Eutychios Ugurlus originated from Caesarea of Cappadocia, as it is clearly stated in the extant manuscript sources, where he is referred to as «Καισαριεύς», an adjective which almost always accompanies his name. Ugurlus studied the art of chanting in Constantinople; his teachers were Georgios from Crete and Manuel the first chanter, who taught him the old chanting method, as well as Gregorios the first chanter, who initiated him to the new method. He served as a chanter in Constantinople, where, according to Georgios Papadopoulos, «he chanted for several years in the church of St. Kyriaki Kontoskaliou, and was so pious as to praise the Lord not only on Sundays and holidays, but also on the other days of the week, except on Fridays, when he used to go at the Church of Zoödochos Pigi in Baloukli, where he frequently chanted». At the same time he was probably involved in teaching activities, since the same Georgios Papadopoulos affirms that Ugurlus was the musical teacher of a deacon named Parthenios Mikrostomos. Toward the end of his life he devoted himself completely to God and was ordained a monk. It must have been then that he changed his name; it has to be noted that in extant manuscript sources he is either referred to by his last name (Ugurlus or Ogurlus), or as monk Eutychios (and sometimes Eutyches or Eutyches); however, on page 71 of codex Dionysiou 596 (a manuscript written in 1834 by Joasaph Dionysiates), there is the following enlightening reference: The present chant has been set to music by Georgios Ugurlus from Caesarea, who changed his name to Eutyches after having taken his monastic vows, and has been translated by Spyridon Anastasiou from Persia; fourth plagal mode Νη Ἑπί σοι χαίρει. Therefore, Georgios must have been the “secular” name of Ugurlus. The place of his repentance was the monastery of St. Panteleimon in Mount Athos, since in the manuscript sources he is frequently referred to as «Monk Eutychios from Caesarea, of the Russian coenobium». Another tradition, transmit-
ted once again by Georgios Papadopoulos\textsuperscript{14}, affirms that Ugurlus «went to Chios, where he bought with his own money a private monastery and lived there praising the Lord till 1866, when he passed away». The date of his birth is not recorded in the sources; it must probably be placed within the last twenty years of the 18\textsuperscript{th} century.

In the year 1823 (on August the 20\textsuperscript{th}) Georgios-Eutychios Ugurlus is mentioned as one of the two codicographers of two musical codices of an Anthology divided in two volumes\textsuperscript{15}. The first volume bears the following supplementary title: \textit{Anthology including selected lessons explained according to the new method of the new system of the general musical school in Constantinople; it has been copied from the General Anthology, in four volumes, and has been divided in two volumes by the musicians Chrysanthos and Eutychios, both from Caesarea, an enterprise funded by the reverend master Serapheim the musician, from the village Kaparia of the island of Andros. First volume, 20 August 1823}\textsuperscript{16}.

Up to the present day, we know the following compositions of Georgios-Eutychios Ugurlus, all of which are hymns chanted in the frame of Divine Liturgy:

- \textit{Ἄξιόν ἐστιν}; modes: grave (varys) and fourth plagal\textsuperscript{17}.
- The megalyanarion \textit{Ἐπὶ σοι χαίρει, κεχαριτωμένη}, chanted in the place of \textit{Ἄξιόν ἐστιν} in the Divine Liturgy of St. Basil the Great; fourth plagal mode\textsuperscript{18}.
- Koinonikon (Communal chant) of Sundays \textit{Αἰνεῖτε τὸν Κύριον}; grave (varys) mode\textsuperscript{19}.
- Koinonikon of the Presanctified Divine Liturgy \textit{Γεύσασθε καὶ ἰδέτε}; fourth mode\textsuperscript{20}.
- Kalophonic Heirmoi; eight, by mode\textsuperscript{21}.

Ugurlus also abridged the eight by mode Cherubika of Petros Byzantios\textsuperscript{22}.

\textit{B. His contribution to exegesis}

The exegetic work of Georgios-Eutychios Ugurlus is extremely important. Up to the present day research has identified a number of exegetic texts written by him on the following musical poems:
Several other exegeseis should also be plausibly attributed to Ugurlus, among which I mention the following:

- Prokeimena (for the Liturgical period of Triodion or Pentekostarion)²⁹.
- Idiomela of Lent, by Iakovos the first chanter³⁰.
- Doxastikon of the aposticha of Good Wednesday, by Iakovos the first chanter and Petros Peloponnesios³¹.
- Doxastikon of the aposticha of Good Friday³².

