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EPIC SONGS OF SIXTEENTH-CENTURY HUNGARY: HISTORY AND STYLE

City University of New York

Ph.D. 1984

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EPIC SONGS OF SIXTEENTH-CENTURY HUNGARY
History and Style

by

Marta A. Ghezzeo

A dissertation submitted to the
Graduate Faculty in Music in
partial fulfillment of the
requirements for the degree of
Doctor of Philosophy, The City
University of New York.

1983

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1983

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

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In memory of my father

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PREFACE

My interest in the Hungarian epic song began many years ago. I was probably influenced by my family, who live in Transylvania, where I spent my childhood and where this repertoire once flourished. I recall that my mother would consider a Sunday afternoon completely unsuccessful if my father didn't sing some "old stories" while accompanying himself on an instrument. Nowadays, one can still hear some of these songs performed at parish feasts, market places, or funerals.

As I progressed in my musical career, questions about the origin of the epic songs and their stylistic features increasingly fascinated me. To undertake research on this topic was not easy and required a trip to Hungary in order to gather the source material. The period spent in Hungary and Transylvania was a profound musical and life experience. Living with the people for whom this repertory was a fact of life permitted me to gain first-hand knowledge of the customs and musical traditions of the people, and contributed to my understanding of various developments in the epic songs.

The present study consists of six chapters: Chapter I deals with the history of sixteenth-century Hungary; Chapter II discusses the forerunners of the epic song, its flowering, and present-day developments; Chapter III covers the source material; Chapter IV deals with analysis of the epic songs; Chapter V is a summary of the stylistic characteristics of the sixteenth-century epic songs; and Chapter VI includes modern transcriptions of the epic songs.

In gathering the source material and writing this study I was helped by many generous people.

I wish to express my deep appreciation to Professor Leo Kraft for guiding my work over many years with great competence. His valuable suggestions for the analysis of the epic songs as well as his expertise in coordinating the various matters involved made this project come true.

I have received substantial help from Dr. Allan Atlas for the contents and format of this work. I very much appreciate his suggestions on the sources and transcriptions of the epic songs.

I am indebted to Dr. Israel J. Katz for the many hours he spent with me discussing this material and for his enlightening remarks on folk traditions and various musical details.

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A special acknowledgement is due to those who helped me during my research in Hungary, especially Dr. Zoltán Falvy, Director of the Institute of Musicology of the Hungarian Academy of Sciences, from whom I received the greatest assistance. His knowledge of the subject and his support for my research were of great help in resolving some intricate musical questions, and contributed to the successful completion of my research.

My long meetings with Dr. Kálmán T. Csomasz provided intellectual nourishment and helped me to look at the subject from aspects that had been little investigated in the past.

I am grateful to Dr. Erzsébet Soltész, head of the Old Hungarian Publications Department, and Dr. Éva Windisch, head of the Manuscript Division at the National Széchényi Library, for their kindness in letting me have unlimited access to a great number of priceless exemplars and allowing me to use all library facilities, as did Dr. Marianne Rozsantai at the Library of the Hungarian Academy of Sciences.

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To Mr. & Mrs. Tamás Kiss I owe special thanks for facilitating interviews and epic song performances at the highest professional level and for their courtesy.

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I appreciate the grant received from the International Research & Exchanges Board that allowed me to undertake research in Hungary.

Last, but not least, I wish to thank my husband Dinu and daughter Christine for their support and understanding; they joined me as real troopers and gave me encouragement that was fundamental to accomplishing this work.

New York
September 1983

Marta Ghezzeo

Chapter I

THE POLITICAL-CULTURAL BACKGROUND

1. Political Conditions in Sixteenth-Century Hungary.

The Partition of Hungary between the Habsburg Empire, the Ottoman Empire, and the Principality of Transylvania

The sixteenth century witnessed one of the most intense struggles in the history of Hungary, one that greatly influenced the development of the arts and contributed to forms of artistic expression that faithfully reflected the turbulence of the time.

The "Golden Age" of Hungary ended in 1490 with the death of Matthias Corvinus, a true Renaissance prince, and, as such, a great patron of the arts. His collections of illuminated manuscripts, paintings, and sculpture, and his patronage of architectural monuments were renowned throughout Europe. The chronicles of the period describe the social life of Matthias's time as one in which music, dance, painting, literature, and the other arts flourished.¹ His political and economic reforms contri-

1. In his Rerum Ungaricarum Decades 1487-1495 (Vienna, 1558), Antonio Bonfini (1427-1503), historian at Matthias's court, refers to such musicians as Johannes Stokhem, Joannes Tinctoris, Pietrobono de Burzellis, Heinrich Finck, all of whom were associated with the royal court. The most informative studies regarding

buted to the independence and progress of the country and strengthened its economic and social life.²

With Matthias's death there began a period of political-cultural decline. The rulers who followed-- Vladislav Jagiello of Bohemia (reigned 1490-1516) and his son Louis II (reigned 1516-1526)--were not able to continue Matthias's policies, and the sense of national unity that he had built quickly began to disintegrate into splinter groups of noblemen, each with its own particular interests.³

musical life at Matthias's court are Otto Gombosi, "Zenei élet Mátyás idejében" ["Musical Life at the Court of Matthias"] in Muzsika (Budapest, May, 1929), 27-39, Emil Haraszti, "Zene és ünnep Mátyás és Beatrix idejében" ["Music and Festivities in Time of Matthias and Beatrice"] in Mátyás király emlékkönyv, II [Album of King Matthias, II], ed. by Imre Lukinich (Budapest: Franklin-Társulat, 1940), 289-412; "Les musiciens de Mathias Corvin et de Beatrice d'Aragon," in La Musique Instrumentale de la Renaissance, ed. by Jean Jacquot (Paris: Éditions du Centre National de la Recherche Scientifique, 1955), 35-59, and Csaba Csapodi, The Corvinian Library (Budapest: Akadémiai Kiadó, 1973). See also, Leeman L. Perkins and Howard Garey, eds., The Mellon Chansonnier, I (New Haven and London: Yale University Press, 1979), 18-19, and Ronald Woodley, "Johannes Tinctoris: A Review of the Documentary Biographical Evidence," in JAMS, XXXIV/2 (1981), 239-240, on Tinctoris's relation with the court.

2. During Matthias's reign (1458-1490), Hungary was a great power in Central Europe. In addition to the territory of the present-day country, it also included Transylvania, Moldavia, Walachia, Silesia, Moravia, Croatia, Slavonia, Lusatia, and a large part of Austria (Lower Austria and Styria). See Erik Molnár, ed., Magyarország története, I [The History of Hungary, I], published by the Department of History of the Hungarian Academy of Sciences (Budapest: Gondolat, 1967), 131-140.

3. Ibid., 142-156.

At the same time, the danger of Turkish occupation was spreading throughout Europe. In 1526 Suleiman the Magnificent advanced into Hungary and practically annihilated the forces of Louis II at the Battle of Mohács.⁴ The disaster at Mohács represented a turning point in the history of Hungary, opening a period of Turkish occupation that lasted for one hundred and sixty one years.

The new claimants to the Hungarian throne were János Zápolya, the representative of the national party, which included the majority of the Hungarians, and Ferdinand of Habsburg (later the Holy Roman Emperor), both of whom found supporters among the populace. Since Suleiman did not intend to remain in Hungary, he installed János Zápolya in Buda, while he restricted Ferdinand's rule to the western part--about one-third--of the country only. This part of the territory was referred to as "Royal Hungary." The Sultan then returned to the other side of the Danube.

War between the two kings followed. In 1541, after

4. Ferenc Szakály, A mohácsi csata [The Battle at Mohács] (Budapest: Akadémiai Kiadó, 1981), 22-39; Ervin Pamlényi, ed., A History of Hungary (London: Collet's Publisher's Ltd., 1975), 121-133; Cartile A. Macartney, Hungary (Chicago: Aldine Publishing Company, 1962), 65-95; Artur J. May, and Arnold Fletcher, History of Civilization (New York: Charles Scribner's Sons, 1969), 543-544.

Zápolya's death, the Sultan occupied Buda himself, ordering Zápolya's son, János Zsigmond, the infant king, with Queen Izabella, to rule Transylvania. Thus the territory of Hungary was divided into three parts.⁵ A decade later, in 1551, Ferdinand's own ambition to rule Transylvania led him to send an army under the leadership of György Fráter, and János Zsigmond and Izabella were forced to seek refuge in Poland.⁶

By 1552 the Turks had conquered several fortresses in Hungary (Győr, Komárom, Szolnok, and others). However, that same year saw the Battle of Eger⁷ conclude with a victory by the Hungarian army, the first of many losses that the Turks would suffer in combat with Hungarians.

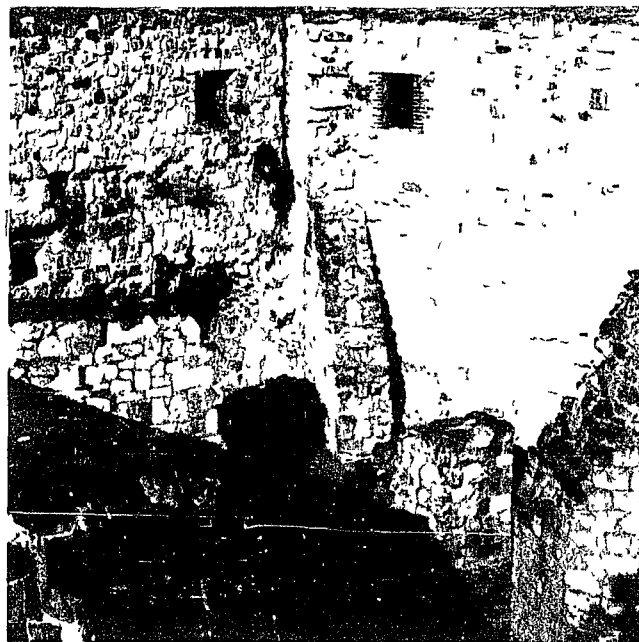
In 1556, the Sultan declared Transylvania an Autonomous Principality under his control and accepted the return of King János Zsigmond as its ruler (from 1556 to 1571). The "trisectioned" country had three capitals: the western part, ruled by Ferdinand, had its capital in Pozsony; the middle part was dominated by the Turks, who

5. Mátyás Unger, and Ottó Szabó, Magyarország története [The History of Hungary] (Budapest: Gondolat, 1973), 79-93.

6. The event is described in the epic song "Erdéli história" ["Story about Transylvania"] by Sebestyén Lantos Tinódi. See Chapter VI, No. 18.

7. See Appendix B, interview with Gyula Galassi, Eger, November 18, 1981.

Plate 1. Fortress in Eger (13th-16th c.).

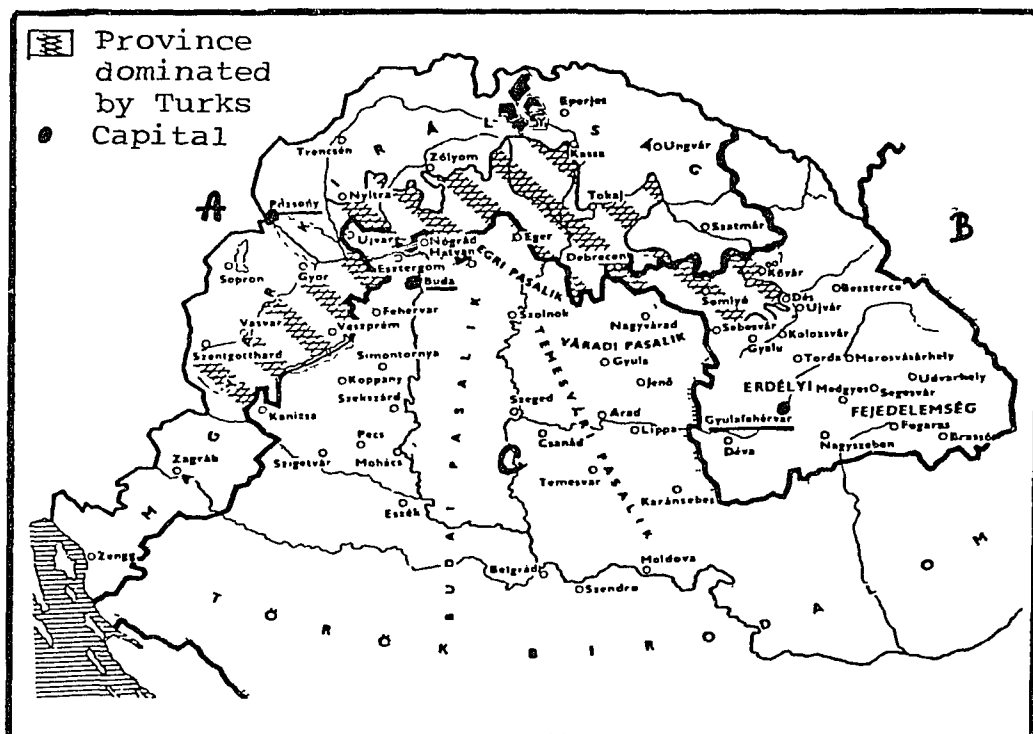


had their capital in Buda; and the third, Transylvania, was ruled by János Zsigmond, the capital being Gyulafehérvár. This period was probably the darkest in all of Hungarian history. The people suffered under both the Turks and the Habsburgs; in addition, the lower classes were oppressed by the nobility.

In 1558, Ferdinand was declared Holy Roman Emperor as Ferdinand I, and Royal Hungary became a small part of his dominion. Under his rule and that of his successor, Maximilian II (reigned 1564-1576), the people of Hungary continued to suffer. The resulting revolts were both political and religious, and most of the population aban-

done the Catholicism of Vienna in favor of Protestantism.

Plate 2. The "trisection" of Hungary in the sixteenth century: the Habsburg territory (A), the Principality of Transylvania (B), and the Turkish territory (C).



Maximilian II's successor, King Rudolf (reigned 1576-1608), was not fond of Hungary nor its traditions, and under his rule social conditions became even worse for the Hungarians. Rudolf opened the period of Protestant persecution, and, in addition, fought the Turks, who were still burning the land and taking captives.

Between 1571 and 1602 Transylvania was ruled by Zsigmond Báthory, whose goal was the establishment of an independent Transylvania. The same idea was pursued by his successors, István Bocskay (1605-1606), Zsigmond Rákoczi (1607-1608), Gábor Báthory (1608-1613), and Gábor Bethlen (1613-1629). Bethlen maintained peace with the Turks and devoted his activities to improving the social-economic life of Transylvania. He was also a staunch supporter of the arts and a propagator of Protestantism in Central Europe. His anti-Habsburg policy was continued during the reign of his successor, György Rákoczi I (1630-1648) and his son György Rákoczi II, who successfully maintained the sovereignty of Transylvania until 1657. However, in the years that followed Transylvania was conquered and occupied by the Turks.

In 1686, under the leadership of the Imperial general, Prince Eugene of Savoy, the Turks were expelled from central and western Hungary, and a year later from Transylvania as well. Hungary would remain under Habsburg occupation from 1699 to 1918, when it regained its independence.⁸

8. The "Ausgleich" ("Compromise") between Hungary and Austria in 1867 restored the territorial integrity of the country and gave it more internal freedom than it had enjoyed since the Battle of Mohács (1526); however, Hungary continued to be part of the monarchy until 1918.

2. The Reformation in Hungary. The Rise of
Protestantism and its Importance in the Appearance
of Epic Songs

The rise of the Reformers in the sixteenth century signaled the end of a unified religious force in the Western World. The early reformist beginnings (the Hussites in Bohemia in the early fifteenth century, the Wycliffites and Lollards in England in the early fourteenth century, and others) reached full expression in the second decade of the sixteenth century in Martin Luther's teachings. The Reformation first penetrated the German states, but soon spread to Scandinavia, England, Switzerland, France, the Netherlands, Scotland, and the Baltic States.⁹

At the beginning of the sixteenth century one-third of Hungary was the property of the Catholic church. The writings of the period reveal much criticism of the upper ranks of the clergy, who were more interested in retaining their power and wealth than in paying attention to the problems and salvation of the people: "The pope and his followers, the cardinals, archbishops, bishops own for-

9. William L. Langer, ed., A Survey of European Civilization, 2nd ed. (Cambridge, Mass.: The Riverside Press, 1942), 401-418.

tresses, cities, villages and bondsman like any earthly dynasty [they] live in luxurious abundance and still are apostles. Good God, why wouldn't the people turn away from the church if the church turned away from the people?"¹⁰

Interest in the Reformation began to spread through Hungary from the beginning of the sixteenth century. After the Battle of Mohács, in 1526, when the nation was almost destroyed, the people had lost their faith. Arrogance, hedonism, neglect of religion and rapacity began to characterize the attitudes of people in general. The Protestants, preaching consolation and courage, found a populace that was receptive to their ideas, and the Reformation found a large number of supporters among all social classes of Hungary. Around 1530, there already were numerous aristocratic families (Nádasdy, Enyingi, Perényi, and others) who were supporters of Protestantism; several noblemen had sent their children to Wittenberg to study with Luther and Melanchthon. Marie of Austria, the wife of King Louis II (reigned 1516-1526), kept in close touch with Luther, who sent her psalms for consolation

10. István Magyari, Az országokban való sok romlásoknak okairól [Concerning the Causes of Many Depravations in the Country] (Sárvár: János Manlius, 1562), ed. by Tamás Katona (Budapest: Magyar Helikon, 1979), 48.

after the Battle of Mohács.¹¹

Support for the Reformation came not only from the aristocracy, but also from among the middle class, which included a large number of Germans. Important support also came from the military class, under whose leadership the soldiers embraced the Reformation, especially at the fortresses, of which there were a large number throughout the country.

In addition, the Reformation was spread throughout Hungary by a large number of Protestant preachers as well as people of various other professions. Among them were teachers like István Kiss Szegedi, who taught in the Duna-Tisza region, and who, through his writings, also became known in other countries. His student, Péter Juhász Meliusz, was a famous preacher and writer. István Gálszécsi was another such teacher, whose songbook and catechism constituted an important contribution to the literature of the period, and whose student, András Batizi, was considered to be the most important representative of Protestant hymnwriting.¹²

11. Dezső Legány, A magyar zene krónikája [The Chronicle of Hungarian Music] (Budapest: Zeneműkiadó Vállalat, 1962), 35.

12. János Horváth, A reformáció jegyében [An Account of the Reformation] (Budapest: Gondolat Kiadó, 1957), 40.

Plate 3. István Kiss Szegedi (b. 1502, Szeged-d. 1572, Ráckeve).



Mátyás Biró Dévai, who studied in Wittenberg, was a good friend of Luther's and came to be called the "Hungarian Luther."¹³ Mihály Sztárai was a talented composer of epic songs and psalms and established about 150 Protestant congregations. Péter Bornemisza, of aristocratic origin, propagated Protestant ideas through his writings, and Johannes Honterus (Grass), Gáspár Heltai and Gál Huszár, all of whom were important book publishers of the period, were Protestant militants.

13. József Szabó, A protestantizmus Magyarországon [The Protestantism in Hungary] (Budapest: Bethlen Gábor Kiadása, 1928), 24.

Many Hungarian Protestant scholars achieved recognition outside of Hungary: János Sylvester was a professor at the University of Vienna; Kristoph Preysz,^a friend of Melanchton, taught at Frankfurt and Königsberg; Valentinus Pannonius was a famous doctor and professor at the University of Königsberg; and, Mihály Kassai was a professor at the University of Wittenberg.¹⁴

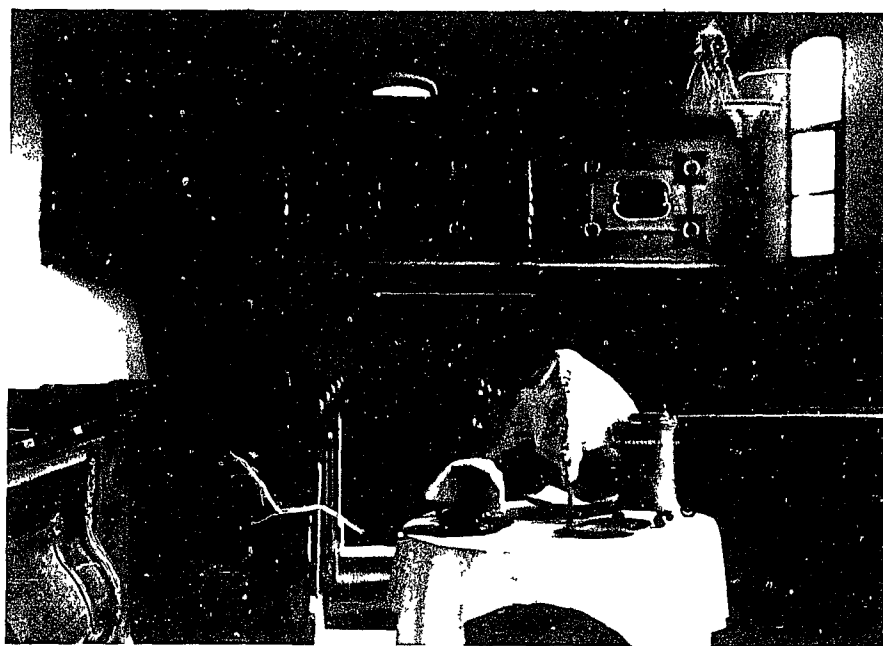
Toward the end of the sixteenth century, Protestantism had spread over almost all of Hungary, and only a few noble families remained Catholic. The upper, middle, and lower classes were all influenced by some branch of Protestantism: Lutheran, Presbyterian, Reformed, and Calvinist.

Protestant preachers found parallels between the situation in sixteenth-century Hungary and that of the people of Israel as depicted in the Old Testament. Like Jehovah, who punished the Israelites because they committed sins, they believed that God was punishing the Hungarians because of their social and moral decay. Even the populace believed that Suleiman represented the Scourge of God because of the corruption within the

14. Mihály Kassai organized the Hungarian Library in Königsberg (Kaliningrad, in U.S.S.R) which later was moved to Halle and which today is part of the Collegium Hungaricum Library in Berlin.

nation.¹⁵ However, there also persisted the belief that God would help the people overcome their desperation, just as He helped the Israelites against Pharaoh.¹⁶

Plate 4. Interior of a Reformed church in Mánd (Szentendre region, Hungary), representing the balcony for the singers (top of the picture), benches for the congregation, a wooden-stand with prayers (back of the picture, left side), and a table for the ceremony. The decoration of the furniture is remarkable for the early Hungarian style.



15. Pál Erdélyi, A xvii-xvii századi magyar históriás énekek [Hungarian Epic Songs of XVI-XVII Centuries] (Budapest: Hornyánszky, 1887), 5.

16. Epic songs based on this subject are included in the Hoffgreff Songbook (1554-1555). See Chapter VI, Nos. I-17.

The political and social conditions of a particular period may call forth the appearance of poetic-musical genre unique in content and form. Thus, the epic songs became the expression of sixteenth-century Hungarian sentiments. Their contents reflected the struggle within the country, expressed in a form that could be easily comprehended by the people. Their content was based on historical events of the sixteenth century, episodes from the Bible, and stories by the authors of antiquity (Virgil, Homer, and Ovid) translated into Hungarian. The sixteenth-century historical events concerned the revolt of the Hungarian people against the Turks and Habsburgs; the Biblical stories were taken from the Old Testament,¹⁷ several of which alluded to the freedom of a new religion; and the stories of the classical authors were moral-ethical in nature. The above sentiments, which aimed for the establishment of an independent state, a church independent from Rome, and a society of high morality, were expressed in Protestant teachings of the period and consequently inspired the appearance of epic songs.

The Reformation in Hungary was not merely an

17. In this period there appeared several Hungarian translations of the Bible. See The Role of Printing in the Dissemination of Protestant Thought, Chapter I/3.

isolated episode but a source of significant supportive and regenerative forces for the nation. After the disaster at Mohács, the Reformation elevated the Hungarian nation to a spiritual, cultural, and ethical level that could once again be integrated into the commonwealth of cultured peoples. The Reformation renewed the nation's patriotic sentiments and gave rise to a flourishing literature.

From the middle of the sixteenth century, Protestantism--recognized by Maximilian II--penetrated almost all of Hungary. However, his successor Rudolf I (1576-1608), a Catholic, opened the period of persecution of Protestants.

Plate 5. Protestant preachers standing on trial in the court of justice in Pozsony (today Bratislava in Czechoslovakia).



The Counter Reformation was first felt in Royal Hungary and later in Transylvania. Protestants were jailed, executed, or exiled from Hungary. In central Hungary, which was under Turkish occupation, the life of Protestants was more peaceful since the Turks took no interest in the religion of their subjects. The protector of the Protestants in Hungary was István Bocskay, who became ruler of Transylvania in 1605 and who forced Rudolf I to sign a peace treaty in Vienna (1606) in which the population of Hungary was granted religious freedom, and in the decades that followed, Protestantism was freely practiced in Hungary.¹⁸

18. A second Counter Reformation, supported by Ferdinand II, Péter Pázmány, and Miklós Eszterházy, started around 1620. Along with the Jesuits they succeeded in re-establishing Catholicism among a large number of aristocratic families (Zrinyi, Forgács, Balassa, Perényi, Eszterházy, and others). However, the lesser nobility, especially in northern Hungary remained Protestant. Transylvania also remained a stronghold of Protestantism during this period.

3. The Role of Printing in the Dissemination of Protestant Thought

During the sixteenth century it was the Protestants in Hungary who were almost the sole practitioners in the arts, literature, and sciences. Protestant ministers did not merely preach the "Word of God" through their Bible translations, psalms, hymns, and epic songs, but they also established schools and printing houses in order to disseminate the new culture.¹⁹

Prior to the appearance of the first Hungarian publishing house (1535), a large number of books in Hungarian were printed in other European cities, among which the most important were Kraków and Vienna. The authors of Hungarian books printed in Kraków were almost all Protestants, teachers, or preachers, most of whom were educated at the University of Kraków. Some of them--for example, Johannes Honterus and Benedek Abádi--became involved in the publishing trade after their return to Hungary.

The Hungarian publications from Kraków included

19. The first printing house in Hungary was established in 1472 by András Hess who came from Rome at the invitation of Matthias Corvinus's chancellor, László Karai. Among his surviving publications are Chronica Hungarorum, and De legendis poetis by Basilius Magnus, both published in 1473. After the discontinuation of Hess's printing house in Buda, there were no publishing houses in Hungary for almost sixty years.

school books, catechisms for adults and children, songbooks, and works on religion that propagated the ideas of the Reformation.

The famous printer Hieronymous Vietoris, who worked for Johannes Singrinus in Vienna in 1510, established himself in Kraków about 1518 and published a large number of books in Hungarian. Some of his publications--such as Szent Pál levelei [St. Paul's Letters], translated into Hungarian by Benedek Komjáti and published in 1532--supported Protestant teachings; the book entitled Kegyes énekekről és keresztyén hitről reövid könyvecske [Little Book About Christian Belief and Songs of Devotion] by István Gálszécsi (1538) preserves some of the sixteenth-century Hungarian epic song texts.²⁰

It is important to stress the significance of Hungarian publications in Kraków. On the one hand, they contributed to the rise of the Hungarian language literary rank; on the other, they launched the education of a larger class of readers for the forthcoming Hungarian literature.

In Vienna, Johannes Singrinus printed the Wij testamentum magijar nijeluen (The New Testament in

20. Pál Gulyás, A könyvnyomtatás magyarországon a xvi és xvii században [Book Printing in Hungary in the XVI-XVII Centuries] (Budapest: Országos Széchényi Könyvtár, 1931), 5-17.

Hungarian]²¹ by Gábor Pesti (1536). Aquila Aegidius published the epic song of moral character by Kristóf Ormprust, "Gonosz asszonyembereknek erkölcsokről való ének" ["Song about the morals of wicked women"] (1550-1552).²²

The first Hungarian printing house in the sixteenth century was established by the highly educated Protestant preacher Johannes Honterus (b.1498-d.1548), who was also a teacher, scholar, linguist, wood-engraver, pedagogue, poet, and school and library founder. His printing house in Brassó (also called Corona, in Transylvania) functioned between 1534 and 1594. Honterus learned the skill of printing from Johannes Frobenius in Basel and bought from him a large quantity of type fonts and various equipment. His typographer was Theobald Griffius. Honterus used his printing house to serve education and to spread the idea of the Reformation in Hungary. His publications include his own Reformatio ecclesiae Coronensis (1543), which was highly regarded by Luther.²³ After Honterus's death, his printing house was supervised by Bálint Wagner from 1549 to 1557.

21. Ibid.

22. See Chapter VI, No. 47.

23. Gedeon Borsa, ed., Regi magyarországi nyomtatványok 1473-1600 [Old Hungarian Publications 1473-1600] (Budapest: Akadémiai Kiadó, 1971), 114.

Plate 6. Johannes Honterus's printer mark.



The printing house in Sárvár, founded by the nobleman Tamás Nádasdy (1536-1541), had as its main goal the printing of the first Protestant Bible, the Új Testamentum [New Testament] by János Sylvester; the publication of which helped spread the ideas of Protestantism throughout Hungary.²⁴ Initially, Johannes Strutius, who came from Vienna, was in charge of the typography; however, Sylvester, being critical of Strutius's work replaced him by Benedek Abádi, a skilled printer who had previously worked in Kraków. The New Testament, published in 1541, is important for several reasons: it is the first translation of the Bible into Hungarian, and in addition, "...it is the most richly ornamented sixteenth-century Hungarian printed book. It

24. The only surviving printed works of the Sárvár press are two works by János Sylvester, the Új Testamentum (1541) and Grammatica (1539).

includes so many ornaments that it surpasses the resources of most of the printing houses of the period."²⁵

Plate 7. The title page of the Új Testamentum [New Testament] by János Sylvester printed with "fraktur" type fonts.



One of the most important Hungarian printing houses of the period was established by Gáspár Heltai (Helth, Heltus) in Kolozsvár (Transylvania) between 1550 and

25. Zoltánné Soltész, A magyarországi könyvdisztés a xvi században [Ornaments of Sixteenth-Century Hungarian Books] (Budapest: Akadémiai Kiadó, 1961), 49.

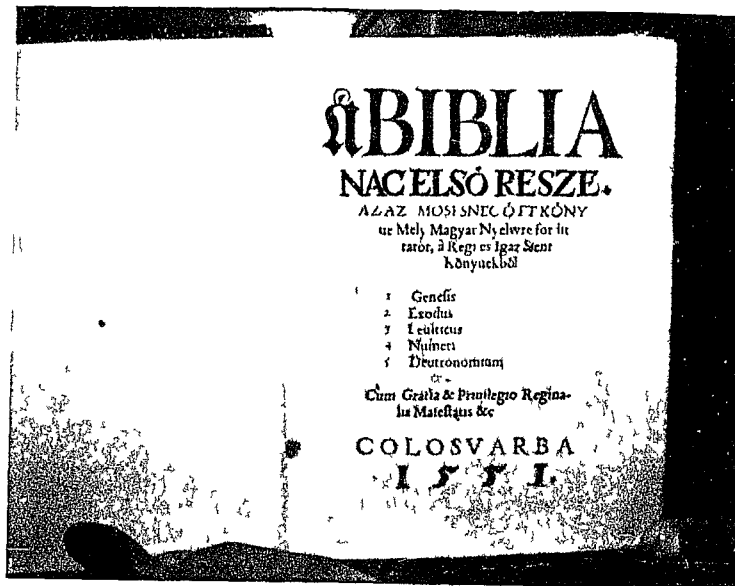
1660. Heltai came from Wittenberg, where, circa 1525, he had studied printing with Georg Rhaw, who was an active publisher of songs by Protestant composers.²⁶ Soon after his arrival at Kolozsvár, Heltai engaged an associate, György Hoffgreff, who had learned the trade at Honterus's press in Brassó. The printing house in Kolozsvár often changed its ownership: Heltai/Hoffgreff (1550-1552), Heltai (1553), Hoffgreff (1553-1558), Heltai (1559-1574), Heltai Gáspárné (Mme Heltai) (1575-1582), and Gáspár Heltai Jr. (1584-1600).

A skilled printer as well as a good businessman, Gáspár Heltai knew the tastes and expectations of the book-reading public. Throughout his career as a publisher and writer "[Heltai] first of all wanted to support the Protestants in Transylvania; that is why he urged the publication of the Bible as well as other religious books in Hungarian."²⁷

26. Pál Gulyás, op. cit., 71.

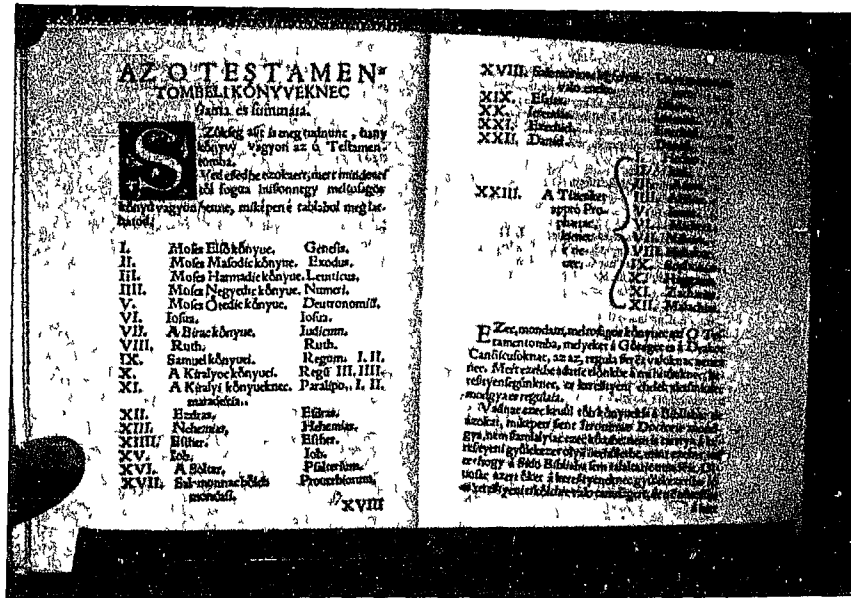
27. Soltész, op. cit., 51

Plate 8. Bibliának első része [Bible, Volume One], ed. by Gáspár Heltai (Kolozsvár, 1551).²⁸



28. Heltai's Bible, published between 1551 and 1565, is organized in four volumes, of which volume three is incomplete.

Plate 9. Contents of the Ó Testamentum [Old Testament].
Ibid.



Some of the most important epic song collections were published at Kolozsvár: the Hoffgreff Énekeskönyv [Hoffgreff Songbook] (publ. by Hoffgreff, 1554-1555); Tinódi's Cronica (publ. by Hoffgreff, 1554); Cancionale az az, historias enekes könyv [Cancionale, or Epic Song Collection] (publ. by Heltai, 1574).²⁹

One of the printing houses that was persecuted during the Counter Reformation in Hungary was Gál Huszár's press (1558-1575?), which was founded in Mogyoróvárott. Because Huszár, one of the important Protestant preachers

29. The above song collections are discussed in detail in Chapter III/1, Printed Songbooks.

of his time, was under surveillance, he was forced to move several times (in 1560 he lived in Kassa, and later in Debrecen, Révkomárom, and Komjáti).

Huszár's publications include religious works that support Protestant ideas, as well as two song collections: Isteni dicséreték és psalmusok [Hymns and Psalms to God] (Kassa, 1560) and Keresztyéni gywlekezetbe való isteni diczéreték és imádságok [Psalms and Prayers to God for Christian Congregations] (1560). The latter preserves some of the sixteenth-century Hungarian epic songs.³⁰

After Huszár's death, the press was continued by his son Dávid Huszár from 1575 to 1578.

Plate 10. Gál Huszár's printer's mark.³¹



30. The above song collection is discussed in Chapter III/1.

31. The anchor is the symbol of faith and represents one of

One of the foreign printers established in Hungary was the Polish-born Rapheal Hoffhalter (he used his family name of Skrzetuski until 1555). Because of his Protestant beliefs, he had to leave Poland. He went first to the Netherlands, and then to Switzerland and Vienna. During his Swiss sojourn he met and studied with the well-known printer Gáspár Krafft in Zürich. Hoffhalter was a demanding professional and while in Vienna he worked extensively with such famous wood-engravers as Donat Hübschmann and Hans Sebald Lautensack. Hoffhalter himself became known as a talented wood-and-copperplate-engraver,³² as well as a bookseller. After his arrival in Hungary (about 1563), Hoffhalter worked first at the publishing house in Debrecen (owned at that time by Mihály Török); however, after one year, he moved to Nagyvárad (in Transylvania), where he opened his own printing house. At the invitation of János Zsigmond, ruler of Transylvania,

the basic Protestant ideas, according to which people who have faith in God will have his help and consolation.

32. In the larger printing houses in Hungary during the sixteenth century, copperplate-engraving became a high craft. See, Béla Tóth, A debreceni rézmetsző diákok [The Pupil of Copperplate-Engraving in Debrecen] (Budapest: Magyar Helikon, 1967), 5.

Hoffhalter moved his printing house to Gyulaféhevár (the capital of Transylvania) and was appointed "printer to the King."³³

Plate 11. Raphael Hoffhalter's engraving of his coat-of-arms.



33. Miklós Biró, Nyomdászati Lexikon [Lexicon of Typography] (Budapest: Miklós Biró Kiadása, 1936), 196.

Hoffhalter's publications include works on religion, A két Sámuel könyveinek fordítása [The Translation of Samuel's Two Books] by Péter Meliusz (Debrecen, 1565); A Szent Job könyvének fordítása [The Translation of St. Job's Book] also by Meliusz (Nagyvárad, 1565); and the Protestant songbook, A keresztyeni gyülekezetbe valo isteni diczeretek [Psalms for God for Christian Congregations], which is sometimes referred to as the "Váradí Songbook" (Nagyvárad, 1566).³⁴ After Hoffhalter's death, his widow and later his son Rudolph continued the press from 1568 to 1587.

A typical wanderer-printer who contributed to the publication of books based on Protestant ideas was János Manlius (or Mandelz), who emmigrated from Laibach (today Ljubljana in Yugoslavia) to Hungary and moved his printing house from city to city (Sárvár 1562,³⁵ Varasd 1586-1587, Monyorókerék 1587-1592, Németlöv 1592-1593, Németújvárott 1594-1597, and Sopronkeresztúr 1598-1600).

One of his most artistically printed books is the Hasznos és fölötte szükséges könyv [The Useful and Needed Book] by Gergely Frankovics (Monyorókerék, 1588), an essay on meditations and moral-religious (Lutheran) subjects. The four illustrations from the Old Testament included

34. See Chapter III/1.

35. See fn. 10.

here (Genesis,³⁶ Crossing the Red Sea,³⁷ The Brass Snake, and The Cult of the Golden Bull) represent unusual expressiveness transmitted by the central figure of the engraving, while the surrounding details are capable of transmitting motion--which are uncommon features of wood-engravings of the period (the engraver is unidentified). The copperplate-engravings of this work (ten plates) are the earliest examples from Hungary in this medium. Most of the engravings were taken by Manlius from Ljubljana.

The use of foreign engravings by Manlius contributed to the artistry for the readers and served as models for Hungarian engravers as well.³⁸

36. The "Genesis" and "Crossing the Red Sea" illustrations are identical with those of the Slovakian Bible published in Ljubljana in 1578 (held at Nationalbibliothek in Vienna); Manlius probably used these plates for the illustrations of The Useful and Needed Book as well. See Soltész, op. cit., 114.

37. The story of Crossing the Red Sea is described in András Farkas's epic song "Miképpen az Úr Isten Israelnek népét Egyiptomból és hasonló képpen a magyarokat Szithiából kihozta" ["As the Lord brought forth Israel out of Egypt so He too brought the Hungarians from Scythia"] (1538). See Chapter VI, No. 2.

38. Soltész, op. cit., 117.

Plate 12. Crossing the Red Sea. Wood-engraving used by Manlius in the Hasznos és fölötte szükséges könyv [The Useful and Needed Book] by Gergely Frankovics (Monyorókerék, 1588).



From 1569 to 1577 the head of the publishing house in Debrecen was András Komlós (Lupius), who was also a bookseller. He printed books on religion (mainly Péter Meliusz's works) as well as epic songs. The Énekes könyv [Songbook] by Gergely Szegedi (1569) is one of the most important song collections of the Reformed Congregation in Debrecen and preserves some of the sixteenth-century Hungarian epic songs.³⁹

Péter Bornemisza (b.1553, Pest-d. 1585, Rárbok?), Reformed bishop, writer, and book publisher, founded his printing house in Sempete in 1573. His typographer was

39. See Chapter III/1.

Bálint Mantskovit (Farinola).⁴⁰ Because of Bornemisza's religious beliefs, he had to move in 1579 and continued his publishing at István Balassa's castle in Detrekő. In 1584 Bornemisza returned to his property in Rárbok, where he continued writing and publishing until the end of his life. Bornemisza founded his publishing house in order to spread the Protestant religion as well as his own writings.⁴¹ His works include the Prédikációk egész esztendő által minden vasárnapra [Sermons for the Sundays of the Whole Year] (Rárbok, 1584), and Enekec három rendbe

Plate 13. Ornamental initials from Péter Bornemisza's Enekec három rendbe [Songs in Three Parts] (Detrekő, 1582).



40. Bálint Manskovit was the protégé of István Báthori, ruler of Transylvania from 1571 to 1586. In 1590, Manskovit published the Szent Biblia [Holy Bible] of Vizsoly which is the first complete Bible in Hungarian (translated by Gáspár Károli) and observes the Hebrew/Greek/Latin texts.

41. Soltész, op. cit., 95.

[Songs in Three Parts] (Detrekö, 1582);⁴² the latter include a large number of sixteenth-century Hungarian epic song texts.

The printing house in Bártfa, established by Dávid Gutgesell in 1578 and continued by Jakab Klösz (between 1598 and 1600), also supported the Protestant movement. Among their publications there are works on religion, Apologia examinis ecclesiae et schole Bartphensis (1598), as well as epic song texts.⁴³

The appearance of printing in the sixteenth-century contributed to the dissemination of Protestant teachings in Hungary, as well as to the education of all social classes from the aristocracy to lower and middle classes. The Hungarian aristocrats supported the establishment of printing houses and book-marketing. Some of the priceless examples of sixteenth-century books and song collections which have been preserved had belonged earlier to one of the libraries of aristocratic families (Bornemisza, Nádasdy), while others came from the collection of upper-middle class and middle-class people who found in those books the moral and intellectual support that was

42. See Chapter III/1.

43. Among the epic song texts there is "Az ifju Tobiás históriája" ["The story of the young Tobias"] which was first published with musical notation in the Hoffgreff Songbook. See Chapter VI, No. 9.

essential for survival in the sixteenth century, the most embattled period in Hungarian history.⁴⁴

44. On the occasion of my visit to the open-air Folk Museum in Mánd (a village in the region of Szentendre), I asked the guide (a native of about 75) why they had a Bible in each house we visited? He answered that "...in old times poor people could not afford to have many books, but the only one that everyone had was the Bible from which they could read stories and believe that God is with them. Could you live without having faith in tomorrow?...so it has been for them..." (Interview on October 20, 1981).

Chapter II

HUNGARIAN EPIC SONGS

1. Forerunners of Hungarian Epic Songs

A literary or musical form that comes into prominence at a given time generally has roots in the past. Certainly this is true of Hungarian epic songs, which, though they flourished in the sixteenth century, developed from certain musical traditions of the preceding centuries. These traditions embrace both European and Central Asian characteristics.

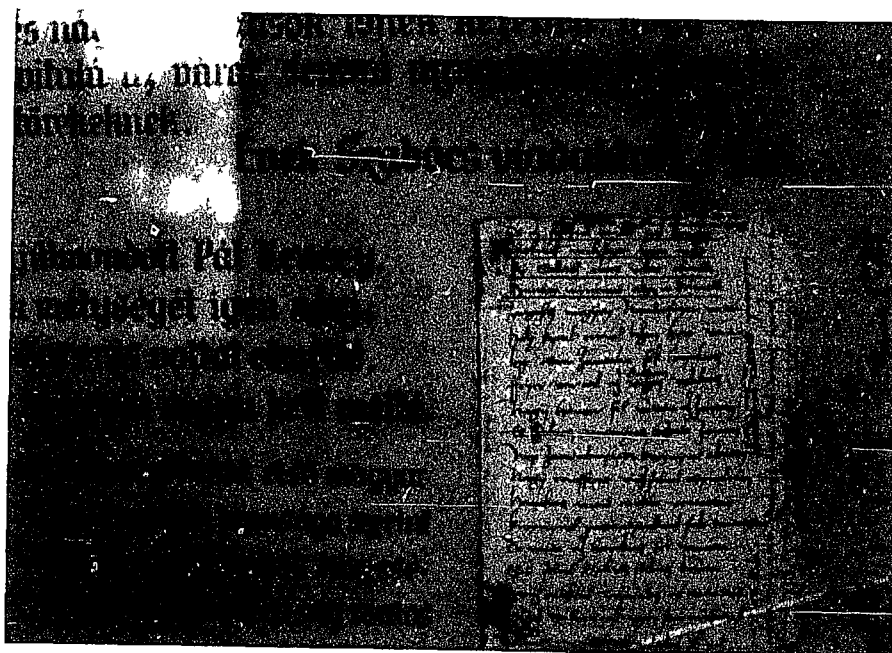
European Roots

Little is known about the epic song repertoire prior to the sixteenth century. The earliest preserved epic song is the "Szabacs viadala" ["The fight at Szabacs"], which describes Matthias's victory against the Turks in 1476.¹ The fragment consists of 150 lines and is supposed to have been written during the year in which

1. The manuscript of "The fight at Szabács" was discovered in 1871 by Dezső Véghegyi in the Ung region (Hungary) and is now housed at Budapest, National Széchényi Library, MS M.NY.2. See József Molnár and Simon Györgyi, Magyar nyelvelmékek [Hungarian Literary Documents] (Budapest: Tankönyvkiadó, 1980), 97.

the event occurred.² Unfortunately, there is no musical notation in the manuscript.

Plate 14. Fragment from "Szabács viadala" ["The fight at Szabács"](1476).



Although, foreign influences (French, German, and Italian) dominated the musical culture of the Hungarian court, the kings were also active in the patronage of Hungarian musicians who could sing of the deeds of their national heroes in the native language. And the favorite

2. Jenő Pintér, A magyar irodalom történetének kézikönyve, I [Handbook of Hungarian History of Literature, I](Budapest: Franklin-Társulat, 1921), 83.

genre for this was the Hungarian epic song.³

Performances of epic songs in Hungary during this period have been described by a number of Italian humanists who visited the court of Matthias and witnessed these occasions. Thus Galeotto Marzio (1427-1497) indicated that at Matthias's court "...there are musicians and guitar (lyre) players who at the table [of the king] sing the deeds of heroes in Hungarian."⁴ Antonio Bonfini, court historian to Matthias, indicated that after the battle at Kenyérmező in 1479, the soldiers immediately started to sing about the event.⁵ And the Viennese humanist Johannes Cuspinianus (d.1529) also wrote that such heroes as "...Pál Kinizsi [and] István Báthory the elder...fought daily with the Turks and were always successful...their deeds are sung even today with lute accompaniment."⁶

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3. Zoltán Falvy and Márta Farkas, "Udvari zene" [Courtly Music] in A magyar zene története [The History of Hungarian Music], in press (Budapest: Akadémiai Kiadó), in press.
 4. László Zolnay, A magyar muzsika régi századaiból [From the Old Centuries of the Hungarian Music] (Budapest: Magvető Kiadó, 1977), 284-285. This particular remark by Galeotto (and that of Cuspinianus below) have great importance for Hungarian music history because it mentions the use of an instrument, the lute (lyre or guitar), for accompanying epic songs.
 5. Tibor Klaniczay, ed., A magyar irodalom története 1600-ig [The History of Hungarian Literature up to 1600] (Budapest: Akadémiai Kiadó, 1964), 179-180.
 6. Ibid., 180.

