

## THE GRADUAL FROM ȘUMULEU CIUC, ARCHIVE CLASSIFICATION A.V. 5. ALLELUIA PIECES WITH MARIAN THEMES

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**SUMMARY.** The main idea of the study is hidden in the passion for Gregorian music. Each manuscript is unique and offers hidden clues about the region and the local culture of the area in which the manuscript was conceived. This study proposes an analysis of the *Alleluia* sequence reflected in the Gradual manuscript form Șumuleu Ciuc - A.V.5. This particular manuscript is devoted to special feasts. For better understanding, the study will offer all the transcriptions of the *Alleluia* sequences that are specific to the Marian devotion and the feasts that honour the course of her earthly life. The paper has different approaches justified by the need of understanding the impact of the Gregorian chant and the way that it influences musical language in the area of Transylvania.

**Keywords:** Gregorian chant, manuscript, Transylvania, sacred music, Marian devotion, *Alleluia*, transcriptions.

### 1. Gregorian music in the Principality of Transylvania

#### *Elements of history of the European area*

Sacred music was regarded with great attention throughout history and long-debated in the Church Councils, existing in this direction a series of reforms. These reforms have emphasized the tasks of divine worship, establishing principles and rules in the decrees on the liturgy.

It should be noted that the religious background of Gregorian music has always been subject to secular influences. There were times when the origin of church hymns was found in secular songs, used consciously by the clergy, from the desire to cause people to actively participate in church worship service, by singing the hymns specific to each moment.

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Another factor in the alteration of the Gregorian style was the introduction of creations of their own, particularly in the Franco-German area, where were formed the first *schola cantorum* (schools of church singers) towards the end of the first millennium.

The spread of the chant maybe would not have been possible without the contribution of people (usually clergy) who promoted this kind of song. Bonifacius, who was later declared a saint, was the one who fought for introducing the Gregorian chant in the cult practice, in the Germanic area. France greatly disapproved it due to the extremely strong Gallican rite, the action being started in the time of Pepin the Short and completed during the reign of his successor.

The Mozarabic rite also defied it in the space of the Iberian Peninsula, but with the help of King Alfonso VI, the Gregorian chant was accepted in almost all churches.

Very important in the context of the spread of the Gregorian rite were the monastic centres in Switzerland - St. Gall, Germany - Richenau and Fulda, and France - Metz, Tours, Rouen, St. Martial de Limoges.

Gregorian music is one of the major dialects of cantus planus along with other liturgical repertoires, including the Byzantine one. The syntagm cantus planus does not solve the terminological problem, for this expression includes the following repertoires: Old Roman, Milanese, Beneventan, Gallican, and Mozarabic. The notion of *cantus planus* came into use in the thirteenth century and is used as a substitute for the term Gregorian music.

### ***The Transylvanian area***

The Gregorian chant spread through the Romanian territory, in a highly controversial political and social context, on the background of ignited cultural, religious and aesthetic-theoretical disputes. Falling under brutality and ignorance, this rather forced dissemination proved in time to be very productive in terms of developing the means of musical expression.

We mention the existence of the Diocese of Transylvania, on the territory of the present Diocese of Alba Iulia. Transylvania at present is an enlarged territory in terms of the Romanian space, encompassing both Maramureş and parts of Banat and Crişana.

Although there is no clear documentation in this regard, conventionally it is considered that 1009 is the first year of this new territorial-ecclesiastic unit.<sup>2</sup> This genesis is closely linked to the visit of Bishop Azo of Ostia, who

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<sup>2</sup> Rusu, Adrian Andrei, *Alba Iulia. De la centru de eparhie, la capitala principatului Transilvaniei.* (Alba Iulia. From Eparchyal center to principality capital), Fragment from the author's volume, <http://medievistica.ro/texte/discipline%20conexe/istoria%20bisericii/EpiscopiaTransilvaniei.htm>

established the episcopal sees suggested by the royalty. The only document which clearly refers to this foundation is a letter dated 1277, in which the Voivode of Transylvania recognizes the foundation of the Diocese of Alba by Saint Stephen, King of Hungary.

Another hypothesis is that which asserts a later genesis, during the reign of Saint Ladislaus (1077-1095). This version has the support of the dates on the tombstones in the cemetery that belonged to the cathedral, which are not older than the eleventh century.

To understand the diffusion of the Gregorian fund in the Transylvanian space it is important to initially delineate this area from a geographical point of view. The period under discussion is identified simultaneously with the existence of the Voivodate of Transylvania.

E. g. 1



### The Diocese of Transylvania in Regional Context, 12<sup>th</sup> -13<sup>th</sup> Centuries

Within the state, the Diocese of Transylvania was one of the 15 dioceses that had belonged to the medieval Hungarian kingdom, being under the jurisdiction of the Archdiocese of Kalocsa, along with the dioceses of Cenad, Oradea and Zagreb. As a superiour ecclesiastical court, it was under obedience to the primate archbishop seated in Esztergom (Strigoniu).

The boundaries of the diocese were established also in relation to geographical landforms: to the north, Maramureș, which was for a time disputed with the diocese of Agria (Eger); to the west, the Apuseni mountain ranges, complemented by the county boundaries of Szolnok, Kraszna and Hunedoara.

In the inner part of the Carpathian arch, about a century after the foundation, took shape the territory of the Saxons. It subsequently entered under obedience either from the provostship (*praepositura*) in Sibiu or was divided into small enclaves of the former Cuman episcopate, under the direct authority of the Archdiocese of Esztergom.