Among the aforementioned and extremely interesting exegetic works of Georgios-Eutychios Ugurlus, I will refer here in particular to the well-known Doxastikon of the Hymns for the Resurrection, Ἀναστάσεως ημέρα, set to music by Panagiotis Chrysafis the young³³. In what follows, I will present and analyze that composition, divided in its particular musical phrases³⁴, both in its original notational version³⁵ and in its exegesis by Georgios-Eutychios Ugurlus³⁶, which I will compare to the subsequent well-known and published exegesis by Chormouzios Chartofylax³⁷. Moreover, I will compare Ugurlus’ exegesis to other (contemporary and posterior) exegetic texts written by eminent masters such as Apostolos Konstas from Chios³⁸, Antonios Lambadarios³⁹ and Chrysanthos from Madyta⁴⁰.

* * *

As we have already seen, despite the fact that Georgios-Eutychios Ugurlus was known as a musician (chanter, master, codicographer and composer), his contribution to the exegesis of musical notation remained rather obscure. In the present paper, beside a complete presentation of his musical profile, the main endeavor was to refer precisely to this exegetic work of his, recording it exhaustingly and
the art of chanting. I hope that from now on Ugurlus’ name will be granted a more visible place in the long list of the master exegetes of the art of chanting.

ENDNOTES:

1 See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71; Panteleimonos 1043 (19th cent.). Fol. 35; Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284; Panteleimonos 1308 (end of 19th cent.). Fol. 89.


See codices: Panteleimonos 1043 (19th cent.). Fol. 35v; Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1308 (end of 19th cent.). Fol. 89v.

See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284r.

See codex Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84r.

It has to be noted that Ugurlus is referred to as Georgios, in connexion to the same composition of his, also in the codex of Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81v: Set to music by Georgios Ugurlus from Ceasarea and translated into the New Method by Spyrid[on] Anasta[siou] from Pisid[ia]; fourth plagal mode Ἑπὶ σοὶ χαίρει, κεχαριτωμένη.

Georgios I. Papadopoulos. Dictionary of Byzantine Music (P. 171) is the only one to support the thesis that Georgios was the father of Eutychios [: «Georgios Ugurlus from Ceasarea, experimented musician and lay vicar, gifted with ecclesiastical style, has dignified the most central churches of Constantinople. Born in 1790, he was a student of Georgios from Crete and of lakovos the first chanter. He was the father of Eutychios Ugurlus, an equally talented musician. He died old and full of days in 1871, in the district of Hypsomatheia, Constantinople»].

See codices: Panteleimonos 1313 (Typikarion B/II) (year 1852, ms. of monk Stephanos). P. 35; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates), fol. 84r; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284r.


The codex is the one of Hagia of Andros 35, which is described in detail in the catalog of Emmanuel St. Giannopoulos — Τὰ χειρόγραφα ψαλτικῆς τέχνης τῆς νήσου Ἄνδρου. Ανάλυτικὸς περιγραφικὸς κατάλογος [The manuscripts of the chanting art of the island of Andros. A detailed descriptive catalog], in Ανδριακῇ Χρονικῇ [Annals of Andros] 36. Andros, 2005. P. 211–216. In that catalog (P. 214–215) it is clearly stated that the present codex constitutes the first volume of the Anthology, whilst its second volume is preserved in codex of Tomplou of Crete 8.

It has to be noted that the other codicographer, Chrysanthos from Caesarea, has also written, according to a signature of his (on p. 47 of the manuscript), the codex of Karas Library 138 (an Anthology of the beginning of the 19th cent.), while the following codices are also attributed to him on the grounds of handwriting similarity: Panachrantos of Andros 28 (Anthology, beginning of 19th cent.), Hagia of Andros 39 (Kalophonic Heirmologion, beginning of 19th cent.). See on that topic: Emmanuel St. Giannopoulos. The manuscripts of the chanting art of the island of Andros. P. 215 (the testimony on the codex of the collection of Simon Karas 138). P. 106–108 (description of the codex of Panachrantos of Andros 28) and P. 229–231 (description of the codex of Hagia of Andros 39).
17 See codices: Panteleimonos 1043 (19th cent.). Fol. 42'-43'; Xenophontos 189 (year 1893, ms. of Kaisarios Xenophontinos).