But the roots of epic song in Hungary go back to a much earlier time than this, perhaps a millenium earlier. Priskus of Panium, the Byzantine diplomat who visited Attila's court in Walachia in 448 A.D., wrote that "towards evening [the courtiers] lit torches, and two barbarians appeared in front of Attila...to sing of his battles, victories, and military virtues using their own melodies."⁷

Contemporary scholars note that the practice of epic, mourning, and prayer songs among the Huns were widespread.⁸ In his Historia oikumeniké (Ecumenical History), the seventh-century Byzantine historian Theophylactos mentions the epic songs of the Avars, who succeeded the Huns in ruling Pannonia (the western part of Hungary).⁹ In his Gesta Hungarorum, the twelfth-century writer Anonymus describing Árpád's army and his military acts cautioned "...if you do not believe my description, then believe the 'joculator's silly songs...who even today has not forgotten the armies and heroic deeds of the

7. László Zolnay, op. cit., 27.

8. Bence Szabolcsi, A magyar zenetörténet kézikönyve [Hungarian Music History Handbook] (Budapest: Zeneműkiadó, 1979), 19.

9. Zolnay, op. cit., 29

Hungarians."¹⁰

The development of the epic song in medieval Hungary might also have been influenced by foreign musicians, who, from as early as the twelfth century, visited the courts of the Hungarian kings and began to spread the art of the various western European tradition of secular monophony. Among the Provençal troubadours who visited Hungary were Gaucelm Faidit (d.1216) and Piere Vidal (d.1215).¹¹

The various types of chansons that the troubadours composed included the chanson de geste, an epic chronicle that evoked the deeds of heroes (like Roland and Charlemagne)¹² and was thus related in subject matter to the Hungarian epic songs. In addition, the overall form of the chanson de geste, consisting of an exposition, central action, and conclusion (a pattern clearly followed in the twelfth-century Chanson de Roland),¹³ parallels

10. Ibid., 43.

11. Dezső Legány and Benjamin Rajeczky, "Hungary," in The New Grove Dictionary of Music and Musicians, VIII, 794-796, and Zoltán Falvy, A magyar zene története [The History of Hungarian Music] (Budapest: Tankönyvkiadó, 1980) 38-40.

12. Ian R. Parker, "Chanson de geste," The New Grove, IV, 145-146, and Friedrich Gennrich, "Chanson de Geste," in MGG, 15/16, 1081.

13. Gustave Lanson and Paul Tuffrau, Manuel d'histoire de la littérature française, 3rd ed. (Paris: Librairie Hachette, 1933), 7-16.

the form of the Hungarian epic songs. Moreover, the patriotic feeling transmitted both by the chanson de geste and by the Hungarian epic song is yet another significant common feature. However, the only two surviving authentic melodies from the French genre (one of which occurs in the epic Bataille d'Annezin, the other, a quotation, in Adam de la Halle's Le Jeu de Robin et Marion)¹⁴ do not provide sufficient evidence to demonstrate whether or not this genre also influenced the basic musical features of Hungarian epic songs.¹⁵

Medieval Hungary was also visited by German musicians: Peter Suchenwirt (1320-1395), Heinrich der Teisner (d.1340), and Heinrich von Mügeln (d.1370?), the latter dedicating his Ungarnschronic to King Louis.¹⁶ Between 1415 and 1417 Oswald von Wolkenstein was a guest at the court of King Zsigmond. There he learned Hungarian, and eventually he would incorporate snatches of the language into some of his poems (see, for example, "Do frayg

14. See fn. 12, loc.cit.

15. The basic characteristics of the above two chansons, the repetition of a short melodic formula for each line of the "laisse," as well as the singing of two or more pitches on one syllable of the text, do not occur in the Hungarian epic songs.

16. Zoltán Falvy, "Külföldi muzsikuskok a magyar udvar környezetében" (Foreign Musicians in the Courtly Environment"), in The History of Hungarian Music, in press.

amors").¹⁷

One of Meistersingers who sojourned from 1453 to 1456 at the court of King László V was Michel Behaim (b.1416 in Sülzbach, d.1475 in Sülzbach). His lieder are based on lyric, moral, and didactic subjects,¹⁸ while his epic chronicles describe past historical events or battles that he himself witnessed.¹⁹ Some of the latter, written circa 1443, describe battles between the Hungarians and Turks (for instance Von hern Issgrau ain strait, den er in Ungarn tet [A Fight of Lord Issgrau in Hungary]).²⁰

17. In Wolkenstein's "Do frayg amors" ["You inquire love"] the following Hungarian words occur: "drága" (sweet, line 35), "yme" (here, line 20), "nem tudem" (I don't know, line 27), and others. See DTÖ, IX/1:47.

18. Eleven of Behaim's poems are preserved with melodies. They are found in Heidelberg, Universitätsbibliothek, MS Pal. Germ. 312, and Munich, Königlich Bibliothek, MS Germ. 291. A modern transcription of Behaim's lieder appears in Das Singebuch des Adam Puschmann, ed. by Georg Münzer (Wiesbaden: Breitkopf & Härtel, 1970), 49-55. It is interesting to observe the use of the double clef (C and F) that appears in the musical notation, a feature that also occurs in Sebestyén Tinódi's Cronica (see, Chapter VI).

19. Falvy, loc.cit.

20. Behaim's three surviving chronicles bear no musical notation. However, according to Epen ("Behaim, Michel," in MGG, 8/9, 1570-1571), the Buch von den Wienern that comprises 2000 strophes was probably sung to the same melody. Moreover, in the Introduction to his Wiener Chronic Behaim expressed his preference of singing the poetry as lied (loc. cit.).

Despite the cultural link between Hungary and Germany, which became even more pronounced during the Reformation, the art of the Meistersingers did not essentially influence Hungarian epic songs.²¹ According to current writings, the stylistic difference between the music of the two peoples goes beyond the repertory of the art song, and has its roots in folk music of the two peoples. "The Hungarian folk tradition shows unusual resistance toward the German melodies; the main reason for this is the contrast between the accents and rhythmic systems [of the two]."²² However, it is important to note a common textual feature that occurs in both the sixteenth-century Hungarian epic songs and the late Meistersinger repertoire: the use of texts from the Bible, with the precise source (the Evangelist's name, the number of the reading, etc.) being indicated at the beginning of each song. For example, this feature is found in the Hoffgreff Énekeskönyv [Hoffgreff Songbook], published in

-
21. The characteristic features of the Meistersinger's lieder, the strophic structure of Stollen followed by an Abgesang, the arch form of the melody, the "blumen," or coloratura passages on a syllable, and the use of the rhythmic modes--are absent from the Hungarian epic songs. For the style characteristics of the Hungarian epic songs see Chapter IV of this dissertation.
22. Zoltán Kodály, "Zenei néphagyomány" ["Musical Folk Tradition"] in A magyarság néprajza, II [Hungarian Ethnography, II] (Budapest: Királyi Magyar Egyetemi Nyomda, 1942), 40.

Kolozsvár in 1554-1555, as well as in the Singebuch of 1582 by Adam Puschmann.²³ As for the Meistersingers (Hans Sachs, Adam Puschmann, Lienhard Nunnenbeck, and Hans Vogel), their use of Biblical texts is explained by the spread of the Reformation in Germany, a movement that gained the support of several Meistersingers²⁴ and that consequently influenced Hungarian song-writers in the sixteenth century.

Prior to the sixteenth century, there are no surviving musical documents regarding epic song performance. However, the musical antecedents of epic songs can probably be traced back to songs that date from about the time of the ninth-century settlements of the Hungarians in the territory that became Hungary. These songs have been preserved through oral tradition and were related to the practice of shamanism, particularly with the cult of the dead.

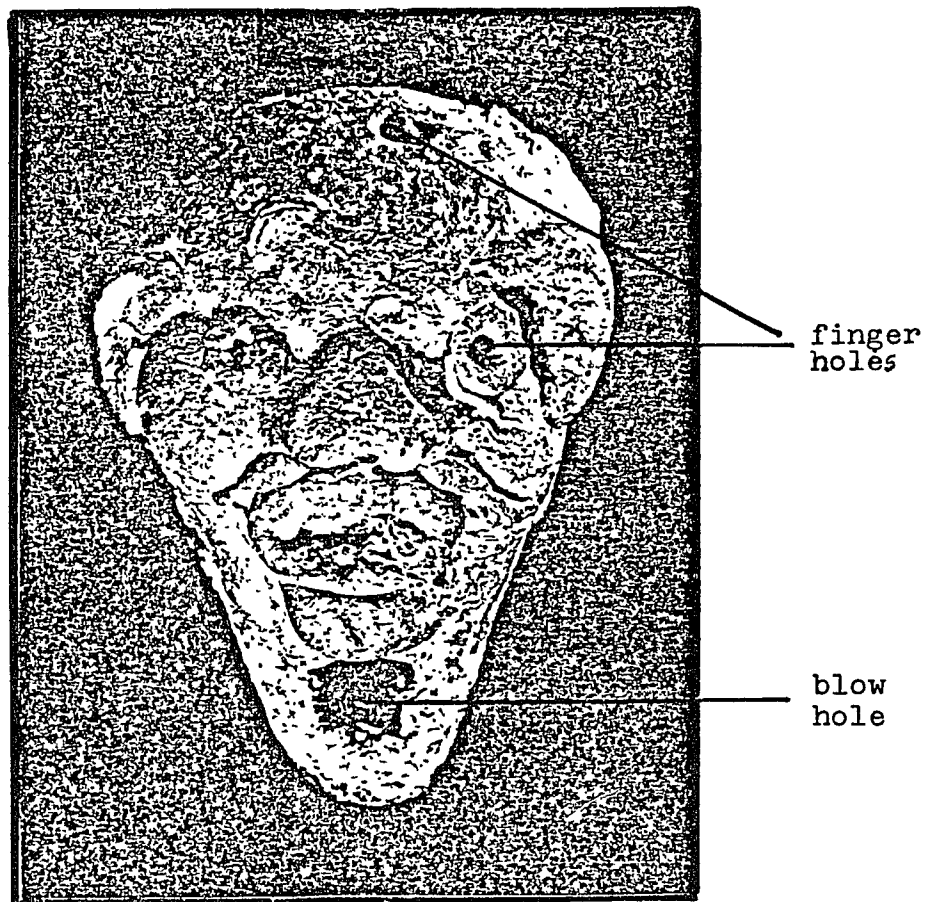
Through the existence of the cult of the dead and the worship of ancestors, we assume that the shamans were the originators of epic songs; their designation "regös" is connected with the term "rege," which indicated recitation. Later, "regös" referred only to professional singers. After the adoption of Christian-

23. Georg Münzer, op.cit., fn. 15.

24. One of Luther's supporters was Hans Sachs, whose lieder based on the texts of the Old Testament advanced the Reformation in Nürnberg. See Horst Brunner, "Meistergesang," in The New Grove, XII, 75.

ity, when the practice of shamanism was forbidden, the [term] "joculator," [that is] the Latin term for "regös," designated epic song writers and performers.²⁵

Plate 15. Hungarian shaman's ocarina-type instrument (9th-10th c.)



25. Klaniczay, op. cit., 19.

From the funeral song repertoire it is mainly the "virrasztó" (vigil song) and the "sirató" (lament) that show affinities with epic songs. "A large number of epic texts use lament-type melodies...which proves the relationship between the two from the very beginning."²⁶

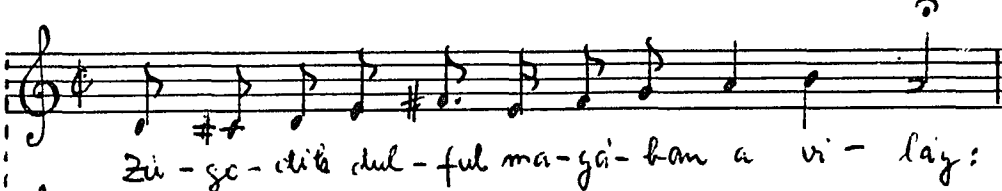
Although, the practice of the cult of the dead has faded away, there are still regions, like Sopron in western Hungary, that preserve a rich repertoire of vigil songs. Among the 262 vigil songs collected in Sopron,²⁷ several resemble the basic characteristics of sixteenth-century epic songs in terms of their subject matter (the use of Biblical stories or episodes from the life of the deceased), strophic structure (lines of eleven syllables), rhythmic patterns, and even pitch structure. According to Lajtha, "The overall survey of this collection gave [him] the impression, that in the sixteenth century, those particular rhythmic and melodic features that influenced the epic song composers were already in existence."²⁸ (Example 1)

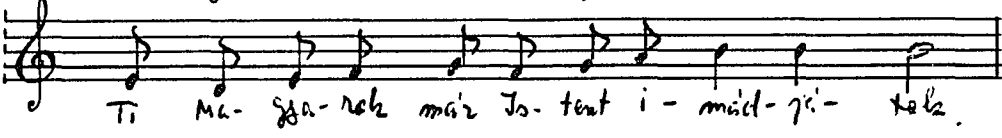
26. Lajos Vargyas, "A magyar zene őstörténete," II ["The Ancient History of Hungarian Music," II] Ethnographia, XCI (1980), 231.

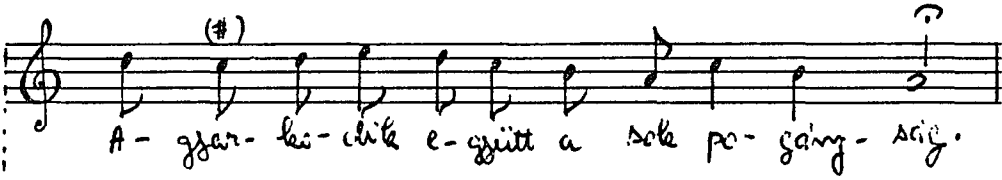
27. László Lajtha, Sopron megyei virrasztó énekek [The Vigil Songs in the Sopron Region] (Budapest: Zenemű-kiadó Vállalat, 1956).

28. Lajtha, op. cit., 25.

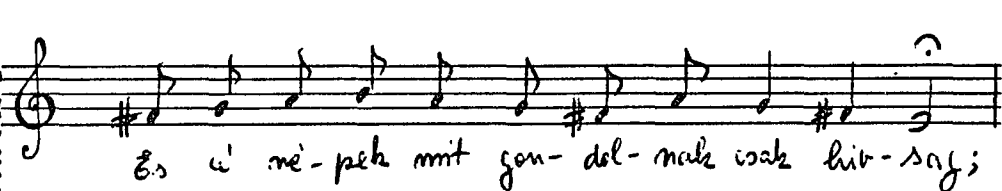
Example 1. Comparison of (a) the vigil song "Zúgodik dül-ful magában a világ" ["The World Complains and Fumes with Rage"], and (b) Tinódi's epic song "Eger vár viadaláról szóló ének" ["Story about the combat at the fortress in Eger," No. 22].

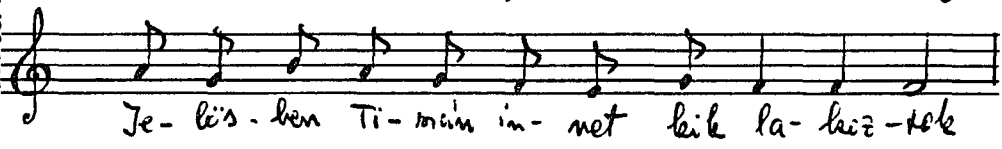
(a) 
Zú - go - dik dül - ful ma - ga - ban a vi - lág:

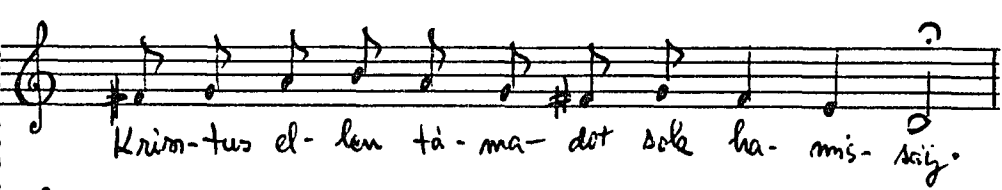
(b) 
Ti ma - ga - rok már Jo - tent i - mied - gi - tok.

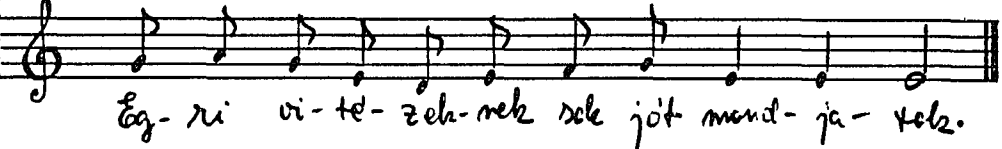

A - ga - ri - dik e - gyütt a sok po - gány - saig.


És a né - ki nagy há - lá - lat ad - gi - tok


Es a né - pek mit gon - dol - nak azok hit - saig;


Je - lés - ben Ti - mün in - net leik la - lész - tok


Kris - tus el - len tá - ma - dot sok ha - mis - saig.


Eg - ri vi - te - zek - nek sok jót mond - ga - tok.

There are several studies that treat of the relationship between funeral (vigil songs and laments) and epic songs.²⁹ Vargyas writes that the "sixteenth-century epic songs are of various kinds, and they reflect various influences...among which features of the twelve-syllable lament occur,"³⁰ as in the descending shape of the melody from its upper octave, pitch repetition, and the main caesura on the second degree. It is of interest to note that the tune of the epic song "Árgirus" was also used as a lament in Verseghe's Rikóti Mátyás (1804).³¹

Because of the relationship between funeral and epic songs, some of the epic song tunes have been preserved in collections of funeral songs.³²

29. Among the most informative writings on this subject is Kálmán T. Csomasz, "Halottas énekeskönyveink dallama" in Emlékkönyv, Kodály 70 születésnapjára ["The Tunes of Our Funeral Songbooks" in Memorial Volume for Kodály's 70th Birthday], Bence Szabolcsi and Dénes Bartha, eds. (Budapest: Akadémiai Kiadó, 1953), 287-330.

30. Lajos Vargyas, A magyarság népzeneje [The Folk Music of the Hungarians] (Budapest: Zeneműkiadó, 1981), 324.

31. Csomasz, Ibid., 314, and Zoltán Kodály, "Árgirus nótája" ["The Tune of Árgirus"] in Zenetudományi Tanulmányok, IV [Studies in Musicology, IV] ed. by Bence Szabolcsi and Dénes Bartha (Budapest: Akadémiai Kiadó, 1955), 7.

32. See Chapter III, Printed Songbooks, no. 12.

Central Asian Roots

In seeking out the roots of Hungarian epic songs, one should also consider the musical culture of the Central Asian people, among whom the predecessors of the Magyars once lived, and who, from ancient times, had a tradition of epic songs.³³

Present-day researchers observe that "the Mongolians, Turks (Altaj region), and Tuvinians listened to songs of several thousand lines about the deeds of

33. About the third century B.C., the Magyars belonged to the Finno-Ugric family, which lived between the Volga and Kama Rivers (the region of the Ural mountains). After the separation of the Finnic from the Ugric family (about the 1st century B.C.), the latter, which included the Magyar tribes, started to emigrate toward the South, where they came in contact with Turks and Iranians. In the 1st century A.D., the Magyar tribes belonged to the realm of Turki-Khazar. From the middle of the fifth to the beginning of the ninth century A.D., the Magyars lived in Scythia (at the north shores of the Black Sea), which was occupied by Eurasian people. The Scythians in their migration toward the west came in contact with Kazakhs and Kirgiz nomadic tribes who probably have influenced the musical culture of the Scythians, who probably exerted influence upon the musical culture of the Hungarians. In the ninth century the federation of tribes called On-Ogur (which included seven Magyar and three Turki-Khazar tribes) emigrated to the Carpathian basin where they established and founded Hungary. See Erik Molnár, op. cit., I, 1-37. Useful background sources on the music of the Central Asian people are: Edward Allworth, ed., Central Asia (New York: Columbia University Press, 1967), 434-484; Lawrence Krader, Peoples of Central Asia (Bloomington: Indiana University Press, 1966), 23, 74-75, 97; Tamara Talbot Rice, The Splendor of Scythian Art (New York: Frederick A. Praeger, 1969), 22-32. See also Appendix B, interview with Tamás Kiss, Budapest, October 14, 1981.

heroes, [which] were performed by professional singers. The epic song is not only the most extensive, but also is the most characteristic genre of Central Asia's folk tradition."³⁴ Furthermore, the federation of tribes called On-Ogur (from which the term "Hungarian" is derived) included Magyar and Turki-Khazar tribes, of which the latter had a tradition of epic songs. The Ostyak and Vogul people used to evoke the heroic deeds of their ancestors or comment on current events.³⁵

It is interesting to note that the Uzbek or "dastan" epics that are still in use, exhibit structural similarities with the Hungarian epic songs, both using eleven-syllable verses. In addition, the "qobuz," the dominant instrument used for the accompaniment of the "dastan," is the counterpart of the Hungarian "koboz"³⁶ (see Plate 22).

All of this might justify the assumption, that the roots of Hungarian epic songs may be found in the music of the Central Asia (Kirgiziya, Kazkstan), where the Magyars lived during their southward migration. And this assump-

34. László L. Lörincz, "...jurták között járok" ["...I am Walking Among Yurtas"] (Budapest: Magvető Kiadó, 1981), 5-6.

35. Bence Szabolcsi, op. cit. 11.

36. Walter R. Feldman, The Uzbek Oral Epic: Documentation of Late Nineteenth and Early Twentieth Century Bards. Ph.D. dissertation, Columbia University, 1981.

tion is supported by observing the many similarities between Old Hungarian and Central Asian folk music: the pentachord and pentatonic construction, the concept of sequential repetition of the melody on a lower degree, the descending shape of the melody, and the use of particular rhythms.

Some variants of folk songs that have appeared in the villages beyond the Danube, upper northern Hungary, Transylvania, as well as along the Volga, and Central Asian Mongolia...make it obvious, that at the heart of Hungarian folk music there slumbers the remembrance of Central Asia.³⁷

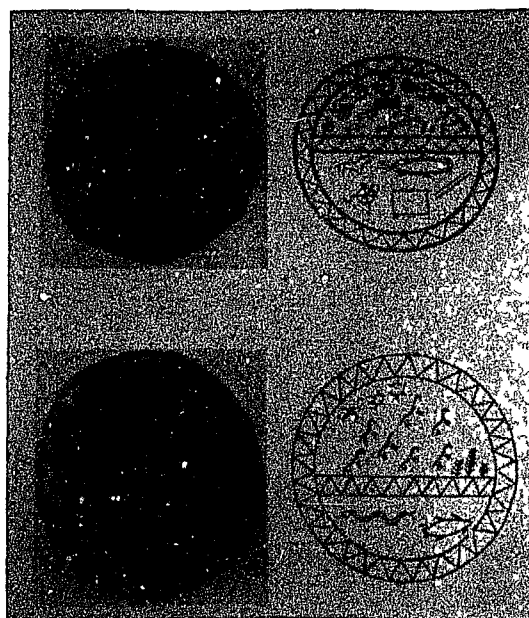
It could be that these "remembrances" have influenced not only such characteristic details of Hungarian music as melodic shape, rhythm, etc., but also the form of artistic expression in terms of epic songs, which have been noted in chronicles as being performed in earlier times, and which in the proper historical setting--in the sixteenth century--came to life again in Hungary.

The epic songs of the Finno-Ugric and Turkish-Mongol peoples were performed by singers or shamans using various instruments for accompaniment. Among the most frequently used instruments--and these also penetrated Hungary--were the "magic drum," and the "komuz," or "koboz" in Hungarian. Special attention was

37. Szabolcsi, op. cit., 7-8.

given to the designs that were drawn on the membranes of the magic drum, which, according to the performer's belief, had the power to arouse the spirits.

Plate 16. Ornamented membranes of "magic drums" from the Altaj region (Mongolia).



The komuz, a pear-shaped lute having two or more strings, is either bowed or plucked. It is frequently used to perform Kirghiz and Tartar (Ural region) music, and it is also much used in Budapest and Temesvár (in Transylvania).³⁸

38. The komuz, which is the counterpart of the Byzantine "pandurion," became widespread in Europe (Romania,

Another stringed instrument used for accompaniment is the "hegedő" (fiddle), which appeared in the fourteenth century as a kind of lute, but whether it was plucked or bowed at that time was not specified.³⁹ The "hegedő" resembles the Turkish "hegit," which was in use since the early days of the Ottoman Empire⁴⁰ (see Plate 22). Other instruments connected with epic song performance are the cithern, pipe, tambourine, and horn.

2. The Flourishing of Sixteenth-Century Epic Songs

The sixteenth-century epic song was the direct descendent of the epic chronicle of the Middle Ages, which had only to enlarge its framework and subject matter to become the representative genre of the period. As compared with the "naïve" epic of earlier times, it took up new subjects that presented the concepts of the Reformation.

Turkey, Anatolia, etc.). See Laurence Picken, Folk Music Instruments of Turkey (London: Oxford University Press, 1975), 263.

39. Ibid., 323.

40. loc. cit.

The purpose of the epic song was to depict contemporary problems that involved politics, religion, and general moral themes of the times. After the disaster at Mohács, it became an effective literary form, a means of propaganda, seeking economic and social reforms; it was employed in political battles to fight for the unity of the country.

The epic song flourished from 1530 to the end of the century. Its authors were learned men who represented various social classes: the nobility: Kristóf Ormprust, András Valkai, and Ferenc Wathay; Protestant preachers and teachers: Péter Baranyai, András Batizi, Gáspár Biai, István Csikei, János S. Debreceni, András Farkas, Péter S. Ilosvai, Péter Kákonyi, Mátyás Nagybánkai, Gergely Szegedi, Balázs Székely, András H. Szkárosi, Mihály Sztárai, and Ferenc Tőke; burghers: János Temesvári and Ferenc Hunyadi; minstrels: András Szegedi, and Sebestyén Lantos Tinódi;⁴¹ and even literary-minded scribes ("íródeák" in Hungarian): Balázs Békési and Ambrus Görcsöni. Although the above mentioned song-writers came from different social strata their common goals united them

41. Sebestyén Lantos Tinódi, the most important sixteenth-century epic song composer, was ennobled by Ferdinand in 1553 for "...his eloquent manner of setting historical events into Hungarian rhythms." See Klaniczay, op. cit., 389.

as advocates of literacy. Thus, in the development of the epic song here one will note a superior stage to the "primitive" oral tradition of the Middle Ages.

With respect to the subject matter, there are four types of epic songs: Biblical, "informational" ("tudósító," in Hungarian) chronicle, and romantic/novelistic ("széphistória," in Hungarian). The largest numbers of epic songs are based on Biblical and "informational" subjects, while the remaining types are fewer in number.

The use of stories from the Old Testament served a double purpose; on the one hand they supported the spread of the Reformation in Hungary, and on the other, they supported aspirations for national independence. The propagation of faith in God, morality, conjugal fidelity, and forbearance from a licentious life--to which references in epic songs occur frequently--were among the basic teachings of the Reformers. The stories of Biblical heroes (Moses, Judith, and others) whom God helped to conquer their enemies also encouraged the Hungarians to resist their own enemies, namely, the Turks and Habsburgs.

There is a large number of epic songs based on Biblical stories. These songs are included in various song collections, of which the most important are the Hoffgreff Énekeskönyv [Hoffgreff Songbook] (Kolozsvár,

1554-1555), and Part III of the Enekec harom rendbe [Songs in Three Parts] by Péter Bornemisza (Detrekő, 1582).⁴²

The so-called "tudósító," or "informational" epic songs, were written for the purpose of informing the populace of such current events as battles against the Turks and conflicts with the Habsburgs. These epic songs were spread among the people by song-writers who travelled throughout the country and performed their songs at fortresses, the courts of the nobility, and market places. Their texts are a treasure trove in that they capsulize the entire history of sixteenth-century Hungary. The most important song collection that includes this type is the Cronica by Sebestyén Lantos Tinódi (1554).⁴³ A number of epic songs are also included in various other song collections.

About the middle of the sixteenth century, interest in the early history of the country began to grow. A number of epic songs were based on historical subjects taken from chronicles.⁴⁴ In addition, stories from Roman, Greek, Jewish, and Persian history aroused the

42. The above song collections are discussed in Chapter III/1.

43. See Chapter III/1.

44. The chronicles that served as source material for epic

interest of learned people. The most favorite subjects were the Trojan war, Alexander the Great, Xerxes, and others, which besides their didactic and moralizing intentions began to assume the entertaining character of novelistic stories. A large number of epic songs based on chronicles is included in Gáspár Heltai's Cancionale, az az historias enekes könyv [Cancionale, or Epic Song Collection] (Kolozsvar, 1574.)⁴⁵ Heltai himself was interested in the history of the country prior to the sixteenth century and published his Krónika az magyaroknak dolgairól [Chronicle About the Events of the Hungarians] in 1575, describing in prose the most important historical events from the time of the settlement by the Hungarians (in the 9th c.) up to the Battle of Mohács (1526).

At the end of the sixteenth century a new kind of song, the "széphistória," or songs based on romantic/novelistic subjects, became popular. The subjects of

songs are: Antonio Bonfini, Historia incllyti Matthiae Hunnyadis (Kolozsvar, 1565, Heltai)(song No. 46.); János Thuróczy, Chronica Hungarorum (Brünn and Augsburg, 1488) (song Nos. 43 and 46); István Székely, Chronica (Kraków, 1559)(song No. 46); the chronicles of Justinus (1 A.D.) and Quintus Curtius (2 A.D.)(song No. 45). See Gedeon Borsa, Régi magyarországi nyomtatványok, 1473-1600 [Old Hungarian Publications, 1473-1600] (Budapest: Akadémiai Kiadó, 1971), 195, 240.

45. See Chapter III/1.

these songs, love stories and adventures, were taken from the works of such classical authors as Herodotus, Virgil, and Ovid, as well as from writers of the fourteenth and fifteenth centuries, Boccaccio, Petrarch, and Aeneas Silvius Piccolomini. This type of epic song already reveals a shift in the function of the genre, from chanted verse to literature intended primarily for reading. While some of these epic songs still refer to the use of a melody, others began which lack such references, a sure indication that they were created primarily to be read rather than sung. It also became customary to publish these epic songs separately in booklet form,⁴⁶ with or without an indication of the name of the author.

A general characteristic of sixteenth-century songwriters was their aspiration for truth, a clear influence of the teachings of the Reformers. Thus, in several epic songs that deal with current historical events, one encounters such statements as: "...I have written a little, but it is the truth, and in case there is any mistake do not consider it mine, but that of those who told me the story...and please forgive me."⁴⁷

46. See Chapter VI, Nos. 39, 43, 45-48, and 51.

47. From the Preface of Tinódi's Cronica (1554), fol. aa2.

At present, there are about 140 known epic song texts, of which only forty bear musical notation, always monophonic, the assumption being that they were composed by the poets themselves.⁴⁸ Many of the texts that lack musical notation use an "ad notam" ("Nótájára" in Hungarian) indication that refers the reader to a pre-existent melody, one that was probably well known at the time the text was written. Unfortunately, only a limited number of such melodies has been preserved. Included among these are the tunes for "Tobias," "Eleazar," and others.⁴⁹ Some of these tunes are also referred to "ad notam" in Protestant psalms and funeral songs.⁵⁰ Finally, there are unusual references such as "Look for [a tune], or use the given one: Long ago there were living, etc." ("Notaiat: Keress avagy szabad erre: Laknac vala regenten, etc.").

48. Márton Tarnóc, "Accompanying Study" to the facsimile edition of the Hoffgreff Songbook (Budapest: Magyar Tudományos Akadémia, 1966), 10.

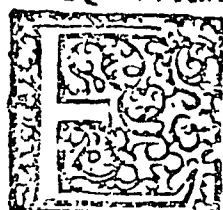
49. The above tunes are preserved in the Hoffgreff Énekeskönyv. See Chapter VI, Nos. 8 and 16.

50. See Chapter VI, Nos. 38 and 43.

Plate 17. Epic song about St. Job in Enekec három rendbe
[Songs in Three Parts] by Péter Bornemisza (1582),
fol. CCCXXXIV.

AZ SZENT IOBROL.

Neiaiat: Kerest nagy sziad erre: Labnac vala regemen Őd.



GY Isten felő nagy szent ember va-
la, nagy szent lobnac őter neuezic vala, első
neue ő neki lobab vala, vezette neue ennek
Sala vala,
Vstides földön ő lakic vala. Arabiában
egy nagy varasban vala, feleséget magának
legyzer vala, Arabiái hazas tarta vala.
Abrahámanac ez őtől vnokája, Isakról Esauac az Zare
fia, feledelem az Edomac földében, minden első vala nagy
buzáltsa.

Such a reference shows that the common medieval and Renaissance practice of applying different melodies to the same text, or the same melody to different texts was present in the Hungarian epic song. This technique, known as contrafactum, still survives today among epic song performers: "If there is neither musical notation nor an 'ad notam' indication along with the text, or, if the melody to which it has been referred cannot be traced, I look for a sixteenth-century tune which fits the number of syllables in the text."⁵¹ While one might question the validity of this procedure, it has the merit of facil-

51. Interview with the famous Hungarian epic song performer, Tamás Kobzos Kiss. Budapest, October 14, 1981, Appendix B.

itating the performance of those epics that otherwise would be condemned to oblivion.

Another important factor that contributed to keeping alive those epic songs for which no written documentation exists is oral tradition. As late as 1910 there existed old native singers who, despite the fact that they were illiterate, were still able to sing epic songs from memory, having learned them orally. Thanks to oral tradition, some of the tunes of the most famous Hungarian epic songs have been preserved, among them "The story of Prince Apollonius," and "Árgirus."⁵²

With respect to the possibility of instrumental accompaniment for the sixteenth-century epic songs, there is no evidence. However, literary documents indicate that in earlier centuries, instruments like the lute, koboz, and the fiddle were used to accompany epic songs.⁵³

52. Zoltán Kodály, op. cit., 50-51. See also Chapter VI, Nos. 39 and 44.

53. See Chapter II, Plates and 22 and 23.

Plate 18. An Hungarian lute player on the ornamental
moulding of the sixteenth-century Fricsi castle
(Northern Hungary).



That the practice of instrumental accompaniment still survived in the sixteenth century may be supported by the fact that the "middle name" of the most important composer of epic songs of the period, Sebestyén Lantos Tinódi, means "lute player." Since Tinódi's known output includes only epic songs, we may assume that he used the lute to accompany himself while singing. Moreover, Tinódi's coat-of-arms represents the sword and the lute, an allusion to his two-fold activity as soldier and musician.

Plate 19. Tinódi's coat-of-arms, from his Cronica (1554), fol. q4 (the last page).⁵⁴



One of the remarkable features of sixteenth-century Hungarian poetry (both epic and lyric) is its strong association with singing. "Hungarian poetry in the sixteenth century was meant to be sung. Simply abbreviated "cantio," or "ének" ("song"), it was adopted to a melody and was performed by singing."⁵⁵ While in modern times we most often encounter the technique of

54. In the picture above the position of the hand holding the sword with three bent fingers is an allusion to Tinódi's combat against the Turks when he lost at Dombóvár in 1538, three fingers of his left hand. See László Bóta "Accompanying Study" to the facsimile edition of Tinódi's Cronica, ed. by Béla Varjas (Budapest: Akadémiai Kiadó, 1959), 24.

55. Géza Papp, A xvii század énekelt dallamai [The Melodies of the XVII Century] (Budapest: Akadémiai Kiadó, 1970), 15.

composing music for a poem, at least some of the sixteenth-century epic song texts were written either simultaneously with the melody, or set to already existing melodies. The melody was the basis of the text--it played the decisive role in shaping, depicting, restoring and disseminating the poetry.⁵⁶

Given all of these factors, the epic songs satisfied the spiritual needs of all social classes. Through the melodies, the illiterate lower class could learn and remember the song; the more learned high-middle and upper classes were given the opportunity of not merely singing, but also of reading and writing these works. The epic song, "...being the bridge between oral and written tradition, was important because it represented a genre whose content, form, and music everyone could understand."⁵⁷

This phenomenon probably explains why the epic song became the "standard musical language" of the period. It was recognized and accepted by the society that used it, and it consequently became the leading musico-literary form of sixteenth-century Hungary.⁵⁸

56. Bence Szabolcsi, op. cit., 26.

57. Zoltán Falvy, The History of Hungarian Music, 53.

58. Bence Szabolcsi, A zenei köznyelv problémái [The Problems of the Standard Musical Language] (Budapest: Akadémiai Kiadó, 1968), 10.

3. The Later Development of Epic Songs (17th c.)

Although it was during the sixteenth century that the epic song reached its zenith, its presence has been noted, though on a reduced scale, in succeeding centuries, even to the present time.

Epic songs were still being written and performed at the beginning of the seventeenth century. And from this period dates the Enekes könyv [Songbook] by Ferenc Wathay (1604-1606), one of the most beautifully decorated Hungarian manuscripts of the period.⁵⁹

After 1630 we find a gradual transformation of the epic song from chanted verse to printed literature. This transformation is also reflected by the increased absence of the "ad notam" indications.

Despite the fact that the epic song lost its leading role in the seventeenth century, some of the elements--for instance, reference to current historical events, or performance as a chanted verse type--continued to live in the new artistic forms that appeared in the seventeenth century: ballads, lyrical songs, patriotic or military songs, captive's songs, the song of the exiled

59. See Chapter III/2.

("bujdosó" in Hungarian), and jeremiads.⁶⁰

Beginning in about the 1630s, the epic songs gradually began to deteriorate into the "penny novel" literature of the lower-classes, while its real character--that is, chanted verse--spread through oral tradition up to the present time.⁶¹ The songs that were taken over by the peasants and that survived within the folk tradition were those associated with especially melodious tunes. However, most of the epic songs that have survived through oral tradition exhibit a change in style, employing ornaments, more complex rhythms, and wider ranges, all of which underscore relationships with

60. The appearance of patriotic songs was brought about by the political atmosphere of Hungary, which was marked by the aspiration for the unity of the country and the discontent of the people with the Habsburgs, who at the end of the sixteenth century took up the Counter Reformation against the Protestants. This situation led to several insurrections (like that under the leadership of István Bocskay from 1604 to 1606) and the civil war ("kuruc" war in Hungarian) of 1703-1711 under the leadership of Ferenc Rákoczy II (1676-1735). The most significant document of the "kuruc" repertoire is the Daloskönyv [Songbook] by György Szentesi, a manuscript from the early eighteenth century.

61. Géza Papp, op. cit., 17.

the style of folk singing. For instance, the tune "Eleazár," probably one of the most famous sixteenth-century epic songs (it first appeared in the Hoffgreff Songbook, 1554-1555), was popular in the seventeenth century among the people, and its extant variants display the above-mentioned stylistic changes.⁶² (See Example 2 on the next page).

62. Janka Szendrei, László Dobszay, and Benjamin Rajeczky, A xvi-xvii századi dallamaink a népi emlékezetben [Our XVI-XVII-Century Songs in Folk Tradition] (Budapest: Akadémiai Kiadó, 1979), I, 30-31, and II, 12-13. Other example of the above regard the tune "Árgirus." Ibid., I, 244-245.

Example 2. The "Eleazar" tune (a) and its surviving variants in the folk tradition, from Szendrei, Dobszay, and Rajeczky, op. cit., I, 30-31.

[illegible]

Identification of the tunes from Example 2:⁶³

Tune	Name and age of the performer	Place	Year
b.	Mária Sándor, 68	Mélykút	1963
c.	Mária Szabadi, 67	Felsőerek	1957
d.	Mária Kola, 40	Lacháza	1969
e.	János Joó, 59	Pereg	1937
f.	Mária Szabados, 64	Lébény	1959
g.	István Oszvald, 90	Nemesoroszi	1958
h.	Erzsébet Hankó, 69	Békéscsaba	1960
i.	János Todor, 75	Kézdipolyán	1959
j.	L. Lajtha	Szentegyházasszalu	1943
k.	Anna Basa, 48	Hadikfalva	1967
l.	Rozalia Majjar, 40	"	1969
m.	Anna Kostyál, 70	Menyhe	1970
n.	Márton Kovács, 82	Mélykút	1963
o.	I. Volly	Vitnyéd	n.d.
p.	Rozália Orbán, 64	Lővéte	1963

63. Ibid., II, 12-13.

4. Performance Practice of Hungarian Epic Songs in the Nineteenth and Twentieth Centuries

Although the composition of the epic songs declined in the seventeenth and eighteenth centuries, the genre did not disappear completely. "At the turn of the nineteenth century, there still were epic song performers without whom a crowded market could not be even imagined."⁶⁴

In the nineteenth and early twentieth centuries, the inheritors of the epic-song tradition were the folk singers, as well as such people of the lower-classes as beggars and gypsies. Around 1953 there were four such singers who are remembered for performing epic songs: Gyula Albók (Csenger), József Faliznyó (Tarpa), István Oláh (Jászberény), and János Labancz (Pest).⁶⁵

In addition to the sixteenth-century songs that they performed, which they probably knew from childhood, they also added to the repertoires new songs that dealt with current events or Biblical stories from the New Testament. Up to 1945 there were performers in Pócs and Andócs (Hungary) where the singers sang at the parish

64. Lajos Takács, Históriások, históriák, [Epic Songs and Epic Song Performers] (Budapest: Akadémiai Kiadó, 1958), 3-4.

65. Ibid., 14.

feasts about the Annunciation of the Virgin and other subjects from the Bible.⁶⁶ The people enjoyed those stories, and sometimes a crowd gathered around the singer.

Plate 20. A beggar singing epic songs in Máriapócs (Hungary) in 1953.



It was customary among epic song performers to have in hand the printed text of the songs, which they could then sell to the audience. Moreover, some of them would make minimal changes in an already existing text and publish it under their own name. This explains why a large number of textual variants exist bearing different names.

66. Ibid., 15.

The continued popularity of epic songs at the beginning of the twentieth century can be verified by the many publishers who printed several thousand copies of an epic song and sold them inexpensively. Among them, the best known were Adolf Fohn (Nyitra), Elek Jóba (Nyiregyháza), János Csuka (Debrecen), Csapó (Túrkeve), Kálmán Rózsa, Vilmos Mehner, and Bartalits (Budapest). Some of the previously mentioned performers were in their youth in contact with, or worked for, the above publishers, who in turn helped them market their songs.⁶⁷

While the texts of the new epic songs were printed, the melodies sung to them were either well known tunes or improvisations. Yet even these new songs still maintained some elements of the sixteenth-century epic songs: the formal structure (the use of an opening and ending, with the climax occurring in the middle strophes), eleven-or twelve-syllable verses, and the strong relation with the melody.

During the first half of the nineteenth century, performance of epic songs took place mainly at the open markets and parish feasts. "After the singer chose a proper place, he took his instrument and played a couple

67. József Faliznyó started his career as wanderer-publisher; Gyula Albók met most of the publishers while he was a bookkeeper; István Oláh worked in a publishing house in Mezőkövesd. See Lajos Takács, op. cit., 26.

of measures from a well known tune, to set the atmosphere...then he began singing."⁶⁸ A metallic tone quality is said to have characterized most of the singers (for instance Albók, Faliznyó, and others). During the performance some would close their eyes and employ large gestures in order to be more convincing. Lowering and raising the voice was correlated with the action of the text: a tranquil voice evokes peaceful episodes, while an agitated one aids in building up to the climax.⁶⁹

At some parish feasts the singers taught the congregation epic songs on Biblical subjects. First, the singer starts with the opening strophe, and since the same tune is repeated for the other strophes, the crowd could join in toward the end of the song.⁷⁰

68. Ibid., 39.

69. Some singers used to play tricks, as when reaching the climax of the song. With the audience tensely awaiting the end of the story, they just stopped suddenly and said: "If you wish to know the end of the story, buy the song...it costs only two pennies." Ibid., 43.

70. I recall participating with my parents on such occasions in 1947 in Csiksomlyó (Transylvania), where the feast of the Virgin Mary attracts people from all parts of the country. Some of the singers performed at the turns of the serpentine road, which goes up to the church, having in front of them a bunch of printed songs to sell. People who stopped to listen to the singing also started to hum the tune, spontaneously, and continued singing the melody while walking away.

Plate 21. János Faliznyó, an epic song performer in Tarpa (Hungary) in 1953.



The best season for open-air singing was the summer. In winter, however, some of the singers turned to a "second" business, selling tobacco, calendars or books.

In recent years, the preservation of sixteenth-century epic songs has become the aim of a number of Hungarian musicians. Among these the most successful is undoubtedly Tamás Kobzos Kiss,⁷¹ whose views on the sub-

71. Tamás Kobzos Kiss (b. May 30, 1950, in Debrecen) graduated from the Institute of Chemistry in Budapest.

ject may answer some of the still obscure questions.

Tamás K. Kiss repertoire includes about twenty five epic songs from Tinódi's Cronica, the Hoffgreff Songbook, and various other song collections. In his performance of epic songs he observes the techniques of the Chángós (region of Baranya) and the Central Asian people, who, up to the present, have maintained the characteristic features of old epic singing. The use of special tone qualities, a throaty penetrating, metallic voice, is one of the remarkable qualities of Tamás Kiss, who claims to have learned them from the Csángós while collecting folk music in 1973.

To listen to Tamás Kiss's performance of epic songs is a remarkable experience. As he himself states, he makes every effort "...to take the audience back to the spirit of the sixteenth century, instead of performing

He is a former folk singer who plays various instruments (lute, koboz, guitar, cithern, pipe, piano, and others). His rich activity of keeping alive this unique repertoire consists of concerts both in Hungary and abroad, participation on radio and television broadcasts, and the publication of articles on the subject. In addition to the Hungarian epic song repertoire, he is a knowledgeable performer of Turkish, Vogul, and Kirghiz music. Other performers who occasionally sing epic songs are István Szabó, Ferenc Virágh, András Kecskes and László Kuncz.

this repertoire from the viewpoint of a contemporary singer."⁷² His gestures and miming contribute to the wide range of changing of moods—from dramatic to lyric, or satiric—which are reflected on the faces of the listeners. Moreover, in calling attention to the beginning of the story, he often declaims the first line of the strophe with a high penetrating voice accompanied by instrumental rhythmic figurations. His acceleration of the tempo helps to create the climax of the main event. Since most of the epic songs are very long (some have as many as 750 strophes), he often selects strophes from the beginning, middle, and end of the song.

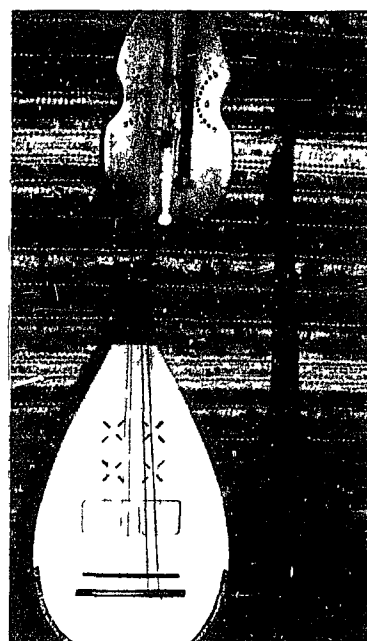
Among the instruments used today to accompany the epic songs are the lute, koboz, "hegedő" (fiddle), and the cithern. Tamás Kiss believes that "...the accompaniment of the sixteenth-century epic songs was improvised, which explains why none of the surviving printed songs bear any accompaniment."⁷³ In his performance he also follows the improvisational style of the accompaniment, which consists of rhythmic underlining of the melody (or declamation) and intervals of a perfect fifth or fourth. However, sometimes he accompanies the tune in unison.

