

MUSICAL TREASURES FROM CLUJ-NAPOCA

MÁRTON SZABOLCS¹

“...no text of the authentic treasury of Gregorian chant should be lost!”
(Ordo Cantus Missae; Graduale Romanum)

Abstract: The subject of this article is a musical manuscript from the 16th century that is currently found in the Batthyaneum from Alba-Iulia, Romania. We speak about the Gradual from Cluj-Napoca that despite being scanty, it offers a well-enough insight into the Transylvanian musical life of that time. We are continuously exhibiting the manuscript, driven by the desire to reintegrate the chants into the Roman-Catholic Liturgy, offering this way a great practical importance to our theoretical research. We performed a historical, palaeographical and contentual analysis and comparison with the model gradual of that time, the Bakócz Gradual. The research work was encumbered by the uncertain proprietorship of the Batthyaneum Library, still unclear until Today. In spite of these obstacles and circumstances, we aimed for a thorough analysis. We promote the theory that the Gradual from Cluj-Napoca was written to serve the Saint Michael church from Cluj. We present, however another theory as well that considers the Gradual to be ordered for the old Roman-Catholic church from Kolozsmonostor. The article contains the transcription and a small analysis of the Saint Stephan (Stephan Regis) Alleluia from the two compared Graduals. Our article presents an important work from the 16th century's Transylvanian church music, in comparison with a well-known gradual from Hungary, highlighting this way the high-standard quality of the Transylvanian church music of those times.

Keywords: Gradual from Cluj-Napoca, Bakócz Gradual, manuscript, Transylvania, 16th century, Stephan Regis Alleluia, Saint Michael Church, Graduale Romanum, transcript.

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The *Graduale Romanum* is the official Gregorian songbook in the most widespread Roman Catholic Rite, in *Ritus Romanus*. It should not be mistaken with the Gradual as a melismatic Gregorian genre² that takes place after the Holy Mass' first reading and that offers space for meditation on the the heard Scriptural Reading.

Initially the book that contained the lyrics of the chants, then together with the songs – was called *Antiphonarium Missae*. Its exhibits contained the chants associated with the parts of the Mass – *Kyrie, Gloria, Credo, Sanctus* and the *Agnus Dei* (later called *Ordinarium*), as well as the lyrics and melodies of Medieval poems and sequences (*sequentia*). It contains therefore the Latin lyrics and Gregorian chants of the fixed and variable songs of the Mass. Followed by the reforms that resulted from the Second Vatican Council, a new edition of the Roman Gradual was published in 1974 in its form that is currently in force. In Gradual the melodies are typically illustrated in archaic, so-called quadratic notation.

In the following we would like to present an iconic Graduale that back in time played an important role in Cluj-Napoca's cultural history, as well as in the Roman-Catholic St. Michael church's Church musical repertoire from the 16th century. This treasure is sheltered in the great Batthyaneum library³ from Alba Iulia – with a still unclear Legal situation – that can be of great interest not only

² The gradual, as a genre was initially called *responsorium graduale*, that consisted of two psalm verses: the versus and the responsum (answer). There are no clear evidences for this, though, and it also looks like a psalm written for a solist (or a smaller choir). Almost all graduals borrow their scripture from the book of psalms, with some minor differences, like the *Christus factus est*. Its name comes from the Latin *gradus* (stair), referring to the performer who sung it on the stairs of a stage. AGUSTONI, Luigi: *A gregorián ének*, Gregorián Társaság, Budapest, 2010; DOBSZAY, László: *A gregorián ének kézikönyve*, Editio Musica, Budapest, 1993; SZUNYOGH, Xavér: *Kulcs a graduáléhoz*, Szent István Társulat, 2005.

³ The institute was established in 1798 by count Batthyány Ignác, Roman Catholic bishop. Beside an astronomical observatory and several collections characteristic of the museums, the library represented a part of the cultural foundation of public interest created by the bishop under the name of Institutum Batthyani / The Institute of Batthyani from Alba Iulia.

Nowadays, the private collection of bishop Batthyány Ignác, which consists of 18,000 bibliographic units, imprints and manuscripts from the beginning of the 9th century, is the core of Batthyaneum Library, its thesaurus substance, too. They were obtained

for Cluj-Napoca's inhabitants or for the Church musicians. The so-called Graduale from Cluj-Napoca is a codex that has the R.I.1 Library sign and it's originally entitled by Szentiványi Róbert⁴ as *Graduale abbatiae OSB, de Kolozsmonostor*.



