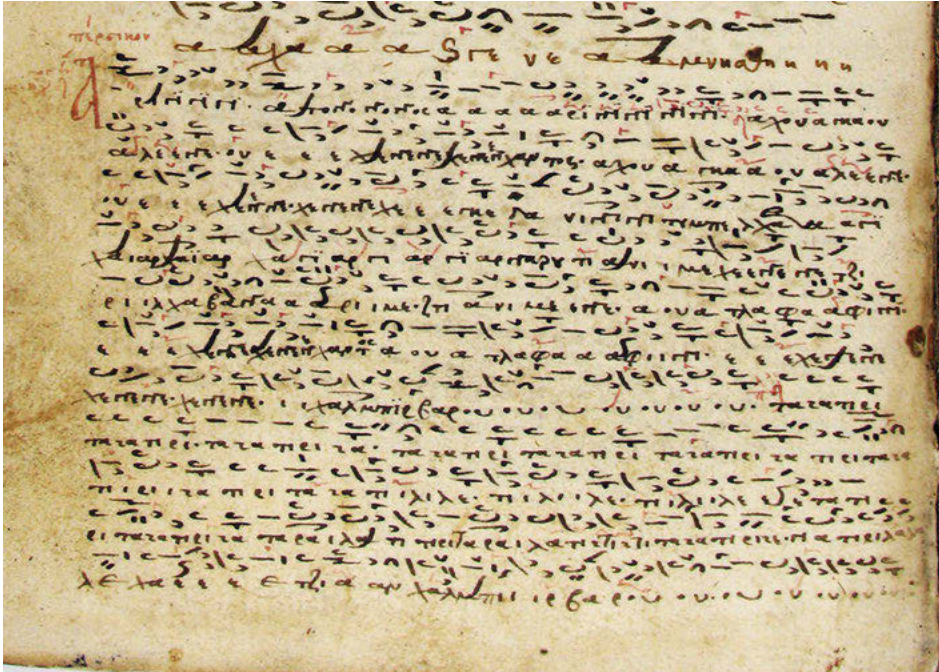
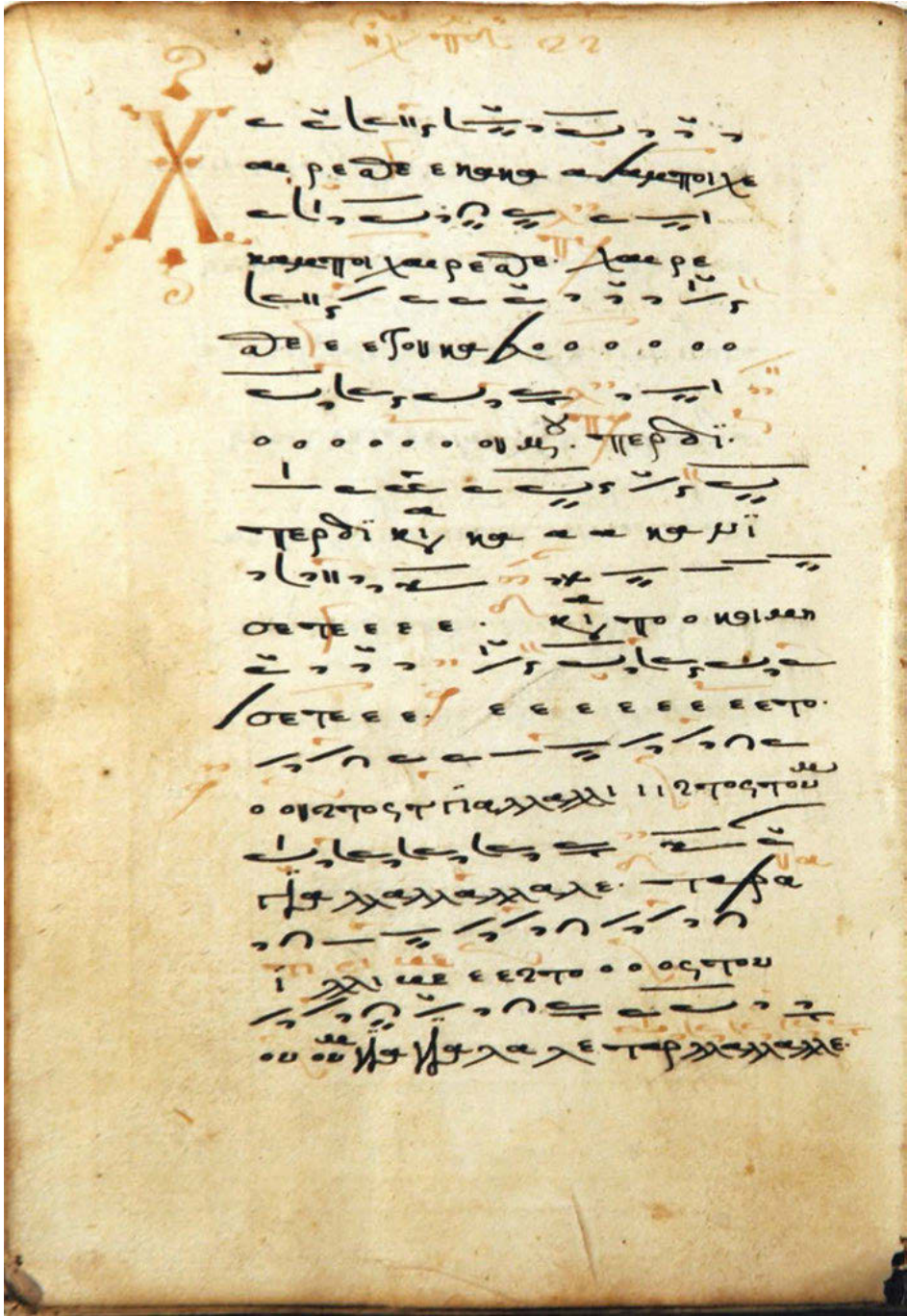


