MUSICALIA DANUBIANA

Uniunea Compozitorilor și Muzicologilor din România
MTA Zenetudományi Intézet

CODEX CAIONI

saeculi XVII
(transcriptiones)

MUSICALIA DANUBIANA

REDIGUNT

FERENCZI ILONA SAS ÁGNES SZENDREI JANKA

HOC VOLUMEN CURAVIT

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CURIS

MAGYAR TUDOMÁNYOS AKADÉMIA ZENETUDOMÁNYI INTÉZET

DOBSZAY LÁSZLÓ FALVY ZOLTÁN SZ. FARKAS MÁRTA

MUSICALIA DANUBIANA

14/b**

CODEX CAIONI saeculi XVII

EDITED BY

SAVIANA DIAMANDI and ÁGNES PAPP

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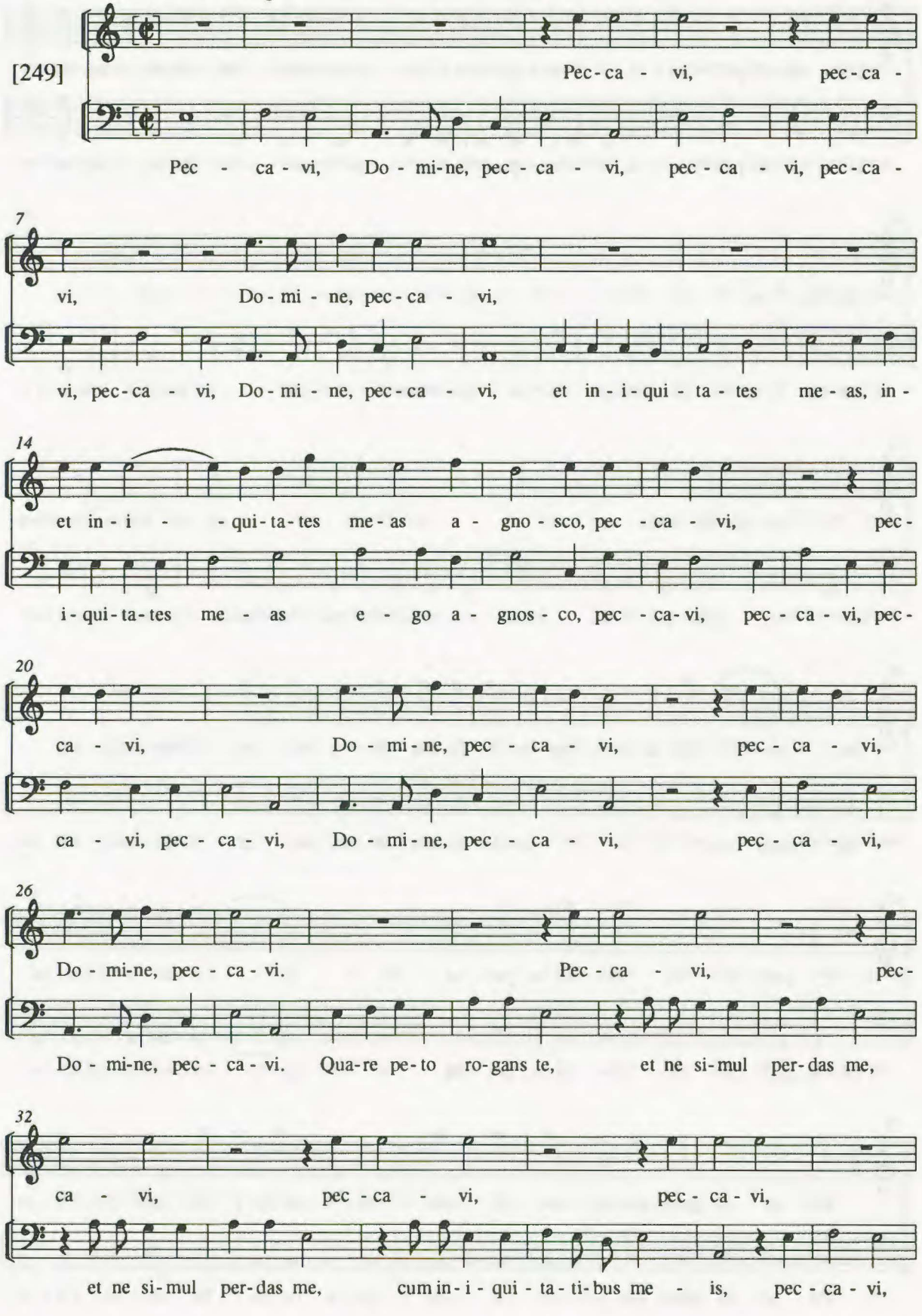
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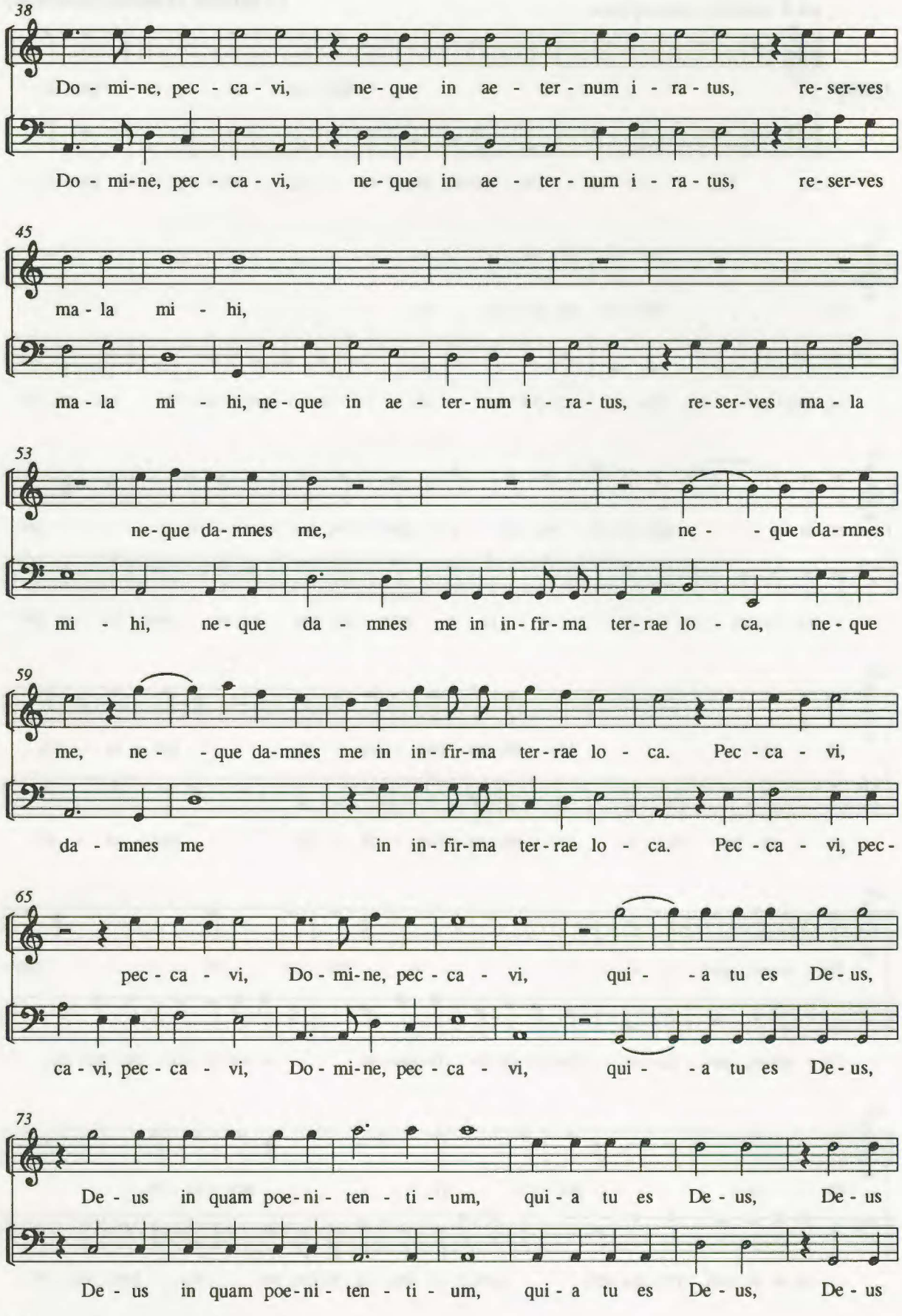
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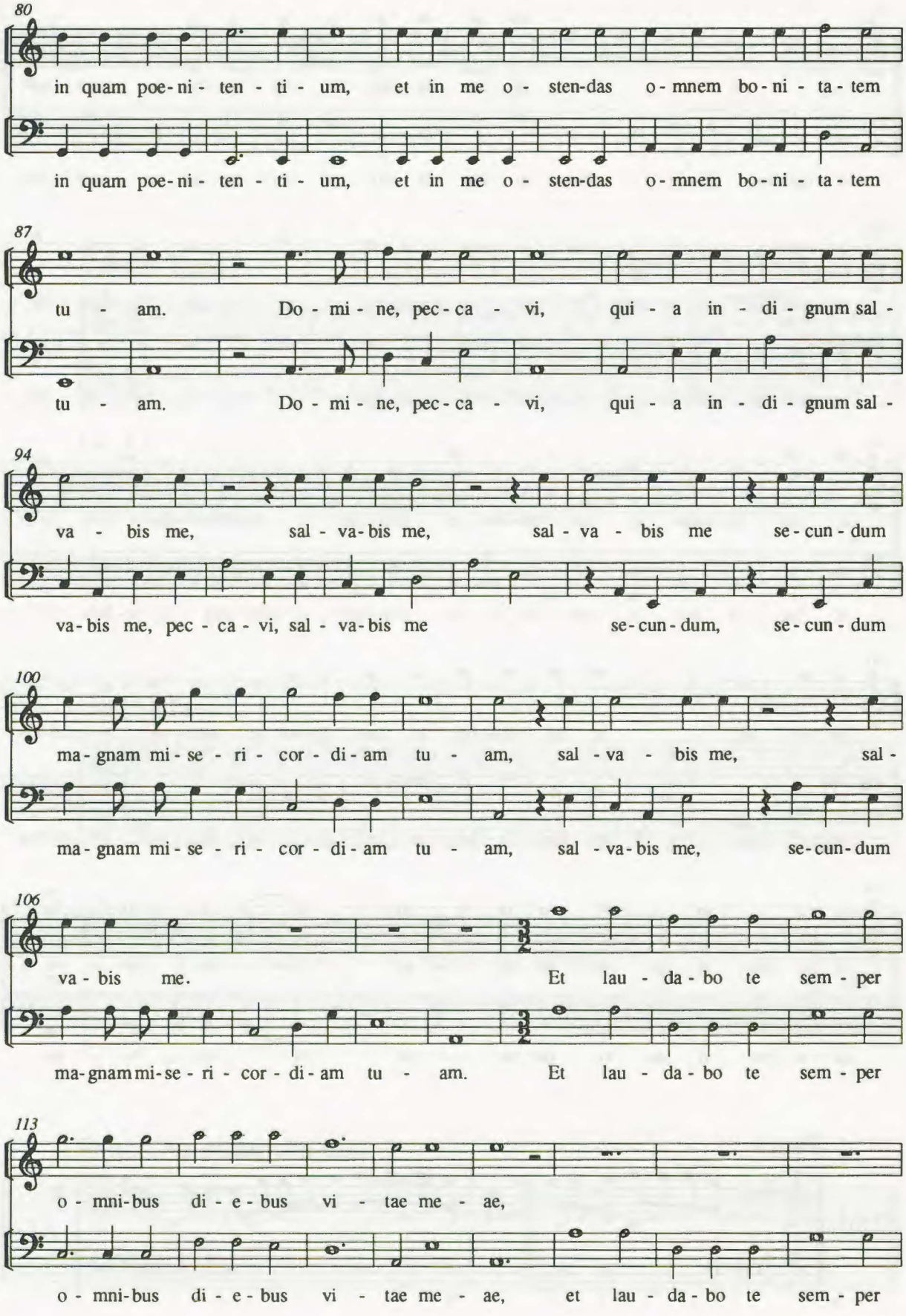
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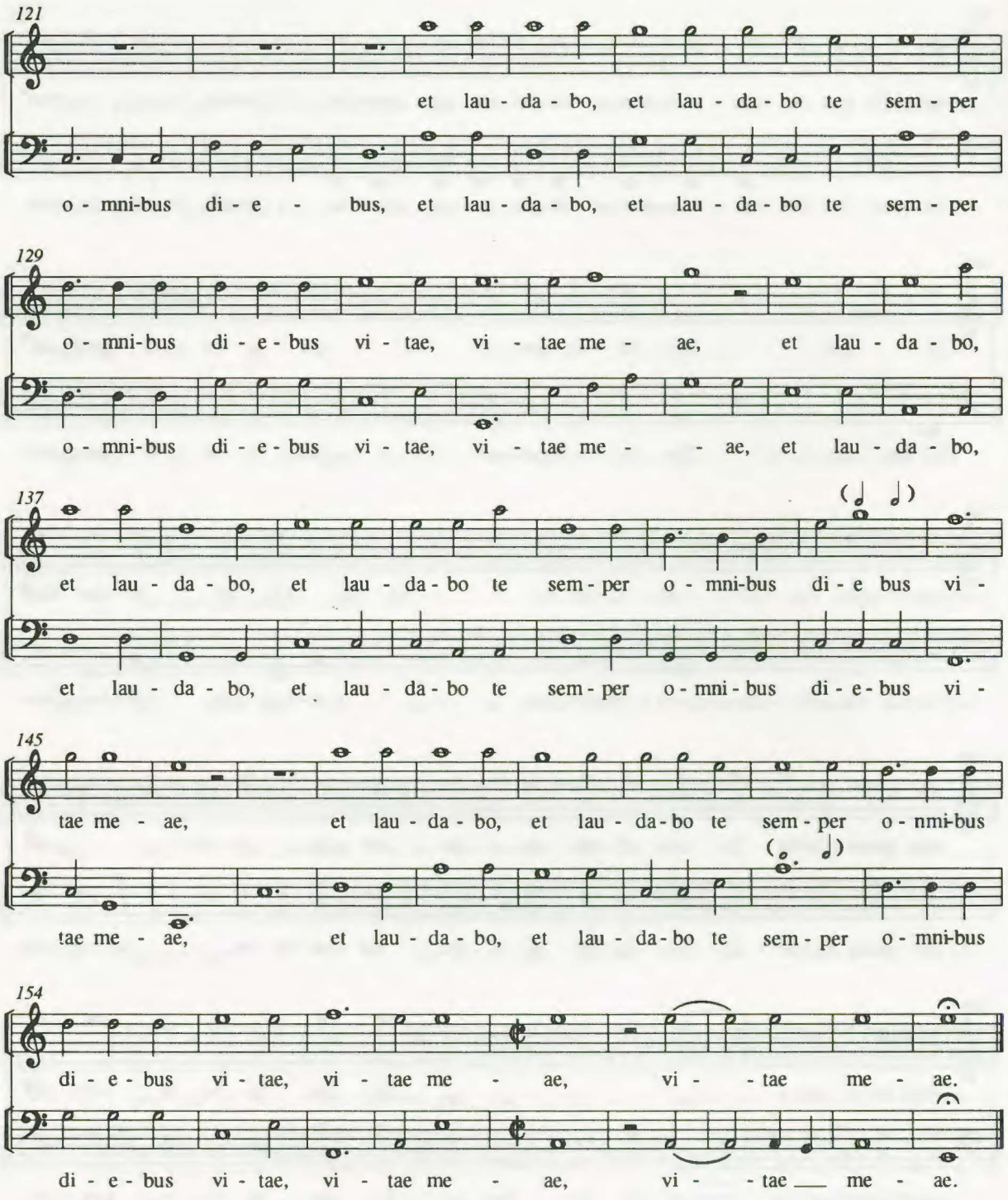
ex 8 vocibus excerptum

[Andreas Hammerschmidt]




38
Do - mi-ne, pec - ca - vi, ne - que in ae - ter - num i - ra - tus, re - ser-ves
Do - mi-ne, pec - ca - vi, ne - que in ae - ter - num i - ra - tus, re - ser-ves
45
ma - la mi - hi,
ma - la mi - hi, ne - que in ae - ter-num i - ra - tus, re - ser-ves ma - la
53
ne-que da-mnes me, ne - - que da-mnes
mi - hi, ne - que da - mnes me in in - fir - ma ter-rae lo - ca, ne - que
59
me, ne - - que da-mnes me in in - fir-ma ter - rae lo - ca. Pec - ca - vi,
da - mnes me in in - fir-ma ter - rae lo - ca. Pec - ca - vi, pec -
65
pec - ca - vi, Do - mi-ne, pec - ca - vi, qui - - a tu es De - us,
ca - vi, pec - ca - vi, Do - mi-ne, pec - ca - vi, qui - - a tu es De - us,
73
De - us in quam poe-ni - ten - ti - um, qui - a tu es De - us, De - us
De - us in quam poe-ni - ten - ti - um, qui - a tu es De - us, De - us
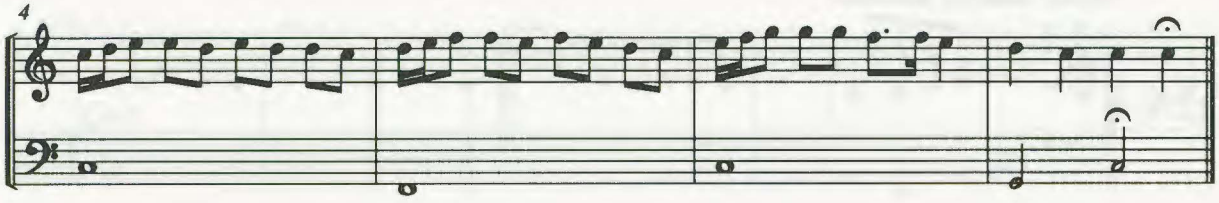

80
in quam poe-ni- ten - ti - um, et in me o - sten-das o-mnem bo-ni - ta - tem
in quam poe-ni- ten - ti - um, et in me o - sten-das o-mnem bo-ni - ta - tem
87
tu - am. Do - mi - ne, pec - ca - vi, qui - a in - di - gnum sal -
tu - am. Do - mi - ne, pec - ca - vi, qui - a in - di - gnum sal -
94
va - bis me, sal - va-bis me, sal - va - bis me se - cun - dum
va-bis me, pec - ca - vi, sal - va-bis me se-cun-dum, se - cun - dum
100
ma - gnam mi - se - ri - cor - di - am tu - am, sal - va - bis me, sal -
ma - gnam mi - se - ri - cor - di - am tu - am, sal - va-bis me, se-cun-dum
106
va - bis me. Et lau - da - bo te sem - per
ma-gnam mi-se - ri - cor - di - am tu - am. Et lau - da - bo te sem - per
113
o - mni-bus di - e - bus vi - tae me - ae,
o - mni-bus di - e - bus vi - tae me - ae, et lau - da - bo te sem - per



f 136 **Tancz**

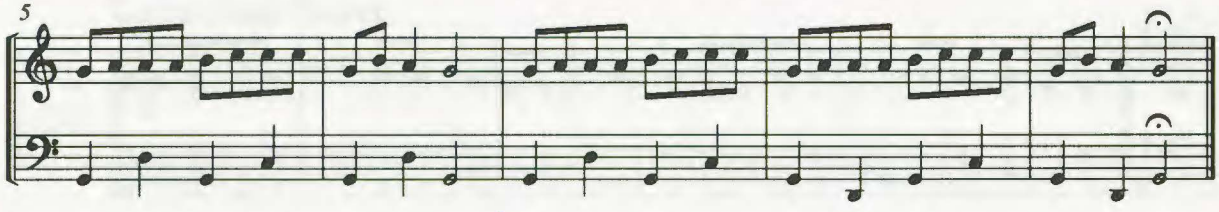
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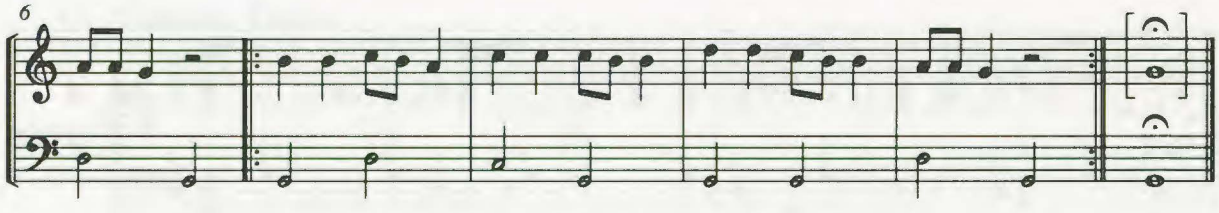
Paikos Tancz f 137

[251]



Ola[h] Tancz f 137

[252]

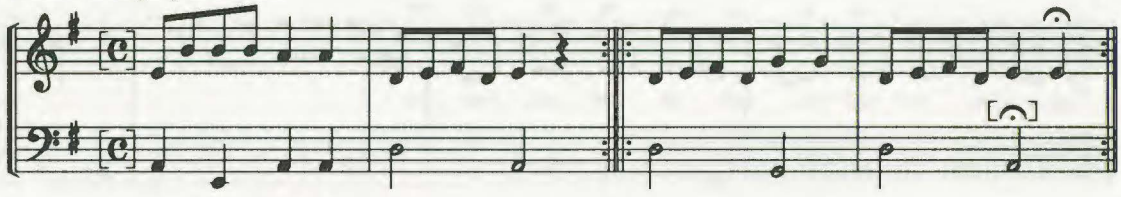


Tancz. Az en agyam czak f 137

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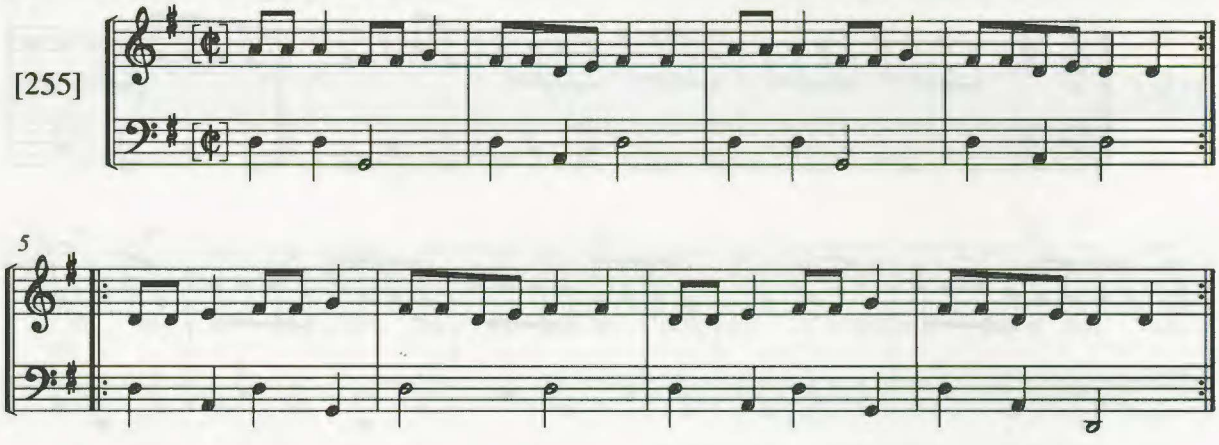
f 137 **Mas ola[h] kettős**

[254]
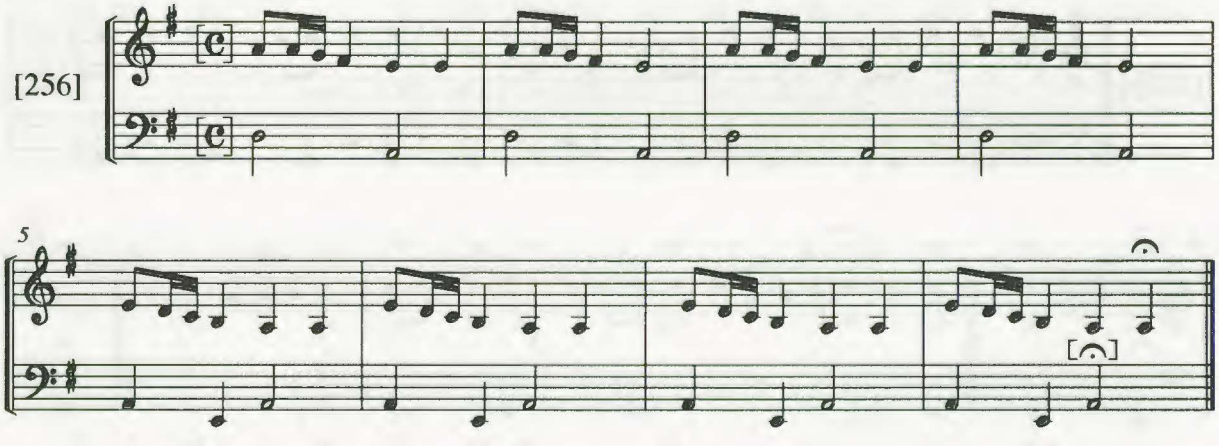


f 137 **Ötödik Tancz hatodon**

[255]



f 137 **Tancz**
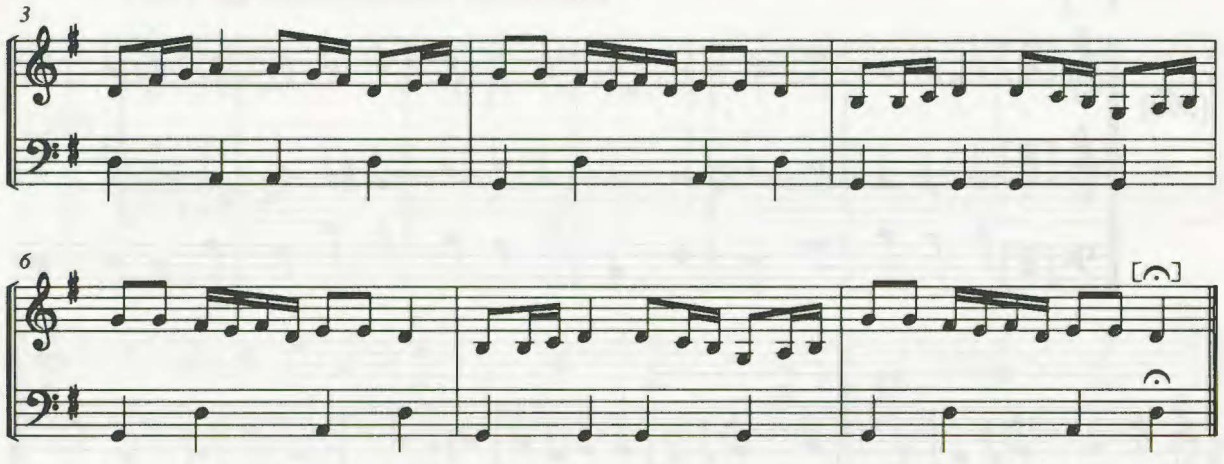
[256]



f 137 **Nyiri Tancz**
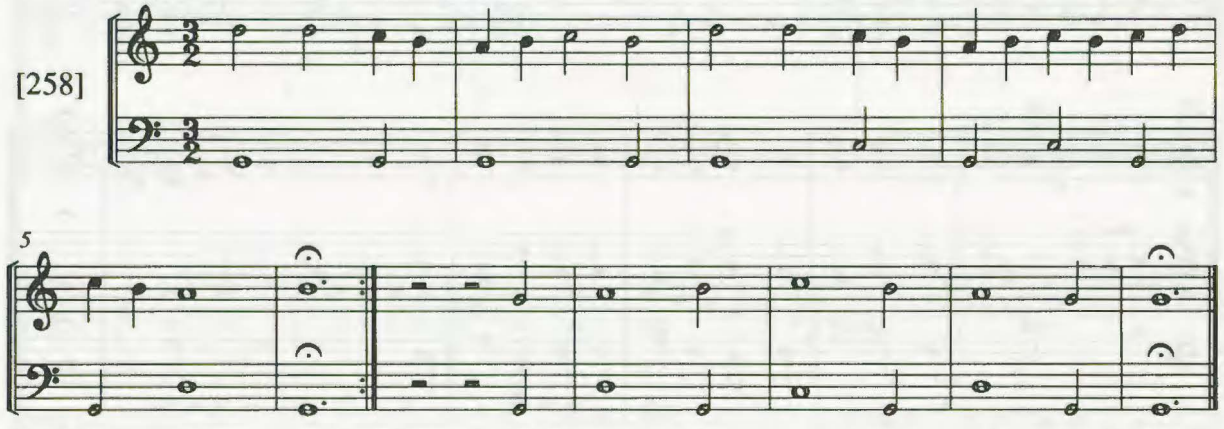
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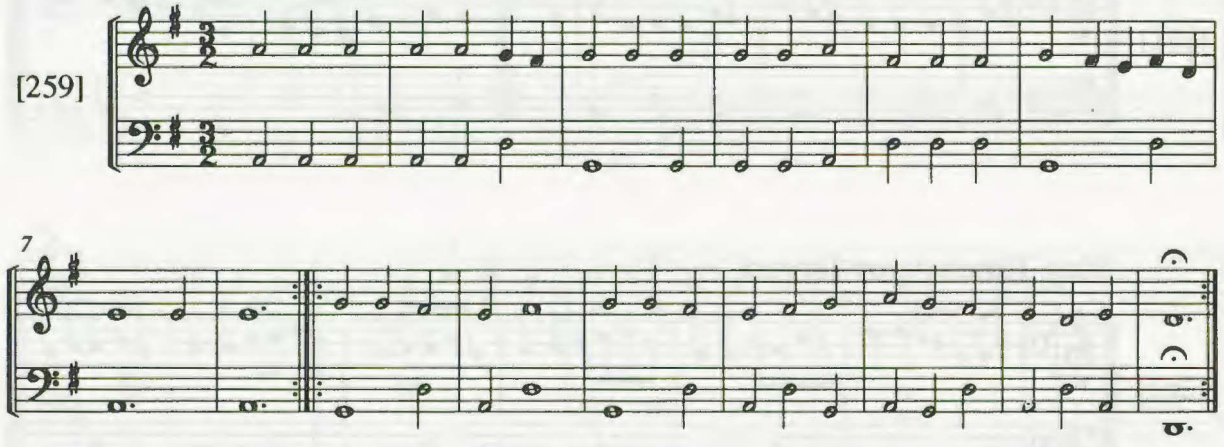




Lapoczkas Tancz

f 138



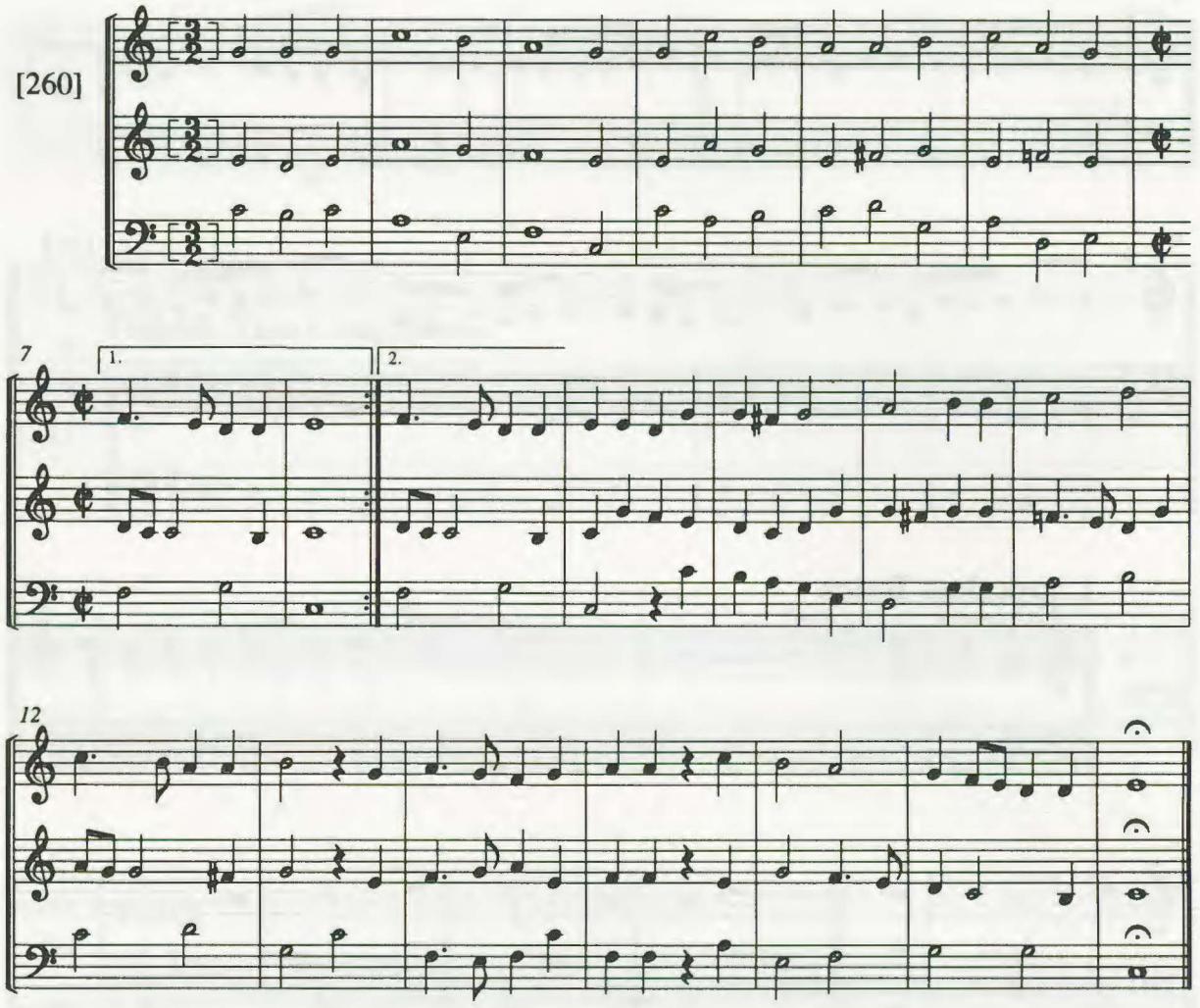
Valtozo Tancz

f 138



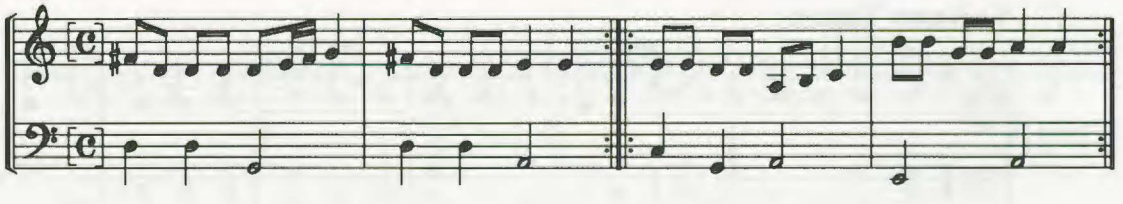
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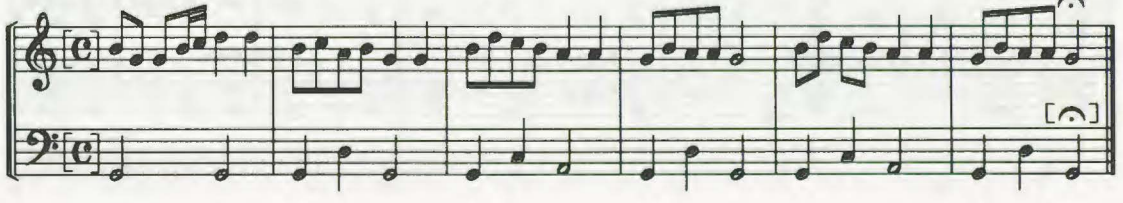


f 138 **Mikes Kelemen. Tancz**

[261]

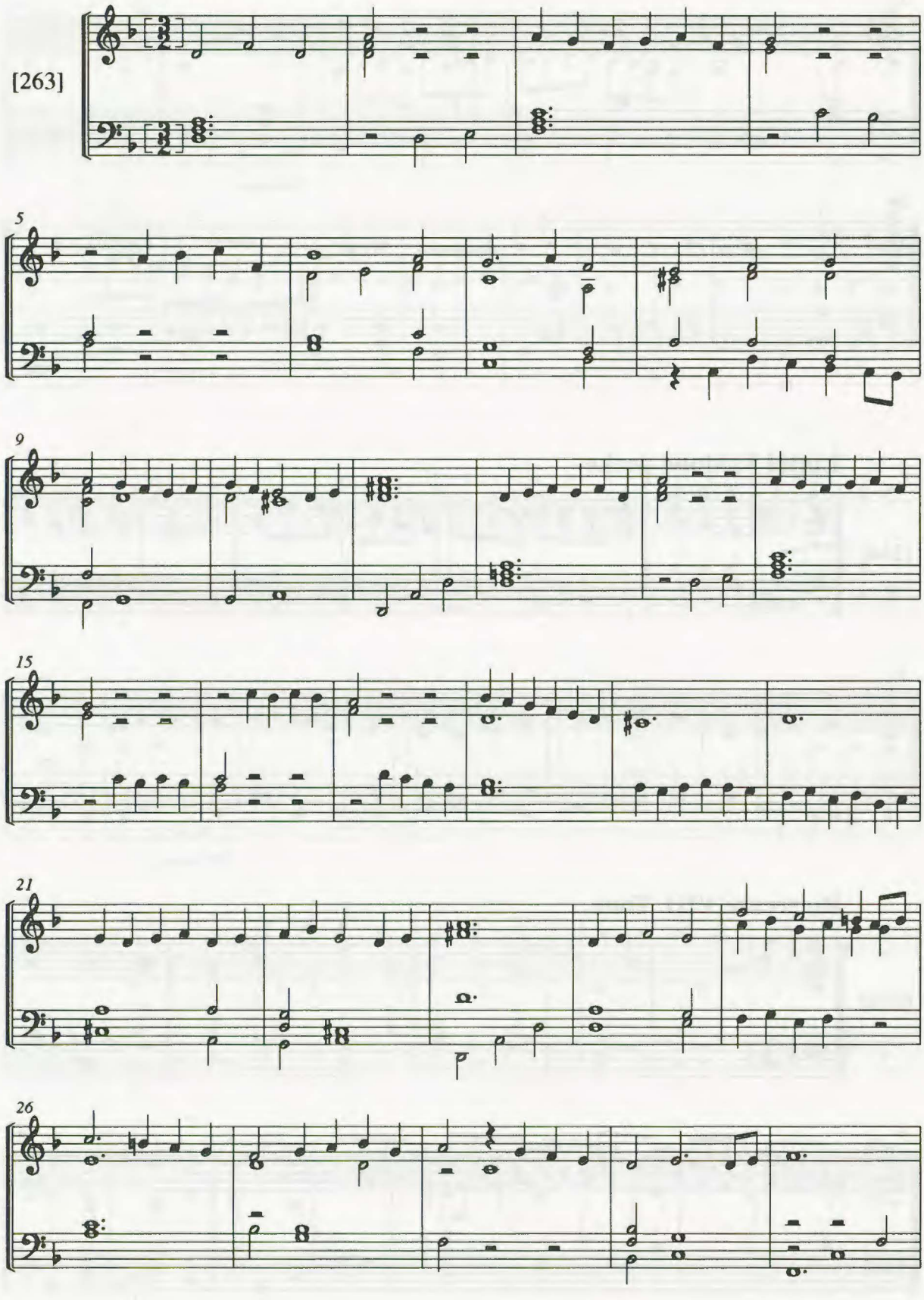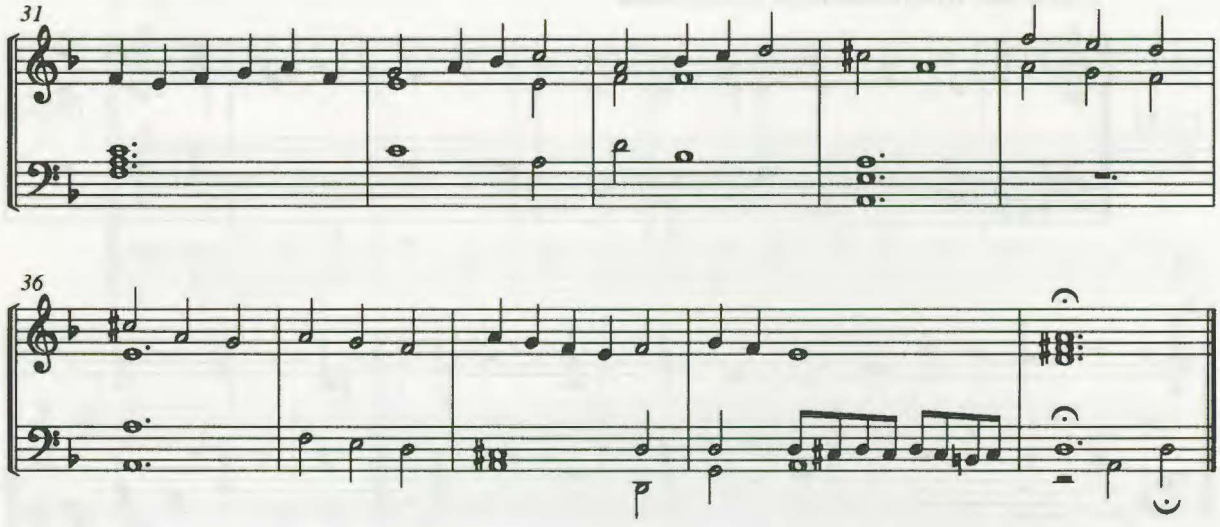


f 138 **Mas Tancz Apor Istvan**

[262]



Volte ad imitationem Gallicam
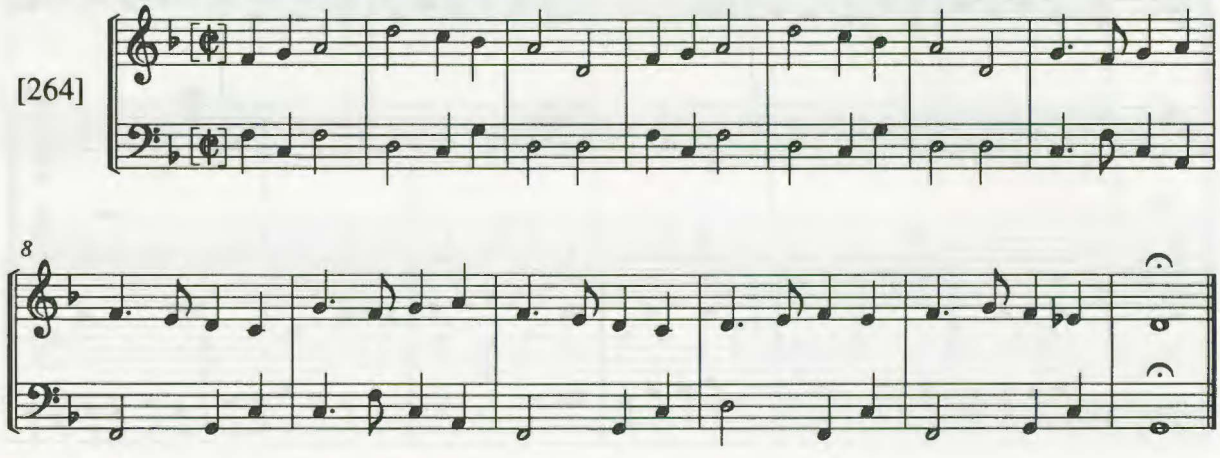




f 139

Lupul Vaidane eneke
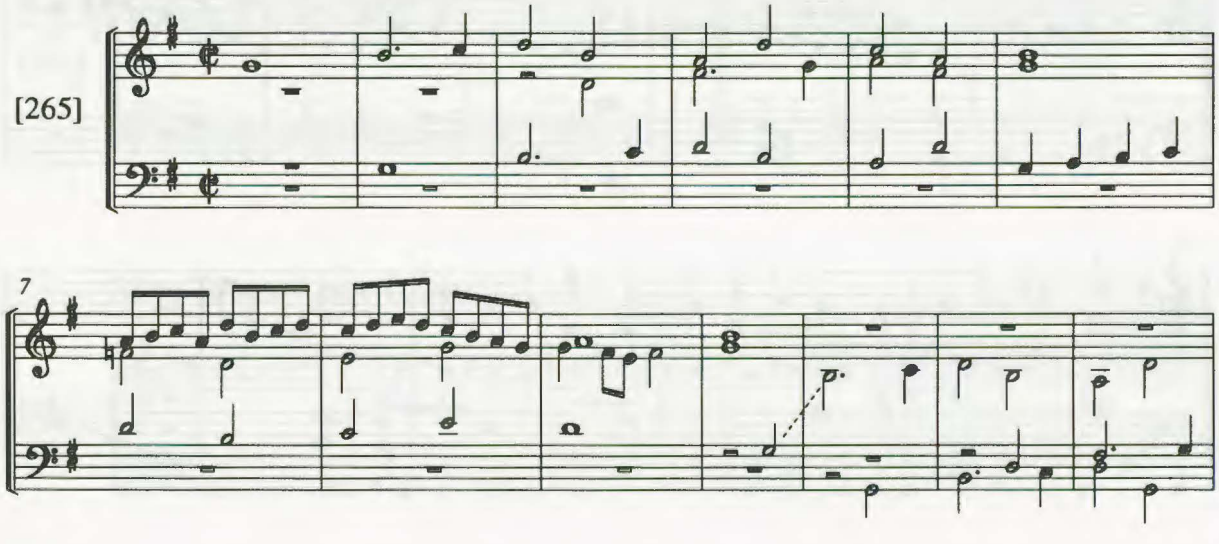
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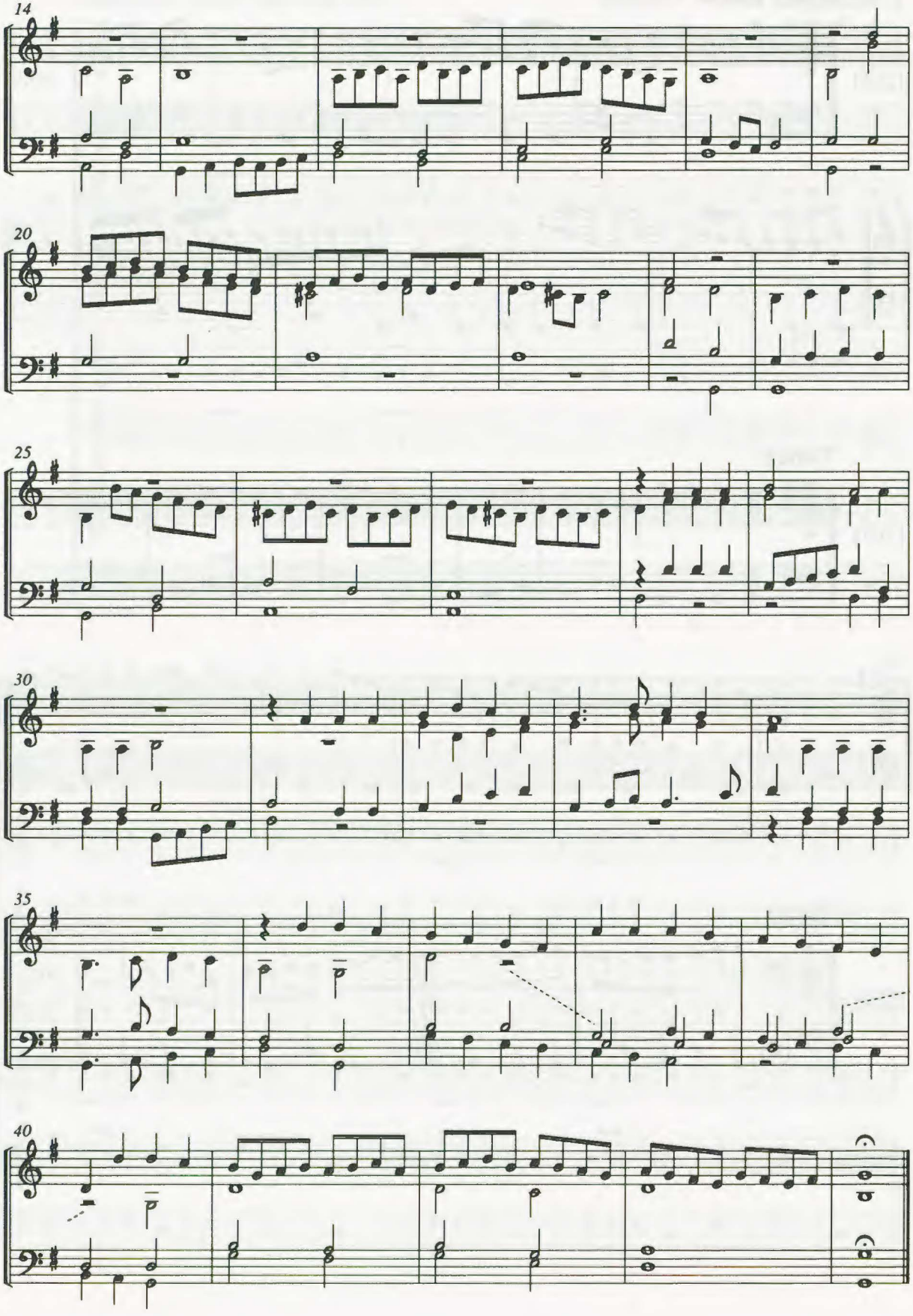


f 140

Ricercare VIII. Toni
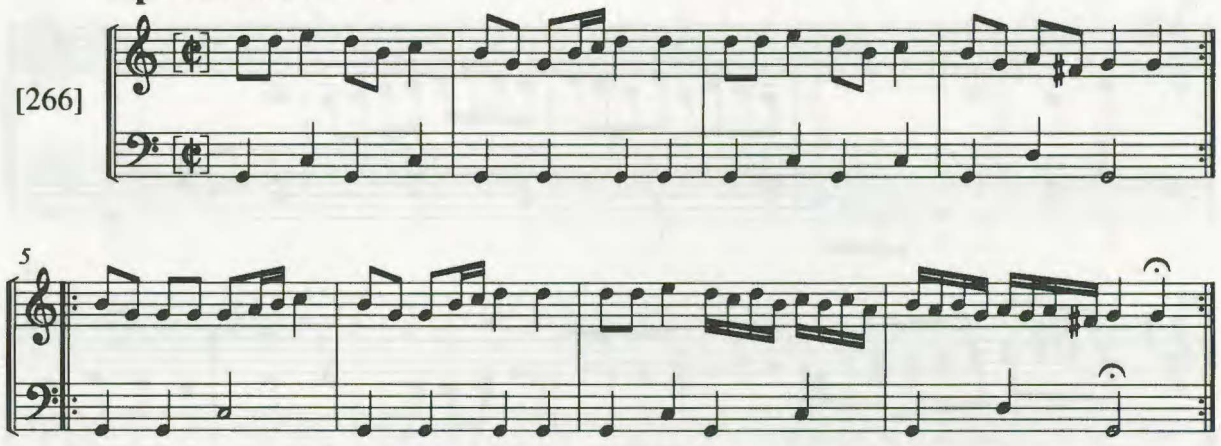
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14
20
25
30
35
40
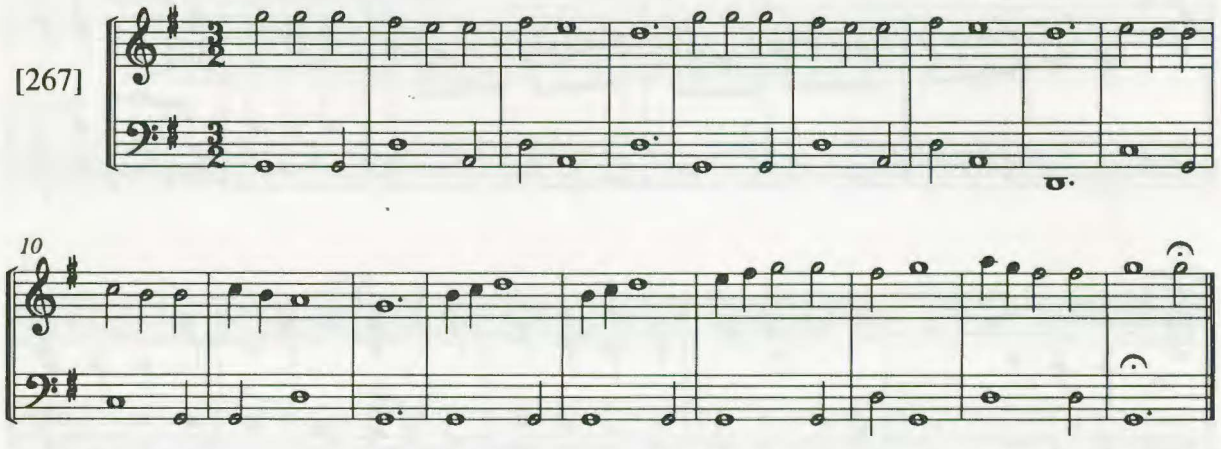
f 140 **Apor Lazar Tancza**

[266]



f 140 **Tancz**

[267]
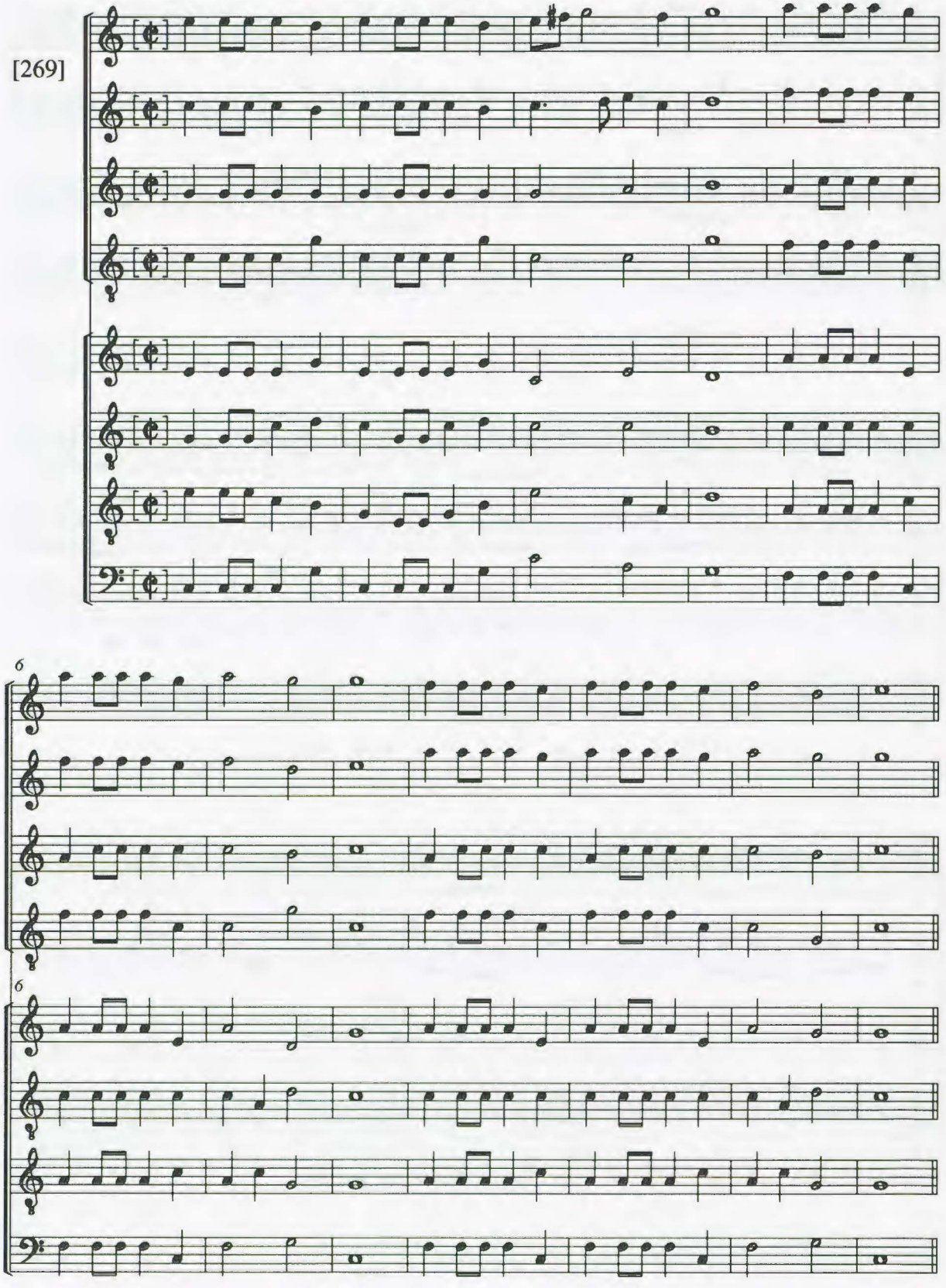


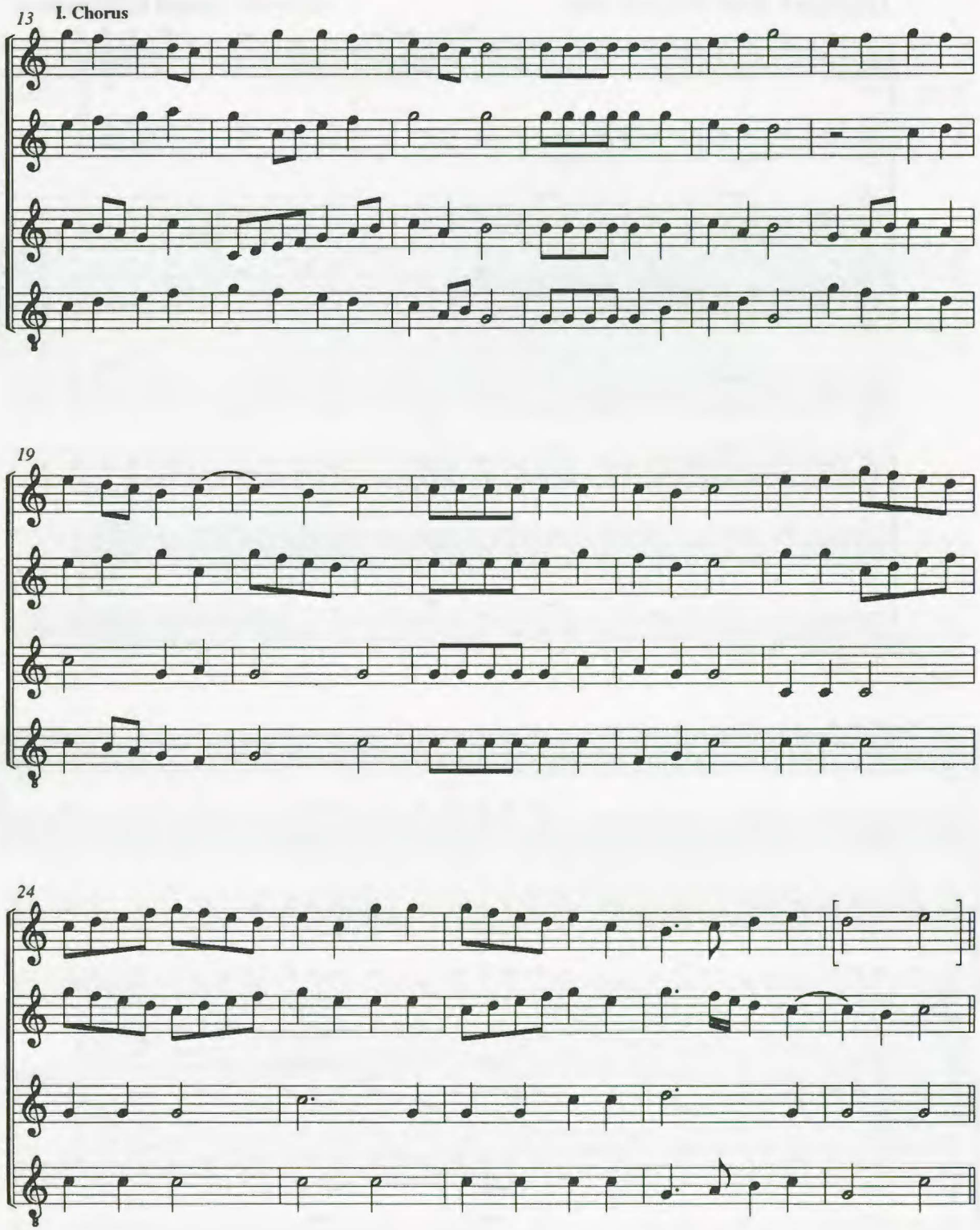
f 140 **Tancz**

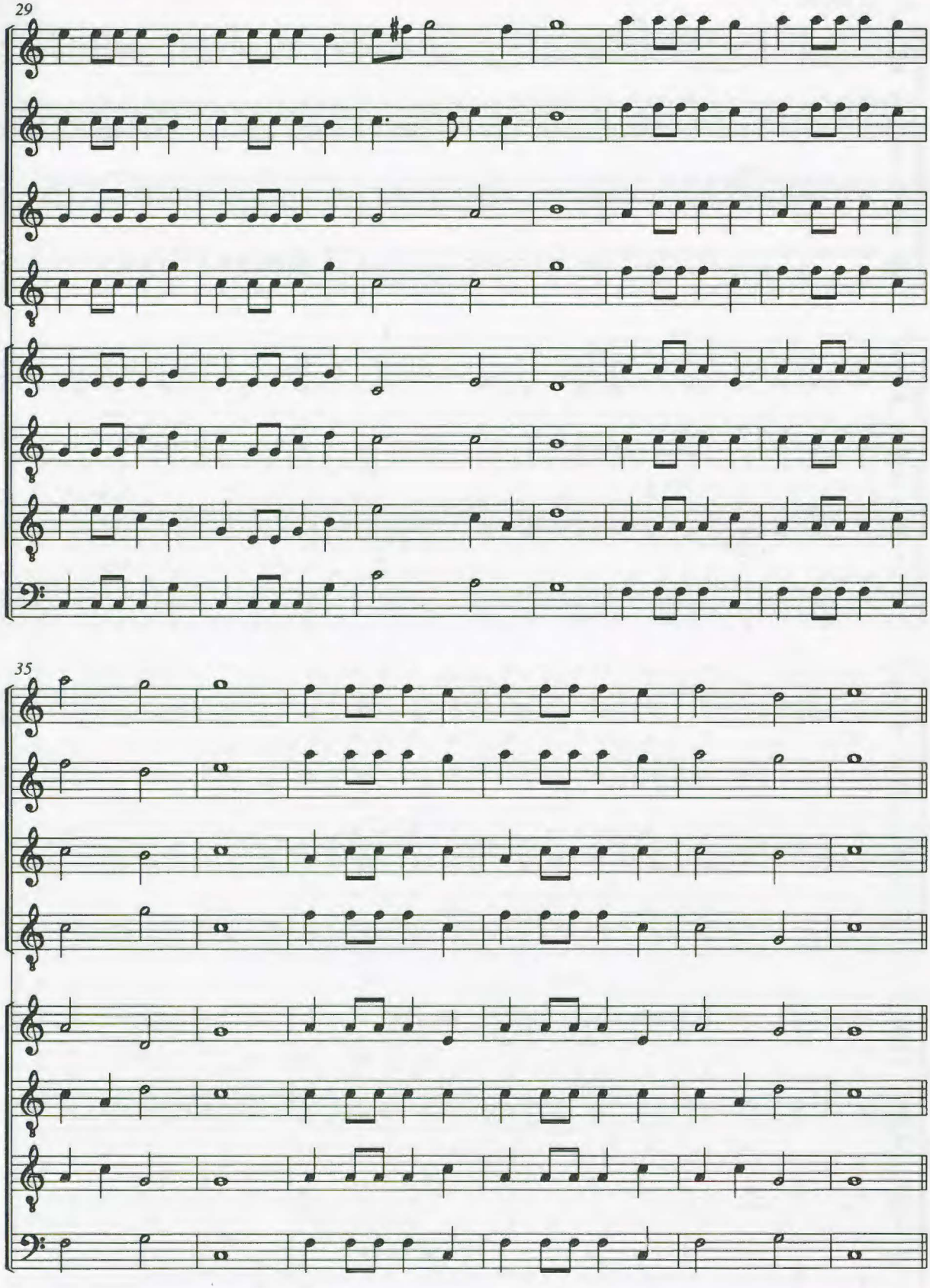
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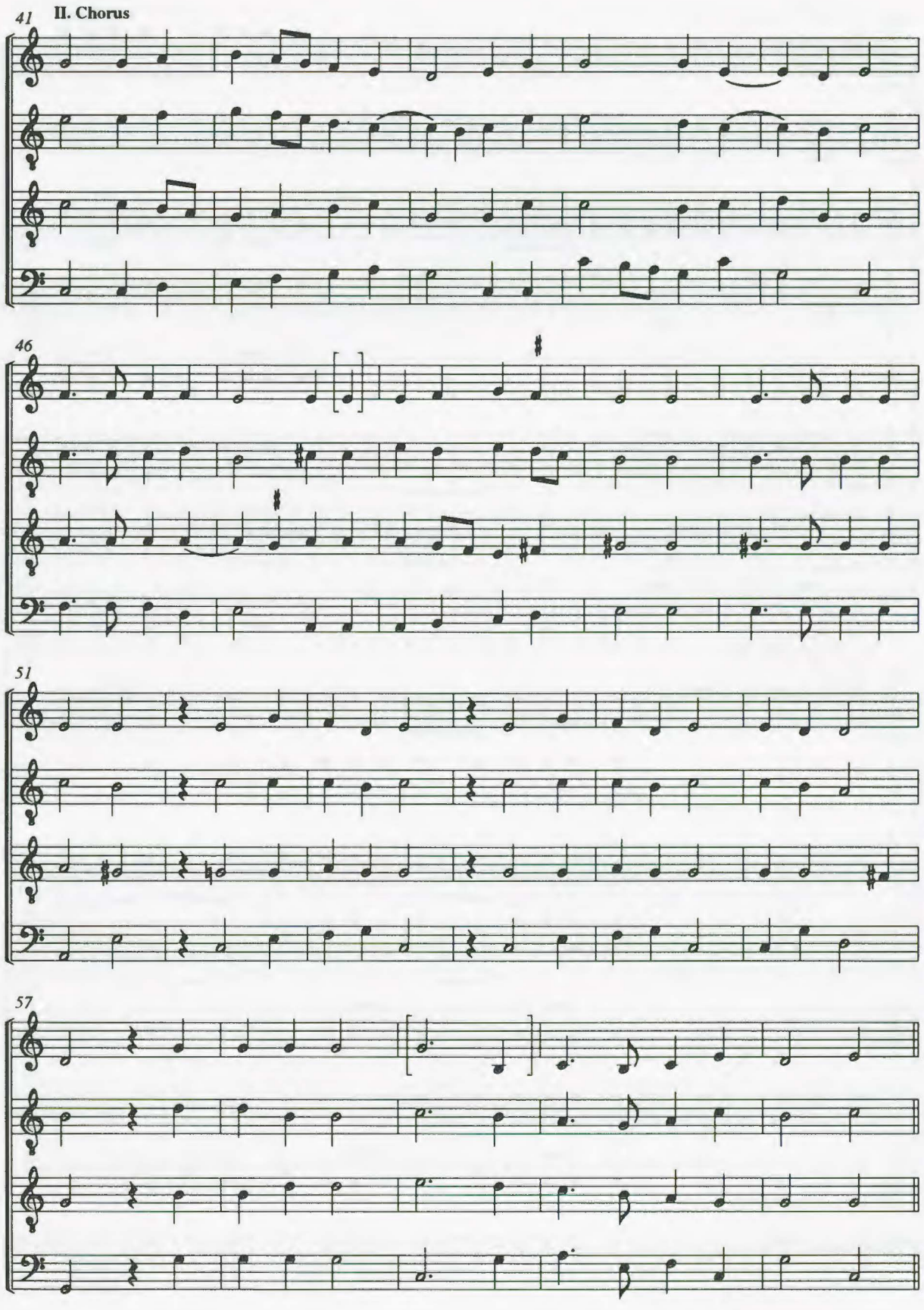


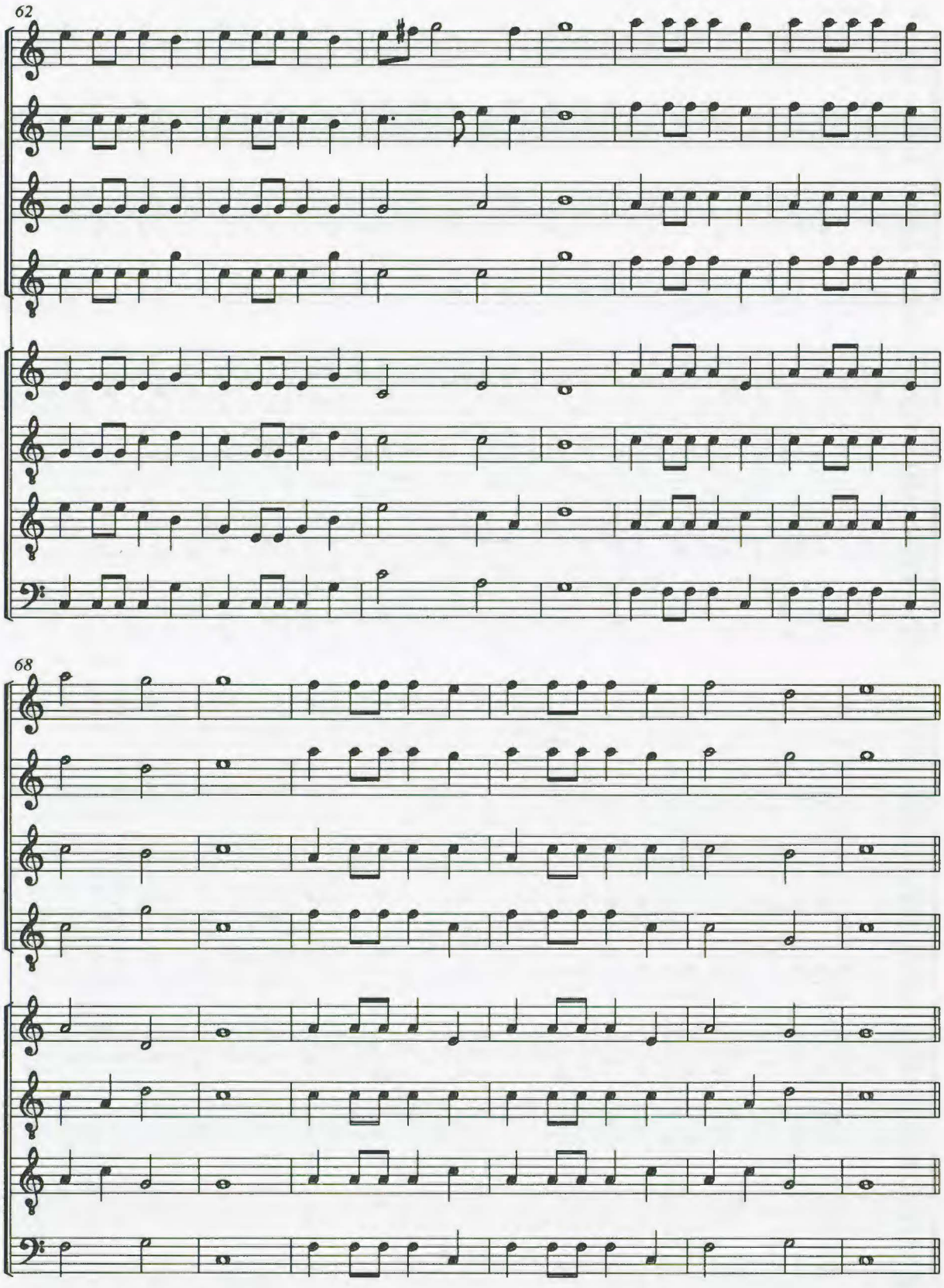
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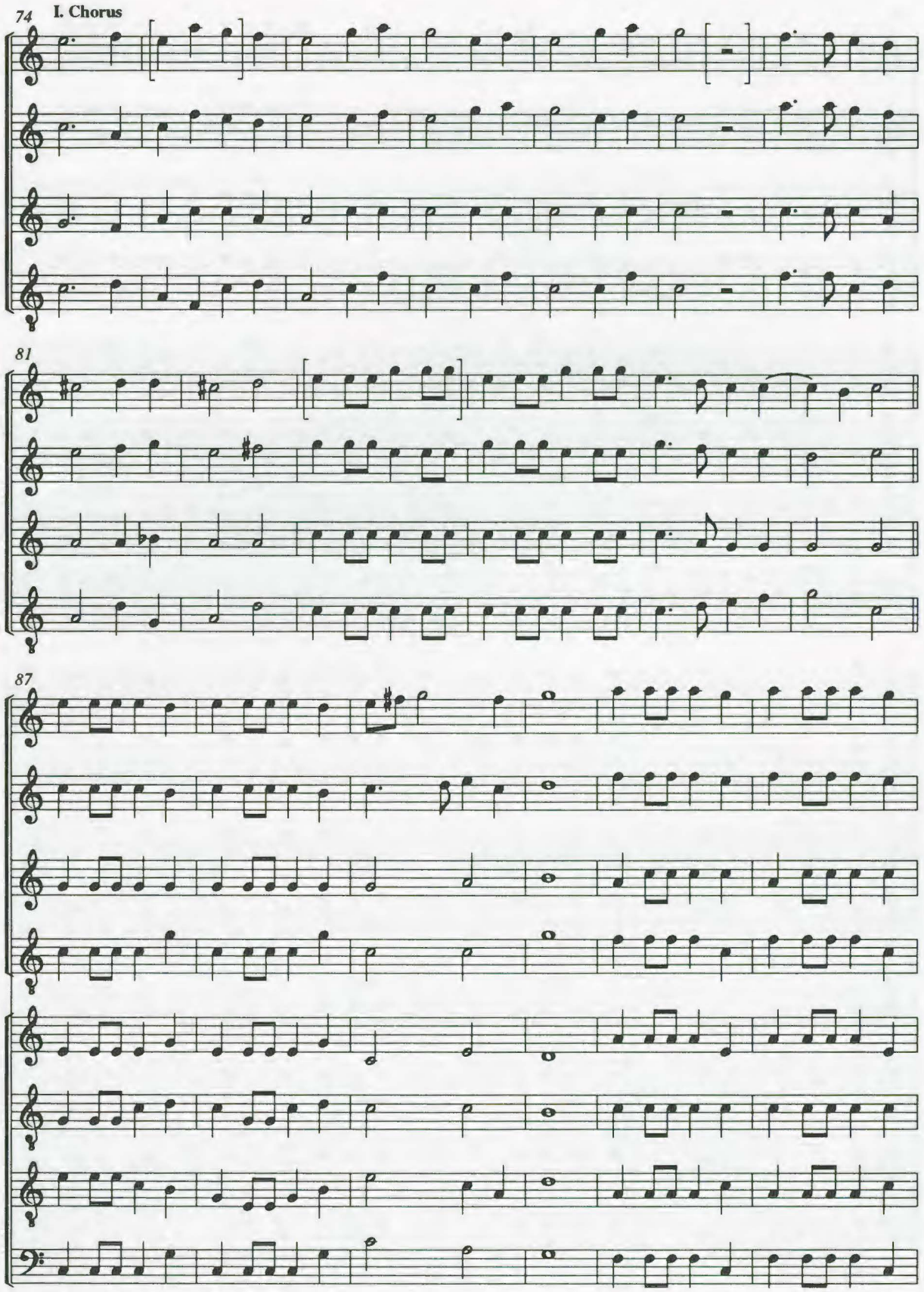


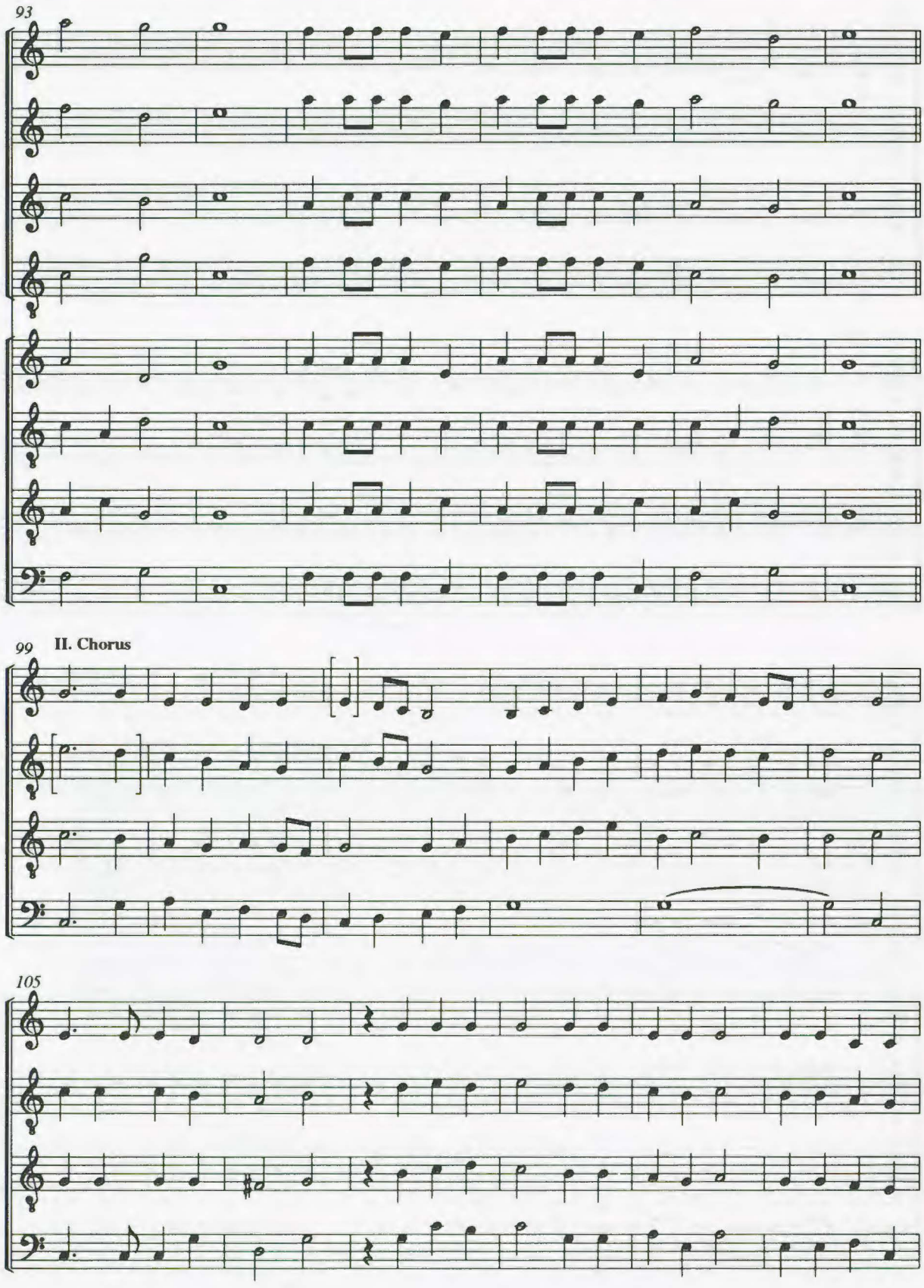

13
I. Chorus
19
24

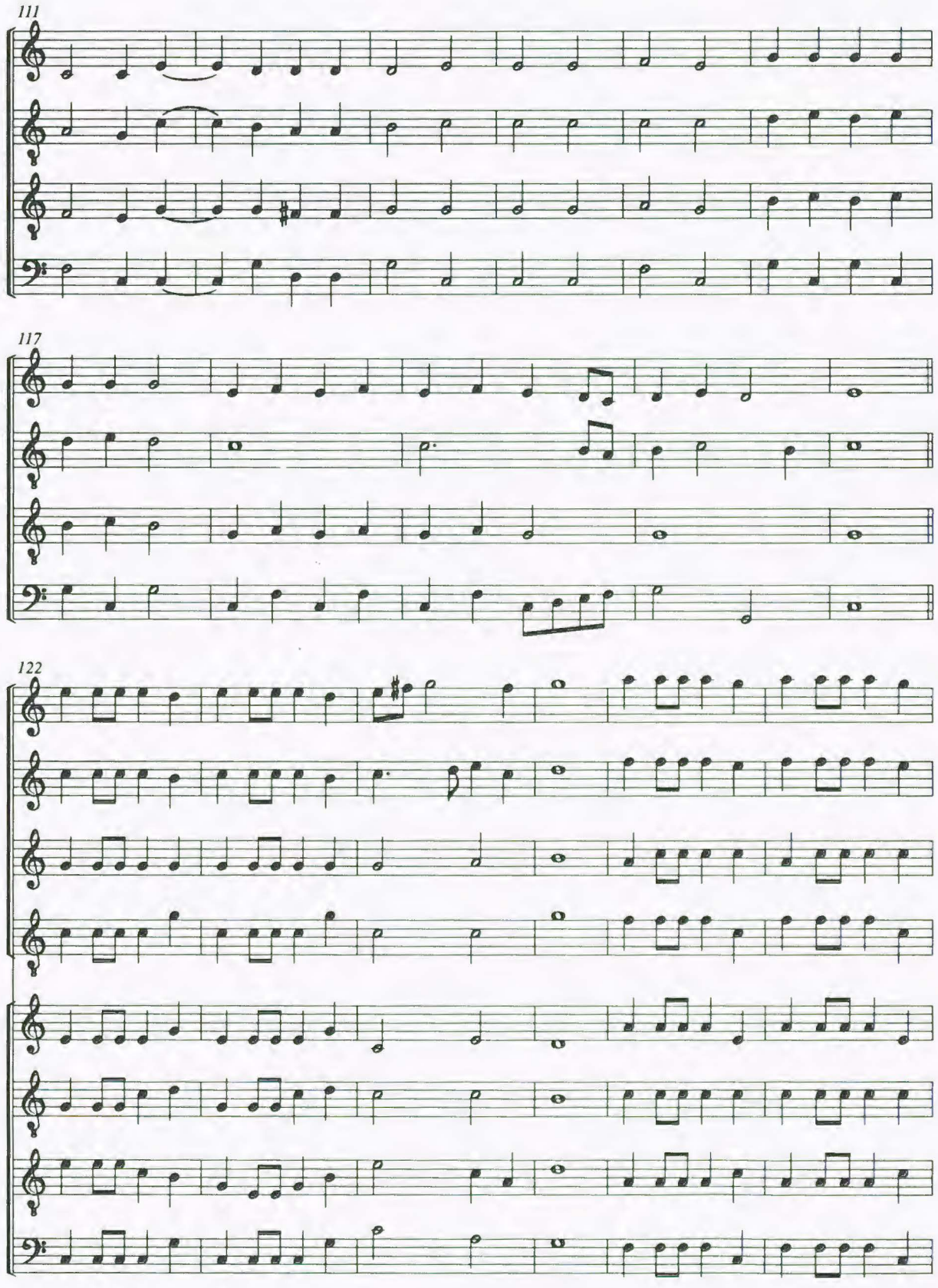

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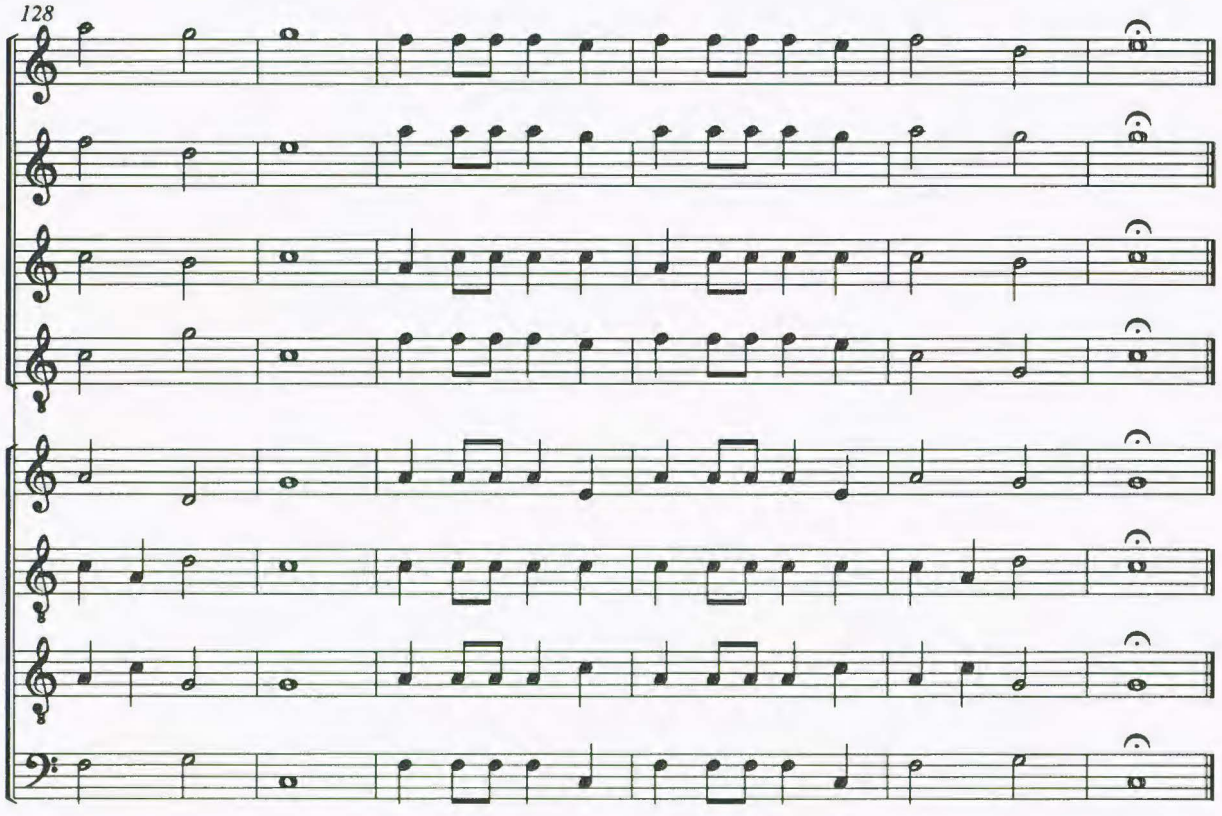

41
II. Chorus
46
51
57


62
68
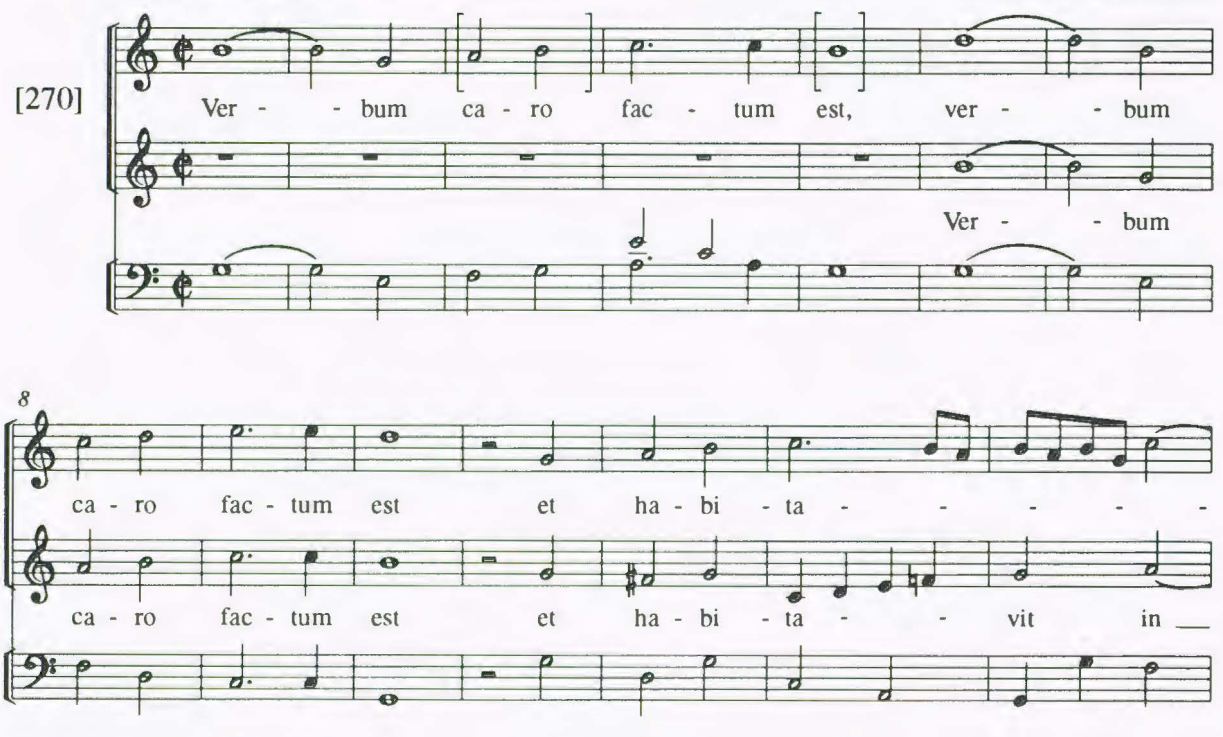

74
I. Chorus
81
87

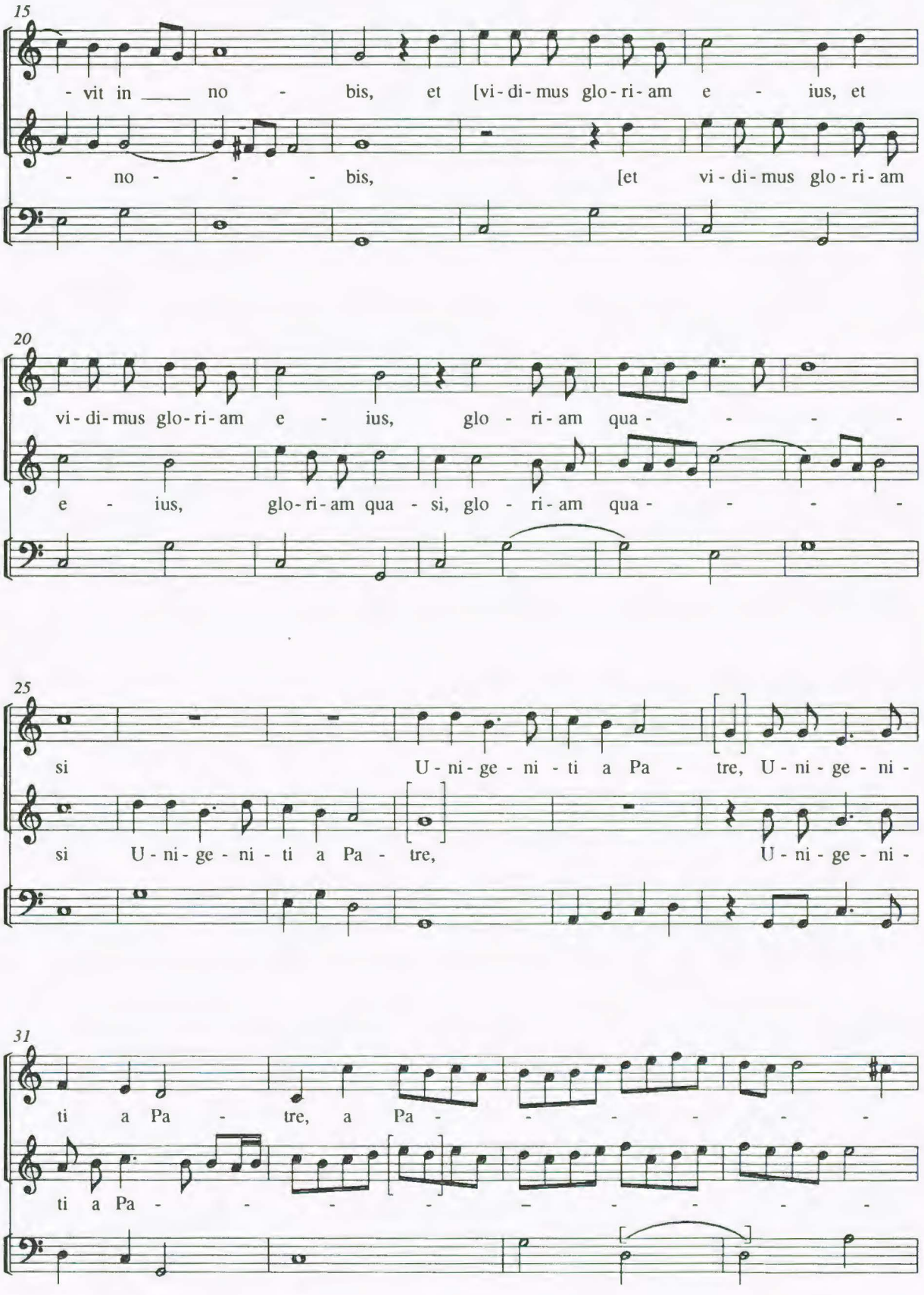

93
99
II. Chorus
105
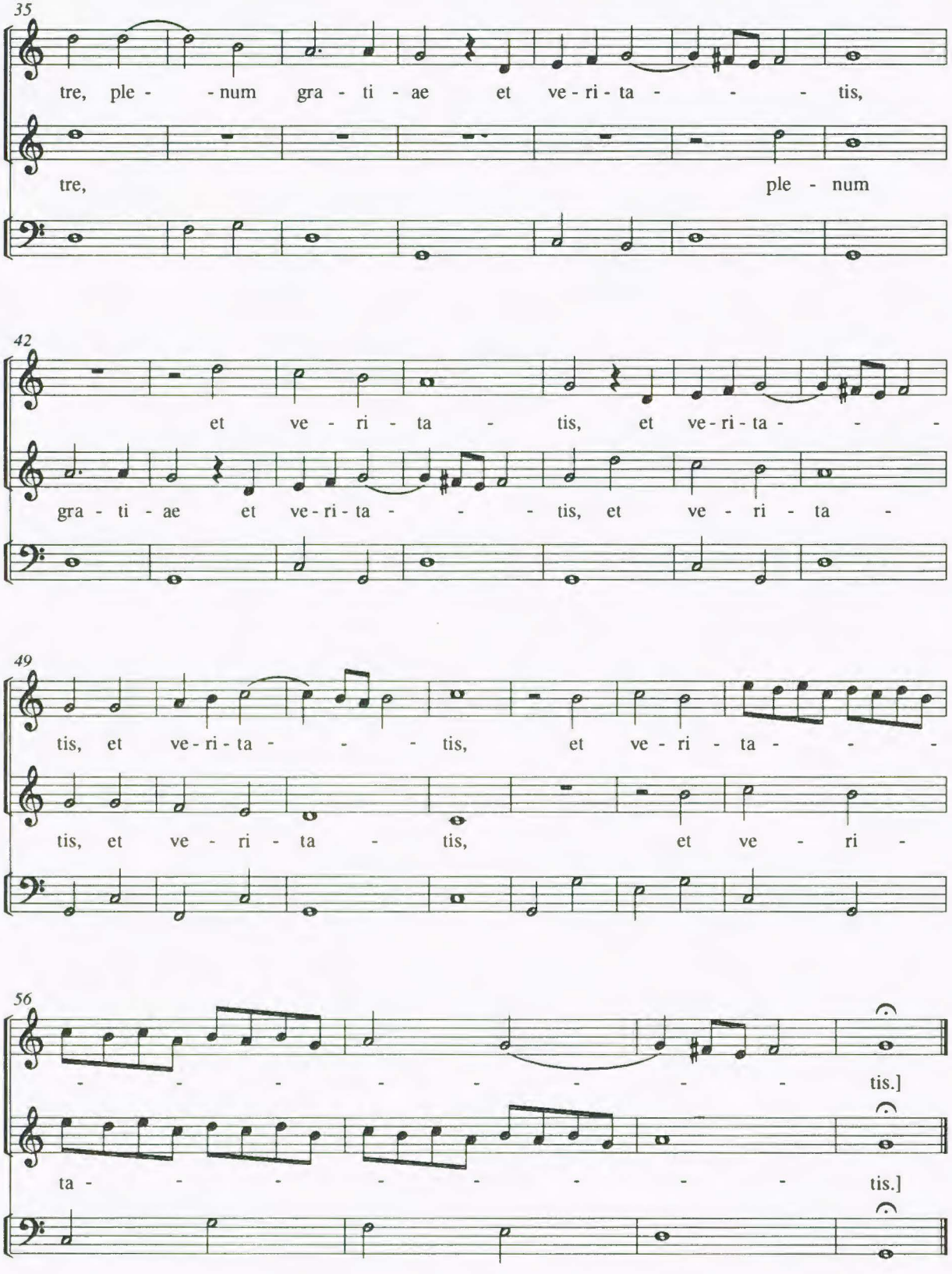

111
117
122



Verbum caro factum est **Giacomo Finetti** f 143
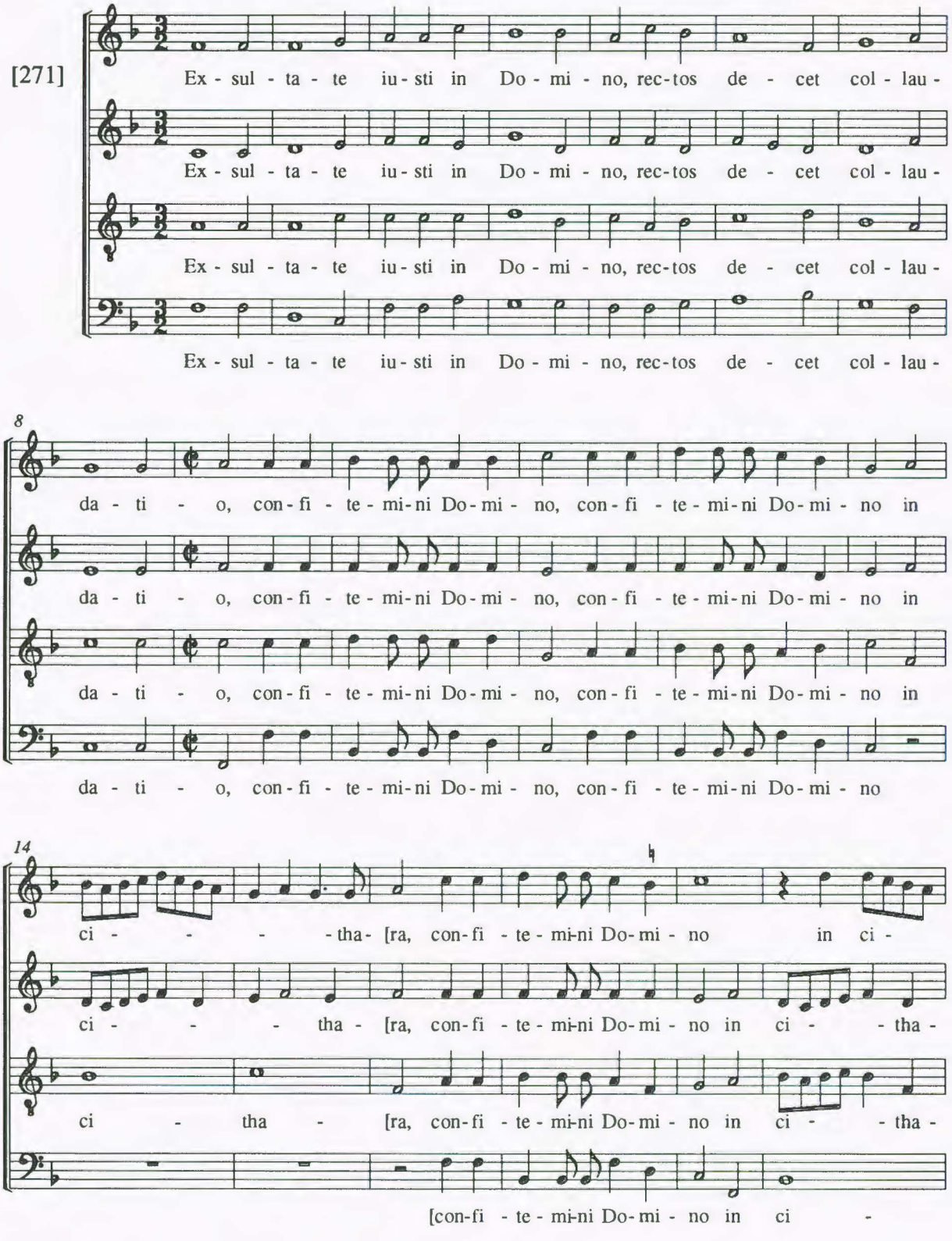



15
- vit in ____ no - bis, et [vi - di - mus glo - ri - am e - ius, et
- no - - - - bis, [et vi - di - mus glo - ri - am
20
vi - di - mus glo - ri - am e - ius, glo - ri - am qua - - - - -
e - ius, glo - ri - am qua - si, glo - ri - am qua - - - - -
25
si U - ni - ge - ni - ti a Pa - tre, U - ni - ge - ni -
si U - ni - ge - ni - ti a Pa - tre, U - ni - ge - ni -
31
ti a Pa - tre, a Pa - - - - - -
ti a Pa - - - - - - - - - -
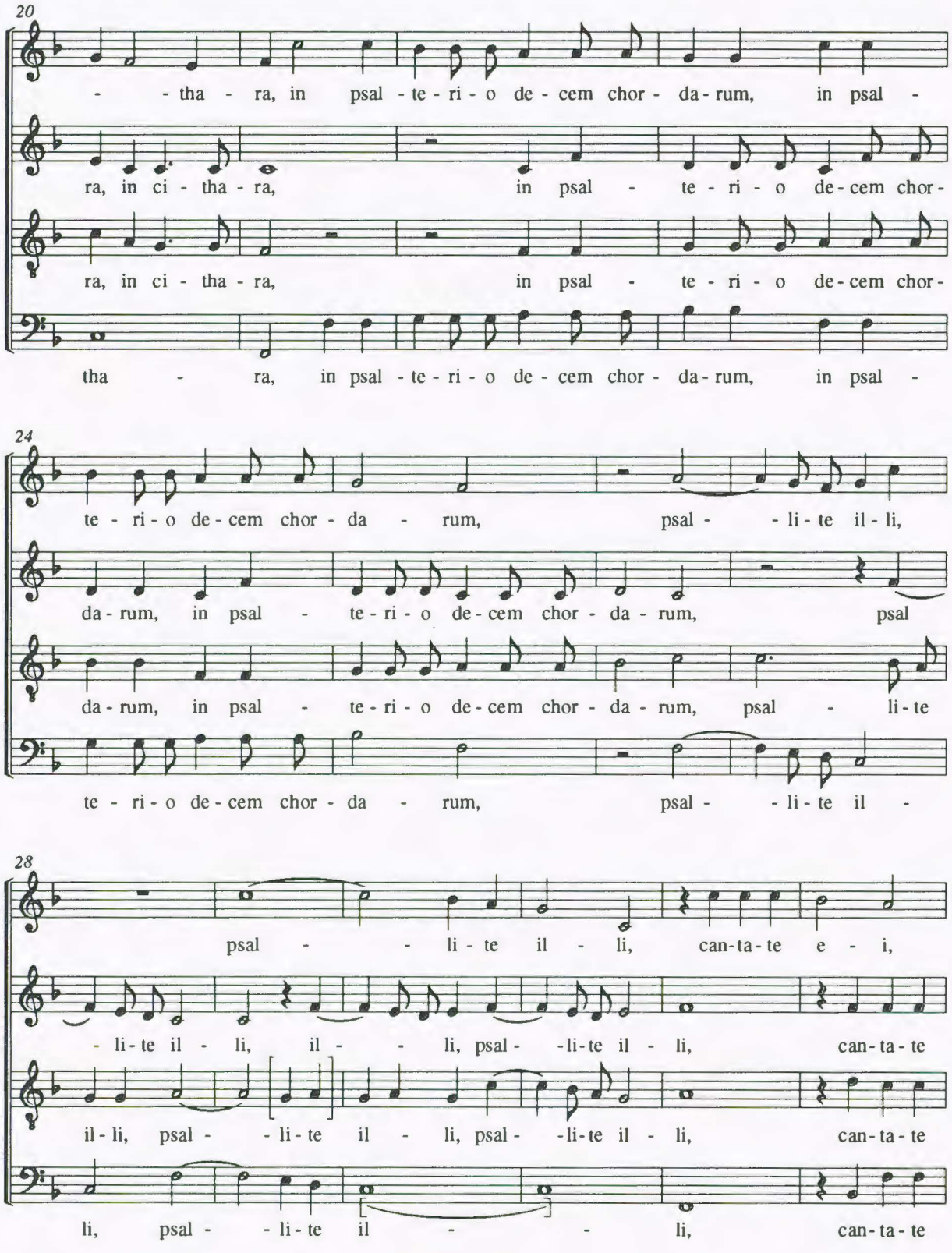

35
tre, ple - - num gra - ti - ae et ve - ri - ta - - - tis,
tre, ple - num
42
et ve - ri - ta - tis, et ve - ri - ta - - -
gra - ti - ae et ve - ri - ta - - - tis, et ve - ri - ta -
49
tis, et ve - ri - ta - - - tis, et ve - ri - ta - - -
tis, et ve - ri - ta - tis, et ve - ri -
56
- - - - - - - - tis.]
ta - - - - - - - - tis.]
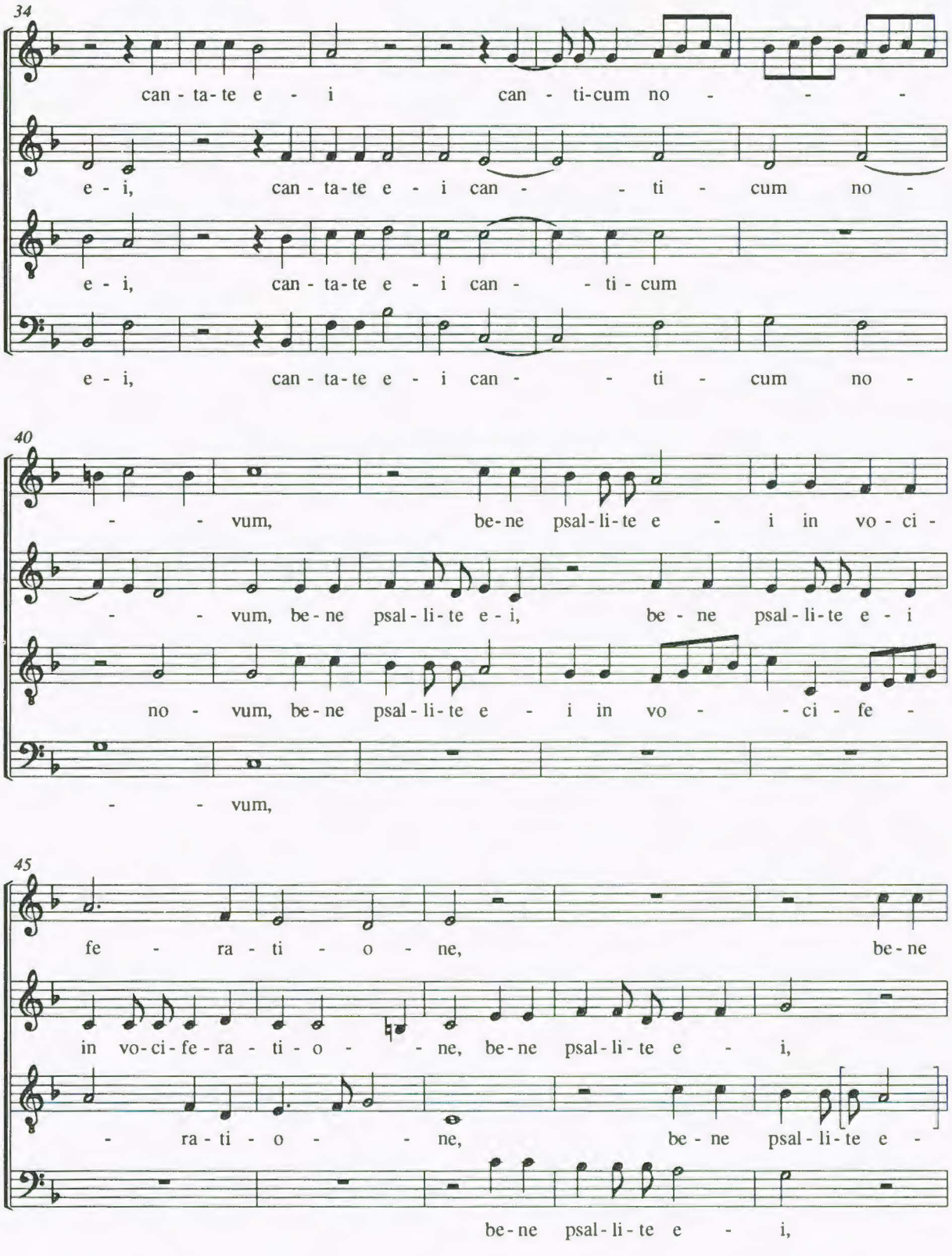
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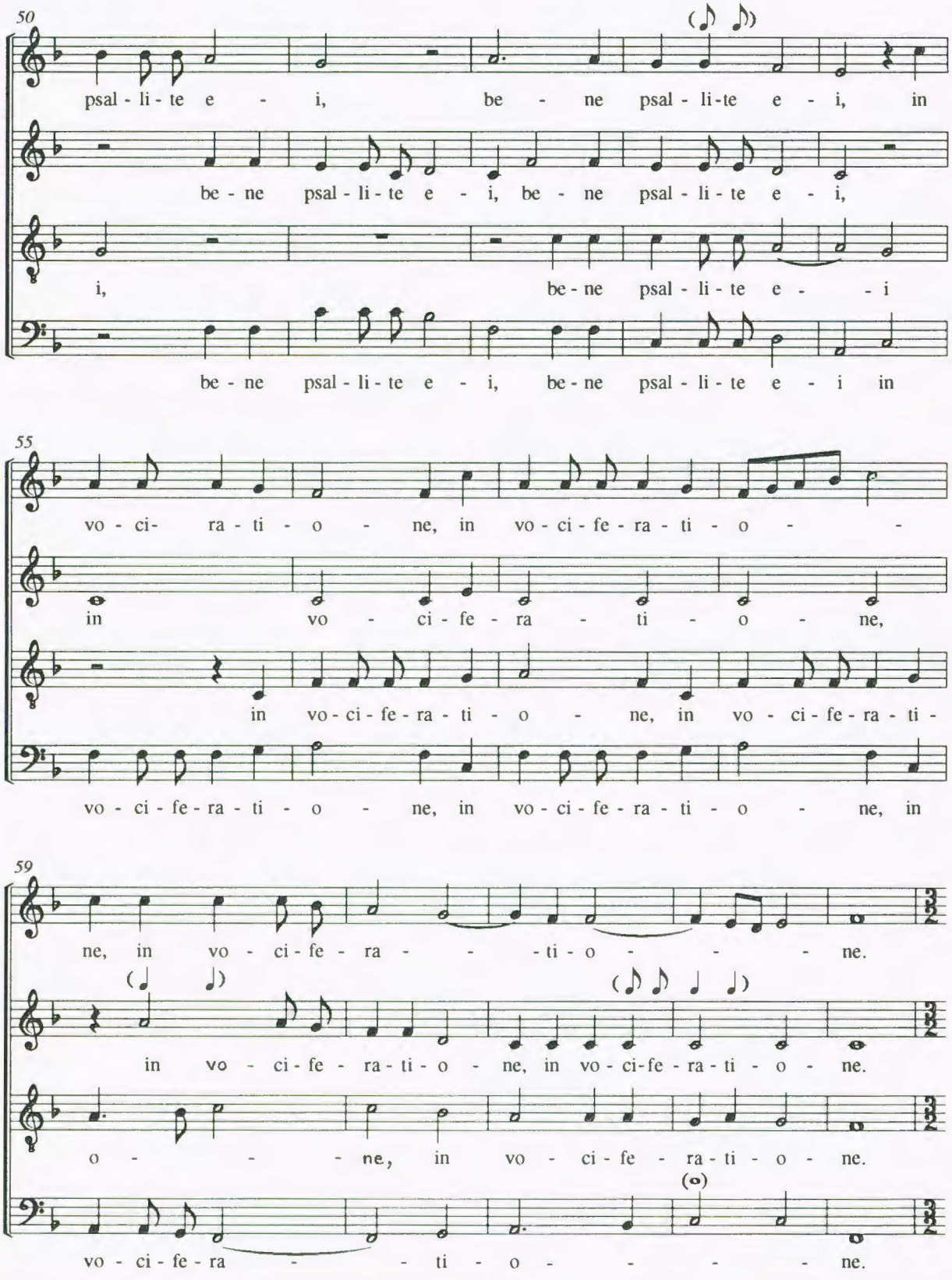
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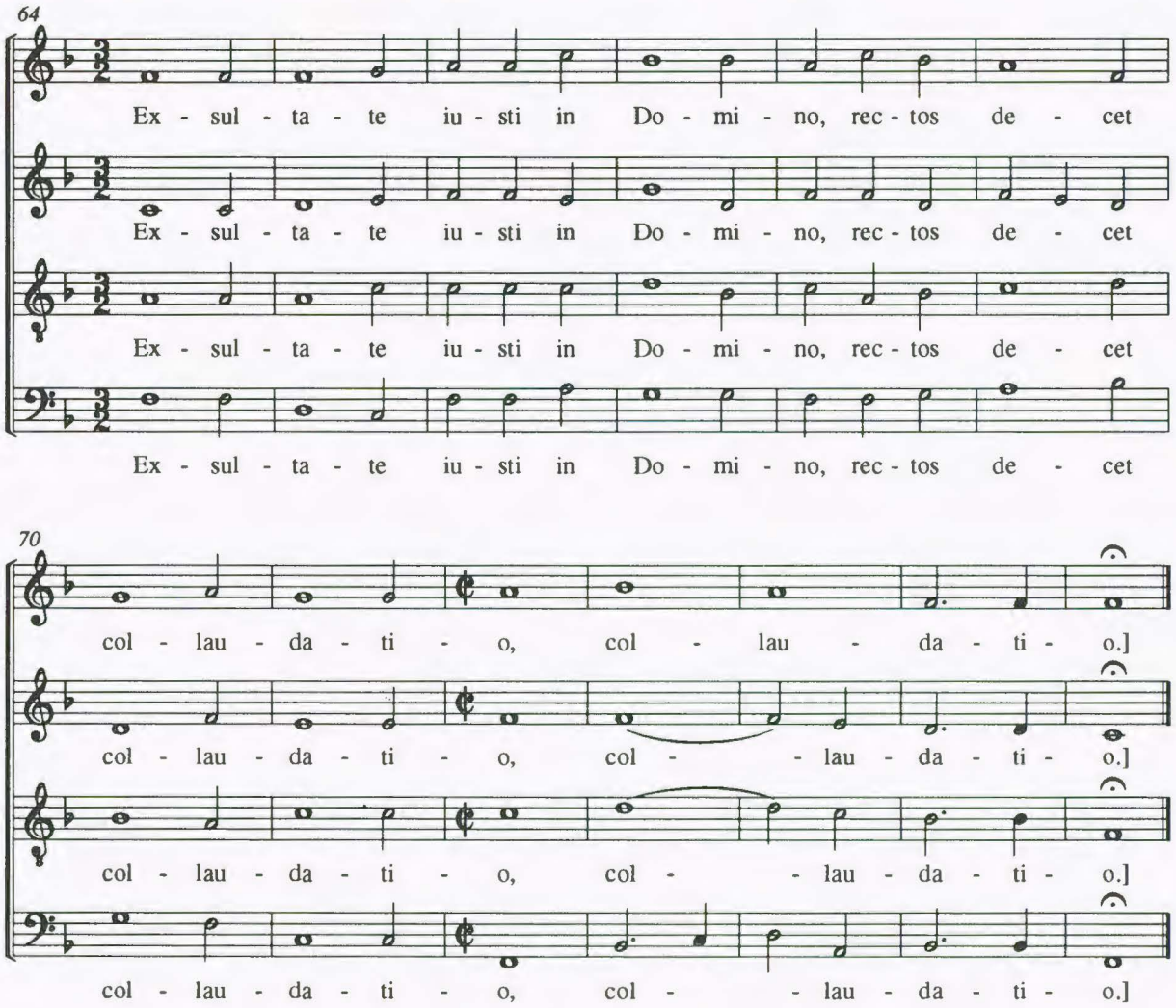
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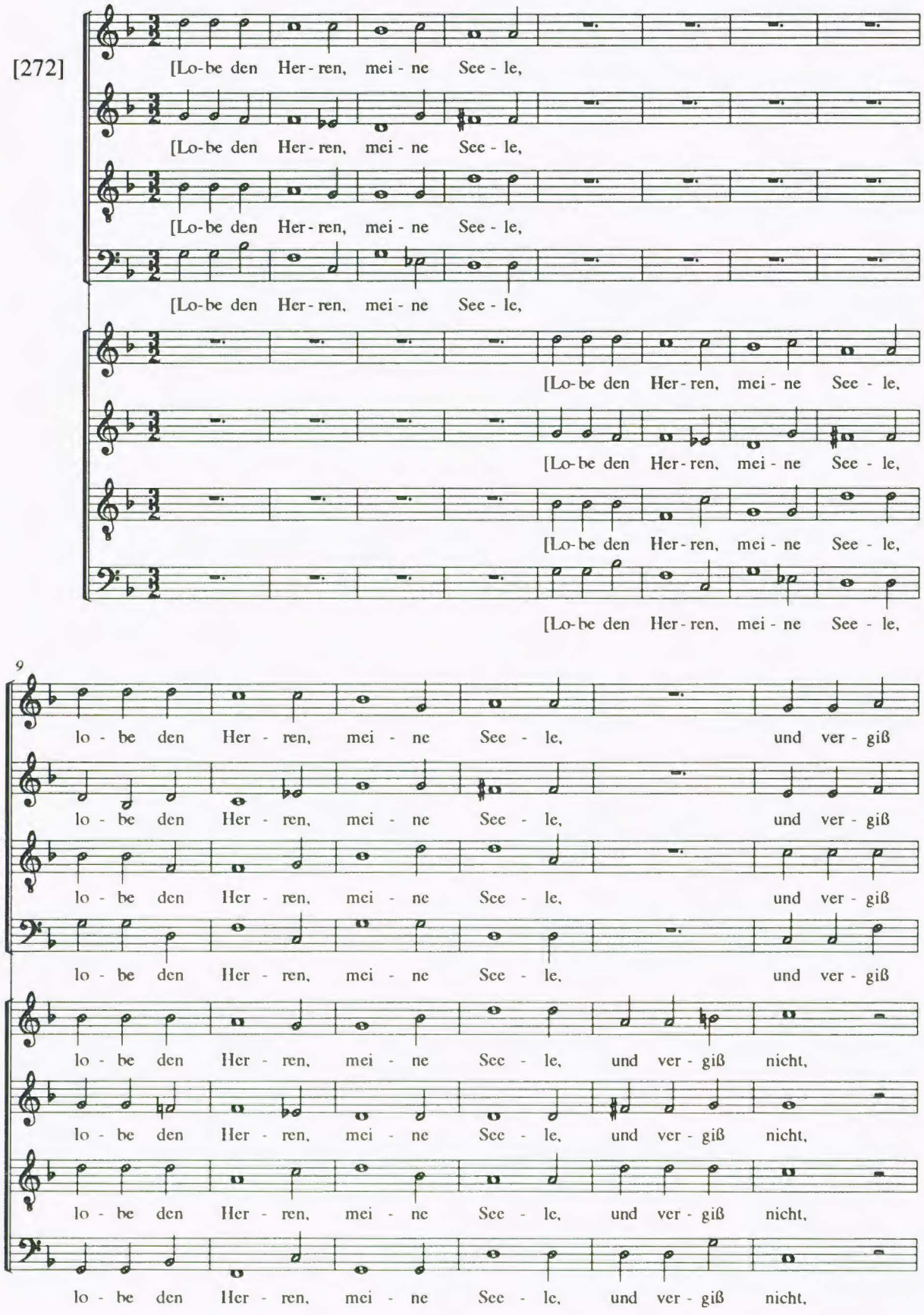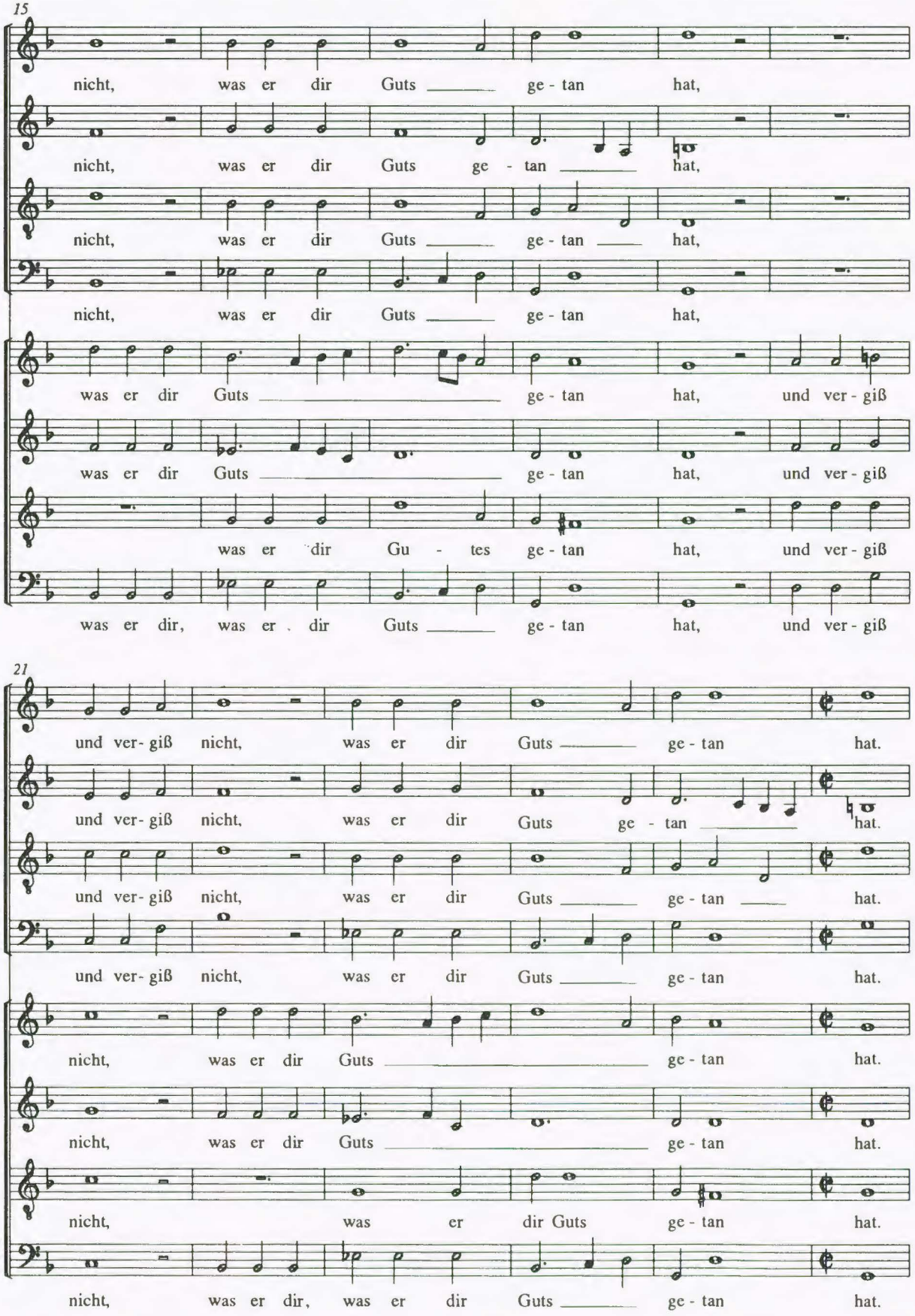



20
- - tha - ra, in psal - te - ri - o de - cem chor - da - rum, in psal -
ra, in ci - tha - ra, in psal - te - ri - o de - cem chor -
ra, in ci - tha - ra, in psal - te - ri - o de - cem chor -
tha - ra, in psal - te - ri - o de - cem chor - da - rum, in psal -
24
te - ri - o de - cem chor - da - rum, psal - - li - te il - li,
da - rum, in psal - te - ri - o de - cem chor - da - rum, psal
da - rum, in psal - te - ri - o de - cem chor - da - rum, psal - li - te
te - ri - o de - cem chor - da - rum, psal - - li - te il -
28
psal - - li - te il - li, can - ta - te e - i,
- li - te il - li, il - - li, psal - - li - te il - li, can - ta - te
il - li, psal - - li - te il - li, psal - - li - te il - li, can - ta - te
li, psal - - li - te il - - li, can - ta - te
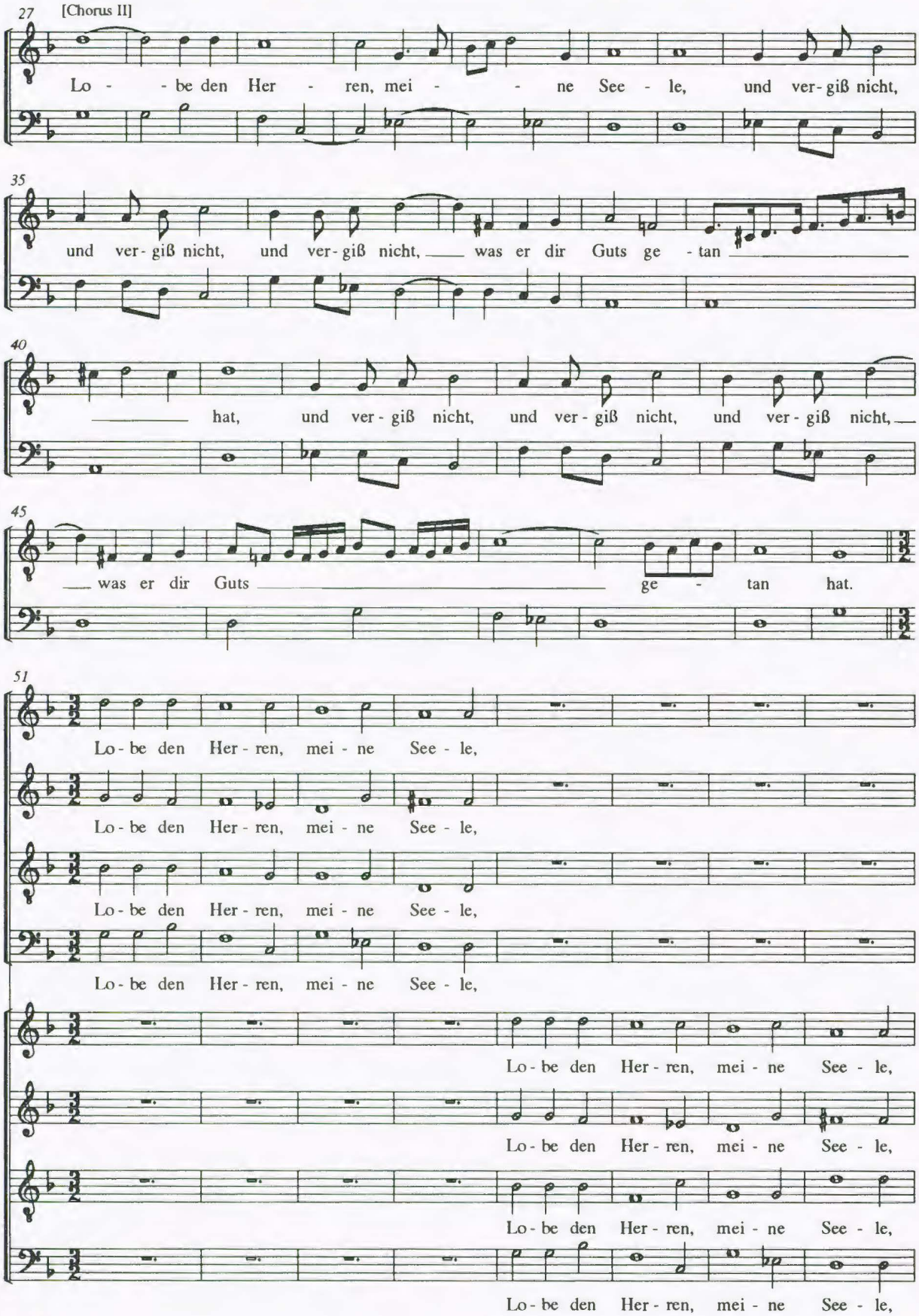

34
can - ta - te e - i can - ti - cum no - - -
e - i, can - ta - te e - i can - - ti - cum no -
e - i, can - ta - te e - i can - - ti - cum
e - i, can - ta - te e - i can - - ti - cum no -
40
- - vum, be - ne psal - li - te e - i in vo - ci -
- - vum, be - ne psal - li - te e - i, be - ne psal - li - te e - i
no - vum, be - ne psal - li - te e - i in vo - - ci - fe -
- - vum,
45
fe - ra - ti - o - ne, be - ne
in vo - ci - fe - ra - ti - o - - ne, be - ne psal - li - te e - i,
- ra - ti - o - - ne, be - ne psal - li - te e -
be - ne psal - li - te e - i,
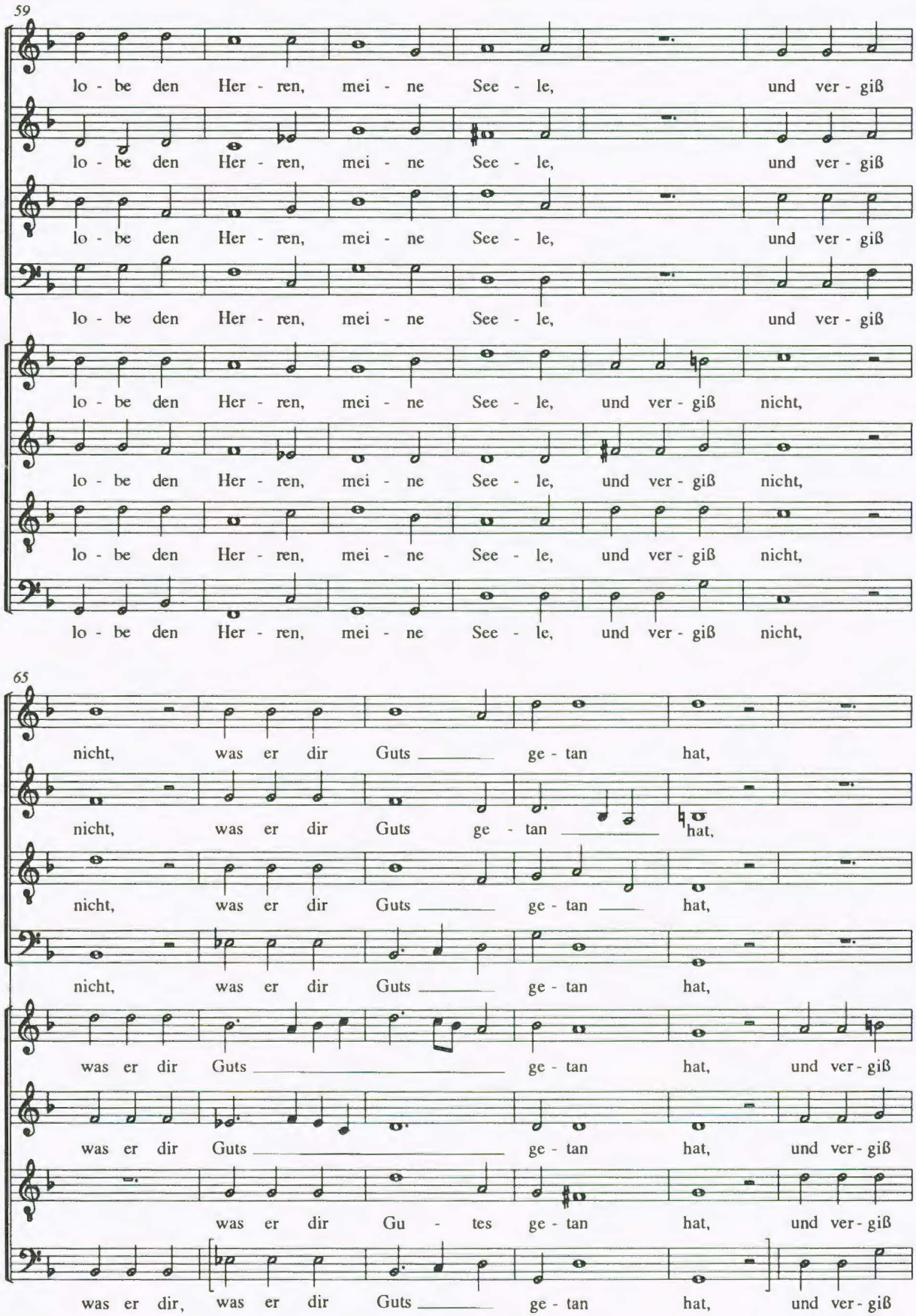

50
psal - li - te e - i, be - ne psal - li - te e - i, in
be - ne psal - li - te e - i, be - ne psal - li - te e - i,
i, be - ne psal - li - te e - i
be - ne psal - li - te e - i, be - ne psal - li - te e - i in
55
vo - ci- ra - ti - o - ne, in vo - ci - fe - ra - ti - o -
in vo - ci - fe - ra - ti - o - ne,
in vo - ci - fe - ra - ti - o - ne, in vo - ci - fe - ra - ti -
vo - ci - fe - ra - ti - o - ne, in vo - ci - fe - ra - ti - o - ne, in
59
ne, in vo - ci - fe - ra - ti - o - ne.
in vo - ci - fe - ra - ti - o - ne, in vo - ci - fe - ra - ti - o - ne.
o - ne, in vo - ci - fe - ra - ti - o - ne.
vo - ci - fe - ra - ti - o - ne.
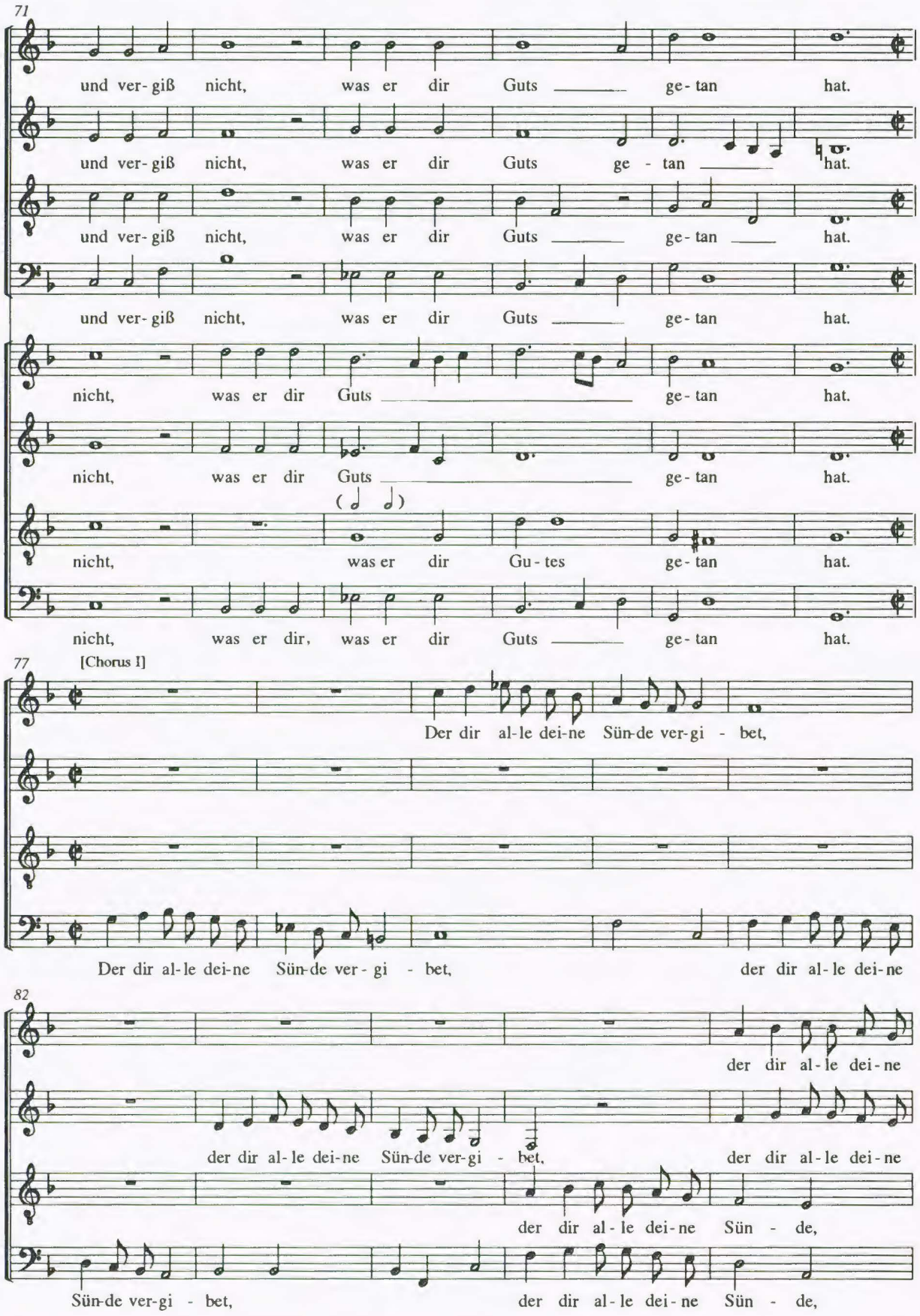

64
Ex - sul - ta - te iu - sti in Do - mi - no, rec - tos de - cet
Ex - sul - ta - te iu - sti in Do - mi - no, rec - tos de - cet
Ex - sul - ta - te iu - sti in Do - mi - no, rec - tos de - cet
Ex - sul - ta - te iu - sti in Do - mi - no, rec - tos de - cet
70
col - lau - da - ti - o, col - lau - da - ti - o.]
col - lau - da - ti - o, col - - lau - da - ti - o.]
col - lau - da - ti - o, col - - lau - da - ti - o.]
col - lau - da - ti - o, col - - lau - da - ti - o.]
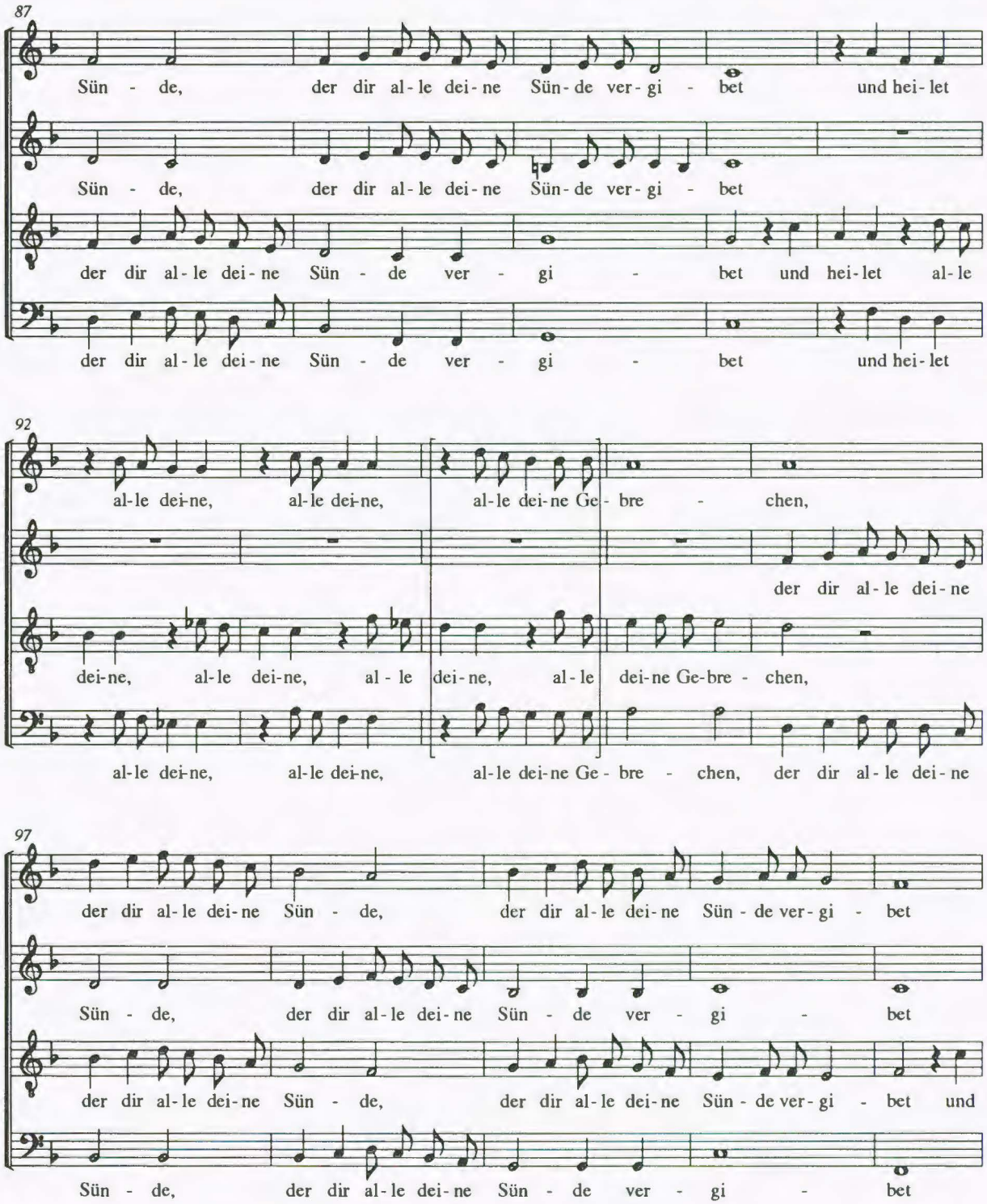

[272]
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
[Lo-be den Her-ren, mei-ne See-le,
9
lo-be den Her-ren, mei-ne See-le, und ver-giß
lo-be den Her-ren, mei-ne See-le, und ver-giß
lo-be den Her-ren, mei-ne See-le, und ver-giß
lo-be den Her-ren, mei-ne See-le, und ver-giß
lo-be den Her-ren, mei-ne See-le, und ver-giß nicht,
lo-be den Her-ren, mei-ne See-le, und ver-giß nicht,
lo-be den Her-ren, mei-ne See-le, und ver-giß nicht,
lo-be den Her-ren, mei-ne See-le, und ver-giß nicht,
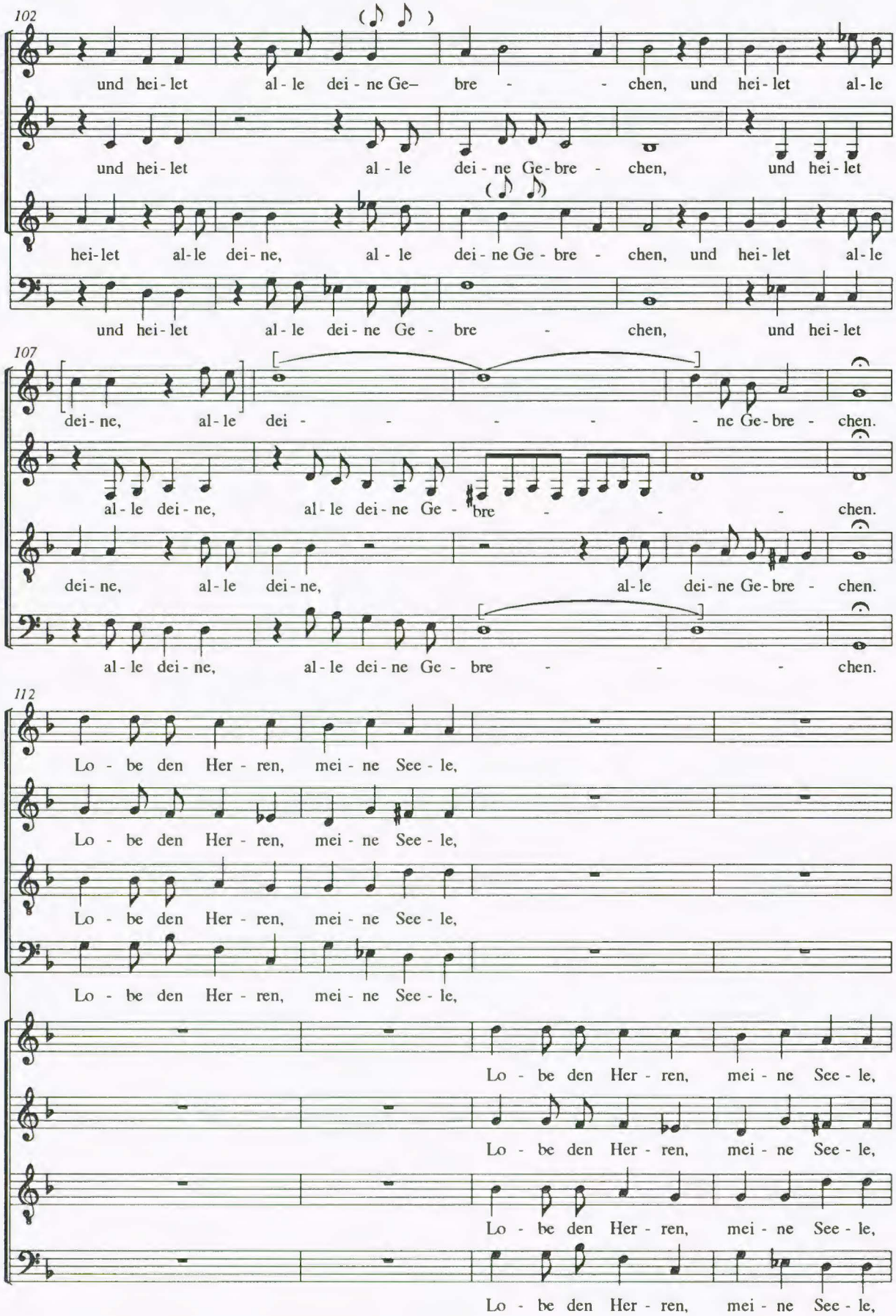

15
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
was er dir Guts ge - tan hat, und ver - giß
was er dir Guts ge - tan hat, und ver - giß
was er dir Gu - tes ge - tan hat, und ver - giß
was er dir, was er dir Guts ge - tan hat, und ver - giß
21
und ver - giß nicht, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir, was er dir Guts ge - tan hat.
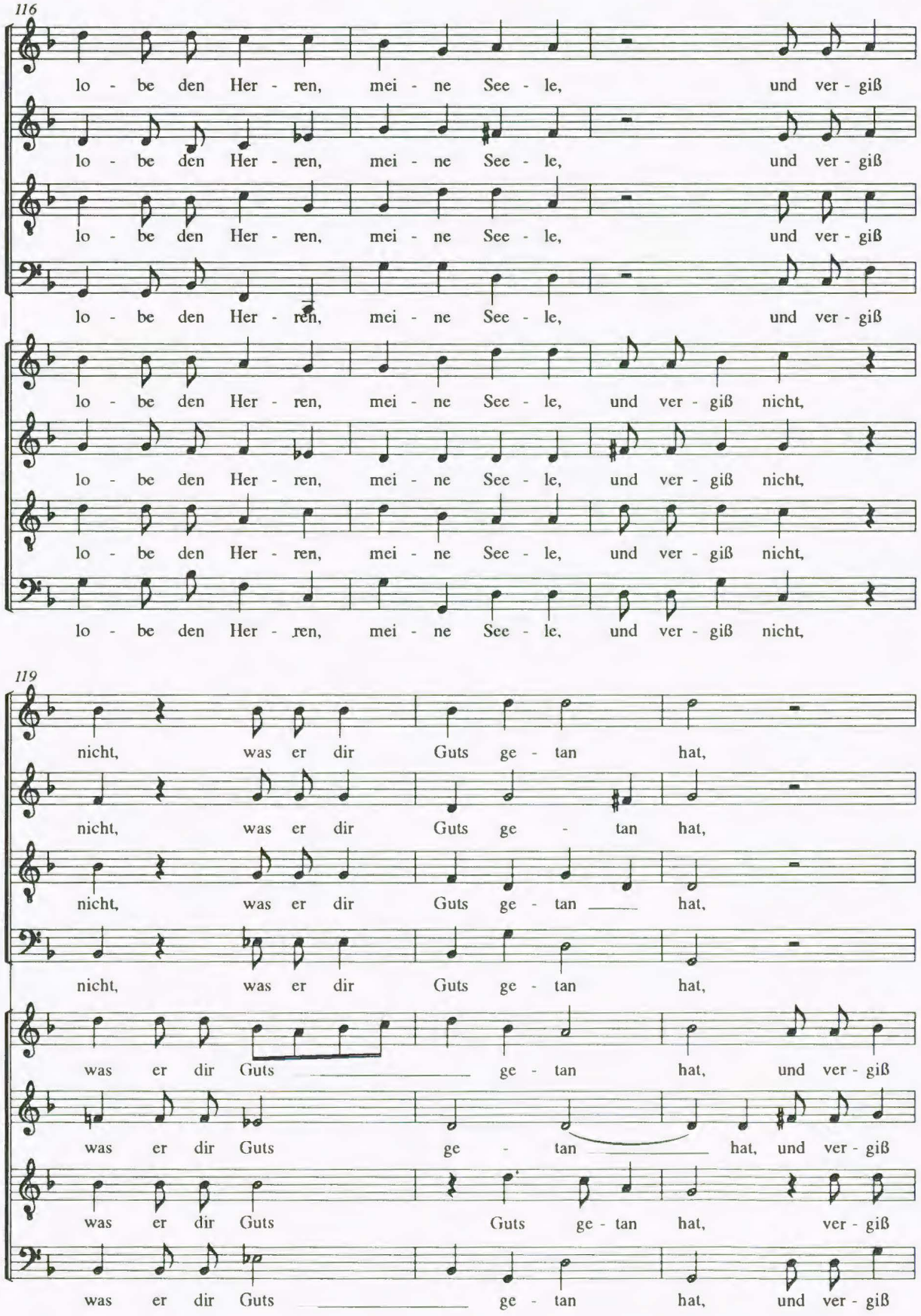

27
[Chorus II]
Lo - - be den Her - ren, mei - - ne See - le, und ver-giß nicht,
35
und ver-giß nicht, und ver-giß nicht, was er dir Guts ge - tan
40
hat, und ver-giß nicht, und ver-giß nicht, und ver-giß nicht,
45
was er dir Guts ge - tan hat.
51
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
Lo-be den Her-ren, mei-ne See-le,
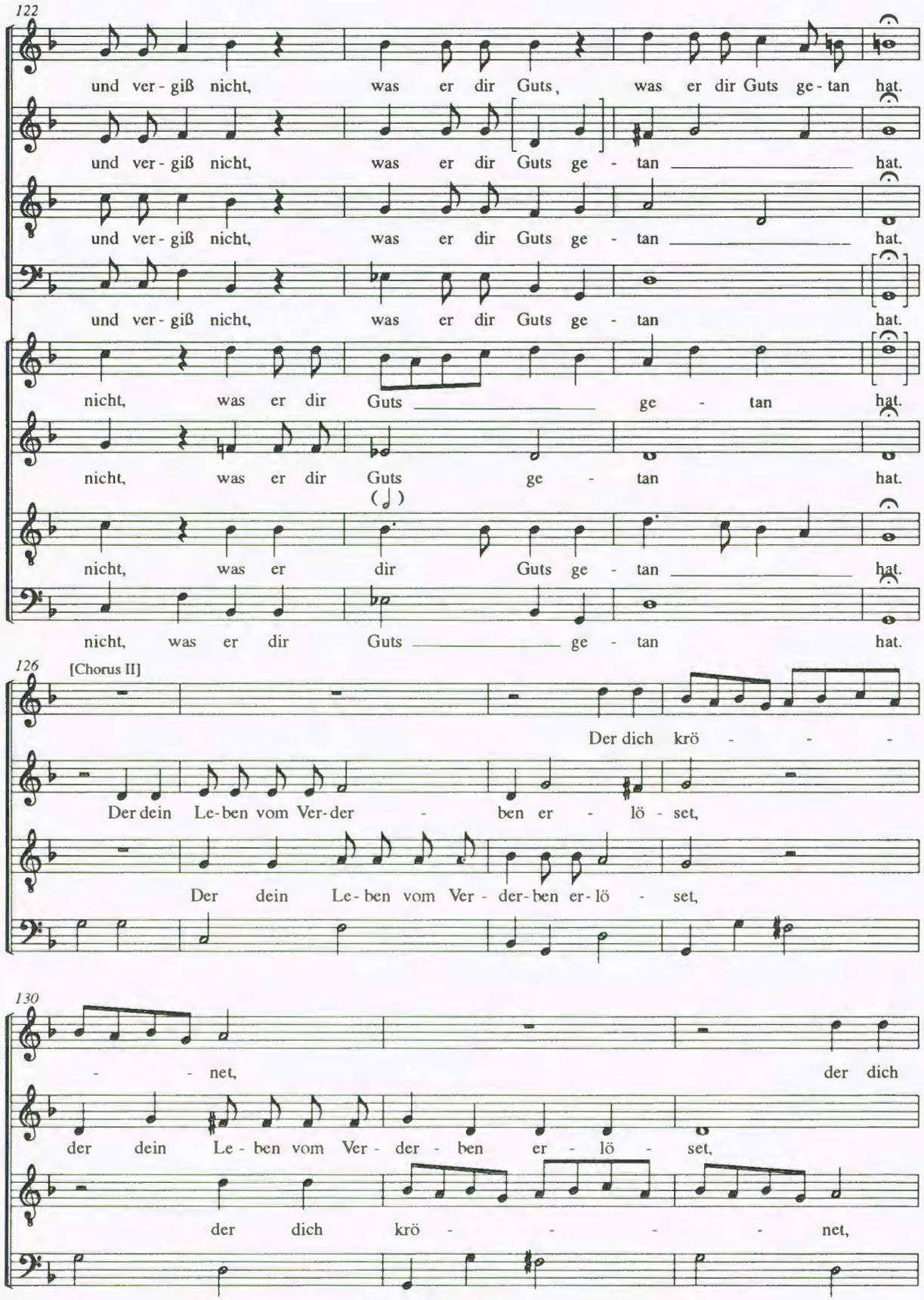

59
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
65
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
was er dir Guts ge - tan hat, und ver - giß
was er dir Guts ge - tan hat, und ver - giß
was er dir Gu - tes ge - tan hat, und ver - giß
was er dir, was er dir Guts ge - tan hat, und ver - giß
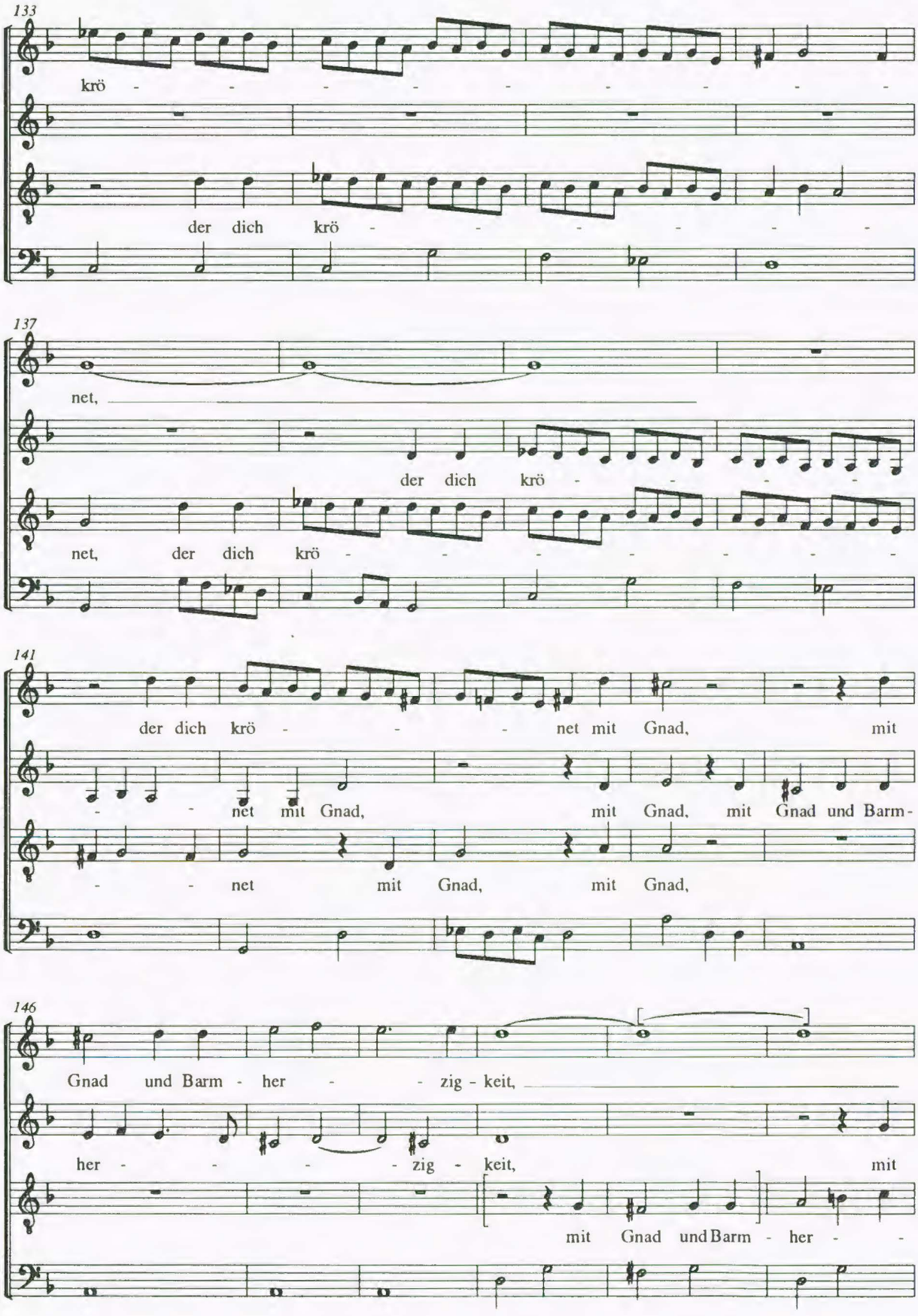

71
und ver- giß nicht, was er dir Guts ge- tan hat.
und ver- giß nicht, was er dir Guts ge - tan hat.
und ver- giß nicht, was er dir Guts ge- tan hat.
und ver- giß nicht, was er dir Guts ge- tan hat.
nicht, was er dir Guts ge- tan hat.
nicht, was er dir Guts ge- tan hat.
nicht, was er dir Gu - tes ge- tan hat.
nicht, was er dir, was er dir Guts ge- tan hat.
77
[Chorus I]
Der dir al- le dei- ne Sün- de ver- gi - bet,
Der dir al- le dei- ne Sün- de ver - gi - bet, der dir al- le dei- ne
82
der dir al- le dei- ne
der dir al- le dei- ne Sün- de ver- gi - bet, der dir al- le dei- ne
der dir al- le dei- ne Sün - de,
Sün- de ver- gi - bet, der dir al- le dei- ne Sün - de,
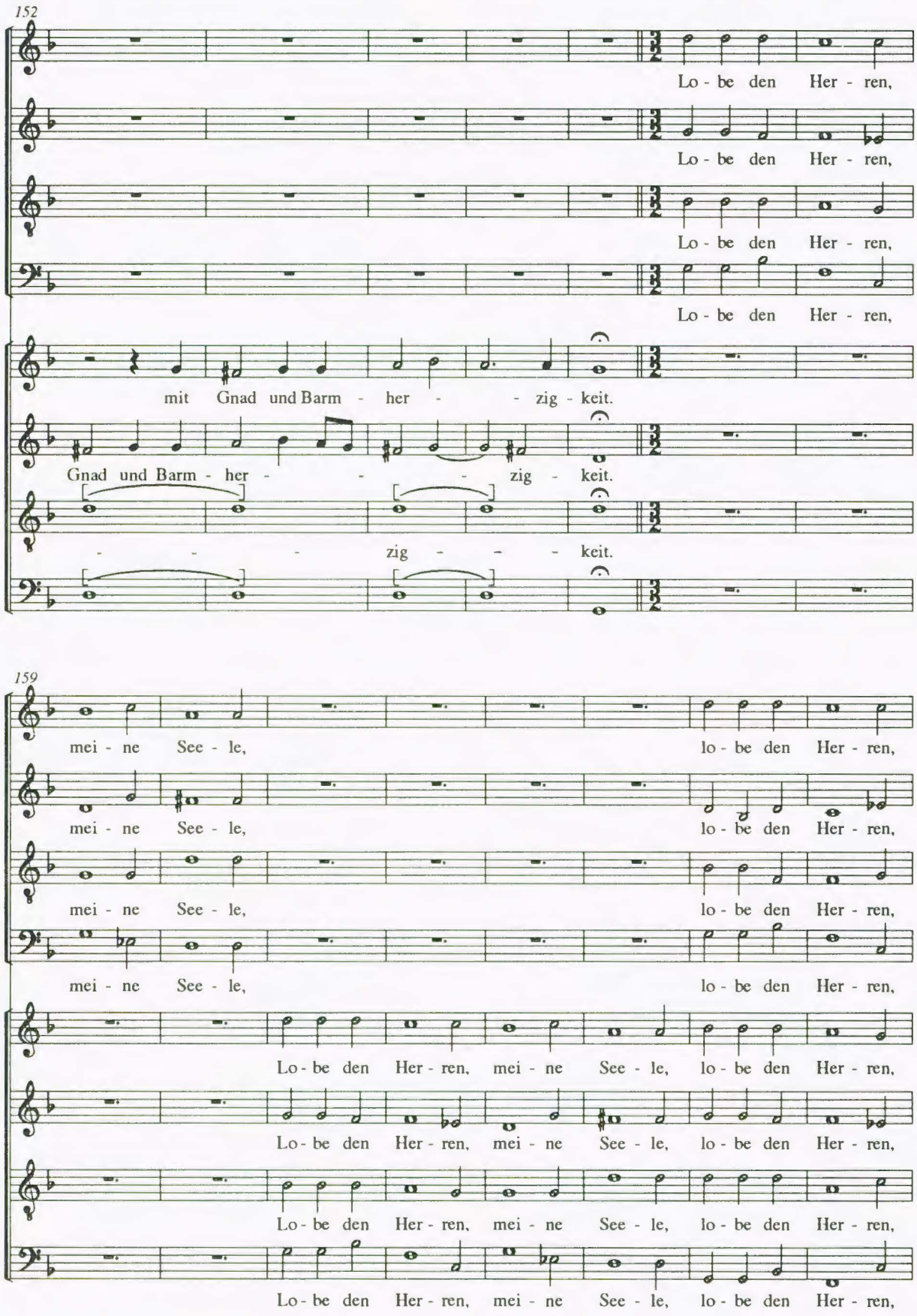

87
Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet und hei - let
Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet
der dir al - le dei - ne Sün - de ver - gi - bet und hei - let al - le
der dir al - le dei - ne Sün - de ver - gi - bet und hei - let
92
al - le dei - ne, al - le dei - ne, al - le dei - ne Ge - bre - chen,
der dir al - le dei - ne
dei - ne, al - le dei - ne, al - le dei - ne, al - le dei - ne Ge - bre - chen,
al - le dei - ne, al - le dei - ne, al - le dei - ne Ge - bre - chen, der dir al - le dei - ne
97
der dir al - le dei - ne Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet
Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet
der dir al - le dei - ne Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet und
Sün - de, der dir al - le dei - ne Sün - de ver - gi - bet
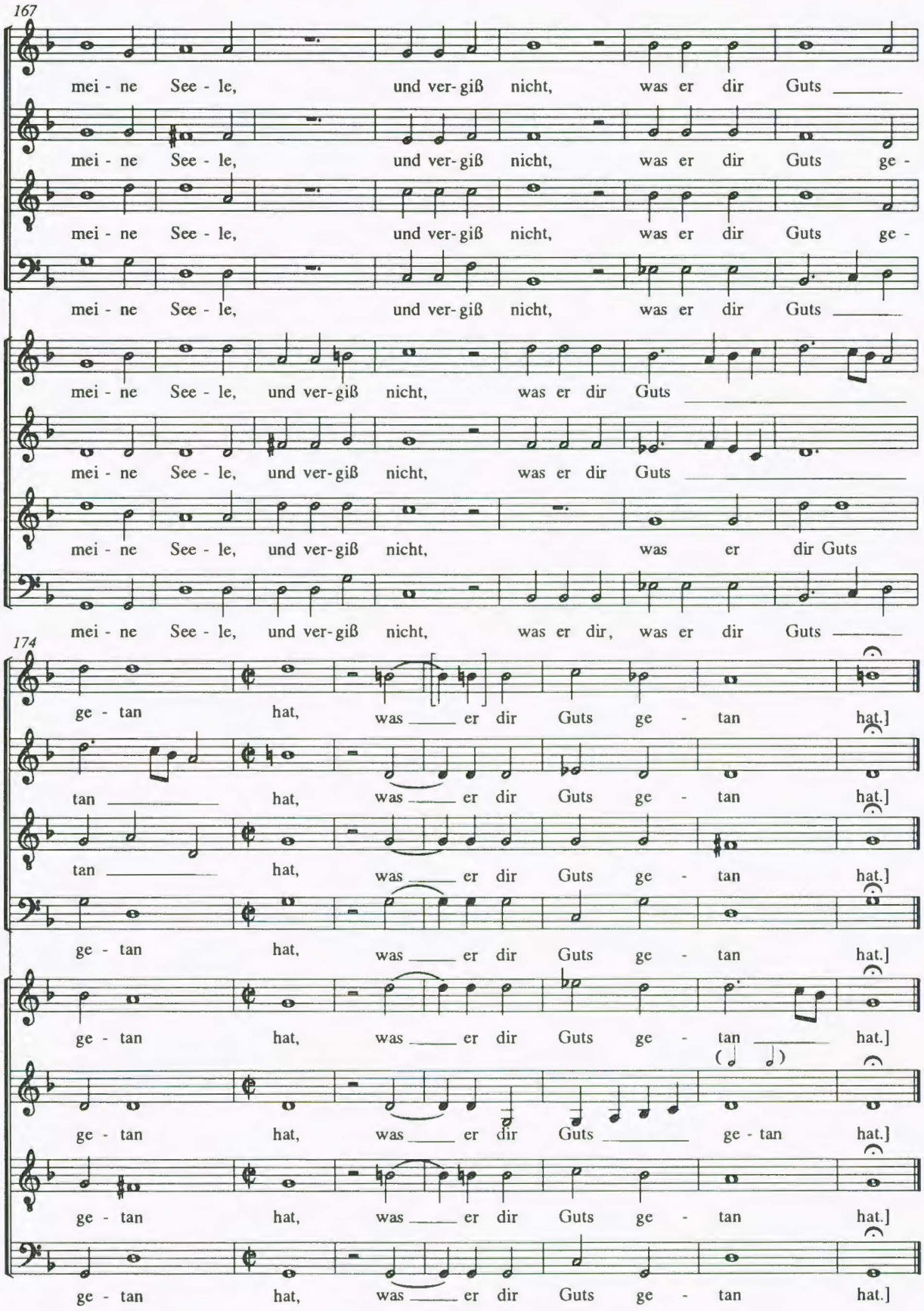

102
und hei - let al - le dei - ne Ge– bre - - chen, und hei - let al - le
und hei - let al - le dei - ne Ge - bre - chen, und hei - let
hei - let al - le dei - ne, al - le dei - ne Ge - bre - chen, und hei - let al - le
und hei - let al - le dei - ne Ge - bre - chen, und hei - let
107
dei - ne, al - le dei - - - - - ne Ge - bre - chen.
al - le dei - ne, al - le dei - ne Ge - bre - - - chen.
dei - ne, al - le dei - ne, al - le dei - ne Ge - bre - chen.
al - le dei - ne, al - le dei - ne Ge - bre - - - chen.
112
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,
Lo - be den Her - ren, mei - ne See - le,


116
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
lo - be den Her - ren, mei - ne See - le, und ver - giß nicht,
119
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
nicht, was er dir Guts ge - tan hat,
was er dir Guts ge - tan hat, und ver - giß
was er dir Guts ge - tan hat, und ver - giß
was er dir Guts Guts ge - tan hat, ver - giß
was er dir Guts ge - tan hat, und ver - giß


122
und ver - giß nicht, was er dir Guts, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
und ver - giß nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
nicht, was er dir Guts ge - tan hat.
126
[Chorus II]
Der dich krö - - -
Der dein Le-ben vom Ver-der - ben er - lö - set,
Der dein Le - ben vom Ver - der-ben er-lö - set,
130
- - net, der dich
der dein Le - ben vom Ver - der - ben er - lö - set,
der dich krö - - - - net,

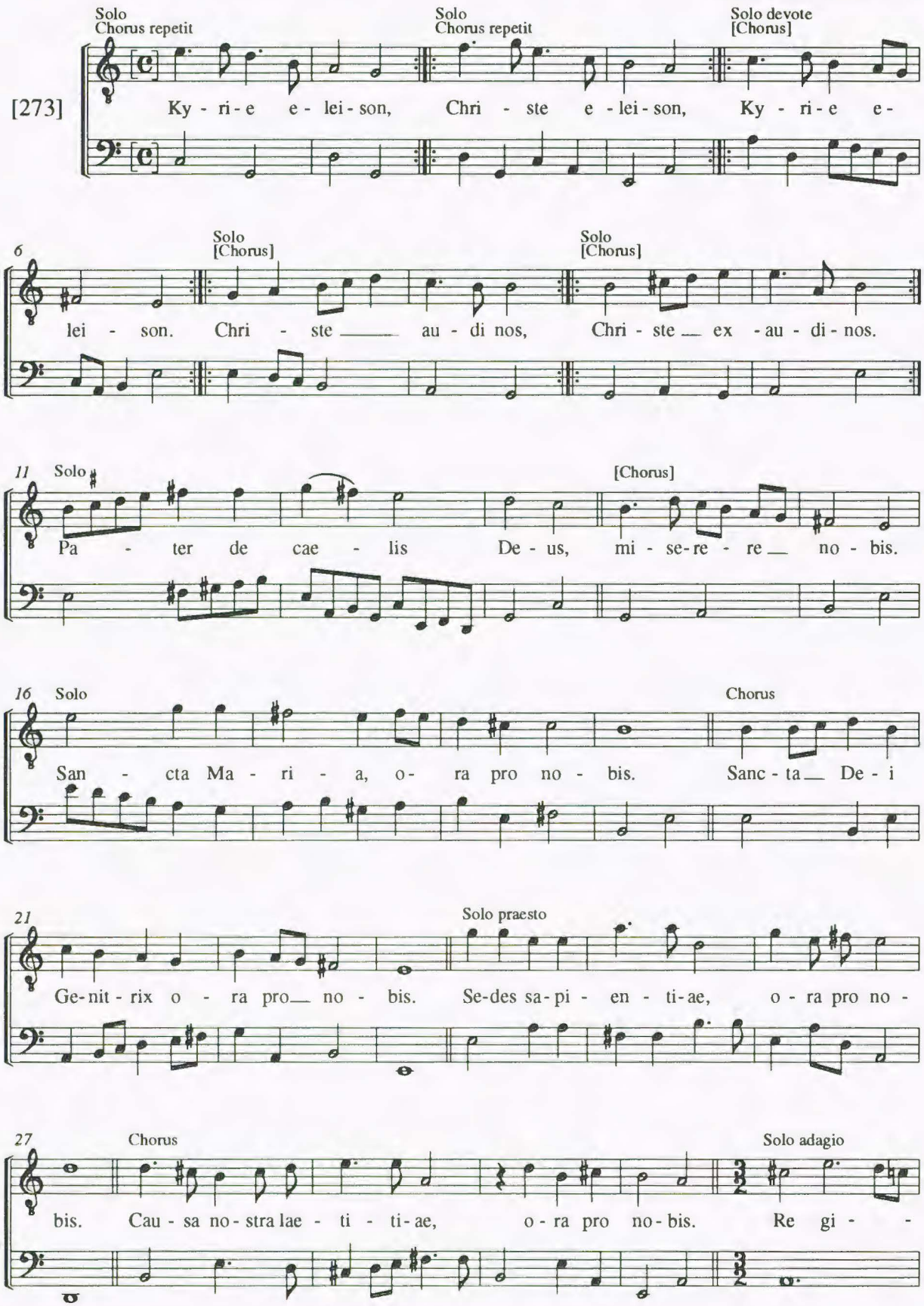

133
krö - - - - - - - - - -
der dich krö - - - - - -
137
net,
der dich krö - - -
net, der dich krö - - - - - - -
141
der dich krö - - - net mit Gnad, mit
- - net mit Gnad, mit Gnad, mit Gnad und Barm-
- - net mit Gnad, mit Gnad,
146
Gnad und Barm - her - - zig - keit,
her - - - - - zig - keit, mit
mit Gnad und Barm - her - -
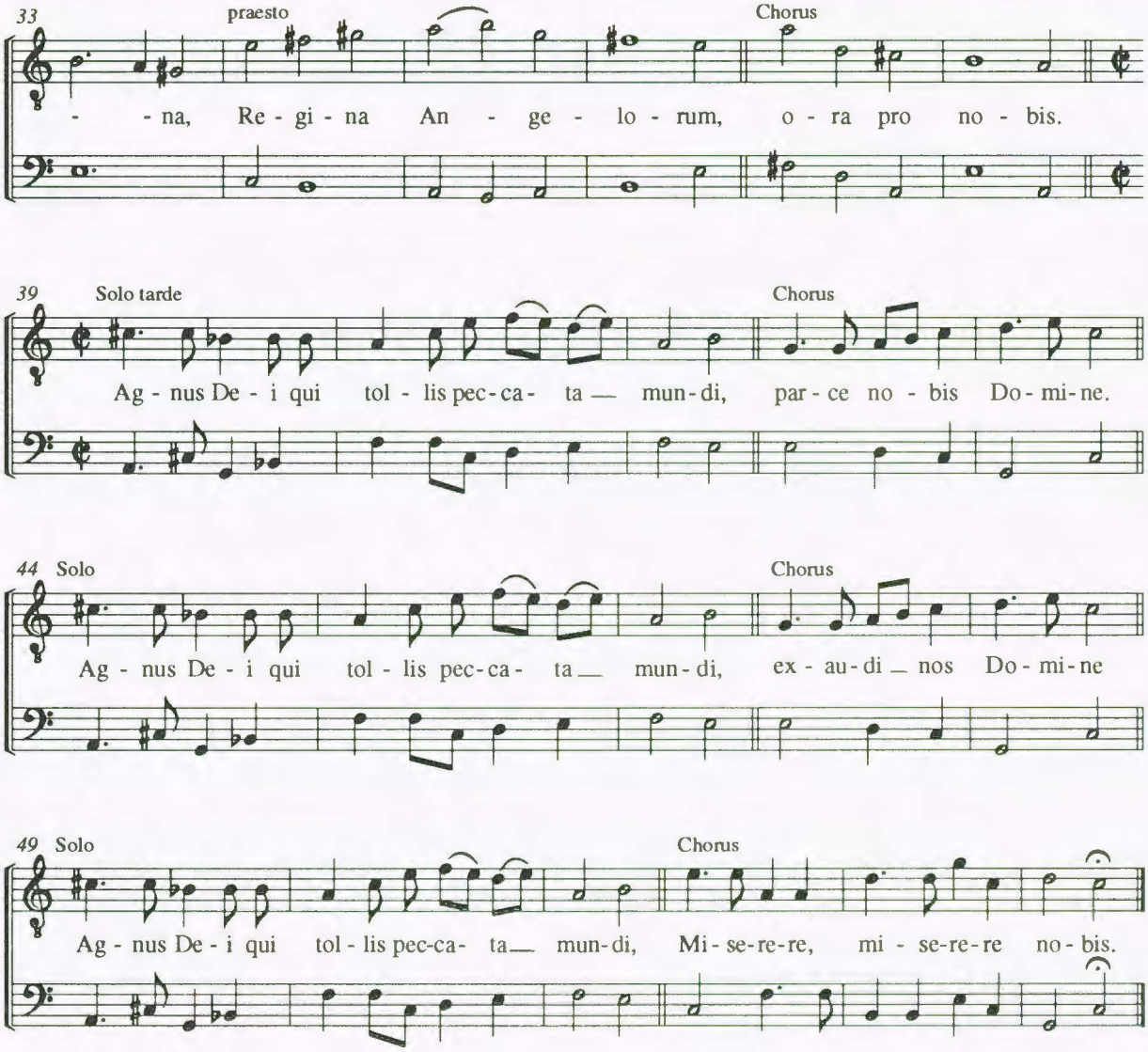

152
Lo - be den Her - ren,
Lo - be den Her - ren,
Lo - be den Her - ren,
Lo - be den Her - ren,
mit Gnad und Barm - her - - - zig - keit.
Gnad und Barm - her - - - - zig - keit.
- - - zig - - - keit.
159
mei - ne See - le, lo - be den Her - ren,
mei - ne See - le, lo - be den Her - ren,
mei - ne See - le, lo - be den Her - ren,
mei - ne See - le, lo - be den Her - ren,
Lo - be den Her - ren, mei - ne See - le, lo - be den Her - ren,
Lo - be den Her - ren, mei - ne See - le, lo - be den Her - ren,
Lo - be den Her - ren, mei - ne See - le, lo - be den Her - ren,
Lo - be den Her - ren, mei - ne See - le, lo - be den Her - ren,


167
mei - ne See - le, und ver - giß nicht, was er dir Guts _____
mei - ne See - le, und ver - giß nicht, was er dir Guts ge -
mei - ne See - le, und ver - giß nicht, was er dir Guts ge -
mei - ne See - le, und ver - giß nicht, was er dir Guts _____
mei - ne See - le, und ver - giß nicht, was er dir Guts _____
mei - ne See - le, und ver - giß nicht, was er dir Guts _____
mei - ne See - le, und ver - giß nicht, was er dir Guts
mei - ne See - le, und ver - giß nicht, was er dir, was er dir Guts _____
174
ge - tan hat, was _____ er dir Guts ge - tan hat.]
tan _____ hat, was _____ er dir Guts ge - tan hat.]
tan _____ hat, was _____ er dir Guts ge - tan hat.]
ge - tan hat, was _____ er dir Guts ge - tan hat.]
ge - tan hat, was _____ er dir Guts ge - tan _____ hat.]
ge - tan hat, was _____ er dir Guts _____ ge - tan hat.]
ge - tan hat, was _____ er dir Guts ge - tan hat.]
ge - tan hat, was _____ er dir Guts ge - tan hat.]