18 See codices: Dionysiou 695 (year 1834, ms. of Joasaph Dionysiates). P. 71–72 [: Τὸ παρὸν ἐμελοποιήθη παρὰ Γεωργίου Ὀγούρλου Καισαρέως, τοῦ μετονυμιαθέντος Ἐντυχοῦ διὰ τοῦ αγγελικοῦ σχῆματος, μετεφράσθη δὲ παρὰ Σπυρίδ[ων]; Αναστασίου τοῦ ἐκ Περείδος· ἤχος πλ. δ΄ Ἡν Ἐπί σοι χαίρει, κεχαριτωμένη]; Panteleimonos 1043 (19th cent.), fol. 38'-42' [: Τοῦ αὐτοῦ· ἤχος πλ. δ΄ Ἐπί σοι χαίρει, κεχαριτωμένη]; Prophet Elias of Hydra 610 (2nd half of 19th cent.). Fol. 81'-83' [: Ἐκμελουργήθη παρὰ Οὐγούρλου Γεωργίου τοῦ ἐκ Καισαρείας καὶ μετεφράσθη εἰς τὴν Νέαν Μέθοδον παρὰ Σπυρίδ[ων]; Αναστασίου τοῦ ἐκ Πισιδ[ας]. ἦχος πλ. δ΄ Ἐπί σοι χαίρει, κεχαριτωμένη]. Koutloumousiou 606 (end of 19th cent.). Fol. 26'; Simonos Petras 21 (year 1903). P. 13. The full musical text of that composition is published (transcribed from codex of Prophet Elias of Hydra 610. Fol. 81'-83') at the end of the present paper [see: example 1].

19 See codices: Docheiariou 343 (beginning of 19th cent.). Fol. 123’-124’ [: Ἦχος βαρύς ποίημα τοῦ κύρι Οὐγούρλου Αἰνείτε τὸν Κύριον]; Panteleimonos 1043 (19th cent.). Fol. 35’-37’ [: Κοινωνικὸν, μελοποιηθέν παρὰ Εὐτυχίου μοναχού Καισαρέως· ἤχος βαρύς Ζω Αἰνείτε τὸν Κύριον]; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 64–70 [: Κοινωνικόν, μελοποιηθέν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἤχος βαρύς Ζω Αἰνείτε τὸν Κύριον]; Panteleimonos 1038 (2nd quarter of 19th cent., ms. of Joasaph Dionysiates). Fol. 84’-86’ [: Κοινωνικόν μελοποιηθέν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἤχος βαρύς Αἰνείτε τὸν Κύριον]; Dionysiou 723 (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 286’-289’ [: Τοῦ αὐτοῦ· ἤχος βαρύς Ζω Αἰνείτε τὸν Κύριον].

20 See codices: Panteleimonos 1043 (19th cent.). Fol. 37’-38’ [: Τοῦ αὐτοῦ· ἤχος δ΄ Γεύσασθε καὶ ἰδέτε]; Panteleimonos 1313 (Typikario B/II) (year 1852, ms. of monk Stephanos). P. 35–40 [: Κοινωνικόν τῆς Προηγιασμένης, μελοποιηθέν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἤχος δ´ Δι Γεύσασθε καὶ ἰδέτε]; Panteleimonos 971 (2nd half of 19th cent., ms. of monk Metrophanes). P. 70–75 [: Ἐτερον, τῆς Προηγιασμένης, τοῦ αὐτοῦ· ἤχος δ´ Γεύσασθε καὶ ἰδέτε]; Dionysiou 723, (2nd quarter of 19th cent., ms. of Nikolaos Docheiarites). Fol. 284’-286’ [: Κοινωνικόν τῆς Προηγιασμένης, μελοποιηθέν παρὰ Εὐτυχίου μοναχοῦ Καισαρέως τοῦ ἐκ τοῦ Ρωσικοῦ κοινοβίου· ἤχος δ΄ Δι Γεύσασθε καὶ ἰδέτε]; Panteleimonos 1308 (end of 19th cent.). Fol. 89’-91’ [: Εὐτυχίου Καισαρέως· ἤχος δ´ Γεύσασθε καὶ ἰδέτε].

