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THE “KEY OF THE ANCIENT BYZANTINE NOTATION”*

In 1886, at the end of the second volume of the *Doxastarion* of Petros the Peloponnesian, a music book published in Constantinople by Panagiotis Kiltzanidis, a critical note was included; in this note, a “note of crucial importance” («Σπουδαία Σημείωσις»), as it was describing, a mention of a work of the said musician (Hadzi Panagiotis Kiltzanidis), that was about to be published, was made for the very first time; the work was described under the title “*Guide of the Ancient Music*” («Ὁδηγὸς τῆς Ἀρχαίας Μουσικῆς»)¹. The above work, which was to

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1. Panagiotis Kiltzanidis, from Bursa, *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ Ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτῖα καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων Ἁγίων τοῦ ὄλου ἑνιαυτοῦ, τοῦ τε Τριψιδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδεται ὑπὸ τοῦ μουσ. Π. Γ. Κηλιτζανίδου Προυσαέως, ἀδεία καὶ ἐγκρίσει τῆς Μεγάλης Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδευσεως Ὑπουργείου (ὑπ’ ἀριθ. 160. 7 Δζμαζιλ-Αρχήρ, 99. 13 Νισὰν 98)* [*Doxastarion, composed by Petros the Peloponnesian*], 2nd volume, (Constantinople, 1886), pp. α-γ’. Note that in the mentioned music book, in addition to the usual musical material, some slow ancient compositions were added, hitherto unpublished, after their parallelism from the Old to the New Method of Byzantine Notation («προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον»). About the said musician Panagiotis Kiltzanidis see the following books of Georgios Papadopoulos; *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ’ ἡμῖν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμάσαντες ἐπιφανέστεροι μελωδοί, ὕμνογράφοι, μουσικοὶ καὶ μουσικολόγοι* [*Contributions to the History of Byzantine Music*], (Athens, 1890), pp. 443-444; *Ἱστορικὴ ἐπισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ’ ἡμᾶς (1-1900 μ.Χ)* [*A historical overview of Byzantine Music*], (Athens, 1904), pp. 284-286; *Λεξικὸν τῆς βυζαντινῆς μουσικῆς* [*Byzantine Music Dictionary*], (Athens: Πανελλήνιος Σύνδεσμος Ἱεροψαλτῶν Ρωμανὸς ὁ Μελωδὸς καὶ Ἰωάννης ὁ Δαμασκηνός [Association of Greek Chanters], 1995), pp. 124-125; according to information recorded in the above-mentioned books (see, respectively, pp. 444, 285 & 125), Kiltzanidis’s work in question “was awarded the gold medal by the Music Committee of the competition for the works submitted to the Fourth Olympic Exhibition in Athens in 1890”.

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become legendary from then on, is going to be examined in the present paper.

The mentioned note was an advertisement for potential subscribers of the publication in question, in which the contents of this voluminous forthcoming book – consisted approximately of sixty printed sheets, i.e., of 960 pages) – were described in a rough form, as can be specifically seen in the following index:

Introduction
<p>... after working for forty years, I have been able, after much toil and pain, to bring to light, for the convenience of the connoisseurs of music, an explanatory book of it, called the Guide to Ancient Music, which will be unprecedented and will contain various remarkable and noteworthy Musical Neumes of our Ancient Ecclesiastical Music. This explanatory book of the Ancient Stenography of Musical Neumes I have written for the purpose of transferring and explaining from the Old to the New Method of the Byzantine Notation. The connoisseur of the New Method of the Byzantine Notation without special instruction can easily learn and explain the Ancient Notation and all Ancient Manuscripts in the New Method (... ἐργασθεὶς ἐπὶ τεσσαρακονταετίαν, ἠξιώθην κατόπιν κόπου καὶ πόνου πολλοῦ, πρὸς εὐκολίαν τῶν μυστῶν τῆς Μουσικῆς νὰ φέρω εἰς φῶς ἐπεξηγηματικὴν βίβλον αὐτῆς, κληθισομένην Ὁδηγὸς τῆς Ἀρχαίας Μουσικῆς, ἣτις θὰ εἶναι πρωτοφανῆς καὶ θα περιέχῃ διάφορα ἀξιόλογα καὶ ἀξιοσημεῖωτα μουσικὰ σημεῖα τῆς ἀρχαίας ἐκκλησιαστικῆς ἡμῶν Μουσικῆς. Τὴν ἐπεξηγηματικὴν ταύτην βίβλον τῆς Ἀρχαίας Στενογραφίας τῶν μουσικῶν χαρακτῆρων καὶ τῶν Σηματοδοφῶνων συνέγραψα πρὸς παραβολὴν καὶ ἐξήγησιν ἀπὸ τῆς παλαιᾶς εἰς τὴν νέαν μέθοδον. Ὁ εἰδήμων τῆς νέας μουσικῆς ἄνευ εἰδικῆς διδασκαλίας δύναται νὰ μάθῃ καὶ νὰ ἐξηγῇ εὐχερέστατα τὴν ἀρχαίαν γραφὴν καὶ πᾶν ἀρχαῖον χειρόγραφον εἰς τὴν νέαν μέθοδον).</p>
Contents
<p>This book contains the following material (Πραγματεύεται δ' ἡ βίβλος αὕτη):</p>
1: Theory
Byzantine Music: Origin & Designation
<p>A. Where did our Greek Music get its name from, Ecclesiastical or Sacred Music, that means that it never received external or secular musical elements, but from the beginning it contained purely ecclesiastical ones (Α'. Πόθεν ἔλαβεν ἡ Ἑλληνικὴ ἡμῶν Μουσικὴ τὴν ὀνομασίαν, Ἐκκλ. Μουσικὴ ἢ Ἱερὰ, ὅτι δηλαδὴ οὐδέποτε παρέλαβε ξένα, ἀλλ' ἐξ ἀρχῆς περιεῖχε καθαρῶς ἐκκλησιαστικά).</p>

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Byzantine Neumes: Etymology & Function

B. *Etymology of the Musical Neumes according to Ioannis Damascenus, i.e., where did their names come from? What performative effect do these Neumes have? In how many ways they were chanted? In what categories are they divided? How were they written in their several combinations? (Β'. Ἐτυμολογίαν τῶν μουσικῶν κατὰ Δαμασκητὸν χαρακτήρων, πόθεν δηλ. ἔλαβον τὴν ὀνομασίαν ταύτην; ποίαν ἐπίδρασιν ἔχουσιν οἱ χαρακτῆρες οὗτοι; κατὰ πόσους τρόπους ἐμελωδοῦντο; εἰς τί διαιροῦνται; καὶ πῶς κατὰ τὴν σύνθεσιν ἐγράφοντο;)*

Byzantine Modes: Genesis & Interpretation

C. *How were the eight Modes expressed? How were they expressed according to the technique of Parallage? Whence came the beginning of them? (Γ'. Πῶς ἐκφράζοντο οἱ ὀκτὼ ἤχοι; πῶς εἰς τὴν παραλλαγήν; καὶ πόθεν ἔλαβον τὴν ἀρχὴν των;)*

The Wheel of the eight Modes

D. *What was the meaning of the Wheel of the eight Modes, and how was it written? How were its musical notes chanted? (Δ'. Τί ἐσήμαινεν ὁ τροχὸς καὶ πῶς ἐγράφετο; πῶς ἐμελωδεῖτο τὸ τῶν φθόγγων μέλος;)*

Musical Examples: The Wheel of Ioannis Plousiadenos

Ioannis the priest, also called Plousiadenos, received the theories from the most Ancient Wheels and created a large Wheel inscribed with his name, through which he vividly proves the theory of Ioannis Damascenus (Ὁ Ἰωάννης ὁ ἱερεὺς ὁ καὶ Πλουσιαδινὸς καλούμενος, παρέλαβεν ἀπὸ τοὺς ἀρχαιοτέρους τροχὸς τὰς θεωρίας καὶ ἐσχημάτισε μέγαν τροχὸν ἐπιγραφόμενον διὰ τοῦ ὀνόματός του, δι' οὗ ἀποδεικνύει ἐναργέστατα τὴν θεωρίαν τοῦ Δαμασκητοῦ).

Byzantine Modes Idioms

E. *How their Idioms were formed, that is, Mediant and Para-Mediant in the descending, di-phonic, tri-phonic and tetra-phonic in the ascending and descending? (Ε'. Πῶς ἐγίνοντο αἱ ἐκτὸς τῶν ἄλλων ὑπάρχουσαι καὶ ἄλλαι διαμερέσεις, δηλ. μέσοι, παράμεσοι ἐν καταβάσει, δίφωνοι, τρίφωνοι καὶ τετράφωνοι ἐν τῇ ἀναβάσει καὶ καταβάσει;)*

Musical Examples: di-phonia, tri-phonia & tetra-phonia Idioms

After a thorough study and analysis of the New Method theories, and previously examined each Modes Idiom, the divisions, subdivisions and their relations are demonstrated, which exist between the eight Modes of our Ecclesiastical Music. For example, there are samples

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of Ecclesiastical Music, such as the following: Τὸν τάφον σου Σωτήρ, Κατεπλάγη Ἰωσήφ, Χριστὸς ἀνέστη, Ἡ Παρθένος σήμερον, Ἐπεφάνης σήμερον, and other similar ones, some of which are altered their musical development according to a mixed musical scale, and some of which begin from their Mediant Idiom and end in their tri-phonia and tetraphonia (Κατόπιν ἐμβριθοῦς μελέτης καὶ ἀναλύσεως τῶν θεωριῶν εἰς τὴν νέαν μέθοδον βασιανίσας πρότερον ἕκαστον εἶδος αὐτῶν, ἀποδεικνύονται αἱ διαιρέσεις, ὑποδιαιρέσεις καὶ αἱ σχέσεις αὐτῶν, αἵτινες ὑπάρχουσι μεταξὺ τῶν ὀκτὼ ἤχων τῆς ἐκκλ. ἡμῶν Μουσικῆς ὡς: Τὸν τάφον σου Σωτήρ, Κατεπλάγη Ἰωσήφ, Χριστὸς ἀνέστη, Ἡ Παρθένος σήμερον, Ἐπεφάνης σήμερον, καὶ ἄλλα πλεῖστα παρόμοια, ὧν τινὰ φθοριζόμενα βαδιζοῦσι μικτὴν κλίμακα, ἔνια δὲ ἀρχόμενα ἀπὸ μέσους καταλήγουσιν εἰς τὴν τριφωνίαν καὶ τετραφωνίαν).

Byzantine Music Genera: Diatonic, Chromatic & Enharmonic

Lastly, this book deals with the three genera of music: the Diatonic, the Chromatic and the Enharmonic, as well as with their musical scales (Καὶ τελευταῖον ἡ βίβλος αὕτη πραγματεύεται τὰ τρία γένη τῆς Μουσικῆς: τὸ διατονικόν, τὸ χρωματικόν καὶ τὸ ἐναρμόνιον μετὰ τῶν κλιμάκων αὐτῶν).

