

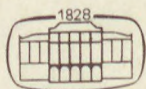
MÁRTA Á. GHEZZO
EPIC SONGS
OF SIXTEENTH-CENTURY
HUNGARY

STUDIES IN CENTRAL AND EASTERN EUROPEAN
MUSIC 4

Edited by
Zoltán Falvy

MÁRTA Á. GHEZZO

EPIC SONGS
OF SIXTEENTH-CENTURY
HUNGARY

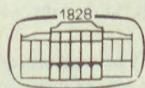


AKADÉMIAI KIADÓ · BUDAPEST 1989

MÁRTA Á. GHEZZO

EPIC SONGS
OF SIXTEENTH-CENTURY
HUNGARY

History and Style



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In memory of my father

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NOTE FROM THE EDITOR

The sixteenth-century history of East-Central Europe is determining in many respects. The flourishing Renaissance was followed by the Reformation, a puritan, simpler religious movement which appealed to a large number of people; in other respects, this movement facilitated the rise of a vernacular language and led to the translation of religious texts into the national language. During this period, people at large began to understand the Bible, and at the same time the biblical stories, which referred to moral questions of human conduct, still applicable today, provided subjects for the national literature.

The stories from the Bible were favored and frequently employed in sixteenth-century epic songs: the stories of the Jewish people paralleled those of the Hungarians during the sixteenth century under the Turkish assaults.

The characteristic topics of the epic songs were made up of the historical/social events, moral stories, or local subjects (such as family stories, the story of the lord of the castle, the imprisonment of Hungarian commandants by the Turks, and others). However, the epic songs (consisting of from one hundred to five hundred stanzas) also served as messengers: they spread the news among the people in various parts of the country.

The style and manner of performance of the epic song was simple: it resembled more the accessible, plain folk song than any other branch of art music; it was monophonic, and probably accompanied by lute or other plucking instruments. This historical folk song is also comparable to the popular church hymn, which during the sixteenth century gained popularity and was accepted by the entire nation.

The present book, based on the surviving documents (manuscripts and old publications) presents in its plenitude a fascinating period in Hungarian history in general, and music history in particular; it presents the reader with not only the origins of the sixteenth-century epic song, but also its development up to the present time.

The distinct analysis of the epic songs included herein enriches with new ideas not only Hungarian music history, but also music history in general, and presents a genuine picture for music historians. It facilitates the understanding of the evolution of East-Central European music, whose roots are found in the Middle Ages.

This work is not only significant as a historical and musical survey, but is also the first detailed presentation in English of the beginnings of Hungarian music printing, the earliest relics of Hungarian music publishing, and the publishers of this repertoire.

Zoltán Falvy

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 the valuable suggestions for the analysis of the epic songs as well as his expertise in coordinating the various matters involved in this project.

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.

A special acknowledgement is due to those who helped me during my research in Hungary, especially Dr. Zoltán Falvy, Director of the Institute for 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 Rozsandai at the Library of the Hungarian Academy of Sciences.

An acknowledgement is made to the staff members of the Library at the Institute for Musicology of the Hungarian Academy of Sciences, particularly to Mr. György Pogány, for the help extended to me during my research and afterwards.

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

I am grateful for the suggestions that I received on various occasions from Dr. Saul Novack, Dr. Boris Kremenliev, Dr. Jeanne Fuchs, Dr. Joseph P. Ponte, Mr. William C. Rorick, Mrs. Cynthia Templeton, Dr. Lajos Vargyas, Dr. Dezső Legány, and Dr. Béla Varjas.

I appreciate the grant received from the International Research and 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.

Márta Ghezzo

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 contributed 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

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

¹ Antonio Bonfini (1427–1503), *Rerum Ungaricarum decades 1487–1495* (Vienna, 1558). The most informative studies regarding musical life at Matthias's court are Gombosi (1929) pp. 27–39; Haraszti (1940) pp. 289–412; Jacquot (1955) pp. 35–59; Csapodi (1973b). See also Perkins and Garey (1979) pp. 18–19, and Woodley (1981) pp. 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 Molnár, E. (1967) pp. 131–140.

³ *Op. cit.*, 142–156.

⁴ Szakály (1981) pp. 22–39; Pamlényi (1975) pp. 121–133; Macartney (1962) pp. 65–95; King, May, and Fletcher (1969) pp. 543–544.

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



Plate 1

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 Zápolya's death, the Sultan occupied Buda himself, ordering Zápolya's son, John Sigismund the infant king, with Queen Isabella, 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 John Sigismund and Isabella 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 Eger 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 John Sigismund as its ruler (from 1556 to 1571). The trisected country had three capitals: the western part, ruled by Ferdinand, had its capital in Pozsony; the middle part was dominated by the Turks, who had their capital in Buda; and the third, Transylvania, was ruled by John Sigismund, 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 abandoned the Catholicism of Vienna in favor of Protestantism.

The successor of Maximilian II, 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 Báthori, whose goal was the establishment of an independent Transylvania. The same idea was pursued by his successors, István Bocskai (1605–1606), Zsigmond Rákóczi (1607–1608), Gábor Báthori (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 Rákóczi I (1630–1648) and his son György Rákóczi II, who successfully maintained the sovereignty of Transylvania until 1657. However, in the years that followed Transylvania was conquered and occupied by the Turks.

⁵ Unger and Szabó (1973) pp. 79–93.

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

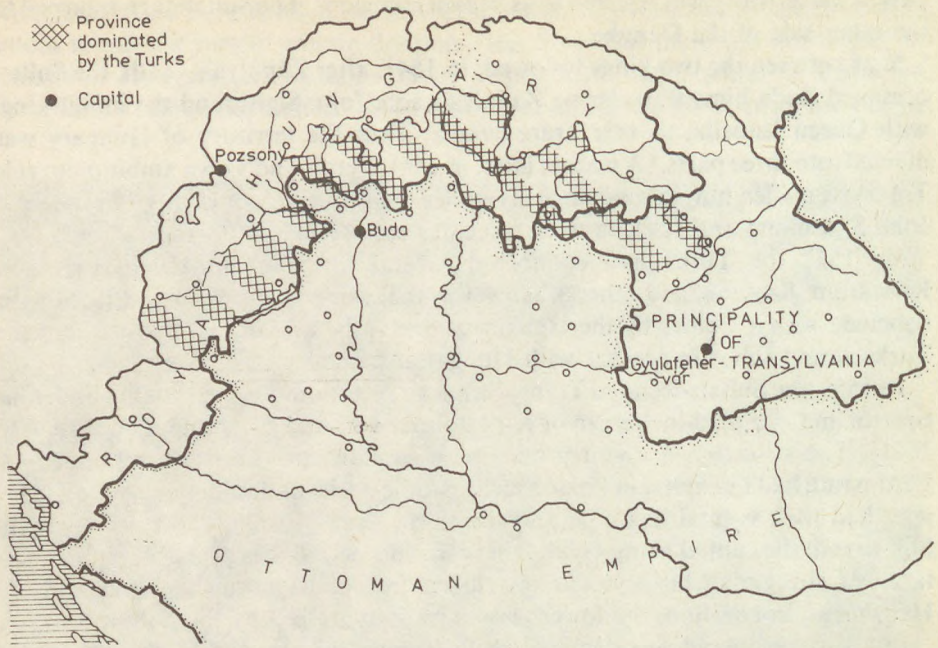


Plate 2

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 rule from 1699 to 1918, when it regained its independence.⁷

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 Wycliffites and Lollards in England in the early fourteenth century, the Hussites in Bohemia in the early fifteenth 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 principalities, but soon spread to Scandinavia, England, Switzerland, France, the Netherlands, Scotland, and the Baltic states.⁸

⁷ 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.

⁸ Langer (1942), pp. 401-408.

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 fortresses, cities, villages and bondsmen 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?'⁹

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 were already numerous aristocratic families (Nádasdy, Enyingi, Perényi, and others) who supported Protestantism; several noblemen 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 after the Battle of Mohács.¹⁰

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 fortress garrisons (of which there were a large number throughout the country) whose soldiers often embraced the Reformation.

In addition, the Reformation was spread throughout Hungary by many Protestant preachers and people of various other professions. Among them were teachers like István Szegedi Kiss, who taught in the Danube–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.¹¹ Mátyás Dévai Bíró, who studied in Wittenberg, was a good friend of Luther's and came to be called the "Hungarian Luther".¹² 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.

Many Hungarian Protestant scholars achieved recognition outside of Hungary: János Sylvester was a professor at the University of Vienna; Kristoph Preysz, a friend of Melanchthon, taught at Frankfurt and Königsberg; Valentinus

⁹ Magyari (1979) p. 48.

¹⁰ Legány (1962) p. 35.

¹¹ J. Horváth (1957) p. 40.

¹² J. Szabó (1928) p. 24.



Plate 3

Pannonius was a famous doctor and professor at the University of Königsberg; and, Mihály Kassai was a professor at the University of Wittenberg.¹³

Toward the end of the sixteenth century, Protestantism 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

¹³ Mihály Kassai organized the Hungarian Library in Königsberg (Kaliningrad) which later was moved to Halle and which today is part of the Collegium Hungaricum Library in Berlin.

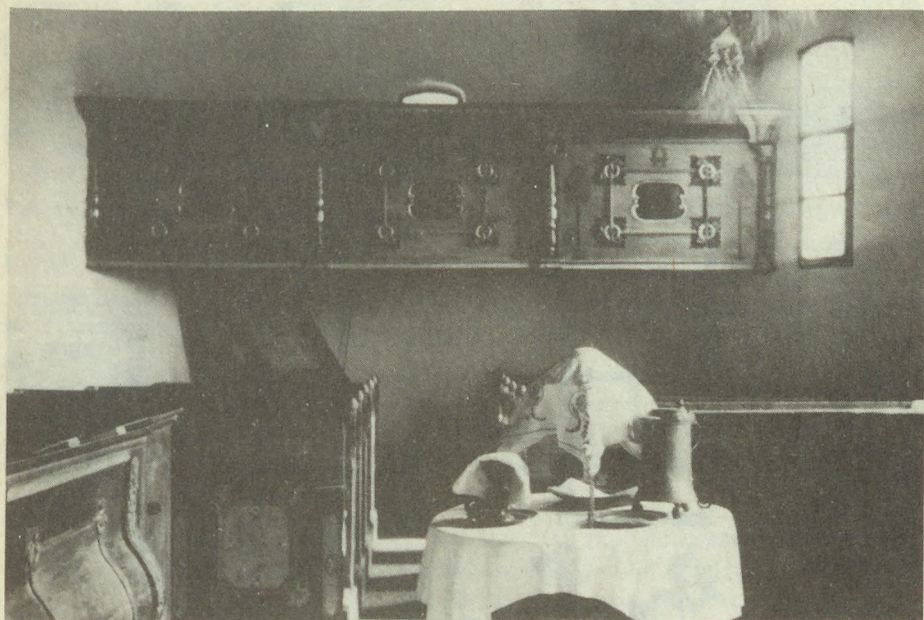


Plate 4

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 nation.¹⁴ However, there also persisted the faith that God would help the people overcome their desperation, just as He helped the Israelites against the Pharaoh.¹⁵

The political and social conditions of a particular period may call forth the appearance of a poetico-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, 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,¹⁶ 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.

¹⁴ Erdélyi (1887) p. 5.

¹⁵ Epic songs based on this subject are included in the *Hoffgreff Énekeskönyv* (1554–1555). See Chapter VI, Nos 1–17.

¹⁶ In this period there appeared several Hungarian translations of the Bible. See Section I/3.



Plate 5

The Reformation in Hungary was not merely an 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.

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 were not interested in their religion. The protector of the Protestants in Hungary was István Bocskai, who became ruler of Transylvania in 1605 and who forced Rudolf I to sign a peace treaty in Vienna (1606) that granted the population of Hungary religious freedom. In the decades that followed, Protestantism was freely practiced in Hungary.¹⁷

3. THE ROLE OF PRINTING IN THE DISSEMINATION OF PROTESTANT THOUGHT

During the sixteenth century the Protestants in Hungary 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.¹⁸

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 Krakow and Vienna. The authors of Hungarian books printed in Krakow were almost all Protestants, teachers, or preachers, most of whom were educated at the University of Krakow. Some of them, for example János Sylvester and Benedek Abádi, became involved in the publishing trade after their return to Hungary.

The Hungarian publications from Krakow included school books, catechisms for adults and children, songbooks, and works on religion that propagated the ideas of the Reformation.

The famous printer Hieronymous Victoris, who worked for Johannes Singrinus in Vienna in 1510, established himself in Krakow 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

¹⁷ A second Counter Reformation, supported by Ferdinand II, Péter Pázmány, and Miklós Esterházy, started around 1620. Along with the Jesuits they succeeded in re-establishing Catholicism among a large number of aristocratic families (Zrínyi, Forgács, Balassa, Perényi, Esterházy, and others). However, the lesser nobility, especially in northern Hungary remained Protestant. Transylvania also remained a stronghold of Protestantism during this period.

¹⁸ 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.

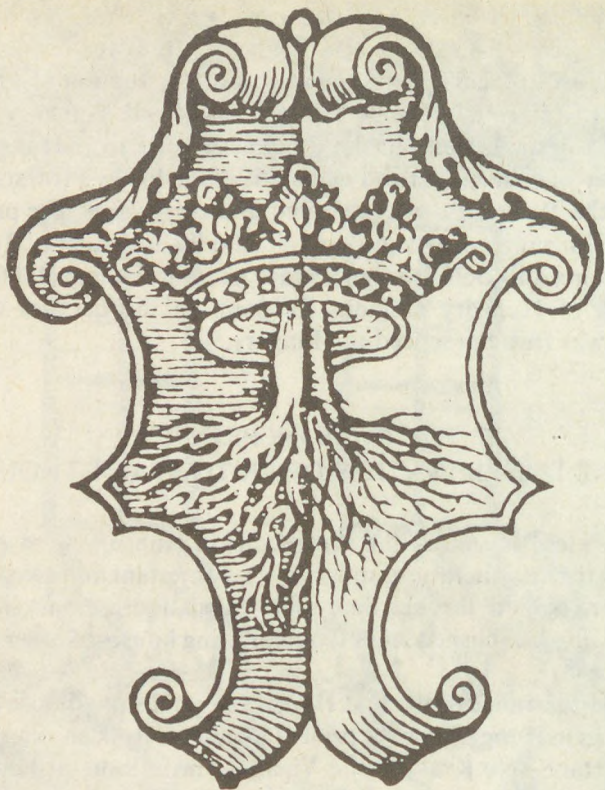


Plate 6

in 1532—supported Protestant teachings; the book entitled *Kegyés 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.¹⁹

It is important to stress the significance of Hungarian publications in Krakow. 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 Hungarian)²⁰ by Gábor Pesti (1536). Aquila Aegidius published the epic song of moral character by Kristóf Ormprust, “Gonosz asszonyembereknek erkölcekről való ének” (Song about the Morals of Wicked Women) (1550–1552).²¹

The first Hungarian printing house in the sixteenth century was established by the highly educated Protestant preacher Johannes Honterus (1498–1548), who was also

¹⁹ Gulyás (1931) pp. 5–17.

²⁰ *Ibid.*

²¹ See Chapter VI, No. 47.



Plate 7

a teacher, scholar, linguist, wood-engraver, pedagogue, poet, and school and library founder. His printing house in Brassó (today Braşov in Romania) functioned between 1535 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 Reformation in Hungary. His publications include his own *Reformatio ecclesiae Coronensis* (1543), which was highly praised by Luther.²² After Honterus's death, his printing house was supervised by Bálint Wagner from 1549 to 1557.

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. Its publication helped to spread the ideas of Protestantism throughout Hungary.²³ 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 Krakow. The *New Testament*, published in 1541, is important because it was the first translation of the Bible into Hungarian, and "it is the most richly ornamented sixteenth-century Hungarian printed book. It includes so many ornaments that it surpassed the resources of most printing houses of the period."²⁴

One of the most important Hungarian printing houses of the period was established by Gáspár Heltai (Helth, Heltus) in Kolozsvár (today Cluj) between 1550 and 1660. Heltai came from Wittenberg, where, circa 1525, he studied printing with Georg Rhaw, who was an active publisher of songs by Protestant composers.²⁵ 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), Mrs. Gáspár 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".²⁶

Some of the most important epic-song collections were published at Kolozsvár: the *Hoffgreff Énekeskönyv* (Hoffgreff Songbook), published by Hoffgreff in 1554–1555; Tinódi's *Cronica*, published by Hoffgreff in 1554; *Cancionale az az, historias enekes könyv* (Cancionale, or Epic Song Collection), published by Heltai in 1574.²⁸

²² Borsa (1971) p. 114.

²³ The only surviving printed works of the Sárvár press are two works by János Sylvester, the *Új Testamentum* (1541) and *Grammatica* (1539).

²⁴ Soltész (1961) p. 49.

²⁵ Gulyás, *op. cit.*, p. 71.

²⁶ Soltész, *op. cit.*, p. 51.

²⁷ Heltai's Bible, published between 1551 and 1565, is organized in four volumes, of which volume three is incomplete.

²⁸ The above song collections are discussed in detail in Section III/1.

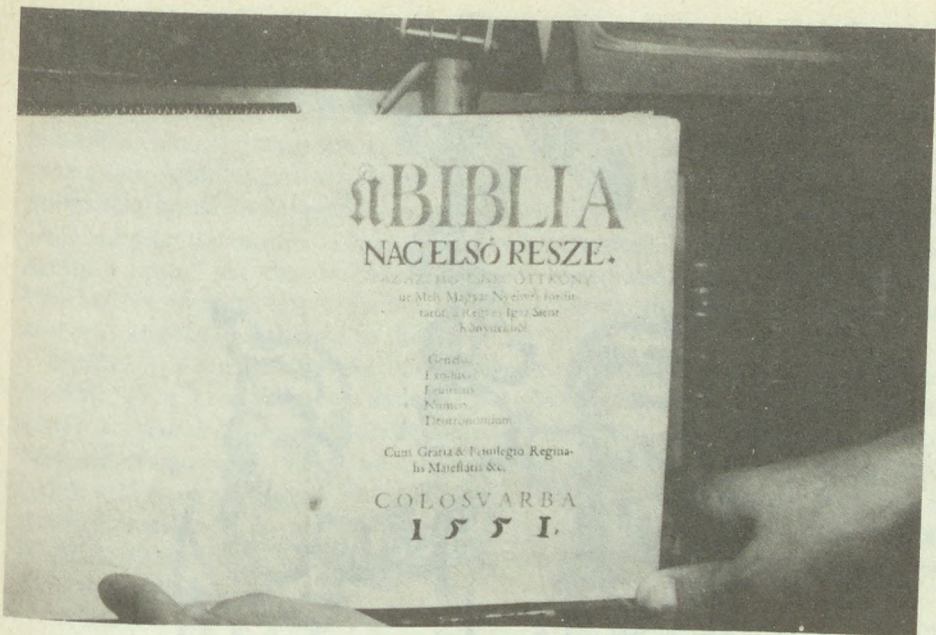


Plate 8²⁷



Plate 9



Plate 10³⁰

One of the printing houses that was persecuted during the Counter Reformation in Hungary was Gál Huszár's press, which was founded in Mogyoróvár (1558–1575?). Because Huszár, one of the important Protestant preachers of his time, was under surveillance, he was forced to move several times (in 1560 he lived in Kassa [today: Košice], 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 *A Keresztényi gyülekezetbe való isteni dichegetec* (Psalms to God for Christian Congregations, 1560). The latter preserves some of the sixteenth-century Hungarian epic songs.²⁹

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

One of the foreign printers established in Hungary was the Polish-born Raphael Hoffhalter (he used his family name of Skrzetuski until 1555). He had to leave Poland because of his Protestant beliefs. He went first to the Netherlands, and then

²⁹ The above song collection is discussed in Section III/1.

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-engraver³¹, 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 (today Oradea), where he opened his own printing house. At the invitation of John Sigismund, ruler of Transylvania, Hoffhalter moved his printing house to Gyulafehérvár (the capital of Transylvania) and was appointed "Printer to the King."³²

Hoffhalter's publications include works on religion, *A két Sámuel könyveinek fordítása* (The Translation on 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 gyülekezetben való isteni diczeretec* (Psalms for God for Christian Congregations), which is sometimes referred to as the "Várad Songbook" (Nagyvárad, 1566).³³ 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 emigrated from Laibach (today Ljubljana in Yugoslavia) to Hungary, and moved his printing house from city to city (Sárvár 1562,³⁴ Varasd 1586–1587, Monyorókerék 1587–1592, Némethlövő 1592–1593, Némethújvár 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. Four illustrations from the Old Testament are included here: Genesis,³⁵ Crossing the Red Sea,³⁶ The Brass Snake, and The Cult of the Golden Bull. They 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 ten

³⁰ The anchor is the symbol of faith and represents one of the basic Protestant ideas, according to which people who have faith in God will have his help and consolation.

³¹ In the larger printing houses in Hungary during the sixteenth century, copperplate-engraving became a high craft. Tóth (1967) p. 5.

³² Bíró (1936) p. 196.

³³ See Section III/1.

³⁴ See fn. 10.

³⁵ The Genesis and Crossing the Red Sea illustrations are identical with those of the Slovenian 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.*, p. 114.

³⁶ The story of Crossing the Red Sea is described in András Farkas's epic song "Miképpen az Úr Isten Izraelnek 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.



RAPHAEL HOFF.
halter alca nyomtatta.

Plate 11

copperplate-engravings of this work are the earliest examples from Hungary in this medium. Most of them were taken by Manlius from Ljubljana.

The use of foreign engravings by Manlius contributed to the artistry of readers and served as models for Hungarian engravers as well.³⁷

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.³⁸

Péter Bornemisza (1535–1585), Reformed bishop, writer, and book publisher founded his printing house in Sempte in 1573. His typographer was Bálint Manskovit (Farinola).³⁹ Because of his religious beliefs, Bornemisza 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.⁴⁰ His works include the *Prédikációk egész esztendő által minden vasárnapra* (Sermons for Sundays of the Whole Year) (Rárbok, 1584), and *Enekes három rendbe* (Songs in Three Parts) (Detrekő, 1582);⁴¹ the latter includes 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.⁴²

The appearance of printing in the sixteenth century contributed to the dissemination of Protestant teachings throughout Hungary, as well as to the education of all social classes from the aristocracy to the lower and middle classes. The Hungarian aristocrats supported the establishment of printing houses and book marketing. Some priceless examples of sixteenth-century books and song collections which have been preserved had belonged earlier to 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 essential for survival during the sixteenth century, the most embattled period in Hungarian history.⁴³

³⁷ Soltész, *op. cit.*, p. 117.

³⁸ See Section III/1.

³⁹ 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.

⁴⁰ Soltész, *op. cit.*, p. 95.

⁴¹ See Section III/1.

⁴² Among the epic song texts there is "Az ifjú Tobiás históriája" (The story of young Tobias) which was first published with musical notation in the Hoffgreff Songbook. See Chapter VI, No. 9.

⁴³ 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



Plate 12



Plate 13

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 was with them. They could not live without having faith in tomorrow.

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 "Szabács viadala" (The fight at Szabács), 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 the event occurred.² Unfortunately, there is no musical notation in the manuscript.

Although, foreign influences (French, German, and Italian) dominated the musical culture of the Hungarian court, the kings were also active patrons of Hungarian musicians who could sing of the deeds of their national heroes in the native language. And, for this, the favorite genre was the Hungarian epic song.³

Performances of epic songs in Hungary during this period were described by a number of Italian humanists who visited the court of Matthias and who witnessed such performances. 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 soon after the battle at Kenyérmező in 1479, the soldiers started to sing about the event.⁵ The Viennese humanist, Johannes Cuspinianus (d.1529) wrote that such heroes as "... Pál Kinizsi [and] István Báthori the elder ... fought daily with the Turks and were always successful ... their deeds are sung even today with lute accompaniment."⁶

¹ The manuscript of "The fight at Szabács" was discovered in 1871 by Dezső Véghelyi in the Ung region (Hungary) and is now housed at Budapest, National Széchényi Library, MS M.NY.2. See Molnár and Simon (1980) p. 97.

² Jenő Pintér (1921) p. 83.

³ Falvy and Farkas (1988).

⁴ Zolnay (1977) pp. 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 Klaniczay (1964) pp. 179–180.

⁶ *Ibid.*, p. 180.

But the roots of epic song in Hungary go back to a much earlier time, 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 Ungarorum*, 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 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 traditions of secular monophony. Among the Provençal troubadours who visited Hungary were Gaucelm Faidit (d.1220) and Peire 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 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 Sigismund. There he

⁷ Zolnay *op. cit.*, p. 27.

⁸ Szabolcsi (1979), p. 19.

⁹ Zolnay, *op. cit.*, p. 29

¹⁰ Zolnay, *op. cit.*, p. 43.

¹¹ Legány and Rajeczky (1980) pp. 794–799; Falvy (1980) pp. 38–40.

¹² Parker (1980) pp. 145–146; Gennrich, *MGG*, 15/16, pp. 1081.

¹³ Lanson and Tuffrau (1933) pp. 7–16.

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 Falvy, "Középkori udvari zenekultúra" (Medieval courtly music) in *Magyarország zenetörténete, I* (Music history in Hungary, I) Budapest, Akadémiai Kiadó, 1988, p. 104.

learned Hungarian, and eventually he would incorporate snatches of the language in some of his poems (see, for example, "Do frayg amors").¹⁷

One of the 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 the Turks (for instance *Von hern Issgrau ain strait, den er in Ungarn tet* [A Fight of Lord Issgrau in Hungary]).²⁰

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 the folk music of the two peoples. "The Hungarian folk tradition shows unusual resistance toward 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 Kolozsvár in 1554–1555, as well as in the *Singebuch* by Adam Puschmann (1582).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.

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 *DTO*, IX/1: 47.

¹⁸ Eleven of Behaim's poems are preserved with melodies. They are found in Heidelberg, Universitätsbibliothek, MS Pal. Germ. 312, and München, Königliche 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), pp. 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 Sebastyén 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 Wiernern* 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.*).

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 book.

²² Kodály (1942) p. 40.

²³ Münzer (1970) 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 Nuremberg. See Brunner (1980) pp. 73–78.

... es ha... ASOK IONER KEZELTEK, hogy...
 n vitata... varat, semmi nyugodalmok nem le-
 a főrekeknek.