The number „28” on the doorcase/pillar



The sacristy's medieval door knocker

We can presume its creation date is at the end of the 15th century due to its script style, while the “1528” year inscribed on the book buckle may reference the date of the bookbinding.⁵ Its author is unknown, while the “L B” monogram on the buckle may reference the blacksmith or the donator. We can only make assumptions, but there is a higher probability that the “L B” monogram stands for the blacksmith that executed these art works, since it is repeated on the original iron gate of the St. Michael church's sacristy.⁶ We have written evidences from Eszterházy János' work from 1862 that the year “1534” (probably the date of creation) and the red “L B” letters were inscribed on the original iron gate. While

through purchases during the last two decades of the 18th century. <http://www.bibnat.ro/Batthyaneum-Branch-s75-en.htm>

⁴ Dr. Szentiványi Róbert (Budapest, 1880. dec. 11. – Szeged, 1961, szept. 16.) Priest, ecclesiastical writer, librarian. He was chaplain in Cluj-Napoca. He has significant researches conducted in Batthyaneum. SZENTIVÁNYI, Róbert: *Catalogus concinnus librorum manuscriptorum Bibliothecae Batthyanyanae Albae in Transsilvania*, Szeged, 1958; BEKE, Antal: *Index manuscriptorum Bibliothecae Batthyanyanae diocesis Transylvaniensis*, K. Fehérvár Püspöki Könyvnyomda, Gyulafehérvár, 1871; ŞORBAN, Elena: *Muzică gregoriană în Transilvania medievală*, Academia de Muzică „Gh. Dima” Cluj-Napoca, 2001.

⁵ SZIGETI Kilián: *Magyar Könyvszemle*, 1973. No. 3., 165.

⁶ SZIGETI Kilián: *Magyar Könyvszemle*, 1973. No. 3., 168.

I was researching the above-mentioned date in vain, I found however the date (15)28 on the pillars of the statues from the entrance of the sacristy. The left pillar ought to have the “15”, but unfortunately it was seriously damaged during an unprofessional installation of the electricity cables. The identical dates from the book buckle and the gate cannot be coincidence, and it can lead us to some careful presumptions. It is probable that the prebend from that time, Wolphard Adorján (he became the parish clerk of the St. Michael parish in 1527) ordered the artistic gate and the professional, high-quality codex. We lack written evidences, though. The sacristy’s original iron gate was renewed in 1930, so there is no space for further investigations. Its door knocker was later found and preserved in Vienna for a while, and then it was transferred to the Hungarian Museum of Applied Arts.⁷

The Hungarian origin of the codex is proven by the existence of Saint Stephen’s Holiday („*O rex et apostole, Stephane, gentis tuae tuis precibus duc nos.../ Oh, Stephan king, your nation’s apostle, guide us...*”) or the Saint Elisabeth alleluia that starts on the 227th folio (“...*O pia regum... Elisabeth beata.../ Oh pious king... beatific Elisabeth*”).

According to Szentiványi Róbert the codex has its origins in Kolozsmonostor and he sustains this theory with morfological and paleographycal arguments, but it is more probable that the Gradual was in the possession and use of the St. Michael church from the very beginning. It is worth mentioning that the Academy Library from Cluj-Napoca hosts two more folios of fragments from the Gradual on two book’s parchment cover. On the bottom of the first book⁸ we observe „*Residentia Monostoriensis 1656*” written, while on the cover of the other book⁹ it is noted „*Domus PP. Monostoriensium Cat. insertus 1690*”. There is one more clue that made Szentiványi think that the Gradual from Cluj-Napoca belonged to Kolozsmonostor. He observed the ornate initial and the miniature drawn for the holiday of Candlemas, celebrated on February the 2nd, that is the official holiday of the church from Kolozsmonostor.

Nevertheless fact is that Saint Michael’s holiday (the patron saint of the Saint Michael church from Cluj-Napoca) gets special attention and emphasize in the

⁷ SAS Péter: *A kolozsvári Szent Mihály-templom és egyházi gyűjteménye*, Gloria Kiadó, Cluj-Napoca, 2009.

⁸ Academia R. P. R. Filiala Cluj Biblioteca 57795.

