

III Catalogue of Secular Compositions

The general presentation of the sources and the historical overview, are followed here by a classification of the various sources and the construction of a catalogue of secular compositions surviving in Byzantine and post-Byzantine manuscripts. Categorisation is made on the basis of the century each work was created in, the composer, the genre, the incipit and the *makam* as follows.

Ordering by Date

The dating criterion employed for the works of known composers is the period in which the composer lived. The date of the folk music and anonymous pieces, is established by the dating of the manuscript they are contained in. In the case where a work is found in multiple manuscripts, the oldest one of them is used as a reference. The ordering of works within each section by century, is defined by the order of the chronological period in which the composers were active. Composers living and active at the turn of a century, like for example Dimitri Cantemir, Gregorios Protopsaltes and others, are placed in the century in which they were most active¹. The works of each composer are classified by genre and the songs ordered alphabetically based on the incipit. The same method is also applied for classifying the works of unknown composers. The folk and Phanariot songs are ordered alphabetically based on the incipit for practical purposes as well.

Identity of Works

The information provided for each composition includes the title as well as the incipit, and in the case of vocal works, the *echos*, the *makam*, the rhythmic cycle and the manuscript or manuscripts with the folio or page number the work is found on. For the works of art music, the composer and the poet, if known, are added to the above. In some cases, the place of origin is noted e.g. “ἀτζέμικον” (atzemikon), “ταουσάνικον” (taousanikon), etc. Where a work is found in more than one source, all sources are mentioned in chronological order. In this case, if various copies are found with differences in the title or in other details (such as the *echos*, the rhythm or the *makam*), a uniform identifying representation is chosen and the change is documented, correcting any spelling mistakes except for the incipits where spelling is left as is. The verses are written with Greek characters. Attempt was made, in this book, at their transcription with latin characters

¹ For more on this topic see the chapter “Composers”.

adhering as closely as possible to the rules of the languages to which they relate (or seem to belong to). As for the *echos*, the one deemed correct and corresponding to the given *makam* is given and not necessarily the one found in the manuscript itself. In some cases also, missing information is completed: e.g. *nî-bavent makam* is given as corresponding, in some manuscripts, to *echos* plagal IV. That description is completed in this catalogue here with the term “hard diatonic”. Similarly, *pençgâh makam* is given as corresponding to *echos* plagal IV. Additionally, where the *makam* is contained in the title, it is not repeated e.g.

Bestenigâr peşrev, Hân ende Zacharias, echos varys tetraphonic diatonic, devr-i kebîr, Gritsanis 3, 5v.

Hicâz beste Ab, olmadadır [Abdülhalim Ağa], *echos* plagal II, *hafîf*, verses by Fitnat Hanım, LKP 152/292, 159.

Rast şarkı Sevdimin aslı yashı, [unspecified composer], *echos* plagal IV, *sofyan*, RAL 925, 36r / LKP 19/173, 151r.

The “Hellenisation” of the musical terminology by the scribes, contributing to the living, dynamic use of the language, must also be taken into consideration. The names of *makams*, *usûls*, genres and other terms, were not transferred unchanged into the Greek language as foreign elements, but they were modified. For instance, the scribes wrote *terkipi* instead of *terkîb*, *pestrefi* instead of *peşrev*, *semagia* instead of *semâ’iler*, *ousoules* instead of *usûls* etc.

For compositions of art music, the rhythmic cycle is listed only with its name and with the symbols ó 2, ó 2 ó i etc. often used by the scribes². Where any element of the identity of a work (genre, title, composer name, *echos*, *makam*, rhythmic cycle, poet, etc) is the result of analytical research carried out during the writing of this book, then it is given in square brackets [] together with a relevant explanation. Some indicative examples are:

[*Rast*] *Murabba’ [beste] Ruşlerin cena emancüyir*, *echos* plagal IV, Gritsanis 8, 330.

[*Hüseynî beste*] *Mezil iste*, *echos* plagal I, Iviron 949, 175v.

Ἀπόψε τὰ μεσάνυχτα [unspecified composer], [*echos* plagal IV], *rast*, Gennadius 231, 43v.

Hisâr peşrev “Kûb-päre” [Ağa Mu’mîn], [*echos* plagal I hard diatonic], *düyek*, Gritsanis 3, 22v.

Finally, certain pieces of information relevant to the notated compositions are given within quotation marks, “ ”, as per the examples below:

“Another atzemikon, also known as persikon”.

“This was created for the conquest of Bosna”.

² All correspondences are listed in the dedicated chapter.

“Another one, very difficult due to the irregularity of the tempo. Its creator is not known. It appears to be by someone called Nestor. At the end of this book, the same piece will be presented clean of omissions and meaningless additions, however here it is placed [as] found in various manuscripts”.

Composers and Poets

When the composer and the poet are one and the same, they are listed as poet as well only if they were mentioned as such explicitly in the manuscript.³ In a small number of Phanariot songs the words “ἐκ τῶν βακχικῶν” (“from the Bacchic”) are inscribed, without the name of the poet. These are attributed to Athanasios Christopoulos, as they are from his collection of poems bearing a similar title.⁴ In certain cases, where a variation of the name of the composer is found in the manuscript, the most commonly used variation is given in the catalogue. For example:

Gregorios Protopsaltes instead of Gregorios Lambadarios,
 Nikeforos Kantouniaries instead of Nikeforos Archdeacon of Antioch,
 Muzaffer [Sâatçî Mustafa Efendi] instead of Saat-tzi,
 İtrî [Buhûrîzâde Mustafa Efendi] instead of Bouhourtziougrou,
 Osmân Dede [Kutb-ı Nâyî Şeyh] instead of Koutpounaes,
 Yûsuf Celebi [Tîz-nâm Hâfîz Yûsuf Efendi] instead of Ousta Yiesefin,
 Abdurrahmân Bâhir Efendu [Arabzâde] instead of Arap Zate.

Very often, the name of the composer is either given incompletely or is worn out in the manuscripts. In the catalogue of works, effort was made to fill in the missing information so that the names appear in full based on other information given in the codices and other primary and secondary sources. In other circumstances, primarily in the art music repertoire of Constantinople, names of composers are not given at all in the manuscript. Based on the information gained from the incipit, the *makam* and the *usûl*, the authorship of the compositions was discerned by consulting other catalogues including: a) the index of compositions of Turkish Radio's *Türk Sanat Müziği Sözlü Eserler Repertuarı (Alfabetik)*, Türkiye Radyo-Televizyon Kurumu, Müzik Dairesi Başkanlığı Yayınları No: 64, Ankara, 1995 (*TRT Repertuarı*), b) the catalogue of works which exist for each composer in the two-volume work *Büyük Türk Müsîkîsi Ansiklopedisi*, Kültür Bakanlığı, İstanbul 1990 by Yılmaz Öztuna and c) the music collections of Cantemir and Bobowski. In these instances a relevant note is made.

³ Even though the majority of Phanariot songs are attributed to their composers in the manuscripts or the composers have been identified, the same is not the case for the poets. A relevant work on the poets of Phanariot songs would have been very useful, unfortunately however no such work was found.

⁴ Athanasios Christopoulos, *Λυρικά: Ἑρωτικά καὶ Βακχικά*, Paris: Ἐκδοσις Ἑθνικοῦ Ἡμερολογίου, [M. P. Vretos] 1864.

Despite all this, a large number of works remain unidentified, some also remain undated. Some works from the manuscripts of Petros are identical to works found in the collections of Cantemir and Bobowski from the 17th century, so, while they remain the works of an unidentified composer, they are grouped along with the anonymous works dating from the 17th century. Also, three works from the manuscripts of Petros, of Persian origins, are placed with those from the 17th century, because it is known that Persian musicians had an active presence in the musical matters of the court until the end of the 17th century and no later:

Nevâ [peşrev] [Persian], [echos plagal II], *fer'-i muhammes*, LKP (dossier) 60, 25v.

Gülîstân pencgâh [peşrev] [Persian], [echos plagal IV tetraphonic], *düyek*, Gritsanis 3, 146v.

Irak saz semâ'î Atzemiko, [echos varies diatonic], Gritsanis 3, 27v.

In the headings of the first two works, no information is given pertaining to their Persian origins, but this was identified from the collection of Cantemir where they are referred to as *'Acemler'in*, which means “of the Persians”, just as the third example above has, a similar word in Greek: “ἄτζέμικον” (“atzemikon”), in its title. Some works that Petros named “pestrefi palaion” (old *peşrev*) are also transferred. The rest of the works which remain anonymous and which originate in the manuscripts of Petros Peloponnesios, these being Gritsanis 3, LKP (dossier) 60 and LKP (dossier) 137, possibly date from earlier than the 18th century. In the absence of any other identifying details, they are classified as belonging to a special group of works from the 18th century, with the reservation that perhaps they were created in another century by a known composer, or by Petros himself.

The Corpus of Secular Music in the Sources

15th c.

Abdülkadir Marâghî (1353 - 1453)

Tasnîf Persikon *Ab yarim, eteroud ritteri tina tillilir* Abdülkadir Marâghî, *echos* I, Leimonos 259, 184r.

Güzesht-i aizou hal nihavent kâr [Abdülkadir Marâghî], [echos plagal IV hard diatonic], *kavli arabân, devr-i revân*, verses by Hâfiz Şîrâzî: Gritsanis 3, 120v⁵.

Bestenûgâr yürük semâ'î Dervish Reza-e Padesbahi [Derviş *recâ-yı (nâgehânî-pâdişâhî) neküned*] [Abdülkadir Marâghî], *echos varies tetraphonic* diatonic, [verses by Fasîhî]: LKP 152/292, 153⁶.

Unspecified Composer

Ar yi yi yi a to go go gor ri gi, Persikon, *echos* IV: NLG 2401, 122v.

⁵ Identified from *TRT Repertuari*, work No. 5895.

⁶ Identified from *TRT Repertuari*, work No. 3308.

16th c.

Behrâm Ağa [Nefiri] (? - 1560?)

Beyâtî [peşrev] [Behrâm Ağa (Nefiri)], [echos IV], *devr-i kebîr*: LKP (dossier) 60, 18r.

Hasan Can (1490 - 1567)

Hüseynî [peşrev] *şükûfzâr* [Hasan Can], [echos plagal I], *düyek*: Gritsanis 3, 110v⁷.

Mehmet Ağa [Kul], (? - 1580?)

Hüseynî büyük [peşrev] Mehmet Ağa [Kul], [echos plagal I], *düyek*: Gritsanis 3, 122v / Gritsanis 3, 128r.

Georgios Therianos

Κόσμε 'χε γειὰ κ' ἀφήνοσε κ' ἀποχωρίζομέ σε, Georgios Therianos of Chania, *echos* plagal I: Olympiotissis 188, 12v.

Theophanis Karykis Patriarch (middle of the 16th c. - 1597)

[Composition of undetermined genre⁸] *Anene... Doustum yeleda... janım del del del er be tanni tanni... rinetine zulfê...*⁹ Theophanis Karykis, *echos* plagal I: Megistis Lavras E9, 141v / Iviron 1203, 176v / Ecumenical Patriarchate 6, 111v / Iviron 1080, 94r / Koutloumousiou 449, 205v / NLG 897, 425v / NLG 941, 404r / NLG - MHS 399 / Iviron 988, 366v / Great Meteoron 416, f. 56a / Koutloumousiou 446, 517v / Panteleimonos 1012, 241r / NLG 2175, 814v / Xeropotamou 330, 378r / Xeropotamou 305, 310v / LKP 45/195, 551v / NLG - MHS 722, 386v.

Yene Persiab jibanou Theophanis Karykis¹⁰, *echos* plagal I: Sinai 1327, 190r.

Hacı Kasım (? - 1600 ?)

[*Hüseynî*] “Süleymân-Nâme” [peşrev] [Hacı Kasım], [echos plagal I], [*hafîf*], Gritsanis 3, 170v¹¹.

Gazi Gıray Han II (1554 - 1607)

Hüzzam [peşrev] Gazi Gıray Han II, *echos* [II], *fabte*: Gritsanis 3, 184v.

Mabûr [peşrev] Gazi Gıray Han II, *echos* plagal IV heptaphonic, *düyek*: Gritsanis 3, 83r.

Mabûr [peşrev] Gazi Gıray Han II, [echos plagal IV heptaphonic]: Gritsanis 3, 168v.

Beyâtî-‘arabân [saz] *semâ’î*¹² Gazi Gıray Han II, [echos IV mixed]: LKP 2/59a, 3r.

⁷ Possibly is identical to that in Cantemir’s collection (f. 16, work 25) or to that in Ali Ufkî’s collection of, f. 54-1.

⁸ The title given is “National Kratema” or “nay”.

⁹ All the words of the piece (apart from the *kratema* syllables) are *Anene... Doust ai teremet nena... doustum yeleda janım del del del er be tanni tanni ni rinetine zulfê an doust / janım dil dil kendi zulfê yek doust*.

¹⁰ “Another atzemikon, called persikon”.

¹¹ Also exists in Cantemir’s collection (f. 118-119, work 224).

Ioasaph the New Koukouzelis (early 17th c.)

Ayne Seray Ioasaph the New Koukouzelis¹³, *echos* plagal I: Sinai 1327, 190v.

Pappas [Papaz] (first half of the 17th c.)

Nevá [peşrev]¹⁴ Papaz, *echos* IV, *muhammes*: Gritsanis 3, 80v.

Seyf el-Mısrî (probably 16th c.)

Irak nazire-i [peşrev] Seyf el-Mısrî, *echos* varies, *düyek*: Gritsanis 3, 61v.

Emir-i Hac (-1600? or second half of the 16th c.)

[Peşrev] Emir-i Hacc, *düyek*: Gritsanis 3, 205v.

Edir zouflouné ta/dir [Beste] testihi Emir-i Hac, [*echos* I], *hafîf*: LKP 137 (dossier), 5v.

Folk

Χαίρεσθε κάμποι χαίρεσθε, Folk, *echos* plagal IV nana: Iviron 1189, 125v.

Unspecified Composer

[A section of Persian music, probably *kâr*] Persikon *Yelle yellelli... Etierkian*, *echos* varies: Iviron 1189, 120r.

[Probably the continuation of the previous piece] *Ei ki mpertos titan bha me ain oki tariiii*¹⁵

[Unspecified composer], *echos* varies: Iviron 1189, 123r / Iviron 1080, 130r / Iviron 1203, 239v / Xeropotamou 329, 196v.

[Heading-less piece] *Dir tarou dilli terella...* [*echos* plagal IV]: Megistis Lavras E4, 244r.

17th c.

Ali Beğ [Ali Ufkî Bey Bobowski] (1610? - 1685)

Muhayyer [peşrev] Ali Beğ, [*echos* plagal I heptaphonic], *düyek*: Gritsanis 3, 154v.

[Peşrev] Ali Beğ, [*echos* plagal I], *düyek*: Gritsanis 3, 162v¹⁶.

¹² “*Semâ’î* called ‘*arabân beyâtîsi* composed by Tatari via *gümüşü gerdan* which is played at every *beyâtî* starting from *dügâh*, that is from *echos* plagal I”.

¹³ “*Eteron evmnoston*”.

¹⁴ The manuscript has only four or five lines, but it is incorporated here because it is the only work of Pappas which is preserved in Byzantine *parasimantiki*.

¹⁵ f. 130v also contains the beginning of *Tiritana...* *Kiafules asike ekelampri*, without any other indications. It is estimated that it is not a separate composition, rather a verse of the preceding *Ei ki mpertos titan bha me ain oki tariiii*. That is, while they appear to be two different works, they are probably one. They survive as a single compositions in codices Iviron 1189 and Iviron 1080. It is possibly a part of the preceding compositions which only survives in Iviron 1189 (Kiari Persikon).

¹⁶ The relationship between these two works remains problematic, as does their speculative attribution to composer Ali Ufkî Bobowski. The first *peşrev* is likely identical to that in Cantemir’s collection (f. 41, work 75), however, confusion arises by its mention of Ali Bey as “*küçük*”, that is “junior”, while Cantemir refers to him as “*büyük*”, that is “great”. The

Murad IV (27.7.1612 - 8.2.1640)

Hüseyinî [peşrev] [Hünkâr-i Murad IV], [echos plagal I], *fabte*: Gritsanis 3, 139v¹⁷.

Rıza Ağa (- 1650?)

Acem [peşrev] Rıza Ağa, *echos* I pentaphonic, *sakîl*: Gritsanis 3, 53v.

Hüseyinî [peşrev] Rıza Ağa, *echos* plagal I, *sakîl*: LKP (dossier) 60, 36r¹⁸.

Solakzâde Miskalî Mehmed Hemdemî Çelebi (- 1658)

Muhayyer peşrev Solakzâde, *echos* I heptaphonic, *darb-i febt*: Gritsanis 3, 28r.

‘Uşşak [peşrev] Solakzâde, *echos* I, *berefşân*: Gritsanis 3, 237v.

‘Uşşak [peşrev] [Solakzâde], [echos I], *hafîf*: Gritsanis 3, 159v¹⁹.

Hasan Ağa [Benli, anbûrî, Musâhib-i Şehriyârî] (1607 - 1662)

Hüseyinî peşrev Hasan Ağa, [echos IV], *düyek*: LKP (dossier) 60, 30v.

Ağa Mu'min (17th c.?)

Hüseyinî turna saz semâ'î Ağa Mu'min, [echos plagal I]: Gritsanis 3, 153r.

Saz semâ'î Ağa Mu'min, [echos I?]: Gritsanis 3, 158v.

Hisar peşrev “kûb-pâre” [Ağa Mu'min], [echos plagal I hard diatonic], *düyek*: Gritsanis 3, 22v²⁰.

Murad Ağa [Şeştârî] (1610 - 1673)

[*Peşrev*] Murad Ağa, [echos I], *çember*: Gritsanis 3, 216v.

Torlak Neyzen Dede (-1650?)

‘Uşşak peşrev [Torlak Neyzen Dede], [echos I], *evsat*: Gritsanis 3, 133v.

Şerîf (? - 1680)

Hüseyinî gelincik [peşrev] [Şerîf], [echos IV], *muhammes*: LKP (dossier) 60, 32v²¹.

Kosmas the Macedonian (middle of the 17th c. - 1692)

[*Rast beste*] *Isaki zade // Dol Tourkjaloum pade* [Kosmas the Macedonian]²², *echos* plagal IV: Ecumenical Patriarchate 6, 112r / NLG 941, 411r / Xeropotamou 329, 197r / Iviron 988,

second one correctly refers to “büyük”, however, no details about the *makam* are given. Both are in *usûl düyek*. Perhaps Petros mistakenly attributes one of the two works to Ali Ufkî, but it is was not possible to know which one of the two.

¹⁷ Since it is identical to that in Ali Ufkî's collection (f. 50/51-1).

¹⁸ Also found in Cantemir's collection (f. 50, work 89).

¹⁹ Since it is identical to that in Bobowski's collection, 128,129-2.

²⁰ Also found in Cantemir's collection (f. 88, work 163).

²¹ Probably identical to a work from Cantemir's collection (f. 36, work 65), with the difference that that one is in *makam nevâ*. Perhaps this was an oversight by Petros.

²² The composition is listed in the manuscripts under various titles: “Ατζέμικον έρωτικόν, ήμέτ[ε]ρ[ov]” (Ecumenical Patriarchate 6), “Ατζέμικον έρωτικόν” (Xeropotamou 329),

389r / Dionysiou 579, 232r / Koutlounousiou 446, 521r / NLG 2175, 835r / Agiou Pavlou 132, 814 / Xeropotamou 330, 379r / NLG 2225, 119v / S. Karas 38 / Xeropotamou 305, 311r.

Reftâr Kalfa (- 1700?)

Sabâ peşrev Reftâr Kalfa, [echos plagal I diphonic], *düyek*: Gritsanis 3, 245v.

Küçük Hatib (? - 1700?)

Hicâz [peşrev] Küçük Hatib, echos plagal II, *muhammes*: Gritsanis 3, 109v.

Muzaffer (Sâatçî Mustafa Efendi) (? - 1710?)

Kürdî [peşrev] Muzaffer, [echos plagal I hard diatonic], *düyek*: LKP (dossier) 60, 8r.

Itrî (Buhûrîzâde Mustafa Efendi) (1638? - 1712)

Rehâvî peşrev Itrî, echos I, *sakîl*: Gritsanis 3, 129v.

Osman Dede [Kutb-ı Nâyî Şeyh] (1652?-1730)

Muhayyer peşrev [Osman Dede], echos plagal I heptaphonic, *devr-i kebîr*: LKP 2/59a, 4r.

Muhayyer sümbüle [saz] semâ'î [Osman Dede]²³, echos plagal I heptaphonic: LKP 2/59a, 7r.

[*Rast*] *Gül devr-i peşrev* [Osman Dede], echos plagal IV, *devr-i kebîr*: Gritsanis 3, 231v²⁴.

Bozorg peşrev [Osman Dede], [echos mixed, plagal I & plagal IV], *darbeyn*, *devr-i peri*: Gritsanis 3, 130v²⁵.

Bozorg [saz] semâ'î [Osman Dede]: Gritsanis 3, 131v.

Dimitri Cantemir (1673 - 1723)

Uşşak peşrev Dimitri Cantemir, echos I, *darb-i feht*: Gritsanis 3, 43v.

Uşşak [saz] semâ'î [Dimitri Cantemir], echos I: Gritsanis 3, 44r.

Segâh peşrev Dimitri Cantemir, [echos I], *berefşân*: Gritsanis 3, 107v.

Nevâ [saz] semâ'î Dimitri Cantemir, echos I: Gritsanis 3, 92av.

“Ετερον Περσικόν” (Xeropotamou 330 & 305), “Ατζέμικον” (Koutlounousiou 446), “Ατζέμικον ὠραῖον” (NLG 2175), “Ετερον ἀτζέμικον” (Agiou Pavlou 132). In three of those, the composition is mistakenly attributed to Balasios (NLG 2175, NLG 2225, Iviron 988), but in the oldest of them it is clearly stated to be a composition of the scribe himself, Kosmas the Macedonian. Both Kosmas and Balasios studied under Germanos of New Patras, therefore it is possible that confusion as to the authorship of the composition arose during successive copying of the manuscript which eventually ended up being attributed to Balasios, a definitely more well known composer than Kosmas.

²³ Followed immediately in the manuscript by “Koutpounaes” *peşrev* which is identical to that of Osman Dede. It is in the same *makam* and has the same three-part structure like the *peşrev* listed in the catalogue of the works of that composer.

²⁴ According to Öztuna (1990, I, 170) it is by Osman Dede. Also found in Cantemir’s collection (f. 67, work 122).

²⁵ It is possible that it is identical to the one listed by Cantemir (ff. 181-182, work 332) or to that of Osman Dede (1652-1730), which is referenced by Öztuna (1990, II, 169-170).

Peñçâh peşrev Dimitri Cantemir, *echos* plagal IV tetraphonic: *devr-i kebîr*: Gritsanis 3, 228v.

Peñçâh saz semâ'î [Dimitri Cantemir], *echos* plagal IV tetraphonic: Gritsanis 3, 229v.

Sultânî-irak peşrev Dimitri Cantemir, *echos* *varys* tetraphonic diatonic: *devr-i kebîr*: Gritsanis 3, 14r.

Necti hüseyinî, subh-i sahar heypliler [peşrev] [Dimitri Cantemir], [*echos* plagal I], *sakîl*: Gritsanis 3, 186v²⁶.

Folk

Άγριον πουλί, μερώθου μου και γένου μερωμένον, folk, *echos* IV: Iviron 1054, 172r / Iviron 1203b, 3r.

Αιτὲ ποῦ κάθεσαι ψηλὰ εἰς ὄρος χιονισμένον, folk, *echos* IV: Iviron 1203b, 4v.

*Άλλοτες ὅταν ἐκούρσευαν οἱ Τοῦρκοι τὴν ταπεινὴν τὴν Πόσναν*²⁷, folk, *echos* IV: Iviron 1203b, 3r.

Διώχνεις με μάνα διώχνεις με καὶ ᾧ πηγαίνει θέλω, folk, *echos* IV: Iviron 1203b, 3v.

Εἰς πρασινάδα λιβαδιοῦ καὶ κάτω σ' κρύο πηγάδι, folk, *echos* IV: Iviron 1203b, 4r / Xeropotamou 262, 211v.

Εἰς τὰ ψηλὰ παλάτια, στὰ ἴμορφα βουνά, folk, *echos* IV: Iviron 1203b, 1r.

Εἰς ὑψηλὰ βουνά, εἰς ὄρος χιονισμένον, folk, *echos* IV: Xeropotamou 262, 212r.

Θλίβει με τοῦτος ὁ καιρός, λυπεῖ με ὁ χρόνος τοῦτος, folk, [*echos* I]: Iviron 1203b, α^τ.

Θωρεῖς τον τὸν ἀμάραντον πῶς κρέμεται στὸν βράχο, folk, *echos* IV: Iviron 1203b, 2r.

Κάλεσμα κάμνει ὁ βασιλιάς, κάλεσμα κάμνει ἀφέντης, folk, *echos* I: Iviron 1203b, γ^ν.

Όλα τὰ Δωδεκάνησα στέκουν ἀναπαμένα, folk, *echos* plagal IV: Iviron 1203b, 1v.

Όλοι τὰ σίδερα βαστοῦν κι ὅλοι στὴ φυλακὴ εἶναι, folk, *echos* plagal IV: Iviron 1203b, γ^τ.

Όταν λαλήση ὁ πετεινὸς κι ἐκκλησιεὺς σημαίνουν, folk, *echos* plagal IV: Iviron 1203b, 1v.

Τ' ἀηδὸνία τῆς Ἀνατολῆς καὶ τὰ πουλιὰ τῆς Δύσης, folk, *echos* I: Iviron 1203b, β^ν / Xeropotamou 262, 212v.

Persian

Nevâ [peşrev] [Persikon], [*echos* plagal II], *fer'-i muhammes*: LKP (dossier) 60, 25v²⁸.

Gülistân peñçâh [peşrev] [Persikon], [*echos* plagal IV tetraphonic], *düyek*: Gritsanis 3, 146v²⁹.

Irak saz semâ'î Atzemi, [*echos* *varys* diatonic]: Gritsanis 3, 27v.

²⁶ In Cantemir's own collection, there exists a *hüseyinî, sakîl* "Subh-i Sahar" (No. 198) which is considered by Feldman (1996:373) to be a work of Cantemir's.

²⁷ "this was created for the conquest of Bosna".

²⁸ Also found in Cantemir's collection (f. 37, work 68).

²⁹ Also found in Cantemir's collection (f. 17-18, work 27); See also its transcription and analysis in Feldman 1996:344, 346.

Indian

Hüseyinî [peşrev] Indian³⁰, [echos plagal I], *devr-i revân*: LKP (dossier) 60, 52r.

