

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. *nibavent 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, hafif, verses by Fitnat Hanım, LKP 152/292, 159.

Rast şarkı Sevdimin aslı yastı, [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*, *semagîa* 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] Ruslerin cena emancüyir, echos plagal IV, Gritsanis 8, 330.*

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

Απόψε τὰ μεσάνοκτα [unspecified composer], [echos plagal IV], rast, Gennadius 231, 43v.

Hisâr peşrev “Kûb-pâre” [Ağa Mu’min], [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,
 Itî [Buhûrîzâde Mustafa Efendi] instead of Bouhourtziouglou,
 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: Ἐρωτικά καὶ Βακχικά*, Paris: Ἐκδοσις Ἐθνικοῦ 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] [P e r s i a n], [echos plagal II], *fer²-i muhammes*, LKP (dossier) 60, 25v.

Gülistân pencgâb [peşrev] [P e r s i a n], [echos plagal IV tetraphonic], *düyek*, Gritsanis 3, 146v.

Irak saz semâ'î A t z e m i k o, [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)

Tâsnif 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.

Bestenügâr yürük semâ'î Dervish Reza-e Padeshahi [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' ἀφήνωσε κ' ἀποχορίζομέ 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 yelela... 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 [III], *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'*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 Ufki'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 yelela 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.)

Newá [peşrev]¹⁴ Papaz, *echos* IV, *muhammes*: Gričsanis 3, 80v.

Seyf el-Mısrî (probably 16th c.)

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

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

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

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

Folk

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

Unspecified Composer

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

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

[Unspecified composer], *echos* *varys*: 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)

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

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

¹² “*Semâ’î* called ‘*arabân beyâtîsi* composed by Tatari via *gümüsi 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 ekpelampri*, without any other indications. It is estimated that it is not a separate composition, rather a verse of the preceding *Ei ki mpertos titan bba 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 Mıskalî Mehmed Hemdemî Çelebi (- 1658)

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

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

Uşşak [peşrev] [Solakzâde], [echos I], *haffî*: 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'i Ağa Mu'min, [echos plagal I]: Gritsanis 3, 153r.

Saz semâ'i 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[ο]ν" (Ecumenical Patriarchate 6), "Ατζέμικον έρωτικόν" (Xeropotamou 329),

389r / Dionysiou 579, 232r / Koutloumousiou 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, *mulhammes*: 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 sünbüle [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], *berefsân*: Gritsanis 3, 107v.

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

“Ἐτερον Περσικόν” (Xeropotamou 330 & 305), “Ἀτζέμικον” (Koutloumousiou 446), “Ἀτζέμικον ὠραῖον” (NLG 2175), “Ἐτερον 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).

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

Pençgâh 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 sabar 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 καί ἴω 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, στά 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^f.

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^v.

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

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

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

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

Persian

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

Gülîstân pençgâh [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 Sabar" (No. 198) which is considered by Feldman (1996:373) to be a work of Cantemir's.

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

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

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

Unspecified Composer

Instrumental Compositions

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

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

Hüseynî aşik [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], *berefsân*: LKP (dossier) 60, 45v.

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

Segâb 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 külliyât [peşrev] [unspecified composer]: LKP (dossier) 60, 1r³⁸.

Mabûr 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 καταβέβηκε⁴⁰, [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 emancüyir* [unspecified composer], *echos* plagal IV⁴²: Gritsanis 8, 330.

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

[*Rast*] *semâ'i Hey caum ye sabin* [unspecified composer], *echos* plagal IV: Gritsanis 8, 333.

[*Hicâz hümayün beste*] *Menasi yime cuniperi* [unspecified composer]: *echos* plagal II neno, 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” *Olusu 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)

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

Abdurrahmân Bâhir Efendi [Arabzâde] (1689 - 1746)

[*Şehnâz*] [*peşrev*] Arabzâde, *echos* plagal II diphonic⁴⁵, *hafif*: 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'î Es'ad Efendi, [echos plagal IV hard diatonic]: Gritsanis 3, 166r.

Hızır Ağâ (? - 1760)

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

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

Segâb karabatak peşrev [Hızır Ağâ], [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'î Kemânî Yorgi, echos varys heptaphonic diatonic: Gritsanis 3, 81v.

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

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

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

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

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

Şehnâz bûselîk saz semâ'î [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'î* Kemânî Yorgi, echos varys tetraphonic diatonic: Gritsanis 3, 76r.

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

[*Hüseynî*] '*aşirân 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'î*, even though it has a very extended development with the addition of *terkîbs*.

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

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

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

Râbat-fezâ saz semâ'î Kemânî Yorgi, [echos varys 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 rouppoute 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 payın, Ahmet Ağa Vardakosta, *echos* plagal IV, *Nikrîz: sofyân*, Iaşi 129, 336 / Vatopediou 1428, 337.

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

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

Hüseynî [beste] Ache diri xoulfisia çim 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*, *peuçgâb*, *nihavent*, *yâvil*, *mabûr*, *muberka*, *peuçgâb* (another), *dügâb*, *dügâb* (pure), *segâb*, *karcığar*, *mâye*, *müste'âr*, *geveşt*, *çârgâb*, *sabâ*, *kara dügâb*, *yemzeme*, *nevâ*, *zegâb*, *peuçgâb*, *bûzî*, *büzzam*, *nişâbûr*, *işfabân*, *nübüft*, *arabân*, *nihavent kebîr*, *hicâz*, 'uzzal, *zîrgüle*, *hümayün*, *şebnâz*, *şebnâz bûselik*, *sûri*, *büseynî*, *büseynî 'aşirân*, *köçek*, *selmek*, *büseynî kürdî*, *borasan*, *acem*, *kürdî*, *acem kürdî*, *nevruz-i acem*, *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*, *evic*, *baba tâbir*, 'arazbâr, *gerdâniye*, *mubayyer*, *mubayyer bûselik*, *sünbüle*, *venci*⁵⁵.

Hânende Zacharias (18th c.)

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

Hüseynî [beste] Ab yar cemâlin [ab yar cemâlin âteş-i câmtyle] 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 sohinaz evic [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: *zirevokend*, *babri nazik*, *rou[y]ji irak*, *gülizâr*, *beste işfabân*, *beste bisâr*, *bûzî bûselik*, *bisârik*, *nevruz-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 συγγίξη, τόσον καὶ νὰ μ' ἀφανίζη, Petros Peloponnesios, *echos* plagal II heptaphonic, *ἡβνάζ*, *sofyan*: RAL 927, 61r / LKP 19/173, 116r / ELIA, 73r / CAMS P2, 32 / Iaşi 129, 213 / Vatopediou 1428, 218.

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

Ἄν οἱ ὀρμές του ἔρωτος δὲν ἦτον μαζωμένες, Petros Peloponnesios, *echos* plagal I heptaphonic from low Ke, [*büseyinî*] 'aşîrân⁵⁷, *semâ'î*: RAL 927, 11v / RAL 653, 34v / LKP 19/173, 6r / Iaşi 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 / Iaşi 129, 25 / Vatopediou 1428, 20.

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

Ἄς κλαύσ' ἀπαρηγόρητα, τὴν τύχη μ' νὰ θρηνήσω, Petros Peloponnesios, *echos* IV *legetos*, *segâb*, *yüriik semâ'î*: RAL 927, 39v / Iaşi 129, 85 / LKP 19/173, 50r / CAMS P2, 20.

