μιξολυδίου (τετάρτου ἤχου), μὲ τὴν ἐπεισαγωγὴν τοῦ Λυδίου (δευτέρου ἤχου) καὶ ἔψαλεν αὐτὸ ὁ Ἱερομάρτυς Ἀθηνογένης, ὅπερ σῶζεται καὶ εἰς ἡμᾶς αὐτὸ τὸ πρωτότυπον καὶ ἀρχαῖον μέλος καὶ μὲ ποίαν μουσικὴν εἶχε τονίσει αὐτό, ὁ ποιητὴς καὶ μουσικὸς αὐτὸς πρὸ 1600 χρόνων; Λέγω δὲ 250 καὶ 300 μ.Χ., εἰς τὰς ἀρχὰς τῆς χριστιανικῆς θρησκείας, ὅτε ἐπετελεῖτο ἡ θεία λειτουργία τοῦ Ἁγίου Ἰακώβου τοῦ Ἀδελφοθέου, ἔψαλλον μὲ τοὺς ψαλμοὺς τοῦ Δαβὶδ ἐν τῇ ἐκκλησίᾳ τοῦ Χριστοῦ, μὲ ποίους δὲ τόνους μουσικῆς εἶχον τονίσει αὐτοὺς καὶ πῶς ἐμέλισαν

¹⁴² Mark Vasileiou, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλωφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιαστικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth], 27.1 (5.1.1907), 9.

τότε τὸ ἀρχαιότατον μέλος τοῦ νικητηρίου τροπαρίου “Χριστὸς ἀνέστη”, τὸ “Ἅγιος, Ἅγιος, Κύριος Σαβαώθ” καὶ ἄλλα πολλά;».¹⁴³

Ὁ δὲ κ. Γ. Παπαδόπουλος εἰς τὸ ἔργον του «Συμβολαὶ εἰς τὴν ἱστορίαν τῆς Μουσικῆς» τοῦ 1890 ἐν σελίδι 80 λέγει: «Ὡσαύτως ἀρχαιότατός ἐστι καὶ ὁ τριαδικὸς ἢ ἐπιλύχνιος ὕμνος “Φῶς ἱλαρόν”, ὅστις ἀποδίδεται ὑπὸ Νικηφόρου τοῦ Καλλίστου εἰς τοὺς ἀποστολικούς ἄνδρας, κατ’ ἄλλους δὲ εἰς τὸν μάρτυρα Ἀθηνογένην, ὃν ἐψαλλεν ὁ θεῖος ἀνὴρ ὁρμῶν εἰς τὸν διὰ πυρὸς θάνατον. Ἀλλ’ ἐκ τῆς κατωτέρω παρατιθεμένης ῥήσεως τοῦ οὐρανοφάντορος Βασιλείου ἐξάγεται ὅτι ἄγνωστός ἐστιν ὁ ποιητὴς τοῦ ὕμνου. “Ἐδοξε τοῖς πατράσιν ἡμῶν, μὴ σιωπῆ τὴν χάριν τοῦ ἐσπερινοῦ φωτὸς δέχεσθαι, ἀλλ’ εὐθύς φανέντος εὐχαριστεῖν· ἀλλ’ ὅστις μὲν ὁ πατὴρ τῶν ῥημάτων ἐκείνων τῆς ἐπιλυχνίου εὐχαριστίας εἶπεῖν οὐκ ἔχομεν· ὁ μόντοι λαὸς ἀρχαίαν ἀφήσει τὴν φωνὴν καὶ οὐδενὶ πώποτε ἀσεβεῖς ἐνομίσθησαν οἱ λέγοντες: Αἰνοῦμεν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, Θεόν, εἰ δέ τις καὶ τὸν ὕμνον Ἀθηνογένους ἔγνω, ὃν ὡσπερ τι ἄλλο ἐξίτηριον τοῖς συνοῦσιν αὐτῷ καταλέλοιπεν ὁρμῶν ἤδη πρὸς τὴν διὰ πυρὸς τελείωσιν, οἶδε καὶ τὴν τῶν μαρτύρων γνώμην, ὅπως εἶχον περὶ τοῦ Πνεύματος”. Ἐκ τῶν λόγων τούτων τοῦ Μεγάλου Βασιλείου, κατάδηλον πρὸς τοῖς ἄλλοις γίνεταί ὅτι ὁ ἐπιλύχνιος ὕμνος εἶνε ἐκ τῶν ἀρχαιότατων ἐκκλησιαστικῶν ὕμνων καὶ ὅτι ὁ Ἱερὸς Ἀθηναγόρας πρὸ τῆς μαρτυρικῆς αὐτοῦ τελευτῆς κατέλιπεν εἰς τοὺς μαθητὰς αὐτοῦ ὕμνον εἰς τὸ Ἅγιον Πνεῦμα, μὴ διασωθέντα μέχρι ἡμῶν. Τῆ ἡμετέρα γνώμη ἔχομεν στοιχοῦντα καὶ τὸν εὐμαθέστατον Ματθαῖον Παρανίκαν, λέγοντα ἐπὶ λέξει τάδε: “ἐκ τῆς προσεκτικῆς ἀναγνώσεως τοῦ χωρίου τούτου [ἐξάγεται], ὅτι ὁ Ἀθηνογένης εἶχε ποιήσει ἕτερον ὕμνον, ἐν ᾧ μνεῖα ἐγένετο τοῦ Ἁγ. Πνεύματος”. Ἐν τῷ ὕμνῳ “Φῶς ἱλαρόν” διακρίνομεν τὸν προκελευσματικὸν πόδα, τὸν ἀνάπαιστον, τὸν σπονδεῖον, τὸν δάκτυλον καὶ τὸν ἀμφίβραχυν. Ὁ ἐπιλύχνιος ἀναπληρωθεὶς βραδύτερον ὑπὸ τοῦ Μ. Βασιλείου καὶ τοῦ Ἱεροσολύμων Σωφρονίου († 633) ψάλλεται ἄχρι τῆς σήμερον διὰ τοῦ αὐτοῦ ἐρρύθμου μουσικοῦ τετραμέτρου κατὰ τὸ ἀρχαῖον αὐτοῦ μέλος».¹⁴⁴

Ἐπίσης ὁ κ. Γ. Παπαδόπουλος ἐν σελίδι 147 τοῦ ἰδίου ἔργου του λέγει: «Πρὶν ἢ πατριαρχεῦσθαι ὁ Σωφρόνιος ἀνεπλήρωσε τὸν ἐπιλύχνιον ὕμνον καὶ κατέστησεν αὐτὸν κρείττω κατὰ τε τὸ μέλος καὶ τὸν ρυθμόν».¹⁴⁵

Ἐξ ὅλων λοιπὸν τούτων πιστεύομεν ὅτι ὁ κ. Μάρκος Βασιλείου θὰ ἀλλάξη γνώμην, πειθόμενος ὅτι τὸ “Φῶς ἱλαρόν” δὲν εἶνε ἔργον μεταγενέστερον, ἀλλ’ ὕμνος μελοποιηθεὶς πρὸ τοῦ Ἱεροῦ Δαμασκηνοῦ.

Καὶ ἤδη τί ἔχει ν’ ἀπαντήσῃ ὁ κ. Μάρκος Βασιλείου εἰς τὴν ὑπὸ τοῦ κ. Ψάχου προβληθεῖσαν διλημματικὴν ἐρώτησιν: «Πῶς ἀφοῦ εἰς ταῦτα (τὸ “Φῶς ἱλαρόν” κτλ.) ἀναγνωρίζῃ ὁ κ. Βασιλείου εἶδος καὶ κάλλος μουσικὸν καὶ παραδέχεται πιστότητα ἐρμηνείας τῶν τριῶν ἐξηγητῶν, ἀπαρνεῖται τοῦτο καὶ εἰς τὰ λοιπὰ ἄσματα;»¹⁴⁶ Πιστεύομεν ὅτι ὁ κ. Βασιλείου δὲν θὰ ἀποφύγῃ τὸ δίλημμα, ἀντλῶν ἐπιχειρήματα μόνον ἐκ τῆς ἀκενώτου φαντασίας του, ἀλλὰ καὶ προσάγων χωρὶα ἀρχαίων μουσικῶν δι’ ὧν θὰ ἀποδείξῃ τὸ ἐσφαλμένον τῶν ἐπιχειρημάτων ἡμῶν.

Βεβαίως ἡ «Ἐκκλ. Ἀλήθεια» τὸ ἐπίσημον τοῦτο ὄργανον τῶν Πατριαρχείων, ἦτις παρ’ ὄλον αὐτῆς τὸν ὑψηλὸν τίτλον δὲν ἀπέφυγε νὰ φιλοξενήσῃ εἰς τὰς στήλας τῆς τὰς προσωπικὰς ὑβρεις τοῦ κ. Βασιλείου κατὰ τοῦ κ. Ψάχου, θὰ καταχωρήσῃ εὐχαρίστως καὶ τὴν εἰς τὰς ἐρωτήσεις μας ἀπάντησιν τοῦ κ. Μ. Βασιλείου. Ἡ διαλέξις ἀνακοίνωσις τοῦ κ. Ψάχου, ὅπως καὶ αἱ κατόπιν ταύτης γραφεῖσαι πραγματεῖαι του, παρ’ ὅλας τὰς κραυγὰς καὶ φωνασκίας τοῦ κ. Βασιλείου καὶ Σ^ας (?) ἔχουσι μεγίστην ἐπιστημονικὴν ἀξίαν, διότι πᾶς τις βλέπει ἐν αὐταῖς τὴν σοβαρὰν καὶ μακρὰν τοῦ κ. Ψάχου μελέτην, ἐπὶ θέματος τόσοσιν σοβαροῦ, τὸ ὁποῖον δὲν ἐτόλμησαν νὰ θίξωσι προηγουμένως οἱ κατηγοροῦντες αὐτόν. ~~Ἐποῦτων τὸ μόνον ἔργον εἶναι~~ Διότι ἀντὶ νὰ καταγίνωνται εἰς τοιαύτας μελέτας, συμβάλλοντες εἰς λύσιν τοιούτων ζητημάτων, ἔργον αὐτῶν ἔχουσι νὰ ραδιοουργῶσι τοὺς μὲν, νὰ κατηγορῶσι τοὺς δὲ καὶ οὕτω νὰ τυγχάνωσι τῆς εὐνοίας τῶν ἐν τοῖς Πατριαρχείοις, μόνον τοὺς φιλίως πρὸς αὐτοὺς ἔχοντας βοηθοῦντες ὅπως καταλάβωσι θέσεις ἐν τῇ Μουσικῇ Σχολῇ, τοὺς δὲ πράγματι ἀξίαν κεκτημένους, διὰ συκοφαντιῶν ν’ ἀποδιώκωσι τῆς Σχολῆς ταύτης προσπαθοῦντες, ἐκ φόβου μήπως ἀποκαλύψωσιν οὗτοι ἡμέραν τινὰ τὴν ἀμάθειάν των.

¹⁴³ Kyriakos Philoxenis, *Λεξικὸν τῆς Ἑλληνικῆς Ἐκκλησιαστικῆς Μουσικῆς*, φιλοπονηθὲν μὲν ὑπὸ Κυριακοῦ Φιλοξένου τοῦ Ἐφροσμάγνητος, ἐκδιδόμενον δὲ ἐγκρίσει καὶ ἀδεία τῆς Μεγάλῃς τοῦ Χριστοῦ Ἐκκλησίας [Dictionary of the Greek Ecclesiastical Music], (Constantinople: Evangelinou Misailidou Editions, 1868), ιδ’ [14], note δ’ [4].

¹⁴⁴ Papadopoulos (1890), 80-1.

¹⁴⁵ *Ibid.*, 147.

¹⁴⁶ Mark Vasileiou, *ibid.*; cf. Psachos (1906), 18.

2^{ov}. Περὶ τῆς ἐξηγήσεως τῆς φήμης τοῦ Παλαιολόγου.

- Καὶ τί φρονεῖτε, κύριε Καμαράδε περὶ τῆς ἐξηγήσεως τῆς φήμης τοῦ Παλαιολόγου;
- Ἡ ἐξήγησις τοῦ κ. Σακελλαρίδου καὶ τοῦ κ. Μάρκου Βασιλείου, εἶνε μόνον ἀπλῆ μετροφωνία.¹⁴⁷ Ἀλλ' ἡ ἐξήγησις τοῦ δευτέρου εἶναι μᾶλλον ἐσφαλμένη τῆς τοῦ πρώτου ὅσον ἀφορᾷ τὴν μετροφωνίαν.

¹⁴⁷ As far as the above-mentioned exegeses of the composition under discussion [i.e. the aforementioned *Polychronion* dedicated to Konstantinos Palaeologos] is concerned, one can see the one of John Sakellarides in *Παναθήναια* [Panathinaia] 8.94 (31.8.1904), 277-8 [where a relevant epistle of the said John Sakellarides, published under the title: “The Polychronion dedicated to Konstantinos Palaeologos” («Ο ὕμνος τοῦ Παλαιολόγου»), can be found] & 280-1 [where the score of the specific exegesis is published, accompanied by the following clarification: “transcribed from the Ancient Byzantine Notation into Staff Notation by John Sakellarides (the father), after a harmonization made by Theophrastos Sakellarides (the son)” {«μετηρέθη ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν εὐρωπαϊκὴν ὑπὸ Ἰωάννου Θ. Σακελλαρίδου (πατρός), ἐνηρμονίσθη δὲ ὑπὸ τοῦ Θεοφράστου Σακελλαρίδου (υἱοῦ)»}; see *Musical Example No. 1.1* found at the end of the text of the present Interview; the mentioned score is additionally followed by another score of a folk song (entitled *Ὁ θάνατος τοῦ ναύτου* {The death of the sailor}), written down into Staff Notation and also harmonized by Theophrastos Sakellarides, a song from the village *Litochoron* in the Olympus area of Greece that, according to Sakellarides (see *ibid.*, p. 278), “is amazingly similar to the *Polychronion*”; the exegesis of Mark Vasileiou could be seen in his aforementioned article, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιαστικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth], 26.41 (22.9.1906), 484 [see *Musical Examples No. 2.1 & 2.2* found at the end of the text of the present Interview]; furthermore, it is particularly noteworthy that in Nileus Kamarados's Archive both exegeses of the said *Polychronion* dedicated to Konstantinos Palaeologos are found, written down by his hands; the one of Mark Vasileiou is presumably copied from the above-mentioned relevant reference [cf. *Musical Example No. 2.1* found at the end of the text of the present Interview], while the other one of John Sakellarides is obviously transcribed into the New Method of the analytical Byzantine Notation by Nileus Kamarados himself [see an electronically re-written record of it at the *Musical Example No. 1.2* found at the end of the text of the present Interview]; they consist of the same two parts, like the aforementioned one made by Nileus Kamarados himself (see above, note 141); specifically, one can see their 1st part [: *May the Emperors have a long life* (Πολλὰ τὰ ἔτη τῶν βασιλέων)], found under the title: *May the Emperors have a long life, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by John Sakellarides and Mark Vasileiou* [Πολλὰ τὰ ἔτη τῶν βασιλέων ἐξηγηθὲν ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν, ὑπὸ Ἰωάννου Θ. Σακελλαρίδου καὶ Μάρκου Βασιλείου], at the following site: <https://digital.mmb.org.gr/digma/bitstream/123456789/32823/1/document1.pdf> [accessed 31 March 2021]; additionally, their 2nd part [: *May Konstantinos Palaeologos, the most pious King and Emperor of the Byzantine Empire, have a long life* (Κωνσταντῖνον τοῦ εὐσεβεστάτου βασιλέως καὶ αὐτοκράτορος Ρωμαιοῦν τοῦ Παλαιολόγου, πολλὰ τὰ ἔτη)], under the title: *Polychronion dedicated to the Emperor Konstantinos Palaeologos, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by John Sakellarides and Mark Vasileiou* [Ἡ φήμη τοῦ αὐτοκράτορος Κωνσταντῖνον τοῦ Παλαιολόγου, ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν, ὑπὸ Ἰωάννου Θ. Σακελλαρίδου καὶ Μάρκου Βασιλείου], can be respectively found at the following site: <https://digital.mmb.org.gr/digma/bitstream/123456789/33391/1/document1.pdf> [accessed 31 March 2021]. Additionally, the first exegesis [i.e. the one made by John Sakellarides] caused another interesting relevant “musicological dialogue” between K. A. Psachos [=a] and John Sakellarides [=b], which one can follow through the following references (cf. also the relevant historical comments already noted in the second chapter [: Lectures & Articles] of the present article): [a¹] K. A. Psachos, «Ο ὕμνος τοῦ Παλαιολόγου. Συνέντευξις μετὰ τὸν κ. Κ. Α. Ψάχον» [“The Polychronion dedicated to Konstantinos Palaeologos; an interview with K. A. Psachos”], in *Φόρμιγξ* [Formigx], II.a.1 (15.3.1905), 3-4 [b¹] John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos”], in *Φόρμιγξ* [Formigx], II.a.2 (31.3.1905), 2-3 [a²] K. A. Psachos, «Ο ὕμνος τοῦ Παλαιολόγου. Σπουδαιότατη καὶ λίαν διαφωτιστικὴ συνέντευξις μετὰ τὸν κ. Ψάχον ἐν σχέσει πρὸς τὴν ὑπὸ τὸν ἀρχαῖον διδομένην ἔρμηνειαν εἰς τὰ ἄφωνα καλούμενα σημάδια τῆς παλαιᾶς γραφῆς» [“The Polychronion dedicated to Konstantinos Palaeologos; a very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.3-4 (15-30.4.1905), 1-4 [b²] John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου. Ἡ ἐπὶ τῶν μεγάλων σημάδιων συζήτησις» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos; the discussion on the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.5 (15.5.1905), 3-4; this “dialogue” concluded with a K. A. Psachos's relevant lecture at “Parnassos's” Hall, given on April 6th, 1906 and published (under the title «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”]) in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5-6 (cf. pp. 2-3, as well) | II.b.3-4 (15-31.5.1906), 3-5 | II.b.7-8 (15-31.7.1906), 3-5. After that, the already mentioned “musicological dialogue” between Mark Vasileiou and K. A. Psachos (see above, note 140) was immediately followed. Finally, it should be noted that Mark Vasileiou published another relevant exegesis on a similar *Polychronion* [the text of which is formed as follows: *May, in God's name, your kingship last for long life* (Πολυχρόνιον ποιῆσαι, ὁ θεός, τὴν ἁγίαν βασιλείαν σας, εἰς πολλὰ ἔτη)], found in the Constantinopolitan periodical *Μουσικὴ. Εἰκονογραφημένον Μουσικοφιλολογικὸν Περιοδικόν, μετὰ τεμαχίων φωνητικῆς καὶ ὀργανικῆς μουσικῆς ἐν ἐκκλησιαστικῇ καὶ γραμμικῇ Παρασημαντικῇ, συντασσόμενον τῇ συνεργασίᾳ Ἑλλήνων καὶ Ξένων μουσικῶν καὶ μουσικολόγων. Διευθυντῆς καὶ Ἀρχισυντάκτης Γ. Δ. Παχτικός* [Music; illustrated musicological and philological periodical edition, which includes musical examples written down into both Byzantine and Staff Notation and compiled by the support of Greek and foreign musicians and musicologists; director and chief of the edition: George Pachtikos], 1.9 (Constantinople, September 1912), 263 [where the score of the specific exegesis is published, accompanied by the following inscription: “Polychronion dedicated to Byzantine Emperors, taken from a 15th-century manuscript, exegesis Mark Vasileiou; this is a composition sung when the Emperor is going to venerate the Holy Icons and receive the communion bread” {«Πολυχρονισμὸς βυζαντινῶν αὐτοκρατόρων, ἐκ χειρογράφου τῆς 15^{ῆς} ἑκατονταετηρίδος, ἐρμηνευθεὶς ὑπὸ Μάρκου Βασιλείου, “ψάλλεται τοῦτο ὅτε μέλλει ὁ Βασιλεὺς διέρχεσθαι εἰς προσκύνησιν τῶν ἁγίων εἰκόνων καὶ νὰ λάβῃ ἐκ τοῦ κατακλασθοῦ”}]; see also on p. 273 some short comments on the composition] & 265 [where a transcription into Staff Notation along with a rhythmic restoration of the same score, both made by George Pachtikos, is found («Πολυχρονισμὸς βυζαντινῶν αὐτοκρατόρων, ψαλλόμενος ὅτε

Ἄλλωστε καὶ τὸ μέλος τοῦ κ. Σακελλαρίδου εἶνε σεμνότερον ἢ τὸ τοῦ κ. Μάρκου Βασιλείου. Παρατηρήσατε, ἐξήκολούθησεν ὁ κ. Καμαραῆδος, τὸ ἀρχαῖον χειρόγραφον λήγει εἰς δι, ὅπως καὶ ἡ ἐξήγησις τοῦ κ. Σακελλαρίδου.¹⁴⁸ Ὁ κ. Βασιλείου ὁμως περαίνει τὸ μέλος εἰς βου.¹⁴⁹ Τὸ ἀρχαῖον εἰς τὴν συλλαβὴν -πο- τῆς φράσεως: πολλὰ τὰ ἔτη, ἔχει διπλῆν.¹⁵⁰ Πῶς ὁ κ. Βασιλείου θέτει κλάσμα,¹⁵¹ Ἐπίσης τὸ ἀρχαῖον χειρόγραφον εἰς τὸ -ε- τοῦ ἔτη, ἔχει παρακλητικὴν.¹⁵² Ὁ τε κ. Σακελλαρίδης ὁμως καὶ ὁ κ. Βασιλείου, οὐδεμίαν σημασίαν δίδουσιν εἰς αὐτήν. Ἡ παρακλητικὴ δηλοῖ, ὅτι πρέπει νὰ ἐκταθῇ τὸ μέλος. Αὐτὸ δὲν τὸ ἔλαβον ἐκεῖνοι ὑπ' ὄψιν. Εἰς τοῦτο ὁμως ἔσφαλον.

3^{ov}. Μέλος καὶ μετροφωνία. Γνώμη Μανουὴλ τοῦ Χρυσάφου.

Ἐὰν ὁ κ. Βασιλείου περιφρονῇ τὴν μαρτυρίαν τοῦ Κρουστάλλα, τοῦ Χρυσάνθου, τοῦ Γρηγορίου, τοῦ Βιολάκη, ὡς ἀνθρώπων χθεσινῶν καὶ δῆθεν ἀκαταρτίστων, πιστεύω ὁμως ὅτι θὰ σεβασθῇ τὴν γνώμην τοῦ Μανουὴλ τοῦ Λαμπαδαρίου, ὅστις βεβαίως δὲν εἶνε χθεσινός, ἀφοῦ ἦτο Λαμπαδάριος κατὰ τὸ 1453.

