

## HISTORICAL MELODIES IN GALLUS HUSZÁR'S HYMNAL OF 1560

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**SUMMARY.** Gallus Huszár's hymnal is the first Hungarian Protestant congregational hymnbook. The origin of its melodies is mainly from European sources: Luther's songs, odes, Gregorian chants, other mediaeval melodies and their variations can be found in this cantional. The Hungarian melodies are represented by some special Gregorian variations but mostly with historical songs. The two historical song collections, Tinódi's *Cronica* and the Hoffgreff Cantional printed in Kolozsvár, give model for some congregational songs in Huszár's hymnal. In Gallus Huszár's hymnal the group of the historical songs contains 10 songs, for 5 of which there are melodies, although all of the melodies are known from chant notes. Some of them were new variations or new melodies for well-known poems but one of them was a newly discovered historical melody. This new melody is András Szegedi's historia "De expugnatione urbis Ierusalem".

**Keywords:** Gallus Huszár, Tinódi Lantos Sebestyén, *Cronica*, Hoffgreff Cantional, historical songs

In the 16th century the words *cronica*, *historia* and *historical song* are synonymous and they mean a story described in every poem. The *historical songs* are part of the genre epic poetry and they can be subdivided into three categories regarding their themes: love songs, laudations of God, and songs about military courage. The functions of the individual themes are different although they mix. The love stories amuse us, the Biblical ones educate us, meanwhile the others which conclude different stories inform and encourage with their examples. Their content always aims to be authentic therefore generally they mark the sources as

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well: their author was present when the event occurred or they rely on the reports of eyewitnesses. Even in the cases of *love poems* there are written sources accounted for, which are rather the type of *res ficta*. The *res gesta* references are the most authentic ones with their roots being in the Bible because its text and moral is unquestionable.

The most notable feature of the 16th literature is singing performance. The singing of multiple stanza lyrics alone bears the possibility of musical variety and improvisation and the flexible adaption of the lines to the length of the text as the poem and its performer is the same: Tinódi, Ilosvai, Enyedi György, Moldovai Mihály etc. This means that the personal tone and the suggestiveness of the performance provides the audience with an extra which the poems might lack: the polished rhymes and forms or the artistic expression.

In practice the *historical songs* must have had instrumental accompaniment like the chronicle songs in other countries. No written form refers to the usage of instruments but we have confirmation of instrumental accompaniment from other sources. The practice of the accompaniment and its appearance is undeniably an effect of art music against the monophonic folk rendering.

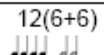

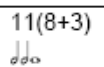

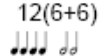

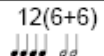

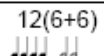

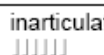

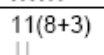

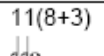

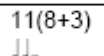

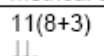

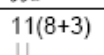

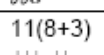

The fame of the historical songs is justified primarily by Hungary's historical situation. A country which lived under Turkish and Habsburg pressure needed encouragement, the strengthened nationalism and a spiritual handle. The war against the Turks did not only mean the defence of the country but also that of Christianity against the Islam assault. It is evident from the perspective of Hungary's historical situation that the encouraging fight against the Turks can be put in parallel with the struggle between Christianity and evil (evil = the arch enemy = the Turkish), therefore the physical fight is nothing but the metaphor of the spiritual brawl.

The first period of the historical songs can be placed between 1476 and 1540. The prosodically beautifully crafted *The battle of Szabács* could appear the earliest in 1476 and our first Biblical history was published in Cracow (1538), *Farkas András's Scythian - Hungarian history*. The Franciscan's *Csáti Demeter's song on the Defence of Pannonia* (1526) also needs to be mentioned here just as *Pálfi István's love tale* (1539) on the basis of the 100<sup>th</sup> canto in Petrarca's Decameron.

The second period of the historical songs is closely connected to the print in Kolozsvár (Cluj-Napoca). No other compilation was published besides *The Cronica of Tinódi* (1554) and Hoffgreff's Cantional (1554) containing

altogether 47 songs. The two works were almost published at the same time completing each other: The Cronica writes about historical events, the Hoffgreff Cancional recites stories from the Old Testament.