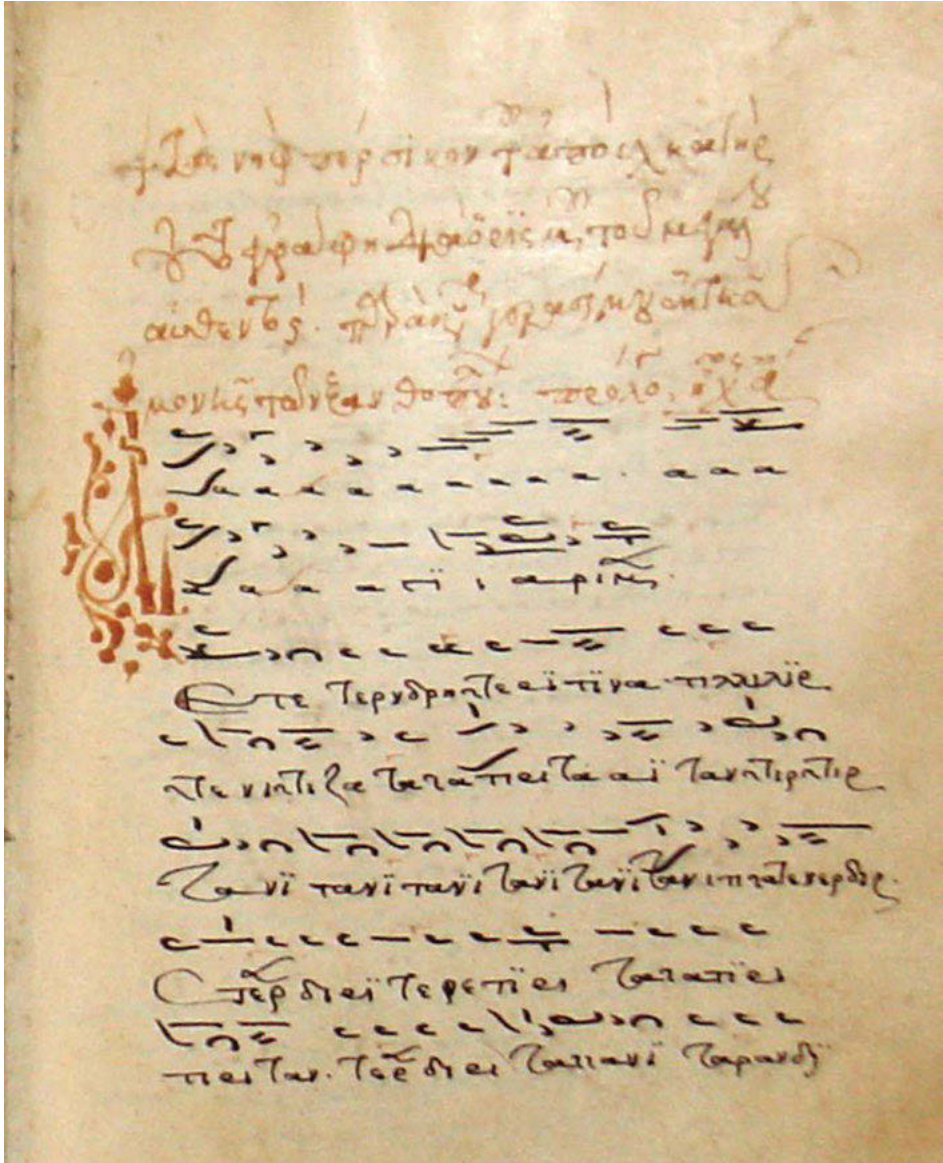
Plates



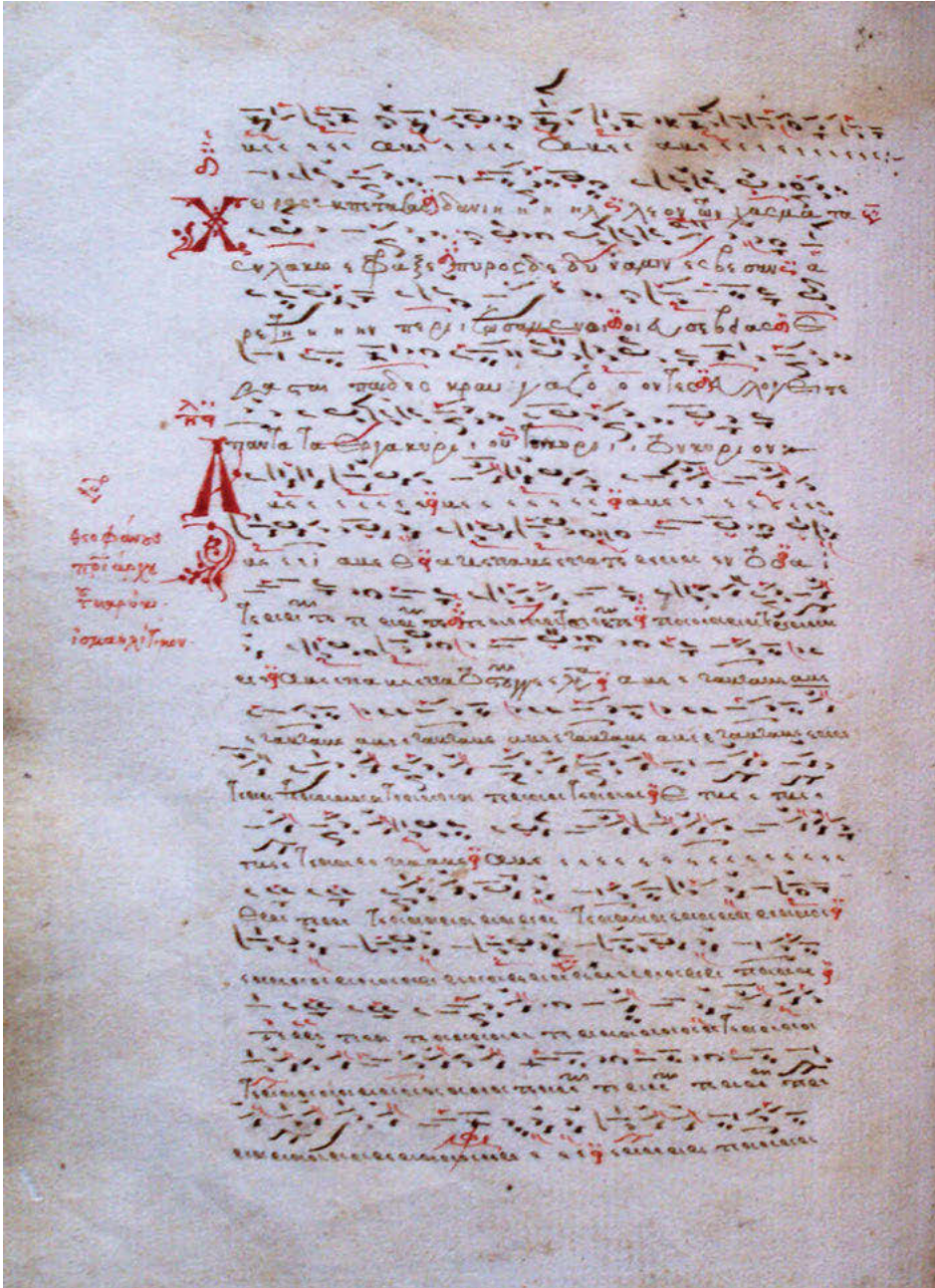
1 NLG 2401, 122v (early 15th c.): The oldest sample of secular music written in Byzantine notation and also the oldest notated sample of Persian music.