2: Practice

Ioannis Koukouzeles's Mega Ison

Ioannis Koukouzeles's Mega-Ison, which I divided to its individual Neumes, has many and varied musical examples, as if the musical examples of Ioannis Koukouzeles were not sufficient for learning and explaining the ancient compositions, I collected them from the most ancient compositions of the most ancient notation, that is the Stenography, and transcribed them to the New Method of the Byzantine Notation, arranged them also on the three genera of Ecclesiastical Music, viz. the ones of the Heirmologikon and Sticherarikon genos in the slow and short musical development, and also the ones of the Papadikon genos, while in addition to these examples, there is also the notation of the various periods, in two, three, four, and six types (Τὸ Μέγα Ἰσον Ἰωάννου τοῦ Κουκουζέλου, ὅπερ διήρσα εἰς κάθε σημαδόφωνον, ἔχει παραδείγματα πολλά καὶ ποικίλα, ὡς μὴ ἀρκούντων τῶν παραδειγμάτων Ἰωάν. τοῦ Κουκουζέλου πρὸς μάθησιν καὶ ἐξήγησιν τῶν ἀρχαίων μαθημάτων, συλλέξας αὐτὰ ἀπὸ τὰ ἀρχαιότερα μαθήματα τῆς ἀρχαιοτάτης γραφῆς, ἤτοι τῆς στενογραφίας πρὸς τὴν νέαν, ἐτακτοποιῆσα αὐτὰ καὶ ἐπὶ τῶν τριῶν γενῶν τῆς ἐκκλησιαστικῆς μουσικῆς, δηλ. ἐπὶ μὲν τοῦ εἰρμολογικοῦ καὶ στιχηραρικοῦ εἰς ἀργόν τε καὶ σύντομον μέλος, ἐπὶ δὲ τοῦ παπαδικοῦ λεγομένου εἰς αὐτὸ τοῦτο, συνάμα δὲ ἐκτὸς τῶν παραδειγμάτων τούτων ἔχει καὶ γραφὴν τῶν διαφόρων ἐποχῶν, εἰς δύο, τρία, τέσσαρα καὶ εἰς ἕξ εἶδη).

Conclusion

Based on the musicological feelings of those who desire the lost Ancient Ecclesiastical Music, I am very hopeful that they will honor this long-lasting work, and very useful to the Art of Music, and support me in publishing this explanatory book of Ancient Musical Neumes and Ancient Notation, under the title: the Guide to Ancient Music.

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This book, consisted of about sixty printed sheets, and printed on good paper, will contain the Ancient Wheels with their musical scales and diagrams. Those who wish to enjoy it in time can addressed to the author for registration as subscribers (Βασιζόμενος δὲ εἰς τὰ φιλόμουσα αἰσθήματα τῶν ἐπιθυμούντων τὴν ἀπωλεσθείσαν ἀρχαίαν ἐκκλησιαστικὴν ἠμῶν Μουσικὴν, εἰμὶ λίαν εὐελπίς ὅτι θέλουσι τιμήσει τὸ πολυμόχθον ἔργον τοῦτο, καὶ λίαν χρήσιμον εἰς τὴν μουσικὴν τέχνην, καὶ μὲ ὑποστηρίξει διὰ τὴν ἔκδοσιν τῆς ἐπεξηγηματικῆς ταύτης βίβλου τῶν ἀρχαιοτάτων μουσικῶν χαρακτήρων καὶ τῆς ἀρχαίας γραφῆς, ὑπὸ τὸν τίτλον: Ὁδηγὸς τῆς Ἀρχαίας Μουσικῆς. Τὸ βιβλίον τοῦτο ἐξ ἐξήκοντα περίπου τυπογραφικῶν φύλλων συγκείμενον καὶ ἐπὶ καλοῦ χάρτου τετυπωμένον, θὰ περιέχη τοὺς ἀρχαίους τροχοὺς μετὰ τῶν κλιμάκων καὶ πινάκων αὐτῶν. Οἱ βουλόμενοι ὄθεν ν’ ἀπολαύσωσι τοῦτο ἐγκαίρως δύνανται ν’ ἀποτανθῶσιν εἰς τὸν συγγραφέα πρὸς ἐγγραφήν των ὡς συνδρομηταί).

The contents of the same book are confirmed later, in 1905, by an extremely useful relevant series of articles written by Konstantinos Psachos and published in the music newspaper *Formigx*²; Psachos’s arthrography seems to have been triggered (perhaps by pretext) through an analogous – and probably targeted – article written by the well-known musicologist doctor Dimitrios Peristeris and also published in the same music newspaper³; undoubtedly, through both articles, the agitation of the issue of the still expected publication of the aforementioned work, the author of which had already passed away (on November 11th, 1896), is dynamically marked⁴.

2. K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου» [“The issue of the Ancient Byzantine Notation and the book of Panagiotis Kiltzanidis”], in *Φόρμιγξ* [*Formigx*], II.a.9 (15.7.1905), 1-2 | II.a.10 (31.7.1905), 3 | II.a.11-12 (15-31.8.1905), 3 | II.a.13-14 (15-30.9.1905), 5 | II.a.16 (31.10.1905), 3-4 | II.a.17-18 (15-30.11.1905), 5-6.

3. Dimitrios Peristeris, «Τὸ ζήτημα τῆς ἀρχαίας γραφῆς» [“The issue of the Ancient Byzantine Notation”], in *Φόρμιγξ* [*Formigx*], II.a.7-8 (15-30.6.1905), 4-5 | II.a.16 (31.10.1905), 1 [“We ask the Constantinople Music Society does it have knowledge of this work? If this news has nothing to do with the pompous advertisements of the ‘Kissinga. Pastilles contre L’Obésité’, that cure all kinds of diseases, and the manuscript is valuable to the promising purpose, how can it not be addressed to the Marasleios Library Committee for publishing it, when so many other less essential works are being published after its approval? Does somebody else claim the crown of glory? Let’s skip it”] («Ἐρωτῶμεν τὸν ἐν Κ/πόλει μουσικὸν Σύλλογον ἔχει γνῶσιν τῆς ἐργασίας ταύτης; Ἐὰν ἡ εἶδησις αὕτη μηδεμίαν ἔχη σχέσιν πρὸς τὰς πομπῶδεις τῶν καταποτιῶν Πίγκ διαφημίσεις τῶν ἰωμένων πᾶσαν νόσον καὶ πᾶσαν μαλακίαν, τὸ δὲ χειρόγραφον ἀξίαν τινὰ κέκτηται ἐπιτελοῦν τὸν ἐπαγγελλόμενον σκοπὸν, πῶς δὲν ποιεῖται ἐκκλησιν πρὸς τὴν ἐπὶ τῆς Μαρσασλείου βιβλιοθήκης ἐπιτροπὴν πρὸς ἔκδοσιν, ἐν ᾧ τόσα ἄλλα ἤττον οὐσῶδη παρὰ ταύτης ἐγκρινόμενα ἐκδίδονται; Μή τις ἄλλος τὸν τῆς δόξης στέφανον διεκδικεῖ; Παρελθέτω»); *Φόρμιγξ* [*Formigx*], II.a.7-8 (15-30.6.1905), 4].

4. The interaction and relationship between the mentioned two articles are

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Specifically, in Psachos's arthrography details of the attempt (during the year 1897) to promote the project of publishing the unpublished till then (i.e., almost a year after Kiltzanidis's death), work is preserved. More precisely, the Constantinople Music Society reacted to a proposal made by the same Konstantinos Psachos and the musicologist Nilefs Kamarados; the proposal was for the Society to arrange for the publication of the manuscript of the late Kiltzanidis («*συνεπεία προτάσεως γενομένης ὑφ' ἡμῶν τε καὶ τοῦ μουσικολογιώτατου κ. Νηλέως Καμαράδου ὅπως φροντίση ἡ Ἐπιτροπὴ πρὸς ἔκδοσιν τοῦ χειρογράφου τοῦ ἀοιδίμου Κηλτζανίδου*»)⁵; indeed, the people of the Society set up a special five-member Committee⁶, to submit its report for further consideration, after studying Kiltzanidis's manuscript («*ἥτις μελετῶσα τὸ χειρόγραφον νὰ ὑποβάλῃ τὴν ἔκθεσιν αὐτῆς διὰ τὰ περαιτέρω*»)⁷; Psachos, as the secretary of that Committee, publishes the Proceedings of its six long sessions held in total⁸, together with the final report to the Head of the Constantinople Music Society; it's important to be noted that during the above sessions, after prior consultation with the son of the late Hadzi Panagiotis's son, Georgios Kiltzanidis, the members of the Committee had the unique opportunity to appropriate-

characteristically revealed in what K. A. Psachos has noted at the beginning of his article {*Φόρμιγξ [Formigx]*, II.a.9 (15.7.1905), 1}: “*Not knowing whether the Constantinople Music Society wants to give the required information to the renowned musicologist Mr. Peristeris, we provide him with very important information after having seen and duly studied the manuscript in question*” («*Ἀγνοοῦντες ἂν ὁ ἐν Κων/πόλει Ἐκκλησιαστικὸς Μουσικὸς Σύλλογος θέλει δώσει τὰς ἀπαιτούμενας πληροφορίας τῷ βαθυγνώμονι μουσικολόγῳ κ. Περιστέρῃ, παρέχομεν ἡμεῖς αὐτῷ πληροφορίας λίαν σημαντικὰς ἅτε ἰδόντες καὶ μελετήσαντες δεόντως τὸ ἐν λόγῳ χειρόγραφον*»).

5. *Ibid.*

6. The mentioned five-member Committee was consisted of the following people (*ibid.*): Georgios Violakis (Protopsaltes of the Great Church, in *Phanar*), Evstratios Papadopoulos (Protopsaltes of the Presentation of the Virgin Mary Church, in *Beyoğlu*), Nilefs Kamarados (Protopsaltes of St. Ioannis Church, in *Balat*), and afterwards Protopsaltes of the St. Konstantinos Church, in *Beyoğlu*), Georgios Papadopoulos and K. A. Psachos (musicologists).

7. *Ibid.*

8. Here is a brief schedule of the dates during which the mentioned six long sessions of that Committee took place, along with a reference to the members of the five-member Committee who participated in each meeting (see above, note 2): October 19th, 1897 [Georgios Violakis, Nilefs Kamarados, K. A. Psachos], November 2nd, 1897 [Evstratios Papadopoulos, Nilefs Kamarados, Georgios Papadopoulos, K. A. Psachos], November 16th, 1897 [Nilefs Kamarados, Georgios Papadopoulos, K. A. Psachos], November 30th, 1897 [Nilefs Kamarados, Georgios Papadopoulos, K. A. Psachos], December 14th, 1897 [Evstratios Papadopoulos, Nilefs Kamarados, Georgios Papadopoulos, K. A. Psachos], and December 19th, 1897 [Evstratios Papadopoulos, Nilefs Kamarados, Georgios Papadopoulos, K. A. Psachos].

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ly study the manuscript of the work under discussion («καθ’ ἃς, κατόπιν προηγουμένης συνεννόησεως προσαχθέντος τοῦ χειρογράφου ὑπὸ τοῦ υἱοῦ τοῦ ἀειμνήστου Χ’ Παναγιώτου κ. Γεωργίου Κηλτζανίδου, ἐγένετο ἡ δέουσα ἐπ’ αὐτοῦ μελέτη»)⁹.

Substantial reference to the contents of Kiltzanidis’s book is mainly found in the record of the first meeting of the Committee (on October 19th, 1897), in the committee room of a Church for the people of Chios Island, dedicated to St. John, which was located in Galata (*Balat*) area of Constantinople («ἐν τῷ ἐπιτροπικῷ τῆς ἐν Γαλατᾷ ἱερᾶς ἐκκλησίας τοῦ ἁγίου Ἰωάννου τῶν Χίων»)¹⁰, as well as in the report finally submitted¹¹; during the remaining sessions, the members of the five-member Committee who participated in the meetings, were mainly concerned with the question of the special notational identity of the so-called “script of Antonios the Lampadarios” [«γραφὴ Ἀντωνίου (ὡς σημειοῦται ἐν τῷ χειρογράφῳ)»], a more detailed type of notation Kiltzanidis used while writing down musical examples in his book, one that became known for the very first time through his work¹²; it has to additionally be noted that according to the records

9. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 1.

10. *Ibid.*, p. 2.

11. Φόρμιγξ [Formigx], II.a.17-18 (15-30.11.1905), 5-6.