**Table 1**
**TINÓDI'S MELODIES<sup>2</sup>**

Sok bölcseket írnak az meglőtt dolgokról (cca.1537)	a-eol	12(6+6) 		ABCD
Sokat szólhatok az meglőtt dolgokról (cca.1540)	a-fríg	11(8+3) 		ABCD
Cronica (1554):				
Síralom adaték sok rendbéli népnek	g-dór	12(6+6) 		ABCD
Sírva veszíkel mast szegín Magyarország	a-eol	12(6+6) 		ABCD
Ti szegín magyarok nagy öröm tinektek	a-eol	12(6+6) 		ABCD
Támaszta az Isten az keresztyén népre	F-ion	inarticulated 12 		ABCD
Sok kirárlól, császáról emléköztem	d-eol	11(8+3) 		ABCD
Sok részögös hallgassátok erkölcsötöket	d-eol	13(4+4+5) izotrochaic		ABC
Sokat szóltam én az régi dolgokról	d-dór	11(8+3) 		ABCD
Leszön beszédöm itten ez országról	e-fríg	11(8+3) 		ABCD
Siess keresztyén lelki jót hallani	g-eol	metrical sapphic		ABCD
Saxonia vala Némötországba	e-fríg	11(8+3) 		ABCD
Sok rendbéli nép vagyon ez világba	F-ion	11(8+3) 		ABCD
Seregek közt kik vagytok hadnagyok	e-eol	11(8+3) 		ABCD

<sup>2</sup> Szabolcsi, Bence – *A magyar zene évszázadai (The Centuries of the Hungarian Music)*, Ed. Zeneműkiadó Vállalat, Budapest, 1959, pg. 61.

ÁGNES TÖRÖK

Szertelen vesződelm lám gyakran érközik	F-ion	12(6+6) ♩♩♩ ♩♩ ♩♩♩ ♩♩	♩♩♩ ♩♩	ABCD
Sok csudák közzül halljatok egy csudát	C-ion	11(5+6) ♩♩ ♩♩ ♩ ♩♩ ♩♩ ♩	♩♩ ♩♩	ABCD
Sok csudák voltak jó Magyarországba	G-mixolid	3X12 (6+6) + 13 (6+7) ♩♩♩ ♩♩ ♩♩♩ ♩♩ ♩♩♩ ♩♩♩	♩♩♩ ♩♩	ABCD
Fráter György halálát immár hallgassátok	B-ion	3X12 (6+6) + 13 (6+7) ♩♩♩ ♩♩ ♩♩♩ ♩♩ ♩♩♩ ♩♩♩	♩♩♩ ♩♩	ABCD
Ti magyarok már Istent imádjátok	e-eol	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Immár léssen vártáknak elosztása	C-mixolid	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Mégis halljatok szép viadalokat	a-eol	11(8+3) ♩♩♩ ♩♩♩ ♩♩♩ ♩♩♩	♩♩♩	ABCD
Summáját íróm Egör várának	F-ion	3X10 (5+5) + 11 (5+6) ♩♩ ♩♩ ♩♩ ♩♩ ♩♩ ♩♩♩	♩♩ ♩♩	ABCD
Szereteből ajánlom szolgálomat	F-ion	11(6+5) ♩♩♩ ♩ ♩♩♩ ♩	♩♩♩ ♩♩	ABCD
Halljátok már Ali basa bölcsességét	d-eol	12(6+6) ♩♩♩ ♩♩ ♩♩♩ ♩♩	♩♩♩ ♩♩	ABCD

*Tinódi Lantos Sebastyén's*<sup>3</sup> work *Cronica*, which was published in March, 1554 in the Hoffgreff print in Kolozsvár, is considered to be the first Hungarian edited poem book by the literary historians. Among the genres of the age the poems are unequivocally *historia* because their lines in the volume are the accurate chronicle of the historical events of the 16th century Hungary. Amongst the 22 “reports” there are only three which are not based on actual event, instead, they have an educational tone.

However, the *Cronica's* significance in music history is far greater than its place in literature. Tinódi's 22 melodies are really a small figure compared to the vast number of printed compilations of songs and published canzons, chansons, madrigals, motets, masses in other war free European

<sup>3</sup> Sebastyén Tinódi Lantos (cca.1510-1554) representative of the 16.century Hungarian epic poetry, chant composer, lute player.

countries. Still, Tinódi is the first Hungarian composer whose work, though in small number, is “the first voice of the Hungarian music”. The poems alone are not particularly of high standard, they cannot always stand by themselves but the tones carrying them are colourful, vivid and cover the text’s deficiencies. It is not the texts but the melodies that survive; actually they were carried over to the liturgy with poems of new and current lyrics.