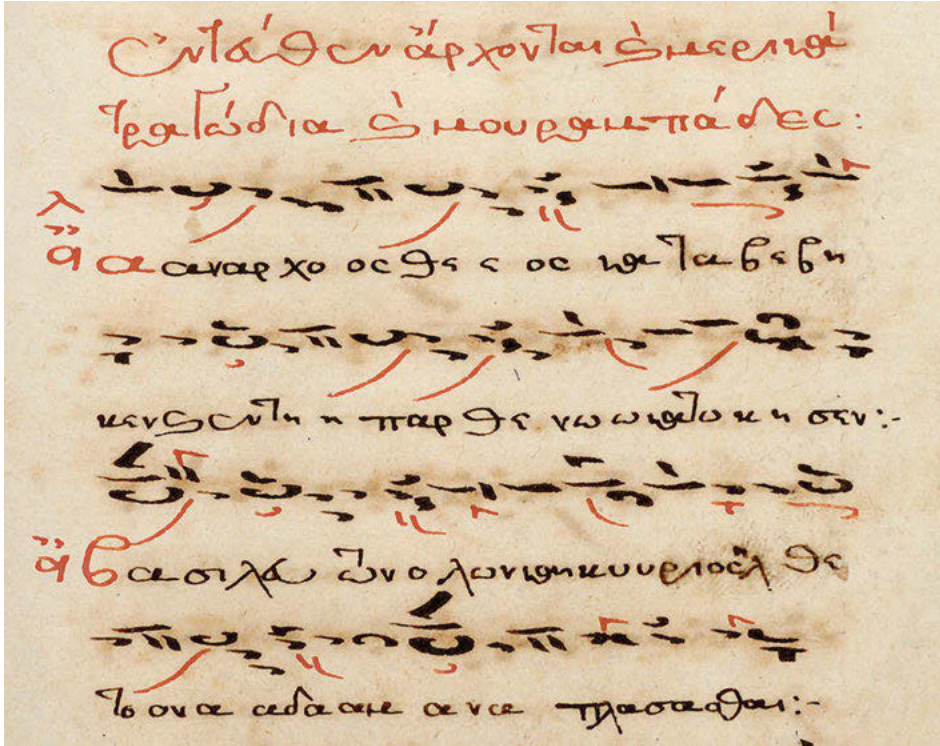
2 Iviron 1189, 125v (1562): the oldest transcription of a Greek folk song *Χαίρεσθε κάμποι, χαιρέσθε*.



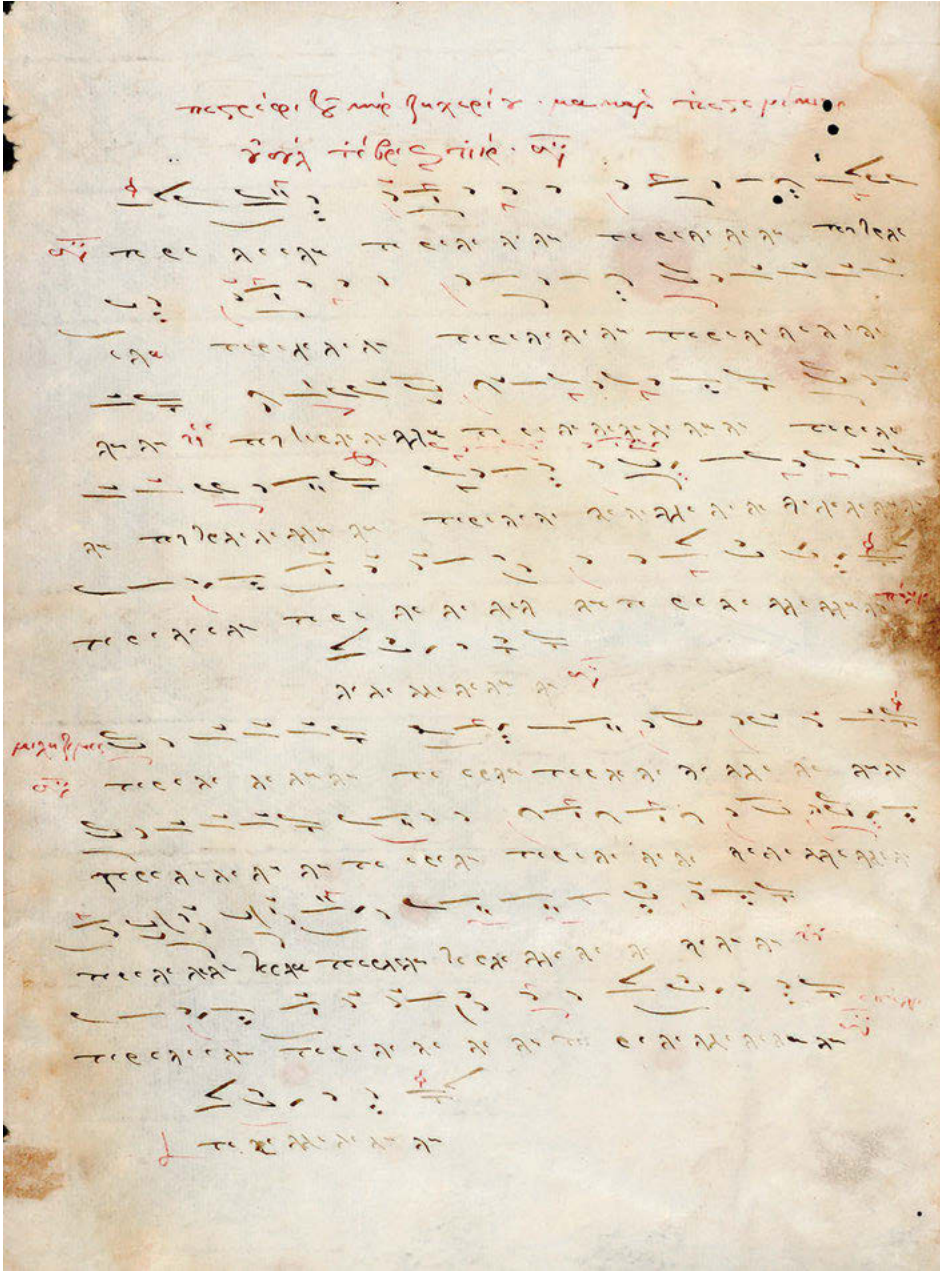
3 MS Leimonos 259, 184r (1572): Persian *tasnif* by Abdülkadir.