12. Φόρμιγξ [Formigx], II.a.10 (31.7.1905), 3 (from which the above reference is taken) | II.a.11-12 (15-31.8.1905), 3 | II.a.13-14 (15-30.9.1905), 5 | II.a.16 (31.10.1905), 3-4; cf. Georgios Papadopoulos, *Λεξικὸν τῆς βυζαντινῆς μουσικῆς* [Byzantine Music Dictionary], *ibid.*, pp. 124-125: “This work makes known to the history of music a type of notation that was unknown, the notation of Antonios the Lampadarios, a disciple of Georgios the Cretan, which is more detailed than that of Petros the Peloponnesian, that of Iakovos the Protopsaltes, and that of Georgios the Cretan, and from which immediately arose the analysis made by the three teachers Gregorios, Chrysanthos, and Chourmouziou” («Τὸ ἔργον τοῦτο καθιστᾷ γνωστὸν τῇ μουσικῇ ἱστορίᾳ μίαν ἔτι γραφὴν τέως ἄγνωστον αὐτῇ, τὴν γραφὴν Ἀντωνίου τοῦ Λαμπαδαρίου μαθητοῦ Γεωργίου τοῦ Κρητός, ἣτις τυγχάνει ἀναλυτικωτέρα τῆς τοῦ Πέτρου τοῦ Πελοποννησίου, τῆς τοῦ Ἰακώβου τοῦ Πρωτοψάλτου καὶ τῆς τοῦ Γεωργίου τοῦ Κρητός, καὶ ἐξ ἧς πρέκυψεν ἀμέσως ἢ ὑπὸ τῶν τριῶν διδασκάλων Γρηγορίου, Χρυσάνθου καὶ Χουρμουζίου γενομένη ἀνάλυσις»). About the said musician Antonios the Lampadarios, see Dimitrios K. Balageorgos, «Ἡ συμβολὴ τοῦ λαμπαδαρίου Ἀντωνίου στὴν ἐξήγηση τῆς παλαιᾶς σημειογραφίας» [“The contribution of Antonios the Lampadarios in the exegesis of the Old Notation”], *Ἡ Βυζαντινὴ Μουσικὴ μέσα ἀπὸ τὴν Νέα Μέθοδο Γραφῆς (1814-2014). Καθιέρωση-Προβληματισμοί-Προοπτικές. Πρακτικὰ Διεθνoῦς Μουσικολογικοῦ καὶ Ψαλτικοῦ Συνεδρίου, Θεσσαλονικὴ (30 Ὀκτωβρίου-1 Νοεμβρίου 2014)* [Byzantine Music through the New Notation Method (1814-2014). Establishment-Concerns-Perspectives. Proceedings of the International Musicological and Psalitic Conference, Thessaloniki (October 30th-November 1st, 2014)], Mount Athos: Vatopediou Holy Monastery 2021, pp. 439-452 (a paper also avail-

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of the mentioned Proceedings, written down by Psachos, Kiltzanidis's work is onwards described under the title "*Key of the Ancient Method*" («*Κλεις τῆς ἀρχαίας μεθόδου*»), that is the title under which it was meant to remain known ever since.

In the same arthrography, Psachos condenses the further attempts since then (i.e. the year 1897) and up to the year 1905 in order for Kiltzanidis's work to be published¹³; those attempts, according to information based on testimonies taken from the Proceedings of the Meetings of the Constantinople Music Society¹⁴, involved the Heads of both the said Society and the publications of the Marasleios Library, as well as the philologist Gregorios Maraslis himself¹⁵; it is a remark-

able via the following site: <http://www.pemptousia.gr/?p=112098>; cf. Achilleas Chaldaeakes, "Yet another contributor to the exegesis" issue: Georgios-Eutykhios Ugurlus", ΓИΜΝΟΛΟΓΙΑ/*Hymnology* 6 (2011), 76-108.

13. Φόρμιγξ [*Formigx*], Π.α.9 (15.7.1905), 1-2.

14. See *Parartema Ecclesiastikes Aletheias. Works of the Ecclesiastical Musical Association located at the Ecumenical Patriarchate of Constantinople operated by permission and the high order of the Imperial Government* (Παράρτημα Ἐκκλησιαστικῆς Ἀλήθειας. Ἔργασια τοῦ ἐν τοῖς Πατριαρχείοις ἐδρεύοντος καὶ δυνάμει ὑψηλῆς κυβερνητικῆς ἀδείας λειτουργούντος Ἐκκλησιαστικοῦ Μουσικοῦ Συλλόγου), 2nd volume (June 1st, 1900), Constantinople: Patriarchal Printing, 1900 [= Thessaloniki: Patriarchal Institute for Patristic Studies, 2000], pp. 182, 183 | 3rd volume (December 31st, 1900), Constantinople: Patriarchal Printing, 1900 [= Thessaloniki: Patriarchal Institute for Patristic Studies, 2001], pp. 148, 157, 164 | 5th volume (November 1st, 1902), Constantinople: Patriarchal Printing, 1902 [= Thessaloniki: Patriarchal Institute for Patristic Studies, 2001], pp. 60, 67, 113.

15. According to the above-mentioned testimonies of the Proceedings of the Meetings of the Constantinople Music Society, it is noteworthy that on the one hand the Head of the publications of the Marasleios Library, Lysandros Hadzi Kosta, is requesting (on November 4th, 1900) the Heads of the Constantinople Music Society to send him the manuscript of Kiltzanidis's book [Meeting No. 69 (12.12.1900): "*In November 4th, Mr. L. Hadzi Kosta in Odessa is requesting the Constantinople Music Society to send him the manuscript of the entire book of the late Kiltzanidis*" («Τοῦ ἐν Ὀδησσῶ κ. Α. Χατζῆ Κώστα ὑπὸ ἡμερομ. 4 Νοεμβρίου παρακαλοῦντος ἵνα στείλῃ ὁ Σύλλογος αὐτῷ τὸ χειρόγραφον τοῦ ὄλου συγγράμματος τοῦ μακαρίτου Κηλτζανίδου...»); 3rd volume (December 31st, 1900), *ibid.*, p. 164], while on the other, almost two years later (on March 26th and October 31st, 1902), in the same Proceedings it is noted that the manuscript of Kiltzanidis's book was already sent "a long time ago" in Odessa, in the hands of Gregorios Maraslis [Meeting No. 82 (26.3.1902): "*The Heads of the Constantinople Music Society has decided to partially publish in the Journal of the Society the paleographical on music book of the late Hadzi Panagiotis Kiltzanidis, that a long time ago was sent to His Excellency Mr. G. Maraslis for publication in the 'Library' he is editing*" («... τὸ Προεδρεῖον ἀπεφάσισεν νὰ δημοσιεύσῃ τμηματικῶς τὸ εἰς τὸν ἐξοχώτατον κ. Γ. Μαρασλῆν πρὸ πολλοῦ σταλὲν πρὸς δημοσίευσιν ἐν τῇ ἐκδιδομένῃ "Βιβλιοθήκη" αὐτοῦ παλαιογραφικὸν περὶ μουσικῆς σύγγραμμα τοῦ μακαρίτου Χ' Παναγιώτου Κηλτζανίδου ἐν τῷ Περιοδικῷ τοῦ Συλλόγου...»); 5th volume (November 1st, 1902),

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able summary of “the history and fate of this great work, whose publication was intended to serve – according to Psachos¹⁶ – as a safe guide for the sincere researchers of the Ancient Byzantine Notation” («Αὐτὴ ἐν ὀλίγοις ἢ ἱστορία καὶ ἢ τύχη τοῦ σπουδαιοτάτου τούτου ἔργου, οὐτίνος ἢ ἐκτύπωσις ἤθελε χρησιμεύσει ἀσφαλῆς ὁδηγὸς διὰ τοὺς εἰλικρινεῖς ἐρευνητὰς τοῦ ἡμετέρου ἀρχαίου γραφικοῦ μουσικοῦ συστήματος»); Psachos concludes his article by choosing that “he totally ignores everything that happened afterwards” («Τί κατόπιν ἐγένετο παντάπασι ἀγνοοῦμεν»)¹⁷...

Unfortunately, ignorance about the fate of Kiltzanidis’s work still exists to this day, despite the sporadically recorded relevant minor references during the intervening period¹⁸, which feed back to the

ibid., p. 60] & Meeting No. 87 (31.10.1902): “The honorary member of the Society, Mr. Gregorios Maraslis, is also once more requested to include in his homonymous ‘Library’ published in Athens, the paleographical book of the late music teacher P. G. Kiltzanidis, that a long ago is find in his hands” («... παρακληθήσεται καὶ αὐθις ὁ ἐκ τῶν ἐπιτιμῶν μελῶν τοῦ Συλλόγου κ. Γρηγόριος Μαρασλῆς, ὅπως συμπεριλάβῃ εἰς τὴν ἐκδιδομένην ἐν Αθήναις ὁμώνυμον Βιβλιοθήκην του καὶ τὸ εἰς χεῖράς του ἀπὸ ἱκανοῦ εὑρισκόμενον παλαιογραφικὸν σύγγραμμα τοῦ ἀειμνήστου μουσικοδιδασκάλου Π. Γ. Κηλτζανίδου»); *ibid.*, p. 113]. Cf. Georgios Papadopoulos, *Ἱστορικὴ ἐπισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ’ ἡμᾶς (1-1900 μ.Χ.)* [A historical overview of Byzantine Music], *ibid.*, p. 285: “He wrote a great book entitled ‘The Key of our Ecclesiastical Music’, through which [...] we, the younger ones, will be able to open the gate of the rich museum of the Byzantine Music of our fathers, and to delve into it, looking at the Ancient Musical Manuscripts, which are now inaccessible and uncommunicative to us [...] through the efforts of the Constantinople Music Society, the wealthy expatriate Gregorios Maraslis in Odessa undertook the publication of this work, which will soon be published” («Ἐφιλοπόνησε τὸ ὑπὸ τὸν τίτλον “Κλεῖς τῆς καθ’ ἡμᾶς Ἐκκλησιαστικῆς Μουσικῆς” σπουδαῖον σύγγραμμα, δι’ οὗ [...] θὰ κατορθώσωμεν ἡμεῖς οἱ νεώτεροι ἵνα ἀνοίξωμεν τὴν πύλην τοῦ παμπλοῦτου μουσείου τῆς Βυζαντινῆς τῶν πατέρων ἡμῶν μουσικῆς καὶ ἐντρυφήσωμεν ἐν αὐτῷ, προσομιλοῦντες τοῖς ἀρχαίοις μουσικοῖς χειρογράφοις, ἅτινα τανῶν ἀπροσπέλαστα καὶ ἀκοινώνητα ἡμῖν τυγχάνουσι [...] ταῖς ἐνεργείαις δὲ τοῦ ἐν τοῖς πατριαρχείοις Ἐκκλησιαστικοῦ Μουσικοῦ Συλλόγου, ὁ ἐν Ὀδησσῷ ζῆλτουτος ὁμογενῆς Γρηγόριος ὁ Μαρασλῆς, ἀνέλαβε τὴν ἔκδοσιν αὐτοῦ, ἥτις ἄρχειται προσεχῶς»).

16. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 2.

17. *Ibid.*

18. See K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἥτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ’ ἡμῶν, ἔκδοσις δευτέρα ὑπερῆξημένη, μετὰ ἐκτενοῦς βιογραφίας καὶ εἰσαγωγῆς συνταχθείσης ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἔκδοσιν Γεωργίου Χατζήθεοδώρου 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 Georgios Hadzitheodorou, music teacher], (Athens: Dionysos Publishing Co, 1978), pp. 247-248 (note 81); Gregorios Th. Stathis, *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἔκδοσις ἀνωνύμου συγγραφεῖς τοῦ κώδικος*

quasi-legendary dimensions of this lost “*Key of the Ancient Byzantine Notation*”.