Lytaniae Lauretanae

Melchior Hartman
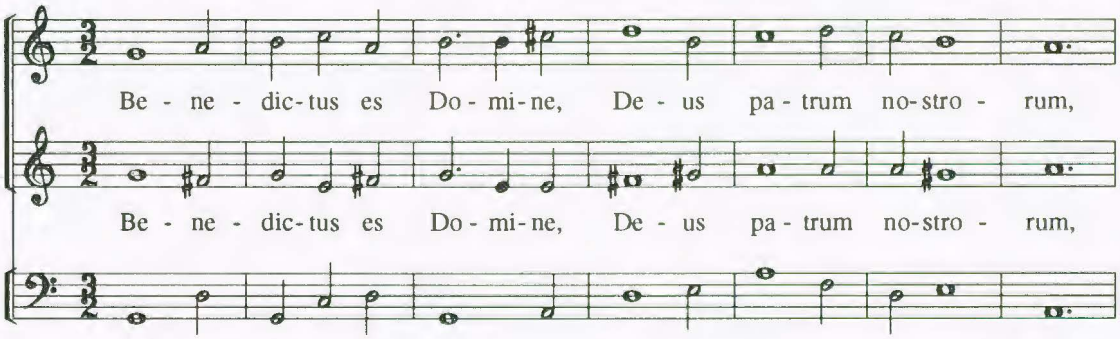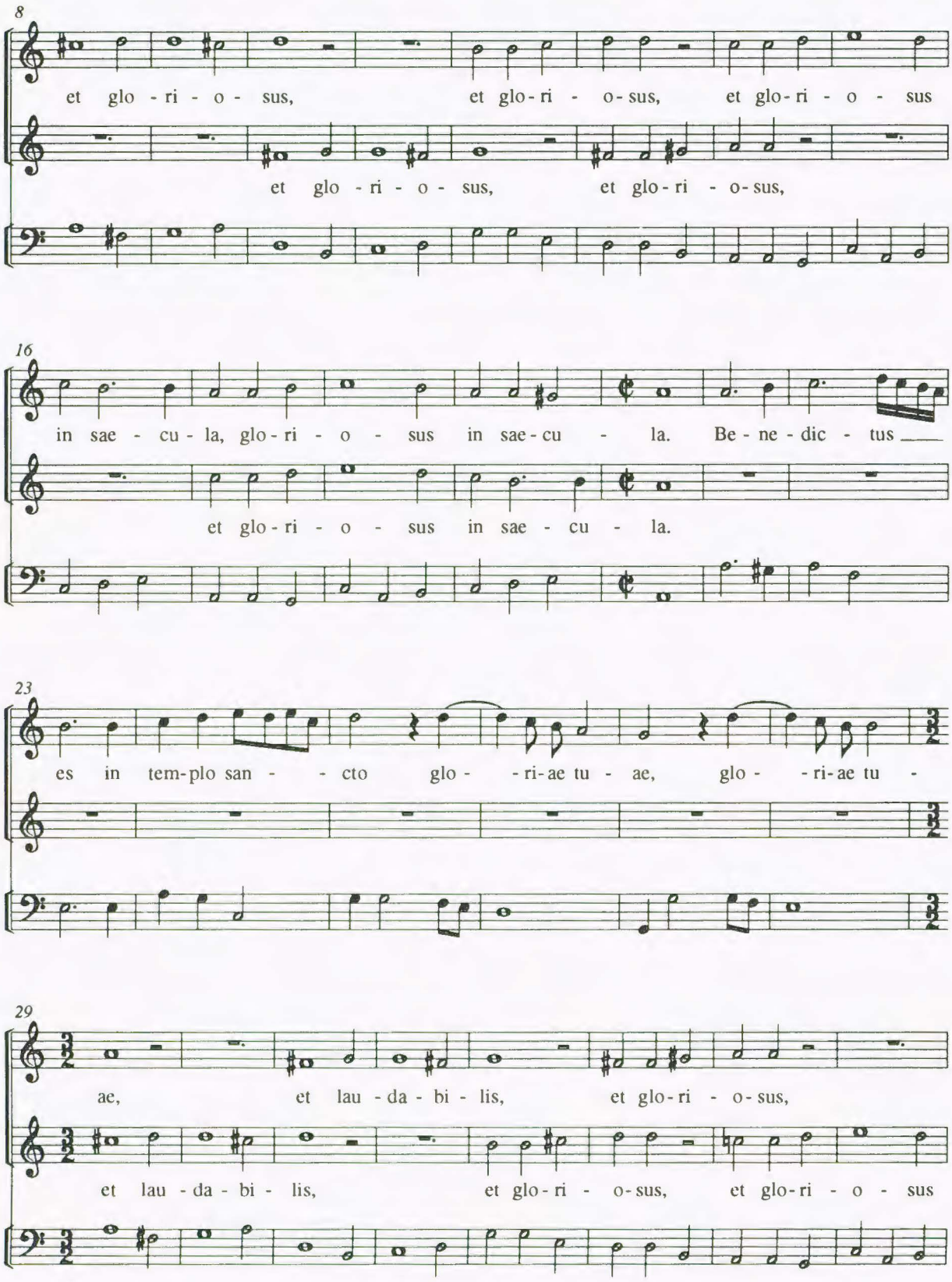




f 149
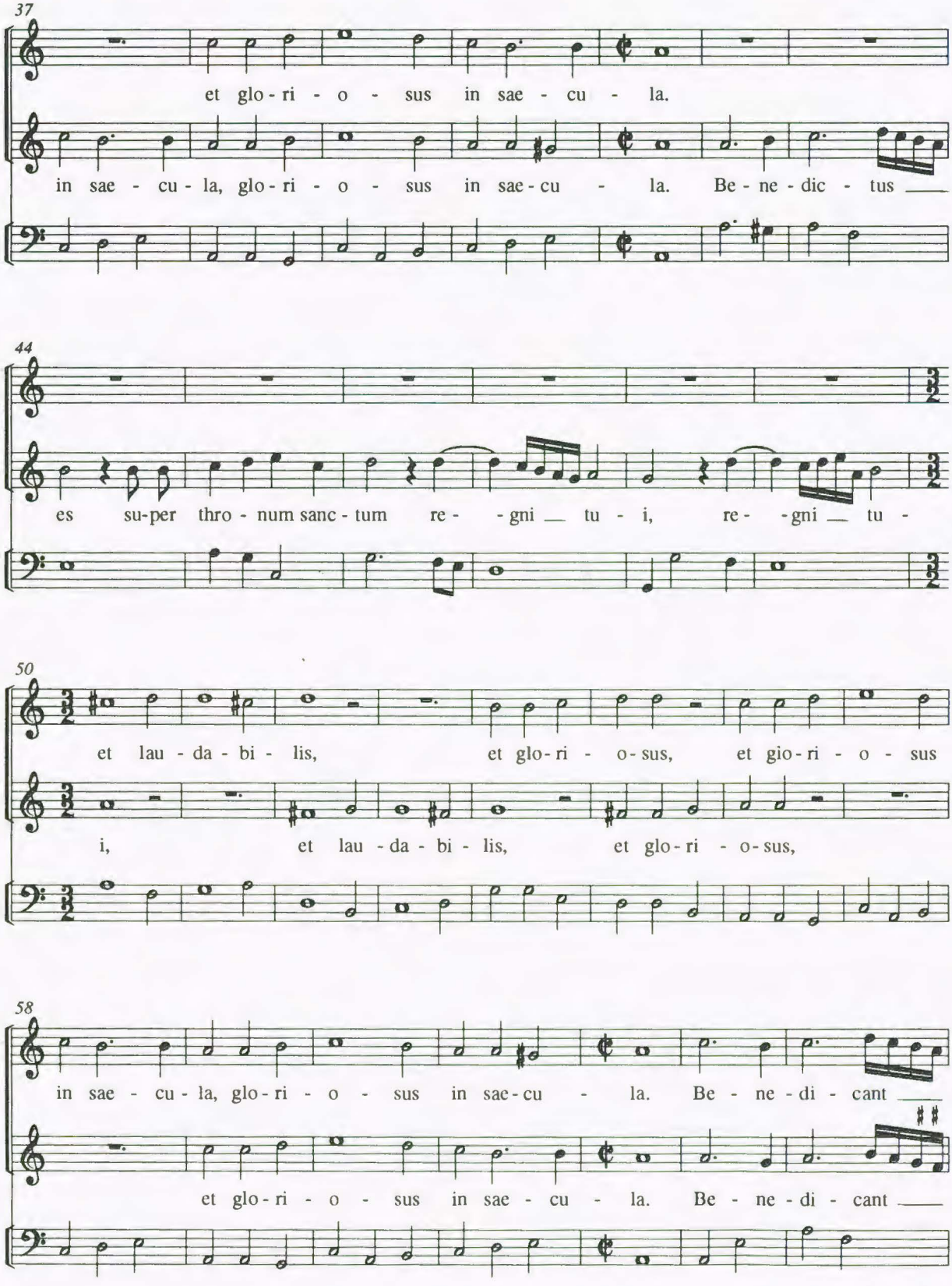
Benedictus es Domine

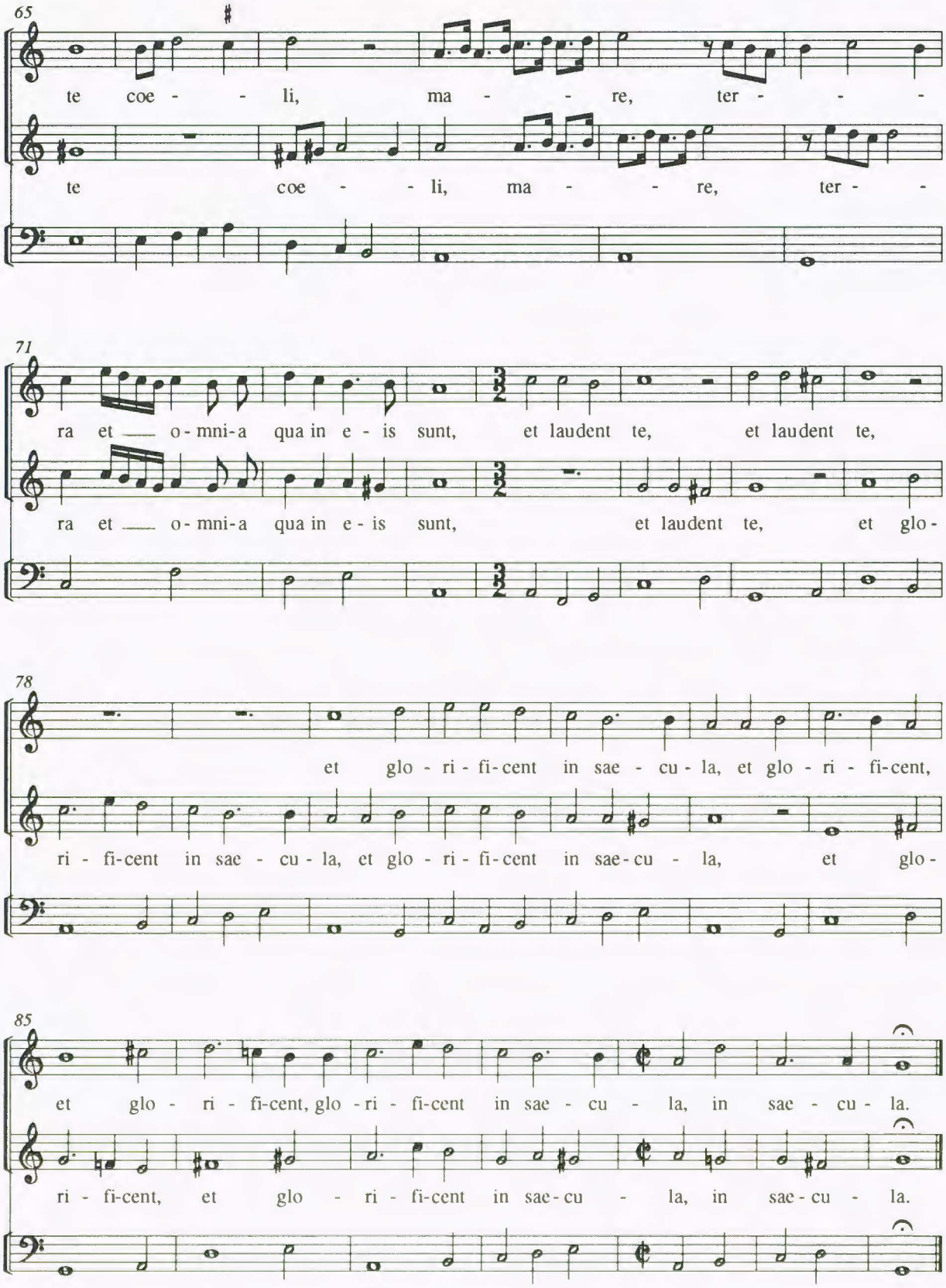
[Alessandro Grandi]

[274]



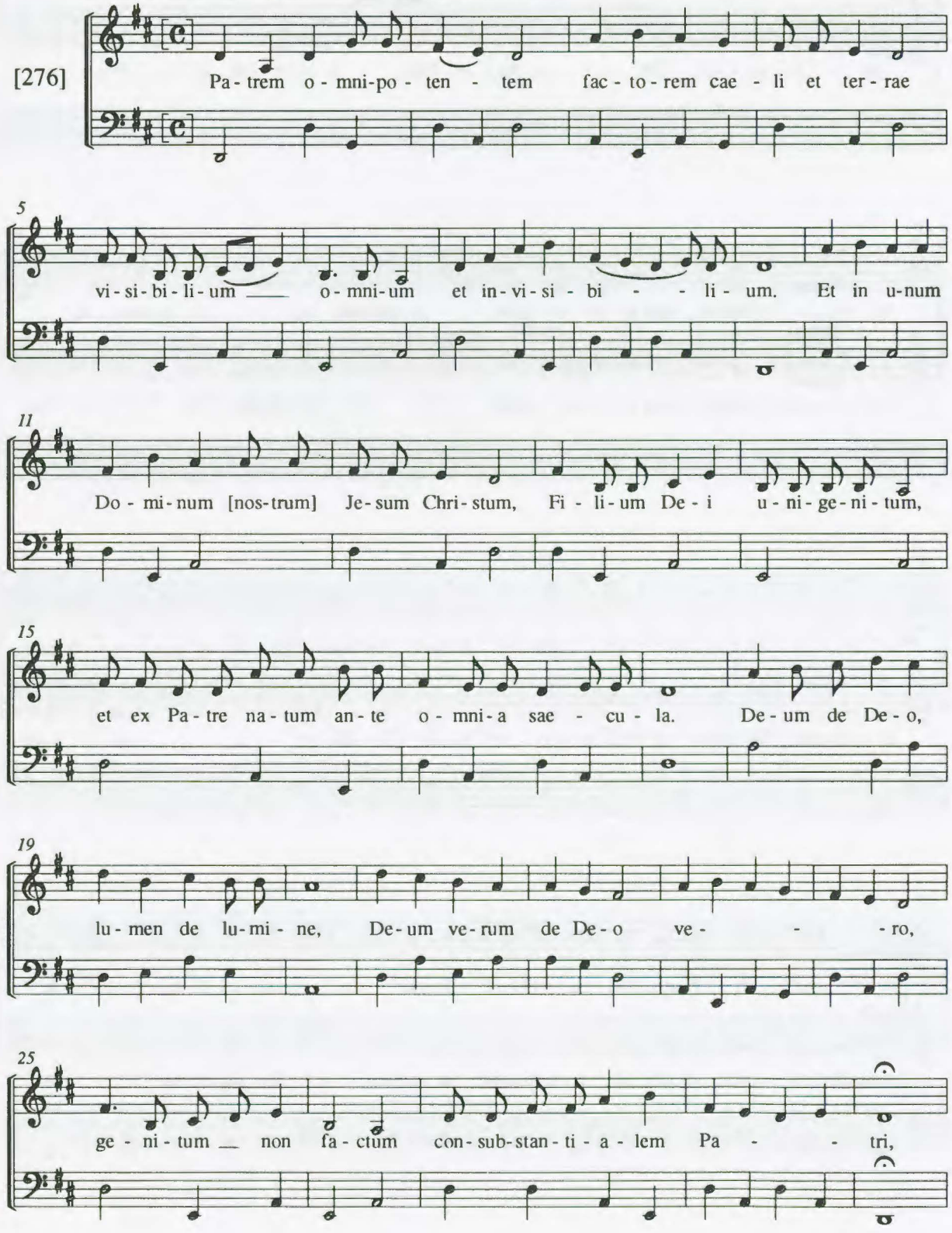

8
et glo - ri - o - sus, et glo - ri - o - sus, et glo - ri - o - sus
et glo - ri - o - sus, et glo - ri - o - sus,
16
in sae - cu - la, glo - ri - o - sus in sae - cu - la. Be - ne - dic - tus
et glo - ri - o - sus in sae - cu - la.
23
es in tem - plo san - cto glo - ri - ae tu - ae, glo - ri - ae tu -
29
ae, et lau - da - bi - lis, et glo - ri - o - sus,
et lau - da - bi - lis, et glo - ri - o - sus, et glo - ri - o - sus

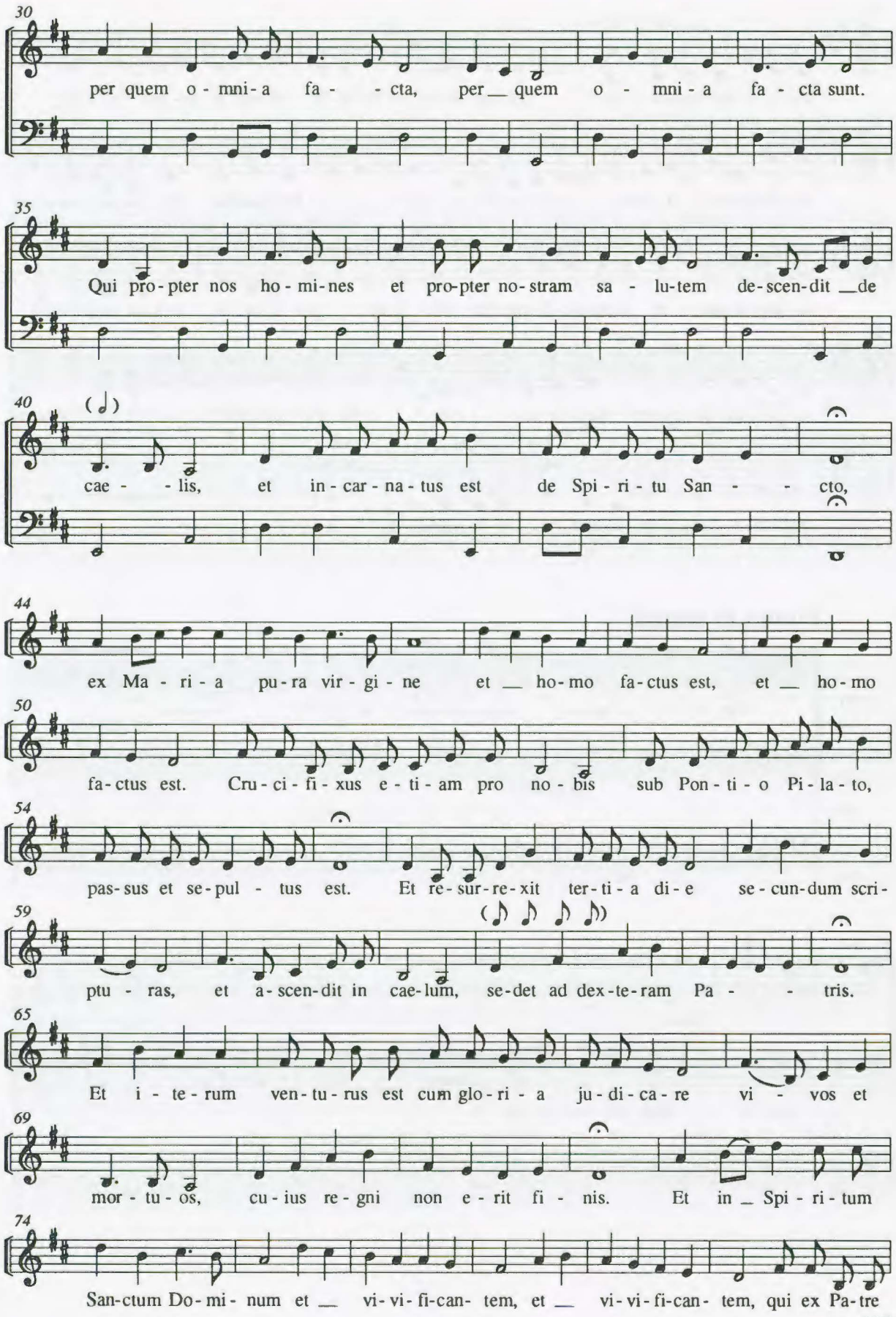

37
et glo - ri - o - sus in sae - cu - la.
in sae - cu - la, glo - ri - o - sus in sae - cu - la. Be - ne - dic - tus
44
es su-per thro - num sanc - tum re - - gni tu - i, re - - gni tu -
50
et lau - da - bi - lis, et glo - ri - o - sus, et gio - ri - o - sus
i, et lau - da - bi - lis, et glo - ri - o - sus,
58
in sae - cu - la, glo - ri - o - sus in sae - cu - la. Be - ne - di - cant
et glo - ri - o - sus in sae - cu - la. Be - ne - di - cant

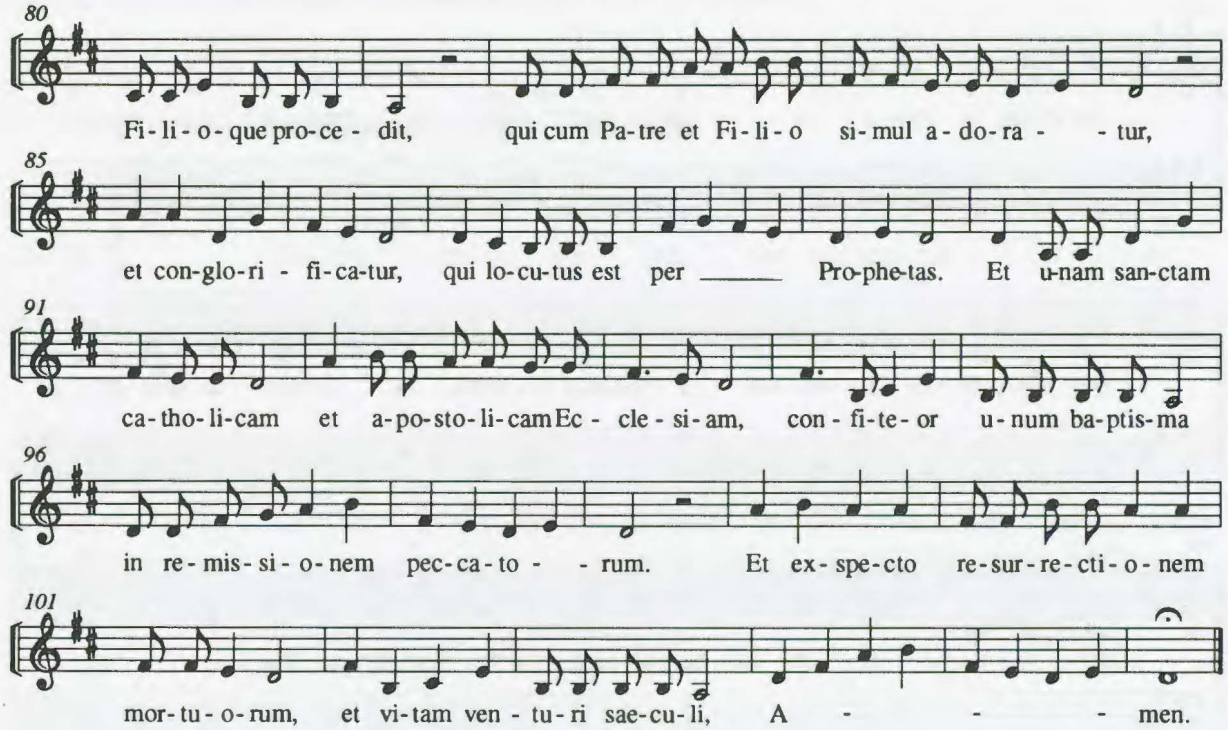

65
te coe - - li, ma - - re, ter - - -
te coe - - li, ma - - re, ter - -
71
ra et — o - mni - a qua in e - is sunt, et laudent te, et laudent te,
ra et — o - mni - a qua in e - is sunt, et laudent te, et glo -
78
et glo - ri - fi - cent in sae - cu - la, et glo - ri - fi - cent,
ri - fi - cent in sae - cu - la, et glo - ri - fi - cent in sae - cu - la, et glo -
85
et glo - ri - fi - cent, glo - ri - fi - cent in sae - cu - la, in sae - cu - la.
ri - fi - cent, et glo - ri - fi - cent in sae - cu - la, in sae - cu - la.

f 150 [275]=[65] **Benedicam Dominum in omni tempore**

f 152 **Patrem Cunctipotens more Polonico**
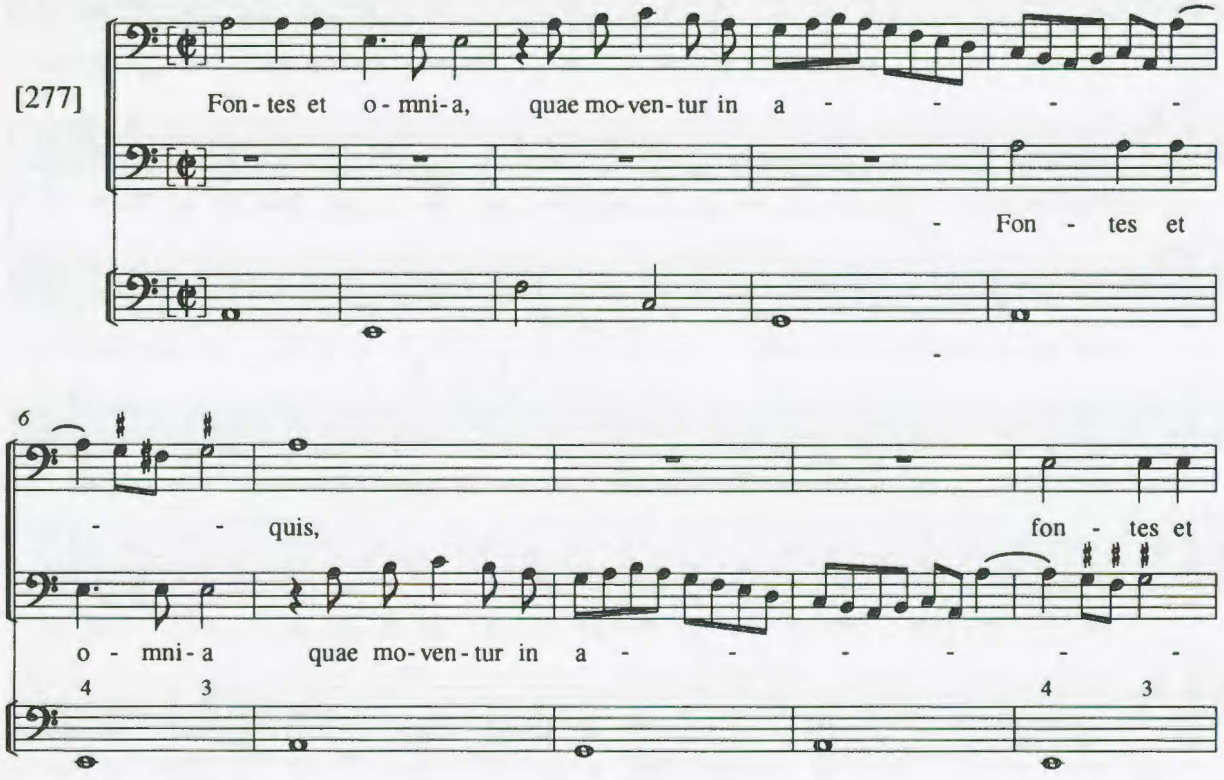


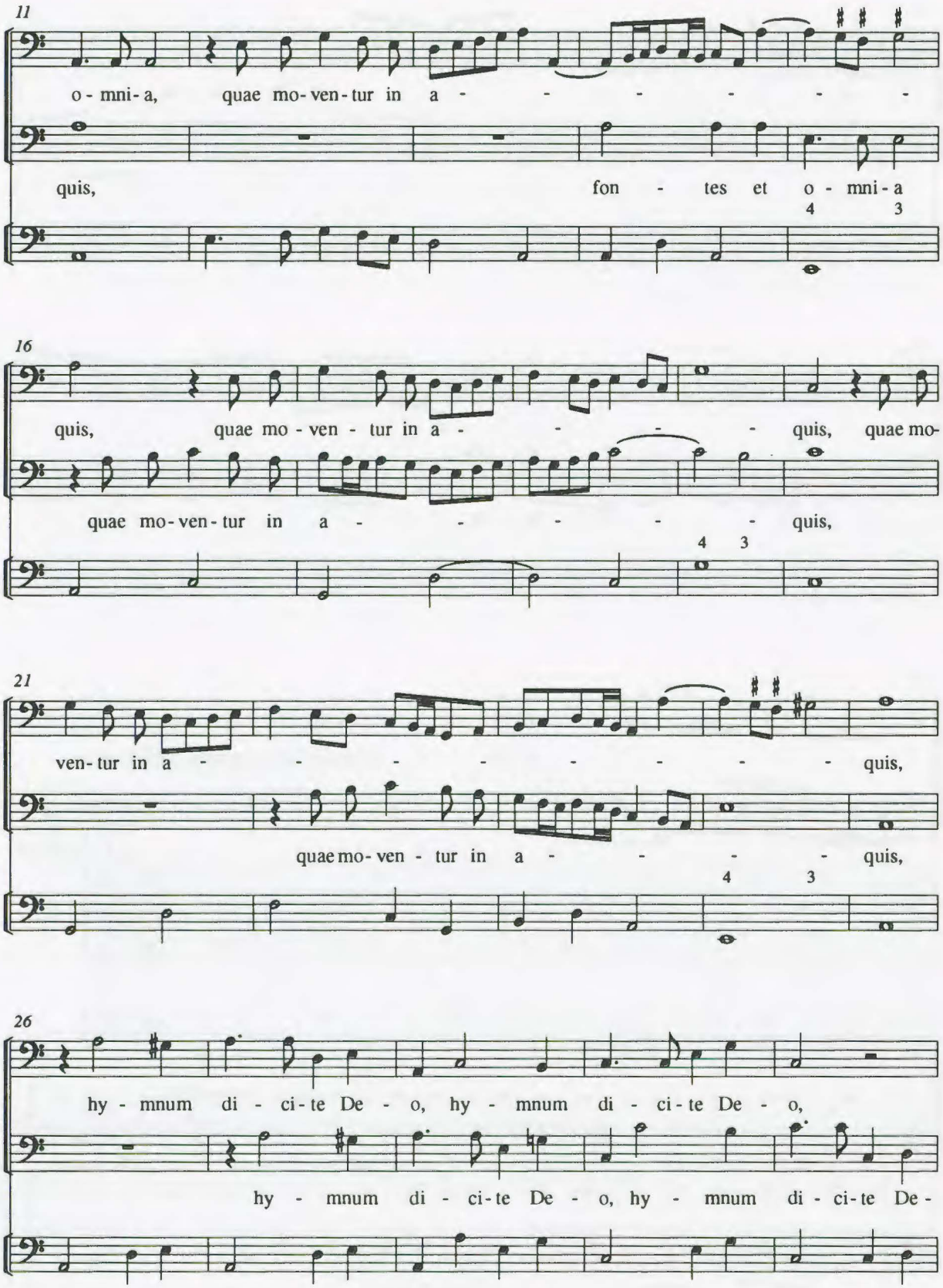

30
per quem o - mni - a fa - - cta, per__ quem o - mni - a fa - cta sunt.
35
Qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit __de
40
cae - - lis, et in - car - na - tus est de Spi - ri - tu San - - cto,
44
ex Ma - ri - a pu - ra vir - gi - ne et __ ho - mo fa - ctus est, et __ ho - mo
50
fa - ctus est. Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,
54
pas - sus et se - pul - tus est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum scri -
59
ptu - ras, et a - scen - dit in cae - lum, se - det ad dex - te - ram Pa - - tris.
65
Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et
69
mor - tu - os, cu - ius re - gni non e - rit fi - nis. Et in __ Spi - ri - tum
74
San - ctum Do - mi - num et __ vi - vi - fi - can - tem, et __ vi - vi - fi - can - tem, qui ex Pa - tre

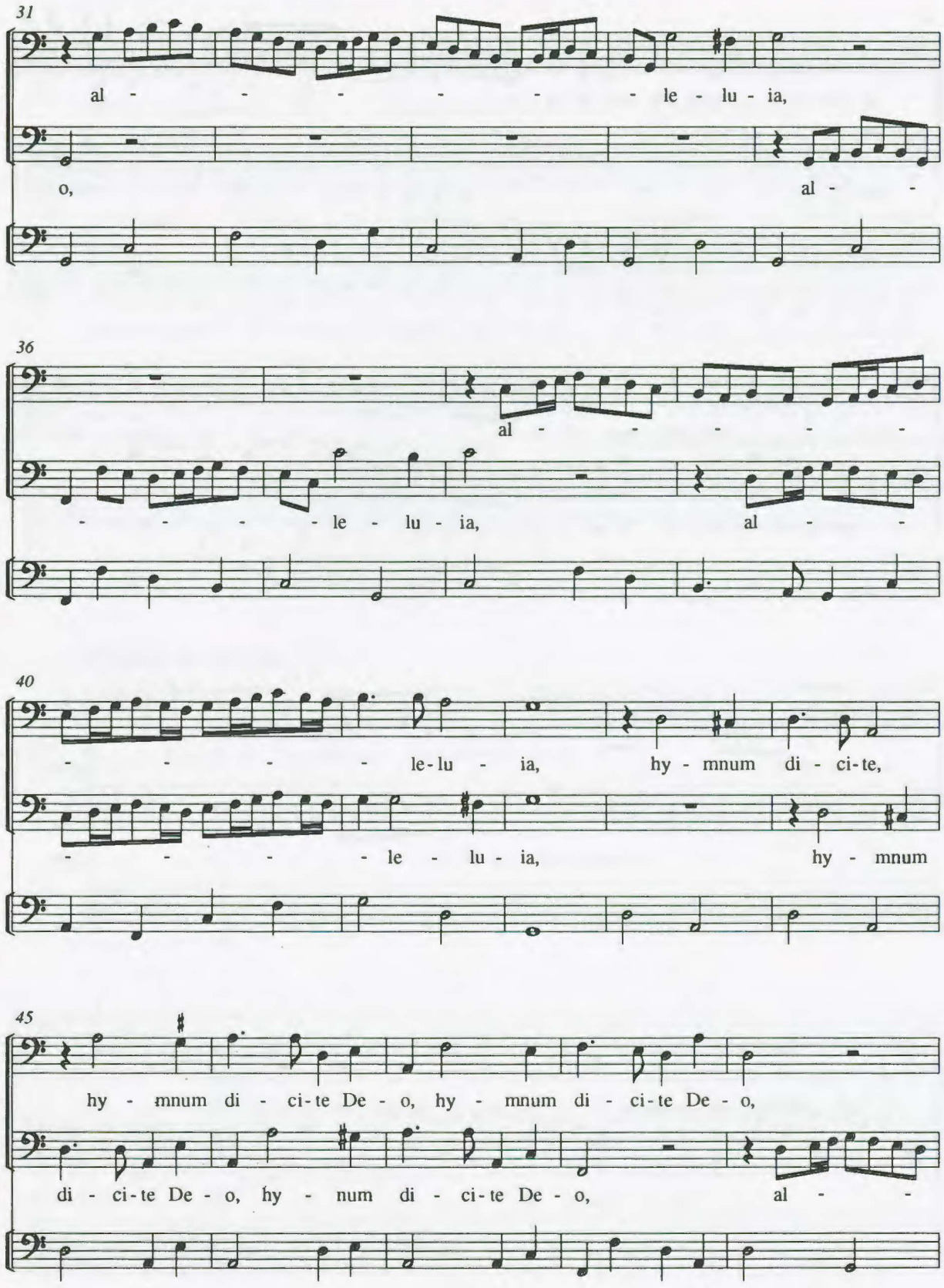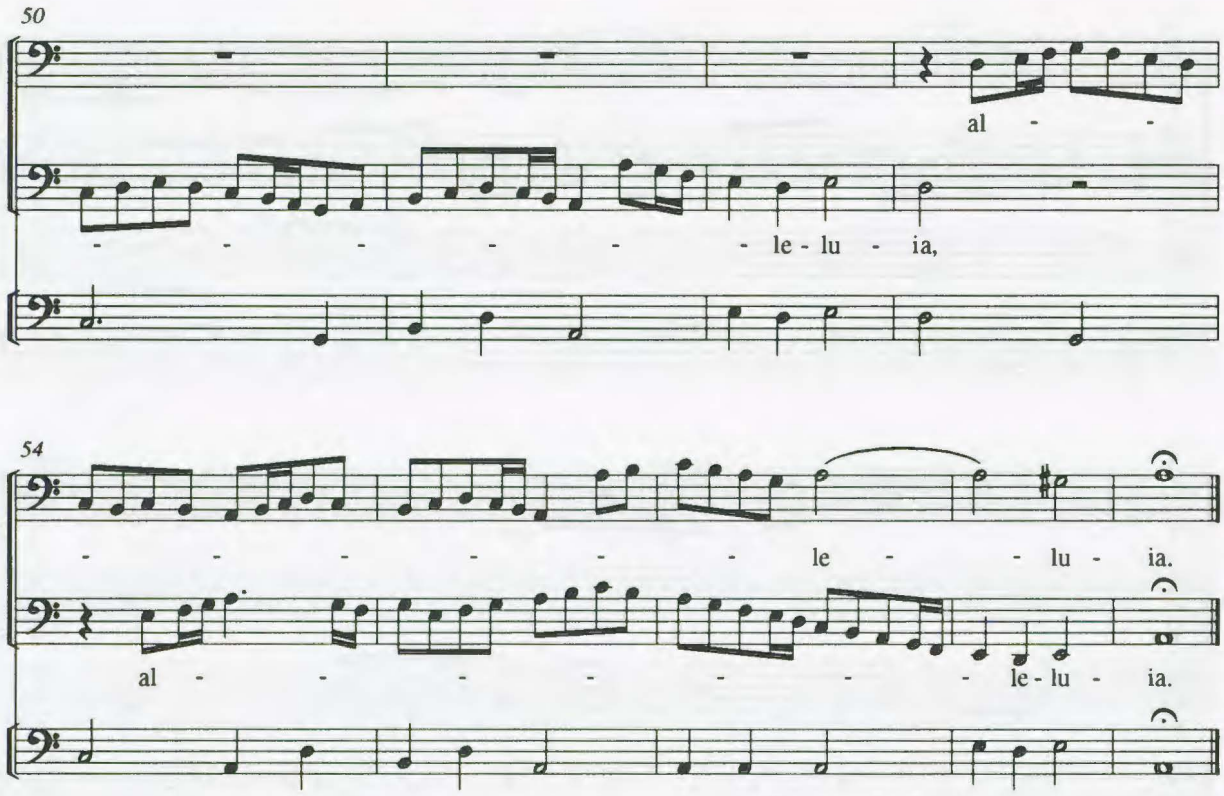


f 153

Fontes et omnia
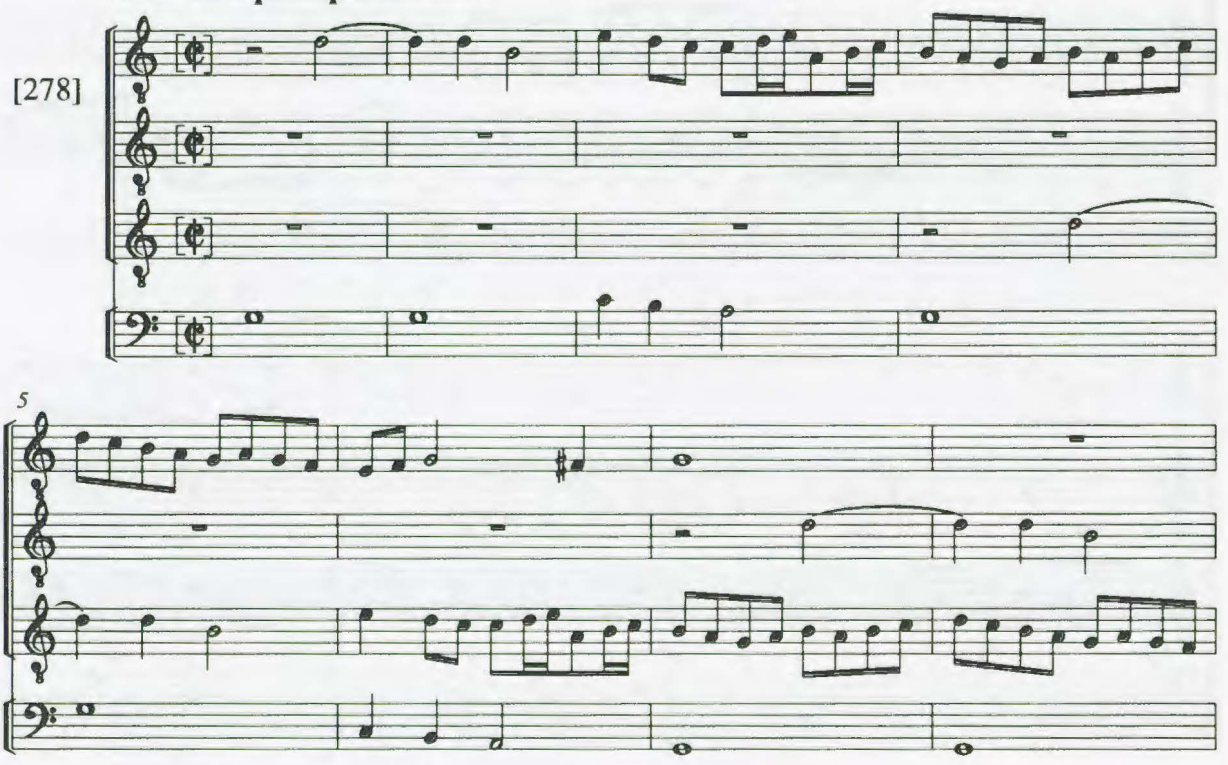


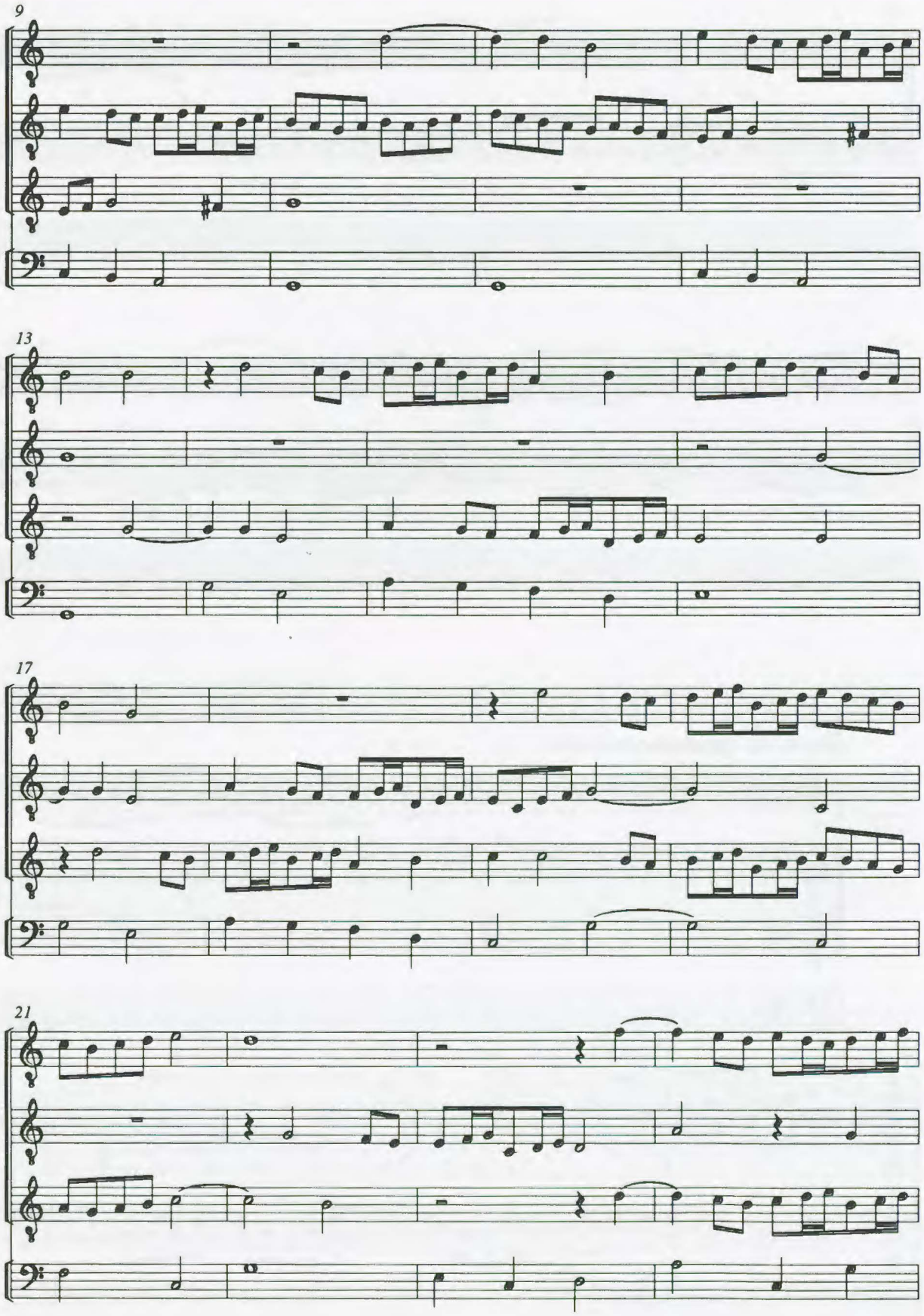

11
o - mni - a, quae mo - ven - tur in a - - - - - - -
quis, fon - tes et o - mni - a
16
quis, quae mo - ven - tur in a - - - - quis, quae mo-
quae mo - ven - tur in a - - - - - quis,
21
ven - tur in a - - - - - - - - quis,
quae mo - ven - tur in a - - - - quis,
26
hy - mnum di - ci - te De - o, hy - mnum di - ci - te De - o,
hy - mnum di - ci - te De - o, hy - mnum di - ci - te De -
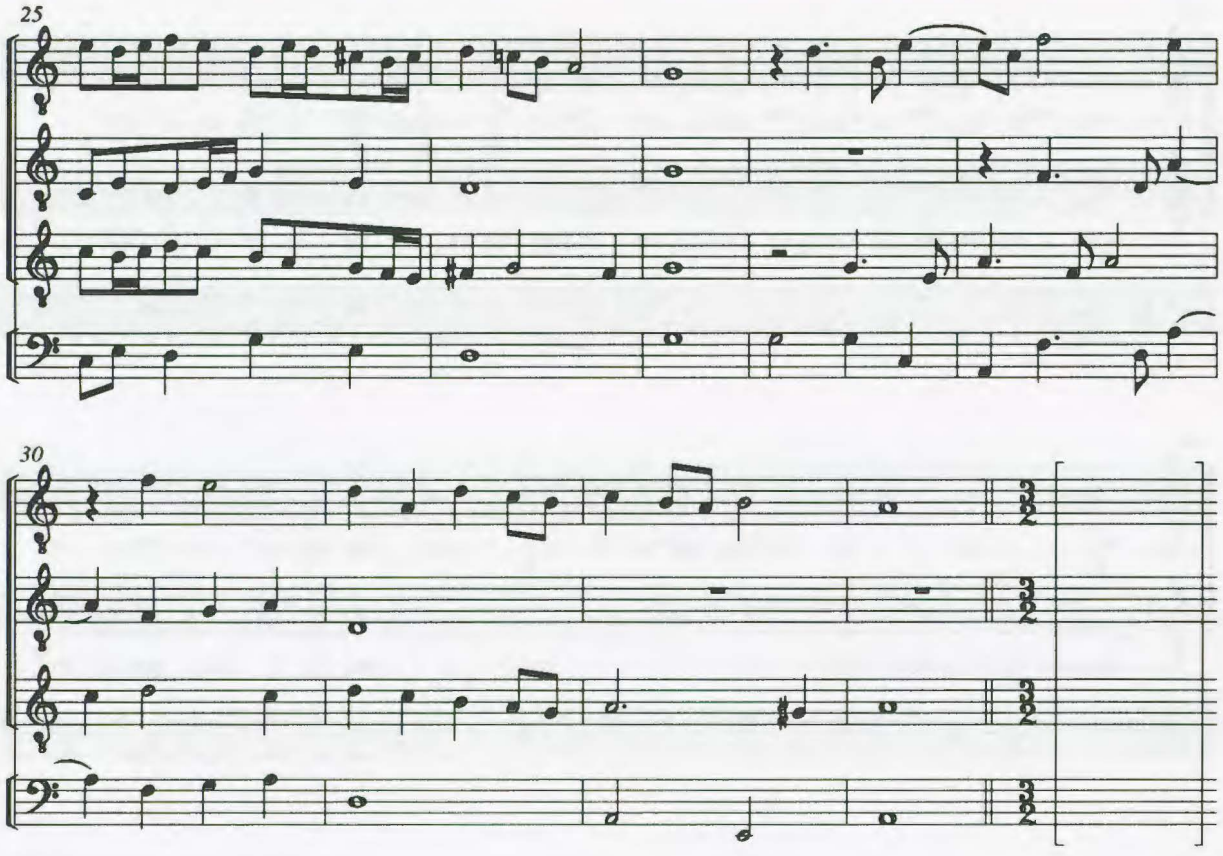

31
al - - - - - - le - lu - ia,
o, al - -
36
al - - - - -
- - - - le - lu - ia, al - -
40
- - - - le-lu - ia, hy - mnum di - ci-te,
- - - - le - lu - ia, hy - mnum
45
hy - mnum di - ci-te De - o, hy - mnum di - ci-te De - o,
di - ci-te De - o, hy - num di - ci-te De - o, al - -



Domine quinque talenta f 154

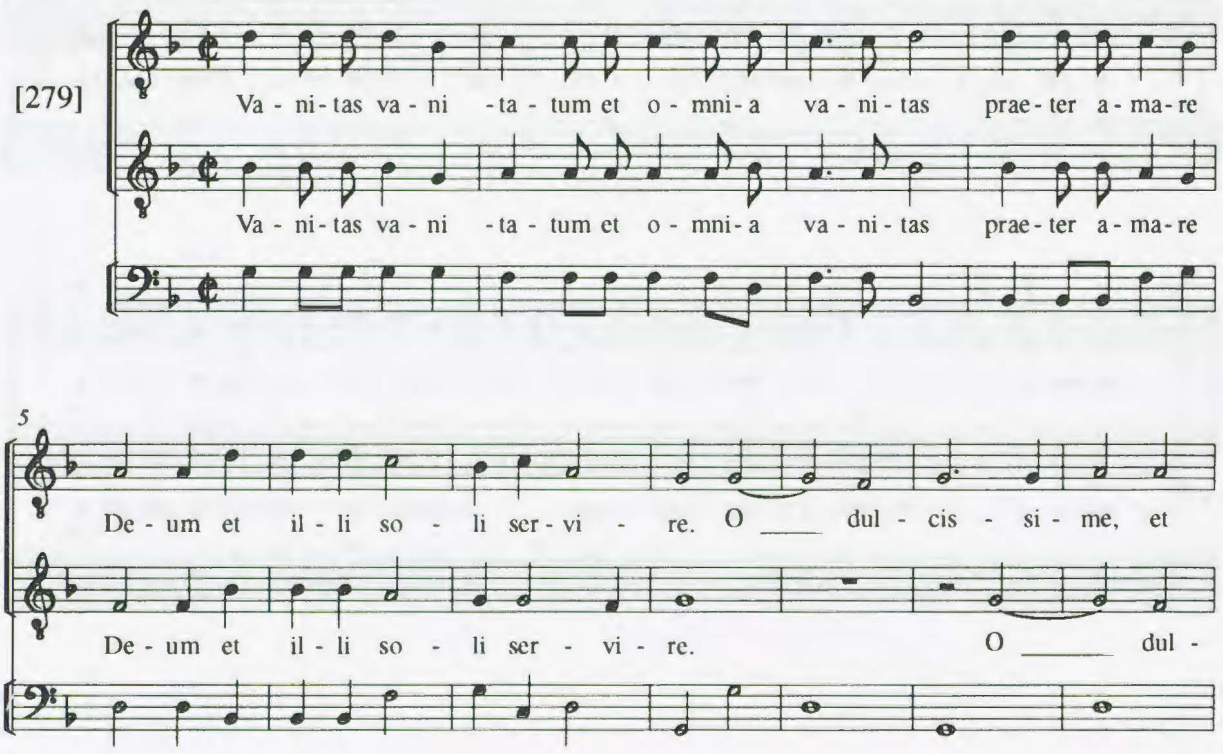


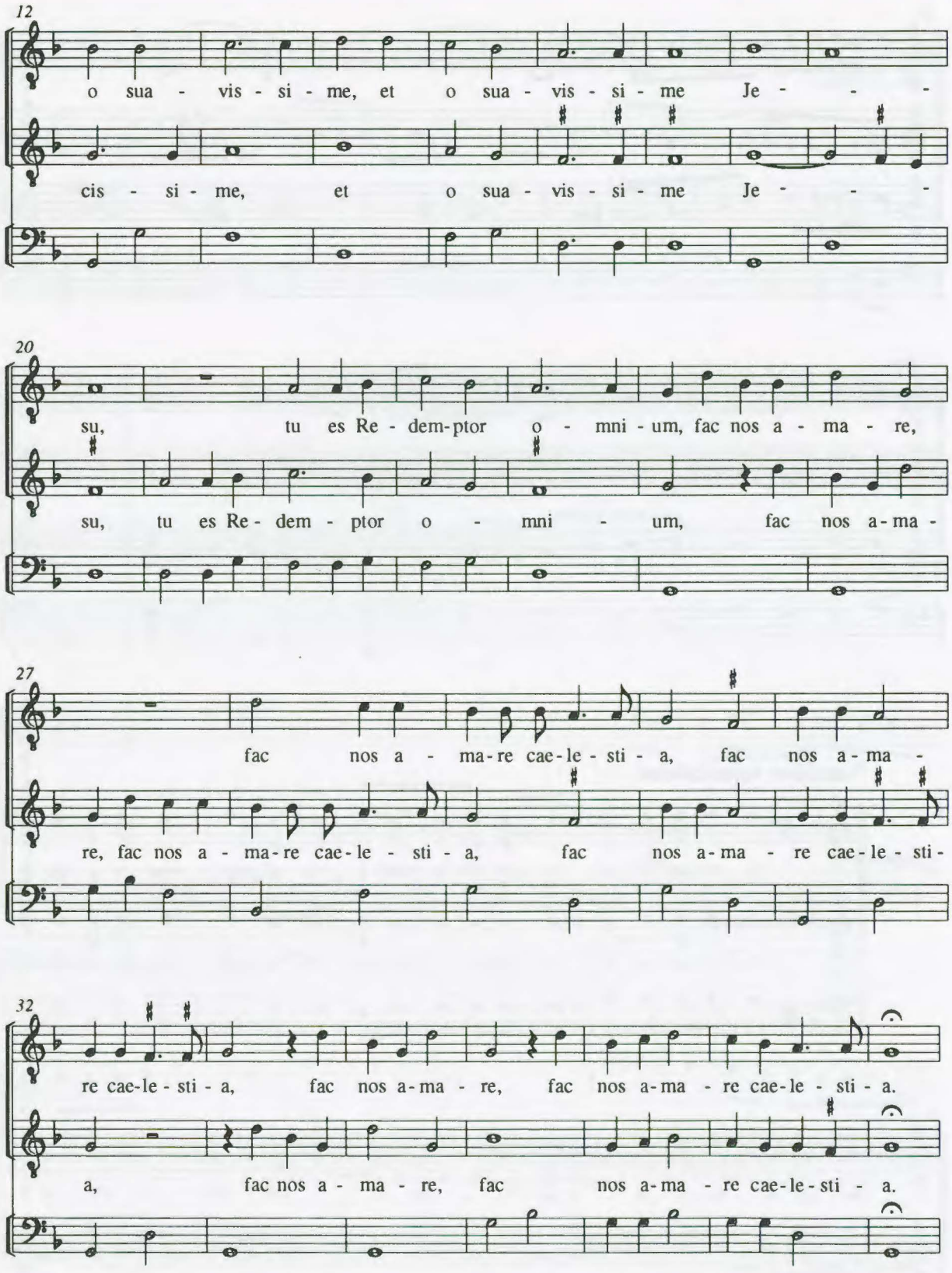

9
13
17
21
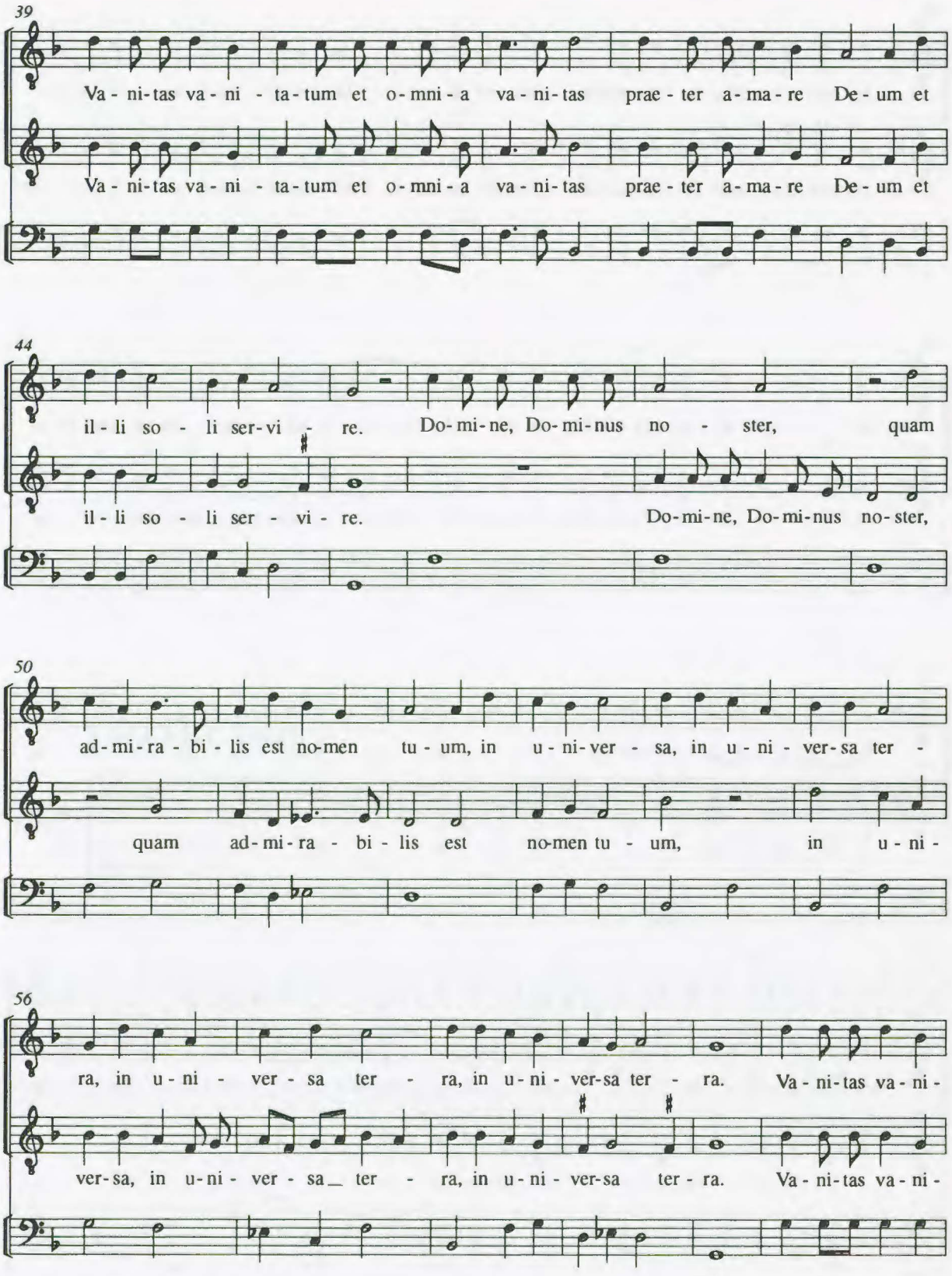


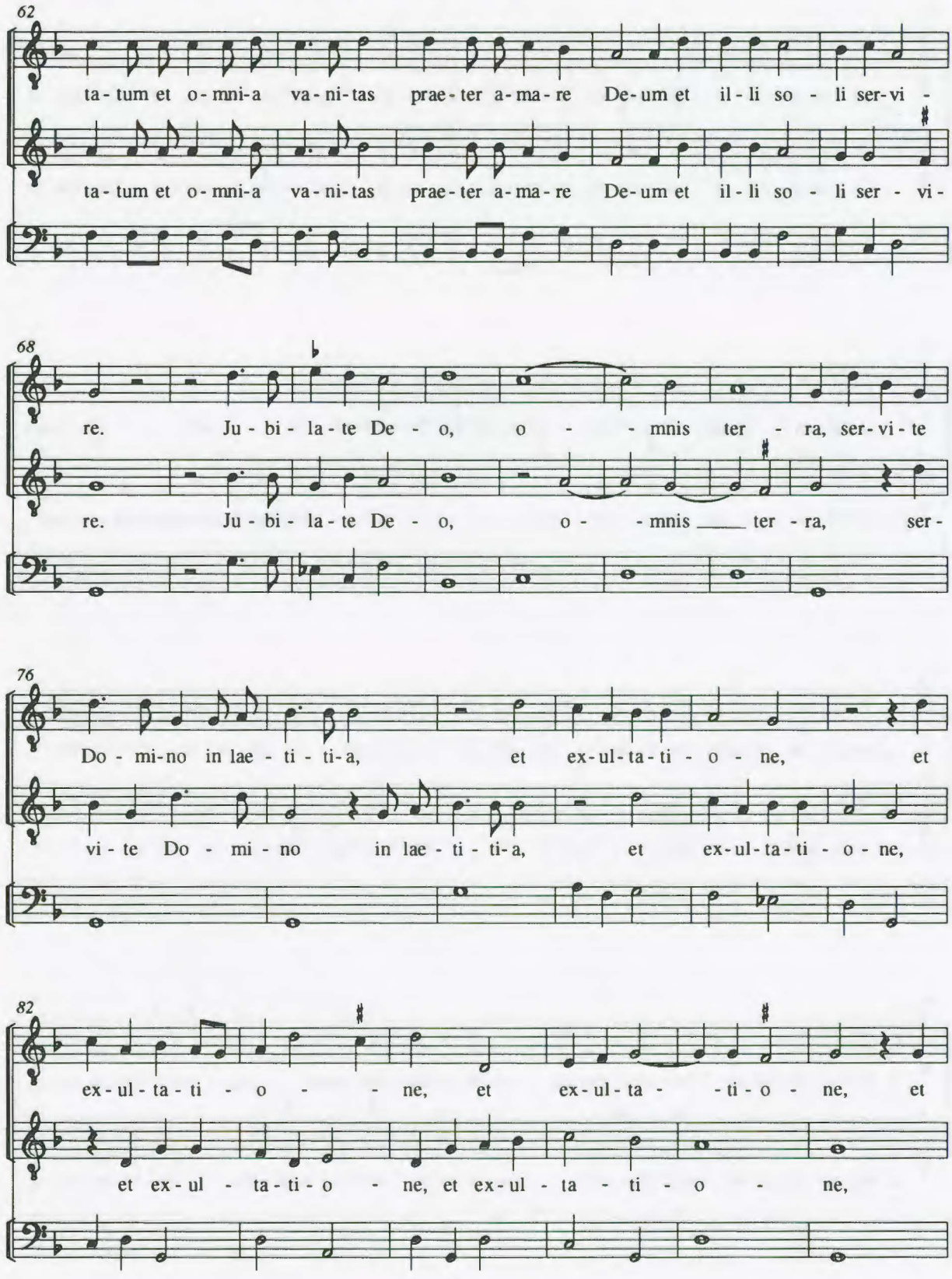
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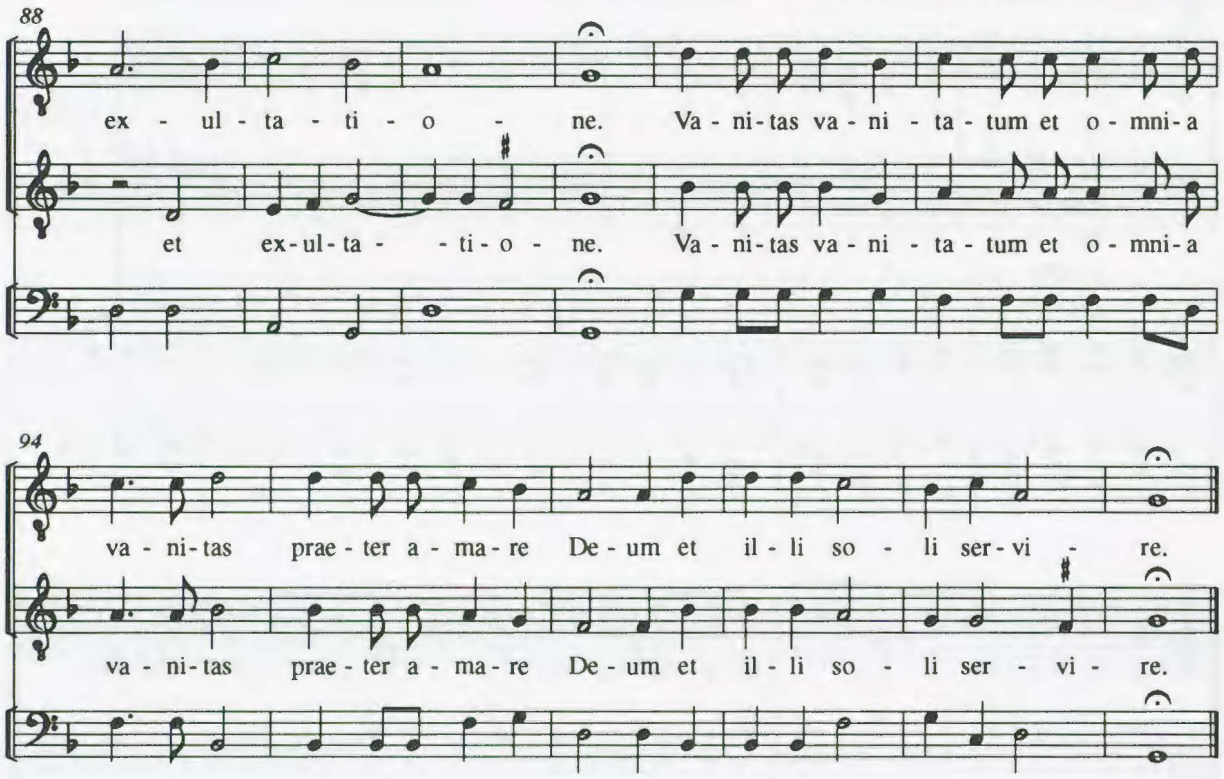
f 155




12
o sua - vis - si - me, et o sua - vis - si - me Je - - -
cis - si - me, et o sua - vis - si - me Je - - -
20
su, tu es Re - dem-ptor o - mni - um, fac nos a - ma - re,
su, tu es Re - dem - ptor o - mni - um, fac nos a-ma -
27
fac nos a - ma-re cae-le - sti - a, fac nos a-ma -
re, fac nos a - ma-re cae-le - sti - a, fac nos a-ma - re cae-le - sti -
32
re cae-le - sti - a, fac nos a-ma - re, fac nos a-ma - re cae-le - sti - a.
a, fac nos a - ma - re, fac nos a-ma - re cae-le-sti - a.
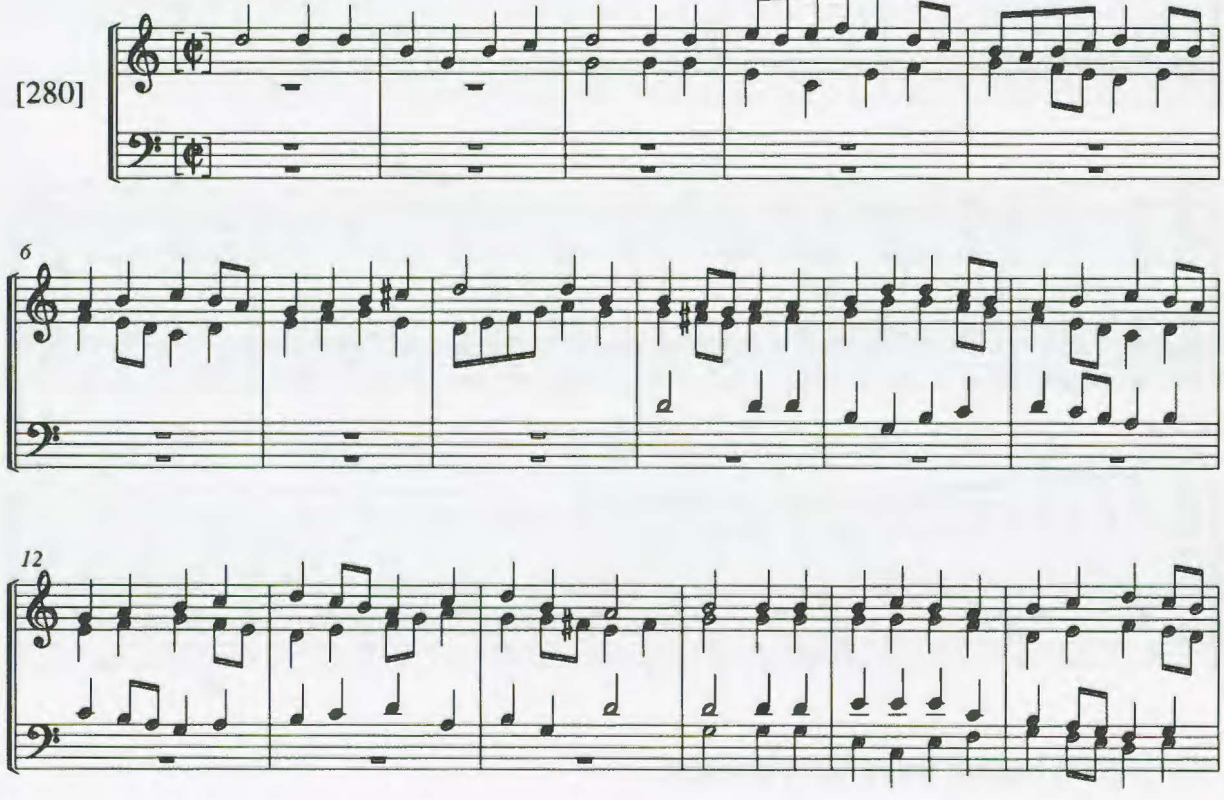

39
Va - ni - tas va - ni - ta - tum et o - mni - a va - ni - tas prae - ter a - ma - re De - um et
Va - ni - tas va - ni - ta - tum et o - mni - a va - ni - tas prae - ter a - ma - re De - um et
44
il - li so - li ser - vi - re. Do - mi - ne, Do - mi - nus no - ster, quam
il - li so - li ser - vi - re. Do - mi - ne, Do - mi - nus no - ster,
50
ad - mi - ra - bi - lis est no - men tu - um, in u - ni - ver - sa, in u - ni - ver - sa ter -
quam ad - mi - ra - bi - lis est no - men tu - um, in u - ni -
56
ra, in u - ni - ver - sa ter - ra, in u - ni - ver - sa ter - ra. Va - ni - tas va - ni -
ver - sa, in u - ni - ver - sa ter - ra, in u - ni - ver - sa ter - ra. Va - ni - tas va - ni -
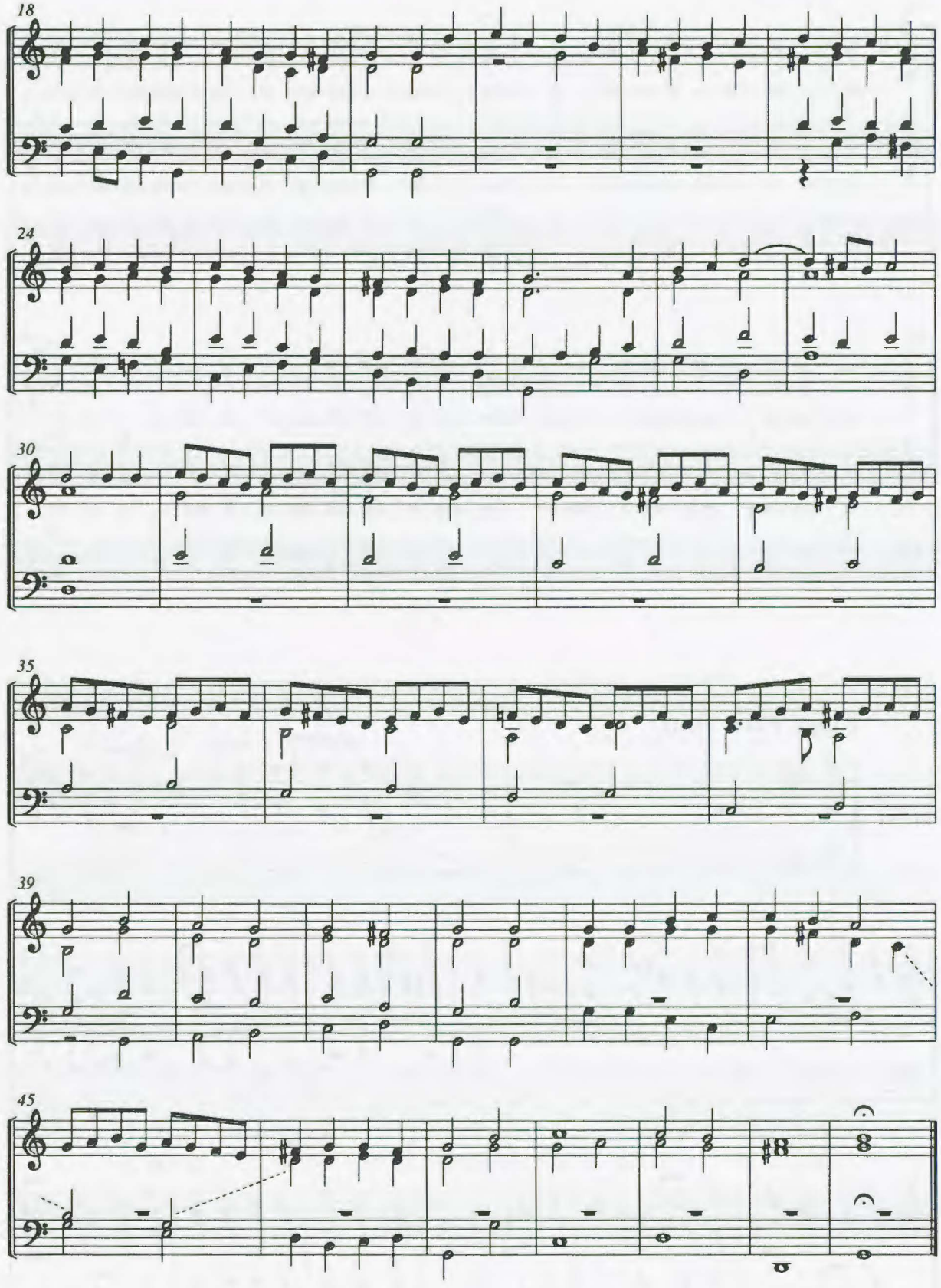

62
ta - tum et o - mni-a va - ni-tas prae - ter a-ma - re De-um et il - li so - li ser-vi -
ta - tum et o - mni-a va - ni-tas prae - ter a-ma - re De-um et il - li so - li ser - vi -
68
re. Ju - bi - la - te De - o, o - - mnis ter - ra, ser-vi - te
re. Ju - bi - la - te De - o, o - - mnis ter - ra, ser -
76
Do - mi-no in lae - ti - ti-a, et ex-ul-ta-ti - o - ne, et
vi - te Do - mi - no in lae - ti - ti-a, et ex-ul-ta-ti - o - ne,
82
ex - ul - ta - ti - o - - ne, et ex - ul - ta - - ti - o - ne, et
et ex - ul - ta - ti - o - ne, et ex - ul - ta - ti - o - ne,



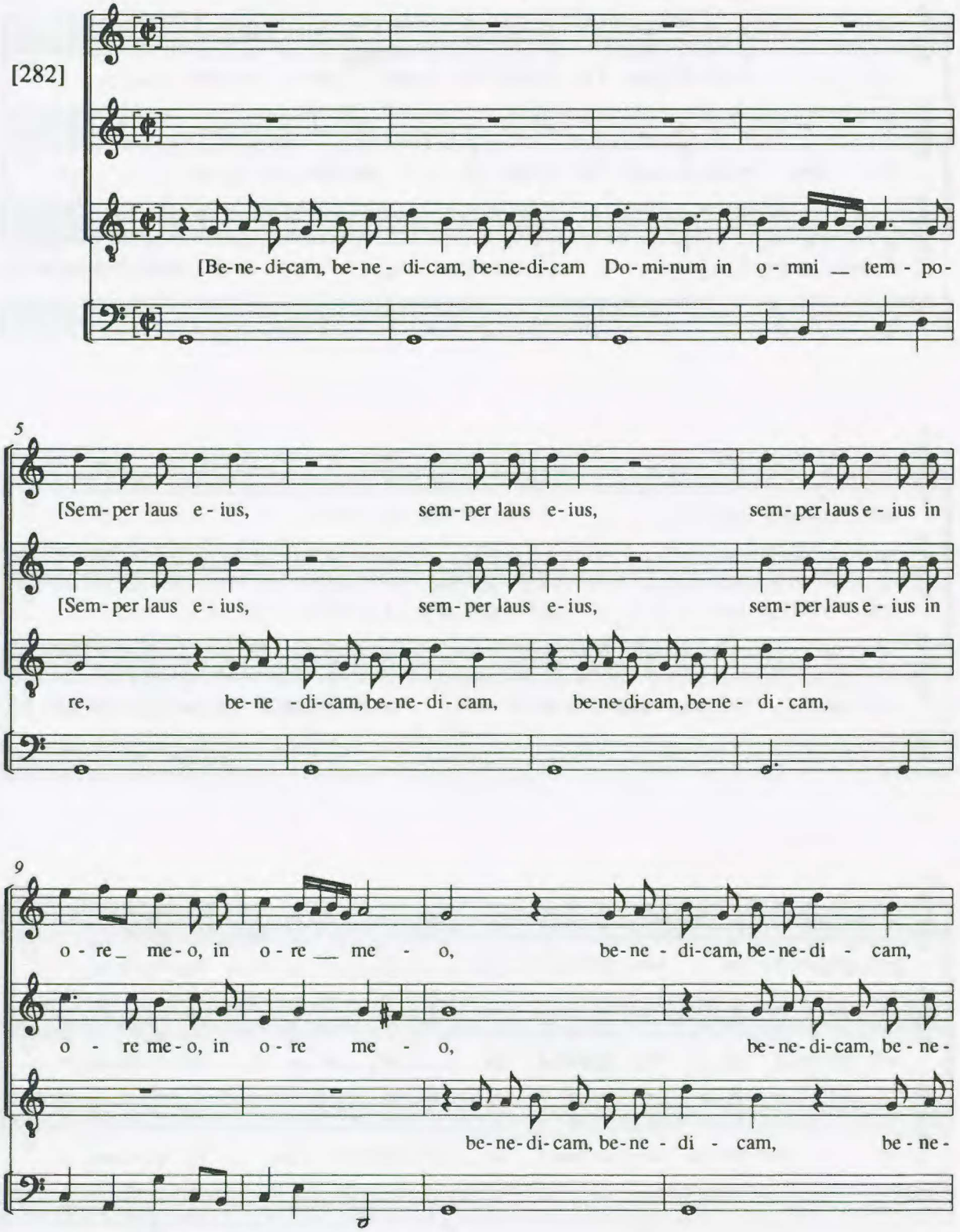
Fuga VIII. Toni
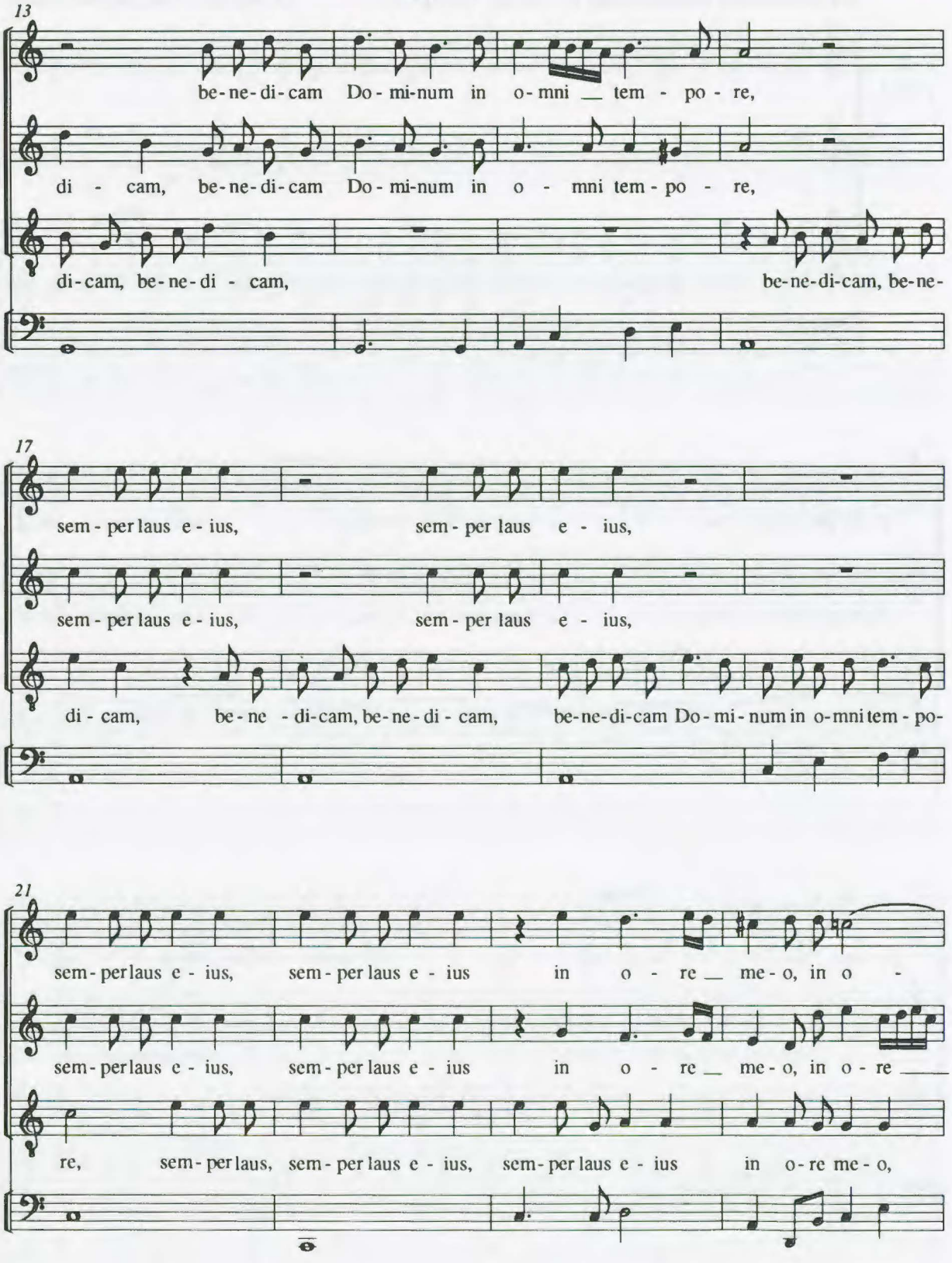
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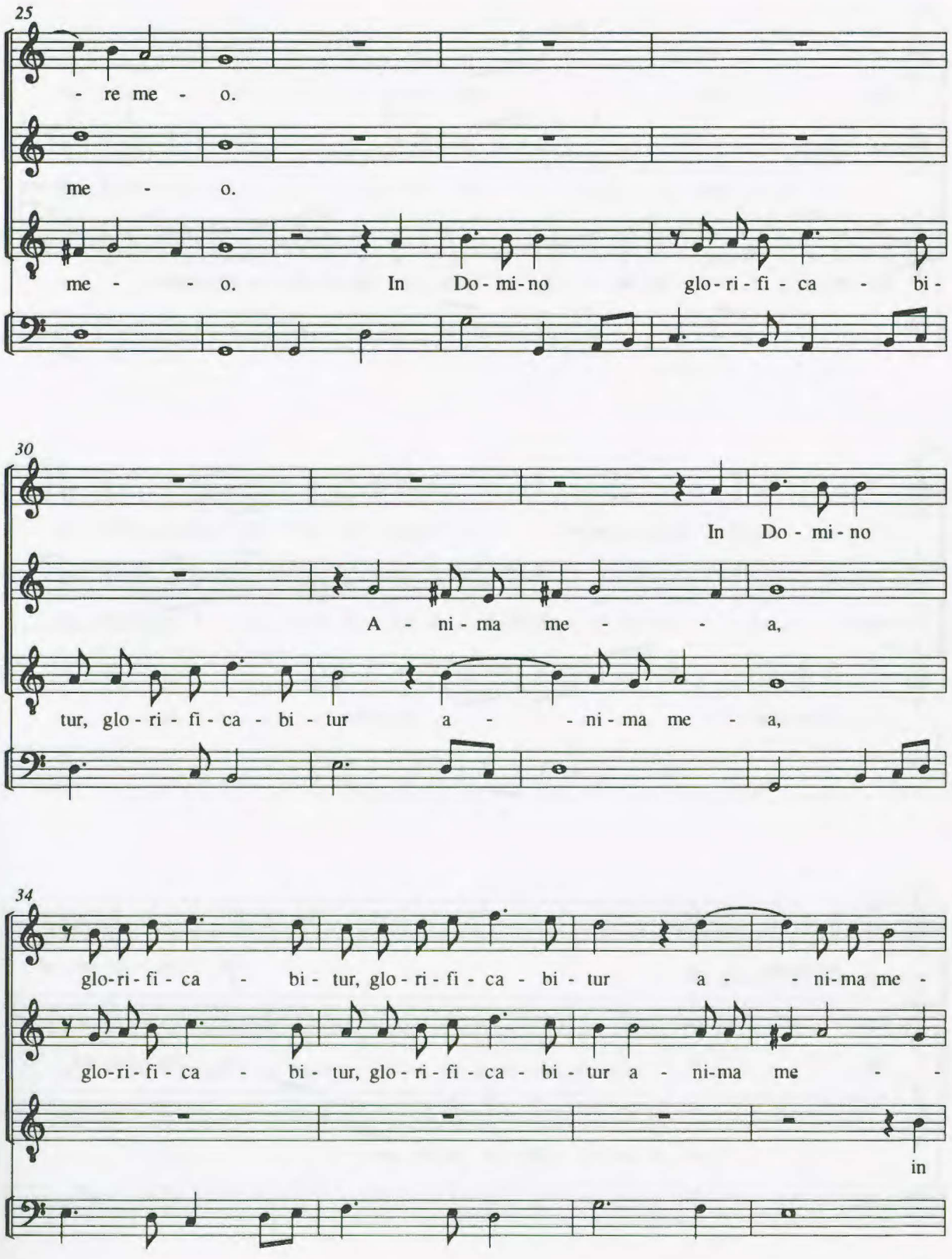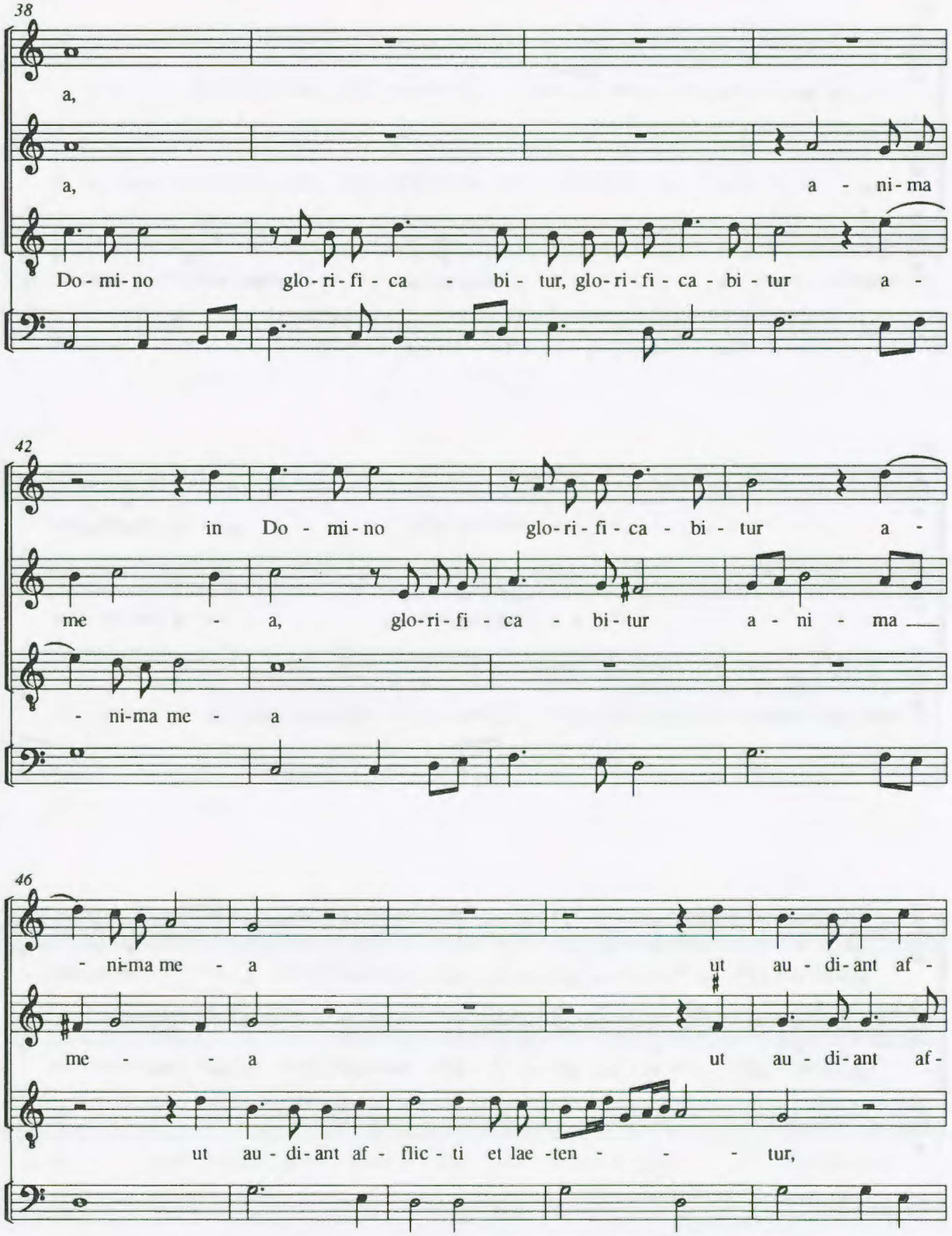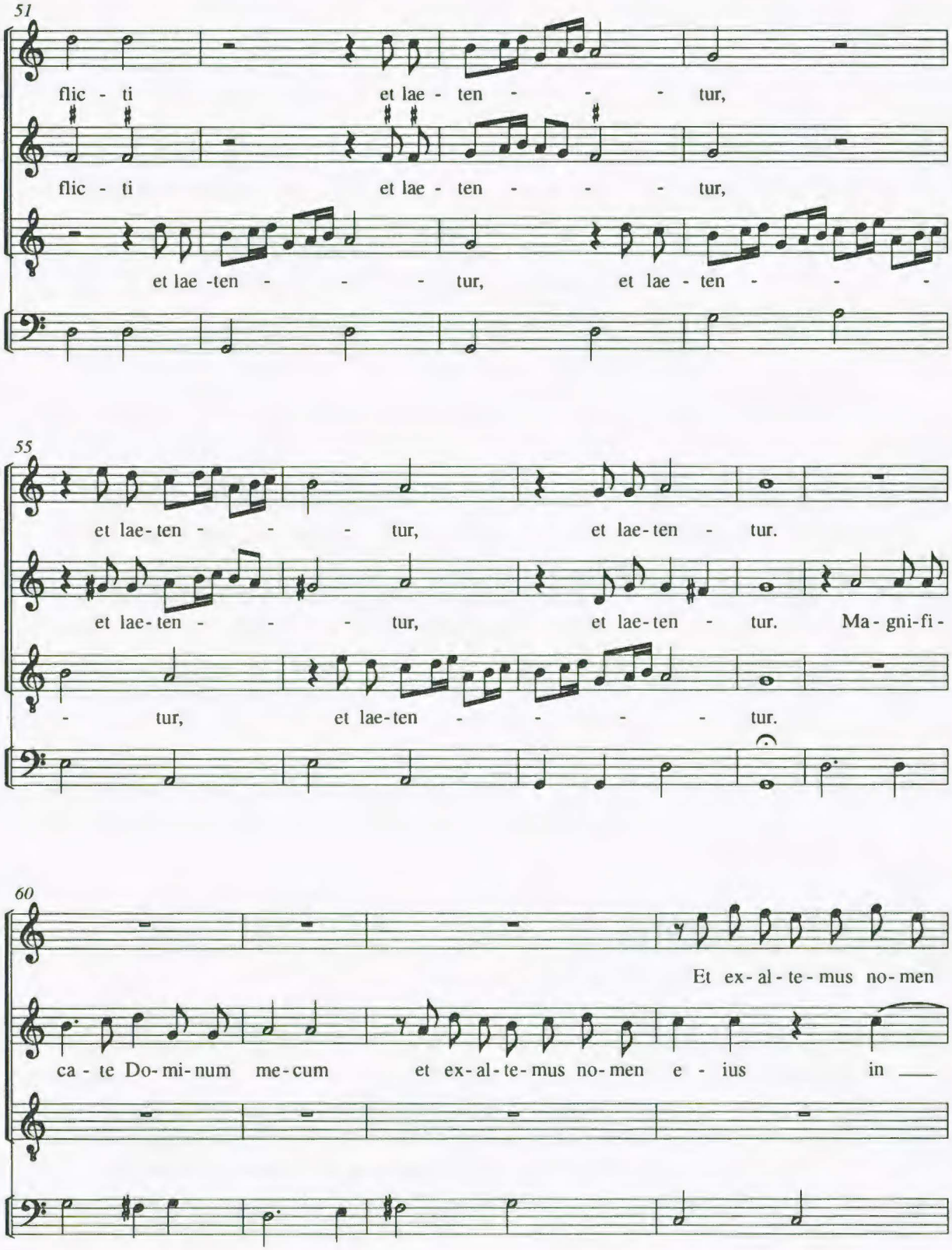




f 157 [281]=[233] **Lepus intra sata quescit**
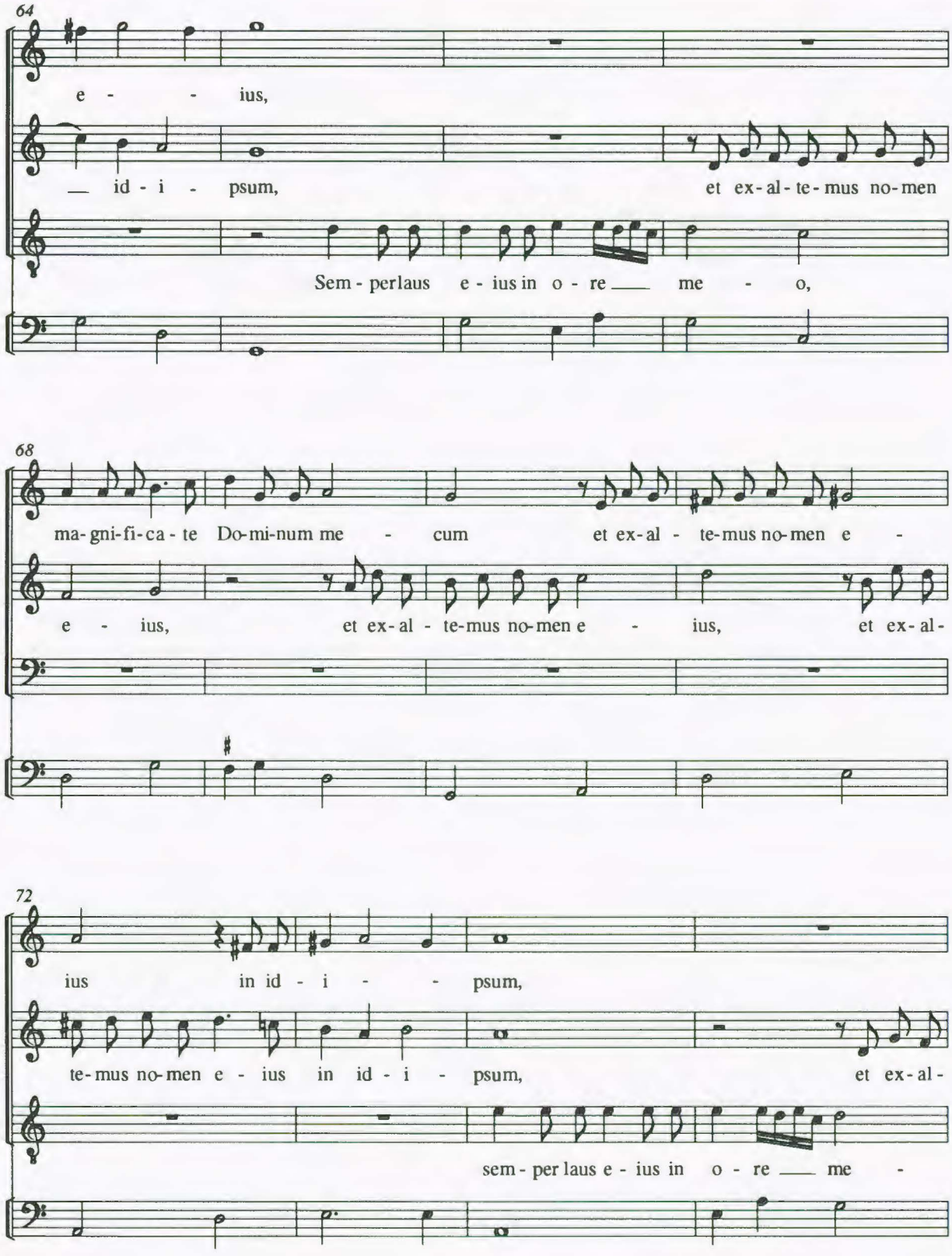

[282]
[Be-ne-di-cam, be-ne- di-cam, be-ne-di-cam Do-mi-num in o-mni __ tem-po-
5
[Sem-per laus e-ius, sem-per laus e-ius, sem-per laus e-ius in
[Sem-per laus e-ius, sem-per laus e-ius, sem-per laus e-ius in
re, be-ne -di-cam, be-ne-di-cam, be-ne-di-cam, be-ne- di-cam,
9
o-re_ me-o, in o-re __ me - o, be-ne- di-cam, be-ne-di - cam,
o - re me-o, in o-re me - o, be-ne-di-cam, be-ne-
be-ne-di-cam, be-ne- di - cam, be-ne-
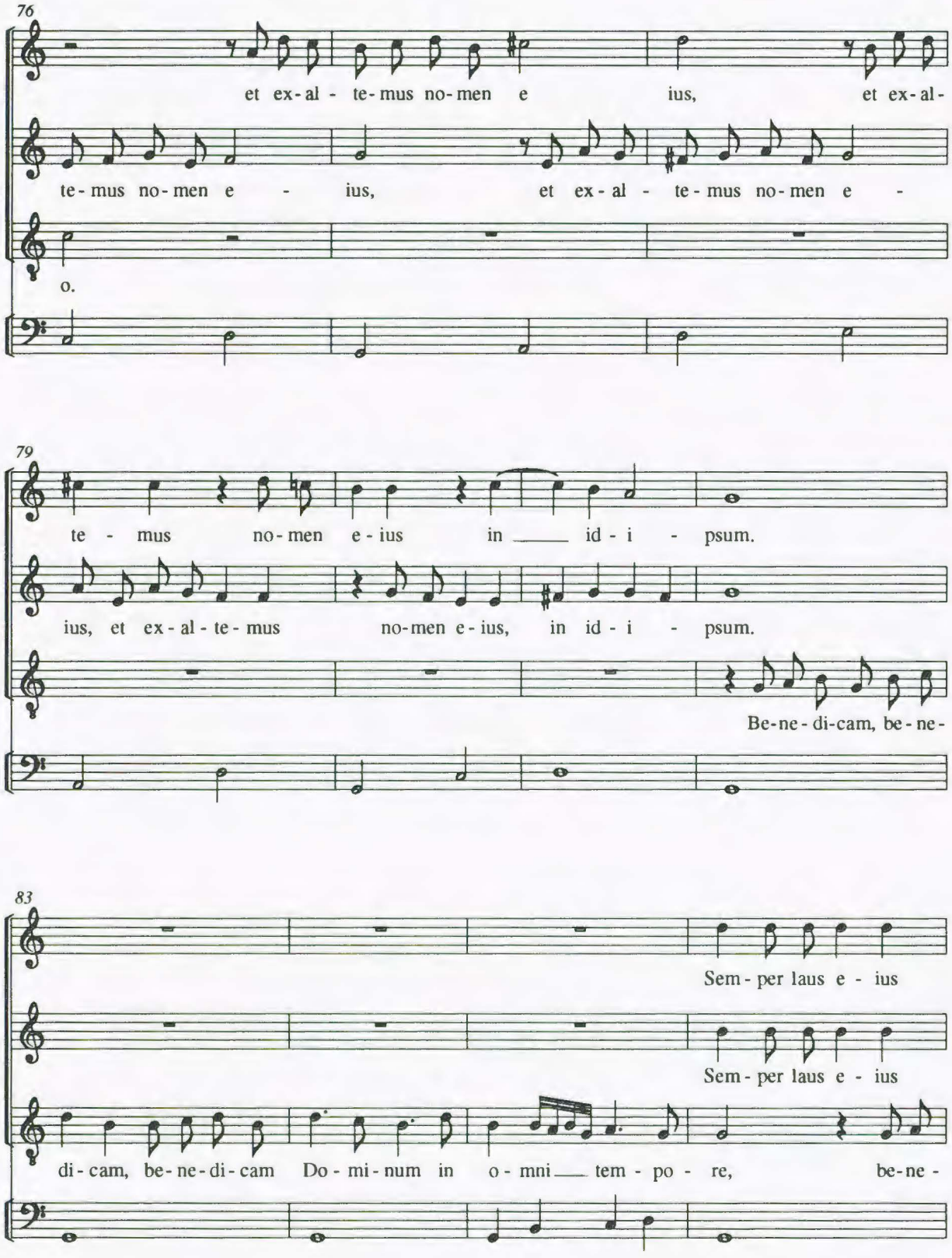

13
be-ne-di-cam Do-mi-num in o-mni tem-po-re,
di-cam, be-ne-di-cam Do-mi-num in o-mni tem-po-re,
di-cam, be-ne-di-cam, be-ne-di-cam, be-ne-
17
sem-per laus e-ius, sem-per laus e-ius,
sem-per laus e-ius, sem-per laus e-ius,
di-cam, be-ne-di-cam, be-ne-di-cam, be-ne-di-cam Do-mi-num in o-mni tem-po-
21
sem-per laus e-ius, sem-per laus e-ius in o-re me-o, in o-
sem-per laus e-ius, sem-per laus e-ius in o-re me-o, in o-re
re, sem-per laus, sem-per laus e-ius, sem-per laus e-ius in o-re me-o,
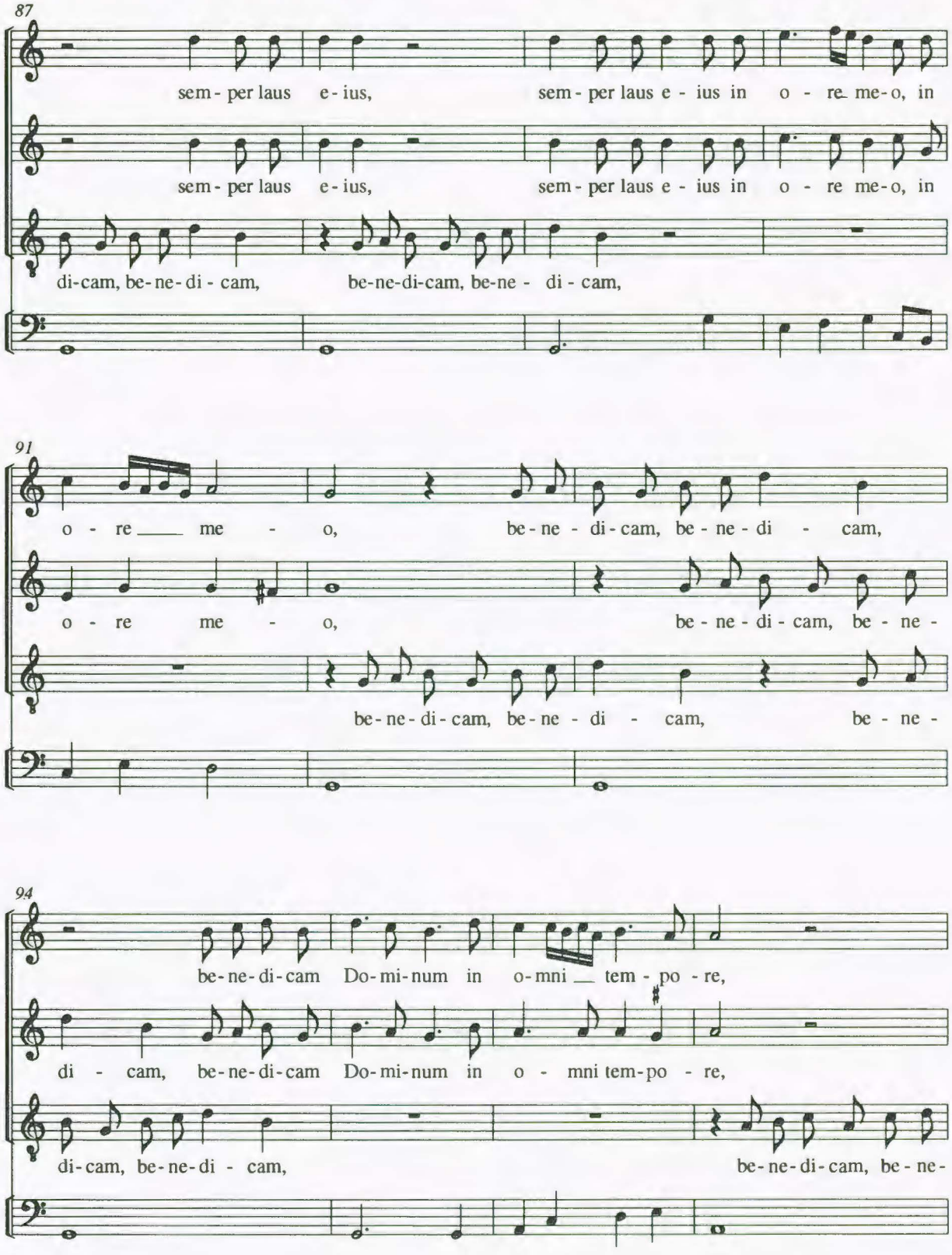

25
- re me - o.
me - o.
me - - o. In Do - mi - no glo - ri - fi - ca - bi -
30
In Do - mi - no
A - ni - ma me - - a,
tur, glo - ri - fi - ca - bi - tur a - - ni - ma me - a,
34
glo-ri - fi - ca - bi - tur, glo - ri - fi - ca - bi - tur a - - ni-ma me -
glo-ri - fi - ca - bi - tur, glo - ri - fi - ca - bi - tur a - ni-ma me - -
in
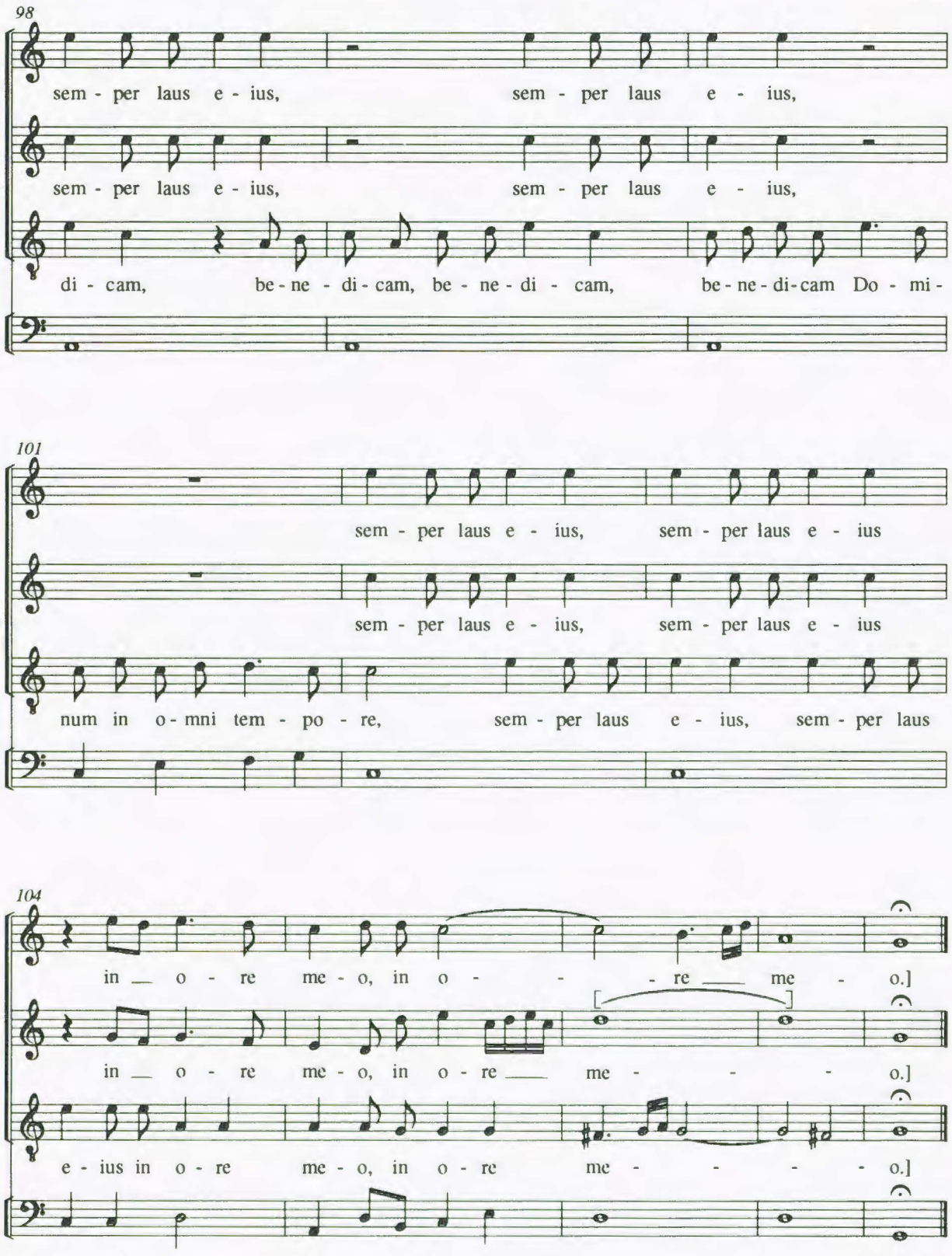

38
a,
a,
a - ni-ma
Do-mi-no glo-ri-fi-ca - bi-tur, glo-ri-fi-ca-bi-tur a -
42
in Do - mi-no glo-ri-fi-ca - bi-tur a -
me - a, glo-ri-fi - ca - bi-tur a - ni - ma
- ni-ma me - a
46
- ni-ma me - a ut au - di-ant af -
me - - a ut au - di-ant af -
ut au - di-ant af - flic - ti et lae -ten - - - tur,


51
flic - ti et lae - ten - - - tur,
flic - ti et lae - ten - - - tur,
et lae -ten - - - tur, et lae - ten - - -
55
et lae-ten - - - tur, et lae-ten - tur.
et lae-ten - - - tur, et lae-ten - tur. Ma - gni-fi -
- tur, et lae-ten - - - - tur.
60
Et ex - al - te - mus no - men
ca - te Do-mi-num me-cum et ex-al-te-mus no-men e - ius in


64
e - - - ius,
— id - i - psum,
et ex-al-te-mus no-men
Sem - per laus e - ius in o - re — me - o,
68
ma-gni-fi-ca-te Do-mi-num me - cum
et ex-al - te-mus no-men e -
e - ius,
et ex-al - te-mus no-men e - ius,
et ex-al-
72
ius in id - i - - psum,
te-mus no-men e - ius in id - i - psum,
et ex-al-
sem - per laus e - ius in o - re — me -


76
et ex-al - te-mus no-men e ius, et ex-al-
te-mus no-men e - ius, et ex-al - te-mus no-men e -
o.
79
te - mus no-men e-ius in ___ id - i - psum.
ius, et ex-al-te-mus no-men e-ius, in id - i - psum.
Be-ne-di-cam, be-ne-
83
Sem-per laus e - ius
Sem-per laus e - ius
di-cam, be-ne-di-cam Do-mi-num in o-mni___ tem-po - re, be-ne-

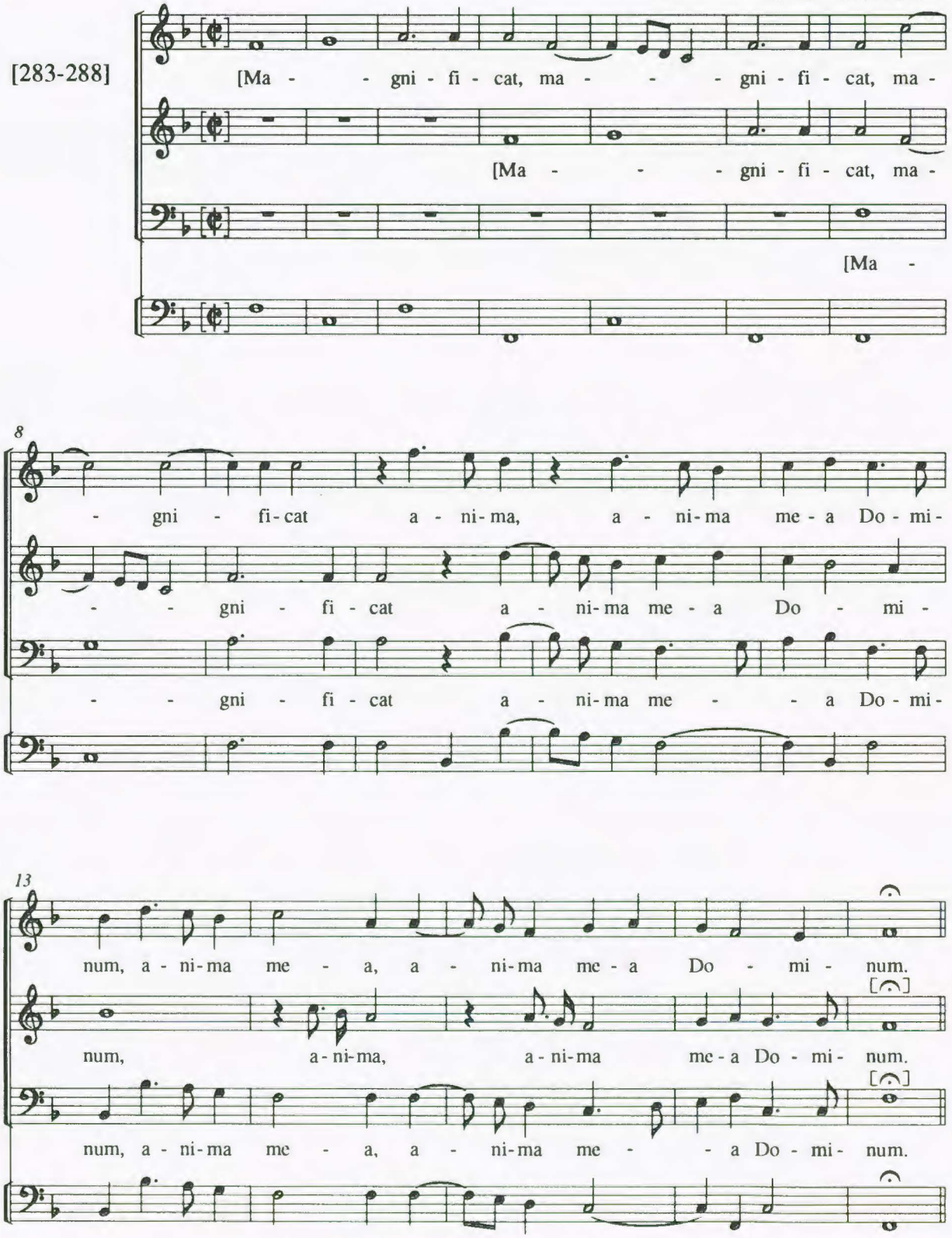

87
sem - per laus e - ius,
sem - per laus e - ius in o - re me - o, in
sem - per laus e - ius,
sem - per laus e - ius in o - re me - o, in
di - cam, be - ne - di - cam,
be - ne - di - cam, be - ne - di - cam,
91
o - re me - o,
be - ne - di - cam, be - ne - di - cam,
o - re me - o,
be - ne - di - cam, be - ne -
be - ne - di - cam, be - ne - di - cam,
be - ne -
94
be - ne - di - cam Do - mi - num in o - mni tem - po - re,
di - cam, be - ne - di - cam Do - mi - num in o - mni tem - po - re,
di - cam, be - ne - di - cam,
be - ne - di - cam, be - ne -


98
sem - per laus e - ius, sem - per laus e - ius,
sem - per laus e - ius, sem - per laus e - ius,
di - cam, be - ne - di - cam, be - ne - di - cam, be - ne - di - cam Do - mi -
101
sem - per laus e - ius, sem - per laus e - ius
sem - per laus e - ius, sem - per laus e - ius
num in o - mni tem - po - re, sem - per laus e - ius, sem - per laus
104
in o - re me - o, in o - re me - o.]
in o - re me - o, in o - re me - o.]
e - ius in o - re me - o, in o - re me - o.]