Καὶ ὁ κ. Καμαραῆδος μοὶ ἔδειξε παλαιότατον χειρόγραφον ἐν ᾧ ἀνέγνωσα τὰ ἐξῆς: «Μανουὴλ Χρυσάφης ὁ Λαμπαδάριος “περὶ τῶν ἐνθωρουμένων τῇ ψαλτικῇ τέχνῃ καὶ ᾧ φρονούσι κακῶς περὶ αὐτῶν”... Ἡ τοίνυν ψαλτικὴ ἐπιστήμη, οὐ συνίσταται μόνον ἀπὸ παραλλαγῶν, ὡς τῶν νῦν τινες οἴονται, ἀλλὰ καὶ δι’ ἄλλων πολλῶν τρόπων, οὐς αὐτίκα λέξω διὰ βραχέων· τὸ γὰρ τῆς παραλλαγῆς χρῆμα κατὰ τὴν ψαλτικὴν τὸ εὐτελέστατον τε τῶν ἐν αὐτῇ πάντων καὶ εὐκολώτατον· κὰν εἴπη τις ὡς μέλος ἐποίησα καὶ κατὰ τὰς φωνὰς ἐστὶν ἀνευδεές, οὐδὲ μᾶς ἀπούσης, ἦν περ ἔδει παρεῖναι· καὶ τὸ ὀρθὸν εἶναι καὶ ὑγιές, ὄντως ἀπὸ παραλλαγῶν ἔχει, ὥστε μὴ χρεῖαν εἶναι μηδεμίαν ἄλλην ἐν αὐτῷ ζητεῖν τελειότητα, κακῶς φρονεῖν τε καὶ λέγειν ἡγήτεον τὸν τοιοῦτον, καὶ ἔξω τοῦ τῆς ἐπιστήμης ὀρθοῦ λόγου· διατίθεται γὰρ φαύλως περὶ αὐτὴν καὶ ἄπερ οὐκ οἶδε, ταῦτα λαλεῖ ὑπὸ ἀμαθείας καὶ τοῦ μὴ ἐθέλειν δοκεῖν καταμαθεῖν τὴν ἀλήθειαν, δι’ ἀμέλειαν ἴσως καὶ τὸ ὑπερήφανος εἶναι, καὶ τις τῶν κακοδόξων. Ἔχει γὰρ ἀνεπιγνώστως (ἴν’ οὕτως εἶπω) καὶ ἀνεπιστημόνως τὸ κατὰ τὸ ψάλλειν ἐνεργεῖν, καὶ λόγου παντὸς ἐκτὸς μελωδῶν ὡς τῶν ἰδιωτῶν τις ἐπόμενος, τῇ τοῦ μέλους ἀλόγως ἠχοῖ. Ἐπεὶ δ’ ὅπερ ὁ τοιοῦτος, ὑπ’ ἀμαθείας ἴσως ἐρεῖ, τὸ ὀρθὸν εἶχε μεθ’ ἑαυτοῦ, οὐδεμίαν ἂν ἦν χρεῖα, οὐδὲ ἀνάγκη, τοῦ τὸν μὲν Γλυκὺν Ἰωάννην (900 μ.Χ.) πεποικέναι τὰς μεθόδους τῶν κατὰ τὴν ψαλτικὴν θέσεων, τὸν δὲ Μαῖστορα Ἰωάννην μετ’ αὐτόν, τὴν ἐτέραν μέθοδον καὶ τὰ σημάδια ψαλτά, εἶτα μετ’ αὐτόν πάλιν τὸν Κορώνην τὰς ἐτέρας μεθόδους τῶν κρατημάτων καὶ τὴν ἐτέραν τῶν στιχηρῶν, ἔδει γὰρ καὶ τούτους λοιπόν, καὶ τοὺς ἄλλους ἅπαντας ἀρκεῖσθαι ταῖς παραλλαγαῖς μόναις καὶ μηδὲν τι περαιτέρω πολυπραγμονεῖν, μηδὲ περιεργάζεσθαι μήτε περὶ θέσεων, μήθ’ ὁδοῦ, μήτ’ ἄλλης ἡστινοσοῦν μεθόδου τεχνικῆς. Γίνωσκε γὰρ ὅτι τὰς προειρημένας τῶν θέσεων μεθόδους, οὐκ ἐποίησαν οἱ τοιοῦτοι διὰ τὸ ψάλλειν ταύτας ὡς μαθήματα. Ἀλλ’ ὡσπερ ὄρον τινὰ συντεθέντες καὶ νομοθετοῦντες ἐκεῖνοι δῆλοι εἰσι μὴ ἀρκούμενοι κατὰ τὴν ψαλτικὴν μόναις ταῖς λεγομέναις παραλλαγαῖς, μηδὲ τοὺς ὑστέρους ἡμῶν ἀρκεῖσθαι βουλόμενοι, καὶ διὰ τοῦτο ποιοῦντες, ἄπερ φθάσαντες εἰρήκαμεν, ἵνα πρὸς αὐτὰ βλέποντες οἱ μετ’ αὐτοὺς ὡς πρὸς τι παράδειγμα, αὐτοὶ τε μὴ ἔχοιεν ὑπερβαίνειν τοὺς τοιοῦτους ὄρους τε καὶ κανόνας καὶ τοῖς λοιποῖς ἅπασιν, ὅσοι δὴ καὶ βούλονται κατὰ τὸ ψάλλειν ἐνεργεῖν τῶν τοιούτων ὑψηγῆται γένοιτο. Θέσις γὰρ λέγεται ἡ τῶν σημαδίων ἔνωσις, ἣτις ἀποτελεῖ τὸ μέλος. Καθὼς γὰρ ἐν τῇ γραμματικῇ τῶν 24 στοιχείων ἡ ἔνωσις συλλαβηθεῖσα ἀποτελεῖ τὸν λόγον, τὸν αὐτὸν τρόπον καὶ τὰ σημεῖα τῶν φωνῶν ἐνοῦνται ἐπιστημόνως καὶ ἀποτελοῦσι τὸ μέλος καὶ λέγεται τὸ τοιοῦτον τότε θέσις».¹⁵³

διήρχετο ὁ Βασιλεὺς εἰς προσκύνησιν τῶν Ἁγίων εἰκόνων ἵνα λάβῃ τὸ ἀντίδωρον, κατὰ τὴν ἐρμηνεῖαν τοῦ κ. Μάρκου Βασιλείου ἐκ χειρογράφου ΙΕ’ ἑκατονταετηρίδος. Μεταγραφὴ ἐκ τῆς ἐκκλ. παρασημαντικῆς καὶ ῥυθμικῆς ἀποκατάστασις ὑπὸ Γ. Παχτίκου»); cf. also Dragoumis (1988), 210; see *Musical Examples No. 4.1 & 4.2*, respectively, found at the end of the text of the present Interview.

¹⁴⁸ See *Musical Examples No. 1.1* (bar 12) & *1.2* found at the end of the present Interview.

¹⁴⁹ See *Musical Examples No. 2.1 & 2.2* (bars 25-6) found at the end of the present Interview.

¹⁵⁰ One can see a reliable version of the prototype melody of the composition under discussion (the above-mentioned “*Ancient Melody*”), written down according to the Ancient Method of the stenographical Byzantine Notation, in the codex No. 2406 of the National Library of Greece (a *Papadike* written in 1453 by Matthew the Domestikos, a monk of John Prodromos’s Monastery in Serres), f. 218^r, easily accessible through the following site: <https://digitalcollections.nlg.gr/nlg-repo/dl/el/browse/3431> [accessed 31 March 2021].

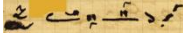
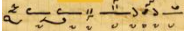
¹⁵¹ See *Musical Examples No. 2.1 & 2.2* (bars 1, 9, 17) found at the end of the present Interview.

¹⁵² See above, note 150; it has to be noted that a misunderstanding of Nileus Kamarados is found here; at the specific point of the composition under discussion one can see not the mentioned subsidiary sign of the so-called *Parakletiké* but the rhythmic sign of the *krátema*; thus, Kamarados is trying to analyze a *Parakletiké* in his relevant exegesis, as one can see in the *Musical Examples No. 3.1 & 3.2* (bars 4, 9, 14, 21-2) found at the end of the present Interview.

¹⁵³ Cf. Dimitri Conomos, *The Treatise of Manuel Chrysaphes the Lampadarios: On the Theory of the Art of Chanting and on Certain Erroneous Views That Some Hold About it* (Mount Athos, Iviron Monastery MS 1120 [July, 1458]), *Corpus Scriptorum de Re Musica*






- Διὰ τῶν ἀνωτέρω πιστεύω ὅτι ἐπαρκῶς κατεδείχθη ὅτι οἱ παραδεχόμενοι μόνον τὴν μετροφωνίαν σφάλλουσιν σφάλλονται.

4^ο. Ἡ μετὰ καὶ ἄνευ κοκκίνης μελάνης παρασημαντική.

- Τὰ ἄφωνα σημεῖα εἶχον τὴν δύναμιν τὴν ὁποίαν ἀποδίδει εἰς αὐτὰ ὁ κ. Ψάχος. Ἴδου τί λέγει ὁ Κυριακὸς Φιλοξένης ἐν τῷ λεξικῷ του ἐν τῇ λέξει κόκκινον-κοκκίνη.¹⁵⁴ Γραφή κοκκίνη, ἣτις ἦτον εἰς χρῆσιν κανόνος εἰς τοὺς παλαιούς μουσικούς καὶ οὐχὶ διὰ ποικιλίαν· καὶ ὅπου μὲν φαίνεται [γεγραμμένη] ὀλόκληρος λέξις τοῦ κειμένου μὲ κοκκίνην μελάνην, σημαίνει τὴν καὶ αὐθις ἐπανάληψιν τῆς μελωδικῆς ἐκείνης περιόδου, τοῦ μουσικοῦ ἐκείνου μαθήματος, ὅπου δὲ φαίνεται χαρακτήρ τις ἱερογλυφικοῦ σημαδίου, ἢ χαρακτήρ χρονικῆς ποιότητος γεγραμμένον διὰ κοκκίνης μελάνης, σημαίνει τὴν ἀνάλυσιν τῆς μουσικῆς συνθέσεως καὶ τὸ ἀναλελυμένον μέλος τῆς ὀριστικῆς ἢ τῆς ἀορίστου καταλήξεως· διότι λέγει τὸ θεωρητικὸν τοῦ παλαιοῦ συστήματος “εἰς τὴν σύνθεσιν τῆς μουσικῆς γραφῆς” εἰ μὲν γραφθῆ τὸ σημάδιον μὲ μαύρην μελάνην ψάλλεται ἢ ἐνέργεια αὐτοῦ συνεπτυγμένως καὶ μετὰ βραδύτητος·ὡς  εἰ δὲ γραφθῆ μὲ κοκκίνην ψάλλεται τοῦτο ἀναλελυμένως·ὡς 
- Ὑποθέτω, ἐξηκολούθησεν ὁ κ. Καμαρᾶδος, ὅτι τὰ διὰ κοκκίνης μελάνης γραφόμενα σημάδια, ἅμα ἐφευρέθησαν, δὲν εἶχον τὴν σημασίαν καὶ τὴν δύναμιν τὴν ὁποίαν ἀπέκτησαν ἀργότερον. Ἡ κοκκίνη δηλ. μελάνη ἐχρησίμευε διὰ τὰ σηματοδρόφωνα, ὅπως διακρίνονται ταῦτα ἀπὸ τὰ φωνητικά σημεῖα. Σὺν τῷ χρόνῳ ὅμως τὰ διὰ κοκκίνης μελάνης γραφόμενα ἄφωνα σημεῖα ἀπέκτησαν τὴν δύναμιν καὶ σημασίαν τὴν ὁποίαν δίδει εἰς αὐτὰ ὁ κ. Ψάχος, μεθ’ οὗ ἐπὶ τοῦ ζητήματος τούτου συμφωνῶ πληρέστατα. Ποία ὅμως εἶνε ἀκριβῶς ἡ ἐποχὴ καθ’ ἣν ταῦτα ἐφευρέθησαν καὶ τίς ὁ χρόνος κατὰ τὸν ὁποῖον ἀπέκτησαν τὴν γνωστὴν σημασίαν αὐτῶν, τοῦτο δυσκόλως δύναται τις ἀκριβῶς νὰ ὀρίσῃ. Τὸ ἐπ’ ἐμοὶ ὅμως, ὁ κ. Μάρκος Βασιλείου δὲν ἔχει δίκαιον παραδεχόμενος ὅτι ἡ ἄνευ κοκκίνης μελάνης γραφῆ, εἶνε μεταγενεστέρα τῆς τῶν δι’ ἐρυθρᾶς μελάνης γραφομένων ἀφώνων σημαδίων, ὅπως ἐπίσης σφάλλεται παραδεχόμενος ὅτι ἡ κατὰ τὸν ΙΓ’ αἰῶνα γενομένη μεθερμήνευσις ἀπέδειξε περὶ τὰ πολλὰ τῶν σημείων.
- Καὶ ἐπὶ τίνος βασιζόμενος ὁ κ. Βασιλείου ἰσχυρίζεται τοῦτο, κ. Καμαρᾶδε;
- Ἀπλῶς ἐπὶ τοῦ ὅτι εἶδε χειρόγραφα τοῦ ΙΓ’ αἰῶνος μὴ ἔχοντα σηματοδρόφωνα γεγραμμένα διὰ κοκκίνης μελάνης. Ἄλλ’ ἐπὶ τοῦ σημείου τούτου πλανᾶται δεινὴν πλάνην ὁ κ. Βασιλείου, νομίζων ὅτι ἡ τοιαύτη γραφῆ εἶνε μεθερμήνευσις τῆς δι’ ἐρυθρῶν σημείων παρασημαντικῆς. Ἴσως αἱ δύο αὐταὶ γραφαὶ εἶνε μιᾶς ἐποχῆς, ἐγὼ μάλιστα φρονῶ ὅτι οἱ κατὰ τὴν ἐποχὴν ἐκείνην διδάσκαλοι ἐφιλοτιμοῦντο νὰ γράψωσι τὴν ἄνευ ἐρυθρῶν σημαδίων γραφὴν, ἢ ὁποῖα ἀκριβῶς ἔνεκα τούτου ἦτο καὶ δυσκολωτέρα. Ἐπὶ τινὰ χρόνον βεβαίως οἱ μουσικοὶ θὰ μετεχειρίζοντο ἀμφοτέρας τὰς γραφάς, ἕως οὔ ἢ δι’ ἐρυθρῶν σημαδίων ἐπεκράτησε.

II, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1985), 38-41 (verses 52-96) [: “Thus, the science of chanting does not consist only of parallage as some of the present generation imagine but includes many other methods which I shall now mention briefly. The practice of parallage in chanting is the least significant of all techniques, and the easiest. If someone were to say, ‘I have composed a melody which does not lack notes - not a single note is missing which ought to be there - and it is really correct and sound in its use of parallage so that nothing is absent nor any other element needed for perfection’, we must consider that such a person thinks and speaks wrongly and has deviated from the correct principles of the science. For he is mistaken about it and he talks of matters which he does not understand, both out of ignorance and because he does not wish to have to relearn the truth; this is probably because he is negligent and arrogant and vainglorious. His attitude towards chanting is, so to speak, inexact and unscientific and, lacking principles, he sings as one without skilled training, irrationally following the tone of the melody. For, if he were right, as in his ignorance he would probably claim to be, there would have been no need for Ioannes Glykys to have composed methods for the theseis in chanting and after him for the maistor Ioannes to have composed another method and the chanted signs, and after him also for Korones to have composed the other two methods of the kratemata and the other for the stichera. They, and everyone else, would have been contented with parallage alone and would not have troubled to work out anything further nor have laboured with the theseis and their manner, nor any other systematic scheme. Know that these men did not compose the aforementioned methods of theseis as a means of instruction in chanting, but, it is clear that when they put together a definition and laid down rules, they were not satisfied to execute chant only by the so-called parallage, neither did they wish us who come after them to be satisfied. For this reason, they composed these rules which we have just mentioned so that those who come after them might look on them as an example and be prevented from transgressing the rules and regulations, and so that they might teach these things to all others hereafter who wish to practice chanting. Theseis means the union of signs which forms the melody. As in grammar the union of the twenty-four letters forms words in syllables, in the same way the signs of the sounds are united scientifically and form the melody. This then is called thesis”].

¹⁵⁴ Philoxenis (1868), 127.

- Καί εἰς τί συνίστατο, κ. Καμαραῶδε, ἡ ἄνευ ἐρυθρῶν σημείων γραφή; ποῦ ἐγκτεται ἡ δυσκολία τῆς;
- Εἰς τὸ ὅτι ἀποτελεῖται μόνον ἐκ φωνητικῶν σημείων, ὁμοιάζουσα καταπληκτικῶς πρὸς τὴν νῦν ἐν χρήσει, ἐξ οὗ ἀκριβῶς ἠπατήθη ὁ κ. Βασιλείου καὶ οἱ συμφωνοῦντες αὐτῷ. Καὶ διὰ τὰς ἀποδείξεις τοῦτο θὰ σᾶς φέρω ὡς παράδειγμα τὸ οὐράνισμα τὸ γνωστὸν τοῦτο ἄφωνον σημεῖον. Τὸ οὐράνισμα παρίσταται συμβολικῶς διὰ τοῦ σημείου . Τὸ σημεῖον τοῦτο βλέπων ὁ ψάλλον ἠννοεῖ ὅτι ἔπρεπε εἰς τὴν θέσιν τοῦ σημαδοφώνου τούτου νὰ ψάλλῃ τὴν μουσικὴν γραμμὴν, ἣν αὐτὸ ἀντικαθίστα, προσέχων πάντοτε εἰς τίνα ἦχον καὶ φθόγγον εὐρίσκεται τὸ οὐράνισμα. Εἰς τοῦτο δὲ τὸν ἐβοήθει πολὺ καὶ ὁ χειρονόμος, ὅστις γνωρίζων κατὰ βάθος τὴν ἐκάστοτε ἐνέργειαν ἐκάστου σημαδοφώνου, διὰ καταλλήλου χειρονομίας, ἐδείκνυεν εἰς τὸν ψάλλοντα τὴν σχετικὴν μουσικὴν γραμμὴν. Εἰς χρόνους ὅμως προγενεστέρους, τὸ οὐράνισμα καὶ πᾶν ἄλλο σημαδόφωρον, δὲν ἦτο σημεῖον ἀγγιστροειδές, δι' ἐρυθρᾶς γραφόμενον μελάνης. Τουναντίον τὸ οὐράνισμα ἀντὶ νὰ παρίσταται διὰ τοῦ σημείου , παρίστατο διὰ τῶν ἐξῆς φωνητικῶν σημείων . Ἡ γραμμὴ αὕτη ἦτο τυπικὴ καὶ παρίστα πάντοτε τὸ οὐράνισμα. Ὁ ψάλλον λοιπόν, βλέπων τὴν γραμμὴν ταύτην, ἔπρεπε νὰ ἐνθυμηθῇ ὅτι διὰ ταύτης παρίστατο τὸ οὐράνισμα καὶ νὰ ἀποδώσῃ τὸ μέλος τὸ ὁποῖον ἀντιστοιχεῖ εἰς τὸ οὐράνισμα καὶ οὐχὶ νὰ ψάλλῃ κατὰ μετροφωνίαν τὴν ὡς ἄνω γραμμὴν. Καὶ εἰς τοῦτο ἀκριβῶς συνίστατο τὸ δύσκολον τῆς ἐξηγήσεως τῆς γραφῆς ταύτης. Διότι σημειωτέον, ὅτι μόνον ὁ ὡς ἄνω τύπος (καλοῦπι) δὲν παρίστα τὸ οὐράνισμα. Διότι ὁ ἀνωτέρω τύπος παρίστα τὸ οὐράνισμα, τὸ ὁποῖον ἔπρεπε νὰ ἀποδοθῇ μὲ ποιόν τι μέλος. Ἴδου καὶ ἄλλος τύπος οὐρανίσματος , ὁ ὁποῖος ἔπρεπε ν' ἀποδοθῇ μὲ ἄλλον μέλος. Ἴδου καὶ ἕτερος . Συνέβαινε δηλ. τότε, ὅτι καὶ κατόπιν συνέβη, ὅπου τὸ αὐτὸ σημεῖον ἐξηγεῖτο διαφόρως εὐρισκόμενον εἰς διαφόρους ἦχους καὶ φθόγγους.

5^{ov}. Οἱ ἀποτυχόντες, ἡ περὶ τὴν ἐξήγησιν ἐλευθερία.

- Δυστυχῶς πολλοὶ πολλάκις ἐβιάσθησαν καὶ ἐσχημάτισαν ταχύτερον τοῦ δέοντος περὶ τῶν ἀφώνων σημαδίων γνώμην, διὰ τοῦτο καὶ ὁ Φιλοξένος ἐν σελίδι 95 τοῦ Λεξικοῦ του, ὁμιλῶν περὶ ἔσω θεματισμοῦ λέγει: «Παρακαλοῦνται οἱ γινώσκοντες πολλά, καὶ μηδὲν ἐπιστάμενοι, νὰ περιορίσουν ὀλίγον τὴν φαντασίαν τῆς μουσικῆς των φιλολογίας, διότι διὰ τὰς δυνάμεις καὶ ἐνεργείας τῶν ἱερογλυφικῶν καὶ μεγάλων ὑποστάσεων ἀπαιτεῖται ΜΕΓΑΛΗ ΠΡΟΣΟΧΗ».¹⁵⁵
- Μὴ νομίσητε ὅμως, προσέθηκεν ὁ κ. Καμαραῶδος, ὅτι ὁ ψάλλον εἰς ἐκείνους τοὺς χρόνους, ἦτο δεσμευμένος ὑπὸ τυπικῶν ἐξηγήσεων τῶν σημαδοφώνων, χωρὶς νὰ ἔχη καὶ αὐτὸς ποιᾶν τίνα ἐλευθερίαν περὶ τὴν ἐξήγησιν. Τουναντίον ἡ παλαιὰ μέθοδος εἶχε μεγάλην ἐλευθερίαν περὶ τὴν ἀπόδοσιν τοῦ μέλους, ἀφιεμένην εἰς τὴν καλαισθησίαν τοῦ ψάλλοντος, πάντοτε ὅμως ἐντὸς τοῦ ρυθμοῦ καὶ τῆς ὑποθέσεως. Αἱ ἐξηγήσεις ὅμως τοῦ κ. Βασιλείου, οὔτε ἐντὸς τοῦ ρυθμοῦ, οὔτε ἐντὸς τῆς ὑποθέσεως εἶναι.

6^{ov}. Καὶ τινες παρατηρήσεις.