Ének Szabács viadaláról, 1476.

feljúlmondott Pál Kenézy,
 nak mélységét igen nézi;
 zabács erős voltát elmellé,
 még minemü álgyu kell mellé.

elfoglalását megénekltő, első magyar-
 ű históriás énekünk tanúsága szerint
 si trányította az ostromlók tüzerse-
 brését neki köszönhető az oly fontos
 véauár visszafoglalása

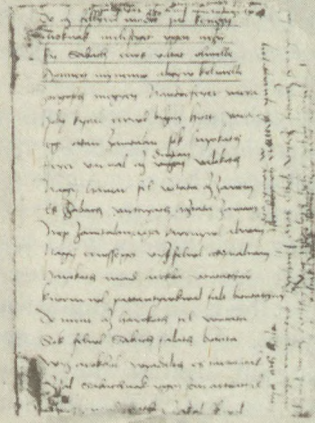


Plate 14

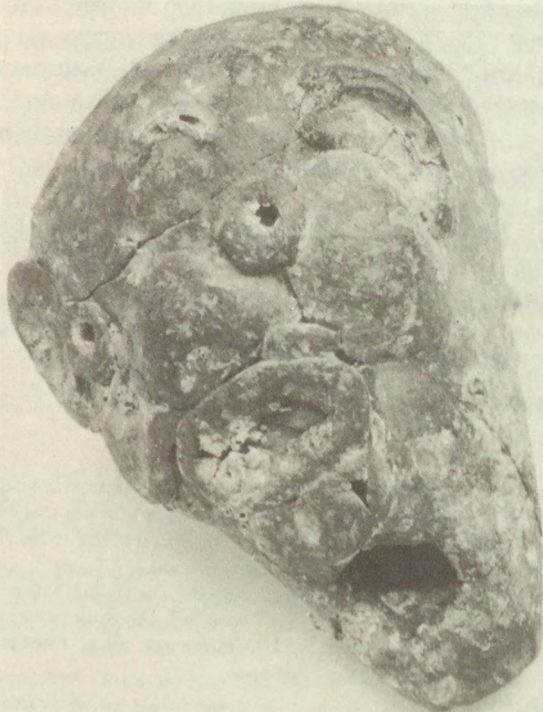


Plate 15

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 *regős* is connected with the term *rege*, which indicated recitation. Later, *regős* referred only to professional singers. After the adoption of Christianity, when the practice of shamanism was forbidden, the term *joculator*, [that is] the Latin term for *regős*, designated epic song writers and performers.²⁵

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,²⁸ "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" (see example 1).

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 Verseghy's *Rikóti Mátyás* (1804).³¹

Due to the relationship between funeral and epic songs, some of the latter tunes have been preserved in collections of funeral songs.³²

²⁵ Klanczay, *op. cit.*, p. 19.

²⁶ Vargyas (1980) p. 231.

²⁷ Lajtha (1956).

²⁸ Lajtha, *op. cit.*, p. 25.

²⁹ Among the most informative writings on this subject is Csomasz (1953) pp. 287–330.

³⁰ Vargyas (1981) p. 324.

³¹ Csomasz, *op. cit.*, p. 314, and Kodály (1955) p. 7.

³² See Chapter III, No. 12.

(a)

Zú - go - dik dúl - fül ma - gá - ban a vi - lág:

(b)

Ti Ma - gya - rok már Is - tent i - mád - já - tok

(#)

A - gyar - ko - dik e - gyütt a sok po - gány - ság.

És ő ne - ki nagy há - lá - kat ad - ja - tok

És a né - pek mit gon - dol - nak csak hiv - ság;

Je - lös - ben Ti - szán in - net kik la - koz - tok

Krisz - tus el - len tá - ma - dott sok ha - mis - ság.

Eg - ri vi - té - zek - nek sok jót mond - ja - tok.

Example 1. Comparison of (a) the vigil song "Zúgodik dúl-fül 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).

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 heroes [which] were performed by professional singers. The epic song is not only the most extensive, but is also 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 comprising eleven-syllable verses. In addition, the lute-type *gobuz*, 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 Central Asia, where the Magyars lived during their southward migration. And this assumption 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

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 settled and founded their homeland what is today's Hungary. See Molnár, E. (1967) I, pp. 1-37. Useful background sources on the music of Central Asian people are: Allworth (1967) pp. 434-484; Krader (1966) pp. 23, 74-75, 97; Talbot Rice (1969) pp. 22-23.

³⁴ Lőrincz (1981) pp. 5-6.

³⁵ Szabolcsi, *op. cit.*, p. 11.

³⁶ Feldman (1981).

³⁷ Szabolcsi, *op. cit.*, pp. 7-8.

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—reappeared 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 reached Hungary—were the 'magic drum' and the *komuz* or *koboz* in Hungarian. Special attention was given to the designs drawn on the membranes of the magic drum, which, according to the performer's belief, had the power to arouse the spirits. (See Plate 16.)

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 frequently used in Budapest and Temesvár (in Transylvania).³⁸

Another string 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 Empire.⁴⁰ (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 descendant 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.

The purpose of the epic song was to depict contemporary problems that involved politics, religion, and general moral themes of the times. After the Battle of 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.

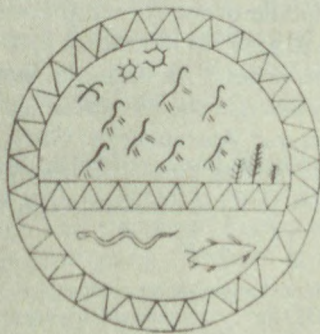
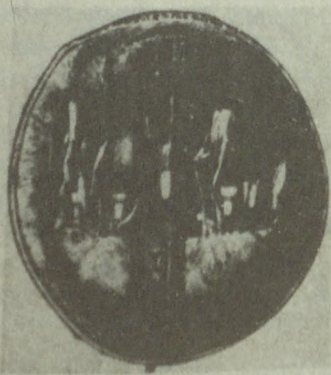
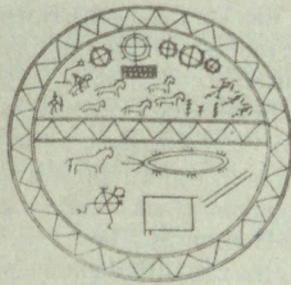
The epic song flourished from 1530 to the end of the century. Its authors were learned men who represented various social classes: the nobility — Kristóf Ormprust, András Valkai, and Ferenc Wathay; Protestant preachers and teachers — Péter Baranyai, András Batizi, Gáspár Biai, István Csikei, János S. Debreceni, András Farkas, Péter Ilosvai Selymes, Péter Kákonyi, Mátyás Nagybankai, Gergely Szegedi, Balázs Székely, András H. Szkárosi, Mihály Sztárai, and Ferenc Tőke; burghers — János Temesvári and Ferenc Hunyadi; minstrels — András

³⁸ The *komuz*, which is the counterpart of the Byzantine *pandurion*, became widespread in Europe (Romania, Turkey, Anatolia, etc.). See Picken (1975) p. 263.

³⁹ *Op. cit.*, p. 323.

⁴⁰ *Ibid.*

az egész...
középpontjára...
okoskodás...
nyitjának...
istenek...
úgy hogy...
istenek fénye...
főnt, ezek...
a világ...
előállott...
lábbon...
csak a...
pel s...
Az...
rozatlan...
ban...
gött...
amely...
előlényt...
gok...
Vizek...
ártó...
Csak...
rendszer...
sonló...
ország...
mélyült...
tegek...



megjelenik és táncol. (Uno Holmber g. u.) — Alatta: szellemek menedékháza. (jalainen 11. u.) — Fent és lent közbül: tunguz samándob felülete rajzokkal; (Nioradze u.) — Fent jobbról: rajzok (Potanin u.) — (hal), fent égi másvilág (nap, hold, madár, lovak, erdő). (Potanin u.) — (hal), fent égi másvilág (nap, hold, madár, lovak, erdő) elválasztja a földtől (ló, hal,

Szegedi, and Sebestyén Tinódi Lantos;⁴¹ and even literary-minded scribes (*íródeák* in Hungarian) — Balázs Békési and Ambrus Göröcsöni. Although the above-mentioned song-writers came from different social strata their common goals united them 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 number 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 the 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) and Part III of the *Enekec három rendbe* (Songs in Three Parts) by Péter Bornemisza.⁴²

The so-called *tudósító* (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, 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 of this type is the *Cronica* by Sebestyén Tinódi Lantos.⁴³ A number of his 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 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

⁴¹ Sebestyén Tinódi Lantos, 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., p. 389.

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

⁴³ See Section III/1.

⁴⁴ The chronicles that served as source material for epic songs are: Antonio Bonfini, *Historia inelyti Matthiae Hvmnyadis* (Kolozsvár, 1565, Heltai) (song No. 46.); János Thuróczi, *Chronica Hungarorum* (Brünn and Augsburg, 1488) (song Nos 43 and 46); István Székely, *Chronica* (Krakow, 1559) (song No. 46); the chronicles of Justinus (1 A.D.) and Quintus Curtius (2 A.D.) (song No. 45). See Borsa (1971) pp. 195, 240.

Gáspár Heltai's *Cancionale, az az historias enekes könyv* (Cancionale, or Epic Song Collection).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 Deeds 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 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, e.g. 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 without 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 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

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" (*notájára* 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 "Notaiat: Kerness avagy szabad erre: Laknac vala regenten", etc. ("Look for [a tune], or use the given one: Long ago there were living, etc.").

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

⁴⁵ See Section III/1.

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

⁴⁷ From the Preface of Tinódi's *Cronica*, fol. aa2.

⁴⁸ Márton Tarnóc, "Accompanying Study" to the facsimile edition of the *Hoffgreff Énekeskönyv*, p. 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.

SUSANNA HISTORIAI A.

Mind az egész kőtség fel kiálta monda, az nagy WR Isten
 nec menybe legyen hala, ő benne bizokat az ki meg halgattya
 halaltol paruartol ő meg szabaditya.

Az két ven emberre az kőtség tamada, mert Daniel őket
 am meg győzte vala, őnnön szatoc által bizonyitya vala, hogy
 hamis tanaczor őc szoltanac volna.

Mint keuanyac vala hogy el vezteneyec, az szegeny Susanna
 nat hogy őc meg őlet nec, Moyses Törvényeben mind kettőt
 meg őlec, alnokfagoc szerint az mikint érdemlec.

Helkias akkoron ő felelegeuel, es az Ioachimnal Susanna
 ferieuel, attya fiaual es esmerőuel, Istent magasztallac na-
 gy diezeretökuel.

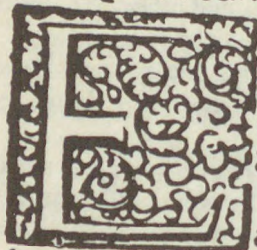
Akkoron Istenben őc mind őrdlener, Susannanac vigan őc
 őruendőzenec, hogy semmi szeplőben őret nem őrhettec, arra
 elannac lelec halaltol meg menrec.

Ezt az nagy WR Isten nekőnc meg iratta, mert az igazakat
 soha el nem hadgya, ő benne bizokat ő meg szabaditya, min-
 den szükségőkben őket meg halgattya.

Daniel Propheta ezt regen meg irra, es az Bibliából ma-
 gyarra fordita, az *BATIŹI ANDRAS* ő betegsegeben,
 ezer őt szaz neguen es egy eztendőben.

AZ SZENT IOBROL.

Notaiat: Kerest auagy sabiad erre: Laknac vala regemen őra.



EG Y Isten felő nagy szent ember va-
 la, nagy szent lobnac őret neuezic vala, első
 neue ő neki lobab vala, vezetec neue er nec
 Sotr vala.

Vsiides földön ő lakic vaia. Arabiaban
 egy nagy varasban vala, felelegeet maganac
 legyzer vala, Arabiai hazas tarfa vala.

Abrahamnac ez őtőd vnokata, Isaaktul Esaunac az Zare
 fia, feledelem az Edomac földedeben, minden előt vala nagy
 beuzillesbe,
 Egy

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," said the famous Hungarian epic song performer, Tamás Kobzos Kiss. While one might question the validity of this procedure, it has the merit of facilitating 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.⁵¹

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.⁵²

That the practice of instrumental accompaniment still survived in the sixteenth century may be supported by the fact that the last name of the most important composer of epic songs of the period, Sebestyén Tinódi Lantos, 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. (See Plate 19.)

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."⁵⁴ While in modern times we most often encounter the technique of 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.⁵⁵

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 higher 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".⁵⁶

⁵¹ Kodály, *op. cit.* pp. 50–51. See also Chapter VI, Nos 39 and 44.

⁵² See Chapter II, Plates 20 and 21.

⁵³ 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 three fingers of his left hand at Dombóvár in 1538. See László Bóta, "Accompanying Study" to the facsimile edition of Tinódi's *Cronica* (Budapest: Akadémiai Kiadó, 1959), p. 24.

⁵⁴ Papp (1970) p. 15.

⁵⁵ Szabolcsi, *op. cit.*, p. 26.

⁵⁶ Falvy (1980) p. 53.



Plate 18

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.⁵⁷

3. THE LATER DEVELOPMENT OF EPIC SONGS (17TH CENTURY)

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 *Énekes könyv* (Songbook) by

⁵⁷ Szabolcsi (1968) p. 10.



Plate 19⁵³

Ferenc Wathay (1604–1606), one of the most beautifully decorated Hungarian manuscripts of the period.⁵⁸

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

Despite the fact 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, captives' songs, the song of the exiled (*bujdosó* in Hungarian), and jeremiads.⁵⁹

From the 1630s, the epic songs gradually began to deteriorate into the 'penny novel' literature of the lower classes, while its real character—that is, the chanted verse—spread through oral tradition up to the present time.⁶⁰ The songs that were

⁵⁸ See Chapter III/2.

⁵⁹ 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 Bocskai from 1604 to 1606) and the War of Independence of 1703–1711 under the leadership of Ferenc Rákóczi II (1676–1735). The most significant document of the period is the *Daloskönyv* (Songbook) by György Szentesi, a manuscript from the early eighteenth century.

⁶⁰ Papp, *op. cit.*, p. 17.

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 the style of folk singing. For instance, the tune 'Eleazar,' 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.⁶¹ (See Example 2.)

Identification of the tunes from Example 2:⁶²

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	Szentegy- házásfalva	1943
k.	Anna Basa, 48	Hadikfalva	1967
l.	Rozalia Majjar, 40	Hadikfalva	1969
m.	Anna Kostyál, 70	Menyhe	1970
n.	Márton Kovács, 82	Mélykút	1963
o.	I. Volly	Vitnyéd	n.d.
p.	Rozália Orbán, 64	Lövete	1963

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 imagined."⁶³

In the nineteenth and early twentieth centuries, the inheritors of the epic-song tradition were the folk singers, as well as people of the lower classes such as beggars

⁶¹ Szendrei, Dobszay and Rajeczky (1979) I, pp. 30–31, and II, pp. 12–13. Other example of the above regard the tune 'Árgirus'. *Op. cit.*, I, pp. 244–245.

⁶² *Op. cit.*, II, 12–13.

⁶³ Takács (1958) pp. 3–4.

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).⁶⁴

In addition to the sixteenth-century songs that they performed, and which they probably knew from childhood, they also added to their 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 feasts about the Annunciation of the Virgin and other subjects from the Bible.⁶⁵ The people enjoyed those stories, and sometimes a crowd gathered around the singer.

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.

The continued popularity of epic songs at the beginning of the twentieth century can be verified by the fact that many publishers printed several thousand copies of an epic song and sold them inexpensively. Among them, the best known were Adolf Fohn (Nyitra), Elek Jóba (Nyíregyháza), János Csuka (Debrecen), Csapó (Túrkeve), Kálmán Rózsa, Vilmos Mehner, and Bartalits (Budapest). Some of the previously mentioned performers were in contact with, or worked for, the above publishers, who in turn helped them market their songs.⁶⁶

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 maintained some elements of the sixteenth-century epic songs: the formal structure (the use of an opening and an 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 markets and parish feasts. 'After the singer chose a proper place, he took his instrument and played a couple of measures from a well-known tune, to set the atmosphere. . . then he began to sing.'⁶⁷ 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.⁶⁸

⁶⁴ *Op. cit.*, p. 14.

⁶⁵ *Op. cit.*, p. 15.

⁶⁶ 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 Takács, *op. cit.*, p. 26.

⁶⁷ *Op. cit.*, p. 39.

⁶⁸ 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 text. . . it costs only two pennies.' *Op. cit.*, p. 43.

a) Regen () törvény-ben va-la le ru-lá - lem-ben Egy ha-talmas ki - rály

b) *Poco rubato* $\text{♩} = \text{cca } 86$ Ha-lál a -dósá - gát én immár lo - fi - zettem mert bűnökold - já - ért

c) $\text{♩} = \text{cca } 80-90$ Megszaba - dultam már én a tes-ti ha-lál-tól és megme - ne - kedtem (1)

d) *Rubato* $\text{♩} = 152$ Megszaba - dultam már én a tes - ti haláltól És meg me - ne - ked - tem

e) Megszaba - dultam már én a tes - ti halál - tól, És meg me - ne - ked - tem

f) *Parlando* $\text{♩} = 80$ *riant...♩=120* Megsza - ba - dul - tam már én a testi ha - láltól És meg me - ne - ked - tem

g) *Poco rubato* $\text{♩} = 74$ Meg sza - ba - dultam már én e' gyarló világtól, És meg me - ne - ked - tem

h) Bű - nös földi em - ber élt itt nagy gyötrelemben, Bújdován ég a - latt,

i) $\text{♩} = 69$ Ha - lál a - dósá - gát én immár megfi - zettem Mert bűnöm zaoldjá - ért

j) *Parlando* $\text{♩} = 72$ Boldo - gabbak nálunknál A me - ze - i vi - rágok kerbé - li szép rózsák

k) Megszaba - dul - tam már én a tes - ti haláltól És megme - ne - kedtem

l) *Parlando* $\text{♩} = \text{cca } 82$ Megszaba - dul - tam már én a tes - ti halál - tól És megme - ne - kedtem

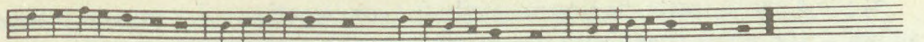
m) *Parlando, rubato* Megszaba - dultam már én a tes - ti halál - tól, És megme - ne - ked - tem

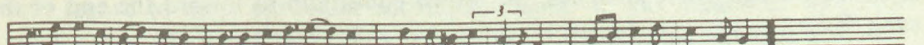
n) Megszaba - dultam már én a tes - ti ha - lál - tól és megme - ne - ked - tem minden nyava - lá - im - től


o) $\text{♩} = \text{cca } 126$ Megsza - ba - dultam már én a tes - ti ha - lál - tól És megme - ne - ked - tem minden nyavalá - im - től


p) *Parlando* $\text{♩} = \text{cca } 76$ A felsőges Isten, ki la - kik monyégben as embert úgy szerette Szent Fiát ha - lál - ra, drá - ga vál - tá - gá - ra


Example 2. The 'Eleazar' tune (a) and its surviving variants in the folk tradition.



 ó nagy kevélsé - gé - ben, hogy ki az fi - ló - kat mind ő te - ti va - la ó nagy komoró sa - ben.

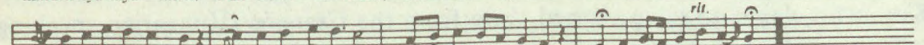

 ó - le - tetet le - tettem én azo - morú sor - som, lát - játok ko - por - sóm a - melbenbe - té - tet - tem.



 minden nya - valá - im - től Bűntől és ör - dög - től, e csalárd vi - lág - tól az ö - rök kár - ho - zattól.

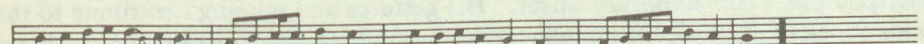

 minden nyavalyá - j - im - től Bűntől és ördög - től, e csalárd vi - lág - tól. Az ö - rök kár - ho - zattól.

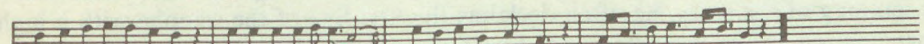

 minden nyava - lá - im - től. Bűntől és ördög - től, e csalárd vi - lág - tól, az ö - rök kár - ho - zattól.

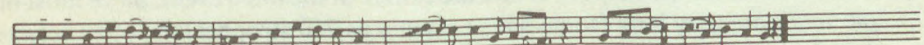

 minden nyavalyá - im - től. Bűn - től és lá - nattól, e csa - lárd vi - lág - tól. Az ö - rök kár - ho - zattól.



 Minden nyomorú - ság - tól, Bűn - től, fé - le - lemtől, Ter - hes nyavalyá - któl, Sá - tán csa - lárdsá - gá - tól.

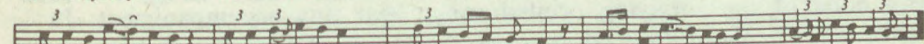

 Sok ko - serek közt halad. Nem is bi - zhat másban, mint al - ko - tó - já - ban, kegyes Meg - vál - tó - já - ban.



 ó - le - tetet le - tettem. Ily szomorú sor - sot lássá - tok ko - por - sóm, Melybe mostan tétet - tem.



 Fűvek és li - li - o - mok. Nem rettegnek semmit, Tudják, meddig élnek, vagyon nekik ha - tá - rok.

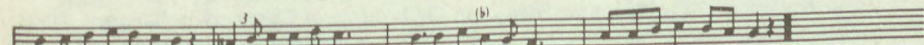

 minden nyavalyá - im - től Bűntől és ördög - től e csalárd vi - lág - tól s az ö - rök kár - ho - zattól.


 minden nyavalyá - im - től Bűntől és ördög - től, e csa - lárd vi - lág - tól, Az ö - rök kár - ho - zat - tól.


 minden nyava - lá - im - től, Bűntől és ördög - től, e csalárd vi - lág - tól, Az ö - rök kár - hozattól, az ö - rök kár - hozattól.


 bűntől és ördög - től e csalárd vi - lág - tól az ö - rök kár - hozat - tól.


 Bűntől és ördög - től e csalárd vi - lág - tól, Az ö - rök kár - hozattól.


 től - le - nem kimé - llet - te, Mennyből leküldö - tte, Má - ri - a mé - hé - be tes - tünkbe öl - tötet - te.

At some parish feasts the singers taught the congregation epic songs on Biblical subjects. The singer began with the opening strophe, and since the same tune was repeated for successive strophes, the crowd could join in toward the end of the song.⁶⁹

The best season for open-air singing was the summer. In winter, however, some of the singers turned to another job, 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,⁷⁰ whose views on the subject may answer some of the still obscure questions.

Tamás K. Kiss's 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 penetrating throaty, metallic voice, is one of the remarkable qualities of Tamás K. Kiss, who claims to have learned them from the Csángós (Hungarian-speaking natives of Moldavia) while collecting folk music in 1973.

To listen to Tamás K. 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 this repertoire from the viewpoint of a contemporary singer." 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 their 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 K. 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. In his performance he also follows the improvisational style of the accompaniment, which

⁶⁹ I recall participating with my parents on such an occasion in 1947 in Csíksomlyó (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.

⁷⁰ Tamás Kobzos Kiss (b. 1950) graduated from the Institute of Chemistry in Budapest. 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 acknowledgeable performer of Turkish, Vogul, and Kirghiz music. Other performers who occasionally sing epic songs are István Szabó, Ferenc Virágh, András Kecskés and László Kuncz.

consists of rhythmic underlining of the melody (or declamation) at intervals of a perfect fifth or fourth. However, sometimes he accompanies the tune in unison. With regard to these particular accompaniments, he was influenced by Central Asian performance practices, especially those of the Kirghiz repertoire.

Listening carefully to Tamás Kobzos 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.⁷¹ 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.⁷² 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 for Musicology of the Hungarian Academy of Sciences, concerts including this unique repertoire are often scheduled.⁷³ One of these, which I attended, was organized at the Kinizsi fortress.⁷⁴ Its fine acoustics 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.⁷⁵

⁷¹ One of the epic songs in which this occurs is "Hadnagyoknak tanúság" (Instructions to the lieutenants to fight the Turks) in Tinódi's *Cronica*, fol. h2^v.

⁷² 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:

(a) 3m (b) 3M

Hej Du - ná - ról fúj a szél etc. Hej Du - ná - ról fúj a szél etc.

⁷³ Malina (1981) pp. 34–36.

⁷⁴ The Kinizsi fortress in Nagyvázsony, 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.

⁷⁵ 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 Révész (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.

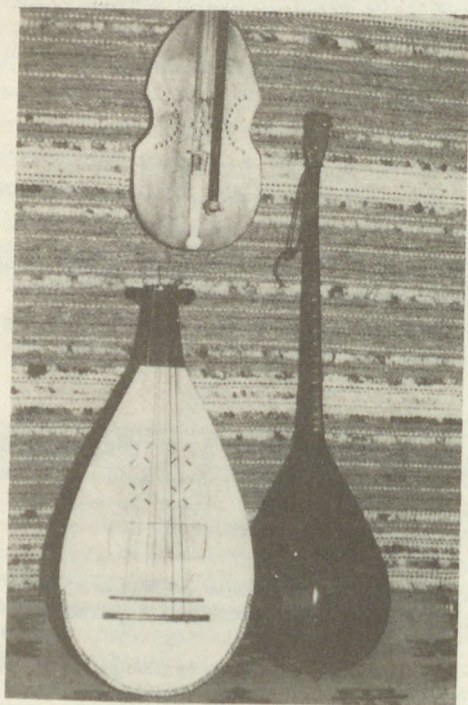
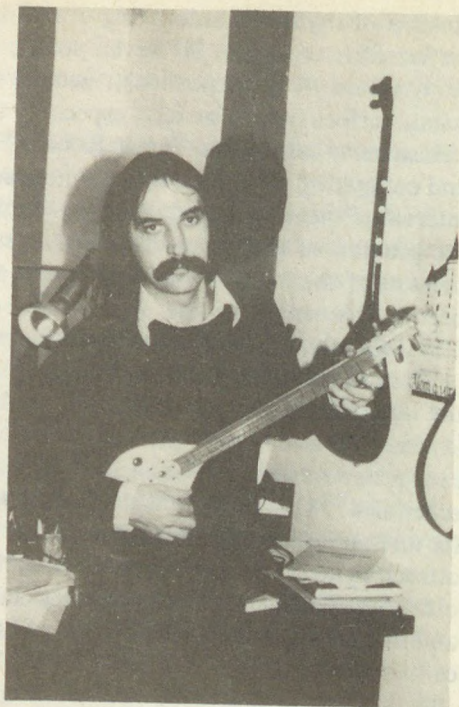


Plate 20



Plate 21

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:
German Democratic Republic (D):

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

Federal Republic of Germany (WD):

- SW Stuttgart, Württembergische Landesbibliothek

Hungary (H):

- Ba Budapest, Hungarian Academy of Sciences, Library of Old
 Books and Manuscripts
Bn Budapest, National Széchényi Library
Bu Budapest, University Library
DR Debrecen, Library of the Reformed Church
SA Sáropatak, Library of the Reformed Church

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.

Poland (PL):

WRu Wrocław, Biblioteka Uniwersytecka

Romania (R):

CA Cluj, Library of the Romanian Academy of Sciences

CR Cluj, Library of the Reformed College

Cu Cluj, University Library

S Sfintu Gheorge, Museum

1. PRINTED SONGBOOKS

A. 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°. 10 × 15 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)

No.	Fol.	Title	Composer
1.	H2	Meglőtt és megleendő dolgoknak teremtéstől fogva mind az ítéletig való história	Batizi
2.	I4	Más história az Nabukodonzor királyról, és az négy fő birodalmakról	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.

