

**K. A. Psachos's Archive:
Historico-Musicological Testimonies**

«ΕΡΓΑΣΤΗΡΙΟ ΒΥΖΑΝΤΙΝΗΣ ΜΟΥΣΙΚΟΛΟΓΙΑΣ»
ΤΟΥ ΤΜΗΜΑΤΟΣ ΜΟΥΣΙΚΩΝ ΣΠΟΥΔΩΝ ΤΟΥ ΕΚΠΑ
ΔΙΕΥΘΥΝΤΗΣ: ΚΑΘΗΓΗΤΗΣ ΑΧΙΛΛΕΥΣ Γ. ΧΑΛΔΑΙΑΚΗΣ

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Τους λογότυπους του οπισθοφύλλου σχεδίασε η **Ελεάννα Μαρτίνου**· την ευχαριστούμε θερμά

ACHILLEAS G. CHALDÆAKES - SOCRATES LOUPAS - EVANGELIA A. CHALDÆAKI

K. A. Psachos's Archive: Historico-Musicological Testimonies



Ὁ κ. Ψάχος

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Konstantinos Alexandrou Psachos was born in 1869 in *Mega Revma* [Arnavutköy], *Constantinople* [Istanbul] and died in 1949 in *New Smyrna*, Athens.¹ He was a multi-faceted scholar of international status and recognition; he was a musician, musicologist, composer, music teacher, researcher, writer, as well as an inventor of an Organ. He played a leading role in the restoration of Byzantine Music, and he is undoubtedly recognized today as the academic founder of the disciplines of Byzantine Musicology and Music Folklore. He left behind a huge oeuvre, consisting of books and articles, pertaining to the fields of Byzantine Musicology, Ethnomusicology, Folklore, History, etc.; it is an “academic treasure” which K. A. Psachos always supported by his numerous lectures and the parallel organization of relevant concerts.

K. A. Psachos collected and organized all his scholarly and artistic activities, both published and unpublished elements of his life’s work, in his personal Archive, which remains at his residence.² The Archive as a whole was closed and inaccessible for research for about 50 years after his death. It includes excerpts and drafts of his publications (books, articles, lectures, musical scores), his correspondence, personal notes, and other specialized archival material, mainly of Byzantine-Musicological interest or related to folklore and historical issues. K. A. Psachos had carefully and methodically arranged and stored his Archive in large hard paper folders following his fields of work and interest. The folders were labeled by K. A. Psachos himself to identify their content, e.g., *Student Notebooks*, *Asian Music*, *Delphic Festivals*, *Folk Songs*, *Correspondence*, *Lectures*, *Notes*, *Athens Conservatoire*, *Ancient Script Notes*, *Organ*, *Drafts*, *Press*. The Archive was catalogued according to K. A. Psachos’s original classification. The digitization and indexing of the Archive has produced more than 50.000 digital files.



The present book is consisted of the following two articles recently published by the three authors: “Historico-Musicological Aspects of K. A. Psachos's Archive”, *Musicologist* 5: 2 (2021), 187-239 [available at the following site: <https://dergipark.org.tr/en/download/article-file/1939544>]³ & “Uses of the New Method of the Byzantine Notation; Historico-Musicological Testimonies from K. A. Psachos's Archive”, *Epistêmês Metron Logos* 5 (2021), 1-47 [available at the following site: <https://ejournals.epublishing.ekt.gr/index.php/episteme/article/view/27256/21940>] & Π1-71 [available at the following site: <https://ejournals.epublishing.ekt.gr/index.php/episteme/article/view/27256/21941>].

The purpose of this book is to present some historico-musicological aspects of the Archive of K. A. Psachos. It brings to light some of the obscure or lesser-known aspects of his biography, his oeuvre and his general activities following his three major life events: his upbringing, education and vocational training in *Istanbul*, his relocation and professional establishment in *Athens* and the realization of a lifetime goal, the construction of a Byzantine Music Pipe Organ in *Munich*.

The book is illustrated with digitized archive material and supplemented by transcriptions of K. A. Psachos’s handwritten Byzantine Notation, epistles and notes in Greek.

This publication explores the results from the research program “Digitalization, Documentation, and Promotion of the Archive of K. A. Psachos”, co-funded by the European Union and Greek National Funds through Operational Program “Human Resources Development, Education and Lifelong Learning” (NSRF 2014-2020), under the call “Supporting Researchers with an Emphasis on Young Researchers – Cycle B” (MIS: 5047970).

The authors would like to express their gratitude to Photini Downie Robinson, who kindly undertook the English Proofreading of the text of the present book.

¹ Evangelia A. Chaldæaki, *Ο Κ. Α. Ψάχος και η συμβολή του στην καταγραφή και μελέτη ελληνικών δημοτικών τραγουδιών* [K. A. Psachos and his contribution to recording and studying Greek Folk Songs], (Athens: Publications of Athens Conservatoire-Edition Orpheus, 2018), 35-6.

² Socrates Loupas, «Αυτόγραφα Κωνσταντίνου Ψάχου. Η ψηφιοποίηση των καταλοίπων του αρχείου του» [“Autographs of K. A. Psachos; the digitalization of his Archive”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], (Athens: Publications of the Academy of Athens, 2013), 315-25.

³ This article was also presented in the *IAML Online 2021 70th Anniversary Congress* (26-30 July 2021); the first part of the same article, the one written by Achilleas Chaldæakes, was also presented during a conference held in Athens (on 29 March 2014) on the occasion of the 560-year anniversary (1454-2014) of the establishment of the Phanar Greek Orthodox College/Great School of the Nation [Özel Fener Rum Lisesi].

I

***Historico-Musicological Aspects
of K. A. Psachos's Archive***

A

Istanbul

[Achilleas G. Chaldæakes]

The activities of K. A. Psachos in *Istanbul* are not entirely unknown to us; sufficient elements are pointed out and discussed in the extant relevant bibliography, both in the older,¹ as well as in the recent one.²

However, in searching the K. A. Psachos's Archive for further unknown elements about his activities in Istanbul, the researcher is indeed provided with a multitude of new and largely unknown documents concerning his multifaceted tasks there;³ indicative aspects of those documents are presented below:

1. Student notebooks

Of exceptional interest are several student notebooks found in K. A. Psachos's Archive; they are student notebooks of K. A. Psachos himself, but there also are some notebooks of his brother, as well, the latter described as *George Alexandrou* [Γεώργιος Αλεξάνδρου] or *George A. Psachidis* [Γεώργιος Α. Ψαχίδης].⁴ These notebooks contain informal student notes or attentive copies of several school texts, as well as other relevant student essays of both brothers.

Some student notebooks of K. A. Psachos himself are particularly noteworthy; they are notebooks where one can see K. A. Psachos's name written down by his hand on their cover page. The name been similarly recorded as *Konstantinos Alexandrou* [Κωνσταντίνος Αλεξάνδρου] or *K. A. Psachidis* [Κ. Α. Ψαχίδης]; additionally, paintings and school drawings from his childhood, obviously made during his leisure, may be seen in the same notebooks; occasionally, the mentioned notebooks are stamped with K. A. Psachos's characteristic special oval seal [facs. 1], bearing at the top a cross, in the middle his initials [K. A.], written between laurels, and at the bottom an inscription of the year 1879.⁵

¹ Mark Ph. Dragoumis, «Κωνσταντίνος Α. Ψάχος. Συμβολή στη μελέτη της ζωής και τοῦ ἔργου του» [“Konstantinos A. Psachos; a contribution to the study of his Life and Work”], in *Λαογραφία* [Laografia], 29 (1974), 313-4 [= Idem, “Konstantinos A. Psachos (1869-1949); a contribution to the study of his Life and Work”, in *Studies in Eastern Chant*, 5 (1990), 78-9]; George Hadzitheodorou, «Ἡ ζωὴ καὶ τὸ ἔργον τοῦ Κωνσταντίνου Αλεξάνδρου Ψάχου» [“The life and work of Konstantinos Alexandrou Psachos”], in K. A. Psachos, *Ἡ παρασημαντικὴ τῆς βυζαντινῆς μουσικῆς, ἡτοι ἱστορικὴ καὶ τεχνικὴ ἐπισκόπησις τῆς σημειογραφίας τῆς βυζαντινῆς μουσικῆς ἀπὸ τῶν πρώτων χριστιανικῶν χρόνων μέχρι τῶν καθ' ἡμῶν, ἐκδόσεις δευτέρα ὑπερρυζημένη, μετὰ ἐκτενοῦς βιογραφίας καὶ εἰσαγωγῆς συνταχθείσης ὑπὸ τοῦ ἐπιμεληθέντος τὴν ἐκδοσιν Γεωργίου Χατζηθεοδῶρου καθηγητοῦ μουσικῆς* [The Parasimantiki of the Byzantine Music; a Historical and Technical Review of the Notation of the Byzantine Music from the first Christianity years until nowadays; 2nd extended edition, with an extensive biography and introduction written by the supervisor of the edition George Hadzitheodorou, music teacher], (Athens: Dionysos Publishing Co, 1978), ιδ' [14]-κγ' [23]; Katy Romanou, *Εθνικὴς Μουσικῆς Περιήγησις 1901-1912. Ἑλληνικά μουσικά περιοδικά ὡς πηγὴ ἔρευνας τῆς ἱστορίας τῆς νεοελληνικῆς μουσικῆς* [A journey through National Music 1901-1912: Greek Music Journals as a source of research on Modern Greek Music], 1st part, (Athens: Koultoura Editions, 1996), 14-5 (note 26); Kyriaki Mamoni, «Κωνσταντίνος Ψάχος. Ἐνας διαπρεπὴς Κωνσταντινουπόλιτης, μουσικοδιδάσκαλος καὶ λόγιος (1866[-]-1949)» [“Konstantinos Psachos. A distinguished Constantinopolitan Music Tutor and Scholar (1866[-]-1949)”], in *Επιστημονικὸ Συμπόσιο: Ο Εξω-ελληνισμός. Κωνσταντινούπολη καὶ Σμύρνη, 1800-1922* [Proceedings of the Conference: The Outside Hellenism; Istanbul and Smyrna, 1800-1922], ed. Maria Stefanopoulou, (Athens: Publications of the Society of Modern Greek Cultural Studies-Moraitis's School, 2000), 90-3.

² Chaldæaki (2018), 35-45.

³ Cf. Achilleas G. Chaldæakes, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντύπων μουσικῶν ἐκδόσεων τῆς βιβλιοθήκης του. Α', 1820-1882» [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882”], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, (Athens: Athos Editions, 2014), 377-8, 411; there, a very important and (until then) unknown fact concerning his musical studies was pointed out; it refers to a note he had written on the back of the cover page of one of the musical books in his library, where K. A. Psachos clarified the following: “The first musical text from which I started my musical studies in the Patriarchal Central Clergy School, where I was an inmate” [«Τὸ πρῶτον μουσικὸν κείμενον ἀπὸ τοῦ ὁποίου ἤρχισα τὴν μουσικὴν ἐν τῇ Πατριαρχικῇ Κεντρικῇ Ἱερατικῇ Σχολῇ, τῆς ὁποίας ὑπῆρξα τρόφιμος. Κ. α. Ψάχος»]; this musical book is the following one: Peter the Peloponnesian, *Νέον Ἀναστασιατάριον, ἄρῳν καὶ σύντομον, μελοποιηθὲν ὑπὸ Πέτρου λαμπαδαρίου τοῦ Πελοποννησίου, διασκευασθὲν δὲ ὑπὸ Θεοδώρου παπᾶ Παράσχου Φωκαέως καὶ πολλάκις ἐκδοθὲν καὶ ὑπὸ διαφόρων διδασκάλων, ἐκδίδεται τανῦν παρὰ τοῦ υἱοῦ αὐτοῦ Αλεξάνδρου Θ. Π. Φωκαέως (ἀδεία τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας) δαπάνῃ τοῦ τυπογραφείου «Ἡ Μακεδονία»* [New Anastasimatarion, slow and short], (Thessaloniki: Stefan Thanos & Spyridon Vasileiadis Publications, 1878); I had then set the year 1878 as a safe *terminus post quem*, not only concerning – specifically – the determination of the date of the attendance of K. A. Psachos at the mentioned Clergy School, but also – generally – for the time period in which he systematically started studying Byzantine Music. Now, we know [due to recent research published by Chaldæaki (2018), 37-9] that the attendance of K. A. Psachos in the *Patriarchal Central Clergy School* began in the year 1881, a year during which this school was still located on the island of Halki [Heybeliada]. In the following year (1882), the school “was transferred to the community of Eksiliporta (Lotza), near to the Holy Fountain (Hagiasma) of the Church of St. Mary of Blachernae”; the last fact is confirmed by a student notebook of K. A. Psachos (that is also mentioned onwards) with the following title: *The Notes of Botanika of the second grade student of the Central Clergy School located in Balat area of Istanbul, Konstantinos Alexandrou, on October the 3rd, 1882* [Σημειώσεις Βοτανικῆς τοῦ μαθητοῦ τῆς Β' τάξεως τῆς ἐν Παλατᾷ κεντρικῆς ἱερατικῆς σχολῆς Κωνσταντίνου Αλεξάνδρου τῇ 3^ῃ Ὀκτωβρίου 1882].

⁴ Chaldæaki (2018), 35 (note 57, where it is mentioned that he was born in 1866) & 37 (note 60).

⁵ Hadzitheodorou (1978), ιδ' [14]; Chaldæaki (2018), 178.



Facs. 1 K. A. Psachos's characteristic special oval seal.

Through the aforementioned notebooks, one can undoubtedly observe the various subjects of K. A. Psachos's apprenticeship in his schools; for example, while he was a student at the *Central Clergy School* located on the island of *Halki* [*Heybeliada*], he studied philosophical and philological subjects (like *Moral Virtues* [*Ἠθικαὶ Ἀρεταί*], *Biographies of Plutarch* [*Βιογραφίαι Πλουτάρχου*], *From Isokratous to Philip* [*Ἰσοκράτους πρὸς Φίλιππον*], etc.), and also took some courses in mathematics. It should also be noted that K. A. Psachos's student notes on the abovementioned subjects include, some drafts of formal letters,⁶ and even his first drafts of several student works,⁷ as well as some of his early translation efforts.

Furthermore, additional musicological information is unexpectedly found in this exclusively informal material which is contained in these student notebooks; for instance, a triple *Lord have mercy* [*Κύριε, ἐλέησον*], a hymn composed by K. A. Psachos in the 2nd Mode of Byzantine Music and spontaneously written on the cover page of one of his student notebooks, specifically the aforementioned notebook with the following title: *The Notes of Botanica of the second grade student of the Central Clergy School located in Balat area of Istanbul, Konstantinos Alexandrou, on October the 3rd, 1882* [*Σημειώσεις Βοτανικῆς τοῦ μαθητοῦ τῆς Β' τάξεως τῆς ἐν Παλατῇ κεντρικῆς ἱερατικῆς σχολῆς Κωνσταντίνου Ἀλεξανδρου τῇ 3^ῃ Ὀκτωβρίου 1882*] (facs. 2 & 2a; ex. 1).

⁶ For example (the text is written in Greek):

Ἡ ἐν Χάλκῃ κεντρικὴ ἱερατικὴ σχολὴ τῇ 23 Νοεμβρίου 1881

Σεβαστὴ μου Μητὲρ

Εἰς Μ. Ρεῦμα

Ἔλαβον τὴν ἐπιστολήν σας καὶ ἐχάρην πολὺ πληροφορηθεὶς περὶ τῆς ποθητῆς ὑμῶν υἱείας σας [ἔλαβον δὲ καὶ τὸ πανταλόνιον καὶ τὰ δύο ὑποκάμισα καὶ εὐχαριστήθην].

Another example (the text is also written in Greek):

Φίλε,

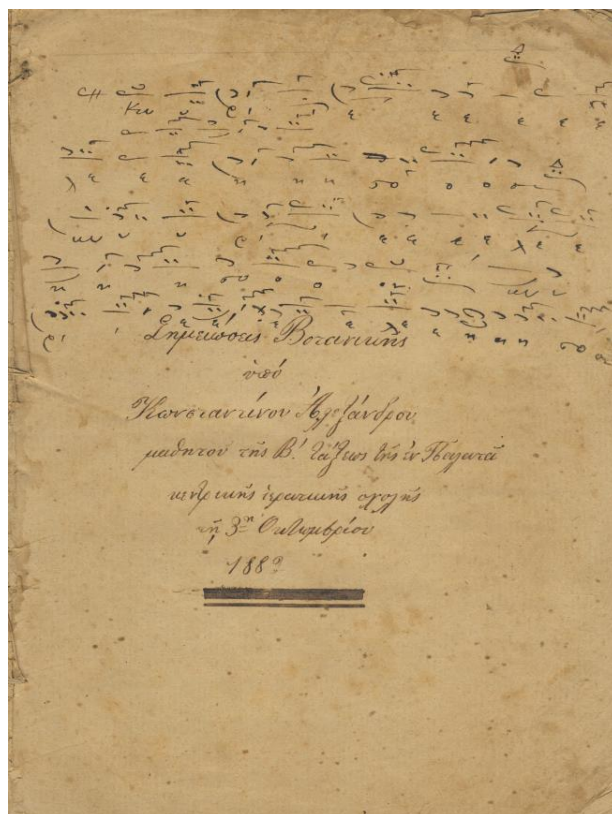
Ἔλαβον τὴν ἐπιστολήν σου καὶ ἐξεπλάγην, πληροφορηθεὶς, ὅτι καὶ ἐν τῇ πόλει ὑμῶν ἄφθονος ἐπίσης ἐπέπεσε χιὼν. Ἐν τούτοις ὅμως ἐκ τῆς ἐν τῇ πόλει ὑμῶν ἀφθονίας τῆς χιόνος ὁ ἄνθρωπος δὲν ἐκπλήττεται τόσον, ὅσον ἐκ τῆς ἐν τῇ ἡμετέρᾳ πόλει. Ὑπάρχουσιν ἄνθρωποι ὑπερεκατοντούτιδες, οἵτινες διηγοῦνται ἡμῖν, ὅτι οὐ μόνον οἱ ἴδιοι δὲν εἰδόν ποτε τοιαύτην χιόνα, ἀλλ' οὐδὲ παρὰ τῶν πατέρων αὐτῶν ἤκουσαν περὶ ἀφθονίας χιόνος διηγήσεις. Ὅπως δὲ ὅμως εἴτε πολλὰ εἴτε ὀλίγα εἶναι ἡ καταπεσοῦσα χιὼν θέλει παρέλθῃ μόνον δὲ αἱ συνέπειαι αὐτῆς ἐπὶ πολλὸν θέλουσι διαμένει χρόνον ἀνεξίτηλοι.

Λαβὼν τὴν ἐπιστολήν σου, φίλε, ἡὐχαριστήθην τὰ μέγιστα πληροφορηθεὶς περὶ τῶν ὅσων μοι γράφεις. Πρὸς τούτοις δὲ σοὶ λέγω, ὅτι ἡ ὑπερβολικὴ ἐκείνη χιὼν παρήλθεν καὶ οἱ πάγοι ἐτύχθησαν δὲν φαίνεται δὲ οὐδὲ ἔχνος αὐτῶν.

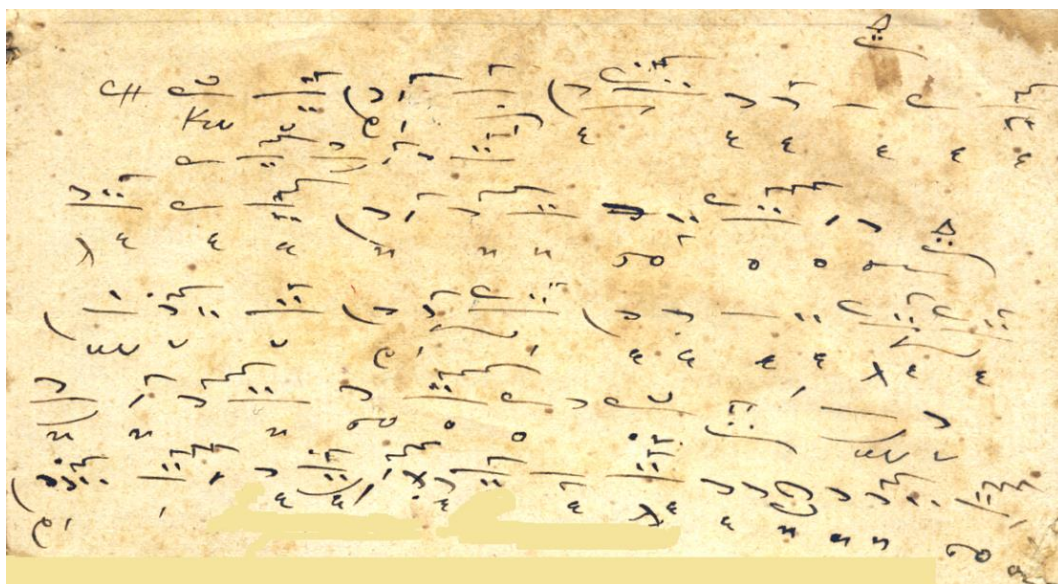
⁷ For example (the text is once again written in Greek):

Ὑπὸ Κ. Α. Ψαχίδου μαθ. τῆς α' τάξεως τῆς κεντρ. ἱερατ. Σχολῆς | Τῇ 15 Ἰανουαρίου |

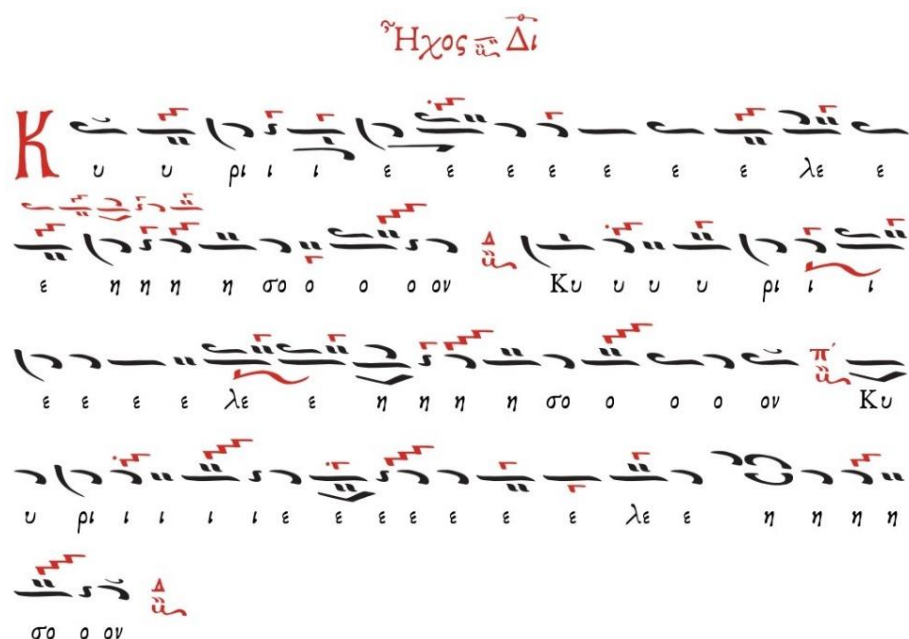
Χασμωδία ἐστὶν ἀδιάρθρωτος τρόπος τινὰ ἀπαγγελία προερχομένη ἐκ τῆς συγκρούσεως δύο φωνηέντων, π.χ. κατὰ αὐτοῦ. Θεραπεύεται δὲ αὕτη κατὰ ἑξ' τρόπους· 1) διὰ τῆς συναρέσεως, διὰ τῆς κράσεως, διὰ τῆς ἐκθλίψεως, διὰ τῆς ἀφαιρέσεως, διὰ τῆς συνιζήσεως καὶ διὰ τῆς παρεισαγωγῆς εὐφωνικοῦ γράμματος, π.χ. ἀνάξιος, εἶπεν ὁ Κύριος, οὕτως ἔχει, οὐκ ἔστιν, οὐκέτι.-



Facs. 2 A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2nd Mode of Byzantine Music, written on the cover page of one of his student notebooks.



Facs. 2a A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2nd Mode of Byzantine Music, written on the cover page of one of his student notebooks (detail).



Ex. 1 A triple *Lord have mercy* [Κύριε, ἐλέησον], a hymn composed by K. A. Psachos in the 2nd Mode of Byzantine Music, written on the cover page of one of his student notebooks; a contemporary transcription into the Byzantine Notation.

Finally, the following draft (definitely written later) of his epistle is of crucial importance, as it deals with a notorious Byzantine Music book entitled *Key of the Ancient Byzantine Notation*, written by Panagiotis Kiltzanides:⁸

Αξιότιμε κ. Διευθυντά

Μετά πολλῆς τῆς εὐχαριστήσεως ἔμαθον ὅτι ὁ ἐν Ρωσσίᾳ μεγάλτιμος ὁμογενὴς Γρηγόριος ὁ Μαρασλῆς ἀνέλαβεν ἵνα ἐν τῇ δαπάναις αὐτοῦ ἐκδομένη Μαρασλείῳ Βιβλιοθήκῃ ἐκδῶ καὶ τὸ χειρόγραφον σύγγραμμα τοῦ μακαρίτου Χ(ατζῆ) Παναγιώτου Κηλτζανίδου τοῦ Προυσσαέως ὅπερ «Κλείς» τῆς ἀρχαίας γραφῆς ἐπιγράφεται. Μόνον ὁ τίτλος αὐτοῦ ἀρκεῖ ἵνα ἐννοήσῃ τις τὰς δυσχερείας οἷας συνεπάγεται ἡ ἑκδοσις διὰ τύπου βιβλίου μουσικοῦ εἰς ἀρχαίαν γραφὴν πρώτην ἥδη φορὰν ἐκδοθησομένου. Διότι οὐδεὶς σχεδὸν τῶν ἡμετέρων μουσικῶν γινώσκει τὸ πολυσιχιδὲς τῆς ἀρχαίας γραφῆς πολλῶ δὲ περισσότερον στοιχειοθέτης ὅστις νὰ γνωρίζῃ τὸν τρόπον τῆς στοιχειοθεσίας. Διὰ τοῦτο εἰς τὴν ὅσον ἔνεστι ταχύτεραν ἑκδοσιν τοῦ [εὐπροσδέκτου;] τούτου ἔργου ὑποβλέπων,

Honorable Director

It was with great pleasure to be informed that the very honored expatriate in Russia Gregorios Maraslis took over the expenses of the publication, in the “Marasleios Library”, of the manuscript of the late Hadzi Panagiotis Kiltzanidis from Bursa, a book titled: “Key of the Ancient Byzantine Notation”. The title itself is sufficient for someone to understand the difficulties that imply the printed publication, particularly for the very first time, of a music book written according to the Ancient Byzantine Notation. That is because nearly none of the Greek musicians really know the complexity of the Ancient Byzantine Notation and nearly none

⁸ About the above-mentioned book see Achilleas G. Chaldæakes, “The ‘Key of the Ancient Byzantine Notation’”, in *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens] 47 (2022-3), 9-43; cf. Panagiotis Kiltzanides, *Δοξαστάριον Πέτρον τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτίκια καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων ἁγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδεται ὑπὸ τοῦ μουσ. Π. Γ. Κηλτζανίδου Προυσαέως, ἀδεία καὶ ἐγκρίσει τῆς Μεγάλῃς Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδεύσεως Ὑπουργείου* (ὑπ’ ἀριθ. 160. 7 Δεκεμβρίου-Ἀθήρ, 99. 13 Νισάν 98) [Doxastarion, composed by Peter the Peloponnesian], 2nd volume, (Constantinople, 1886), α’[1]-γ’[3] [: a “note of crucial importance” («Σπουδαία Σημείωσις») at the end of the book]; K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου» [“The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotis Kiltzanides”], in *Φόρμιγξ* [Formigx], II.a.9 (15.7.1905), 1-2 | II.a.10 (31.7.1905), 3 | II.a.11-2 (15-31.8.1905), 3 | II.a.13-4 (15-30.9.1905), 5 | II.a.16 (31.10.1905), 3-4 | II.a.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gr. Stathis *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἑκδοσις ἀνώνυμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογὴς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389* [The exegesis of the Ancient Byzantine Notation], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

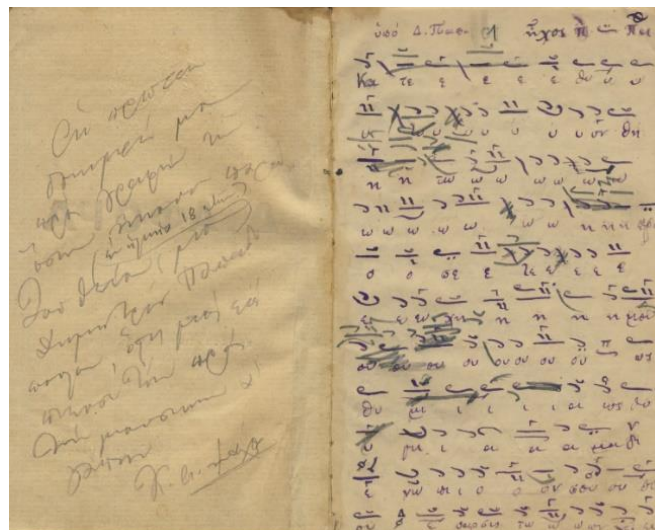
ὅπερ πολλὰς τὰς εὐκολίας παρέξῃ τοῖς περὶ τὴν ἀρχαίαν μουσικὴν ἀσχολουμένοις, καθῆκον νομίζω νὰ ὑποβάλω τοῖς ἀρμοδίοις τὴν ἐξῆς γνώμην. Πρὸς ἔκδοσιν διὰ τοῦ τύπου τοῦ κυρίως μουσικοῦ μέρους θὰ δαπανηθῶσι οὐκ ὀλίγα χρήματα διὰ τὸ δυσχερὲς καὶ ὅλως πρωτότυπον τῆς ἐργασίας. Δὲν θὰ ἦτο ἄρα γε προτιμότερον τὸ καθαρῶς μουσικὸν μέρος νὰ ἐκδίδετο ἐργολαβικῶς εἰς ἓνα [ἀνορθόγραφον] ξυλογράφον ὅστις [κατὰ] νὰ [ἐργασθῇ αὐτὸ ἐξ].

of the Greek publishers know the way to typographically use the same notation. For this purpose, as I anticipate the most immediate publication of this welcoming book, which will be of great help for those who deal with the Ancient Byzantine Notation, it is my duty to present to those in charge the following opinion. The printed publication of the main music part of the book will be quite expensive, due to the difficult and entirely original nature of the work. Would it not be preferable for the pure music part of the book to be published [using the “facsimile technical method”, according to which the publisher would have to typographically imitate the way the Ancient Byzantine Notation was written in the existing manuscripts?]

2. Documentation of Byzantine Music Compositions

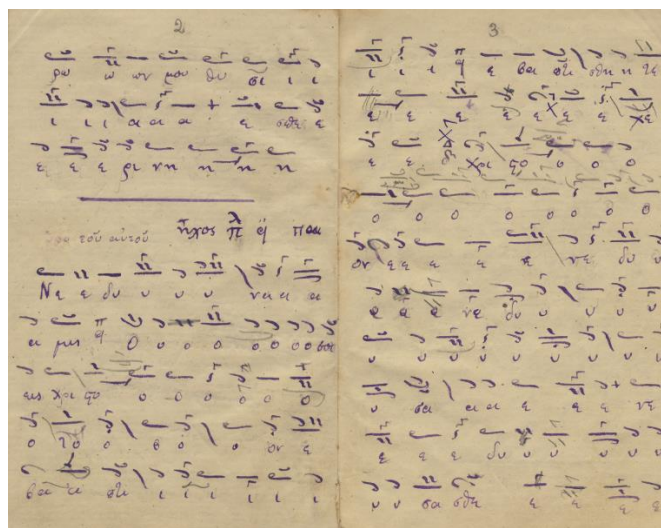
Of even greater interest is another notebook – preserved in K. A. Psachos's Archive – under the following title: *Miscellany* (from my childhood), *Konstantinos Alexandrou [(παιδικὰ μου) Διάφορα, Κωνσταντίνου Αλεξάνδρου]*. On the cover page of this notebook is written the motto “sing wisely” [«ψάλατε συνετῶς»] (*Psalm*. 46,8b). Moreover, on the back of the cover page, one can also find a later note of K. A. Psachos, through which he specifies what the notebook contains: “My first attempts (at the age of 18) to document those heard by my uncle, Dimitrios Papadopoulos, who inspired in me the love for music” [«Αἱ πρῶται δοκιμαί μου πρὸς γραφὴν τῶν ὅσων ἤκουον παρὰ τοῦ θείου μου (ἐν ἡλικίᾳ 18 ἐτῶν) Δημητρίου Παπαδοπούλου, ὅστις μοι ἐνέπνευσεν τὴν πρὸς τὴν μουσικὴν ἀγάπην Κ. α. Ψάχος»].

The musical dictations which are documented in this specific notebook are definitely remarkable; some of them have subsequently been corrected by K. A. Psachos himself,⁹ because, as he points out in another note found in his Archive: “the written Byzantine Music compositions, transcribed by me after a recitation by my uncle, Dimitrios Papadopoulos, are full of misspellings, because I wrote them while still a child, ignorant in music orthography” [«τὰ γραφέντα κατ’ ἀπαγγελίαν αὐτοῦ χειρόγραφα, ἀνορθόγραφα κλπ κλπ διότι τὰ ἔγραφα παῖς ὢν ἀμύητος εἰς τὴν ὀρθογραφίαν»].

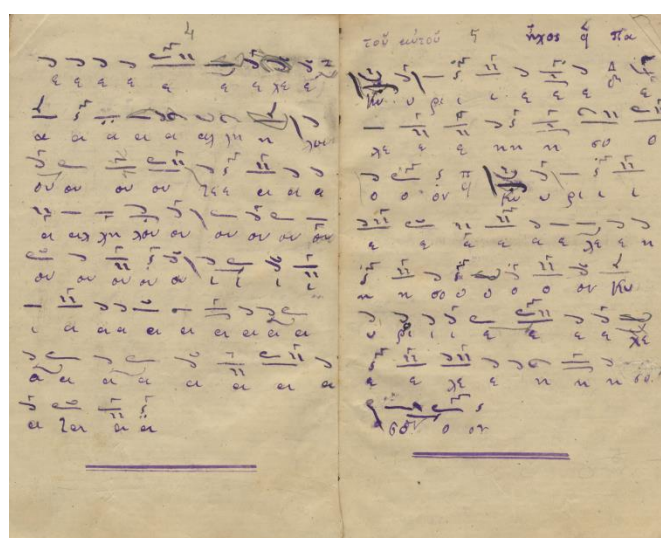


Facs. 3 From K. A. Psachos's musical dictations: *Κατευθυνθῆτω*.

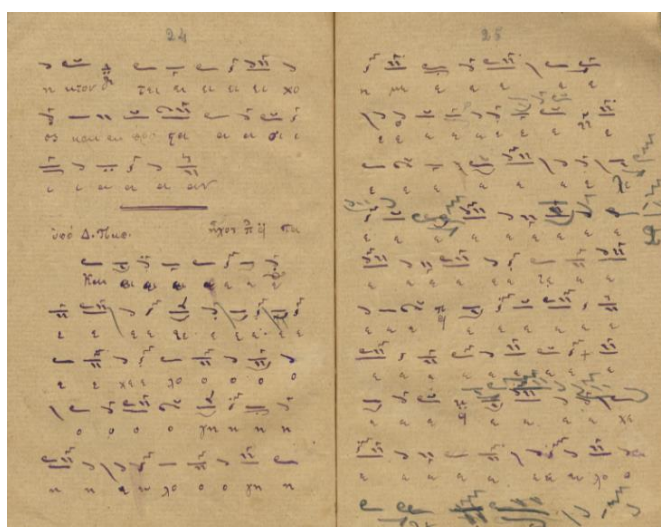
⁹ See on pp. 1-2 [*Κατευθυνθῆτω* (facs. 3-4)], 3-4 [*Δύναμις Ὅσοι εἰς Χριστόν* (facs. 4-5)], 24-27 [*Καὶ εὐλογημένος* (facs. 6-8; unfinished, pp. 28-29 are missing)], 35-38 [*Ἄξιόν ἐστιν* in 1st Plagal 5-phonos Mode (facs. 8-10)].



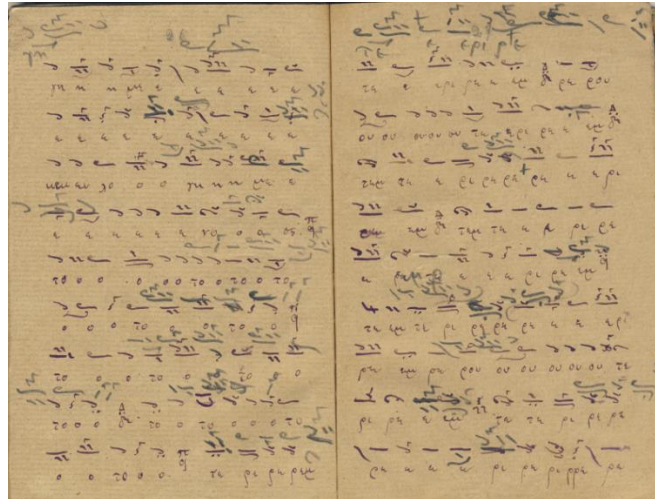
Facs. 4 From K. A. Psachos's musical dictations: Κατευθυνθήτω & Δύναμις Ὅσοι εἰς Χριστόν.



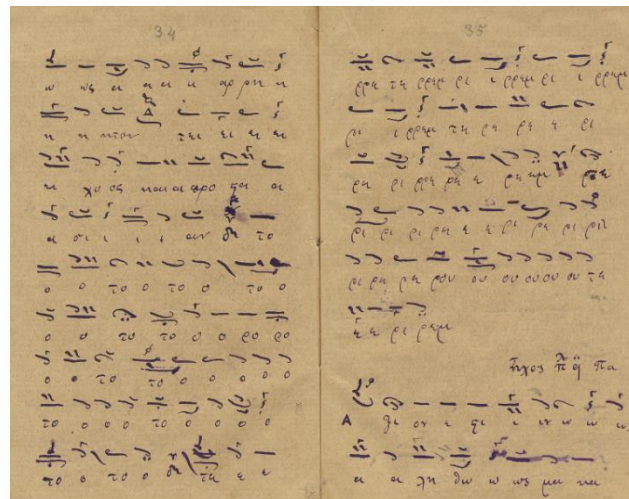
Facs. 5 From K. A. Psachos's musical dictations: Δύναμις Ὅσοι εἰς Χριστόν & Κύριε, ἐλέησον.



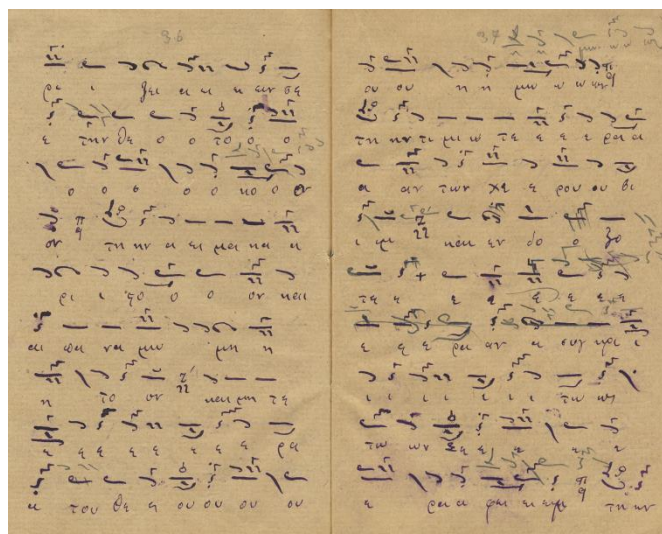
Facs. 6 From K. A. Psachos's musical dictations: Καὶ εὐλογημένος.



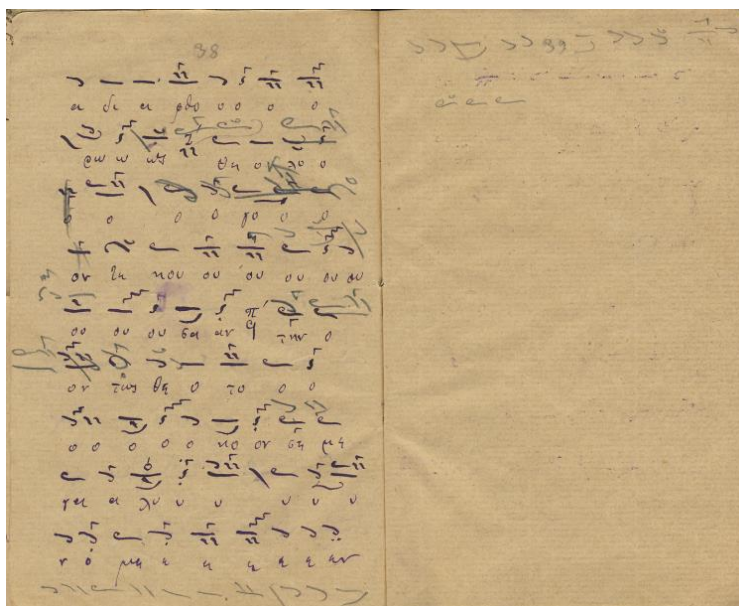
Facs. 7 From K. A. Psachos's musical dictations: *Καὶ εὐλογημένος*.



Facs. 8 From K. A. Psachos's musical dictations: *Καὶ εὐλογημένος & Ἄξιόν ἐστιν* in 1st Plagal 5-phonos Mode.



Facs. 9 From K. A. Psachos's musical dictations: *Ἄξιόν ἐστιν* in 1st Plagal 5-phonos Mode.



Facs. 10 From K. A. Psachos's musical dictations: Ἀξιὸν ἔστιν in 1st Plagal 5-phonos Mode.

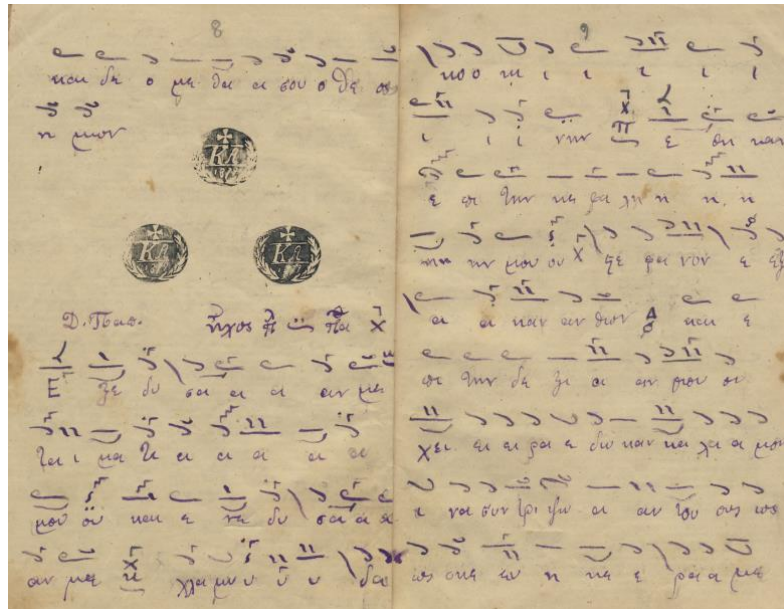
Additionally, in the aforementioned note found in his Archive,¹⁰ K. A. Psachos characteristically clarifies the following information: *"In my father's house, there was a great 'musical treasure'. He was my highly acclaimed uncle, the brother of my mother's mother, Dimitrios Papadopoulos [...] Being a child, I was attracted by the sweetness of his voice and I admired him without knowing why. But, when I took music lessons, while I was a student at the clergy school, I became able to somehow understand what it was that was pleasing me. Then I opened my eyes and, during the day and night, I was hearing what he was softly chanting; thus I was initiated in the performative style according to how he was chanting. I began to roughly write what he was chanting, in which, to some degree, was evident the imagination and the performing manner of the vocal approach of an entire series of compositions, which he had always recalled from memory, without fail. While he was performing, he usually said to me: 'This is how Costakis, the protopsaltes/orStephan/or Onoufrios, etc., used to perform this composition'..."* [«Εἰς τὸν πατρικὸν μου οἶκον ὑπῆρχεν εἷς μέγας μουσικὸς θησαυρὸς. Εἷς μέγας θεὸς μου, ἀδελφὸς δηλ. τῆς πρὸς μητρός μάμμης μου Δημήτριος Παπαδόπουλος [...] Παῖς ὢν ἠλκύσθην ὑπὸ τῆς γλυκύτητος τῆς φωνῆς του καὶ ἐθαύμαζον αὐτὸν χωρὶς ἐπίγνωσιν τοῦ διατί. Ἀλλ' ὅταν ἐν τῇ ἱερατικῇ Σχολῇ ἤκουσα μαθήματα τῆς μουσικῆς, ἔφθασα εἰς σημεῖον κάπως νὰ ἐννοήσω τί ἦτο ἐκεῖνο τὸ ὁποῖο μὲ ἔτερπε. Τότε ἤνοιξα τοὺς ὀφθαλμοὺς μου καὶ νυχθημερὸν ἀκούων τὰ ὑπ' αὐτοῦ μελισταγῶς ψαλλόμενα, ἐμυήθην εἰς τὸ ὕφος, δι' οὗ τὰ ἐξετέλει. Ἦρχισα δὲ κουτσά-στραβά, νὰ γράφω τὰ ὑπ' αὐτοῦ ἐκτελούμενα, εἰς τὰ ὁποῖα διαφαίνεται ἓν τι μῆτρον ἢ φαντασία καὶ ὁ τρόπος ἐκτελέσεως ὅλης τῆς σειρᾶς τῶν μελῶν, τὰ ὁποῖα ἀνεξαιρέτως πάντα ἐγνώριζεν ἀπὸ μνήμης ἀλανθάστως. Καὶ ἐκτελῶν αὐτὰ ἔλεγε μοι: "Αὐτὸ ἔτσι τὸ ἔλεγεν ὁ Κωστάκης ὁ Πρωτοψάλτης ἢ ὁ Στέφανος, ὁ Ὀνούφριος" κλπ ...»].

So, today one has the unique opportunity to possess and evaluate the mentioned original musical manuscripts of K. A. Psachos. By way of these musical scores (even through those which K. A. Psachos himself avoided or did not consider it necessary to correct, with his usual later interventions, written in pencil), one actually has the ability to "listen" to some famous Byzantine Music chanters; for example, Konstantinos from *Istanbul* [Byzantios] the protopsaltes, John from *Nichori* [Yeniköy] the protopsaltes, Stefan Koutras, Peter from *Prinkipos* [Büyükdada], Onoufrios from *Istanbul* [Byzantios], etc.; their live performative style is "delivered" to the contemporary audience by "the voice" of Dimitrios Papadopoulos (i.e. K. A. Psachos's uncle), as that "voice" is written down in the form of the musical dictations in these notebooks.

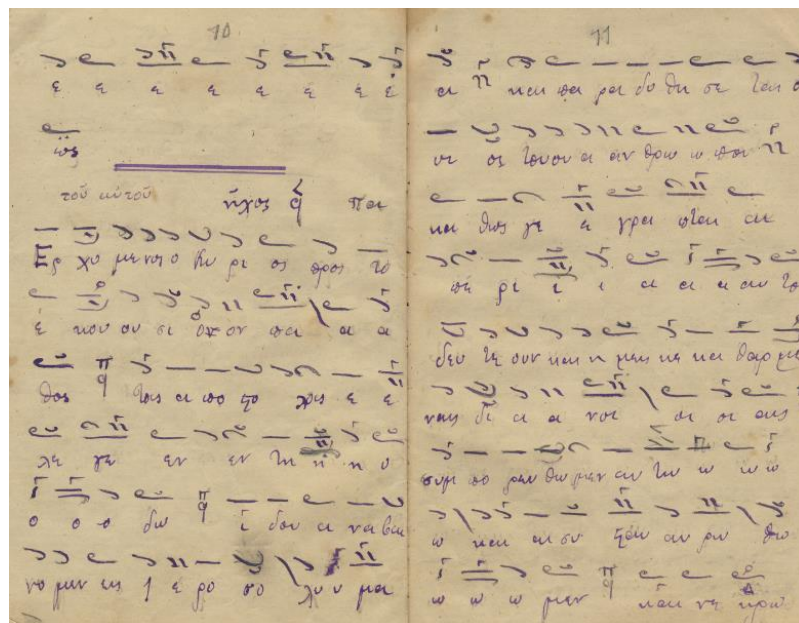
At this point, a characteristic example, documented in the mentioned notebook (pp. 8-10 & 41-44), should be paradigmatically pointed out; it is a specific composition of Dimitrios Papadopoulos [the Doxastikon

¹⁰ See the full text of the above-mentioned note published by George Hadzitheodorou, «Πρώτη προσέγγιση στη βιβλιοθήκη του Κ. Α. Ψάχου και τα ἐξ αὐτῆς προκύψαντα ἀρχικά οφέλη» ["A historical account of the Library of Konstantinos Psachos and the results of the investigation"], in *Κωνσταντῖνος Ψάχος: ὁ μουσικὸς, ὁ λόγιος. Πρακτικὰ ἡμερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 217-8 (note 1) & Chaldæaki (2018), 39-40. Cf. Hadzitheodorou (1978), ιε' [15].

Ἐξέδυσάν με τὰ ἱμάτιά μου (facs. 11-12; at the ex. 2 one can see the same composition transcribed under a notational revision)] sung during the Matins of the Holy Friday service; its beginning is marked with the aforementioned seal of K. A. Psachos; it is a seal that includes the date 1879, which is the only chronological indication found in this notebook. However, this date must not be closely related to the above-mentioned information, i.e. the one found on the back of the cover page of the same notebook, according to which K. A. Psachos documented what is written there “at the age of 18”; born in 1869, K. A. Psachos was 10 years old in 1879.¹¹



Facs. 11 From K. A. Psachos's musical dictations: The Doxastikon Ἐξέδυσάν με τὰ ἱμάτιά μου.



Facs. 12 From K. A. Psachos's musical dictations: The Doxastika Ἐξέδυσάν με τὰ ἱμάτιά μου & Ἐρχόμενος ὁ Κύριος.

¹¹ Chaldæaki (2018), 39-40 (note 72).

Δ[ημητρίου] Παπ[αδοπούλου]

Ἦχος ᾠὴ Πά χ

ξε δου σα α α αν με τα ι μα π α α α

α α μχ υ και ε νε δου σα α α αν με χλα

μυ υ υ υ δα κοκ κι ι ι ι ι ι νην

ε θη καν ε πι την κε φα λη η η η η ην

μχ υ σε φα νον εξ α α κα αν θων και ε πι

την δε ξι α αν μχ υ χει ει ει ρα ε δω καν κα λα α

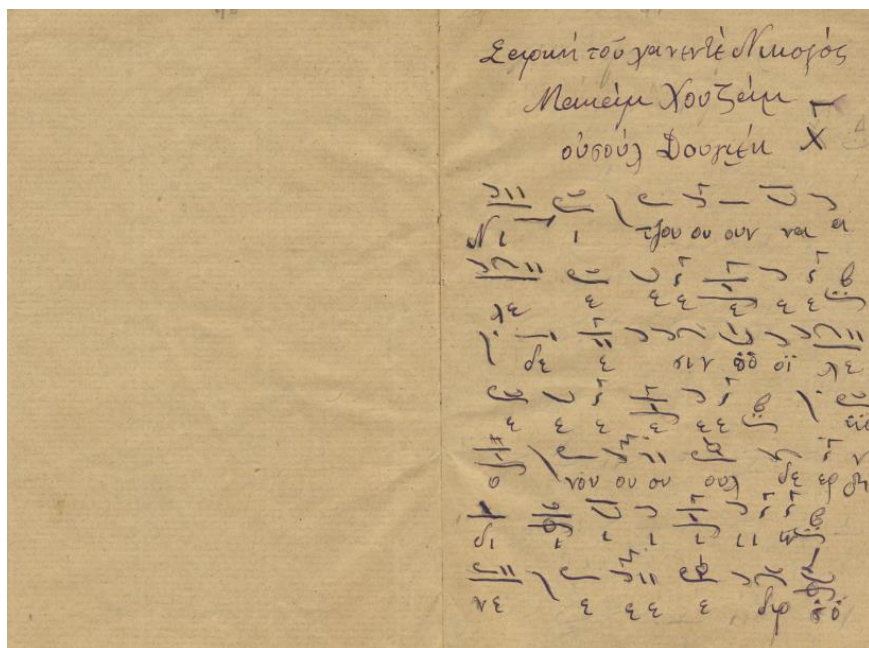
μον ι να συν τρι ψω α αυ τχ υς ω ως σκε ευ η κε ε

ρα με ε ε ε ε ε ως

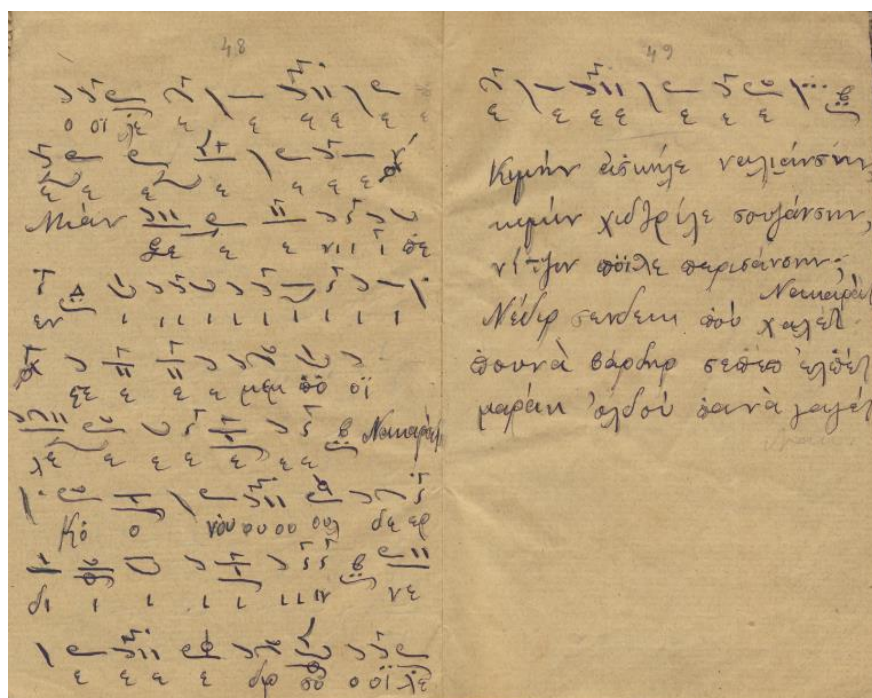
Ex. 2 From K. A. Psachos's musical dictations: The Doxastikon Ἐξέδυσάν με τὰ ἱμάτιά μου;
a contemporary transcripion into the Byzantine Notation, after a notational revision.

Finally, there must be a special mention of the fact that the musical material of the present notebook concludes (pp. 47-49) with a musical score of a *Şarkı* composed by the *Hânende Nikoğos* in *Makam Hüzââm* and *Usûl Düyek* [Σαρκὴ τοῦ χανεντὲ Νικογός, Μακάμ Χουζάμ, οὔσουλ Δουγιέκ] (facs. 13-14); this is another musical dictation – made by K. A. Psachos – of a well-known sample of Ottoman Music.¹²

¹² The above-mentioned composition is the *Hüzââm Şarkı Niçün nâlendesin böyle* composed by *Nikoğos Ağain Usûl Düyek*; for the said composer see at the following site: https://www.notaarsivleri.com/NotaMuzik/nicin_nalendesin_boyle_gonul_derdin_nedir_soyle.pdf [accessed 31 July 2021]; also, musical scores of the composition under discussion see at the following sites: https://www.neyzen.com/nota_arsivi/02_klasik_eserler/046_huzzam/nicin_nalendesin.pdf [accessed 31 July 2021] & https://www.notaarsivleri.com/NotaMuzik/nicin_nalendesin_boyle_gonul_derdin_nedir_soyle.pdf [accessed 31 July 2021]; the present author would like to thank Gerasimos Papadopoulos for providing useful information, as well as for transcribing the aforementioned musical score into the Staff Notation [ex.3].



Facs. 13 From K. A. Psachos's musical dictations; a musical score of a *şarkı* composed by the *Hânende Nikoğos* in *Makam Hûzzâm* and *Usûl Düyek* [*Σαρκή τοῦ χανεντέ Νικογόρς, Μακάμ Χουζάμ, οὐσούλ Δουγιέκ*].



Facs. 14 From K. A. Psachos's musical dictations; a musical score of a *Şarkı* composed by the *Hânende Nikoğos* in *Makam Hûzzâm* and *Usûl Düyek* [*Σαρκή τοῦ χανεντέ Νικογόσ, Μακάμ Χουζάμ, οὐσούλ Δουγιέκ*].

Hüzzâm Şarkı
Hânende Nikoğos

Usûl Düyek

Ni çün nâ len

de sin böy le

gö nül der din

ne dir şöy le

Mıyân

Se ni ben i

ste mem böy le

Nakarât

Gö nül der din

ne dir şöy le

Niçün nâlendesin böyle
Gönül derdin nedir şöyle
Seni ben istemem böyle

Kimin aşkıyle nâlansın
Kimin hicriyle sûzansın
Neden böyle perişansın

Nedir sendeki bu halet
Buna vardır sebep elbet
Merak oldu bana vazet

Ex. 3 From K. A. Psachos's musical dictations; a musical score of a Şarkı composed by the Hânende Nikoğos in Makam Hüzzâm and Usûl Düyek [Şarkî τοῦ χανεντῆ Νικογόρ, Μακάμ Χουζάμ, οὐσοῦλ Δουγιέκ]; a transcription into the Staff Notation.

3. Teaching and artistic activities

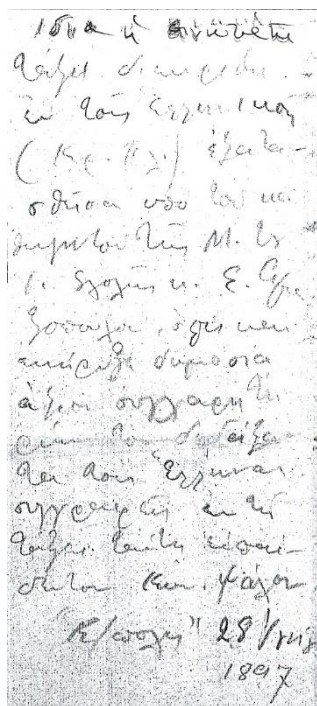
It is impossible not to focus one's attention on a small collection which has also been identified in K. A. Psachos's Archive; this collection consists of school chants taught in several schools of *Constantinople* (specifically, in the *Girls' School of the Metochion of the Holy Sepulchre in Phanar, Istanbul*, the Schools located in *Mouchlion* and *Vlanga* [Yenikapı] areas of *Istanbul* etc.).

The specific samples are written down in the Byzantine Music Notation by K. A. Psachos himself (while it should also be noted that many of them are accompanied by the inscription: "From K. A. Psachos's collection" [«Ἐκ τῆς συλλογῆς Κ. Α. Ψάχου»]); they have been edited to be performed by two voices. This effort reveals another — perhaps less well-known and prominent — aspect of K. A. Psachos's artistic activities: one, which embraces and heals both Eastern and Western Music, while observing the ideological trends and the musical behaviors of the given time frame, without barriers, prejudice, and discrimination.

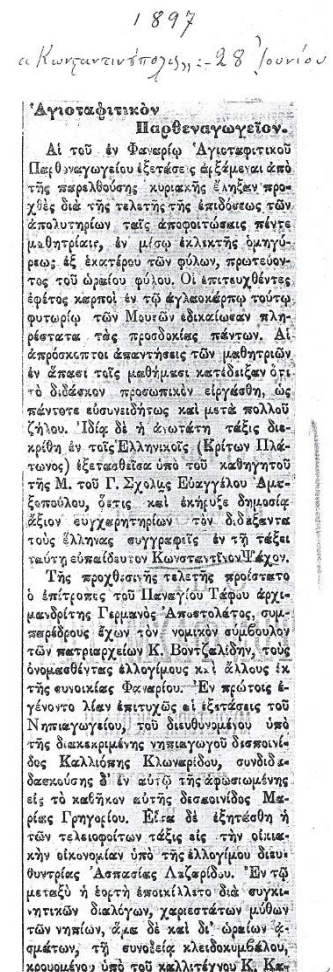
Memorable is also a special folder of carefully selected pieces of newspapers and magazines edited in Istanbul which K. A. Psachos methodically kept, and which is found today in his personal Archive; there, among other testimonies, one can find several printed *Programs of the written and the oral school examinations* [Προγράμματα τῶν ἐνιαυσίων γραπτῶν καὶ προφορικῶν ἐξετάσεων]; obviously, they are *Programs* of the examinations that took place in the aforementioned Schools, where K. A. Psachos worked as a teacher, especially in the *Girls' School of the Metochion of the Holy Sepulchre in Phanar, Istanbul* [Ἐν Φαναρίῳ Ἀγιοταφικὸν Παρθενωγεῖον]. In those *Programs*, K. A. Psachos is indicated as a teacher of a variety of school subjects, such as: *Theology, History, Geography, Anthropology, History of the Eastern Nations & Greek* [Θρησκευτικά, Ἱστορία, Γεωγραφία, Ἀνθρωπολογία, Ἱστορία Ἀνατ. Ἐθνῶν, Ἑλληνικά].

Moreover, in a chronographic note published in the newspaper *Constantinople* [Κωνσταντινούπολις] on June 28th, 1897 (facs. 15), there is a reference to some examinations that took place (during that year) in the above-mentioned *Girls' School of the Metochion of the Holy Sepulchre in Istanbul*; in the mentioned note one can read that "the superior class was distinguished in the Greek language (Plato's Kriton), examined by the professor of Phanar Greek Orthodox College/Great School of the Nation [Özel Fener Rum Lisesi], Evangelos Alexopoulos, who, in public, declared worthy of congratulation the one who taught Greek Literature in this class, i.e. the well-educated Konstantinos

Psachos" [«Ἰδία δὲ ἡ ἀνωτάτη τάξις διεκρίθη ἐν τοῖς Ἑλληνικοῖς (Κρίτων Πλάτωνος) ἐξετασθεῖσα ὑπὸ τοῦ καθηγητοῦ τῆς Μ. τοῦ Γ. Σχολῆς κ. Εὐαγγέλου Αλεξοπούλου, ὅστις καὶ ἐκήρυξε δημοσίᾳ ἄξιον συγχαρητηρίων τὸν διδάξαντα τοὺς Ἕλληνας συγγραφεῖς ἐν τῇ τάξει ταύτῃ εὐπαιδευτον Κωνσταντῖνον Ψάχον»]. This is a fragment, kept in K. A. Psachos's Archive, which he additionally has copied — writing it by his hand — on the back of the relevant piece of paper (facs. 16).



Facs. 16 The same fragment from the newspaper *Constantinople* [Κωνσταντινούπολις], June 28th, 1897, copied by K. A. Psachos.



Facs. 15 A fragment from the newspaper *Constantinople* [Κωνσταντινούπολις], June 28th, 1897.

¹³ The initial inscription of the above collection, written in Greek, is formed as follows: Ἀσματα σχολικά ἐξ ὅσων ἐδίδασκον εἰς σχολὰς τῆς Κωνσταντινουπόλεως (εἰς ἀγιοταφικὸν Παρθενωγεῖον, Σχολὴν Μουχλίου, Βλάγκας κλπ) Κ. Α. Ψάχος.

