

## THE HISTORY OF THE TEXT AND MELODY OF THE GREGORIAN SEQUENCE LAUDA SION

ÁDÁM MIKE<sup>1</sup>

**SUMMARY.** This study intends to introduce the origin and the historical importance of Lauda Sion, one of the 5 sequence, that are allowed by the Council of Trent. After a detailed analysis of the melody and lyrics, we can learn about the different figures in the liturgy of variable sects, and its' special relation to Zoltán Kodály Psalmus Hungaricus.

**Keywords:** Lauda Sion, gregorian, sequence, plainsong, Psalmus Hungaricus

### 1. Plainsong and Gregorian sequences

Plainsong (mediaeval lat.: cantus planus, i.e. plain song) is the monophonic, a cappella liturgical Latin chant of the Roman Catholic Church. Its origins are to be found in the Mediterranean musical culture of the beginnings of our time: plainsong developed from Greek hymns and ancient Jewish psalms through a three phase process of editing and compiling. The first developmental phase of Gregorian melodies is the second half of the 4<sup>th</sup> century AD. This is the time of the spread of monasticism, which started in the East and was followed by the West. Institutional education of future monks also began at this time with the emergence of scholas which were not only bases of teaching but also workshops for the preservation and development of songs. The second phase of plainsong melodies' development can be dated to the beginning of the 7<sup>th</sup> century, the time of Pope Gregory I. The third significant phase took place during the rule of the Karoling dynasty in the 8<sup>th</sup> century. This period was one of creation, experiments and innovation which added tropes and sequences to the collection of Gregorian melodies.

---

<sup>1</sup> *Institute of Music, University of Nyíregyháza; Faculty of Music, University of Debrecen; Hungary. E-mail: mike.adam@nye.hu*

A Gregorian sequence is a usually syllabic rhyme song added to the Alleluia as a variable part of the Mass, the mediaeval term for it being 'sequentia' or 'prosa'. The origin of the genre is disputed. Some believe it to have originated from Byzantine motives. Others hold a view which is based on the account of the first composer of sequences, Notker<sup>2</sup>. They consider sequences to have initially been closely connected with alleluias, serving the purpose of aiding the memorization of the longer 'jubilus' (melody improvisation) parts of them. In time, this connection became looser and the sequence received the status of an independent composition. The contents of the texts were interpretative and contemplative commentaries, always linked to a particular religious celebration. The sequence gained its artistic quality as a genre through sophisticated thoughts, complicated grammatical structures and passionate wording.

The history of sequence poetry can be divided into two large periods. The representative pieces of the first period are Notkerian sequences originating from the 10-11<sup>th</sup> century. Although these sequences have irregular versification and lines of different lengths, their strophic pairs have a regular pattern. Examples for such sequences are *Sancti Baptistae Christi praeconis* and *Eja, recolamus laudibus piis digna*. The first intonation-like line is followed by two parts of identical structure but different text. The second period began in the latter half of the 12<sup>th</sup> century. Music history attributes the creation of Victorine sequences to the monks of the Notre Dame and the Abbey of Saint Victor. These compositions are characterised by perfect versification, plenty of wordplay and theological depth. In Victorine sequences, the odd starting line is omitted. The syllabic structure of the strophic pairs is 8-8-7/8-8-7. At the turn of the 11<sup>th</sup> and 12<sup>th</sup> century, there was a transitional period in which the greatest progress made was the connection of strophic pairs with rhymes<sup>3</sup> (rhyme scheme: a-a-b c-c-b).

1. *Lauda Sion Salvatorem / lauda ducem et pastorem / in hymnis et canticis.*

2. *Quantum potes tantum aude, / quia maior omni laude / nec laudare sufficis.*

Sequences became extremely popular in mediaeval times: a few hundred were in existence by then. Composers wrote long, meditative pieces at the time. The large scale liturgical reform at the Council of Trent (1545-1563) in the 16<sup>th</sup> century banished sequences from the liturgy together with a large number of other melodies and genres. The Council retained the following five movements which are all connected to celebrations in the

---

<sup>2</sup> Notker Balbulus: Notker, otherwise known as Notker the Stammerer (born ca. 840), was a composer, poet, composer of sequences and a monk and librarian of the Benedictine Abbey of Saint Gall. He is considered to be the author of the book "De Carolo Magno" (Concerning Charles the Great). Notker died on the 6th of April 912 and was beatified in 1512.