3.	L ^v	Izsák pátriarkának szent házasságáról való széphistória	Batizi
4.	M3 ^v	Miképpen az Úr Isten Israelnek népét Egyiptomból és hasonlóképpen az magyarokat Szithiából kihozta	Farkas
5.	Pl	Mózes és József hadáról az Amalek ellen	Dézsi
6.	Q2 ^v	Az drága és istenfelő vitéz Gedeonról széphistória	Batizi
7.	R3 ^v	Az erős és istenfelő vitéz Sámsonról história	Fekete
8.	V2	Az erős vitéz Sámsonról más szép história	Kákonyi
9.	Y4 ^v	Az Levitáról história...	Dézsi
10.	a2 ^v	Egy néhány szép históriák az királyoknak könyveikből	Fekete
11.	d3	Dávid királyról és Bethzabea Uriasnak feleségéről való história	Biai
12.	f4	Az Illyés prófétáról és Acháb királyról való história	Csikei
13.	g2 ^v	Az igaz keresztyéneknek kevés számokról...	Sztárai
14.	I4	Az szent Tóbiásnak egész históriája	Sztárai
15.	n3	Az Holofernes és Judit asszony históriája	Sztárai
16.	q4	Az ifjú Tóbiásnak házasságáról való história	Dézsi
17.	t2	Az Asverus királyról és az istenfelő Heszter királyné asszonról való história	Kákonyi
18.	x3	Penitenciára intő história...	Anonymous
19.	y4	Jeremiás próféta siralmas panaszkodásainak 5. része énekbe szerzetet	Anonymous
20.	z3	Az három istenfelő férfiakról...	Anonymous
21.	Aa4	Az istenfelő Zsuzsanna asszonnak históriája	Batizi
22.	Cc2 ^v	Az babilóniabeli Beél és Sárkány bálvány istenekről való história	Anonymous
23.	Eel	Jónás próféta	Batizi
24.	Ee4 ^v	Az istenfelő 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 ½ × 17 ½ 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: 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 reuidedön 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] song texts 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-Z4) includes eight songs, the texts of which deal with recent historical events in Transylvania; these are presented in chronological order according to subject 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, particularly 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

No.	Fol.	Title
1.	A	Erdéli história
2.	G4 ^v	Szegedi veszedelem
3.	I2	Az vég Temesvárban Losonci Istvánnak haláláról

⁴ Mensural notation using only black notes is characteristic of 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 Bíró, (1986), p. 292.

⁵ See Chapter II, Plate 19.

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

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

4. L3 Budai Ali Basa históriája
5. M2 Ördög Mátyás vesződelme
6. N2^v Eger vár viadaláról való ének
7. V3^v Egri históriának summája
8. Y3 Terec János

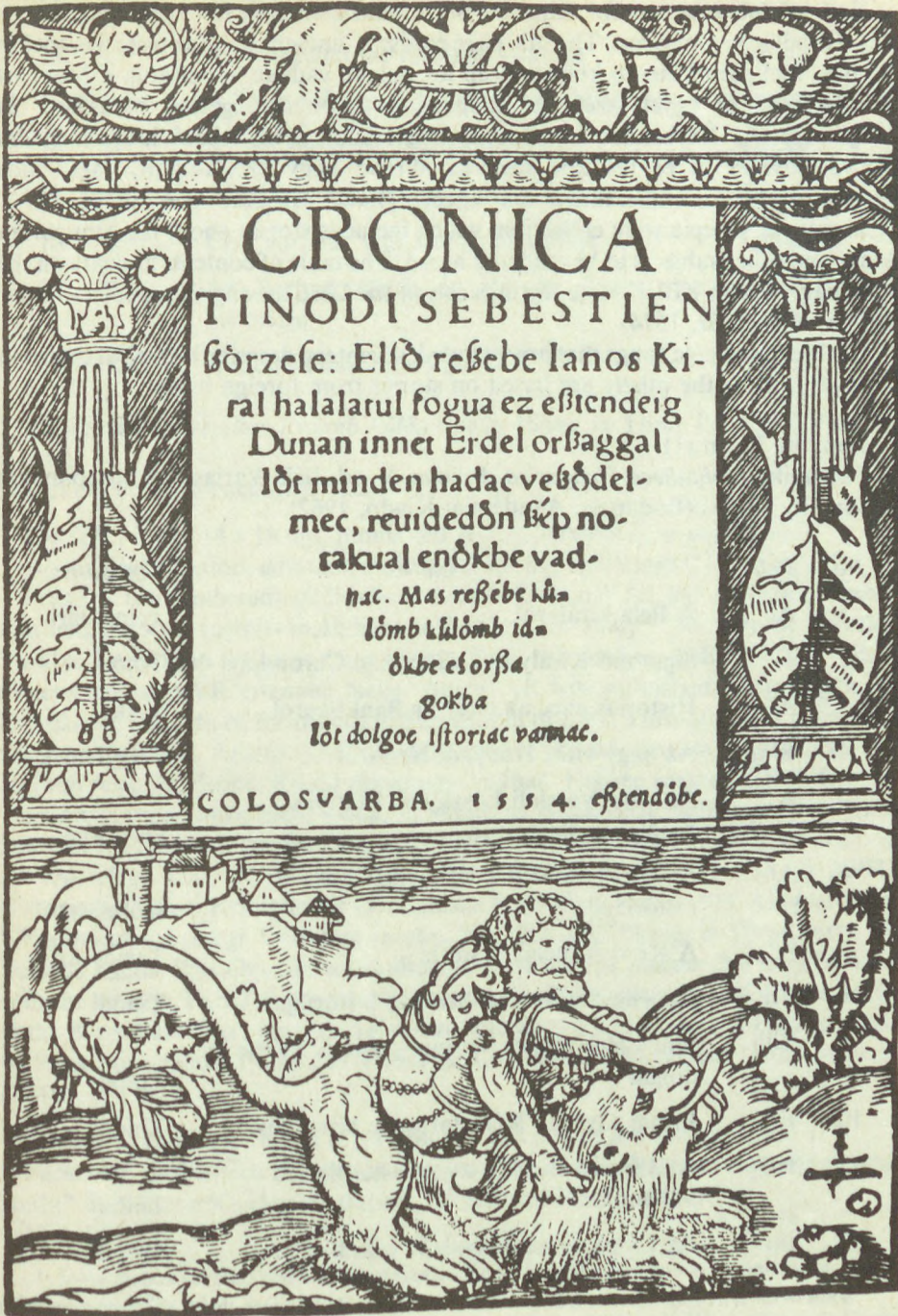
Part Two

9. a Károl császár hada Saxoniába ot Kurfirstnak megfogása
10. c^v Szitnya, Léva, Csábrág, és Murány várának megvevése
11. e^v Dávid király mint az nagy Goliáttal megvívott
12. f4 Judit asszon históriája
13. h2^v Hadnagyoknak tanúság mikor a terekkel szembe akarnak öklelni
14. h4 Szulimán császár Kazul basával viadaláról
15. k Sok féle részegösről
16. k4 Buda veszéséről és Terek Bálint fogságáról
17. 13^v Prini Péternek, Mailát Istvánnak, és Terek Bálintnak fogságokról
18. m2 Verbőci 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

3. *Cancionale, az az historias enekes könyv* (Cancionale or Epic Song Collection)
Colosvar, Gáspár Heltai, 1574

231 fols, in-4°. 13 ½ × 21 cm; numbered A-Iij, A-Fij, A-Zij, (:), A-Gij, A-Mij.
Black mensural notation for five songs (Nos 8, 13, 15, 16, 18);⁸ *ad notam*
indications for two songs (Nos 1, 7).

⁸ 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 Sigismund, fols E-Iij) lacks musical notation. See also fn. 10.



CRONICA

TINODI SEBESTIEN

Űörzeſe: Elſd reſebe Ianoſ Ki-
ral halalarul fogua ez eſtendeig
Dunan innet Erdel orſaggal
löt minden hadac veſödöl-
mec, reuidedön ſép no-
rakual endöke vad-
nac. Maſ reſebe kün
lömb kılömb id-
ökbe eſ orſa
gokba
löt dolgoe iſtoriac vamaac.

COLOSVARBA. 1554. efitendöbe.

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 löt dolgoc vadnac nyomtatua à Magyarai Királyokról, és egyeb szép löt dolgokról, Gyönyörűségesséc oluasásra, és halgatásra. Az Énekekneç Laistromat meg találod à következő leuelen. Psalm XLVI. löyetek el és lássátoc meg az Wrnac nagy czeleködetit, Mely igen czodállatosoc az embereknec fiai közet. 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, Kolozsvár, 1574)

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

Copy in: H-Bn (1)

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

No.	Fol.	Title	Composer
1.	Aij ^v	A Bela királyrol . . .	Temesvári
2.	E	Sigmond Király és Czászárnac Chronikája	Tinódi
3. ⁹	A ^v	Historias enec az nagy vr Bankbánrol	Valkai
4.	Biiij	Az nagy vitéz Hunyadi Iánosról . . .	Nagybáncsai
5.	A	Az vitez Vaydafi Lászlórol, Mátyás Királynac Battyáról	Göröcsöni
6.	A ^v	A felséges Mátyás Királynac egész historiája . . .	Göröcsöni
7.	A ^v	A Könyér mezői historia	Temesvári
8. ¹⁰	Cij ^v	Isabella Királyné asszonnac historiája	Tinódi
9.	Eiiij	Iános Hertzegneç, az Iános Király fiánac löt dolgai	Tinódi
10.	F	Frater György Kéntstartónac historiája	Tinódi
11.	Hiiij	Az Lippa varasnac elvesszéséről valo historiaja	Tinódi
12.	Iiij	Az Lippa vissza vévéséről valo historia	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* lists 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.

13.	Miiij ^v	Az Temesuárnac első vitatása	Tinódi
14.	O	Az Temesuárnac másodic vitatása	Tinódi
15. ¹¹	Lij	A Szeggedő vesszedelemről valo históriája	Tinódi
16.	p ^v	Az Ali Bassánac diadalmiról . . .	Tinódi
17.	Qj	A Palásti veszedelemről valo historia	Tinódi
18.	Riiij	Eger varánac vitatásánac históriája	Tinódi
19.	Aij	Az Barbarossánac és Károly Czaszárnac historiaja	Valkai
20.	Kiiij	A szép Indiaról valo historia	Valkai

4. *Enekec harom rendbe: kvlömb külömb felec* (Song in Three Parts: Of Various Kinds)

Detrekoe, Peter Bornemisza, 1582

334 fols., in-4.° 14 × 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 napan: Enyi eztendoben: MDLXXXII. Kibol diczertessec az VVR Istennece 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 vadnac. Kiknec szamoc CXCVIII. kic közzül soc, Predikatioc melle valoc. II. Masikba, Hoszabbac vadnac: az Szent Iras intesi es magyarazati szerint. Kis Predikatioc gyarant oktatnac. Kiknec szamoc aproual elegy LX. III. Harmadikba: Az Biblianac ki valogatot fö fö XVIII Historiaibol valoc. Rendeltettec Bornemisza Peter altal. Psalm: 103. Aldgyatok az VVRat minden ö 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

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

¹² The pagination is also given in Roman numerals from I to CCCXXXIII (*sic*).

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

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

Cancionale,

AZ AZ,

HISTORIAS ENE-

KES KÖNYW : MELLYBEN

küemb küemb fele szép löt dolgoc vadnac

nyomtatua, à Magyarai Királyokról, és

egyeb szép löt dolgokról, Gyönyörü-

fégessec oluafásra, és halga-

tásra.

Az Éackeknec Laistromat meg találod à kö-
uetkező leuelen.

PSALM. XLVI.

löyetez el, és lássatoc meg az Wrnac nagy cze

leködetit, Melly igen czodállatosoc az

embereknec fiaj közet.



HELTAI GÁSPÁR
COLOSVAROT I. 5. 7 4.

Part Three¹⁵

No.	Fol.	Title	Composer
1.	CCLIX	Vilag kezdetitvl lött dolgokrol	Dézi
2.	CCLXIII ^v	Az sido es magyar Nemzetröl	Farkas
3.	CCLXVII	Isaac aldozattyarol	Dézi
4.	CCLXX	Iacob patriarcha fianac Josephnec szep Historiaia	Nagybáncsai
5.	CCLXXVIII	Aegyptombeli ki ioeveseröl Israelnec	Szeremlyéni
6.	CCLXXXI ^v	Moyses es Iosve hadarol az Amalec ellen	Dézi
7.	CCLXXXIII	Samson historiaia	Kákonyi
8.	CCLXXXVII ^v	David kiraly mint a nagy Goliattal meg viwt	Tinódi
9.	CCXCII ^v	Az igaz kereztyneknek keues szamokrol . . .	Sztárai
10.	CCC	Machabevsrol	Dézi
11.	CCCI	Levita felesegeröl	Dézi
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	Dézi
16.	CCCXXV	Svsanna historiaia	Batizi
17.	CCCXXVII ^v	Az szent Iobrol	Tolnai
18.	CCCXXXI ^v	Ionas prophetanac historiaia	Batizi

B. OTHER PRINTED SONGBOOKS

5. *A keresztyéni gyülekezetben való isteni dicheretec* (Psalms to God for Christian Congregations)
Place unknown, Gál Huszár, 1560

¹⁵ For the contents of Parts One and Two, see the facsimile edition by Varjas.

E N E K E C,
H A R O M R E N D B E : K V :
L Ö M B K ű L Ö M B F E L E C.

I.

ELSŐBE: Róuid diczeretec vadnac. Kiknec szamoc
CXCVIII. kic kőzzül foc, Predikatioc melle valoc.

II.

MASIKBA, Hofzabbac vadnac: az szent Iras in-
teli es magyarazati szerint. Kic Predikatioc gyarant
oktatnac. Kiknec szamoc aproual elegy LX.

III.

HARMADIKBA: Az Biblianac ki valogatot fő
fő XVIII Historiaibol valoc.
Rendeltettec

B O R N E M I S Z A P E T E R
A L T A L.

P S A L M : 103.

Aldgyatoc az VVrat minden ő feregi.

D E T R E K O E V A R A B A,
M D L X X X I I .

Plate 24

184 fols, in-8°.

White mensural notation for forty-nine songs.

The volume consists of 108 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: WD-SW (1)¹⁷

Facsimile: *Bibliotheca Hungarica Antiqua*, XII, ed. Béla Varjas, “Accompanying Study” by Gedeon Borsa (Budapest, Akadémiai Kiadó, 1983).

6. *A keresztyeni gyülekezetben 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.

The so-called *Váradí énekeskönyv* (Váradí Songbook), consists of 115 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 optima de Regys Iason.”¹⁹ The title page of the songbook contains an engraving by Laurentius Fronius of Saxony that represents King David (Plate 25).

Copy in: D-W (1)

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

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).

¹⁶ See Chapter VI, No. 48.

¹⁷ The volume was discovered in 1975 by Gedeon Borsa in Stuttgart, Württembergische Landesbibliothek (HBF 3048). It is bound with Márton Kálmáncsehi’s *Reggeli éneklések* (Morning Songs) (1560–1561). See the facsimile edition, pp. 11–12, and 80.

¹⁸ Schulek, “Accompanying Study” to the facsimile edition, p. 15.

¹⁹ See Chapter VI, No. 38.

²⁰ See Chapter VI, No. 38.

²¹ See Chapter VI, No. 49.

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



PSALMO C. XLIX.
Diczeret mondgyatok az Istennek az fen-
teknek Gyülekezetiben.

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

Plate 25

8. *Az kerezteni gieglekezetben valo isteni diczeretek*
(Psalms to God for Christian Congregations)
Bartfa, David Gutgesell, 1593

418 fols, in-4°.

No musical notation; *ad notam* indications appear frequently.
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 Görcsöni’s “Mátyás király históriája” (The story of King Matthias).²²

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

9. Albert Szenci Molnár, *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.

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

Copy in: H-Bn (1)

Facsimile: *Psalterium Ungaricum* “Accompanying Study” by Gábor Tolnai (Budapest, Magyar Helikon, 1985).

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 szüzzől” (The Virgin Saint Barbara), and fol. 175: “Szent David Profeta” (The Prophet Saint David) 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. László Vajthó (Budapest, Királyi Magyar Egyetemi Nyomda, 1936).

11. János Kájoni, *Cantionale Catholicum*

Csik, András Cassai, 1676

786 fols, in-4°.

No musical notation; “ad notam” indications appear frequently.

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

²³ See Chapter VI, No. 51.

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 Ambrosius Lobwasser (Leipzig, 1573) influenced the Hungarian translation. See Csomasz (1950) pp. 98–99.

²⁵ Papp, (1970), p. 40.

²⁶ See Chapter VI, Nos 46 and 51.

²⁷ Papp, *op. cit.*, 40.

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 copies from other song collections (such as the *Cantulus Catholicí*); moreover, the psalms, 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, *Sóltári 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 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 vesződelméről" (Story of the destruction of Sodom and Gomorrah).³² Fol. 134: Lament, "Sok nyomorusággal élete embernek" (The life of man is full of 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, Lipót Kolonics; folios 2-3^v contain an introduction.

²⁸ See Chapter VI, No. 39.

²⁹ Papp, *op. cit.*, p. 48.

³⁰ Jénáki (1914) p. 115.

³¹ See Chapter VI, No. 38.

³² See Chapter VI, No. 41.

³³ See Chapter VI, No. 42.

A Catholic songbook, it consists of 140 songs, including 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).

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 fiúról" (The prodigal son).³⁹ Fol. 468: Psalm 34,

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

³⁵ Csomasz, *op. cit.*, p. 42.

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

³⁷ See fn. 26.

³⁸ See Chapter VI, No. 49.

³⁹ Chapter VI, No. 40.

“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

2. Ferenc 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 állapottal vala, compingaltattam Nemes Köszöghi királyi Városban... 1706 Polány Sándor” (Because of the book's deterioration, it was bound in the king's city in Nemes Köszög... in 1706, Sándor Polány); fol. 2: Wathay's coat-of-arms; Fol. “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 text or with episodes from Wathay's life.

The manuscript includes twenty-eight song texts, of which three are epic songs (Nos III, X,⁴⁵ and XIII).

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

⁴⁰ Chapter VI, No. 43; *Concordances*, Nos 46 and 49.

⁴¹ The manuscript was destroyed in World War II. See Stoll (1963) p. 23.

⁴² See Chapter VI, No. 38.

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

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

⁴⁵ See Chapter VI, No. 52, and Plate 26.

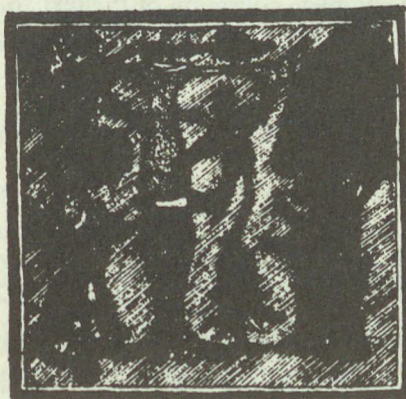
⁴⁶ Volume I is the facsimile edition of the manuscript, Volume II is its transcription into modern Hungarian.

SZINAN ES JBRA HIM BASSA IDET EBE N ET

TATAR RABLASRVL VALO HISTHORIA ES AZ

szegedi MAJUR NEMZET SÁRKA
teörténés, hallásra szorin szörmi ueszedelmeknek
reüüüüüüüü uals megis irása es versékben
elő szamlatása.

NOTAIA. A. Cyrus Enckere.



orzi szelnell fogobb az Emberij
elet Merth kiz hall Simtom
es kiz Eorom kancub, Melliböll
mind Wz s szegeni icsi példatb
uebett, hogy ug' aranc Eche mind
ugaz nam lebebb.
Regby keoz példaban azu szoktak
mondani, Felkeleakort Napot
ne kezdged diezermi Stanemba
ek' mügdik edtan ug' aldanij, Merth sok dolgot adigb
kezd rajtat szentny,

Alia

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) (R-CA, No. 1729)

Date: 1615⁴⁹

207 fols, in-2°.

No musical notation.

The manuscript contains the earliest complete collection of the texts of Bogáti Fazekas's 151 psalms (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* (The Leipzig-Codex) (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-song texts, eleven of which date from the sixteenth-century.⁵⁶ The scribe of the manuscript was Tamás Nagy.⁵⁷

6. György Tatosi, *Énekes könyv* (Songbook) (H-Bn, MS Oct. Hung. 939)

Date: 1618⁵⁸

⁴⁷ Stoll, *op. cit.*, p. 36.

⁴⁸ See fn. 6.

⁴⁹ Stoll, *op. cit.*, p. 42.

⁵⁰ For modern transcription of Bogáti's psalms see Bogáti (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.*, p. 41.

⁵⁴ *Ibid.*

⁵⁵ Johann Christoph Wagenseil (1633–1705), the German encyclopaedist, visited Hungary about 1680. See Dézsi (1916) p. 340.

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

⁵⁷ Stoll, *ibid.*

⁵⁸ Stoll, *op. cit.*, p. 44.

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 27).⁶⁰

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, József Lugossy a bibliophile, 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

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 others 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 handwritings of which only that of the Scribe Mihály has been identified (fols 132–242^v).⁶⁹

⁵⁹ Dézsi (1914) p. 313.

⁶⁰ See Chapter VI, No. 44.

⁶¹ Stoll, *op. cit.*, p. 49.

⁶² Gy. Szabó (1913) p. 217.

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

⁶⁴ Csomasz, *op. cit.*, p. 90.

⁶⁵ Stoll, *op. cit.*, p. 58.

⁶⁶ *Ibid.*

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

⁶⁸ Stoll, *op. cit.*, p. 82.

⁶⁹ *Op. cit.*, p. 83.

Ne felj szeptemberem kiralyinak szeptis. Me sana a szony, me szeptemes
 agsattia, Te vagy en szeptemnek ides vidamsaga, se kem nyugalaima, e letem jst
 Nem plantatom az fat akvadnak kedveert, mit Saragzik. ^{apia} ^{terim}
 Szabad az embernek ell vinni sziattjat, ket kezivel plantalt sanak szept al
 Csak neked plantatom szeptemem az szept fact, csak te neked szabad te bedni a
^{aini}
 falfatatlan mely szept es az sejan vala Nyelivel az ember azt meg nem
 monshauve, emberi kez saba az meg nem sziattja, azo: szept srmehit me
 pallas, Venus, Dido es miriva, ezzel nem er vala Nimpkaidk.
^{drago szept ink}

Plate 27

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

Since 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 discussed; and (II) Music of the Epic Songs, which section is itself subdivided into two parts: (A) Pitch Structure of the Melodies, and (B) Rhythmic and Metric Structure of the Melodies.

I. TEXTS OF THE EPIC SONGS

I. 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

¹ See Section 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. Legány (1692) p. 454.

³ See Chapter VI.

songs are included in various other printed collections (Nos 26, 27, 40), or were published separately (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—explained it. In addition to describing their battles with the Turks or Habsburgs, some of the songs also 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

(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, Thuróczi, 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 (like the “Árgirus”, 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 appeared in printed (No. 50) and manuscript collections (No. 38).

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

⁵ *Ibid.*

⁶ See Chapter II, fn. 44.

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

⁸ See Section II/2.

⁹ See Chapter VI, No. 44.

2. POETIC STRUCTURE

(a) *Number of stanzas.* All Hungarian epic songs are organized in stanzas which vary 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.

(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 syllables	(4 + 4 + 6)	Nos 17, 47
13 syllables	(4 + 4 + 5)	Nos 6, 12, 30
12 syllables	(6 + 6)	Nos 4, 9, 14, 31-34, 38, 41, 44, 50, 52
11 syllables	(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 syllables	(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 with the structure of the *contrafactum*, "the story of Judith and Holofernes" by Mihály Sztárai.¹¹

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 verses of each quatrain each bears eleven syllables, while the second has thirteen. Other epic songs that contain different numbers of syllables from verse to verse are Nos 1, 2, 3, 8, 16, 40, 42, and others.

¹⁰ Chapter VI, No. 45.

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

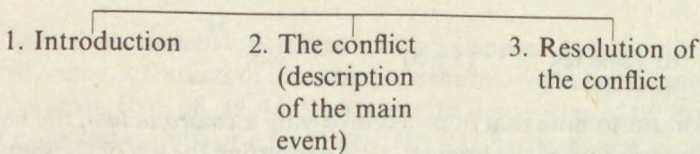
(d) *Rhyme scheme*.¹² Most of the epic songs are based on the rhyme scheme a-a-a-a. Exceptions occur only in a few texts that display the following patterns:

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 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 'jol hallgasd meg' (listen carefully, in Nos 14, 39, 40, 46, 48); 'regen ez vala' (it was long ago, in Nos 3, 10, 15, 16); 'regi (meglott) dolgok' (old matters, in Nos 27, 35, 38); 'O torvenyben' (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.

(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 with 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.

¹² Flexible rhyme patterns characterize the sixteenth-century epic songs. The paired endings of -tán -ten, ról -ról, -tem -lem, -sa -ga -ma, ba-ban, and others, are considered as rhymes of the same kind and will be analyzed as such. See Péczely (1931) pp. 4, and 18-27.

¹³ The 'formulas' which appear in the text are paralleled by motifs in the melody. This phenomenon is discussed in Part II/5 of this chapter.

¹⁴ Varjas (1982) p. 202.

¹⁵ Varjas, *op. cit.*, p. 202.

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 language 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 Dévai's *Ortographia Ungarica*, published at Krakow, c. 1538 by Jeromos Vietoris (Plate 28). 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

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:

Sound in modern spelling	Heltai's <i>Cancionale</i>	<i>Hoffgreff</i> <i>Songbook</i>	Tinódi's <i>Cronica</i>	Bornemisza's <i>Songbook</i>
i; í	i	i	i, ij, ȳ	i
ö; ő	o	o	o, ō	o
sz	sz	sz	sz, z, sz	sz, z, sz
j	i, y, yi	y, i	i, ȳ	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.

¹⁶ See Section I/3.

¹⁷ Another important work in the development of the Hungarian language is János Sylvester's *Grammatica Hungarolatina* (published at Sárovar in 1539 by Sylvester), which aimed to lay the foundation of Hungarian grammar. See J. Horváth, *op. cit.*, pp. 148-152.

kedig ighen keues muncaual leben, mis
nem nag' dologgal esmerhemi meg egnés
hán betít. Embernek keues muncat
felkell venni nag' haszonért, kiud
mind testében lelkében élhet.

Tartson meg az
Isten.

A B C D E F G H I K L

M N O P Q R S T V W

X Y Z. ̂ ̂

A a á b c d e ç é f g g h i k l l'

m n n' o ó p q r r' s s' t v u ú

ű ü w w̄ x y ŋ z. ̂

MInd az betüket két rébre szólít
obstant, eggie rébe Vocals, mátic
Consonans. Az vocalist Magarúí Bolos
nac mondhatnóc, az az, oll betúnee, kis
nec wmmagtúl vagon fáua ha más be
tít hottá nem tébnekés, Efflele betúé
vagon: a e i o u. Micor kedig etebél
kettét ebue tébnee, Diphthongus leben,
azaz,

atá, oll betú ki mind az két vocalisnac
meg tartá ereit. Efflele ót vagon,
e ó ú u ü.

Az Consonans oll' betu kit ki nem
mondhatni háem ezac vocalisfal, mint,
b c d, mind az háromban benne vagon
az egenképpen az többibenis vocals va
gon. Efflele uzenhet vagon, b c d f g h
k l m n p q r r' s s'.

Az i ç az u consonansá leben micor
más vocals vagon vtánna, illen modon,
tambor vala. Az y is consonans ganant
vagon ha vocals éuc elötte, mint, vay
tay hiy.

