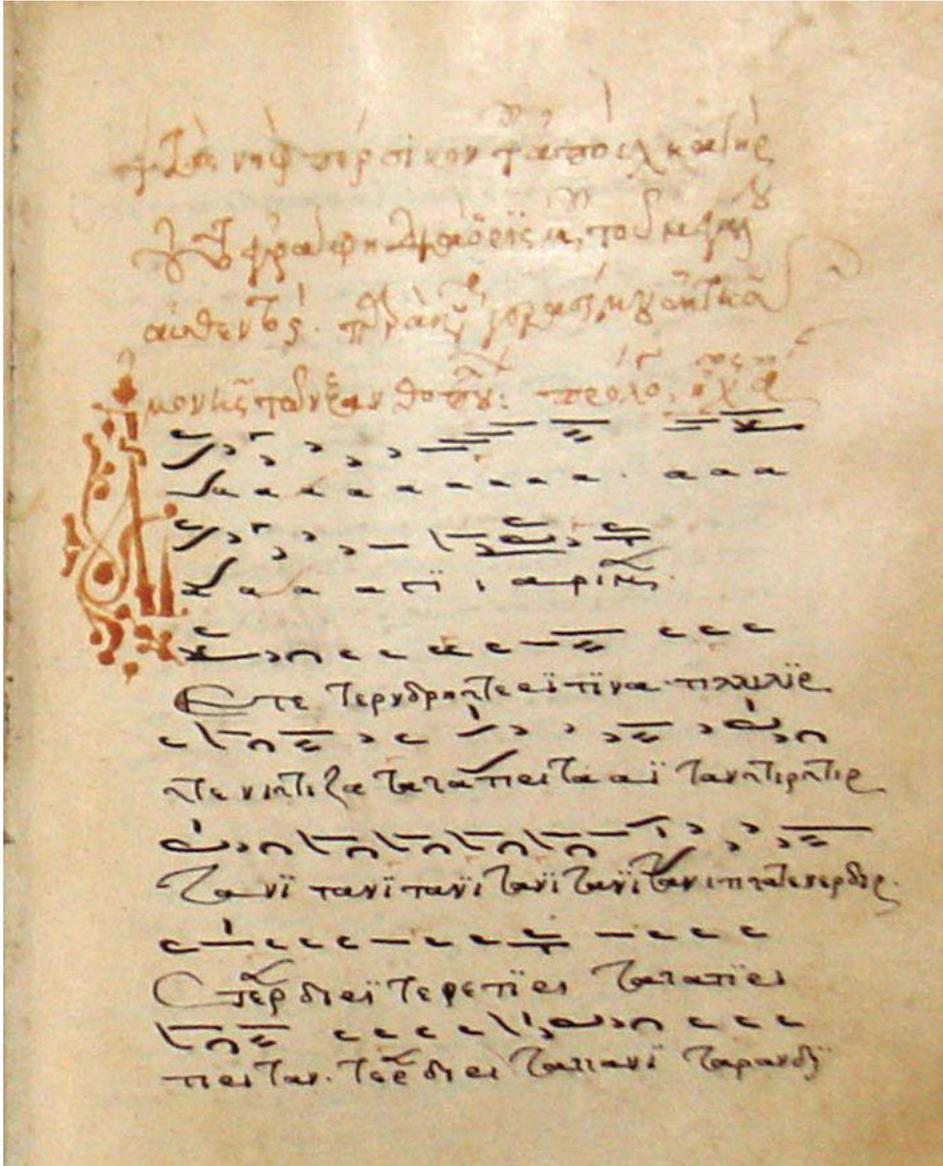


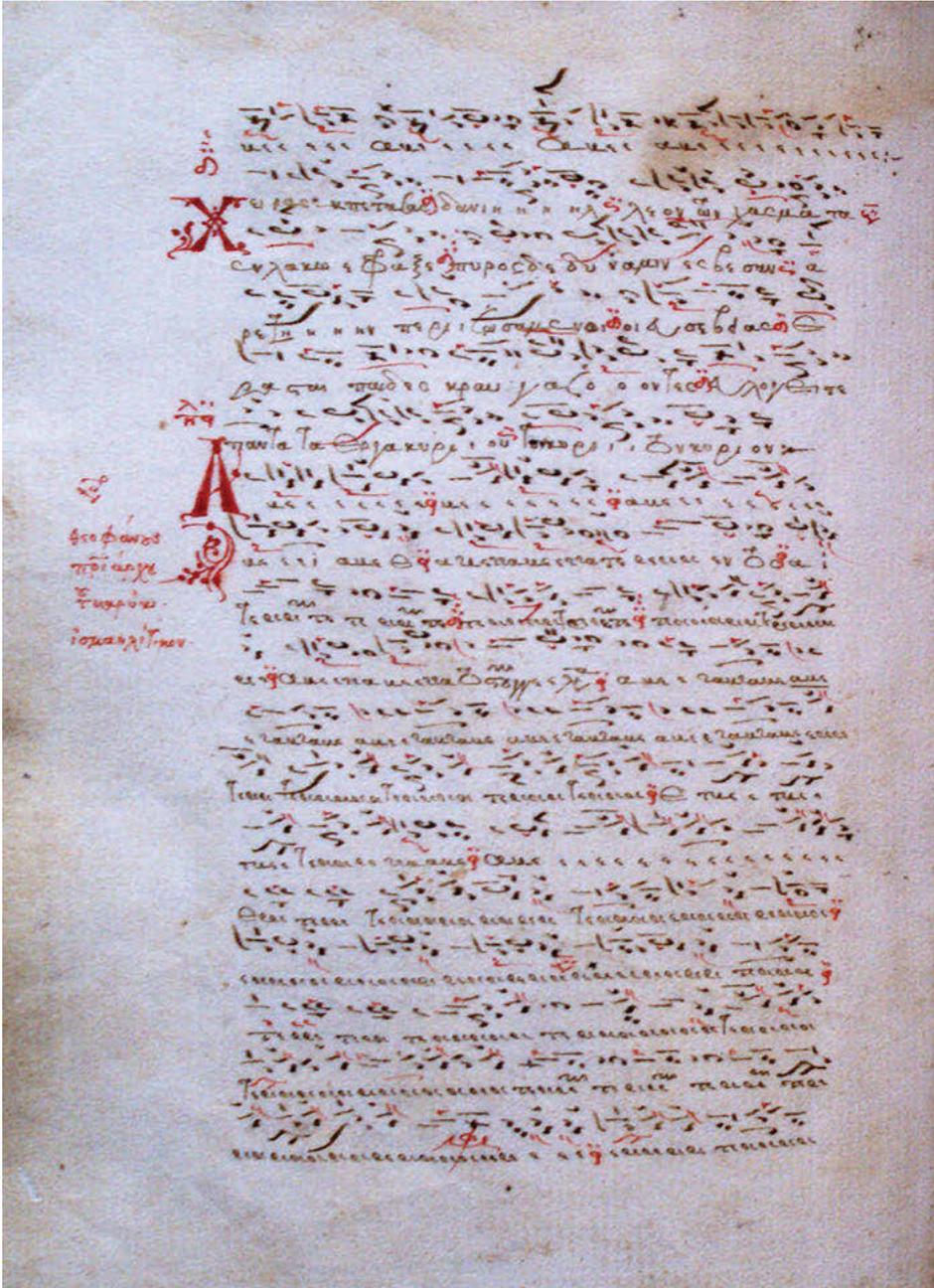
Plates



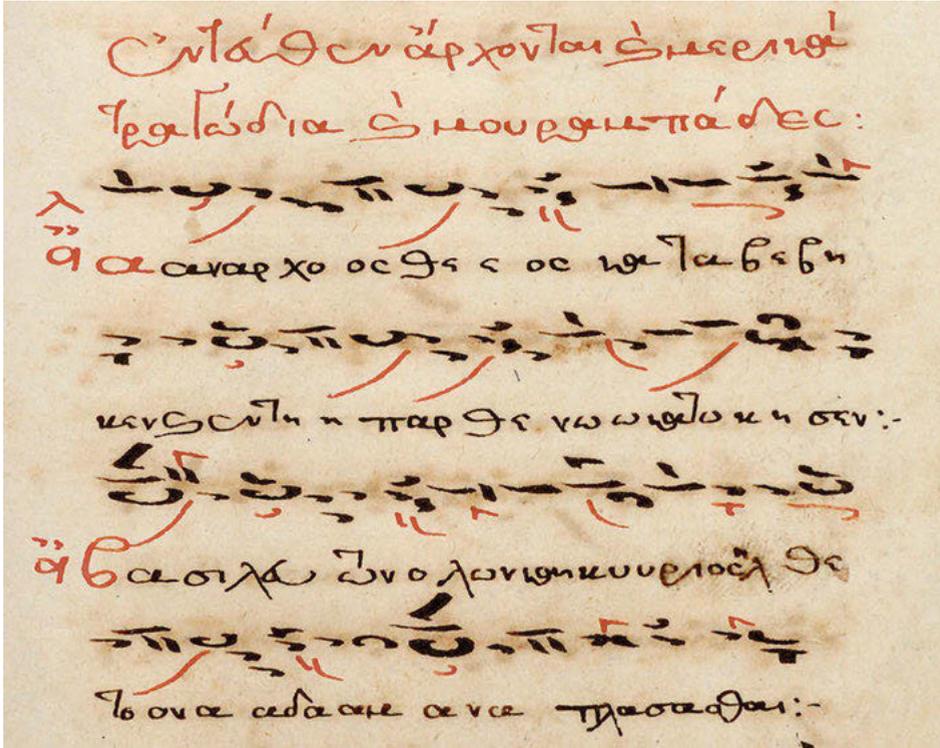
- 1 NLG 2401, 122v (early 15th c.): The oldest sample of secular music written in Byzantine notation and also the oldest notated sample of Persian music.