Unspecified Composer

Instrumental Compositions

Hüseyinî gamze-kâr nazire-i peşrev [unspecified composer], [echos plagal I]: *düyek*, Gritsanis 3, 246v³¹.

Hüseyinî şükûfezâr nazire-i [peşrev] [unspecified composer], [echos plagal I]: *düyek*, LKP (dossier) 60, 39v³².

Hüseyinî aşık [peşrev] [unspecified composer], [echos plagal I], *düyek*: Gritsanis 3, 148r³³.

Hicâz turna, [peşrev] [unspecified composer], [echos plagal II], *sakîl*: LKP (dossier) 60, 22v³⁴.

Rast [peşrev] [unspecified composer], [echos plagal IV], *bereşân*: LKP (dossier) 60, 45v.

Rast murassa' peşrev [unspecified composer], [echos plagal IV], *düyek*: Gritsanis 3, 218v & Gritsanis 3, 220v³⁵.

Segâh rubban [peşrev] [unspecified composer], [echos IV *legetos*], *düyek*: Gritsanis 3, 60v³⁶.

Büyük nevâ [peşrev] [unspecified composer], [echos IV], *düyek*: LKP (dossier) 60, 26r³⁷.

Büyük nevâ [peşrev] [unspecified composer], [echos IV], *çenber*: LKP (dossier) 60, 47r.

Küll-i külliyyât [peşrev] [unspecified composer]: LKP (dossier) 60, 1r³⁸.

Mahûr peşrev [unspecified composer], [echos plagal IV heptaphonic], *devr-i kebîr*: Gritsanis 3, 20r.

Irak peşrev [unspecified composer], [echos *varys* diatonic], *küçük sakîl*: Gritsanis 3, 42r.

Irak [peşrev] [unspecified composer], [echos *varys* diatonic], *düyek*: Gritsanis 3, 57r.

[*Irak peşrev*³⁹] [unspecified composer], [echos *varys* diatonic]: Gritsanis 3, 56v.

³⁰ The manuscript has “*χηντηλερην*”. *Peşrevs* “of Indian origin” are also known from Cantemir’s collection. Perhaps identical to that in Cantemir’s collection (f. 93, work 172).

³¹ Perhaps identical to that in Cantemir’s collection (f. 170-171, work 314) See also its transcription and analysis in Feldman 1996:344, 435-436.

³² Perhaps identical to that in Cantemir’s collection (f. 50, work 90).

³³ Perhaps identical to that in Cantemir’s collection (f. 46-47, work 84).

³⁴ Perhaps identical to that in Cantemir’s collection (f. 176-177, work 324).

³⁵ Found in two successive versions in the manuscript with small differences in orthography and layout. Perhaps identical to that in Cantemir’s collection (f. 113, work 214).

³⁶ Perhaps identical to that in Cantemir’s collection (f. 97-98, work 182).

³⁷ Also found in Cantemir’s collection (f. 38-39, work 70).

³⁸ Possibly identical to one of the three corresponding *peşrevs* in Cantemir’s collection (f. 170-171, work 314).

³⁹ No indication of *echos*, *makam*, *usûl* or composer.

Vocal compositions

*Ἀναρχος Θεὸς καταβέβηκε*⁴⁰, [unspecified composer], *echos* I⁴¹, Gritsanis 8, 324.

Non-Greek

[*Beste*] *Siatepe steie sike* [unspecified composer], *echos* I & *varys* (*protovarys*): Gritsanis 8, 328.

[*Rast*] [*beste*] *Ruşlerin cena emanciyyir* [unspecified composer], *echos* plagal IV⁴²: Gritsanis 8, 330.

[*Rast beste*] *Hey canım canasalounoupna* [unspecified composer], *echos* plagal IV: Gritsanis 8, 332.

[*Rast*] *semâ’î Hey canım ye sabin* [unspecified composer], *echos* plagal IV: Gritsanis 8, 333.

[*Hicâz hümayün beste*] *Menasi yime cuniperi* [unspecified composer]: *echos* plagal II *nano*, Gritsanis 8, 335.

[*Uşşak beste*] “ethnikon varvarikon” *pencesin tekiglemis ol* [unspecified composer]: *echos* I, Gritsanis 8, 337.

[*Uşşak beste*] “varvarikon” *sala sala koloum seithi* [unspecified composer]: *echos* I, Gritsanis 8, 339.

[*Irak beste*] “Mousoulmanikon” *Olsu güstüne köprü* [unspecified composer]: *echos varys*, Gritsanis 8, 341.

18th c.

Kasım [Mehmed] (-1730?)

Nevâ peşrev haphap [Kasım], [*echos* IV], *sakıl*, Gritsanis 3, 103r⁴³.

İbrahim Ağa [Santûrî] (-1732)

Hüseynî /// [*peşrev*] [İbrahim Ağa], [*echos* plagal I], *fabte*: Gritsanis 3, 185v⁴⁴.

Abdurrahmân Bâhir Efendi [Arabzâde] (1689 - 1746)

[*Şehnâz*] [*peşrev*] Arabzâde, *echos* plagal II *diphonic*⁴⁵, *hafîf*: Gritsanis 3, 37v.

⁴⁰ Followed by a complete notated alphabetic acrostic song on the birth of Christ.

⁴¹ *Martyriai* of *echos* I and *echos* plagal I appear to alternate in the score.

⁴² The manuscript gives “[*martyria* of *echos* III] or [*martyria* of *echos* plagal IV]”. However, only *martyriai* of *echos* plagal IV are found in the score. Here, it is listed as *echos* plagal IV, until a future transcription from the old to the new notation takes place which is expected to reveal its melodic movement and confirm the *echos* to which it belongs.

⁴³ According to Öztuna (1990, II, 433) and W. Feldman (verbal communication) the *peşrev* is also found in Cantemir’s collection. However, it was not possible to locate it.

⁴⁴ It is identical to that in Cantemir’s collection (f. 112, work 212).

Es'ad Efendi (1685 - 1753)

*Dügâb*⁴⁶ *peşrev* Es'ad Efendi, [echos I diphonic & plagal II], *sakıl*: Gritsanis 3, 55v.

Her gâb ti âi mahci hamam nihavent semâ'i Es'ad Efendi, [echos plagal IV hard diatonic]: Gritsanis 3, 166r.

Hızır Ağa (? - 1760)

Nihavent [peşrev] Hızır Ağa, echos plagal IV hard diatonic, *bereşân*: Gritsanis 3, 99r.

İsfahân [saz] *semâ'i*⁴⁷ Hızır Ağa, echos IV, Gritsanis 3, 39r.

Segâb karabatak peşrev [Hızır Ağa], [echos IV legetos], *sakıl*: Gritsanis 3, 109r.

Kemânî Yorgi (early - middle 18th)

Rast [peşrev] Kemânî Yorgi, [echos plagal IV], *devr-i revân*: Gritsanis 3, 171v.

Hicâz peşrev nev kislât Kemânî Yorgi, [echos plagal II], *fabte*: Gritsanis 3, 188v.

Eviç peşrev Kemânî Yorgi, [echos *varys* heptaphonic diatonic], *devr-i kebîr*: Gritsanis 3, 64v.

Eviç peşrev Kemânî Yorgi, [echos *varys* heptaphonic diatonic], *bereşân*: Gritsanis 3, 77v.

Eviç [peşrev] [Kemânî Yorgi], [echos *varys* heptaphonic diatonic], *düyek*: Gritsanis 3, 99v.

Eviç saz semâ'i Kemânî Yorgi, echos *varys* heptaphonic diatonic: Gritsanis 3, 81v.

Yegâb peşrev Kemânî Yorgi, [echos IV heptaphonic], *remel riralsat*: Gritsanis 3, 96v.

Yegâb [saz] *semâ'i* Kemânî Yorgi, [echos IV heptaphonic]: Gritsanis 3, 95v.

Beyâtî [saz] *semâ'i* Kemânî Yorgi, echos IV: Gritsanis 3, 101v.

Dügâb peşrev Kemânî Yorgi, [echos plagal I]: *fabte*, Gritsanis 3, 86v.

Şehnâz bûselik [peşrev] Kemânî Yorgi, [echos plagal II heptaphonic with hard diatonic], *çenber*: Gritsanis 3, 197v.

Şehnâz bûselik saz semâ'i [Kemânî Yorgi], [echos plagal II heptaphonic with hard diatonic]: *çenber*, Gritsanis 3, 199v.

İsfahân [peşrev] Kemânî Yorgi, [echos IV], *sakıl*: Gritsanis 3, 105v.

İsfahân [peşrev] Kemânî Yorgi, [echos IV], *çenber*: Gritsanis 3, 201r.

Bestenigâr [saz] *semâ'i* Kemânî Yorgi, echos *varys* tetraphonic diatonic: Gritsanis 3, 76r.

Ârazbâr peşrev Kemânî Yorgi, [echos I], *zincîr*: Gritsanis 3, 73r.

[*Hüseynî*] '*aşîrân peşrev* Kemânî Yorgi, [echos plagal I heptaphonic from low Ke], *fabte*: Gritsanis 3, 138v.

⁴⁵ The fact that it is echos plagal II is determined from the *martyriai*. It starts with *heptaphonia* [the high octave], which is consistent with its listing in the catalogue of works of the composer as "*şehnâz*".

⁴⁶ The manuscript initially has *sabâ*, but it seems to be corrected to *dügâb* which is related to *sabâ*.

⁴⁷ It seems that it is a *saz semâ'i*, even though it has a very extended developement with the addition of *terkîbs*.

Muhayyer bîselîk peşrev Kemânî Yorgi, [echos plagal I heptaphonic hard diatonic], *berefsân*: Gritsanis 3, 125v.

Râbatü'l-ervâh peşrev Kemânî Yorgi, [echos varies heptaphonic diatonic], *darb-i feht*: Gritsanis 3, 89r.

Râbat-fezâ peşrev Kemânî Yorgi, [echos varies pentaphonic chromatic], *darbeyn, devr-i kebîr & berefsân*: Gritsanis 3, 48v.

Râbat-fezâ saz semâ'î Kemânî Yorgi, [echos varies pentaphonic chromatic]: Gritsanis 3, 50r.

[Sabâ] *Beste Mezil iste [mecliste âftâb gibi bir nev-civan gerek]* [Kemânî Yorgi]⁴⁸, echos plagal I, [hafîf], verses by Râif: Iviron 949, 175v.

Kanite vora sayei servi [beste] Kemânî Yorgi, hâvî: Gritsanis 3, 121v.

Ioannis Protopsaltes (early 18th - 1770)

Εφάνη ἥλιος λαμπρός, Ioannis Protopsaltes⁴⁹, echos IV, *nevâ*⁵⁰, *sofyan*: RAL 927, 45v / LKP 19/173, 79r / ELIA, 42r / RAL 784, 20r / CAMS P2, 26 / Iaşi 129, 106 / Vatopediou 1428, 97.

*Hicâz karabatak peşrev*⁵¹, Ioannis Protopsaltes, echos plagal II, *sakîl*: Iviron 1038, 681r.

Tab'î (Kassâm – Ahdebzâde Ser-Müezzîn-i Şehryârî Hattât Mustafa Efendi) (1705? – 1770?)

[Rast] *Yürük semâ'î Göz verme* Tab'î Efendi, echos plagal IV: LKP (dossier) 59, 6.

Beyâtî nakîş ağır semâ'î Tzikmaz derounidil [Çıkmaz derûn-i dilden efendim mahabbetin], [Tab'î Mustafa Efendi]⁵², echos IV, *yürük semâ'î*: LKP 19/173, 157r.

Abdülhalim Ağa (1720? - 1802)

Hicâz beste Ab olmada dirlele roupoute gamze [Olmada diller rubûde gamze-i câdûsuna], [Abdülhalim Ağa]⁵³, echos plagal II, [hafîf], [verses by Fitnat Hanım]: Stathis, 30v / LKP 152/292, 159.

⁴⁸ Identified from *TRT Repertuari*, work No. 7530.

⁴⁹ The full title in Vatopediou 1428 is “By Ioannis Protopsaltes, to His Holiness Patriarch Mr. Samuel Chatzeris” and in RAL 784 “during the Patriarchal tenure of His Holiness the famous Mr Samuel Chatzeris”.

⁵⁰ Even though manuscript (1428) indicates: “this is *beyâtî* and not *nevâ*”, the description given here is the one given by Petros Peloponnesios (RAL 927), Evgenios (MS ELIA) and the unknown scribe of CAMS P2.

⁵¹ “*Peşrev*, called Isach Sakili, also known as *karapataki*, written by Mister Ioannis Protopsaltes by exhortation of the Most Holy Metropolitan of Heracleia Mr. Gerasimos, copied from the autograph of Ioannis Protopsaltes himself. The *makam* according to the Persians is *hicâz* and according to us echos plagal II”.

⁵² Identified from *TRT Repertuari*, work No. 7530.

⁵³ Identified from *TRT Repertuari*, work No. 8477 and Öztuna 1990, I, 15. The scribe of the Stathis manuscript mistakenly gives Ismail Dede Efendi as the composer with the following note: “this was composed by Ismailakis, an excellent Ottoman teacher. It was notated by Theodoros Phokianos”. On the contrary, the scribe of LKP 152/292, 159 appears to be better informed, attributing it to the correct composer.

Ahmet Ağa [Musâhib Seyyid, Vardakosta]

Nikrîz şarkı Ab ciban payin, Ahmet Ağa Vardakosta, *echos* plagal IV, *Nikrîz: sofyan*, Iaşi 129, 336 / Vatopediou 1428, 337.

Kyrillos Marmarinos (middle of the 18th c. – late 18th c.)

Hüseyinî semâ'î Sevda yer puser, Kyrillos Marmarinos, *echos* I: Panteleimonos 994, 323v / Timios Prodromos 93, 251r.

Hüseyinî [beste] Ache diri xoulfisia chim sapa Kyrillos Marmarinos, *echos* plagal I⁵⁴: Panteleimonos 994, 324r.

[*Seyir*] Kyrillos Marmarinos: HESG 305, 94r–101v / LKP 124(123)/270. The *seyirs* are given for the following *makams* in the order listed: *rast*, *rehâvî*, *nikrîz*, *pençgâb*, *nihavent*, *yâvil*, *mahûr*, *muberka*, *pençgâb* (another), *dügâb*, *dügâb* (pure), *segâb*, *karcığar*, *mâye*, *müste'âr*, *geveşt*, *çârgâb*, *sabâ*, *kara dügâb*, *yemzeme*, *nevâ*, *zegâb*, *pençgâb*, *bûzî*, *büzzam*, *nişâbûr*, *isfabân*, *nühîft*, *arabân*, *nihavent kebîr*, *hicâz*, 'uzzal, *zîrgüle*, *bümayün*, *şehnâz*, *şehnâz bûselik*, *sûri*, *büseyinî*, *büseyinî 'aşirân*, *köçek*, *selmek*, *büseyinî kürdî*, *borasan*, *acem*, *kürdî*, *acem kürdî*, *nevrûz-i cem*, *paisan kürdî*, *acem 'aşirân*, *beyâtî*, 'uşşak, *bûselik*, *bûselik 'aşirân*, *bisar 'aşirân*, *bisar*, *bisar bûselik*, *gerdâniye bûselik*, *irak*, *sultânî irak*, *muhâlif irak*, *dilkeş bâverân*, *dilkeş*, *râbatü'l-ervâb*, *bestenigâr*, *evîç*, *baba tâbir*, 'arazbâr, *gerdâniye*, *muhayyer*, *muhayyer bûselik*, *sünbûle*, *venci*⁵⁵.

Hânende Zacharias (18th c.)

Bestenigâr peşrev Hânende Zacharias, *echos* *varys* tetraphonic diatonic, *devr-i kebîr*: Gritsanis 3, 5v.

Hüseyinî [beste] Ab yar cemâlin [ab yar cemâlin âteş-i câmytle] Hânende Zacharias, *echos* plagal I, verses by Nâfiz: LKP 152/292, 144.

Tanbûrî Haham Musi (Moshe), (? - 1770?)

*Müste'âr peşrev*⁵⁶ Tanbûrî Haham Musi, *echos* IV *legetos*, *muhammes*: Gritsanis 3, 44v.

Bozorg [saz] semâ'î Tanbûrî Haham Musi, *echos* plagal I: Gritsanis 3, 8r.

Taraxisezichefiz nihavent kebîr Tanbûrî Haham Musi, [*echos* plagal IV hard diatonic]: Gritsanis 3, 122r.

Têgafoul didêi civrem o sohînaz evîç [beste], Tanbûrî Haham Musi, *nîm devr-i*, [*echos* plagal IV hard diatonic]: Gritsanis 3, 238v.

Moulmouzoun gülsen [beste] Tanbûrî Haham Musi: LKP 137 (dossier), 23r.

⁵⁴ Initially the scribe states *echos* I. However, it appears that it is actually in *echos* plagal I.

⁵⁵ The following *makams* are also seen in the manuscript, however without a music score: *zirevkenî*, *babri nazik*, *rouf[yl]i irak*, *gülezâr*, *beste isfabân*, *beste bisâr*, *bûzî bûselik*, *bisârik*, *nevrûz-i rum-i*, *zülkesinde*, *musikar*, *rekb 'uzzal*, *sefer*.

⁵⁶ It appears incomplete with regard to its form, as it is of a disproportionately long for a *peşrev* and at the same time it bears no indications of *terkîbs* etc.

Petros Peloponnesios

Ἄλλο δὲν εἶν' νὰ συγγίζη, τόσον καὶ νὰ μ' ἀφανίζη, Petros Peloponnesios, *echos* plagal II heptaphonic, *ḡelḡāz*, *sofyan*: RAL 927, 61r / LKP 19/173, 116r / ELIA, 73r / CAMS P2, 32 / Iași 129, 213 / Vatopediou 1428, 218.

Ἀμὸν ἀπὸ τὰ χέρια σου κι ἀπ' τὰ πικρά σου λόγια, Petros Peloponnesios, *echos* IV, *isfahān*, *semā'ī*: RAL 927, 54r / LKP 19/173, 95r / ELIA, 56r / CAMS P2, 31 / Iași 129, 141 / Vatopediou 1428, 127.

Ἄν οἱ ὁρμές του ἔρωτος δὲν ἦτον μαζωμέναις, Petros Peloponnesios, *echos* plagal I heptaphonic from low Ke, [*hūseyṃī*] 'aṣīrān⁵⁷, *semā'ī*: RAL 927, 11v / RAL 653, 34v / LKP 19/173, 6r / Iași 129, 22 / Vatopediou 1428, 20 / LKP (dossier) 117, 4.

Ἀζίαν ἔχει δυνατὴν καὶ δύναμιν πολλὴν κρατεῖ⁵⁸, Petros Peloponnesios, *echos* I, 'uṣṣak, *sofyan*: RAL 927, 29v / LKP 19/173, 41r / Iași 129, 25 / Vatopediou 1428, 20.

Ἀπορῶ πῶς νὰ ἀρχίσω, διὰ νὰ σᾶς παραστήσω, Petros Peloponnesios, *echos* IV, *beyātī*, *sofyan*: RAL 927, 56v / RAL 925, 12r / LKP 19/173, 88r / ELIA, 51r / CAMS P2, 29 / Iași 129, 115 / Vatopediou 1428, 106.

Ἄς κλαύσ' ἀπαρηγόρητα, τὴν τύχη μ' νὰ θρηνήσω, Petros Peloponnesios, *echos* IV *legetos*, *segāb*, *yūriik semā'ī*: RAL 927, 39v / Iași 129, 85 / LKP 19/173, 50r / CAMS P2, 20.

Ἀζήσανε οἱ στεναγμοί, τὰ βάσανα καὶ οἱ καημοί, Petros Peloponnesios, *echos* IV *legetos* with *zygos*, *mūste'ār*, *sofyan*: RAL 927, 37r / LKP 19/173, 57r / RAL 784, 111v / CAMS P2, 18 / Iași 129, 130 / Vatopediou 1428, 153.

Αὐτὸ τ' εἶναι τὸ δικόν μου, τὸ κακὸν τὸ ριζικόν μου, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [*hūseyṃī*] 'aṣīrān, *sofyan*: RAL 927, 7 v / RAL 653, 34r / LKP 19/173, 3r / CAMS P2, 47 / CAMS P1, 1 / Iași 129, 19 / Vatopediou 1428, 17 / LKP (dossier) 117, 1.

Αὐτὸ τ' εἶναι τὸ δικόν μου, τὸ κακὸν τὸ ριζικόν μου, Petros Peloponnesios, *echos* IV, *nūhūft*: RAL 927, 48r.

Ἄχ ἄνθρωπος ἐστάθη⁵⁹, [unspecified composer], *echos* I, 'uṣṣak, *sofyan*: RAL 927, 30r / RAL 925, 33v / LKP 19/173, 42r / ELIA, 91r / Iași 129, 26 / Vatopediou 1428, 33.

Γαζέταις καὶ γιὰ μένα πρέπει νὰ τπωθοῦν, Petros Peloponnesios, *echos* plagal IV diaphonic, *sazkār*⁶⁰, *yūriik semā'ī*: RAL 927, 10v / LKP 19/173, 25r / ELIA, 23r / RAL 784, 130r / CAMS P2, 45 / Iași 129, 295 / Vatopediou 1428, 305.

Δὲν εἶναι ἐπιθυμητὸν τόσον πρᾶγμα κανένα, Petros Peloponnesios, *echos* plagal I, *dūgāb*⁶¹, *semā'ī*: RAL 927, 26v / LKP 19/173, 35r / ELIA, 34r / RAL 784, 122r / Iași 129, 163 / Vatopediou 1428, 166.

⁵⁷ In Vatopediou 1428 *makam* 'uṣṣak is mistakenly given by the scribe.

⁵⁸ In Vatopediou 1428, 20 the same song is given in *echos* I from low Ke, *makam* [*hūseyṃī*] 'aṣīrān and *usīl* ó 2 ó i.

⁵⁹ In Iași 129 and in Vatopediou 1428 the incipit is *Τάχ' ἄνθρωπος ἐστάθη*.

⁶⁰ In 784 *makam rast* is given.

⁶¹ In 784 it is given as [*echos*] IV *legetos*, *makam mūsteār* and in LKP 19/173, 35r as *echos* plagal I.

Δὲν εἶναι τρόπος νὰ γενῇ κι ἄλλη τόσον ὠραία, Petros Peloponnesios, *echos plagal IV*⁶², *rast*, *yürük semâ'î*, RAL 925, 24r / Iaşi 129, 271 / Vatopediou 1428, 280 / LKP 152/292, 92⁶³.

Δὲν εἶν' τρόπος ὅταν θέλῃ, Petros Peloponnesios, *echos varies tetraphonic diatonic*, *bestenigâr, sofyan*: RAL 927, 16v / RAL 925, 10v / LKP 19/173, 11r / ELIA, 11r / CAMS P2, 58 / Iaşi 129, 248 / Vatopediou 1428, 256 / LKP (dossier) 117, 11.

Δὲν ἤμπορῶ ἐξάπαντος αὐτὴν τὴν δυστυχίαν, Petros Peloponnesios, *echos I*, *acem kürdî*⁶⁴, *semâ'î*: RAL 927, 49r / LKP 19/173, 107r / ELIA, 66r / Iaşi 129, 40 / Vatopediou 1428, 41.

Δὲν μπορῶ πλέον νὰ ζήσω, ἀπ' τὸ φῶς μου νὰ χωρίσω, Petros Peloponnesios, *echos IV legatos, segâb, sofyan*: RAL 927, 32r / LKP 19/173, 46r / CAMS P2, 21 / Iaşi 129, 81 / Vatopediou 1428, 136.

Δὲν μπορῶ πλέον νὰ ζήσω, ἀπ' τὸ φῶς μου νὰ χωρίσω, Petros Peloponnesios, *echos plagal IV*, *rast, sofyan*: RAL 927, 20v / LKP 19/173, 19r / ELIA, 19r / CAMS P2, 63 / Iaşi 129, 274 / Vatopediou 1428, 282.

Δὲν μπορῶ πλέον νὰ ζήσω, ἀπ' τὸ φῶς μου νὰ χωρίσω, Petros Peloponnesios, *echos plagal I* heptaphonic, [*büseynî*] *'aşîrân*: Gritsanis 3, 2r.

Δὲν μπορῶ πλέον νὰ ζήσω, ἀπ' τὸ φῶς μου νὰ χωρίσω, Petros Peloponnesios, *echos IV* with *zygos, nişâbûr*: Gritsanis 3, 2r⁶⁵.

Δύο γινῶμες τὸ νὰ συμφωνοῦν, Petros Peloponnesios, *echos plagal II*, *bicâz, sofyan*: RAL 927, 40r / RAL 925, 13v / LKP 19/173, 65r / RAL 784, 124r / CAMS P2, 37 / Iaşi 129, 193 / Vatopediou 1428, 197.

Εἶναι στὸν κόσμον καὶ ἄλλα κάλλῃ, Petros Peloponnesios, *echos varies tetraphonic diatonic*, *bestenigâr, sofyan*: RAL 927, 17r / RAL 925, 11v / RAL 653, 35v / LKP 19/173, 12r / ELIA, 12r / CAMS P2, 59 / Iaşi 129, 247 / Vatopediou 1428, 255 / LKP (dossier) 117, 12.

Εἰς ἓνα κάλλος θαυμαστόν, Petros Peloponnesios, *echos I*, *büseynî, sofyan*: RAL 927, 51v / RAL 925, 12v / LKP 19/173, 100r / ELIA, 61r / Iaşi 129, 2 / Vatopediou 1428, 1.

Εἰς τὸ ἄκρον τῆς κακίας ἦλθ' ἡ τύχη μου βαθμόν, Petros Peloponnesios, *echos plagal II*, *bümayün, sofyan*: RAL 927, 44r / LKP 19/173, 75r / RAL 784, 40v / CAMS P2, 32 / Iaşi 129, 211 / Vatopediou 1428, 216.

Εἶχα καιρὸν μίαν φορὰν ἐξαίρετον στὸ χέρι⁶⁶, Petros Peloponnesios, *echos I* tetraphonic, *büseynî, yürük semâ'î*: RAL 927, 31v / LKP 19/173, 45r / Iaşi 129, 56 / Vatopediou 1428, 7.

⁶² In RAL 925 *echos IV* is mentioned.

⁶³ LKP 15 2/292 references Panagiotis Pelopidis as the composer. It is in *echos plagal IV* as well, but the same verses are composed to a different melody.

⁶⁴ In 1428 it is given as *makam kürdî* and in LKP 19/173 as *makam acem*.

⁶⁵ In the same folio *yegâb* is also given, without however some poetic text or *terela*. Perhaps this was an experiment in composition.