AZ VOCALISO

etül rendel.

a á, est miert hog két modra foctue mon
dani meg tegeyue eggiket hog meg es
mettic am máticül, micor hárántoon
vagon vonitás felete, accor tol fel tátot
fáual kell ki mondani, mint es ighben,
Bárán. Mikor kedig semmi nincz felete,
accor nem mongue ollan fel tátot fáual,
mint, aran,

e ç, ennee micor meg vonitua vagon

A ŋ az allo

Plate 28

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) *Relationship 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.

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 classical verse.* A number of epic songs show the influence of classical 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

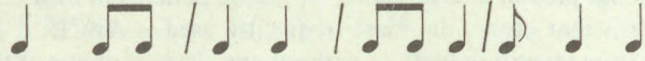
¹⁸ These rhythms are listed in Part II/ii of this chapter.

¹⁹ Csomasz (1967) pp. 16-21.

ode, hymn, and *cantio* (Latin texts adapted to secular tunes) they learned the art of versification, which consequently influenced their writing.²⁰


Among the classical verses, it was the sapphic that had a significant influence upon the epic songs. However, it is important to note that this verse was transformed according to the Hungarian accentuation and thus acquired the following forms:

Sapphic verse: — ◡ | — — | — ◡ ◡ | — ◡ | — —

Variants in epic songs:  (No. 26)

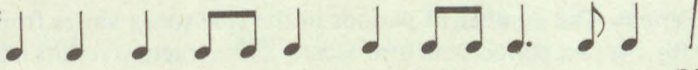
 (Nos 3, 40)

 (Nos 2, 13)

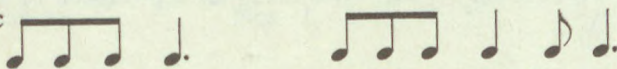
The rhythm  which appears in the latter verse is characteristic of Hungarian folk and epic songs and is referred to as the 'swineherd-dance' motif.²¹

Other verse schemes, the *asklepiadeum* and *alcaic* (which influenced the Latin hymn), show an impact mainly upon church and folk music.²² In the epic song repertoire only a few examples resemble these verses, which are:

asklepiadeum: — — | — ◡ ◡ | — || — ◡ ◡ | — ◡ | —

Variant in epic song:  (No. 41)

*alcaic*²³: ◡ | — ◡ | — — | — ◡ ◡ | — ◡ | —

Variant in epic song:  (No. 28)

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. Tritonius (*Melopoiae*, 1507), P. Hofheimer (*Harmoniae poeticae*, 1539), L. Senfl (*Varia carminum genera*, 1534) and others. Moreover, the *vers mesurés à l'antique* was in practice in France around the 1560s (Cl. LeJeune, J. Mauduit). See Apel (1969) pp. 589 and 899; Grout (1980) p. 217; Reese (1959) p. 382.

²¹ See Part II/ii of this chapter.

²² Szabolcsi (1972) pp. 67–90.

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

II. MUSIC OF THE EPIC SONGS

A. PITCH STRUCTURE OF THE MELODIES

I. 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 of 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 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 follows shows the frequency with which different ranges appear:

11th perfect:	No. 35
10th major:	Nos 9, 21
10th 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
9th 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
7th minor:	Nos 4, 10, 19, 32, 33, 38, 44, 45, 46, 51, 52
6th major:	Nos 6, 11
6th minor:	Nos 13, 21, 34

2. MODES

The melodies of the epic songs appear in various modes:

Ionian ²⁴ :	Nos 14, 15, 22 (part 2), 47, 50
Hypoionian:	No. 20, 43
Dorian:	Nos 6, 12, 21, 29, 30, 44, 45
Phrygian:	Nos 1, 5, 16, 18 (part 5), 22 (part 1), 24, 25, 28, 39, 42, 49
Lydian ²⁵ :	Nos 19, 23, 34, 36, 37
Mixolydian:	Nos 9, 11, 17, 18 (parts 1–4), 31, 40, 48, 51
Hypomixolydian:	No. 26
Aeolian:	Nos 2, 4, 7, 8, 10, 22 (parts 3–4), 38, 46, 52
Hypoaolian:	Nos 1, 13, 27, 32, 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

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 Powers (1980) pp. 406–407; Gushee (1980) pp. 702–703; Kilenyi (1919) pp. 20–22.

²⁵ Since the Hungarians and the Slovaks were close neighbours, 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 Vargyas (1981) pp. 65–66.

²⁶ Bartók (1981) p. 40.

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

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

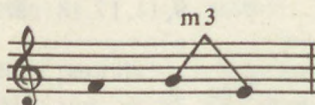
Another interesting feature of the epic songs is the 'modulation' displayed in Nos 3, 35, and 41. The tendency to modulate to the 'homonym' mode³⁰ appears in two songs: in No. 3, from the Dorian on 'd' (Phrases A, B, and C) to the Aeolian on 'd' (phrase D), and in No. 41, from the Mixolydian on 'c' (phrases A and A') to the Dorian on 'c' (phrases B and B'). 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

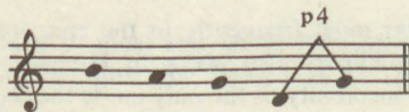
The tunes of the epic songs end on the *finalis* of the mode.

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, which occurs in the Hypomixolydian mode, 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, which is in the Dorian mode. Here the *subfinalis* that leads to

²⁷ Révész (1979), Nos 7, 23, 28, 30 and others.

²⁸ See Table I in Chapter V.

²⁹ Giuleanu and Iușceanu (1962) vol. II, pp. 184–185.

³⁰ 'Homonym' modes share the same *finalis*, but have different key signatures (for example, Dorian on 'c' and Mixolydian on 'c'). *Ibid.*, 162–163.

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

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 consist 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 and Hypoaeolian modes 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. Exception occurs in the Hypoionian mode, in No. 20, in which the cadence on the *finalis* is approached with an ascending motion.³³

Since the majority of the epic songs comprise four phrases, there is an important 'medial cadence', or 'main 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 3, 4, 18, 25, etc.). Other degrees that occur less frequently at this point are: 4 (Nos 29, 34), 6 (No. 21), 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, the 'main 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 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

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

³³ See Chapter VI, No. 20.

³⁴ Bartók, *op. cit.*, p. 19.

³⁵ Arabic numerals indicate degrees above the *finalis*. Roman numerals indicate degrees below the *finalis*.

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 favoured. 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 chords are outlined by skips in the same direction: the major triad in root position (No. 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.

³⁶ See Section II/1.

³⁷ Example of the skip of the augmented fourth interval in the Hungarian folk song 'Imhol kerekedik egy fekete fölöhő' (A black cloud is coming) from Bartók, *op. cit.*, p. 229.

Parlando.

I. Im-hol ke-re - ke-dik Egy fe-ke-te föl - hō

Ab-ban tol-lász - ko-dik Sár - ga - lá-bú hol - ló.

³⁸ See Chapter VI, No. 30, *Editorial comments* 3.

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).

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


Sequential repetition of groups of tones (in both ascending and descending order) 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);

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: 

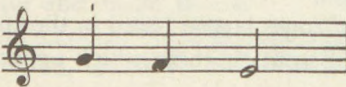
³⁹ The so-called 'modal steps' (the first, third, sixth, and seventh degrees) determine the two types of modes: major and minor. In a major mode the above intervals built on the I are all major; in a minor mode the same intervals built on the I are all minor. See Giuleanu and Iusceanu, *op. cit.*, II, p. 21.

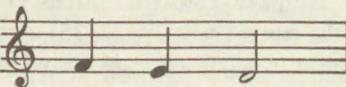
-*inversion* of a motif, used to connect two phrases (No. 5), or establish a final cadence (No. 24);

-*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], and 33), in the middle of a phrase (Nos 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: 

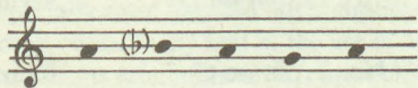
Retrograde: 

5. COMMENTS ON THE MELODIES OF THE EPIC SONGS

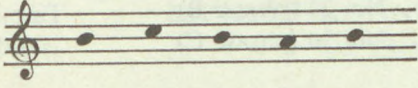
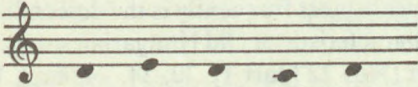

(a) *Recurrence of specific motifs.* The recurrence of specific motifs in the tunes of the epic songs is analogous to the recurrence of specific expressions or 'formulas' in the texts of the epic songs.⁴⁰

⁴⁰ See Part I, Section 3 of this Chapter.

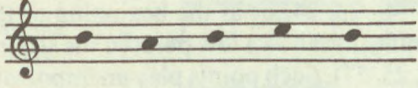
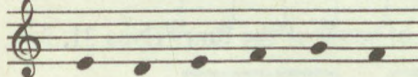
The gruppetto figure (both ascending and descending) appears in a large number of songs:

<i>Motifs</i>	<i>Song number</i>	<i>Composer</i>
1. 	No. 1 (phrase A)	Batizi
	No. 2 (the entire phrase A)	Farkas
	No. 3 (phrase D)	Batizi
	No. 32 (phrase C)	Tinódi

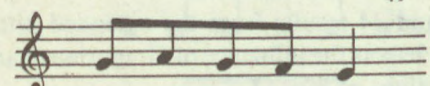


Transpositions of motif 1:

	No. 13 (phrase B)	Anonymous
	No. 49 (phrase A)	Szegedi
2. 	No. 39 (measure 2)	Anonymous

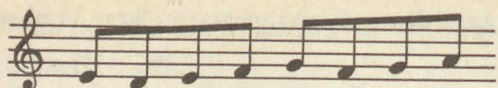
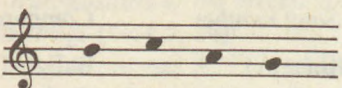
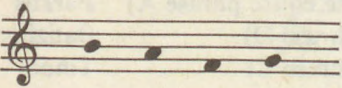
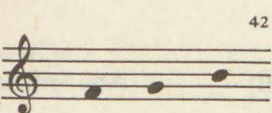
Transpositions of motif 2:

	No. 40 (phrase C)	Baranyai
	No. 10 (phrase A)	Kákonyi

Other motifs that recur in different tunes are:

1. 	No. 1 (phrase C)	Batizi
	No. 14 (phrase B and B')	Batizi
2. 	No. 18 part 5 (phrase D)	Tinódi
	No. 21 (phrase A)	Tinódi
	No. 40 (phrase B)	Baranyai
3. 	No. 21 (phrase A)	Tinódi
	No. 24 (phrase B)	Tinódi
	No. 35 (phrases A and D)	Tinódi
	No. 37 (phrase B)	Tinódi
	No. 42 (phrase C)	Debreceni

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

4.		No. 22, part 1 (phrase A) No. 25 (phrase B)	Tinódi Tinódi
5.		No. 1 (phrase C) No. 17 (phrase D)	Batizi Szkárosi
6.		No. 3 (phrase C) No. 28 (phrase A)	Batizi Tinódi
7.		No. 15 (phrase B) No. 26 (phrase B) No. 30 (phrase C)	Anonymous Tinódi Tinódi

(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 represent an arch form within each one (Nos 4, 8, 28).

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 results 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.

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.*, p. 22.



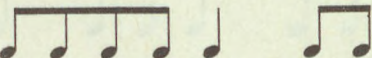
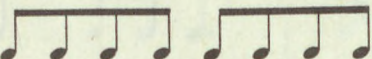
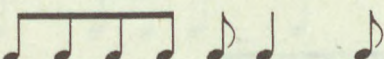
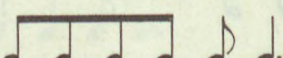
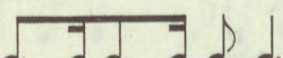
⁴⁴ Reese, *op. cit.*, p. 834.

(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',⁴⁵ leads us to believe that their epic songs were performed with instrumental accompaniment, especially since they did not compose other genres. Moreover, the texts of the epic songs occasionally hint at the use of an instrument to accompany the melody,⁴⁶ as do various references in the chronicles.⁴⁷ In all, it is likely that the epic songs were sung to the accompaniment—however simple—of plucked or bowed string instruments.

B. 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.⁴⁸ Moreover, variants of this motif, based on units of four and five beats, recur in many epic songs.


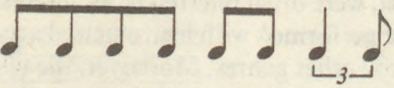
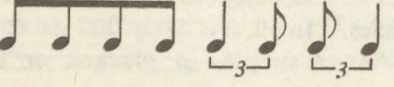
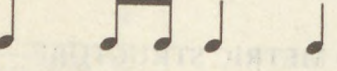
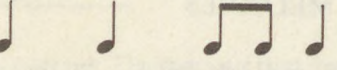
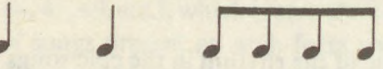
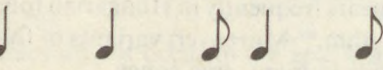

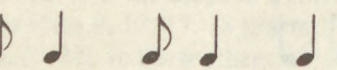
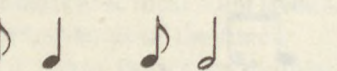
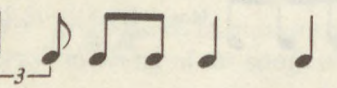
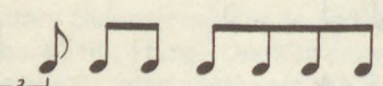
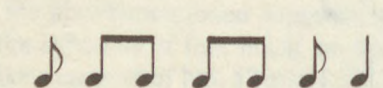
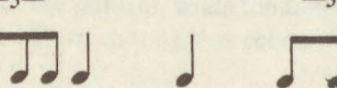
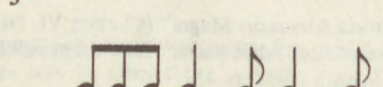
Rhythmic motif:		Nos	1-4, 9, 13, 14, 16, 17, 18 (part 1), 21, 27, 29, 31, 32, 33, 37, 38, 40, 42, 45-47, 50, 52
Variants: 4 beats:	1. 	No.	1
	2. 	Nos	13, 48
	3. 	Nos	5, 6, 8, 10-12, 22 (parts 1-4), 24, 25, 35, 36, 49, 51,
	4. 	No.	8
	5. 	Nos	9, 39, 43
	6. 	No.	39

⁴⁵ Klaniczay, *op. cit.*, p. 397.


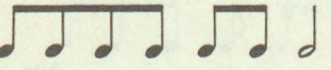
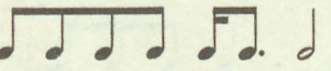

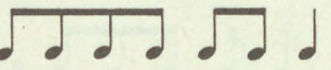
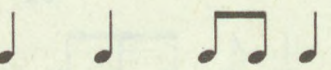
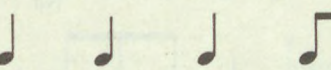

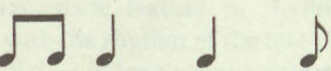
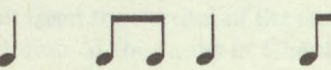
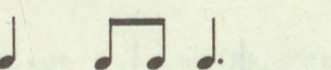
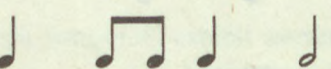

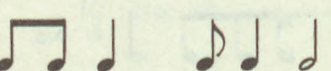


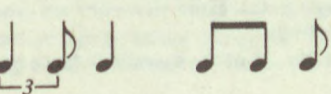
⁴⁶ For instance, in Peter Ilosvai's "Historia Alexandri Magni" (Chapter VI, No. 45) the lines: "It would be nice now to offer good wine to the lute and fiddle player" raise the possibility of instrumental accompaniment of the epic song. See J. Horváth (1957) p. 459.

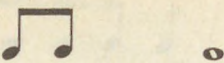
⁴⁷ See Chapter II, fn. 4.

⁴⁸ Csomasz (1958) pp. 152-155.

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:

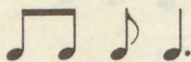
3 beats:



Nos 2, 5, 10, 11, 43



No. 5, 15, 47



No. 8, 49



Nos 5, 6, 8, 15, 45



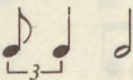
No. 45



Nos 15, 34, 44



No. 48

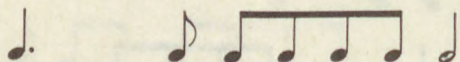


No. 43

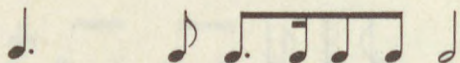
6 beats:⁴⁹



Nos 18 (part 5), 19, 21



No. 39



No. 39

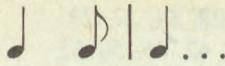


No. 48

⁴⁹ 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).

⁵⁰ This rhythmic pattern is related to variant No. 25 of the swineherd-dance motif.

“trochaic”
rhythm:

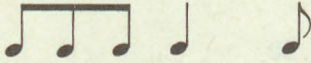


No. 30

“pentapodos”
rhythms:⁵¹



Nos 7, 20



Nos 7, 23

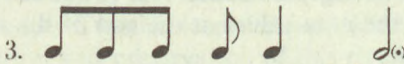
“pentapodos”
variants:



No. 28



No. 20



No. 23



No. 28

Another characteristic feature of rhythm in the 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 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.⁵² The meters include:

12 Nos 7, 23
8

10 No. 47
4

9 Nos 9, 17, 26, 31–33
4

⁵¹ 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 Csomasz, *op. cit.*, pp. 146–151. Variants Nos 2–4 are the so-called “enlarged pentapodos” forms. See Szabolcsi (1979) I, p. 117.

⁵² The metric structure can be either “isometric” having the same number of beats per verse, or “heterometric” having a different number of beats per verse.

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

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

Table 1

STYLISTIC CHARACTERISTICS OF THE SIXTEENTH-CENTURY
EPIC SONG

No. of song	Source	Composer	Stanzaic form: rhyme pattern syllables	Meter I (Isometric) H (Hetero- metric)	Melodic form: phrases caesuras	Mode	Range
1.	HS	Batizi	a b a b 12 13 12 13	H	A B C D 3 4 VII 1	Phrygian	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/ Aeolian ('d')	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) 2 2 1 (1)	Dorian	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

(Table 1 cont.)

No. of song	Source	Composer	Stanzaic form: rhyme pattern syllables	Meter I (Isometric) H (Heterometric)	Melodic form: phrases caesuras	Mode	Range
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	Dézi	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
18.	TC (1-4) (5)	Tinódi	a a a a 12 12 12 13 12 12 12 13	H H	A B C D 5 1 5 1 A B C D 5 3 8 1	Mixolydian Phrygian	g-g ¹ 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) (2) (3-4)	Tinódi	a a a a 11 11 11 11 11 11 11 11 11 11 11 11	I I I	A B C D 5 5 2 1 6 7 6 1 8 8 3 1	Phrygian Ionian Aeolian	d ¹ -f ² c ¹ -d ² 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	Hypomixolydian	d ¹ -e ²
27.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 1 VI IV 1	Hypoaolian	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
30.	TC	Tinódi	a a a 13 13 13	I	A A C 5 5 1	Dorian	d ¹ -d ²

(Table 1 cont.)

No. of song	Source	Composer	Stanzaic form: rhyme pattern syllables	Meter I (Isometric) H (Heterometric)	Melodic form: phrases caesuras	Mode	Range
31.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 3 1 3 1	Mixolydian	f ¹ - e ²
32.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 4 2 1 1	Hypocaeolian	e ¹ - d ²
33.	TC	Tinódi	a a a a 12 12 12 12	I	A B C A 2 1 V 1	Hypocaeolian	e ¹ - d ²
34.	TC	Tinódi	a a a a 12 12 12 12	I	A B C D 2 4 2 1	Lydian	e ¹ - c ²
35.	TC	Tinódi	a a a a 11 11 11 11	I	A B C D 5 8 3 1	Dorian Ionian	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.	Görcsöni	a a a a 11 11 11 11	I	A B C B' 3 1 V 1	Hypoionian	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 - e ^{b2}
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 3 4 4 1	Mixolydian	f ¹ - f ²
49.	SzG	Szegedi G.	a a b a 13 13 12 7	H	A B C D 4 1 3 1	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
Dézi	2	Tinódi	21
Farkas	1	Tőke	1
Görcsöni	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	4%
10	4%
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 on the <i>finalis</i> :	100%

(e) *Mode*¹

Ionian	11%
Dorian	13%
Phrygian	21%
Lydian	10%
Mixolydian	17%
Aeolian	25%
Modulatory	3%

(f) *Range*²

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, Mixolydian, and Aeolian mode include also their plagal modes (the Hypoionian, Hypomixolydian, and Hypoaeolian).

² The percentages given for the 6th, 7th, 9th, and 10th include both the major and minor intervals.

Chapter VI

TRANSCRIPTION OF EPIC SONGS

Each song is transcribed after one principal source. The caption for each song contains the following information: song number, 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 accommodate 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 [\frown] (without altering the 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 ($\diamond = \text{♩}$).

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 ($\hat{\circ}$) (without changing the basic rhythm of the song). There are instances in which the pattern $\diamond \diamond$ 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: $\diamond \diamond = \text{♩}$

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 c^1 .

¹ Previous transcriptions from Tinódi's *Cronica* have been made by Gábor Mátray. See Mátray (1859) pp. 67—126, and Szabolcsi (1959) I, pp. 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 accompaniment 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, p. 157). He cautioned that his transcriptions of *TC* should not be regarded as the ultimate solution, but rather as exploratory tasks (*op. cit.*, I, 55).

Inkab az Istenec ellene vartoc
 Prophecar madgyara nem hadakosroc
 Nem chyuda hogy il igen nyomorgotoc
 Istentől il igón oltorobtatroc.

Tamadgyaroc feienkent igaz hitben
 Tijlyetde az igaz bereterben
 Remen-segde: legydn chyac az Istenben
 Minden elenseg lesdn kezetdkben.

Esi sdrzdtre az Anchimys bigedben
 Tinodi Sebestien Deac kdnyueben
 Bibliabol ki berre egy k edueben
 Terec Balintnac hazanal elteben.

Finis.

HADNAGYOK²

NACTANVSAG MIKOR TERECKEL.

Szdmbe akarnac dklelni.



S E e z d c k d s t k i e v a r t o c h a d n a g y o c
 K e r d s i e n h i t o r a z k i e v a l l o t o c
 I g y e t d k b e n n y e r n i h a a k a r t o c
 H a l g a s s a r o c e s t m e g t a n u l y a r o c.

Ez nagy

Example 3

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 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

EZ KÖNYVNEC MASODIC RÉSZE.

Kiben külömb külömb időben es országok-
ban löt dolgoc Historiac vannak.

Szörzöye azon Tinodi
Seböstyen.

ELSŐ.

Carol Chyasar hada Saxoniaba
Ot Kurfürstnac meg fogala.

1546.



Saxonia vala Nemöt országba
Carol Chyasar ellen fel ramadasba
Meg halliatoc Caroli nagy haragiaba
Mint fogta meg Kurfürst az vna
(dalba)

Erröl irast tudom sokat hallhattac
Chyasaroc Kiralioc mint hadakostac
Alattoc valokat sokat rontottac
Kic ő hiüségökben meg bontakostac,

2

Beirtac

Example 4

4); a caesura on the diminished fifth in the Phrygian 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.

Hadnagyoknak tanuság / veel / tevel.¹
 Sebastianus Lincatus



Szereget kerget lyl wáthol hadnagyol
 kőcsyben lytely az lyl wállotol
 70yctyghben nyemny ha. abartol
 -ha lgyastol es nyg tarolyatol
 Ez nagy fenylygh 70 wgyty hadnagyol
 nyg tarolygh nyjuty hadalozatol
 plya mltel profetának hadol
 ha nagy tartol 70kmbc adoztol

Example 5

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, and 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 'Hadnagyoknak 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.

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.

² Hungarian folk songs based on the medieval modes appear in Bartók's *Hungarian Folk Music*, Nos 3, 5, 9, 11 and others. See also Manga (1969) p. 22.

³ Csomasz (1958) pp. 43—69.

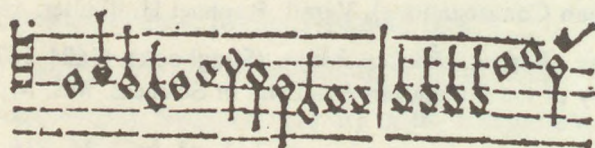
PRIMARY SOURCES CITED AND THEIR SIGLA

- BA* *Az kereztieni gievlekezetben valo isteni diczereitek* (Psalms to God for Christian Congregations) Bártfa, David Gutgesell, 1593.
- BF* Bogáti Fazekas, Miklós, *Psalterium*, preserved in the *Énekeskönyv* (Songbook) by Simon Péchi (1615), Cluj, 3. sz. Akadémiai Könyvtár MS, No. 1729.
- BO* Bornemisza, Péter, *Enekec harom rendbe* (Songs in Three Parts), Detrekő, Péter Bornemisza, 1582.
- Canc.* Heltai, Gáspár, *Cancionale, az az historias enekes könyv* (Cancionale, or Epic Song Collection), Kolozsvár, Gáspár Heltai, 1574.
- CC* *Cantus Catholici*, Leipzig, Brewer Nyomda, 1651.
- CsK* *Csereyné-kódex* (1565–1579), Sepsiszentgyörgy, Museum. 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, *A keresztyéni gyülekezetben való isteni dicheretec* (Psalms to God for Christian Congregations), Place unknown, Gál Huszár, 1560.
- HS* *Hoffgreff Énekeskönyv* (Hoffgreff Songbook), Kolozsvár, 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, András Cassai, 1676.
- KS* *Közönséges Isteni-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.

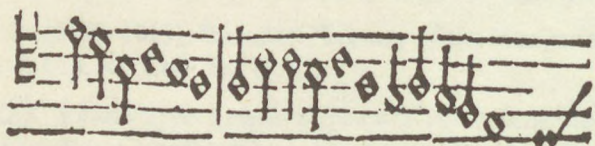
* *Hoffgreff Énekeskönyv* (Hoffgreff Songbook) [Kolozsvár, György Hoffgreff, c. 1554–1555], Nos 1–17.
 Sebestyén Tinódi, *Cronica* [Kolozsvár, György Hoffgreff, 1554], Nos 18–37
 Other Printed Songbooks, Manuscripts, and Individual Publications, Nos 38–52

- 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*, Kolozsvár, György Hoffgreff, 1554.
- TS* Tatrosi, György, *Énekes könyv* (Songbook) (1618), Budapest, National Széchényi Library. MS, Oct. Hung. 939.
- VS* *A keresztényi gyülekezetben való isteni diczeretek* (Psalms 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.

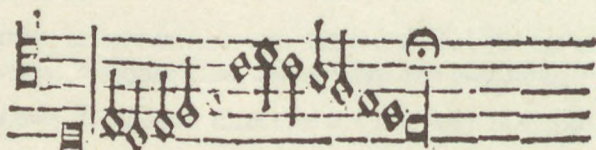
ISAC PATRIARKA-
NAC SZENT HAZASSAGAROL
valo szép Historia.
. Gen. 24.