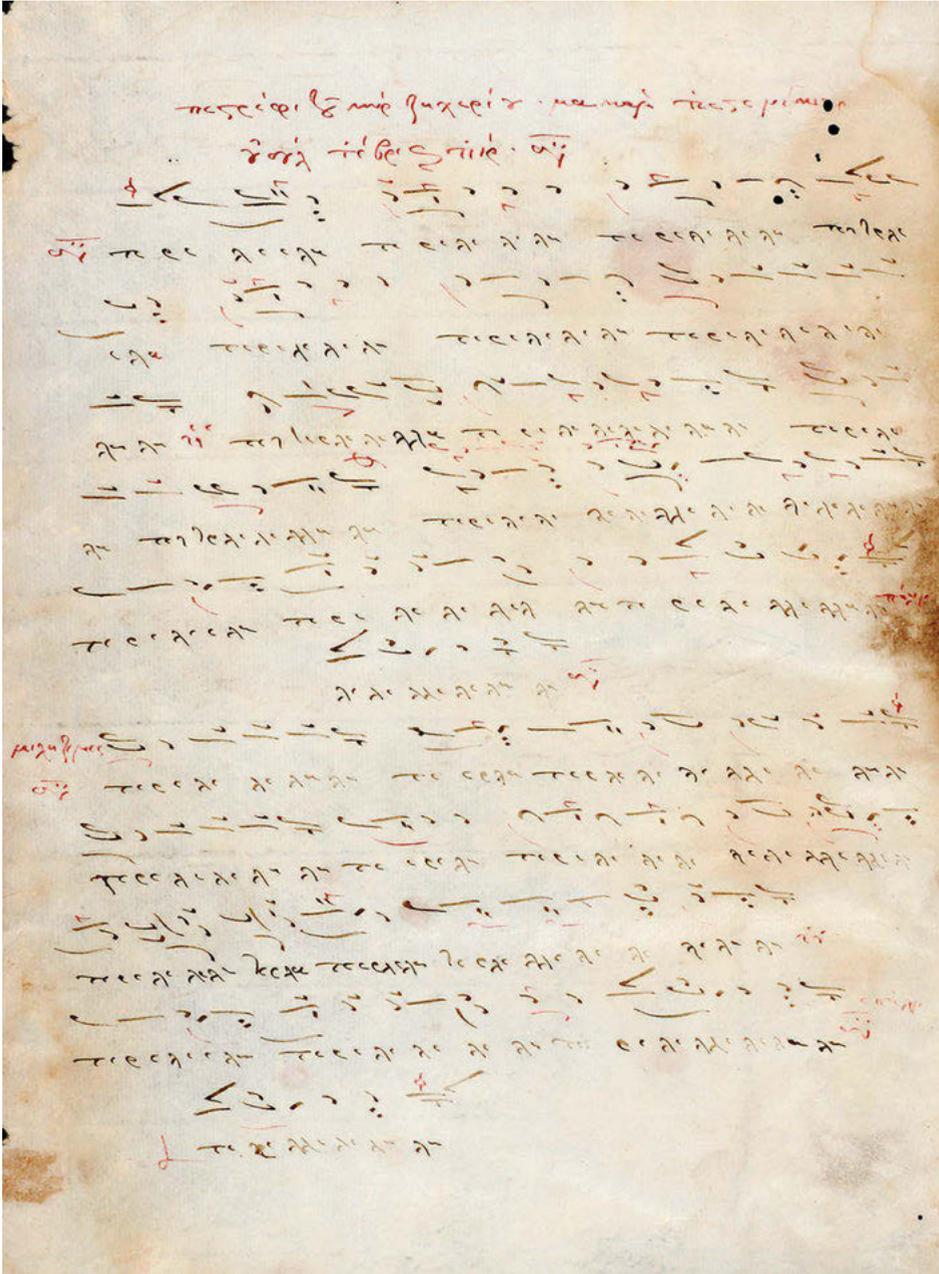
3 MS Leimonos 259, 184r (1572): Persian *tasnif* by Abdülkadir.



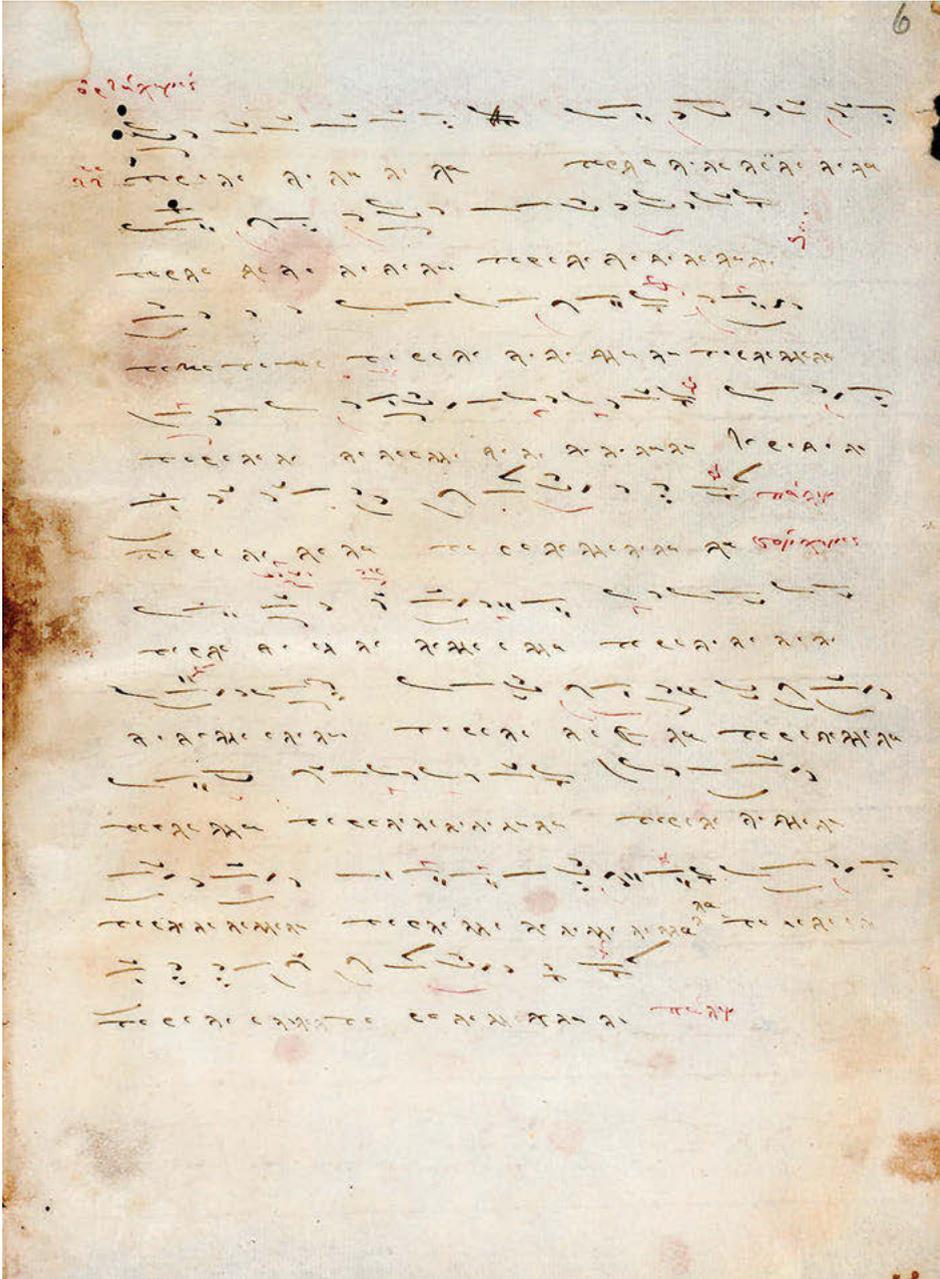
4 Ecumenical Patriarchate 6, 111v (1660), scribe Kosmas the Macedonian: Theophanis Karykis Patriarch, Ismailitikon.