The Diocese of Transylvania had in the late thirteenth century the following archdeaonries: Alba, Chizd, Cluj, Kraszna, Dăbâca, Hunedoara, Ozd, Szatmar, Solnoc, Târnava, Tileagd, Turda, Ugocea, together with the sees of Szeklers and Saxons:<sup>3</sup>

E. g. 2



### Administrative – Ecclesiastic Subdivisions of the Diocese of Transylvania in the 13<sup>th</sup> Century

The approach of this subject is strictly related to understanding the political-historical context that led to the actual merger of populations, the most known identities being the Saxons and Szeklers.

The cultivation of Gregorian music in Transylvania corresponds to the Gothic-inspired architectural influences present in many churches in the Transylvanian area, whose history dates back to the 13<sup>th</sup>-15<sup>th</sup> centuries.

<sup>3</sup> Ibid.

Gregorian music in medieval Transylvania includes the following cultural strands:<sup>4</sup>

- the Hungarian tradition,
- the Saxon-Transylvanian tradition (which is different from that of the German regions where the Saxon population originated)
- the Franciscan tradition (of curial rite)
- the Dominican tradition (which follows the Carolingian tradition).

An overview enables us to notice that on the cultural level there was already a stylistic gap between West and East. The blooming time of the Gregorian monodic style in the Eastern area is synchronized with the interest of the West in polyphonic music. In terms of temporality, the gap is much larger in music as was in architecture or the fine arts.

## 2. Presentation of the Manuscript

The Gradual from Șumuleu Ciuc is a parish codex, which fact is easily noticeable in the form of the manuscript and the style of transcription: it has a relatively small format, with a cursive writing (unadorned, with characters resembling a common handwriting).

In the examples chosen for analysis there are some common errors, characteristic of an ignorant person, who copied the manuscript but did not perform an analysis of the information processed conducted in real time. Mainly, the B-flat key signature is constant, irrespective if it fits or not in the sound material of a particular piece.

The manuscript was copied on paper, being one of the earliest of its kind found in the Transylvanian area, the paper being commonly used only from the second half of the 15<sup>th</sup> century.<sup>5</sup>

In terms of content, we notice that it addresses a regional repertoire, not a European one.

Currently, the manuscript can be found at the Franciscan Monastery in Șumuleu Ciuc. Its community was established there in the 1400s.

In the codex we note the circulation of the manuscript between:

- *Residentia Szárhegy* (at present: Lăzarea, endorsement dated in 1675, filed on August 14 by Ion Căianu)
- *Conventus Csiksomlyoniensis*, A.D.<sup>6</sup>1680.

The existence of the manuscript in monastic property is an indication of its removal from parish use.

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<sup>4</sup> Șorban, Elena Maria, *Muzica gregoriană în Transilvania medievală (Gregorian chant in medieval Transilvania)*, PhD. diss., "G. Dima" Music Academy, Cluj-Napoca, 2001, p.186-187.

<sup>5</sup> Cf. Șorban, Elena Maria, *op. cit.*, apud JAKÓ 1976, p.90.

<sup>6</sup> A.D. – *Anno Domini*.

The Codex was probably never used in this convent, as indicated by its type of writing: Franciscan monks wrote and sang only in neumatic notation and the Papal Court repertoire.

The manuscript is placed in the monastery archive bearing the classification number AV5.

### ***The liturgical-musical content of the manuscript***

The Manuscript Contains:<sup>7</sup>

- *Temporal chants*: the great feasts of the liturgical year, including *Transfiguratio* and *Dedicatio*, interspersed with Marian feasts,
- *Commune Sanctorum*,
- Feasts of the Lord - *De sancto spiritu, De corpore Christi, De sancta cruce, De spinea corona, De vulneribus Domini; Marian - De compassione beate virginis*
- *Votive chants: contra pestilentiam, contra morbum seu pestem, contra paganos, alio modo, pro peccatis, pro pace, pro rege, pro peregrinis, pro infirmis, de sancta sapientia, de novo sponso et sponsa*
- *Proprium de sanctis* - St. Michael, Birth of St. John the Baptist, St. John the Evangelist, John, Andrew, Catherine, Francis, Fabian and Sebastian, *auxiliatoribus*,
  - *Pro defunctis*,
  - *Commune sanctorum* pieces,
  - *Kyrials*,
  - *Alleluarium cum sequentiale*.

From the structure listed above, we can infer that it is a codex that completes a customary gradual, containing mainly the pieces for the religious feasts along the year.

The novelty of this manuscript lies in the unusual indications inserted in the text, especially in the melisms of alleluia, gradual, ordinarium parts. The languages used are either Hungarian, Latin or Romanian.

The indications foreign to the original text can be categorized as follows:<sup>8</sup>

- a. indications referring to diction – related to alleluia and Kyrie verses:
  - *igen mongiad, mondihad, baratom... mogad igen, modjad* – with the meaning “speak well” or “speak”
  - *dicite*
  - *dic... bone frater*

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<sup>7</sup> Şorban, Elena Maria, *op. cit.*, p.110-111.

<sup>8</sup> *Ibid.*, p.110.

- b.** indications referring to timbre: accurate alternation between *sacerdos* / *chorus* on halves of the sequence stanza (which does not deviate from the normality of interpretation, but gives an option from the other usual ones);
- c.** intonation indications: *emeliied, emeliii*;
- d.** subjective: *ne mosoliogii* - do not smile – in the *Missa pro infirmis*; *tet igen jo* - do well; *segelj uram, istenseg* - help me, Lord God; *jaj ki yo* - alas, who is good; *segelj* - help me; *hála istenek... megfarrattam igen* - thank Lord ... for I am weary”;
- e.** indication presumably about tempo or choruses from folk songs, perhaps involving certain intonation similarities with folk tunes: *haiida... haiia* - in Romanian?; *nosza huszarok* - come on, Hussars; *ertok hosza... atyam fiai* - I know... my brothers.