B

Athens

[Evangelia A. Chaldæaki]

K. A. Psachos's biography in *Athens* is widely known within the academic community. The existing bibliography goes on about matters relevant to his life and work, examined in studies of respective papers, both in general,¹⁴ and with more specific focus.¹⁵ However, further inquiry to his recently digitized personal archive at his residence, brought to life facts that enlighten additional historico-musicological aspects of his life.

Specifically, a very important and massive part of his archive is his correspondence. The digitization of this file offered 1,665 digital files, which account for 851 epistles. Of course, these do not represent K. A. Psachos's correspondence in its entirety. There must have been more epistles which might have been destroyed or lost over the course of time. He had also listed some letters in other folders of his Archive, where they are more relevant in context, such as files entitled *Asian Music*,¹⁶ *Folk Music*, etc. The particular epistles include musical records or analyzed subjects, pertaining to the folder where they were categorized. The documents in the folder entitled *Correspondence* come mostly from places all around Greece, but also *Istanbul* and Turkey in general, Egypt, where he had family (his brother and some cousins), Europe and the USA. They can be long, numbering in many pages, or short. Also, there are quite a few correspondence texts written on the senders' business cards, and also some telegrams. Epistles of K. A. Psachos to others were also found, which are actually copies of the exact letters he sent, which he wanted to keep in his Archive. Many of the documents have some memos of K. A. Psachos written on them, concerning mostly information about when he wrote back to the senders, sometimes giving evidence about their personalities, or referring to when he received the mail, e.g., "*I answered on September 28, 1920*" [«Απάντησα τῇ 28 78ρίου 1920»], "*They were sent on September 3*" [«Ἐστάλησαν τῇ 3 78ρίου Ψς»], "*This was received on the 18th of the same year*" [«Ἐλήφθη τῇ 18 ἰδίου. Κ. α. Ψς»].

The letters were addressed to K. A. Psachos from friends, colleagues, students and admirers, or from various agencies, such as publishing houses, ministries, associations, etc. The relationship of K. A. Psachos with the senders is indicated by the way they refer to him, e.g. "*Dear sir*" [«Ἀξιότιμε κύριε»], "*Sir Musicologist*" [«Μουσικολογιώτατε»], "*Respected teacher Mr. Psachos*" [«Σεβαστὲ διδάσκαλε κ. Ψάχε»], "*Respected Mr.*

¹⁴ Dragoumis (1974 & 1990); Hatzitheodorou (1978); Mamoni (2000); Gregorios Anastasiou «Κωνσταντίνος Ψάχος» [“Konstantinos Psachos”], in *Εγκυκλοπαίδεια Μείζονος Ελληνισμού, Κωνσταντινούπολη* [Encyclopædia of the Hellenic World, Constantinople], (2008), [retrieved from the following site: <http://www.ehw.gr/l.aspx?id=11060> (accessed 31 July 2021)]; Loupas (2013); Flora Kritikou, «Η πνευματική φυσιογνωμία του Κ. Α. Ψάχου μέσα από τη συλλογή των εντύπων βιβλίων του» [“The pneumatic physiognomy of Konstantinos Psachos through his collection of printed books”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 57-68; Achilleas G. Chaldæakes, «Κ. Α. Ψάχος: Ὁ ἄνθρωπος, ὁ διδάσκαλος, ὁ μουσικός, ὁ ἐπιστήμων. Πρόδρομη ἀνακοίνωση» [“K. A. Psachos: the man, the teacher, the musician, the scientist. Preliminary paper”], in *Idem, Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History, ibid.*, 347-70; Chaldæaki (2018).

¹⁵ Gregorios Th. Stathis, «Ἀγορὰ τῆς μουσικῆς βιβλιοθήκης Κ. Α. Ψάχου» [“Purchase of K. A. Psachos's Musical Library”], in Achilleas Chaldæakes (ed.), «...τιμὴ πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφοράς του [A Festschrift to Professor Gregorios Stathis], (Athens: Society Ἀνατολῆς τὸ Περιήγημα, 2001), 772-8; *Idem*, «Ἡ βιβλιοθήκη Κ. Α. Ψάχου στὸ Πανεπιστήμιο Ἀθηνῶν. Ἐγκατάσταση καὶ ψηφιοποίηση» [“K. A. Psachos's Library at the University of Athens: installation and digitalization”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 163-75; Aikaterini Polimerou-Kamilaki, «Στοιχεῖα γιὰ τις καταγραφές δημοτικῶν τραγουδιῶν ἀπὸ τὸν Κωνσταντῖνο Ψάχο στὸ Ἀρχεῖο τοῦ Κέντρου Ἑρεῦνης τῆς Ἑλληνικῆς Λαογραφίας» [“Elements for the records of Folk Songs by Konstantinos Psachos in the Archive of the Hellenic Folklore Research Center, Academy of Athens”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 11-27; Dimitrios Balageorgos, «Ἡ διδασκαλικὴ δραστηριότητα τοῦ Κωνσταντίνου Ψάχου στὴν Σχολὴ Βυζαντινῆς Μουσικῆς τοῦ Ὁδείου Ἀθηνῶν» [“The teaching activity of Konstantinos Psachos in the School of Byzantine Music at the Athens Conservatoire”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 79-100; Athanasios Siamakis, «Κριτικὲς εφημερίδων καὶ περιοδικῶν γιὰ τὸν Κωνσταντῖνο Ψάχο καὶ τὸ μουσικολογικὸ ἔργο του» [“Newspaper and journal reviews about Konstantinos Psachos and his musicological work”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 135-61; Achilleas G. Chaldæakes, «Ἐκ τοῦ ἀρχείου Ν. Δ. Λεβίδη: Ἡ Δοξολογία τῆς 25^{ης} Μαρτίου 1908 καὶ μία ἀνέκδοτη ἐπιστολὴ τοῦ Κ. Α. Ψάχου» [“From the Archive of N. D. Levidis: The Doxology of the 25th of March and an unpublished epistle of K. A. Psachos”], in *Idem, Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History, ibid.*, 305-9; *Idem*, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντύπων μουσικῶν ἐκδόσεων τῆς βιβλιοθήκης του. Α', 1820-1882» [“Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882”], in *Idem, Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History, ibid.*, 371-425; *Idem*, «Ὁ Κ. Α. Ψάχος ὡς μελοποιός» [“K. A. Psachos as a composer”], in *Idem, Βυζαντινομουσικολογικά* [Byzantine-Musicological], 3rd volume: *Melopoia*, (Athens: Athos Editions, 2014), 463-523; Evangelia A. Chaldæaki, «Ἀξιοποίηση ἀρχεῖων πηγῶν καὶ δευτερογενῶν πληροφοριῶν γιὰ τὴν βιογράφηση τοῦ Κ. Α. Ψάχου (1869-1949): Ἀρχεῖο Ψάχου, Βιβλιοθήκη Ψάχου, “Ἀνθὲμιον”, Ἑλληνικὴ Λαογραφικὴ Εταιρία, Κέντρο Μικρασιατικῶν Σπουδῶν, Μουσεῖο Μπενάκη, Ὁδεῖο Ἀθηνῶν» [“Utilizing archive sources and secondary information for making the biography of K. A. Psachos (1869-1949); Psachos's Archive & Library, ‘Anthemion’, Greek Folklore Society, Centre of Asia Minor Studies, Benaki Museum, Athens Conservatoire”]; paper given at the 2nd Congress of the Greek Department of the International Association of Music Libraries, Archives and Documentation Centers, Athens Conservatory, 27-28 April 2018 (forthcoming).

¹⁶ K. A. Psachos's correlation with Ottoman Turkish (Asian, as he called it) Music is something that will concern the writer in the near future, as much new evidence was brought to light from the inquiry in his Archive.

Psachos” [«Σεβαστέ μοι κ. Ψάχε»], “My dear friend” [«Ἀγαπητέ μοι φίλε»], “Brother Konstantinos” [«Ἀδελφὲ Κωνσταντῖνε»], etc. The correlation can also be deduced by looking into their context, which can be cordial or typical, or by checking the significant number of epistles sent by one person. In general, they cover all the aspects of K. A. Psachos’s life in Athens. The correspondents write to him when they are informed of a new achievement or get news about his activities, when they want to get a copy of his work, or engage in frequent communication with him about a specific matter. Hence, we have a window into the most significant aspects of K. A. Psachos’s life in Athens, as presented by the testimonies of his correspondence.

1. Editorial activity

K. A. Psachos’s editorial activity took place mostly in Athens, where he published much of his work, relevant to Byzantine, Greek Folk and Asian music. He also wrote editorials for many newspapers and journals about musicological subjects as well as topics related to Folklore Studies, History, Theology, Ethics, and others. These publications concerned archival or field research, his innovative ideas and compositions, and contemporary issues such as opinions published about matters pertinent to his research, historical and cultural events, etc. In the correspondence found in his Archive, several sources of information concerning his publications were found. Most of them were letters from people sending him money in order to receive some of his books, or seeking information about them. E.g.:

“I am honored to inform you that I have sent you a postal check of 50 drachmas for the value of one book (Liturgical Hymns), not knowing the exact price of it and qualifying that you will receive the rest of the fee” [«Λαμβάνω τὴν τιμὴν νὰ γνωρίσω ὑμῖν ὅτι διὰ ἐσωτερικῆς ταχυδρομικῆς ἐπιταγῆς ἔμβασα ὑμᾶς πενήτην δραχμὰς δι’ ἀξίαν ἐνός βιβλίου (Λειτουργικοὶ Ὕμνοι), μὴ γνωρίζων ἀκριβῶς τὴν ἀξίαν μὲ τὴν ἐπιφύλαξιν τῆς ἀποστολῆς ἐμβάζων τὸ ἀντίτιμον τοῦ ὑπολοίπου»].¹⁷

There were also some epistles of persons writing him that they read several of his newspaper and journal publications and commenting on them, or congratulating him about his newspaper *Νέα Φόρμιγξ* [New Formigx]. E.g.:

“... I received the 10th issue (of December) of New Forminx [...] With much pleasure, I read the latest issues and I applaud your endeavors for the country, with which I agree. But as I have written to you before, you must continue to pursue your efforts with patience, until they finally yield results” [«... ἔλαβον καὶ τὸ ὑπ’ ἀριθ. 10 (τοῦ Δεβρίου) φύλλον τῆς Ν. Φόρμιγγος [...] Ἀνέγνωσα λίαν εὐχαρίστως τὰ μέχρι τοῦδε φύλλα καὶ ἐπαινῶ τοὺς ὑπὲρ τῶν πατρίων ἀγῶνάς σου, ὑπὲρ ὧν ὁμοφρονοῦμεν, ὡς γνωστόν. Ὡς ὅμως καὶ ἄλλοτε σοὶ ἔγραψα, χρειάζεται νὰ τοὺς συνεχίσῃς μεθ’ ὑπομονῆς μέχρι τοῦ ἀποτελέσματος, τὸ ὅποιον ἀσφαλῶς θὰ ἐπιτευχθῇ ὅταν ἐπιστῇ ὁ καιρὸς»].¹⁸

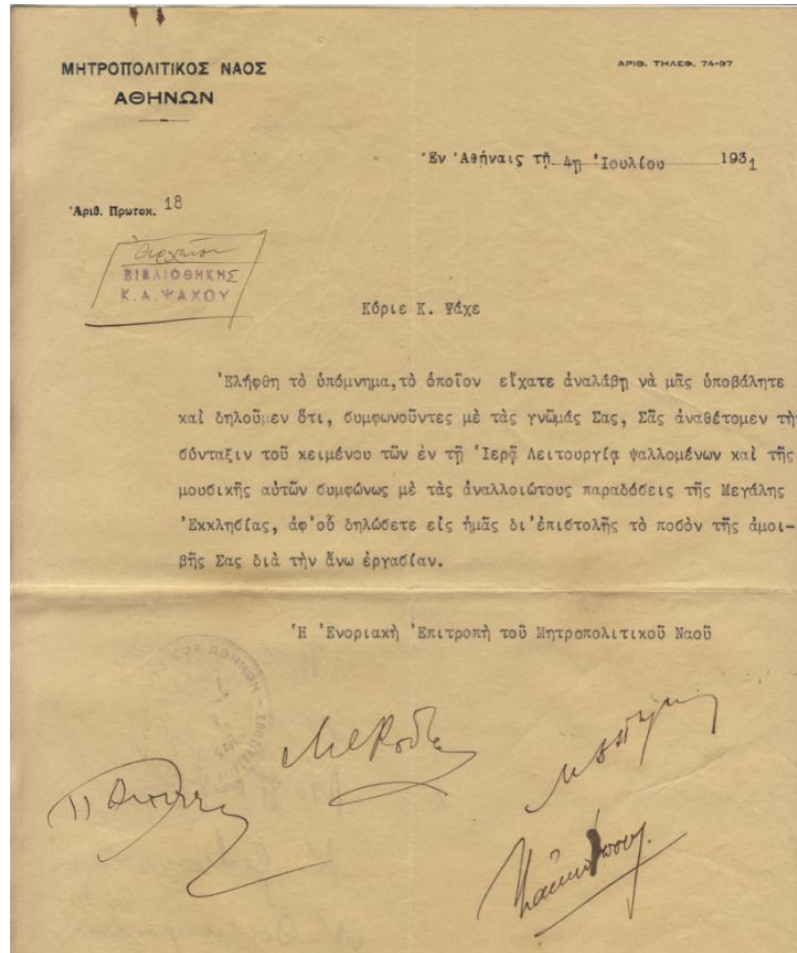
Interestingly, a series of relevant letters sheds light on the existence of a work by K. A. Psachos that seems not to have been published and is still unknown to us, by the title *The Liturgy* [Ἡ Λειτουργία]. Of course, K. A. Psachos released a book with the same title in 1909¹⁹, for which he had won a monetary prize from the *Athens Conservatoire*.²⁰ The above-referenced work was a different one, intended to be used at the *Metropolitan Church of Athens*, in order for this church to further represent original Byzantine chanting, while preserving the respective performative style of the Patriarchate of Istanbul [facs. 17].

¹⁷ In a letter, dated 5/8/1927, from D. Zormis.

¹⁸ In a letter, dated 28/1/1922, from Christos Vlachos.

¹⁹ K. A. Psachos, *Ἡ Λειτουργία, συντεθείσα μετὰ διπλῆς συνηχητικῆς γραμμῆς κατὰ τὸ ὄφος καὶ τὴν παράδοσιν τῆς Μεγάλης τοῦ Χριστοῦ Ἐκκλησίας* [The Divine Liturgy, composed with double consonance line, according to the performative style and the tradition of the Great Church of Christ], (Athens: Sp. Kousoulinos Printshop, 1909).

²⁰ Chaldæaki (2018), 114 (note 287).



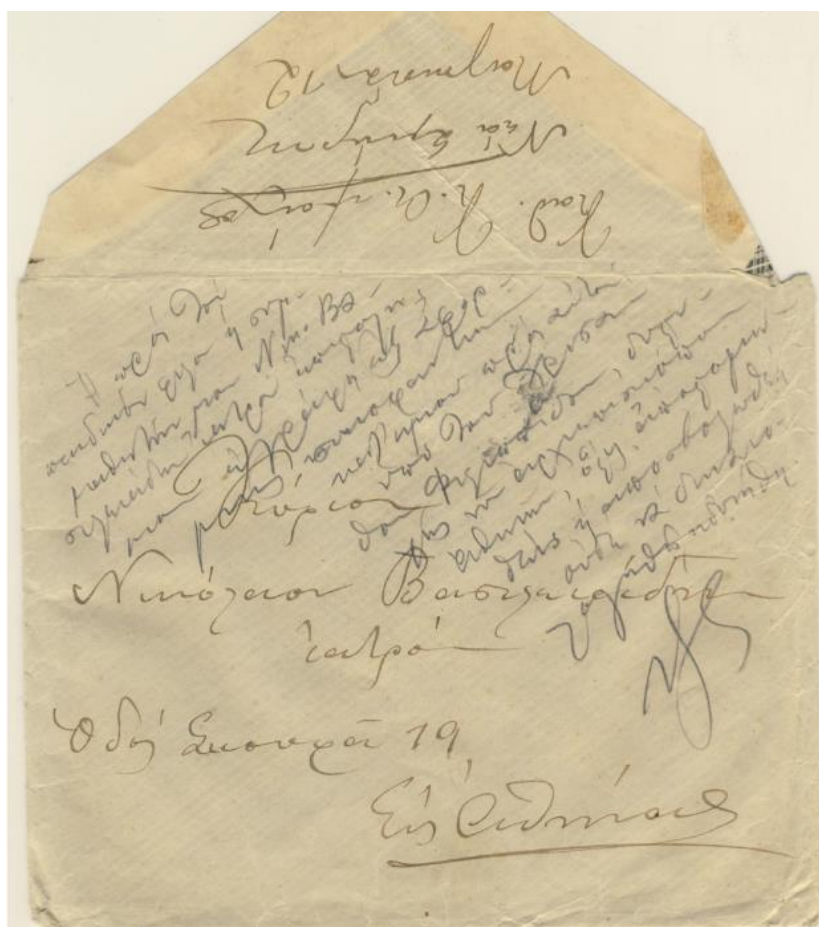
Facs. 17 An epistle to K. A. Psachos from the Council of the Metropolitan Church of Athens.

The Church Committee assigned this work to K. A. Psachos in 1931, seeking to gradually decrease the use of the tetraphonic psalmody (Greek Orthodox Church singing) in that particular church, and to reduce the two liturgies to one. The newspaper *Kathimerini* [*Ἡ Καθημερινή*] actually issued an article declaring this.²¹ K. A. Psachos received the payment of 10,000 drachmas for this work, and after it was not published, he requested his manuscript back, particularly in the year 1939, claiming intellectual property. Yet, we don't know if his request was ever honored. Sometime later, specifically in 1940, K. A. Psachos received a letter from his friend and classmate Nikolaos Vasiliadis.²² The actual letter was not found in the archive, but only supporting evidence to it, such as the following memo of K. A. Psachos, written on the relevant envelope [facs. 18]:

"The epistle to my childhood friend and classmate doctor Nik. Vasiliadis was written in the cause of a defamation against me to him, caused by Chrysanthos Filippides, who is now, unfortunately, the Archbishop of Athens. The latter was probably outargued and dumbfounded, since later on he was not able to justify himself" [*Ἡ πρὸς τὸν παιδικὸν φίλον καὶ συμμαθητὴν μου Νικ. Βασιλειάδην ἱατρὸν ἐπιστολή μου ἐγράφη ἐξ ἀφορμῆς συκοφαντίας κατ' ἐμοῦ πρὸς αὐτόν, ὑπὸ τοῦ Χρυσιάνθου Φιλιππίδου, δυστυχῶς νῦν Ἀρχιεπισκόπου Ἀθηνῶν, ὅστις ἀποστομωθεὶς καὶ ἀποσβολωθεὶς οὐδὲ νὰ δικαιολογηθῇ ἡδυνήθη. Ψς. »*].

²¹ [Unknown], «Ἡ Βυζαντινὴ Μουσικὴ καθιεροῦται εἰς τὸν Μητροπολιτικὸν Ναόν» ["Byzantine Music is being established in the Metropolitan Church"], in *Ἡ Καθημερινή* [*Kathimerini*], (7.2.1932), 4.

²² Nikolaos Vasiliadis was one of the frequent pen friends of K. A. Psachos; in Psachos's Archive, 35 letters of Vasiliadis were found, dated between years 1885-1886, 1889-1892, 1898, 1906, 1909, 1912, 1920-1921, 1923, 1926, 1928-1931 and addressed from Athens, *Mega Revma* [*Arnavutköy*], Istanbul, Smyrna and Aydin.



Facs. 18 A memo of K. A. Psachos, written on an envelope.

Nikolaos Vasiliadis claimed he was informed that K. A. Psachos received a payment for writing a work entitled *The Liturgy* [Ἡ Λειτουργία] and organizing a choir for the *Metropolitan Church of Athens*, but he completed neither of the jobs; Psachos wrote back to Vasiliadis, in 20/1/1940, clarifying that he was not asked to organize the church's choir; he was only asked to write a work that he in fact had already delivered successfully. He also requested written confirmation from the members of that Church's Committee which he included in this letter (present in the Archive).

2. Teaching activities: Athens Conservatoire and National Music Conservatoire

In the aforementioned epistle that K. A. Psachos wrote to Nikolaos Vasiliadis, along with the fact that he informed him about the actual incidents and refuted the false accusations, K. A. Psachos also gives information about his life in *Athens*. He describes how he relocated there, sent from Istanbul with the intervention of the Patriarchate, in order to establish the first Athenian School of Byzantine and Ecclesiastical Music at the *Athens Conservatoire*. Also, he wrote that upon his arrival he was determined to pursue the career of a teacher, setting aside his profession of a chanter (Greek Christian Orthodox Church cantor).

"... as you already know, I didn't want to proceed with the profession of a chanter, for sufficient reasons, as I explicitly declared to the Patriarch Joaquim the 3rd who relocated me to Athens. Furthermore, the official Proceedings of the Holy Synods of the Church of Greece and of the Ecumenical Patriarchate confirm that I was sent, upon the request of the Church of Greece, to the headquarters of Byzantine Ecclesiastical Music that was established in 1904 at the Athens Conservatoire, to teach according to the tradition and the 'yphos' (performative style) of the Great Church of Istanbul" [«... όπως και σὺ ἀσφαλῶς θὰ γνωρίζης, δὲν ἠθέλησα νὰ ἐξακολουθήσω ἐν Ἀθήναις τὸ ψαλτικὸν ἐπάγγελμα διὰ λόγους ἀποχρῶντας, ὅπως καὶ ρητῶς εἶχα δηλώσει εἰς τὸν ἀποστείλαντά με εἰς Ἀθήνας ἀοίδιμον Πατριάρχην Ἰωακεῖμ τὸν Γ' Ἄλλως καὶ τὰ ἐπίσημα Πρακτικά τῶν Ἱερῶν Συνόδων τῆς Ἐκκλησίας τῆς Ἑλλάδος καὶ τοῦ

Οίκουμενικοῦ Πατριαρχείου ἀναγράφουν, ὅτι κατόπιν αἰτήσεως τῆς Ἐκκλησίας τῆς Ἑλλάδος ἀποστέλλομαι ὑπὸ τοῦ Οἰκουμενικοῦ Πατριαρχείου ὡς Καθηγητῆς διὰ τὴν ἐν τῷ Ὡδεῖῳ Ἀθηνῶν τὸ 1904 ἰδρυθεῖσαν ἔδραν τῆς Βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς, διὰ νὰ διδάξω αὐτὴν συμφώνως πρὸς τὴν παράδοσιν καὶ τὸ ὕφος τῆς Μεγάλης Ἐκκλησίας τῆς Κωνσταντινουπόλεως»].²³

For some reason, he also adds that he would be willing to resume his position at the *Athens Conservatoire* or to compose a relevant work, if he were invited to do so by the Church or the State.

"I am amenable to undertake the same position at any moment, either by officially being invited to the School of the Athens Conservatoire, which is recognized by the State and which I created, or by being assigned any auxiliary writing or teaching. This way I could be helpful again, if the State and the Church thought it would be appropriate to use me" [«Πράγμα τὸ ὁποῖον καὶ πάλιν εἶμαι πρόθυμος εἰς πᾶσαν στιγμήν νὰ πράξω, εἴτε ἐπισήμως προσκαλούμενος εἰς τὴν ὑπὸ τοῦ Κράτους ἀναγνωρισθεῖσαν Σχολὴν τοῦ Ὡδεῖου Ἀθηνῶν, τῆς ὁποίας ἐγὼ εἶμαι ὁ δημιουργός, εἴτε ἀνατιθεμένης μοι οἰασδήποτε βοηθητικῆς συγγραφῆς, πολὺ δὲ περισσότερον διὰ διδασκαλίας ἀναλόγου νὰ φανῶ καὶ πάλιν χρήσιμος, ἐὰν ἡ Πολιτεία καὶ ἡ Ἐκκλησία θὰ ἐνόμιζον πρόσφορον νὰ μὲ χρησιμοποιοῦσιν»].²⁴

K. A. Psachos taught at the School of Byzantine and Ecclesiastical Music in the *Athens Conservatoire* during the years 1904-1919. The curriculum included the instruction of Ecclesiastical Music as well as History of Music, elements of Christian Orthodox Worship, as well as European Music, Greek Folk Music, and Asian Music. He frequently organized concerts and other events with the participation of the students and intended for the annual exams to be conducted publicly. In 1919 he was discharged from his position there, due to arguments that he had with the management of the foundation, regarding general modifications that K. A. Psachos wanted to impose on the School.²⁵

Shortly after, in the same year, he established his own Conservatoire, which he called the *National Music Conservatoire*, where he taught Byzantine, Greek Folk and Asian Music. The *National Music Conservatoire* operated until 1922, until various incidents in his life – particularly, an accident that left him bedridden, the beginning of the manufacturing of the Panharmonium instrument in Germany,²⁶ and the death of his wife Evanthia – forced him to close its doors. At first, this Conservatoire aimed to be in a shared tenancy with the *Greek Conservatoire* of Manolis Kalomiris, also a member of the *Athens Conservatoire* staff, where he taught European Music and resigned around the same time that K. A. Psachos did, for similar reasons. This achievement was not completed, as a result of dissonance between the two personalities. These facts are known to us from a letter of Manolis Kalomiris to K. A. Psachos, found in the Archive of the musicologist and collector Josef Papadopoulos-Grekas²⁷. A similar epistle from Manolis Kalomiris was later found in K. A. Psachos's Archive, dated 20/9/1919; Kalomiris writes there that the *Greek Conservatoire's* Administrative Council agreed to concede two rooms to Psachos for teaching purposes and one more for office utility, under the conditions that he would not instruct lessons that were also provided by the *Greek Conservatoire* nor teach Greek dances, and that he would not name his school the "*National Music Conservatoire*".

3. Judicial conflict for the scores of Greek folk songs from Peloponnese and Crete

Retiring from the *Athens Conservatoire* in 1919, K. A. Psachos left a matter unresolved, which was later determined in court. This concerned the musical dictations of Greek folksongs and dances, which were collected in two expeditions for fieldwork research, organized by the *Athens Conservatoire* in Peloponnese in 1910, specifically in the village *Mourla* [Μουρλά] (that is today called *Rododafni* [Ροδοδάφνη]) in the *Achaëa* district — which was the home of Psachos's dear friend Spyros Peristeris — and in *Crete* in 1911, in the village *Lakki* [Λάκκοι] in the *Chania* district.²⁸ In particular, three months after his dismissal from the *Athens Conservatoire*, K.

²³ Excerpt from K. A. Psachos's epistle to Nikolaos Vasiliadis, dated 20/1/1940.

²⁴ Excerpt from the aforementioned epistle from K. A. Psachos to Nikolaos Vasiliadis.

²⁵ See an analytical description in Chaldæaki (2018), 55-63.

²⁶ *Panharmonium* was an instrument that Psachos designed, along with the mathematician Stavros Vrachamis. This instrument can replicate the micro-intervals of the Greek musical tradition. Further details about that are mentioned onwards, at the part dealing with K. A. Psachos's activity in Munich.

²⁷ Dragoumis (1974), 65.

²⁸ For the selection of the specific locations and for a detailed description of these expeditions and the controversy that followed between K. A. Psachos and the *Athens Conservatoire*, see Chaldæaki (2018), 75-88; note that Psachos already had and afterwards continued to gain much experience documenting Greek folk songs in Byzantine and Staff Notation (records which he published in journals, such as *Formigx*), as also

A. Psachos reclaimed the musical scores of these folk songs, alleging that he had intellectual rights to them. This started a judicial conflict which lasted from 1919 to 1921, ending in favor of Psachos. His intellectual rights to the musical dictations were eventually recognized, and their retrieval was granted, with a compensation, although, new trials for this matter, along with the subject of K. A. Psachos's illegal dismissal from the *Athens Conservatoire*, started in 1922.²⁹ These proceedings ended in 1925 with the intervention of the *Friends of Greek Music Association*, and it was then decided that the musical scores would be published³⁰. Actually, K. A. Psachos seems to have had frequent contact with Konstantinos Kalamaras at that time, who was a member and representative of this Association and helped him with this matter.³¹ Additionally, relevant evidence is present in the folder *Athens Conservatoire* of the K. A. Psachos's Archive.

In addition, relevant to these matters are some epistles of K. A. Psachos's pen friend Christos Vlachos;³² here follow some examples:

- ✓ "I received today your epistle from the 22nd of December, along with three short documents about the curriculum of your Conservatoire. I assure you that this information brought me much happiness for the achievement of your work, especially after your various struggles on it. Of course, difficulties will also exist in the future, but you have built a strong foundation. The beginning is half of everything, as you know, and I had better encourage you" [«Έλαβον σήμερον τὴν ἀπὸ 22 Δεβρίου π.ῆ. ἐπιστολήν σας μετὰ τριῶν μικρῶν ἐντύπων τοῦ Ὑδείου σας περὶ τῆς ἐν αὐτῷ διδασκαλίας, καὶ σᾶς βεβαίω ὅτι αἱ πληροφορίες σας μοὶ προύξενσαν μεγίστην εὐχαρίστησιν διὰ τὴν κατευόδωσιν τοῦ ἔργου σας, κατόπιν τόσων ἀγώνων σας πρὸς τοῦτο. Βεβαίως οἱ ἀγῶνες δὲν θὰ σταματήσουν καὶ εἰς τὸ μέλλον, ἀλλ' ὅπως δὴ ποτε ἐκάμετε ἓνα καλὸν σταθμὸν. Ἡ ἀρχὴ εἶνε τὸ ἥμισυ τοῦ παντός, ὡς γνωρίζετε καὶ ὀφείλω νὰ σᾶς διαβιβάσω λόγους ἐνθαρρυντικούς»].³³
- ✓ "I was delighted to know about the judicial decision for the matter between you and the Athens Conservatoire; everything that you will gain and profit will be in favor of our National Music, for which you indefatigably labor" [«Ἐξίσου δὲ εὐχαριστήθη καὶ διὰ τὴν ὑπὲρ ὑμῶν δικαστικὴν ἀπόφασιν ἐπὶ τῆς μεταξύ σου καὶ τοῦ Ὑδείου διαφορᾶς· διότι πᾶν ὅτι κερδήσητε καὶ ὠφελήθητε θὰ εἶνε ὑπὲρ τῆς ἐθνικῆς ἡμῶν μουσικῆς, ὑπὲρ ἧς ἀόκνως κοπιᾶτε»].³⁴

4. Invigilator of music in the Churches of the Holy Church of Greece

K. A. Psachos sought to be appointed as an invigilator at the Athenian Churches as a means of enforcing the proper "yphos" (performative style) of Byzantine Music and Psalmody according to the practice of the Patriarchate of *Istanbul*. This was a profession assigned to him in 1932 by the Minister of Education and Religion, Georgios Papandreou. The establishment of this post might have been something that K. A. Psachos himself suggested, as evidenced below. In this role, K. A. Psachos was responsible for checking the skills of various church chanters and keeping a register with general and economic data about them. He then submitted relevant essays to the Ministry of Education and Religion. We don't know exactly how long K. A. Psachos was occupied in this specific position, since, reputedly, it gradually dissipated.

on relevant fieldwork [see K. A. Psachos, *Δημῶδη ᾠσματα Σκύρου. Τρία θεσσαλικά, ἐν τῇ Σαλαμίνος καὶ ἐν τῶν Ψαρῶν, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [Folk Songs of Skyros; three from Thessaly, one from Salamis, and one from Psara; into Byzantine and Staff Notation], (Athens: Sp. Kousoulinos Printshop, 1910); Idem, *Δημῶδη ᾠσματα Γορτυνίας, εἰς βυζαντινὴν καὶ εὐρωπαϊκὴν παρασημαντικὴν* [Folk Songs of Gortynia, into Byzantine and Staff Notation], (Athens, 1923)]; new evidence regarding his musical dictations of Greek folk music see in Achilleas G. Chaldæakes - Socrates Loupas - Evangelia A. Chaldæaki, "Uses of the New Method of the Byzantine Notation; Historico-Musicological Testimonies from K. A. Psachos's Archive", in *Epistēmēs Metron Logos* 5 (2021), 1-47 & Π1-71.

²⁹ See an analytical documentation in Chaldæaki (2018), 82-8.

³⁰ Athens Conservatoire Collection, *50 δημῶδη ᾠσματα Πελοποννήσου καὶ Κρήτης* [50 Folk Songs from Peloponnese and Crete], (Athens, 1930).

³¹ Konstantinos Kalamaras's name is mentioned in one of the *Athens Conservatoire*'s Board Meeting Proceedings [see Chaldæaki (2018), 120]; 78 letters of Kalamaras are found in K. A. Psachos's Archive, dated between the years 1921-1926 and 1929-1932 (although in some of them the year is not specified), and addressed from *Athens* and *Patra*; note that two of Kalamaras's letters refer to a dispute between Psachos and Melpo Logotheti-Merlier [that is briefly mentioned *idid.*, 34 (note 55)]; this concerned a collection of Greek Folk Songs that Merlier wanted to create, with which she had asked Psachos to assist her.

³² Christos Vlachos, who was a musician from *Peloponnese* and an enthusiast of the Greek musical tradition, as we can see from his regular publications in the newspaper *Φόρμιγξ* [Formigx], wrote frequently to K. A. Psachos about various matters; 17 of his letters are included in the Archive, dated between the years 1918-1920, 1922, 1928-1929, 1935, 1938, 1942 and addressed from *Zatouna*, *Zourtsa*, *Trikala*, *Karitæna* and *Rododafni* of *Peloponnese*, *Megara* and *Kythnos*.

³³ In an epistle, dated 10/1/1920.

³⁴ In a letter, dated 9/10/1922.

K. A. Psachos seems to have corresponded regarding this matter with Konstantinos Kalamaras, who helped him to be assigned to this position, as indicated by the following:

- ✓ *"I rush to casually inform you that today the Board of the Insurance Treasury of Greece's Cleric, as Mr. Lontos told me, authorized your designation [...] All that remains is for the official order to be published, which the Minister will shortly do. I congratulate you and I wish you full gratification"* [*«Σπεύδω νὰ σοῦ ἀναγγεῖλω προχεῖρως ὅτι τὸ Συμβούλιον τοῦ Τ.Α.Κ.Ε. σήμερον, ὡς μοῦ εἶπεν ὁ κ. Λόντος, ἐνέκρινε τὸν διορισμόν σου [...] Ἦδη μένει νὰ δημοσιευθῇ τὸ Διάταγμα τὸ ὁποῖον ὁ Ὑπουργὸς θὰ κάμῃ συντόμως. Σὲ συγχαίρω καὶ εὖχομαι πλήρη ἱκανοποίησιν»*].³⁵
- ✓ *"I was informed by Mr. Lontos that your designation was signed and it is expected to be published"* [*«Ἀπὸ τοῦ κ. Λόντου ἔμαθα ὅτι ὑπεγράφη ὁ διορισμός σου καὶ πρόκειται νὰ δημοσιευθῇ»*].³⁶
- ✓ *"Mr. Lontos informed me that in order for your designation to be published, the Decree of your responsibilities should also be issued at the same time. This way, you and the Ministry will know exactly what you will be assigned to do. Although, because no one here is acquainted with your duties, I must ask you to give your plan and share your thoughts without delay, in coordination with Mr. Filippides and the Metropolitan, so that the new Decree can be prepared immediately and both of them will then be published"* [*«Ὁ κ. Λόντος μοῦ εἶπε σήμερον ὅτι διὰ νὰ δημοσιευθῇ ὁ διορισμός σου πρέπει νὰ δημοσιευθῇ συγχρόνως καὶ τὸ Διάταγμα τῶν καθηκόντων σου διὰ νὰ γνωρίζεις καὶ σὺ καὶ τὸ Ὑπουργεῖον τί θὰ κάμεις. Ἐπειδὴ δὲ κανεὶς δὲν γνωρίζει ἐδῶ ποῖα πρέπει νὰ εἶνε τὰ καθήκοντά σου, ἔλα τὸ ταχύτερον διὰ νὰ δώσεις ἐν συνεννοήσει μὲ τὸν κ. Φιλίππιδην καὶ τὸν Μητροπολίτην τὸ σχέδιόν σου καὶ εἴπης τὰς σκέψεις σου καὶ γίνῃ ἀμέσως καὶ τὸ νέον Διάταγμα, δημοσιευθοῦν δὲ καὶ τὰ δύο μαζύ»*].³⁷

Pertinent to this subject are also some writings of Dimitrios Peristeris, another of K. A. Psachos's frequent pen friends;³⁸ for instance:

"I would like to know what duties you took over after your designation: What happened with your memorandum? Did you get an answer about it? Are you receiving your salary? I am specifically interested in this, to assure that you are not distressed" [*«Ἐπεθύμουν νὰ μάθω μετὰ τὸν διορισμόν σας τίνα καθήκοντα ἀνελάβατε; Τί γίνεται τὸ ὑπόμνημά σας; Ἀπήντησαν εἰς αὐτό; Τὸν μισθόν σας λαμβάνετε; Περὶ οὗ πρωτίστως ἐνδιαφερόμεθα, ἵνα μὴ ἀναξιοπαθῇτε»*].³⁹

³⁵ The letter is dated 17/12/[1931].

³⁶ In a letter, dated 3/1/1931.

³⁷ The letter is dated 19/1/[1932].

³⁸ For the record, 14 letters from Dimitrios Peristeris are found in the correspondence folder, dated from the years 1926, 1928-1930, 1933, 1935 and sent from his residence in *Mourla*; two more epistles of Peristeris, dated 1913 and 1942, were found in folders related to Folk Music, as these concluded musical records; also, in the same envelope, some letters from extended members of Dimitrios Peristeris's family were tracked down; specifically, 14 from Peristeris's daughter Sofia Peristeri, 1 from his son Spyros Peristeris and 4 from his wife Theoni Stamatopoulou. K. A. Psachos seemed to have a special appreciation for Dimitrios Peristeris's family; according to a letter from Sofia Peristeri dated 21/8/1928 and one from Dimitrios Peristeris with the same date, after the death of his wife Evanthia, Psachos sent Sofia some of her jewelry.

³⁹ The letter is dated 21/6/1933.

C

Munich

[Socrates Loupas]

K. A. Psachos's presence and activity in *Munich* (1922-1924, 1926) is connected with the construction of the *Panharmonium* [Παναρμόνιον], an aerophone musical instrument with two keyboards, a pedal and pipes, in the form of West European pipe organs; K. A. Psachos designed it to accurately perform the musical scales of Byzantine and Greek Folk Music.⁴⁰ The idea of making a musical instrument which would be useful for studying and teaching Byzantine Music was not new. In 1881 and in 1898, similar attempts were made in *Istanbul* by committees appointed by the Ecumenical Patriarchs Joachim III (1834-1912) and Constantine V (1833-1914).⁴¹ Those keyboard instruments proved to be too difficult to use and strenuous, mainly because of their large number of keys and finally they were abandoned.⁴² In 1903, Georgios Nazos (1862-1934), the director of the *Athens Conservatoire*, visited the Patriarchate of *Istanbul* looking for information, ideas and the right person to direct and teach at the new School of Byzantine and Ecclesiastical Music which was about to open at the Conservatoire;⁴³ G. Nazos met with the members of the *Ecclesiastical Music Association of Constantinople* and he talked about three things: a) the need for teaching Byzantine Music on a fixed tonal system, b) the need for using a musical instrument for the proper and uniform performance of the intervals, and c) the need for precise and correct reading of Byzantine Notation.⁴⁴

When K. A. Psachos arrived in *Athens* (1904), he dedicated all his powers to organizing the School of Byzantine Music. With his lectures, publications and concerts he vigorously reacted against an already established and growing situation: the Westernization of Byzantine Ecclesiastical Music and Greek folk songs and the introduction of the piano and the tetraphonic music in the Greek Orthodox Churches, especially those in the center of *Athens*.⁴⁵ We don't know when exactly he started planning the construction of an instrument, but it must have been in his mind since he came to *Athens*. It proved to have been an ambitious project which required a collaboration of experts, years of research, a pipe Organ building factory and above all funds to finance the construction.

The project of constructing the instrument was officially announced in 1921 when K. A. Psachos together with Stavros Vrahamis (1880-1950), a physicomathematician and musicologist, began their regular meetings.⁴⁶ Eva Palmer-Sikelianos (1874-1952), an American choreographer and scholar of ancient Greek culture, wife of the prominent Greek poet Angelos Sikelianos (1884-1951), provided financial and administrative support to the expensive and time-consuming project.⁴⁷ In 1922, K. A. Psachos made his first trip to *Oettingen*, a town in *Bavaria*,

⁴⁰ Mamoni (2000), 97; Efstathios Makris, «Παρουσίαση του μικρού Παναρμόνιου» [“Presentation of the small Panharmonium”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 297-304; George Paraschos, «Παρουσίαση του μικρού Παναρμόνιου» [“Presentation of the small Panharmonium”], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 305-13; Thomas Apostolopoulos, «Παρατηρήσεις περί διδακτικής της ψαλτικής, οργανολογίας και θεωρίας διαστημάτων στο “Παναρμόνιον” του Κ. Ψάχου» [“Byzantine Music teaching, organology and interval theory using Konstantinos Psachos's ‘Panharmonium’ as a basis”], in *Η Ψαλτική Τέχνη ως Αυτόνομη Επιστήμη: Επιστημονικοί Κλάδοι – Συναφή Επιστημονικά Αντικείμενα – Διεπιστημονικές Συνεργασίες, Διαθεματικότητα και Διάδραση* [The Psaltic Art as an Autonomous Science: Scientific branches – Related scientific fields – Interdisciplinary Collaborations and Interaction, The 1st International Interdisciplinary Musicological Conference], eds. Karagounis Konstantinos & Kouroupetroglou George, (Volos, 2015), 110-23 [retrieved from the following site: <https://speech.di.uoa.gr/IMC2014/pdf/112-125.pdf> (accessed 31 July 2021)]; Idem, «Το Παναρμόνιον και η Βυζαντινή Οκταηχία» [“The Panharmonium and the Byzantine Octaechia”], (2016), [video file, retrieved from the following site: <https://www.pemptousia.gr/video/ta-panarmonion-ke-i-vizantini-oktaichia/> (accessed 31 July 2021)]; Katy Romanou, «Πληκτροφόρα όργανα για τη διδασκαλία της Οκτώηχου» [“Keyboard instruments for the teaching of Octoechos”], (2016), [video file, retrieved from the following site: <https://www.pemptousia.gr/video/pliktrofora-organa-gia-ti-didaskalia-tis-oktoichou/> (accessed 31 July 2021)]; Chaldæaki (2018), 48-50; E. Kallimopoulou, “Measuring Intervals between European and ‘Eastern’ Musics in the 1920s: The Curious Case of the Panharmonium or ‘Greek Organ’ ”, in *Theory and Practice in the Music of the Islamic World: Essays in Honour of Owen Wright*, eds. Harris Rachel & Stokes Martin (SOAS Musicology Series), (London & NY: Routledge, 2018), 146-170; Dimitris Chatziagiannakis - Stefanos Fevgalas, “From ‘Panharmonium’ to ‘Arduinonium’. The unheard music intervals reproduced with an Arduino Uno”, in *Proceedings of the 17th Edition of the EUTIC International Conference*, eds. Giannakouloupoulos Andreas, Moutsios-Rentzos Andreas, Honorato Dalila & Vieira Lise, (Corfu, Greece: Ionian University, Department of Audio & Visual Arts, 2023), 22-32.

⁴¹ Romanou (2016).

⁴² *Ibid.*

⁴³ Hadzitheodorou (1978), κε'-κστ'[25-6]; Chaldæaki (2018), 55-7.

⁴⁴ Romanou (1996), 97-104.

⁴⁵ Hadzitheodorou (1978), κδ'-κε'[24-5]; Romanou (1996), 31-95.

⁴⁶ The news was published serially in K. A. Psachos's musicological newspaper *Νέα Φόρμιγξ* [New Formigx]; see Chaldæaki (2018), 49-50. Professor of Philology at the University of Athens Manuel Pezopoulos (1880-1947) accompanied K. A. Psachos in his first trip to *Oettingen* and S. Vrahamis in his second.

⁴⁷ Eva Palmer-Sikelianos was a Byzantine Music student of K. A. Psachos. Since their meeting in 1908 they developed a relationship of student and teacher. E. Palmer-Sikelianos helped K. A. Psachos in his research and effort to record Greek Folk Songs by contacting – through her brother – Thomas Edison and receiving wax cylinders for K. A. Psachos's phonograph. She had arrived in Greece only a year earlier (1907). Passionate about ancient Greek and Byzantine culture, she had already thrown away her western clothes and replaced them with ancient Greek-style clothes which she designed and weaved herself. E. Palmer-Sikelianos also shared K. A. Psachos's vision to defend the

150 km away from *Munich*, where the pipe Organ building factory *G. F. Steinmeyer & Co.* (founded in 1847) was based,⁴⁸ to supervise the construction progress. In 1923 he probably travelled again and in early 1924 he made his third trip and stayed until the construction's completion in June of the same year.

1. The Archive

In his personal Archive, which K. A. Psachos kept at his residence carefully arranged in folders according to his many fields of work,⁴⁹ we find the folder *Instrument* (or *Organ*) [*Ὀργανον*] and the folder *Panharmonium and Concert in Munich* [*Παναρμόνιον και Συναυλία στο Μόναχο*]. The digitization of the folders produced 913 digital files containing various types of material: Greek, German, French and Italian newspaper clippings and magazines, letters from the *Steinmeyer Company* and from people who contributed to the project, telegrams, photographs, contracts and K. A. Psachos's handwritten notes. This material constitutes the story of a unique instrument in the musical history of modern Greece.

What we could tell in short about the folders' contents is: all the documents are dated between the years 1922-1924; only some documents are dated in 1926, which is the year when K. A. Psachos visited *Munich* to give a concert of ancient, Byzantine and Greek folk music; there are no documents dated before 1922, e.g. about the meetings between K. A. Psachos, St. Vrahamis, E. Palmer-Sikelianos and others; also, there are no important documents after 1924 that could help us understand better why the *Panharmonium* remained in Germany and was never brought to Greece, as it will be mentioned below. E. Palmer-Sikelianos did not only fund the construction which cost more than 3,000 dollars;⁵⁰ she also mobilized her network of people in Germany and Greece and she planned the transportation of the instruments to Greece.⁵¹ Greek painter Umvertos Argyros (1884-1963) was a friend of K. A. Psachos who studied and lived in *Munich* and facilitated the communication between the latter and *Steinmeyer Company*; U. Argyros would translate most of the correspondence between them (K. A. Psachos was not fluent in German). He became their interpreter in the meetings and also hosted K. A. Psachos at his house in *Munich*.

It seems that the correspondence between the inventor and the Company was challenging. Given the delay of postal communication it must have been difficult for both sides to synchronize their work. The factory was working for the first time on a unique keyboard and pipe instrument and had to ask K. A. Psachos about everything.⁵² In 1923 K. A. Psachos was probably planning to add a 5th octave to the *Panharmonium* and/or a clarinet.⁵³ In the draft contracts we read that K. A. Psachos was the exclusive orderer and owner of the *Panharmonium*; he is recognized as the inventor and possessor of the patent but he is obliged to an exclusive cooperation with *Steinmeyer Company* for future orders for more Organs and Harmoniums; the company cannot make a copy of the *Panharmonium* without the inventor's approval; Psachos is jointly responsible for the final result and in case of a failure all the expenses must be covered. We find no prediction of what would happen in case of a repair or correction of the musical instruments.

integrity of Byzantine chants against Westernization. For her life and work, see Artemis Leontis, *Eva Palmer Sikelianos. A Life in Ruins*, (New Jersey: Princeton University Press, 2019).

⁴⁸ Hadzitheodorou (1978), λδ'-λστ' [34-6]; Chaldæaki (2018), 49-50.

⁴⁹ E.g. *Lectures* [*Διαλέξεις*], *Asian Music* [*Ασιατική μουσική*], *Delphic Festivals* [*Δελφικές ἑορτές*], *Folk Songs* [*Λημώδη ἄσματα*], *Ecclesiastical Compositions* [*Ἐκκλησιαστικαὶ Συνθέσεις*], *Correspondence* [*Ἀλληλογραφία*]. For a full list of K. A. Psachos's personal Archive folders, see Loupas (2013).

⁵⁰ The amount was paid in installments. In a letter dated on 27th of November 1923, the *Steinmeyer Company* informed K. A. Psachos that the cost up to that point was 2,840 dollars. The Company was kindly asking for the payments to be in dollars at the earliest opportunity because, since the beginning of the construction, the cost of salaries and raw materials had dramatically changed due to the high inflation in Germany at that time. The money usually was transferred from E. Palmer-Sikelianos's City Bank account in *New York* to the Company's account at Deutsche Bank in *Munich*.

⁵¹ In a letter dated on 20th of September 1924, E. Palmer-Sikelianos informed K. A. Psachos that "the Harmonium has been finally sent" (she means the small one) and that she already contacted a friend, Takis Papatsonis (probably the Greek poet Takis Papatsonis, 1895-1976), who was then an employee at the Greek customs office and he was willing to help with the paperwork; cf. Evangelia, A. Chaldæaki, «Σίμων Καρας αυτοβιογραφούμενος: τέσσερις ανέκδοτες επιστολές του προς την Εύα Πάλμερ-Σικελιανού» ["Four unpublished epistles of Simon Karas addressed to Eva Sikelianou"], in 11^o *Διατμηματικό Μουσικολογικό Συνέδριο: «Νεωτερισμός και Παράδοση»* (με αφορμή τα 70 χρόνια από τον θάνατο του Νίκου Σκαλκώτα), Αθήνα 21-23 Νοεμβρίου 2019. *Πρακτικά Διατμηματικού Μουσικολογικού Συνεδρίου υπό την αιγίδα της Ελληνικής Μουσικολογικής Εταιρείας* [*Proceedings of the 11th Musicological Conference: Innovation and Tradition*], eds. Ioannis Foulis, Petros Vouvaris, Kostas Kardamis & Giorgos Sakallieros, (Thessaloniki: Greek Musicological Society, 2020), 131 (note 41).

⁵² A number of letters contain information or questions addressed to K. A. Psachos: e.g. the purchase of 100 kg of tin for the construction of the pipes (letter on 29-6-1923) and questions like whether the wooden parts should be made of spruce or oak (letter on 8-11-1923).

⁵³ Both requests were rejected by the Company and K. A. Psachos was strongly advised to avoid a possibly unpredictable outcome (letters on 23-11 and 10-12-1923).

2. The inauguration of the Panharmonium

Finally, three instruments were made: one big Organ, 3,40m high with 660 pipes, 4 octaves and 165 keys (42 to an octave), which was called the *Panharmonium* and two smaller *Harmoniums*, one with 4 octaves and one with 2. The *Panharmonium* and the 4-octave *Harmonium* had two keyboards, the first one with the keys of a European piano and a second with the keys for playing Byzantine Music. An automatic pianola (self-playing piano with scrolls), which worked with electric power, was also presented. It was made at the *Concordia Notenrollen Fabrik Grieshaber & Co.* in Leipzig and could be connected to the *Panharmonium*. The *Panharmonium* was named *Evion Panharmonium* in honour of Eva Palmer-Sikelianos and the inauguration took place at the factory in *Oettingen* on the 29th of June 1924 [figs. 1-4].



Fig. 1 The Panharmonium at the Steinmeyer factory in Oettingen, Bavaria (1924).



Fig. 2 The 4-octave *Harmonium*, Collection of the *Cultural and Social Club of New Smyrna*, Athens.



Fig. 3 The 2-octave *Harmonium*, Collection of the *Hellenic Folklore Research Centre of the Academy of Athens*.



Fig. 4 The inauguration of the *Panharmonium* at the Steinmeyer factory (29 June 1924). Eva Palmer-Sikelianos is wearing a white tunic and holding the hand of a woman wearing a hat. K. A. Psachos is standing behind E. Palmer-Sikelianos wearing a suit, white shirt and a bow tie.

K. A. Psachos collected in his Archive newspaper clippings and magazines with the news about the invention and the inauguration day. The list is large.⁵⁴ The selected day was a Sunday and a large crowd gathered with members of the Greek community in *Munich* and many Germans attending the event. Eminent guests appeared as well: the historian and philologist Ludwig Büchner (1858-1927), the professor of Byzantinology at the University of *Munich* August Heisenberg (1869-1930), the Consul General of the Greek Consulate in *Munich* Ernst von Basserman-Jordan (1876-1932), and a classical soprano from India, Khurshedben Naoroji (1894-1966).⁵⁵

In the collected newspapers and magazines, we also read about the program of the day; K. A. Psachos made a speech in Greek about the history of Byzantine Music. He disclosed that he had been working on the making of the *Panharmonium* for thirty years and he explained his theory that European musical instruments could not play Byzantine Music. He also thanked E. Palmer-Sikelianos, U. Argyros and physicomathematician Spyridon Malakates (1885-1950) for their help.⁵⁶ Then Professor Heisenberg read Psachos's speech in a German translation. The musical program began with the automatic pianola playing Greek Folk Songs and Byzantine

⁵⁴ Some of the publications that K. A. Psachos saved in the folder are the following: Filotechnos [Ὁ Φιλότεχνος], «Τὸ Βυζαντινὸν Ὅργανον. Τί εἶναι τὸ Παναρμόνιον» [“The Byzantine Organ. What the Panharmonium is”], in *Ελεύθερος Τύπος* [Eleftheros Typos], (3.9.1924), 1-2; August Heisenberg, “Eine neue Orgel für byzantinische Musik” [“A new Organ for Byzantine Music”], in *München-Augsburger Abendzeitung*, (1924), 2; [unknown], «Ἡ ἐλληνικὴ μουσικὴ. Τὰ ἐγκαίνια τοῦ νέου Ὁργάνου τῆς ἐλληνικῆς μουσικῆς ἐν Γερμανίᾳ» [“The Greek Music; the inauguration of the new Organum of Greek Music in Germany”], in *Σκριπ* [Skrip], (7.7.1924), 2 [a translation in Greek of Heisenberg's article]; Ludwig Büchner, “Die Orgel Prof. Psachos für byzantinische und anatolische Musik” [“Konstantinos Psachos's Organ for Byzantine and Eastern Music”], in *Neue Musik- Zeitung* 2 (1924), 304-5; Ein Besucher, “Einweihung der Byzantinischen Orgel bei der Firma G. F. Steinmeyer & Co.” [“Inauguration of the Byzantine Organ at G. F. Steinmeyer & Co.”], in *Oettinger Anzeiger* (20.9.1924), 2; [unknown], «Τὰ ἐγκαίνια μιᾶς ἐφευρέσεως. Τὸ Παναρμόνιον τοῦ κ. Ψάχου» [“The inauguration of an invention; Mr. Psachos's Panharmonium”], in *Απογευματινὴ* [Apogevmatini], (30.11.1924), 3 [a translation in Greek of the article published in German under the pen name Ein Besucher]; K. A. Psachos, «Τὸ νέον ὄργανον τῆς Βυζαντινῆς Μουσικῆς» [“The new instrument of Byzantine Music”], in *Νέα Ἐποχὴ* [New Age] 1 (1924), 21-4; v. K. J. Hoesslin, “Eine neue Orgel für Byzantinische Musik” [“A new Organ for Byzantine Music”], in *Die Musik* 4 (1925), 278-80.

⁵⁵ E. Palmer-Sikelianos invited Khurshedben Naoroji to *Oettingen* after they met in *Paris* and became friends; see Leontis (2019), 126-36; Naoroji later met with Mahatma Gandhi and joined his movement of nonviolence; for the remarkable life of Naoroji, see Dinyar Patel, “Kurshedben Naoroji: The singer who preached nonviolence to bandits”, BBC News, (27.6.2021), [retrieved from the following site: <https://www.bbc.com/news/world-asia-india-57523456> (accessed 31 July 2021)].

⁵⁶ When K. A. Psachos returned to Greece he published his speech; see K. A. Psachos, «Τὸ νέον ὄργανον τῆς Βυζαντινῆς Μουσικῆς» [“The new instrument of Byzantine Music”], in *Νέα Ἐποχὴ* [Nea Epochi] 1 (1924), 21-4.

Music. Then, E. Palmer-Sikelianos sat before the *Panharmonium* and played Byzantine Music. K. Naoroji was invited to play and everyone was surprised to see that she could easily play Indian and Byzantine Music as well. E. Palmer-Sikelianos played again Byzantine Music pieces and Greek folk songs. The crowd was enthusiastic and the program ended in applause. K. A. Psachos was crowned with a laurel wreath and E. Palmer-Sikelianos was offered flowers. The eminent guests along with all the contributors were invited to Steinmeyer's house for lunch. There is a striking detail in all the articles and Press reports on the inauguration: K. A. Psachos is not mentioned to have played the *Panharmonium*. The group went back to the factory in the afternoon and they played again but there is no mention of who performed.

3. The fate of the Panharmonium

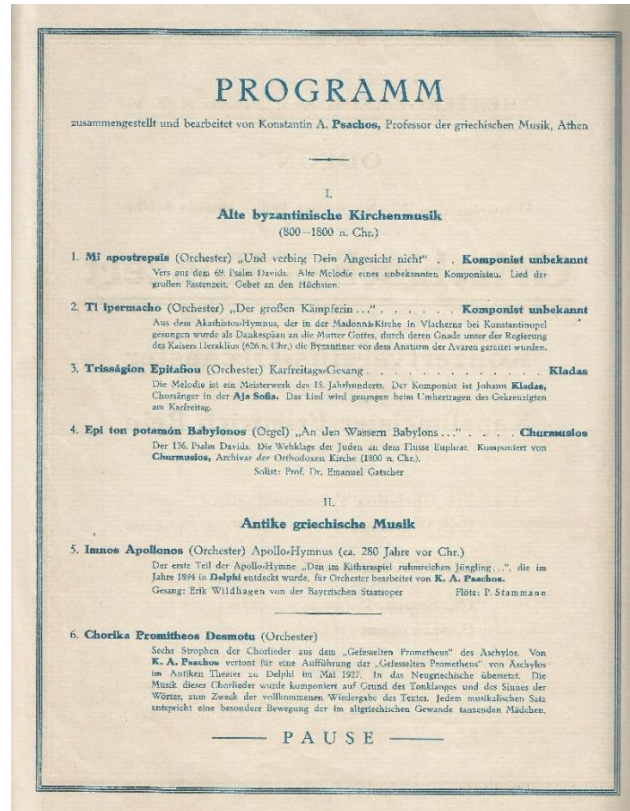
The two *Harmoniums* arrived in Greece a few weeks after the inauguration,⁵⁷ but the *Panharmonium* remained at the Steinmeyer factory. The factory sent a letter to K. A. Psachos on 19th of August 1924, informing him that professors from the University of *Hamburg* were interested to see it. There are no records in Psachos's Archive about any activities of bringing the *Panharmonium* to Greece. We know that Psachos wanted to find a space with the ideal acoustics to place it and that his vision was to introduce the *Panharmonium* in Byzantine musical education.⁵⁸ In 1926 he went to *Munich* again and gave a concert [facs. 19-21].



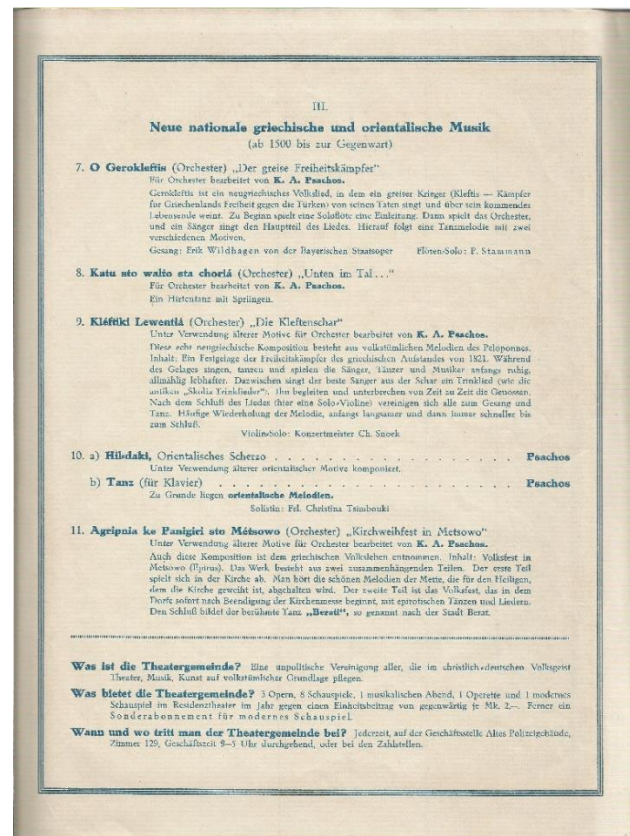
Facs. 19 The Program of a concert given by K. A. Psachos in *Munich* in 1926.

⁵⁷ Particularly, the two smaller instruments were sent to Greece in August 1924 (Letter of U. Argyros to K. A. Psachos on 1st September 1924). One was transferred to the house of E. Palmer-Sikelianos and the other to K. A. Psachos's house. For further information about these two organs and their current place, see Chaldæaki (2019), 130-3.

⁵⁸ In an undated draft note, under the title "Conciliation plan with the Athens Conservatoire" [«Σχέδιον συνεννοήσεως μετὰ τοῦ Ψδείου Ἀθηνῶν»], found in K. A. Psachos's Archive within a mail envelope bearing the inscription: "To K. I. Kalamaras, former Prefect" [«πρὸς Κύριον κ. Κ. Ι. Καλαμάραν, πρώην Νομάρχην»], some thoughts regarding K. A. Psachos's concern of the *Panharmonium* are found. Konstantinos Kalamaras drafted a plan (probably in consultation with K. A. Psachos) to resolve the aforementioned conflict between K. A. Psachos and the *Athens Conservatoire*. The plan was included a term referring to the *Panharmonium*: "...The Conservatoire is required to house the Evion *Panharmonium* at its premises, providing its regular custody, as it is custom for its own musical instruments. For that, the Conservatoire will receive the right to use the *Panharmonium* whenever there is need [...] The Conservatoire takes no other responsibility regarding the Evion while the Association [sc. the Friends of Greek Music Association (represented by the mentioned Konstantinos Kalamaras)] is required to ensure the *Panharmonium* on the Association's behalf..." [«...Τὸ Ψδεῖον ὑποχρεοῦται νὰ στεγάσῃ τὸ Εὐεῖον Παναρμόνιον ἐν τῷ Καταστήματι τοῦ παρέχον τὴν συνήθη ἐπιμέλειαν φυλάξεως, ὥς διὰ τὰ ἴδια αὐτοῦ ὄργανα. Ἀντ' αὐτοῦ θὰ χορηγηθεῖ εἰς τὸ Ψδεῖον τὸ δικαίωμα νὰ κάμῃ χρῆσιν αὐτοῦ ὡς ἰδίᾳ παρίσταται ἀνάγκη [...] Οὐδεμίαν ὁμῶς ἄλλην εὐθύνην ἀναλαμβάνει τὸ Ψδεῖον, ὥς πρὸς τὸ Εὐεῖον, ὑποχρεουμένου ἀπεναντίας τοῦ Ὁμίλου ν' ἀσφαλίσῃ τοῦτο δι' ἴδιον λογαριασμόν...»]. Nevertheless, it isn't known if this plan was ever officially proposed.