21 The manuscript tradition has yielded so far only the following two Heirmoi, anthologized in the codex Dionysiou 691 (mid. 19th cent.). Fol. 106’–108’ [: Ετερος παρὰ κυρίου Οὐγούρλου, ἐντεχνος· ἤχος B΄ Βου Ἰνα τί με ἀπώσω ἀπό το προσώπου σου,], 108’–111’ [: Ετερος, παρὰ Οὐγούρλου, ἐντεχνος· ἤχος πλ. B΄ Ἀπὸ τῶν πολλῶν μου ἀμαρτην]). The complete eight Heirmoi [First mode: Πρός τινα καταφύγω ἄλλην ἁγία //Second mode: Ἰνα τί με ἀπώσω ἀπό το προσώπου σου // Third mode: Πῶς έξειπεν σοι κατ’ ἄλαν δυνόμει // Fourth mode: Νῦν πεποίθως ἵπτ τὴν σὴν κατέφυγον // First plagal mode: Σὺ μου ἅγιας, Κύριε, σὺ μου καὶ δύναμις // Second plagal mode: Απὸ τῶν πολλῶν μου ἀμαρτην // Grave (varyl) mode: Οὐ σωπήσω τοῦ βοῶν τρανώτατα //
Fourth plagal mode: Περιστάσεις καὶ θλίψεις καὶ ἀνάγκαι [have been published by Theodoros Phokeaus [see; first edition in: Ταμεῖον Ανθολογίας, περιέχον ἀπασάν τὴν ἐκκλησιαστικὴν ἐναύσιον ἀκολουθήν ἐσπερινοῦ, ὑρθοῦ, Λειτουργίας, Μεγάλης Τεοσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινῶν καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει, κατʼ ἐκλογὴν τῶν ἐμμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοτέρων διδασκάλων παλαιῶν τε καὶ νέων, πλουτισθέν ἐνε μετὰ προσθήκῃς πολλῶν νέων μαθημάτων μελισθέντων παρά τοῦ ἀειμήνου διδασκάλου Θεοδώρου Π.Π. Φωκέως, ὑν τέταρτων ἐκδίδεται διημερίσθην εἰς τόμους τρεῖς, ὁν ἐν Α’ ἑξεδοθῇ παρά τοῦ ἰδίου, οἱ δὲ λοιποὶ, ἀποθανόντας ἑκείνου, παρὰ τοῦ υἱοῦ αὐτοῦ Κωνσταντίνου, ἔγραψε καὶ ἀδεία τῆς Α. Παναγιώτητος καὶ τῆς Ἰερᾶς Συνόδου, ἀναλώμασι τοῦ ἰδίου καὶ τῶν φιλομουσικῶν συνόροσεως, ἐπιστασὶ τοῦ κ. Ὀνουφρίου Ἰωάννου Βυζαντίου, τὸμος τρίτος, ἐν Κωνσταντινούπολεῖ, ἐκ τῆς τυπογραφίας Μινώτη δὲ Κάστρου, ἐν Γαλατα, κυνων’. 1854. Σ. 606–626 (: Ἐνορμοι καλοφωνικοὶ παρὰ Γ. Οὐγουρλοῦ, μετεφράσθησαν μὲν παρὰ Σπυρίδωνος Ἀ. τοῦ ἐκ Σπάρτης, ἐπιδιορθώθησαν δὲ παρὰ Θ. Φωκέως); and second edition in: Ταμεῖον Ανθολογίας, περιέργον ἀπασάν τὴν ἐκκλησιαστικὴν ἐναύσιον ἀκολουθήν ἐσπερινοῦ, ὑρθοῦ, Λειτουργίας, Μεγάλης Τεοσαρακοστῆς καὶ τῆς λαμπροφόρου Ἀναστάσεως, μετὰ τινῶν καλοφωνικῶν εἰρμῶν ἐν τῷ τέλει, ἐκδοθὲν τὸ τέταρτον ἐγκρίνας καὶ ἀδείᾳ τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας παρὰ Θεοδώρου Φωκέως, νῦν δὲ μετατυπωτὸν τὰ ἐκτὸν ἀποθανάττων, μὲν παρὰ τινῶν προσθηκῶν ύπὸ Μηνᾶ Δομενίκου, δαπάνη Γεωργίου Σειτανίδου, τὸμος τρίτος, ἐν Κωνσταντινούπολεῖ, βιβλιοπωλεῖν Γεωργίου Σειτανίδου ξέθεντος τῆς πύλης τοῦ Ζουντίου Καπούου, ἄριθ. 291, 1889 (= Thessalonica, 1979). P. 625–642 (: Ἐνορμοι καλοφωνικοὶ παρὰ Γ. Οὐγουρλοῦ, μετεφράσθησαν μὲν παρὰ Σπυρίδωνος Ἀ. τοῦ ἐκ Σπάρτης, ἐπιδιορθώθησαν δὲ παρὰ Θ. Φωκέως); cfr. Μανολίς Κ. Χατζιγιακούμης. Νυμφεία ἐκκλησιαστικῆς μουσικῆς. Σύμων δεύτερο. Καλοφωνικοὶ Εἰρμοί (17ο–18ο–19ο αἰ. [Monuments of ecclesiastic music. Second corpus. Kalophonic Heirmoi (17ο–18ο–19ο cent.)]. Vol. I: Chants and commentaries, Composers-Interpreters, Catalogs-Indexes. Athens, 2007. Ρ. 38–39. 22 See codex Benaki TA 120 (1ο half of 19ο cent.). Fol. 83’–91’ [Χερουβικά, ἀξιόν συνετυμηθὴν παρά κύρ Οὐγουρλοῦ ἐκ τῶν Χερουβικῶν κύρ Πέτρου τοῦ Βυζαντίου: ἱχος α’ Οἰ τὰ Χερουβικά]. For a comparison between the abridged version of Ugurlus and the original musical text of Petros Byzantios (namely on the cherubikon set to music in the plagal first mode), see example 2, published at the end of the present paper [there, the chant by Petros Byzantios is taken from File 6/Quaternum 149 (end of 18ο cent.), of the archive of Gregorios the first chanter, preserved in the Library of K. A. Psachos. Fol. 4’–5’]. 23 See codex Benaki TA 120 (1ο half of 19ο cent.). Fol. 2’–11’ [Πέτρου Μπερέκετου, εἰς τὰς ἑορτὰς τῆς Θεοτόκου, ἐξήγησις κύρ Οὐγουρλοῦ: ἱχος δ’ Νότου αἰγαθόν]. See the related facsimile reproductions [example 3] at the colour plate. 24 See codex Merlier 14 (circa 1820). Fol. 1’–7’ [Χερουβικα τῆς Ἐβδομάδος κύρ Πέτρου, ἐξήγησις κύρ Οὐγουρλοῦ]. 60’–65’ [Χερουβικα τῆς Ἐβδομάδος κύρ Πέτρου, ἐξήγησις κύρ Οὐγουρλοῦ]. Five cherubika in the following modes: first (1’–2’/60’–61’), grave (varys) (2’–3’/61’–62’), fourth (3’–4’/62’–63’), fourth plagal (4’–5’/63’–64’) and first plagal (6’–7’/64’–65’); Cfr. Μανολίς Κ. Χατζιγιακούμης.
See codex Merlier 14 (circa 1820). Fol. 8v–17r: [Koinevika tis 'Evdovmdos kivr Petrou, e'xhigias tis kivr Ougyroulou], 66v–70v: [Koinevika tis 'Evdovmdos kivr Petrou, e'xhigias tis kivr Ougyroulou]. The following six Koinonika: O poivn twn agnleous atticov pnevmata; first mode (8v–9r/ 66v–67v), Eivs mivnmsoun avwvnon estai dikaisoi; grave (varys) mode (9v–10r/ 67v–68v), Pothirion swtrio lhpomai; first mode (10v–11r/ 68v–69v), Eivs plasav tiv nivn e'xhleden o phvngos atticov; fourth plagal mode (11r–13r/ 69v–69v), Swtpirian eirignas ev mevso tis nivs; first plagal mode (13v–69v–70v), Makarioi ouc e'xeljwv kai povselabou, Kurye; first plagal mode (13v–15r/ 70v); Cfr. Manolis K. Hadjigikoumis. Musical manuscripts of the period of Turkish domination (1453–1832).