### 3. Elements of Liturgical Practice and General Musical Characterization of the Gregorian Monody

#### **Mass and Musical Genres**

The liturgical service begets a nobler form when celebrated with songs. In this form of celebration, prayer becomes an expression full of gladness and tranquility.

The Holy Eucharist is the heart of the liturgical celebration. The Eucharist was celebrated daily ever since the mid-third century. In early Christian Egypt, it was celebrated on Sunday, Wednesday and Friday. It represented an important factor in the ceremonial practice of baptism of the catechumens and on the days of commemorating the martyrs.<sup>9</sup>

The Eucharistic worship consists of two parts:

**a) didactic**, during which were realized the long readings from the books of the Old and New Testament, a homily which was intended to explain the reading, common prayers;

**b) eucharistic**: bread, wine and water were placed on the altar: the bishop or the celebrating priest prayed for the consecration of the gifts.<sup>10</sup> Deacons had the role to distribute the Eucharist themselves and to those who are unable to attend the service, such as the elderly and the sick.<sup>11</sup>

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<sup>9</sup> Braniște, Ene, Pr., *Liturgică specială (Special Liturgical)*, ed. Nemira, București, 2002, p.32-33.

<sup>10</sup> *Ibid.*, p.175.

<sup>11</sup> Vintilescu, Petre, *Liturgherul explicat (Missal Explained)*, Editura Institutului Biblic și de Misiune al B.O.R, București 1972, p.163

The first songs were the psalms and the Christian hymns.

The *cantus planus* style was essential for the further development of the musical background, especially for the emergence of polyphony in the ninth century, since the polyphonic Ordinary of the mass, developed in the Renaissance period, will represent in the context of the history of music a very important genre.

The Gregorian chant is a monodic music. The text is in most cases in Latin, rarely in Greek (*Kyrie eleison*).

The role of this music has been extensively debated; it cannot be separated from the practice of worship, as this aspect confers meaning: the worship of God, the salvation of the faithful, transmission of the Divine Word.

Religious music is a functional art, having a fundamental role in the liturgical rite. Therefore it falls within certain rules called canons, which are designed to define both the general features of this music and the interpretive and structural details emerging from the role and the place occupied by every song in the liturgy.

The functionality of this music is of course subordinate to its finality, of sung prayer, which by merging music with the word it accompanies, and through itself, enables the communion with God.

The role of music is, in the Gregorian chant, that of conveying the word. The resulting consequences are that each formula is variable depending on its place in the structure of the phrase, on the accent in the text, on rhetorical goals and on aesthetic factors.

Extensive researches revealed that the liturgical services were far from having a stable form at the beginning, crystallizing both in the synagogue and Christian rites, simultaneously but independently, in the first centuries after Christ. As a result of this evolution the singing of psalms and hymns became mandatory.<sup>12</sup>

Singing psalms and hymns was a usual practice at evening meals, gathering the whole family. In the liturgy, these were sung only occasionally, not representing a feature of the worship practice until the fourth century.

We can say, based on the Gospel texts, that music was present in liturgical practice ever since the first liturgy, namely the Last Supper.<sup>13</sup> If we view this in the context presented, the supper was held on the eve of the Hebrew Passover, therefore we can assume that the "hymn" mentioned may be *Hallel*.<sup>14</sup>

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<sup>12</sup> *The New Grove's Dictionary of Music and Musicians*, p.1321.

<sup>13</sup> The recounts in the Gospels of St. Mark and Matthew end with the words: "After the psalms had been sung they left for the Mount of Olives" (Mk 14:26; Mt 26:30).

<sup>14</sup> Psalms. CXIII – CXVIII.



The Armenian Lectionary of the early Christian era, that followed the pattern of the liturgy celebrated on the territory of Jerusalem, mentions the beginning of two psalms, the second being always accompanied by the *Alleluia* answer.

It is most likely that the hagiopolite *Alleluia* is the one that exerted a major influence on eastern Christianity centres, much earlier than in the West, which in the fifth century was almost isolated due to the barbarian incursions and pressures for the dissolution of the Roman Empire.

Western pre-Gregorian liturgical monody underwent various aspects. However, they are difficult to document because of the lack of written sources. Nonetheless, we can distinguish two phases in the periodization of the cult music of Christianity:<sup>15</sup>

-The first stage – until the officialization of Christianity,<sup>16</sup> is characterized by a synthesis of the Hebrew tradition, especially in the use of the Psalms, with the Greek one, generally defined by the theorized modal language. To these two elements will be added the influences of the regional musical traditions. The first documents of this period retain the Greek literal notation. The first records of the Latin liturgy appear in Rome in the late 3<sup>rd</sup> century;

- the stage subsequent to officialization, until the Carolingian period, the 4<sup>th</sup>-8<sup>th</sup> centuries respectively. *Schola Cantorum* - professional music ensembles of liturgical music appear in the 4<sup>th</sup>-6<sup>th</sup> centuries.

One of the earliest forms of liturgical music is the psalmody. It was already mentioned by St. Paul in his epistles, where it appears under three terms: *psalmi, hymni et cantica spiritualia*. In the “Acts of the Apostles” there is reference to the fact that singing psalms could exceed the sacred space. An example in this direction is the passage that describes how Paul and Silas, being in Philippi after being flogged and imprisoned, sang a song of prayer to God at midnight, while the other prisoners listened to them.<sup>17</sup>

## **Melodic Morphologies in the Gregorian Chant**

### ***Recited Syllabic Genres***

Recitation denotes the complete subordination of music to text, so that form, rhythm, lengthening or shortening follows the rhetoric of speech.