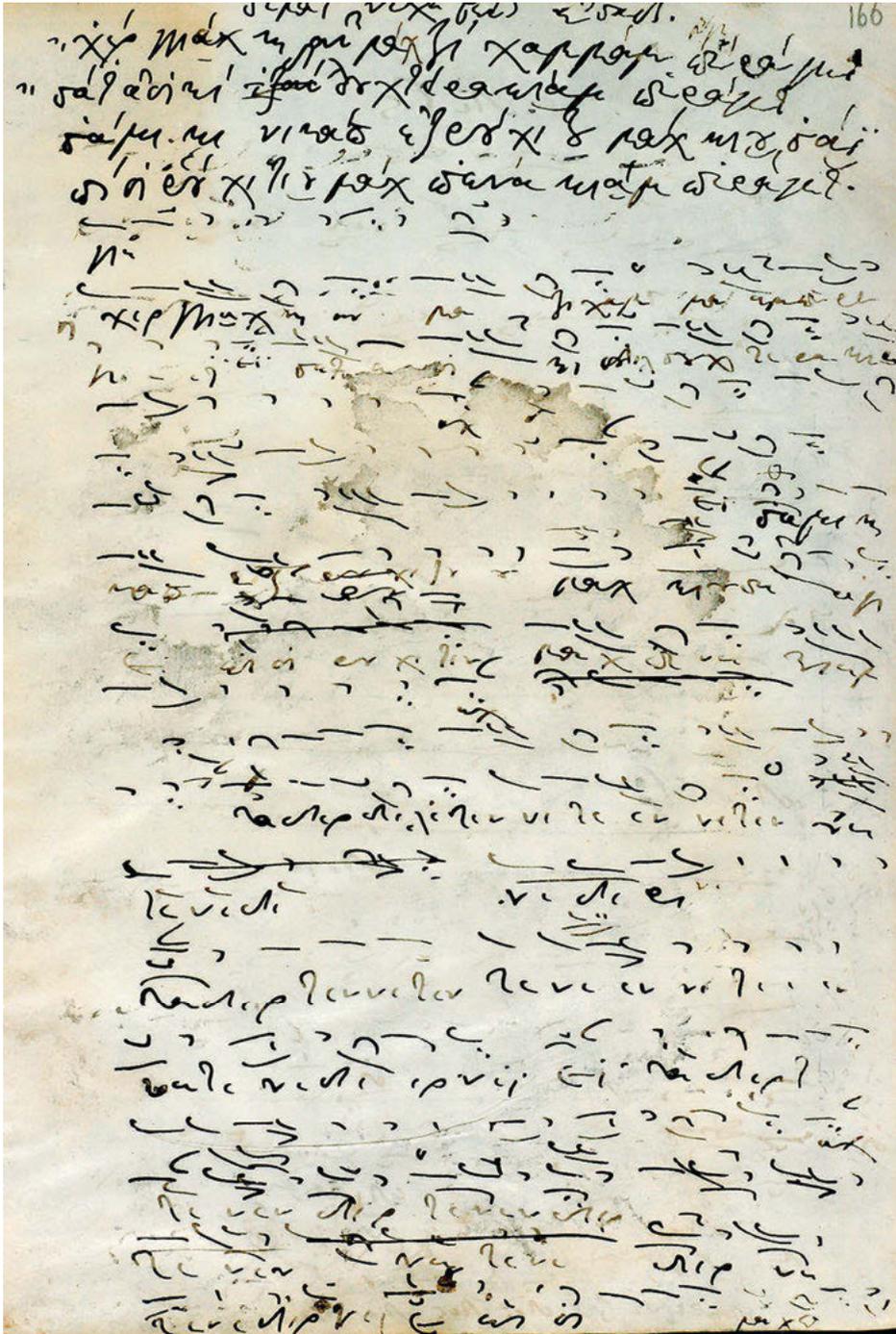
5 Gritsanis 8, 324 (1698): The First Collection of Art Music.