⁹ Academia R. P. R. Filiala Cluj Biblioteca 54660-54662.

Gradual, moreover its initial is much more valuable than the miniature created for the Candlemas. This initial clearly represents Saint Michael the Archangel, holding his sward and a balance, and on the margins we observe ornate leaf trails and gilded stars, truncated by now. In the interwar period the codex was relocated to the Batthyaneum, due to Szentiványi Róbert, who raised the then-bishop from Alba Iulia, Count Majláth Gusztáv Károly's awareness of this valuable Graduale. So was the codex relocated from the Highschool from Cluj Napoca to its present and worthy place.

The physical dimensions of the Graduale from Cluj-Napoca (570 x 412 mm) match the popular dimensions of the codexes from the 16th century. It currently contains only 214 folios, starting with the 36th and ending with the 255th. The book is binded with wood and brown-reddish leather, protected with a second layer light buckskin, but unfortunately its upper part is highly deteriorated. The existing sheets in the Graduale were preserved in a more or less good shape, but they are very deficient. The reason is pretty straightforward. The red-blue gilded initials with the exigent leaf trails from the sheets' margins were proved to be valuable pride for the morally corrupt and the ones that do not respect traditions along the history. As a result, the most of them were cut out or ripped out entirely.

The text of the Gradual is organized in one column, written with Gothica bastarda script, using red and black ink, some of the Initials being with blue or with the combination of the above colours. The notes seem to be written with black Metz-German Gothic Notation¹⁰, but because of the thick pen usage the neumes are dashed and the Climacuses seem to be independent. The stave usage allude to the contemporary northern school, because of the 5 red stave lines. The author uses the *c* and *f* clefs and the *custos*, which is not the usual half-cut *punctum* (with or without stem), but a whole *punctum* that has a long stem directed 45 degrees upwards. As accidental we can observe the flat (*b*), which is sometimes used as a regular key signature. The usage of the accidental is not consistent across the book. For example in the versus of Saint Lawrence's gradual (where the *c* clef is

¹⁰ Szendrei Janka wrote about the notation style used in the 15th century: „The Hungarian notation was not able to develop into a stand-alone, monumental notation style. The notation used in big choral books and codexes was not a clear Hungarian notation anymore, but was influenced by the Metz-German Gothic Notation and therefore it was a combined Hungarian-Metz-Gothic notation style.” SZENDREI Janka: *A magyar középkor hangjegyes forrásai*, MTA Zenetudományi Intézet, Budapest 1981.

transferred from the 4th to the 3rd staff line) the accidental is not noted right after the clef, but later on, but it has clear key signature function, because diminished intervals (*f*, *d*, *h* notes at the word „*invent*a”) were not used at the time. The basis of the the melody is pentatonic scale, but that is not consistently present.



examina - sti, et non est in-ven - ta

The almost complete *sanctorale* part includes only one Hungarian saint, Saint Stephan's holiday. Its date is presumably mistaken, since the Alleluia and the versus figure at the beginning of August, and not on August the 20th. Another peculiarity, which is not necessarily a mistake, is mixing up the movements between the Fifteenth and Sixteenth Weeks in Ordinary Time (Hebdomada Dec. Quinta and Hebdomada Dec. Sexta). Further analyzing the work, we find other as exciting solutions as well. Interesting fact is that instead of the gradual used usually on Saturday of the spring Ember days, *Covertere Domine*, we find another gradual, the *Salvum fac*. The Gradual from Cluj-Napoca is a great art work both from musical and illustrational standpoints, that can honourably be welcomed among other Hungarian codexes from that time.

To mention only one of the most significant ones, it is worth comparing it to the Bakócz Gradual¹¹, that is another big dimension, two-volume Hungarian codex that is preserved in the Cathedral Library of Esztergom. Though the Bakócz Gradual can be considered superior over the Gradual from Cluj-Napoca from many standpoints, like its artistic miniatures and its leaf trailed page decoration, its physical dimensions (85 x 62 cm versus 76 x 60.5 cm), and also its physical condition, we can find common ground for comparison. One of these basis of comparison is their period of creation. Written sources¹² sustain that The Bakócz Gradual was already used in the early 1500s by the archbishop from Esztergom.

¹¹ Ordered by Bakócz Tamás archbishop. Also called as *Graduale Strigoniense*.