Taking into account Szabolcsi Bence’s interpretation the songs are very diverse regarding their tonality: besides 10 Aeolian, 2 Dorian, 3 Phrygian, 2 Mixolydian we also meet 7 Ionian in the volume taking the not entirely Lydian ones to the latter category. The Ionian melodies touch the subdominant, the Aeolians the relative key while the modal ones touch other modals.

The melodies by Tinódi are isometric and isorhythmic and they are in baritone part all in all between A and  $g_1$ . Its lines are marked with letter AB+CD, where B most generally remains open with a demi-cadence. The melody composition typically utilizes the entire ambitus, varies and repeats the motif, there are a distinguishably high number of scalar passages and it is common to have a sequence-like arrangement. The majority of Tinódi’s work shows a well-formed, turned-out form which favours the melody over the lyrics, providing a way of changing the melodies of such lyrics which have a similar form.

From a metrical point of view usually isometric lines create a stanza. The most frequent from the 12 (6+6) and 11 lines are those of 12+1 and 8+3 syllables, among which only one is a three-line form and another one is a Sapphic form.

In his work Bence Szabolcsi provides a detailed description of the Tinódi melody forms. The lines of Tinódi’s melodies consist of different combinations of  $\text{ddd d}\circ$  and the  $\text{ddd d}\circ\circ$ . pentapodic rhythm patterns upon which Szabolcsi distinguished 9 form types<sup>1</sup>. He regards such formula to be of Slovakian origin because it is fairly common in the Slovakian-Moravian melody heritage. In the Hungarian literature such class is also popular, actually it appears from time to time in the Hungarian folk as well. According to Szabolcsi’s assortment there are several lyrics attached to the 15<sup>th</sup> -16<sup>th</sup> century melodies both in the Catholic and the Protestant practice and later they vary even further. Among the heterometric melodies you can find the Balassi-stanza and the metric Sapphic-stanza.

Table 2

The melodies of the Hoffgreff Cantional

	COMPOSER	TONALITY	COMPOSITION OF THE LINES	FORM
Jersze emlékezzünk	Farkas András (1538)	d-eol	12(6+6)+13(6+7) 	ABC
Régen ez vala	Batizi András (1540)	d-dór	12(6+6)  "virgulálás"	ABCD
Dániel ezt írta	Batizi András (1541)	C-ion	12(6+6)	ABBC
Sok királyoknak halálok után	Csúkei István (1542)	a-eol	10(5+5)  and  pentapodic	ABCD
Krónikákat régiokról	Biai Gáspár (1544?)	d-dór?	13 (3x4+1)	AAB (bar form)
Régen ez vala (Asvérus)	Kákonyi Péter (1544)	a-eol	11 ( 2x4+3)	ABCD
Sok erős vitézek voltak	Kákonyi Péter	a-eol	11 (6+5) heterorhythmic	ABCB
Jersze emlékezzünk (Tóbiás)	Székel Balázs (1546)	a-eol	inarticulated 12	ABCD
Régi nagy üdőben (Izsák)	Batizi András (1546)	e-frig	12(6+6) and 13 (6+7) and	ABCD
Régen ő törvényben (Eleázár)	Névtelen (1546)	a-frig	2x13 (6+7) + 19(6+6+7)	Balassi-type
Rettenetes ez világnak	Szkhárosi András (1547)	frig?	14 (4+4+6) heterorhythmic	ABCD
Ímak vala ezerötszázötven esztendőben	Ormprust Kristóf	C-ion	14 (4+4+6) ionic	ABCD
Nagy sok szent írásokat	Dési András (1549)	e-frig	11+13+11+11" virgulálás"	ABCD
Rettenetes Istennek	Anonym (before 1553)	G-mixilid	11 ( 8+3)	ABCD
Emlékezzünk mi történék	Anonym (before 1553)	d-dór	13 (12+1)	ABCD
Illik emlékeznünk	Anonym (before 1553)	a-eol	12 (6+6)	AAB (bar form)
Régen ez vala	fragment (before 1553)	?	text and melody diverges	AABC

In the Hoffgreff cantional there are less such well-formed melodies. Generally the melodies of the Hoffgreff hymnal consist of 4 lines but there can be found 2 bar forms and the so called Ballasi strophe as well. Looking at the Cantional's music material the returning line pattern is represented by one melody (A B C A) but the most stanzas are consistently A B C D, and some melodies are A A B C, A B C B and A B B C or A B C and A A B.