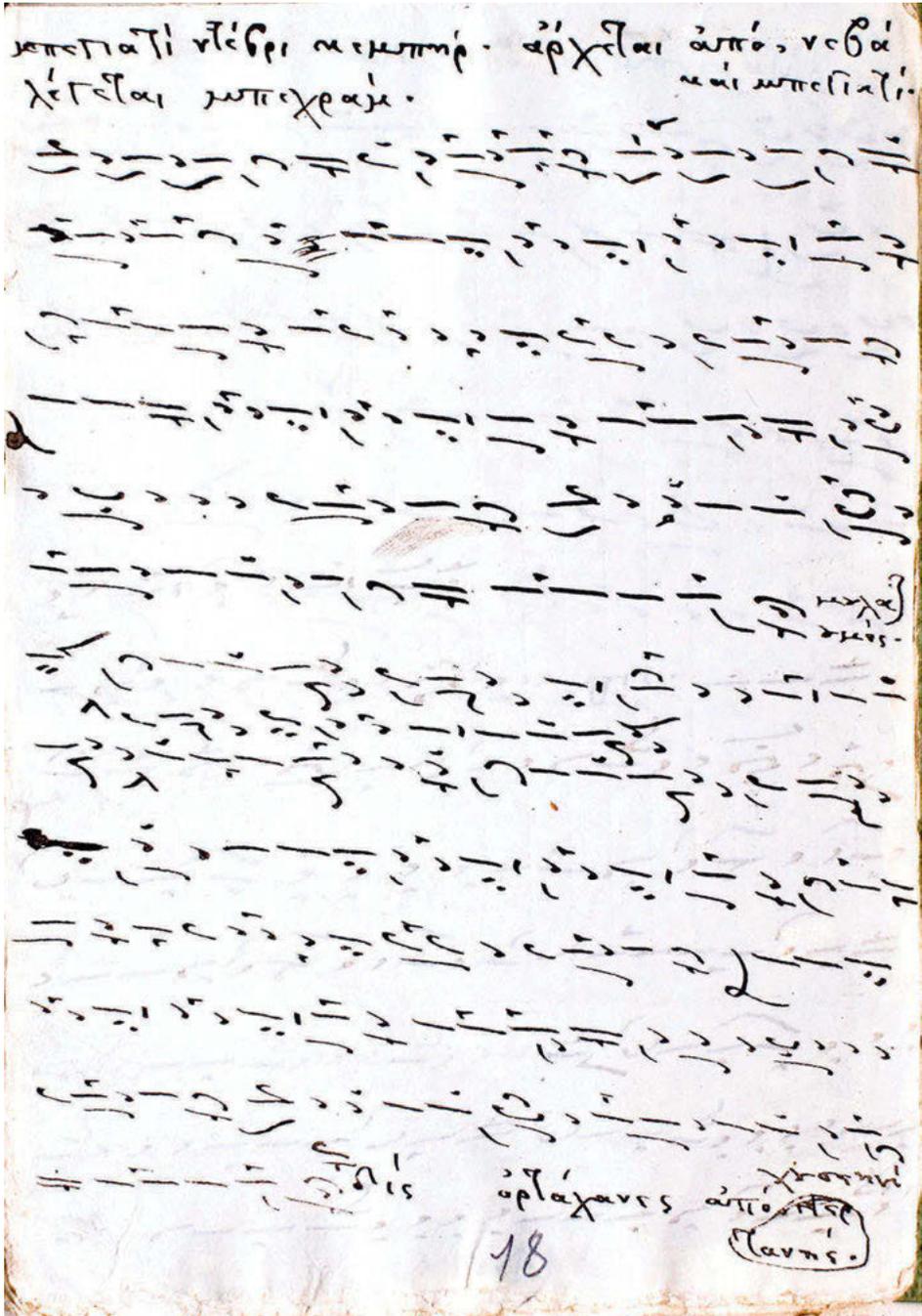
- 6 Gritsanis 3, 5v (18th c.); Petros Peloponnesios collection. *Bestenigâr devr-i kebîr peşrev* by Hânende Zacharias, (echos) *varys* tetraphonic diatonic.



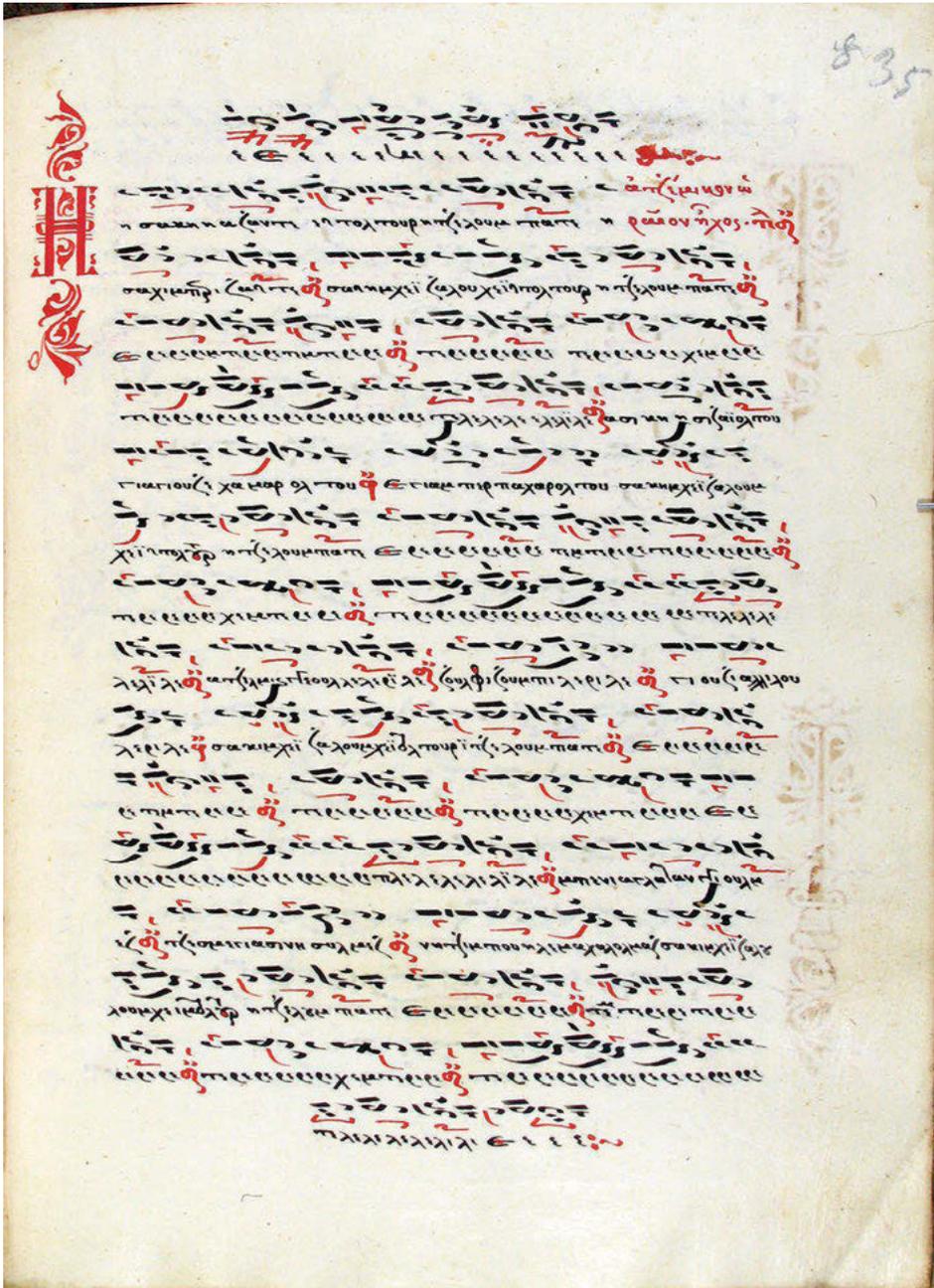
7 Gritsanis 3, 6r (18th c.): Petros Peloponnesios collection. *Son bâne* of *bestenigâr devr-i kebîr peşrev* by Hânende Zacharias.