The song does not have its own value without text, not bearing a message in the given style.

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<sup>15</sup> Cf. Şorban, Elena Maria, op.cit, p. 10-11.

<sup>16</sup> Milan, 313, the edict of toleration issued by emperor Constantine the Great – the Christian faith received a legal status in the Roman Empire.

<sup>17</sup> Acts of Apostles, 16:25.

### ***Moderately Melismatic Genres***<sup>18</sup>

According to medieval terminology the moderate and intense melismatic genres combine sounds treated syllabically with neumas of two to four sounds and can be found in the *concentus* category, being in opposition with the recited genres of the *accentus* category.

### ***Intensely Melismatic Genres***<sup>19</sup>

The melismatic style was developed as a phenomenon independent of the syllabic one, the late ornamental melism being different from the early, archaic one. The syllabic genres are more prevalent in worship practice because they were easier to sing by the whole community, unlike the melismatic ones, whose interpretation requires training because of their flexible nature.

The melismatic genres have evolved with the advent of cantor schools; they went through maximum flourishing periods which almost led to their elimination from worship practice due to the degree of inaccessibility.

Most melismatic genres are responsorial, i.e. of alternation between soloist and *tutti*, the soloists being entrusted with the more difficult sections in terms of vocal technique (length, flexibility requirements).

### ***Notation and Modes***

According to medieval theories, the Gregorian chant uses a scale based on G in the c octave and reaching E in the c3 octave, transposed an octave below. The sequence of musical notes was not linked to the actual pitch of sounds. However, the system can be considered an absolute system precisely because the names of the notes may be associated with the organ keys.

In this system the lowest sound was indicated by the Greek letter gamma, and the other sounds were marked using the Latin alphabet. The three octave ambitus is not exhausted by any song, the usual range being of a ninth or tenth at most. For a better understanding, we offer the example of the total system of the sounds used, in divisions of tetrachords.<sup>20</sup>

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<sup>18</sup> Dobszay, László, *A gregorián ének kézikönyve (The Gregorian chant Handbook)*, Editio Musica, Budapest, 1993, p.292-304.

<sup>19</sup> Apel, Willi, *Gregorian Chant*, Indiana University Press, 1958, p.312-330.

<sup>20</sup> Takács, András - *Moduri, morfologie și gen în cântul gregorian (Mode, morphology and genre in gregorian chant)* [http://www.hhrf.org/schola/dok\\_tar/romana/esztetika/teorie.html](http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html)

**E. g. 3**

G A B C D E F G a B c d E F g a bb cc Dd Ee  
 1            2            3            4            5

The first tetrachord is rarely used, the second contains the usual final sounds that can be moved, as appropriate, into the third tetrachord. The fourth is seldom used, and the final one does not appear in practice at all.

As a consequence of what was mentioned above, we may conclude that in medieval theory the tetrachord is a music category, but has a segmental role.<sup>21</sup>

This notation system uses an altered note on a single scale degree, having two versions: *b-duralis*<sup>22</sup> and *b-mollis*.<sup>23</sup> Therefore we find three possible situations where a semitone may arise: E-F, A-Bflat, B-C.

The hexachord has no tonal specificity. Because most Gregorian melodies are frequently in the range of a sixth, the hearing of the singer could be oriented using the syllables of the solfege. If the song exceeded the hexachord, then a movement had to be made to another hexachord, in a suitable place. The hexachord is therefore a technical aid for reading musical notes, a “cliché” for hearing, which facilitates orientation in the absolute system.

In the Gregorian chant, the essence of tonality that is of the unity and the relation between notes is found in the system of the eight modes.

Even if it has some shortcomings regarding the applicability of some songs, the system of the eight modes represents until the present day the best organization of the sound material. This organization had originally a purely practical purpose, namely to keep the psalm and the antiphon stable and correlated in terms of intonation. Thus were noted the melodies of the psalms, and under each the incipit of the appropriate antiphon. Such systematizations were known as *tonaries*.

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<sup>21</sup> A similar function has at present the octave.

<sup>22</sup> *b* quadrate – present day B natural

<sup>23</sup> *b* natural - present day B-flat

### **The Medieval Modes Are Defined by Three Characteristics:**<sup>24</sup>

- *finalis* (the final sound);
- the dominant or the sound most commonly encountered within the song;
- the *ambitus*.

Studying the evolution of the graphic representation of the musical sounds – of musical notation – there can be delineated three stages:

- a. until the 9<sup>th</sup> century, musical notation follows the phases of the evolution of writing;<sup>25</sup>
- b. 10<sup>th</sup>-11<sup>th</sup> centuries, musical notation and writing evolved together;
- c. 13<sup>th</sup>-18<sup>th</sup> centuries - musical notation becomes a complete, independent and internationally approachable system.

### **The Alleluia Genre**

Derived from the Old Testament, the exclamation “Alleluia”<sup>26</sup> was known both in the Hebrew worship and in the rite of the early Christian liturgies. This was the concluding phrase of the psalm or sometimes of the song proper.

Subsequently it was defined as a melismatic genre that anticipates the Gospel reading in the liturgical service.

The more developed form of the genre will be one of symmetrical shape, based on the scheme:

**A, exclamatio+ jubilus (melism) – B, verse (versus) – A, reprise exclamatio**

Pope Gregory I (590-604) was the one who established its use throughout the liturgical year.

