



# REDISCOVERED MUSICAL TREASURES

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## Exegeses of Secular Oriental Music

Part 1

Edited and transcribed from post-Byzantine music manuscripts into staff notation  
by  
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# PREFACE

The present edition is the continuation of our twenty-year work in the field of the paleography of Eastern secular music. Its infancy is traced back to the recording of *Secular Music from Athonite Codices*<sup>1</sup>, followed by concerts and publications which not only presented to the musicological society and the general public unknown musical treasures, but they also brought to light the common musical heritage of Eastern civilisations.

The manuscripts in question were the subject of Kyriakos Kalaitzidis's doctoral dissertation, which was written under the supervision of Prof. Gregorios Stathis and was approved by the Department of Music Studies of the University of Athens<sup>2</sup>. Meanwhile, there have been several occasional attempts to transcribe secular music compositions by Thomas Apostolopoulos<sup>3</sup>. Also important was the transcription of certain works of secular music from the Old Method to staff notation by the present authors under the auspices of the pilot research project implemented by the Orient-Institut Istanbul with the kind support of the Onassis Foundation (October 2016 - April 2017). Also, more recently, a number of songs composed by Nikeforos Kantouniaries with the verses written by Athanasios Christopoulos have been transcribed within the framework of the "Extro-Cult" project realized by the "Muhsis" Cultural Development Group of Kastoria<sup>4</sup>.

<sup>1</sup> Apostolopoulos - Kalaitzidis 1998.

<sup>2</sup> Kalaitzidis 2012; Kalaitzidis 2019.

<sup>3</sup> Some of the transcriptions of Thomas Apostolopoulos were recorded on CD and were presented in concerts worldwide by the music ensemble "En Chordais". As a historical note, it should be mentioned that Gregorios Stathis attempted an *exegesis* of the song "Τὴ περιφορὰ ἀθλία". The *exegesis* was published in L. Vranousis, *Ἐφημερίς 1797*, vol. *Προλεγόμενα*, Academy of Athens, 1995, pp. 293-294.

<sup>4</sup> "Enhancement Extroversion on Culture, Folkloric and Gastronomic Tourism", Interreg IPA II Cross Border Cooperation Programme 2014-2020.

In this first edition of transcriptions we tried to cover a more representative sample of musical traditions, genres, modes, rhythmical cycles and composers than those of the examined repertoire: five demotic Greek songs, six works coming from the music of the Ottoman Court, one from the Persian art music and thirty-five Phanariot songs. We can identify the genres of the Ottoman Court pieces as follows: three *Peşrevs*, one *Saz Semâ'î*, one *Taksîm* and one *Ağır Semâ'î*.

The present book includes compositions of Abdülkadir Marâghi (1353-1453), Dimitrie Cantemir (1673-1723), Hânende Zacharias (18th century), Petros Peloponnesios (1740-1778), Iakovos Protopsaltis (mid-18th century-1800), Petros Byzantios (mid-18th century-1808), Nikeforos Kantouniaries (1770-1830?), as well as several other unspecified composers. Finally, in the vocal genres we encounter verses by Germanos, the Metropolitan Bishop of Old Patras (1625?-1685), Athanasios Christopoulos (1772-1847), Beyzade Yiangos Karatzas (1770-1808), Iakovos Protopsaltis, Archdeacon Kyrillos and by many unspecified poets.

Thanks to this book, we hope that scholars, interpreters, musical ensembles and music students around the world will have the opportunity to globally study the particular musical idioms of great civilisations, as they have been expressed by great composers and written down by post-Byzantine teachers through the ages. At the same time, the general public will be finally presented with these works of great aesthetic value and importance.

This book owes its existence to the generous support of the National University of Music of Bucharest and the enthusiasm of Prof. Nicolae Gheorghîță. We will always be indebted to our master Prof. Gregorios Stathis, who first opened to us the perspectives of such scholarly work. We also owe many thanks to Natalia Deliyannaki for the transcription of the texts of the Phanariot songs, to Elias Andreoulakis for the digital editing of scores, to Sophia Louta for the edits to the English text and to Kiya Tabassian for editing the verses of Abdülkadir Marâghi composition. Our deepest thanks to the Orient-Institut Istanbul, the Onassis Foundation and Dr. Martin Greve, who adapted our “Pilot project of transcriptions” creating the conditions for such an edition.