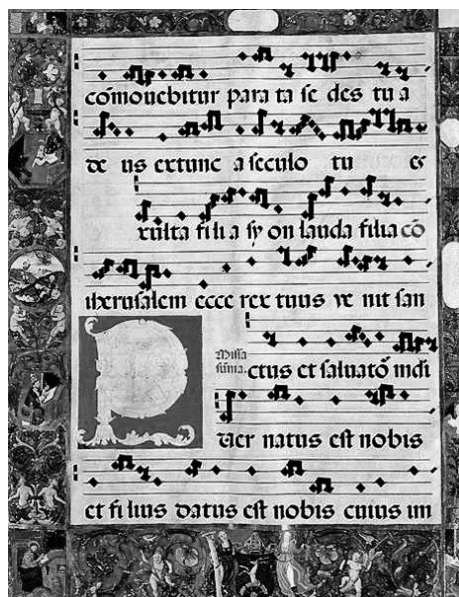
¹² FRAKNÓI Vilmos: *Erdődi Bakócz Tamás élete 1442-1521*, <http://mek.oszk.hu/05700/05734/html/>, 20.11.2017.

The Gradual from Cluj-Napoca dates also from this period as the above mentioned „1528” date from the book buckle supports. The particularities of their notation can be observed in the following figures:

*The Gradual from Cluj-Napoca*¹³



*The Bakócz Gradual*¹⁴



As we observe, both notations share the specifics of the Hungarian notation style from the end of the 15th century¹⁵, with minor differences. While in the Bakócz Gradual we encounter a Hungarian-Metz-Gothic mixed style¹⁶, with more Hungarian influence, the Gradual from Cluj-Napoca uses a more mature, late Metz-Gothic notation style with bigger notes, that due to its structure can

¹³ Source: http://epa.oszk.hu/00000/00021/00279/pdf/MKSZ_EPA00021_1970_86_03_165-172.pdf, 20.11.2017.

¹⁴ Source: <http://mek.oszk.hu/01800/01885/html/index923.html>, 20.11.2017.

¹⁵ The notation style derives in two categories starting the end of the 15th century: 1. shorthand cursive and 2. big Gothic style musical notes.

¹⁶ SZENDREI Janka: *Graduale Strigoniense* (s. XV/XVI.), Budapest 1993, /Musicalia Danubiana 12/1./ 9–11.

be considered a “pure” Metz-Gothic notation¹⁷. It is hard to conduct a thorough comparison analysis between these graduals as the deficiencies do not allow a one-to-one comparison of each part or movement. We highlight some interesting observations, though from the available materials, starting with the *Temporale*, then continuing with the *Sanctorale* parts. There is no *Kyriale* in the Gradual from Cluj-Napoca, but in the Bakócz Gradual. In the following we will set the two codexes against each other and will mention only those movements that functionally are the same, but there are differences in their texts and/or melodies.

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Temporale	
First Friday after Ash Wednesday: Off.	<i>Domine vivificabis me</i>	<i>Domine vivifica me</i>
First week of Lent Monday: Grad.	<i>Dirigatur oratio</i>	<i>Protector noster</i>
Off.	<i>In te speravi</i>	<i>Revela oculos meos</i>
Com.	<i>Cum invocarem</i>	<i>Voce mea ad Dominum</i>
Tuesday: Grad.	<i>Protector noster</i>	<i>Dirigatur oratio mea</i>
Off.	<i>Revela</i>	<i>In te speravi</i>
Com.	<i>Voce mea ad Dominum</i>	<i>Dum invocarem</i>
Saturday: Grad.	<i>Protector</i>	
Grad.	<i>Dirigatur oratio</i>	<i>Convertere</i>
Grad.	<i>Salvum fac servum</i>	
Third week of Lent Wednesday: Tr.	---	<i>Rex regum, paterque</i>
Saturday: Intr.	<i>Veritas mea</i>	<i>Verba mea</i>
Palm Sunday: Ant.	<i>Occurrunt turbae</i>	<i>Fulgentibus</i>
Ant.	<i>Scriptum est enim</i>	---
Resp.	<i>Ingrediente Domino</i>	---
Holy Monday: Off.	---	<i>Eripe me</i>
Com.	---	<i>Erubescant</i>
Holy Tuesday: Intr.	---	<i>Nos autem gloria</i>

¹⁷ MERCZEL György, *A Batthyáneum Könyvtár kottás forrásai*, PhD dissertation Liszt Ferenc University, Budapest, 2001.