* * *

It seems that afterwards (unfortunately, during a period yet unknown) the book was indeed about to be published, as one can assume reading the following rough draft of an epistle, written by the Konstantinos Psachos and recently published by the present author¹⁹:

Εηροποτάμου 357 ως και ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389 [The exegesis of the Ancient Byzantine Notation], (Athens: Institute of Byzantine Musicology, 1978), pp. 16-18, 40-41 (note 2).

19. Achilleas Chaldæakes - Socrates Loupas - Evangelia Chaldæaki, “Historico-musicological Aspects of K. S. Psachos’s Archive”, *Musicologist. International Journal of Music Studies* 5.2 (2021), 191-192. What is noted by Georgios Papadopoulos (Λεξικὸν τῆς βυζαντινῆς μουσικῆς [*Byzantine Music Dictionary*], *ibid.*, p. 125), apparently during a period after the writing of the above Psachos’s epistle, seems to confirm the testimony and expand the information recorded in the same epistle, giving additionally the year 1907 as a further milestone of the described events: “*It should be noted that through the efforts of the Constantinople Music Society, the expatriate Gregorios Maraslis in Odessa undertook in 1905 to include in the ‘Marasleios Library’ that he was published in Athens at that time the manuscript of Kiltzanidis. The work, however, remains unpublished, because Maraslis, to whom the manuscript was delivered by the heirs of Kiltzanidis, sent it for printing to the publisher of the Marasleios Library in Athens (P. D. Sakellariou); the latter, facing serious publishing difficulties for the printing of such a publication, addressed to the musicologist K. Psachos to suggest a way in which he could overcome the difficulties presented. The said musicologist indicated to the publisher that it was necessary to lithograph the parts of the book that contained samples of the Ancient Notation, since there were no typographical elements identical to the Ancient Neumes; most importantly, he indicated that those parts of the book was necessary to be printed in two colors, because the same neume has different musicological meaning depends on the ink, black or red, that is written. Maraslis, informed by the editor the correctness of Psachos’ remarks, declared the Society in 1907 of the difficulties presented for the printing of the book and added that he undertook the publication unaware of all those difficulties; thus, all the hopes for the publication of Kiltzanidis’s book gone*” («*Σημειωτέον δὲ ὅτι τῇ ἐνεργείᾳ τοῦ ἐν τοῖς Πατριαρχεῖοις Ἐκκλησιαστικοῦ Μουσικοῦ Συλλόγου, ὁ ἐν Ὀδησσῶ ὁμογενῆς Γρηγόριος Μαρασλῆς ἀνέλαβε τῷ 1905 νὰ συμπεριλάβῃ εἰς τὴν ὑπ’ αὐτοῦ τότε ἐκδιδομένην ἐν Ἀθήναις “Μαράσλειον Βιβλιοθήκην” καὶ τὸ χειρόγραφον τοῦ Κηλιτζανίδου. Τὸ ἔργον ὁμως μένει ἀνέκδοτον, διότι ὁ Μαρασλῆς εἰς ὃν εἶχε παραδοθῆ τὸ χειρόγραφον ὑπὸ τῶν κληρονόμων τοῦ Κηλιτζανίδου ἀπέστειλε τοῦτο πρὸς ἐκτύπωσιν εἰς τὸν ἐν Ἀθήναις ἐκδότην (Π. Δ. Σακελλαρίου) τῆς Βιβλιοθήκης Μαρασλῆ, οὗτος δὲ εὐρεθεὶς πρὸ σοβαρῶν ἐκδοτικῶν δυσχερειῶν διὰ τὴν τυπογραφικὴν ἐκτέλεσιν τιαυτῆς ἐκδόσεως, ἀπετάθη εἰς τὸν μουσικολόγον Κ. Ψάχον πρὸς ὑπόδειξιν τρόπου, καθ’ ὃν θὰ ἠδύνατο νὰ ὑπερπηδήσῃ τὰς παρουσιαζομένας δυσχερείας. Ὁ ρηθεὶς μουσουργὸς ὑπέδειξεν εἰς τὸν ἐκδότην ὅτι ἀπαιτεῖται νὰ λιθογραφηθῶσι τὰ μέρη ἐκεῖνα τοῦ κειμένου τὰ περιέχοντα δείγματα ἐκ τῆς*

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<p style="text-align: center;">Ἀξιότιμε κ. Διευθυντά</p> <p>Μετὰ πολλῆς τῆς εὐχαριστήσεως ἔμαθον ὅτι ὁ ἐν Ρωσσίᾳ μεγάλτιμος ὁμογενῆς Γρηγόριος ὁ Μαρασλῆς ἀνέλαβεν ἵνα ἐν τῇ δαπάναις αὐτοῦ ἐκδομένη Μαρασλείῳ Βιβλιοθήκῃ ἐκδῶ καὶ τὸ χειρόγραφον σύγγραμμα τοῦ μακαρίτου Χ(ατζῆ) Παναγιώτου Κηλτζανίδου τοῦ Προυσσαεῶς ὄπερ «Κλείς» τῆς ἀρχαίας γραφῆς ἐπιγράφεται. Μόνον ὁ τίτλος αὐτοῦ ἀρκεῖ ἵνα ἐννοήσῃ τις τὰς δυσχερείας οὗσας συνεπάγεται ἢ ἐκδοσὶς διὰ τύπου βιβλίου μουσικοῦ εἰς ἀρχαίαν γραφὴν πρώτην ἤδη φορὰν ἐκδοθησομένου. Διότι οὐδεὶς σχεδὸν τῶν ἡμετέρων μουσικῶν γινώσκει τὸ πολυσχιδῆς τῆς ἀρχαίας γραφῆς πολλῶν δὲ περισσώτερον στοιχειοθέτης ὅστις νὰ γνωρίζῃ τὸν τρόπον τῆς στοιχειοθεσίας. Διὰ τοῦτο εἰς τὴν ὅσον ἔνεστι ταχύτεραν ἐκδοσὶν τοῦ [εὐπροσδέκτου:] τοῦτου ἔργου ὑποβλέπων, ὄπερ πολλὰς τὰς εὐκολίας παρέξῃ τοῖς περὶ τὴν ἀρχαίαν μουσικὴν ἀσχολούμενοις, καθῆκον νομίζω νὰ ὑποβάλω τοῖς ἀρμοδίοις τὴν ἐξῆς γνώμην. Πρὸς ἐκδοσὶν διὰ τοῦ τύπου τοῦ κυρίως μουσικοῦ μέρους θὰ δαπανηθῶσι οὐκ ὀλίγα χρήματα διὰ τὸ δυσχερὲς καὶ ὄλως πρωτότυπον τῆς ἐργασίας. Δὲν θὰ ἦτο ἄρα γε προτιμώτερον τὸ καθαρῶς μουσικὸν μέρος νὰ ἐκδίδετο ἐργολαβικῶς εἰς ἓνα [ἁθρογράφον] ξυλογράφον ὅστις [κατὰ] νὰ [ἐργασθῇ αὐτὸ ἐξ].</p>	<p style="text-align: center;">Honorable Director</p> <p>It was with great pleasure to be informed that the very honored expatriate in Russia Gregorios Maraslis took over the expenses of the publication, in the “Marasleios Library”, of the manuscript of the late Hadzi Panagiotis Kiltzanidis from Bursa, a book titled: “Key of the Ancient Byzantine Notation”. The title itself is sufficient for someone to understand the difficulties that imply the printed publication, particularly for the very first time, of a music book written according to the Ancient Byzantine Notation. That is because nearly none of the Greek musicians really know the complexity of the Ancient Byzantine Notation and nearly none of the Greek publishers know the way to typographically use the same notation. For this purpose, as I anticipate the most immediate publication of this welcoming book, which will be of great help for those who deal with the Ancient Byzantine Notation, it is my duty to present to those in charge the following opinion. The printed publication of the main music part of the book will be quite expensive, due to the difficult and entirely original nature of the work. Would it not be preferable for the pure music part of the book to be published [using the “facsimile technical method”, according to which the publisher would have to typographically imitate the way the Ancient Byzantine Notation was written in the existing manuscripts?]</p>
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Nevertheless, the book under discussion didn't ever publish and till nowadays it is considered as missing; thus, the present author would like to

ἀρχαίας γραφῆς, καθ' ὅσον δὲν ὑπῆρχον στοιχεῖα πανομοιότυπα τῶν ἀρχαίων σημαδίων, τὸ δὲ σπουδαιότερον, ὅτι ἀπητεῖτο νὰ ἐκτυπωθῶσι τὰ ὑποδείγματα ταῦτα διὰ διπλῶν χρωμάτων, καὶ τοῦτο διότι ἐν καὶ τὸ αὐτὸ σημεῖον ἄλλην σημασίαν ἔχει διὰ μαύρης μελάνης γραφόμενον καὶ ἄλλην δι' ἐρυθρᾶς. Τὸ ὀρθὸν τῶν παρατηρήσεων τοῦ Ψάχου πληροφορηθεὶς παρὰ τοῦ ἐκδότη τοῦ Μαρασλῆς, ἐδήλωσεν εἰς τὸν Σύλλογον τῷ 1907 τὰς παρουσιαζομένας δυσχερείας διὰ τὴν ἐκτύπωσιν τοῦ συγγράμματος προσέθηκε δὲ ὅτι ἀνέλαβε τὴν ἐκδοσὶν αὐτοῦ, ἐν ἀγνοίᾳ διατελῶν τῶν δυσχερειῶν καὶ οὕτως ἐξέλιπε πᾶσα περὶ ἐκδόσεως τοῦ συγγράμματος τοῦ Κηλτζανίδου ἐλπίς»).

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deal with some newly raised information as far as this “missing” book is concerned.

Last year, while publishing (along with a research team, additionally consisted of Socrates Loupas and Evangelia Chaldæaki) an article about the uses of the New Method of the Byzantine Notation, based on historico-musicological testimonies from Psachos’s Archive²⁰, the present author observed that the latter was systematically pointed out, in his musical notes, a few references to a specific source²¹; it seems that it was a source that Psachos have taken into consideration while preparing a few exegeseis of his own, written down in the mentioned musical notes found within his Archive; those references mostly consisted of an indication to pages [Σελ. = Σελίδες]; the mentioned pages referred to a voluminousness “book” (for example, one can notice pages’ numbers from 527 to 799); at the end of the same references an indication was 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 aforementioned musician Panagiotis Kiltzanidis [Κηλ.], or even to his legendary book under discussion, the so-called “*Key of the Ancient Byzantine Notation*” (in Greek: Κλείς [Κλ.]); that time, the present author hadn’t any further clue in the material searched till then in Psachos’s Archive to support such a fascinated hypothesis and so the relevant research remained open.

Is there any chance for the contemporary research to discover the legendary book under discussion, the “*Key of the Ancient Byzantine Notation*”, in Psachos’s Archive? What was the involution of Konstantinos Psachos to the questioned issue after the year 1905, i.e., after the above-mentioned history of the fate of this great work?

* * *

At the music newspaper *Formigx* one has to particularly point out an enigmatic article, anonymously published (in the mentioned year 1905) on behalf of the publishing team of the newspaper²²; there, amongst

20. Achilleas Chaldæakes - Socrates Loupas - Evangelia Chaldæaki, “Uses of the New Method of the Byzantine Notation; Historico-musicological Testimonies from K. A. Psachos’s Archive”, *Epistêmês Metron Logos* 6 (2021), 1-47.

21. *Ibid.*, pp. 8-9, note 21.