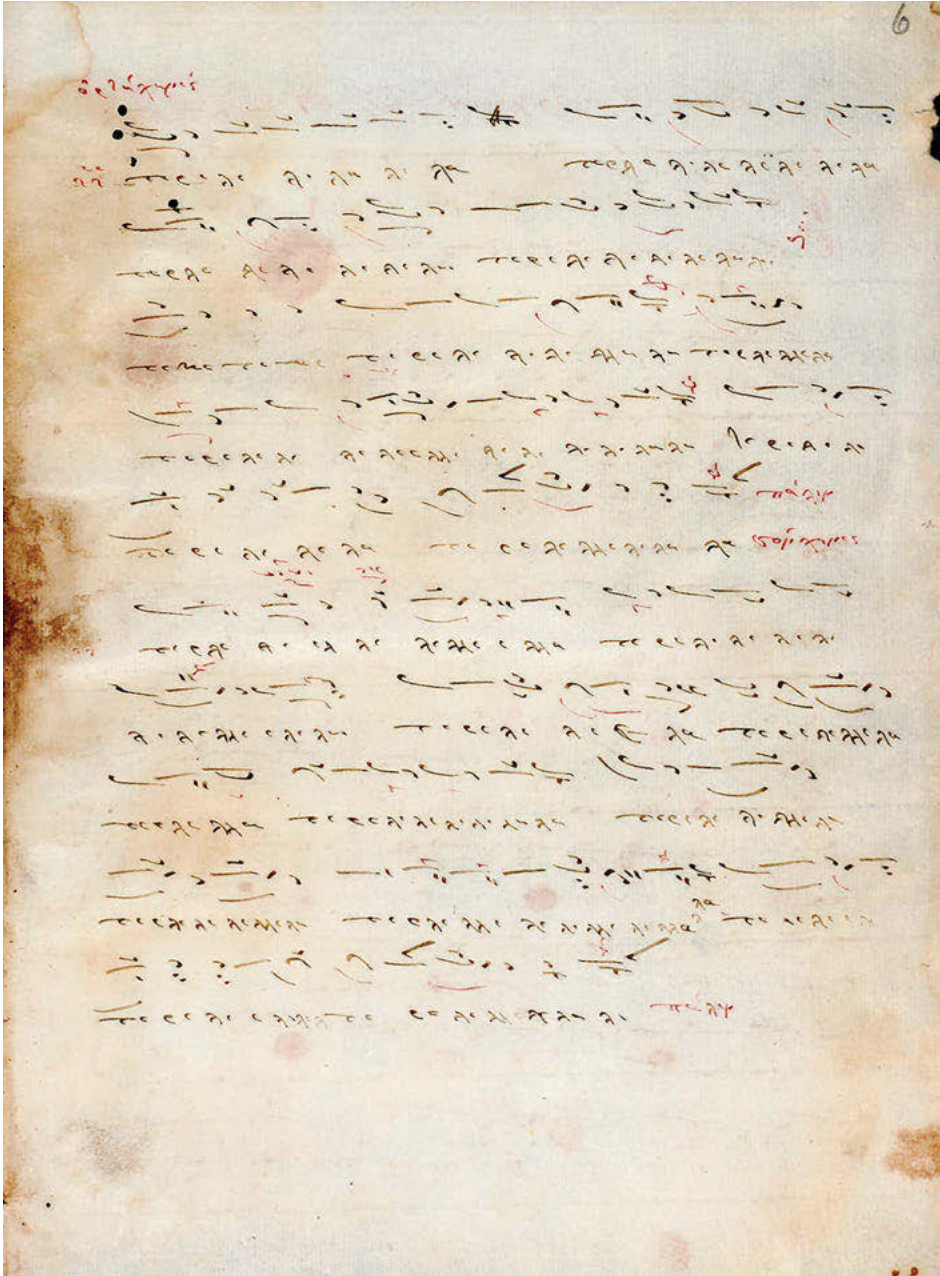
4 Ecumenical Patriarchate 6, 111v (1660), scribe Kosmas the Macedonian: Theophanis Karykis Patriarch, Ismailitikon.



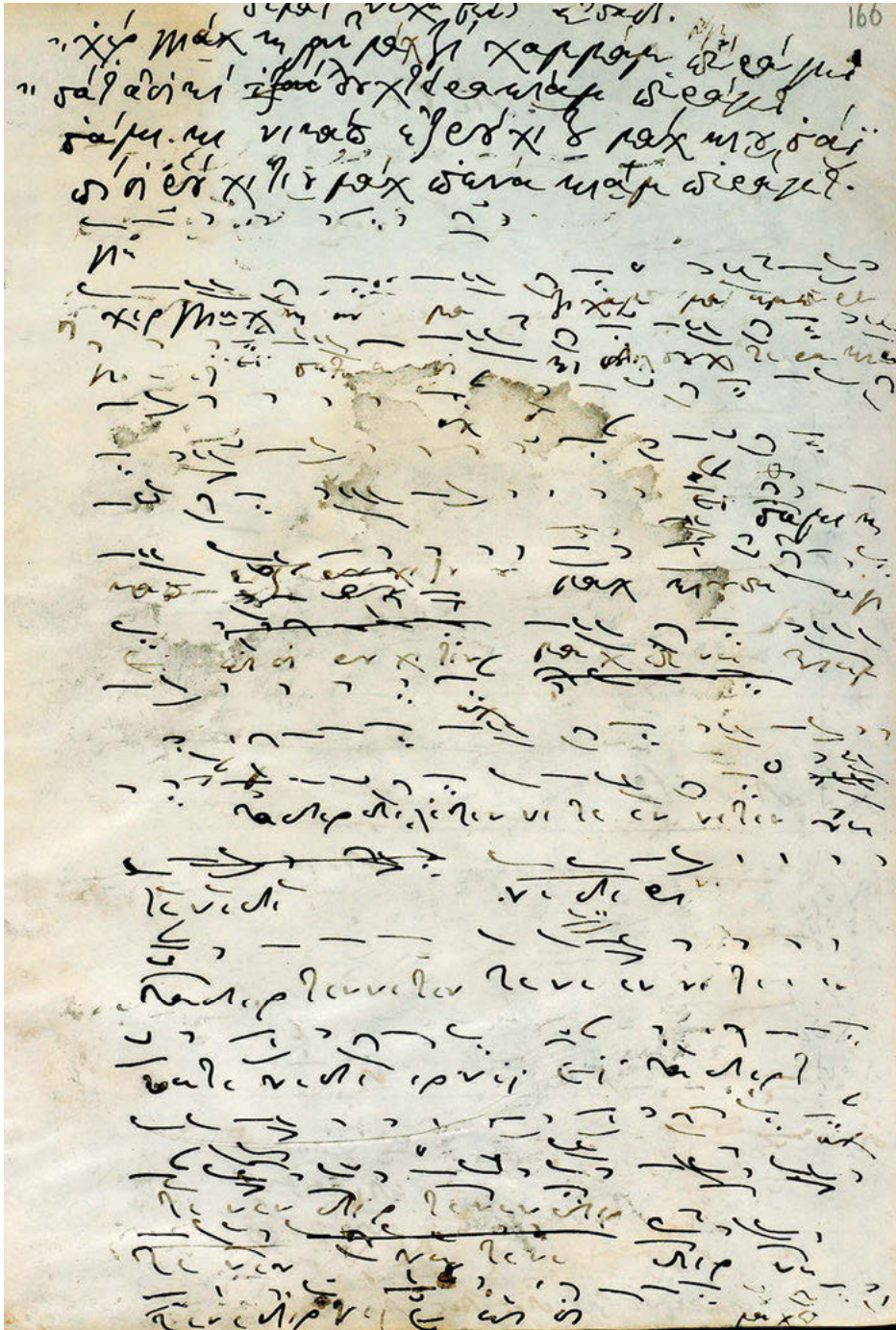
5 Gritsanis 8, 324 (1698): The First Collection of Art Music.