Regi nagy üdöben az víz özen vtan, mikor szaz ny



olczuan het estendő el mult val.s, vala egy bent



atya hogykit az vr lsten, az nagy Abrahamnac
fel neuestetet vala.

Regi

1. *HS*, No. III,⁴ fols L^v-M3

András Batizi, "Izsák pátriarkának szent házasságáról való szép historia. Gen. 24." (The story of Patriarch Isaac's holy wedding. *Genesis*, Chapter 24)

Date: 1546

(1)

Ré - gi nagy i - dő - ben a víz ö - zön u - tán,
mi - kor száz-nyolc-van - hét esz - ten - dő el - múlt va - la,
va - la egy szent a - tya . hogy kit az Úr Is - ten,
A nagy Áb - ra - hám - nak fel ne - vesz - te - tet va - la.

Source of text:

Genesis, Chapter 24

Concordance:

BO fols CCCXVII^v-CCCXX (text)

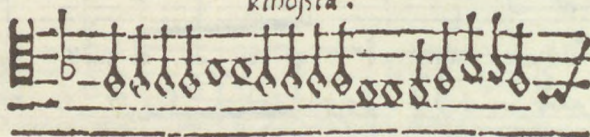
Editorial comments:

(1) *HS*: \diamond \blacktriangledown ; scansion requires:

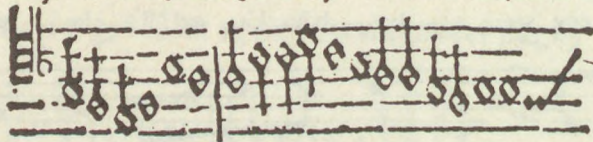
⁴ *HS*, Nos I—II are lacking owing to missing folios.

MIKEPPEN AZ WR
 ISTEN ISRAELNEC NEPET EGIP
 tombol es hasonlo keppen
 az magyarokat Sitchiabol

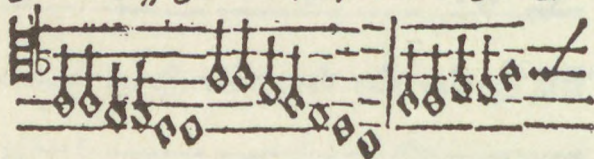
kihosta.



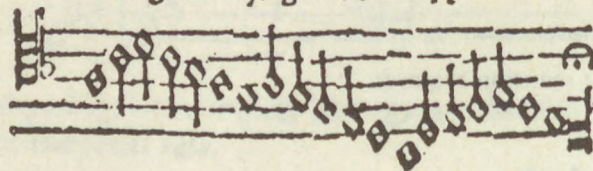
terse emlékezőnc az örök istennec, chudalatos nao



gy hatalmassagarol mellyel sityabol regi magya



rokat io magyar orszagba illyen keppen ki hoza



mind regem ki hoza az sido nepeket saraho kirala
 nac markabol ünsegebök Azert

2. HS, No. IV, fols M3^v-03^v

András Farkas, "Miképpen az Ur 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)

Date: 1538

Jer - sze em - lé - ke - zünk az ö - rök Is - ten - nek,
csu - dá - la - tos nagy - ha - tal - mas - sá - gá - ról
mely - lyel Szi - ti - á - ból ré - gi ma - gyar - ro - kat
jó Ma - gyar - or - szág - ba i - lyen kép - pen ki - hoz - za
mind ré - gen ki - hoz - za a zsi - dó né - pe - ket
Fá - ra - o ki - rály - nak mar - ká - ból in - sé - gé - ből.

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:

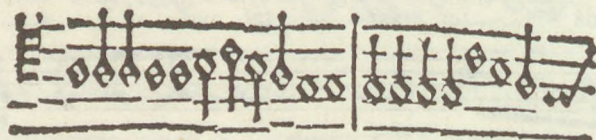
HS fol. a2^v (No. X), text incipit appears as an *ad notam* indication in Imre Fekete's "Egy néhány szép históriák..." (Several stories...) (1546)

BO fols CCLXIII^v-CCLXVII (text)

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



Q. Regen



Regen ez vala mikor Iesus Vrunc az emberi



testben meg meg nem ielent vala, à sidoc valanac



Istennoc nepeij őket az Isten otalmazza vala.

Ők vértkezene az Vr Isten ellen
meg nyomorodanac nagy gonofsá-
goc miat, mert el hagyta őket à men-
nyeij Isten meg veretene a pogan
miat.

Apo-

3. HS, No. VI,⁵ fols Q2^v-R3^v

András Batizi, "Az drága és istenfélő vitéz Gedeonról széphistória. Iudicum 6."
(The story of the gentle and godfearing hero Gideon. Judges, Chapter 6)

Date: 1540

The musical score consists of four staves of music in a single system, each with a treble clef. The notes are connected by horizontal lines, indicating a continuous melodic line. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The text is in Hungarian and Latin. The first staff ends with a fermata over the final note. The second staff ends with a fermata over the final note. The third staff ends with a fermata over the final note. The fourth staff ends with a fermata over the final note.

Ré - gen ez va - la mi - kor Jé - zus u - runk
az em - be - ri test - ben még meg nem je - lent va - la,
à zsi - dók va - lá - nak Is - ten - nek né - pe - i
Ö - ket az Is - ten ol - tal - maz - za va - la.

Source of text:

Judges, Chapters 6-8

Concordance:

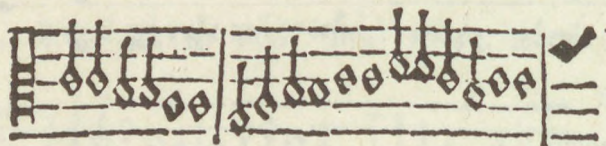
BF Psalm CXXVII, text incipit appears as an *ad notam* indication in "Ember csak hiába magától vesződik" (The human being perishes by itself); see Csomasz, *op. cit.*, p. 426.

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

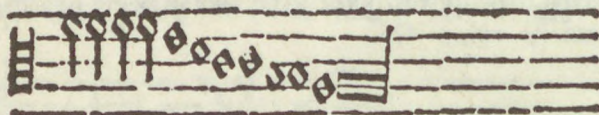
AZ ERŐS VITEZ SAM-
SOMROL MAS SZEP HISTO-
RIA, az Biraknac KÖ-
nyuebdl. 13. Cap.



Soc erős vitezec voltac ez vilagban, mint az en



• erős Hektor vala az Troyaban, Herkules Akijles na



• Görög országba. Bép iffiu Filotas Macedoniabā.

Soc erős vitezec voltac ez vilag-
Sban, mint az erős Hektor vala az
Trojaban, Herkules Akijles nagy
Görög országban, Bép iffiu Filotas
Macedoniaban.

4. *HS*, No. VIII,⁶ fols V2–Y4^v

Péter Kákonyi, “Az erős vitéz Sámsonról más szép história, az Biráknak könyvéből, 13. Cap.” (The story of the mighty hero Samson, *Judges*, Chapter 13)
Date: 1546

(1)

Sok e - rös vi - té - zek vol - tak e vi - lág - ban.

mint az e - rös Hec - tor va - la az Tró - já - ban.

Her - ku - les A - kij - les nagy Gő - rög - or - szág - ban.

(2)

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

Source of text:

Judges, Chapters 13 and 16

Concordance:

BO fols CCLXXXIII–CCLXXXVII^v (text)

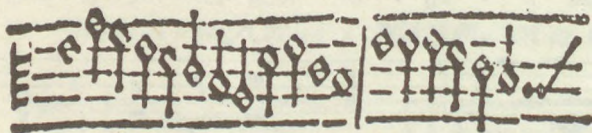
Editorial Comments:

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

(2) *HS*: ◊ ◊ ◊ ◊ ; scansion requires:

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

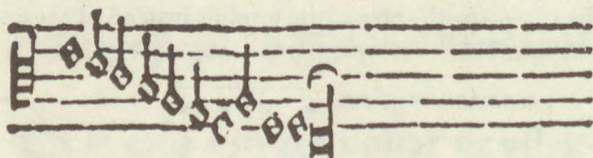
AZ LEVITAROL HISTO-
 RIA, MELYBEN LATTYVC MELY RETTE-
 netes képpen az WR Isten az pa-
 raznasagot es egyeb gonos
 fertelmes chyelekedereket
 meg büntet. Azokaert vegyuc esünk
 be magunkat es térvinc pe-
 nitenciara. Iudicum 19.



Nagy söt snt irafokat iclentetem, tanusagut



köket előttekbevetetem, de még egyről ingyen



sem emlékeşté kerlec vegyetec este io neuen töllem.

El regenten búleternee elötte, la-
 kic vala egykor az sido népe, az gaz-
 dag Kanaānac földöbe, kit Iosue ostra
 tizen ket rélsre.

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

András Dézsi, "Az Levitáról história, melyben látjuk mily rettenetes képpen az Úr Isten megbünteti a paráznaságot és egyéb gonosz fertelmes 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) 3

Nagy — sok szent i - rá - so - kat je - len - tet - tem,

ta - nu - sá - gul ki - ket e - löt - tek - be ve - tet - tem.

de még egy - ről in - gyen sem em - lé - kesz - te,

kér - lek ve - gyé - tek ezt jó — né - ven töl - lem.

Source of text:

Judges, Chapter 19

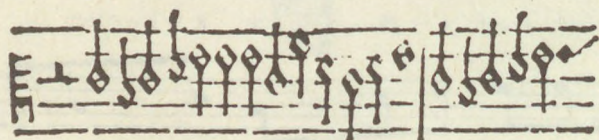
Concordance:

BO fols CCCIII-CCCVII (text)

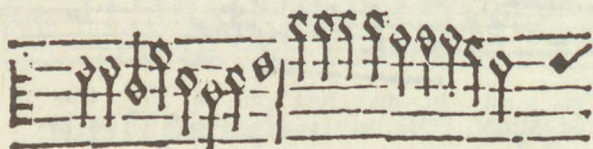
Editorial comment:

(1) HS \diamond \diamond ; scansion requires:

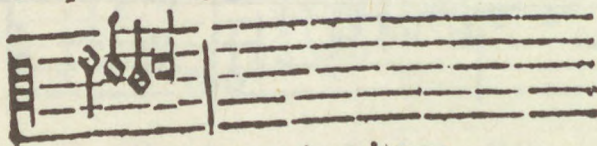
DAVID KIRALYROL ES
BETHZABEA VRIASNAC
felelégéről való His-
toria 2. Reg. 11.



Kronikakot regiekról kell mast olvasnunc, es



mikepen hadakostac meg kel tanulnunc, regieknee



krasokrol bizonyt kel mondanunc.

6. HS, No. XI,⁷ fols d3–f3^v

Gáspár Biai, “Dávid királyról és Bethzabea Uriasnak feleségéről való história. 2. Reg. 11” (The story of King David and Betshaba, the wife of Uriah. *Samuel*, II : 11)
Date: 1549

(1) []

Kró - ni - ká - kat ré - gi - ek - ről kell most ol - vas - nunk,

[]

és mi - kép - pen ha - da - koz - tak meg kell ta - nul - nunk,

(2) []

Ré - gi - ek - nek í - rá - sok - ról bi - zonyt kell mond - nunk.

Source of text:

Samuel II, Chapter 11

Editorial comments:

- (1) The initial rest probably is a printing mistake; see Szabolcsi, *op. cit.*, I, p. 143.
(2) The last line is to be repeated; see Szabolcsi, *ibid.*

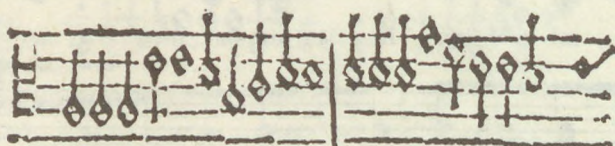
⁷ For No. X see *Concordances* of No. IV.

AZ ILYES PROPHE.

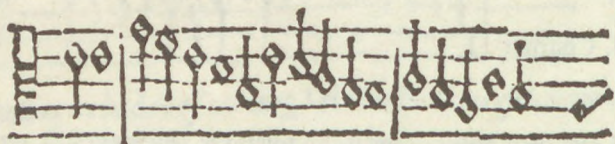
TAROL ES ACKAB KIRA.

lyrol valo Histo-

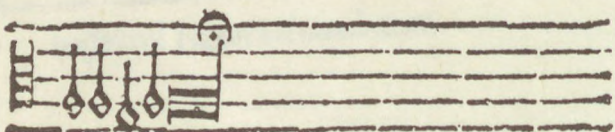
ria. 3. Reg. 16.



Sok kiralyoknak halalocvtan, Ackab kiraly



lon kiraly az utan, ki az Istennek nem Iara utan,



de Baal Istennek szolgálta nyiluan.

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*)

Date: 1542

Sok ki - rá - lyok - nak ha - lá - lok u - tán,
Ac - háb ki - rály lön ki - rály az u - tán,
ki az Is - ten - nek nem já - ra u - tán,
de Baal Is - ten - nek szol - gá - ba nyil - ván.

Source of text:

Kings I, Chapter 16 (recto 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.

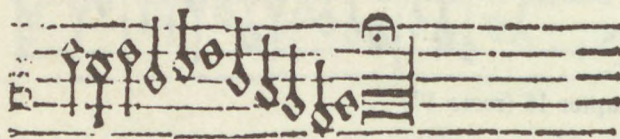
1 / AZ SZENT THOBIAS.
 NAC EGESZ HISTORIAIA AZ
 Szent Bibliabol ének-
 be szerzetet.



Jerſe emlekezzinc mostan mij nagy dolgokrol,



Iſten fiajnac nagy bekeſſégekról,es mij atyaink



nac ō erős hitőkről,hogy ne feletkezzinc soha
 mij ezekről.

8. HS, No. XIV,⁸ fols 14-n3

Balázs Székely, "A szent Tobiásnak egész históriája. A szent Bibliából énekbe szerzetett" (The story of Saint Tobit from the Holy Bible adapted to music)
 Date: 1546



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

(1)

Is - ten fi - a - i - nak nagy bé - kes - sé - gek - ről.

(2)

és mi - a - tyá - ink - nak ő e - rős hi - tük - ről.

(3)

hogy ne fe - led - kez - zünk so - ha mi - e - zek - ről.

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), pp. 1–18. Songs Nos 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:

- Canc.* fols Aij^v–Dij, text incipit appears as an *ad notam* indication in János Deák Temesvári, “A Béla királyról” (King Béla)
- BO* fol. CCXXXV^v, text incipit appears as an *ad notam* indication in “Házasságért való könyörgések” (Wedding prayers)
- WS* fol. 54^v, text incipit appears in No. XII (untitled)

Editorial comments:

(1) HS ; scansion requires:

(2) *Ibid.*

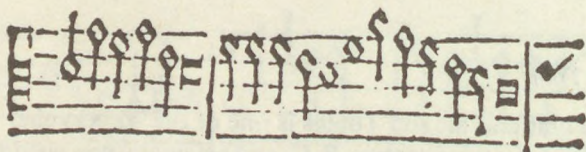
(3) HS: ; scansion requires:

AZ IFFIV TOBIAS-
NAC HAZASSAGAROL VA-
lo Historia énekbe
Verzetet.

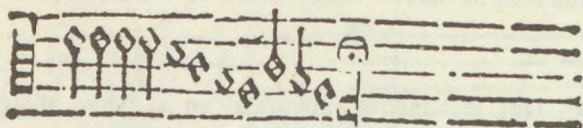
..?



Minden embert erre süüem berint íntec, hogy



az mely sent iget Istentől vóttetec, mint egy



draga követ vgyan öryzzetec, mert ha el ves
títec meg sem lelhetítec.

9. HS, No. XVI^o, fols q4-t^v

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

Date: 1550

The musical score consists of four staves of music in G-clef and 8/8 time. The lyrics are written below the notes. The first staff has a circled '1' above the first measure. The second staff has a circled '2' above the second measure. The third staff has a circled '3' above the second measure. The fourth staff has a circled '4' above the second measure. The lyrics are: Min - den em - bert er - re szö - em sze - rint in - tek, / hogy az mely szent i - gét Is - ten - től vet - té - tek, / mint egy drá - ga kö - vet u - gyan ö - riz - zé - tek, / mert ha el - ve - szí - tek meg sem lel - he - ti - tek.

Source of text:

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

Concordance:

BO fols CCCXX–CCCXXIII^v (text)

Editorial comments:

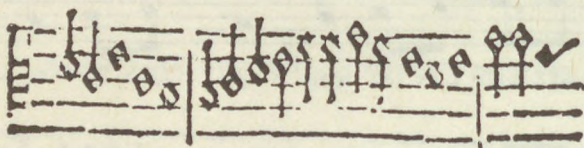
- (1) HS: $\diamond \diamond$; scansion requires:
- (2) HS: $\diamond \equiv$; scansion requires:
- (3) *Ibid.*
- (4) *Ibid.*

^o For No. XV see *Concordances* of No. XXIV.

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



Regin ez vala az neues Persiaban, süleitet es



löt három száz hatvan hatban, az Asuenus vad



la kiraly sagaban, Artaxerxes mas vala orszagaban.

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

Péter Kákonyi, "Az Asverus királyról és az istenfélő Heszter királyné asszonyról való história" (The story of King Ahasuerus and the godfearing Queen Esther)

Date: 1544

Ré - gen ez va - la az ne - ves Per - siá - ban,
szü - le - tet e - löt há - rom - száz - hat - van - hat - ban,
az As - ve - rus va - la ki - rály - sá - gá - ban,
Ar - ta - xer - xes más va - la or - szá - gá - ban,

Source of text:

The Book of *Esther*

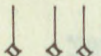
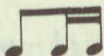
Concordances:

HS fol. g2^v (No. XIII), Mihály Sztárai, "Az igaz keresztényeknek 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 comment:

(1) HS: ; scansion requires: 

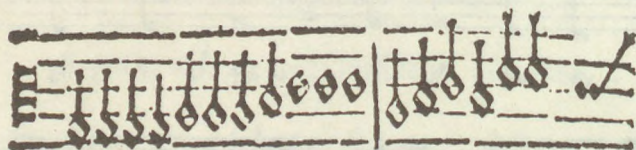
PENITENCIARA IN-
TŐ HISTORIA, ISTENNEC IRGAL-
mátságának aianlásai,
Manasséfről és Nabu-

godonozorrol. 4. Regum. 21.

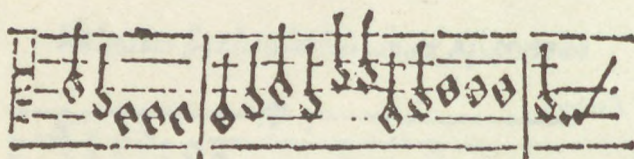
es 2. Paral. 33. es

Daniel Prophetabol.

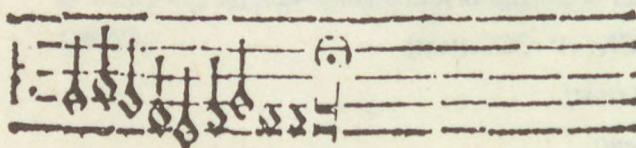
phetabol.



Rettenetes Istenec nagy haragya, kienem fé-



lic erősin sanyargattya, de meg olyan mint



az kegyelmes atya, lic meg térnec es meg hoz-
za fogadgya.

11. HS, No. XVIII, fols x3–y4^v

Anonymous, “Penitenciára intő história, Istennek iragalmasságának ajánlásával, Manassesről 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(?)

Ret - te - ne - tes Is - ten - nek nagy ha - rag - ja,
kik nem fé - lik e - rö - sen sa - nyar - gat - ja,
de meg o - lyan mint a ke - gyel - mes aty - ja,
kik meg - tér - nek és meg - hoz - za fo - gad - ja.

Sources of text:

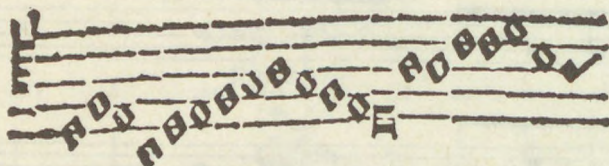
Kings II, Chapter 21, *Chronicles* II, Chapter 33, and The Book of *Daniel*, Chapter IV:33–37

Concordances:

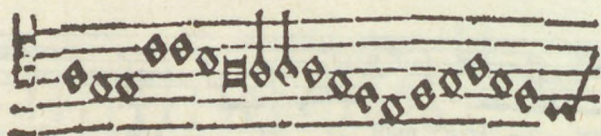
BO fols CCIII–CCV (text)

CsoK fols 89–93^v (text)

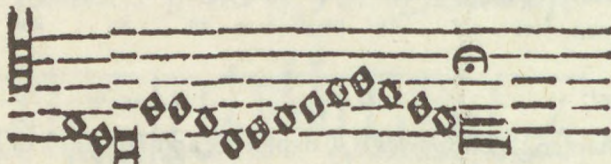
IEREMIAS PROPHE-
 TA SIRALMAS PANASZOL-
 kodasajnac. 5. Relse.
 énekbe berzetet.



Emlkezzel mű túrtinec vram mű erettünc, es



tekinch meg mely nagy sídalomban mű vagyunc,



mind bününkert vram töled ostromaftunc, az-
 ert sükség éyel nappal hozzád kialtunc.

Órökségűc édes hazanc ma fra
 fordula, az mű hazunc ióságunc ide-
 genre falla, igyünc iura iay minekünc
 nagy budosa fra, mert Istennec nem a-
 karanc térni vtara.

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 - lé - kez - zél mi tör - té - nik u - ram mi éret - tünk.
és te - kincs meg mely nagy szi - da - lom - ban mi va - gyunk,
mind bü - nö - kért u - ram tö - led os - to - roz - ta - tunk.
a - zért szük - ség éj - jel nap - pal hoz - zád ki - ált - nunk.

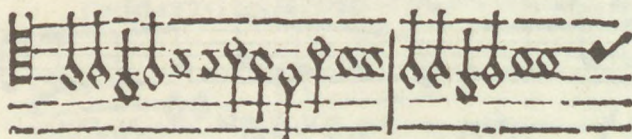
Source of text:

The *Lamentations* of Jeremiah, Chapter 5

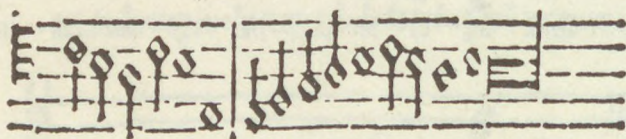
Editorial comment:

(1) $\diamond = \text{♪}$

AZ H A R O M I S T E N -
 F E L Ő F I R F I A K R O L K I C A Z I G A Z
 h i t n e c v a l l a s a i m i a t a z é g ő k ő -
 m e n t z e b e v e t e t t e n e c d e l f -
 t e n t ő l m e g t a r t a t t a n a c . D a n . 3 .



Illic emlékezünk régi Otörüenyről, Babilonia



*nae az ő kirallyarol, es Istennee hatalmasaga
 rol.*


Régi Otörüenyben Babilonia-
 ban, hol lakozic vala egy haralmas ki-
 raly, kinec neuc Nabugodonozer.

Kiralychinalrata Babiloniaban,
 az ristra aranybol az egy magas agast
 felafata az egy sílyes mezőn.

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 godfearing men who were thrown into the fire because of their tenacious belief in God and in the true religion. *Daniel*, Chapter 3)

Date: 1553?



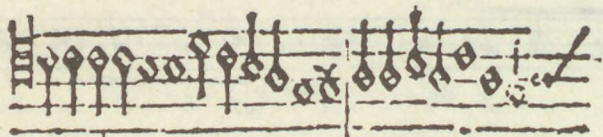
Il - lik em - lé - kez - nünk ré - gi Ó tör - vény - ről,
Ba - bi - ló - ni - á - nak az ő ki - rá - llyá - ról.
és Is - ten - nek ha - tal - mas - sá - gá - ról.

Source of text:

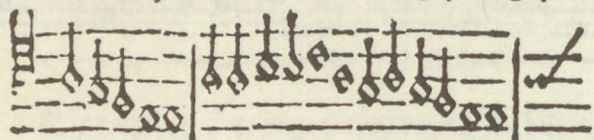
The Book of *Daniel*, Chapter 3

AZ ISTEN FELŐ SV

SANNA ASZSZONNAC HIS-
toriala. Daniel. 13.



Daniel est iria minden meghalgaſsa, egy ſido



leanrol kinec iamborfaga, chudalatos vala



minden iamborfaga, es Iſtennel vala tellyes bi-
zodalma.

14. HS, No. XXI, fols Aa4–Cc2

András Batizi, “Az istenfélő Zsuzsanna asszonnak históriája. Daniel 13” (The story of the godfearing Susanna. *Daniel*, Chapter 13)

Date: 1541

Dá - ni - el ezt ir - ja min - den meg - hal - gas - sa,
egy zsi - dó le - ány - ról ki - nek jám - bor - sá - ga,
csu - dá - la - tos va - la min - den jám - bor - sá - ga,
és Is - ten - nél va - la tel - jes bi - zo - dal - ma.

The musical score consists of four staves of music in a single system. Each staff begins with a treble clef and a common time signature (C). The melody is written in a simple, rhythmic style. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The final note of the fourth staff is marked with a circled 'O'.

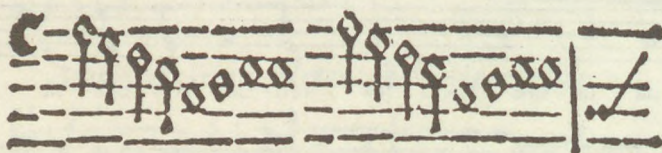
Source of text:

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

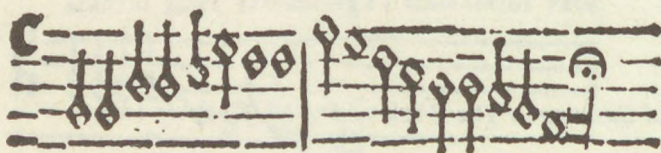
Concordance:

BO fols CCCXXV–CCCXXII* (text)

**AZ BABILONIABELI
BEEL ES SARKANY BALVA
ny Istenekidöl való His-
toria. Daniel. 14.**



Regen ez vala O törvényben, Babilonianac or



szágban, mint meg írta Daniel Propheta ő ké
nyuenec tizen negyedic részében.

Vala egy baluany Babiloniaban,
melly baluannac Bel vala nueve, kit az
országban való népec tisztelnec vala es
imadnac vala.

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?

The image shows a musical score for a piece titled "Az babilóniabeli Beél és Sárkány bálvány istenekről való história. Daniel 14". The score is written on four staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes. The first staff begins with "Ré - gen ez va - la Ó tör - vény - ben,". The second staff continues with "Ba - bi - ló - niá - nak or - szá - gá - ban,". The third staff has "mint meg ir - ta Da - niel Pro - fé - ta,". The fourth staff concludes with "Ő köny - vé - nek ti - zen - ne - gye - dik ré - szé - ben." and ends with a fermata over the final note.

Ré - gen ez va - la Ó tör - vény - ben,
Ba - bi - ló - niá - nak or - szá - gá - ban,
mint meg ir - ta Da - niel Pro - fé - ta,
Ő köny - vé - nek ti - zen - ne - gye - dik ré - szé - ben.