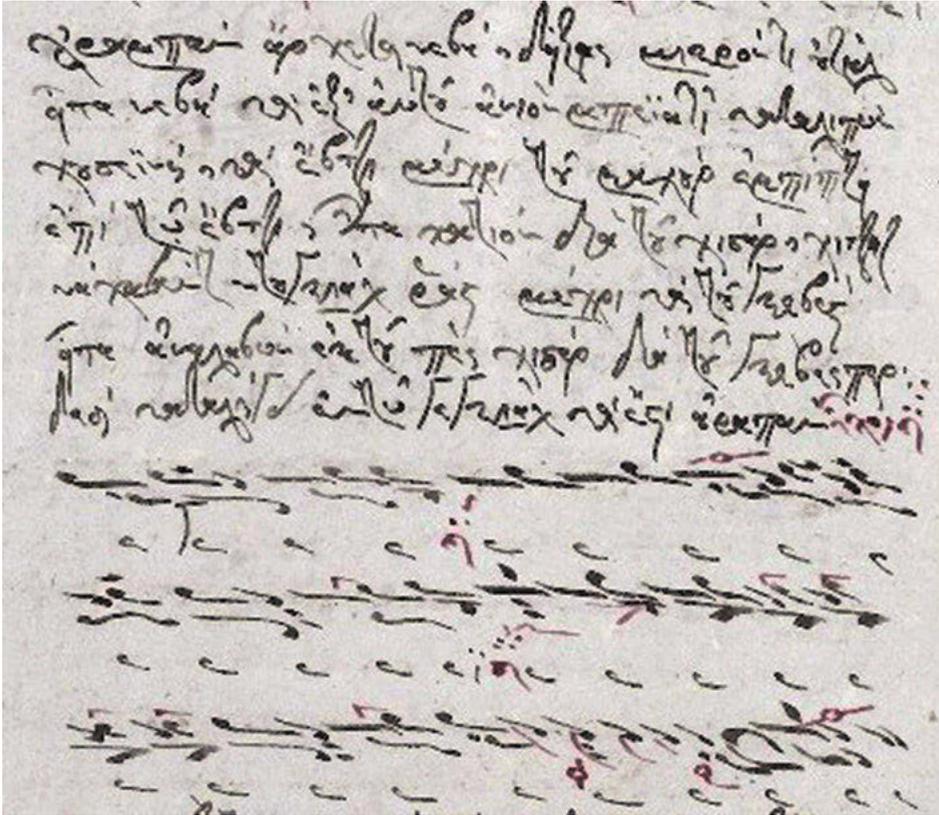
8 Gritsanis 3, 166r (18th c.): Petros Peloponnesios collection. *Semâ'i nihavent, Es'ad, her gâh ti âi mabci hamam.*



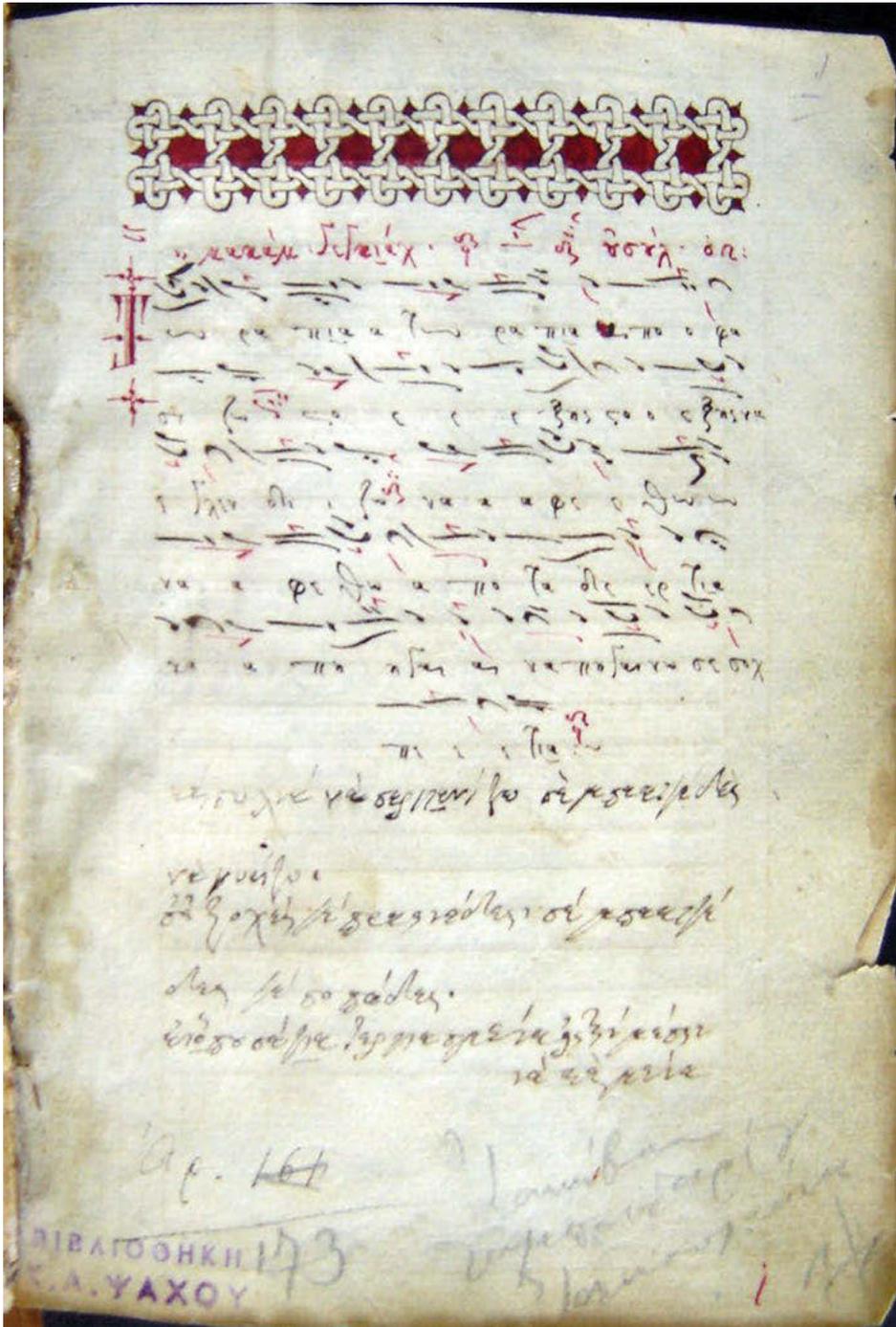
9 LKP (dossier) 60, 18r (18th c.): Petros Peloponnesios collection. *Beyâtî devrikebîr*, starts from *nevâ* and *beyâtî*, called *bebram*.