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

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

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

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

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

Δὲν εἶναι ἐπιθυμητὸν τόσον πρᾶγμα κανένα, Petros Peloponnesios, *echos* plagal I, *dügâb*⁶¹, *semâ'î*: RAL 927, 26v / LKP 19/173, 35r / ELIA, 34r / RAL 784, 122r / Iaşi 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* [*büseyinî*] 'aşîrân and *usûl* ó 2 ó i.

⁵⁹ In Iaşi 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 müsteâr* and in LKP 19/173, 35r as *echos* plagal I.

Δὲν εἶναι τρόπος νὰ γενῆ 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 varys 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 ἔμπορῶ ἐξάπαντος αὐτὴν τὴν δυσωχίαν, 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 legetos*, *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, [*hüseynî*] *'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 κάλλη, Petros Peloponnesios, *echos varys 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*, *hüseynî*, *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*, *hümayün*, *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 χέρι*⁶⁶, Petros Peloponnesios, *echos I* tetraphonic, *hüseynî*, *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 hüseynî*, *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*, *segâh*, *sofyan*: RAL 927, 33v / LKP 19/173, 49r / CAMS P2, 20 / Iași 129, 84 / Vatopediou 1428, 139.

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

Ἐπιθυμοῦσα νὰ χαρῶ ἕνα διαμάντι καθαρὸ, Petros Peloponnesios, *echos* I pentaphonic, *acet*, *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 ποῦ ἠξιώθης, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [*hūseyinî*] *ʿasirân*, *semâ'î*: RAL 927, 14r / RAL 925, 50v / RAL 653, 34r / LKP 19/173, 4r / CAMS P2, 48 / Iași 129, 20 / Vatopediou 1428, 18.

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

Ἐγάθηκαν οἱ κόποι μου, Petros Peloponnesios, *echos* plagal I, *sabâ*, *semâ'î*: RAL 927, 27r / LKP 19/173, 36r / ELIA, 35r / Iași 129, 165 / Vatopediou 1428, 170.

Ἐχει ἀλήθεια κάποια χάρη, Petros Peloponnesios, *echos* plagal II, *hicâz*, *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*, *yürük semâ'î*⁶⁷: RAL 927, 62v / RAL 925, 6v / LKP 19/173, 120r / ELIA, 76r / RAL 784, 123r / Iași 129, 178 / Vatopediou 1428, 182.

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

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

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

Ἦ τύχη μ' καθὼς περπατεῖ, ἔτσι αὐτὸ σουρδίζει, Petros Peloponnesios, *echos* I, *ʿarazbâr*, *semâ'î*: 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, *hicâz*, *sofyan*: RAL 784, 125r / Iași 129, 195 / Vatopediou 1428, 199.

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

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

Καὶ αὐτὸ πῶς ἀνασαιῖνω καὶ πῶς ζῶ, Petros Peloponnesios, *echos* I heptaphonic from low Ke, [*hüseynî*] *‘aşırân*, *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’ ἀγαπᾶ, Petros Peloponnesios, *echos* *varys* diatonic, *râhatü’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*, *segâb*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’ ἕνα βλέμμα ἰλαρόν, ἰδέ με πὸν 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 ἀναστεναγμοὺς, Petros Peloponnesios, *echos* plagal IV hard diatonic, *nî-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 ὀροσερόν, 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 *çârgâb*.

⁷⁰ In RAL 925 the *makam* is referred to as *segâb 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 φωτιά*⁷⁴, Petros Peloponnesios, *echos* II *legetos*⁷⁵, *hüzzâm*, *sofyan*: RAL 927, 35v / RAL 925, 17r / LKP 19/173, 60r / CAMS P2, 17 / Stathis, 4v / Iasi 129, Iasi 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 / Iasi 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 / Iasi 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 / Iasi 129, 233 / Vatopediou 1428, 241.

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

Ὁ ἔρωτας θυμώθη, κ' ἐπάνω μ' ἀγριώθη, Petros Peloponnesios, *echos* I, *hüseynî*, *semâ'î*: RAL 927, 50r / RAL 925, 52v / LKP 19/173, 103r / ELIA, 64r / Iasi 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 / Iasi 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 / Iasi 129, 210 / Vatopediou 1428, 215.

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

Ὅπoταν εἶσαι μοναχὴ, στοχάσου πλὴν μὲ προσοχὴ, Petros Peloponnesios, *echos* I, *hüseynî*, *sofyan*: RAL 784, 95v / CAMS P1, 2⁷⁹ / Iasi 129, 10 / Vatopediou 1428, 8.

Ὅταν ἀναθυμιάσεσ, 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 / Iasi 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 καταδρομὲς, πολέμους καὶ σκληρὲς ὀρμὲς, 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 καρδίτσα 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 θεὸ 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 ἀπιστῆς 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 ἐπάσχησαν, 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 εἰπῆ, πὼς πάντοτε θὰ τὸν λυπῆ, Petros Peloponnesios, *echos* I heptaphonic, *muhayyer*, *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, *nühüfti*, *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.

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

Πὼς 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 ἢ 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 eviç irak*.

Στὸ ταξείδι 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, *dügâb*, *semâʿî*: 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*, *segâb*: *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*, *segâb*, *yürük semâʿî*: RAL 927, 39r / LKP 19/173, 51r / RAL 784, 103r / CAMS P2, 20 / Iaşi 129, 86 / Vatopediou 1428, 141.

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

Τὰ κάλλη ἔχουν φυσικά 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 σὺν ἀξιοθοῦν, καὶ δοῦν τὰ μάτια ποῦ ποθοῦν, Petros Peloponnesios, *echos* I, *babatabîr*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 ὁμορφιάς σου ἡ θεωρία, Petros Peloponnesios, *echos* plagal II, *hicâz*, *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, *nühüfti*, *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 δαγιαδέσει καὶ νὰ μὴν ἀδυνατήσει*⁸⁶, Petros Peloponnesios, *echos* plagal II, *hicâz*, *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, [būseynl] *ʿasīrān*, *sofyan*: 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, *nīkrīz*, *sofyan*: RAL 653, 38v / LKP 19/173, 28r / ELIA, 28r / RAL 784, 83v / Iaşi 129, 320.

Τί μεγάλην ἐξουσίαν καὶ ἰσχὺν δυναστικὴν, Petros Peloponnesios, *echos* IV, *isfahān*, *sofyan*: 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, *ʿuṣṣak*, *sofyan*: Iaşi 129, 27 / Vatopediou 1428, 34.

Τί πόνος καὶ καημὸς πολὺς, εἰς τὴν καρδιά μ' καὶ λαύρα, Petros Peloponnesios, *echos* II, *hūzzam*, *yūriik semāʿi*: 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*, *segāh*, *sofyan*: 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, *nīhavent*, *sofyan*: 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, *isfahān*, *semāʿi*: RAL 927, 53v / LKP 19/173, 96r / ELIA, 57r / CAMS P2, 23 / Iaşi 129, 142 / Vatopediou 1428, 128.

Τὸ ἐδικόν μου ριζικόν εἶν' ἀπερίγραπτον κακόν, Petros Peloponnesios, *echos* *varys* diatonic, *īrak*, *sofyan*: 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, *isfahān*, *sofyan*: RAL 927, 55v / LKP 19/173, 92r / ELIA, 53r / CAMS P2, 23 / Iaşi 129, 138 / Vatopediou 1428, 124.