72. Interview with Tamás K. Kiss, Budapest, October 14, 1981 Appendix B.

73. Ibid.

With regard to these particular accompaniments, he was influenced by Central Asian performance practices, especially those of the Kirghiz repertoire.

Plate 22. Tamás Kiss, an epic song performer, holding the "pumpkin cither" ("tök citera" in Hungarian, tuned c^1-g^2). The picture on the left represents his three-stringed fiddle or "hegedő" (tuned $c^1-g^1-c^2$) made by Kristóf Nagy in Kecskemét in 1976. The picture on the right represent his double-four-stringed "koboz" (tuned $GG-d^1d^1-g^1g^1-c^2c^2$) which is played with a plectrum, and which was made in Transylvania.



Listening carefully to Tamás Kiss's intonation of some of the epic songs, and comparing it with the original notation, one notices the transformation of the interval of the major third into a minor third.⁷⁴ He explains this interpretation by the practice of the "Transdanubian third" ("Dunántúli terc" in Hungarian), which consists of the free alternation between major and minor thirds, a technique that occurs frequently in the folk music of the regions beyond the Danube.⁷⁵ Consequently, this technique has influenced contemporary epic song performers.

The preservation of sixteenth-century epic songs in Hungary has even captured the attention of the populace-at-large. In concert halls, museums, and historical landmarks, and under the patronage of the Institute of Musicology of the Hungarian Academy of Sciences (Dr. Zoltán Falvy, director), concerts that include this unique

74. One of the epic songs in which this occurs is "Hadmagyoknak tanuság" ["Instructions to the lieutenants to fight the Turks"], Tinódi's Cronica, fol. h2^v.

75. For instance, there exist two versions of the famous Hungarian folk song "Hej Dunáról fúj a szél" ["The Wind Blows from the Danube"], one with the major third, and the other one with the minor third:



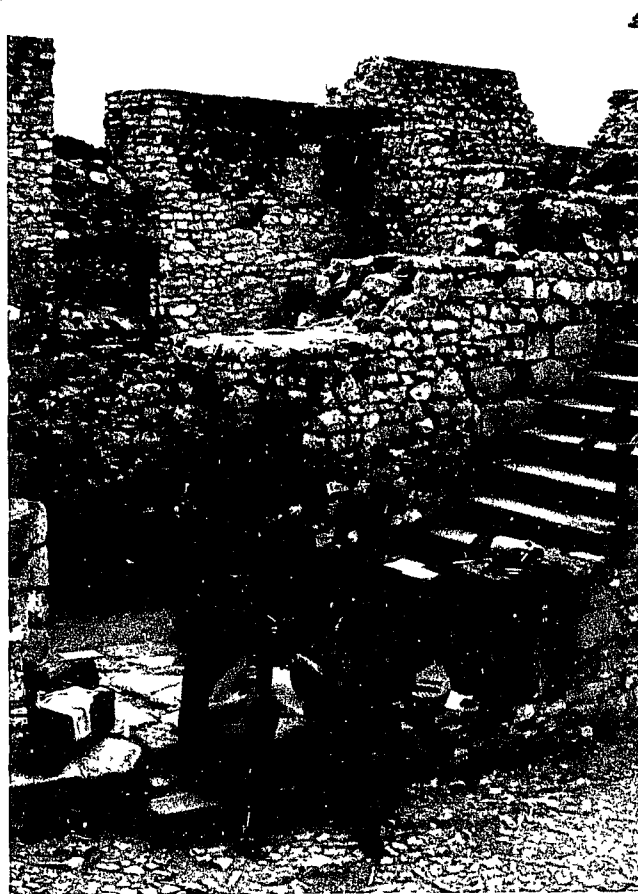
repertoire are often scheduled.⁷⁶ One of these, which I attended, was organized at the Kinizsi fortress,⁷⁷ fine accoustics of which enabled the music to be heard far outside its medieval walls, attracting local peasants who occasionally joined the performance by humming the old tunes. Thus the sixteenth-century epic songs are still in the hearts of the people, and they listen to them with the same fascination that gripped their forebears many centuries ago.⁷⁸

76. See János Malina, "Esztergomi históriások" ["Epic Song Performers at Esztergom"] in Muzsika, X (1981), 34-36.

77. The Kinizsi fortress in Nagyvázsöny, named after the Hungarian hero Pál Kinizsi (d.1494) is one of the historic landmarks that witnessed battles between Hungarians and Turks during the fifteenth century.

78. The inclusion of several of the sixteenth-century epic songs in contemporary church songbooks indicates the people's affection for--and wish to sing--this repertoire even today. See Enekeskönyv [Songbook] of the Hungarian Reformed Congregation, ed. by Imre Révész, (Budapest: A Magyarországi Református Egyház Kiadása, 1979), Nos. 161, 475 (Tinódi), 386 (from the Hoffgreff Songbook), and others. In addition, some of the famous epic songs, like "Árgirus históriája" ["The Story of Árgirus"] are taught to children in school. See also the interview with János Dáskál, Nagyvárad, October 16, 1981, Appendix B.

Plate 23. Epic song performers (clockwise, István Tóth, András Kécskés, and István Szabó) at Kinizsi fortress in Nagyvázsony (1981).



Chapter III

THE SOURCES OF SIXTEENTH-CENTURY EPIC SONGS

This chapter presents a catalogue of the sources of sixteenth-century epic songs in chronological order.¹ The material is in two parts:

1. Printed Songbooks

A. Main Sources (Nos. 1-4)

B. Other Printed Songbooks (Nos. 5-16)

2. Manuscripts

The sources are described according to the following format: (1) title (with translation), place of publication, publishers, and date; (2) number of folios, dimensions, and structure; (3) description of the source; (4) present-day library locations of extant copies and citations of facsimile editions; and (5) contents.²

Library Sigla

The following sigla are used to indicate the library locations of the songbooks:

-
1. Although they transmit the epic song of the sixteenth century, many of the sources date from the seventeenth and even the eighteenth centuries.
 2. The main sources (Nos. 1-4 in the catalogue) are described in greatest detail; not all the categories of bibliographical information are given for the subsequent sources.

Germany (D):

LEm Leipzig, Musikbibliothek der Stadt
 W Wolfenbüttel, Herzog-August Bibliothek

Hungary (H):

Ba Budapest, Magyar Tudományos Akadémia, Régi
 Könyvek Tára és Kézirattár
 Bn Budapest, Országos Széchényi Könyvtár
 Bu Budapest, Egyetemi Könyvtár
 DR Debrecen, Tiszántúli Református Egyház-
 kerület Könyvtára
 SA Sárospatak, Tiszáninneni Református
 Egyházkerület Nagykönyvtára

Poland (PL):

WRu Wrocław, Biblioteka Uniwersytecka

Romania (R):

CR Cluj, Református Kollégium Könyvtára
 Cu Cluj, Egyetemi Könyvtár
 S Sepsiszentgyörgy, Nemzeti Múzeum

1. Printed SongbooksA. Main Sources

The four most important sources of sixteenth-century
 epic songs are:

Hoffgreff Énekeskönyv [Hoffgreff Songbook]

Sebestyén Tinódi, Cronica

Gáspár Heltai, Cancionale, az az historias enekes könyv
[Cancionale, or Epic Song Collection]

Péter Bornemisza, Enekec három rendbe [Songs in Three
Parts]

1. Hoffgreff Énekeskönyv [Hoffgreff Songbook]
 Colosvar: György Hoffgreff, c. 1554-1555(?)³

216 fols., in-4°. 10x15 1/2 cm; numbered [A-G],
 H-Z, a-z, Aa-Cc, [Dd], Ee-Hh + ?

White mensural notation for nineteen songs (Nos.
 3, 4, 6, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19,
 20, 21, 22, 24, 25); "ad notam" indication for three
 songs (Nos. 2, 7, 10).

The volume contains twenty-five epic songs. It is
 the largest collection of epic songs based on
 Biblical texts with musical notation.

Copies in: H-Ba (1), R-Cu (1) (both incomplete).

Facsimile: Bibliotheca Hungarica Antiqua, VII.
 ed. Béla Varjas, "Accompanying Study" by Márton
 Tarnóc (Budapest: Akadémiai Kiadó, 1966).

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
1.	H2	Meglőtt és megleendő dolgoknak teremtéstől fogva mind az ítéletig való história	Batizi
2.	I4	Más história az Nabukodonozor királyról és az négy fő biro- dalmokról	Batizi

-
3. Since the frontispiece of the book is missing in both
 extant copies, the exact date of publication cannot be
 determined. The above date was given by Márton Tarnóc
 in his "Accompanying Study" to the facsimile edition by
 Béla Varjas.

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
3.	L ^v	Izsák Pátriarkának szent házasságáról való széphistória	Batizi
4.	M3 ^v	Miképpen az Ur Isten Israelnak népét Egyiptomból és hasonlóképpen az magyarokat Szithiából kihozta	Farkas
5.	P1	Mózes és Józsue hadáról az Amalek ellen	Dézsi
6.	Q2 ^v	Az drága és istenfélő Gedeonról széphistória	Batizi
7.	R3 ^v	Az erős és istenfélő vitéz Sámsonról história	Fekete
8.	V2	Az erős vitéz Sámsonról más széphistória, az Biráknak könyvéből	Kákonyi
9.	Y4 ^v	Az Levitáról história...	Dézsi
10.	a2 ^v	Egy néhány szép históriák az királyoknak könyveikből	Fekete
11.	d3	Dávid királyról és Bethzabae Uriahnak feleségéről való história	Biai
12.	f4	Az Illyés prófétáról és Achab királyról való história	Csikei
13.	g2 ^v	Az igaz keresztyéneknek kevés számokról...	Sztárai
14.	l4	Az szent Tóbiásnak egész históriája	Sztárai
15.	n3	Az Holofernes és Judit asszony históriája	Sztárai
16.	q4	Az ifjú Tóbiásnak házasságáról való história énekbe szerzetet	Dézsi
17.	t2	Az Azverus királyról és az istenfélő Heszter királyné asszonról való história	Kákonyi
18.	x3	Penitenciára intő história...	Anonymous

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
19.	y4	Jeremiás próféta siralmas panaszkodásainak 5 része énekbe szerzetet	Anonymous
20.	z3	Az három istenfélő férfiakról...	Anonymous
21.	Aa4	Az istenfélő Susanna asszonnak históriája	Batizi
22.	Cc2 ^v	Az babilóniabeli Beél és Sárkány bálvány istenekről való história	Anonymous
23.	Ee1	Jónás próféta	Batizi
24.	Ee4 ^v	Az istenfélő Eleázár papról és az kegyetlen Antiochus királyról való história	Anonymous
25.	Gg2	De Maledictionibus	Szkárosi

2. Sebestyén Tinódi, Cronica
Colosvar: György Hoffgreff, 1554

160 fols., in-4°. 13 1/2 x 17 1/2 cm; numbered aa, A-Z, a-q.

Black mensural notation for all songs.⁴

Fol. aa2: introduction; fol. aa3: dedication to Ferdinand I; fol. aa3^v: table of contents; fol. q4^v:

4. Mensural notation using only black notes is characteristic to the Cronica (see Chapter VI). The woodblocks for both the musical notation and the ornaments were made by Jacobus Lucius (also known as Siebenbürger). Born in Transylvania (precise date not known), Lucius worked for various publishers in Wittenberg and Helmstadt circa 1583. See Miklós Biró, Nyomdászati Lexikon, 292.

Tinódi's coat-of arms.⁵ The title page reads: "Cronica Tinodi Sebestien szörzese. Első reszebe Ianos Kiral halalatul fogua ez esztendeig Dunan innet Erdel orszaggal löt minden hadac, veszödelmec reuitedön szép notakual enökbe vadnac. Mas reszébe külömb külömb idökbe es orszagokba löt dolgoc, istoriac vannac. Colosvarba 1554 esztendöbe ("Cronica by Sebestyén Tinódi: Part One [includes] songs the texts of which deal with stories from Transylvania from the death of King János to the present; Part Two [includes] stories of various times and countries. Colosvar, 1554").

The volume contains twenty-two⁶ epic songs by Tinódi and is organized in two parts: Part One (fols. A-24) includes eight songs, the texts of which deal with recent historical events in Transylvania; these are presented in chronological order according to subject

5. See Chapter II, Plate 19.

6. Three epic songs by Tinódi which are not included in the Cronica are: "Jáson és Medea," "Csereyné-kódex (1565-1579), fols. 50-64; "János király fiáról való história" ["Story about the son of King János"], "Detsi-kódex (1609-1613), fols. 145-150v; and "Jónás prófétáról szóló história" ["Story about the Prophet Jonah"], "Lugossy-kódex (1629-1635), fols. 30-30v. See Part 2 of this chapter.

matter, with the chronological spread extending from the death of King János Szapolyai in 1540 to 1553; Part Two (fols. a-q4) includes fourteen songs based on historical events prior to 1540 (fifteenth and sixteenth centuries) and stories from the Bible. The volume is the most important source with musical notation for the so-called "informational" type of epic song, which, as Tinódi indicated in his Preface, was intended to inform the populace of current historical events, specifically of the wars against the Turks.

Copies in: H-Ba (2), H-Bn (3), R-Cu (1).

Facsimile: Bibliotheca Hungarica Antiqua, II, ed. Béla Varjas, "Accompanying Study" by László Bóta (Budapest: Akadémiai Kiadó, 1959).⁷

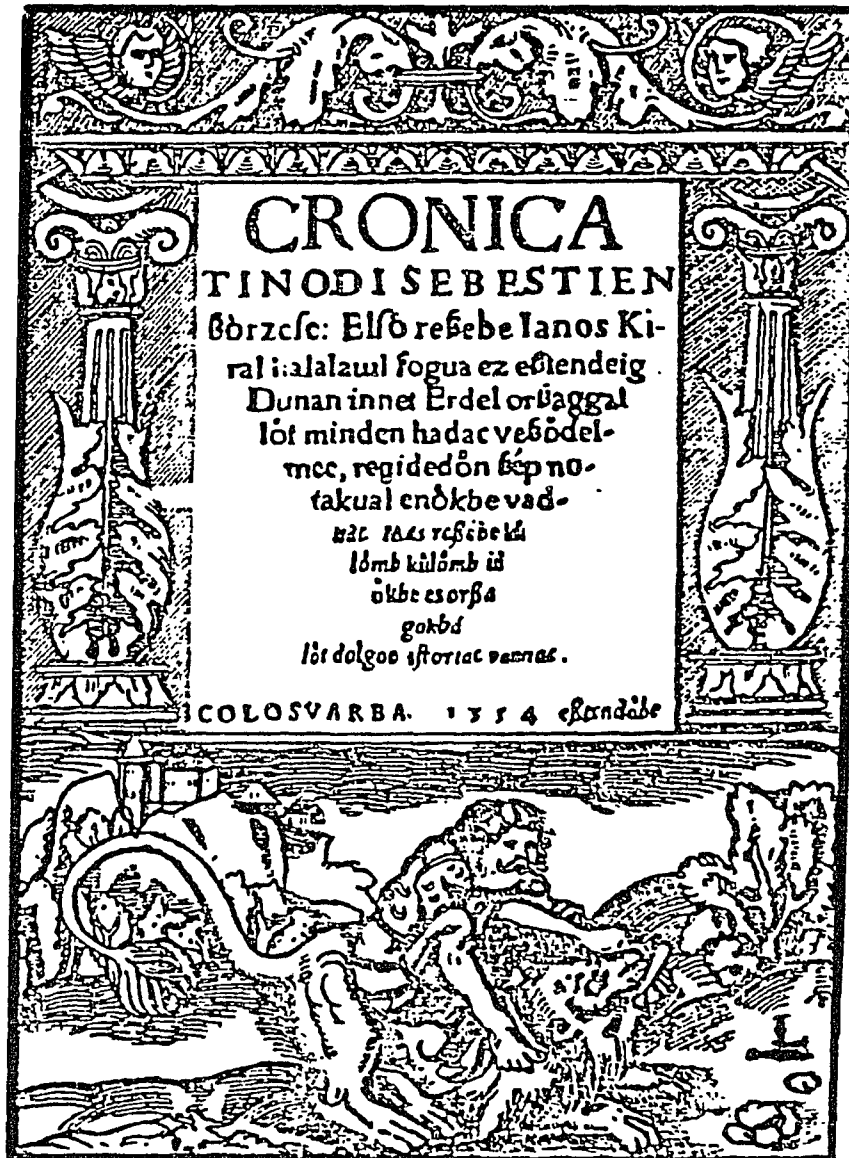
Part One

<u>No.</u>	<u>Fol.</u>	<u>Title</u>
1.	A	Erdéli história
2.	G4 ^v	Szegedi veszedelem
3.	I2	Az vég Temesvárbán Losonci Istvánnak haláláról
4.	L3	Budai Ali Basa históriája
5.	M2	Ördög Mátyás vesződelme
6.	N2 ^v	Eger vár viadaláról való ének

7. The facsimile edition is based on a copy preserved at H-Bn.

<u>No.</u>	<u>Fol.</u>	<u>Title</u>
7.	V3 ^V	Egri históriának summája
8.	Y3	Terec János
<u>Part Two</u>		
9.	a	Károl császár hada Saxoniába ot Kurfirstnak megfogása
10.	c ^V	Szitnya, Léva, Csábrág és Murány várának megvevése
11.	e ^V	Dávid királ mint az nagy Goliáttal megvivott
12.	f4	Judit asszon históriája
13.	h2 ^V	Hadnagyoknak tanuság mikor a terekkel szembe akarnak öklelni
14.	h4	Szulimán császár Kazul basával viadaláról
15.	k	Sok féle részegösről
16.	k4	Buda veszéséről és Terec Bálint fogságáról
17.	l3 ^V	Prini Péternek, Mailát Istvánnak, és Terec Bálintnak fogságokról
18.	m2	Verböci Imrének Kázon hadával Kozári mezőn viadalja
19.	n	Az Szalkai mezőn való viadalról
20.	o ^V	Varkucs Tamás idejébe lőtt csaták Egörből
21.	p3	Kapitán György baj viadalja
22.	q2 ^V	Az udvarbirákról és kulcsárokról

Plate 24. The title page of Tinódi's Cronica (by the engraver Jacobus Lucius, whose initial appears in the lower right-hand corner).



3. Cancionale, az az historias enekes könyv [Cancionale, or Epic Song Collection]

Colosvar: Gáspár Heltai, 1574

231 fols., in-4°. 13 1/2 x 21 cm; numbered A-Iiij, A-Fiij, A-Ziij, (:), A-Giij, A-Miij.

Black mensural notation for five songs (Nos. 8, 13, 15, 16, 18);⁸ "ad notam" indications for two songs (Nos. 1, 7).

Fol. Ai^V: introduction; fol. Aij: table of contents listing the titles of the songs; fol. Cij: Tinódi's coat-of-arms. The title page reads: "Cancionale, az az historias enekes könyw, mellyben külemb külemb szép lőt dolgoc vadnac nyomtatua à Magyarai Királyokról, és egyeb szép lőt dolgokról, Gyönyörűségessac oluasásra, és halgatásra. Az Énekeknek Laistromat meg találod à következő leuelen. Psalm XLVI. löyetek el és lássátoc meg az Wrnac nagy czeleködetit, Mely igen czodállatosoc az embereknek fiaiközet. Heltai Gáspár, Colosvarot 1574" ("Cancionale, or Epic Song Collection, which includes stories about the Hungarian Kings and other subjects to be read and heard. The table of contents appears on the next page. Psalm XLVI: Note the miracles of the Lord among the people. Gáspár Heltai, Colosvar, 1574").

8. The musical notation appears in only five of Tinódi's six songs, all of which are reprinted from his Cronica (see Chapter VI, Concordances for Nos. 19, 20, 21, 22, and 36); his "Zsigmond király" ["King Zsigmond," fols. E-Iiiij^V] lacks musical notation. See also fn. 10.

Of the twenty epic songs that are included, seventeen describe historical events in Hungary, while the others are based on stories of foreign lands.

Copy in: H-Bn (1)

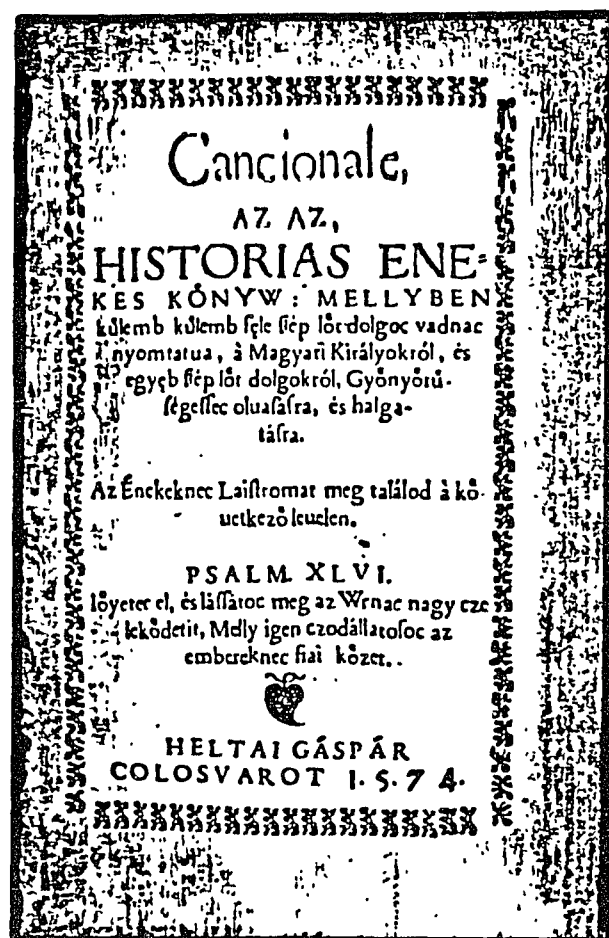
Facsimile: Bibliotheca Hungarica Antiqua, V, ed. Béla Varjas, "Accompanying Study" by Varjas (Budapest: Akadémiai Kiadó, 1962).

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
1.	Aij ^v	A Bela királyrol...	Temesvári
2.	E	Sigmond Király és Czászár-nac Chronikája	Tinódi
3. ⁹	A ^v	Historias enec az nagy vr Bankbánrol	Valkai
4.	Biiij	Az nagy vitez Hunyadi Iánosról...	Nagybáncsai
5.	A	Az vitez Vaydafi Lászlóról, Mátyás Királynac Battyáról	Görcsöni
6.	A ^v	A felséges Mátyás Királynac egész historiája...	Görcsöni
7.	A ^v	A Könyér mezői historia	Temesvári
8. ¹⁰	Cij ^v	Isabella Királyné asszonnac historiája	Tinódi

-
9. Some of the epic songs (Nos. 3, 4, 5, 6, 7, 19) have individual title pages; this probably indicates that these songs were also sold as small, separate booklets.
10. Songs Nos. 8-18 are reprinted from Tinódi's Cronica, where they appear as Nos. 1-6. However, the table of contents of the Cancionale list some of the subtitles of the songs (Nos. 8, 9, 10, 11, 12 and 14); moreover, a change of wording may be noted in the titles of Nos. 16, 17, and 18.

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
9.	Eiiiij	Iános Hertzegnec, az Iános Király fiának lőt dolgai	Tinódi
10.	F	Frater György Kéntstartónac historiája	Tinódi
11.	Hiiiij	Az Lipppa varasnac elvesszésséről valo historiaja	Tinódi
12.	Iiiij	Az Lipppa vissza vévéséről valo historia	Tinódi
13.	Miiiij ^v	Az Temesuárnac első vitatása	Tinódi
14.	O	Az Temesuárnac másodíc vitatása	Tinódi
15. ¹¹	Lij	A Szeggedő vesszedelemről valo históriája	Tinódi
16.	P ^v	Az Ali Bassának diadalmiról...	Tinódi
17.	Qj	A Palásti vesszedelemről valo historia	Tinódi
18.	Riiij	Eger varának vitatásának historiája	Tinódi
19.	Aij	Az Barbarossának és Károly Czászárnac historiaja	Valkai
20.	Kiiij	A szép Indiaról valo historia	Valkai

11. In the table of contents number "15" represents a typographical error; the song appears in the body of the book after No. 12.

Plate 25. The title page of Heltai's Cancionale.

4. Enekec harom rendbe: kvlömb külömb felec [Songs in Three Parts: Of Various Kinds]

Detrekoe: Peter Bornemisza, 1582

334 fols., in-4°. 14 x 18 cm; numbered A-Ziiij, AA-AAiiij, a-ziiij, aa-iiij.¹²

No musical notation; "ad notam" indications for five epic songs (Nos. 1, 3, 9, 12, 17).

Fols. 1-3^V (unnumbered): dedication to Anna Csoron;¹³ fol. aa^V: table of contents that lists the song incipits in alphabetical order; fol. aaiiij^V: "Nyomtatot Detreko Varaba, Szent Iuan havanac xxiiij napian: Enyi eztendoben: MDLXXXII. Kibol diczertessec az VVR Istennec Neue. Amen" ("It was published in the castle at Detrekő on the 24th of the month of Saint Junia in 1582. Through this I praise the name of the Lord. Amen"). The title page reads: "Enekec harom rendbe: kvlömb külömb felec. I. Elsöbe: Röuid deczeretec vадnac. Kiknec szamoc CXCVIII. kic közzül soc, Predikatioc melle valoc. II. Masikba, Hoszabbac vадnac: az Szent Iras intesi es magyarazati szerint. Kic Predikatioc gyarant oktatnac. Kiknec szamoc aproual elegy LX. III. Harmadikba: Az Biblianac

12. The pagination is also given in Roman numerals from I to CCCXXXIIII.

13. Anna Csoron was the wife of the nobleman István Balassi, at whose castle in Detrekő the songbook was published.

ki valogatot fő fő XVIII Historiaiból valoc.
 Rendeltettec Bornemisza Peter által. Psalm: 103.
 Aldgyatok az VVrat minden ő seregi. Detrekoe varaba,
 MCLXXXII" ("Songs in Three Parts: Of Various Kinds.
 Part One [includes] short texts of the 198 psalms that
 may be used with the sermon. Part Two [includes] longer
 texts of sixty songs, based on teachings of the Bible.
 Part Three [includes] eighteen epic song texts based on
 Biblical stories. By Peter Bornemisza. Psalm 103:
 Praise the Lord and all His people. In the castle at
 Detrekoe, 1582").

Copies in: H-Ba (2), H-Bn (3), H-Bu (2) (all
 copies are incomplete).

Facsimile: Bibliotheca Hungarica Antiqua, VI,
 ed. Béla Varjas, "Accompanying Study" by Sándor Kovács
 (Budapest: Akadémiai Kiadó, 1964).¹⁴

Part Three¹⁵

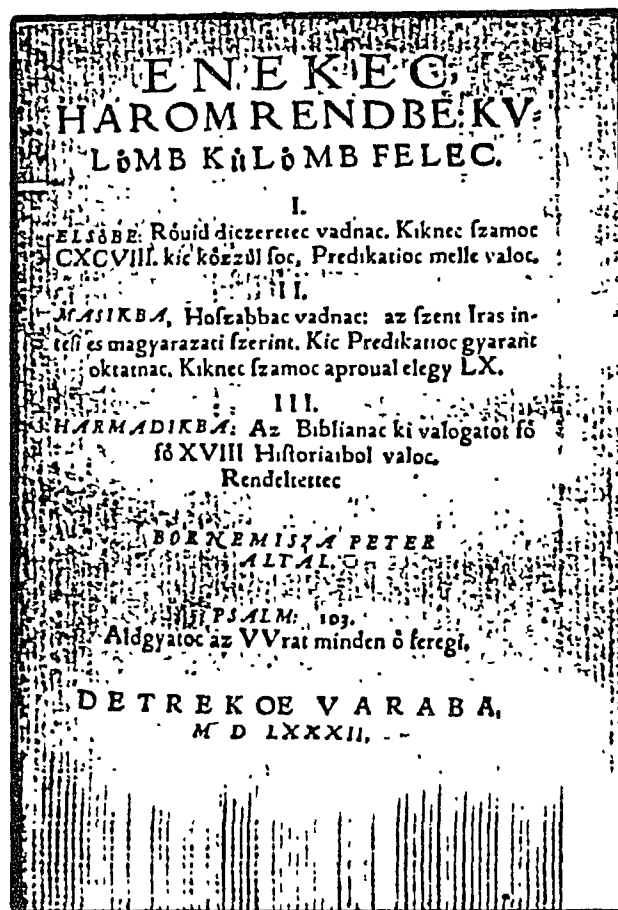
<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
1.	CCLIX	Vilag kezdetitvl lött dolgokrol	Dézsi

14. The facsimile edition is a composite of a number of
 extant copies, none of which is complete.

15. For the contents of Parts One and Two, see the
 facsimile edition by Varjas, Bibliotheca Hungarica
 Antiqua, VI, "Accompanying Study" by Sándor Kovács,
 16-18.

<u>No.</u>	<u>Fol.</u>	<u>Title</u>	<u>Composer</u>
2.	CCLXIII ^V	Az sido es magyar Nemzetről	Farkas
3.	CCLXVII	Isaac aldozattyarol	Dézsí
4.	CCLXX	Iacob patriarcha fianac Josephnec szep Historiaia	Nagybáncsai
5.	CCLXXVIII	Aegyptombeli ki ioeveseről Israelnec	Szeremlyéni
6.	CCLXXXI ^V	Moyses es Iosve hadarol az Amalec ellen	Dézsí
7.	CCLXXXIIII	Samson historiaia	Kákonyi
8.	CCLXXXVII ^V	David kiraly mint a nagy Goliattal meg viwt	Tinódi
9.	CCXCII ^V	Az igaz kereztyeneknec keues szamokrol...	Sztárai
10.	CCC	Machabevsrol	Dézsí
11.	CCCIIII	Levita felesegeről	Dézsí
12.	CCCVII	Az Holofernes es Ivdith aszony Historiaia	Sztárai
13.	CCCXIII	Hester historiaia	Kákonyi
14.	CCCXVII	Isaac hazasagarol valo historia	Batizi
15.	CCCXX	Tobias hazasagarol	Dézsí
16.	CCCXXV	Svsanna historiaia	Batizi
17.	CCCXXVII ^V	Az szent Iobrol	Tolnai
18.	CCCXXXI ^V	Ionas prophetanac historiaia	Batizi

Plate 26. The title page of Bornemisza'a Enekec három rendbe.



B. Other Printed Songbooks

5. Keresztyéni gywlekezetbe való isteni diczéreték és imádságok [Psalms and Prayers to God for Christian Congregations]

Place unknown: Gál Huszár, 1560

184 fols., in-8°.

White mensural notation for forty-nine songs.

The volume consists of 107 song texts that include psalms, laude, hymns, and laments for the Protestant congregation. Fol. F2^v: Lauda, "Minden embernek illic ezt megtudni" ["All people should acknowledge this"] is a contrafactum of an epic song.¹⁶

Copies in: H-Bn (3)¹⁷

6. A Keresztyeni gywlekezetbe valo isteni diczeretek [Psalms to God for Christian Congregations]

Varad: Raphael Hoffhalter, 1566

188 fols., in-4°.

No musical notation; "ad notam" indications for forty-three songs.

16. See Chapter VI, No. 48.

17. One of the exemplars, found under the signature RMK 140 was discovered in 1975 by Gedeon Borsa in Stuttgart and was transferred to Budapest. See Kálmán T. Csomasz, "Huszár Gál énekeskönyve (1560) és zenei jelentősége" ["Gál Huszár's Songbook (1560) and its importance in Music"] in Magyar Zene, II, (Budapest: Magyar Zeneművészeti Szövetség, 1981), 176-208.

The so-called "Váradi énekeskönyv" ["Váradi Song-book"], consists of 117 song texts that include hymns, psalms, laments, songs for religious feasts, and some of Luther's psalms and hymns translated into Hungarian.¹⁸ Fol. 165: Psalm XXIX is a contrafactum of an epic song bearing the "ad notam Iasonis" indication that refers to Sebestyén Tinódi's "Alya cancio opttima de Regys Iason."¹⁹ The title page of the songbook contains an engraving by Laurentius Fronius of Saxony that represents King David (Plate 27).

Copy in: D-W (1)

Facsimile: Bibliotheca Hungarica Antiqua, IX, ed. Béla Varjas, "Accompanying Study" by Tibor Schulek (Budapest: Akadémiai Kiadó, 1975).

18. Schulek, "Accompanying Study" to the facsimile edition (see above), 15.

19. See Chapter VI, No. 38.

Plate 27. The title page of Hoffhalter's A Keresztyeni gyülekezetbe (Varad, 1566).

**A KERESZTYE
NI GYŰLEKEZETBEN VALO
ISTENI DICZERETEK EGYBENSZE-
DÜGETTEK, ES MOSTAN NYOMTATTA-
tak vyonnan oregbitekek, es emen-
daltattatak L. F. által.**



PSALMO C. XLIX.

**Diczeretet mondgyatok az Istennek az fen-
teknek Gyülekezetiben.**

VARADON.

**Nyomtatot Raphael Hoffhalter, ANNO D.
M. D. LXVj.**

7. Gergely Szegedi, Énekes könyv [Songbook]
Debrecen: András Komlós, 1569

221 fols., in-4°.

No musical notation; "ad notam" indications appear frequently.

The volume contains 136 song texts including psalms, hymns, and songs to be sung after the sermon. Fol 46: Psalm XXIX, "Dávid prófétának imádkozásából" ["From the Prayer of the Prophet David"] is a contrafactum of an epic song.²⁰ Fol. 216: Gergely Szegedi, "A magyaroknak siralmas éneke a tatár rablásról" ["The lament of the Hungarians over the Tartar pillage"].²¹

Copy in: Pl-WRu (1)

Facsimile: Szegedi Gergely énekeskönyve 1569-ből
[Gergely Szegedi's Songbook of 1569], ed. Áron Szilády
(Budapest: Akadémiai Kiadó, 1893).

8. Az kereztieni gievlekezetben valo isteni diczéreték
[Psalms to God for Christian Congregations]
Bartfa: David Gutgesell, 1593

418 fols., in-4°.

20. See Chapter VI, No. 38.

21. Ibid., 49.

No musical notation; "ad notam" indications for sixty-five songs.

The songbook includes 270 texts of Lutheran songs that comprise psalms, hymns and laments. Fol. 313: Psalm 34, is a contrafactum of an epic song bearing the indication "ad notam: Árpád vala fő az kap [itánságba]," that is, the incipit of Ambrus Göröcsöni's "Mátyás király históriája" ["The story of King Matthias"].²²

Copies in: H-Bn (2), H-Bu (2), H-SA (4).

9. Albert Molnár Szenci, Psalterium Ungaricum
Herborn: Christof Hollos, 1607

494 fols., in-12°

White mensural notation for 125 songs: "ad notam" indications appear frequently. Some of the latter are used for recovering the tune of András Valkai's "Historia...Andoinusrol...és Alboinusrol" ["Story...about Andoinus and...Alboinus"].²³

On fols. 1-3^v there is a dedication to Frederick IV and Maurice, Count of Hessen; it is followed by an introduction.

22. See Chapter VI, No. 43; Concordances, No. 38.

23. Ibid., No. 51.

The songbook is a Hungarian translation of the Geneva Psalter.²⁴ It includes 150 psalms and is one of the most important song collections of the Reformed Congregation.

Copy in: H-Bn (1)

10. Cantus Catholici
Leipzig: Brewer Nyomda,²⁵ 1651

287 fols., in-4°.

White mensural notation for 129 songs; "ad notam" indications appear frequently.

The volume consists of 200 songs that include psalms, hymns, secular songs and litanies. Fol. 154: "Szent Borbála szüzről" ["The Virgin Saint Barbara"], and fol. 175: "Szent David Profeta" ["The Prophet Saint David"]

-
24. The Geneva Psalter, Les Pseaumes en rime françoise par Clément Marot et Théodore de Bèze (1562), includes the 150 psalms of David; there is musical notation for 125 psalms. The settings were composed by Louis Bourgeois (1510-1569) and the unknown "Maître Pierre." The Geneva Psalter was translated into various languages; the German translation by Ambrus Lobwasser (Leipzig, 1573) influenced the Hungarian translation. See Csomasz, A református gyülekezeti énekles [The Congregational Singing of the Reformed] (Budapest: A Magyar Református Egyház Kiadása, 1950), 98-99.
25. See Géza Papp, A xvii század énekelt dallamai [The Melodies of the XVII Century] (Budapest: Akadémiai Kiadó, 1970), 40.

are contrafacta of epic songs.²⁶ Although it is a Catholic songbook, some of the songs are of Protestant origin.²⁷

Copy in: H-Bn (1)

Facsimile: Cantus Catholici, ed. Vajthó László (Budapest: Királyi Magyar Egyetemi Nyomda, 1936).

11. János Károni, Cantionale Catholicum
Csik: András Cassai, 1676

786 fols., in-4°.

No musical notation; "ad notam" indications appear frequently.

At the beginning of the book there is an Introduction.

This volume is one of the largest Catholic song collections of the period. It consists of 795 song texts in Latin and Hungarian, including psalms, hymns, litanies, "Cantiones de Tempore," laments, "Dominica ad Vesperas," and the "Passio de Vita Christi," which is a contrafactum of an epic song.²⁸ About ninety-four songs were copied from other song collections (such as the Cantus Catholici); moreover, the psalms,

26. See Chapter VI, Nos. 46 and 51.

27. Papp, op. cit., 40.

28. See Chapter VI, No. 39.

hymns, and laments were taken from Protestant songbooks,²⁹ while some of the texts were written by Kájoni himself.³⁰

Copy in: H-Bn (1)

Modern transcription: János Kájoni, Cantionale Catholicum, ed. Péter Pál Domokos (Budapest: Szent István Társulat, 1979).

12. István Illyés, Soltári énekek...és halottas énekek
[Songs of Psalms...and Laments]
Nagyszombat: János Hörmann and János Friedl, 1693

443 fols., in-8°.

White mensural notation for thirty-eight songs;
"ad notam" indications appear frequently.

Folios 1-2^v contain a dedication to György Szecseni (the archbishop of Esztergom), after which there is an Introduction.

The volume is organized in two parts: Part One, Songs of Psalms, includes eighty-five psalms, of which twenty-one bear musical notation; Part Two, Laments, includes sixty-nine laments, with seventeen having

29. Papp, op. cit., 48.

30. Ferenc Jénaki, Kájoni János énekes könyve és forrásai [János Kájoni's Songbook and its Sources] (Kölozsvár: A Magyar Irodalomtörténeti Szeminárium, 1914), 115.

musical notation. Fol. 46: Psalm XXIX, "Dávid prófétának imádkozásából" ["From the Prayer of the Prophet David"] is a contrafactum of an epic song.³¹ Fol. 68: Psalm XLV, "Mikor Sennakerib..." appears as an "ad notam" indication for Balázs Békési's "Historia Sodoma [és] Gomora veszödelméről" ["Story of the destruction of Sodom and Gomorrah"].³² Fol. 134: Lament, "Sok nyomorusággal élete embernek" ["The life of man is full with miseries"] occurs in János S. Debreceni's "Cantio optima" ["Very good song"].³³

Copy in: H-Bn (1)

13. György Náray, Lyra Coelestis [The Heavenly Lyre]
Leipzig: János Hörmann, 1695

261 fols., in-4°.

White mensural notation for 109 songs.

Folios 1-1^v contain a dedication to the archbishop of Esztergom, Kolonics Lipót; folios 2-3^v contain an introduction.

A Catholic songbook, it consists of 140 songs, includ-

31. See Chapter VI, No. 38.

32. Ibid., No. 41.

33. Ibid., No. 42.

ing psalms and hymns in Latin and Hungarian. Fol. 97: "Hiszek Istenben" ["I Believe in God"] is a contrafactum of an epic song.³⁴ Most of the songs included in this collection are borrowed from other sources (mainly from Cantus Catholici and István Illyés's, Songs of Psalms).³⁵

Copy in: H-Bn (1)

14. Közönséges Isteni-Tiszteletre rendeltetett Lelki Énekek
[Songs for the Soul for the Ordinary Service]
 Kolozsvár: Sándor P. Szathmári, 1744

464 pp., in-8°.

White mensural notation for all songs.

The volume consists of 297 songs including psalms, hymns, songs for religious feasts, and a number of prayers. Fol. 124: Psalm LVII, "Irgalmazz Úr Isten immáron énnékem" ["Lord have mercy upon me"] is a contrafactum of an epic song.³⁶

Copy in: R-Cu (1); microfilm in H-Ba (A 172/VII).

34. See Chapter VI, Concordances, No. 26.

35. Csomasz, op. cit., 42.

36. See Chapter VI No. 52; Concordances, No. 49.

15. Sámuel Bodó Köpetzi and Fábian Bágyi, eds. Halott temetéskorra való énekek [Funeral Songs]
Nagyenyed, Sámuel Debretzeni, 1769

230 pp., in-12°.

White mensural notation for all songs.

The songbook includes forty-three funeral songs and nine psalms from the Geneva Psalter.³⁷ Fol. 4: Lament, "Megszabadultam már én a testi haláltól" ["I am freed of the corporal death"] appears as an "ad notam" indication in Gergely Szegedi's "A magyaroknak siralmas éneke a tatár rablásról" ["The lament of the Hungarians over the Tartar pillage"].³⁸

Copies in: R-CR (1), R-S (1)

16. Isten Közönséges Tiszteletére Rendeltetett Énekes Könyv [Songbook for the Ordinary Service of God]
Debrecen: István Margitai, 1778.

277 pp., in-4°.

White mensural notation for all songs.

The volume was compiled for the Reformed Congregation; it consists of 133 songs, including psalms, hymns, and songs for religious feasts. Fol. 465: Hymn, "Mi kegyes atyánk" ["Our graceful father"] appears as an "ad notam" indication in Pál Baranyai's "Az tékozló

37. See fn. 26.

38. See Chapter VI, No. 49.

fiuról" ["The lost son"]³⁹ Fol. 468: Psalm 34, "Mindenkoron áldom az én Uramat" ["I pray my Lord at all times"] is a contrafactum of an epic song.⁴⁰

Copy in: H-Bn (1)

2. Manuscripts

1. Csereyné-kódex (formerly in R-S)⁴¹
Date: 1565-1579

73 fols., in-4°.

The manuscript was written by three scribes: Balázs Békési (fols. 6-64^v), anonymous (fols. 64^v-65^v), and Péter Girothy (fols. 66-68^v). Fols. 50-64^v include Tinódi's epic song "Alya cantio optima de Regys Iason" ["Another good song about King Jason"] (c. 1537).⁴²

39. Ibid., No. 40.

40. Ibid., No. 43; Concordances, Nos. 46 and 49.

41. The manuscript was destroyed in World War II. See Béla Stoll, A magyar kéziratok énekeskönyvek és versgyűjtemények bibliográfiája, 1565-1840 [Bibliography of the Manuscripts of Hungarian Songbooks and Collections of Poems, 1565-1840] (Budapest: Akadémiai Kiadó, 1963), 23.

42. See Chapter VI, No. 38.

2. Ference Wathay, Énekes könyv [Songbook] (H-Ba, M.Cod. 4r. 29)⁴³

Date: 1604-1606

133 fols., in-4°.

No musical notation; "ad notam" indication for twenty-four songs.⁴⁴

Fol. 1: "Ezen könyvet az ki szakadozott állapot-
tal vala, compingaltattam Nemes Kőszöghi királyi
Városban...1706 Polány Sándor" ("Because of the book's
deterioration, it was bound in the king's city in Nemes
Kőszög...in 1706, Sándor Polány"); fol. 2: Wathay's
coat-of-arms; Fol. 2^V: "Anno 1605. Prope est Dominus
omnibus inuocantibus eum in Veritata' Fran: Wathay
scribebat " ("1605. The Lord is near to those who call
upon him in truth. It was written by Fran[cis]
Wathay "); fol. 7^V: "Kisfaludi Pál Lopta el" ("Pál
Kisfaludi stole it"); fol. 3: frontispiece; fols.
4-5^V: Introduction; fols. 107-131^V: autobiography of
Wathay; fols. 132-133: list of the personnel of the
Turkish army and their salaries. The richly ornamented
manuscript includes a large number of colored
illustrations dealing either with the texts or with
episodes from Wathay's life.

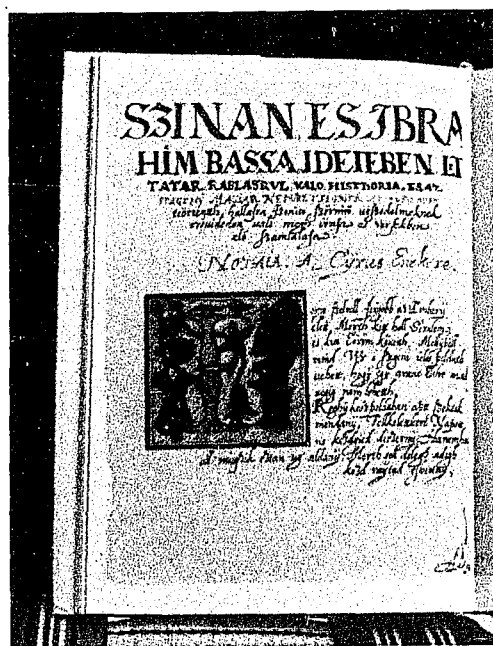
43. "M.Cod." - "Magyar Codex" ("Hungarian Codex"), a
standard abbreviation used in the Hungarian libraries.

44. See Chapter VI, Concordances, Nos. 8 and 20.

The manuscript includes twenty-eight song texts, of which three are epic songs (Nos. 3, 10,⁴⁵ and 13).

Facsimile: Wathay Ferenc énekes könyve [Ferenc Wathay's Songbook], ed. Lajos Nagy, "Accompanying Study" by Nagy (Budapest: Magyar Helikon, 1976), 2 vols.⁴⁶

Plate 28. Facsimile of Wathay's epic song, "Szinán és Ibrahim idejében lett tatár rablásról való história" ["Story about the Tartar pillage in the time of Szinan and Ibrahim Pasha"]. From Ferenc Wathay, Enekes könyv (H-Ba, M.Cod. 4r. 29), fol. 45V.



45. See Chapter VI No. 52, and Plate 28.

46. Volume I is the facsimile edition of the manuscript, Vol. II its transcription into modern Hungarian.

3. Detsi-kódex (H-Ba, M.Cod. 8r. 12)
Date: 1609-1613⁴⁷

194 fols., in-8°

No musical notation.

Fol. 4: "1609. S.D."

The manuscript named after its scribe, István Detsi, consists of forty-five song texts that include Protestant psalms, hymns, and three epic songs. Fols. 145-150^v include the text of Tinódi's "János király fiáról való história" ["Story about the son of King János"].⁴⁸

4. Simon Péchi, Énekes könyv [Songbook] (H-Ba, M.Cod. 2r. 86)
Date: 1615⁴⁹

207 fols., in-2°

No musical notation.

The manuscript contains the earliest complete collection of the texts of Fazekas Bogáti's 151 psalms

47. Stoll, op. cit., 36.

48. See fn. 6.

49. Stoll, op. cit., 42.

(1582-1583),⁵⁰ many of which are referred to "ad notam."⁵¹ In addition, the texts of eighty-six Sabbatarian religious songs are included.⁵²

5. Lipcsei-kódex (D-LEm, MS 98,⁵³ H-Ba, microfilm E/1)
Date: 1615⁵⁴

152 fols., in-4°.

No musical notation.