See codex Benaki TA 120 (1st half of 19th cent.). Fol. 95v–110r: Koinevika tiv olou evnaipotou, synevtetho pariv kuvri Dainyl, e'xhigias kivr Ougyroulou, iuchos, Pothirion swtrio lhpomai]. There are contained, notably, the following sixteen Koinonika: Pothirion swtrio lhpomai; fourth mode (95v–96r/ On Crucifixion — Eisi'meuvthe 'efi 'hmati]; first mode (96v–97v/ On Annunciation — Eixeljastato, Kurye, tin Sivn; quadphonic first mode (96v–97v); On Christmas — Ltrswsan aipteitelle; quadphonic first mode (97v–98); On Epiphany — Epeftanhe i haris tiv Theou; first mode (98v–99v/ On Palm Sunday — Euilugemnos o e'rxhemos; third mode (99v–100v/ On Easter — Siva Xristoi; first plagal mode (99v–100v); On St. Thomas' Sunday — Evai, Xervoulh; first plagal mode (100v–101v/ On Mid-Pentecost — O trivwn mou tiv sfika; fourth mode (101v–102v/ On Assumption — Anev, o Theos; fourth mode (102v–103v/ On Pentecost — To pneuma sou to anvn; first mode (103v–104v/ On All Saints Sunday — Agalliaseto dikaios ev Kuvri; fourth plagal mode (103v–104v/ On Transfiguration — Ev to fwti tis doxh tiv prwstou sou, Kurye; grave (varys) mode (104v–105v/ On Taxarchs' Day — Eivs plasav tiv nivn; fourth plagal mode (105v–106v). There are also contained the following Koinonika: O poivn twn agnleous atticov pnevmata; second plagal mode (106v–107v), Eivs mivnmsoun avwvnon; grave (varys) mode (107v); also, the Koinonikon chanted on Good Saturday in the place of a Cherubikon Xignstw pivsa astr broteia; first plagal mode (107v–108v)]. In the same group is anthropologized the Koinonikon by Georgios from Crete, chanted in the beginning of the Indict, Eilugemniv tou stefavon; first mode (108v–109v), and also (in fol. 109v–110v) the Hymn by Petros Peloponesios chanted on Good Tuesday in the place of a Cherubikon and a Koinonikon: Petrou tou Peloponnisou, e'xhigias kivr Ougyroulou, tov pl. — To Deiynou sou mou muvstiv).
28 See codex Benaki TA 120 (1st half of 19th cent.). Fol. 68–69v [: Κύρ Πέτρου (sic), ἐξήγησις κύρι Οὐγουρλοῦ- ἢχος πλ. α’ Δόξα-Καὶ νῦν ἁναστάσεως ἡμέρα]; cfr. codex Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiariotes). Fol. 301–304’ [: Εἰς τὴν λαμπροφόρον Ἀνάστασιν, ἐξήγησις ἢχος πλ. α’ Δόξα-Καὶ νῦν ἁναστάσεως ἡμέρα].