Vocalizations of *alleluia* directly contributed to the birth of sequences,<sup>27</sup> an autonomous poetic-musical genre, in whose original development the melisms on *alleluia* were divided in syllables and syllabic texts were also added.

*Alleluia* was originally an Easter chant, afterwards it spread throughout the Easter period, and later (from the seventh century onwards) was used

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<sup>24</sup> Takács, András - *Moduri, morfologie și gen în cântul gregorian, (Mode, morphology and genre in gregorian chant)*, [http://www.hhrf.org/schola/dok\\_tar/romana/esztetika/teorie.html](http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html)

<sup>25</sup> Until a system of musical notation was developed, the indications on the interpretation of the song were written above the text.

<sup>26</sup> Hebr. *Hillel yah!* “Praise Yahweh”

<sup>27</sup> *Dicționar de termeni muzical, (Dictionary of Musical Terms,)* – Gheorghe Firca (Ed.), Editura Științifică și Enciclopedică, București, 1984-2008.

on all Sundays and feasts of the year, except fasting periods. During the fasting periods, the *alleluia* melism which precedes the proclamation of the Gospel, and according to the liturgical interpretation, the appearance of Christ, was replaced by another genre, with texts from the Psalms and simpler melodic music: *tractus*.

## E. g. 4

Liturgy of the Word				
Sung parts			Recited parts	
(Nr.)	Ordinarium of the mass	Proprium of the mass	Ordinarium	Proprium
1.		Introit- psalm		
2.	<i>Kyrie</i>			
3.	<i>Gloria</i> (except days of fasting)			
4.				Collect
5.				Readings from Scripture
6.		Gradual - psalm		
7.		Alleluia/ Tract (during fasting periods)		
8.				Gospel reading
9.	<i>Credo</i>			
10.				Prayer of the Faithful
Liturgy of the Eucharist				
11.		Offertory		
12.				Quiet prayer
13.			Consecration	
14.	<i>Sanctus</i>			
15.			Canon	
16.			The Lord's Prayer	
17.	<i>Agnus Dei</i>			
18.		Communion song		
19.				Prayer after Communion
20.	<i>Ite, missa est</i>			

### Structure of the Mass

“Initially there was a very small number of *alleluia*: the Beneventan singing had only one song, the archaic Roman rite and the Ambrosian one

use ten songs all year, with five-ten verses in a song.”<sup>28</sup>

The texts used for this genre are some with prayer character and are used on most feasts.

From a musical standpoint, *alleluia* has the following structure:<sup>29</sup>

- brief intonation of the word *alleluia*, resumed by the choir.
- the last syllable continues with a melism (called jubilation) built with various repetitions, internal symmetries, articulation through cadential formulas.

- there follows a soloist or a small group with a verse moderate in melisms, which sometimes uses the motifs of jubilation and usually ends with a variation of the recitation from the beginning (here sings also the choir).

- the part ends with the repetition of *alleluia* by *tutti*.

There is also another, older typology of *alleluia* which presents the *jubilation* three times, each time being augmented, probably as a result of improvised singing.

The oldest layer in terms of style is formed of some typical songs, appearing in the ancient Roman rite. The most important are: *Dies sanctificatus* - mode 2, *Emitte Spiritum* - mode 4, *Venite exultemus* – mode 7, *Ostende nobis* - mode 8. These basic types varied greatly, sometimes even versions of the same type were remote from each other. At the same time new songs were born whose manner was different from the old one, their only common point being the mode they belonged to.

The tenth century brought a new massive creative wave of *alleluia*, which started simultaneously in several places, making almost impossible the setting of a trajectory of the songs - which will remain regional and will spread into a larger sphere. These works use both the manners and style of passage of the new one, defined by a large ambitus, melismatic singing, fine structures of jubilation and verse.

#### 4. The *Alleluia* Genre in the Manuscript from Șumuleu Ciuc

##### *Marian Devotion*

*“Near the cross of Jesus stood his mother  
and his mother’s sister, Mary the wife of Clopas,  
and Mary of Magdala.”  
(Jn 19:25).*

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<sup>28</sup> Takács, András - *Moduri, morfologie și gen în cântul gregorian, (Mode, morphology and genre in gregorian chant)*, [http://www.hhrf.org/schola/dok\\_tar/romana/esztetika/teorie.html](http://www.hhrf.org/schola/dok_tar/romana/esztetika/teorie.html)

<sup>29</sup> Ibid.

The concept of "God" in Christianity is in its broadest sense, male. There is however a feminine perspective, aspect existing in two religious instances: *Stabat Mater* and *Magnificat*.

The *Magnificat* (Biblical text) presents the joy of the Blessed Virgin at the news that she would give birth to Christ.

*Stabat Mater* depicts in the first eight stanzas a deep sense of compassion for the Mother of the Saviour, standing under the cross of wood to which is nailed her son. The second station refers to the prophecy of Simon, who tells Mary, "and a sword will pierce your soul too" (Luke 2:35).

The Devotion to the pains of Mary arose in the Middle Ages. A great contribution to the spreading of the cult of the Afflicted had the Order of Servants of Mary founded in Florence in 1240.

The celebration, or more correctly said the commemoration in honor of the pains of Mary, was introduced for the first time in Germany at the council of Cologne in 1423.<sup>30</sup>

Pope Benedict XIII introduced among the important feasts of the liturgical year since 1727, the Feast of the Seven Sorrows of the Blessed Virgin Mary.