Source of text:

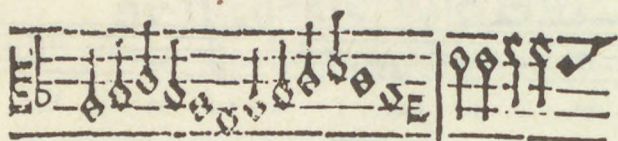
Bel and the Dragon in The Book of Daniel, Chapter 14

¹⁰ HS: missing folios Dd-Dd4^v.

AZ ISTENFELŐ ELE

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

2. Machab. 6.



Regen O törucnyben vala Ierufalemben, egy ha



talm as kiraly o nagy keuelségében, hogy ki az



sidokat mind öletij vala o nagy kemenségé-
ben.

Az kiraly nac neve az Anthiok-
hus kiraly, kit ki űze egyiptombol fa-
raho kiraly, ki Ierufalemet igen el
pusztita, pogan kegyetlen kiraly.

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 - vény - ben va - la Je - ru - zsá - lem - ben,
egy ha - tal - mas ki - rály Ó nagy ke - vel - sé - gé - ben,
hogy ki a zsi - dó - kat mind ö - le - ti va - la
ö nagy la méy - sé - gé - ben.

Source of text:

Maccabees II, Chapters 6–7

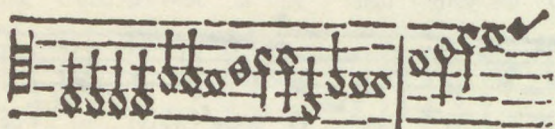
Concordances:

HS fols n3–q3^v, (No. XV), Mihály Sztárai, “Az Holofernes és Judit asszony históriája” (The story of Judith and Holofernes) (1552) (tune)

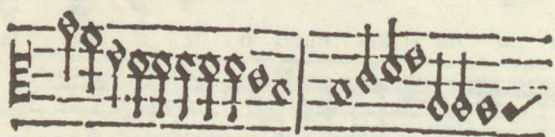
BO fol. CCCVII, text incipit appears as an *ad notam* indication in Sztárai’s “Az Holofernes. . .”

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.

DE MALEDICTIO-
nibus. Deut. .28



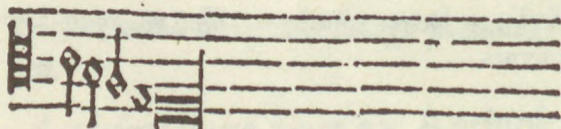
Rettenetes ez vilagnac mostan minden dolga.



chudalatos nagy vak sága es hatalmassága, nem



foz rajta az Istenec semmi igazsága, sem has



rágya sem chápása sem irgalmassága.

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

András Szkhárosi Horvát, "De Maledictionibus. Det. 28" (Concerning malediction. *Deuteronomy*, Chapter 28)

Date: 1547

Ret - te - ne - tes e vi - lág - nak mos - tan min - den dol - ga,
csu - da - la - tos nagy vak - sá - ga és ha - tal - mas - sá - ga,
nem fog raj - ta az Is - ten - nek sem - mi i - gas - sá - ga,
sem ha - rag - ja sem csa - pá - sa sem ir - gal - mas - sá - ga.

The musical score consists of four staves of music in a single system. Each staff begins with a treble clef and a common time signature (C). The lyrics are written below the notes. The first staff ends with a comma. The second staff ends with a comma. The third staff ends with a comma. The fourth staff ends with a double bar line. There are two circled numbers, (1) and (2), above the notes in the fourth staff.

Source of text:

Deuteronomy, Chapter 28

Concordance:

BO fols CLXXIII-CLXXVII (text)

Editorial comments:

(1) HS: $\diamond \diamond$; scansion requires: $\bullet \bullet$.

(2) HS: f¹; Szabolcsi, *op. cit.*, I, p. 147, calls for g¹

Ianos Kiral testamentoma: SZuliman Chya-
 bar indulasa: Kiral fiat meg latafa: Kin-
 ches Budanac elfoglalasa: Kiralne-
 abbon budosafa: Frater György
 nec ciél chyapafa: Kiral fi-
 ara tamadafa.



Soc chyudac voltanac ió Ma- Ki nagy emléközet féles ez világba
 gyar orságbal

Tűz eztendő vltá ilyen nagy Nem voltac Magyaroc hasonló szerű
 bolygásba, chyaba.



Ok chyudac voltanac ió Magyar or-
 (ságbal)
 Ki nagy emléközet féles ez világba
 Tűz eztendő vltá ilyē nagy bolygásba
 Nem voltac Magyaroc hasonló se-
 (renchyaba)

Erre halgassatoc es tū meg halyatoc
 Mert ez lesien nekrec teles Cronicator
 Kiröl emléközic tū meg maradéktoc
 Mert vagy mind eluestec avagy iora fordultoc
 Beszellec Erdelben mast törtent dolgokrol
 Ianos Kiraly fia kibudosafarol
 Es az Frater Györgynec sok chyudayarol
 Chyuda keppen törtent nagy sernyű Halalarok

A Az

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 - nac jó Ma - gyar or - szág - ba,

Ki nagy em - lé - kö - zet szé - les ez vi - lát - ba

Tűz esz - ten - dő vol - ta i - lye n nagy boly - gás - ba. [C]

Nem vol - tak ma - gya - rok ha - son - ló sze - ren - csá - ba.

(continued over)

ETEDRESZE.

Frater Györgynec ſernyð halalarol
Királi Callabol kí budofafarol.



FRater Görgy halalat immar halgallatoc
Kinec ralam malfat tij sem hallorrátoc
Magyar Cronikaba tij sem oluastatoc
Feiedelmec közt ily veszedelmet nem tuttoc.
Regen hallorratoc foc para it peld akas
Az kie el bizac dolgokba ð magokat
Gyakorta chialarnac elueſtic dolgokat
O tiſtreitegðket, feidket tovagokat.
Az kir akar Iſten földén meg büntetni
Annac eſer ſokra eidſer el venni.
Az vran ð magat chudatul veſiteni
Azzal ð hatalmat ſokra meg telenteni.

Part 5 (fols F4^v-G4):

(1)

Fá - ter György ha - lá - lát im - már hall - gas - sá - tok
 Ki - nek ta - lán má - sát ti sem hal - ló - tá - tok.
 Ma - gyar kro - ni - ká - ba ti sem ol - vas - tá - tok
 Fe - je - del - mek közt ily ve - sze - del - met nem tud - tok.

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 Isabella and the tutors of the infant King John Sigismund. However, Petrovich favored the Turks, while Fráter played a double role of being friendly to both the Habsburg and the Turks. Because of his duplicity, he was murdered with King Ferdinand's consent in 1551 by Castaldo, a Spanish commander. In the same year Isabella 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 Fazekas, "Castriota György históriája" (The story of György Castriota) (Kolozsvár, 1592); see Csomasz, *op. cit.*, p. 630.

Editorial comment:

(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.

SZEGEDI VESZE- DELEM.



Szeretelen veszedelm lam gyakran erködzic
 Sliennec ostora feidnkön telönc
 Az kegyö. len Pogan rairunc dödösködic
 Mert az my eleönc lam soha nem tobodic.
 En bebedöm leödn mast törtent dolgokrol
 Nagy segedön esör bertelen ciudákrol
 Soc terec es magyar ot el hullafokrol
 Melto hogy en iriac siencie forgasarol.
 Buda vara hogy lödn suliman Cyasare
 Soc sepekö varakat verete az melle
 Gondola hogy egy varar az tyza melle
 Szepen rakattatna Buda olralma melle.
 Ast fel rakattara Szeged varasaban
 Ciuda bölcien raktác minden allatiaba
 Kinec massa nincien mongiac ez orsagban
 Elest algiur sokat sö. fete be az varban.
 Soc gazdag aros nep göle az varasban
 Gazdag barmincz adot sö. fenec varasban
 Cyasarnac soe kyencie göle rar hazaban
 Onnar fizetterdi ho pyuzt Magyar orsagban.

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

Sebestyén Tinódi, "Szegedi veszedelem" (The peril in Szeged)

Date: 1552

(1)


Szer - te - len ve - szö - delm lám gyak-ran ér - kö - zik
Is - ten - nek os - to - ra fe - jön - kön je - lö - nik
Az ke - gyöt - len po - gány raj - tuk dö - hös - kö - dik
Mert az mi é - le - tünk lám so - ha nem job - bo - dik.

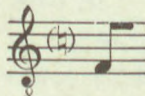
The image shows a musical score for a song. It consists of four staves of music in a single system. Each staff begins with a treble clef and a common time signature (C). The first staff has a circled '1' above it. The lyrics are written below the notes. The music is a simple melody with a mix of quarter and eighth notes. The lyrics are in Hungarian and describe a military situation in Szeged.

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 comment:

TC:  appears only at the outset of the song; suggested

transcription: 

AZ VEG TEMES

VARBAN LOSONCI ISTVÁN-
nac halalarol.



SOc chudac közzül halyatoc egy chudar
Mint el vesztéd az veg Temes varat
Benne vesztéd io Losonci Istuane
Boc io vitez el sannyatoc halalar,
 Temes var vala egy ielés kaputoc
Terekek ellen nagy bizodalmaroc
Iglesben Tisban tul az kic lakosroc
O el vesztén ij már sokan sirtoc.

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) Sok csu - dák köz - zül hall - ja - tok egy csu - dát

Mint el - vesz - té - tők az vég Te - mes - vá - rát

Ben - ne vesz - té - tek jó Lo - son - ci Ist - vánt

(3) Sok jó vi - téz - zel szán - já - tok ha - lá - lát. [◌] (4)

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 Miii^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 Székesfehérvár) (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, p. 91.

BVDAL ALI BASA

HISTORIAIA.



HAlyaroc már Ali Basa bölchelegét
 Budabol hadauat gyakran ki ütesét
 Nyolcz varnac Castelnac romlasár veueset
 Az Ördög hadanac bölchea meg keüleset.

Ez parancholasa vala az Chabarnac
 Mig alatta lenne Amhat Temesuar nac
 Addeg Ali basa felsöld tartomannac
 Örontoia lenne otualo vég hazaknac.

Ra vigyaza erre herelt Ali basa
 Temes varat vija az föld Amhat basa
 Budabol indula szép hadauat basa
 Besperim var alar ldn hamar meg szállasa.

Ez Besperin vara szép púspeklég vala
 Az Balatom mellett meid köudn uala
 Az io Paski Ianos or föld hadnagy vala
 De az meg balaskor királ felé ment vala.

Ezen Ali basa nagy földmbe vala
 Algyut igazgata ldn paranchola
 Egy hetig az varat e földön rontata
 De azzal föld neki chac keueset arthata.

L 3

Lambert

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 - já - tok már A - li ba - sa böl - ces - sé - gét
Bu - dá - ból ha - dá - val gyak - ran ki - ü - té - sét
Nyolc vár - nak kas - tély - nak rom - lá - sát ve - vé - sét
Az Ör - dög ha - dá - nak böl - csen meg - ke - rü - lé - sét.

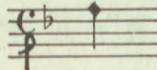

Summary of text:

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, then set the fortress on fire and fought the Turks until he was shot.

Concordance:

Canc. fols P^v–Q; probably the same tune was also used in TC, No. V, “Ördög Mátyás veszödelme” (Mátyás Ördög in danger); see Csomasz, *op. cit.*, p. 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, p. 99.

¹² Dézsi (1912) p. 120.

EGER VAR VIADA

LYAROL VALO ENEC.

Historia.

Tinodi Sebestien deac Kassaba
Ferdinandus Kiralnac hiu voltaba
Egri varnac chuda Serenciaiaba
Vitezeketh iria Cronikaiaba



TI Magyaroc mar Istend imadgyatoc
Es ő neki nagy halakat adgyatoc
Jelősben Tisban innet kic lakostoc
Egri vitezeknec foc ior mengyatoc.

MASOD RESZE.



Immar lesen vartaknac el ostra
Vitezőknek neudcelsamlalasa
Az Basaknac Egör ala ballasa
Nagy romlása es gyakor ostromlása.
Magyaroc vitezők Egör varaba

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 - gya - rok már Is - tent i - mád - já - tok

És ő ne - ki nagy há - lá - kat ad - ja - tok

Je - lös - ben Ti - szán in - net kik la - koz - tok

Eg - ri vi - té - zek - nek sok jót mond - ja - tok.

[f] (2)

Part 2 (fols P^v-R):

(3)

Im - már lé - szen vár - ták - nak el - osz - tá - sa

Vi - té - zők - nek ne - vök el - szám - lá - lá - sa

Az Ba - sák - nak E - gör a - lá szál - lá - sa

Nagy rom - lá - sa és gya - kor ost - rom - lá - sa.

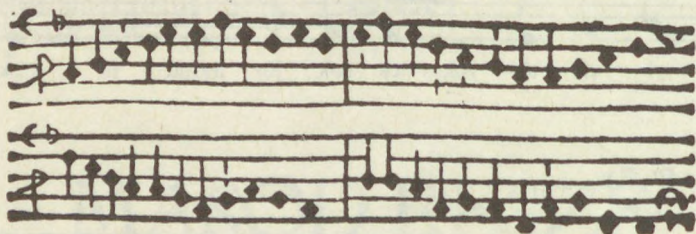
[f] (5)

HARMAD RESZE.



Mégis halljarc szépviadalokat
Porfelgyulást szép csuda ostromokat
Az io Isten mint murara meg magát
Nagy seregembe hozza az Chyafar hadár.

NEGYEDES V T O S³ S O R E S Z E .



Negyedes violorese ez hadnac
Mondom magyar másod harmad ostromnac
Nagy seregembe elmentér az nagy hadnac
Szernyű halalat Meckei Iltuannac.

Parts 3 and 4 (fols R-V3):

(6)

Mé - gis hall - já - tok szép vi - a - da - lo - kat
Por fel - gyu - lást szép csu - da ost - ro - mo - kat

Az jó Is - ten mint mu - ta - tá meg ma - gát.

Nagy szé - gyen - be ho - zá az csá - szár ha - dát.

Summary of text (parts 1–4):

This song, comprising four parts, is Tinódi's greatest work. He is considered to be the main narrator 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 three times by the Turks, though they were forced back by the Hungarians. All four parts of the song describe details of the combat, and furnish the names of the participating heroes, e.g. István Dobó, István Mekksey, Gergely Bőrnemisza, 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 vitessége” (The heroism of János Terec Enyingi) (part 1, tune)

Canc. fols Riii–Xij (part 1)
fols Xij–Yiij (part 3)

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.

¹³ Dézsi, *op. cit.*, p. 99.

¹⁴ See Chapter I, Plate 1.

¹⁵ Dézsi, *Ibid.*

EGRI HISTO- RIANAC ΣΥΜΜΑΙΑ.



Summát írom Egör varának
Meg szállának víjadának
Szgyön vallásat Chyásat hadának
Nagy vigaságat Ferdinand Királnak.

23. TC, No. VII, fols V3^v-Y2^v

Sebestyén Tinódi, "Egri históriának summája" (A summary of the story of Eger)

Date: 1553

(1)

Sum - má - ját i - rom E - gör vá - rá - nak

(2)

Meg száll - lá - sá - nak vi - a - dal - já - nak

(3)

Szé - gyön val - lá - sát csá - szár ha - dá - nak

(4)

Nagy vi - ga - sá - gát Fer - di - nánd ki - rály - nak.

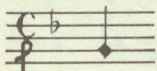

Source of text:



This is an abridged version of No. 22.

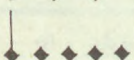

Concordance:

BF Psalm CXXXIX, text incipit appears as an *ad notam* indication in "Igaz vagyok uramnak" (I am faithful to my Lord)¹⁶

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.

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) Sa - zo - ni - a va - la Né - möb or - szág - ba

(2) Ká - rol csá - szár el - len fel - tá - ma - dás - ba

Meg hall - já - tok Ká - rolt nagy ha - rag - já - ba

Mint fog - ta meg Kur - first az vi - a - dal - ba.

¹⁶ Bogáti (1979) p. 216.

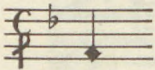

¹⁷ For No. VIII see *Concordances* of No. VI, part I.

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.

SZYTANIA LEVA

CHYABRAGESMVRANVA-
raknac meg veuele.




Lesőn befedőm itten ez orsiagrol
Szytania Léva Chyabrag Muran vararol
Ferdinand királ elionrarasarol
Az bennőc valoknac nagy sernyő halalokrol.

25. TC, No. X, fols c^v-e

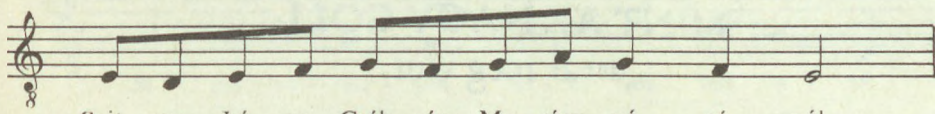
Sebestyén Tinódi "Szytania, Léva, Csábrág és Murány várának megvevése"
(The capture of the fortresses at Szytania, Léva, Csábrág, and Murány)
Date: 1549

Parts 1-2:


(1)




Le - szön be - szé - döm it - ten ez or - szág - ról



Szit - nya Lé - va Csáb - rág - Mu - rány vá - rá - ról



Fer - di - nánd ki - rál el - ron - ta - tá - sá - ról



Az ben - nők va - lók - nak nagy szer - nyő ha - lá - lok - ról. [Coda symbol] (2)

Summary of text:

This epic song was written by Tinódi in 1549 in Kassa (today Košice in Czechoslovakia). It has two parts:

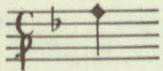

The first part describes the assault on the fortresses at Szitnya, Léva, and Csábrág under the leadership of Count Miklós, whose army included soldiers of many nationalities. Miklós followed the order given by Ferdinand in 1548 to destroy those fortresses which had become places of refuge for thieves who robbed travellers. At Léva, the Spanish mercenary soldiers murdered the Hungarian soldiers, and brought their heads to Csábrág to frighten the people and to occupy the fortress.

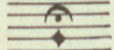
The second part of the song deals with the capture of the fortress at Murány, where the Hungarian army, under the leadership of Ferenc Bebek, overcame the local garrison.

Concordance:

BF Psalm XXV, text incipit appears as an *ad notam* indication in "Jámbor bizhatik Istenben" (The man of good will can have confidence in God); see Bogáti, *op. cit.*, p. 54.

Editorial comments:

(1) TC:  ; suggested transcription: 

(2) TC:  , misprint; see Szabolcsi, *op. cit.*, I, p. 91.

DAVID KIRAL

MINT AZ NAGY GOLI-
attal meg viut.



Sies kereszten lelki iot hallani
O törvenből hadakozni tanulni
Az igaz hit mellett mint kel bait viut
Christusban bizni.

Emléközöm az regi kiralyokrol
Prophetakrol Samuelről Sauról
Az Goliatrol es David kiralrol
Bai viadalyokrol.

Biblia mongya kiralyoc könyveben
Elsőben tizőn heredic resiben
Ki akar viunya vegyed est elsőben
Iol iars igyedben.

Az idő vala regőn co törvenben
Ez vilagnac negyed ic ideiben
Negy ezőben irtac es nyoltzuan őtben
Vilag kezdőben.

26. TC, No. XI, fols e^v-f3^v

Sebestyén Tinódi, "Dávid király mint az nagy Goliáttal megvívott" (King David defeats the mighty Goliath)

Date: 1549

Si - ess ke - resz - tyén lel - ki jót hal - la - ni
 Ó tör - vény - böl ha - da - koz - ni ta - nul - ni
 Az i - gaz hit mel - lett mint kell bajt viv - ni
 Krisz - tus - ban biz - ni

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:

JUDIT ASSZON HISTORIAIA.



Sokar szólhat az megölt dolgokról
 Regyeknek az ó Cronikaiokról
 Örövenben nagy Isten haragjáról
 Most én szólok Judit asszon dolgáról.
 Emléközöm regy hadakozásról
 Nem csak fegyverökkel megvert hadakról
 Nabugodonozor királ hatalmáról
 Csuda keppen ő nagy megromlatáról.

27. TC, No. XII, fols f4-h2^v

Sebestyén Tinódi, "Judit asszon históriája" (The story of Judith)
 Date: 1540?

(1)

So - kat szó - ha - tok az meg - lött dol - gok - ról

Ré - gi - ek - nek az ő Kró - ni - ká - jok - ról

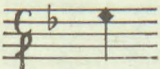

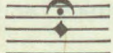
Ó tör - vény - ben nagy Is - ten ha - rag - já - ról

Most én szó - lok nagy Is - ten ha - rag - já - ról. [C] (2)

Source of text:

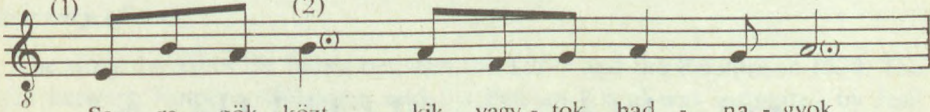
The Book of *Judith*¹⁹

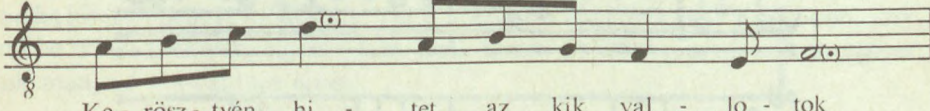
Editorial comments:

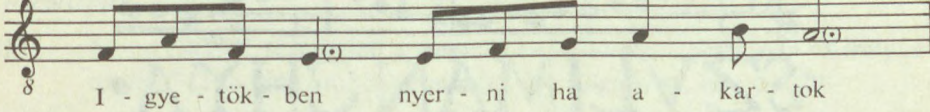
(1) TC:  ; suggested transcription: 
(2) TC:  misprint; see Szabolcsi, *op. cit.*, I, p. 91.


28. TC, No. XIII,²⁰ fols h2^v-h4

Sebestyén Tinódi, "Hadnagyoknak tanúság mikor a terekkel szembe akarnak öklelni" (Instructions to the lieutenants to fight the Turks)
Date: 1550?

(1) 
Se - re - gök közt kik vagy - tok had - na - gyok

(2) 
Ke - rös - tyén hi - tet az kik val - lo - tok


I - gye - tök - ben nyer - ni ha a - kar - tok


Hall - gas - sá - tok ezt meg - ta - nul - já - tok.

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.

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.

²⁰ The facsimile of No. XIII is Example 3 in this Chapter.

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.*, pp. 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.



**SZVLIMANCHYA
SZAR KAZVL BASAVAL**

Viadalyarol.

SOc Kiralrol Chyafarrol emléksöttem
SChyuda hadakar roloc besbellöttem
De terec nemzetröl nem emléksöttem
Meg halyaroc mit felölöc ersöttem.

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



Csu - da ha - da - kat ró - lok be - szé - löt - tem

De te - rek nem - zet - ről nem el - mél - köd - tem

Meg - hall - já - tok mit fe - lő - tők er - töt - 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 Jesli Pasha, who had lied 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 vast army against him. Both armies suffered great losses; moreover, Suleiman did not capture Kazul.

Concordance:

BF Psalm CXLIV, text incipit appears as an *ad notam* indication in "Király és ország" (The king and the country); see Bogáti, *op. cit.*, p. 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 comment:

(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:

SOK FELE RE- SZÓGÓSRÓL.



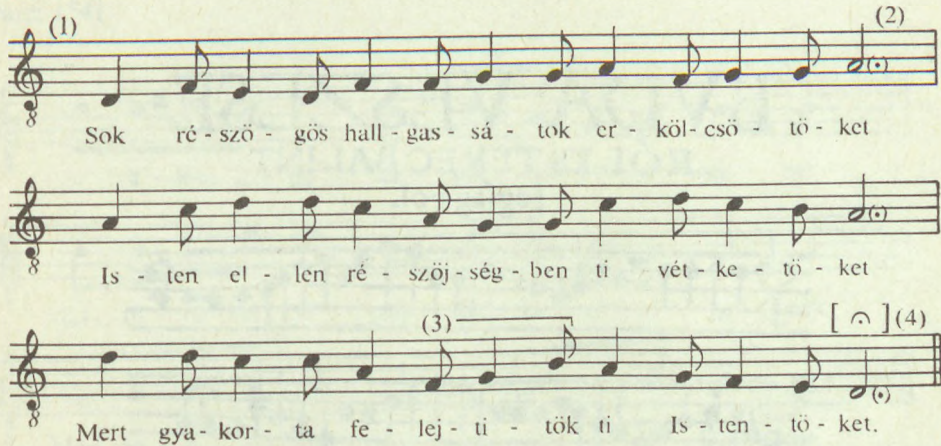
Socresbögös halgattaroc erkölchydötöket
 Isten ellen icbögsegben in verkedket
 Mert gyakorta feleynitöc ti Istenödket.
 En besedöm az Noerol kel el kezdendöm
Az io bornac meg leleset meg besellenöm
 Socrendbeli resbögsegöt meg iclöntrendöm.
 Barkaiabol Noe annyanc mikort ki szálla
Mindenfele nepet bar mat el ki bochyata
 Ez sep siaraz földön Isten el siaparita.
 Ez időben az föld hegyl seholt nem vasa
 Paradichyomban Isten iclöntörte vasa
 Paradichyombol az víz ezön ki hósica vasa.
 Söt egy magas hegyben föld meg maradot volt
Az Noehoz közel föld gyükereszt volt
 Meleg nyarban föld földel sepön termöt volt.
 Talala meg egy Bac Kecse sep voltat lara
 Gyömböl. hár meg harapala es meg vidula
 Szep bakalat igen raza magat hagigala.
 Igen hamar ki hozata Noe hogy halla
 Kis kerteben be hozata el plantalata

k

30. TC, No. XV, fols k-k4

Sebestyén Tinódi, "Sok féle részegesről" (About various drunkards)

Date: 1548



(1) Sok ré - szö - gös hall - gas - sá - tok er - köl - csö - tö - ket

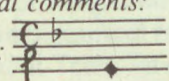

(2) Is - ten el - len ré - szőj - ség - ben ti - vét - ke - tö - ket

(3) Mert gya - kor - ta fe - lej - ti - tők ti Is - ten - tö - ket. [()] (4)

Summary of text:

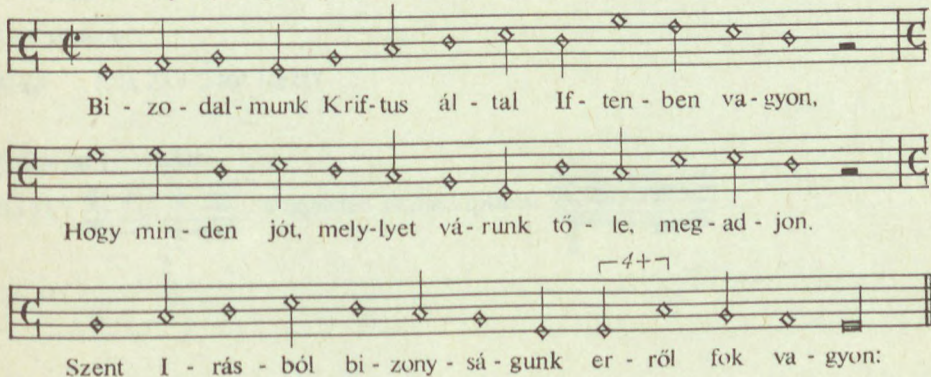
Tinódi composed this song in 1548 during his visit to András Báthori's estate in Nyírbátor. The satirical tone of the song is quite different from the others included in his *Cronica*. He wrote short stories on various kinds of drunkards: the submissive, the turbulent, the weeper of his faults, the silent, 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 the song "Bizodalmunk Krisztus által Istenben vagyunk", (We have faith in God through Christ), in the *Énekeskönyv* (Songbook) (Kolozsvár, 1751), see Szabolcsi, *op. cit.*, I, p. 72.