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# LIST OF TRANSCRIBED WORKS

## FOLK SONGS

1. *Ἄναρχος Θεός καταβέβηκε*<sup>1</sup>, [Unspecified Composer], *echos* I<sup>2</sup>, Gritsanis 8, 324.
2. *Εἰς σὲ ψηλὰ βουνά, εἰς ὄρος χιονισμένον*, Folk, *echos* IV: Xeropotamou 262, 212r<sup>3</sup>.
3. *Διώχνεις με μάνα διώχνεις με καὶ ἴγῳ πηγαίνει θέλω*, Folk, *echos* IV: Iviron 1203b, 3v.
4. *Ὅλοι τὰ σίδερα βασταοῦν κι ὄλοι στὴ φυλακὴ εἶναι*, Folk, *echos* plagal IV: Iviron 1203b, γr.<sup>4</sup>
5. *Τῷ ἀηδόνια τῆς Ἀνατολῆς καὶ τὰ πουλιά τῆς Δύσης*, Folk, *echos* I: Iviron 1203b, βv / Xeropotamou 262, 212v.<sup>5</sup>

<sup>1</sup> Followed by a complete notated alphabetic acrostic song on the birth of Christ.

<sup>2</sup> *Martyriai* of *echos* I and *echos* plagal I appear to alternate in the score.

<sup>3</sup> First performance by the musical ensemble “En Chordais” at the Athens Concert Hall, 27 November 2014.

<sup>4</sup> “En Chordais”, *Secular Music from Athonite Codices*, No. 9.

<sup>5</sup> “En Chordais”, *Secular Music from Athonite Codices*, No. 8.

## PERSIAN ART MUSIC

1. *Tāsniḡ persikon Ab yarim, eteroud ritteri tina tillilir* Abdülkadir Marâghi, *echos I* [Muhammes]: Leimonos 259, 184r.<sup>6</sup>

## OTTOMAN COURT MUSIC

1. *Segâh Peşrev* Dimitrie Cantemir, [*echos IV* legetos], *bereşân*: Gritsanis 3, 107v.
2. *Besteniğâr Peşrev* Hânende Zacharias, *echos varys tetraphonic diatonic, devr-i kebîr*: Gritsanis 3, 5v.<sup>7</sup>
3. [*Rast*] *Taksîm*, Petros Peloponnesios, *echos plagal IV*: Iviron 997, 162v / Xeropotamou 305, 315v / Xeropotamou 299, 534.<sup>8</sup>
4. [Hüseynî] ‘Aşîrân [*Peşrev*] [Unspecified Composer], [*echos plagal I* heptaphonic from low Ke], *sakîl*: Gritsanis 3, 67v.
5. *Hicâz* [Saz] *Semâ’î* [Unspecified Composer], *echos plagal II*, [yürük semâ’î]: LKP (dossier) 60, 21r.
6. Eviç [Ağır] *Semâ’î Kim senin haline zan itmez ki iman ider* [Unspecified Composer], [*echos varys heptaphonic diatonic*], II [*Aksak semâ’î*]: HPAC/TTK 44, 15v.

## PHANARIOT SONGS

### ECHOS I

1. *Αζίαν έχει δυνάτη*, Petros Peloponnesios, *echos I*, *uşşak, sofyan*: RAL 927, 29v / LKP 19/173, 41r / Iaşi 129, 25 / Vatopediou 1428, 32.

<sup>6</sup> First performance by the musical ensemble “En Chordais” with the participation of Kiya Tabassian and Ziya Tabassian at the The Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York, 19 October 2009.

<sup>7</sup> “En Chordais”, *Zakharïa Khanendeh*, No. 1.

<sup>8</sup> “En Chordais”, *Petros Peloponnesios*, No. 10.

2. *Εἰς ἓνα κάλλος θανμαστό*, Petros Peloponnesios, *echos* I [plagal I<sup>9</sup>], *hüseynî, sofyan*: RAL 927, 51v / RAL 925, 12v / LKP 19/173, 100r / ELIA, 61r / Iaşi 129, 2 / Vatopediou 1428, 2<sup>10</sup>.
3. *Εἶχα καιρόν μίαν φορὰν ἐξαίρετον στὸ χέρι*, Petros Peloponnesios, *echos* I [plagal I<sup>11</sup>], *hüseynî, aksak semâ'î*: RAL 927, 31v / LKP 19/173, 45r / Iaşi 129, 54 / Vatopediou 1428, 7.
4. *Μέσα σὲ ἀρχετὸν καιρόν*, Petros Peloponnesios, *echos* I, *acem kürdî, sofyan*: RAL 927, 58r / LKP 19/173, 108r / ELIA, 67r / Iaşi 129, 39 / Vatopediou 1428, 42.
5. *Ὁ ἔρωτας θυμώδη*, Petros Peloponnesios, *echos* I [plagal I<sup>12</sup>], *hüseynî, aksak semâ'î*: RAL 927, 50r / RAL 925, 52v / LKP 19/173, 103r / ELIA, 64r / Iaşi 129, 5 / Vatopediou 1428, 4.