Pope Pius X established as a fixed date 15 September. The Seven pains of the Blessed Virgin Mary are known to the Christian as events in Jesus' life:

- Simeon's prophecy: Simeon blessed them and said to Mary his mother, 'Look, he is destined for the fall and for the rise of many in Israel, destined to be a sign that is opposed and a sword will pierce your soul too - so that the secret thoughts of many may be laid bare.' (Lk. 2:34-35),

- the escape from Egypt: "Get up, take the child and his mother with you, and escape into Egypt, and stay there until I tell you, because Herod intends to search for the child and do away with him." (Mt. 2:13)

- the loss of the child in the temple in Jerusalem, at age 12: "Why were you looking for me? Did you not know that I must be in my Father's house?" (Lk. 2:49)

- the way to Calvary

- at the foot of the Cross: "Near the cross of Jesus stood his mother (...)" (Jn. 19:25)

- Jesus is taken down from the cross and laid in his mother's arms,

- the burial of the body.

*Lumen Gentium*<sup>31</sup> describes with the following words the participation of Mary to the sufferings of the Son: "*The Blessed Virgin advanced in her*

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<sup>30</sup> <http://www.profamilia.ro/liturgie.asp?anlit=51>

*pilgrimage of faith, and faithfully persevered in her union with her Son unto the cross, where she stood, in keeping with the divine plan, grieving exceedingly with her only begotten Son, uniting herself with a maternal heart with His sacrifice, and lovingly consenting to the immolation of this Victim which she herself had brought forth.” “Not everyone is to know Mary, but only those that ask kneelingly this grace.”<sup>32</sup>*

Over two millennia, the testament of Jesus Christ, entrusted to St. John at the foot of the cross with the words: “This is your mother!” is accomplished even today.

### The Repertory of *Alleluia* Pieces in the Manuscript – Aspects of Analysis

#### *Alleluia Suscipe Verbum* , folio 55

The piece is written in **mode 3**, with atypical recitation tone on **B** (typically the tone for reciting this mode is **C**). From its melodic material emerges a pentatonic thinking: **E G A B D**, denoting the fact that **C**, only a passing note, does not act as *tonal centre*. The shape of the piece is determined by the text in prose, clearly delimited in grammar into 4 phrases of the verse. These phrases have an arrangement lacking repetitions and symmetries, due to the free literary morphology, but in terms of melody there prevails the *arched profile*.

E. g. 5



<sup>31</sup> *Lumen Gentium*= Dogmatic Constitution of the Church issued by the Second Vatican Council. (<http://www.catholica.ro/stiri/show.asp?id=9311&lang=r>)

<sup>32</sup> St. Maximilian Maria Kolbe - <http://www.profamilia.ro/liturgie.asp?anlit=51>





### **Alleluia Hodie Beata Virgo, folio 59**

The piece begins in the **plagal mode on E**, then widens its ambitus in the **authentic area**.

The reciting tone **B** (unusual for the **E** mode) is justified in terms of the pentatony **G A B D E**.

Its ambitus, developing between **C1 - G2** is atypical for the basic stylistic layer of Gregorian music and denotes a melodic style of late Gregorian chant.

The sound material configures this “duplicity” in two triads: **C D E**, respectively **G A B**, in relation with which occur two conjunct pentatonies: **C D E G A / G A B D E**.

In relation with these, the Phrygian cadence has an emphasised expression strength.

The form is determined by the text in prose, with a free evolutionary chain, with clearly delimited text phrases.

It is interesting to note that the verse relates to the exclamation as an inner enlargement:

E. g. 6

**Alleluia Verse****a1 (a + extension) + (b + extension) + (c + a)**

E. g. 7

A - le - lu - ia

Ho - di - e Be - a - ta Vir - go Ma - ri - a pu - e - rum Ihe - sum Pre - zen - ta - vit in Tem - plum

Et Si - me - on re - ple - tus Spi - ri - tu Sancto te - ce - pit e - um in ul - nos su - as

Et - be - ne - di - xit De - um in e - ter - num s

**Alleluia Regina Celi, folio 66**

The song takes place in a clearly defined authentic ambitus. The tone of the recitation on **C** is well delineated.

The text is a faithful borrowing of the *Marian Antiphon for Easter*, having a mixed morphology between verse and prose. The musical morphology is free, even in the versified text sections.

E. g. 8

Al - le - lu - ia

Re - gi - na ce - li le - ta - re

Qui - a quem me - ru - i - sti por - ta - re

Re - sur - re - xit si - cu di - xit. O - ra pro no - bis De - um

### Alleluia Mater Maria Christi, folio 75

The piece is configured expansively, encompassing an octave from the first three melodic-neumatic groups.

The verse develops the melodic material of the exclamation. The mode employed is **mode 5**. The recitation tone does not stand out in particular, but is the typical one, **C**.

Its form is configured in short units corresponding to the verses of 7-8 syllables, but without repetition and symmetry.

E. g. 9

The fact that the melisms following the exclamation were discarded could be linked not with the habit of considering the melism known and therefore superfluous to be noted, but with a proportioning of the exclamation to the size of the lines of the verse.

We notice the degree of variation of this piece with the one noted in the manuscript on the previous page, the present piece being focused and morphologically adjusted in relation to the of the one on **fol. 74 Alleluia Maria Mater**.

### Alleluia Preclara Stella, folio 74

The piece fits in the new style of Gregorian melody as it cumulates the **plagal and authentic** ambitus corresponding to the finale on **F**.

In terms of *recitation tone* there can be noted only the one corresponding to the authentic, **C**, which is highlighted not after the modal morphology, but as a dominant (note the leap C1 - C2 between the fourth and fifth phrases of verse); the melodic continuation of the fifth phrase polarizes almost tonal-functionally the sounds – tonal centre on F1 C2 F2.