Τὸ λέγουν ὄλοι καθαρὰ, πὸς ἔχει πάντα ἡ χαρά, Petros Peloponnesios, *echos* IV, *nevā*, *sofyan*: 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 πονῆ, Petros Peloponnesios, *echos* plagal II heptaphonic, *ṣelmāz būselīk*, *sofyan*: 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, *sabā*, *sofyan*, 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 *sabā makam*, *usūl sofyan* and it has two sets of verses. The first bears the incipit “Τὸ φῶς μου ὅταν μὲ θωρεῖ” and the second

Τὸ φῶς μου ὅταν μὲ θεωρῇ, Petros Peloponnesios, *echos varys* diatonic, *irak*, *yürük semâ'î*⁸⁸: RAL 927, 16r / RAL 653, 35v / LKP 19/173, 9r / ELIA, 10r / CAMS P2, 58 / Vatopediou 1428, 239 / LKP (dossier) 117, 10.

Τὸ φῶς μου ὅταν μὲ θεωρῇ, Petros Peloponnesios, *echos plagal I*, *sabâ*, *sofyan*: RAL 927, 28v / Iaşi 129, 230.

Τὸ κάλλους ἢ ὑπερβολή, ἢ συμμετρία ἢ πολλή, Petros Peloponnesios, *echos I* from low Ke, [*hüseynî*] *'aşîrân*, *sofyan*: LKP 19/173, 105r / Iaşi 129, 34 / Vatopediou 1428, 22.

Τὸ ὠραῖον πρόσωπόν σου σχηματίζει οὐρανόν, Petros Peloponnesios, *echos I*, *hüseynî*, *sofyan*: RAL 927, 50v / LKP 19/173, 102r / ELIA, 63r / Iaşi 129, 4.

Τύχη, ἀφοῦ ἐγνωρίζεις καλὰ καὶ ἐστοχάσθης, Petros Peloponnesios, *echos I*, *'arazbâr*, *semâ'î*: RAL 927, 59v / LKP 19/173, 112r / ELIA, 70r / Iaşi 129, 45 / Vatopediou 1428, 46.

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

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

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

Φαίνεται πὼς τό χει ἢ φύσις κι ὅλα τὰ στοιχεῖα 'πίσης, Petros Peloponnesios, *echos plagal IV*, *nikrîz*, *sofyan*: Vatopediou 1428, 331.

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

Ὡς πὸτ' αὐτὰ νὰ τὰ τραβῶ, ὅλο νὰ ἀμφιβάλλης, Petros Peloponnesios, *echos II*⁹¹, *hüzzam*, *yürük semâ'î*: RAL 927, 34v / LKP 19/173, 62r / Iaşi 129, 98 / Vatopediou 1428, 68.

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

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

[*Hüzzam*] *taksîm*, 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: *semâ'î*.

⁸⁹ Vatopediou 1428 gives the indication: [*hüseynî*] *'aşîrân makam*, *echos I* from low Di.

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

⁹¹ RAL 927 and LKP 19/173 give *hüzzâm makam* (and not *segâl*).

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

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

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

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

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

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

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

[Rast] *taksîm*, Petros Peloponnesios, *echos* plagal IV: Iviron 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 dipthonic, *remel*, verses by Elias: LKP (dossier) 59, 1.

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

Iakovos Protopsaltes

Ἄς μὴν θαρρεῖ νὰ καυχῆθῆ ποτὲ ἢ ἀνθρωπότης, Iakovos Protopsaltes, *echos* I, *hüseynî*: RAL 925, 49r.

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

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

Ἡ ὠραιότης δὲν θεωρεῖται, μήτε τελείως ποσῶς μετρεῖται, Iakovos Protopsaltes⁹³, *echos* IV, *nübüjt*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 “*fâsil 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, sofyian*, 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, sofyian*, verses by Iakovos Protopsaltes: Iaşi 129, 118 / Vatopediou 1428, 109.

Οἱ χάρες κι οἱ λαμπρότητες, Iakovos Protopsaltes, *echos* plagal II, *hicâz, sofyian*, 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, sofyian*, verses by Iakovos Protopsaltes: RAL 784, 106v / Iaşi 129, 111 / Vatopediou 1428, 102.

Στὸ πέλαγος τοῦ βίου, Iakovos Protopsaltes, *echos varys* diatonic tetraphonic, *bestenigâr, sofyian*, 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 [bûseyml] 'asîrân, sofyian*, 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, sofyian*, 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.

Ω Μαῖον νουμηνία καὶ πρωτομαγιά αἰσία, Iakovos Protopsaltes, *echos varys* diatonic, *evçârâ⁹⁶, sofyian*: 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, sofyian*: LKP 19/173, 90r / Vatopediou 1428, 112.

Ἡ παντουργικὴ σοφία καὶ τῶν ἀγαθῶν αἰτία, Petros Byzantios, *echos varys* diatonic, *evçârâ⁹⁷, sofyian*: 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, sofyian*, 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, yûriik 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 *Λὲν 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*.

Mē tò nà zēúrow pōs perñā tò fōōs mou mè zīétia, Petros Byzantios, *echos* I heptaphonic from low Ke, *hūseyñí* [hūseyñí] ‘*aširân*, *yürük semâ’î*: LKP 19/173, 140r / Iași 129, 36 / Vatopediou 1428, 24.

Παράδειγμα ἐφάνηκες στήν καθαρὰν φιλίαν Petros Byzantios, *echos* plagal II, *hicâz*, *yürük semâ’î*: RAL 784, 127r.

Ὁ ἔρωτας σὰν σκορπισθεῖ, κι ὅποταν διαμοιρασθῆ, Petros Byzantios, *echos* plagal I, *būselik*, *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, [hūseyñí] ‘*aširân*, *yürük semâ’î*: 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, [hūseyñí] ‘*aširân*⁹⁹, *sofyan*: LKP 19/173, 139r / RAL 925, 35r / RAL 784, 99v / Iași 129, 35 / Vatopediou 1428, 23.

Ὡ τύχη, τί ἐπιθυμεῖς, ἀκόμη ποῦ μέ πολεμεῖς, Petros Byzantios, *echos* plagal I, *būselik*, *sofyan*: LKP 19/173, 147r / RAL 784, 11r / 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

Hūseyñí ‘aširân kâr, *Tâ dir tene teni tene*, *Ἀμὰν 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.

Hūseyñí ‘aširân zürük semâ’î, *Χέρια μου ἐτοιμασθῆτε γιὰ νὰ σφιζετε καλά*, Georgios Soutsos, *echos* I from low Ke, verses by Georgios Soutsos: RAL 784, 3r / Vatopediou 1428, 14.

Bestenigâr kâr, *Tatatadî*, *Ἔως πότε τύχην ἔχεις*, Georgios Soutsos, *echos* *varys* tetraphonic chromatic, *hafîf*, 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 yalrvez bir, Georgios Soutsos, *echos* plagal IV, *hafîf*: RAL 784, 153v.

*Mahûr [kâr]*¹⁰¹, *Tadîr teneni, aman*, *Τὴν ὥραϊαν σου εἰκόνα, στὸν καθρέπτην ἂν ἰδῆς*, Georgios Soutsos, *echos* plagal IV heptaphonic, *hafîf*, 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, Oî 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*] *yüriük semâ'î, Έμφυχόθηκαν 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, Tî μεγάλη συμφορά, τί ημέρα, 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, Tî 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*] *yüriük semâ'î, Ἥστραπτε 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 şarki, 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", *Aḥ yā qalbī mahzûn*, by the same [composer] follows.

Antoninin

Nühüft [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.