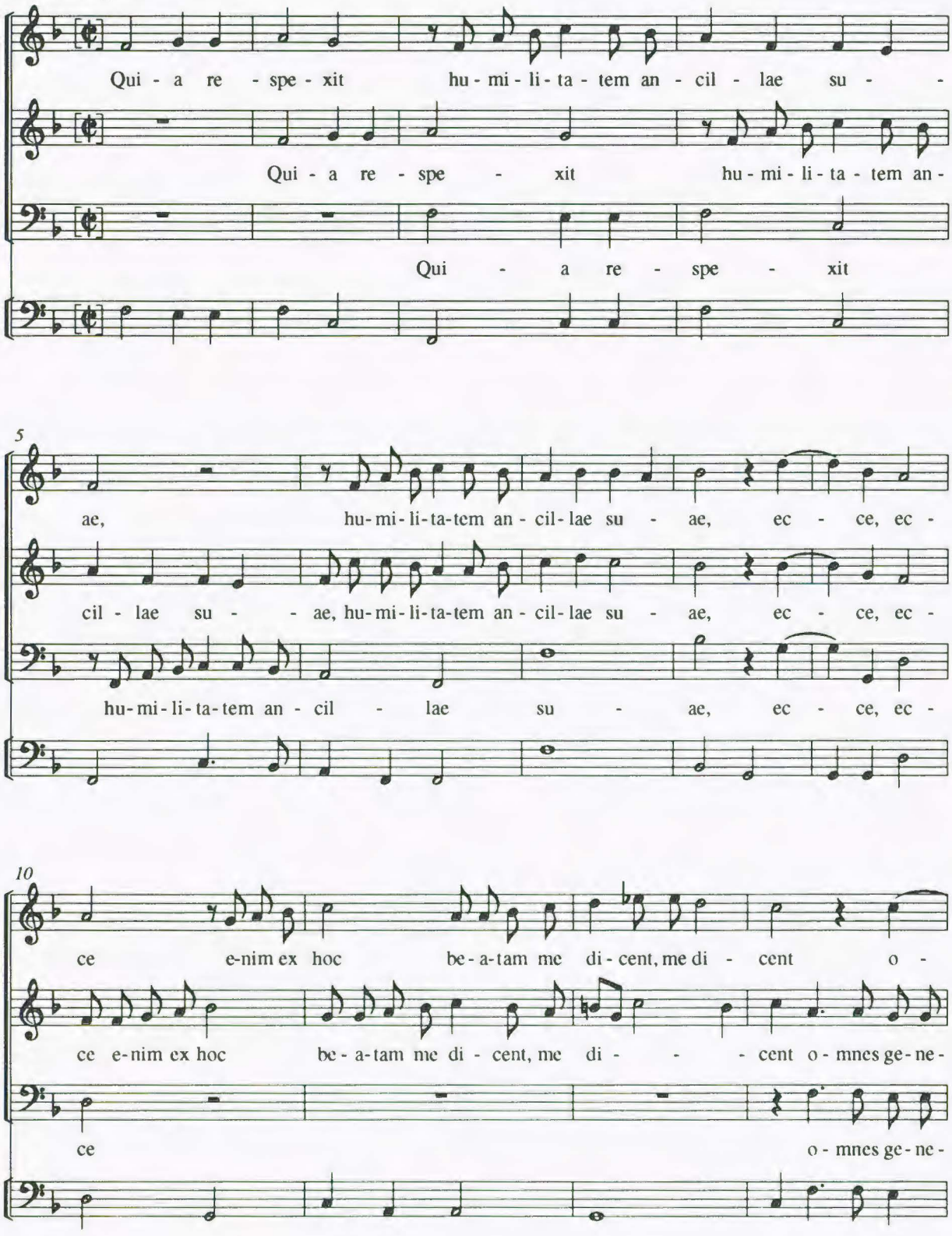
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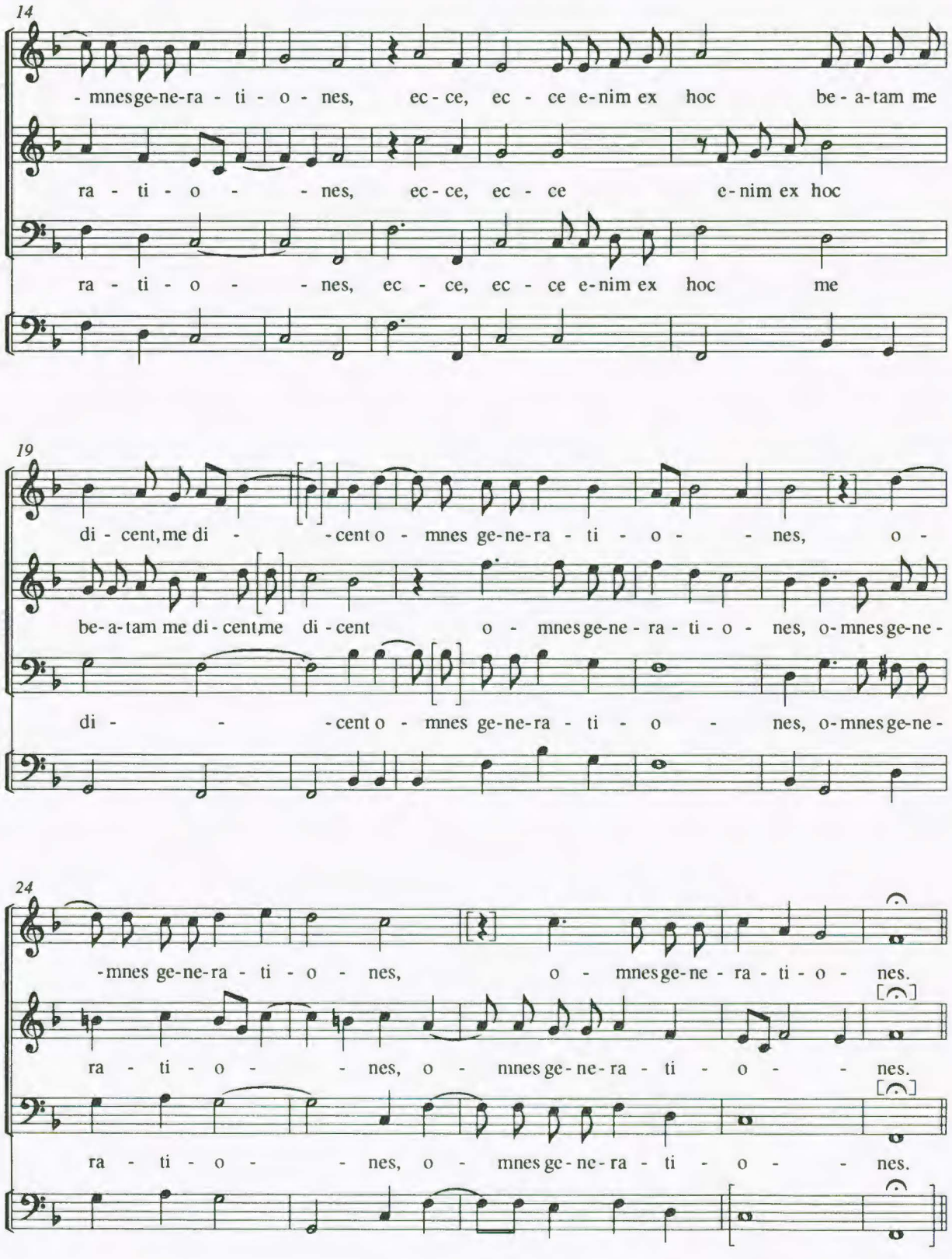
Joannes S[ch]im[b]ra[c]ki

[283-288]

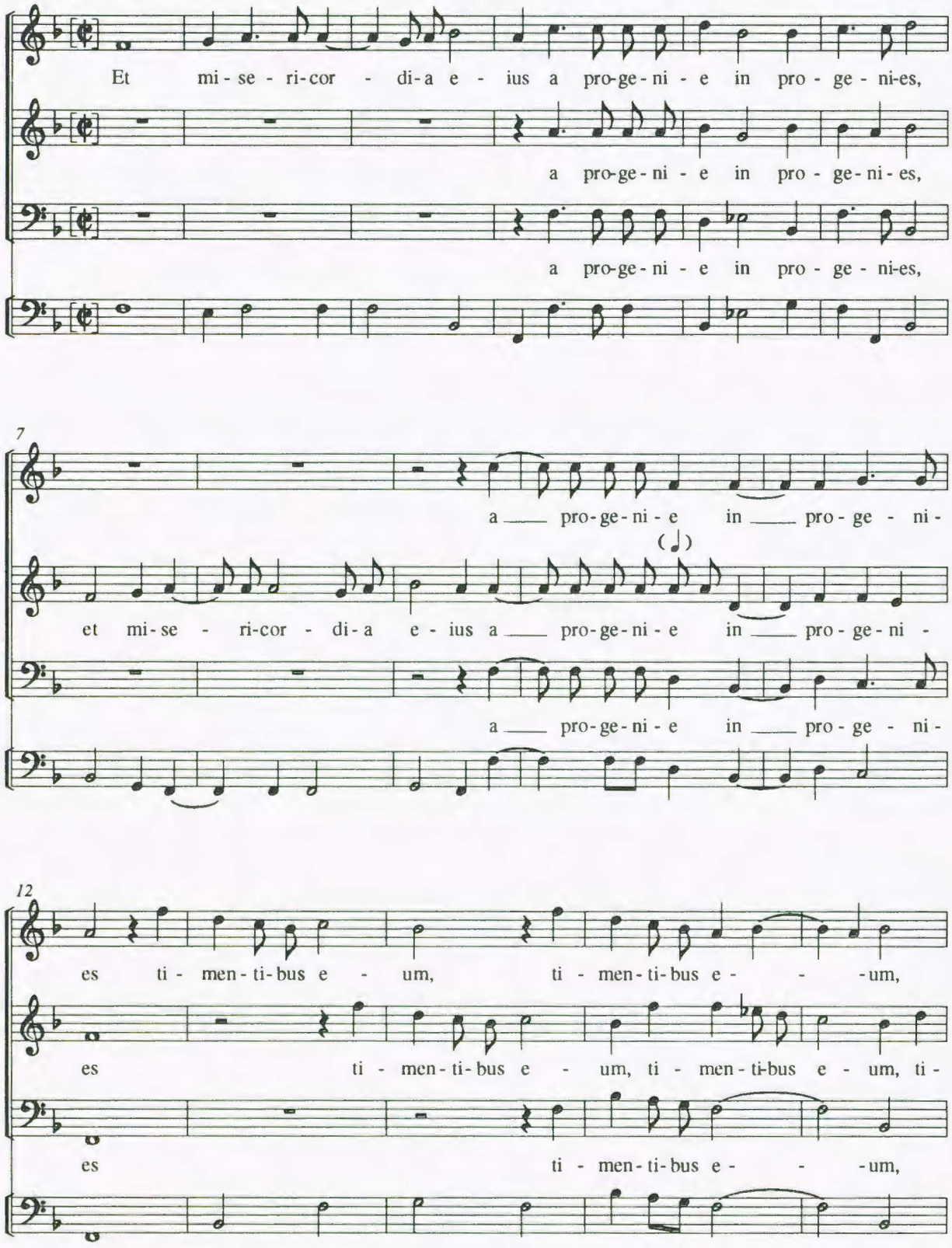


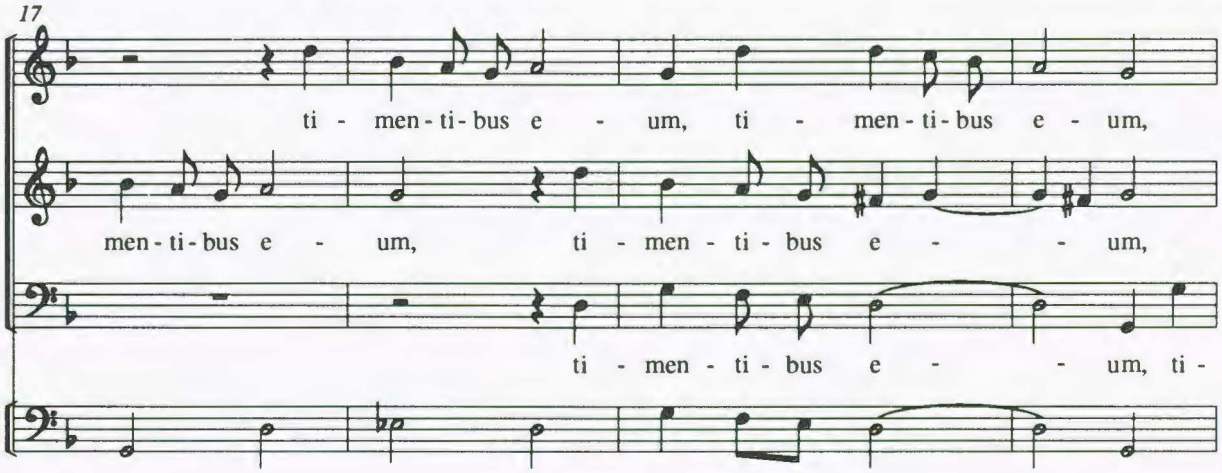
Quia respexit
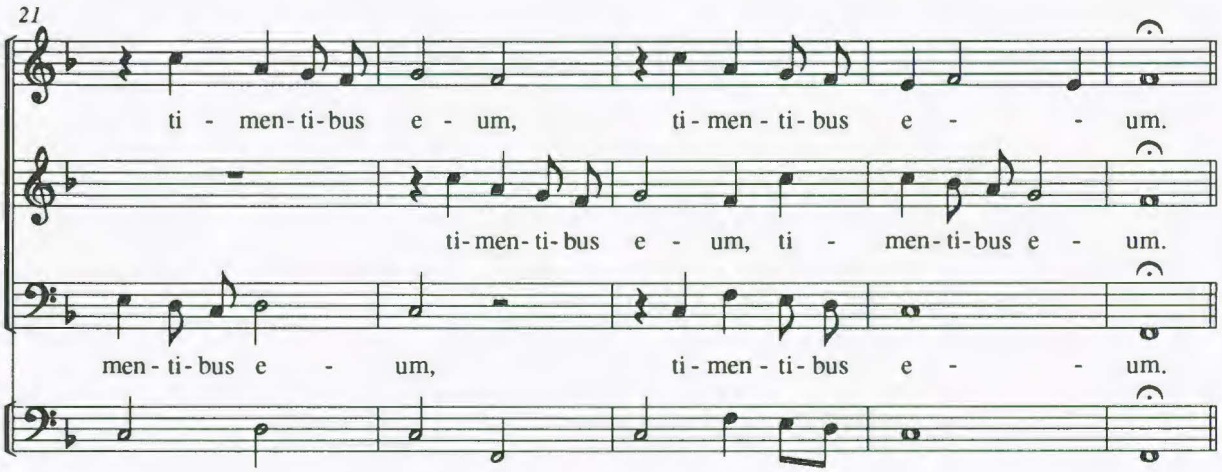



14
- mnesge-ne-ra - ti - o - nes, ec - ce, ec - ce e-nim ex hoc be - a-tam me
ra - ti - o - - nes, ec - ce, ec - ce e-nim ex hoc
ra - ti - o - - nes, ec - ce, ec - ce e-nim ex hoc me
19
di - cent, me di - - cent o - mnes ge-ne-ra - ti - o - - nes, o -
be-a-tam me di - cent me di - cent o - mnes ge-ne - ra - ti - o - nes, o-mnes ge-ne -
di - - cent o - mnes ge-ne-ra - ti - o - nes, o-mnes ge-ne -
24
-mnes ge-ne-ra - ti - o - nes, o - mnes ge-ne - ra - ti - o - nes.
ra - ti - o - - nes, o - mnes ge-ne-ra - ti - o - - nes.
ra - ti - o - - nes, o - mnes ge-ne-ra - ti - o - - nes.
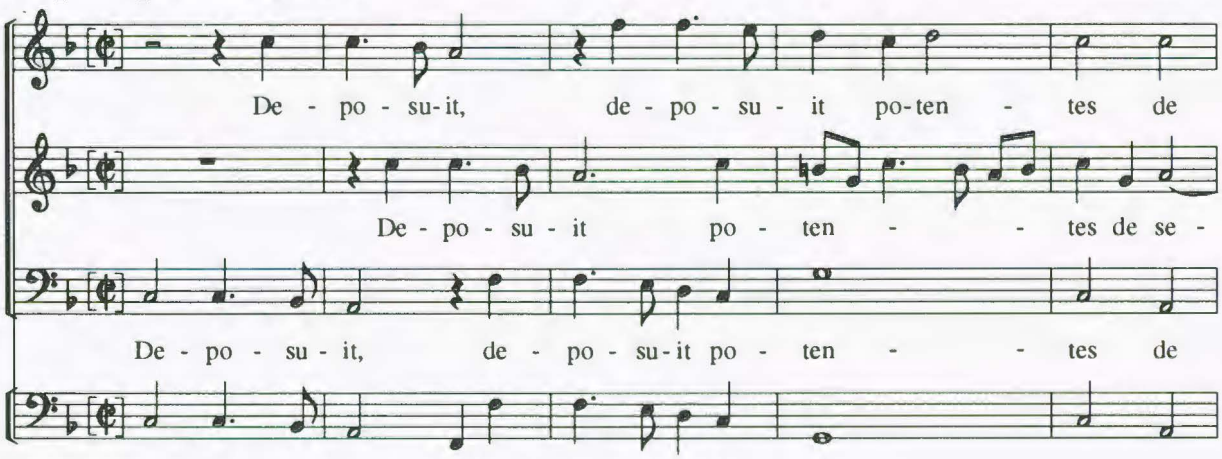
Et misericordia eius
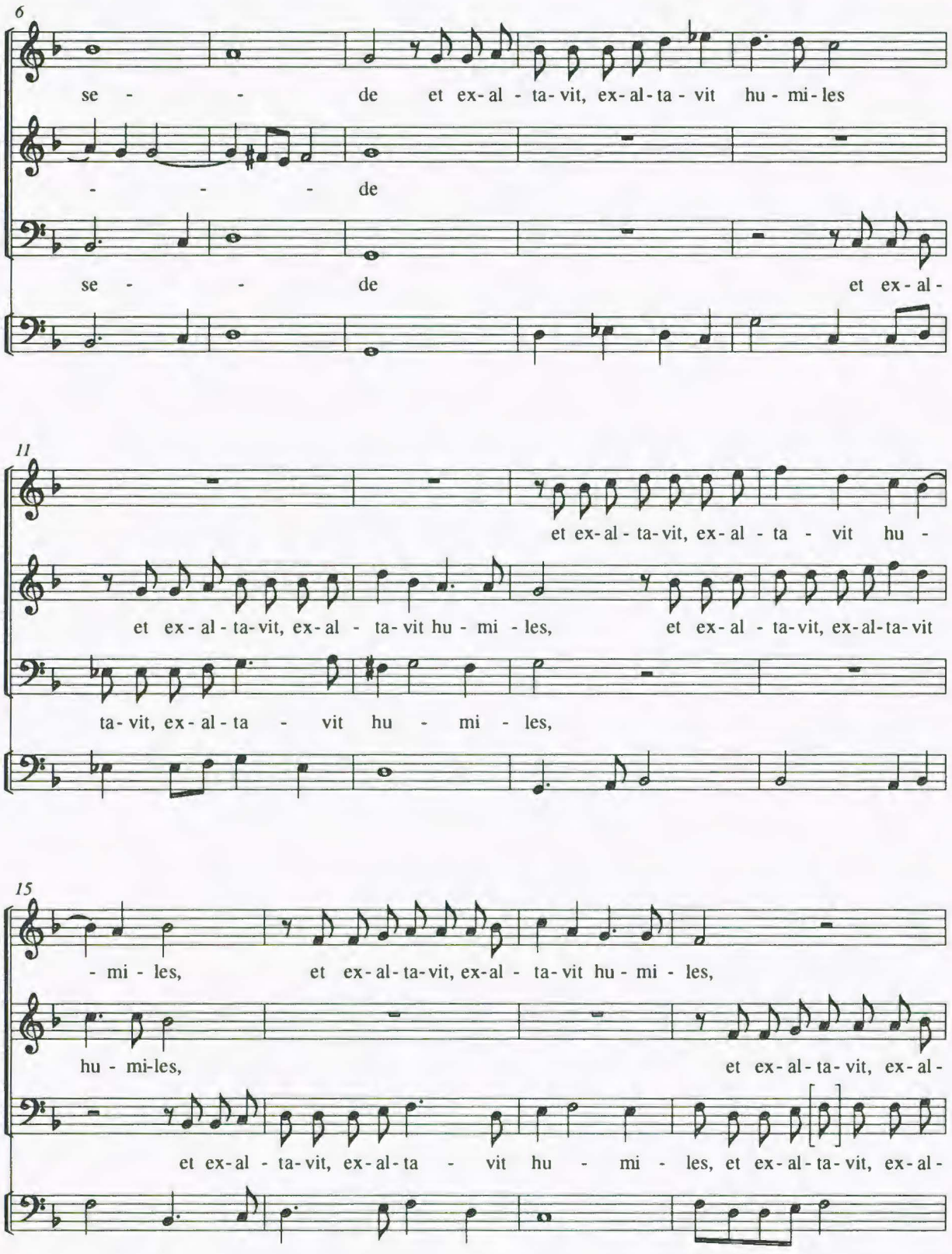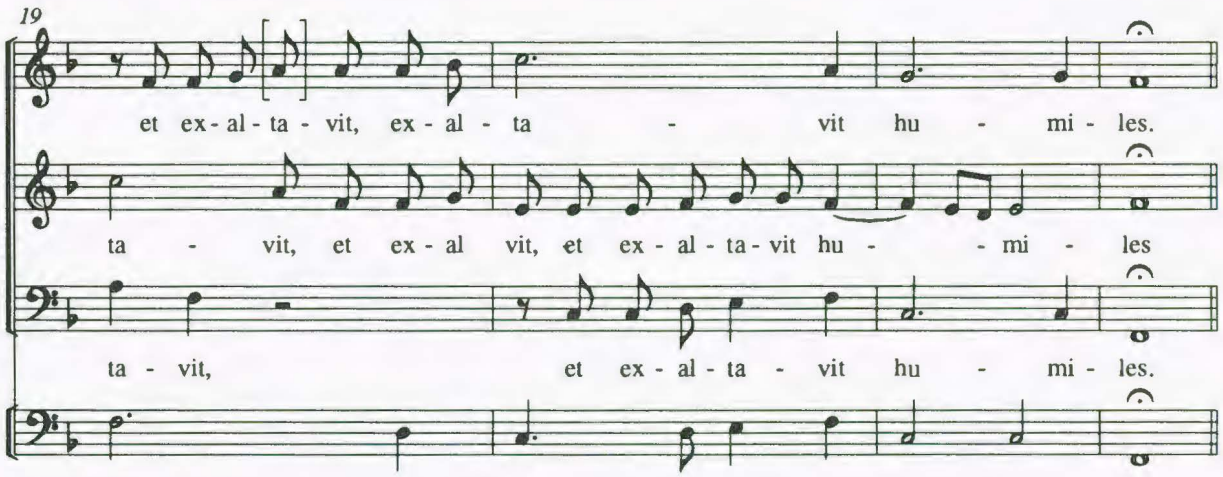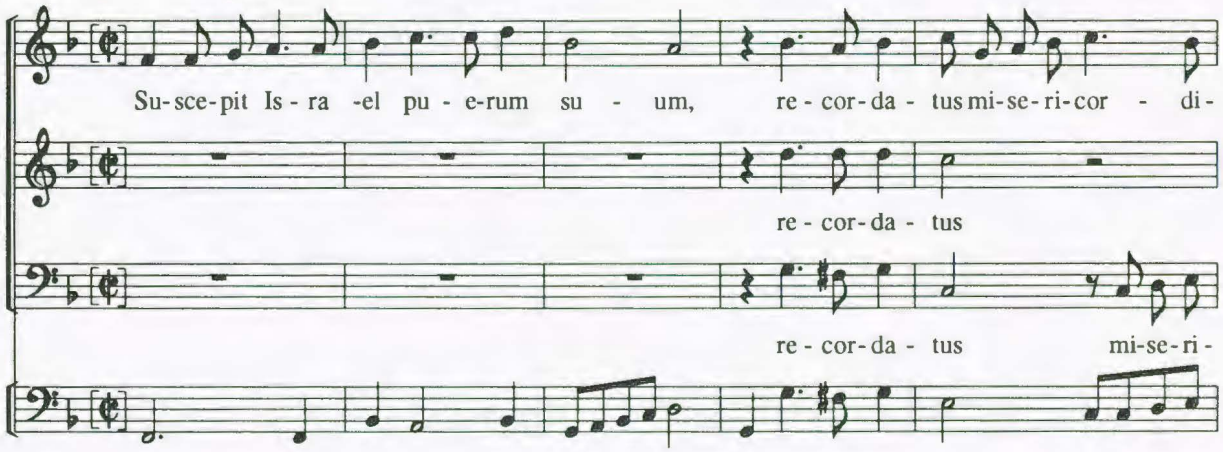






Deposuit potentes de sede
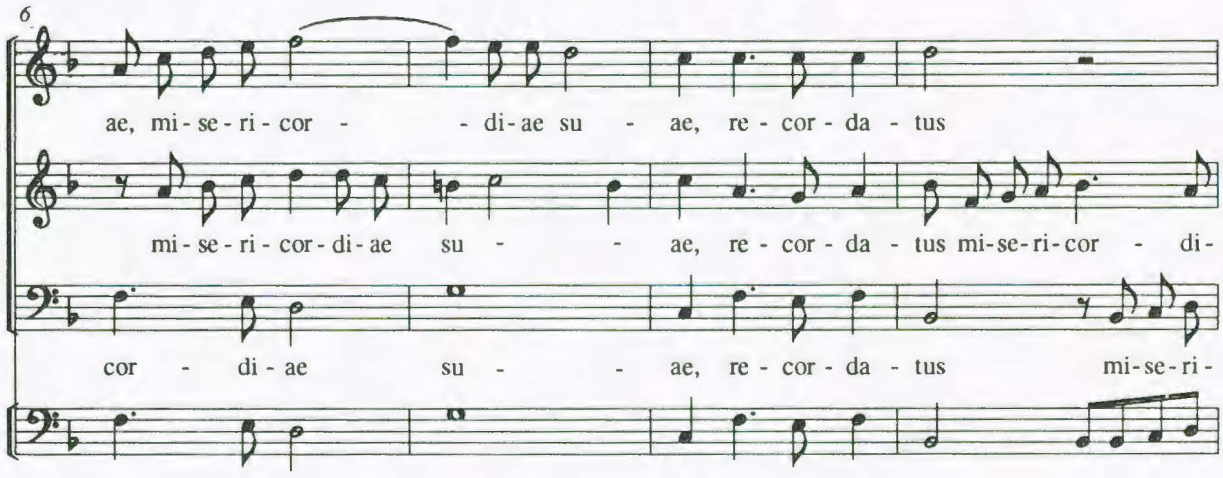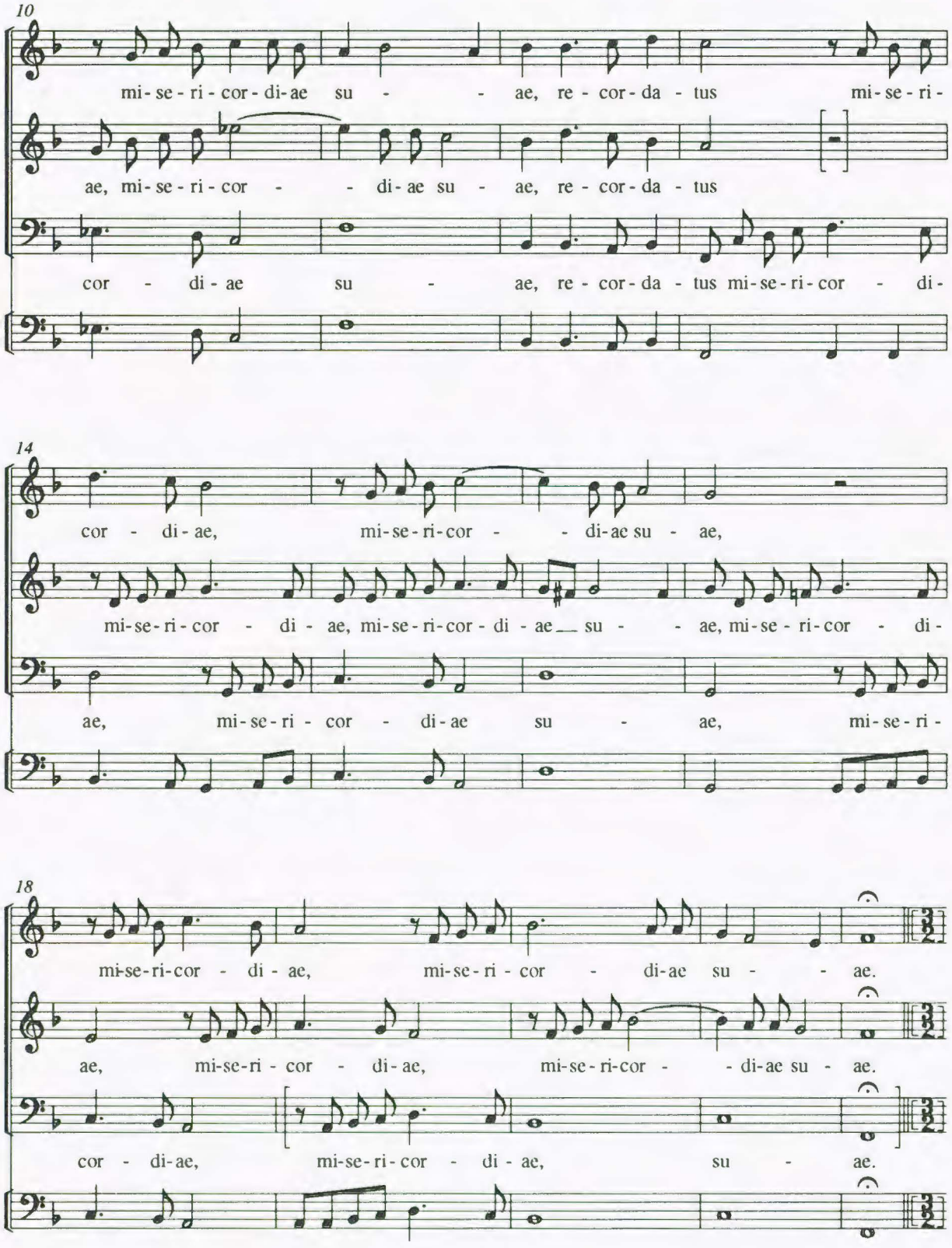



6
se - - de et ex-al - ta-vit, ex-al-ta - vit hu - mi-les
- - - de
se - - de et ex-al -
11
et ex-al - ta-vit, ex-al - ta - vit hu -
et ex-al - ta-vit, ex-al - ta-vit hu - mi - les, et ex-al - ta-vit, ex-al-ta-vit
ta-vit, ex-al-ta - vit hu - mi - les,
15
- mi - les, et ex-al-ta-vit, ex-al - ta-vit hu - mi - les,
hu - mi-les, et ex-al-ta-vit, ex-al -
et ex-al - ta-vit, ex-al-ta - vit hu - mi - les, et ex-al-ta-vit, ex-al -
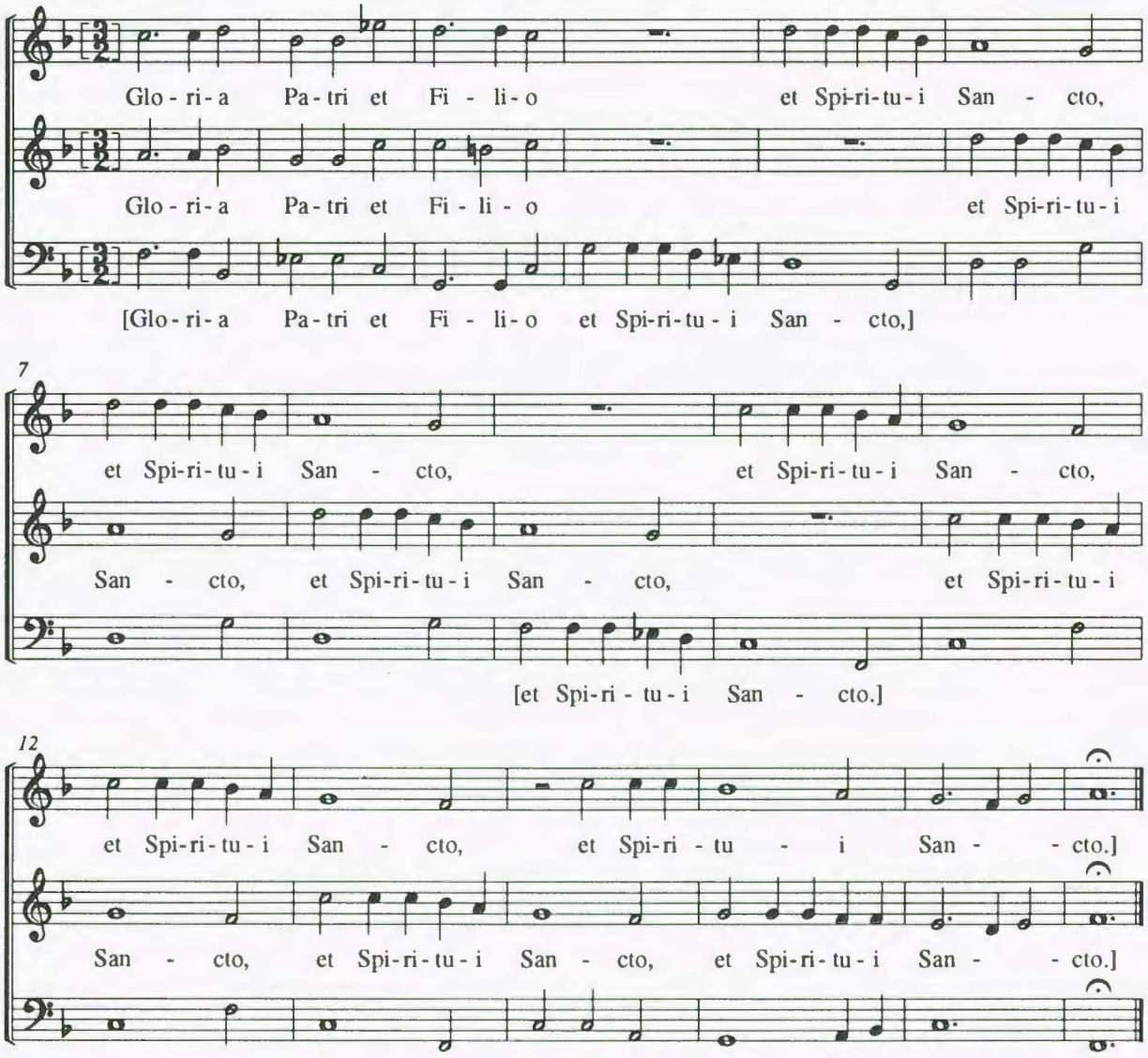


Suscepit Israel puerum suum






10
mi - se - ri - cor - di - ae su - - ae, re - cor - da - tus mi - se - ri -
ae, mi - se - ri - cor - - di - ae su - ae, re - cor - da - tus
cor - di - ae su - ae, re - cor - da - tus mi - se - ri - cor - di -
14
cor - di - ae, mi - se - ri - cor - - di - ae su - ae,
mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae, mi - se - ri - cor - di -
ae, mi - se - ri - cor - di - ae su - ae, mi - se - ri -
18
mi - se - ri - cor - di - ae, mi - se - ri - cor - di - ae su - ae.
ae, mi - se - ri - cor - di - ae, mi - se - ri - cor - - di - ae su - ae.
cor - di - ae, mi - se - ri - cor - di - ae, su - ae.
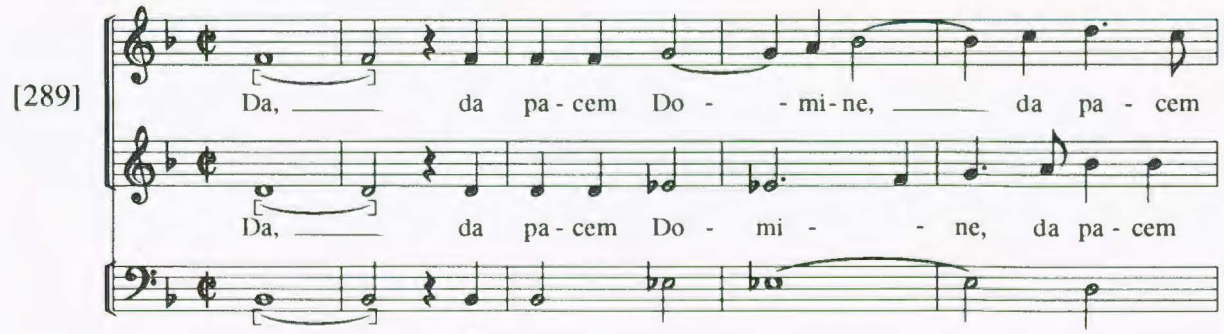
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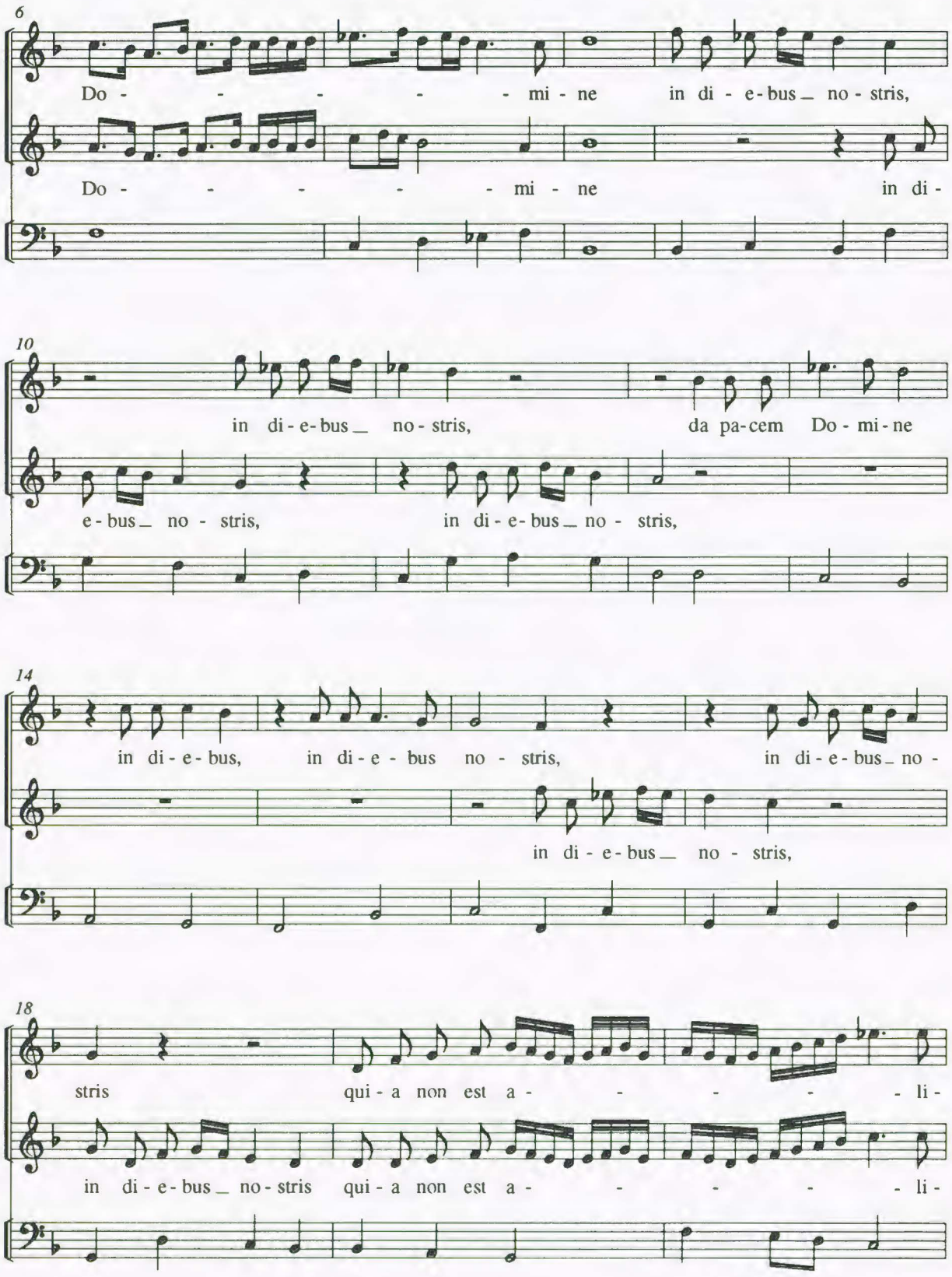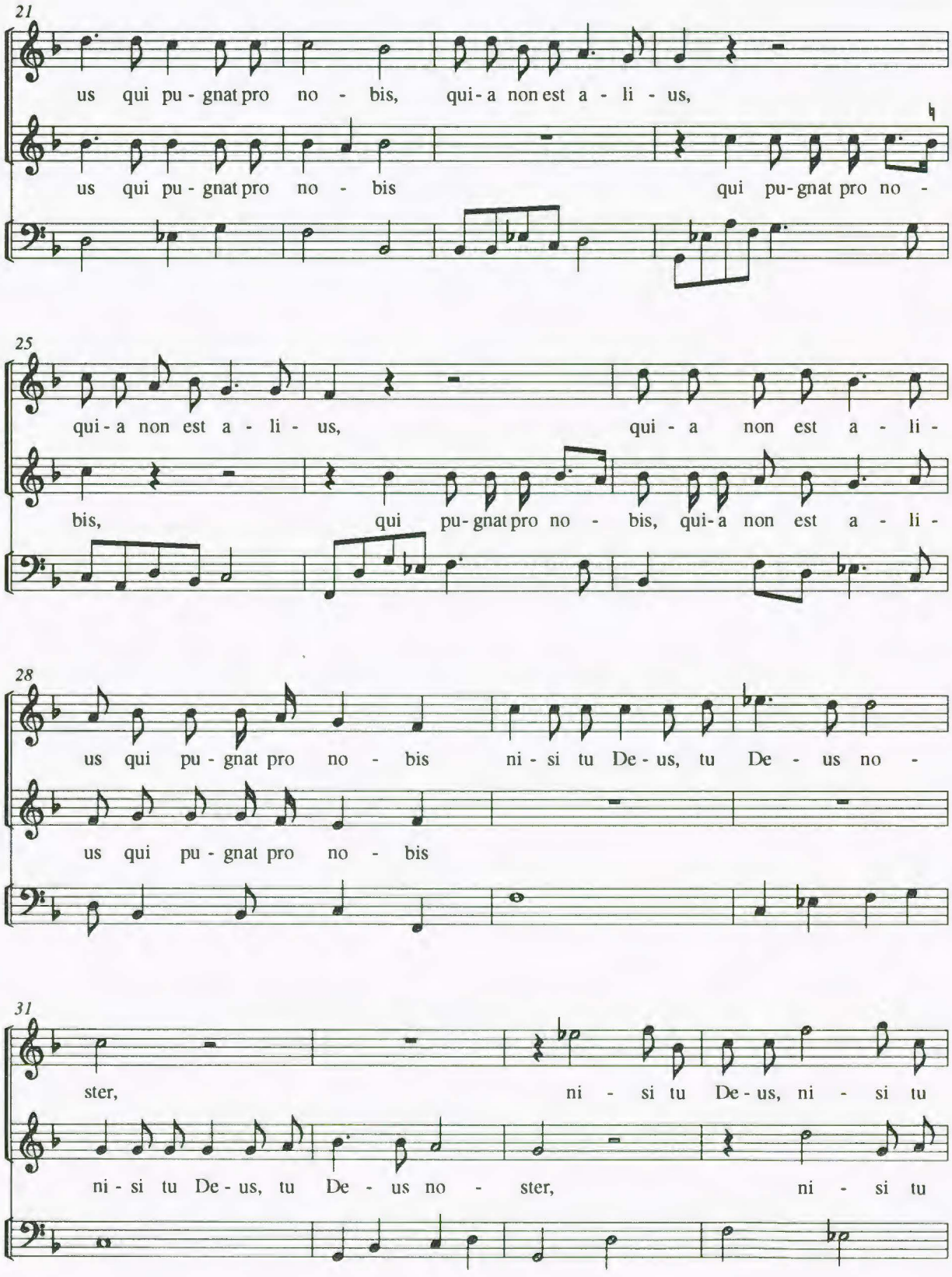


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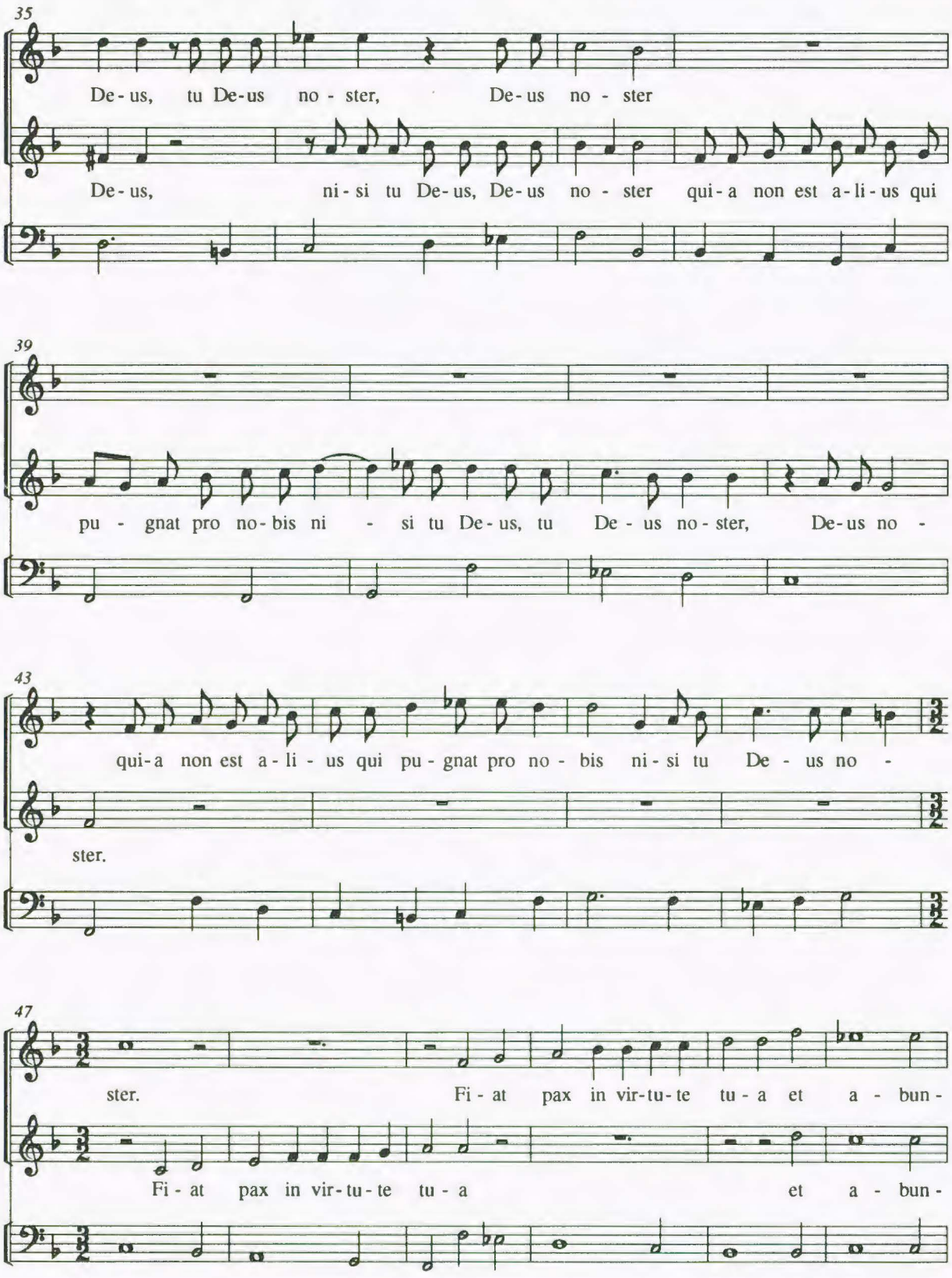
Da pacem
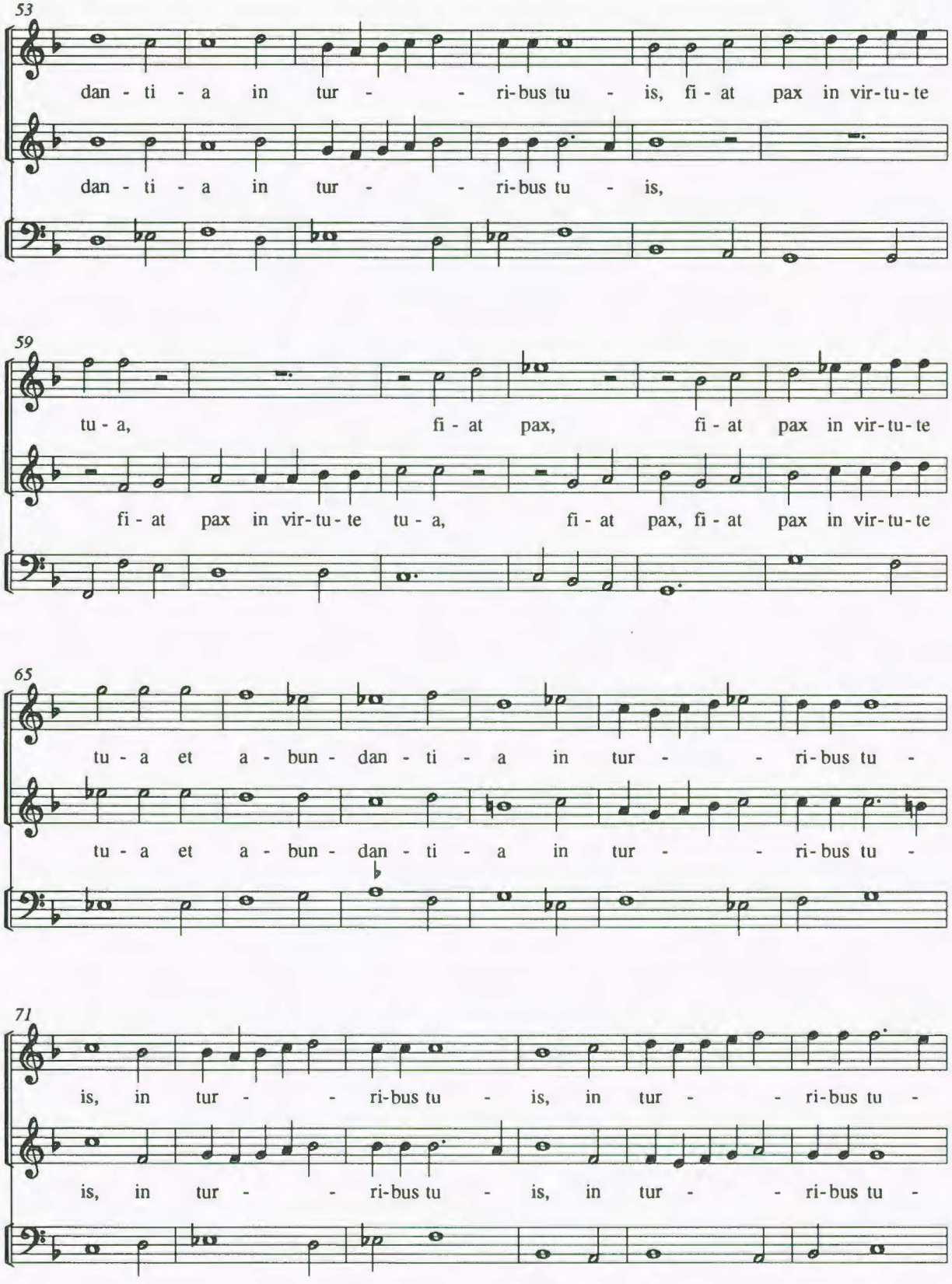
Giovanni Rovetta
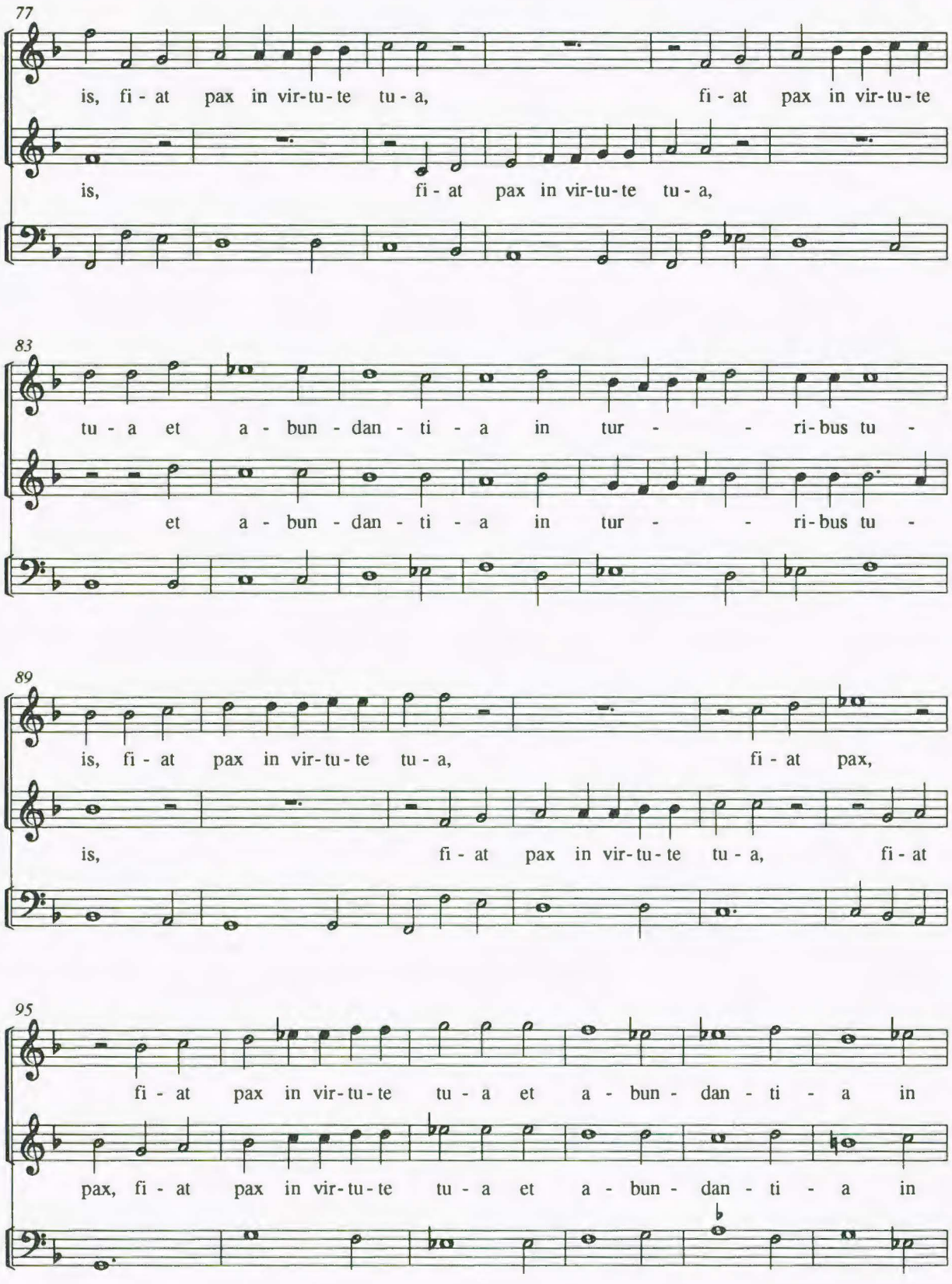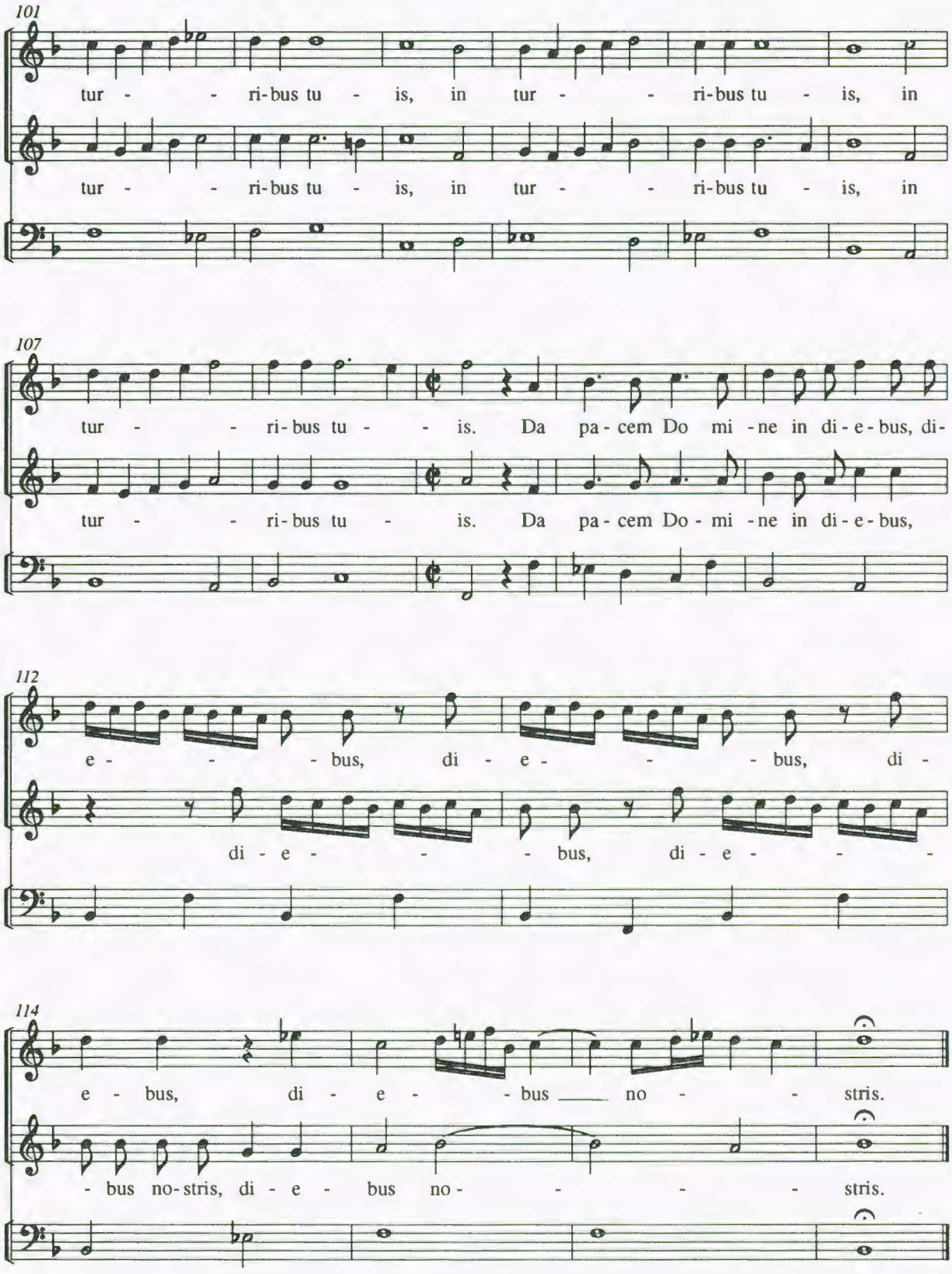



6
Do - - - - - - mi - ne in di - e - bus_ no - stris,
Do - - - - - - mi - ne in di -
10
in di - e - bus_ no - stris, da pa - cem Do - mi - ne
e - bus_ no - stris, in di - e - bus_ no - stris,
14
in di - e - bus, in di - e - bus no - stris, in di - e - bus_ no -
in di - e - bus_ no - stris,
18
stris qui - a non est a - - - - - li -
in di - e - bus_ no - stris qui - a non est a - - - - - li -


21
us qui pu - gnat pro no - bis, qui - a non est a - li - us,
us qui pu - gnat pro no - bis qui pu - gnat pro no -
25
qui - a non est a - li - us, qui - a non est a - li -
bis, qui pu - gnat pro no - bis, qui - a non est a - li -
28
us qui pu - gnat pro no - bis ni - si tu De - us, tu De - us no -
us qui pu - gnat pro no - bis
31
ster, ni - si tu De - us, ni - si tu
ni - si tu De - us, tu De - us no - ster, ni - si tu


35
De - us, tu De - us no - ster, De - us no - ster
De - us, ni - si tu De - us, De - us no - ster qui - a non est a - li - us qui
39
pu - gnat pro no - bis ni - si tu De - us, tu De - us no - ster, De - us no -
43
qui - a non est a - li - us qui pu - gnat pro no - bis ni - si tu De - us no -
ster.
47
ster. Fi - at pax in vir - tu - te tu - a et a - bun -
Fi - at pax in vir - tu - te tu - a et a - bun -
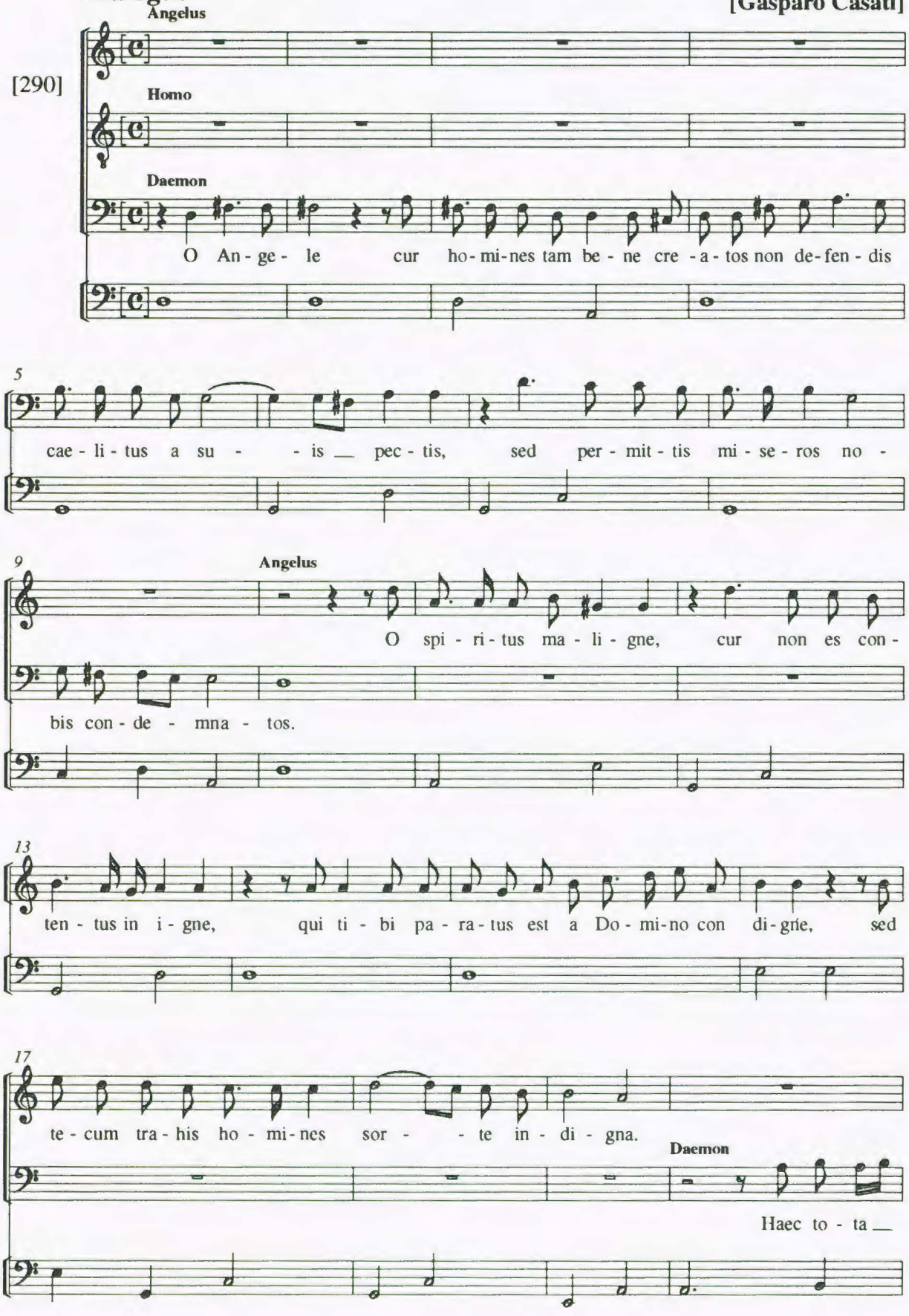

53
dan - ti - a in tur - - ri-bus tu - is, fi - at pax in vir-tu-te
dan - ti - a in tur - - ri-bus tu - is,
59
tu - a, fi - at pax, fi - at pax in vir-tu-te
fi - at pax in vir-tu-te tu - a, fi - at pax, fi - at pax in vir-tu-te
65
tu - a et a - bun - dan - ti - a in tur - - ri-bus tu -
tu - a et a - bun - dan - ti - a in tur - - ri-bus tu -
71
is, in tur - - ri-bus tu - is, in tur - - ri-bus tu -
is, in tur - - ri-bus tu - is, in tur - - ri-bus tu -
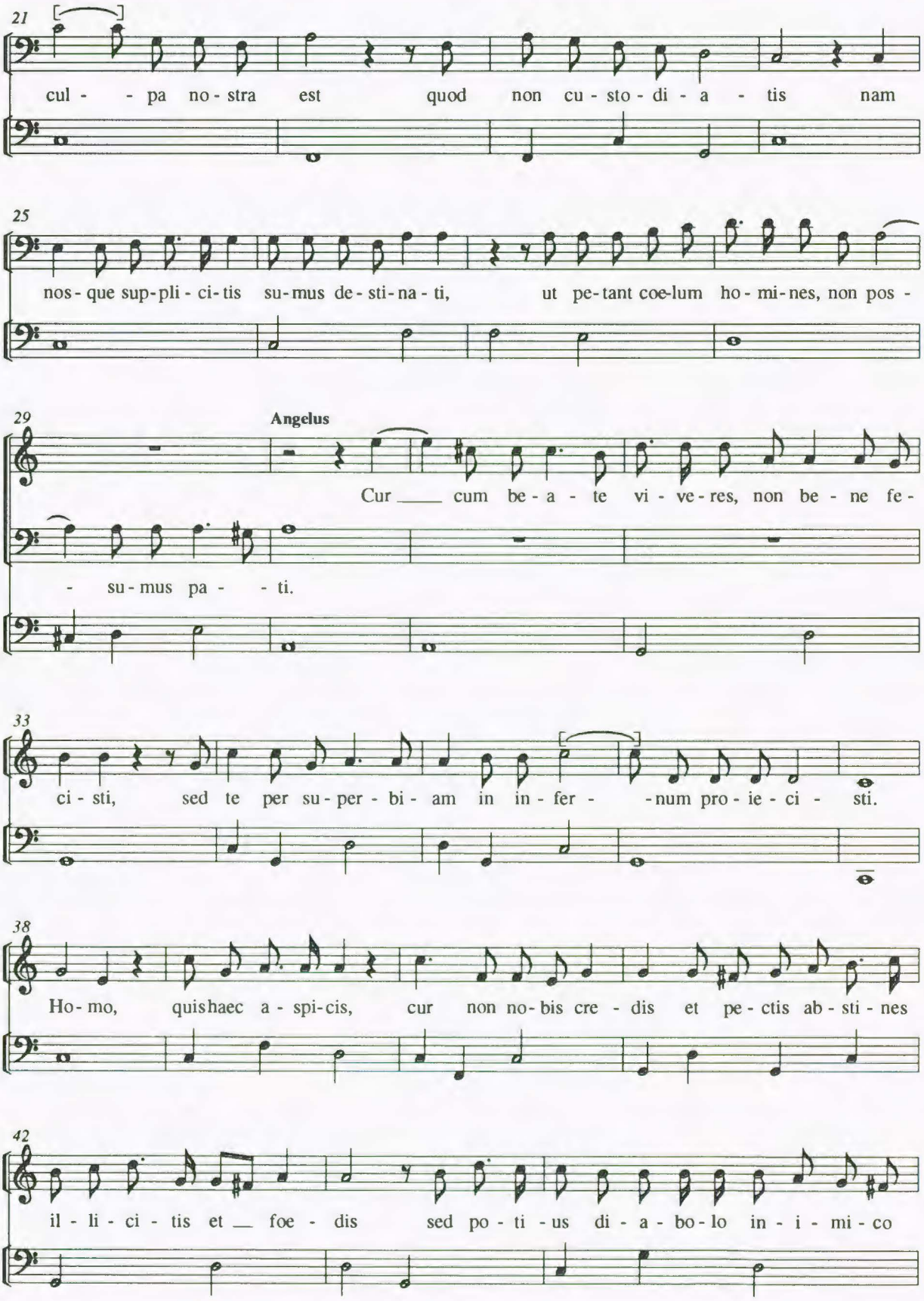

77
is, fi - at pax in vir-tu-te tu - a, fi - at pax in vir-tu-te
is, fi - at pax in vir-tu-te tu - a,
83
tu - a et a - bun - dan - ti - a in tur - - ri-bus tu -
et a - bun - dan - ti - a in tur - - ri-bus tu -
89
is, fi - at pax in vir-tu-te tu - a, fi - at pax,
is, fi - at pax in vir-tu-te tu - a, fi - at
95
fi - at pax in vir-tu-te tu - a et a - bun - dan - ti - a in
pax, fi - at pax in vir-tu-te tu - a et a - bun - dan - ti - a in
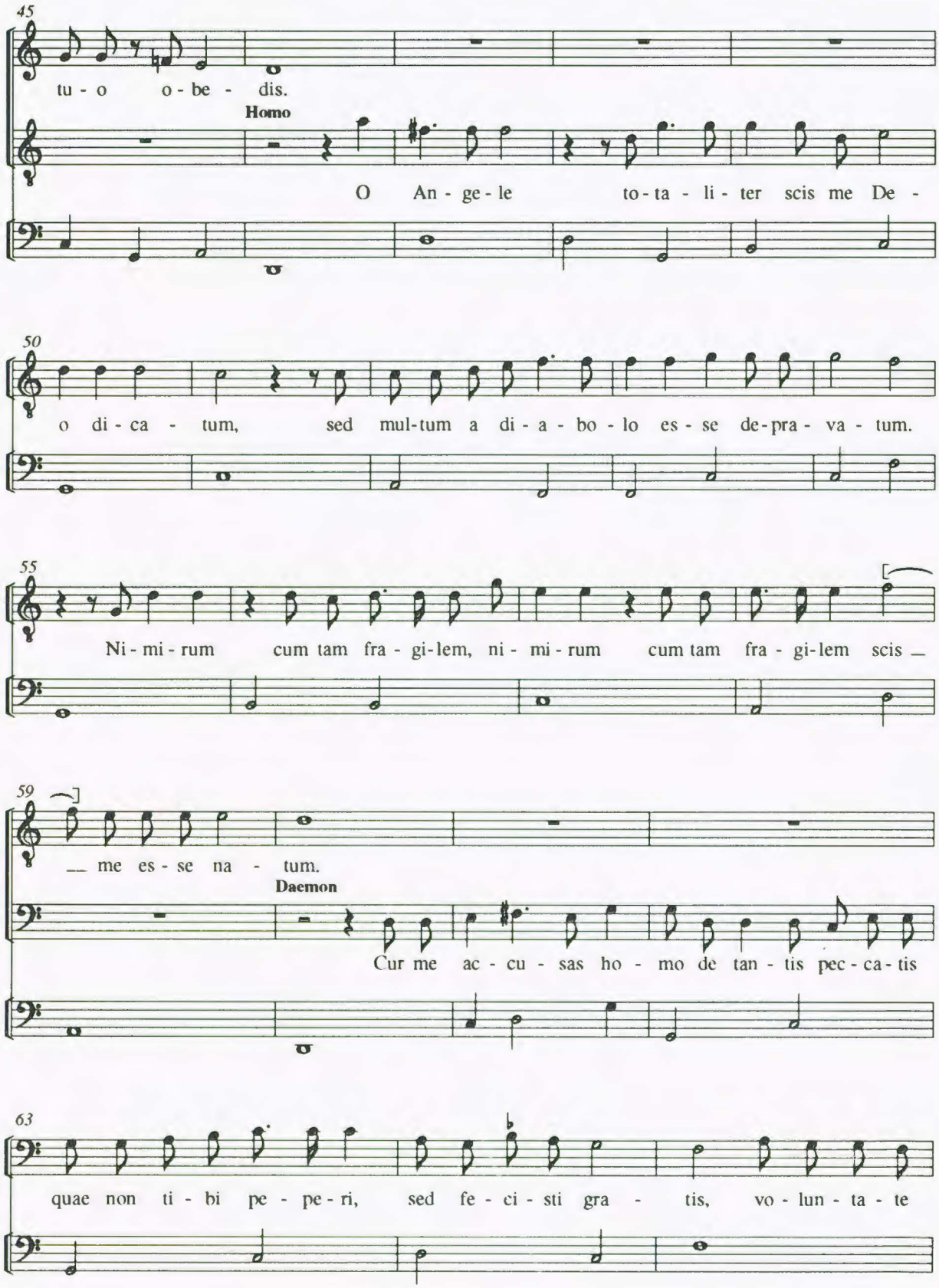

101
tur - - ri-bus tu - is, in tur - - ri-bus tu - is, in
tur - - ri-bus tu - is, in tur - - ri-bus tu - is, in
107
tur - - ri-bus tu - - is. Da pa-cem Do mi-ne in di-e-bus, di-
tur - - ri-bus tu - is. Da pa-cem Do-mi-ne in di-e-bus,
112
e - - - bus, di - e - - - bus, di -
di - e - - - bus, di - e - - -
114
e - bus, di - e - - bus no - - stris.
- bus no-stris, di - e - bus no - - - - stris.
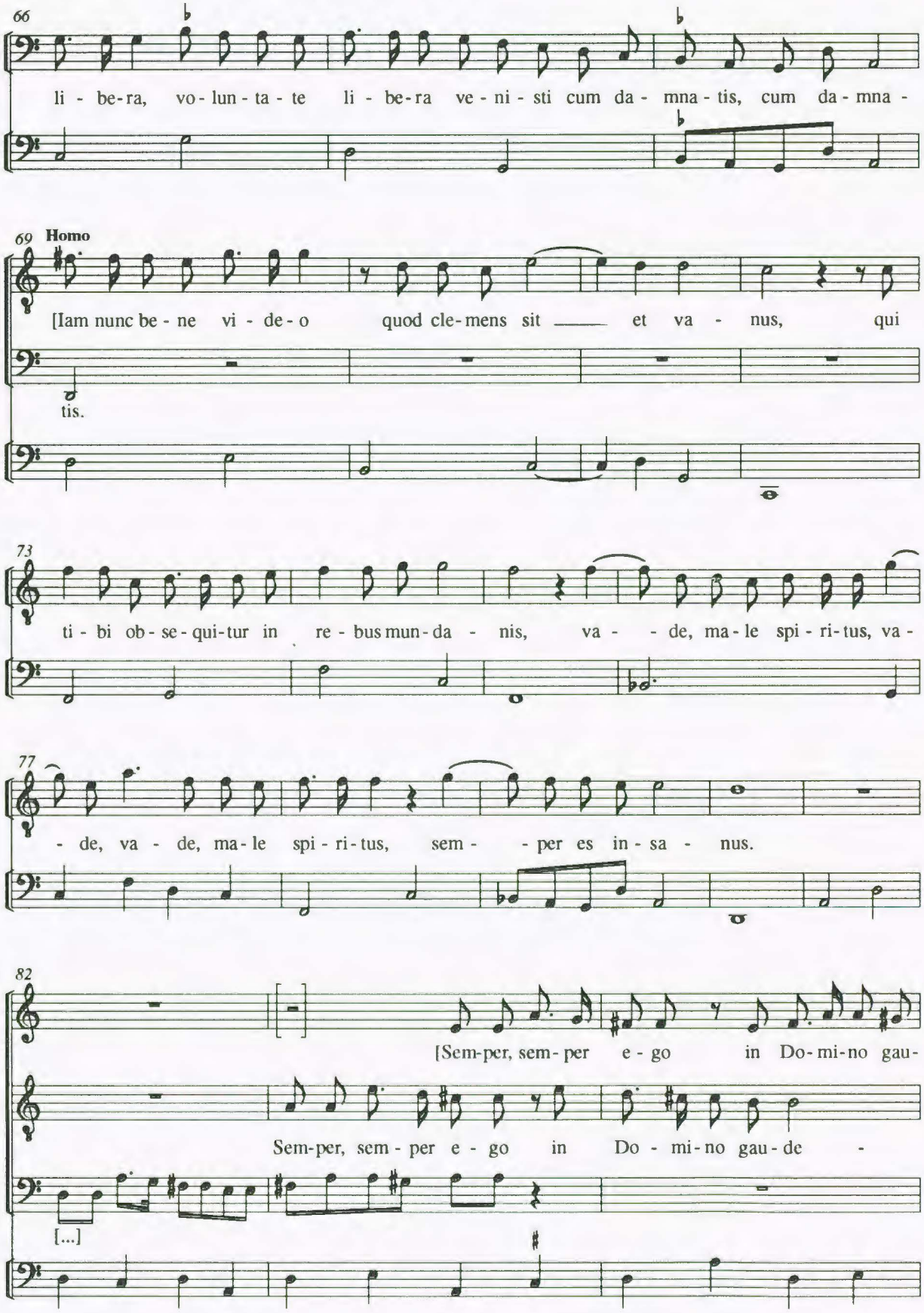
Dialogus
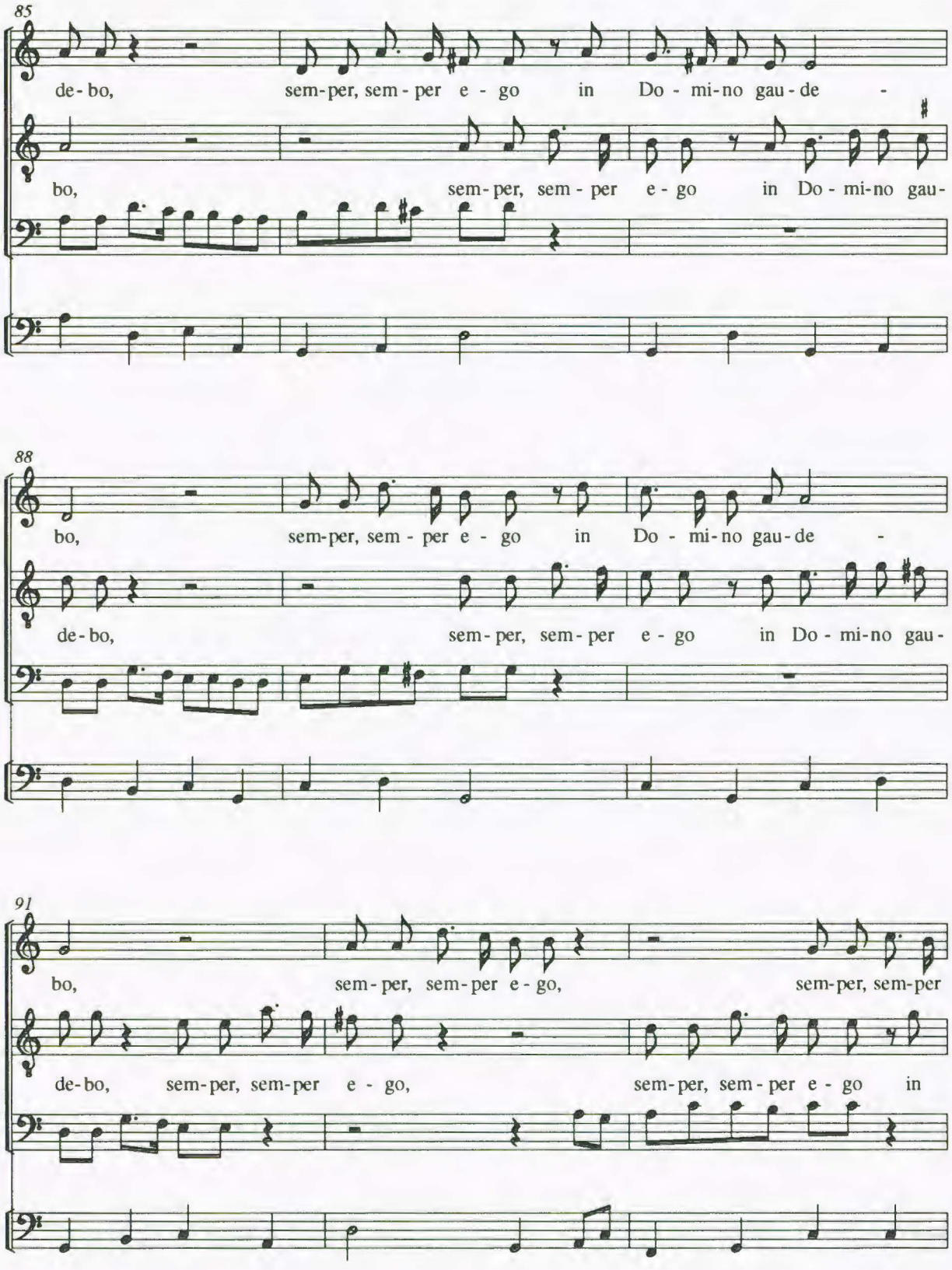
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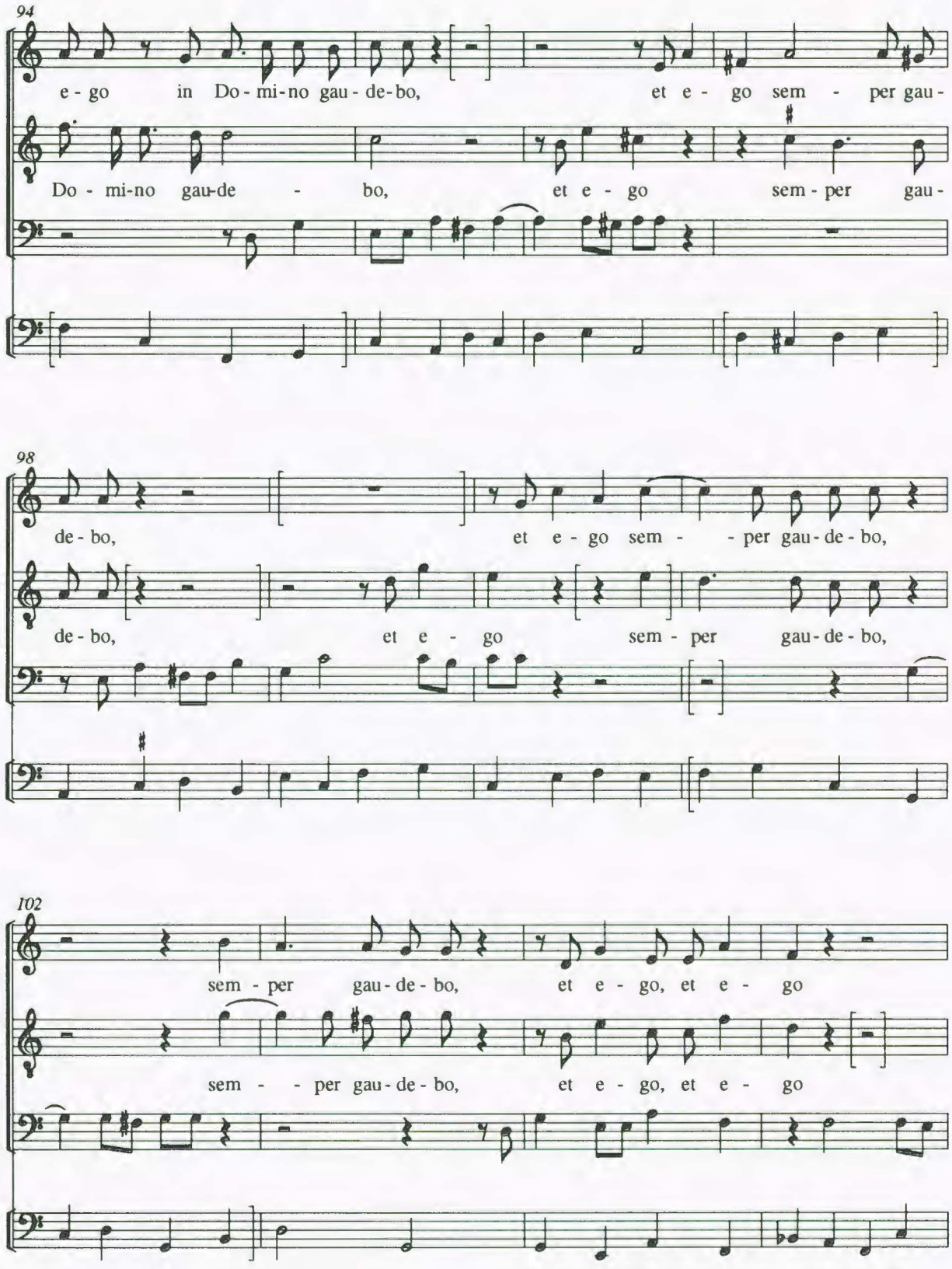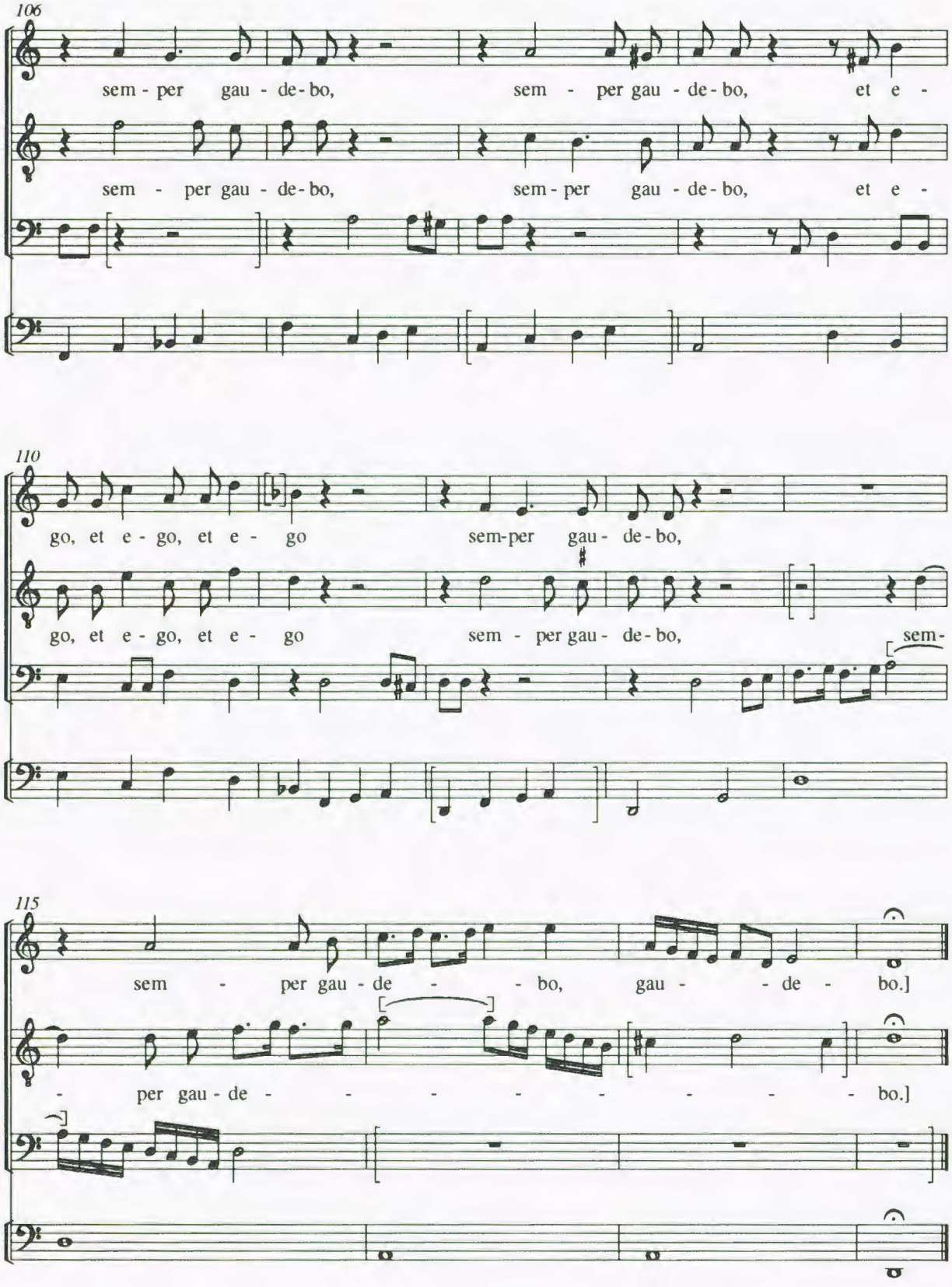



21
cul - - pa no - stra est quod non cu - sto - di - a - tis nam
25
nos - que sup - pli - ci - tis su - mus de - sti - na - ti, ut pe - tant coe - lum ho - mi - nes, non pos -
29
Angelus
Cur ___ cum be - a - te vi - ve - res, non be - ne fe -
- su - mus pa - - ti.
33
ci - sti, sed te per su - per - bi - am in in - fer - -num pro - ie - ci - sti.
38
Ho - mo, quis haec a - spi - cis, cur non no - bis cre - dis et pe - ctis ab - sti - nes
42
il - li - ci - tis et __ foe - dis sed po - ti - us di - a - bo - lo in - i - mi - co


45
tu - o o - be - dis.
Homo
O An - ge - le to - ta - li - ter scis me De -
50
o di - ca - tum, sed mul-tum a di - a - bo - lo es - se de-pra - va - tum.
55
Ni - mi - rum cum tam fra - gi-lem, ni - mi - rum cum tam fra - gi-lem scis _
59
_ me es - se na - tum.
Daemon
Cur me ac - cu - sas ho - mo de tan - tis pec - ca - tis
63
quae non ti - bi pe - pe - ri, sed fe - ci - sti gra - tis, vo - lun - ta - te


66
li - be-ra, vo-lun-ta-te li - be-ra ve-ni-sti cum da- mna-tis, cum da-mna-
69 Homo
[Iam nunc be-ne vi-de-o quod cle-mens sit et va - nus, qui
tis.
73
ti - bi ob-se-qui-tur in re-bus mun-da - nis, va - de, ma-le spi-ri-tus, va-
77
- de, va - de, ma-le spi-ri-tus, sem - per es in-sa - nus.
82
[Sem-per, sem-per e-go in Do-mi-no gau-
Sem-per, sem-per e-go in Do - mi-no gau-de -
[...]
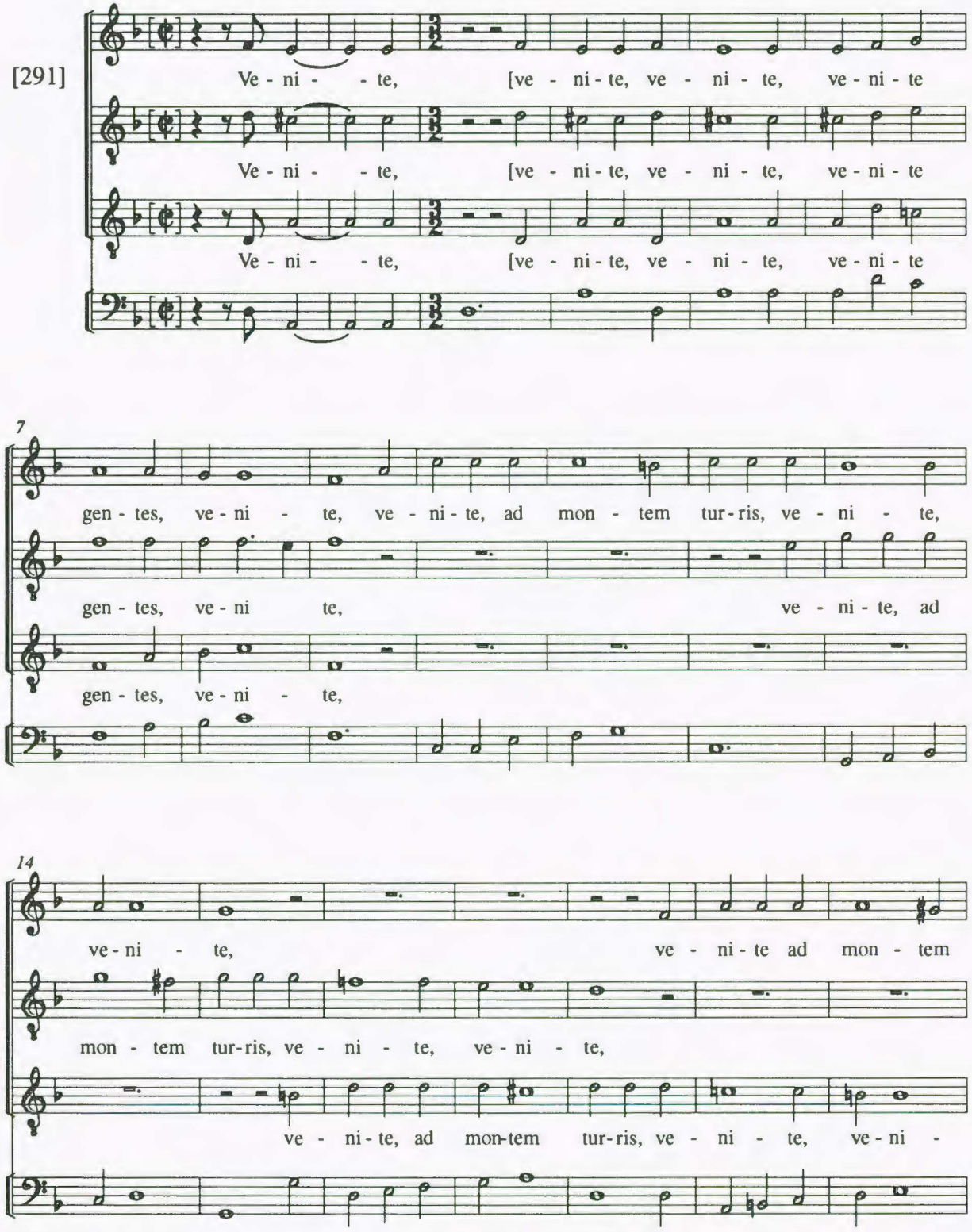

85
de - bo, sem - per, sem - per e - go in Do - mi - no gau - de -
bo, sem - per, sem - per e - go in Do - mi - no gau -
88
bo, sem - per, sem - per e - go in Do - mi - no gau - de -
de - bo, sem - per, sem - per e - go in Do - mi - no gau -
91
bo, sem - per, sem - per e - go, sem - per, sem - per
de - bo, sem - per, sem - per e - go, sem - per, sem - per e - go in

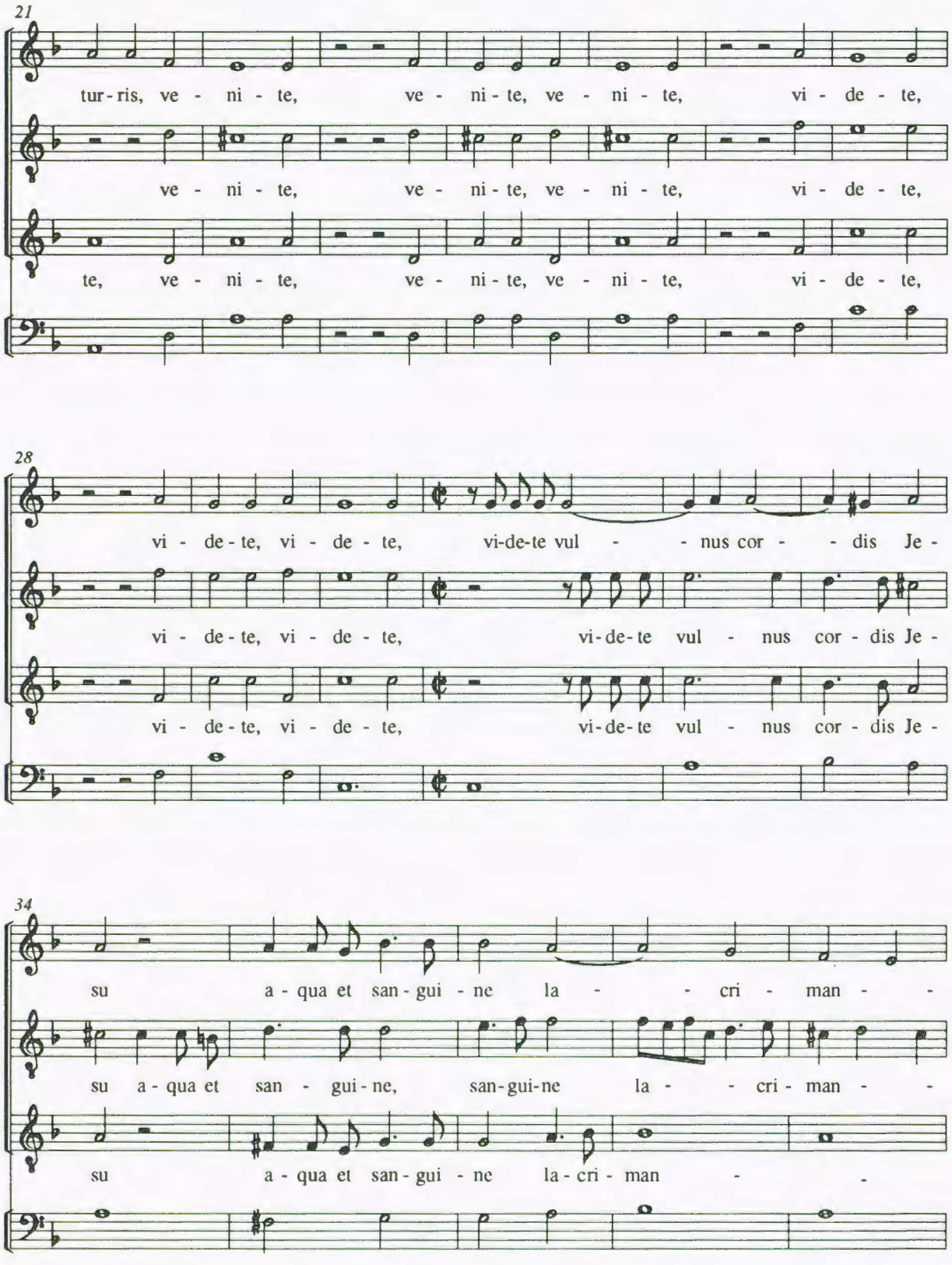

94
e - go in Do - mi - no gau - de - bo, et e - go sem - per gau -
Do - mi - no gau - de - bo, et e - go sem - per gau -
98
de - bo, et e - go sem - - per gau - de - bo,
de - bo, et e - go sem - per gau - de - bo,
102
sem - per gau - de - bo, et e - go, et e - go
sem - - per gau - de - bo, et e - go, et e - go
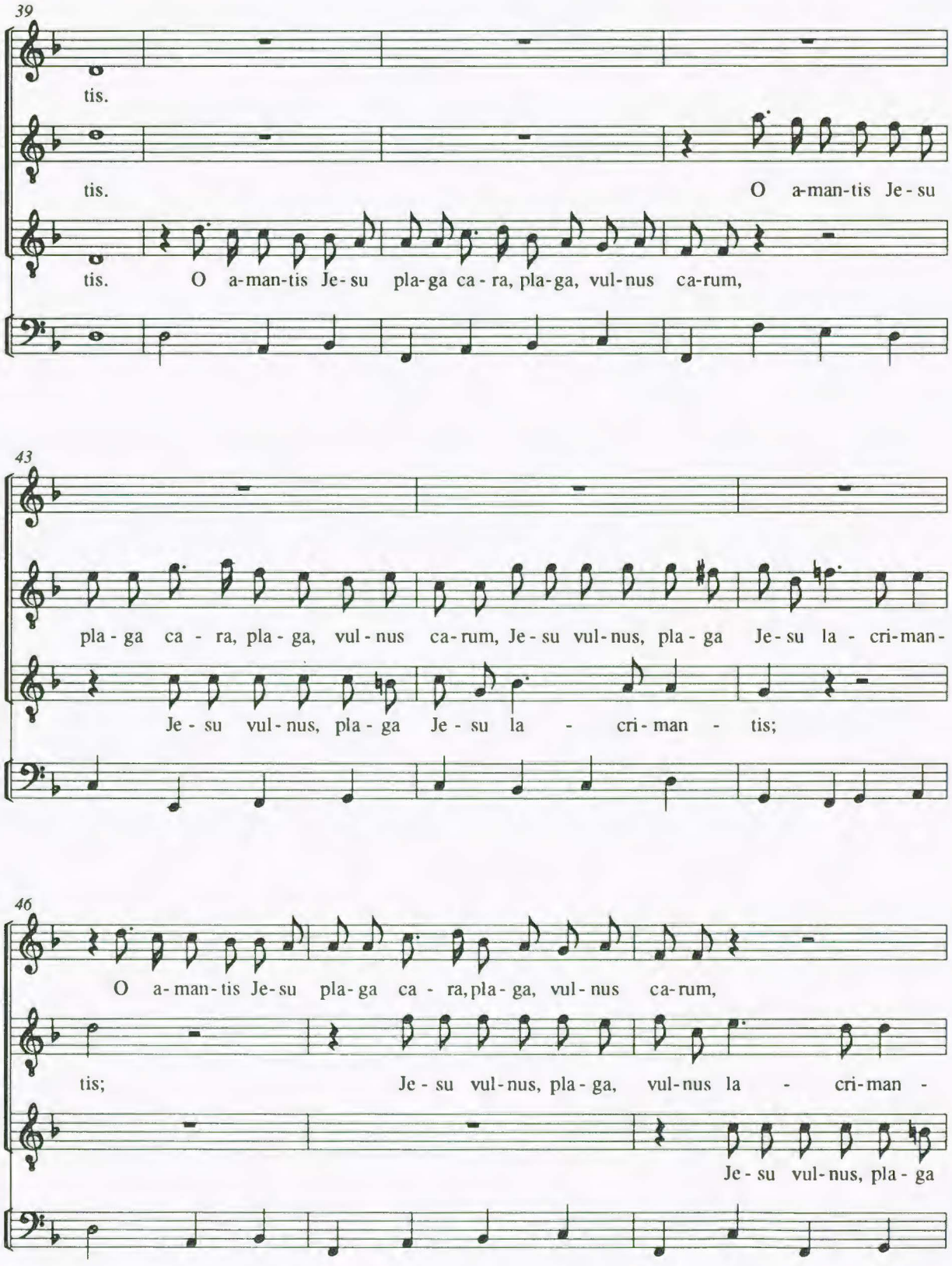

106
sem - per gau - de - bo, sem - per gau - de - bo, et e -
sem - per gau - de - bo, sem - per gau - de - bo, et e -
110
go, et e - go, et e - go sem-per gau - de - bo,
go, et e - go, et e - go sem - per gau - de - bo, sem -
115
sem - per gau - de - bo, gau - de - bo.]
- per gau - de - bo.]
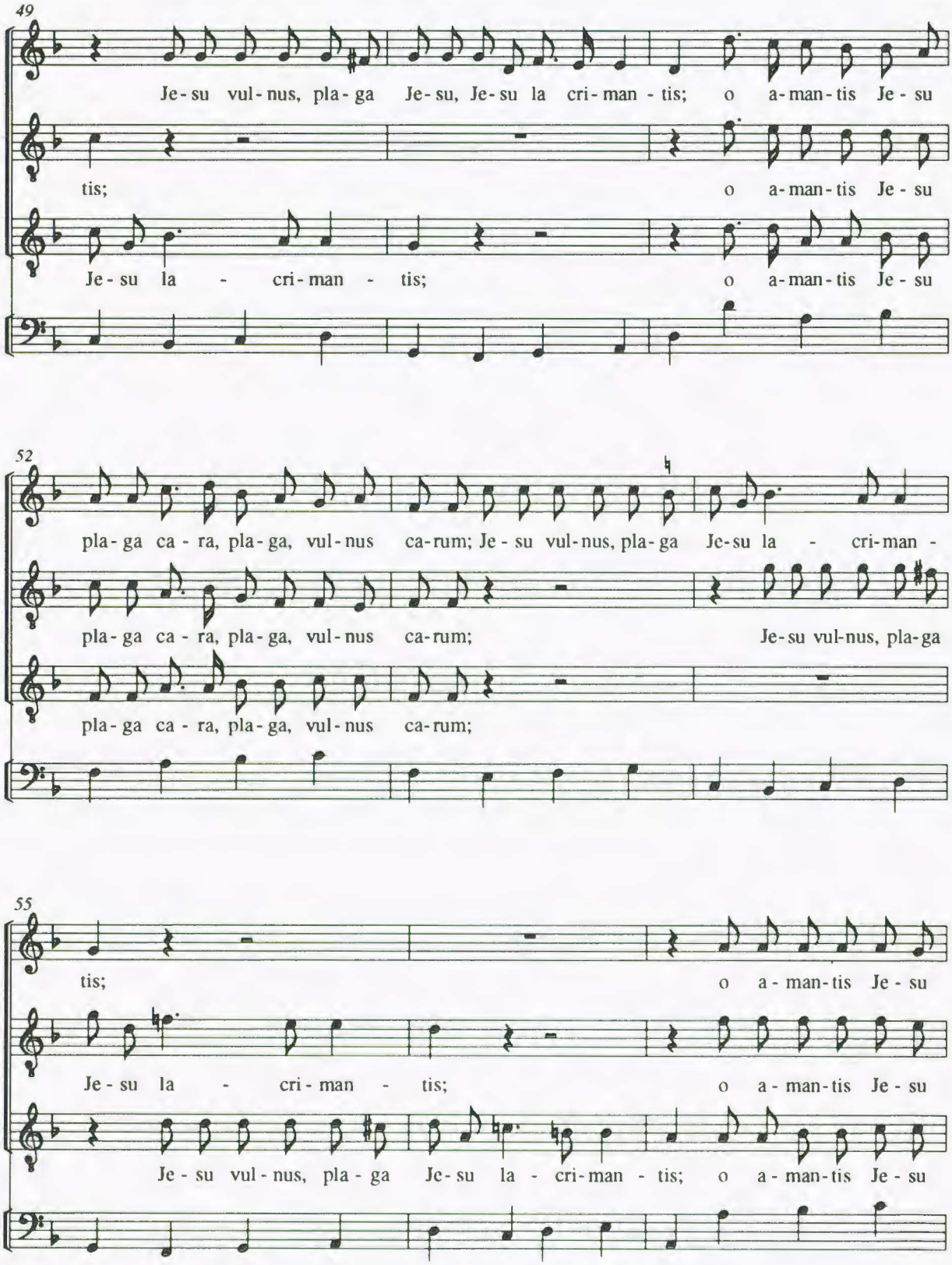
Venite gentes

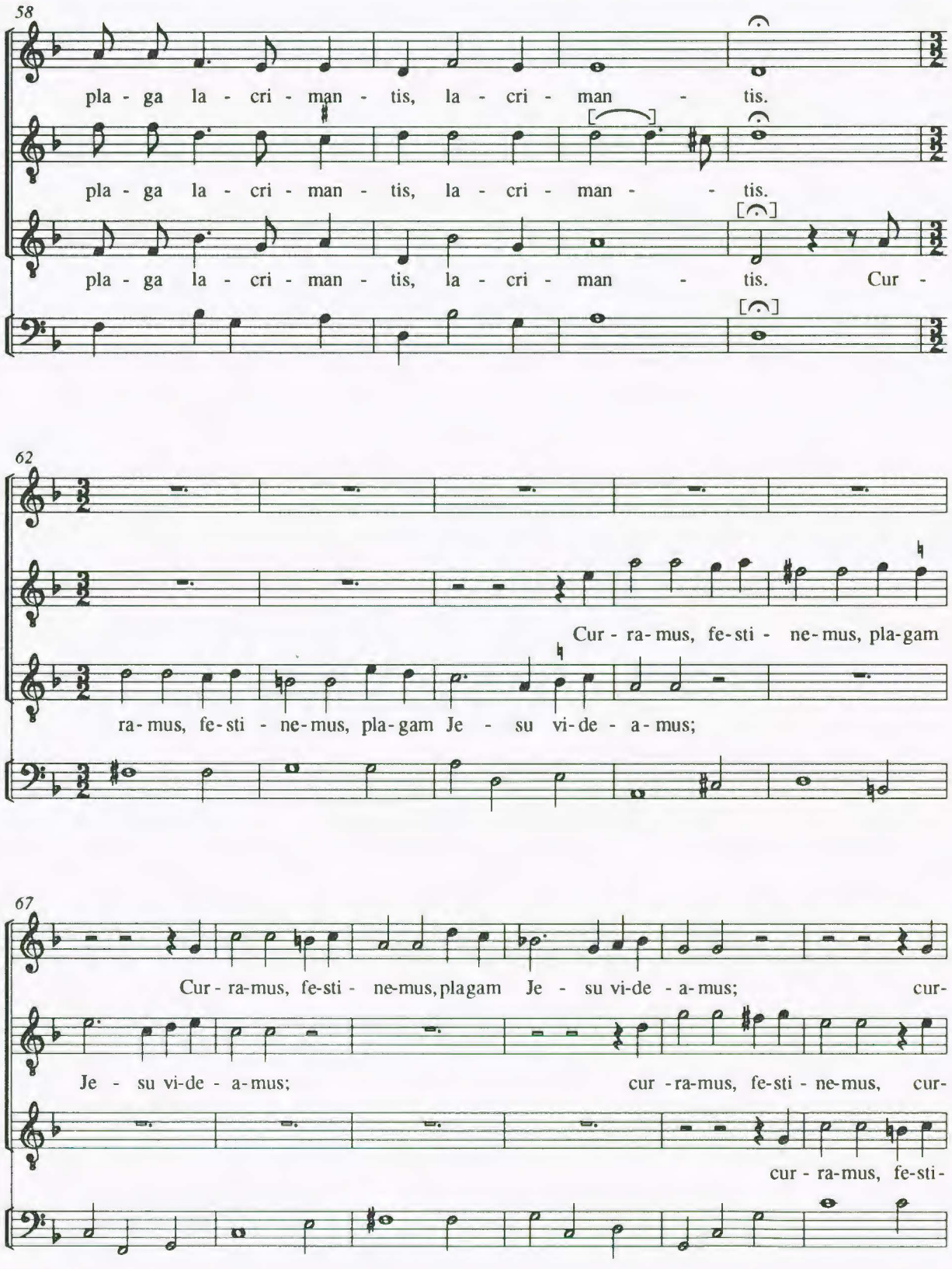
Gasparo Casati

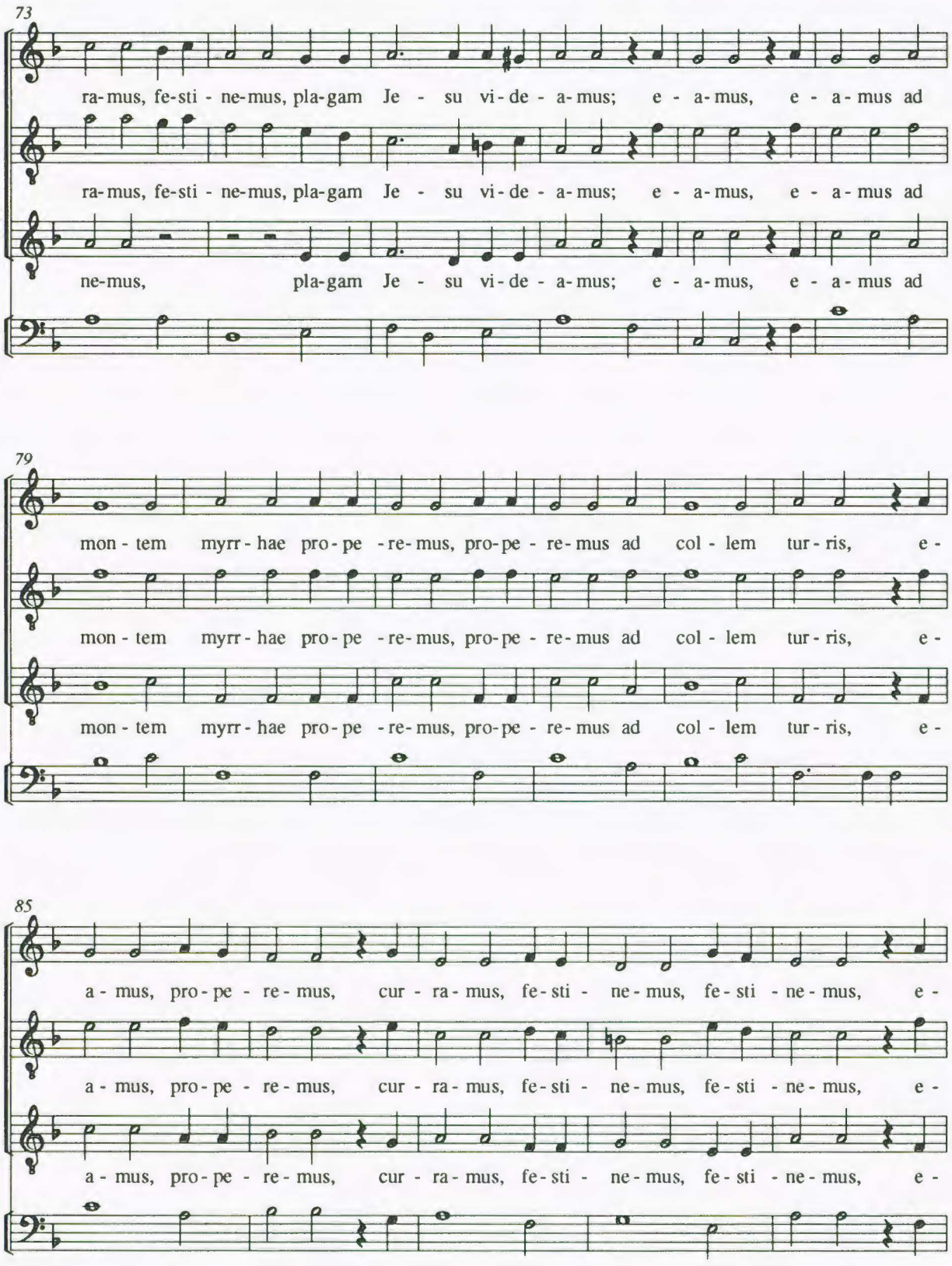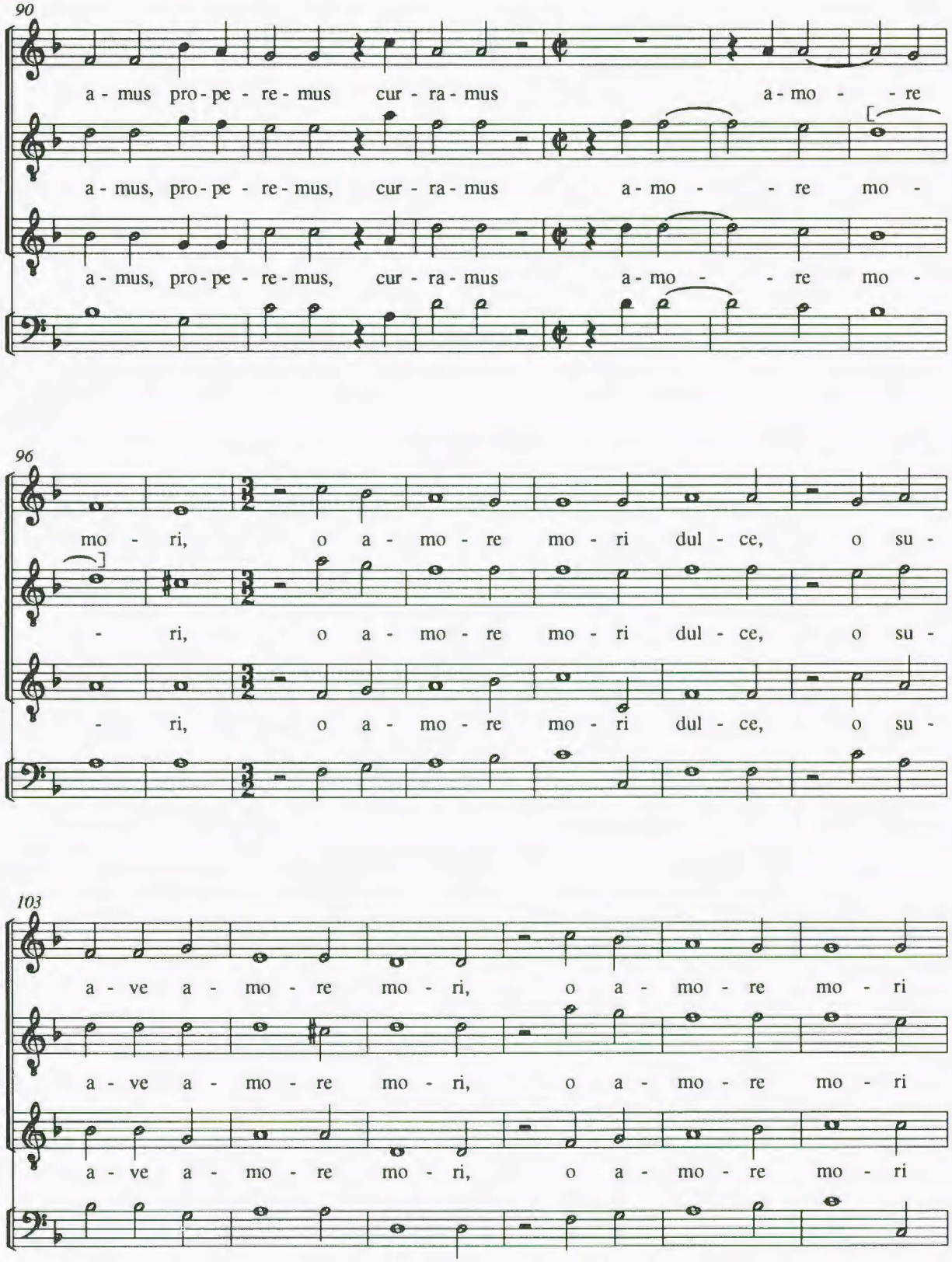



21
tur-ris, ve - ni - te, ve - ni - te, ve - ni - te, vi - de - te,
ve - ni - te, ve - ni - te, ve - ni - te, vi - de - te,
te, ve - ni - te, ve - ni - te, ve - ni - te, vi - de - te,
28
vi - de - te, vi - de - te, vi-de-te vul - - nus cor - - dis Je -
vi - de - te, vi - de - te, vi-de-te vul - nus cor - dis Je -
vi - de - te, vi - de - te, vi-de-te vul - nus cor - dis Je -
34
su a - qua et san - gui - ne la - - cri - man - -
su a - qua et san - gui - ne, san-gui-ne la - - cri - man - -
su a - qua et san - gui - ne la-cri - man - -

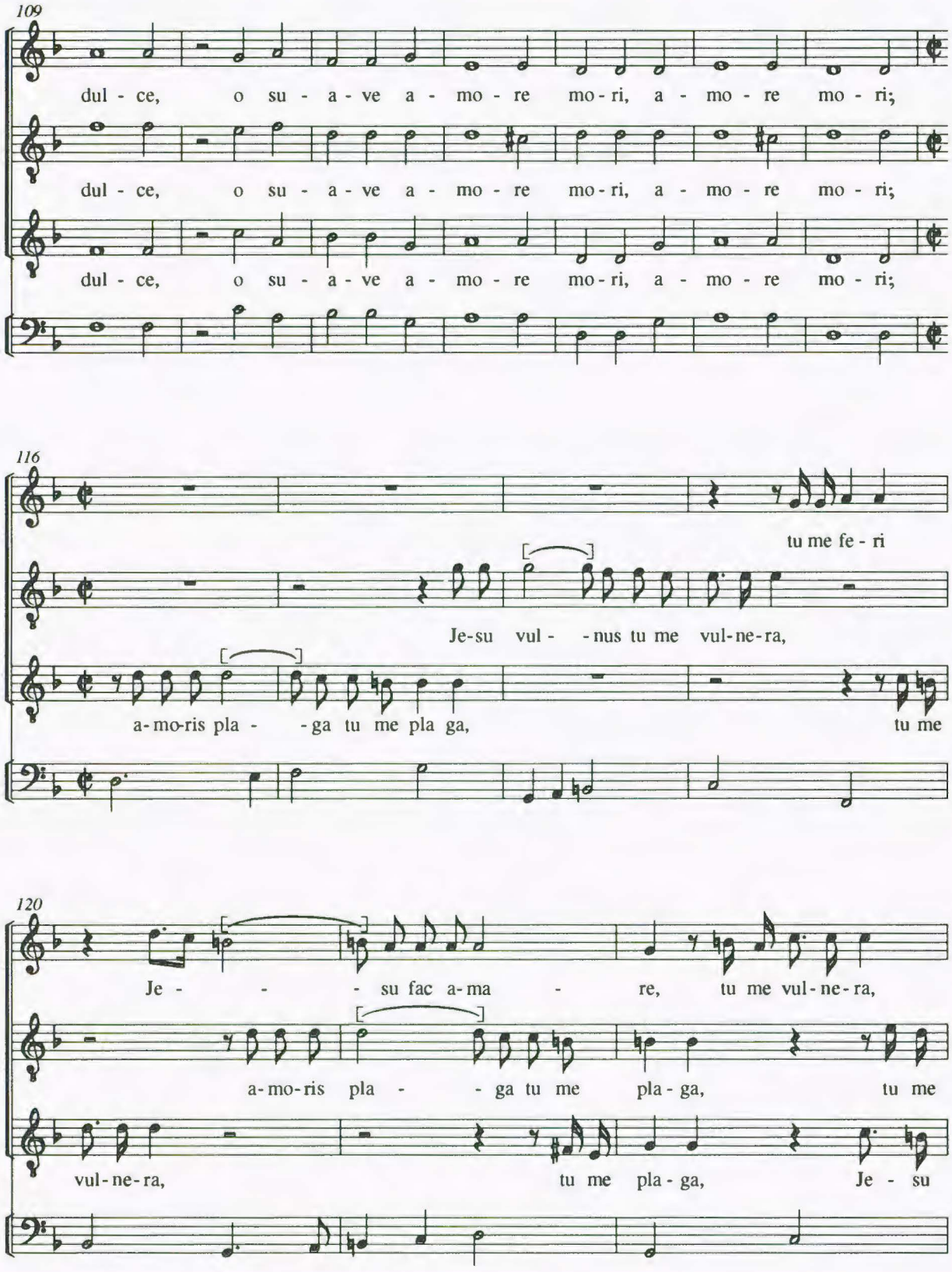

39
tis.
tis.
O a-man-tis Je-su
tis.
O a-man-tis Je-su pla-ga ca-ra, pla-ga, vul-nus ca-rum,
43
pla-ga ca-ra, pla-ga, vul-nus ca-rum, Je-su vul-nus, pla-ga Je-su la-cri-man-
Je-su vul-nus, pla-ga Je-su la-cri-man-tis;
46
O a-man-tis Je-su pla-ga ca-ra, pla-ga, vul-nus ca-rum,
tis;
Je-su vul-nus, pla-ga, vul-nus la-cri-man-
Je-su vul-nus, pla-ga
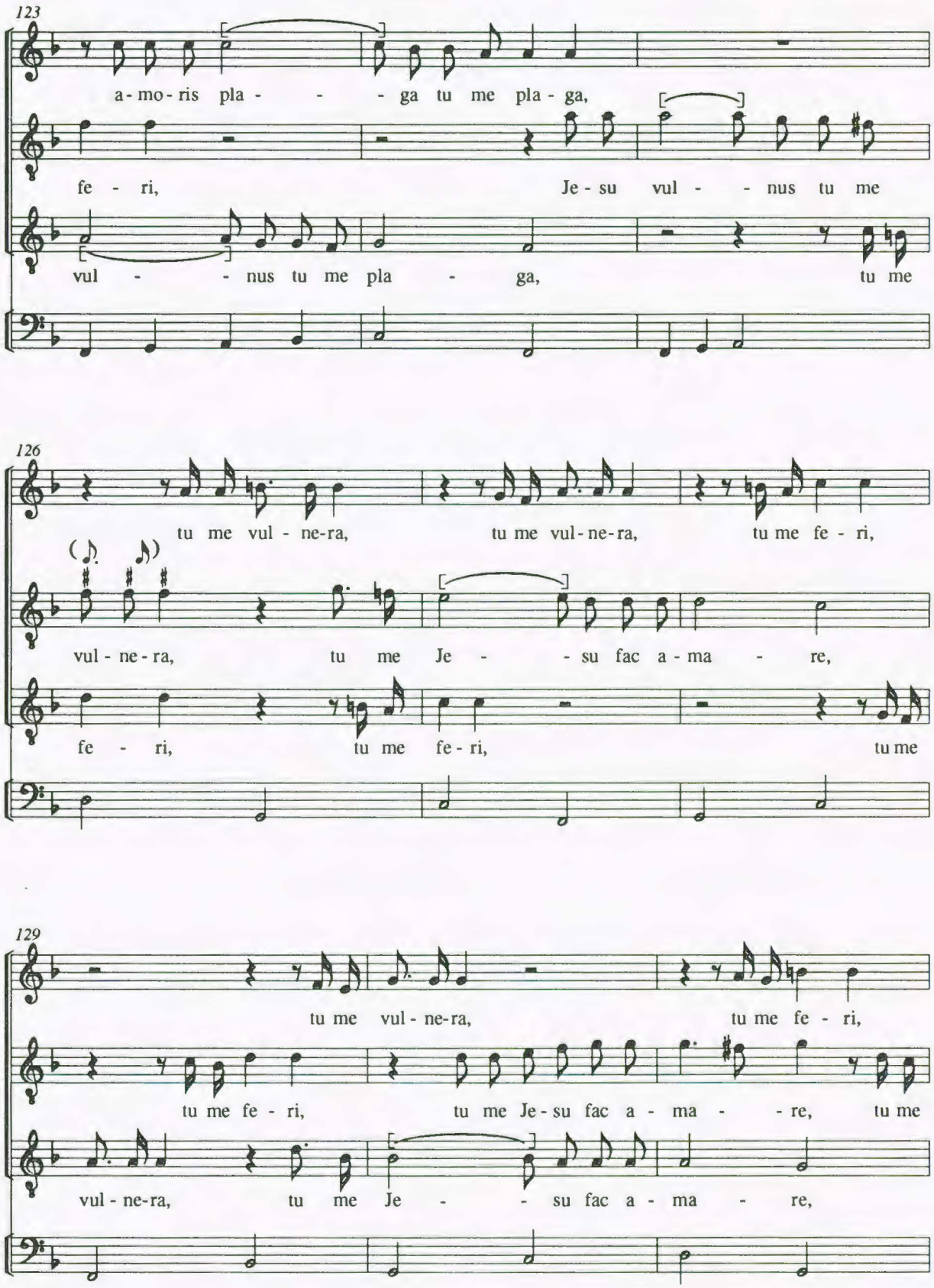

49
Je - su vul - nus, pla - ga Je - su, Je - su la cri - man - tis; o a - man - tis Je - su
tis; o a - man - tis Je - su
Je - su la - cri - man - tis; o a - man - tis Je - su
52
pla - ga ca - ra, pla - ga, vul - nus ca - rum; Je - su vul - nus, pla - ga Je - su la - cri - man -
pla - ga ca - ra, pla - ga, vul - nus ca - rum; Je - su vul - nus, pla - ga
pla - ga ca - ra, pla - ga, vul - nus ca - rum;
55
tis; o a - man - tis Je - su
Je - su la - cri - man - tis; o a - man - tis Je - su
Je - su vul - nus, pla - ga Je - su la - cri - man - tis; o a - man - tis Je - su

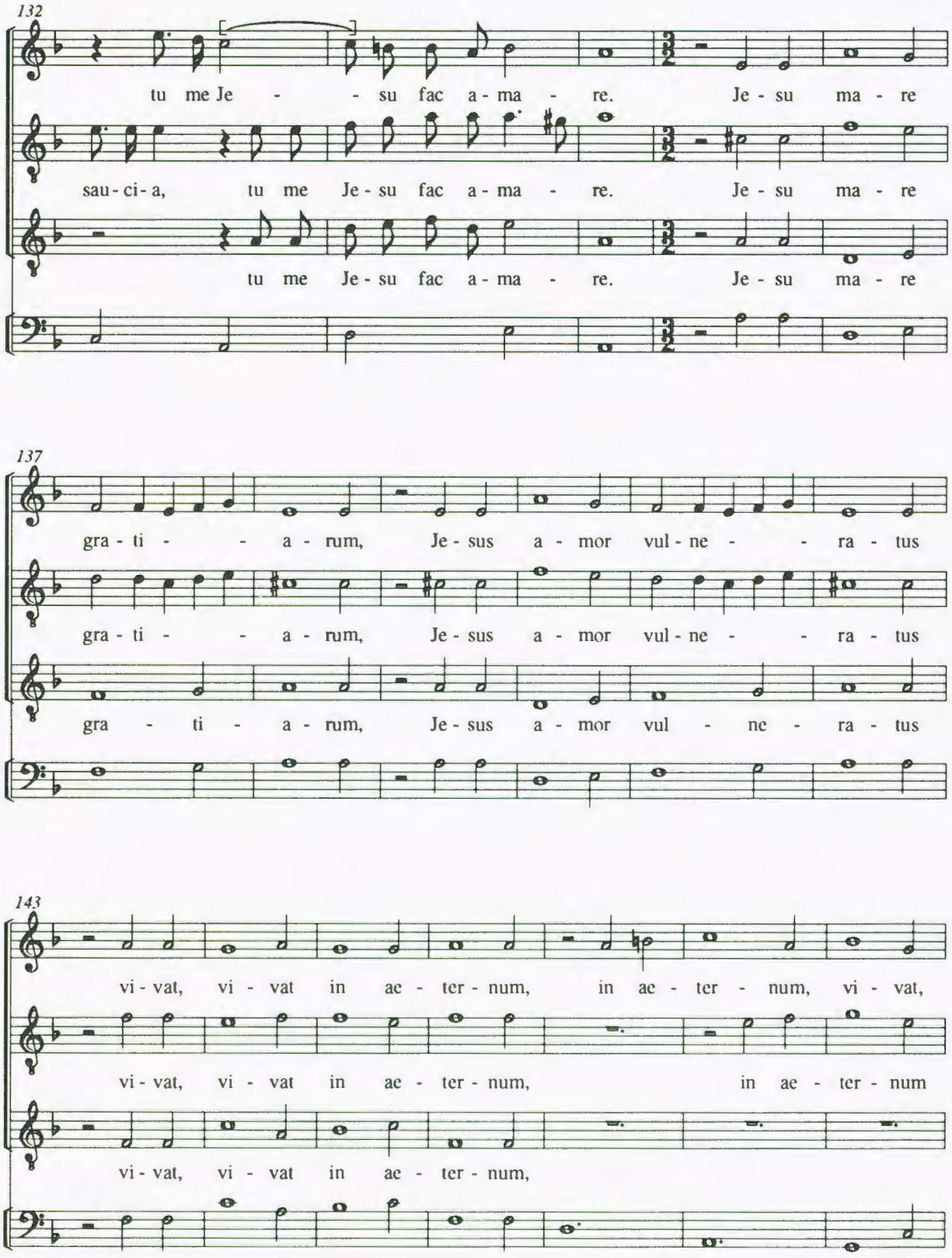

58
pla - ga la - cri - man - tis, la - cri - man - tis.
pla - ga la - cri - man - tis, la - cri - man - tis.
pla - ga la - cri - man - tis, la - cri - man - tis. Cur -
62
Cur - ra- mus, fe- sti - ne- mus, pla- gam
ra- mus, fe- sti - ne- mus, pla- gam Je - su vi- de - a- mus;
67
Cur - ra-mus, fe-sti - ne-mus, plagam Je - su vi-de - a-mus; cur-
Je - su vi-de - a-mus; cur -ra-mus, fe-sti - ne-mus, cur-
cur - ra-mus, fe-sti-
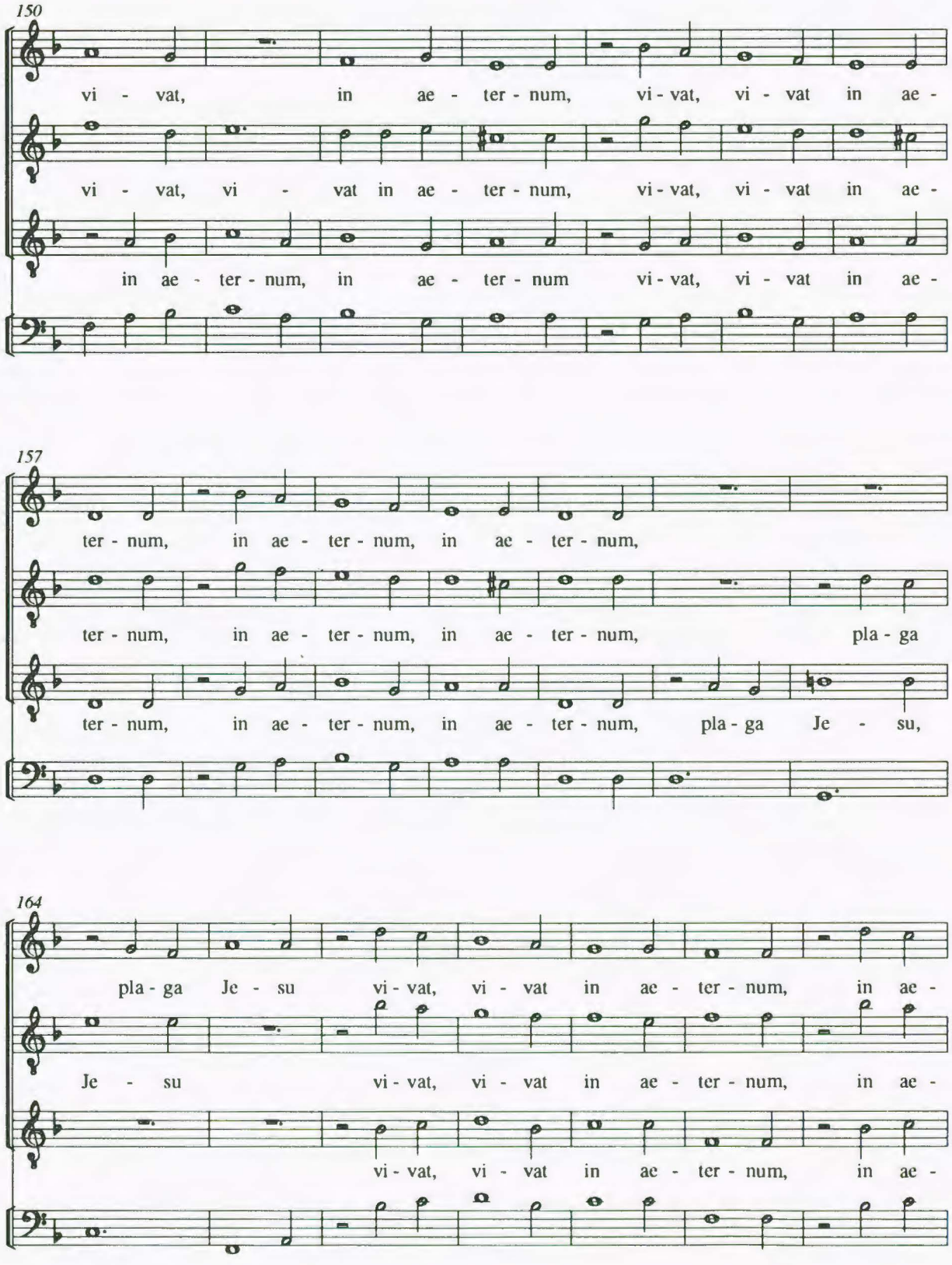

73
ra-mus, fe-sti - ne-mus, pla-gam Je - su vi-de - a-mus; e - a-mus, e - a-mus ad
ra-mus, fe-sti - ne-mus, pla-gam Je - su vi-de - a-mus; e - a-mus, e - a-mus ad
ne-mus, pla-gam Je - su vi-de - a-mus; e - a-mus, e - a-mus ad
79
mon - tem myrr - hae pro - pe - re - mus, pro - pe - re - mus ad col - lem tur - ris, e -
mon - tem myrr - hae pro - pe - re - mus, pro - pe - re - mus ad col - lem tur - ris, e -
mon - tem myrr - hae pro - pe - re - mus, pro - pe - re - mus ad col - lem tur - ris, e -
85
a - mus, pro - pe - re - mus, cur - ra - mus, fe - sti - ne - mus, fe - sti - ne - mus, e -
a - mus, pro - pe - re - mus, cur - ra - mus, fe - sti - ne - mus, fe - sti - ne - mus, e -
a - mus, pro - pe - re - mus, cur - ra - mus, fe - sti - ne - mus, fe - sti - ne - mus, e -

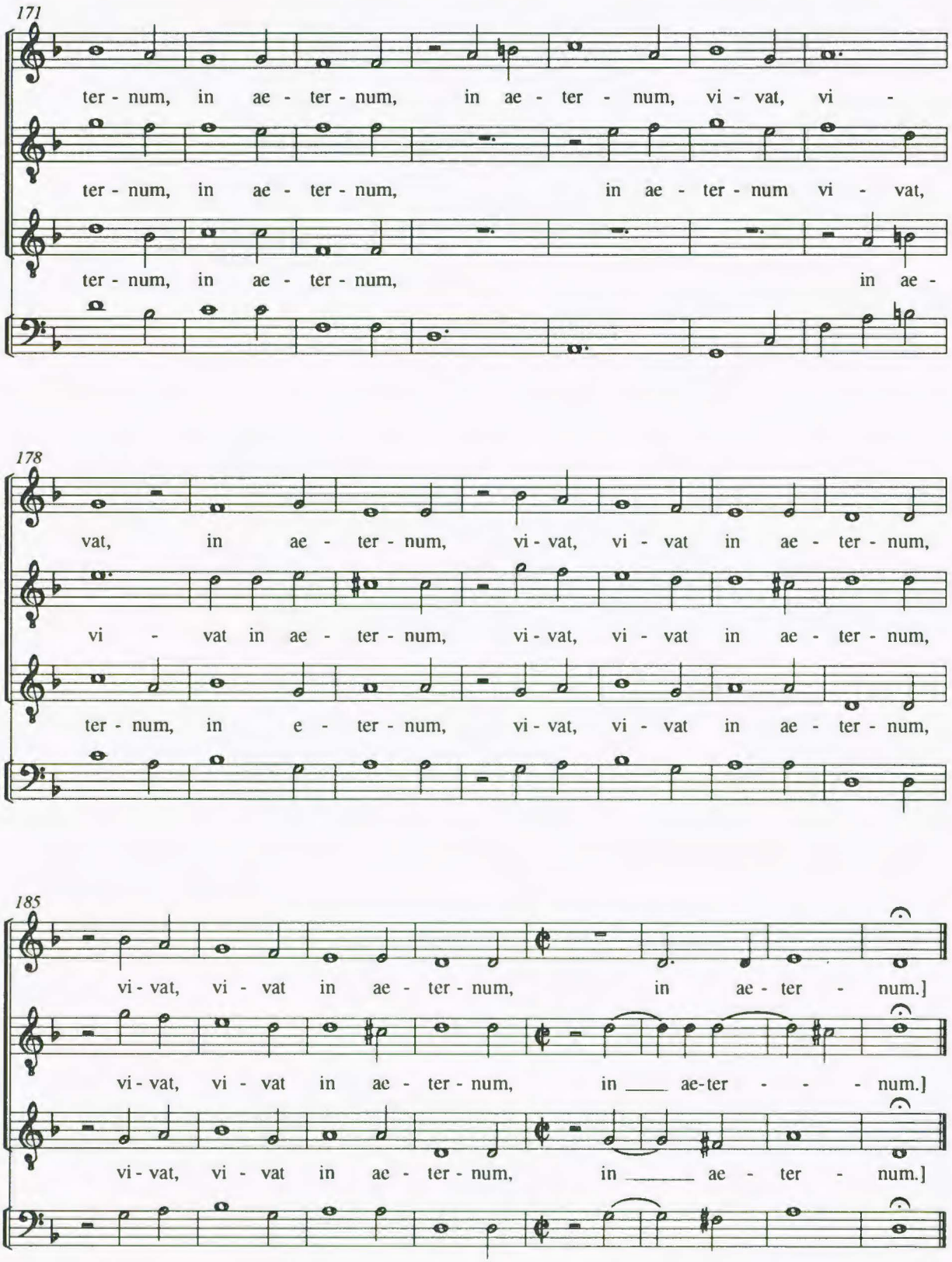

90
a - mus pro - pe - re - mus cur - ra - mus a - mo - - re
a - mus, pro - pe - re - mus, cur - ra - mus a - mo - - re mo -
a - mus, pro - pe - re - mus, cur - ra - mus a - mo - - re mo -
96
mo - ri, o a - mo - re mo - ri dul - ce, o su -
- ri, o a - mo - re mo - ri dul - ce, o su -
- ri, o a - mo - re mo - ri dul - ce, o su -
103
a - ve a - mo - re mo - ri, o a - mo - re mo - ri
a - ve a - mo - re mo - ri, o a - mo - re mo - ri
a - ve a - mo - re mo - ri, o a - mo - re mo - ri


109
dul - ce, o su - a - ve a - mo - re mo - ri, a - mo - re mo - ri;
dul - ce, o su - a - ve a - mo - re mo - ri, a - mo - re mo - ri;
dul - ce, o su - a - ve a - mo - re mo - ri, a - mo - re mo - ri;
116
tu me fe - ri
Je-su vul - - nus tu me vul-ne-ra,
a-mo-ris pla - - ga tu me pla ga, tu me
120
Je - - - su fac a-ma - re, tu me vul-ne-ra,
a-mo-ris pla - - ga tu me pla-ga, tu me
vul-ne-ra, tu me pla-ga, Je - su


123
a - mo - ris pla - - - ga tu me pla - ga,
fe - ri, Je - su vul - - nus tu me
vul - - nus tu me pla - ga, tu me
126
tu me vul - ne-ra, tu me vul - ne-ra, tu me fe - ri,
vul - ne - ra, tu me Je - - su fac a - ma - re,
fe - ri, tu me fe - ri, tu me
129
tu me vul - ne-ra, tu me fe - ri,
tu me fe - ri, tu me Je - su fac a - ma - - re, tu me
vul - ne-ra, tu me Je - - su fac a - ma - re,


132
tu me Je - - su fac a - ma - re. Je - su ma - re
sau - ci - a, tu me Je - su fac a - ma - re. Je - su ma - re
tu me Je - su fac a - ma - re. Je - su ma - re
137
gra - ti - - a - rum, Je - sus a - mor vul - ne - - ra - tus
gra - ti - - a - rum, Je - sus a - mor vul - ne - - ra - tus
gra - ti - a - rum, Je - sus a - mor vul - ne - ra - tus
143
vi - vat, vi - vat in ae - ter - num, in ae - ter - num, vi - vat,
vi - vat, vi - vat in ae - ter - num, in ae - ter - num
vi - vat, vi - vat in ae - ter - num,


150
vi - vat, in ae - ter - num, vi - vat, vi - vat in ae -
vi - vat, vi - vat in ae - ter - num, vi - vat, vi - vat in ae -
in ae - ter - num, in ae - ter - num vi - vat, vi - vat in ae -
157
ter - num, in ae - ter - num, in ae - ter - num,
ter - num, in ae - ter - num, in ae - ter - num, pla - ga
ter - num, in ae - ter - num, in ae - ter - num, pla - ga Je - su,
164
pla - ga Je - su vi - vat, vi - vat in ae - ter - num, in ae -
Je - su vi - vat, vi - vat in ae - ter - num, in ae -
vi - vat, vi - vat in ae - ter - num, in ae -
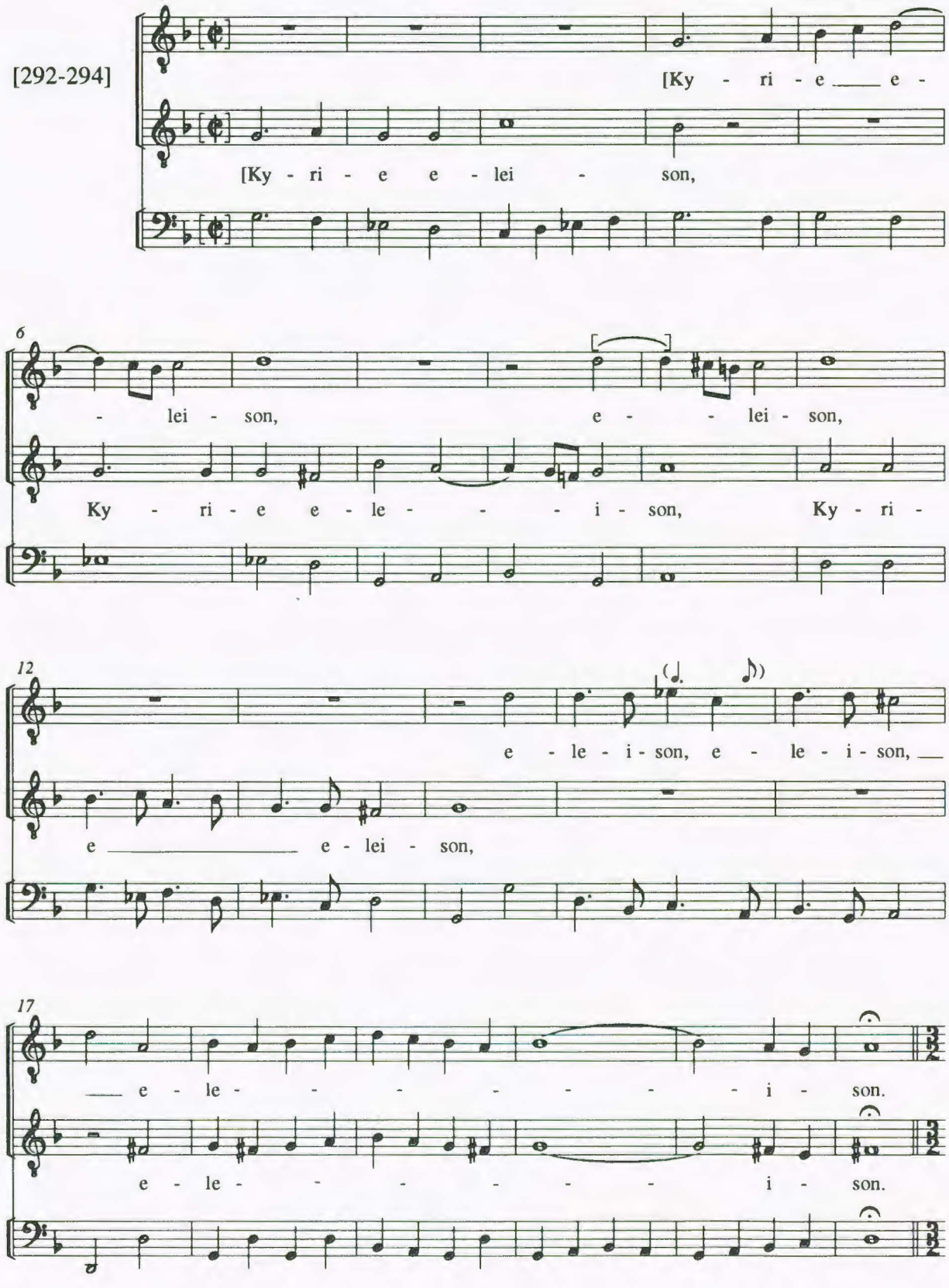

171
ter - num, in ae - ter - num, in ae - ter - num, vi - vat, vi -
ter - num, in ae - ter - num, in ae - ter - num vi - vat,
ter - num, in ae - ter - num, in ae -
178
vat, in ae - ter - num, vi - vat, vi - vat in ae - ter - num,
vi - vat in ae - ter - num, vi - vat, vi - vat in ae - ter - num,
ter - num, in e - ter - num, vi - vat, vi - vat in ae - ter - num,
185
vi - vat, vi - vat in ae - ter - num, in ae - ter - num.]
vi - vat, vi - vat in ae - ter - num, in ae-ter - - - num.]
vi - vat, vi - vat in ae - ter - num, in ae - ter - num.]

f 169

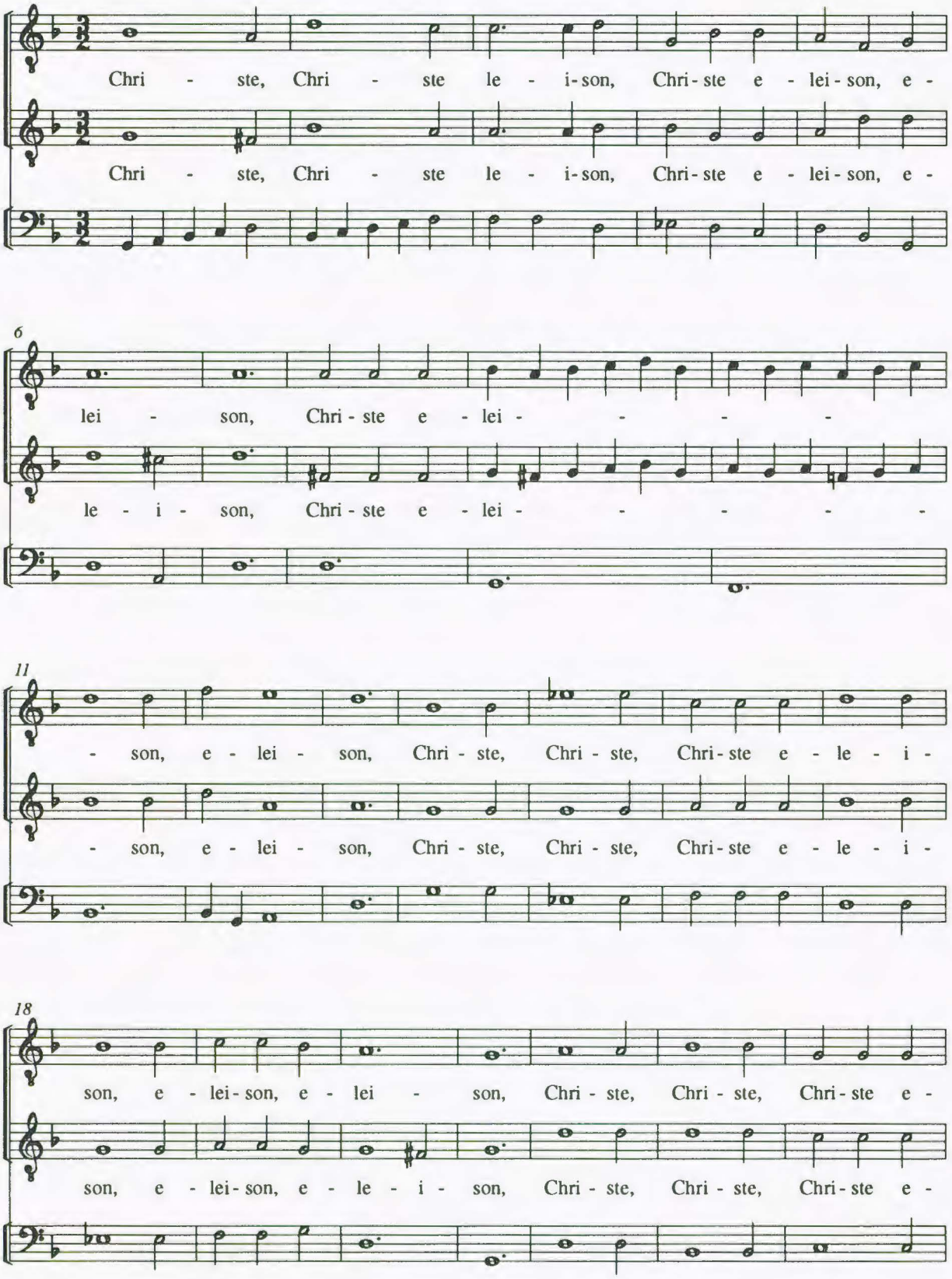
Kyrie
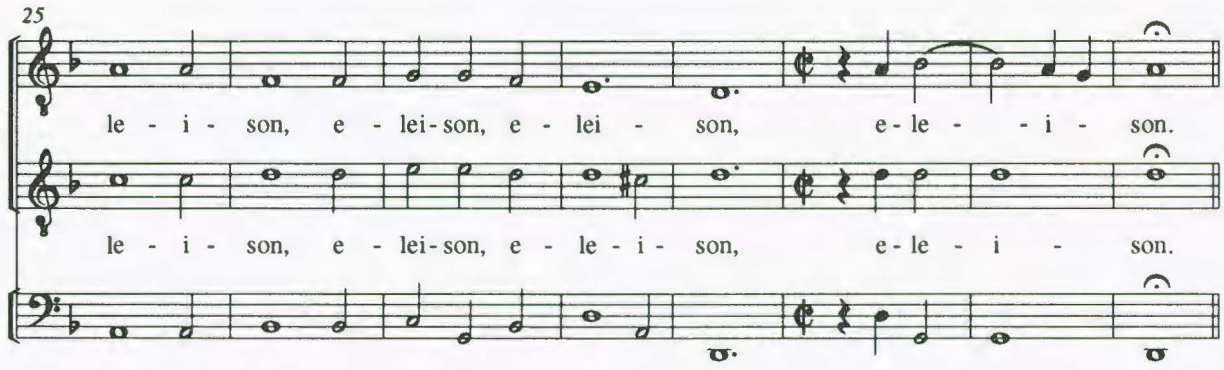
Joannes Spielenberger

[292-294]
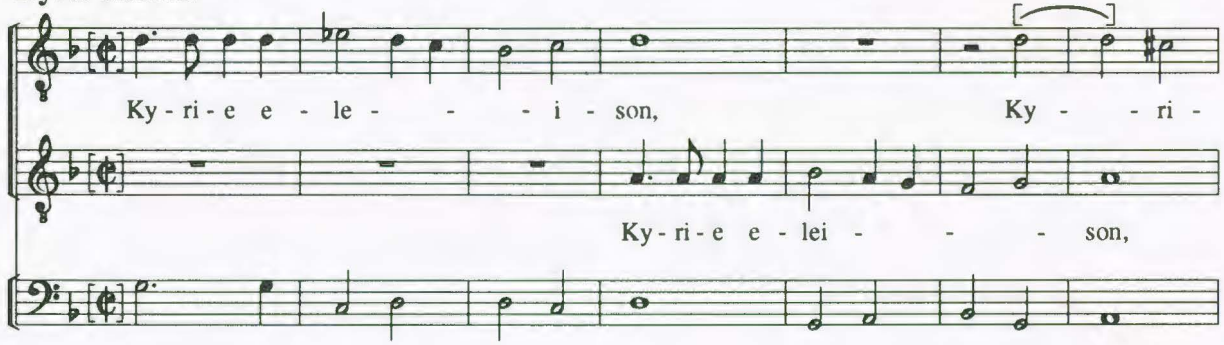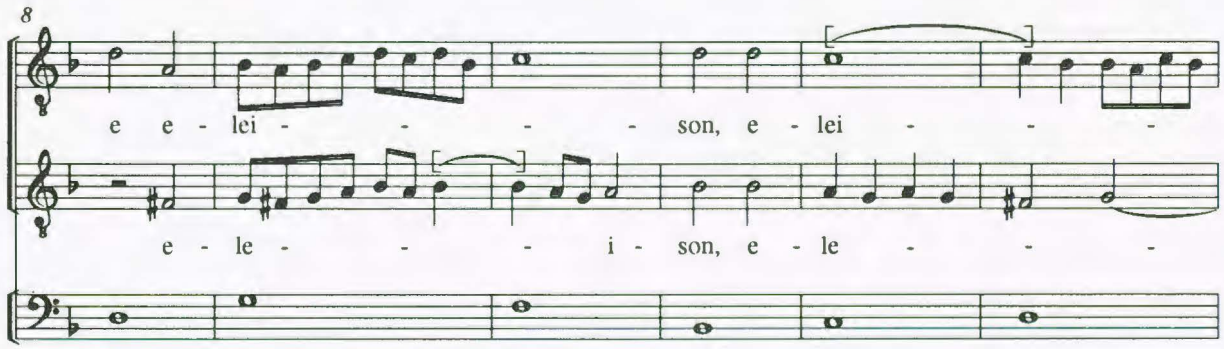


Christe eleison
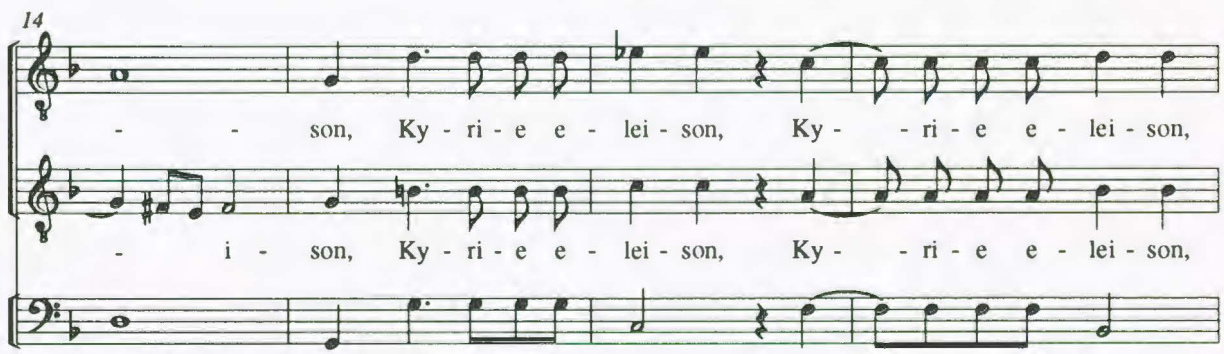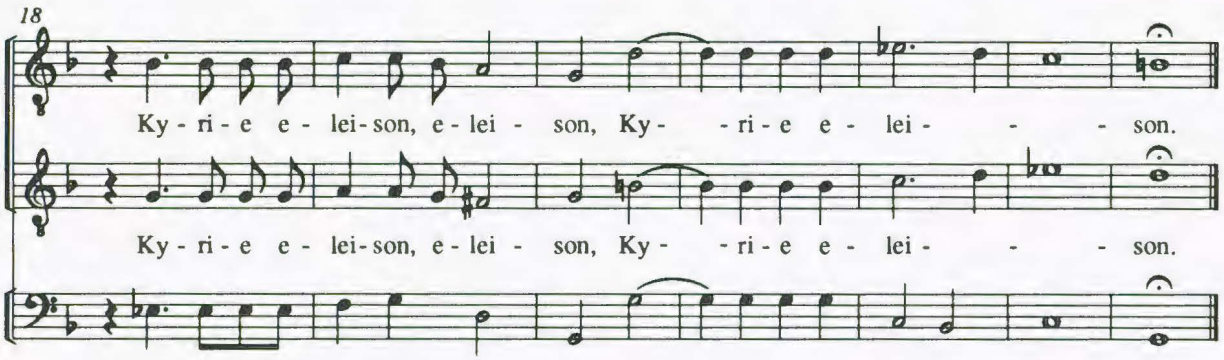




Kyrie eleison







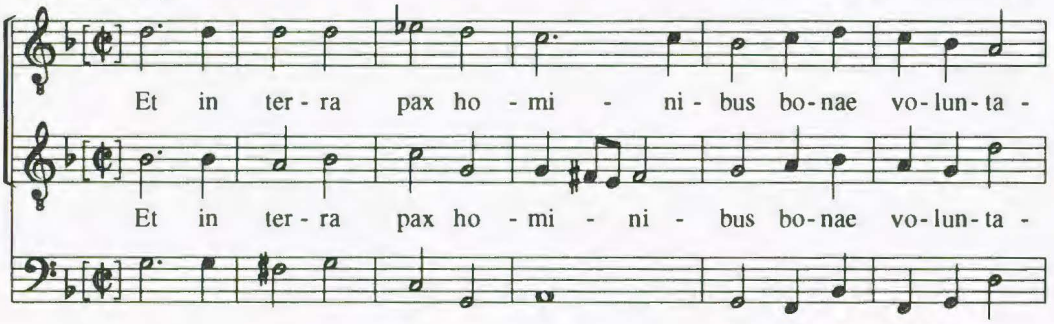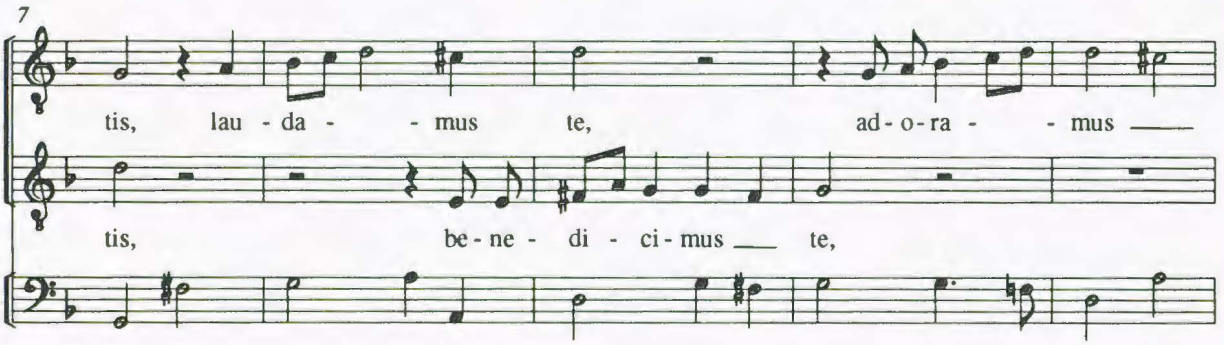


Gloria
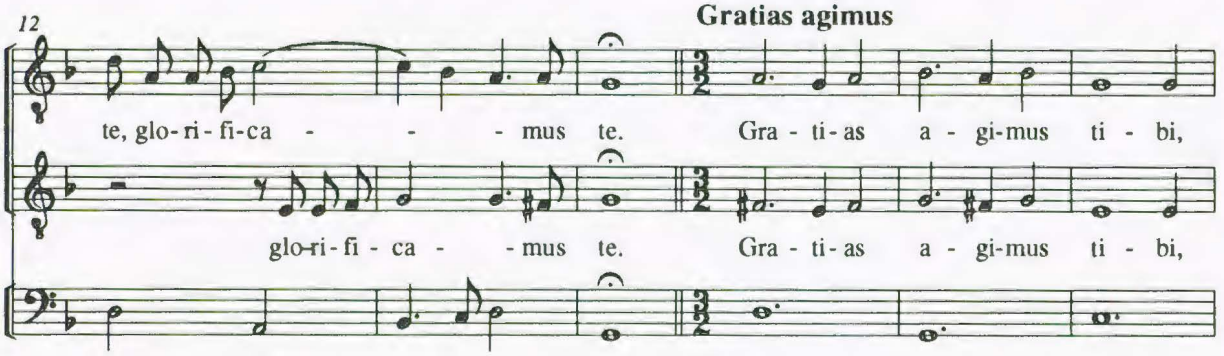
Et in terra pax **Joannes Spielenberger**
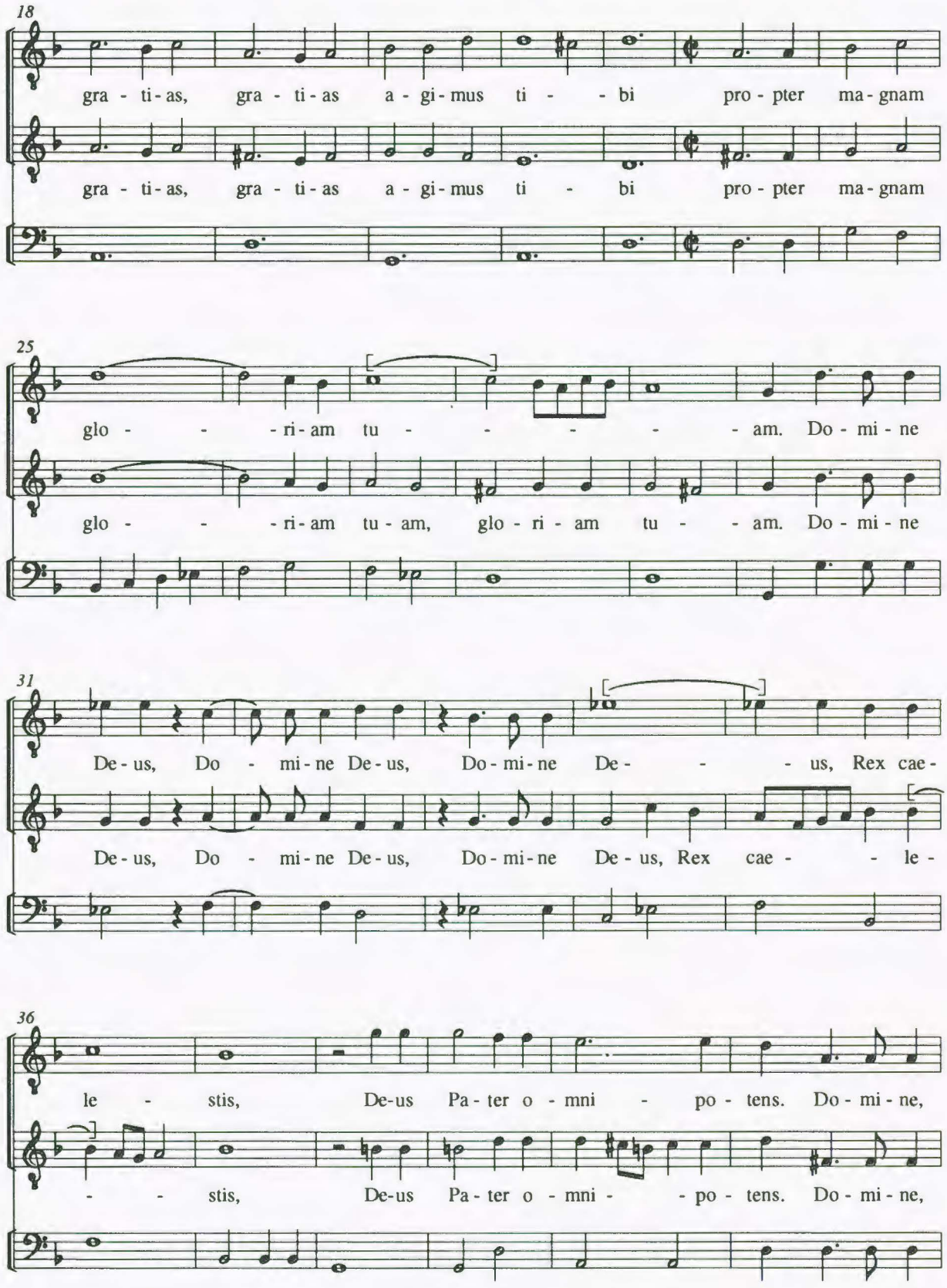
f 169