The inner cover of the front binding bears a bookplate with the signature of Johann Christoph Wagenseil.⁵⁵

The manuscript is organized in two parts: Part One includes poems of religious, educational, and patriotic character; Part Two includes thirteen epic songs texts,

50. For modern transcription of Bogáti's psalms, see, Miklós Fazekas Bogáti, Psalterium Magyar Zsoltár, ed. by Géza Szabó (Budapest: Magyar Helikon, 1979).

51. See Chapter VI, Nos. 3, 23, 25, 28, 29, 34, and 36.

52. The Sabbatarians are Christians who observe the Sabbath (Saturday).

53. Stoll, op. cit., 41.

54. Ibid.

55. Johann Christoph Wagenseil (1633-1705), the German encyclopaedist, visited Hungary about 1680. See Lajos Dézsi, "A lipcsei codex" ["Codex Lipcsei"] in the Irodalomtörténeti Közlemények, III [Proceedings of History of Literature, III (Budapest: Magyar Történelmi Társulat, 1916), 340.

eleven of which date from the sixteenth-century.⁵⁶
 The scribe of the manuscript was Tamás Nagy.⁵⁷

6. György Tatrosi, Énekes könyv [Songbook] (H-Bn, MS Oct. Hung. 939)
 Date: 1618⁵⁸

56 fols., in-4°.

No musical notation.

The manuscript, which is named after its scribe, György Tatrosi, was discovered in 1898 by Lajos Szádeczky in the library of Count István Apor.⁵⁹ It includes the texts of three epic songs, with its redaction of "Árgirus históriája" ["The story of Árgirus"] being one of the earliest of this epic song (Plate 29).⁶⁰

56. See Chapter VI No. 42; Concordances, Nos. 10, and 40.

57. Stoll, Ibid.

58. Stoll, op. cit. 44.

59. Lajos Dézsi, "Tatrosi György verses könyve" ["The Book of Poems of György Tatrosi"], in Ethnographia, IV (Budapest: Magyar Néprajzi Társaság Kiadása, 1914), 313.

60. See Chapter VI, No. 44.

7. Lugossy-kódex (H-DR. MS R 537, H-Bn, microfilm, Facs.
I Mss. 499)

Date: 1629-1635⁶¹

198 fols., in-4° obl.

No musical notation.

The manuscript is named after its donor, the bibliophile József Lugossy, who was the director of the library in Debrecen from 1847 to 1862.⁶² The scribe of the manuscript was Pál Somogyi.

The manuscript includes the texts of twenty-two epic songs⁶³ and twenty-three religious and educational songs. Most of the texts included in this manuscript are unique.⁶⁴

61. Stoll, op. cit., 49.

62. Gyula Szabó, "A Lugossy codex," in Magyar Könyvszemle, III [Review of Hungarian Books, III] (Budapest: Magyar Tudományos Akadémia Kiadása, 1913), 217.

63. See Chapter VI, Concordances, Nos. 40, and 50. Also see fn. 6.

64. Csomasz, op. cit., 90.

8. Csoma-kódex (H-Ba, M.Cod. 8r. 7)
Date: 1638⁶⁵

122 fols. , in-4°.

No musical notation.

The codex bears the name of its scribe, István Csoma.⁶⁶

The manuscript includes the texts of fifteen songs, among which seven are epic songs;⁶⁷ the other songs are of religious or educational character.

9. Mihály deák kódexe [The Codex of the Scribe Mihály]
(H-Bn, MS Quart. Hung. 17)
Date: 1679⁶⁸

286 fols., in-4°.

No musical notation.

The manuscript contains three different hands of which only that of the scribe Mihály has been identified (fols. 132-242^v).⁶⁹

65. Stoll, op. cit., 58.

66. Ibid.

67. See Chapter VI, Concordances, No. 11.

68. Stoll, op. cit., 82.

69. Ibid., 83.

The manuscript includes miscellaneous works: texts of forty-four songs (epic,⁷⁰ religious, and instructional), and seventeen works in prose. The manuscript has had many owners, among them the Count Ferenc Széchenyi.⁷¹

70. See Chapter VI, No. 41; Concordances, Nos. 31, and 50.

71. Count Ferenc Széchenyi (1754-1820), patron of the arts, founded the National Library in Budapest in 1802.

Chapter IV

ANALYSIS OF EPIC SONGS

As the epic song of the sixteenth century is as much a literary genre as it is a musical one, an analysis of the songs must address matters both musical and textual. Thus our discussion of the epic song is divided into two main sections: (I) Texts of the Epic Songs, in which the basic types of poem, poetic structure, and other aspects of the verse are taken up; and (II) Music of the Epic Songs, which section is itself subdivided into two parts: (i) Pitch Structure of the Melodies, and (ii) Rhythmic and Metric Structure of the Melodies.

I. Texts of the Epic Songs

1. Types

Four types of texts appear in the epic songs: (a) texts based on stories from the Old Testament; (b) descriptions of historical events of the period; (c) texts based on historical chronicles; and (d) texts based on romantic/novelistic subjects.

(a) Texts based on the stories of the Old Testament were obviously influenced by the spread of the Reformation in Hungary. Their purpose on the one hand, was to arouse the

populace to fight their enemies (the Turks and the Habsburgs) by providing parallels from the Old Testament, and, on the other, to serve as a reminder to follow the "true" religion--Protestantism--and to live an honest life.¹ Texts of the latter type also conveyed a didactic message that sought to castigate the society for its corruption and the people for their immorality. The simple tunes, which could be easily remembered, were used to promulgate the ideas of the new religion, a propaganda campaign that easily captured the hearts of a population with a strong affinity for music.²

The most important source of epic songs--with musical notation--based on the stories of the Old Testament is the Hoffgreff Songbook (Nos. 1-17).³ Other such songs are included in various other printed collections (Nos. 26, 27, 40), or were published separately

1. See Chapter I/2.

2. Music constitutes an important part of Hungarian daily life, particularly among the peasants who live a less sophisticated life. Driving through the country, one will hear women singing while they work in the fields or wash clothes in the creek. In fact one will marvel at the technical agility and clear-cut intonation of some of these totally uneducated singers. In Hungary the tradition of singing while working was noted as early as the eleventh century in the Legenda maior Sancti Gerhardi, to which Dezső Legány made reference in A magyar zene krónikája [The Chronicle of Hungarian Music] (Budapest: Zeneműkiadó Vállalat, 1962), 454.

3. See Chapter VI.

(No. 48), or reach us in manuscript sources (No. 41).⁴

(b) Texts describing historical events of the period have a two-fold purpose: first, they inform the people of current historical events, and second, they encourage an encounter between the Hungarians and the "pagans," as the Preface of Tinódi's Cronica--the most important collection of this genre--puts it. In addition to describing the battles against the Turks or Habsburgs, some of these songs go on to provide information regarding the customs of the people (Nos. 30, 36, 37, and 47), the rules of governing the country (No. 28), the description of fortresses (Nos. 20, 22, 23, and 25), and the landscape of various parts of the country (Nos. 29, 33, and 34).

One of the stylistic features of these texts is the hortatorical tone of the last few strophes, which serve to incite the people against their enemies.

In addition to the Cronica (which includes songs Nos. 18-37), this type of epic song is found in other collections, both printed (No. 49) and manuscript (Nos. 42, and 52).⁵

4. These sources are mentioned in Chapter VI along with the title of the songs.

5. Ibid.

(c) Texts based on the chronicles describe historical events of preceding centuries. Such texts occur especially in epic songs that flourished during the second half of the sixteenth-century.⁶ The appearance of this type of epic song was influenced by the growing interest of the people in the past history of their country. The deeds of the Hungarian heroes described by Bonfini, Thuróczy, Székely, and others served as examples for the need to persevere in order to overcome the difficult times.

The epic songs based on the chronicles appear without musical notation, though most of them bear "ad notam" indications. A number of the songs were published as separate booklets (Nos. 43, 45, and 46), while others were included in the Cancionale by Gáspár Heltai.⁷

(d) Texts based on romantic/novelistic subjects appear late in the sixteenth century.⁸ Two thematic features of these texts are the interweaving of elements both fantastic and realistic (Nos. 38, 39, 44, 50, 51) and the description of the exotic life of such distant countries as India or Asia Minor (No. 45). Some of these songs

6. See Chapter II, fn. 44.

7. Reference to these songs is made in the Concordances of the epic songs, Chapter VI.

8. See Chapter II/2.

(like the "Argirus," No. 44) became favorites and are still performed today.⁹

The romantic/novelistic songs were published as separate booklets (Nos. 39, 44, 45, and 51) and also appear in printed (No. 50) and manuscript collections (No. 38).

2. Poetic Structure

(a) Number of stanzas. All Hungarian epic songs are organized in stanzas whose number varies from nineteen (No. 12) to 753 (No. 45). There is no evidence indicating whether they were all sung, or whether some were recited. It is also possible that owing to their great length they were performed over several days, as indicated in the texts of some of them.¹⁰

(b) Verses. Most of the epic songs are based on stanzas of four verses. However, a few are based on stanzas of three verses (Nos. 13, 30, 39, and 42), and one whose stanza consists of six verses (No. 2). Song No. 52 is an exception of sorts in that it proceeds in quatrains until its final two stanzas, which are cast in five and six lines respectively.

9. See Chapter VI, No. 44.

10. Ibid., No. 45.

(c) Syllabification. Most of the epic songs have stanzas which contain verses that have the same number of syllables:

19 syllables	(6+6+7)	Nos. 39, 46
14 "	(4+4+6)	Nos. 17, 47
13 "	(4+4+5)	Nos. 6, 12, 30
12 "	(6+6)	Nos. 4, 9, 14, 31-34, 38, 41, 44, 50, 52
11 "	(7+4)	No. 48
	(6+5)	Nos. 37, 45
	(5+6)	No. 20
	(4+4+3)	Nos. 11, 22, 24, 27, 29, 35, 36, 43, 51
10 "	(5+5)	No. 7

It is important to note that in pieces involving a contrafactum, the new text will take over the structure of the original, thus permitting the use of the same tune. For instance, the stanzas of "The story of the godfearing priest Eleazar and the cruel king of Antioch" (No. 16) by an anonymous, which have three verses of thirteen syllables (6+7) and one verse of seven syllables is identical to the structure of the contrafactum, "The story of Judith and Holofernes" by Mihály Sztárai.¹¹

11. See Chapter VI, Concordances, No. 16.

The songs that are not accounted for in the above table are based on stanzas with a varying number of syllables per verse. They contain alternations of verses of 5, 7, 9, 11 and 13 syllables. For instance, in song No. 5, the first, third, and fourth verse of each quatrain each bears eleven syllables, while the second line has thirteen. Other epic songs that show different number of syllables from verse to verse are Nos. 1, 2, 3, 8, 16, 40, 42, and others.

(d) Rhyme scheme.¹² Most of the epic songs are based on the rhyme scheme a-a-a-a. Exceptions occur only in a few texts that display the following patterns:

a-a-b-a	Nos. 15, 16, 49
a-a-b-b	No. 47
a-b-a-b	No. 1
a-b-c-b	No. 3
a-b-c-d-c-b	No. 2

3. Comments on the Texts of the Epic Songs

(a) Recurrence of "formulas." One of the stylistic features of the sixteenth-century epic song texts is the

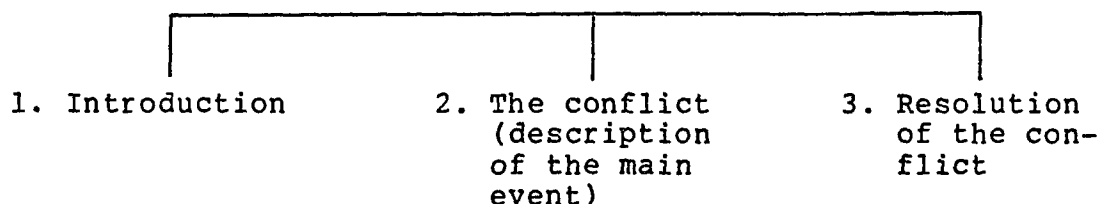
12. Flexible rhyme patterns characterize the sixteenth-century epic songs. The paired endings of -tán -ten, -röl -röl, -tem -lem, -sa -ga -ma, ba-ban, and others, are considered as rhymes of the same kind and will be

frequent recurrence of certain words or concepts (for example, "good," "brave," "forceful," "black," "bad," etc.), or even formulaic expressions.¹³ Some of these formulas, which were borrowed from oral tradition, enabled the songs to be understood even by the lower classes.¹⁴ This phenomenon is important in explaining the transitional role of the epic song between the oral and written traditions.¹⁵ Among the formulas are "jól hallgasd meg" ("listen carefully," in Nos. 14, 39, 40, 46, 48); "regenez vala" ("it was long ago," in Nos. 3, 10, 15, 16); "regi (meglőtt) dolgok" ("old matters," in Nos. 27, 35, 38); "O torvényben" ("in the Old Testament," in Nos. 13, 15, 16, 26, 27), and others. Repetition of an entire verse (as in No. 19, verses 203 and 214) is encountered less frequently.

analyzed as such. See László Peczély, A xvi századi énekköltés formái [Poetic Forms of Sixteenth-Century Songs] (Keszthely: Sujámszky Nyomda, 1931) 4, and 18-27.

13. The "formulas" which appear in the text are paralleled by motifs in the melody. This phenomenon is discussed in Comments on the Melodies of the Epic Songs of this chapter.
14. Béla Varjas, A magyar reneszánsz irodalom társadalmi gyökerei [The Sociological Roots of Hungarian Renaissance Literature] (Budapest: Akadémiai Kiadó, 1982), 202. See also the interview with Béla Varjas, Budapest, November 19, 1981, Appendix B.
15. Varjas, op. cit., 202.

(b) Outline of the text of the epic songs. The "story line" of most of the songs usually falls into a three-part structure:



Very often the introduction of the epic song includes a brief summary of the event that contains details regarding the place and character (Nos. 2, 20, 23, 25, 41, etc.). Moreover, starting the song with an introductory formula such as "The Bible says that..." (No. 39), or "Daniel says that..." (No. 14) is another stylistic feature of many songs.

Of the three sections outlined above, the middle comprises the largest portion of the text. Besides the description of the main event (which always concerns a conflict), several epic songs contain numerous details, including long lists of names and descriptions of the fortresses.

The last stanza of the epic song usually refers to the date and place of the composition as well as to the name of its composer. The latter also appears acrostically in a number of songs (Nos. 7, 32, 33, 34, 38, 43, and others).

(c) The language of the epic songs. A detailed discussion of sixteenth-century Hungarian is beyond the scope of this study. However, some reference to the linguistic features of the epic songs should serve to round out our discussion of the stylistic characteristics of the texts of this repertoire. For this reason a summary is included here.

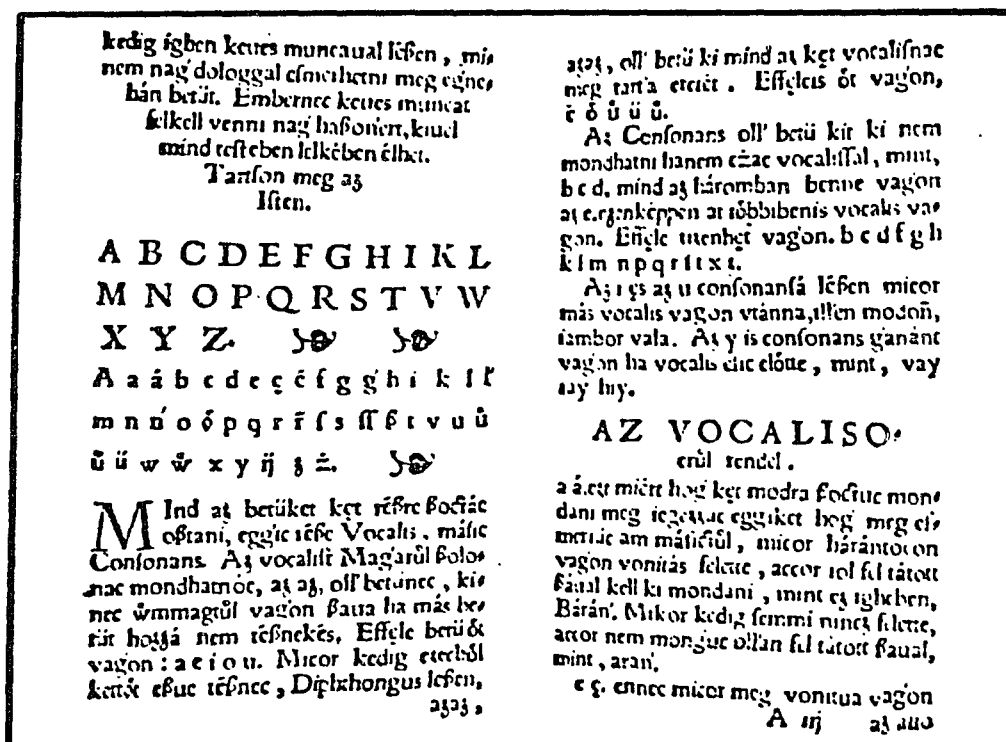
Since the thirteenth century the Hungarian language was written in a modified Latin alphabet. Its orthography, however, was only stabilized during the sixteenth century with the introduction of printing in Hungary.¹⁶ Among the earliest documents written in Hungarian is the epic song of 1476, "Szabács viadala" ["The fight at Szabács"] (Plate 14).

The earliest study of the Hungarian language is Mátyás B. Dévai's Ortographia Ungarica (published at Kraków, c. 1538, by Jeromos Vietoris) (Plate 30.) This work lists the upper and lower case letters used in Hungarian at the time. These letters were also used by numerous writers with or without changes. It was also Dévai who established the rules regarding the vowels, consonants, and diphthongs.¹⁷

16. See Chapter I/3.

17. Another important work in the development of the Hungarian language is János Sylveſter's Grammatica Hungarolatina (published at Sárvár in 1539 by Sylveſter), which aimed to lay the foundation of

Plate 30. Facsimile from Mátyás B. Dévai's Ortographia Ungarica, published at Kraków, c. 1538, by Vietoris.



In comparing sixteenth-century Hungarian with the modern language, one observes both similarities and differences. One of the main differences concerns spelling, which was far from standardized. The table that follows shows a number of typical variants:

Hungarian grammar. See János Horváth, op. cit., 148-152.

Sound in modern spelling	Heltai's <u>Cancionale</u>	Hoffgreff <u>Songbook</u>	Tinodi's <u>Cronica</u>	Bornemisza's <u>Songbook</u>
i; í	i	i	i, ij, ÿ	i
ö; ő	ē	ē	ē, 8	ē
sz	ĥ	ĥ	sz, z, ĥ	z, sz, ĥ
j	i, y, yi	y, i	i, ÿ	i
cs	cz, ts	ch	ch, ci chi, chy cy, c	cz, czi

Other differences concern the use of certain expressions that have either become obsolete or have acquired a different meaning, as well as the use of articles, punctuation, and conjugations.

Similarities with the modern language consist of the use of a large number of the same vowels and possessive suffixes, and the sentence structure.

(d) Relation between text and tune. One of the striking features of the epic songs is the strong relationship between text and tune. The rhythm of the tune is determined by that of the text; thus, the various rhythms displayed by the tunes¹⁸ represent the rhythms of the speech.

18. These rhythms are listed in Part II/ii of this chapter.

The syllabic setting of the text is also one of the characteristic features of this repertoire. The appearance of ornaments and the tendency to vocalise short passages indicate the influence of folk music, and appear in a few songs (Nos. 39, 42, 44).

(e) The influence of Latin verse. A number of epic songs show the influence of Latin versification. This phenomenon is explained by the fact that the epic song writers represented the "learned" stratum of the society; they were educated in schools that were dedicated to the intensive study of Latin.¹⁹ Through the Latin ode, hymn, and "cantio" (Latin texts adapted to secular tunes) they learned the art of versification, which consequently influenced their writing.²⁰

Among the Latin verses, it was the Sapphic that had a significant influence upon the epic songs. However, it

19. Kálmán T. Csomasz, A humanista metrikus dallamok magyarországon [The Humanist Metrical Songs in Hungary] (Budapest: Akadémiai Kiadó, 1967), 16.

20. One of the important publications used in schools for the study of classical literature was Johannes Honterus's Odae cum harmoniis (published at Brassó in 1548), which includes works by Horace, Vergil, Boethius, and others. The appendix to this work includes twenty-one four-part compositions (for Discant, Alto, Tenor, and Bass) on Latin texts based on antique meters. The practice of musical settings of classical verses existed also in sixteenth-century Germany. Among the composers of this genre are P.

song repertoire only a few examples resemble these verses, which are:

"asklepiadeum": — — / — ∪ ∪ / — // — ∪ ∪ / — ∪ / —
 Variant in epic song:  (No. 41)
 "alkaikus":²³ ∪ / — ∪ / — — / — ∪ ∪ / — ∪ / —
 Variant in epic song:  (No. 28)

II. Music of the Epic Songs

i. Pitch Structure of the Melodies

1. Melodic Outline

(a) Phrases and strophic forms. All melodies of the epic songs are strophic. Each phrase of music corresponds to a poetic verse, and thus results in strophes of three, four, and even six phrases.

The epic songs present a large variety phrase patterns in their strophes. Of the twelve patterns that occur, the most frequently used is ABCD. The other types result either from repetition (with or without any change) of one of the phrases, or from the introduction of new phrases. The strophic forms obtained with these techniques

23. Observe the transformations of the ancient pattern according to the Hungarian accent.

are the following:

AAB	No. 13
AABB	No. 6
AA'BB'	No. 41
AABC	No. 15
ABBC	No. 45
ABB'C	Nos. 11, 14
ABC	Nos. 30, 39, 42
ABCA'	Nos. 12, 16, 46
ABCB	No. 51
ABCB'	Nos. 4, 43
ABCDEF	No. 2

(b) Periods. The number of periods in the epic songs varies from 1 to 3. Most frequently the two-period structure occurs. This structure results from the division of a tune of four phrases into two periods (antecedent and consequent). One-and three-period structures appear less frequently. The former results from a tune of three phrases (Nos. 13, 30, 39, 42), while the latter is produced by a melody of six phrases (No. 2).

(c) Range. The melodies of most epic songs span an octave. However, other ranges sometimes occur. The table that fol-

lows shows the frequency with which different ranges appear:

11 perfect:	No. 35
10th major:	Nos. 9, 21
" minor:	Nos. 5, 22 (parts 1, 3, 4), 23, 42
9th major:	Nos. 1, 2, 12, 14, 22, (part 2), 25, 26, 28, 29, 50
" minor:	Nos. 18 (part 5), 20
8th perfect:	Nos. 3, 7, 8, 15, 16, 17, 18 (parts 1-4), 24, 27, 30, 36, 37, 39, 40, 41, 43, 47, 48, 49
7th major:	No. 31
" minor:	Nos. 4, 10, 19, 32, 33, 38, 44, 45, 46, 51, 52
6th major:	Nos. 6, 11
" minor:	Nos. 13, 21, 34

2. Modes. The melodies of the epic songs appear in various modes:

Ionian: ²⁴	Nos. 6, 14, 15, 22 (part 2), 43, 47, 50
Hypoionian:	No. 20
Dorian:	Nos. 3, 12, 21, 29, 30, 35, 44, 45
Phrygian:	Nos. 5, 16, 18 (part 5), 22 (part 1), 24, 25, 28, 39, 42

24. Although the system of twelve modes was recognized in Glarean's Dodecachordon (1547), the Ionian and Aeolian modes and their plagals appeared in musical practice as early as and possibly earlier than the ninth century. See Harold S. Powers, "Mode," in The New Grove, XII, 406-407; Lawrence Gushee, "Aurelian of Réôme," Ibid., I, 702-703; and Edward Kilenyi, "The

Lydian: ²⁵	Nos. 19, 23, 34, 36, 37
Mixolydian:	Nos. 9, 11, 17, 18 (parts 1-4), 26, 31, 40, 51
Aeolian:	Nos. 2, 4, 7, 8, 10, 22 (parts 3-4), 27, 32, 38, 46, 52
Hypoaolian:	Nos. 1, 13, 33

The modes that appear most frequently in the epic songs--Ionian, Dorian, Phrygian, Mixolydian, Aeolian--also occur in Hungarian folk music.²⁶ The Locrian mode, due to its instability, is the only mode that is absent from both the Hungarian folk and epic song repertoire. With respect to the use of the plagal modes in epic songs, the influence might come from Protestant church songs.²⁷

The transposition of authentic modes to different pitches appears in a few songs only (Nos. 16, 39, 41, 44, 46, 49).²⁸

Theory of Hungarian Music," in The Musical Quarterly, V (1919), 20-22.

25. Since the Hungarians and Slovaks were close neighbors, it might be that the use of the Lydian mode shows the influence of the Slovakian folk tunes, which are frequently based on this mode. See Lajos Vargyas, A magyarság népzeneje [The Folk Music of the Hungarians] (Budapest: Zeneműkiadó, 1981), 65-66.
26. Béla Bartók, The Hungarian Folk Song, trans. by M. D. Calvocoressi, ed. by Benjamin Suchoff (Albany: State University of New York Press, 1981), 40.
27. Révész, op. cit., Nos. 7, 23, 28, 30, and others.
28. See Chapter V, Table of Stylistic Characteristics of Sixteenth-Century Epic Songs.

Modes with "variable steps" are rare in the Hungarian epic songs. The Dorian mode with a raised fourth step which occurs in No. 44, might show the influence of Balkan folk music, in which a similar structure frequently occurs.²⁹

Another interesting feature of the epic songs is the "modulation" displayed in Nos. 35, 41, and 49. The tendency to modulate to a closely related mode that is, one that is a fifth above, can be seen in No. 41 which modulates from the Mixolydian mode (phrases A and A') to the Dorian mode (phrases B and B'), and No. 49, which modulates from the Aeolian (phrase A) to the Phrygian mode (phrase B, C, and D). In No. 35 the modulation occurs between unrelated modes from the Dorian (phrase A) to the Ionian (phrases B and C), and back to the Dorian mode (phrase D).

3. Cadences

Most often, the tunes of the epic songs end on the finalis of the mode. There are only three exceptions:

29. Victor Giuleanu and Victor Iusceanu, Tratat de teorie a muzicii, II [Treatise on the Theory of Music, II] (Bucharest: Editura Muzicală a Uniunii Compositorilor din R.P.R., 1962), 184-185.

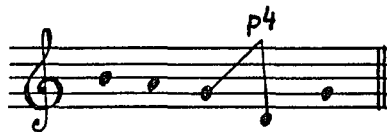
songs ending on V (Nos. 1 and 48), and on II (No. 6).³⁰

The cadences used in the epic songs are of various kinds. In most instances they represent the characteristics of the mode on which the tune is based.

Thus, of the previously mentioned songs written in the Phrygian mode all end with the "Phrygian cadence," with the exception of No. 22 (part 1), in which a skip of a minor third appears before the finalis:



Most of the tunes in the Mixolydian mode approach the finalis stepwise from above. There is also one cadence that includes the skip of the descending perfect fourth, this in No. 26. Such an ending is frequently heard in Hungarian folk songs:³¹



Another type of cadence that was probably influenced by the Hungarian folk tunes is that of No. 29,

30. See Chapter VI.

31. Bartók, op. cit., Nos. 29, 30, 31, 42, 43, and others.

which is in the Dorian mode. Here the subfinalis that leads to the finalis is preceded by two consecutive skips, a descending perfect fifth and an ascending minor third:



The descending perfect fifth gives a "Hungarian flavor" to the cadence and is present in several folk tunes.³²

The cadences of all the other Dorian tunes consists of a descending stepwise motion (a whole-tone) towards the finalis.

The tunes in the Lydian mode end either by a descending whole-step or ascending half step.

Most of the melodies in the Aeolian mode end with a descending stepwise motion, while a small number of them conclude with an ascending stepwise motion (Nos. 7, 8, 32).

As for the Ionian melodies, they generally cadence with the finalis being approached by a descending stepwise motion. Exceptions are Nos. 20, in which the cadence on the finalis is approached with an ascending motion, and No. 48, which cadences on v.³³

32. Ibid., Nos. 25, 82, 90, 113, 130, and others.

33. See Chapter VI.

Since the majority of the epic songs comprise four phrases, there is an important "medial cadence," or "chief caesura,"³⁴ at the end of the second line, which corresponds to the end of the first period. These caesuras appear most commonly on the 1, 2, 3, and 5 degrees of the mode (Nos. 1, 4, 18, 25, etc.). Other degrees that occur less frequently at this point are: 4 (Nos. 29, 34), 6 (No. 26), 7 (No. 22, Part 2), 8 (Nos. 22, Parts 3 and 4; 35), VII (No. 24), VI (No. 27).³⁵

In No. 2, a six-line tune, "chief caesuras" occur at the end of the second and fourth lines on the fifth and seventh scale degrees respectively.

4. Linear Techniques

Hungarian epic songs present a complex pitch structure. The tunes might be considered as a chain of linear events in which stepwise motion and skips alternate. Moreover, one can observe the various manipulations of a motif by means of repetition, restatement, transposition, inversion, and retrograde motion. Due to their structural importance these aspects

34. Bartók, op. cit., 19.

35. Arabic numerals indicate degrees above the tonic. Roman numerals indicate degrees below the tonic.

will be examined individually as follows:

Stepwise motion is the most common type of movement in the epic songs. There are tunes in which an entire phrase is based on stepwise motion (No. 13, phrase B; No. 25, phrase B; No. 35, phrase D), or sometimes even a whole tune may move exclusively in stepwise motion (No. 16). Moreover, a smooth beginning of some tunes is realized through stepwise motion at the very outset (Nos. 6, 15, 16, 21). In a large number of songs stepwise motion is used at the caesuras (Nos. 12, 24, 38).

Neighboring motions are especially favored. Many of the epic songs display upper neighbor tones (Nos. 10, 12, 17, 24, 29, etc.), lower neighbor tones (Nos. 6, 9, 21), and double neighbor tones (Nos. 12, 15, 17, 21). Neighbor tones also occur at caesuras (Nos. 20, 26, 28, 29, etc.), and final cadences (Nos. 20, 23).

Skips that appear in the tunes are the major third, minor third, perfect fourth, perfect fifth, augmented second and augmented fourth. Of these, the most frequently used are the major and minor thirds.

Skips of augmented intervals appear sparingly: the augmented second (No. 44), and the augmented fourth (Nos. 3, 15, 19, 21, 26, 27, 30, 34, 44). The "correction" of these intervals by the application of musica ficta here

would not make sense; the roots of the genre are found in the secular (folk) tradition,³⁶ the characteristics of which must be considered in dealing with the matter. It is important to note that the Old Hungarian folk tunes include both of the augmented intervals mentioned above.³⁷ Moreover, these intervals also exist as variant readings in different sources.³⁸

Large skips at the outset of the tune appear in relatively few songs. When they do occur, they are limited to the perfect fourth (No. 20), and the perfect fifth (Nos. 7, 10, 24, 28, 36, 38, 41).

A skip at the end of the tune is rare and this occurs only in song No. 26.

It is interesting to observe that certain types of

36. See Chapter II/1, and interview with Lajos Vargyas, Budapest, September 9, 1981, Appendix B.

37. Example of the skip of the augmented fourth interval in the Hungarian folk song "Imhol kerekedik egy fekete fölő" ["A black cloud is coming"] from Bartók, op. cit., 229.



38. See Chapter VI, No. 30, Editorial Comments 3.

chords are outlined by skips in the same direction: the major triad in root position (Nos. 17) and first inversion (No. 9, in the middle of phrase B); the minor triad in root position (No. 45, at the beginning of the tune); the minor seventh chord in root position (at the beginning of Nos. 8 and 52); and the dominant seventh chord in second inversion (No. 15, phrase B).

Finally, of the skips mentioned above, the third and fourth occur frequently in both ascending and descending direction, while the fifth is used mostly in ascending direction.

Repetition both of individual tones and group of tones is an important stylistic feature of the epic songs, and may appear in any section of the tune: at the beginning (Nos. 2, 3, 4), in the middle (Nos. 4, 6, 11, 17), or at the end (Nos. 22, 31, 32).

Repetition plays an important role in the establishment of the caesuras of different phrases (Nos. 11, 18, 22, 31-34, etc.). Moreover, it supports the important functions of the mode (the tonic, mediant, submediant, subtonic, or leading-tone),³⁹ (Nos. 5, 7, 8, 17, 18, 26).

39. The so-called "modal steps" (I, III, VI, VII) determine the two types of modes: major and minor. In a major mode the above intervals built on the I are all major; in a minor mode the same intervals built on the I are all minor. See Giuleanu and Iusceanu, op. cit., II, 21.

In some songs it is repetition that contributes to the establishment of the climax of the tune (Nos. 4, 32, 39).

Repetition of groups of tones also are heard in the epic songs (Nos. 34, 36). It is interesting to note the different rhythms which appear along with some of the group repetitions (Nos. 39, 42).

Sequential repetition of groups of tones (in both ascending and descending direction) adds to the continuity of the tunes (Nos. 20, 22, 25), and counterbalances the pitch repetitions that predominate in some phrases (Nos. 18 [part 5], 23, 31). In some instances descending sequences are used in order to resolve the climax of the tune (No. 39).

One of the most characteristic features of the epic song is the recurrent use of melodic motifs, which may undergo various manipulations:

-restatement of motifs, most often with different rhythms that add variety to the melody (Nos. 2, 5, 29, 39, 49);

(See example over)

No. 49, phrases B and D:

Motif:



Restatement:



-transposition of motifs, usually to a higher pitch (Nos. 16, 25, 26, 29, 40), but at least one to a lower pitch (No. 27);

No. 16, phrases A and B:

Motif:



Transposition:



-inversion of a motif, used to connect two phrases (No. 5), or establish a final cadence (No. 24) (see example over);

-transposition of the inversion of a motif, a hidden feature displayed in the same two songs (Nos. 5, 24);

No. 24, phrases A, D, and B:

Motif:



Inversion:



Transposition
of inversion:



-retrograde statements of a motif, used to achieve unity in the melody; such statements are generally applied to motifs that come at the outset of the song, with the retrograde statements then appearing in various sections of the tune: at the beginning of a phrase (Nos. 22 [parts 3-4], 33), in the middle of a phrase (No. 40, 48), or at the end of the tune (Nos. 23, 40).

In song No. 29, the first half of phrase D is the retrograde statement of phrase C (the latter starting on the third note before the bar line). Observe the rhythmic acceleration obtained in phrase D by the omission of repeated tones.

No. 29, phrases C and D:

Motif: 

Retrograde: 

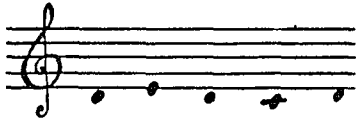
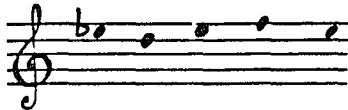
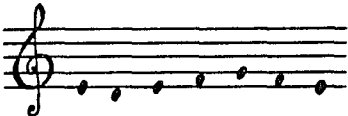
5. Comments on the Melodies of the Epic Songs

(a) Recurrence of specific motifs. The recurrence of specific motifs in the tunes of the epic songs is analogous to the recurrence of specific expressions or "formulas" in the texts of the epic songs.⁴⁰

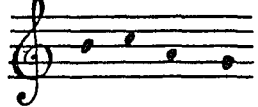
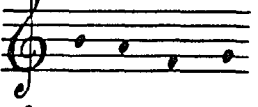
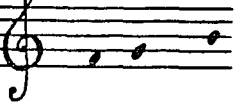
The gruppetto figure (both ascending and descending) appears in a large number of songs:

<u>Motifs</u>	<u>Song number</u>	<u>Composer</u>
1. 	No. 1 (phrase A)	Batizi
	No. 2 (the entire phrase A)	Farkas
	No. 3 (phrase D)	Batizi
	No. 32 (phrase C)	Tinódi
Transpositions of motif 1:		
	No. 13 (phrase B)	Anonymous

40. See Part I, section 3 of this chapter.

<u>Motifs</u>	<u>Song number</u>	<u>Composer</u>
	No. 49 (phrase A)	Szegedi
2. 	No. 39 (measure 2)	Anonymous
Transpositions of motif 2:		
	No. 40 (phrase C)	Baranyai
	No. 10 (phrase A)	Kákonyi
Other motifs that recur in different tunes are:		
41		
1. 	No. 1 (phrase C) No. 14 (phrases B and B')	Batizi "
2. 	No. 18, part 5 (phrase D) No. 21 (phrase A) No. 40 (phrase B)	Tinódi " Baranyai

41. The rhythm is notated only when it is the same each time. The motifs with no rhythmic notation display various rhythmic patterns.

3. 	No. 21 (phrase A)	Tinódi
	No. 24 (phrase B)	"
	No. 35 (phrases A and D)	"
	No. 37 (phrase B)	"
	No. 42 (phrase C)	Debreceni
4. 	No. 22, part 1 (phrase A)	Tinódi
	No. 25 (phrase B)	"
5. 	No. 1 (phrase C)	Batizi
	No. 17 (phrase D)	Szkarosi
6. 	No. 3 (phrase C)	Batizi
	No. 28 (phrase A)	Tinódi
7.  .42	No. 15 (phrase B)	Anonymous
	No. 26 (phrase B)	Tinódi
	No. 30 (phrase C)	"

(b) Melodic contour. The contour that appears most frequently is the descending shape (Nos. 7, 14, 45, 49, etc.), which is also characteristic of Old Hungarian songs.⁴³

A number of songs present an arch form (Nos. 22 [part 1], 30, 34, 24, etc.). In addition, some tunes that contain two periods contain an arch form within each one (Nos. 4, 8, 28).

42. This is a characteristic motif that recurs transposed on 'e²' in Bartók's Concerto for Orchestra (Fourth Movement, solo for Oboe I).

43. Bartók, op. cit., 22.

Ascending lines do not occur in the epic songs. However, the second period of song No. 20 moves in an upward direction.

(c) Climax. Many of the melodies are characterized by specific focal points. In some melodies this takes the shape of a climax, or high point, reached in the second half of the tune (Nos. 9, 12, 17, 18 (parts 1-4), 23, 24), or at the beginning of the melody (Nos. 5, 20, 21). In a few others, a significant fall to a low point in the second half of the tune marks the focal point (Nos. 8, 25, 27). Such points play an important role in the expressiveness of the tunes.

The lack of a climax causes the dullness of some of the tunes (Nos. 31, 34).

(d) "Character" of the tunes. In most instances the character of the tune accords with the expressive meaning of the songs of serious tone (Nos. 38, 43, 45, 46, and others).

The declamatory character of Nos. 34 and 44 result from the extended pitch repetitions within a limited range. One also detects the influence of Gregorian chant in the pitch repetitions using equal note values of No. 11.

Along with the above mentioned songs there are others that sound "folkish," underscoring the influence of folk music on the epic song (Nos. 17, 22, 29).

The dance-like character of No. 47 might be justified by the ternary pulsation of the beginning of the phrases, while the favored country-dance of the Renaissance the "round" (or "circle" canon),⁴⁴ is echoed in No. 6.⁴⁵

(e) Performance practices. At present there is no concrete evidence to show whether or not the epic songs were performed with instrumental accompaniment. However, that Tinódi and Göröcsöni, were often referred to as "lutenists",⁴⁶ leads us to believe that their epic songs were performed with instrumental accompaniment, especially since they composed in no other genres. Moreover, the texts of the epic songs occasionally hint at the use of an instrument to accompany the melody,⁴⁷ as do various

44. Reese, op. cit., 834.

45. The performance of the above song as "round" is supported by the cadence on II, thus suggesting the return to the beginning of the tune.

46. Klaniczay, op. cit., 397.

47. For instance, in Péter S. Ilosvai's "Historia Alexandri Magni" (Chapter VI, No. 45) the lines
 "It would be nice now to offer
 good wine to the lute and fiddle player"
 raise the possibility of instrumental accompaniment of the epic song. See János Horváth, A reformáció jegyében [An Account of the Reformation] (Budapest: Gondolat Kiadó, 1957), 459.

references in the chronicles.⁴⁸ In all, it is likely that the epic songs were sung to the accompaniment-- however simple-- of plucked or bowed string instruments.

ii. Rhythmic and Metric Structure of the Melodies

1. Rhythmic Structure

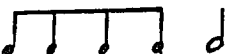
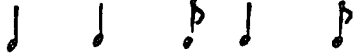
The most significant characteristic of the rhythm in the epic songs is the use of a single, basic rhythmic motif that appears frequently in Hungarian folk music, where it is called the "swineherd-dance" rhythm.⁴⁹ Moreover, variants of this motif, based on units of four and five beats, recur in many epic songs.

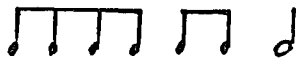
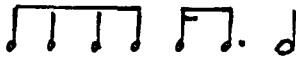
Rhythmic motif:  Nos. 1-4, 9, 13, 14, 16, 17, 18 (part 1), 21, 27, 29, 31, 32, 33, 37, 38, 40, 42, 45-47, 50, 52

Variants
4 beats: 1.  No. 1
2.  Nos. 13, 48

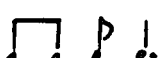
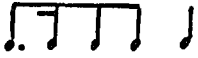
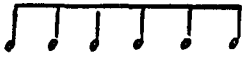
48. See Chapter II, fn. 4, and the interview with Tamás Kiss, Budapest, October 14, 1981, Appendix B.

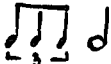
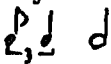
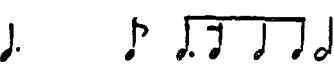
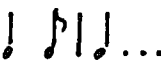
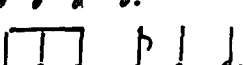
49. Kálmán T. Csomasz, A xvi század magyar dallamai [The Sixteenth-Century Hungarian Songs] (Budapest: Akadémiai Kiadó, 1958), 152-155.

3.  Nos. 5, 6, 8, 10-12,
22 (parts 1-4),
24, 25, 35, 36,
49, 51,
4.  No. 8
5.  Nos. 9, 39, 43
6.  No. 39
7.  Nos. 12, 37
8.  No. 43
9.  No. 43
10.  Nos. 3, 26, 40
11.  No. 49
12.  No. 5
13.  No. 48
14.  Nos. 22 (parts 1-4),
24, 25, 27, 29,
35, 36, 51
15.  No. 5
16.  No. 48
17.  Nos. 1, 2
18.  No. 5
19.  No. 43
20.  No. 48
21.  No. 48
- 5 beats: 22.  Nos. 1, 31, 32, 33,
34

23.		Nos. 16, 46
24.		No. 39
25.		Nos. 1, 3, 18 (part 1)
26.		No. 17
27.		Nos. 9, 38
28.		No. 41
29.		No. 49
30.		No. 49
31.		No. 17
32.		No. 41
33.		No. 26
34.		No. 17
35.		No. 26
36.		No. 48
37.		No. 39
38.		No. 39
39.		No. 49

Other rhythms in the epic songs are the following:

3 beats:		Nos. 2, 5, 10, 11, 43
		Nos. 5, 15, 47
		Nos. 8, 49
		Nos. 5, 6, 8, 15, 45
		No. 45
		Nos. 15, 34, 44

		No. 48
		No. 43
6 beats: ⁵⁰		Nos. 18 (part 5), 19, 21
		No. 39
		No. 39
		No. 48
"trochaic" rhythm:		No. 30
"pentapodos" rhythms: ⁵²		Nos. 7, 20
		Nos. 7, 23
" variants:1.		No. 28
	2. 	No. 20
	3. 	No. 23
	4. 	No. 28

Another characteristic feature of rhythm in the

-
50. Each of these rhythms corresponds to a single textual expression--and are therefore considered a single rhythmic unit (instead of a pattern of 2+2+2).
51. This rhythmic pattern is related to variant No. 25 of the swineherd-dance motif.
52. The term "pentapodos" indicates a pattern composed of five metrical feet. This particular pattern occurs frequently in Czech and Slovak music and has consequently influenced Hungarian music. See Kálmán T. Csomasz, *op. cit.*, 146-151. Variants Nos. 2-4 are the so-called "enlarged pentapodos" forms. See Bence Szabolcsi, *A magyar zene évszázadai, I* [*The Centuries of Hungarian Music, I*] ed. by Ferenc Bónis (Budapest: Zeneműkiadó Vállalat, 1979), 117.

epic songs is its marked correspondence with the rhythm of the text. Thus, the longer note-values represent expressions or syllables of long pronunciation, and vice-versa. Dotted rhythms and the triplets also result from the rhythm of the text, (such situations are explained along with the transcription of the songs in Chapter VI).

2. Metric Structure

Most of the epic songs (38) exhibit isometric structure.⁵³ The meters include:

12 8	Nos. 7, 23
10 4	No. 47
9 4	Nos. 9, 17, 26, 31-33
8 4	Nos. 4, 12-14, 22, 24, 27, 29, 34-37, 40, 42, 46, 50-52
7 4	Nos. 6, 8, 10, 11, 43-45
6 4	No. 15
6 8	Nos. 28, 30
5 4	No. 41

53. The metric structure can be either "isometric," having the same number of beats per verse, or "heterometric," having different number of beats per verse.

Although Nos. 18 and 39 are basically isometric, No. 18 adds extra beat to the last phrase, while No. 39 has the note-values at the end of the second and third phrase prolonged by one beat.

Heterometric structure is also found in a number of epic songs. It is important to note that in these instances the change of meter always corresponds with the beginning of a new musical phrase and poetic verse. Heterometric structure occurs in the following songs: Nos. 1-3, 5, 16, 18, 19, 21, 25, 38, 39, 48, and 49.

Chapter V

SUMMARY

The sixteenth-century epic song represents the beginning of Hungarian "art music." The Reformation, the wars with the Turks, and the spread of printing contributed to its spiritual growth and development. The epic song flourished in the first half of the sixteenth century, during which it served as the "Daily News," carried throughout the country by more or less skilled musicians among whom the most famous was Sebestyén Tinódi. Nevertheless, oral tradition played an essential role in the dissemination and preservation of this repertoire.

The music of the epic song was influenced by both Western and Central Asian traditions. Yet one also observes in the epic song an attempt to mold these influences according to the stress patterns of the Hungarian language and indigenous musical styles.

This chapter presents the stylistic characteristics of the sixteenth-century epic song. The two tables--(1) Stylistic Characteristics of the Sixteenth-Century Epic Song, and (2) Statistical Conclusions--present, respectively, the source, composer, stanzaic-melodic form, meter,

mode, and range of the songs, and the conversion of this information into numerical percentages.