The versified form of the text, with a structure with constant meter and rhymes does not translate into the musical form. The melody is enlarged melismatically in an irregular way, and the melodic profiles are different on each line of text.

Al - le - lu - ia

O - pre - cla - ra stel - la ma - ris

Vir - go Ma - ter sin - gu - la - ris

que cog - na - tam vi - si - tas - tis

Jo - ha - nnes il - lu - mi - nas - ti

Pro - le pre cla - ris - si - ma

Te - pre - ca mur in hoc fe - sto

sis - so - la - men o - mni - me - sto

Fu - ga mor - tem con - fer - for - tem

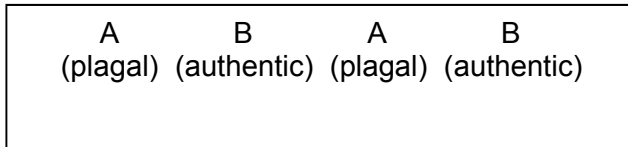
No - bis in ce - li pa - tri - a

## Alleluia Transit ad Hetera, folio 77

The mode of the piece is on the finale **F**. The ambitus of the piece takes place in **plagal** over almost half of its development, continues in **authentic** then again oscillates between plagal and authentic. This atypical structure of contrast, even for the new style of the Gregorian chant, confers the melody a special dynamism.

The versified morphology of the text has no corresponding symmetries and repetitions in the musical morphology. The game between the low register and the high register is the creator of form, configuring a pluriphrasal macro structure of the verse.

E. g. 11



E. g. 12

Al - le - lu - ia

Tran - sit ad he - ter - ra vir - go pu - er pe - ra

Vir - gu - la ðes - se

Non si - ne cor - po - re

sed - si - ne tem - po - re

ten - dit ad es - se

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Ma - ter ho - no - ris Vir - go pu - do - ris

Iam - ca - put Ef - fert

Ser - ta ro - sa - rium

Can - di - du - la - rum

Flo - ri - da pre - fert

**Alleluia Nativitas gloriosi, folio 79**

The modal framework of the piece is predominantly of **mode 6**, exceeded in a single sentence with enlargement to the high register, in **mode 5**. The melodic profiles employ the recitation tone in **A** (in the phrase in authentic mode: **C**) but with a strong emphasis on pentatonic tonal centre: C D F G A.

The form is free, determined by the structure in prose, in four evolutive phrases.

**E. g. 13**

Al - le - lu - ia

Na - ti - vi - tas glo - ri - o - se vir - gi - nis Ma - ri e

ex se - mi - ne A - bra - he or - ta  
De tri - bu lu - da cla - ra  
Et stir - pe Da - vid

### Alleluia O, Maria, Mater Christi, folio 74

The piece is configured in the **plagal F mode**, defined by ambitus, without categorically emphasizing the recitation tone in **A**.

Its melodic typology is heptachordic.

The versified literary form “counterpoints” the musical form as follows:

**E. g. 14**

Text rhymes	a	a	a	a	b	b
Musical form	a1	b1	b2	a2	c	a3

**E. g. 15**

Al - le - lu - ia  
O, Ma - ri - a Ma - ter Chri - sti  
Mon - ta - na que ad - i - i - sti

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Et cog - na - tam sa - lu - ta - sti

Con - si - li - i Ma - ter ca - sti

Au - di nos dul - cis et pi - a

Na - tum no - bis con - ci - li - a

**Alleluia Ab Arche Siderum, folio 53**

The mode of the piece is configured on the finale on **F**, on the **plagal** ambitus for the exclamation, and in the verse, **alternating plagal with authentic**.

The ambitus is wide, between D1 and F2, framing the song in the new style of the Gregorian chant.

The macroform of the verse is structured on the principle of tropes, that is on the dissolution of the melisms into a syllabic musical literary text. Thus it is reducible to the form

**E. g. 16**

A	B	B	Av	B	B	Av
Melismatic morphology	Syllabic morphology	Syllabic morphology	Mixed morphology	Syllabic morphology	Syllabic morphology	Mixed morphology



E. g. 17

Al - le - lu - ia

Ab - ar - che si - de - rum Ga - bri - el in - to - nu - it

Ver - bum mis - sum di - vi - ni - tum Ma - ri - ae con - ci - nu - it

A - it il - la sum - an - ci - la pu - el - la hu - mi - li - ma

Re - gis hu - ius fe - rens - cu - ius mun - da - ta sa - lu - bri - a

Ut - an - ci - le man - dat - il - le de su - per - na cu - ri - a

Fi - at pa - rens li - cet ca - rens con - iu - ga - li co - pu - la

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## Alleluia Hodie Christus natus est, folio 55

Mode 7 of this piece is configured atypically, by its upper broadening of a tone over the octave. Thus the ambitus extends between *subtonic* and *supertonic*, along a major tenth. The pentatonic centre G A C D E is noticeable, but is extended in the high register through the permutation C D E G A, so that the archaic character is diminished.

The recitation tone is typical: **D** is well emphasized.

The form corresponding to the literary text in prose is free through its internal structures, but firmly bounded because of the word “hodie” which initiates the musical phrases.

Given that the first two phrases of the verse traverse an ascending profile, and the following three phrases start from the **D** melodic centre, the general scheme of the verse form may be:

E. g. 18

a1 – a2 – b – b2 – b3

E.g. 19

The image displays four staves of musical notation in a single system, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff contains the word 'Alleluia'. The second staff contains 'Hodie Christus natus est'. The third staff contains 'Hodie salvator apparuit'. The fourth staff contains 'Hodie in terracangelilae tentur Archangelil'. The melody is characterized by a pentatonic scale (G, A, C, D, E) and its permutation (C, D, E, G, A), with a notable upward extension of a tone over the octave.