Ὁ κ. Μάρκος Βασιλείου ἐνῶ λέγει ὅτι, τινῶν τῆς παρασημαντικῆς σημείων παρήλλαξε βραδύτερον ἢ ἐνέργεια, προσθέτει κατόπιν, τὸ τῆς παρασημαντικῆς σύστημα μέχρι τοῦ 1700 κατ' οὐδὲν ὑπελείπετο τοῦ σημερινοῦ, οὗτινος εἶχε πάντα τὰ φθογγόσημα ὑπὸ τὴν αὐτὴν σημασίαν καὶ ὑπὸ τοὺς αὐτοὺς συνδυασμοὺς μετὰ τῶν ἀπαιτουμένων χρονικῶν σημείων.¹⁵⁶

Τί ἐξάγεται ἐκ τῶν λεγομένων τοῦ κ. Βασιλείου;

1^{ov} ἐκ τῆς φράσεως τινῶν τῆς παρασημαντικῆς σημείων παρήλλαξε βραδύτερον ἢ ἐνέργεια, δῆλόν γίνεται ὅτι ὁ κ. Βασιλείου παραδέχεται ὅτι τὰ σημαδόφωνα εἶχον ἐνέργειάν τινα ἄλλοτε, καὶ ὅτι ἡ ἐνέργεια αὕτη βραδύτερον παρήλλαξε. Κατωτέρω ὅμως, διὰ τῆς ἄλλης δηλ. φράσεως τὸ τῆς παρασημαντικῆς σύστημα κτλ. ἐννοεῖ βεβαίως ὅτι τὸ μέχρι τοῦ 1700 ἐν χρήσει σύστημα, εἶναι αὐτὸ τοῦτο τὸ σημερινόν, ἐπομένως κατ' οὐδένα λόγον παραδέχεται ἤδη οἰαδήποτε ἐνέργειαν τῶν σημαδοφώνων. Διὰ τῆς λέξεως λοιπόν παρήλλαξεν ἐννοεῖ ὁ κ. Βασιλείου τὸ ἐξηφανίσθη;

¹⁵⁵ Ibid., 95.

¹⁵⁶ Mark Vasileiou, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιαστικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in Ἐκκλησιαστικὴ Ἀλήθεια [Ecclesiastical Truth], 26.37 (7.9.1906), 447.

Musical Example No. 1.1

Exegesis of the *Polychronion* dedicated to Konstantinos Palaeologos made by John Sakellarides; *Παναθήναια* [Panathinaia] 8.94 (31.8.1904), 280: "transcribed from the Ancient Byzantine Notation into Staff Notation by John Sakellarides (the father), after a harmonization made by Theophrastos Sakellarides (the son)"

Ο ΥΜΝΟΣ ΤΟΥ ΠΑΛΑΙΟΛΟΓΟΥ*

Μεγαλοκρηπῶς (κλίμαξ ὑποφωριστή).

p Πολ- λά τὰ τε τῶν βα-

σι- λέ- ων.

*Επαναλαμβάνεται τρίς ὑπὸ τοῦ χοροῦ τοῦ βήματος.

Εἶτα οἱ ἐπιτὸς τοῦ βήματος χοροὶ ψάλλουσι τὸν ἐπόμενον Πολυχρονισμόν τοῦ Κωνσταντίνου Παλαιολόγου.

Ῥυθμὸς ὁ ἀνωτέρω.

pp Κων- σταν- τί- νου τοῦ εὐ- σε- βε-

cres.

στά-του βα-σι- λέ- ως και- αὐ- το- κρά-το- ρος Ῥω- μαι-ων τοῦ Πα- λαι- ο-

pp

λό- γου πολ- λά τὰ τε τῶν βα-

*Μετιγένη ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν εὐρωπαϊκὴν ὑπὸ Ἰωάννου Θ. Σακελ' αἰρίδη (πατρὸς). Ἐνηρμονίσθη δὲ ὑπὸ τοῦ κ. Θεοφράστου Σακελλαρίδη (υἱοῦ).

Musical Example No. 1.2

John Sakellarides’s exegesis of the same *Polychronion*, transcribed into the New Method of the analytical Byzantine Notation by Nileus Kamarados; the musical texts are taken from the following sites, respectively: <https://digital.mmb.org.gr/digma/bitstream/123456789/32823/1/document1.pdf> [May the Emperors have a long life] & <https://digital.mmb.org.gr/digma/bitstream/123456789/33391/1/document1.pdf> [May Konstantinos Palaeologos, the most pious King and Emperor of the Byzantine Empire, have a long life]

Πολλά τὰ ἔτη τῶν βασιλέων, ἐξηγηθὲν ὑπὸ Ἰ. Θ. Σακελλαρίδου
Ῥυθμὸς δίσσημος

ῬΗχος Δι

Πολ λα α α α α τα ε τη τω ων

βα α σι ι λε ων
(ἐκ τρίτου)

Ἡ Φήμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου,
ἐξηγηθεῖσα ὑπὸ Ἰ. Θ. Σακελλαρίδου
Ῥυθμὸς δίσσημος

ῬΗχος Δι

Κων στα α αν πι ι ι ι νου του ευ σε βε

στα του βα σι λε ως και αυ το κρα το ρος Ρω μαι ων

του Πα λαι ο λο γου πολ λα τα α ε ε τη η

Musical Example No. 3.1

Exegesis of the *Polychronion* dedicated to Konstantinos Palaeologos made by Nileus Kamarados; the musical texts are taken from the following sites, respectively: <https://digital.mmb.org.gr/digma/bitstream/123456789/32829/1/document1.pdf> [May the Emperors have a long life] & <https://digital.mmb.org.gr/digma/bitstream/123456789/33395/1/document1.pdf>. [May Konstantinos Palaeologos, the most pious King and Emperor of the Byzantine Empire, have a long life]

Πολλά τὰ ἔτη τῶν βασιλέων,
ἔζηθεν ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν
ὑπὸ Νηλέως Α. Καμαράδου

ᾠχος Δι

Πολ λα α α α α τα ε ε ε ε ε τη
 τω ων βα α σι λε ε ων Πολ λα α α
 α α α α τα α α ε ε ε ε ε τη τω
 ων βα α σι ι λε ε ε ων Πολ λα α α α
 α τα ε ε ε ε ε τη τω ων βα α σι ι
 λε ε ω ω ω ω ω ων
 Πολ λα α α α α τα ε ε ε
 ε ε τη η η των βα α σι λε ε ε ε
 ε ε ε ε ε ε ε ω ω ω ω ω ων

Ἡ φῆμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου,
ἔζηθηῖσα
ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν,
ὑπὸ Νηλέως Α. Καμαράδου

ᾠχος Δι

Κων στα α α α α α α α α α α α
 Κω ων σταν τι ι ι ι ι ι ι ι ι ι ι
 νου του ευ σε ε βε στα του βα σι λε ε ω ως
 και αυ το κρα το ρος Ρω μαι ων του Πα λαι αι ο
 λο ο γου πολ λα α α α α τα α α α α
 ε ε ε ε ε τη η η η η η

Musical Example No. 3.2

Nileus Kamarados's exegesis of the same *Polychronion*, transcribed into Staff Notation by the present author [the following score has been written down by Charis Trasanis, to whom great gratitude is expressed].

1 Πολ λα τα ε τη
 5 των βα σι λε ων Πολ λα τα
 9 ε τη των βα σι λε ων Πολ λα
 13 τα ε τη των βα σι λε ων
 18 Πολ λα τα ε τη
 23 των βα σι λε ων
 Κων στα Κων σταν
 7 τι νου του ευ σε βε στα του βα σι
 11 λε ως και αυ το κρα το ρος Ρω μαι ων του Πα λαι ο
 15 λο γου πολ λα τα ε τη

Musical Example No. 4.1

Exegesis of a similar *Polychronion* [May, in God's name, your kingship last for long life] made by Mark Vasileiou; *Μουσική* [Music], 1.9 (September 1912), 263: *Polychronion* dedicated to Byzantine Emperors, taken from a 15th-century manuscript, exegesis Mark Vasileiou; "this is a composition sung when the Emperor is going to venerate the Holy Icons and receive the communion bread".

97. ΠΟΛΥΧΡΟΝΙΣΜΟΣ
ΒΥΖΑΝΤΙΝΩΝ ΑΥΤΟΚΡΑΤΟΡΩΝ

Ἐκ χειρογράφου τῆς ΙΕ' Ἐκατονταετηρίδος. Ἐρμηνευθεὶς ὑπὸ
Μάρκου Βασιλείου.

«Ψάλλεται τοῦτο ὅτε μέλλει ὁ Βασιλεὺς διέρχεσθαι εἰς προσκύνησιν
τῶν Ἁγίων Εἰκόνων καὶ νὰ λάβῃ ἐκ τοῦ κατακλασθοῦ».

ΗΧΟΣ Α

χ Πο λυ χρο ο ο νι ο ο ν ποι η
σαι αι ο ο ο ο ο ο ο ο
ο θε ε ος η η την α α γι αν βα
α α σι λει α αν σα α ας η εις πολ λα α
ε ε ε ε ε ε τη η εις πολ λα ε ε ε τη η

Musical Example No. 4.2

Mark Vasileiou's exegesis of the same *Polychronion*, transcribed into Staff Notation by George Pachtikos; *Μουσική* [Music], 1.9 (September 1912), 265.

102. ΠΟΛΥΧΡΟΝΙΣΜΟΣ ΒΥΖΑΝΤΙΝΩΝ ΑΥΤΟΚΡΑΤΟΡΩΝ

Ψαλλόμενος ὅτε διήρχετο ὁ Βασιλεὺς εἰς προσκύνησιν τῶν Ἁγίων εἰκόνων ἵνα λάβῃ τὸ ἀντίδωρον.
Κατὰ τὴν ἑρμηνείαν τοῦ κ. ΜΑΡΚΟΥ ΒΑΣΙΛΕΙΟΥ ἐκ χειρογράφου ΙΕ' ἑκατονταετηρίδος.

Ἦχος Δ' Μεταγραφή ἐκ τῆς ἐπιμ. παρασημαντικῆς καὶ ρυθμιῆς ἀποκατάστασις ὑπὸ Γ. ΠΑΧΤΙΚΟΥ.

Ἀργῶς-Larghetto.

Πο-λυ - χρο - - - νι - ο υ ποι - ῆ - - σαι ο - - -
θε - - - ος την Ἁ - - γί - αν Βα - -
- σι - λει - αν Σας. Εἰς πολ - λά - - -
- - - τη (νε) εἰς πολ - λά - - - τη.

APPENDIX No. 2

Twenty-five (25) questions of K. A. Psachos addressed to the hiero-monk of Grottaferrata monastery Lorenzo Tardo**Ερωτήσεις****1^η**

Παραδέχεσθε ή άρνεΐσθε ότι ή μουσική γραφή τών άρχαίων μουσικών κωδίκων εΐναι στενογραφία;

2^α

Εάν άρνεΐσθε, ότι εΐναι στενογραφία, τότε τίς ή ανάγκη κλειδός προς άνάγνωσιν αύτής;

3^η

Υποτιθεμένου, ότι δέν εΐναι στενογραφία, άλλ' ότι μουσική αύτής εΐναι ή διά μόνων τών φθογοσήμεων γεγραμμένη, τί ζητεΐτε διά τούτου ν' άποδείξητε;

4^η

Γνωρίζετε άν ύπάρχωσι γραπτά άποδείξεις και πειστήρια τών από 7 μέχρι πρό δύο τριών αΐώνων έξηγητών τής στενογραφίας;

5^η

Άν γνωρίζετε τούτο, ποία εΐναι ή γνώμη σας περι τών γραπτών τούτων πειστηρίων; Μήπως ήτο άλλη ή πρό αύτών μουσική και άλλην κατεσκεύασαν οΐτοι;

6^η

Υποτιθεμένου, ότι άρνεΐσθε τήν ύπαρξιν τών άποδείξεων τούτων, εΐναι δυνατόν νά γίνητε σεΐς πιστευτοΐ οΐχι δέ οΐ καταλιπόντες τάς τόσας γραπτάς διασαφήσεις και άποδείξεις, εφ' όσον εκείνοι εύρίσκονται κατά ~~τρείς~~ και τέσσαρας έως έξ αΐώνας πλησιέστερον προς τήν άρχαΐαν στενογραφίαν, τήν όποΐαν γνωρίζοντες έπλάτυνον, διεσαφήνισαν και ήρμήνευσαν;

7^η

Τί ζητεΐτε ν' άποδείξητε ίσχυριζόμενοι, ότι ύπάρχει γραφή Κωνσταντινουπολιτική, Αγιορειτική κλπ.;

8^η

Η μουσική τών κωδίκων τής Γκροτταφερράτας εΐναι τι διάφορος τών γνωστών είδών τής Βυζ. μουσικής; Υπάρχει δηλ. έν αύτοΐς άλλο είδος πλην τών καθιερωθέντων, ήτοι του Αναστασιματαρίου, του Εΐρμολογίου, του Στιχηραρίου, τής Παπαδικής, του Μαθηματαρίου, του Οΐκηματαρίου και του Κρατηματαρίου;

8^α

Αΐ πρώται έξηγήσεις από του Μπαλασίου, Τραπεζουντίου, Πέτρου του Πελοποννησίου, Π. Βυζαντίου μέχρι τών πρό τών τριών διδασκάλων τής νέας γραφής έξηγητών τί εΐναι; Επινόησεις ίδικαΐ των μήπως;

9^η

Αναγνωρίζετε τό έργον τών τριών έξηγητών Γρηγορίου, Χουρμουζίου και Χρυσάνθου, ή όχι;

10^η

Εάν τό αναγνωρίζετε, φρονεΐτε, ότι πρόκειται περι κλειδός τινος, τήν όποΐαν κατεΐχον, ή ότι πρόκειται περι άποφάσεως αύτών νά αναλύσωσι και γράψωσι διά μόνων τών χαρακτήρων τής ποσότητος (φθογοσήμεων) τά έστενογραφημένα και μέχρι τότε μνημονικώς έκτελούμενα, τών όποΐων ήσαν γνωστοΐ και κάτοχοι;

11^η

Τί φρονεΐτε περι τών άφώνων χαρακτήρων; Υπεδήλουν γραμμάς μουσικάς, ή ήσαν άπλώς καλλωπιστικά σημεΐα;

12^η

Γνωρίζετε ύποθέτω, ότι Γαβριήλ ό ιερομόναχος έγραψεν έτυμολογίαν τών άφώνων σημαδίων. Δύνασθε νά έξηγήσητε, άν ή έτυμολογία αύτη άφοραΐ εις μόνα τά σχήματα αύτών ή εις τά δι' αύτών ύπονοούμενα;

13^η

Όταν ό Γαβριήλ λέγη λ.χ. περι τής Παρακλητικής και του Παρακαλέσματος τά έξής: «ή Παρακλητική παρακλητικόν ποιεί τό μέλος και ώσπερι δεόμενον· όμοίως δέ και τό Παρακάλεσμα· και ώσπερ ό παρακαλών, μετα άνεμιμένης και κεκλασμένης ποιείται τήν δέησιν τής φωνής, οΐτω και ό τήν

Παρακλητικὴν καὶ τὸ Παρακάλεσμα ψάλλον, οὐ μετὰ σφοδροῦ τόνου δεῖ προφέρειν, ἀλλ' ἰλαρῶς»,¹⁵⁷ ὅταν λέγη ταῦτα, τὸν ἕνα μόνον ἢ τοὺς δύο τὸ πολὺ χαρακτηῖρας, ὑφ' οὗς τίθενται ἔννοεῖ, καὶ ὅτι διὰ μόνον τῶν δύο τούτων χαρακτηῖρων γίνονται ὅλα ταῦτα;

14^η

Ὅταν πάλιν λέγη περὶ τοῦ Χορεύματος τὰ ἐξῆς: «Στρέφεται εἰς κύκλον δίκην χοροῦ, εἴτ' αὖθις ἐπιστρέφει, ὡσπερ ποιεῖ ὁ τοῦ χοροῦ κορυφαῖος ἐν ταῖς θυμηδαῖς»,¹⁵⁸ ἔννοεῖ, ὅτι ὅλα αὐτὰ γίνονται εἰς τὸν ἕνα καὶ μόνον χαρακτηῖρα, ὑπὸ τὸν ὁποῖον τίθεται τὸ Χόρευμα; (Ἴδε παραδείγματα.¹⁵⁹)

15^η

Ἰσχυρίζεστε, ὅτι ἡ ὑφ' ὑμῶν γινομένη ἀνάγνωσις εἶναι ἡ ὀρθή. Ἄλλ' ἐν ταύτῃ τῇ περιπτώσει πῶς κανονίζετε τὸ ποσὸν τῶν φωνῶν, τὸ ποιόν, τὸν χρόνον, τὴν ἔκφρασιν καὶ ποῦ βασιζόμενοι δίδετε εἰς ὅλα αὐτὰ τοιαύτην ἢ ἄλλοίαν σημασίαν καὶ ἀξίαν;

16^η

Πλὴν τῶν συνήθων καὶ γνωστῶν προθεωριῶν, προπαιδειῶν κλπ., αἵτινες ἐρμηνεύουσι τὰ σχετικὰ πρὸς τὴν παραλλαγὴν, τὴν μετροφωνίαν καὶ τοὺς ἤχους, εὐρετέ που μέθοδόν τινα, ἐρμηνεύουσιν τὰ μὴ γεγραμμένα, ἀλλὰ διὰ τῶν ἀφώνων σημαδίων ὑποδηλούμενα;

16^α

Γνωρίζετε ὅτι ὑπάρχει καὶ στενογραφία ἄνευ τῶν μεγάλων σημαδοφώνων;

17^η

Τί φρονεῖτε περὶ μαύρης καὶ κοκκίνης μελάνης; Ἡ ἀξία τῶν μαύρων εἶναι ἡ αὐτὴ μὲ τὴν τῶν κοκκίνων;

18^η

Διατί τὰ παλαιότερα χειρόγραφα μέχρι τοῦ ΙΔ' αἰῶνος εἶναι γεγραμμένα διὰ μόνης μαύρης μελάνης καὶ διατί τὰ μετὰ τὸν ΙΒ' -ΙΔ' αἰῶνα, τὰ ἀποτελοῦντα τὸν διάμεσον σταθμὸν μεταξύ ἀρχαίας στενογραφίας καὶ νεωτέρας καὶ τὰ αὐτὰ μέλη περιέχοντα γράφονται διὰ μαύρης καὶ κοκκίνης καὶ διατί ἡ κοκκίνη ἐν ἀρχῇ εἶναι ἀραιότερα, ἀργότερον δὲ πυκνότερα;

19^η

Τὰ ἐκκλ. μέλη, τῶν ὁποίων εἰς ἀρκετὴν κλίμακα ποιεῖσθε χρῆσιν ἐν Κρυπτοφέρρῃ καὶ ἐν τῇ σημερινῇ Βυζαντινῇ παρασημαντικῇ, τὴν ὁποίαν οἱ τρεῖς ἐξηγηταὶ καθώρισαν, ἰδίως δὲ τὰ ἀργότερα, εἶναι ἀρχαῖα ἢ ὄχι;

20^η

Γνωρίζετε μίαν ἐκτενῆ θεωρίαν περὶ ἤχων καὶ φθορῶν Μανουήλ Δούκα τοῦ Χρυσάφου (τοῦ παλαιοῦ, 1453), λαμπαδαρίου τῆς Ἁγίας Σοφίας κατὰ τὴν ἄλωσην; Διατί ἐπιτίθεται κατὰ τῶν κακῶς καὶ τότε φρονούντων, ὅτι τὸ πᾶν συνίστατο εἰς τὴν παραλλαγὴν καὶ τὴν μετροφωνίαν;

21^η

Ἀπὸ τοῦ 1817 (sic) εἶναι ἐκδεδομένη ἡ Παρασημαντικὴ μου, τὴν ὁποίαν βεβαίως θὰ εἴδετε καὶ θὰ ἀνεγνώσατε. Διατί πρὶν ἢ διαφημίσητε τὴν κλεῖδα σας, δὲν ἀνηρέσατε αὐτήν, ἀφ' οὗ αὕτη καταρρίπτει ἐν πρὸς ἐν καὶ δι' ἀκαταμαχῆτων ἀποδείξεων ὅσα ὑμεῖς, ὅπως καὶ ὅλοι οἱ ὁμόφρονες ὑμῶν ἀπὸ ἐτῶν διακηρύσσετε ὡς ἀνακάλυψιν;

22^α

Ὁ τρόπος καθ' ὃν ἀναγινώσκετε τὰ ἐν τῇ ἀρχαίᾳ στενογραφίᾳ ἐκκλησιαστικὰ μέλη τῆς Βυζαντινῆς μουσικῆς διαφέρει ἐκείνου, καθ' ὃν ἰσχυρίσθησαν ὅτι ἀναγινώσκουσι ταῦτα ὁ Gaisser, ὁ Thibaut, ὁ Tillyard, ὁ Riemann, ὁ Rebours, ὁ Wellesz καὶ ἄλλοι;

23^η

Ἄν δὲν διαφέρῃ, τότε ποία ἡ ἰδιαιτέρα σημασία τοῦ τρόπου καθ' ὃν ἀναγινώσκετε καὶ τὸν ὁποῖον πομπωδῶς ἀπεκαλεῖτε κλεῖδα, μέχρις οὗ πιεσθέντες ὑπ' ἐμοῦ τὴν ἀπεκηρύξατε, γράψαντες, ὅτι ἠνοεῖτε διὰ ταύτης τὰς κλεῖδας τοῦ Fa, τοῦ Sol κλπ. (τὰς μαρτυρίας δηλ.), ἐν ᾧ διευτυπανίζετε, ὅτι ἀνεκαλύψατε τὴν κλεῖδα, τὴν μέθοδον δηλ. διὰ τῆς ὁποίας ἐξηγεῖτε τάχα τὴν ἀρχαίαν στενογραφίαν;

Κ. α. Ψάχος

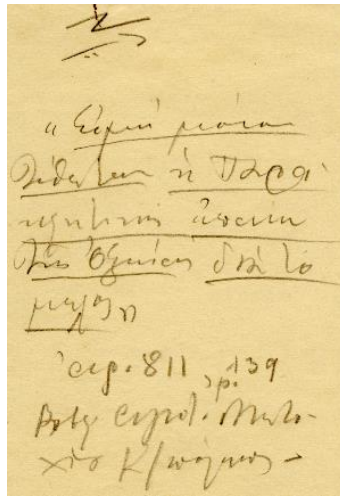
¹⁵⁷ Cf. Christian Hannick- Gerda und Wolfram, *Gabriel Hieromonachos. Abhandlung über den Kirchengesang, Corpus Scriptorum de Re Musica I*, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1985), 66 (verses 308-13).

¹⁵⁸ *Ibid.*, 70 (verses 348-9).