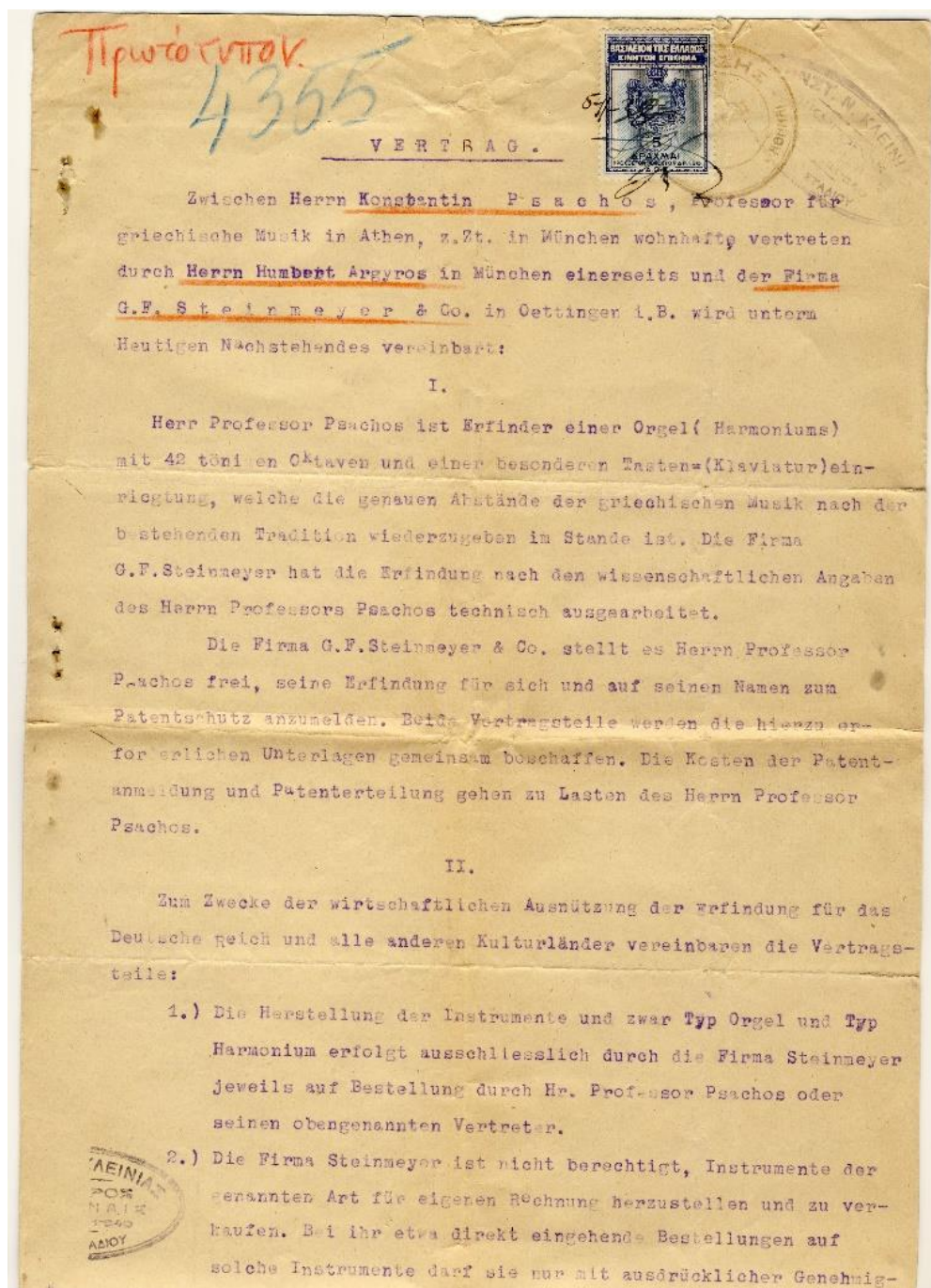
Facs. 20 The Program of a concert given by K. A. Psachos in Munich in 1926.



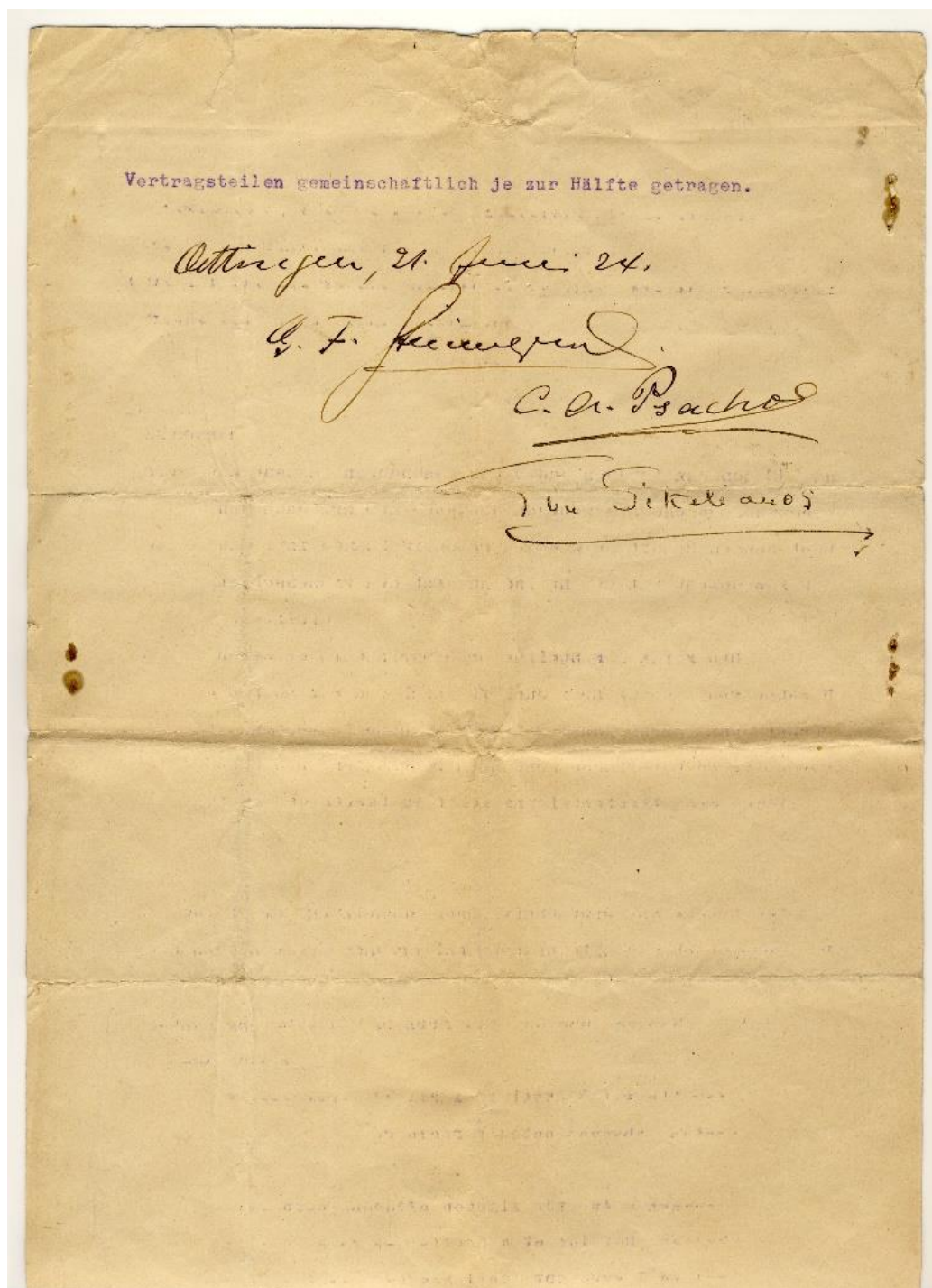
Facs. 21 The Program of a concert given by K. A. Psachos in Munich in 1926.

We don't know if he visited the *Panharmonium* (he must have) and if he tried to send it to Greece. After 1924 the Sikelianos couple started focusing on the organizing of the *Delphic Festivals* (1927, 1930). K. A. Psachos was invited to compose the music for the ancient dramas, but after the *Delphic Festivals* the relationship between K. A. Psachos and E. Palmer-Sikelianos fell apart. Also, her marriage with Angelos Sikelianos didn't go well, and after she had spent all her money on the *Delphic Festivals* she returned to the USA in 1933. She came to Greece again in 1952, only a few weeks before she died.

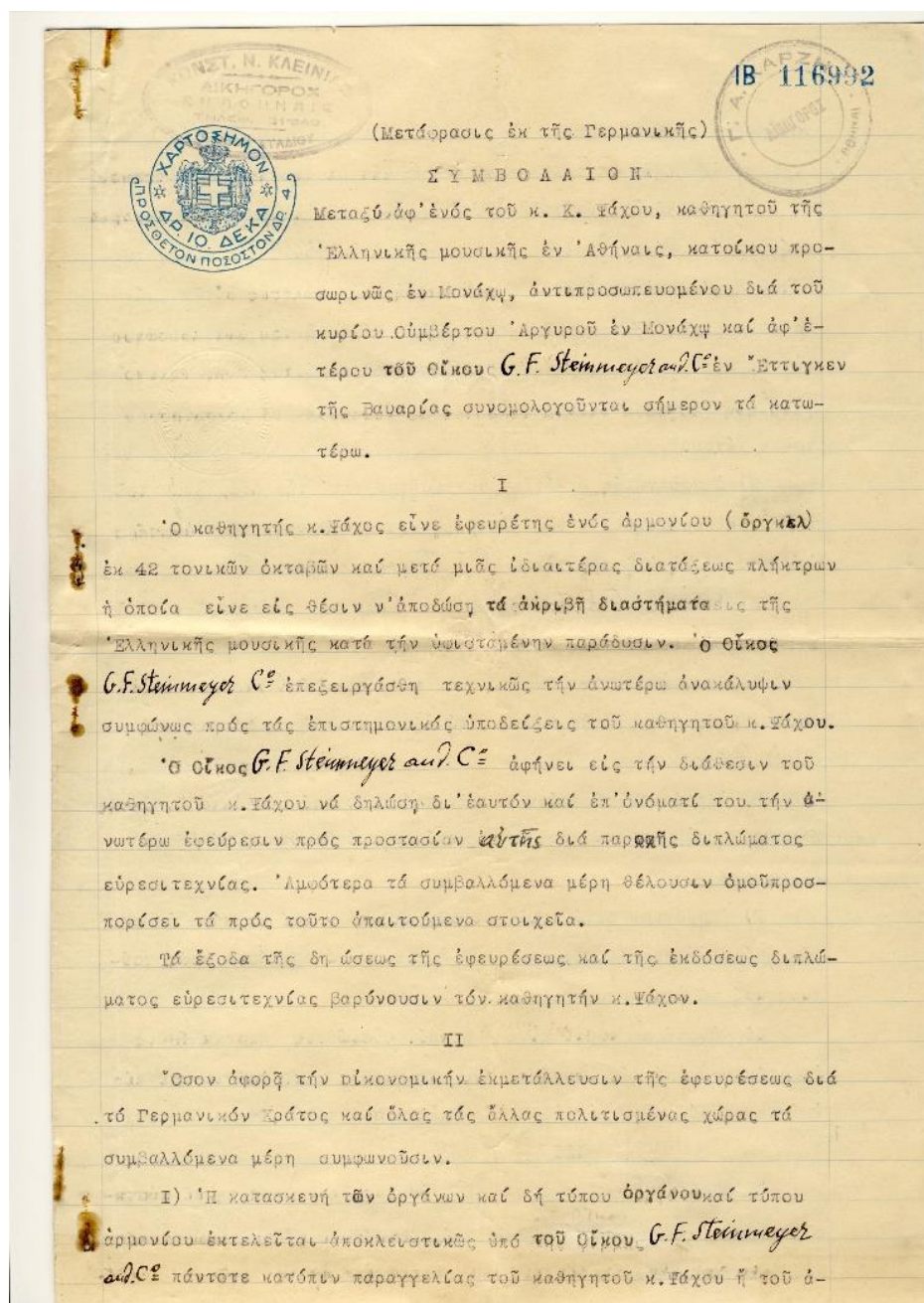
In 1938 K. A. Psachos translated into Greek the contract he signed with the *Steinmeyer Company* and he had the translation validated by a Greek lawyer. The contract is rather brief; it summarizes what we already know from the draft contracts [facs. 22-24].



Facs. 22 The contract K. A. Psachos signed with the *Steinmeyer Company* in 1938 about the *Panharmonium*.



Facs. 23 The contract K. A. Psachos signed with the Steinmeyer Company in 1938 about the Panharmonium.



Facs. 24 The Greek translation of the contract K. A. Psachos signed with the Steinmeyer Company in 1938 about the *Panharmonium*.

It is signed by G. F. Steinmeyer, K. A. Psachos and E. Palmer-Sikelianos, but only K. A. Psachos is mentioned in the terms. K. A. Psachos died in 1949 and the case of the *Panharmonium* was forgotten. In the later years it was considered lost. In 2012 the present author contacted the Steinmeyer Company and confirmed that the *Panharmonium* was still there, disassembled and stored. In October 2016 the Department of Music Studies of the School of Philosophy of the National and Kapodistrian University of Athens organized a Byzantine Musicological Conference and a Concert dedicated to the *Panharmonium*.⁵⁹ Professor Achilleas Chaldæakes informed the Conference that the *Panharmonium* passed to a private collection and announced his attempt to bring it to Greece.

⁵⁹ See, indicatively, [unknown], «Βυζαντινομουσικολογική ημερίδα και συναυλία αφιερωμένη στο Παναρμόνιο του Κωνσταντίνου Ψάχου» [“Byzantine-Musicological conference and concert dedicated to Konstantinos Psachos’s Panharmonium”], (6.10.2016), [retrieved from the following site: <https://www.pemptousia.gr/2016/10/vizantinomousikologiki-imerida-ke-sinavlia-afieromeni-sto-panarmonio-tou-konnou-psachou/> (accessed 31 July 2021)].

II

Uses of the New Method of the Byzantine Notation

A
Notational Exegeseis
[Achilleas G. Chaldæakes]

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

According to his writings, his research on Byzantine Notation, in both its versions the stenographical and the analytical one, especially his effort as far as the so-called exegesis of the same Notation is concerned, is based on musicological pieces of evidence found specifically in the manuscripts of Gregory Protopsaltes, as well as on the relevant musical work of a series of Byzantine Music Masters, like the following ones: Chourmouzos Chartophylax, Chrysanthos of Madytos, George the Cretan, Jacob Protopsaltes, Antony Lampadarios, Peter the Byzantios, Peter the Peloponnesian, John Protopsaltes, Athanasios V the Patriarch of Constantinople, Balases the Priest;⁵ at the same time, he criticizes any researcher who is not paying particular attention to those pieces of evidence, as “they wronged not only the Art but themselves as well” [«οὐ μόνον τὴν τέχνην ἠδίκησαν, ἀλλὰ καὶ ἑαυτούς»].⁶

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

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

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

⁴ *Idid.*, 247-8 (note 81).

⁵ *Idid.*, 240-6 “Through the help of these valuable manuscripts and after long study we managed to write a dissertation on the complex issue of the stenographical Byzantine Notation; through the present book of ours we offer a minimum contribution to the history and art of it; especially, through the reference of the examples in indexes 28-31, we offer -short but adequate- samples of the way according to which one can compare the New Method of the analytical Byzantine Notation to the Ancient Method of the stenographical Byzantine Notation through the occasional exegeseis; through such a parallelism one can assume that the Notation remains identical, even though several analyses of it are occasionally given. Taking into account, on the one hand, the exegesis made by the Three Teachers that have formed the New Method of the analytical Byzantine Notation, on the other hand, the Ancient Method of the stenographical Byzantine Notation, we can find exactly the same musical content in any formula given in the writing of Gregory (and his contemporaries), and then in the writings of Peter Byzantios, Peter the Peloponnesian and their predecessors, who have occasionally used some analysis of the Notation, until we reach the Ancient Stenography” [«Τῇ βοήθειᾳ τούτων τῶν πολυτίμων χειρογράφων κυρίως κατορθώσαντες, κατόπιν πολυετοῦς μελέτης, νὰ παρασκευάσωμεν ἐργασίαν ἐπὶ τοῦ σκοτεινοῦ καὶ λίαν ἀκανθώδους ζητήματος τῆς παρασημαντικῆς τῆς Βυζαντινῆς μουσικῆς, παρέχονμεν διὰ τῆς περιληπτικῆς ταύτης μελέτης ἡμῶν ἐλαχίστην συμβολὴν εἰς τὴν ἱστορίαν καὶ τέχνην αὐτῆς. Ἰδίᾳ δὲ διὰ τῶν ἐν τοῖς Πίναξιν ΚΗ', ΚΘ', Α' καὶ ΑΑ' παρατιθεμένων παραδειγμάτων, παρέχονμεν δείγματα μικρὰ, πλὴν ἀσφαλῆ, τοῦ τρόπου, καθ' ὃν, ἀπὸ τῆς σημερινῆς γραφῆς, διὰ μέσου τῶν κατὰ καιροὺς γενομένων ἐξηγήσεων ἀνατρέχοντες πρὸς τὴν πρώτην στενογραφίαν, εὐρίσκομεν τὴν αὐτὴν γραμμὴν διήκουσαν διὰ μέσου τῶν διαφορῶν ἀναλύσεων τῆς γραφῆς. Λαμβάνοντες ἄλλαις λέξεσιν ὥς ἀντίποδας, ἔνθεν μὲν τὴν ἐξηγήσιν τῶν τριῶν εἰς τὸ σημερινὸν γραφικὸν σύστημα, ἔνθεν δὲ τὴν πρώτην στενογραφίαν, ἀνεύρισκομεν μίαν καὶ τὴν αὐτὴν μουσικὴν γραμμὴν ἐν τῇ πρὸ τῆς σημερινῆς ἐξηγήσεως γραφῇ τοῦ Γρηγορίου καὶ τῶν συγχρόνων αὐτῶν, εἴτα ἐν τῇ γραφῇ τοῦ Βυζαντίου, τοῦ Πελοποννησίου καὶ τῶν πρὸ αὐτῶν ἐν τινὶ μέτρῳ μεταχειρισθέντων ποιᾶν τινα ἀνάλυσιν, ἕως οὗ φθάνομεν εἰς τὴν πρώτην στενογραφίαν»].

⁶ *Idid.*, 246-7; cf. *ibid.*, 239: “It is impossible for foreign researchers (or even for Greek ones) to take even one step further (they are mostly going backward) in order to decode the Ancient Stenography if they can't find and study in detail all the received relevant manuscript tradition, which represents more than a three-century period, a tradition that is impossible to find at the ancient codices of Byzantine Music found in various libraries spread throughout different regions” [«ποσὸς δὲν εἶναι δυνατόν, ἀδύνατον εἶναι, οἱ εἰς τὴν ἡθὺν ἐρμηνείαν τῆς ἀρχαίας

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

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

στενογραφίας ένασχοιούμενοι ξένοι, είτε ἡμέτεροι καὶ κατὰ βῆμα ἐν τῇ προχωρήσει πρὸς τὰ πρόσω, ἀλλὰ κυρίως πρὸς τὰ ὀπισθεν, ἂν μὴ ἀνέγρυναι καὶ ἐπισταμένους μελετήσωσιν ὁλόκληρον τὴν σειράν τῆς διαληφθείσης ἐργασίας ἢν, ἐκπροσωποῦσαν τρεῖς καὶ πλέον αἰῶνας, ἀδύνατον νὰ εὑρῶσιν ἐν τοῖς τῆς πρώτης στενογραφίας χειρογράφοις, ἅτινα καὶ μόνον ἀπαντῶσιν ἐν ταῖς ἐκασταχοῦ Βιβλιοθήκαις»].

⁷ About the Protopsaltes Nileus Kamarados see: George Papadopoulos, *Συμβολαὶ εἰς τὴν ἱστορίαν τῆς παρ' ἡμῶν ἐκκλησιαστικῆς μουσικῆς καὶ οἱ ἀπὸ τῶν ἀποστολικῶν χρόνων ἄχρι τῶν ἡμερῶν ἡμῶν ἀκμαίαντες ἐπιφανέστεροι μελωδοὶ, ὑμνογράφοι, μουσικοὶ καὶ μουσικολόγοι* [Contributions to the History of Byzantine Music], (Athens, 1890), 463-4; Idem, *Λεξικὸν τῆς βυζαντινῆς μουσικῆς* [Byzantine Music Dictionary], (Athens: Πανελλήνιος Σύνδεσμος Ἱεροψαλτῶν Ῥωμανὸς ὁ Μελωδὸς καὶ Ἰωάννης ὁ Δαμασκηνός [Association of Greek Chanters], 1995), 118-9; George D. Kamarados-Byzantios, *Βιογραφία Νηλέως Καμαράδου, μουσικοδιδασκάλου* [Biography of Nileus Kamarados, music teacher], (Athens, 1976); note that his full Archive is now available at the following site: <https://digital.mmb.org.gr/digma/handle/123456789/15601> [accessed 31 March 2021].

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

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

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

¹¹ At a note, written by K. A. Psachos himself in front of the questionnaire under discussion, hilarious details of its history are given: *Those questions were to be submitted to Lorenzo of Grottaferrata, who I called in public discussion, which he avoided by disappearing; but, even if he accepted this invitation, I wouldn't accept to take part in the discussion, because during his lecture at "Parnassos's" Hall he proved to be totally unworthy to be honored by me in this way [Αἱ ἐρωτήσεις αὐταὶ θὰ ὑπεβάλοντο εἰς τὸν λαυρέντιον τῆς Κρυπτοφέρρης, προσκληθέντα παρ' ἐμοῦ εἰς δημοσίαν συζήτησιν, τὴν ὁποῖαν ἀπέφυγεν, ἐξαφανισθεὶς. Καὶ ἂν ἐδέχτο ὅμως τὴν συζήτησιν, ἐγὼ δὲν θὰ ἐλάμβανον μέρος εἰς αὐτήν, καθόσον ἐκ τῆς ἐν τῇ "Παρνασσῶ" διαλέξεώς του ἀπεδείχθη κενὸς καὶ ἀνάξιος τοιαύτης ἐκ μέρους μου τιμῆς. Κ. α. Ψάχος]*; as far as the aforementioned Tardo's lecture at "Parnassos's" Hall is concerned (a lecture given on October 28th, 1933), see further details in Evangelia A. Chaldæaki, «Σίμων Καρας αυτοβιογραφούμενος: τέσσερις ἀνέκδοτοι ἐπιστολές του πρὸς τὴν Εὐά Πάλμπερ-Σικελιανού» ["Four unpublished epistles of Simon Karas addressed to Eva Sikelianou"], in *11^ο Διατμηματικὸ Μουσικολογικὸ Συνέδριο: «Νεωτερισμός καὶ Παράδοση» (με ἀφορμὴ τὰ 70 χρόνια ἀπὸ τὸν θάνατο τοῦ Νίκου Σκαλκώτα)*, Ἀθήνα 21-23 Νοεμβρίου 2019. Πρακτικὰ Διατμηματικῶν Μουσικολογικῶν Συνεδρίων ὑπὸ τὴν αἰγίδα τῆς Ἑλληνικῆς Μουσικολογικῆς Ἑταιρείας [Proceedings of the 11th Musicological Conference: "Innovation and Tradition"], eds. Ioannis Foulis, Petros Vouvaris, Kostas Kardamis & Giorgos Sakallieros, (Thessaloniki: Greek Musicological Society, 2020), 137-8 & 124 (note10), 134 (note 49); a Greek summary of that lecture has been published in the following edition of the Italian Institute of Superior Studies [Ἱταλικὸν Ἰνστιτοῦτον Ἀνωτέρων Σπουδῶν]: Lorenzo Tardo, hiero-monk, Director of the School of Byzantine Music of the Grottaferrata monastery, *Ἡ Βυζαντινὴ Μουσικὴ, ἡ Γραφὴ καὶ ἡ Ἐκτέλεσίς της. Διάλεξις δοθεῖσα εἰς τὸν Φιλόλογικὸν Σύλλογον «Παρνασσόν», τὴν 28 Ὀκτωβρίου 1933* [The Byzantine Music, its Notation and Interpretation], (Athens, 1933); on page [2] of this edition, the following explanatory note is found: *"This is an extended summary of the lecture given in Parnassos's Hall under the aegis of the Society of Byzantine Studies by the hiero-monk Lorenzo Tardo, Director of the School of Byzantine Music of the Grottaferrata monastery"* ["Εὐρεῖα περίληψις τῆς διαλέξεως τῆς γενομένης ἐν τῇ αἰθούσῃ τοῦ Φιλόλογικου Συλλόγου "Παρνασσός" καὶ ὑπὸ τὴν αἰγίδα τῆς Ἑταιρείας Βυζαντινῶν Σπουδῶν, ὑπὸ τοῦ ἱερομονάχου Λαυρεντίου Τάρδου, διευθυντοῦ τῆς Βυζαντινῆς Μουσικῆς Σχολῆς τῆς Ἑλληνορρυθμοῦ ἱερᾶς Μονῆς τῆς Κρυπτοφέρρης"]. Additionally, in two pieces of paper, placed before the above note, another two notes are found; at the first is written: *The material given to Mr. Pezopoulos for the Byzantinological Conference in Rome (September 1936) [Τὰ δοθέντα εἰς τὸν κ. Πεζόπουλον διὰ τὸ Βυζαντινολογικὸν Συνέδριον τῆς Ρώμης (7βρίου 1936) Κ. α. Ψάχος]*, while at the second one the following note is similarly found: *For Mr. Pezopoulos [Διὰ τὸν κ. Πεζόπουλον Κ. α. Ψάχος]*; about the mentioned figure of professor Manuel Pezopoulos see: John Stamatakis, «Εὐμανουὴλ Πεζόπουλος» ["Manuel Pezopoulos"], in *Επιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens] 4 (1953-4), 99-121; Vasileios Mandilaras, *Κλασικὴ Φιλολογία. Ἱστοριογράφημα. Μελέτη-Κριτικὴ. Δυτικὴ Εὐρώπη καὶ νεότερη Ἑλλάδα* [Classical Philology], (Corfu, Ionian University, Department of Archiving-Library science Museology, 2013), 142-6.

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

1

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

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

A folder found in K. A. Psachos's Archive includes some compositions sung during the Vespers service, the seven *Prokeimena* of the Week,¹² written down with the following inscription: *they are composed according to the musical tradition of Peter Protopsaltes the Byzantios* [Προκείμενα τῆς ἐβδομάδος, Δοχαὶ καλούμενα, ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κύρ Πέτρου πρωτοψάλτου τοῦ Βυζαντίου]; they are records of great musicological importance, because, according to an analytical note of K. A. Psachos, written down at the end of their musical text,¹³ *they were copied from a manuscript that the late Chrysanthos of Bursa has written down by his own hands* [τὰ ἀνωτέρω ἀντεγράφησαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένου]; in the mentioned note, a unique reference to an unknown (in the relevant research to date) autograph of the said Chrysanthos of Madytos might be hidden;¹⁴ one can obviously assume that this is a

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

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

¹³ Here is the full Greek text of the above mentioned note: Τὰ ἀνωτέρω ἀντεγράφησαν ἐκ χειρογράφου ἰδίαις χερσὶ τοῦ ἀειμνήστου Χρυσάνθου Προύσης γεγραμμένου, ἐν τῷ ὁποίῳ ~~ἀπαντῶνται~~ ἀπαντῶσι γραφῇ κατὰ πολλὰ διάφορος τῆς νῦν ἐν χρήσει, ὅρισμοι ἐν τισὶ μαθήμασι καὶ ἀγωγαὶ χρονικαὶ διάφοροι. Σημειωτέον ὅτι ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χερουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ. εἰσὶ διὰ καθέτων γραμμῶν ἐκ κοκκίνης μελάνης διηρημένα ρυθμικῶς εἰς τετράσημον ~~ἀπαντῶνται~~ παρεννευόμενον καὶ δισήμον, τρισημόν, πεντασημόν,

ὀκτασημόν καὶ δωδεκασημόν, οὐχὶ ὅμως μετὰ πολλῆς ἀκριβείας. Ἀγωγαὶ χρονικαὶ ἀπαντῶσιν αἱ ἐξῆς

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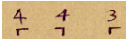
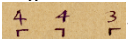
. Ὅσον ἀφορᾷ τὴν γραφὴν ~~τοῦ παρατηρούμεν~~ τὰ ἐξῆς, ἐκ τῶν σωζομένων ἐν αὐτῇ ἀρχαίων τινῶν σημείων συμπεραίνομεν ὅτι καίτοι καὶ ὁ Χρυσάνθος ἦτο εἰς τῶν τριῶν ἐφευρετῶν τῆς νέας μεθόδου, οὐχ ἦτον ὅμως, ἐν ταῖς ὑπ' αὐτοῦ ἰδιαίτερος γενομένης ἐξηγήσεσι, ~~μετεχειρίετο~~ διετήρησε καὶ μερικὰ τῆς παλαιᾶς γραφῆς λείψανα.

Ἰσως πάλιν ἢ ἐν τῷ χειρογράφῳ τοῦτ' αὐτὴ γραφὴ εἶναι ἢ τελευταία τῆς μετὰ τὴν γραφὴν τοῦ Πέτρου ἐξηγήσεως, οὕσα ἐν χρήσει πρὸ τῆς ὑπὸ τῶν τριῶν ἐξηγήσεως. Ἐπειδὴ ὅμως οὐδαμοῦ ἄλλοθι ἀπαντήσαμεν τελευταίαν τῆς ἀρχαίας μεθόδου γραφὴν τὴν ὅσον εὐκόλως ἀναγνωσκομένην, προτιμῶμεν τὴν ἀνωτέρω γνώμην.

Κ. α. Ψάχος
9βρίου 26 1893

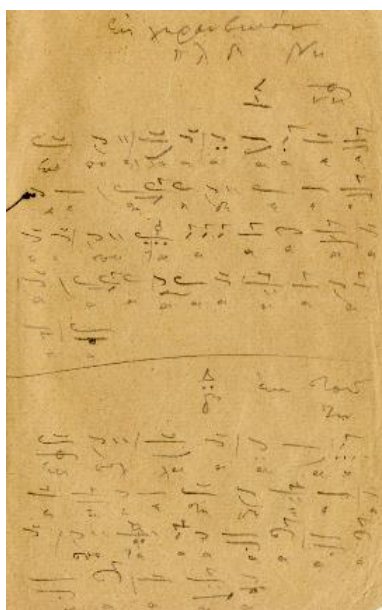
¹⁴ About the autographs of Chrysanthos of Madytos, known in the relevant research to date, see Manolis Hatzizakoumis, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820. Συμβολὴ στὴν ἐρευνα τοῦ νέου ἑλληνισμοῦ* [Manuscripts of Ecclesiastical Music 1453-1820; A contribution to the research on Modern Hellenism],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

reference to a musical codex of the type of the so-called *Anthology*, due to the content of the manuscript under discussion; as K. A. Psachos has pointed out in his aforementioned note, this manuscript contains compositions like *Polyeleoi*, *Doxologies*, *Cherubic Hymns*, *Communion Hymns*, *Mathimata*, *Prokeimena*, etc. [ἅπαντα τὰ ἐν αὐτῷ μαθήματα, πολυέλεοι, δοξολογίαι, χειρουβικά, κοινωνικά, μαθήματα, δοχαὶ κλπ.]; so, the aforementioned records, the musical texts of the *Prokeimena* copied by K. A. Psachos, seems to remain now the only source witness of this “missing” autograph of Chrysanthos.

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

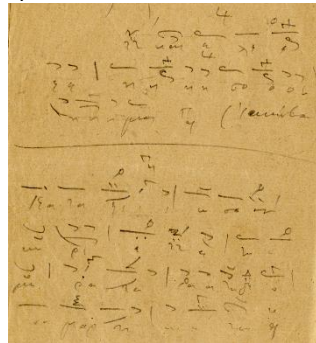
It also has to be noted that, in the last five pages of the same folder, there additionally are some rough musical notes, through a pencil written down by K. A. Psachos himself; as one can obviously assume, they refer to specific parts of individual compositions found at the mentioned “missing” autograph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

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

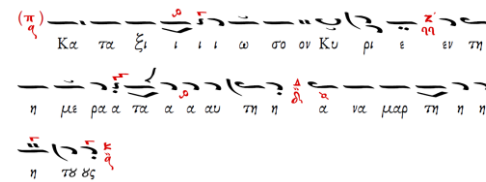


Πέτρου Πελοποννησίου), A.D. 1812] & 456-64 [L.K.Ps/BKΨ 229: *Heirmologion* (slow) composed by Peter Peloponnesian (Εἰρμολόγιον Πέτρου Πελοποννησίου), A.D. 1811].

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

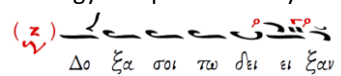
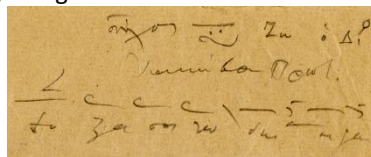


Pandekti 2, 710



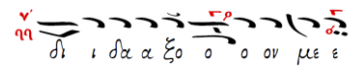
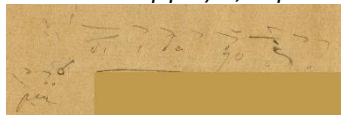
Pandekti 2, 711

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



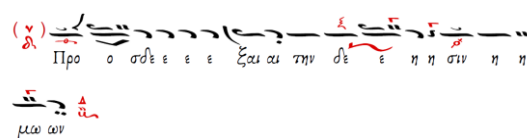
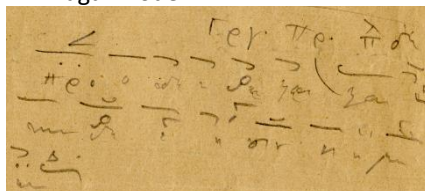
Pandekti 2, 747

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



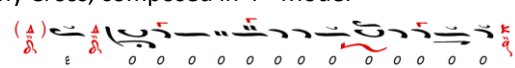
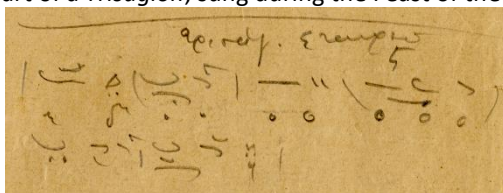
Pandekti 2, 757

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



Pandekti 2, 822

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



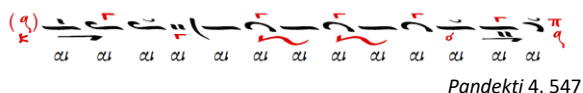
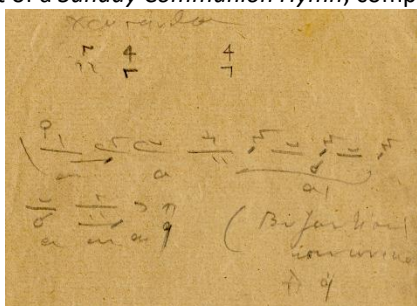
Pandekti 2, 828 (Chrysaphes version)



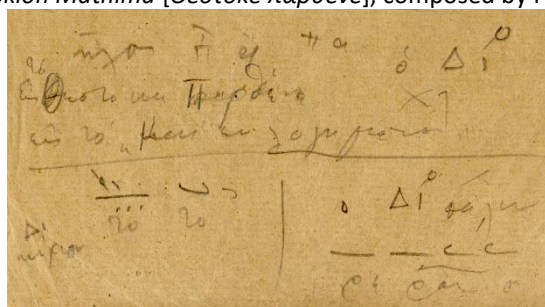
Pandekti 2, 832 (George the Cretan abbreviated version)

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

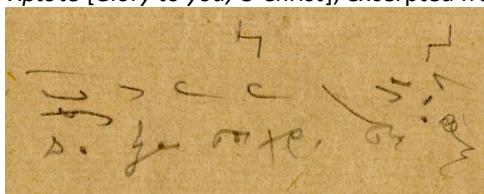
- part of a *Sunday Communion Hymn*, composed by Peter Byzantios in 1st Plagal Mode:



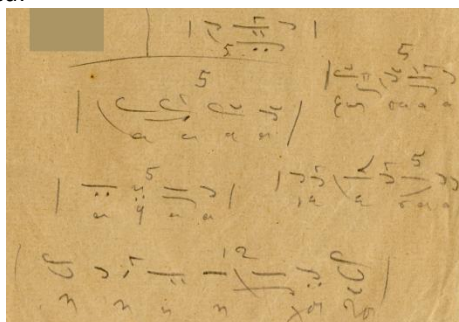
- parts of the octaechon *Theotokion Mathima* [Θεοτόκε παρθένε], composed by Peter Bereketes:



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



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



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

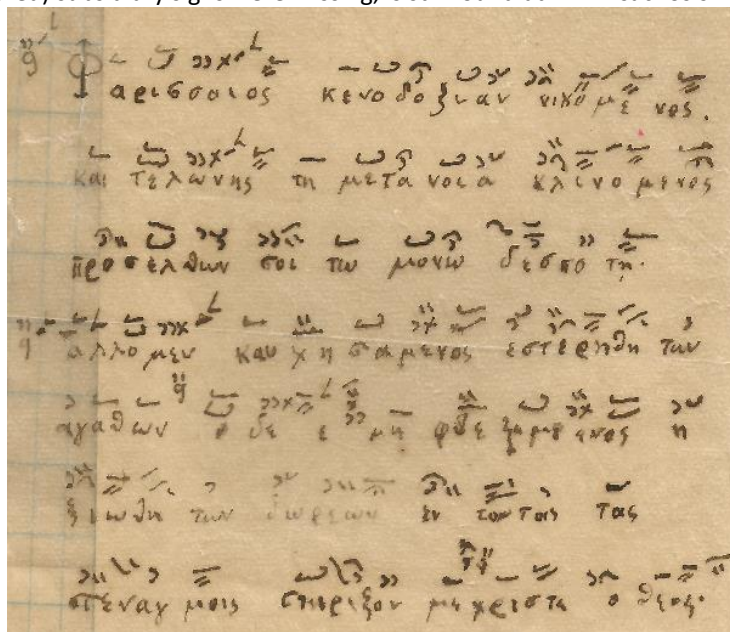
¹⁶ Gregorios Th. Stathis *Tà χειρόγραφα Βυζαντινῆς μουσικῆς. Τὰ πρωτόγραφα τῆς ἐξηγήσεως εἰς τὴν νέαν μέθοδον σημειογραφίας. Περιγραφικὸς κατάλογος τῶν ἰδιοχείρων πρωτογράφων κωδίκων εἰς τὴν Νέαν Μέθοδον ἀναλυτικῆς σημειογραφίας (1814-1815) τῆς Βυζαντινῆς καὶ Μεταβυζαντινῆς Μουσικῆς τῶν ἐξηγητῶν τριῶν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

2

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξία νικώμενος]

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

The history of this exegesis seems to be as follows: a scholar from Varna, Bulgaria, whose name was A. Manoff, sent to K. A. Psachos the aforementioned original melody, written down (it probably has been copied from an undefined musical codex) according to the Ancient Method of the stenographical Byzantine Notation; the sent piece of paper, on which this specific melody has been recorded (uncompletely, while its final cadence [ὡς φιλόανθρωπος / for Thou lovest mankind] is missing) only through the (black-colored) phonetical signs, while the relevant (red-colored) subsidiary signs were missing, is still found at K. A. Psachos's Archive:¹⁹



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

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

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

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

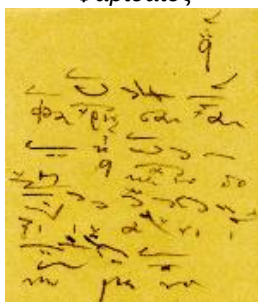
²⁰ Cf. below, note 29.

i. The notes [Αἱ σημειώσεις]

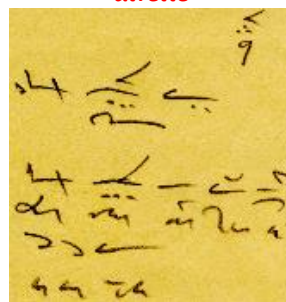
A series of musical notes, saved under the title *The notes* [Αἱ σημειώσεις], are found within the mentioned folder of K. A. Psachos's Archive; they have mostly consisted of small pieces of paper on which K. A. Psachos has roughly written down, through a pencil, parts of the Idiomelon he was trying to analyze; according to the mentioned material, one can assume that his tactic was to first focus on individual musical phrases of the entire given melody and secondly go on with their exegesis; that way, one can follow his work gradually formed step by step; in most cases, he first writes down the prototype part of the melody (under the inscription παλ. [= παλαιόν], that means the originally given version of the melody written down according to the Ancient Method of the stenographical Byzantine Notation), and secondly points out (exactly below it) its relevant exegesis (under the inscription ἐξήγ. or ἐξ. [= ἐξήγησις], that means the version of the New Method of the analytical Byzantine Notation he formed); in order to form the last version, i.e. the exegesis of the melody, his effort was based on the already given relevant tradition, judging from the identity of the individual formulae; he would each time point out a specific reference to the given material he had taken into consideration, through either a reference to the pages of a specific musical book,²¹ or, in some cases, by copying in his notes the respective parts of the used prototype melodies themselves.²² In the following index, one can overview the material included in the notes under discussion in its entirety:

Φαρισαῖος κενοδοξία νικώμενος, καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος, προσῆλθὼν σοι τῷ μόνῳ Δεσπότη, ἄλλ' ὁ μὲν καυχησάμενος, ἔστερήθη τῶν ἀγαθῶν, ὁ δὲ μὴ φθνεγξάμενος, ἤξιώθη τῶν δωρεῶν. Ἐν τούτοις τοῖς στεναγμοῖς, στήριξόν με Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος

Parts of the Idiomelon Φαρισαῖος



Parallelisms αἰνεῖτε



References

²¹ In the above-mentioned musical notes, one can clearly see a few references to a specific source, which K. A. Psachos seems to have taken into consideration while preparing his exegesis; those references mostly consisted of an indication to pages [Σελ. = Σελίδες]; the mentioned pages refer to a voluminous "book", while, for example, in the case under discussion, one can notice pages' numbers from 527 to 799; at the end of the same references an indication is written, in the Greek language, that seems to be an abbreviation of the form of Κηλ. or Κλ.; one can assume that this abbreviation refers to the name of the famous musician Panagiotes Kiltzanides from Bursa [Κηλ.], or even to his notorious study of the so-called "Key of the Ancient Byzantine Notation" (in Greek: Κλεῖδα [Κλ.]); unfortunately, there isn't any clue in either the relevant bibliography in existence to date or even in the material found in K. A. Psachos's Archive to support such a fascinated hypothesis; the relevant research ought to remain open. About the said musician Panagiotes Kiltzanides see: Papadopoulos (1890), 443-4; George Papadopoulos, *Ἱστορικὴ ἐπισκόπησις τῆς βυζαντινῆς ἐκκλησιαστικῆς μουσικῆς ἀπὸ τῶν ἀποστολικῶν χρόνων μέχρι τῶν καθ' ἡμᾶς (1-1900 μ.Χ.)* [A historical overview of Byzantine Music], (Athens, 1904), 284-6; Papadopoulos (1995), 124-5; about his missing book ("Key of the Ancient Byzantine Notation") see: Achilleas G. Chaldæakes, "The 'Key of the Ancient Byzantine Notation'", in *Ἐπιστημονικὴ Ἐπετηρὶς τῆς Φιλοσοφικῆς Σχολῆς τοῦ Πανεπιστημίου Ἀθηνῶν* [Scientific Yearbook of the School of Philosophy of the National and Kapodistrian University of Athens] 47 (2022-3), 9-43; cf. Panagiotes Kiltzanides, *Δοξαστάριον Πέτρου τοῦ Πελοποννησίου, περιέχον ἅπαντα τὰ ἰδιόμελα καὶ Δοξαστικά τοῦ Ἑσπερινοῦ, τῆς Λιτῆς, τῶν Ἀποστίχων καὶ τῶν Αἰνῶν, τὰ Ἀπολυτίκια καὶ Κοντάκια πασῶν τῶν Δεσποτικῶν καὶ Θεομητορικῶν ἑορτῶν, τῶν ἑορταζομένων Ἀγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριψοδίου καὶ Πεντηκοσταρίου, ἐν ᾧ προσετέθησαν καὶ τινὰ ἀργὰ ἀρχαῖα μαθήματα μέχρι τοῦδε ἀνέκδοτα, κατὰ παραλληλισμὸν ἐκ τῆς ἀρχαίας πρὸς τὴν νέαν Μέθοδον, ἐκδίδεται ὑπὸ τοῦ μουσ. Π. Γ. Κηλτζανίδου Προουσαέως, ἀδεία καὶ ἐγκρίσει τῆς Μεγάλης Ἐκκλησίας καὶ τοῦ Αὐτοκρατορικοῦ ἐπὶ τῆς Δημοσίας Ἐκπαιδεύσεως Ὑπουργείου (ὑπ' ἀριθ. 160. 7 Δζμαζιλ-Αχρήρ, 99. 13 Νισάν 98)* [Doxastarion, composed by Peter the Peloponnesian], 2nd volume, (Constantinople, 1886), α' - γ' [: a "note of crucial importance" («Σπουδαία Σημείωσις») at the end of the book]; K. A. Psachos, «Τὸ ζήτημα τῆς ἀρχαίας μουσικῆς γραφῆς καὶ τὸ σύγγραμμα τοῦ Κηλτζανίδου» ["The issue of the Ancient Method of the stenographical Byzantine Notation and the book of Panagiotes Kiltzanides"], in *Φόρμιγξ* [Formigx], II.a.9 (15.7.1905), 1-2 | II.a.10 (31.7.1905), 3 | II.a.11-2 (15-31.8.1905), 3 | II.a.13-4 (15-30.9.1905), 5 | II.a.16 (31.10.1905), 3-4 | II.a.17-8 (15-30.11.1905), 1 & 5-6; Psachos (1978), 247-8 (note 81); Gregorios Th. Stathis *Ἡ ἐξήγησις τῆς παλαιᾶς βυζαντινῆς σημειογραφίας καὶ ἑκδοσις ἀνωνύμου συγγραφῆς τοῦ κώδικος Ξηροποτάμου 357 ὡς καὶ ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου ἐκ τοῦ κώδικος Δοχειαρίου 389* [The exegesis of the Ancient Byzantine Notation], (Athens: Institute of Byzantine Musicology, 1978), 16-8, 40-1 (note 2).

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

Parts of the Idiomelon

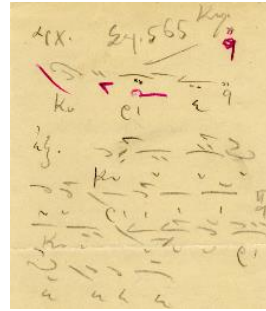
Φαρισαῖος κενοδοξία νικώμενος



προσῆλθόν σοι

Parallelisms

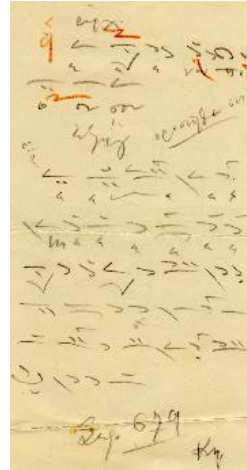
Κύριε



References

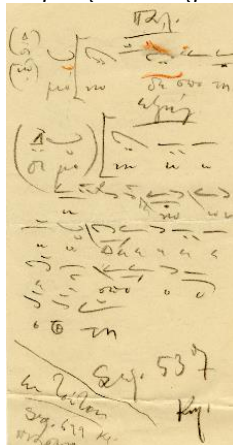
Σελ. 625 Κηλ.
Σελ. 565 Κηλ.

ἐνώπιον



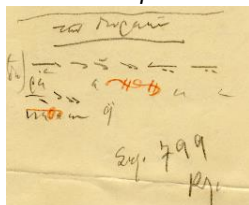
Σελ. 679 Κηλ.

μόνω δεσπότη



Σελ. 537 Κηλ.
ἐν τούτοις
Σελ. 622 Κηλ.

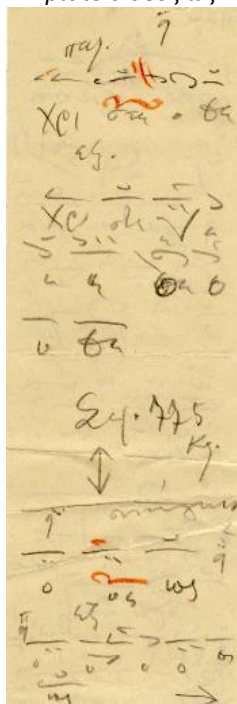
τῶν δωρεῶν



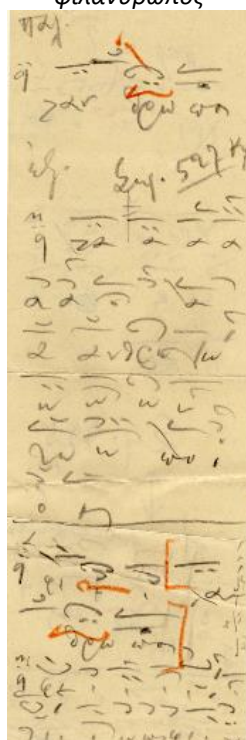
Σελ. 799 Κηλ.

Parts of the Idiomelon

Χριστέ ὁ θεός ὡς



φιλόανθρωπος



Parallelisms

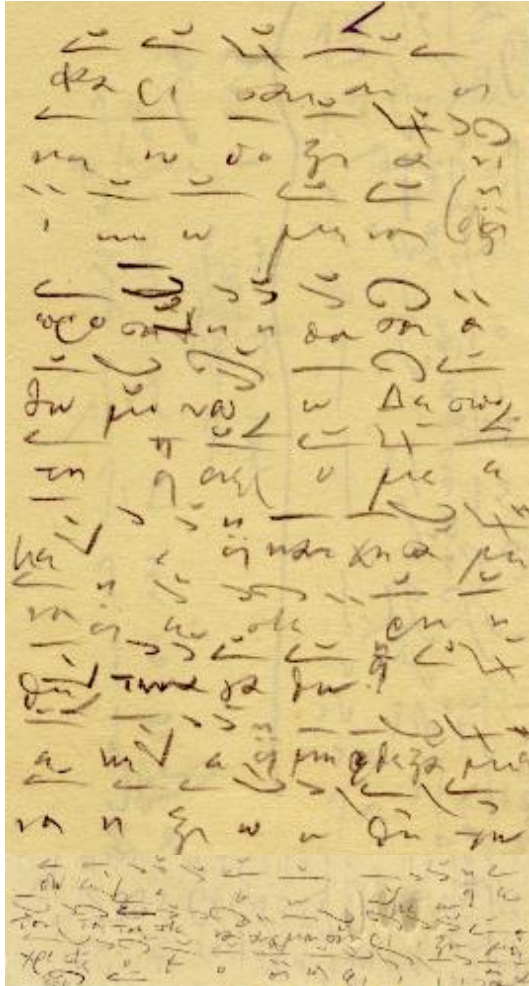
References

Σελ. 775 Κλ.

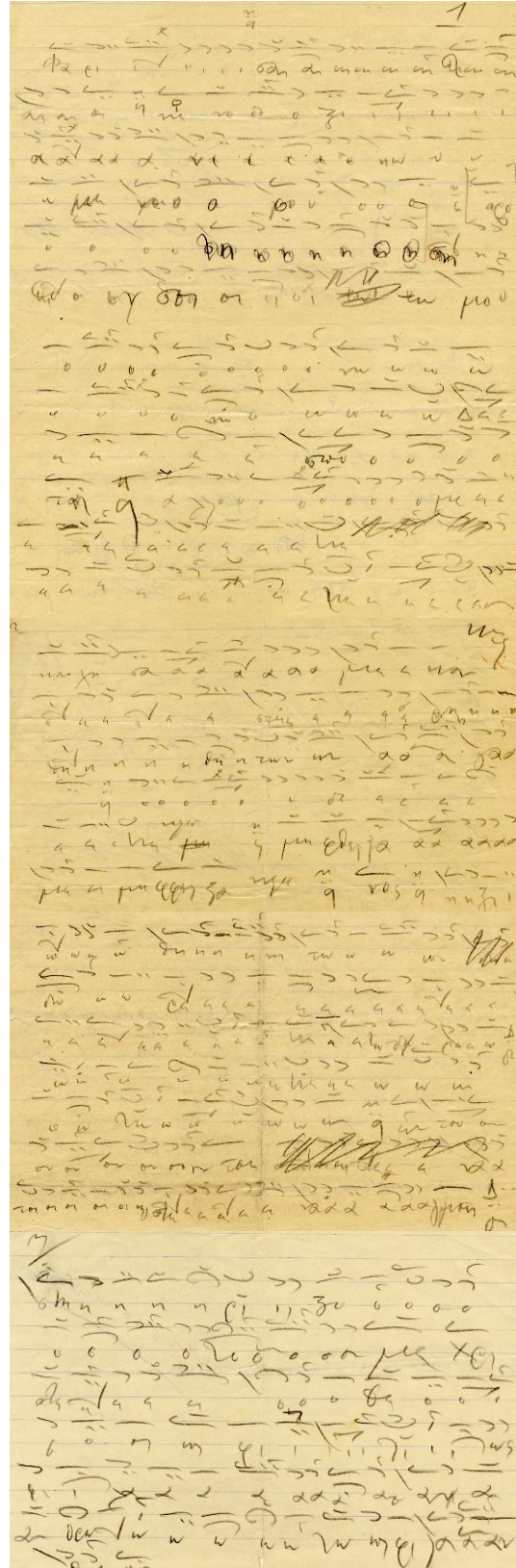
Σελ. 527 Κλ.

Additionally, the first full version of both the *Metrophonia* and the exegesis of the Idiomelon under discussion are found amongst those notes; they are also roughly written down through a pencil by K. A. Psachos himself, the *Metrophonia* in two pages, and the exegesis in three pages (the first two pages are written on both sides):

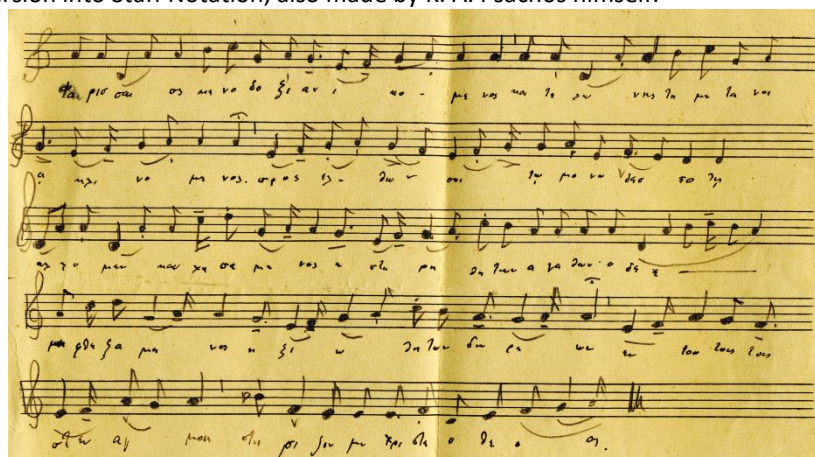
Metrophonia



Exegesis



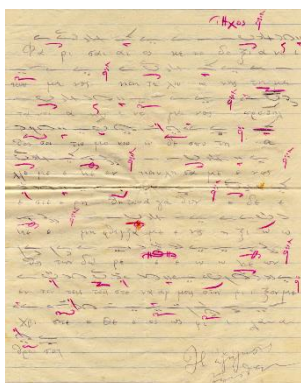
It has to emphatically be pointed out that in the same folder one can also find a transcription of the *Metrophonia*'s version into Staff Notation, also made by K. A. Psachos himself:²³



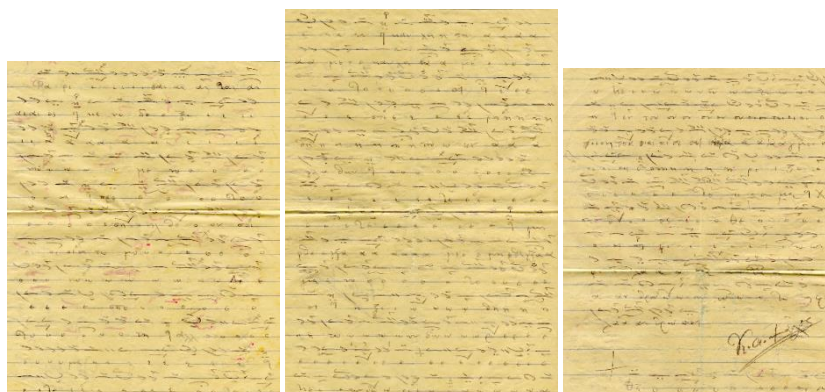
ii. The primary record

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

Ancient Method of the stenographical Byzantine Notation



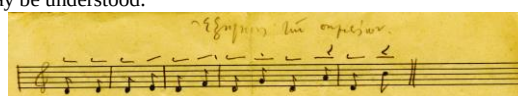
K. A. Psachos's exegesis



iii. The final record

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

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



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

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

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

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

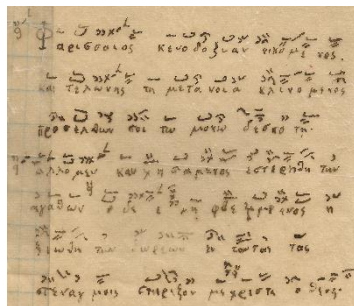
Nevertheless, some additional musicological remarks should be pointed out, as far as the composer of the original composition under discussion and its exegesis is concerned;

a) *the composer of the composition*

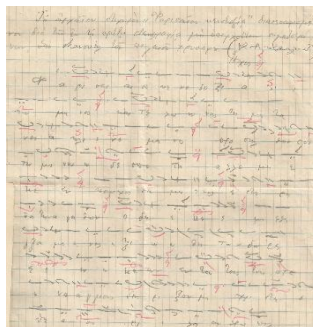
In the mind of whoever is engaged to the specific genus of the Byzantine Melopoeia, i.e. the sticheraric one, a question of crucial importance is certain to arise: the composition under examination might indeed be attributed to Manuel Chrysaphes or it actually should be attributed to Panagiotis Chrysaphes;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

Manuel Chrysaphes

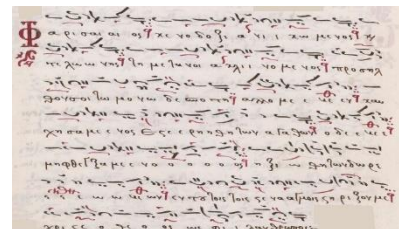
A. Manoff



K. A. Psachos



Panagiotis Chrysaphes



στιχηρόν «Φαρισαῖος κενοδοξία» διασσεσφισμένον διὰ τῶν ἐν τῇ πρώτῃ στενογραφία μὴ ὑπαρχόντων σηματοδρόμων, ὑπὸ Μανουὴλ τοῦ παλαιοῦ Χρυσάφου (Κ. Α. Ψάχου)].

²⁷ See above, note 19.

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

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

³⁰ Cf. Gregorios Th. Stathis «Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης» [“Panagiotis Chrysaphes the Protopsaltes”], in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1995-1996. Μελοῦργοι τοῦ 13^{ου} αἰῶνα. Παναγιώτης Χρυσάφης ὁ νέος καὶ Πρωτοψάλτης - Γερμανὸς ἀρχιερεὺς Νέων Πατρῶν - Μπαλῶσης ἱερεὺς καὶ νομοφύλαξ - Πέτρος Μπερεκέτης ὁ μελωδός* [Program of a concert of the Music Hall of Athens, dedicated to 17th-century Byzantine Music composers], (Athens: Music Hall of Athens, 1995), 11-2, 14.

³¹ The melody of the Sticheron under discussion attributed to Manuel Chrysaphes is taken from both the above-mentioned handwritten text sent to K. A. Psachos by A. Manoff (see above, note 19), as well as from the relevant transcription and clarification of it (through the addition of the red-colored subsidiary signs) made by K. A. Psachos (see above, note 29); the melody of the same Sticheron attributed to Panagiotis Chrysaphes is taken from the codex No. 087 of Kenneth Willis Clark Collection of Greek Manuscripts (David M. Rubenstein Rare Book & Manuscript Library, Duke University), f. 228^v, a codex that includes a full version of Panagiotis Chrysaphes's Sticheron, available at the following site: <https://repository.duke.edu/dc/earlymss/emsgk01087> [accessed 31 March 2021]. It has to additionally be noted that through the following index one can easily compare, as well, the red-colored subsidiary signs added by K. A. Psachos to the relevant ones given by the manuscript record of Panagiotis Chrysaphes's version of the Sticheron.

³² There is only a minor difference, that is the following musical cadence of Sticheron's poetic phrase ὁ δὲ μὴ φθεγξάμενος [the other kept silent], which is missing from A. Manoff's/K. A. Psachos's version: ; it is a melismatic musical cadence [a: *cba ba b cba*], consisted of a double repetition of a descending third [c: *cba*, made through *Kratemohyporrhoeon* & *Heteron Parakalesma* the first time, and through *Hyporrhoe* & *Piasma* & *Heteron Parakalesma* the second one, respectively], which is separated through a usual formula of *Antikenoma* [c: *ba*]; at this point, one has to wonder: is this minor difference enough to prove the composer's diversity under discussion? cf. Gregorios Th. Stathis, «Μανουὴλ Χρυσάφης ὁ λαμπαδάριος (μέσα 15^{ου} αἰῶνος)» [“Manuel Chrysaphes the Lampadarios (middle of the 15th century)”], in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1994-1995. Κύκλος Ἑλληνικῆς Μουσικῆς. Βυζαντινοὶ μελοῦργοι. Μανουὴλ Χρυσάφης ὁ λαμπαδάριος - Ἰωάννης Κλαδᾶς ὁ λαμπαδάριος - Ἰωάννης Κουκουζέλης ὁ βυζαντινὸς μαῖστωρ* [Program of a concert of the Music Hall of Athens, dedicated to Byzantine composers], (Athens: Music Hall of Athens, 1994), 42, where such a minor difference between a Sticheric composition composed by both Manuel and Panagiotis Chrysaphes is also pointed out.

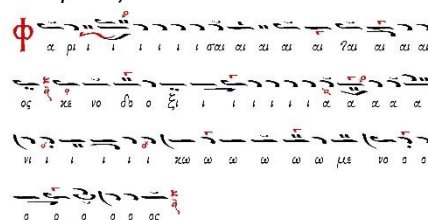
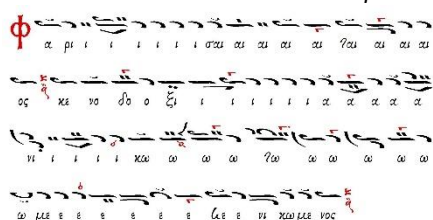
b) *the exegesis of the composition under examination*

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

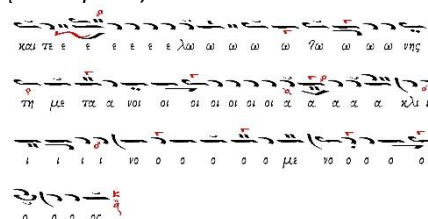
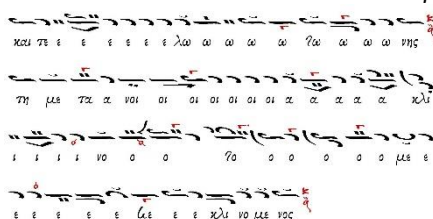
Chourmouzios Chartophylax

K. A. Psachos

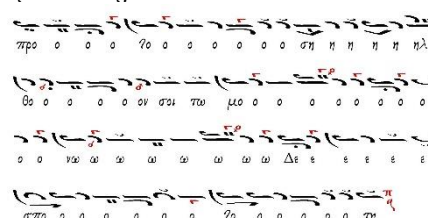
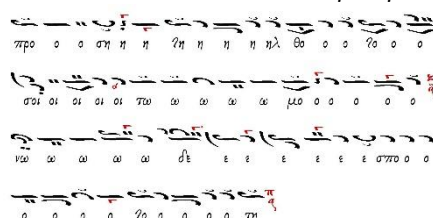
Φαρισαῖος κενοδοξία νικώμενος



καὶ Τελώνης τῇ μετανοίᾳ κλινόμενος

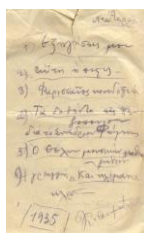


προσηλθὼν σοι τῷ μόνῳ Δεσπότη



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

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



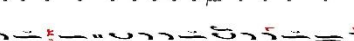
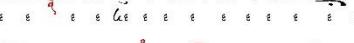
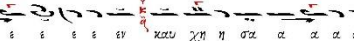
³⁵ The scores that follow are electronically re-written (from the aforementioned manuscripts of both Chourmouzios Chartophylax [see above, note 33] and K. A. Psachos [see above, note 29]) by Theodoros Maroulakis, to whom great gratitude is expressed.