## ECHOS II

6. *Μὲ ἰδρωτας, μὲ κόπους*, Petros Peloponnesios, *echos* II, *hüzzam, yürük semâ'î*: RAL 927, 35r / LKP 19/173, 61r / CAMS P2, 17 / Iaşi 129, 97 / Vatopediou 1428, 67.

## ECHOS III

7. *Ὡχ ζωὴ μου! Τὶ ζωὴ μου;*, Nikeforos Kantouniaries, *echos* III, *çârgâh, sofyan*, verses by Athanasios Christopoulos: RAL 784, 13r / Iaşi 129, 71 / Vatopediou 1428, 87.

## ECHOS IV

8. *Ἄν τὸν ἔρωτα ἀδετήσεις*, Nikeforos Kantouniaries, *echos* IV, *beyâtî, sofyan*, verses by Athanasios Christopoulos: RAL 784, 25r / Iaşi 129, 125 / Vatopediou 1428, 116.
9. *Εἰς ὑγείαν τῶν ἐρώτων*, Nikeforos Kantouniaries, *echos* IV *legetos, segâh*,

<sup>9</sup> According to the old method, the basic note of *echos* I was the note Ke, in other words the note *hüseynî*. That's why, some of the scribes characterize the *echos* I as *maqam hüseynî*.

<sup>10</sup> "En Chordais", *Petros Peloponnesios*, No. 3.

<sup>11</sup> See above, footnote number 9.

<sup>12</sup> See above, footnote number 9.

# SHEET MUSIC





Dem 1

# Ἄναρχος Θεός καταβέβηκεν Byzantine Carols 17th c. (1698)

Echos I and plagal I

A.   
A \_\_\_\_ ναρ χο \_\_\_\_ ος Θε \_\_\_\_ ο \_\_\_\_ ος κα τα βε \_\_\_\_ βη κεν

7   
και ε \_\_\_\_ εν τη \_\_\_\_ Πα \_\_\_\_ αρ θε \_\_\_\_ νω κα τω \_\_\_\_ κη \_\_\_\_ σεν

13   
B. Βα \_\_\_\_ σι \_\_\_\_ λε \_\_\_\_ ενς των ο \_\_\_\_ λων και Κυ \_\_\_\_ ρι \_\_\_\_ ος

19   
ηλ \_\_\_\_ θε \_\_\_\_ το \_\_\_\_ ον Α \_\_\_\_ δαμ \_\_\_\_ α \_\_\_\_ να \_\_\_\_ πλα σα \_\_\_\_ σθαι

25   
Γ. Γη γε νει εις σκι \_\_\_\_ ιρ τα \_\_\_\_ τε \_\_\_\_ και χαι \_\_\_\_ ρε σθε

31   
τα ξει εις τω \_\_\_\_ ον αγ \_\_\_\_ γε \_\_\_\_ λων ε \_\_\_\_ ευ φραι νε \_\_\_\_ σθε

37   
Δ. Δε \_\_\_\_ ευ τε \_\_\_\_ εν σπη λαι \_\_\_\_ ω \_\_\_\_ θε \_\_\_\_ α \_\_\_\_ σα σθε

43   
κει με \_\_\_\_ νο \_\_\_\_ ον ε \_\_\_\_ εν φα \_\_\_\_ ατ νη \_\_\_\_ τι \_\_\_\_ κτο με \_\_\_\_ νον

49   
E. Εξ Α να \_\_\_\_ το \_\_\_\_ λω \_\_\_\_ ον Μα \_\_\_\_ γοι ε \_\_\_\_ ερ χο νται

55   
δω ρα \_\_\_\_ προ \_\_\_\_ σκο \_\_\_\_ μι \_\_\_\_ ζου σι ιν α \_\_\_\_ ξι \_\_\_\_ α \_\_\_\_