¹⁵⁹ See the relevant musical examples, regarding the subsidiary signs *Parakletiké*, *Parakálesma* and *Chóreuma*, at the end of the text of the present Questionnaire.

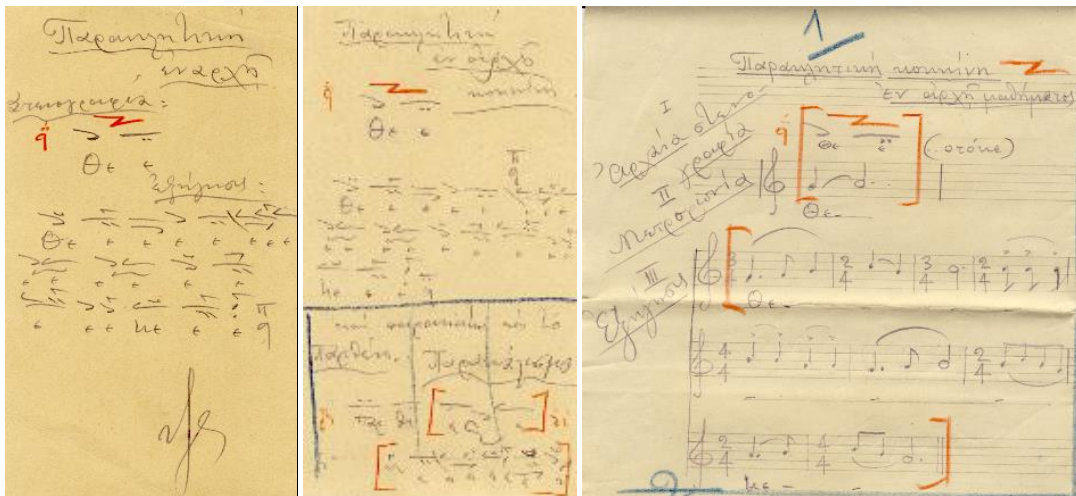
Musical Examples

a. Parakletiké

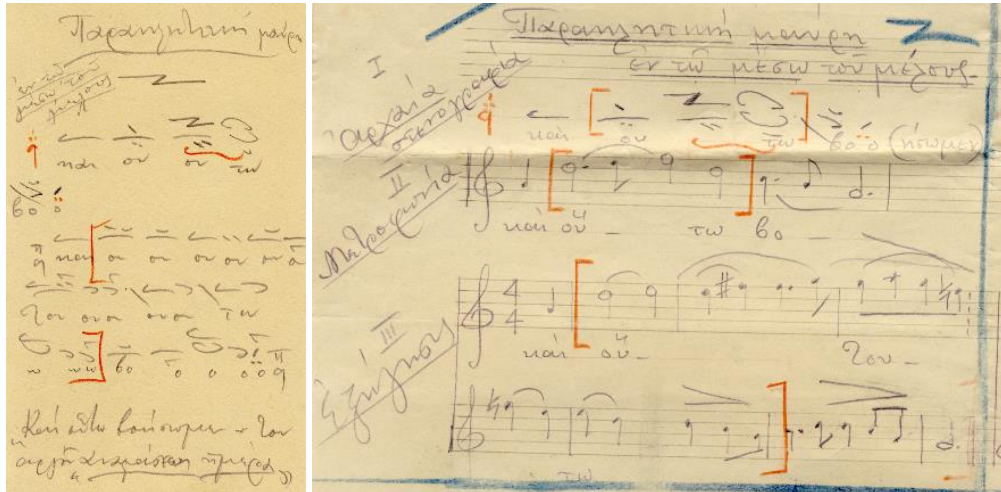


[see Bjarne Schartau, *Anonymous Questions and Answers on the Interval Signs, Corpus Scriptorum de Re Musica IV*, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1998), 112 (verses 826-7)]

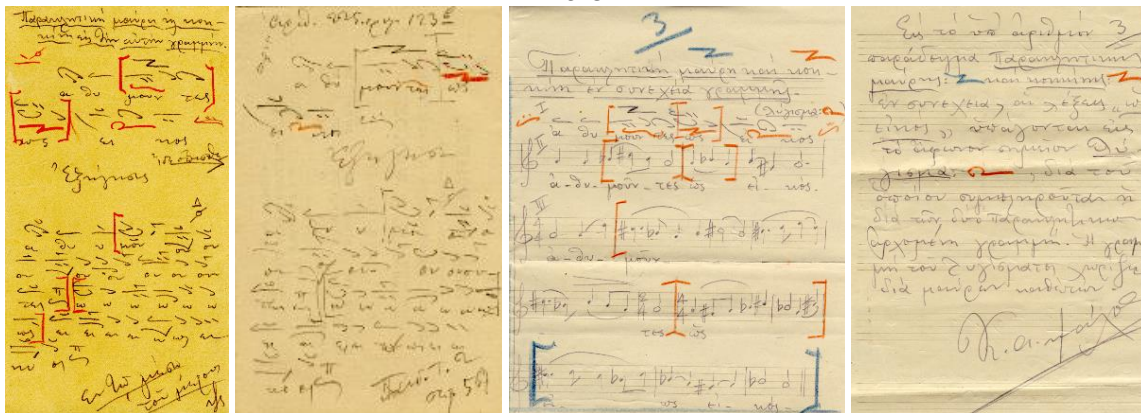
No. 1



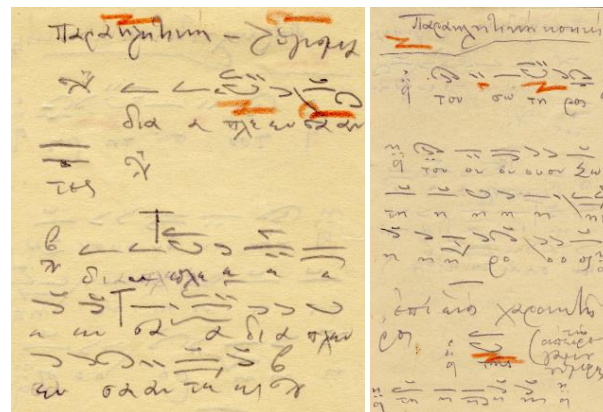
No. 2



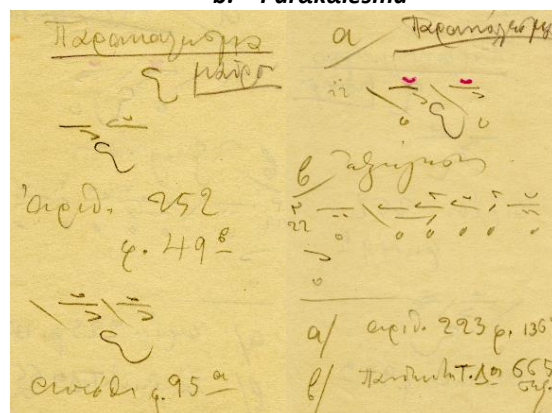
No. 3



[see the musical manuscript No. 225 of K. A. Psachos’s Library (that is a *Doxastarion* of Jacob the Protosaltēs, written in 1797 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125146> (accessed 31 March 2021)]), f. 123v; cf. *Pandekti* 2, 567: excerpt from the 10th *Eothinon Idiomelon* Μετά τήν εἰς ἄδου κάθοδον, composed by Jacob the Protosaltēs]

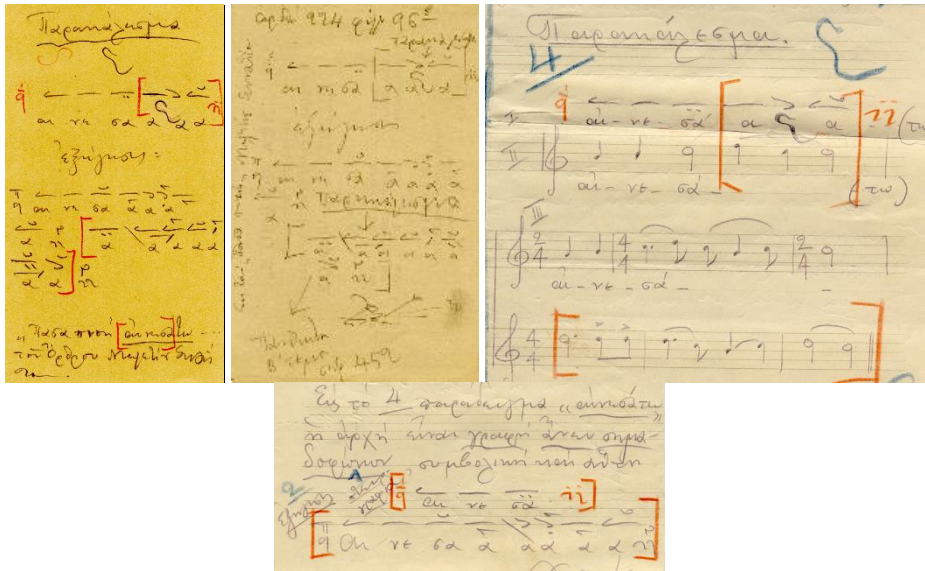


b. Parakálesma



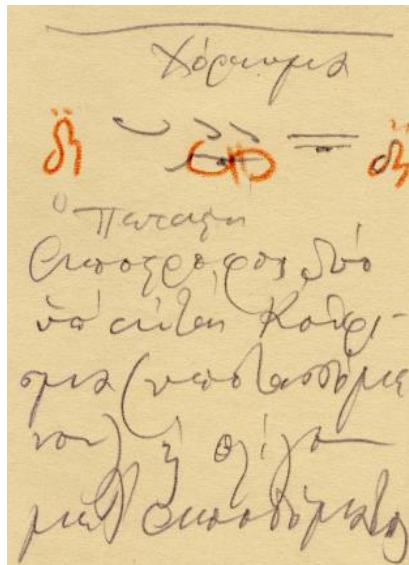
[see, firstly, the musical manuscript No. 252 of K. A. Psachos’s Library (that is an *Anastasimatarion* and *Anthology*, written in 1705 by John the Priest [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125348> (accessed 31 March 2021)]), f. 128v: excerpt from a *Paspnoarion* sung during the Matins Service, composed in 1st Plagal Mode by Manuel Gazes & f. 174r: excerpt from a Sunday *Communion Hymn*, composed in 1st Plagal Mode by Panagiotes Chrysaphes, and, secondly, the musical manuscript No. 223 of K. A. Psachos’s Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 136r; cf. *Pandekti* 4, 665: excerpt from the *Communion Hymn* Ἐκ στόματος νηπίων καὶ θηλαζόντων, sung on Lazarus Saturday, composed in 1st Mode by Peter the Peloponnesian]

No. 4

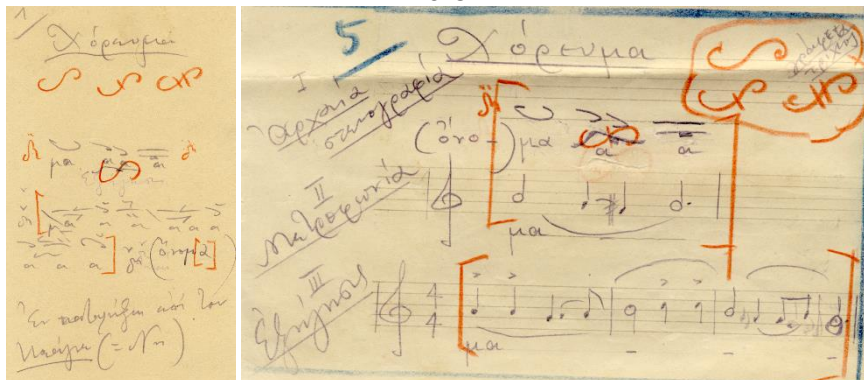


[see the musical manuscript No. 224 of K. A. Psachos's Library (that is an *Anthology*, written in 1795 by Peter Byzantios [available at the following site: <https://pergamon.lib.uoa.gr/uoai/object/125145> (accessed 31 March 2021))], f. 97r; cf. *Pandekti* 2, 452: excerpt from a *Pasapnoarion* sung during the Matins Service, composed in 1st Plagal Mode by Meletios the Cretan, monk of Sinai Monastery]

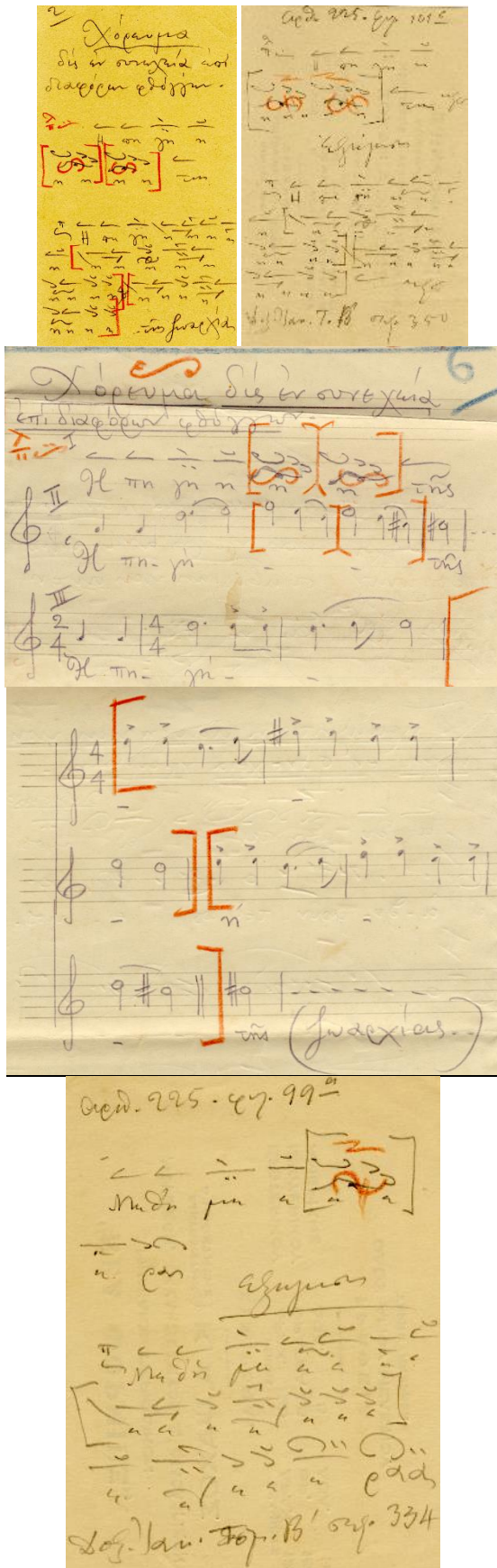
c. *Chóreuma*



No. 5

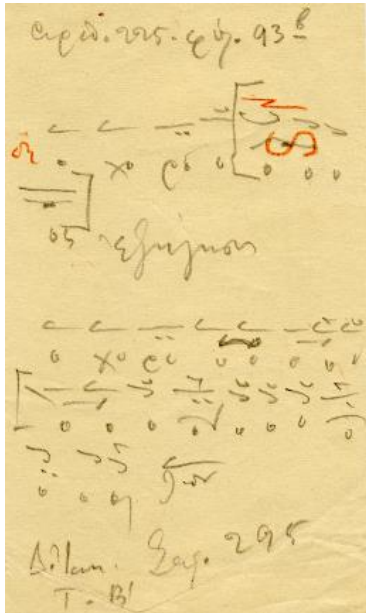


No. 6

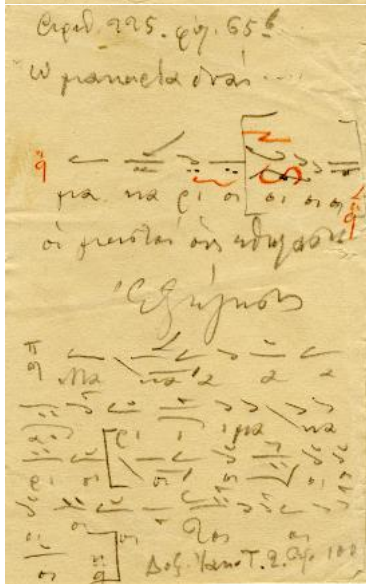


[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 101v; cf. Jacob, the Protopsaltes, *Δοξαστάρια*, περιέχον τὰ δοξαστικά ὄλων τῶν δεσποτικῶν καὶ θεομητορικῶν ἑορτῶν, τῶν τε ἑορταζομένων ἁγίων τοῦ ὄλου ἑνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, μελοποιηθῆν παρὰ Ἰακώβου πρωτοψάλτου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐξηγηθῆν δὲ ἀπαραλλάκτως εἰς τὴν νέαν τῆς μουσικῆς μέθοδον παρὰ Χουρμουζίου Χαρτοφύλακος, ἐνὸς τῶν ἐφευρετῶν τῆς ῥηθείσης μεθόδου, νῦν πρῶτον ἐκδοθῆν εἰς τύπον παρὰ Θεοδώρου Π.Π. Παράσχου Φωκ[α]έως, ἐπιστάσις τοῦ αὐτοῦ, ἀναλώμασι δὲ τοῦ τε ἰδίου καὶ τῶν φιλομούσων συνδρομητῶν, 2nd volume, (Constantinople: Isak Kastros Editions, 1836) [onwards: *Doxastarion* 2], 350: the beginning of the *Doxastikon Ἡ πηγὴ τῆς ζωαρχίας*, sung during the Matins Service of the Sunday of the Samaritan Woman, composed by Jacob the Protopsaltes]

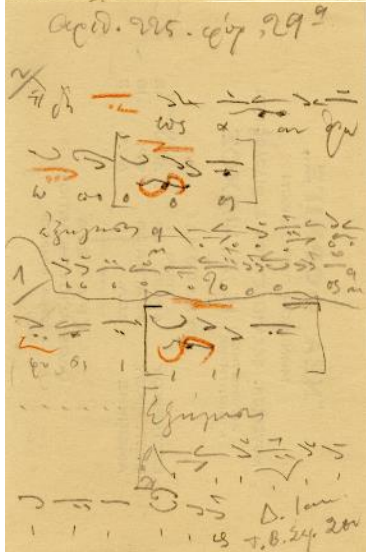
[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 99r; cf. *Doxastarion* 2, 334: the beginning of the *Doxastikon Μεθ' ἡμέρας ὀκτώ*, sung during the Matins Service of Thomas Sunday, composed by Jacob the Protopsaltes]



[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 93v; cf. *Doxastarion* 2, 295: part of the *Idiomelon Oí νομοθέται τοῦ Ἰσραήλ*, sung during the Service of the 6th Royal Hour on Good Friday, composed by Jacob the Protopsaltes]



[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 65v; cf. *Doxastarion* 2, 100: part of the *Doxastikon Ὡς, μακαρία δυάς*, sung during the Service of the Litia of the Feast of the Dormition of the Righteous Anna, the mother of all-Holy Theotokos (July 25th)]



[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 29r; cf. Jacob, the Protopsaltes, *Δοξαστάριον, περιέχον τὰ δοξαστικά ὄλων τῶν δεσποτικῶν καὶ θεομητορικῶν ἑορτῶν, τῶν τε ἑορταζομένων ἀγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, μελοποιηθὲν παρὰ Ἰακώβου πρωτοψάλτου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐξηγηθὲν δὲ ἀπαρράλλακτως εἰς τὴν νέαν τῆς μουσικῆς μέθοδον παρὰ Χουρμουζίου Χαρτοφύλακος, ἐνός τῶν ἐφευρευτῶν τῆς ῥηθείσης μεθόδου, νῦν πρῶτον ἐκδοθὲν εἰς τύπον παρὰ Θεοδώρου Π. Π. Παράσχου Φωκ[α]έως, ἐπιστάσις τοῦ αὐτοῦ, ἀναλώμασι δὲ τοῦ τε ἰδίου καὶ τῶν φιλομούσων συνδρομητῶν, 1st volume, (Constantinople: Isak Kastros Editions, 1836), 207 & 208: parts of the *Idiomela Σήμερον τῶν ὑδάτων ἀγιάζεται ἡ φύσις* and *Ὡς ἄνθρωπος ἐν ποταμῶ*, respectively, sung during the Service of the 1st Hour of Theophany Feast, composed by Jacob the Protopsaltes]*

APPENDIX No. 3

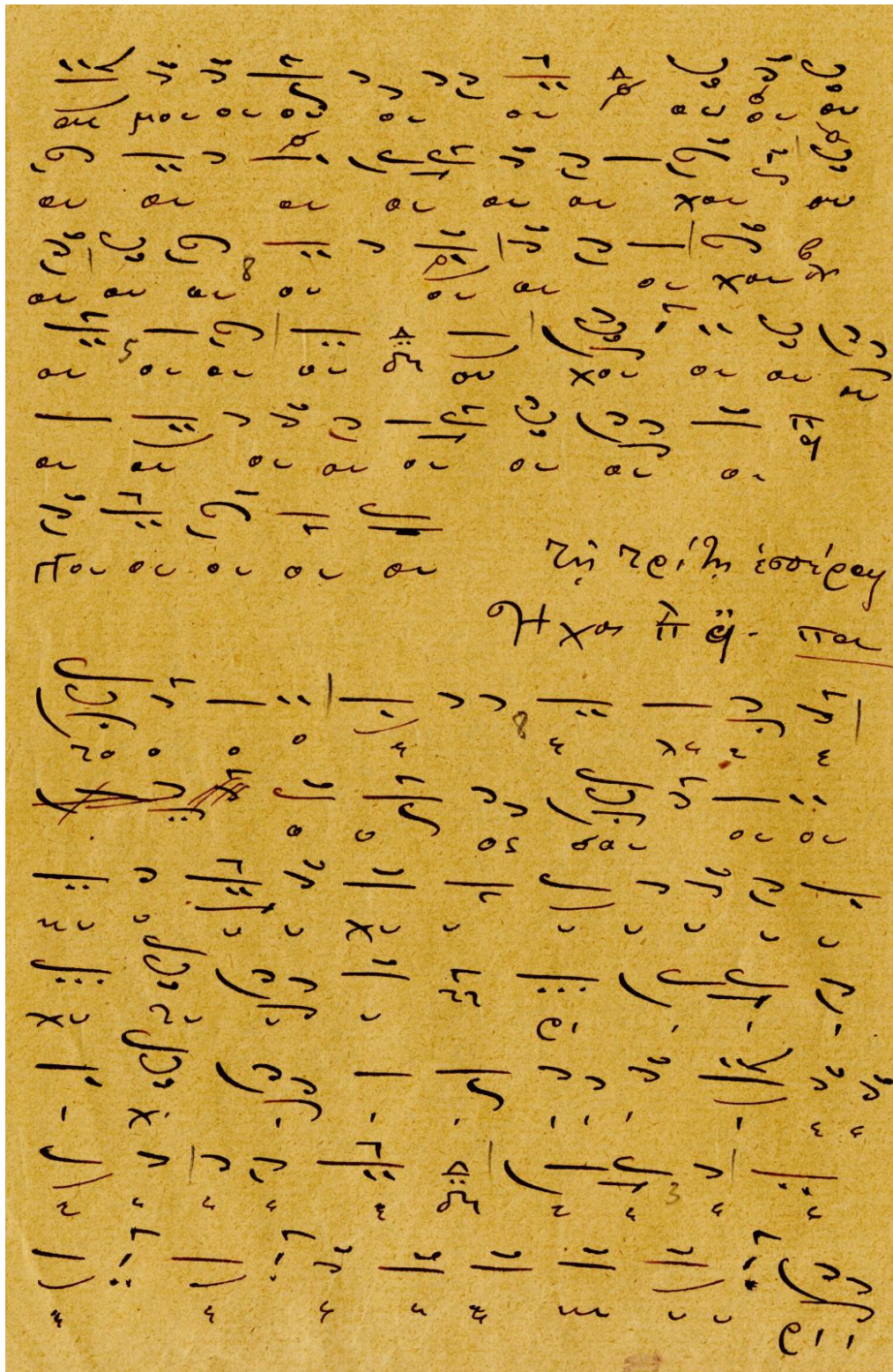
Prokeimena of the Week, composed according to the musical tradition of Peter Protopsaltes the Byzantios