22. «Ἐπὶ τοῦ ζητήματος τῆς ἀρχαίας μουσικῆς γραφῆς» [“On the issue of the

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other, is written that “the honorable Mr. Psachos [...] as being under a psychotic state of mind, did further that he has already done; we regret that we are unable to give an explanation on this point today, for fear of harming the matter; however, in the near future we will not hesitate to make known the praiseworthy actions of Mr. Psachos, who, in his well-known zeal for the Byzantine Music, does not stop – as one who has seen and thoroughly studied Kiltzanidis’s book – providing the necessary information and demonstrating through strong and convincing words the supreme importance of the work. ‘Formigx’ [...] is very pleased to have the opportunity to [...] contribute to the publication of the book of the late Kiltzanidis ‘Key of the Ancient Byzantine Notation’, reinforcing in every way the commendable energies and efforts of its valuable collaborator Mr. Konstantinos Psachos” («...ὁ ἀξιότιμος κ. Κ. Ψάχος [...] ὡς ὑπὸ ψυχώσεως καταληφθεὶς καὶ περαιτέρω ἔτι προσέβη. Λυπούμεθα ὅτι δὲν δυνάμεθα σήμερον νὰ δώσωμεν ἐπὶ τοῦ σημείου τούτου ἐξηγήσεις, φοβούμενοι μὴ τυχὸν παραβλάψωμεν τὸ ζήτημα. Δὲν θέλομεν ὅμως λείψει, ἐν εὐθέτῳ στιγμή, νὰ καταστήσομεν γνωστὰς ἀπάσας τὰς ἀξιεπαίνους ἐνεργείας τοῦ κ. Κ. Ψάχου, ὅστις ἐν τῷ ἐγνωσμένῳ ὑπὲρ τῆς ἡμετέρας μουσικῆς ζήλῳ αὐτοῦ οὐ παύεται – ὡς εἰδῶς καὶ μελετήσας τὸ σύγγραμμα – παρέχων τὰς δεούσας πληροφορίας καὶ διὰ ἰσχυρῶν καὶ πειστικῶν λόγων καταδεικνύων τὴν ὑψίστην τοῦ ἔργου σπουδαιότητα. Ἡ “Φόρμιγξ” [...] χαίρει χαρὰν μεγάλην ὅτι ἅπαξ ἔτι δίδεται ἡ εὐκαιρία ἵνα [...] συντελέσῃ καὶ αὕτη τὸ κατὰ δύναμιν εἰς τὴν ἔκδοσιν τοῦ συγγράμματός τοῦ ἀειμνήστου Κηλτζανίδου “Κλείς τῆς ἀρχαίας μεθόδου”, ἐνισχύουσα πάσῃ δυνάμει τὰς ἐπαινετὰς ἐνεργείας καὶ προσπαθείας τοῦ πολυτίμου αὐτῆς συνεργάτου κ. Κ. Ψάχου»).

Further research into Psachos’s Archive (thanks to the access given by Socrates Loupas, whom the present author heartfully thank) revealed a few – totally remarkable – musical files, that might be presented at the conclusion of the present paper. In one of them [facs. 1-2], the full music text of Ioannis Koukouzeles’s Method is included, the so-called *Mega-Ison*, written down according to its exegesis into the New Method of Byzantine Notation; this is a musical example which – according to the above-mentioned references – was a part of Kiltzanidis’s book under discussion; at the back of the cover page of the said file [facs. 3], a note is found – written down by Psachos in 1942 –, a

Ancient Byzantine Notation”], in *Φόρμιγξ* [Formigx], II.a.17-18 (15-30.11.1905), 1.

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note which could be connected to what is published to the above-mentioned enigmatic article; that note – written in first person – has as follows: “*Such was my devotion to the issue of the interpretation of the Ancient Byzantine Notation, that, with great effort, I was imitating even the graphic character of the Ancient Byzantine Notation, not even taking care about the misspellings of the text given by the musical manuscripts; I did that 40 years ago*” («Σημειώσεις. Ήτο τόση ἡ ἀφοσίωσίς μου εἰς τὸ ζήτημα τῆς ἐρμηνείας τῆς ἀρχαίας γραφῆς, ὥστε, μὲ κόπον βαρύτερον ἐμμούμην καὶ αὐτὸν τὸν χαρακτήρα τῆς γραφῆς τῆς ἀρχαίας, μὴ προσέχων ἀκόμη καὶ εἰς αὐτὰς τὰς ἀνορθογραφίας τοῦ κειμένου των. Ταῦτα πρὸ 40ετίας.- Κ. α. Ψάχος 1942»).

The time frame given through the above self-evidence (40 years before 1942, i.e., in 1902) is compatible with the chronological period under discussion; did Psachos copy parts of Kiltzanidis’s book indeed? Is that musical file found in his Archive a direct copy of the mentioned book? Having seen lots of Psachos’s autographs, written down during the entire period of his musical activities, the present author must point out that the research must doubt about such a possibility²³.

Furthermore, in Psachos’s Archive a few similar musical files are found, written down through the very same graphic character, files which are briefly presented below [facs. 6]; they contain musical material compatible with the given contents of Kiltzanidis’s book²⁴, such as the *Polyeleos* composed by

23. At this point, some additional brief comments are indispensably; Konstantinos Psachos, being a man of great education, was philologically passionate; in his autographs as well as in every testimony found in his Archive one can barely find any philological misspelling; even in the above-mentioned files found in his Archive, one can point out lots of comments, notes, markings, and philological corrections of misspelling words, all of them written down, mostly through a pencil or through red ink, in a second time frame and definitely after the initial creation of these manuscripts [facs. 4-5]; in parallel, as one can obviously observe, there is a great difference between the graphic character of the first and the second – respectively – writings; generally, the phenomenon is not so custom for a manuscript written – according to Psachos’s aforementioned note – by him, even if the first writing was made forty years ago. Finally, it’s impossible for the researcher to not point out the possessive pronoun that is a posteriori added in a relevant note written in the cover page of the file under discussion, according to which the phrase “*the first notes*” was changed to “*my first notes*” [facs. 1].

24. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 2: “*In addition, at book’s contents one can observe the slow Kathismata, the Great Doxology (Gloria) composed by Petros the Peloponnesian in 4th Mode, the Polyeleos composed by the same Petros the Peloponnesian in 1st Plagal Mode, the so-called “Ancient” («Ἀρχαῖον») Σὲ ὑμνοῦμεν [We praise you, Lord God] sung (in 2nd Mode) during the divine Liturgy of St. Vasileios, and more, all of them*

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Petros the Peloponnesian in 1st Plagal Mode [facs. 7-8], the *Great Doxology* (*Gloria*) composed by Petros the Byzantios in 1st Plagal Mode [facs. 9; also, the *Great Doxology* (*Gloria*) composed by Petros Bereketis in 4th Mode (facs. 10)], the so-called “Ancient” («Ἀρχαῖον») Σὲ ὑμνοῦμεν [*We praise you, Lord God*] sung (in 2nd Mode) during the divine Liturgy of St. Vasileios [facs. 11], as well as the slow Χριστὸς ἀνέστη [*Christ is Risen*], in 1st Plagal Mode, attributed to Petros the Peloponnesian [facs. 12]²⁵.

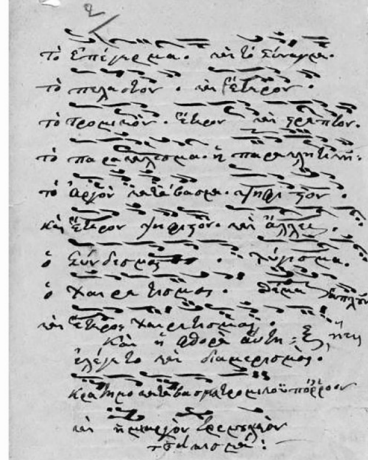
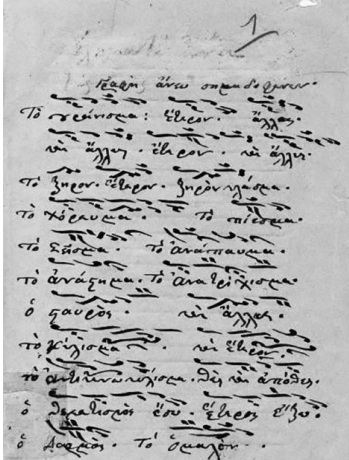
Additionally, within the above-mentioned files, there also found lots of individual musical examples, which recall in mind the music material relatively mentioned in the published sources already pointed out; for example, at the following indexes one can see – in parallelism – specific compositions on the one hand already described in Kiltzanidis’s note and Psachos’s orthography as the content of the second part of the “Key of the Ancient Byzantine Notation” and on the other samples of relevant musical examples found in the files under discussion:

written down according to two notation types” («Ὡσαύτως παρατηροῦνται τὰ ἀργὰ Καθίσματα, ἢ εἰς ἧχον Τέταρτον δοξολογία Π. Πελοποννησίου, ὁ εἰς ἧχον πλάγιον τοῦ ἁ Πολυέλεος τοῦ αὐτοῦ, τὸ ἀρχαῖον ᾿Σὲ ὑμνοῦμεν᾿ καὶ ἄλλα, ἅπαντα εἰς δύο εἰδῶν γραφάς...»).

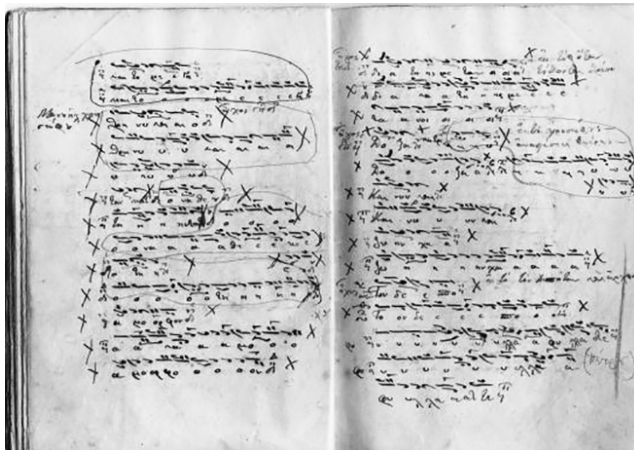
25. Specifically, in *Polyeleos* composed by Petros the Peloponnesian in 1st Plagal Mode a few parts of its verses are given, under the title “Formulations from Petros the Peloponnesian *Polyeleos*” («Γραμμαὶ ἐκ τοῦ πολυελέου Πέτρου Πελοποννησίου») [facs. 7], as well as its final triadic *Doxastikon Mathema*; all the music material is written down divided to individual musical phrases; the method of their presentation follows a scheme according to which the original notational record is given at the beginning followed by its exegesis; additionally, in some pages, specific notes on remarkable neumes are pointed out, aiming obviously to a thorough study of those neumes and especially their exegesis, i.e. the way they ought to be performed; also, there are some additional marks, as far as the said neumes indications are concerned, mostly written through a pencil; the latter, as one can presumably assume, could have been a posteriori made by Konstantinos Psachos himself, while he was studying this manuscript [facs. 8]. In the rest of the mentioned musical examples, quite the same presentation method is followed; the music material is always written down divided to individual musical phrases, the original notational record of which is given at the beginning followed by their exegesis [facs. 9-12].

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⇒ “Ioannis Koukouzeles’s *Mega-Ison*, which I divided to its individual neumes” («Τὸ Μέγα Ἰσον Ἰωάννου τοῦ Κουκουζέλου, ὅπερ διήρησα εἰς κάθε σημαδόφωνον»)²⁶.



⇒ “The second part of the book contains [...] the slow «Τὸν Δεσπότην καὶ ἀρχιερέα» written down according to four notation types” («Τὸ δεῦτερον μέρος περιέχει [...] τὸ ἀργὸν “Τὸν Δεσπότην καὶ ἀρχιερέα κλπ.” εἰς τέσσαρας γραφὰς...»)²⁷.