MUSICAL TREASURES FROM CLUJ-NAPOCA

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Temporale	
Mass for the memory of the Last Supper: Intr.	<i>Nos autem gloriari</i>	---
Off.	<i>Dextera Domini</i>	---
Hymn.	---	<i>O, Redemptor, sume</i>
Ant.	<i>Calicem salutaris</i>	<i>Ante diem festum</i>
Ant.	<i>Cum his</i>	<i>Mandatum novum</i>
Ant.	<i>Custodi</i>	<i>Tellus ac ethera</i>
Ant.	<i>Cenantibus</i>	---
Good Friday Hymn.	<i>Crux fidelis</i>	<i>Laudes, omnipotens</i>
Hymn.	<i>Pange lingua gloriosi</i>	---
Hymn.	<i>Laudes omnipotens</i>	---
Holy Saturday	<i>Exultet</i>	---
Hymn.	---	<i>Rex sanctorum</i>
Litany	---	<i>van</i>
Resp.	---	<i>Christus resurgens</i>
Intr.	---	<i>Resurexi</i>
Grad.	---	<i>Haec dies</i>
The week after Easter		
Friday Grad.	<i>Haec dies quam/Lapidem</i>	<i>Haec dies quam/ Benedictus</i>
Al.	<i>Surrexit Dominus</i>	<i>Crucifixus</i>
First Sunday after Resurrection		
Al.	<i>In die resurrectionis meae</i>	<i>Post dies</i>
Third Sunday after Resurrection		
Al.		<i>Surrexit Dominus</i>
Fourth Sunday after Resurrection		
Al.		<i>Surrexit Christus</i>
	<i>In rogationibus</i>	<i>Letania Major</i>
Ant.	<i>Cum jocunditate</i>	<i>Clementissime</i>
	<i>Feast of the Ascension vigilia</i>	
Intr.	<i>Omnes gentes</i>	<i>Vocem iocunditates</i>
	<i>Feast of the Ascension</i>	

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Temporale	
Al.	<i>Ascendit Deus in iubilatione</i>	<i>Ascendens Christus</i>
Seventh Sunday after Resurrection		
Al.	<i>Dominus in Sinai in sancto</i>	
Monday after Pentecost		
Al.	<i>Paraclitus spiritus</i>	<i>Spiritus Domini</i>
Tuesday		
Al.	<i>Spiritus Domini</i>	<i>Paraclitus spiritus</i>
Off.	<i>Portas coeli</i>	<i>Emitte Spiritum</i>
Saturday		
Al.	<i>Verbo Domino</i>	<i>Laudate Dominum</i>
Off.	<i>O confirma hoc</i>	<i>Emitte spiritum</i>
The week after Pentecost	<i>Intr. Spiritus Domini replevit</i>	---
Trinity Sunday		
Al.	<i>Benedictus es Domine Deus</i>	<i>Honor, virtus et imperium</i>
Com.	<i>Benedicite Deum coeli</i>	<i>Benedicimus Deum coeli</i>
Ninth ordinary week		
Intr.	<i>Respice in me</i>	---
Grad.	<i>Jacta cogitatum tuum</i>	---
Al.	<i>Deus iudex iustus</i>	---
Off.	<i>Sperent in te omnes</i>	---
Tenth ordinary week		
Al.	<i>Diligam te Domine</i>	<i>Deus iudex iustus</i>
Thirteenth ordinary week		
Al.	<i>Omnes gentes</i>	<i>Magnus Dominus</i>
Twentyseventh ordinary week		
Grad.	<i>Beata gens</i>	<i>Timebunt gentes</i>
Ember days Saturday		
Grad.	<i>Salvum fac</i>	<i>Convertere</i>
H.	<i>Benedictus es</i>	---