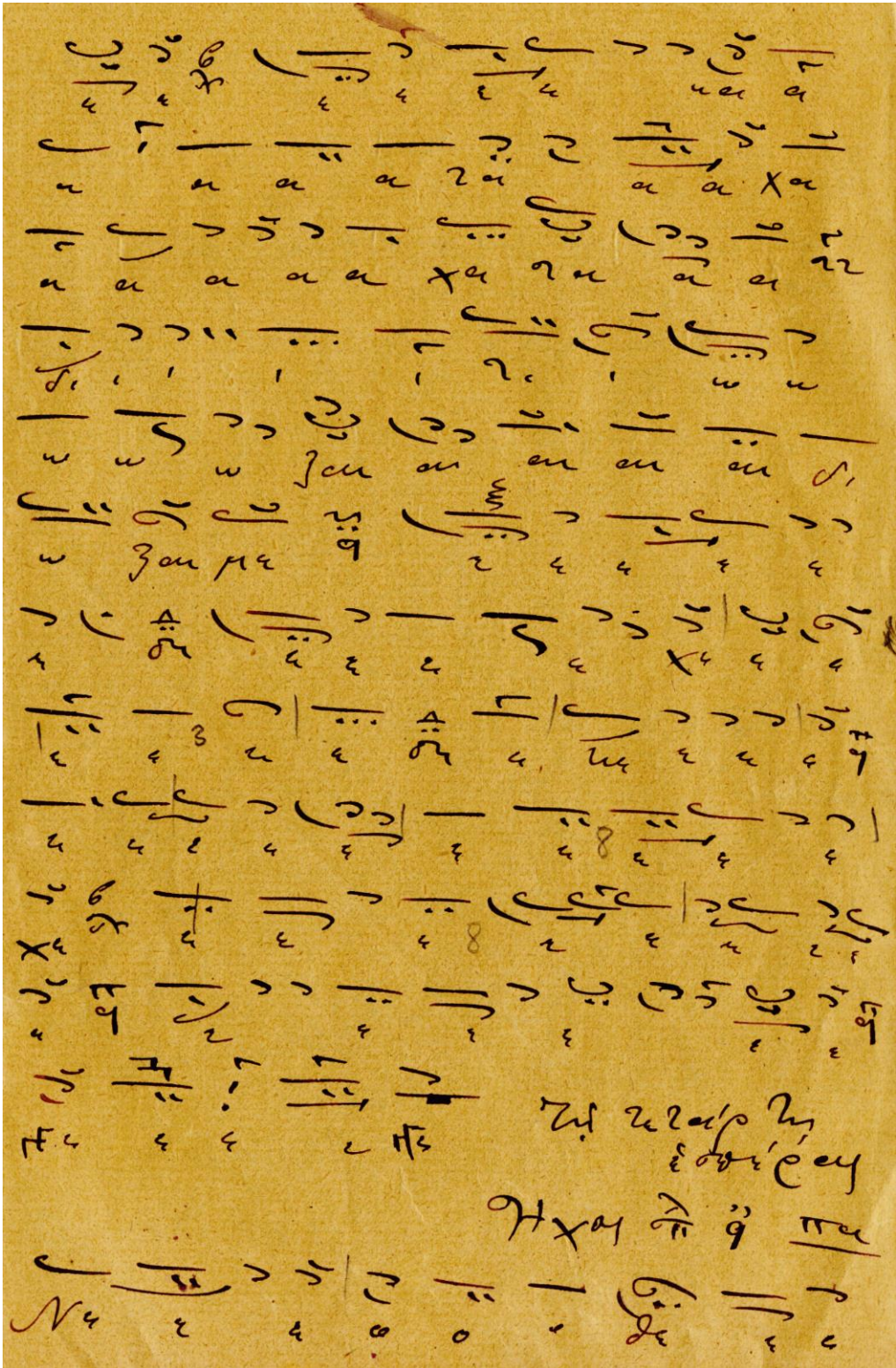
[Προκείμενα τῆς ἑβδομάδος, Δοχαὶ καλούμενα, ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κύρ Πέτρου πρωτοψάλτου τοῦ Βυζαντίου]

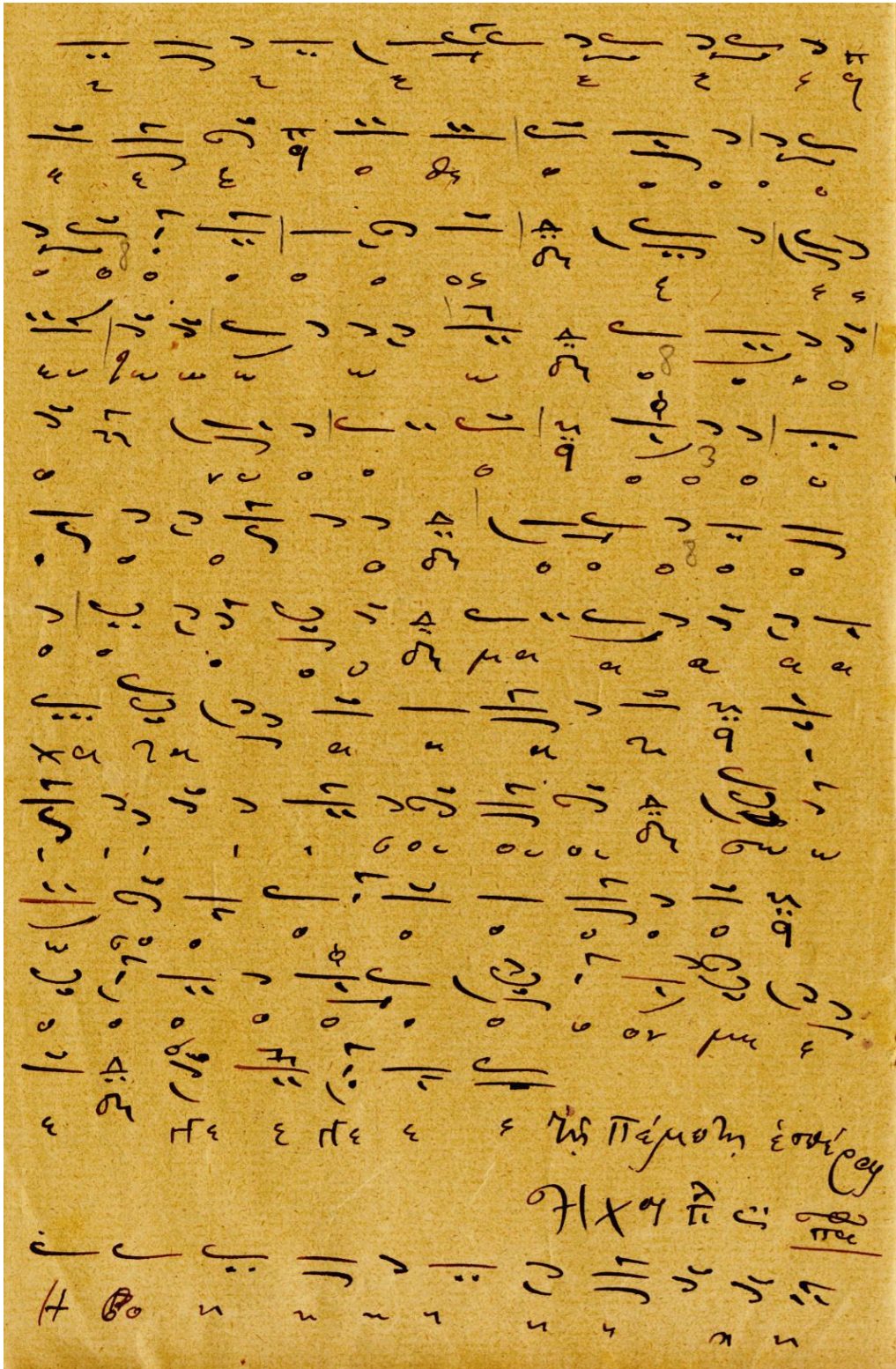
Προκείμενα τῆς ἑβδομάδος,
Δοχαὶ καλούμενα ἐτονίσθησαν
δὲ κατὰ τὴν παράδοσιν κύρ Πέ-
τρου πρωτοψάλτου τοῦ Βυζαντίου.
Ἦχος κ' ἐσθέραι
ἦχος θ' ἐν τῷ Πα

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, there is a title in Greek: "Προκείμενα τῆς ἑβδομάδος, Δοχαὶ καλούμενα ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κύρ Πέτρου πρωτοψάλτου τοῦ Βυζαντίου." Below the title, there is a line of text: "Ἦχος κ' ἐσθέραι" and "ἦχος θ' ἐν τῷ Πα". The main body of the page is filled with musical notation, consisting of several lines of neumes (musical notes) written in a cursive style. The neumes are placed on a four-line staff. There are some markings below the staff, possibly indicating fingerings or other performance instructions. The paper shows signs of age, with some staining and discoloration.

Handwritten musical notation on aged paper, featuring neumes on a four-line staff and cursive script. The notation includes various rhythmic values and melodic contours. Some words are written in red ink, including "aen" and "m". A large heading in the upper right reads "Ἐπιφάνεια" (Epiphany). The text concludes with "amen" written in a stylized cursive script.







Handwritten musical notation in Chaldean script on aged parchment. The notation consists of approximately 15 horizontal lines of text. Each line features a series of stylized, cursive symbols, likely representing musical notes or rhythmic values. Some lines include vertical lines or stems extending above and below the main text, suggesting a staff-based system. The ink is dark brown, and the parchment shows signs of age, including discoloration and some staining. The overall appearance is that of an ancient manuscript page.

Ἡ Παλαιὴ ἑσθία

Ἦχος ἑναεταῦρος

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top, the text reads "Ἡ Παλαιὴ ἑσθία" (The Ancient Feast) and "Ἦχος ἑναεταῦρος" (Tone Enneateoron). Below this, there are approximately 15 lines of musical notation. Each line consists of a series of notes, some with stems and flags, and some with small circles above them. Vertical bar lines divide the notation into measures. The handwriting is in a cursive style, typical of historical manuscripts. The paper shows signs of age, including some staining and uneven coloring.

APPENDIX No. 4

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξία νικώμενος]

4.1

Τὸ ἀρχαῖον διηγεῖται Φαρισαῖον κενοδοξία διαποικισθέντα διὰ τῆς ἐν τῇ σφίλι κλαυθρῆς μὴ ὑπερχοῦσιν ἀγαθῶν, ὡς ἀποκρύφως τὸν ἰσχυρῶς χροσῆρον. (Φ. Α. Λαζαροῦ)

α/

Φαρισαῖος κενοδοξίαν νικώμενος.
καὶ τελώνης ἐπὶ μετανοεῖ κλινομένος.
προσελθὼν σοὶ τῷ μισθῷ δεσποτῆ.
ἀλλομένῳ καὶ χησάμενος ἐστέθη των.
ἀγαθῶν ἢ οὐκ ἔμελλε φέρειν ἄνευ.
ξυλῶν των ἰσχυρῶν ἐν σφίλι ταῖς.
ἰσχυρῶν ἰσχυρῶν ἐν σφίλι ταῖς.


Τὸ ἀρχαῖον διηγεῖται
μαρτυροῦν τὸν κενόδοξον
α/


Τὸ ἐν ἁγίῳ Πνεύματι ψαλμὸς τοῦ Δαυὶδ, κατὰ
ῥυθμὸν Κ. Α. γὰρ, ἐν ἁγίῳ ἁμαρτωλῶν (ἐκβίβου)

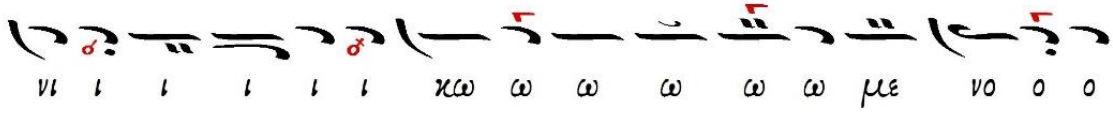
4.2


Τὸ εἰς ἄργον στιχηραρικὸν μέλος τοῦ στιχηροῦ, κατ' ἐξήγησιν Κ.Α. Ψάχου, τῆς αἰτήσεως Α. Μανώφ (ἐκ Βάρνης)

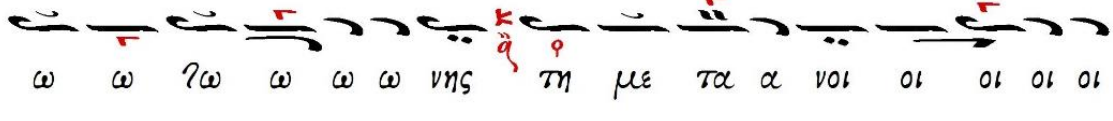
Ἦχος ᾠδῆς


 α ρι ι ι ι ι ι ι ι σαι αι αι αι αι ραι αι αι αι



 ος κε νο δο ο ξι ι ι ι ι ι ι α α α α α


 νι ι ι ι ι ι ι κω ω ω ω ω ω με νο ο ο


 ο ο ο ο ο ο ος και τε ε ε ε ε ε ε ε λω ω ω


 ω ω ρω ω ω ω νης τη με τα α νοι οι οι οι οι


 οι οι α α α α α κλι ι ι ι ι ι ι νο ο ο ο


 ο ο με νο ο ο ο ο ο ο ο ο ος προ ο ο ο


 ρο ο ο ο ο ο ο ση η η η η η λ θο ο ο ο


 ο ον σοι τω μο ο ο ο ο ο ο ο ο ο ο ο νω ω

APPENDIX No. 5

This Faith hath established the whole world [Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν]

5.1

“Αὕτη ἡ πίστις τὴν Οἰκουμένην
ἐστήριξεν”

Μανθάνει... Γράμματα τοῦ Κοινοῦ λόγου
Μέγας Πατριάρχης - Ἐξήγησις ἐν τῆς
ἐρχοῦσας οὐρογραφίας ὑπὸ Κ. Α. Ψάχου.
κατ' αἴτησιν τοῦ Ν. Α. Μανόφ.

Ρυθμὸς τετραπόνητος
μετ' ἐξαιρέσεων. Τέλος δὲ Δι 7

Wardman
19 Σεπτεμβρίου
1936

K. A. Psachos
Πατριάρχης Ἰεροσολύμων

Ἐν Ἀθήναις
 19 Σεπτεμβρίου
 1936

Κ.Α. Ψάχος
 Καθηγητῆς τῆς
 Ἑλληνικῆς Μουσικῆς

2

Handwritten musical notation on page 2, featuring a staff with notes and rhythmic markings.

3

Handwritten musical notation on page 3, featuring a staff with notes and rhythmic markings.

4

Handwritten musical notation on page 4, featuring a staff with notes and rhythmic markings.

5

Handwritten musical notation on page 5, featuring a staff with notes and rhythmic markings.

Admin
1926


R. L. Psachos

To myos touco oup' ououco tuu ououou ign yutuou aicoudu agnyupit non. Dui toulo duu ououo- ditiu ouououou ouououou ououou, ag' agnyu ououo ouou ouououou

R. L. Psachos (L.A.)



 α α α α α α α α α α ας θε ε ε ε ε



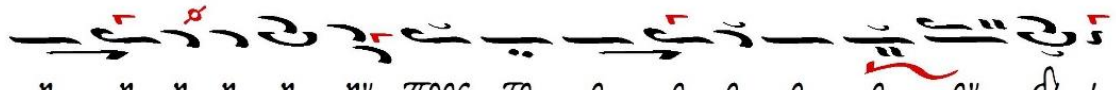
 ε ε ε ε ε ε ε ε λει ει ει ει ει ει πολ λα α ας



 η η με ε ε ε ε ε ε ε ε ρα α α ας πι



 ι ι ι ι ι μη η η η η η η η η η



 η η η η η ην προς το ο ο ο ο ο ον δι ι



 ι δα α α α α α σκα α α α ρα α δι



 δα ασκα λο ο ο ο ο ο ο ο ο ο ο ο ον δι



 υ κα α α α α α ρα α α α τα α α α α



 α α α α α α δα κα α α τα α α α α α



 α α α ει ει ει ει εις τα α ας χει ει ει ει ει



 ει ει ει ει ρει ει ει ει ρας το ο ο ο ο ο τε

ε αε ε ε να α α α α μα α α α α ρα α α α

α α α α θη ο ο μα α α θη η η η η η

τη η η η η η η ρη η η η η η η η η η

η η η η η η η η η η η η η αε ε ε η η

η η η η η ρη η η η η η η ης και τε ε ε ε

ε ε ε λει ει ει ει ο ο ο ο ο ο ος να

α α α α α α α α α α γε ε ε ε ε

ε ε αε ε ε ε ε νη η η η η η η η

η η η η η η η η η ρη η η

APPENDIX No. 7

Catalogue of the Greek Folk Songs musical records found in K. A. Psachos's Archive¹⁶⁰

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
1.	Αγάπα με Ανθούλα μου (Η Ανθούλα)	Roumeli	
2.	Αγάπε με σαν σ' αγαπώ		
3.	Αγαπημένο μου κορμί		
4.	Αγαπώ μια παντρεμένη (Η παντρεμένη)		
5.	Άγιε Νικόλα των μυρών	Kastelorizo	Achillefs Sp. Diamantaras, «Άγιε Νικόλα των μυρών» ["Saint Nickolas of the myrrhs"], <i>MAF</i> , V.e, 67-8.
6.	Άγιος Βασίλης έρχεται	Muhanya, Asia Minor	
7.	Άγιος Βασίλης έρχεται	Sinop, Asia Minor	
8.	Αγοράσατέ μου τ' άνθη (Η τυφλή ανθοπώλις)		
9.	Άγουρος πέτρα πελεκά (Καλές, αποκριάτικος χορευτικός)	Skyros	K. A. Psachos, «Αποκρηάτικος χορευτικός» ["Carnival dance song"], <i>MAF</i> , VI.b, 33-4; Psachos (1910), 17-8 & 45-6.
10.	Αηδόνια του περιβολιού (Φεργάδα – Σκαμπαβιά)		Symeon A. Manassidis, «Φεργάδα-σκαμπαβιά» ["Ferfada-Skambavia"], <i>MAF</i> , VI.e, 80.
11.	Αηδόνη του περιβολιού (Βιολετιάνικος)	Skyros	K. A. Psachos, «Βιολετιάνικος» ["Violetianikos"], <i>Φόρμιγξ [Formigx]</i> , II.f.19-20 (15-30.4.1911), 2.