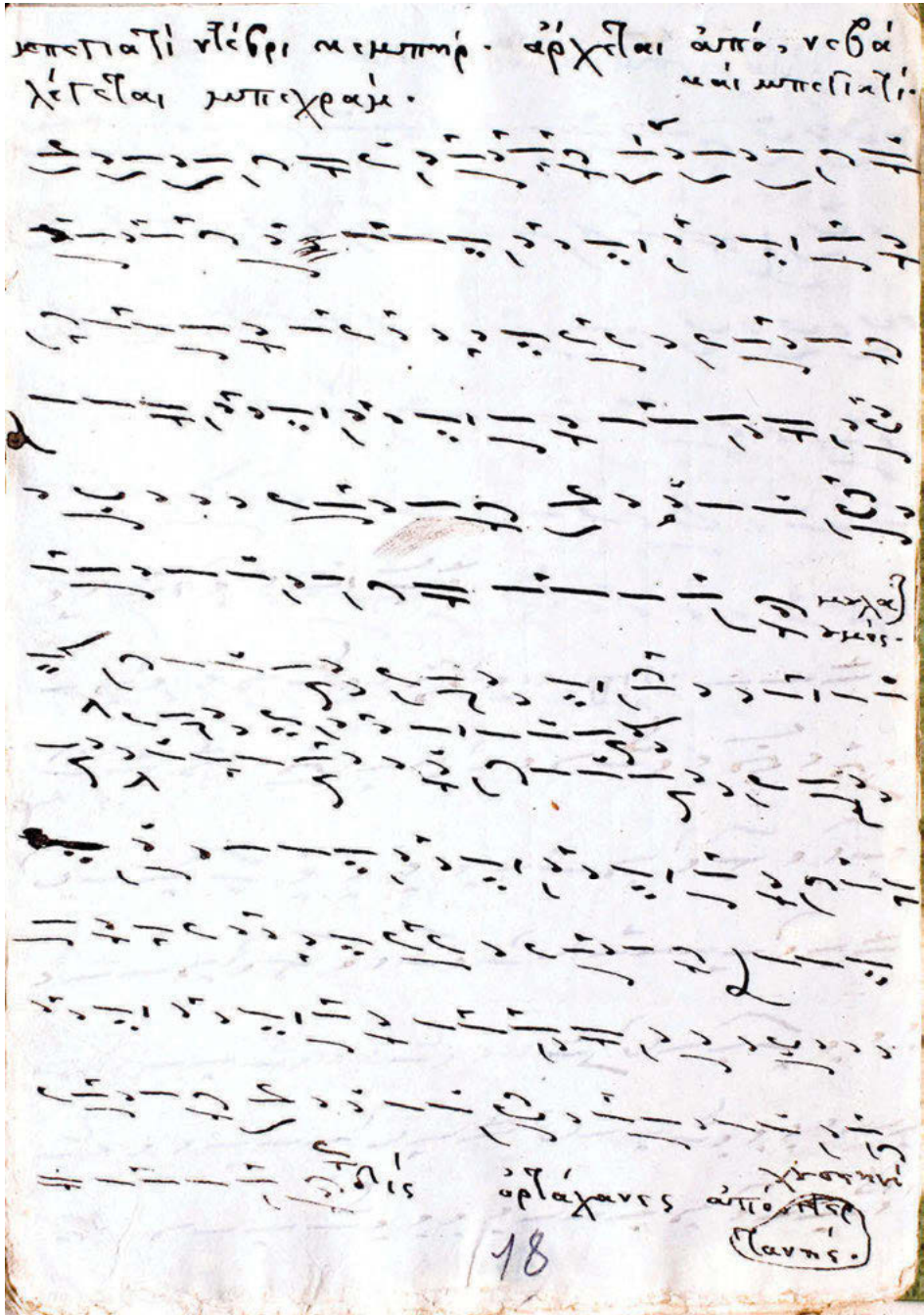
- 6 Gritsanis 3, 5v (18th c.): Petros Peloponnesios collection. *Bestenigâr devr-i kebîr peşrev* by Hânende Zacharias, (echos) *varys* tetraphonic diatonic.