MUSICAL TREASURES FROM CLUJ-NAPOCA

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Temporale	
Twentyninth ordinary week		
Off.		<i>Domine Deus, in</i>
Com.	<i>Amen dico vobis</i>	<i>Domus mea domus</i>
	Sanctorale	
S. Nicolai (Dec. 6.) All.	<i>Tumba sancti Nycolai</i>	<i>Sancte Nycolai tu dulce</i>
S. Agnetis (Jan. 21.) All.	<i>Induit me Dominus</i>	<i>Specie tua</i>
Purificatio (Feb. 2.) Ant.		<i>Lumen ad revelationem</i>
Al.	<i>Post partum virgo</i>	<i>Adorabo ad templum</i>
Tr.	<i>Gaude Maria</i>	Off. <i>Diffusa est</i>
S. Gregorii (March 12.)	Tr. <i>Beatus vir qui suffert</i>	<i>Ecce vir prudens</i>
Georgii Martyris (Apr. 23)		
Al.	<i>Georgii martyr</i>	<i>Sanctus martyr Georgius</i>
S. Servatii (May 13.) Al.	<i>O ingens gregis</i>	<i>Haec est vera</i>
In Nativitate S. Joannis Baptistae (June 24.) Al.	<i>Erat Johannes praedicans</i>	<i>Tu, puer propheta/ Internatos mulierum</i>
S. Apostolorum Petri et Pauli (June 29.) Al.		<i>Solve iubente Deo</i>
In Assumptione B. Mariae Virginis (Aug. 15.) Al.		<i>Transit ad aethera Virgo</i>
In Decollatione S. Johannis Baptistae (Aug. 29.) All.	<i>Mosso Herodes</i>	<i>Justi epulentur / Justus germinabit</i>
S. Aegidii Abbatis. (Sept. 1.) Al.	<i>Egregie confessor Dei</i>	<i>Amavit hunc</i>
De apostolis		
Intr.	<i>Mihi autem</i>	

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Sanctorale	
Tr.	<i>Constitutes eos</i>	
Gr.	<i>In omnem terram</i>	
Gr.	<i>Nimis honorati</i>	
All.	<i>In omnem terra</i>	
All.	<i>Non vos me elegistis</i>	
All.	<i>Jam non estis</i>	<i>Jam non estis</i>
All.	<i>Per manus autem</i>	<i>Per manus autem</i>
O.	<i>Mihi autem nimis</i>	
O.	<i>Constitutes eos</i>	
O.	<i>In omnem terram</i>	
Com.	<i>Ego vos elegi</i>	
Com.	<i>Vos qui secuti</i>	
De uno Martyre		
Intr.	<i>Letabitur iustus</i>	
Intr.	<i>Iustus non conturbabitur</i>	
Intr.	<i>In virtute tua Domine</i>	<i>In virtute tua Domine</i>
Intr.	<i>Gloria et honore</i>	
Gr.	<i>Posuisti Domine</i>	<i>Posuisti Domine</i>
Gr.	<i>Gloria et honore</i>	
Gr.	<i>Beatus vir qui timet Dominum</i>	
Gr.	<i>Iustus non conturbabitur</i>	
All.	<i>Iustus ut palma</i>	<i>Isti sunt amici Dei</i>
All.	<i>Letabitur iustus</i>	
All.	<i>Iustus germinabit</i>	<i>Iustus germinabit</i>
All.	<i>Beatus vir qui timetDominum</i>	
All.	<i>Iustus non conturbabitur</i>	
Off.	<i>In virtute tua Domine</i>	<i>Gloriabuntur</i>
Off.	<i>Desiderium animae eius</i>	
Off.	<i>Posuisti Domine</i>	
Off.	<i>Iustus ut palma</i>	
Com.	<i>Posuisti Domine</i>	<i>Posuisti Domine</i>
Com.	<i>Magna est gloria</i>	
Com.	<i>Dum speravit</i>	

	<i>Gradual from Cluj-Napoca</i>	<i>Bakócz Gradual</i>
	Sanctorale	
Com.	<i>Ego sum vitis vera</i>	
Com.	<i>Qui mihi ministrat me</i>	

We observed the peculiarities of a gradual from Esztergom, with central Hungarian customs in comparison with a more peripheral gradual focusing on their content. Next we will continue comparing the *Alleluia* from Saint Stephan's holiday in order to analyze their melodical properties through the author's transcription.