The most common is the 12(6+6), the two type composition 11 (8+3 and 6+5), while there are far less stanzas which comprise of 13 and 14 syllables, a stanza having lines of 8 syllables diverges with the melody. The ambitus of the chants is authentic, subtonal expanded to the 7th degree, in

all it expends to the VII-9, and among the modal keys the minor thirds are preferred.

Bence Szabolcsi created the table for the historical lyrics written between 1460 and 1641 along with the melodies which are connected to them directly or indirectly. In this table he also deals with the rhythm patterns at large<sup>4</sup>. According to this we only know about 42 melodies directly for 246 lyrics, 38 from chant notions and the literature is enriched by a plethora of verse forms. It lists 39 different form types: from the Middle Ages the Latin hymn and the bar form, from later the metric melodies and then some verse forms of Balassi. It determines that the most popular form is the 11 (4+4+3), then the symmetrical 12 (6+6), followed by the 13 (3x4+1; 7+6) and the 14, 10 and finally by the Balassi strophe.

The second age of the historical songs ends with the publishing of the Hoffgreff hymnal and after that less and less Biblical historical songs came into existence. Many of them received new lyrics and they survived as congregational songs. For his songs published in 1582 Péter Bornemissza found proper melodies from the 1540s and the 50s and a lot of songs were found in Gallus Huszár's hymnal with historical origins or relations.

This hymnbook is Gallus Huszár's cantional from 1560, which for a long time was unknown for the the musicologists and the literary scholars and later meant a controversial issue among them. The only intact copy that we know was discovered by Gedeon Borsa in 1975 in the ex-royal library Württembergische Landesbibliothek in Stuttgart. The found hymnal added precious information to the research about the music and literature of the 16th century. Gallus Huszár's hymnbook is the first Hungarian Protestant hymnbook from which all the later Reformed and Evangelical publications arise from till today: and this makes it so significant from a musical point of view. Until the XVIII century there had been none that would have presented the national melodies among the congregational songs. The scores of almost half a dozen melodies had been known from the Protestant hymnbook publications from the XVIII century.

The hymnbook contains 109 songs, among which we only know 2 from before. Besides these 2 melodies we can find 107 melodies in it which were published for the first time. In his study Gedeon Borsa followed the further 16th century publications of the songs, and came to the conclusion that the later hymnals passed on 92,4 % of Gallus Huszár's collection on average.

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<sup>4</sup> Szabolcsi, Bence – *A magyar zene évszázadai (The Centuries of the Hungarian Music)*, Ed. Zeneműkiadó Vállalat, Budapest, 1959, pg.118-135.

Regarding their origins the cantio melodies in Gallus Huszár's hymnbook can be classified into the following groups:

- Luther and the melodies of the German Reformation
- Melodic patterns of antic odes
- Mediaeval melodies and variants
- Epic poems

The acquisition of the foreign sample melody sounds and lyrics and the variant implementations into the congregational songs were natural in the era of Protestantism. The urging demand for singing in the native tongue in the congregation provided a great opportunity for the translations and for the implementation of foreign melodies. The number of the original Hungarian melodies with Hungarian lyrics is quite small.

In Gallus Huszár's hymnal the group of the historical songs contains 10 songs, for 5 of which there are melodies, although all of the melodies are known from chant notes.