¹⁶⁰ At the present catalogue the following bibliographical abbreviations are additionally used:

<i>Abbreviations</i>	<i>References</i>
MAF I [= <i>Musical Appendix of the musical newspaper Formigx</i> , 1 st volume, Athens 1901]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ ἀνέκδοτα μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ τῶν κκ. Γερμανοῦ Κυριαζῆ, Ἰωάννου Θ. Τσώκλη καὶ Παναγ. Τζαννέα, ἔτος Α΄, ἐν Ἀθήναις 1901.</i>
MAF II [= <i>Musical Appendix of the musical newspaper Formigx</i> , 2 nd volume, Athens 1903]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ ἀνέκδοτα μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, ἔτος Β΄, ἐν Ἀθήναις 1903.</i>
MAF III [= <i>Musical Appendix of the musical newspaper Formigx</i> , 3 th volume, Athens (without date)]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περίοδος Β΄, ἔτος Α΄, ἄ.χ.</i>
MAF IV [= <i>Musical Appendix of the musical newspaper Formigx</i> , 4 th volume, Athens (without date)]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περίοδος Β΄, ἔτος Β΄, ἄ.χ.</i>
MAF V [= <i>Musical Appendix of the musical newspaper Formigx</i> , 5 th volume, Athens (without date)]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περίοδος Β΄, ἔτος Γ΄, ἄ.χ.</i>
MAF VI [= <i>Musical Appendix of the musical newspaper Formigx</i> , 6 th volume, Athens (without date)]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περίοδος Β΄, ἔτος Δ΄, ἄ.χ.</i>
MAF VII [= <i>Musical Appendix of the musical newspaper Formigx</i> , 7 th volume, Athens 1909]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος Φόρμιγξ, περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περ. Β΄, ἔτος Ε΄, ἐν Ἀθήναις 1909.</i>
MAF VIII [= <i>Musical Appendix of the musical newspaper Formigx</i> , 8 th volume, Athens (without date)]	<i>Μουσικόν παράρτημα τῆς μουσικῆς ἐφημερίδος «Φόρμιγξ», περιέχον ἐκλεκτὰ μουσικὰ μαθήματα ἐσπερινοῦ, ὄρθρου καὶ λειτουργίας, τῶν δοκιμωτέρων ἀρχαίων τε καὶ νεωτέρων μουσικοδιδασκάλων, ἐτι δὲ καὶ δημώδη ἄσματα, ἐκδίδονται ἐπιμελείᾳ Ἰωάννου Θ. Τσώκλη, περίοδος Β΄, ἔτος ΣΤ΄, ἄ.χ.</i>

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
12.	Αητόν επαπαπέτανε (Το φίλημα)	Trabzon	
13.	Αητός έχασε πέρδικα (Κουμιάτικος, αποκριάτικος χορευτικός)	Skyros	K. A. Psachos, «Αποκρηάτικος χορευτικός» [“Carnival dance song”], <i>MAF</i> , VI.b, 35-6; Psachos (1910), 19-20 & 46-47.
14.	Άιντε Θεέ μου και να δυνόμουνα		
15.	Άιντε κυρά Θανάσαινα (Η κυρά Θανάσαινα)		
16.	Άιντε Μαρουλιώ μου		
17.	Ακερά Μαριώρα ο άντρας σου		
18.	Ακόμη δεν απέθανα		
19.	Ακούσατέ μου τι έπαθε (Χήρα κακομοίρα)	Paros	
20.	Ακούσατε παιδιά μ’ τι έγινε		
21.	Ακούσατε τι έγινε (Η Ελένη)	Epirus	
22.	Αλεξανδρίτσα μ’ σ’ αγαπώ (Η Αλεξανδρίτσα)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Η Αλεξανδρίτσα» [“Alexandritsa”], <i>MAF</i> , IV.a, 16.
23.	Ανάμεσα απ’ τα δυο βουνά	Epirus	
24.	Αν αρχινήσω να τα πω	Metsovo	
25.	Αν δεν σε κολοκόψω		
26.	Αν ήξευρα το τέλος μου (Αυλωνιτιάνικος)	Skyros	K. A. Psachos, «Αυλωνιτιάνικος» [“Avlonitianikos”], <i>MAF</i> , VI.b, 21; Psachos (1910), 5 & 33-4.
27.	Αν πας Μάργω μου για νερό	Thrace	Efstratios Tianidis, «Αν πας Μάργω μου για νερό» [“If you go my Margo for water”], <i>MAF</i> , V.c, 38.
28.	Αν πας στην Κρήτη Κρητικιά	Thrace	Efstratios Tianidis, «Αν πας στην Κρήτη Κρητικιά» [“If you go to Crete Cretan girl”], <i>MAF</i> , V.c, 34-5.
29.	Αν πεθάνω ρίψτε με		
30.	Αν πεθάνω στο καΐκι	Kastoria	Nikolaos Papageorgiou, «Αν πεθάνω στο καΐκι» [“If I die on the fishing boat”], <i>MAF</i> , I, 60-1.
31.	Αν τον καθένα η σκόνη βλάπτει		
32.	Ανάθεμα τη μάνα σου		
33.	Ανάθεμα την αρχή (Ξανθουλιάνικος)	Skyros	K. A. Psachos, «Ξανθουλιάνικος» [“Xanthoulianikos”], <i>MAF</i> , VI.b, 19; Psachos (1910), 3 & 31.
34.	Αναθεματισμένη και μαργωλίδισσα		
35.	Αναστενάζω βγαίν’ αχνός		
36.	Αναχωρείς κι αυτού που πας (Παραγγελία)		
37.	Ανδρούτσου μ’ που ξεχείμαζες τον φετινόν χειμώνα (Ο Οδυσσεύς Ανδρούτσος)	Peloponnese	Nikolaos Tsimboukis, «Ο Οδυσσεύς Ανδρούτσος» [“Odysseas Androutsos”], <i>MAF</i> , V.e, 47-8.
38.	Ανέβηκα στα διασελάκια (Ο τριτσιμπίδας)	Peloponnese	Dimitrios Peristeris, «Ο Τριτσιμπίδας» [“Tritsimbidas”], <i>MAF</i> , IV.a, 7.
39.	Ανέβηκα στον Όλυμπο	Peloponnese	Alexopoulos, Theodoros, «Έτερον δημώδες» [“Another folk song”], <i>MAF</i> , IV.a, 8-9.
40.	Ανοιγοκλούν τα μάτια μου (Του Δούκα)	Skyros	K. A. Psachos, «Του Δούκα» [“Duke’s song”], <i>MAF</i> , VI.b, 18-9; Psachos (1910), 1-2 & 29-30.
41.	Απάνου σ’ όρη σε βουνό (Ο αμάραντος)	Lefkada	
42.	Απελπίσθην η ψυχή μου		
43.	Απ’ όλα τ’ άστρη του ουρανού	Byzantine	
44.	Απ’ τα μάτια σου τα μαύρα		
45.	Απ’ τη γειτονιά μου βγαίνω	Thessaly	Triantaffylos Tambas, «Απ’ τη γειτονιά μου βγαίνω» [“I

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
46.	Από γκρεμό γκρεμίζεται (Το νεραντζοφίλημα)		exit my neighborhood"], <i>MAF</i> , VIII.a, 7. Symeon A. Manasseidis, «Το νεραντζοφίλημα» ["A kiss of sour orange"], <i>MAF</i> , VI.e, 71-2.
47.	Από ξένο τόπο		
48.	Από τα Τρίκορφα βουνά (Του γάμου)	Thessaly	
49.	Από τα ψες το δειλινό	Kea	
50.	Απού τα βουτάνια πέφτω	Kastellorizo	Achillefs Sp. Diamantaras, «Απού τα βουτάνια πέφτω» ["I fell from the trees"], <i>MAF</i> , V.e, 65-7.
51.	Απόψε μαυρομάτα μου (Πασχάλιον χορευτικόν)	Kissavos, Kastellorizo	K. A. Psachos, «Δημώδες θεσσαλικόν του Κίσαβου» ["Folk song from Kissavos, Thessaly"], <i>MAF</i> , VI.b, 38-9; Psachos (1910), 22-3 & 49.
52.	Άραγε θα σ' αξιωθώ		
53.	Αραδιαστείτε στον χορό	Sinop, Asia Minor	Eraminondas A. Chortis, «Αραδιαστείτε στον χορό» ["Start dancing"], <i>MAF</i> , VI.e, 66-7.
54.	Αρρώστησα βαριά (Το άρρωστο)	Rumeli	
55.	Αρχήν τ' αρχήν τα κάλανδα	Nigde, Asia Minor	
56.	Αρχιμηνιά κι αρχιχρονιά	Ziros, Crete	
57.	Αρχιμηνιά κι αρχιχρονιά	Crete	
58.	Αρχιμηνιά κι αρχιχρονιά	Cyprus	
59.	Αρχιμηνιά κι αρχιχρονιά	Istanbul	
60.	Αρχιμηνιά κι αρχιχρονιά	Mytilene & Agiasos, Lesvos	
61.	Αρχιμηνιά κι αρχιχρονιά	Tinos	
62.	Αρχήν έκαμα στο χορό	Rysio, Asia Minor	
63.	Άρχοντες καληπερίζω		published
64.	Άρχοντοπούλα μου χρυσή	Kastellorizo	Achillefs Sp. Diamantaras, «Άρχοντοπούλα μου χρυσή» ["My golden mistress"], <i>MAF</i> , V.e, 68-9.
65.	Ας παν' να ιδούν τα μάτια μου (Ερωτική υποψία)		
66.	Άσπρη μου τρανταφυλλίτσα	Veria, Macedonia	
67.	Αστακούς και καραβίδες		
68.	Άστραψεν η Ανατολή		
69.	Αυγερινός θε να γενώ (Κλέφτικο)	Rethymno, Crete	
70.	Αυτά τα μάτια τα γλυκά		
71.	Αυτά τα μαύρα που φορείς		
72.	Αυτό το αχ όταν το πω		
73.	Αυτός ο κόσμος είν' Τουρκιά		
74.	Αχ ω τύχη απ' τα μένα	Byzantine	Psachos library, no. 73
75.	Αχ τι θα γενώ που ήμπλεξα (Το τρελοκόριτσο)		
76.	Αραδιαστείτε στον χορό		
77.	Αχείλι μου μελαχρινό		Eraminondas A. Chortis, «Αχείλι μου μελαχρινό» ["My brunet lips"], <i>MAF</i> , VI.e, 66.
78.	Βάρκα θέλω ν' αρματώσω		
79.	Βασιλική προστάζει		
80.	Βασιλοπούλα αρμάτωνε (Η Βασιλοπούλα)	Paros	Νικόλαος Β. Φαρδύς, «Δημώδεις μελωδίαι» ["Folk melodies collected"], <i>Ταχυδρόμος Κωνσταντινουπόλεως [Istanbul's mailman]</i> (Istanbul, 24.10.1894).
81.	Βγήκα ψηλά στ' αλώνια (Ο Μπαρμπαδήμος)		
82.	Βγήκεν ο Μάλιος στα βουνά (Ο Μάλιος)	Metsovo	
83.	Βλαχούλα ν' εκατέβαινε (Η Βλαχούλα)		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
84.	Βιζό λαβιζό για λεβιζό (Εβραϊκόν Καραγκιόζη)	Hebrew	
85.	Βιολέτα μ' ανθισμένη (Η βιολέτα)		Erpaminondas A. Chortis, «Η βιολέτα» ["Violeta"], <i>MAF</i> , VI.e, 71.
86.	Βλέπεις εκείνο το βουνό (Ο Πλιάτσικας)	Peloponnese	Nikolaos Tsimboukis, «Ο Πλιάτσικας» ["Pliatsikas"], <i>MAF</i> , IV, 46-7.
87.	Βολούμαι μια βολούμαι δυο (Ο ξένος)	Epirus	Triantaffylos Tambas, «Ο ξένος» ["The foreigner"], <i>MAF</i> , VIII.a, 3-4.
88.	Βουλγάρικο	Bulgaria	
89.	Βουνά μ' απ' τ' Ασπροπόταμο	Epirus	
90.	Βραδιάζει ξημερώνει (Μοιρολόγιον νεκρικών)	Kastellorizo	Achillefs Sp. Diamantaras, «Μοιρολόγιον νεκρικών» ["Mourning"], <i>MAF</i> , V.e, 73.
91.	Βρεις 'σεις βουνά των Γρεβενών (Ο καπετάν Ζιάκας)	Veria	
92.	Βρε Χαίδω έλα πιά (Η Χαίδω)		
93.	Βρύση μου μαλαματένια (Η μαλαματένια βρύση)	Mandamados, Lesvos	
94.	Γήραν τ' απόσκια (Η Λελούδα)	Livadia	
95.	Για δεσ καιρό που διάλεξε		
96.	Για δεσ τηνε τη λυγερή (Η λυγερή)	Parnassos	
97.	Για δέστε το μαργιόλικο (Το μαργιόλικο)		
98.	Γιαρούπη γιακ πανά		
99.	Γιατί μανούλα μου γλυκιά		
100.	Γιατί πονώ και κλαίω		
101.	Γιουσούφ Αράπης	Peloponnese	Nikolaos Tsiboukis, «Γιουσούφ Αράπης» ["Yusuf Arap"], <i>MAF</i> , V.e, 76.
102.	Γκάνιτα	Epirus	
103.	Γκελ καϊκτσή γκελ αλ πενί	Veria	
104.	Δαμασκηνίτσα φύτρωσε	Baltzia, Macedonia	<i>Φόρμιγξ [Formigx]</i>
105.	Δέκα χρονάκια φυλακή (Ο φυλακισμένος)		K. A. Psachos, «Ο φυλακισμένος» ["The prisoner"], <i>MAF</i> , III.a, 15-6.
106.	Δεν είναι κρίμα κι άδικο (Η Βασίλω Αρχόντισσα)	Epirus	
107.	Δεν ημπορώ τα μάτια μου		
108.	Δεν ήσουν 'συ γλυκιά μου αγάπη		
109.	Δεν ήσουν 'συ που μου 'λεγες	Epirus	
110.	Δεν με ακούς που σου μιλώ (Διατί)		
111.	Δεν με κοιτάζεις μα γιατί		
112.	Δεν με μέλλει το σκοτάδι		
113.	Δεν πας Βαγιώ (Η Βαγιώ)	Rumeli	
114.	Δεν σε το 'πα μια		Triantafyllos Georgiadis., «Δεν σε τώπα μιά» ["Didn't I tell you once"], <i>MAF</i> , VIII.a, 16.
115.	Δεν σου είπα περδικούλα μου		Erpaminondas A. Chortis, «Δεν σου είπα περδικούλα μου» ["Didn't I tell you my partridge"], <i>MAF</i> , VI.e, 69-70.
116.	Δεν στο είπα δεν στο ξαναείπα		
117.	Δεν στο είπα σκύλλας κόρη	Örtaköy, Edirne	
118.	Δεν στο 'πα Παναγιώτη μου	Peloponnese	
119.	Δεν φταιγ' άλλος κανέννας (Η Βασίλω)		
120.	Δένδρον είχα στην αυλή μου	Vlachorrafti, Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
121.	Δευτέρα μέρα κίνησε	Thrace	Efstratios Tianidis, «Δευτέρα μέρα κίνησε» [“Second day has started”], <i>MAF</i> , V.c, 37.
122.	Δικό μου ήταν μωρ’ Αργυρούλα (Η Αργυρούλα)		
123.	Διψάν οι κάμποι για νερό (Η Αρετή)		
124.	Διώξες με μάνα διώξες με	Kastoria	Nikolaos Papageorgiou, «Διώξες με μάνα μ’ διώξες με» [“Send me away mother”], <i>MAF</i> , VI.d, 55-6.
125.	Δόξα να ‘χει πάσα μέρα (Αγέρανος)	Paros	
126.	Δρέψατε πάλι ερασταί		
127.	Δροσάτη παραμάννα (Η παραμάννα)	Smyrna	
128.	Δυο πηχάκια είμαι		
129.	Δυο πουλάκια τα καημένα		Theodoros Alexopoulos, «Δυό πουλάκια τα καυμένα» [“Two poor birds”], <i>MAF</i> , VIII.a, 14-5; Epaminondas Ath. Chortis, «Δυό πουλάκια τα καυμένα» [“Two poor birds”], <i>MAF</i> , VI.d, 63-4.
130.	Δυόσμε μου και βασιλικέ (Ο δυόσμος κι ο βασιλικός)		
131.	Δώδεκα μερώνε νύφη	Zakynthos	
132.	Δώδικα χρόνια έκαμα στη ξινιτιά (Τράβα του χουρό)	Veria	
133.	Δως μου πνοή να πνεύσω		
134.	Εβγάτε ν’ αγναντέψετε (Η Αναστασιά)	Peloponnese	Dimitrios Peristeris, «Η Αναστασιά» [“Anastasia”], <i>MAF</i> , III.a, 2.
135.	Εβράδιασε και σήμερα (Μπομπομπώ)		Symeon A. Manassidis, «Μπομπομπώ» [“Bobobo”], <i>MAF</i> , VI.e, 77.
136.	Εγελάσανε τα πουλιά της άνοιξης (Ο χάρος)	Peloponnese	Nikolaos Tsimboukis, «Ο Χάρος» [“The Grim Reaper”], <i>MAF</i> , IV, 43.
137.	Εγώ ‘μαι ενός ψαρά παιδί (Κουλουριώτικο)	Salamis	K. A. Psachos, «Δημώδες κουλουριώτικο» [“Fold song from Kouloura”], <i>MAF</i> , VI.b, 41-2; Psachos (1910), 25-6 & 51-2.
138.	Εγώ ‘μαι του ψαρά παιδί	Sinop, Ansia Minor	
139.	Εις όχθιν (Η αιχμάλωτος Ιουδαία)		
140.	Εις της λευκής αγκαλιάς τ’ αρώματα		
141.	Εις του κόσμου το ταξίδι		
142.	Ελένη μικρή και χαϊδεμένη		
143.	Είχα κι εγώ έναν άγγελο		
144.	Είχα μια αγάπη		
145.	Εκατό φορές το είπα (Το τσοπανήμ)		
146.	Εκατόν είκοσι παιδιά (Το χάνι της Γραβιάς)	Magouliana, Peloponnese	
147.	Έλα ευχή της μάνας σου	Kastellorizo	Achillefs Sp. Diamantaras, «Έλα ευχή της μάνας σου» [“Come your mother’s wish”], <i>MAF</i> , V.e, 69-70.
148.	Έλα Χριστέ και Παναγιά		
149.	Ελάτε να χορέψουμε	Kastellorizo	Achillefs Sp. Diamantaras, «Ελάτε να χορέψουμε» [“Come and let us dance”], <i>MAF</i> , V.e, 70-1.
150.	Ελένη μικρή και χαϊδεμένη		
151.	Εμένα δεν με λες		
152.	Εμένα με το είπανε		
153.	Εμείς εδώ δεν ήρταμε	Maditos, Thrace	K. A. Psachos, «Εμείς εδώ δεν ήρταμε να φάμε και να πιούμε» [“We didn’t come here to eat and drink”], <i>MAF</i> , III.a, 10-1.
154.	Έμμορφη κόρη πω ‘χεις (Η	Zatouna,	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
155.	έμμορφη κόρη) Ένα γαλούνι κρητικό (Το κρητικό γαλούνι)	Peloponnese Peloponnese	Nikolaos Tsimboukis, «Το κρητικό γαλούνι» [“The Cretan boat”], <i>MAF</i> IV, 44-5.
156.	Ένα καιρό όσα αγάπησα		
157.	Ένα καράβι κίνησε (Κλέφτικο)		K. A. Psachos, «Κλέφτικο» [“Klepht song”], <i>MAF</i> , III.a, 19-20.
158.	Ένα κορμί αγγελικό	Peloponnese	
159.	Ένα μικρό Τουρκόπουλο	Veria	
160.	Ένα νερό κυρά Βαγγελιώ (Η Βαγγελιώ)	Karitæna, Peloponnese	
161.	Ένα παιδί μοναχά (Η πρόσφυξ Κρήσσα)	Rumeli	
162.	Ένα πουλάκι κάθουνταν (Της Τσαβέλαινας)	Rumeli	
163.	Ένα πουλάκι την αυγή	Smyrna	
164.	Ένα πουλί θαλασσινό (Κλέφτικο – Τα δυό πουλιά)		
165.	Ένα πουλί μας έρχεται	Kastoria	Nikolaos Papageorgiou, «Ένα πουλί μας έρχεται» [“A bird comes towards as”], <i>MAF</i> , I, 60-1.
166.	Ένα τ’ αηδονάκι του Μάη	Propontis	
167.	Έναν τον έχει η μάνα του	Baltzia, Macedonia	
168.	Ένα πετεινός και ‘κεινος κολωβός		
169.	Εννιά χιλιάδες πρόβατα (Ο ξώδενδρος)		
170.	Εσείς πουλιά του κάμπου	Epirus	
171.	Έσκυψα να πλώ νερό	Thrace	Efstratios Tianidis, «Έσκυψα να πλώ νερό» [“I bend over to drink water”], <i>MAF</i> , V.c, 37.
172.	Εχάθηκαν οι κόποι μου	Byzantine	
173.	Εψές διάβαινα (Ο Λιάκος)	Rumeli	
174.	Ζαγορίσιο που λες (Γράβα)	Zagori	
175.	Ζεϊμπέκικο		
176.	Η Άρτα πέτρα να γενεί	Epirus	K. A. Psachos, «Ηπείρου» [“Folk song from Epirus”], <i>MAF</i> , III.a, 18-9.
177.	Η καρδιά μ’ έχει κλειδιά (Κανάρια)		Symeon A. Manassidis, «Κανάρια» [“Kanaries”], <i>MAF</i> , VI.e, 78-9.
178.	Η ξενιτιά με χαιρέται (Η ξενιτιά)		Symeon A. Manassidis, «Η ξενιτεία» [“The foreign land”], <i>MAF</i> , VI.e, 78.
179.	Η μάνα μου με πάντρεψε		
180.	Η Παναγία κι ο Χριστός	Kalymnos	
181.	Ήθελα να ‘μουν όμορφος (Αγέρανος)	Paros	
182.	Ήθελα να σε φιλάω την ημέρα		
183.	Ήμουν ορφανό παιδί	Epirus	
184.	Ήρτε ο Λάζαρος	Chios	
185.	Ήτανε ορκισμένα (Η δασκάλα)	Rumeli	
186.	Θ’ αναχωρήσω κι αυτό με σφάζει		
187.	Θα πλέξω στεφάνια		
188.	Θαυμάζω το κρύο νερό (Το νεραντζοφίλημα)		Symeon A. Manassidis, «Το νεραντζοφίλημα» [“A kiss of sour orange”], <i>MAF</i> , VI.e, 76-7.
189.	Θεέ μου δως μου φώτιση (γαμήλιος χορός)	Kalymnos	
190.	Θεέ μου να ‘ταν σήκωσες	Cyprus	
191.	Θέλετε δένδρα ανθήσετε (Οι βλαχοποιμένες)	Peloponnese	Nikolaos Tsimboukis, «Οι βλαχοποιμένες» [“The Vlach shepherds”], <i>MAF</i> , IV, 41.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
192.	Θέλω ν' ανεβώ σε βουνό		
193.	Θέλω να εύρω σπήλαιον (Η απογοήτευση)	Zatouna, Peloponnese	
194.	Θέλω να βγω να παένω	Epirus	
195.	Θρακικός συρτός	Thrace	
196.	Ισένα πρέπει μάτια μου	Veria	
197.	Και ας τραγουδήσωμε και τα ξενιτεμένα	Psara	K. A. Psachos, «Δημώδες ψαριανό» [“Folk song from Psara”], <i>MAF</i> , VI.b, 43-4; Psachos (1910), 27-8, 52-4.
198.	Και 'γω μια κόρ' αγάπησα		
199.	Και μένα το 'χει η τύχη μου	Karpathos	
200.	Και τ' αστρολάκια τ' ουρανού		K. A. Psachos, «Δημώδες των νήσων του Αιγαίου» [“Folk song from the Aegean islands”], <i>Φόρμιγξ [Formigx]</i> , II.c. 1-2 (15-30.4.1907), 4.
201.	Και τα Δερβένια τούρκεψαν (Ο Στέργιος)	Rumeli	
202.	Και της Ελύμπου τα βουνά	Karpathos	Psachos, Konstantinos A., «Καρπάθου» [“Folk song from Karpathos”], <i>MAF</i> , III.a, 16-7.
203.	Καλέ Παναγιά μου	Chios	
204.	Καλέ Παναγιά μου Σηλυμβριανή	Istanbul	
205.	Καλέ πάρπα Γιάννη που 'ν' το Μαριγώ		
206.	Καλιάνδρα μου χρυσό πουλί		
207.	Καλήν εσπέρα άρχοντες	Cyzicus, Asia Minor	
208.	Καλήν εσπέρα άρχοντες	Mytilene	
209.	Καλόν σταυρό που κάμαμε (Η Βαγγέλη)	Thessaly	Triantafylos Tambas, «Η Βαγγέλη» [“Vaggeli”], <i>MAF</i> , VII.a, 1.
210.	Κάνω χάζι να σε βλέπω	Cyzicus, Asia Minor	Theodoros I., Tsakaloglou, «Άσμα» [“Song”], <i>MAF</i> , IV.a, 15-6.
211.	Καράβιμ караβάκιμ πού πας γιαλό γιαλό	Thrace	
212.	Καράβιν ένα από τη Χίο	Chios	
213.	Κατακαημένη Αράχωβα (Η Αράχωβα)		
214.	Κατακαημένη Αράχωβα (Ο Νταβέλης)		
215.	Κατακαμπής παπαδούλα μου (Η παπαδημπούλα)	Parnassos	
216.	Κατέβα κόρη μ' κι άνοιξε	Veria	
217.	Κάτου στα δασιά πλατάνια (Η Διαμαντούλα)		
218.	Κάτου στα πουλά πλατάνια (Η Διαμαντούλα)	Veria	
219.	Κάτω στα Γιεροσόλυμα		K. A. Psachos, «Άσμα εις τα Πάθη του Κυρίου» [“Song for the passions of the Christ”], <i>Φόρμιγξ [Formigx]</i> , II.f.19-20 (15-30.4.1911), 3.
220.	Κάτω στη Ρόιδο στη Ροϊδοπούλα		«Κάτω στη Ρόιδο» [“Down to Rhodes”], <i>Μουσικόν MAF</i> , VI.e, 68.
221.	Κάτω στην Αγιά Μαρίνα	Istanbul	
222.	Κάτω στις μαύρης θάλασσας (Πασχάλιον χορευτικών)	Thessaly & Nevoliani, Macedonia	K. A. Psachos, «Θεσσαλικόν πασχάλιον χορευτικών» [“Easter dance song from Thessaly”], <i>MAF</i> , VI.b, 39-40 & 40-1; Psachos (1910), 23-4, 24-5, 50 & 51.
223.	Κάτω στο γιαλό	Istanbul	
224.	Κάτω στο γιαλό (Κανελόριζα)	Chios	
225.	‘Κείνο τ' αστέρι το λαμπρό (Η Δέσπω)	Peloponnese	Dimitrios Peristeris, «Η Δέσπω» [“Despo”], <i>MAF</i> , IV.a (Athens), 1-2.
226.	Κι αν πας Μαλάμω μ' για νερό (Η Μαλάμω)		Epaminondas Ath. Chortis, «Η Μαλάμω» [“Malamo”], <i>MAF</i> , IV.d, 62.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
227.	Κι αν πας πουλί μ' κατ' τη Φραγκιά		published
228.	Κίνησα μια μέρα Τρίτη	Thessaly	Triantaffylos Tambas, «Κίνησα μια μέρα Τρίτη» [“I went on a Tuesday”], <i>MAF</i> , VIII.a, 8.
229.	Κίνησαν τα καρβάνια	Epirus	
230.	Κινήσανε τρεις λυγερές (Οι τρεις λυγερές ή Τουμπουρούμ)	Karitæna, Peloponnese	
231.	Κιτρολεμονιά και μαντζουράνα μου (Η κιτρολεμονιά)		Epaminondas A. Chortis, «Η κιτρολεμονιά» [“The citron tree”], <i>MAF</i> , VI.d, 74.
232.	Κλάψετε μάτια κλάψετε		
233.	Κοιμάτ' άστρι κοιμάτ' αυγή (των Κοντογιανναίων)	Epirus	K. A. Psachos, «Δημώδη άσματα Ηπείρου» [“Folk songs from Epirus”]. <i>Μουσικά Χρονικά [Musical Chronicles]</i> , IV.2(38) (Athens, February 1932), 50-1.
234.	Κοιμήσου γλυκά		
235.	Κοιμήσου κόρη μου		
236.	Κοράσιν ετραγούδησεν	Arta	
237.	Κόρες εύμορφες	Byzantine	
238.	Κόρη μαλαματένια μου		Takis K. Georgakopoulos, «Κόρη μαλαματένια μου» [“My golden girl”], <i>MAF</i> , VI.e, 70.
239.	Κορίτσια πάτε στον χορό		
240.	Κότα μου κοτούλα μου (Η κότα)		Dimitrios Peristeris, «Η κότα» [“The chicken”], <i>MAF</i> , IV.a, 4-5.
241.	Κουδούνισμα αλόγων οδηγουμένων περί τα 30 εις τα αλώνια	Delphi	
242.	Κυπαρισσάκι μου λιγνό (Του Συκαμίνου)	Skyros	K. A. Psachos, «Κωμός του Συκαμίνου» [“Sykaminou's song”], <i>MAF</i> , VI.b, 25.
243.	Κυρά μ' κι αρχοντοπούλα (Η Αλατσατιανή)	Thrace	Psachos (1910), 9 & 38. Psachos, Konstantinos A., «Η Αλατσατιανή» [“The girl from Alatsata”], <i>MAF</i> , VII.b, 24.
244.	Λαγκάδι ξερολάγκαδο (Το λαγκάδι)	Peloponnese	Peristeris, Dimitrios, «Το λαγκάδι» [“The glen”], <i>MAF</i> , IV.a, 6.
245.	Λάζαρος	Smyrna	
246.	Λάλησε κούκε μ' λάλησε	Epirus	
247.	Λέλα μου λευκή ωσάν τα κρίνα		
248.	Λεμονάκι μυρωδάτο	Epirus	Triantaffylos Tambas, «Λεμονάκι μυρωδάτο» [“Fragrant little lemon”], <i>MAF</i> , VIII.a, 7-8.
249.	Λύστε με ξεσφίξτε με (Η Γκόλφω)	Peloponnese	Dimitrios Peristeris, «Η Γκόλφω» [“Golfo”], <i>MAF</i> , VI.d, 49-53.
250.	Μ' αγαπάς Γαρουφαλιά μου (Η Γαρουφαλιά)		Epaminondas A. Chortis, «Η Γαρουφαλιά» [“Garoufalia”], <i>MAF</i> , VI.e, 73-4.
251.	Μα πιάνω 'ναν ανήφορο	Peloponnese	
252.	Μαλαματένιος αργαλειός		
253.	Μάνα μ' όταν μ' εγέννησε (Η παραγγελία της μητρός)	Naousa, Paros	
254.	Μάνα με τους εννιά σου γιούς (Η Αρετή)	Veria	
255.	Μάνα μου τα κλεφτόπουλα		K. A. Psachos, «Τα κλεφτόπουλα» [“The klephts”], <i>MAF</i> , III.a, 12-3.
256.	Μάνα στο περιβόλι σου	Epirus	K. A. Psachos, «Ηπείρου» [“Folk song from Epirus”], <i>MAF</i> , III.a, 11-2.
257.	Μάνα τον γιό της στόλιζε	Paros	
258.	Μαράθηκαν τα δενδρικά	Stemnitsa, Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
259.	Μαρέ γιέ μου κανακάρη (Νανούρισμα χορευτικό)	Skyros	K. A. Psachos, «Νανούρισμα χορευτικών» [“Dance lullaby”], <i>MAF</i> , VI.b, 37-8; Psachos (1910), 21-2 & 48-9.
260.	Μαργαριτάρι στο χαρτί (Το μαργαριτάρι)		
261.	Μαργαρώ την εμμορφιά σου		
262.	Μαρμαρένια μου βρυσούλα	Veria	
263.	Ματάκια μου γλαρά	Stemnitsa, Peloponnese	
264.	Μαύρη ήταν η μέρα που σε μίλησα		
265.	Μαύρη πικρή ζωή που κάνουμε (Η κλέφτικη ζωή)		K. A. Psachos, «Η κλέφτικη ζωή» [“The life of the klephts”], <i>MAF</i> , III.a, 19-20.
266.	Μαύρο μου χελιδόνη	Örtaköy, Edirne	
267.	Με βάρεσαν με το γηρά (Ο Γιώργης)		
268.	Με γέλασε η χαραυγή	Epirus	
269.	Με γέλασε η χαραυγή	Amphissa, Phthiotis	
270.	Με το να 'ναι η καρδιά σου	Byzantine	
271.	Με τούτη την ασημόκουπα	Veria	
272.	Μελαχρινό πυτέρι μου (Αλατσατιανή απάνω χωριανή)	Asia Minor	K. A. Psachos, «Η Αλατσατιανή» [“The girl from Alatsata”], <i>MAF</i> , IV.a, 12.
273.	Μένα η μανούλα μου	Peloponnese	
274.	Μέρα νύκτα έφθειρα τα νιάτα μου	Thrace	Tianidis, Efstratios, «Μέρα νύκτα έφθειρα τα νιάτα μου» [“Day and night I wore down my youth”], <i>MAF</i> , V.c, 36.
275.	Μες την απάνω γειτονιά (Χορός αρβανίτικος πηδηκτός)	Valtetsi, Peloponnese	
276.	Μες τον απάνω πύργο (Η Μάρω κάθεται)	Epirus	
277.	Μες του βάλτου το λιβάδι	Peloponnese	
278.	Μέσα σ' ώριο περιβόλι (Δάφνη και μηλιά – Αγέρανος)	Paros	
279.	Μέσα στ' Χατζή Παρίσ' ν' αυλή	Thrace	Efstratios Tianidis, «Μέσα στ' Χατζή Παρίσ' ν' αυλή» [“Inside Chatzi Paris there is a yard”], <i>MAF</i> , V.c, 35-6.
280.	Μηλίτσα που 'σαι στον γκρεμό (παλαιός συρτός χορός)	Epirus	Ioannis Z. Keivelis, <i>Μουσικόν Απάνθισμα. Μέρος δεύτερο [Musical Collection. 2nd edition]</i> , (Istanbul: 1873), 56.
281.	Μην είδες την Ξανθούλα (Η Ξανθούλα)		
282.	Μην τον είδατε τον λύγκο	Nafplio	
283.	Μια αυγούλα Σταυρούλα θέλω (Η Σταυρούλα)		Epaminondas A. Chortis, «Η Σταυρούλα» [“Stavroula”], <i>MAF</i> , VI.e, 68-9.
284.	Μια Βλάχα γυροβόλαγε (Η Βλάχα)	Sarakatsaneiko, Livadia	
285.	Μια Βλάχα εριβούλαγε (Η Βλάχα)	Epirus	Triantafylos Tambas, «Η Βλάχα» [“Vlacha”], <i>MAF</i> , VIII.a, 2.
286.	Μια Βλάχα μια παλιόβλαχα (Η παλιόβλαχα)		
287.	Μια βοσκοπούλα αγάπησα (Το φίλημα)		
288.	Μια καλουγριά γκιζέριζιν	Veria	
289.	Μια κόρη Αλεξανδρινή (Η Αλεξανδρινή)	Zatouna, Peloponnese	
290.	Μια κόρη μες τον αργαλειό		Epaminondas Ath. Chortis, «Μια κόρη» [“A girl”], <i>MAF</i> ,