<sup>3</sup> László Dobszay: *A gregorián ének kézikönyve*; 1993, Editio Musica, Budapest, p. 326.

liturgical year: *Victimae paschali* – Easter, *Veni Sancte Spiritus* – Pentecost, *Lauda Sion Salvatorem* – Corpus Christi, *Stabat mater* – Our Lady of Sorrows, *Dies irae* – All Souls' Day.

The sequences *Dies irae* and *Stabat mater* were banned by the Second Vatican Council (1962-1965), at which time they were sectioned into smaller parts which were then classified as hymns.

## 2. Lauda Sion

### 2.1 The author

The author of the text of this sequence and the rewriter of the melody was Thomas Aquinas. He was born on the 28<sup>th</sup> of January 1225 in Roccasecca and was a descendant of the Neapolitan dukes of Aquino. He was a Dominican monk, philosopher, ontologist, theologian, alchemist, astronomer, church diplomat and a representative of Christian mysticism. His work *Lauda Sion* was composed in 1263 at which time he was teaching in Italy. Among the places of significance in his life were Naples, Cologne, Paris, Orvieto, Rome, Toulouse and Lyon. His major works include *Officium de corpore Christi* – Office for Corpus Christi (1264), *Summa Theologiae* (1265-72) and *De substantiis separatis* – On separate substances (1272-73). Thomas Aquinas died in Fossanova on the 7<sup>th</sup> of March 1274 and was beatified in 1323.

### 2.2 The text

During the 13<sup>th</sup> century, one particular Church feast – the Feast of Corpus Christi<sup>4</sup>, held on the first Thursday after Trinity Sunday<sup>5</sup> – was gaining growing popularity in Italy. On one occasion St. Thomas Aquinas presented Pope Urban IV with a Bible commentary. As a token of gratitude for this gesture, the pope wished to offer him a religious title. Thomas Aquinas declined this offer and asked instead for the pope to introduce the Celebration of the Eucharist<sup>6</sup> in the whole of the Catholic Church. The pope accepted this request which had already been proposed by others before St. Thomas Aquinas, who was then given the task of composing the

---

<sup>4</sup> The Feast of Corpus Christi /lat./: Festum Eucharistiae (the Feast of the Holy Eucharist), Solemnitas Corpus Domini (The Feast of Corpus Christi); named the Feast of Christ's sacred body and blood in Hungarian ecclesiastical wording

<sup>5</sup> Church holiday of one God as three coeternal persons. It has been held on the first Sunday after Pentecost since the 10<sup>th</sup> century.

<sup>6</sup> eucharistia /Greek/: giving of thanks; in a wider sense, the mass as a whole; in a narrower sense, Holy Communion itself

structure of the liturgy of the holy day in question in 1264. The Gregorian sequence *Lauda Sion* was also included in this liturgy as part of the Holy Mass, introducing us into the sacred mystery of the Holy Eucharist and drawing attention to all of its significant points before finally praying to Christ of the altar bread by evoking Biblical images. St. Thomas Aquinas also wrote other poems connected to celebrations of the Eucharist. These include *Pange lingua* (the most well-known part of which is *Tantum ergo* which is also used separately), *Sacris solemnibus* (the last two verses of which are *Panis Angelicus*) and *Verbum supernum prodiens* (the most well-known section of which is *O salutaris hostia*).

*Lauda Sion* is comprised of 24 rhyming verses of stress-based versification containing 18 three-line, 4 four-line and 2 five-line verses<sup>7</sup>. The author's profession of faith is already discernible from the first two verses (or first strophic pair): the Holy Eucharist is none other than the greatest gift of life which is perceivable only with much difficulty by the human mind and better conceptualised through the art of words.