61 Ζ. Ζη\_\_\_ του ουν προ\_\_\_ σκυ νη\_\_\_ σαι τον Κυ\_\_\_ ρι ον

67 τον ε\_\_\_ εν τω\_\_\_ σπη\_\_\_ λαι\_\_\_ ω\_\_\_ τι\_\_\_ κτο με\_\_\_ νον

73 Η. Η\_\_\_ νε εγ κε\_\_\_ εν α\_\_\_ στη\_\_\_ ηρ Μα\_\_\_ γους ο\_\_\_ δη γων

79 εν δο ον του\_\_\_ σπη\_\_\_ λαι\_\_\_ ου\_\_\_ ε κο\_\_\_ μι\_\_\_ σεν

85 Θ. Θε\_\_\_ ο ος Βα\_\_\_ σι λε\_\_\_ ευσ προ αι ω\_\_\_ νι ος

91 τι κτε\_\_\_ ται\_\_\_ ε\_\_\_ εκ κο\_\_\_ ρη\_\_\_ ης Θε\_\_\_ ο παι\_\_\_ δος

97 Ι. Ι\_\_\_ δω ον και\_\_\_ Η\_\_\_ ρω\_\_\_ δη ης ως ε\_\_\_ μα θεν

103 ο λω ως ε\_\_\_ ξε\_\_\_ πλα\_\_\_ γη\_\_\_ ο δει λαι\_\_\_ ος

109 Κ. Κρα\_\_\_ ζει και\_\_\_ βο α\_\_\_ προς τους λει\_\_\_ τουρ γους

115 η κρι\_\_\_ βο\_\_\_ λο\_\_\_ γη\_\_\_ (σα\_\_\_ τε)\_\_\_ ση\_\_\_ με\_\_\_ ρον

121  
Λ.  Λε γε \_\_\_\_\_ τε \_\_\_\_\_ σο \_\_\_\_\_ φοι \_\_\_\_\_ και δι \_\_\_\_\_ δα \_\_\_\_\_ σκα λοι

127  
 α ρα \_\_\_\_\_ που γε \_\_\_\_\_ εν να \_\_\_\_\_ ται ο \_\_\_\_\_ Κυ ρι \_\_\_\_\_ ος

133  
M.  Με \_\_\_\_\_ γα \_\_\_\_\_ και \_\_\_\_\_ φρι κτο \_\_\_\_\_ ον το τε ρα \_\_\_\_\_ στι ον

139  
 ο ε \_\_\_\_\_ εν ου \_\_\_\_\_ ρα \_\_\_\_\_ νοι \_\_\_\_\_ οις ε \_\_\_\_\_ πε \_\_\_\_\_ δη \_\_\_\_\_ μη \_\_\_\_\_ σεν \_\_\_\_\_

145  
N.  Νυ \_\_\_\_\_ κτα \_\_\_\_\_ Ι \_\_\_\_\_ ω \_\_\_\_\_ ση \_\_\_\_\_ ηφ ρη \_\_\_\_\_ μα \_\_\_\_\_ η \_\_\_\_\_ κου σεν

151  
 Α \_\_\_\_\_ αγ γε \_\_\_\_\_ λο \_\_\_\_\_ ος Κυ \_\_\_\_\_ ρι \_\_\_\_\_ ου \_\_\_\_\_ ε \_\_\_\_\_ λα \_\_\_\_\_ λη \_\_\_\_\_ σεν

157  
≡  Ξε \_\_\_\_\_ νο \_\_\_\_\_ ον και \_\_\_\_\_ πα \_\_\_\_\_ ρα \_\_\_\_\_ δο \_\_\_\_\_ ζον \_\_\_\_\_ α \_\_\_\_\_ κου σμα

163  
 και η \_\_\_\_\_ συ \_\_\_\_\_ υγ κα \_\_\_\_\_ τα \_\_\_\_\_ βα \_\_\_\_\_ σι \_\_\_\_\_ ις \_\_\_\_\_ α \_\_\_\_\_ αρ ρη \_\_\_\_\_ τος

169  
O.  Ο \_\_\_\_\_ μα \_\_\_\_\_ κρο \_\_\_\_\_ θυ \_\_\_\_\_ μη \_\_\_\_\_ σα \_\_\_\_\_ ας και ε \_\_\_\_\_ ευ \_\_\_\_\_ πλα \_\_\_\_\_ γνος

175  
 πα \_\_\_\_\_ ντω \_\_\_\_\_ ον υ \_\_\_\_\_ πο \_\_\_\_\_ με \_\_\_\_\_ νει \_\_\_\_\_ τα \_\_\_\_\_ πται \_\_\_\_\_ σμα \_\_\_\_\_ τα