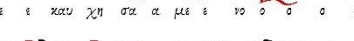
Chourmouzios Chartophylax

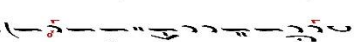
K. A. Psachos

ἀλλ' ὁ μὲν καυχησάμενος, ἐστερήθη τῶν ἀγαθῶν

α αλ λο ο ο ο ο με ε ε ε ε ε ε ε
 ε ε ε ε ε ε ε ε ε ε ε ε ε ε ε
 παυ χη σα α α α α α με ε ε παυ χη σα με ε
 νο ο ο ο ος ε ε ε ε ε ε ε ε ε ε ε ρη
 η η η η Θη η η η η η η τω ω ω ω
 ω ω ω ω α α α α α α α α α α α α
 α α α α α α α α α α α α α α α


 ἀλλ' ο ο ο ο ο ο ο ο με ε ε ε ε ε ε

 ε ε ε ε ε ε ε ε ε ε ε ε ε ε

 ε ε ε ε ε ε εν και χη η σα α α α α α α

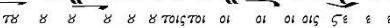
 με ε ε και χη σα α με ε νο ο ο ο ο ο ο

 νο ο ο ο ο ο ο ο ε ε ε ε ε ε ε ε ε ε

 ε ε ρη η η θη η τω ω ω ω ω ω ω α α α

 α α α γα α θων

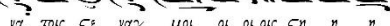
ὁ δὲ μὴ φθιγενξάμενος, ἡξιώθη τῶν δωρεῶν

[illegible][illegible]

Ἐν τούτοις τοῖς στεναγμοῖς, στήριξόν με


 εν τῇ ἄ ἄ ἄ ἄ τοῖς τοῖς οἱ οἱ οἱ οἱς γέ ε ε αε ε


 ε να τοῖς γέ να γ μοι οἱ οἱ οἱς ση η η η η η


 ρι ι ι ι ι ι ξ ο ο ο ο ο ο ο ο ο ο ο


 ον με

Εἰ
τὰ ἄ ἄ ἄ ἄ ἄ ἄ ἄ τῶι οἱ οἱ οἱ οἱ οἱ οἱ

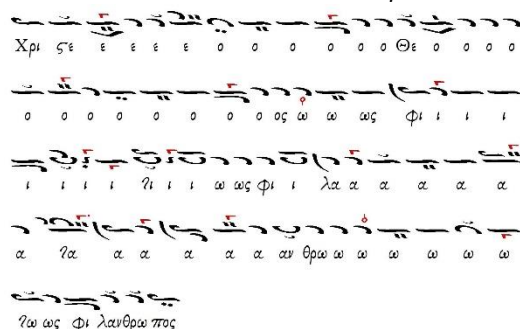
οἱ οἱ οἱ οἱ οἱς ὅ ε ε ε ε να α γ μοι οἱ οἱ οἱ οἱς

ὁ η η η η ρι ι ι ξ ο ο ο ο ο ο ο

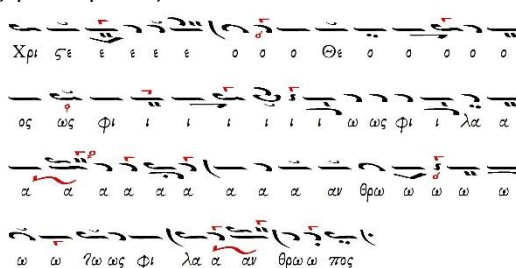
ο πο ο ο ον με

Chourmouzos Chartophylax

Χριστέ ὁ Θεὸς ὡς φιλόανθρωπος



K. A. Psachos



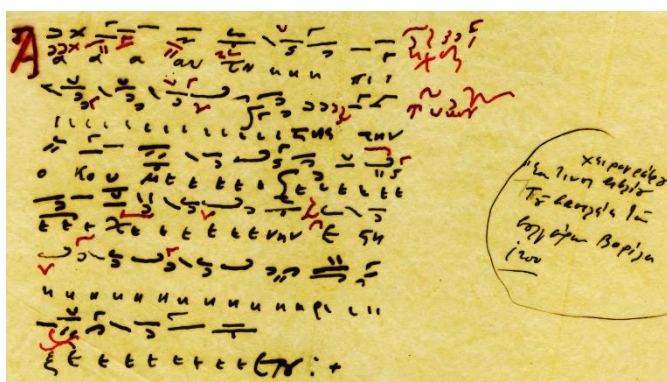
3

This Faith hath established the whole world

[Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν]

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

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

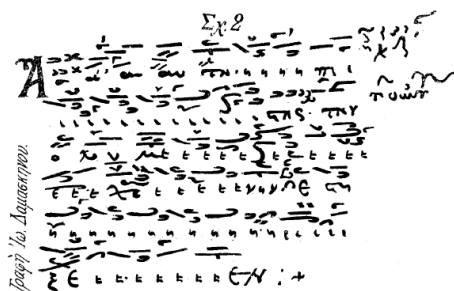


It includes a musical example that was already known in the relevant musicological bibliography published until that time; for instance, one could find it in a book published by George Papadopoulos in 1904;³⁷ but, in the version found in K. A. Psachos's Archive, some

interesting additional notes should be specifically pointed out:

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

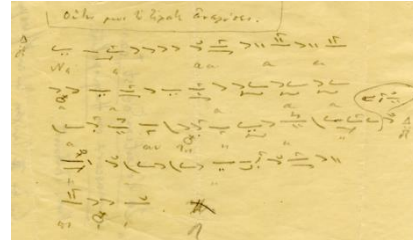
³⁷ Papadopoulos (1904), musical example No. 2, found at the end of the mentioned book, published under the inscription: "John's of Damascus Notation" [«Γραφή Ἰω. Δαμασκηνοῦ»]:



There aren't any pieces of evidence as far as the specific source from which the above-mentioned musical example has been taken is concerned; at the preface of the same book (*ibid.*, v' [=50]), one can just read that the examples found in its appendix consisted of "palaeographical musical texts, through which the versions of the Byzantine Notation are chronologically shown, starting from the Ancient and concluding to the contemporary period" [«παλαιογραφικά κείμενα, εἰκονίζοντα κατὰ χρονολογικὴν σειρὰν τὰς ἀπὸ τῆς χριστιανικῆς ἀρχαιότητος μέχρι τῆς νῦν ἐν χρήσει γραφικῆς μεθόδου μουσικῆς γραφάς»].

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

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



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

Traduction de la planche № 1.

Spécimen d'ancien chant Papadique.

(Tiré du *Synodique de Boris*).

Moderato.

Rall.

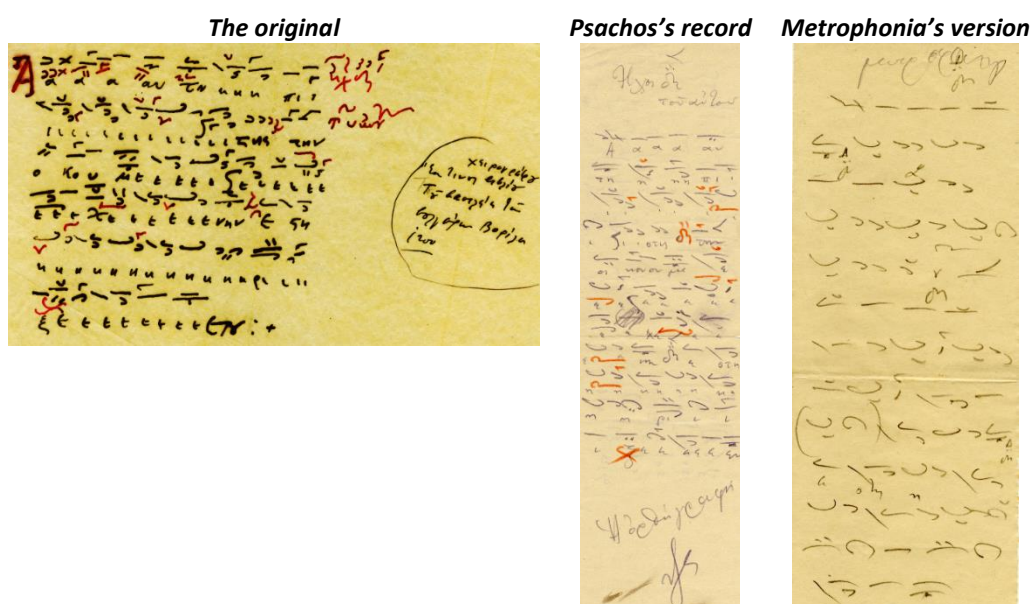
From the above observations, it is obvious that in this case, as well, K. A. Psachos had another challenge to deal with the “pre-history” of the composition under discussion; furthermore, he finally formed the exegesis of the entire composition, an effort that is written down by his own hands into an impressively clear score, under the following inscription: “*This Faith hath established the whole world*”, a *Mathima of the Papadic genus*

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

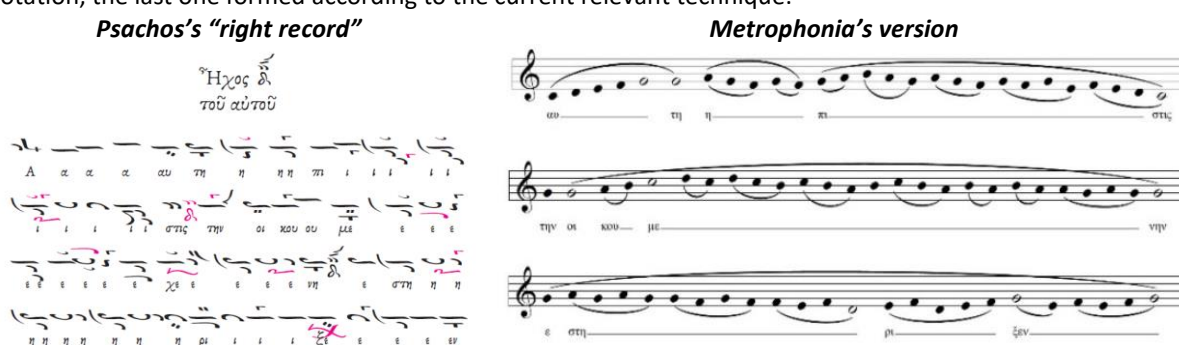
³⁹ *Ibid.*, 140-1: “*Un belle copie du Synodique de Boril faite au XIV siècle, (aujourd’hui conservée à la bibl. nationale de Sophia.) Ce document est très précieux au point de vue de l’histoire musicale des bizantins. Le texte du Ms. qui est en slave, est parsemé de chants papadiques avec notation et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

composed by John Koukouzeles; exegesis from the Ancient Stenography by K. A. Psachos at the request of A. Manoff [«Αὐτὴ ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν», Μάθημα Ἰωάννου τοῦ Κουκουζέλου, Μέλος παπαδικόν, Ἐξήγησις ἐκ τῆς ἀρχαίας στενογραφίας ὑπὸ Κ. Α. Ψάχου, κατ' αἶτησιν τοῦ κ. Α. Manoff], accompanied by a final signatory note: Athens, September 19. 1936, K. A. Psachos, Tutor of the Greek Music [Ἐν Ἀθῆναις, 19 Σεπτεμβρίου 1936, Κ. α. Ψάχος, Καθηγητὴς τῆς Ἑλληνικῆς Μουσικῆς];⁴⁰ the last specific reference to a “request of A. Manoff”, i.e. the figure of the scholar from Varna, Bulgaria, known from the above-mentioned comments, is perhaps a clue in order for one to assume that the latter was, once again, the one who presumably sent to K. A. Psachos the copy of the original melody of the composition under discussion.

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



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



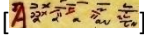
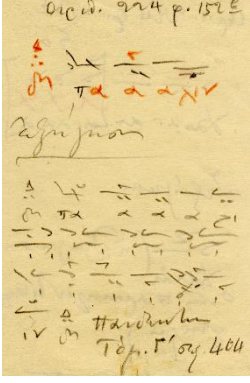
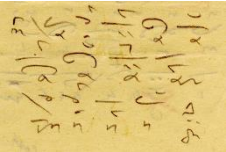
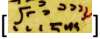
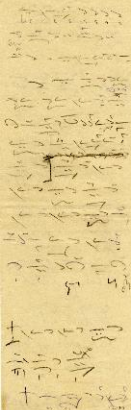
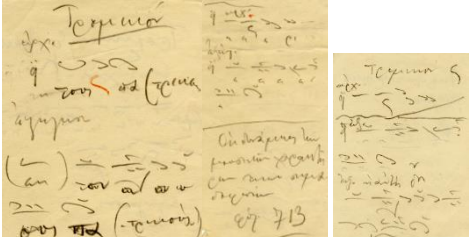
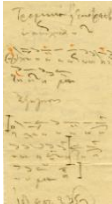
Additionally, a series of individual musical notes are also found within the mentioned folder of K. A. Psachos's Archive; they are formed according to the type, the philosophy, the perspective, and the structure

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

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

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

already described above, focusing on specific parts of the entire composition, while, in this case, some specific references to the musical manuscript No. 224 of K. A. Psachos's Library [ἀριθ. 224],⁴³ as well as to the well-known printed edition of the so-called *Mathematarion* [Πανδέκτη Τόμ. Γ'],⁴⁴ have to particularly be noted; at the following index, one can overview the material included in the notes under discussion, in its entirety:

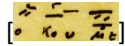
Parts of the Mathema Αὐτή	Αὐτή ἢ πίστις τὴν Οἰκουμένην ἐστήριξεν Parallelisms πάλιν	References
		
Αὐτή [the cadence] 	πίστις 	ἀριθ. 224, φ. 152B Πανδέκτη Τόμ. Γ' σελ. 404 [excerpt from the <i>Mathema</i> Δέσποινα πρόσδεξαι, dedicated to the Virgin Mary, composed in 4 th Mode by Daniel Protosaltēs]
Αὐτή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

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

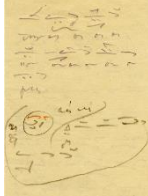
⁴⁴ John, the Lampadarios - Stefanos, the first Domestikos of the Great Church of Christ, *Πανδέκτη τῆς ἱερᾶς ἐκκλησιαστικῆς ὕμνωδίας τοῦ ὅλου ἐνιαυτοῦ, ἐκδοθεῖσα ὑπὸ Ἰωάννου λαμπαδαρίου καὶ Στεφάνου Α' Δομεστίκου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας* [Pandekti of the holy ecclesiastical hymnodia of the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

Parts of the Mathema

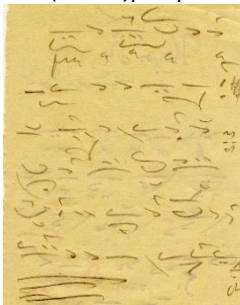
Οίκουμέ(νην)



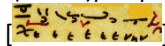
Τὴν Οἰκουμέ(νην)



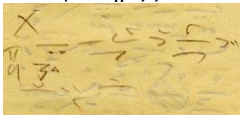
(Οἰκου)μένην



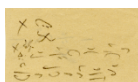
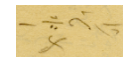
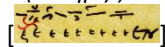
(Οἰκου)μένην



(ἐστήρι)ξεν

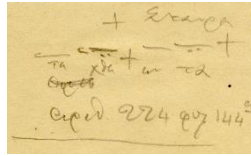


(ἐστήρι)ξεν



Parallelisms

τεχθέντα

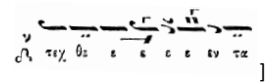


References

Σταυρός

ἀριθ. 224 φύλ. 144^a

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



τετάρτη γραμμῇ

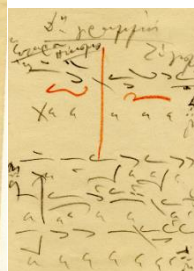
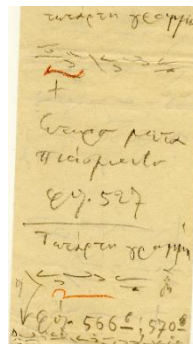
Ἔτερον μετὰ πιάσματος φύλ. 527

Τετάρτη γραμμῇ

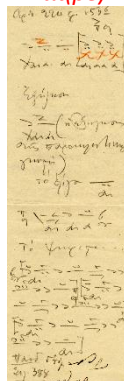
Φύλ. 566b και 570b

Δ' γραμμῇ

ἕτερον καὶ πιάσμα - λύγισμα



Χαῖ(ρε)



ἀριθ. 224, φ. 153b

(ἡ ἐξήγηση τῆς παρακλητικῆς γνωστῆ)

Τὸ ὀλίγον

Τὸ ψηφιστο[παρακάλεσμα]

Πανδέκτη Γ' τόμ. σελ. 388

[the beginning from the *Mathema* Χαῖρε

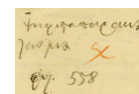
κατάρας λύτρωσις, dedicated to the Virgin

Mary, composed in 1st Plagal Mode by

Daniel Protopsaltes]

Ψηφιστοπαρακάλεσμα

φύλ. 558



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

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

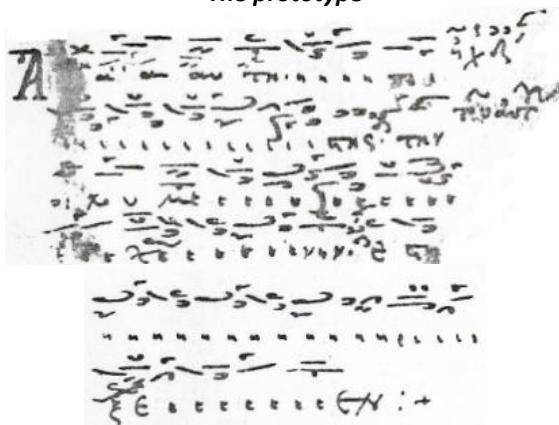
⁴⁵ See E. Tončeva, "Музикални текстове в Палаузовия препис на Синодика на цар Борил (Палеографско изследване и музикален анализ)" ["Les textes musicaux de la copie du Synodique du Tsar Boril"], in *Българска Академия на науките-Известия на Института за музикознание* [Académie Bulgare des Sciences-Bulletin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

⁴⁶ See Tončeva (1967), especially on pp. 57 (note 1) & 102; the historical comments on the same manuscript are found on pp. 145-52; in light of the specific information given by the mentioned Bulgarian scholar (see, for example, *ibid.*, p. 58), it seems that there isn't any piece of evidence in order for one to safely attribute the composition to John Koukouzeles (as K. A. Psachos has already –and without any doubt– done); on the top of all four musical compositions included at the mentioned manuscript one can just see the usual inscription *composed by the same composer* [τοῦ αὐτοῦ], but (as far as is known) there isn't any previous relevant inscription where koukouzeles's name is clearly pointed out.

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

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

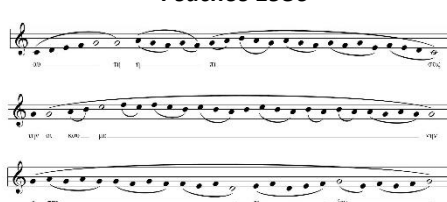
The prototype



Thibaut 1898



Psachos 1936



Toncheva 1967



4

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

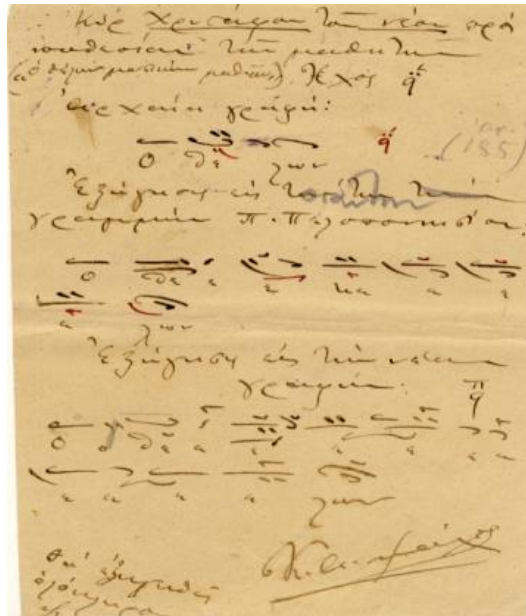
As a final sample of K. A. Psachos's ability to use the New Method of the analytical Byzantine Notation towards the purpose of the exegesis of the Ancient Method of the stenographical Byzantine Notation, the material found in another folder of his Archive should be pointed out; on the cover page of the mentioned folder one can read the following inscription: *"The one who wants to learn Music", Method composed by Chrysaphes; exegesis by K. A. Psachos* [«Ὁ θέλων μουσικὴν μαθεῖν» τοῦ Χρυσάφου, Ἐξηγήσεις Κ. Α. Ψάχου];⁴⁹ indeed, the full exegesis of the aforementioned *Method* is included at the folder, written down by K. A. Psachos himself into an impressively clear score, consisting of 5 numbered pages, under the following inscription: *Admonition to pupils, composed by [Panagiotes] Chrysaphes; exegesis, for the very first time, from the Ancient Method of the stenographical Byzantine Notation, by K. A. Psachos* [Χρυσάφου τοῦ νέου, Νουθεσία πρὸς τοὺς μαθητάς, τὸ πρῶτον ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας ὑπὸ Κ. Α. Ψάχου· ἦχος α' Ὁ θέλων μουσικὴν μαθεῖν];⁵⁰ additionally, at the end of this score (p. 5) his characteristic signature [Κ. α. Ψάχος] is added, along with both a chronological indication (Athens, 1926 [Ἀθῆναι 1926]) and the following interesting note: *There is not found any exegesis of this composition made by anyone of our predecessor's tutors; that's why I am directly going on with its exegesis, avoiding pointing out references to any pre-existing analysis of it* [Τὸ μέλος τοῦτο παρ' οὐδενὶ τῶν πρώτων ἐξηγητῶν εὐρέθη

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

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

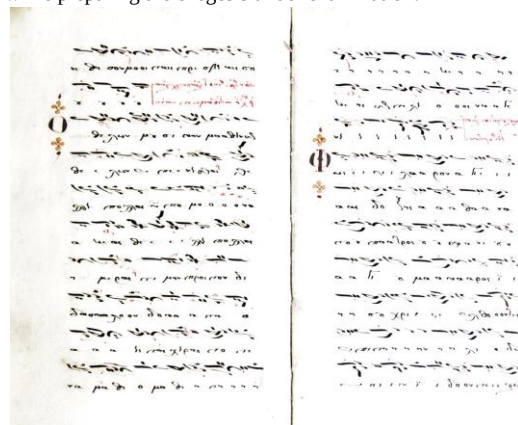
ἐξηγημένον. Διὰ τοῦτο δὲν παραθέτω διαμέσους ἀναλύσεις αὐτοῦ, ἀλλ' ἐξηγῶ τοῦτο ἀπ' εὐθείας. Κ. Α. Ψς (Ψάχος)].

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



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

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



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

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

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

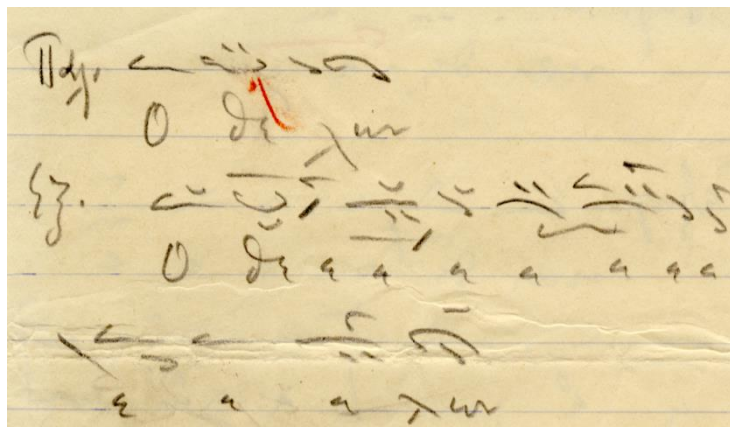
Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπαινεῖσθαι, θέλει πολλὰς ὑπομονάς, θέλει πολλὰς ἡμέρας,
τιμὴν πρὸς τὸν διδάσκαλον, δουκᾶτα εἰς τὰς χεῖρας, τότε νὰ μάθῃ ὁ μαθητὴς καὶ τέλειος νὰ γένη

**Parts of the
Method**

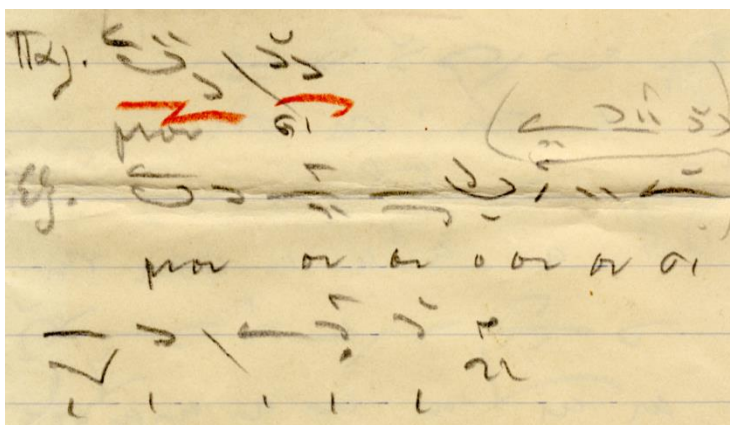
Facsimiles

References

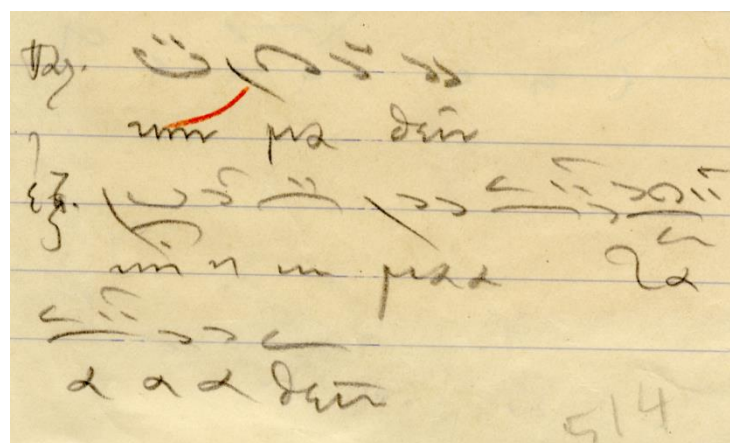
Ὁ θέλων



μουσι-

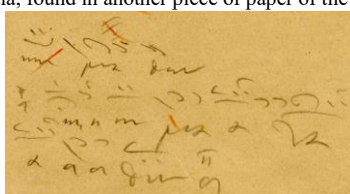


-κὴν
μαθεῖν⁵⁵



514

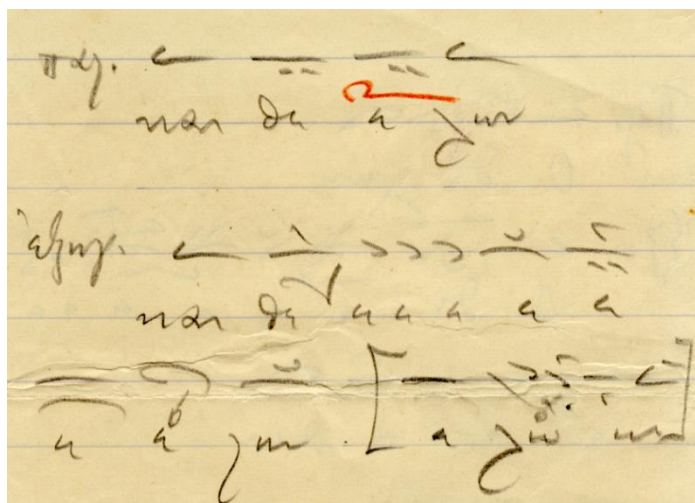
⁵⁵ Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos's Archive:



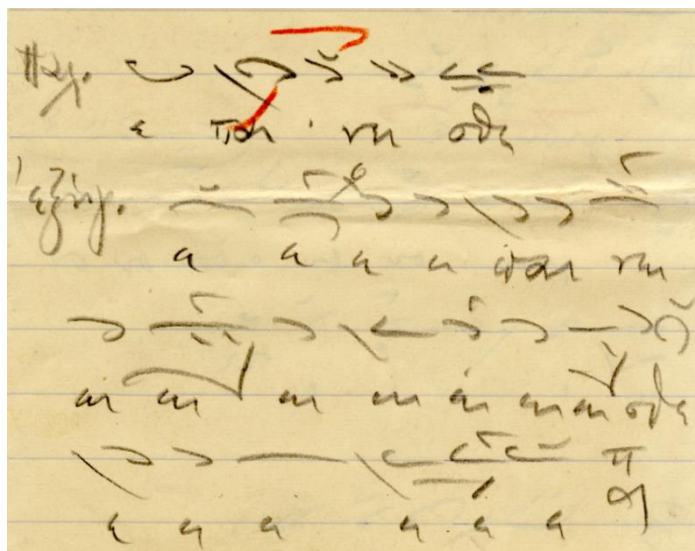
**Parts of the
Method
καὶ θέλων**

Facsimiles

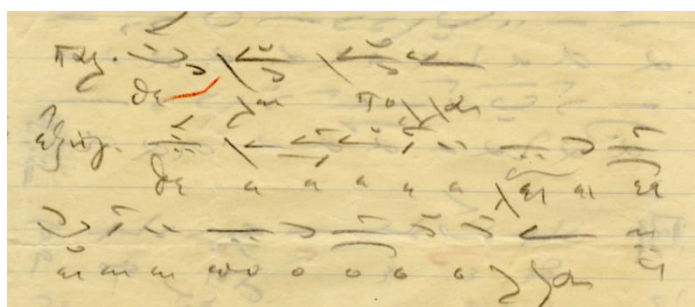
References



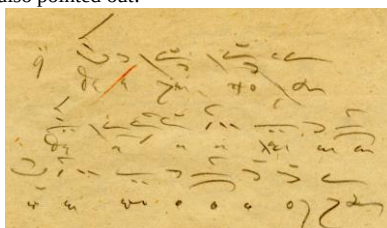
ἐπαινεῖσθαι



**θέλει
πολλάς⁵⁶**



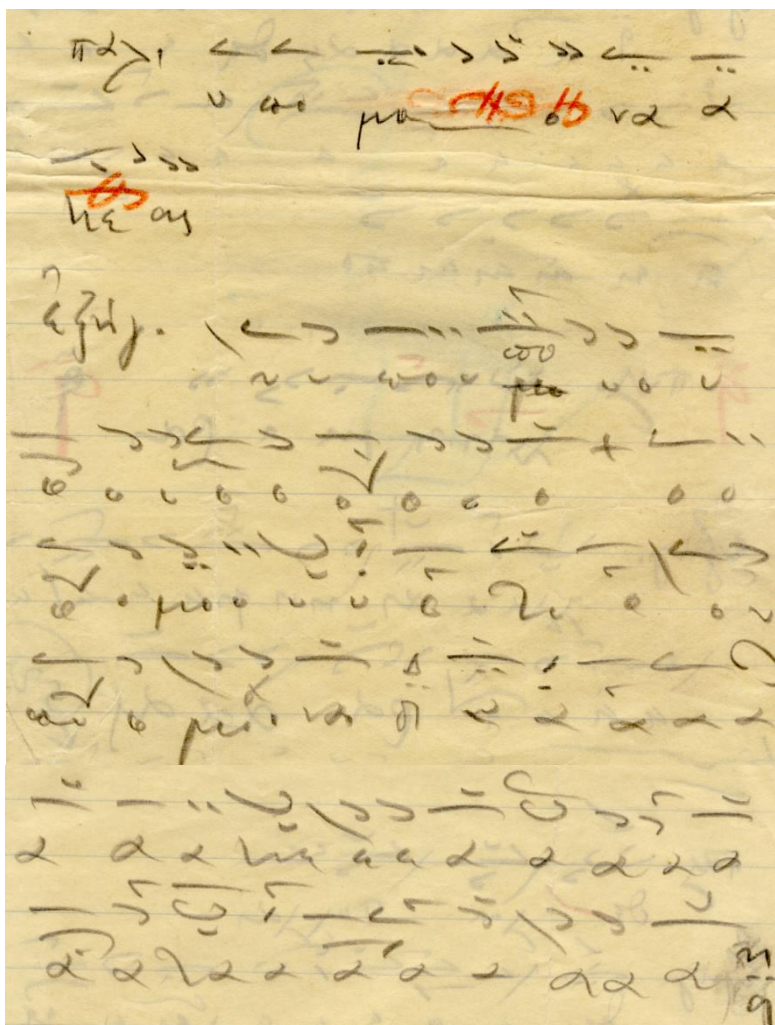
⁵⁶ Cf. the following relevant version of this formula, found in another piece of paper of the same folder of K. A. Psachos's Archive, where an additional reference [: Σελ. 715 καὶ 735 Κλ.] is also pointed out:



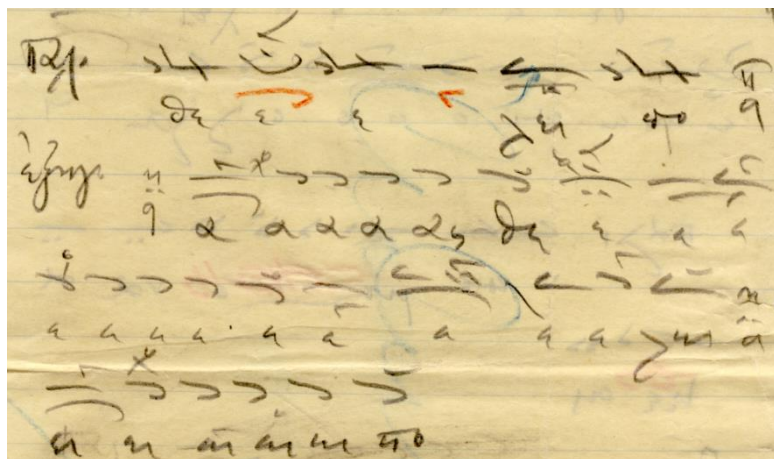
**Parts of the
Method
ὑπομονάς**

Facsimiles

References



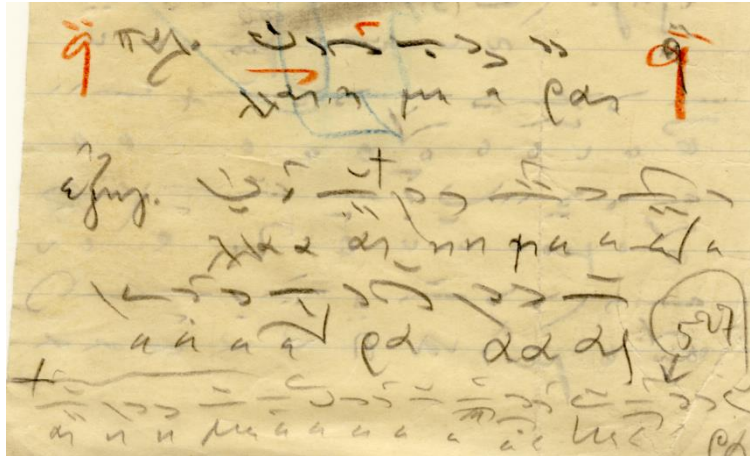
θέλει πο-



**Parts of the
Method
-λλάς
ήμέρας**

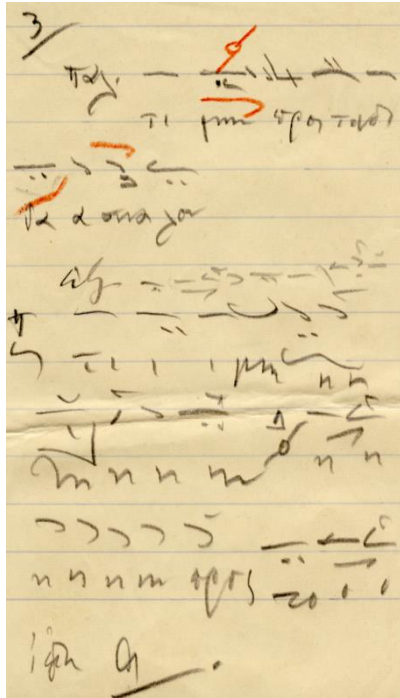
Facsimiles

References

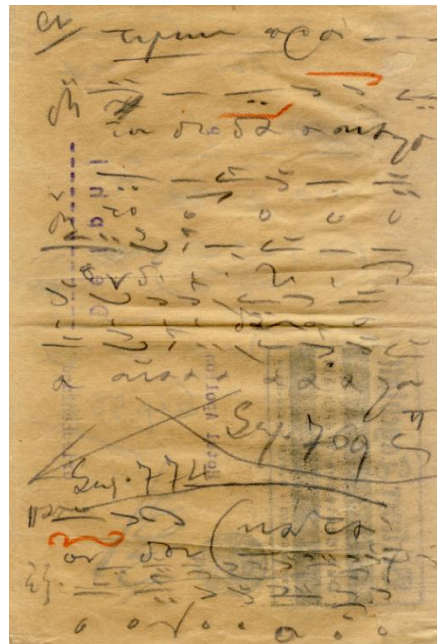


527

**τιμήν πρὸς
τὸν
διδάσκαλον
δου-**



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

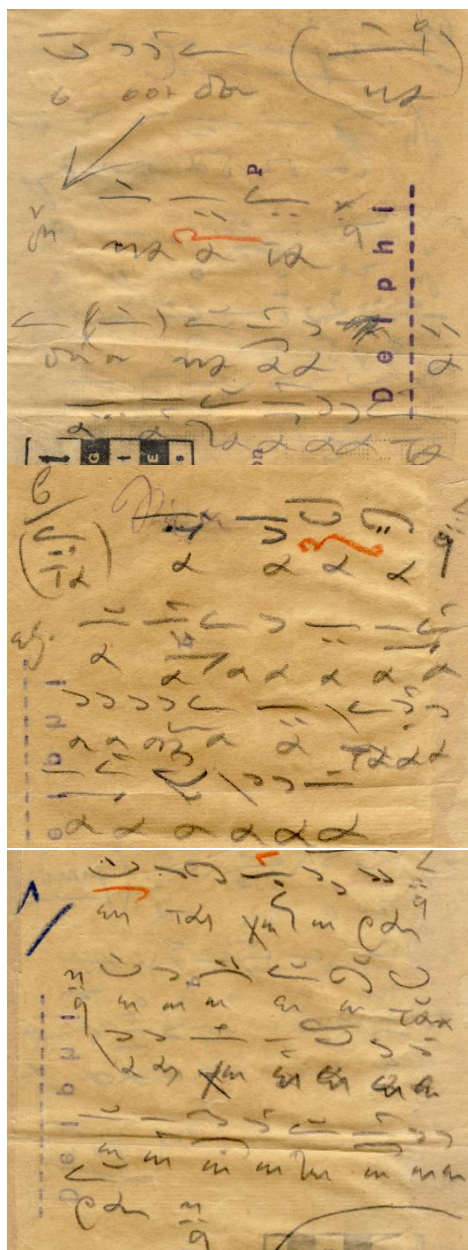


Σελ. 769
Σελ. 774

**Parts of the
Method
-κᾱτα⁵⁷**

Facsimiles

References

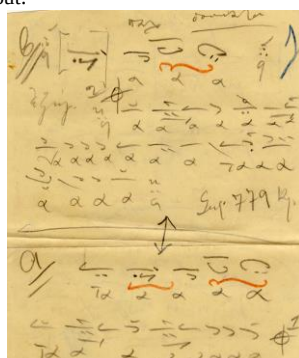


Σελ. 567
Σελ. 780

εἰς τὰς
χεῖρας

Σελ. 628 Κλ.

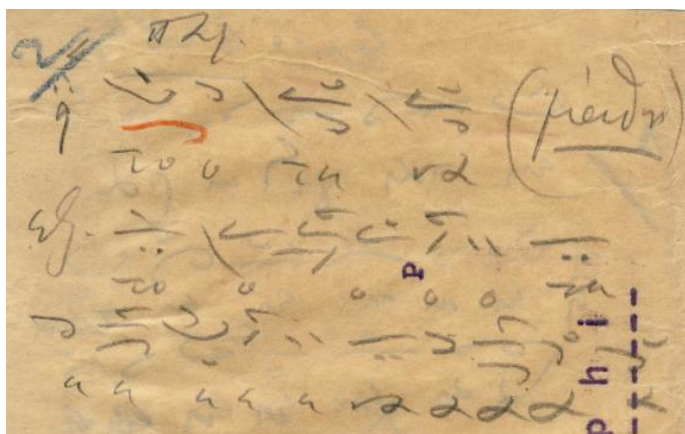
⁵⁷ Cf. the following relevant versions of this formula, found on another piece of paper in the same folder of K. A. Psachos's Archive, where an additional reference [: *Σελ. 779 Κλ.*] is also pointed out:



**Parts of the
Method
τότε νά**

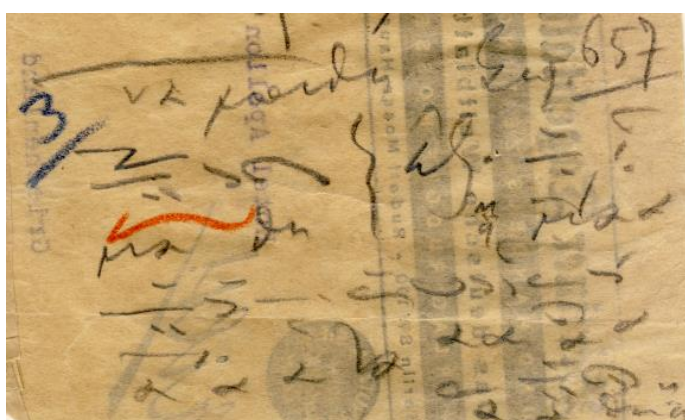
Facsimiles

References



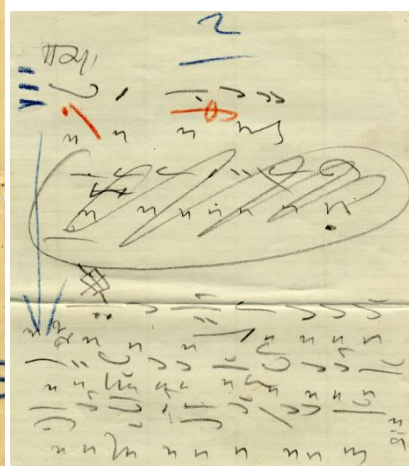
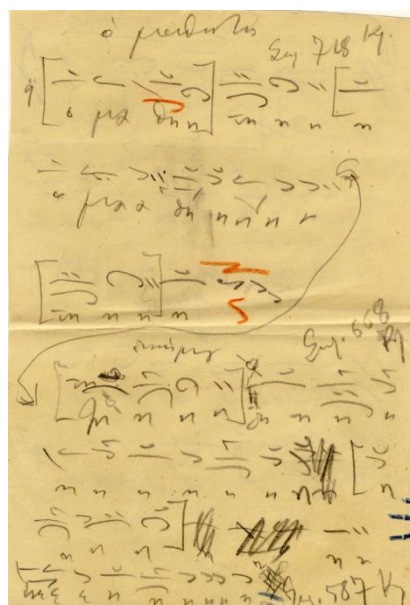
Σελ. 735

μάθη



Σελ. 657

ό μαθητής

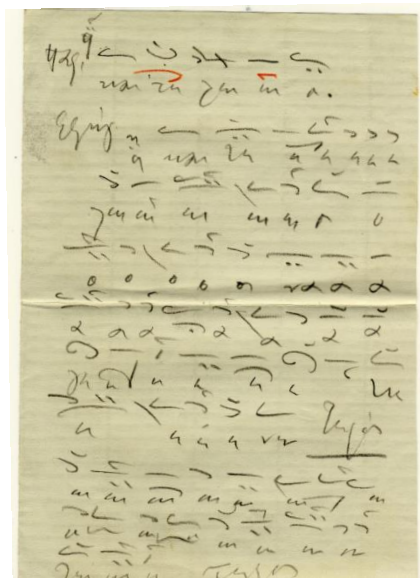


Σελ. 718 Κλ.
δική μου
Σελ. 668 Κλ
Σελ. 587 Κλ.
Σελ. 806 Κλ.

**Parts of the
Method
καὶ τέλειος
νὰ γένῃ⁵⁸**

Facsimiles

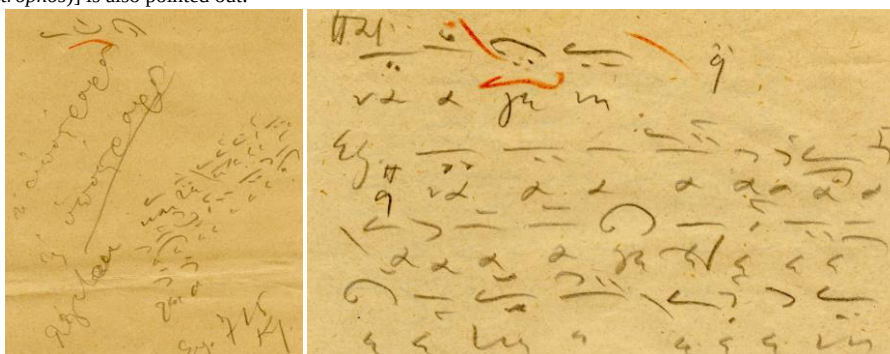
References



Τέλος

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

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



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

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

K. A. Psachos

Ὁ θέλων μουσικὴν μαθεῖν καὶ θέλων ἐπαινέσθαι

θε ε ε ε ε ε ε ε ε ε ε λων μσ
 ε ε ε ε ε ε ε ε ε ε κη η ην μα
 α α α α α α α α α α και θε ε ε ε ε ε
 ε λω ω ω ω ω ε ε ε ε παι αι νει ει ει
 ει ει ει σθαι αι αι αι αι αι αι

θέλει πολλές ὑπομονάς, θέλει πολλές ἡμέρας

θε ε ε ε ε ε ε λει ει ει ει ει ει πο ο ο ο ο λας
 υ υ πο ο μο ο ο ο ο ο ο ο ο ο ο ο ο
 ο ο ο ο μο ο ο ο ο ο ο ο ο ο ο ο ο ο
 α α α α α α α α α α ε ε α α α α α
 α α α α α α α α α α α α α α ας θε ε
 ε ε ε ε ε ε ε ε ε ε λει ει ει ει ει πολ
 λα α ας η η με ε ε ε ε ε ε ε ρα α α
 ας

Gr. Stathis

θε ε ε ε ε ε ε λων μσ ε ε ε ε σι
 ι ι ι ι ι ι κη η η η η η ην μα α α α
 α α α α α α α α α α και θε ε ε ε ε λων
 ε ε ε ε ε ε παι αι αι αι αι αι νει ει ει ει
 ει ει ει ει ει ει παι νει ει σθαι

θε ε ε ε ε ε ε λει ει ει ει ει ει πο
 ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο
 ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο ο
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K. A. Psachos

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B

Lectures & Articles

[Socrates Loupas]

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

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

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

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

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

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

1. The arrival in Athens

K. A. Psachos was summoned from Istanbul to Athens in 1904 to direct the School of Byzantine Music at the Athens Conservatoire and to address a wider problem: the traditional monophonic Byzantine Ecclesiastical Music was falling into disuse especially in the churches of the city centres;⁶⁴ that situation was particularly obvious in the central churches of the Greek capital; in some of them (the Metropolitan Cathedral, the Church of the Dormition of the Virgin Mary [*"Chrysospiliotissa"*], St. George *"Karytsi"* Church, St. Irene Church), two Sunday Divine Liturgies Services were celebrated, the first one accompanied by the performance of a monophonic choir and the second by a respective performance of a tetraphonic choir;⁶⁵ the tetraphonic adaptations of Byzantine

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

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

⁶³ *Ibid.*, 116-32.

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

⁶⁵ Romanou (1996), 40.

Chants were increasing while some chanters and musicians were transcribing Byzantine Notation to the Staff one, using the argument of the progress and modernization of the Greek Orthodox Church; however, the “harmonization” of Byzantine Ecclesiastical Music and Greek Folk Songs did cause controversy even among the supporters of the “europeanization” of the Greek musical tradition.⁶⁶

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

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

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

2. The first public debate

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

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

⁶⁷ Romanou (1996), 43-4.

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

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

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

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

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

⁷³ *Ibid.*

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

Regarding the first codex:⁷⁶ K. A. Psachos criticized the exegesis of the aforementioned composition, written down in the Ancient Method of the stenographical Byzantine Notation in the above manuscript, as “*Conclusions being far from the truth*” [«Πορίσματα πόρρω τῆς ἀληθείας ἀφιστάμενα»];⁷⁷ the exegesis under discussion was made and published by John Sakellarides and his son, a popular operetta music composer, Theophrastos Sakellarides (1883-1950);⁷⁸ John Sakellarides answered to Psachos using the same argument, that his theory was wrong;⁷⁹ K. A. Psachos responded with an extensive interview about the explanation that the ancient musician used to attribute to the subsidiary signs in the Ancient Method of the stenographical Byzantine Notation;⁸⁰ John Sakellarides again questioned K. A. Psachos's exegetical approach on the specific *Polychronion*

⁷⁴ Dimitrios G. Kampouroglous, «Ὁ ὕμνος τοῦ Παλαιολόγου. Ἡ χρησιμοποίησις τοῦ κώδικος. Ὁ Πολυχρονισμός. Ἄλλαι λεπτομέρειαι» [“The Polychronion dedicated to Konstantinos Palaeologos”] in *Ἑστία* [Estia], (7.6.1904), 3 [= *Παναθήναια* (Panathinaia) 8. 89-90 (1904), 175 (a reprinted of the same article) & 157 (a photo of the said *Polychronion*, taken – from the mentioned codex of the National Library of Greece – by S. Kokkolis)]; cf. [unknown], «Τὸ ἀνευρεθὲν πολύτιμον ἐθνικὸν κειμήλιον» [“The discovered precious National Heirloom”], in *Καιροί* [Kairoi], (1.5.1904), 1; [unknown], «Ὁ Πολυχρονισμός τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Καιροί* [Kairoi], (1.5.1904), 2; according to the information given firstly in the mentioned article of Kampouroglous, secondly in an article of K. A. Psachos {«Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”]}, in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5; cf. also [unknown], «Ὁ ὕμνος τοῦ αὐτοκράτορος» [“The Polychronion dedicated to the Emperor”], in *Ἑστία* [Estia] (29.5.1906), 1, thirdly in another article of the said Dimitrios G. Kampouroglous {«Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Ἑστία* [Estia], (31.5.1906), 1} and finally in an article later published by Nikos A. Veis, «Ἡ φήμη τοῦ Αὐτοκράτορος Ἰωάννου τοῦ Παλαιολόγου κατὰ τὸν ὑπ' ἀριθ. 210 κώδικα τῆς μονῆς Βαρλαάμ τῶν Μετεώρων» [“The Polychronion dedicated to Ioannis Palaeologos, according to the codex No. 210 of Varlaam monastery in Meteora”], in *Παναθήναια* [Panathinaia] 9.199 (15.1.1909), 185-9, the above-mentioned codex is one known under the number 2267 of the collection of the musical manuscripts of the National Library of Greece (a *Papadike* of the 15th century, consisting of a total of 211 folios formed into the size of 22X16 cm), a codex that was donated to the Library by an (undefined) Bishop of the Ecumenical Patriarchate of Constantinople [in his mentioned article, Nikos A. Veis claims (p. 185) that the Bishop in question was the Metropolitan of Anchialos Vasileios Georgiadis]; the *Polychronion* under discussion is found at the f. 145 of the codex, while on its last page the following note about the owner of the codex can additionally be found: *End of the Papadike; it belongs to Dimitrios Exakoustos whom may God help; it was restored in 1457; at the end of the same year great historical and political developments are going to happen, according to God's will; the one who is going to experience them will be blessed [† Τέλος τῆς ψαλτικῆς ἐκ τῆς μουσικῆς τέχνης: αὕτη γοῦν ἡ ψαλτικὴ ὑπάρχει κυροῦ Δημητρίου τοῦ Ἐξακουστοῦ καὶ ὁ Θεὸς βοηθεῖ αὐτόν. Ἐν ἔτει δὲ ἀνεκαίνισθη ς΄α΄ [=6.965] ἰνδικτιώνος ε' [=1457]. Ἐν δὲ τῷ τέλει τοῦ ἔτους τούτου γενήσονται πολλὰ καὶ γενήσεται ἑτέρα βασιλεία, ἣν προώρισεν ὁ Θεός, δηλονότι ἡ τοῦ ἐλεήμονος· καὶ μακάριος ὃς ζήσεται ἐν αὐτῇ †]*. Unfortunately, it was impossible, for the time being, to identify this specific codex amongst the musical manuscripts of the collection of the National Library of Greece.

⁷⁵ [Unknown], «Καὶ ἄλλος ὕμνος τῶν Παλαιολόγων πρὸ ἀνεκαλύφθη» [“Another Polychronion dedicated to the Palaeologians has been discovered”], in *Ἑστία* [Estia], (28.5.1906), 2; according to the information given firstly in the mentioned article, and secondly, in an article of Dimitrios Kampouroglous {«Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Ἑστία* [Estia], (31.5.1906), 1}, the above-mentioned codex is one known under the number 31 of the collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem, a codex written in Mount Athos in 1440; in the aforementioned references, as well as in another article of K. A. Psachos, [«Ἐπιστολή»] [“Epistle”], in *Ἑστία* [Estia], (3.6.1906), 4, a relevant reference to the periodical edition of the same Greek Orthodox Patriarchate of Jerusalem *New Zion* [Νέα Σιών] is additionally pointed out (nevertheless, after thorough research, no relevant reference could be located in the mentioned periodical edition). The codex under discussion is indeed the one known under the number 31 of the New Collection of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem; a description of this specific manuscript can be found in Athanasios Papadopoulos-Kerameus, *Ἱεροσολυμιτικὴ Βιβλιοθήκη, ἥτοι κατάλογος τῶν ἐν ταῖς βιβλιοθήκαις τοῦ ἁγιοτάτου ἀποστολικῆς τε καὶ καθολικῆς ὀρθοδόξου πατριαρχικῆς θρόνου τῶν Ἱεροσολύμων καὶ πάσης Παλαιστίνης ἀποκειμένων ἐλληνικῶν κωδίκων* (...) [Library of the Greek Orthodox Patriarchate of Jerusalem], 5th volume, (St. Petersburg, 1915 [= Bruxelles, 1963]), 350-3; the codex is a *Mathematariion*, written in 1440 by Matthew the Domesticos and Joseph the hieromonk in Vatopediou monastery on Mount Athos; the mentioned *Polychronion* can be found in ff. 57^v-58^r of the codex (the present author owes special thanks to Dimitrios Balageorgos for kindly provided further information about the aforementioned codex, taken from his forthcoming analytical catalogue of the musical manuscripts of the Library of the Greek Orthodox Patriarchate of Jerusalem). It has to additionally be noted that at the aforementioned article of Nikos A. Veis, two more codices containing a similar *Polychronion* attributed to the Emperor Ioannis Palaeologos are pointed out: the codex No. 210 of Varlaam monastery in Meteora (pp. 187-9 [see an analytical description of the said codex in Gregorios Th. Stathis, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς – Μετέωρα. Κατάλογος περιγραφικὸς τῶν χειρογράφων τῆς ἐλληνικῆς ψαλτικῆς τέχνης, βυζαντινῆς καὶ μεταβυζαντινῆς, τῶν ἀποκειμένων εἰς τὰς βιβλιοθήκας τῶν ἱερῶν μονῶν τῶν Μετεώρων* [Byzantine Music Manuscripts – Meteora], (Athens: Institute of Byzantine Musicology, 2006), 240-59]), as well as a codex of the private collection of Byzantine Music codices owned by Ioannis Tzetzis (p. 189).

⁷⁶ Cf. also *Appendix 1.2*, note 147 & *Musical Example 1.1*.

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

⁷⁸ John Sakellarides, «Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Παναθήναια* [Panathinaia] 8.94 (31.8.1904), 277-8 & 280-1; cf. [unknown], «Ὁ ὕμνος τοῦ Παλαιολόγου» [“The Polychronion dedicated to Konstantinos Palaeologos”], in *Πατρὶς* [Βουκουρεστίου] [Patris (of Bucharest)], (29.5/11.6.1905).

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

⁸⁰ «Ὁ ὕμνος τοῦ Παλαιολόγου. Σπουδαιότατη καὶ λιάν διαφωτιστικὴ συνέντευξις μετὰ τὸν κ. Ψάχον ἐν σχέσει πρὸς τὴν ὑπὸ τῶν ἀρχαίων διδομένην ἐρμηνείαν εἰς τὰ ἄφωνα καλούμενα σημάδια τῆς παλαιᾶς γραφῆς» [“The Polychronion dedicated to Konstantinos Palaeologos; a

and on the Ancient Method of the stenographical Byzantine Notation in general;⁸¹ Sakellarides's articles was published in the musical newspaper *Formigx* [Φόρμιγξ] but some parts were censored; an anonymous note by the newspaper's editor explained that the insulting hints and the personal attacks against K. A. Psachos were deleted. The latter continued publishing articles about the Ancient Method of the stenographical Byzantine Notation challenging Sakellarides to respond but Sakellaridis did not.

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

The aforementioned lecture of K. A. Psachos was pre-announced in the musical newspaper *Formigx*, under the title "About the Ancient Method of the stenographic Byzantine Notation and the occasionally arose exegesis of it, on the occasion of the Polychronion dedicated to Palæologos" [«Περὶ τοῦ ἀρχαίου μουσικοῦ γραφικοῦ συστήματος τῆς Βυζαντινῆς Μουσικῆς καὶ τῶν διαφορῶν κατὰ καιροῦς ἐξηγήσεων αὐτοῦ ἐξ ἀφορμῆς τοῦ ὕμνου τοῦ Παλαιολόγου»],⁸⁷ it was given at "Parnassos's" Hall on 6th April, 1906, and published in the same musical newspaper *Formigx*;⁸⁸ it included a projection of eight indexes with musical examples taken from Byzantine Music manuscripts as well as a performance given by a choir of K. A. Psachos's students from Athens Conservatoire who chanted the beginning of the *Polychronion* under discussion in three performative ways, i.e. according to its *Parallage*, *Metrophonia*, and *Melos* versions, all formed by K. A. Psachos himself [see onwards, note 147 & [Appendix 1.2, Musical Example No. 2](#)]; more precisely, the text of the lecture contains a part of the theory which Psachos developed and published 11 years later, in what was probably his most important publication, *The Parasimantiki of the Byzantine Music*,⁸⁹ where he supports the historical continuity of this specific kind of music; the lecture began with a retrospective presentation of all the significant stages of the evolution of Byzantine Music Notation until the 19th century; in conclusion, K. A. Psachos attacks those who question the legitimacy of that historical continuity of the Byzantine Music Notation and says that it is a

very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs", in *Φόρμιγξ* [Formigx], II.a.3-4 (15-30.4.1905), 1-4.

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

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

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

⁸⁴ See below, note 88.

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

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

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

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

⁸⁹ Psachos (1917¹ & 1978²).

patchwork of foreign musical elements combined with unskilled chanters, who haven't any evidence to support their theories; finally, quoting Shakespeare's Hamlet [Polonius to Hamlet, and Hamlet's answer, Act 2 scene 2], he calls their arguments "Words, words, words!".⁹⁰

Frank Choisy (1872-1966), a Swiss professor at the Athens Conservatoire, sided publicly with K. A. Psachos; he believed that all the Athenians should have attended his lecture at "Parnassos" but sadly there was a division among the Greek musical circles; he confirmed the absolute need for K. A. Psachos's arrival from Istanbul two years ago and added that his theory on the continuity of Byzantine Music was the "most reasonable and justified" ["ή πλέον λογική και ή μάλλον δεδικαιολογημένη"].⁹¹

The conflict between K. A. Psachos and John Sakellarides lasted until the end of their lives; as he used to write down his thoughts and comments on the margins of rare publications he kept in his invaluable Library⁹², he did so as well -albeit in a simpler style- in his newspaper Archive; an obituary for John Sakellarides, published 6 years after his death,⁹³ was kept in a folder; next to the notion that the great musician "was believing in the tradition of the Byzantine Music but he wanted to clear the psalms ... (because they were) perverted during the long slavery" ["έπίστευεν εις την παράδοσιν της Βυζαντινής Μουσικής, ήθελεν όμως αυτήν κεκαθαρμένην ... (καθώς) ή μακραίωνος δουλεία διέστρεψε τὰ μέλη αυτά"] and that "he penetrated the impenetrable imaginary Great Wall which for most people separates the Byzantine from the European musical culture" ["πέρασε τὸ ἀδιαπέραστο φανταστικό σινικό τεῖχος πού για τοὺς περισσότερους χωρίζει τὸν Βυζαντινὸ ἀπὸ τὸν Εὐρωπαϊκὸ μουσικὸ πολιτισμό"], K. A. Psachos noted with a pencil "despicable!" ["ἀθλιότητες!"]; and next to the claim that "today all Greek Orthodox Christians know the musical works of Sakellarides" ["δὲν ὑπάρχει σήμερον Χριστιανὸς ὁ ὁποῖος νὰ ἀγνοῇ τὴν μουσικὴν τοῦ Ἱ. Σακελλαρίδου"], K. A. Psachos wrote (ironically) "What a statement!" ["Τί λόγος!"].

3. The Parasimantiki and the New Formigx

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

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

⁹⁰ Psachos (1906b), 5.

⁹¹ Frank Choisy, «Βυζαντινὴ Μουσική» ["Byzantine Music"], in *Φόρμιγξ* [Formigx], II.b. 9-10 (15-31.8.1906), 1.

⁹² Achilleas G. Chaldæakes, «Σημειώματα Κ. Α. Ψάχου ἐπὶ τῶν ἐντύπων μουσικῶν ἐκδόσεων τῆς βιβλιοθήκης του. Α', 1820-1882» ["Notes of K. A. Psachos on printed musical books of his Library; I, 1820-1882"], in Idem, *Βυζαντινομουσικολογικά* [Byzantine-Musicological], 2nd volume: *History*, *ibid.*, 371-425.

⁹³ Spyridon Kapsaskis, «Ὁ ὕμνωδὸς τῆς Ὁρθόδοξου Ἐκκλησίας Ἱ. Σακελλαρίδης» ["The hymn-writer of the Orthodox Church J. Sakellarides"], in *Ἐκκλησιαστικὸν Βῆμα* [Ecclesiastical Tribune], (28.9.1944), 4-5.

⁹⁴ Psachos (1917), 10.

⁹⁵ Psachos (1978), 95.

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

⁹⁷ Chaldæaki (2018), 60-3 & 47-8.

published in total, K. A. Psachos authored many signed and unsigned articles; he had all the space he wanted to express his views on many issues and -above all- on Byzantine Music.