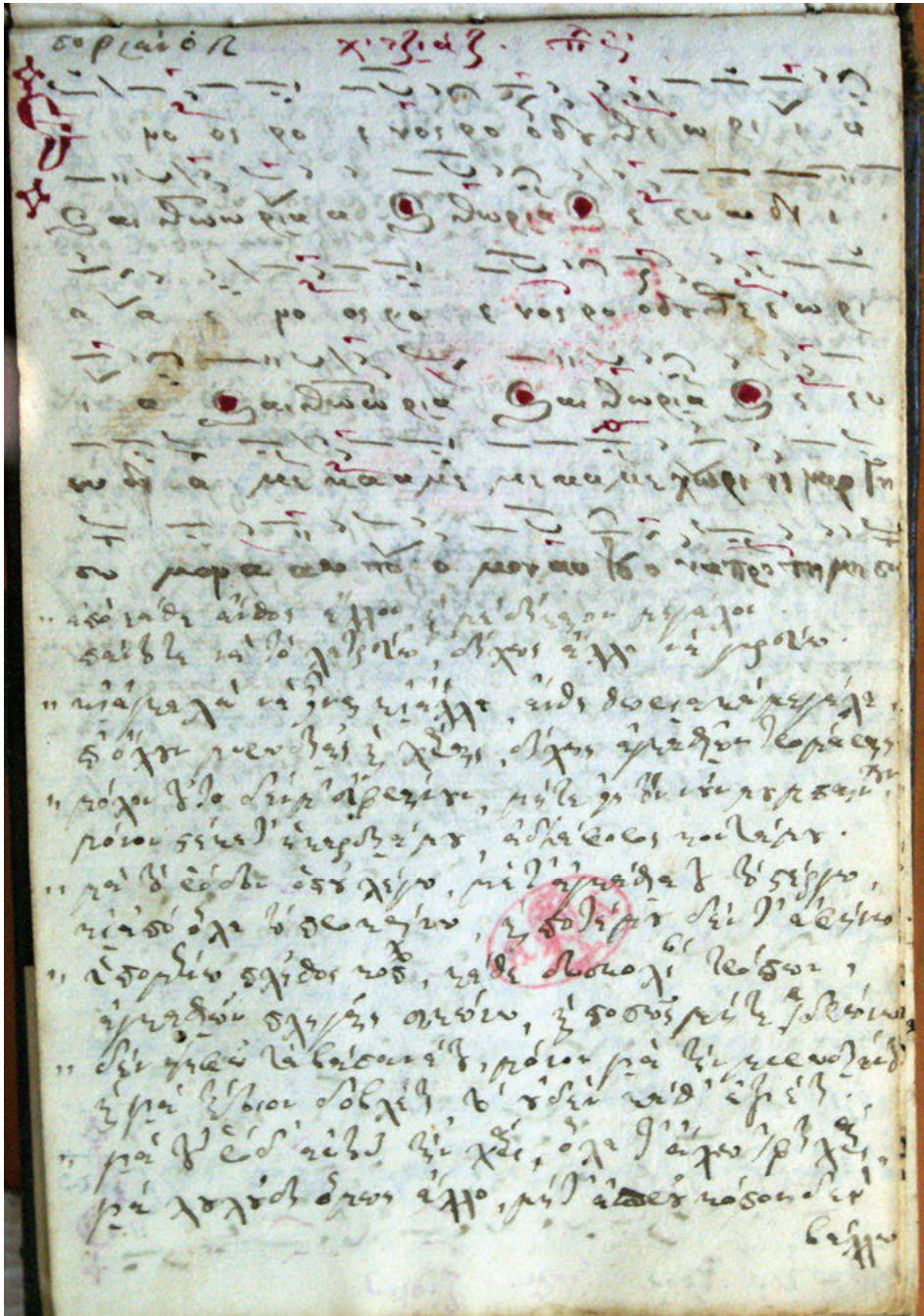
7 Gritsanis 3, 6r (18th c.): Petros Peloponnesios collection. *Son bâne* of *bestenigâr devr-i kebîr peşrev* by Hânende Zacharias.



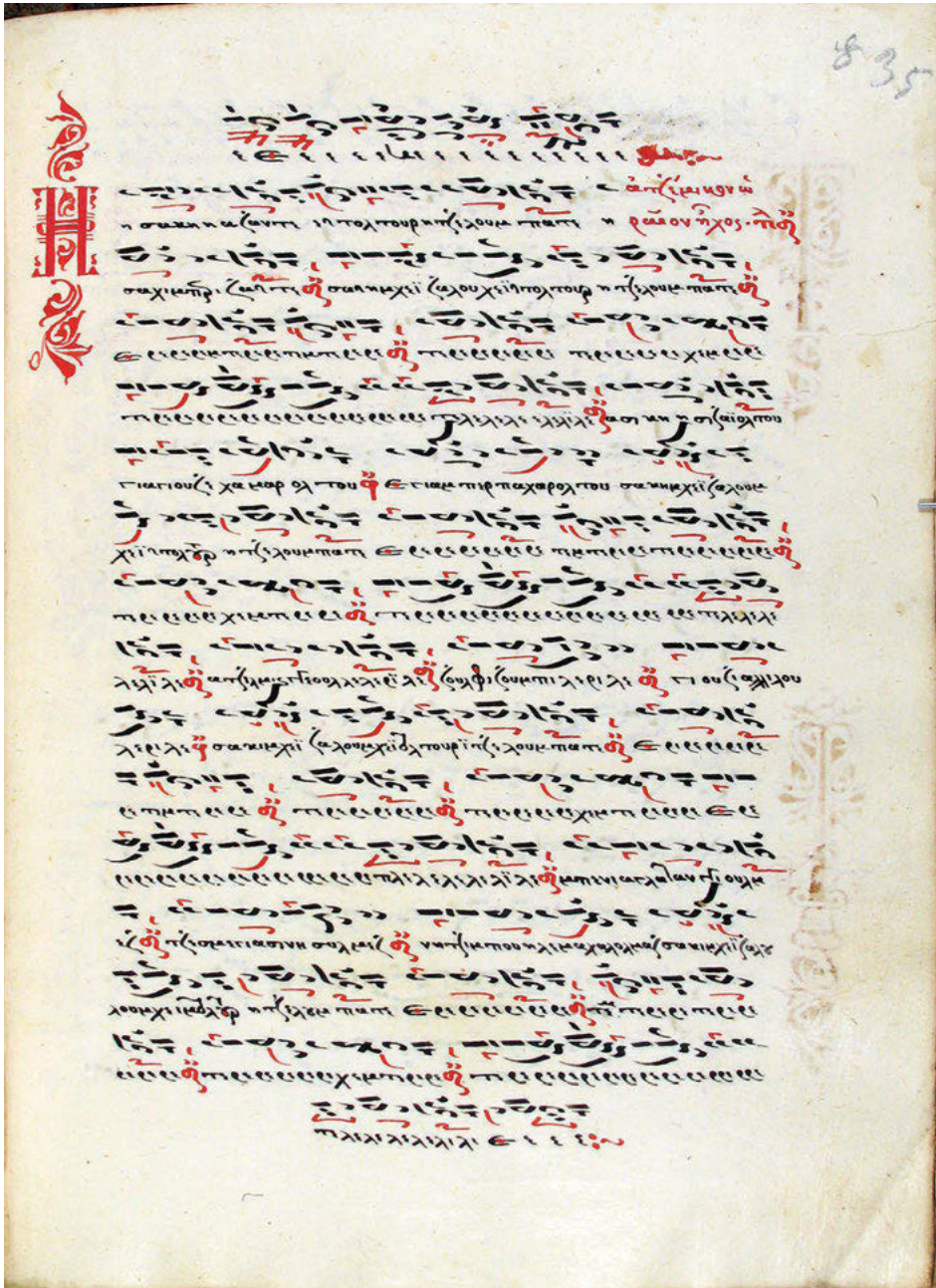
8 Gritsanis 3, 166r (18th c.): Petros Peloponnesios collection. *Semâ'i nihavent, Es'ad, her gâh ti âi mabci hamam.*