29 See codex Benaki TA 120 (1st half of 19th cent.). Fol. 46’ [the hymns: Μὴ ἀποστρέψης-Εἴδωκας κληρονομίαν-Τις Θεός μέγας-Ανάστα ὁ Θεός-Ο Θεός ἡμῶν].

30 See codex Benaki TA 120 (1st half of 19th cent.). Fol. 47’–53’ [and in fol. 69’–70’ the idiomelon of Vespers of Judgement Sunday; fourth plagal mode Λιγνευσάμενοι τῇ πρώτῃ ὑπέστημεν γόμωσαι]. On the eight idiomela of Iakovos cfr. also codices: Docheiariou 343 (beginning of 19th cent.). Fol. 132’–137’ [the series is incomplete]; Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiariotes). Fol. 231’–239’.

31 See codex Benaki TA 120 (1st half of 19th cent.). Fol. 53’–54’ [: Ἐξήγησις, κύρι Ιακώβῳ- ἢχος πλ. δ’ Κύριε, ἢν πολλαῖς ἁμαρτίαις], 54’–56’ [: Κύρ Πέτρου, ἐξήγησις ἢχος πλ. δ’ Κύριε, ἢν πολλαῖς ἁμαρτίαις]; on the latter, cfr. also codices: Docheiariou 343 (beginning of 19th cent.). Fol. 137’–140’; Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiariotes). Fol. 239’–242’.

32 See codex Benaki TA 120 (1st half of 19th cent.). Fol. 66’–68’; cfr. also codex Docheiariou 365 (beginning of 19th cent., ms. of Nikolaos Docheiariotes). Fol. 298’–301’.

33 This is, to be precise, an extremely popular — and very widespread-musical composition attributed either to Manuel Chrysafis (mainly by the musical sources before the 17th century) or to Panagiotis Chrysafis the young (by the majority of the musical sources dated after the 17th century, i.e. those which have been used in the present research). The issue is of particular musicological interest, but of course it is not possible to discuss it further here. However, Panagiotis Chrysafis the young seems to have intervened inconsequentially (and only in the melos developed on the word εἰσώμεν of the composition in question) in a pre-existing setting to music by Manuel Chrysafis (cfr. Gr. Th. Stathis, Μανουήλ Χρυσάφης ὁ λαμπαδάριος (μέσα 15ου αἰώνος) [“Manuel Chrysafis the Lampadarios (mid 15th century)”] // Μέγαρο Μουσικής Αθηνών-Περίοδος 1994–1995. Κύκλος Ἑλληνικής Μουσικής-Βυζαντινοί Μελογραφοί. Μανουήλ Χρυσάφης ὁ λαμπαδάριος, Ἰωάννης Κλαδάς ὁ λαμπαδάριος, Ἰωάννης Κουκουζέλης ὁ βυζαντινός μαίατωρ [a program of the Concert Hall of Athens-Period 1994–1995. Circle of Greek Music-Byzantine Composers (…)]. P. 42; in the same article — in its entirety [P. 33–43] — you can see more information about the said Manuel Chrysafis. Later on the same composition did arouse the interest of Petros Peloponnesios, who composed a relevant kratema added at its end and widely popularized as well. (For the other two mentioned composers see the following studies: Gr. Th. Stathis. Παναγιώτης Χρυσάφης ὁ νέος καὶ πρωτοψάλτης [“Panagiotis Chrysafis the young and first chanter”] // Μέγαρο Μουσικής Αθηνών-Περίοδος 1995–1996. Κύκλος Ἑλληνικής Μουσικής-Μελογραφοί τοῦ ιζ’ αἰώνα. Παναγιώτης Χρυσάφης ὁ νέος καὶ πρωτοψάλτης, Γερμανός αρχερεύς Νέων Πατρών, Μπαλάσης ἔρεως καὶ νομοφύλαξ, Πέτρος Μπερεκέτης ὁ μελωδός [a program of the Concert Hall of Athens-Period 1995–1996. Circle of Greek Music-Composers of the 17th century]. P. 5–16, 23–27; Gr. Th. Stathis. Πέτρος λαμπαδάριος ὁ Πελοποννήσιος ὁ ἀπὸ Λακεδαιμόνιος· ἢ ἰωὴ καὶ τὸ ἔργο του († 1778) [“Petros