As was typical for the poesy of the era, the poem consistently keeps the order of strophic pairs almost throughout. The regular syllable count of its three-lined verses is 8-8-7. Exceptions to this rule can be found in the sixth and eighth verses, where the syllable count is 10-10-7 and 7-7-7 respectively. It is worth mentioning that Hungarian translations of these verses differ in their syllable count. Sándor Sik translated the two irregular verses in question with a regular syllable count, whereas Mihály Babits adopted the structure of the original text completely, together with the irregular verses. In the case of Victorine sequences, there is often a prosodic climax at the end of the piece: the syllable count changes, the independent closing line is omitted and, in some cases, new lines are added to the sequence. *Lauda Sion* is an example of such a sequence: after many three-line verses, the piece is ended with 4 four-line and 2 five-line verses, in which the verse in question is extended by one or two eight-syllable lines respectively. The rhyme scheme is: a+a(+a+a)+b | c+c(+c+c)+b.

As was the case with most sequences, *Lauda Sion* was translated into a multitude of various languages without any one translator succeeding to convey completely the simplicity, depth, strength and piety of the original text. The first Hungarian translation accepted by the Church was created by János Kájoni.

For centuries, liturgical books contained the complete text which was first published in print in the 1570 edition of *Missale Romanum*, the 1962

---

<sup>7</sup> Some sources mention 12 verses; in this case, the verses are fused together two by two as strophic pairs.

edition of which was the last printed occurrence of the complete text. Today only the last four verses (the part beginning with *Ecce panis Angelorum*) are generally used in church services. These verses also appear in three other poems of the author and, in addition, bear a striking resemblance to *Panis Angelicus*. Both texts are extremely popular due to the fact that they can be performed at any time when Holy Communion is taken, not only at the Feast of Corpus Christi.

### 2.3 The melody

The melody of the sequence *Lauda Sion* was written by the famous sequence composer Adam de Saint-Victor<sup>8</sup>. The original text (which was also written by Saint-Victor) of this 11<sup>th</sup> century melody was that of the sequence of the Holy Cross starting with *Laudes crucis attollamus*. At the time, it was not at all rare for a melody to be endorsed with multiple different texts. For this reason, the melody of *Laudes crucis attollamus* is related to and in many cases identical to that of many other sequences, for example *Laetabundi iubilemus*. The first line of *Lauda Sion* is likely to have originated from the alleluia of *Dulce lignum*, the melody of the Exaltation of the Cross.

E.g. 1

Seq VII-VIII

**L** auda Si-on Salva-to-rem, lauda du-cem et pasto-rem, in hymnis

8.

**A** Lle-lú-ia. \*

∇. Dúlce lí- gnum, dúlces clávos, dúlci- a

The image shows three staves of Gregorian chant notation. The first staff is labeled 'Seq VII-VIII' and begins with a large initial 'L' for the text 'Lauda Sion...'. The second staff is labeled '8.' and begins with a large initial 'A' for the text 'Alleluia'. The third staff begins with a large initial '∇' for the text 'Dulce lignum...'. The notation consists of square neumes on a four-line red staff.

The first lines of *Lauda Sion*, *Dulce Lignum* and *Dulce Lignum's Alleluia*

<sup>8</sup> Adam de Saint-Victor (1112?-1146,) was a French monk, poet, composer of Victorine sequences and a member of the Notre Dame school.