Pençgâb [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

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

Tanburi Hacı Omer Aga

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

Hocamasinin

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

Skouloumbris of Chios

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

Yiangos Aga of Siphnos

Μὲ τὰς ζωηρὰς ἀκτῖνας τῶν ὀραίων σου ματιῶν, Yiangos Aga of Siphnos, *echos* plagal IV, *nikrîz*, *sofyan*: Vatopediou 1428, 334.

Folk

Αἰὼν, βονὰ 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 τόρα, [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 Skouloumbris 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.

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

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

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

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

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

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

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

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

*Hüseynî 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.

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

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

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

Segâh [*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: *nişâbüür*.

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 kiaimat", 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 değişme* [unspecified composer], [echos plagal I diphonic], *hafif - sakıl - bâvî - 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 kebir*: 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] *‘aşirân* [peşrev] [unspecified composer], [echos plagal I heptaphonic from low Ke], *sakıl*: Gritsanis 3, 67v.
- [Hüseynî] *‘aşirân peşrev* [unspecified composer], [echos plagal I heptaphonic from low Ke], *çenber*: Gritsanis 3, 68r.
- [Hüseynî] *‘aşirân* [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.
- Nübüfti* [peşrev] [unspecified composer], [echos IV], *sakîl*: 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], *sakîl*: Gritsanis 3, 230r.
- Nevgûlat* [peşrev] [unspecified composer], *fabte*: Gritsanis 3, 202v.
- [Peşrev] [unspecified composer], *fabte*: Gritsanis 3, 203r.
- [Peşrev] [unspecified composer], [echos plagal II¹¹⁰], *sakîl*: Gritsanis 3, 224v.
- [Peşrev] [unspecified composer], [echos IV], *darb-i feht*: Gritsanis 3, 234v.
- [Peşrev] [unspecified composer], [echos IV], *gûl devr-i*: Gritsanis 3, 239v.
- Sünbüle* [peşrev] [unspecified composer], *devr-i*: LKP (dossier) 60, 50r.
- Karcığar* peşrev [unspecified composer], [echos I mixed with II (*defteroprotos*)], *düyek*: LKP (dossier) 60, 11r.
- Dügâb şüküfezâr* [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 'aşirân 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.
- Hüseynî [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*] ‘*aşirân [saz] semâ’î* [unspecified composer]: *echos* plagal I heptaphonic from low Ke, Gritsanis 3, 58v.

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

Acem [hüseynî] ‘*aşirân [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 bûselîk [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 bûselîk*] [*saz] semâ’î* [unspecified composer], [*echos* plagal I hard diatonic]: Gritsanis 3, 25r.

Vocal Compositions

Αισθάνομαι δριμύτατα τοῦ χωρισμοῦ τοὺς πόνοῦς, [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 ἀμφιβάλλῃς, [unspecified composer], *echos* plagal I [*spathios*], *sefkontarat*, *sofyan*: Gennadius 231, 62v.

Ἄνθος τερπνὸν ἔαρινόν, [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 γλῶκκά σου μάτια τρέχει ἀθάνατον νερόν, [unspecified composer], *echos* plagal I, *hisar bûselîk*: 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.

Ἄς μὴ θαρρῆ νὰ καυχηθῆ, [unspecified composer], *echos* plagal I, *hüseynî, sofyan*: LKP 152/292, 17.

Ἀφανισμὸς καὶ λύπη ζέρεις τί θεὸ νὰ πῆ, [unspecified composer], *echos* plagal IV, *rast*: RAL 925, 41v.

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

Ἄχ ἔρωτα σκληρότατε καὶ ποῖα εἶν' τὰ καλά σου, unspecified, *echos* plagal IV hard diatonic, *ni-bavent, 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 ὄραν χρόνον τὴν θωρῶ, unspecified, *echos* plagal IV, *nikrîz, sofyan*: LKP 19/173, 29r / CAMS P2, 45 / Iaşi 129, 321 / Vatopediou 1428, 332.

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

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

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

Δύο καρδιῶν ἀλισβερίσι, ὅποιος κι ἂν τὸ πασαρδίσει, unspecified, *echos varys* diatonic, *râbatü'l-ersâlb*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 ὄρονς 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 ὄλη 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, *nişâbürek*, [*echos*] plagal IV *Εἰς τοῦ λαμπροῦ προσώπου σου τὸ πάνσοφον σχολεῖον*". On f. 179v it seems to continue with a "persengi" [*echos*] plagal IV *Ἦς τότε 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, ΓΓΓ/χ, *Πικρὰ ἀναστενάζω*, 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 ἤμποροῦσα, τὴν καρδιά μου καὶ κρατοῦσα, unspecified, *echos varys* diatonic, *euçârâ*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, τὴν πάντα καὶ μιμεῖται unspecified, *echos* IV *legetos*, *segâb*¹¹⁸, *sofyan*: RAL 784, 109r / CAMS P2, 27 / Iași 129, 121.

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

Ἡ γλῶσσα μου τὰ πάθη μου ἂν τὰ ἀπαριθμήση, 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*, *yürük 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 κρατᾶς καὶ τὸ κορμί, unspecified¹²⁰, *echos* IV *legetos*, *segâb*, *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*, *yürük 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' ἔχετε παιδιὰ, [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, *hüseynî*, *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 μιζράτι τῶν ματιῶν, πού' ναι γεμάτα νούρι, 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, *hüseynî*, *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 diatonic*¹³⁰]: Gennadius 231, 69r.

Ὅλοι γιατροὶ 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, κὶ ἂν ἐπιθυμήση κάθε ἕνας νὰ ἀποκτήσει, 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 κὶ ὀρμὴν τοῦ ἔρωτος πολλήν, [unspecified composer], *echos IV legetos, segâb*: 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 II*¹³³, *türki bicâz, yüriük 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, çârgâb, sofyan*: RAL 925, 21r / RAL 784, 12r / Gennadius 725, 73r / ELIA, 89r / Iaşi 129, 66 / Vatopediou 1428, 36.

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

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

Ποῦ ἴναι τὸ ἔσκη κ' ἡ χαρὰ ποῦ εἶχα ἴγὼ ἄλλη φορά, [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, Evic: LKP 19/173, 159v / CAMS P2, 42 / Stathis, 14r.

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

Πῶς βαστᾶς καρδιά μ' θαυμάζω, ὅταν τοὺς καημοὺς κυττάζω, unspecified, *echos plagal IV, rast, sofyar*: 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, sofyar*: RAL 925, 22r.

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

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

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

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

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

Τὰ μάτια μου ἐθάμπωσαν κι ἀλλάξαν τὴν θεωρία 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 ὄραν π' ἀξιώνομαι, νὰ σὲ ἰδῶ ψυχή μου, unspecified, *echos plagal IV* heptaphonic, *mabûr*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, mabûr, sofyar*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 πολυκαίρια, [unspecified composer], *echos plagal IV, nikriz*: RAL 927, 24r.

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

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

¹³⁵ CAMS P2, 43 gives the indications: *pençgâh 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 *pençgâh*, while in 30r it is given as *mâhûr*.

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

Τί στροφῆς ἄλλη πορεία ἀπὸ τόσην 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' σὺν ἀποκῆσω, [unspecified composer], *echos* *plagal* II, *hicâz*: ELIA, 92r.

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

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

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

Φαρέτραν ἐμπλεον μὲ τόξα φῶς μου, [unspecified composer], *echos* I, *hüseynî, diyyek*: 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 ὄλη ἡ τερπνότις, [unspecified composer], *echos* *plagal* II, *arabân*: CAMS P2, 37.