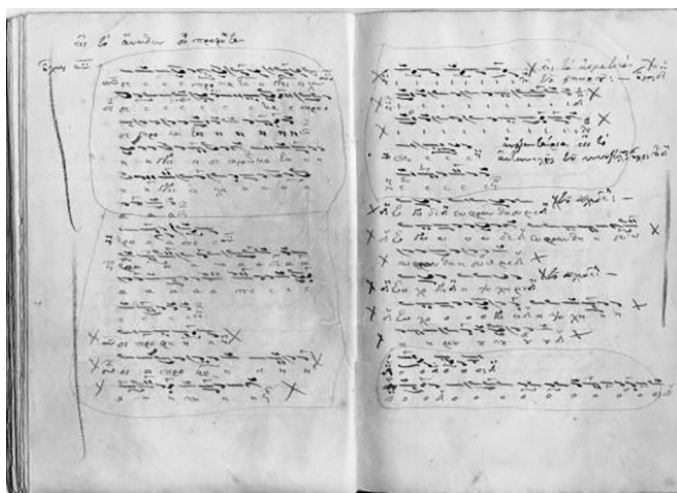
26. Panagiotis Kiltzanidis, *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου [Doxastarion, composed by Petros the Peloponnesian]...*, *ibid.*, p. γ΄.

27. Φόρμιγξ [Formigx], II.a.17-18 (15-30.11.1905), 6; cf. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 2.

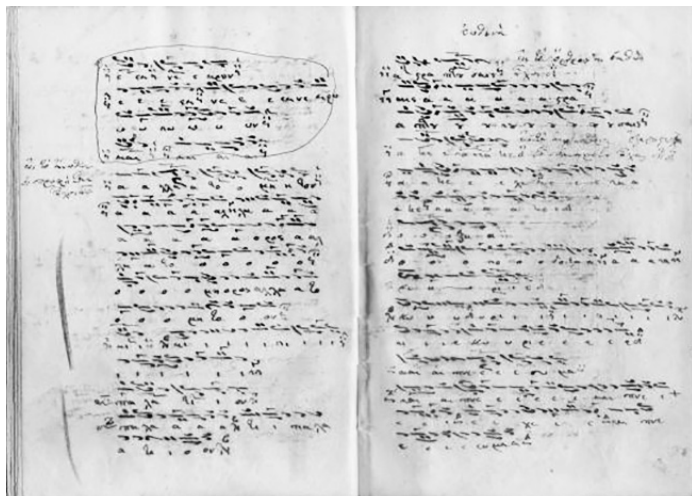
The “Key of the Ancient Byzantine Notation”



⇒ “In addition, at book’s contents one can observe [...] the composition «Ἄνωθεν οἱ προφήται» written down according to several notation types” («Ὡσαύτως παρατηροῦνται [...] τὸ “Ἄνωθεν οἱ προφήται” εἰς ἕξ γραφάς [...] διαφόρων γραφῶν ἐν αἷς εὔρηται γεγραμμένον τὸ “Ἄνωθεν οἱ προφήται”»)»²⁸.



28. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 2 & Φόρμιγξ [Formigx], II.a.10 (31.7.1905), 3.



Generally speaking, at this specific part of the files under discussion, one can indeed find numerous musical examples, all of them written down divided to individual musical phrases, taken from several compositions; it has to additionally be noted that all musical examples including in the files under discussion are written down more than twice, according to the above-mentioned several notation types; this is what is exactly pointed out in the last article of the aforementioned series of Psachos's articles²⁹: “The second part contains infinite musical examples, referring to each one of the voiceless signs, the so-called great hypostaseis, and to each one of the neumes in particular. The musical examples are taken from the slow and fast respectively *Heirmologion* composed by Petros the Peloponnesian, from the slow and fast respectively *Sticherarion* composed by Iakovos the Protopsaltes, Petros the Peloponnesian, Panagiotis Chrysaphes, etc., as well as from the *Papadike*, composed by various masters [...] The main point is that all these musical examples are separated to individual neumes” («Τὸ δεύτερον μέρος περιέχει ἄπειρα μουσικὰ παραδείγματα, ἀναγόμενα εἰς τε μόνας τὰς ὑποστάσεις καὶ εἰς ἓν ἕκαστον τῶν σημαδοφώνων ἰδιαιτέρως. Εἰσὶ δὲ εἰλημμένα ἐκ τοῦ εἰρομολογικοῦ μέλους συντόμου τε καὶ ἀργοῦ τοῦ εἰρομολογίου τοῦ Πέτρου, ἐκ τοῦ στιχηραρικοῦ ἀργοῦ τε καὶ συντόμου Ἰακώβου Πρωτοψάλτου, Πέτρου λαμπαδαρίου, Χρυσάφη κλπ., καὶ

29. Φόρμιγξ [Formigx], Π.α.17-18 (15-30.11.1905), 6.

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ἐκ τοῦ παπαδικοῦ διαφόρων διδασκάλων [...] Ὅπερ δὲ κυριώτατον πάντα ταῦτα τὰ δείγματα τῶν γραφῶν εἰσι κεχωρισμένα κατὰ σημαδόφωνον»).

At the end of this paper some characteristic musical examples can be additionally seen, specifically parts of the *Kekragaria* composed in all eight Modes and attributed to Ioannis Damascenus [facs. 13-14], as well as parts of the *Idiomela* sung during the Great Lent and composed by Iakovos the Protopsaltes [facs. 15-16]. In the majority of this part of the said files, one can also see lots of pencil marks (like marks in the type of an X, that one can see in every single musical example, meaning that they have been checked after their study or their copy into another manuscript); furthermore, additional musicological notes, mostly consist of indications of the names of the used voiceless signs; while at the last notes the typical graphic character of Konstantinos Psachos is clearly recognizable, one can – once more – suppose that they have been made by the latter during the study of this music material.

* * *

So, if the above musical files are not copies from Panagiotis Kiltzanidis’s book, directly made by Konstantinos Psachos, one can assume that, even if they are not parts of the discussed original work, they at least are the closest till now evidence in order to form a particular idea of the construction of the “Key of the Ancient Byzantine Notation”³⁰.

30. The present author is going to soon publish and comment on all the above newly discovered music material, in favor of the contemporary Byzantino-musicological research. Additionally, it is extremely interesting that a fragment of an identical type of manuscript has already been found in the archive of Nilefs Kamarados, who, as has been already pointed out, was also a member of the five-member Committee for studying Kiltzanidis’s manuscript; the relevant material is now kept in the Music Library “Lilian Voudouri” of the Athens Concert Hall, and can be accessed via the following site: <http://digma.mmb.org.gr/Item.aspx?kkt=KAMAR000000149>; it consists of 29 folios containing musical material from the short *Doxastarion* of Petros the Peloponnesian, a material for which a first musicological discussion has already been developed in the following online forum: <https://analogion.com/forum/index.php?threads/Χειρόγραφο-Σύντομο-Δοξαστάριο-Πέτρου-σε-σημειογραφία-Παλαιάς-και-Νέας-μεθόδου-εξήγηση.4910/#post-263881>. The contents of this fragment, arranged according to the same structure as the musical material examined here, do not differ from the contents of the “Key of the Ancient Byzantine Notation”, as it has been described in the existing sources [see *ibid*: “The second part contains infinite musical examples, referring to each one of the voiceless signs, the so-called great hypostaseis, and to each one of the neumes in particular. The musical examples are taken from [...] the slow and

SUMMARY

To worldwide Byzantino-musicologists the highly acclaimed study of the famous musician Panagiotis Kiltzanidis from Bursa, entitled “*Key of the Ancient Byzantine Notation*” is undoubtedly well known and largely commented; interestingly, the writer of this book has published a relevant “*note of crucial importance*” at the end of his book *Doxastarion, composed by Petros the Peloponnesian*, 2nd volume, (Constantinople, 1886), α'-γ'; additionally, K. A. Psachos, has published in the musical newspaper *Formigx* an article, under the title “The issue of the Ancient Byzantine Notation and the book of Panagiotis Kiltzanidis”, through which one can follow the entire history of the long effort on the same book’s publication, after the death of his writer; the book was about to be published, as one can read in a rough draft of an epistle, written by the aforementioned K. A. Psachos and recently published by the present author: “*It was with great pleasure to be informed that the very honored expatriate in Russia Gregorios Maraslis took over the expenses of the publication, in the ‘Marasleios Library’, of the manuscript of the late Hadzi Panagiotis Kiltzanidis from Bursa, a book titled: ‘Key of the Ancient Byzantine Notation’. The title itself is sufficient for someone to understand the difficulties that imply the printed publication, particularly for the very first time, of a music book written according to the Ancient Byzantine Notation. That is because nearly none of the Greek musicians really know the complexity of the Ancient Byzantine Notation and nearly none of the Greek publishers know the way to typographically use the same notation [...] I anticipate the most immediate publication of this welcoming book, which will be of great help for those who deal with the Ancient Byzantine Notation...*”

fast respectively *Sticherarion* composed by Iakovos the Protopsaltes, *Petros the Peloponnesian*, Panagiotis Chrysaphes, etc.” («Τὸ δεύτερον μέρος περιέχει ἄπειρα μουσικὰ παραδείγματα, ἀναγόμενα εἰς τε μόνας τὰς ὑποστάσεις καὶ εἰς ἕνα ἕκαστον τῶν σηματοφῶνων ἰδιαιτέρως. Εἰσὶ δὲ εἰλημμένα ἐκ τοῦ [...] **στιχηραρικοῦ** ἀργοῦ τε καὶ συντόμου Ἰακώβου Πρωτοψάλτου, Πέτρου λαμπαδαρίου, Χρυσάφη κλπ.»); cf. Φόρμιγξ [Formigx], II.a.9 (15.7.1905), 2: “...the infinite musical examples, referring to each one of the voiceless signs, the so-called great hypostaseis, and to each one of the neumes in particular [...] **from the fast Sticherarion** composed by **Petros the Peloponnesian**, from the slow one composed by Iakovos the Protopsaltes, etc.” («...τὰ τε εἰς μόνας τὰς ὑποστάσεις καὶ τὰ εἰς ἕνα ἕκαστον ἐκ τῶν σηματοφῶνων ἰδιαιτέρως ἀναγόμενα μουσικὰ παραδείγματα [...] **ἐκ τοῦ Στιχηραρικοῦ συντόμου** μὲν **Πέτρου τοῦ Πελοποννησίου**, ἀργοῦ δὲ τοῦ Δοξασταρίου Ἰακώβου τοῦ Πρωτοψάλτου καὶ ἄλλων...»)]. This music material will be considered in the comprehensive evaluation, commentary and publication of the musicological findings related to Kiltzanidis’s work under discussion, which is being prepared by the present author.

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Nevertheless, the book under discussion didn't ever publish; till nowadays it is considered as missing. The present paper is dealing with some newly raised information as far as this “missing” book is concerned.