**Table 3**

GALLUS HUSZÁR	SAMPLE MELODIES	FORM	
♪ Felséges Isten mennynek, földnek Ura	Tinódi: Dávid és Góliát	Sapphic	
♪ Dávid prófétának imádkozásáról	Tinódi: Jázon	12(6+6)	new?
• Irgalmazz Úr Isten immáran énnékem	Kákonyi: Cyrus	12(6+6)	
♪ Hálaadásunkban rólad emlékezünk	Székel: Tóbiás	12(6+6)	
♪ Régen ó törvényben	Elezeár históriája	Balassi-verse	variated
• Megszabadultam már én az testi haláltól	Elezeár históriája	Balassi-strófa	variated (other)
♪ Minden embernek illik ezt megtudni	Szegedi: Historia	alkaioszi (11)	new
Jer dicsérjük az Istennek Fiát	Minden embernek	redukált alkaioszi 10(4+6)	new ad notam
Fényességes tengernek csillaga	Minden embernek	reduced alkaios 10(4+6)	new ad notam
• Mind ez világnak im esze veszett	nj. Jámbor házasok / Sok királyoknak	10(5+5)	



♪ *Felséges Isten mennynek, földnek Ura* (RPHA 0411, RMDT I.138)

Tinódi's melody about David and Goliath, with a difference of 2 notes, is one of our oldest Sapphic melodies.

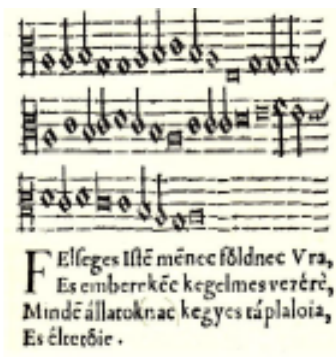
Ex.1



**S** les keresztien lelki ior hallani  
SO törüenből hadakozni tanulni  
Az igaz hír mellett mint kel bait viúnt  
Christusban bízní.

Pattern melody: Tinodi's melody from the Cronica:

Ex. 2



Tinodi's melody in Huszár's hymnbook

♪ *Dávid prófétának imádkozásáról* (RPHA 0242, RMDTI.23.)

Bence Szabolcsi thought about the chant notes of the latter hymnal that the melody attached to this lyric is the unknown melody of Tinódi's *Jázon and Médea* love historical song. He allocates his source to be Illyés Soltári's *Songs* compilation from 1693.

The chant notes of *On the prayers of Prophet David* is also "ad notam Iasonis" in the 1566 Hymnal from Várad. The model of the Várad hymnal, although it does not contain any of its melodies, is Gallus Huszár's

Hymnal from 1560. The psalm melody in Gallus Huszár's hymnal is entirely different from the one to which Bence Szabolcsi refers. When Szabolcsi's studies appeared Gallus Huszár's hymnbook was still unknown, so they discovered the original melody only after it was found. The versification of this melody is also symmetric 12<sup>5</sup>, mostly isosyllabic, isorhythm. It is very probable that we find Tinodi's unknown melody in Gallus Huszár's hymnal due to the closeness of the date of the chant notes from 1566.

**Ex. 3**



Tinódi: Jazon and Medea – the unknown melody for this time in Huszár's hymnbook

**♪ Irgalmazz Úr Isten immáran énnékem (RPHA0590,RMDTI.23.)**

Its melody refers to Péter Kákonyi's "The song of Cyrus" history written in 1549. We know its melody from 1744 in a noted form.

**Ex. 4**



<sup>5</sup> The first stanza of the history of Jason and Medea: „Sok bölchiek Irttanak az meg lőtt dolgokról, / lelefben Troianak w nag' Romlafarol / ennis ßolok Romlafanak fundamenttomarol / hog' kettfeg ne légien enny fok Irafro”

♪ *Hálaadásunkban rólad emlékezünk* (RPHA, 0478, RMDTI.15.)

The pattern of its melody is the history about St. Tobias by Balázs Székel (1546). Although the historical melody's rhythm found in Hoffgreff's hymnal is 12 (6+6) and without articulation. From the above types we can find in the folk music as a declamating 12-syllable line. Such line types are examined extensively in Zolán Kodály's study about Árgirus's melody. This 12-syllable folk line has a type without caesura in which the lyric is continuous and declamating rendering is typical.

From the historical melodies the Tobias one is a good example for it:

**Ex. 5**

Ier - be em - le - kez - zűnc mo[ - tan mij nagy dol - gok - rol,  
 I[ - ten fi - a - ij - nac nagy be - ke[ - sé - gek - r[ól, es mij a - tya - inknac  
 ő e - r[os hi - t[ok - r[ól, hogye fe - let - kez - zinc fo - ha mij e - zek - r[ól.