In the 1st issue, he categorized those who opposed the New Method of the analytical Byzantine Notation (1814) in two groups: a) those who were honestly worried about whether the Ancient Method of the stenographic Byzantine Notation could be precisely explained by that new system, and b) those who reacted because they lost the privilege and the profit of the exclusive knowledge;⁹⁸ in the 2nd issue, he reminded that Byzantine Music is part of a sacred tradition, therefore any alteration is condemned by the Church in a series of Regulations and Circulars;⁹⁹ in all next issues K. A. Psachos always stressed the importance of the correct chanting and writing Byzantine Music, its ancient roots, while he listed the errors he observed in the churches and condemned the style of chanting according to a tetraphonic manner.

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

4. Music Supervisor at the Greek Orthodox Churches

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

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

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

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

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

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

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

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

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

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

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

¹⁰⁴ *Ibid.*

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

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

5. Conference's papers and lectures

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

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

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

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

K. A. Psachos had a strong spirit and he never hesitated to attack, criticize and publicly debate with anyone whose thought was damaging Byzantine Music and disagreed with his theory of the unbroken continuity

¹⁰⁶ *Ibid.*

¹⁰⁷ Psachos (1978), 46-8; Socrates Loupas, «Αυτόγραφα Κωνσταντίνου Ψάχου. Η ψηφιοποίηση των καταλοίπων του αρχείου του» [*"Autographs of K. A. Psachos; the digitalization of his Archive"*], in *Κωνσταντίνος Ψάχος: ο μουσικός, ο λόγιος. Πρακτικά ημερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid.*, 320-1.

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

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

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

¹¹¹ *Ibid.*, 25.

of Greek Music from antiquity to modern times; he always mentioned that Byzantine Music was a fundamental part of the Orthodox liturgical life equal to iconography and therefore the proper interpretation of Byzantine Music Notation was of theological importance. He arrived in the Greek capital only seven years after a national humiliating military defeat (1897) and ten years after the country's bankruptcy (1893) and the imposition of International Economic Control; in 1896 the 1st modern Olympic Games were held in Athens; the idea that modern Greeks were direct descendants of the Ancients was particularly popular especially after the "shock" caused by the German historian Jacob Philipp Fallmerayer (1790-1861) who in his published study denied any racial relation between modern and Ancient Greeks.¹¹² In one of his lectures in Piraeus, K. A. Psachos associated the spreading of Tetrachordal Music in the Greek churches with Fallmerayer's theory: *"unless if with our actions (i.e. accepting Tetrachordal Music) we seek to justify Falmerayer's judgment about us"* [«ἐκτός ἂν διὰ τῶν πράξεων ἡμῶν (ἀποδεχόμενοι τὴν τετραφωνία) θέλωμεν νὰ δικαιώσωμεν τὰς περὶ ἡμῶν κρίσεις τοῦ Φαλμεράγερ»];¹¹³ he used the strongest argument of all, the one including an existential meaning for modern Greeks; but for K. A. Psachos, the only right way to approach Ancient Greece was a reversed process through Byzantine culture in order to reach the classical.

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

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

C

Musical Records

[Evangelia A. Chaldæaki]

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

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

As depicted from the dates noted in his Archive, K. A. Psachos was involved in the investigation of Greek Folk Music since the years that he was living in Istanbul (1869-1904);¹¹⁸ after his relocation to Athens, where he lived until his death (1904-1949), his researches were systematized; he established the *School of Byzantine and Ecclesiastical Music* (Σχολή Βυζαντινῆς καὶ Ἐκκλησιαστικῆς Μουσικῆς) in the Athens Conservatoire where he worked between the years 1904-1919, as well as his own *Conservatoire of National Music* (Ὡδεῖο Ἐθνικῆς Μουσικῆς), which operated from 1919 to 1922, where he provided the Greek Folk and Asian Music as a part of the curriculum. Actually, before leaving the Athens Conservatoire, he had suggested the foundation of a new department in that Institute, dedicated to Greek Folk Music; his proposition was not taken under consideration, and that was one of the reasons that led to the end of his collaboration with the Athens Conservatoire. On the other hand, in his Conservatoire of National Music, he instituted three different departments, of Byzantine, Greek Folk, and Asian Music, while except for the instruction of Greek Folk Music, he also editorialized a lot about it. Furthermore, he kept on recording songs and tunes; in fact, he accomplished several fieldwork trips in the

¹¹⁴ Gregorios Th. Stathis, «Ἀγορά τῆς μουσικῆς βιβλιοθήκης Κ. Ἀ. Ψάχου» ["Purchase of K. A. Psachos's Musical Library"], in Achilleas G. Chaldæakes (ed.), «...τιμὴ πρὸς τὸν διδάσκαλον...». Ἐκφραση ἀγάπης στὸ πρόσωπο τοῦ καθηγητοῦ Γρηγορίου Θ. Στάθη. Ἀφιέρωμα στὰ ἐξηντάχρονα τῆς ἡλικίας καὶ στὰ τριαντάχρονα τῆς ἐπιστημονικῆς καὶ καλλιτεχνικῆς προσφορᾶς του [A Festschrift to Professor Gregorios Stathis], *ibid.*, 774; Hadzitheodorou (1978), νῆ' [57].

¹¹⁵ Loupas (2013).

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

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

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

Greek countryside, in order to record the melodies *in situ*; later, he published some of these records, written down according to both the Byzantine and Staff Notation, so that they could be accessed internationally.¹¹⁹

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

1. Folk Songs (Δημώδη ἄσματα)

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

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

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

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

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

In several documents, interesting annotations written down by K. A. Psachos himself can be found;¹²¹ they are notes dealing with adjustments in the musical records sent to him by others;¹²² one can additionally notice comments on his own writings, such as whether or not the record was published,¹²³ where he heard the

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

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

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

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

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

song, also noting the interpreter,¹²⁴ or even notes about his willingness to further search musical aspects of some records.¹²⁵

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

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

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

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

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

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

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

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

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

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

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

of Ottoman Music (amongst them, there are anthems for certain Sultans) and just a few of them constitute typical folk songs.

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

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

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

Moreover, the cards of invitations to K. A. Psachos's lectures on Greek Folk Music are stored at the same box/folder; in particular, they refer to his following two speeches: "The way in which it is possible for the Greek Folk Songs, when properly adjusted, to be adapted in clearly Greek compositions" [«Τίς ὁ τρόπος, καθ' ὃν τὰ δημῶδη ἑλληνικὰ ᾄσματα, καταλλήλως διευθετούμενα, εἶναι δυνατόν νὰ διασκευάζωνται εἰς συνθέσεις καθαρῶς ἑλληνικάς»]; "History and Development of the Greek Folk Songs, from the Ancient years until today; the way that they survived; the occasional various species, idioms and their many subdivisions" [«Ἱστορία καὶ ἐξέλιξις τῶν ἑλληνικῶν δημῶδων ᾄσμάτων ἀπὸ τῶν ἀρχαιοτάτων χρόνων μέχρι σήμερον. Ὁ τρόπος καθ' ὃν ταῦτα διεσώθησαν. Τὰ κατὰ καιροὺς διάφορα εἶδη, τὰ διάφορα ἰδιώματα καὶ αἱ πολλαπλᾶ ὑποδιαίρεσεις αὐτῶν»].

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

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

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

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

A. Psachos was willing to add in a particular song;¹³¹ this seems to be a clue of particular importance, in order to ensure the level of his knowledge of European Music.

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

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

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

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

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

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

K. A. Psachos's first visit to the island of Skyros happened in the summer of 1909, during his vacation; there, he easily realized the significance of the local folk music tradition; he immediately started recording songs and melodies, by writing them down *in situ* using the New Method of the analytical Byzantine Notation, while, after any of his relevant recording, he used to vocally perform the song that he had written down to the original interpreters directly, aiming to check whether or not it was recorded correctly; later, he also transcribed the melodies into Staff Notation, and he published them in the musical newspaper *Formigx*, as well as in a separate book.¹³² K. A. Psachos went back to the island of Skyros in the summer of 1910, in order to record some more local melodies; for this purpose, he used this time a phonograph;¹³³ a couple of those phonographic records that he did in 1910 have been recently retrieved.¹³⁴

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

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

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

¹³³ Chaldæaki (2018), 69-74.

¹³⁴ See tracks 27 & 28 of the CD included in the edition *Κωνσταντῖνος Ψάχος: ὁ μουσικός, ὁ λόγιος. Πρακτικὰ ἡμερίδας* [K. A. Psachos: the musician, the scholar. Conference Proceedings], *ibid*.

Association of Friends of Greek Music (Σύλλογος τῶν Φίλων τῆς Ἑλληνικῆς Μουσικῆς), an organization in which K. A. Psachos seems to have been a member; the third epistle (which is the handwritten one) is also of the associated content.

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

As it can be inferred from the title, this box/folder contains the manuscript of the published folk songs of Gortynia, Peloponnese; K. A. Psachos was invited to Gortynia in July 1915, and he was sponsored to conduct fieldwork by the *Piræus Association of Gortynia* (ἐν Πειραιεῖ Σύνδεσμος Γορτυνίων), which had just been established, in May 1915; he used the same fieldwork method as in Skyros, while he also used the phonograph to audiotape some of the songs;¹³⁵ he recorded a total of 110 folk songs from the villages of Stemnitsa, Karitæna, Vlachorrafti, Zatouna, Magoulia, and he included 67 of them in a book that was published in 1923¹³⁶.

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

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

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

¹³⁵ Chaldæaki (2018), 89-91.

¹³⁶ Psachos (1923).

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

CONCLUSION

During his life and work in *Athens* K. A. Psachos established a network of collaborators, students and friends. He succeeded in strengthening the continuity of Byzantine musical tradition in Greece and left a significant amount of work in the field of Greek Folk Music and Asian Music studies in Greece. His educational and intellectual background, established in the first years of his life that he spent in *Istanbul* and documented in his student notes, proved to be most suitable for the demanding position that he first occupied in *Athens* —the organization and direction of the School of Byzantine Music at the *Athens Conservatoire*—, as well as for his other occupations and achievements. K. A. Psachos had a vigorous and active character and never hesitated to defend his ideas and combat misjudgment. He also managed to realize an ambitious vision: he designed and constructed an organ to accurately perform Byzantine and Greek Folk Music.

Although K. A. Psachos's musicological work is well studied, especially in connection with the field of Byzantine Musicology, his Archive remains mostly unknown, unrecorded, and underutilized by the international academic community. The wide range of his interests and professional activities cannot be presented in one book. By presenting some historico-musicological aspects of this Archive, we hope that future researchers will clearly realize its crucial importance and critical significance; we also hope, finally, that the planned publication of *K. A. Psachos's oeuvre*, a grandiose project of international academic caliber, will be decisively promoted.



APPENDICES

[Achilleas G. Chaldæakes (1-6) & Evangelia A. Chaldæaki (7-8)]

Appendix No. 1

1.1

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

Σεβαστέ μοι κύριε, Κ. Ψάχε,

Συμφώνως πρὸς τὰς ὑμετέρας ὁδηγίας, ἔλαβον συνέντευξιν μετὰ τοῦ κ. Νηλέως Καμαράδου, μεταβάς εἰς τὴν ἐν Μεγάλῳ Ρεύματι κατοικίαν του. Ὁ κ. Καμαράδος λίαν εὐγενῶς μοὶ ὠμίλησε διὰ μακρῶν περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς, δείξας μοι μάλιστα καὶ ἀρχαῖα μουσικὰ χειρόγραφα, ὡς λόγου χάριν τὴν Φήμην τοῦ Παλαιολόγου κτλ.¹³⁸ Ὁ κ. Καμαράδος μοὶ εἶπεν ὅτι εἶνε καθ' ὅλα σύμφωνος πρὸς τὰς περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς θεωρίας σας, καὶ ὅτι αἱ τοῦ κ. Μάρκου Βασιλείου ἐξηγήσεις ἀρχαίων τινῶν μουσικῶν τεμαχίων, μᾶλλον πρὸς Βουλγαρικὰ τραγούδια ὁμοιάζουν, παρὰ πρὸς τὴν σεμνὴν ἀρχαίαν Βυζαντινὴν μουσικὴν.¹³⁹ Ὁ κ. Καμαράδος ὡς μοὶ εἶπε, λαβὼν ἀφορμὴν ἐκ τῆς ὑμετέρας μετὰ τοῦ κ. Μάρκου Βασιλείου συζητήσεως,¹⁴⁰ ἐξήγησε καὶ ὁ ἴδιος τὴν φήμην τοῦ Παλαιολόγου¹⁴¹ καὶ ἄλλα τινὰ μουσικὰ τεμάχια, τὰ ὅποια μοὶ ἔψαλε καὶ μοὶ κατέδειξεν ἐμφανέστατα ὅτι εἶχε δίκαιον εἰς τὰς περὶ τοῦ κ. Μάρκου Βασιλείου κρίσεις του. Τῷ ἐζήτησα νὰ μοὶ δώσῃ τὰς ἐξηγήσεις ταύτας, ὅπως δημοσιευθῶσιν εἰς τὴν «Φόρμιγγα». Ἀλλ' ἐκεῖνος μοὶ εἶπεν ὅτι ὁ Μ. Βασιλείου εἶνε ἐν μέσῳ τοῦ πατριαρχείου καὶ φοβεῖται διὰ τοῦτο, μήπως ἀποσυρομένων ὑμῶν ἐκ τῆς συζητήσεως, ἀναγκασθῇ αὐτὸς ν' ἀναλάβῃ τὸν κατὰ τοῦ Μ. Βασιλείου ἀγῶνα. Τὸν ἐβεβαίωσα ὅτι δὲν ὑπάρχει τοιοῦτος κίνδυνος καὶ ὁ κ. Καμαράδος ἐπέισθη νὰ μοὶ παραδώσῃ τὰ μουσικὰ τεμάχια τὰ ὅποια ἐξήγησε, μόνον ὅταν ἐγὼ μελετήσας τὴν μετὰ τοῦ Μ. Βασιλείου συζήτησίν σας, εἶμαι εἰς θέσιν νὰ γράψω κατὰ τὰς ὁδηγίας του. Τοῦ τῷ ὑπεσχέθην καὶ ἤρχισα νὰ μελετῶ τὴν «Ἐκκλ. Ἀλήθειαν», τὴν ὁποίαν ἐδανείσθην ἐκ τοῦ πατριαρχικοῦ γραφείου. Δυστυχῶς δὲν ἔχω τὰς ἐν τῇ «Φόρμιγγι» καταχωρηθείσας ὑμετέρας θεωρίας, ὅπως ἐκ παραλλήλου ἀναγνώσω αὐτὰς μετὰ τὴν τοῦ Μ. Βασιλείου. Ἐπὶ τοῦ ζητήματος τούτου ἐπικαλοῦμαι τὴν γνώμην σας,

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

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

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

¹⁴¹ The aforementioned exegesis of the *Polychronion* dedicated to Konstantinos Palæologos, made by Nileus Kamarados, can be found in his Archive, in two scores written down by his hands [see an electronically re-written record of them at the *Musical Examples No. 4.1 & 4.2* found at the end of the text of the following Interview]; in the first one, the 1st part of that composition [: *May the Emperors have a long life* (Πολλὰ τὰ ἔτη τῶν βασιλέων)] is included, under the following title: *May the Emperors have a long life, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by Nileus Kamarados* [Πολλὰ τὰ ἔτη τῶν βασιλέων ἐξηγηθὲν ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν ὑπὸ Νηλέως Α. Καμαράδου]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/32829/1/document1.pdf> [accessed 31 March 2021]; in the second, the 2nd part of the same composition [: *May Konstantinos Palæologos, the most pious King and Emperor of the Byzantine Empire, have a long life* (Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως καὶ αὐτοκράτορος Ῥωμαίων τοῦ Παλαιολόγου, πολλὰ τὰ ἔτη)] is included, under the following title: *Polychronion dedicated to the Emperor Konstantinos Palæologos, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by Nileus Kamarados* [Ἡ φήμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου, ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν, ὑπὸ Νηλέως Α. Καμαράδου]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/33395/1/document1.pdf> [accessed 31 March 2021]; at the same Archive, one can also find a relevant exegesis of the said Nileus Kamarados on a *Polychronion* dedicated to Konstantinos, Bishop of Silivri [Σηλυβρία]; see: <https://digital.mmb.org.gr/digma/bitstream/123456789/32828/1/document1.pdf> (accessed 31 March 2021); that is a *Polychronion* which is also included in the codex where the above *Polychronion* under discussion is found; cf. Dimitrios G. Kampouroglous, «Ὁ ὕμνος τοῦ Παλαιολόγου. Ἡ χρησιμοποίησις τοῦ κώδικος. Ὁ Πολυχρονισμός. Ἄλλαι λεπτομέρειαι» [“The Polychronion dedicated to Konstantinos Palæologos”] in *Ἑστία* [Estia], (7.6.1904), 3 [= *Παναθήναια* [Panathinaia] 8. 89-90 (1904), 175 (a reprinted of the same article)]; K. A. Psachos, «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Πarnassos ἔτῳ 6^ῳ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos's Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5.

παρακαλῶν ὅπως μοι ἐκθέσῃτε λεπτομερῶς τὰς σκέψεις σας. Τὸν κ. Ε. Παπαδόπουλον θὰ ἴδω τὴν προσεχῇ Κυριακὴν. Τὸ ζήτημα δὲ δι' ὃ ὁ κ. Καμαράδος δὲν ἐπιχειρεῖ νὰ γράψῃ ὁ ἴδιος κατὰ τοῦ κ. Μ. Βασιλείου, καθὼς ἠννόησα, εἶνε τὸ ὅτι ὁ μὲν πρῶτος δὲν γνωρίζει πολλὰ γράμματα, διὰ νὰ δύναται εὐχερῶς νὰ χειρισθῇ τὸν κάλαμον, ὁ δὲ δεύτερος μετέχει παιδείας.

Μὴ ἔχων ἄλλο τι νὰ προσθέσω διατελῶ μετὰ σεβασμοῦ,

Πλάτων Ν. Κεσίσογλους

Τῇ 21 7/βρίου 1907.

Ἐὰν δυνηθῶ νὰ εὕρω καὶ λάβω παρὰ τινος «Φόρμιγγα», πιστεύω ὅτι τὸ πολὺ ἐντὸς 15 ἡμερῶν θὰ σᾶς ἀποστείλω τὸ ἀποτέλεσμα τῆς μελέτης μου.

ὁ ἴδιος

παρασκευὴ ἐσπέρας.

Κατῶρθωσα καὶ εὔρον Φόρμιγγα

ὁ ἴδιος

1.2

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

Περὶ τῆς γραφῆς τῆς ἀρχαίας Βυζαντινῆς μουσικῆς.

1^{ον}. Περὶ τοῦ πότε ἐποιήθη καὶ ἐμελοποιήθη ὁ ἐπιλύχνιος ὕμνος.

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

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

Ὁ Κυριακὸς Φιλοξένος ἐν τῷ κατὰ τὸ 1868 ἐκδοθέντι ἐν Κων/πόλει λεξικῷ τῆς ἐλλ. ἐκκλ. Μουσικῆς, ἐν τῇ σελίδι ιδ’ τοῦ προλόγου του, ὁμιλῶν περὶ τοῦ Ἀθηνογένους λέγει: «... κατὰ τὴν μαρτυρίαν καὶ ἀπόδειξιν τοῦ Μεγάλου Βασιλείου, διὰ τὸ ποίημα τοῦ ἐπιλύχνιου ὕμνου “Φῶς ἱλαρόν”, πῶς ἦνωση τὰ μουσικὰ καὶ ποιητικὰ μέτρα εἰς τὸ μικτὸν μέλος τοῦ Μιξολυδίου (τετάρτου ἤχου), μὲ τὴν ἐπεισαγωγὴν τοῦ Λυδίου (δευτέρου ἤχου) καὶ ἔψαλεν αὐτὸ ὁ Ἱερομάρτυς Ἀθηνογένης, ὅπερ σῶζεται καὶ εἰς ἡμᾶς αὐτὸ τὸ πρωτότυπον καὶ ἀρχαῖον μέλος καὶ μὲ ποίαν μουσικὴν εἶχε τονίσει αὐτό, ὁ ποιητὴς καὶ μουσικὸς αὐτὸς πρὸ 1600 χρόνων; Λέγω δὲ 250 καὶ 300 μ.Χ., εἰς τὰς ἀρχὰς τῆς χριστιανικῆς θρησκείας, ὅτε ἐπετελεῖτο ἡ θεία λειτουργία τοῦ Ἁγίου Ἰακώβου τοῦ Ἀδελφοθέου, ἔψαλλον μὲ τοὺς ψαλμοὺς τοῦ Δαβὶδ ἐν τῇ ἐκκλησίᾳ τοῦ Χριστοῦ, μὲ ποίους δὲ τόνους μουσικῆς εἶχον τονίσει αὐτοὺς καὶ πῶς ἐμέλισαν τότε τὸ ἀρχαιότατον μέλος τοῦ νικητηρίου τροπαρίου “Χριστὸς ἀνέστη”, τὸ “Ἄγιος, Ἄγιος, Κύριος Σαβαώθ” καὶ ἄλλα πολλὰ;».¹⁴³

Ὁ δὲ κ. Γ. Παπαδόπουλος εἰς τὸ ἔργον του «Συμβολαὶ εἰς τὴν ἱστορίαν τῆς Μουσικῆς» τοῦ 1890 ἐν σελίδι 80 λέγει: «Ἰσαύτως ἀρχαιότατός ἐστι καὶ ὁ τριαδικὸς ἢ ἐπιλύχνιος ὕμνος “Φῶς ἱλαρόν”, ὅστις ἀποδίδεται ὑπὸ Νικηφόρου τοῦ Καλλίστου εἰς τοὺς ἀποστολικοὺς ἄνδρας, κατ’ ἄλλους δὲ εἰς τὸν μάρτυρα Ἀθηνογένην, ὃν ἔψαλλεν ὁ θεῖος ἀνὴρ ὁρμῶν εἰς τὸν διὰ πυρὸς θάνατον. Ἀλλ’ ἐκ τῆς κατωτέρω παρατιθεμένης ῥήσεως τοῦ οὐρανοφάντορος Βασιλείου ἐξάγεται ὅτι ἄγνωστός ἐστιν ὁ ποιητὴς τοῦ ὕμνου. “Ἐδοξε τοῖς πατράσιν ἡμῶν, μὴ

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

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

σιωπῇ τὴν χάριν τοῦ ἐσπερινοῦ φωτὸς δέχεσθαι, ἀλλ' εὐθύς φανέντος εὐχαριστεῖν· ἀλλ' ὅστις μὲν ὁ πατὴρ τῶν ρημάτων ἐκείνων τῆς ἐπιλύχνιου εὐχαριστίας εἰπεῖν οὐκ ἔχομεν· ὁ μὲντοι λαὸς ἀρχαίαν ἀφήσει τὴν φωνὴν καὶ οὐδενὶ πώποτε ἀσεβεῖς ἐνομίσθησαν οἱ λέγοντες: Αἰνοῦμεν Πατέρα, Υἱὸν καὶ Ἅγιον Πνεῦμα, Θεόν, εἰ δέ τις καὶ τὸν ὕμνον Ἀθηνογένους ἔγνω, ὃν ὡσπερ τι ἄλλο ἐξιτῆριον τοῖς συνοῦσιν αὐτῷ καταλέλουτεν ὁρμῶν ἤδη πρὸς τὴν διὰ πυρὸς τελείωσιν, οἶδε καὶ τὴν τῶν μαρτύρων γνώμην, ὅπως εἶχον περὶ τοῦ Πνεύματος". Ἐκ τῶν λόγων τούτων τοῦ Μεγάλου Βασιλείου, κατὰ δὴλον πρὸς τοὺς ἄλλους γίνεται ὅτι ὁ ἐπιλύχνιος ὕμνος εἶνε ἐκ τῶν ἀρχαιοτάτων ἐκκλησιαστικῶν ὕμνων καὶ ὅτι ὁ ἱερὸς Ἀθηναγόρας πρὸ τῆς μαρτυρικῆς αὐτοῦ τελευτῆς κατέλιπεν εἰς τοὺς μαθητὰς αὐτοῦ ὕμνον εἰς τὸ Ἅγιον Πνεῦμα, μὴ διασωθέντα μέχρι ἡμῶν. Τῇ ἡμετέρᾳ γνώμῃ ἔχομεν στοιχοῦντα καὶ τὸν εὐμαθέστατον Ματθαῖον Παρανίκαν, λέγοντα ἐπὶ λέξει τάδε: "ἐκ τῆς προσεκτικῆς ἀναγνώσεως τοῦ χωρίου τούτου [ἐξάγεται], ὅτι ὁ Ἀθηνογένης εἶχε ποιήσει ἕτερον ὕμνον, ἐν ᾧ μνεῖα ἐγένετο τοῦ Ἀγ. Πνεύματος". Ἐν τῷ ὕμνῳ "Φῶς ἱλαρὸν" διακρίνομεν τὸν προκελευσματικὸν πόδα, τὸν ἀνάπαιστον, τὸν σπονδεῖον, τὸν δάκτυλον καὶ τὸν ἀμφίβραχυν. Ὁ ἐπιλύχνιος ἀναπληρωθεὶς βραδύτερον ὑπὸ τοῦ Μ. Βασιλείου καὶ τοῦ Ἱεροσολύμων Σωφρονίου († 633) ψάλλεται ἄχρι τῆς σήμερον διὰ τοῦ αὐτοῦ ἐρρύθμου μουσικοῦ τετραμέτρου κατὰ τὸ ἀρχαῖον αὐτοῦ μέλος». ¹⁴⁴

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

Ἐξ ὧν λοιπὸν τούτων πιστεύομεν ὅτι ὁ κ. Μάρκος Βασιλείου θὰ ἀλλάξη γνώμην, πειθόμενος ὅτι τὸ "Φῶς ἱλαρὸν" δὲν εἶνε ἔργον μεταγενέστερον, ἀλλ' ὕμνος μελοποιηθεὶς πρὸ τοῦ Ἱεροῦ Δαμασκηνοῦ.

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

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

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

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

¹⁴⁴ Papadopoulos (1890), 80-1.

¹⁴⁵ Ibid., 147.

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

¹⁴⁷ As far as the above-mentioned exegeses of the composition under discussion [i.e. the aforementioned *Polychronion* dedicated to Konstantinos Palæologos] is concerned, one can see the one of **John Sakellarides** in *Παναθήναια* [Panathinaia] 8.94 (31.8.1904), 277-8 [where a relevant epistle of the said John Sakellarides, published under the title: "The Polychronion dedicated to Konstantinos Palæologos" («Ο ὕμνος τοῦ Παλαιολόγου»), can be found] & 280-1 [where the score of the specific exegesis is published, accompanied by the following clarification: "transcribed from the Ancient Byzantine Notation into Staff Notation by John Sakellarides (the father), after a harmonization made by Theophrastos Sakellarides (the son)" {«μετηνέχθη ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν εὐρωπαϊκὴν ὑπὸ Ἰωάννου Θ. Σακελλαρίδου (πατρός), ἐνηρμονίσθη δὲ ὑπὸ τοῦ Θεοφράστου Σακελλαρίδου (υἱοῦ)»}; cf. [unknown], «Ο ὕμνος τοῦ Παλαιολόγου» ["The Polychronion dedicated to Konstantinos Palæologos"], in *Πατρὶς* [Βουκουρεστίου] [Patris (of Bucharest)], (29.5/11.6.1905); see *Musical Example No. 1.1* found at the end of the text of the present Interview; the mentioned score is additionally followed by another score of a folk song (entitled *Ὁ θάνατος τοῦ ναύτου* [The death of the sailor]), written down into Staff Notation and also harmonized by Theophrastos Sakellarides, a song from the village *Litochoron* in the Olympus area of Greece that, according to Sakellarides (see p. 278 of his above-mentioned article), "is amazingly similar to the Polychronion"; the exegesis of **Mark Vasileiou** could be seen in his aforementioned article, «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησι(α)στικῆς μουσικῆς» ["Regarding the stenographical

καὶ τὸ μέρος τοῦ κ. Σακελλαρίδου εἶνε σεμνότερον ἢ τὸ τοῦ κ. Μάρκου Βασιλείου. Παρατηρήσατε, ἐξηκολούθησεν ὁ κ. Καμαράδος, τὸ ἀρχαῖον χειρόγραφον λήγει εἰς δι, ὅπως καὶ ἡ ἐξήγησις τοῦ κ.

character of the Ancient Method of the Byzantine Notation”], in *Ἐκκλησιαστικὴ Ἀλήθεια* [Ecclesiastical Truth] 26.41 (22.9.1906), 484 [see *Musical Examples No. 3.1 & 3.2*, found at the end of the text of the present Interview]; furthermore, it is particularly noteworthy that in Nileus Kamarados’s Archive both exegeses of the said *Polychronion* dedicated to Konstantinos Palaeologos are found, written down by his hands; the one of Mark Vasileiou is presumably copied from the above-mentioned relevant reference [cf. *Musical Example No. 3.1* found at the end of the text of the present Interview], while the other one of John Sakellarides is obviously transcribed into the New Method of the analytical Byzantine Notation by Nileus Kamarados himself [see an electronically re-written record of it at the *Musical Example No. 1.2* found at the end of the text of the present Interview]; they consist of the same two parts, like the aforementioned one made by Nileus Kamarados himself (see above, note 141); specifically, one can see their 1st part [: *May the Emperors have a long life* (Πολλὰ τὰ ἔτη τῶν βασιλέων)], found under the title: *May the Emperors have a long life, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by John Sakellarides and Mark Vasileiou* [Πολλὰ τὰ ἔτη τῶν βασιλέων ἐξηγηθὲν ἐκ τῆς ἀρχαίας Βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν ὑπὸ Ἰωάννου Θ. Σακελλαρίδου καὶ Μάρκου Βασιλείου], at the following site: <https://digital.mmb.org.gr/digma/bitstream/123456789/32823/1/document1.pdf> [accessed 31 March 2021]; additionally, their 2nd part [: *May Konstantinos Palaeologos, the most pious King and Emperor of the Byzantine Empire, have a long life* (Κωνσταντίνου τοῦ εὐσεβεστάτου βασιλέως καὶ αὐτοκράτορος Ρωμαίων τοῦ Παλαιολόγου, πολλὰ τὰ ἔτη)], under the title: *Polychronion dedicated to the Emperor Konstantinos Palaeologos, exegesis from the Ancient Method of the stenographical Byzantine Notation to the contemporary one by John Sakellarides and Mark Vasileiou* [Ἡ φήμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου, ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας Βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν, ὑπὸ Ἰωάννου Θ. Σακελλαρίδου καὶ Μάρκου Βασιλείου], can be respectively found at the following site: <https://digital.mmb.org.gr/digma/bitstream/123456789/33391/1/document1.pdf> [accessed 31 March 2021]. Additionally, the first exegesis [i.e. the one made by John Sakellarides] caused another interesting relevant “musicological dialogue” between K. A. Psachos [=a] and John Sakellarides [=b], which one can follow through the following references (cf. also the relevant historical comments already noted in a previous chapter [: Lectures & Articles]): [a¹] K. A. Psachos, «Ὁ ὕμνος τοῦ Παλαιολόγου. Συνέντευξις μετὰ τὸν κ. Κ. Α. Ψάχον» [“The Polychronion dedicated to Konstantinos Palaeologos; an interview with K. A. Psachos”], in *Φόρμιγξ* [Formigx], II.a.1 (15.3.1905), 3-4 [b¹] John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos”], in *Φόρμιγξ* [Formigx], II.a.2 (31.3.1905), 2-3 [a²] K. A. Psachos, «Ὁ ὕμνος τοῦ Παλαιολόγου. Σπουδαιότητα καὶ λίαν διαφωτιστικὴ συνέντευξις μετὰ τὸν κ. Ψάχον ἐν σχέσει πρὸς τὴν ὑπὸ τῶν ἀρχαίων διδομένην ἐρμηνείαν εἰς τὰ ἀφωνα καλούμενα σημάδια τῆς παλαιᾶς γραφῆς» [“The Polychronion dedicated to Konstantinos Palaeologos; a very important and much enlightening interview with K. A. Psachos, regarding the explanation that the ancient musician used to attribute to the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.3-4 (15-30.4.1905), 1-4 [b²] John Sakellarides, «Περὶ τοῦ ὕμνου τοῦ Παλαιολόγου. Ἡ ἐπὶ τῶν μεγάλων σημαδίων συζήτησις» [“Regarding the Polychronion dedicated to Konstantinos Palaeologos; the discussion on the subsidiary signs”], in *Φόρμιγξ* [Formigx], II.a.5 (15.5.1905), 3-4; this “dialogue” concluded with a K. A. Psachos’s relevant lecture at “Parnassos’s” Hall, given on April 6th, 1906 and published (under the title «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”]) in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5-6 | II.b.3-4 (15-31.5.1906), 3-5 | II.b.7-8 (15-31.7.1906), 3-5; during that lecture, a choir of K. A. Psachos’s students from Athens Conservatoire performed the beginning of the *Polychronion* under discussion, according to an exegesis formed by K. A. Psachos himself; see, specifically, [unknown], «Μουσικὴ ἀνακοίνωσις τοῦ κ. Ψάχου ἐν τῷ Παρνασσῷ» [“Musical presentation by K. A. Psachos at Parnassos”], in *Φόρμιγξ* [Formigx], II.a.24 (28.2.1906), 3: “... students of Athens Conservatoire School of Music will sing the exegesis of the beginning of the Polychronion dedicated to Konstantinos Palaeologos, as it is indicated by Mr. Psachos” [«... μαθηταὶ τῆς ἐν τῷ Ῥαδείῳ Σχολῆς θὰ ψάλλωσι τὴν ὑπὸ τοῦ κ. Ψάχου ὑποδεικνυομένην ἐξήγησιν τῆς ἀρχῆς τοῦ ὕμνου τοῦ Παλαιολόγου»]; [unknown], «Ἡ ἐν τῷ Παρνασσῷ ἐπιστημονικὴ μουσικὴ ἀνακοίνωσις τοῦ κ. Ψάχου» [“The Scientific musical presentation by K. A. Psachos at Parnassos”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 3: “... Mr. Psachos has succeeded, working and studying for a year, as he said, to form an exegesis of only the beginning of the Polychronion dedicated to Konstantinos Palaeologos, which was sung at the lecture by students of Athens Conservatoire School of Byzantine Music. The melody of this Polychronion, as it performed according to K. A. Psachos’s exegesis, was, in the common opinion of those present, very serious, and rather fitting for a Polychronion dedicated to an Emperor” [«... ὁ κ. Ψάχος κατόρθωσε, κατόπιν ἐτησίας ἐργασίας καὶ μελέτης, ὡς εἶπεν, νὰ ἐρμηνεύσῃ τὴν ἀρχὴν μόνον τῆς περὶ οὗ λόγος φήμης τοῦ Παλαιολόγου, ἣν ἔψαλλον κατὰ τὴν ἀνακοίνωσιν ταύτην μαθηταὶ τῆς ἐν τῷ Ῥαδείῳ βυζαντινῆς μουσικῆς σχολῆς. Τὸ ἐκ τῆς οὕτω δοθείσης ἐρμηνείας μέρος τῆς φήμης ταύτης ἦτο κατὰ τὴν κοινὴν τῶν παρισταμένων ἀντίληψιν λίαν σοβαρὸν καὶ μᾶλλον ἀρμόζον εἰς φήμας αὐτοκρατορῶν»]; information and musical material about this exegesis, are found in K. A. Psachos’s Archive and are commented and published onwards, in *Musical Example No. 2*. After that, the already mentioned “musicological dialogue” between Mark Vasileiou and K. A. Psachos (see above, note 140) was immediately followed. Finally, it should be noted that Mark Vasileiou published another relevant exegesis on a similar *Polychronion* [the text of which is formed as follows: *May, in God’s name, your kingship last for long life* (Πολυχρόνιον ποιήσαι, ὁ θεός, τὴν ἁγίαν βασιλείαν σας, εἰς πολλὰ ἔτη)], found in the Constantinopolitan periodical *Μουσικὴ, Εἰκονογραφημένον Μουσικοφιλολογικὸν Περιοδικόν, μετὰ τεμαχίων φωνητικῆς καὶ ὀργανικῆς μουσικῆς ἐν ἐκκλησιαστικῇ καὶ γραμμικῇ Παρασημαντικῇ, συντασσόμενον τῇ συνεργασίᾳ Ἑλλήνων καὶ Ξένων μουσικῶν καὶ μουσικολόγων. Διευθυντὴς καὶ Ἀρχισυντάκτης Γ. Δ. Παχτικός* [Music; illustrated musicological and philological periodical edition, which includes musical examples written down into both Byzantine and Staff Notation and compiled by the support of Greek and foreign musicians and musicologists; director and chief of the edition: George Pachtikos] 1.9 (Constantinople, September 1912), 263 [where the score of the specific exegesis is published, accompanied by the following inscription: “Polychronion dedicated to Byzantine Emperors, taken from a 15th-century manuscript, exegesis Mark Vasileiou; this is a composition sung when the Emperor is going to venerate the Holy Icons and receive the communion bread” {«Πολυχρονισμὸς Βυζαντινῶν Αὐτοκρατορῶν, ἐκ χειρογράφου τῆς 15^{ῆς} ἐκατονταετηρίδος, ἐρμηνευθεὶς ὑπὸ Μάρκου Βασιλείου, “ψάλλεται τοῦτο ὅτε μέλλει ὁ Βασιλεὺς διέρχεσθαι εἰς προσκύνησιν τῶν ἁγίων εἰκόνων καὶ νὰ λάβῃ ἐκ τοῦ κατακλασθοῦ”»}]; see also on p. 273 some short comments on the composition] & 265 [where a transcription into Staff Notation along with a rhythmic restoration of the same score, both made by George Pachtikos, is found (ἡ Πολυχρονισμὸς Βυζαντινῶν Αὐτοκρατορῶν, ψαλλόμενος ὅτε διήρχετο ὁ Βασιλεὺς εἰς προσκύνησιν τῶν ἁγίων εἰκόνων ἵνα λάβῃ τὸ ἀντίδορον, κατὰ τὴν ἐρμηνείαν τοῦ κ. Μάρκου Βασιλείου ἐκ χειρογράφου 15^{ῆς} ἐκατονταετηρίδος. Μεταγραφὴ ἐκ τῆς ἐκκλ. παρασημαντικῆς καὶ ῥυθμικῆς ἀποκατάστασις ὑπὸ Γ. Παχτικού»); cf. also Dragoumis (1988), 210; see *Musical Examples No. 5.1 & 5.2*, respectively, found at the end of the text of the present Interview.

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

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

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

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

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

¹⁴⁹ See *Musical Examples* No. 3.1 & 3.2 (bars 25-6) found at the end of the present Interview.

¹⁵⁰ One can see a reliable version of the prototype melody of the composition under discussion (the above-mentioned “*Ancient Melody*”), written down according to the Ancient Method of the stenographical Byzantine Notation, in the codex No. 2406 of the National Library of Greece (a *Papadike* written in 1453 by Matthew the Domestikos, a monk of John Prodromos’s Monastery in Serres), f. 218^r, easily accessible through the following site: <https://digitalcollections.nlg.gr/nlg-repo/dl/el/browse/3431> [accessed 31 March 2021]. Note that a photo of the said *Polychronion*, taken from the codex No. 2267 of the National Library of Greece by S. Kokkolis, can be found in *Παναθήναια* [Panathinaia] 8. 89-90 (1904), 157; additionally, similar photos, facsimiles, or copies of the prototype melody of the composition under discussion (the *Polychronion* dedicated to Konstantinos Palaeologos), written down according to the Ancient Method of the stenographical Byzantine Notation can be also found at the following articles: [unknown], «Τὸ ἀνευρεθὲν πολύτιμον ἐθνικὸν κειμήλιον» [“The discovered precious National Heirloom”], in *Καιροί* [Kairoi], (1.5.1904), 1 (a facsimile of the said *Polychronion*, from the codex No. 2267 of the National Library of Greece); [unknown], «Ὁ ὕμνος τοῦ Παλαιολόγου» [“The *Polychronion* dedicated to Konstantinos Palaeologos”], in *Πατρὶς* [Βουκουρεστίου] [Patris (of Bucharest)], (29.5/11.6.1905), (a facsimile of the said *Polychronion*, from the codex No. 2267 of the National Library of Greece); Nikos A. Veis, «Ἡ φήμη τοῦ Αυτοκράτορος Ἰωάννου τοῦ Παλαιολόγου κατὰ τὸν ὑπ’ ἀριθ. 210 κώδικα τῆς μονῆς Βαρλαάμ τῶν Μετεώρων» [“The *Polychronion* dedicated to Ioannis Palaeologos, according to the codex No. 210 of Varlaam monastery in Meteora”], in *Παναθήναια* [Panathinaia] 9.199 (15.1.1909), 186 (a facsimile of the said *Polychronion*, from the codex No. 2267 of the National Library of Greece) & 187 (a facsimile of a similar *Polychronion* attributed to the Emperor Ioannis Palaeologos, from the codex No. 210 of Varlaam monastery in Meteora).

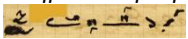
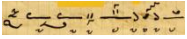
¹⁵¹ See *Musical Examples* No. 3.1 & 3.2 (bars 1, 9, 17) found at the end of the present Interview.

¹⁵² See above, note 150; it has to be noted that a misunderstanding of Nileus Kamarados is found here; at the specific point of the composition under discussion one can see not the mentioned subsidiary sign of the so-called *Parakletiké* but the rhythmic sign of the *Krátēma*; thus, Kamarados is trying to analyze a *Parakletiké* in his relevant exegesis, as one can see in the *Musical Examples* No. 4.1 & 4.2 (bars 4, 9, 14, 21-2) found at the end of the present Interview.

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

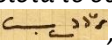
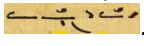
- Διὰ τῶν ἀνωτέρω πιστεύω ὅτι ἐπαρκῶς κατεδείχθη ὅτι οἱ παραδεχόμενοι μόνον τὴν μετροφωνίαν σφάλουσιν σφάλλονται.

4^{ον}. Ἡ μετὰ καὶ ἄνευ κοκκίνης μελάνης παρασημαντική.

- Τὰ ἄφωνα σημεῖα εἶχον τὴν δύναμιν τὴν ὁποίαν ἀποδίδει εἰς αὐτὰ ὁ κ. Ψάχος. Ἰδοὺ τί λέγει ὁ Κυριακὸς Φιλοξένης ἐν τῷ λεξικῷ του ἐν τῇ λέξει κόκκινον-κοκκίνη.¹⁵⁴ Γραφὴ κοκκίνη, ἥτις ἦτον εἰς χρῆσιν κανόνος εἰς τοὺς παλαιούς μουσικούς καὶ οὐχὶ διὰ ποικιλίαν· καὶ ὅπου μὲν φαίνεται [γεγραμμένη] ὁλόκληρος λέξις τοῦ κειμένου μὲ κοκκίνην μελάνην, σημαίνει τὴν καὶ αὐτὴς ἐπανάληψιν τῆς μελωδικῆς ἐκείνης περιόδου, τοῦ μουσικοῦ ἐκείνου μαθήματος, ὅπου δὲ φαίνεται χαρακτήρ τις ἱερογλυφικοῦ σημαδίου, ἢ χαρακτήρ χρονικῆς ποιότητος γεγραμμένον διὰ κοκκίνης μελάνης, σημαίνει τὴν ἀνάλυσιν τῆς μουσικῆς συνθέσεως καὶ τὸ ἀναλελυμένον μέλος τῆς ὀριστικῆς ἢ τῆς ἀορίστου καταλήξεως· διότι λέγει τὸ θεωρητικὸν τοῦ παλαίου συστήματος “εἰς τὴν σύνθεσιν τῆς μουσικῆς γραφῆς” εἰ μὲν γραφθῇ τὸ σημαδίου μὲ μαύρην μελάνην ψάλλεται ἡ ἐνέργεια αὐτοῦ συνεπτυγμένως καὶ μετὰ βραδύτητος·  εἰ δὲ γραφθῇ μὲ κοκκίνην ψάλλεται τοῦτο ἀναλελυμένως· 
- Ὑποθέτω, ἐξηκολούθησεν ὁ κ. Καμαρᾶδος, ὅτι τὰ διὰ κοκκίνης μελάνης γραφόμενα σημαδία, ἅμα ἐφευρέθησαν, δὲν εἶχον τὴν σημασίαν καὶ τὴν δύναμιν τὴν ὁποίαν ἀπέκτησαν ἀργότερον. Ἡ κοκκίνη δηλ. μελάνη ἐχρησίμευε διὰ τὰ σημαδόφωνα, ὅπως διακρίνονται ταῦτα ἀπὸ τὰ φωνητικὰ σημεῖα. Σὺν τῷ χρόνῳ ὅμως τὰ διὰ κοκκίνης μελάνης γραφόμενα ἄφωνα σημεῖα ἀπέκτησαν τὴν δύναμιν καὶ σημασίαν τὴν ὁποίαν δίδει εἰς αὐτὰ ὁ κ. Ψάχος, μεθ’ οὗ ἐπὶ τοῦ ζητήματος τούτου συμφωνῶ πληρῶστα. Ποία ὅμως εἶνε ἀκριβῶς ἡ ἐποχὴ καθ’ ἣν ταῦτα ἐφευρέθησαν καὶ τίς ὁ χρόνος κατὰ τὸν ὁποῖον ἀπέκτησαν τὴν γνωστὴν σημασίαν αὐτῶν, τοῦτο δυσκόλως δύναται τις ἀκριβῶς νὰ ὀρίσῃ. Τὸ ἐπ’ ἐμοὶ ὅμως, ὁ κ. Μάρκος Βασιλείου δὲν ἔχει δίκαιον παραδεχόμενος ὅτι ἡ ἄνευ κοκκίνης μελάνης γραφὴ, εἶνε μεταγενεστέρα τῆς τῶν δι’ ἐρυθρᾶς μελάνης γραφομένων ἀφώνων σημαδίων, ὅπως ἐπίσης σφάλλεται παραδεχόμενος ὅτι ἡ κατὰ τὸν ΙΓ’ αἰῶνα γενομένη μεθερμήνευσις ἀπέδειξε περιττὰ πολλὰ τῶν σημείων.
- Καὶ ἐπὶ τίνος βασιζόμενος ὁ κ. Βασιλείου ἰσχυρίζεται τοῦτο, κ. Καμαρᾶδε;
- Ἀπλῶς ἐπὶ τοῦ ὅτι εἶδε χειρόγραφα τοῦ ΙΓ’ αἰῶνος μὴ ἔχοντα σημαδόφωνα γεγραμμένα διὰ κοκκίνης μελάνης. Ἀλλ’ ἐπὶ τοῦ σημείου τούτου πλανᾶται δεινὴν πλάνην ὁ κ. Βασιλείου, νομίζων ὅτι ἡ τοιαύτη γραφὴ εἶνε μεθερμήνευσις τῆς δι’ ἐρυθρῶν σημείων παρασημαντικῆς. Ἴσως αἱ δύο αὗται γραφαὶ εἶνε μιᾶς ἐποχῆς, ἐγὼ μάλιστα φρονῶ ὅτι οἱ κατὰ τὴν ἐποχὴν ἐκείνην διδάσκαλοι ἐφιλοτιμοῦντο νὰ γράφωσι τὴν ἄνευ ἐρυθρῶν σημαδίων γραφὴν, ἢ ὁποία ἀκριβῶς ἔνεκα τούτου ἦτο καὶ δυσκολωτέρα. Ἐπὶ τινὰ χρόνον βεβαίως οἱ μουσικοὶ θὰ μετεχειρίζοντο ἀμφοτέρας τὰς γραφάς, ἕως οὗ ἡ δι’ ἐρυθρῶν σημαδίων ἐπεκράτησε.
- Καὶ εἰς τί συνίστατο, κ. Καμαρᾶδε, ἡ ἄνευ ἐρυθρῶν σημείων γραφὴ; ποῦ ἔγκειται ἡ δυσκολία τῆς;
- Εἰς τὸ ὅτι ἀποτελεῖται μόνον ἐκ φωνητικῶν σημείων, ὁμοιάζουσα καταπληκτικῶς πρὸς τὴν νῦν ἐν χρήσει, ἐξ οὗ ἀκριβῶς ἡπατήθη ὁ κ. Βασιλείου καὶ οἱ συμφρονοῦντες αὐτῷ. Καὶ διὰ νὰ σᾶς ἀποδείξω τοῦτο θὰ σᾶς φέρω ὡς παράδειγμα τὸ οὐράνισμα τὸ γνωστὸν τοῦτο ἄφωνον σημεῖον. Τὸ οὐράνισμα παρίσταται συμβολικῶς διὰ τοῦ σημείου . Τὸ σημεῖον τοῦτο βλέπων ὁ ψάλλων ἡννόει ὅτι ἔπρεπε εἰς τὴν θέσιν τοῦ σημαδοφώνου τούτου νὰ ψάλλῃ τὴν μουσικὴν γραμμὴν, ἣν αὐτὸ ἀντικαθίστα, προσέχων πάντοτε εἰς

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

¹⁵⁴ Philoxenis (1868), 127.

τίνα ἤχον καὶ φθόγγον εὐρίσκεται τὸ οὐράνισμα. Εἰς τοῦτο δὲ τὸν ἐβοήθει πολὺ καὶ ὁ χειρονόμος, ὅστις γνωρίζων κατὰ βάθος τὴν ἐκάστοτε ἐνέργειαν ἐκάστου σημαδοφώνου, διὰ καταλλήλου χειρονομίας, ἐδείκνυνεν εἰς τὸν ψάλλοντα τὴν σχετικὴν μουσικὴν γραμμὴν. Εἰς χρόνους ὅμως προγενεστέρους, τὸ οὐράνισμα καὶ πᾶν ἄλλο σημαδόφωνον, δὲν ἦτο σημεῖον ἀγγιστροειδές, δι' ἐρυθρᾶς γραφόμενον μελάνης. Τουναντίον τὸ οὐράνισμα ἀντὶ νὰ παρίσταται διὰ τοῦ σημείου , παρίστατο διὰ τῶν ἐξῆς φωνητικῶν σημείων . Ἡ γραμμὴ αὕτη ἦτο τυπικὴ καὶ παρίστα πάντοτε τὸ οὐράνισμα. Ὁ ψάλλον λοιπόν, βλέπων τὴν γραμμὴν ταύτην, ἔπρεπε νὰ ἐνθυμηθῇ ὅτι διὰ ταύτης παρίστατο τὸ οὐράνισμα καὶ νὰ ἀποδώσῃ τὸ μέλος τὸ ὁποῖον ἀντιστοιχεῖ εἰς τὸ οὐράνισμα καὶ οὐχὶ νὰ ψάλῃ κατὰ μετροφωνίαν τὴν ὡς ἄνω γραμμὴν. Καὶ εἰς τοῦτο ἀκριβῶς συνίστατο τὸ δύσκολον τῆς ἐξηγήσεως τῆς γραφῆς ταύτης. Διότι σημειωτέον, ὅτι μόνον ὁ ὡς ἄνω τύπος (καλοῦπι) δὲν παρίστα τὸ οὐράνισμα. Διότι ὁ ἀνωτέρω τύπος παρίστα τὸ οὐράνισμα, τὸ ὁποῖον ἔπρεπε νὰ ἀποδοθῇ μὲ ποιόν τι μέλος. Ἰδοὺ καὶ ἄλλος τύπος οὐρανίσματος , ὁ ὁποῖος ἔπρεπε ν' ἀποδοθῇ μὲ ἄλλον μέλος. Ἰδοὺ καὶ ἕτερος . Συνέβαινε δηλ. τότε, ὅτι καὶ κατόπιν συνέβη, ὅπου τὸ αὐτὸ σημεῖον ἐξηγεῖτο διαφόρως εὐρισκόμενον εἰς διαφόρους ἤχους καὶ φθόγγους.

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

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

6^{ον}. Καὶ τινες παρατηρήσεις.

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

Τί ἐξάγεται ἐκ τῶν λεγομένων τοῦ κ. Βασιλείου;

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

¹⁵⁵ Ibid., 95.

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

Musical Example No. 1.1

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

Ο ΥΜΝΟΣ ΤΟΥ ΠΑΛΑΙΟΛΟΓΟΥ*

Μεγαλοκρεπῶς (κλίμαξ υποδαριστή).

Επαναλαμβάνεται τρίς ἐπὶ τοῦ χοροῦ τοῦ βήματος.

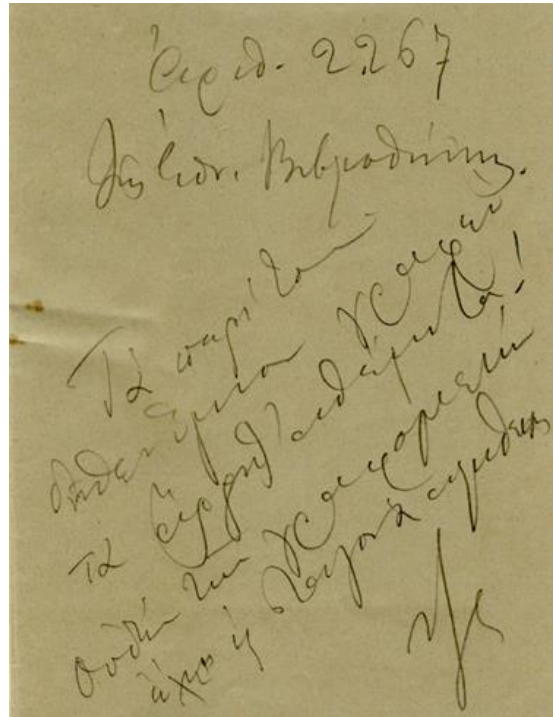
Εἰτα οἱ ἐντὸς τοῦ βήματος χοροὶ ψάλλουσι τὸν ἐπόμενον Πολυχρονισμόν τοῦ Κωνσταντίνου Παλαιολόγου.

Ρυθμὸς δ' ἀνωτέρω.

Ρα

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

In a specific folder, found in K. A. Psachos's Archive, under the characteristic title "[codex] No. 2267 of the National Library [of Greece]" [«Αριθ. 2.267 τῆς Ἐθν. Βιβλιοθήκης»], additionally though with the following remarkable note written down by Psachos himself at its cover page: "Everything written about the Polychronion are unspeakable illegitimate! None of what is written has a drop of truth" [«Τὰ περὶ τοῦ δῆθεν ὕμνου γραφέντα ἄρρητ' ἀθέμιτα! Οὐδὲν τῶν γραφομένων ἔχει καὶ σταγόνα ἀληθείας. Ψ(ά)χος»], Psachos has copied both the mentioned article by Kampouroglous in the newspaper *Estia* {Dimitrios G. Kampouroglous, «Ὁ ὕμνος τοῦ Παλαιολόγου. Ἡ χρησιμοποίησις τοῦ κώδικος. Ὁ Πολυχρονισμός. Ἄλλαι λεπτομέρειαι» ["The Polychronion dedicated to Konstantinos Palæologos"] in *Ἑστία* [*Estia*], (7.6.1904), 3}, as well as a relevant article published in the newspaper *Kairoi* in the sheet of 30.4.1904; the latter publication is quoted below (as copied by Psachos [because, unfortunately, after thorough research, it was impossible, for the time being, to find this specific sheet of the newspaper *Kairoi*]), as not only



it is relevant to the above-quoted exegesis of the *Polychronion* dedicated to Konstantinos Palæologos made by John Sakellarides, but also highlights further "nationalist dimensions" that were attempted to be attributed to it at that time: "...Mr. Kampouroglous called immediately Mr. Sakellarides, in order he, as the expert, to examine the music of the Polychronion. Mr. Sakellarides copied the composition, went to his home, where he privately studied and performed it. The enthusiasm of Mr. Sakellaridis from the music of this Polychronion was indescribable. Magnificent, imposing, wondrous, he told us, when we asked his opinion. This Polychronion is trully a piece of art, a great achievement, not only for the nation, but also for our music! Mr. Sakellarides transcribed the Polychronion from the Byzantine to the Staff Notation. The melody of the Polychronion dedicated to Konstantinos Palæologos has in its beginning some resemblance to the Royal English Hymn, but exceeds it in harmony. Everyone who knows music should acquire the Polychronion dedicated to Konstantinos Palæologos. Would not this hymn, since it is so magnificent, to replace the one already in use at the Royal Feasts? Why not? The more often the people hear it, the more vividly they will feel in their souls the desire for the fulfillment of the Great Idea of Hellenism" [«...ὁ κ. Καμπούρογλους ἀμέσως ἐκάλεσε τὸν κ. Σακελλαρίδην, ὅπως οὗτος, ὡς εἰδικώτερος, ἐξετάσῃ τὴν μουσικὴν τοῦ ὕμνου. Ὁ κ. Σακελλαρίδης ἀντιγράψας τὴν μουσικὴν σύνθεσιν, μετέβη εἰς τὴν οἰκίαν του, ἔνθα κατ' ἰδίαν τὴν ἐμελέτησε καὶ τὴν ἐξετέλεσε. Ὁ ἐνθουσιασμός τοῦ κ. Σακελλαρίδου ἐκ τῆς μουσικῆς τοῦ πολυχρονίου τούτου ὕμνου ἦτο ἀπερίγραπτος. Μεγαλοπρεπέστατος, ἐπιβλητικώτατος, θαυμασιώτατος, μᾶς εἶπε, ὅταν τοῦ ἐζητήσαμεν τὴν γνώμην του. Ὁ ὕμνος αὐτὸς εἶνε ἀληθῶς καλλιτέχνημα, μέγα ἀπόκτημα, ὃχι μόνον διὰ τὸ ἔθνος, ἀλλὰ καὶ διὰ τὴν μουσικὴν μας! Ὁ κ. Σακελλαρίδης μετέφερε τὸν ὕμνον ἐκ τῶν στοιχείων τῆς Βυζαντινῆς μουσικῆς εἰς τὴν καθ' ἡμᾶς. Τὸ μέλος τοῦ πολυχρονίου τοῦ Παλαιολόγου ἔχει ἐν τῇ ἀρχῇ του κάποιαν ὁμοιότητα μὲ τὸν βασιλικὸν ἀγγλικὸν ὕμνον, ὑπερβαίνει ὅμως κατὰ τὴν ἀρμονίαν αὐτόν. Πρέπει ὅλοι, ὅσοι γνωρίζουν τὴν μουσικὴν νὰ ἀποκτήσουν τὸν ὕμνον τοῦ ἐνδόξου ἐθνομάρτυρος. Δὲν θὰ ἡδύνετο ἄρᾳ γε ὁ ὕμνος οὗτος ἀφοῦ τόσον μεγαλοπρεπὲς εἶναι νὰ ἀντικαταστήσῃ τὸν ἤδη εὕρισκόμενον ἐν χρήσει εἰς τὰς βασιλικὰς ἐορτάς; Διὰ τί ὅχι; Ὅσον συχνότερα θὰ τὸν ἀκούῃ ὁ λαὸς τόσον ζωρότερα θὰ αἰσθάνονται μέσα εἰς τὴν ψυχὴν τους τὸν πόθον τῆς ἐκπληρώσεως τῆς Μεγάλης τοῦ ἑλληνισμοῦ ιδέας»].

8

Σεννυ., εἰς αὐτοῦ, ἡ ἐ-
 δυνάμει, ἐπὶ τῶν τῶν
 πατρὶν τῶν ἱερῶν,
 ὁ ὡς Σεννυ. ἀνέβη
 ἡμεῖς τῶν πατρὶν ἀνέ-
 βη, ἡμεῖς τῶν τῶν αὐ-
 τῶν τῶν, ἐν δὲ αὐτῶν
 ἡμεῖς τῶν ἀνέβη
 ἡμεῖς τῶν ἀνέβη.
 ὁ ὡς δαυδαγῶν τῶν
 ὡς Σεννυ. ἐν τῶν πατρ-
 ῶν τῶν ἀνέβη τῶν
 ἱερῶν ἡμεῖς ἀνέβη τῶν.
 — Μετὰ ἀνέβη τῶν
 ἀνέβη τῶν, δὲ

9

πατρὶν τῶν! πατρὶν
 τῶν, ὡς τῶν τῶν
 τῶν τῶν τῶν
 τῶν. ὁ ὡς αὐτοῦ ἐ-
 ν ἀνέβη ἀνέβη
 πατρὶν — πατρὶν τῶν
 πατρὶν, ὡς πατρὶν δὲ
 τῶν τῶν, ἀνέβη ἡ-
 μεῖς τῶν πατρὶν
 πατρὶν! — — — — —
 ὁ ὡς Σεννυ. πατρ-
 ῶν τῶν τῶν

Musical Example No. 1.2

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

Πολλά τὰ ἔτη τῶν βασιλέων, ἐξηγηθὲν ὑπὸ Ἰ. Θ. Σακελλαρίδου
ῥυθμὸς δόσημος

Ἦχος Δ'

Πολ λα α α α α τα ε τη τω ων

βα α σι ι λε ων
(ἐκ τρίτου)

Ἡ Φήμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου,
ἐξηγηθεῖσα ὑπὸ Ἰ. Θ. Σακελλαρίδου
ῥυθμὸς δόσημος

Ἦχος Δ'

Κων ςα α αν πι ι ι ι νϛ τϛ ευ σε βε

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

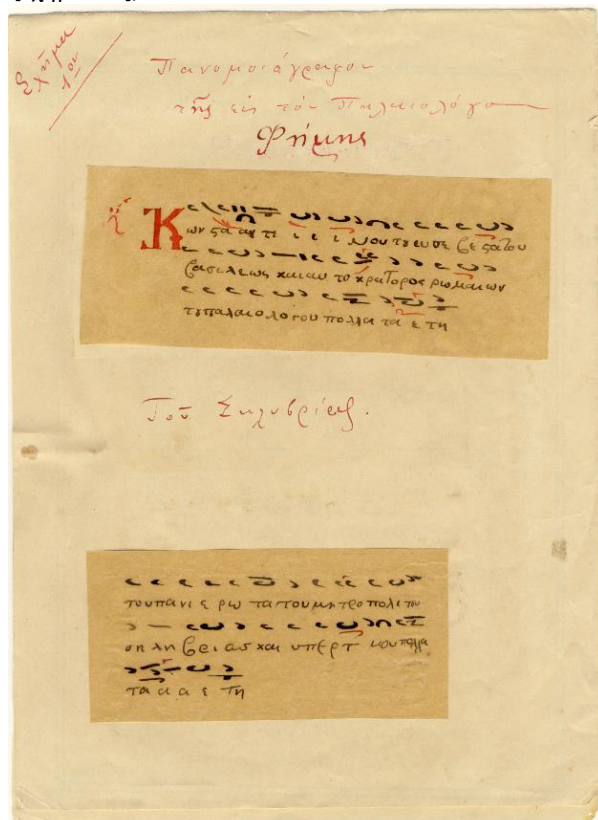
τϛ Πα λαι ο λο γϛ πολ λα τα α ε ε τη η

Musical Example No. 2

Exegesis of the *Polychronion* dedicated to Konstantinos Palæologos made by K. A. Psachos

It is about the musical text of the beginning of the *Polychronion* dedicated to Konstantinos Palæologos, formed according to an exegesis made by K. A. Psachos himself; as has already been pointed out (see above, note 147), this particular musical text was performed by a choir of K. A. Psachos's students from Athens Conservatoire during his lecture at "Parnassos's" Hall, given on April 6th, 1906; during that lecture, according to the bibliographical evidence in existence¹⁵⁷, a series of slides were shown, contained material taken mainly from musical manuscripts; these slides are characterized by K. A. Psachos himself as *Schemata* [Σχήματα] and are pointed out and described in details in the published version of his lecture¹⁵⁸.