34 See examples 5a-5e, 6a-6e, 7a-7e, 8a-8e, 9a-9e, published at the end of the present paper.

35 The recording of the chant following the old (and original) notation I take here from codex of K. A. Psachos’ Library 31/185 (ms. of Apostolos Konstas from Chios, end of 18th cent.), fol. 136r–137v.

36 Ugurlus’ exegesis is taken here from the codex Benaki ΤΑ 120 (1st half of 19th cent). Fol. 68–69v.

37 The established version of the same chant, according to the new method of analytical notation, following the exegesis of Chourmouzios Chartophylax, I take here from the following musical edition: Ταμείου Ανθολογίας, περιέχον ἅπασαν τὴν ἐκκλησιαστικὴν ἑναίσιον ἁκολουθιαν ἑσπερίου, ὁρθροῦ, λειτουργίας, Μεγάλης Τεσσαρακοστῆς καὶ τῆς λαμπροφοροῦ Αναστάσεως, μετὰ τῶν καλλοφωνικῶν (sic) εἴρημῶν ἐν τῷ τέλει, κατ’ ἐκλογήν τῶν ἐμελεστέρων καὶ εὐφραδεστέρων μουσικῶν μαθημάτων τῶν ἐνδοξοτέρων διδασκάλων παλαιῶν τε καὶ νέων, ἔξηγθειαν εἰς τὴν νέαν τῆς μουσικῆς μέθοδον καὶ μετὰ πάσης ἐπιμελείας διορθώθειαν παρά τοῦ ἐφευρετοῦ τῆς ὑθεσίας μεθὸδου διδασκάλου Χουρμουζίου Χαρτοφιλάκας τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, ἐπιστασίως δὲ τοῦ ἰδίου νῦν πρῶτον ἐκδοθεῖαν εἰς τύπον, ἀναλαμβαγμον τοῦ Ἱσαίκ δὲ Κάστρου, τόμοις δεύτεροι, ἐν Κωνσταντινουπόλει, ἐκ τῆς τυπογραφίας Κάστρου εἰς Γαλατάν, σιωκδ’. 1824. P. 357–365.

38 The exegesis of Apostolos Konstas from Chios is taken from the autograph codex of his, K. Α. Psachos’ Library 15/169 (beginning of 19th cent.). Fol. 25r–27r.

39 The exegesis of Antonios Lampadarios is taken from his autograph File 3/Quaternum 63Α (end of 18th cent.), of the archive of Gregorios the first chanter, preserved in the Library of K. A. Psachos. Fol. 23r–26r.


Example 1.
The hymn Ἐπὶ σοὶ χαίρει, κεχαριτωμένη, a hymn of the divine Liturgy of St. Basil.