(See over)

Table I
Stylistic Characteristics of the Sixteenth-Century Epic Song

No. of Song	Source	Composer	Stanzaic Form: rhyme pattern syllables	Meter: I(Isometric) H(Heterometric)	Melodic Form: phrases caesuras	Mode	Range
1.	HS	Batizi	a b a b 12 13 12 13	H	A B C D VII 1 4 5	Hypodaeolian	d ¹ -e ²
2.	HS	Farkas	a b c d c b 12 11 12 13 12 13	H	A B C D E F 4 5 4 VII 4 1	Aeolian	c ¹ -d ²
3.	HS	Batizi	a b c b 11 13 12 11	H	A B C D 4 5 VII 1	Dorian	c ¹ -c ²
4.	HS	Kákonyi	a a a a 12 12 12 12	I	A B C B' 3 1 3 1	Aeolian	g ¹ -f ²
5.	HS	Dézsi	a a a a 11 13 11 11	H	A B C D 5 3 7 1	Phrygian	e ¹ -g ²
6.	HS	Biai	a a a a 13 13 13 13	I	A A B (B) 3 3 2 (2)	Ionian	c ¹ -a ¹
7.	HS	Csikei	a a a a 10 10 10 10	I	A B C D 4 5 2 1	Aeolian	g-g ¹
8.	HS	Székely	a a a a 13 12 12 12	I	A B C D 5 2 5 1	Aeolian	g-g ¹
9.	HS	Dézsi	a a a a 12 12 12 12	I	A B C D VII 5 4 1	Mixolydian	f ¹ -a ²
10.	HS	Kákonyi	a a a a 11 12 11 11	I	A B C D 5 2 5 1	Aeolian	g-g ¹
11.	HS	Anonymous	a a a a 11 11 11 11	I	A B B' C 4 2 4 1	Mixolydian	f ¹ -d ²
12.	HS	Anonymous	a a a a 13 13 13 13	I	A B C A' 1 5 VII 1	Dorian	c ¹ -d ²
13.	HS	Anonymous	a a a	I	A A B	Hypodaeolian	e ¹ -c ²

4.	HS	Kákonyi	11 13 12 11 a a a a 12 12 12 12	I	A B C B' 3 1 3 1	Aeolian	g ¹ -f ²
5.	HS	Dézsi	a a a a 11 13 11 11	H	A B C D 5 3 7 1	Phrygian	e ¹ -g ²
6.	HS	Biai	a a a a 13 13 13 13	I	A A B (B) 3 3 2 (2)	Ionian	c ¹ -a ¹
7.	HS	Csikei	a a a a 10 10 10 10	I	A B C D 4 5 2 1	Aeolian	g-g ¹
8.	HS	Székely	a a a a 13 12 12 12	I	A B C D 5 2 5 1	Aeolian	g-g ¹
9.	HS	Dézsi	a a a a 12 12 12 12	I	A B C D VII 5 4 1	Mixolydian	f ¹ -a ²
10.	HS	Kákonyi	a a a a 11 12 11 11	I	A B C D 5 2 5 1	Aeolian	g-g ¹
11.	HS	Anonymous	a a a a 11 11 11 11	I	A B B' C 4 2 4 1	Mixolydian	f ¹ -d ²
12.	HS	Anonymous	a a a a 13 13 13 13	I	A B C A' 1 5 VII 1	Dorian	c ¹ -d ²
13.	HS	Anonymous	a a a 12 12 10	I	A A B 2 5 1	Hypoaolian	e ¹ -c ²
14.	HS	Batizi	a a a a 12 12 12 12	I	A B B' C 5 3 3 1	Ionian	c ¹ -d ²
15.	HS	Anonymous	a a b a 9 9 9 12	I	A A B C 5 5 6 1	Ionian	c ¹ -c ²
16.	HS	Anonymous	a a b a 13 13 13 7	H	A B C A' 1 3 VII 1	Phrygian ('a')	g-g ¹
17.	HS	Szkárosi	a a a a 14 14 14 14	I	A B C D 3 3 3 1	Mixolydian	g ¹ -g ²

No. of Song	Source	Composer	Stanzaic Form	Meter	Melodic Form	Mode	Range
18.	TC(1-4)	Tinódi	a a a a 12 12 12 13	H	A B C D 5 1 5 1	Mixolydian	g-g ¹
	(5)		"	H	A B C D 5 3 8 1	Phrygian	e ¹ -f ²
19.	TC	Tinódi	a a a a 12 12 12 13	H	A B C D 4 2 2 1	Lydian	e ¹ -d ²
20.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 5 3 1	Hypoionian	e ¹ -f ²
21.	TC	Tinódi	a a a a 11 11 11 13	H	A B C D 3 6 3 1	Dorian	c ¹ -e ²
22.	TC(1)	Tinódi	a a a a 11 11 11 11	I	A B C D 5 5 2 1	Phrygian	d ¹ -f ²
	(2)		"	I	6 7 6 1	Ionian	c ¹ -d ²
	(3-4)		"	I	8 8 3 1	Aeolian	a-c ²
23.	TC	Tinódi	a a a a 10 10 10 11	I	A B C D 3 3 2 1	Lydian	d ¹ -f ²
24.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 5 VII 5 1	Phrygian	d ¹ -d ²
25.	TC	Tinódi	a a a a 11 11 11 13	H	A B C D 1 1 5 1	Phrygian	d ¹ -e ²
26.	TC	Tinódi	a a a a 11 11 11 5	H	A B C D V 1 3 1	Mixolydian	d ¹ -e ²
27.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 VI IV 1	Aeolian	d ¹ -d ²
28.	TC	Tinódi	a a a a 10 10 10 10	I	A B C D 4 2 4 1	Phrygian	c ¹ -d ²
29.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 4 VII 1	Dorian	a-b ¹

22.	TC(1)	Tinódi	a a a a 11 11 11 11	I	A B C D 5 5 2 1	Phrygian	d1-f2
	(2)		"	I	6 7 6 1	Ionian	c1-d2
	(3-4)		"	I	8 8 3 1	Aeolian	a-c2
23.	TC	Tinódi	a a a a 10 10 10 11	I	A B C D 3 3 2 1	Lydian	d1-f2
24.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 5 VII 5 1	Phrygian	d1-d2
25.	TC	Tinódi	a a a a 11 11 11 13	H	A B C D 1 1 5 1	Phrygian	d1-e2
26.	TC	Tinódi	a a a a 11 11 11 5	H	A B C D V 1 3 1	Mixolydian	d1-e2
27.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 VI IV 1	Aeolian	d1-d2
28.	TC	Tinódi	a a a a 10 10 10 10	I	A B C D 4 2 4 1	Phrygian	c1-d2
29.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 4 VII 1	Dorian	a-b1
30.	TC	Tinódi	a a a 13 13 13	I	A A C 5 5 1	Dorian	d1-d2
31.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 3 1 3 1	Mixolydian	f1-e2
32.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 4 2 1 1	Aeolian	e1-d2
33.	TC	Tinódi	a a a a 12 12 12 12	I	A B C A 2 1 V 1	Hypoeolian	e1-d2
34.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 2 4 2 1	Lydian	e1-c2

No. of Song	Source	Composer	Stanzaic Form	Meter	Melodic Form	Mode	Range
35.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 5 8 3 1	Dorian	c ¹ -f ²
36.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 4 2 4 1	Lydian	d ¹ -d ²
37.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 4 1 3 1	Lydian	d ¹ -d ²
38.	Csok	Tinódi	a a a a 12 12 12 12	I	A B C D 1 5 3 1	Aeolian	a ¹ -g ²
39.	i.p.*	Anonymous	a a a 19 19 19	I	A B C 5 1 1	Phrygian ('g')	g ¹ -g ²
40.	BO	Baranyai	a a a a 11 11 11 5	H	A B C D 2 1 2 1	Mixolydian	g ¹ -g ²
41.	MdK	Békési	a a a a 12 12 12 12	I	A A' B B' 5 5 2 1	Mixolydian ('c') Dorian ('c')	c ¹ -c ²
42.	LiK	Debreceni	a a a 11 11 11	I	A B C 5 3 1	Phrygian	e ¹ -g ²
43.	i.p.	Göröcsöni	a a a a 11 11 11 11	I	A B C B' 3 1 V 1	Ionian	g-g ¹
44.	TS	Gyergyai	a a a a 12 12 12 12	I	A B C D 5 2 1 1	Dorian ('g,' 4+)	g ¹ -f ²
45.	i.p.	Ilosvai	a a a a 11 11 11 11	I	A B B C 5 2 2 1	Dorian	d ¹ -c ²
46.	i.p.	Nagybánkai	a a a a 19 19 19 19	I	A B C A' 1 5 VII 1	Aeolian ('g')	f ¹ -eb ²
47.	i.p.	Ormprust	a a b b	I	A B C D	Ionian	c ¹ -c ²

41.	MdK	Bekesi	a a a a 12 12 12 12	I	A A' B B' 5 5 2 1	Mixolydian ('c') Dorian ('c')	c ¹ -c ²
42.	LiK	Debreceni	a a a 11 11 11	I	A B C 5 3 1	Phrygian	e ¹ -g ²
43.	i.p.	Göröcsöni	a a a a 11 11 11 11	I	A B C B' 3 1 V 1	Ionian	g-g ¹
44.	TS	Gyergyai	a a a a 12 12 12 12	I	A B C D 5 2 1 1	Dorian ('g,' 4+)	g ¹ -f ²
45.	i.p.	Ilosvai	a a a a 11 11 11 11	I	A B B C 5 2 2 1	Dorian	d ¹ -c ²
46.	i.p.	Nagybányai	a a a a 19 19 19 19	I	A B C A' 1 5 VII 1	Aeolian ('g')	f ¹ -eb ²
47.	i.p.	Ormprust	a a b b 14 14 14 14	I	A B C D 5 3 3 1	Ionian	c ¹ -c ²
48.	i.p.	Szegedi A.	a a a a 11 11 11 11	I	A B C D VII 1 1 V	Ionian	f ¹ -f ²
49.	SzG	Szegedi G.	a a b a 13 13 12 7	H	A B C D 1 1 3 1	Aeolian ('d')/ Phrygian ('a')	a-a ¹
50.	BO	Töke	a a a a 12 12 12 12	I	A B C D 8 5 6 1	Ionian	c ¹ -d ²
51.	i.p.	Valkai	a a a a 11 11 11 11	I	A B C B 4 1 2 1	Mixolydian	g ¹ -f ²
52.	WS	Wathay	a a a a 12 12 12 12	I	A B C D 1 5 3 1	Aeolian	a-g ¹

*i.p. = individual publication

Table 2
Statistical Conclusions

(a) Number of songs per composer

Baranyai	1	Nagybánkai	1
Batizi	3	Ormprust	1
Békési	1	Szegedi, A.	1
Biai	1	Szegedi, G.	1
Csikei	1	Székely	1
Debreceni	1	Szkárosi	1
Dézsí	2	Tinódi	21
Farkas	1	Töke	1
Göröcsöni	1	Valkai	1
Gyergyai	1	Wathay	1
Ilosvai	1	Anonymous	6
Kákonyi	2		

(b) Stanzaic form

Rhyme patterns:

a-a-a-a	91%
a-a-b-a	5%
a-a-b-b	1%
a-b-a-b	1%
a-b-c-b	1%
a-b-c-d-c-b	1%

Syllables per verse:

19	4%
14	"
10	"
13	6%
12	23%
11	27%
mixed	32%

(c) Meter

Isometric	75%
Heterometric	25%

(d) Melodic form

Phrases: different phrases within the melody	75%
phrase repetition	25%

Final caesura:	I	96%
	V	3%
	II	1%

(e) Mode¹

Ionian	15%
Dorian	13%
Phrygian	13%
Lydian	10%
Mixolydian	14%
Aeolian	31%
Modulatory	4%

(f) Range²

11th	1%
10th	10%
9th	19%
8th	37%
7th	23%
6th	10%

-
1. Since the authentic and plagal modes have the same finalis the percentages given for the Ionian and Aeolian mode include also their plagal modes (the Hypoaeolian and Hypoionian).
 2. The percentages given for the 6th, 7th, 9th, and 10th include both the major and minor intervals.

Chapter VI

TRANSCRIPTION OF THE EPIC SONGS

Each song is transcribed after one principal source. The caption for each song contains the following information: principal source, serial number, folio number, name of the composer, title of the song, and date of the composition. The transcription is followed by either a summary of the text or, as in the case of well-known biblical excerpts a simple identification of its source. This in turn is followed by a list of concordances (if any) and editorial comments to the transcription. Facsimiles for documentation are attached.

The transcriptions follow the notation of the principal source as closely as possible; however:

(1) in order to accomodate the scansion of the text and the symmetry of the phrases, a prolongation of the note-value at the end of a phrase is occasionally required; this is indicated by the symbol [] (without altering original note-value);

(2) the repetition of a tone that does not occur in the tune, but that is clearly required by the text is enclosed in parenthesis ();

(3) a 4:1 reduction is used throughout ( = ).

A few quirks in the notation of each of the two principal sources may be noted.

(1) HS: One of the characteristic features of the notation of HS is the prolongation of the final tone: . In the transcriptions these prolongations are identified by the symbol () (without changing the basic rhythm of the song). There are instances in which the pattern  is transcribed as  or . The choice of one or another was based on the scansion of the text, and is explained in a footnote.

(2) TC: The volume contains a number of notational peculiarities. First, black--rather than void--notation is used throughout. Second, a "double" semibreve with the fermata appears at the end of some of the songs; I have transcribed them as follows:  = 

Third, when the flat-sign appears in conjunction with the C-clef, they always occupy the same line, with the flat-sign thus being on the line that denotes c¹.

Several musicologists have tried to explain that the position of the flat-sign results from nothing more than a printing error, thus assuming it to be a b-flat.¹

1. Previous transcriptions from Tinódi's Cronica have been made by Gábor Mátray in his Történeti, bibliai és gunyoros magyar énekek a 16. századból [Historical, Biblical, and Satirical Hungarian Songs in the XVI

Yet such a reading would create intervallic patterns that are otherwise unknown to the style of the epic song: the skip of a diminished fifth at the outset of a song (Examples 3 and 4); a caesura on the diminished fifth in the Phrygian

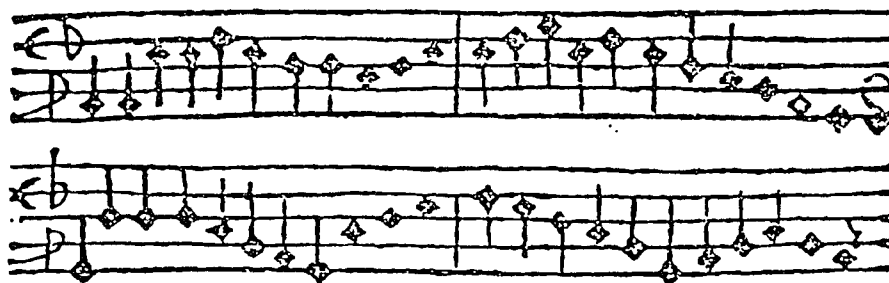
Example 3. "Hadmagyoknak tanuság..." TC, No. XIII



Seregők köszi kic vartoc hadnagyoc
 Kereszti en hirt az kic valloroc
 Igyeiőkben nyerni ha akartoc
 Halgattaroc est meg tanulvaroc.

Century] (Budapest: Emuch Gusztáv Könyvnyomdája, 1859), 67-126, and Bence Szabolcsi, *A magyar zene évszázadai*, I [The Centuries of Hungarian Music, I], ed. by Ferenc Bónis, (Budapest: Zeneműkiadó Vállalat, 1959), 41-100. Mátray's transcription was greatly influenced by some of the characteristics of Hungarian folk music and may be the reason why he introduced dotted rhythms and augmented seconds that are absent from TC. In addition, his altering of the clefs in order to obtain a tuneful melody, and the transcription of the tunes on different pitches do not respect the source; the piano accompani-

Example 4. "Károly császár had Saxoniába....," TC, No. IX



Axonia vala Nemőr országba
 Carol Chyasar ellen fel tamadasba
 Meg halliatoc Carol nagy haragiaba
 Mint fogra meg Kurfurst az vija
 (dalba.)

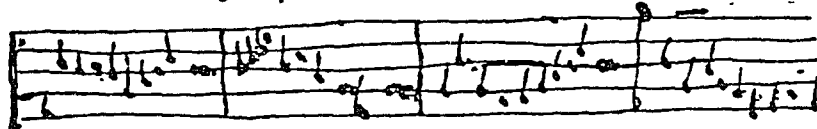
mode (No. 24 and 25); and a diminished fifth before the final cadence (No. 27). These examples indicate that the flat-sign cannot be considered an indication of b-flat. Moreover, the consistent use of the flat-sign on the same line with the C-clef cannot be construed as a printing error, but rather demands another explanation.

ment applied to the epic songs is not stylistically correct. Bence Szabolcsi resolved several major problems with regard to sources and notations of TC (the use of the double clef C and F, and rhythmic peculiarities). However, he considered the flat-sign as 'b-flat,' which compelled him to recognize that for some of the songs "the use of the 'b-flat' has no sense" (op. cit., I, 157). He cautioned that his transcriptions of TC should not be regarded as the ultimate solution, but rather as exploratory tasks (Ibid., I, 55). See also the interview with Zoltán Falvy, Budapest, September 3, 1981, Appendix B.

Throughout the history of notation, the flat-sign was used to designate the half-step between it and the note immediately beneath it. The use of the flat-sign in TC, then, probably refers to the semitone between "fa" and "mi," that is, between 'c' and 'b'. This interpretation leads to the correct transcription of the songs in the appropriate medieval modes (Dorian, Phrygian, Lydian, Mixolydian), in other words, the modes that appear in Old Hungarian music.² And such a solution is supported by a redaction of the song "Hadmagyoknak tanuság..." (TC, No. XIII) in a manuscript preserved at the Episcopal Library at Pécs, where it is notated without the flat on the 'c' line.

Example 5. Tinódi, "Hadmagyoknak tanuság..." MS preserved at Episcopal Library in Pécs. From Lajos Dézsi, Tinódi Sebestyén (Budapest: Magyar Történelmi Társulat, 1912), 83.

Hadmagyoknak tanuság / veél / fegy. / s.
Sebestyén's. Linczát's



Seregnek kezét lél wálthol hadmaggal
Sebestyén hyltél az lél wálthol
Tegyetekben micsém ha raktatol
Hagyatol co mgy tanusagatol

2. Hungarian folk songs based on the medieval modes appear

Finally, songs Nos. 38-46, and 48-52 bear no musical notation. However, their tunes were well known in the sixteenth century,³ and were frequently called for through "ad notam" indications in Protestant church songs, mainly as settings of Psalm texts. Fortunately, the musical notation of these Psalms appears in Protestant songbooks published from the 16th to 18th centuries, and a number of epic song tunes are thus preserved. In the following transcriptions, the tunes are paired with the original epic song text.

in Bartók's Hungarian Folk Music, Nos. 3, 5, 9, 11 and others. See also János Munga, Hungarian Folk Song and Folk Instruments (Budapest: Corvina Press, 1969), 22.

3. Kálmán T. Csomasz, A xvi század magyar dallamai, 43-69. See also the interview with Csomasz, Budapest, September 29, 1981, Appendix B.

Primary Sources Cited and their Sigla

- BA Az kereztieni gievlekezetben valo isteni diczéreték
[Psalms to God for Christian Congregations.]
Bártfa: David Gutgesell, 1593.
- BF Bogáti, Fazekas Miklós. Psalterium, preserved in
the Enekeskönyv [Songbook] by Simon Péchi (1615).
Budapest, Library of the Hungarian Academy of
Sciences. MS, M. Cod. 2r. 86.
- BO Bornemisza, Péter. Enekec három rendbe [Songs in
Three Parts]. Detrekoe: Péter Bornemisza, 1582.
- Canc. Heltai, Gáspár. Cancionale, az az historias enekes
könyv [Cancionale, or Epic Song Collection].
Colosvar: Gáspár Heltai, 1574.
- CC Cantus Catholici. Leipzig: Brewer Nyomda, 1651.
- CsK Csereyné-kódex (1565-1579). Sepsiszentgyörgy,
National Székely Muzeum. MS lost.
- CsoK Csoma-kódex (1638). Budapest, Library of the
Hungarian Academy of Sciences. MS, M.Cod. 8r.7.
- D Isten Közönséges Tiszteletére Rendeltetett Énekes
Könyv [Songbook for the Ordinary Service of God].
Debrecen: István Margitai, 1778.
- DK Detsi-kódex (1609-1613). Budapest, Library of the
Hungarian Academy of Sciences. MS, M.Cod. 8r.12.
- HG Huszár, Gál. Keresztyéni gywlekezetbe való isteni
diczéreték és imádságok [Psalms and Prayers to God
for Christian Congregations]. Place unknown: Gál
Huszár, 1560.
- HS Hoffgreff Énekeskönyv [Hoffgreff Songbook],
Colosvar: György Hoffgreff, 1554-1555.
- IS Illyés, István. Sóltari énekek...és halottas énekek
[Songs of Psalms...and Laments]. Nagyszombat: János
Hörmann and János Friedl, 1693.

- KC Kájoni, János. Cantionale Catholicum. Csik: Cassai András, 1676.
- KS Közönséges Isten-Tiszteletre rendeltetett Lelki Énekek [Songs for the Soul for the Ordinary Service]. Kolozsvár: Sándor P. Szathmári, 1744.
- LiK Lipcsei-kódex (1615). Leipzig, Musikbibliothek der Stadt. MS, No. 98.
- LK Lugossy-kódex (1629-1635). Debrecen, Reformed College. MS, No. R 537.
- MdK Mihály deák kódexe [The Codex of the Scribe Mihály] (1679). Budapest, National Széchényi Library. MS, Quart. Hung. 17.
- SzG Szegedi, Gergely. Énekes könyv [Songbook]. Debrecen: András Komlós, 1569.
- TC Tinódi, Sebestyén. Cronica. Colosvar: György Hoffgreff, 1554.
- TS Tatrosi, György. Énekes könyv [Songbook] (1618). Budapest, National Széchényi Library. MS, Oct. Hung. 939.
- VS A Keresztyeni gyvlekezetbe valo isteni diczeretek [Pslams to God for Christian Congregations]. Várad: Raphael Hoffhalter, 1566.
- WS Wathay, Ferenc. Énekes könyv [Songbook] (1604-1606). Budapest, Library of the Hungarian Academy of Sciences. MS, M.Cod. 4r. 29.

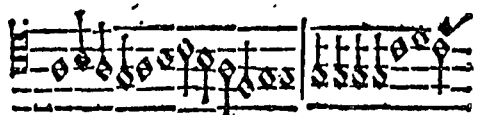
Facs.

ISAC PATRIARKA.

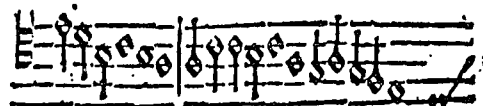
NAC SZENT HAZ ASSAGAROL

valo szép Historia.

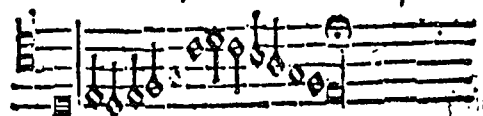
Gen. 24.



Regi nagy időben az víz őzen vala, mikor szaz ny



olczuan het esztendő el mult vala, vala egy fent

atya hogy kit az vriszt, az nagy Abrahamao
felnevesitet vala.

Regi

1. HS, No. III, ⁴ fols. LV-M3

András Batizi, "Izsák Pátriarkának szent házasságáról való széphistoria. Gen. 24." ["The story of Patriarch Isaac's holy wedding. Genesis, Chapter 24"]
Date: 1546

(1)

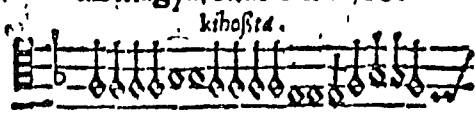
8 Ré-gi magg i - dő - ben a víz ö-zm u - tán,
8 mi - ker máz-mýdc-van-hét en-ten-dő' el - miűt va - la,
8 va-la eff szent a - tya hýg hit az úr Is - ten, (2)
8 A magg Áb-ra-hám-maks fel me-ven-te-tet va - la.

4. HS, Nos. I-II are lacking owing to missing folios.

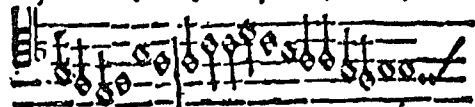
Source of Text:Genesis, Chapter 24ConcordanceB0 fols. CCCXVII^V-CCCXX (text)Editorial Comments:(1) HS: $\diamond \blacklozenge$; scansion requires: $\text{J} \text{J}^{\flat}$

Facs.

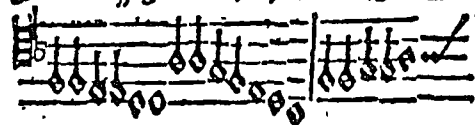
MIKEPPEN AZ WR
 ISTÉN ISRAELNEC NEPET EGIP
 tombol es hasonlo keppen
 az magyarokat Sittihabol



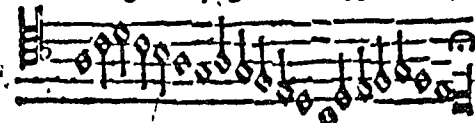
terse emlékezőne az örök Istenec, chudalátas na



gy hatalmaságáról mellyel Sittihabol régi magya



rokat is magyar országba ilyen keppen ki hozá



mind regem vi hozá az sído népetet faraho kirala
 nec markabol ünsegebök. Agert

2. HS, No. IV, fols. M3^V-O3^V

András Farkas, "Miképpen az Ur Isten Israelnek népét Egyiptomból és hasonlóképpen az magyarokat Szithiából kihozta" ["Az the Lord brought forth Israel out of Egypt, He too brought forth the Hungarians from Scythia"]
Date: 1538

8 Ter-rem-le'-le'-zünk az ö-nök Is-ten-mek, [C]

8 cu-dá-la-to-sa-ga-tal-mas-sá-gá-nól

8 melyet Si-ti-á-ból ré-gi ma-gyar-ro-kat [C]

8 jó Ma-gyar-or-mág-son ilyen kép-pen ki-hoz-za

8 mind ré-gen ki-hoz-za a szí-dó né-pe-ket [C]

8 Tá-na-o ki-ná-ly-mak mar-ká-lól in-ré-gé-lől.

Source of Text:Exodus, Chapters 3 and 14

The end of the poem describes the departure of the Hungarian people from Scythia (situated at the northern part of the Black Sea), and their settlement in the present territory of Hungary--formerly called Pannonia--in the ninth century.

Concordances:

HS fol. a2^v (No. X), text incipit appears as an "ad notam" indication in Imre Fekete's "Egy néhány szép históriák..." ["Several stories..."] (1546)

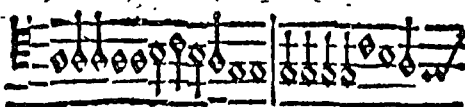
BO fols. CCLXIII^v-CCLXVII (text)

Facs.

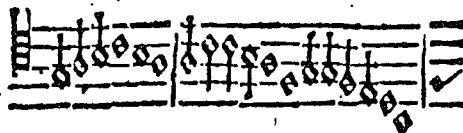
AZ DRAGA ES IS.
TENFELŐ VITEZ GEDE.
onrol Isep Historia.
Iudicum. 6..

Q₂

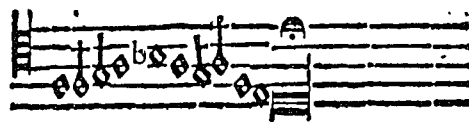
Regen



Regen ez vala mikor Iesus Vrune az emberi



estben még meg nem islent vala, a fidovalanse



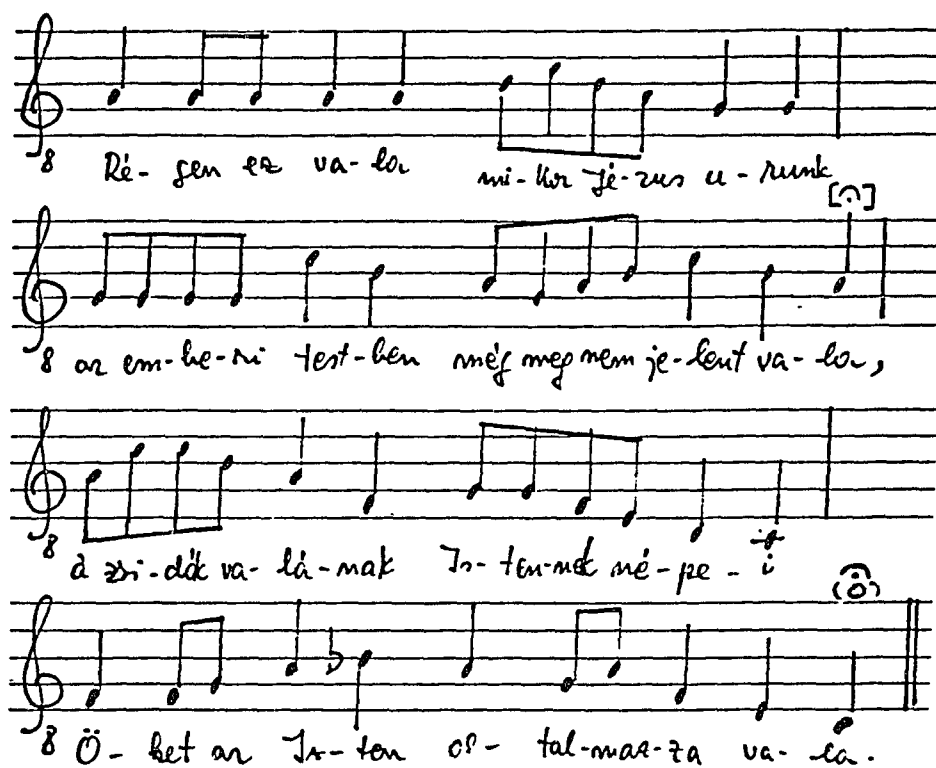
Istennek Isepj őket az Isten otalmazza vala.

Ök vértelenec az Vr Isten ellen
meg nyomorodanac nagy gonofsa-
goc miat, mert el hagyta őket a men-
nyei Isten meg veretenecc a pogán
miat,

A po

3. HS, No. VI,⁵ fols. Q2^V-R3^V

András Batizi, "Az drága és istenfélő" vitez
Gedeonról széphistória. Iudicum 6." ["The story of the
gentle and godfearing hero Gideon. Judicum 6"]
Date: 1540



Handwritten musical score in G-clef, 8/8 time. The lyrics are in Hungarian and Latin. The score consists of four staves of music with lyrics written below the notes. The lyrics are: Ré- sen ez va- lor mi- kor Je- zus u- runk [?] or em- be- ri test- ben még meg nem je- lent va- lor, a zsi- dák va- lá- mak Is- ten- nek mé- pe - i [?] Ö- ket an Is- ten o- tal- mas- ta va- lá.

5. HS, No. V is lacking owing to missing folios.

Source of Text:

Judges, Chapters 6-8

Concordance:

BF Psalm CXXVII, text incipit appears as an "ad notam" indication in "Ember csak hiába magától vesződik" ["The human being perishes by itself"]; see Csomasz, op. cit., 426.

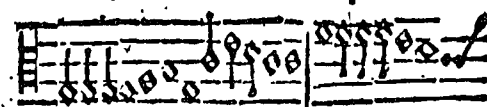
Facs.

AZ ERŐS VITEZ SAM-
SOMROL MAS SZEP HISTO-
RIA, az Biraknac Kő-
nyveből, 13. Cap.

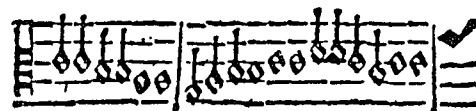


V 2

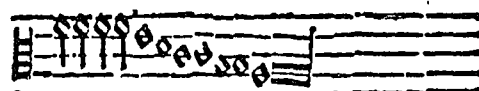
Soc erős Györgörországba, Sípiffu Filotas Macedoniába.



Soc erős vitezec volt az világban, mint az en-



erős Hektor vala az Troyaban, Herkules Akijles na-



Soc erős vitezec volt az világ-
ban, mint az erős Hektor vala az
Troyaban, Herkules Akijles nagy
Görög országban, Sípiffu Filotas
Macedoniában.

Az en-

4. HS, No. VIII,⁶ fols. V2-Y4^v

Péter Kákonyi, "Az erős vitéz Sámsonról más széphistória, az Biráknak könyvéből, 13. Cap." ["The story of the mighty hero Samson, Judges, Chapter 13"]
Date: 1546

The image shows a handwritten musical score on four staves. The notation is in a 16th-century style, using a single-clef treble clef and a common time signature (C). The melody is written in a simple, linear fashion with various note values and rests. There are several triplets indicated by a '3' over a bracket. The lyrics are written in Hungarian and Latin, with some words in Latin script. The score is numbered (1) at the beginning of the first staff.

(1)

8 Sok e-rős vi-té-zek vol-tak e vi-lá-p-lom,

8 mint az e-rős hec-tor va-la az Tró-já-ban,

8 Her-cu-les A-kij-les magá Gö-rög-or-mág-ban,

8 szép if-ju Fi-lo-tas ka-ce-do-ni-á-ban.

6. HS: No. VII bears the indication "ad notam: Troya," whose tune is unknown.

Source of Text:Judges, Chapters 13 and 16Concordance:BO fols. CCLXXXIIII-CCLXXXVII^V (text)Editorial Comments:

(1) HS notates the triplets with three white minims instead of the customary black notes.

(2) HS: ◇ ◇ ◇ ◇ ; scansion requires: 

Facs.

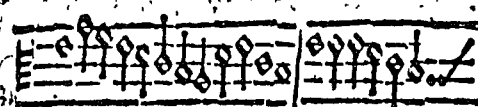
AZ LEVITAROL HISTO-

RIA, MELYBEN LATTYVC MELY RETTE-
netes keppen az WR Isten az pa-
raznasagot es egyeb gonos-
fertelmes chyelekedeteket

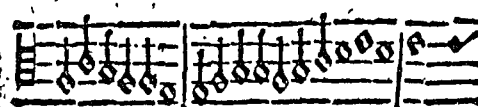
meg blntet. Azokaert vegyuc eslonk
be magunkat es rinyunc pe-
nitenciara. iudicum 19.



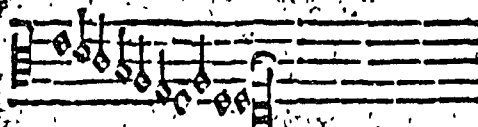
Nagy



Nagy szc szent irasokat ielenteltem, tanusagul



kiket elottek beveteltem, de meg egyrol ingyen



sem emlekesse kerlec vegyetec este io neuen tollem.

El regenten buletemec eldite, la-
kir vala egykor az sido nepe, az gaz-
dag Kanaannac földöbe, kit Iosue ostra
uizen ker resire.

Gadnac Zabulonnac es Isakar-
nac, nap

5. HS, No. IX, fols. Y4^V-a2

András Dézsi, "Az Levitáról história, melyben látjuk mily rettenetes képpen az Úr Isten megbünteti a práznaságot és egyéb gonosz sértelmes cselekedeteket. Azokért vegyünk eszünkbe magunkat és térjünk penitenciára. Iudicum 19." ["The story of a Levite, wherein we witness how strongly God punished adultery and vicious acts. Let us meditate and mend our ways. Judges, Chapter 19"]
 Date: 1549

(1)

Nagy - nok rent i - rá - n - kat jelem - tet - tem,

ta - nu - sa - gul lá - het e - löt - tük - le ve - tet - tem,

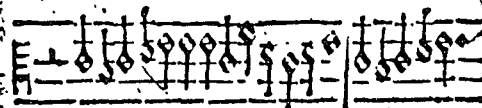
de még egy - ről im - gye sem em - lé - ke - te,

ker - lek ve - gye - k - t jó - né - ven töl - lem.

Source of Text:Judges, Chapters 19Concordance:BO fols. CCCIIII-CCCVII (text)Editorial Comments:(1) HS ◊ ◊ ; scansion requires: 

Facs.

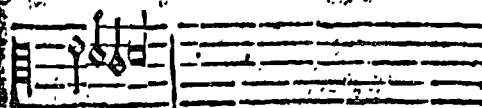
DAVID KIRALYROL ES
BETHZABEA VRIASNAC
felelegéről való His-
toria 2. Reg. 11.



Kronikakot regiekről kell mást olvasnunk, es



miképen hadakoztat meg kel tanubíunc, regiekne



árasokrol bizont kel mondanunk.

d 3 6 Azúdo.

6. HS, No. XI,⁷ fols. d3-f3^v

Gáspár Biai, "Dávid királyról és Bethzabae Uriahnak feleségéről való história. 2.Reg.11" ["The story of King David and Bathsheba, the wife of Uriah. Samuel, II:11"]

Date: 1549

(1) [2]
 Kro-mi-ka'-kat re-fi-el-s-nél kell most ol-var-munk,
 [2]
 és mi-hep-pem bi-do-hoz-tak meg kell ta-nul-munk,
 (2) [2]
 Re-fi-el-mek i-ra-sel-s-nél bi-zonyt kell mord-munk.

7. For No. X see Concordances of No. IV.

Source of Text:

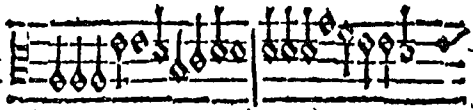
Samuel II, Chapter 11

Editorial Comments

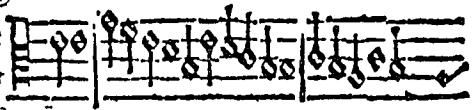
- (1) The initial rest probably is a printing mistake; see Szabolcsi, op. cit., I, 143, and the interview with Zoltán Falvy, Budapest, September 3, 1981, Appendix B.
- (2) The last line is to be repeated; see Szabolcsi, Ibid.

Facs.

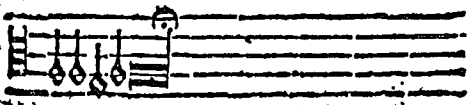
AZ ILYES PROPHE-
TAROL ES ACKAB KIRA-
 lyrol valo Histo -
 ria. 3. Reg. 16.



Sok kiralyoknak halaloctan, Achab kiraly



En kiraly az utan, ki az istennek nem tara utan;



de Baal istennek szolgál nyiluan.

Temple.

7. HS, No. XII, fols. f4-g2^v

István Csikei, "Az Illyés prófétáról és Achab királyról való história. 3.Reg.16." ["The story of the prophet Elijah and King Ahab. Kings I:16 (recte 17)"]
Date: 1542

Sok ki-ná-lyes-ma's ha-tá-lés u-tán,

Ac-hab ki-ná-ly lón ki-ná-ly ar u-tán,

ki ar Jo-tén-mek nem já-ra u-tán,

de Baal Jo-tén-mek ma'-ga-ba nyit-ván.

Source of Text:

Kings I, Chapter 17

The contents of the poem indicates that the text was based on Chapter 17, instead of 16 that is given in the title of the song. The episode concerning the revival of the woman's dead son is not described.

Facs.

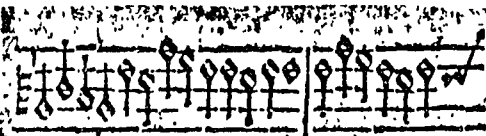
AZ SZENT THOBIAS.

NAC EGESZ HISTORIAIA AZ
Szent Bibliabol ének-
be szerzetet.

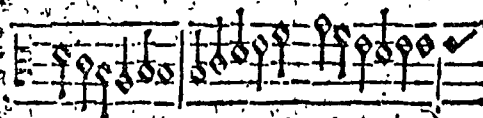
..?

..?

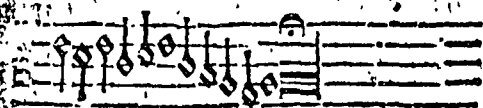
Ierisc



Ierisc emlékezzünk mostan mi nagy dolgokról,



Isten fiaitac nagy bekecségekről, es mi atyaink



nac ő erős hitőkről, hogy ne felekezze soká
mij ezekről.

Vralkodó vala regen az Siria-
ban, egy hirtelen király ő gonosztaga-
ban, ki Istennek népet el viue rablag-
ban, az Ozias király vele nagy foklag
ban. El nem

8. HS, No. XIV,⁸ fols. 14-n3

Balázs Székely, "Az szent Tobiásnak egész históriája.
A szent Bibliából énekbe szerzetet" ["The story of Saint
Tobit from the Holy Bible adopted to music"]
Date: 1546

Ter-me em-le-kez-tünk mor-tan mi nagy dol-gok-ról,
 In-ten fi-a-i-mak nagy be-les-se-gek-ről,
 és mi a-tya-im-ak o' z-ros li-tük-ről,
 hogy me-fe-led-kez-tünk so-ha mi-e-ze-gek-ről.

8. For No. XIII see Concordances of No. XVII.

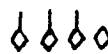
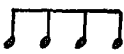
Source of Text:The Book of Tobit

The story of Tobit and his son Tobias is one of the Apocryphal writings which probably dates from the third century B.C. and originally was written in Hebrew or Aramaic. See the Good New Bible (New York: American Bible Society, 1978), 1-18. Songs Nrs. 8 and 9 are based on the same story; they differ only with regard to the precise wording used by the two song-writers, Balázs Székely and András Dézsi.

Concordances:

<u>Canc.</u>	fols. Aij ^V -Dii ^j , text incipit appears as an "ad notam" indication in János Deák Temesvári, "A Béla Királyról" ["King Béla"]
<u>BO</u>	fol. CCXXXV ^V , text incipit appears as an "ad notam" indication in "Házasságért való könyörgések" ["Wedding prayers"]
<u>WS</u>	fol. 54 ^V , text incipit appears in No. XII (untitled)

Editorial Comments:

- (1) HS:  ; scansion requires: .
- (2) Ibid.
- (3) HS:  ; scansion requires: .

Facs.

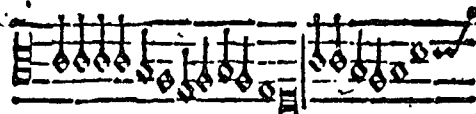
AZ IFFIV TOBIAS.

NAC HAZASSAGAROL VA.

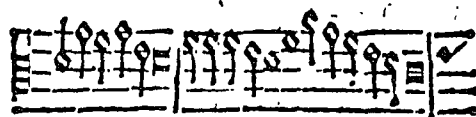
lo Hiltoria énekbe

Verzetet.

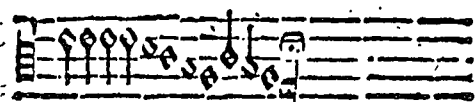
..



Minden embert erre sünem szerint ítétek, hogy



az mely szent iget istentől vőttetek, mint egy

draga kővet ugyan őrzétek, mert ha el vesz
éte meg sem lelhetitek.

Im ha

9. HS, No. XVI⁹, fols. q4-t^v

András Dézsi, "Az ifjú Tóbiásnak házasságáról való
história énekbe szerzetet" ["The story of young Tobias's
wedding set to music"]

Date: 1550

8 minden em-bert er-ne so- en mi-nit in-tele, (1) (2)

8 hogy az mely-mit i-gét Is-ten-től vet-te-tele, (3)

8 mint egy drá-ga kö-vet u-gyan ő-riz-zel-tele, (4)

8 most ha el-ve-sít-tele meg sem lel-lés-ti-tele. (2) (2)

9. For No. XV see Concordances of No. XXIV.

Source of Text:

The Book of Tobit; see the text of No. 8.

Concordance:

BO fols. CCCXX-CCCXXIIII^V (text)

Editorial Comments:

- (1) HS: $\diamond \diamond$; scansion requires: $\text{♩} \text{♩}$.
- (2) HS: $\diamond \text{⌘}$; scansion requires: $\text{♩} \text{♩}$
- (3) Ibid.
- (4) Ibid.

Facs.

AZ ASVERVS KIRA-
LYROL ES AZ ISTENFELŐ
 Hesther Kiralyne asszo-
 nyrol valo Historia.

Regen ez vala az neues Persiaban, siiletet eo

Es három szaz hatvan hatban, az Asuerus van

la kiralsagaban, Artaxerxes mas valo orsaa
gabana.

Enne

10. HS, No. XVII, fols. t2-X3

Péter Kákonyi, "Az Azverus királyról és az istenfélő
Heszter királyné asszonról való história." ["The story
of King Ahasuerus and the godfearing Queen Esther"]
Date: 1544

Re-fen is va-la az ne-ves Pen-ma'-ban, [C]
 mü-le-tet e-lőt hi-re-m-si-g-hat-van-hat-ban, [C]
 az As-ve-nus va-la ki-rály-sá-sá'-ban, [C]
 An-ta-xer-xes más va-la or-ma'-ja'-ban.

Source of Text:

The Book of Esther

Concordances:

HS fol. g2^V (No. XIII), Mihály Sztárai, "Az igaz keresztyéneknek kevés számokról háborúságokról és győzedelmekről" ["The combats and victories of a band of Christians"] (tune)

BO fols. CCXCII^V-CCC (text)

LiK fol. 69 (text)

Editorial Comments

(1) HS:  ; scansion requires: 

Facs.

PENITENCIAR A IN-
TŐ HISTORIA, ISTENNEC IRGAL-
 mäságanac aianlásaual,
 Manassefőrl es Nabu-

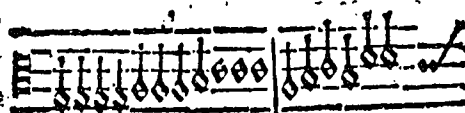
godonozorrol. 4. Regum. 31.

es 2. Paral. 33. es

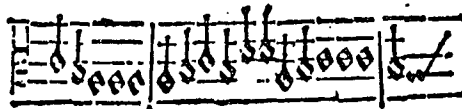
Daniel Pro-
 phetabol.



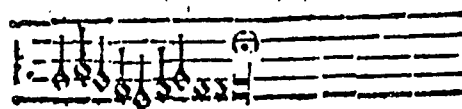
3. Rette-



Rettegetes Istennek nagy haragya, ki nem se-



le erőssen sanyargatta, de meg olyan mint



az kegyelmes atya, ki meg térne es meg hoz-
 za fogadja.

Eszt erenűerőgen törtint dolgok
 bol, O Iduennec soc Historiájbol,
 kie irattac Istennek dolgaírol, kü-
 lömb külömb hatalmas ostorírol.

Ez regenten vala Jerusalemben,
 ástiu

11. HS No. XVIII, fols. x3-y4^v

Anonymous, "Penitenciára intő história, Istennek
 irgalmasságának ajánlásával, Manasseről és
 Nabugodonozorról. 4 Regum 21, és 2 Paral. 33 és Dániel
 Prophétából " ["The story of Manasses and
 Nebuchadnezzar which enables us to repent because of
 God's goodness. Kings II:21, Chronicles II:33, and The
 Book of Daniel"]
 Date: 1553?

8 Ret-te-ne-tes Is-ten-nek nagy ha-ha-gya,

8 ki nem fe-li-e-nö-ven sa-nyan-fat-ga,

de meg o-lyan mint a sz-fel-mes aty-ga,

8 ki meg-ter-nek is meg-ho-z-a fo-sad-ga.

Source of Text:

Kings II, Chapter 21, Chronicles II, Chapter 33, and
The Book of Daniel, Chapter IV:33-37

Concordances:

BO fols. CCIII-CCV (text)

CsoK fols. 89-93^V (text)

Facs.

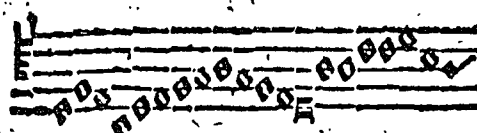
IEREMIAS PROPHE-

TA SIRALMAS PANASZOL-

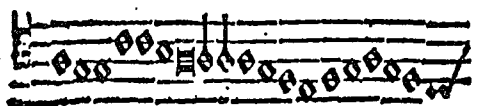
kodasájnac. 5. Rész.

énekbe kerzetet.

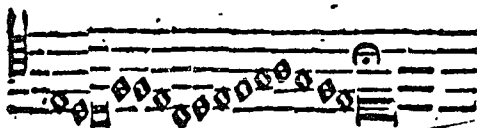
Emle.



Emlekezzel műtörténevrám mű ereitűnc, es



telénch meg mely nagy fidalomban mű vagyunc,

mind bününkert vram töled ostorofstunc, az-
eri flükség éyel nappal hozzád kialtunc.

Örökségűc édes hazanc masra
fordula, az mű hazunc iofagunc ide-
genre falla, ígyűnc iura ia y minekűnc
nagy budofasra, mert Istennec nem a-
karanc téni vtara.

Anaf.

12. HS, No. XIX, fols, y4-z2^v

Anonymous, "Jeremiás próféta siralmas panaszolkodásainak 5 része énekbe szerzetet" ["The fifth chapter of Jeremiah's Lamentations set to music"]
Date: 1553?