Relevant to the exegesis of the *Polychronion* dedicated to Konstantinos Palæologos, is the following (unpublished) *Schema No. 1* [Σχῆμα 1^{ov}], found in his Archive:



Schema No. 1

This *Schema*, which contains copies of two musical texts taken from the codex No. 2267 of the National Library of Greece, the first of them being the *Polychronion* in question, is described by him as follows: “After the *Eisodikon* and the *Apolytikion* this indication is noted: ‘we praise the Emperors and the Bishop in and out of the Altar’. Then, follows – musically composed – the *Polychronion*: ‘May the Emperors have a long life’, to whom two hymns are followed; the one of *Konstantinos Palæologos*, which has as follows: ‘May *Konstantinos Palæologos*, the most pious King and Emperor of the Byzantine Empire, have a long life’, and another one dedicated to *Bishop of Silivri*, which has as follows: ‘May His Eminence the Supreme Bishop of *Silivri* have a long life’ (*Schema 1*)”

¹⁵⁷ [Unknown], «Μουσική ἀνακοίνωσις τοῦ κ. Ψάχου ἐν τῷ Παρνασσῷ » ["Musical presentation by K. A. Psachos at Parnassos"], in *Φόρμιγξ* [Formigx], II.a.24 (28.2.1906), 3: "This lecture will be accompanied by slides through which one can observe the various types of the Ancient Byzantine Notation" [«Ἡ ἀνακοίνωσις αὕτη θὰ συνοδεύεται καὶ διὰ φωτεινῶν προβολῶν τῶν διαφόρων ἀρχαίων μουσικῶν γραφῶν»]; [unknown], «Ἡ ἐν τῷ Παρνασσῷ ἐπιστημονικὴ μουσικὴ ἀνακοίνωσις τοῦ κ. Ψάχου» ["The Scientific musical presentation by K. A. Psachos at Parnassos"], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 3: "... the audience followed with interest and attention Mr. Psachos's lecture, developed with clarity and eloquence, during which he showed slides through which one can observe the various types of the Ancient Byzantine Notation, taken from autographs of Ancient codex-writers" [«... μετ' ἐνδιαφέροντος καὶ προσοχῆς παρηκολούθησαν τὸν κ. Ψάχον ἀναπτύσσοντα τὸ θέμα του μετὰ σαφηνείας καὶ εὐχλωστίας καὶ διαποικίλλοντα αὐτὸ διὰ προβολῆς φωτεινῶν εἰκόνων διαφόρων ἀρχαίων μουσικῶν γραφῶν, εἰλημμένων ἐξ αὐτογράφων τῶν ἀρχαίων μουσικῶν συγγραφέων»].

¹⁵⁸ K. A. Psachos, «Επιστημονική ανακοίνωση γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιξ*^ζ [Formix], II.b.1-2 (1-15.4.1906), 5-6 | II.b.3-4 (15-31.5.1906), 3-5 | II.b.7-8 (15-31.7.1906), 3-5.

[«Μετά τὸ ἀργὸν Εἰσοδικόν: “Δεῦτε προσκυνήσωμεν κτλ.” καὶ τὸ τοῦ τυχόντος ἤχου, ἢ τῆς τυχούσης ἐορτῆς ἀπολυτίκιον, σημειοῦνται αἱ λέξεις: “Καὶ εὐθὺς εὐφημίζομεν τοὺς Βασιλεῖς καὶ τὸν Ἀρχιερέα ἐντὸς τοῦ βήματος καὶ ἐκτὸς ὁμοίως”. Ἀκολουθεῖ μετὰ μουσικῆς τό: “Πολλὰ τὰ ἔτη τῶν Βασιλέων”, οὗτινος ἔπονται δύο ὕμνοι· ὁ τοῦ Παλαιολόγου ἔχων οὕτω: “Κωνσταντίνου τοῦ εὐσεβεστάτου καὶ αὐτοκράτορος Ρωμαίων τοῦ Παλαιολόγου πολλὰ τὰ ἔτη” καὶ ὁ τοῦ Σηλυβρίας ἔχων οὕτω: “Τοῦ Πανιερωτάτου Μητροπολίτου Σηλυβρίας καὶ ὑπερτίμου πολλὰ τὰ ἔτη”. (Σχ. 1)»] {K. A. Psachos, «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 5}.

Additionally, at the following (as well unpublished) *Schema No. 10* [Σχῆμα 10^{ον}], also found in his Archive, his exegesis in question is clearly written down:

Σχῆμα 10^{ον}

Ἡ ἐξήγησις τῆς ἀρχῆς τῆς
εἰς τὸν αὐτοκρατορα Κωνσταντῖνον
τὸν Παιλαιολόγον φήμεις.
αἱ ἀρχαῖαι περιχρῆνται τὰ ἐπὶ ἑμὸς συμπληρωδῶντα μινά.
ἤχος δὲ Δ΄

— Αἱ κἀδετοὶ γραμμαὶ δηλοῦσι τὴν
διαίρεσιν εἰς ρυθμικοὺς πόδας.
— Οἱ ἀριθμοὶ 2 ἢ 3, δηλοῦσι τὰς
ἐν τῷ μεταξὺ ἐναλλαγὰς τοῦ ρυθμοῦ.
— Τὰ σημεῖα τῶν διέσεων δηλοῦσι τὰς συνω-
δάς τῇ φύσει τοῦ Δ΄ ἤχου διασπείνους τῶν τόνων.

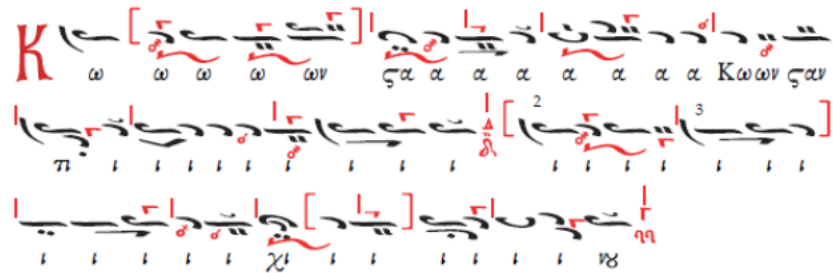
Schema No. 10

Musical Example No. 2.1.a

K. A. Psachos's exegesis of the beginning of the *Polychronion* dedicated to Konstantinos Palæologos, electronically re-written by the present author

Ἡ ἐξήγησις τῆς ἀρχῆς
τῆς εἰς τὸν Αὐτοκράτορα Κωνσταντῖνον τὸν Παλαιολόγον φήμης
Αἱ ἀγκύλαι περιλείουσι τὰ ὑπ' ἑμοῦ συμπληρωθέντα κατὰ

Ἦχος Δ'



- Αἱ κάθετοι γραμμαὶ δηλοῦσι τὴν διαίρεσιν εἰς ρυθμικοὺς πόδας.
- Οἱ ἀριθμοὶ 2 καὶ 3, δηλοῦσι τὰς ἐν τῷ μεταξὺ ἐναλλαγὰς τοῦ ρυθμοῦ.
- Τὰ σημεῖα τῶν δίεσεων δηλοῦσι τὰς συμφθᾶ τῇ φύσει τοῦ Δ' ἤχου διακυμάνσεις τῶν τόνων.

Musical Example No. 2.1.b

K. A. Psachos's exegesis of the beginning of the *Polychronion* dedicated to Konstantinos Palæologos, transcribed into Staff Notation by the present author [the following score has been written down by Charis Trasanis, to whom great gratitude is expressed].

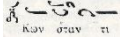
The exegesis of the beginning of the *Polychronion* dedicated to Konstantinos Palæologos
The brackets enclose the “hidden” melodic development I have filled in



- The barlines indicate the division into rhythmic measures.
- The numbers 2 and 3 indicate rhythmical alternations.
- The sharps indicate the attractions of the tones, according to the idea of the 4th Mode.

Last *Schema* is also described by him as follows: “... you will allow me to interpret to you, as far as I can, the mechanism of the Ancient Method of the stenographic Byzantine Notation, **additionally presenting to you, in the end, the exegesis of only the beginning of the melody of the Polychronion dedicated to Konstantinos**

Palæologos (because I have only been able to decode the beginning of this until now), according to the rules which I shall set forth to you, relying exclusively on manuscripts sources, while presenting to you from them some samples of the notational and exegetical idioms of several chronological periods” [«... θέλετε επιτρέψει μοι, ἵνα ἐρμηνεύσω ὑμῖν, ὅση μοι δύναμις, τὸν μηχανισμόν τοῦ ἀρχαίου μουσικοῦ γραφικοῦ συστήματος, **παρουσιάζων ἅμα ὑμῖν ἐν τῷ τέλει καὶ τὴν ἐξήγησιν μόνον τῆς ἀρχῆς τοῦ μέλους τῆς φήμης (διότι μόνον τὴν ἀρχὴν αὐτῆς ἄχρις ὥρας κατώρθωσα νὰ ἀναγνώσω)**, συμφώνως πρὸς τοὺς κανόνας, οὓς θέλω ἐκθέσει ὑμῖν, στηριζόμενος ἐπὶ μόνων χειρογράφων, προβάλλων δ’ ἅμα ὑμῖν ἐξ αὐτῶν καὶ δείγματα τῶν κατὰ διαφόρους ἐποχὰς γραφικῶν ιδιωμάτων καὶ ἐξηγήσεων»] {K. A. Psachos, «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.1-2 (1-15.4.1906), 6}; “... **having been engaged in the study of this subject for more than ten years, I have just succeeded, through the rare manuscripts in my hands, in forming a small, very small idea of the mechanism of that System and in giving you the exegesis of the beginning of the Polychronion dedicated to Konstantinos Palæologos, having studied it for more than a year. I do not hesitate to confess, in conscience, that, even if I was able to study for many more years, I should never succeed in presenting a complete Grammar of this System**” [«... ἀπὸ δέκα καὶ πλέον ἐτῶν εἰς τὴν μελέτην τοῦ θέματος τούτου καταγινόμενος, μόλις κατώρθωσα, διὰ μέσου τῶν ἐν ταῖς χερσὶ μου εὕρισκομένων σπανίων χειρογράφων, νὰ σχηματίσω μικράν, πολὺ μικράν ἰδέαν τοῦ μηχανισμοῦ τοῦ συστήματος ἐκείνου καὶ **νὰ δώσω εἰς ὑμᾶς τὴν ἐξήγησιν τῆς ἀρχῆς τοῦ ὕμνου, μελετήσας ἐπ’ αὐτῆς πλέον τοῦ ἔτους. Δὲν διστάζω δὲ νὰ ὁμολογήσω, ἐν βάρει συνειδήσεως, ὅτι καὶ ἄλλα τόσα ἀκόμη ἔτη ἂν καταγίνω, οὐδέποτε θὰ κατορθώσω νὰ παρουσιάσω τελείαν τοῦ συστήματος τούτου Γραμματικὴν**»] ... “**After all this, allow me, please, to present you some of the students of the Athens Conservatoire School of Byzantine Music, who are going to perform the beginning of the Polychronion dedicated to Konstantinos Palæologos in its main part. And I beg your indulgence, since this is not a professional performance, but a mere chanting of its musical line alone**” [«Κατόπιν ὧλων τούτων ἐπιτρέψατε παρακαλῶ, ἵνα μαθηταὶ τινες τῆς ἐν τῷ Ὡδεῖῳ σχολῆς τῆς ἐκκλησιαστικῆς μουσικῆς ἐκτελέσωσι τὴν ἀρχὴν τῆς φήμης κατὰ τὸ κυρίως ταύτης μέρος. Ἀπεκδέχομαι δὲ τὴν ὑμετέραν ἐπιείκειαν, καθόσον πρόκειται οὐχὶ περὶ ἐπιδείξεως, ἀλλὰ περὶ ἀπλῆς ἀποδόσεως τῆς γραμμῆς καὶ μόνον ταύτης»] (at this point, the following comments are added as a footnote: “**Then, the beginning of the Polychronion dedicated to Konstantinos Palæologos was showed through a slide, while it was chanting by the students of the Athens Conservatoire School of Byzantine Music according to its triple performative procedure; respectively, according to the versions of firstly the Parallage, secondly the Metrophonia and thirdly the Melos**” [«Ἐνταῦθα ἐψάλη ὑπὸ τῶν μαθητῶν ἡ ἀρχὴ τῆς φήμης (προβληθεῖσα), **τριχῶς· πρῶτον κατὰ παραλλαγὴν δεύτερον κατὰ μετροφωνίαν καὶ τρίτον κατὰ μέλος**»]) {K. A. Psachos, «Ἐπιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [Formigx], II.b.7-8 (15-31.7.1906), 5).

The aforementioned, well-known¹⁵⁹, triple performative procedure, i.e. *Parallage*, *Metrophonia* & *Melos*, was previously described in details by K. A. Psachos during his lecture under discussion, a lecture about the Ancient Method of the stenographic Byzantine Notation; it is noteworthy that in describing it, Psachos used as an example the beginning of the *Polychronion* in question, which is typified by the beginning of the name of the Emperor Konstantinos Palæologos; the relevant quotation has as follows: “*If, for example, one was about to sing this musical phrase:*  *they had to studied it as follows. Taking as a basis the note Ágia, they had to respectively chant the polysyllable notes Ánanes (for the Kentēmata), Neágie & Áanes (for the Elafrón), and finally the note Ágia (for the Olígon), as well.*

[this musical example should be written down and respectively performed, as follows:



(the *Parallage*, according to the Ancient Method of the stenographic Byzantine Notation),



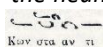
(the same *Parallage*, according to the New Method of the analytical Byzantine Notation),

¹⁵⁹ See Katy Romanou (translator), *Great Theory of Music by Chrysanthos of Madytos*, (New Rochelle, New York: The Axion Estin Foundation, 2010), 241-3^{§§69-73}.



(the same *Parallage*, transcribed into Staff Notation)]

That way, being assured of the accuracy of the **Parallage**, they had to secondly chant the same musical phrase, based now on its poetic text, according to the indications given by the written neumes (that were also included not only the neume of the so-called Ison, but the transcendental ascents or descents of the melody, as well), as follows:

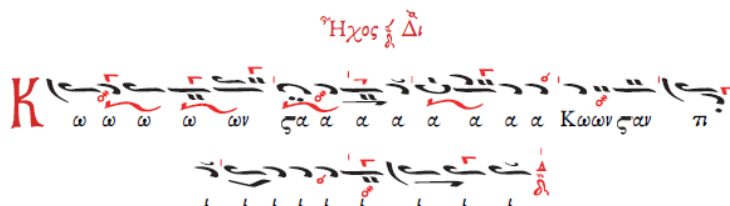


[there follow the same *Metrophonia*, transcribed into Staff Notation:]

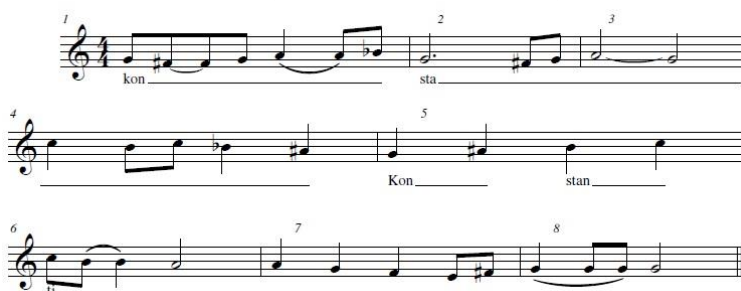


And by this means, they assured themselves on the exact measure of the given notes [**Metrophonia**], within which the hidden version of the analytical melody [**Melos**] would afterwards be developed, which would finally be formed by the means of a subsidiary sign that was written below the entire musical phrase. Finally, bearing in mind the aforementioned subsidiary sign, which in the musical phrase under discussion is the so-called *Epégerma*, they had to mnemonically chant a specific analytical melody, the appropriate one for the mentioned *Epégerma*, as it had to be developed according to the 4th Mode, which, at the end of this lecture, will be performed by some of my students at the Athens Conservatoire School of Byzantine Music”

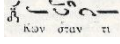
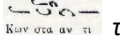
[the final *Melos* version of the specific musical example, is formed as follows:



(the *Melos*, written down according to the New Method of the analytical Byzantine Notation),



(the same *Melos*, transcribed into Staff Notation)]

«Ἄν π.χ. προὔκειτο νὰ ψάλλῃ ταύτην τὴν θέσιν:  εἰργάζετο ὡς ἐξῆς. Λαμβάνων ὡς βάσιν τὸν φθόγγον ἄγια, ἐφῆρμιζεν ἐπὶ μὲν τοῦ ἴσου αὐθις τὸν φθόγγον ἄγια, ὃν ἐπανελάμβανε καὶ διὰ τὸ ἀμέσως κατόπιν ἴσον, τὸ ἐν τοιαύτῃ συμπλοκῇ ἐκμηδενίζον τὴν φωνὴν τῆς πεταστῆς¹⁶⁰. Εἴτα ἐψάλλε διὰ τὰ κεντήματα ἄνανες διὰ τὸ ἐλαφρὸν τοὺς φθόγγους νεάγιε, ἄνανες, καὶ τέλος διὰ τὸ ὀλίγον ἄγια. Ἐξασφαλισθεὶς οὕτω περὶ τῆς ἀκριβείας τῆς συμπλοκῆς καὶ τῆς παραλλαγῆς, ἐλάμβανεν εἴτα τὰς λέξεις καὶ ἐψάλλε μόνον ταύτας, ἐφαρμόζων αὐτὰς ἐπὶ τῶν φθόγγων, τῶν διὰ τῆς παραλλαγῆς δεικνυμένων, ὡς ἐξῆς:  τηρῶν ὁμως πλέον τὰς ὑπερβατὰς ἀναβάσεις ἢ καταβάσεις τῶν ἐν τῷ μεταξύ ἀναλόγων φθόγγων. Καὶ διὰ τοῦ μέσου τούτου ἐπεΐθετο περὶ τοῦ ἀκριβοῦς μέτρου τῶν φωνῶν, ἐντὸς τῶν ὁποίων θὰ περιστρέφετο ἢ διὰ τοῦ κάτωθι ἀφώνου σημαδίου ὑπονοουμένη μουσικὴ γραμμὴ. Τέλος, λαμβάνων πλέον ὑπ’ ὄψιν αὐτοῦ τὸ κάτωθι ἄφωνον σημαδίου, ὅπερ

¹⁶⁰ Here, it should be noted that – despite what K. A. Psachos claims above – during the procedure of the so-called *Parallage*, the neume of *Ison* is known that it is not counted; see *ibid.*, 242⁷⁰: “*Parallage* was to adapt the polysyllable notes on the neumes of the melody’s quantity, written, and to chant their continuous ascent and descent, and **never the ison** or large intervals”. So, the appropriate *Parallage* development for this specific musical excerpt should be formed as it is written down above.

ἐνταῦθα εἶναι τὸ ἐπέγερμα, ἔψαλλε μνημονικῶς τήν διὰ τὸν τέταρτον ἦχον προωρισμένην ἰδίαν τοῦ ἐπεγέρματος μουσικὴν γραμμὴν, ἣν εἰς τὸ τέλος τῆς παρούσης θέλουσι ψάλλει τινὲς τῶν ἡμετέρων ἐν τῷ Ὁδεῖῳ μαθητῶν» (K. A. Psachos, «Επιστημονικὴ ἀνακοίνωσις γενομένη ἐν τῷ Παρνασσῷ τῇ 6^ῃ Ἀπριλίου 1906» [“Scientific Lecture, given at Parnassos’s Hall on April 6th, 1906”], in *Φόρμιγξ* [*Formigx*], II.b.7-8 (15-31.7.1906), 3).

Actually, what was performed during this lecture by the mentioned choir of K. A. Psachos's students from Athens Conservatoire, could be "heard" through the following scores, formed by the present author:

Parallaxe

The full musical content of the Parallage version of the Polychronion under discussion is written down here, according to its recording shown above, in the Schema No.1



Metrophonia

The full musical content of the Metrophonia version of the Polychronion under discussion is also written down here, according to its recording shown above, in the Schema No.1

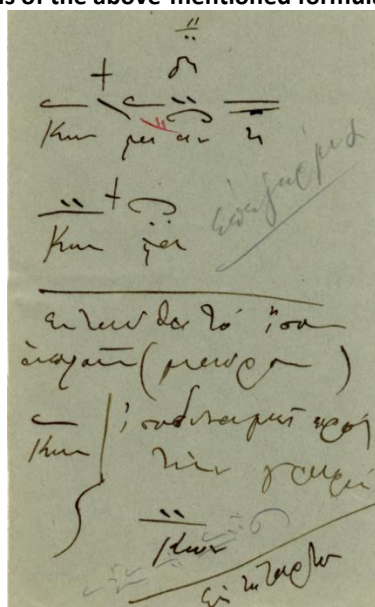


Melos

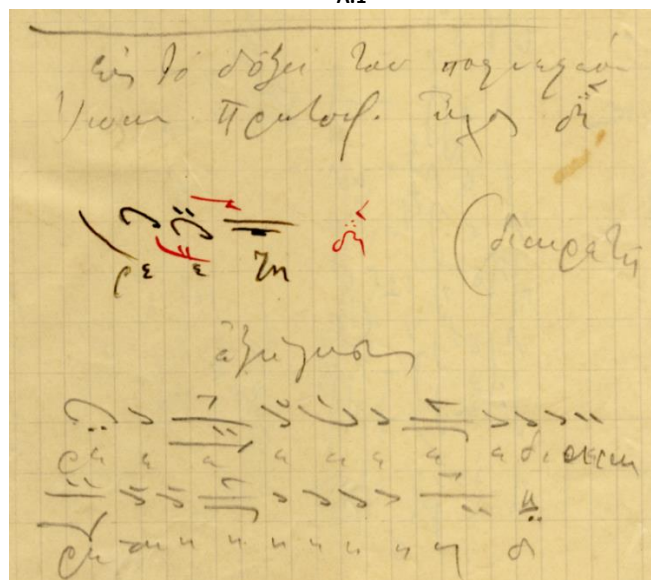
See above, Schema No. 10, as well as Musical Examples 2.1.a & 2.1.b

Furthermore, as far as the procedure of the exegesis of this musical excerpt, i.e. the beginning of the *Polychronion* dedicated to Konstantinos Palæologos, an exegesis that K. A. Psachos has succeeded, working and studying for a year, as he claimed during his mentioned lecture, a series of individual musical notes are also found in his Archive; they are formed according to the type, the philosophy, the perspective, and the structure already described above, microstructurally focusing on specific musical parts of the *Polychronion* in question, while, some specific references to relevant compositions, as well as to the aforementioned printed edition of the so-called *Mathematarion* [: *Pandekti* 3], have to particularly be noted; at the following index, one can overview the material included in the notes under discussion, in its entirety:

A. Notes about the exegesis of the above-mentioned formula of the so-called *Epégerma*:

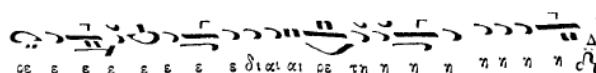


A.1

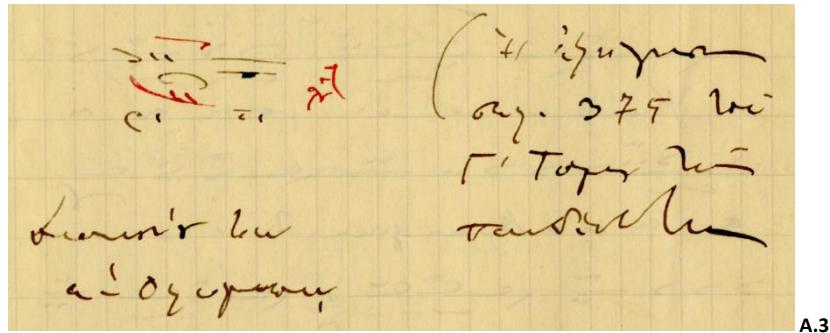


A.2

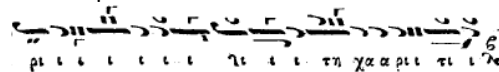
See *Pandekti* 2, 68: excerpt from the *Doxastikon Mathema* (Θεέ, τριάς διαιρετή) of the *Polyeleos* (Psalm 134) Δοῦλοι, Κύριον, composed in 4th Mode by John the Protopsaltes:



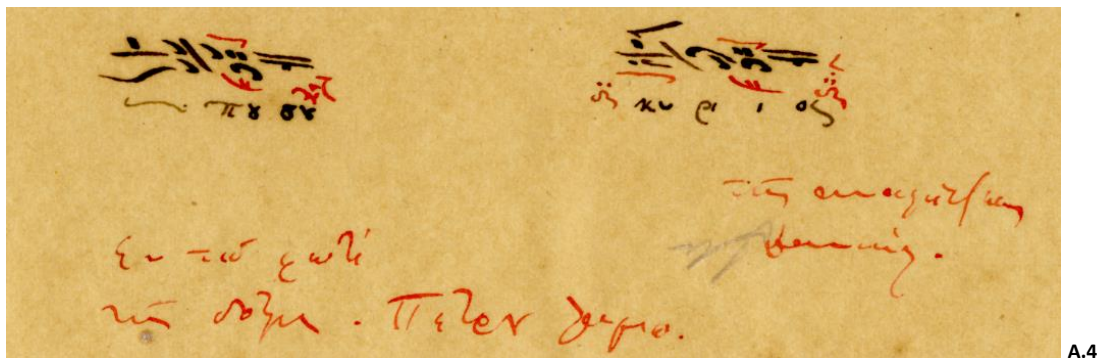
Cf. the musical manuscript No. 223 of K. A. Psachos's Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 18r



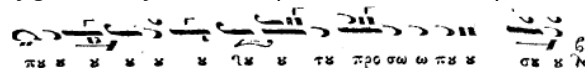
See *Pandekti* 3, 375: excerpt from of a *Mathema* dedicated to St. Dionysius of Olympus, Ὁ νοῦς σου ταῖς νεύσεσι, composed in 4th Mode by John the Protopsaltes:



Cf. the musical manuscript No. 223 of K. A. Psachos's Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 149r

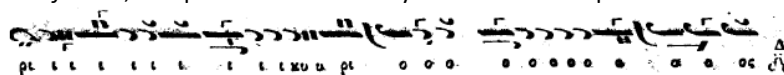


See, firstly, *Pandekti* 4, 753: excerpt from the *Communion Hymn* Ἐν τῷ φωτὶ τῆς δόξης τοῦ προσώπου σου, Κύριε, sung on the feast of the *Transfiguration of Jesus*, composed in 4th Mode by Peter the Peloponnesian:



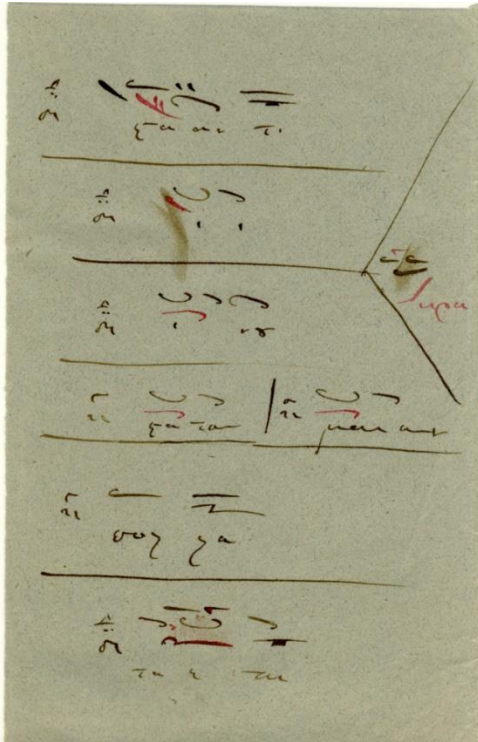
Cf. the musical manuscript No. 223 of K. A. Psachos's Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 146r

See, secondly, *Pandekti* 4, 726: excerpt from the *Communion Hymn* Ἀνέβη ὁ θεὸς ἐν ἀλαλαγμῷ, sung on the feast of the *Ascension of Jesus*, composed in 4th Mode by Daniel the Protopsaltes:

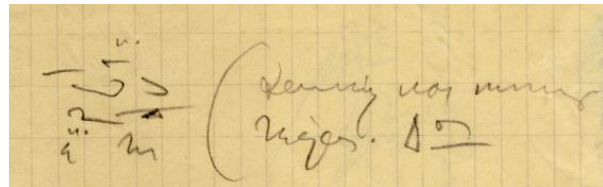


Cf. the musical manuscript No. 223 of K. A. Psachos's Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 142r

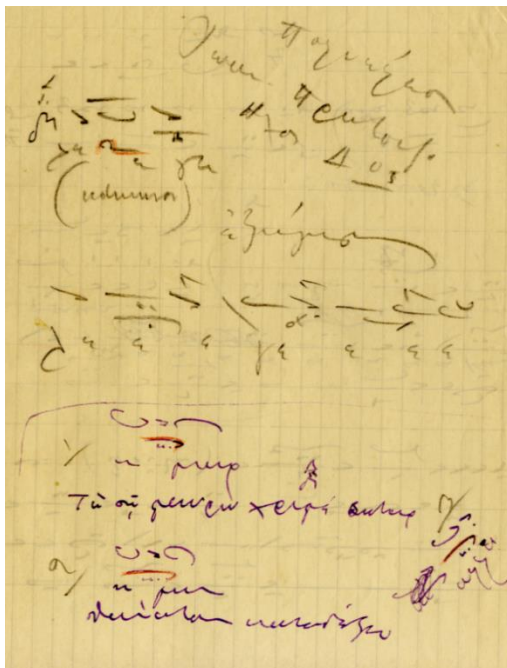
**B. Notes about the exegesis of the above-mentioned formulas of the so-called
Lýgisma, *Parakletiké*, *Vareía* & *Antikénoma*:**



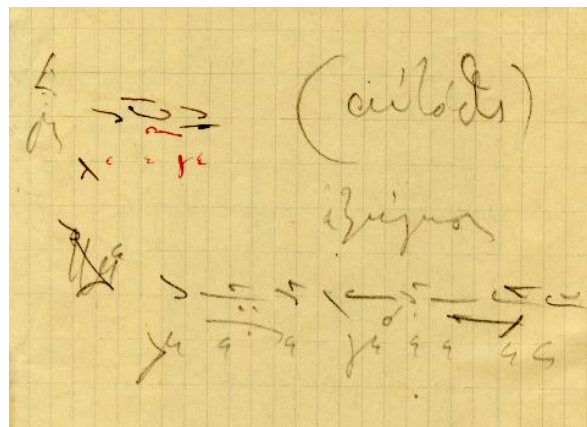
B.1.a



B.1.b

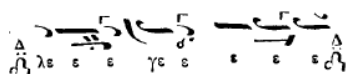


B.2.a



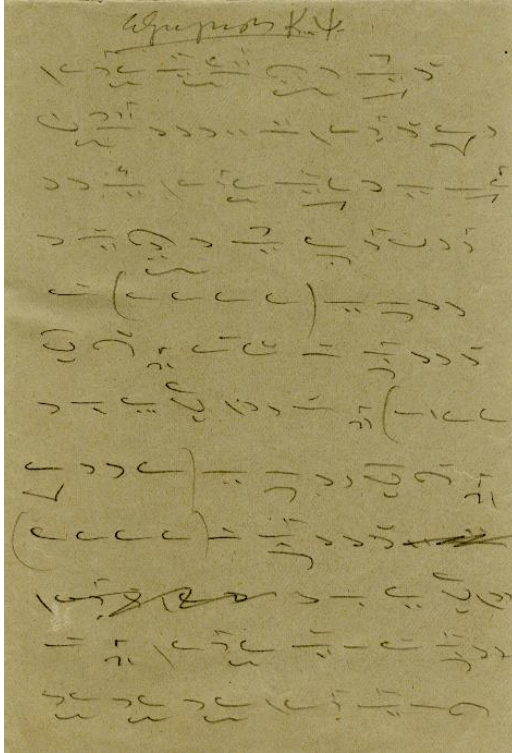
B.2.b

See *Pandekti* 2, 68: excerpt from the *Doxastikon Mathema* (Θεέ, τριάς διαίρετή) of the *Polyeleos* (Psalm 134) Δοῦλοι, Κύριον, composed in 4th Mode by John the Protopsaltes:

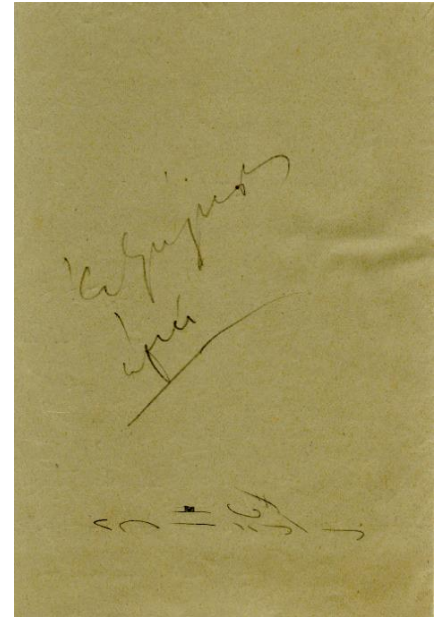


Cf. the musical manuscript No. 223 of K. A. Psachos's Library (that is an *Anthology*, written in 1784 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125140> (accessed 31 March 2021)]), f. 18r

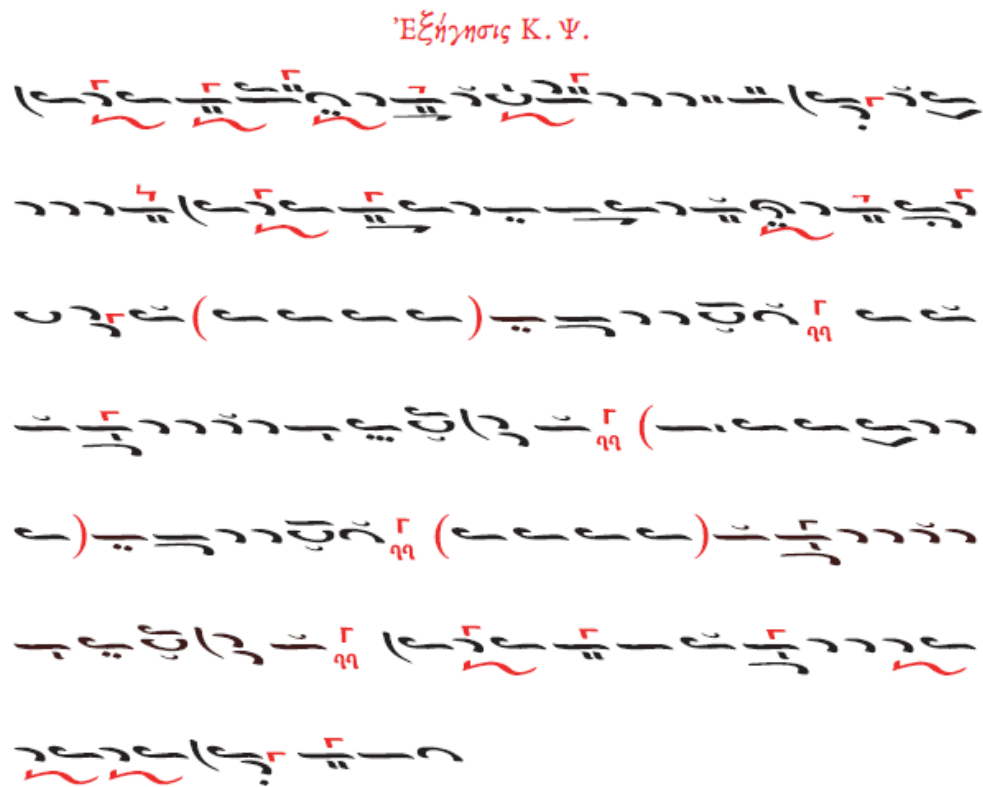
Finally, in K. A. Psachos's Archive one can additionally find some sporadic notes with various versions of the exegesis eventually formulated, the one already published at the beginning of this section; these "exegetical versions" are published onwards:



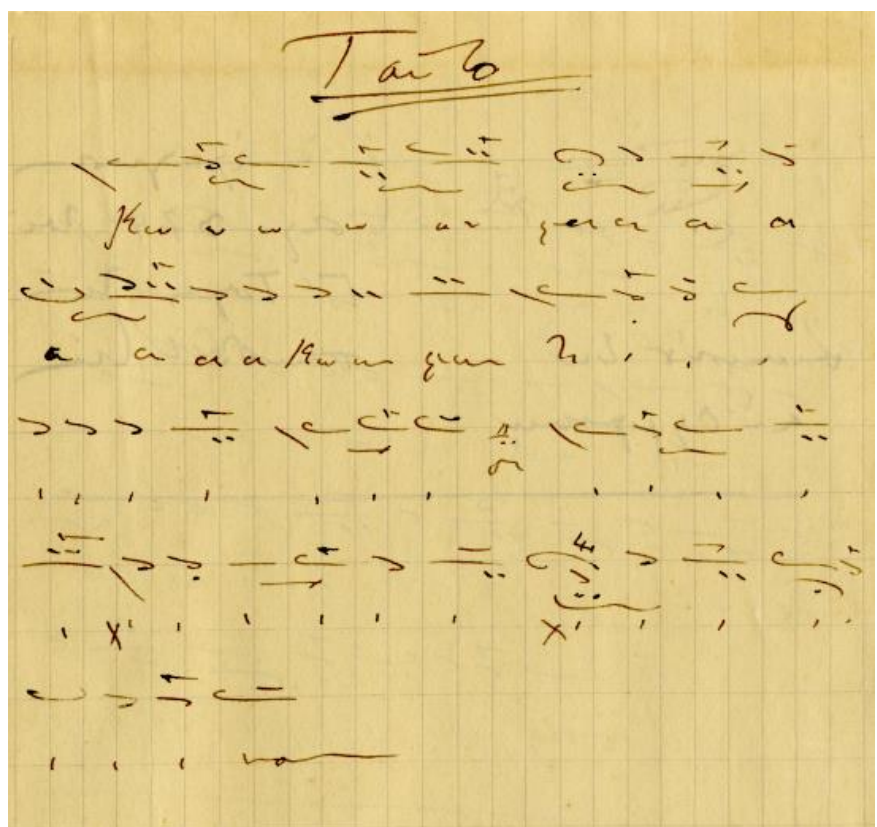
1.b



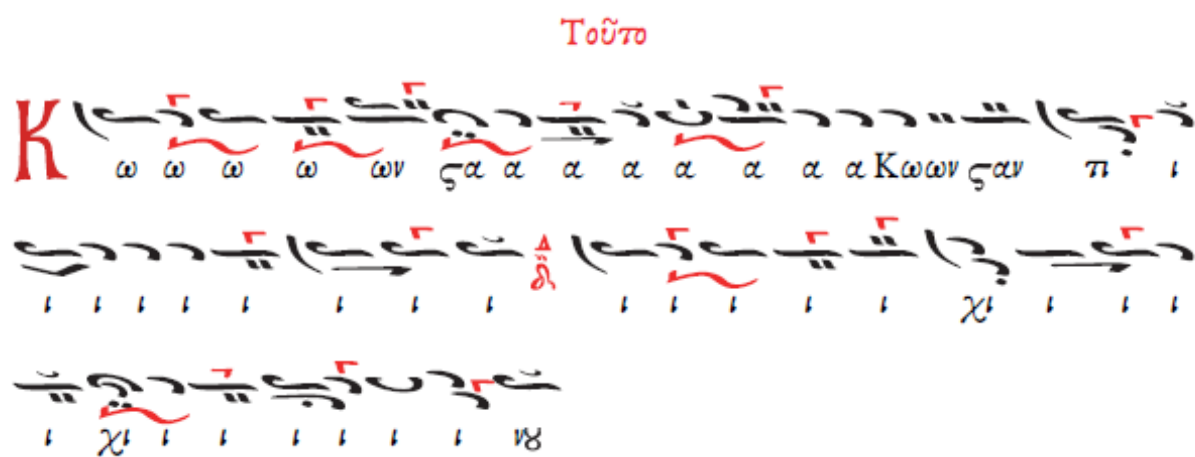
1.a (Exegesis made by me)



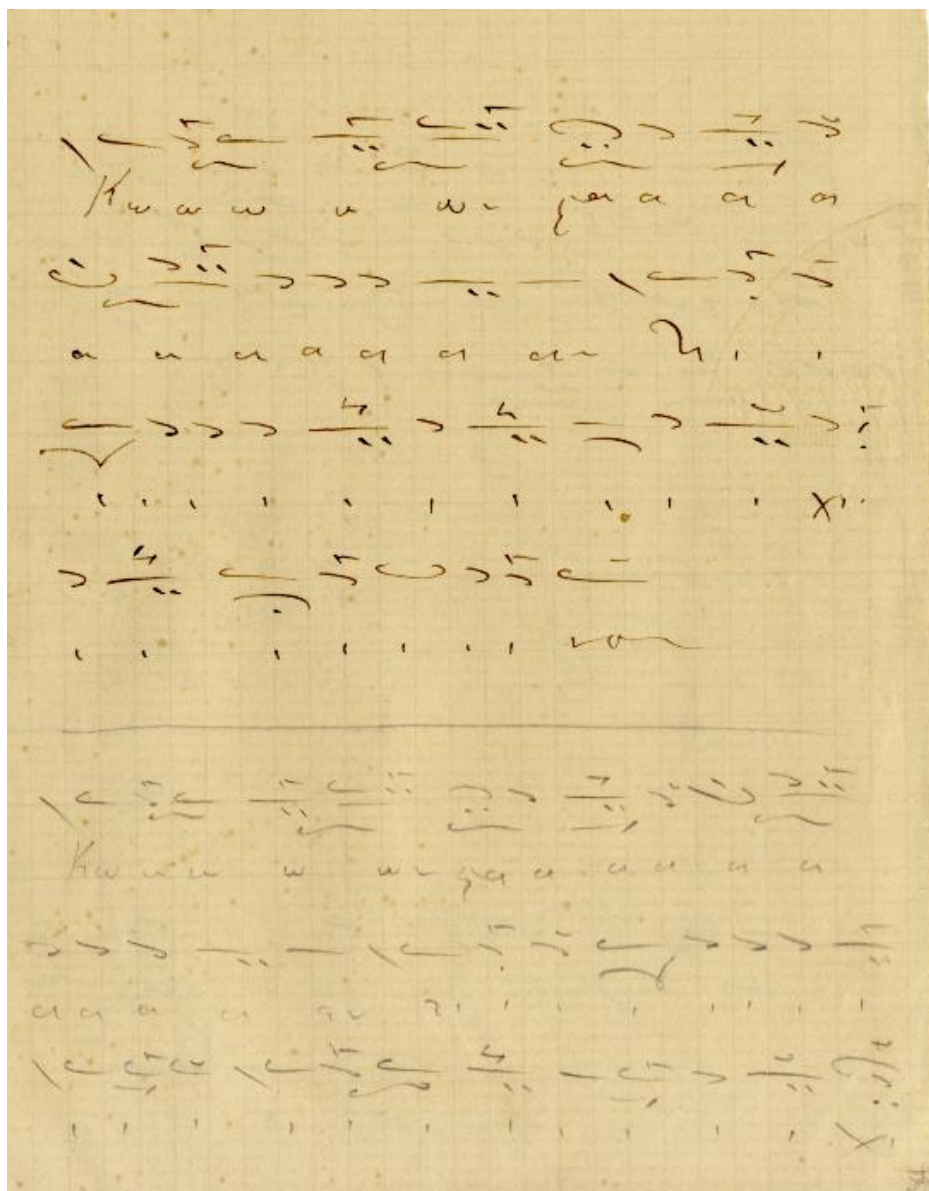
The above "exegetical version" electronically re-written by the present author



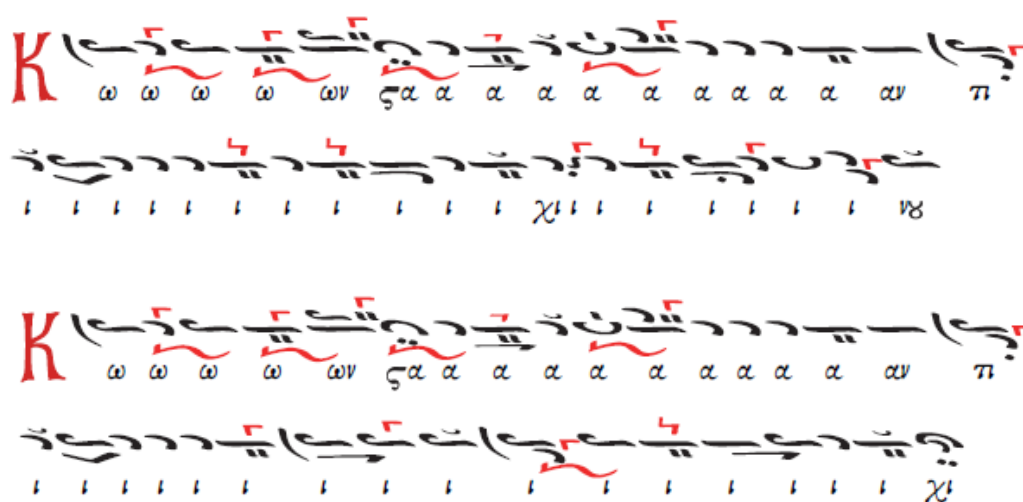
2



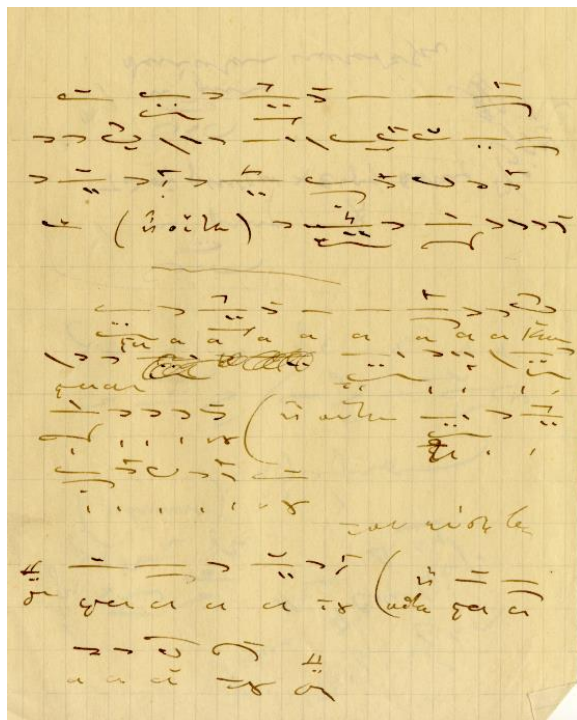
The above "exegetical version" electronically re-written by the present author



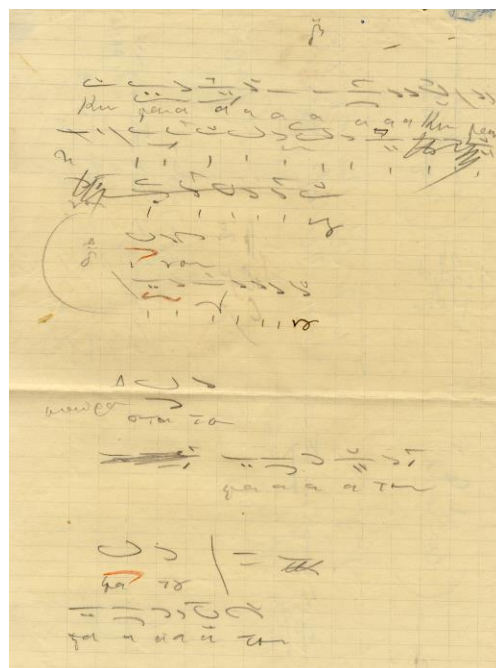
3



The above "exegetical versions" electronically re-written by the present author



4.a



4.b

[Κωνσταντίνου]

[illegible]

(ἡ οὖτω) 

(ἡ οὕτω) 

۵۴

τὸν ἐπὶ σελῆ 

 ξα α α α τ88

(ή ούπω)

The above “exegetical versions” electronically re-written by the present author

Musical Example No. 3.1

Exegesis of the *Polychronion* dedicated to Konstantinos Palæologos made by Mark Vasileiou; «Περὶ τοῦ στενογραφικοῦ ἢ ἱερογλυφικοῦ τῆς παρασημαντικῆς τῆς ἀρχαίας ἐκκλησιολογικῆς μουσικῆς» [“Regarding the stenographical character of the Ancient Method of the Byzantine Notation”], in *Εκκλησιαστικὴ Αλήθεια* [Ecclesiastical Truth] 26.41 (22.9.1906), 484.

Musical Example No. 3.2

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

Musical Example No. 4.1

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

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

ᾠχος Δ'

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

Ἡ φήμη τοῦ Αὐτοκράτορος Κωνσταντίνου τοῦ Παλαιολόγου,
ἐξηγηθεῖσα
ἐκ τῆς ἀρχαίας βυζαντινῆς παρασημαντικῆς εἰς τὴν νεωτέραν,
ὕπὸ Νηλέως Α. Καμαράδου

ᾠχος Δ'

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

Musical Example No. 4.2

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

Pol la ta e ti

5 ton va si le on pol la ta

9 e ti ton va si le on pol la

13 ta e ti ton va si le on

18 pol la ta e ti

23 ton va si le on

Kon sta Kon

6 stan ti nou tou ef se ve sta tou va si

11 le os ke af to kra to ros ro me on tou Pa le o lo gou pol

16 la ta e ti

Musical Example No. 5.1

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

97. ΠΟΛΥΧΡΟΝΙΣΜΟΣ
ΒΥΖΑΝΤΙΝΩΝ ΑΥΤΟΚΡΑΤΟΡΩΝ

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

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

ΗΧΟΣ Α'

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

Musical Example No. 5.2

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

102. ΠΟΛΥΧΡΟΝΙΣΜΟΣ ΒΥΖΑΝΤΙΝΩΝ ΑΥΤΟΚΡΑΤΟΡΩΝ

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

Ἦχος Δ' Μεταγραφὴ εὐτῆς ἐκ μὴ. πάροσημαντικῆς
καὶ ρυθμικῆς ἀποκατάστασις ὑπὸ Γ. ΠΑΧΤΙΚΟΥ.

Ἀργῶς - Larghetto.

Πο-λυ-χρό - - - - - νι-οῦ ποι-ῆ - - - - - σαι
Θε - - - - - ος την Ἁ - - - - - γί - - - - - αν Βα - - - - -
- σε - λει - αν Σας. Εἰς πολ - - - - - λά
- - - - - τη (νε) εἰς πολ - - - - - λά ε - - - - - τη.

Appendix No. 2

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

Ερωτήσεις

1^η

Παραδέχεσθε ἢ ἀρνεῖσθε ὅτι ἡ μουσικὴ γραφὴ τῶν ἀρχαίων μουσικῶν κωδίκων εἶναι στενογραφία;

2^α

Ἐὰν ἀρνεῖσθε, ὅτι εἶναι στενογραφία, τότε τίς ἡ ἀνάγκη κλειδὸς πρὸς ἀνάγνωσιν αὐτῆς;

3^η

Ὑποτιθεμένου, ὅτι δὲν εἶναι στενογραφία, ἀλλ' ὅτι μουσικὴ αὐτῆς εἶναι ἡ διὰ μόνων τῶν φθογγοσήμων γεγραμμένη, τί ζητεῖτε διὰ τούτου ν' ἀποδείξητε;

4^η

Γνωρίζετε ἂν ὑπάρχωσι γραπταὶ ἀποδείξεις καὶ πειστήρια τῶν ἀπὸ 7 μέχρι πρὸ δύο τριῶν αἰώνων ἐξηγητῶν τῆς στενογραφίας;

5^η

Ἄν γνωρίζετε τοῦτο, ποία εἶναι ἡ γνώμη σας περὶ τῶν γραπτῶν τούτων πειστηρίων; Μήπως ἦτο ἄλλη ἡ πρὸ αὐτῶν μουσικὴ καὶ ἄλλην κατεσκεύασαν οὗτοι;

6^η

Ὑποτιθεμένου, ὅτι ἀρνεῖσθε τὴν ὑπαρξιν τῶν ἀποδείξεων τούτων, εἶναι δυνατόν νὰ γίνητε σεῖς πιστευτοὶ οὐχὶ δὲ οἱ καταλιπόντες τὰς τόσας γραπτὰς διασαφήσεις καὶ ἀποδείξεις, ἐφ' ὅσον ἐκεῖνοι εὐρίσκονται κατὰ ~~τρεῖς καὶ~~ τέσσαρας ἕως ἕξ αἰῶνας πλησιέστερον πρὸς τὴν ἀρχαίαν στενογραφίαν, τὴν ὁποίαν γνωρίζοντες ἐπλάτυνον, διεσαφήνισαν καὶ ἡρμήνευσαν;

7^η

Τί ζητεῖτε ν' ἀποδείξητε ἰσχυριζόμενοι, ὅτι ὑπάρχει γραφὴ Κωνσταντινουπολιτικὴ, Ἀγιορειτικὴ κλπ.;

8^η

Ἡ μουσικὴ τῶν κωδίκων τῆς Γκροτταφερράτας εἶναι τι διάφορος τῶν γνωστῶν εἰδῶν τῆς Βυζ. μουσικῆς; Ὑπάρχει δηλ. ἐν αὐτοῖς ἄλλο εἶδος πλὴν τῶν καθιερωθέντων, ἥτοι τοῦ Ἀναστασιματαρίου, τοῦ Εἰρμολογίου, τοῦ Στιχηραρίου, τῆς Παπαδικῆς, τοῦ Μαθηματαρίου, τοῦ Οἰκηματαρίου καὶ τοῦ Κρατηματαρίου;

8^α

Αἱ πρῶται ἐξηγήσεις ἀπὸ τοῦ Μπαλασίου, Τραπεζουντίου, Πέτρου τοῦ Πελοποννησίου, Π. Βυζαντίου μέχρι τῶν πρὸ τῶν τριῶν διδασκάλων τῆς νέας γραφῆς ἐξηγητῶν τί εἶναι; Ἐπινοήσεις ἰδικαὶ των μήπως;

9^η

Ἀναγνωρίζετε τὸ ἔργον τῶν τριῶν ἐξηγητῶν Γρηγορίου, Χουρμουζίου καὶ Χρυσάνθου, ἢ ὄχι;

10^η

Ἐὰν τὸ ἀναγνωρίζετε, φρονεῖτε, ὅτι πρόκειται περὶ κλειδὸς τινος, τὴν ὁποίαν κατεῖχον, ἢ ὅτι πρόκειται περὶ ἀποφάσεως αὐτῶν νὰ ἀναλύσωσι καὶ γράψωσι διὰ μόνων τῶν χαρακτήρων τῆς ποσότητος (φθογγοσήμων) τὰ ἐστενογραφημένα καὶ μέχρι τότε μνημονικῶς ἐκτελούμενα, τῶν ὁποίων ἦσαν γνώσται καὶ ἀτόχοι;

11^η

Τί φρονεῖτε περὶ τῶν ἀφώνων χαρακτήρων; Ὑπεδήλουν γραμμάς μουσικάς, ἢ ἦσαν ἀπλῶς καλλωπιστικὰ σημεῖα;

12^η

Γνωρίζετε ὑποθέτω, ὅτι Γαβριὴλ ὁ ἱερομόναχος ἔγραψεν ἐτυμολογίαν τῶν ἀφώνων σημαδίων. Δύνασθε νὰ ἐξηγήσητε, ἂν ἡ ἐτυμολογία αὕτη ἀφορᾷ εἰς μόνὰ τὰ σχήματα αὐτῶν ἢ εἰς τὰ δι' αὐτῶν ὑπονοούμενα;

13^η

Ὅταν ὁ Γαβριὴλ λέγῃ λ.χ. περὶ τῆς Παρακλητικῆς καὶ τοῦ Παρακαλέσματος τὰ ἐξῆς: «ἡ Παρακλητικὴ παρακλητικὸν ποιεῖ τὸ μέλος καὶ ὥσπερ εἰς δεόμενον· ὁμοίως δὲ καὶ τὸ Παρακάλεσμα· καὶ ὥσπερ ὁ παρακαλῶν, μετὰ ἀναιμένης καὶ κεκλασμένης ποιεῖται τὴν δέξιν τῆς φωνῆς, οὕτω καὶ ὁ τὴν Παρακλητικὴν καὶ τὸ Παρακάλεσμα ψάλλων, οὐ μετὰ σφοδροῦ τόνου δεῖ προφέρειν, ἀλλ' ἰλαρῶς», ¹⁶¹ ὅταν λέγῃ ταῦτα, τὸν ἕνα μόνον ἢ τοὺς δύο τὸ πολὺ χαρακτῆρας, ὑφ' οὓς τίθενται ἐννοεῖ, καὶ ὅτι διὰ μόνον τῶν δύο τούτων χαρακτήρων γίνονται ὅλα ταῦτα;

¹⁶¹ Cf. Christian Hannick- Gerda und Wolfram, *Gabriel Hieromonachos. Abhandlung über den Kirchengesang, Corpus Scriptorum de Re Musica I*, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1985), 66 (verses 308-13).

14^η

Ὅταν πάλιν λέγῃ περὶ τοῦ Χορεύματος τὰ ἐξῆς: «Στρέφεται εἰς κύκλον δίκην χοροῦ, εἴτ' αὖθις ἐπιστρέφει, ὥσπερ ποιεῖ ὁ τοῦ χοροῦ κορυφαῖος ἐν ταῖς θυμηδίαις»,¹⁶² ἐννοεῖ, ὅτι ὅλα αὐτὰ γίνονται εἰς τὸν ἕνα καὶ μόνον χαρακτήρα, ὑπὸ τὸν ὁποῖον τίθεται τὸ Χόρευμα; (Ἴδε παραδείγματα.¹⁶³)

15^η

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

16^η

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

16^α

Γνωρίζετε ὅτι ὑπάρχει καὶ στενογραφία ἄνευ τῶν μεγάλων σηματοφώνων;

17^η

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

18^η

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

19^η

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

20^η

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

21^η

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

22^α

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

23^η

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

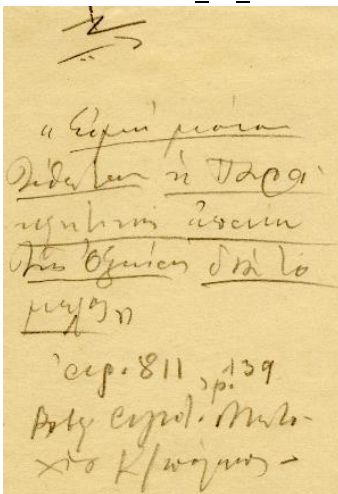
Κ. α. Ψάχος

¹⁶² Ibid., 70 (verses 348-9).

¹⁶³ See the relevant musical examples, regarding the subsidiary signs *Parakletiké*, *Parakálesma* and *Chóreuma*, at the end of the text of the present Questionnaire.