The interval steps characteristic for the seventh-tone Myxolidian melody of *Lauda Sion* are the second, the third and the fifth. Its range is an octave plus a fifth, that is, a twelfth. The ambitus of the melody is d-s', the central and closing note being s (sol). This sequence consists of twelve different melodic verses, which I distinguish using the letters a), b), c), d), e), f), g), h), i), k) and l). Each verse can be divided into 3, 4 or 5 parts according to the number of lines in the verse. It is important to note that the previously mentioned inherence of the strophic pairs is further reinforced by the repetition of the melody sections of the verses, with only one exception (see table below). Zoltán Gárdonyi considered the form of the sequence to be similar to that of a period extended by a further consequent. According to his statement, "*Lauda Sion Salvatorem*" is the antecedent of the period and "*lauda ducem et pastorem*" is the consequent with a feminine tonic cadence. A further consequent, "*in hymnis et canticis*" is then attached to the period, albeit with the same length as the first consequent, but with different musical material and a stronger, masculine cadence.

The strongest link between the lines is the last motif which, in most cases, ends with the "quinterno" "l-s-f-s-s". Compared to the first "l-t-l-s-f-s-s" line, which occurs eight times, there is also a slightly varied "d'-t-l-s-f-s-s" line, occurring twice. The line "r'-t-d'-l-s-f-s-s" which also occurs eight times is unequivocally a variation of the first line. The line "s-l-s-l-f-s-s", which occurs twice, also reminds one of the first line. Firstly, its tonal system contains the more important notes, l (la) and s (sol), albeit in a different order. Secondly, this line, similarly to the first line, approaches the closing "s" (sol) note from below. In the ending, there are two consequents which receive a role twice each and are entirely different from the other lines. The only characteristic they have in common with the other, previously mentioned lines is the closing tone "s" (sol). However, in the case of the two consequents, this closing tone is preceded by its upper auxiliary note, "l" (la). These consequents are the closing lines of verses 13-14 and 23-24. The "s-l-s-f-s" melody of the "amen" also bears resemblance to the first closing line.

The opening notes of the lines can be m-s-t-d'-r'. I demonstrate melodic characteristics in the following table for clarity.

Table 1

Verse number	Letter	Number of lines	Text	Opening motif	Ending motif
1.	a	3	Lauda Sion / <i>Sion, lift thy voice and sing</i> <sup>9</sup>	m s l s d' t l s	l t l s f s s
2.	a	3	Quantum potes / <i>Dare thy most to praise him well</i>		
3.	b	3	Laudis thema / <i>Special theme of praise is thine</i>	t s l s r' d	l t l s f s s
4.	b	3	Quem in sacrae / <i>At the Supper of the Lord</i>		
5.	c	3	Sit laus plena / <i>Let the chant be loud</i>	s r' m' d' r' t	l t l s f s s
6.	d	3	Dies enim / <i>On this festival divine</i>	s f m r d s l	d t l s f s s
7.	c <sub>v</sub> <sup>10</sup>	3	In hac mensa / <i>Our new Paschal offering</i>	s r' m' d' r' t	l t l s f s s
8.	d <sub>v</sub>	3	Ventustatem / <i>Here, instead of darkness, light</i>	s f m r d s l	d t l s f s s
9.	e	3	Quo din cena / <i>His own act</i>	r' d' r' r' m' s'	l t l s f s s
10.	e	3	Docti sacris / <i>Wherefore now, with adoration</i>		
11.	f	3	Dogma datur / <i>Hear what holy Church maintaineth</i>	r' d' r' d' f' m'	r' t d' l s f s s
12.	f	3	Quod non capis / <i>Doth its pass thy comprehending</i>		

<sup>9</sup> The English translations were taken from [http://www.chantcd.com/lyrics/sion\\_lift\\_thy\\_voice.htm](http://www.chantcd.com/lyrics/sion_lift_thy_voice.htm).

<sup>10</sup> The formation of variants can be explained by the different number of lines in the verses.