Αχιλλεύς Γ. Χαλδαιάκης

Η «Κλείδα» της παλαιάς βυζαντινής σημειογραφίας

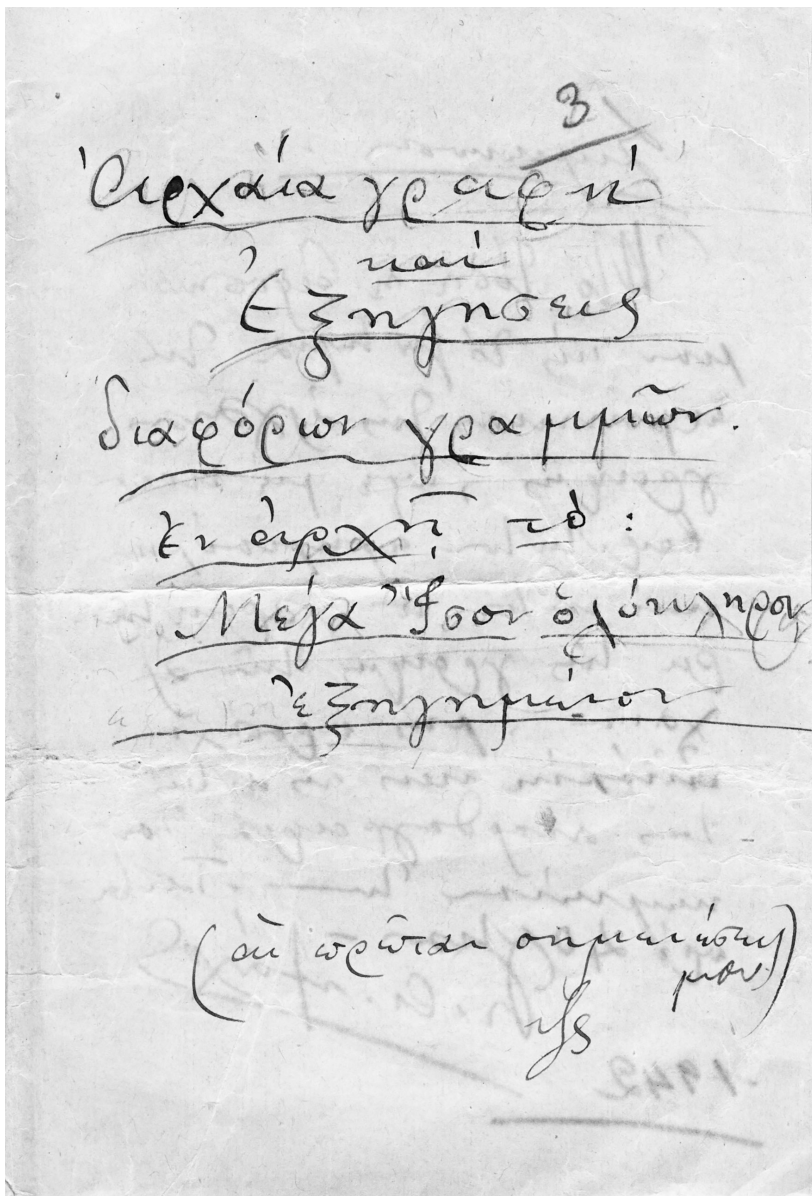
Στους απανταχού βυζαντινομουσικολόγους είναι αναμφίβολα γνωστό και σε μεγάλο βαθμό σχολιασμένο το πολύκροτο βιβλίο του περιώνυμου μουσικού Παναγιώτη Κηλτζανίδη από την Προύσα, με τίτλο «*Ὁδηγὸς τῆς Ἀρχαίας Μουσικῆς*» ἢ «*Κλείς τῆς ἀρχαίας μεθόδου*». Η σύνταξη αυτού του βιβλίου γνωστοποιείται μέσω μιας σχετικής «*Σπουδαίας Σημειώσεως*», που δημοσιεύεται στο τέλος του μουσικού βιβλίου του ίδιου συγγραφέα *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ Ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτίκια 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 παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον* (2^{ος} τόμος, Κωνσταντινούπολη 1886, σσ. ἀ'-γ'). Επιπροσθέτως, ο Κ. Α. Ψάχος έχει δημοσιεύσει στη μουσική εφημερίδα *Φόρμιγξ* εκτεταμένο άρθρο, υπό τον τίτλο «*Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου*», διὰ του οποίου μπορεί κανείς να παρακολουθήσει ὅλη την ιστορία της πολύχρονης προσπάθειας για την έκδοση του ίδιου βιβλίου, μετὰ τον θάνατο του συγγραφέα του. Το βιβλίο ἐπρόκειτο να εκδοθεῖ, ὡπως τεκμαίρεται ἀπὸ ἕνα πρόχειρο σχεδίασμα ἐπιστολῆς, συντεταγμένης ἀπὸ τον προαναφερθέντα Κ. Α. Ψάχο, που πρόσφατα δημοσίευσε ο γράφων: «*Μετὰ πολλῆς τῆς εὐχαριστήσεως ἔμαθον ὅτι ὁ ἐν Ρωσίᾳ μεγάτιμος ὁμογενῆς Γρηγόριος ὁ Μαρασλῆς ἀνέλαβεν ἵνα ἐν τῇ δαπάναις αὐτοῦ ἐκδιδομένη Μαρασλείῳ Βιβλιοθήκῃ ἐκδῶ καὶ τὸ χειρόγραφον σύγγραμμα τοῦ μακαρίτου Χ(ατζῆ) Παναγιώτου Κηλτζανίδου τοῦ Προυσσαέως ὅπερ “Κλείς” τῆς ἀρχαίας γραφῆς ἐπιγράφεται. Μόνον ὁ τίτλος αὐτοῦ ἀρκεῖ ἵνα ἐννοήσῃ τις τὰς*

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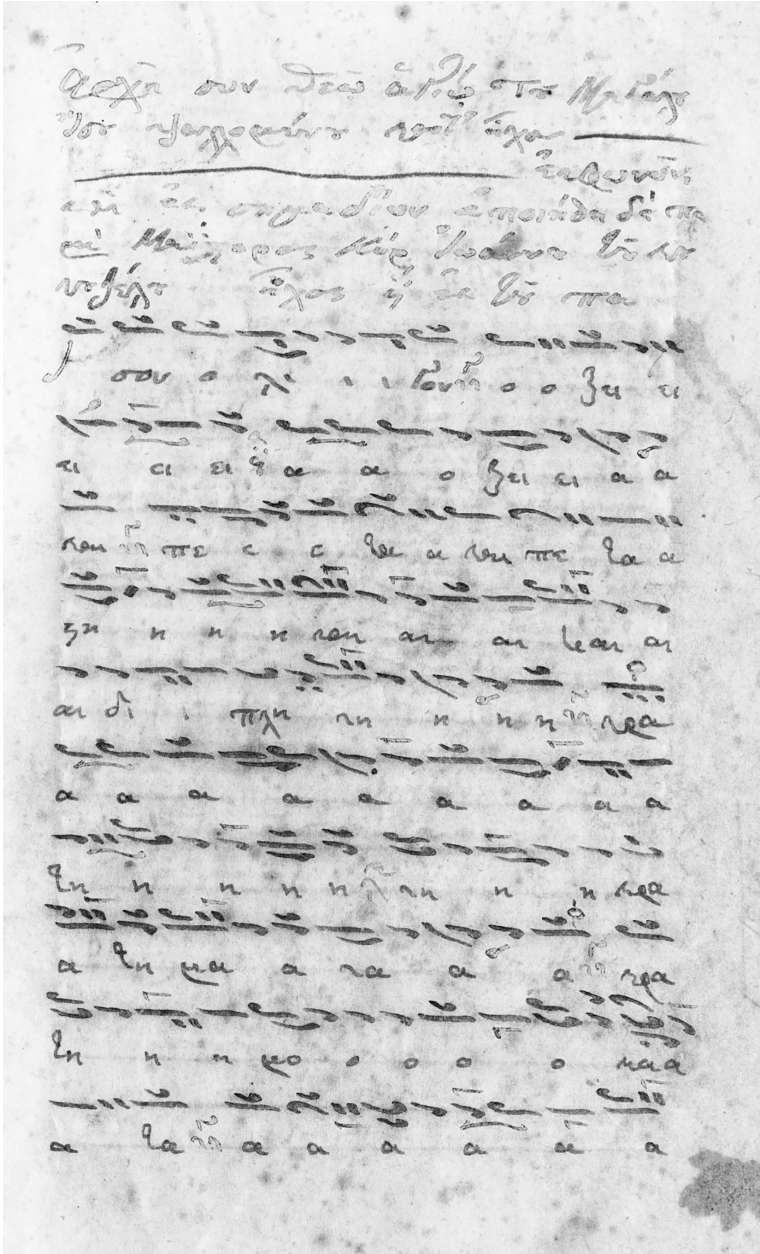
δυσχερείας οίας συνεπάγεται ή έκδοσις διὰ τύπου βιβλίου μουσικοῦ εἰς ἀρχαίαν γραφήν πρώτην ἤδη φορὰν ἐκδοθησομένου. Διότι οὐδείς σχεδὸν τῶν ἡμετέρων μουσικῶν γινώσκει τὸ πολυσχιδὲς τῆς ἀρχαίας γραφῆς πολλῶ δὲ περισσότερον στοιχειοθέτης ὅστις νὰ γνωρίζῃ τὸν τρόπον τῆς στοιχειοθεσίας. Διὰ τοῦτο εἰς τὴν ὅσον ἔνεστι ταχυτέραν ἔκδοσιν τοῦ [εὐπροσδέκτου;] τούτου ἔργου ὑποβλέπων, ὅπερ πολλὰς τὰς εὐκολίας παρέξῃ τοῖς περὶ τὴν ἀρχαίαν μουσικὴν ἀσχολουμένοις, καθήκον νομίζω νὰ ὑποβάλω τοῖς ἀρμοδί-οις τὴν ἑξῆς γνώμην...».

Παρ' ὅλ' αὐτά, το ἐν λόγῳ βιβλίῳ δεν ἐκδόθηκε ποτέ και μέχρι σήμερα θεωρεῖται χαμένο. Στην παρούσα ἐργασία παρουσιάζονται κάποια νεότερα ἐρευνητικὰ ευρήματα σχετικά με αὐτὸ το «λανθάνον» βιβλίῳ.

FACSIMILES



Facs. 1



Facs. 2

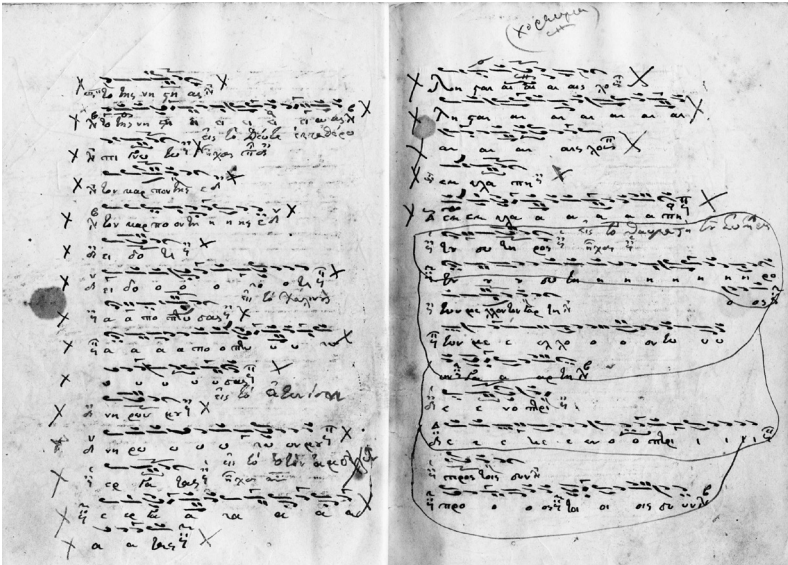
Σημειώσεις.