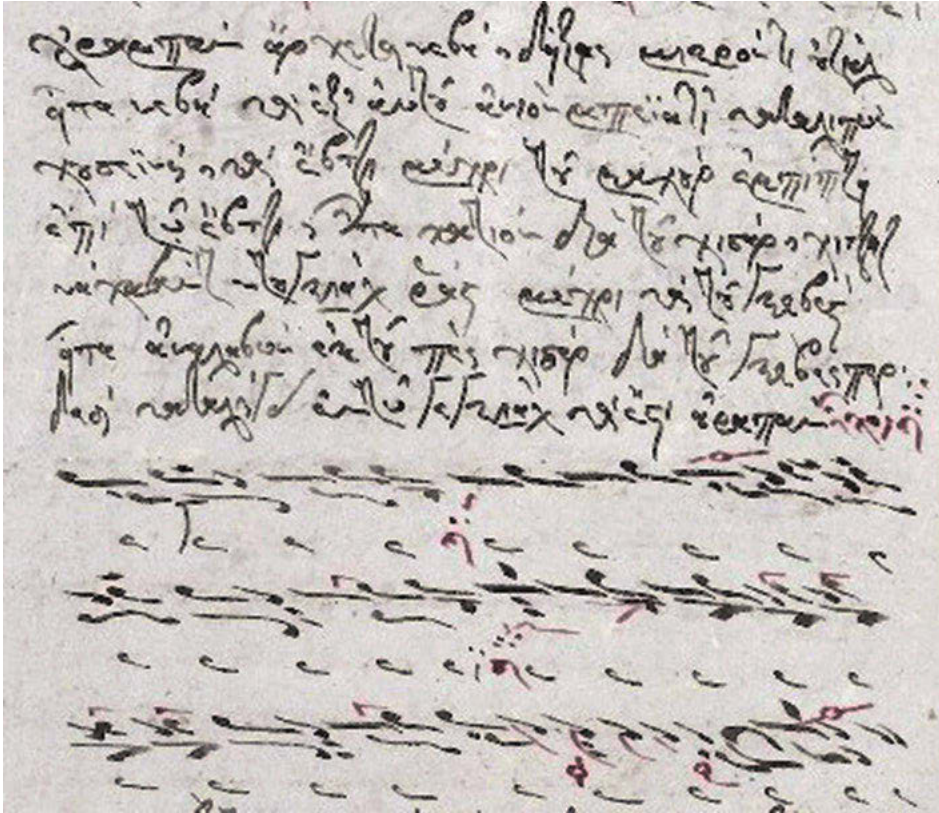
9 LKP (dossier) 60, 18r (18th c.): Petros Peloponnesios collection. *Beyâtî devrikebîr*, starts from *nevâ* and *beyâtî*, called *bebram*.



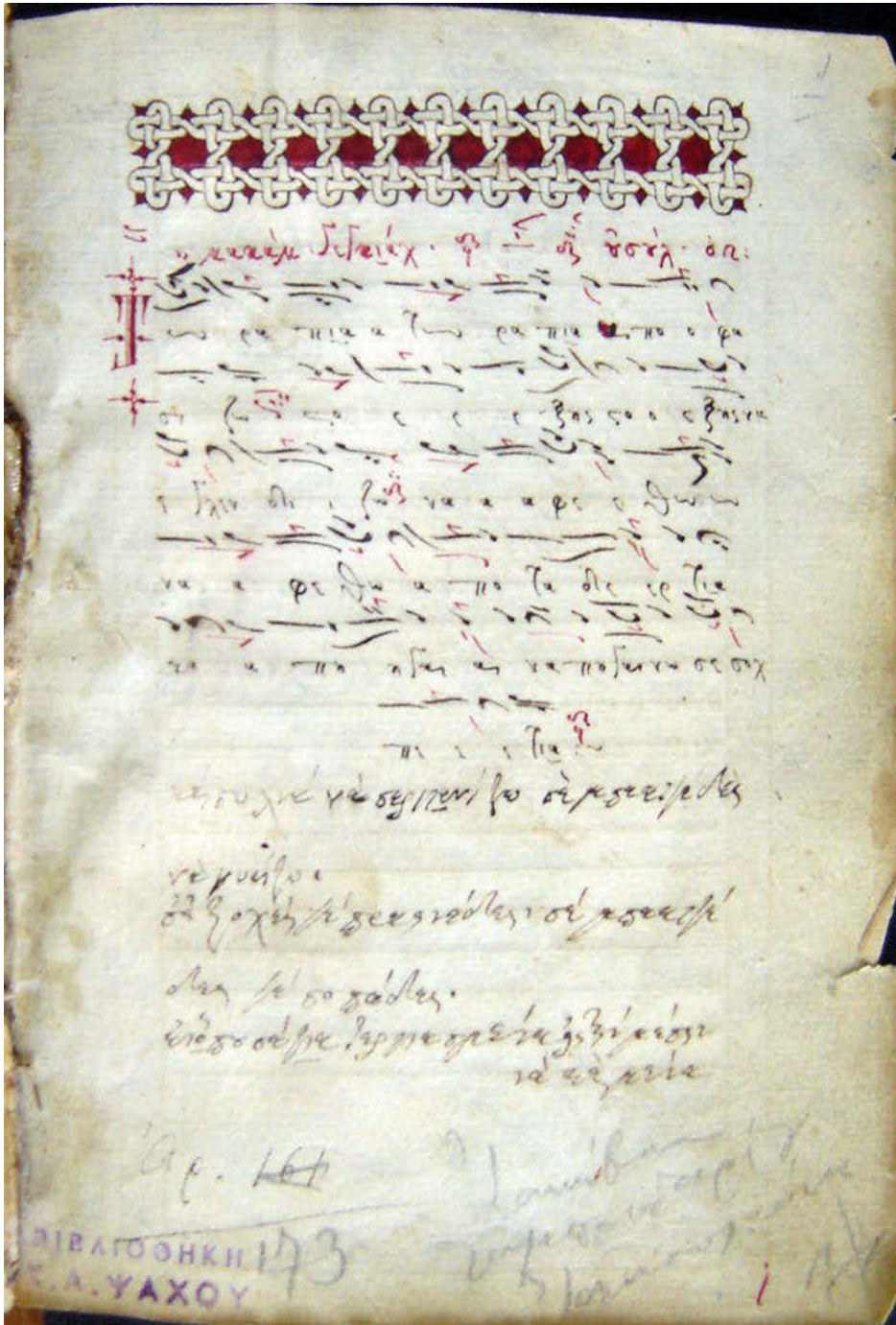
10 RAL 927, 12v (18th c.): *sofyan*, *echos plagal II*, *Ἐνός ρόδου θεωρία*.