(1)



Em-le-ke-zél mi törté-mek u-ram mi ést-tünk,
és te-kis meg-meg-nag-si-da-lom-ban mi va-gyunk,
mind bü-mő-kést u-ram tö-lel es-to-nos-ta-tunk,
a-est mik-rég sz-jel nap-pal hor-zát ki-ált-nunk.

Source of Text:

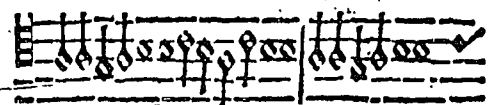
The Lamentations of Jeremiah, Chapter 5

Editorial Comments:

(1) ◇ = ♪

Facs.

AZ HARM ISTE.
FELŐ FIFIAKROL KIC AZ IGAZ
 hitnec vallasa miat az égő kő-
 menrcebe vetettenec delf-
 tennől megtartatjanac. Dan. 3.



Illie emlékezninc régi Ötörüenyről, Babilonia



nac az ő kirallyarol, es Istence hatalmasaga
 rol.

Régi Ötörüenyben Babilonia-
 ban, hol lakozic vala egy hatalmas kí-
 raly, kinec neuc Nabugodonozer.

Kiraly chinaltara Babiloniaban,
 az istia aranybol az egy magas agast
 felafata az egy sílyes mezon.

Az Agas-

13. HS, No. XX, fols. z3-Aa3^v

Anonymous, "Az három istenfélő férfiakról kik az igaz hitnek vallása miatt az égő kemencébe vettetenek, de Istentől megtartattanak. Daniel 3." ["The three godgearing men who were thrown into the fire because of their tenacious belief in God and in the true religion. Daniel, Chapter 3"]
Date: 1553?

Il-ly em-le'-kez-nünk pi-fi o' tör-vény-ről,

Ba-bi-ló-ni-a'-nak az o' ki-né'-lye'-ről,

(o)
és Is-ten-nel ha-tal-mas-sá'-ga'-ról.

Source of Text:

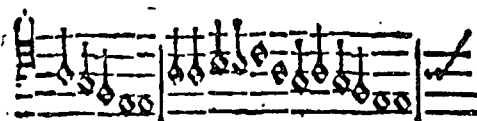
The Book of Daniel, Chapter 3

Facs.

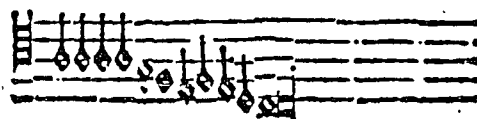
AZ ISTEN FELŐS V
SANNA ASZSZONNAC HIS-
toriaia. Daniel. 13.



Daniel efi iria minden meghalgaſsa, egy ſido



leantol kinec iamborſaga, chudalatos vala

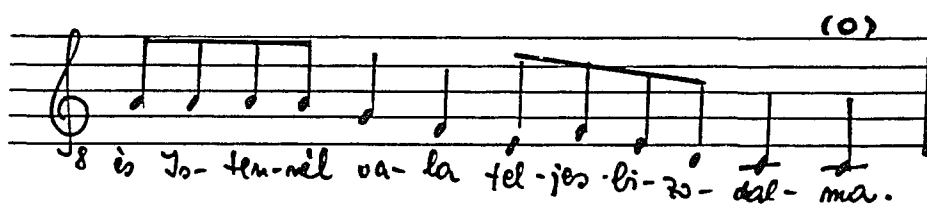
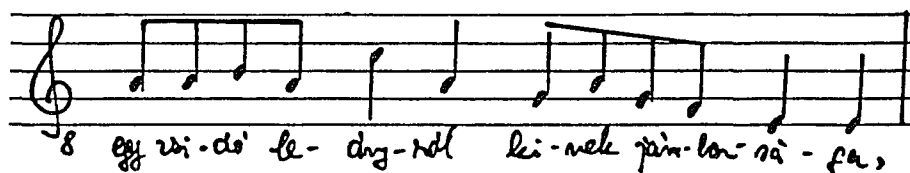


*minden iamborſaga, es iſtennel vala teljes bi-
 zodalma.*

Künc

14. HS, No. XXI, fols. Aa4-Cc2

András Batizi, "Az istenfélő Susanna asszonnak
 históriája. Daniel 13" ["The story of the godfearing
 Susanna. Daniel, Chapter 13"]
 Date: 1541



Source of Text:

The Book of Susanna in The Book of Daniel, Chapter 13

Concordance:

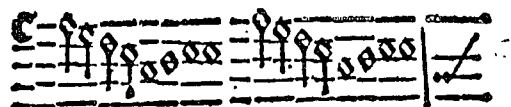
BO fols. CCCXXV-CCCXXVII^V (text)

Facs.

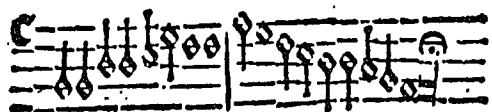
AZ BABILONIABELI

BEEL ES SARKANY BALVA

ny Isteneköl valo His-
toria. Daniel. 14.



Regen ez vala O törvényben, Babilonianac or



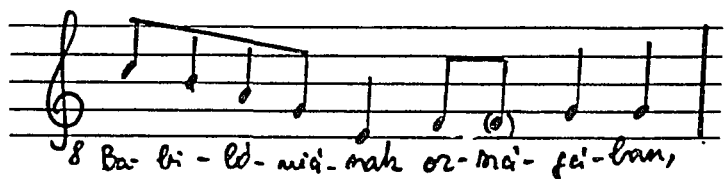
Ragaban, mint meg írta Daniel Propheta ő ké
nyuenec tizen negyedik részében.

Vala egy baluany Babiloniaban,
melly baluannac Bel vala neue, kit az
országban valo népec tisztelnec vala es
áimadnac vala.

Az kira.

15. HS, No. XXII, fols. Cc2^v-Cc4^v10

Anonymous, "Az babilóniabeli Beél és Sárkány bálvány istenekről való história. Daniel 14" ["The story of the Babylonian idolatry of Bel and the Dragon. Daniel, Chapter 14"]
 Date: 1553?



10. HS: missing folios Dd-Dd4^v.

Source of Text:

Bel and the Dragon in The Book of Daniel, Chapter 14

Facs.

AZ ISTENFELO EIE

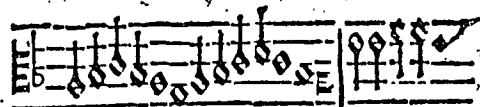
AZAR PAPROL ES AZ KEG-
yetlen antiockus kiraly
rol valo Historia.

2. Machab. 6.

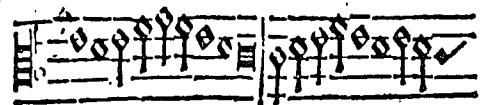
.?. .?.

.?.

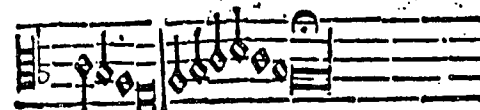
Regen



Regen O töructyben vala Ierufalemben, egy ha



zalm az kiraly o nagy kenetsegben, hogy ki az

fidokat mind oletij vala o nagy kemensége-
ben.

Az kiralynac neue az Anthiok-
hus kiraly, kit ki uze egyiptombol fa-
raho kiraly, ki Ierufalemer igen el-
pusztita, pogan kegyetlen kiraly.
Sokszor

16. HS, No. XXIV, 11 fols. Ee4^v-Gg1^v

Anonymous, "Az istenfélő Eleazár papról és az kegyetlen Antiochus királyról való história. 2. Machab.6." ["The story of the godfearing priest Eleazar and the cruel king of Antioch. Maccabees II:6"]
Date: 1546

Ré- gen ó tör- vé- ny- ben va- la Je- ru- sa- lem- ben,
egy ha- tal- mas ki- rály ó nagy ke- vel- sé'- sé'- ben,
nagy ki a vi- dő- lakt mind ő- le- ti va- la
ó nagy ke- vel- sé'- sé'- ben.

-
11. HS, No. XXIII, fols. Ee-Ee4, András Batizi, "Jónás próféta" ["The Prophet Jonah"] (1541) is incomplete. One of the missing pages between fols. Dd-Dd4 was supposed to contain the musical notation.

Source of Text:

Maccabees II, Chapters. 6-7

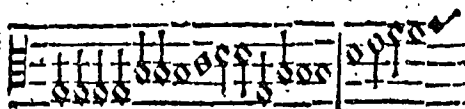
Concordances:

- HS fols. n3-q3^v, (No. XV), Mihály Sztárai, "Az Holofernes és Judit asszony históriája" ["The story of Judith and Holofernes"] (1552) (tune)
- BO fol. CCCVII, text incipit appears as an "ad notam" indication in Sztárai's "Az Holofernes..."

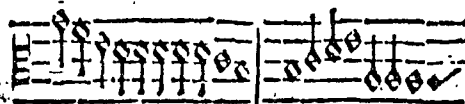
Facs.

DE MALEDICTIO-

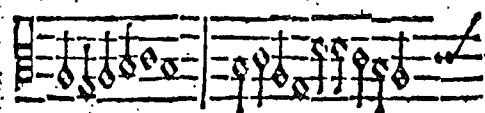
nibus. Deut. .28



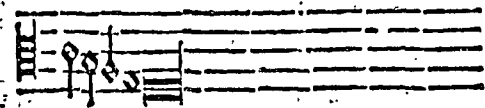
Rettenetes ez vilagnac mostan minden dolga.



chudalatos nagy val-saga es hatalmassaga nem



foz rajta az Istennek semmi igassaga, sem ha-

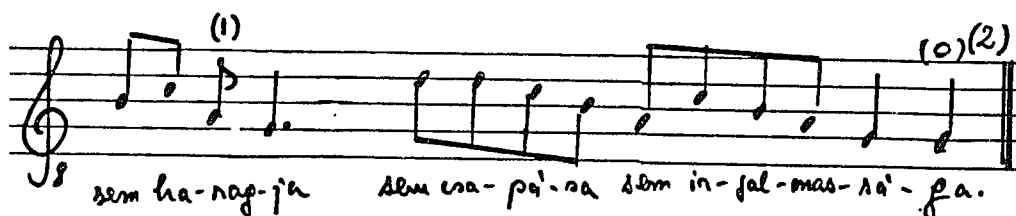
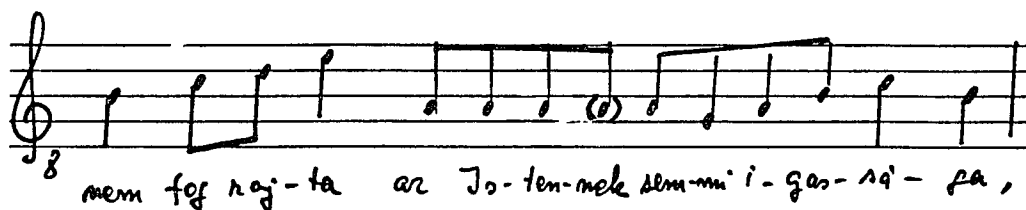
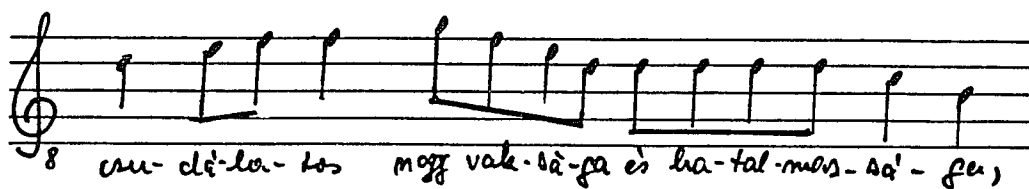
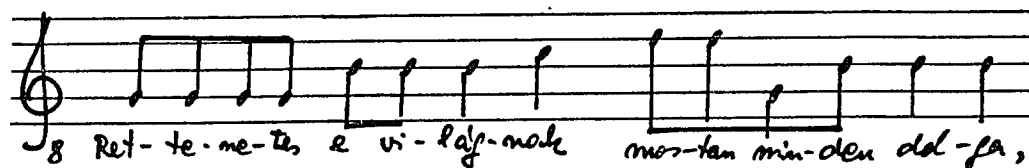


nya sem chapasa sem irgalmassaga.

G g 2 Az

17. HS, No. XXV, fols. Gg2-Hh4^v

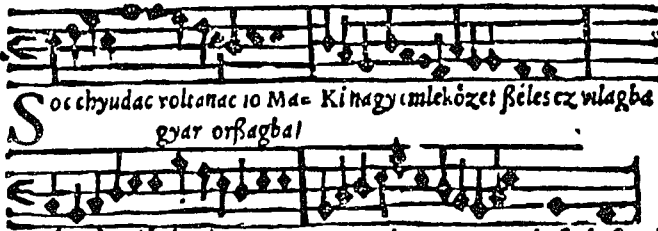
András Horvát Székárosi, "De Maledictionibus. Det.28:
 ["Concerning malediction. Deuteronomy, Chapter 28"]
 Date: 1547



Source of Text:Deuteronomy, Chapter 28Concordances:BO fols. CLXXIIII-CLXXVII (text)Editorial Comments:

- (1) HS:  ; scansion requires: .
- (2) HS: f¹; Szabolcsi, op. cit., I, 147, calls for g¹.

Facs.



Sok chydac voltanac io Ma- Ki nagy emlékezet féles ez világba
 gyar országba
 Tűz eztendő vlt ilyen nagy Nem voltac Magyaroc hasonló szeret
 bolygásba, chyaba.

S Ok chydac voltanac io Magyar or-
 (szágba
 Ki nagy emlékezet féles ez világba
 Tűz eztendő vlt ilyen nagy bolygásba
 Nem voltac Magyaroc hasonló fe-
 (lenchyaba.

18. TC, No. I, fols. A-G4

Sebestyén Tinódi, "Erdéli história" ["Story about Transylvania"] in five parts.
Date: 1553

Parts 1-4 (fols. A-F4):

Sok esu-dak vol-ta-mac jö ma-gyar-or-traj-ba.)

Ki magy em-le-ke-zet me-tes ez vi-lág-ba

Tíz em-ken-de" vol-, ta ilyen magy-bely-ge-ba, [C]

Nem vol-tak ma-gyar-rolé ka-san-to' me-nem-osa'-ba.

Facs.

ETEDRESZE.

Frater Györgynec ſernyő halalarol
Királi Császárol ki budofáfarol.



F Rater Gőrgy halalat immar halgallároc
Kincz ralam mállát ríj sem hallottátoc
Magyar Cronikaba ríj sem oluastaroc
Feiedelmec kőzt ily veszedelmet nem tuttoc.

Part 5 (fols. F4^V-G4):

(1)

Tá-ter György ha- lá- kit im-már hall-ja-s - ad - telz

Ki-mek ta-lán-má-sát ti sem hal-ló-ta - telz,

Ma-gyar kro-mi-lá - la ti sem el-vas - tá - telz

Te - je - del-mek közt ily ve-re-del-met nem tud - telz.

Summary of Text (parts 1-5):

The text relates historical events in Transylvania over a span of twelve years, beginning with the death of King János Szapolyai in 1540. In his testament, King János ordered Péter Petrovics and György Fráter to be the protectors of Queen Izabella and the tutors of the infant King János Zsigmond. However, Petrovich favored the Turks, while Fráter played a double role of being friendly to both the Habsburgs and the Turks. Because of his duplicity, he was murdered, in 1551 by Castaldo, a Spanish commander, with Ferdinand's consent. In the same year Izabella and the infant King sought refuge in Poland.

Concordances:

Canc. fol. Cij^v, (text, part 1, bears the tune of
TC, No. XXI)
fols. Eiiij-Lij (text, parts 2-5)

Text incipit appears as an "ad notam" indication in Miklós Bogáti Fazakas, "Castriota György históriája" ["The story of György Castriota"] (Kolozsvar, 1592); see Csomasz, op. cit., 630.

Editorial Comments:

- (1) The double clef (C and G) used in Part 5 leads to different interpretations of the above song: with the G-clef the song is in the Phrygian mode (on 'e') and its caesuras fall on the finalis, mediant, and dominant of the mode. With the C-clef the song is in the Locrian mode and contains a skip of the augmented fourth between the thirteenth and fourteenth notes. Owing to its instability, the Locrian mode was not widely used in the sixteenth-century musical practice. Therefore, the present transcription employs the G-clef.

Facs.

SZEGEDI VESZE-

DELEM.



Szertelen vesződelm lam giakran erködic
 Iltenec oltora feiönkön ielőnic
 Az kegiőtlen Pogan rairunc dőhősködic
 Mert az my eleiőnc lam soha nem tobodic.

19. TC, No. II, fols. G4^V-I^V

Sebestyén Tinódi, "Szegedi veszedelem" ["The peril
in Szeged"]
Date: 1552

(1)

Szer-te len ve-ro'-delm lángok-ran er-lo'zik

Jo-ten-mek es-to-na fe-jön-kön je-lo'-mik

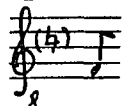
Az ke-gyöt-len po-sáng raj-tuk dö-lös-kö-dik

Mert az mi e-le-tünk kár-sa nem jöb-bo-dik.

Summary of Text:

Mihály Tóth, the chief-justice at Szeged, was informed of the weak Turkish garrison at the fortress. He decided to attack the fortress with his army during the night. They were victorious and celebrated by drinking, which made it possible for Ali Pasha and the Turks to reoccupy the fortress.

Editorial Comments:

- (1) TC:  appears only at the outset of the song;
 suggested transcription: 

Facs.

AZ VEG TEMES

VARBAN LOSONCI ISTVAN-
nac halalarol.



Soc chudac közzül halyatoc egy chudar
Mint el vesztetoc az veg Temes varat
Benne vesztetoc io Losonci Istuant
Soc io vitez el fiannyatoc halalat.

20. TC, No. III, fols. I2-L2^V

Sebestyén Tinódi, "Az vég Temesvárbán Losonci
Istvánnak haláláról" ["The death of István Losonci at
the fortress in Temesvár"]
Date: 1552

(1) (2)

Sok csu-dák köz-zül hall-gá-tok egy csu-dát

Mint el-vesz-té-főz az vég Te-mes-vá-rát

Ben-ne vesz-té-ték jó Lo-son-ci Ist-vánt,

(3) (4)

Sok jó vi-téz-zel márn-já-tok ha-lá-lát.

Summary of Text:

Ferdinand had ordered István Losonci and his friends to protect the fortress in Temesvár, which Suleiman had planned to attack. They fought the Turks for thirty-two days, but could not continue. Although the Turks promised Losonci that they would allow them to leave the fortress alive, they kidnapped Losonci's young page. This action led to a fight between the Hungarians and the Turks. For revenge, the Turks imprisoned Losonci and murdered him.

Concordances:

Canc. fols. Miiij^v-p^v

WS fol. 11, text incipit appears as an "ad notam" indication" in "Székesfehérvár veszéséről való história" ["The story about the destruction of Szekesfehervar"] (1603).

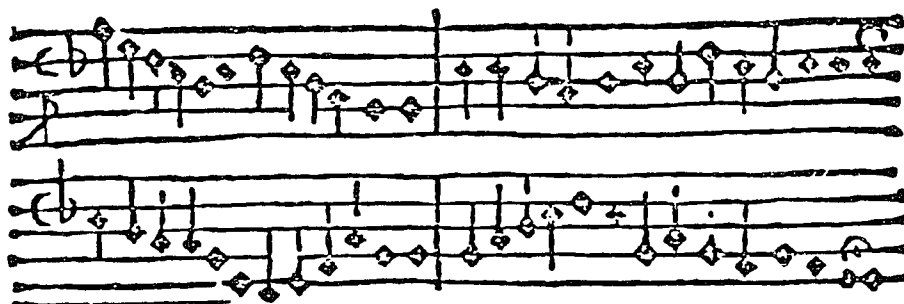
Editorial Comments:

- (1) TC:  ; suggested transcription: 
- (2) TC:  ; scansion and inner balance of the phrases require: 
- (3) TC:  ; scansion requires: 
- (4) TC:  , misprint; the fermata was probably intended for the final note of the song (for which it is transcribed as ); see Szabolcsi, op. cit., I, 91.

Facs.

BVDAI ALI BASA

HISTORIAIA.



HAlyatoc már Ali Basa bölcheségét
 Budabol hadauat gyakran kiűtesét
 Nyolcz varnac Castelnac romlasár vevését
 Az Ördög hadanac bölchen megkerülését.

21. TC, No. IV, fols. L3-M^V

Sebestyén Tinódi, "Budai Ali basa históriája" ["The story of Ali Pasha in Buda"]
 Date: 1554?

(1) (2)

Hall-gá-tols már A-li ba-sa böl-cses-se'-fet

Bu-do'-löl ha-da'-val gyalz-nam ki-ii - te' - set

Nydc vár-makz bar-kéj-makz nem-lá-sát ve-ve'-set

Ar Ör-dög ha-da'-makz böl-csen mey-be-rü-le'-set.

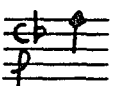
Summary of Text:

Written about 1554, this is Tinódi's last composition.¹² The text tells of Ali Pasha's conquest of the fortresses at Veszprém and Drégely. The latter had been heroically defended by György Szondi, but he could not continue to resist the Turks. In order to save his two young pages, he sent them to Ali Pasha, and then set fire to the fortress and fought the Turks until he was shot.

Concordance:

Canc. fols. PV-Q; probably the same tune was also used in TC, No. V, "Ördög Máttyás veszödelme" ["Máttyás Ördög in danger"]; see Csomasz, op. cit., 260.

Editorial Comments:

(1) TC:  ; suggested transcription: 

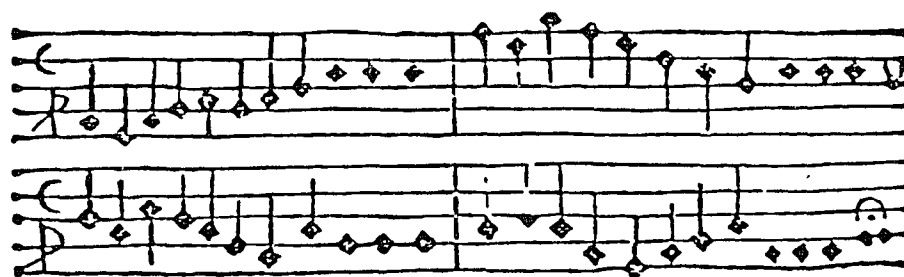
(2) 'e' is a misprint and should have read 'd' to both imitate the opening of the following phrase and correspond to the finalis of the tune; see Szabolcsi, op. cit., I, 99.

12. Lajos Dézsi, Tinódi Sebestyén (Budapest: A Magyar Történelmi Társulat Kiadása, 1912), 120.

Facs.

EGER V·AR VIADA

LYAROL VALO ENEC.



Tí Magyaroc már Istend imadgyatoc
Es ő neki nagy halakat adgyatoc
Ielősbén Tisán innerkic lakosítoc
Egri vitezeknec soc iot mongyaroc.

22. TC, No. VI, fols. N2^V-Y2^V

Sebestyén Tinódi, "Eger vár viadaláról való ének"
 ["Story about the combat at the fortress in Eger"] in
 four parts
 Date: 1553

Part 1 (fols. N2^V-P^V):

(1)

Ti Ma-ga-nak már Jo-tent i - mäd-ja - telk

Es o' me-ki nagy ha - la - bat ad-ja - tok

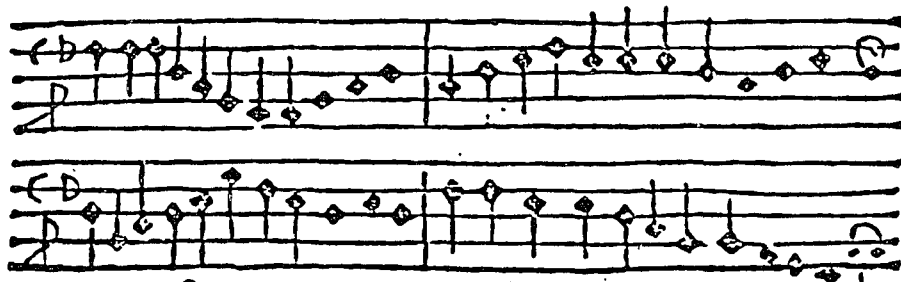
Je - lös - ben Ti - mán in - vet kité la - koz - tok

[2] (2)

Es - ri vi - te - zek - nek sek jöt mond - ja - telk .

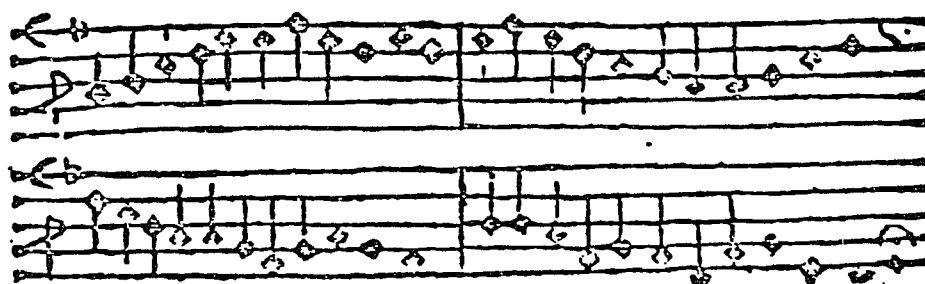
Facs.

MASOD RESZE



Immar leßen vartaknac el ofírafá
 Vitezðknec neudccííamlaláfa
 Az Basaknac Egðr ala íalláfa
 Nagy romláfa es gyakor oístromláfa.

HARMAD RESZE.



Megis hallýatoc íep viadalokar -
 Porfel gyulást íep cyuda oístromokár
 Az ío ísten mint murara meg magát
 Nagy íeggyembe hozá az Chýasíar hadát.

Part 2 (fols. P^V-R):

(3) (4)

Im már é-sen vár-ták-mak el - csi - tá - sa
 Vi - te - zék-mek ne - vök el - xim - lá - lá - sa
 Az Ba-sák-mak é-för a - lá' mál - lá - sa
 Nagy rom - lá - sa és gja - kor est - rom - lá - sa.

Parts 3 and 4 (fols. R-V3):

(6) (7)

Mé-gis hall-já - tók nép vi - a - do - lo - kat
 Por fel-gyu-lát mépszu - do - est - re - mo - kat
 Az jó Jo - ken mint mu - ta - tá meg ma -
 Nagy vi-gyen-be ho - zá' az vi - búr bi - dít.

Summary of Text (parts 1-4):

This song, comprising four parts is Tinódi's greatest work. He is considered to be the main chronicler of the combat in Eger.¹³ His name is indicated acrostically at the beginning of the song. The first part starts with a detailed description of the fortress in Eger,¹⁴ which in 1552 was attacked by the Turks three times, though they were beaten back by the Hungarians. All four parts of the song describe details of the combat, and furnish the names of the participants, among whom are mentioned the heroes István Dobó, István Mécsey, Gergely Bornemissza and others. The details provided by Tinódi are such that it is assumed that he himself witnessed the events.¹⁵

Concordances:

TC fols. Y3-Z4 (No. VIII), Tinódi, "Enyingi Terec János vitéssége" ["The heroism of János Terec Enyingi"] (part 1, tune)

Canc. fols. Riii-Xij (part 1)
fols. Xij-Yiij (part 3)

13. Dézsi, op. cit., 99.

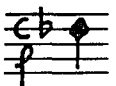
14. See Chapter I, Plate 1.

15. Dézsi, Ibid.

Editorial Comments:

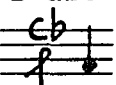
(1) TC:  ; scansion requires: 

(2) TC:  , misprint; see Szabolcsi, *op. cit.*, I, 91.

(3) TC:  ; suggested transcription: 

(4) See 1 above.

(5) See 2 above.

(6) TC:  ; suggested transcription: 

(7) See 2 above.

Facs.

EGRI HISTO RIANAC SUMMAIA.



Summaiat irom Egőr varanac
Meg ballasanac vijadalianac
Szegyon vallasat Chyasar hadanac
Nagy vigasagat Ferdinand Kiralnac.

23. TC, No. VII, fols. V3^V-Y2^V

Sebestyén Tinódi, "Egri históriának summája" ["A
summary of the story of Eger"]
Date: 1553

(1)
8 Sum-má-ját i-hom b-för vá-ra-máz

(2)
8 Mey-nál-lá-sá-mak vi-a-dal-já-mak

(3)
8 mē-gyön val-lá-sát vá-rai ha-dá-mak

(4)
8 Nag vi-fa-sá-fát Ter-di-mánd ki-rály-mak.

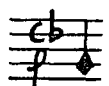
Source of Text:

This is an abridged version of No. 22.

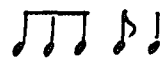
Concordance:

BF Psalm CXXXIX, text incipit appears as an "ad notam" indication in "Igaz vagyok uramnak" ["I am faithful to my Lord"]

Editorial Comments:

(1) TC:  ; suggested transcription: 

(2) TS:  ; scansion requires: 

(3) TC:  ; scansion requires: 

(4) Note prolongation is required by the balance of the phrase.

-
16. Miklós Fazekas Bogáti, Psalterium Magyar Zsoltár [Psalterium, Hungarian Psalms], ed. by Géza Szabó (Budapest: Magyar Helikon, 1979), 216.

24. TC, No. IX,¹⁷ fols. a-c^v

Sebestyén Tinódi, "Károl császár hada Saxoniába ot
Kurfirstnak magfogása" ["The battle of King Károl in
Saxony and the imprisonment of Kurfirst"]¹⁸
Date: 1546

(1) (2)

Sa-xo-ni-a va-la Né-mőb-or-mag-ba

Ká-rol csa-szár el-lon fel-tá-ma-dás-ba

Meg-halt-gá-tek Ká-rolt mag-ba-nag-gá-ba

mint feg-ta meg Kur-first ar vi-a-dal-ba.

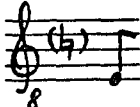
17. For No. VIII see Concordances of No. VI, part 1.

18. The facsimile of No. IX is Example 4 in this chapter.

Summary of Text:

In 1546, a group of Protestants from Wittenberg, under the leadership of the elector János Friderik, nicknamed Kurfirst, began a campaign against the Catholic Emperor Charles V. This caused the war at Schmalkalden (today East Germany). Charles V received support from Maximilian II and the Hungarians won the battle. Kurfirst was imprisoned by the Hungarian soldier Józsa Luka. The Emperor promised the Hungarians his "everlasting" support.

Editorial Comments:

(1) TC:  ; suggested transcription: 

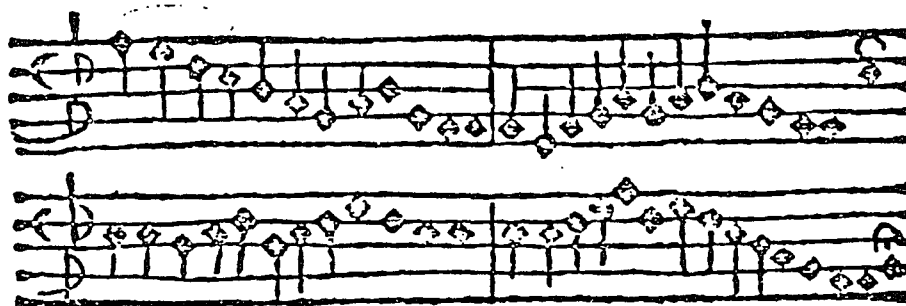
(2) See No. 22, Editorial Comments 1.

Facs.

SZYTANIA LEVA

CHYABRAGESMVRANVA-

raknac meg veuefc.



Lesőn heűedőm ísten ez orűagrol
 Sziťnia Leua Chyabrag Muran vararol
 Ferdinand kiral elrontararol
 Az bennőc valoknac nagy űernyő halalokrol.

25. TC, No. X, fols. c^v-e

Sebestyén Tinódi, "Szitnya, Léva, Csábrág és Murány
várának megvevése" ["The capture of the fortresses at
Szitnya, Léva, Csábrág and Murány"]

Date: 1549

Parts 1-2:

(1)

Le-mön be-ré-döm it-ten ez or-brág-ról

Szitnya Lé-va Csáb-rág-Mu-rány vá-ra'-ról

Fer-du-mánd ki-ról el-ran-ta-ta'-ról

Az ben-műk va-lo-la-mak nagy mer-nyo'ha-la'-lok-ról.

(2)

Summary of Text:

This epic song was written, in 1549 by Tinódi in Kassa (today Kosice in Czechoslovakia). It is in two parts:

Part One describes the assault on the fortresses at Szitnya, Léva, and Csábrág under the leadership of Count Miklós, whose army included soldiers of many nationalities. Miklós followed the order given by Ferdinand in 1548 to destroy those fortresses which had become places of refuge for thieves who robbed travelers. At Léva, the Spanish soldiers murdered the Hungarian soldiers, and brought their heads to Csábrág to frighten the people and to occupy the fortress.

Part Two of the song deals with the capture of the fortress at Murány, where the Hungarian army, under the leadership of Bebek Ferenc, overcame the local garrison.

Concordance:

BF Psalm XXV, text incipit appears as an "ad notam" indication in "Jámber bizhatik Istenben" ["The man of good will can have confidence in God"]; see Bogáti, op. cited., 54.

Editorial Comments:

- (1) TC:  ; suggested transcription: 
- (2) TC:  , misprint; see Szabolcsi, op. cit., I, 91.

Facs.

DAVID KIRAL

MINT AZ NAGY GOLI-

attal meg viut.



S les keresztien lelki ior hallani
 S o törüenből hadakozni tanulni
 Az igaz hit mellet mint kel bait viuni
 Christusban bízni.

26. TC, No. XI, fols. e^v-f3^v

Sebestyén Tinódi, "Dávid királ mint az nagy
Goliáttal megvivott" ["King David defeats the mighty
Goliath"]
Date: 1549

(1) Si-es ke-rem-tyém lel-kei jót hal-la-mi

(2) o tör-vény-ből ha-da-koz-mi ta-mul-mi

Ar i-gaz hit mel-lett mint kell lajt vi-t-mi

(2) Kris-tus-ban biz-mi ———

Source of Text:

The Book of Samuel, Chapter I:16-17

In the epic song David plays the fiddle.

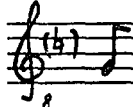
Concordances:

BO fols. CCLXXXVII^V-CCXCII (text)

KS p. 276, "Paraditsomnak te szép élő fája"
["The beautiful tree of paradise"] (tune)

György Náray, Lyra Coelestis (1696), "Hiszek Istenben"
["I Believe in God"], fol. 97 (tune).

Editorial Comments:

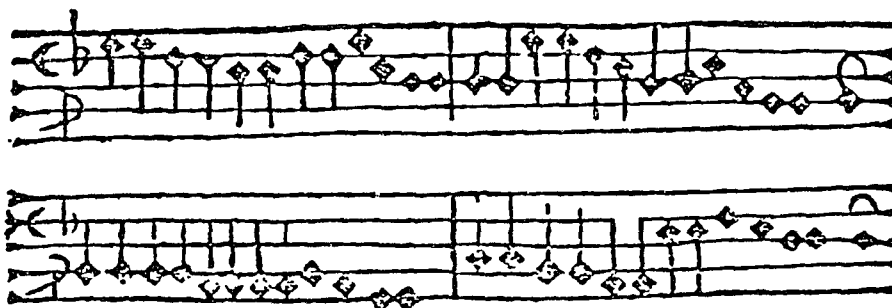
(1) TC:  ; suggested transcription: 

(2) TC:  ; scansion requires: 

Facs.

IVDIT ASZSZON

HISTORIAIA.



Sokat folhatoc az meg lőr dolgokrol
 Regijeknec az ő Cronikaiokrol
 Otóruenben nagy Iflen haragirol
 Mast en folloc Iudit aszon dolgarol.

27. TC, No. XII, fols. f4-h2^v

Sebestyén Tinódi, "Judit asszon históriája" ["The story of Judith"]
Date: 1540?

(1)

So-kezt nő-l ha-lyk or meg-lytt döl-fölz-ro'l

Ré-fi-elek or ő Krö-mi-lyt-jök-ro'l

Ó tör-vény-ken nagy Is-Ten ha-rag-gá-ro'l

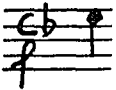
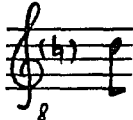
Mást én nő-lek Ju-dit asz-trong döl-fá-ro'l.

(2)

Source of Text:

The Book of Judith¹⁹

Editorial Comments:

- (1) TC:  ; suggested transcription: 
- (2) TC:  , misprint; see Szabolcsi, op. cit., I, 91.

19. The same story was used by Mihály Sztárai for his epic song "Az Holofernes és Judit asszony históriája" ["The story of Holofernes and Judith"] (1552), HS, No. XV, fols. n3-q3^v; it is sung to the same tune as Anonymous, "Az istenfélő Eleázár papról" ["About the godfearing priest Eleazar"] (1546), HS, No. XXIV, fols. Ee4^v-Gg1^v.

28. TC, No. XIII, ¹⁹ fols. h2^v-h4

Sebestyén Tinódi, "Hadmagyoknak tanuság mikor a
terekkel szembe akarnak öklelni" ["Instructions to the
lieutenants to fight the Turks"]
Date: 1550?

(1) (2)

je-re-gők közt kik vagd-tok had-ma-gyok

ke-röm-tyén ki-tet az kik val-lo-tok

I-gse-tök-ben nyer-mi hoz a-lear-tok

Hallyas-sá-tok ezt meg ta-mul-ja-tok.

19. The facsimile of No. XIII is Example 3 in this Chapter.

Summary of Text:

This epic song by Tinódi has a didactic character. He advises the Hungarian lieutenants to follow the example of the prophets, who encouraged the populace to wage wars with enemies, and to have faith in God, who will help the Hungarians fight the Turks as He helped the Israelites against Pharaoh and Holofernes.

Concordances:

BF Psalm XX, text incipit appears as an "ad notam" indication in "Ti szent népek így esedezzetek" ["Christian pray so"]; see Csomasz, op. cit., 454-456.

Editorial Comments:

- (1) The flat-sign is missing from the extant manuscript. See Examples 3 and 5 in this chapter.
- (2) The dot is required by the scansion and the balance of the phrases.

Facs.



SZVLIMANCHYA=

SZAR KAZVL BASAVAL

Viadalyarol.

S Oc Kiralrol Chyafarrol emlékszem
 S Chyuda hadakat roloc beßsellőtem
 De terec nemzeti ől nem elmelkőtem
 Meghal yatoc mit felőldc erőttem.

29. TC, No. XIV, fols. h4-i4^v

Sebestyén Tinódi, "Szuliman császár Kazul basával
viadaláról" ["The battle between Emperor Suleiman and
Kazul Pasha"]
Date: 1546

(1)

Sok ki-rál-ról szá-szálról em-le-ke-tem

Ar-do ha-do-ka ró-lók be-röl-löt-tem

De te-rek nem-zet-ről nemel-mél-köd-tem

Neg hat-ya-lók mit fe-lő-lök en-löt-tem.

Summary of Text:

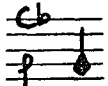
The story describes the battle between the Turks and the Persians in 1534. The fight between Emperor Suleiman and the Persian Kazul was instigated by the Pasha Jesil, who had lied to the emperor when he accused Kazul of disregarding the emperor's beliefs, and let his men behave immorally. The emperor decided to occupy Kazul's country, and he sent a great army against him. The story describes the great losses of both armies; moreover, Suleiman did not capture Kazul.

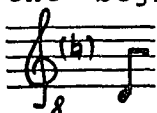
Concordances:

BF Psalm CXLIV, text incipit appears as an "ad notam" indication in "Király és ország" ["The king and the country"]; see Bogáti, op. cit., 229.

Péter Huszti, "Aeneis," fol. H, text incipit appears as an "ad notam" indication in "Sok királyról császárról" ["About kings and emperors"] (Bártfa, 1582).

Editorial Comments:

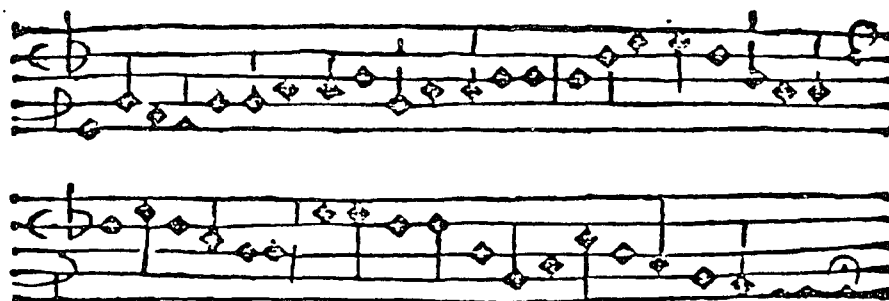
- (1) TC:  ; the two clefs (C and F) do not correspond-- they result in different pitches. The use of the F-clef would create the skip of the 4+ interval between phrases A and B. Therefore, the present transcription observes the C-clef on the fifth line which is indicated at the beginning of the song. Suggested transcription:



Facs.

SOK FELE RE-

SZÓGÓSRÓL.



S O csejögös halgaffaroc erkölchyöröket
 Isten ellen csejögseghen tñ vetkeröket
 Mert gyakorta feleyni öc ti Istenöket.

30. TC, No. XV, fols. k-k4

Sebestyen Tinódi, "Sok féle részegösről" ["About
various drunkards"]
Date: 1548

(1) (2)

Sok ré-mő-gős hall-gas-sai-tok er-köl-mő-tő-let

(3) (4)

Jo-ten el-len ré-mő-g-ség-ben ti ré-t-ke-tő-let

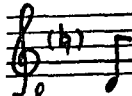
(3) (4)

Mert ga-ker-ta fe-lej-ti-tök ti Jo-ten-tő-let.

Summary of Text:

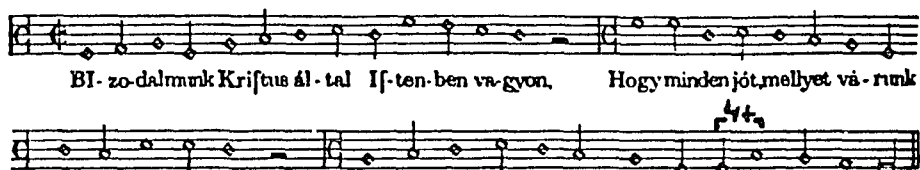
Tinódi composed this song during his visit to András Báthori's estate in Nyirbátor in 1548. The satirical tone of the song is quite different from others included in his Cronica. He wrote short stories on various kinds of drunkards: the submissive, the turbulent, the weeper of his faults, the silent, the wise, and about those who don't drink, because they are stingy or tricky. He ended his song saying that one could enjoy a good life by drinking in moderation.

Editorial Comments:

(1) TC:  ; suggested transcription: 

(2) See TC, No. XIII, Editorial Comments 2.

(3) The 4+ interval also occurs in one of the variants of this song "Bizodalmunk Krisztus által Istenben vagyunk," ["We have faith in God through Christ"], in the Enekeskönyv [Songbook] (Kolozsvár, 1751), see Szabolcsi, op. cit., I, 72.



BI-zo-dalmunk Krisztus ál-tal I[-ten-ben va-gyon, Ho-gy minden jót, mellyet vá-runk

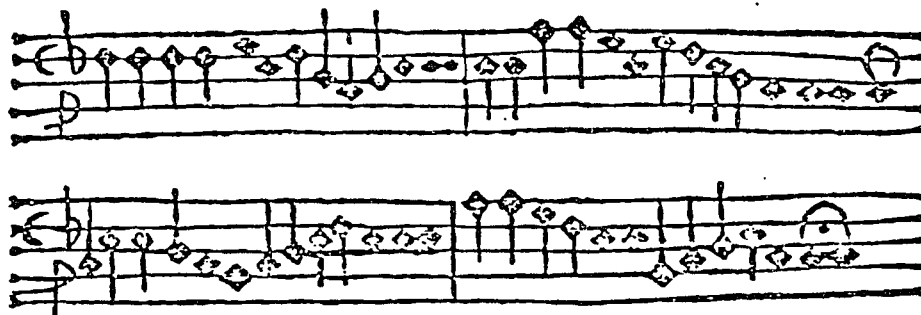
tő-le, meg-ad-jon. Szent I-rás-ból bi-zony-sá-gunk er-ről fok va-gyon:

(4) See TC, No. III, Editorial Comments 4.

Facs.

BVDA VESZESE=

RÖLESTEREC BALINT
fogfagarol.



Szalom adatec socrendbeli nepnec
 A Kihirevel lesőn föld kereglegenec
 Mert vege lőn immar mi vigelerünknee
 Esneut fogfaga kegyős vezetünknee.

31. TC, No. XVI, fols. k4-13^v

Sebestyén Tinódi, "Buda veszéséről és Terec Bálint
fogságáról" ["The conquest of Buda and the imprisonment
of Bálint Terec"]

Date: 1541

(1)



Si-na-bm a-da-télz sálz rend-be-li néps-nék

Ki hi-re'-vel le-mön föld-be-nék-se'-ge'-nák

Mert vé-se lön im-mán mi-vig e'-le-tünk-nék

Ért te-vé fog-sá-pa be-gős re-ze'-nünk-nék.

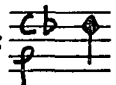
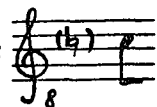
Summary of Text:

The text deals with occupation of Buda by Suleiman the Great in 1541. After the death of King János Szapolyai (1540), his wife, Queen Izabella, and the infant King János Zsigmond remained at the castle in Buda which was protected by their friend Bálint Terec. In order to occupy Buda, Suleiman sent gifts to Bálint Terec and also extended invitations for the infant King and officers to visit his camp. During their visit, the Turks occupied the castle in Buda and imprisoned Bálint Terec, who was sent to Constantinople. The infant king and Queen Izabella were forced to move to Lipa and rule Transylvania.

Concordance:

MdK fols. 237-240^v (text)

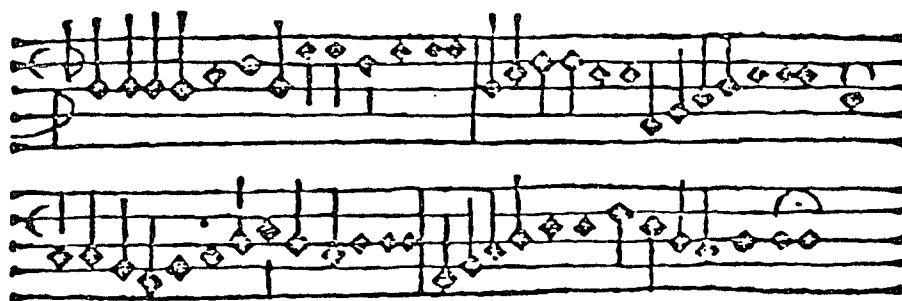
Editorial Comments:

(1) TC: ; suggested transcription: 

Facs.

PRINI PETERNEC

MAILAT ISTVANNAC ES
Terec Balintnac Fog-
sagokrol.



Sírva vesziköl mast begin Magyar orfag
Mert tőle rauozec hangotfag vigafag
Belőle ki kele soc fenős gazdagfag
Es fogfagban esec egy nehany vrafag.