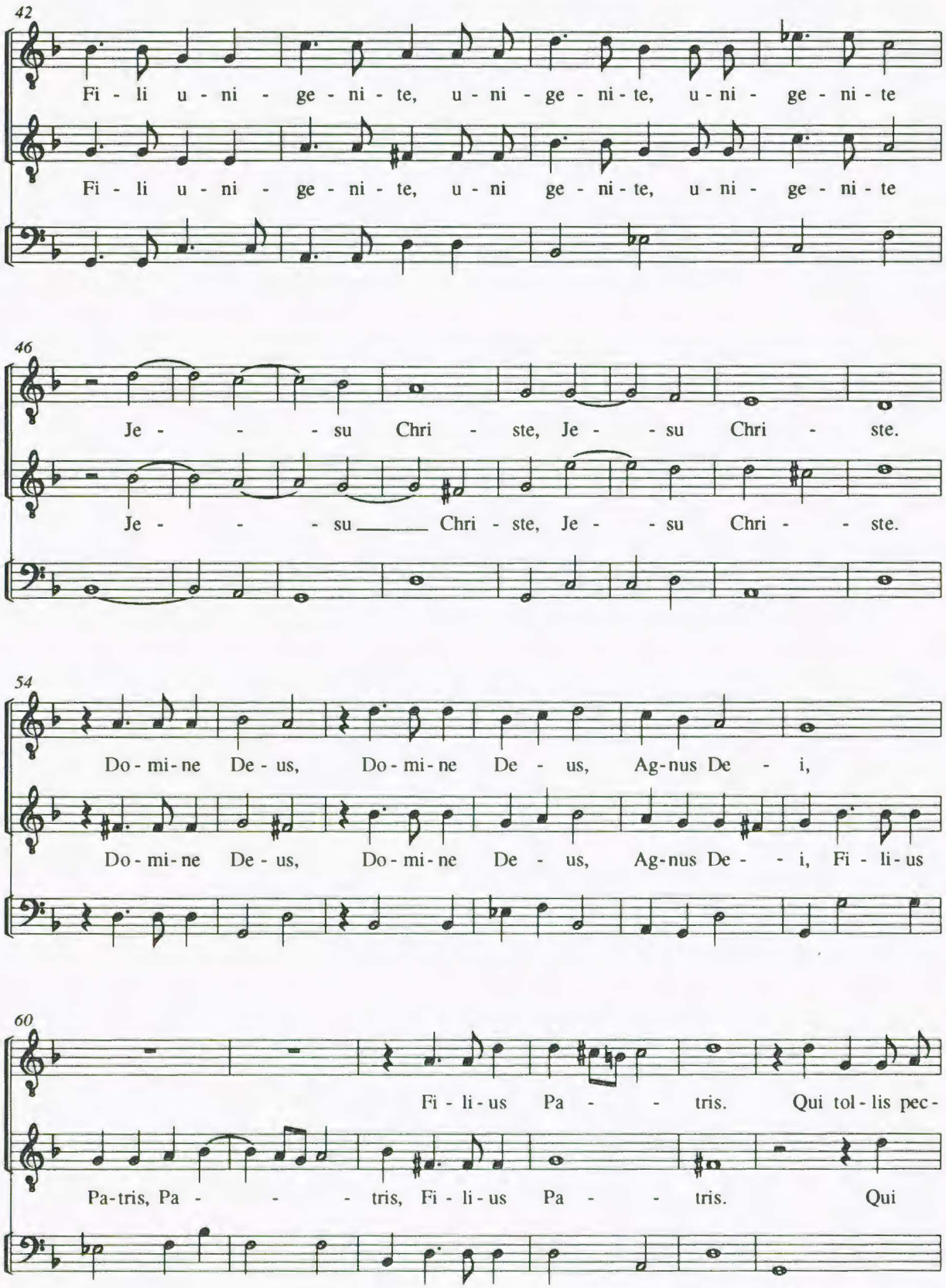
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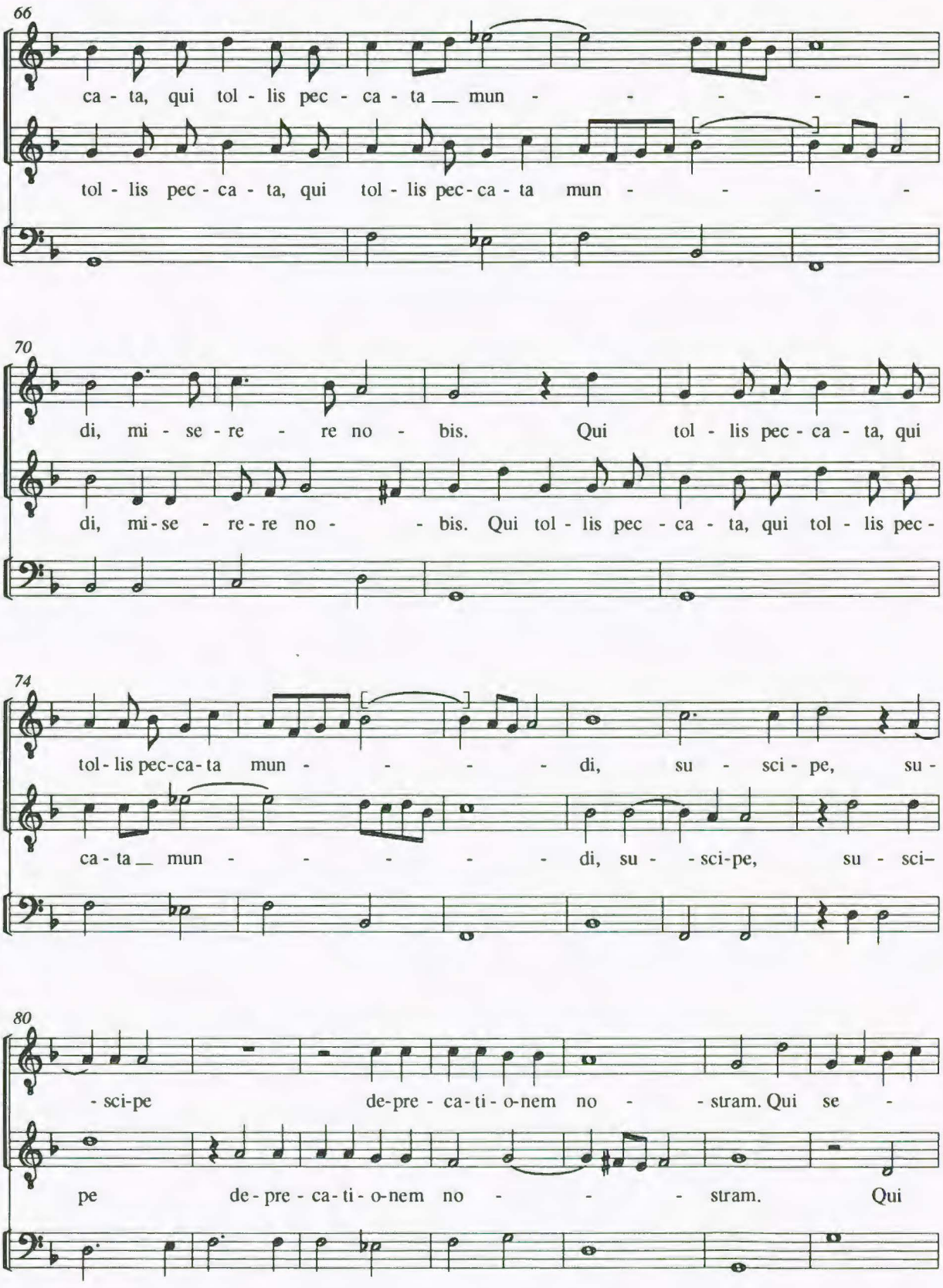


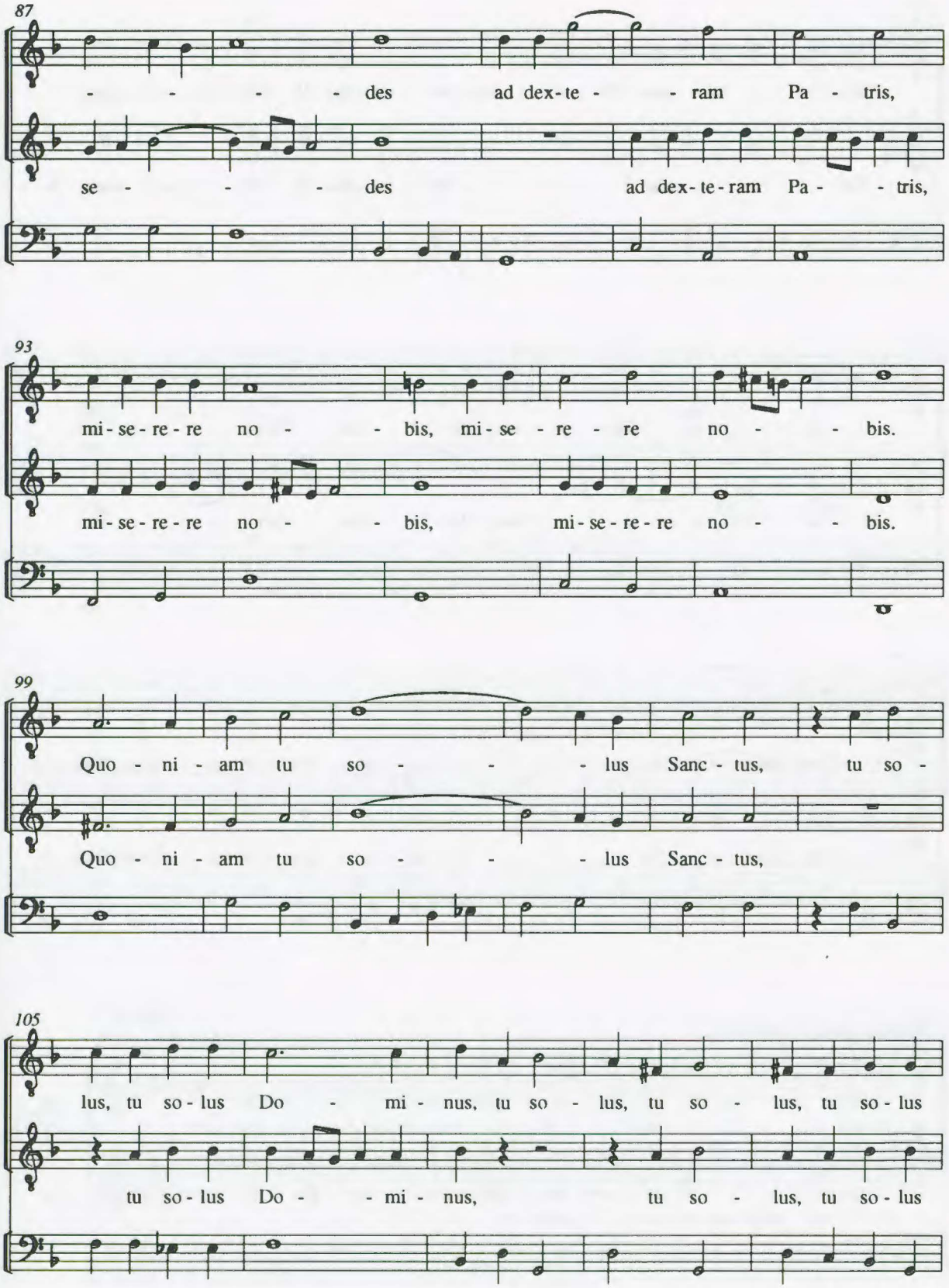


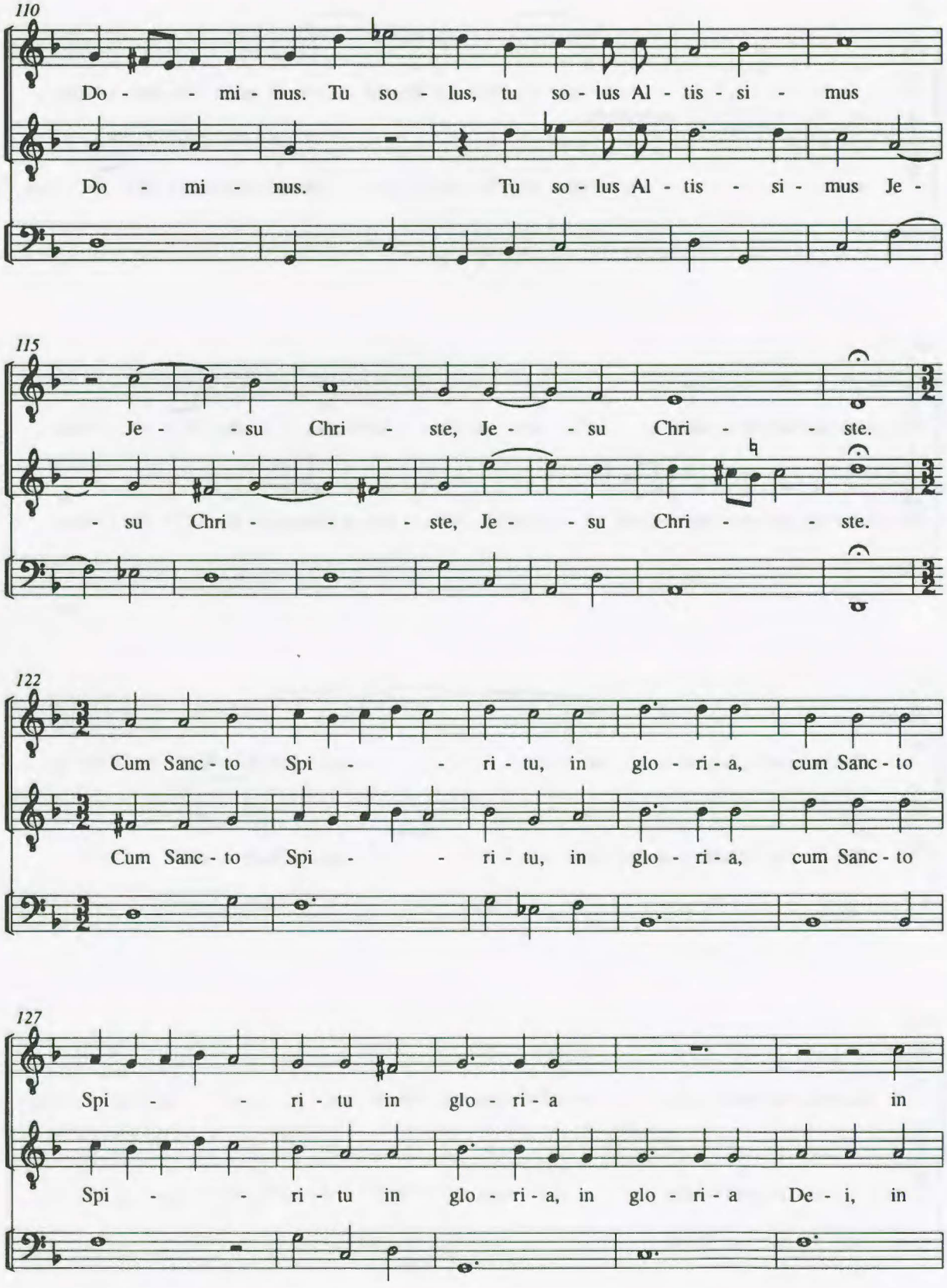


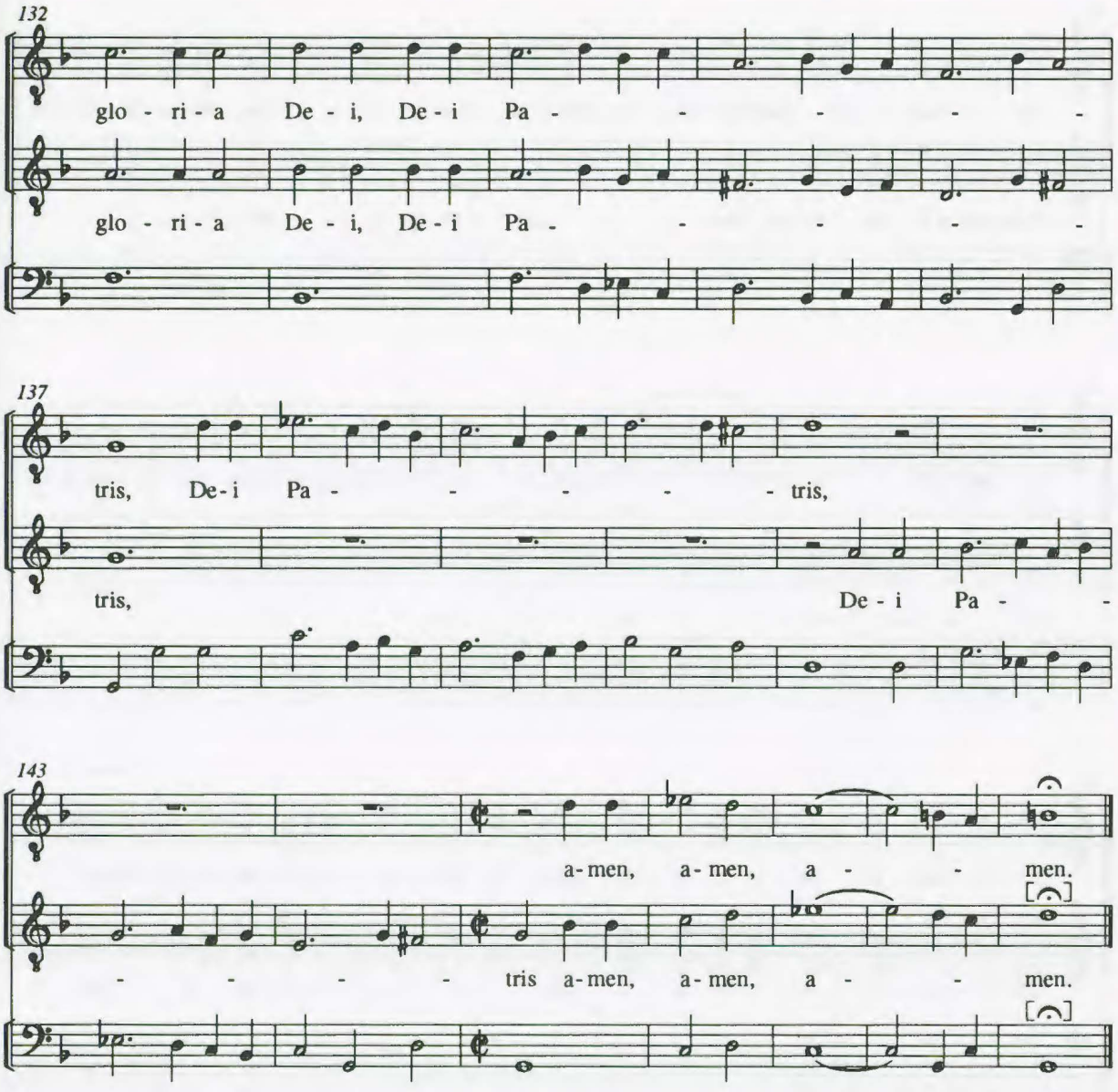

18
gra - ti - as, gra - ti - as a - gi - mus ti - - bi pro - pter ma - gnam
gra - ti - as, gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam
25
glo - - - ri - am tu - - - - - am. Do - mi - ne
glo - - - ri - am tu - am, glo - ri - am tu - - am. Do - mi - ne
31
De - us, Do - mi - ne De - us, Do - mi - ne De - - - us, Rex cae -
De - us, Do - mi - ne De - us, Do - mi - ne De - us, Rex cae - - le -
36
le - stis, De-us Pa - ter o - mni - po - tens. Do - mi - ne,
- - stis, De-us Pa - ter o - mni - - po - tens. Do - mi - ne,


42
Fi - li u - ni - ge - ni - te, u - ni - ge - ni - te, u - ni - ge - ni - te
Fi - li u - ni - ge - ni - te, u - ni ge - ni - te, u - ni - ge - ni - te
46
Je - - - su Chri - ste, Je - - su Chri - ste.
Je - - - su Chri - ste, Je - - su Chri - - ste.
54
Do - mi - ne De - us, Do - mi - ne De - us, Ag - nus De - i,
Do - mi - ne De - us, Do - mi - ne De - us, Ag - nus De - - i, Fi - li - us
60
Fi - li - us Pa - - tris. Qui tol - lis pec -
Pa - tris, Pa - - - tris, Fi - li - us Pa - - tris. Qui


66
ca - ta, qui tol - lis pec - ca - ta mun - - - - -
tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - - - -
70
di, mi - se - re - re no - bis. Qui tol - lis pec - ca - ta, qui
di, mi - se - re - re no - - bis. Qui tol - lis pec - ca - ta, qui tol - lis pec -
74
tol - lis pec - ca - ta mun - - - - di, su - sci - pe, su -
ca - ta mun - - - - - di, su - - sci - pe, su - sci -
80
- sci - pe de - pre - ca - ti - o - nem no - - stram. Qui se -
pe de - pre - ca - ti - o - nem no - - - stram. Qui


87
- - - - - des ad dex-te - - ram Pa - tris,
se - - - - des ad dex-te-ram Pa - - tris,
93
mi-se-re-re no - - bis, mi-se-re - re no - - bis.
mi-se-re-re no - - bis, mi-se-re-re no - - bis.
99
Quo - ni - am tu so - - - - lus Sanc - tus, tu so -
Quo - ni - am tu so - - - - lus Sanc - tus,
105
lus, tu so-lus Do - mi - nus, tu so - lus, tu so - lus, tu so-lus
tu so-lus Do - - mi - nus, tu so - lus, tu so-lus

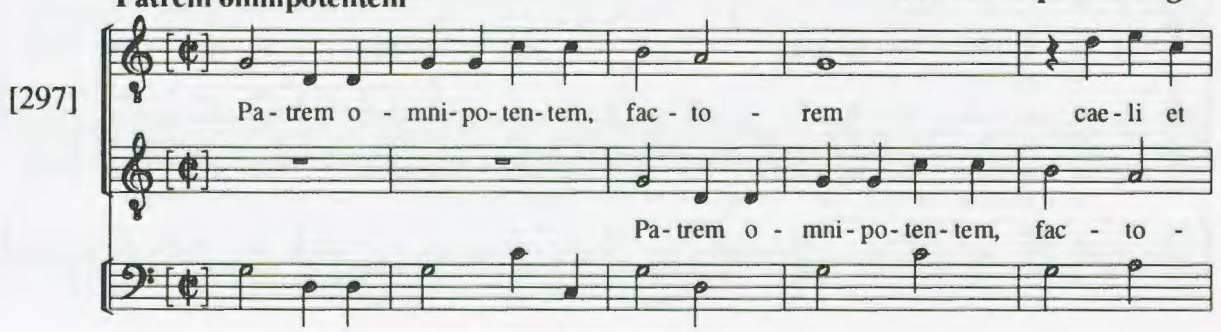

110
Do - - mi - nus. Tu so - lus, tu so - lus Al - tis - si - mus
Do - mi - nus. Tu so - lus Al - tis - si - mus Je -
115
Je - - su Chri - ste, Je - - su Chri - - ste.
- su Chri - - - ste, Je - - su Chri - - ste.
122
Cum Sanc - to Spi - - ri - tu, in glo - ri - a, cum Sanc - to
Cum Sanc - to Spi - - ri - tu, in glo - ri - a, cum Sanc - to
127
Spi - - ri - tu in glo - ri - a in
Spi - - ri - tu in glo - ri - a, in glo - ri - a De - i, in

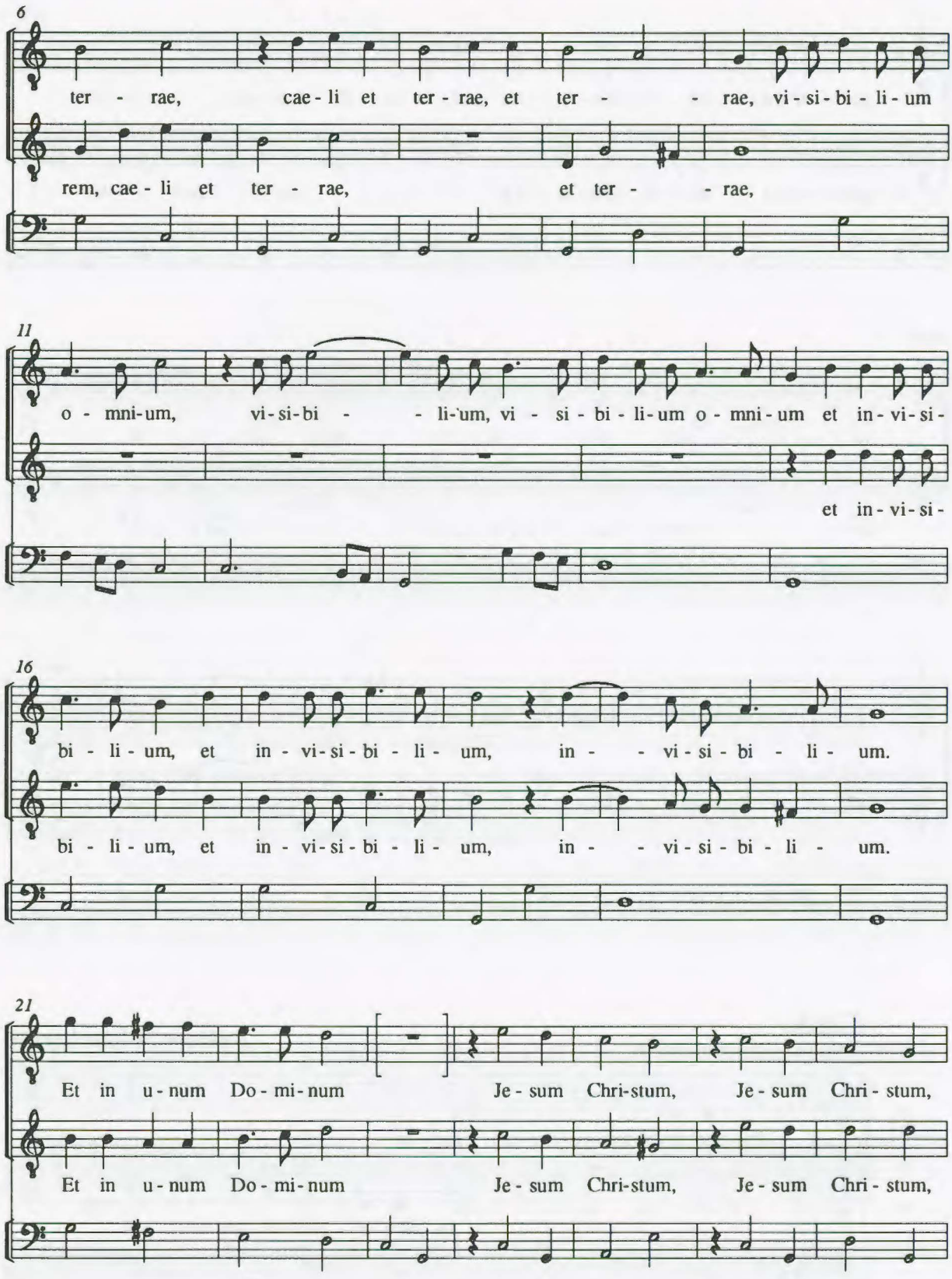


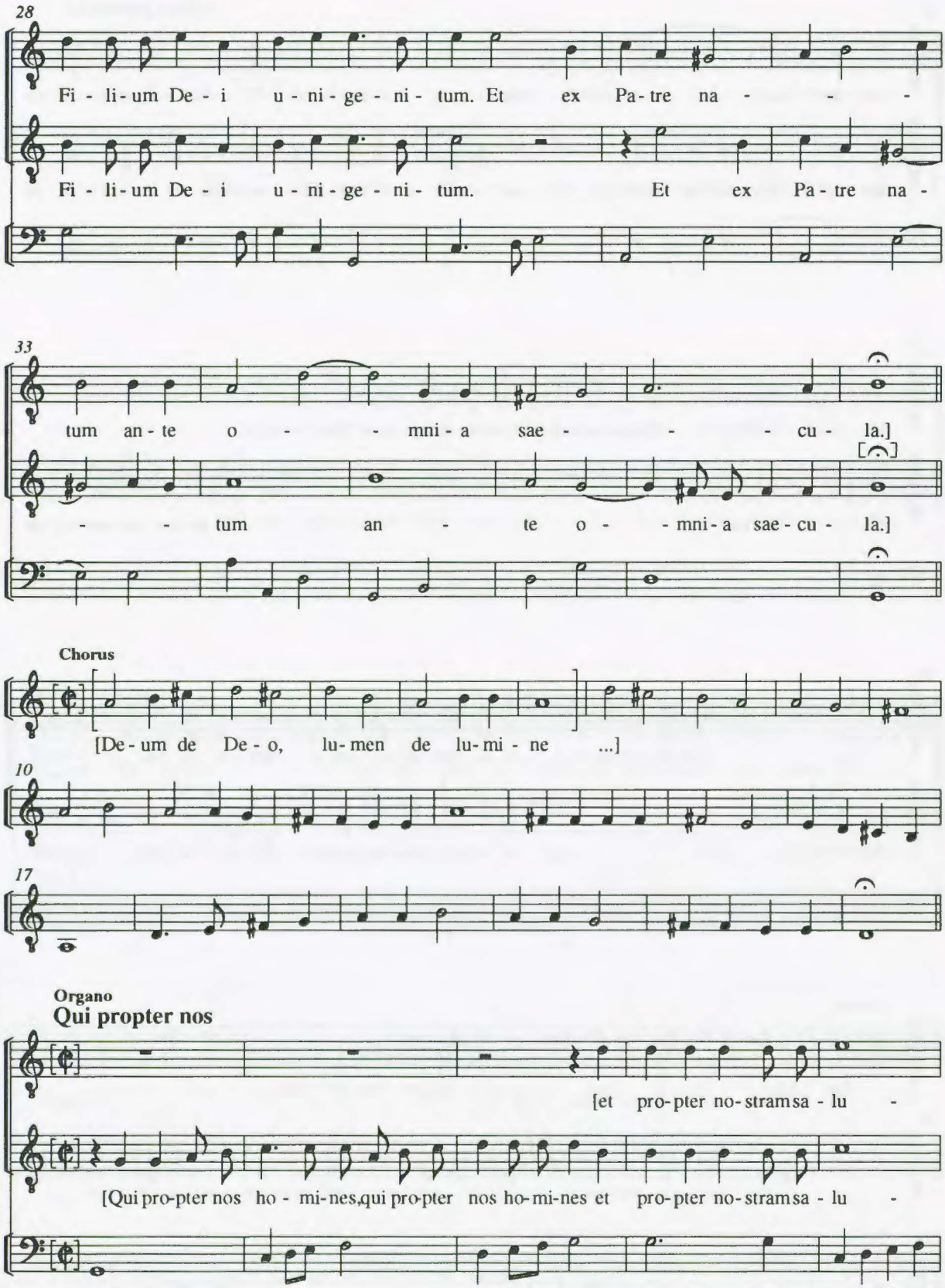
Credo
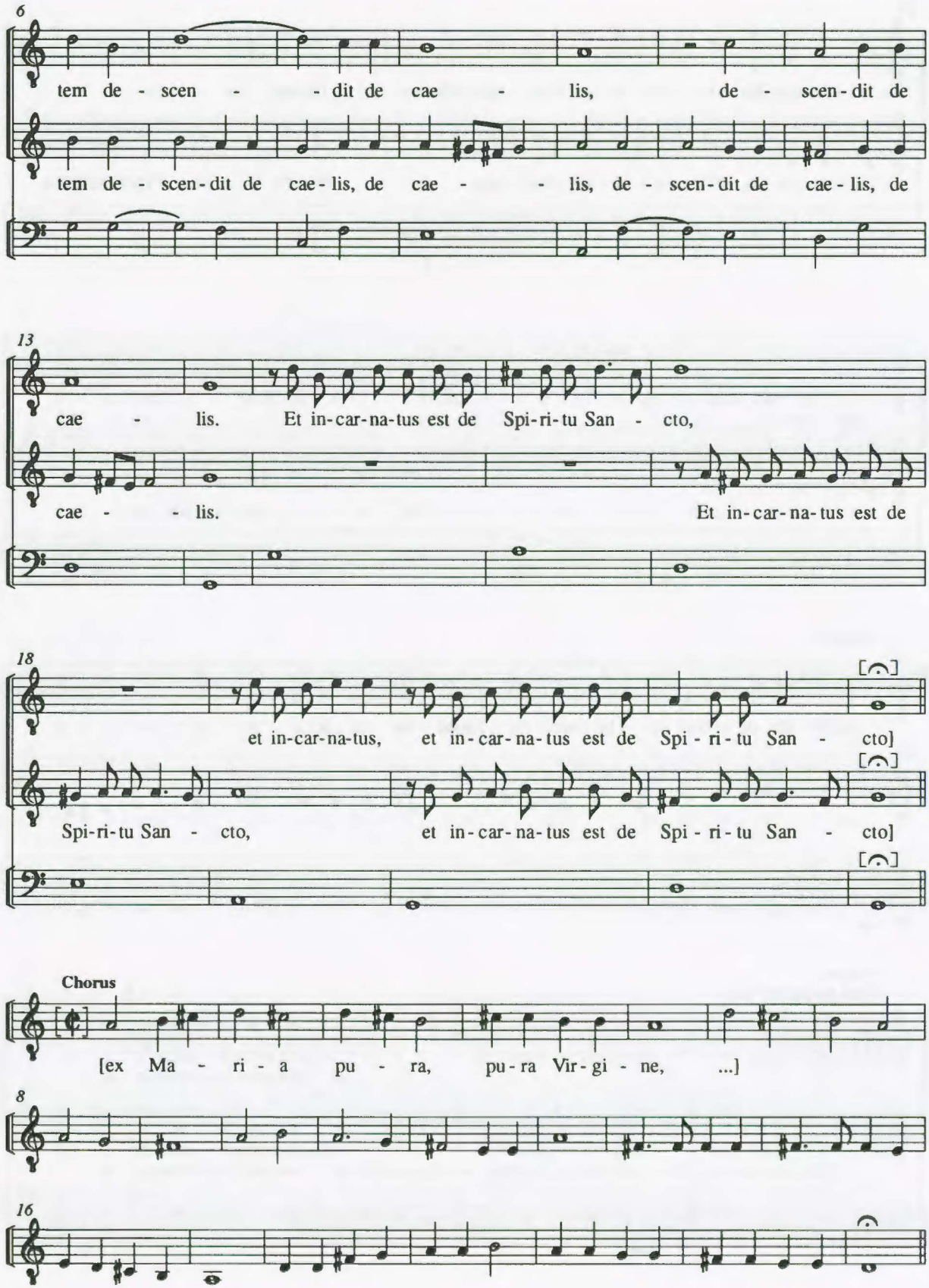
Patrem omnipotentem **Joannes Spielenberger**

f 170
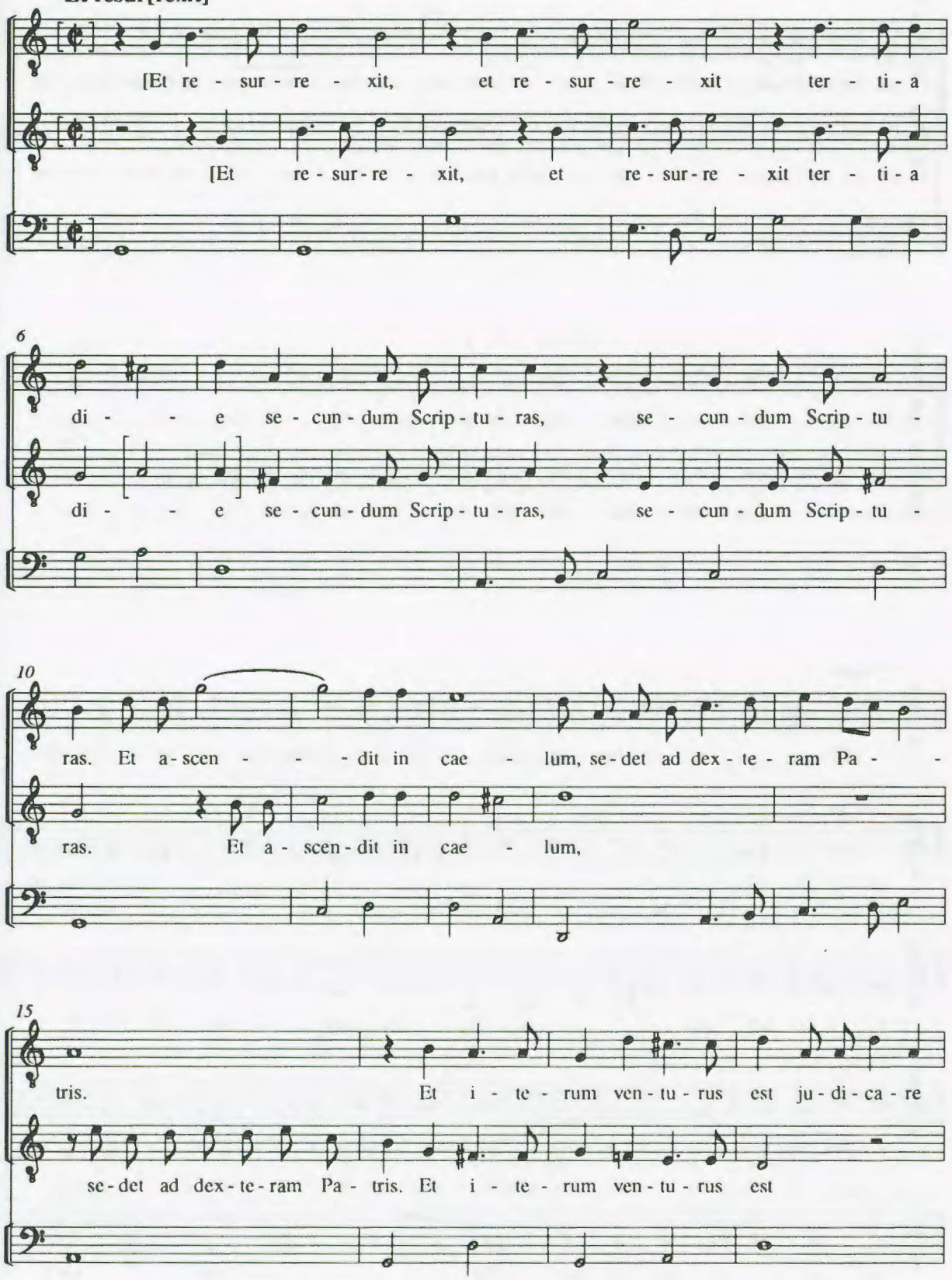



6
ter - rae, cae - li et ter - rae, et ter - - rae, vi - si - bi - li - um
rem, cae - li et ter - rae, et ter - - rae,
11
o - mni - um, vi - si - bi - - li - um, vi - si - bi - li - um o - mni - um et in - vi - si -
et in - vi - si -
16
bi - li - um, et in - vi - si - bi - li - um, in - - vi - si - bi - li - um.
bi - li - um, et in - vi - si - bi - li - um, in - - vi - si - bi - li - um.
21
Et in u - num Do - mi - num Je - sum Chri - stum, Je - sum Chri - stum,
Et in u - num Do - mi - num Je - sum Chri - stum, Je - sum Chri - stum,

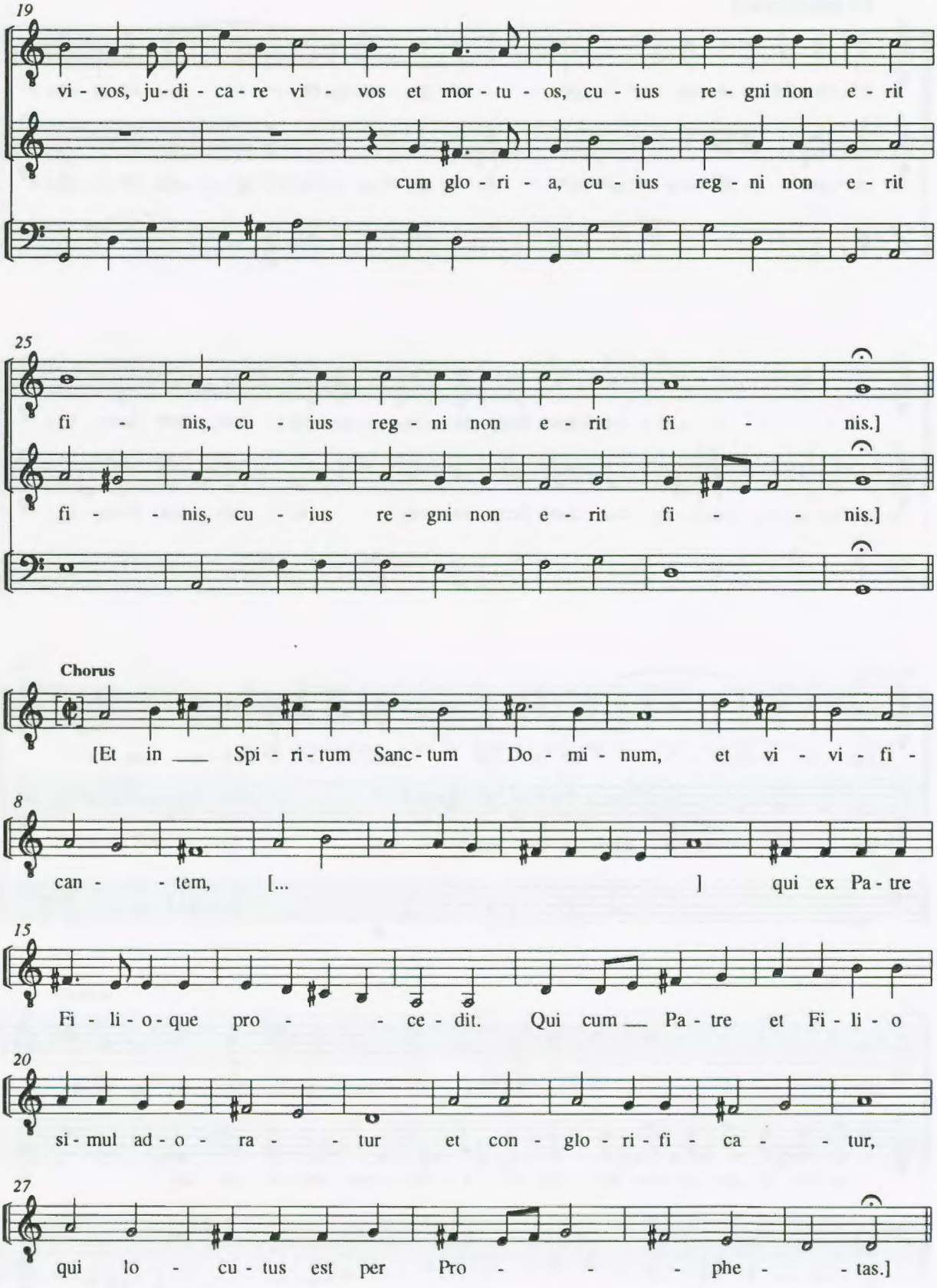

28
Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - - -
Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na -
33
tum an - te o - - mni - a sae - - - cu - la.]
- - tum an - te o - - mni - a sae - cu - la.]
Chorus
[De - um de De - o, lu - men de lu - mi - ne ...]
10
17
Organo
Qui propter nos
[et pro - pter no - stram sa - lu -
[Qui pro - pter nos ho - mi - nes, qui pro - pter nos ho - mi - nes et pro - pter no - stram sa - lu -


6
tem de - scen - - dit de cae - lis, de - scen - dit de
tem de - scen - dit de cae - lis, de cae - - lis, de - scen - dit de cae - lis, de
13
cae - lis. Et in - car - na - tus est de Spi - ri - tu San - cto,
cae - - lis. Et in - car - na - tus est de
18
et in - car - na - tus, et in - car - na - tus est de Spi - ri - tu San - cto]
Spi - ri - tu San - cto, et in - car - na - tus est de Spi - ri - tu San - cto]
Chorus
[ex Ma - ri - a pu - ra, pu - ra Vir - gi - ne, ...]
8
16

Organo

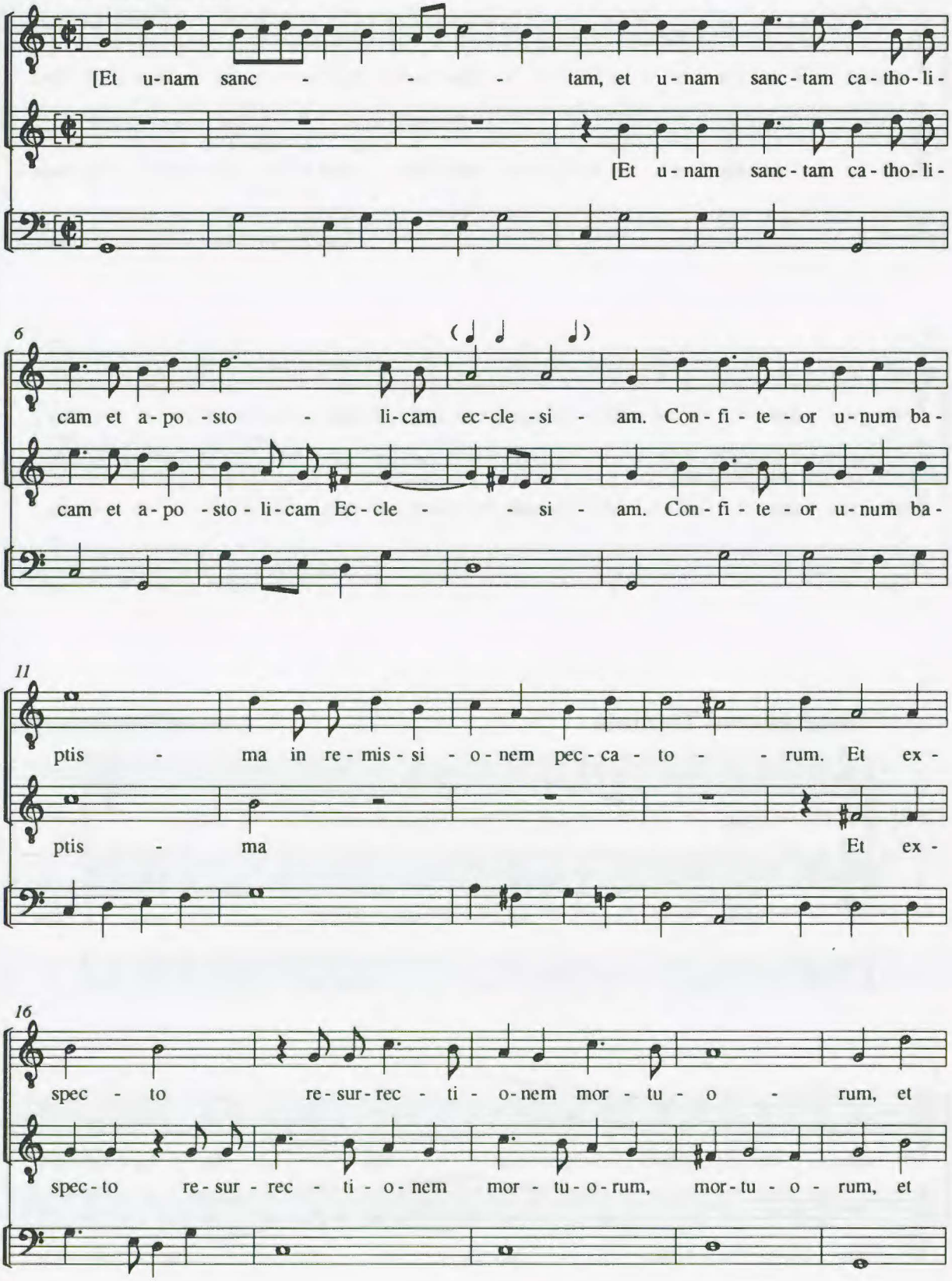
Et resur[rexit]
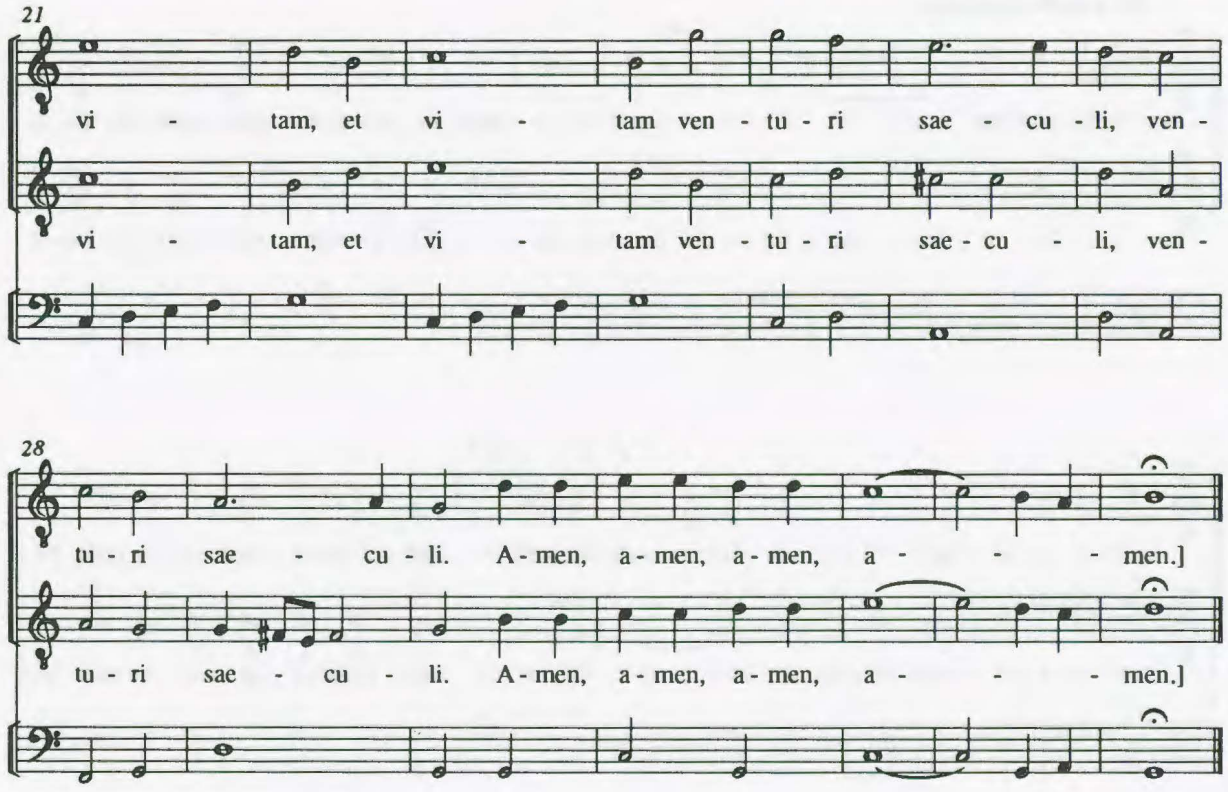



19
vi - vos, ju - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit
cum glo - ri - a, cu - ius reg - ni non e - rit
25
fi - nis, cu - ius reg - ni non e - rit fi - nis.]
fi - - nis, cu - ius re - gni non e - rit fi - - nis.]
Chorus
[Et in ___ Spi - ri - tum Sanc - tum Do - mi - num, et vi - vi - fi -
8
can - - tem, [...] qui ex Pa - tre
15
Fi - li - o - que pro - - ce - dit. Qui cum ___ Pa - tre et Fi - li - o
20
si - mul ad - o - ra - - tur et con - glo - ri - fi - ca - - tur,
27
qui lo - cu - tus est per Pro - - - phe - - tas.]

Organo

Et unam sanctam
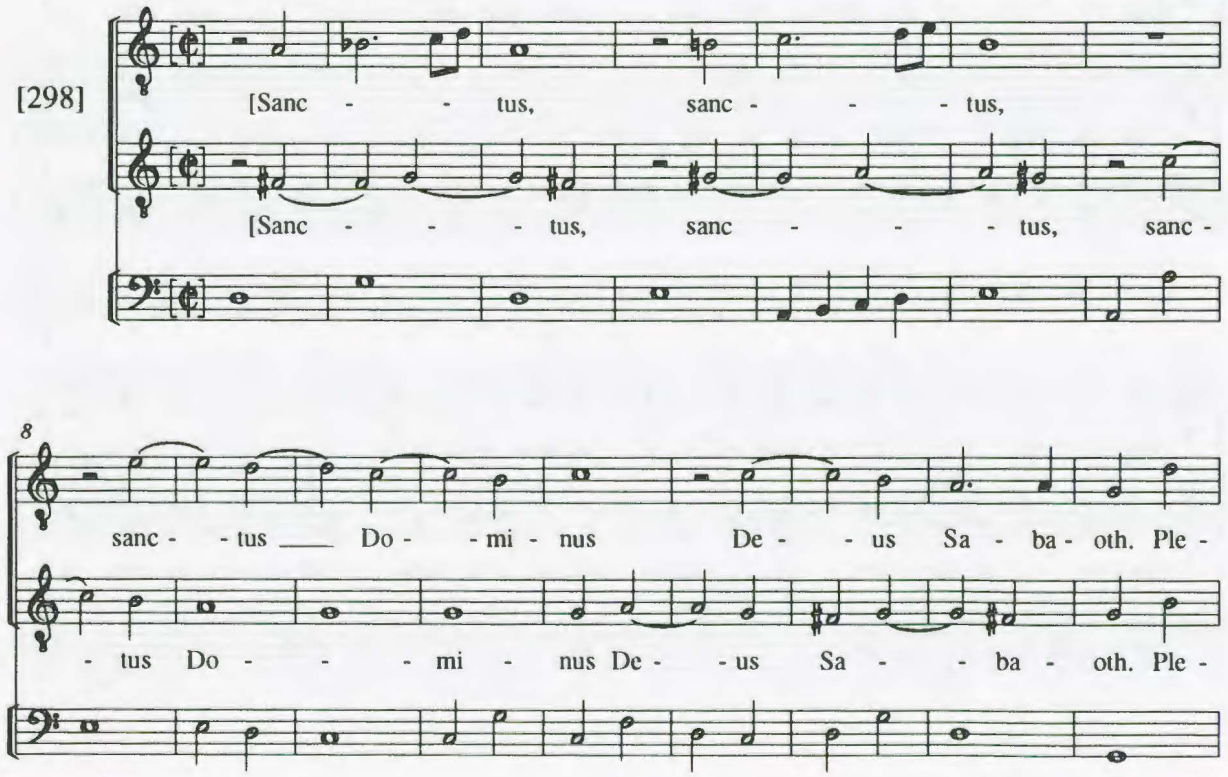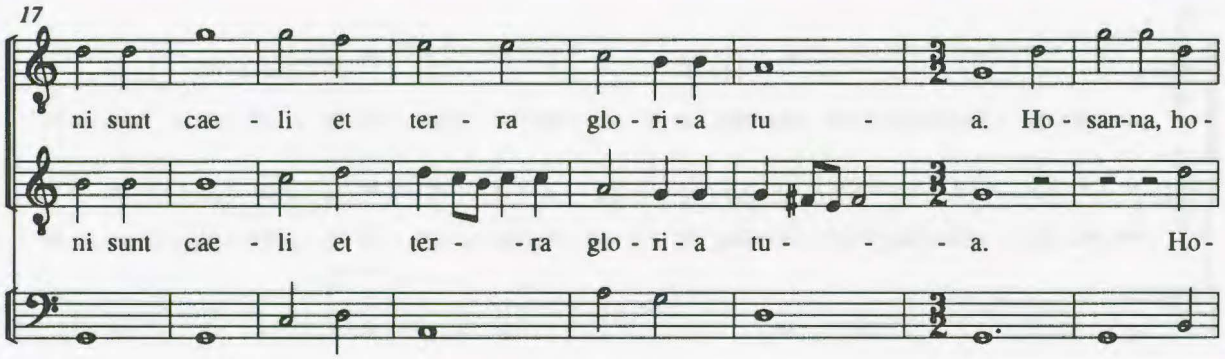




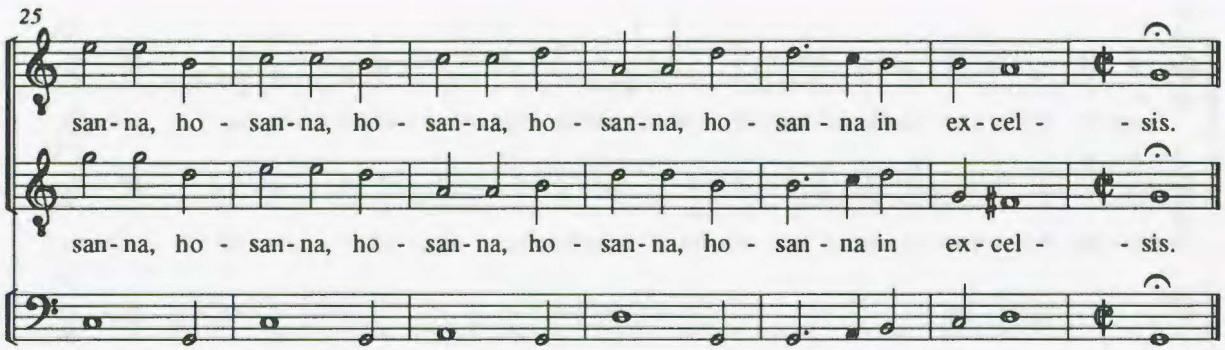
f 171

Sanctus cum Tremula

Joannes Spielenberger
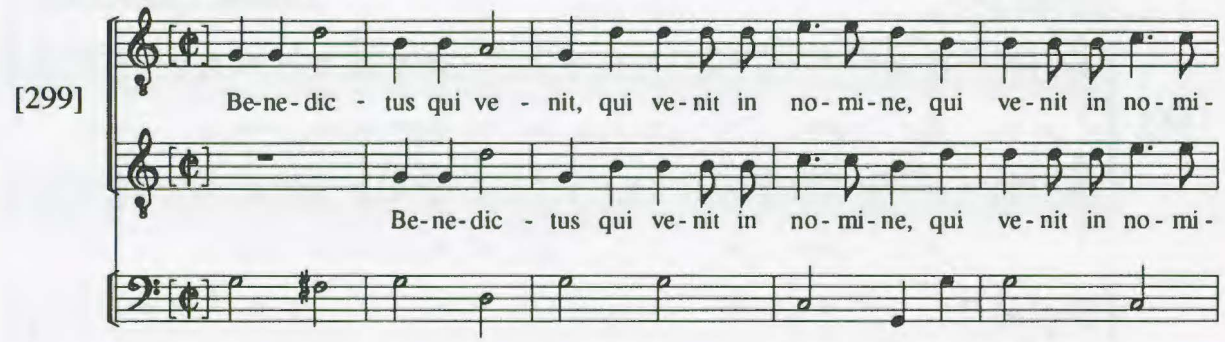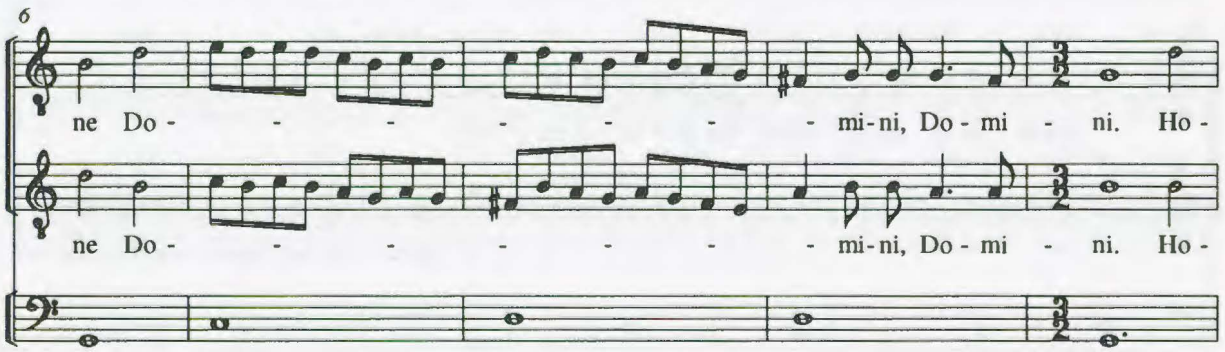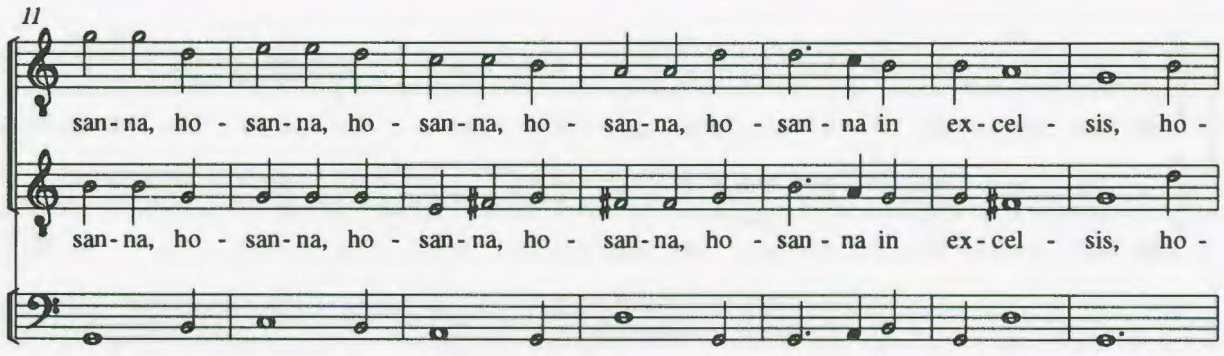






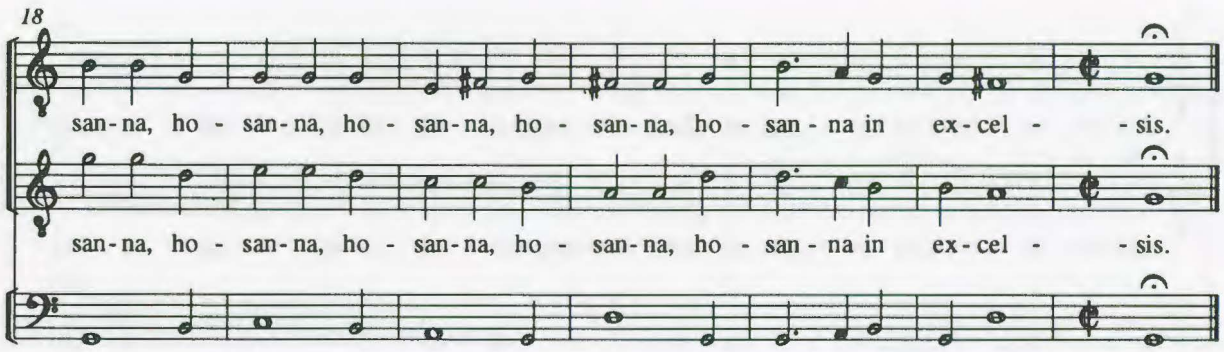
Benedictus

Joannes Spielenberger f 171
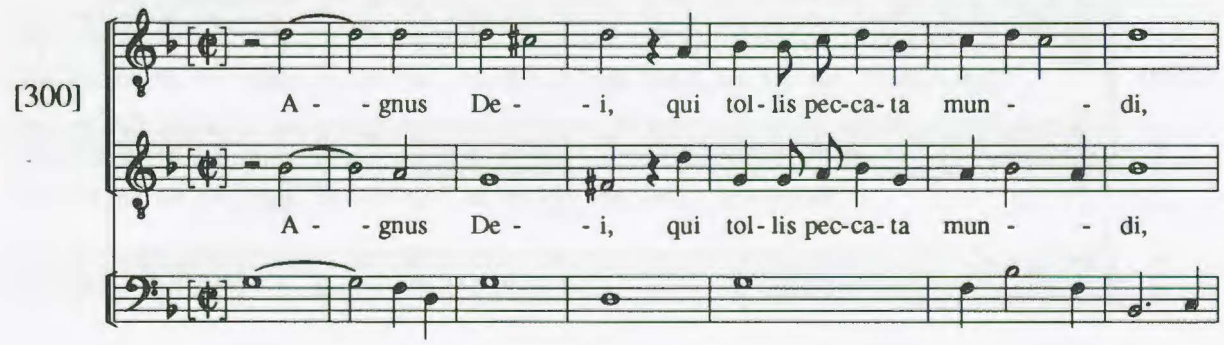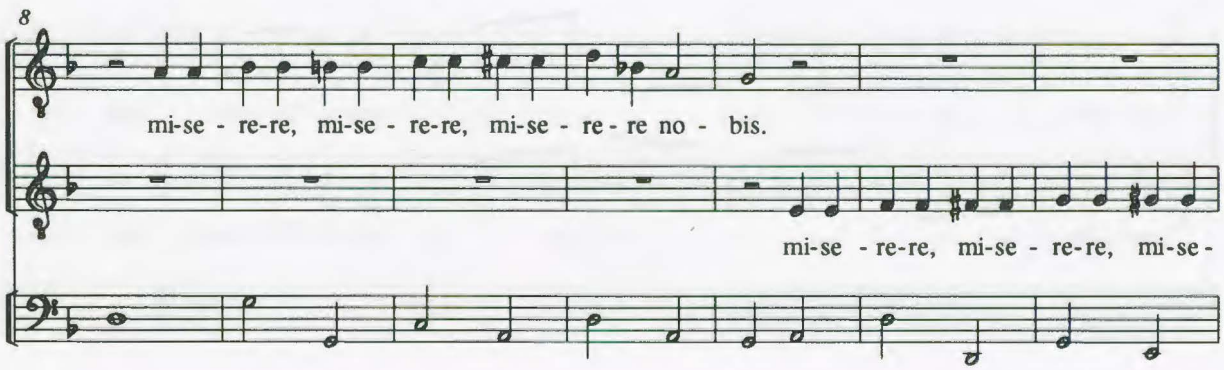








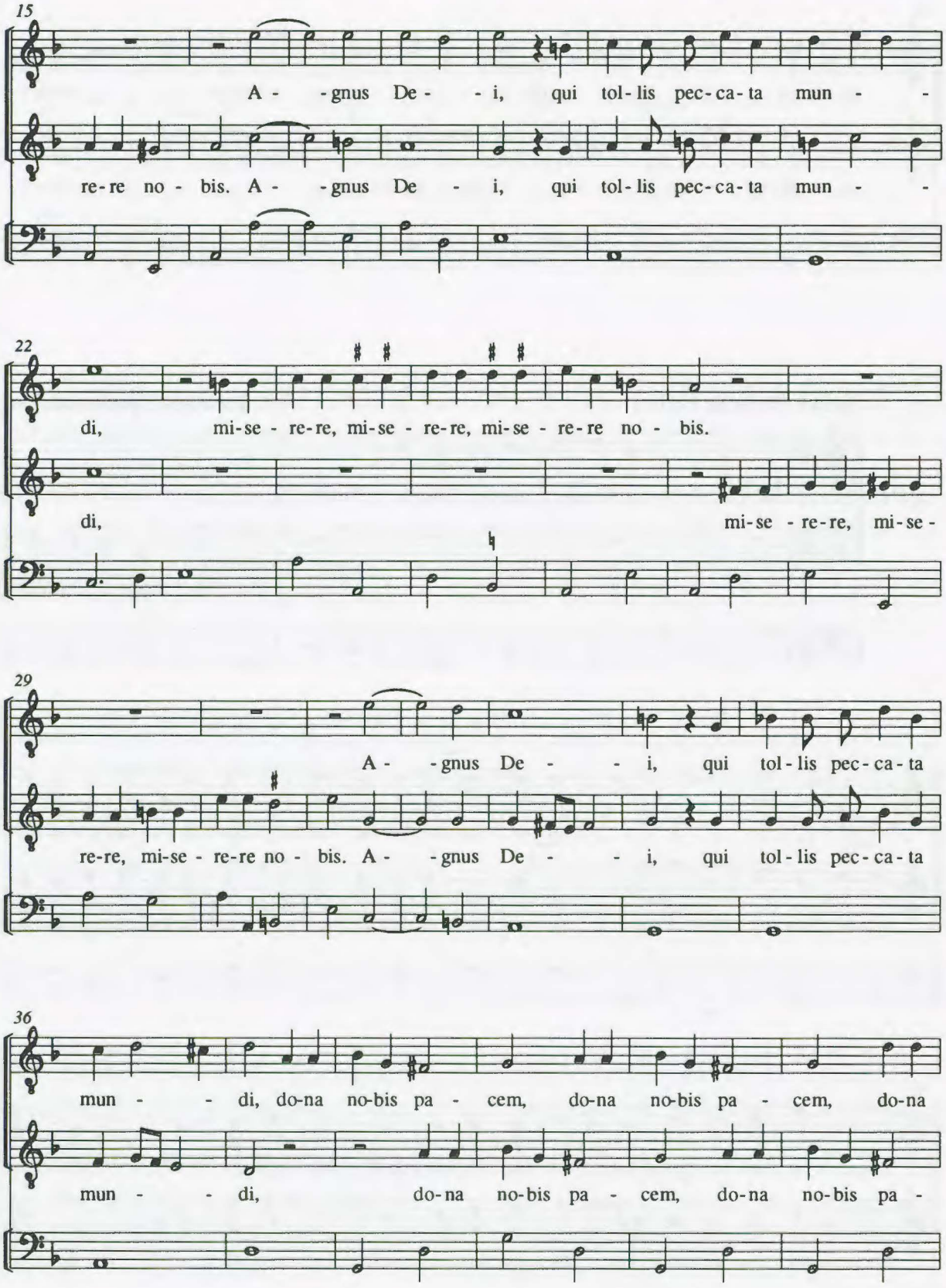
f 171

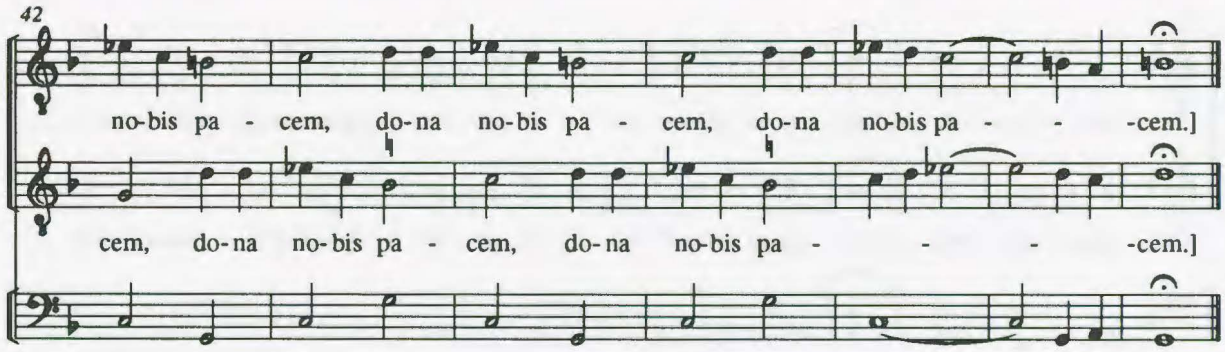
Agnus Dei

Joannes Spielenberger





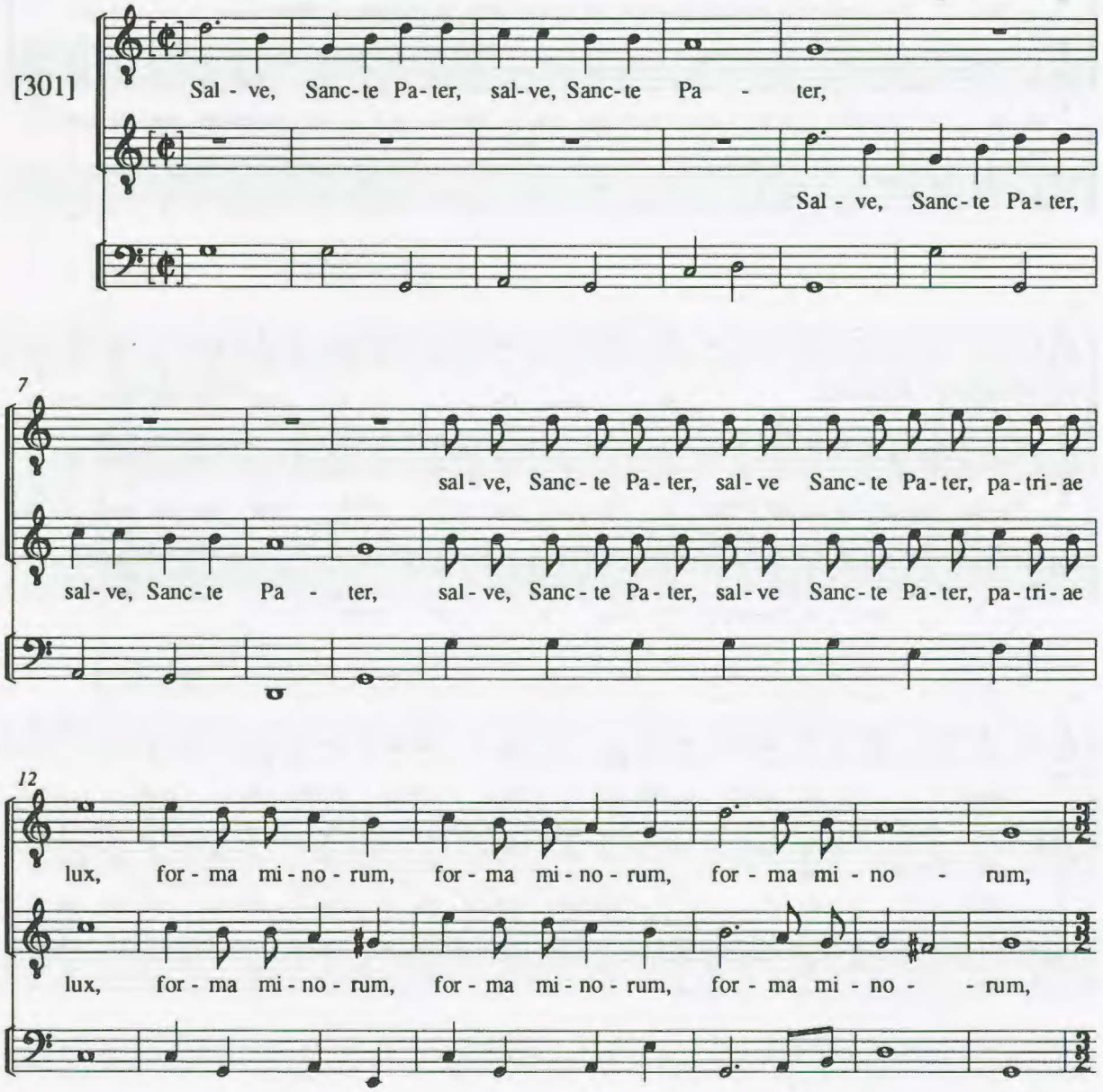

15
A - - gnus De - - i, qui tol - lis pec - ca - ta mun - -
re - re no - bis. A - - gnus De - i, qui tol - lis pec - ca - ta mun - -
22
di, mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.
di, mi - se - re - re, mi - se -
29
A - - gnus De - - i, qui tol - lis pec - ca - ta
re - re, mi - se - re - re no - bis. A - - gnus De - - i, qui tol - lis pec - ca - ta
36
mun - - di, do - na no - bis pa - cem, do - na no - bis pa - cem, do - na
mun - - di, do - na no - bis pa - cem, do - na no - bis pa -

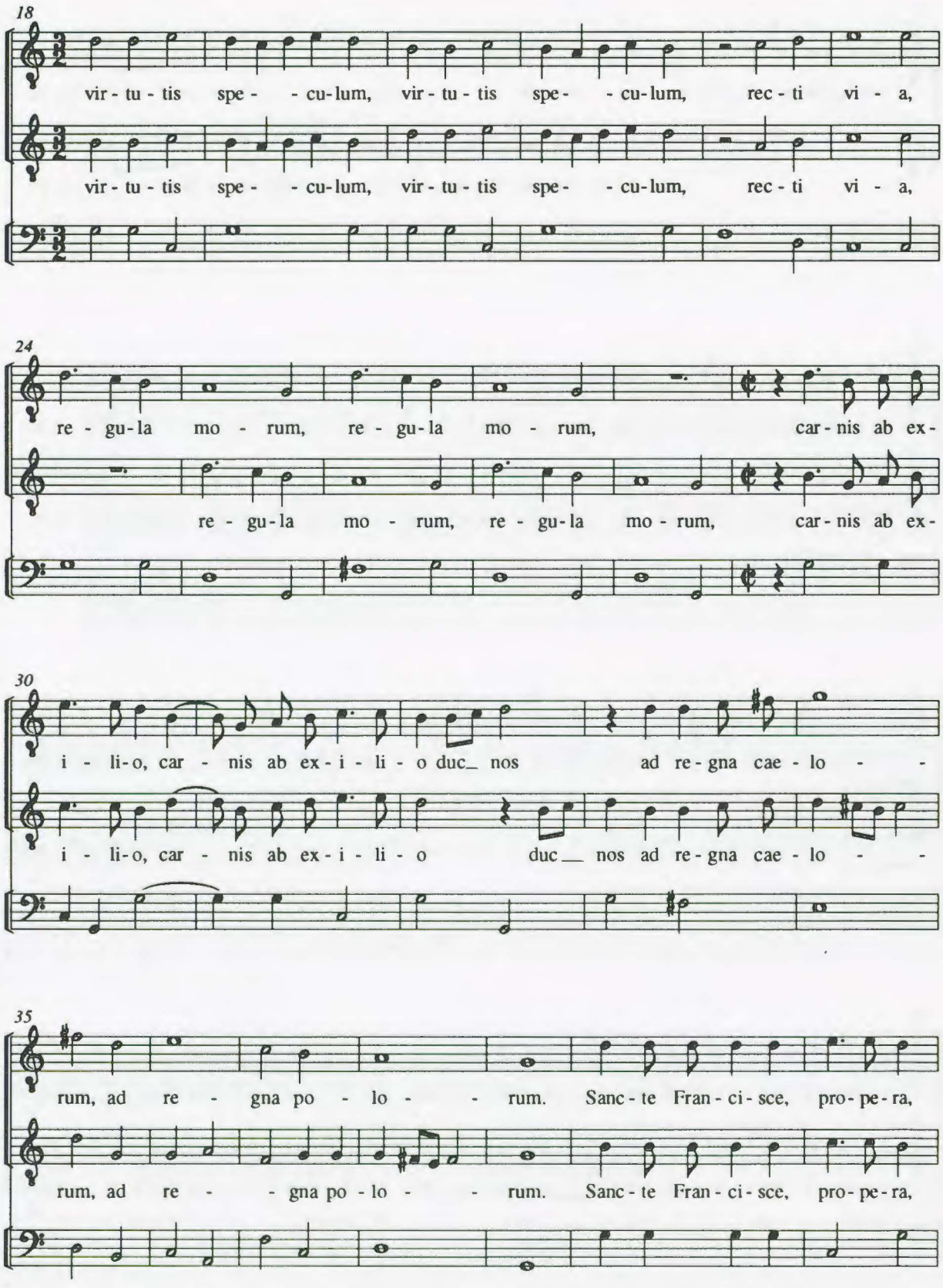


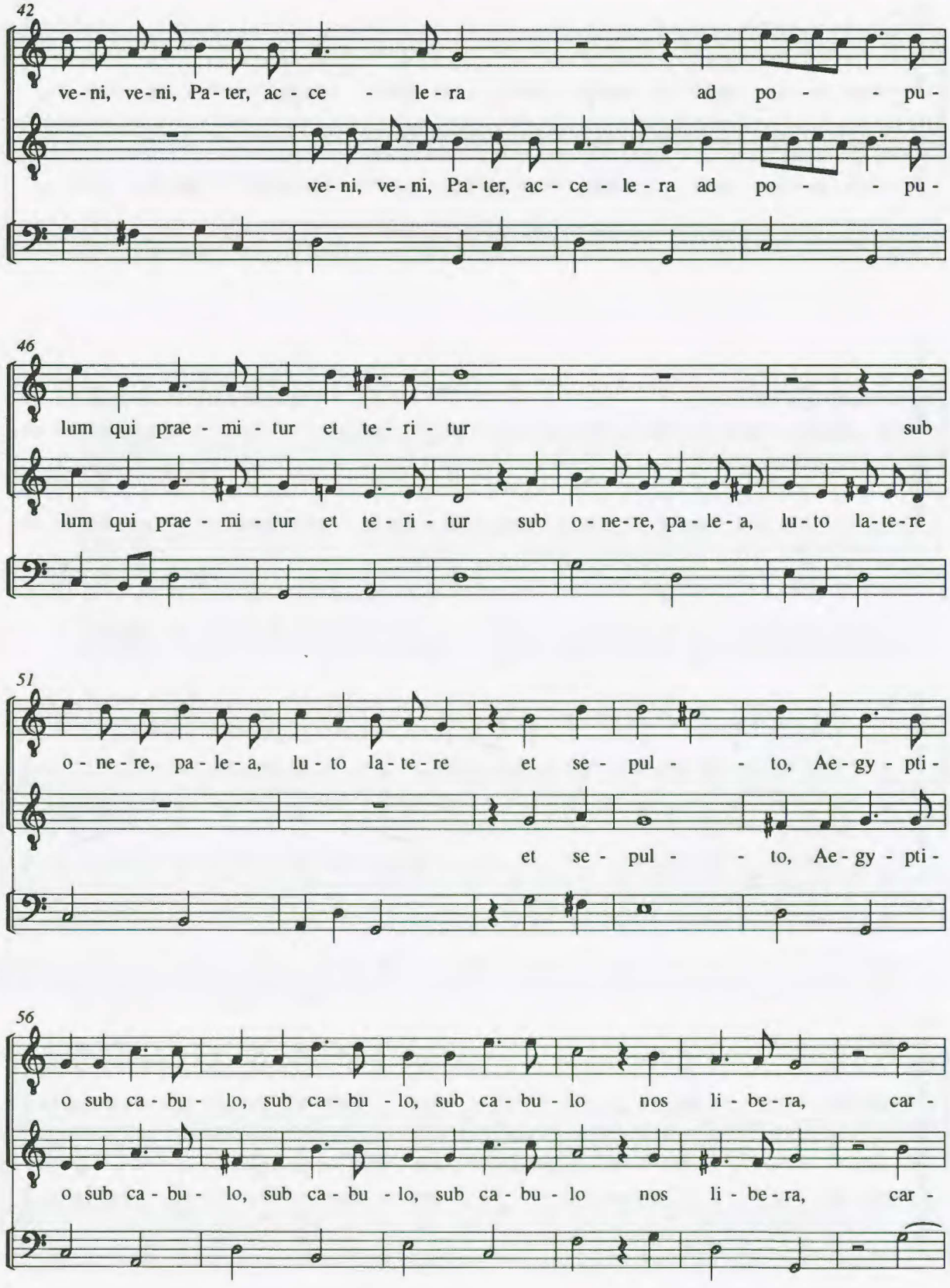
f 172
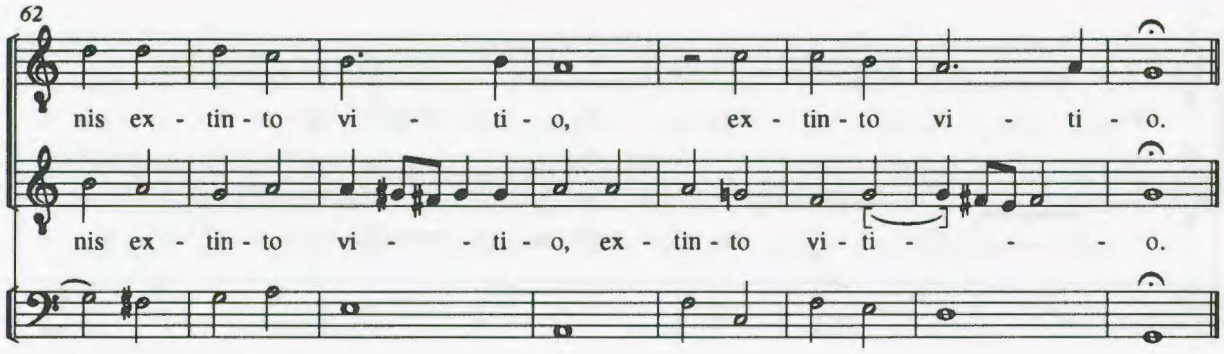
Salve Sancte Pater

Joannes Spielenberger

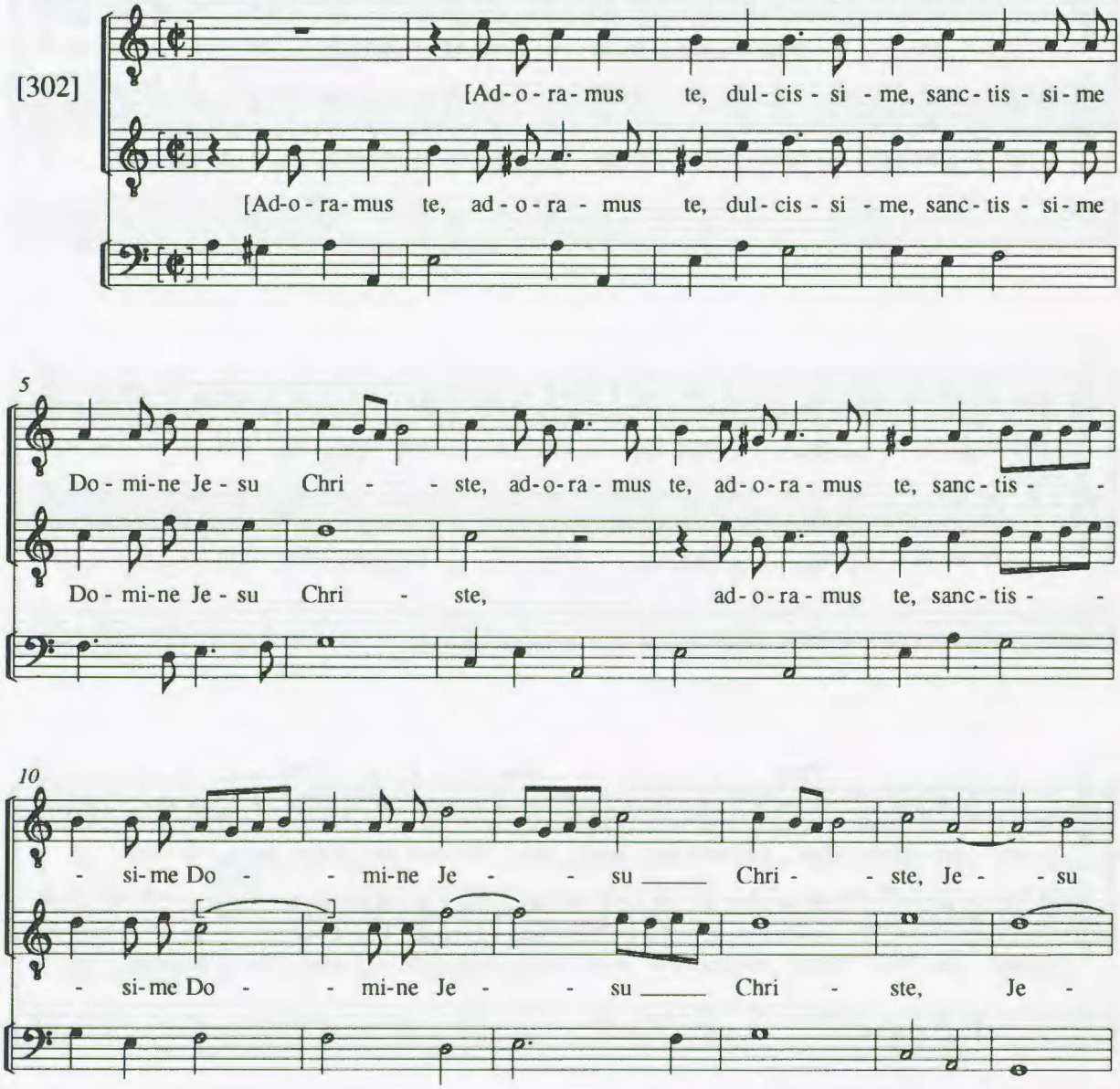


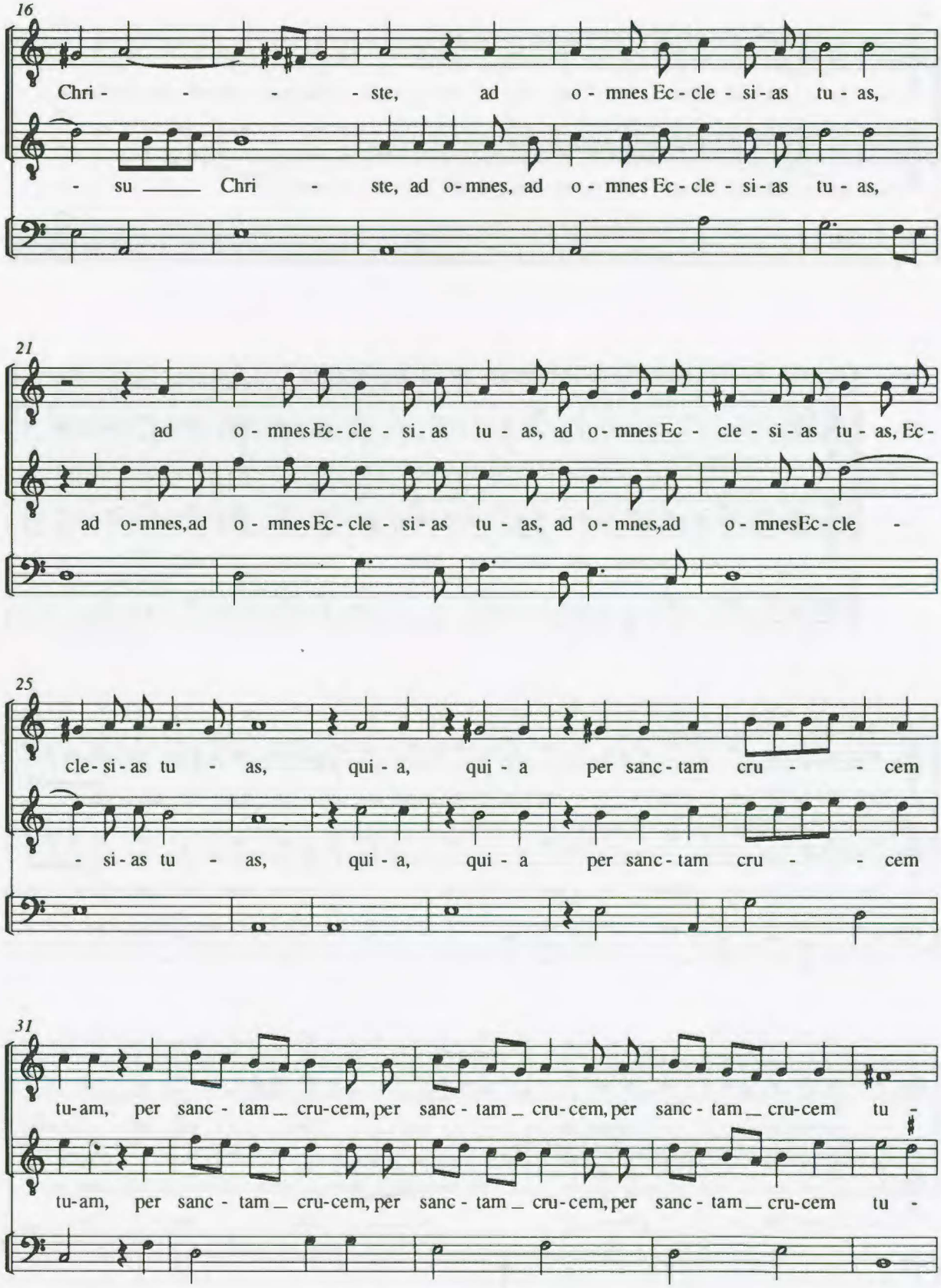

18
vir - tu - tis spe - - cu - lum, vir - tu - tis spe - - cu - lum, rec - ti vi - a,
vir - tu - tis spe - - cu - lum, vir - tu - tis spe - - cu - lum, rec - ti vi - a,
24
re - gu - la mo - rum, re - gu - la mo - rum, car - nis ab ex -
re - gu - la mo - rum, re - gu - la mo - rum, car - nis ab ex -
30
i - li - o, car - nis ab ex - i - li - o duc_ nos ad re - gna cae - lo - -
i - li - o, car - nis ab ex - i - li - o duc__ nos ad re - gna cae - lo - -
35
rum, ad re - gna po - lo - - rum. Sanc - te Fran - ci - sce, pro - pe - ra,
rum, ad re - - gna po - lo - - rum. Sanc - te Fran - ci - sce, pro - pe - ra,
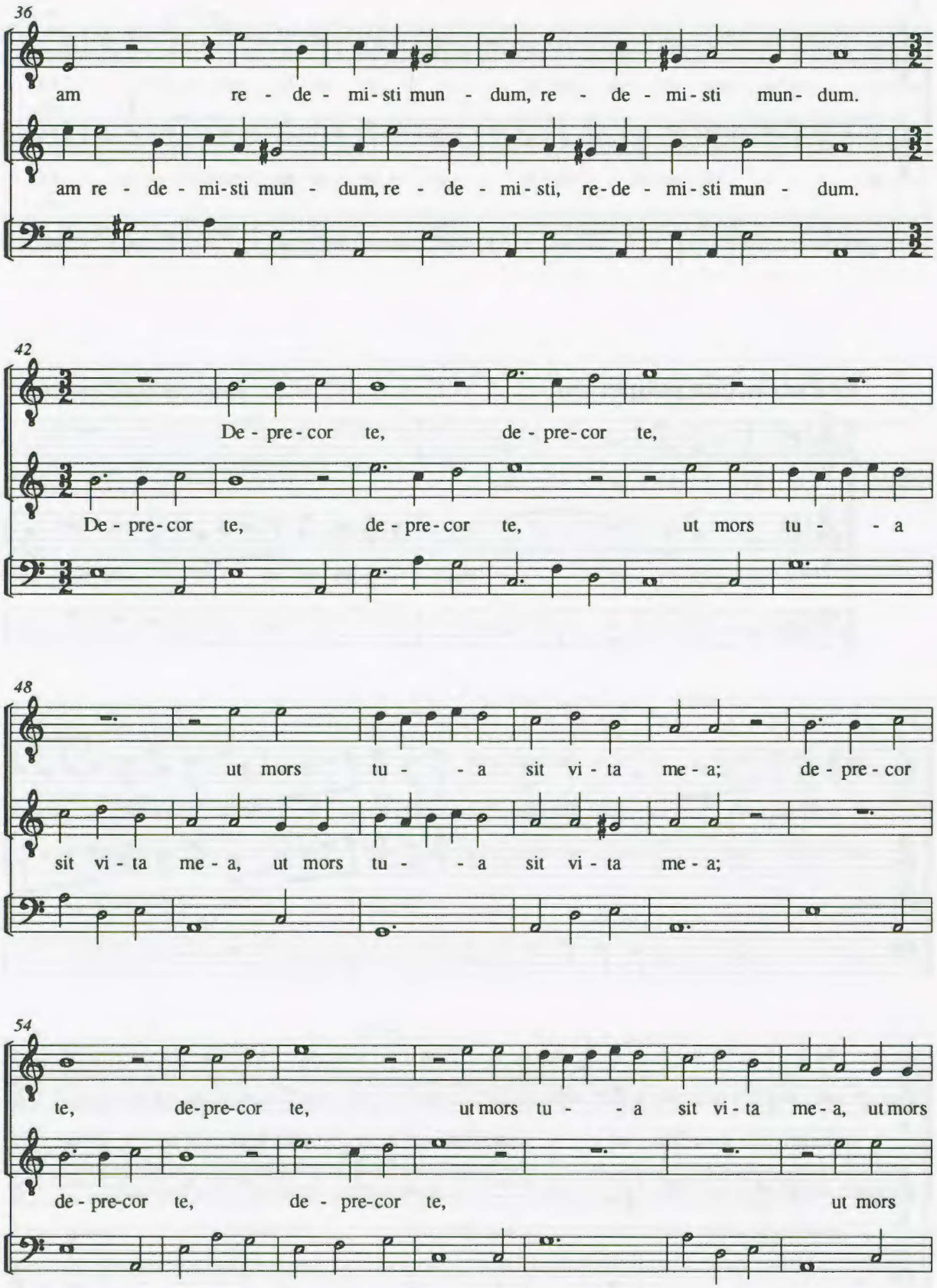

42
ve-ni, ve-ni, Pa-ter, ac - ce - le - ra ad po - - pu -
ve-ni, ve-ni, Pa-ter, ac - ce - le - ra ad po - - pu -
46
lum qui prae - mi - tur et te - ri - tur sub
lum qui prae - mi - tur et te - ri - tur sub o - ne-re, pa - le - a, lu - to la-te-re
51
o - ne - re, pa - le - a, lu - to la - te - re et se - pul - - to, Ae - gy - pti -
et se - pul - - to, Ae - gy - pti -
56
o sub ca - bu - lo, sub ca - bu - lo, sub ca - bu - lo nos li - be - ra, car -
o sub ca - bu - lo, sub ca - bu - lo, sub ca - bu - lo nos li - be - ra, car -
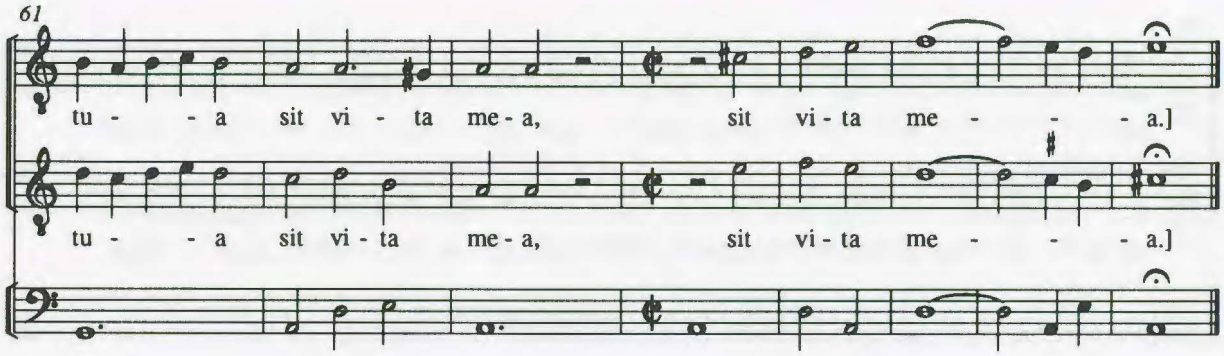


Oratio S. Francisci. Adoramus te Sanctissime — Joannes Spielenberger — f 172




16
Chri - - - - ste, ad o - mnes Ec - cle - si - as tu - as,
- su ___ Chri - ste, ad o - mnes, ad o - mnes Ec - cle - si - as tu - as,
21
ad o - mnes Ec - cle - si - as tu - as, ad o - mnes Ec - cle - si - as tu - as, Ec -
ad o - mnes, ad o - mnes Ec - cle - si - as tu - as, ad o - mnes, ad o - mnes Ec - cle -
25
cle - si - as tu - as, qui - a, qui - a per sanc - tam cru - - cem
- si - as tu - as, qui - a, qui - a per sanc - tam cru - - cem
31
tu - am, per sanc - tam _ cru - cem, per sanc - tam _ cru - cem, per sanc - tam _ cru - cem tu -
tu - am, per sanc - tam _ cru - cem, per sanc - tam _ cru - cem, per sanc - tam _ cru - cem tu -

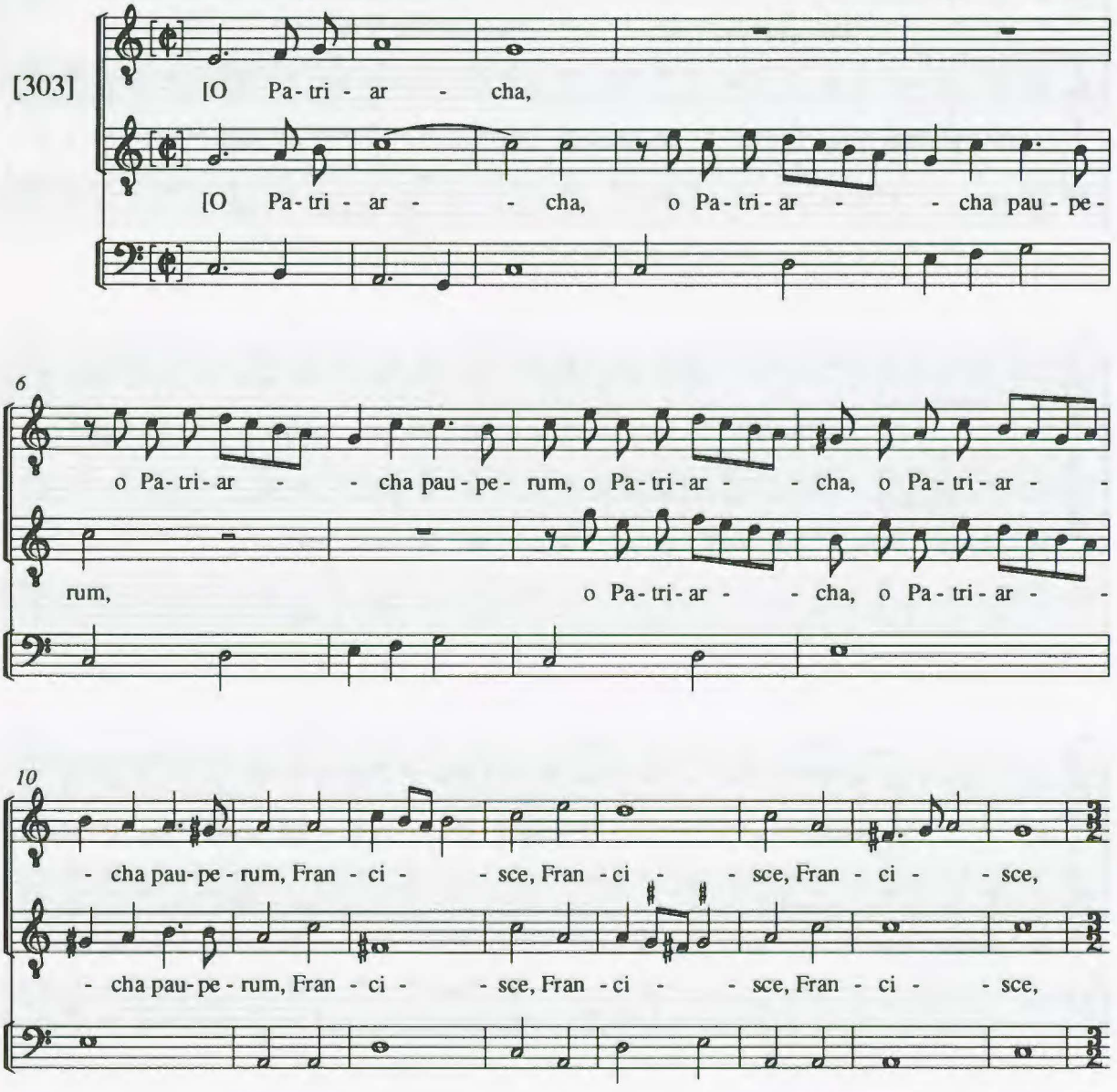

36
am re - de - mi - sti mun - dum, re - de - mi - sti mun - dum.
am re - de - mi - sti mun - dum, re - de - mi - sti, re - de - mi - sti mun - dum.
42
De - pre - cor te, de - pre - cor te,
De - pre - cor te, de - pre - cor te, ut mors tu - - a
48
ut mors tu - - a sit vi - ta me - a; de - pre - cor
sit vi - ta me - a, ut mors tu - - a sit vi - ta me - a;
54
te, de - pre - cor te, ut mors tu - - a sit vi - ta me - a, ut mors
de - pre - cor te, de - pre - cor te, ut mors

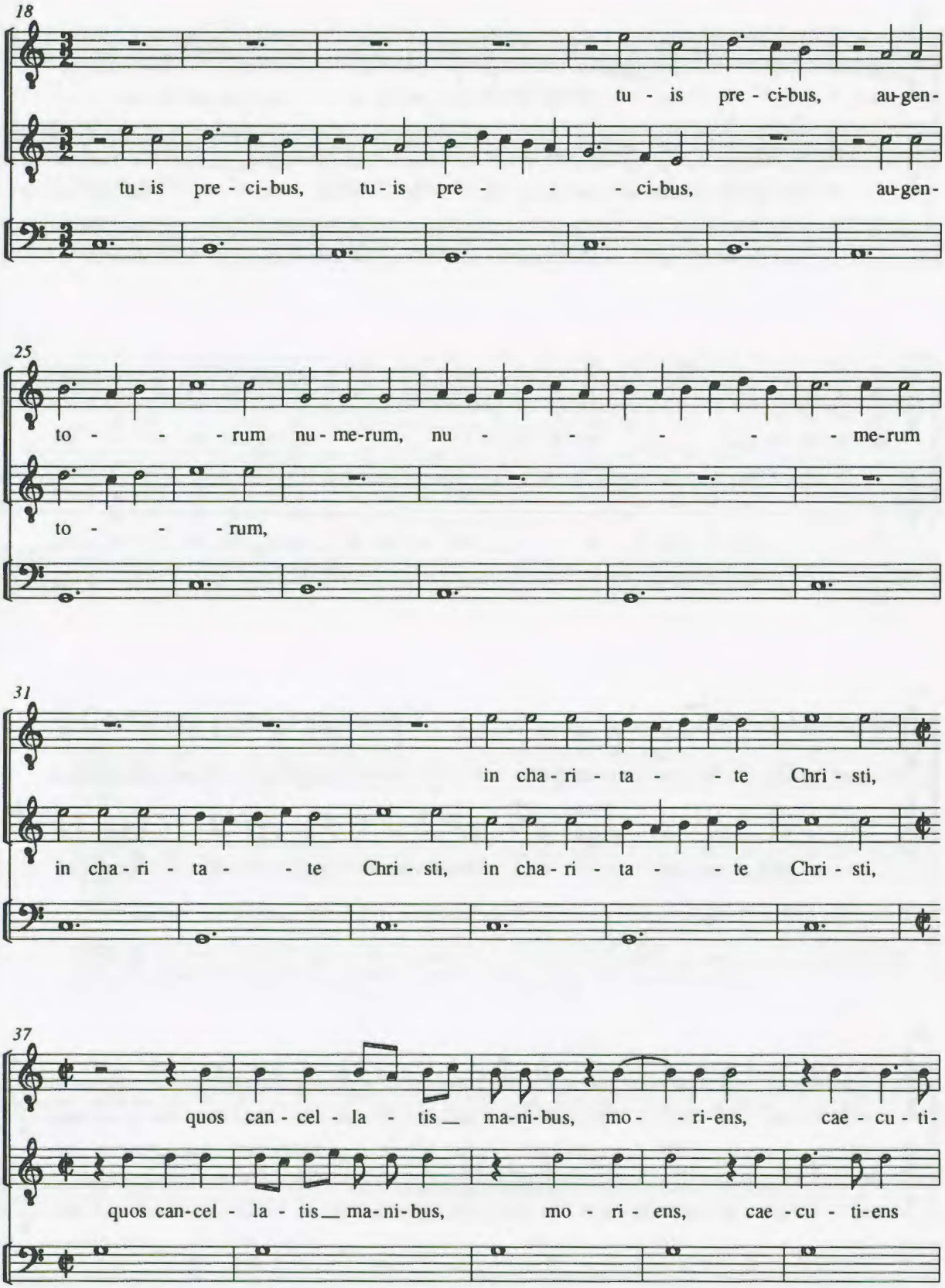


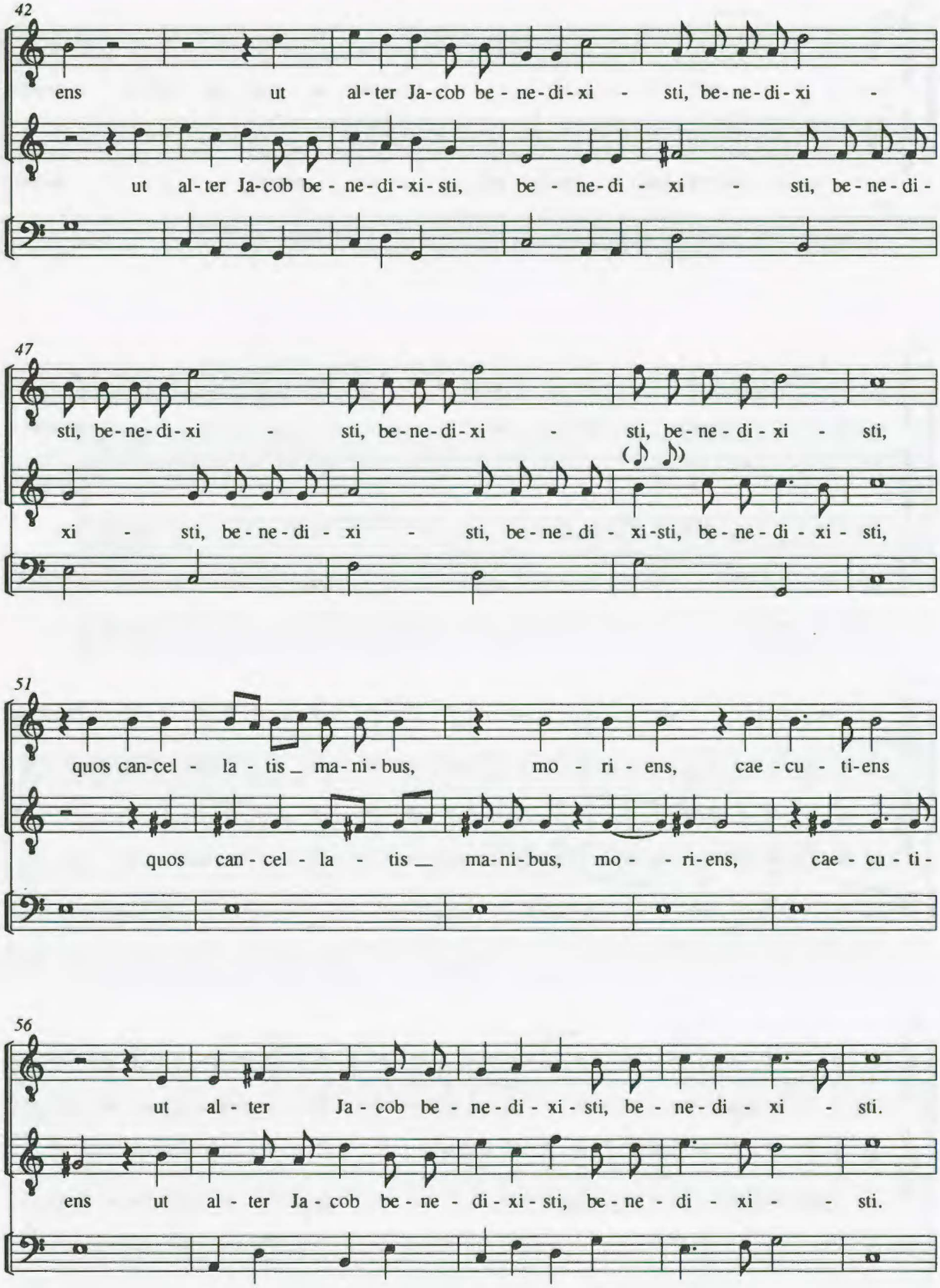
f 173
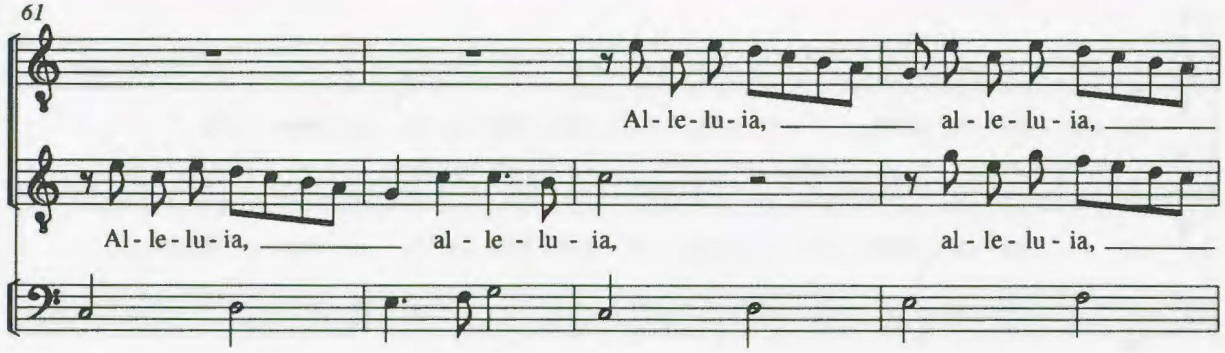
O Patriarcha pauperum
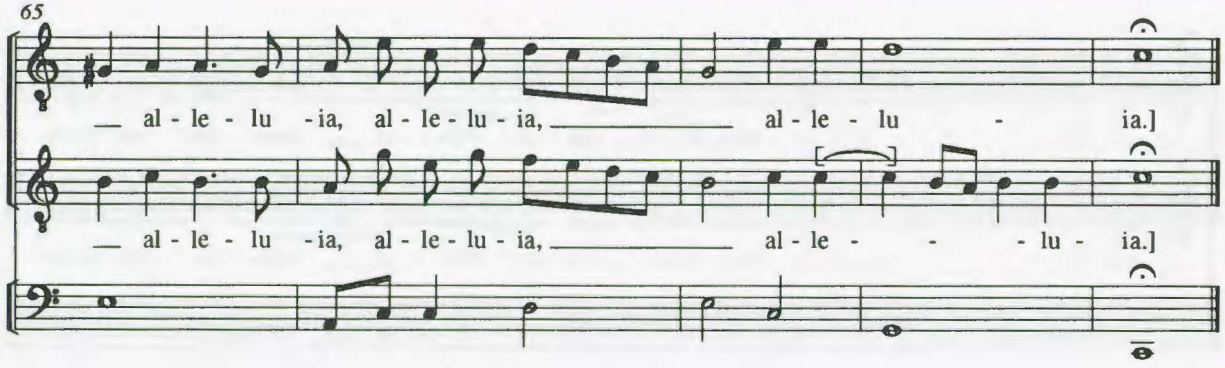
Joannes Spielenberger




18
tu - is pre - ci-bus, au-gen-
tu - is pre - ci-bus, tu - is pre - - - ci-bus, au-gen-
25
to - - - rum nu - me-rum, nu - - - - - me-rum
to - - - rum,
31
in cha - ri - ta - - te Chri - sti,
in cha - ri - ta - - te Chri - sti, in cha - ri - ta - - te Chri - sti,
37
quos can - cel - la - tis ma-ni-bus, mo - - ri-ens, cae - cu - ti-
quos can-cel - la - tis ma-ni-bus, mo - ri - ens, cae - cu - ti-ens
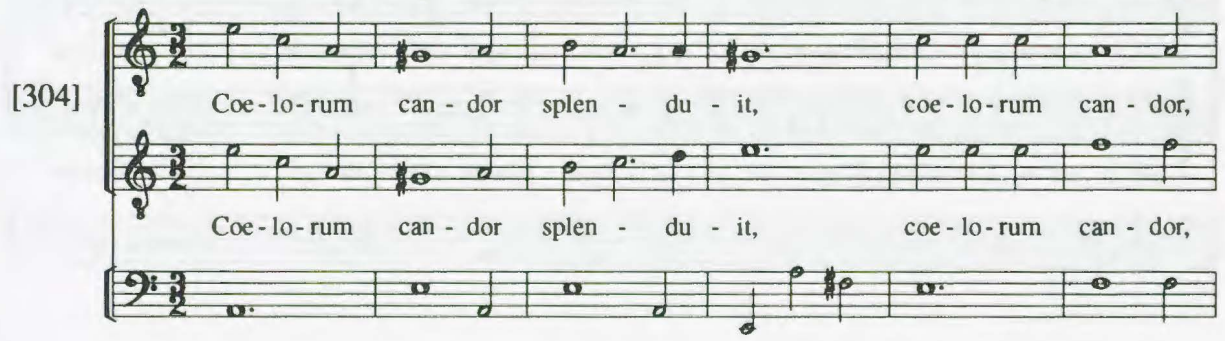

42
ens ut al-ter Ja-cob be-ne-di-xi - sti, be-ne-di-xi -
ut al-ter Ja-cob be-ne-di-xi-sti, be-ne-di-xi - sti, be-ne-di-
47
sti, be-ne-di-xi - sti, be-ne-di-xi - sti, be-ne-di-xi - sti,
xi - sti, be-ne-di-xi - sti, be-ne-di-xi-sti, be-ne-di-xi - sti,
51
quos can-cel-la-tis_ ma-ni-bus, mo-ri-ens, cae-cu-ti-ens
quos can-cel-la-tis_ ma-ni-bus, mo-ri-ens, cae-cu-ti-
56
ut al-ter Ja-cob be-ne-di-xi-sti, be-ne-di-xi - sti.
ens ut al-ter Ja-cob be-ne-di-xi-sti, be-ne-di-xi - sti.

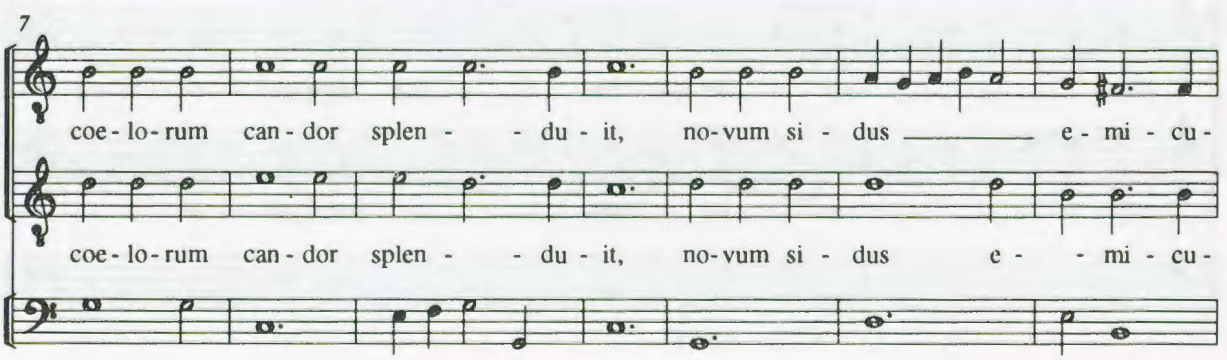


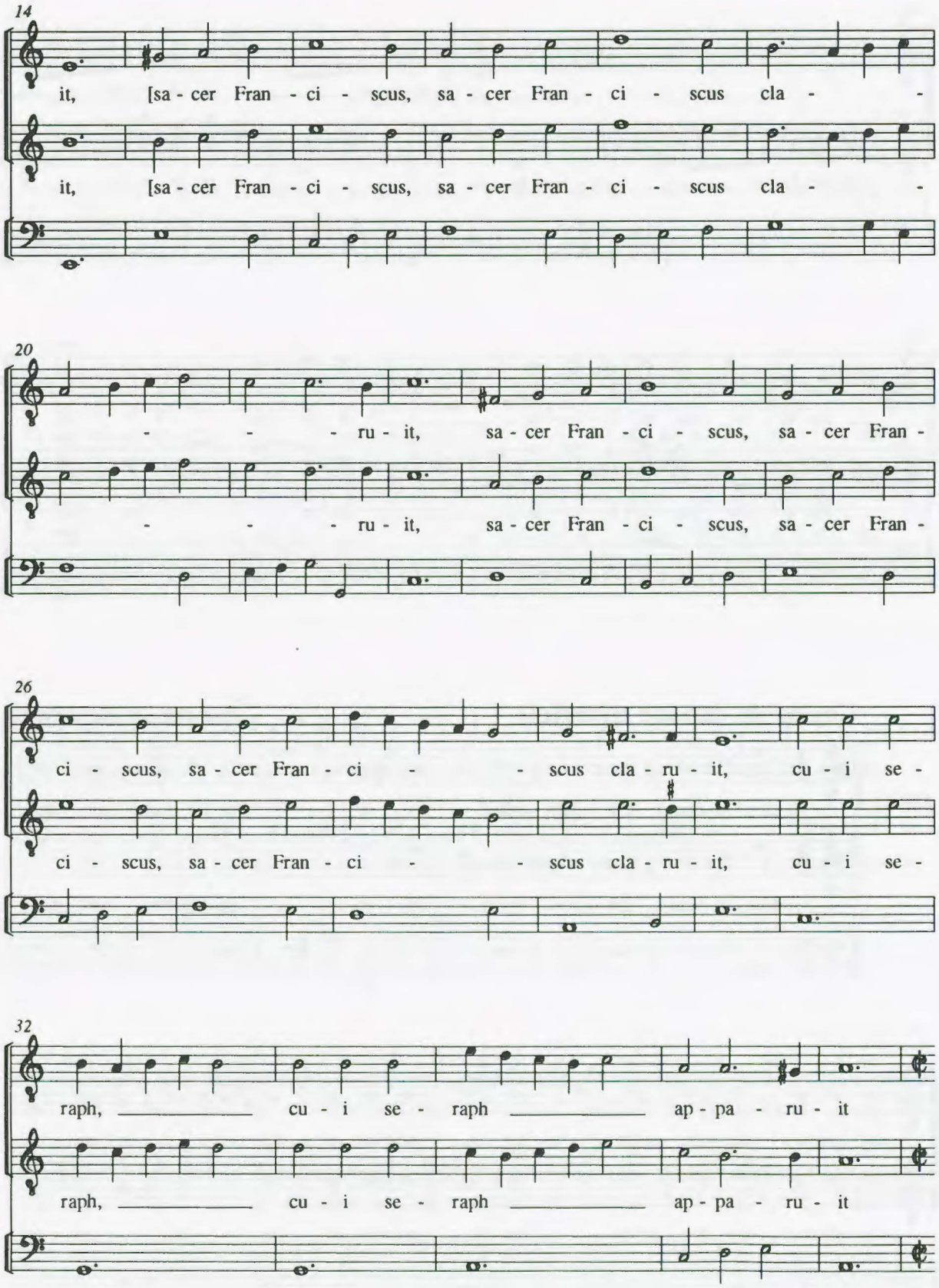


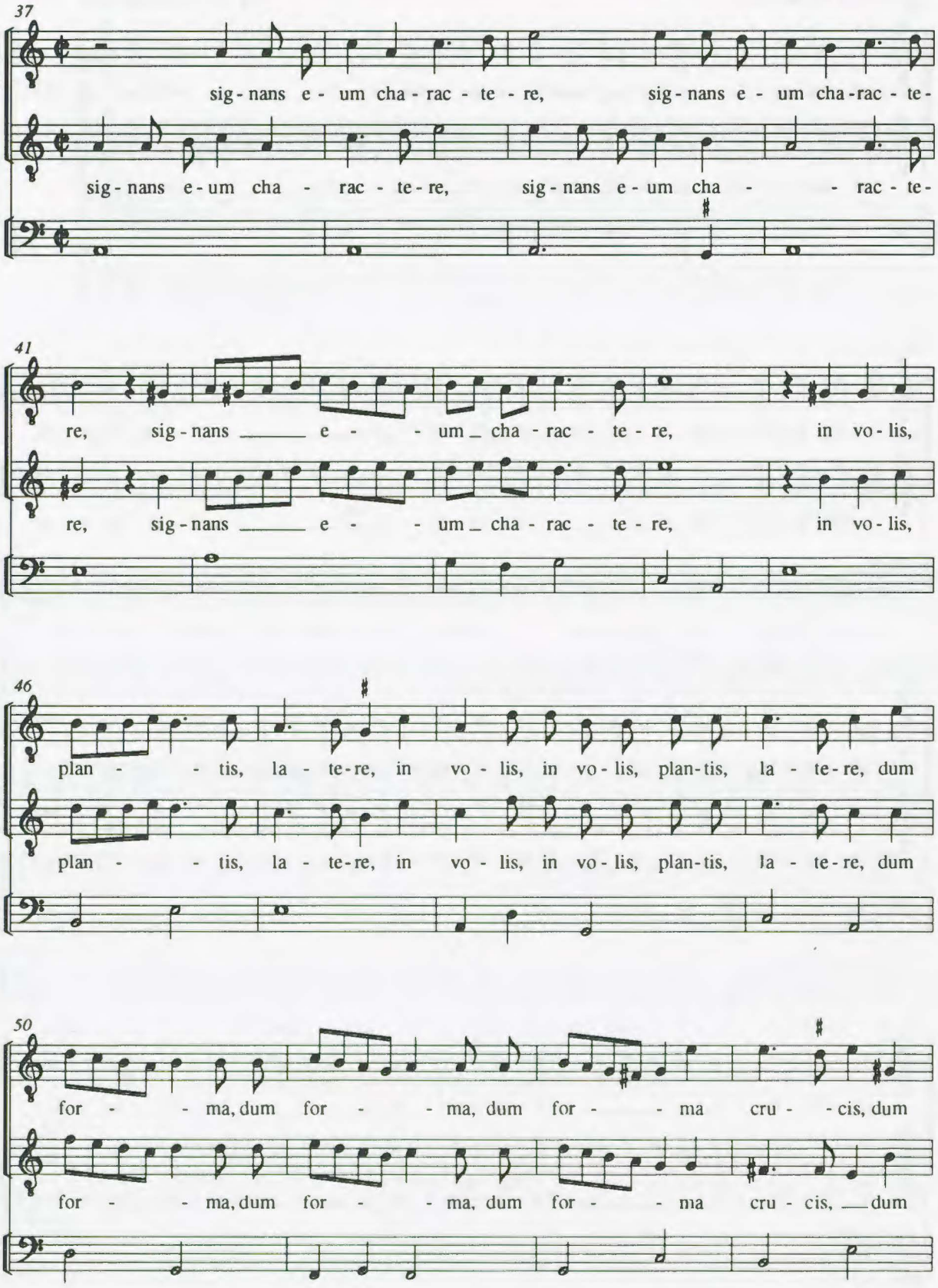
Coelorum candor splenduit

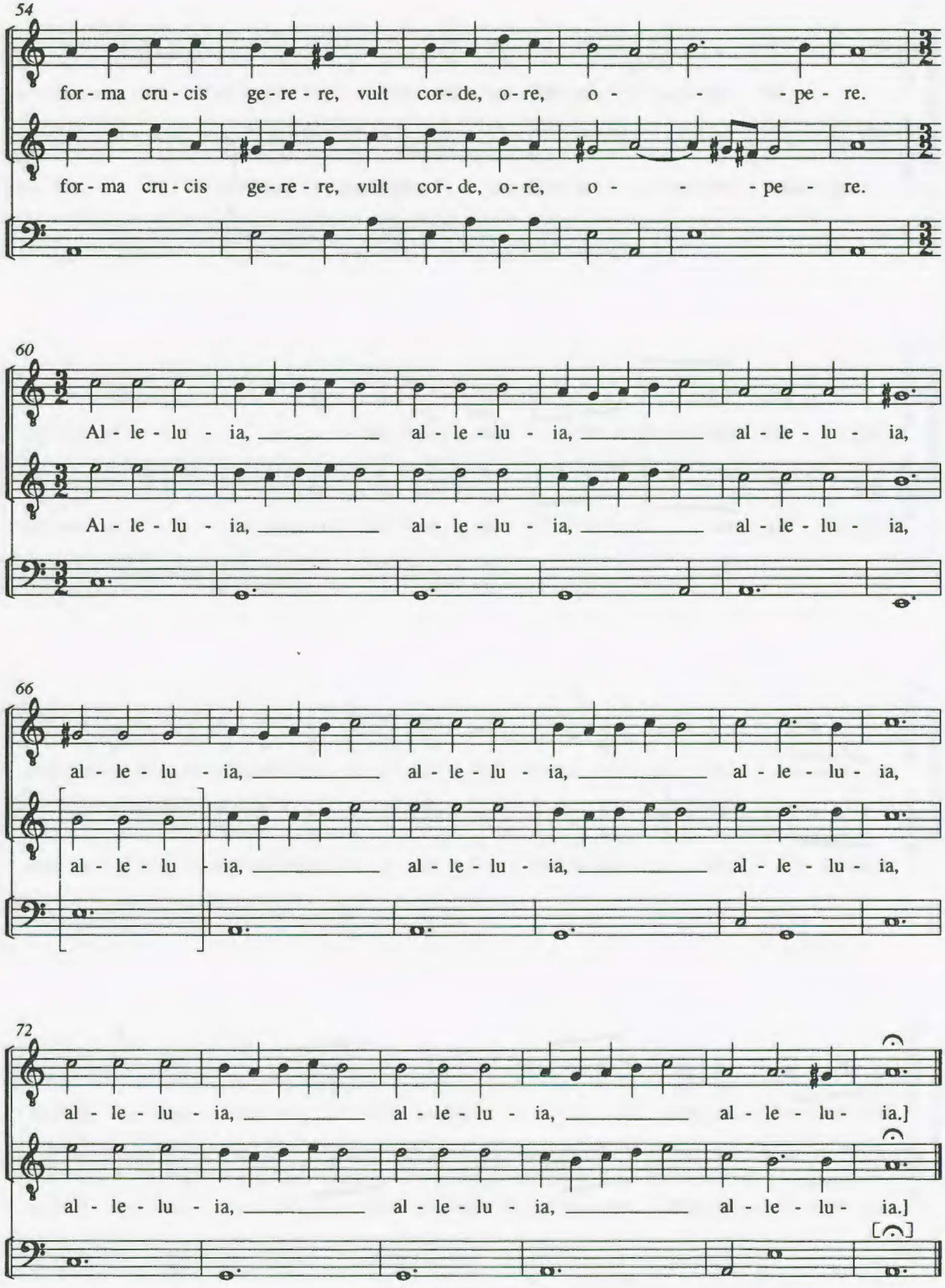
Joannes Spielenberger f 173
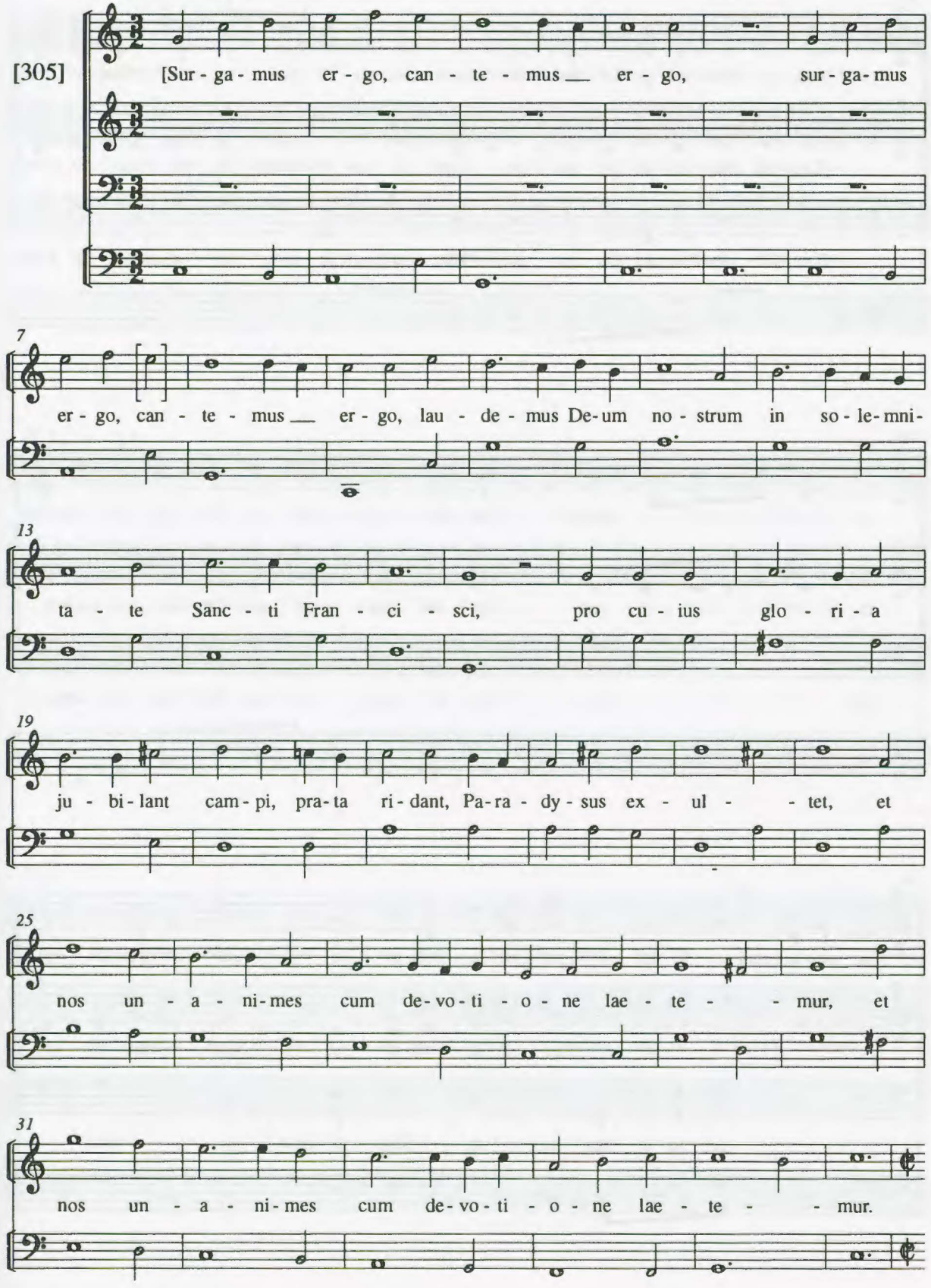





14
it, [sa - cer Fran - ci - scus, sa - cer Fran - ci - scus cla -
it, [sa - cer Fran - ci - scus, sa - cer Fran - ci - scus cla -
20
- - - ru - it, sa - cer Fran - ci - scus, sa - cer Fran -
- - - ru - it, sa - cer Fran - ci - scus, sa - cer Fran -
26
ci - scus, sa - cer Fran - ci - - scus cla - ru - it, cu - i se -
ci - scus, sa - cer Fran - ci - - scus cla - ru - it, cu - i se -
32
raph, _____ cu - i se - raph _____ ap - pa - ru - it
raph, _____ cu - i se - raph _____ ap - pa - ru - it
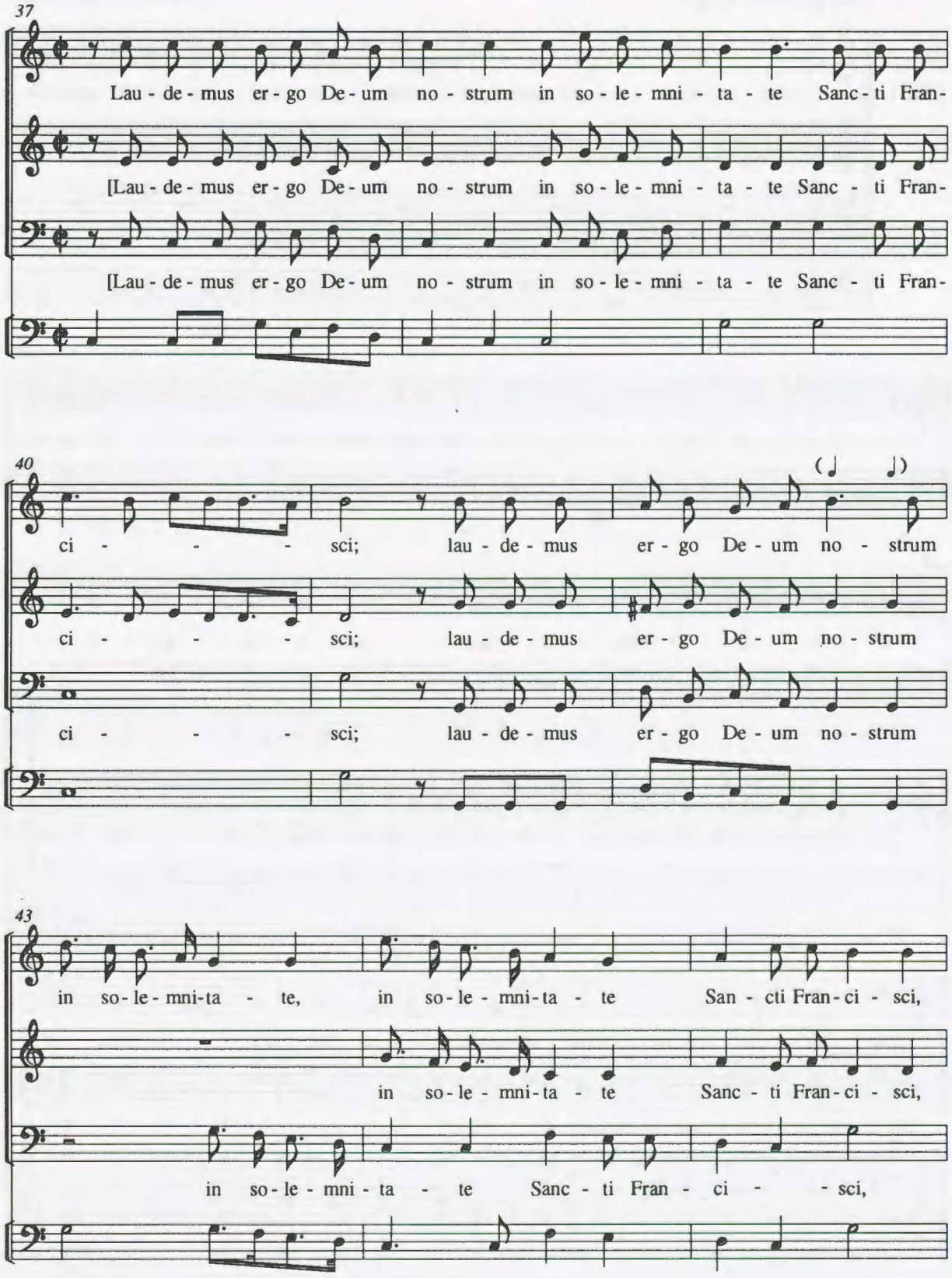

37
sig - nans e - um cha - rac - te - re, sig - nans e - um cha - rac - te -
sig - nans e - um cha - rac - te - re, sig - nans e - um cha - rac - te -
41
re, sig - nans e - um cha - rac - te - re, in vo - lis,
re, sig - nans e - um cha - rac - te - re, in vo - lis,
46
plan - tis, la - te - re, in vo - lis, in vo - lis, plan - tis, la - te - re, dum
plan - tis, la - te - re, in vo - lis, in vo - lis, plan - tis, la - te - re, dum
50
for - ma, dum for - ma, dum for - ma cru - cis, dum
for - ma, dum for - ma, dum for - ma cru - cis, dum

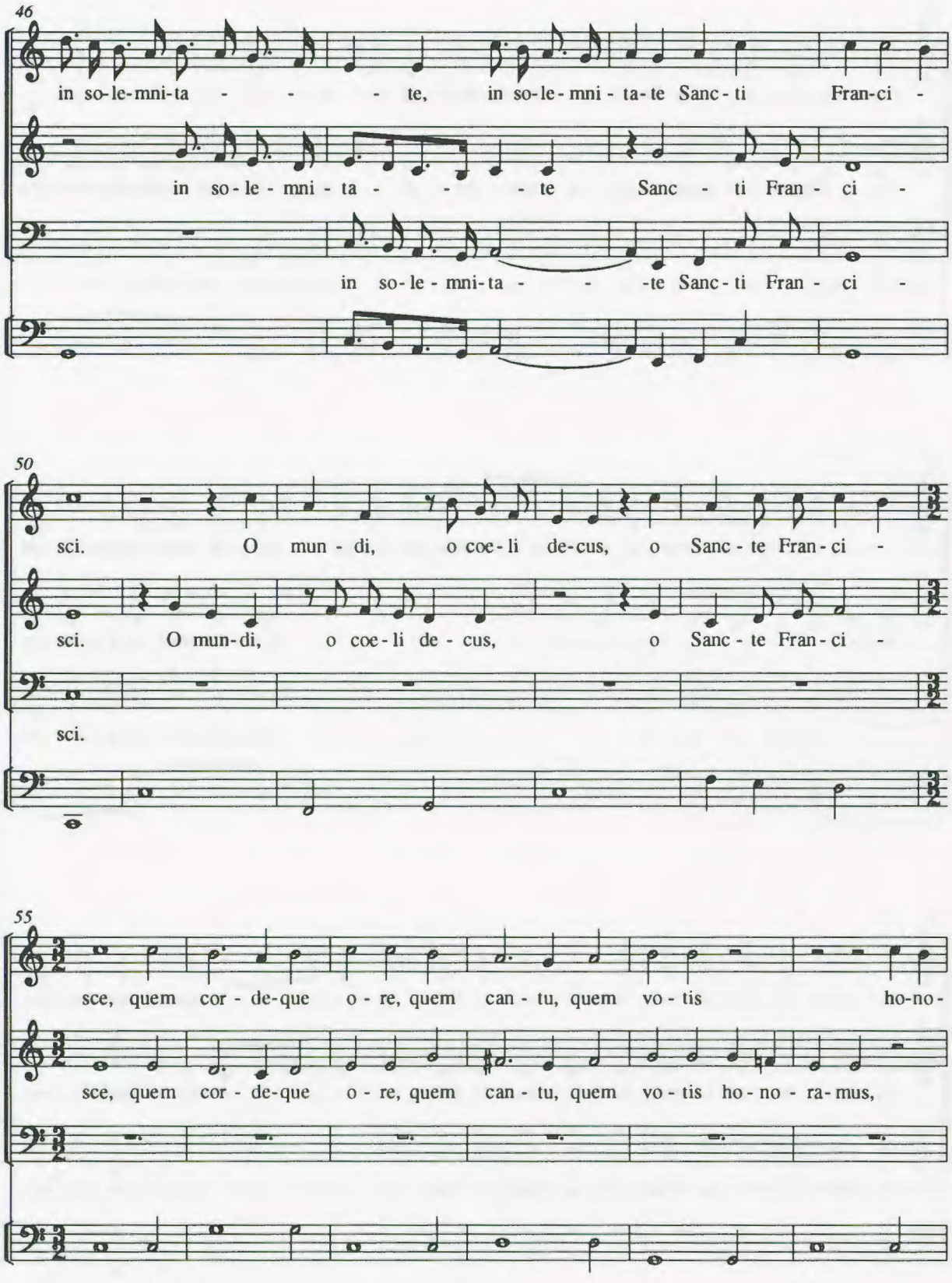

54
for - ma cru - cis ge - re - re, vult cor - de, o - re, o - - - pe - re.
for - ma cru - cis ge - re - re, vult cor - de, o - re, o - - - pe - re.
60
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
66
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,
72
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.]
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.]