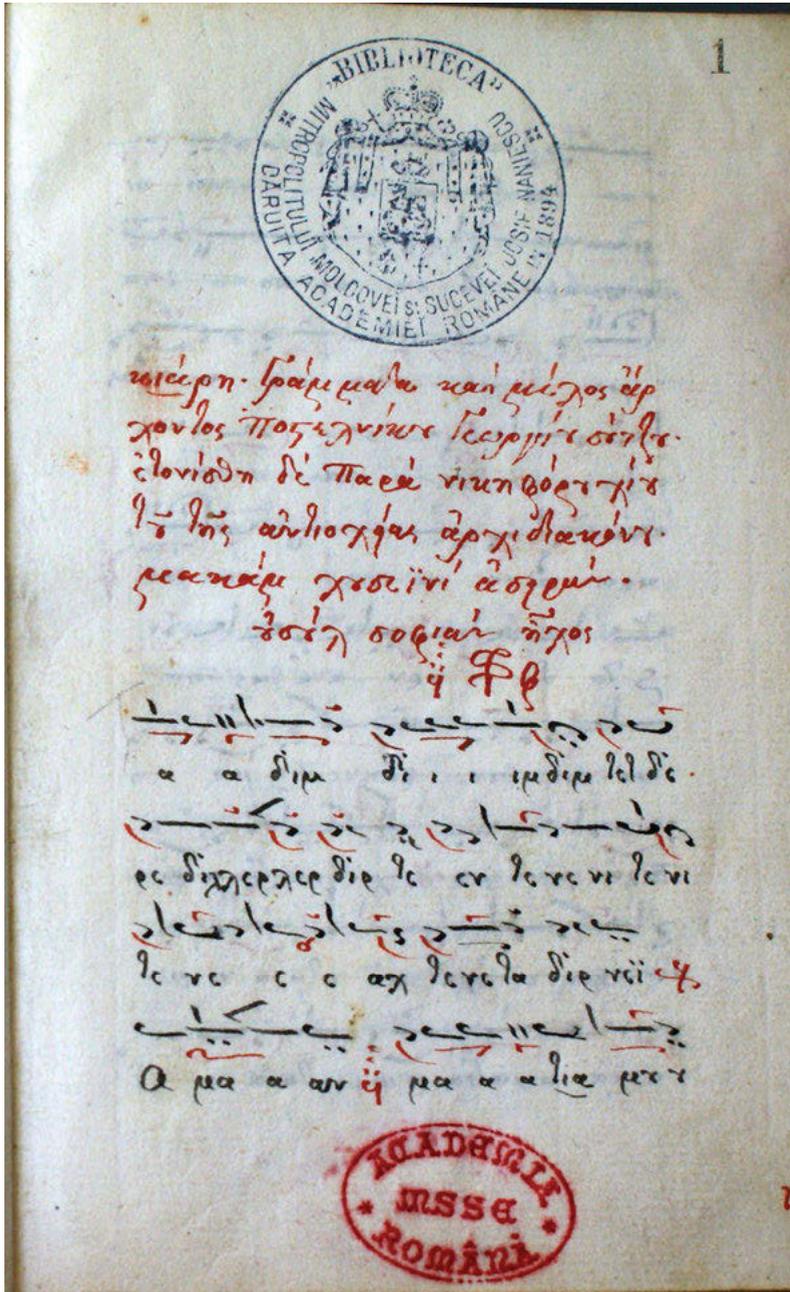
11 NLG 2175, 835r (1768): “Beautiful Atzemikon”, Isaki zade // *Dol Tourkjaloum pade*, echos plagal IV.