⁶⁶ In Vatopediou 1428,7 the song is given in *Echos I* tetraphonic, *makam büseynî, usûl ó 2 ó i*. The indications of 927 are chosen here, being an autograph of Petros and therefore more credible.

Ἐλα φῶς μου νὰ κάνωμεν οἱ δύο μία συμφωνίαν, Petros Peloponnesios, *echos* IV *legetos*, *segāl*, *sofyan*: RAL 927, 33v / LKP 19/173, 49r / CAMS P2, 20 / Iași 129, 84 / Vatopediou 1428, 139.

Ἐπῆρα τὴν ἀπόφασιν πλέον ἀπ' τὸ πουλί μου, Petros Peloponnesios, *echos* IV, *beyātī*, *semā'ī*: RAL 927, 57r / LKP 19/173, 87r / ELIA, 50r / CAMS P2, 23 / Iași 129, 114 / Vatopediou 1428, 105.

Ἐπιθυμοῦσα νὰ χαρῶ ἓνα διαμάντι καθαρὸ, Petros Peloponnesios, *echos* I pentaphonic, *acem*, *sofyan*: RAL 927, 49v / RAL 925, 5r / LKP 19/173, 106r / ELIA, 65r / Iași 129, 39 / Vatopediou 1428, 40.

Ἐρωτα πρέπει νὰ χαρεῖς γι' αὐτὸ ποὺ ἡξιώθης, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [*hūseyinī*] *āsīrān*, *semā'ī*: RAL 927, 14r / RAL 925, 50v / RAL 653, 34r / LKP 19/173, 4r / CAMS P2, 48 / Iași 129, 20 / Vatopediou 1428, 18.

Εὐθὺς ὅπου ἀνταμωθῶ, Petros Peloponnesios, *echos* IV, *nevā*, *sofyan*: RAL 927, 46r / LKP 19/173, 80r / ELIA, 43r / CAMS P2, 26 / Iași 129, 107 / Vatopediou 1428, 98.

Ἐχάθηκαν οἱ κόποι μου, Petros Peloponnesios, *echos* plagal I, *sabā*, *semā'ī*: RAL 927, 27r / LKP 19/173, 36r / ELIA, 35r / Iași 129, 165 / Vatopediou 1428, 170.

Ἐχει ἀλήθεια κάποια χάρη, Petros Peloponnesios, *echos* plagal II, *bicāz*, *sofyan*: RAL 927, 43r / LKP 19/173, 71r / Iași 129, 199 / Vatopediou 1428, 203.

Ζῶ μὰ δὲν καταλαμβάνω, ἂν στὸν κόσμον εἶμ' ἀπάνω, Petros Peloponnesios, *echos* plagal I, *bisar*, *yūrūk semā'ī*⁶⁷: RAL 927, 62v / RAL 925, 6v / LKP 19/173, 120r / ELIA, 76r / RAL 784, 123r / Iași 129, 178 / Vatopediou 1428, 182.

Ἦθελα νὰ ᾄδω μία τέτοια χάρη, Petros Peloponnesios, *echos* plagal IV diphonic, *sazkār*, *sofyan*: RAL 927, 21v / RAL 653, 37v / LKP 19/173, 21r / ELIA, 22r / Iași 129, 297 / Vatopediou 1428, 307.

Ἡθέλησεν ἡ τύχη μου, μόλις νὰ μ' ἐλεήσει, Petros Peloponnesios, *echos* *varys* diatonic, *irak*, *semā'ī*: RAL 927, 15r / RAL 653, 34v / LKP 19/173, 7r / CAMS P2, 50 / Iași 129, 229 / Vatopediou 1428, 237 / LKP (dossier) 117, 6.

Ἡ θέλησις ἀληθινὰ τοῦ καθενὸς παντοτεινά, Petros Peloponnesios, *echos* IV, *isfabān*, *sofyan*: RAL 927, 64v / LKP 19/173, 91r / ELIA, 80r / RAL 784, 116v / CAMS P2, 28 / Iași 129, 137 / Vatopediou 1428, 123.

Ἡ τύχη μ' καθὼς περπατεῖ, ἔτσι αὐτὸ σουρδίζει, Petros Peloponnesios, *echos* I, *arazbār*, *semā'ī*: RAL 927, 59r / LKP 19/173, 111r / ELIA, 69r / Iași 129, 44 / Vatopediou 1428, 45.

Θαυμάζω ὅταν στοχασθῶ Petros Peloponnesios, *echos* plagal IV, *bozorg*, *sofyan*: RAL 784, 90v / ELIA, 31r / Iași 129, 306.

Κάθε καιροῦ μεταβολὴ κάμνει μιὰ νέα προσβολή, Petros Peloponnesios, *echos* plagal II, *bicāz*, *sofyan*: RAL 784, 125r / Iași 129, 195 / Vatopediou 1428, 199.

⁶⁷ MSS 784, LKP 19/173 and ELIA give the indication: *usūl sofyan*.

Κάθε στιγμήν ποὺ στοχασθῶ, φῶς πῶς θὰ σὲ ἔχω, Petros Peloponnesios, *echos* plagal IV, *bozorg, sofyan*: Vatopediou 1428, 338.

Καὶ αὐτὸ πῶς ἀνασαίνω καὶ πῶς ζῶ, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [*hüseynî*] *‘aşîrân, sofyan*: RAL 927, 7r / RAL 653, 33v / CAMS P2, 46 / CAMS P1, 1 / Iaşi 129, 18 / Vatopediou 1428, 16 / LKP (dossier) 117, 1.

Καὶ μὲ ἐβεβαίωσες πολλαῖς ἀκολουθοῦν μεταβολές, Petros Peloponnesios, *echos* plagal I, *dügâh, sofyan*⁶⁸ with *nîm*: RAL 784, 120v / Iaşi 129, 161 / Vatopediou 1428, 167.

Καρδιά μ’ ὅπου πιστεύθηκες, κ’ ἔλαβες ἀμανέτι, Petros Peloponnesios, *echos* III, *çârgâb*⁶⁹, *semâ’î*: RAL 927, 13v / RAL 925, 9r / LKP 19/173, 77r / ELIA, 82r / CAMS P2, 22 / Iaşi 129, 65 / Vatopediou 1428, 81.

Λὲς πῶς μ’ ἔχεις ἐδικόν σου, Petros Peloponnesios, *echos* plagal I, *sabâ, sofyan*: RAL 927, 27v / LKP 19/173, 37r / ELIA, 36r / Iaşi 129, 161 / Vatopediou 1428, 171.

Μὲ βεβαιώνει ἀρκετὰ τὸ φῶς μου πῶς δὲν μ’ ἀγαπᾷ, Petros Peloponnesios, *echos* *varys* diatonic, *râhatî’l-Ervâh, sofyan*: RAL 927, 17v / RAL 653, 36r / LKP 19/173, 13r / ELIA, 13r / CAMS P2, 57 / Iaşi 129, 253 / Vatopediou 1428, 261.

Μὲ δύο πάθη τυραννοῦμαι, φοβερὰ καὶ πολεμοῦμαι, Petros Peloponnesios, *echos* IV *legetos, segâh*⁷⁰, *sofyan*: RAL 927, 38r / RAL 925, 39v / LKP 19/173, 53r / CAMS P2, 19 / Iaşi 129, 88 / Vatopediou 1428, 143.

Μὲ ἰδρῶτας μὲ κόπους, μὲ διαφόρους τρόπους, Petros Peloponnesios, *echos* II⁷¹, *hüzzam, yürük semâ’î*: RAL 927, 35r / LKP 19/173, 61r / CAMS P2, 17 / Iaşi 129, 97 / Vatopediou 1428, 67.

Μ’ ἔνα βλέμμα ἱλαρόν, ἰδὲ με ποὺ νὰ σὲ χαρῶ, Petros Peloponnesios, *echos* plagal IV diaphonic, *sazkâr, sofyan*: RAL 927, 21r / LKP 19/173, 20r / ELIA, 20r / CAMS P2, 62 / Iaşi 129, 298 / Vatopediou 1428, 308.

Μὲ πάθη κι ἀναστεναγμούς, Petros Peloponnesios, *echos* plagal IV hard diatonic, *ni-havent, sofyan*: RAL 927, 23r / LKP 19/173, 24r / ELIA, 25r / RAL 784, 131r / Iaşi 129, 304 / Vatopediou 1428, 325.

Μὲ πόθον ὑπερβολικόν, Petros Peloponnesios, *echos* plagal I, *sabâ, sofyan*: RAL 927, 29r / LKP 19/173, 40r / Iaşi 129, 169 / Vatopediou 1428, 174.

Μέσα σὲ ἀρκετὸν καιρόν, σὲ μέρος πολλὰ ὁροσερόν, Petros Peloponnesios, *echos* I, *acem kürdî*⁷², *yürük semâ’î*⁷³: RAL 927, 58r / LKP 19/173, 108r / ELIA, 67r / Iaşi 129, 41 / Vatopediou 1428, 42.

⁶⁸ RAL 784 gives the indication: *usûl ó 2 ó i*.

⁶⁹ The original has *çârgâh*.

⁷⁰ In RAL 925 the *makam* is referred to as *segâh müsteâr*.

⁷¹ In CAMS P2 and LKP 19/173, 61r the indication: *echos legetos* is given.

⁷² LKP 19/173 gives the indication: *acem*.

⁷³ ELIA gives the indication: *sofyan*.

Μέσα σὲ θάλασσα πλατιά, ὅπου ἀνάπτει σὰν φωτιά⁷⁴, Petros Peloponnesios, *echos* II *legetos*⁷⁵, *hüzzâm*, *sofyan*: RAL 927, 35v / RAL 925, 17r / LKP 19/173, 60r / CAMS P2, 17 / Stathis, 4v / Iaşi 129, Iaşi 129, 96 / Vatopediou 1428, 66 / LKP 152/292, 32.

Μία ψυχὴ σὲ δύο κορμιά, Petros Peloponnesios, *echos* plagal II, *hicâz*, *yürük semâ'î*: RAL 927, 40v / LKP 19/173, 66r / CAMS P2, 33 / Iaşi 129, 194 / Vatopediou 1428, 198.

Μόλις ἤῤῥα ἡσυχίαν, Petros Peloponnesios, *echos* *varys* diatonic, *râbatü'l-ervâb*, *sofyan*: RAL 927, 18r / RAL 653, 36r / LKP 19/173, 14r / ELIA, 14r / CAMS P2, 56 / Iaşi 129, 253 / Vatopediou 1428, 262.

Μόλις κ' ἐγ' ἀξιόθηκα, μὲ κόπους μὲ μηνέτια, Petros Peloponnesios, *echos* *varys* diatonic heptaphonic, *evîç*⁷⁶, *semâ'î*: RAL 927, 60v / RAL 925, 23v / LKP 19/173, 114r / ELIA, 72r / CAMS P2, 39 / Iaşi 129, 233 / Vatopediou 1428, 241.

Νὰ ἐπαινέσω μέλλω, μὰ τί νὰ κάμω θέλω Petros Peloponnesios, *echos* IV, *isfahân*, *yürük semâ'î*⁷⁷: RAL 927, 52v / LKP 19/173, 98r / RAL 784, 117v / ELIA, 59r / CAMS P2, 30 / CAMS P1, 16 / Iaşi 129, 144 / Vatopediou 1428, 130.

Ὁ ἔρωτας θυμώθη, κ' ἐπάνω μ' ἀγριώθη, Petros Peloponnesios, *echos* I, *hüseyinî*, *semâ'î*: RAL 927, 50r / RAL 925, 52v / LKP 19/173, 103r / ELIA, 64r / Iaşi 129, 5 / Vatopediou 1428, 4.

Οἱ πόρτες βλέπω σφάλισαν, πλέον τῆς εὐσπλαχνίας, Petros Peloponnesios, *echos* plagal II, *hicâz*, *sofyan*: RAL 927, 42r / RAL 925, 26v / LKP 19/173, 69r / Iaşi 129, 197 / Vatopediou 1428, 201.

Ὅλα τὰ πράγματα καιρόν, πῶς ἔχουν εἶναι φανερόν, Petros Peloponnesios, *echos* plagal II, *hümayîn*, *sofyan*: RAL 927, 44v / LKP 19/173, 74r & 76r / ELIA, 39r & 40r⁷⁸ / RAL 784, 39v / CAMS P2, 32 / Iaşi 129, 210 / Vatopediou 1428, 215.

Ὅποιος πάσχει καθαρὸν, φίλον οὐ διὰ νὰ εὕρῃ, Petros Peloponnesios, *echos* IV *legetos*, *segâb*, *yürük semâ'î*: Vatopediou 1428, 140.

Ὅποτεν εἶσαι μοναχὴ, στοχάσου πλὴν μὲ προσοχή, Petros Peloponnesios, *echos* I, *hüseyinî*, *sofyan*: RAL 784, 95v / CAMS P1, 2⁷⁹ / Iaşi 129, 10 / Vatopediou 1428, 8.

Ὅταν ἀναθυμιάσεις, τῶν στεναγμῶν πληθύνουν, Petros Peloponnesios, *echos* IV *legetos* with *zygos*, *Müste'âr*, *sofyan*⁸⁰: RAL 927, 36v / LKP 19/173, 58r / RAL 784, 112r / CAMS P2, 17 / Iaşi 129, 131 / Vatopediou 1428, 154.

⁷⁴ In CAMS P2 the incipit starts with “Σὲ θάλασσα...”.

⁷⁵ In all three manuscripts he presents it as *Echos* II *Legetos* ... while in 927 he presents it as *hüzzâm* / *legetos* ...

⁷⁶ In RAL 925 the *makam* is listed as *evîç irak*.

⁷⁷ CAMS P2 gives the indication: *usûl sofyan*.

⁷⁸ It appears to be a duplication of the same song even though there are small differences in notation.

⁷⁹ CAMS P1 gives the indication: *makam düğâb* and the incipit starts with “Ὅταν εἶσαι μοναχὴ ...”.

⁸⁰ CAMS P2 has *usûl* ó 2 ó i.

Παντοτινὲς καταδρομές, πολέμους καὶ σκληρὲς ὁρμές, Petros Peloponnesios, *echos* plagal IV, *rast*, *sofyan*: RAL 927, 20r / RAL 784, 61v / RAL 653, 37r / LKP 19/173, 18r / ELIA, 18r / Iaşi 129, 272 / Vatopediou 1428, 278.

Παρακαλῶ καρδίτζα μου, εἰς ὅσους κι ἂν γυρίζεις, Petros Peloponnesios, *echos* IV, *isfahân*, *semâ'î*⁸¹: RAL 927, 54v / LKP 19/173, 94r / ELIA, 55r / CAMS P2, 30 / Iaşi 129, 140 / Vatopediou 1428, 126.

Πάσχω νὰ καταλάβω, βεβαίωσιν νὰ λάβω, Petros Peloponnesios, *echos* plagal IV di-phonic, *sazkâr*, *yürük semâ'î*: RAL 927, 22r / RAL 653, 37r / LKP 19/173, 22r / ELIA, 21r / Iaşi 129, 296 / Vatopediou 1428, 306.

Πλέον θέ νὰ παραιτηθῶ κι ἀπ' τὰ ζέφκια ν' ἀφεθῶ, Petros Peloponnesios, *echos* IV legetos, *segâh*, *sofyan*: RAL 927, 33r / RAL 925, 15v / LKP 19/173, 48r / ELIA, 85r / CAMS P2, 20 / Iaşi 129, 83 / Vatopediou 1428, 138.

Πολλὰ μὲ κακοφαινεται, νὰ ἀπιστῇς ὃ φῶς μου, Petros Peloponnesios, *echos* IV, *nevâ*, *sofyan*⁸²: RAL 927, 47r / LKP 19/173, 82r / ELIA, 45r / CAMS P2, 25 / Iaşi 129, 109 / Vatopediou 1428, 100.

Πολλοὶ ἐχθροὶ ἐπάσχισαν, φῶς μου, νὰ μᾶς χωρίσουν, Petros Peloponnesios, *echos* plagal IV tetraphonic, *pençgâh*, *yürük semâ'î*: Iaşi 129, 317 / Vatopediou 1428, 328.

Ποτὲ κανεὶς ἄς μὴν εἰπῇ, πὼς πάντοτε θὰ τὸν λυπῇ, Petros Peloponnesios, *echos* I heptaphonic, *muhaççer*, *sofyan*: RAL 927, 62r / RAL 925, 6r / LKP 19/173, 118r / ELIA, 75r / RAL 784, 10r / Iaşi 129, 47 / Vatopediou 1428, 48.

Πρέπει πλέον νὰ ἐλπίσω, Petros Peloponnesios, *echos* IV, *nühüft*, *sofyan*: LKP 19/173, 84r / ELIA, 48r / RAL 784, 114r / CAMS P2, 24 / Iaşi 129, 133 / Vatopediou 1428, 133.

Πρὸ πολλοῦ εἶχαν ἀρχίση, Petros Peloponnesios, *echos* I, *'arazbâr*, *sofyan*: LKP 19/173, 125r / Iaşi 129, 46 / Vatopediou 1428, 47.

Πῶς ἤμπορῶ νὰ ἀρνηθῶ, Petros Peloponnesios, *echos* I tetraphonic, *büseynî*, *sofyan*: LKP 19/173, 123r / Iaşi 129, 7 / Vatopediou 1428, 6.

Πῶς νὰ κάμω νὰ πιστεύση, πλέον καὶ νὰ εἰρηνεύση, Petros Peloponnesios, *echos* I, *'arazbâr*, *sofyan*: RAL 927, 58v / LKP 19/173, 110r / ELIA, 68r / Iaşi 129, 43 / Vatopediou 1428, 44.

Στὰ μάτια ὅπου λακταρῶ, διπλὴν ἐνέργειαν θωρῶ, Petros Peloponnesios, *echos* *varys* diatonic heptaphonic, *evîç*⁸³, *sofyan*: RAL 927, 60r / LKP 19/173, 113r / ELIA, 71r / CAMS P2, 41 / Iaşi 129, 232 / Vatopediou 1428, 240.

Σὲ χάνω καὶ ἄς κλαίγω, Petros Peloponnesios, *echos* plagal I, *dügâh*, *yürük semâ'î*: LKP 19/173, 134r / Iaşi 129, 175 / Vatopediou 1428, 169.

Στὴν ἀγάπην ἡ κακία, Petros Peloponnesios, *echos* I, *'uṣṣak*, *sofyan*: RAL 927, 31r / LKP 19/173, 44r / RAL 784, 98v / Iaşi 129, 28 / Vatopediou 1428, 35.

⁸¹ LKP 19/173 gives the indication: *usûl sofyan*.

⁸² ELIA and LKP 19/173, 82r give the indication: *usûl semâ'î*.

⁸³ Vatopediou 1428 gives the indication: *makam evîç irak*.

Στὸ ταξίδι τῆς ζωῆς μου, Petros Peloponnesios, *echos* plagal IV, *nikríz, sofyan*: RAL 927, 12r / RAL 653, 38r / LKP 19/173, 27r / ELIA, 27r / RAL 784, 82v / CAMS P2, 44 / Iaşi 129, 319 / Vatopediou 1428, 330.

Στοχάζομαι καὶ ἀπορῶ τὴν τωρινὴν φιλίαν, Petros Peloponnesios, *echos* plagal I, *diǵál, semáʾ*: RAL 927, 25v / RAL 925, 14v / LKP 19/173, 33r / ELIA, 32r / RAL 784, 119v / CAMS P2, 51 / Iaşi 129, 161 / Vatopediou 1428, 165.

Τὰ ἄνθη εἶν' προσωρινά, δὲν στέκονται παντοτεινά, Petros Peloponnesios, *echos* IV *legetos, segál*: *sofyan*, RAL 927, 32v / LKP 19/173, 47r / CAMS P2, 21 / CAMS P1, 3 / Iaşi 129, 82 / Vatopediou 1428, 137.

Τὰ ἐναντία λέγουσι, πῶς πάλιν θεραπεύουν, Petros Peloponnesios, *echos* IV *legetos, segál, yürük semáʾ*: RAL 927, 39r / LKP 19/173, 51r / RAL 784, 103r / CAMS P2, 20 / Iaşi 129, 86 / Vatopediou 1428, 141.

Τὰ θέλγητρα ποὺ ἔχεις ἀγάπη μ' φυσικά, Petros Peloponnesios, *echos* plagal II, *bicáz, yürük semáʾ*: RAL 927, 43v / LKP 19/173, 72r / RAL 784, 134v / CAMS P2, 38 / Iaşi 129, 200 / Vatopediou 1428, 204.

Τὰ κάλλη ἔχουν φυσικὰ κινήματα ἐρωτικά, Petros Peloponnesios, *echos* II *legetos*⁸⁴, *hüz-zam, sofyan*: RAL 927, 36r / RAL 925, 16r / LKP 19/173, 59r / CAMS P2, 17 / Iaşi 129, 95 / Vatopediou 1428, 65.

Τὰ μάτια σὰν ἀζιωθοῦν, καὶ δοῦν τὰ μάτια ποὺ ποθοῦν, Petros Peloponnesios, *echos* I, *babatâr*⁸⁵, *sofyan*: RAL 927, 63v / RAL 925, 8r / LKP 19/173, 119r / ELIA, 78r / Iaşi 129, 50 / Vatopediou 1428, 50.

Τελεία καὶ σωστὴ χαρὰ καὶ εὐτυχία καθαρά, Petros Peloponnesios, *echos* plagal IV, *rast, sofyan*: RAL 927, 18v / RAL 925, 43r / RAL 784, 59r / RAL 653, 36r / LKP 19/173, 15r / ELIA, 15r / CAMS P1, 13 / Iaşi 129, Iaşi 129, 269 / Vatopediou 1428, 277 / Stathis, 16v / LKP 152/292, 33.

Τὴν ἀκατάστατον ροπήν, Petros Peloponnesios, *echos* plagal IV, *nikríz, sofyan*: RAL 927, 23v / RAL 653, 38r / LKP 19/173, 26r / ELIA, 26r / Iaşi 129, 318 / Vatopediou 1428, 329.

Τῆς ὁμορφιᾶς σου ἡ θεωρία, Petros Peloponnesios, *echos* plagal II, *bicáz, sofyan*: RAL 927, 42v / LKP 19/173, 70r / Iaşi 129, 198 / Vatopediou 1428, 202.

Τῆς τύχης ἡ κακὴ βουλή, ὁ φθόνος κι ἡ ἐπιβουλὴ, Petros Peloponnesios, *echos* IV, *nühüft, sofyan*: RAL 927, 48v / LKP 19/173, 85r / ELIA, 47r / RAL 784, 113r / CAMS P2, 24 / Iaşi 129, 132 / Vatopediou 1428, 132.

Τὶ ἀγανάκτησις πολλή, Petros Peloponnesios, *echos* I, *hüseyinî, sofyan*: RAL 927, 52r / LKP 19/173, 99r / ELIA, 60r / Iaşi 129, 1 / Vatopediou 1428, 1.

Τὶ καρδιά νὰ δαγιαδέσῃ καὶ νὰ μὴν ἀδυνατήσῃ⁸⁶, Petros Peloponnesios, *echos* plagal II, *bicáz, sofyan*: RAL 927, 41r / RAL 925, 14r / LKP 19/173, 67r / ELIA, 97r / CAMS P2, 33 / Iaşi 129, 196 / Vatopediou 1428, 200.

⁸⁴ That is how it appears in the manuscripts.

⁸⁵ In RAL 925 the *makam* is listed as *tâbir*.

Τί μεγάλη ἀπορία, ὅπου ἡ πολυκαιρία, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [būseyni] *‘asirân, sofyân*: RAL 927, 14v / RAL 784, 97v / RAL 653, 34v / LKP 19/173, 5r / CAMS P2, 49 / Iaşi 129, 21 / Vatopediou 1428, 19 / LKP (dossier) 117, 3.

Τί μεγάλη ἀπορία, ὅπου ἡ πολυκαιρία, Petros Peloponnesios, *echos* plagal IV, *nikríz, sofyân*: RAL 653, 38v / LKP 19/173, 28r / ELIA, 28r / RAL 784, 83v / Iaşi 129, 320.

Τί μεγάλην ἐξουσίαν καὶ ἰσχὴν δυναστικήν, Petros Peloponnesios, *echos* IV, *isfahân, sofyân*: RAL 927, 53r / LKP 19/173, 97r / ELIA, 58r / CAMS P2, 22 / Iaşi 129, 143 / Vatopediou 1428, 129.

Τί πολλὰ μεγάλην δόξαν, Petros Peloponnesios, *echos* I, *‘uṣṣak, sofyân*: Iaşi 129, 27 / Vatopediou 1428, 34.

Τί πόνοσ καὶ καημὸς πολὺς, εἰς τὴν καρδιά μ’ καὶ λαύρα, Petros Peloponnesios, *echos* II, *hūzzam, yūriik semâ’î*: RAL 927, 34r / RAL 925, 17v / LKP 19/173, 63r / Iaşi 129, 99 / Vatopediou 1428, 69.

Τί σκληρότις εἶναι φῶς μου, ἀφοῦ τόσον σὲ ποθῶ, Petros Peloponnesios, *echos* IV *legetos, segâh, sofyân*: RAL 927, 38v / LKP 19/173, 52r / ELIA, 90r / CAMS P2, 19 / Iaşi 129, 87 / Vatopediou 1428, 142.

Τί φοβερὰ καὶ σκοτεινὴ καὶ τῶν κακῶν νύκτα κοινή, Petros Peloponnesios, *echos* plagal IV hard diatonic, *niḥavent, sofyân*: LKP 19/173, 129r / RAL 784, 132r / Iaşi 129, 306 / Vatopediou 1428, 327.

Τὸ δένδρον τῆς ἀγάπης σου μὲ φύλλα πιστοσύνης, Petros Peloponnesios, *echos* IV, *isfahân, semâ’î*: RAL 927, 53v / LKP 19/173, 96r / ELIA, 57r / CAMS P2, 23 / Iaşi 129, 142 / Vatopediou 1428, 128.

Τὸ ἐδικὸν μου ριζικὸν εἶν’ ἀπερίγραπτον κακόν, Petros Peloponnesios, *echos* *varys* diatonic, *irak, sofyân*: RAL 927, 15v / RAL 925, 31r / RAL 653, 35r / LKP 19/173, 8r / ELIA, 9r / CAMS P2, 58 / Iaşi 129, 230 / Vatopediou 1428, 238 / LKP (dossier) 117, 8.

Τὸ κάλλος μὲ ὑπερβολὴν, ἀστράπτει κι ἀκτινοβολεῖ, Petros Peloponnesios, *echos* IV, *isfahân, sofyân*: RAL 927, 55v / LKP 19/173, 92r / ELIA, 53r / CAMS P2, 23 / Iaşi 129, 138 / Vatopediou 1428, 124.