Bi - zo - dal - munk Krif - tus ál - tal If - ten - ben va - gyon,

Hogy min - den jót, mely - lyet 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.

BVDA VESZESE

RÓL ES TEREC BALINT
fogfagarol.



Siralom adatec foc rendbeli nepnec
Ki hireuel lesőn föld keregszenec
Mert vege l' n immar mi vigeletünk nec
Estreue fogfaga kezűs vezerünk nec.
Estrőkben vegyerde ez vrnac fogfagar
Io Terec Balintnac dőlunc igy el valtat
Lam minden erőtte iamborul solgaltar
Mindenic vrnac mindőben hju voltat.

31. TC, No. XVI, fols k4—13^v

Sebestyén Tinódi, "Buda veszéséről és Terek Bálint fogságáról" (The conquest of Buda and the imprisonment of Bálint Terek)

Date: 1541

(1)

Si - ra - lom a - da - ték sok rend - be - li nép - nek

Ki hi - ré - vel le - szön föld ke - rek - sé - gé - nek

Mert vé - ge lőn im - már mi vig é - le - tünk - nek

Ezt te - vé fog - sa - ga ke - gyös ve - zé - rünk - nek.

Summary of text:

The text deals with the occupation of Buda by Suleiman the Great in 1541. After the death of King John Szapolyai (1540), his wife, Queen Isabella, and the infant King John Sigismund remained at the castle in Buda which was protected by their friend Bálint Terek. In order to occupy Buda, Suleiman sent gifts to Bálint Terek 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 Terek, who was sent to Constantinople. The infant king and Queen Isabella were forced to move to Lippha and rule Transylvania.

Concordance:

MdK fols 237–240^v (text)

Editorial comment:

(1) TC: ; suggested transcription:

PRINI PETERNEC

MAILAT ISTVANNAC ES

Terec Balintnac Fog-
fagokrol.



Srua vesiköl mast siegin Magyar orsiag

Mert töle tauozec hangossag vigafag

Belőle ki kele soc fens gazdaglag

Es fogfagban esec egy nehany vrafag.

Ezön öruend vigad az terec Chyasarlag

Hogy magyar vrafban vagyon oly bolondlag

Hisic hogy ő benne vagyon oly iamborslag

Hogy fogadasaban nem volna rauasslag.

32. TC, No. XVII, fols 13^v-m2^v

Sebestyén Tinódi, "Prini Péternek, Mailát Istvánnak és Terek Bálintnak fogságokról" (The imprisonment of Péter Prini, István Mailát, and Bálint Terek)

Date: 1542

(1)



Sir - va ve - szí - kök most sze - gín Ma - gyar - or - szág



Mert tő - le tá - vo - zék han - gos - ság vi - ga - ság

(2)



Be - lö - le ki - ke - le sok fé - nős gaz - dag - ság

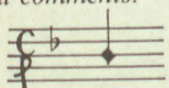
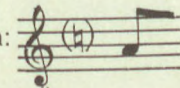


És fog - ság - ban e - sék egy - né - hány u - ra - ság.

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 own 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 Terek, was imprisoned in Nádorfehérvár, where he went to obtain the gifts that the Sultan had promised him.

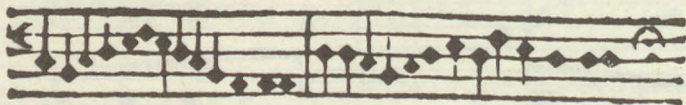
Editorial comments:

(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.

VERBÓCI IMREH

NEC KAZON HADAVALKO-
zari mezõn viadalya.



T I segin Magyaroc nagy örõm tincetõc
Az Terec kezebe mikor foglya estõc
Or magyar vitezõc lesnecsegerlegõc
Kic miat szabatsag hamar lesien nekrõc.

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 Kozár)

Date: 1543

The musical score consists of four staves of music in G-clef and 8/8 time. The lyrics are written below the notes. The first staff has the lyrics: "Ti sze - gin Ma - gya - rok nagy ö - röm ti - nek - tők". The second staff has: "Az te - rek ke - zé - be mi - kor fog - lyá es - tők". The third staff has: "Ott ma - gyar vi - té - zők lesz - nek se - git - ség - tők". The fourth staff has: "Kik mi - att sza - bad - ság ha - mar lesz - nek nek - tők." The fourth staff ends with a repeat sign and the number (1).

Ti sze - gin Ma - gya - rok nagy ö - röm ti - nek - tők

Az te - rek ke - zé - be mi - kor fog - lyá es - tők

Ott ma - gyar vi - té - zők lesz - nek se - git - ség - tők

Kik mi - att sza - bad - ság ha - mar lesz - nek nek - tők. (1)

Summary of text:

The story deals with the battle between Imre Werbőczy's army and the Turks commanded by Kázon Pasha. The event, which took place in 1542 on the field of Kozár, ended with the victory of Werbőczy, who also freed many Hungarian captives.

Editorial comment:

(1) See TC, No. III, *Editorial Comments* 4.

AZ SZALKAI ME- ZÓN VALÓ VIADALROL.



TA mastra az Isten az keresztényen nepre
Pogan fejedelmet nagy vesdödelmere
Ielösbén mindönnel ez Magyar nemzetre
Paranchyolat segesert bünteteleré.

Iot eritöc az Terec chyasár haralmat
It magyar országban oly nagy birodalmat
Mely nagy gazdagsaggal bírta Buda várát
Ez országnaç hatra nekröc fel gallerar.

Nagy vesdödelmeket az Budabol telönc
Kin segin Magyaroc igen vesikölnec
Minap Memhet bafa sölla rerekekneç
Hogy nagy gyorsasaggal vele keöülneneç.

■

34. TC, XIX, fols n-o

Sebestyén Tinódi, "Az szalkai mezőn való viadalról" (The battle on the field of Szalka)

Date: 1544

Tá - masz - ta az Is - ten az ke - resz - tyén nép - re

Po - gán fe - je - del - met nagy ve - sző - döl - mé - re

Je - lős - ben min - dön - nel ez Ma - gyar nem - zet - re

Pa - ran - cso - lat sze - gé - sért bün - te - té - sé - re. (1)

Summary of text:

Written in 1544 in Nagyszombat, the song describes the deeds of the fearless heroes, Menyhárt Balassi, Ferenc Nyári, and Lőrincz Zoltai. After Mehmet Pasha set the city of Miskolc on fire, he advanced toward 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 "Nyomorult fejemtől fogadd kérésemet" (Receive the prayer of a pitiful); see Szabolcsi, *op. cit.*, I, p. 69.

Editorial comment:

(1) See TC, No. III, *Editorial comments* 4.

VARKVCH TA

MAS IDEIEBE LÓT

chyarac Egdiból,



SÓka: boltam en az regi dolgokrol
SChyasarokrol Kiralyoc nagy vrakrol
Virezdknec gyakor viadalyokrol
Kezdetrol foguan ldt nagy sóc chudakrol.

35. TC, No. XX, fols o^v-p2^v

Sebestyén Tinódi, "Varkucs Tamás idejébe lött csaták Egörből" (The battles at Eger at the time of Tamás Varkucs)

Date: 1548

The image shows a musical score for a song. It consists of four staves of music, each with a treble clef and a common time signature (C). The lyrics are written below the notes. The first staff has a '8' below the clef. The second staff has an '8' below the clef. The third staff has an '8' below the clef. The fourth staff has an '8' below the clef. The lyrics are: So - kat szól - tam én az ré - gi dol - gok - ról, Csá - szá - rok - ról ki - rály - ok nagy u - rak - ról, Vi - té - zök - nek gya - kor vi - a - dal - jok - ról, Kez - det - től fog - ván lött nagy sok csu - dák - ról.

Summary of text:

Tinódi composed the song in 1548 during his stay at Kassa, where he served as a soldier at Captain Lénárd Czecezy's troops. The story describes the battles between the Hungarians and the 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 Gábor. Varkucs protected the fortress for seven years. However, when Gábor arrived he gave him the keys and Gábor in turn, gave them to Count Mikola, an agent of Ferdinand. Thus the fortress passed into the hands of the Habsburgs.

CAPITAN GYŐZ

RGY BAI VIADALYA.



SO crendbeli nép vagy on ez világba
Kic vannac Istenec hiuatalyaba
Küldömb küldömb keppen ő malasztyanban
Ki ki hiudn el iaryon ő dolgaba.

En mast boloc :hyac vitezlő dolgokrol
Ielősben vég varakban lakozokrol
Az Istenből adator malasztokrol
Poganokual gyakor harczolasokrol.

Bator siuel az vitésséghöz vannac
Ha ellenségedt hálnac meg vi dulnac
Gyorfan ő io louokra fel fordulnac
Az ellenségnec hamar arczul alnac.

Erőssen viunac sierenchyat kesertnec
Kic közzülöc meg hálnac sebesül nec
Kic közzülöc örög rabfagban es nec
Ki nem váltoshatnac őc győttretet nec.

36. TC, No. XXI, fols p3-q2

Sebestyén Tinódi, "Kapitán György baj viadalja" (Captain György's duel)
Date: 1550?

The image shows a musical score for a song. It consists of four staves of music, each with a treble clef and a common time signature (C). The notes are written in a simple, early modern style. Below each staff is a line of Hungarian text, with hyphens indicating syllable placement under the notes. The text is: "Sok rend - be - li szép va - gyon ez vi - lág - ba", "Kik van - nak Is - ten - nek hi - va - tal - já - ba", "Kü - lönb kü - lönb kép - pen ő ma - laszt - já - ba", and "Ki - ki hi - vön el - jár - jon ő dol - gá - ba."

Summary of text:

Captain György and Hubiar Agha quarrelled 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.

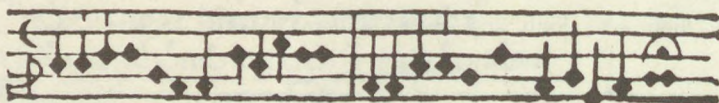
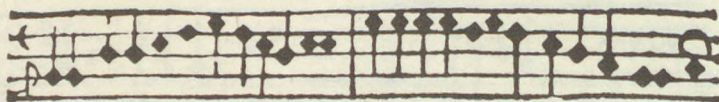
Concordances:

BF Psalm XCI, text incipit appears as an *ad notam* indication in "Ha szent vagy és életben ártatlan" (If you are a saint and innocent in your life); see Szabolcsi, *op. cit.*, I. p. 79.

Canc. fols Cij^v-Lij, Tinódi, "János királynak testamentomáról" (The testament of King John) (tune)

AZ VDVARBIRAC

ROL ES KVLCHYAROKROL.



SZeletedből ayanlom szolgálomat
Kijert enis varom az en hasznomat
Könyödig jen keröm vraságodat
Enneköm meg bochyafd meg bantafomat.

37. TC, No. XXII, fols q2-q4

Sebestyén Tinódi, "Az udvarbírákról és kulcsárokról" (About the court-marshals and wine butlers)

Date: 1553?

Sze - re - tet - ből a - jan - lom szol - gá - la - to - mat

Ki - ért én is vá - rom az én hasz - no - mat

Kö - nyö - rög - vén ké - rem u - ra - sá - go - dat

Én né - köm meg - bo - csásd meg - bán - tá - so - mat.

Summary of text:

Tinódi composed the song at the court of Farkas Bethlen (in Kiskököllő), 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, Prague, 1571), "Murámsky Zánek" (Czech folk song) (tune).

Editorial comment:

(1) TS: ♠, misprint; correct note-value: ♣; see Szabolcsi, *op. cit.*, I, p. 98.

Fac. 1

PSALMVS XXIX EXALTA BO TE DO
miue, ad notam Iafonis.

DAuid Prophetának imatkozafarol, magasztal
liuk Istent irgalmassagarol, el ne feletkezzuc
io tetemenerol, vegiunk tanusagot sient David ki
ralyrol.

Erre tanitani akar a propheta, miczoda siuun-
ket Istenhez indetfa, az mint huson kilentz rebe-
be meg irta, io tetet Istennek igen magasztalta.

Szama nintsen vram ilgalmassagodnak, vege
hossa nintsen kegelmessegednek, azért magasztal
lak selette

Fac. 2

XXIX. SOLTAR.
Exaltabo te Domine quoniam etc.
Haladást hogy a haláltól meg-izabadult, a
teltitől David, a lelkitől az igaz.

DAuid Prophetának imadkozásabol

Magasztalljuk Istent irgalmassagarol. Elne
feletkezzunk az o jo-voltatol. Vegiunk ta
husagot Sz. David Kiralytol.



38. CsK, fols 50–64^v

Sebestyén Tinódi, “Alya cancio optima de Regys Iason” (Another good song about King Jason)⁽¹⁾

Date: 1537?

(2) (3)

Sok böl - csek ir - ta - nak az meg - lött dol - gok - ról.

Je - les - ben Tró - já - nak a nagy röm - lá - sa - ról.

Én is szó - lok an - nak fon - da - men - to - má - ról,

Hogy két - ség ne lé - gyen en - nyi sok i - rás - 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.²¹ The story describes Jason’s adventures in obtaining the Golden Fleece from Medea’s father, King Aetes. 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 Prófétának imádkozásából”

²¹ Klaniczay and Stoll (1959–1962) p. 391.

(From the prayer of the Prophet David), *VS*, fol. 165 (Fac. 1). The tune of the psalm appears in *IS*, fols. 46—47 (Fac. 2); see Szabolcsi, *op. cit.*, I, p. 61, and Csomasz, *op. cit.*, p. 617.

(2) $\diamond = \text{♪}$

(3) *IS*: \diamond ; scansion and inner balance of the phrases require: ♪

39. Anonymous, "Apollonius királyfi históriája" (The story of Prince Apollonius)

Date: 1588

Kolozsvár, Gáspár Heltai, 1591

Az szent i - rás mondja, hogy szo - ros út va - gyon az ö - rök bó - dogság - ra,
 És szo - mo - rú - sá - gok ál - tal szo - kott men - ni em - ber az vígas - ság - ra,
 Er - ről egy szép pél - dát mondok én is nek - tek, hall - gas - sa - tok jól 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 that Lucina died, they put her in a coffin and threw it into the sea. The waves pushed the coffin ashore and it 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 had died some corrupt men attempted to force her to work in a brothel, but when Apollonius returned to Tharisa, he saved her. During their journey to Ephesus, Apollonius and his daughter stopped in the temple of Diana, where he recognized Lucina praying. The family returned happily to Tyria.

Editorial comment:

(1) The text bears 'ad notam Lucretia'²² 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 oral folk tradition and it was printed in the fifth edition of *KC*.²³ Whether or not this melody is the paraphrased 'Lucretia' tune, it has been used for the performance of the epic song.

Concordance:

Lament, "A felséges Isten" (Glorious God) preserved through oral folk tradition (perf. Rozália Orbán, Udvarhely, 1963) (tune); see Szendrei, Dobszay, and Rajeczky (1979) II, p. 13.

²² Borsa (1971) p. 575.

²³ Kájoni, János: *Cantionale Catholicum*, 5th ed., ed. by Péter P. Domokos, Budapest, Szent István Társulat, 1979, p. 1237.

AZ TEKOZLO FIVROL.

Mi kegyes Atyánk Nőiara.



ELdaul nekűnc mit mondot az Isten,
egedet kérlec halgafd meg Kereztyen, meg
ered ezből hogy kegyelmes Isten, minden
időben.

Azt mondgya nekűnc ő magát ielentuen,
vala egy kazdag Kiraly sag regenten, kinec
két fia ál vala előtten nagy ekess. gben.

Vigan az Kiraly fiait tanyirtya, őtet hogy félne nekic pa-
ranczollya, hiuec lennenec rizza szíwel hozza, kegyesen mon-
gya.

Lassan az Iffiác fel neuekedene, ezekbe elmekbe őc őreg-
bűlene, szolni szolgálni Atyoknac kezdenec, emberrelő-
nec.

Vala az egyic időuel iffiabic, kit az Atyais vől vala hogy
jobbic, minden dolgaban ez vala gyorsabbic, szűntelen es vig-

M I kegyes Atyánk, böltseségnek URa! Es min-
deneknek nagy bölts Tanítója: A' kinek nem vagy
te igazgatója; Nints oktatója.

40. BO, fols CCI^v-CCIII^v

Pál Baranyai, "Az tékozló fiuról" (The prodigal son)⁽¹⁾

Date: 1545

Pél - dá - ul né - künk mit mon- dott az Is - ten,
Té - ge - det kér - lek hall - gasd meg ke - resz - tyén,
meg - ér - ted eb - ből hogy ke - gyel - mes Is - ten.
min - den i - dő - 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:

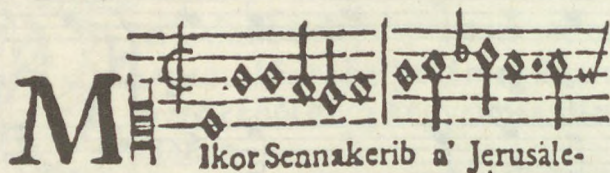
LiK fol. 27 (text)

LK fol. 191 (text)

Editorial comment:

(1) No musical notation. Text bears "Mi kegyes Atyánk Notájára" (*ad notam*: Our Graceful Father) (Fac. 1); whose musical notation appears in *D*, fol. 465 (Fac. 2); see Csomasz, *op. cit.*, p. 644.


Mikor Sennakerib a' Jerusále-



met Meg-szállotta volna, hánnya nagy e-
rejt;



rejt: Az hiv Ezekias nézi csak Iste-



nét; és így várja belől népe segítségét.



Balázs Békési, “Historia Sodoma [és] Gomora vesződelméről” (Story of the destruction of Sodom and Gomorrah)⁽¹⁾

Date: 1559

(2)

Be - szé - lek Áb - ra - hám a - tyánk - nak dol - gá - rul,

A vig - ked - vű I - zsák fo - gan - ta - tá - sá - rul,

So - do - ma. Go - mo - ra el - sü - lye - dé - sé - rül,

Lóth pa - ri - ar - khá - nak sza - ba - du - lá - sá - rul.

Source of text:

Genesis, Chapters 16 and 19



Concordances:

Text incipit appears as an *ad notam* indication in János Pécsi, “Oeconomia conjugalis, az házások életéről való szép ének” (Conjugal economy, a nice song about 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, p. 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.*, pp. 573 and 689.

(2) *IS*: , misprint; meter is 

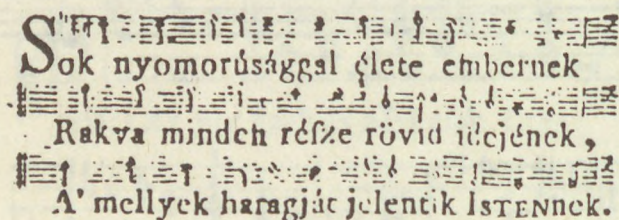
(3) *IS*: bar-line missing

(4) *IS*: , misprint; correct: ; see Csomasz, *op. cit.*, 573.

(5) *IS*: ; scansion requires: 

Cartio optima ad ito. Paradi 2.

*üj szeg hazamnak ikis palotaja, ma-
giar orszagnak kiraly városa, hanc
pusztula Christus Szent egy haza 2.*



Sok nyomorúsággal élete embernek
 Rakva mindch része rövid idejének,
 A' mellyek haragját jelentik ISTEENNEK.

42. LiK, fols 26–28

János S. Debreceni, “Cantio optima” (Very good song)⁽¹⁾

Date: 1598

(2)

Jaj szép há - za - im - nak é - kes pa - lo - tá - ja,
 Ma - gyar or - szág - nak ki - rály vá - ro - sa.
 Ho - vá pusz - tu - la Chris - tus szent egy - há - za. (3)

Summary of text:

According to the text of 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: Paradicsomnak 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, *op. cit.*, I, p. 582, and Csomasz, *op. cit.*, p. 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, *op. cit.*, p. 380.

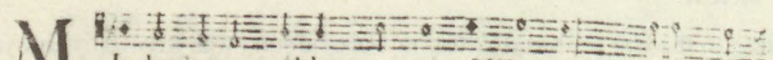
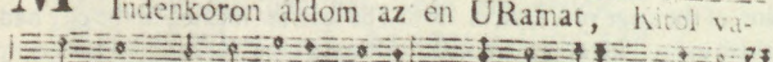

Facs. 1

. P S A L M V S 34.

Notaiá : Arpad vala fő az kap ;

MIndenkoron áldom az én URamat, kitől vá-
rom én minden oltalmamat, benne vettem min-
den

Facs. 2

M  Indenkoron áldom az én URamat, kitől vá-
 rom én minden oltalmamat; Benne vettem minden
 bizodalimat; Mindenkoron dicsérem mint URamat.

43. Ambrus Görcsöni, "Mátyás király históriája" (The story of King Matthias)⁽¹⁾

Date: 1567–1568

Debrecen, András Komlós, 1570–1573

(2) (3)

Ár - pád va - la fő az ka - pi - tán - ság - ban,

Mi - kor ma - gyar szál - la bé ez or - szág - ban,

Vi - téz - ke - dék so - kat ven - dég föl - dek - ben,

Sok or - szá - gok haj - lá - nak meg fél - tők - ben.

Summary of text:²⁴

Describes the Hungarian settlement in Pannonia (Western Hungary) between 896–900 under leadership of Árpád. A detailed description is given on the origin of Matthias Corvinus (so called because his crest depicts a raven) whose father, János Hunyadi, was the illegitimate son of King Sigismund 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.*, p. 642.


²⁴ The source of the text is János Thuróczi's *Chronica Hungarorum* (Brünn and Augsburg, 1488). See Borsa, *op. cit.*, p. 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 (Fac. 1) whose tune appears in D, fol. 483. (Fac. 2); see Szabolcsi, *A magyar zenetörténet kézikönyve*, p. 127, and Csomasz, *op. cit.*, pp. 281–282.

(2) D: \diamond \diamond ; scansion requires: 


(3) D: \downarrow \diamond ; scansion requires: 

A felvétel helye:  Székelyföldön (K. m. 1087. M. Gy.: Bartók)

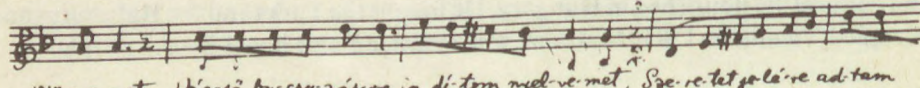
Előadta:  íves,

Elterjelettség:

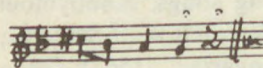
Tempo giusto
Andante



1. Fe-nye-zen sü-tött rám má-i pi-rós haj-nal, Ö-rö-mel át-vöz-lem ár-tat-lan mi-



ve-met, Úg-só bu-csá-rás-ra in-dé-tom nyel-ve-met, Sze-re-tet-ge-lé-re ad-tam



jobb ke-zet-met.

2. Valakiket idehozott a szerzet,
Kérem, nevaimra essenek figyelmet.
Nekem is íletem derült hajnalába
A Radtam életm gö-ndő párijára,

44. TS, fols 46–56^v

Albert Gyergyai, “Árgirus históriája” (The story of Árgirus)⁽¹⁾
 Date: 1590–1600

Facsimile of Béla Bartók’s transcription of “Árgirus históriája”.

Búj - do - sik Á - r - gyi - lus he - gye - ken völ - gye - ken.

Er - dőn s kő - szik - lá - kon, ski - et - len he - lye - ken.

Búj - do - sik e - gye - dül csak egy i - na - sá - 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 the adventures of Prince Argirus, who fell in love with the fairy queen. He met her in his garden and was enchanted by her beauty. But while they were asleep an old woman cut the golden hair of the fairy queen. When they found out what happened, she sadly disappeared. Argirus decided to find her. He left his family and travelled from country to country. On his journey he had to face various difficulties to regain his lover, but after acquiring a pair of shoes, a mantle, and a whip which possessed miraculous power, he reached fairyland and married the queen.

Editorial comment:

(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 (Csík), Hungary (Nyitra), Moldova (Romania), and Bukovina (West Ukraine).

²⁵ No precise source is given.

²⁶ Szendrei, Dobszay, and Rajeczky, *op. cit.*, II, p. 244.

²⁷ Kodály (1955) pp. 5–10. See also Chapter III, Plate 27.



O lehet nagy sokat soltunk Sandorrol,
 ő Berenczeieröl birodalmarol, de böueb-
 ben solumk nagy hatalmarol, kit igazan
 bett duk io Kronikabol.

Nagy hadat Philöp kiraly inditor va-
 la, kiuel Aszara beindula vala, örög bik
 fia Sandor vele iar vala, huz cõtendős
 korba akkoron vala.

XLII. PSALMVS.

Iol lehet nagy sokat szoltunc Daidrol, ő Soltar
 könyuenec diczeretiböl, meg is röüdeden szollyunc Daid-
 sol.

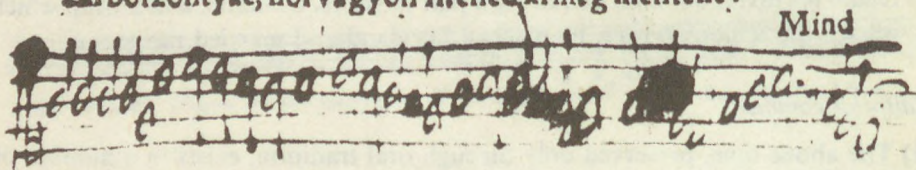
Nagy szep könyörgessel vegyed eszedben, Daid Prophe-
 tanac diczeretiben, hiuec allapatyat iclent ezben.

En vgy keuankozom vgy mond Istenhöz, mint az szomia
 Szaruas folyo kut főhöz, szomorü lelkemec ő kut fei: höz.

Vallyon mikor megyec wram elődben, szent teremő Isten
 te kegyelmedben, vallyons mikor leszec Isten kedueben:

En szemeböl ki fol köny hullatasom, Eyi el es mind nap-
 pal kesereg lelkem, es mindenkor buban all az en szüem.

Mert az en szüemet igen busittyac, az hitelen ellenleg az-
 zal boszontyac, hol vagon Istened ki meg mentene?



45. Péter Ilosvai Selymes, "Historia Alexandri Magni" (The story of Alexander the Great)⁽¹⁾

Date: 1548

Kolozsvár, András Komlós, 1574

Jol - le - het nagy so - kat szol - tunk San - dor - rol,

(2)
Ő sze - ren - csé - jé - ről bi - ro - dal - má - ról,

De bő - veb - ben szó - lunk nagy ha - tal - má - ról,

(3) (8)
Kit i - ga - zán szet - tünk jó kró - ni - ká - ból.