This composition is one of the most interesting and — in addition — the one which is very often found in musical manuscripts; in others words, the most representative composition of Ugurlus. The composition is always known under the version of an exegesis (i.e. a transcription into the new analytical system of Byzantine notation), an exegesis of somebody Spyridon Anastasiou from Pisidia; this means, of course, that there is another prototype — unfortunately unknown to us, — written according to the old and concise method of the same notation. Its first section is developed like a “recitativo”; the main part of the composition, with the most interesting music development, starts from the section τὴν γάρ σὴν μὴτραν onwards.
Ἐ πὶ σοὶ χαίρει κε χά ρι τω με ε ἐ ε νη πα
σα η κτι ι σις αγ γε λων το συ στη μα και αν θρω
ω πων το γε νος η γι α σμε ε νε να ε και
πα ρα α δει σε λο γι κε παρ θε νι κο ον και χη μα
εξ ης θε ο οσ ε σαρ κω θη και παι δι ον γε γο
νεν ο προ αι ω νων υ παρ χων θε ο ο οσ η
η η η μων την γαρ ση 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 η η η η
η η η η η η η η η
η η η η η η
ο ο ο ο ο νο ον ε ε ε ε ποι η ε ποι οι
καὶ ἀι ἀι ἀι ἀι ἀι ἀι τῇ σῇ η η η η η η η η η η η η η α α στε ε ε ε
ε ε ε ρα α α ια α α α α πλα α α α
τυ ν τε ε ε ε ε ε ε ε ε ε ρα α α
α α αν ου ου ου ου ρα α α α νων ου ρα νω
ω ω ω ω ω ω ων α α α α α πει ει ειρ
γα α α α α α α α α α α α α α
α α ια α α α α α σα α α α α α ια α
α πειρ γα α σα α α το ο ε ε πι σοι οι οι οι οι
οι οι οι οι οι οι οι οι οι οι οι οι οι οι οι οι
χαι αι αι αι αι αι αι αι αι αι αι αι αι
αι αι θαι αι αι αι ρει ει κε χα ρι i i i
i i i i κε χα ρι i τω ω ω ω με e e e
e λε e e λε e e e e e νη η η η η η
η η πα α α α α τα α α σα α πα σα
η η κτι i i i i i i i i i i is
δο o o o o o o ξα a a a δο o ξα
α σοι οι οι οι οι οι οι οι οι οι οι οι οι οι
οι οι οι
Example 2.
The work of Georgios-Eutychios Ugurlus on the Cherubika of Petros Byzantios.

We have here the case of the so-called "synthmisis", that means an abridgment of the prototype melody, composed by the first composer, Petros the Byzantios. You can see here a comparison between the prototype melody and the one of Ugurlus; as you can see Ugurlus either omit some parts of the Byzantios’ composition, in order to make the melody more short, or — in other points — he makes a new — shorter, of course — skeleton of the melody.
A. G. Chaldaïkis (Greece, Athens)
See examples 3 and 4 at the colour plate.

Examples 5a, 5b, 5c, 5d, 5e. Ugurlus’ exegesis. Doxastikon of the Resurrection.

5a
Examples 6a, 6b, 6c, 6d, 6e.
The prototype of the said composition, written according to the old and concise notation.
You can clearly see how Ugurlus analyse the melody, writing according to a more analytical style of the same notation, which is almost the same with the latter relevant analysis (the so-called exegesis) made by the very well known teacher Chourmouzios the Chartofylax and published by him.

6a

See ex. 5a
See ex. 5d
See ex. 5e
Examples 7a, 7b, 7c, 7d, 7e.

A comparison of Ugurlus’ exegesis.

(i.e. his try to use a more analytical style while writing the said melody) with some others relevant exegeses, made by someone of the very well known teachers, flourished during the same chronological period (end of the 18th and beginning of the 19th century), some teachers who worked a lot on this specific theme, i.e. the so-called exegesis: firstly, with the one of the famous musician, teacher and copyist Apostolos Konstas, from the island of Chios. Here you can see the same melody, written by him according to a same analytical style of the notation; and — of course — you can easily compare his way of writing with the one of Ugurlus.

7a

See ex. 5a
7b

See ex. 5b

7c

See ex. 5c
7d

See ex. 5d

7e

See ex. 5e
Examples 8a, 8b, 8c, 8d, 8e.

A comparison of Ugurlus’ exegesis.

(i.e. his try to use a more analytical style while writing the said melody) with some others relevant exegesis, made by someone of the very well known teachers, flourished during the same chronological period (end of the 18th and beginning of the 19th century), some teachers who worked a lot on this specific theme, i.e. the so-called exegesis: secondly, with the same melody written by Antonios the lambadarios, who died in Russia in 1828; both, Antonios and Ugurlus were pupils of the great teacher George, from the island of Crete; As you can see here, Ugurlus’ version of exegesis is too close to the relevant version of Antonios.

8a

See ex. 5a
8b

See ex. 5b

8c

See ex. 5c
8d

See ex. 5d

8e

See ex. 5e
Examples 9a, 9b, 9c, 9d, 9e.

A comparison of Ugurlus’ exegesis.

(i.e. his try to use a more analytical style while writing the said melody) with some others relevant exegeses, made by someone of the very well known teachers, flourished during the same chronological period (end of the 18th and beginning of the 19th century), some teachers who worked a lot on this specific theme, i.e. the so-called exegesis: finally, with the one anthologized in a great codex, written in 1812 by the very well known master Chrysanthos from Madyta; here, the same melos can be found, written again according to a more analytical style of the notation, actually the last one before the so-called New Method of the notation; the comparison with the relevant version of Ugurlus is — once again — very obvious.
9a

See ex. 5a

9b

See ex. 5b
See ex. 5d
See ex. 5e