Pattern melody: Székel Balázs's historical song in the Hoffgreff Cantional:

**Ex. 6**

**H**ALA adafunkban neked  
 emlékezűnc, kegyelmes Iste-  
 nűnc tegedet t[ib]telűnc, te nagy  
 io voltodert el fel magasztalűnc,  
 halfontalan [f]olgac mert ezzel tar-  
 tozzűnc.

The St. Tobias melody in Huszár's hymnbook – articulated form

♩ *Régen ó törvényben* (RPHA 1193, RMDTI.18.)

*Megszabadultam már én az testi haláltól* (RPHA 0870, RMDTI.18.)

The Hoffgreff's hymnal contains the varied form of the history of Elezear's melody. The paraphrase of the 8<sup>th</sup> psalm's melody enriches the number of historical songs with a new melody.

Ex. 7

Névtelen: Re - gen Ó tör - ueny - ben va - la Ie - ru - sa - lem - ben,  
Szótárai: Re - gi - nagy ú - dő - ben va - la Af - sy - ri - a - ban,  
egy ha - talmas ki - raly ő nagy kevel - sé - gé - ben, hogy ki az fi - do - kat  
egy ha - talmas ki - raly oly nagy gazdagfa - ga - ban ki mind ez vi - la - got  
mind ő - le - tij va - la ő nagy ke - men - sé - gé - ben.  
ho - dol - tat - tya va - la, nagy ha - tal - ma - f - fa - ga - ban.

Pattern melody: Elezeár's melody in the Hoffgreff Cantional:

Ex. 8

RÉGEN ó törvényben Moisesnek könyvében, diczeríte az Istenet szép lelki enekben, hálat adtat neki az ő io voltárol minden nemzetsegekben.

The varied Elezear's melody in Huszár's hymnal

♪ **Mind ez világnak ím esze veszett** (RPHA,0948)  
**(ad Jámbor házasok meghallgassátok)**

Unfortunately, we don't know the melody of András Szkhárosi Horváth' paraphrase for the 2<sup>nd</sup> psalm. Following the labyrinthine and tangling *ad notam* and melody variants Csomasz Tóth assumes that the chant note is actually Csükei István Elijah prophet's historical song and its variant<sup>6</sup>.

**Ex. 9**

Sok ki-ra-lyoknak ha-la-loc v-tan, Ac-kab ki-raly lón ki-raly az v-tan,  
 ki az I[-ten-necnem ja-ra ú-tan, de Baal I[-ten-nec föl-ga-la nyíl-van.

Pattern melody: Elijah prophet's history from the Cronica:

**Ex. 10**

Mind ez vi-lág-nak ím e-sze ve-szett, az i-gaz-ság-tól el-té-ve-lye-dett,  
 az go-nosz-ság-ba el bé-me-rü-lött, az hit-len-ség-ben meg-gyó-ke-re-zett.

**The 2nd psalm in Huszár's Hymnal**

♪ **Minden embernek illik ezt megtudni** (RPHA 0957,RMDTI.755.lap)  
**Jer dicsérjük az Istennek Fiát** (RPHA 0639, RMDTI.46.)  
**Fényességes tengernek csillaga** (RPHA 0417, RMDTI.46.)

In the frequent changing of the *ad notam* it is hard to follow the appearances and the migration of the melodies. The appearance of a so far unknown melody in Gallus Huszár's hymnal, which regards a later chant note, unveils new melody-lyrics relations in the realm of historical songs.

In the Bártfa hymnal of 1593 by Mátyás Dévai Bíró "*Minden embernek illik ezt megtudni*" chant note is „*Ím egy szép históriát*”. Behind the lyrics there stands Szegedi András' history which was published in

<sup>6</sup> RMDT I. note no.12.

1574 in Debrecen<sup>7</sup>. The original title of the poem which educates about the Jewish-Hungarian parallel in their destiny is: “De expugnatione urbis Ierusalimitanae”<sup>8</sup>. According to the last stanza its originating place and time is Telekd (Bihar County), 1553.

The lyrics of the historical songs were born along with their melodies, thus it is probable that the appeal from 1560 was also originally a historical song. For András Szegedi’s song there is no known source in other chant notes, therefore Gallus Huszár’s hymnal contains the so far unknown melody of András Szegedi’s historical song.