ÁDÁM MIKE

13.	g	3	Sub diversis / <i>Here in outward signs are hidden</i>	r' d' td' ls	d' r' s l f l s !
14.	g	3	Caro cibus / <i>Flesh from bread, and Blood from wine</i>		
15.	h	3	A sumente / <i>They too who of Him partake</i>	r' r' m' s' r' s'	r' t d' l s f s s
16.	h	3	Sumit unus / <i>Whether one or thousands eat</i>		
17.	i	3	Sumunt boni / <i>Both the wicked and the good</i>	s r' r' d' r' f'	s l s l f s s
18.	i	3	Mors est malis / <i>Here 'tis life, and there 'tis death</i>		
19.	j	4	Fracto demum / <i>Nor a single doubt retain</i>	d' t l s l f s	r' t d' l s f s s
20.	j	4	Nulla rei / <i>Since the simple sign alone</i>		
21.	k	4	Ecce panis / <i>Lo! upon the Altar lies</i>	r' d' r' t d' l	r' t d' l s f s s
22.	k	4	In figuris / <i>In the manna from the skies</i>		
23.	l	5	Bone pastor / <i>Jesu! Shepherd of the sheep!</i>	s s l s t d'	f l d' r' s l s s !
24.	l	5	Tu qui cuncta / <i>Thou, who feedest us below!</i>		
A	-	1	Amen / Amen	s l s f s	

Due to the importance the sequence *Lauda Sion* bore for centuries in the liturgy of the Roman Catholic Church, many adaptations of both the text and the melody can be found in the history of European music.



### 3. The emergence of the text and melody in the music of later periods

The text of *Lauda Sion* has been popular for its depth and message with many composers of several different periods from the renaissance to the 21<sup>st</sup> century. The musical interpretations of the text include a wide variety of musical genres from simpler pieces for children's choirs to oratorical works.

Most composers only used particular verses of this lengthy poem. The first verse can be found in all adaptations. As for the rest of the verses, it was up to the composer as to which ones they included and which ones they omitted. Some only used verses 2 - 4, whereas others omitted some verses because of their text or content using only the verses judged by them to be more important. As previously stated, the passage „*Ecce panis Angelorum*” was often used to compose an independent piece, albeit with a reference to the text in question being part of *Lauda Sion*. The significant oratorical works of music history usually contain the complete text. Thanks to the romantic tradition of vernacular music, many composers wrote new pieces based on *Lauda Sion* in English, German or French. The opening lines of these pieces are, respectively, „*Deinem Heiland, deinem Lehrer*” („*Lobet Christen, euren Heiland*”), „*Sion, lift up thy voice and sing*” and „*Loue, Sion, ton Sauveur*”.

The melody of *Lauda Sion* a frequently used Gregorian melody. As the original text and melody don't always appear together in later adaptations, citations of the melody can also be found in instrumental music. The general tendency has been the use of the characteristic motif of the a) melody line only, but in a few pieces, other lines of this Gregorian sequence are also present. The melody often appears in both vocal and instrumental pieces connected to Corpus Christi or the Celebration of the Eucharist, be that as a whole, in part or as some kind of transformation. The melody is usually written for “church instruments” (i.e. the organ or a choir) in the adaptations of later periods to preserve its sacred quality.

*Lauda Sion* is in everyday use in the Liturgy of the Catholic Church as a Corpus Christi song. It is sung as song number 107 of the Catholic Songbook with Sándor Sík's Hungarian text. All the 18 verses are performed with the same a) melody line.

**107** Szegedi: Cantus Catholici (1674) – Sík Sándor

1. Dí - cséred Si - on Üd - vö - zít - tőd, Jó pász - to - rod,  
hű se - gí - tőd, Áld - ja han - gos é - ne - ked.

**Dícséred Sion Üdvözítőd (lit. Praise Sion thy Saviour) – Roman Catholic Song**

In the context of Roman Catholicism, it is also important for me to mention “Magyar Graduale”, a gap-filling collection of works edited by Mihály Dobos and published in Debrecen in 2016. This collection contains the hymns of the Roman Catholic liturgy in Hungarian, including the sequence *Lauda Sion* based on the translations of Mihály Babits and Sándor Sík. This work is the first publication of a complete set of Gregorian melodies with a complete set of the texts in Hungarian translation.