*Summary of text:*²⁸

It is the story of the ambition of Alexander the Great to build his empire. After the death of his father in 336 B. C., Alexander was crowned King of Macedonia. He became a legendary hero and won victories in Greece, the eastern Mediterranean coast, Egypt, Persia, Babylon, and India. The overwhelming details of the text describe not only the military events, but also the exotic life of India and Asia Minor, and the customs of the people. While planning still for further conquests. Alexander became ill and died at the age of thirty-three.²⁹

Concordances:

Text incipit appears as an *ad notam* indication in the following songs: Fabricius Szakmári, "Historia ex Parteny Nicenensis" (Kolozsvár, 1577); Miklós Bogáti F., "Castriota György" (Kolozsvár, 1592); Péter Huszti, "Aeneis" (Bártfa, 1582); Mihály Cserényei, "Az Persial Monarchiabeli Fejedelmekről" (Kolozsvár, 1588?); János Ádám, "Az igaz jámbor és tökéletes Barátságáról való Ének" (Kolozsvár, 1599); see Csomasz, *op. cit.*, p. 683.

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.*, p. 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 song writer today."
See Horváth (1957) p. 459.

Editorial comments:

- (1) No musical notation. According to Csomasz (*op. cit.*, pp. 374 and 683), it is quite possible that the text incipit (see Facs. 1) became the *contrafactum* "Jóllehet nagy sokat szóltunk 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
- (2-3) Handwriting is not clear.

³⁰ Csomasz, *op. cit.*, 564 and 683.

³¹ See Chapter IV, II/A

46. Mátyás Nagybánkai, "Historia az vitéz Hunyadi János vajdáról" (Story about the brave voivode János Hunyadi)⁽¹⁾

Date: 1560

Debrecen, András Komlós, 1574

(2)

Nék-tök em-lé - kö - zöm ha meg-hall-gat - já - tok. jó Hu-nya-di Já - nos - ról,

Nagy jám-bor-sá - gá - rul hív szol-gá-lat - já - ról, e - rős vi - a - dal - já - ról,

Az ö i - de - je - ben két Lász-ló ki - raly - ról, A - mu - rá - tes csá - szár - ról, (6)

Ná - dor - fe - i - vár - rul Jan - ku - la vaj - dá - nak, u - tol - szor ha - lá - lá - ról.

The musical score is written on four staves in G major (one sharp) and common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a simple, rhythmic style characteristic of 16th-century Hungarian folk songs. The lyrics are written below the notes, with hyphens indicating syllables across notes. The score includes dynamic markings such as *mf* and *f*, and articulation marks like slurs and accents. The piece concludes with a final cadence and a circled number 6, likely indicating the end of a section or a specific measure.

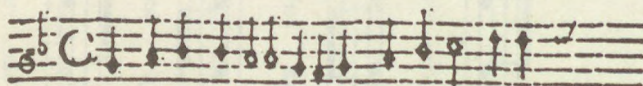
XXIII PSALMVS, NOTAIA Nekem emlékezem.

Dominus regis me &c.

Szent Dauid Propheta enklő könyvenec huszon
 Harmad részében, bizuan az Istennek az ő rea
 valo nagy gond viselelefeben, es halakot aduan
 ő Szent fellegenec mind egész eleteben, igen
 dicsze-

SOLTAROK

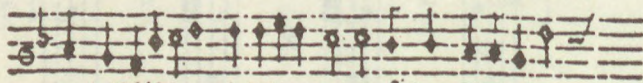
Psalmus 23. *Dominus regis me & nihil mi-
 hi deerit. &c.*



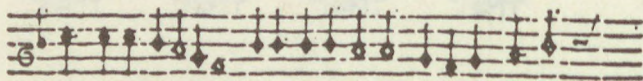
Szent Dauid Profetia enklő könyvének huszon-



harmad részében. Bizuan az Istennek az ő rea valo nagy



gondviselelefeben: es halakot aduan ő Szent Fellegenec



mind egész eleteben: igen dicskedik lelkében minden.



hisz Kereszténynek képeben.


*Summary of text:*³²

The story describes the heroism of János Hunyadi (1407–1456), Voivode of Transylvania and Governor of Hungary. He achieved several victories over the Turkish army arresting them for a few years in the 1430s. He punished the noblemen who were disloyal to the King (Vladislav Jagello) or to himself.³³ He had two sons, László and Matthias. The younger, Matthias, became the King of Hungary in 1458.

Concordance:

D song No. 260 (tune); see Csomasz, *op. cit.*, pp. 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.*, p. 623.
- (2) ◆ = 
- (3) Here probably the ‘e ♮’ was sung to parallel the neighboring motion in line two, ‘d-e ♮-d’.

³² The sources of the text were the chronicles by Bonfini, Thuróczi, and Székely. See Chapter II. fn. 44.

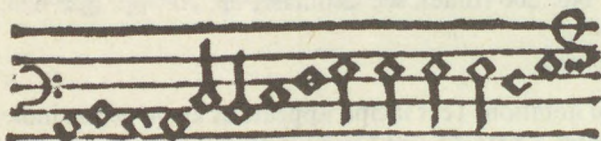
³³ In 1442 Dragul (referred to as ‘Dracula’), Voivode of Walachia (Romania) kept Hunyadi in prison. In 1445 Hunyadi returned to Dragul and killed him. See Heltai (1981) p. 227.

GÖNÖZ

AZZONYEMBEREK-

nek erkelchekroel vallo

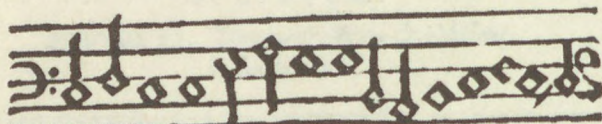
ænek.



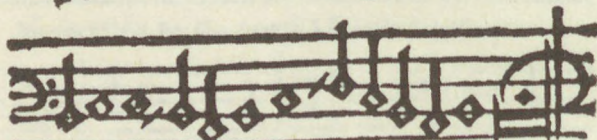
I Rnak vala ezer eot zaz cotuen ez
tendcoben az hatalmas Karol cha



zarnak orzag giewlefcoben Augustaba



nagij varasban kibe be giewlenek feies



delmek minden feleol abba hirdetenek.



47. Kristóf Ormprust (Armbrust) "Gonosz asszonyembereknek erkölcekről való ének" (Song about the morals of wicked women)

Date: 1550

Vienna, Aquila Egidius, 1550-1552

(1) Ir-nak va-la e-zer-öt-száz öt-ven esz-ten-dő-ben (2)

A ha-tal-mas Ká-roly csá-szár or-szág-gyü-lé-sé-ben

(3) Au-gusz-tá-ban nagy vá-ros-ban ki-be be-gyü-lé-nek [6]

Fe-je-del-mek min-den-fe-löl ab-ba hir-de-té-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 Holy Roman Emperor, Charles V. 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 relates 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 that one should avoid wicked women because the devil speaks through them.

Editorial comments:

(1) ◇ ◇ ◇ ◇ ; scansion requires:

(2) Bar-lines are missing.

(3) ; scansion requires:

AZ IGAZ HIT ALTAL VALO IDVŐZÜLESNEC

mondgyarol. Notaria, Im egyßep Historiat etc.

DEUS MARYA.



Inden ember nec illic ezt meg tudni,
es szüueben erössen ezt hinni, mennyorszag
nac kapuiat meg nem nyilni, czac azoknac
kie Istenbe tudnac bizni.

Az hüt-nelkül senki nem iduözülhet, mint
az virag napnalkül nem zöldölhet, vörkeiből
senki ki nem fesölhet, oruosszagot Christusban ki nem lelhet.

AZ IGAZ HIT ALTAL

*valo iduözülesnec mondgyarol à Fel-
lix namque decoris notaria.*



MINDEN ember nec illic ezt
meg tudni, es szüueben eröss-
sen ezt vgy hinni, mennyorszag-
nac kapuiát meg nem nyilni,
czac azoknac kie Istenbe tudnac
bizni.

48. András Szegedi, "Historia az Ierusalem városának veszedelméről" (Story about the destruction of Jerusalem)⁽¹⁾

Date: 1553

Debrecen, András Komlós, 1574

(2) Im egy szép his - tó - ri - át mos - tan mon - dok.

(3)

(4) Ki - re kér - lek jól re - já hall - gas - sa - tok.

(5) Él - te - tek - ben le - gyen nék - tek pél - dá - tok.

(6) Hogy ti - ma - ga - to - kat meg - job - 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 should 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 Jews to Rome as slaves. The text describes in great detail the battles 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).


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 (Fac. 1), whose tune appears in *HG*, fol. F2^v (Fac. 2).

³⁴ The origin of the text are the works of Josephus Flavius' (b.37–38 A.D.–d.100 A.D.) works on Jewish history. See Klaniczay, *op. cit.*, p. 398.

(2) $\diamond =$ 

(3) Bar-lines are missing.

(4) \diamond \diamond ; scansion requires: 

(5) \downarrow \downarrow \downarrow ; scansion requires: 

(6) See 4 above.

Facs. 1

CANTIO AD NOTAM

meg szabadultam már az

Sannyá az vristen hiuéinec romlását, az ő fiajnac le-
anijnac rablását: noha most el túri, de el nem benué-
di nagy bídalom vallását.

Ezeket bémúnkel látúan el keferettúnc, illy éktelen-
fegen magunkban el remúltúnc, Isten bebedében mies
valasztattúnc, czac nem kétfegben estúnc.

Facs. 2



Meg - sza - ba - dűl - tam már én a' tes - ti ha - lál - tól.
És meg - me - ne - ked - tem min - den nya - va - lyá - im - tól
Bun - tól az ha - lál - tól, e' tsa - lárd Vi - lág - tól.
Az ő - rök kár - ho - zat - tól.

Gergely Szegedi, “A magyaroknak siralmas éneke a tatár rablásról” (The lament of the Hungarians over the Tartar pillage)⁽¹⁾

Date: 1566

Szán- ja az úr - is - ten hi - ve - i - nek rom - lá - sát,

Az ő fi - a - i - nak leá - nya - i - nak rab - lá - sát

No - ha most el - tü - ri de el nem szen - ve - di

Nagy szi - da - lom val - lá - sát.

Summary of text:

This epic song was written in 1566 at the time of the Tartar pillage of Northern 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 with a prayer 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 haláltól]” (I am freed from corporal death), SzG, fol. 216 (Fac. 1), whose musical notation appears in Köpetzi and Bágyi, *Halott temetésekorra...* (Nagyenyed, 1769), fol. 4 (Fac. 2).

(2) Köpetzi: $\diamond \diamond \diamond \diamond$; scansion requires: 

(3) 'c#' is questionable since it is absent from the extant variants of the tune; see Csomasz, *op. cit.*, 298.

(4) Köpetzi: $\downarrow \diamond$; scansion requires: 

(5-6) *Ibid.*

AZ ISTENNEC RÓTTENETES

haragjarol es bünteteféról, ki meg jelentetet ez mostani időben, az Spira, Ferentz Doctornban azoknac peldaiara kie az hitet meg esmeruen meg tagadgyac, avagy eltirkollyac.

Fő zűre Töke Ferentz: Alfo Lyrduan.

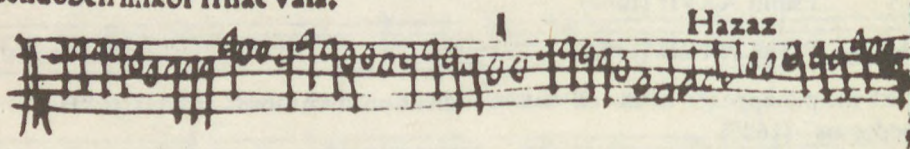


zegeny Kereztyenszeg kezdél meg va küini, Kezdel az Istenül igen el tauozni, szemed leuen sem mit nem akarz te latni, füled leuen semmit nem akarz hallani.

Ha nē hisz regenten lór ezoda dolgoknac, az Isteniul adot foc io nagy peldaknac, higy az wionnan lór Isten ezodainac, igaz voltat ercedet eből mondasanac.

Hallator ingyen mayd rettenetes peldar, Isten tagadafrol halharatlan ezodar, Isten haragjarol vehetetlen dolgot, az Christus hitiról erős bizonsagot.

Az olasz orszagban egy fő Doctornb vala, ki Spira Ferentz-nec hiuattaric vala, Cziedelle varas ó hazata vala, ótuen ezendőben mator irnac vala.



50. BO, fols CCXLI-CCXLVI

Ferenc Töke, "Spira Ferenc doktor históriája" (The story of Doctor Ferenc Spira)
Date: 1553

(1)

Sze - gény ke - resz - tyén - ség kez - del meg - va - kul - ni,

Kez - del az Is - ten - tül i - gen el - tá - voz - ni,

Sze - med lé - vén sem - mit nem a - karsz te lát - ni,

Fü - led lé - vén sem - mit nem a - karsz hal - la - ni.

(2)

Fü - led lé - vén sem - mit nem a - karsz hal - la - ni.

Fü - led lé - vén sem - mit nem a - karsz hal - la - ni.

*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 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 prevented 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.*, p. 485) the two above endings are both possible. I am inclined to favour 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 Varjas (1979) p. 948.

Facs. 1

*Notasat söt féle Enektől rónelhez. Is vnezi: Menyi sokat
szol az Isten embernek, &c.*



Ondgya között egy fő gondgya em-
bernek, kibizonnyal igen nehez az Testnek,
meg kell valni az Testről az Leleknek, halale
kel szenuedni minden embernek.

Emlekezzünc azért most az halalrol, az A-
damnac bünének ó Soldgyarol, az halalnac
nagykegyetlen voltarol, mindeneken ó wralkodasarol.

Facs. 2

*Notaja: Nagy banatban David mikorom
vala. Vagy, Fohazkodom hozzád.
Uram.*

Mennyi sokat szol az Isten embernek,
Véget vete söt féle bünének,
Mert ideie lehen az iteletnek,
Az gonoszoc njiluan pokolban mennek.

Facs. 3

SZENT BORBÁLA SZÜZRŐL.

Rága színben ö. özött Meny - Afzfzonyság, Több
jótágok közt, a lelki tisztaság. Nem ér azzal semmi földi
gazdagság. Mert világon ez második Angyalság.

51. András Valkai, "Historia, enec szerent szereve az longobardvsoc tized királyokról Andoinusról és annac fiáról Alboinusrol" (Story set to music about the tenth Longobard King Andoinus and his son Alboinus)⁽¹⁾

Date: 1579

Kolozsvár, Mrs. Gáspár Heltai, 1580

(2)

Ma - gyar nyel - ven ir - tam his - tó - ri - á - kat

Ver - sek - ben ki - ad - tam je - les dol - go - kat

Kik - ben e - lé - szám - lál - tam Ki - rály - o - kat

Ré - gen tör - tént je - les csu - da dol - go - kat.

*Summary of text:*³⁶

The novel subject of the epic song describes the occupation of Pannonia in the sixth century by the Longobards 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.

Editorial comments:

(1) No musical notation. The 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*,

³⁶ The subject of this epic song has been taken from Antonio Bonfini, *Rerum Ungaricum Decades* (Basel, 1568, fols 144-160.) See Borsa, *op. cit.*, p. 440.

³⁷ Csomasz, *op. cit.*, p. 747.

fol. CCCIII, the text bears the indication “Mennyi sokat szol az Isten embernek” (God speaks to man a great deal) (Fac. 1) which subsequently appeared in Albert Szenci Molnár’s *Psalterium Ungaricum* (Herborn, 1607), fol. 54, bearing “ad notam: Nagy banatban David mikoron vala” (David in his great sufferings) (Fac. 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 szü zröl” (The Virgin Saint Barbara) that occurs in *CC*, fol. 268, published in 1792 (Fac. 3) and that has been observed for the transcription.³⁹

(2) ♯ = ♪

Fac. 1

LVII PSALMVS, *Miserere mei Deus miserere mei. A Cyrus es neke Notaiara.*



Irgalmazz VR Isten immaran ennekem, Irgalmas VR Isten immaran ennekem, mert te benned bizic Vram az én lelkem, es te benned nyugszic Vram az én szíuem.

Fac. 2

Irgalmazz UR ISTEN! immáron énnékem. Irgalmazz, UR ISTEN! immáron énnékem. Mert te benned bizik Uram! az én lelkem, Es te benned nyugszik URam! az én szívem.

³⁸ *Op. cit.*, p. 294.

³⁹ *Op. cit.*, p. 293.

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 - gó szél - nél for - góbb az em - be - ri é - let
(2)
Mert kit hol sí - ra - lom és kit ö - röm kö - vet,
Mely - ből mind úrs sze - gény je - les pél - dát ve - het.
(3) (6)
Hogy egy - a - ránt él - te mind - vé - gig nem le - het.

Summary of text:

This epic song was written in 1603 shortly after Ferenc Wathay had been 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 and 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 overcome the Assyrian Emperor Sennacherib.⁴²

Concordances:

Canc. fols Ai-Cij, the indication "ad notam Cyrus" appears in István D. Temesvári, "Historiás enec az ieles gyozedelemről... Erdelbe a Kenyérmezőin" (Epic song about the great victory... in Transylvania on the field of Kenyérmező) (1569)

⁴⁰ Such an event is painted by Wathay himself in his songbook on fol. 44.

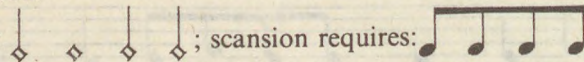

⁴¹ *Judges*, Chapter 7.

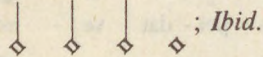
⁴² *Kings* II, Chapters 18-19.

Texts bearing the indication “ad notam Cyrus”: Gáspár Fráter, “História az pogány Antiochus királynak kegyetlenkődésséről” (Story about the cruelties of the pagan King Antiochus) (Bártfa, Gutgesell, c. 1582); Anonymous, “Az Fortunátusról való szép história” (Story about Fortunátus) (Kolozsvár, Heltai, 1583); see Csomasz, *op. cit.*, pp. 618–621.

Editorial comments:

(1) No musical notation. Text bears the indication “A Cyrus eneke Notaiara” (ad notam Cyrus) (see Chapter III, Plate 26) for which no musical notation exists. The indication also appears in Psalm LVII, “Irgalmaz 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

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 lived in Kassa (today Košice 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 in Wittenberg (Nos 1, 3, and 14).

BÉKÉSI, Balázs was a scribe and writer of epic songs in the city of Gyula (No. 41).

BIAI, Gáspár studied at the university in Wittenberg circa 1542. About 1544 he became a Reformed minister and teacher in Temesvár (today Timișoara in Romania) (No. 6).

CSIKEI, István was a Reformed minister⁴ (No. 7).

DEBRECENI, S. János was a songwriter and a Protestant minister in Szántó 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 in 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 in Munkács (today Munkachevo in the Soviet Union) (No. 43).

ILOVAISELYMES, Péter was a school-master in Nagyida in 1548 and later in Szatmár. He was a militant Protestant, one reason why he was highly regarded by his contemporaries⁶ (No. 45).

KÁKONYI, Péter was a Protestant preacher in Hercegszöllő circa 1544⁷ (Nos 4 and 10).

NAGYBÁNKAI, Mátyás (b. 1510/20 ?) was a Protestant teacher/minister in Nagyszombat (today Trnava in Czechoslovakia) who began his career circa 1540.⁸ Like other

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 (1964) p. 353.

³ Csomasz (1950) p. 396.

⁴ Szinnyi (1896–1914) II. pp. 353–354.

⁵ Varjas (1982) p. 245.

⁶ Sz. Molnár (1981) p. 334.

⁷ Klaniczay, *op. cit.*, p. 353.

⁸ Varjas (1979) I. p. 951.

Protestants, he was persecuted, and his lyrical poems contain allusions to his sufferings⁹ (No. 46).

ORMPRUST (ARMBRUST), Kristóf (d. 1600) was a Transylvanian Saxon who studied in 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 (Ferenc Forgács, Antal Verancsics, and others). He married Maria Wetteli from 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 in 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 Németi. 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 Krakow 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).

SZKHÁROSI HORVÁT, András initiated his career as a Franciscan monk, but later became a militant Protestant. From 1542 to 1549 he was a minister in Tállya (in the Zemplén region) (No. 17).

SZTÁRAI, Mihály was a former Franciscan who studied in Padova. He later converted to Protestantism and became a preacher in the regions of Baranya and Tolna. From 1564 to 1568 he worked in Sárospatak and later in Pápa. He was still alive in 1574.¹⁴ (See Nos 10 and 16, *Concordances*.)

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 Bonfini 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, where he lost three fingers from his left hand. The following years he served as soldier and musician at the courts of noblemen (Bálint Török and Imre Werbőczy) in Szigetvár.¹⁷ In 1548 he was found at András Báthori's estate in Nyírbátor. 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).

TÓKE, Ferenc was probably a minister, or teacher at the court of Miklós Bánffy in Alsólindva in 1553²⁰ (No. 50).

⁹ J. Horváth, *op. cit.*, p. 240.

¹⁰ See Chapter VI, No. 47.

¹¹ Horváth, *op. cit.*, p. 241.

¹² Varjas, *op. cit.*, I, p. 948.

¹³ Szinnyi, *op. cit.*, XIII, p. 573.

¹⁴ Varjas, *op. cit.*, I, 946.

¹⁵ Dézsi (1912) p. 6.

¹⁶ Tezla, (1970) p. 568.

¹⁷ In the same year Tinódi attended a parliamentary session in Nagyszombat. Tezla, *op. cit.*, p. 569.

¹⁸ See Chapter II, fn. 41, and Plate 19.

¹⁹ See Chapter III, songbook No. 2.

²⁰ Varjas, *op. cit.*, p. 948.

VALKAI, András (1540–1586) of Kalotaszeg was a nobleman of Unitarian faith. During the reign of King John Sigismund (1556—1571) he was a notary to the Transylvanian Chancellor, and from 1572 served in the Royal Court of Appeals (No. 51).

WATHAY, Ferenc is well-known thanks to his biography included in his Songbook.²¹ He was born in Vág, in September, 1568. He attended school in Németújvár 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 was found in Nándorfehérvár. It was probably in 1606 that he was released, 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.

Faint, illegible text, possibly bleed-through from the reverse side of the page.

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LIST OF MUSIC EXAMPLES

1. [Faint text describing the first example]

2. [Faint text describing the second example]

3. [Faint text describing the third example]

4. [Faint text describing the fourth example]

5. [Faint text describing the fifth example]

6. [Faint text describing the sixth example]

7. [Faint text describing the seventh example]

8. [Faint text describing the eighth example]

9. [Faint text describing the ninth example]

10. [Faint text describing the tenth example]

11. [Faint text describing the eleventh example]

12. [Faint text describing the twelfth example]

13. [Faint text describing the thirteenth example]

14. [Faint text describing the fourteenth example]

15. [Faint text describing the fifteenth example]

16. [Faint text describing the sixteenth example]

17. [Faint text describing the seventeenth example]

18. [Faint text describing the eighteenth example]

19. [Faint text describing the nineteenth example]

20. [Faint text describing the twentieth example]

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DISCOGRAPHY

Anonymous: "Az istenfélő Eleazár papról" (The story of the godfearing priest Eleazar), performed by Péter Kertész (baritone) and the Bakfark Consort.
Hungaroton, SLPX 12107

Anonymous: "Jeremiás próféta siralmas panaszolkodásainak 5. része énekbe szerzetet" (The fifth chapter of Jeremiah's *Lamentations* set to music), performed by the Budapest Choir, cond. L. Kerecsényi.
Qualiton, LPX 1214

Anonymous: "Az szent Tobiásnak egész históriája" (The story of Saint Tobit) tune adopted for the Protestant psalm "Semmit ne bánkódjál" (Don't be sorrowful), performed by the Budapest Choir, cond. L. Kerecsényi.
Qualiton, LPX 1214

Bornemisza, Péter: "Siralmas énnéköm" (Cantio optima), performed by Sándor Sólyom-Nagy (baritone), and Dániel Benkő (lute).
Hungaroton, SLPX 11868

Csükei, István: "Illyés prófétáról és Acháb királyról való história" (The story of the prophet Elijah and King Ahab), performed by András Faragó (baritone) and the Hungarian String Trio.
Qualiton, LPX 1214

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), performed by András Faragó (baritone) and the Hungarian String Trio.
Qualiton, LPX 1214

Históriás énekek (Epic Songs), performed by Péter Kertész, György Bordás, Gábor Agárdi, Lajos Miller, Sándor Sólyom-Nagy, Dániel Benkő, Márta Fábrián, Máttyás Pribojszki, Csaba Szijjártó.
Hungaroton, SLPX 11868

Nagybáncsai, Máttyás: "História az vitéz Hunyadi Jánosról" (Story of the brave soldier János Hunyadi), performed by Tamás Kiss (tenor, accomp., koboz), and Gergely Sárközi (drum).
Hungaroton, SLPX 12047

Ormprust, Kristóf: "Gonosz asszonyembereknek erkölcekről való ének" (Song upon the morals of wicked women), performed by the Bakfark Bálint Lute Trio.
Hungaroton, SLPX 12047

Sztárai, Mihály: "Az Holofernes és Judit asszony históriája" (The story of Judith and Holofernes), performed by Péter Kertész (baritone), and the Bakfark Consort.
Hungaroton, SLPX 12107

Tinódi, Sebestyén: "Eger vár viadaláról való ének" (Song about the combat at the fortress of Eger), performed by György Melis (baritone), Géza Berki (guitar), Péter Hidy and István Palotai (violin), and Zoltán Sümegi (viola).
Qualiton, LPX 1214

Tinódi, Sebestyén: "Erdéli história" (Story about Transylvania), performed by Tamás Kiss (tenor, accomp., koboz).
Hungaroton, SLPX 12047

Tinódi, Sebestyén: "Hadnagyoknak tanúság" (Instructions to lieutenants) performed by Zsolt Bende (baritone) and Jenő Daróczy (guitar).
Qualiton, LPX 1214.

Tinódi, Sebestyén: "Buda veszéséről és Terek Bálint fogságáról" (On the loss of Buda and the capture of Bálint Török), performed by Péter Kertész (baritone) and Dániel Benkő (lute).

Hungaroton, SLPX 11868

Tinódi, Sebestyén: "Az vég Temesvárbán Losonci Istvánnak haláláról" (Story about the death of István Losonci in the fortress of Temesvár), performed by Péter Kertész (baritone) and Dániel Benkő (lute).

Hungaroton, SLPX 11868

Tinódi, Sebestyén: "Sokféle részegőről (About various drunkards) performed by Zsolt Bende (baritone), Géza Berki (guitar), and Mihály Eisenbach (oboe).

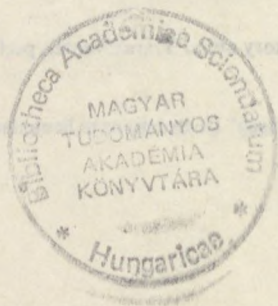
Qualiton, LPX 1214

Tinódi, Sebestyén: "Egri históriának summája" (A summary of the story of Eger) performed by Péter Kertész (baritone) and Dániel Benkő (lute).

Hungaroton, SLPX 11868

Tinódi, Sebestyén: "Prini Péternek, Majlát Istvánnak és Terek Bálintnak fogságokról" (On the captivity of Péter Prini, István Majlát, and Bálint Terek), performed by Péter Kertész (baritone) and Dániel Benkő (lute).

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