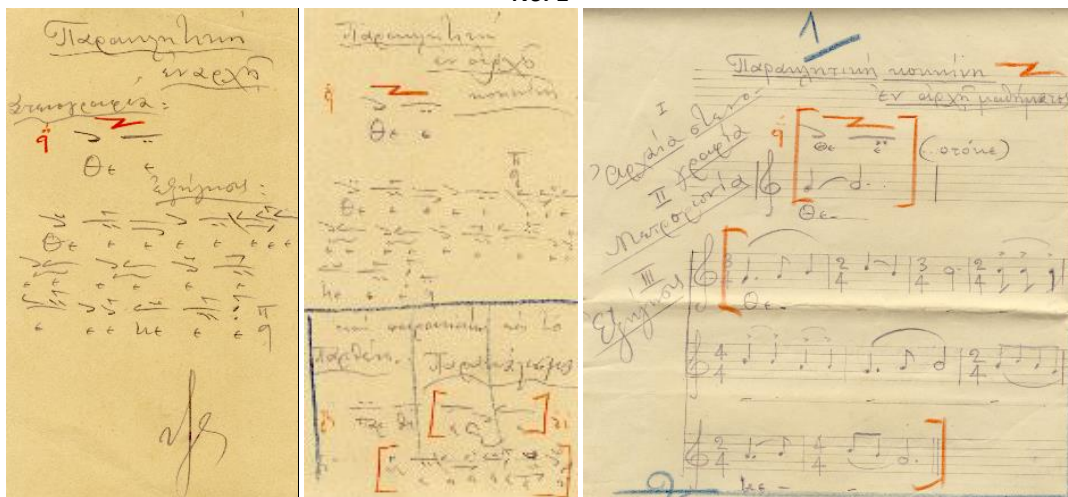
Musical Examples

a. Parakletiké

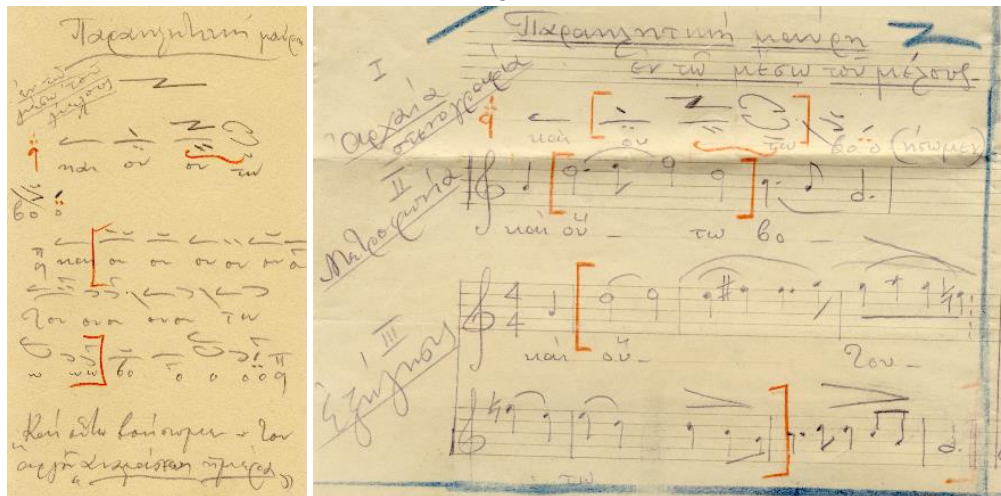


[see Bjarne Schartau, *Anonymous Questions and Answers on the Interval Signs*, *Corpus Scriptorum de Re Musica* IV, (Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1998), 112 (verses 826-7)]

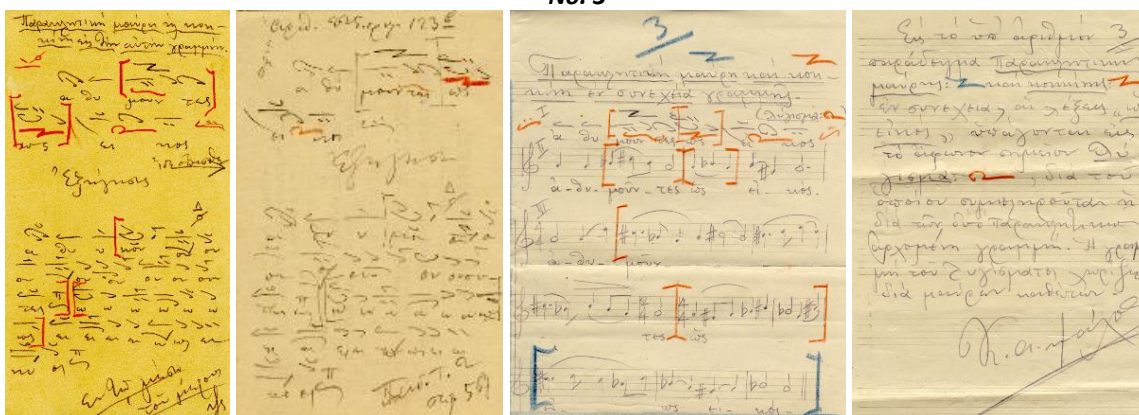
No. 1



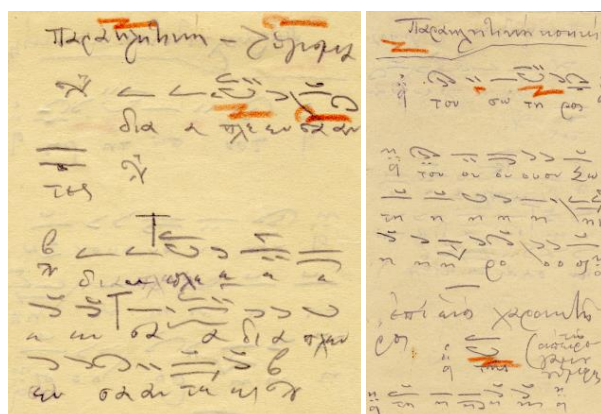
No. 2



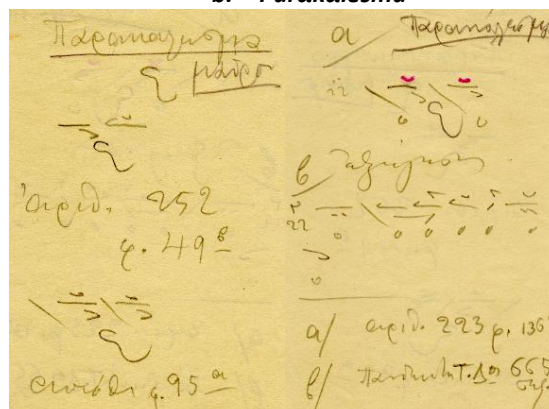
No. 3



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

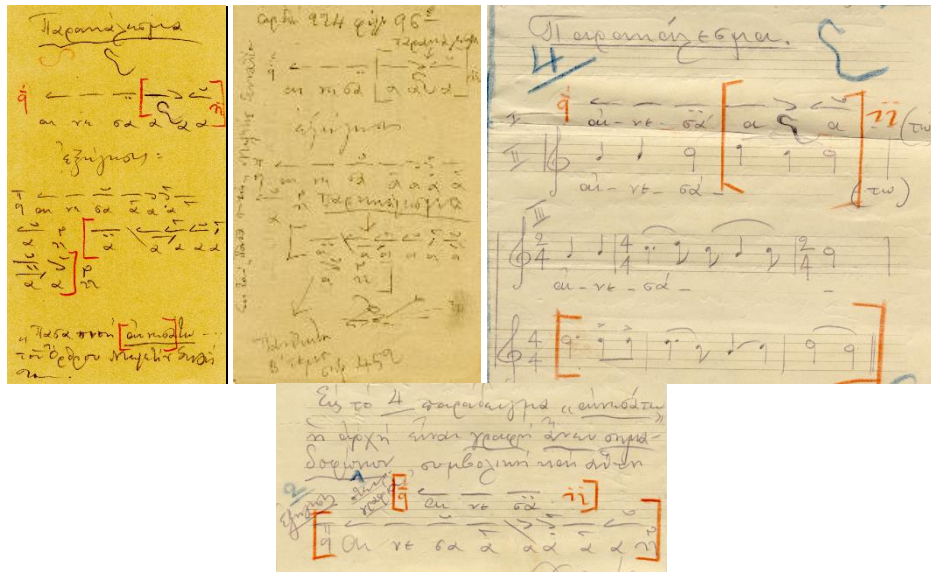


b. *Parakálesma*



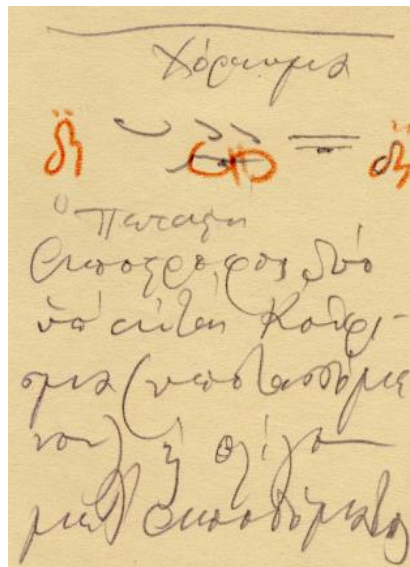
[see, firstly, the musical manuscript No. 252 of K. A. Psachos's Library (that is an *Anastasimatarion* and *Anthology*, written in 1705 by John the Priest [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125348> (accessed 31 March 2021))], f. 128v: excerpt from a *Pasapnoarion*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

No. 4

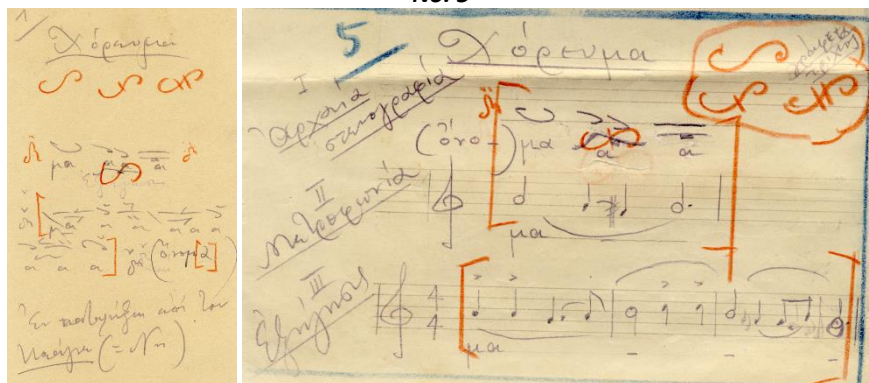


[see the musical manuscript No. 224 of K. A. Psachos's Library (that is an *Anthology*, written in 1795 by Peter Byzantios [available at the following site: <https://pergamos.lib.uoa.gr/uoa/dl/object/125145> (accessed 31 March 2021))], f. 97r; cf. *Pandekti* 2, 452: excerpt from a *Pasapnoarion* sung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

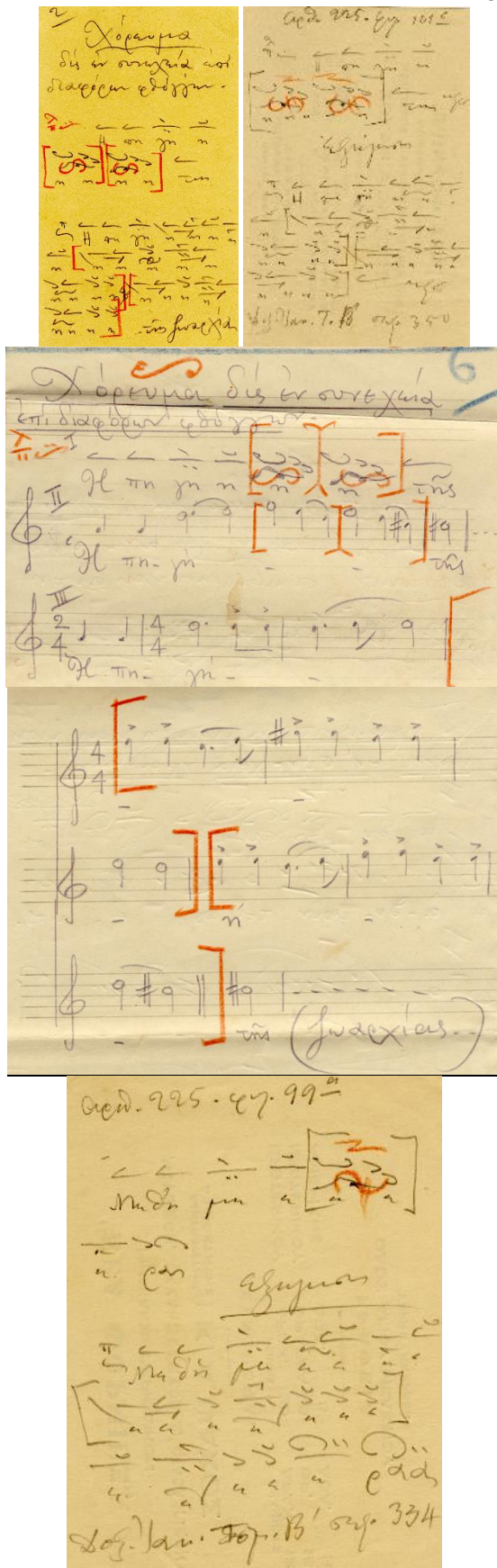
c. Chóreuma



No. 5

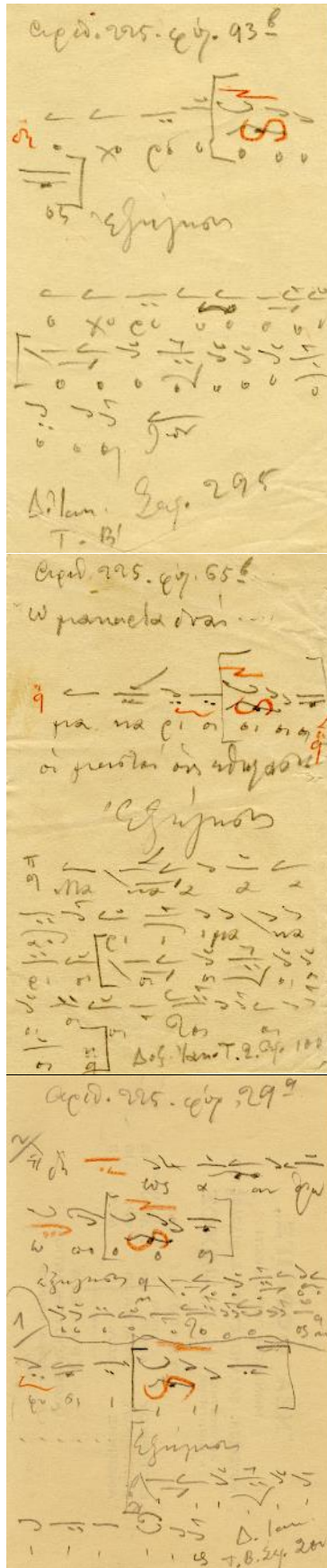


No. 6



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

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



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

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

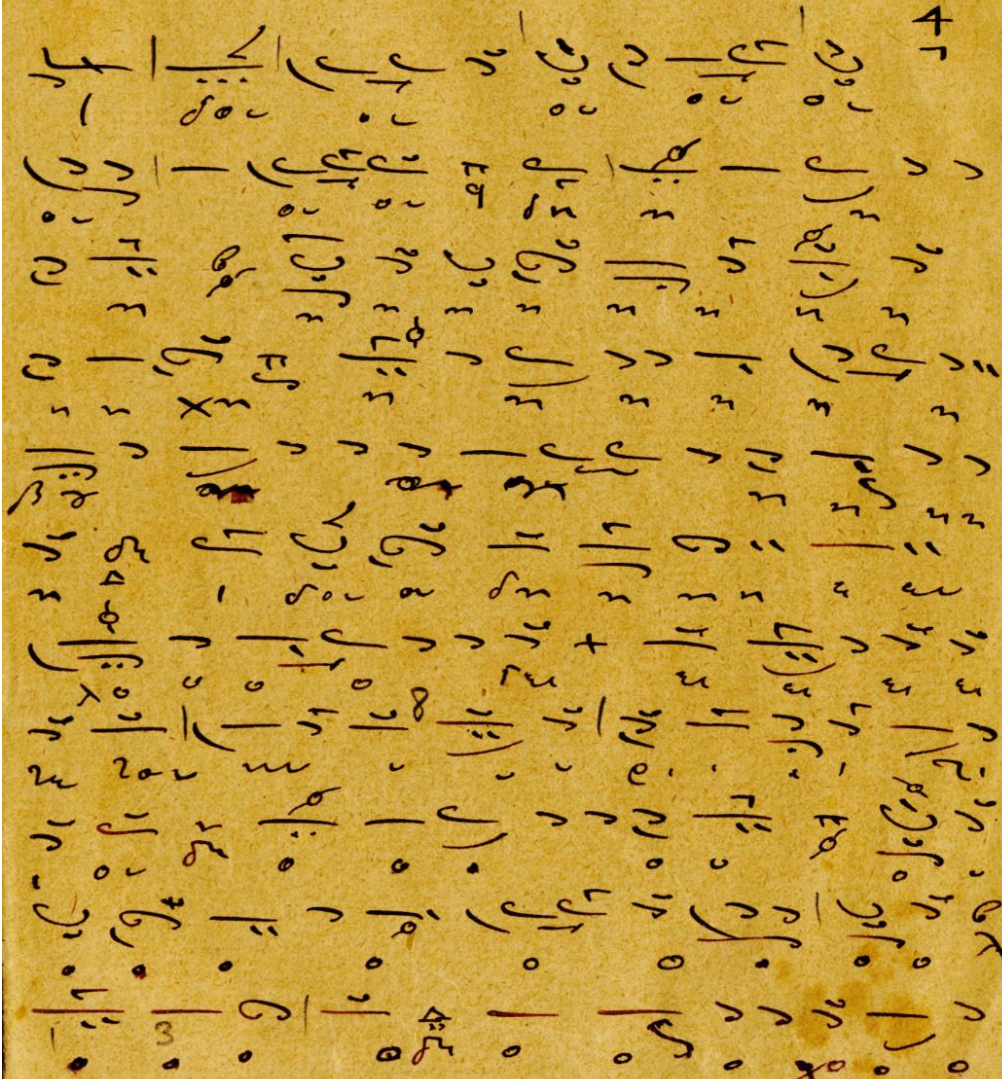
[see the above-mentioned musical manuscript No. 225 of K. A. Psachos's Library, f. 29r; cf. Jacob, the Protopsaltes, *Δοξαστάριον, περιέχον τὰ δοξαστικά ὧλων τῶν δεσποτικῶν καὶ θεομητορικῶν ἑορτῶν, τῶν τε ἑορταζομένων ἁγίων τοῦ ὅλου ἐνιαυτοῦ, τοῦ τε Τριωδίου καὶ Πεντηκοσταρίου, μελοποιηθὲν παρὰ Ἰακώβου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

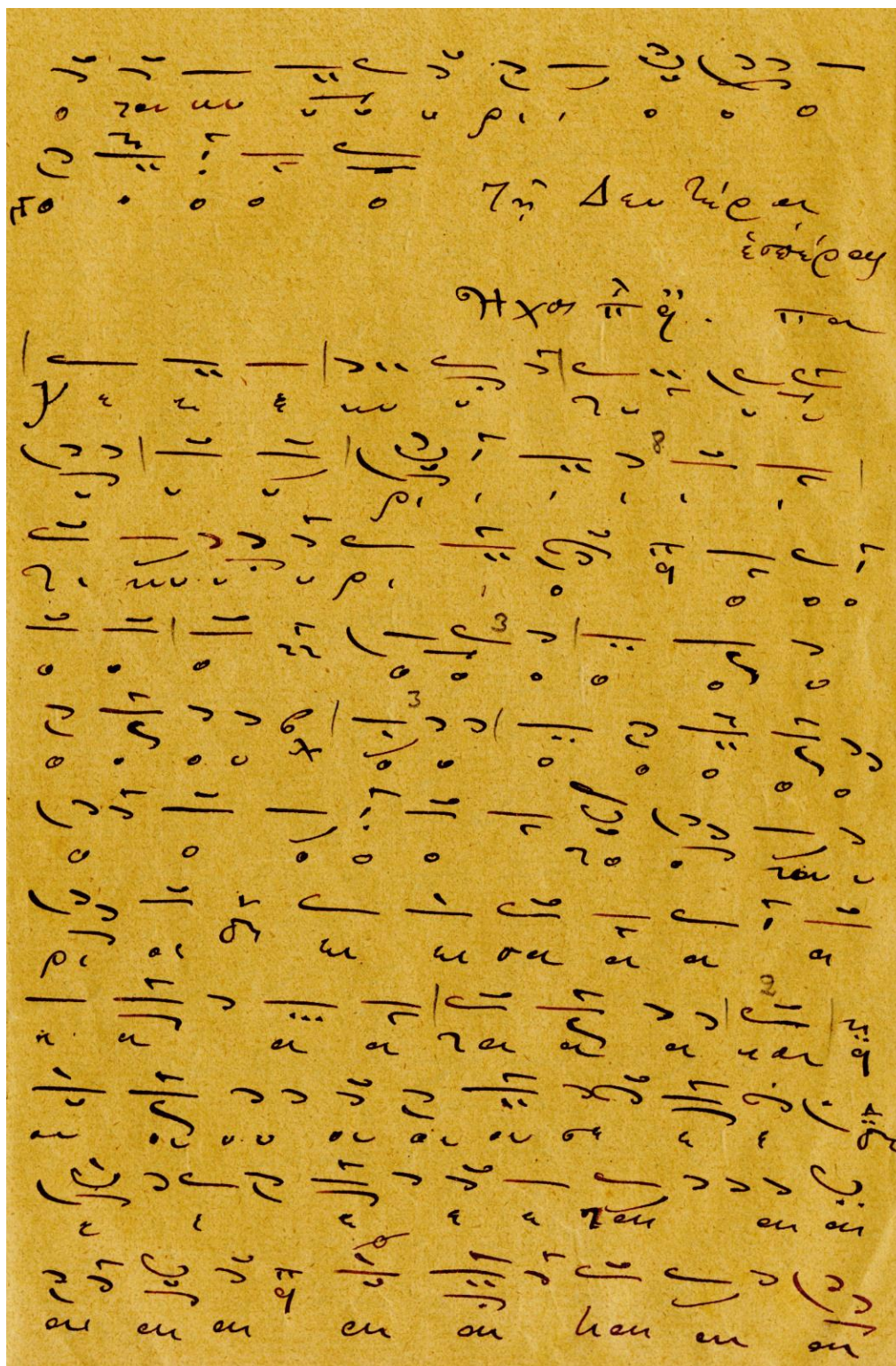
Appendix No. 3

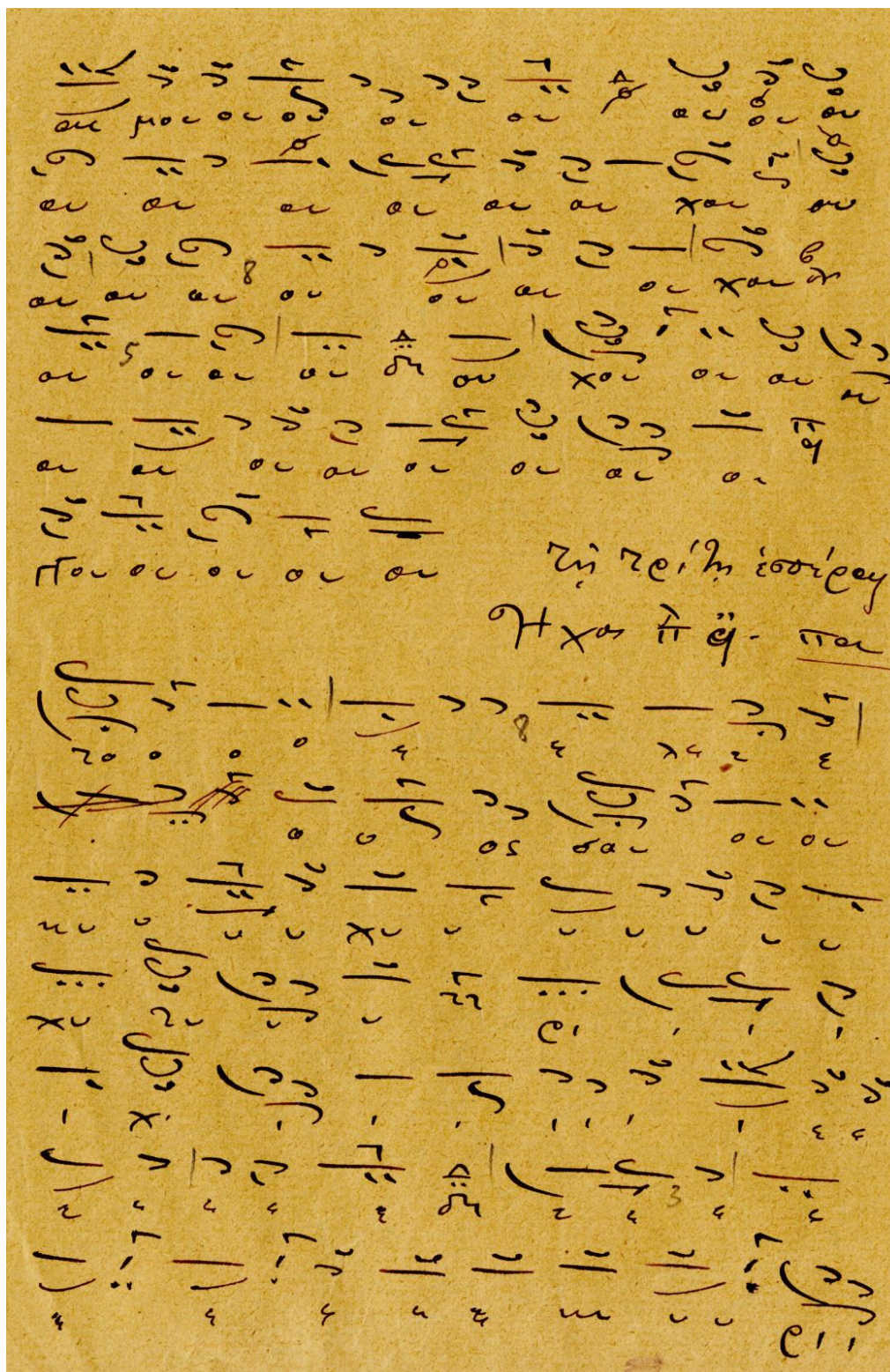
Prokeimena of the Week, composed according to the musical tradition of Peter Protopsaltes the Byzantios

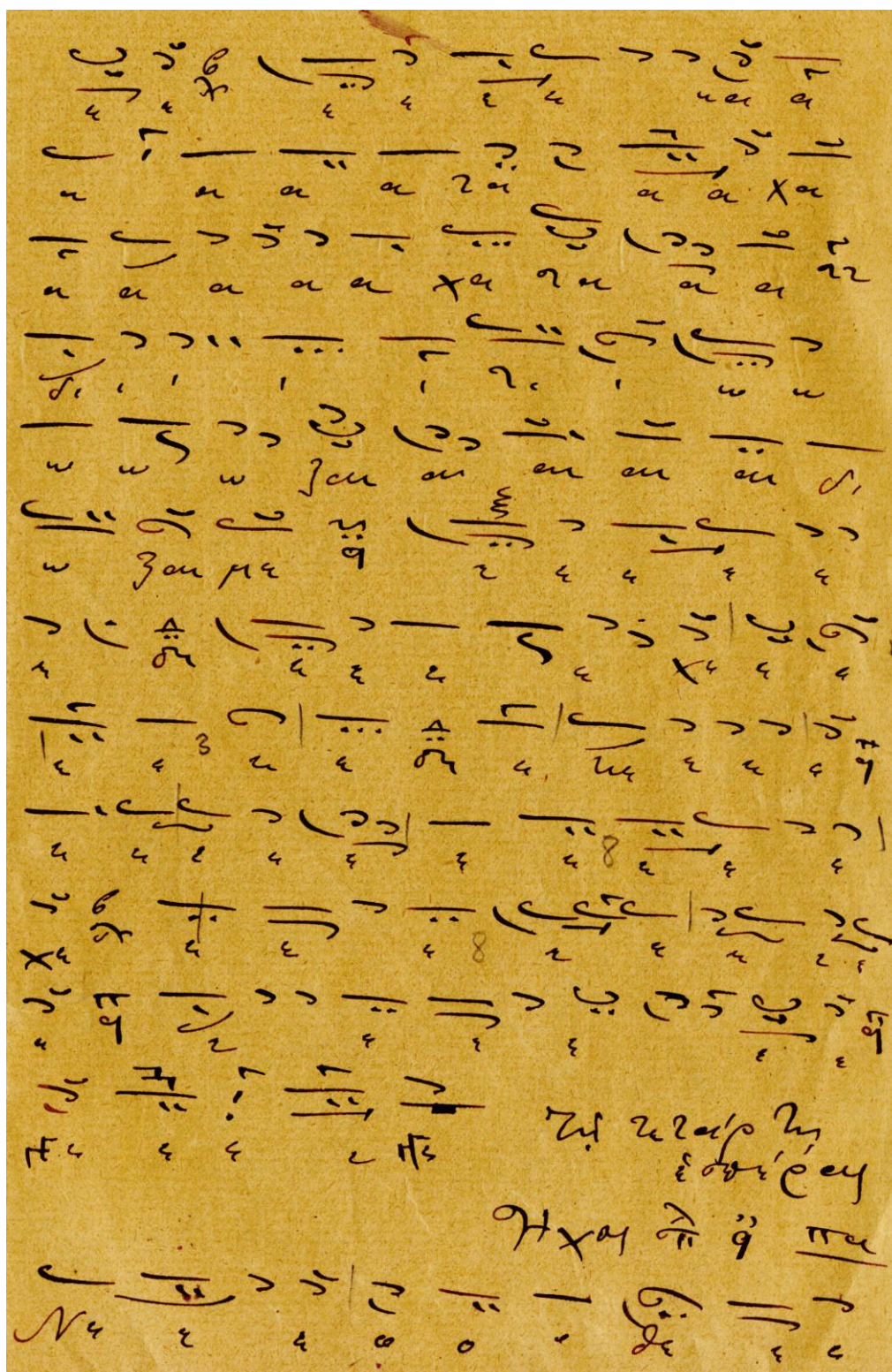
[Προκείμενα τῆς ἐβδομάδος, Δοχαὶ καλούμενα, ἐτονίσθησαν δὲ κατὰ τὴν παράδοσιν κύρ Πέτρου
πρωτοψάλτου τοῦ Βυζαντίου]

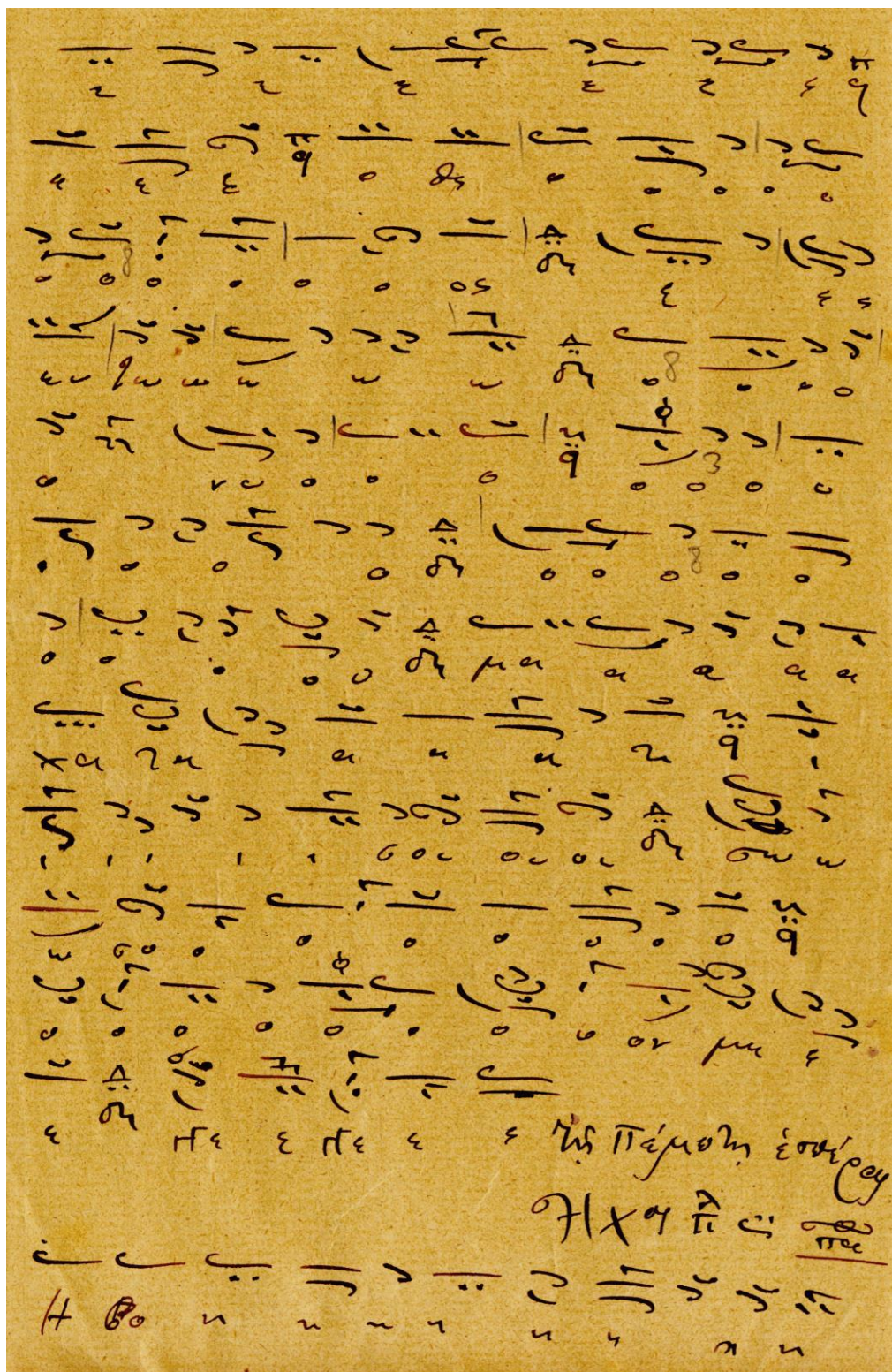
Προκείμενα τῆς ἐβδομάδος,
Δοχαὶ καλούμενα ἐτονίσθησαν
δὲ κατὰ τὴν παράδοσιν κύρ Πέ-
τρου πρωτοψάλτου τοῦ Βυζαντίου.
Ἦμος Κυριακῆς ἑσθέραις
Ἦχος ς'. ἐν τῷ Παι

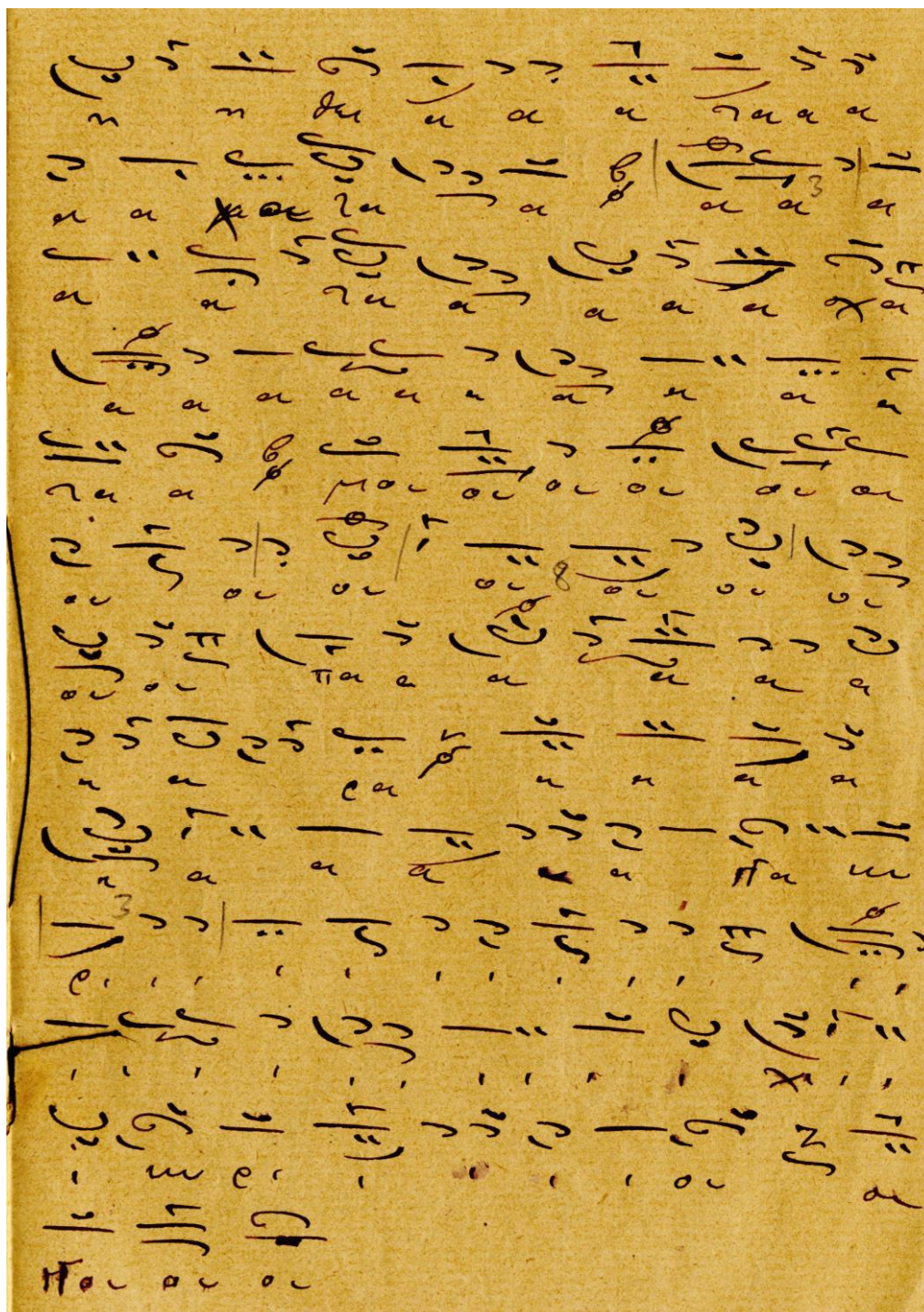


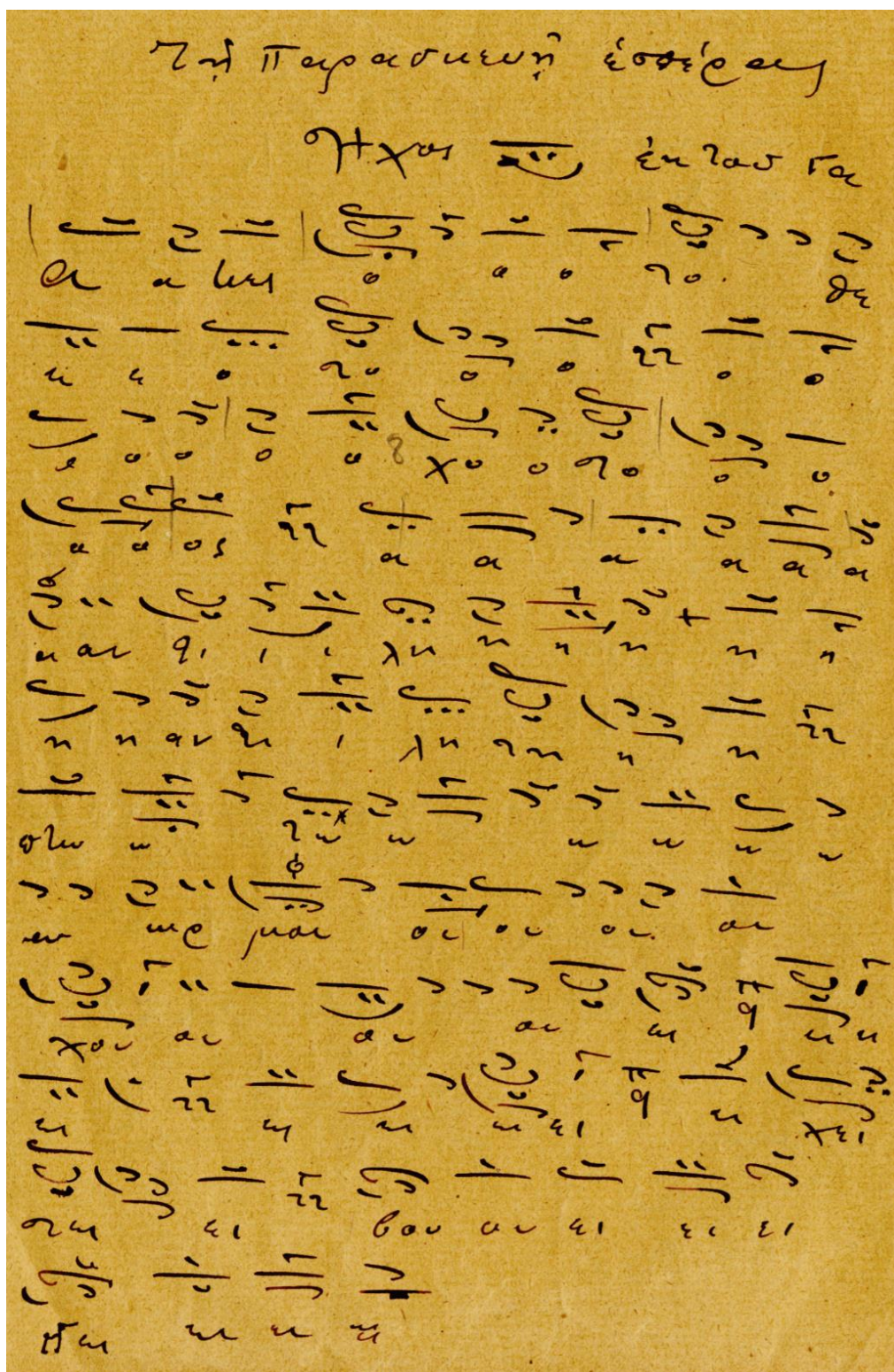


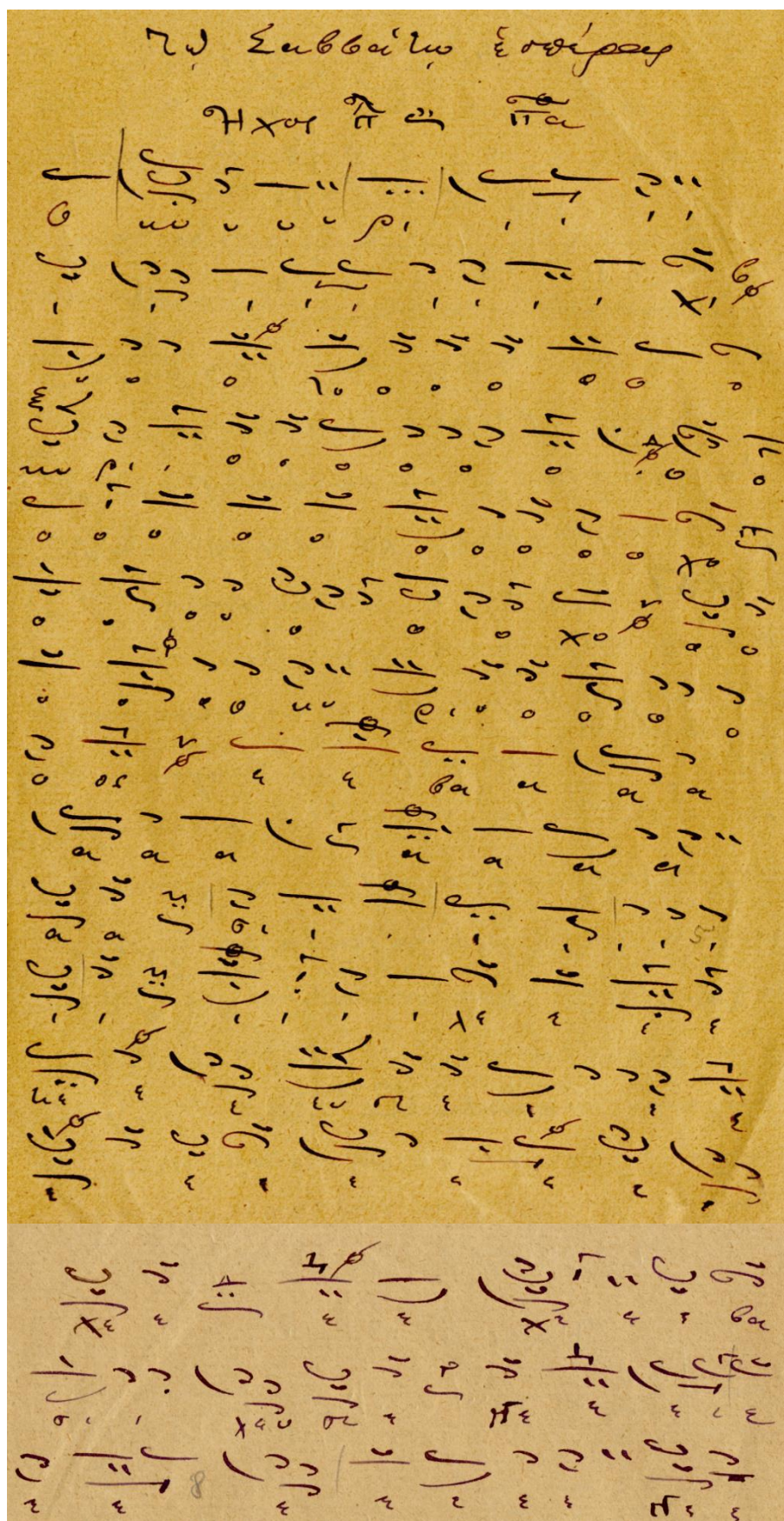












Appendix No. 4

A Pharisee, overcome with vainglory [Φαρισαῖος κενοδοξία νικώμενος]

4.1

Τὸ ἀρχαῖον διχηρὸν αὐτοῦ τοῦ ἀποστόλου ἀποδόξια διακομιζομένην διὰ τῆς ἐν τῇ ἐκκλησίᾳ διαγραφῆς μὴ ὑπερχομένης ἀγαθότητος, ὡς δὲ φανερὸν ἐστὶν ἀπὸ τῆς παρακάτω χρονογράφου. (P.A. Lagarde)

α/

Φ α ρ ι σ α ρ α ι ο ς α ν ν ο δ ο ζ ι α δ ι
 μ η ρ ο ς α ν τ ε ρ ω ν τ η μ η ρ α
 ν α ι α ν τ ι ν ο μ η ρ ο ο φ ο ρ η λ ο ς ο ρ ι
 τ η μ ο ν ω ω δ ο ο ρ ο τ η α λ λ ο μ η ε
 η ε ε ν μ α ν χ η ε η μ η ρ η ς ρ η ε η
 ε η λ η ρ α ρ α δ ι ω ρ ο ο ς ε η ε μ η ρ ο ς
 ι ζ α μ η ε ν ο η ζ ι ω α ε η τ η ν ε η ε ς
 α ν ε ν ρ ο υ λ ο ς λ ο ς ο ρ ε
 ε ρ ι ζ ο ν μ η χ ρ ι ρ η
 ρ ο ς α ν ε ρ ω ν
 α γ α θ ω ν ρ ο ς ε η φ ρ ε ρ η ρ ο ς
 ε ρ ω ν τ η ν ε ρ ω ν ε ν τ ο υ τ ο ς τ α ς
 ο ν τ η ν ο ς ο ρ ι ζ ο ν μ η ρ ο ς ο ρ ο ς

Τὸ ἀρχαῖον διχηρὸν αὐτοῦ τοῦ ἀποστόλου ἀποδόξια διακομιζομένην διὰ τῆς ἐν τῇ ἐκκλησίᾳ διαγραφῆς μὴ ὑπερχομένης ἀγαθότητος, ὡς δὲ φανερὸν ἐστὶν ἀπὸ τῆς παρακάτω χρονογράφου.

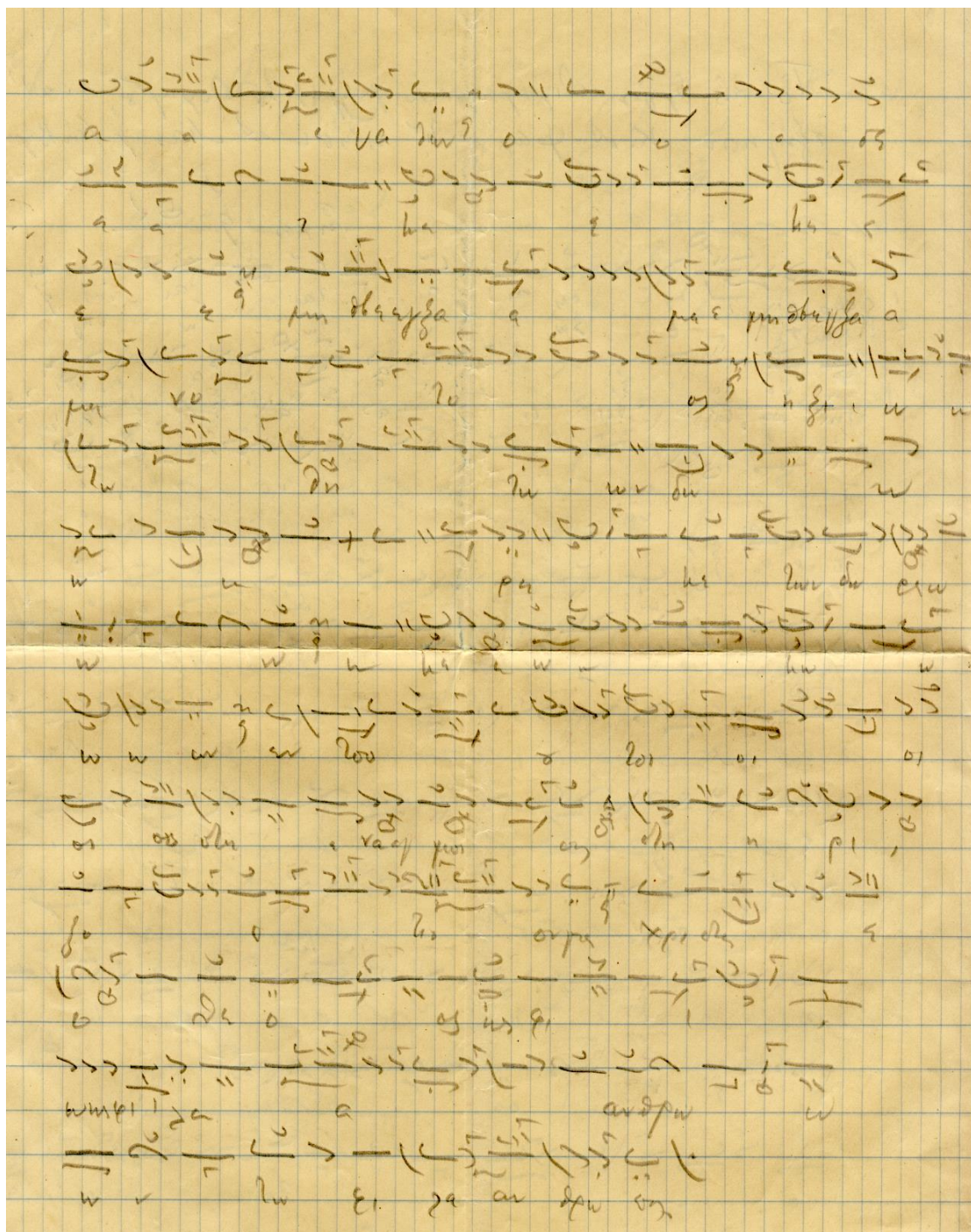
Τὸ ἀρχαῖον διχηρὸν αὐτοῦ τοῦ ἀποστόλου ἀποδόξια διακομιζομένην διὰ τῆς ἐν τῇ ἐκκλησίᾳ διαγραφῆς μὴ ὑπερχομένης ἀγαθότητος, ὡς δὲ φανερὸν ἐστὶν ἀπὸ τῆς παρακάτω χρονογράφου.

[illegible]

2/

To en agios Oxyropia piper to Oxyropia, mal'
 zignon K. A. Psachos, in athena d. charup (in beryna)

The musical score is written on a grid background. It consists of ten staves of music. The notation includes various notes, rests, and accidentals, with some notes marked with 'x' or 'o'. The handwriting is in a cursive style. The title at the top is written in Greek and includes the name 'K. A. Psachos'.



4.2

Τὸ εἰς ἄρχὸν σπικηραρικὸν μέλος τοῦ σπικηροῦ, κατ'
ἐξήγησιν Κ.Α. Ψάχου, τῇ αἰτήσῃ Α. Μανώφ (ἐκ Βάρνης)

Ἦχος ᾠδῆς

Φ α ρ ι ι ι ι ι ι σ α ι α ι α ι α ι ρ α ι α ι α ι
 ο ς κ ε ν ο θ ο ξ ι ι ι ι ι ι α α α α α
 ν ι ι ι ι ι κ ω ω ω ω ω ω με ν ο ο ο
 ο ο ο ο ο ο ς και τε ε ε ε ε ε ε λ ω ω ω
 ω ω ρ ω ω ω ω ν η ς τη με τα α νοι οι οι οι οι
 οι οι α α α α α κ λ ι ι ι ι ι ι ν ο ο ο ο
 ο ο με ν ο ο ο ο ο ο ο ο ο ς προ ο ο ο
 ρ ο ο ο ο ο ο ο σ η η η η η η λ θ ο ο ο ο
 ο ο ν σοι τ ω μ ο ο ο ο ο ο ο ο ο ο ν ω ω

ω ω ω ω ω Δε ε ε ε ε σπο ο ο ο

ο ο ο ?ο ο ο ο ο ο πη αλλ ο ο ο

ο ο ο ο ο με ε ε ε ε ε ε ε ε ε

ε ε λε ε ε ε ε ε ε ε ε λε ε ε ε ε

ε εν καυ χη η σα α α α α α με ε ε καυ

χη σα α με ε νο ο ο ο ο ο ?ο ο ο ο

ο ο ος ε ε ε ε ε ε ζε ε ε ε ε ρη η

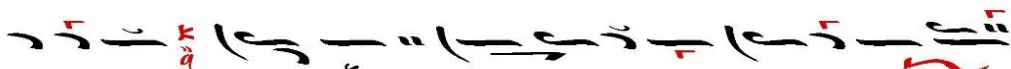
η θη η τω ω ω ω ω ωων α α α α α α

γα α θων ο ο ο ο ο ο ο ο ο δε ε ε ε ε

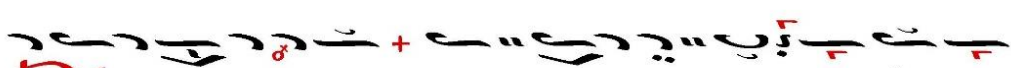
ε ε ε λε ε ε ε ε ε ε ε ε λε ε ε ε

ε ε ε μη φθειγ ξα α α α α α με ε ε


 μη φθεγξά α με ε νο ο ο ο ο ο ο ο ο ο


 ο ο ος η ξι ι ω ω ω ω ω ω ω ω


 ω ω θη η η η η η τω ω ω ων δω ω ω ω ω ω


 ω ω ω ω ω ω ω ω ω ω ω ρε ε ε ε ε ε ε


 τω ων δω ω ρε ε ω ω ω ω ω ω ω ω ω ε ε


 ε ω ω ω ω ω ω ω ω ω ω ω ω ω ω ων εν


 τθ ς ς ς ς ς ς ς ς τοι οι οι οι οι οι οι οι


 οι οι οισς σε ε ε ε ε να αγ μοι οι οι οι οισς ση


 η η η ρι ι ι ξο ο ο ο ο ο ο ο ο ο


 ο ο ο ον με Χρι σε ε ε ε ε ο ο ο


 Θε ο ο ο ο ο ος ως φι ι ι ι ι ι ι


 ω ως φι ι λα α α α α α α α αν θρω


 ω ω ω ω ω ω ω ως φι λα α αν θρωω πος

Appendix No. 5

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

5.1

“Αὕτη ἡ πίστις τὴν Οἰκουμένην
ἐστήριξεν”

Μόδιμα... Γωόντου τοῦ Κοινοῦ
Μέγας Πατριάρχης - Ἐξήκοντος ἐν τῇ
ἐρχαίᾳ στενογραφίας ὑποὶ Κ. Α. Φάχου.
κατ' αὐτόν τοῦ π. Α. Μανόφ.

Ρυθμός τετράσημος
μετ' ἐξαρέσεων. $\text{Ἰσχος } \delta\epsilon \Delta \epsilon \chi$

Ἐν Αὐδίᾳ
19 Σεπτεμβρίου
1936

Κ. Α. Φάχος
Ἐκδοτὴς τῆς ἀρχῆς
Ἰωάννης Μανόφης

5.2

"Αὕτη ἡ πίστις τὴν Οἰκουμένην ἐστήριξεν"

Μάθημα Ἰωάννου τοῦ Κουκουζέλου

Μέλος παπαδικόν

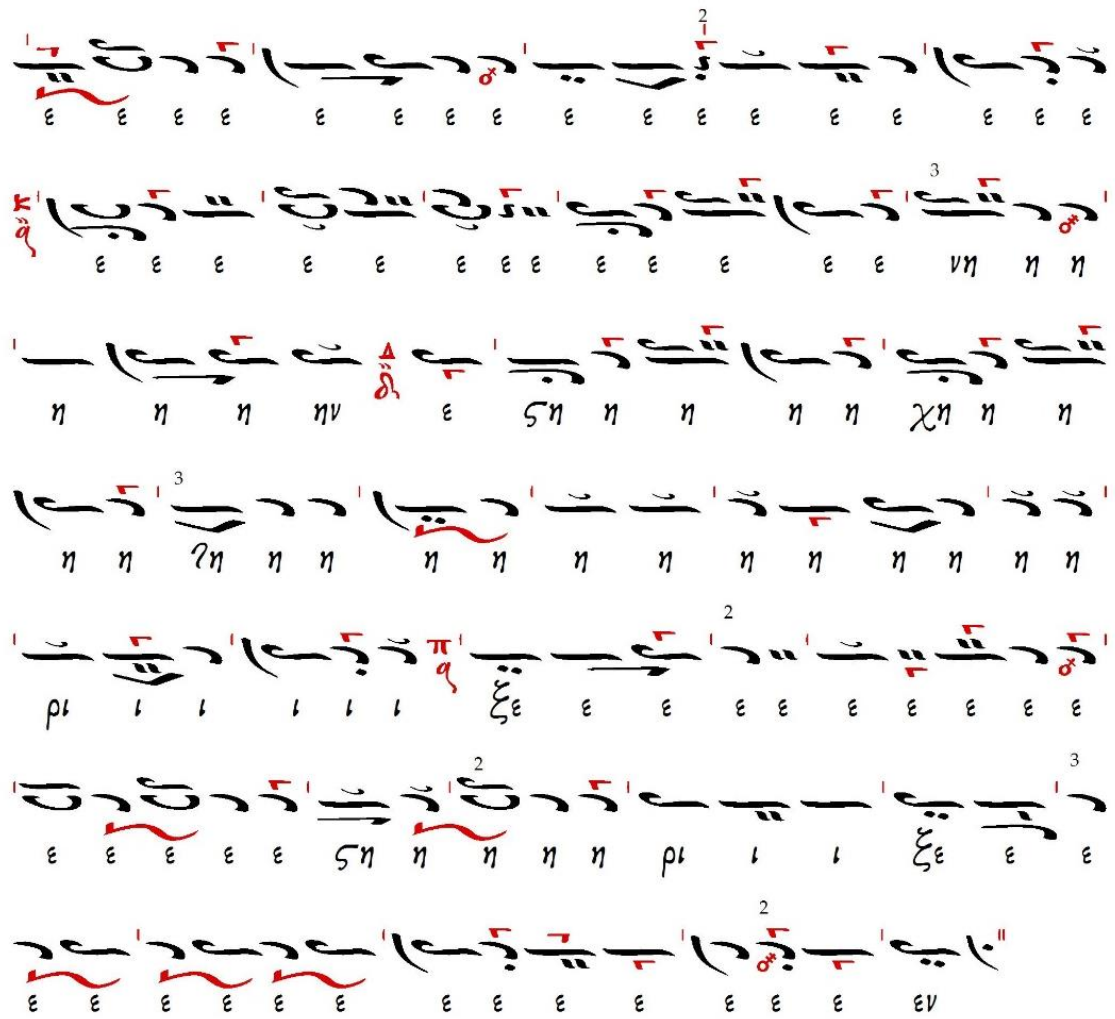
Ἐξήγησις ἐκ τῆς ἀρχαίας στενογραφίας ὑπὸ Κ.Α. Ψάχου

κατ' αἵτησιν τοῦ κ. Α. Manoff

Ρυθμὸς τετράσημος μετ' ἐξαιρέσεων

Ἦχος Δ'

Αὐ ε ε ε ε ε ε Α α α α α α α α α
α α α α α α α α α α α α α α α
α α α α α αυ τη η η η η η η η
η η η η η η η η η η η η η η η
η η η η η πι ι ι ι ι ι ι ι ι ι
ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι
η πι ι ι ι ι ι ι ι ι ι ι ι ι ι ι ι
οι οι οι οι οι οι οι κ ς ς ς ς ς ς με ε



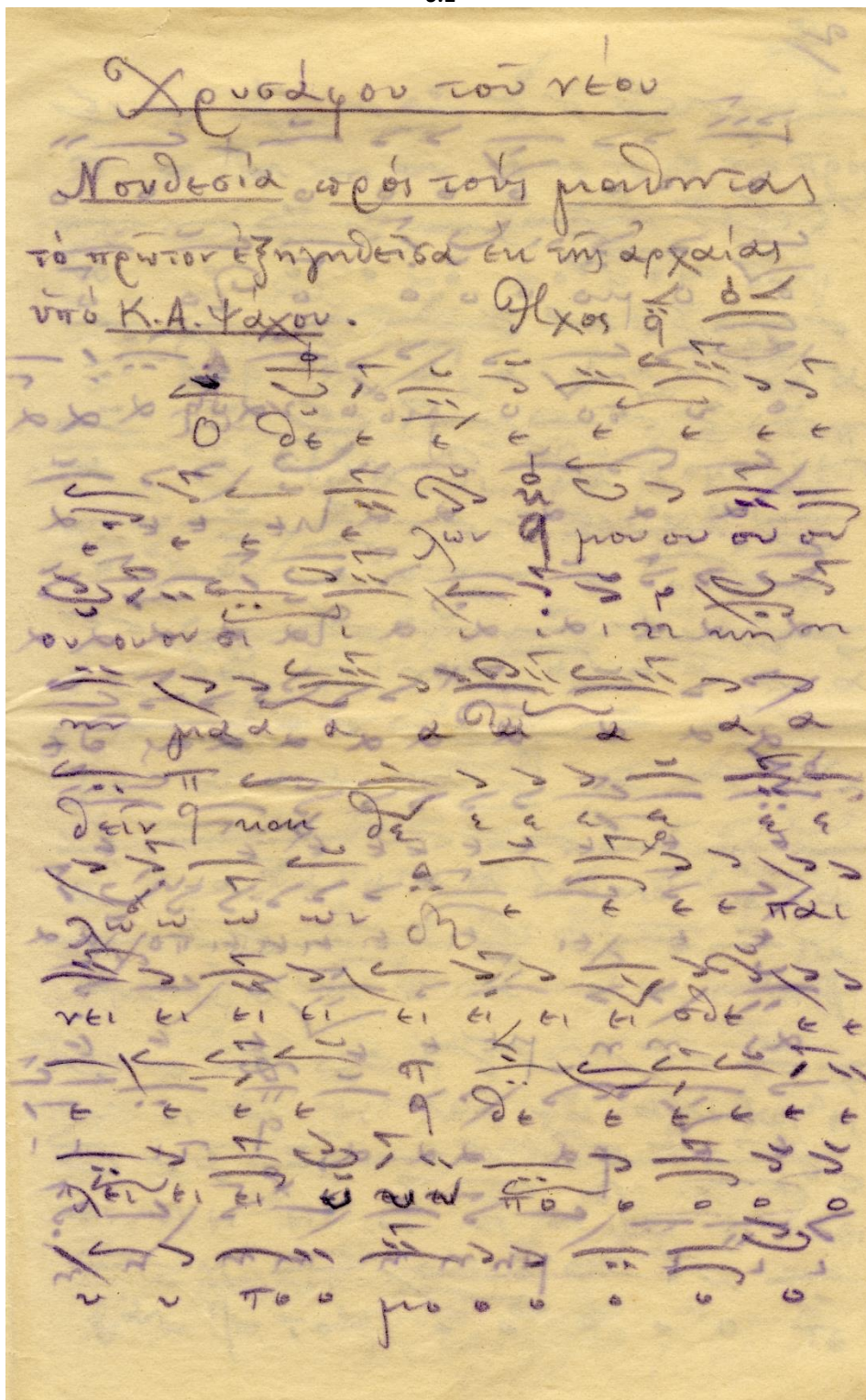
Ἐν Ἀθήναις
19 Σεπτεμβρίου
1936

Κ.Α. Ψάχος
Καθηγητὴς τῆς
Ἑλληνικῆς Μουσικῆς

Appendix No. 6

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

6.1



2

3

4

5

admir
1926

R. C. Loupas

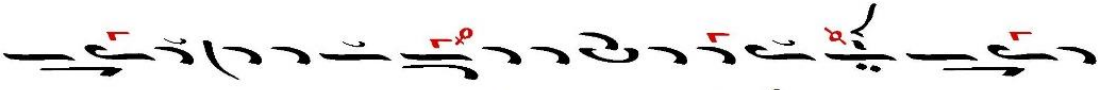
Τό πρῶτον τοῦτο ἀκούει
οὐδὲν τῶν ἀκούων ἐστὶν
γινώσκων ἀκούων ἀκούων
τοῦ. Δὲν τοῦτο δὲν ἀκούει
δὲν ἀκούει ἀκούων ἀκούων
ἀκούων, ἀκούει ἀκούων τοῦτο
ἐστὶν ἀκούων

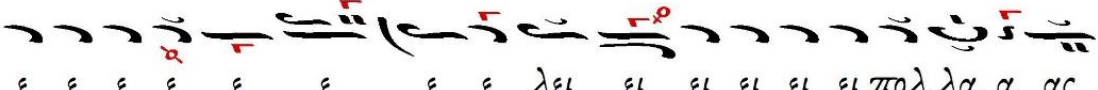
R. C. Loupas (1926)

6.2

Χρυσάφου τοῦ νέου
Νουθεσία πρὸς τοὺς μαθητὰς
τὸ πρῶτον ἐξηγηθεῖσα ἐκ τῆς ἀρχαίας
ὑπὸ Κ.Α. Ψάχου
Ἰ. Ηχος ᾠδῆς

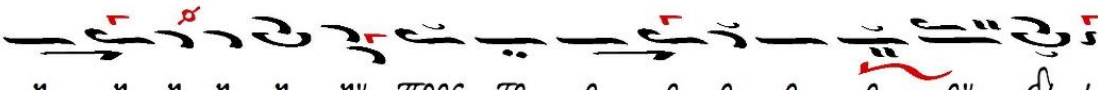
[illegible]