Τὸ λέγουν ὅλοι καθαρὰ, πὼς ἔχει πάντα ἡ χαρά, Petros Peloponnesios, *echos* IV, *nevâ, sofyân*: RAL 927, 46v / LKP 19/173, 81r / ELIA, 44r / CAMS P2, 25 / Iaşi 129, 108 / Vatopediou 1428, 99.

Τόση πολλὴ ὑπομονή, σ’ ἄλλον τινὰ ποῦ νὰ πονῇ, Petros Peloponnesios, *echos* plagal II heptaphonic, *ṣelmâz bûselîk, sofyân*: RAL 927, 61v / LKP 19/173, 117r / ELIA, 74r / CAMS P2, 31 / Iaşi 129, 214 / Vatopediou 1428, 219.

*Τὸ στόμα πάντα ἐξηγεῖ*⁸⁷, Petros Peloponnesios, *echos* plagal I, *sabâ, sofyân*, RAL 927, 28v / LKP 19/173, 39r & 133r / ELIA, 38r / Iaşi 129, 168 / Vatopediou 1428, 173.

⁸⁶ In RAL 925 and in ELIA the incipit is “Τί καρδιά νὰ ταγιαντίση”.

⁸⁷ In RAL 927, 28v the following is observed: the song is in *sabâ makam, usûl sofyân* and it has two sets of verses. The first bears the incipit “Τὸ φῶς μου ὅταν μὲ θεωρεῖ” and the second

Tò fōws mou ōtan mē thōrē, Petros Peloponnesios, *echos varies* diatonic, *irak, yūriik semāʾī*⁸⁸: RAL 927, 16r / RAL 653, 35v / LKP 19/173, 9r / ELIA, 10r / CAMS P2, 58 / Vatopediou 1428, 239 / LKP (dossier) 117, 10.

Tò fōws mou ōtan mē thōrē, Petros Peloponnesios, *echos plagal I, sabā, sofyan*: RAL 927, 28v / Iași 129, 230.

Toū kállous ἡ ὑπερβολή, ἡ συμμετρία ἡ πολλή, Petros Peloponnesios, *echos I* from low Ke, [*hūseyinī*] *ʾašīrān, sofyan*: LKP 19/173, 105r / Iași 129, 34 / Vatopediou 1428, 22.

Tò ōraïon próσωpón sou σχηματίζει οὐρανόν, Petros Peloponnesios, *echos I, hūseyinī, sofyan*: RAL 927, 50v / LKP 19/173, 102r / ELIA, 63r / Iași 129, 4.

Tύχη, ἀφοῦ ἐγνωρίζεις καλὰ καὶ ἐστοχάσθης, Petros Peloponnesios, *echos I, ʾarazbār, semāʾī*: RAL 927, 59v / LKP 19/173, 112r / ELIA, 70r / Iași 129, 45 / Vatopediou 1428, 46.

Tώρα πὰ ἀποφασίζω σὸ ἐξῆς νὰ ἐγλεντίζω, Petros Peloponnesios, *echos IV* heptaphonic, *yegālī*⁸⁹, *sofyan*: RAL 927, 6v / RAL 925, 10r / RAL 653, 33r / LKP 19/173, 1r / CAMS P2, 52 / CAMS P1, 1 / Iași 129, 17 / Vatopediou 1428, 31.

Tώρα πλέον ἐγνωρίσθη, τώρα εἶναι φανερόν, Petros Peloponnesios, *echos IV, beyāti*⁹⁰, *sofyan*: RAL 925, 19v / RAL 784, 22r / Gennadius 725, 74v / Iași 129, 117 / Vatopediou 1428, 108.

Tώρα πλέον ταξιδεύω, δίχως πὰ νὰ ταξιδεύω, Petros Peloponnesios, *echos IV, isfahân, sofyan*: RAL 927, 55r / LKP 19/173, 93r / ELIA, 54r / CAMS P2, 30 / Iași 129, 139 / Vatopediou 1428, 125.

Φαίνεται πὼς τό χεὶ ἡ φύσις κι ὅλα τὰ στοιχεῖα ʾπίσης, Petros Peloponnesios, *echos plagal IV, nikríz, sofyan*: Vatopediou 1428, 331.

Φῶς μου μὲ ἐκατάστησες, νὰ ρίζω πέτρα πίσω, Petros Peloponnesios, *echos plagal I, sabā, semāʾī*: RAL 927, 28r / LKP 19/173, 38r / ELIA, 37r / Iași 129, 167 / Vatopediou 1428, 172.

Ὡς πότε ʾαὐτὰ νὰ τὰ τραβῶ, ὅλο νὰ ἀμφιβάλλης, Petros Peloponnesios, *echos II*⁹¹, *hūzzam, yūriik semāʾī*: RAL 927, 34v / LKP 19/173, 62r / Iași 129, 98 / Vatopediou 1428, 68.

[*ʾUššak*] *taksīm*, Petros Peloponnesios, *echos I*: Iviron 997, 162v / Xeropotamou 305, 313r / Xeropotamou 299, 534.

[*Hūzzam*] *taksīm*, Petros Peloponnesios, *echos II*: Iviron 997, 163r / Xeropotamou 305, 313r / Xeropotamou 299.

[*Hūzzam*] *taksīm*, Petros Peloponnesios, *echos II*: Iviron 997, 163r.

“Τὸ στόμα πάντα ἐξηγεῖ”. Here as well, the composer seems to experiment with different versions.

⁸⁸ Given here with some reservation. Vatopediou 1428 gives the indication: ὁ 2 ὁ i and RAL 653 gives only the indication: *semāʾī*.

⁸⁹ Vatopediou 1428 gives the indication: [*hūseyinī*] *ʾašīrān makam, echos I* from low Di.

⁹⁰ RAL 925 and Gennadiou 725 give the indication: *nūbüft makam*.

⁹¹ RAL 927 and LKP 19/173 give *hūzzām makam* (and not *segāl*).

[Çârgâb] *taksîm*, Petros Peloponnesios, *echos* III: Ivron 997, 163v / Xeropotamou 305, 313v / Xeropotamou 299.

[Çârgâb] *taksîm*, another, Petros Peloponnesios, *echos* III: Ivron 997, 162v / Xeropotamou 305, 313v / Xeropotamou 299.

Taksîm, Petros Peloponnesios, *echos* IV: Ivron 997, 164r / Xeropotamou 305, 313v / Xeropotamou 299.

[Hüseynî] *taksîm*, Petros Peloponnesios, *echos* plagal I: Ivron 997, 164v / Xeropotamou 305, 314r / Xeropotamou 299.

[Hicâz] *taksîm*, Petros Peloponnesios, *echos* plagal II: Ivron 997, 165r / Xeropotamou 305, 314v / Xeropotamou 299.

[Irak] *taksîm*, Petros Peloponnesios, *echos* *varys*: Ivron 997, 166r / Xeropotamou 305, 315r / Xeropotamou 299.

[Irak] *taksîm*, Petros Peloponnesios, *echos* *varys*: Ivron 997, 166v / Xeropotamou 305, 315r / Xeropotamou 299.

[Rast] *taksîm*, Petros Peloponnesios, *echos* plagal IV: Ivron 997, 167r / Xeropotamou 305, 315v / Xeropotamou 299.

[Rast] *taksîm*, Petros Peloponnesios, *echos* plagal IV: Xeropotamou 305, 315v / Xeropotamou 299.

Elias

Sazkâr beste Bir dil oloutzak olousechin [Bir dil olicak ol mel-i hüsnün] Elias, *echos* plagal IV dipphonic, *remel*, verses by Elias: LKP (dossier) 59, 1.

Sazkâr zürük beste Ab diouslytedykim [Elias⁹²], *echos* plagal IV dipphonic, *darbeyn*: LKP (dossier) 59, 3.

Iakovos Protopsaltes

Ἀς μὴν θαρρεῖ νὰ καυχῇθῇ ποτὲ ἡ ἀνθρωπότης, Iakovos Protopsaltes, *echos* I, *hüseynî*: RAL 925, 49r.

Δὲν τὸ μετανοιώνω ὅτι ἔφθασα νὰ σ' ἀγαπῶ, Iakovos Protopsaltes, *echos* plagal I, *sabâ*, *sofyan*: verses by Iakovos Protopsaltes, RAL 784, 30v / Iași 129, 172 / Vatopediou 1428, 177.

Ἡ ἐξ' ὕψους προσηθεῖσα καὶ ἀσπίλως ἀρμοθεῖσα, Iakovos Protopsaltes, *echos* IV *legetos*, *segâb*, *sofyan*: verses by Iakovos Protopsaltes, RAL 653, 39v / Iași 129, 91 / Vatopediou 1428, 146.

Ἡ ὡραιότης δὲν θωρεῖται, μήτε τελείως ποσῶς μετρεῖται, Iakovos Protopsaltes⁹³, *echos* IV, *nübüft*⁹⁴, *sofyan*: verses by Iakovos Protopsaltes, RAL 925, 30v / RAL 784, 115v / Iași 129, 134 / Vatopediou 1428, 134.

⁹² Given with with some reservation. The *yürük beste* follows after the previous work titled “*fasıl sazkar*”. The first study is the immediately preceding one. Since no composer is mentioned, it is very likely that Elias himself composed the work.

Μεταξὺ φρικτῶν κυμάτων, Iakovos Protopsaltes, *echos* plagal IV, *rast*, *sofyan*, verses by Iakovos Protopsaltes: RAL 784, 62v / RAL 653, 39r / CAMS P2, 59 / Iaşi 129, 277 / Vatopediou 1428, 285.

Νὲ χεῖ ἦτον ποτὲ εἰς τὴν ἀκμὴν τῆς νέας ἡλικίας, Iakovos Protopsaltes, *echos* IV, *beyâtî*, *sofyan*, verses by Iakovos Protopsaltes: Iaşi 129, 118 / Vatopediou 1428, 109.

Οἱ χάρες κι οἱ λαμπρότητες, Iakovos Protopsaltes, *echos* plagal II, *bicâz*, *sofyan*, verses by Iakovos Protopsaltes: RAL 927, 45r / LKP 19/173, 73r / ELIA, 41r / CAMS P2, 33 / Iaşi 129, 201 / Vatopediou 1428, 205.

Όσοι ἔρωτα σπουδάζουν πλέον μαθηματικά, Iakovos Protopsaltes, *echos* IV, *nevâ*, *sofyan*, verses by Iakovos Protopsaltes: RAL 784, 106v / Iaşi 129, 111 / Vatopediou 1428, 102.

Στὸ πέλαγος τοῦ βίου, Iakovos Protopsaltes, *echos varys* diatonic tetrachordal, *bestenigâr*, *sofyan*, verses by Iakovos Protopsaltes: RAL 784, 52r / CAMS P2, 57 / Iaşi 129, 249 / Vatopediou 1428, 257.

Τρέξετε ἔρωτες ἐλάτε, Iakovos Protopsaltes, *echos* I from low Ke, *Bûselîk* [*bûseymlî*] *âsirân*, *sofyan*, verses by Beyzade Yiangos Karatzas: RAL 784, 5v / CAMS P1, 3 / Iaşi 129, 23 / Vatopediou 1428, 25 / Stathis, 4v / Gennadius 231, 17v / LKP 152/292, 42-49⁹⁵ / LKP (dossier) 73, 14.

Φίλοι μου ἡλικιωταί, Iakovos Protopsaltes, *echos* IV, *nevâ*, *sofyan*, verses by Iakovos Protopsaltes: RAL 927, 47v / LKP 19/173, 83r / ELIA, 46r / RAL 784, 105v / CAMS P2, 25 / Iaşi 129, 110 / Vatopediou 1428, 101.

Ὡ Μαῖον νουμηνία καὶ πρωτομαγιά αἰσία, Iakovos Protopsaltes, *echos varys* diatonic, *evçârâ*⁹⁶, *sofyan*: verses by Iakovos Protopsaltes, RAL 784, 45r / CAMS P2, 41 / Iaşi 129, 239 / Vatopediou 1428, 247.

Petros Byzantios

Ἡ ἀβέβαιος κινεῖται, τύχη πάντα καὶ μμεῖται, Petros Byzantios, *echos* IV, *beyâtî*, *sofyan*: LKP 19/173, 90r / Vatopediou 1428, 112.

Ἡ παντουργικὴ σοφία καὶ τῶν ἀγαθῶν αἰτία, Petros Byzantios, *echos varys* diatonic, *evçârâ*⁹⁷, *sofyan*: verses by archdeacon Kyrillos, RAL 784, 46r / CAMS P2, 53 / Iaşi 129, 240 / Vatopediou 1428, 248.

Καὶ στῆς τύχης τὴν γαλήνην, Petros Byzantios, *echos* I, *hisar bûselîk*, *sofyan*, LKP 19/173, 124r / RAL 784, 100v / Iaşi 129, 51 / Vatopediou 1428, 29.

Μὲ τὸ νὰ εἶναι ἀφευκτος σχεδόν, Petros Byzantios, *echos varys* diatonic⁹⁸, *evîç bûselîk*, *yürük semâ'î*: LKP 19/173, 136r / Iaşi 129, 52 / Vatopediou 1428, 30.

⁹³ Vatopediou 1428, 146 states “the subject of the verses is the [same as] the love song *Δὲν εἶναι τρόπος* of Petros Peloponnesios”.

⁹⁴ In RAL 925 the *makam* is *tâbir*.

⁹⁵ It is given four times followed by the rest of the verses in text only.

⁹⁶ CAMS P2 gives the indication: *evîç makam* and *echos varys heptaphonic* diatonic.

⁹⁷ CAMS P2 gives only the indication: *evîç*.

Mê tò vâ zeurō pōs perñā tò fōs mou mē zētia, Petros Byzantios, *echos* I heptaphonic from low Ke, *hūseyñi* [*hūseyñi*] *‘aširān, yūriūk semā’i*: LKP 19/173, 140r / Iași 129, 36 / Vatopediou 1428, 24.

Παράδειγμα ἐφάνηκες στήν καθαρὰν φιλίαν Petros Byzantios, *echos* plagal II, *hicâz, yūriūk semā’i*: RAL 784, 127r.

Ὁ ἔρωτας σὰν σκορπισθεῖ, κι ὁπότεν διαμοιρασθῇ, Petros Byzantios, *echos* plagal I, *būsēlik, sofyan*: LKP 19/173, 146r / Iași 129, 53 / Vatopediou 1428, 27.

Ὅλοι νόμιζαν ἐπίσης πὼς ταῖς χάρες της ἡ φύσις, Petros Byzantios, *echos* I from low Ke, [*hūseyñi*] *‘aširān, yūriūk semā’i*: LKP 19/173, 104r / RAL 784, 8r / Iași 129, 33 / Vatopediou 1428, 21.

Σταθερὸν καλὸν τοῦ κόσμου, Petros Byzantios, *echos* I heptaphonic from low Ke, [*hūseyñi*] *‘aširān*⁹⁹, *sofyan*: LKP 19/173, 139r / RAL 925, 35r / RAL 784, 99v / Iași 129, 35 / Vatopediou 1428, 23.

Ὡ τύχη, τί ἐπιθυμεῖς, ἀκόμη ποὺ μὲ πολεμεῖς, Petros Byzantios, *echos* plagal I, *būsēlik, sofyan*: LKP 19/173, 147r / RAL 784, 111r / Iași 129, 54 / Vatopediou 1428, 28.

Tanbûrî Isak Fresco-Romano (1745 - 1814)

Beyâtî peşrev Tanbûrî Isak Fresco-Romano, *echos* IV, *darb-i felt*: LKP 2/59a, 1r.

Georgios Soutsos

Hūseyñi ‘aširān kâr, Ta dir tene teni tene, Ἀμὸν μάτια μου ἂν ζηρανθοῦν οἱ πικροὶ σας ποταμοί, Georgios Soutsos, *echos* I from low Ke, *sofyan*: verses by Georgios Soutsos, RAL 784, 1r / Iași 129, 11 / Vatopediou 1428, 13.

Hūseyñi ‘aširān zūriūk semā’i, Χέρια μου ἐτοιμασθῆτε γὰ νὰ σφίξετε καλά, Georgios Soutsos, *echos* I from low Ke, verses by Georgios Soutsos: RAL 784, 3r / Vatopediou 1428, 14.

Bestenigâr kâr, Tatatadi, Ἔως πότε τύχην ἔχεις, Georgios Soutsos, *echos* *varys* tetraphonic chromatic, *hafff*, verses by Georgios Soutsos: LKP (dossier) 81¹⁰⁰, 1r / Stathis, 27r / Gennadius 231, 51v / LKP 152/292, 122 / Archdiocese of Cyprus 33, 1.

Rast beste arzit metiya, Georgios Soutsos, *echos* plagal IV, *firengî fer’*: RAL 784, 152r.

Rast beste yalîvez bir, Georgios Soutsos, *echos* plagal IV, *hafff*: RAL 784, 153v.

*Mahûr [kâr]*¹⁰¹, *Tadir teneni, aman, Τὴν ὥραίαν σου εἰκόνα, στὸν καθρέπτην ἂν ἰδῇς*, Georgios Soutsos, *echos* plagal IV heptaphonic, *hafff*, verses by Georgios Soutsos: RAL 784, 161v / CAMS P1, 4 / Iași 129, 310 / Vatopediou 1428, 320.

⁹⁸ LKP 19/173 gives the indication: *echos* I.

⁹⁹ RAL 925 gives the indication: *echos* I.

¹⁰⁰ “Composed by me, Gregorios Lambadarios, under his own instruction”.

¹⁰¹ Vatopediou 1428, 320 gives “Most artistic *beste*”. However, its whole structure is indicative of a *kâr*.

[*Mabûr*] *ağır semâ'î*, *Οἱ σειρήνες τριγυρίζουν*, Georgios Soutsos, *echos* plagal IV heptaphonic, *ağır*, verses by Georgios Soutsos: RAL 784, 164v / CAMS P1, 8 / Iaşi 129, 312 / Vatopediou 1428, 322.

[*Mabûr*] *yürük semâ'î*, *Εμψυχώθηκαν σὲ σένα αἱ καθόλου ἀρεταί*, Georgios Soutsos, *echos* plagal IV heptaphonic, *ağır*, verses by Georgios Soutsos: RAL 784, 166r / CAMS P1, 10 / Iaşi 129, 313 / Vatopediou 1428, 323.

Nişâbûr beste, *Τὴ μεγάλη συμφορά, τί ἡμέρα, τί εἰδήσεις*, Georgios Soutsos, *echos* plagal IV¹⁰², *sofyan*, verses by Georgios Soutsos: RAL 784, 168r & 189v / Iaşi 129, 327 / Vatopediou 1428, 339 / Stathis, 20v / Gennadius 231, 3r / LKP 152/292, 70.

[*Nişâbûr*] *ağır semâ'î*, *Τὶ κακὸν θανατηφόρον, τί ἀνίατος πληγή*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos: RAL 784, 170v / Iaşi 129, 328 / Vatopediou 1428, 340 / Stathis, 23v / LKP 152/292, 75.

[*Nişâbûr*] *yürük semâ'î*, *Ἠστραπτε σὸ πρόσωπόν σου καλλονὴ ἀγγελικὴ*, Georgios Soutsos, *echos* plagal IV, verses by Georgios Soutsos: RAL 784, 171v / Iaşi 129, 329 / Vatopediou 1428, 341 / Stathis, 25r / LKP 152/292, 78.

[*Nişâbûr*] *beste* *Πρέπει πὰ νὰ μὲ θρηνεῖ καὶ Ἀνατολὴ καὶ Δύσις*, Georgios Soutsos, *echos* plagal IV, *sofyan*, verses by Georgios Soutsos: RAL 784, 173r / Iaşi 129, / 329 / Vatopediou 1428, 341.

Nişâbûr şarkı, *Gönuler sangâidini* Georgios Soutsos, *echos* plagal IV, *sofyan küçük*, verses by Georgios Soutsos: RAL 784, 173v / Iaşi 129, 329 / Vatopediou 1428, 342. The "Arabic nagme", *Ah yâ qalbî mahzûn*, by the same [composer] follows.

Antoninin

Nühîft [peşrev] Antoninin, [*echos* IV], *bâvî*: Gritsanis 3, 182r.

Yûsuf Usta

Beyâtî [peşrev] Yûsuf Celebi, *echos* IV, *bereşân*: Gritsanis 3, 143v.

Tziochatzoglou

Tâbir [peşrev] Tziochatzoglou, [*echos* I], *devr-i revân*: Gritsanis 3, 144v.

Eviç [peşrev] Tziochatzoglou, [*echos* varies heptaphonic diatonic], *düyek*: Gritsanis 3, 151v.

Tanburi Arezouni¹⁰³

Sabâ [peşrev] Tanburi Arezouni, [*echos* plagal I diphonic]: Gritsanis 3, 160v.

Sabâ [saz] *semâ'î* Tanburi Arezouni, [*echos* plagal I diphonic]: Gritsanis 3, 210v.

Pençgâh [saz] *semâ'î* Tanburi Arezouni, [*echos* plagal I tetraphonic]: Gritsanis 3, 227ar.

¹⁰² MS Stathis gives the more correct *echos* plagal I triphonic with *kliton* (the enharmonic *phthorâ*).

¹⁰³ The name is found written in three different ways: "Areznoun" 162v / "Arizouni" 213v / "Areznin tanburi" 231r.

Ismail Tzaous

Yar pilim ėim pezmize Ismail Tzaous: Gritsanis 3, 167r.

Peligratzoglou

Mahûr yûrûk semâ'î Peligratzoglou, *echos* plagal IV heptahonic, *zincîr*: Gritsanis 3, 19v.

Tanburi Hacı Omer Aga

Nûhiyî [saz] *semâ'î* Tanburi Hacı Omer Aga, [*echos* IV]: Gritsanis 3, 183r.

Hocamasinin

*Müste'âr peşrev*¹⁰⁴ Hocamasinin, *echos* IV *legetos*, *muhammes*: Gritsanis 3, 44v.

Skouloumbri of Chios

Ἥλιος λαμπρὸς μὲ φαεινὲς ἀκτῖνες, Skouloumbri of Chios¹⁰⁵, *echos* plagal IV, *rast*: *frangi*, Vatopediou 1428, 302.

Yiangos Aga of Siphnos

Mè tās zōhrās āktīnas tōn ōraíōn sou matiōn, Yiangos Aga of Siphnos, *echos* plagal IV, *nikrîz*, *sofyan*: Vatopediou 1428, 334.

Folk

Αμάν, βουνὰ παρακαλῶ εἰπῆτε, island song, *echos* IV *legetos*, *segâh*, *sofyan* 2 ó i: Vatopediou 1428, 156.

Ἄν κι αὐτὸ τό 'καμε βλέπεις, island song¹⁰⁶, *echos* IV, *hisar*, *frangi*: Vatopediou 1428, 186.

Κόρη μαλαγματένια μου, song from Zakynthos, *echos* plagal IV, *rast*: Iaşi 129, 333 / Vatopediou 1428, 304.

Ξένος ἤμουν κι ἤρθα τώρα, [folk], *echos* plagal IV, γ /χ: LKP 152/292, 287.

Unspecified composer

Instrumental Compositions

Uşşak [peşrev] [unspecified composer], [*echos* I], *çenber*: Gritsanis 3, 72v.

Uşşak [peşrev] [unspecified composer], [*echos* I]: Gritsanis 3, 84v.

Uşşak soylu peşrev [unspecified composer], [*echos* I], *düyek*: Gritsanis 3, 234v.

Uşşak [peşrev] [unspecified composer], [*echos* I], *hafîf*: LKP (dossier) 60, 16r.

Rast [peşrev] [unspecified composer], [*echos* plagal IV], *darb-i feht*: LKP (dossier) 60, 41v.

¹⁰⁴ It appears to be incomplete with respect to its form, because its length differs to that of a *peşrev* and at the same time there are no indications of *terkîbs* etc.

¹⁰⁵ The complete identity of the composer in the manuscript is: "Music by musikantes Skouloumbri of Chios at Stavrodromi".

¹⁰⁶ The manuscript gives the indication: "adapted to the same verses and composed by Nikeforos".

*Rast*¹⁰⁷ [*peşrev*] [unspecified composer], [*echos* plagal IV], *darb-i feht*: LKP (dossier) 60, 43v.

Salınçak rast peşrev [unspecified composer], [*echos* plagal IV], *devr-i revân*: LKP (dossier) 60, 45r.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *düyek*: Gritsanis 3, 65v.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *düyek - çenber - fabte - berefşân*: Gritsanis 3, 115v¹⁰⁸.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *düyek, şüküfzâr*: Gritsanis 3, 110v.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *çenber, beyplerimin*: Gritsanis 3, 134v.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *küçük zincîr*: Gritsanis 3, 137v.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *devr-i revân*: LKP (dossier) 60, 34r.

Hüseyinî [*peşrev*] [unspecified composer], [*echos* plagal I], *fabte*: Gritsanis 3, 175v.

*Hüseyinî kâynat*¹⁰⁹ *peşrev* [unspecified composer], [*echos* plagal I], *haffî*: Gritsanis 3, 247v / LKP (dossier) 60, 38r.

Hicâz [*peşrev*] [unspecified composer], *echos* plagal II, *zincîr*: Gritsanis 3, 3v.

Hicâz [*peşrev*] [unspecified composer], *echos* plagal II, *devr-i kebîr*: Gritsanis 3, 135v.

Hicâz [*peşrev*] [unspecified composer], *echos* plagal II, *haffî*: Gritsanis 3, 196v.

Hicâz [*peşrev*] [unspecified composer] *tevîr*, [*echos* plagal II]: LKP (dossier) 60, 24r.

Çârgâb [*peşrev*] [unspecified composer], [*echos* III], *devr-i kebîr*: Gritsanis 3, 113r.

Hüzzam [*peşrev*] [unspecified composer], *echos* II, *düyek*: Gritsanis 3, 32v.

Segâb [*peşrev*] [unspecified composer], *echos* IV *legetos*, *muhammes*: Gritsanis 3, 42v.

Segâb [*peşrev*] [unspecified composer], [*echos* IV *legetos*], *çenber*: Gritsanis 3, 213v.

Nevâ [*peşrev*] [unspecified composer], [*echos* IV], *çenber*: Gritsanis 3, 66v.

Nevâ [*peşrev*] [unspecified composer], [*echos* IV], *berefşân*: Gritsanis 3, 91v.

Nevâ [*peşrev*] [unspecified composer], [*echos* IV], *muhammes*: Gritsanis 3, 149v.

Kürdî [*peşrev*] [unspecified composer], [*echos* plagal I hard diatonic], *darbeyn*: Gritsanis 3, 141v.

Sabâ [*peşrev*] [unspecified composer], [*echos* plagal I], *darb-i feht*: Gritsanis 3, 16v.