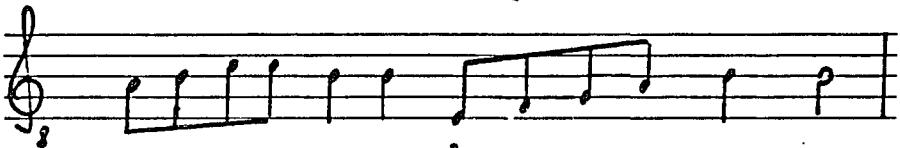
32. TC, No. XVII, fols. 13^V-m2^V

Sebestyén Tinódi, "Prini Péternek, Mailát Istvánnak
és Terec Bálintnak fogságokról" ["The imprisonment of
Péter Prini, István Mailát, and Bálint Terec"]
Date: 1542

(1)

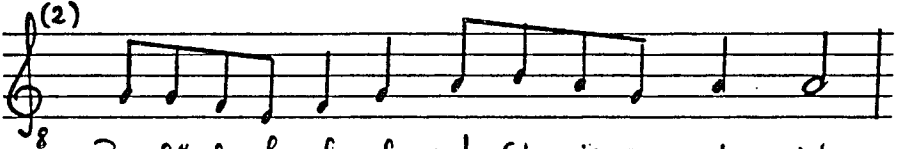


Sin-va-re-tri-köl most re-gin Ma-ggar-or-ság

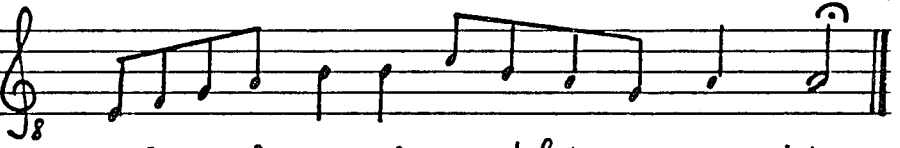


Mert tó-le tá-vó-zék hangos-ság vi-ga-ság

(2)



Be-lő-le ki-ke-le sok fe-mős gaz-day-ság

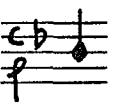
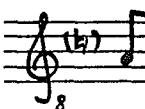


Ős fogság-lam e-sék egy-mé-hány u-ra-ság.

Summary of Text:

Tinódi wrote this epic song in 1542, during his visit to Imre Istvánffi's estate at Baranyavár. The story describes how three Hungarian nobles were captured by the Turks. The first, Péter Prini, in order to gain his freedom, was forced by Suleiman to send his son in exchange. The Sultan captured the second, István Mailát by sending him three Boyars, dressed up in golden suits, who asked him to follow them because the Sultan wanted to make him a king. Deceived by this Mailát was taken prisoner. The third, Bálint Terec was imprisoned in Nádorfejevár, where he went to obtain the gifts that the Sultan had promised him.

Editorial Comments:

(1) TC:  ; suggested transcription: 

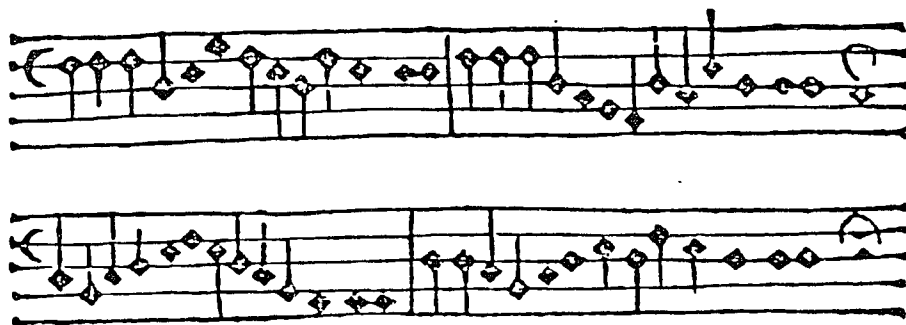
(2) The double clef (C and F) and the flat-sign appear only at the outset of the tune; the F-clef and the flat-sign are missing from the second line of the source.

Facs.

VERBÓCI IMREH^e

NECKAZON HADÁVAL KO-

zari mezön viadalya.



T I segin Magyaroc nagy öröm tinektőc
 Az Terec kezebe mikor foglya estőc
 Ot magyar vitezőc lebecsegersegtőc
 Kic miat szabatsag hamar leben nektőc.

33. TC, No. XVIII, fols. m2-n

Sebestyén Tinódi, "Verbőci Imrének Kázon hadával
Kozári mezőn viadalja" ["Imre Verbőci's battle against
Kázon's troops on the field of Kozári"]
Date: 1543

Ti ke-rem Ha-gya-nak nagy ö-röm ti-mek-tök

Az Te-mek ke-ze-he mi-ken fogha es-tök

Ott maggar oi-té-zök ke-mek se-pít-ség-tök

Kik mi-att na-bad-ság hamar ke-mek nek-tök. [1]

Summary of Text:

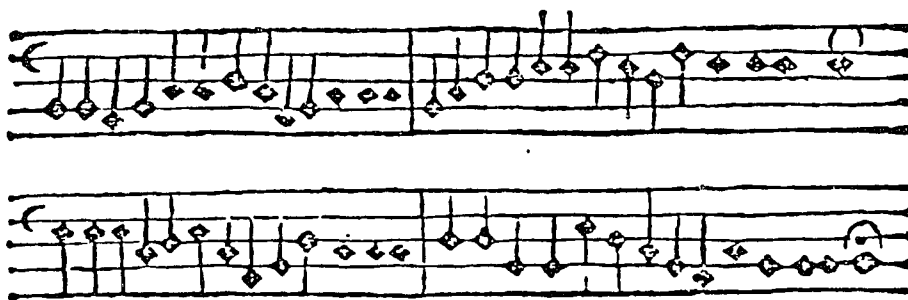
The story deals with the battle between Imre Verbőci's army and the Turks commanded by Kázon Pasha. The event, which took place in 1542 on the field of Kozári, ended with the victory of Verbőci, who also freed many Hungarian captives.

Editorial Comment:

(1) See TC, No. III, Editorial Comments 4.

Facs.

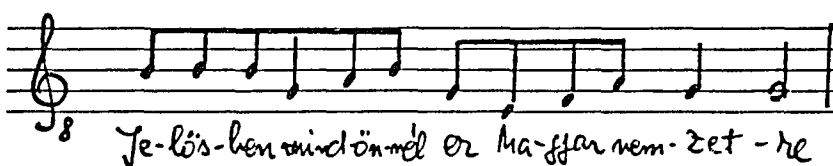
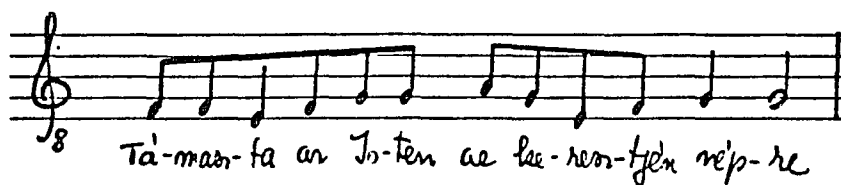
AZ SZALKAI ME- ZÓN VALÓ VIADALROL.



TAmasra az Isten az keresztényen népre
 Poganfeiedelmét nagy vesződelmére
 Ielősben mindönnel ez Magyar nemzetre
 Paranchyolat segesfert bűnietesere.

34. TC, No. XIX, fols. n-o

Sebestyén Tinódi, "Az Szalkai mezőn való viadalról"
 ["The battle on the field of Szalkai"]
 Date: 1544



Summary of Text:

Written in 1544 in Nagyszombat, the song describes the deeds of the fearless heroes Menyhárt Balassi, Ferencz Nyári and Lőrincz Zoltai. After Mehmet Pasha set a fire to the city of Miskolc, he advanced to Léva to occupy it. During the night the Turks began to pillage the city, but Balassi and his friends killed many of them.

Concordance:

BF Psalm CII, text incipit appears as an "ad notam" indication in "Nyomorúlt fejemtől fogadd kérésemet" ["Receive the prayer of a pitiful"]; see Szabolcsi, op. cit., I, 69.

Editorial Comments:

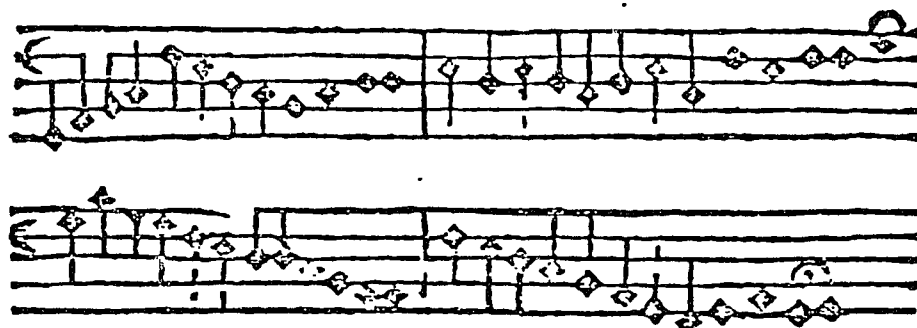
(1) See TC, No. III, Editorial Comments 4.

Facs.

VARKVCH TA=

MAS IDEIEBE LÓT

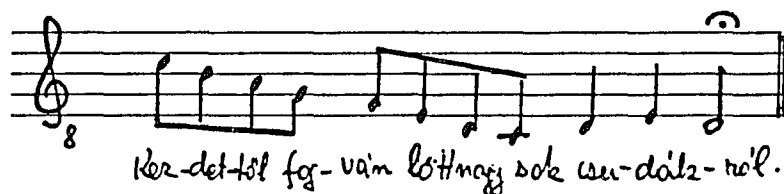
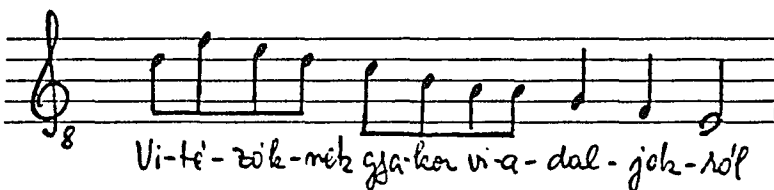
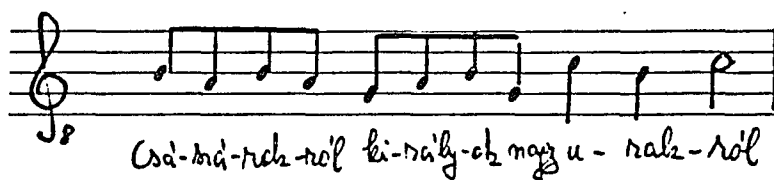
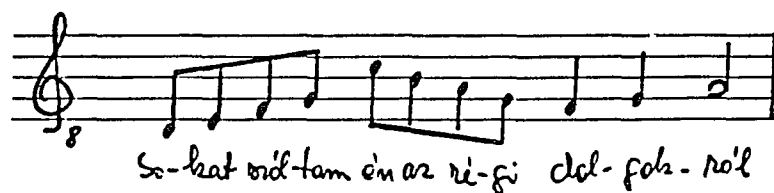
chyatac Egðrból.



SOkat Soltam en az regi dolgokrol
 Chyafarokrol Kiralyoc nagy vrakrol
 Vitezðknec gyakor viadalyokrol
 Kezdetðl foguan lót nagy foc chudakrol.

35. TC, No. XX, fols. o^v-p2^v

Sebestyén Tinódi, "Varkucs Tamás idejébe lőtt
csaták Egörből" ["The battles at Eger at the time of
Tamás Varkucs"]
Date: 1548



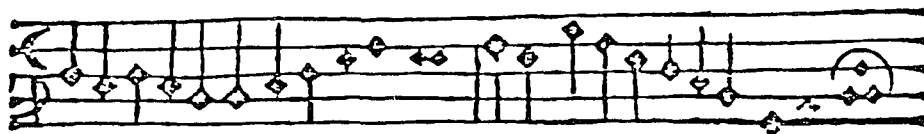
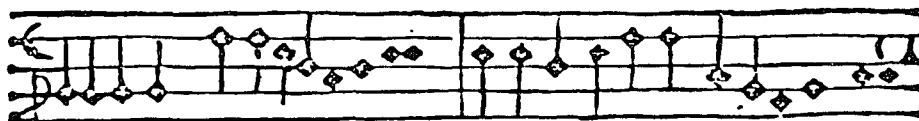
Summary of Text:

Tinódi composed the song in 1548 during his stay at Kassa, where he served as a soldier at Captain Lénard Czeczey's troops. The story describes the battles between the Hungarians and Turks at the fortress in Eger. Péter Prini, a nobleman, assigned Tamás Varkucs to command the fortress at Eger while he was fighting the Turks in Buda. He also mentioned that should he not return, the key of the fortress was to be given to his son Gabriel. Varkucs protected the fortress for seven years. However, when Gabriel arrived he gave him the keys and Gabriel in turn, gave them to Count Mikola, an agent of Ferdinand. Thus the fortress remained in the hands of the Habsburgs.

Facs.

CAPITAN GYŐ^e

RGY BAI VIADALYA.



SOc rendbeli nep vagyon ez vilagba
 Kic vannac Istennec hiuatalyaba
 Külömb külömb keppen ő malastryaban
 Ki ki hiuön el iaryon ő dolgaba.

36. TC, No. XXI, fols. p3-q2

Sebestyén Tinódi, "Kapitán György baj viadalja"
 ["Captain György's duel"]
 Date: 1550?

8 Sch kend-le-li nép va-gyon er vi-laj-ba

8 Kik van-nak ts-tennek li-va- tal-gá-ba

8 Kii-lömb kii-lömb képpen ö' ma- lant-gá-loin

8 Ki-ki hi-vőn el-jár-jon ö dol-fa-ba.

Summary of Text:

Captain György and Hubiar Agha quarreled about a prisoner. György challenged Hubiar to a duel on the field of Buják. During the duel both men broke and lost their weapons, causing the soldiers to intercede and call off the duel. The fighters were relieved and shook hands.

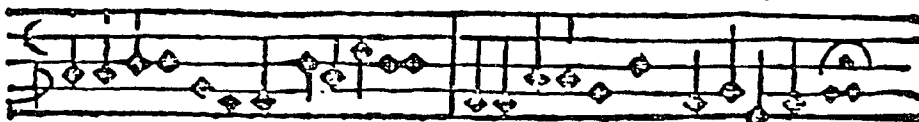
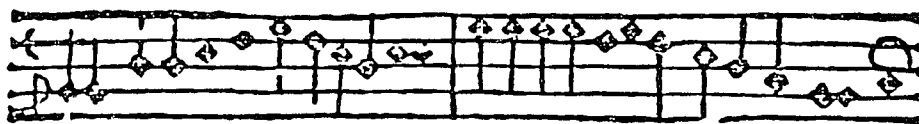
Concordances:

- BF Psalm XCI, text incipit appears as an "ad notam" indication in "Ha szent vagy és életben ártatlan" ["If you are a saint and an innocent in your life"]; see Szabolcsi, op. cit., I, 79.
- Canc. fols. Cij^V-Lij, Tinódi, "János királynak testamentomáról" ["The testament of King János"] (tune)

Facs.

AZ VDVARBIRAC

ROL ES KVLCHYAROKROL.

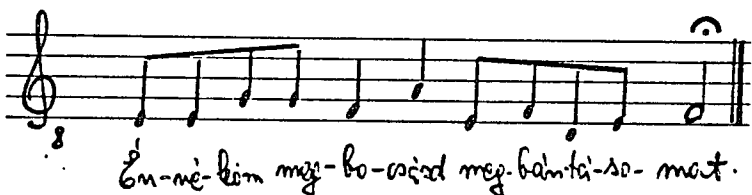
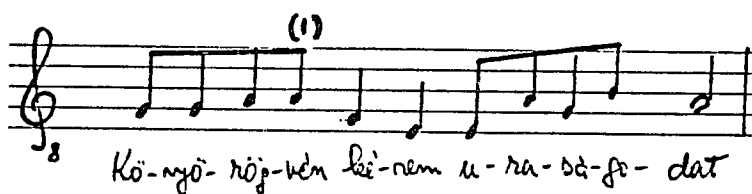
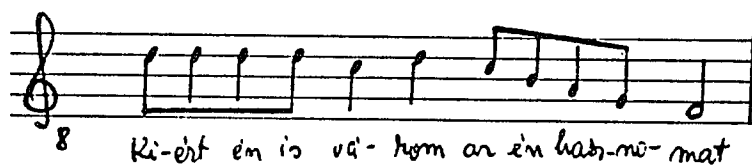
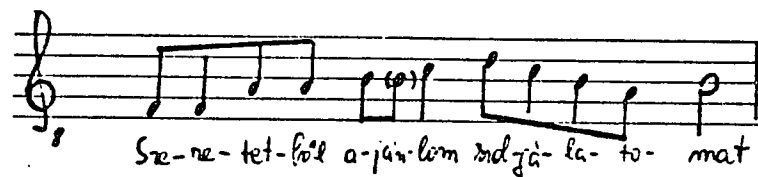


Szeretédből ayanlom szolgálomat
 Kijert enis varom az en hasznomat
 Könyű, őguen kerőm vraságodat
 Ennekőm meg bochyasd meg bantafomat.

37. TC, No. XXII, fols. q2^v-q4

Sebestyén Tinódi, "Az udvarbirákról és
kulcsárokról" ["About the court marshals and wine-
butlers"]

Date: 1553?



Summary of Text:

Tinódi composed the song at the court of Farkas Bethlen (in Kiskőköllő), where he sojourned during his trip to Transylvania around 1553. He described the unfriendly court-marshals and cursed the wine-butlers, who not only put water in his wine, but also served him a cold meal and left his horse without food.

Concordance:

Jan Sylvanus, Pisně nové [New Songs] (Praha, 1571),
 "Murámský Zánek" (Czech folk song) (tune).

Editorial Comments:

- (1) TS: ♠, misprint; correct note-value: ♯ ;
 see Szabolcsi, op. cit., I, 98.

Facs. 1

PSALMVS XXIX. EXALTABO TE DO
miue, ad notam Iasonis.

DAuid Prophetának imatkozásáról, magasztal
liuk Istent irgalmasságáról, el ne felejtkezzük
io tetemencéről, vegyünk tanulságot fent David ki
rályról.

Erre tanítani akar a propheta, miczodá siuün-
ket Istenhez indítsa, az mint hűsön kilentz rebe-
be meg irta, io tetet Istennek igen magasztalta.

Szama nintsen vram irgalmasságodnak, vege
hözze nintsen kegyelmességednek, azért magasztal
lak felette

Facs. 2



38. CsK, fols. 50-64^v

Sebestyén Tinódi, "Alya cancio opttima de Regys
Iason" ["Another good song about King Jason"]⁽¹⁾
Date: 1537?

(2) (3)

Soh köl-vele in-ta-mak az meg-^lö^{tt} dol-gok-ról

Je-les-ken Tró-já-mak a nagy rom-lai-sai-ról

En is mi-lök an-mak fon-da-men-to-mái-ról

Hog köl-ség me lé-gyen en-nyi sze-i-rai-ról

Summary of Text:

This epic song, based on the novel Historia Trojana by Guido da Columna (1242-1280), was well-known throughout Hungary in the sixteenth century.²⁰ The story describes Jason's adventures in obtaining the Golden Fleece from Medea's father King Aeetis. Medea fell in love with Jason and married him. Being an enchantress, she helped Jason to overcome the difficulties he encountered during his journey. After Jason successfully returned with the Golden Fleece Medea followed him to Thessalia.

Concordances:

BA fol. 180 (text)

SzG fol. 19 (text)

Editorial Comments:

- (1) No musical notation. The tune has been identified through the indication "ad notam Iasonis" that occurs in Psalm XXIX, "David Prófétaának imádkozásából" ["From the prayer of the Prophet David"], VS, fol. 165 (Facs. 1). The tune of the psalm appears in IS, fols. 46-47 (Facs. 2); see Szabolcsi, op. cit., I, 61, and Csomasz, op. cit., 617.

(2) ♪ . ♪

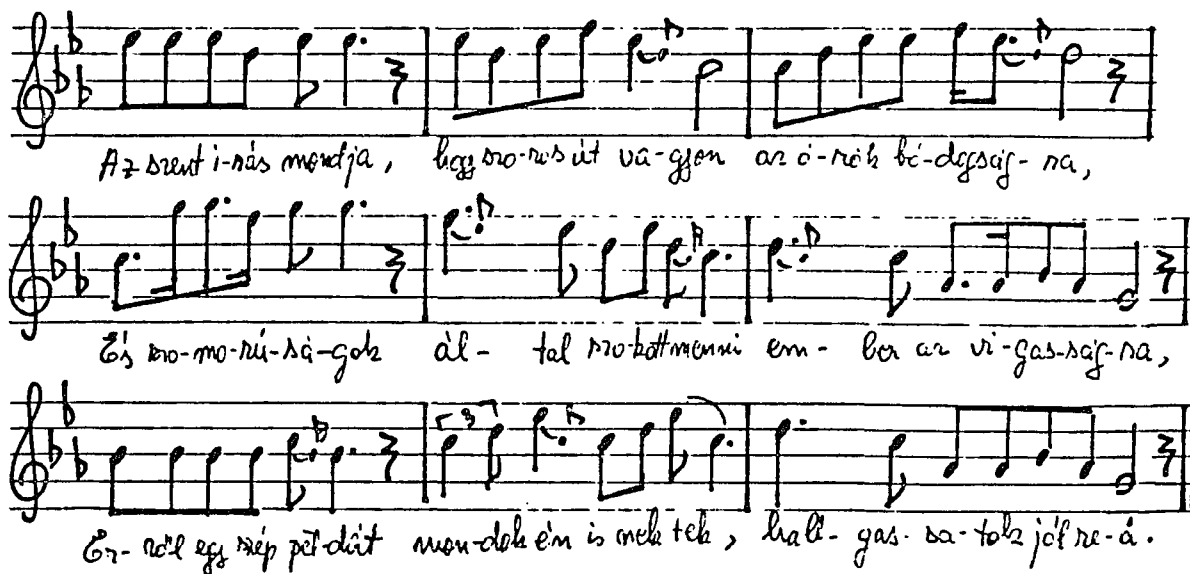
- (3) IS: ♪ ; scansion and inner balance of the phrases require: ♪

20. Klaniczay, Régi Magyar Költők, 391.

39. Anonymous, "Apollonius királyfi históriája" ["The story of Prince Apollonius"]

Date: 1588

Kolozsvár: Gáspár Heltai, 1591



Az őrent i-nás mondja, hogy mo-rus út va-gyon az ő-rek bi-dog-ság-na,

És mo-mo-rú-lá-gok ál-tal mo-bat-menni em-ber az vi-gas-ság-na,

Őr-rek egy nép pöl-dét mon-dok én is nek-tek, hall-gas-sa-toz-ját re-á.

Summary of Text:

The story relates the adventures of Prince Apollonius of Tyria, who desired to marry the beautiful daughter of King Antiochus. The king, however, committed incest with his daughter and wanted to keep her for himself. He hired several men to kill Apollonius, but he had taken all his belongings and fled his country. Apollonius reached the kingdom of Altistrates, whose daughter Lucina fell in love

with him and they married. Meanwhile, Apollonius heard that Antiochus and his daughter died and decided to return to his country. During their journey, Lucina gave birth to a daughter but then she fell ill. Since everyone believed tha Lucina died, they put her in a coffin and threw it into the sea. The waves pushed the coffin to the shore and was opened by a doctor who observed that she was still alive. He took care of her until she recovered.

Believing that his wife had died, Apollonius left his daughter with her maid in the city of Tharisa. After the maid died some corrupt men attempted to force her to work in a brothel. At that time Apollonius returned to Tharisa and saved her. During their journey to Ephesus, Apollonius and his daughter stopped in the temple of Diana where he recognized Lucina praying. They returned happily to Tyria.

Concordance:

Lament, "A felséges Isten" ["Glorious God"] preserved through oral folk tradition (perf. Rozália Orbán, Udvarhely, 1963)(tune); see Szendrei, Dobszay, and Rajeczky, A xvi-xvii századi dallamaink..., II, 13.

Editorial Comments:

- (1) The text bears "ad notam Lucretia"²¹ for which no musical notation exists. However, text incipit was used as an "ad notam" indication for the "Passio de vita Christi," KC, No. 819. The tune of the Passio was preserved only through the folk oral tradition and it was printed in the fifth edition of KC.²² Whether or not this melody is the paraphrased "Lucretia" tune, it has been used for the performance of the epic song.²³

21. Borsa, Régi Magyarországi Nyomtatványok, 575.

22. János Kájoni, Cantionale Catholicum, 5th ed., ed. by Péter P. Domokos (Budapest: Szent István Társulat, 1979), 1237.

23. See the interview with András Kecskés, Budapest, November 2, 1981. Appendix B.

Facs. 1

AZ TEKÖZLŐ FIVROL.

Mikégyes Atyánk Nalajars.

ELdaul nekűnc mit mondot az Isten,
egedet kérlec halgald meg Kereztyen, meg
erted ezből hogy kegyelmes Isten, minden
időben.

Azt mondgya nekűnc ő magát ielentuen,
vala egy kázdag Kiralysag regenten, kincs
ket fia ál vala előtten nagy ekefl. gben.

Vigan az Kiraly fiait tanyitgya, őtet hogy felnecc nekic pa-
ranczollya, hiucc lennenec rizza szíwel hozza, kegyesen mon-
gya.

Facs. 2

M I kegyes Atyánk, böltseségnek URa! Es min-
deneknek nagy bölts Tanítója: A' kinek nem vagy
te igazgatója; Nints oktatója.

40. BQ, fols. CCIV-CCIIIV

Pál Baranyai, "Az tékozló fiuról" ["The lost son"]⁽¹⁾
 Date: 1545

Pél-dá-ul né-künk mit mon-dott az Is-ten,
 té-ge-det bér-leki hall-gast meg ke-rés-tyén,
 meg-ér-ted el-bor legg ke-szel-mes Is-ten,
 min-den i-dé'-ben.

Source of Text:

The New Testament, Luke, Chapter 15:11

The text of the epic song involves a king and his two sons, while the Bible refers to an ordinary man with two sons.

Concordances:

LiK fol. 27 (text)

LK fol. 191 (text)

Editorial Comments:

- (1) No musical notation. Text bears "Mi kegyes Atyánk Notájára" ["ad notam: Our Graceful Father"] (Facs. 1); whose musical notation appears in D, fol. 465 (Facs. 2); see Csomasz, op. cit., 644.

Facs.

Mikor Sennakerib a' Jerusále-
met Meg-szállotta volna, hánnya nagy e-
rejt;

rejt: Az hiv Ezekiás nézi csak Iste-
nét; és így várja belől népe segítségét.

41. MdK, fols. 134-136

Balázs Békési, "Historia Sodoma [és] Gomora
veszödelméröl" ["Story of the destruction of Sodom and
Gomorra"]⁽¹⁾
Date: 1559

(2)

Be-xi-lel Ab-na-hám a-tyánk-mak dol-gá-rul,
A vig-bed-vé J-wale fo-san-ta-tá-sá-rul,
So-do-ma, So-mo-na el-sü-lye-de-se-rul,
Löth pa-ri-ar-ták-mak ma-ba-du-lá-sá-rul.

Source of Text:Genesis, Chapters 16 and 19Concordances:

Text incipit appears as an "ad notam" indication in János Pécsi, "Oeconomia conjugalis, az házasság életéről való szép ének" ["Conjugal economy, the story of marriage"] (Kolozsvár, 1580).

Title appears as an "ad notam" indication in Mihály Sztárai, "Vizözönnek históriája" ["The story about the flood"] (1576): see Szabolcsi, op. cit., I, 123.

Editorial Comments:

(1) No musical notation. Text bears "ad notam: Mikor Sennakerib" ["When Sennacherib"] whose musical notation appears in IS, fols. 68-69 (see Facs.); Csomasz, op. cit., 573 and 689.

(2) IS: , misprint; meter is $\frac{5}{4}$

(3) IS: bar-line missing

(4) IS: , misprint; correct: ; see Csomasz, op. cit., 573.

(5) IS: ; scansion requires: 

Facs. 1

Cantio optima ad ito. Ezeradi 2.

*üj szer házának ékes palotája, ma-
giar országok király városa, kora
pusztula Christus Szent egy háza 2.*

Facs. 2

Sok nyomorúsággal élete embernek
Rakva minden része rövid idejének,
A' mellyek haragját jelentik Istennek.

42. LiK, fols. 26-28

János S. Debreceni, "Cantio optima" ["Very good song"]⁽¹⁾
 Date: 1598

(2)

8 Jy dűp há-za im-maíz e-kis pa-zo-ta-ja,

8 Ma-gyar or-maíz-maíz ki-nagy vá-ra,

8 Ho-vá pum-tu-ta Christus dűnt eg-ha-za. (2)(3)

Summary of Text:

According to the last strophe, the epic song was written at Hunyad on the occasion of the siege of Várad in 1598. The fortress located in the city had been under Turkish assault for several months. Although the Turks could not occupy the fortress, they destroyed the surrounding villages and killed many people.

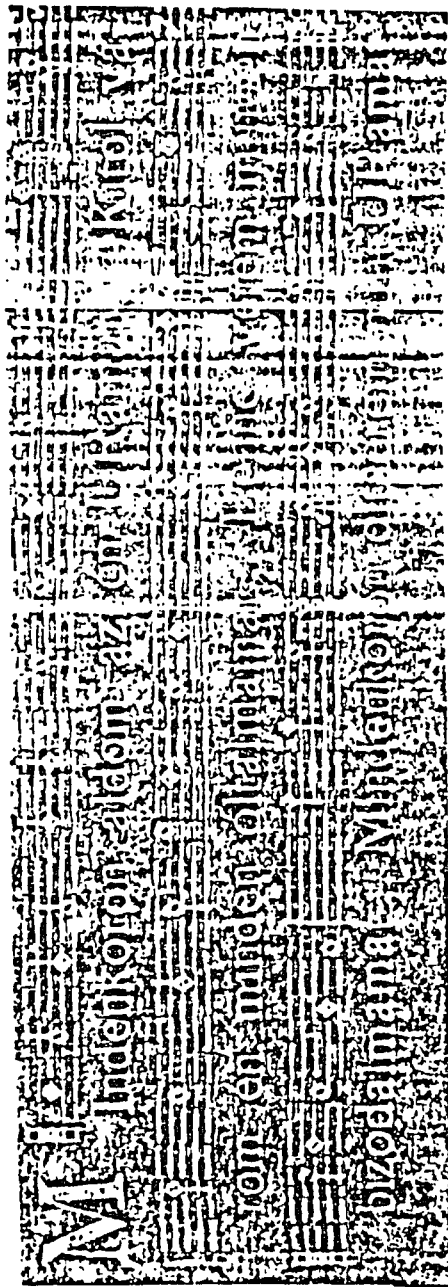
Editorial Comments:

- (1) No musical notation. Text bears "ad notam: Paradi [csomnak kegyes szép hajléka]" ["The graceful shelter of paradise"] (Facs. 1) that appears as an "ad notam" indication in Péter Lakatos's lament, "Sok nyomorúsággal élete embernek" ["The life of man is full of miseries"] (1598) whose tune appears in IS, fol. 134 (Facs. 2); see Klaniczay and Stoll, Régi Magyar Költők, I, 582, and Csomasz, op. cit., 757.
- (2) The flat-sign should be observed in order to avoid the diminished fifth interval between phrases 1 and 2; however, in phrases 2 and 3 the b-natural might be considered.
- (3) IS: , misprint; correct pitch:  ; see Papp, A xvii század..., 380.

Facs. 1

PSALMVS 34.
 Nota: Arpad vala fő az kap:
MIndenkoron áldom az en Wramot, kitől vá-
 rom en minden otalmamot, benne vettem min-
 den

Facs. 2



43. Ambrus Görcsöni, "Mátyás király históriája" ["The story of King Matthias"]⁽¹⁾

Date: 1567-1568

Debrecen: András Komlós, 1570-1573

(2) (3) [C]

An-pád va-za fo' az ka-pri-tám-sáf-ban,
 Mi-ker ma-son sál-la bé ez or-máj-ban,
 Vi-téz-le-dek so-bat ven-dég-föl-dek-ben,
 Sok or-má-pók haj-la-mak meg fél-tök-ben.

Summary of Text:²⁴

Describes the Hungarians settlement in Pannonia (Hungary) between 896-900 under the leadership of Árpád. A detailed description is given on the origin of Matthias Corvinus (so called because of his crest of a raven) whose father, János Hunyadi, was the illegitimate son of King Zsigmond of Luxemburg (reigned 1386-1466) and a Boyar girl. Under King Matthias (reigned 1458-1490) economic and cultural life flourished in Hungary. He fought the Turks and the Habsburgs and occupied Vienna in 1585. Matthias was respected and loved by the people.

Concordances:

Text appears as an "ad notam" indication in the following songs: Anonymous, "Historia az Szigetvárnak veszéséről ["Story about the destruction of Szigetvár"] (1566); András Valkai, "Genealogia historica Regum Hungariae" (1567); Ferenc Hunyadi, "Troja" (1569); Mátyás Gosorvári, "Az Régi Magyaroknak első bejövésekről ["About the settlements of the Old Hungarians"] (1579); György Salánki, "Historia cladis Turcicae ad Naduduar" (1581); see Csomasz, op. cit., 642.

24. The source of the text is János Thuróczy's Chronica Hungarorum (Brünn and Augsburg, 1488). See Borsa, op. cit., 314.

Editorial Comments:

- (1) No musical notation. Text incipit appears as an "ad notam" indication in Psalm 34, "Mindenkoron áldom az én Uramat" ["I pray to my Lord at all times"], BA, fol. 313 (Facs. 1) whose tune appears in D, fol. 483 (Facs. 2); see Szabolcsi, A magyar zenetörténet kézikönyve, 127, and Csomasz, op. cit., 281-282.

(2) D: $\diamond \diamond$; scansion requires: 

(3) D: $\diamond \diamond$; scansion requires: 

Facs. Béla Bartók's transcription of "Árgirus históriája."

Handwritten musical score on aged paper. The title at the top is "Valse". The score is written in 3/4 time and consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a simple, elegant style. Below the staves, there are several lines of handwritten text in German, which appear to be lyrics or a description of the piece. The text is written in a cursive script. The paper shows signs of age, including yellowing and some staining.

44. TS, fols. 46-56^v

Albert Gyergyai, "Árgirus históriája" ["The story of
 Árgirus"]⁽¹⁾
 Date: 1590-1600

Bíj-do-sít Ár-gyí-lus he-gye-lén vől-gye-lén,
 On-dán shö-mik-lé-lén, ski-et-lén he-lye-lén.
 Bíj-do-sít e-gye-dül csak egy i-na-od-val,
 Kit el-vi-ve ú-ti tár-sá-nak ma-gá-val.

Summary of Text:

The story, as indicated in the first strophe, is based on an Italian chronicle.²⁵ It describes Prince Árgirus's adventures who fell in love with a fairy queen whom he met in his garden. They took a nap during which an old woman cut the fairy-queen's golden hair. When she woke up she desperately told Árgirus that she would never see him again and she disappeared. Árgirus decided to find her, and left his family and traveled from country to country. On his journey he was accompanied by a servant who participated in a plot that presented difficulties for Árgirus in seeking to regain his lover. When he discovered the plot he killed the servant and continued his journey. He wanted to commit suicide, but after acquiring a pair of shoes, a mantle, and a whip which possessed miraculuos power, he reached the fairy-land and married the queen.

25. No precise source is given.

Editorial Comments:

- (1) The above tune, preserved only through oral tradition, exists in a number of variants.²⁶ The first transcriptions of the tune were made by Béla Bartók (in 1907) (see Facs.) and Zoltán Kodály (in 1914)²⁷ that is given above. Both variants indicate similar outlines of the tune, but differ with respect to ornamentation and several pitches. The tune still survives among the people of Transylvania (Csik), Hungary (Nyitra), Moldova (Romania) and Bukovina (West Ukraine).

26. Szendrei, Dobszay, and Rajeczky, op. cit., II, 244.

27. Zoltán Kodály, "Árgirus nótája" ["The Tune of Árgirus"] in Zenetudományi Tanulmányok, IV (Studies in Musicology, IV) ed. by Bence Szabolcsi and Dénes Bartha (Budapest: Akadémiai Kiadó, 1955), 5-10. See also Chapter III, Plate 29.

Facs. 1



O lehet nagy sokat sőtunk Sandorrol,
 Berenczeieröl hírodalmarol, de bouch-
 ben sőtunk nagy hatalmarol, kit igazan
 sőtunk is Kronikabol.

Nagy hadat Philóp kiraly inditot va-
 la, kiuel Aszara beindulo vala, örögök
 fia Sandor vele iar vala, huz esztendő
 korba akkoron vala.

Facs. 2

XLII. PSALMVS.

O lehet nagy sokat szoltunc Dávidrol, s sőtunk
 könyűnec diczeretiből, sőtunk szoltunc Dávid-
 sol.

Nagy szép könyörgessel vegyed eszedben, Dávid Prophe-
 tanac diczeretiben, hírec állapattyal teleartezben.

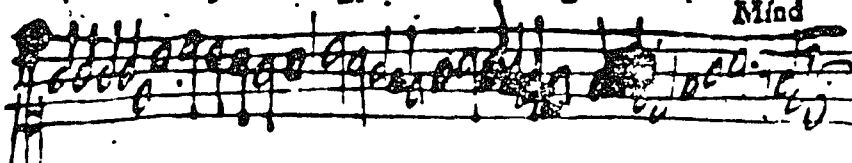
En vgy keuankozom vgy mond Istenből, mint az szomsz
 Szaruas folyo kut főből, szomorú lelkemnek s kut fészől.

Vallyon mikor megyec wram elődben, szent teremő Isten
 ec kegyelmében, vallyons mikor leszec Isten kedűben:

En szemenből ki fol köny hullasom, Eytel es mind nap-
 pal kesereg lelkem, es mindenkor buban all az en szíuem.

Mert az en szíuemet igen basittyac, az hitelen ellenfeg az-
 zal boszontyac, hol vagyon Istened ki meg mentene?

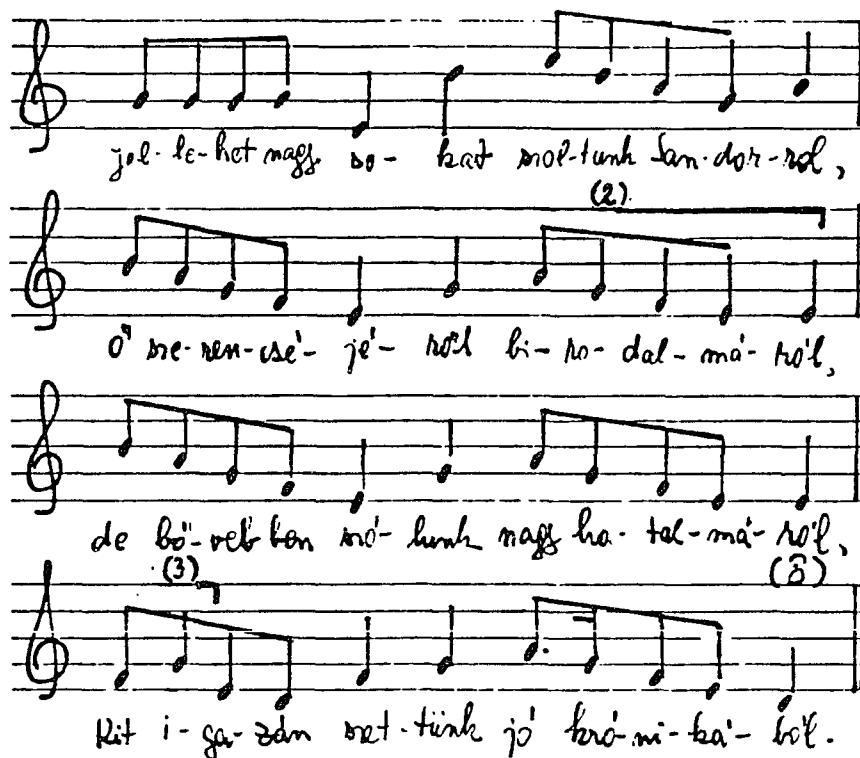
Mínd



45. Péter Selymes Ilosvai, "Historia Alexandri Magni" ["The story of Alexander the Great"]⁽¹⁾

Date: 1548

Kolozsvár: András Komlós, 1574



je-le-het magis bo- hat mol-tum san-dor-rol, (2)

o' pre-ven-ue'- je'- rol bi-no-dal-ma'- rol,

de bo'-vel bon mo'-lum magis ha-tal-ma'- rol, (3)

Rit i-ga-zam mol-tum jo' ho'-mi-ka'- rol.

Summary of Text:²⁸

Describes the ambition of Alexander the Great (b. 356 B.C. Macedonia - d. 323 B.C. Babylon) in building his empire. After the death of his father, Philip (in 336 B.C.), he was crowned King of Macedonia. Alexander became a legendary hero and won great victories in Greece, the Mediterranean coast, Persia, Egypt, India, and Babylon. The overwhelming details of the text describe not only the military events, but also the exotic life of India and Asia Minor (Darius III's army, his family, and the customs of his people). While planning still for further conquests Alexander became ill and died at the age of thirty-three.²⁹

28. The title page indicates the sources of the text which are the biography of Alexander the Great by Justinus (1 A.D.) and a fragment from a chronicle by Quintus Curtius (2 A.D.). See Borsa, op. cit., 345.

29. Because of the great length of the epic song, the author's intention was to perform it over several days as he expressed

"Leave the rest of the events for another day
Give drink the songwriter today"

See Horváth, A reformáció jegyében, 459.

Concordances:

Text incipit appears as an "ad notam" indication in the following songs: Fabricius Szakmári, "Historia ex Parteny Nicenensis" (Kolozsvár, 1577); Miklós F. Bogáti, "Castriota György" (Kolozsvár, 1592); Péter Huszti, "Aenis" (Bártfa, 1582); Mihály Cserényei, "Az Persiai Monarchiabeli Fejedelmekről" (Kolozsvár, 1588?); János Ádám, "Az igaz jámbor és tökéletes Barátságról való Ének" (Kolozsvár, 1599); see Csomasz, op. cit., 683.

Editorial Comments:

- (1) No musical notation. According to Csomasz (op. cit., 374 and 683), it is quite possible that the text incipit (see Facs. 1) became the contrafactum "Jóllehet nagy sokat szoltunk Dávidról" ["Indeed, we talked a lot about David"] whose tune is preserved, in handwriting, in BO, fol. CCLIII^v (Facs. 2). It is important to note that the structure of both verses is identical not only with regard to the number of syllables (11), but also their division of 6+5 syllables. On the other hand, the tune consists of three phrases, while the text of the epic song includes four phrases. It was customary in folk songs, ballads, and epic songs to use three phrases for four-line strophes by repeating one of the phrases.³⁰ Thus, in the present transcription the second phrase is repeated. The strophic form obtained through this technique (ABBC) is well known to the epic song repertoire.³¹

30. Csomasz, op. cit., 564 and 683.

31. See Chapter IV, II/ii.

(2-3) Handwriting is not clear.

Facs. 1

XXIII PSALMUS, NOTAIA Nekies emlékeztet.

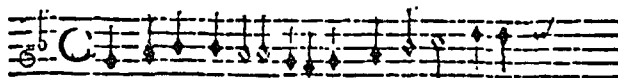
Dominus regit me &c.

Szent David Propheta enklő könnyűenec hufzon
 Sharmad részében, bizuan az Istennek az ő rea
 valo nagy gond viscelesében, es halakor aduan
 ő Szent felfegének mind egész életében, igen
 dicsekedik lelkében mindēkor keresztényének képében.

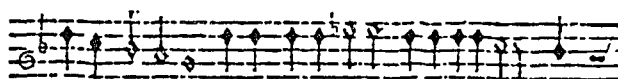
Facs. 2

SOLTAROK.

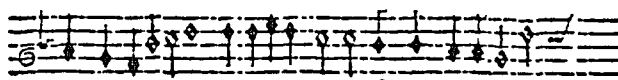
Psalmus 22. Dominus regit me & nihil mi-
 hi deerit. &c.



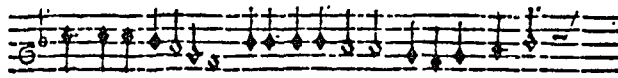
Szent David Propheta enklő könnyűenec hufzon-



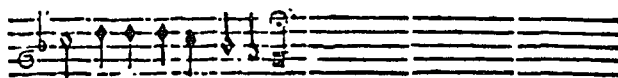
kertőd részében. Bizuan az Istennek az ő rea való nagy



gondviselésében: és halakor adván ő Szent Felfegének



mindt egész életében: igen dicsekedik lelkében minden.



hű Keresztényének képében.

46. Mátyás Nagybánkai, "Historia az vitéz Hunyadi János vajdáról" ["Story about the brave ruler János Hunyadi"]⁽¹⁾
 Date: 1560
 Debrecen: András Komlós, 1574

(2)

Néh-tök em-é - ké-zöm ha meg-hell-gat-já-toke, j'hu-nya-di já-m-s-ről,

Nag-jám-bor-sai-gá-rul hív-mel-gá-lat-já-ról, e-rős vi-a-dak-já-ról,

(3)

Az o' i-de-je-ben lát-lám-ló ki-rály-ról, Amu-rá-tes usz-már-ról,

(2)

Ná-der-fe-i-ván-rul Jan-ku-la vaj-dá-mak, u-tol-mor ha-lá-lá-ról.

Summary of Text:³²

The story describes the heroism of János Hunyadi (b. c. 1407, Hunyad - d. August 11, 1456, Belgrad), Voivode of Transylvania and governor of Hungary. He won several victories over the Ottoman Turks, arresting Turkish power in the 1430's. Hunyadi punished those noblemen who were disloyal to the king (Jagello Ulászló I) or to Hunyadi.³³ He left two sons, László and Matthias. The latter became the King of Hungary (reigned 1458-1490).

Concordance:

D song no. 260 (tune); see Csomasz, op. cit., 622-623.

Editorial Comments:

(1) No musical notation. Text incipit appears as an "ad notam" indication in Mihály Sztárai, Psalm XXIII, "Szent Dávid Próféta" ["The Prophet Saint David"], BO, fol. LXXXVI (Fac. 1) whose musical notation appears in CC, fol. 175 (Fac. 2); see Csomasz, op. cit., 623.

(2) ♠ = 

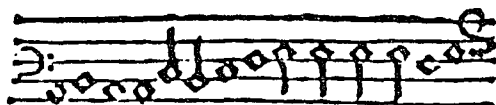
32. The source of the text were the chronicles by Bonfini, Thuróczy and Székely. See Chapter II, fn. 44.

33. In 1442 Dragul (referred to as "Dracula"), Voivode of Walachia (Romania) kept Hunyadi in prison. In 1445 Hunyadi returned to Dragul and killed him. See Gáspár Heltai, Krónika az magyaroknak dolgairól [Chronicle of the Deeds of the Hungarians], ed. by Margit Kulcsár (Budapest: Magyar Helikon, 1981), 227.

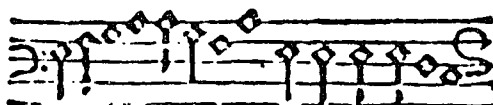
- (3) Here probably the "e $\flat$ " was sung to parallel the neighboring motion in line two, 'd-e $\flat$ -d'.

Facs.

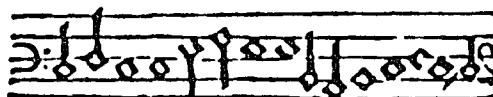
GONÓZ
AZZONYEMBEREK-
 nek erkölcsökrol vallo
 anek.



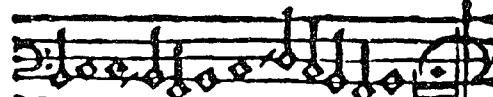
I Rnak vala ezer eor az cotuen ezi
 tencobon az hatalmas Karol cha



zarnak orzag giewlcsben Augusztas



nagh varasban kibe be giewlenek seics



delmek minden feleol abba lirdetenek.