Φωτεινότητα 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 ἀδημονεῖς ὅταν σὲ πῶ πῶς δὲν πονεῖς, [unspecified composer], *echos* *plagal* I, *diigâh, sofyan*: Grietsanis 3, 3r / RAL 927, 26r / LKP 19/173, 34r / ELIA, 33r.

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

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

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

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

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

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

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

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

Rast [beste] Ὠσανὶνὰ ἐπιεὺς τὸν νερόν 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.

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

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

Sechakisouphouvisali caum [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 /// sedî padîsehîm [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 bûselik [kâr] [Hoca], *sakil*: LKP 137, 27r.

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

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

[*Uşşak beste*] “Εἰρμός ἰσμηλητικός” *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 “*şarki 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 *Saliniskarvisechives*
[*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 tabtîbi cariraman ab iliamiya sabîp*¹⁴² [*beste*] [unspecified composer], [*echos* *varys* diatonic]: Gennadius 231, 10r.

Eb zaleves pîrngon zeïra [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 küll*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 Tzoukisedepirichaki* [unspecified composer], *echos* IV *legetos*, *sofyan*: LKP 19/173, 152r.

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

[‘Uşşak] *Semâ’î Eïrele 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 *ὄχ ἀμάν,γιαλελελιμ, 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[rîs]”.

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

Bilingual Phanariot Songs

Giil ratzilir gibi büllül uynya kalmiş, tréxa tóρ' autó mè léγει, féτος δέν λαλοῦμαι μεῖς, unspecified, echos varies diatonic pentaphonic, rábatü'l-ervâh, sofyar: RAL 784, 53v / Iaşi 129, 255 / Vatopediou 1428, 263.

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

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

Arabic

Ā yā sawādanā waḥdānā Arabic, echos plagal IV, rast, sofyar: Iaşi 129, 278 / Vatopediou 1428, 286.

Ā yā tayba, Ā yā tayba [Arabic], echos plagal II, bicâz: Iaşi 129, 209 / Vatopediou 1428, 212.

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

Ġimâlak fi merġe Arabic naġme, echos varies diatonic heptaphonic, eviç: RAL 784, 58v / Iaşi 129, 261.

Fî bâb Ġibela Arabic echos plagal II, bicâz: Iaşi 129, 208 / Vatopediou 1428, 211.

Yā dam'a 'aynî sîlî Arabic, echos III, çârgâh, sofyar: Iaşi 129, 70 / Vatopediou 1428, 86.

Uġmîktîni yā samrâ Arabic, echos plagal II, bicâz: Iaşi 129, 209 / Vatopediou 1428, 212.

Alla Ikmpër alla Ikmpër [Allâhu akbar], echos plagal II, bicâz: Iaşi 129, 221 / Vatopediou 1428, 213.

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

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

Gypsy

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

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

French

Que ne suis-je la fougeraie French, echos plagal I, sabâ, frangi: Iaşi 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 Έλα ζουρνά μ', ἔλα να σε 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* Δέν ιζέυρω τί νὰ κάμω, [exomeritikon], *echos* plagal IV: Iași 129, 337 / Vatopediou 1428, 319.

[*Mabûr*] *semâ’î* Δέν τὸ μετανοιῶνω 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.

Nișâbûr semâ’î Τῆς τύχης ἢ κακῆ βουλή, exomeritikon, *echos* plagal IV: Iași 129, 331 / Vatopediou 1428, 343.

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

Italian

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

“Taousanika”

[Muhayyer] *Semâ’î, Bir cesni pisourmesiacb* 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*] *Mecli di yel bey dil rupa*¹⁵² “another Turkish one”, *echos* plagal IV: Stathis, 40r.

[*büz zam* or *segâb 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 ροπή 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*] *Cbenkiami sefadir* “another Turkish one”, *echos* plagal II: Stathis, 43r.

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

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

Various Unclassified

Όσοι εἶσθε 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, *mabúr, sofyar*: CAMS P2, 61 / Iași 129, 308 / Vatopediou 1428, 315.

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

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

[*Úşşak*] *semâ'î, Όποιος θέλει νὰ ζήσει, τὸν κόσμον νὰ χαρή*, as heard in public, *echos* I, *sofyar*: Iași 129, 55 / Vatopediou 1428, 64.

Ορίσετε 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 caır 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 γγιοντζεῖ 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, martyrjai 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 diyyek*, followed by black letters over the top of the faded red letters.
- 82r *'Uşşak* 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 *hicâz*.
- 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 *Hüseynî, mülazime*, second, *son hâne*.
- 153v *Hüseynî, 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 şelmâz*. Followed by two or three lines of music score.
- 177r *Diyyek 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, *çember*, *mülazime*, again, *mülazime*, *çember*, 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 *Yegâb*.
- 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...] ἢ γέλωτα ἐξαγάγοι *///*
- 249v Fragments of music score of Phanariot songs. [(ἀκα)τάστατον ροπήν στήν συχρὴν μετα...], *mülazime*, *orta bâne*, [τρόπους κι ἄν 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 θεὸν 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 *Pençgâb* 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 *Nübüft* music score with no lyrics
- 17r *'Uşşak* music score with no lyrics
- 17v *Çbilidir* *//////* text only verses followed by music score with other verses *ne din din eî dilitzin*
- 18r *Râbatü'l-ervâb* 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* ///// *Zêniden 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 *Aldi 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
‘Uşşak 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 *lelelelelelele*
- 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*: Iași 129, 286 / Vatopediou 1428, 294.

Nikeforos Kantouniaries (1770 - 1820)

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

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

Ατνεϊ ή κάθε γλωσσα, Nikeforos Kantouniaries, *makam mâbûr*, *echos* plagal IV *frangikon*: Iași 129, 315,

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

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

Ἄχ ἂν ἐν καιρῶ τοῦ ἄρεως 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 / Iași 129, 177 / Vatopediou 1428, 181.

Ἄχ ή ἄνοιξις ή φετεινή¹⁵⁶, Nikeforos Kantouniaries, *echos* *varys* heptaphonic, *evçârâ*, *sofyan*: RAL 784, 43r / Iași 129, 237 / Vatopediou 1428, 245.

Δὲν τὴν πονεῖς τῆ νιότη μου, Nikeforos Kantouniaries, [*echos* IV] *legetos*, *makam segâh*, , *usûl* ó 2 ó i: Iași 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, [*büseyinî*] 'aşirân, *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 'aşirân, sofyan*: RAL 784, 56v / Iaşi 129, 259 / Vatopediou 1428, 267.

Ἐκομα ὄλωσ 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 πιστόν σου ἐραστήν, 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, *euzârâ, 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, [*büseyinî*] 'aşirân, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 4v / Iaşi 129, 16 / Vatopediou 1428, 12.

*Ἡλιος λαμπρὸς νῦν φαίνει*¹⁵⁹, Nikeforos Kantouniaries, *echos* *varys, acem 'aşirân, sofyan*: Vatopediou 1428, 349.

¹⁵⁷ 784 give the indication: *frenji rast makam*.

¹⁵⁸ "By his request" or "by someone's request".

Ἦλιος λαμπρὸς μὲ τὲς 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, sofyân*¹⁶⁰: RAL 784, 110v / Iași 129, 123 / Vatopediou 1428, 114.