Its music material A B C D is one of the most frequent forms among historical songs. The appeal consists of the isosyllable lines of 11 syllables, punctuation are after 4 syllable. (The last lines of the appeal’s other stanzas also consist of 11 syllables.) Examining the composition of the melody, tone extension is also a common practice. In Gallus Huszár’s hymnal „Faelix namque decoris notaiara” there is a direction, and indeed getting rid of the tone excess we can clearly identify the modified alkaios basic formula. In Gallus Huszár’s hymnal after the appeal “azon notara *Jer dicsérjük az Istennek Fiát* and *Fényességes tengernek csillaga*” follows, the metrum of which is 10(4+6) with a reducing line composition. This modified Alcaic formula comprises the melody of Tinódi’s *Hadnagyoknak tanuság* historical song as well.

The melody of *Minden embernek illik ezt* megtudni appeals with a varied melody and 10(4+6) composition lines in the Protestant hymnals. The third line of the 1777 Kolozsvár hymnal clearly shows that Gallus Huszár should have used tenor key. The possibility of diesis changing tones makes the singing of this song natural. Therefore András Szegedi’s historical song was most probably sung as follows:

**Ex. 11**

Kv.  
1774

Jer dicsérjük az Istennek Fiát...

HG.  
1560

1553 Im egy szép his tó - ri át mos tan mon dok,  
1560 Min den em ber nek il lik ezt meg - tud ni,

<sup>7</sup> There is no more details about Szegedi András. Probable he was a learned student poets, his source was J. Flavius De bello Judaico c. műve. In: [http://www.arcanum.hu/oszk/ lpekt.dll/ eRMK/1f0f/2167/236b#JD\\_RMNY0345](http://www.arcanum.hu/oszk/ lpekt.dll/ eRMK/1f0f/2167/236b#JD_RMNY0345)

<sup>8</sup> RMKT V.(1545-1559), 153.

HISTORICAL MELODIES IN GALLUS HUSZÁR'S HYMNAL OF 1560

Ki - re - kér - lek jól re - á hall - gas - sa - tok.  
és szí - vé - ben e - ró - sen ezt úgy hin - ni,

Él - te - tek - ben le - gyen nek - tek pél - dá - tok,  
menny - or - szág - nak ka - pu - ját meg nem nyil - ni,

Hogy ti ma - ga - to - kat meg - job - bít - sát - tok.  
csak a - zok - nak kik Is - ten - ben tud - nak biz - ni.

After the death of Hoffgreff from Kolozsvár the true publishers of the historical songs are Gáspár Heltai and András Komlós from Debrecen, who, even if in a different way, served the requests of the audience. Heltai started publishing cheap small brochures of only 1-2 sheets, which comprised only some songs. The central themes of these songs were based on the heroic periods of the Hungarian history, several times adapted from Tinódi. The popular publications were collected and published as a historical hymnal under the title "Cancionale" collection<sup>9</sup>. András Komlós, in contrast with Heltai, did not adhere to the historical topics; he published almost everything that can be of any interest. The huge popularity of the brochures further inspired the authors to write more stories. The national, Biblical topics became neglected, and epic poems took their places.

The appearance of the printed form of the historical songs had a great impact on the receptive audience. Besides the intellectual, close to the court and the noble elements now new members were able to join such territory of literacy that was only able to obtain such knowledge so far through oral culture. In the love historical poem the reader could find the generally treated topics of Europe or antic culture and mythology as well as

<sup>9</sup> BHA,V.

historical references and literary archetypes. Nevertheless the genre remained provincial and by the end of the century could not offer any new to its audience. Its place was taken over by the love lyrics. Although they were still printed and published in the form of pulp fiction and in this way they could find their way to the audience, still, they could get back to the roads of oral culture making their way towards the folk. The lyrics of Tinódi's and Hoffgreff's hymnal melodies were changed to religious song verses and through them some of these melodies still exist today.

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## ABBREVIATION

RMDT I.: Régi magyar dallamok tára I. A 16.század magyar dallamai (The Hungarian melodies of the 16. century)

RPHA: Repertoire de la poésie hongroise ancienne

RMKT: Régi magyar költők tára VI. (Ancient Hungarian Poet's Treasury VI)