¹⁰⁷ The manuscript also gives the indication: *nişâbü'r*.

¹⁰⁸ Very similar to that in Cantemir's collection (f 40, work 73) attributed to Sultan Murad.

¹⁰⁹ The *peşrev* is written in both manuscripts with small differences in notation. In Gritsanis 3 has "ki kîaimat", while LKP (dossier) 60 has "kiainat". According to W. Feldman (private communication) it may be a title which means "existence".

Sabâ [peşrev] [unspecified composer], *echos* plagal I diphonic, devr-i: Gritsanis 3, 235r.

Sabâ [peşrev] [unspecified composer], [echos plagal I diphonic], *çenber*: LKP (dossier) 60, 8v.

Sabâ değışme [unspecified composer], [echos plagal I diphonic], *hafif - sakıl - hâvî - dar-beyn*: LKP (dossier) 60, 15r.

Beyâtî peşrev [unspecified composer], [echos IV], *sofyan*: Gritsanis 3, 142v.

Beyâtî [peşrev] [unspecified composer], [echos IV], *sakıl*: LKP (dossier) 60, 19v.

Acem peşrev [unspecified composer], [echos I pentaphonic], *ama çenber*: Gritsanis 3, 51v / LKP (dossier) 60, 10r.

Acem [peşrev] [unspecified composer], [echos I pentaphonic], *fabte*: Gritsanis 3, 52v.

Zerzemeli Sabâ [peşrev] [unspecified composer], [echos plagal I], *darb-i feht*: Gritsanis 3, 26v.

Muhayyer [peşrev] [unspecified composer], [echos plagal I diphonic]: Gritsanis 3, 161r.

Mahûr peşrev [unspecified composer], [echos plagal IV heptaphonic], *bereşân*: Gritsanis 3, 22r.

Mahûr [peşrev] [unspecified composer], [echos plagal IV heptaphonic], *darb-i feht*: Gritsanis 3, 236r.

Bestenigâr [peşrev] [unspecified composer], *varys* tetraphonic diatonic, *sakıl*: Gritsanis 3, 75r.

Bûselik [peşrev] [unspecified composer], [echos plagal I hard diatonic], *darb-i feht*: Gritsanis 3, 178v.

Bûselik [peşrev] [unspecified composer], [echos plagal I hard diatonic]: Gritsanis 3, 211v.

Bûselik [peşrev] [unspecified composer], [echos plagal I hard diatonic], *düyek*: Gritsanis 3, 217v.

Nihavent [peşrev] [unspecified composer], *echos* plagal IV [hard diatonic], *devr-i kebîr*: Gritsanis 3, 227av.

Irak [peşrev] [unspecified composer], [echos *varys* diatonic]: Gritsanis 3, 62v.

Sultânî irak [Peşrev] [unspecified composer], [echos *varys* diatonic], *fabte*: Gritsanis 3, 114v.

[*Hüseynî*] '*aşîrân* [peşrev] [unspecified composer], [echos plagal I heptaphonic from low Ke], *sakıl*: Gritsanis 3, 67v.

[*Hüseynî*] '*aşîrân peşrev* [unspecified composer], [echos plagal I heptaphonic from low Ke], *çenber*: Gritsanis 3, 68r.

[*Hüseynî*] '*aşîrân* [peşrev] [unspecified composer], [echos plagal I heptaphonic from low Ke], *fabte*: Gritsanis 3, 155v.

‘Arazbâr heyphilerin [peşrev] [unspecified composer], [echos IV legetos], *devr-i revân*: Gritsanis 3, 73v.

Nühüft [peşrev] [unspecified composer], [echos IV], *sakıl*: Gritsanis 3, 180v.

Bozorg [peşrev] [unspecified composer], [echos plagal IV], *zincîr*: Gritsanis 3, 7v.

Râhatü'l-ervâh peşrev [unspecified composer], [echos varies diatonic], *darbeyn teru peref*: Gritsanis 3, 90r.

Rehâvî pegli Peşrev [unspecified composer], *sakıl*: Gritsanis 3, 230r.

Nevgûlat [peşrev] [unspecified composer], *fabte*: Gritsanis 3, 202v.

[Peşrev] [unspecified composer], *fabte*: Gritsanis 3, 203r.

[Peşrev] [unspecified composer], [echos plagal II¹¹⁰], *sakıl*: Gritsanis 3, 224v.

[Peşrev] [unspecified composer], [echos IV], *darb-i feht*: Gritsanis 3, 234v.

[Peşrev] [unspecified composer], [echos IV], *gül devr-i*: Gritsanis 3, 239v.

Sünbüle [peşrev] [unspecified composer], *devr-i*: LKP (dossier) 60, 50r.

Karcığar peşrev [unspecified composer], [echos I mixed with II (defteroproto)], *düyek*: LKP (dossier) 60, 11r.

Dügâb şükûfezâr [peşrev] [unspecified composer], [echos plagal I], *düyek*: LKP (dossier) 60, 27v.

Murassa‘ küçük [unspecified composer]: Gritsanis 3, 214v.

Eviç sabatname [unspecified composer], [echos varies heptaphonic diatonic], *muhammes*: Gritsanis 3, 163av.

Acem ‘aşîrân Saz Semâ’î [Old], [echos varies]: LKP (dossier) 60, 13r.

Rast saz semâ’î [Old], [echos plagal IV]: LKP (dossier) 60, 48r.

Hicâz saz semâ’î [unspecified composer], echos plagal II: LKP (dossier) 60, 21r.

Segâb [saz] Semâ’î [unspecified composer], echos IV legetos: Gritsanis 3, 63v.

Segâb biyyük [saz] Semâ’î [unspecified composer], echos IV legetos: Gritsanis 3, 63v.

Segâb [saz] Semâ’î [unspecified composer], echos IV legetos: Gritsanis 3, 157r.

Hüseyinî [saz] semâ’î [unspecified composer], [echos plagal I]: Gritsanis 3, 117v.

Biyyük [saz] semâ’î hüseyinî [unspecified composer], [echos plagal I]: Gritsanis 3, 173v.

Nevâ [saz] semâ’î [unspecified composer], [echos varies diatonic]: Gritsanis 3, 102v.

Mabûr [saz] semâ’î [unspecified composer], [echos plagal IV heptaphonic]: Gritsanis 3, 21r.

Beyâtî [saz] semâ’î [unspecified composer], [echos IV]: Gritsanis 3, 119r.

Acem [saz] semâ’î [unspecified composer], [echos I pentaphonic]: Gritsanis 3, 160r.

Acem saz semâ’î [unspecified composer], [echos varies]: LKP (dossier) 60, 49r.

¹¹⁰ At least that is what was determined by the *phthorai* of the music score.

[*Hüseynî*] ‘*aşîrân [saz] semâ’î* [unspecified composer]: *echos* plagal I heptaphonic from low Ke, Gritsanis 3, 58v.

[*Hüseynî*] ‘*aşîrân [saz] semâ’î* [unspecified composer]: [*echos* plagal I heptaphonic from low Ke], Gritsanis 3, 69v.

Acem [*büseynî*] ‘*aşîrân [saz] semâ’î* [unspecified composer], [*echos varys*]: Gritsanis 3, 240v.

Nibavent [*saz*] *semâ’î* [unspecified composer], *echos* plagal IV [hard diatonic]: Gritsanis 3, 228v.

Mubayyer [*saz*] *semâ’î* [unspecified composer], [*echos* plagal I heptaphonic]: Gritsanis 3, 79v.

Mubayyer [*saz*] *semâ’î* [unspecified composer], [*echos* plagal I heptaphonic]: Gritsanis 3, 156v.

Mubayyer büselîk [*saz*] *semâ’î* [unspecified composer], [*echos* IV]: Gritsanis 3, 127r.

Şelmâz [*saz*] *semâ’î* [unspecified composer], *echos* plagal II heptaphonic: Gritsanis 3, 82r.

Çârgâb [*saz*] *semâ’î* [unspecified composer], [*echos* III]: Gritsanis 3, 113v.

Râbatü’l-Ervâb [*saz*] *semâ’î* [unspecified composer], [*echos varys* diatonic]: Gritsanis 3, 91r.

Nevrûz-i ‘acem [*saz*] *semâ’î* [unspecified composer]: Gritsanis 3, 206v.

[*Hisar büselîk*] [*saz*] *semâ’î* [unspecified composer], [*echos* plagal I hard diatonic]: Gritsanis 3, 25r.

Vocal Compositions

Αἰσθάνομαι δριμύτατα τοῦ χωρισμοῦ τοὺς πόνους, [unspecified composer], *echos* plagal I phthorikos: Stathis, 6v.

Αἰωνίως ἔχασα τὸ φῶς τῶν ὀφθαλμῶν μου, [unspecified composer], [*echos* plagal IV probably]: Gennadius 231, 79r.

Ἄν ἀκόμα ἀμφιβάλλης, [unspecified composer], *echos* plagal I [*spathios*], *sefkoutarat*, *sofyan*: Gennadius 231, 62v.

Ἄνθος τερπνὸν ἐαρπνόν, [unspecified composer], *echos* plagal II: Gennadius 231, 22v.

Ἄν στὸν κόσμον ἦλθες μόνος, unspecified, *echos* plagal I, *sabá*, *sofyan*: RAL 925, 32v / Iaşi 129, 171 / Vatopediou 1428, 176.

Ἀπὸ τὰ γλυκά σου μάτια τρέχει ἀθάνατον νερόν, [unspecified composer], *echos* plagal I, *hisar büselîk*: RAL 925, 19r / ELIA, 94r / CAMS P2, 37 / CAMS P1, 16.

Ἀπόψε τὰ μεσάνυκτα, [unspecified composer], [*echos* plagal IV], *rast*: Gennadius 231, 43v.

Ἀπ’ τὸν καιρόν, [unspecified composer], [*echos* plagal IV]: Gennadius 231, 47r.

Ἀς μὴ θαρρῇ νὰ καυχῇθῃ, [unspecified composer], *echos* plagal I, *hüseynî, sofyan*: LKP 152/292, 17.

Ἀφανισμὸς καὶ λύπη ξέρεις τί θὲ νὰ πῇ, [unspecified composer], *echos* plagal IV, *rast*: RAL 925, 41v.

Ἄχ ἂν ποτὲ φορὰ καταφέρῃ, [unspecified composer], *echos* plagal I phthorikos, *baba tâbir*: Stathis, 9r / LKP 152/292, 64.

Ἄχ ἔρωτα σκληρότατε καὶ ποῖα εἶν' τὰ καλὰ σου, unspecified, *echos* plagal IV hard diatonic, *ni-havent, sofyan*¹¹¹: RAL 927, 22v / RAL 925, 52r / RAL 653, 37v / LKP 19/173, 23r / ELIA, 24r / Iaşi 129, 305 / Vatopediou 1428, 326.

Βιάζομαι καὶ λαχταρῶ, τὴν ὥραν χρόνον τὴν θωρῶ, unspecified, *echos* plagal IV, *nikrîz, sofyan*: LKP 19/173, 29r / CAMS P2, 45 / Iaşi 129, 321 / Vatopediou 1428, 332.

Γιατρικὸν καὶ ἱατρὸς εἶσαι ὅταν ἂν θελήσεις, [unspecified composer]¹¹², *echos* plagal IV, *bisar rast*: RAL 784, 178r.

Δὲν ξεύρω τὸ μεράμι σου μῆπως καὶ ἀποτύχει¹¹³, unspecified, *echos* I, *'uṣṣak yüriük semâ'î*: LKP 19/173, 135r / Iaşi 129, 32 / Vatopediou 1428, 37.

Διατὶ πλέον δὲν πίπεις, [unspecified composer], [*echos* plagal IV]: Gennadius 231, 68v.

Δύο καρδιῶν ἀλισβερίσι, ὅποιος κι ἂν τὸ πασαρδίσει, unspecified, *echos* *varys* diatonic, *râbatü'l-ervâh*¹¹⁴, *sofyan*: LKP 19/173, 137r / ELIA, 87r / CAMS P2, 39 / Iaşi 129, 256 / Vatopediou 1428, 264.

Ἐαρ εἶσαι μὲ τὰ ἄνθη¹¹⁵, [unspecified composer], *echos* plagal II: Stathis, 47r / LKP 152/292, 59¹¹⁶.

Ἐγινε νεκρανάστασις, [unspecified composer], *echos* IV *legetos, segâb*: RAL 927, 37v / LKP 19/173, 54r / CAMS P2, 18.

Εἰς τὸ θέατρον τοῦ κόσμου, μὲ τὰ μέτρα τοῦ νοός μου, unspecified, *echos* III, *çârgâb, sofyan*: RAL 784, 102r / Iaşi 129, 67 / Vatopediou 1428, 83.

Εἰς τοὺς ὄρους τῆς φιλίας, unspecified, *echos* *varys* diatonic heptaphonic, *evçârâ, sofyan*: RAL 784, 44r / Iaşi 129, 238 / Vatopediou 1428, 246.

Ἐνὸς ρόδου θεωρία, unspecified, *echos* plagal II, *hicâz, sofyan*: RAL 927, 12v / LKP 19/173, 64r / ELIA, 81r / Iaşi 129, 202 / Vatopediou 1428, 206.

Ἐρωτος ὅλη ἡ δόξα ιδιώματα, [unspecified composer], *echos* *varys* heptaphonic, *evîç, sofyan*: CAMS P1, 12.

¹¹¹ ELIA gives the indication: *usûl semâ'î*.

¹¹² Immediately afterwards, f. 179r gives the indication: "The same one, newer, niṣâbürek, [*echos*] plagal IV *Εἰς τοῦ λαμπροῦ προσώπου σου τὸ πάνσοφον σχολεῖον*". On f. 179v it seems to continue with a "persengi" [*echos*] plagal IV *Ὡς πότε ἡ σκληρότης ἡ υπερβολικὴ*.

¹¹³ LKP 19/173 gives the indication: the *mesrepi*.

¹¹⁴ LKP 19/173 and CAMS P2 give the indication: *râbat-fezâ makam*.

¹¹⁵ "Some other ones, called *levantinika*".

¹¹⁶ Followed in the manuscript by Pa, ΓΤΓ/χ, *Πικρὰ ἀναστενάξω*, which looks like a verse or a continuation of this song, not like a different independent piece.

Ἐχε φῶς μου εἰς τὸν νοῦ σου, τοῦτον ὅτι σ' ἀγαπῶ, unspecified, *echos* IV, *beyâtî, sofyan*: Iași 129, 119 / Vatopediou 1428, 110.

Ἐως τώρα ἤμπορούσα, τὴν καρδιά μου καὶ κρατοῦσα, unspecified, *echos* *varys* diatonic, *euṣârâ*¹¹⁷, *sofyan*: RAL 925, 20v / LKP 19/173, 10r / CAMS P2, 39 / Iași 129, 245 / Vatopediou 1428, 253.

Ζεῦ θεὲ θεῶν τε καὶ θνητῶν, [unspecified composer], *echos* plagal IV: Gennadius 231, 32v.

Ἡ ἀβέβαιος κινεῖται, τύχη πάντα καὶ μιμεῖται unspecified, *echos* IV *legetos, segâh*¹¹⁸, *sofyan*: RAL 784, 109r / CAMS P2, 27 / Iași 129, 121.

Ἡ Ἀφροδίτη σ' εἶδε καὶ φρίττει κι' ἀπορεῖ, unspecified, *echos* *varys* diatonic heptaphonic, *euṣârâ*, *sofyan*: Iași 129, 234 / Vatopediou 1428, 242.

Ἡ γλῶσσα μου τὰ πάθη μου ἂν τὰ ἀπαριθμήσῃ, unspecified, *echos* plagal II, *bicâz, sofyan*¹¹⁹: RAL 784, 128r / Iași 129, 205 / Vatopediou 1428, 208.

Ἡ εὐμορφία σου φῶς μου, unspecified, *echos* *varys* diatonic [tetraphonic], *bestenigâr, yûriik semâ'î*: Iași 129, 246 / Vatopediou 1428, 254.

Ἡθέλησα ν' ἀντισταθῶ, πολλαῖς φοραῖς νὰ μὴν πιασθῶ, unspecified, *echos* plagal IV, *rast, sofyan*: LKP 19/173, 126r / CAMS P2, 44 / Iași 129, 275 / Vatopediou 1428, 283.

Ἡ μὲ στέλλεις τὴν καρδιά μου ἢ κρατᾷς καὶ τὸ κορμί, unspecified¹²⁰, *echos* IV *legetos, segâh, sofyan*: RAL 925, 22v / Iași 129, 102 / Vatopediou 1428, 150.

Θάνατε τί ἐγέννηκες, unspecified, *echos* plagal I, *bisar, sofyan*¹²¹: RAL 927, 63r / LKP 19/173, 121r / ELIA, 77r / Iași 129, 179 / Vatopediou 1428, 183.

Θαυμάζω ὅταν βιασθῶ, τοὺς πόνους μου νὰ στοχασθῶ, unspecified, *echos* IV, *beyâtî*¹²², *sofyan*: RAL 927, 57v / LKP 19/173, 86r / ELIA, 49r / RAL 784, 21r & 23r¹²³ / CAMS P2, 24 / Iași 129, 113 / Vatopediou 1428, 104.

Θαυμάζω ὅταν βιασθῶ, τοὺς πόνους μου νὰ στοχασθῶ, [unspecified composer], *echos* plagal IV, *bozorg, sofyan*: RAL 927 / LKP 19/173, 32r.

Θέλεις νὰ μὲ θανατώσεις, [unspecified composer], *echos* *varys, acem 'aşirân, sofyan*: RAL 927, 13r / RAL 925, 8v / LKP 19/173, 109r / ELIA, 84r.

Καὶ ποῖο καλὸ νὰ θυμηθῶ, unspecified, *echos* plagal I, *sabâ, yûriik semâ'î*: Iași 129, 173 / Vatopediou 1428, 178.

¹¹⁷ RAL 925, LKP 19/173 and CAMS P2 give the indication: *sultânî irak*.

¹¹⁸ CAMS P2 gives the indication: *beyâtî makam*.

¹¹⁹ MS 784 *usûl* ó 2 ó i.

¹²⁰ The manuscript gives the indication: "old" ("παλαιόν").

¹²¹ ELIA and LKP 19/173 give the indication: *usûl semâ'î*.

¹²² *Beyâtî makam* is the indication given by Petros in codex RAL 927, Nikeforos in RAL 784 and the scribe of ELIA. Nikeforos in Vatopediou 1428 gives *Nevâ*. CAMS P2, 24 gives the indication: *isfahân makam*.

¹²³ The song is found twice in the same codex, in different folios.

Καθὼς ἡ θάλασσα αὐτό πάντα τὸ συνηθίζει, unspecified, *echos* plagal II, *hicâz*, *yürük semâ'î*: RAL 927, 41v / LKP 19/173, 68r / RAL 784, 126r / CAMS P2, 36 / Iaşi 129, 203 / Vatopediou 1428, 207.

*Κι ἄν σήμερον ἡ δοκιμὴ*¹²⁴, [unspecified composer]: RAL 925, 60v.

Κοκώνα μαργιόρα, [unspecified composer], *echos* plagal II, *hicâz*: Gennadius 231, 44r.

*Κοκώνα Μαργιορή*¹²⁵, [unspecified composer], *echos* plagal II, [*hicâz*]: Gennadius 231, 44r.

Λοιπὸν ἀφοῦ σὲ ἀγαπῶ, [unspecified composer], *echos* plagal IV: ELIA, 93r.

Μάνα δὲς πό 'χετε παιδιά, [unspecified composer], *echos* III: *semâ'î*, LKP 152/292, 17.

*Μαῦρα πιά ἀπεφάσισα εἰς τὸ ἐξῆς νὰ βάλω*¹²⁶, unspecified, *echos* plagal IV, *rast*¹²⁷, *semâ'î*¹²⁸: RAL 927, 19v / RAL 925, 32r / RAL 653, 37r / LKP 19/173, 17r / ELIA, 17r / Iaşi 129, 273 / Vatopediou 1428, 281.

Μὲ δύο πάθη τυραννοῦμαι, φοβερὰ καὶ πολεμοῦμαι, unspecified, *echos* I, *hiüseyinî*, *sofyan*: LKP 19/173, 122r / CAMS P2, 19 / Iaşi 129, 6 / Vatopediou 1428, 5.

Μέσα σὲ πέλαιος βαθύ, [unspecified composer], *echos* plagal II, *hicâz*: CAMS P1, 16.

Μετὰ τὴν στέρησίν σου καὶ ἀναχώρησίν σου, unspecified, *echos* IV, *beyâtî*, *yürük semâ'î*: LKP 19/173, 142r / CAMS P2, 28 / Iaşi 129, 122 / Vatopediou 1428, 113.

Μὲ τὸ μιζράπι τῶν ματιῶν, πού 'ναι γεμάτα νοῦρι, unspecified, *echos* IV, *nişâbûr*, *yürük semâ'î*: RAL 925, 25r / LKP 19/173, 138r & 160v / CAMS P2, 31 / Iaşi 129, 133 / Vatopediou 1428, 135.

Μὲ τὸ νὰ 'ναι ἡ καρδιά μου, unspecified, *echos* I, *hiüseyinî*, *sofyan*: RAL 927, 51r / LKP 19/173, 101r / ELIA, 62r / RAL 784, 95r / Iaşi 129, 3 / Vatopediou 1428, 7.

Μία εὐγενικὴ ψυχὴ, [unspecified composer], [*echos* plagal IV heptaphonic]: Gennadius 231, 70v.

Νέος Ἄρης τώρα τρέχει, [unspecified composer], *echos* plagal II heptaphonic triphonic, *sofyan*: LKP 152/292, 11.

Νεότης ἀνθηρά, [unspecified composer], [*echos* plagal IV], *sofyan*: Gennadius 231, 64v.

Νεότης μου ἀθλία γεμάτη τυραννία, [unspecified composer], *echos* plagal II triphonic, *hicâz*, *sofyan*: CAMS P2, 38.

Νὲ χεὶ ἦτον ποτὲ εἰς τὴν ἀκμὴν τῆς νέας ἡλικίας, [unspecified composer], *echos* IV, *beyâtî*: LKP 19/173, 159r.

¹²⁴ The music score is preceded by the text “Ὅμως κι αὐτὴ ἡ δοκιμὴ δὲν γίνετ' ὀλημέρα καὶ μάλιστα ἀστέργια ///, κι ἀπάνου στὸν ἄερα. Στοχάσου σὺ μίαν φορὰν, πὼς εἶν' ὁ κόσμος σφαῖρα”. There are no indications of *echos*, *makam* or *usûl*.

¹²⁵ The manuscript gives the indication: “another one, in a different way”.

¹²⁶ RAL 925 does not have “πιά”.

¹²⁷ RAL 925 gives the indication: *mâhûr makam*.

¹²⁸ MS 1428 gives the indication: *usûl* ó 2 (*sofyan*).

Ὁ ἔρωσ τρέχοντας εἰς τὰ δάση¹²⁹, [unspecified composer], *echos varys* tetraphonic diatonic, *bestenigâr*: Stathis, 19r & Stathis, 46r / Gennadius 231, 15r / LKP 152/292, 62.

Οἱ ἔρωτες ἐκόνεψαν στὰ εὐμορφά σου μάτια, [unspecified composer], *echos* I, *muhayyer*: RAL 927, 8r / RAL 925, 34v.

Οἱ κλήσεις λέγουν οἱ πολλοί, [unspecified composer], [*echos* plagal I hard diatonic¹³⁰]: Gennadius 231, 69r.

Ὅλοι γιатροι τὸ ἀποροῦν, [unspecified composer], *echos* plagal II: ELIA, 96r.

Ὅποιος πιά ἀποφασίση, γιὰ ν' ἀντιπολεμήση, unspecified, *echos varys* diatonic heptaphonic, *evşârâ*¹³¹, *sofyan*: RAL 925, 33r / LKP 19/173, 115r / RAL 784, 129r / CAMS P2, 38 / Iaşi 129, 235 / Vatopediou 1428, 243.

Ὅταν σπράπτεις τὰ νέφη, [unspecified composer], [*echos* plagal IV]: Gennadius 231, 65v.

Ὅτι κι ἂν ἐπιθυμήσῃ κάθε ἓνας νὰ ἀποκτήσῃ, unspecified, *echos* IV *legetos* with *zygos*, *müste'âr*, *sofyan*: RAL 927, 64r / LKP 19/173, 56r / CAMS P2, 18 / Iaşi 129, 132 / Vatopediou 1428, 155.

Πάλιν μιὰ νέαν προσβολὴν κι ὁρμὴν τοῦ ἔρωτος πολλήν, [unspecified composer], *echos* IV *legetos*, *segâh*: RAL 925, 18r.

Πάντα λέγεις νὰ ἐλπίζω, πάντα λές νὰ καρτερῶ, unspecified, *echos* IV, *beyâtî*¹³², *sofyan*: RAL 784, 108v / CAMS P2, 29 / Iaşi 129, 120 / Vatopediou 1428, 111.

Παράδειγμα ἐφάνηκες στήν καθαρὰν φιλίαν, unspecified, *echos* plagal II¹³³, *türki hicâz*, *yürük semâ'î*: LKP 19/173, 143r / CAMS P2, 40 / 204 / Vatopediou 1428, 214.

Ποία νὰ εἶναι τάχα πάλιν ἡ αἰτία τῆς ὀργῆς¹³⁴, unspecified, *echos* III, *çârgâh*, *sofyan*: RAL 925, 21r / RAL 784, 12r / Gennadius 725, 73r / ELIA, 89r / Iaşi 129, 66 / Vatopediou 1428, 36.

Ποτέ του δὲν ἐστάθῃ ὁ κόσμος δίχως πάθη, unspecified, *echos* I, *uşşak*, *yürük semâ'î*: LKP 19/173, 128r / Iaşi 129, 31 / Vatopediou 1428, 36.

Ποῦ Ἡράκλειτος νὰ κλαῦσῃ θλιβερά χωρὶς νὰ παύσῃ, unspecified, *echos* plagal IV, *nikrîz*, *sofyan*: LKP 19/173, 127r / RAL 784, 84v / CAMS P2, 43 / Iaşi 129, 322 / Vatopediou 1428, 333.

Ποῦ 'ναὶ τὸ ἔσκη κ' ἡ χαρὰ ποῦ εἶχα 'γὼ ἄλλῃ φορὰ, [unspecified composer], *echos varys* diatonic heptaphonic: Stathis, 14r / LKP 152/292, 65.

¹²⁹ Manuscript Stathis has "Another one, very difficult due to the irregularity of tempo. Its creator is unknown. It appears to be the work of someone named Nestor. At the end of this book, the same piece will be presented clean of omissions and meaningless additions, however here it is placed [as] found in various manuscripts". On f. 46r the following note is found: "Here is also the promised one, corrected according to my ideas, if I am allowed by the one who composed it. Written here only because I had promised, as it is useless otherwise".