Al - le - lu - ia

Ho - di - e Chris - tus na - tus est

Ho - di - e Sal - va - tor ap - pa - ru - it

Ho - di - e in ter - ra ca - nunt an - ge - li lae - ten - tur Ar - han - ge - li

Ho - di - e ex - ul - tent ius - ti di - cen - tes

Glo - ri - a - re in ex - cel - sis De - o

### Alleluia Multipharie olim Deo, folio 56

The modal determination of this piece ignores the key signature of Bflat in the manuscript, as the melodic configurations highlighting the note **E** (both high and low) would set the interval of **augmented fourth/diminished fifth**. Thus, we consider the piece as being in the **plagal major mode on G**.

It is interesting to note that the piece has the support of **G1 D2 D1** in the first two melodic lines and of **D1 A1 G1** in its other half.

Based on this observation, we can see how it reveals a trend towards a **G major**, finally countered with an archaic melismatic recitation around the old plagal recitation tone on **A**, of **mode 8**.

The form is free, there are discernable two units through the antithesis between the biblical content (days of the prophets / days of the new time) but without the explicit opportunity to subdivide them.

### E. g. 20

Al - le - lu - ia

9  
Mul - ti - pha - ri - e o - lim De - us loc - vens pa - tri - bus in pro - phe - tis

10  
no - vi - si - me di - e - bus i - stis Lo - cu - tus - est - no - bis in fi - li - o su - o

## 5. Conclusions

The melodic physiology of the pieces distinguishes **two groups**: on the one hand the pieces in modes **3, 4 + 3 and 7,8**, and on the other hand the pieces in modes **5, 6, and 6 + 5**.

The **first group** is divided into:

- a. **pieces with pentatonic centre**, namely: folio 55 *Suscipe verbum*, and folio 59 *Hodie Beata Virgo*; in this subgroup, the strategy of enlargement through pentatonic permutations in 59 is an original modernization element, of late Gregorian discourse;
- b. **Songs ending on G**: folio 55 *Hodie Christus natus est* and 56 *Multipharie*; in this subgroup is felt a shift from modal towards tonal by strengthening the “dominant” centre: G1 D2 G2 (55) and D1 G1 D2 respectively (56).

The **second group** of pieces confirm the shift from modal thinking toward tonal thinking. The characteristic aspects, from this point of view, present the following situations:

- a. **plagal mode** but with **heptachordic** formulas, centred around the finale, ascending: *F G A Bflat C*, respectively, from the same pivot downward: *F E D C*. (the piece on folio 74, *O, Maria mater*)
- b. **pivoting plagal mode** (described above), alternating with authentic ambitus (pieces on page 53, *Ab arche siderum*, folio 74, *Preclara stella*, folio 79, *Nativitas Gloriosi*, folio 77, *Transit ad hetera*)
- c. **authentic mode on F** turned into F Major, due to arpeggiated profiles and initial momentum, of starting along an octave).

The dominant principle of form is free chaining (without variational cellular-motivic elements) or evolutive (with common cellular motivic elements).

The conditions in forming versified morphology are quite flexible.

From the repertoire investigated, the versified form was imposed as such in music morphology, only in the piece with aspects of tropes, fol. 53, *Ad arche siderum*.

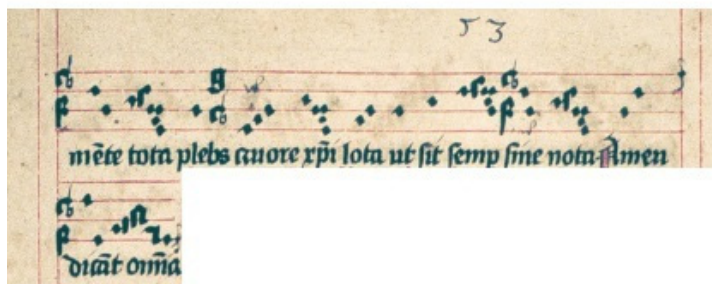
In a superior stage of research, there would be required the examination of the Central-European spread of the repertoire, as well as establishing relationships among versions of the Transylvanian songs and the repertoire in neighbouring areas.

We consider the research relevant regarding the processes of transition from archaic to “modern,” on the two main areas of inquiry: from modal to tonal and form free form to versified form - aspects for which the *Alleluia* genre is relevant.

*Translated in English by Dora Felicia Barta*

## Appendix 1- Manuscript – *Alleluia Ab arche syderum*, folio 53






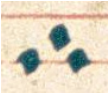







## Appendix 2 - Systematization of pieces analyzed in the paper

Name	Mode	Manuscript folio number
<i>Ab arche syderum</i>	6+5	53
<i>Hodie beata</i>	4+3	59
<i>Hodie Christus</i>	7	55
<i>O, Maria mater Christi</i>	6	74
<i>Mater Maria Christi</i>	5	75
<i>Multipharie olim Deo</i>	8	56
<i>Nativitas gloriose</i>	6+5	79
<i>Preclara sltela</i>	6+5	74
<i>Regina celi</i>	5	66
<i>Suscipe verbum</i>	3	55
<i>Transit ad hethera</i>	6+5	77

### Appendix 3 – Neumas found in the document

<b>Punctum</b>	
<b>Virga</b>	
<b>Podatus</b>	
<b>Clivis</b>	
<b>Torculus</b>	 
<b>Porrectus</b>	
<b>Scandicus</b>	
<b>Climacus</b>	



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