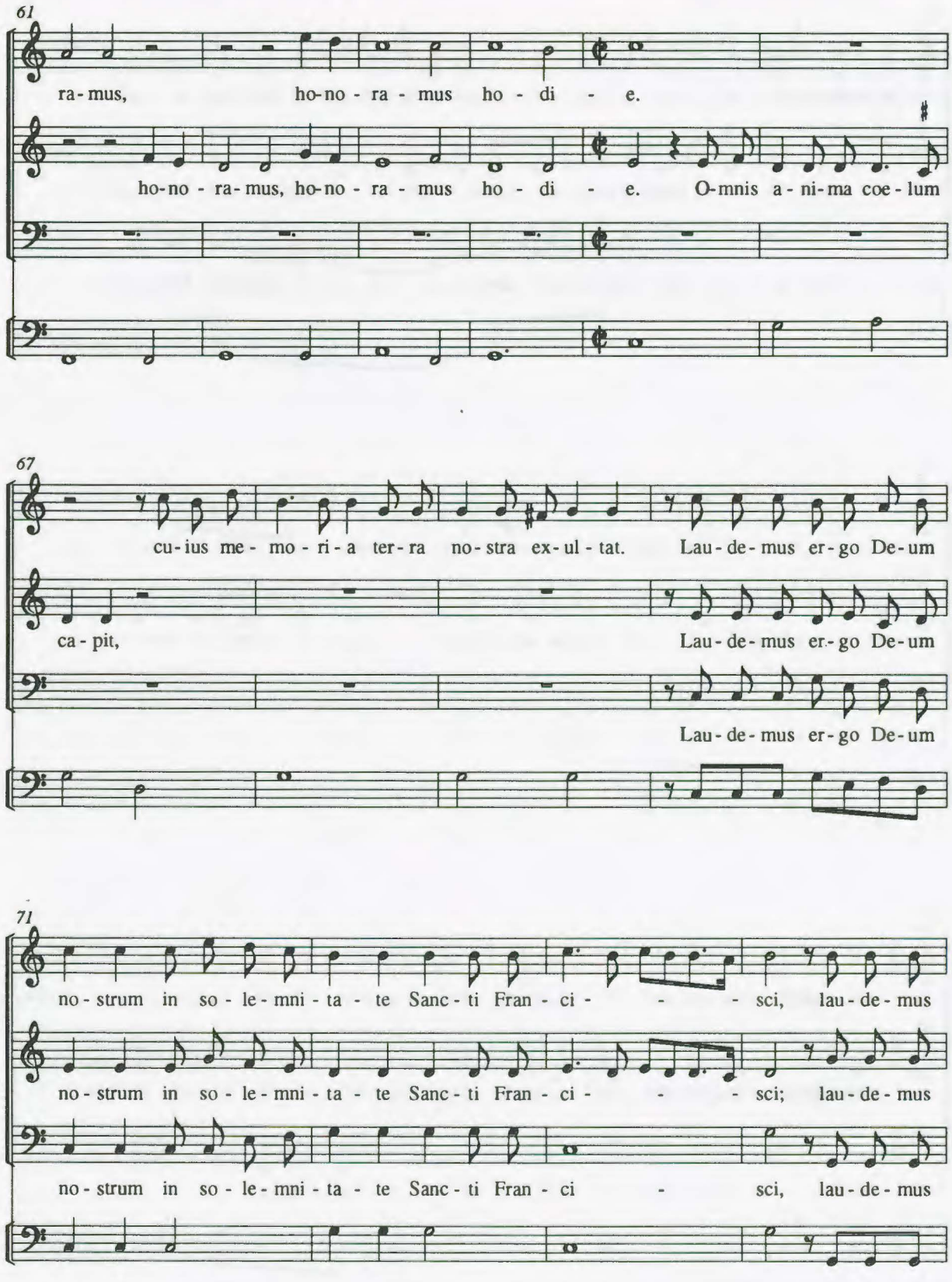
Surgamus ergo

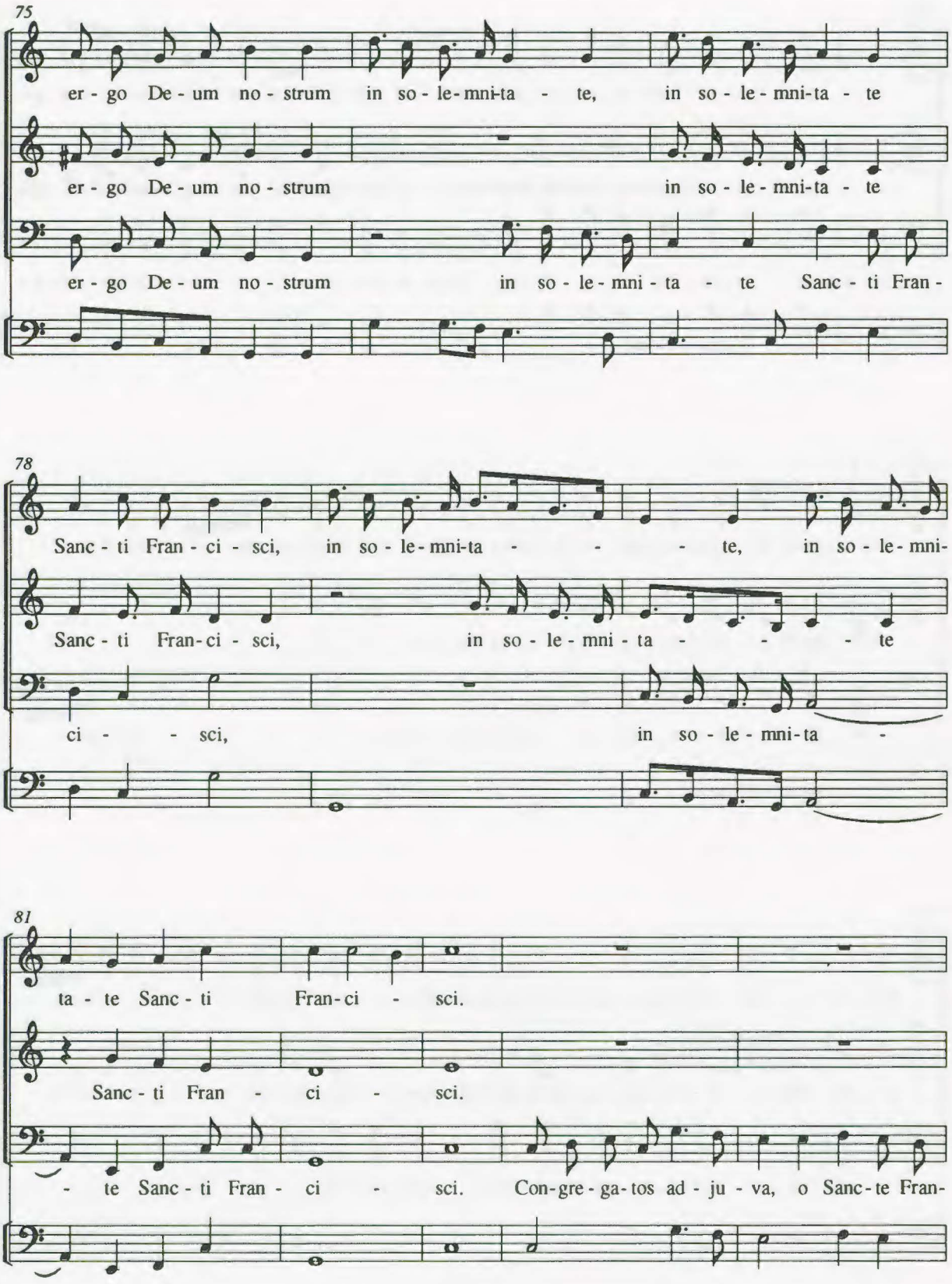
[Giovanni Rovetta] f 174
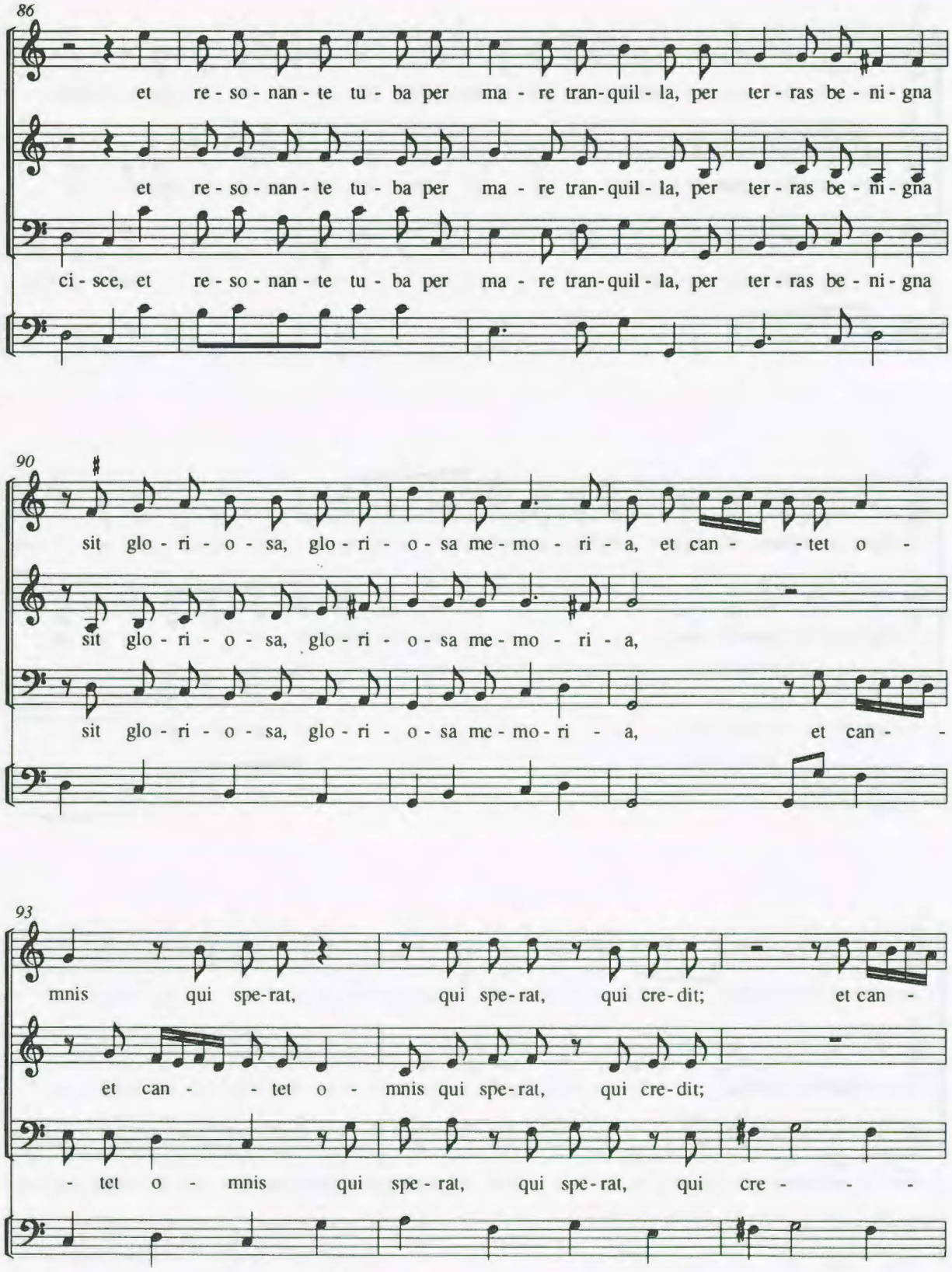


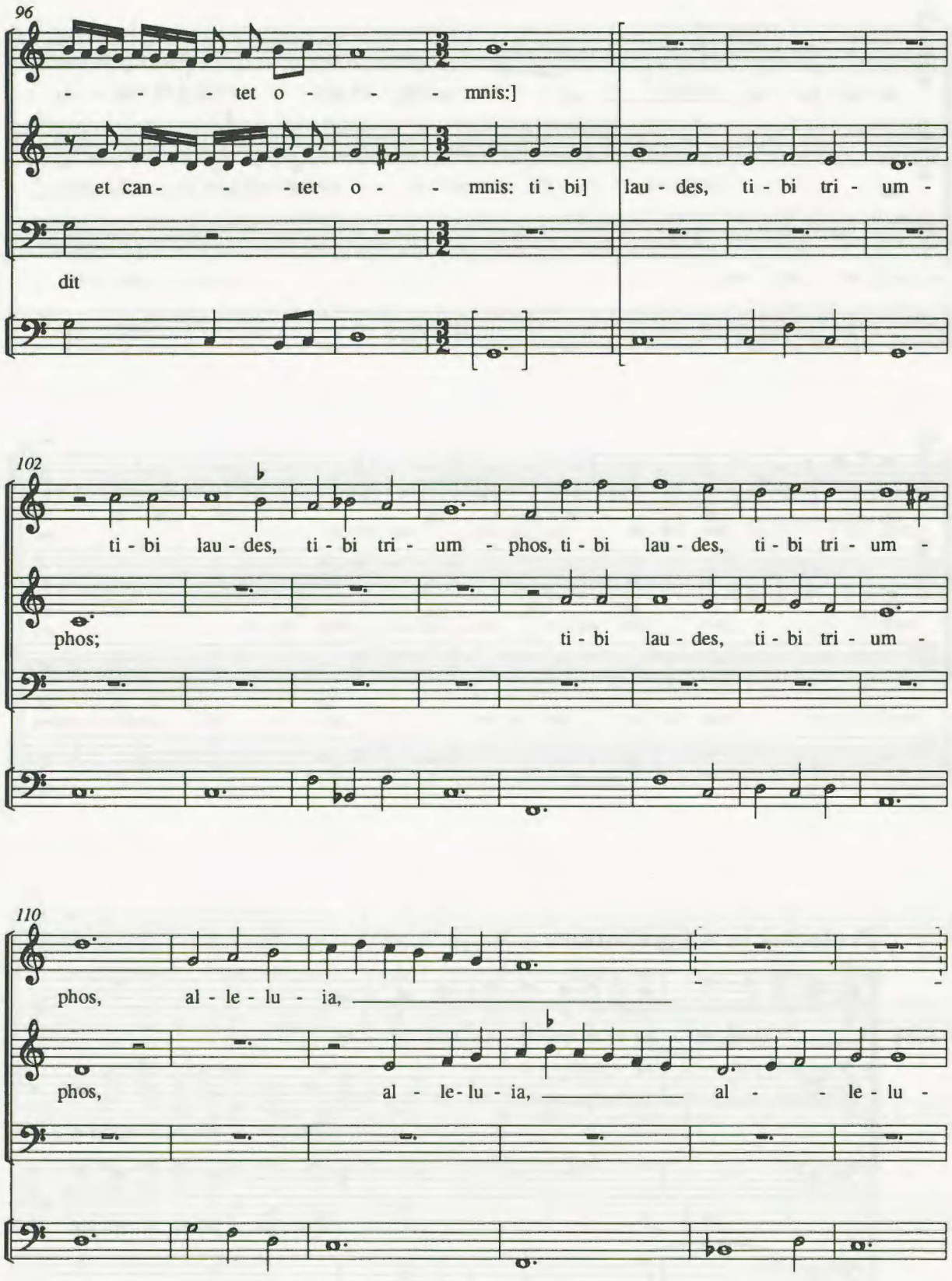

37
Lau - de - mus er - go De - um no - strum in so - le - mni - ta - te Sanc - ti Fran-
[Lau - de - mus er - go De - um no - strum in so - le - mni - ta - te Sanc - ti Fran-
[Lau - de - mus er - go De - um no - strum in so - le - mni - ta - te Sanc - ti Fran-
40
ci - - - - sci; lau - de - mus er - go De - um no - strum
ci - - - - sci; lau - de - mus er - go De - um no - strum
ci - - - - sci; lau - de - mus er - go De - um no - strum
43
in so - le - mni-ta - te, in so - le - mni-ta - te San - cti Fran-ci - sci,
in so - le - mni-ta - te Sanc - ti Fran-ci - sci,
in so - le - mni - ta - te Sanc - ti Fran - ci - - sci,

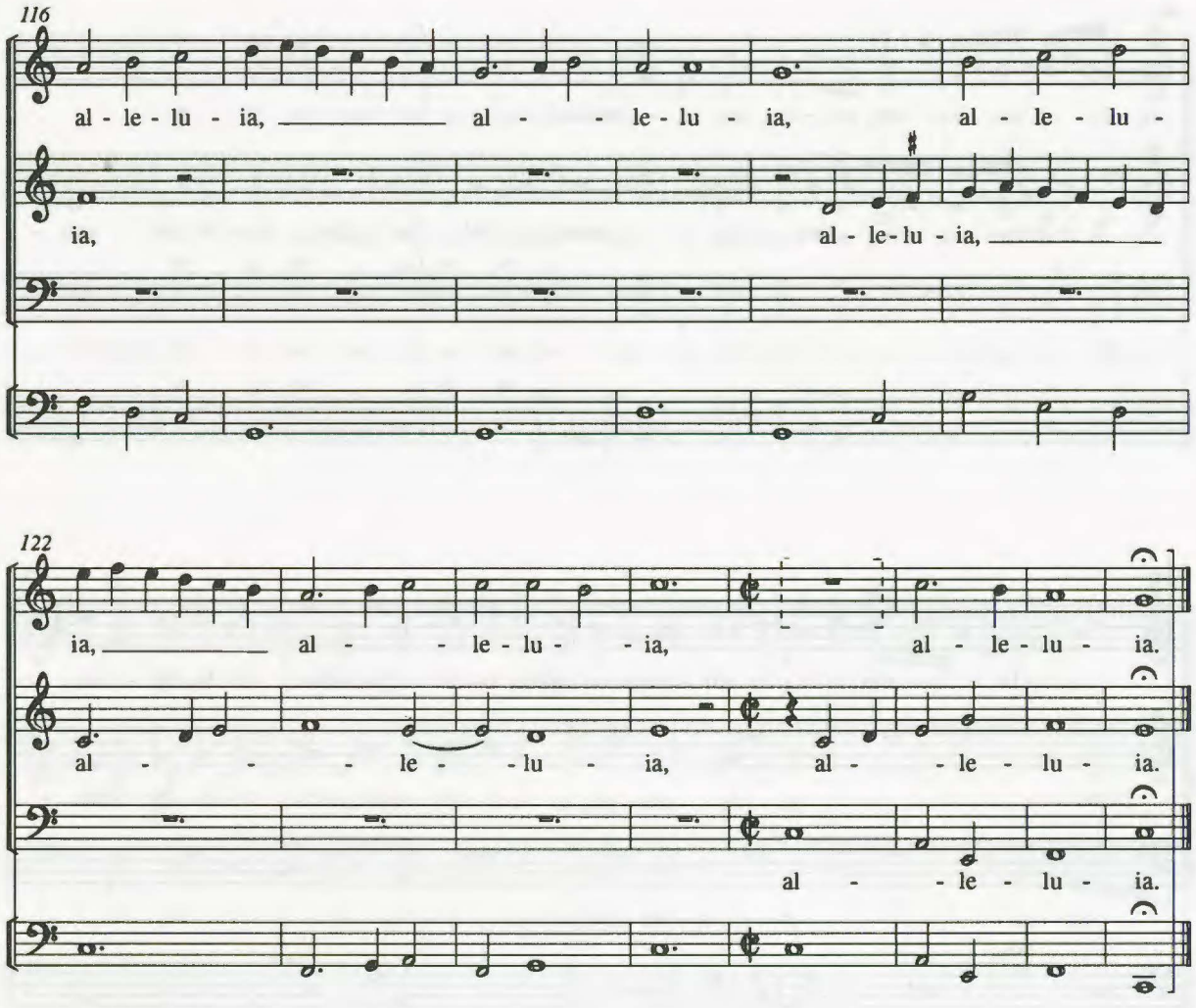

46
in so-le-mni-ta - - - te, in so-le-mni - ta-te Sanc - ti Fran-ci -
in so - le - mni - ta - - - te Sanc - ti Fran - ci -
in so - le - mni-ta - - -te Sanc - ti Fran - ci -
50
sci. O mun - di, o coe - li de-cus, o Sanc - te Fran - ci -
sci. O mun-di, o coe - li de - cus, o Sanc - te Fran - ci -
sci.
55
sce, quem cor - de-que o - re, quem can - tu, quem vo - tis ho-no-
sce, quem cor - de-que o - re, quem can - tu, quem vo - tis ho - no - ra - mus,


61
ra - mus, ho - no - ra - mus ho - di - e.
ho - no - ra - mus, ho - no - ra - mus ho - di - e. O - mnis a - ni - ma coe - lum
67
cu - ius me - mo - ri - a ter - ra no - stra ex - ul - tat. Lau - de - mus er - go De - um
ca - pit, Lau - de - mus er - go De - um
Lau - de - mus er - go De - um
71
no - strum in so - le - mni - ta - te Sanc - ti Fran - ci - - - sci, lau - de - mus
no - strum in so - le - mni - ta - te Sanc - ti Fran - ci - - - sci; lau - de - mus
no - strum in so - le - mni - ta - te Sanc - ti Fran - ci - sci, lau - de - mus

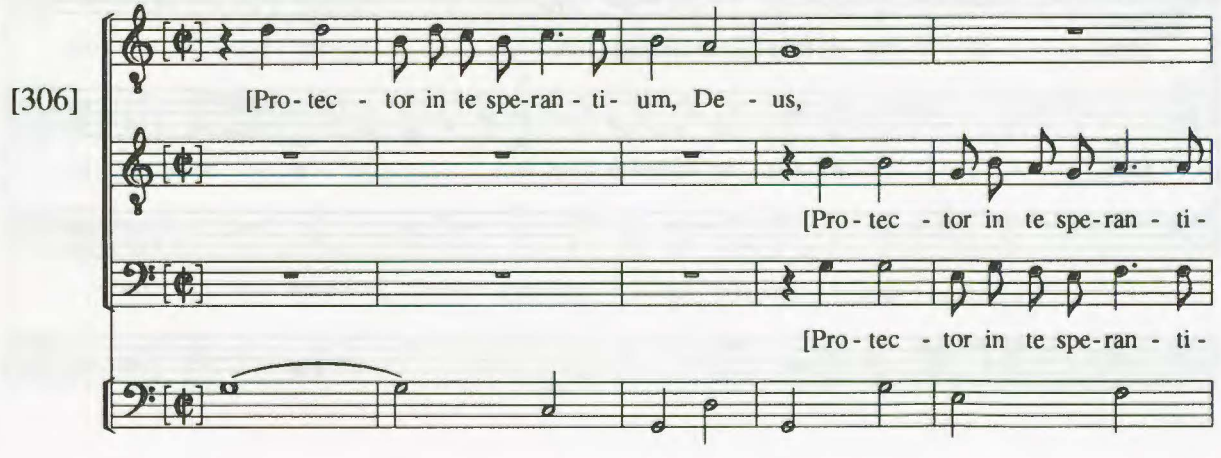

75
er - go De - um no - strum in so - le - mni-ta - te, in so - le - mni-ta - te
er - go De - um no - strum in so - le - mni-ta - te
er - go De - um no - strum in so - le - mni - ta - te Sanc - ti Fran -
78
Sanc - ti Fran - ci - sci, in so - le - mni-ta - - - te, in so - le - mni-
Sanc - ti Fran-ci - sci, in so - le - mni - ta - - - te
ci - - sci, in so - le - mni-ta -
81
ta - te Sanc - ti Fran-ci - sci.
Sanc - ti Fran - ci - sci.
- te Sanc - ti Fran - ci - sci. Con-gre - ga-tos ad - ju - va, o Sanc-te Fran-

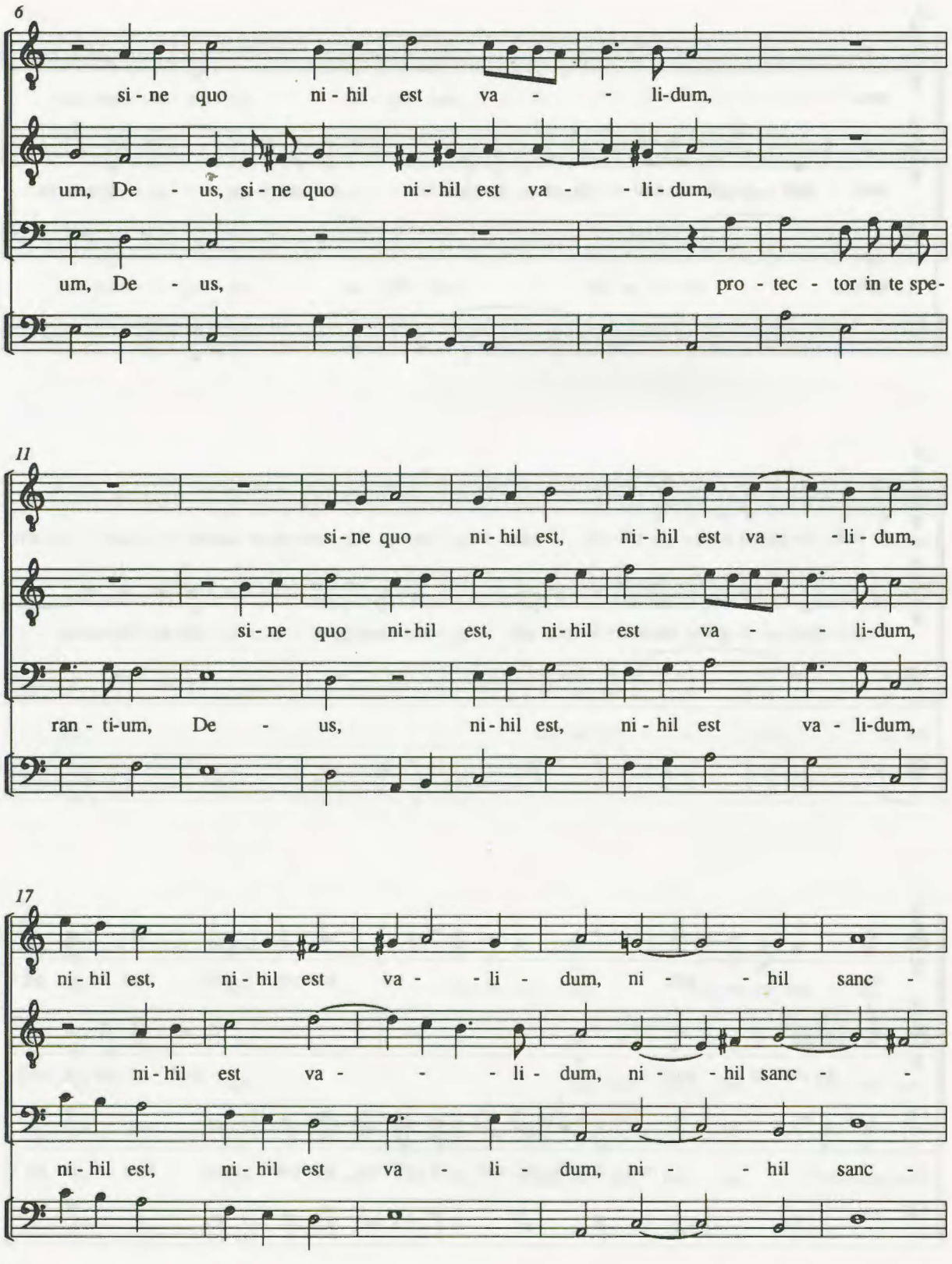

86
et re - so - nan - te tu - ba per ma - re tran-quil - la, per ter - ras be - ni - gna
et re - so - nan - te tu - ba per ma - re tran-quil - la, per ter - ras be - ni - gna
ci - sce, et re - so - nan - te tu - ba per ma - re tran-quil - la, per ter - ras be - ni - gna
90
sit glo - ri - o - sa, glo - ri - o - sa me - mo - ri - a, et can - - tet o -
sit glo - ri - o - sa, glo - ri - o - sa me - mo - ri - a,
sit glo - ri - o - sa, glo - ri - o - sa me - mo - ri - a, et can -
93
mnis qui spe-rat, qui spe-rat, qui cre-dit; et can -
et can - - tet o - mnis qui spe-rat, qui cre-dit;
- tet o - mnis qui spe - rat, qui spe-rat, qui cre - - -
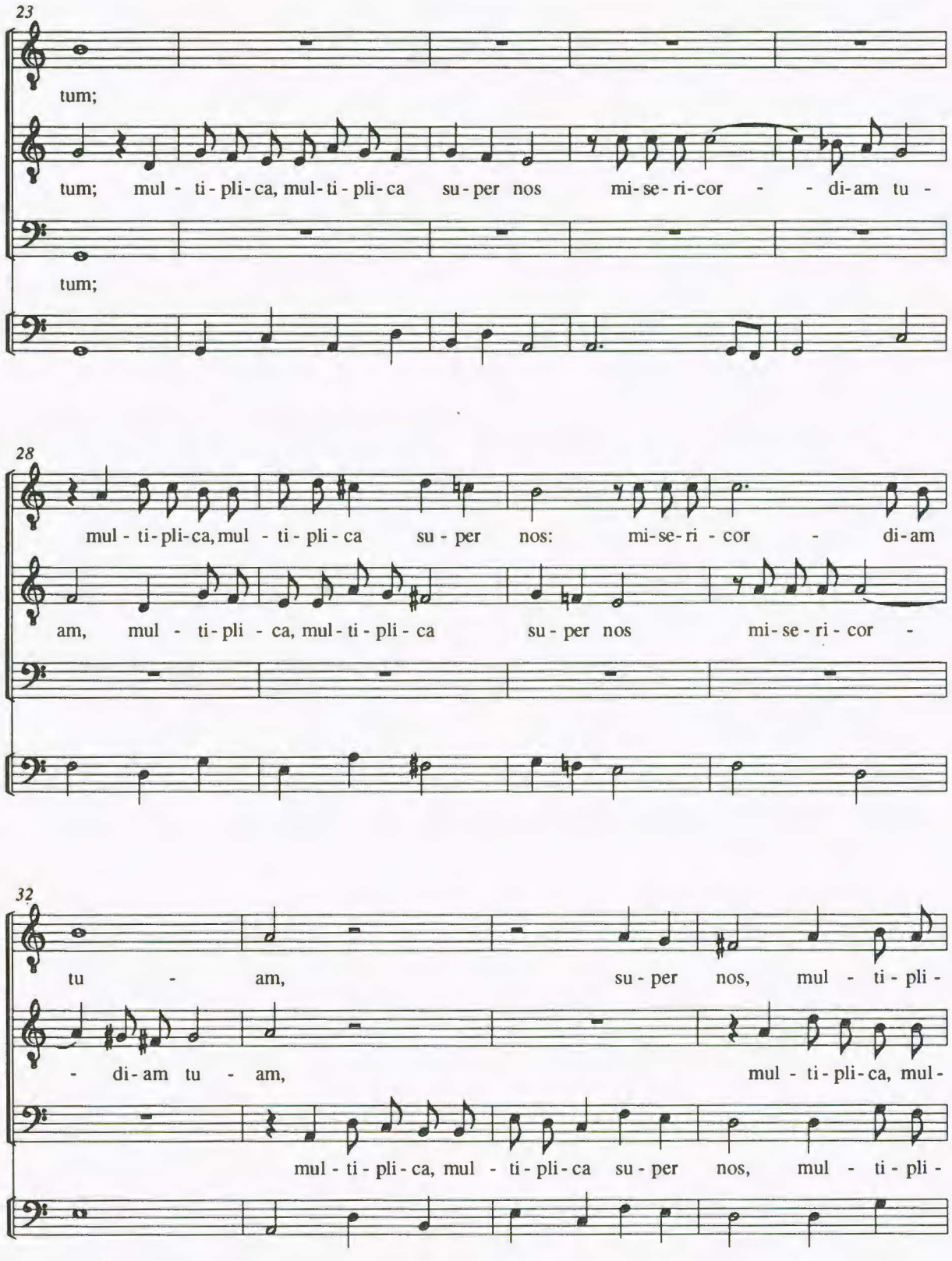

96
- - - - tet o - - - - mnis:]
et can- - - - tet o - - mnis: ti - bi] lau - des, ti - bi tri - um -
dit
102
ti - bi lau - des, ti - bi tri - um - phos, ti - bi lau - des, ti - bi tri - um -
phos; ti - bi lau - des, ti - bi tri - um -
110
phos, al - le - lu - ia,
phos, al - le - lu - ia, al - - le - lu -
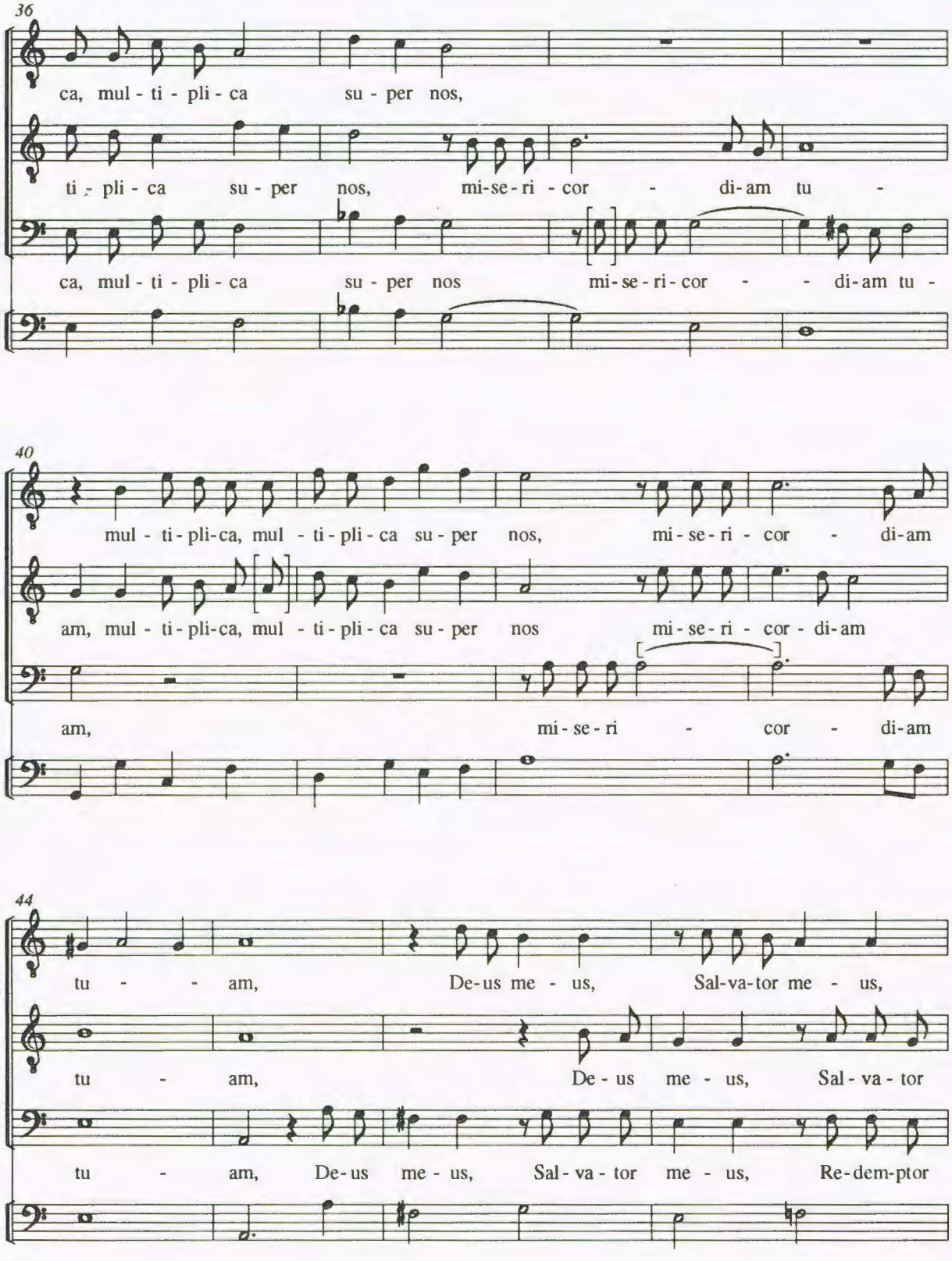


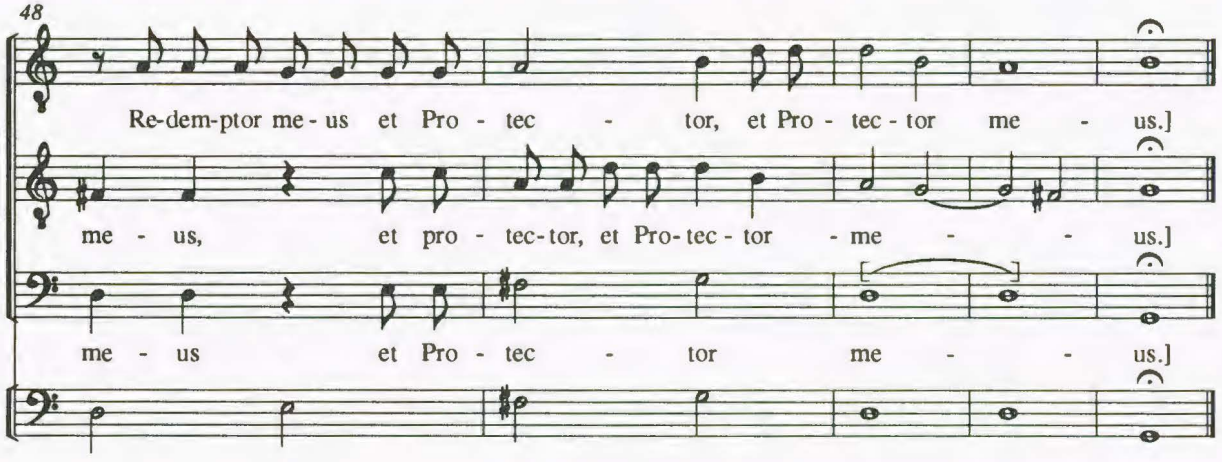
f 175 **Protector in te sperantium**




6
si - ne quo ni - hil est va - - li-dum,
um, De - us, si - ne quo ni - hil est va - - li - dum,
um, De - us, pro - tec - tor in te spe-
11
si - ne quo ni - hil est, ni - hil est va - - li - dum,
si - ne quo ni - hil est, ni - hil est va - - li-dum,
ran - ti-um, De - us, ni - hil est, ni - hil est va - li-dum,
17
ni - hil est, ni - hil est va - - li - dum, ni - - hil sanc -
ni - hil est va - - - li - dum, ni - - hil sanc - -
ni - hil est, ni - hil est va - li - dum, ni - - hil sanc -


23
tum;
tum; mul - ti - pli - ca, mul - ti - pli - ca su - per nos mi - se - ri - cor - - di - am tu -
tum;
28
mul - ti - pli - ca, mul - ti - pli - ca su - per nos: mi - se - ri - cor - di - am
am, mul - ti - pli - ca, mul - ti - pli - ca su - per nos mi - se - ri - cor -
32
tu - am, su - per nos, mul - ti - pli -
- di - am tu - am, mul - ti - pli - ca, mul -
mul - ti - pli - ca, mul - ti - pli - ca su - per nos, mul - ti - pli -
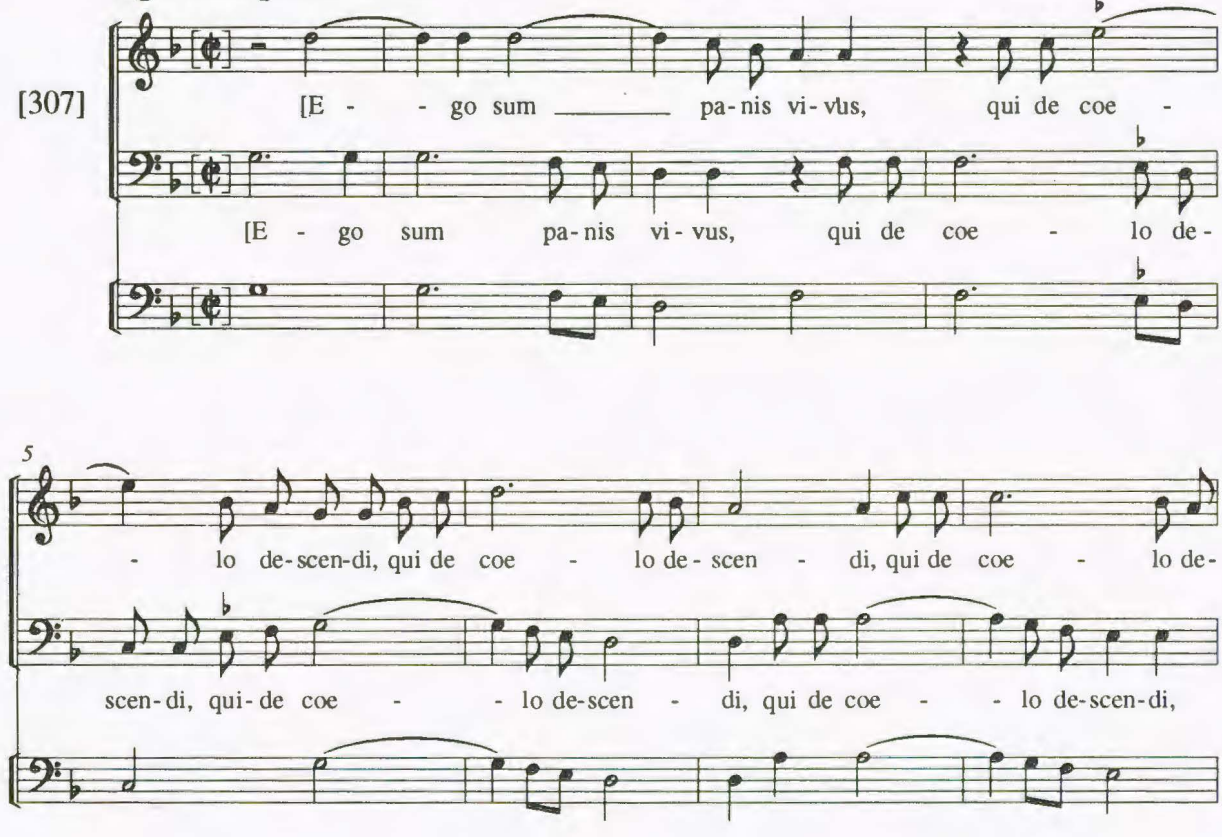

36
ca, mul - ti - pli - ca su - per nos,
ti - pli - ca su - per nos, mi-se-ri - cor - di-am tu -
ca, mul - ti - pli - ca su - per nos mi-se-ri-cor - - di-am tu -
40
mul - ti-pli-ca, mul - ti-pli-ca su - per nos, mi-se-ri - cor - di-am
am, mul - ti-pli-ca, mul - ti-pli-ca su - per nos mi-se-ri - cor - di-am
am, mi-se-ri - cor - di-am
44
tu - - am, De-us me - us, Sal-va-tor me - us,
tu - am, De - us me - us, Sal - va - tor
tu - am, De-us me - us, Sal - va - tor me - us, Re-dem-ptor

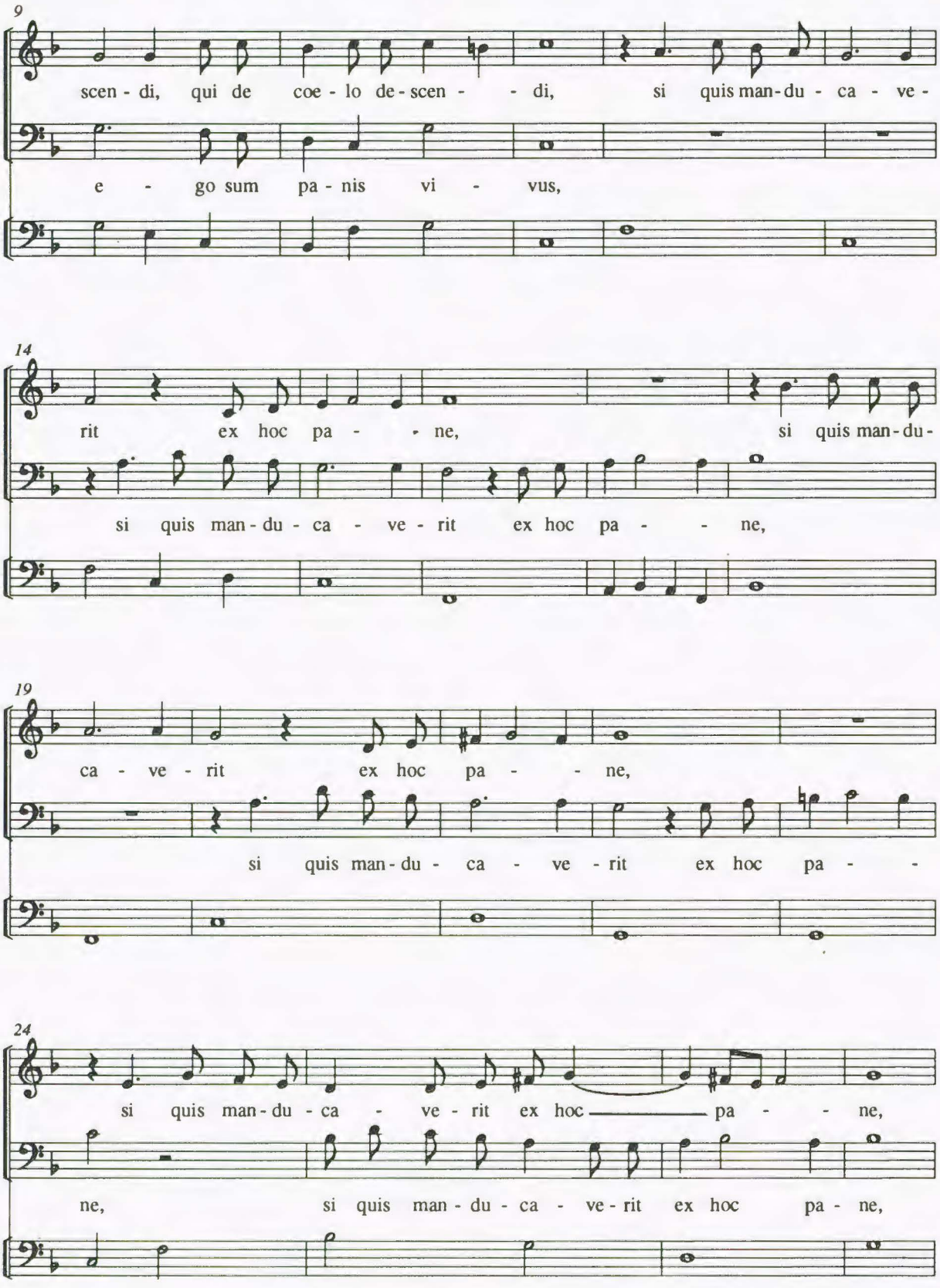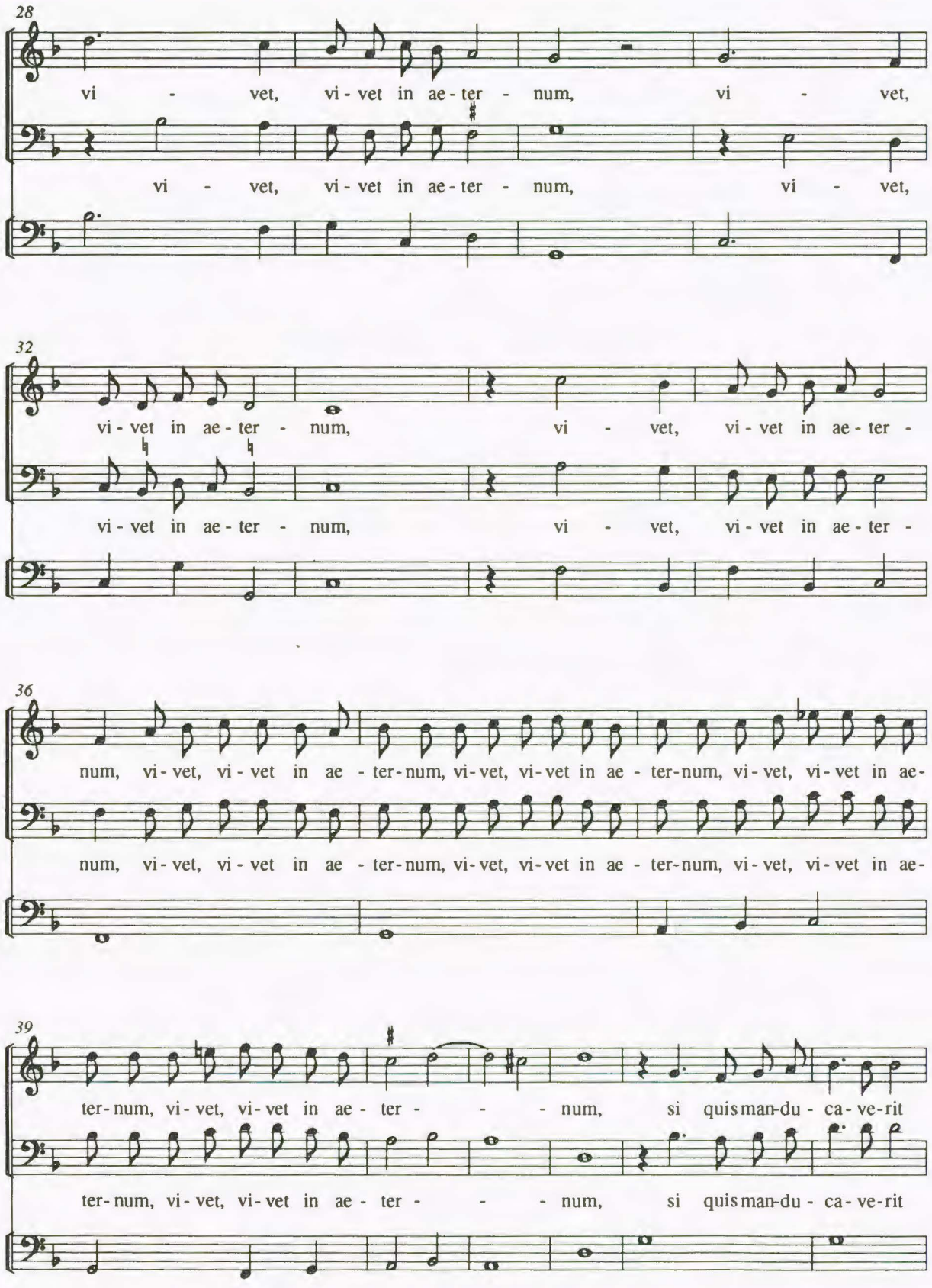


f 175

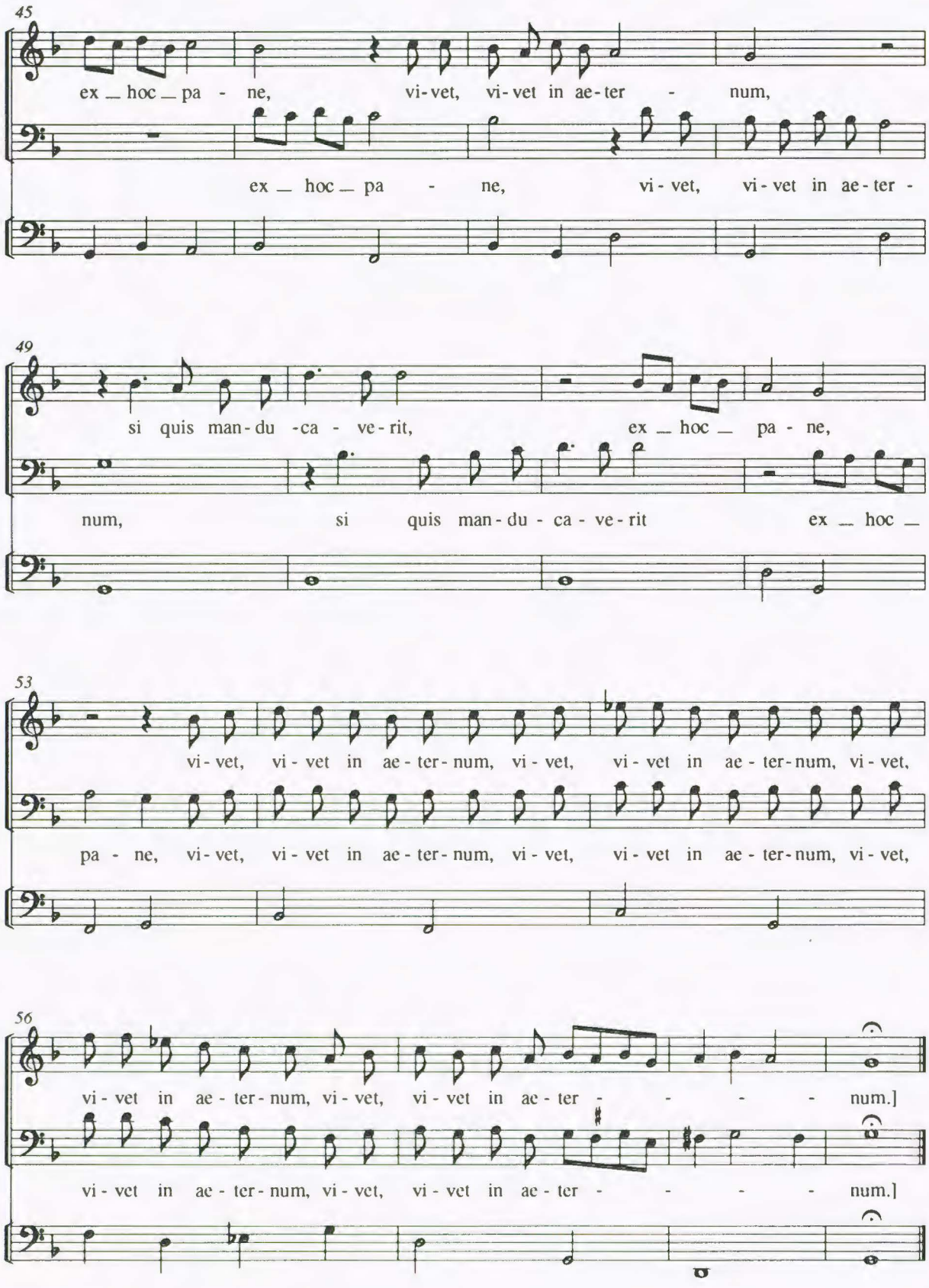
Ego sum panis vivus

[307]

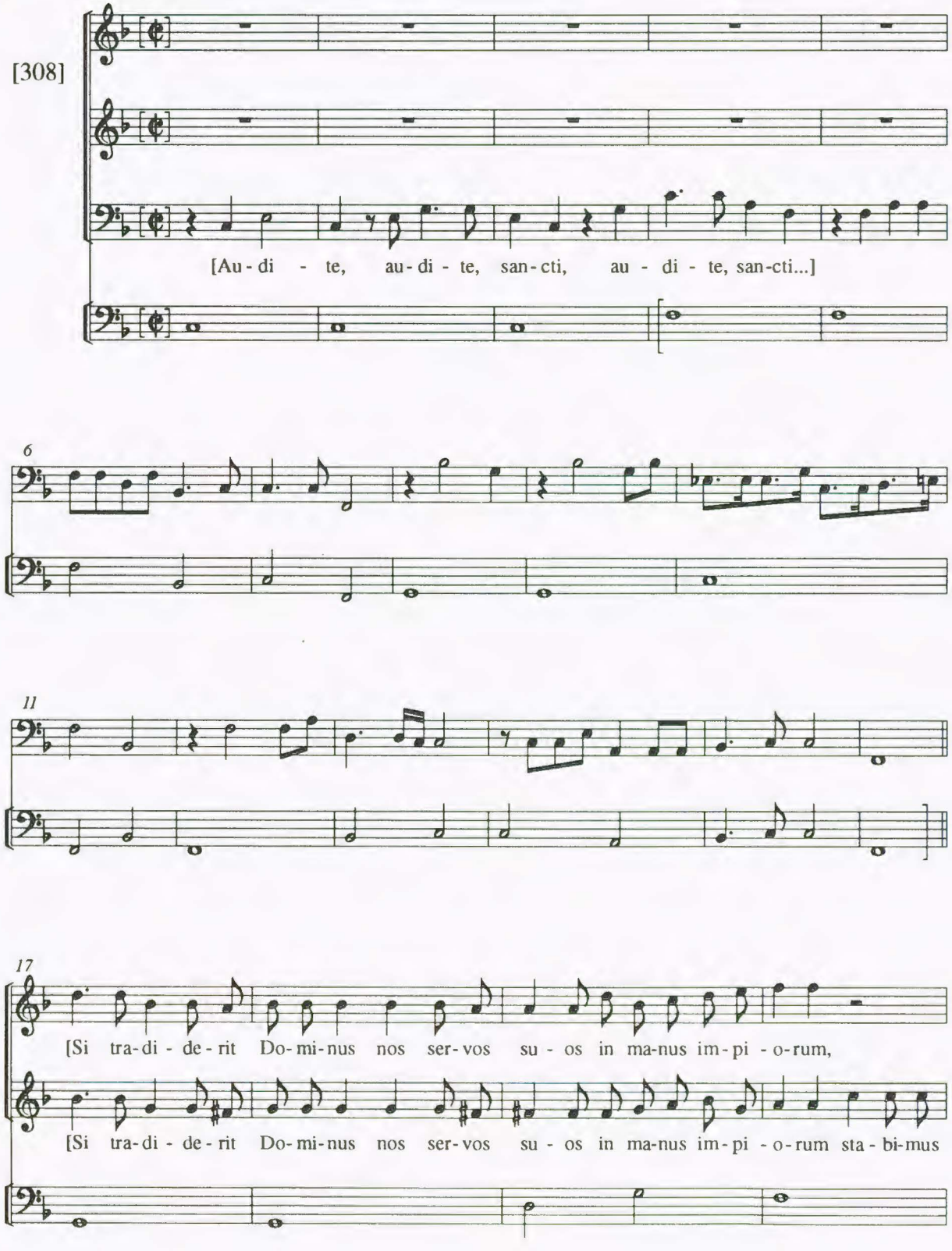


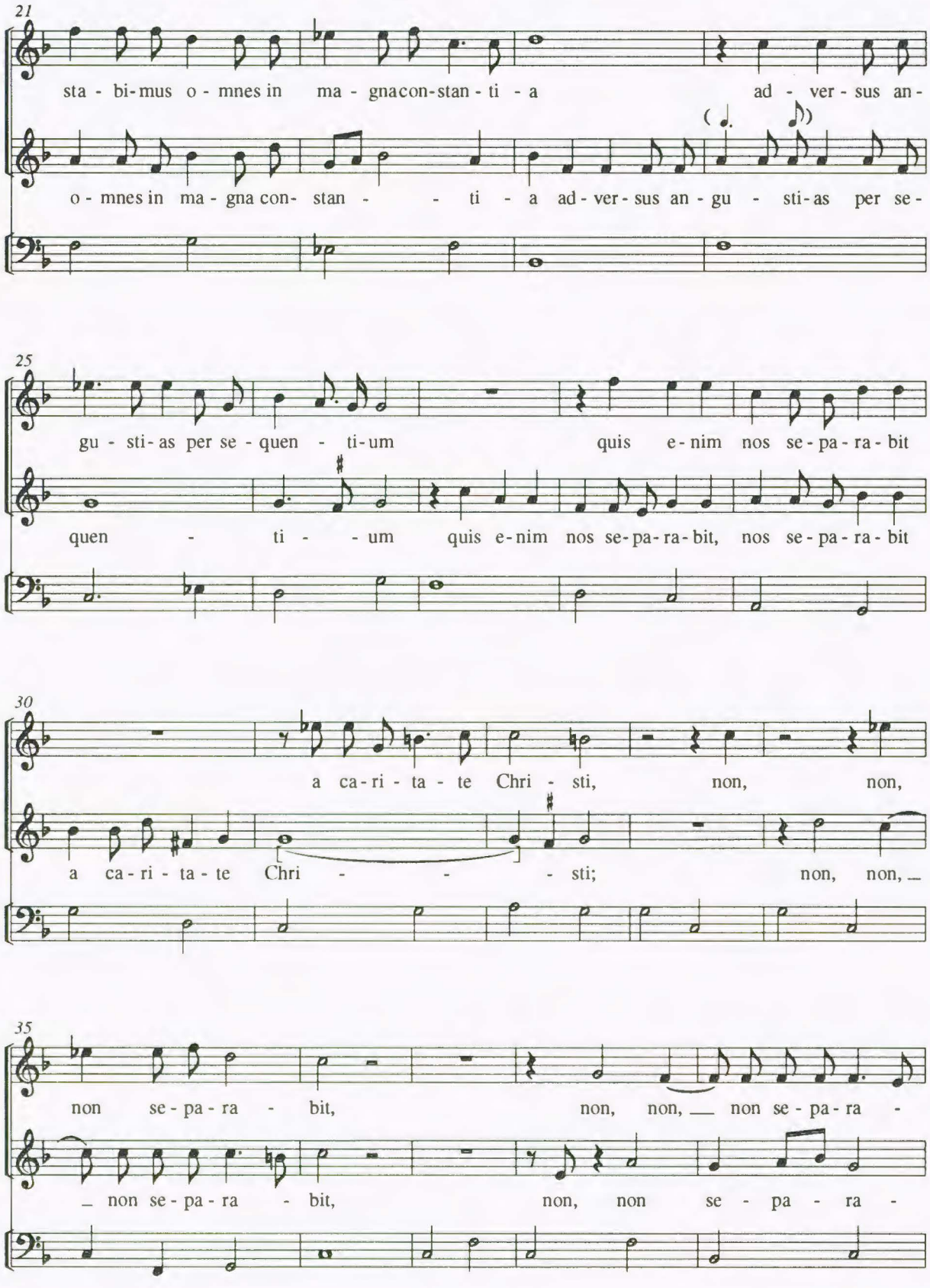

9
scen - di, qui de coe - lo de - scen - - di, si quis man - du - ca - ve -
e - go sum pa - nis vi - vus,
14
rit ex hoc pa - - ne, si quis man - du -
si quis man - du - ca - ve - rit ex hoc pa - - ne,
19
ca - ve - rit ex hoc pa - - ne,
si quis man - du - ca - ve - rit ex hoc pa - -
24
si quis man - du - ca - ve - rit ex hoc pa - - ne,
ne, si quis man - du - ca - ve - rit ex hoc pa - ne,
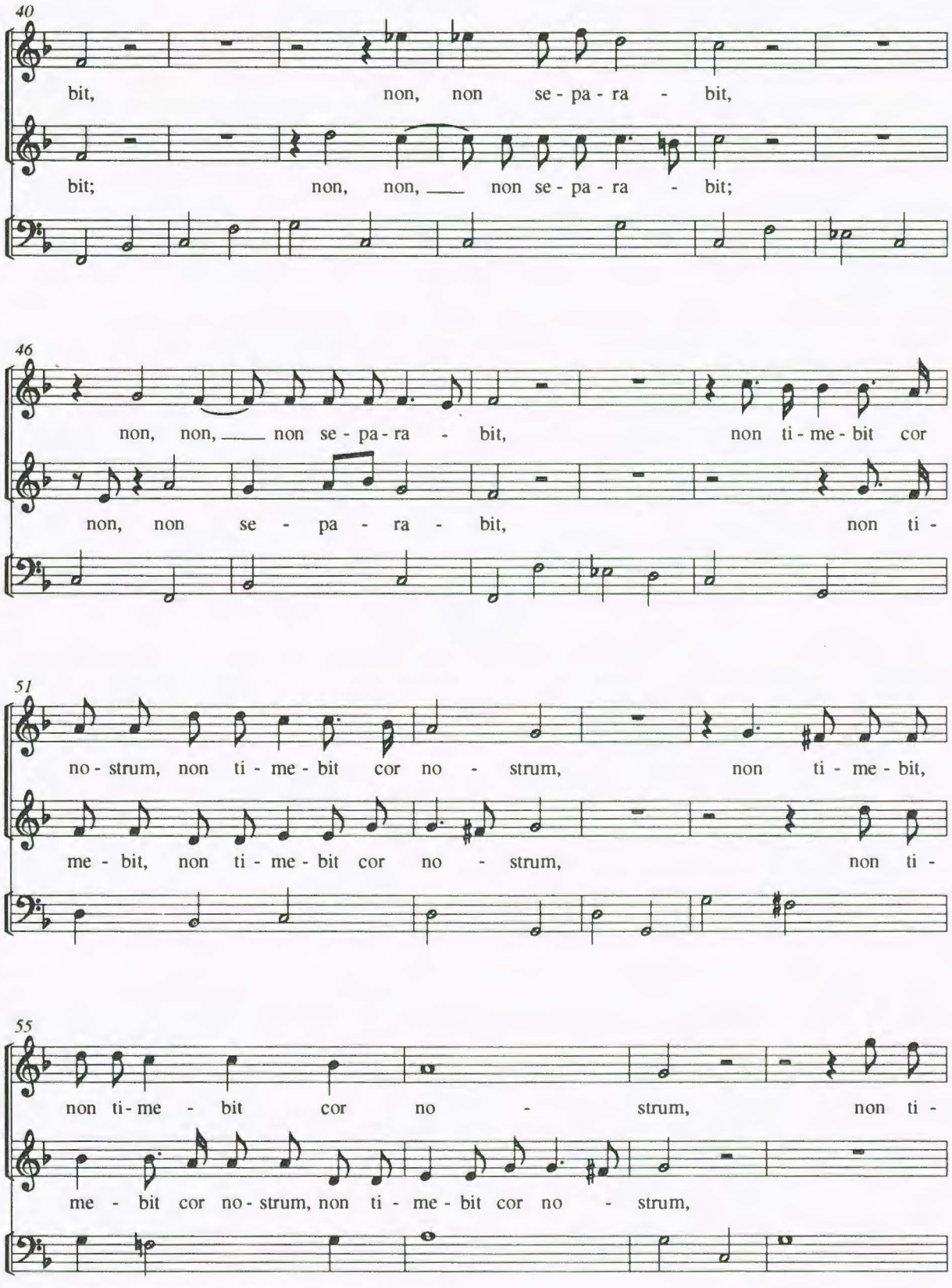

28
vi - vet, vi - vet in ae - ter - num, vi - vet,
vi - vet, vi - vet in ae - ter - num, vi - vet,
32
vi - vet in ae - ter - num, vi - vet, vi - vet in ae - ter -
vi - vet in ae - ter - num, vi - vet, vi - vet in ae - ter -
36
num, vi - vet, vi - vet in ae - ter - num, vi - vet, vi - vet in ae - ter - num, vi - vet, vi - vet in ae -
num, vi - vet, vi - vet in ae - ter - num, vi - vet, vi - vet in ae - ter - num, vi - vet, vi - vet in ae -
39
ter - num, vi - vet, vi - vet in ae - ter - - - num, si quis man - du - ca - ve - rit
ter - num, vi - vet, vi - vet in ae - ter - - - num, si quis man - du - ca - ve - rit
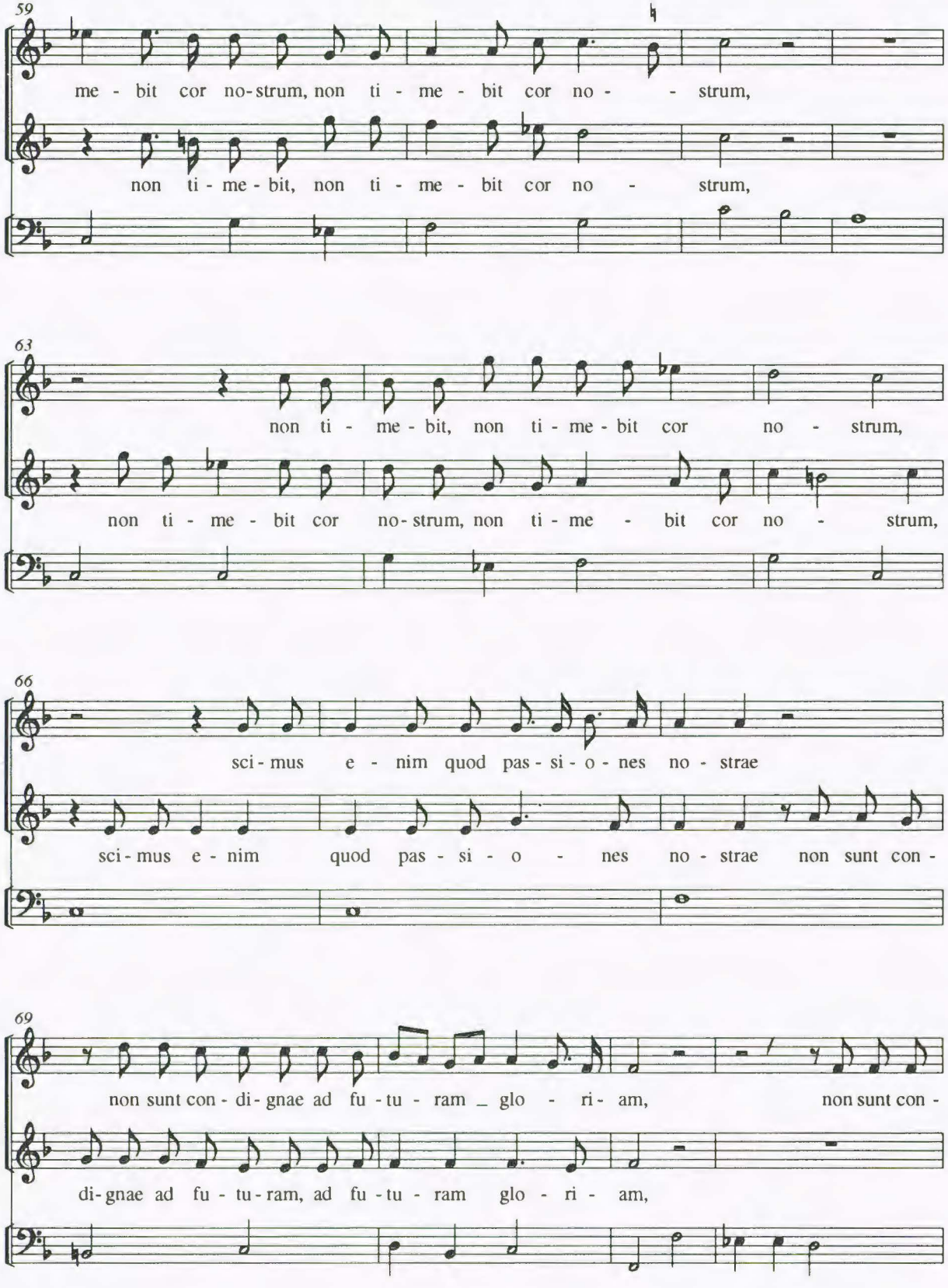

45
ex _ hoc _ pa - ne, vi-vet, vi-vet in ae-ter - num,
ex _ hoc _ pa - ne, vi-vet, vi-vet in ae-ter -
49
si quis man-du -ca - ve-rit, ex _ hoc _ pa - ne,
num, si quis man-du - ca - ve-rit ex _ hoc _
53
vi-vet, vi-vet in ae-ter-num, vi-vet, vi-vet in ae-ter-num, vi-vet,
pa - ne, vi-vet, vi-vet in ae-ter-num, vi-vet, vi-vet in ae-ter-num, vi-vet,
56
vi-vet in ae-ter-num, vi-vet, vi-vet in ae-ter - - - - num.]
vi-vet in ae-ter-num, vi-vet, vi-vet in ae-ter - - - - num.]
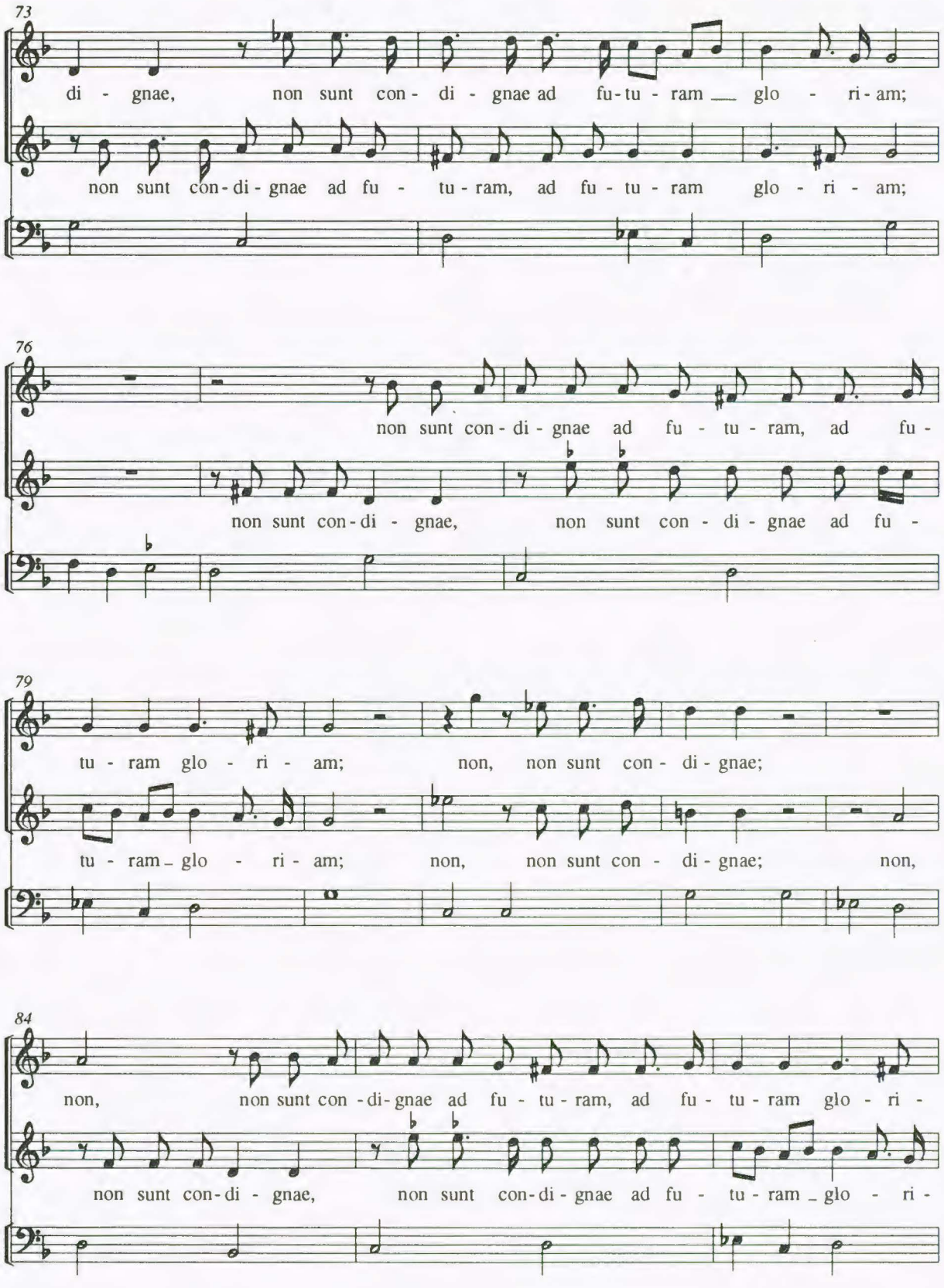
f 175 **Audite sancti**
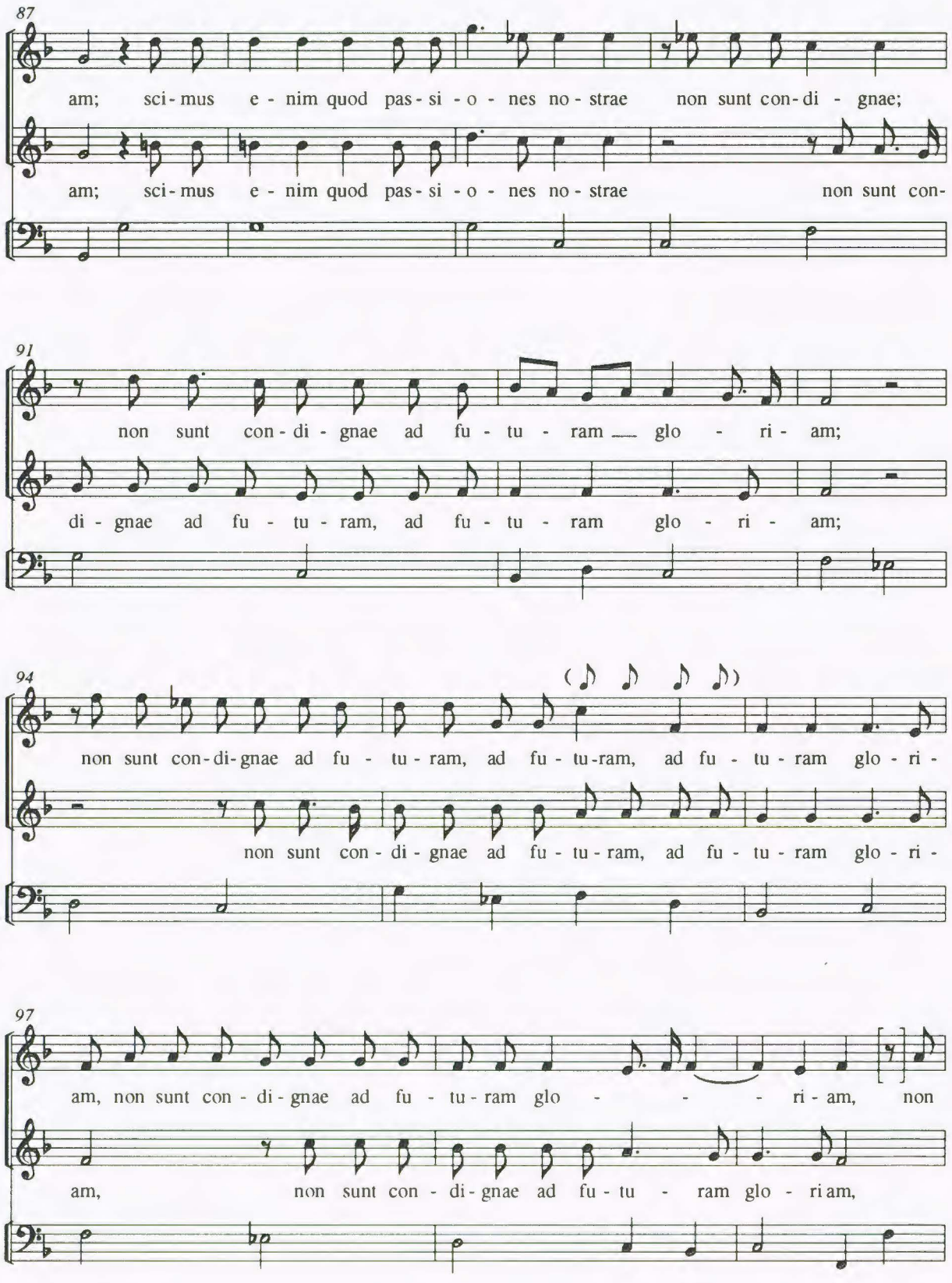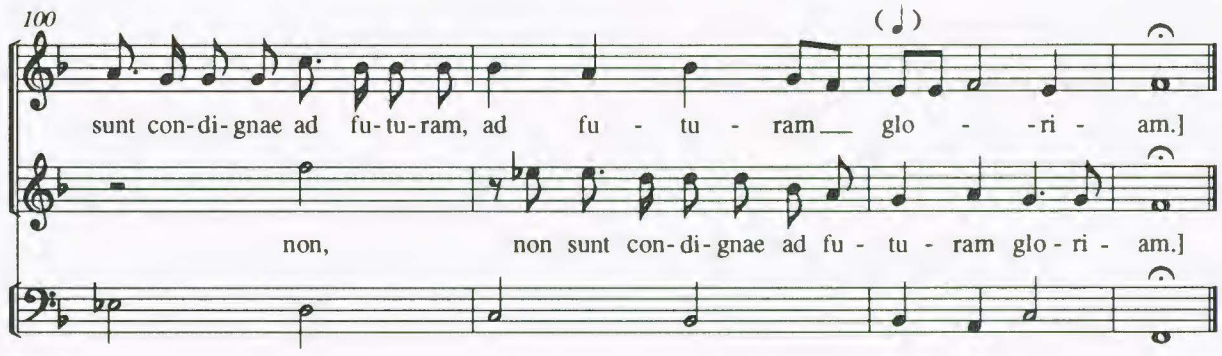



21
sta - bi-mus o - mnes in ma - gnacon-stan - ti - a ad - ver - sus an-
o - mnes in ma - gna con- stan - - ti - a ad - ver - sus an - gu - sti-as per se-
25
gu - sti-as per se - quen - ti-um quis e-nim nos se - pa - ra - bit
quen - ti - - um quis e-nim nos se-pa-ra-bit, nos se - pa - ra - bit
30
a ca-ri - ta - te Chri - sti, non, non,
a ca - ri - ta - te Chri - - - sti; non, non,
35
non se - pa - ra - bit, non, non, non se - pa - ra -
non se - pa - ra - bit, non, non se - pa - ra -


40
bit, non, non se - pa - ra - bit,
bit; non, non, non se - pa - ra - bit;
46
non, non, non se - pa - ra - bit, non ti - me - bit cor
non, non se - pa - ra - bit, non ti -
51
no - strum, non ti - me - bit cor no - strum, non ti - me - bit,
me - bit, non ti - me - bit cor no - strum, non ti -
55
non ti - me - bit cor no - strum, non ti -
me - bit cor no - strum, non ti - me - bit cor no - strum,


59
me - bit cor no-strum, non ti - me - bit cor no - - strum,
non ti - me - bit, non ti - me - bit cor no - strum,
63
non ti - me - bit, non ti - me - bit cor no - strum,
non ti - me - bit cor no-strum, non ti - me - bit cor no - strum,
66
sci - mus e - nim quod pas - si - o - nes no - strae
sci - mus e - nim quod pas - si - o - nes no - strae non sunt con -
69
non sunt con - di - gnae ad fu - tu - ram _ glo - ri - am, non sunt con -
di - gnae ad fu - tu - ram, ad fu - tu - ram glo - ri - am,
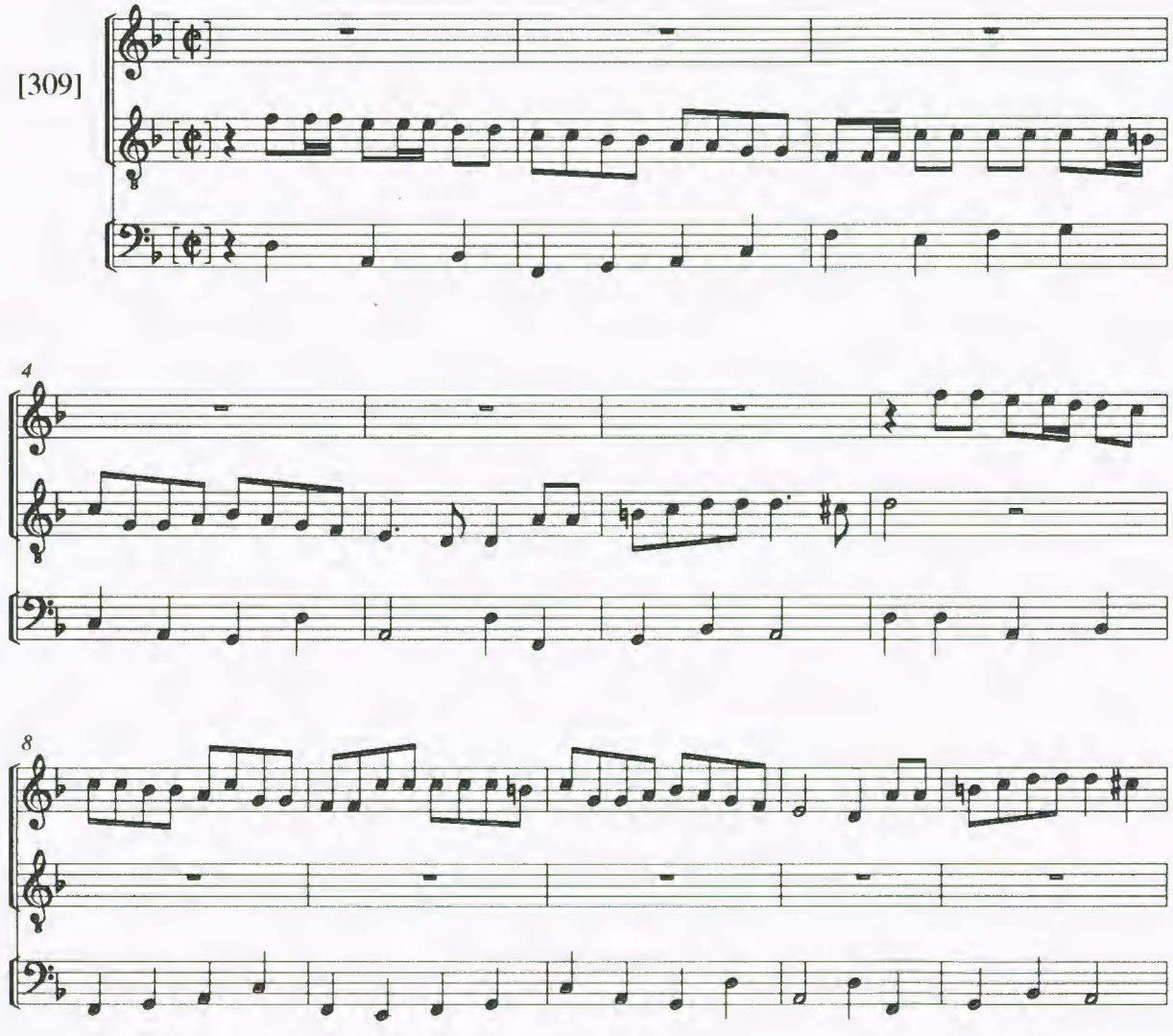

73
di - gnae, non sunt con - di - gnae ad fu - tu - ram glo - ri - am;
non sunt con - di - gnae ad fu - tu - ram, ad fu - tu - ram glo - ri - am;
76
non sunt con - di - gnae ad fu - tu - ram, ad fu -
non sunt con - di - gnae, non sunt con - di - gnae ad fu -
79
tu - ram glo - ri - am; non, non sunt con - di - gnae;
tu - ram glo - ri - am; non, non sunt con - di - gnae; non,
84
non, non sunt con - di - gnae ad fu - tu - ram, ad fu - tu - ram glo - ri -
non sunt con - di - gnae, non sunt con - di - gnae ad fu - tu - ram glo - ri -
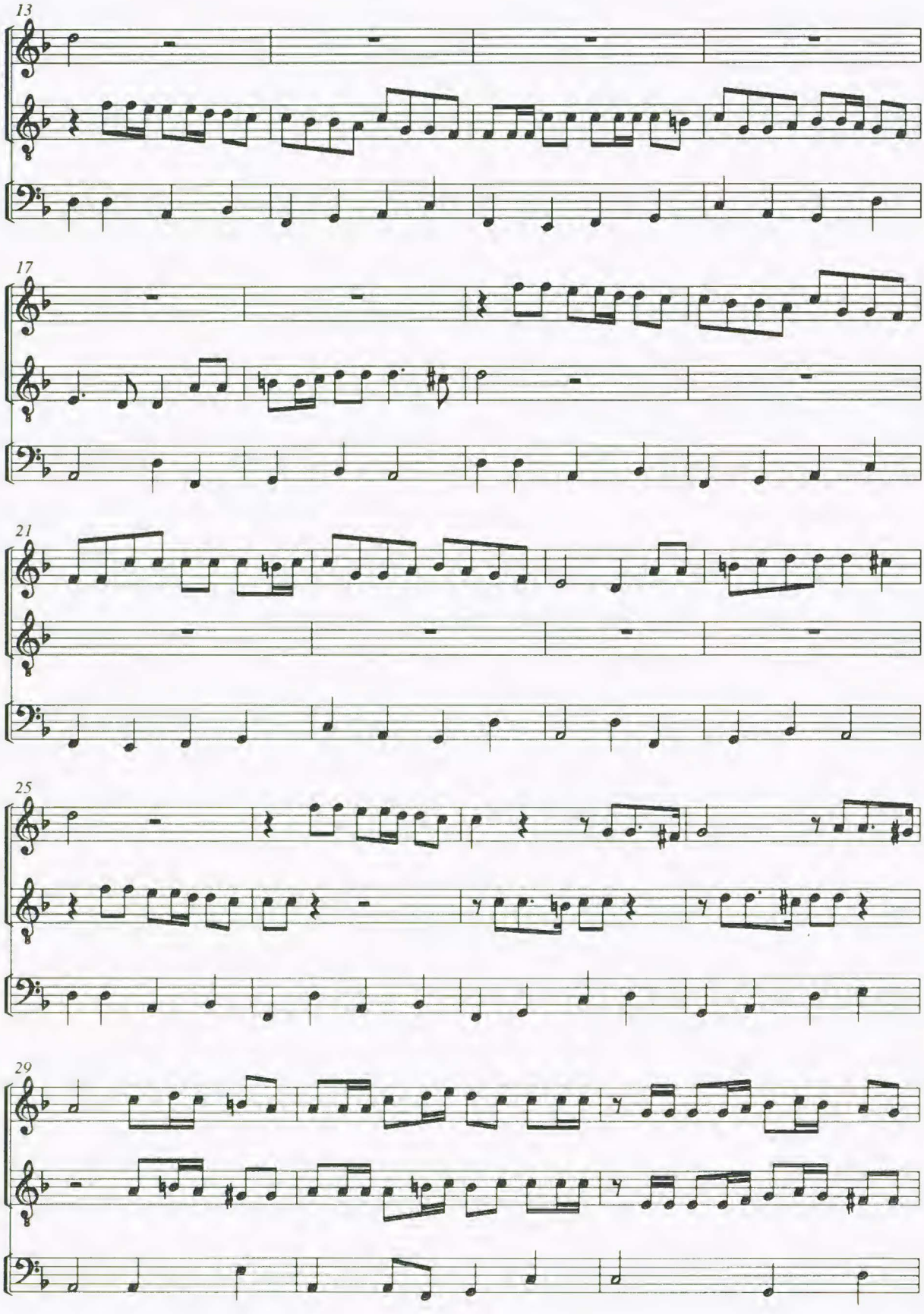

87
am; sci - mus e - nim quod pas - si - o - nes no - strae non sunt con - di - gnae;
am; sci - mus e - nim quod pas - si - o - nes no - strae non sunt con-
91
non sunt con - di - gnae ad fu - tu - ram glo - ri - am;
di - gnae ad fu - tu - ram, ad fu - tu - ram glo - ri - am;
94
non sunt con - di - gnae ad fu - tu - ram, ad fu - tu - ram, ad fu - tu - ram glo - ri -
non sunt con - di - gnae ad fu - tu - ram, ad fu - tu - ram glo - ri -
97
am, non sunt con - di - gnae ad fu - tu - ram glo - ri - am, non
am, non sunt con - di - gnae ad fu - tu - ram glo - ri am,

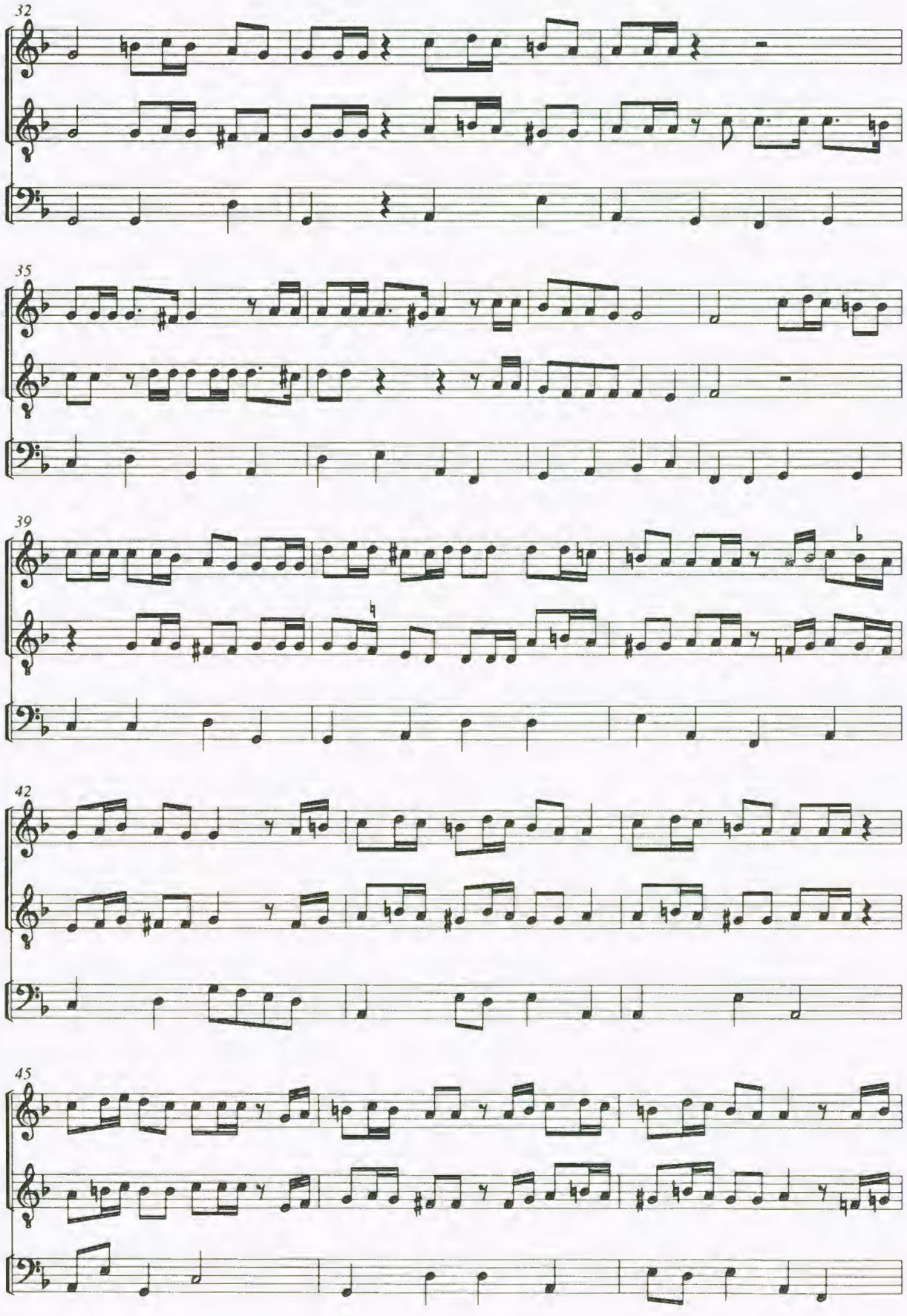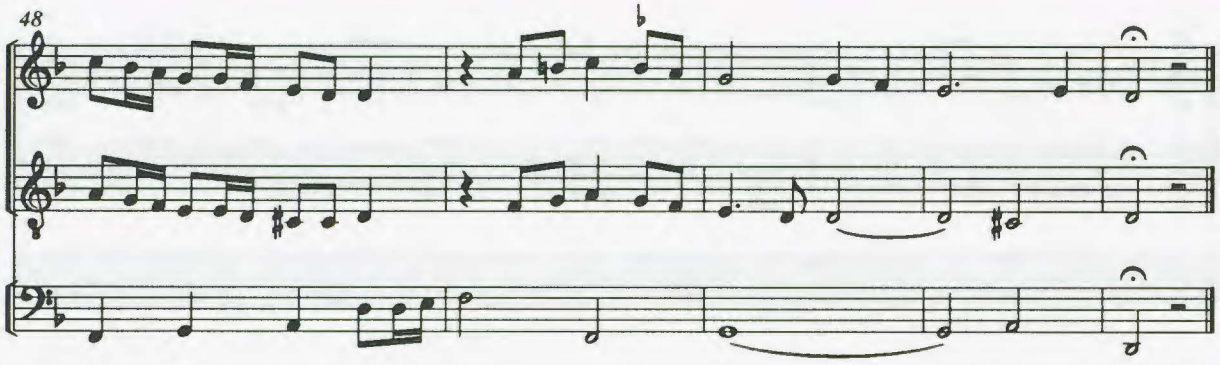


f 176

Aperi soror mea
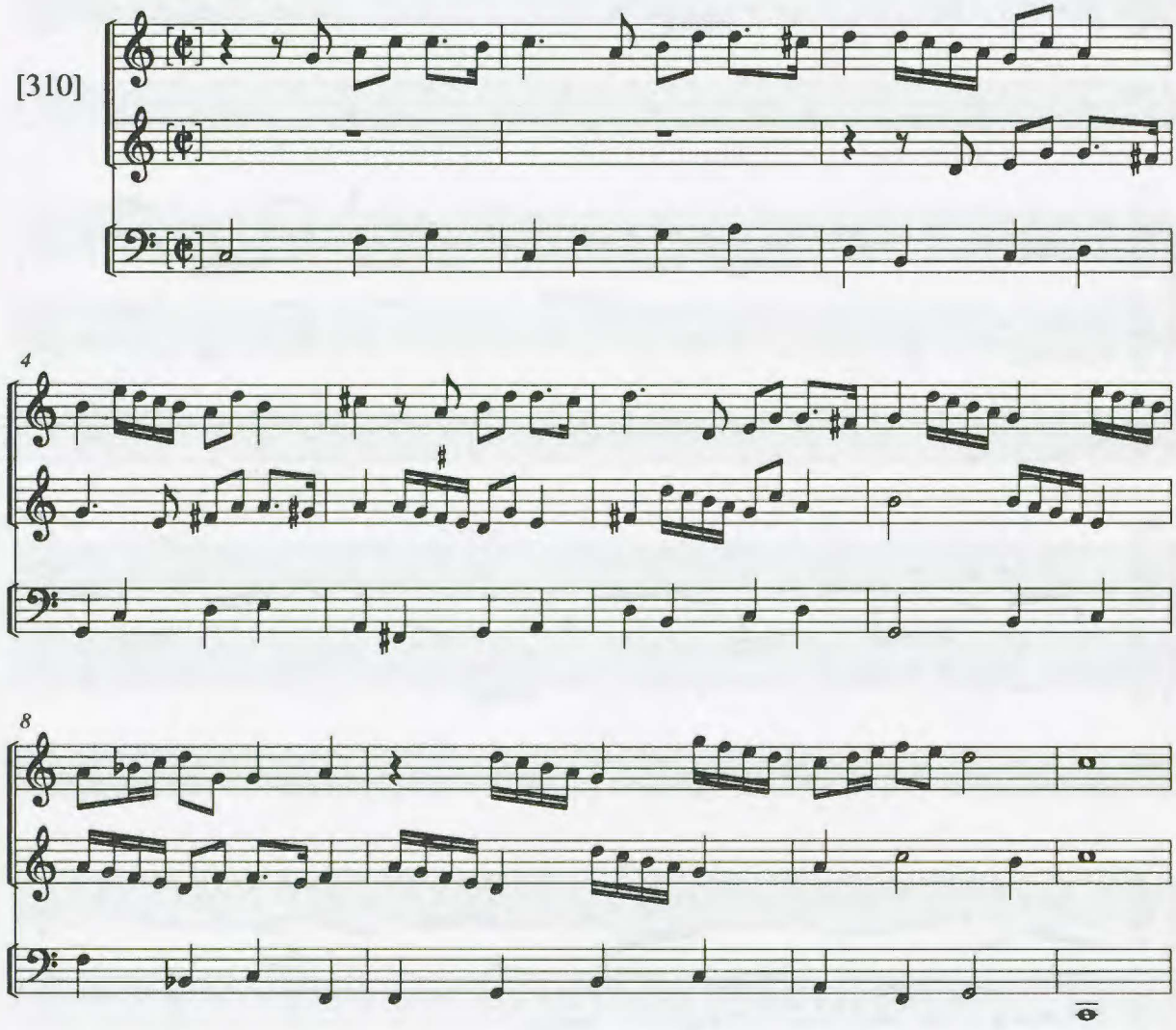



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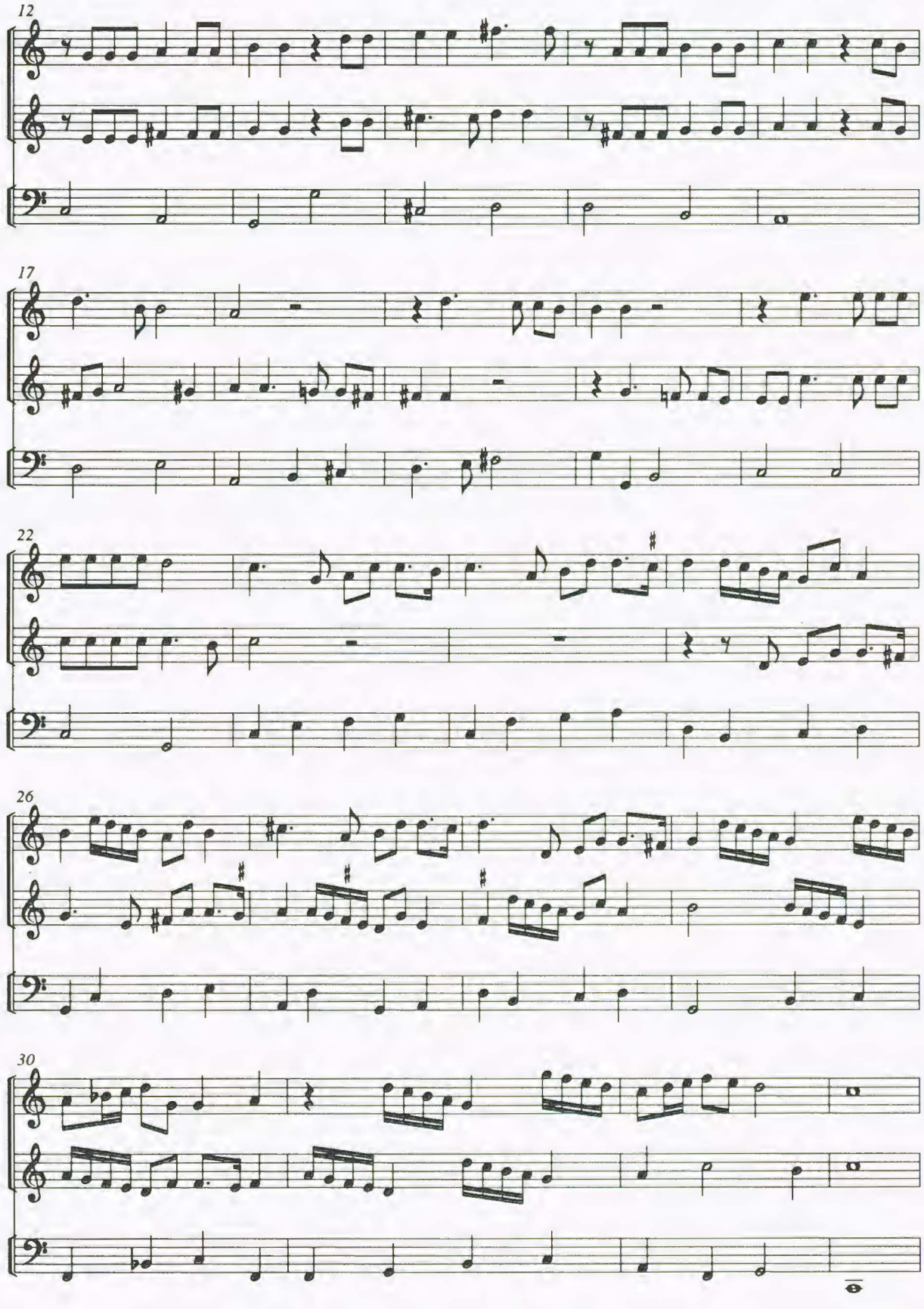

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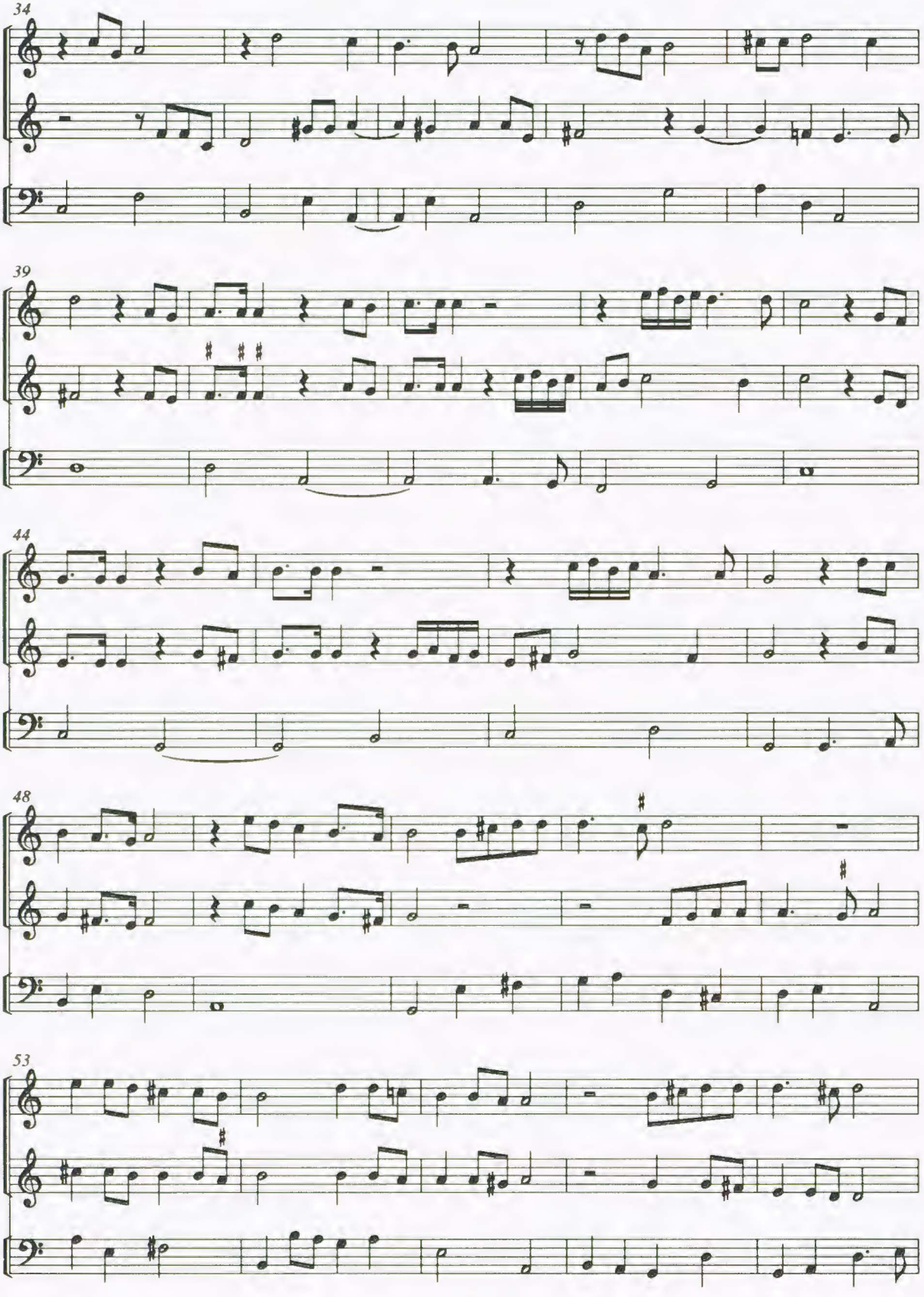


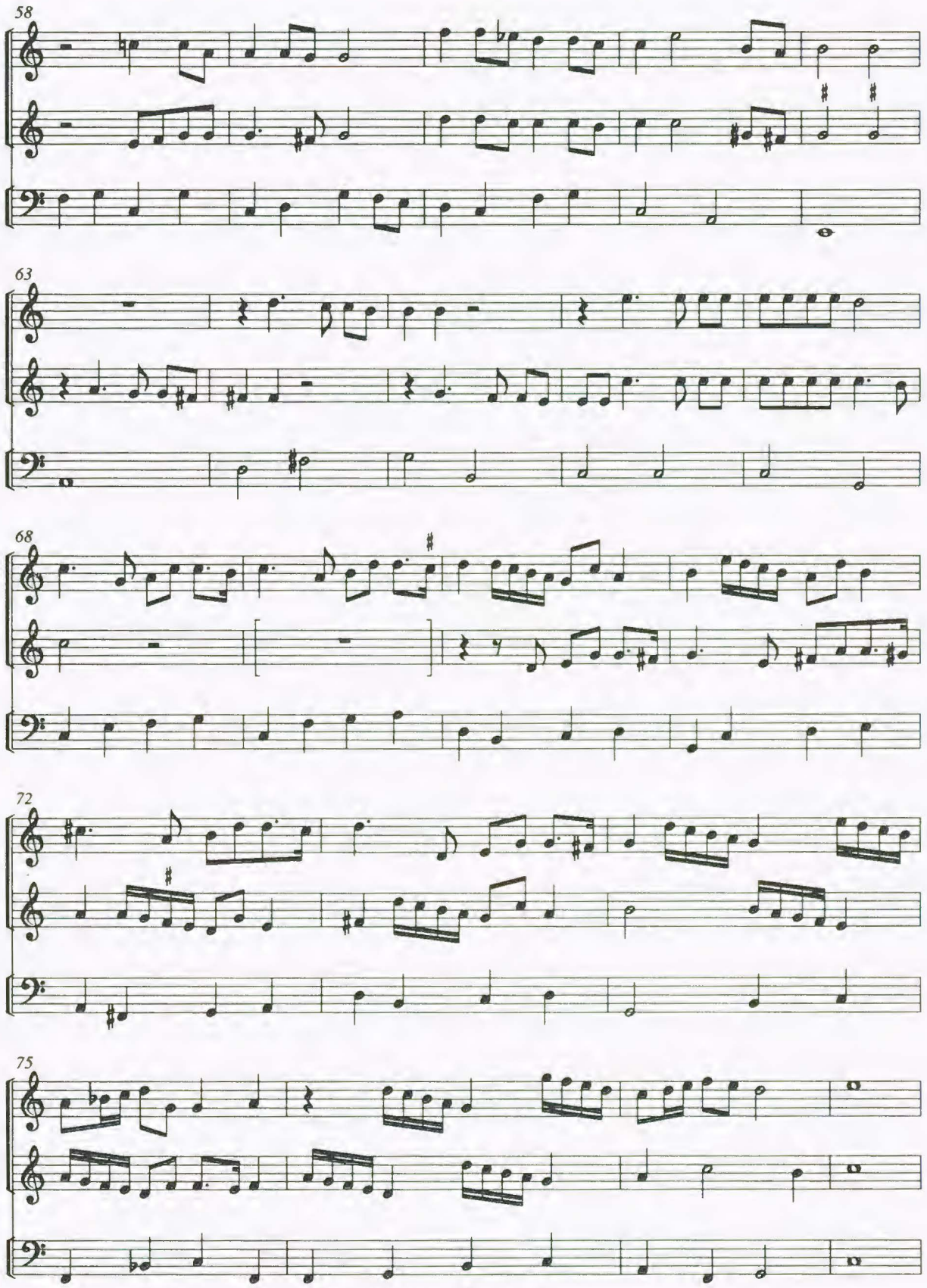
O bone Jesu

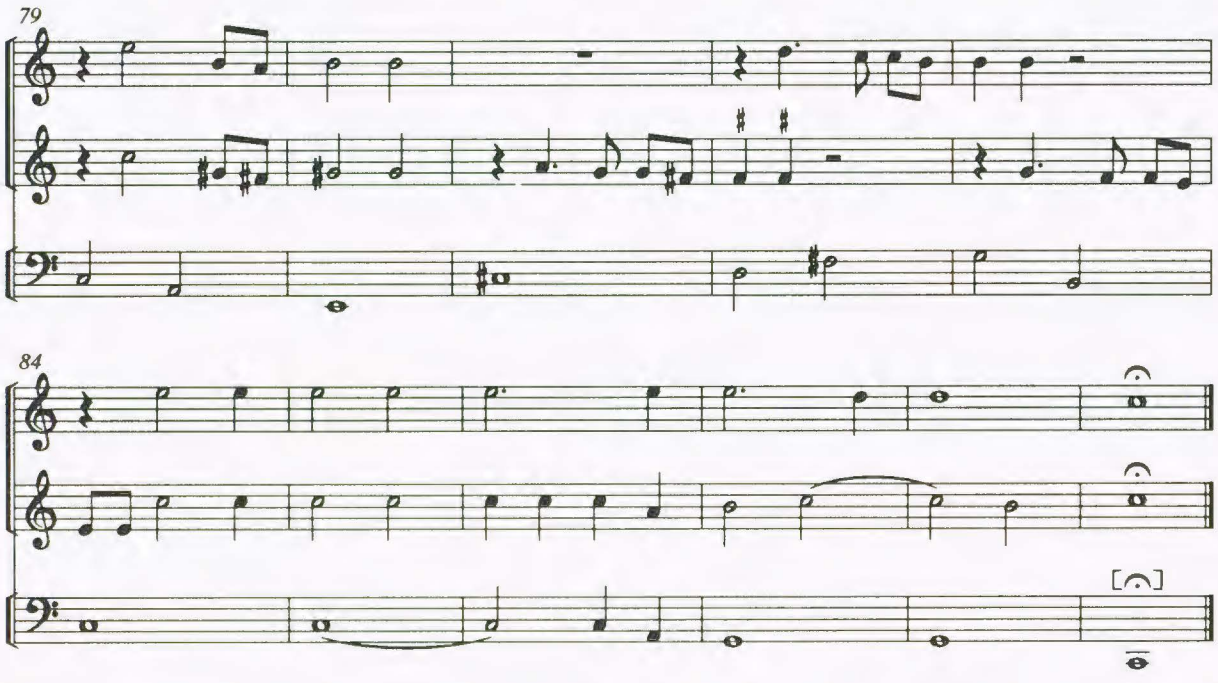
f 177



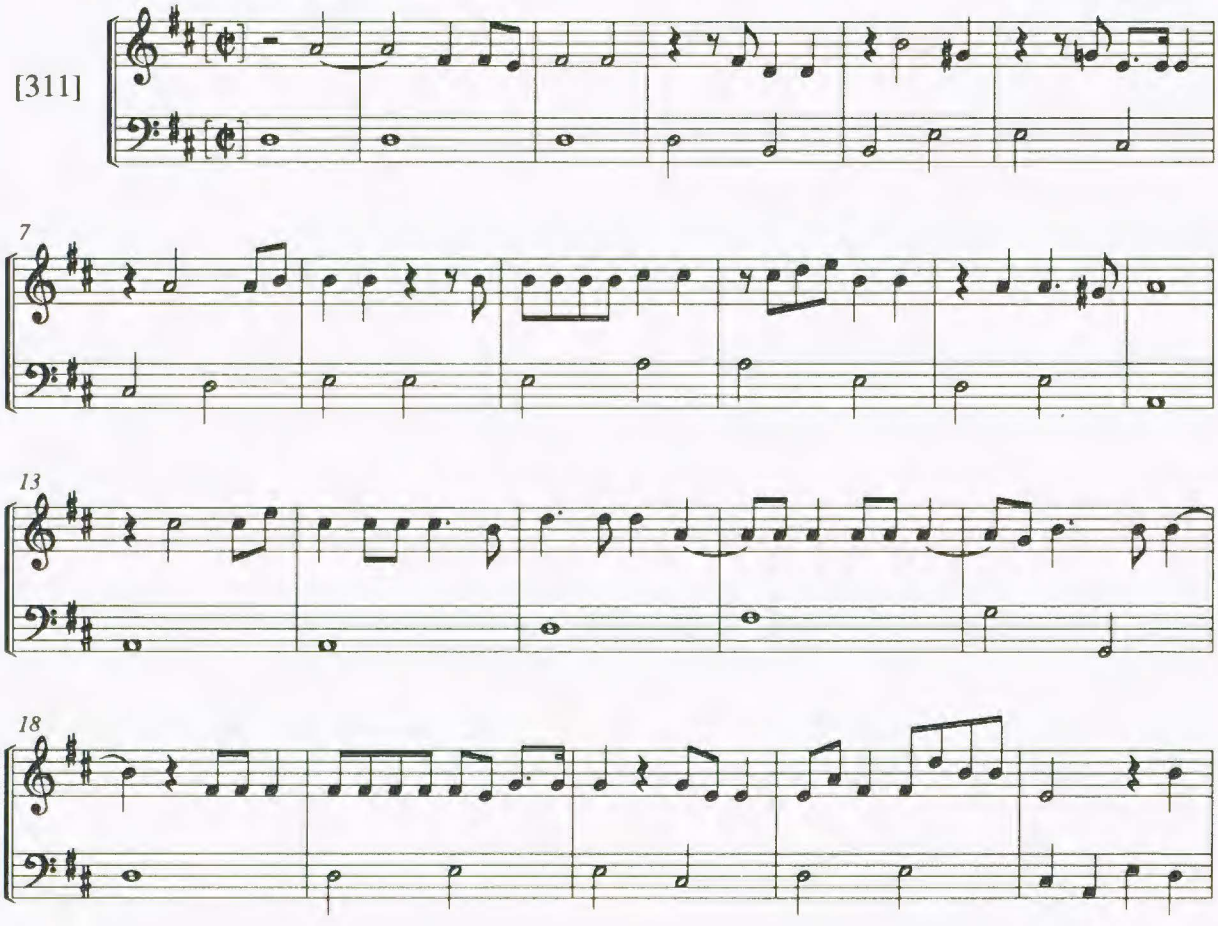

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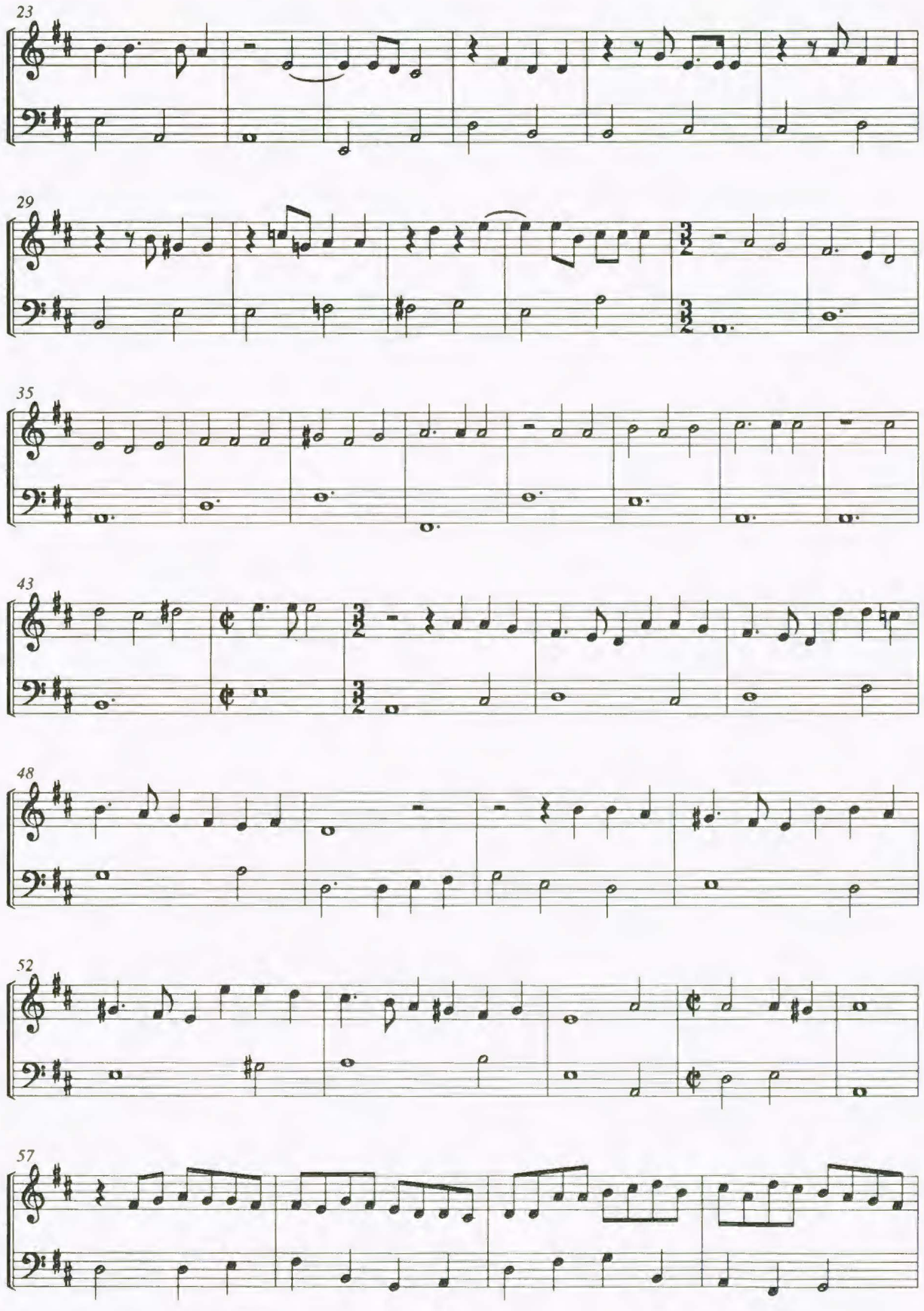

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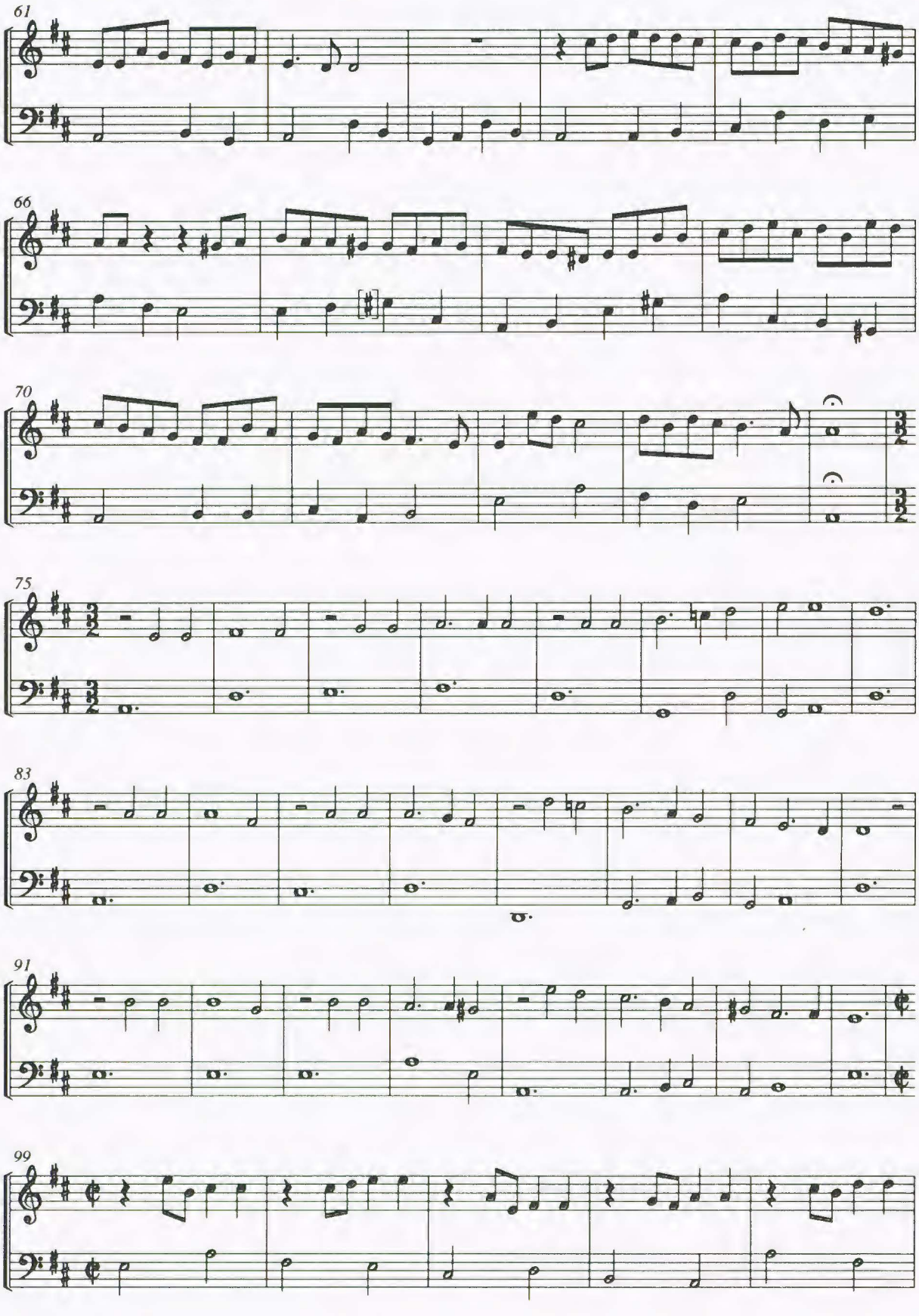

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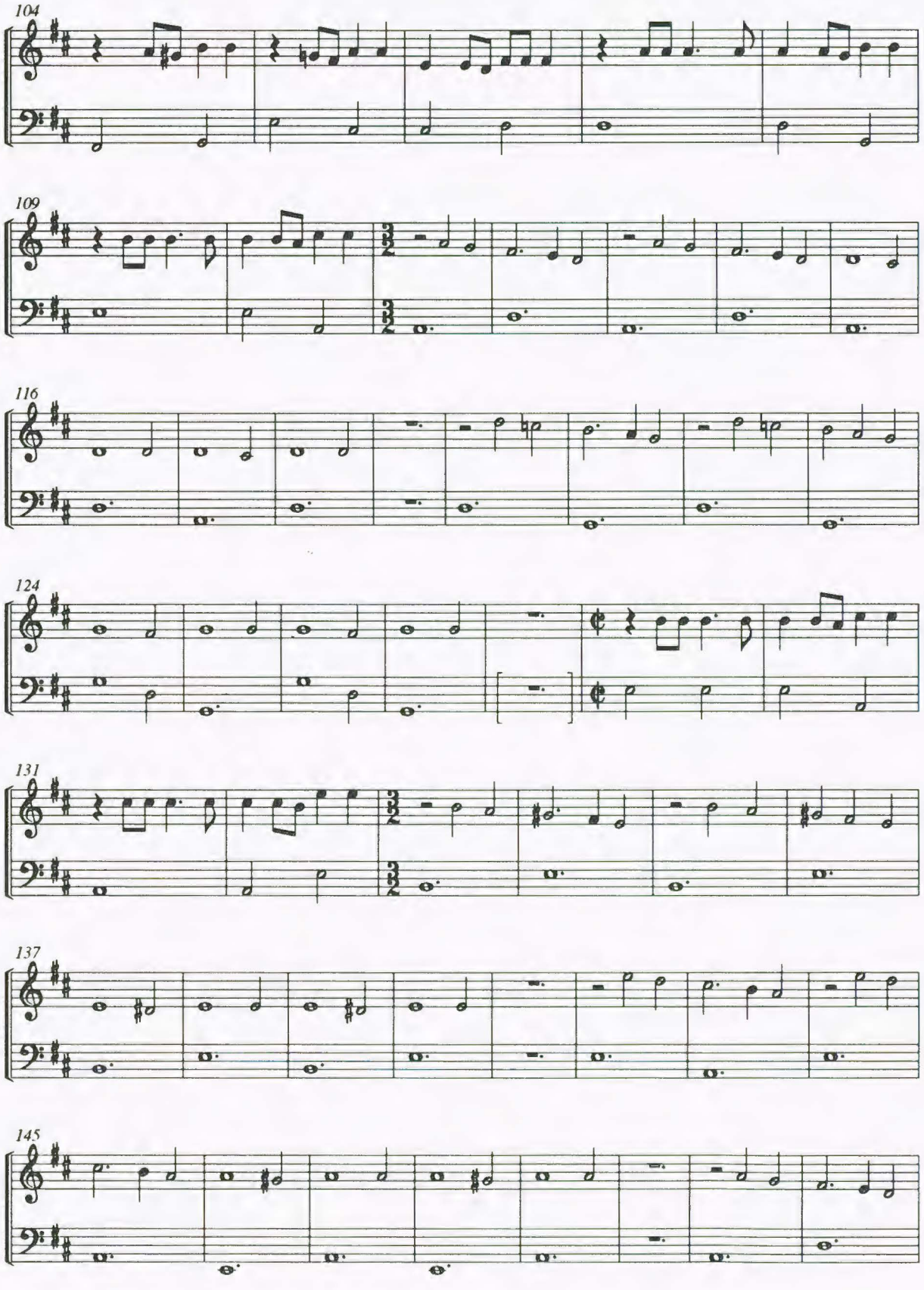


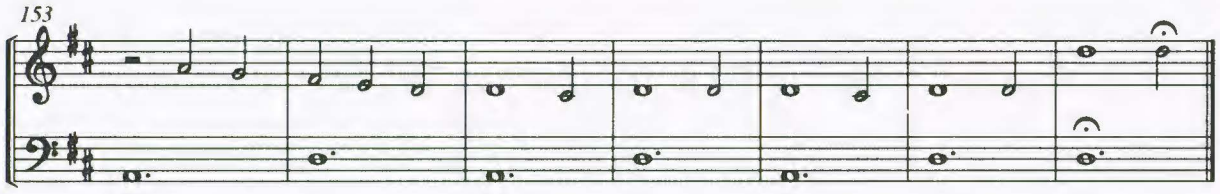
O anima mea suspira **Joannes Kaioni** f 178




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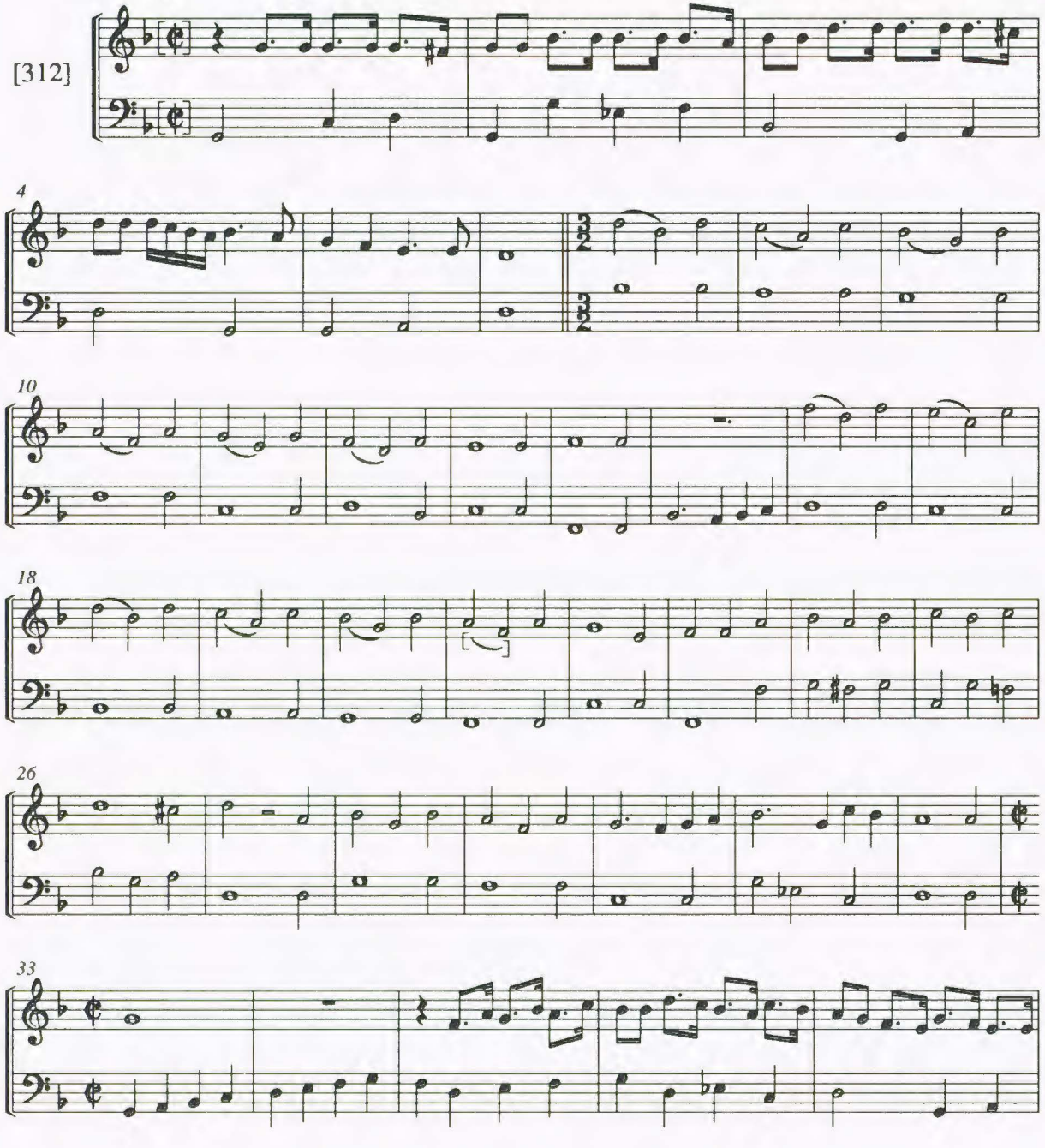

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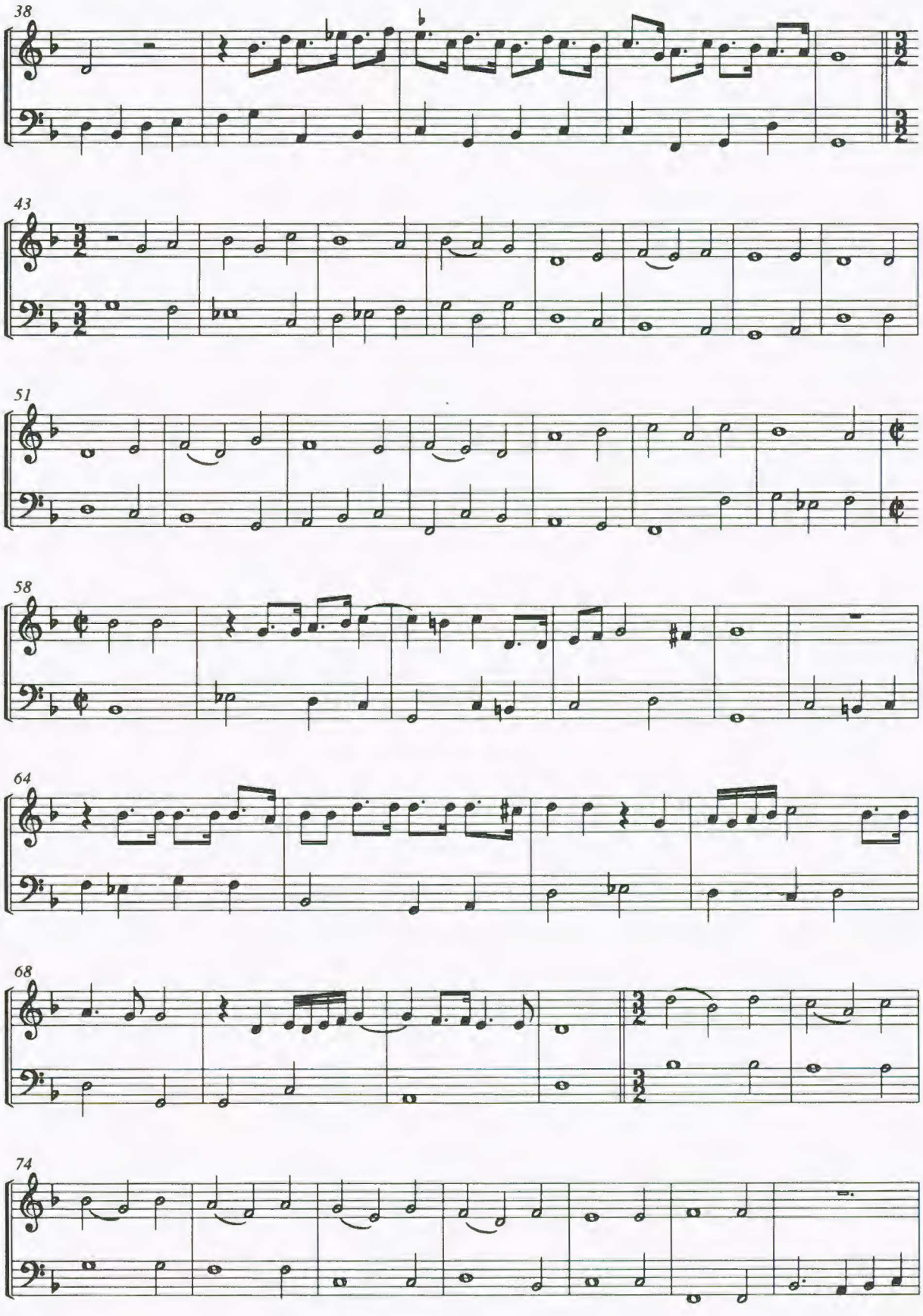

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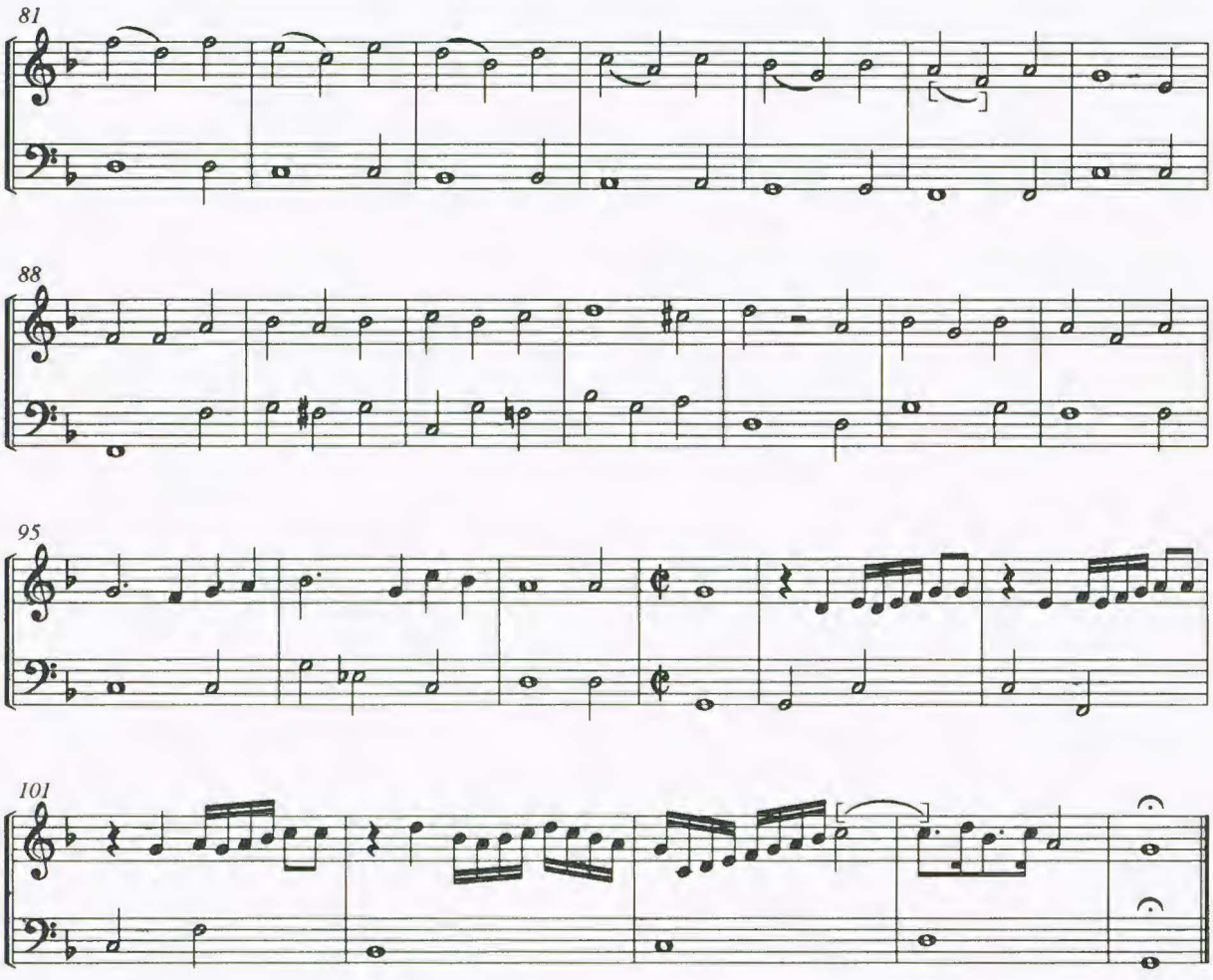


Ecce panis Angelorum

f 179
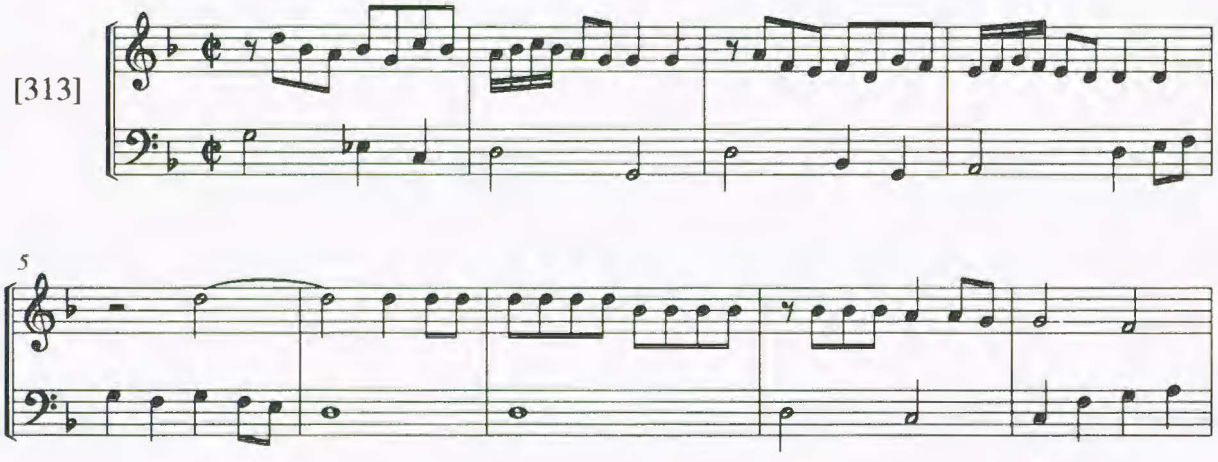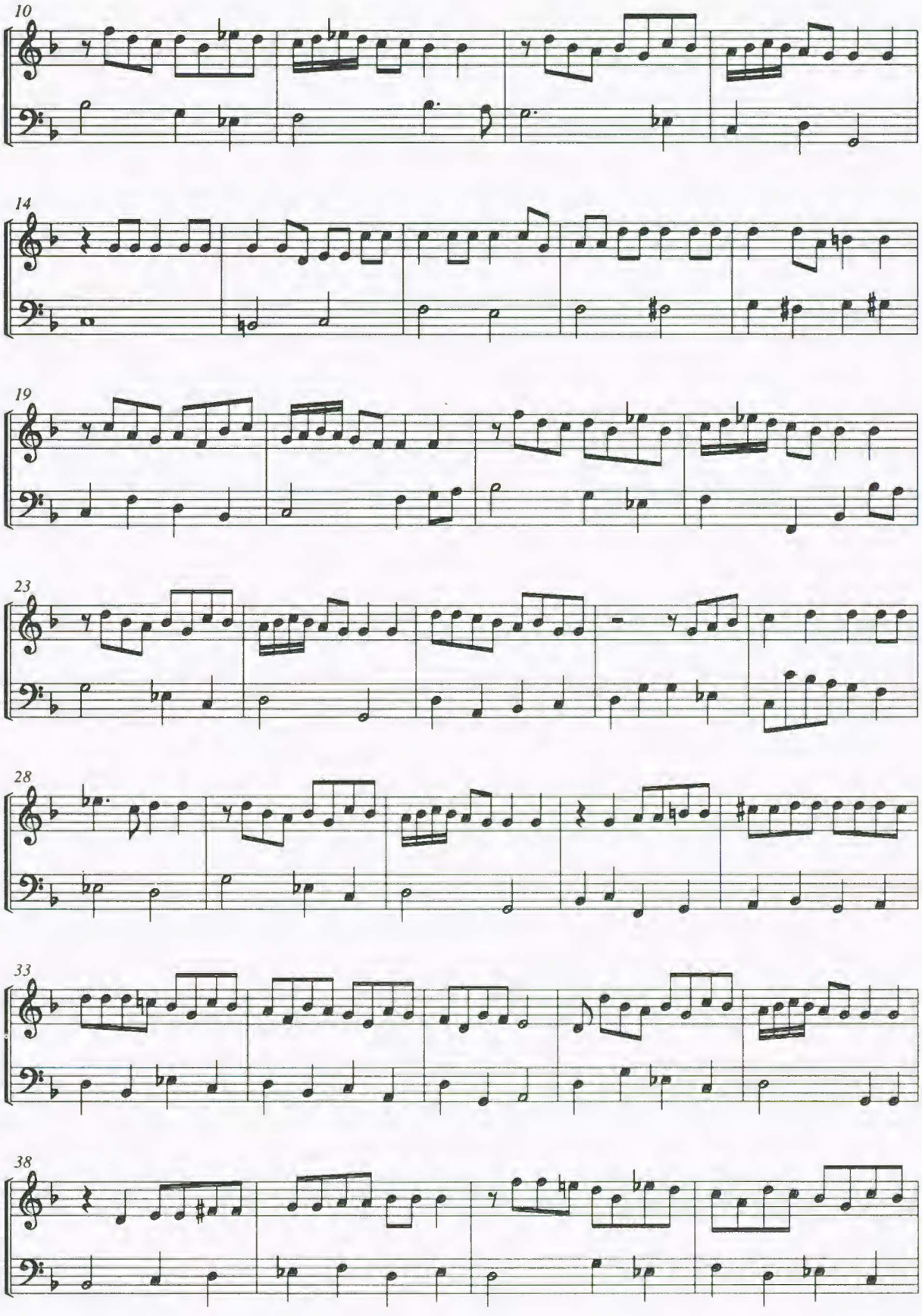



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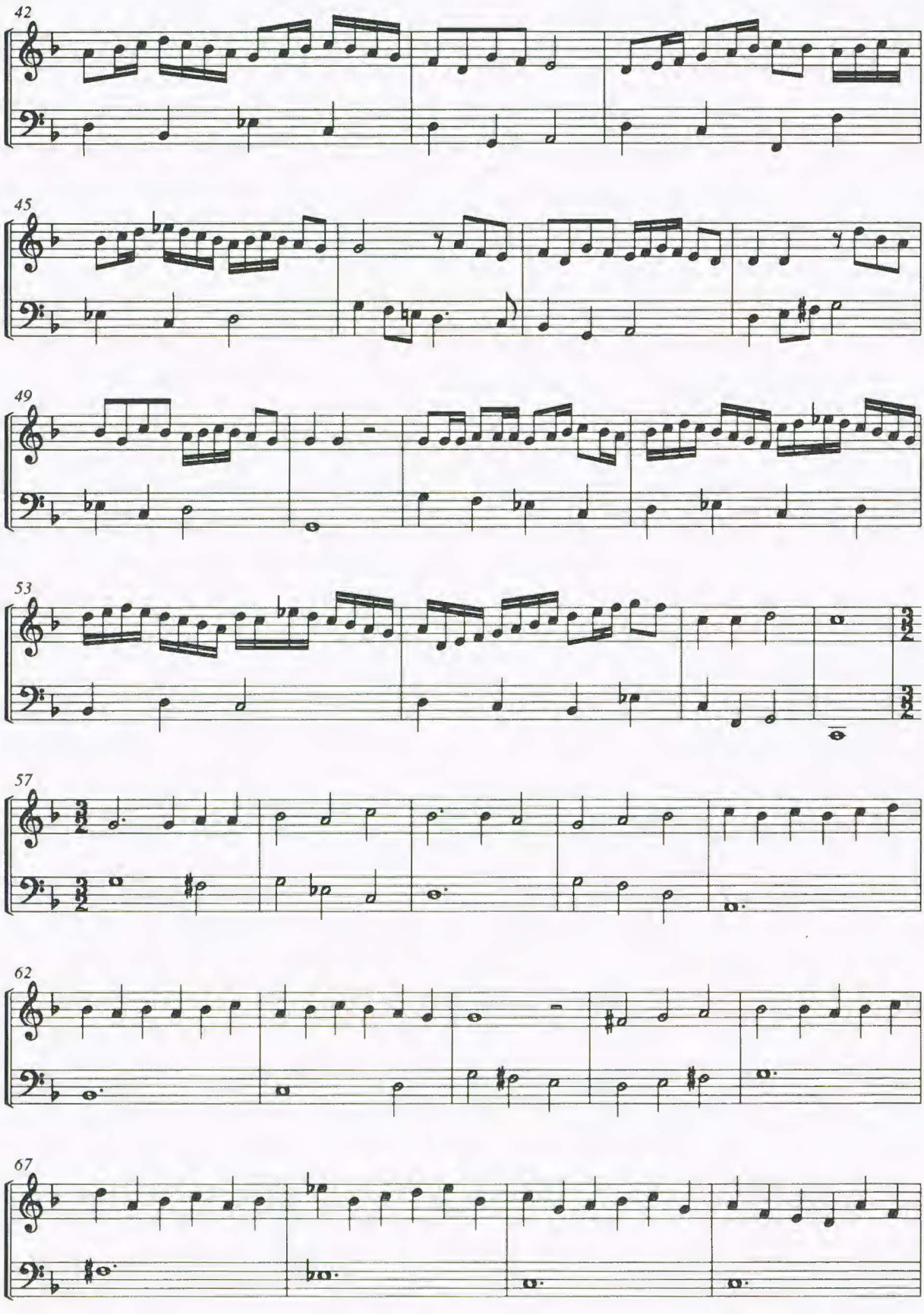


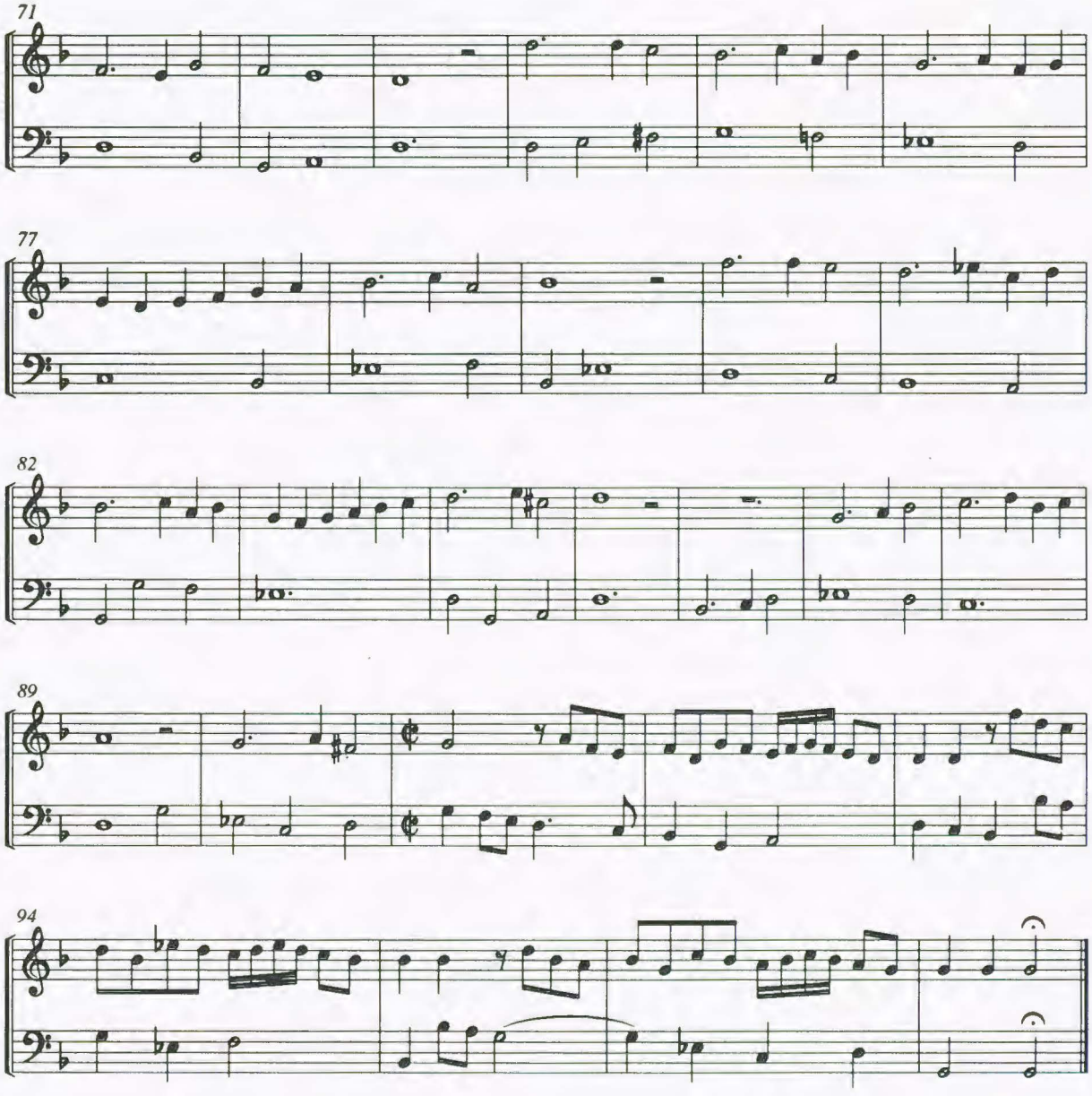
O quales habet flores Paradysus f 180

[313]




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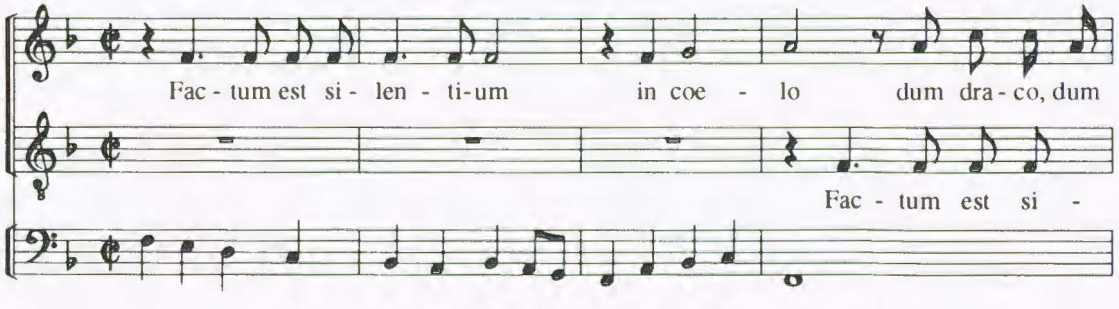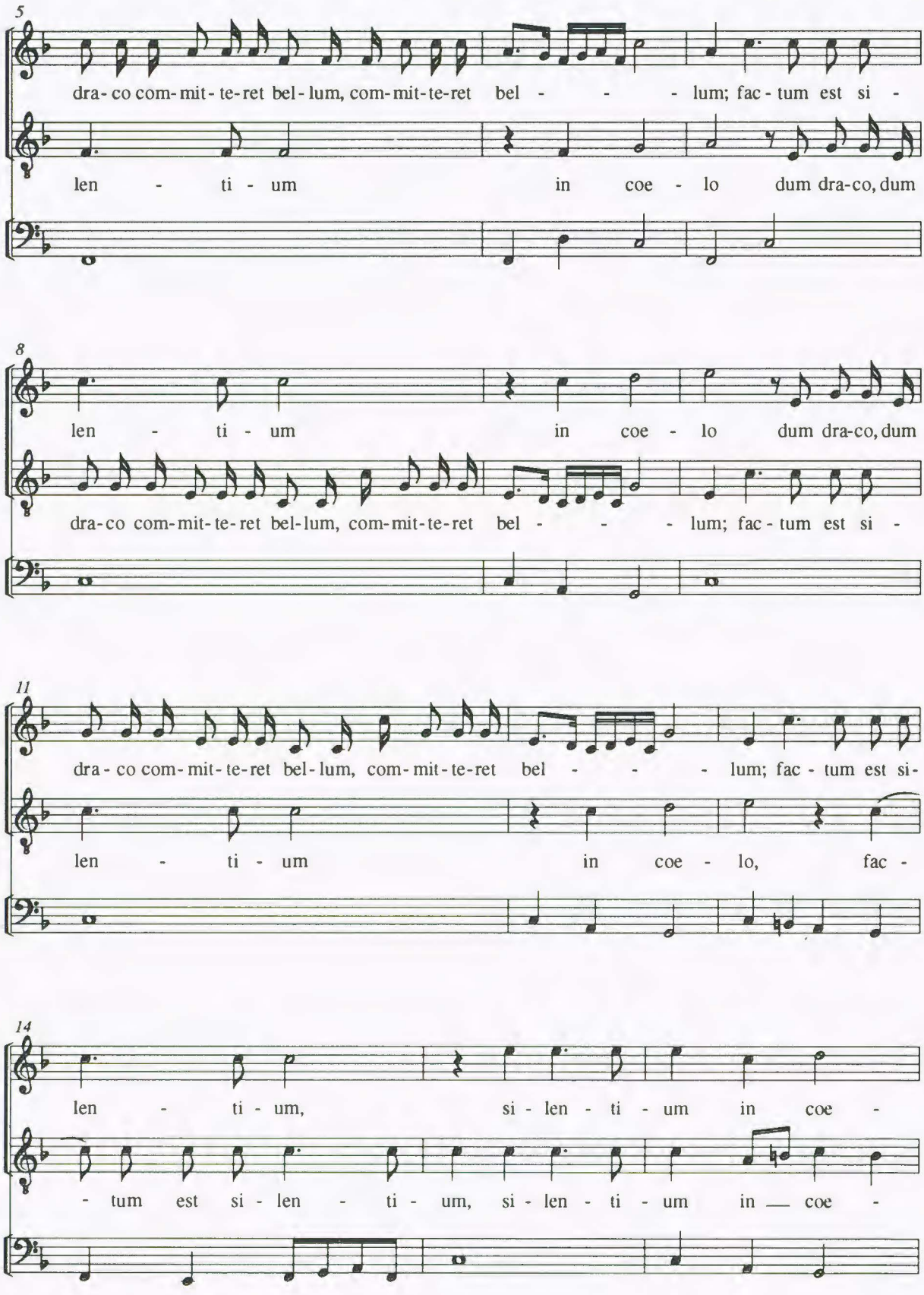


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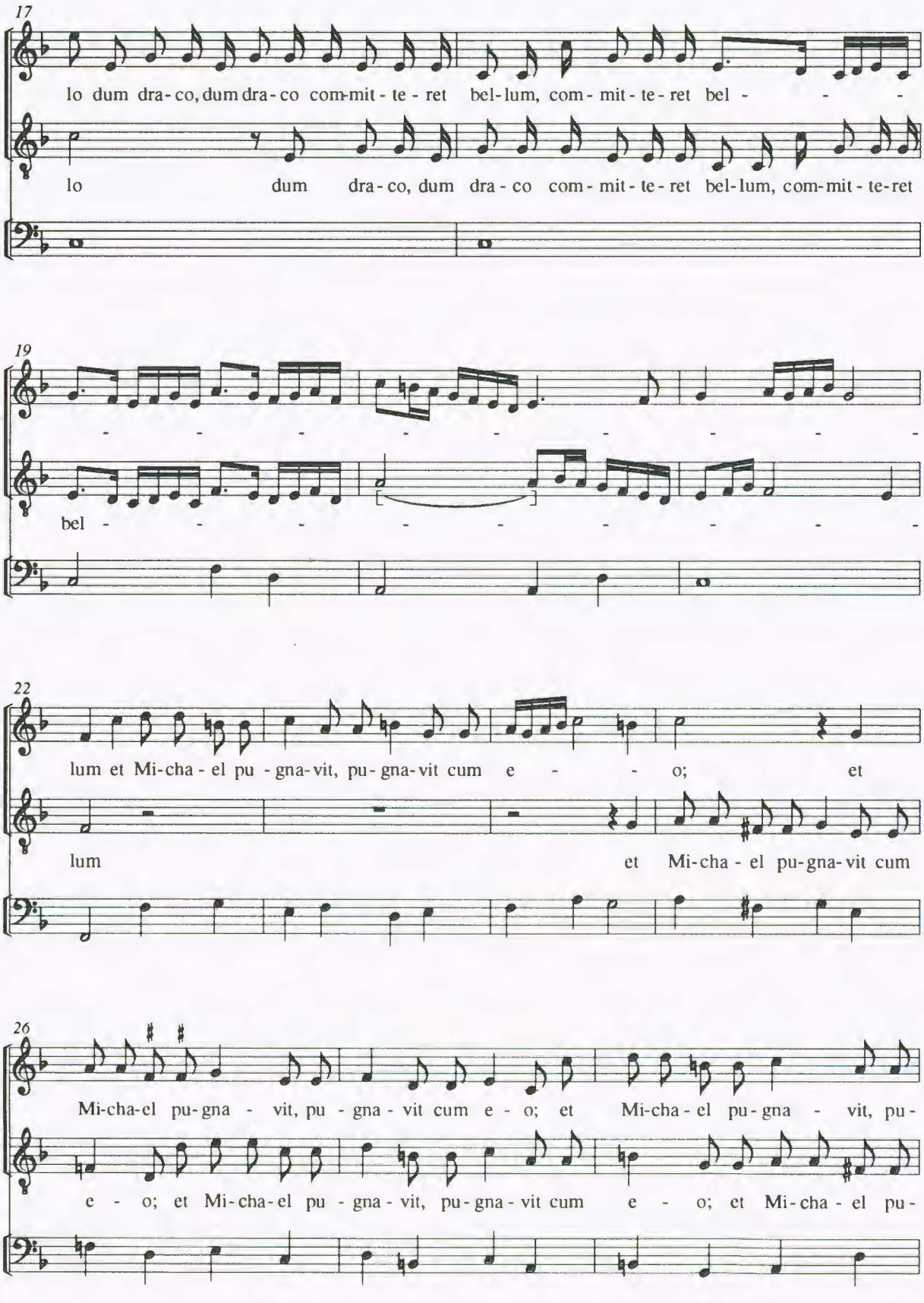
Factum est silentium in celo
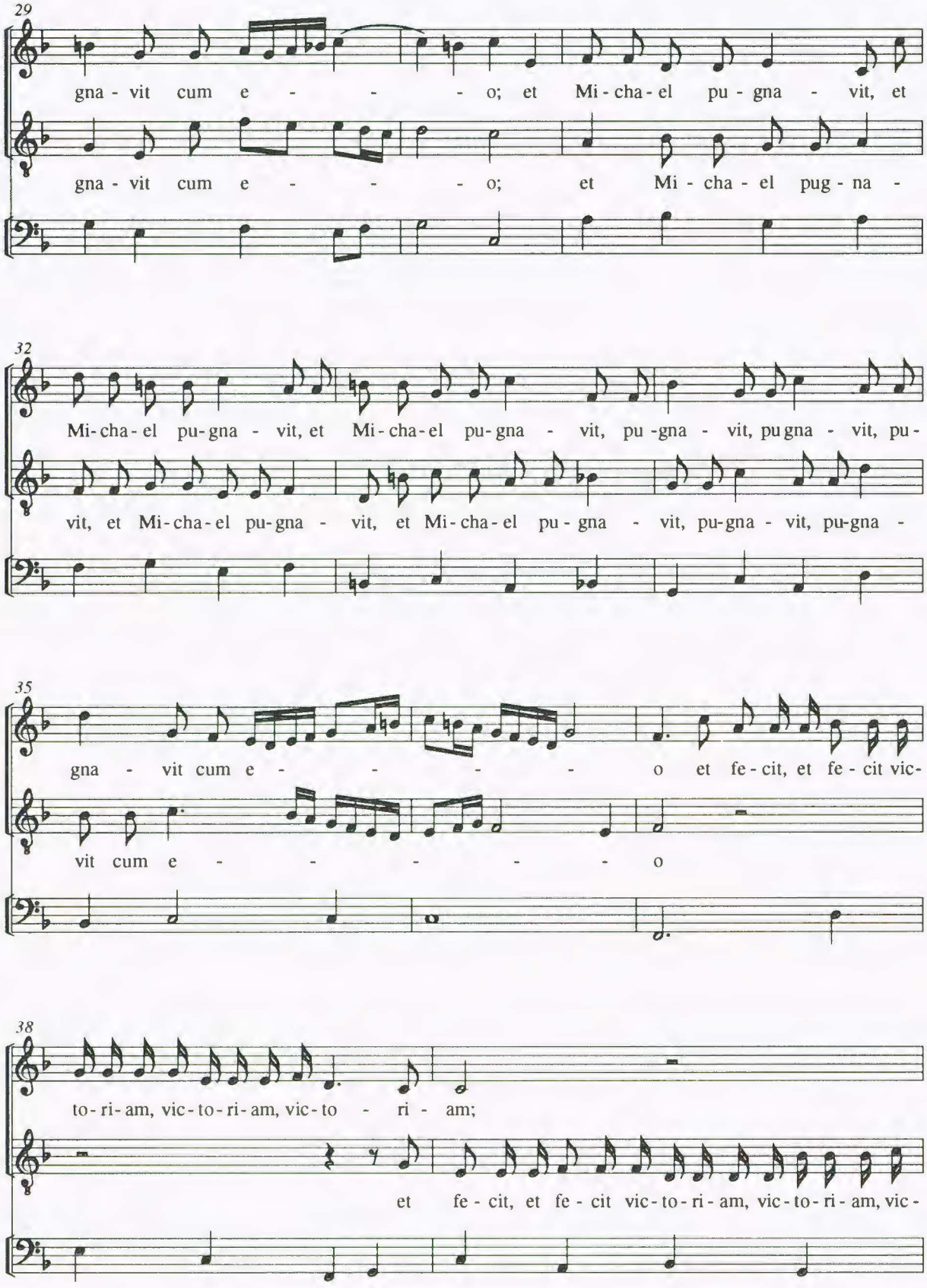
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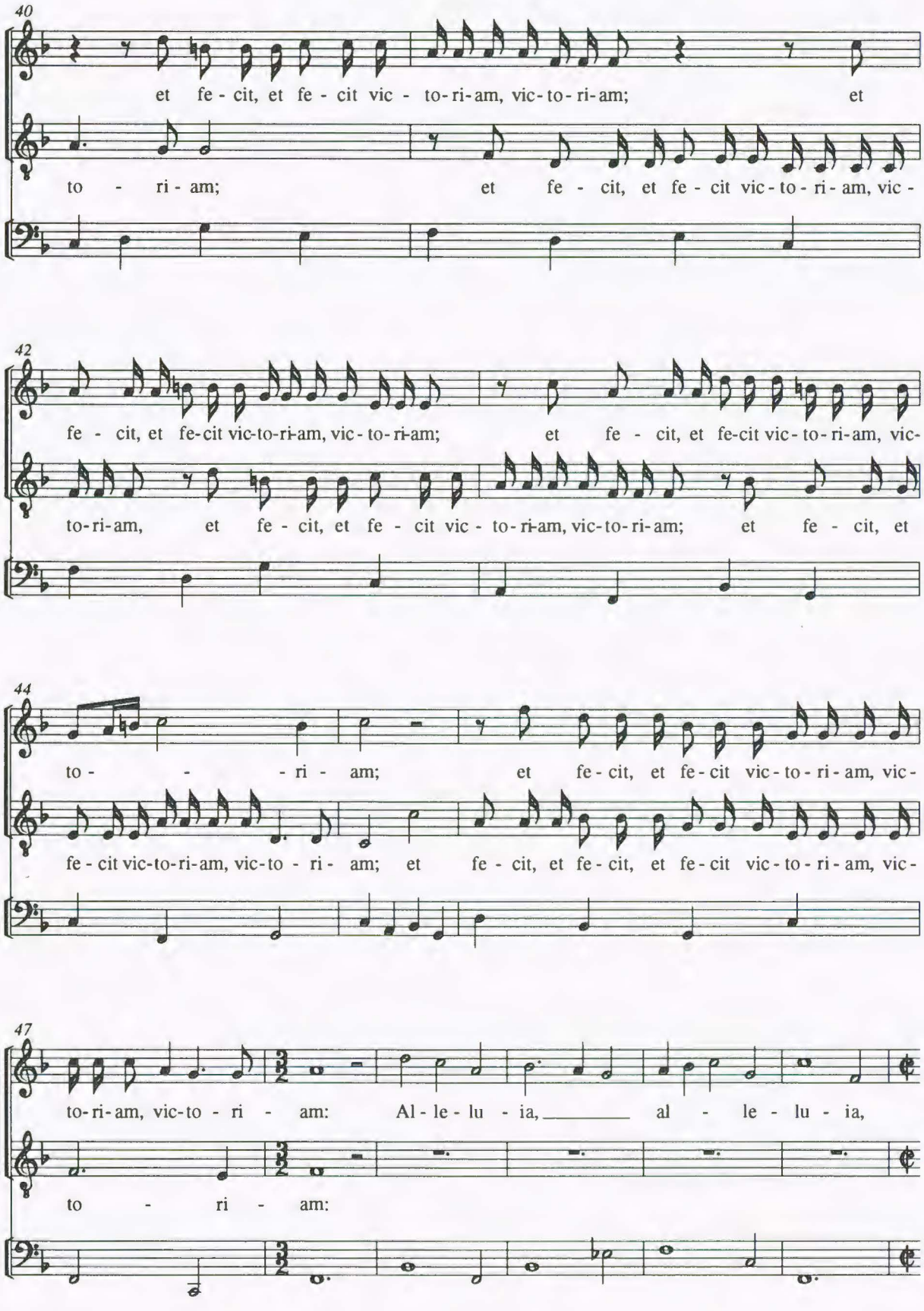
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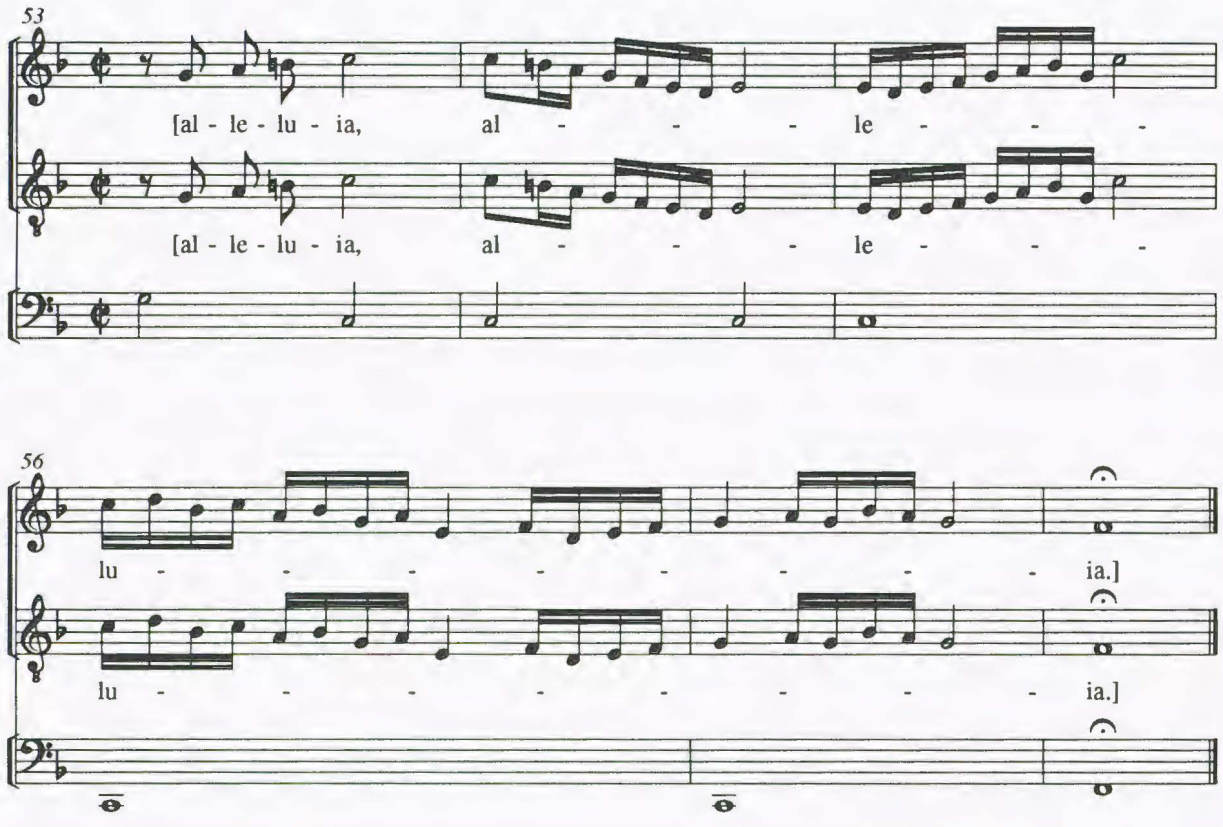