¹³⁰ As determined by the *martyriai* it is hard diatonic.

¹³¹ RAL 925 gives the indication: *irak makam*.

¹³² CAMS P2 gives the indication: *nevâ makam*.

¹³³ CAMS P2 gives the indications: [*echos*] II and *echos varys* diatonic.

¹³⁴ RAL 784 gives the incipit: Ποία τάχα ἦτον πάλιν.

Προσώπου κάλλος μαγνήτης ἄλλος, [unspecified composer], *echos* varies heptaphonic, Evῆς: LKP 19/173, 159v / CAMS P2, 42 / Stathis, 14r.

Πρώτα τόσον τῆς φιλίας, unspecified, *echos* IV, *isfahân*, *sofyan*: LKP 19/173, 130r / RAL 784, 118v / CAMS P2, 26 / Vatopediou 1428, 131.

Πῶς βαστᾷ καρδιά μ' θανμάζω, ὅταν τοὺς καημοὺς κυττάζω, unspecified, *echos* plagal IV, *rast*, *sofyan*: RAL 927, 19r / / RAL 925, 27v / RAL 784, 60r / RAL 653, 36v / LKP 19/173, 16r / ELIA, 16r / CAMS P2, 64 / CAMS P1, 15 / Iași 129, 270 / Vatopediou 1428, 279.

Σὰν δὲν ἤθελες φιλία, τί μὲ ἔδιδες αἰτία, [unspecified composer], *echos* IV *legetos*, *hüzzam*, *sofyan*: RAL 925, 22r.

Σὰν δὲν ἤθελες φιλία, τί μὲ ἔδιδες αἰτία, [unspecified composer], *echos* plagal IV heptaphonic, *mahûr*, *sofyan*: RAL 925, 30r / ELIA, 88r.

Σ' ἔνα λειμῶνα ἀρετῶν, τέλειον καὶ ὠραῖον, [unspecified composer], *echos* IV, *nühüft*: RAL 925, 53r.

Σταῖς λύπαις μου ἀνακωχή, unspecified, *echos* II, *hüzzam*, *sofyan*: ELIA, 95r / CAMS P2, 21 / Iași 129, 100 / Vatopediou 1428, 70.

Στόμα ἐμπλεον σοφίας, unspecified, *echos* plagal I, *sabâ*, *sofyan*: RAL 784, 29 / CAMS P1, 15 / Iași 129, 170 / Vatopediou 1428, 175.

Τὰ κάλλη σου ψυχὴ μου, τὰ τόσα θαυμαστά, [unspecified composer], *echos* II, *hüzzam*: RAL 925, 34r.

Τὰ μάτια μου ἐθάμπωσαν κι ἀλλάξαν τὴν θεωρίά τους, unspecified, *echos* IV, *nevâ*, *yürük semâ'î*: LKP 19/173, 144r & 160v / CAMS P2, 28 / Iași 129, 112 / Vatopediou 1428, 103.

Τὰ χεῖλή μου παντοτινὰ εἶναι φαρμακωμένα, [unspecified composer], [*echos* plagal IV]: Gennadius 231, 67r.

Τὴν ὥραν π' ἀξιώνομαι, νὰ σὲ ἰδῶ ψυχὴ μου, unspecified, *echos* plagal IV heptaphonic, *mahûr*¹³⁵, *semâ'î*: RAL 653, 38v / LKP 19/173, 30r & 131r / ELIA, 29r / RAL 784, 133r / CAMS P2, 43 & 45 / CAMS P1, 14 / Iași 129, 316 / Vatopediou 1428, 318.

Τὶ ζωὴ πολλὰ ἀθλία, unspecified, *echos* plagal IV, *mahûr*, *sofyan*¹³⁶: RAL 927, 24v / RAL 925, 25v / LKP 19/173, 31r / ELIA, 30r / RAL 784, 79v / CAMS P1, 13 / Iași 129, 307 / Vatopediou 1428, 314.

Τὶ μεγάλη ἀπορία ὅπου ἡ πολυκαιρία, [unspecified composer], *echos* plagal IV, *nikrîz*: RAL 927, 24r.

Τὶ νὰ κάμω, τί νὰ γενῶ, [unspecified composer], *echos* plagal I, *sabâ*: RAL 925, 40v.

Τὶ πολλὰ μέγαν θέλω καὶ ἐξουσίαν φοβερή, [unspecified composer], *echos* I, *'uṣṣak*: RAL 927, 30v / LKP 19/173, 43r.

¹³⁵ CAMS P2, 43 gives the indications: *pengâb makam* and *echos* plagal IV tetraphonic. Further down on f. 45 it is given as it is found in other manuscripts. MS LKP 19/173, 131r also has it as *pengâb*, while in 30r it is given as *mâhûr*.

¹³⁶ ELIA gives the indication: *usûl semâ'î*.

Τί στροφῆς ἄλλη πορεία ἀπὸ τόσῃν ἐμπειρία [unspecified composer], *echos* IV *legetos*, *segâh*, *sofyan*: Gennadius 231, 71v.

Τὸ βαρὺ τῆς τρικυμίας, [unspecified composer], *echos* *varys* diatonic, [*irak*]: Gennadius 231, 14v.

Τὸ πουλί μ' σὰν ἀποκτήσω, [unspecified composer], *echos* *plagal* II, *hicâz*: ELIA, 92r.

Τὸ σύννεφον τοῦ ἔρωτος, [unspecified composer], *echos* *plagal* IV *tetraphonic*, *pengâh*, *yürük semâ'î*: LKP 19/173, 132r.

Τοῦ χωρισμοῦ τὸ πάθος πληγώνει κατὰ βάθος, [unspecified composer], *echos* *varys*, *bestenigâr*: CAMS P2, 42.

Τὸ φῶς ἀπὸ τὸν ἥλιον, [unspecified composer], *echos* *plagal* II, *hicâz*, *yürük semâ'î*: LKP 19/173, 145r / CAMS P2, 36.

Φαρέτραν ἐμπλεον μὲ τόξα φῶς μου, [unspecified composer], *echos* I, *büseyinî*, *düyek*: LKP 152/292, 4.

Φωνάζει ἡ καρδιά μου, ποῦ πάγει ἡ χαρά μου, [unspecified composer], *echos* *varys* diatonic, RAL 925, 61r.

Φῶς μου ἡ ζωηρότις καὶ ὅλη ἡ τερπνότης, [unspecified composer], *echos* *plagal* II, *arabân*: CAMS P2, 37.

Φωτεινότετε κομήτα, [unspecified composer], *echos* *varys* diatonic, [*Irak*]: Gennadius 231, 14r / LKP 152/292, 69.

Ψυχὴ ἀθλία, τί δυστυχία, [unspecified composer], *echos* IV: Gennadius 231, 35v / LKP 152/292, 60.

Ψυχὴ μου τί ἀδμονεῖς ὅταν σὲ πῶ πῶς δὲν πονεῖς, [unspecified composer], *echos* *plagal* I, *dügâh*, *sofyan*: Gritsanis 3, 3r / RAL 927, 26r / LKP 19/173, 34r / ELIA, 33r.

Ὡ ἄνεμε κακοποιέ, πές με γιὰτ' ἐμποδίζεις, unspecified, *echos* *plagal* II, *bümayün*, *yürük semâ'î*: LKP 19/173, 141r / CAMS P2, 36 / Iasi 129, 212 / Vatopediou 1428, 217.

Ὡ ἔρωτα ἀνδρεῖον, [unspecified composer], [*echos* *plagal* IV]: Gennadius 231, 66v.

Ὡ θαυμαστὸν ἀνθρώπινον, [unspecified composer], *echos* III, *çârgâh*, *semâ'î*: LKP 19/173, 78r / ELIA, 83r / CAMS P2, 22.

Ὡ μετοίκηστε φρικώδης ὦ θανάσιμος φυγὴ, [unspecified composer], *echos* *plagal* I *phthorikos*: Stathis, 7r.

Ὡ ρόδον ὠραιότατον τῶν λουλουδιῶν κορώνα, unspecified, *echos* IV *legetos*, *segâh*, *sofyan*¹³⁷: RAL 784, 104r / ELIA, 86r / Iasi 129, 104 / Vatopediou 1428, 152.

Ὡ τί θλίψις αἰφνιδια καὶ κακῶν ἐπιδημία, [unspecified composer], *echos* *plagal* I [hard diatonic], *bûselîk*: CAMS P2, 52.

Ὡ χρυσοπράσινον δεντρί, [unspecified composer], *echos* *plagal* II: Stathis, 47v.

¹³⁷ ELIA gives the indication: *usûl semâ'î*.

Rast [beste] Ὠσανὶνὰ ἐπιεῖς τὸ νερὸν τῆς λήθης¹³⁸, [unspecified composer], *echos* plagal IV, *yürük semâ'i*: RAL 925, 59r / LKP 19/173, 148r.

Non-Greek

Mionsi chouten [segâb] *semâ'i* [unspecified composer], [*echos* IV *legetos*]: LKP 137 (dossier), 4r.

Sen dechi [irak] *yürük semâ'i* [unspecified composer], [*echos* *varys*]: LKP 137 (dossier), 4v.

Nihavent beste tapa kiâi ask//yla fergiadêi [unspecified composer], [*echos* plagal IV hard diatonic]: *nîm sakîl*, Gritsanis 3, 172v.

Hacm yâr hüzzam [beste] [unspecified composer], [*echos* II], *haff*: Gritsanis 3, 182v.

Sechakoupchouvisali canum [unspecified], [*echos* *varys* diatonic], *düyek*, Gritsanis 3, 163r.

Mour dil tzasmedechadaze rast [beste] [unspecified composer], [*echos* plagal IV]: LKP 137 (dossier), 19r.

Gördabol tabi cane dir eviç [beste] [unspecified composer], [*echos* *varys*]: LKP 137 (dossier), 20r.

Chep nasezalech bâvî [beste] [unspecified composer]: LKP 137 (dossier), 20v.

Hey ab itmez idim [beste] [unspecified composer], *muhapez tatli*: LKP 137 (dossier), 22v.

Kögin /// sedi padisehin [unspecified composer], *echos* *varys*, *ramal*: Gritsanis 3, 242ar.

Zate pare eilemis sabâ semâ'i [unspecified composer], [*echos* plagal I diaphonic]: LKP 137 (dossier), 5r.

Asiki valarzoucha [rast] [unspecified composer], [*echos* plagal IV]: S. Karas 32, 161b.

Ach Tanatini dir dir ten til lelel bûselîk [kâr] [Hoca], *sakîl*: LKP 137, 27r.

[*Uşşak kâr*] *Yeyeli yeyela canum cibayimen* [unspecified composer], *echos* I: Iviron 1038, 662r.

[*Hüseynî*] *beste Tou isachmi tisem*, Atzemikon Organikon [unspecified composer], *echos* plagal I: Xeropotamou 305, 312r.

[*Uşşak beste*] “Εἰρμός ἰσµαηλιτικὸς” *An yi pon gerpe epentzi rouzy sohpet*, [unspecified composer], *echos* I: Gregoriou 23, 187v.

Beste¹³⁹ *Ormatipichereitzcha* [unspecified composer], *echos* IV: Iviron 1038, 670r.

[*Uşşak*] *beste Bagipakerpe* [unspecified composer], *echos* I: Iviron 1038, 664r.

¹³⁸ LKP 19/173 gives the heading “*şarkı makam rast*”. However, it is estimated that it is a *murabba’ beste* with Greek verses.

¹³⁹ The manuscript says “*bestes called naia*”. Iviron 1038,
670r *bestes* called *naia*, *echos* IV *Ormatipichereitzcha*
670v *echos* I *Tzismimistontou*
671r [*echos*] I *Tzakpoutempchoupen*
671v [*echos*] I *Saliniskavisechives*
[*echos*] I *Asikoutirtzmaraselach efenti*

[*‘Uşşak*] *beste*¹⁴⁰ *Yar kimin canesi* [unspecified composer], *echos* I: Iviron 1038, 672r.

[*Hüseynî*] *beste*¹⁴¹ *Segringoulingoulou* [unspecified composer], *echos* plagal I: Iviron 1038, 663r.

Ab vetzichious niounseïrderken [unspecified composer], *echos* IV *legetos*, *segâh*: CAMS P2, 46.

*Eî tabtîbî carîraman ab îliamiya sabîp*¹⁴² [*beste*] [unspecified composer], [*echos varys* diatonic]: Gennadius 231, 10r.

Elb zaleves pîrngon zeîra [unspecified composer], *echos* plagal IV, *rast*: RAL 925, 57r.

*Rast şarkı*¹⁴³ *Sevdimin aslı yaslı* [unspecified composer], *echos* plagal IV, *sofyan*: RAL 925, 36r / LKP 19/173, 151r.

Hicâz şarkı Ab kim düstü gönoul bir güzel [unspecified composer], *echos* plagal II, *yürük semâ’î*: LKP 19/173, 153v.

*Hicâz şarkı Hey ben yasa vardım kûl*¹⁴⁴ [unspecified composer], *echos* plagal II, *sofyan*: RAL 925, 37v / LKP 19/173, 150r.

Hicâz şarkı Birla ach za seni [Old]¹⁴⁵, *echos* plagal II, *remel*: RAL 784, 176r.

Beyâtî şarkı Saki sade meî doldur tzelim [unspecified composer], *echos* IV, *yürük semâ’î*: LKP 19/173, 156r.

[*Segâh*]¹⁴⁶ *şarkı Tzoukinsedepirichaki* [unspecified composer], *echos* IV *legetos*, *sofyan*: LKP 19/173, 152r.

[*Hicâz beste*] *Hey cisme-i abı hizrin* [unspecified composer], *echos* plagal II: Stathis, 33r / LKP 152/292, 164.

[*‘Uşşak*] *Semâ’î Eîrele gül rugikinev* [unspecified composer], [*echos* I]: Stathis, 37r / LKP 152/292, 172.

[*Irak kâr*] *Rizachti chaxariraman* [unspecified composer], *echos varys*: Stathis, 38r.

LKP 19/173, 160v *Hümayün*, *echos* plagal II *Naaaaaaa* three lines of music score and then the codex ends

LKP 152/292, 3 continues from p. 2 ᾠάν,γιαλελελίμ, για τὰ σένα ‘γὼ πουλί μ’

¹⁴⁰ Although at first sight they seem to be three different pieces, they are likely to be parts of one *beste*. In the manuscript, the *beste* starts from f. 672r (“Another /// difficult, mine”), continuing on ff. 672v ([*echos*] I *Yar Efendim penteteriya*) and 673r ([*echos*] I *Yar byzyfeta*).

¹⁴¹ The manuscript bears “*arabic beste*”.

¹⁴² There are no indications of *echos*, *makam* or *usûl*.

¹⁴³ LKP 19/173 has “*rehâvî*” *makam*. The incipit is the same with different spelling.

¹⁴⁴ LKP 19/173 has “*Ach pengiasa vardim*”.

¹⁴⁵ “Created from an old one and beautified by Nikeforos, archdeacon of Antioch from Chios known as Kantounia[ris]”.

¹⁴⁶ The manuscript gives *hüzzâm makam*, but at first sight it appears to be *segâh*.

Bilingual Phanariot Songs

Gül ratzilir gibi bülbül uynya kalmış, τρέχα τώρ' αυτό με λέγει, φέτος δὲν λαλοῦμαι μεῖς, unspecified, echos varies diatonic pentaphonic, ráhatü'l-ervâh, sofyan: RAL 784, 53v / Iași 129, 255 / Vatopediou 1428, 263.

Hey gönül fergiateileme sapreilecu zizeman, κ' ἴσως τὴν ὑπομονήν μου λυπηθῇ ἡ τύχη μ' κᾶν, unspecified, echos IV¹⁴⁷, beyâtî, sofyan: RAL 927, 56r / RAL 925, 51v / LKP 19/173, 89r / ELIA, 52r / RAL 784, 107v / CAMS P2, 27 / Iași 129, 116 / Vatopediou 1428, 107.

Σ' ἔνα πουλί meil verdim odur benim büyük derdim, unspecified, echos plagal IV diphonic, saz-kâr, sofyan: RAL 784, 73v / Iași 129, 299 / Vatopediou 1428, 309.

Arabic

Ā yā sawādānā waḥdānā Arabic, echos plagal IV, rast, sofyan: Iași 129, 278 / Vatopediou 1428, 286.

Ā yā ṭayba, Ā yā ṭayba [Arabic], echos plagal II, hicâz: Iași 129, 209 / Vatopediou 1428, 212.

Baydā bi-š-ša'ri-l-abyaḍ Arabic, echos III, çârgâh, sofyan: Iași 129, 69 / Vatopediou 1428, 85.

Ġimālāk fī merġe Arabic naġme, echos varies diatonic heptaphonic, eviç: RAL 784, 58v / Iași 129, 261.

Fī bâb Ġibela Arabic echos plagal II, hicâz: Iași 129, 208 / Vatopediou 1428, 211.

Yā dam'a 'aynī sīlī Arabic, echos III, çârgâh, sofyan: Iași 129, 70 / Vatopediou 1428, 86.

Uġiniktīnī yā samrā Arabic, echos plagal II, hicâz: Iași 129, 209 / Vatopediou 1428, 212.

Alla Ikmpër alla Ikmpër [Allāhu akbar], echos plagal II, hicâz: Iași 129, 221 / Vatopediou 1428, 213.

Yā ṭābir al asin dreki al-ġena meryam (sic ut vid.) Arabic hymn, echos I tetraphonic, hüseyinî, sofyan: Vatopediou 1428, 10.

Yā badat al-rubakbeli (sic ut vid.) Arabic hymn, echos plagal IV, rast, sofyan: Iași 129, 276 / Vatopediou 1428, 284.

Gypsy

Hicâz semâ'î asik abir del roumpaye Gypsy, echos plagal II, sofyan: RAL 784, 38r / Iași 129, 206 / Vatopediou 1428, 209.

Iki detour ġilralî¹⁴⁸ Gypsy, [echos] IV soft chromatic (phthorâ), makam arabân beyâtî, usûl ó 2: Iași 129, 147.

French

Que ne suis-je la fougeraie French, echos plagal I, sabâ, frangi: Iași 129, 183 / Vatopediou 1428, 187.

¹⁴⁷ RAL 925 gives the indication: *echos I*.

¹⁴⁸ Plain text verses 2nd, 3rd, 4th, *nakarat*, the same in Greek Greek *Ἐλα ζουρνά μ', ἔλα νὰ σὲ πῶ*.

Je reviens de la guerre French, *echos* plagal IV, *rast, frangi*: Iași 129, 287 / Vatopediou 1428, 295.

Une jeune meunière French¹⁴⁹, *echos* plagal IV, *rast, frangi*: RAL 784, 93r / Iași 129, 333 / Vatopediou 1428, 304.

Passe ta vie reconnaissant (sic ut vid.) French: RAL 925, 60r.

Si le Roi m'avait donné French, *echos* III, *çârgâlb*: Iași 129, 73 / Vatopediou 1428, 89.

“Exomeritika”

[*Mabûr*] *semâ’î* Δὲν ἰζεύρω τί νὰ κάμω, [exomeritikon], *echos* plagal IV: Iași 129, 337 / Vatopediou 1428, 319.

[*Mabûr*] *semâ’î* Δὲν τὸ μετανοιώνω ὅτι ἔφτασα νὰ σ’ ἀγαπῶ, [exomeritikon], *echos* plagal IV: Iași 129, 337 / Vatopediou 1428, 319.

Mabûr semâ’î Ὁ ἔρωτας μὲ ἔκανε πολλὰ νὰ συντυχαίνω, exomeritikon, *echos* plagal IV: Iași 129, 337 / Vatopediou 1428, 319.

Nişâbûr semâ’î Τῆς τύχης ἡ κακὴ βουλὴ, exomeritikon, *echos* plagal IV: Iași 129, 331 / Vatopediou 1428, 343.

Ἄν κι αὐτὸ τό 'καμε βλέπεις, exomeritikon, *echos* plagal I, *bisar*: Iași 129, 182.

Italian

E al fin gio son bennata Italian¹⁵⁰, *echos* plagal IV, *rast, frangi*: RAL 784, 81v / Iași 129, 314 / Vatopediou 1428, 303.

“Taousanika”

[*Muhayyer*] *Semâ’î*, *Bir cesmi pisourmesiaçh* Taousanikon, *echos* I, *sofyan*, verses by Georgios Soutsos: RAL 784, 140r / Iași 129, 48 / Vatopediou 1428, 49.

[*Sed arabân*] *semâ’î*, *Bir orum dilber* Taousanikon, *echos* plagal II *phthorikos*, *sofyan*: RAL 784, 145r / Iași 129, 128 / Vatopediou 1428, 119.

[*Beyâtî arabân*] *semâ’î*, *Gönül verdim* Taousanikon, *echos* IV, *sofyan*: RAL 784¹⁵¹, 150r / Iași 129, 220 / Vatopediou 1428, 224.

Turkish

[*Rast şarkı*] *Meclî di yel bey dil rupa*¹⁵² “another Turkish one”, *echos* plagal IV: Stathis, 40r.

[*büzzam* or *segâh şarkı*] *Ey gönce-i payimel* “another Turkish one”, *echos* II or IV: Stathis, 41r / LKP 152/292, 193¹⁵³.

¹⁴⁹ The full description in the manuscript is “French, funny, known as “of the mill”.

¹⁵⁰ The three manuscripts have the Greek verses in plain text. Moreover, 1428 notes “Verses by Chrysanthos Hieromonk Maitianos, a leader and member of the new system; According to the mentioned *Ἀραγε ποπὴ ἐλπίδος*”.

¹⁵¹ RAL 784 gives the indication: *şed-i ‘arabân makam*, [*echos*] plagal II.

¹⁵² “Another Turkish one in the same style composed by Ioannis”.

[*Rast*] *Dost o giđi nounoumsa nadim dieipiri* “another Turkish one”, *echos* plagal IV: Stathis, 42r.

[*Hicáz*] *Chenkiami sefadir* “another Turkish one”, *echos* plagal II: Stathis, 43r.

[*Rast*] *Cemalin'ten cuda olmak benim* “another Turkish one”, *echos* plagal IV: Stathis, 44r.

[*Rast*] *Mfchameti halime gel* “another Turkish one”, *echos* plagal IV: Stathis, 45r.

Various Unclassified

Ὅσοι εἴσθε τῶν Ἑλλήνων κόκκαλα, music of a muzikantes, *echos* plagal IV, *rast*, *frangi*: RAL 784, 67r / Iași 129, 285 / Vatopediou 1428, 293.

Τάχα φάνηκ' ἀπ' αἰῶνος, Wallachian, *echos* plagal IV, *mabûr*, *sofyan*: CAMS P2, 61 / Iași 129, 308 / Vatopediou 1428, 315.

[Kotzakia] *Εἰς τοῦ λαμπροῦ προσώπου σου τὸ πάνσοφον σχολεῖον*, Constantinopolitan style, *echos* plagal IV, *nişâbûr*, *frangi*: Iași 129, 335 / Vatopediou 1428, 385.

Kotzakia *Ἰατρικὸν καὶ ἱατρὸς εἶσαι*, Constantinopolitan melody, *echos* plagal IV, *hisar rast*, *frangi*: Iași 129, 335 / Vatopediou 1428, 385.

[*Uşşak*] *semâ'î*, *Ὅποιος θέλει νὰ ζήσῃ, τὸν κόσμον νὰ χαρῇ*, as heard in public, *echos* I, *sofyan*: Iași 129, 55 / Vatopediou 1428, 64.

Ὅρίσετε στήν ἐκκλησίαν, From the call of the Laosynaktis in Diplokionion [Beşiktaş] of Constantinople, *echos* plagal I, *sabâ*: Iași 129, 183 / Vatopediou 1428, 187.

Kaskaval peniri caîr peniri From Turkish salesmen, [*echos*] plagal I: Iași 129, 183 / Vatopediou 1428, 187.

Kaskaval peniri dil peniri [*echos*] plagal I: Iași 129, 183 / Vatopediou 1428, 187.

Labana biber turşu from an elderly Turkish salesman, [*echos*] I: Iași 129, 55 / Vatopediou 1428, 64.

Brucuk verelim from a Turkish salesman, [*echos*] I: Iași 129, 55 / Vatopediou 1428, 64.

Excluding the above, in the manuscripts of Petros, Gritsanis 3 and LKP (dossier) 137, and that of Gregorios, LKP (dossier) 58, around 50 folios are found with fragments of secular compositions of which it was impossible to identify the genre. Some of these bear indications of *makam* and *usûl*, but it is impossible to classify them in a particular category. Special mention is made at the end of the chapter “Genres of Secular Music” of a group of fragments located in LKP (dossier) 137. Relevant excerpts from these manuscripts, are given below.

¹⁵³ *Echos* II *Εἰ γγοντζεῖ παγιμελ*, “another Turkish one”, in MS Stathis, *echos* IV *Εἰ γοντζεῖ παγιμελ* in LKP 152/292, 193.

Gritsanis 3

- 1v A few lines of music score with or without verses.
- 2r [*echos* I] *telelele*
- 2v [*echos* IV *legetos*] without verses or *terella*, [*segâb?*] *berefsan*.
- 7r After the end of the *beirmos*, in different ink, there are some song fragments in Ottoman
- 8v Following this, there is writing in black ink and a different composition.
- 9r Black ink continues. At the top of the page the indication *vlach* (*βλαχ*) is found.
- 9v A piece without heading, title, *echos* or *makam* indications, with *te ti li* syllables.
- 10v A piece without heading, title, *echos* or *makam* indications, without syllables.
- 13v A piece without heading, title, *echos* or *makam* indications, without syllables.
- 19r Following, in different ink, are Ottoman verses, written roughly in Greek script and music with Ottoman verses.
- 19v A fragment of a melody follows in different ink and with incomprehensible verses.
- 31r Music score without indications, martyriai etc. Dark-coloured writing style, continues without syllables *te ti li*¹⁵⁴.
- 54v Three or four lines of music score in black ink with smudges, resembling a draft.
- 70v A heading-less piece. Dark-coloured writing style and sometimes without *terellela*... until 72r.
- 80v The writing style is generally rough, sometimes with *terellela* and sometimes without. *Makam eviç, usûl düyek*, followed by black letters over the top of the faded red letters.
- 82r '*Uşsak* one line of music score. It appears to be repeated in 85v from where onwards the piece is continued.
- 85v A fragment of a heading-less piece, appearing to be in *echos varys* diatonic.
- 93v A heading-less piece. Rough writing style and sometimes without *terellela*. Up to 94v
- 119v Rough writing style and sometimes without *terellela*. *eviç*.
- 120r *bicâz*.
- 132v A heading-less piece, probably *peşrev. mülazime*, second, then the first *terkîb* of the *mülazime* then the *orta* begins, *orta hâne*, third, *exirchi* (ἐξήρχει) the *usûl* [?], *mülazime*, son, third.
- 152v *Hüseyinî, mülazime*, second, *son hâne*.
- 153v *Hüseyinî, çayi, orta*, second.
- 161v *Soumeğli. son [hâne], mülazime*, second, *orta*, second, *son [hâne]*.
- 172v *Rakîb, hüseyinî, /////, orta, son hâne, mülazime*, second.
- 174v *Darb-i feht şelnâz*. Followed by two or three lines of music score.
- 177r *Düyek nihavent. Mülazime, orta hâne*.
- 177v *Irak*
- 184r Dark-coloured writing style without *terellela*. *Hicâz*.