Με βάση τὴν ἀρχαία μου
πρὸς τὴν ἐπιτομήν τῶν
ἀρχαίων τῶν ἀρχαίων
ἁρμονικῶν, ἡμεῖς, πρὸς τὴν
ἀρχαία μου ἀρχαία μου
μετὰ τὴν ἀρχαία μου
ἐκ τῶν ἀρχαίων τῶν ἀρχαίων
ἁρμονικῶν, πρὸς τὴν ἀρχαία μου
ἀρχαία μου μετὰ τὴν ἀρχαία μου
τῶν ἀρχαίων ἀρχαίων, ἡμεῖς
μετὰ τὴν ἀρχαία μου. Τὰς
ἀρχαίας ἀρχαίας - ἀρχαίας
ἀρχαίας ἀρχαίας

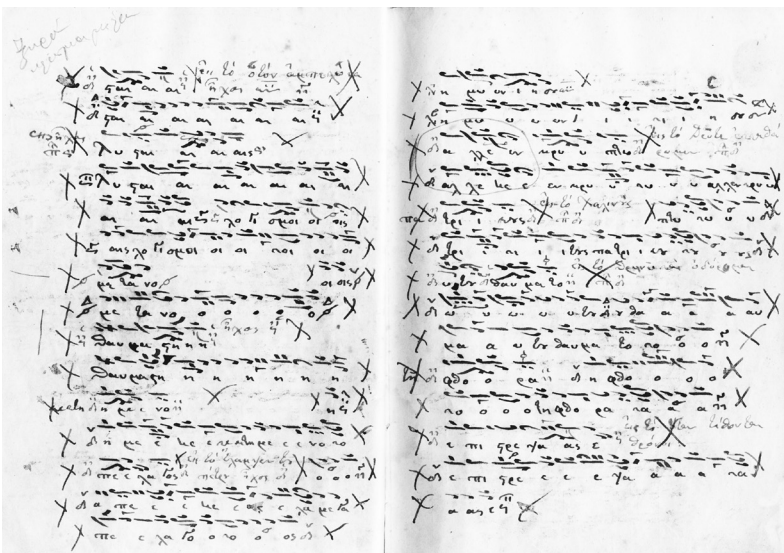
1942

Facs. 3

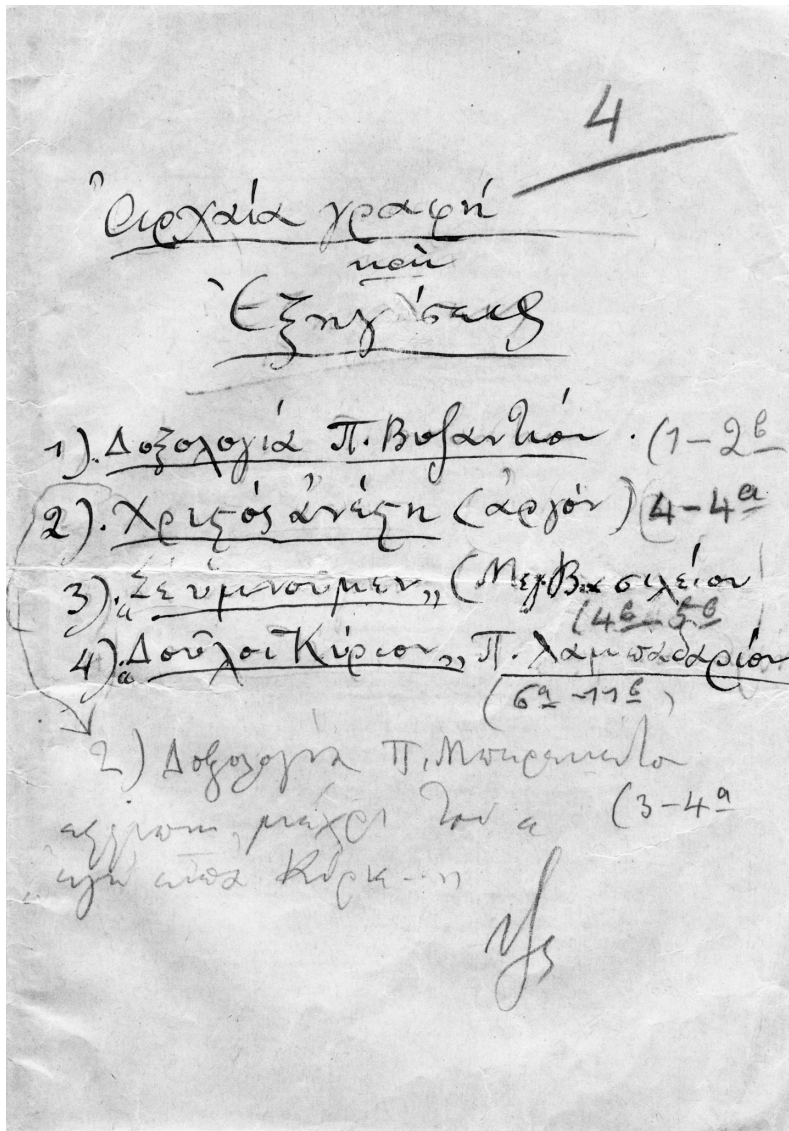
Επιστημονική Επετηρίς



Facs. 4

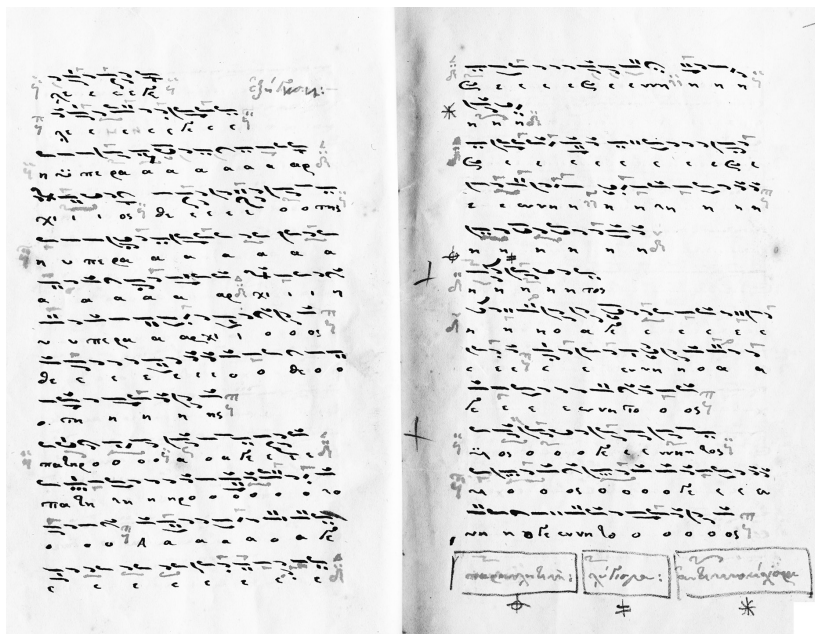


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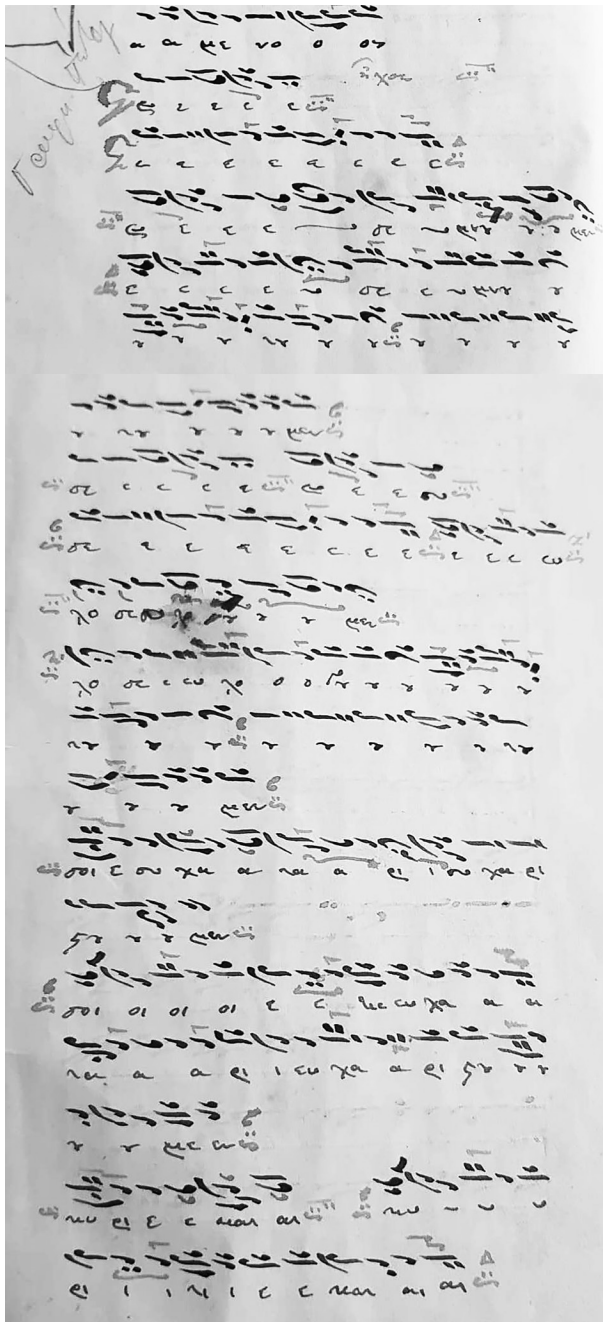
Facs. 6

The "Key of the Ancient Byzantine Notation"



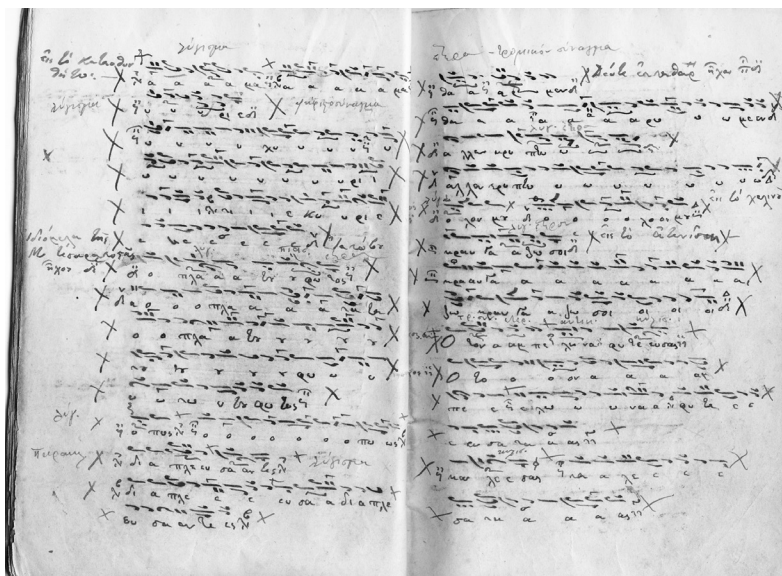
Facs. 8

Επιστημονική Επετηρίς

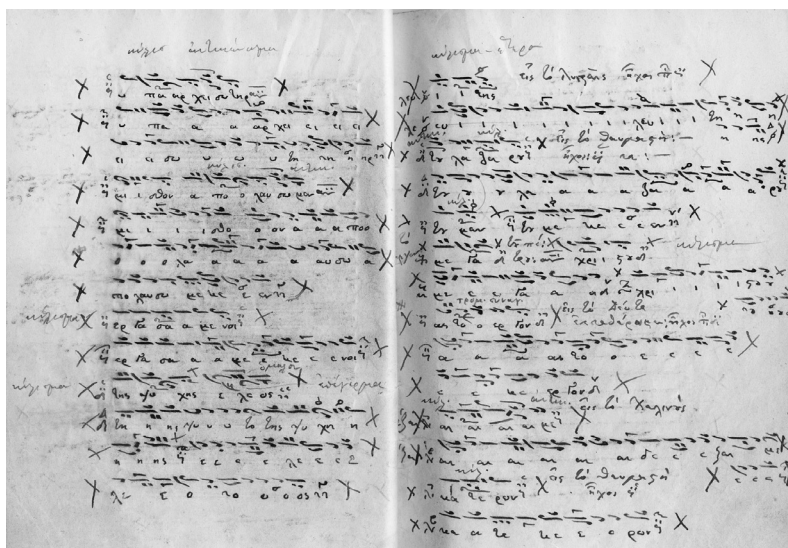


Facs. 11

The "Key of the Ancient Byzantine Notation"



Facs. 15



Facs. 16