Stephan regis - *Alleluia*

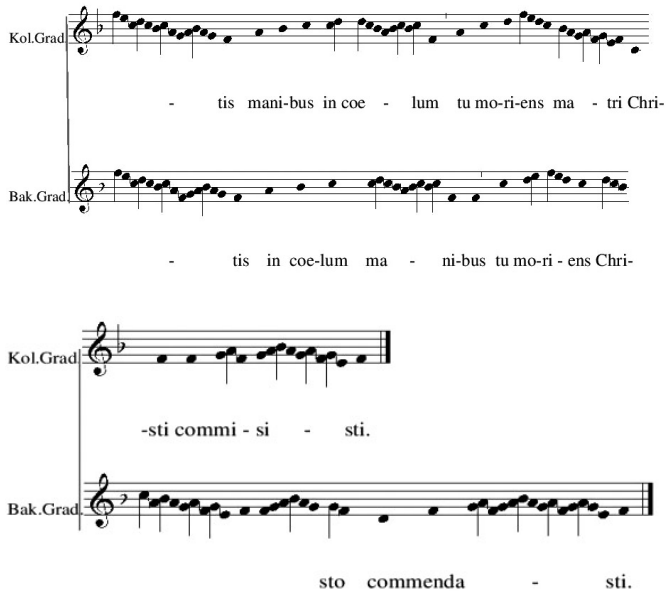
The musical score consists of three systems, each with a Soprano (Kol. Grad.) and Bass (Bak. Grad.) part. The lyrics are in Latin and describe the feast of Saint Stephen.

System 1:
 Kol. Grad.: Alle - lu - ia. O rex et a-postole Ste-pha-ne
 Bak. Grad.: Alle - lu - ia. O rex et a-postole, Ste - phane

System 2:
 Kol. Grad.: gen - ti tu - e tu-is precibus duc nos ad contemplan - dam
 Bak. Grad.: gen-tis tu - e tu-is precibus duc ad contemplan- dam

System 3:
 Kol. Grad.: speci-em cel-si - tu - di - nis Chri - sti quos el - le - va -
 Bak. Grad.: speci-em cel-si - tu - di - nis Chri - sti quos el - le - va -

MÁRTON SZABOLCS



Kol.Grad.

- tis mani-bus in coe - lum tu mo-ri-ens ma - tri Chri-

Bak.Grad.

- tis in coe-lum ma - ni-bus tu mo-ri - ens Chri-

Kol.Grad.

-sti commi - si - sti.

Bak.Grad.

sto commenda - sti.

We observe differences already at the starting interval. The Gradual from Cluj-Napoca starts with a perfect fourth, whereas the Bakócz Gradual uses a minor third for the starting interval. The verses are mixed at some points, there are some declensional differences, as well as variations in the melody, but their melody lines are guided in a very similar way. The melismatic formulas differ at the *terminatio*: the Bakócz Gradual's melismatic passage in *Christo commendasti* offer a more elegant and richer solution than the *Christi commisisti* passage from the Gradual from Cluj-Napoca.

Finally we present the content of the Gradual from Cluj-Napoca, without going into details. From the *Sanctorale* part we can only present the chants having musical notes (and lyrics), the ones with lyrics only were left out of this summary. As the table of content points out, the Codex begins with the gradual (fragment) from Ash Wednesday (36th folio), and it ends with „*Sacerdotes eius*” introit (255th folio). The latine text corresponds to the Latine grammar rules as applied Today, and not as it appears in the Gradual.

Feria quarta cinerum
 Feria quinta post cineres
 Feria Sexta

Dominica prima in quadragesimae
Feria secunda
Feria tertia
Feria quarta
Feria quinta
Sabbato
Dominica secunda in quadragesimae
Feria secunda
Feria quarta
Feria quinta
Feria sexta
Sabbato
Dominica tertia in quadragesimae
Feria secunda
Feria tertia
Feria Quarta
Feria quinta
Feria sexta
Sabbato
Dominica quarta in quadragesimae
Feria secunda
Feria tertia
Feria quarta
Feria quinta
Feria sexta
Sabbato
Dominica quinta in quadragesimae
Feria secunda
Feria tertia
Feria quarta
Feria quinta
Feria sexta
Sabbato
Hebdomana Sacta
Dominica in Palmis
Feria tertia

Feria quarta
Missa vespertina in Cena Domini
In parasceve
Infra octavam pascha
Feria secunda
Feria tertia
Feria quarta
Feria quinta
Feria sexta
Sabbato
Dominica prima post resurrectionis
Dominica secunda post resurrectionis
Dominica tertia post resurrectionis
Dominica quarta post resurrectionis
Dominica quinta post resurrectionis
In rogationibus
Vigilia ascensionis
Ascensio
Dominica septima post resurrectionis
Dominica Pentecostes ad missam in vigilia
Dom. Pentecostes ad missam in die
Feria secunda
Feria tertia
Feria quarta
Feria quinta
Feria sexta
Sabbato
In octavam pentecostes
Dominica Sanctissimae Trinitatis
Corpus Christi
Hebdomada Septima(dom. I post pent.)
Hebdomada Octava (dom. II.)
Hebdomada Nona (dom. III.)
Hebdomada Decima (dom. IV.)
Hebdomada Undecima (dom. V.)
Hebdomada Duodecima (dom. VI.)