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
	(Μια κόρη)		VI.d, 64.
291.	Μια κόρη ρόδα μάζευε (Τα ρόδα)	Lefkada & Peloponnese	Athens Conservatoire Collection (1930), 28-9.
292.	Μια λυγερή μια έμπορφη	Rysio, Asia Minor	
293.	Μια Σμυρνια στο παραθύρι (Η Σμυρνια)		
294.	Μια φορά ν' η λεβεντιά (Η λεβεντιά)	Zatouna, Peloponnese	
295.	Μιας χήρας γιός (Ο γιός της χήρας)	Imbros	Symeon A. Manassidis, «Ο υιός της χήρας» ["The widow's son"], <i>MAF</i> , VI.e, 79-80.
296.	Μπάλος	Mytilene, Lesvos	
297.	Μπαίνω μες τ' αμπέλι σα νοικοκυρά		
298.	Μπεράτ (χορός αλβανικός)	Albania	
299.	Μπήκαν κλέφτες στο μανδρί	Kastoria	Nikolaos Papageorgiou, «Μπήκαν κλέφτες στο μανδρί» ["Thieves at the stockyard"], <i>MAF</i> , VI.d, 58-9.
300.	Μπήκαν οι άσπρες στον χορό (Οι άσπρες)	Zatouna, Peloponnese	
301.	Μπήκαν τα γίδια στο μαντρί	Peloponnese	
302.	Μπήκαν τρεις νεές στον χορό	Peloponnese	
303.	Μωρέ κακιά γειτόνισσα (Η κακιά γειτόνισσα)	Peloponnese	Dimitrios Peristeris, «Η κακιά γειτόνισσα» ["The bad neighbor"], <i>MAF</i> , IV.a, 5-6.
304.	Μωρή ψιλή μωρή λιγνή (Η Αναστασιά)		
305.	Ν' αλλάξω θέλω τον σκοπό (Αγέρανος)	Paros	
306.	Ν' αφήσ' ο Γιάννης την κλεψιά (Ο Γιάννης)	Arachova, Peloponnese	
307.	Το μικρούτσικο	Arachova, Peloponnese	
308.	Να ζήσ' η νύφη κι ο γαμπρός (Νυφκάτο)	Agiasos, Lesvos	
309.	Να 'μαν πουλί στον Γαλατά	Epirus	Nikolaos Papageorgiou, «Να 'μαν πουλί στον Γαλατά» ["I wish I was a bird in Galata"], <i>MAF</i> , VI.d, 57.
310.	Να πάρω θέλω θέλημα (Άσμα σαντακλίδας (αιώρας))	Kastellorizo	Achillefs Sp. Diamantaras, «Άσμα σαντακλίδας (αιώρας)» ["The hammock's song"], <i>MAF</i> , V.e, 72.
311.	Να 'ταν οι κάμποι θάλασσα (Ο Αλή Πασάς)	Veria	
312.	Να τα ταξιδέψω θέλω (Χορός συρτός ψαριανός)	Psara	
313.	Να 'χα νεράντζι να 'ριχνα (Η Ρόιδω)	Stemnitsa, Peloponnese	Psachos (1923), 136-7.
314.	Να 'χα νεράντζι να 'ριχνα (Το μανδηλάκι)	Stemnitsa, Peloponnese	Psachos (1923), 74-5.
315.	Να 'χα νερό απ' τον πλάτανο (Πλατανιώτικο)	Samos & Andros	
316.	Ναούμης πάει στη Φλώρινα (Ο Ναούμης)	Veria	
317.	'Νας κυνηγός κυνήγαγε	Stemnitsa, Peloponnese	
318.	Νεραντζούλα φουντωμένη		
319.	Νυστάζουν τα ματάκια μου	Epirus	Triantafylos Tambas, «Νυστάζουν τα ματάκια μου» ["My eyes are sleepy"], <i>MAF</i> , VIII.a, 9-10.
320.	Νύφη μου κερά νύφη μου (Της νύφης ο σκοπός)	Viannos & Hierapetra, Crete	
321.	Νύφη μ' το νυφουστόλι σου	Lesvos	
322.	Νύχτα ξημερώνει		
323.	Ξανθή κόρη ν' ηκοιμώτανε	Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
324.	Ξευτιλίσετε τα φώτα (Συρτός νησιώτικος με γύρισμα μπάλου)	Kea	
325.	Ξυπνήστε γέροι του Μωρηά	Tripoli, Peloponnese	
326.	Ο βοσκός κι ο βασιλιάς	Paros	
327.	Ο γερο-Νότης κάθεται (Ο γερο-Νότης)		
328.	Ο Γιάννος και η Μαρουδιώ	Vlachorrafti, Peloponnese	Psachos (1923), 146-7.
329.	Ο έρωτας θυμώθηκε	Byzantine	
330.	Ο ήλιος βασιλεύει	Thrace	Efstratios Tianidis, «Ο ήλιος βασιλεύει» [“The sun rises”], <i>MAF</i> , V.c, 40.
331.	Ο ήλιος βασιλεύει (Πατινάδα του γάμου)	Skyros	K. A. Psachos, «Πατινάδα του γάμου» [“Wedding serenade”], <i>MAF</i> , VI.B, 24; Psachos (1910), 8 & 36-7.
332.	Ο κόσμος με τα βάσανα (Καβαδιάνικος)	Skyros	K. A. Psachos, «Καβαδιάνικος» [“Kavadianikos”], <i>MAF</i> , VI.b, 21-2; Psachos (1910), 5-6 & 34-5.
333.	Ο κόσμος με τα βάσανα (Των Φώτων)	Skyros	K. A. Psachos, «Των Φώτων» [“Epiphany song”], <i>MAF</i> , VI.b, 31-2; Psachos (1910), 15-6 & 44-5.
334.	Ο Μανούσος κι ο Μπενούσης		
335.	Ο Μενούσης ο μπερμπύλης (Ο Μενούσης)		
336.	Ο Όλυμπος κι ο Κίσαβος	Epirus	
337.	Ο ουρανός χιονίζει ξεχιονίζει (Δερβίσης)	Skyros	K. A. Psachos, «Δερβίσης» [“Dervish”], <i>Φόρμιγξ [Formigx]</i> , II.f.19-20 (15-30.4.1911), 2.
338.	Ο Χάρος εκαλίγωνα (Ο Χάρος κι η μητέρα του)		
339.	Ο χορός του Μετσόβου	Metsovo	Triantafyllos Tambas, «Ο χορός του Μετσόβου» [“Metsovo dance”], <i>MAF</i> , VIII.a, 11-2.
340.	Οι κλέφτες από τα Άγραφα (Οι κλέφτες των Αγράφων)	Peloponnese	Nikolaos Tsiboukis, «Οι κλέφτες των Αγράφων» [“The klephts from Agrafa”], <i>MAF</i> , V.e, 78.
341.	Όλα τα πρόβατα έρχονται (Πηνελόπη και ποιμένες)		K. A. Psachos, «Δημώδες βουκολικόν (εκ του μουσικού ταμείου του κ. Δ. Περιστερή)» [“Folk shepherd song (from the collection of D. Peristeris”], <i>Φόρμιγξ [Formigx]</i> , II.b.15-6 (15-30.11.1906), 4.
342.	Όλες οι δάφνες (Η τσάτσα Βγένω)	Karitæna, Peloponnese	
343.	Όλες οι παπαρούνες		
344.	Όλες τις νύχτες περπατώ	Stemnitsa, Peloponnese	
345.	Όλο με λες πως δεν με θες		
346.	Όλοι θωρούν τη θάλασσαν (Καλ' άγγελε)	Sifnos	
347.	Όλοι με έδιωχναν	Macedonia	Nikolaos Papageorgiou, «Όλοι με έδιωχναν» [“Everybody send me away”], <i>MAF</i> , VI.d, 58.
348.	Όλοι με λεν αρνήσου την		
349.	Όλοι τον ήλιο τον τηράν (Η κατάρα)	Peloponnese	Epaminondas A. Chortis, «Η κατάρα» [“The curse”], <i>MAF</i> , VI.e, 67-8.
350.	Όμουρφη που ν' η νύφη μας	Mytilene, Lesvos	
351.	Οντάμου παληκάρι	Macedonia	
352.	Όποιος μ' ακού και τραγουδώ (Συρτός)	Lesvos	
353.	Όποιους μου πει να σ' αρνηθώ		
354.	Ορφανός τσοπάνης ξένος (Ο τσοπάνης)		Triantafyllos Georgiadis, «Ορφανός τσομπάνης» [“Orphaned shepherd”], <i>MAF</i> , VIII.a, 15-6.
355.	Όταν ήμουνα δέκα χρονών παιδάκι	Zatouna, Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
356.	Όταν λαλήσει ο πετεινός	Byzantine	
357.	Όταν μου είπεν έχε 'γειάν		
358.	Όταν σε δω πουλί μου	Lesvos	
359.	Ούλα τα πουλάκια		Epaminondas A. Chortis, «Ούλα τα πουλάκια» [“All the birds”], <i>MAF</i> VI.e, 75.
360.	Ούλες οι νιές (Η Γιαννούλα)	Rumeli	
361.	Παιδιά μ' γιατί είστ' ανάλλαγα (Τα κλεφτόπουλα)		Psachos (1923), 48-9; Athens Conservatoire Collection (1930), 16-7.
362.	Παιδιά μ' σαν θέλτε λεβεντιά		K. A. Psachos, «Η συμβουλή του γέρω κλέφτη» [“Old klepht's advice”], <i>Νέα Φόρμιγξ [New Formigx]</i> , I(1) (March 1921), 4.
363.	Πάλε μεθυσμένος είσαι (Τα δυο ναυτόπουλα)		Νικόλαος Β. Φαρδύς, «Δημώδεις μελωδίαι» [“Folk melodies collected”], <i>Ταχυδρόμος Κωνσταντινουπόλεως [Istanbul's mailman]</i> (Istanbul, 24.10.1894).
364.	Πάλιν ακούσατ' άρχοντες	Asia Minor	
365.	Πάλιν ακούσατ' άρχοντες	Skiathos	
366.	Παναγιωτίτσα λυγερή (Η Παναγιωτίτσα)	Peloponnese	Epaminondas Ath. Chortis, «Η Παναγιωτίτσα» [“Panagiotitsa”], <i>MAF</i> , VI.d, 63.
367.	Πατρινοπούλα μου ξανθιά (Η Πατρινοπούλα)		
368.	Πάντ' αποφεύγω τη φωτιά (Ξανθουλιάνικος)	Skyros	
369.	Πάνω σε τρίκορφο βουνό		
370.	Πάρε Κώστα την δεκάρα		
371.	Πάω πάω δεν θα φύγω		
372.	Πέντε δέκα Βλαχοπούλες (Οι Βλαχοπούλες)	Karitæna, Peloponnese	
373.	Πέντε χρόνια περπατούσα		
374.	Περβολαριά πες του περιβολάρη (Η περιβολαριά)		
375.	Πέρδικα περδικούλα μου (Η πέρδικα)	Epirus	
376.	Περδικούλα ημέρωνα (Ο γέρο Όλυμπος)	Arkadia, Peloponnese	
377.	Περιστεράκι να γενώ	Byzantine	
378.	Περιβόλι είχα	Arachova, Peloponnese	
379.	Περιβόλι είχα	Zatouna, Peloponnese	
380.	Περνώ τα ζαγαράκια μου (Ο κυνηγός)	Peloponnese	Theodoros Alexopoulos, «Ο κυνηγός» [“The hunter”], <i>MAF</i> , IV.a, 8.
381.	Πες με φως μου στον Θεόν σου	Istanbul	
382.	Πιότερα δα Σπυριδούλα (Η Σπυριδούλα)	Σκύρος	K. A. Psachos, «Η Σπυριδούλα» [“Spyridoula”], <i>MAF</i> , VI.b, 22-3; Psachos (1910), 6-7 & 35-6.
383.	Πλατάκι από το Μέτσοβο (Του Διληγιάννη)	Epirus	
384.	Ποια μάνα έχει τα δυο παιδιά		
385.	Ποιος είδε ήλιο αποβραδís	Peloponnese	
386.	Ποιος είδε πράσινο δενδρί		Chortis, Epaminondas A., «Ποιος είδε πράσινο δένδρι» [“Who saw a green tree”], <i>MAF</i> , VI.e, 65-6.
387.	Ποιος είν' εκείνος (Ο Λιούλιος)	Peloponnese	Dimitrios Peristeris, «Ο Λιούλιος» [“Lioulivos”], <i>MAF</i> , III.a, 4.
388.	Ποιος ήταν που τραγούδαε τη νύκτα	Peloponnese	
389.	Πόλκα - Μαζούρκα		
390.	Πολλά τ' άστρι τ' ουρανού	Byzantine	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
391.	Πόσον βαθειά είν' η θλίψις μου		
392.	Ποταμέ τζάνεμ ποταμέ μου	Stemnitsa, Peloponnese	Psachos (1923), 126-7.
393.	Ποτέ δεν άκουσα να πεις (Κορέλη ή χωριάτικος)	Skyros	K. A. Psachos, «Του Κορέλη» [“Korelis's song”], <i>MAF</i> , VI.b, 18-9; Psachos (1910), 2-3 & 30-1.
394.	Που είναι το έσχι μ' κι η χαρά		
395.	Πού να βρω 'γω βασιλικό		
396.	Πού πας αγγελικό κορμί (ο χορός της νύφης)	Zagori	
397.	Που 'σουν μωρέ πέρδικα (Η πέρδικα)		
398.	'Ποχεραιτώ κι αφήνω γειάν	Cyprus	
399.	Πρωί βράδυ σ' ενθυμούμαι		
400.	Πυρρίχιος πηδηχτός	Pontus	
401.	Πώς βαστάς καρδιά	Byzantine	Psachos library, no. 73; K. A. Psachos, «Το βυζαντινό δημώδες άσμα» [“The Byzantine folk song”] <i>Μουσική Ζωή [Musical Life]</i> , I(9-10) (Athens, June-July 1931), 193-6.
402.	Ρίξε τα μαλλιά στις πλάτες	Veria	
403.	Σ' αγάπησα να 'χω ζωή		
404.	Σ' ασημένια βάρκα μπήκα		Eraminondas Ath. Chortis, «Σ' ασημένια βάρκα μπήκα» [“I got in a silver boat”], <i>MAF</i> , VI.d, 62-3.
405.	Σ' αυτό το σπίτι που 'ρθαμε (Χορός συριανός αποκριάτικος)	Syros	
406.	Σάββατο βράδυ σήμερα	Peloponnese	
407.	Σαν περνώ 'ναν ανήφορο	Macedonia	Nikolaos Papageorgiou, «Σαν περνώ 'ναν ανήφορο» [“When I cross a hill”], <i>MAF</i> , VI.d, 56-7.
408.	Σαν παίρνεις τον κατήφορο Ελένη μου		
409.	Σαν πήραν 'ναν ανήφορο	Livadia	Nikolaos Tsimboukis, «Σαν πήραν 'ναν ανήφορο» [“When I crossed a hill”], <i>MAF</i> , IV, 42.
410.	Σαράντα κλέφτες ήμασταν (Η Χαμαϊδώ)		
411.	Σαράντα μέρες περπατώ (Η εξομολόγηση)	Zatouna, Peloponnese	Athens Conservatoire Collection (1930), 48-9.
412.	Σαρανταπέντε λεμονιές	Epirus	Triantaffylos Tambas, «Σαρανταπέντε λεμονιές» [“Forty-five lemon trees”], <i>MAF</i> , VIII.a, 8-9.
413.	Σαρανταπέντε Κυργιακές	Epirus	Triantaffylos Tambas, «Σαρανταπέντε Κυργιακές» [“Forty-five Sundays”], <i>MAF</i> , VIII.a, 10.
414.	Σαρανταπέντε Κυγιακές (Η απολογία)	Stemnitsa, Peloponnese	
415.	Σε περιβόλι στο γιαλό	Crete	
416.	Σε τούτ' τη τάβλα που 'μαστε	Peloponnese	Nikolaos Tsimboukis, «Άσμα επιτραπέζιον» [“Sitting song”], <i>MAF</i> , IV, 48.
417.	Σε ψηλό βουνό σε ριζιμιό χαράκι	Lakkoi, Crete	Athens Conservatoire Collection (1930), 58-9.
418.	Σειούνται τα δέντρα (Η Ζαχαρούλα)		
419.	Σήκω Δημήτρω μ' κι άλλαξε	Central Greece	
420.	Σήκω Διαμάντω μ' να πας για ξύλα (Η Διαμάντω)		
421.	Σήκω Διαμάντω μ' να πας στο μύλο		
422.	Σήκω Μαργιόλα μου (Ο Θρήνος της Μαργιόλας)	Epirus	K. A. Psachos, «Δημώδη άσματα Ηπείρου» [“Folk songs from Epirus”]. <i>Μουσικά Χρονικά [Musical Chronicles]</i> , IV.2(38) (Athens, February 1932), 49-52.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
423.	Σήκω σ' τα μάτια σου ψηλά (Η Γιαννούλα)		K. A. Psachos, «Η Γιαννούλα» [“Giannoula”], <i>MAF</i> , IV.a, 10-1.
424.	Σήκω πουλί μου το πρωί	Peloponnese	Theodoros Alexopoulos, «Έτερον δημώδες» [“Another folk song”], <i>MAF</i> , IV.a, 9-10.
425.	Σηκώνομαι πρωί πολύ πρωί (Κλέφτικο)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Κλέφτικον» [“Kleptiko song”], <i>MAF</i> , IV.a, 14.
426.	Σήμερα άσπρος ουρανός	Lesvos	Par. Bouradas, «Σήμερον άσπρος ουρανός» [“Today the sky is white”], <i>MAF</i> , VIII.a, 12-3.
427.	Σήμερα τα φώτα κι ο φωτισμός		
428.	Σκοτεινιάζει ο ουρανός		
429.	Σμυρναϊκός χορός συρτός	Smyrna	
430.	Σου είπα μάνα (Τσακώνικον)	Peloponnese	
431.	Σου είπα να μη φύγεις (Η ξενιτιά)	Peloponnese	
432.	Σούσα	Lefkada	
433.	Στα Καστανιώτικα βουνά	Larissa, Thessaly	K. A. Psachos, «Χορευτικόν» [“Dance song”], <i>Φόρμιγξ [Formigx]</i> , II.f. 19-20 (15-30.4.1911), 3.
434.	Στα μαύρα θε να 'σαι		
435.	Στα Σάλωνα σφάζουν αρνιά (Τα Σάλωνα και η Πενταγιώτισσα)	Peloponnese	Nikolaos Tsiboukis, «Τα Σάλωνα και η Πενταγιώτισσα» [“Salona and Pentagiotissa”], <i>MAF</i> , V.e, 76-7.
436.	Στα Τρίκορφα μες την κορφή	Magouliana, Peloponnese	
437.	Στα χίλια ουχτακόσια (Η πυρκαϊά (γιαγκίνι) της Βέροιας)	Veria	
438.	Στα ψηλά τα παραθύρια		
439.	Στάσου εύμορφη μικρούλα		
440.	Στη Νιάουστα γλυκό κρασί	Veria	
441.	Στη Ρούμελη είν' ένα δενδρί (Η παραγγελιά)	Vlachorrafti, Peloponnese	
442.	Στη σκάλα του Παλαμιδιού (Η Αγγελικιώτισσα)	Vlachorrafti, Peloponnese	
443.	Στην καϊτέ μ' απάν κορτσόπα	Pontus	
444.	Στην παραπάνω γειτονιά	Peloponnese	
445.	Στης μαντζουράνας τον ανθό	Karitæna, Peloponnese	
446.	Στο Νιόκαστρο θέλω να πα' (Ο αρματωλός)	Rumeli	
447.	Στο Πάπιγκο στο μαχαλά	Zagori	
448.	Στο φέρετρο που σου ετοιμάσα		
449.	Στον Άδη θα κατέβω		Eraminondas A. Chortis, «Στον Άδη θα κατέβω» [“I will go to Hades”], <i>MAF</i> , VI.e, 72.
450.	Στου παπά Λάμπρου την αυλή		
451.	Στου Παλουκλάβα τη βρύση	Sinopi, Asia Minor	
452.	Στρατιώτου γιός κατέβαινε	Imbros	
453.	Σε περιβόλι στον γιαλό	Crete	
454.	Σμυρναϊκός χορός συρτός	Asia Minor	
455.	Στα Ρίκεια βγαίν' ένα νερό (Τ' ασημονέρι)	Livadia	
456.	Στην κεντημένη σου ποδιά (Η βλαχοπούλα)	Rumeli	
457.	Στης Ηπείρου τα βουνά	Epirus	
458.	Στις δεκαπέντε του Μαγιού (Ο Βελή Γκέκας)	Rumeli	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
459.	΄Συ που πέταξες στα ύψη		
460.	Σύντας βαρούν οι δώδεκα	Veria	
461.	Σύντας μί' παρ' ου λογισμός (Ο μπουγιατζής)	Veria	
462.	Τ' ακούς μαυροδερούλα (Η Μαυροδερούλα)	Peloponnese	Nikolaos Tsiboukis, «Η Μαυροδερούλα» [“Mavroderoula”], <i>MAF</i> , V.e, 77-8.
463.	Τ' αρνιά βελάζουν Γκόλφω (Η Γκόλφω)	Peloponnese	
464.	Τα βασανά μου θε να πνίξω		
465.	Τα εναντία λέγουνε	Byzantine	
466.	Τα καράβια μας		
467.	Τα μαλλιά της κεφαλής σου		
468.	Τα ματάκια σ' έχουν έρωτα (Η Ελένη)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Η Ελένη» [“Eleni”], <i>MAF</i> , IV.a, 15.
469.	Τα ματάκια σου τα μαύρα		
470.	Τα μαύρα μάτια την αυγή		
471.	Τα τραγούδια μου τα 'λεγες		
472.	Τέσσερα πορτοκάλια τα δυο σαπήσανε		
473.	Τζόρτζη Τζορτζάκι μου		
474.	Τζόρτζη ν' αλλάξεις το όνομα		
475.	Τη τράπεζά μας τη χρυσή	Lesvos	Nikolaos Paganas, «Δημώδεις μελωδία» [“Folk melodies”], <i>Ταχυδρόμος Κωνσταντινουπόλεως</i> [<i>Istanbul's mailman</i>], (Istanbul, 16.2.1900).
476.	Την Κυριακίτσα το πρωί	Thrace	Efstratios Tianidis, «Την Κυριακίτσα το πρωί» [“On Sunday morning”], <i>MAF</i> , V.c, 39-40.
477.	Την πίτα που 'φαγε ο σπανός (Η πίτα του σπανού)		Eraminondas A. Chortis, «Η πίτα του σπανού» [“The hairless's pie”], <i>MAF</i> , VI.e, 73.
478.	Τι έχεις καημένε πλάτανε	Peloponnese	
479.	Τι έχεις Παναγιώτα μ'	Thrace	Efstratios Tianidis, «Τι έχεις Παναγιώτα μ'» [“What's on your mind my Panagiota”], <i>MAF</i> , V.c, 38-9.
480.	Τι ζωή πολλά	Byzantine	
481.	Τι κακό μας ήρθε μάνα μου (Ο δράκος Γρίβας)		Nikolaos Tsimboukis, «Ο δράκος Γρίβας», <i>MAF</i> , IV, 44.
482.	Τι να κάμω ο καημένος	Lesvos	
483.	Τι να τα πω τα μάτια μου		
484.	Τι να της πω της μοίρας μου (Αυλωνιτιάνικος)	Skyros	K. A. Psachos, «Αυλωνιτιάνικος» [“Avlonitianikos”], <i>Φόρμιγξ</i> [Formigx], II.f.19-20 (15-30.4.1911), 2.
485.	Τι συλλογιάζεις Γιώτη μου (Ο καπετάν Γιώτης)	Rumeli	
486.	Τι το κακό που γίνεται (Ο δράκος γρίβας)	Peloponnese	
487.	Τίνος μανούλα θλίβεται (Μοιρολόγι – Η μητέρα του Ανδρούτσου)	Rumeli	
488.	Τίνος μανούλες θλίβονται (Ο Ντούλας)	Larissa, Thessaly	K. A. Psachos, «Ο Ντούλας» [“Ntoulas”], <i>Φόρμιγξ</i> [Formigx], II.f.19-20 (15-30.4.1911), 3.
489.	Τίνος να πω τον πόνο μου (Παπακοσμά)	Skyros	K. A. Psachos «Του Παπακοσμά» [“Papakosmas's song”], <i>MAF</i> , VI.b, 20; Psachos (1910), 4 & 32.
490.	Τι πολλά μεγάλο θέλω	Byzantine	
491.	Τι του 'φταιξα 'γω του ντουινιά (Το παράπονο)	Zatouna, Peloponnese	
492.	Τι ωραίο φεγγαράκι (Η ερωτική εσπέρα)		
493.	Το απορώ πώς ήμπλεξα (Η παραμάννα)		
494.	Το βλέπεις κείνο το βουνό	Aegium	Theodoros Alexopoulos, «Το βλέπεις κείνο το βουνό» [“Can you see that mountain”], <i>MAF</i> , VIII.a, 13-4.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
495.	Το γιασεμί στην πόρτα σου (Το γιασεμί)	Smyrna	
496.	Το Κωσταντάκιν το μικρό	Kastellorizo	Achillefs Sp. Diamantaras, «Το Κωσταντάκιν το μικρό» [“Konstantaki the little one”], <i>MAF</i> , V.e, 71.
497.	Το Μάη λαλούν οι πέρδικες (Το τραγούδι του Μάη)	Skyros	K. A. Psachos, «Το τραγούδι του Μάη» [“The song of May”], <i>MAF</i> , VI.b, 36-7; Psachos (1910), 20-1 & 47-8.
498.	Το λένε όλα τα πουλιά (Εις τον κρεμασθέντα Πατριάρχη Γρηγόριον τον Ε')	Parnassos	
499.	Το μάθατε τι γίνηκε (Το τραγούδι του λοχαγού)	Zatouna, Peloponnese	
500.	Το μάθατε τι γένηκε (Η Ελένη μοναχή)	Thessaly	Triantaffylos Tambas, «Η Ελένη μοναχή» [“Eleni anlone”], <i>MAF</i> , VIII.a, 2-3.
501.	Το μαύρο το μανδήλι	Epirus	
502.	Το παν κοιμάται		
503.	Το πανηγύρι χάλασε (Το πανηγύρι)		Symeon A. Manassidis, «Το παναγύρι» [“The fest”], <i>MAF</i> , VI.e, 75-6.
504.	Το χέρι σου το παχουλό		
505.	Του Μανέτα η γυναίκα	Tripoli, Peloponnese	
506.	Του πεθαμένου τ' άρματα	Epirus	
507.	Τούτη ήταν που μου λέγανε (Γαμήλιο)	Vlachorrafti, Peloponnese	Psachos (1923), 62-3.
508.	Τούτο το καλοκαιράκι (Το πουλάκι)	Stemnitsa, Peloponnese	
509.	Τράβα αέρα δροσερέ (Ο τσολιάς καπετάνιος)	Rumeli	
510.	Τραγουδήσε καρδούλα μου (Μπάλος)	Mytilene, Lesvos	
511.	Τρεις σταυραϊτοί καθόντανε (Οι σταυραϊτοί)	Peloponnese	Dimitrios Peristeris, «Οι σταυραϊτοί» [“The eagles”], <i>MAF</i> , III.a, 1-2.
512.	Τρέξε στο στήθος αυτό χαρωπά		
513.	Τρία γαρούφαλλα χρυσά (Γαμήλιο)	Cyzicus, Mikra Asia	Theodoros I. Tsakaloglou, «Άσμα γαμήλιον» [“Wedding song”], <i>MAF</i> , III.a, 13.
514.	Τρία παιδιά Βολιώτικα (Η Αννούλα)	Agoriani, Parnassos	
515.	Τρία πουλάκια κάθονταν (Ο Αθαν. Διάκος)	Rumeli	
516.	Τριανταφυλλάκι μ' κόκκινο (Το τριανταφυλλάκι)	Valtetsi, Peloponnese	
517.	Τσάμικο	Peloponnese	
518.	Τώρα τον Μάη τη δροσιά (Το Μάη με τη δροσιά)	Epirus	Triantaffylos Tambas, «Τον Μάη με τη δροσιά» [“In May with the coolness”], <i>MAF</i> , VIII.a, 5.
519.	Τώρα Μαγιά τώρα δροσιά	Kozani	<i>Εστία [Estia]</i> , (Athens, 1890), 286.
520.	Τώρα 'ν' ο Μάης		
521.	Φέξε μου φεγγαράκι μου (Του κάμπου)		
522.	Φέτου του καλουκαιράκι (Ο κυνηγός)	Veria	
523.	Φεύγω μανούλα μ' και πάγω		
524.	Φοντάμουν παλλικάρι (Της Ωριάς το κάστρο)	Epirus	Triantaffylos Tambas, «Της Ωριάς το κάστρο» [“The castle of Oria”], <i>MAF</i> , VIII.a, 5-6.
525.	Φύσα αεράκι δροσερό		
526.	Χαρείτε να χαρήσωμε (Αποκριάτικος διπλός)	Skyros	K. A. Psachos, «Αποκριάτικος διπλός» [“Carnival double song”], <i>MAF</i> , VI.b, 29-30; Psachos (1910), 13-4 & 42-3.
527.	Χαρείτε να χαρήσωμε	Skyros	K. A. Psachos, «Αποκριάτικος μονός» [“Carnival single