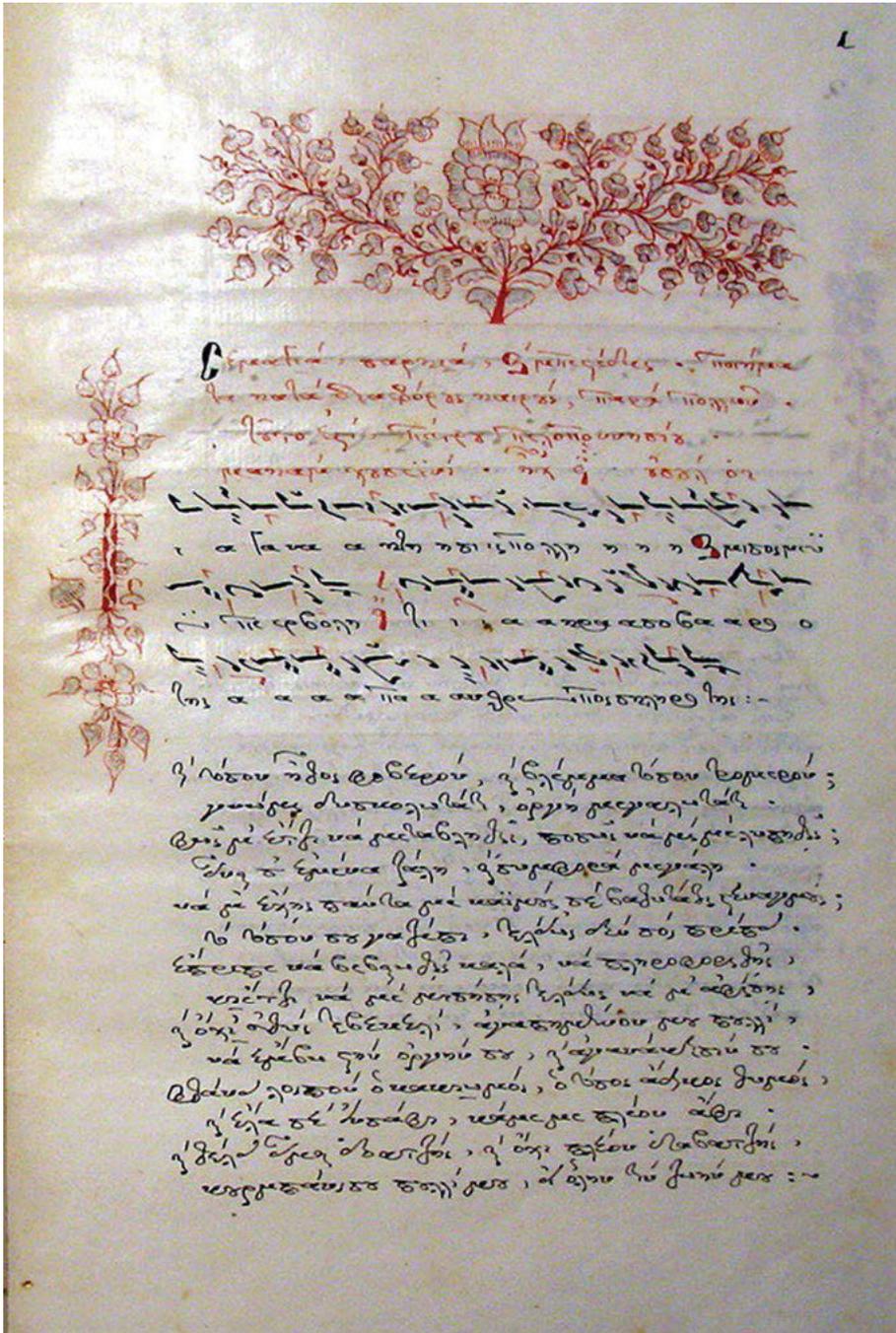
12 LKP 123/270, 28v: Clarifying which and how many *echoi* each *makam* comprises, and what is its progression from beginning to the end by Kyrillos Marmarinos.



13 LKP 19/173, 1r (late 18th c.): Petros Byzantios collection. *Makam yegâb*, (echos) IV heptaphonic, *usûl* ó 2, Τώρα πιά ἀποφασίζω στό ἐξῆς νά ἐγλεντίζω.



- 14 RAL 784, 1r (early 19 c.): Nikeforos Kantouniaris collection, *Kâr*, verses and melos by Archon Postelnikos Georgios Soutsos, transcribed by Nikeforos from Chios, archdeacon of the Patriarchal of Antioch; *hüseyinî 'aşırân, usûl sofyan*, *echos I* from low Ke, *Ta dir tene teni tene*, Ἀμὴν μάτια μου ἂν ξηρανθοῦν οἱ μικροὶ σὰς ποταμοί.



15 Vatopediou 1428, 1 (1818-1820): Nikeforos Kantouniaris collection. *Semá'is, şarkis* and *bestes*. Poems from various times, by various poets. This one is by Petros Peloponnesios, *makam hüseyinî, echos I, usûl ó 2, Tí áganákthetis pollíh.*

Handwritten musical score in black ink on aged paper. The score consists of approximately 18 staves of music, each with a line of Greek lyrics written below it. The lyrics are in a traditional Greek script. The music is written in a style characteristic of early 19th-century manuscripts, with various note values and clefs. There are several red markings and annotations throughout the score, including a large red '2' and 'Σ' at the beginning of the second system, and various red lines and symbols above and below the notes. At the bottom of the page, there is a red ink inscription: "καὶ πάλιν ἔστι ἀρα ὁσὴ πένθ' ἀλάλιον ἠμάρτητον ἄχος βαρὺς Ζώ". To the right of this inscription is a purple stamp that reads "BIBLIOTHÈKHN K.A. ΨΑΧΟΥ". On the right side of the page, there is a large, handwritten signature in blue ink that appears to be "Gregorios Protosaltis".

16 LKP (dossier) 76, 1 (early 19c.): fragment by Gregorios Protosaltis. *Enis-ara, usil sofyan*, "mine", (echos) *varys*, Συλλογή πολλῶν χαρίτων.

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