5
dra - co com - mit - te - ret bel - lum, com - mit - te - ret bel - - - lum; fac - tum est si -
len - ti - um in coe - lo dum dra-co, dum
8
len - ti - um in coe - lo dum dra-co, dum
dra-co com-mit-te-ret bel-lum, com-mit-te-ret bel - - - lum; fac - tum est si -
11
dra - co com - mit - te - ret bel - lum, com - mit - te - ret bel - - - lum; fac - tum est si -
len - ti - um in coe - lo, fac -
14
len - ti - um, si - len - ti - um in coe -
- tum est si - len - ti - um, si - len - ti - um in — coe -


17
lo dum dra-co, dum dra-co com-mit-te-ret bel-lum, com-mit-te-ret bel - - -
lo dum dra-co, dum dra-co com-mit-te-ret bel-lum, com-mit-te-ret
19
- - - - - - - - - -
bel - - - - - - - - -
22
lum et Mi-cha-el pu-gna-vit, pu-gna-vit cum e - - o; et
lum et Mi-cha-el pu-gna-vit cum
26
Mi-cha-el pu-gna - vit, pu-gna-vit cum e-o; et Mi-cha-el pu-gna - vit, pu-
e - o; et Mi-cha-el pu-gna-vit, pu-gna-vit cum e - o; et Mi-cha-el pu-

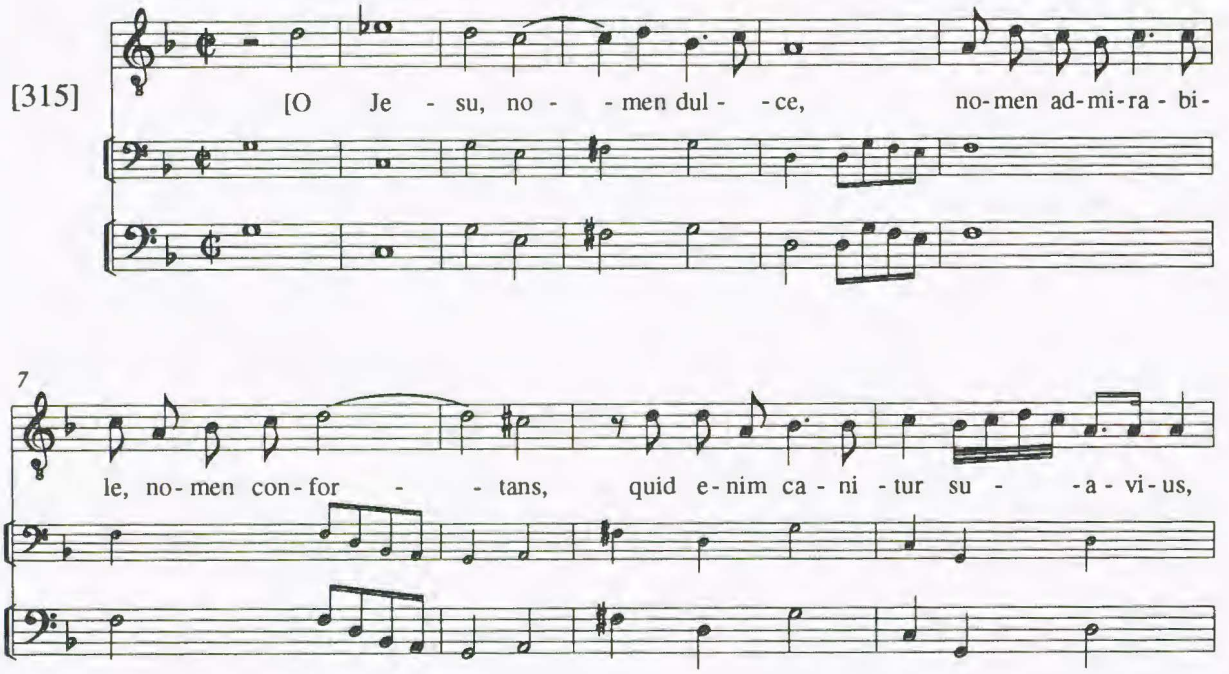

29
gna - vit cum e - - - - o; et Mi - cha - el pu - gna - vit, et
gna - vit cum e - - - - o; et Mi - cha - el pug - na -
32
Mi - cha - el pu - gna - vit, et Mi - cha - el pu - gna - vit, pu - gna - vit, pu gna - vit, pu -
vit, et Mi - cha - el pu - gna - vit, et Mi - cha - el pu - gna - vit, pu - gna - vit, pu - gna -
35
gna - vit cum e - - - - - o et fe - cit, et fe - cit vic -
vit cum e - - - - - - o
38
to - ri - am, vic - to - ri - am, vic - to - ri - am;
et fe - cit, et fe - cit vic - to - ri - am, vic - to - ri - am, vic -
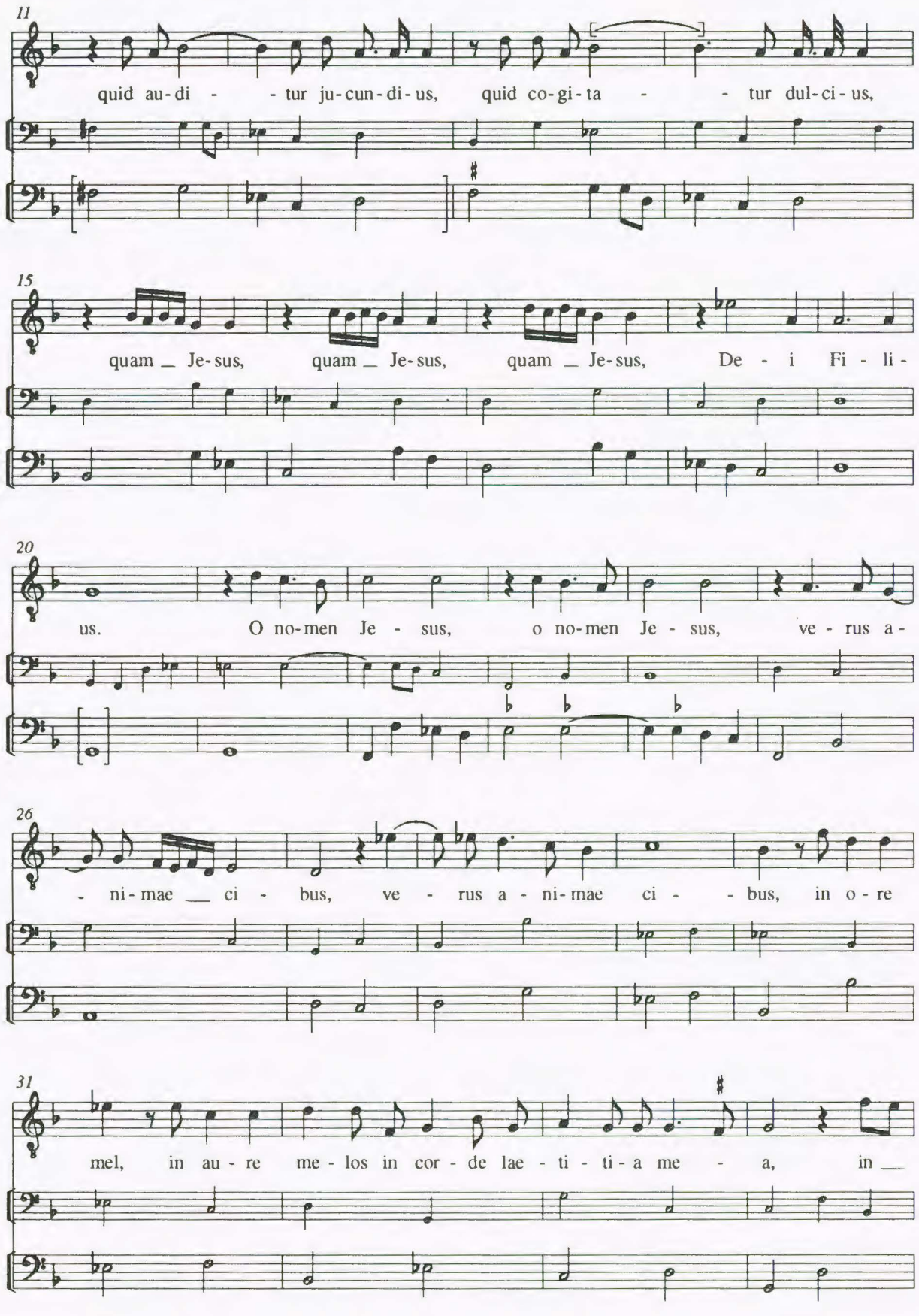

40
et fe - cit, et fe - cit vic - to-ri-am, vic-to-ri-am; et
to - ri - am; et fe - cit, et fe - cit vic-to-ri-am, vic -
42
fe - cit, et fe-cit vic-to-ri-am, vic - to-ri-am; et fe - cit, et fe-cit vic-to-ri-am, vic-
to-ri-am, et fe - cit, et fe - cit vic - to-ri-am, vic-to-ri-am; et fe - cit, et
44
to - - - ri - am; et fe-cit, et fe-cit vic-to-ri-am, vic-
fe - cit vic-to-ri-am, vic-to - ri - am; et fe - cit, et fe-cit, et fe-cit vic-to-ri-am, vic-
47
to-ri-am, vic-to - ri - am: Al - le - lu - ia, al - le - lu - ia,
to - ri - am:
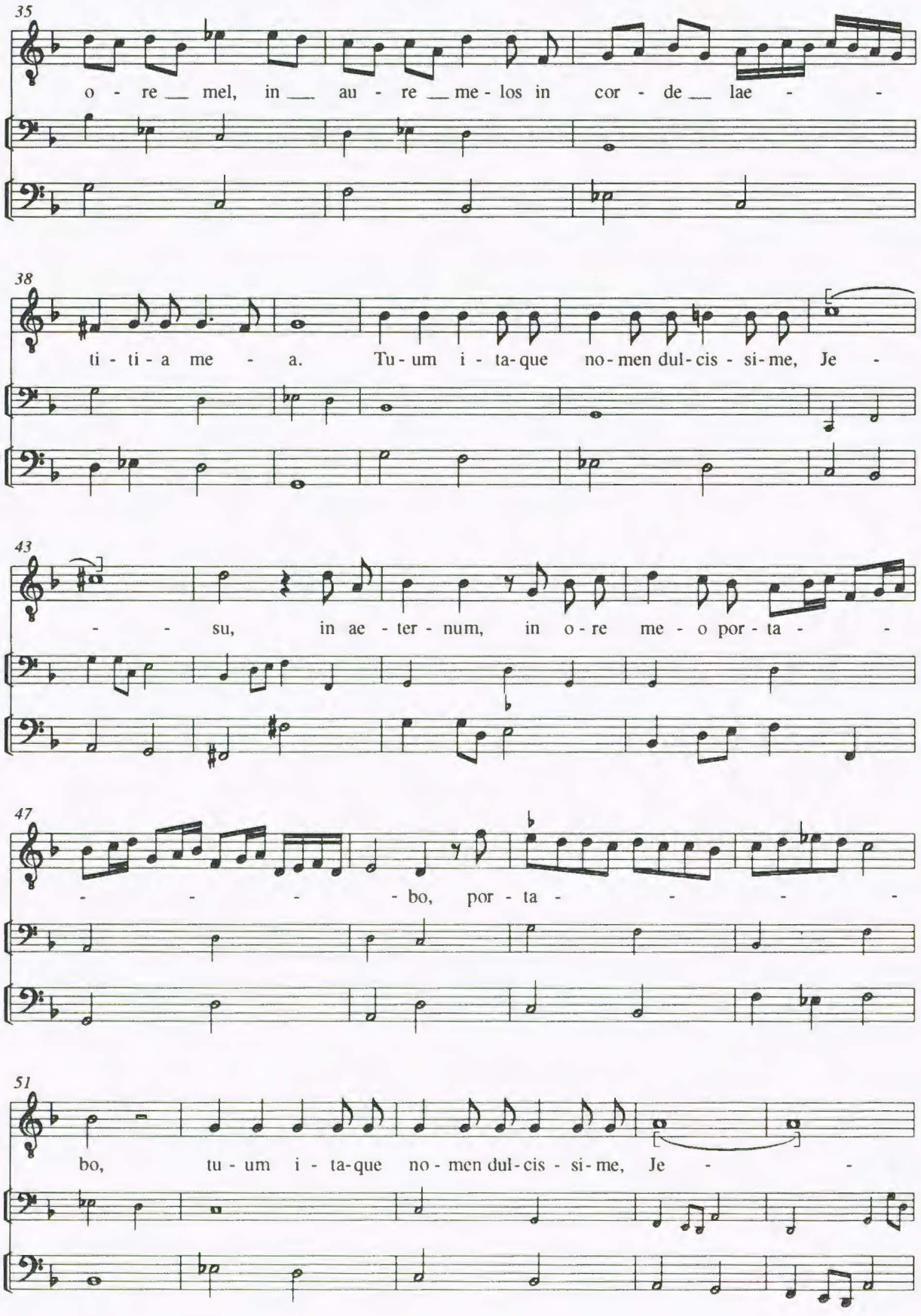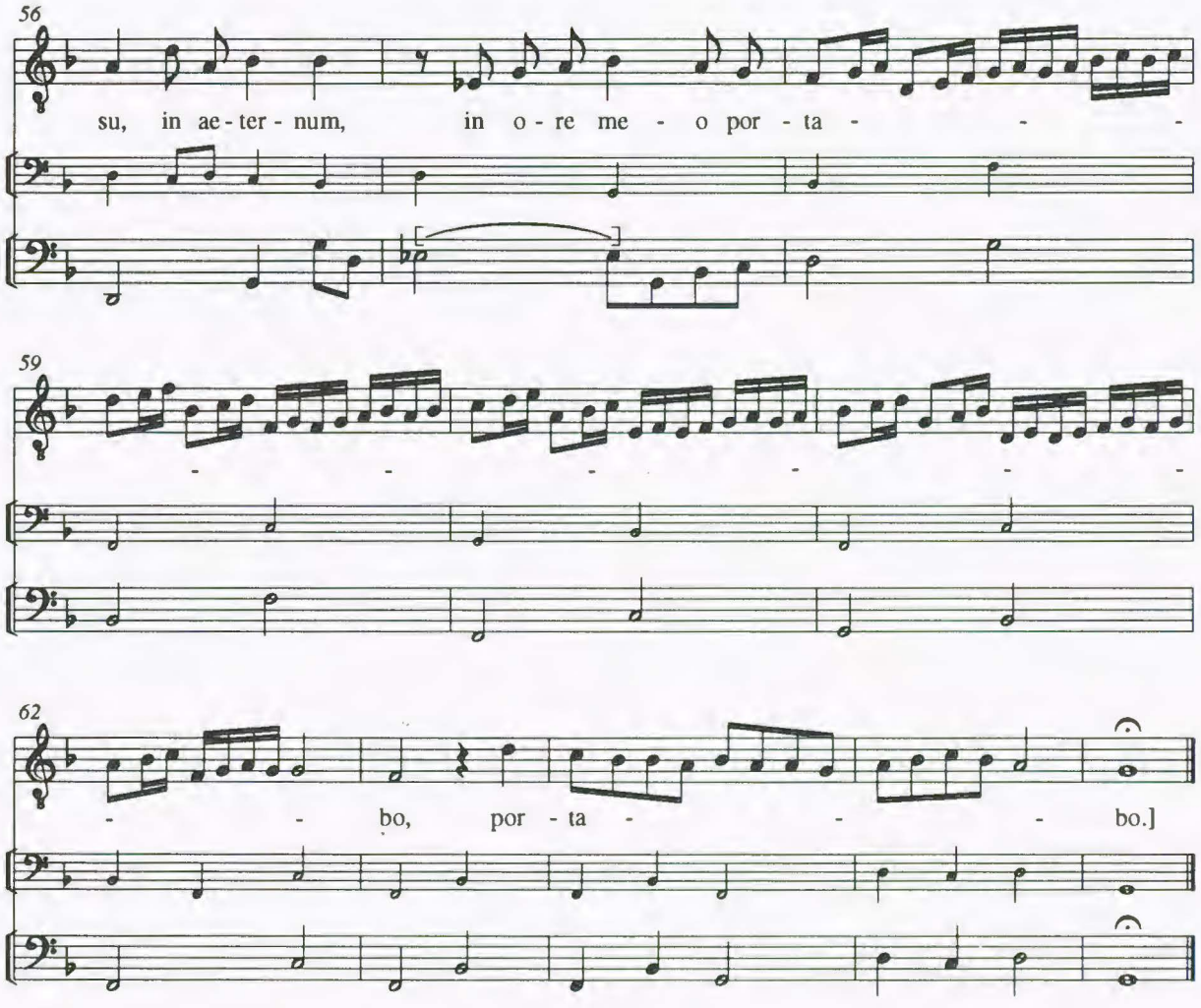


O Jesu nomen [dulce]

[Heinrich Schütz] f 181
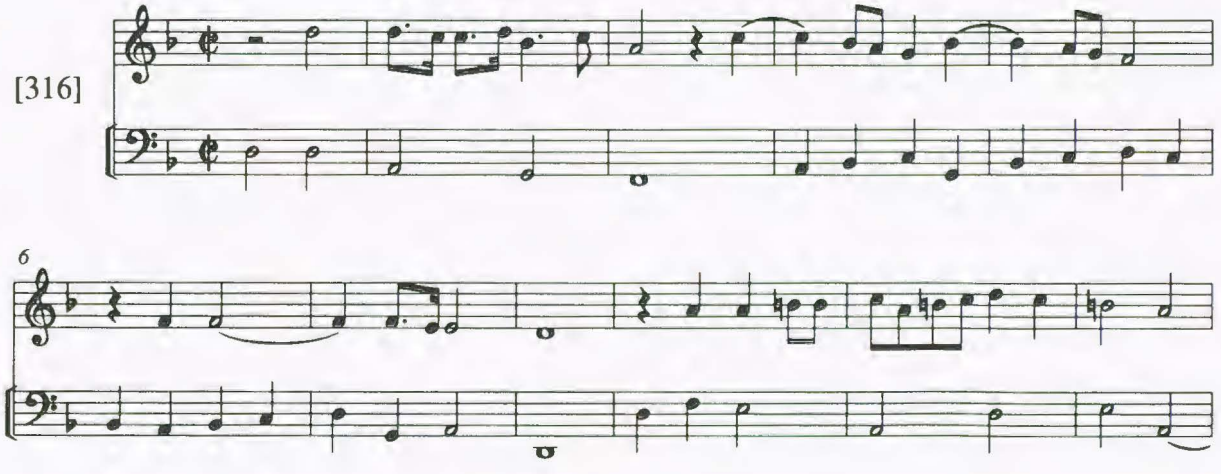



11
quid au-di - - tur ju-cun-di-us, quid co-gi-ta - - tur dul-ci-us,
15
quam _ Je-sus, quam _ Je-sus, quam _ Je-sus, De - i Fi - li -
20
us. O no-men Je - sus, o no-men Je - sus, ve - rus a -
26
- ni-mae _ ci - bus, ve - rus a - ni-mae ci - - bus, in o - re
31
mel, in au - re me - los in cor - de lae - ti - ti - a me - a, in _
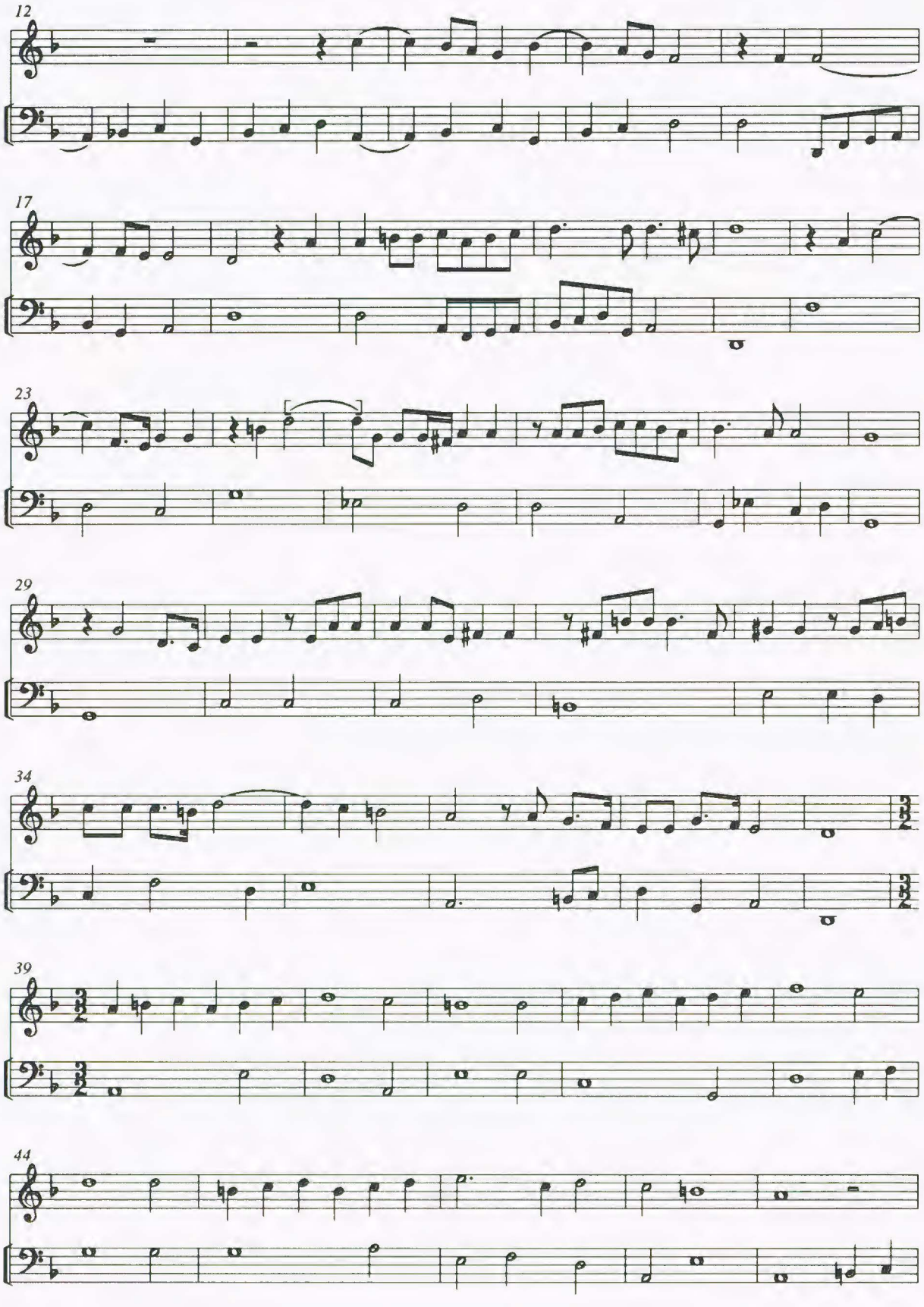

35
o - re mel, in au - re me - los in cor - de lae -
38
ti - ti - a me - a. Tu - um i - ta - que no - men dul - cis - si - me, Je -
43
- su, in ae - ter - num, in o - re me - o por - ta -
47
- bo, por - ta -
51
bo, tu - um i - ta - que no - men dul - cis - si - me, Je -
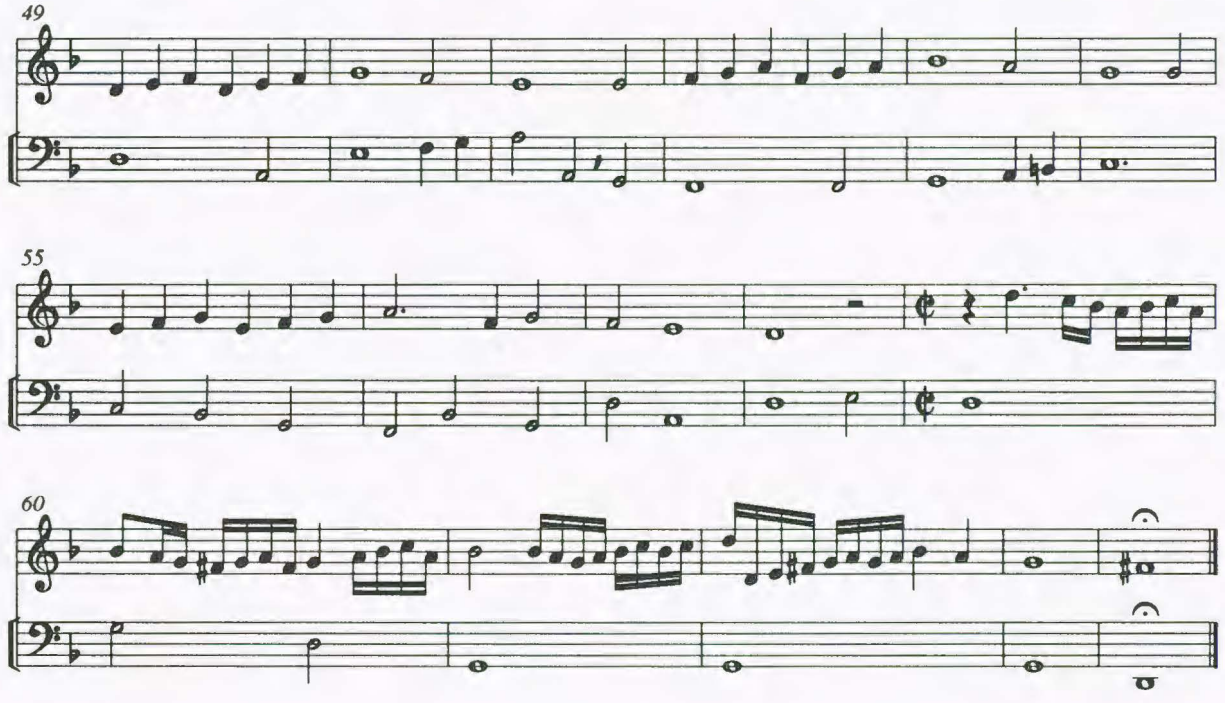


f 182

Diligam te Domine
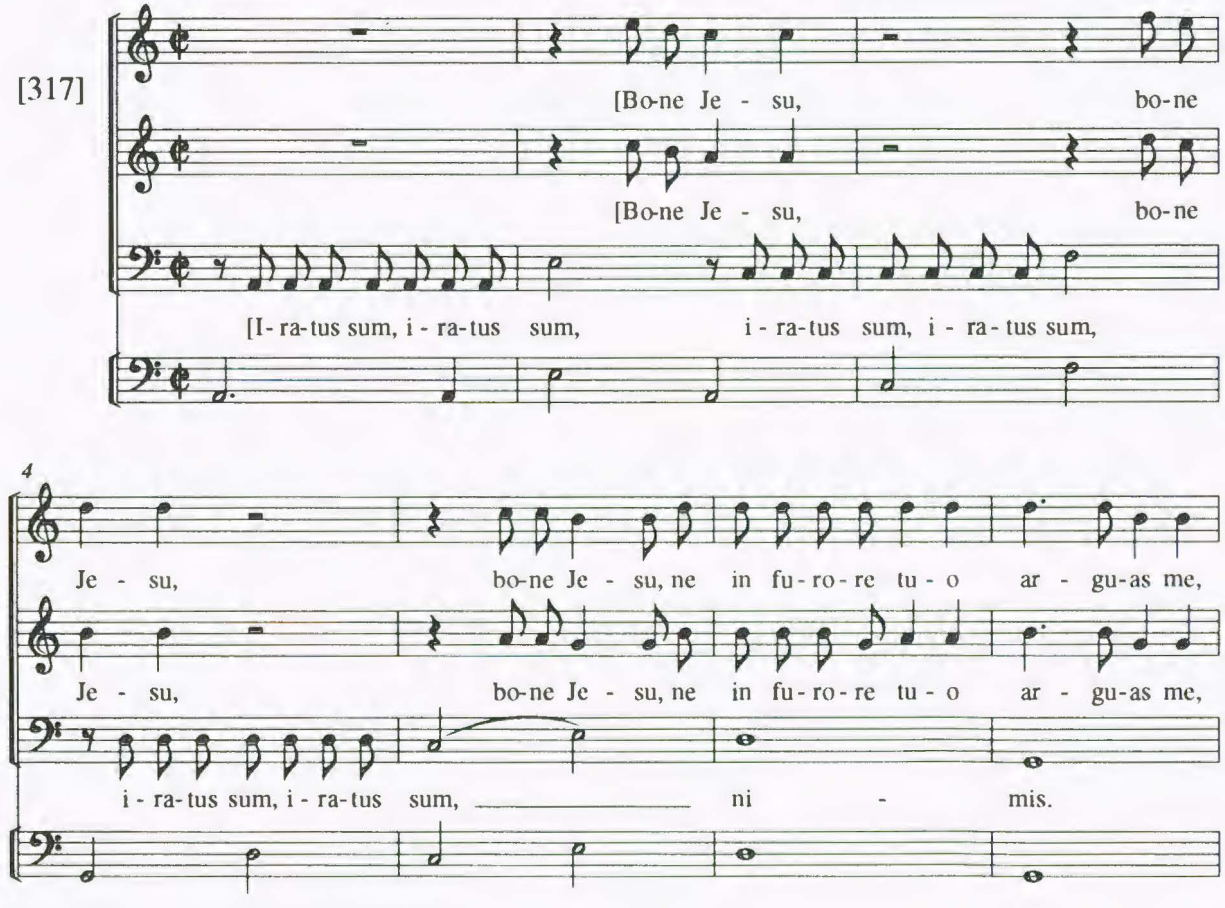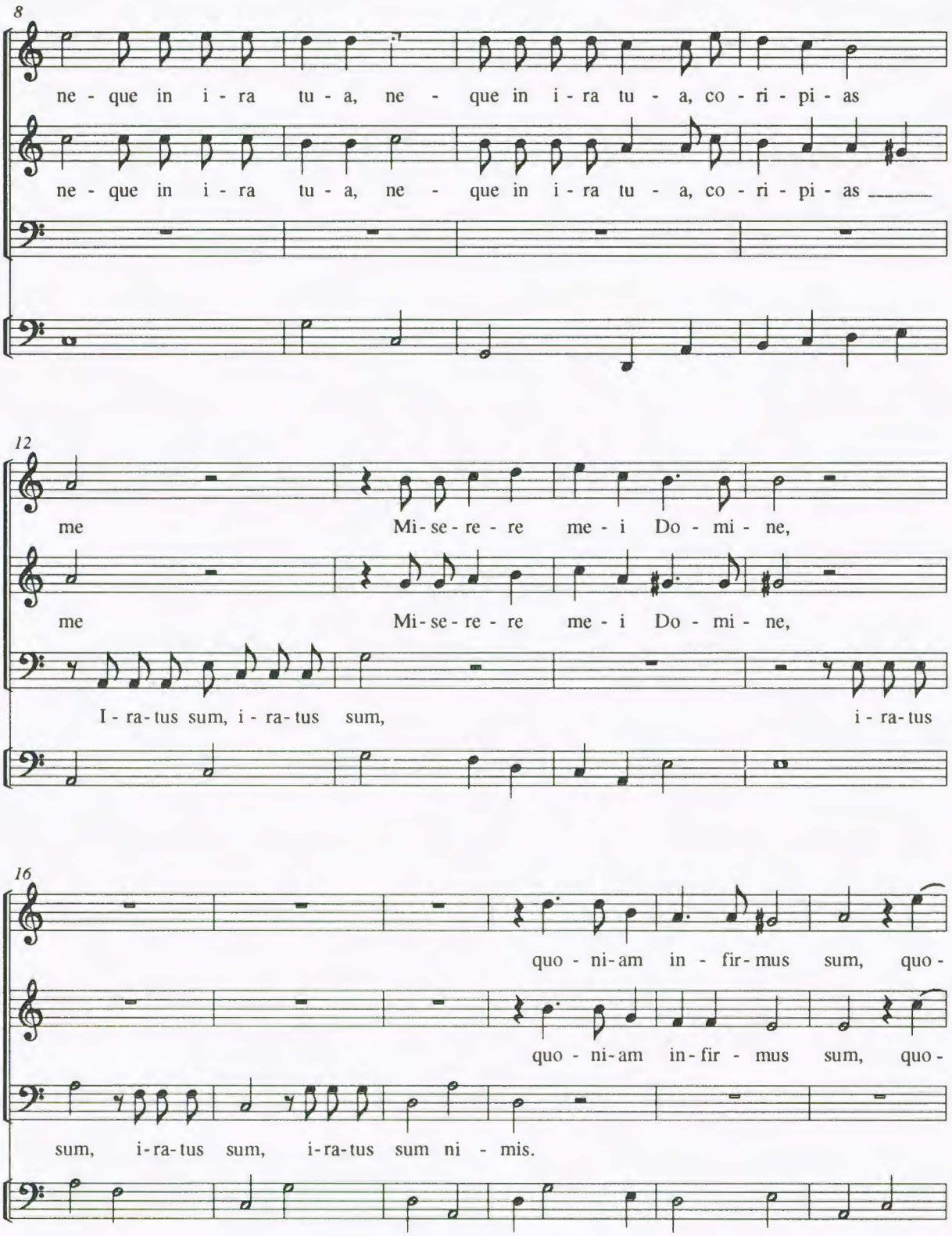



12
17
23
29
34
39
44
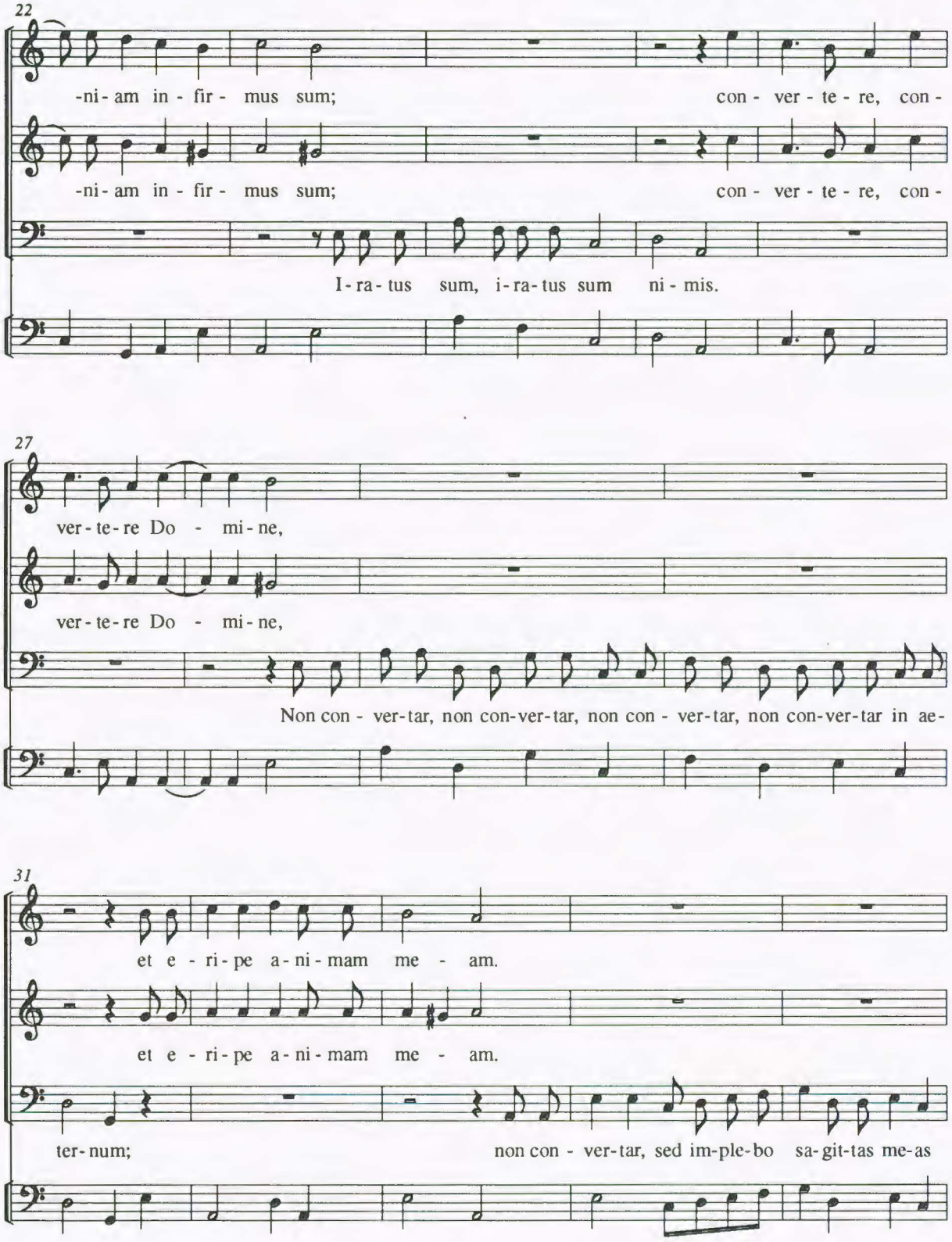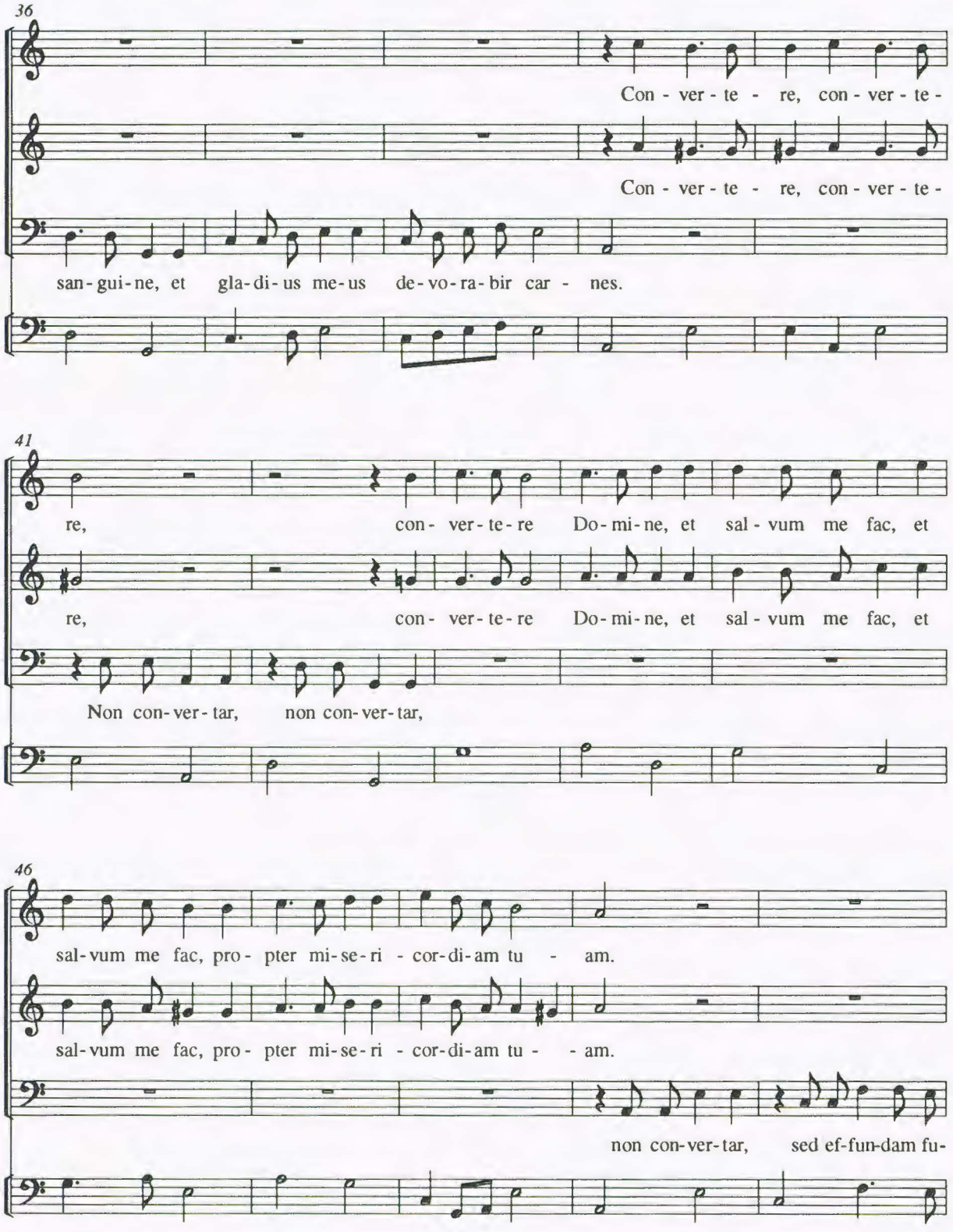


f 183
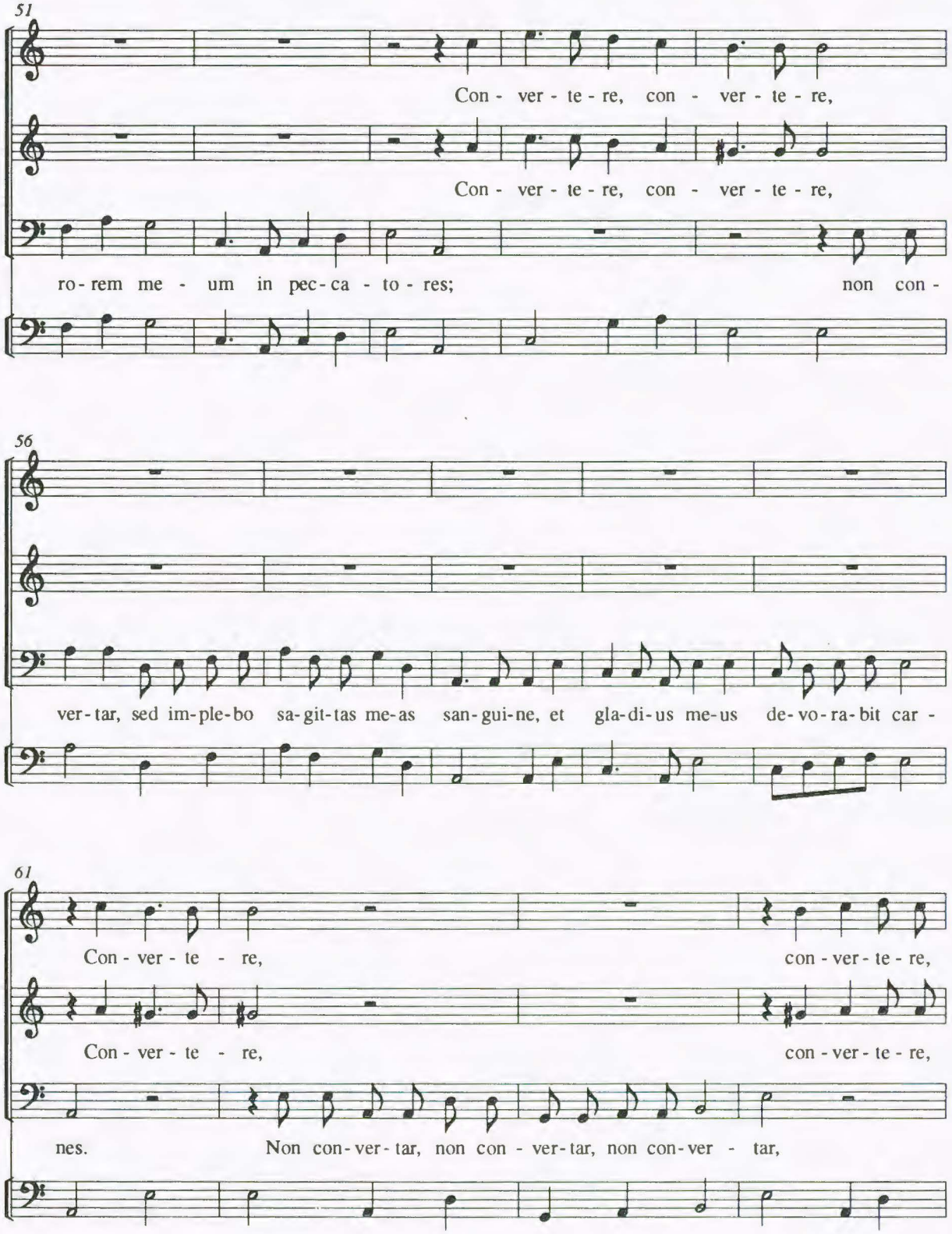
Iratus sum
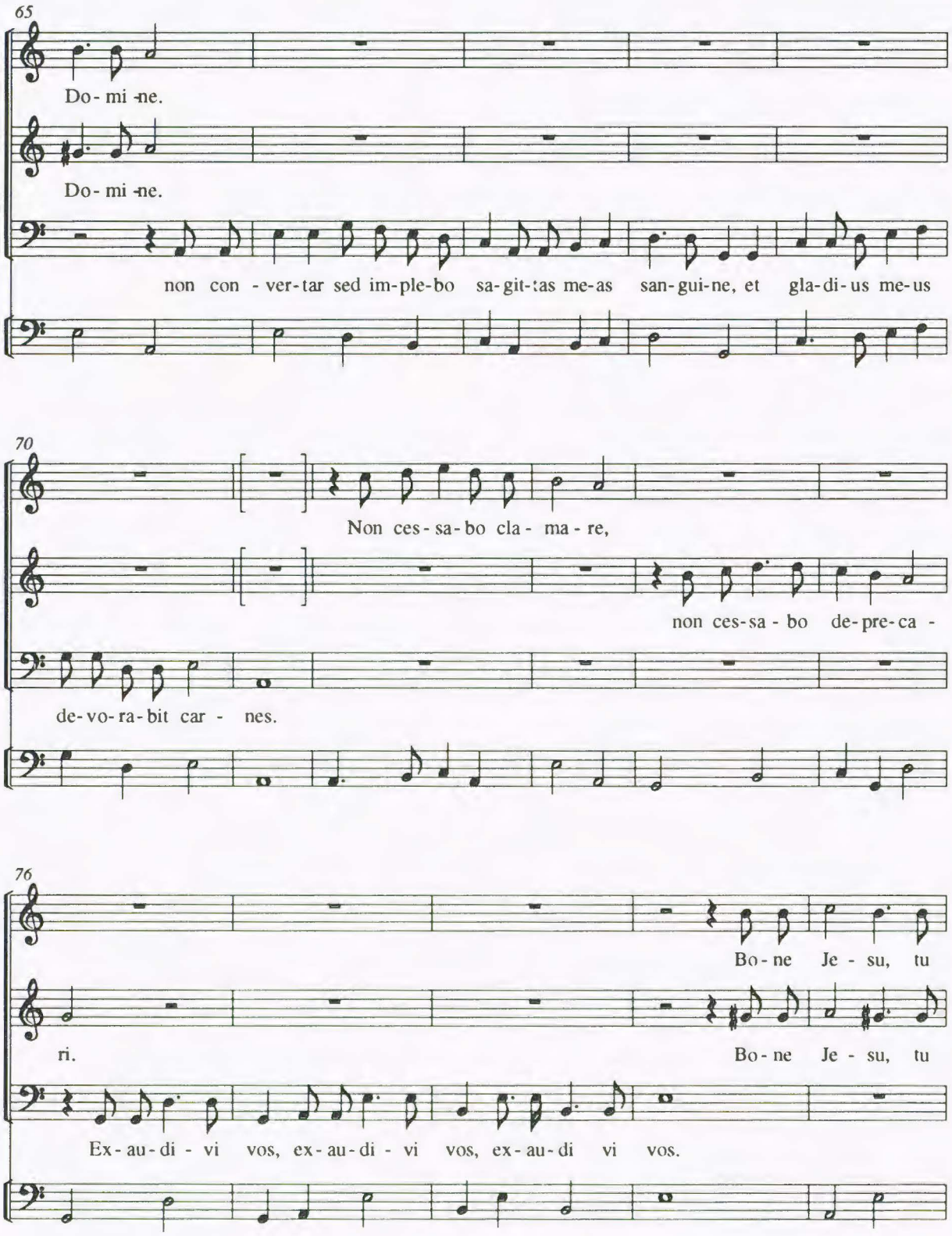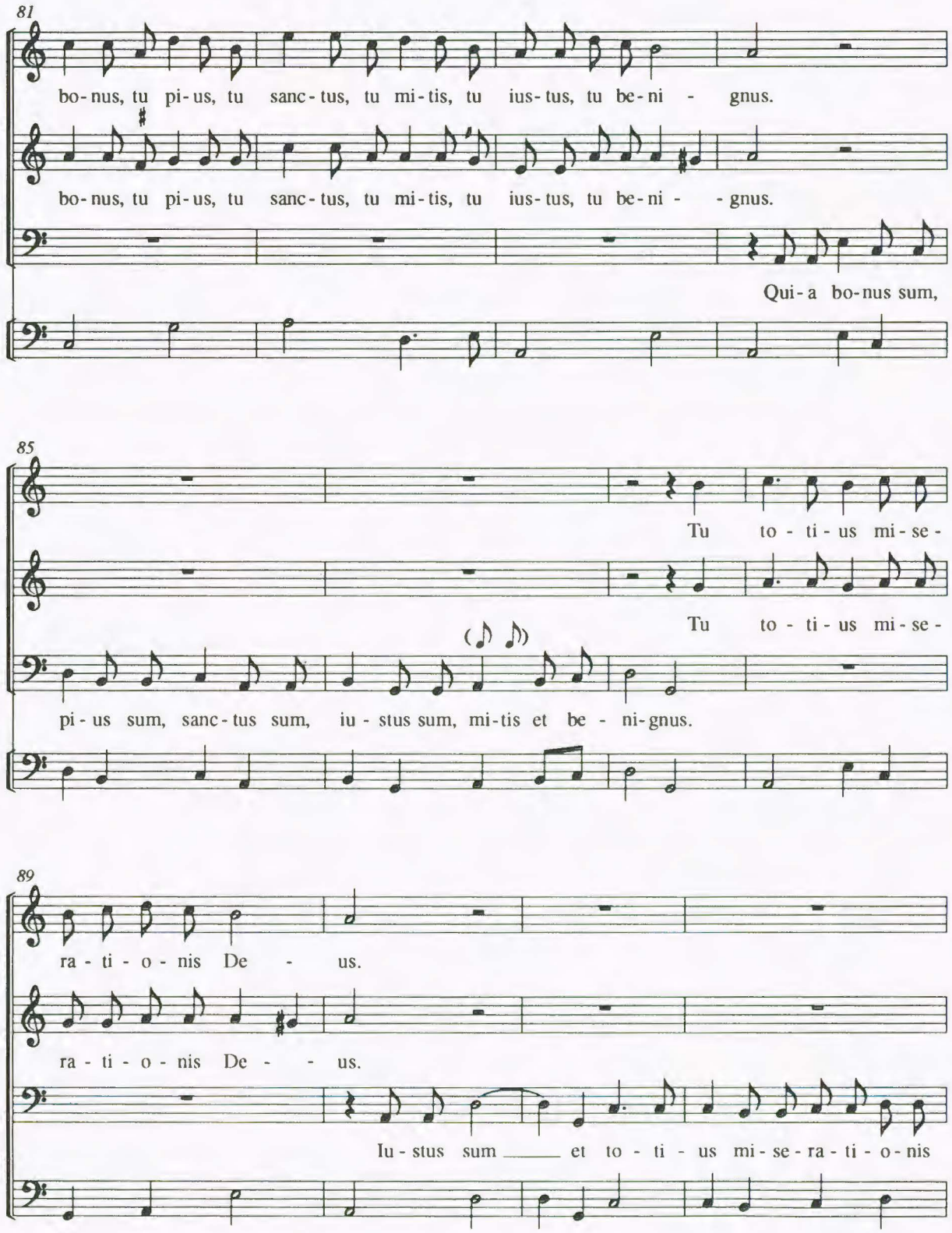



8
ne - que in i - ra tu - a, ne - que in i - ra tu - a, co - ri - pi - as
ne - que in i - ra tu - a, ne - que in i - ra tu - a, co - ri - pi - as
12
me Mi - se - re - re me - i Do - mi - ne,
me Mi - se - re - re me - i Do - mi - ne,
I - ra - tus sum, i - ra - tus sum, i - ra - tus
16
quo - ni - am in - fir - mus sum, quo -
quo - ni - am in - fir - mus sum, quo -
sum, i - ra - tus sum, i - ra - tus sum ni - mis.
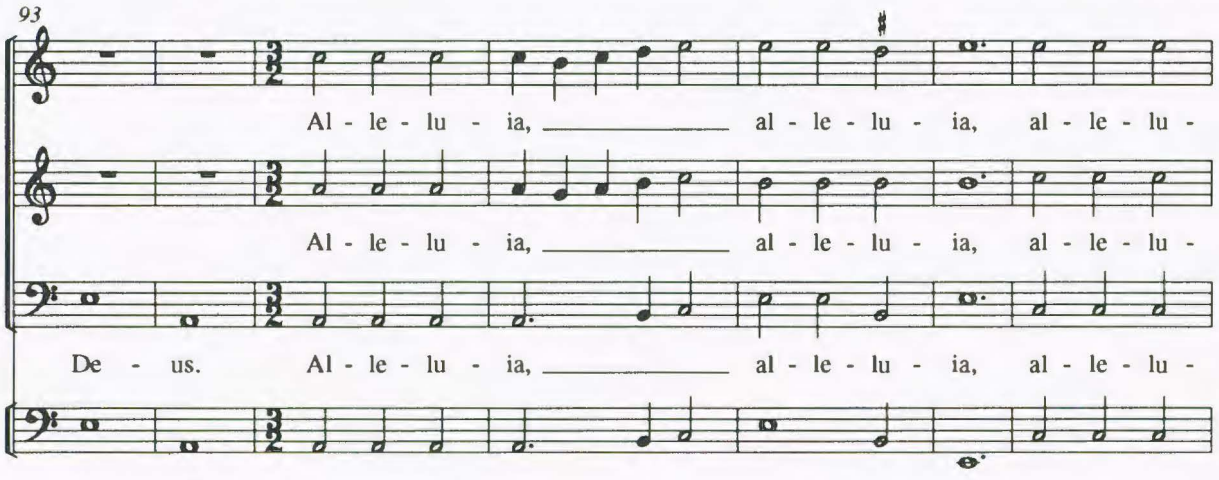

22
-ni-am in-fir- mus sum; con- ver- te- re, con-
-ni-am in-fir- mus sum; con- ver- te- re, con-
I-ra-tus sum, i-ra-tus sum ni-mis.
27
ver-te-re Do - mi-ne,
ver-te-re Do - mi-ne,
Non con- ver-tar, non con-ver-tar, non con- ver-tar, non con-ver-tar in ae-
31
et e- ri-pe a-ni-mam me - am.
et e- ri-pe a-ni-mam me - am.
ter-num; non con- ver-tar, sed im-ple-bo sa-git-tas me-as
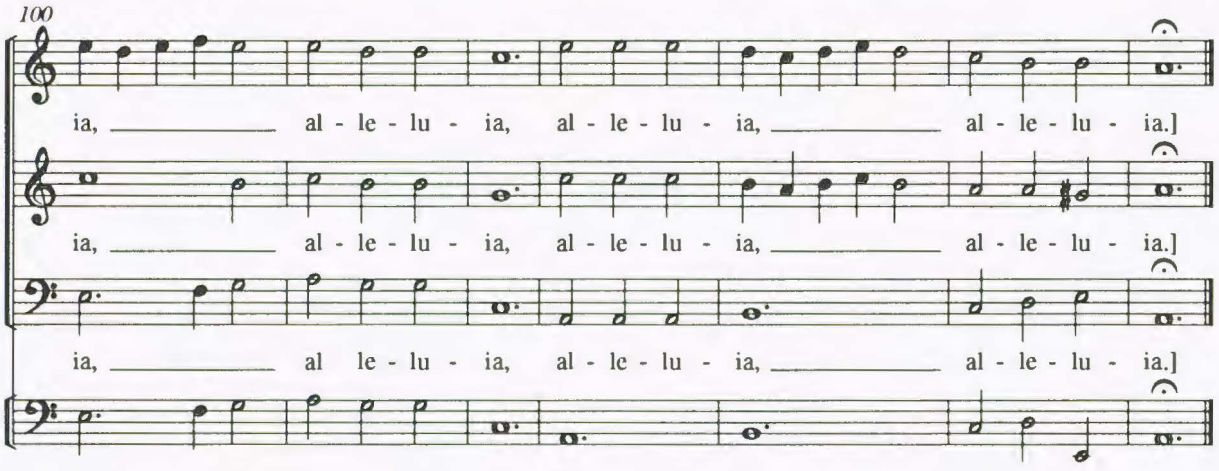

36
Con - ver - te - re, con - ver - te -
Con - ver - te - re, con - ver - te -
san - gui - ne, et gla - di - us me - us de - vo - ra - bir car - nes.
41
re, con - ver - te - re Do - mi - ne, et sal - vum me fac, et
re, con - ver - te - re Do - mi - ne, et sal - vum me fac, et
Non con - ver - tar, non con - ver - tar,
46
sal - vum me fac, pro - pter mi - se - ri - cor - di - am tu - am.
sal - vum me fac, pro - pter mi - se - ri - cor - di - am tu - - am.
non con - ver - tar, sed ef - fun - dam fu -


51
Con - ver - te - re, con - ver - te - re,
Con - ver - te - re, con - ver - te - re,
ro - rem me - um in pec - ca - to - res; non con -
56
ver - tar, sed im - ple - bo sa - git - tas me - as san - gui - ne, et gla - di - us me - us de - vo - ra - bit car -
61
Con - ver - te - re, con - ver - te - re,
Con - ver - te - re, con - ver - te - re,
nes. Non con - ver - tar, non con - ver - tar, non con - ver - tar,


65
Do - mi - ne.
Do - mi - ne.
non con - ver - tar sed im - ple - bo sa - git - tas me - as san - gui - ne, et gla - di - us me - us
70
Non ces - sa - bo cla - ma - re,
non ces - sa - bo de - pre - ca -
de - vo - ra - bit car - nes.
76
Bo - ne Je - su, tu
ri.
Bo - ne Je - su, tu
Ex - au - di - vi vos, ex - au - di - vi vos, ex - au - di vi vos.
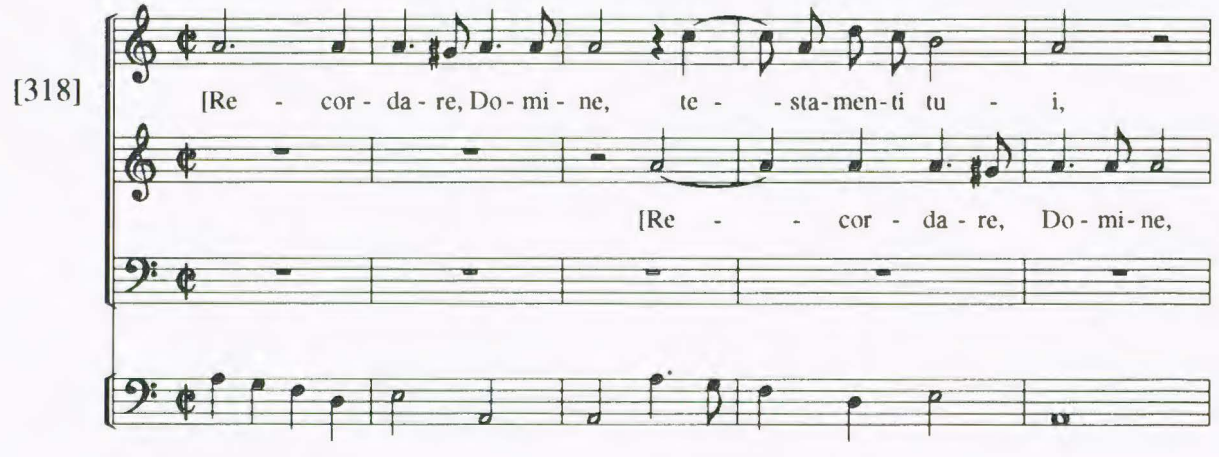

81
bo-nus, tu pi-us, tu sanc-tus, tu mi-tis, tu ius-tus, tu be-ni - gnus.
bo-nus, tu pi-us, tu sanc-tus, tu mi-tis, tu ius-tus, tu be-ni - - gnus.
Qui-a bo-nus sum,
85
Tu to - ti - us mi-se -
Tu to - ti - us mi-se -
pi-us sum, sanc-tus sum, iu - stus sum, mi-tis et be - ni-gnus.
89
ra - ti - o - nis De - us.
ra - ti - o - nis De - - us.
Iu-stus sum et to - ti - us mi-se-ra-ti-o-nis
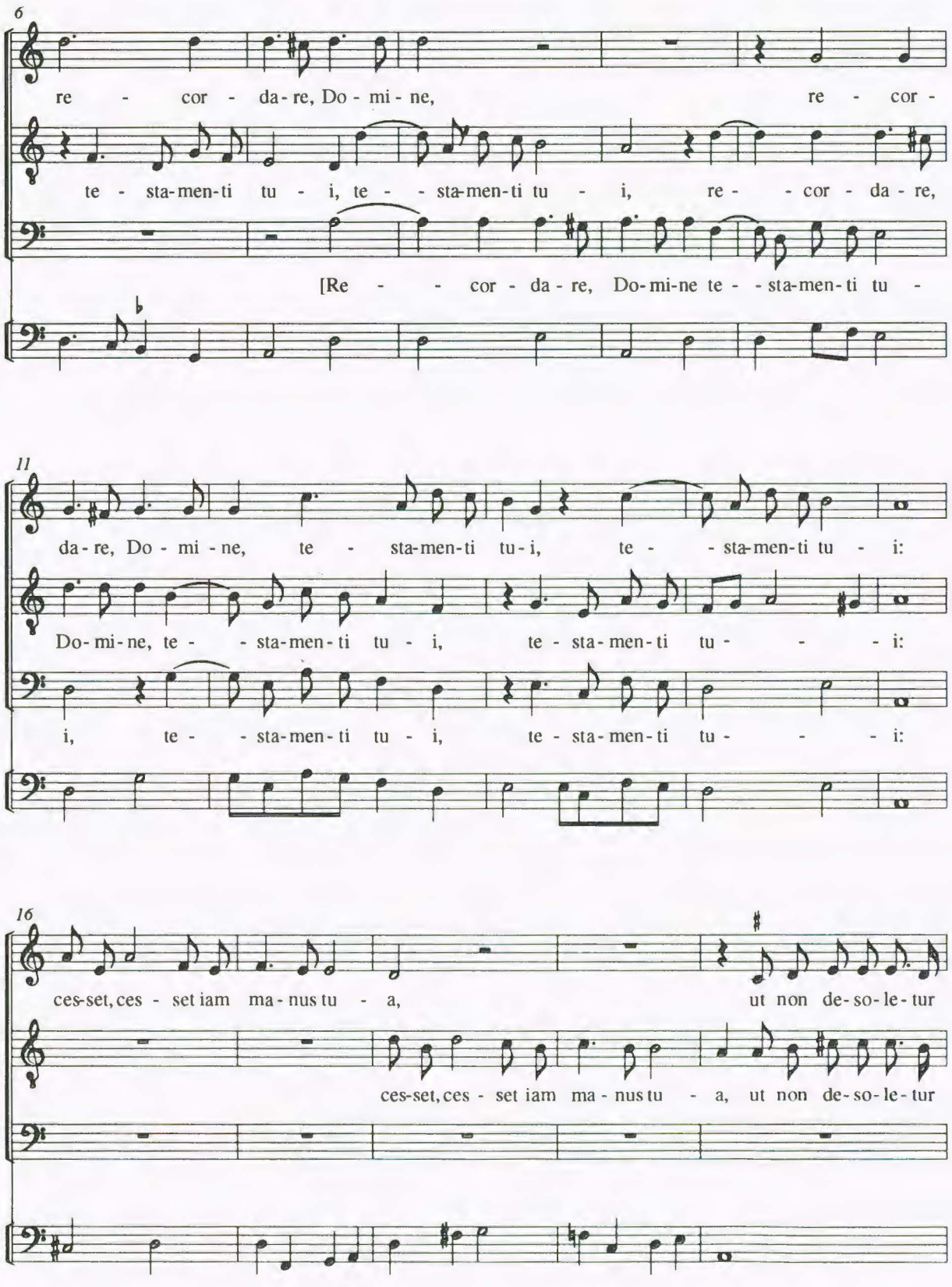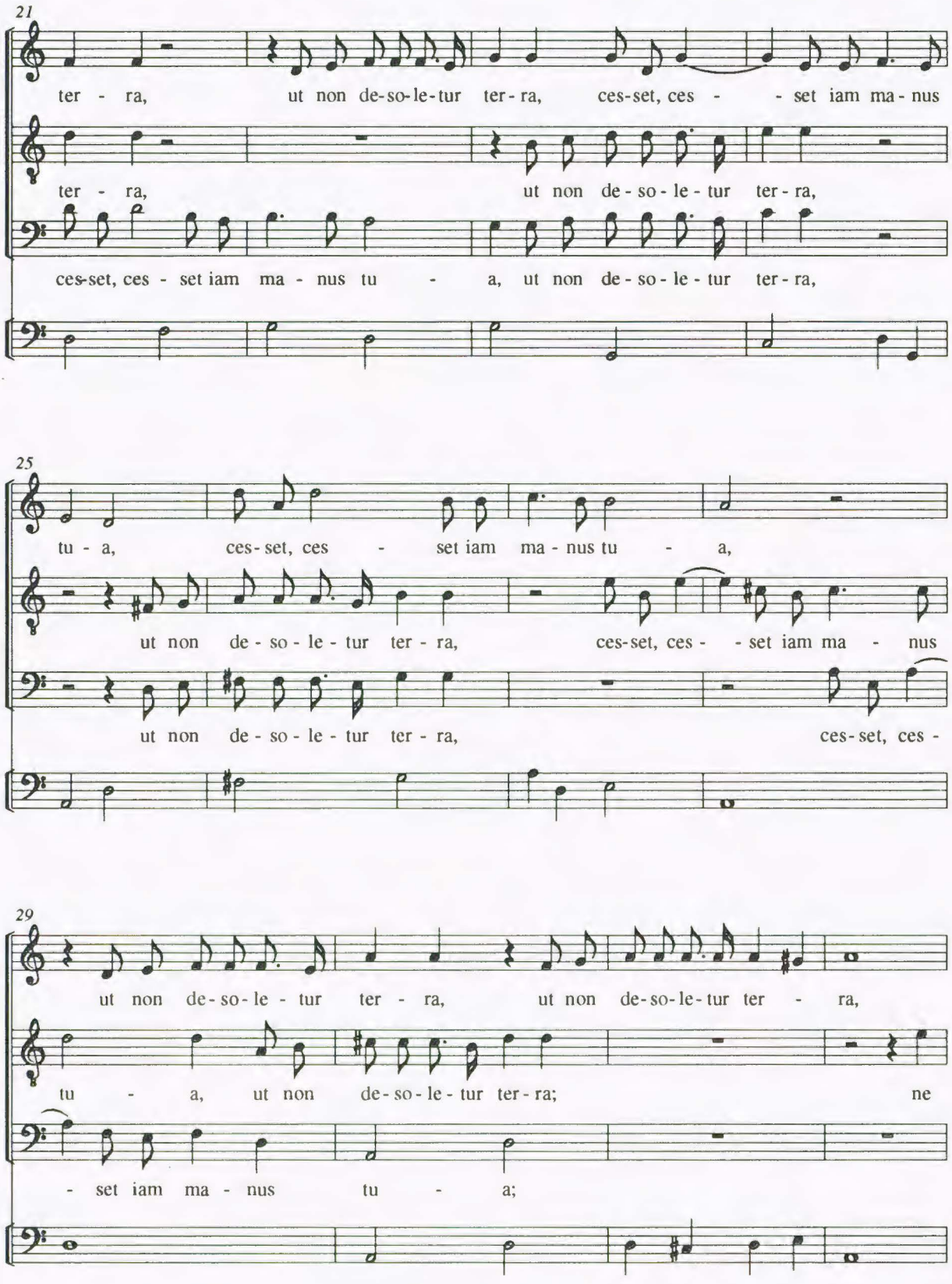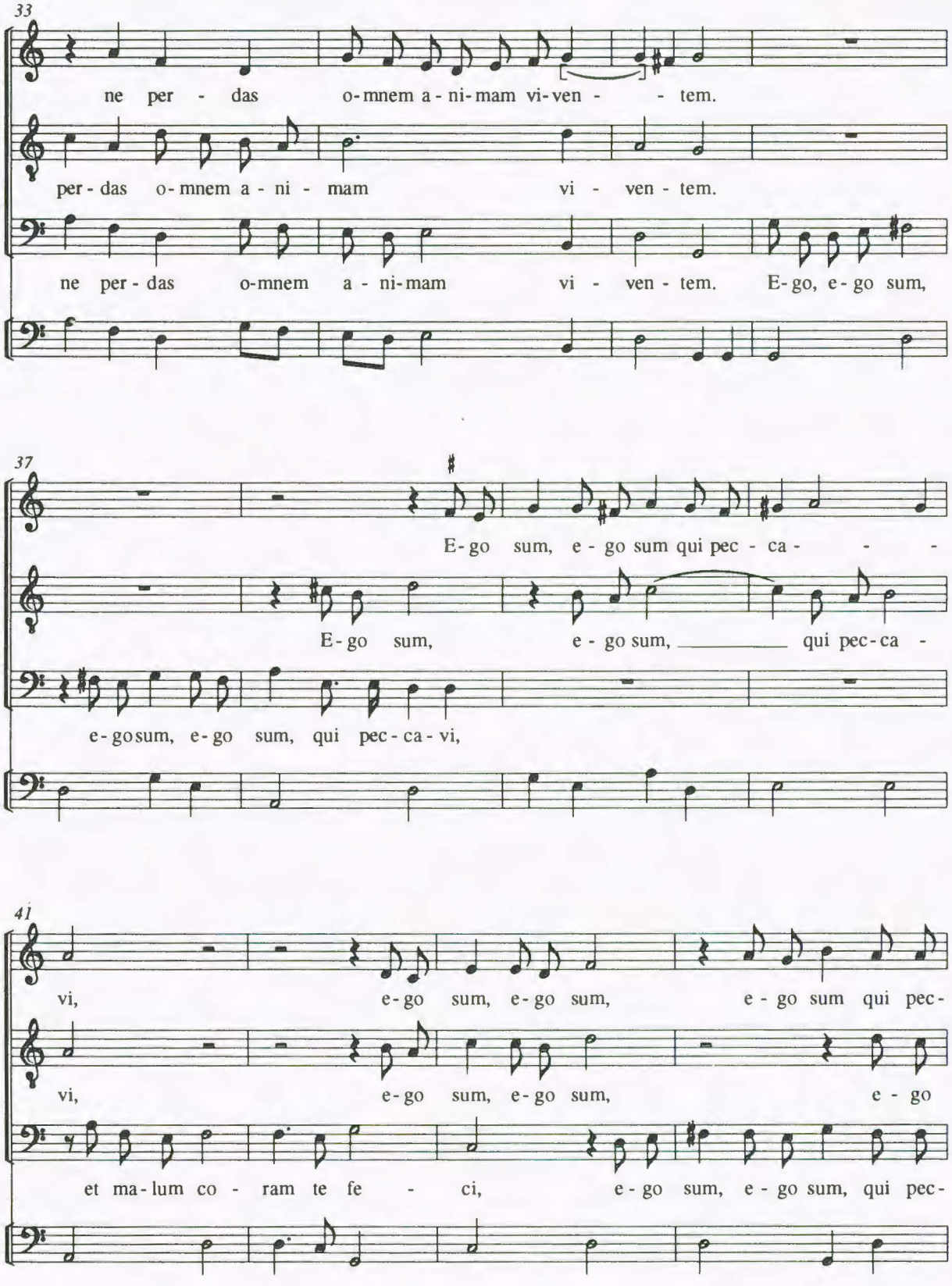




Recordare Domine testamenti tui
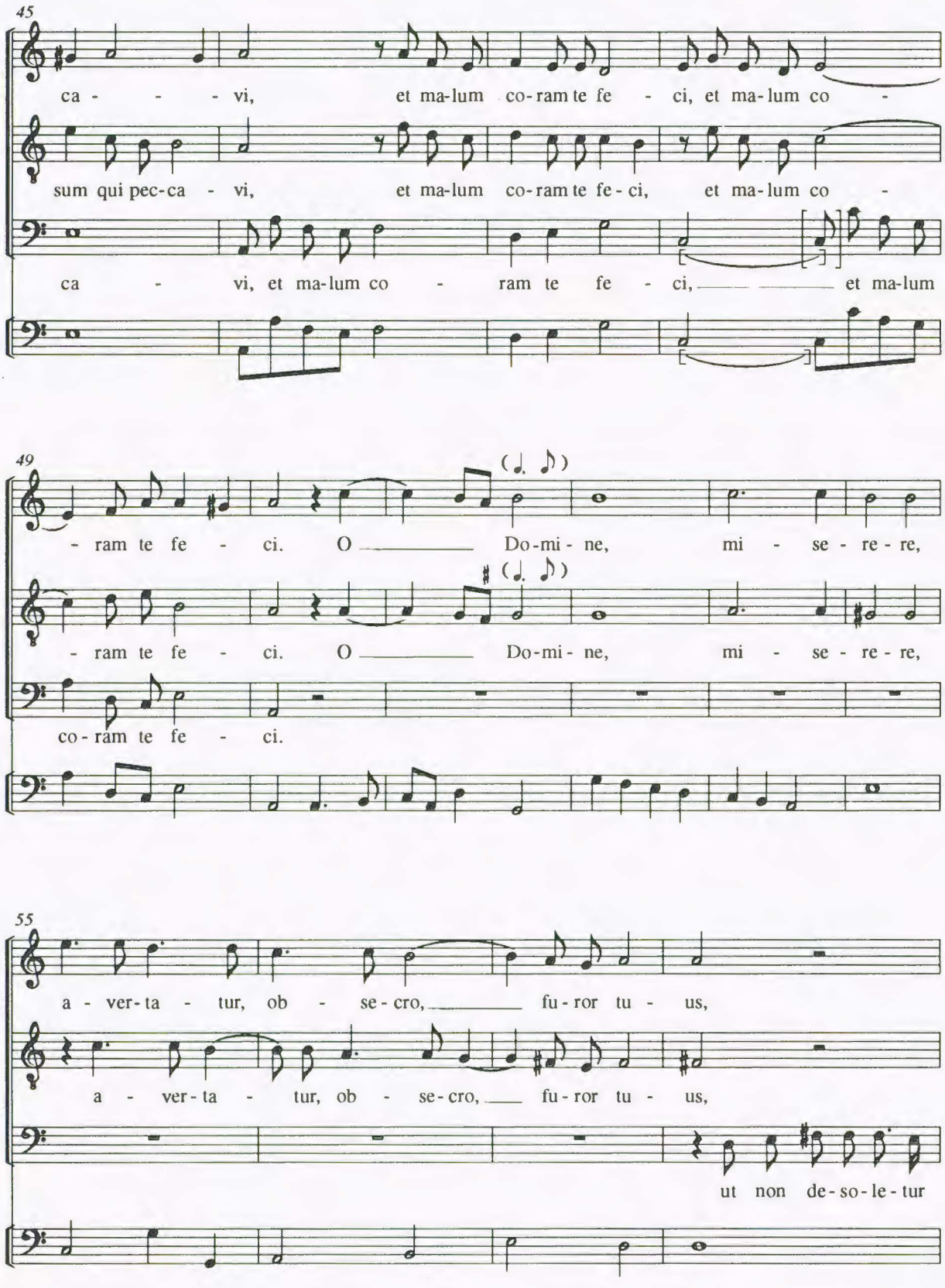
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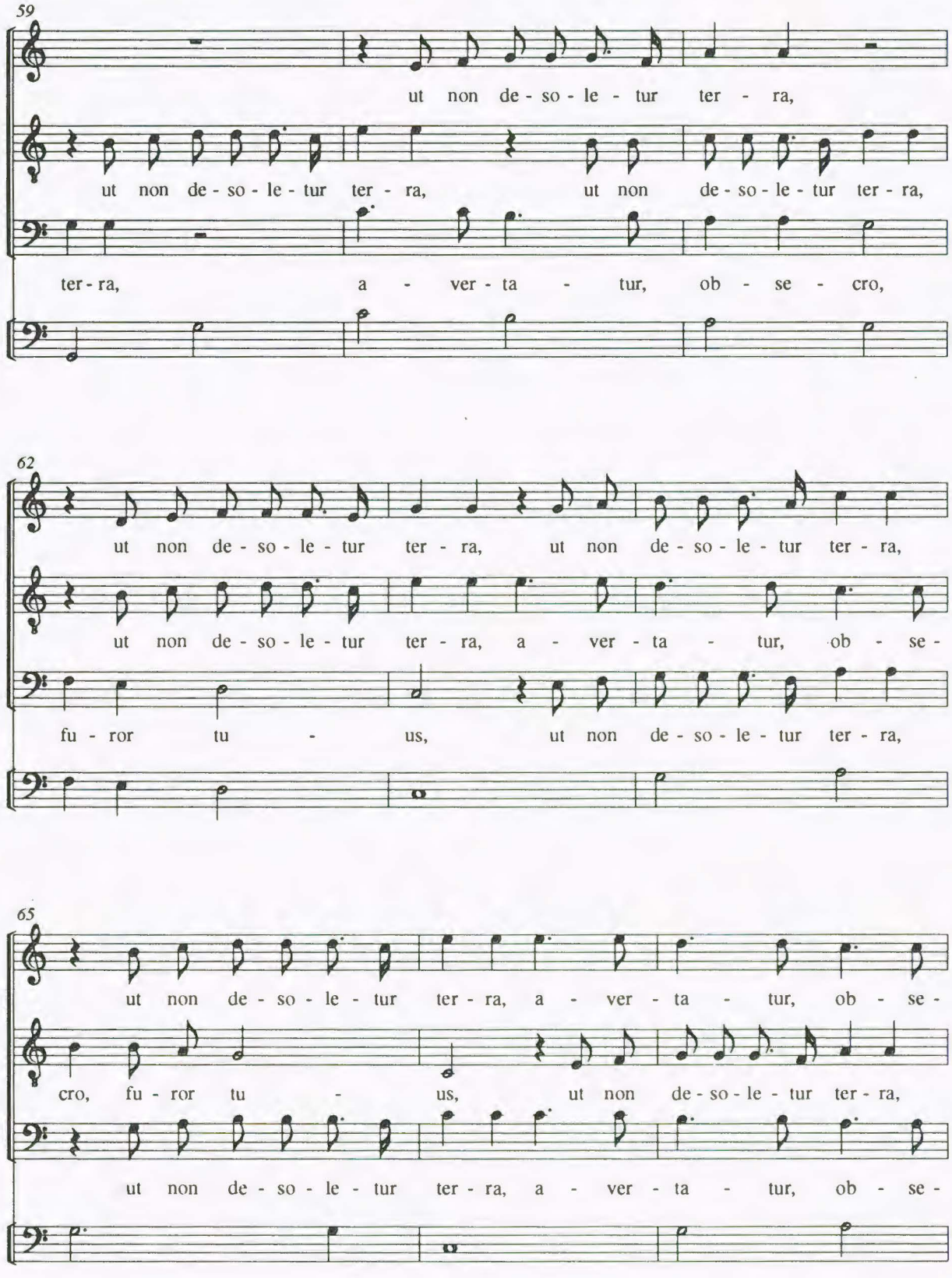


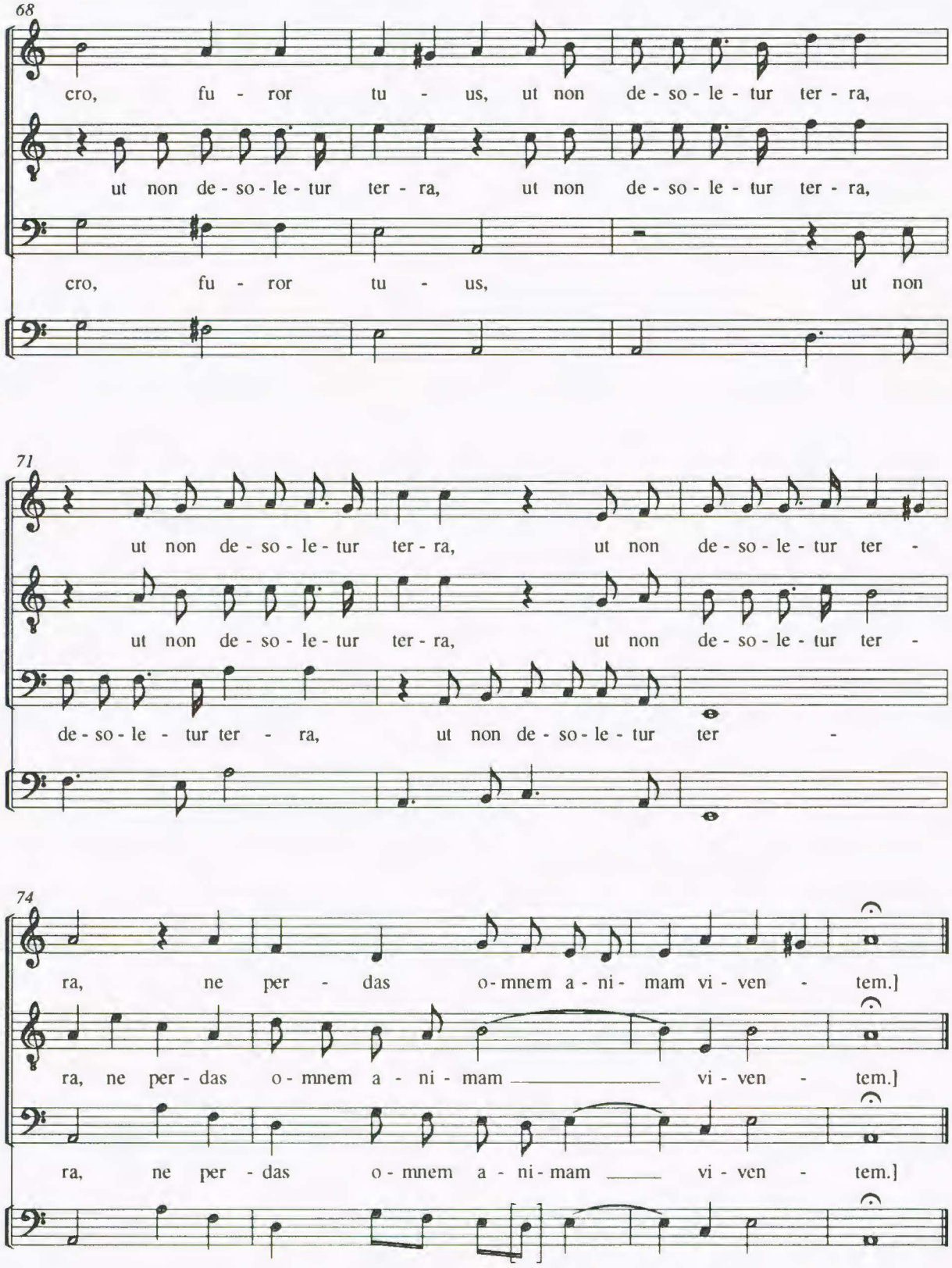

6
re - cor - da - re, Do - mi - ne, re - cor -
te - sta-men-ti tu - i, te - - sta-men-ti tu - i, re - - cor - da - re,
[Re - - cor - da - re, Do-mi-ne te - - sta-men-ti tu -
11
da - re, Do - mi - ne, te - sta-men-ti tu-i, te - - sta-men-ti tu - i:
Do-mi-ne, te - - sta-men-ti tu - i, te - sta-men-ti tu - - - i:
i, te - - sta-men-ti tu - i, te - sta-men-ti tu - - - i:
16
ces-set, ces - set iam ma - nus tu - a, ut non de-so-le-tur
ces-set, ces - set iam ma - nus tu - a, ut non de-so-le-tur


21
ter - ra, ut non de-so-le-tur ter-ra, ces-set, ces - - set iam ma-nus
ter - ra, ut non de - so - le - tur ter - ra,
ces-set, ces - set iam ma - nus tu - a, ut non de - so - le - tur ter - ra,
25
tu - a, ces - set, ces - set iam ma - nus tu - a,
ut non de - so - le - tur ter - ra, ces-set, ces - - set iam ma - nus
ut non de - so - le - tur ter - ra, ces - set, ces -
29
ut non de - so - le - tur ter - ra, ut non de-so-le-tur ter - ra,
tu - a, ut non de - so - le - tur ter - ra; ne
- set iam ma - nus tu - a;


33
ne per - das o-mnem a-ni-mam vi-ven - - tem.
per-das o-mnem a-ni - mam vi - ven-tem.
ne per-das o-mnem a-ni-mam vi - ven-tem. E-go, e-go sum,
37
E-go sum, e-go sum qui pec - ca - - -
E-go sum, e-go sum, qui pec-ca -
e-gosum, e-go sum, qui pec-ca-vi,
41
vi, e-go sum, e-go sum, e-go sum qui pec-
vi, e-go sum, e-go sum, e-go
et ma-lum co - ram te fe - ci, e-go sum, e-go sum, qui pec-
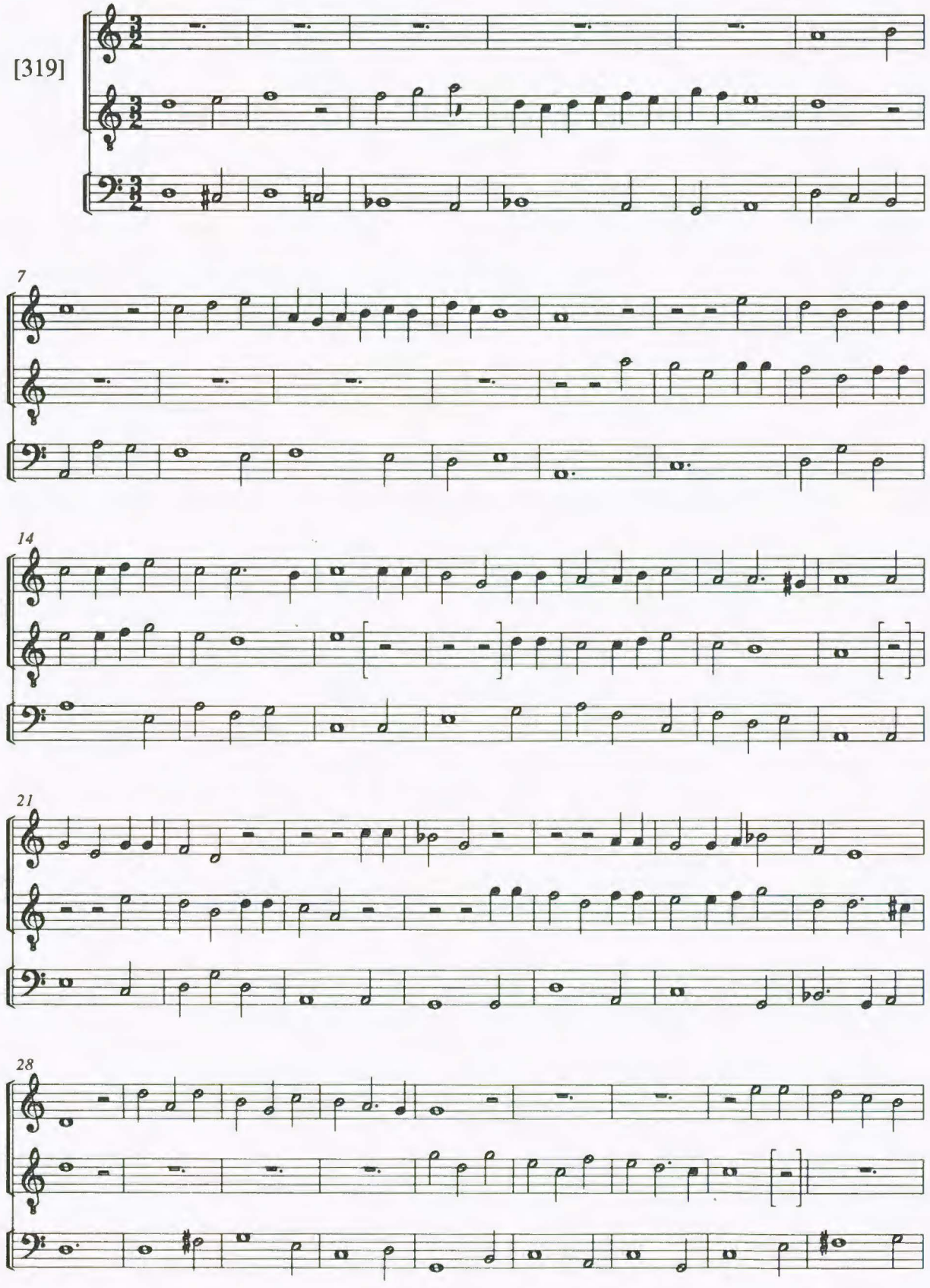

45
ca - - - vi, et ma-lum co-ram te fe - ci, et ma-lum co -
sum qui pec-ca - vi, et ma-lum co-ram te fe-ci, et ma-lum co -
ca - vi, et ma-lum co - ram te fe - ci, et ma-lum
49
- ram te fe - ci. O Do-mi - ne, mi - se - re - re,
- ram te fe - ci. O Do-mi - ne, mi - se - re - re,
co - ram te fe - ci.
55
a - ver-ta - tur, ob - se-cro, fu-ror tu - us,
a - ver-ta - tur, ob - se-cro, fu-ror tu - us,
ut non de-so-le-tur
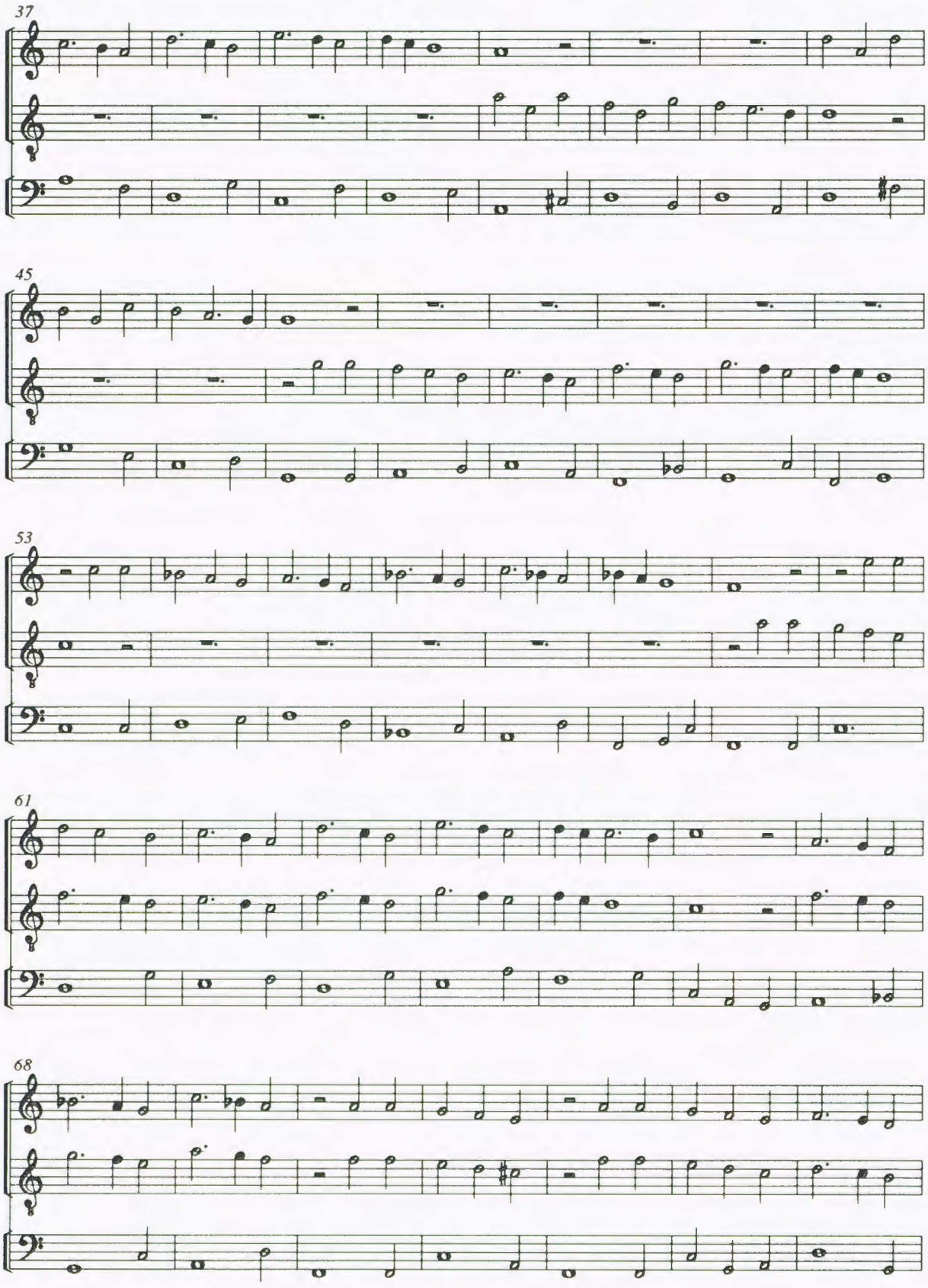

59
ut non de - so - le - tur ter - ra,
ut non de - so - le - tur ter - ra, ut non de - so - le - tur ter - ra,
ter - ra, a - ver - ta - tur, ob - se - cro,
62
ut non de - so - le - tur ter - ra, ut non de - so - le - tur ter - ra,
ut non de - so - le - tur ter - ra, a - ver - ta - tur, ob - se -
fu - ror tu - us, ut non de - so - le - tur ter - ra,
65
ut non de - so - le - tur ter - ra, a - ver - ta - tur, ob - se -
cro, fu - ror tu - us, ut non de - so - le - tur ter - ra,
ut non de - so - le - tur ter - ra, a - ver - ta - tur, ob - se -

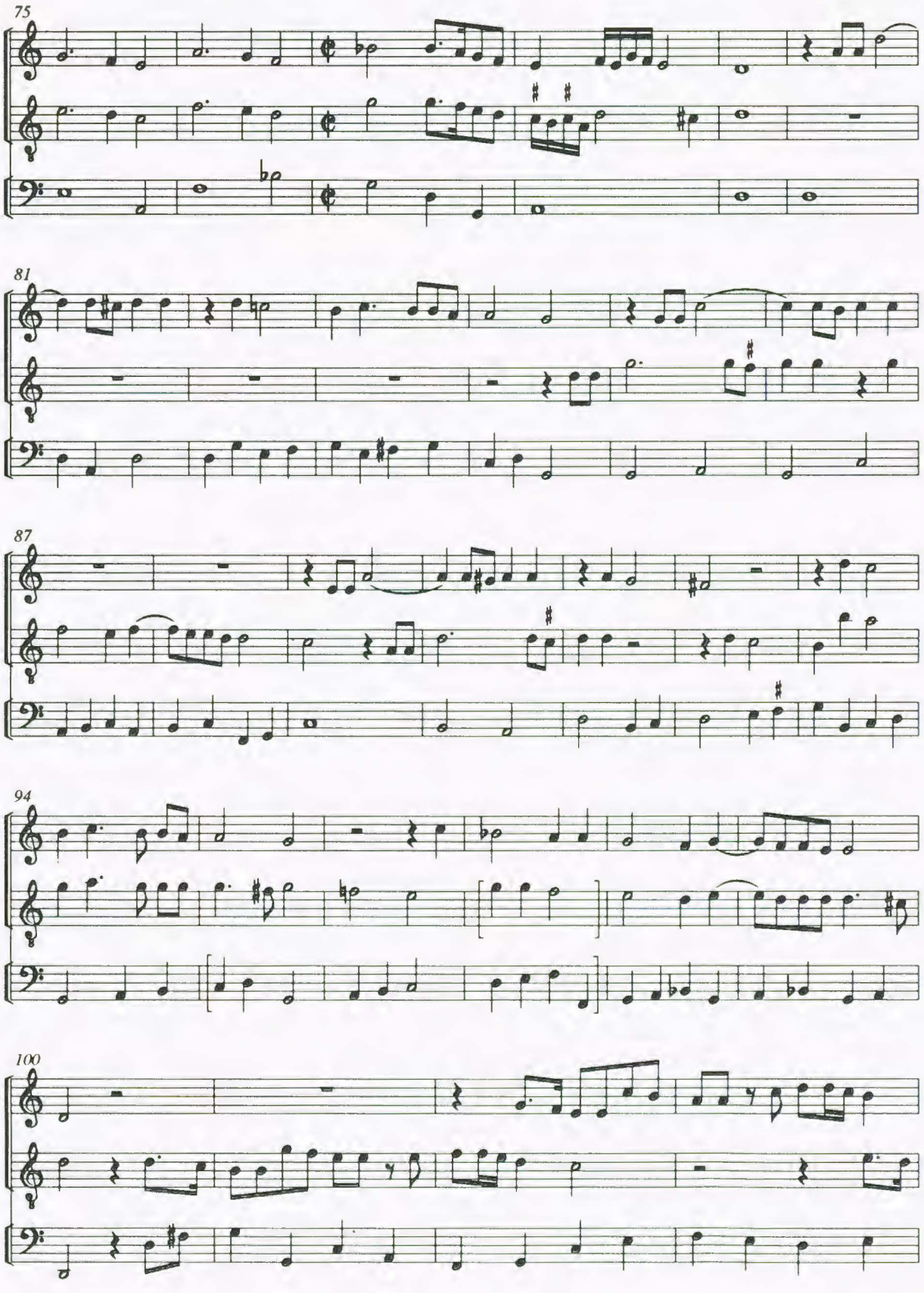

68
cro, fu - ror tu - us, ut non de - so - le - tur ter - ra,
ut non de - so - le - tur ter - ra, ut non de - so - le - tur ter - ra,
cro, fu - ror tu - us, ut non
71
ut non de - so - le - tur ter - ra, ut non de - so - le - tur ter -
ut non de - so - le - tur ter - ra, ut non de - so - le - tur ter -
de - so - le - tur ter - ra, ut non de - so - le - tur ter -
74
ra, ne per - das o - mnem a - ni - mam vi - ven - tem.]
ra, ne per - das o - mnem a - ni - mam vi - ven - tem.]
ra, ne per - das o - mnem a - ni - mam vi - ven - tem.]

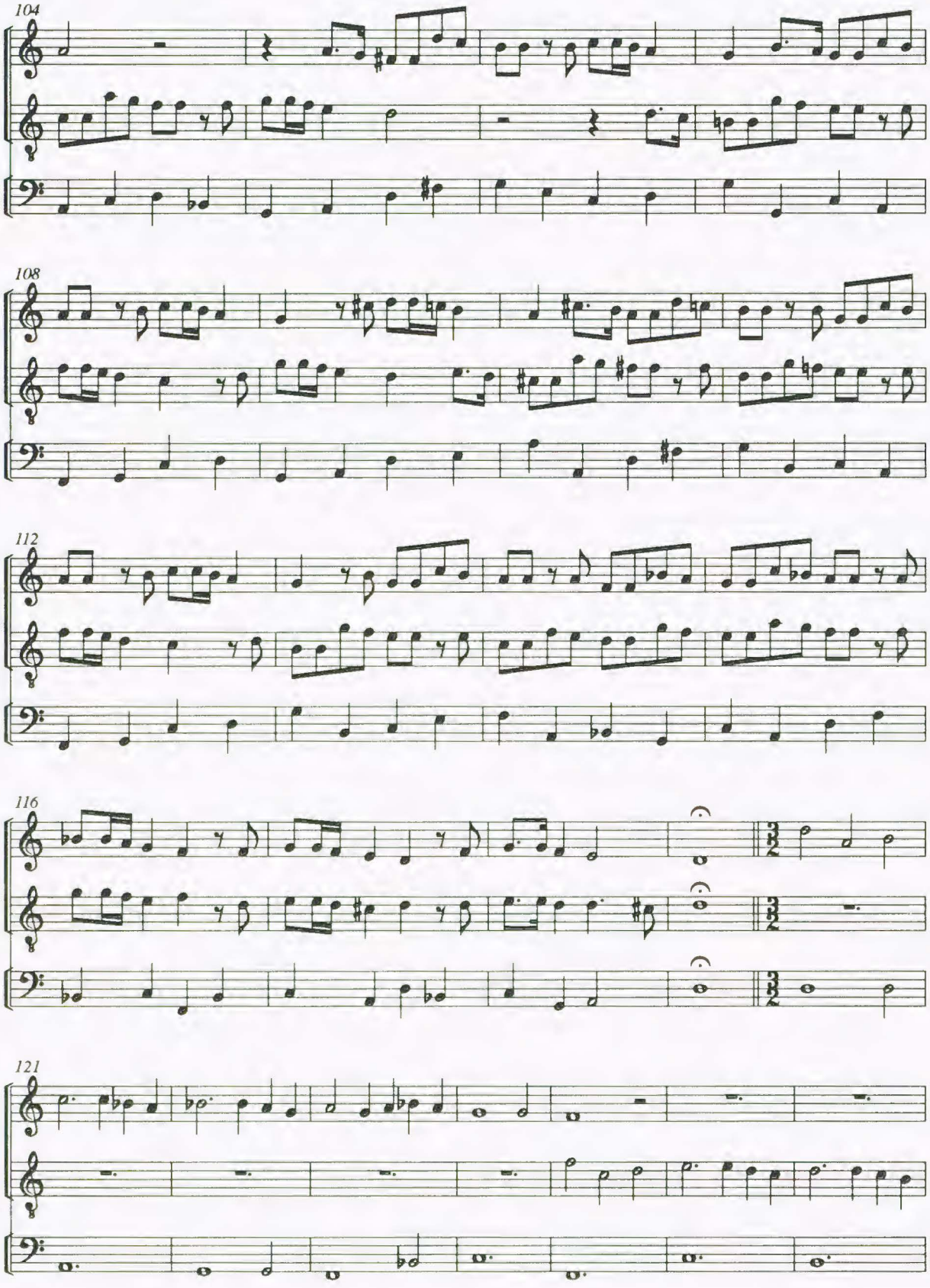
f 184

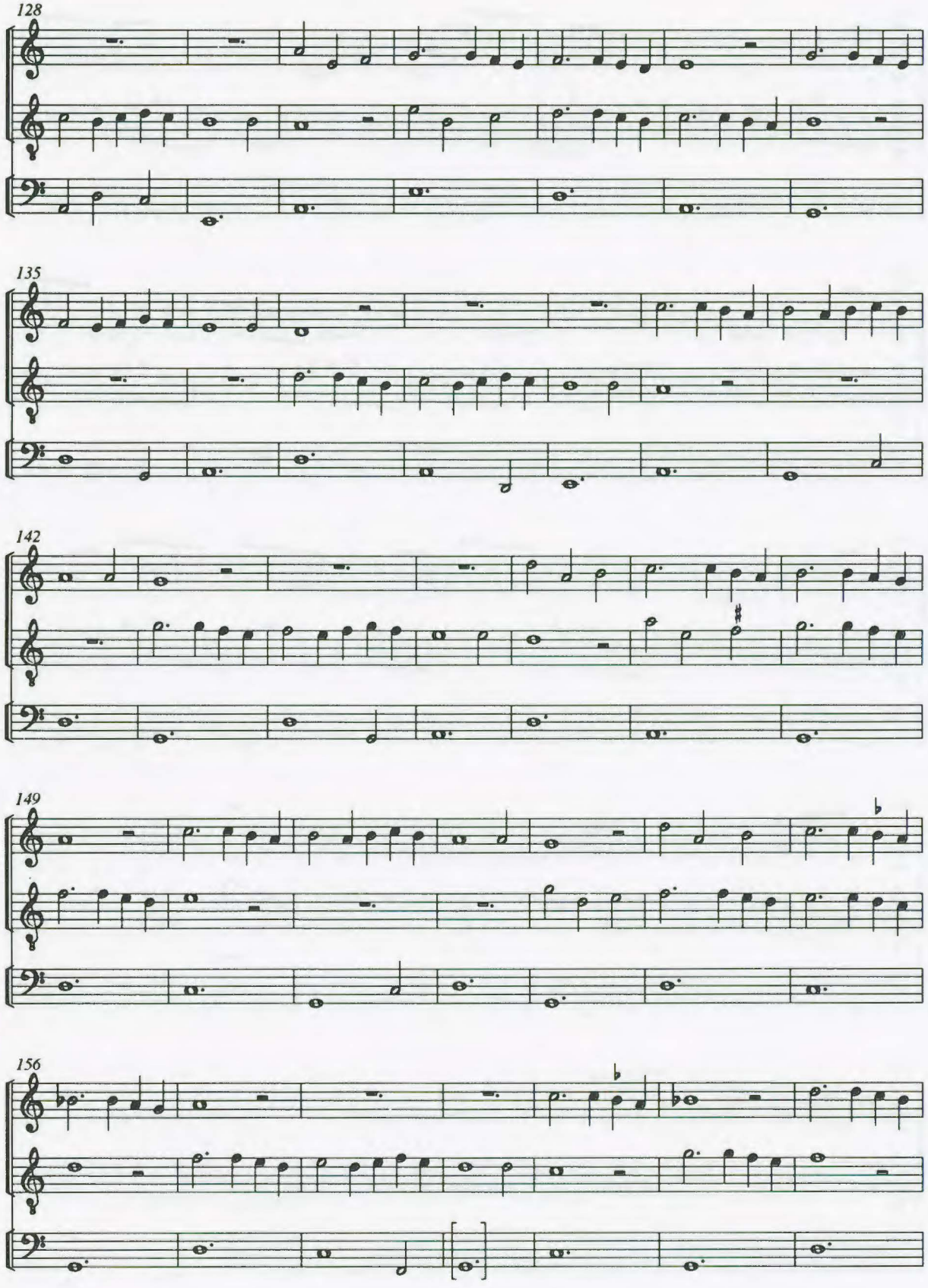
Isti sunt triumphatores

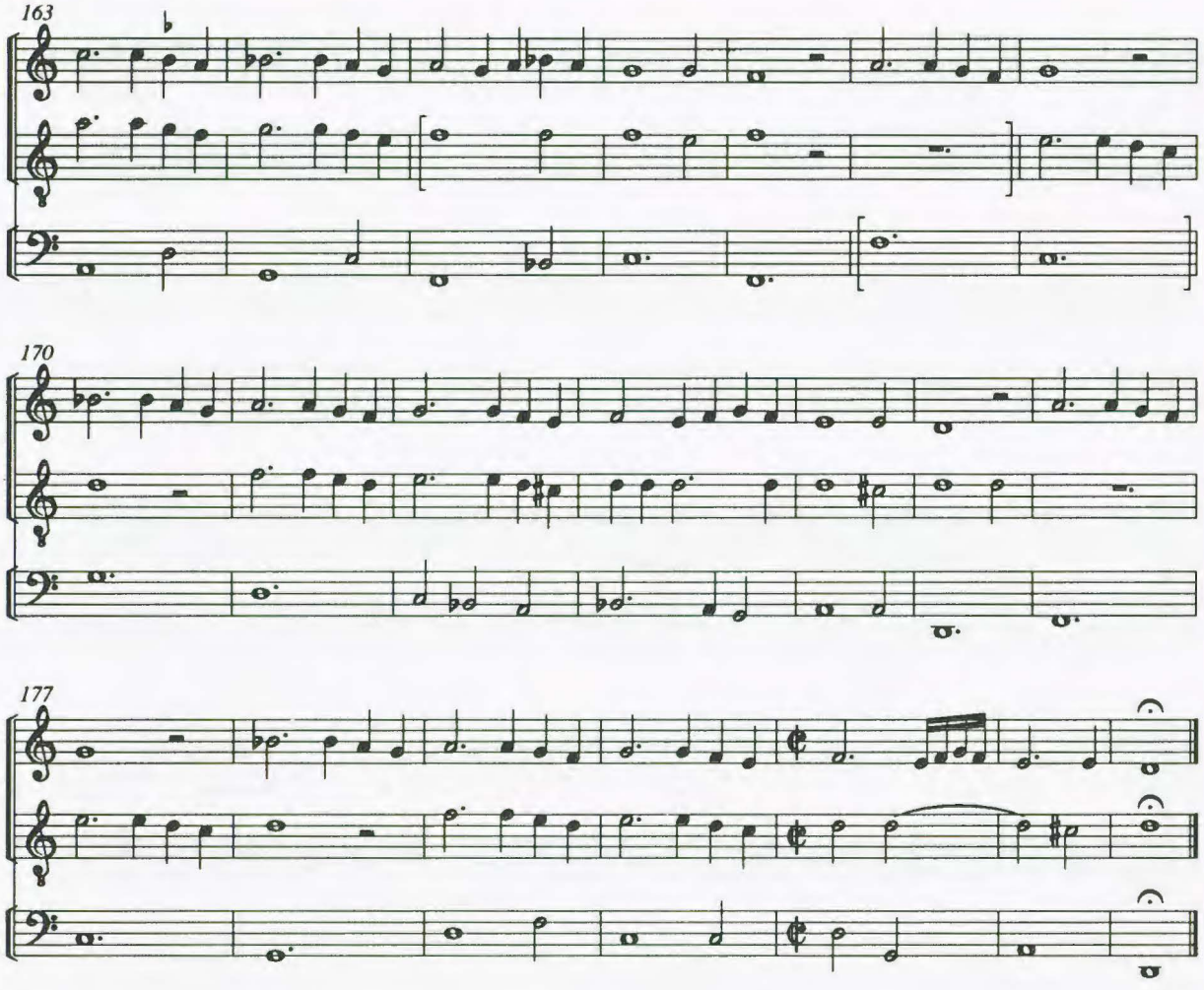



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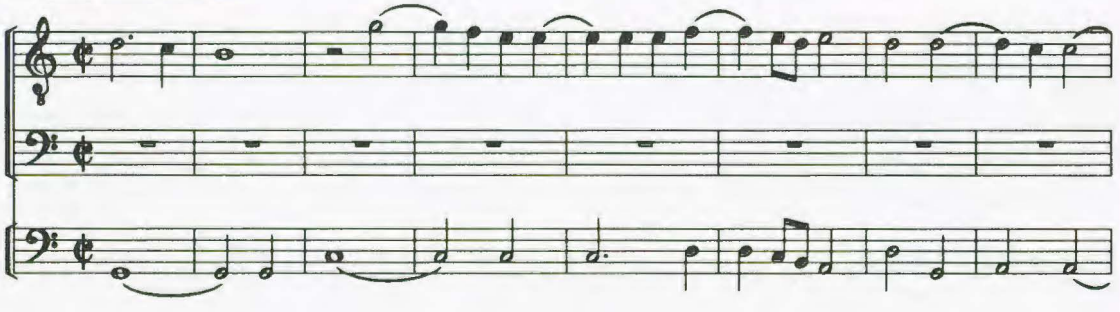

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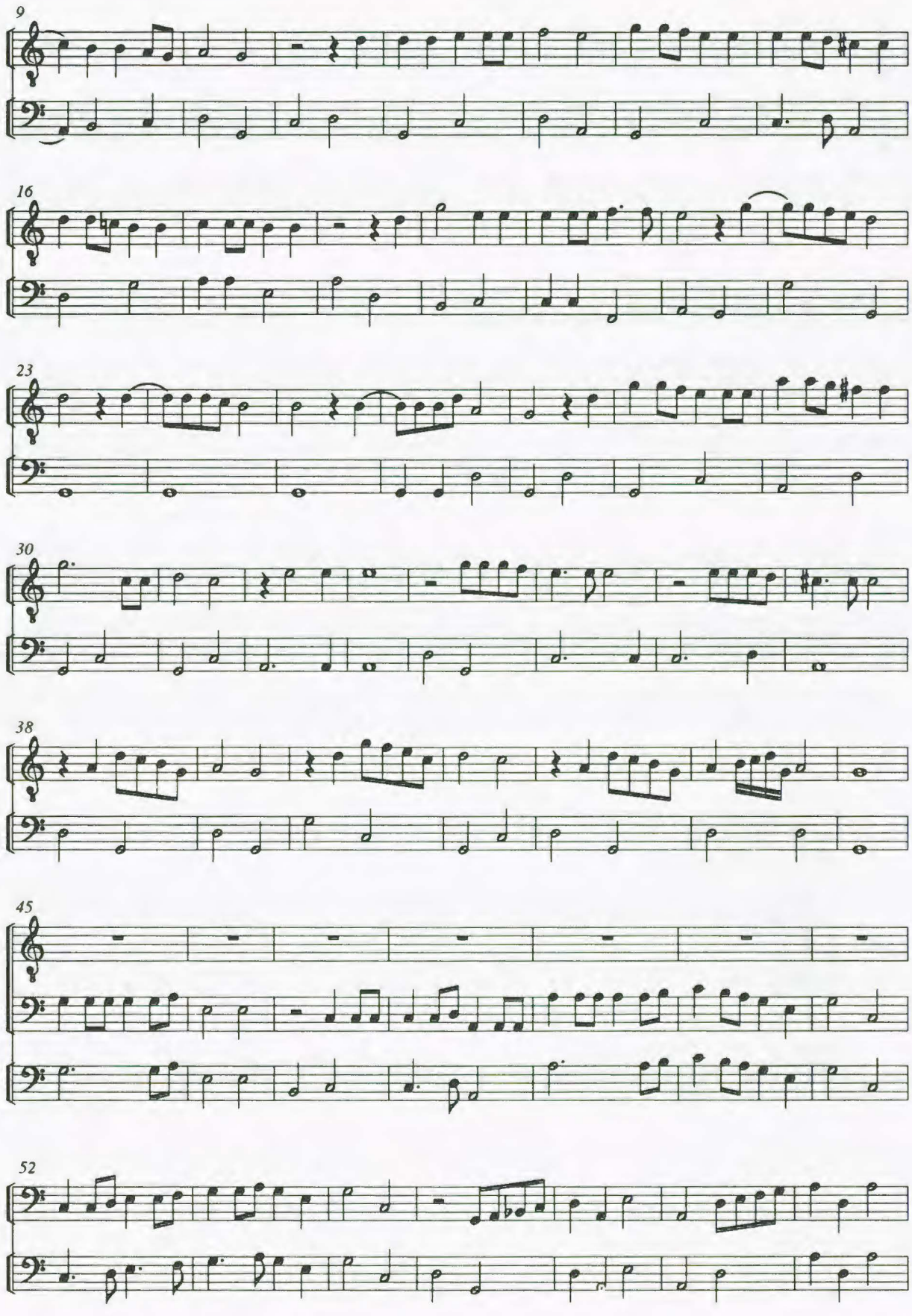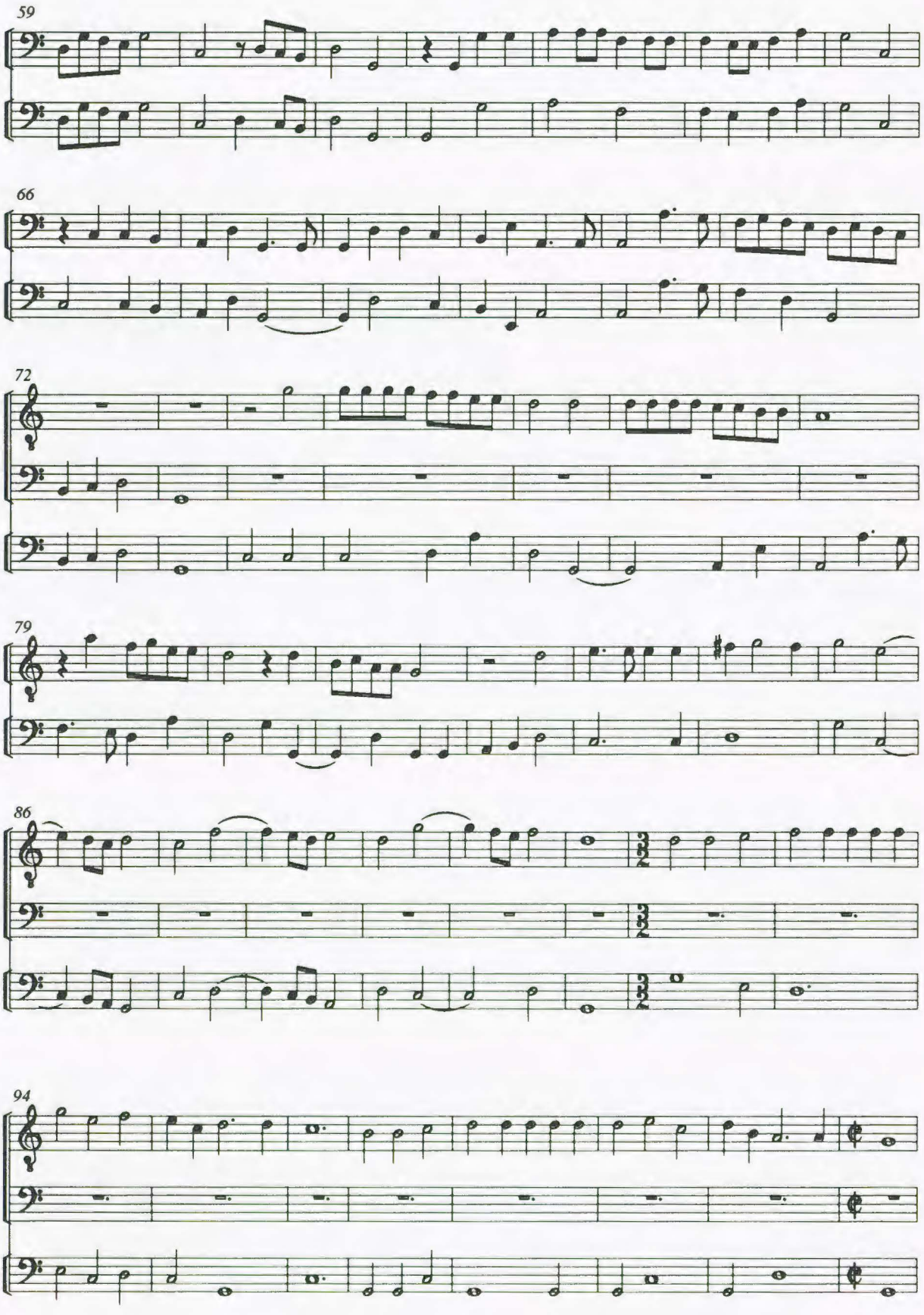


O me miserum

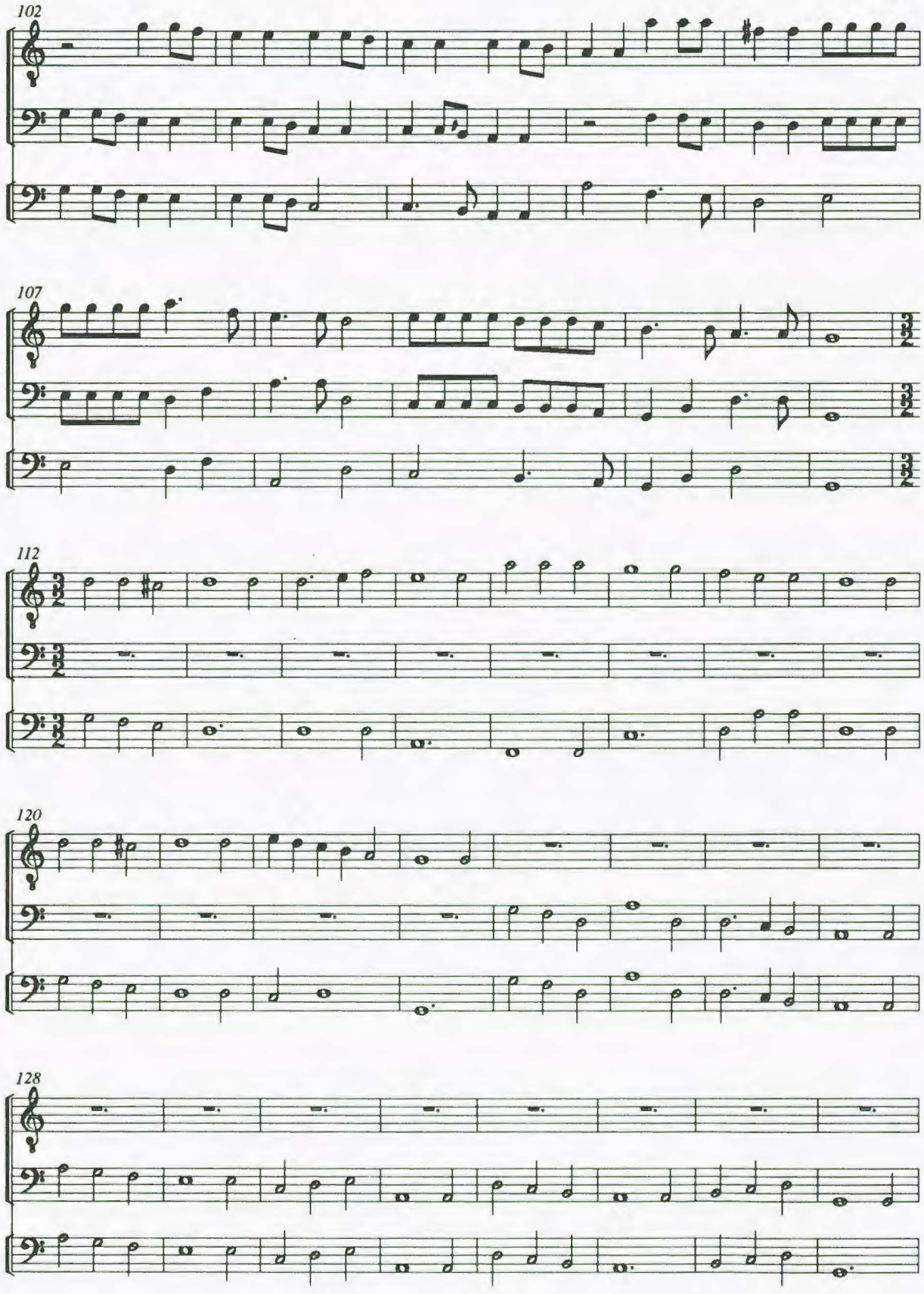
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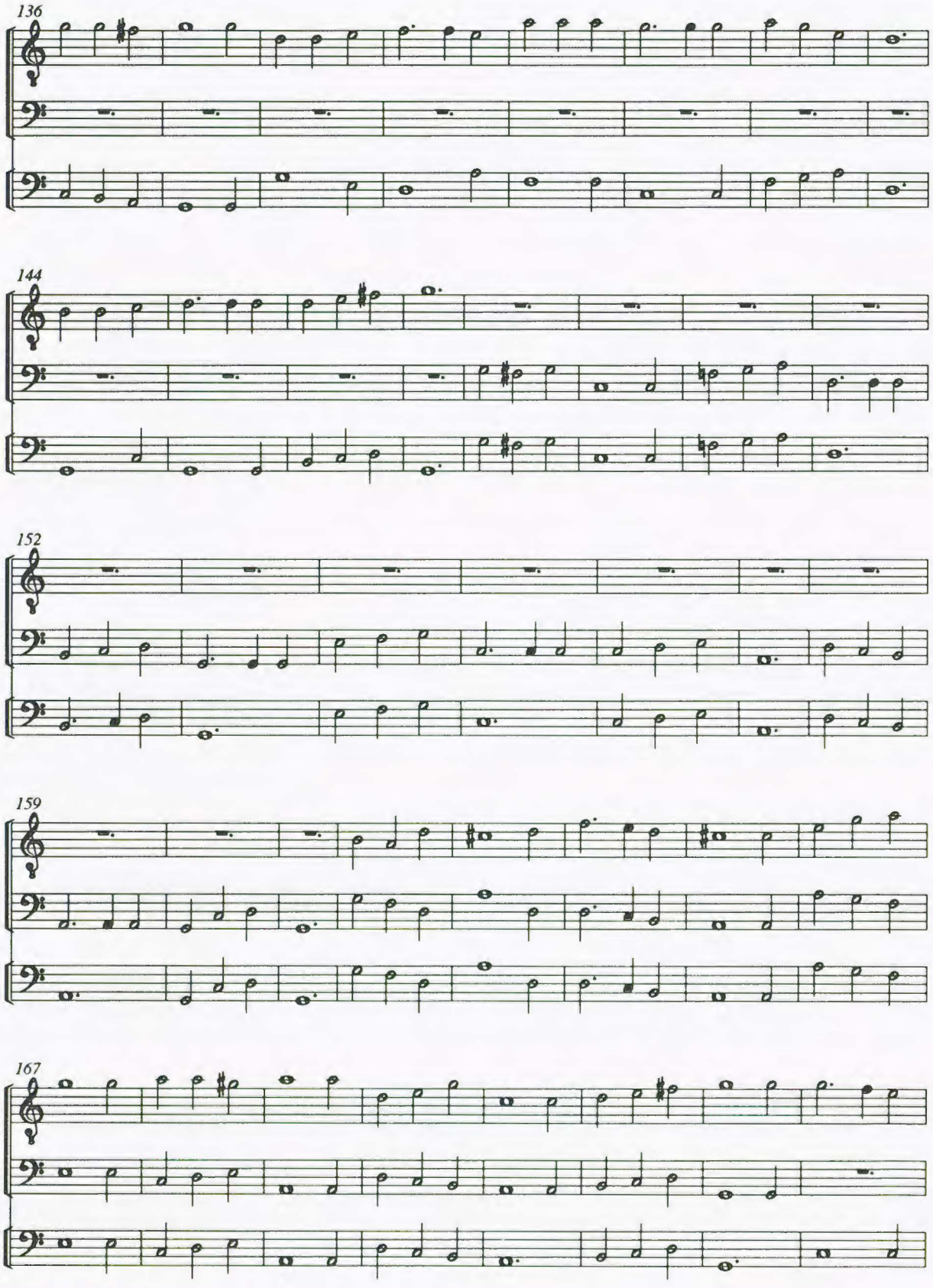
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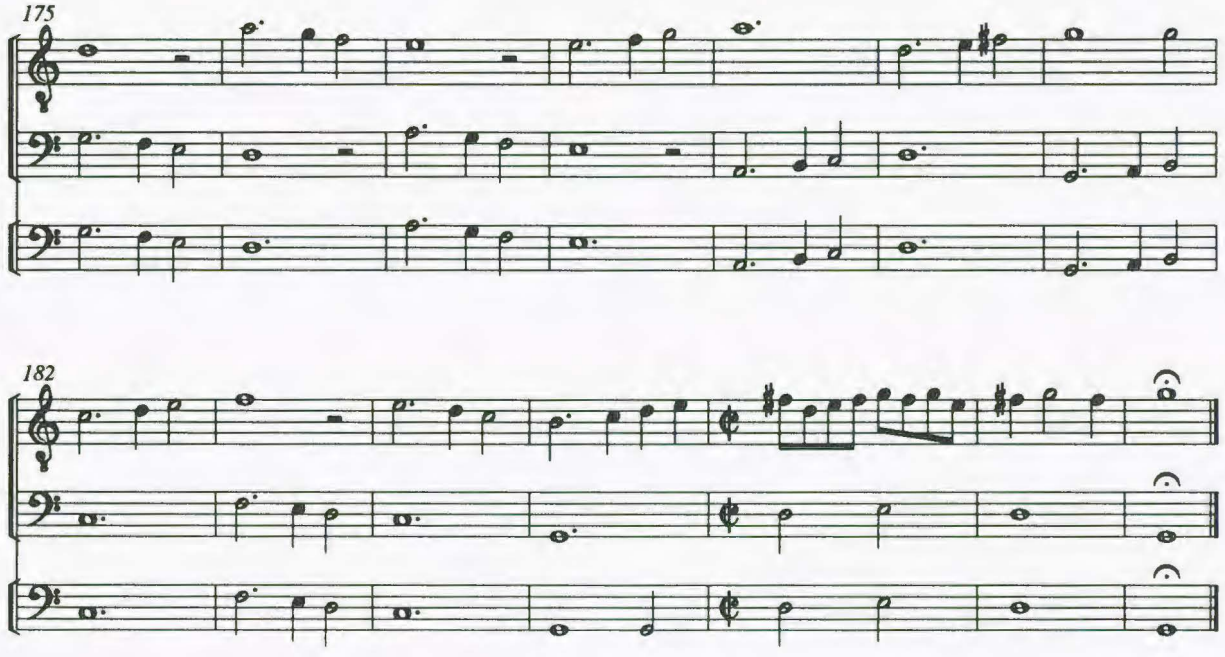



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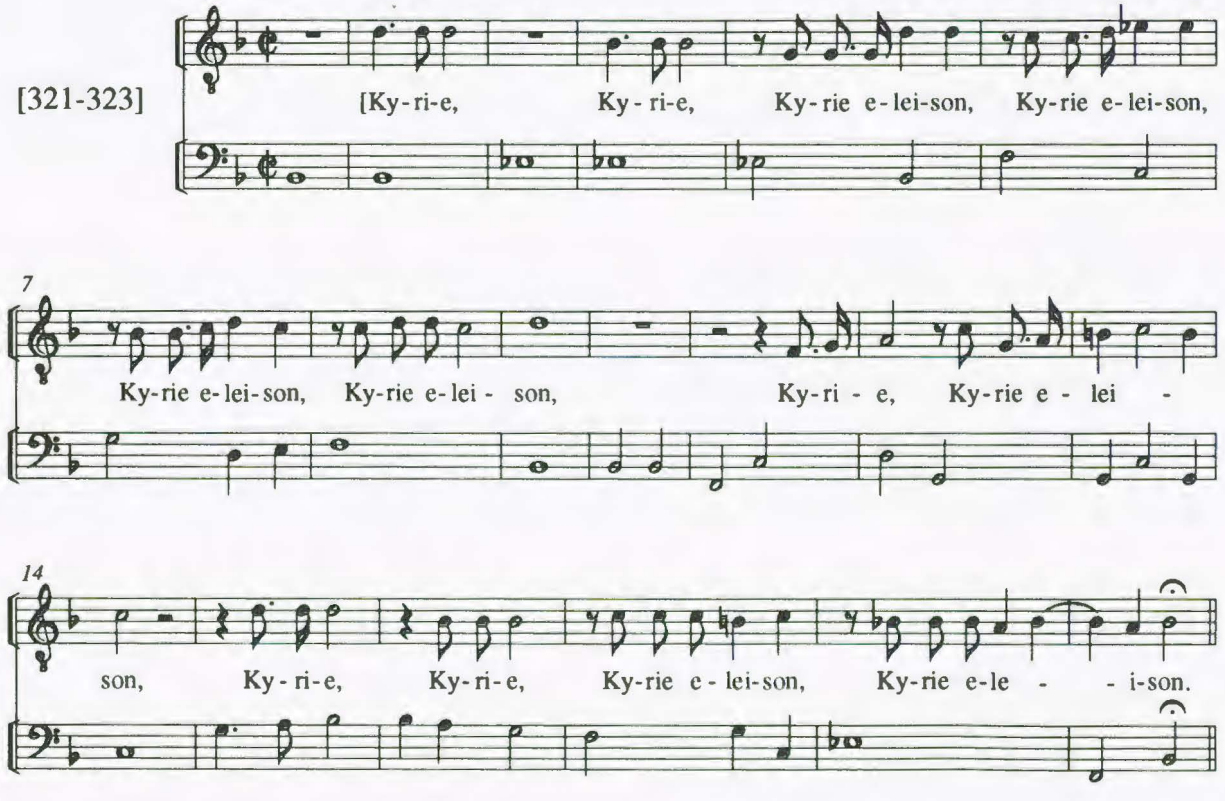

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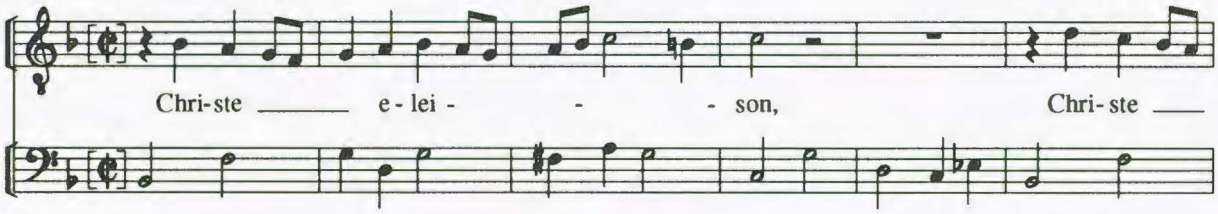


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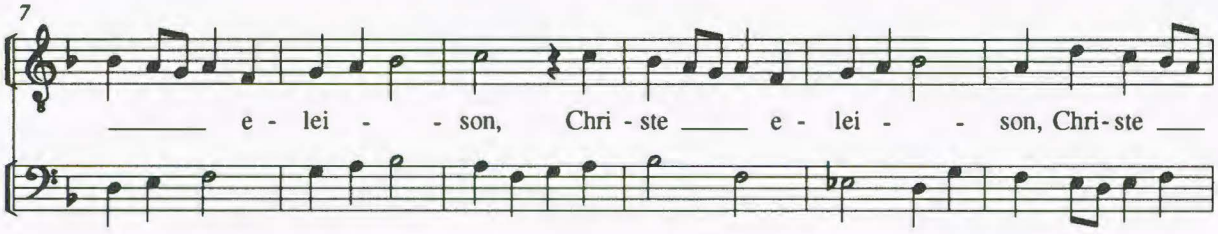
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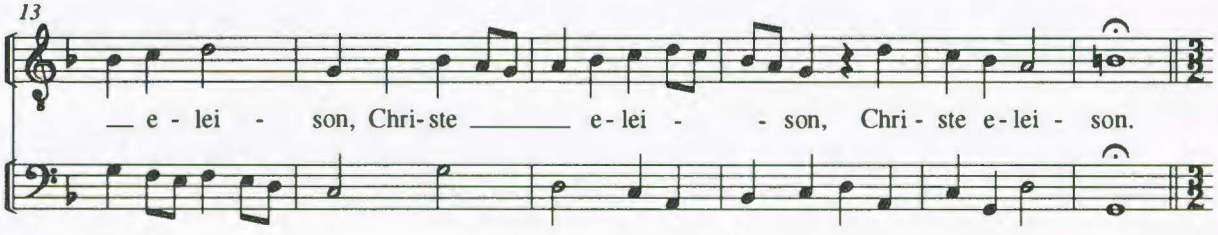
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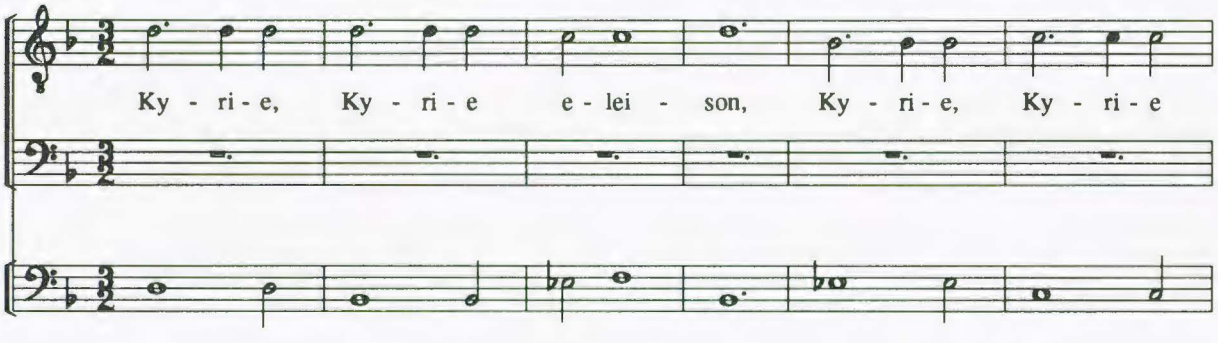


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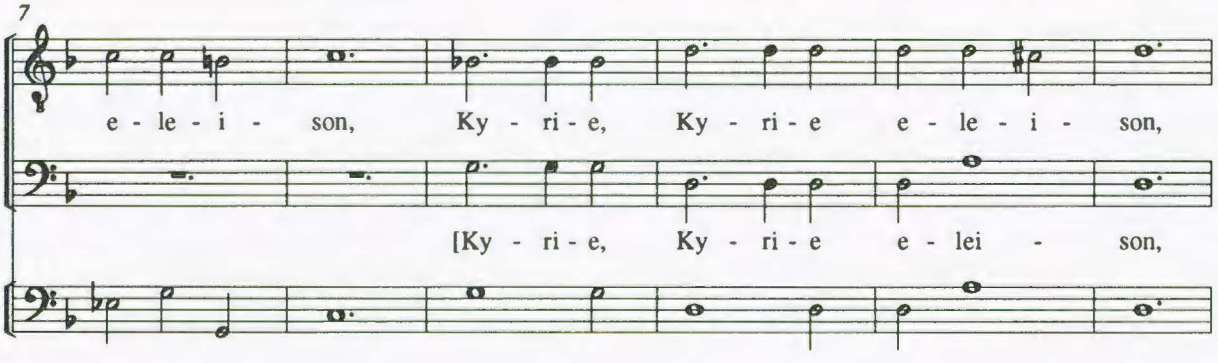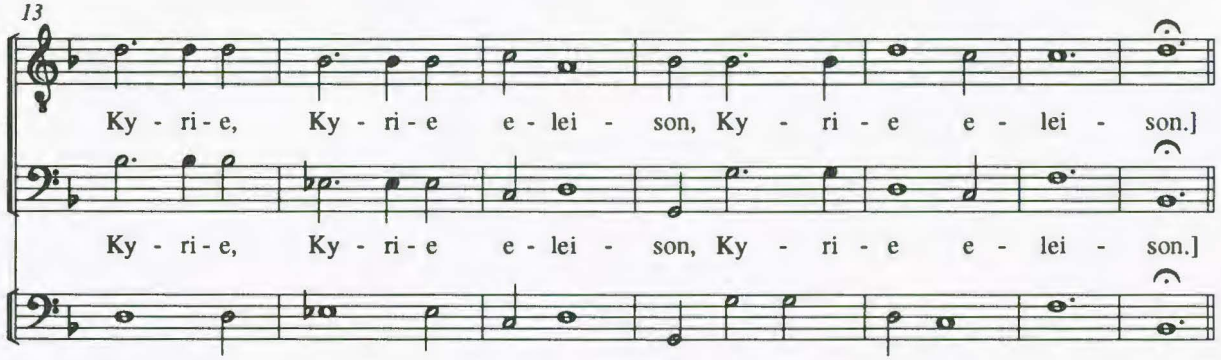






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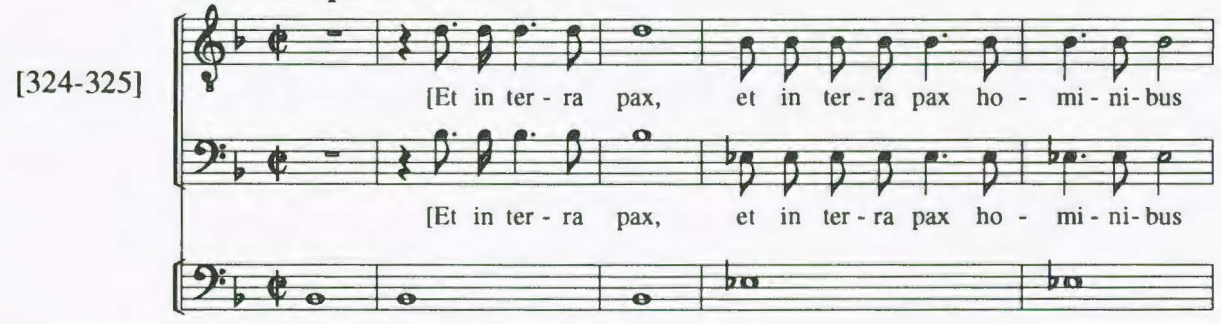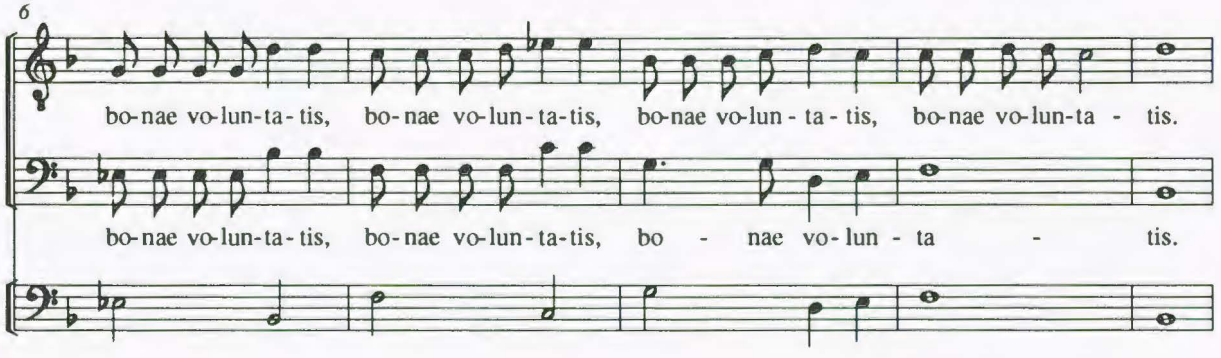






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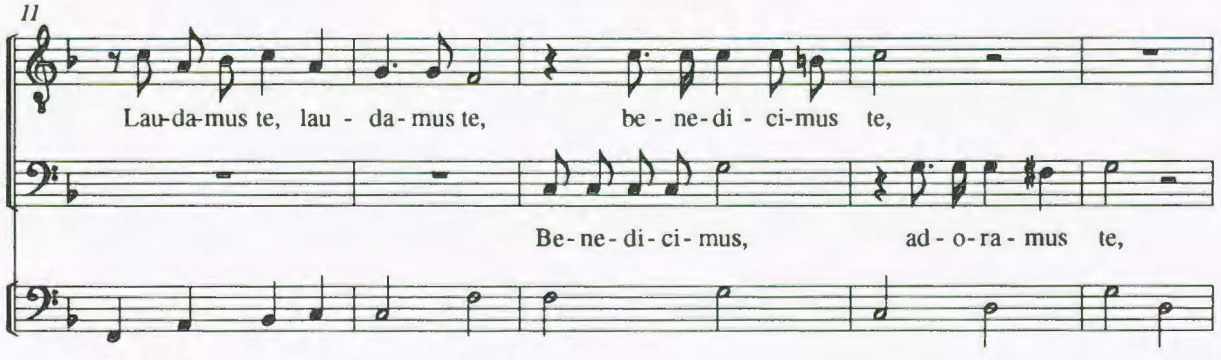
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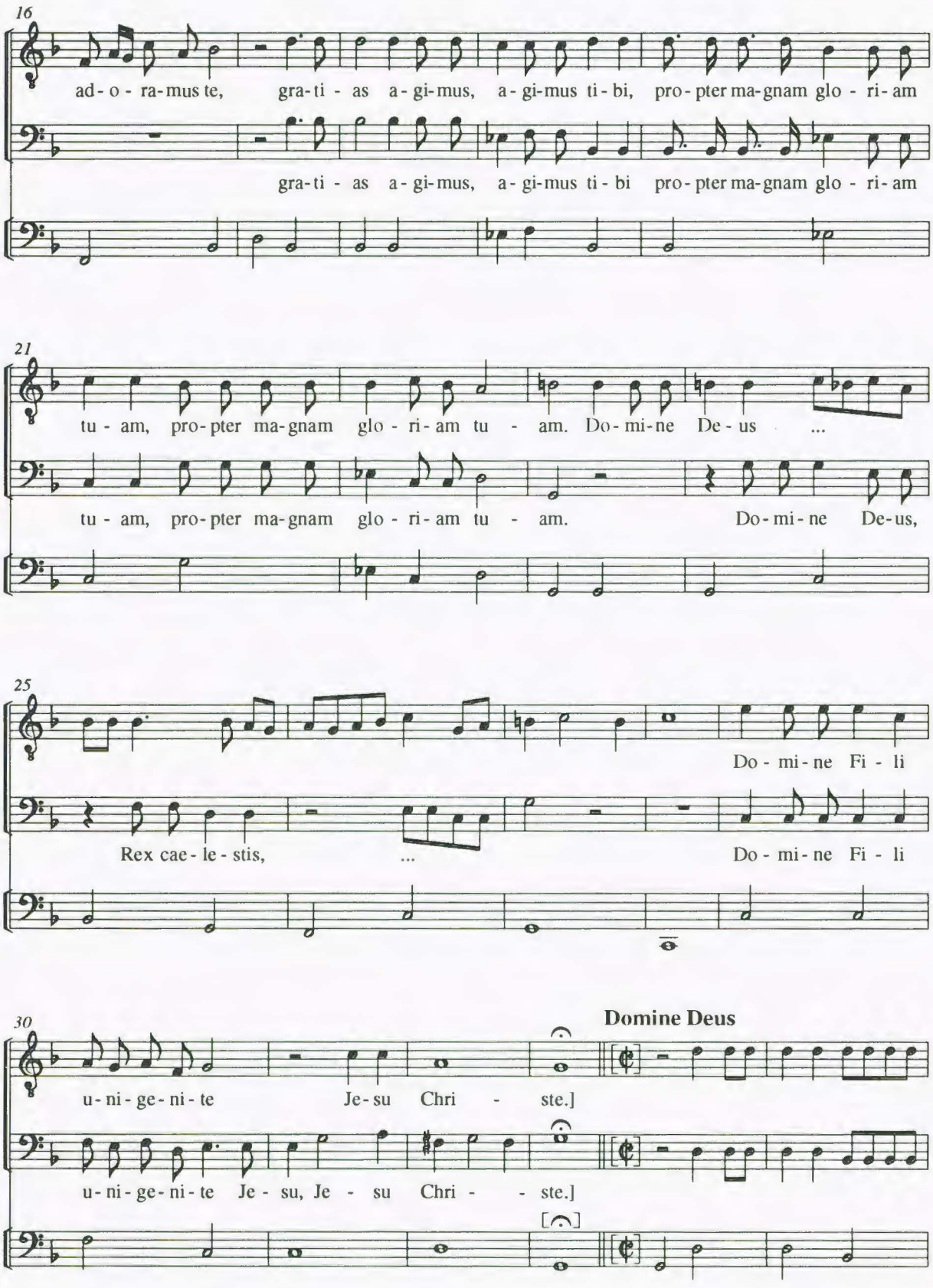
Et in terra pax

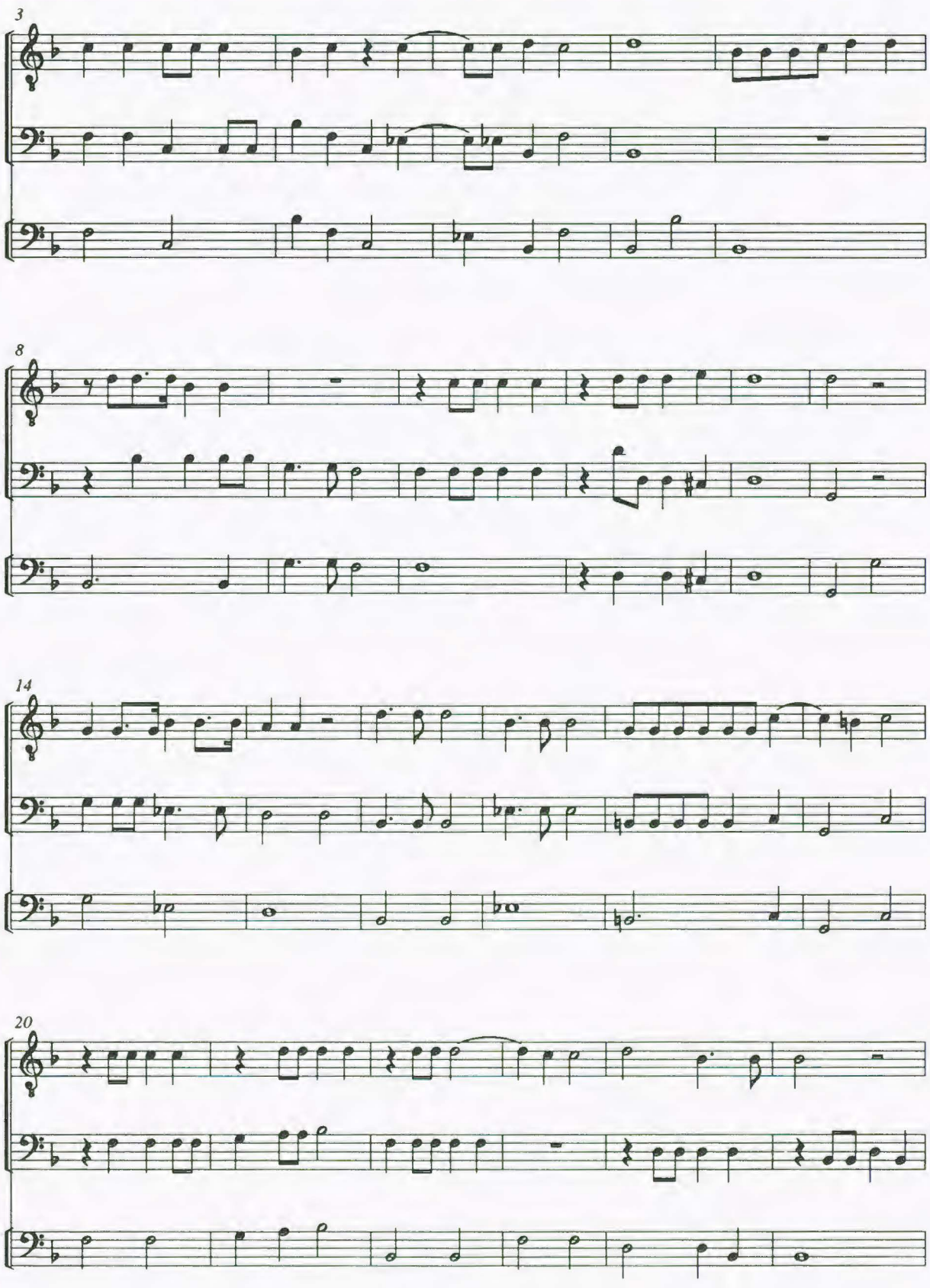
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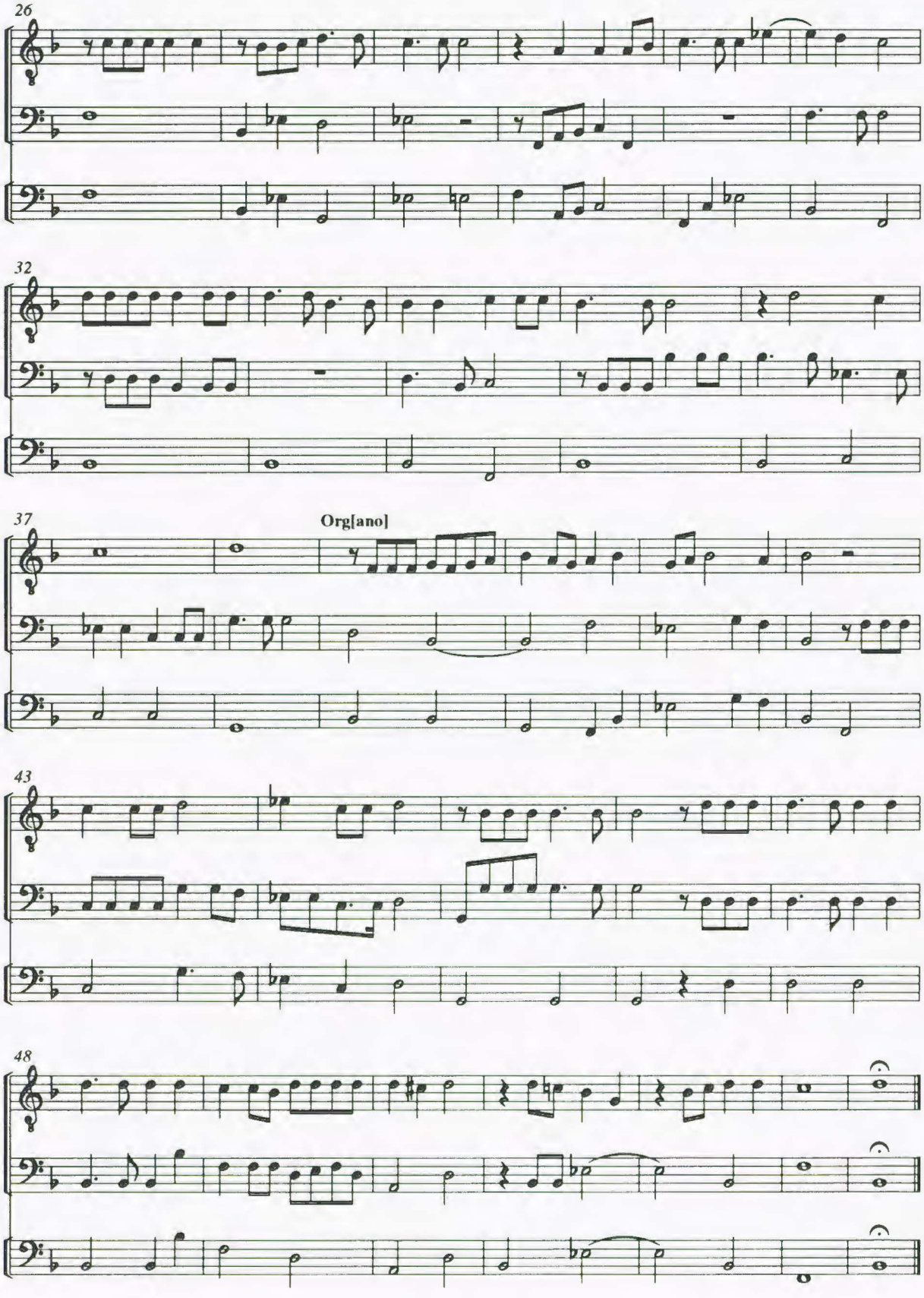







16
ad - o - ra - mus te, gra - ti - as a - gi - mus, a - gi - mus ti - bi, pro - pter ma - gnam glo - ri - am
gra - ti - as a - gi - mus, a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am
21
tu - am, pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us ...
tu - am, pro - pter ma - gnam glo - ri - am tu - am. Do - mi - ne De - us,
25
Do - mi - ne Fi - li
Rex cae - le - stis, ...
Do - mi - ne Fi - li
30
Domine Deus
u - ni - ge - ni - te Je - su Chri - ste.]
u - ni - ge - ni - te Je - su, Je - su Chri - - ste.]