Ἦφθασα ψυχὴ μου νάχω τὴν εἰκόνα σου γλυπτὴν, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyân*: RAL 784, 65r / Iași 129, 280.

Θαυμαστοὶ κρασοπατέρες, Nikeforos Kantouniaries, *echos varys hepraphonic, evçârâ, sofyân*, verses by Athanasios Christopoulos: RAL 784, 50r / Iași 129, 243 / Vatopediou 1428, 251.

Καλλονὴ ὠραιότητων, Nikeforos Kantouniaries, *echos* IV *legetos, segâb, sofyân*, verses by Germanos Metropolitan of Old Patras: RAL 784, 16r / Iași 129, 93 / Vatopediou 1428, 148.

Κὶν' ἀηδονάκι μου γυαλό, Nikeforos Kantouniaries, *echos* II¹⁶¹, *biüzzam, sofyân*, verses by Athanasios Christopoulos: RAL 784, 17v / Hisar / Vatopediou 1428, 71.

Μὲ ὄχ καὶ πάλιν προσιμιάζω, Nikeforos Kantouniaries, *echos* I triphonic Ke, *âsirân-bîselîk, sofyân*: RAL 784, 7r / Iași 129, 24 / Vatopediou 1428, 26.

Μὲ ὀρκίσθηκεν ὁ ἔρωσ καὶ συμφώνησε μαζί, Nikeforos Kantouniaries, *echos* IV, *sed-i 'arabân, sofyân*, 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, *mabûr, frengi*, verses by Germanos Metropolitan of Old Patras: Vatopediou 1428, 317.

Μὲ τὰς ζοηρὰς ἀκτῖνας τῶν ὠραίων σου ματιῶν, Nikeforos Kantouniaries, *echos* plagal IV, *nîkrîz, sofyân*: RAL 784, 85v / Iași 129, 323.

Μὰ αἰσθαντικὴ καρδιά¹⁶², Nikeforos Kantouniaries, *echos varys, evçârâ, sofyân*: Iași 129, 242 / Vatopediou 1428, 249.

Μόλις ἔδειξε νῆ φύσις ἕνα κάλλος θαυμαστόν, Nikeforos Kantouniaries, *echos varys* diatonic [tetraphonic], *bestenigâr, sofyân*: Iași 129, 250 / Vatopediou 1428, 258.

Οἱ γυναῖκες πάντα λέγουν, Nikeforos Kantouniaries, *echos* IV *legetos, segâb, sofyân*, verses by Athanasios Christopoulos: RAL 784, 17r / Iași 129, 89 / Iași 129, 94 / Vatopediou 1428, 149.

Οἱ χάρες μὲ τὸν ἔρωτα ἐπήγαν νὰ διαλέξουν, Nikeforos Kantouniaries, *echos* I, *acem kürdî, sofyân*, verses by Athanasios Christopoulos: RAL 784, 9v / Iași 129, 42 / Vatopediou 1428, 43.

¹⁵⁹ "Envyng the two by the *protopsaltes*, this one was composed at the same time in Iași by Nikeforos Kantouniaries archdeacon of Antiochia".

¹⁶⁰ 784 gives the indication: *usîl* 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 προσκυνῆ*¹⁶³, Nikeforos Kantouniaries, *echos* *varys*, *evçârâ*, *sofyan*: Iași 129, 236 / Vatopediou 1428, 244.

Ὅταν καθήσω ἐκεῖ ὀπίσω, Nikeforos Kantouniaries, *echos* *varys* diatonic [tetraphonic], *bestenigâr*, *sofyan*, verses by Giakovakis Rizos: Iași 129, 251 / Vatopediou 1428, 259.

Ὅταν πίνω τὸ κρασάκι στὸ 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, *şebnâz bîselîk*, *sofyan*: Iași 129, 215 / Vatopediou 1428, 220.

Ροκάνια τζεερτζηρίσατε, 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, ὡς πότε πλέον στὸ νησί, Nikeforos Kantouniaries, *echos* IV *legetos*, *segâh*, *sofyan*, verses by Athanasios Christopoulos: RAL 784, 18v / Iași 129, 103 / Vatopediou 1428, 151.

Στενάζετε τριαντάφυλλα, στενάζετε μυρσίνες, 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 three MSS) by its Nakarat yiouroukikon *Ὅρμᾶ 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, *şebnâz bîselîk*, *sofyan*, verses by Theodorakis Negris: 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 κοπάξεις*¹⁶⁵, Nikeforos Kantouniaries, *echos* plagal IV, *rast, sofyan*, verses by Athanasios Christopoulos: RAL 784, 71v / Vatopediou 1428, 301.

*Τί τοῦ κακοῦ κοπάξεις*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 γελάση ἡμπορεῖ, Nikeforos Kantouniaries, *echos* IV, *beyâtî, sofyan*, verses by Nikeforos Kantouniaries: RAL 784, 24r / Iași 129, 124 / Vatopediou 1428, 115.

Τύχη εὐσπλαγγίσιου, δῶς μοι μία γλυκιὰν ζωήν, Nikeforos Kantouniaries, *echos* plagal IV, *nîkrîz, 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.

Ψυχὴ μ' ἀγάπη μου γλυκὴ, Nikeforos Kantouniaries, *echos* III, *çârgâh, sofyan*, verses by Athanasios Christopoulos: Iași 129, 68 / Vatopediou 1428, 84.

᾿Ωχ ζωὴ μου, τί ζωὴ μου, τί στενάζω θλιβερά, Nikeforos Kantouniaries, *echos* III, *çârgâh, sofyan*, verses by Athanasios Christopoulos: RAL 784, 13r / Iași 129, 71 / Vatopediou 1428, 87.

᾿Ω σελήνη λαμπρότατη, 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.

᾿Ω τύχη τί ἐπιθυμεῖς, Nikeforos Kantouniaries, *echos* plagal I, *sabá, sofyan*: Iași 129, 174 / Vatopediou 1428, 179.

᾿Ωχ ἀθλία πάντα τύχη, Nikeforos Kantouniaries, *echos* plagal I heptaphonic, [*büseynî*] *'aşirân, sofyan* ó i: RAL 784, 134r.

Rast zarîki Σκληρά 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 cenauum Nikeforos Kantouniaries, *echos* I, *büseynî, sofyan*: RAL 784, 135v / Iași 129, 8 / Vatopediou 1428, 9. Followed on f. 37r of 784 by the Arabic *Yâ tabira*.

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 búselík*]: Stathis, 2r.

Ἀνοδος λαμπροῦ φωστῆρος, Gregorios Protopsaltes, *echos plagal IV, rast, çifte diiyek*, verses by Nicolaos Logadis: Stathis, 15r / Gennadius 231, 1r / NLG 2424, 114r / LKP 152/292, 27 & 28.

Ἄν σὰν πέρατα τοῦ κόσμου, Gregorios Protopsaltes, *echos IV legetos* with *zygos*¹⁶⁷, [*múste'ár*], Γ/γ: Stathis, 3v / Dochiariou 322 / LKP 152/292, 39.

Ἀρματώθηκεν ὁ ἔρωσ, Gregorios Protopsaltes, *echos plagal I phthorikos, gümiüsü gerdan, diiyek*: LKP (dossier) 76, 3 / Stathis, 5v / Gennadius 231, 49v / LKP 152/292, 52.