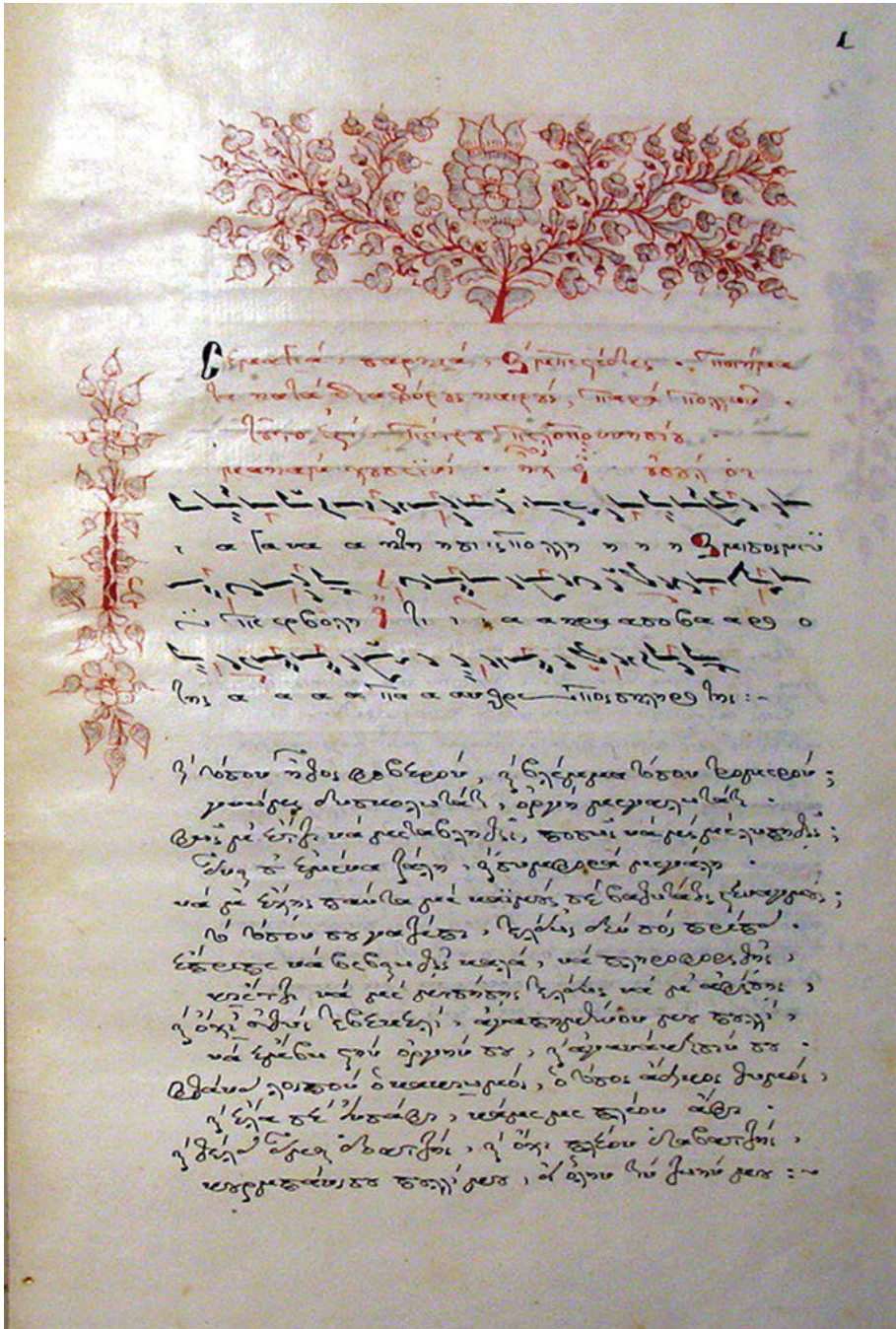
11 NLG 2175, 835r (1768): “Beautiful Atzemikon”, Isaki zade // *Dol Tourkjaloum pade, echos plagal IV.*



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



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



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

The image shows a handwritten musical manuscript on aged paper. It consists of 16 lines of music, each starting with a red clef and a key signature symbol. The lyrics are written in Greek, with some words in red ink. The text is:

 1. η η ναι αι αι φηο η η η η η η η η

 2. ναι αι φηο νη η η η η η η η η

 3. α η η η η η η η η η η η η η η

 4. ω ω ω η η η η η η η η η η η η

 5. η η η η η η η η η η η η η η η η

 6. π η α α η η η η η η η η η η η η

 7. η η η η η η η η η η η η η η η η

 8. μα ναι η η η η η η η η η η η η η η

 9. η η η η η η η η η η η η η η η η

 10. η η η η η η η η η η η η η η η η

 11. ε η η η η η η η η η η η η η η η η

 12. α α α η η η η η η η η η η η η

 13. η η η η η η η η η η η η η η η η

 14. η η η η η η η η η η η η η η η η

 15. η η η η η η η η η η η η η η η η

 16. να α η η η η η η η η η η η η η η

 At the bottom, there is a red inscription:

 μα ναι 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 η

 To the right of the manuscript, there are handwritten notes in Greek: "Επισημάνσεις", "αποστολή", and "Αεροφ. 76".

 At the bottom right, there is a purple stamp: "ΒΙΒΛΙΟΘΗΚΗ Κ.Α.ΨΑΧΟΥ".

16 LKP (dossier) 76, 1 (early 19c.): fragment by Gregorios Protopsaltes. *Επισημάνσεις, usúl sofyán,* “mine”, (echos) *varys*, Συλλογή πολλών χαρίτων.

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ISTANBUL

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