The opening motif of Psalm 55 in the Protestant songbook most likely preserves the melody of the sequence *Lauda Sion*. The text of the first verse of the psalm composed in Geneva in 1562 marked with the theme “Prayer against false friends” is as follows: “Listen to my prayer, O God /do not ignore my plea / hear me and answer me / My thoughts trouble me and I am distraught/ because of what my enemy is saying /because of the threats of the wicked”<sup>11</sup>.

55. ZSOLTÁR

Könyörgés hamis atyafiak ellen.

m Genf, 1562.

Hall - gasd meg az én kö - nyör - gé - sem, Úr  
Is - ten ne for - dulj el tő - lem, I - mád - sá -

**Hallgasd meg az én könyörgésem (Listen to my prayer) – The beginning of the 55<sup>th</sup> Geneva psalm**

<sup>11</sup> English text sourced from  
<https://www.biblegateway.com/passage/?search=Psalm+55&version=NIV>.

What makes this psalm special is the fact that Zoltán Kodály composed his oratorical piece “Psalmus Hungaricus” in 1923 based on a paraphrase of the text of Psalm 55 written by Mihály Kecskeméti Vég between 1561 and 1567 (“*As David was weeping...*”). The original title of Kodály’s piece was Psalm 55. Later he changed the title to “Magyar zsoltár” (Hungarian Psalm) which was subsequently changed to the Latin title used today. Although there is no melody citation in Psalmus Hungaricus, it does contain a musical acrostic<sup>12</sup>: the opening notes of the “rondo theme” in this major oratorio make out the opening line of the 55<sup>th</sup> Geneva Psalm, which is identical to the first motif of the melody of *Lauda Sion*.

E.g. 4

Alti. **Piu tranquillo.** 104-108.  
*pp sotto voce*

Mi - ko - ron Dá - vid nagy bú - sul - tá - ban, Ba - rá - ti mi - att vol - na bá - nat - ban,

*poco rinf.* *dim.* *pp*

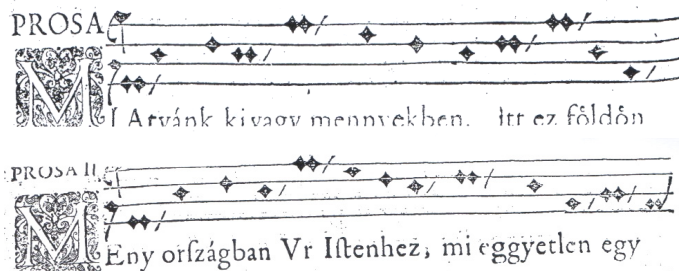
Pa - na - szol - kod - ván nagy ha - rag - já - ban Ily - lyen kö - nyör - gést kez - de ő ma - gá - ban: **3**

#### Kodály: Psalmus Hungaricus; bar 16-24; “rondo theme”

The melody attributed to Adam de Saint-Victor was one of the most popular ones of the 13<sup>th</sup> century, hence its many adaptations and contrafacta which varied the form further and further. Examples for such contrafacta are two sequences with the title *Prosa*. These can be found in the first Hungarian Protestant collection, the “Öreg radual” (Old Gradual). Both of these sequences are free poems paraphrased from Our father, their initial lines being „*Mi Atyánk ki vagy mennyekben*” (*Our father, who art in heaven*) and „*Meny országban Vr Istenhez*” (*Unto the Lord God in Heaven*). Both utilise the *Lauda Sion* melody, albeit omitting multiple lines due to the brevity of their text. The most obvious difference in their melodies compared to that of *Lauda Sion* is that the first interval step is a fourth instead of a third.

<sup>12</sup> acrostic /Greek /: A poem in which the initials of the individual lines or verses read together as a saying or name. This poetic device is used not only in poetry, but also in music.

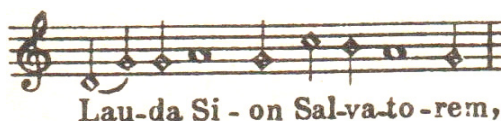
E.g. 5



**Öreg gradual (“Old Gradual”); Initial lines of Prosa and Prosa II**

Due to significant doctrinal differences between the Catholic and the Protestant Church interpretations, the original Latin text referring to the Eucharist could not be translated into Hungarian for use in Protestant church services. As the melody was worth keeping for its simplicity and beauty, this problem was solved by simply creating a new text for it.