Βλέπω ναι πῶς ἀμφιβάλεις, Gregorios Protopsaltes, *echos plagal II, zirguleli bicáz, çifte diiyek*: 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 Ἑλληνες γενναῖοι, Gregorios Protopsaltes, *echos plagal II, bicáz, sofyan & yürük semâ'*: 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, nikríz, sofyan*: LKP (dossier) 89, 3.

Ἐλευθερίαν ζητῶ νὰ λάβω, Gregorios Protopsaltes, *echos varys* tetraphonic, *bestenigár, çifte diiyek*: Stathis, 13r / LKP 152/292, 12 & 13¹⁶⁹ / LKP (dossier) 89, 6.

Ἐπιζᾶ καὶ πάλι ἐπιζῶ, Gregorios Protopsaltes, *echos plagal I spathios, hisar búselík, çifte diiyek*: Stathis, 2v / Gennadius 231, 25r / Dochiariou 322 / LKP 152/292, 1 / LKP (dossier) 89, 14.

Ἐνας εὐμορφος πλανήτης, Gregorios Protopsaltes, *echos plagal IV diphonic, sazkar, 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 νοῦρι*¹⁷¹, Gregorios Protopsaltes, *echos IV legetos, segáb, çifte diiyek*: CAMS P2, 29 / Stathis, 3r / Gennadius 231, 26v / Dochiariou 322 / LKP 152/292, 37 / LKP (dossier) 89, 16 / LKP (dossier) 117, 15.

Ἐλιος λαμπρὸς νῦν φαίνει, Gregorios Protopsaltes, *echos I*¹⁷², *arabân beyâtí, diiyek*, verses by Govdelas the Philosopher: Vatopediou 1428, 349 / LKP 152/292, 30.

*Ἐλιος λαμπρὸς νῦν φαίνει*¹⁷³, Gregorios Protopsaltes, *echos IV, nübüfti, 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 diiyek*”.

¹⁷¹ In LKP (dossier) 117, 15 the incipit is “*Ἐχεις κάλλος νοῦρι φῶς μου*”.

¹⁷² The manuscript has [*echos*] plagal I.

*Ἡ ὁμήγηρος 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 τόχης ζένη φύσις, Gregorios Protopsaltes, *echos varys* 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 búselik*], /// *semâ'î*: Gennadius 231, 51v / Dochiariou 322 / LKP 152/292, 54.

Μὲ τὰς ζωηρὰς ἀκτῖνας, Gregorios Protopsaltes, *echos* IV, *nübüft, sofyân*: Stathis, 5r / Gennadius 231, 50r / Dochiariou 322, 93r / LKP 152/292, 48 & 312 / Xenophonots 146, 40v / LKP (dossier) 89, 1.

Μόνον εἶσαι ποῦ 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 χαρακτηρισ τῆς εὐγενείας, Gregorios Protopsaltes, *echos varys* heptaphonic diatonic, *râhatü'l-ervâh, sofyân*: Stathis, 10r / Gennadius 231, 18v / LKP 152/292, 9 & 10¹⁷⁶ / LKP (dossier) 89, 4.

Ὅλος ὁ κόσμος μὲ χαράν, Gregorios Protopsaltes, *echos varys* heptaphonic chromatic, *evîç, sofyân*: Gennadius 231, 2r / LKP 152/292, 56.

Πάλιν Αὐγουστος θεσπίζει, Gregorios Protopsaltes, *echos* plagal I, *nîfkut arap, sofyân*, verses by Gregorios Protopsaltes: Stathis, 8v / Gennadius 231, 16v / LKP 152/292, 25 / LKP (dossier) 89, 7.

Πάλιν κυκεῶν 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, *sîrf búselik, sofyân*: LKP (dossier) 76, 2 / Stathis, 7v / Gennadius 231, 21r / Dochiariou 322 / LKP 152/292, 50.

Προσώπου κάλλος μαγνίτης ἄλλος, Gregorios Protopsaltes¹⁷⁷, *echos varys* 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.”

Σύλλογὴ πολλῶν χαρίτων, Gregorios Protopsaltēs, *echos varys heptaphonic chromatic, euchará, 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 Protopsaltēs, *echos varys heptaphonic chromatic, euchará, tek diýek*: 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 Protopsaltēs¹⁸², *echos IV legetos, müste'âr, sofyan*: LKP 152/292, 16.

Ὁ ματαιότης, ὃ ριζικὸν δικόν μου, Gregorios Protopsaltēs¹⁸³, *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 Dimitriados (middle of the 18th c. - 1827)

Μεγάλα εἶν' ἀληθινά, τῆς τύχης ὄλα τὰ δεινά, Athanasios Dimitriados, *echos IV legetos, segâb, 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 ledirval Ismail Dede Efendi, *echos I, sofyan*: RAL 784, 137v / Iași 129, 29 / Vatopediou 1428, 38¹⁸⁵.

Rast şarkı bu hısule 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 *Diýek*]: 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 diýek*.

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 *şarkıs*, 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 ἀθιγγάνων”] in Vatopediou 1428. At the end of the notated part in Vatopediou 1428 he gives Greek verses as well to this song: *Ἐνα //// ἔλα, ἔλα νὰ σὲ πῶ*.

Arabân *beyâtî semâ'î soyle güzel robti* Ismail Dede Efendi, *echos* IV, *sofyan*, verses by Ismail Dede Efendi: RAL 784, 142r / Iaşi 129, 126 / Vatopediou 1428, 117¹⁸⁹.

Ioannis Konidaris

Δεῦτε Ἕλληνες γενναῖοι, δράμετε προθύμως νέοι, Ioannis Konidaris, *echos* plagal IV triphonic: Stathis, 18r.

Τί καρτερεῖτε φίλοι καὶ ἀδελφοί, Ioannis Konidaris, *echos* plagal IV: Stathis, 18v.

[ῶ] *τέκνα Ἑλλήνων*¹⁹⁰, Ioannis Konidaris, *echos* plagal II: Stathis, 11v.

Spyridon Laphaphanas

Λιβαδάκι στολισμένο ἀπὸ ἀνθη τρυφερά, Spyridon Laphaphanas, *echos* plagal I, 7/χ: LKP 152/292, 80.

Panagiotis Pelopidis

Ἄν σὰ πέρατα τοῦ κόσμου, Panagiotis Pelopidis, *echos* plagal IV *legetos*, 7/χ: LKP 152/292, 94.

Ἦλθε ἡ ὦρα νὰ μισήσω, Panagiotis Pelopidis, *echos* plagal IV *triphonic*, 7/χ: LKP 152/292, 87.

Μὲ τὸν ἀέρα τῆς αὐγῆς θά 'ρθω νὰ σὲ ζυπνήσω, Panagiotis Pelopidis, *echos* plagal I, 7/χ: LKP 152/292, 90.

Νύσταξαν τὰ ματάκια μου, Panagiotis Pelopidis, *echos* plagal I, 7/χ: LKP 152/292, 94.

Τὸ φιλέρημον τρυγόνι δὲν ὁμοιάζει μὲ τ' ἀηδόνη, Panagiotis Pelopidis, *echos* plagal IV, [rast], 7/χ: Stathis, 15v / Gennadius 231, 9r / LKP 152/292, 84.

ῶ ἔρωτα ἐπίβουλε, Panagiotis Pelopidis, *echos* plagal IV, [rast], 7/χ: LKP 152/292, 85.

ῶς τώρα ἦτον χωρατάς, Panagiotis Pelopidis, *echos* plagal I, [us̄sak], 7/χ: LKP 152/292, 96.