Hebdomada Decima Tertia (dom. VII.)
Hebdomada Dec. Quarta (dom. VIII.)
Hebdomada Dec. Quinta (dom. IX.)
Hebdomada Dec. Sexta (dom. X.)
Hebdomada Dec. Septima (dom. XI.)
Hebdomada Dec. Octava (dom. XII.)
Hebdomada Dec. Nona (dom. XIII.)
Hebdomada Vigesima (dom. XIV.)
Hebdomada Vig. Prima (dom. XV.)
Hebdomada Vig. Secunda (dom. XVI.)
Hebdomada Vig. Tertia (dom. XVII.)
Feria IV. Quatuor Temporum
Feria VI. Quatuor Temporum Quadragesimae
Sabbato Quatuor Temporum Quadragesimae
Hebdomada Vig. Quarta (dom. XVIII.)
Hebdomada Vig. Quinta (dom. XIX.)
Hebdomada Vig. Sexta (dom. XX.)
Hebdomada Vig. Septima (dom. XXI.)
Hebdomada Vig. Octava (dom. XXII.)
Hebdomada Vig. Nona (dom. XXIII.)

Sanctorale

Incomplete Vig. Sancti Andree (Nov. 29.)
Incomplete Sancti Andree (nov. 30.)
S. Nicolai (Dec. 6.)
S. Agnetis (Jan. 21.)
S. Pauli Conversio (Jan. 25.)
Purificatio (Feb. 2.)
S. Agathe (Feb. 5.)
S. Dorotheae (Feb. 6.)
Kathedra Sancti Petri (Feb. 22.)
S. Gregorii (March 12.)
Annuntiatione (March 25.)
S. Georgii Martyris (Apr. 23)
S. Marci Evangelistae (Apr. 25.)

In Inventione S. Crucis (May 3.)
S. Phylippi et Jacobi Apost. (May 11.)
De Passione domini
S. Servatii (May 13.)
In Vigilia Iohannis Baptiste (Jun. 23.)
IN Nativitate S. Joannis Baptistae (Jun. 24.)
In Vigilia S. Petri et Pauli (Jun. 28.)
S. Apostolorum Petri et Pauli (Jun. 29.)
In Commemoratione S. Pauli Apostoli (Jun. 30.)
S. Mariae Magdalenae Poenitentis (Jul. 22.)
S. Stephani I. Papae, Martyris (Aug. 2.)
S. Stephani regis
Vigilia S. Laurentii Martyris (Aug. 9.)
S. Laurentii Martyris (Aug. 10.)
In Assumptione B. Mariae Virginis (Aug. 15.)
In Oct. S. Laurentii (Aug. 17.)
S. Stephani regis (Aug. 20.)
S. Bartolomaei (Aug. 24.)
In Decollatione S. Joannis Baptistae (Aug. 29.)
S. Aegidii Abbatis. (Sept. 1.)
In Nativitate B. Mariae (Sept. 8.)

S. Michaelis (Sept. 29.)
Intr. Benedicite Dominuo omnes Angeli
Gr. Benedic anima meae
All. Concussum est mare et
Off. Stetit Angelus juxta
Com. Benedicite omnes Angeli

S. Ursulae (Oct. 21.)
S. Martini Episcopi, Conf. (Nov 11.)
S. Elisabeth Viduae (Nov. 19.)
S. Clementis (Nov. 23.)
S. Katherinae Virg. et. Mart. (Nov. 25.)
In Vigilia unius Apostoli
Plurium apost.

De Evangelistis
De uno Martyre
De pluribus Martyribus
De Confessoribus

Our article presents an important work from the 16th century's Transylvanian church music, in comparison with a well-known gradual from Hungary, highlighting this way the high-standard quality of the Transylvanian church music of those times.

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