¹⁵⁴ It is not clear where the previous piece of Solakzâde finishes, so the beginning of this piece without a heading cannot be determined with certainty.

- 187v Dark-coloured writing style without *terellela*. *Hicâz*. Two or three lines of music score, followed by a blank space. Another four lines on f. 191r.
- 203v A few lines of music score in red ink.
- 204v Dark-coloured writing style, rough, sometimes with *terellela*. *düyek*. Again, then, *çenber*, *mülazime*, again, *mülazime*, *çenber*, second, third, *orta*, second.
- 207v A heading-less piece sometimes with *terellela*. *mülazime*, *sofyan*, the first *terkîb* of the *mülazime*.
- 208v /// *aga* /// *remel Ol gontzifim tzioumpleten*
- 212v *dügâb*, without any other information
- 226v *Havî 'acemi*. Two lines of music score followed by text only Ottoman verses in Karaman writing-style *Ister ister canım ister panım....*
- 227r *Yegâh*.
- 227v *Nihavent*.
- 243v Brown-coloured writing with *terellela*, two heading-less pieces (or the continuation of the preceding piece) *orta bâne*, *son bâne*.
- 249r Scattered sentences, and fragments of music score of Phanariot songs. [καὶ ἡ βίβλος..... δὲν μπορῶ...] ἡ γέλωτα ἐξαγάγοι ///
- 249v Fragments of music score of Phanariot songs. [(ἄκα)τάστατον ροπὴν στήν συχνὴν μετα...], *mülazime*, *orta bâne*, [τρόπους κι ἂν θέλεις].
- 250r Scattered sentences, and fragments of music score of Phanariot songs. [αὐτὸν /// τί κακὸν τὸ ριζικό μου, ἄδικα /// καὶ τὰ νιάτα μου τὰ χάνω] [αὐτὰ τὰ νιάτα ///// ἄδικα θεὸς νὰ πεθάνω ;]

LKP (dossier) 137

- 6r [echos plagal IV] *nitzetir difier*
- 12r *Sâzkâr* music score with no lyrics
- 12v *Nihavent* music score with no lyrics
'Uşşak music score with no lyrics
- 13r *Yâr midi zoulidiraze vidalidil* text only verses followed by the music score at the end of the page neatly written verses in Ottoman
- 14r *Pençgâh* music score with no lyrics
- 14v *Tzouni den den pir çaki* text only verses followed by the music score. Neither *echos* nor *makam* can be discerned.
- 15v *Hicâz* music score with no lyrics
- 16r *Arazbâr* music score with no lyrics
- 16v *Nühüft* music score with no lyrics
- 17r *'Uşşak* music score with no lyrics
- 17v *Çilidir* ///// text only verses followed by music score with other verses *ne din din eî dilitzin*
- 18r *Râbatü'l-ervâh* music score with no lyrics
- 18v *'Uşşak* music score with no lyrics

- 21r *Eviç* music score with no lyrics
Hisâr music score with no lyrics
Nikrîz music score with no lyrics
- 21v *Nikrîz* music score with no lyrics
Hüseynî music score with no lyrics
- 23v *Dügâh* music score with no lyrics
- 26r Untitled music score, probably secular music
- 26v *Zinet verem* ///// *Zêiniden pagi* text only verses followed by the music score
- 30v Untitled music score, probably secular music
at the end of the page there is a text passage or notes in Ottoman
- 31r Untitled music score, probably secular music
followed by few lines of music score with verses *Kouzkia* /////
at the end of the page there is a text passage or notes in Ottoman
- 31v *Âldi pitikir nimli* text only verses followed by the music score
- 32r One line of text passage or notes in Ottoman
followed by an untitled music score, probably secular music
- 32v *Arazbâr* music score with no lyrics
sâzkâr music score with no lyrics
rast music score with no lyrics
- 33r *Nim dügâh* music score with no lyrics
From the middle of the page, another music score begins, untitled, without verses except for the last lines
- 33v *Beyâtî* music score with no lyrics
hisâr beyâtî music score with no lyrics
- 34r *P///en geiterdakymîn* [probably *echos* I]
- 34v *Arazbâr* music score with no lyrics
‘Uşsak music score with no lyrics
- 35r *Sâzkâr* music score with no lyrics
at the bottom of the page three lines with the text *Dili yâri yâri aman*
- 35v *Hüzzâm* music score with no lyrics
- 36r *Hüzzâm* music score with no lyrics
- 36v *Nevâ* music score with no lyrics
- 39r *Arazbâr* music score with no lyrics
rast music score with no lyrics
- 39v *Nühüft* [*echos*] IV music score with no lyrics
eviç [*echos*] *varys* music score with no lyrics
- 40r *Müste’âr* music score with no lyrics
mâbûr music score with no lyrics

LKP (dossier) 58

- 1 Again the same
Another *terkîb* of *ser hâne lelelele*
mûlazime lelelele
- 2 The first time in nana *teslîm* so to take it one more time, one more time and the second time it moves to *evîç* to start the *orta hâne* like this *lelelelelelia*
- 3 The second time it finishes like this because the *son hâne* starts from *irak lelelelele*

19th c.

Manuel Protopsaltes (middle of the 18th c. - 1819)

Ἡ οὐράνιος χορεία, Manuel Protopsaltes, *echos* plagal IV, *rast*, *sofyan*: Iaşi 129, 286 / Vatopediou 1428, 294.

Nikeforos Kantouniaries (1770 - 1820)

Ἀνθρωποι τί ταράξεσθε, τί μάτην κοπιᾶτε, Nikeforos Kantouniaries, *echos* plagal II, *şehnâz bîselîk*, *sofyan*: verses by Nikeforos Kantouniaries, RAL 784, 41v / Iaşi 129, 216 / Vatopediou 1428, 221.

Ἄν τὸν ἔρωτα θελήσεις καὶ τολμήσεις ν' ἀρνηθῇς, Nikeforos Kantouniaries, *echos* IV, *beyâtî*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 25r / Iaşi 129, 125 / Vatopediou 1428, 116.

Ἀτονεῖ ἡ κάθε γλῶσσα, Nikeforos Kantouniaries, *makam mâbûr*, *echos* plagal IV *frangikon*: Iaşi 129, 315,

Ἀφροδίτη μου κυρία, ἰλαρότατη θεά, Nikeforos Kantouniaries, *echos* plagal I, *hisar*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 35v / Iaşi 129, 180 / Vatopediou 1428, 184.

Ἄχ ἀδύνατον ἡ τύχη νὰ μετατραπῇ θαρρῶ, Nikeforos Kantouniaries, *echos* plagal IV, *nikrîz*, *sofyan*: RAL 784, 87r¹⁵⁵ / Iaşi 129, 324 / Vatopediou 1428, 335.

Ἄχ ἂν ἐν καιρῷ τοῦ ὄρεως ἐκ τῆς ἐκστρατείας, Nikeforos Kantouniaries, *echos* plagal I, verses by Nikeforos Kantouniaries: RAL 784, 143v.

Ἄχ ἀπ' τὴν πλόσκα φέρτε φίλοι νὰ ρουφήξω, Nikeforos Kantouniaries, *echos* plagal I, *sabâ*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 35r / Iaşi 129, 177 / Vatopediou 1428, 181.

Ἄχ ἡ ἄνοιξις ἡ φετεινὴ¹⁵⁶, Nikeforos Kantouniaries, *echos* *varys* heptaphonic, *evçârâ*, *sofyan*: RAL 784, 43r / Iaşi 129, 237 / Vatopediou 1428, 245.

Δὲν τὴν πονεῖς τὴ νιότη μου, Nikeforos Kantouniaries, [*echos* IV] *legetos*, *makam segâh*, , *usûl* ὁ 2 ὁ i: Iaşi 129, 147.

¹⁵⁵ “By Nikeforos Archdeacon to a poem by master *Postelnikos* Mr. Georgios Dragoumanakis Soutsos”.

¹⁵⁶ “Another study or melody by Nikeforos”.

Βάλτε φίλοι μέσ' τὴν βρύση, τὸ κρασί μας νὰ δροσίσει, Nikeforos Kantouniaries, *echos* plagal IV eptaphonic, *mabûr*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 81r / Iaşi 129, 309 / Vatopediou 1428, 316.

Ἐγὼ πὰ ἀπεφάσισα ἐσένα νὰ λατρεύω, Nikeforos Kantouniaries, *echos* I from low Ke, [hüseyinî] 'aşîrân, *sofyan*: RAL 784, 96v / Iaşi 129, 15 / Vatopediou 1428, 11.

Εἰς τὸ σφαιρικὸν τῆς γαίας ποιός δὲν μένει στατικός, Nikeforos Kantouniaries, *echos* plagal IV diphonic, *sazkâr*, *sofyan*, verses by Nikeforos Kantouniaries: Iaşi 129, 345 / Vatopediou 1428, 347.

Εἰς ὑγείαν τῶν ἐρώτων, τὸ ποτήρι μας τὸ πρῶτον, Nikeforos Kantouniaries, *echos* IV *legetos*, *segâh*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 15r / Iaşi 129,92 / Vatopediou 1428, 147.

Ἐκεῖ μία μέρα ποὺ τραγουδοῦσα, Nikeforos Kantouniaries, *echos* *varys* diatonic [tetraphonic], *bestenigâr*, *sofyan*, verses by Athanasios Christopoulos: Iaşi 129, 252 / Vatopediou 1428, 260.

Ἐκλαμπρος φωστήρ μεγάλος, Nikeforos Kantouniaries, *echos* *varys*, *acem* 'aşîrân, *sofyan*: RAL 784, 56v / Iaşi 129, 259 / Vatopediou 1428, 267.

Ἐκοπα ὁλως διόλου τὰς ἐλπίδας μου σχεδόν, Nikeforos Kantouniaries, *echos* plagal I *spathios*, *hisar*, *sofyan*, verses by Nikeforos Kantouniaries: RAL 784, 36v / Iaşi 129, 181 / Vatopediou 1428, 185.

Ἐρωτα φύγε σὲ λέγω, Nikeforos Kantouniaries, *echos* plagal IV, *rast*¹⁵⁷, *sofyan*, verses by Dimitrakis Mourouzis: RAL 784, 69v / Iaşi 129, 291 / Vatopediou 1428, 299.

Ἐχεις φῶς μου ὑποψίαν στὸν πιστὸν σου ἐραστὴν, Nikeforos Kantouniaries, *echos* plagal IV diphonic, *sazkâr*, *sofyan*: RAL 784, 74v / Iaşi 129, 301 / Vatopediou 1428, 311.

Ἡ ἀγάπη στὸν ἀέρα χωρατεύοντας μία μέρα, Nikeforos Kantouniaries, *echos* plagal I, *diğâh*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 28v / Iaşi 129, 164 / Vatopediou 1428, 168.

Ἡ Ἀφροδίτη θάλασσα, ἡ γαλανὴ θεά σου, Nikeforos Kantouniaries, *echos* *varys* heptaphonic, *evzârâ*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 50v / Iaşi 129, 244 / Vatopediou 1428, 252.

Ἡλιε πέσ' με, πρὸς τί τάχα ἀνατέλλεις, Nikeforos Kantouniaries, *echos* plagal IV, *nişâbûr*, *sofyan*, verses by Alekos Balasidis¹⁵⁸: RAL 784, 93v / Iaşi 129, 334 / Vatopediou 1428, 346.

Ἡλιε τώρα π' ἀνατέλλης στὸν ἀέρα φλογερά, Nikeforos Kantouniaries, *echos* I from low Ke, [hüseyinî] 'aşîrân, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 4v / Iaşi 129, 16 / Vatopediou 1428, 12.

*Ἡλιος λαμπρὸς νῦν φαίνει*¹⁵⁹, Nikeforos Kantouniaries, *echos* *varys*, *acem* 'aşîrân, *sofyan*: Vatopediou 1428, 349.

¹⁵⁷ 784 give the indication: *frenji rast makam*.

¹⁵⁸ "By his request" or "by someone's request".

Ἦλιος λαμπρὸς μὲ τὰς ἀκτῖνες, Nikeforos Kantouniaries, *echos* plagal IV, *frengi rast*: RAL 784, 72v / Iași 129, 294.

Ἡ τύχη μὲ ἐνίκησε καὶ πῆρε τὰ βραβεῖα, Nikeforos Kantouniaries, *echos* IV, *beyâtî, sofyan*¹⁶⁰: RAL 784, 110v / Iași 129, 123 / Vatopediou 1428, 114.

Ἦφθασα ψυχὴ μου νάχω τὴν εἰκόνα σου γλυπτὴν, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyan*: RAL 784, 65r / Iași 129, 280.

Θαυμαστοὶ κρασοπατέρες, Nikeforos Kantouniaries, *echos varies hepraphonic, evçârâ, sofyan*, verses by Athanasios Christopoulos: RAL 784, 50r / Iași 129, 243 / Vatopediou 1428, 251.

Καλλονὴ ὥραιότητων, Nikeforos Kantouniaries, *echos* IV *legetos, segâh, sofyan*, verses by Germanos Metropolitan of Old Patras: RAL 784, 16r / Iași 129, 93 / Vatopediou 1428, 148.

Κίν' ἀηδονάκι μου γιολό, Nikeforos Kantouniaries, *echos* II¹⁶¹, *biüzzam, sofyan*, verses by Athanasios Christopoulos: RAL 784, 17v / Hisar / Vatopediou 1428, 71.

Μὲ ὄχ καὶ πάλιν προσιμιάζω, Nikeforos Kantouniaries, *echos* I triphonic Ke, *‘aşirân-bîselîk, sofyan*: RAL 784, 7r / Iași 129, 24 / Vatopediou 1428, 26.

Μὲ ὀρκίσθηκεν ὁ ἔρωτα καὶ συμφώνησε μαζί, Nikeforos Kantouniaries, *echos* IV, *şed-i ‘arabân, sofyan*, verses by Athanasios Christopoulos: RAL 784, 26r / Iași 129, 146 / Vatopediou 1428, 122.

Μετὰ ἀσπλαχνίας ἄκρας καὶ μεγάλης ἀπονιάς, Nikeforos Kantouniaries, *echos* I pentaphonic, *acem*, verses by Germanos Metropolitan of Old Patras: CAMS P1, 2.

Μετὰ ἀσπλαχνίας ἄκρας καὶ μεγάλης ἀπονιάς, Nikeforos Kantouniaries, *echos* plagal IV, *mahûr, frengi*, verses by Germanos Metropolitan of Old Patras: Vatopediou 1428, 317.

Μὲ τὰς ζωηρὰς ἀκτῖνας τῶν ὡραίων σου ματιῶν, Nikeforos Kantouniaries, *echos* plagal IV, *nîkrîz, sofyan*: RAL 784, 85v / Iași 129, 323.

Μὴ αἰσθαντικὴ καρδιά¹⁶², Nikeforos Kantouniaries, *echos varies, evçârâ, sofyan*: Iași 129, 242 / Vatopediou 1428, 249.

Μόλις ἔδειξεν ἡ φύσις ἓνα κάλλος θαυμαστόν, Nikeforos Kantouniaries, *echos varies diatonic [tetraphonic], bestenigâr, sofyan*: Iași 129, 250 / Vatopediou 1428, 258.

Οἱ γυναῖκες πάντα λέγουν, Nikeforos Kantouniaries, *echos* IV *legetos, segâh, sofyan*, verses by Athanasios Christopoulos: RAL 784, 17r / Iași 129, 89 / Iași 129, 94 / Vatopediou 1428, 149.

Οἱ χάρες μὲ τὸν ἔρωτα ἐπῆγαν νὰ διαλέξουν, Nikeforos Kantouniaries, *echos* I, *acem kürdî, sofyan*, verses by Athanasios Christopoulos: RAL 784, 9v / Iași 129, 42 / Vatopediou 1428, 43.

¹⁵⁹ “Envyng the two by the *protopsalties*, this one was composed at the same time in Iași by Nikeforos Kantouniaries archdeacon of Antiochia”.

¹⁶⁰ 784 gives the indication: *usûl* ὁ 2 ὁ i.

¹⁶¹ RAL 784 gives the indication: *legetos echos*.

¹⁶² “Study or melody by Nikeforos on these verses”.

Οἱ χάρες μὲ τὸν ἔρωτα ἐπῆγαν νὰ διαλέξουν, Nikeforos Kantouniaries, *echos* IV *legetos*, *segâh*, *sofyan* ó i, verses by Athanasios Christopoulos: Vatopediou 1428, 144.

*Ὅποιος ὁμορφιά κοιτάζει, ὅποιος κάλλη προσκυνῇ*¹⁶³, Nikeforos Kantouniaries, *echos* *varys*, *evçârâ*, *sofyan*: Iași 129, 236 / Vatopediou 1428, 244.

Ὅταν καθήσω ἐκεῖ ὅπισω, Nikeforos Kantouniaries, *echos* *varys* diatonic [tetraphonic], *bestenigâr*, *sofyan*, verses by Giakovakis Rizos: Iași 129, 251 / Vatopediou 1428, 259.

Ὅταν πίνω τὸ κρασάκι σὸ χρυσό μου ποτηράκι, Nikeforos Kantouniaries, *echos* *varys*, *acem* *‘aşirân*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 55v / Iași 129, 258 / Vatopediou 1428, 266.

Πλανήτρα φήμη φθονερή, φιδόγλωσση φαρμακερή, Nikeforos Kantouniaries, *echos* plagal II, *hicâz*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 38v / Iași 129, 209 / Vatopediou 1428, 210.

Ποῖα κάλλη νὰ παινέσουμε, Nikeforos Kantouniaries, *echos* plagal II, *şehnâz bûselik*, *sofyan*: Iași 129, 215 / Vatopediou 1428, 220.

Ροκάνια τζερετζηρίσατε, βροντίσατε σκεπάρνια, Nikeforos Kantouniaries, *echos* plagal IV, *rast*, *şrengi*, verses by Athanasios Christopoulos: Iași 129, 290 / Vatopediou 1428, 298. Followed by the nagmes Yiouroukiko.

Σὲ ἀγαπῶ καὶ σέβομαι τὸ ὑποκείμενό σου, Nikeforos Kantouniaries, *echos* *varys*, *evçârâ*, *ağir*: Iași 129, 262 / Vatopediou 1428, 269. Followed by a nagme with Arabic verses *Ġimalak fi merğe*.

Σειρήν ἀγάπη μου ἐσύ, ὥς πότε πλέον σὸ νησί, Nikeforos Kantouniaries, *echos* IV *legetos*, *segâh*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 18v / Iași 129, 103 / Vatopediou 1428, 151.

Στενάξετε τριαντάφυλλα, στενάζετε μυρσῖνες, Nikeforos Kantouniaries, *echos* III, *çârgâh*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 14r / Iași 129, 72 / Vatopediou 1428, 88.

Στὸ ἄνθος τῆς νεότητος βλέπω νὰ τριγυρίζει, Nikeforos Kantouniaries, *echos* plagal IV tetraphonic soft chromatic, *suzinâk*, verses by Nikolakis son of Souloutziaris Eliaskos: RAL 784, 91v / Iași 129, 332 / Vatopediou 1428, 344. Followed (in the thee MSS) by its Nakarat yiouroukikon *Ὁρμᾶ πληγώνει ζωὴν, σηκώνει ἀδιακρίτως*.

Ταμπούρι μου ἀρμονικῶς, Nikeforos Kantouniaries, *echos* II¹⁶⁴, *hüzzam*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 19r / Iași 129, 105 / Vatopediou 1428, 72.

Τί πάθη ἀπειράριθμα, λόπαις καὶ δυστυχίαις, Nikeforos Kantouniaries, *echos* plagal II, *şehnâz bûselik*, *sofyan*, verses by Theodorakis Negriz: RAL 784, 146v / Iași 129, 217 / Vatopediou 1428, 222.

Τί περιφορὰ ἀθλία, Nikeforos Kantouniaries, *echos* plagal IV diphonic, *sazkâr*, *sofyan*: RAL 784, 77r / Iași 129, 302 / Vatopediou 1428, 312.

¹⁶³ “Study or melody by Nikeforos on these verses”.

¹⁶⁴ RAL 784 gives the indication: *legetos echos*.

*Τί τοῦ κακοῦ κοπιᾷζεις*¹⁶⁵, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyan*, verses by Athanasios Christopoulos: RAL 784, 71v / Vatopediou 1428, 301.

*Τί τοῦ κακοῦ κοπιᾷζεις*¹⁶⁶, Nikeforos Kantouniaries, *echos* I, *sabá, sofyan*, verses by Athanasios Christopoulos: RAL 784, 31v / Iași 129, 176 / Iași 129, 293 / Vatopediou 1428, 180.

Τὸν καθένα μας ὁ ἔρωξ νὰ γέλᾳση ἡμπορεῖ, Nikeforos Kantouniaries, *echos* IV, *beyátí, sofyan*, verses by Nikeforos Kantouniaries: RAL 784, 24r / Iași 129, 124 / Vatopediou 1428, 115.

Τύχη εὐσπλαγχνίσου, δῶς μοι μία γλυκιὰν ζωήν, Nikeforos Kantouniaries, *echos* plagal IV, *nikríz, sofyan*: RAL 784, 88v / Iași 129, 325 / Vatopediou 1428, 336.

Τύχη μου ἀθλία μὲ ταύτην σου τὴν κακία, Nikeforos Kantouniaries, *echos* plagal IV di-phonic, *sazkâr, sofyan*, verses by Dimitrakis Mourouzis: RAL 784, 78v / Iași 129, 303 / Vatopediou 1428, 313.

Υποστρόγγυλος ὑπάρχω, ὑπομέλανος εἰμί, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyan*, verses by Antonios Photinos: Vatopediou 1428, 288.

Φίλε Στέφανε νὰ ζήσεις, Nikeforos Kantouniaries, *echos* *varys, acem 'aşirân, sofyan*, verses by Athanasios Christopoulos: RAL 784, 57v / Iași 129, 260 / Vatopediou 1428, 268.

Φωτεινότητος κομήτης καὶ λαμπρότατος πλανήτης, Nikeforos Kantouniaries, *echos* *varys, acem 'aşirân, sofyan*, verses by Athanasios Christopoulos: RAL 784, 54v / Iași 129, 257 / Vatopediou 1428, 265.

Ψυχή μ' ἀγάπη μου γλυκί, Nikeforos Kantouniaries, *echos* III, *çârgâh, sofyan*, verses by Athanasios Christopoulos: Iași 129, 68 / Vatopediou 1428, 84.

᾽ὦχ ζωή μου, τί ζωή μου, τί στενάζω θλιβερά, Nikeforos Kantouniaries, *echos* III, *çârgâh, sofyan*, verses by Athanasios Christopoulos: RAL 784, 13r / Iași 129, 71 / Vatopediou 1428, 87.

᾽ὦ σελήνη λαμπροτάτη, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyan*, verses by Germanos Metropolitan of Old Patras: RAL 784, 64r / CAMS P1, 14 / Iași 129, 287 / Vatopediou 1428, 287.

᾽ὦ τύχη τί ἐπιθυμεῖς, Nikeforos Kantouniaries, *echos* plagal I, *sabá, sofyan*: Iași 129, 174 / Vatopediou 1428, 179.

᾽ὦχ ἀθλία πάντα τύχη, Nikeforos Kantouniaries, *echos* plagal I heptaphonic, [*büseyñî*] *'aşirân, sofyan* ὁ i: RAL 784, 134r.

Rast şarkı Skληρά μου τύχη ἔλεος, Nikeforos Kantouniaries, *echos* plagal IV, *sofyan*, verses by Nikeforos Kantouniaries: RAL 784, 70v / Iași 129, 292 / Vatopediou 1428, 300.

Tanadîr nenena Yâr aman ab gel yârim ab cenanım Nikeforos Kantouniaries, *echos* I, *büseyñî, sofyan*: RAL 784, 135v / Iași 129, 8 / Vatopediou 1428, 9. Followed on f. 37r of 784 by the Arabic *Yâ ṭabîra*.

¹⁶⁵ Same verse as Vatopediou 1428, 180.

¹⁶⁶ In RAL 784 this piece is followed by *beyti* 2nd, 3rd & 4th in *echos* IV soft chromatic and Turkish verses (*Symedetournamin*).

Gregorios Protopsaltes (1778 - 1821)

Ἄλλως ἂν ἀργοπόρησεν ἡ δύσις νὰ μᾶς δείξει, Gregorios Protopsaltes, *echos* plagal I *spathios*, [*hisar bûselîk*]: Stathis, 2r.

Ἀνοδος λαμπροῦ φωστῆρος, Gregorios Protopsaltes, *echos* plagal IV, *rast*, *çifte diïyek*, verses by Nicolaos Logadis: Stathis, 15r / Gennadius 231, 1r / NLG 2424, 114r / LKP 152/292, 27 & 28.

Ἄν σὰ πέρατα τοῦ κόσμου, Gregorios Protopsaltes, *echos* IV *legetos* with *zygos*¹⁶⁷, [*mûstie'âr*], Γ/χ: Stathis, 3v / Dochiariou 322 / LKP 152/292, 39.

Ἀρματώθηκεν ὁ ἔρωξ, Gregorios Protopsaltes, *echos* plagal I *phthorikos*, *gümüsiü gerdan*, *diïyek*: LKP (dossier) 76, 3 / Stathis, 5v / Gennadius 231, 49v / LKP 152/292, 52.

Βλέπω ναι πῶς ἀμφιβάλεις, Gregorios Protopsaltes, *echos* plagal II, *zirguleli bicâz*, *çifte diïyek*: Stathis, 9v / Gennadius 231, 51r / Dochiariou 322 / LKP 152/292, 6 & 7¹⁶⁸ / LKP (dossier) 89, 11.

Γενικῶς ἡ φύσις δίδει, Gregorios Protopsaltes, *echos* plagal I *phthorikos*: Stathis, 6r.

Δεῦτε Ἑλλήνες γενναῖοι, Gregorios Protopsaltes, *echos* plagal II, *bicâz*, *sofyan* & *yürük semâ'î*: Stathis, 11r / Gennadius 231, 29v / LKP 152/292, 198 / LKP (dossier) 89, 9.