Ioannis Pelopidis

Αἰσθάνομαι δριμύτατα, Ioannis Pelopidis, *echos* plagal I, 7/χ: LKP 152/292, 97.

Ἀνδρειωμένοι Κρήται, Ioannis Pelopidis, *echos* plagal I, 7/χ: LKP 152/292, 313.

Γιατί αἴτιον κορά μου θέλεις νὰ μὲ ταρανήης, Ioannis Pelopidis, *echos* plagal IV, 7/χ: LKP 152/292, 105.

Γραικοί, Γραικοί, Γραικοί, στ' ἄρματα Γραικοί, Ioannis Pelopidis, *echos* plagal IV, 7/χ: LKP 152/292, 276.

Δεῦτε παῖδες, δεῦτε τέκνα, Ioannis Pelopidis, *echos* IV *legetos*, 17/χ: LKP 152/292, 314.

Δώδεκα χρονῶν κοράσι, Ioannis Pelopidis, *echos* IV *legetos*, 7/χ: LKP 152/292, 113.

Ἐἶπε τὸ πλεόν φανερά, Ioannis Pelopidis, *echos* plagal IV, 7/χ: LKP 152/292, 275.

¹⁸⁹ At the end of the notated song he gives the Greek verses as well: *Ἄχ ἂν ἐν καιρῷ τοῦ Ἄρεως ἐκ τῆς ἐκστρατείας.*

¹⁹⁰ Heroic (“Ἡρωϊκόν”).

- Ειρήνη 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.
- Ἐλλὰς πατρίδα μας θαυμαστή*, Ioannis Pelopidis, *echos* IV triphonic, γ/χ : LKP 152/292, 223.
- Ἐλληνες Γραικοὶ ἔγερθητε*, Ioannis Pelopidis, *echos* III: LKP 152/292, 235.
- Ἐλληνες συμπατριῶται*, Ioannis Pelopidis, *echos* IV triphonic, γ/χ : LKP 152/292, 239.
- Ἐλλήνων παῖδες*, Ioannis Pelopidis, *echos* plagal IV, γ/χ : LKP 152/292, 265.
- Ἐπίδες 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.
- Εὐμορφότατο εἰδολόν 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.
- Ἐχω τώρα γλυκωσίνες τοῦ κορμιοῦ σου*, Ioannis Pelopidis, *echos* plagal IV, γ/χ : LKP 152/292, 102.
- Ζήτω Ἐλλάς*, Ioannis Pelopidis, *echos* plagal IV, Γ/χ : LKP 152/292, 279.
- Ἡ δόξα, το κράτος ἀγρίων τυράννων*, Ioannis Pelopidis, *echos* plagal IV, γ/χ : LKP 152/292, 264.
- Κελαηθήσετε 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 ξεῦρεις πὼς πεθαίνω*, Ioannis Pelopidis, *echos* plagal IV, γ/χ : LKP 152/292, 99.
- Τὴν εἶδα τὴν ξανθοῦλα*, 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 Ἐλληνες*, 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 ἦρωα Νικηταρᾶ, Ioannis Pelopidis, *echos* I: LKP 152/292, 260.

Ὡ παιδιά μου, ὄρφανά 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 rioumpa 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 *Eimeh cepinim* Ali Ağa, *echos* plagal IV, *düyek*: LKP 152/292, 133.

Rast Şarkı *Ostu göynü* Ali Ağa, *echos* plagal IV, *düyek*: 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 να ποὺ βελή, [unspecified composer], *echos* plagal I, χ: LKP 152/292, 20.

Ἄχ ὁ κόσμος ὅλος εἶναι σκοτεινός, [unspecified composer], *echos* I, ιγ/χ: LKP (dossier) 73, 13.

Εβουλήθησαν 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, *semâʿi*: 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.

Λαμπρὰ Ἑλλάς, [unspecified composer], *echos* plagal IV, *çifte düyek*: LKP 152/292, 309.

Μὲ πόνον κλαύσατε ὧ 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/ιχ: LKP (dossier) 73, 5.

Ὅθεν εἶσθε τῶν Ἑλλήνων, [unspecified composer], *echos* plagal IV, *semâʿ*: 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 καταδρομῆς, [unspecified composer], *echos* plagal IV: LKP (dossier) 73, 11.

Παντελῶς ὧ σκληρὰ τύχη φθονερά, [unspecified composer], *echos* II: LKP (dossier) 73, 9.

Πόθεν νὰ ἀρχινήσω, ὧ φῶς μου νὰ θρηνήσω, [unspecified composer], *echos* II: LKP (dossier) 73, 10.

Ρῖπον φῶς μου βλέμμα ἰλαρό, [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 ὠραίαν σου εἰκόνα ὅταν εἶδον παρευθός, [unspecified composer], *echos* [plagal IV tetraphonic soft chromatic], *suzinâk*: LKP (dossier) 73, 1.

Φεγγάρι φῶς ποὺ φέγγεις λαμπερόν, [unspecified composer], *echos* IV, γη/ιχ: LKP (dossier) 73, 3.

Ὡ παιδιὰ μου ὀρφανά, [unspecified composer], *echos* plagal I, *semâʿ*: 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 ferʿ*: 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 - 'uřak*] *ađır semâ'ı nazi, Cekmis gűzıne kampısvıe, echos plagal IV - I: İařı 129, 283 / Vatopediou 1428, 290.*

[*Rast*] *yűrűk semâ'ı Gel souchimazlı, echos plagal IV: İařı 129, 284 / Vatopediou 1428, 291.*

İrak řarkı Pousiounkipie [unspecified composer], *echos varys* diatonic, *sofyan: LKP 152/292, 157.*

[*Mabűr*] *řarkı İci seraskı canıma* [unspecified composer], *echos plagal IV* heptaphonic, η/χ : LKP (dossier) 73, 4.

[*Mabűr*] *semâ'ı Ab pouendaipanrivıs ep gűzeli* [unspecified composer], [*echos plagal IV* heptaphonic]: LKP 152/292, 21.

[*Rast řarkı*] *Cemalın dencűda olmak* [unspecified composer], *echos plagal IV, \eta/\chi*: LKP 152/292, 191.

[*Hicâz*] *Ab, ben bilmedim* [unspecified composer], *echos plagal II, \eta/\chi*: LKP 152/292, 175.

[*Rast*] *Dűstűgűy nuba* [unspecified composer], *echos plagal IV, \eta/\chi*: LKP 152/292, 185.

Hey ğonce [unspecified composer], *echos plagal II, \eta/\chi*: LKP 152/292, 141.

Hey tabtili camir aman [unspecified composer], *echos varys* diatonic, η/χ : LKP 152/292, 149.

[*M*] *antousaintir* [unspecified composer], *echos plagal IV, sofyan: LKP 152/292, 137.*

Meclıse gel [unspecified composer]: LKP 152/292, 195.

Bir bibeden [unspecified composer], *echos I, sofyan: LKP 152/292, 134.*

Poutilpin pempiyen [unspecified composer], *echos plagal I: LKP 152/292, 138.*

Bir iglis [unspecified composer], *echos plagal IV, \eta/\chi*: LKP 152/292, 289.

Rast Eymeb cepiđim [unspecified composer], *echos plagal IV Nη, \eta/\chi*: 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, \eta/\chi*: LKP 152/292, 295.

Aman canayonum [unspecified composer], *echos plagal II, \eta/\chi*: LKP 152/292, 297.

İgontzempagıvefa [unspecified composer], *echos varys* diatonic, η/χ : LKP 152/292, 296.