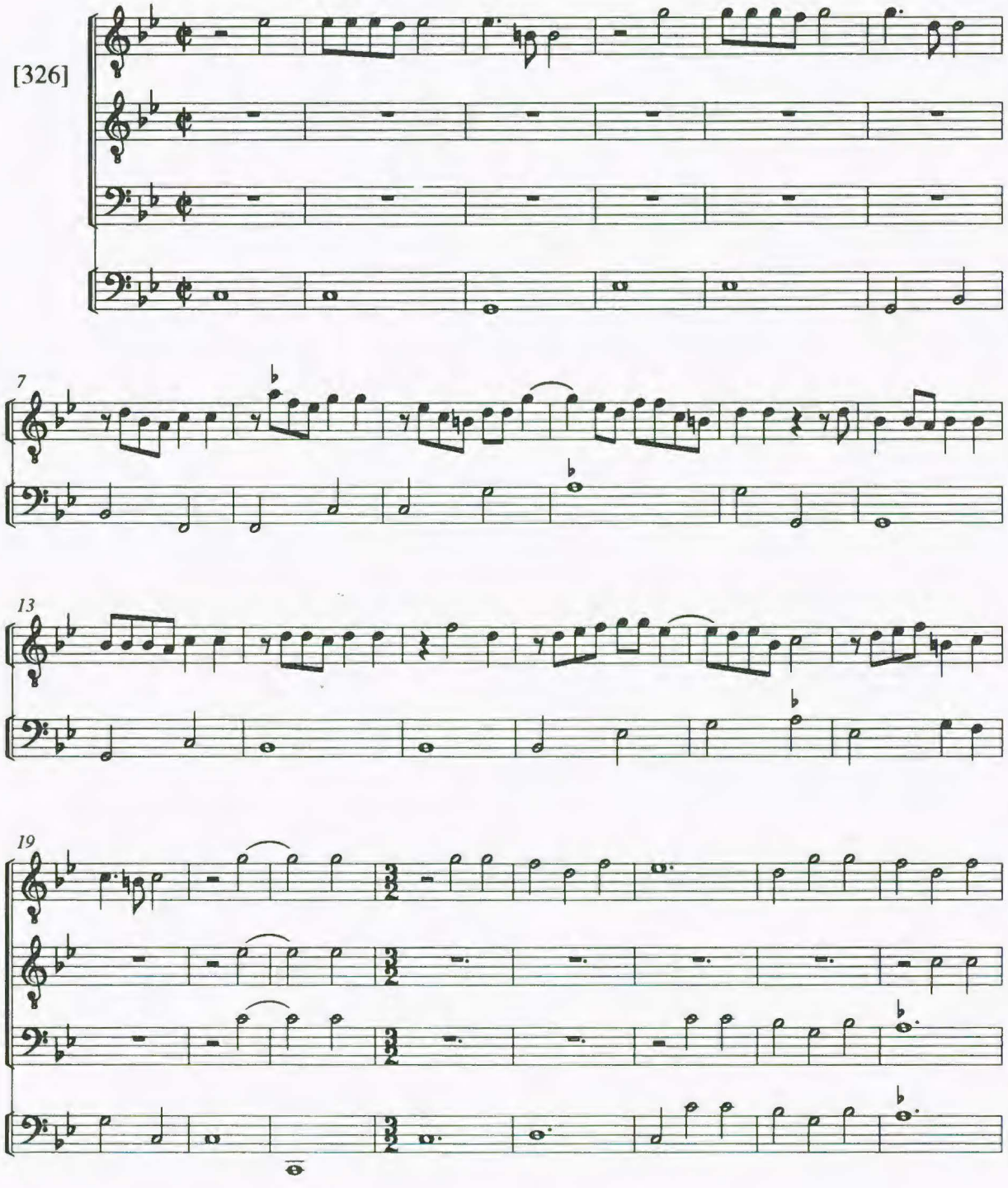

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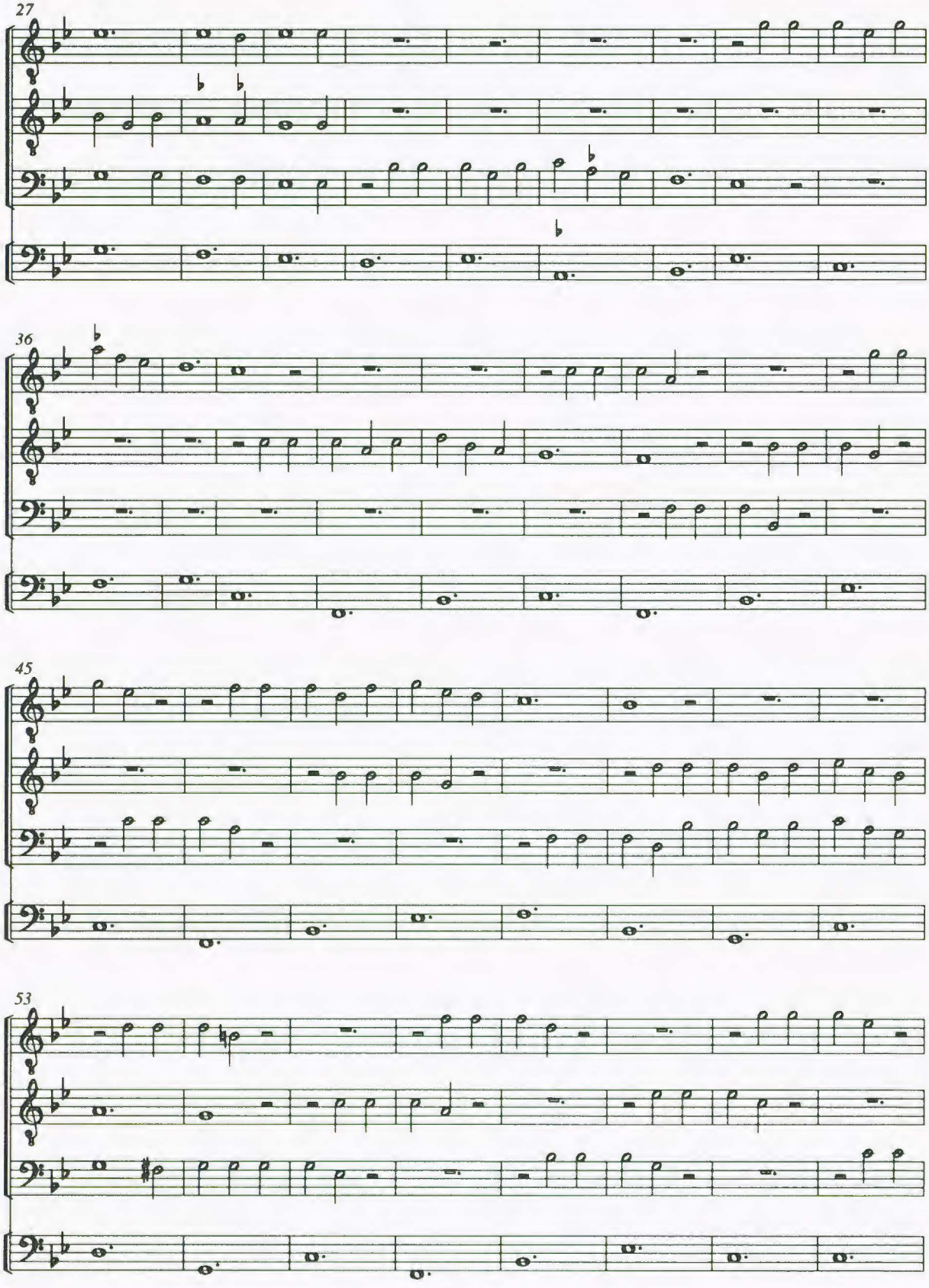

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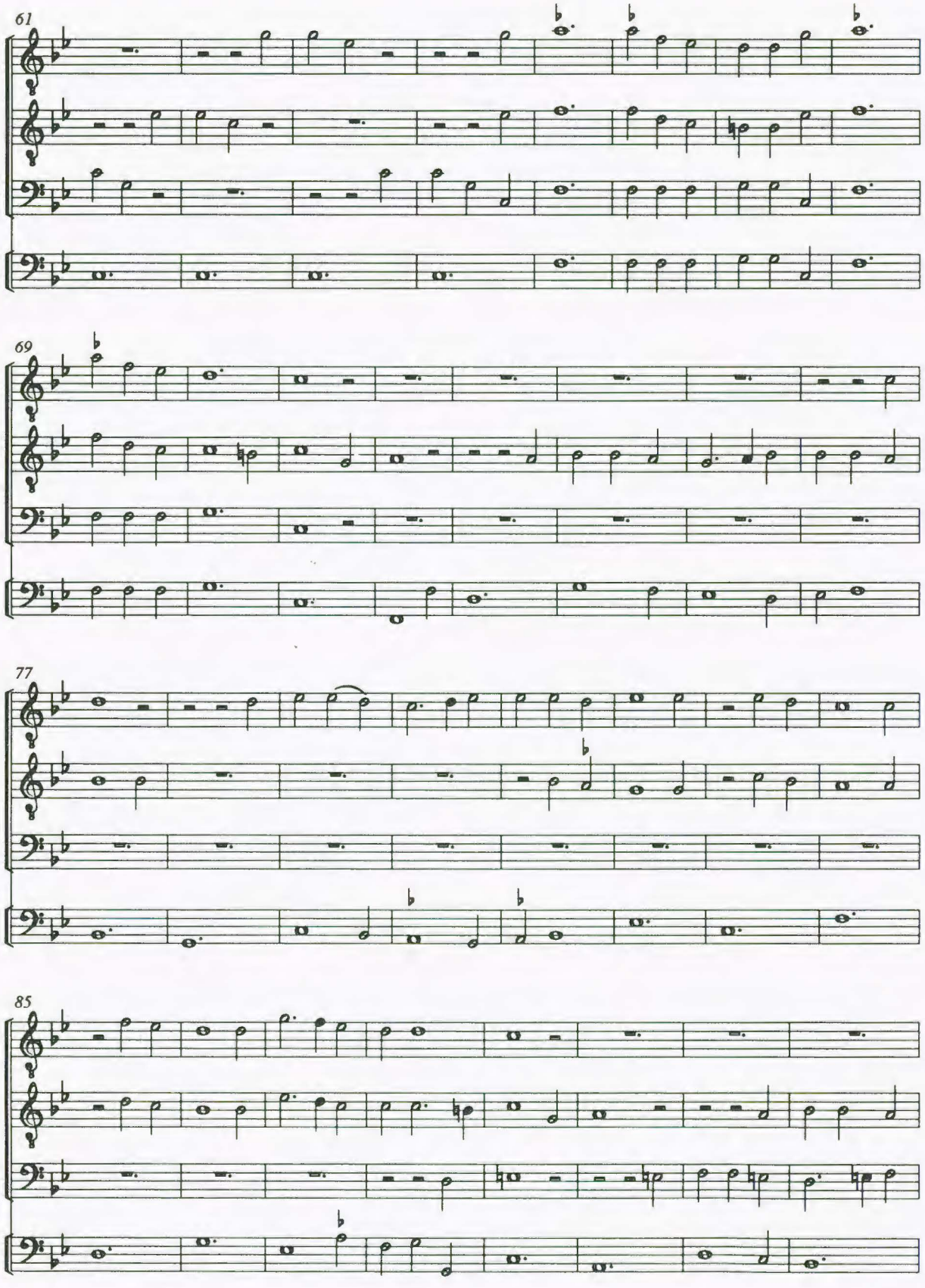
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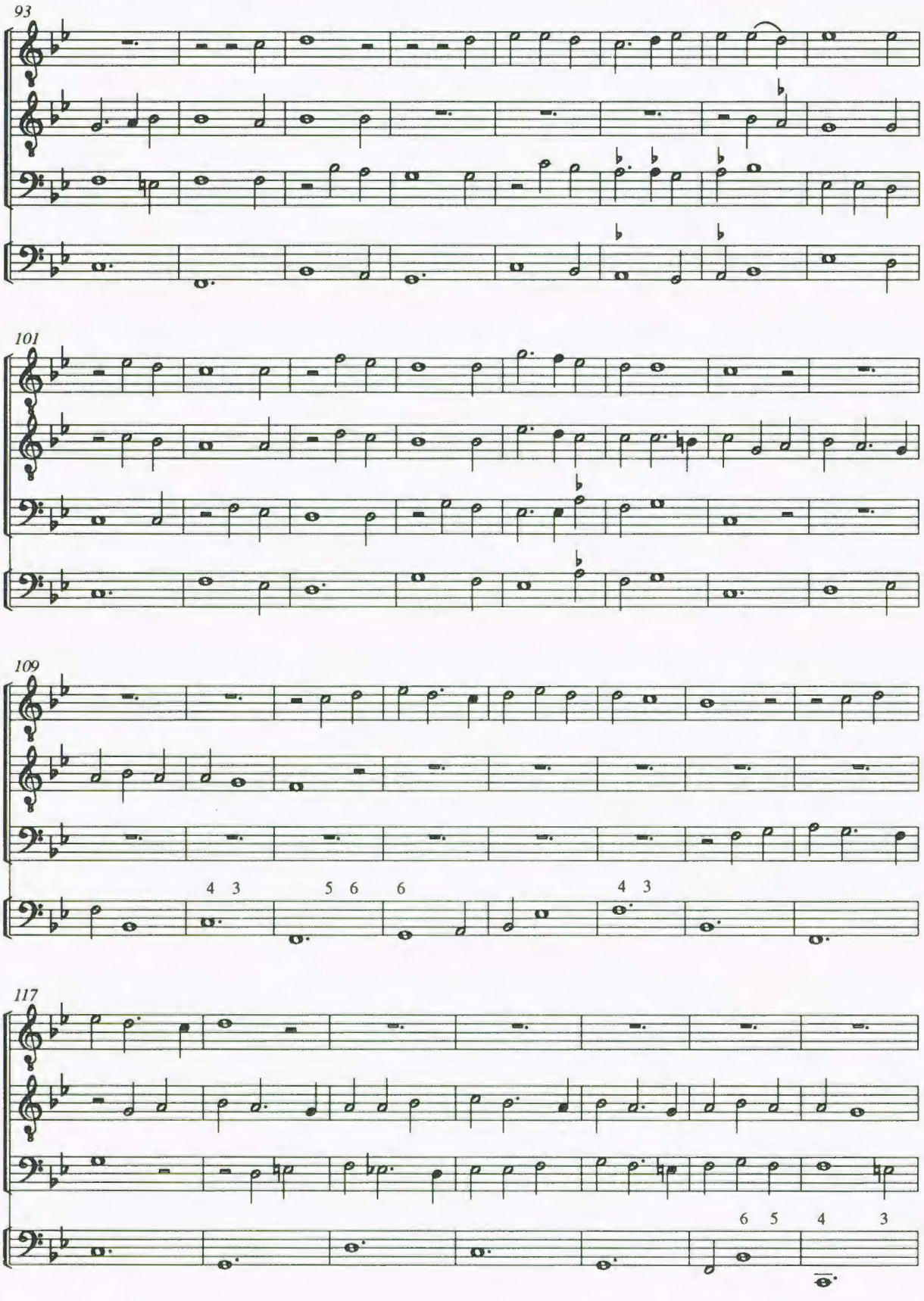
Panis Candidissime
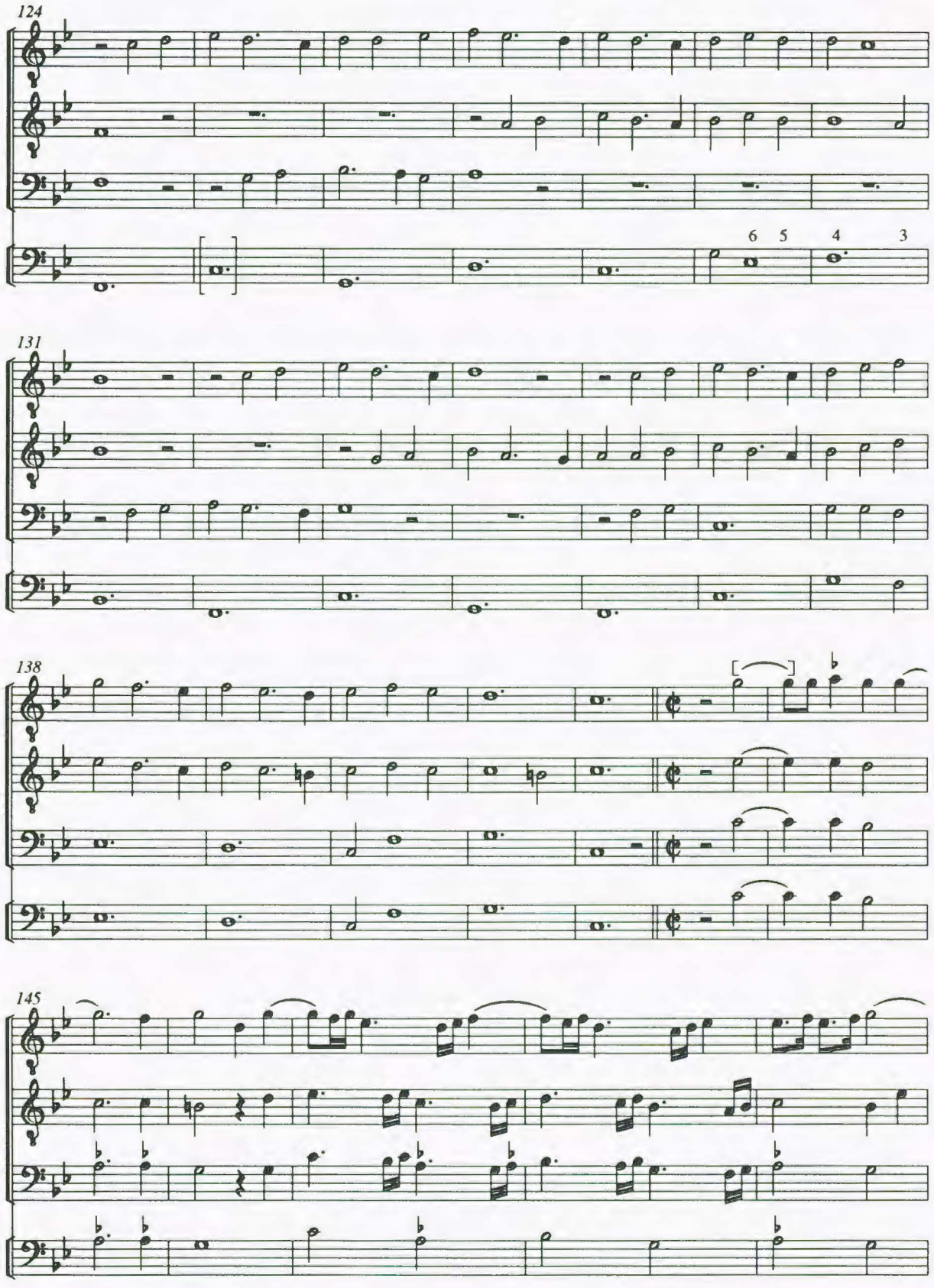
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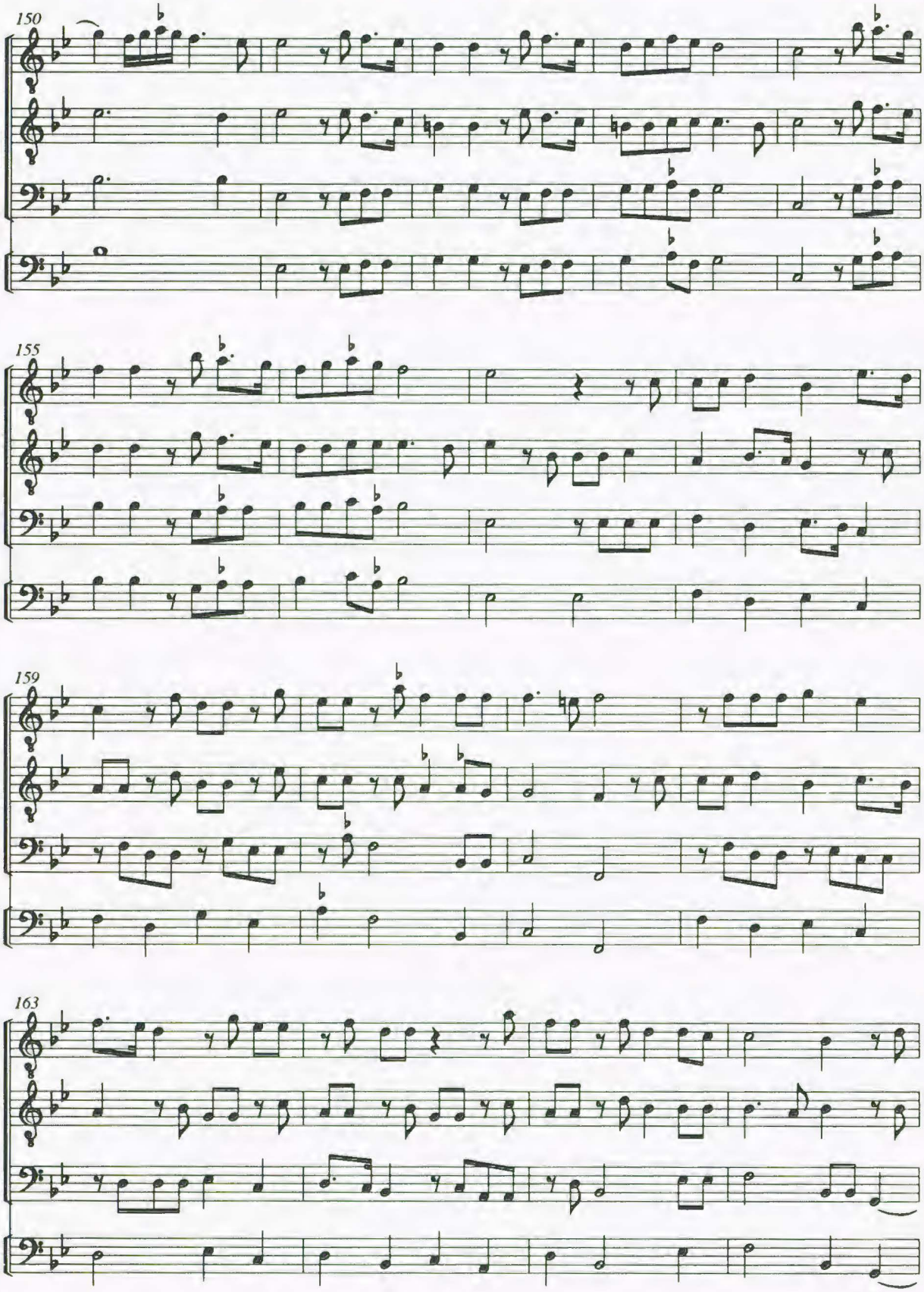


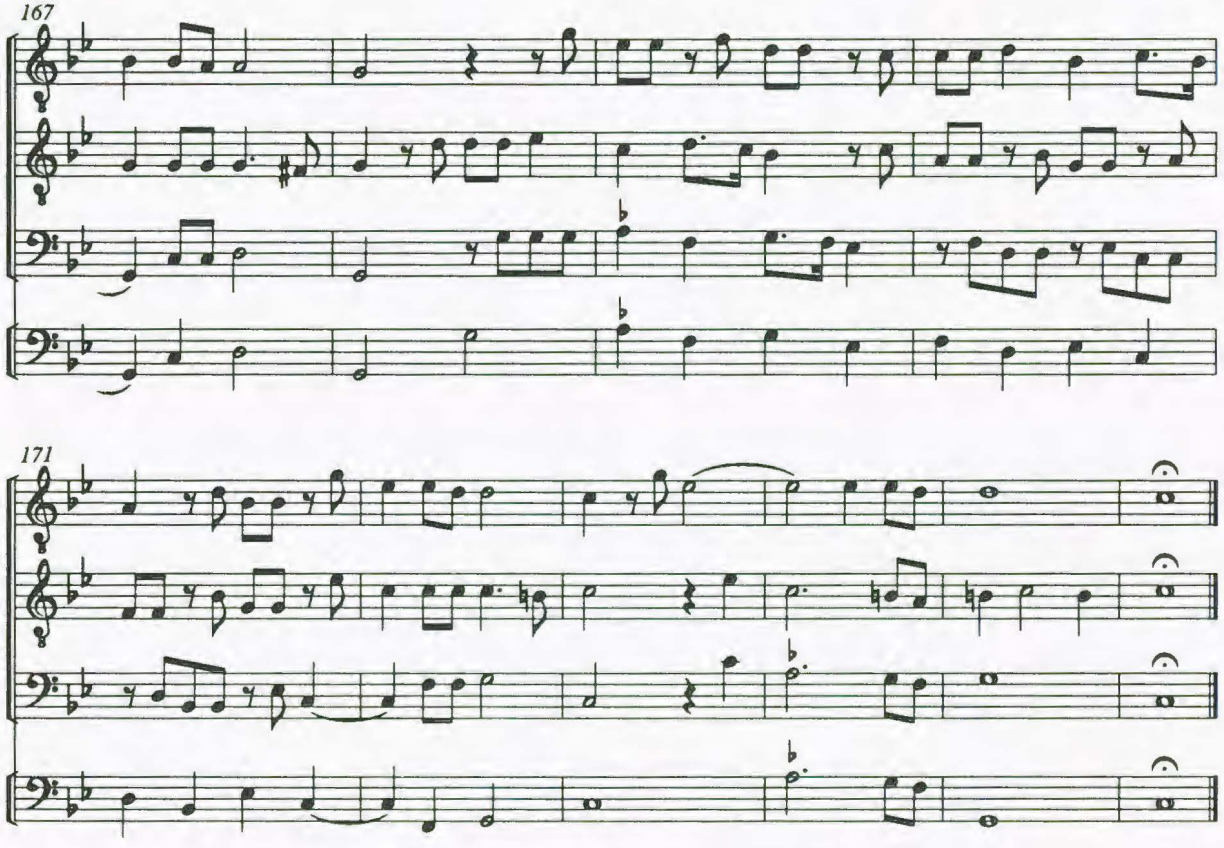

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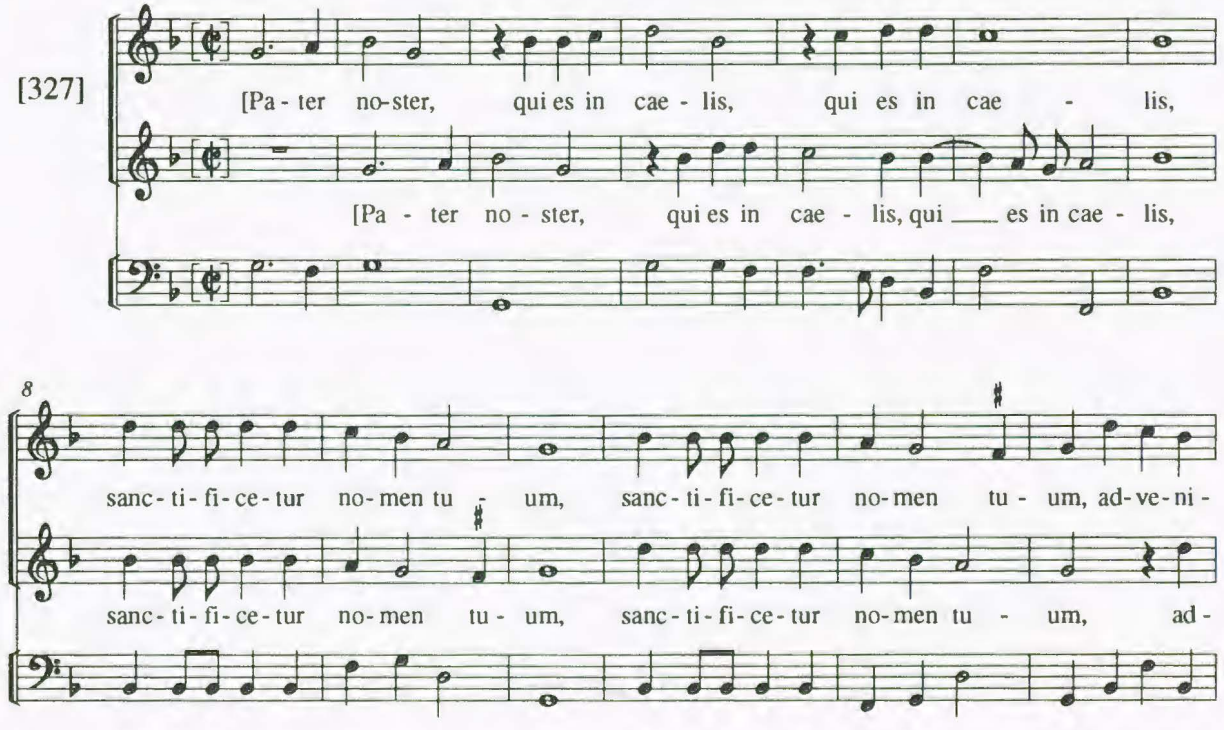

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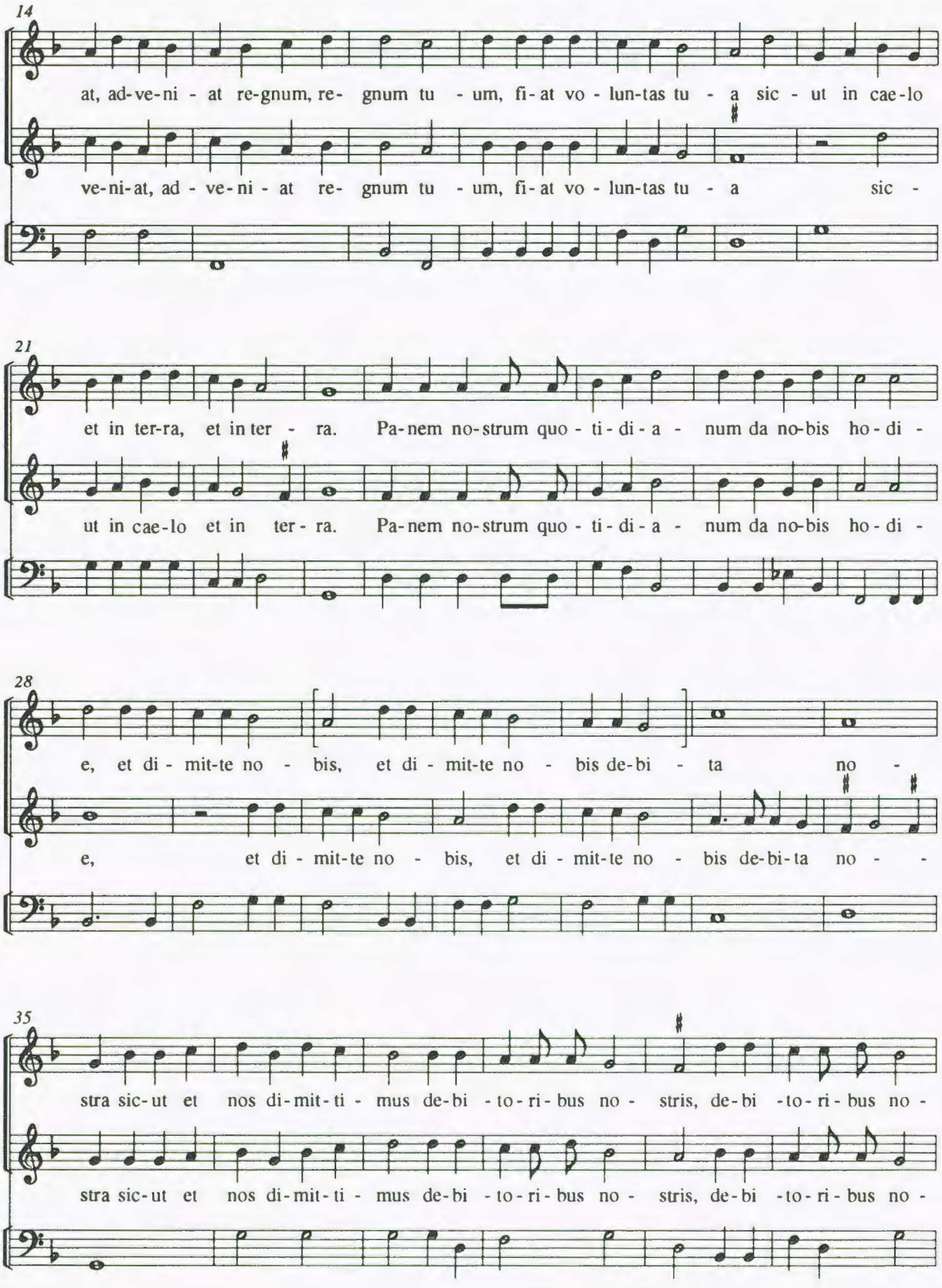


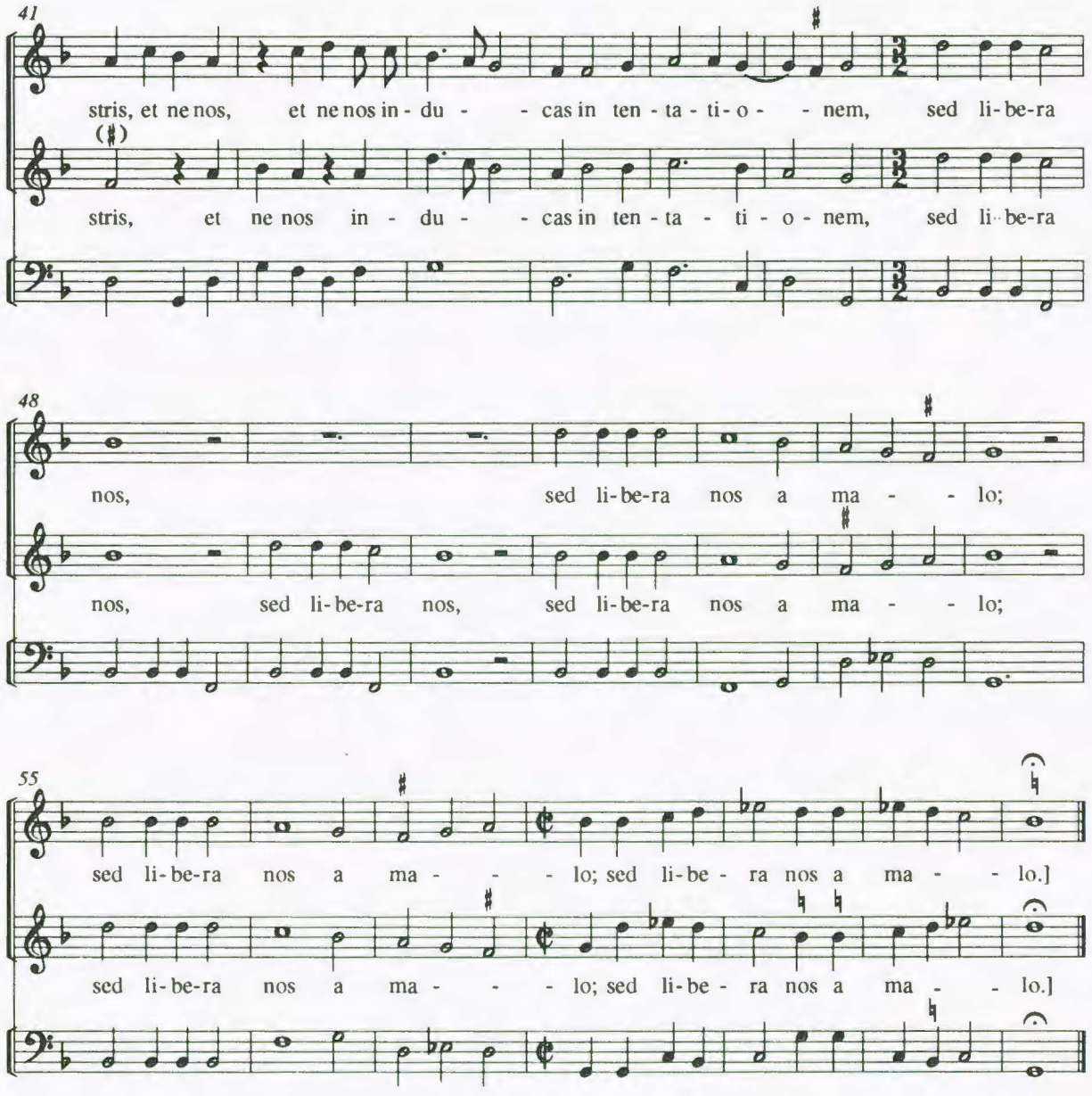
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Pater noster

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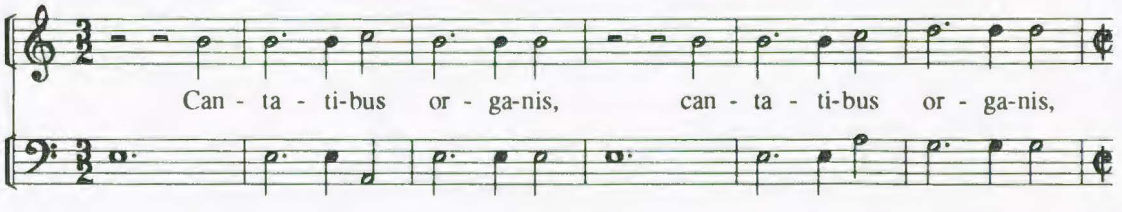



14
at, ad-ve-ni - at re-gnum, re- gnum tu - um, fi-at vo - lun-tas tu - a sic - ut in cae-lo
ve-ni-at, ad - ve-ni - at re- gnum tu - um, fi-at vo - lun-tas tu - a sic -
21
et in ter-ra, et in ter - ra. Pa-nem no-strum quo - ti-di-a - num da no-bis ho-di -
ut in cae-lo et in ter - ra. Pa-nem no-strum quo - ti-di-a - num da no-bis ho-di -
28
e, et di - mit-te no - bis, et di - mit-te no - bis de-bi - ta no -
e, et di - mit-te no - bis, et di - mit-te no - bis de-bi-ta no - -
35
stra sic-ut et nos di-mit-ti - mus de-bi - to-ri-bus no - stris, de-bi -to-ri-bus no -
stra sic-ut et nos di-mit-ti - mus de-bi - to-ri-bus no - stris, de-bi -to-ri-bus no -

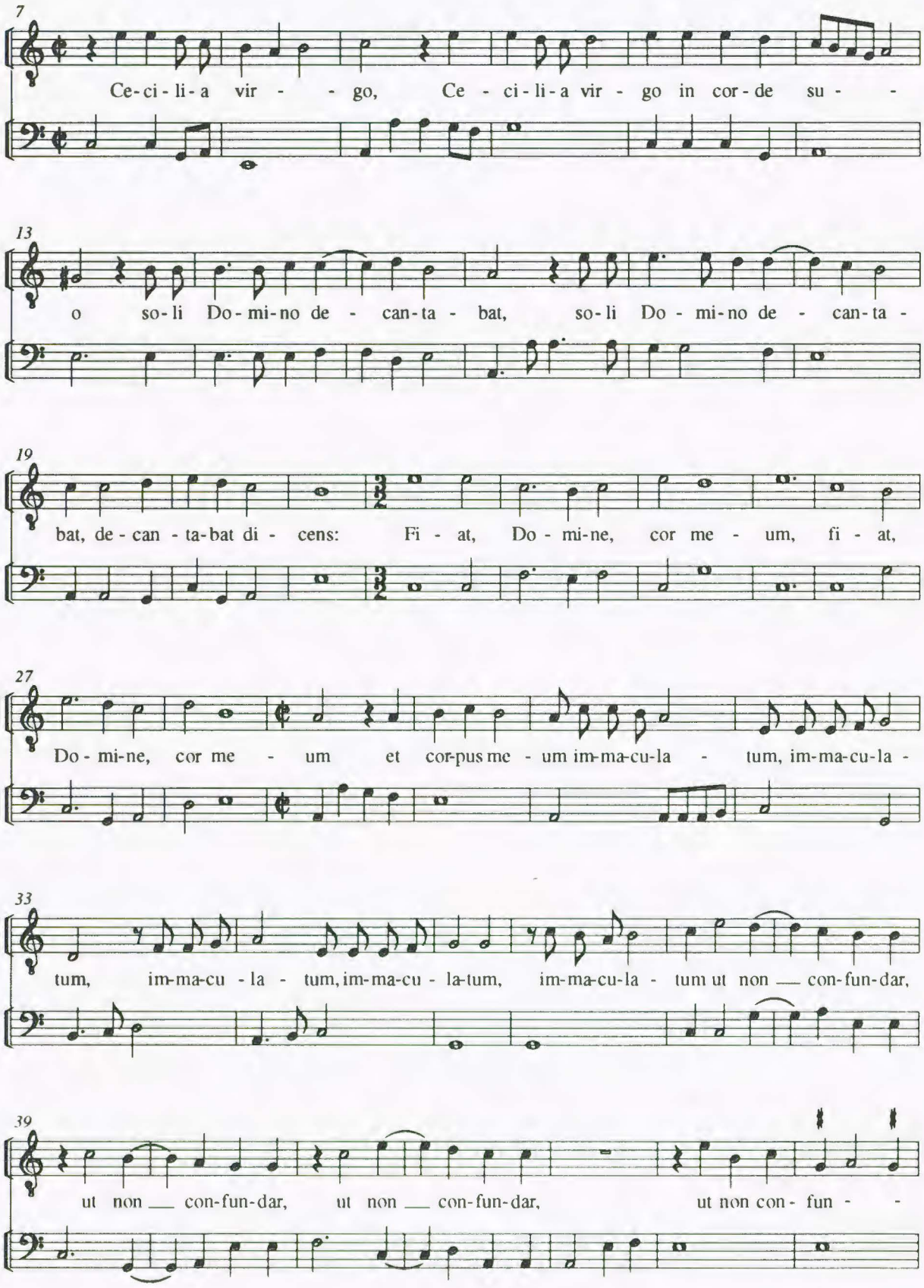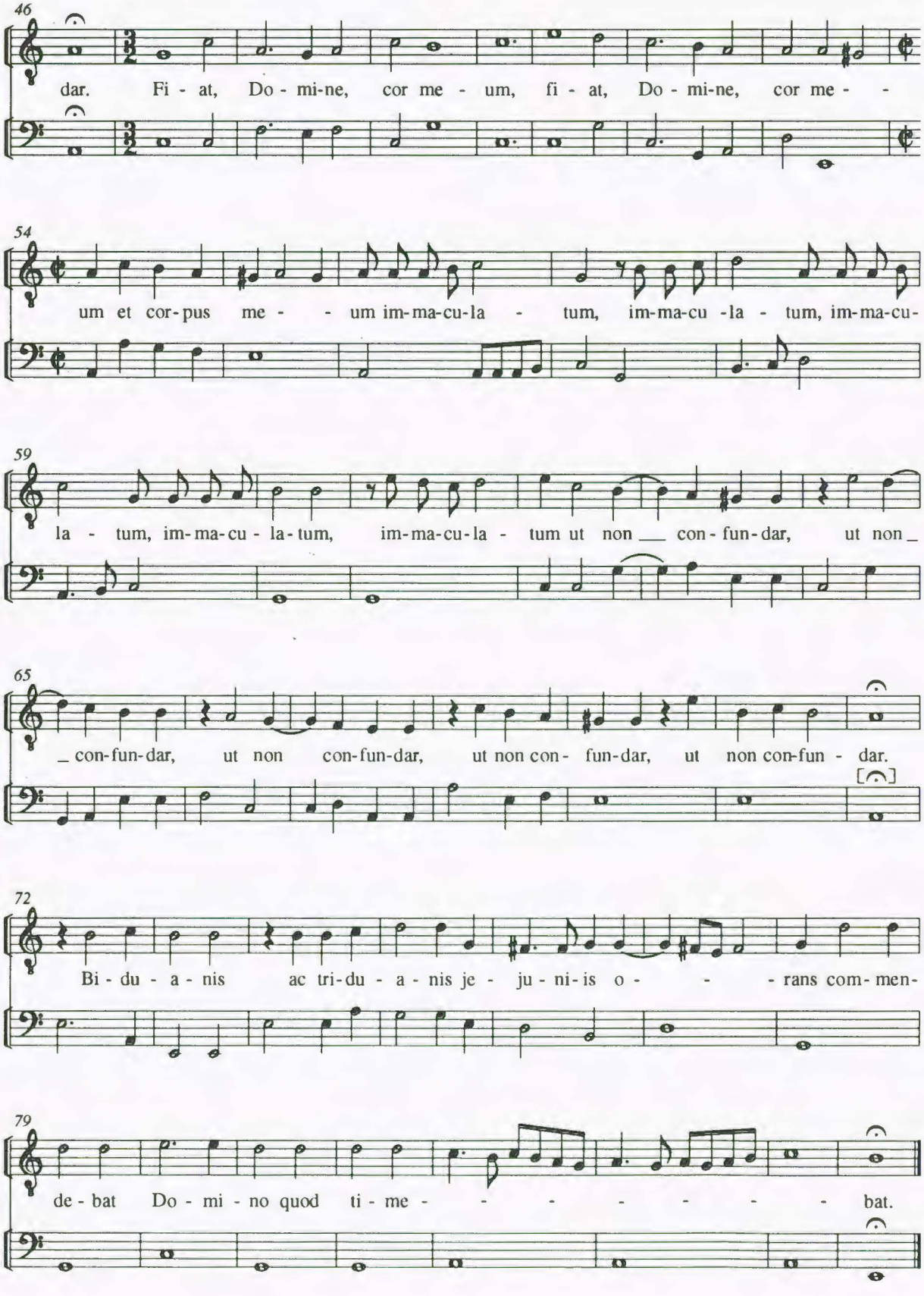


f 190

Cantatibus organis

[328]
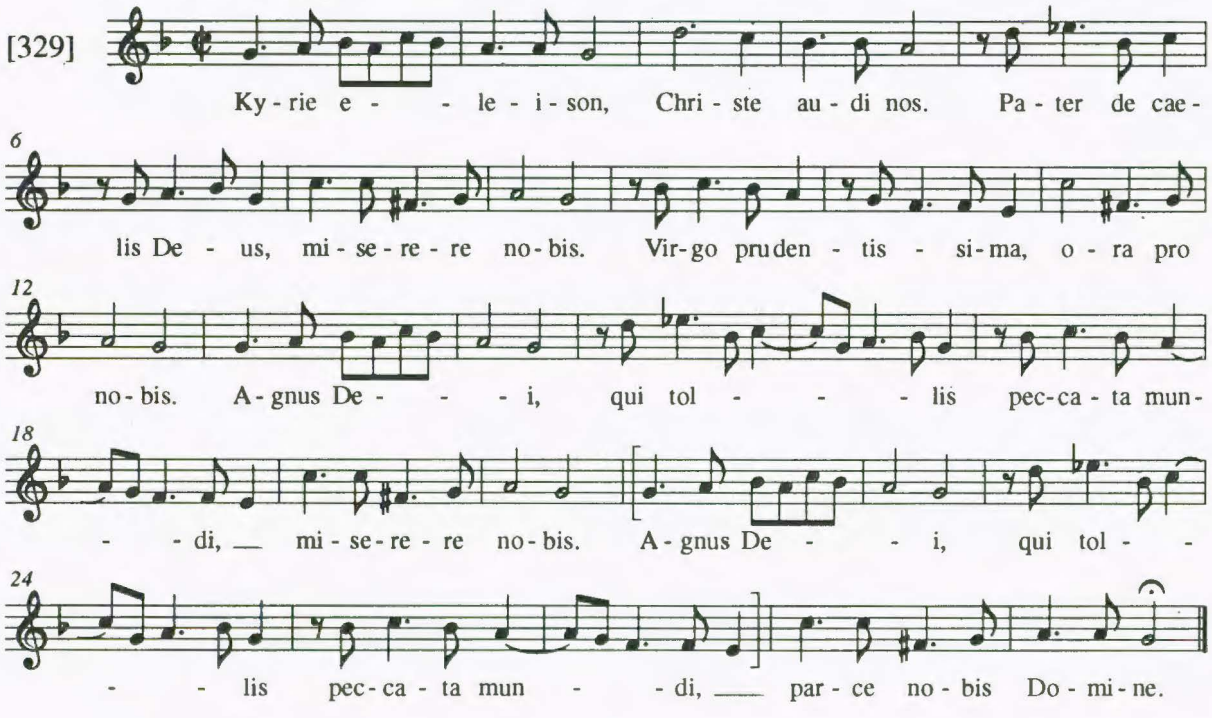



7
Ce-ci-li-a vir - - go, Ce - ci-li-a vir - go in cor-de su - -
13
o so-li Do-mi-no de - can-ta - bat, so-li Do - mi-no de - can-ta -
19
bat, de - can - ta-bat di - cens: Fi - at, Do - mi-ne, cor me - um, fi - at,
27
Do - mi-ne, cor me - um et cor-pus me - um im-ma-cu-la - tum, im-ma-cu-la -
33
tum, im-ma-cu - la - tum, im-ma-cu - la-tum, im-ma-cu-la - tum ut non — con-fun-dar,
39
ut non — con-fun-dar, ut non — con-fun-dar, ut non con - fun - -


46
dar. Fi - at, Do - mi-ne, cor me - um, fi - at, Do - mi-ne, cor me - -
54
um et cor-pus me - - um im-ma-cu-la - tum, im-ma-cu -la - tum, im-ma-cu-
59
la - tum, im-ma-cu - la-tum, im-ma-cu-la - tum ut non ___ con - fun-dar, ut non _
65
_ con-fun-dar, ut non con-fun-dar, ut non con- fun-dar, ut non con-fun - dar.
72
Bi - du - a - nis ac tri-du - a - nis je - ju - ni-is o - - rans com-men-
79
de - bat Do - mi - no quod ti - me - - - - - - - bat.
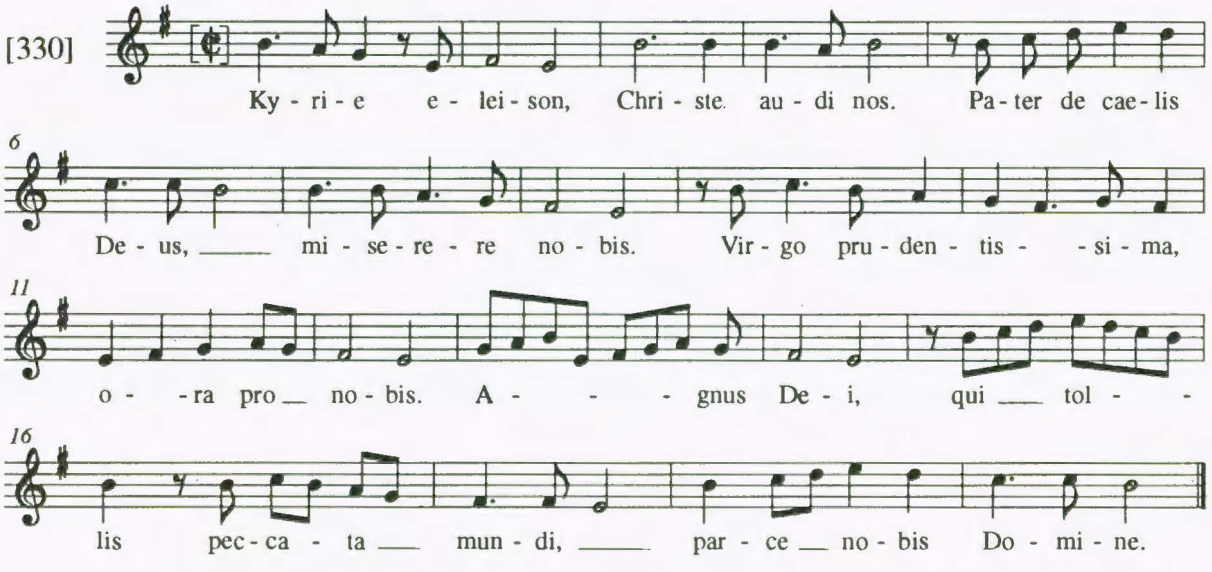
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f 191
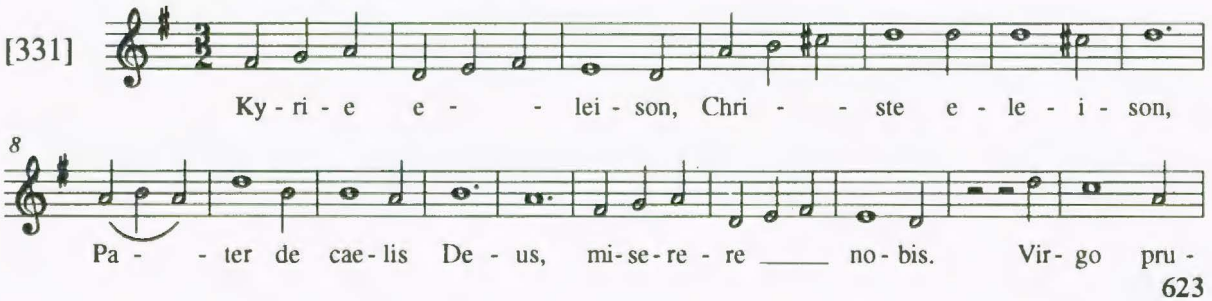


Lytaniae B. V. dulcorosae 2.
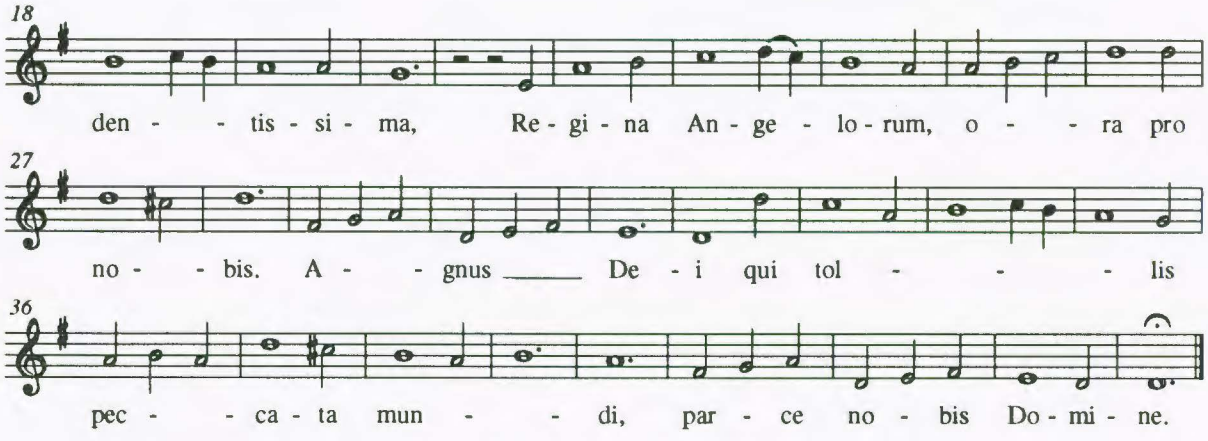
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Lytaniae B. V. gaudiosae 3.
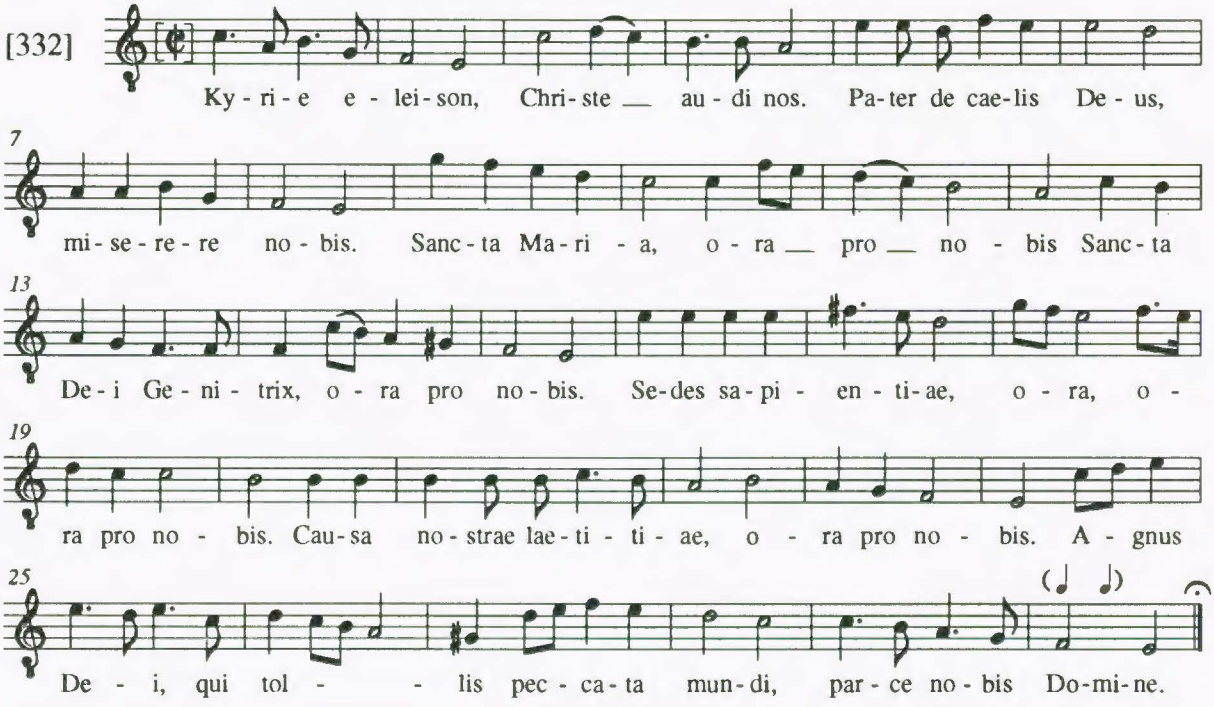
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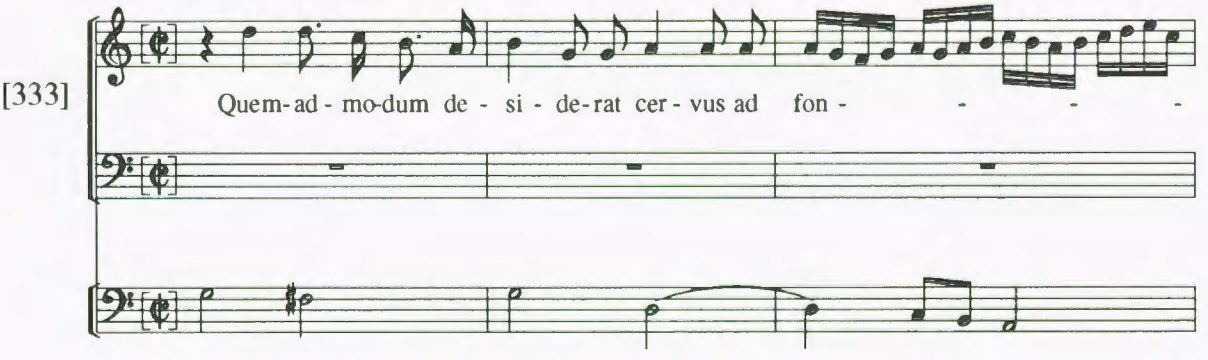
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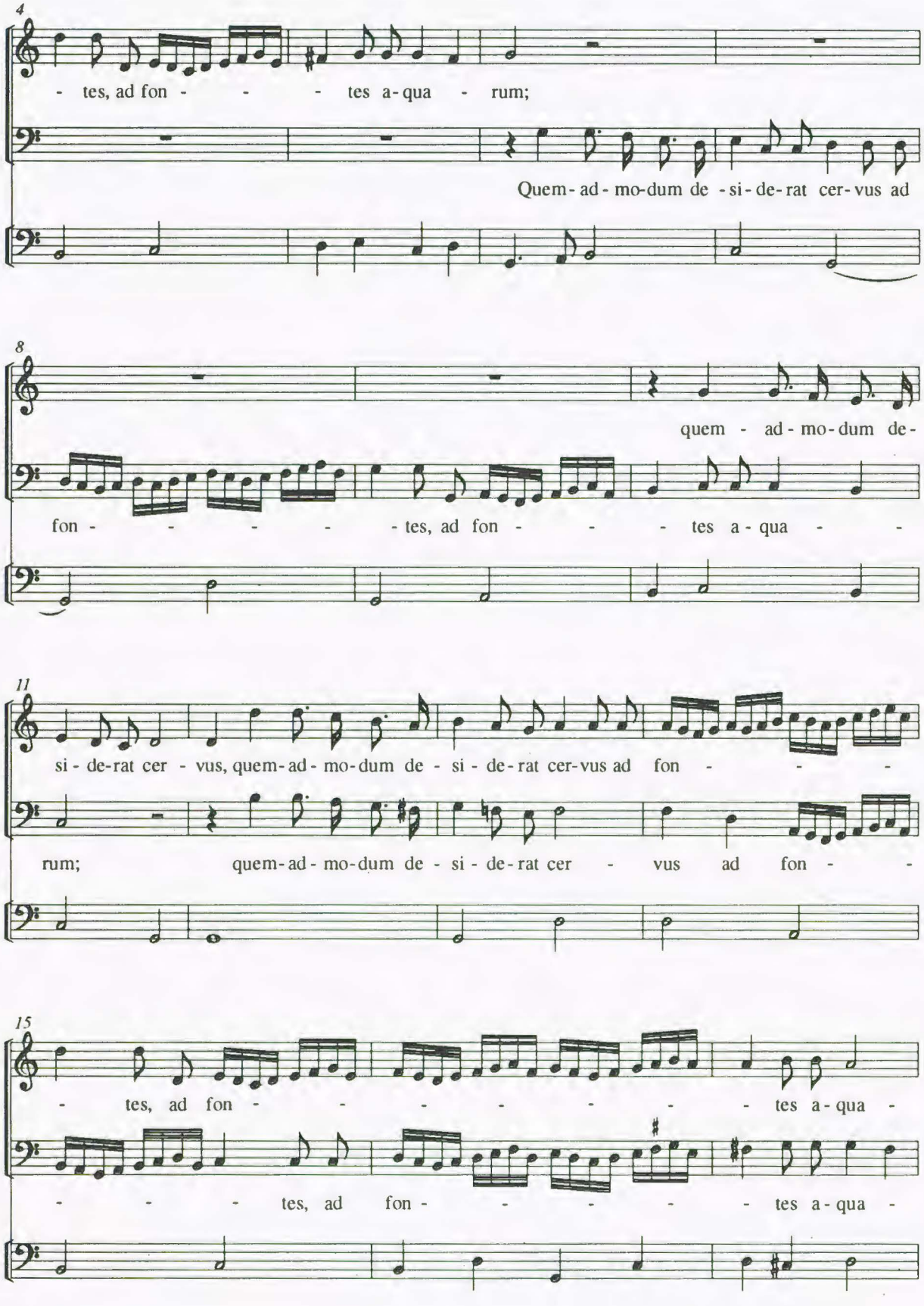
Lytaniae S. P. Francisci 4.
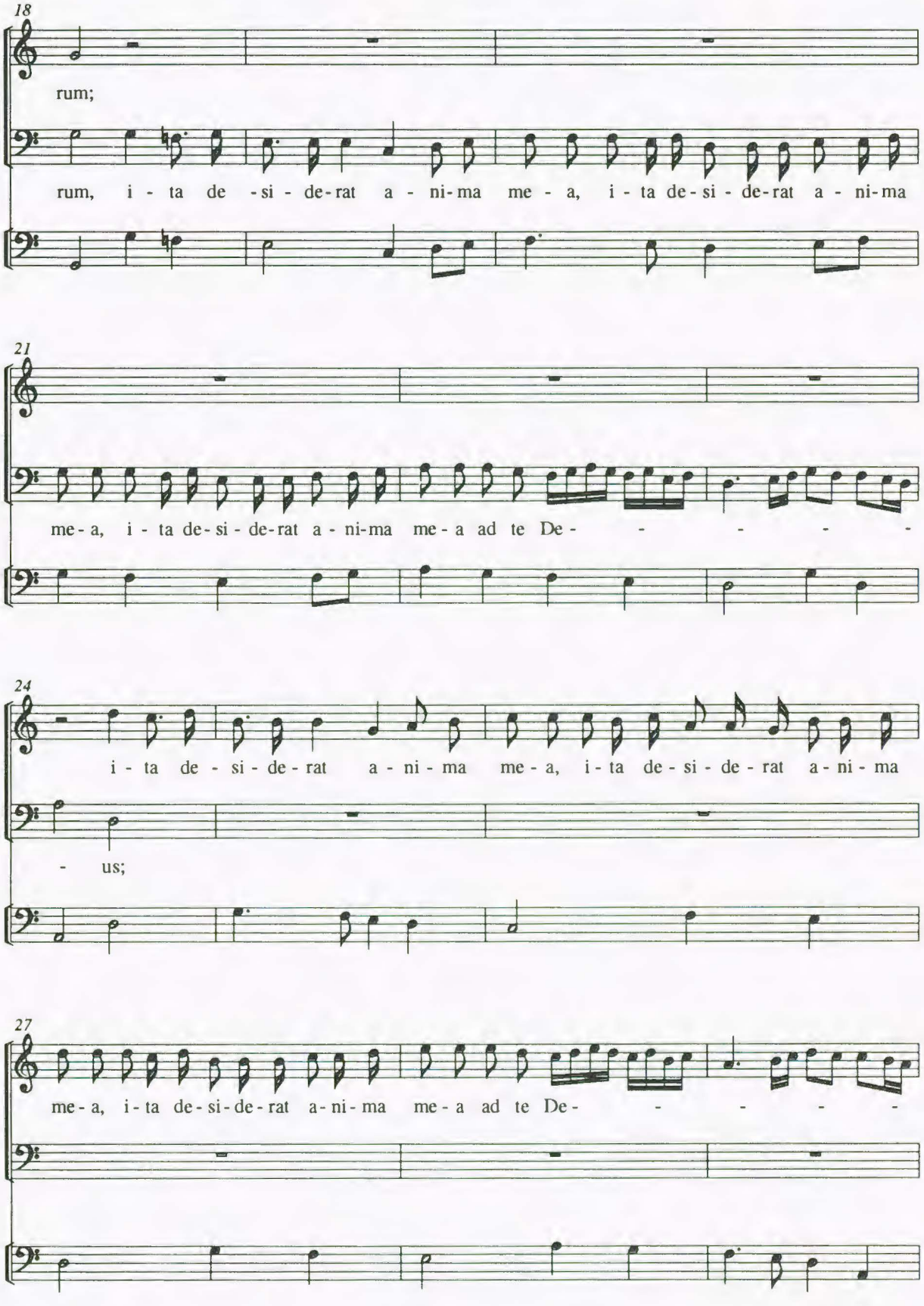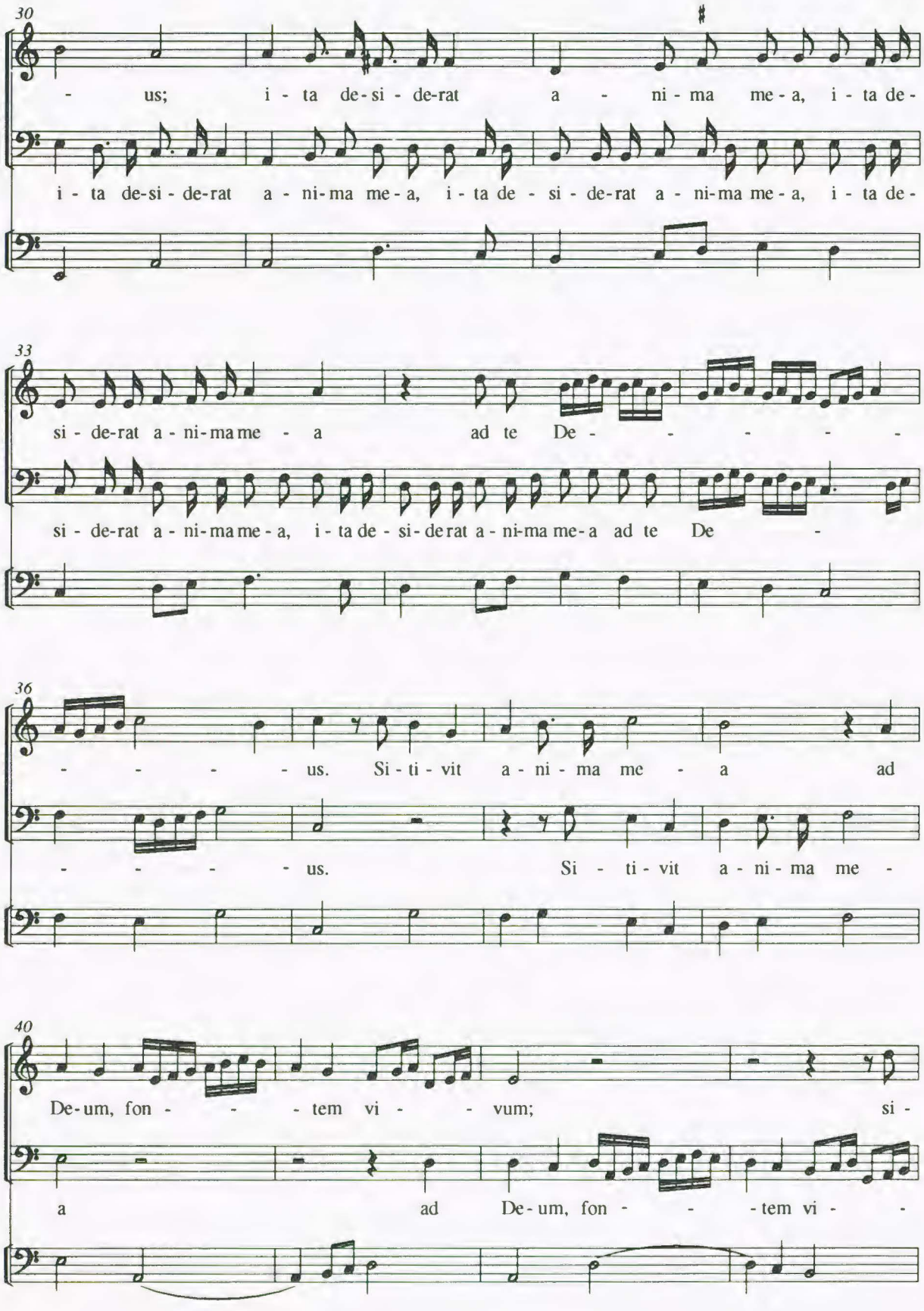


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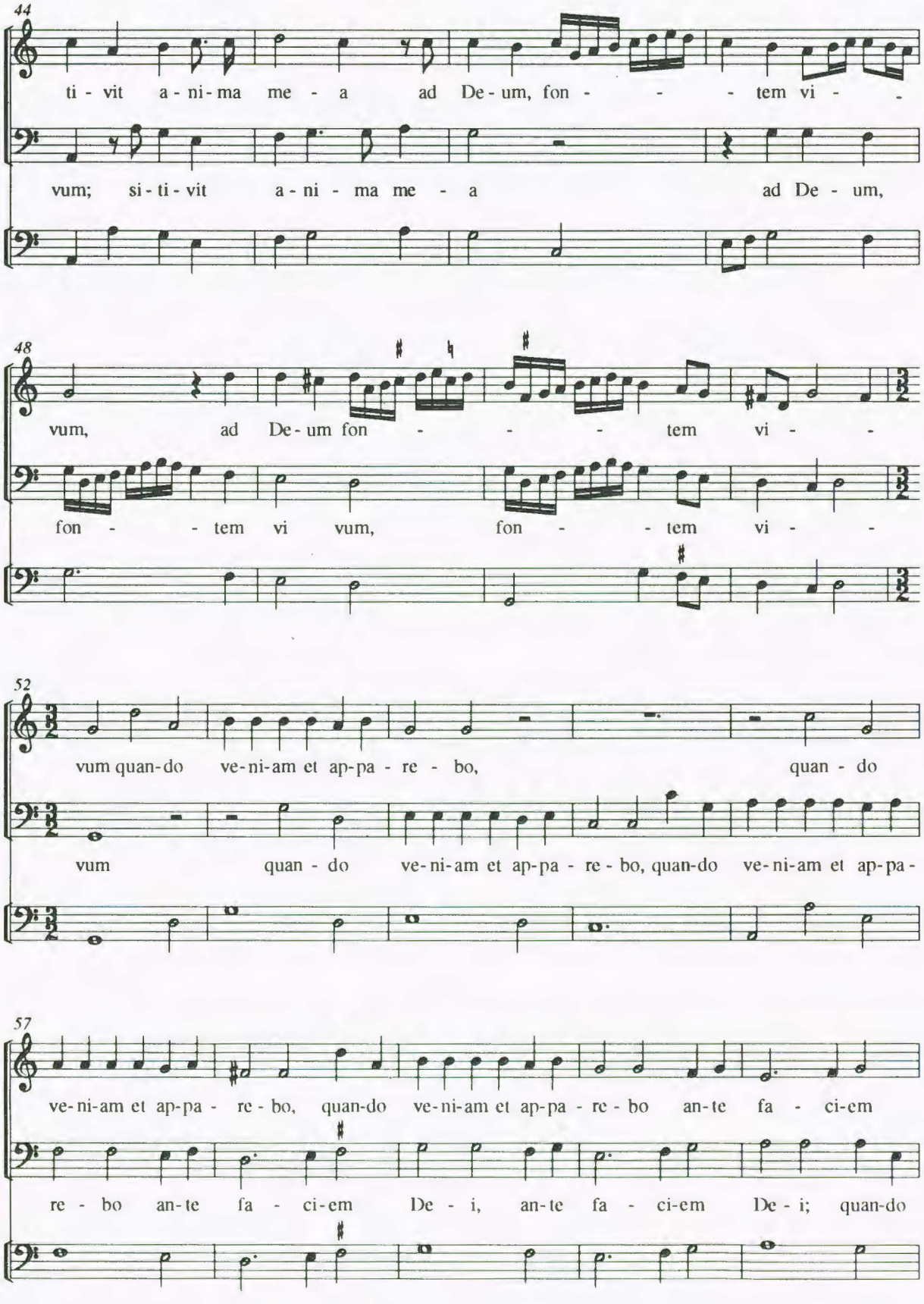
Quemadmodum desiderat
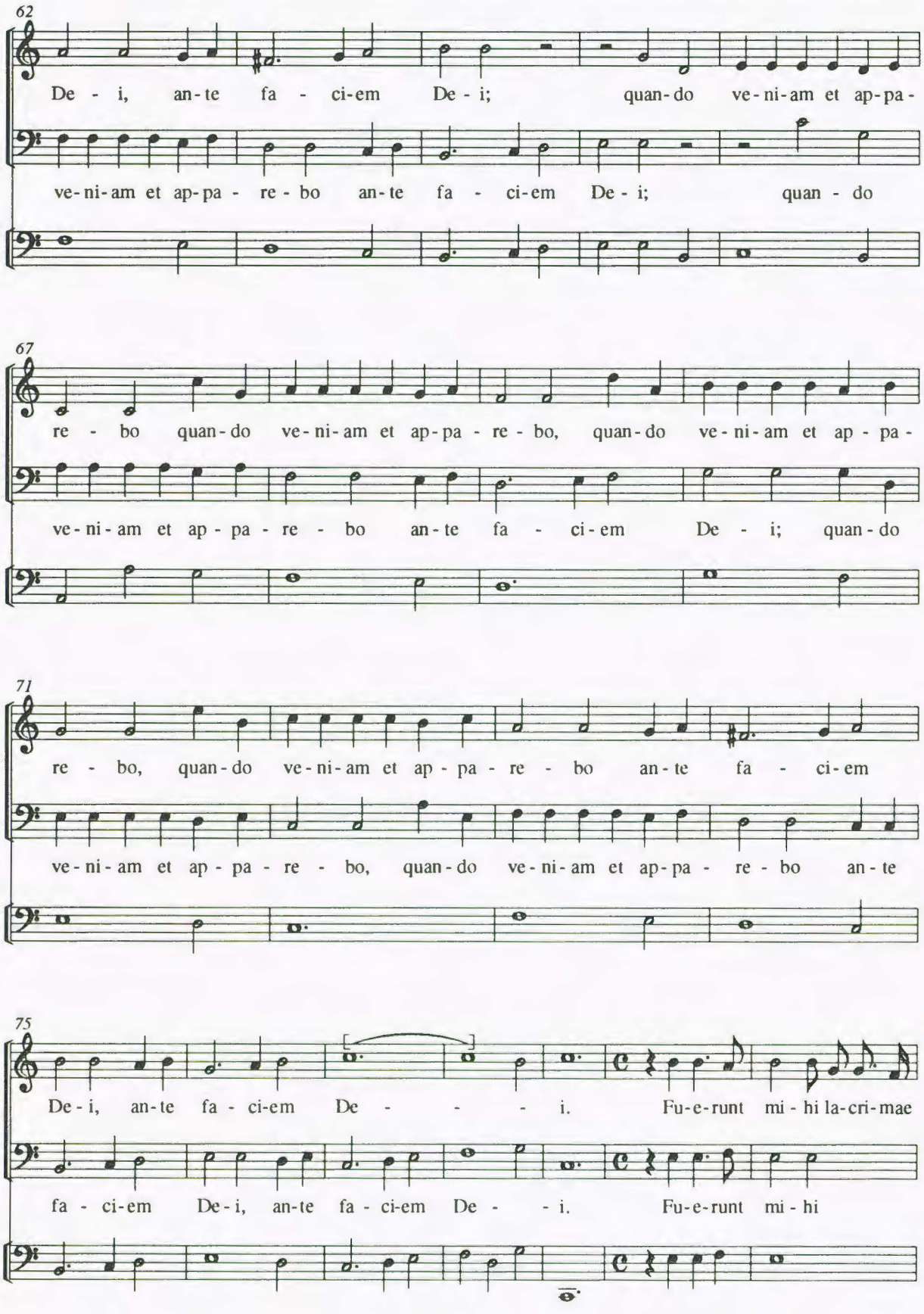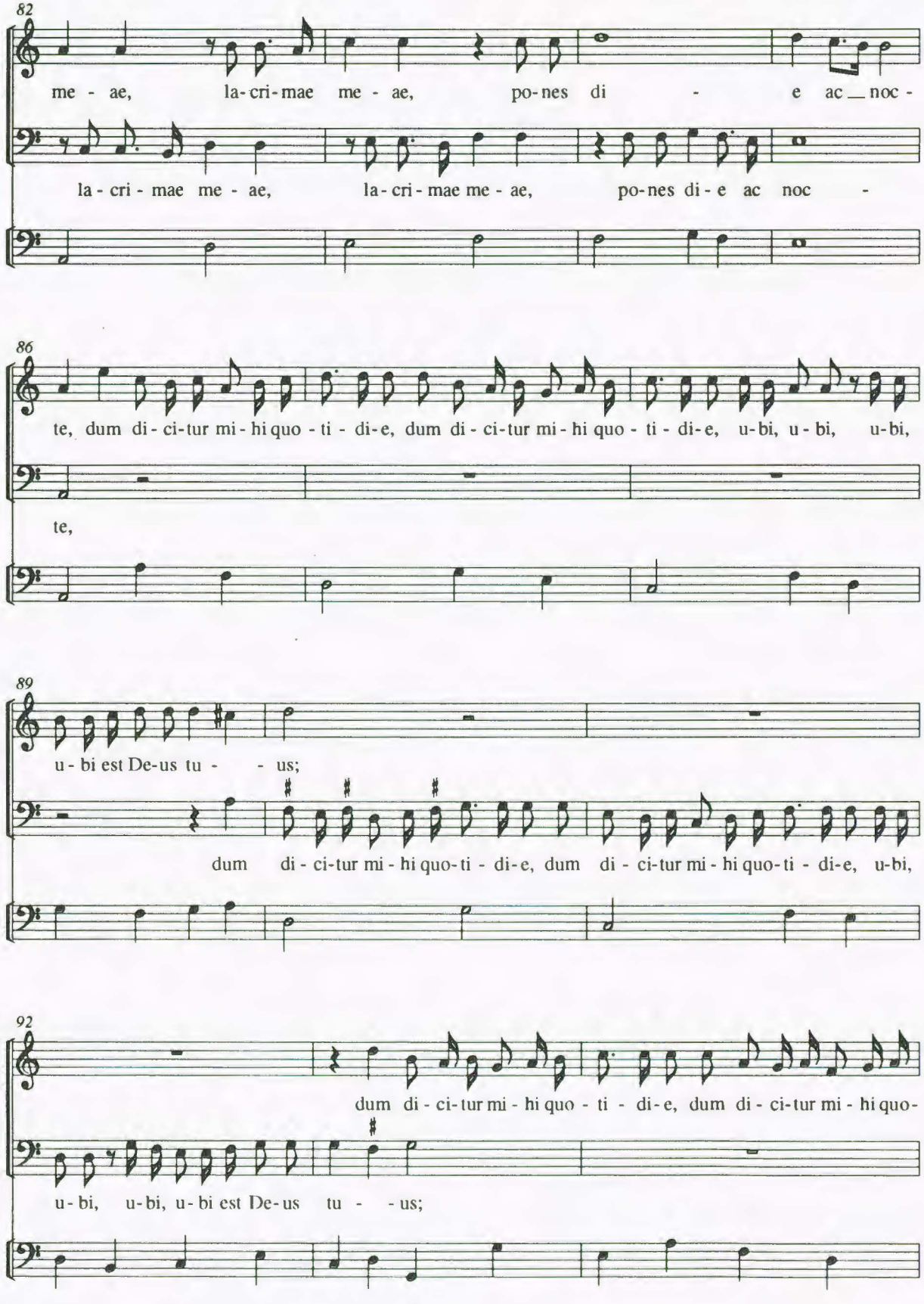



4
- tes, ad fon - - - tes a - qua - rum;
Quem - ad - mo - dum de - si - de - rat cer - vus ad
8
quem - ad - mo - dum de -
fon - - - - - tes, ad fon - - - tes a - qua - -
11
si - de - rat cer - vus, quem - ad - mo - dum de - si - de - rat cer - vus ad fon - - -
rum; quem - ad - mo - dum de - si - de - rat cer - vus ad fon - -
15
- tes, ad fon - - - - - - - tes a - qua -
- - - tes, ad fon - - - - - tes a - qua -
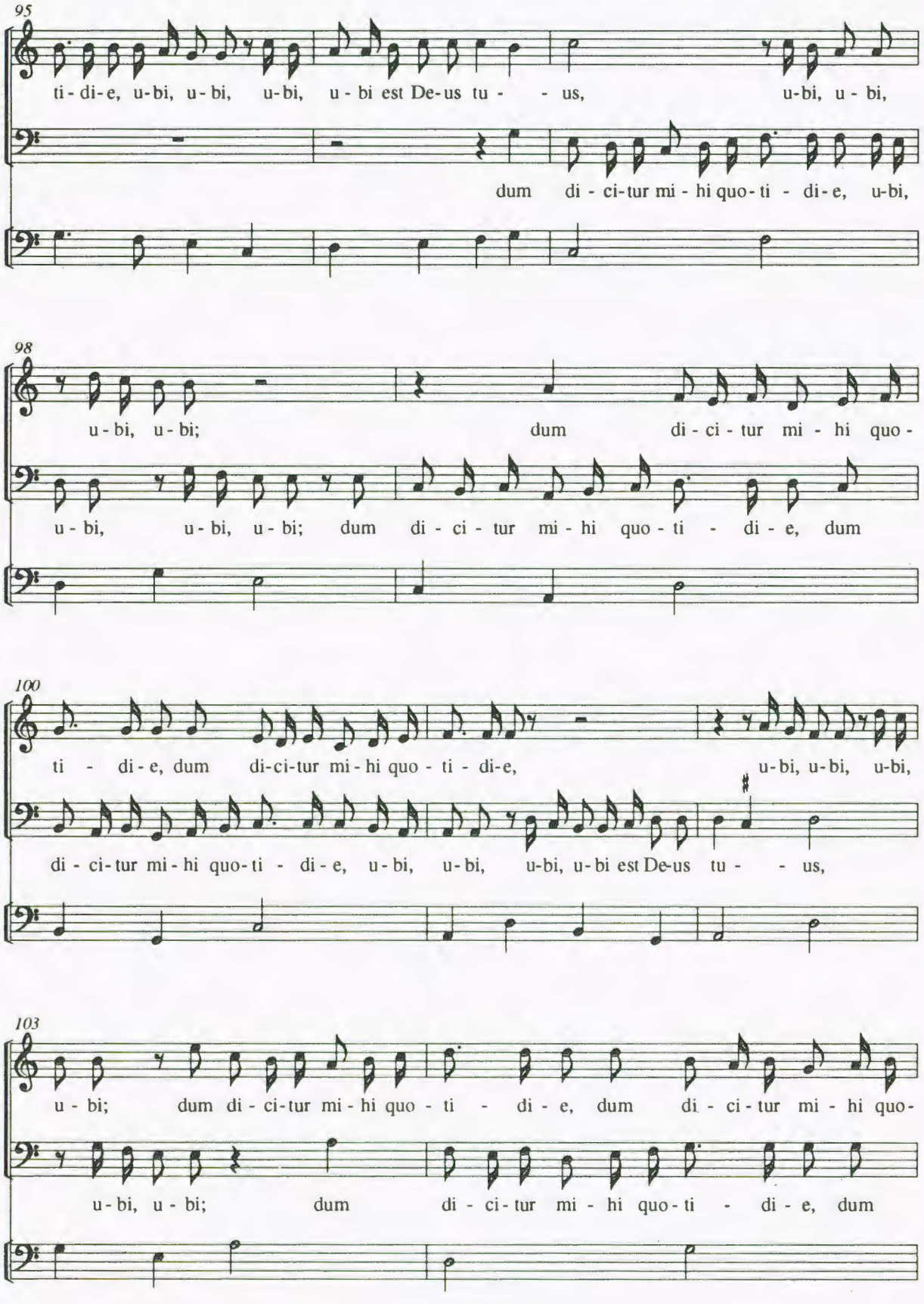

18
rum;
rum, i - ta de - si - de - rat a - ni - ma me - a, i - ta de - si - de - rat a - ni - ma
21
me - a, i - ta de - si - de - rat a - ni - ma me - a ad te De - - - - -
24
i - ta de - si - de - rat a - ni - ma me - a, i - ta de - si - de - rat a - ni - ma
- us;
27
me - a, i - ta de - si - de - rat a - ni - ma me - a ad te De - - - - -

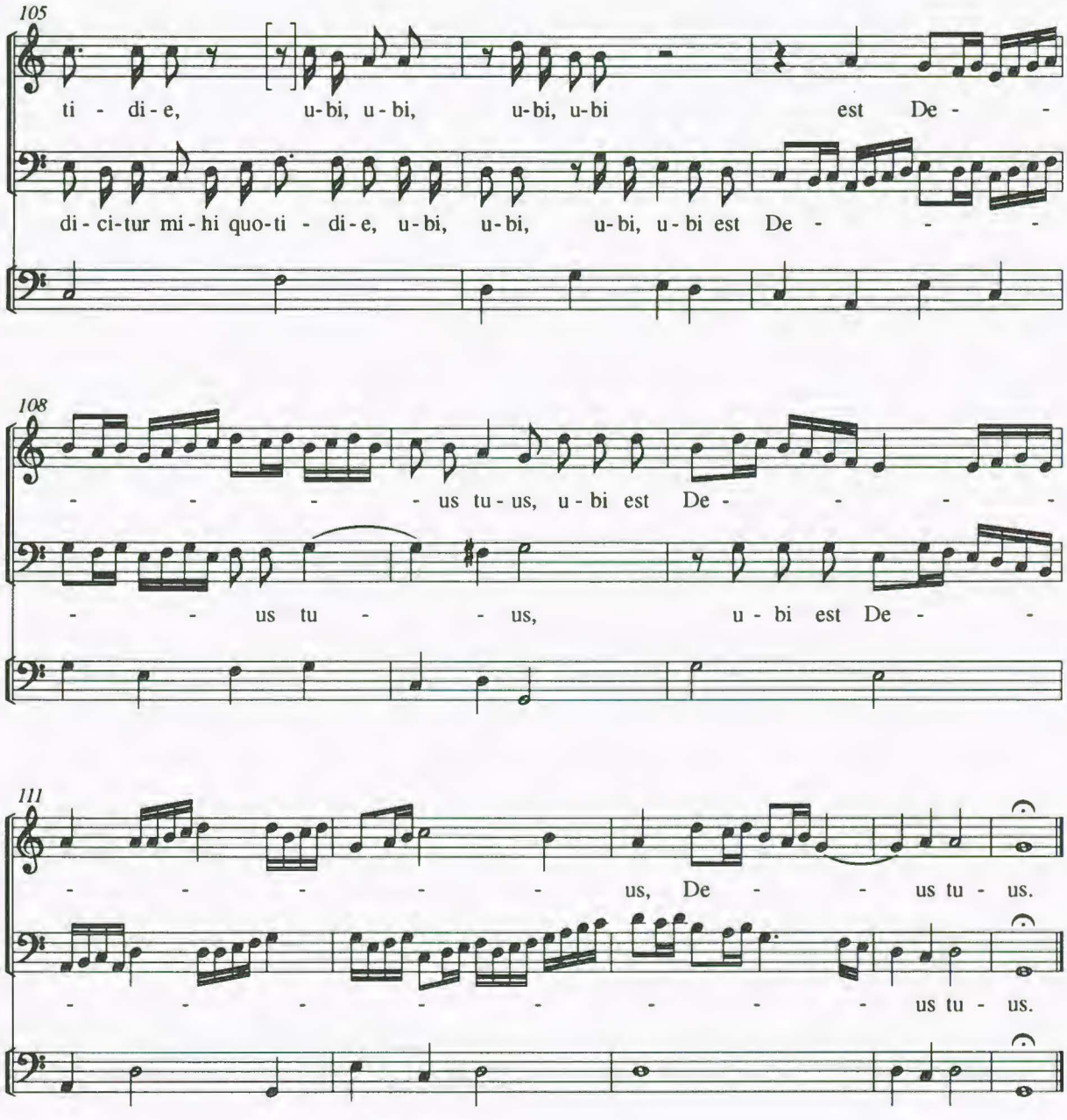

30
- us; i - ta de - si - de-rat a - ni - ma me - a, i - ta de -
i - ta de-si - de-rat a - ni-ma me - a, i - ta de - si - de-rat a - ni-ma me - a, i - ta de -
33
si - de-rat a - ni-ma me - a ad te De - - - - -
si - de-rat a - ni-ma me - a, i - ta de - si - de rat a - ni-ma me - a ad te De -
36
- - - - - us. Si - ti - vit a - ni - ma me - a ad
- - - - - us. Si - ti - vit a - ni - ma me -
40
De - um, fon - - - - tem vi - - vum; si -
a ad De - um, fon - - - tem vi - -


44
ti - vit a - ni - ma me - a ad De - um, fon - - - tem vi - -
vum; si - ti - vit a - ni - ma me - a ad De - um,
48
vum, ad De - um fon - - - tem vi - -
fon - - tem vi vum, fon - - tem vi - -
52
vum quan - do ve - ni - am et ap - pa - re - bo, quan - do
vum quan - do ve - ni - am et ap - pa - re - bo, quan - do ve - ni - am et ap - pa -
57
ve - ni - am et ap - pa - re - bo, quan - do ve - ni - am et ap - pa - re - bo an - te fa - ci - em
re - bo an - te fa - ci - em De - i, an - te fa - ci - em De - i; quan - do

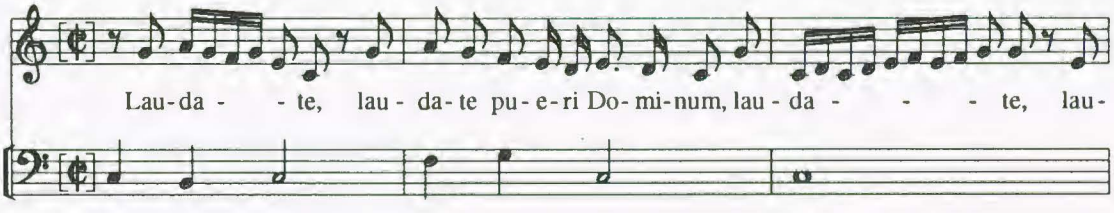

62
De - i, an - te fa - ci - em De - i; quan - do ve - ni - am et ap - pa -
ve - ni - am et ap - pa - re - bo an - te fa - ci - em De - i; quan - do
67
re - bo quan - do ve - ni - am et ap - pa - re - bo, quan - do ve - ni - am et ap - pa -
ve - ni - am et ap - pa - re - bo an - te fa - ci - em De - i; quan - do
71
re - bo, quan - do ve - ni - am et ap - pa - re - bo an - te fa - ci - em
ve - ni - am et ap - pa - re - bo, quan - do ve - ni - am et ap - pa - re - bo an - te
75
De - i, an - te fa - ci - em De - - - - i. Fu - e - runt mi - hi la - cri - mae
fa - ci - em De - i, an - te fa - ci - em De - - i. Fu - e - runt mi - hi
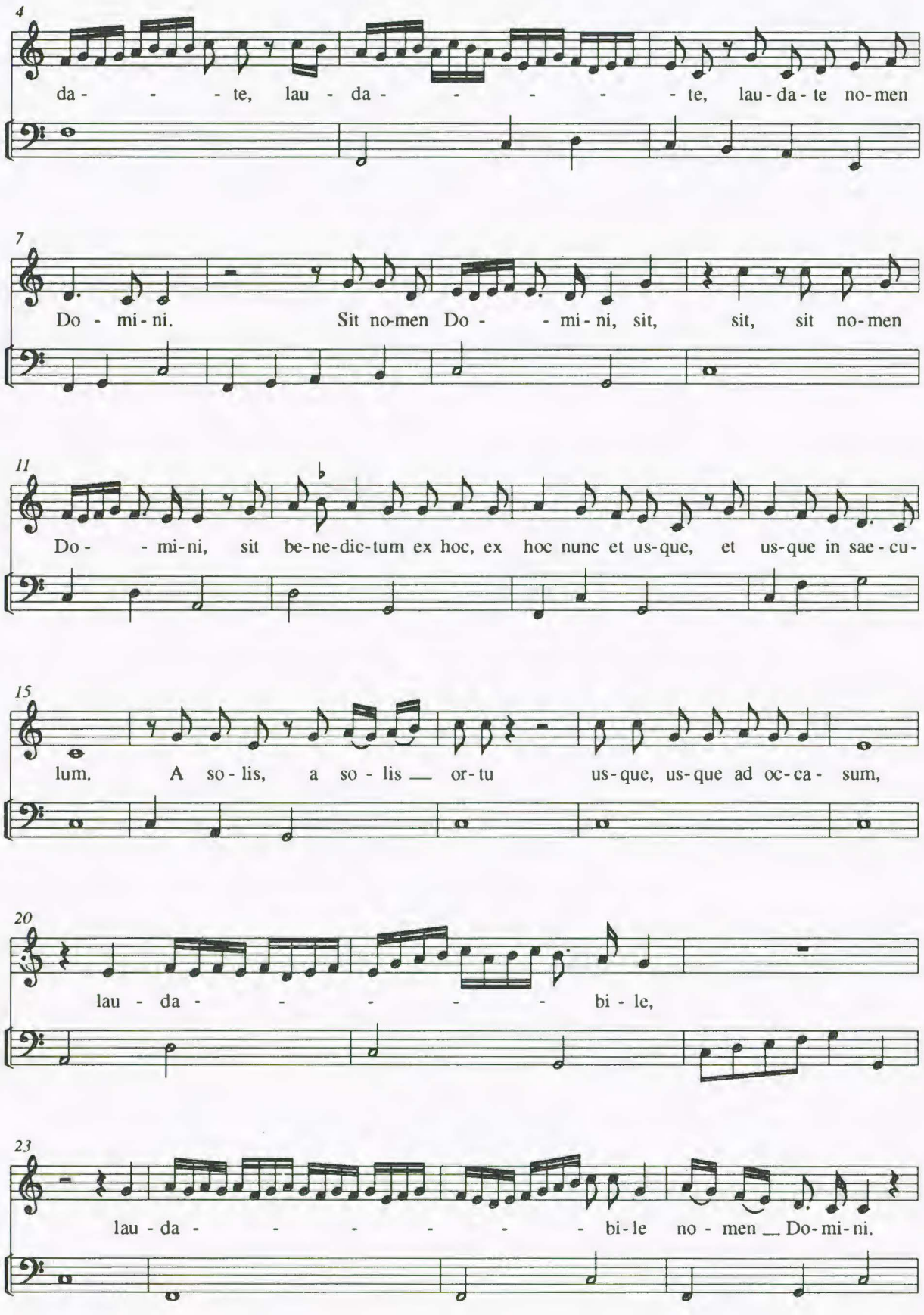

82
me - ae, la-cri-mae me - ae, po-nes di - e ac__noc -
la - cri - mae me - ae, la-cri - mae me - ae, po-nes di - e ac noc -
86
te, dum di - ci-tur mi - hi quo - ti - di-e, dum di - ci-tur mi - hi quo - ti - di-e, u-bi, u - bi, u-bi,
te,
89
u - bi est De-us tu - - us;
dum di - ci-tur mi - hi quo-ti - di-e, dum di - ci-tur mi - hi quo-ti - di-e, u-bi,
92
dum di - ci-tur mi - hi quo - ti - di-e, dum di - ci-tur mi - hi quo-
u - bi, u - bi, u - bi est De-us tu - - us;

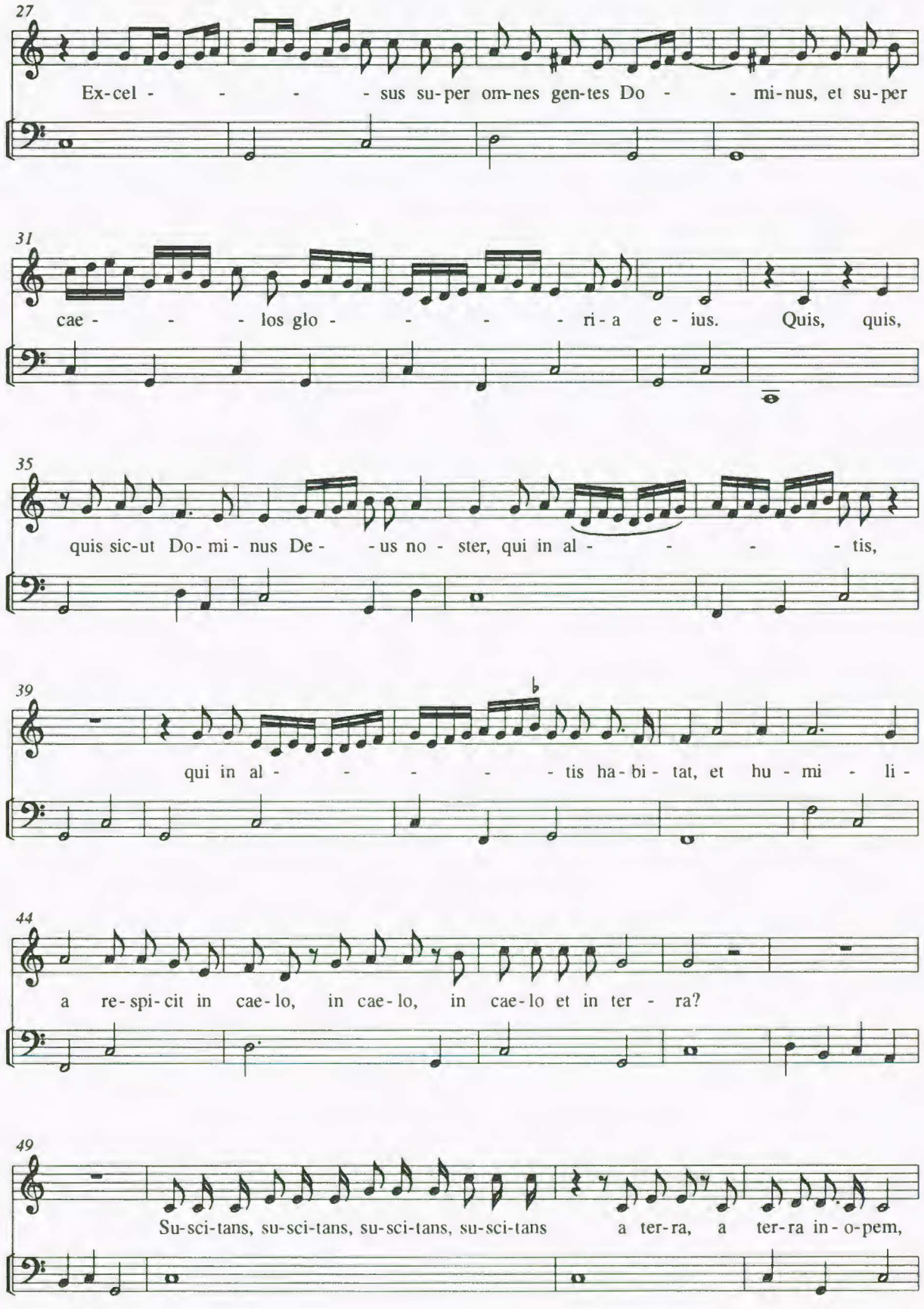

95
ti - di - e, u - bi, u - bi, u - bi, u - bi est De - us tu - - us, u - bi, u - bi,
dum di - ci - tur mi - hi quo - ti - di - e, u - bi,
98
u - bi, u - bi; dum di - ci - tur mi - hi quo -
u - bi, u - bi, u - bi; dum di - ci - tur mi - hi quo - ti - di - e, dum
100
ti - di - e, dum di - ci - tur mi - hi quo - ti - di - e, u - bi, u - bi, u - bi,
di - ci - tur mi - hi quo - ti - di - e, u - bi, u - bi, u - bi, u - bi est De - us tu - - us,
103
u - bi; dum di - ci - tur mi - hi quo - ti - di - e, dum di - ci - tur mi - hi quo -
u - bi, u - bi; dum di - ci - tur mi - hi quo - ti - di - e, dum
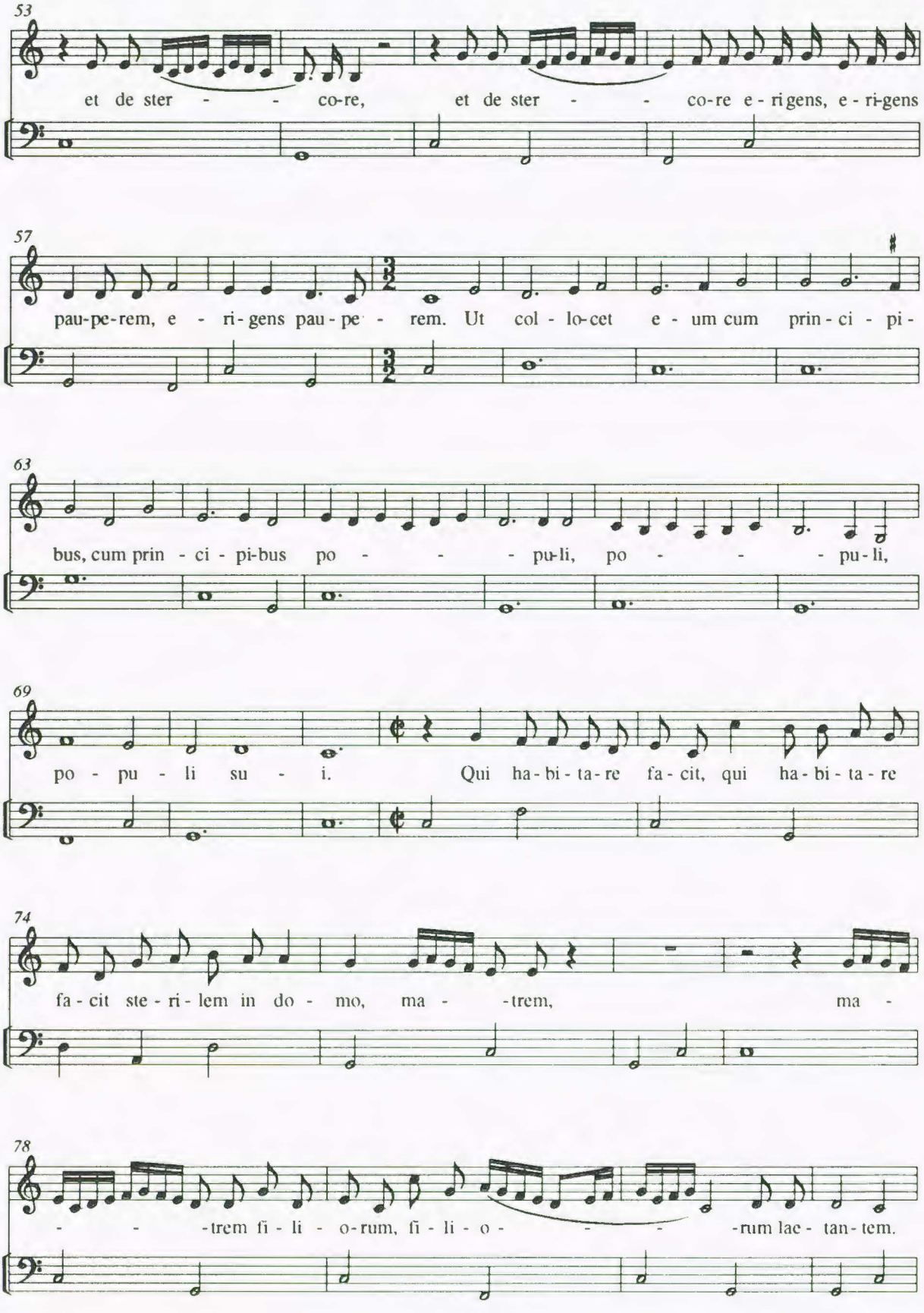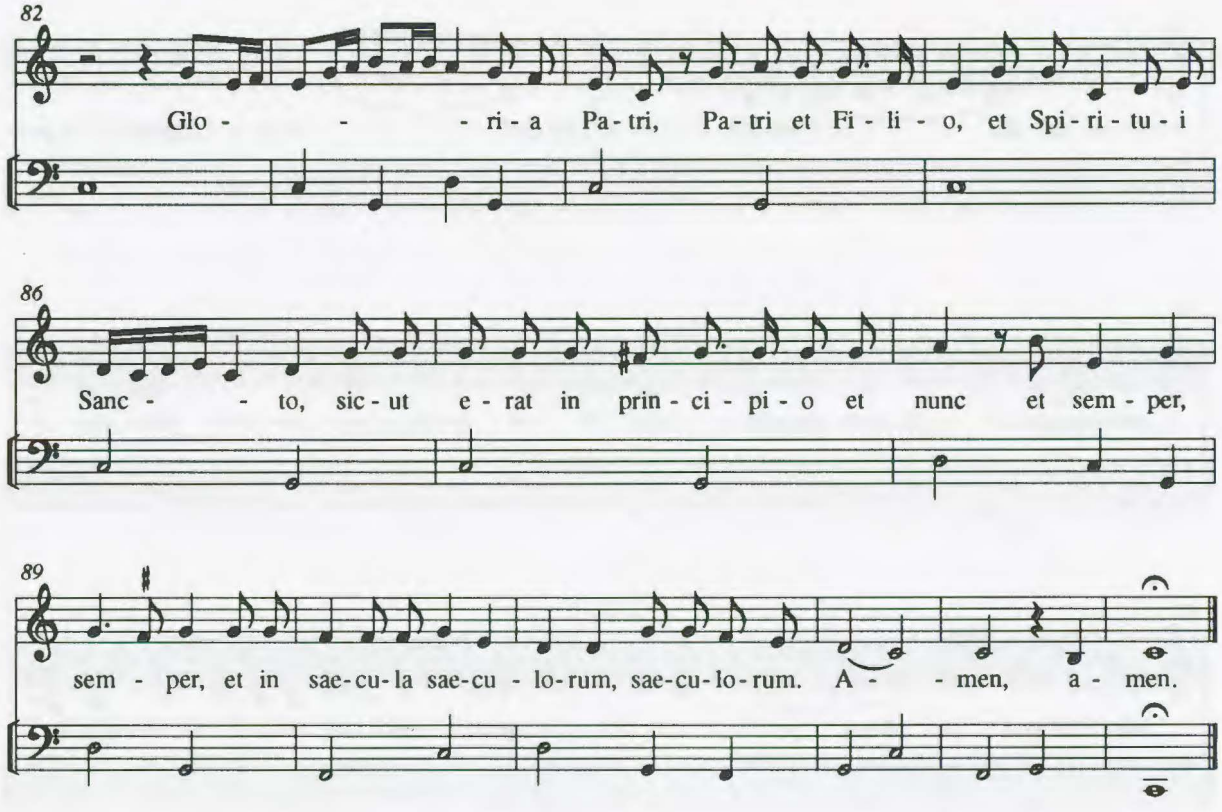


f 195 **Laudate pueri Dominum**
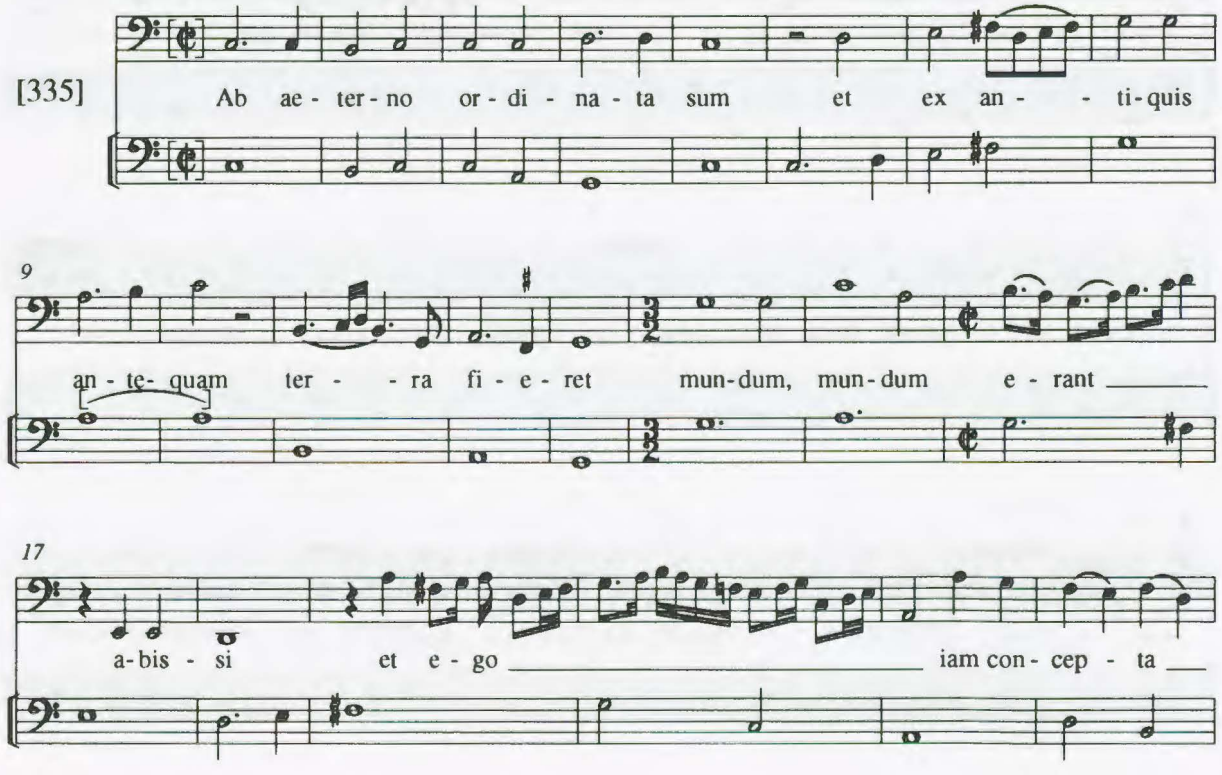



4
da - - - te, lau - da - - - - - - te, lau - da - te no - men
7
Do - mi - ni. Sit no-men Do - - mi - ni, sit, sit, sit no - men
11
Do - - mi - ni, sit be-ne-dic-tum ex hoc, ex hoc nunc et us-que, et us-que in sae - cu -
15
lum. A so - lis, a so - lis __ or - tu us - que, us - que ad oc - ca - sum,
20
lau - da - - - - - - bi - le,
23
lau - da - - - - - - - bi - le no - men __ Do - mi - ni.

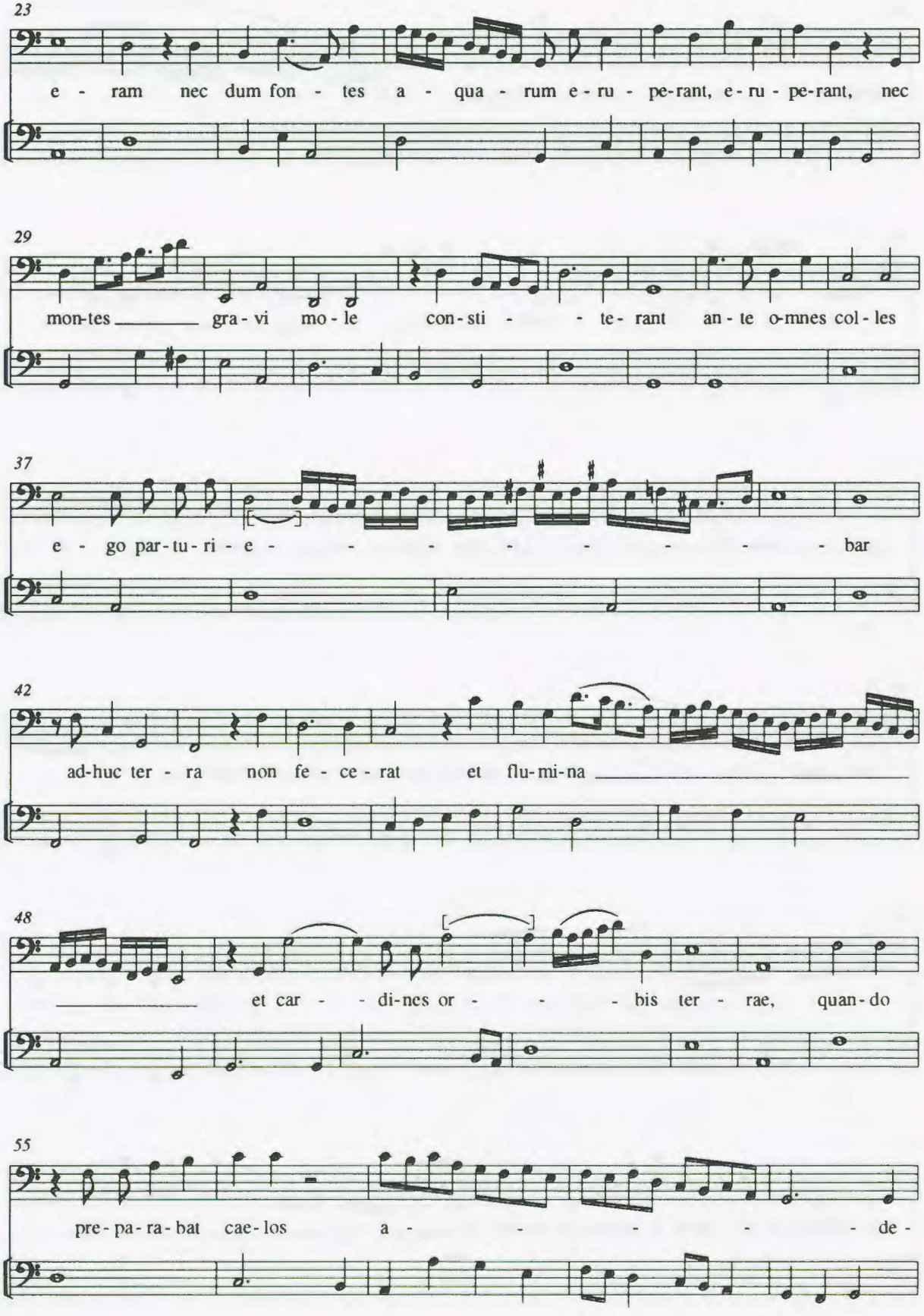

27
Ex-cel - - - - sus su-per om-nes gen-tes Do - - mi-nus, et su-per
31
cae - - - los glo - - - - ri-a e - ius. Quis, quis,
35
quis sic-ut Do-mi-nus De- -us no - ster, qui in al - - - - tis,
39
qui in al - - - - tis ha-bi-tat, et hu - mi - li -
44
a re-spi-cit in cae-lo, in cae-lo, in cae-lo et in ter - ra?
49
Su-sci-tans, su-sci-tans, su-sci-tans, su-sci-tans a ter-ra, a ter-ra in-o-pem,

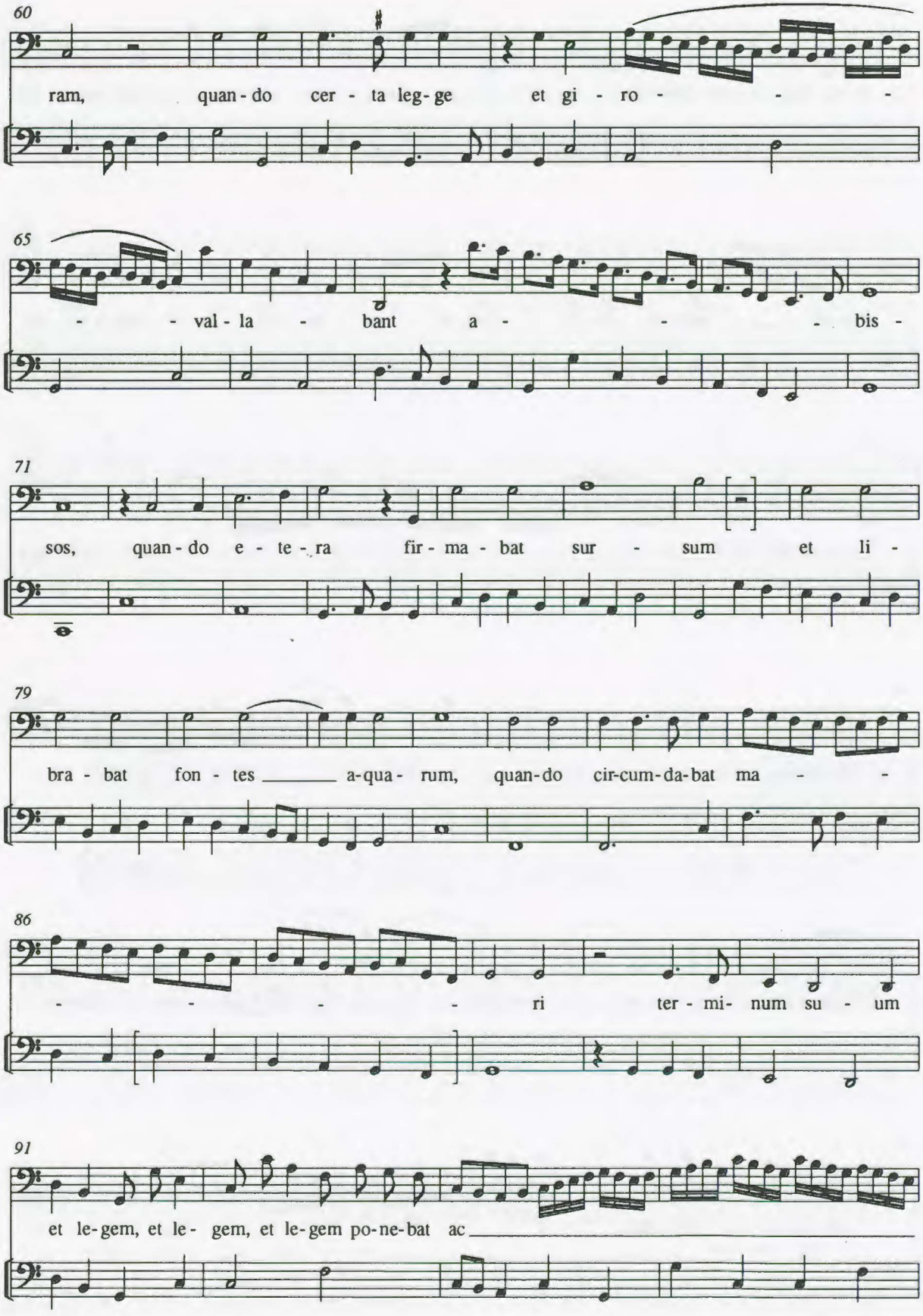

53
et de ster - - co-re, et de ster - - co-re e - ri gens, e - ri-gens
57
pau-pe-rem, e - ri-gens pau-pe - rem. Ut col - lo-cet e - um cum prin - ci - pi -
63
bus, cum prin - ci - pi-bus po - - - pu-li, po - - - pu - li,
69
po - pu - li su - i. Qui ha - bi - ta - re fa - cit, qui ha - bi - ta - re
74
fa - cit ste - ri - lem in do - mo, ma - -trem, ma -
78
- - -trem fi - li - o-rum, fi - li - o - - -rum lae - tan-tem.

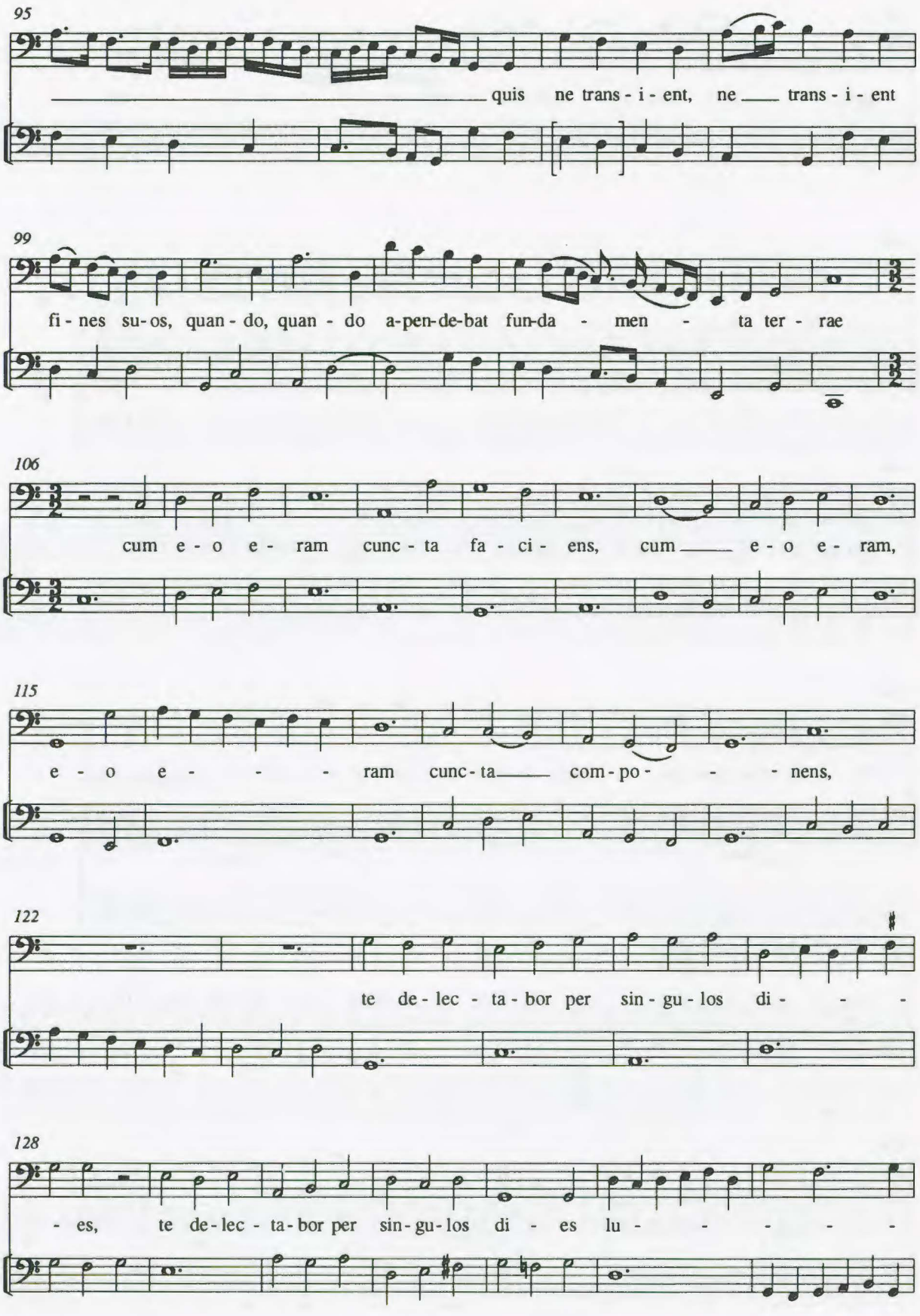


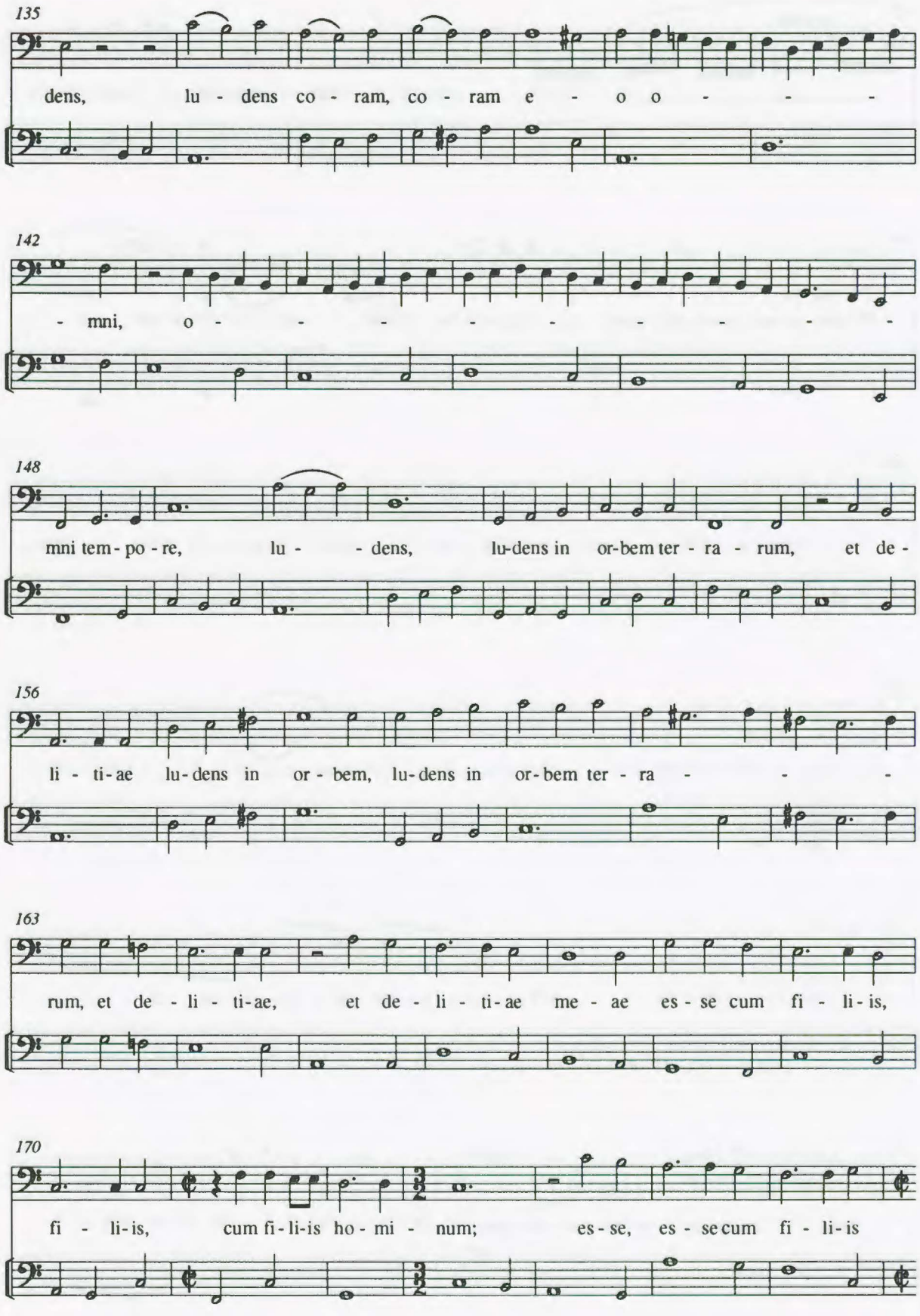
f 197 **Ab aeterno ordinata sum** **[Claudio Monteverdi]**
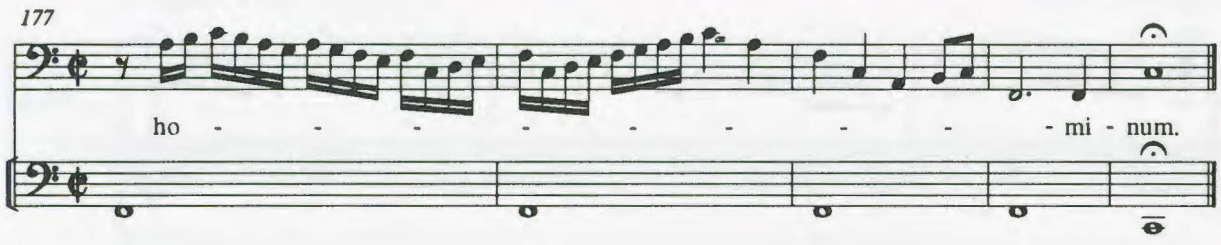



23
e - ram nec dum fon - tes a - qua - rum e - ru - pe-rant, e - ru - pe-rant, nec
29
mon-tes gra - vi mo - le con - sti - te - rant an - te o-mnes col - les
37
e - go par-tu-ri - e - bar
42
ad-huc ter - ra non fe - ce - rat et flu-mi-na
48
et car - di-nes or - bis ter - rae, quan-do
55
pre - pa - ra - bat cae - los a - de -


60
ram, quan - do cer - ta leg - ge et gi - ro - - -
65
- - val - la - bant a - - - bis -
71
sos, quan - do e - te - ra fir - ma - bat sur - sum et li -
79
bra - bat fon - tes _____ a-qua - rum, quan-do cir-cum-da-bat ma - -
86
- - - - ri ter - mi- num su - um
91
et le-gem, et le- gem, et le-gem po-ne-bat ac _____


95
quis ne trans - i - ent, ne trans - i - ent
99
fi - nes su - os, quan - do, quan - do a-pen-de-bat fun-da - men - ta ter - rae
106
cum e - o e - ram cunc - ta fa - ci - ens, cum e - o e - ram,
115
e - o e - ram cunc - ta com - po - nens,
122
te de - lec - ta - bor per sin - gu - los di -
128
- es, te de - lec - ta - bor per sin - gu - los di - es lu -
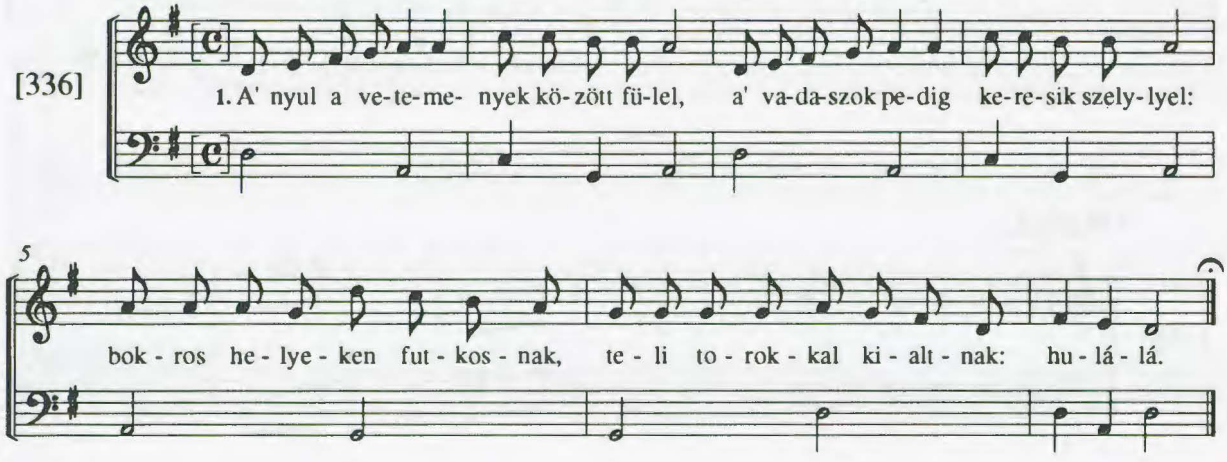

135
dens, lu - dens co - ram, co - ram e - o o - - -
142
- mni, o - - - - - - - - -
148
mni tem - po - re, lu - - dens, lu-dens in or-bem ter - ra - rum, et de -
156
li - ti-ae lu-dens in or - bem, lu-dens in or-bem ter - ra - - -
163
rum, et de - li - ti-ae, et de - li - ti-ae me - ae es - se cum fi - li - is,
170
fi - li-is, cum fi-li-is ho - mi - num; es - se, es - se cum fi - li-is



A' nyul a vetemenyek között
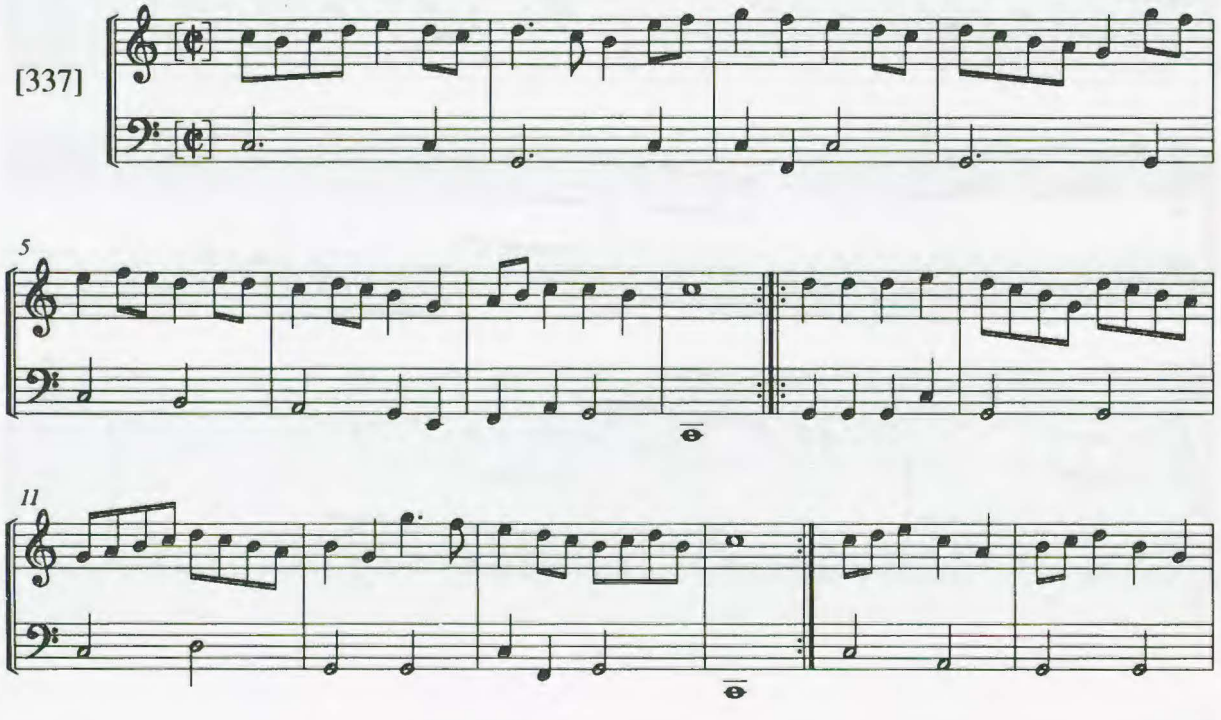
f 200
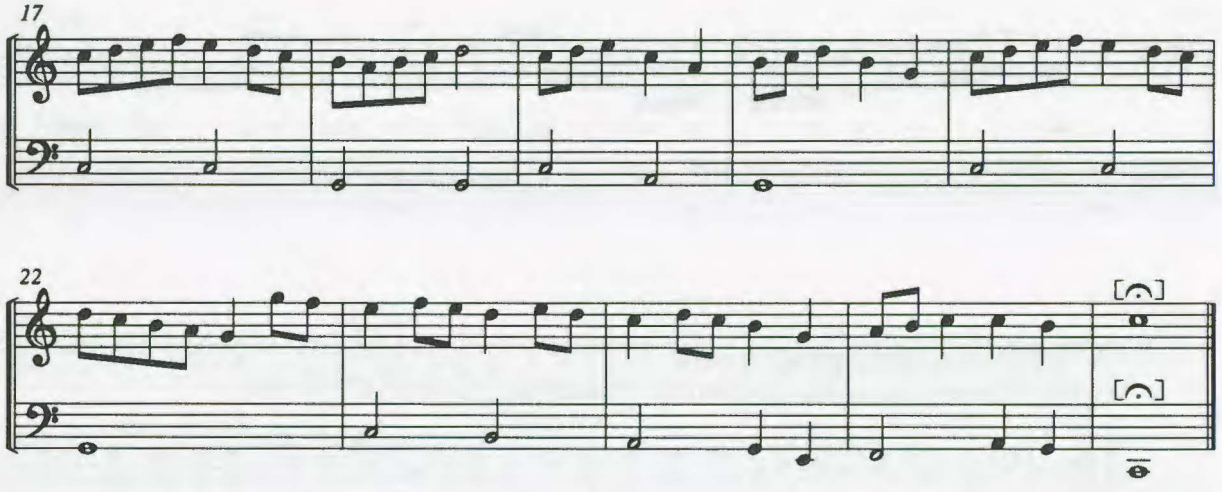
Notáia: Régi hatalmu gazdag irgal[mu] etc. Messias [iam] venit. [f.] 47. [Nr. 78.]



Allemande

f 201
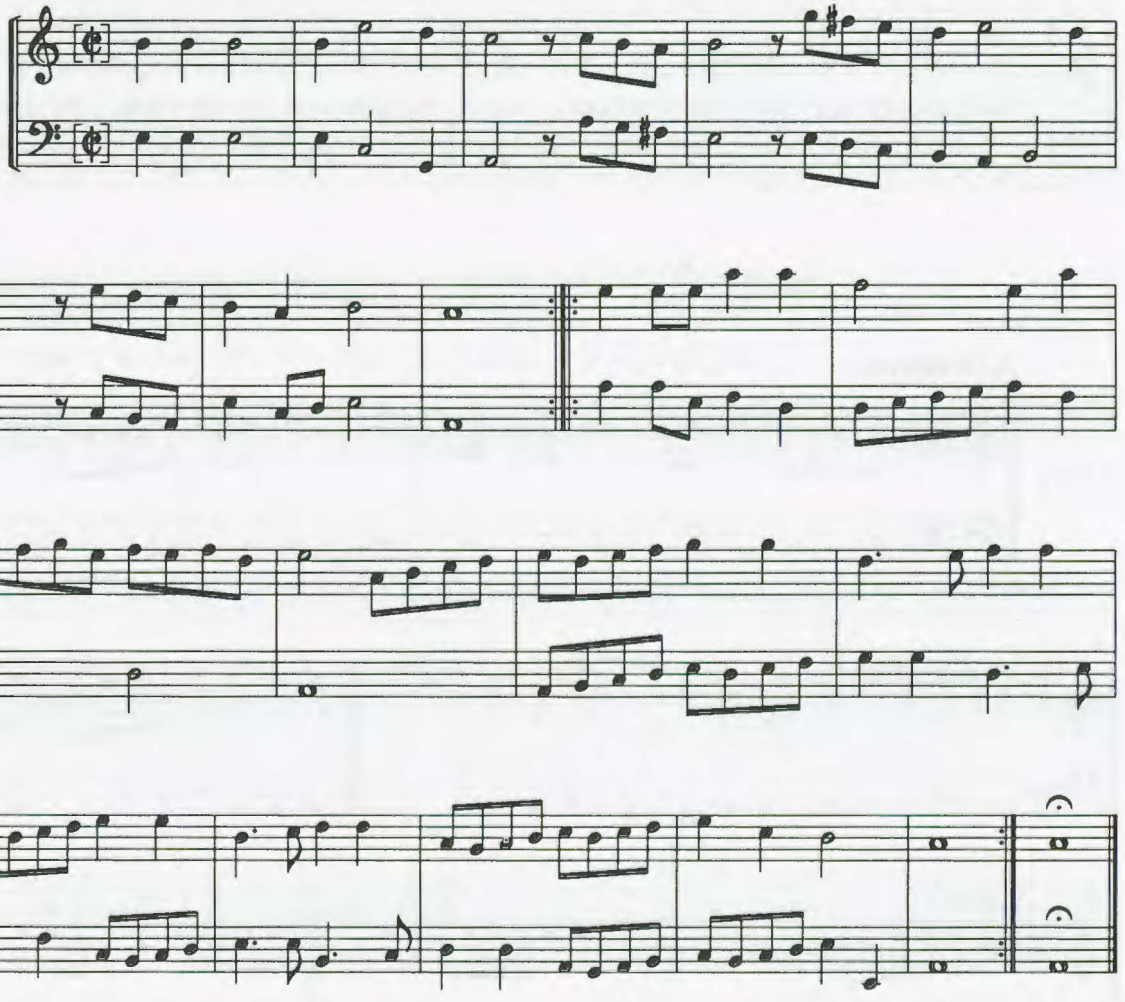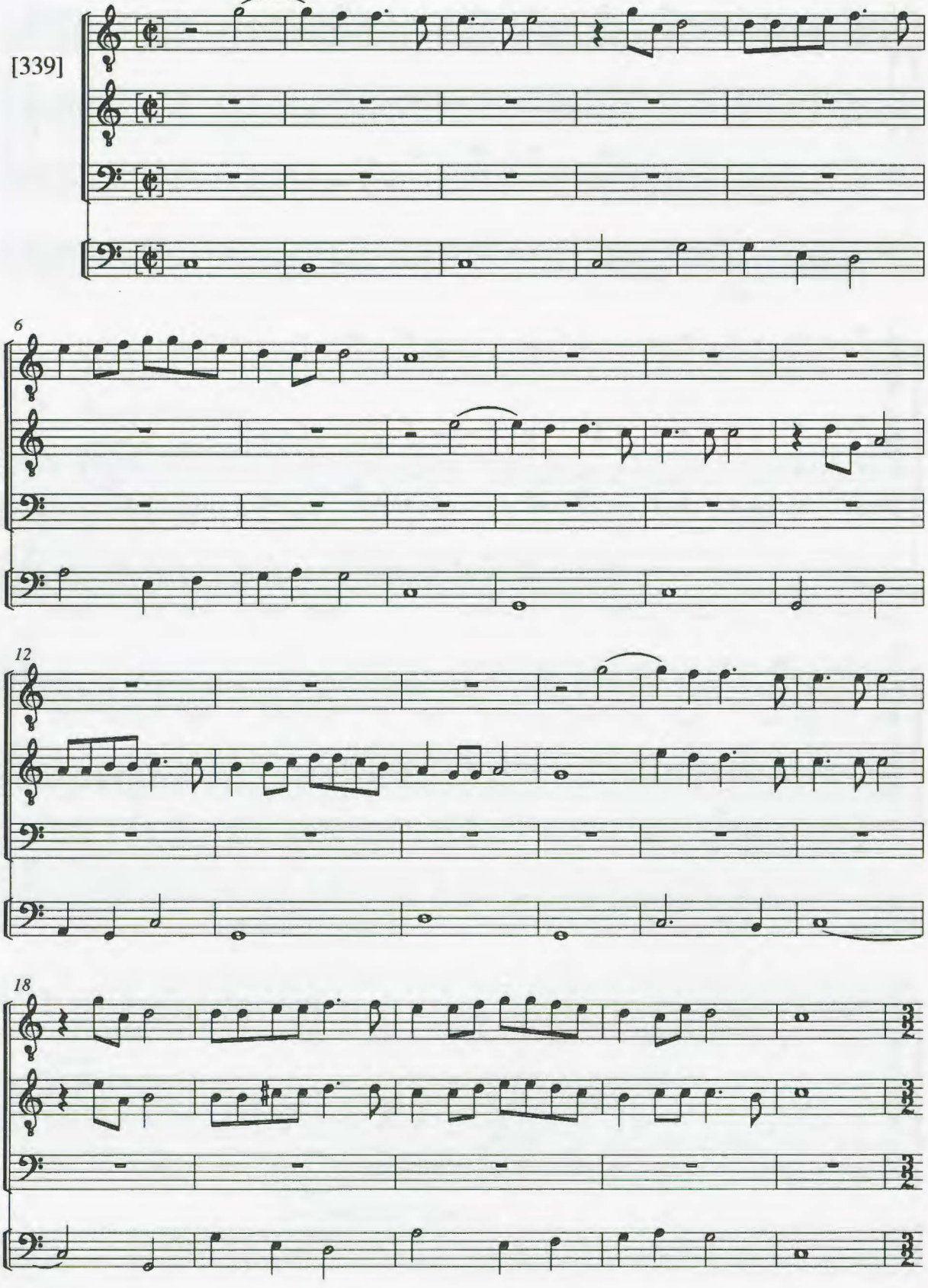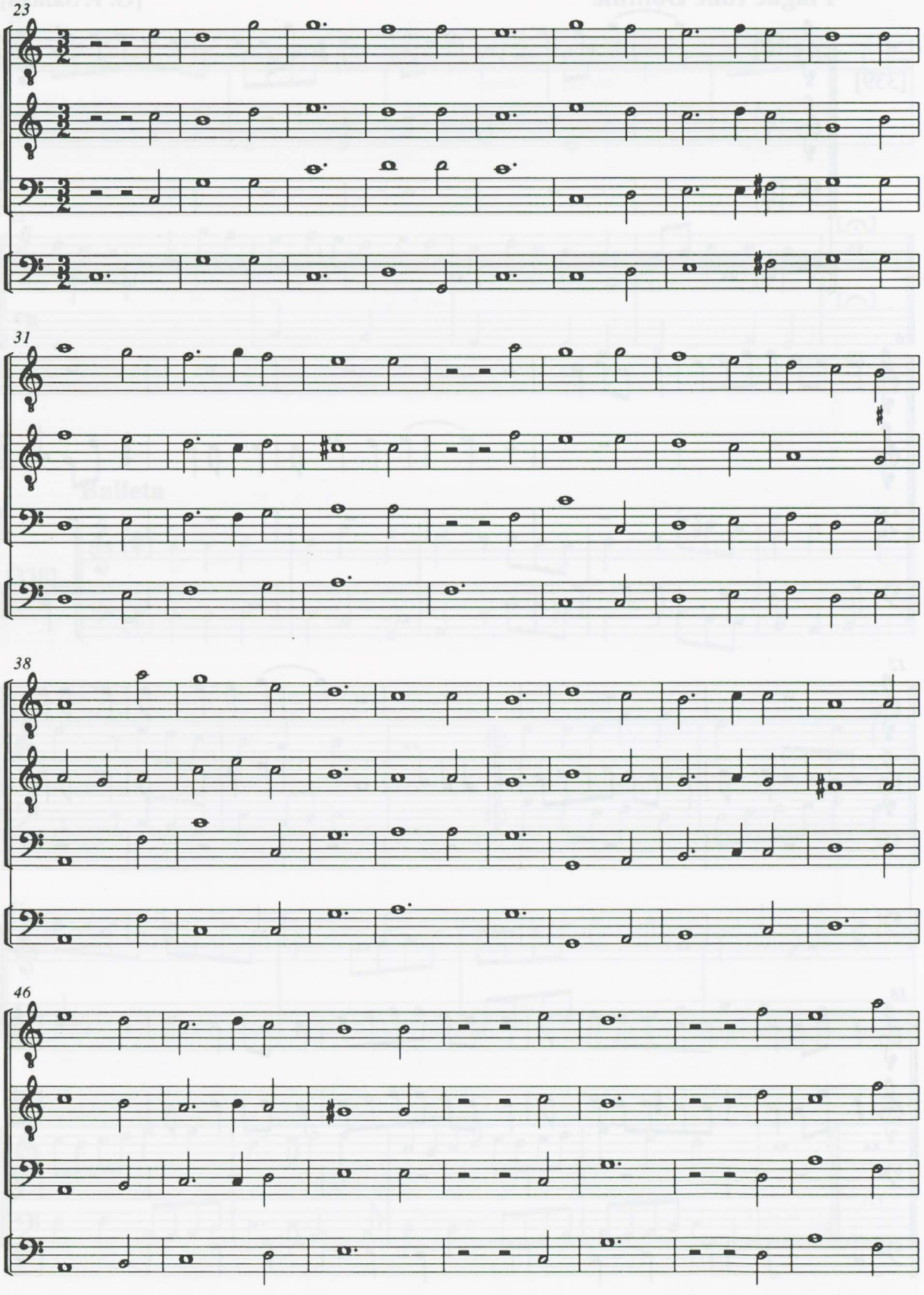




f 201
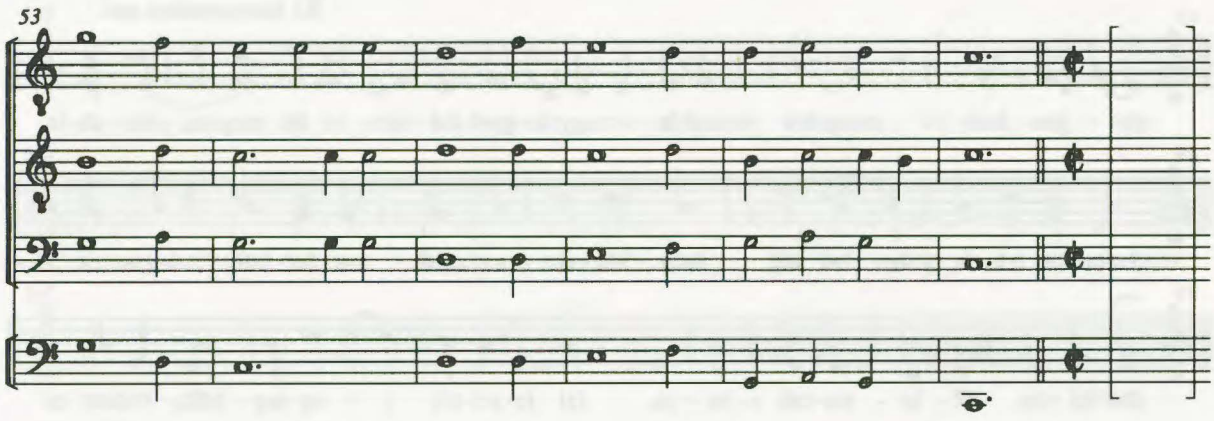
Balleta

[338]




[339]
6
12
18


23
31
38
46



Nagy Patrem

f 204

[340] Hi - szek egy min-den-ha - to Szent Is-ten- ben, meny és Fold

8 Szent te-rem -tö Is-ten- ben, ki ö-rök-ke u - ral-ko - dik, ki - ra - lyi nagy

15 fel - se - ge - ben. Hi - szek al - dot Je - zus Chri - stus - ban, mi egy u - runk -

22 ban, Is - ten - nek e-gyet-len egy Szent Fi - a - ban, Kit a' Szent A-tya szült,

30 min - den ü - dök - nek e - löt - te, Is - tent i - gaz Is - ten - töl, vi - lag

37 vi - la - gos - sag - tol, egy i - gaz Is - tent, min - de - nek valt - sa - ga - ban.