Δεύτερον /// εὐθὺς ἄλλο, πρόσωπον ὅσο μεγάλο, Gregorios Protopsaltes, *echos* plagal IV chromatic, *nikrîz*, *sofyan*: LKP (dossier) 89, 3.

Ἐλευθερίαν ζητῶ νὰ λάβω, Gregorios Protopsaltes, *echos* *varys* tetraphonic, *bestenigâr*, *çifte diïyek*: Stathis, 13r / LKP 152/292, 12 & 13¹⁶⁹ / LKP (dossier) 89, 6.

Ἐλπίζα καὶ πάλι ἐλπίζω, Gregorios Protopsaltes, *echos* plagal I *spathios*, *hisar bûselîk*, *çifte diïyek*: Stathis, 2v / Gennadius 231, 25r / Dochiariou 322 / LKP 152/292, 1 / LKP (dossier) 89, 14.

Ἐνας εὐμορφος πλανήτης, Gregorios Protopsaltes, *echos* plagal IV diphonic, *sazkâr*, *sofyan*¹⁷⁰, verses by Nikolaos Logadis: RAL 784, 75v / Iaşi 129, 300 / Vatopediou 1428, 310 / Stathis, 14v / Gennadius 231, 8r / LKP 152/292, 23 / LKP (dossier) 89, 12.

*Ἐχεις φῶς μου κάλλος νούρι*¹⁷¹, Gregorios Protopsaltes, *echos* IV *legetos*, *segâb*, *çifte diïyek*: CAMS P2, 29 / Stathis, 3r / Gennadius 231, 26v / Dochiariou 322 / LKP 152/292, 37 / LKP (dossier) 89, 16 / LKP (dossier) 117, 15.

Ἡλιος λαμπρὸς νῦν φαίνει, Gregorios Protopsaltes, *echos* I¹⁷², *arabân beyâtî*, *diïyek*, verses by Govdelas the Philosopher: Vatopediou 1428, 349 / LKP 152/292, 30.

*Ἡλιος λαμπρὸς νῦν φαίνει*¹⁷³, Gregorios Protopsaltes, *echos* IV, *nûbhîft*, *sofyan*, verses by Govdelas the Philosopher: Vatopediou 1428, 349 / LKP 152/292, 29.

¹⁶⁷ In the manuscript it is given as “*echos* II diatonic *legetos*”.

¹⁶⁸ The song appears three times in succession.

¹⁶⁹ The song appears twice.

¹⁷⁰ LKP (dossier) 89, 12 give the indication: “*çifte diïyek*”.

¹⁷¹ In LKP (dossier) 117, 15 the incipit is *Ἐχεις κάλλος νούρι φῶς μου*.

¹⁷² The manuscript has [*echos*] plagal I.

*Ἡ ὁμήγυρης ἀζία*¹⁷⁴, Gregorios Protopsaltes, *echos* plagal I pentaphonic, *acem kürdî, tek diyek*: Stathis, 8r / Gennadius 231, 27v / LKP 152/292, 58 / LKP (dossier) 89, 2.

Ἡ τῆς τύχης ζῆνι φύσις, Gregorios Protopsaltes, *echos varies* heptaphonic, *Evçârâ, sofyân*, verses by Alexandros Sophianos: RAL 784, 48v / Iaşi 129, 241 / Vatopediou 1428, 250.

Κάλος ἂν ἀργοπόρησεν ἡ φύσις νὰ μᾶς δείξει, Gregorios Protopsaltes, *echos* plagal I [spathios], [*hisar bûselîk*], /// *semâ'î*: Gennadius 231, 51v / Dochiariou 322 / LKP 152/292, 54.

Μὲ τὰς ζωηρὰς ἀκτῖνας, Gregorios Protopsaltes, *echos* IV, *nûbüft, sofyân*: Stathis, 5r / Gennadius 231, 50r / Dochiariou 322, 93r / LKP 152/292, 48 & 312 / Xenophonots 146, 40v / LKP (dossier) 89, 1.

Μόνον εἶσαι ποὺ κατ' ἔτος, Gregorios Protopsaltes, *echos* plagal I *phthorikos*¹⁷⁵, *beyâtî arabân, çifte diyek*: LKP (dossier) 76, 3 / Gennadius 231, 29r / Dochiariou 322 / LKP 152/292, 51.

Οἱ χαρακτηρὲς τῆς εὐγενείας, Gregorios Protopsaltes, *echos varies* heptaphonic diatonic, *râbatü'l-ervâb, sofyân*: Stathis, 10r / Gennadius 231, 18v / LKP 152/292, 9 & 10¹⁷⁶ / LKP (dossier) 89, 4.

Ὅλος ὁ κόσμος μὲ χαράν, Gregorios Protopsaltes, *echos varies* heptaphonic chromatic, *evîç, sofyân*: Gennadius 231, 2r / LKP 152/292, 56.

Πάλιν Αὐγουστος θεσπίζει, Gregorios Protopsaltes, *echos* plagal I, *uifkut arap, sofyân*, verses by Gregorios Protopsaltes: Stathis, 8v / Gennadius 231, 16v / LKP 152/292, 25 / LKP (dossier) 89, 7.

Πάλιν κυκεὼν μεγάλος, πάλιν σύγχυσις πολλή, Gregorios Protopsaltes, *echos* I: *diyek*, LKP 152/292, 3.

Πανδαμάτωρ εἶν' ὁ ἔρωç, Gregorios Protopsaltes, *echos* IV legetos with *zygos, müste'âr, çifte diyek*: Stathis, 3v / Gennadius 231, 28r / Dochiariou 322 / LKP 152/292, 40.

Πιὰ ἰνσάφι κάνε δέφι, Gregorios Protopsaltes, *echos* plagal I, *sirf bûselîk, sofyân*: LKP (dossier) 76, 2 / Stathis, 7v / Gennadius 231, 21r / Dochiariou 322 / LKP 152/292, 50.

Προσώπον κάλλος μαγνίτης ἄλλος, Gregorios Protopsaltes¹⁷⁷, *echos varies* heptaphonic, *evîç, sofyân*¹⁷⁸: LKP 19/173, 159v / CAMS P2, 42 / Stathis, 14r / LKP 152/292, 18 & 19¹⁷⁹.

Σήμερα //// τὸ τεῖχος, Gregorios Protopsaltes, *echos* plagal IV¹⁸⁰, *rast, çifte diyek*: LKP (dossier) 93, 1r.

¹⁷³ Vatopediou 1428, 349 has the same song in another *echos* as well.

¹⁷⁴ LKP (dossier) 89, 2 has the note “joyous”.

¹⁷⁵ *Echos* plagal II is given in Gennadius 231.

¹⁷⁶ The song appears twice.

¹⁷⁷ In LKP 152/292, 14 and only there, it is indirectly attributed to Gregorios with the note “by the same [composer]”. In other manuscripts it is either annotated as “unspecified”, or listed anonymously.

¹⁷⁸ According to LKP 152/292, 19.

¹⁷⁹ The same song appears twice.

¹⁸⁰ LKP 170, 24 bears the note: “it was composed [...] in the following two *makams*. The first goes until the third part and the second until the end.”.

Συλλογή πολλῶν χαρίτων, Gregorios Protopsaltes, *echos varies heptaphonic chromatic, ευχάρά, sofyan*¹⁸¹, verses by Georgios Soutsos: LKP (dossier) 76, 1 / Stathis, 12v / Gennadius 231, 22v / Dochiariou 322 / LKP 152/292, 34 / LKP (dossier) 89, 15.

Τὰς σειρήνων μελωδίας, Gregorios Protopsaltes, *echos varies heptaphonic chromatic, ευχάρά, tek diiyek*: LKP (dossier) 76, 1 / Stathis, 12r / Gennadius 231, 24r / Dochiariou 322 / LKP 152/292, 36 / LKP (dossier) 89, 13.

Τῶν χαρίτων σου τὸ πλῆθος, Gregorios Protopsaltes¹⁸², *echos IV legetos, müste'âr, sofyan*: LKP 152/292, 16.

Ὁ ματαιότης, ὃ ριζικὸν δικόν μου, Gregorios Protopsaltes¹⁸³, *echos plagal IV, rast, frengi*, verses by Selim III: Iași 129, 346 / Vatopediou 1428, 348 / Stathis, 16v / Gennadius 231, 57r / LKP 152/292, 14 & 15¹⁸⁴.

Athanasios Dimitriadis (middle of the 18th c. - 1827)

Μεγάλα εἶν' ἀληθινά, τῆς τύχης ὅλα τὰ δεινά, Athanasios Dimitriadis, *echos IV legetos, segâh, sofyan*: LKP 19/173, 55r / CAMS P2, 19 / Iași 129, 90 / Vatopediou 1428, 145.

Ismail Dede Efendi (Hammâmîzâde) (1778 - 1846)

‘Uşşak şarkı mebin ceynle balım diyer gün bey ledirvalb Ismail Dede Efendi, *echos I, sofyan*: RAL 784, 137v / Iași 129, 29 / Vatopediou 1428, 38¹⁸⁵.

Rast şarkı bu husule Ismail Dede Efendi, *echos plagal IV, sofyan*, verses by Ismail Dede Efendi: RAL 784, 158r / Iași 129, 288 / Vatopediou 1428, 296.

Rast şarkı Tύχη σκληρά, Ismail Dede Efendi, *echos plagal IV, sofyan*, verses by Nikeforos Kantouniars: RAL 784, 159r¹⁸⁶.

[Hicâz şarkı] men bilmezdim bana oldu [Ben bilmedim bana n'oldu] [Dede Efendi]¹⁸⁷, *echos plagal II Pa, [Ağır Diyyek]*: Gennadius 231, 20r.

Beyâtî arabân [köcekce] semâ'î İki de turna gelir [İki de turnam gelir allı kareli] [Ismail Dede Efendi]¹⁸⁸, *echos IV, sofyan*: RAL 784, 27r / Vatopediou 1428, 120.

¹⁸¹ LKP (dossier) 89, 13 has *tek diyyek*.

¹⁸² In LKP 152/292, 14 it is indirectly attributed to Gregorios with the note “by the same [composer]”.

¹⁸³ In LKP 152/292, 14, and only there, it is indirectly attributed to Gregorios with the note “by the same [composer]”. In other manuscripts it is either annotated as “Unspecified”, or listed anonymously.

¹⁸⁴ The same song appears twice.

¹⁸⁵ In codices Iași 129 and Vatopediou 1428 the following note is found: “amongst all *şarkis*, this is the most famous”.

¹⁸⁶ The verses of the song are also given in text only in Vatopediou 297.

¹⁸⁷ Identified from *TRT Repertuari*, work No. 1306.

¹⁸⁸ Identified from *TRT Repertuari*, work No. 6628 where the genre is Köcekce, Karcıgar makam and usûl oynak. It is possible that this is a mistake of Nikeforos's. Moreover, he seems to not know the composer since he presents it as “of the gypsies” [“ἐκ τσιγγανέδων”] in RAL 784 and [“ἐξ ἄθιγγάνων”] in Vatopediou 1428. At the end of the notated part in Vatopediou 1428 he gives Greek verses as well to this song: “Ενα //// ἔλα, ἔλα νὰ σὲ πῶ.”

Arabân *beyâtî semâ'î soyle güzel rohtî* Ismail Dede Efendi, *echos* IV, *sofyan*, verses by Ismail Dede Efendi: RAL 784, 142r / Iaşi 129, 126 / Vatopediou 1428, 117¹⁸⁹.

Ioannis Konidaris

Δεῦτε Ἑλληνες γενναῖοι, δράμετε προθύμως νέοι, Ioannis Konidaris, *echos* plagal IV triphonic: Stathis, 18r.

Τί καρτερεῖτε φίλοι καὶ ἀδελφοί, Ioannis Konidaris, *echos* plagal IV: Stathis, 18v.

[Ὺ] τέκνα Ἑλλήνων¹⁹⁰, Ioannis Konidaris, *echos* plagal II: Stathis, 11v.

Spyridon Laphaphanas

Λιβαδάκι στολισμένο ἀπὸ ἀνθη τρυφερά, Spyridon Laphaphanas, *echos* plagal I, γ/χ: LKP 152/292, 80.

Panagiotis Pelopidis

Ἄν σὰ πέρατα τοῦ κόσμου, Panagiotis Pelopidis, *echos* plagal IV *legetos*, γ/χ: LKP 152/292, 94.

Ἦλθε ἡ ὥρα νὰ μισήσω, Panagiotis Pelopidis, *echos* plagal IV *triphonic*, γ/χ: LKP 152/292, 87.

Μὲ τὸν ἀέρα τῆς αὐγῆς θά 'ρθω νὰ σὲ ζυπνήσω, Panagiotis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 90.

Νύσταξαν τὰ ματάκια μου, Panagiotis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 94.

Τὸ φιλέρημον τρυγόνι δὲν ὁμοιάζει μὲ τ' ἀηδόني, Panagiotis Pelopidis, *echos* plagal IV, [*rast*], γ/χ: Stathis, 15v / Gennadius 231, 9r / LKP 152/292, 84.

Ὺ ἔρωτα ἐπίβουλε, Panagiotis Pelopidis, *echos* plagal IV, [*rast*], γ/χ: LKP 152/292, 85.

Ὺς τώρα ἦτον χωρατάς, Panagiotis Pelopidis, *echos* plagal I, [*uṣsak*], Γ/χ: LKP 152/292, 96.

Ioannis Pelopidis

Αἰσθάνομαι δριμύτητα, Ioannis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 97.

Ἀνδρειωμένοι Κρηῖται, Ioannis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 313.

Γιατί αἴτιον κυρά μου θέλεις νὰ μὲ τυραννῆς, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 105.

Γραικοί, Γραικοί, Γραικοί, στ' ἄρματα Γραικοί, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 276.

Δεῦτε παῖδες, δεῦτε τέκνα, Ioannis Pelopidis, *echos* IV *legetos*, Ιγ/χ: LKP 152/292, 314.

Δώδεκα χρονῶν κοράσι, Ioannis Pelopidis, *echos* IV *legetos*, γ/χ: LKP 152/292, 113.

Εἶπε τὸ πλέον φανερά, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 275.

¹⁸⁹ At the end of the notated song he gives the Greek verses as well: Ἀχ ἂν ἐν καιρῷ τοῦ Ἀρεως ἐκ τῆς ἐκστρατείας.

¹⁹⁰ Heroic ("Ἡρωϊκόν").

- Εἰρήνη ἀγάπη μου*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 319.
- Ἐλθέ ὁ Μιλτιάδης*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 256 & 257¹⁹¹.
- Ἑλλὰς πατρίδα μας θαυμαστή*, Ioannis Pelopidis, *echos* IV triphonic, γ/χ: LKP 152/292, 223.
- Ἑλληνες Γραικοὶ ἔγερθητε*, Ioannis Pelopidis, *echos* III: LKP 152/292, 235.
- Ἑλληνες συμπατριῶται*, Ioannis Pelopidis, *echos* IV triphonic, γ/χ: LKP 152/292, 239.
- Ἑλλήνων παῖδες*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 265.
- Ἐλπίδες τῆς καρδιάς μου*, Ioannis Pelopidis, *echos* IV *legetos*, γ/χ: LKP 152/292, 98.
- Ἐορτάσωμεν πιστοὶ τὴν ἡμέραν τὴν λαμπράν*, Ioannis Pelopidis, *echos* I, Γ/χ: LKP 152/292, 272.
- Ἐπάνω στὴν τριανταφυλλιά*, Ioannis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 286.
- Εὐμορφώτατο εἰδωλόν μου*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 107.
- Ἐφάνη τέλος πάντων*, Ioannis Pelopidis, *echos* plagal IV, Γ/χ: LKP 152/292, 270 & 271¹⁹².
- Ἐγὼ τώρα γλυκωσίνας τοῦ κορμιοῦ σου*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 102.
- Ζήτω Ἑλλάς*, Ioannis Pelopidis, *echos* plagal IV, Ι/χ: LKP 152/292, 279.
- Ἡ δόξα, το κράτος ἀγρίων τυράννων*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 264.
- Κελαηδήσετε πουλάκια τραγούδια τὰ δικά μου*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 101.
- Μία εὐμορφη κοπέλα*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 100.
- Παιδιά τοῦ Ἡρακλέους*, Ioannis Pelopidis, *echos* IV, Γ/χ: LKP 152/292, 274.
- Πάτερ Ζεῦ, θεῶν τε καὶ ἀνδρῶν*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 226.
- Πουλάκι ξένον ξενιτευμένον*, Ioannis Pelopidis, *echos* IV triphonic with *zygos*, [verses by Ioannis Vilaras]: LKP 152/292, 108.
- Στὸν τάφον μὴ σιμώσεις*, Ioannis Pelopidis, *echos* plagal IV heptaphonic, γ/χ: LKP 152/292, 324.
- Τάχα ξέρεις πὼς πεθαίνω*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 99.
- Τὴν εἶδα τὴν ξανθούλα*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: verses by Dionysios Solomos, LKP 152/292, 103.
- Υἱὲ Θεοῦ ζωοδότα*, Ioannis Pelopidis, *echos* I, γ/χ: LKP 152/292, 244.
- Φίλτατοι συμπατριῶται*, Ioannis Pelopidis, *echos* plagal II, Γ/χ: LKP 152/292, 245.
- Ὡ γενναῖοι Ἑλληνες*, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 262.
- Ὡ ἔρωτα ἐπίβουλε γιατί μὲ βασανίζεις*, Ioannis Pelopidis, *echos* IV heptaphonic with *zygos*: LKP 152/292, 104.

¹⁹¹ The same song appears twice.

¹⁹² The song appears twice. The second time in rhythm γ/χ.

Ὡ ἥρωα Νικήταρᾶ, Ioannis Pelopidis, *echos* I: LKP 152/292, 260.

Ὡ παιδιά μου, ὀρφανά μου, Ioannis Pelopidis, *echos* plagal I: LKP 152/292, 281¹⁹³.

Ὡ φρίκη, ὦ μεταβολή, Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 251¹⁹⁴.

A voce armonica Ioannis Pelopidis, *echos* plagal IV, Γ/χ: LKP 152/292, 327.

Aneta la pioumpa Ioannis Pelopidis, *echos* plagal IV, γ/χ: LKP 152/292, 321.

Venti katatrema Ioannis Pelopidis, *echos* III, ΓΓ/χ: LKP 152/292, 318.

Mi vivo speranza Ioannis Pelopidis, *echos* plagal IV, Γ/χ: LKP 152/292, 321.

Non d' accostare Ioannis Pelopidis, *echos* plagal IV heptaphonic, γ/χ: LKP 152/292, 322.

Sarà l'alma teloutiskarn Ioannis Pelopidis, ΓΓ/χ: LKP 152/292, 318.

Tu ingrato giubilo Ioannis Pelopidis, *echos* plagal IV triphonic, Γ/χ: LKP 152/292, 315.

Tita di palpiti Ioannis Pelopidis, *echos* plagal IV, Γ/χ: LKP 152/292, 326.

[*Organiko*, "of the dance"] *Tararerare* Ioannis Pelopidis, *echos* plagal I, γ/χ: LKP 152/292, 106.

Ali Ağa [Past Tzaous Ali Aganin]

Rast Şarkı *Eımeñ cepinim* Ali Ağa, *echos* plagal IV, *dıyek*: LKP 152/292, 133.

Rast Şarkı *Ostu göynü* Ali Ağa, *echos* plagal IV, *dıyek*: LKP 152/292, 129.

Rast Şarkı *Cemalin'ten tzouda olmak panim* Ali Ağa, *echos* plagal IV, *sofyan*: LKP 152/292, 131.

Unspecified Composer

Vocal compositions

Απορή νὰ ποὺ βελή, [unspecified composer], *echos* plagal I, χ: LKP 152/292, 20.

Ἀχ ὁ κόσμος ὅλος εἶναι σκοτεινός, [unspecified composer], *echos* I, ιγ/χ: LKP (dossier) 73, 13.

Ἐβουλήθησαν οἱ Γάλλοι, τῶν Ρώσων ἐχθροὶ μεγάλοι, [unspecified composer], *echos* plagal IV phthorikos: Stathis, 18r.

Ἐλθὲ ὁ Μιλτιάδης μὲ δυνάμεις πολλὰς, [unspecified composer], *echos* plagal IV phthorikos: Stathis, 17r.

Ἐφιλοτιμήθη φύσις, [unspecified composer], *echos* II: LKP (dossier) 73, 6.

Ζεῦ θεὲ θεῶν τε καὶ θνητῶν ὁμοῦ, [unspecified composer], *echos* plagal IV, Γ/χ: LKP 152/292, 303.

Ζῶσι πάλιν τῶν Ἑλλήνων, [unspecified composer], *echos* plagal IV, *semâʿ*: LKP 152/292, 301.

Ἡ φύσις ἄρχισε νὰ χλωμάζη, [unspecified composer], *echos* II: LKP (dossier) 73, 9.

¹⁹³ The same song appears four times.

¹⁹⁴ The song appears twice. The second time with rhythm Γ/χ.

Ἰταλίται (sic) και Φραντζέζοι, Σάξωνες και Ὀλανδέζοι, [unspecified composer], *echos* plagal I, γ/χ: LKP 152/292, 82.

Λαμπρά Ἑλλάς, [unspecified composer], *echos* plagal IV, *çifte düyek*: LKP 152/292, 309.

Μὲ πόνον κλαύσατε ὦ λυπημένοι, [unspecified composer], *echos* plagal IV triphonic, *sofyan*: LKP 152/292, 22.

Μῦθος κατεστάθη πλέον, [unspecified composer], *echos* *varys* heptaphonic [diatonic]: LKP (dossier) 73, 2.

Ξένος ἤμουν κι ἦρθα τώρα, [unspecified composer], *echos* plagal IV, γ/χ: LKP 152/292, 286.

Ξύπνησε μὴν κοιμᾶσαι χρυσό μου καναρίνι, [unspecified composer], *echos* plagal IV, ιη/χ: LKP (dossier) 73, 5.

Ὅθεν εἶσθε τῶν Ἑλλήνων, [unspecified composer], *echos* plagal IV, *semâ'î*: LKP 152/292, 304.

Ὅθεν εἶσθε τῶν Ἑλλήνων, [unspecified composer], *echos* plagal IV, Γ/χ: LKP 152/292, 305.

Ὅθεν και παραμερίζει, [unspecified composer], *echos* plagal IV, Γ/χ: LKP 152/292, 66.

Πάθη τυραννίης και καταδρομές, [unspecified composer], *echos* plagal IV: LKP (dossier) 73, 11.

Παντελῶς ὦ σκληρὰ τύχη φθονερά, [unspecified composer], *echos* II: LKP (dossier) 73, 9.

Πόθεν νὰ ἀρχινήσω, ὦ φῶς μου νὰ θρηνήσω, [unspecified composer], *echos* II: LKP (dossier) 73, 10.

Ρῖπον φῶς μου βλέμμα ἱλαρό, [unspecified composer], *echos* plagal I, *nihavent*: LKP (dossier) 73, 11.

Τὰ βάθη τῆς καρδίτζας μου, [unspecified composer], *echos* *varys* [diatonic], γ/χ: LKP (dossier) 73, 8.

Τὴν ὥραίαν σου εἰκόνα ὅταν εἶδον παρευθός, [unspecified composer], *echos* [plagal IV tetrachordal soft chromatic], *suzinâk*: LKP (dossier) 73, 1.

Φεγγάρι φῶς ποὺ φέγγεις λαμπερόν, [unspecified composer], *echos* IV, γη/χ: LKP (dossier) 73, 3.

Ὡ παιδιὰ μου ὀρφανὰ, [unspecified composer], *echos* plagal I, *semâ'î*: LKP 152/292, 302.

Ὡ τερπνὰ φίλτατα δάση, [unspecified composer], *echos* plagal IV, χ: LKP 152/292, 20

Non-Greek

[*Rast*] *beste*¹⁹⁵ *Arzit metigim*, *echos* plagal IV, *firengî fer'*: Iași 129, 281 / Vatopediou 1428, 289.

[*Rast*] *beste*¹⁹⁶ *Zalevez bir*, *echos* plagal IV, *haff*: Iași 129, 282 / Vatopediou 1428, 289.

¹⁹⁵ "Most beautiful *beste*, transcribed by Nikeforos".

¹⁹⁶ "Most beautiful *beste*, transcribed by Nikeforos".

[*Rast* - 'uŝŝak] *ağır semâ'î nazi, Cekmiş güzne kampisve*, *echos* plagal IV - I: Iaşi 129, 283 / Vatopediou 1428, 290.

[*Rast*] *yürük semâ'î Gel souchimazli*, *echos* plagal IV: Iaşi 129, 284 / Vatopediou 1428, 291.

Irak şarkı Pousiounkipie [unspecified composer], *echos* *varys* diatonic, *sofyan*: LKP 152/292, 157.

[*Mabûr*] *şarkı İci seraski canıma* [unspecified composer], *echos* plagal IV heptaphonic, γ/χ : LKP (dossier) 73, 4.

[*Mabûr*] *semâ'î Ah pouendaipanrivis ep güzeli* [unspecified composer], [*echos* plagal IV heptaphonic]: LKP 152/292, 21.

[*Rast şarkı*] *Cemalin denciüda olmak* [unspecified composer], *echos* plagal IV, γ/χ : LKP 152/292, 191.

[*Hicâz*] *Ah, ben bilmedim* [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 175.

[*Rast*] *Düstügöy nuba* [unspecified composer], *echos* plagal IV, γ/χ : LKP 152/292, 185.

Hey gonce [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 141.

Hey tabtili camir aman [unspecified composer], *echos* *varys* diatonic, γ/χ : LKP 152/292, 149.

[*M*] *antousaintir* [unspecified composer], *echos* plagal IV, *sofyan*: LKP 152/292, 137.

Meclise gel [unspecified composer]: LKP 152/292, 195.

Bir bibeden [unspecified composer], *echos* I, *sofyan*: LKP 152/292, 134.

Pontilpin pempiyen [unspecified composer], *echos* plagal I: LKP 152/292, 138.

Bir iglis [unspecified composer], *echos* plagal IV, γ/χ : LKP 152/292, 289.

Rast Eymeh cepiğim [unspecified composer], *echos* plagal IV Nη, γ/χ : LKP 152/292, 196.

Rast cananedine bir tanesi [unspecified composer], *echos* plagal IV, *sofyan*: LKP 152/292, 139.

Ai ma canım [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 295.

Aman canayonum [unspecified composer], *echos* plagal II, γ/χ : LKP 152/292, 297.

Igontzempagivefa [unspecified composer], *echos* *varys* diatonic, γ/χ : LKP 152/292, 296.