47. Kristóf Ormprust (Armbrust), "Gonosz asszonyembereknek
erkölcsekről való ének" ["Song about the morals of
wicked women"]

Date: 1550

Vienna: Aquila Egidius, 1550-1552

(1) (2)

1. ma- vá- la- c- zer- öt- máz öt- ven es- ten- do'- ben

A ha- tal- mas Ka- roly usz- má- or- má- gyü- le'- se'- ben

Au- gus- tá- ban mag- va'- res- ban li- be be- gyü- le'- nek

Te- je- del- nek min- den- fe- lől ab- ba lár- de- te'- nek.

Summary of Text:

The song was written in 1550 on the occasion of Ormprust's visit to Augsburg, where a diet was held by the Emperor Charles. His experience with an unfriendly old woman from whom he rented a room and her bad manners with her husband inspired the composer to write a satirical characterization of wicked women. He describes the story of Orpheus who was killed by the women of Thrace, the martyrdom of St. John because of Herod's wife, the destruction of Troy, and others, all of which were caused by women. He ends the song advising one to avoid wicked women because the devil speaks through them.

Editorial Comments:

(1) ◊ ◊ ◊ ◊ ; scansion requires: 

(2) Bar-lines are missing.

(3) ◊ ◊ ◊ ◊ ; scansion requires: 

Facs. 1

MINDENKÉNT ALKALOMLO IDVŐZÉLESNEC

magyarul: Néma, leggyőzőbb Hívtatás Cc.

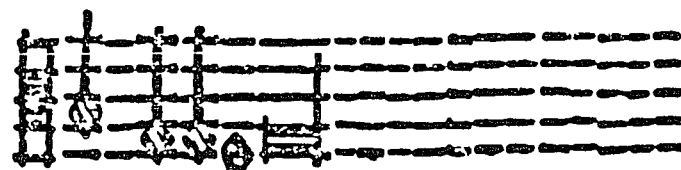
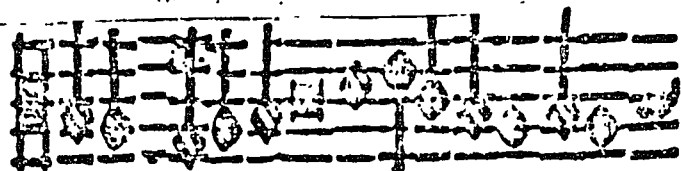
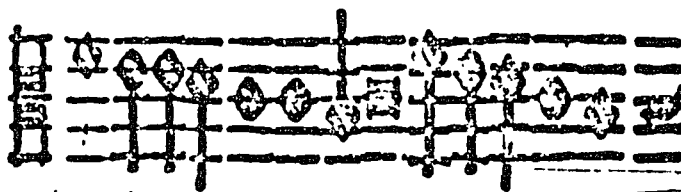
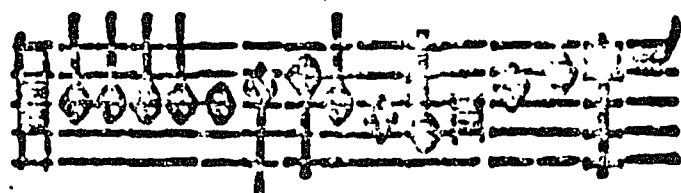
DEUS MEUS.



Minden embernek illic ezt meg tudni,
 és szívében erősen ezt hinni, mennyor-
 sac kapuiát meg nem nyitni, csak azoknak
 kik Istenbe tudnak bízni.

Az hitenélkül senki nem tud zülhet, mint
 az virág nap nélkül nem zöldölhet, verber...

Facs. 2



MINDEN embernek illic ezt
 meg tudni, és szívében erős-
 sen ezt vgy hinni, mennyor-
 sac kapuiát meg nem nyitni,
 csak azoknak kik Istenbe tudnak
 bízni.

48. András Szegedi, "Historia az Ierusalem városának
veszedelméről" ["Story about the destruction of
Jerusalem"]⁽¹⁾
Date: 1553
Debrecen: Andras Komlós, 1574

(2) (3)

Im egy nép his- tö- ri-át mes- tan mon- dolt,

(4)

Ki- re ker- tek jól re- já- hall- gas- sa- tok,

(5)

El- te- tek- ben le- gye- nek mel- tek pél- dá- tok,

(6)

Hogá ti- me- ge- to- bat meg jól- bit- sa- tok.

Summary of Text:³⁴

The story describes the destruction of Jerusalem by the Romans in 70 A.D. After Vespasian became the Roman Emperor (69-79 A.D.), he decided that his son Titus be the commander of his army. Because of the revolts of the Jews against the Roman occupation of Jerusalem, in 70 A.D., Titus supported by the Syrians and the Egyptians completely destroyed the city and brought the surviving Israelites to Rome as slaves. The text describes in great details the fights between the enemies and cautions that the cause of this disaster was the disloyalty of the people of Jerusalem toward God.

Concordance:

Text incipit appears as an "ad notam" indication in János Torkos, "Absolon históriája" ["The story of Absolon"] (Debrecen, 1570-1573).

34. The origin of the text is Josephus Flavius's (b. Jerusalem, 37-38 A.D. - d. Rome, 100 A.D.) works on Jewish history. See Klaniczay, op. cit., 398.

Editorial Comments:

- (1) No musical notation. Text incipit appears as an "ad notam" indication in lauda, "Minden embernek illic ezt megtudni" ["All people should acknowledge this"], BO, fol. XXXX^v (Facs. 1) whose tune appears in HG, fol. F2^v (Facs. 2).
- (2)  . 
- (3) Bar-lines are missing.
- (4)   ; scansion requires: 
- (5)    ; scansion requires: 
- (6) See 4 above.

Facs. 1

CANTIO AD NOTAM

meg szabadultam már az
 S Szapnya az vriltenhiűd mecsorolafás, az ő fiaja le-
 anijnae roblafás neha most el tün, de el a n. l. me-
 di nagy bídalom vallafás

Facs. 2

Meg - iza - ba - dül - tam már én a' tes - ti ha - lál - tol,

És meg - me - ne - ked - tem min - den nya - va - lyá - im - tól

Bun - tol az ha - lál - tól, e' tsa - lárd Vi - lág - tól.

Az ö - rök kár - ho - zat - tól.

49. SzG, fols. 216-217

Gergely Szegedi, "A magyaroknak siralmas éneke a tatár rablásról" ["The lament of the Hungarians over the Tartar pillage"]⁽¹⁾
 Date: 1566

(2) (3)

Szám-ja an (2) (3) úe - io - ten li - ve - i - mele rom - lá - sát,

Áz ő fi - a - i - nak egi - ma - i - nak nah - pá - sát (4) (5)

No - ha (6) most el - tü - ri de el mern árs - ve - di

Nagy vi - da - lom val - lá - sát.

Summary of Text:

This epic song was written in 1556 at the time of the Tartar pillage of the Uplands (North Hungary). It describes the people's sufferings from many miseries. The Tartars killed the newborn children, committed adultery and beat up the young and the old. A large number of Hungarians were enslaved and died of hunger. The song ends by praying to God to have mercy upon the people and to punish the pagans for their sin.

Concordances:

BO fols. CLIIII-CLVII (text)

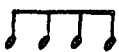
KS Psalm XXVII (tune)

D Psalm XXVII (tune)

Text incipit appears as an "ad notam" indication in Ambrus Földvári, "Historia Gedeonis" (1607).

Editorial Comments:

- (1) No musical notation. Text bears the "ad notam" indication "Megszabadultam már az [testi halaltól]" ["I am freed from corporal death"], SzG, fol. 216 (Facs. 1) whose musical notation appears in Köpetzi and Bágyi, Halott temetésekorra... (Nagyenyed, 1769), fol. 4 (Facs. 2).

- (2) Köpetzi:  ; scansion requires: 

- (3) 'c#' is questionable since it is absent from the extant variants of the tune; see Csomasz, op. cit., 298.

- (4) Köpetzi:  ; scansion requires: 

- (5-6) Ibid.

Facs.

AZ ISTENNEC RÖTTENETES

haragjáról és büntetéseiről, ki meg jelentetett ez mo-
stani időben, az Spira, Ferentz Doctorban a-
zoknak példaiara kik az hitet meg esmer-
uen meg ragadgvac, avagy elbukollyac.

Forrás: L. K. Ferentz: Alfo Lyndnan.

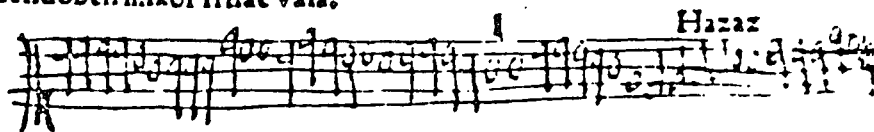


zegeny Keresztyenség kezd meg va-
kúlni. Kezdel az Istenül igen elraozni, sze-
med leuen semmit nem akarz se latni, fü-
led leuen semmit nem akarz hallani.

Ha nē hisz regenten lőc ezoda dolgoknac,
az Istenul adot so cio nagy példaknac, higy
az wiennan lőc Isten ezodainac, igaz voltat erezed elből mon-
dasnac.

Hallotoc ingyen mayd rettenetes példat, Isten ragadasrol
halharatlan ezodat, Isten haragjáról veghetetlen dolgot, az
Christus hitiről erős bizonyfagot.

Az olasz országban egy fő Doctor vala, ki Spira Ferentz-
nec hiuanatit vala, Czindelle varas ő hazaita vala, őtuin ez-
endőben n.ikor írta vala.



50. BQ, fols. CCXLI-CCXLVI^V

Ferenc Töke, "Spira Ferenc doktor históriája" ["The story of Doctor Ferenc Spira"]
Date: 1553

(1)

Sze- gény kó- rha- zban sél kez- del meg- vá- lóul- mi,
kez- del az Jo- ten- tül : - sen el- tó- ló- z- mi,
Sze- med le- vőn sem- mit nem a- b- r- o- z- m,
Fü- led le- vőn sem- mit nem a- b- a- r- o- z- m, hal- l- a- m,
[2] [2]

Summary of Text:³⁵

The story deals with Ferenc Spira, a wealthy doctor, who lived in the city of Citadelle in Italy, c. 50 A.D. Because Spira preached the "true religion," which was against the Pope, he was accused of being a heretic and was summoned to Venice. When Spira was interrogated by Cardinal János he denied his beliefs since he was afraid of losing all his wealth. For this reason God punished him. He became ill and wanted to commit suicide, but his sons stopped him. In the end he died a natural death.

Concordances:

LK fol. 34 (text)

MdK fol. 105 (text)

Editorial Comments:

(1) BO: ♢ ♢ ♢ ♢ ; scansion requires: 

(2) The melody is preserved in handwriting, in one of the original printings of BO (H-Bn, FM2/497) (see Facs.) and was discovered by Bence Szabolcsi in 1925. The last four notes of the melody are missing. According to Csomasz, (op. cit., 485) the two above endings are both possible. I am inclined to favor the first ending in the Ionian mode, first, because a large number of epic songs start and end on the same pitch, and second, those which are written in the Phrygian mode most often start either on the tonic, or the subdominant--and rarely on the submediant.

35. The sources of the text were sixteenth-century Latin writings by some of the witnesses of this event. See Béla Varjas, ed., Balassi Bálint és a 16. század költői, I [Bálint Balassi and the Sixteenth-Century Poets, I] (Budapest: Szépirodalmi Könyvkiadó, 1979), 948.

Facs. 1

*Notája: Jézus fide Enekektől ründelhetg. Is vmezu: Meryi sokat
szol az Isten embernek, etc.*



Ondgya között egy fő gondgya em-
bernek, ki bizonynyal igen nehéz az Testnek,
meg kell valni az Testtől az Leleknek, halalt
kel szennvedni minden embernek.
Emlkezzünc azért most az halaltól, az A-
damnak bűnnek ő Soldgyarol, az halaltól
nagykegyetlen voltáról, mindenekeken ő wialkodásáról.

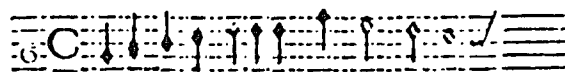
Facs. 2

*Notája: Nagy bánatban David mikorom
vala. Vagy, Fohazkodom hozzád
Uram.*

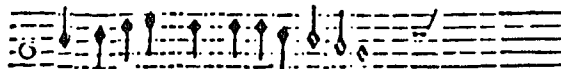
Mennyi sokat szol az Isten embernek,
Véget verne fide bűneinek,
Mert idele lefűen az itéletnek,
Az gonoszoc njiluan pokolban mennec

Facs. 3

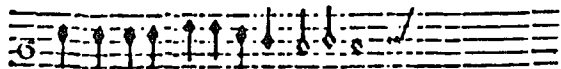
SZENT BORBALA SZÜZRŐL



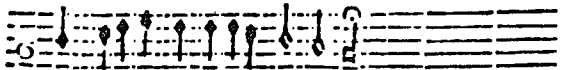
Drga szinben öltözött meny. a szonyság.



Több jószágok közt, a' lelki tisztaság.



Nem ér azzal semmi földi gazdagság.



Mert világban ez második Angyaliság.

51. András Valkai, "Historia, enec szerent szereze az longobardvsoc tized kirallyokrol Andoinusrol és annac fiáról Alboinusrol" ["Story set to music about the tenth Longobard King Andoinus and his son Alboinus"]⁽¹⁾
 Date: 1579
 Kolozsvár: Gáspárné Heltai, 1580

(2)

ka-gar myl-oen in-tam his-to'- ri- a'- kat

Ver-sel-ben ki- ad-tam je-les del-fo- kat

Kik-ben e-le-mám-lát-tam Ki-rály-o- kat

[3]

Ri-sen tön-ként je-les esu-dor del-fo- kat.

Summary of Text:³⁶

The novel subject of the epic song describes the occupation of Pannonia in the sixth century by the Longbards under King Andoinus. He was succeeded by his son Alboinus, a great fighter, who killed Kunimunda the king of the Gepids. Kunimunda's daughter Rosimunda, was enslaved but because of her beauty, Alboinus married her. She followed him on his conquest of Italy and decided to avenge her father's death. She asked two men from Alboinus's army to murder him while sleeping. Later she married Elmikus, whom she tried to murder in order to marry Captain Longius. She gave Elmikus poison to drink, but because he had observed it he forced her also to drink. Finally they both died.

36. The subject of this epic song has been taken from Antonio Bonfini, Rerum Hungaricarum Decades (Basel, 1568), fols. 144-160.) See Borsa, op. cit., 440.

Editorial Comments:

- (1) No musical notation. Text bears the "ad notam" indication "Gongya között egy fő gongya" ["The greatest worry of all"]³⁷ for which no musical notation exists. However, this tune probably can be traced through a chain of "ad notam" indications which occur in sixteenth-to-eighteenth-century songbooks: in BO, fol. CCCIIII, the text bears the indication "Mennyi sokat szól az Isten embernek" ["God speaks to man a great deal"] (Facs. 1) which subsequently appeared in Albert M. Szenci's Psalterium Ungaricum (Herborn, 1607), fol. 54, bearing "ad notam: Nagy bánatban David mikoron vala" ["David in his great sufferings"] (Facs. 2). The musical notation of the latter one occurs in D, fol. 118.³⁸ The earliest surviving musical notation of this tune is with the text "Szent Borbála szűzről" ["The Virgin Saint Barbara"] that occurs in CC, fol. 154 (Facs. 3) and that has been observed for the transcription.³⁹

(2) ♠ = ♪

37. Csomasz, op. cit., 747.

38. Ibid., 294.

39. Ibid., 293.

Facs. 1

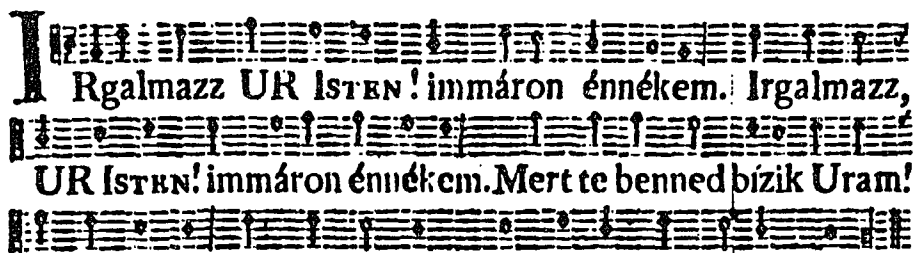
XVII PSALMS, *Misere mei Deus misere mei. A Gyász-
nake Hétarara.*



Rgalmazz VR Isten immaran énné-
kem, Irgalmas VR Isten immaran énné-
nekem, mert te benned bízok VRam!
az én lelkem, És te benned nyugszik V-
ram az én szívem.

Szárnyad alá vetem az én reményemet, míg el-
múlnak tőlem az én ellenségeim, és míg el-távoznak
tőlem én bűneim, csak te benned lélek VRam én örö-
memem.

Facs. 2



Rgalmazz UR ISTEN! immáron énnékem. Irgalmazz,
UR ISTEN! immáron énnékem. Mert te benned bízok URam!
az én lelkem, És te benned nyugszik URam! az én szívem.
2. Szárnyad alá vetem az én reménységem, Míg el-múl-
nak tőlem az én ellenségeim, És míg el-távoznak tőlem
én bűneim, Tsak te benned lélek, URam! én örömemem.

52. WS, fols. 45^v-52

Ferenc Wathay, "Szinán és Ibrahim basa idejében lett
 tatár rablásról való história" ["Story about the Tartar
 pillage in the time of Szinan and Ibrahim Pasha"]⁽¹⁾
 Date: 1603

For-só-vél-mél for-gébb az em-be-ri e'-let,
 (2)

mert kit hol si-ra-lom és kit ö-römm kö-vet,

hely-ből mind úrs me-seígy je-lés pöl-da't ve-
 (3) (8) het.

hossz-egs-a-nánt el-te mind-ve-fis nem le-het.

Summary of Text:

This epic song was written in 1603 shortly after Ferenc Wathay was enslaved by the Turks and sent to Constantinople.

In 1593, Szinan Pasha occupied the city of Veszprém and enslaved many Hungarians. In the following years, many other cities (Eger, Győr, and others) were occupied or set afire by the Turks or Tartars. Women and children were enslaved by the Turks and were transported in baskets on camels to Constantinople where Wathay met some of them.⁴⁰ At the end of the song Wathay asks the people to believe in God because He will help them as He helped Gideon defeat the Midianites,⁴¹ and King Hezekiah of Judea (reigned c. 715- c. 686 B.C.) overcome the Assyrian Emperor Senacherib.⁴²

40. Such an event is painted by Wathay himself in his songbook on fol. 44.

41. Judges, Chapter 7.

42. Kings II, Chapters 18-19.

Concordances:

Canc. fols. Ai-Cij, the indication "ad notam Cyrus" appears in István D. Temesvári, "Historiás enec az ieles gyozedelemről... Erdelbe a Kenyermezőien" ["Epic song about the great victory...in Transylvania on the field of Kenyermező"] (1569)

Texts bearing the indication "ad notam Cyrus": Gáspár Fráter, "História az pogány Antiochus királynak kegyetlenkődésséről" ["Story about the cruelties of the pagan King Aniochus"] (Bártfa, Gutgesell, c. 1582); Anonymous, "Az Fortunátusról való szép história" ["Story about Fortunátus"] (Kolozsvár, Heltai, 1583); see (Csomasz, op. cit.,) 618-621.

Editorial Comments:

- (1) No musical notation. Text bears the indication "A Cyrus eneke Notaiara" ["ad notam Cyrus"] (see Chapter III, Plate 28) for which no musical notation exists. The indication also appears in Psalm LVII, "Irgalmazz Ur Isten immáron énnékem" ["Lord have mercy upon me"], BO, fol. CVI^V (Facs. 1) whose tune is notated in KS, fol. 124 (Facs. 2); see Lajos Nagy, Wathay Ferenc énekes könyve, II, 183.

(2) KS:  ; scansion requires: 

(3) KS:  ; Ibid.

Appendix A
BIOGRAPHICAL NOTES ON SIXTEENTH-CENTURY
EPIC SONG WRITERS¹

BARANYAI, PÁL is known only as a Protestant preacher in Székesfehérvár in the middle of the sixteenth century² (No. 40).

BATIZI, ANDRÁS (c. 1510-c. 1546) was a student of the famous Protestant teacher István Gálszécsi (d. 1543). In 1530 he was at Kassa (today Kosice in Czechoslovakia) as a teacher and later held similar positions in Tokaj and Újhely. Batizi probably started to write epic songs during the 1530s, and it is assumed that he also composed their music.³ In 1542 he studied theology at the university at Wittenberg (Nos. 1, 3, and 14).

-
1. The information available about most of the sixteenth-century composers of epic song is minimal. In some instances the information is furnished only through their songs (in the last stanza or in the acrostics). We know nothing about Albert Gyergyai (the composer of song No. 44).
 2. Klaniczay, A magyar irodalom története 1600-ig, 353.
 3. Kálmán T. Csomasz, A Református gyülekezeti énekles [The Congregational Singing of the Reformed] (Budapest: A Magyar Református Egyház Kiadása, 1950), 396.

BÉKÉSI, BALÁZS was a scribe and writer of epic song in the city of Gyula (No. 41).

BIAI, GÁSPÁR studied at the university at Wittenberg circa 1542. About 1544 he became a Reformed minister and teacher in Temesvár (today Timisoara in Romania) (No. 6).

CSIKEI, ISTVÁN was a Reformed minister⁴ (No. 7).

DEBRECENI, S. JÁNOS was a song writer and a Protestant minister in Szantó and Károly⁵ (No. 42).

DÉZSI, ANDRÁS was a teacher and a Protestant preacher in Debrecen from 1549 to 1552 (Nos. 5 and 9).

FARKAS, ANDRÁS studied at the university at Wittenberg in 1531. After his return to Hungary he became a Protestant preacher (No. 2).

GÖRCSÖNI, AMBRUS was a scribe for the Drugeth family in Homonna. He later became the custodian at the castle at Munkács (today Munkachevo in the Soviet Union) (No. 43).

ILOSVAI, SELYMES PÉTER was a school-master at Nagyida in 1548 and later at Szatmár. He was a militant

4. József Szinnyi, Magyar írók élete és munkái, II [The Life and Works of the Hungarian Authors, II] (Budapest: Hornyánszky Victor, 1896), 353-354.

5. Varjas, A magyar reneszánsz irodalom társadalmi gyökerei, 245.

Protestant, one reason why he was highly regarded by his contemporaries⁶ (No. 45).

KÁKONYI, PÉTER was a Protestant preacher at Hercegszöllő circa 1544⁷ (Nos. 4 and 10).

NAGYBÁNKAI, MÁTYÁS (b. 1510/20?) was a Protestant teacher-minister at Nagyszombat (today Trnava in Czechoslovakia) who began his career circa 1540.⁸ Like other Protestants, he was persecuted, and his lyrical poems⁹ contain allusions to his sufferings (No. 46).

ORMPRUST (ARMBRUST), KRISTÓF (d. 1600) was a Transylvanian Saxon who studied at Szeben, Vienna, and Padua. He was later appointed to the court at Vienna, where he also worked at the Hungarian chancellery, thus giving him occasion in 1550 to visit Augsburg, where he wrote one of his epic songs.¹⁰ Ormprust was a good friend of a number of Hungarian noblemen

6. Szabolcs Molnár, Históriás énekek és széphistóriák [Epic Songs and Lai] (Bucharest: Albatros, 1981), 334.

7. Klaniczay, op. cit., 353.

8. Béla Varjas, ed., Balassi Bálint és a 16. század költői, I [Bálint Balassi and the Sixteenth-Century Poets, I] (Budapest: Szépirodalmi Könyvkiadó, 1979), 951.

9. Horváth, A reformáció jegyében, 240.

10. See Chapter VI, No. 47.

(Ferenc Forgács, Antal Verancsics, and others). He married Maria Wetteli of England¹¹ (No. 47).

SZEGEDI, ANDRÁS was a wandering musician who appeared at the Hungarian estate of the Telegdi family in 1550 (No. 48).

SZEGEDI, GERGELY (b. Szeged, 1511-d. Debrecen, 1570) studied at Wittenberg in 1556. From 1557 he served as Protestant minister in Debrecen. In 1563 he moved to Tokaj, where he lived at the court of Ferenc Némethi. From 1564 to 1566 he served Gáspár Mágócsi, the commander of the castle in Eger¹² (No. 49).

SZÉKELY, BALÁZS was matriculated at the University of Kraców in 1527 under the name of Blasius Siculus de Transylvania. Later he became a school-master and the tutor for the sons of the noblemen Ferenc Révai¹³ (No. 8).

SZKÁROSI HORVÁT, ANDRÁS initiated his career as a Franciscan monk, but later became a militant Protestant. From

11. Horváth, op. cit., 241.

12. Varjas, op. cit., I, 948.

13. Szinnyei, op. cit., XIII, 573.

14. Varjas, Ibid., I, 946.

1542 to 1549 he was a minister in Tállya (in the Zemple region) (No. 17).

SZTÁRAI, MIHÁLY was a former Franciscan who studied at Padua. He later converted to Protestantism and became a preacher in the regions of Baranya and Tolna. From 1564 to 1568 he worked at Sárospatak and later at Pápa. He was still alive in 1574¹⁴ (see Concordances, Nos. 10 and 16).

TINÓDI, LANTOS SEBESTYÉN is the most prolific composer of sixteenth-century epic songs. He came from a bourgeois family.¹⁵ Although the dates and places of his education are unknown, his library came to include Bonfinius and Virgil and thus shows his interest in Latin poetry and prose. Tezla has conjectured that he attended a Latin school in Pécs.¹⁶ Tinódi participated in the battles against the Turks, and in 1538 he was wounded in Dombóvár and lost three fingers from his left hand. The following years he served as soldier and musician at the courts of noblemen (Bálint Török

15. Lajos Dézsi, Tinódi Sebestyén (Budapest: A Magyar Történelmi Társulat Kiadása, 1912), 6.

16. Albert Tezla, Hungarian Authors. A Bibliographical Handbook. (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1970), 568.

and Imre Werböczi) in Szigetvár.¹⁷ In 1548 he is found at András Báthory's estate in Nyirbátor. He also bought a house in Kassa and lived there circa 1552. In 1553 Tinódi was raised to noble rank by Ferdinand I.¹⁸ In the same year he went to Kolozsvár, where he published his Cronica.¹⁹ He died at the court of Tamás Nádasdy in Sárvár, where he is buried (Nos. 18-38).

TÖKE, FERENC was probably a minister, or teacher at the court of Miklós Bánffy at Alsólintva in 1553²⁰ (No. 50).

VALKAI, ANDRÁS (1540-1586) of Kalotaszeg was a nobleman of the Unitarian faith. During the reign of King János Zsigmond (1556 to 1571) he was a notary to the Transylvanian Chancellor, and from 1572 served in the Royal Court of Appeals (No. 51).

17. In the same year Tinódi attended a parliamentary session in Nagyszombat. Ibid., 569.

18. See Chapter II, fn. 41, and Plate 19.

19. See Chapter III, songbook No. 2.

20. Varjas, op. cit., 948.

WATHAY, FERENC is well known thanks to his Biography included in his Songbook.²¹ He was born in September 1568 in Vág (in the Sopron region). He attended school in Némethújvár and Sopron, and in 1584 he started his career as a soldier at the castle in Tihany. In 1602 he was appointed assistant commander at Székesfehérvár. When the city was conquered by the Turks in 1603, he was taken captive and was sent to Constantinople, where he was imprisoned in the Black Tower. In his poems, he describes the miseries that he and his colleagues suffered in Turkish captivity. Owing to the intervention of some of the Hungarian noblemen, Wathay was sent back to Buda in 1605, but was transferred to a prison in the "Csonka" ("Ruined") tower. The following year he is found in Nádorfejevár. It was probably in 1606 that he was freed, and he became the commander of the castles in Győr and later Csesznek. The date and place of Wathay's death are unknown (No. 52).

21. See Chapter III, MS no. 2.

Appendix B

INFORMATION GATHERED FROM INTERVIEWS WITH SCHOLARS, PERFORMERS, AND STAFF MEMBERS

CSOMASZ, T. Kálmán, Dr. (b. 1902, Tapolcafa¹). Former President of the Institute of Musicology of the Hungarian Academy of Sciences (1976). Budapest, September 29, 1981.

Q.: Are the sixteenth-century epic songs folk tunes?

A.: The Hungarian epic songs are "art" songs and by no means should they be confused with folk tunes. However, it is important to know that some features of folk music have influenced the epic songs: for example, the so-called "swineherd" dance rhythm and its variants, which are found in folk melodies of both the "old" and the "new" styles (Bartók's classifications), appear in a large number of epic songs; or the descending shape of the melody, which characterizes the folk tunes of the "old" style is similar to those found in the epic songs. These features were also pointed out by Szabolcsi,¹ with whom I was in close touch.

1. Szabolcsi, Vers es dallam, 53-54.

Q.: Have some of the epic songs become contrafacta?

A.: Some of the epic song tunes, which became popular among the people have also been used for Protestant psalm texts. The melodies of a large number of psalms were borrowed from the epic song repertoire. See Psalm 34 in the Bártfai Songbook, in which the "ad notam" indication refers to Göröcsöni's epic song;² yet, there are many other examples. Fortunately, due to this phenomenon, a number of epic song tunes are preserved in church songbooks.

DÁSZKÁL, János, Dr. Catholic priest at the Saint Ladislav Church in Nagyvárad (Transylvania). October 16, 1981.

Q.: At a Protestant funeral I was surprised to hear the Lamentation of Jeremiah³ which is included in the Hoffgreff Songbook. Are you familiar with this songbook?

A.: I know nothing about this book--but about the tune, everyone knows it! It is always sung at funerals, as it was today...it must be quite old, but they like it...it's in their tradition...

2. See Chapter VI, No. 43.

3. Ibid., No. 12.

FALVY, Zoltán, Dr. Director of the Institute of Musicology
of the Hungarian Academy of Sciences. Budapest, September
3, 1981.

Q.: What is your opinion about the editorial accidentals
that appear in former transcriptions of some of the
epic songs?

A.: In the transcriptions of the epic songs I am in
favor of maintaining a "secular" sonority by
respecting the medieval modes in which the songs
were written; these modes also existed in "old"
Hungarian folk music. The accidentals transforms
these sonorities; for instance, András Dézsi's "The
story of the wedding of the young Tobias" (HS, No.
XVI), transcribed in the Mixolydian mode, sounds
more "genuine" to me without introducing the
b-flats suggested by Szabolcsi.⁴

Q.: In the main source of Gáspár Biai's epic song "The
story of King David..." (HS, No. XI), a rest is
printed at the beginning of the song; according to
Szabolcsi, this is a misprint.⁵ Do you share
this opinion?

A.: We can not be certain whether this is a mistake or

4. Szabolcsi himself writes that the editorial accidentals
are "questionable and debatable" (A magyar zene
évszázadai, I, 61-62).

5. Ibid., 143.

not; the rest here could also allude to an instrumental introduction (improvisation).

Q.: You are a staunch supporter of the Old Music concerts which are performed throughout the country and abroad. Are you planning any special event in this regard?

A.: At the concert series of the "Epic Song Performers in Esztergom," organized by Dániel Pécsi (July 16-18, 1982), I will deliver a lecture on "Gregorian Chant and Minstrelsy in Hungary" with performances by soloists and vocal chamber ensembles. In the forthcoming lecture in Cyprus, I'll play a tape of Tamás Kiss performances...I think they will like him (from a letter dated July 15, 1982).

(From a letter dated April 27, 1983): "Up to the present, the crude typography of Tinódi's Cronica, that has been judged as faulty, gave rise to misunderstandings about the earlier transcriptions of the epic songs. Your explanations with regard to the practice of mutation and your transcriptions of the songs (in Chapter VI) successfully demonstrate that the medieval modes which occurred in the "old" Hungarian folk tunes also appeared in the sixteenth-century epic songs.

GALASSY, Gyula. Guide at the Museum in the castle of Eger.
November 18, 1981.

Q.: I know that Tinódi was here circa 1550; can you show me anything that relates to him?

A.: This is the largest collection of unique items from the sixteenth-century battles against the Turks...those pieces are from the combat of Eger in 1552, which was witnessed by Tinódi and inspired him to write a song.⁶ Even if you encountered articles similar to these, still these are the original relics of our events which can not be substituted for by anything else. We want to protect these pieces from deteriorating, that's why photographing is not allowed. But since you travelled far to get here...well, I'll look the other way, so I don't see you taking the picture...

KECSKÉS, András. Director of the Bálint Bakfark Lute Trio and instrumentalist. Budapest, November 2, 1981.

Q.: I read in one of your articles that you are doing research to identify the tune "Lucretia," which appears frequently as an "ad notam" indication in

6. See Chapter VI, No. 22.

sixteenth-century epic songs. Have you had any positive results?

A.: I have already spent a long time trying to identify this tune, but unfortunately I can not give a precise answer at present. However, I came across an important reference: the "ad notam Lucretia" appears for the epic song "The story of Prince Apollonius" (Anonymous, 1588)⁷ whose incipit is also used as an "ad notam" indication for the "Passio de Vita Christi", preserved in János Kájoní's Cantionale Catholicum (1676). The tune of the latter--which survives only through oral tradition--has already been printed in the new edition of the Cantionale,⁸ and it is my hypothesis that long ago this was referred to as the "Lucretia" tune.

KISS, Tamás (b. May 30, 1950 in Debrecen). Epic song performer and instrumentalist, member of the Bálint Bakfark Lute Trio. Budapest, October 14, 1981.

Q.: Do you think that the sixteenth-century epic songs were performed with instrumental accompaniment?

7. See Chapter VI, No. 39.

8. Ibid.

A.: I am almost certain that Tinódi's epic songs were performed with an instrumental accompaniment. Tinódi was known as "the lutenist," and since he wrote only epic songs it is evident that he used the instrument to accompany his songs; Tinódi's coat-of-arms, with its sword and lute, also indicates his double role in society as soldier and lute player. My hypothesis is that instrumental accompaniment was used for most of the epic songs, probably in a fashion similar to those of the Central Asian people and notably the Kirghiz of our present day.

Q.: What is the connection between the Hungarian and Central Asian epic song performance?

A.: Both people lived together for about 400 years (from the middle of the fifth to the ninth century) in the region called Scythia, which was situated at the northwestern part of the Black Sea. Since the Central Asian people had the epic song tradition from ancient times, it is very possible that they influenced the appearance and manner of performance of the Hungarian epic songs. The Central Asian influence on the Hungarian folk tunes has been pointed out many times by Bartók and other

Hungarian scholars (Kodály, Vargyas, and others); furthermore, I think that this influence was not only restricted to the folk music repertoire but on the contrary, it penetrated many areas of artistic expression.

Q.: Above you mentioned "the manner of performance" of the Central Asian people. What does that consist of?

A.: I had experienced epic song performances among the Kirghiz during which the performer began to act as if in a theatre--that contributed a great deal to making the song more convincing. I think that gestures and miming were once part of the epic song performances.

Q.: I see here in your studio a large collection of instruments. What instrument do you play, and which of these do you use the most for the epic song performances?

A.: In my childhood I began with a "classical" background by learning first the piano; but then I also learned the guitar, cither, koboz, tambur, dombra (this is a Kazah string instrument), the so-called "kontra" (which is a three-stringed instrument and which I learned to play from the gypsies), lute, shepherd's pipe, and the "doromb" (a stringed

instrument that I learned to play while I was collecting folk songs in Transylvania). For the epic song performances I use mostly the koboz, which is probably close to the sixteenth-century lute. This instrument is also used by the Kirghiz, who call it "komuz." The other instrument that I sometimes use for epic song performance is the fiddle.⁹

Q.: The epic songs have no accompaniment notated. How do you decide upon the kind of accompaniment to use?

A.: In this respect I follow the techniques employed by the Kirgiz and Csángós (who live in the region of Baranya) and with whom I studied for a long time. In both cases the accompaniment consisted of improvisations; sometimes the tune is accompanied only at the unison, or by parallel fifths or fourths. The tuning of the eight strings of the koboz (GG-d¹d¹-g¹g¹-c²c²) also helps to obtain these intervals.

Q.: Do you employ any special vocal effects?

A.: The alternation of singing with recitation in various ranges (low, medium or high) in some of the verses of the song, and the use of a throaty voice

9. See Chapter II, Plate 22.

are special vocal effects encountered among the people I have previously mentioned. I myself found these techniques quite effective.

Q.: I enjoyed very much reading "The story of the son of King János" by Tinódi, which unfortunately has neither musical notation nor "ad notam" indication. What about those epic songs without musical notation, is there a way to perform them or will they be forgotten?

A.: We know from the "ad notam" indications that in the sixteenth century it was customary to use a tune for different texts, a technique which I also use in case that I find a good epic song text. For instance, for the Tinódi piece you mentioned before I found an "Old Song," (which is preserved in the IS, 1693, fol. 34) whose stanzaic structure is identical with that of Tinódi's epic song. Thus, I perform it with this tune. I have a couple of songs for which I employ this "matching" technique, just as in the sixteenth century.

Q.: Is there an interest in the epic song repertoire today?

A.: I have a good audience not only in the country but also abroad; the more they hear the epic songs the more they begin to like them. I think that two things are essential toward forming a good

audience: first, to try to carry the audience back to the spirit of the sixteenth century by performing the song "naturally" instead of singing it like "concert piece" performed by a contemporary musician; and second, these concerts must be scheduled frequently in order to help the people become accustomed to this repertoire. In the last couple of years I played many concerts in Hungary and abroad, in Novi-Sad (Yugoslavia), Bratislava, Vienna, Graz, München, and Osaka.

(From a letter dated March 15, 1982): "Another novelty of which I wanted to write to you was our concert on the subject of Hungarian/Turkish musical influences. At the concert 'the Great' Turkish ambassador participated along with his 'Pashas' and his wife. They enjoyed it very much; indeed, I sang a piece (Tinódi's "The duel of captain György")¹⁰ in which no one wins and it ends with a handshake... let bygones be bygones! At the nostalgic 'radio' concert, the 'echte' musician René Clemencic also participated--luckily, he did not understand the situation but 'blew' his instrument fantastically..."

10. See Chapter VI, No. 36.

SOLTÉSZ, Erzsébet, Dr. Head of Division of the Old Hungarian Printings at the National Széchényi Library, and specialist in book ornamentation. Budapest, November 10, 1981.

(From a letter dated April 20, 1983): "In Hungary typographical tools from the sixteenth century have not been preserved; however, in Kolozsvár (Transylvania) there can be found original woodcuts (initials and closing bars) dating from the seventeenth century. The most important resources of a sixteenth-century Hungarian press were the "tail-pieces" that separated the various parts of a book. The better equipped printers also used vignettes to separate the various parts of the text. The 'klisé' (copies from originals) included initials and head and closing bars; these appeared first at Heltai's press in Kolozsvár, circa 1560, and later have also been used by Gutgesell, Bornemisza and Mantskovit. Woodcuts played an important role in the ornamentation of the books of the period. The printers Heltai, Hoffhalter, and Manilus owned artistically made woodcuts which were made in the country or purchased abroad. The former exhibits influences of woodcuts made in

Vienna (Johannes Strutius), Wittenberg (Lucas Cranach), and Frankurt and Basel. Our sixteenth-century book ornamentations do not indicate 'local' features; they were influenced by more developed printers from abroad."

VARJAS, Béla, Dr. Chief Editor of the facsimile editions of the Bibliotheca Hungarica Antiqua series.¹¹ November 19, 1981.

Q.: Have you had in mind reaching a special goal with the publications of the Bibliotheca Hungarica Antiqua? What kind of books have you published so far?

A.: In the process of education of our people we want to expose them not only to contemporary literature but also to that of the past-- many things can be learned from them. However, this is possible only if we reprint the old literature and put it at the disposal of the people. So far we have been quite successful with all nine facsimile editions which include only sixteenth-century works¹²--they sell as if they were the originals!

11. Béla Varjas, ed., Bibliotheca Hungarica Antiqua, 9 vols. (Budapest: Akadémiai Kiadó, 1960-).

12. Of the nine publications of this series four are epic song collections. See Chapter III, Printed Songbooks, Nos. 1-4.

Q.: I am interested in buying some of the editions which deal with the epic song repertoire for myself, but unfortunately I can not find any of them; is there a way to find these books?

A.: I think that it would be useful to know that here the best places to find old publications are the antique bookstores--and thank God we have plenty of them. In those stores there is always "heavy traffic;" you should see the old and the young busy buying, selling, or exchanging books. You should try in those places...but since you mentioned that you were born in Varad, it is my pleasure to give you our latest facsimile edition the Váradí Songbook.¹³ I hope it will bring you back some nice memories.

Q.: Since you are a specialist in sixteenth-century Hungarian literature I would like to ask if you discovered anything new with regard to the texts of the epic songs which has not been discussed up to the present?

A.: I am now working on a new book, in which I'll write about the "formulas" recurring in the epic song

13. See Chapter III/1, songbook no. 6.

texts--a topic which up to the present has not been undertaken. I expect this book to be published sometime next year.¹⁴

VARGYAS, Lajos, Dr. Ethnomusicologist at the Institute of Folklore in Budapest. August 20, 1983.

Q.: Since one of your areas of interest is the study of the similarities between the Hungarian and Finno-Ugric folk tunes, would you summarize these similarities?

A.: The general characteristics of the folk tunes of the people at the Volga/Kama region is the repetition of the melodic lines a fifth lower (which is represented by the form of A⁵A⁵AA and others), the pentatonic structure (often with pien tones), and the descending line of the melody--all of which also characterizes the "old" Hungarian folk tunes.

Q.: Does the augmented fourth interval occur in Hungarian folk tunes?

14. Here the reference is to A magyar reneszánsz irodalom társadalmi gyökerei. See also Chapter IV, fn. 14.

A.: The tritone which is an "exiled" interval from classical music is known and is "tolerated" by the sense of hearing of the Hungarians. This interval appears in a number of folk tunes (we find them even in the Dorian or Mixolydian modes,, the same is true of the augmented second interval.

WINDISCH, Éva, Dr. Head of the Manuscript Collection of the National Széchényi Library in Budapest. September 16, 1981.

Q.: How many medieval manuscripts do you have?

A.: The number of the medieval manuscripts is quite low, about 700; however, we keep our eyes open and whenever it is possible, we buy back our manuscripts which are in libraries abroad.

Q.: Do you have manuscripts of epic songs?

A.: We are proud to have "The fight at Szabács" which is the first Hungarian epic song.¹⁵ A number of epic songs were also recorded in the Hungarian codices among which are György Tatrosi's Songbook

15. See Chapter II, Plate 14.

and The Codex of the Scribe Mihály,¹⁶ and others.

In this regard it is useful to check our printed catalogues of manuscripts which are written in various languages.

16. See Chapter III/2, MSS Nos. 6 and 9.

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DISCOGRAPHY

- Anonymous. "Az Istenfélő Eleázár papról" ["The story of the godfearing priest Eleazar"], per. by Péter Kertész (baritone) and the Bakfark Consort. Hungaroton, SLPX 12107, side B, bank 3/c (2'45").
- Anonymous. "Jeremiás próféta siralmas panaszolkodásainak 5 része énekbe szerzetet" ["The fifth chapter of Jeremiah's Lamentations set to music"], perf. by the Budapesti Kórus, cond. László Kerecsényi. Qualiton, LPX 1214, side 1, band 5 (0'38").
- Csükei, István. "Illyés prófétáról és Achab királyról való história" ["The story of the prophet Elijah and King Ahab"], perf. by András Faragó (baritone) and the Hungarian String Trio, cond. Frigyes Hidas. Qualiton, LPX 1214, side 1, band 4 (0'30").
- Farkas, András. "Miképpen az Úr Isten Israelnek népét Egyiptomból és hasonlóképpen az magyarokat Szithiából kihozta" ["As the Lord brought forth Israel out of Egypt, He too brought forth the Hungarians from Scythia"], perf. by András Faragó (baritone) and the Hungarian String Trio, cond. by Frigyes Hidas. Qualiton, LPX 1214, side 1, band 2 (0'58").
- Hungarian Epic and Folk Songs, perf. by Tamás Kiss. Tape made in Vienna, June 17, 1982 (45'00").
- Music to Entertain the Kings of Hungary 1490-1526, perf. by the Camerata Hungarica, Ars Renata, artistic director László Virágh. Hungaroton, SLPX 11983 (47'57") and 11984 (43'78").
- Nagybáncsai, Mátyás. "História az vitéz Hunyadi Jánosról" ["Story of the brave ruler János Hunyadi"], perf. by Tamás Kiss (tenor accomp. koboz), and Gergely Sárközi (drum). Hungaroton, SLPX 12047, side 1, band 1 (3'40").
- Ormprust, Kristóf. "Gonosz asszonyembereknek erkölccsekről való ének" ["Song upon the morals of wicked women"], perf. by the Bakfark Bálint Lute Trio. Hungaroton, SLPX 12047, side 1 band 4 (2'37").

Sixteenth-Century Hungarian Epic Songs, interview taken by the author. Part A: Tamás Kiss (tenor, accomp. lute, koboz, fiddle)(90'00"). Budapest: October 14, 1981. Part B: András Kecskés and István Szabó (tenors, accomp. lute)(45'00"). Budapest, November 2, 1981.

Sixteenth-Century Verse-Chronicles from Hungary, Históriás énekek [Epic Songs]. Perf. by Péter Kertész, György Bordás, Gábor Agárdi, Lajos Miller, Dániel Benkő, Sándor Sólyom Nagy (voice), Dániel Benkő (lute), Mátyás Pribojszki (cither), Csaba Szijjártó (hurdy-gurdy), Márta Fábian (cimbalom), and the Bakfark Consort. Hungaroton, SLPX 11868 side A (22'17") and B (24'26").

Anonymous. "Az szent Tóbiásnak egész, históriája" ["The story of Saint Tobit"], tune adopted for the Protestant psalm text "Semmit ne bánkódjal" ["Don't be sorrowful"], perf. by Budapesti Kórus, cond. László Kerecsényi. Qualiton, LPX 1214, side 1, band 3 (0'35").

Sztárai, Mihály. "Az Holofernes és Judit asszony históriája" ["The story of Judith and Holofernes"], perf. by Péter Kertész (baritone) and the Bakfark Consort. Hungaroton, SLPX 12107, side B, 3/f (2'00").

Tinódi, Sebestyén Lantos. "Eger vár viadaláról való ének" ["Story about the combat at the fortress in Eger"], perf. by György Melis (baritone), Géza Berki (guitar), Péter Hidy and István Palotai (violin), Zoltán Sümegli (viola), and János Liebner (cello), cond. Frigyes Hidas. Qualiton, LPX 1214, side 1, band 7 (1'14").

_____. "Erdéli história" ["Story about Transylvania"], perf. by Tamás Kiss (tenor, accomp. koboz). Hungaroton, SLPX 12047, side 1, band 3 (3'00).

_____. "Hadmagyoknak tanuság mikor a terekkel szembe akarnak öklelni" ["Instructions to lieutenants to fight the Turks"], perf. by Zoltán Bende (baritone) and Jenő Daróczy (guitar). Qualiton, LPX 1214, side 1, band 1 (0'55").

_____. "Sok féle részegösről" ["About various drunkards"],
perf. by Zsolt Bende (baritone), Géza Berki
(guitar), and Mihály Eisenbach (oboe). Qualiton,
LPX 1214, side 1, band 6 (1'12").

"Tinódi, " radio broadcast with Tamás Kiss, István
Nemeskürty, and Katalin Liptai. Budapest, April 10,
1980 (7'45").