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
528.	(Αποκριάτικος μονός) Χαρείτε να χαρήσωμε (Αποκριάτικος νεώτερος)	Skyros	song"], <i>MAF</i> , VI.b, 27; Psachos (1910), 11 & 40. K. A. Psachos, «Αποκρηάτικος νεώτερος» ["Carnival newer song"], <i>MAF</i> , VI.b, 28; Psachos (1910), 12 & 40-2.
529.	Χαρώ το 'κείνο το στόμα σου		
530.	Χασάπικο αργό	Vlachiko	
531.	Χορεύουν τα κλεφτόπουλα (Τα κλεφτόπουλα)	Peloponnese	Nikolaos Tsiboukis, «Τα κλεφτόπουλα» ["The little klephts"], <i>MAF</i> , V.e, 75; Dimitrios Peristeris, «Τα κλεφτόπουλα» ["The little klephts"], <i>MAF</i> , III.a, 3.
532.	Χρυσοπράσινη αητέ (Ο χρυσοπράσινος αητός)	Skyros	K. A. Psachos, «Ο χρυσοπράσινος αητός» ["The golden-green eagle"], <i>MAF</i> , VI.b, 25-6; Psachos (1910), 10-1 & 39.
533.	Χρυσός αητός καθότανε (Χρυσός αητός)	Peloponnese	Dimitrios Peristeris, «Χρυσός αητός» ["Golden eagle"], <i>MAF</i> , IV.a, 2-3; K. A. Psachos, «Χρυσός αητός» ["Golden eagle"], <i>Φόρμιγξ [Formigx]</i> , II.c. 16-7-8 (15-31.12.1907), 7.
534.	Ψυχή δεν έχει άλλη θλίψη		
535.	Ω καημένη Κάλυμνος (εις του αποδημούντας σπογγαλιείς)	Kalymnos	
536.	Ώρα γλυκειά της χαραυγής		
537.	Ώρες με φέρν' ο λογισμός (Ο Γεργεραλής)	Skyros	K. A. Psachos, «Ο Γεργεραλής» ["Gergeralis"], <i>MAF</i> , VI.b, 30-1; Psachos (1910), 14-5 & 43-4.
538.	Ως τρώγ' η πέτρα το σκουί (Χωριάτικος)	Leros	K. A. Psachos, «Χωριάτικος» ["Village melody"], <i>MAF</i> , VIII (15-30.4.1911), 2.

APPENDIX No. 8

Musical record 1 (I told you a hundred times or "Tsopanim")
Έκατό φορές τὸ εἶπα ἢ Τὸ τσοπανήμ· ἦχος λέγετος, ρυθμὸς ἐπτάσημος

The image shows a piece of aged, yellowed paper with handwritten musical notation and Greek lyrics. At the top, the title "Αχορ" is written in large, bold letters, followed by a treble clef and the tempo marking "♩ = 7". The notation consists of several staves of music, with notes and rests written in a cursive hand. Below the notation, the lyrics are written in Greek. The paper has a slightly irregular, torn edge on the right side. At the bottom right, there is a signature and the date "6 Φεβρίου 1897".

Musical record 2 (Down in the dense plane trees ~"Diamantoula")¹⁶¹

Κάτου στὰ δασιά πλατάνια (Ἡ Διαμαντούλα)· ἦχος πλάγιος τοῦ τετάρτου, ρυθμὸς ἐννιάσημος

Ἡ Διαμαντούλα
 Εὐλογεσθε
 ἄσπετος ἦχος πλάγιος
 Κα τὸν στὰ δα
 σιδ' ἀνὰ πλατὰ
 νιδὰ πα τὸν στὰ
 δα σιδ' ἀνὰ πλατὰ
 τὰ ἀνὰ στὴν κενὴ
 βενὴ
 σι δαδὰ μα ἀν τὸν σι
 χὰ ἀν στὴν κενὴ
 βενὴ ~ ~ σι

Κ.α. *fz*

Κάτου στὰ δασιά πλατάνια
 στὴν κενὴ βενὴ
 κινδυνολοὶ δὴ σαγγα
 κάρια ἢ μὰ γερὰ
 κινδυνολοὶ ἢ τὸν κενὴ
 σὶν ἢ τὴν ζύλαφα
 Διαμαντούλα γὰρ ἦ δασί
 κλάει, κλάει κίτρις;

Μὴ δ' ἴσως δὲ σερὰ
 φαί μὴν φαί λασφα
 δὴ δ' ἴσως μὴν σερὰ
 αἶθε φαί λασφα

↓

Τὸ εἶσμα τοῦτο δὴ
 εὐλογεσθε σα κενὴ
 μὴν φαί ἢ κενὴ
 χερὶς αἶθε ἢ σα
 γὰρ ἢ χρόνος κενὴ
 σερὰ σαγγα. οἱ σα
 σαγγα κενὴ αἶθε
 εὐλογεσθε κενὴ
 εὐλογεσθε, αἶθε
 κενὴ σαγγα κενὴ
 κενὴ

Κ.α. *fz*

¹⁶¹ This song is adjusted by me for the very first time, without changing any single note nor measurement; those who have previously recorded it thought that it was without any rhythm; so they have wrongly written it down [Τὸ ἄσμα τοῦτο διὰ πρώτην φοράν ρυθμίζεται ὑπ' ἐμοῦ, χωρὶς οὔτε εἰς φθόγγος ἢ χρόνος νὰ παραλλάξῃ. Οἱ παρασημάναντες αὐτὸ τὸ ἐφαντάσθησαν ἄρρυθμον, ἀλλ' ἀντ' ἄλλον γράψαντες. Κ. α. Ψάχος].

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γραμμακῆ Παρασημαντικῆ, συντασσόμενον τῆ συνεργασία Ἑλλήνων καὶ Ξένων μουσικῶν καὶ μουσικολόγων. Διευθυντῆς καὶ Ἀρχισυντάκτης Γ. Δ. Παχτικός [*Music; illustrated musicological and philological periodical edition, which includes musical examples written down into both Byzantine and Staff Notation and compiled by the support of Greek and foreign musicians and musicologists; director and chief of the edition: George Pachtikos*], 1.9 (Constantinople, September 1912), 263, 273, 265.

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