E.g. 6



**Melody of Lauda Sion with an opening fourth**

The above melody with an opening fourth must have been a widespread variant of the sequence. Evidence for this can be found in many, mainly renaissance pieces I examined, for they all contain the sequence with the above described starting motif.

The melody of *Lauda Sion* served as inspiration for vocal adaptations of most periods in music history, most of all of the renaissance period. Many masses of the period, mainly parody or motto masses, are based on this sequence. As for the masterpieces of instrumental music, *Lauda Sion* can be found mainly in compositions intended for liturgical use, i.e. for the organ such as improvisations, free compositions and preludes.

Composers of all periods in music history used the texts and melodies of Gregorian sequences in their adaptations. However, citations of both the text and melody of a sequence in the same piece are rare. Reasons for using both the text and melody in the same piece were most probably emotional ties with the sequence in question or the composition of the piece for a specific Church celebration, namely Corpus Christi. Having completed in depth research, I found several pieces of this nature, all of which were written by Renaissance composers. A logical conclusion derived from this fact is that the adaptation of both text and melody in such a manner was characteristic for the Renaissance period and, following this period, ceased to be general practice.

*Translated from Hungarian by Ware Anna Júlia*

## REFERENCES

- Babits, Mihály, *Amor Sanctus*; Magyar Szemle Társaság, Budapest, 1933.
- Blom, Eric (Sir George Grove), *Grove's Dictionary of Music & Musician*, The Macmillan Press LTD, London, 1977.
- Boronkay, Antal (szerk.), *Brockhaus Riemann Zenei Lexikon*, Zeneműkiadó, Budapest, 1983.
- Brown, Howard M., *A reneszánsz zenéje*, Zeneműkiadó, Budapest, 1980.
- Dobszay, László, *A gregorián ének kézikönyve*, Editio Musica, Budapest, 1993.
- Gárdonyi, Zoltán, *Elemző formátan: A bécsi klasszikusok formavilága*, Editio Musica, Budapest, 2014.
- Gülke, Peter, *Szerzetesek, polgárok, trubadúrok; A középkor zenéje*, Zeneműkiadó, Budapest, 1979.
- Kovács, Andrea, *A gregorián ének*, Harmat Artúr Kántorképző, jegyzet, Budapest, 2003.
- Liber usualis missae et officii pro dominicis et festis*, S. Sedis Apostolicae et Sacrorum Rituum Congregationis Typographi, Parisiis, Tornaci, Romae, 1954.
- Mike, Ádám, *A Dies irae gregorián szekvencia szövegének és dallamának története, és megjelenése az európai zenetörténetben*, dissertation, Debrecen, 2014.
- Rajeczky, Benjamin, *Mi a gregorián?*, Zeneműkiadó, Budapest, 1981.
- Szabolcsi, Bence – Tóth Aladár: *Zenei lexikon*, Zeneműkiadó Vállalat, Budapest, 1965.
- Tóth, Anikó, *Sequentiák a protestáns graduálokban*, PhD thesis, Budapest, 2011.

**Internet citations:**

*<http://lexikon.katolikus.hu/>*

*<http://archiv.alsogod.plebania.hu/urnap/laudasion.html>*

*<http://aisz.romhirek.hu/Gregorian/tonusok.htm>*

*<http://imslp.org/>*

*[https://en.wikipedia.org/wiki/Thomas\\_Aquinas](https://en.wikipedia.org/wiki/Thomas_Aquinas)*

*<https://www.biblegateway.com/passage/?search=Psalm+55&version=NIV>*

*[http://www.chantcd.com/lyrics/sion\\_lift\\_thy\\_voice.htm](http://www.chantcd.com/lyrics/sion_lift_thy_voice.htm)*