 α α α α α α α α α α ας θε ε ε ε ε


 ε ε ε ε ε ε ε ε λει ει ει ει ει ει πολλα α ας


 η η με ε ε ε ε ε ε ε ρα α α ας π


 ι ι ι ι ι μη η η η η η η η η η


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


 ι δα α α α α α σκα α α α α α α δι


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

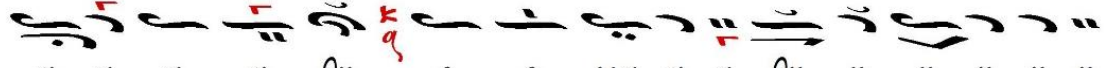

 υ κα α α α α α α α α α τα α α α α


 α α α α α α δα κα α α τα α α α α α

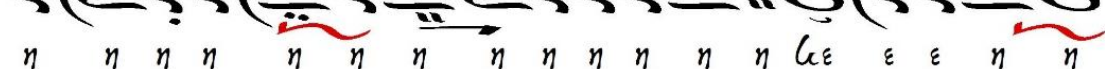

 α α α ει ει ει ει εις τα α ας χει ει ει ει ει

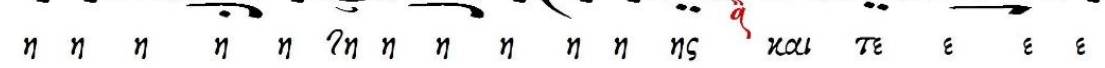

 ει ει ει ει ρει ει ει ει ρας το ο ο ο ο ο τε


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

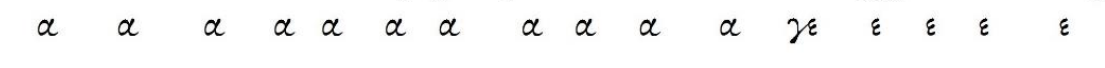

 α α α α θη ο ο μα α α θη η η η η η

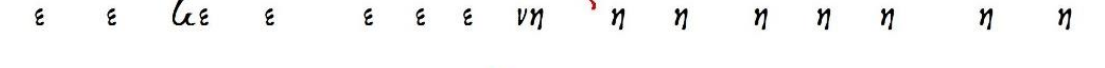

 τη η η η η η η η η η η η η η η η

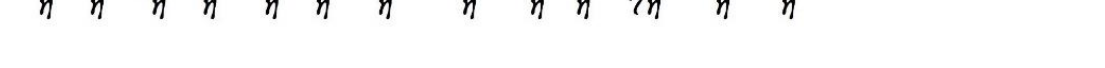

 η η η η η η η η η η η η η η αε ε ε η η


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


 ε ε ε λει ει ει ει ο ο ο ο ο ο ος να


 α α α α α α α α α α γε ε ε ε ε


 ε ε αε ε ε ε ε νη η η η η η η η


 η η η η η η η η η η η η

Appendix No. 7

*Catalogue of the Greek Folk Songs musical records found in K. A. Psachos's Archive*¹⁶⁴

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

¹⁶⁴ At the present catalogue the following bibliographical abbreviations are additionally used:

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

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
12.	Αητόν επαραπέτανε (Το φίλημα)	Trabzon	
13.	Αητός έχασε πέρδικα (Κουμιάτικος, αποκριάτικος χορευτικός)	Skyros	K. A. Psachos, «Αποκριάτικος χορευτικός» [“Carnival dance song”], <i>MAF</i> , VI.b, 35-6; Psachos (1910), 19-20 & 46-47.
14.	Άιντε Θεέ μου και να δυνόμουνα		
15.	Άιντε κυρά Θανάσaina (Η κυρά Θανάσaina)		
16.	Άιντε Μαρουλιώ μου		
17.	Ακερά Μαριώρα ο άντρας σου		
18.	Ακόμη δεν απέθανα		
19.	Ακούσατέ μου τι έπαθε (Χήρα κακομοίρα)	Paros	
20.	Ακούσατε παιδιά μ’ τι έγινε		
21.	Ακούσατε τι έγινε (Η Ελένη)	Epirus	
22.	Αλεξανδρίτσα μ’ σ’ αγαπώ (Η Αλεξανδρίτσα)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Η Αλεξανδρίτσα» [“Alexandritsa”], <i>MAF</i> , IV.a, 16.
23.	Ανάμεσα απ’ τα δυο βουνά	Epirus	
24.	Αν αρχινήσω να τα πω	Metsovo	
25.	Αν δεν σε κολοκόψω		
26.	Αν ήξευρα το τέλος μου (Αυλωνιτιάνικος)	Skyros	K. A. Psachos, «Αυλωνιτιάνικος» [“Avlonitianikos”], <i>MAF</i> , VI.b, 21; Psachos (1910), 5 & 33-4.
27.	Αν πας Μάργω μου για νερό	Thrace	Efstratios Tianidis, «Αν πας Μάργω μου για νερό» [“If you go my Margo for water”], <i>MAF</i> , V.c, 38.
28.	Αν πας στην Κρήτη Κρητικιά	Thrace	Efstratios Tianidis, «Αν πας στην Κρήτη Κρητικιά» [“If you go to Crete Cretan girl”], <i>MAF</i> , V.c, 34-5.
29.	Αν πεθάνω ρίψτε με		
30.	Αν πεθάνω στο καϊκι	Kastoria	Nikolaos Papageorgiou, «Αν πεθάνω στο καϊκι» [“If I die on the fishing boat”], <i>MAF</i> , I, 60-1.
31.	Αν τον καθένα η σκόνη βλάπτει		
32.	Ανάθεμα τη μάνα σου		
33.	Ανάθεμα την αρχή (Ξανθουλιάνικος)	Skyros	K. A. Psachos, «Ξανθουλιάνικος» [“Xanthoulilianikos”], <i>MAF</i> , VI.b, 19; Psachos (1910), 3 & 31.
34.	Αναθεματισμένη και μαργιωλίδισσα		
35.	Αναστενάζω βγαίν’ αχνός		
36.	Αναχωρείς κι αυτού που πας (Παραγγελία)		
37.	Ανδρούτσου μ’ που ξεχείμαζες τον φετινόν χειμώνα (Ο Οδυσσεύς Ανδρούτσος)	Peloponnese	Nikolaos Tsimboulis, «Ο Οδυσσεύς Ανδρούτσος» [“Odysseas Androutsos”], <i>MAF</i> , V.e, 47-8.
38.	Ανέβηκα στα διασελάκια (Ο τριτσιμπίδας)	Peloponnese	Dimitrios Peristeris, «Ο Τριτσιμπίδας» [“Tritsimbidas”], <i>MAF</i> , IV.a, 7.
39.	Ανέβηκα στον Όλυμπο	Peloponnese	Alexopoulos, Theodoros, «Έτερον δημώδες» [“Another folk song”], <i>MAF</i> , IV.a, 8-9.
40.	Ανοιγοκλούν τα μάτια μου (Του Δούκα)	Skyros	K. A. Psachos, «Του Δούκα» [“Duke’s song”], <i>MAF</i> , VI.b, 18-9; Psachos (1910), 1-2 & 29-30.
41.	Απάνου σ’ όρη σε βουνό (Ο αμάραντος)	Lefkada	
42.	Απελπίσθην η ψυχή μου		
43.	Απ’ όλα τ’ άστρη του ουρανού	Byzantine	
44.	Απ’ τα μάτια σου τα μαύρα		
45.	Απ’ τη γειτονιά μου βγαίνω	Thessaly	Triantaffylos Tambas, «Απ’ τη γειτονιά μου βγαίνω» [“I exit my neighborhood”], <i>MAF</i> , VIII.a, 7.
46.	Από γκρεμό γκρεμίζεται (Το νεραντζοφίλημα)		Symeon A. Manasseidis, «Το νεραντζοφίλημα» [“A kiss of sour orange”], <i>MAF</i> , VI.e, 71-2.
47.	Από ξένο τόπο		

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

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
87.	Βολούμαι μια βολούμαι δυο (Ο ξένος)	Epirus	Triantafyllos Tambas, «Ο ξένος» [“The foreigner”], <i>MAF</i> , VIII.a, 3-4.
88.	Βουλγάρικο	Bulgaria	
89.	Βουνά μ’ απ’ τ’ Ασπροπόταμο	Epirus	
90.	Βραδιάζει ξημερώνει (Μοιρολόγιον νεκρικών)	Kastellorizo	Achillefs Sp. Diamantaras, «Μοιρολόγιον νεκρικών» [“Mourning”], <i>MAF</i> , V.e, 73.
91.	Βρεις ‘σεις βουνά των Γρεβενών (Ο καπετάν Ζιάκας)	Veria	
92.	Βρε Χάιδω έλα πιά (Η Χάιδω)		
93.	Βρύση μου μαλαματένια (Η μαλαματένια βρύση)	Mandamados, Lesvos	
94.	Γήραν τ’ απόσκια (Η Λελούδα)	Livadia	
95.	Για δεξ καιρό που διάλεξε		
96.	Για δεξ τηνε τη λυγερή (Η λυγερή)	Parnassos	
97.	Για δέστε το μαργιόλικο (Το μαργιόλικο)		
98.	Γιαρούπη γιακ πανά		
99.	Γιατί μανούλα μου γλυκιά		
100.	Γιατί πονώ και κλαίω		
101.	Γιουσούφ Αράπης	Peloponnese	Nikolaos Tsiboukis, «Γιουσούφ Αράπης» [“Yusuf Arap”], <i>MAF</i> , V.e, 76.
102.	Γκάντα	Epirus	
103.	Γκελ καϊκτσή γκελ αλ πενί	Veria	
104.	Δαμασκηνίτσα φύτρωσε	Baltzia, Macedonia	<i>Φόρμιγξ [Formigx]</i>
105.	Δέκα χρονάκια φυλακή (Ο φυλακισμένος)		K. A. Psachos, «Ο φυλακισμένος» [“The prisoner”], <i>MAF</i> , III.a, 15-6.
106.	Δεν είναι κρίμα κι άδικο (Η Βασίλω Αρχόντισσα)	Epirus	
107.	Δεν ημπορώ τα μάτια μου		
108.	Δεν ήσουν ‘συ γλυκιά μου αγάπη		
109.	Δεν ήσουν ‘συ που μου ‘λεγες	Epirus	
110.	Δεν με ακούς που σου μιλώ (Διατί)		
111.	Δεν με κοιτάζεις μα γιατί		
112.	Δεν με μέλλει το σκοτάδι		
113.	Δεν πας Βαγιώ (Η Βαγιώ)	Rumeli	
114.	Δεν σε το ‘πα μια		Triantafyllos Georgiadis., «Δεν σε τώπα μιά» [“Didn’t I tell you once”], <i>MAF</i> , VIII.a, 16.
115.	Δεν σου είπα περδικούλα μου		Eraminondas A. Chortis, «Δεν σου είπα περδικούλα μου» [“Didn’t I tell you my partridge”], <i>MAF</i> , VI.e, 69-70.
116.	Δεν στο είπα δεν στο ξαναείπα		
117.	Δεν στο είπα σκύλλας κόρη	Örtaköy, Edirne	
118.	Δεν στο ‘πα Παναγιώτη μου	Peloponnese	
119.	Δεν φταιγ’ άλλος κανέννας (Η Βασίλω)		
120.	Δένδρον είχα στην αυλή μου	Vlachorrafti, Peloponnese	
121.	Δευτέρα μέρα κίνησε	Thrace	Efstratios Tianidis, «Δευτέρα μέρα κίνησε» [“Second day has started”], <i>MAF</i> , V.c, 37.
122.	Δικό μου ήταν μωρ’ Αργυρούλα (Η Αργυρούλα)		
123.	Διψάν οι κάμποι για νερό (Η Αρετή)		
124.	Διώξες με μάνα διώξες με	Kastoria	Nikolaos Papageorgiou, «Διώξες με μάνα μ’ διώξες με» [“Send me away mother”], <i>MAF</i> , VI.d, 55-6.
125.	Δόξα να ‘χει πάσα μέρα (Αγέφανος)	Paros	
126.	Δρέψατε πάλι ερασταί		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
127.	Δροσάτη παραμάννα (Η παραμάννα)	Smyrna	Theodoros Alexopoulos, «Δυό πουλάκια τα καϋμένα» [“Two poor birds”], <i>MAF</i> , VIII.a, 14-5; Epaminondas Ath. Chortis, «Δυό πουλάκια τα καϋμένα» [“Two poor birds”], <i>MAF</i> , VI.d, 63-4.
128.	Δυο πηχάκια είμαι		
129.	Δυο πουλάκια τα καημένα		
130.	Δυόσμε μου και βασιλικέ (Ο δυόσμος κι ο βασιλικός)		
131.	Δώδεκα μερώνε νύφη	Zakynthos	
132.	Δώδika χρόνια έκαμα στη ξινιτιά (Τράβα του χουρό)	Veria	
133.	Δως μου πνοή να πνεύσω		
134.	Εβγάτε ν’ αγναντέψετε (Η Αναστασιά)	Peloponnese	Dimitrios Peristeris, «Η Αναστασιά» [“Anastasia”], <i>MAF</i> , III.a, 2.
135.	Εβράδιασε και σήμερα (Μπομπομπώ)		Symeon A. Manassidis, «Μπομπομπώ» [“Bobobo”], <i>MAF</i> , VI.e, 77.
136.	Εγελάσανε τα πουλιά της άνοιξης (Ο χάρος)	Peloponnese	Nikolaos Tsimboulis, «Ο Χάρος» [“The Grim Reaper”], <i>MAF</i> , IV, 43.
137.	Εγώ ‘μαι ενός ψαρά παιδί (Κουλουριώτικο)	Salamis	K. A. Psachos, «Δημώδες κουλουριώτικο» [“Fold song from Kouloura”], <i>MAF</i> , VI.b, 41-2; Psachos (1910), 25-6 & 51-2.
138.	Εγώ ‘μαι του ψαρά παιδί	Sinop, Ansia Minor	
139.	Εis όχθιν (Η αιχμάλωτος Ιουδαία)		
140.	Εis της λευκής αγκαλιάς τ’ αρώματα		
141.	Εis του κόσμου το ταξίδι		
142.	Ελένη μικρή και χαϊδεμένη		
143.	Είχα κι εγώ έναν άγγελο		
144.	Είχα μια αγάπη		
145.	Εκατό φορές το είπα (Το τσοπανήμ)		
146.	Εκατόν είκοσι παιδιά (Το χάνι της Γραβιάς)	Magouliana, Peloponnese	
147.	Έλα ευχή της μάνας σου	Kastellorizo	Achillefs Sp. Diamantaras, «Έλα ευχή της μάνας σου» [“Come your mother’s wish”], <i>MAF</i> , V.e, 69-70.
148.	Έλα Χριστέ και Παναγιά		
149.	Ελάτε να χορέψουμε	Kastellorizo	Achillefs Sp. Diamantaras, «Ελάτε να χορέψουμε» [“Come and let us dance”], <i>MAF</i> , V.e, 70-1.
150.	Ελένη μικρή και χαϊδεμένη		
151.	Εμένα δεν με λες		
152.	Εμένα με το είπανε		
153.	Εμείς εδώ δεν ήρταμε	Maditos, Thrace	K. A. Psachos, «Εμείς εδώ δεν ήρταμε να φάμε και να πιούμε» [“We didn’t come here to eat and drink”], <i>MAF</i> , III.a, 10-1.
154.	Έμμορφη κόρη πω ‘χεις (Η έμμορφη κόρη)	Zatouna, Peloponnese	
155.	Ένα γαλούνι κρητικό (Το κρητικό γαλούνι)	Peloponnese	Nikolaos Tsimboulis, «Το κρητικό γαλούνι» [“The Cretan boat”], <i>MAF</i> IV, 44-5.
156.	Ένα καιρό όσα αγάπησα		
157.	Ένα καράβι κίνησε (Κλέφτικο)		K. A. Psachos, «Κλέφτικο» [“Klepht song”], <i>MAF</i> , III.a, 19-20.
158.	Ένα κορμί αγγελικό	Peloponnese	
159.	Ένα μικρό Τουρκόπουλο	Veria	
160.	Ένα νερό κυρά Βαγγελιώ (Η Βαγγελιώ)	Karitæna, Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
161.	Ένα παιδί μοναχά (Η πρόσφυξ Κρήσσα)	Rumeli	
162.	Ένα πουλάκι κάθουνταν (Της Τσαβέλαινας)	Rumeli	
163.	Ένα πουλάκι την αυγή	Smyrna	
164.	Ένα πουλί θαλασσινό (Κλέφτικο – Τα δυό πουλιά)		
165.	Ένα πουλί μας έρχεται	Kastoria	Nikolaos Papageorgiou, «Ένα πουλί μας έρχεται» [“A bird comes towards as”], <i>MAF</i> , I, 60-1.
166.	Ένα τ’ αηδονάκι του Μάη	Propontis	
167.	Έναν τον έχει η μάνα του	Baltzia, Macedonia	
168.	Ένα πετεινός και ‘κεινος κολωβός		
169.	Εννιά χιλιάδες πρόβατα (Ο ξώδενδρος)		
170.	Εσείς πουλιά του κάμπου	Epirus	
171.	Έσκυψα να πλώ νερό	Thrace	Efstratios Tianidis, «Έσκυψα να πλώ νερό» [“I bend over to drink water”], <i>MAF</i> , V.c, 37.
172.	Εχάθηκαν οι κόποι μου	Byzantine	
173.	Εψές διάβαινα (Ο Λιάκος)	Rumeli	
174.	Ζαγορίσιο που λες (Γράβα)	Zagori	
175.	Ζεϊμπέκικο		
176.	Η Άρτα πέτρα να γενεί	Epirus	K. A. Psachos, «Ηπείρου» [“Folk song from Epirus”], <i>MAF</i> , III.a, 18-9.
177.	Η καρδιά μ’ έχει κλειδιά (Κανάρια)		Symeon A. Manassidis, «Κανάρια» [“Kanaries”], <i>MAF</i> , VI.e, 78-9.
178.	Η ξενιτιά με χαιρείται (Η ξενιτιά)		Symeon A. Manassidis, «Η ξενιτιά» [“The foreign land”], <i>MAF</i> , VI.e, 78.
179.	Η μάνα μου με πάντρεψε		
180.	Η Παναγία κι ο Χριστός	Kalymnos	
181.	Ήθελα να ‘μουν όμορφος (Αγέρανος)	Paros	
182.	Ήθελα να σε φιλάω την ημέρα		
183.	Ήμουν ορφανό παιδί	Epirus	
184.	Ήρτε ο Λάζαρος	Chios	
185.	Ήτανε ορκισμένα (Η δασκάλα)	Rumeli	
186.	Θ’ αναχωρήσω κι αυτό με σφάζει		
187.	Θα πλέξω στεφάνια		
188.	Θαυμάζω το κρύο νερό (Το νεραντζοφίλημα)		Symeon A. Manassidis, «Το νεραντζοφίλημα» [“A kiss of sour orange”], <i>MAF</i> , VI.e, 76-7.
189.	Θεέ μου δως μου φώτιση (γαμήλιος χορός)	Kalymnos	
190.	Θεέ μου να ‘ταν σήκωσες	Cyprus	
191.	Θέλετε δένδρα ανθήσετε (Οι βλαχοποιμένες)	Peloponnese	Nikolaos Tsimboulis, «Οι βλαχοποιμένες» [“The Vlach shepherds”], <i>MAF</i> , IV, 41.
192.	Θέλω ν’ ανεβώ σε βουνό		
193.	Θέλω να εύρω σπήλαιον (Η απογοήτευση)	Zatouna, Peloponnese	
194.	Θέλω να βγω να παένω	Epirus	
195.	Θρακικός συρτός	Thrace	
196.	Ισένα πρέπει μάτια μου	Veria	
197.	Και ας τραγουδήσωμε και τα ξενιτεμένα	Psara	K. A. Psachos, «Δημώδες ψαριανό» [“Folk song from Psara”], <i>MAF</i> , VI.b, 43-4; Psachos (1910), 27-8, 52-4.
198.	Και ‘γω μια κόρ’ αγάπησα		
199.	Και μένα το ‘χει η τύχη μου	Karpathos	
200.	Και τ’ αστρουλάκια τ’ ουρανού		K. A. Psachos, «Δημώδες των νήσων του Αιγαίου» [“Folk song from the Aegean islands”], <i>Φόρμιγξ</i> [Formigx], II.c. 1-2 (15-30.4.1907), 4.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
201.	Και τα Δερβένια τούρκεψαν (Ο Στέργιος)	Rumeli	
202.	Και της Ελύμπου τα βουνά	Karpathos	Psachos, Konstantinos A., «Καρπάθου» [“Folk song from Karpathos”], <i>MAF</i> , III.a, 16-7.
203.	Καλέ Παναγιά μου	Chios	
204.	Καλέ Παναγιά μου Σηλυμβριανή	Istanbul	
205.	Καλέ πάρπα Γιάννη που ‘ν’ το Μαριγώ		
206.	Καλιάνδρα μου χρυσό πουλί		
207.	Καλήν εσπέρα άρχοντες	Cyzicus, Asia Minor	
208.	Καλήν εσπέρα άρχοντες	Mytilene	
209.	Καλόν σταυρό που κάμαμε (Η Βαγγέλη)	Thessaly	Triantaffylos Tambas, «Η Βαγγέλη» [“Vaggeli”], <i>MAF</i> , VIII.a, 1.
210.	Κάνω χάξι να σε βλέπω	Cyzicus, Asia Minor	Theodoros I., Tsakaloglou, «Άσμα» [“Song”], <i>MAF</i> , IV.a, 15-6.
211.	Καράβιμ караβάκιμ πού πας γιαλό γιαλό	Thrace	
212.	Καράβιν ένα από τη Χίο	Chios	
213.	Κατακαημένη Αράχωβα (Η Αράχωβα)		
214.	Κατακαημένη Αράχωβα (Ο Νταβέλης)		
215.	Κατακαμπής παπαδούλα μου (Η παπαδημπούλα)	Parnassos	
216.	Κατέβα κόρη μ’ κι άνοιξε	Veria	
217.	Κάτου στα δασιά πλατάνια (Η Διαμαντούλα)		
218.	Κάτου στα πουλά πλατάνια (Η Διαμαντούλα)	Veria	
219.	Κάτω στα Γιεροσόλυμα		K. A. Psachos, «Άσμα εις τα Πάθη του Κυρίου» [“Song for the passions of the Christ”], <i>Φόρμιγξ</i> [Formigx], II.f.19-20 (15-30.4.1911), 3.
220.	Κάτω στη Ρόιδο στη Ροΐδοπούλα		«Κάτω στη Ρόιδο» [“Down to Rhodes”], <i>Μουσικόν MAF</i> , VI.e, 68.
221.	Κάτω στην Αγιά Μαρίνα	Istanbul	
222.	Κάτω στις μαύρης θάλασσας (Πασχάλιον χορευτικόν)	Thessaly & Nevoliani, Macedonia	K. A. Psachos, «Θεσσαλικόν πασχάλιον χορευτικόν» [“Easter dance song from Thessaly”], <i>MAF</i> , VI.b, 39-40 & 40-1; Psachos (1910), 23-4, 24-5, 50 & 51.
223.	Κάτω στο γιαλό	Istanbul	
224.	Κάτω στο γιαλό (Κανελόριζα)	Chios	
225.	‘Κείνο τ’ αστέρι το λαμπρό (Η Δέσπω)	Peloponnese	Dimitrios Peristeris, «Η Δέσπω» [“Despo”], <i>MAF</i> , IV.a (Athens), 1-2.
226.	Κι αν πας Μαλάμω μ’ για νερό (Η Μαλάμω)		Epaminondas Ath. Chortis, «Η Μαλάμω» [“Malamo”], <i>MAF</i> , IV.d, 62.
227.	Κι αν πας πουλί μ’ κατ’ τη Φραγκιά		published
228.	Κίνησα μια μέρα Τρίτη	Thessaly	Triantaffylos Tambas, «Κίνησα μια μέρα Τρίτη» [“I went on a Tuesday”], <i>MAF</i> , VIII.a, 8.
229.	Κίνησαν τα καρβάνια	Epirus	
230.	Κινήσανε τρεις λυγερές (Οι τρεις λυγερές ή Τουμπουρλούμ)	Karitäna, Peloponnese	
231.	Κιτρολεμονιά και μαντζουράνα μου (Η κιτρολεμονιά)		Epaminondas A. Chortis, «Η κιτρολεμονιά» [“The citron tree”], <i>MAF</i> , VI.d, 74.
232.	Κλάψετε μάτια κλάψετε		
233.	Κοιμάτ’ άστρι κοιμάτ’ αυγή (των Κοντογιανναίων)	Epirus	K. A. Psachos, «Δημώδη άσματα Ηπείρου» [“Folk songs from Epirus”]. <i>Μουσικά Χρονικά</i> [Musical Chronicles], IV.2(38) (Athens, February 1932), 50-1.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
234.	Κοιμήσου γλυκά		
235.	Κοιμήσου κόρη μου		
236.	Κοράσιν ετραγούδησεν	Arta	
237.	Κόρες εύμορφες	Byzantine	
238.	Κόρη μαλαματένια μου		Takis K. Georgakopoulos, «Κόρη μαλαματένια μου» [“My golden girl”], <i>MAF</i> , VI.e, 70.
239.	Κορίτσια πάτε στον χορό		
240.	Κότα μου κοτούλα μου (Η κότα)		Dimitrios Peristeris, «Η κότα» [“The chicken”], <i>MAF</i> , IV.a, 4-5.
241.	Κουδούνισμα αλόγων οδηγουμένων περί τα 30 εις τα αλώνια	Delphi	
242.	Κυπαρισσάκι μου λιγνό (Του Συκαμίνου)	Skyros	K. A. Psachos, «Κωμός του Συκαμίνου» [“Sykaminou’s song”], <i>MAF</i> , VI.b, 25.
243.	Κυρά μ’ κι αρχοντοπούλα (Η Αλατσατιανή)	Thrace	Psachos (1910), 9 & 38. Psachos, Konstantinos A., «Η Αλατσατιανή» [“The girl from Alatsata”], <i>MAF</i> , VII.b, 24.
244.	Λαγκάδι ξερολάγκαδο (Το λαγκάδι)	Peloponnese	Peristeris, Dimitrios, «Το λαγκάδι» [“The glen”], <i>MAF</i> , IV.a, 6.
245.	Λάζαρος	Smyrna	
246.	Λάλησε κούκε μ’ λάλησε	Epirus	
247.	Λέλα μου λευκή ωσάν τα κρίνα		
248.	Λεμονάκι μυρωδάτο	Epirus	Triantafyllos Tambas, «Λεμονάκι μυρωδάτο» [“Fragrant little lemon”], <i>MAF</i> , VIII.a, 7-8.
249.	Λύστε με ξεσφίξτε με (Η Γκόλφω)	Peloponnese	Dimitrios Peristeris, «Η Γκόλφω» [“Golfo”], <i>MAF</i> , VI.d, 49-53.
250.	Μ’ αγαπάς Γαρουφαλιά μου (Η Γαρουφαλιά)		Epaminondas A. Chortis, «Η Γαρουφαλιά» [“Garoufalia”], <i>MAF</i> , VI.e, 73-4.
251.	Μα πιάνω ‘ναν ανήφορο	Peloponnese	
252.	Μαλαματένιος αργαλειός		
253.	Μάνα μ’ όταν μ’ εγέννησε (Η παραγγελία της μητρός)	Naousa, Paros	
254.	Μάνα με τους εννιά σου γιούς (Η Αρετή)	Veria	
255.	Μάνα μου τα κλεφτόπουλα		K. A. Psachos, «Τα κλεφτόπουλα» [“The klephts”], <i>MAF</i> , III.a, 12-3.
256.	Μάνα στο περιβόλι σου	Epirus	K. A. Psachos, «Ηπείρου» [“Folk song from Epirus”], <i>MAF</i> , III.a, 11-2.
257.	Μάνα τον γιό της στόλιζε	Paros	
258.	Μαράθηκαν τα δενδρικά	Stemnitsa, Peloponnese	
259.	Μαρέ γιέ μου κανακάρη (Νανούρισμα χορευτικό)	Skyros	K. A. Psachos, «Νανούρισμα χορευτικών» [“Dance lullaby”], <i>MAF</i> , VI.b, 37-8; Psachos (1910), 21-2 & 48-9.
260.	Μαργαριτάρι στο χαρτί (Το μαργαριτάρι)		
261.	Μαργαρώ την εμορφιά σου		
262.	Μαρμαρένια μου βρυσούλα	Veria	
263.	Ματάκια μου γλαρά	Stemnitsa, Peloponnese	
264.	Μαύρη ήταν η μέρα που σε μίλησα		
265.	Μαύρη πικρή ζωή που κάνουμε (Η κλέφτικη ζωή)		K. A. Psachos, «Η κλέφτικη ζωή» [“The life of the klephts”], <i>MAF</i> , III.a, 19-20.
266.	Μαύρο μου χελιδόνι	Örtaköy, Edirne	
267.	Με βάρεσαν με το γηρά (Ο Γιώργης)		
268.	Με γέλασε η χαραυγή	Epirus	
269.	Με γέλασε η χαραυγή	Amphissa, Phthiotis	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
270.	Με το να 'ναι η καρδιά σου	Byzantine	
271.	Με τούτη την ασημόκουπα	Veria	
272.	Μελαχρινό πυτέρι μου (Αλατσατιανή απάνω χωριανή)	Asia Minor	K. A. Psachos, «Η Αλατσατιανή» [“The girl from Alatsata”], <i>MAF</i> , IV.a, 12.
273.	Μένα η μανούλα μου	Peloponnese	
274.	Μέρα νύκτα έφθειρα τα νιάτα μου	Thrace	Tianidis, Efstratios, «Μέρα νύκτα έφθειρα τα νιάτα μου» [“Day and night I wore down my youth”], <i>MAF</i> , V.c, 36.
275.	Μες την απάνω γειτονιά (Χορός αρβανίτικος πηδηκτός)	Valtetsi, Peloponnese	
276.	Μες τον απάνω πύργο (Η Μάρω κάθεται)	Epirus	
277.	Μες του βάλτου το λιβάδι	Peloponnese	
278.	Μέσα σ' ώριο περιβόλι (Δάφνη και μηλιά – Αγέρανος)	Paros	
279.	Μέσα στ' Χατζή Παρίσ' ν' αυλή	Thrace	Efstratios Tianidis, «Μέσα στ' Χατζή Παρίσ' ν' αυλή» [“Inside Chatzi Paris there is a yard”], <i>MAF</i> , V.c, 35-6.
280.	Μηλίτσα που 'σαι στον γκρεμό (παλαιός συρτός χορός)	Epirus	Ioannis Z. Keivelis, <i>Μουσικόν Απάνθισμα. Μέρος δεύτερο</i> [<i>Musical Collection. 2nd edition</i>], (Istanbul: 1873), 56.
281.	Μην είδες την Ξανθούλα (Η Ξανθούλα)		
282.	Μην τον είδατε τον λύγκο	Nafplio	
283.	Μια αυγούλα Σταυρούλα θέλω (Η Σταυρούλα)		Epaminondas A. Chortis, «Η Σταυρούλα» [“Stavroula”], <i>MAF</i> , VI.e, 68-9.
284.	Μια Βλάχα γυροβόλαγε (Η Βλάχα)	Sarakatsaneiko, Livadia	
285.	Μια Βλάχα εριβούλαγε (Η Βλάχα)	Epirus	Triantaffylos Tambas, «Η Βλάχα» [“Vlacha”], <i>MAF</i> , VIII.a, 2.
286.	Μια Βλάχα μια παλιόβλαχα (Η παλιόβλαχα)		
287.	Μια βοσκοπούλα αγάπησα (Το φίλημα)		
288.	Μια καλουγριά γκιζέριζιν	Veria	
289.	Μια κόρη Αλεξανδρινή (Η Αλεξανδρινή)	Zatouna, Peloponnese	
290.	Μια κόρη μες τον αργαλειό (Μια κόρη)		Epaminondas Ath. Chortis, «Μια κόρη» [“A girl”], <i>MAF</i> , VI.d, 64.
291.	Μια κόρη ρόδα μάζευε (Τα ρόδα)	Lefkada & Peloponnese	Athens Conservatoire Collection (1930), 28-9.
292.	Μια λυγερή μια έμμορφη	Rysio, Asia Minor	
293.	Μια Σμυρνιά στο παραθύρι (Η Σμυρνιά)		
294.	Μια φορά ν' η λεβεντιά (Η λεβεντιά)	Zatouna, Peloponnese	
295.	Μιας χήρας γιός (Ο γιός της χήρας)	Imbros	Symeon A. Manassidis, «Ο υιός της χήρας» [“The widow's son”], <i>MAF</i> , VI.e, 79-80.
296.	Μπάλος	Mytilene, Lesbos	
297.	Μπαίνω μες τ' αμπέλι σα νοικοκυρά		
298.	Μπεράτ (χορός αλβανικός)	Albania	
299.	Μπήκαν κλέφτες στο μανδρί	Kastoria	Nikolaos Papageorgiou, «Μπήκαν κλέφτες στο μανδρί» [“Thieves at the stockyard”], <i>MAF</i> , VI.d, 58-9.
300.	Μπήκαν οι άσπρες στον χορό (Οι άσπρες)	Zatouna, Peloponnese	
301.	Μπήκαν τα γίδια στο μαντρί	Peloponnese	
302.	Μπήκαν τρεις νεές στον χορό	Peloponnese	
303.	Μωρέ κακιά γειτόνισσα (Η κακιά γειτόνισσα)	Peloponnese	Dimitrios Peristeris, «Η κακιά γειτόνισσα» [“The bad neighbor”], <i>MAF</i> , IV.a, 5-6.

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
304.	Μωρή ψιλή μωρή λιγνή (Η Αναστασιά)		
305.	Ν' αλλάξω θέλω τον σκοπό (Αγέρανος)	Paros	
306.	Ν' αφήσ' ο Γιάννης την κλεψιά (Ο Γιάννης)	Arachova,	
307.	Το μικρούτσικο	Peloponnese	
308.	Να ζήσ' η νύφη κι ο γαμπρός (Νυφκάτο)	Arachova,	
309.	Να 'μαν πουλί στον Γαλατά	Peloponnese	
310.	Να πάρω θέλω θέλημα (Άσμα σαντακλίδας (αιώρας))	Agiasos, Lesvos	Nikolaos Papageorgiou, «Να 'μαν πουλί στον Γαλατά» ["I wish I was a bird in Galata"], <i>MAF</i> , VI.d, 57.
311.	Να 'ταν οι κάμποι θάλασσα (Ο Αλή Πασάς)	Epirus	Achillefs Sp. Diamantaras, «Άσμα σαντακλίδας (αιώρας)» ["The hammock's song"], <i>MAF</i> , V.e, 72.
312.	Να τα ταξιδέψω θέλω (Χορός συρτός ψαριανός)	Kastellorizo	
313.	Να 'χα νεράντζι να 'ριχνα (Η Ρόιδω)	Veria	
314.	Να 'χα νεράντζι να 'ριχνα (Το μανδηλάκι)	Psara	
315.	Να 'χα νερό απ' τον πλάτανο (Πλατανιώτικο)	Stemnitsa,	Psachos (1923), 136-7.
316.	Ναούμης πάει στη Φλώρινα (Ο Ναούμης)	Peloponnese	
317.	'Νας κυνηγός κυνήγαγε	Stemnitsa,	Psachos (1923), 74-5.
318.	Νεραντζούλα φουντωμένη	Peloponnese	
319.	Νυστάζουν τα ματάκια μου	Samos & Andros	
320.	Νύφη μου κερά νύφη μου (Της νύφης ο σκοπός)	Veria	
321.	Νύφη μ' το νυφουστόλι σου		
322.	Νύχτα ξημερώνει		
323.	Ξανθή κόρη ν' η κοιμώτανε		
324.	Ξευτιλίσετε τα φώτα (Συρτός νησιώτικος με γύρισμα μπάλου)		
325.	Ξυπνήστε γέροι του Μωρηά		
326.	Ο βοσκός κι ο βασιλιάς		
327.	Ο γερο-Νότης κάθεσαι (Ο γερο-Νότης)		
328.	Ο Γιάννος και η Μαρουδιώ		
329.	Ο έρωτας θυμώθηκε		
330.	Ο ήλιος βασιλεύει		
331.	Ο ήλιος βασιλεύει (Πατινάδα του γάμου)		
332.	Ο κόσμος με τα βάσανα (Καβαδιάνικος)		
333.	Ο κόσμος με τα βάσανα (Των Φώτων)		
334.	Ο Μανούσος κι ο Μπενούσης		
335.	Ο Μενούσης ο μπερμπίλης (Ο Μενούσης)		
336.	Ο Όλυμπος κι ο Κίσσαβος		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
337.	Ο ουρανός χιονίζει ξεχιονίζει (Δερβίσης)	Skyros	K. A. Psachos, «Δερβίσης» [“Dervish”], <i>Φόρμιγξ</i> [<i>Formigx</i>], II.f.19-20 (15-30.4.1911), 2.
338.	Ο Χάρος εκαλίγωνε (Ο Χάρος κι η μητέρα του)		
339.	Ο χορός του Μετσόβου	Metsovo	Triantaffylos Tambas, «Ο χορός του Μετσόβου» [“Metsovo dance”], <i>MAF</i> , VIII.a, 11-2.
340.	Οι κλέφτες από τα Άγραφα (Οι κλέφτες των Αγράφων)	Peloponnese	Nikolaos Tsiboukis, «Οι κλέφτες των Αγράφων» [“The klephts from Agrafta”], <i>MAF</i> , V.e, 78.
341.	Όλα τα πρόβατα έρχονται (Πηνελόπη και ποιμένες)		K. A. Psachos, «Δημώδες βουκολικόν (εκ του μουσικού ταμείου του κ. Δ. Περιστερή)» [“Folk shepherd song (from the collection of D. Peristeris)”], <i>Φόρμιγξ</i> [<i>Formigx</i>], II.b.15-6 (15-30.11.1906), 4.
342.	Όλες οι δάφνες (Η τσάτσα Βγένω)	Karitæna, Peloponnese	
343.	Όλες οι παπαρούνες		
344.	Όλες τις νύχτες περπατώ	Stemnitsa, Peloponnese	
345.	Όλο με λες πως δεν με θες		
346.	Όλοι θωρούν τη θάλασσαν (Καλ’ άγγελε)	Sifnos	
347.	Όλοι με έδιωχναν	Macedonia	Nikolaos Papageorgiou, «Όλοι με έδιωχναν» [“Everybody send me away”], <i>MAF</i> , VI.d, 58.
348.	Όλοι με λεν αρνήσου την		
349.	Όλοι τον ήλιο τον τηράν (Η κατάρρα)	Peloponnese	Epaminondas A. Chortis, «Η κατάρρα» [“The curse”], <i>MAF</i> , VI.e, 67-8.
350.	Όμυρφη που ν’ η νύφη μας	Mytilene, Lesbos	
351.	Οντάμουν παληκάρι	Macedonia	
352.	Όποιος μ’ ακού και τραγουδώ (Συρτός)	Lesvos	
353.	Όποιους μου πει να σ’ αρνηθώ		
354.	Ορφανός τσοπάνης ξένος (Ο τσοπάνης)		Triantafyllos Georgiadis, «Ορφανός τσομπάνης» [“Orphaned shepherd”], <i>MAF</i> , VIII.a, 15-6.
355.	Όταν ήμουνα δέκα χρονών παιδάκι	Zatouna, Peloponnese	
356.	Όταν λαλήσει ο πετεινός	Byzantine	
357.	Όταν μου είπεν έχε ‘γειάν		
358.	Όταν σε δω πουλί μου	Lesvos	
359.	Ούλα τα πουλάκια		Epaminondas A. Chortis, «Ούλα τα πουλάκια» [“All the birds”], <i>MAF</i> VI.e, 75.
360.	Ούλες οι νιές (Η Γιαννούλα)	Rumeli	
361.	Παιδιά μ’ γιατί είστ’ ανάλλαγα (Τα κλεφτόπουλα)		Psachos (1923), 48-9; Athens Conservatoire Collection (1930), 16-7.
362.	Παιδιά μ’ σαν θέλτε λεβεντιά		K. A. Psachos, «Η συμβουλή του γέρω κλέφτη» [“Old klepht’s advice”], <i>Νέα Φόρμιγξ</i> [<i>New Formigx</i>], I(1) (March 1921), 4.
363.	Πάλε μεθυσμένος είσαι (Τα δυο ναυτόπουλα)		Νικόλαος Β. Φαρδύς, «Δημώδεις μελωδίαί» [“Folk melodies collected”], <i>Ταχυδρόμος Κωνσταντινουπόλεως</i> [<i>Istanbul’s mailman</i>], (Istanbul, 24.10.1894).
364.	Πάλιν ακούσατ’ άρχοντες	Asia Minor	
365.	Πάλιν ακούσατ’ άρχοντες	Skiathos	
366.	Παναγιωτίτσα λυγερή (Η Παναγιωτίτσα)	Peloponnese	Epaminondas Ath. Chortis, «Η Παναγιωτίτσα» [“Panagiotitsa”], <i>MAF</i> , VI.d, 63.
367.	Πατρινοπούλα μου ξανθιά (Η Πατρινοπούλα)		
368.	Πάντ’ αποφεύγω τη φωτιά (Ξανθουλιάνικος)	Skyros	
369.	Πάνω σε τρίκορφο βουνό		
370.	Πάρε Κώστα την δεκάρα		
371.	Πάω πάω δεν θα φύγω		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
372.	Πέντε δέκα Βλαχοπούλες (Οι Βλαχοπούλες)	Karitæna, Peloponnese	
373.	Πέντε χρόνια περπατούσα		
374.	Περβολαριά πες του περιβολάρη (Η περιβολαριά)		
375.	Πέρδικα περδικούλα μου (Η πέρδικα)	Epirus	
376.	Περδικούλα ημέρωνα (Ο γέρο Όλυμπος)	Arkadia, Peloponnese	
377.	Περιστεράκι να γενώ	Byzantine	
378.	Περιβόλι είχα	Arachova, Peloponnese	
379.	Περιβόλι είχα	Zatouna, Peloponnese	
380.	Περνώ τα ζαγαράκια μου (Ο κυνηγός)	Peloponnese	Theodoros Alexopoulos, «Ο κυνηγός» [“The hunter”], <i>MAF</i> , IV.a, 8.
381.	Πες με φως μου στον Θεόν σου	Istanbul	
382.	Πιότερα δα Σπυριδούλα (Η Σπυριδούλα)	Σκύρος	K. A. Psachos, «Η Σπυριδούλα» [“Spyridoula”], <i>MAF</i> , VI.b, 22-3; Psachos (1910), 6-7 & 35-6.
383.	Πλατάνι από το Μέτσοβο (Του Διληγιάννη)	Epirus	
384.	Ποια μάνα έχει τα δυο παιδιά		
385.	Ποιος είδε ήλιο αποβραδís	Peloponnese	
386.	Ποιος είδε πράσινο δενδρί		Chortis, Epaminondas A., «Ποιος είδε πράσινο δένδρι» [“Who saw a green tree”], <i>MAF</i> , VI.e, 65-6.
387.	Ποιος είν’ εκείνος (Ο Λιούλιος)	Peloponnese	Dimitrios Peristeris, «Ο Λιούλιος» [“Lioulilos”], <i>MAF</i> , III.a, 4.
388.	Ποιος ήταν που τραγούδαε τη νύκτα	Peloponnese	
389.	Πόλκα - Μαζούρκα		
390.	Πολλά τ’ άστρι τ’ ουρανού	Byzantine	
391.	Πόσον βαθείά είν’ η θλίψις μου		
392.	Ποταμέ τζάνεμ ποταμέ μου	Stemnitsa, Peloponnese	Psachos (1923), 126-7.
393.	Ποτέ δεν άκουσα να πεις (Κορέλη ή χωριάτικος)	Skyros	K. A. Psachos, «Του Κορέλη» [“Korelis’s song”], <i>MAF</i> , VI.b, 18-9; Psachos (1910), 2-3 & 30-1.
394.	Που είναι το έσχι μ’ κι η χαρά		
395.	Πού να βρω ‘γω βασιλικό		
396.	Πού πας αγγελικό κορμί (ο χορός της νύφης)	Zagori	
397.	Που ‘σουν μωρέ πέρδικα (Η πέρδικα)		
398.	‘Ποχεραιτώ κι αφήνω γειάν	Cyprus	
399.	Πρωί βράδυ σ’ ενθυμούμαι		
400.	Πυρρίχιος πηδηχτός	Pontus	
401.	Πώς βαστάς καρδιά	Byzantine	Psachos library, no. 73; K. A. Psachos, «Το βυζαντινό δημώδες άσμα» [“The Byzantine folk song”], <i>Μουσική Ζωή [Musical Life]</i> , I(9-10) (Athens, June-July 1931), 193-6.
402.	Ρίξε τα μαλλιά στις πλάτες	Veria	
403.	Σ’ αγάπησα να ‘χω ζωή		
404.	Σ’ ασημένια βάρκα μπήκα		Epaminondas Ath. Chortis, «Σ’ ασημένια βάρκα μπήκα» [“I got in a silver boat”], <i>MAF</i> , VI.d, 62-3.
405.	Σ’ αυτό το σπίτι που ‘ρθαμε (Χορός συριανός αποκριάτικος)	Syros	
406.	Σάββατο βράδυ σήμερα	Peloponnese	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
407.	Σαν περνώ 'ναν ανήφορο	Macedonia	Nikolaos Papageorgiou, «Σαν περνώ 'ναν ανήφορο» ["When I cross a hill"], <i>MAF</i> , VI.d, 56-7.
408.	Σαν παίρνεις τον κατήφορο Ελένη μου		
409.	Σαν πήραν 'ναν ανήφορο	Livadia	Nikolaos Tsimboukis, «Σαν πήραν 'ναν ανήφορο» ["When I crossed a hill"], <i>MAF</i> , IV, 42.
410.	Σαράντα κλέφτες ήμασταν (Η Χαμαϊδών)		
411.	Σαράντα μέρες περπατώ (Η εξομολόγηση)	Zatouna, Peloponnese	Athens Conservatoire Collection (1930), 48-9.
412.	Σαρανταπέντε λεμονιές	Epirus	Triantaffylos Tambas, «Σαρανταπέντε λεμονιές» ["Forty-five lemon trees"], <i>MAF</i> , VIII.a, 8-9.
413.	Σαρανταπέντε Κυριακές	Epirus	Triantaffylos Tambas, «Σαρανταπέντε Κυριακές» ["Forty-five Sundays"], <i>MAF</i> , VIII.a, 10.
414.	Σαρανταπέντε Κυριακές (Η απολογία)	Stemnitsa, Peloponnese	
415.	Σε περιβόλι στο γιαλό	Crete	
416.	Σε τούτ' τη τάβλα που 'μαστε	Peloponnese	Nikolaos Tsimboukis, «Άσμα επιτραπέζιον» ["Sitting song"], <i>MAF</i> , IV, 48.
417.	Σε ψηλό βουνό σε ριζιμιό χαράκι	Lakkoi, Crete	Athens Conservatoire Collection (1930), 58-9.
418.	Σειούνται τα δέντρα (Η Ζαχαρούλα)		
419.	Σήκω Δημήτρω μ' κι άλλαξε	Central Greece	
420.	Σήκω Διαμάντω μ' να πας για ξύλα (Η Διαμάντω)		
421.	Σήκω Διαμάντω μ' να πας στο μύλο		
422.	Σήκω Μαργιόλα μου (Ο θρήνος της Μαργιόλας)	Epirus	K. A. Psachos, «Δημώδη άσματα Ηπείρου» ["Folk songs from Epirus"]. <i>Μουσικά Χρονικά [Musical Chronicles]</i> , IV.2(38) (Athens, February 1932), 49-52.
423.	Σήκω σ' τα μάτια σου ψηλά (Η Γιαννούλα)		K. A. Psachos, «Η Γιαννούλα» ["Giannoula"], <i>MAF</i> , IV.a, 10-1.
424.	Σήκω πουλί μου το πρωί	Peloponnese	Theodoros Alexopoulos, «Έτερον δημώδες» ["Another folk song"], <i>MAF</i> , IV.a, 9-10.
425.	Σηκώνομαι πρωί πολύ πρωί (Κλέφτικο)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Κλέφτικον» ["Klephtiko song"], <i>MAF</i> , IV.a, 14.
426.	Σήμερα άσπρος ουρανός	Lesvos	Par. Bouradas, «Σήμερα άσπρος ουρανός» ["Today the sky is white"], <i>MAF</i> , VIII.a, 12-3.
427.	Σήμερα τα φώτα κι ο φωτισμός		
428.	Σκοτεινιάζει ο ουρανός		
429.	Σμυρναϊκός χορός συρτός	Smyrna	
430.	Σου είπα μάνα (Τσακωνικόν)	Peloponnese	
431.	Σου είπα να μη φύγεις (Η ξενιτιά)	Peloponnese	
432.	Σούστα	Lefkada	
433.	Στα Καστανιώτικα βουνά	Larissa, Thessaly	K. A. Psachos, «Χορευτικόν» ["Dance song"], <i>Φόρμιγξ [Formigx]</i> , II.f. 19-20 (15-30.4.1911), 3.
434.	Στα μαύρα θε να 'σαι		
435.	Στα Σάλωνα σφάζουν αρνιά (Τα Σάλωνα και η Πενταγιώτισσα)	Peloponnese	Nikolaos Tsiboukis, «Τα Σάλωνα και η Πενταγιώτισσα» ["Salona and Pentagiotissa"], <i>MAF</i> , V.e, 76-7.
436.	Στα Τρίκορφα μες την κορφή	Magoulia, Peloponnese	
437.	Στα χίλια ουχακόσια (Η πυρκαϊά (γιαγκίνι) της Βέροιας)	Veria	
438.	Στα ψηλά τα παραθύρια		
439.	Στάσου εύμορφη μικρούλα		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
440.	Στη Νιάουστα γλυκό κρασί	Veria	
441.	Στη Ρούμελη είν' ένα δενδρί (Η παραγγελιά)	Vlachorrafti, Peloponnese	
442.	Στη σκάλα του Παλαμιδιού (Η Αγγελικιώτισσα)	Vlachorrafti, Peloponnese	
443.	Στην καϊτέ μ' απάν κορτσόπα	Pontus	
444.	Στην παραπάνω γειτονιά	Peloponnese	
445.	Στης μαντζουράνας τον ανθό	Karitæna, Peloponnese	
446.	Στο Νιόκαστρο θέλω να πα' (Ο αρματωλός)	Rumeli	
447.	Στο Πάπιγκο στο μαχαλά	Zagori	
448.	Στο φέρετρο που σου ετοίμασα		
449.	Στον Άδη θα κατέβω		Epaminondas A. Chortis, «Στον Άδη θα κατέβω» [“I will go to Hades”], <i>MAF</i> , VI.e, 72.
450.	Στου παπά Λάμπρου την αυλή		
451.	Στου Παλουκλάβα τη βρύση	Sinopi, Asia Minor	
452.	Στρατιώτου γιός κατέβαινε	Imbros	
453.	Σε περιβόλι στον γιαλό	Crete	
454.	Σμυρναίικος χορός συρτός	Asia Minor	
455.	Στα Ρίκεια βγαίν' ένα νερό (Τ' ασημονέρι)	Livadia	
456.	Στην κεντημένη σου ποδιά (Η βλαχοπούλα)	Rumeli	
457.	Στης Ηπείρου τα βουνά	Epirus	
458.	Στις δεκαπέντε του Μαγιού (Ο Βελή Γκέκας)	Rumeli	
459.	Ήσυ που πέταξες στα ύψη		
460.	Σύντας βαρούν οι δώδεκα	Veria	
461.	Σύντας μι' παρ' ου λογισμός (Ο μπουγιατζής)	Veria	
462.	Τ' ακούς μαυροδερούλα (Η Μαυροδερούλα)	Peloponnese	Nikolaos Tsiboukis, «Η Μαυροδερούλα» [“Mavroderoula”], <i>MAF</i> , V.e, 77-8.
463.	Τ' αρνιά βελάζουν Γκόλφω (Η Γκόλφω)	Peloponnese	
464.	Τα βασανά μου θε να πνίξω		
465.	Τα εναντία λέγουνε	Byzantine	
466.	Τα καράβια μας		
467.	Τα μαλλιά της κεφαλής σου		
468.	Τα ματάκια σ' έχουν έρωτα (Η Ελένη)	Cyzicus, Asia Minor	Theodoros I. Tsakaloglou, «Η Ελένη» [“Eleni”], <i>MAF</i> , IV.a, 15.
469.	Τα ματάκια σου τα μαύρα		
470.	Τα μαύρα μάτια την αυγή		
471.	Τα τραγούδια μου τα 'λεγες		
472.	Τέσσερα πορτοκάλια τα δυο σαπήσανε		
473.	Τζόρτζη Τζορτζάκι μου		
474.	Τζόρτζη ν' αλλάξεις το όνομα		
475.	Τη τράπεζά μας τη χρυσή	Lesvos	Nikolaos Paganas, «Δημώδεις μελωδίες» [“Folk melodies”], <i>Ταχυδρόμος Κωνσταντινουπόλεως [Istanbul's mailman]</i> , (Istanbul, 16.2.1900).
476.	Την Κυριακίτσα το πρωί	Thrace	Efstratios Tianidis, «Την Κυριακίτσα το πρωί» [“On Sunday morning”], <i>MAF</i> , V.c, 39-40.
477.	Την πίτα που 'φαγε ο σπανός (Η πίτα του σπανού)		Epaminondas A. Chortis, «Η πίτα του σπανού» [“The hairless's pie”], <i>MAF</i> , VI.e, 73.
478.	Τι έχεις καημένη πλάτανε	Peloponnese	
479.	Τι έχεις Παναγιώτα μ'	Thrace	Efstratios Tianidis, «Τι έχεις Παναγιώτα μ'» [“What's on your mind my Panagiota”], <i>MAF</i> , V.c, 38-9.
480.	Τι ζωή πολλά	Byzantine	

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
481.	Τι κακό μας ήρθε μάνα μου (Ο δράκος Γρίβας)		Nikolaos Tsimboulis, «Ο δράκος Γρίβας», <i>MAF</i> , IV, 44.
482.	Τι να κάμω ο καημένος	Lesvos	
483.	Τι να τα πω τα μάτια μου		
484.	Τι να της πω της μοίρας μου (Αυλωνιτιάνικος)	Skyros	K. A. Psachos, «Αυλωνιτιάνικος» [“Avlonitianikos”], <i>Φόρμιγξ</i> [<i>Formigx</i>], II.f.19-20 (15-30.4.1911), 2.
485.	Τι συλλογιάζεις Γιώτη μου (Ο καπετάν Γιώτης)	Rumeli	
486.	Τι το κακό που γίνεται (Ο δράκος γρίβας)	Peloponnese	
487.	Τίνος μανούλα θλίβεται (Μοιρολόγι – Η μητέρα του Ανδρούτσου)	Rumeli	
488.	Τίνος μανούλες θλίσονται (Ο Ντούλας)	Larissa, Thessaly	K. A. Psachos, «Ο Ντούλας» [“Ntoulas”], <i>Φόρμιγξ</i> [<i>Formigx</i>], II.f.19-20 (15-30.4.1911), 3.
489.	Τίνος να πω τον πόνο μου (Παπακοσμά)	Skyros	K. A. Psachos «Του Παπακοσμά» [“Papakosmas's song”], <i>MAF</i> , VI.b, 20; Psachos (1910), 4 & 32.
490.	Τι πολλά μεγάλο θέλω	Byzantine	
491.	Τι του 'φταιξα 'γω του ντουινιά (Το παράπονο)	Zatouna, Peloponnese	
492.	Τι ωραίο φεγγαράκι (Η ερωτική εσπέρα)		
493.	Το απορώ πώς ήμπλεξα (Η παραμάνα)		
494.	Το βλέπεις κείνο το βουνό	Aegium	Theodoros Alexopoulos, «Το βλέπεις κείνο το βουνό» [“Can you see that mountain”], <i>MAF</i> , VIII.a, 13-4.
495.	Το γιασεμί στην πόρτα σου (Το γιασεμί)	Smyrna	
496.	Το Κωσταντάκιν το μικρό	Kastellorizo	Achillefs Sp. Diamantaras, «Το Κωσταντάκιν το μικρό» [“Konstantaki the little one”], <i>MAF</i> , V.e, 71.
497.	Το Μάη λαλούν οι πέρδικες (Το τραγούδι του Μάη)	Skyros	K. A. Psachos, «Το τραγούδι του Μάη» [“The song of May”], <i>MAF</i> , VI.b, 36-7; Psachos (1910), 20-1 & 47-8.
498.	Το λένε όλα τα πουλιά (Εις τον κρεμασθέντα Πατριάρχη Γρηγόριον τον Ε')	Parnassos	
499.	Το μάθατε τι γίνηκε (Το τραγούδι του λοχαγού)	Zatouna, Peloponnese	
500.	Το μάθατε τι γένηκε (Η Ελένη μοναχή)	Thessaly	Triantaffylos Tambas, «Η Ελένη μοναχή» [“Eleni anlone”], <i>MAF</i> , VIII.a, 2-3.
501.	Το μαύρο το μανδήλι	Epirus	
502.	Το παν κοιμάται		
503.	Το πανηγύρι χάλασε (Το πανηγύρι)		Symeon A. Manassidis, «Το πανηγύρι» [“The fest”], <i>MAF</i> , VI.e, 75-6.
504.	Το χέρι σου το παχουλό		
505.	Του Μανέτα η γυναίκα	Tripoli, Peloponnese	
506.	Του πεθαμένου τ' άρματα	Epirus	
507.	Τούτη ήταν που μου λέγανε (Γαμήλιο)	Vlachorrafti, Peloponnese	Psachos (1923), 62-3.
508.	Τούτο το καλοκαιράκι (Το πουλάκι)	Stemnitsa, Peloponnese	
509.	Τράβα αέρα δροσερέ (Ο τσολιάς καπετάνιος)	Rumeli	
510.	Τραγούδησε καρδούλα μου (Μπάλος)	Mytilene, Lesvos	
511.	Τρεις σταυραϊτοί καθόντανε (Οι σταυραϊτοί)	Peloponnese	Dimitrios Peristeris, «Οι σταυραϊτοί» [“The eagles”], <i>MAF</i> , III.a, 1-2.
512.	Τρέξε στο στήθος αυτό χαρωπά		

NO	FIRST LYRIC (SONG TITLE)	GEOGRAPHICAL ORIGIN	PUBLICATION
513.	Τρία γαρούφαλλα χρυσά (Γαμήλιο)	Cyzicus, Mikra Asia	Theodoros I. Tsakaloglou, «Άσμα γαμήλιον» [“Wedding song”], <i>MAF</i> , III.a, 13.
514.	Τρία παιδιά Βολιώτικα (Η Αννούλα)	Agoriani, Parnassos	
515.	Τρία πουλάκια κάθονταν (Ο Αθαν. Διάκος)	Rumeli	
516.	Τριανταφυλλάκι μ' κόκκινο (Το τριανταφυλλάκι)	Valtetsi, Peloponnese	
517.	Τσάμικο	Peloponnese	
518.	Τώρα τον Μάη τη δροσιά (Το Μάη με τη δροσιά)	Epirus	Triantaffylos Tambas, «Τον Μάη με τη δροσιά» [“In May with the coolness”], <i>MAF</i> , VIII.a, 5.
519.	Τώρα Μαγιά τώρα δροσιά	Kozani	<i>Εστία</i> [<i>Estia</i>], (Athens, 1890), 286.
520.	Τώρα 'ν' ο Μάης		
521.	Φέξε μου φεγγαράκι μου (Του κάμπου)		
522.	Φέτου του καλουκαιράκι (Ο κυνηγός)	Veria	
523.	Φεύγω μανούλα μ' και πάγω		
524.	Φοντάμουν παλλικάρι (Της Ωριάς το κάστρο)	Epirus	Triantaffylos Tambas, «Της Ωριάς το κάστρο» [“The castle of Oria”], <i>MAF</i> , VIII.a, 5-6.
525.	Φύσα αεράκι δροσερό		
526.	Χαρείτε να χαρήσωμε (Αποκριάτικος διπλός)	Skyros	K. A. Psachos, «Αποκριάτικος διπλός» [“Carnival double song”], <i>MAF</i> , VI.b, 29-30; Psachos (1910), 13-4 & 42-3.
527.	Χαρείτε να χαρήσωμε (Αποκριάτικος μονός)	Skyros	K. A. Psachos, «Αποκριάτικος μονός» [“Carnival single song”], <i>MAF</i> , VI.b, 27; Psachos (1910), 11 & 40.
528.	Χαρείτε να χαρήσωμε (Αποκριάτικος νεώτερος)	Skyros	K. A. Psachos, «Αποκριάτικος νεώτερος» [“Carnival newer song”], <i>MAF</i> , VI.b, 28; Psachos (1910), 12 & 40-2.
529.	Χαρώ το 'κείνο το στόμα σου		
530.	Χασάπικο αργό	Vlachiko	
531.	Χορεύουν τα κλεφτόπουλα (Τα κλεφτόπουλα)	Peloponnese	Nikolaos Tsiboukis, «Τα κλεφτόπουλα» [“The little klephts”], <i>MAF</i> , V.e, 75; Dimitrios Peristeris, «Τα κλεφτόπουλα» [“The little klephts”], <i>MAF</i> , III.a, 3.
532.	Χρυσοπράσινη αητέ (Ο χρυσοπράσινος αητός)	Skyros	K. A. Psachos, «Ο χρυσοπράσινος αητός» [“The golden-green eagle”], <i>MAF</i> , VI.b, 25-6; Psachos (1910), 10-1 & 39.
533.	Χρυσός αητός καθότανε (Χρυσός αητός)	Peloponnese	Dimitrios Peristeris, «Χρυσός αητός» [“Golden eagle”], <i>MAF</i> , IV.a, 2-3; K. A. Psachos, «Χρυσός αητός» [“Golden eagle”], <i>Φόρμιγξ</i> [<i>Formigx</i>], II.c. 16-7-8 (15-31.12.1907), 7.
534.	Ψυχή δεν έχει άλλη θλίψη		
535.	Ω καημένη Κάλυμνος (εις του αποδημούντας σπογγαλιείς)	Kalymnos	
536.	Ώρα γλυκειά της χαραυγής		
537.	Ώρες με φέρν' ο λογισμός (Ο Γεργεραλής)	Skyros	K. A. Psachos, «Ο Γεργεραλής» [“Gergeralis”], <i>MAF</i> , VI.b, 30-1; Psachos (1910), 14-5 & 43-4.
538.	Ως τρώγ' η πέτρα το σκοινί (Χωριάτικος)	Leros	K. A. Psachos, «Χωριάτικος» [“Village melody”], <i>MAF</i> , VIII (15-30.4.1911), 2.

Appendix No. 8

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

Αχορ F 5=7

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

1897

Εκκατο φορές τὸ εἶπα ἢ Τὸ τσοπάνημ

Musical record 2 (*Down in the dense plane trees ~“Diamantoula”*)¹⁶⁵

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

[illegible]

Min d' hon d' ouge
 fur puer par laque
 vile d' ouge au c'ou
 aile d' ouge.

↘

T'ou d' hon d' ouge
 d' ouge d' ouge
 p'ouge d' ouge
 x'ouge d' ouge
 y'ouge d' ouge
 z'ouge d' ouge
 a'ouge d' ouge
 b'ouge d' ouge
 c'ouge d' ouge
 d'ouge d' ouge
 e'ouge d' ouge
 f'ouge d' ouge
 g'ouge d' ouge
 h'ouge d' ouge
 i'ouge d' ouge
 j'ouge d' ouge
 k'ouge d' ouge
 l'ouge d' ouge
 m'ouge d' ouge
 n'ouge d' ouge
 o'ouge d' ouge
 p'ouge d' ouge
 q'ouge d' ouge
 r'ouge d' ouge
 s'ouge d' ouge
 t'ouge d' ouge
 u'ouge d' ouge
 v'ouge d' ouge
 w'ouge d' ouge
 x'ouge d' ouge
 y'ouge d' ouge
 z'ouge d' ouge

R. ouge

¹⁶⁵ This song is adjusted by me for the very first time, without changing any single note nor measurement; those who have previously recorded it thought that it was without any rhythm; so they have wrongly written it down [Τὸ ᾠσμα τοῦτο διὰ πρώτην φοράν ρυθμίζεται ὑπ' ἐμοῦ, χωρίς οὔτε εἰς φθόγγους ἢ χρόνους νὰ παραλλάξῃ. Οἱ παρασημάναντες αὐτὸ τὸ ἐφαντάσθησαν ἄρρυθμον, ἀλλ' ἀντ' ἄλλων γράψαντες. Κ. α. Ψάχος].

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