Chorus

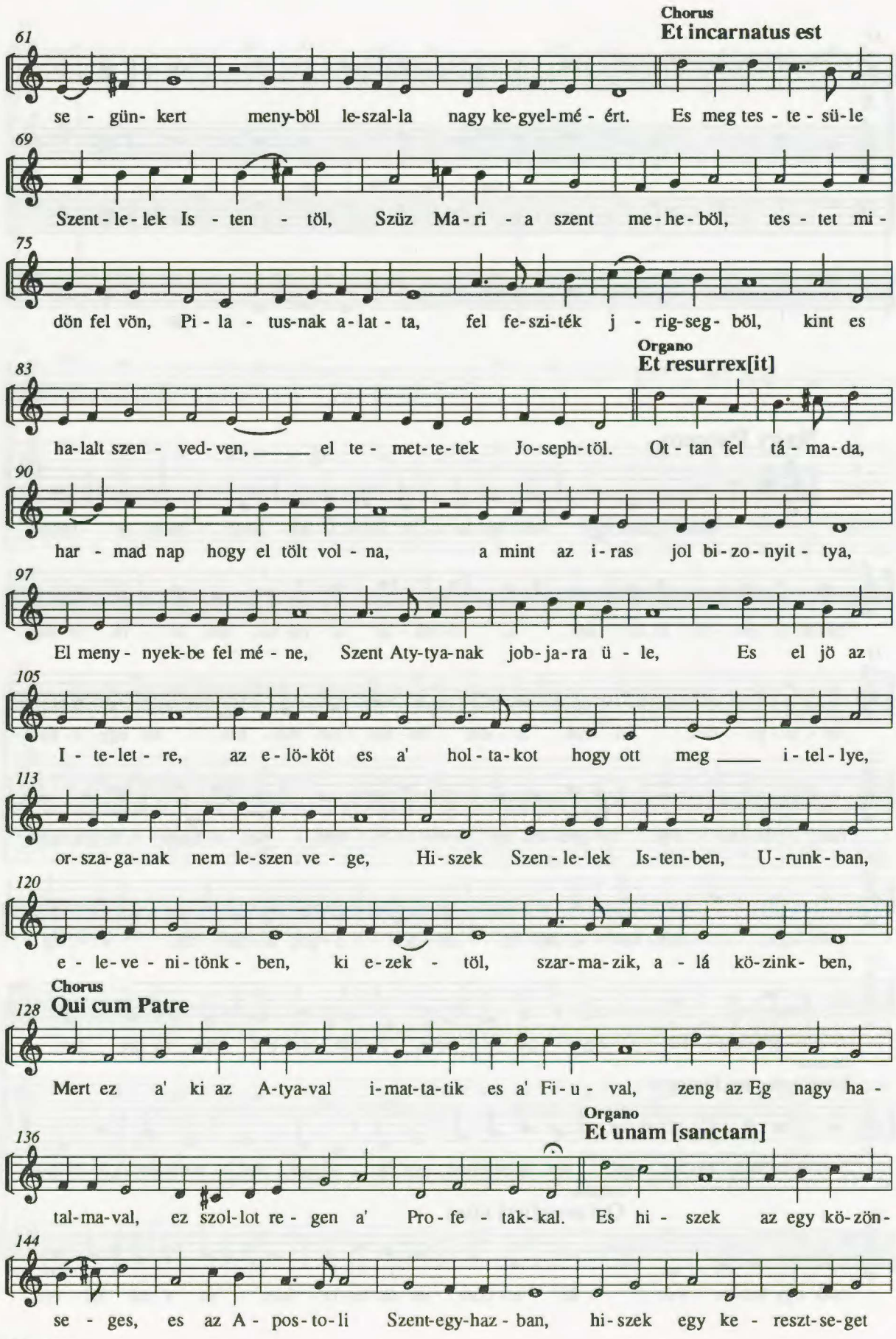
44 **Genitum non factum**

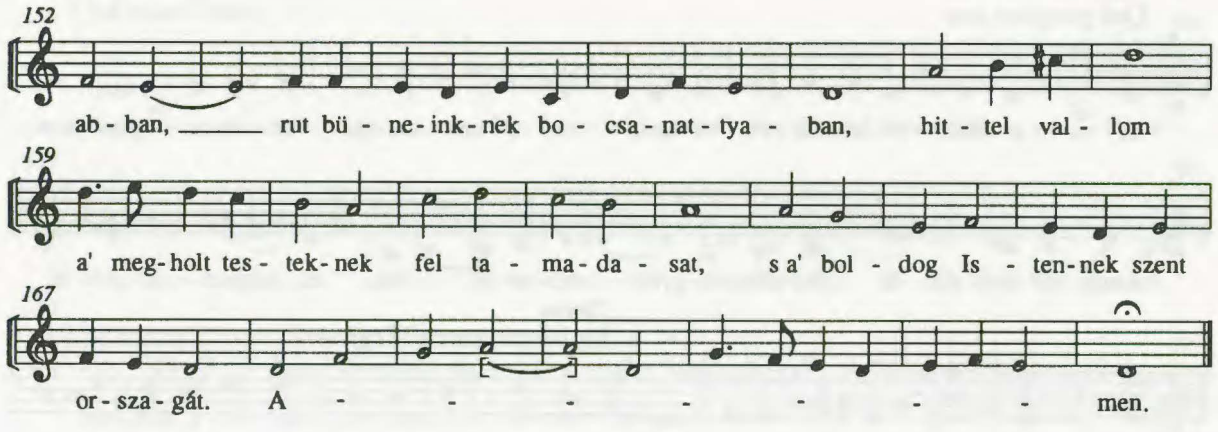
Is - te-ni mel - to-sag - gal, ter-me-szet-ben egy az A-tya - val, min-dent te-rem-tet

Organo

53 **Qui prop[ter] n[os]**

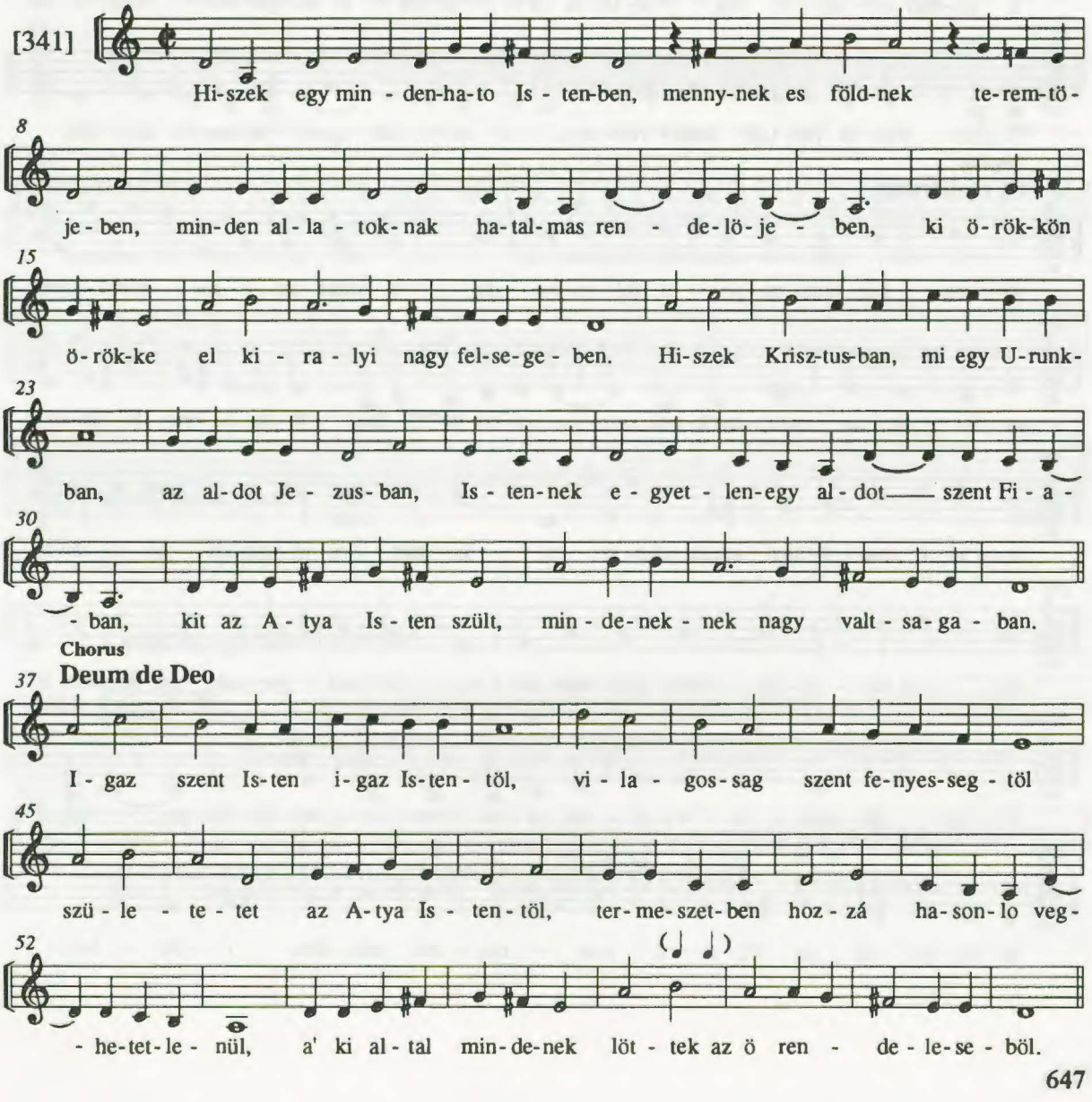
csak egy sza-va - val. Ki er - tünk mi em-be-re - kert, es a' mi üd - ves -


Chorus
Et incarnatus est
se - gün- kert meny-böl le-szal-la nagy ke-gyel-mé - ért. Es meg tes - te - sü-le
Szent - le - lek Is - ten - töl, Szüz Ma - ri - a szent me-he-böl, tes - tet mi -
dön fel vön, Pi - la - tus-nak a-lat - ta, fel fe-szi-ték j - rig-seg- böl, kint es
Organo
Et resurrex[it]
ha-lalt szen - ved-ven, el te - met-te-tek Jo-seph-töl. Ot - tan fel tá - ma-da,
har - mad nap hogy el tölt vol - na, a mint az i - ras jol bi-zo-nyit - tya,
El meny - nyek-be fel mé - ne, Szent Aty-tya-nak job-ja-ra ü - le, Es el jö az
I - te-let - re, az e-lö-köt es a' hol - ta-kot hogy ott meg i-tel-lye,
or-sza-ga-nak nem le-szen ve - ge, Hi-szek Szen-le-lek Is-ten-ben, U-runk-ban,
e - le-ve - ni-tönk - ben, ki e-zek - töl, szar-ma-zik, a - lá kö-zink- ben,
Chorus
Qui cum Patre
Mert ez a' ki az A-tya-val i-mat-ta-tik es a' Fi-u - val, zeng az Eg nagy ha -
Organo
Et unam [sanctam]
tal-ma-val, ez szol-lot re - gen a' Pro - fe - tak-kal. Es hi - szek az egy kö-zön-
se - ges, es az A - pos-to-li Szent-egy-haz - ban, hi-szek egy ke - reszt-se-get



Petsi Patrem a Szüz Maria Innepire

f 205
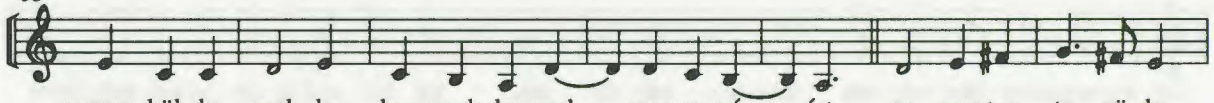


Organo

60 **Qui propter nos**



Ki mi er-tünk bü-nös em-be-re-kert, es a' mi dra-ga üd-ves-se-gün-kert
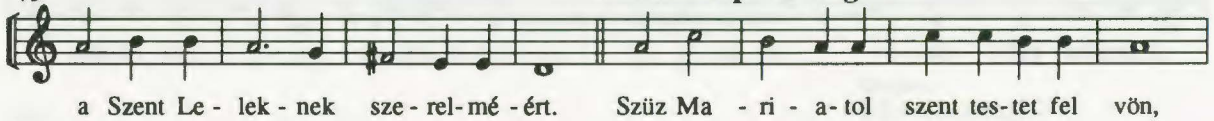
68



menny-böl le-szal-la hoz-zank ke-gyel-mes-se-gé-ért, es meg tes-te-sü-le

Chorus

75 **Ex Maria pura Virgine**
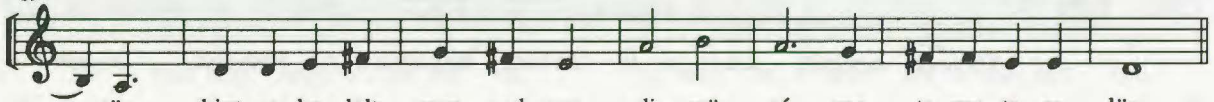


a Szent Le-lek-nek sze-rel-mé-ért. Szüz Ma-ri-a-tol szent tes-tet fel vön,

83



a' mi-dön em-ber-ré lön, Pon-ti-us es Pi-la-tus a' ma-gas Ke-reszt-re fel

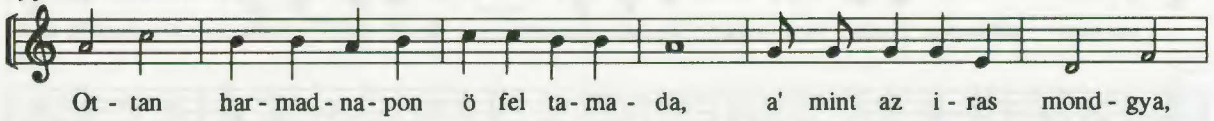
89



-tön, kint es ha-lalt szen-ved-ven, di-csö-sé-ges te-me-te-se lön.

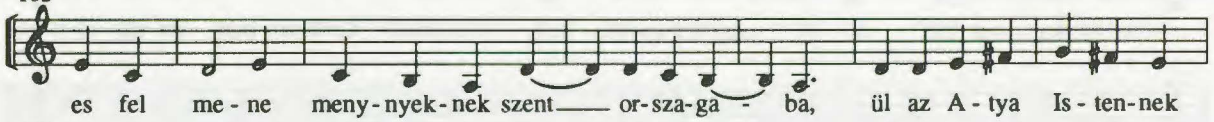
Organo

96 **Et resurrexit**
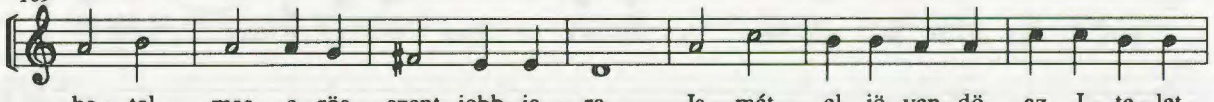


Ot-tan har-mad-na-pon ö fel ta-ma-da, a' mint az i-ras mond-gya,

102



es fel me-ne meny-nyek-nek szent—— or-sza-gá-ba, ül az A-tya Is-ten-nek

109



ha-tal-mas e-rös szent jobb-ja-ra. Is-mét el jö-ven-dö az I-te-let-

116



re, sen-ten-ti-at mond-gyon min-den-re, or-sza-ga-nak so-ha nem lesz

124



ve-ge. Hi-szek az e-le-ve-ni-tö Szent Le-lek Ur Is-ten-ben,

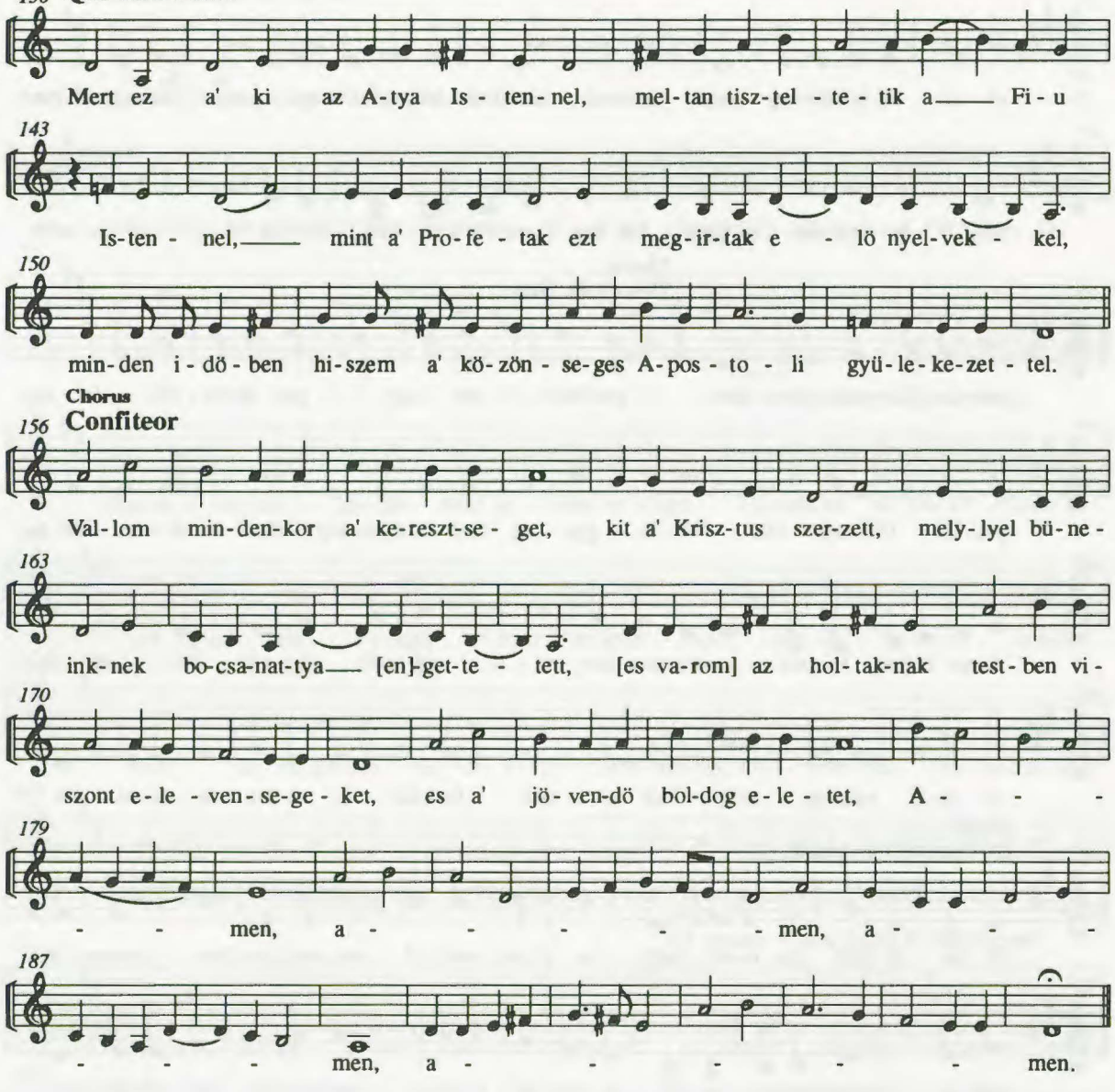
130



ki A-tya-tul es Fi-u-tol szár-ma-zik min-den i-dö-ben.

Chorus

136 **Qui cum Patre**



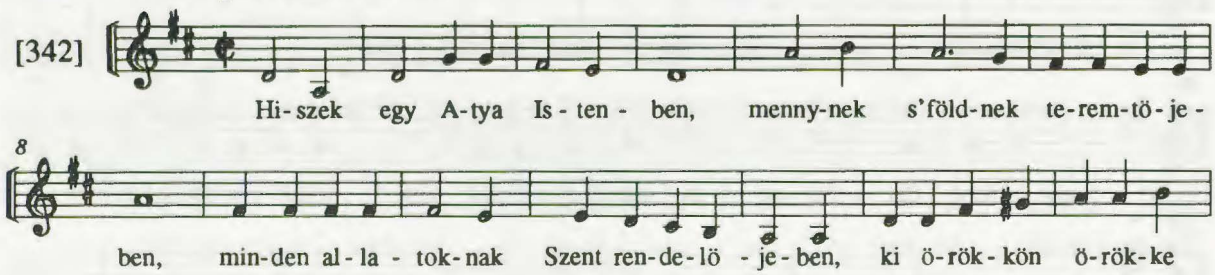
Chorus

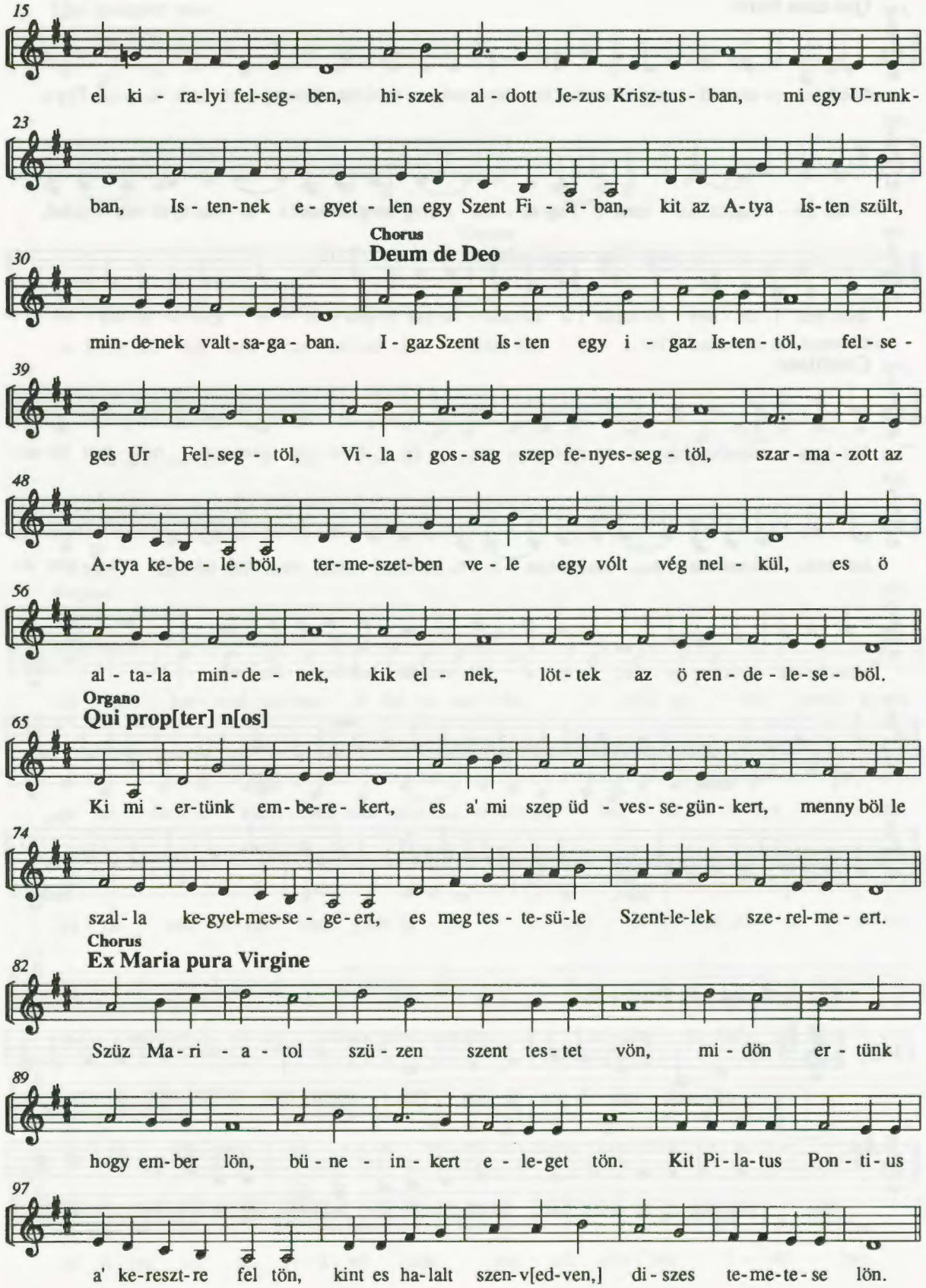
156 **Confiteor**

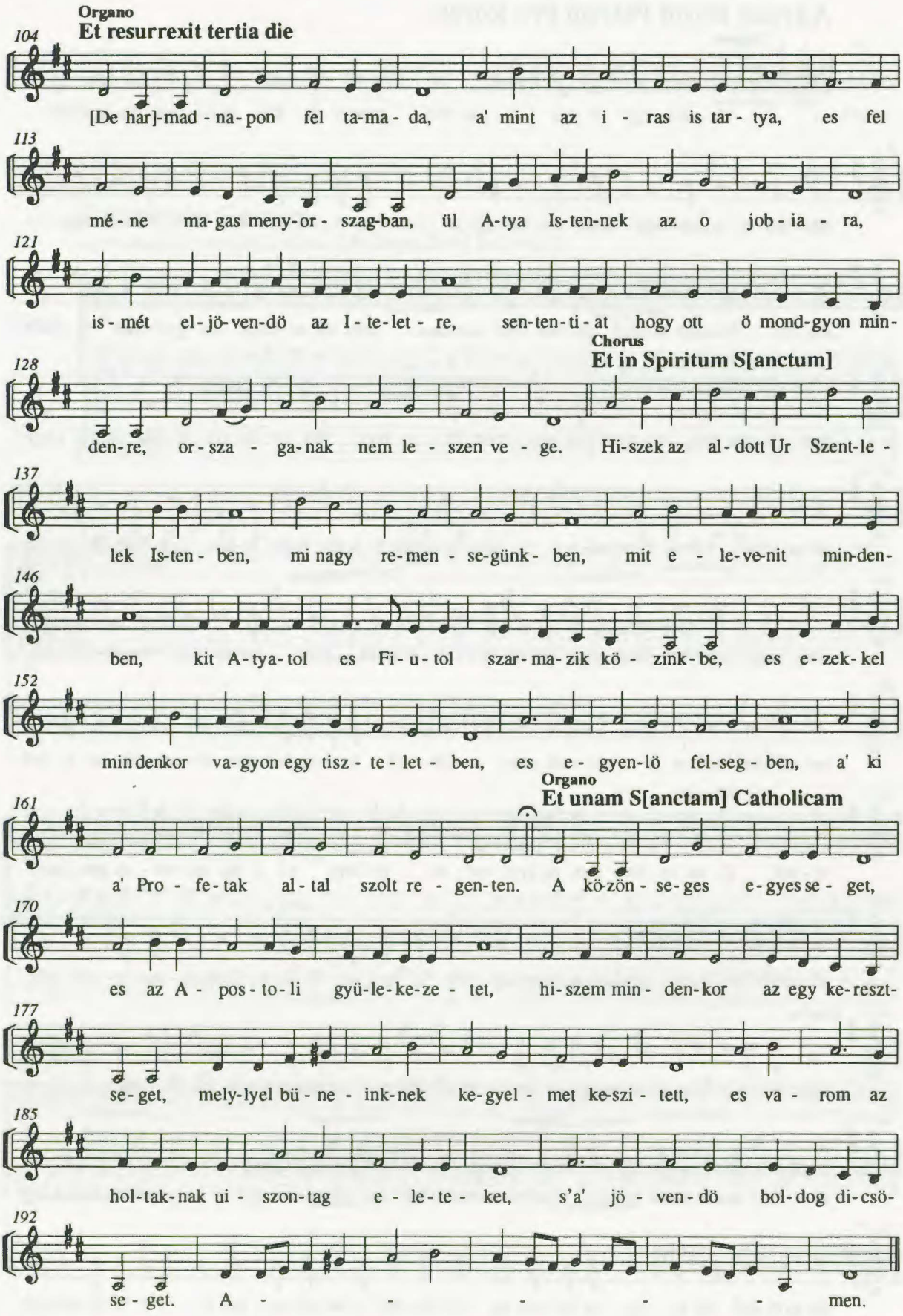
Cunctipotens Patrem

f 207

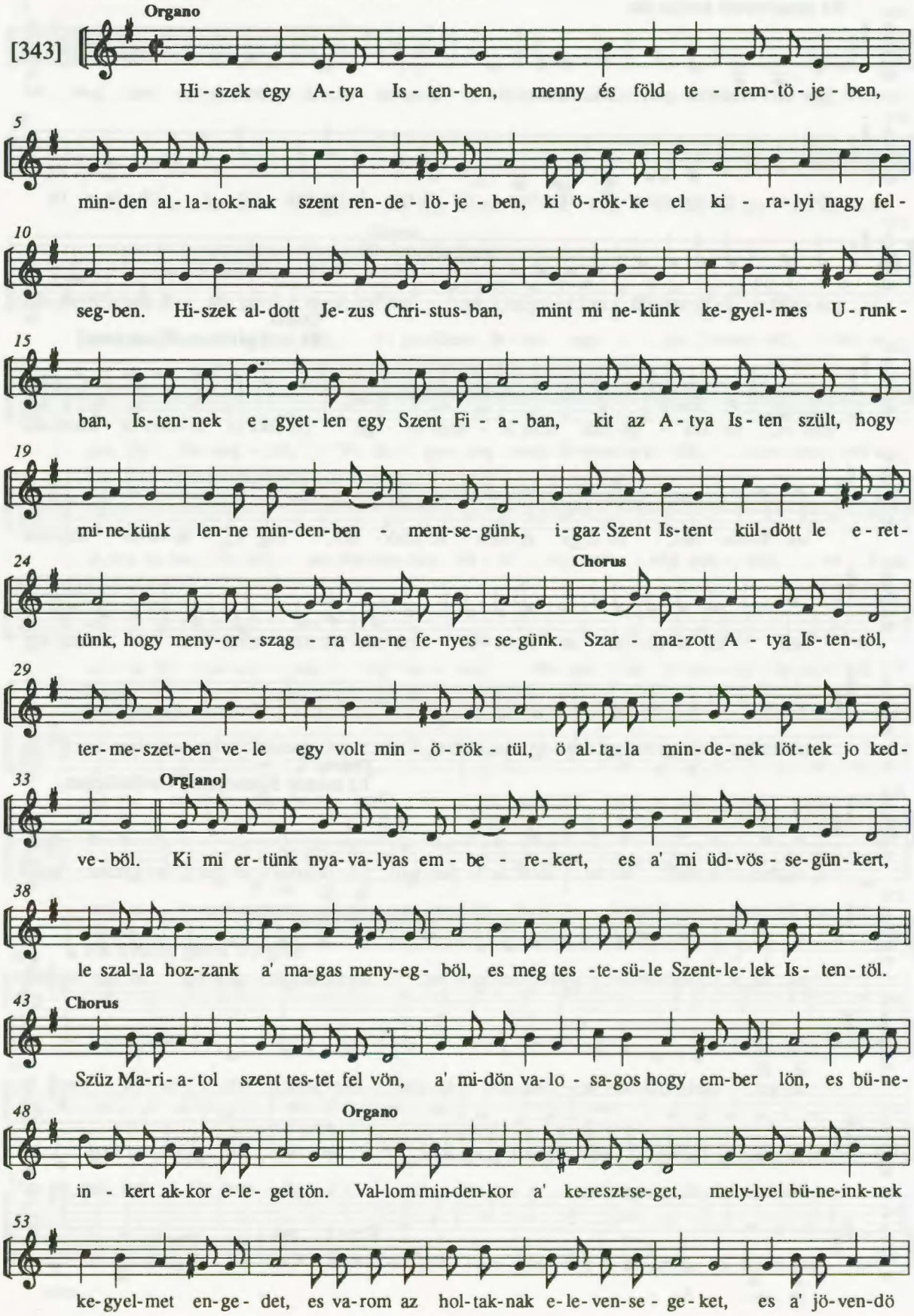
[342]




15
el ki - ra-lyi fel-seg- ben, hi-szek al - dott Je-zus Krisz-tus- ban, mi egy U-runk-
23
ban, Is - ten-nek e - gyet - len egy Szent Fi - a - ban, kit az A-tya Is-ten szült,
Chorus
Deum de Deo
30
min-de-nek valt-sa-ga - ban. I - gaz Szent Is-ten egy i - gaz Is-ten - töl, fel - se -
39
ges Ur Fel-seg - töl, Vi - la - gos - sag szep fe-nyes-seg - töl, szar - ma - zott az
48
A-tya ke-be - le - böl, ter-me-szet-ben ve - le egy vólt vég nel - kül, es ö
56
al - ta-la min-de - nek, kik el - nek, löt-tek az ö ren - de - le-se - böl.
Organo
Qui prop[ter] n[os]
65
Ki mi - er-tünk em-be-re - kert, es a' mi szep üd - ves-se-gün- kert, menny böl le
74
szal - la ke-gyel-mes-se - ge-ert, es meg tes - te-sü-le Szent-le-lek sze-rel-me - ert.
Chorus
Ex Maria pura Virgine
82
Szüz Ma - ri - a - tol szü - zen szent tes-tet vön, mi - dön er - tünk
89
hogy em-ber lön, bü - ne - in - kert e - le-get tön. Kit Pi-la-tus Pon - ti - us
97
a' ke-reszt-re fel tön, kint es ha-lalt szen-v[ed-ven,] di-szes te-me-te-se lön.


Organo
Et resurrexit tertia die
104
[De har]-mad - na-pon fel ta-ma - da, a' mint az i - ras is tar - tya, es fel
113
mé - ne ma-gas meny-or - szag-ban, ül A-tya Is-ten-nek az o job - ia - ra,
121
is - mét el-jö-ven-dö az I - te-let - re, sen-ten-ti - at hogy ott ö mond-gyon min-
Chorus
Et in Spiritum S[anctum]
128
den-re, or - sza - ga-nak nem le - szen ve - ge. Hi-szek az al - dott Ur Szent-le -
137
lek Is-ten - ben, mi nagy re-men - se-günk - ben, mit e - le-ve-nit min-den-
146
ben, kit A-tya-tol es Fi - u - tol szar - ma-zik kö - zink - be, es e - zek - kel
152
min denkor va-gyon egy tisz - te - let - ben, es e - gyen-lö fel-seg - ben, a' ki
Organo
Et unam S[anctam] Catholicam
161
a' Pro - fe-tak al - tal szolt re - gen-ten. A kö-zön - se-ges e-gyes se - get,
170
es az A - pos - to - li gyü-le-ke-ze - tet, hi-szem min - den-kor az egy ke-reszt-
177
se-get, mely-lyel bü - ne - ink-nek ke-gyel - met ke-szi - tett, es va - rom az
185
hol-tak-nak ui - szon-tag e - le-te - ket, s'a' jö - ven - dö bol-dog di-csö-
192
se - get. A - - - - - men.

Adventi Rövid Patrem Pro Rorate

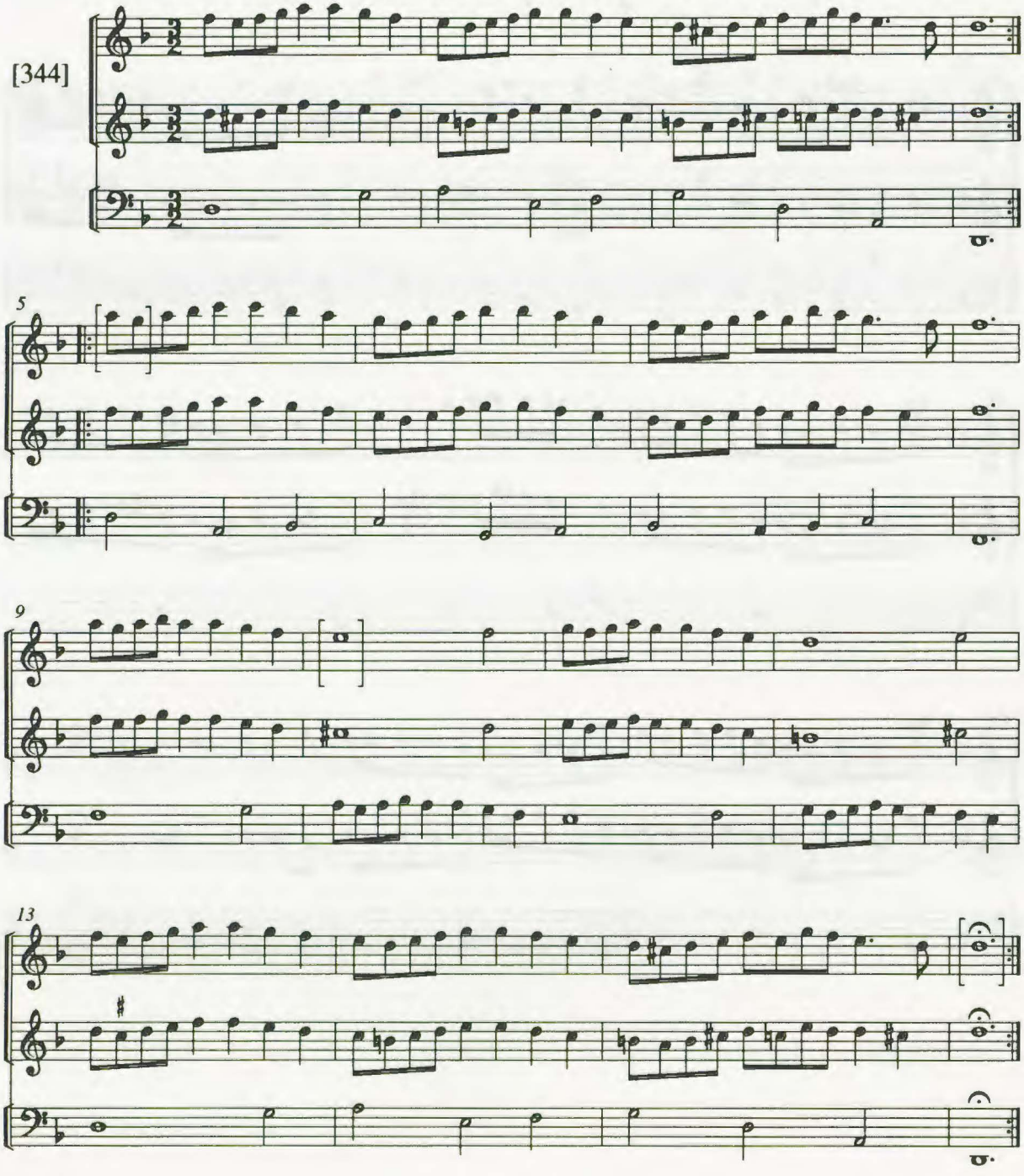




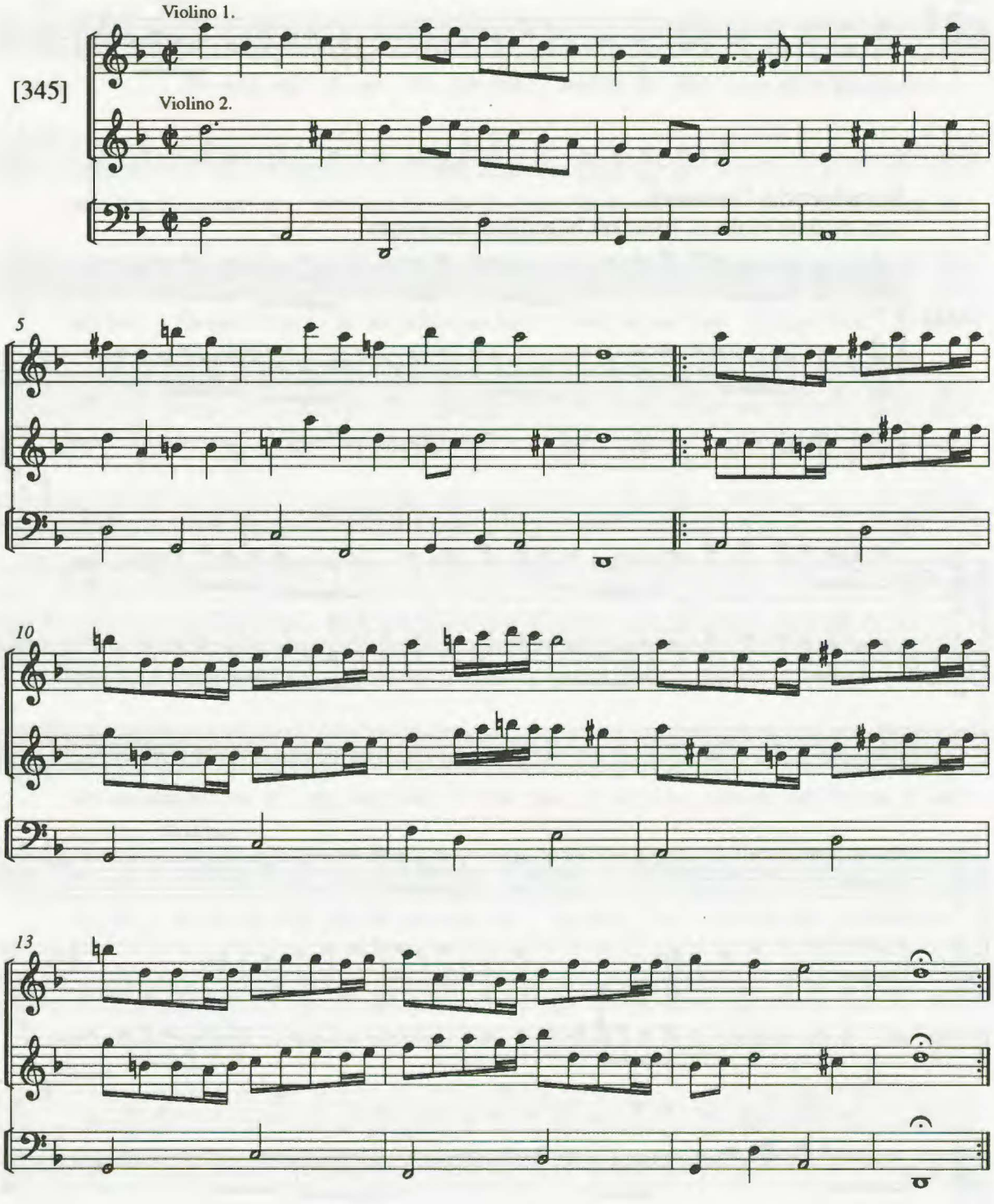
Sarabanda Gesneri

f 210

cum duabus violinis, idest két hegedűvel kel vonni.
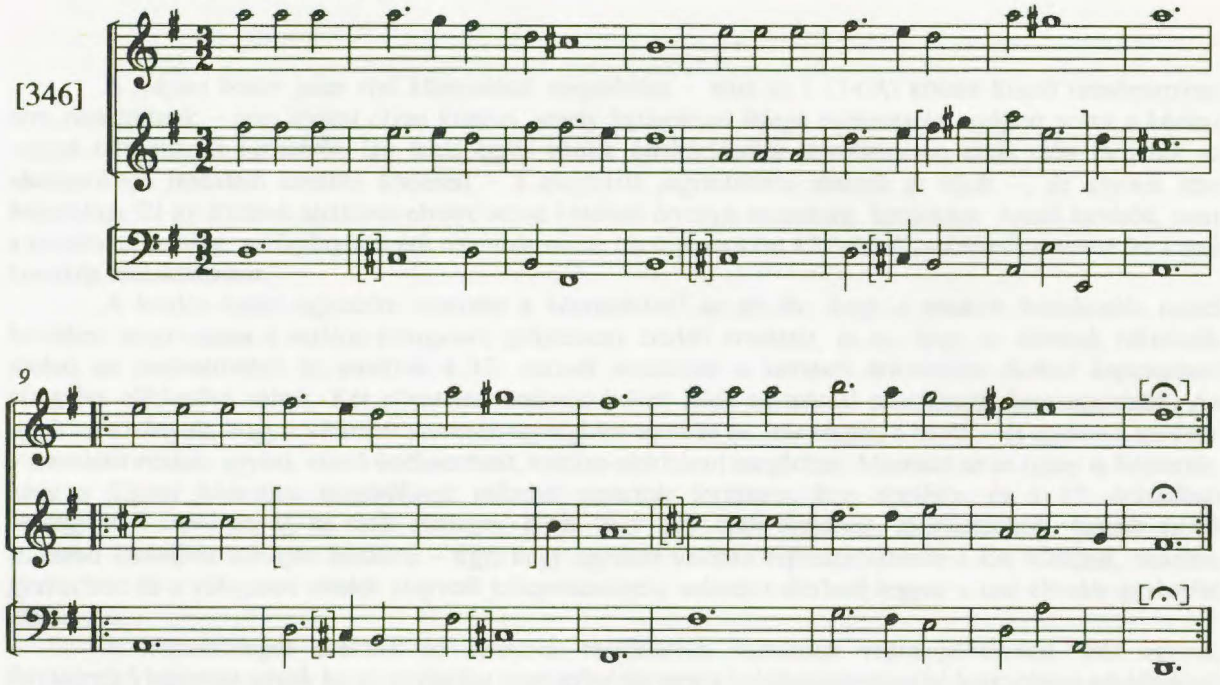


Balletha Italica



Sarabanda 2 Violinis

[346]



ÁLTALÁNOS MEGJEGYZÉSEK

A *Kájoni kódex* jelen első közreadását megelőzően – mint az I. (14/A) kötetet kísérő tanulmányban arra rámutattunk – nem történt olyan kísérlet, amely átírásokban átfogó tájékoztatást nyújtott volna a kézirat vegyes tartalmának egészéről. Így tehát egyes tételek újraközlésekor természetesen szem előtt tartottuk az idevonatkozó irodalom korábbi közléseit – a megfelelő jegyzetekben utalunk is rájuk –, de egyiket sem használtuk föl az átírások általános elveire nézve kötelező érvényű mintaként, forrásként. Annál kevésbé, mert a páratlanul gazdag, műfajilag sokrétű repertoár szinte tételtípusonként különböző problémákat vetett fel a mai kottakép kialakításakor.

A kiadás során egyszerre vezérelte a közreadókat[1] az az elv, hogy a modern kottakiadás minél hívebben megmutassa e sajátos szempontú gyűjtemény eredeti arculatát, és az, hogy az átírások tükrözzék azokat az eredményeket is, amelyek a 17. századi kéziratnak a korabeli műzenéhez fűződő kapcsolatait vizsgálva elérhetővé váltak. Két ellentétes törekvést kellett tehát egymással szüntelenül összeegyeztetni. Az egyik arra irányult, hogy a kéziratot szuverén egységként mutassa be, írásmódját, a leírók – és egyben a korszak – szemléletmódját, egyéni, eltérő értelmezéseit, variáns-alakításait megőrizze. Másrészt az az igény is felmerült, hogy a *Kájoni kódex*ben megörökített műzenei repertoár forrásaira fény derüljön, és a 17. században összegyűjtött zenei anyag ne csak esetleges, hibás vagy akár csak rövidített, gyorsírásszerű, hanem minél teljesebb formában kerüljön közlésre – úgy, hogy egyrészt valóban reprezentálhassa a kor ideáljait, zenélési gyakorlatát és a válogatott tételek alapvető jellegzetességeit, másrészt elérhető legyen a mai előadói gyakorlat számára is.

A kottaszövegen ezeknek az elveknek megfelelően hajtottunk végre javításokat. Bár egyedi, forrásértékű kéziratot adunk ki, az átírásokat nem terheltük meg a keletkezéstörténettel kapcsolatos adalékokkal és az írásrétegekre történő utalásokkal; ezek az I. kötetben amúgy is helyet kaptak. A kottaképben nem tüntettük fel a lejegyzői javításokat és az írás sajátságait; ezekre kivételes esetekben – különösen, ha megfejtésük problematikus – a jegyzetekben utaltunk. A fakszimile elegendő betekintést enged a kézirat külalakjába. A javításokat és kiegészítéseket egyébként lehetőség szerint úgy hajtottuk végre, hogy a közreadásból kiolvasható legyen a daraboknak a kódexben megőrzött alakja.

A kézirat sérülése következtében keletkezett hiányokat és mindennemű közreadói pótlást, hozzáadást szögletes zárójelekkel jelöltünk. (Az üresen maradt szisztémák jelzik, ha a darab adott részlete nem rekonstruálható.) A feltétlenül szükséges módosítások esetében a kézirat eredeti verzióját a jegyzetben adtuk meg. A jegyzetben utaltunk az olvasat esetleges bizonytalanságára is. Külön jelzés nélkül vittük a kottaképbe a hiányzó ritmusértékek pótlását, s a jegyzetben csak a hiány tényét jeleztük. Ugyanígy jegyzeteltük, és zárójel nélkül pótoltuk páratlan metrumban az egész ütem hosszúságú hang mellől gyakran lemaradt nyújtópontot. A szükséges ritmusváltoztatásokat, ha lehetséges volt, a szisztéma fölött zárójelben helyeztük el; szintén a szisztéma fölé kerültek természetesen a javasolt alterációk is. Bizonyos kívánatos hang- és ritmusmódosításokat esetenként nem vezettünk be a kotta főszövegébe, hanem ezekre a jegyzetek között tettünk javaslatot. Ez utóbbiakat csak igen ritkán kíséri teljes, kiírt kotta.

A kottajegyzetekben a következő rövidítéseket használtuk:

1. Az első nagy arab szám az ütemre vonatkozik, a kitevőként írt kisebb szám arra, hogy az ütem hányadik értékéről van szó (a szüneteket is beleértve).

2. A második oszlopban római számmal jelöltük a szólamot.

3. A harmadik oszlopban adtuk meg a kéziratban olvasható különböző jellegű hibákat. A hangokra vonatkozó jelöléseken belül a ritmusérték áll az első helyen – a menzurális kottaírás szokásos elnevezéseinek rövidítésével (B= brevis, stb.). A hangneveket dőlt betűvel különböztettük meg. A hangok eredeti hibás fekvését (oktávtranszpozícióját) különböző esetekben nem egyféleképpen adtuk vissza; vagy az oktávnak, vagy a hangoknak, vagy a transzpozíció mértékének és irányának jelzésével.

A töredékeket és befejezetlen darabokat a főrészben közöltük, de nem adtunk kottát azoknak a tételeknek hibás, rontott, töredékes verzióihoz, amelyek később helyesebben, javítva is szerepelnek (pl. 77, 156).

A műveket – mint azt már az I. kötet tartalomjegyzékei is mutatták – folyó *számozás*sal láttuk el. A pótlólag számmal és betűvel jelzett néhány darab (pl. 70a) az átírások véglegesítésekor felmerült korrigálás eredménye. A kotta felett a *címek*et, a szerzők, a hangszerek neveit és egyéb zenei szakkifejezéseket normalizálva írtuk, a felirathoz szorosan nem tartozó – egyébként következetlen és félrevezető – szólamszám-megjelölésektől eltekintettünk. Így mindezek eredeti, hiánytalan olvasata a jegyzetekbe került. Egyes szöveges

[1] A darabok átírása a következőképpen oszlott meg a két közreadó között: Saviana Diamandi készítette el a Kájoni János által lejegyzett tételek átírását, Papp Ágnes az összes többi, régebbi kezek által írottakét. Lásd a kötet végén a leírók szerinti indexet.

utasításokat meghagytunk, a kottaképben fölöslegesek (hangfajra, ismétlésekre vagy refrénre vonatkozó megjegyzések, "verte", stb.) meglétére csak a jegyzetekben utaltunk. Jegyzetben közöltük egyes darabok *szövegeit*[2] abban az esetben, ha a szövegaláírás alig megoldható probléma elé állította a közreadót; illetve ha a kódex leírói egy strófikus ének valamennyi versszakát kiírták, s kiadásunk közvetlenül a kotta alatt csak az elsőt adta meg.

A *Kájoni kódex* zenei törzsanyagát az Ammerbach-féle új német orgonatabulatura-írással jegyezték le. (Egyetlen kivétel a 233. számú darab, amely három ötvonalas szisztémára van írva.) Az orgonatabulatura-írás kottaképében egyfajta – billentyűs játékra, áttekintésre alkalmas – *partiturát* tükröz vissza; soraiban azonban világosan elkülöníti egymástól a szólamokat. A kódexbe másolt művek jelentős hányada vokális vagy hangszeres együttesre írt kompozíció, vagy valamely darab szélső szólamokra redukált alakja. E tételek ezért a szólamszámnak megfelelő többsoros partiturában kerültek közlésre. A tabulaturaírás látszólagos áttekinthetősége ellenére az idiomatikus billentyűs darabok és a feltehetően billentyűs hangszeres letétek (átiratok) szólamvezetése mégsem minden esetben következetes. Ezeknél nem törekedtünk arra, hogy a kétértelmű, esetleges mozzanatokat kiküszöböljük; átírásukat a modern értelemben vett kétsoros billentyűs "partiturában" készítettük el.

Az énekszólamokat és a hangszeres szólamokat a mai praktikus kiadások követelményeinek megfelelően violin-, oktávval mélyített violin-, illetve *basszuskulcs*ban írtuk át.

Az új német orgonatabulaturás írásmód nem tartalmaz *előjegyzést*; a módosított hangokat minden esetben a megfelelő hang grafikus rajzával adja vissza. Az átírásokban kitettük az előjegyzést a tételek elejére, amivel nem hamisítottuk meg a korabeli lejegyzésmódot, mert a tabulaturaírás betűi egyértelműen és következetesen képesek kifejezni a módosított hangokat, melyek egyben az egész tétel tonalitását is megadják. Kájoni János kézírásában helyenként problematikus volt a *fisz* és az *f* megkülönböztetése vagy a leíró figyelmetlensége, de még inkább az általa használt többféle átmeneti alak következtében. A közreadói döntéssel párhuzamosan – ami a kottaképben látszik – a kétséges betűalakokra a jegyzetekben hívtuk fel a figyelmet.

Szoros értelemben vett *ütemvonal* az új német orgonatabulatura-írásban nem létezik, de a kottaképet egymástól csoportosítással elválasztott ütemnyi egységek uralják, amelyeknek határa ütemvonalnak tekinthető. Ezeket az egységeket az átíráskor megtartottuk, ami egyszersmind a ritmusértékek változatlan, S= ○ (egész hang) arányú átvételét is jelentette.

A kéziratban a *metrum*jelzések a tételek elején rendszerint nincsenek kiírva, vagy ha igen, következetlenül. Nagy részük ezért tehát közreadói pótlás. Felbukkan az alla breve jel (néha piros tintával kiemelve), de időnként ez áll a páratlan metrum jelzése, a 3/2 helyén is (ilyenkor természetesen 3/2-nek értelmeztük). A műveken belül, a metrumváltásoknál már jóval gyakrabban tüntetik fel a lejegyzők az alla breve, illetve a 3/2 metrumjelzéseket. A 3/1-del jelölt páratlan metrumot minden alkalommal értelemszerűen 3/2-re javítottuk.

A néhány ütem *ismétlés*ére vagy refrénre vonatkozó szöveges megjegyzéseket elhagytuk, a visszatérő zenei anyagot teljes egészében kiírtuk. A táncoknál és egyéb kevés ismételt tagból álló formáknál egyenként kellett mérlegelni, és nem is mindig lehetett kétségek nélkül eldönteni, mely részek ismétlendők. A korabeli írásmód szerint a tétel közben kitett ismétlőjel ugyanis kétértelmű, érvényességének az irányát nem fejezi ki. Az ismétlésből adódó prima, illetve seconda voltát a kézirat sehol sem jelzi pontosan. Ezeket szögletes zárójel nélkül, értelemszerűen pótoltuk, s az egyes esetekre a jegyzetekben hívtuk fel a figyelmet. Meghagytuk a kottaképben azokat a záróhangismétléseket, amelyek nem magyarázhatók az ismétlés és kétféle befejezés gyakorlatával, hanem inkább valamely korabeli sajátos előadásmódról tanúskodnak. *Fermáta* csak a tételek, tételrészek végét jelzi, erősíti meg, s nemigen jelenik meg úgy, hogy valóban a hang meghosszabbítását célozná. Ezért a figyelmetlenség miatt hiányzó koronákat kitettük. A kódex tabulatura-írásmódjában egyetlen fermátával ellátott záróhang – pontos értékmegjelölés nélkül – időnként a szükséges hosszúságú – több ütemnyi – tartott hangot helyettesíti, amelynek értékét minden esetben külön jelzés nélkül kiegészítettük.

Lényegesebb közreadói hozzáadásokat ritkán végeztünk. Ezek közé tartozik hiányzó *basso continuo* szólamok pótlása – nem annyira önálló kiegészítésként (No.39, 208), mint inkább az elérhető korabeli nyomtatott szólamkönyvek alapján (Viadana műveinél). Kimaradt vokális szólammal – talán vitatható módon – többnyire nem tettük teljesebbé a kódexben rögzített partiturát. Ezt némiképp az indokolja, hogy a kézirat szólamösszeállítása ezekben a problematikus esetekben éppen a járulékos és az énekelttel nagyrészt megegyező hangszeres szólamot (bc.) részesítette előnyben (No.272, 282).

[2] Valamennyi darab megszövegezését – tekintet nélkül a lejegyzőre – Papp Ágnes végezte el.

Az azonosított szerzőkről és forrásokról az egyes jegyzetek nyújtanak tájékoztatást. Ugyanitt megtalálhatók a fontosabb konkordanciák adatai,[3] a darab korábbi nyomtatott közlései, valamint az esetleges idevonatkozó irodalmi utalások. Ezek leírásánál a következő sorrendet követtük: első helyen a ma elérhető legkorábbi nyomtatott forrás áll; utána a kéziratos források konkordanciái; harmadikként jelöltük meg a mű legfontosabb modern kiadását, rendszerint valamely alapvető összkiadást.[4]

ÁLTALÁNOS MEGJEGYZÉSEK
a zenei elemek egyes jellemzőiről, Kájoni János kézírásában

A *Kájoni kódex* bemutatásakor, az I. kötet fakszimiléihez csatolva, rámutattunk Kájoni zenei írásának bizonyos jellemzőire is, a tabulatúraírással, a kor és a vidék más kéziratival való hasonlósággal, a kézirat olvasásával, a vizsgált gyűjteményben levő darabok számával és sorrendjével a hely kihasználásával összefüggésben, végül a zenedarabok címeinek elhelyezésével és tartalmával kapcsolatosan.

Általános megjegyzések címen, e II. kötetben folytatjuk az egyes jellemzők bemutatását, melyek az átírások készítésekor tett megfigyelések eredményeként kerültek felszínre. Mindezeknek a bemutatása fölöslegessé tesz bizonyos kérdéseket, melyek a fakszimilék és az átírások összevetésekor merülhetnek föl.

Szólamok. Szólamszám-növekedés és -csökkenés

Kevés darab íródott egyetlen szólamra (78, 79, 276, 297. [b, d, f], 329-332, 340-343. sz.), a legtöbb kétszólamú (3-6, 11, 12, 14, 15, 21, 25, 26, 30, 45, 49, 71-76, 81-83, 88-92, 95-97, 103, 104, 110, 141, 142, 146-150, 153, 161, 162, 165-167, 171-174, 180, 182, 187-198, 205-207, 213, 217, 218, 227-229, 231, 249-262, 264, 266-268, 273, 311-313, 315, 316, 328, 334-338. sz.), majd három (77, 84, 93, 98-102, 126, 170, 199, 200, 204, 209, 230, 232, 233, 270, 274, 275, 277, 279, 281, 288, 289, 292-297 [a, c, e], 299, 304, 307-310, 314, 319-325, 327, 333, 344-346. sz.), négy (80, 85-87, 94, 168, 169, 183-186, 201-203, 219-226, 265, 271, 278, 280, 282-287, 290, 291, 305, 306, 317, 318, 326, 339. sz.), sőt nyolcszólamú (269. és 272. sz.) – két négyszólamú kórus összekapcsolásából eredően. H.Schütz szerzeményénél (272. sz.) már a zenei anyag tördeléséből kitűnik, hogy két kórusról van szó; nem tudni, a tabulatúraátírás alkalmával Kájoni maga készítette-e a partitúrát, vagy korábbi mintapéldányból másolta.

Vannak olyan esetek is, amikor a szólamok száma nő vagy csökken. Hirtelen vagy fokozatosan megjelenő vagy eltűnő szólamokat néhány esetben találunk: a 95. sz.-nál hirtelen bukkan fel egy középszólam, kadenciális képlettel; a 221. sz.-nál, szintén kadenciában, megjelenik egy ötödik szólam, két nagyon hosszú értékű hanggal; a 222. sz.-nál, figurációs instrumentális képletben, megjelenik még egy szólam, amely kezdettől résztvesz a zenei párbeszédben. A 308. sz. kezdetén – mindössze három ütemre – egy nagy *C* jelenik meg a b.c. alatt, mint pedálhang. Az előadó itt vagy abbahagyta, vagy ennyi – három ütemnyi – jelzés elegendő utalás volt talán számára, hogy továbbra is tartsa a hangot.

Szólamszámbővülés figyelhető meg a 280, 282, 283-288, 305. sz.-nál is, ahol kezdetben háromszólamú, azután négyszólamú a partitura. A 187. lapon levő misének két kétszólamú része van, 321. és 322. sz. (A tenor és a basszus zenei anyaga azonos, vagy a szóló basszus veszi át a b.c. anyagát?) A 323. sz. rész azonban egy harmadik szólamot is hoz: a basszust, s ezután a háromszólamú írásmód végig megmarad (324, 325. sz.).

Eltűnő szólamokat a 290. sz.-nál találunk, ahol hirtelen megszűnik a basszus, és a 328. sz.-nál, ahol kezdetben három szólam van (bár az egyik hallgat), aztán a következő szisztémákban már csak két szólam került leírásra.

[3] A két másik Kájoni-kéziratból (*Organo-Missale* és *Sacri Concentus*), továbbá a lőcsei és bártfai gyűjteményekből. Ezeknek a *Kájoni kódex*-szel szorosan vagy távolabbról rokon kéziratoknak a mi forrásunkkal közös adatai informatívak lehetnek.

[4] Az adatokban szereplő rövidítések feloldása a bibliográfiában található.

Regiszter

Mivel a kódex elsősorban egy hangszeres zenész partitura-gyűjteménye, megállapítható, hogy az instrumentális daraboknál főleg a kétvonalas oktáv használatos, az egyháziaknál (vokális–instrumentálisaknál) pedig a középregiszter, az egyvonalas oktáv. A többszólamú daraboknál ezek megőrzik a szólamok szokásos terjedelmét és a partitura szokásos jelzési sorrendjét: szoprán, alt, tenor, basszus. A 168. sz.-nál különleges a harmadik szólam helyzete, mely szokatlan módon *f*-től (kis oktáv) c^2-ig terjeszkedik ki. Az, hogy a 290. sz.-nál az alt kerül az első helyre – "Alt.Cant.Bas." (alt, szoprán, basszus) –, azért figyelemreméltó, mert ez ugyanahhoz a problémakörhöz tartozik, mint a 320. és a 334. sz. darabok, melyeknél az alt a szoprán regiszterében énekel.

A 191. lapon levő négy litánia (329-332. sz.) más-más regiszterre íródott, az átírás háromnál *G*-kulcsban, az utolsónál basszuskulcsban történt.

A 206, 270, 271. és 346. sz. darabok a szólamok keresztezésére szolgáltatnak példát.

A tabulatúraírás

Kájoni nagyrészt következetesen használja a más korabeli európai kéziratokban is fellelhető új német orgonatabulatúra-írás betűjeleit.[1]

Néhány darabnál – helyenként pontos indok nélkül – vagy Seregély írásához közelebb álló jegyek jelennek meg, vagy a mai íráshoz közelebb állóak, vagy ellenkezőleg, olyan betűrajzolatok, melyek egy korábbi írásmódra emlékeztetnek. Ennek magyarázata a régi német tabulatúraírás természetes folytatódása az új tabulatúraírásban. Egyébként erre éppen Kájoni szolgál jó példával, aki – mint azt már említettük – tökéletesen igazodik az új német tabulatúra-kéziratokhoz, de akinél könnyen felfedezhetők hasonlóságok a régi tabulatúra jelzéseivel is. A kis módosítások, eltérések az új és a régi tabulatúra között első látásra visszafejlődés képzetét keltenék, ha nem vennénk figyelembe azt, hogy az új német tabulatúra idejében rögzül véglegesen a hangot jelölő betű, az irodalmitól lehetőleg eltérő rajzolattal (például: *g*- ; *d*-). Nem kell tehát csodálkozni, ha Kájoni János *g*-nek " " -t ír, *gisz*-nek pedig " " -t, olyan jeleket, amelyek fejlettebbek, mint amiket elődje, Seregély használt, aki *g*-nek " " -t, *gisz*-nek pedig " " -t jegyezte le.

Seprődi J. arról beszél, hogy az említett betűk Kájoni írásának ismertetőjegyei, és rajzolatukat a szerkesztő kéz grafológiai sajátosságának tekinti, nem pedig egy szakasznak az orgonatabulatúra írásmódjának fejlődésében, mint ahogy az valójában van.[2]

A továbbiakban azokra a kivételes esetekre mutatunk rá, amikor az irodalmi, nem pedig a zenei betűjelet használja a tabulatúraírás jeleként. A 201. és a 216. sz.-nál (a Kájoni írta részletben) (*d*) helyett "*d*" van. Megjegyezzük, hogy a 201. sz. 81. ütemében ezt a jelet mintha másvalaki írta volna, más tintával, törlés nyoma azonban nem látszik.

Általában az *e*-t Kájoni úgy írta, mint a mai kézírás *e* betűjét, de a 161. sz. darabban, a 216. sz. részletében és a 270. sz. darabban *e* betűk régi alakjával (" ") találkozunk, az új német tabulatúrához tartozóval.

Az *F* (nagy oktáv) hangjeggyel kapcsolatban jelezzük, hogy kivételesen a nyomtatott *F*-nek megfelelő alakban jelenik meg a 167. és a 190. sz.-nál. Némi gond van az *f* jellel, ez ugyanis összetéveszthető a negyed érték rajzával, amikor ez utóbbit szünetjel gyanánt használják (94. és 291. sz.), és a hangjegyek közé kerül. Egyetlen esetben, a 310. sz.-nál, a kis oktávbeli *fisz* betűjele hasonlít a maihoz: " ".

Kivételesen a *g* és a *G* is megjelenik számunkra értelmezhető formában, mely némileg távol áll az új német tabulatúrától: " , " – 201, 282, 286, 289. sz.; " , " – 161, 162. sz.

Az *A* is eltér néha az eredeti alfától (∝), és Seregély kézzel írott " "-jához közelít, a 81, 190 és 306. számú daraboknál.

A 296 sz.-nál, Spielenberger miséjében, egyetlen egyszer jelenik meg a *h* a nyomtatott *h*-hoz vagy a mai íráshoz hasonló formában.

Egyszer (88. sz., basszus) találkozunk esetleges ékítménnyel, a nagy oktáv utolsó *g* hangjegyének rajzolatában, ugyanis a *g* (valós hangjegy) előtt, úgy tűnik,hogy egy *a* van, ugyanazon oktávból ( ).

[1] Vö. Apel, 39, a *Klavierbuch der Jungfrau Regina Clara im Hoff* című 1629-es kézirat betűjelzéseivel kapcsolatban.
[2] Seprődi 3, 189.

Oktávjelölés. Kiegészítés vagy elhagyás

Mivel a magasság jelölése a kis, egy- vagy kétvonalas oktávban elhelyezkedő hangok esetében vízszintes vonal nélkül, illetve egy vagy két vonallal történik, az egyik vagy mindkét vonal *elhagyása*, vagy kettőnek a *használata* egy helyett, és fordítva, a darabot lejegyző személy figyelmetlenségéből adódhat. Ilyen helyzettel találkozunk a 21, 80, 98-102, 126, 141. és 167. sz. daraboknál. A 219. sz.-nál mindkét eset előfordul: bizonyos ütemeknél Kájoni elfelejti behúzni a vonalat az egyvonalas oktávnak az I. szólamnál, és odateszi, habár nem kellene, a II. szólamnál.

A 223, 265, 272, 286, 309, 316, 335. és 345. sz. daraboknál hirtelen megjelenik az oktávjelölés, egy vagy több hangjegy, esetleg egy egész ütem felett, hogy aztán visszatérjen az eredeti regiszterbe. Ennek ellentettje – a fölfele történő nagy, hirtelen ugrás (szeptima, oktáv vagy nóna hangközzel) – a 192, 277, 307, 319. és 334. sz.-nál jelentkezik. Az előbbi esetekben egy-egy hangról volt szó, de előfordul az is, hogy egy egész ütem regisztert vált fölfelé, mert egy helyett, két vonal lett húzva (291. és 326. sz.). Nagy ugrások a basszus szólamban is előfordulnak a 199, 203, 274, 289, 310. és – egy egész ütemre kiterjedően – a 320. sz. daraboknál.

Mintha ügyesebben történne – oktávugrás segítségével – a regisztерváltás a 313. sz.-nál, ellentétben a 315. számú darabbal, ahol a szólónak kis nóna ugrása van, amit oktávugrással elkerülhetett volna, hiszen hangismétlés előzi meg.

Kadenciák záróhangjának alsó vagy felső oktávra történő ugrásával kapcsolatban rögtön adódik a kérdés, vajon nem az akkori idők szokása volt-e az ilyen eljárás, mely újra kiemelte az egyes tagok, vagy akár a darab végső megállásait: 96, 110, 126, 162, 168, 181, 206, 297, 319, 332. sz. A 181. sz.-nál az ügyetlen nagyszeptim ugrások már a témában jelentkeznek. Szokatlan az is, hogy Spielenberger két tenorra és basso continuóra írott miséjében a "Chorus" jelzést viselő egyszólamú rész következetlenül hol az egyvonalas oktávban, hol a kis oktávban áll, úgy, hogy átírásakor a violinkulcsot és a basszus kulcsot egyaránt használnunk kellett.

A 314. sz.-nál abból ered a hiba, hogy utalás van a partitúrában, miszerint az erre vonatkozó jelnél a II. szólam más regiszterben van mint a darab többi része, éspedig a szoprán regiszterében.

Kérdéses, vajon tényleg ott van-e a 334. sz.-nál az a c^3, amit nagy nehezen kibetűztünk. Ez az egyetlen hely egyébként, ahol a c^3 megjelenik.

Hangértékek

A kódex elején és az egyházi darabok többségében hosszú *értékeket* használnak: egész hangjegyeket, feleket és negyedeket.

Az udvari vagy a népi táncok, az instrumentális bevezető darabok és – a kódex vége felé – az egyházi koncertek nyolcadokat, tizenhatodokat és ritmikus–melodikus formulákat tartalmaznak (♪ ♪♪; ♪. 𝅘𝅥𝅯.; ♩. ♪).

Az instrumentalitás korabeli létrejöttének folyományaként alakulnak az értékek a gyűjtemény elején levő táncoknál: 45. sz. (♩ ♪ ♪); 49. sz. (♪♪♪♪); 76. sz. (♪ ♪ ; ♪ ♪♪ ; ♪♪♪♪). Vannak olyan esetek is, amikor ezek a kis értékek nem egészen világosak (165. sz. – tánctétel), vagy több van belőlük, mint amennyi az ütem szabad egységeibe beleférne. A 199. sz.-nál (*Balletha*) az utolsó előtti és az utolsó ütemben négy helyett öt nyolcadból álló csoport jelenik meg. A 200. sz.-nál is több érték van, mint amennyit az ütem egységei megengednének, a két párhuzamos szólamban öt egység jelenik meg. Nyilván hibáról van szó, ami annál is inkább javítható, mert ugyanaz a motívum még egyszer felbukkan úgy, hogy az utolsó két hang kissebb értékű (két nyolcad), és így az ütem visszanyeri normális méretét.

Más a helyzet a 219. és 333. sz.-nál: a tizenhatodok láncolatában Kájoni minden négyes csoport után vesszőt tesz, biztosan azért, hogy elkülönítse ezeket a csoportokat, annál is inkább, mert itt ismételt hangjegyek vannak. Ez a helyzet a 314. sz. esetében is, de itt a vessző a ♪ ♪♪ képlet után következik. A 312. sz. már a témában egy pontozott ritmust prezentál, két-három ♪. 𝅘𝅥𝅯. képletű csoporttal. A 333. sz. is sokat használja ezt a képletet. Az is előfordul, hogy egy ritmikus képlet megnyújtó legatóval vagy pedig ponttal jelenik meg a 326. sz.-nál (♩. ♪♪ és ♩ ‿ ♪ ♪♪). A 333. sz. olyan ritmikus változatosságot mutat, amely – a fentebb már jelzetteken kívül – a következő motívumot is tartalmazza: 𝄾 ♪♪ ♪ ♪. Kéziratról lévén szó, előfordulnak még különböző típusú értékhibák egyes ütemekben (142, 213, 271, 287. sz.), például:

– ♩ helyett ♩ a 189. sz.-nál;

– az egyik ütemegységre ♩ helyett ♩ kerül anélkül, hogy szinkópáról lehetne szó, a 310. sz.-nál;

– a 318. sz.-nál az egyik ütem utolsó egységére ♪ ♪ helyett ♩ ♩ kerül;

– a 272. sz.-nál *alla breve*-ben ♩ ♩ ♩ ♩ helyett ♪♪♪♪-t ír egy egész ütembe;

– a 307. sz.-nál, talán sietség miatt, ♩ ♩ ♩ helyett ♩ ♩ ♩ -t ír;

– három hangjegy (betű) van írva ♩ ♩ alá a 315. sz.-nál;

– négy betű fölött ♩ ♩ ♩. ♪ helyett ♩ ♩. ♪ jelenik meg a 270. sz.-nál;

– a 289 sz.-nál ♪. ♪ helyett az ütem egy egységén ♩. ♪ áll;

– ütemváltásoknál előfordul a következő hiba: ♩ helyett ♩ ♩ jelenik meg a 319. sz.-nál és a 333. sz.-nál (a b.c. szólamban);

– ♩ ♩ ♪♪♪♪ ♪♪♪♪ csoport helyett ♪ ♪ ♪♪♪♪ ♪♪♪♪ csoport áll a 333. sz.-nál;

– ♪♪♪♪♪. ♪♩ 𝄾♪ helyett ♪ ♪ ♪ ♪ ♪. ♪ ♩ 𝄾 ♪ jelenik meg a 334. sz.-nál, ahol hasonlóan a 333. sz.-hoz, a teljes melodikus–ritmikus motívumot figyelembe vesszük;

– olyan esettel is találkoztunk, amikor a hiba kétféleképpen is javítható lett volna: ♩ ♪♪ ♩ ♩ csoport helyett az ütemben vagy ♩ ♪♪ ♩♩, vagy pedig ♩ ♪♪♪♪ kerülhetett volna.

Gyakran a hasonlóságok segítettek abban, hogy végrehajtsuk a javítást vagy a választást, például a 199. sz.-nál.

A Kájoni lejegyezte daraboknál az is előfordul, hogy hangértékek, nyújtások (a pontozott értékek pontjai) esetleg ismételt hangjegyek jelennek meg fölöslegesen (183-185. sz., hangjegyek), vagy hiányoznak (226. sz., jelek és pontok; 190. sz., a pontozott egész pontja; 286. sz., ismételt hangjegy).

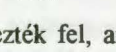
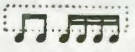
A 223. sz.-nál, négy ütemmel a kadencia előtt, javítást eszközöl, töröl két hangjegyet, és kicserélésük után elfelejti feltüntetni az értéket.

Egy szinkópa megjelenése néha értékhibát von maga után:

– ♩ | ♩ ♩ ♩ helyett hibásan jelenik meg ♩ | ♩ ♩ ♩ a 203. sz.-nál;

– ♩ | ♩ ♩ helyett hibásan ♩ | ♩ ♩ jelenik meg a 300. és 301. sz.-nál.

A kadenciáknál is adódnak problémák, a 191. és 162. sz.-nál, ahol az egyik szólamnál négy egység helyett hat van;  , helyesen:  .

A két vagy három hangjegyből (negyedekből vagy nyolcadokból) álló csoport ábrázolására használt rács típusú rajz () az új német orgonatabulatúra jellegzetességének számít, bár először egy olyan német kéziratban fedezték fel, amely a régi tabulatúrához tartozott.[3] Az ábra nyilván új lépcsőfokot jelent a zenei grafika fejlődésében, hisz napjainkig fennmaradt a rajzolatából valami:  .

Az alábbi darabok Kájoni kézírásával jelennek meg, de egyes helyeken tartalmaznak "rácsot": a 201. sz. (végig a darabban), a 219. sz. (helyenként) és H. Praetorius *Magnificat*-jában (220-226. sz.), elvétve a "*Quia fecit mihi magna*" és a "*Fecit potenciam*" kezdetű tételekben.

Szünetjelek

A fél, negyed, nyolcad *szünetjelek* ábrája csak az értéket tartalmazza, és mivel a hangjegyeket jelző betűk sorában helyezkednek el, a figyelmetlenség vagy a sietség miatt előfordulhatnak nem túl súlyos hibák. A 326. sz.-nál negyed szünetjel (𝄽) helyett fél szünetjel (𝄼) jelenik meg, a 327 sz. I. szólamában, a 3. ütemben, szintén negyed szünetjel helyett nyolcad szünetjel (𝄾) van.

Amikor egy szólam egy adott pillanatban nem vesz részt a zenei menetben, és a szünetjel egy egész ütemre vagy több ütemre vonatkozik, különböző lehetőségek vannak:

[3] Johann Kotter kézirata (1513), ld. Apel, 31.

– a 80. sz.-nál a kétszólamú csoportok belépése egyértelműbb a szünetjelek elhagyásával. Ugyanez a helyzet a 169. sz.-nál is, a responzoriális írásmódnál, vagy Hieronymus Praetorius *Magnificat*-jánál (220-226. sz.), vagy Schütz darabjánál (272. sz.);

– előfordul, hogy elmarad a szünetjel a szólamok belépéséig a polifón szerkesztésű daraboknál (fúga, fantázia, praembulum, canzon, ricercare), vagy azoknál, amelyeknél esetleg váratlanul jelenik meg egy szólam: 168, 186, 201, 202, 219, 232. (hirtelen lép be a középszólam), 265, 282, 284, 285, 305, 321. sz.-nál. Ez azonban nem gátolja meg a szünetek jelenlétét az ütemen (168, 201. sz.) vagy a darabon belül, csak a szólamok egyikénél (265, 305. sz.);

– a zenei folyamat keretein belül történő szólambelépés vagy szólammegszakadás esetén egész ütemre vonatkozó szünetjelek a következő darabokban vannak: 206, 230, 249, 275, 277, 278, 280, 289, 290, 292, 297, 301, 303, 308-310, 334, 335. sz. Ebből az derül ki, hogy a kódex vége felé az egész ütemű szünetjeleket figyelmesebben tüntették fel. A jel vízszintes vonal, közepén rövid függőleges vonallal (az egészhangra emlékeztet, amely az orgonatabulatúra esetében vonal rajzolatú). Előfordul azonban az is, hogy az egész ütemre vonatkozó szünetjel nagy pontként jelentkezik az ütem közepén (320. sz.). A 318, 319, 324. sz.-nál vonal és pont alakú szünetjelek egyaránt előfordulnak. A pont alakú szünetjellel kapcsolatosan a 153. sz. esetében némi gond van. A "pont-szünetjel" ennél a darabnál jelenik meg először, mégpedig a 35-36. és a 38-39. ütemek között, ugyanis nincs számára szabad hely hagyva, mint egyébként a szünetjellel jelzett ütemek esetében. Itt a pontok inkább kiegészítésként jelennek meg.

Nagyon egyértelmű módon, a 224. sz.-ban minden szólamnál szünetjel van, "generálpauza" tehát, de erre nincsen külön jelölésmódja. A 277. sz.-nál, az adott ütemekre vonatkozó több szünetjel helyett csak egyetlen hosszú van, egy megnyújtott vonal, amely lefedi az egész felületet, ahol a szólam szünetel.

Léteznek olyan darabok is amelyekben vannak ugyan szünetjelek, de helyenként azok hiányoznak: 306, 314. (egy ütem jelöletlen maradt), 317, 319, 325. (mint a 314. sz.) és 326. sz.

Ütembeosztás

A Kájoni által a kódexbe lejegyzett darabok egyszerű, páros és páratlan ütemeket használnak, melyeknek egysége a fél.

A hármas ütem jelölése háromféleképpen történik:

– a 3/2 ütembeosztással 89, 230, 271, 272, 273. (a "*Regina angelorum*"-nál) és 328. sz.-nál;

– a "3" számjeggyel a 267, 293, 305, 331. és 346. sz.-nál;

– és a 3/1 ütembeosztással a 275. és a 304. sz. daraboknál.

Ami a páros ütemet illeti, annak jelölése minden esetben a 𝄵 jellel (*alla breve*) történik, de ennek rajzolata a legcirkalmasabbtól, a kulcshoz (𝄵 𝄵) vagy a nyolcadhoz (𝄵) hasonlótól, a legegyszerűbbig, a ma használatos *alla breve*-ig terjed, az alábbi daraboknál: 76, 201, 270, 279, 289, 313, 315-318, 320, 324, 326, 329, 340, 341, 343, 345, 347. sz.

Átíráskor el kellett dönteni, hogy 4/4 metrumjelet írunk-e *alla breve* helyett – vagyis, hogy 4-ben vagy 2-ben értelmezzük-e a darabot (mivel ez nem volt megkülönböztetve az eredetiben), – vagy maradunk az eredeti *alla breve*-nél a zenei anyag jellegétől és természetes lüktetésétől függően. Ezt a kérdést már Fabó B., Seprődi J.[4] és M. Negrea[5] is felvetette. Minden egyes esetben újratárgyaljuk, a megfelelő fejezetnél, a 𝄵 4/4- el való helyettesítésének lehetőségét. Megemlítendő, hogy Marţian Negrea az ütemváltásnál összetéveszti az *alla breve* -t (amely a hurkok miatt egy kulcsra hasonlít) egy *G*-kulccsal.[6] Pedig Kájoninál kulcsok csak ötvonalas szisztémákban írva fordulnak elő, orgonatabulatúrában nem; ebben az írásmódban ilyen jel nem létezik.

Kájoni két darabjánál a kettes és a hármas metrumjel egymás mellé van írva, ezt az ütemváltás jelzésére alkalmazzák (𝄵 3/2): a 274. sz.-nál (a rongálódás miatt nem állapítható meg teljes biztonsággal, hogy 3/2 vagy 3/1 áll-e itt) és a 344. sz.-nál.

Külön problémát jelent 16 instrumentális darab: táncok vagy bevezető jellegű darabok. Ezeknél vagy van, vagy nincs jelölve a metrum a zenei anyag kezdetén, ellenben mindegyikükhöz piros tintával, pótlólag hozzáfűzték – a cím mellett vagy a darabhoz csatoltan – az *alla breve* jelet, melyre csak a megjegyzésekben utalunk.

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[4] Seprődi 3, 208.
[5] Negrea, 29.
[6] *Ibid.*, 71.

A 30. és 83. sz. daraboknál szerepel a 3/2, a 91. sz.-nál pedig egyszerűen csak a hármas szám, amely mellett ott a piros tintával írt *alla breve* is. Ugyanez a helyzet a 146, 188, 191-193, 196, 204. sz. daraboknál, ahol nincs ütemmutató, de hármas metrumúak, és piros *alla breve* jellel is el vannak látva. Ugyanaz a piros színű jel hat páros ütembeosztású darabnál is megjelenik: 49, 84, 165, 181, 186, 202. sz.

Úgy véljük, hogy a piros *alla breve* csak kiegészítés, s nem biztos, hogy Kájonitól származik. A páratlan metrumú daraboknál bizonyára az ütemváltás (vagy a hatos ütem?) lebegett szem előtt, a párosoknál pedig egyszerűen a darab ütembeosztásának jelölése vagy kihangsúlyozása.

A 46 metrumjelzés nélküli darab közül mindössze négy hármasütemű: 141, 142, 187. sz. – három *Courante*, és a 319. sz. A többi páros metrumú: 96, 110, 182, 209, 219, 220-228, 231, 232, 273. (a "*Regina Angelorum*"-ig), 276-278, 280-282, 290-292, 294, 295, 297, 298, 299, 301-303, 306-312, 321, 325, 330, 332-334, 337-339, 342. sz.

A metrumjelzéssel ellátott és az anélküli darabok között egyaránt találunk olyanokat, amelyeken belül metrumváltás van. Ez vagy új részt jelez, vagy kadenciát emel ki. A váltás vagy az adott pillanatban, vagy korábban van jelezve (313. sz.). Az ütemváltás jelzése abban is különbözik, hogy a 75, 110, 182, 188, 225, 230, 272, 313, 327, 333. és 339. sz. daraboknál a páratlan ütemre való váltáskor a 3/2, visszatéréskor pedig az *alla breve* jelenik meg; más daraboknál, például a 169, 201, 209, 271. sz.-nál, 3/2/3 van, azután a visszatérés a páros ütemhez, annak jelzésével vagy jelzése nélkül.

Az is előfordul, hogy váltáskor a hármas ütemet csak a "3"-as számjegy jelzi: 96, 97, 249, 299, 301, 314, 316, 319, 320, 326, 328, 334. és 335. sz.

A 291. és a 312. sz. daraboknál mind a két eset előfordul, mivel több ütemváltás is van:

- 291. sz. (.."3/2"..." ¢ "..."3"..." ¢ .."3"..."¢");

- 312. sz. (.."3/2"..." ¢ "..."3"..."¢").

Hármas ütem lehet még a 3/1 ütembeosztással is jelölve (274, 278, 289, 298, 302-304. sz.) a darabon belül. Érdekes azonban a 305. sz. esete, ahol a hármas ütem jelzése mindkét lehetséges alakban jelentkezik. Egyébként hármas ütem jelzése "3/3/1" jelzéssel több szólam esetében az ütemváltás keretén belül a 296. ("3/3" –"¢") és a 317. (.."3/3"..) sz.-nál jelenik meg.

Mindössze egy darab (293. sz.) vált az elején jelzett hármas ütemből kettesbe (.." ¢ "..).

Az is előfordul, hogy egyazon darabon belül bizonyos ütemváltások jelezve vannak, mások pedig nem: 92, 207, 311. sz. darabokban.

Kottakép

A *kottaképp*el, az ütem partiturabeli elhelyezésével kapcsolatban is vannak problémák egyes daraboknál:

–a 272. sz.-nál egy ütem olyan széles, hogy kettőnek tűnik;

–az ütem első fele a bal oldal alján, folytatása vízszintesen a jobb oldalon van: 161, 277, 306, 315, 333. (az ütem utolsó értéke a következő szisztémában jelenik meg), 334. és 336. sz.

–a 317. sz.-nál egy ütem – a tenor és a basszus közös hangjegyeinek alapján – a basszusban fölöslegesen jelenik meg.

A kottaképpel kapcsolatosan említést érdemel az az eset, amikor az egyik szólamnak hosszú értéke van teljes ütemen keresztül, a másiknak viszont rövid értékei: a hosszú értéket a leíró nem az ütem elejére teszi, hogy vizuálisan is jelezze a belépést, hanem az ütem közepére (219. sz.).

A szólamok közötti esetleges eltolódást hivatkozással javítják (275. sz.): „/" „/" vagy javítatlan marad, mint pl. a 95. sz. két utolsó üteménél.

A vessző

A hangismétléses, négyes csoportosítású tizenhatodokkal kapcsolatban már szó volt a *vessző* használatáról, amely ezeket a csoportokat elválasztja. A vessző egyébként a zenei anyag frazeálásánál használatos. Itt azonban nem a zenei frázisok visszaadásáról van szó (mint a félzárlatoknál megjelenő vesszők esetében a mai kottaképben), hanem az egy szótagra eső hangcsoport jelzéséről. Előjön itt a szöveg kérdésköre is a teljes, egészében meglévő (3-6, 11, 14, 71, 75, 79, 81, 82, 98, 101, 102, 104, 110, 153, 166, 167, 169, 182-185, 205, 206, 217, 218, 227, 228, 230, 231, 249, 273-277, 279, 289, 290, 301, 314, 328-335, 340-343. sz.) vagy töredékes (221, 270, 271, 291, 304. sz.) szövegaláírás esetében egyaránt, amely úgy jelenik meg a hangjegyek alatt, hogy nincs szigorúan rögzítve hang és szótag viszonya.[7] Vannak olyan darabok, amelyeknél nincs szövegaláírás; vagy azért, mert instrumentálisak (15, 30, 45, 49, 73, 74, 76, 83-97, 103, 141, 142, 146, 161, 162, 165, 170, 180, 181, 186-204, 207, 209, 213, 219, 229, 250-259, 261, 262, 264-268, 280, 337, 338, 344-346, sz.), vagy mert szövegük nagyon népszerű (12, 21, 25, 26, 77, 80, 99, 100, 126, 147-150, 168, 171-174, 220, 222-226, 232, 269, 272, 278, 282-288, 292-300, 302, 303, 305-313, 315-325, 327, 339, sz.).[8] Külön csoportba tartoznak azok (78, 233, 281, 326, 336. sz.), amelyeknél a hosszabb–rövidebb szöveg strófikus leírásban a zenei anyag előtt vagy után olvasható.

Ezért meglepő tehát a vessző megjelenése, mint olyan jelé, amely a hangcsoportok szótaghoz való rendelését szolgálja: 314. (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, 𝅘𝅥𝅯), 332. és 334. sz. (𝄾 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯 | 𝅘𝅥𝅯 𝅘𝅥𝅯, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯...), 335. sz. (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯, 𝅘𝅥𝅯 𝅘𝅥 | 𝅘𝅥𝅯𝅘𝅥, 𝅘𝅥𝅯𝅘𝅥). Ezek a kódex végén található darabok, ahol Kájoni már igényesebbé válik.

Kötőív

Ugyanez a helyzet az ív rajzolatú, ma is használatos *kötőív*vel. A Kájoni szerkesztette partitúrákban az a szerepe (akárcsak a vesszőnek), hogy jelölje az egy szótagra eső hangokat: 218, 276. sz. (mint látni fogjuk, e két darabnak van egy közös motívuma, mely legatót is tartalmaz), 290, 312-314, 330. (𝅗𝅥 𝅘𝅥𝅯– motívum), 331. (a szekvenciás modell motívuma: 𝅗𝅥 𝅗𝅥 𝅗𝅥), 333. (a legkisebb egység: 𝅘𝅥𝅯. 𝅘𝅥𝅯; 𝅗𝅥 𝅗𝅥), 334. (kis motívumok 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯, nagyobbak: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯), 335. (𝅗𝅥 𝅗𝅥 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯. 𝅘𝅥𝅯 ; 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 ; 𝅗𝅥 𝅗𝅥. 𝅘𝅥𝅯 𝅗𝅥 ; 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥), 340. és 341. sz.

Az egyetlen eset, amikor úgy tűnik, hogy a legato nem a szövegre, hanem a zenére vonatkozik, a 335. sz.-nál fordul elő, ahol egy tizenhatod-füzért kell egy szótagra énekelni: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 | 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅗𝅥, ... A 329. (𝄾 𝅘𝅥𝅯, 𝅗𝅥. 𝅘𝅥𝅯 𝅗𝅥,) és a 332. sz.-hoz hasonlóan, itt is előfordul a kötőív és a vessző egyaránt.

Tartókötés

A *tartókötés* jelzésére vagy a " = " (példa erre a 75. sz., ahol nagyon hosszú, hat egységnyi értékek keletkeznek), vagy pedig egy másik jel szolgál, amelyről feltételezzük, hogy szintén tartókötés: 𝆹𝅥 vagy 𝄼 . Az azonos magasságú hangok között jelentkezik, de nem szinkópáknál, s a pedálhangokhoz hasonló hosszú hangokat hoz létre: 168, 171, 206, 223, 227, 228, 272. sz. Kivételt képez az a három eset (220. sz., újra a 227, 230. sz.), amikor két különböző magasságú hang van összekapcsolva, és az, amikor a jel nem kapcsol össze semmit (230. sz., 4. szisztéma, 1. ütem).

A szinkópa gyakran jelenik meg " = " jellel, de minden jelzés nélkül is, egyszerű értéknöveléssel. A 171. és a 307. sz. zenei anyagában sok szinkópa van, a 142. és a 293. sz.-nál különlegesebb a helyzet, amikor az érték kétszeresével vagy majdnem kétszeresével nyúlik meg: 𝅗𝅥 𝅗𝅥 ; 𝅗𝅥 𝅗𝅥 ; 𝅗𝅥 𝅝 . A 341. sz.-nál, ahol motivikus variáció van, a szövegnek megfelelően, a motívum hol szinkópával, hol anélkül jelenik meg.

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[7] Ld. még Seprődi 3, 220: a 8. számú átírás (p.217) kommentárját.

[8] Hasonló a helyzet, bár ellenkező irányú, a protestáns zenében, amit Constantinescu említ (p.159), hivatkozva a 16. századi lipcsei, mühlhauseni, nürnbergi, erfurti és jenai gyűjteményekre, amelyekben rendszerint "feltételezik, hogy a dallam ismert", s csak a szöveget közlik. Ellenben a 17. században úgy tűnik, hogy Kájoni figyelme a zenei anyagra irányul, és nem a latin szövegre, mely a katolikus liturgián belül nem volt jelentős módosulásoknak kitéve.

Felütések, csonka ütemek

A kódex 12 táncánál, 10 "Courranta" és 2 "Balletha", olyan *felütést* találunk, amely a mai írásmódhoz képest szokatlan: nem csonka ütem van a darab elején, hanem egy szünetekkel kiegészített ütem (30, 83, 89, 141, 146, 161, 186, 190, 191, 196, 199, 204. sz.)

E táncok kéttagú formáján belül néha csak a második tagnál jelenik meg felütés.

A felütéses darabok utolsó üteme szintén egész ütem, a 161. és 165. sz. kivételével, melyeknél az utolsó ütem mégsem teljes (a 165.-ben a felütés a második tagban van!).

Záróhangok

Amint az az elemzésből kitűnik, a táncoknak – a felütésen és a záró ütemen kívül – van még egy sajátságos elemük: a befejezés megerősítése az utolsó hang ismételt kiírásával (az ismétlőjel után).



Ez a hozzáadott záróhang, amelyre ki van téve a korona, a következő daraboknál jelenik meg: 21, 30, 83, 91, 141, 142, 161, 165, 187, 189, 190, 193, 196, 204, 209, 229, 338. sz. A 268. sz.-nál mindkét hangon van korona, a befejezésen és annak megerősítésén is.

Van azonban hat olyan tánc is, ahol ez az elem hiányzik: 76, 96, 188, 198, 266, 267. sz. A 94. sz.-nál nincsen hosszú záróhang, talán az ismétlés miatt, mert felütés csatlakozik hozzá (𝅗𝅥. 𝅘𝅥). A "volta" jel megoldhatta volna ezt a helyzetet, mert a "seconda volta" alá kerülhetett volna a teljes ütemnyi záróhang. A kódexben azonban voltát sehol nem használnak.

Korona

Két különböző helyzetben fordul elő *korona*, a befejezés kihangsúlyozásának egyetlen eleme (miután záró kettősvonal nem létezik): vagy valamennyi szólam záróhangjára, esetleg záróhang mögé helyezve, vagy csak valamelyikére. Az elmaradás magyarázata nyilván figyelmetlenség vagy sietség (180, 229, 282, 310. sz.). A 337. sz.-nál egyáltalán nincs korona az utolsó hangon, a 340. sz.-nál egyes részek végén van korona, másoknál pedig nincs.

Az is előfordul (229. sz.), hogy az első tagban (táncról lévén szó) a kadencia ismétlőjelek közé kerül, azután egy csonkaütem következik (𝄆: 𝅝 :𝄇: 𝄽 𝅘𝅥 𝅘𝅥 𝄀), a 198. és 344. sz.-nál pedig a záróhang előtt egy ismétlőjel jelenik meg (vagyis mintha a zenei frázis függőben maradna, illetve csak az elejéről ismételve oldódna fel), aztán a végső hang is elhangzik, melyen nincsen korona (𝅗𝅥 𝅗𝅥 𝄆 𝅝 𝄇).

Ami a hangjegy utáni koronát illeti, ezzel a 218, 297. (az e tagban –"Chorus"), 313, 321, 329, 332. sz.-nál találkozunk. Különös, hogy a 309. sz.-nál a korona után szünetjel van.

A kadenciában, a váratlan melodikus – általában az alsó vagy a felső oktávra (319. sz.) történő – ugrásokon kívül a hangok meglepő alterációi is előfordulnak (277. sz.). Gyakran, főleg a kódex vége felé, a metrumváltásnak (a kadenciánál vagy néhány ütemmel a kadencia előtt) valószínűleg "rallentando" jelentése van, mely rallentandót a lüktetés megváltoztatásával írták le (272, 298, 302, 311, 320, 334. sz.).

Az ismétlőjel

Az *ismétlőjel* nagyobbrészt instrumentális daraboknál, táncoknál fordul elő. Mivel a volta nem használatos, valóban különleges helyzetek adódnak, talán annak a kornak írásmódjára jellemzőek, amikor az instrumentális, a szöveghez nem kötött, a mozgás kíséréséből fakadó zene (tánc) éppen virágzásnak indult. A 83. sz.-nál az első tag utolsó ütemét, mely egyben a második tag kezdő üteme, úgy metszi az ismétlőjel, hogy az nem felel meg a kezdeti felütésnek, amely szünetjeles egész ütem volt (3/2 𝄽 𝅗𝅥):(3/2) 𝅝 :𝄇: 𝅗𝅥 𝄀 . Ugyanez a helyzet a 141, 161, 170, 187, 190 és 199 sz. darboknál is. A 126. sz. helyzete bonyolultabb, mert itt a két tag

közötti ütemet vágja ketté az ismétlőjel, de az első tagban nincs felütés, ezáltal az első tag utolsó üteme nyilván nem teljes.

A kódex Kájoni által lejegyzett darabjaiban az ismétlőjel általában vagy az első tag után, vagy a darab végén, vagy pedig minden egyes tag végén jelenik meg. Egyetlen esetben, a 210. fólión levő táncok közül a 345. sz.-nál az ismétlőjel csak a második tagnál látszik tisztán. Egyes darabok elején szükségtelen az ismétlőjel jelenléte (76. sz.).

A ma is használatos ismétlőjelen kívül, a betűkkel kiírt jelzéseket is találunk, melyeket ismétlőjelként használtak: a 228. sz.-nál van egy rész, melyet "bis" feliratok fognak közre (a "Secunda Pars" megjelöléssel kiegészítve), a 274. sz.-nál pedig olyan jelet használnak, amilyen a kódexben általában a kotta alá írt szövegben fordul elő: . Egyéb – a partitúrákban ma is alkalmazott – jelölést is találunk a 279. sz.-nál, a részlet a következő jelek közé kerül: .... A 269 .sz.-nál ki van írva a "*Repete*", és meg van jelölve (● ;) a megfelelő részlet. Mivel hiányzik a "*dal segno al segno*" megjegyzés, egyszerűen "*Repete...* " utasítást olvasunk. Kiderül, hogy ez a két kórusos (nyolc szólamú) részletre, vagyis a refrénre vonatkozik, amely az egy-egy kórus által (négy szólamban) énekelt részletek közé ékelődik. Csak a végén hiányzik a "*Repete*", mert a részlet egészében újra ki van írva.

Egy tag háromszori megismétlésekor (a 312. sz. darabnál), mivel ismétlőjel nem használható, az olvasó figyelmét a "*Repete triplam Lauda sion*" megjegyzés hivatott felhívni.

Az ismétléses vagy ismétlés nélküli előadás lehetősége a 290. sz.-nál az előadóra van bízva egy hivatkozással, amely közli, hogy kívánság szerint ismétléssel énekelhető: "*libero* :||:".

Hivatkozások

Egyébként Kájoni gyakran használ *hivatkozások*at a partitúrák írásában. Előfordul például, hogy hiba folytán egy ütem kimarad, és NB-vel (Nota bene) írják le alább, a partitúrába pedig azon helyen, ahol az ütemet be kell iktatni, egy kettős x jel kerül (280. sz.).

Javítások

A saját zenei anyagán nem csak hivatkozásokkal eszközöl *javítások*at, hanem kiegészítés jellegű módosításokkal, törlésekkel, illetve törlésekkel és újraírásokkal (167, 289, 333. sz.), esetleg ragasztásokkal is.

A 222. sz.-nál a kadencia előtt van Kájoninak egy kiegészítése. Az írás zsúfoltsága is arra mutat, hogy valóban kiegészítés. A 291. sz.-nál is van egy beszúrt ütem. A 153. sz.-nál egyszerű módosítást találunk, a 182. sz.-nál pedig, a 20. ütem után mintha lett volna még egy ütem, amely most törölve van, de a szövege megmaradt (nem sérülésről van szó). Négy ütemmel a kadencia előtt két kihúzott, majd helyettesített hangjegy van a 223. sz.-nál. További törlések (a nemkívánt rész több vonallal áthúzva) vannak a 268, 281, 283, 290. (itt a vastag törlővonal szünetjel lesz), 297. (öt ütem törölve), 320. (két ütem törölve), 326, 327. (három törölt ütem, a törlés helyén szünetjel), 331. (két ütem törölve) sz. daraboknál.

A 222. sz.-nál a *fisz* átjavítása *f*-re egyszerűen az "is" áthúzásával történik ; a 309. sz. basszusában (a 176. lapon), a 7. szisztémában egy hanjegy felületesen van áthúzva.

Gyakori a ragasztásos javítás: a 226. sz.-nál a 11-17. ütemig és további négy ütem a kadencia előtt; a 307. sz.-nál a bal 5. szisztémában a második ütem, II. szólam; a 317. sz.-nál a bal 3. szisztémában a 7-8. ütem, III. szólam; a 319. sz.-nál szintén egy ütemnyi leragasztás. Különös a 276. sz.-nál a jobb oldali 3. szisztéma esete, ahol a ragasztással egy új, párhuzamos, a darab eredeti dallamához képest eltolódott, más hangnemben írott zenei vonal jelenik meg. A 276. sz.-nál van még nagy, egyértelmű ragasztás. A kódex restaurálásakor a ragasztás részben levált, és a könyv lapján olvashatóvá vált a "*Kyrie â 3 vocibus Missa 2 Tenor, et Bassus*" cím, 7 ütem a "*Kyrie*"-ből és 3 a "*Christe*"-ből. A ragasztásnak ez a leválása lehetővé tette a javításhoz használt papírdarab hátoldalán levő szöveg elolvasását is: ott is kotta volt, négyszólamú, tabulatúraírással.

Nagyobb sérült felületek a 74, 269, 270, 343, 344-346. sz. daraboknál fordulnak elő.

Segédletek

A partitura olvasását *segítő megjegyzések* közül gyakori a "*verte*" (lapozás), ha a lap aljára érünk, de nem lehet megállás a zene folyamatában: 92, 272, 333. sz. Sőt a 199. sz.-nál olaszosított "*Verte a te(rgo)*" figyelmeztetést is találunk, a 290. sz.-nál pedig "*voluntate*"-t.

Másféle megjegyzés az "*ut supra*" (mint fent); ez a 167. sz. végén jelenik meg, és valószínűleg egy részlet ismétlésére vagy esetleg valamilyen hasonlóságra utal. A helyzet nem egészen egyértelmű.

Egy ujjas kéz rajza figyelmeztet arra, hogy az egyik Seregély által a lap bal oldalán megkezdett darabot Kájoni a jobb oldalon folytatja.

A 231. sz.-nál egy latin nyelvű megjegyzés közli, hogy a darab *G*-dúrban is énekelhető.

A 273. sz. darab a kódexben az egyetlen, amely előadásra vonatkozó terminusokat ad meg: "presto" és "adagio". Egyébként e darabnál nehezen olvasható, apró magyar nyelvű megjegyzés is található, mely a *Litaniae Lauretanae* "*Agnus Dei*" részére vonatkozik.[9]

Egy magyar nyelvű megjegyzés a 200. fólión azt közli, hogy a "*Messias iam venit*" dallamát használja a "*Nyúl a vetemények között*", és egy további vallásos ének is.

Tagolóvonalak és különböző tinták

Visszatérve a hangszerekre vonatkozó első megjegyzésre, az hogy a 325. sz.-nál váratlanul jelzik, hogy a zenei anyagot kizárólag az orgona veszi át, a *válaszvonalak*ra irányítja a figyelmünket, amelyeknek az a szerepük, hogy a vokális–instrumentális részt szigorúbban elhatárolják a hangszeres résztől. Egy új tag kezdetét jelző függőleges vonalat találunk a 317. sz.-nál is. A kódex végén levő daraboknál határoló oszlopok is előfordulnak, mivel a darabok egymás után vannak írva. Ilyen oszlop választja el a 312. sz.-ot a 313. sz.-tól, a 320. sz.-ot a 321. sz.-tól. Ugyanez az ábra (▨) használatos a zenei anyag és egy hivatkozás elválasztására a 329. sz.-nál. Ellenben a 334. sz.-nál függőleges fekete vonal jelenik meg két ütem között, amire nincs magyarázat, ugyanis itt – érthetetlenül – a "Laudabile" szöveget is kettészeli ugyanaz a vonal: 𝄽 ♩ ♪♪♪♪ ♪♪♪♪| ♪♪♪♪ ♪♪♪♪ ♪.♪ ♩ | .

Az utolsó darabok egyikénél (343. sz.) a kórus és az orgona közötti váltakozást piros színű, dőlt vonal és az "*Organo Chorus* ...etc" megjegyzés jelzi. Ez a jelölés a kotta alatt van, ami arra utal, hogy a váltakozás beosztása utólag történt. Láttuk már, hogy a piros tinta a kódex egyes táncainak *alla breve* metrumjelzésénél használatos. Előfordul továbbá, hogy egyazon lapon két különböző tintát használnak: a 265. sz.-nál (240/1. lap) a tinta csillogóbb, mint a 266. sz.-nál (240/2. lap). Viszont a 298. sz.-nál, habár a "*Sanctus cum Tremula*" vastagabb tintával lett írva, nem tulajdonítunk különösebb jelentőséget a tintaszín megváltozásának.

Párhuzamok és kontrapunktikus elemek

Néha a táncoknál (170. sz., 7. ütem), a harmóniai alap (basszus) nem a legmegfelelőbb (a témára visszatérünk még az adott daraboknál). Máskor párhuzamos szeptimákat (95. sz.), feloldatlan szekundokat (318. sz.), párhuzamos nagy és kis szekundokat, kvartokat (265, 310, 318. és 344. sz.) találunk; ez a hangok egyszerű felcserélésével elkerülhető lenne.

Ami az ellenpontozást illeti, a stretto szép példáival találkozhatunk, közülük is kimagaslik a 326. sz. alatti, a 2. szisztémában, a bal oldalon és folytatólagosan a jobb oldalon.

A kromatika

A szólamok regiszterei, a szokatlan melodikus ugrások, a szólamkeresztezések kérdéskörén kívül a kódex zenei anyagában felvetődnek a *kromatika* megjelenésével kapcsolatos problémák is.

A 300. sz.-nál, Spielenberger miséjében, és a 315. sz.-nál a lineáris kromatika szép példájával találkozunk, mely egy folyamatos, esetleg repetícióval megtört kromatikus skála részlete. Az is előfordul, hogy hangismétlés először módosítójellel, később anélkül jelenik meg (308. sz., 176. fólió – *fisz, f* feloldójel), és ez, mivel nem illik a zenei kontextusba, inkább figyelmetlenségből eredő íráshibának tűnik. Hasonló az eset, amikor két együtthangzó szólamban ugyanaz a hang egyszer módosítójel nélkül, másszor módosítva jelenik meg (315. és 335. sz.). Könnyen rá lehet jönni, hogy hibáról van szó; pl. abban az esetben, amikor egy b.c. fölött bontakozik ki az énekelt basszus vagy egy tenor, a b.c. hangjainak variációjaként (335. és 339. sz.).

[9] A tárgyaltakon kívül akadnak még olyan ceruzás megjegyzések (felkiáltójel – 14, 326. sz.-nál; valamelyik táncnak a megjelölése, kiemelése, mint pl. a 90. számúé), amelyek nyilvánvalóan a 19. század végén, vagy a 20. században kerültek a kéziratba.

REMĂRCI GENERALE

După cum am arătat și în studiul ce însoțește primul volum, înainte de această primă publicare a *Codicelui Căianu*, nu s-a făcut nici o încercare care să vizeze redarea, în transcrieri, a ansamblului eterogen al manuscrisului. Astfel deci, odată cu republicarea unora dintre piese am avut în vedere, firește, și aparițiile anterioare ale bibliografiei în cauză — ne referim la ele în notele corespunzătoare —, dar nu le-am considerat modele, surse etern valabile pentru stabilirea principiilor generale ale transcrierii. Cu atît mai puțin cu cît acest repertoriu atît de amplu, complex din punctul de vedere al genurilor, ridică, aproape în cazul fiecărui tip de mișcare, noi probleme în fața realizării unei partituri contemporane.

Pe parcursul elaborării publicației, editorii[1] au fost călăuziți atît de principiul conform căruia ediția muzicală modernă trebuie să reflecte cît mai fidel aspectul original al acestei colecții singulare, cît și de ideea oglindirii în transcrieri a rezultatelor care au devenit accesibile în urma analizei relației acestui manuscris din secolul al XVII-lea cu muzica cultă a epocii. A fost necesară deci o coordonare permanentă a doua tendințe opuse. Prima urmărește prezentarea manuscrisului ca și o unitate suverană, și păstrarea manierei de notație, a viziunii copiștilor — și totodată a epocii —, a intepretărilor originale, diferite față de anumite modele, precum și a modalităților de creare a variantelor. Pe de altă parte, s-a ivit și cerința de a scoate la iveală sursele repertoriului de muzică cultă din *Codicele Căianu* și ca acest material cules în secolul al XVII-lea să fie publicat nu într-o variantă ocazională, incorectă sau cel mult prescurtată, stenografică ci într-una cît mai completă, astfel încît aceasta să poată oglindi pe de o parte idealurile epocii sale, practica muzicală a vremii și caracteristicile fundamentale ale pieselor alese, iar pe de altă parte să fie accesibilă și practicii interpretative contemporane.

Urmînd aceste principii, am realizat corecturile necesare pe materialul muzical. Cu toate că publicăm un manuscris inedit, cu valoare de izvor muzical, totuși nu am încărcat transcrierile cu date legate de geneza și substraturile manuscrisului; acestea oricum au fost menționate în volumul I. Transcrierea noastră nu indică corecturile făcute de copiști sau particularitățile scrisului lor, la acestea — mai ales, dacă descifrarea a fost problematică — ne referim în note speciale. Facsimilul ne dă o imagine suficient de clară despre aspectul exterior al manuscrisului. În așa fel am efectuat corecturile și completările încît, după posibilități, din ediție să fie descifrabilă forma inițială — cea păstrată în Codice —, a pieselor.

Lipsurile — provenite din deteriorarea materialului —, adăugirile și completările de orice fel ale editorilor au fost marcate între paranteze drepte. (Sistemele lăsate libere arată că părțile respective ale pieselor nu pot fi reconstituite.) În cazul modificărilor absolut necesare am dat versiunea originală a manuscrisului în nota corespunzătoare. Tot în note ne referim și la eventualele incertitudini ale interpretării. Am introdus în partitură — fără mențiuni speciale — completările de valori ritmice absente; în note semnalăm doar lipsa lor. La fel indicăm în note și adăugim, fără a pune între paranteze, punctele care, în metru ternar, lipseau deseori de lîngă valorile lungi de o măsură. Modificările inevitabile ale formulelor ritmice, dacă a fost posibil, le-am notat, într-o paranteză, deasupra portativului; au ajuns de asemenea deasupra sistemului și semnele de alterație alternative sugerate de noi. De la caz la caz modificările necesare ale înălțimii sau duratei sunetelor nu le-am introdus în textul principal al partiturii, ci am făcut aceste propuneri în note. Ele însă, sînt doar rar urmate de exemple muzicale.

În notele editoriale sus menționate am utilizat următoarele abrevieri:

1. Numărul arab cules cu caractere mai mari se referă la măsură; numărul mic, ce apare ca exponent, arată despre care valoare ritmică a măsurii este vorba, luînd în considerare și pauzele.

2. În coloana a doua am notat vocile cu numere romane.

3. În coloana a treia am indicat diferitele greșeli aflate în manuscris. Aici, dintre reprezentările grafice ale parametrilor sunetului, cele referitoare la durată stau pe primul loc — cu prescurtările termenilor

[1] Transcrierea lucrărilor a fost împărțită astfel între cei doi editori: Saviana Diamandi a efectuat transcrierea părților notate de Ioan Căianu, iar Papp Ágnes a tuturor celorlalte piese, notate mai timpuriu. Vezi indexul de nume al copiștilor de la sfîrșitul volumului.

obișnuiți a notației mensurale (B=brevis, etc.). Denumirile sunetelor le-am diferențiat prin caractere cursive. Transpoziția la octavă, inițial greșită, a sunetului a fost redată, de la caz la caz, în mod diferit: ori prin notarea octavei (registrului) sau a sunetelor, ori prin semnalarea gradului și direcției transpoziției.

Fragmentele și piesele neterminate le-am publicat în partea principală, nu am dat însă partitură versiunilor eronate, fragmentare a acelor părți, care mai tîrziu figurează și într-o formă corectă, rectificată (de ex. nr. 77, 156).

După cum arată și cuprinsurile volumului I., compozițiile au fost prevăzute cu *numerotație* curentă. Unitățile apărute ulterior și notate prin cifră și literă (de ex. 70a) sînt rezultatul corecturilor survenite pe urma definitivării transcrierilor. *Titlurile* lucrărilor, numele compozitorilor sau denumirile instrumentelor, precum și toți ceilalți termeni muzicali apar sub forma lor curentă, dar am făcut abstracție de indicațiile incorecte și derutante de altfel, ale numărului vocilor. Toate denumirile sînt redate în forma lor originală, în note. Am păstrat unele indicații scrise, dar în cazul celor inutile din punctul de vedere al notației (cele referitoare la voci, repetiții sau refrene, „verte", etc.) am semnalat existența lor doar în note. *Textul*[2] unor piese vocale a ajuns să fie publicat de asemenea între notele editoriale, în cazul în care descifrarea și subscrierea lui a pus editorul în fața unei probleme aproape de nerezolvat, sau dacă, copiștii Codicelui au redat integral versurile lucrării, iar ediția noastră publică doar prima strofă în dedesubtul portativului.

O parte considerabilă al materialului muzical din *Codicele Căianu* a fost notată în sistemul Ammerbach al notației noii tabulaturi germane pentru orgă. (Singura excepție constituie piesa nr. 233. care este notată pe portativ cu cinci linii.) Prin aspectul ei exterior notația de tabulatură pentru orgă oglindește imaginea unei *partituri* clare, potrivite cîntatului la instrumente cu claviatură, în care se diferențiază net vocile între ele. O cotă importantă a operelor introduse în Codice reprezintă compozițiile pentru formații instrumentale, vocale, sau reducțiile — care preiau vocile extreme — ale unor piese pentru ansamblu. În consecință, aceste lucrări au ajuns să fie publicate într-o partitură în care numărul sistemelor este echivalent cu numărul vocilor. În pofida clarității aparente ale notației de tabulatură pentru orgă, conducerea vocilor din unele piese idiomatice pentru instrumente cu claviatură sau din presupusele transcrieri pentru instrumente cu claviatură nu se realizează întotdeauna într-un mod consecvent. În asemenea cazuri nu ne-am străduit să eliminăm aceste momente incerte; le-am transcris în „partitura" cu două sisteme a notatiei moderne.

Vocile instrumentale sau vocale le-am notat conform cerințelor publicațiilor practice, uzuale, în *cheie* de violină, cheie de violină cu transpoziție la octavă și în cheie de bas.

Noua tabulatură germană pentru orgă nu conține *armură;* notele alterate sînt redate de fiecare dată prin desenul grafic al sunetului corespunzător. Dacă în transcrieri am pus armura la începutul părților, credem, că nu am falsificat prin aceasta modalitatea de scriere muzicală a epocii, fiindcă literele notației de tabulatură exprimă clar și consecvent notele alterate, care la rîndul lor hotărăsc și tonalitatea întregii părți. În scrierea de mînă a lui Ioan Căianu a fost pe alocuri problematică descifrarea fa-ului și fa diezului, atît din cauza neatenției copistului, cît, mai ales, datorită utilizării a mai multor forme provizorii. Paralel cu decizia editorială — vizibilă în partitură — am atras atenția în note speciale, asupra acestor caractere incerte.

În notația de nouă tabulatură germană pentru orgă, bară de *măsură,* în sensul strict al cuvîntului, nu există, în schimb aspectul exterior al partiturii este dominat de unitățile de cîte o măsură a sunetelor, unități delimitabile datorită grupării adecvate a notelor; limita fiecărei grupări putînd fi considerată ca și o bară de măsură. Am păstrat aceste unitati în transcrierea noastră, ceea ce înseamnă totodată și preluarea neschimbată, de ordinea, S=𝅝 (notă întreagă), a valorilor ritmice.

De obicei lipsesc din manuscris notațiile *metru*lui de la începutul părților sau dacă apar, atunci sînt notate într-un mod inconsecvent. Prezența lor în partitură este rezultatul completărilor editoriale. Apare pe alocuri și semnul alla breve (cîteodată trecut cu cerneală roșie), dar îl regăsim, cu intermitențe și în locul notației de 3/2 al metrului ternar (în aceste cazuri desigur l-am interpretat ca și 3/2). Mult mai frecvent indică copiștii semnele alla breve sau 3/2 în momentele de schimbare al metrului din interiorul pieselor. Notația de 3/1 al metrului ternar, a fost — dupa înțeles — de fiecare dată corectată în 3/2.

[2] Adaptarea textelor la toate lucrările — indiferent de copist — a fost efectuată de Papp Ágnes.

Am omis remărcile scrise referitoare la *repetarea* a cîtorva măsuri sau la refrene; în schimb am notat în întregime materialul muzical cerut. În cazul dansurilor sau al altor forme cu puține segmente repetabile am pus în discuție de fiecare dată — și nu s-a putut decide cu siguranță — care sînt fragmentele de repetat. După modalitatea de notație din epocă, semnul de repetiție aflat în interiorul unei lucrări, are dublu sens, nu-și exprimă deci în mod clar direcția valabilității. Locurile de prima și seconda volta, rezultate din repetiții nu sînt notate precis nicăieri în manuscris. Acestea au fost completate, după înteles, fără folosirea barelor drepte. Am atras atenția asupra acestor cazuri în note. Am păstrat acele repetări de note finale care nu se explică prin practica repetiției și încheierii în două variante, ci sînt mărturia unei maniere de interpretare specifice epocii. *Fermata* are rolul de a indica doar sfîrșitul părților sau al unor secțiuni mai importante a acestora și nu atît de a prelungi pur și simplu valoarea notei. Din acest motiv am adăugit noi, coroanele care lipseau din neatenție. Cîteodată în notația de tabulatură a Codicelui, fără o indicare precisă a duratei, doar un singur sunet cu fermata (notă cu durată incertă) înlocuiește valoarea necesară a notei finale ținute — aceasta de dimensiunea mai multor măsuri. În asemenea cazuri am completat ritmul nefăcînd nici o altă precizare.

Adăugiri editoriale mai importante am efectuat rar. Între acestea se numără și completările vocilor de *basso continuo,* completări realizate nu atît sub forma unor gesturi editoriale autonome (nr. 39, 208), cît pe baza știmelor tipărite a epocii și accesibile nouă astăzi (vezi piesele lui Viadana). Nu am întregit partitura Codicelui — în mod discutabil, poate — cu știmele vocale care lipseau. Decizia noastră se justifică într-un fel prin faptul că structura vocilor în aceste momente problematice ale manuscrisului dă prioritate acelei voci instrumentale (b. c.) accesorii care în mare parte corespunde cu vocea cîntată (nr. 272, 282).

Notele dau orientare despre compozitorii și sursele ulterior identificați. Tot aici apar datele concordanțelor mai importante[3], și ale publicațiilor anterioare precum și eventualele trimiteri bibliografice privitoare la ele. În vederea prezentării celor de mai sus am stabilit următoarea ordine: pe primul loc notăm sursa tipărită, accesibilă, cea mai timpurie, după ea apar concordanțele surselor manuscrise, pe locul al treilea indicăm publicația modernă, cea mai importantă, a lucrării, de obicei una din edițiile complete fundamentale.[4]

[3] Din celelalte două manuscrise Căianu (*Organo-Missale* și *Sacri Concentus*), precum din colecțiile de la Lőcse și Bártfa. Datele comune cu sursa noastră a acestor manuscrise înrudite mai apropiat sau mai îndepărtat cu Codicele Căianu sînt relevante.

[4] Lista abrevierilor apărute pe parcursul prezentării datelor, se găsește în bibliografie.

REMĂRCI GENERALE

privind unele caracteristici ale elementelor muzicale în grafica lui Ioan Căianu

În prezentarea manuscrisului *Codex Caioni*, alăturată facsimilelor din volumul I, s-au adus unele lămuriri și asupra anumitor caracteristici ale scrierii muzicale a lui Căianu, privind notația în tabulatură și similitudini cu alte manuscrise ale vremii și ținutului, citirea acesteia, numărul de piese din culegerea cercetată și așezarea lor în filă, legată de disponibilitățile de spațiu, iar în final amplasarea și componența titlului pieselor muzicale.

Sub titlul *Remărci generale* continuăm în acest al II-lea volum cu prezentarea unor caracteristici, rezultate în primul rând în urma observațiilor efectuate în cadrul transcrierilor. Menționarea precisă a tuturor situațiilor elimină nașterea anumitor semne de întrebare la confruntarea facsimilelor cu transcrierile.

Voci. Augmentări și diminuări

Puține piese sunt scrise pentru o singură *voce* (nr. 78, 79, 276, 297 (b, d, f), 329-332, 340-343), cele mai multe sunt la două voci (nr. 3-6, 11, 12, 14, 15, 21, 25, 26, 30, 45, 49, 71-76, 81-83, 88-92, 95-97, 103, 104, 110, 141, 142, 146-150, 153, 161, 162, 165-167, 171-174, 180, 182, 187-198, 205-207, 213, 217, 218, 227-229, 231, 249-262, 264, 266-268, 273, 311-313, 315, 316, 328, 334-338), apoi trei (nr. 77, 84, 93, 98-102, 126, 170, 199, 200, 204, 209, 230, 232, 233, 270, 274, 275, 277, 279, 281, 288, 289, 292-297 (a, c, e), 299, 304, 307-310, 314, 319-325, 327, 333, 344-346), patru (nr. 80, 85-87, 94, 168, 169, 183-186, 201-203, 219-226, 265, 271, 278, 280, 282-287, 290, 291, 305, 306, 317, 318, 326, 339), ba chiar opt voci (nr. 269 și 272), din însumarea a două coruri a patru voci. La nr. 272, o compoziție a lui H. Schütz, se înțelege că avem două coruri chiar din așezarea în pagină a materialului muzical, fie dintr-o grafică proprie, fie din copierea altei partituri.

Întâlnim însă și situații în care numărul vocilor augmentează sau diminuează. Voci care apar sau dispar brusc sau pe rând vom întâlni în câteva cazuri: la nr. 95 apare dintr-o dată o voce mediană cu formulă de cadență; la nr. 221, tot în cadență, apare o voce a cincea prin două sunete cu valori foarte lungi; iar la nr. 222, într-o formulă instrumentală cu figurație, apare o voce lungă în plus, care participă de la început la discursul muzical; tot de la început, la nr. 308, apare, doar pentru trei măsuri, un „do" în contraoctavă, sub b. c., ca o pedală, la care probabil se renunță pe parcurs sau semnalarea în scris (doar trei măsuri) a fost suficientă ca cititorul să mențină în continuare sunetul.

Acumulări de voci există la nr. 280, 282, 283-288, 305 unde pentru început ne este prezentat un sistem de trei voci, apoi unul de patru. Missa de la f. 187 are două părți (nr. 321 și 322) scrise pentru două voci (tenorul și basul au același material muzical? sau basul solist preia materialul b. c.?), partea numerotată 323 introduce încă o voce solistă: basul, și se menține cu scrierea la trei voci până la sfîrșit (nr. 324, 325).

Voci, ce dispar pe parcurs, întâlnim la nr. 290, care prezinta brusc o lipsă a basului, și la nr. 328, unde în primul sistem avem trei voci (chiar dacă una nu cântă, fiind marcată prin pauze), iar apoi celelalte sisteme au doar două voci notate.

Registrul

Codicele fiind în primul rând o partitură-culegere a unui instrumentist, se poate constata că la piesele instrumentale se folosește cu precădere *registrul* octavei 2, iar la cele religioase (vocal-instrumentale) registrul mediu, cel al octavei 1. În cazul pieselor cu mai multe voci, acestea păstrează întinderile obișnuite ale vocilor și ordinea obișnuită a notării în partitură: sopran, alt, tenor și bas. Situații speciale există la nr. 168 la vocea a treia, unde avem o întindere neobișnuită, de la fa (octava mică) la

do_2. Scrierea alto-ului la nr. 290 pe primul loc „Alt. Cant. Bas." (alto, sopran, bas) ne reține atenția situându-se în aceeași grupare de probleme în care intră și piesele nr. 320 și 334, unde alto cântă în registrul sopranului.

Cele patru litanii de la f. 191 (nr. 329-332) sunt scrise pentru registre diferite, pentru trei dintre ele rezultând transcrieri în cheia sol, iar pentru ultima în cheia de bas.

Exemple de încrucișări de voci putem da la nr. 206, 270, 271 și 346.

Desenul literelor

În cea mai mare parte, scrisul lui Căianu păstrează o consecvență în folosirea *desenului literelor*, similar celui existent în alte manuscrise europene ale sec. XVII, în notație de nouă tabulatură germană pentru orgă.[1]

În câteva piese și numai în anumite locuri, fără o motivație precisă, apar litere fie mai apropiate scrisului lui Seregély, fie mai apropiate scrisului actual sau, dimpotrivă, desene ce amintesc de o grafică anterioară. Explicația constă în continuarea firească a graficei literelor vechii tabulaturi germane și în cea nouă. De altfel, un exemplu bun avem chiar la Căianu care, după cum am precizat, se integrează perfect manuscriselor noii tabulaturi germane, dar la care putem ușor descoperi asemănări cu literele vechii tabulaturi. Micile modificări, diferențe între vechea și noua tabulatură, relevă, la prima impresie, o involuție, dacă nu luăm în considerație faptul că în perioada noii tabulaturi germane se fixează definitiv litera-sunet, printr-un desen pe cât posibil diferit față de cel literar (exemplu: g—; d—). Nu ne vom mira deci, că la Ioan Căianu găsim pentru g—„" și gis—„", semne, de fapt, mai evoluate, față de ce găsim la Seregély, precursorul său, care pentru g scrie „" și pentru gis „".

Seprődi J.[2] vorbește de o recunoaștere a scrisului lui Căianu prin anumite litere, considerând desenul lor drept o particularitate grafologică a mâinii redactantului și nu o specificitate a unei anumite etape în scrierea de tabulatură pentru orgă, cum stau lucrurile de fapt.

În cele ce urmează vom evidenția situațiile de excepție, în care folosește desenul literar, și nu cel muzical, pentru litera în notația de tabulatură. Întâlnim la nr. 201 și 216 (fragmentul scris de Căianu) în loc de (re)—„d". Menționăm că la măsura 81 la nr. 201 apariția acestui desen pare să fie scrisul altcuiva, cu o altă cerneală, fără să se vadă nici o ștersătură, totuși.

În mare parte „e" (mi) apare la Căianu scris ca litera „e" de mână din zilele noastre, dar în piesa nr. 161, în fragmentul numărului 216 și în piesa nr. 270 întâlnim desenul vechi al acestei litere „" (aparținând noii tabulaturi germane).

În legătură cu nota Fa (octava mare) semnalăm apariția ei, ca excepție, prin desenul apropiat de tipar „F" la nr. 167 și 190. Se naște o problemă cu litera f (fa): ea poate fi confundată cu desenul valorii de pătrime, atunci cînd aceasta este folosită ca pauză (nr. 94 și 291) și așezată între literele-note. Într-un singur caz, la nr. 310, fa # din octava mică vine cu un desen apropiat scrisului de astăzi „".

Atît „g" (sol), cît și „G" (Sol) apar accidental sub forme accesibile nouă, îndepărtate oarecum de scrierea în noua tabulatură germană: „, " — nr. 201, 282, 286, 289; „, " — nr. 161, 162.

Și „A" (La) diferă în unele momente de acel alfa inițial (∝) și se apropie mai mult de „" de mână al lui Seregely la nr. 81, 190 și 306.

La nr. 296, în cadrul misei lui Spielenberger, pentru o singură dată „si" — ul apare sub forma lui „h" scris foarte apropiat de litera de tipar sau de scrierea de astăzi.

Într-un singur caz, ne-am pus problema unei eventuale apogiaturi din desenul ultimei note (nr. 88, la bas) sol din octava mare, notă reală, pare să aibă înaintea lui un „la" din aceeași octavă ( ).

[1] Vezi Apel, 39, în legătură cu desenul literelor folosite în manuscrisul din 1629: *Klavierbuch der Jungfrau Regina Clara im Hoff.*
[2] Seprődi 3, 189.

Redarea înălțimii. Adaus sau omisiune

Dat fiind că redarea înălțimii, în cazul situării sunetelor în octava mică, centrală (1) sau octava a 2-a, se face fără linie orizontală, respectiv printr-una sau două, *omiterea* uneia din linii sau a ambelor, *ori aplicarea* celor două în loc de una, și invers, poate avea loc din neatenția celui care a notat piesa. Astfel de situații întâlnim la nr. 21, 80, 98-102, 126, 141 și 167. La nr. 219 sunt ambele situații: Căianu uită în cadrul anumitor măsuri să treacă linia pentru octava centrală la vocea I-a, sau o trece, și n-ar trebui, la vocea a II-a.

La piesele nr. 223, 265, 272, 286, 309, 316, 335 și 345 apare brusc linia octavei 1 pentru una sau mai multe note sau chiar măsură întreagă, ca apoi să se revină în registrul inițial. Cazul contrar, de salt mare ascendent, brusc (prin intervale de septimă, octavă sau nonă) apare la nr. 192, 277, 307, 319 și 334. Dacă acestea se efectuează asupra unei singure note, există și situații în care o întreagă măsură schimbă ascendent registrul prin cele două linii, aplicate în loc de una (nr. 291 și 326). Salturi mari sunt și la bas la nr. 199, 203, 274, 289, 310 și pentru toată măsura la 320.

În schimb, se face parcă mai abilă modificarea registrului la nr. 313, cu ajutorul octavei, ceea ce nu se întâmplă la 315, unde vocea solistă are un salt de nonă mică, pe care l-ar fi putut evita, dacă ar fi folosit octava, având note repetate.

În legătură cu saltul la octavă inferioară sau superioară a notei finale dintr-o cadență se ridică imediat problema, dacă nu era cumva în uzul vremii un astfel de procedeu, care scotea în evidență, probabil încă odată în plus, opririle finale ale unor secțiuni sau chiar ale întregii piese: nr. 96, 110, 126, 162, 168, 181, 206, 297, 319, 332.
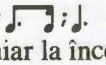
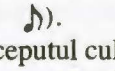
Neîndemânatice sunt salturile de septimă mare chiar din temă, la nr. 181. Mai neobișnuit este faptul că în misa lui Spielenberger pentru doi tenori și b. c. partea notată „Chorus", pentru o singură voce, este scrisă inconsecvent când în octava 1, când în octava mică, încât la transcriere am folosit atât cheia de violină, cât și pe cea de bas.

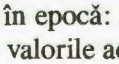
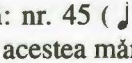
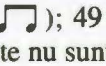
La piesa nr. 314 se observă o greșeală din folosirea unei trimiteri în partitură: la semnul trimiterii vocea a II-a este scrisă în alt registru, decât restul piesei și anume, în registrul sopranului.

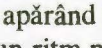
Ne punem întrebarea, la nr. 334, dacă într-adevăr este scris acel do_3 pe care l-am descifrat cu greu în manuscris. Este de altfel singurul loc în care apare do_3.

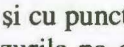
Valori

La începutul *Codicelui* și în mare parte în piesele religioase se folosesc *valori* lungi: note întregi, doimi, pătrimi.

Dansurile de curte sau populare și piesele instrumentale introductive, — iar către sfîrșitul *Codicelui*-formele de concert religios prezintă optimi, șaisprezecimi și formule ritmico — melodice ( ;  ; ).

Chiar la începutul culegerii, dansurile au valori care sunt urmarea firească a instaurării instrumentalului în epocă: nr. 45 (); 49 (); 76 ( ;  ; ). Ne întâlnim și cu situații în care valorile acestea mărunte nu sunt foarte clare nr. 165 (tot un dans) — sau sunt mai multe decât ar putea să încapă în timpii măsurii rămași disponibili. La nr. 199 (*Balletha*) în penultima și ultima măsură apare un grup de cinci optimi în loc de patru. Tot o acumulare mai mare de valori, decât permit timpii măsurii, descoperim și la nr. 200, unde două din voci, cele care au mers paralel, prezintă cinci timpi. Înțelegem că este vorba de o greșeală, pe care de altfel o putem corecta și datorită faptului că aceeași structură revine, având ultimele două note scrise în valori mai mici, două optimi, ceea ce face ca măsura să-și recapete dimensiunea normală.

La nr. 219 și 333 ne întâmpină o situație nouă: Căianu folosește virgulă în lanțul de șaisprezecimi după fiecare grup de patru, cu scopul, probabil, de a delimita aceste grupe, fiind vorba și de note repetate. La nr. 314 situația revine, virgula apărând însă după formula de  (optime cu două șaisprezecimi). Nr. 312 prezintă chiar în temă un ritm punctat prin două-trei grupe de  (optime cu punct și șaisprezecime). De altfel, și nr. 333 folosește mult această formulă. Avem și situația în care o formulă

ritmică apare atât cu legato de prelungire, cât și cu punct în nr. 326 (). Nr. 333 prezintă o varietate ritmică, care în afară de cazurile pe care le-am semnalat deja, conține și motivul: 

Fiind vorba de un manuscris, greșeli valorice s-au mai strecurat în anumite măsuri (nr. 142, 213, 271, 287), cazuri exemplificatoare fiind:

— în loc de  (doime) apare  (pătrime) la nr. 189;

— în loc de (pătrime) pe un timp trece (doime) fără să existe posibilitatea unei sincope la nr. 310;

— pe un ultim timp de măsură în loc de  (două optimi) apar  (două pătrimi) la nr. 318;

— în loc de (patru pătrimi) din ¢ scrie (patru optimi) pentru o măsură întreagă la nr. 272;

— în loc de (pătrime, doime, pătrime) trece, din grabă probabil, (pătrime, doime, doime) la nr. 307;

— alteori sunt trecute trei note (litere) sub (două doimi) la nr. 315;

— deasupra a patru litere în loc de  (două pătrimi, pătrime cu punct și optime) apare (doime, pătrime cu punct și optime) la nr. 270;

— în loc de  (optime cu punct și șaisprezecime) pentru un timp al măsurii scrie (pătrime cu punct și optime) la nr. 289;

— la schimbările de măsură mai apar greșeli și de genul: în loc de  (notă întreagă și doime) apar  (două doimi) la nr. 319 și la nr. 333 (la b. c.);

— în loc de  (două pătrimi și două grupe a câte patru șaisprezecimi) apar  (două optimi și două grupe a câte patru șaisprezecimi) la nr. 333;

— în loc de  (patru șaisprezecimi, optime cu punct și șaisprezecime, pătrime, pauză de optime și optime) apar  (două grupe a câte două optimi, optime cu punct și șaisprezecime, pătrime, pauză de optime și optime) la nr. 334 unde asemeni situației de la nr. 333, luăm în considerare întregul motiv melodico-ritmic;

— am întâlnit situații când o greșeală și-ar fi putut găsi corectarea în două rezolvări: în loc de  (o doime, grup de două optimi și două pătrimi) în măsură, fie  (pătrime, două optimi și două pătrimi), fie  (doime și patru optimi).

De multe ori similitudinile ne-au ajutat să facem corectările sau alegerile, cum ar fi la nr. 199.

Situații în care valori, puncte (ale valorilor punctate) sau note repetate au apărut în plus (nr. 183—185, note) sau în minus (nr. 226, note și puncte; nr. 190, punctul de la nota întreagă cu punct; nr. 286, nota repetată) există și ele în piesele notate de Căianu.

La nr. 223, patru măsuri înainte de cadență, el corectează șterge două note și înlocuindu-le uită să treacă valorile.

Apariția unei sincope, atrage câteodată după sine ivirea unor greșeli valorice:

— în loc de  (sincopă de pătrime urmată de pătrime și doime) apare greșit  (sincopă de pătrime urmată de două doimi) la nr. 203;

— în loc de  (sincopă de doimi urmată de doime) apare greșit  (sincopă din doime și pătrime urmată de doime) la nr. 300 și 301.

Probleme sunt și la cadențe, la nr. 191 și 162, unde una din voci prezintă șase timpi în loc de patru  (corect ).

În redarea unui grup de două sau mai multe note, pătrimi sau optimi, folosirea desenului gen zăbrele  , este considerată drept element caracteristic al noii tabulaturi germane, cu toate că pentru prima dată este descoperită într-un manuscris german[3] aparținând vechii tabulaturi. Desenul reprezintă evident o nouă treaptă evolutivă în grafica muzicală, până în sec. XX păstrându-se ceva din acest desen  .

[3] Manuscrisul lui Johann Kotter (1513), vezi Apel, 31.

Piese, care apar în întregime cu scrisul lui Căianu, şi relevă totuşi în anumite locuri „zăbrele" sunt: nr. 201 (pe tot parcursul piesei), 219 (din loc în loc) şi în cadrul *Magnificat*-ului lui H. Praetorius (nr. 220-226), accidental probabil la „Quia fecit mihi magna" şi la „Fecit potentiam".

Pauze

Pauzele de doime, pătrime, optime neavând alt desen decât cel al valorii, aşezat în rând cu literele (note) sunt supuse şi ele unor eventuale erori, nu grave, rezultat al neatenţiei sau scrisului grăbit. La nr. 326 în loc de 𝄽 (pauză de pătrime) apare 𝄼 (pauză de doime), iar la nr. 327 la vocea I, măsura 3, tot în loc de 𝄽 (pauză de pătrime) apare 𝄾 (pauză de optime).

În ceea ce priveşte notarea pauzelor pentru o măsură întreagă sau pentru mai multe măsuri, atunci când vocea respectivă nu participă într-un anumit moment la discursul muzical, avem diferite situaţii;

— la nr. 80 intrarea grupelor de două voci este mai clară prin omisiunea pauzelor. Acelaşi lucru întâlnim şi la nr. 169, în cadrul scriiturii responsoriale sau la *Magnificat*-ul lui Hieronymus Praetorius (nr. 220—226) sau piesa lui Schütz (nr. 272);

— ne întâlnim cu situaţia de omisiune a pauzelor pînă la intrarea vocilor la piesele tratate polifonic (fugă, fantezie, preambul, canzon, ricercar) sau la cele, la care, eventual, apare neaşteptat o voce: nr. 168, 186, 201, 202, 219, 232 (apare vocea mediană brusc), 265, 282, 284, 285, 305, 321. Acest lucru nu împiedică însă apariţia pauzelor în interiorul măsurii (nr. 168, 201) sau în interiorul piesei la una din voci doar (nr. 265, 305);

— pînă la intrarea sau ieşirea unei voci în cadrul discursului muzical sunt notate pauze pentru măsura întreagă la piesele: nr. 206, 230, 249, 275, 277, 278, 280, 289, 290, 292, 297, 301, 303, 308-310, 334, 335). Deci, către sfârşitul *Codicelui* pauza pentru o măsură întreagă a fost trecută cu mai multă atenţie. Ea apare sub formă de linie orizontală, la mijlocul căreia se aşează o scurtă linie verticală (amintind de valoarea notei întregi, care în scrierea de tabulatură pentru orgă apare sub forma unei linii). Avem însă şi situaţii în care pauza pentru măsură întreagă apare sub forma unui punct, mai mare, în mijlocul măsurii (nr. 320). La nr. 318, 319, 324 sunt atât pauze din linie cât şi din punct. O problemă legată de pauza desenată sub formă de punct se ridică la nr. 153. Aceasta este piesa când pauza — punct apare pentru prima dată. O întâlnim între măsurile 35 şi 36, şi 38 şi 39, şi spunem „între" pentru că nu este lăsat efectiv un loc liber, ca pentru o măsură reprezentată printr-o pauză. Punctele apar mai degrabă, aici, ca o adăugare.

Foarte clar la nr. 224 sunt pauze la toate vocile, pauză generală deci, fără a avea un desen special. Iar la nr. 277, în loc de mai multe pauze pentru măsurile respective, întâlnim una singură, lungă — un singur exemplar mărit, care să acopere toată suprafaţa, în care se tace.

Piese în care să fie notate pe de o parte pauze şi pe de altă parte porţiuni întregi să nu fie notate, avem la nr. 306, 314 (a scăpat o măsură nenotată), 317, 319, 325 (la fel ca la 314) şi 326.

Metrica

Piesele notate de Ioan Căianu în *Codice* sunt scrise în *măsuri* simple, binare şi ternare, cu unitatea de măsură doimea.

Specificarea măsurii ternare se face prin trei tipuri de însemnare a acesteia:

— prin raportul „$\frac{3}{2}$" ca la piesele nr. 89, 230, 271, 272, 273 (la „*Regina angelorum*") şi 328;

— prin cifra „3" ca la piesele 267, 293, 305, 331 şi 346;

— şi prin raportul „$\frac{3}{1}$" ca la piesele 275 şi 304.

În ceea ce priveşte măsura binară, ea nu apare decât sub forma 𝄵, de la desenele cele mai şerpuite, ca o cheie 𝄡 ; 𝄡 ; 𝄡 , ca o optime 𝄡 , până la cel simplu 𝄵, al scrisului de astăzi: nr. 76, 201, 270, 279, 289, 313, 315-318, 320, 324, 326, 329, 340, 341, 343, 345, 347.

La transcriere se pune problema trecerii măsurii $\frac{4}{4}$ în loc de 𝄵 sau pur şi simplu notării acestui 𝄵, după caracterul şi pulsaţia naturală a respectivului material muzical. De altfel, problema a fost ridicată

și de Fabó B., Seprődi J.[4] și M. Negrea.[5] Legat de fiecare caz în parte vom rediscuta posibilitatea de a nota $\frac{4}{4}$ în loc de ¢ la capitolul respectiv. Ar mai fi de semnalat că Martian Negrea confundă desenul ¢ (asemănător unei chei, din cauza unor bucle pe care le prezintă), la schimbarea măsurii cu o cheie de sol.[6] Ori, chei nu apar la Căianu decât pe portativ de 5 linii și nu în notația de tabulatură pentru orgă, unde nu există în scrierea respectivă un astfel de semn.

Două din piesele notate de Căianu au metrul binar și ternar scris alăturat, notație folosită pentru schimbarea de măsură (¢ $\frac{3}{2}$): nr. 274 (din cauza deteriorării nu putem preciza cu claritate, dacă suntem în situația „$\frac{3}{2}$" sau „$\frac{3}{1}$") și nr. 344.

O problemă specială se ridică în legătură cu 16 piese instrumentale: fie dansuri, fie piese cu funcție introductivă. Ele au măsură specificată sau nespecificată la începutul materialului muzical, dar prezintă o menționare în plus, aceea a unei măsuri alla breve trecută lângă titlu sau pur și simplu alăturat piesei respective, dar întotdeauna în cerneală roșie, pe care am semnalat-o în transcriere în note.

Piesele nr. 30 și 83 au menționată măsura „$\frac{3}{2}$", iar nr. 91 un „3" simplu și au în plus ¢ cu cerneală roșie. În aceeași situație sunt și piesele nr. 146, 188, 191-193, 196, 204, care nu au trecută măsura, dar sunt scrise în metru ternar, având în plus un ¢ roșu. Același semn, în culoare roșie, apare adăugat și la 6 piese scrise în metru binar: nr. 49, 84, 165, 181, 186, 202.

Presupunem ¢ roșu drept un adaus, neavând însă certitudinea că a fost gestul lui Căianu. La piesele ternare s-a avut în vedere probabil schimbarea de măsură (sau poate măsura de 6 timpi ?), iar la cele binare, menționarea, pur și simplu sau sublinierea măsurii în care este scrisă piesa.

Din cele 46 de piese cu măsură nespecificată, doar patru sunt scrise în măsură de 3 timpi: nr. 141, 142, 187 — trei *Courante* — și nr. 319. Celelalte sunt toate în măsură de 2 timpi: nr. 96, 110, 182, 209, 219, 220-228, 231, 232, 273 (până la „*Regina Angelorum*"), 276-278, 280-282, 290-292, 294, 295, 297, 298, 299, 301-303, 306-312, 321, 325, 330, 332-334, 337-339, 342.

În cadrul pieselor, care au sau nu specificată măsura la întâlnim unele care prezintă în interiorul lor schimbare de măsură. Ea marchează o nouă secțiune sau subliniază cadența. Schimbarea apare anunțată fie în momentul respectiv, fie înainte (nr. 313). Semnalarea schimbării de măsură diferă și prin aceea că piesele nr. 75, 110, 182, 188, 225, 230, 272, 313, 327, 333 și 339 prezintă la trecerea în măsură ternară raportul „$\frac{3}{2}$" și apoi revenirea la ¢ (în desen simplu sau cu bucle superioare sau inferioare); față de alte piese, ca nr. 169, 201, 209, 271, care prezintă „$\frac{3}{2}$" și apoi revenirea la măsura binară cu sau fără semnalarea ei.

Sunt situații în care măsura ternară este specificată la schimbare doar cu cifra „3": nr. 96, 97, 249, 299, 301, 314, 316, 319, 320, 326, 328, 334 și 335.

Piesele nr. 291 și 312 prezintă ambele situații, având mai multe momente de schimbare a măsurii:

— nr. 291 (.. „$\frac{3}{2}$" . ..„𝅗𝅥" . . .„3". . „𝅗𝅥" . . .„3". .„¢";

— nr. 312 (.. „$\frac{3}{2}$" . ...„𝅗𝅥" . . .„3". . „¢").

Tot măsură ternară este cea care apare notată și sub raportul „$\frac{3}{1}$" (nr. 274, 278, 289, 298, 302—304) în interiorul piesei. Interesant este însă cazul nr. 305 în care măsura de 3 timp apare atât sub forma de . . .„$\frac{3}{2}$" . . , cât și . .„$\frac{3}{1}$". De altfel, „$\frac{3}{3}$", specificarea măsurii ternare la mai multe voci, în cadrul schimbării de măsură, apare la nr. 296 (. . „$\frac{3}{3}$" . .„¢") și la nr. 317 (. .„$\frac{3}{3}$". .).

O singură piesă, nr. 293, schimbă măsura ternară (specificată la început) în măsură binară (. . „¢". .).

Întâlnim și situația, în care se fac schimbări de măsură și se specifică acest lucru, dar pe parcurs, pentru alte schimbări, în aceeași piesă, nu se mai trece măsura: nr. 92, 207 și 311.

[4] Seprődi 3, 208.
[5] Negrea, 29.
[6] *Ibidem*, 71.

Grafica muzicală

Probleme de *grafică muzicală* în amplasarea unei măsuri propriu-zise în partitură se ivesc în unele piese:

— la nr. 272 avem cazul unei măsuri care este scrisă atât de întins încât par două măsuri;

— o măsură pe jumătate prezentată la sfârșitul paginii din stânga și jumătate în continuarea orizontală pe pagina din dreapta întâlnim la nr. 161, 277, 306, 315, 333 (ultimul timp al unei măsuri apare în următorul sistem), 334 și 336;

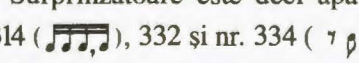
— la nr. 317 avem situația unei măsuri, care este în plus la bas, în virtutea notelor comune dintre tenor și bas.

Legată de grafica muzicală trebuie specificată situația, în care o voce prezintă o valoare lungă pe o întreagă măsură și cea de-a doua valori mai mici: nota lungă nu este așezată la începutul măsurii ca să marcheze și vizual intrarea pe timpul 1, ci în mijlocul măsurii (nr. 219).

La un eventual decalaj între voci, situația se rezolvă cu trimiteri (nr. 275) „/" „//" sau suprapunerea rămâne necorectată ca la nr. 95, ultima și penultima măsură.

Virgula

În legătură cu grupele de 4 șaisprezecimi, cu note repetate, am scris (supra) despre folosirea *virgulei*, ce marchează aceste grupe. Dar iată că virgula este folosită și în scopul frazării materialului muzical. Aceasta nu se face în sensul redării ideii muzicale (așa cum și astăzi mai apar virgule la semicadențe), ci a redării grupului de sunete, care se cântă pe o singură silabă. De altfel, aici se ridică problema textului, integral (nr. 3-6, 11, 14, 71, 75, 79, 81, 82, 98, 101, 102, 104, 110, 153, 166, 167, 169, 182-185, 205, 206, 217, 218, 227, 228, 230, 231, 249, 273-277, 279, 289, 290, 301, 314, 328-335, 340-343) sau parțial (221, 270, 271, 291, 304), care apare sub note, dar fără o rigurozitate în stabilirea raportului sunet-silabă.[7] Sunt piese, însă, la care textul nu apare, unele fiind pur instrumentale (nr. 15, 30, 45, 49, 73, 74, 76, 83-97, 103, 141, 142, 146, 161, 162, 165, 170, 180, 181, 186-204, 207, 209, 213, 219, 229, 250-259, 261, 262, 264-268, 280, 337, 338, 344-346), iar pentru altele textul este foarte cunoscut (nr. 12, 21, 25, 26, 77, 80, 99, 100, 126, 147-150, 168, 171-174, 220, 222-226, 232, 269, 272, 278, 282-288, 292-300, 302, 303, 305-313, 315-325, 327, 339).[8] Mai avem un grup de piese (nr. 78, 233, 281, 326, 336), al căror text, mai amplu sau mai restrâns, este redat în întregime sub formă strofică, înainte sau după prezentarea materialului muzical.

Surprinzătoare este deci apariția virgulelor, care marchează grupul sunetelor atribuit silabei: nr. 314 (), 332 și nr. 334 (), nr. 335 (). De altfel. avem de-a face cu piese de la sfârșitul *Codicelui*, unde Căianu devine mai pretențios.

Legato de expresie

În aceeași situație se află și *legato-ul de expresie* sub formă de arc-desen, pe care îl folosim și noi astăzi. Funcția lui în cadrul partiturilor redactate de Căianu este, asemeni virgulei, de a marca numărul de sunete echivalente unei silabe: nr. 218, 276 (ambele piese, după cum vom vedea mai târziu, au un motiv comun, care include și legato-ul, nr. 290, 312-314, 326, 330 ( -motiv), 331 (motivul modelu-

[7] Vezi și Seprődi 3, 220: comentariul transcrierii nr. 8, p. 217.

[8] Există o situație similară, deși opusă, în muzica protestantă, menționată de Constantinescu, 159, care face referiri la culegeri din secolul XVI de la Leipzig, Mühlhausen, Nürnberg, Erfurt și Jena, unde de regulă „se presupune că melodia era una știută" și astfel doar textul era cel redat. În schimb, în secolul XVII, în atenția lui Căianu pare să fi fost materialul-muzical și nu textul latin, care nu era expus în ritul catolic unor modificări esențiale.

lui cu secvențe: ), 333 (-pentru celulă; ), 334 (pentru structuri mici  și pentru altele mai ample), 335 ( sau sau sau), 340 și 341.

Singulur moment în care legato-ul pare să nu mai țină de text, ci de muzica propriu-zisă, cântându-se un întreg lant de saisprezecimi pe o silabă, este la nr. 335, în următoarea situație:

 .... Și aici, ca și la nr. 329 ( ) și 332, apare atât frazarea cu legato-arc cât și cea cu virgulă.

Legato de prelungire

Existența *legato-ului de prelungire* apare fie sub semnul ,,=" (un bun exemplu avem la nr. 75, unde se nasc valori foarte lungi, de șase timpi), fie printr-un semn pe care l-am presupus a fi legato de prelungire:  sau  . El apare între sunete de aceeași înălțime și în general nu marchează sincopele, ci sunetele lungi, asemănătoare unor pedale: nr. 168, 171, 206, 223, 227, 228, 272. Excepție fac trei situații, când sunt legate două sunete de diferite înălțimi, la nr. 220, din nou la nr. 227, iar la nr. 230 (sistem 4, măsura 1) semnul nu leagă nimic.

Sincopa, o întâlnim des cu semnul ,,=", dar și fără nici-un semn, ci pur și simplu prin augumentarea valorică. La nr. 171 și 307 materialul muzical prezintă multe sincope, iar nr. 142 și 293 vin cu situații mai speciale, de valori prelungite cu altele, duble sau aproape duble:  . În piesa nr. 341, unde există o variație motivică, după textul folosit, motivul apare când cu sincopă, când fără.

Anacruza. Măsuri incomplete

La 12 dansuri din *Codice*, 10 ,,Curranta" și 2 ,,Balletha", întâlnim *anacruza* scrisă într-un mod neobișnuit astăzi: nu printr-o măsură incompletă la începutul piesei, ci printr-o măsură cu pauze (nr. 30, 83, 89, 141, 146, 161,. 186, 190, 191, 196, 199, 204).

În cadrul formei bipartite a acestor dansuri întâlnim câteodată anacruză doar la partea a doua a piesei.

Evident, ultima măsură a pieselor cu anacruză, este scrisă și ea complet, cu excepția nr. 161, care prezintă totuși ultima măsură incompletă și nr. 165, cu anacruză la partea a doua, care este în aceeași situație.

Nota finală

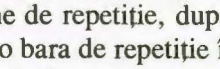
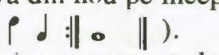
Dansurile au, în afară de problema anacruzei și a măsurii finale și un element caracteristic lor, după cum rezultă din analiză: o subliniere a încheierii, prin cântarea *notei finale* de două ori (a doua oară după repartiție însă) 

Această notă finală, suplimentară, care ea poartă coroana încheierii apare la nr. 21, 30, 83, 91, 141, 142, 161, 165, 187, 189, 190, 193, 196, 204, 209, 229, 338. La nr. 268 coroana este plasată pe ambele sunete, atât pe încheiere, cât și pe sublinierea încheieri.

În cadrul dansurilor sunt însă și alte șase, care nu prezintă această caracteristică: nr. 76, 96, 188, 198, 266, 267. Iar la nr. 94 nu există sunet lung final, probabil din cauza repetării, căreia i se adaugă o anacruză în ultima măsură (). Semnul ,,voltei" ar fi rezolvat, poate, această situație și în volta 2 s-ar fi adus sunetul lung final. Dar folosirea voltei este inexistentă în *Codice*.

Coroana

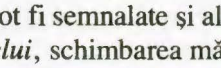
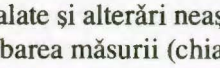
Coroana, singura marcare mai deosebită a încheierii (neexistând bară de încheiere), este prezentă în două situații: ori este așezată pe notă sau după notă, ori la una din vocile participante este omisă. Omiterea este desigur făcută din neatenție sau grabă (nr. 180, 229, 282, 310). La nr. 337 n-avem deloc coroană pe ultimul sunet, iar la nr. 340 unele subsecțiuni au coroană, altele nu au.

Am întâlnit și situații (nr. 229) în care după prima secțiune (fiind vorba de dans) cadența este intercalată între semne de repetiție, după care urmează o măsură incompletă (), iar la nr. 198 și 344 apare o bara de repetiție înainte de sunetul final (deci fraza muzicală rămâne suspendată sau eventual se rezolvă din nou pe începutul ei — ceea ce nu este aici cazul), apoi se cântă și sunetul final fără coroană (... ).

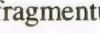
În ceea ce privește coroana după notă, o întâlnim la nr. 218, 297 (la secțiunea *e*-„Chorus"), 313, 321, 329, 332. Ciudată este apariția pauzei după coroană la nr. 309.

La cadență, în afară de salturile melodice brusce, de obicei la octavă inferioară sau superioară (nr. 319), pot fi semnalate și alterări neașteptate ale sunetelor (nr. 277). De multe ori, mai ales către sfârșitul *Codicelui*, schimbarea măsurii (chiar la cadență sau câteva măsuri înainte de cadență) semnifică probabil un „rallentando" scris cu ajutorul schimbării de pulsație (nr. 272, 298, 302, 311, 320, 334).

Semnul de repetiție

În mare parte *semnul de repetiție* se citește la muzica instrumentală, la dansuri. Prin nefolosirea voltei, întâlnim într-adevăr situații speciale, probabil caracteristice scrisului vremii, când muzica instrumentală, muzică nelegată de text, izvorâtă din acompanierea mișcării (dans), de abia înflorește. La nr. 83 măsura de încheiere a primei secțiuni și în același timp început pentru cea de-a doua secțiune este tăiată prin semnul de repetiție, fără să corespundă anacruzei de la început, adusă prin măsură completă cu pauze (): (). În aceeași situație sunt și piesele 141, 161, 170, 187, 190 și 199. Mai complicată este situația nr. 126, unde măsura dintre cele două secțiuni este tăiată de semnul de repetiție, dar n-avem anacruză la prima secțiune, măsura finală a primei secțiuni, fiind astfel evident incompletă.

În general, semnul de repetiție este întâlnit în piesele notate de Căianu în *Codice* fie după prima secțiune, fie la sfârșitul piesei, fie după fiecare secțiune în parte. Într-un singur caz, la nr. 345, din ultimele dansuri de pe f. 210, semnul de repetiție se citește clar doar pentru secțiunea a doua. Semnalăm la începutul unor piese existența unui semn de repetiție a cărui prezență n-ar fi necesară (nr. 76).

În afară de acest semn de repetiție, pe care îl folosim și astăzi, întâlnim și semne împrumutate din scrierea literară, folosite pentru repetare: la nr. 228 există un fragment muzical intercalat între „bis.....bis" (cu o completare: „Secunda Pars" — partea a doua), iar la nr. 274 se folosește un semn întâlnit în *Codice* deobicei chiar în textul scris sub muzică:  . Și formule de repetiție, folosite și astăzi în partituri, întâlnim la nr. 279, fragmentul fiind încadrat astfel:  . Avem și situația la nr. 269 în care apare „Repete" și este desenat un semn ( ; ), care marchează fragmentul respectiv. Lipsind menționarea „de la semn la semn", citim pur și simplu „Repete... ". Înțelegem că aceasta se referă la fragmentul scris pentru două coruri (opt voci), un refren, intercalat între fragmentele cântate de câte unul din cele două coruri (la patru voci). Doar ultima dată lipsește „Repete" căci fragmentul este rescris în întregime.

În situația unei repetări triple a unei secțiuni din piesa nr. 312 și care, deci, nu poate folosi semnul de repetiție, cititorul partiturii este atenționat cu: „Repete triplam Lauda sion".

Cântatul cu repetiție sau fără, lăsat la libera alegere a interpretului apare în *Codice* la nr. 290, printr-o trimitere, prin care lămurește, că se poate cânta cu repetiție, după dorință: „libero ://:".

Trimiteri

De altfel, *trimiterile* sunt mult folosite de Căianu în scrierea partiturii. Exemple avem în omiterea din greşeală a unei măsuri şi scrierea ei mai jos cu NB (Nota bene), trecând în partitură un semn (※) în locul unde trebuie să fie înserată (nr. 280).

Corectări

Corectările, pe care le face asupra propriului său material muzical, sunt nu numai prin trimiteri, ci şi prin modificări, gen completări, ştersături sau ştersături şi rescrieri (nr. 167, 289, 333), sau chiar prin lipituri.

La nr. 222 înainte de cadenţă există o completare a lui Căianu, pe care o înregistrăm ca atare din cauza scrisului mai înghesuit. Măsură înserată există şi la 291. La nr. 153 întâlnim o simplă modificare, iar la nr. 182, după măsura 20 pare să fi fost o măsură, ştearsă acum, de la care a rămas textul (nu este vorba de o deteriorare). Şterse, dar apoi înlocuite, sunt şi două note, patru măsuri înainte de cadenţa de la nr. 223. Alte ştersături, cu mai multe linii deasupra fragmentului nedorit apar la nr. 268, 281, 283, 290 (unde ştersătura cu o linie groasă, devine pauză), 297 (cinci măsuri şterse), 320 (două măsuri şterse), 326, 327 (trei măsuri şterse şi apoi puse pauze), 331 (două măsuri şterse).

La nr. 222 corectarea lui fa diez în fa natural se face uşor prin tăierea lui ,,is" (de la fis) ;iar la nr. 309, în bas (la f. 176), la sistemul 7, apare o notă tăiată superficial.

Corectarea prin lipitură este întâlnită adesea: la nr. 226 de la măsura 11 la 17 şi alte patru măsuri înainte de cadenţă; la nr. 307 în sistemul 5 stînga, măsura 2, vocea a II-a; la nr. 317 în sistemul 3 stînga, măsurile 7 şi 8, vocea a III-a; iar la nr. 319 tot o lipitură de o măsură. Ciudată este situaţia de la nr. 276, sistem 3 dreapta, unde printr-o lipitură apare o linie melodică în plus, paralelă, dar decalată faţă, de melodia propriu-zisă a piesei şi scrisă într-un alt mod muzical. La piesa nr. 276 mai există încă o lipitură mare, evidentă. La restaurarea *Codicelui* lipitura s-a desprins parţial şi pe pagina cărţii se poate citi titlul ,,Kyrie â 3 vocibus Missa 2 Tenor, et Bassus" şi 7 măsuri din ,,Kyrie", şi 3 măsuri din ,,Christe". Această desprindere a lipiturii face posibilă şi citirea verso-ului fragmentului de hârtie, folosit în scopul înlocuirii piesei: tot o scriere muzicală, în tabulatură, dintr-o lucrare la 4 voci.

Deteriorări pe suprafeţe mai întinse ar fi la nr. 74, 269, 270, 343, 344-346.

Însemnări ajutătoare

Ca *însemnări ajutătoare* la citirea partiturii întâlnim des ,,verte" (întoarcere), atunci când fila s-a terminat, dar muzica nu-şi poate permite nici-o oprire în curgerea materialului sonor: nr. 92, 272, 333. La nr. 199 întâlnim chiar o prescurtare italienizată a atenţionării ,,Verte a te(rgo)", iar la nr. 290: ,,voluntate".

Altă însemnare este ,,ut supra" (de mai sus), care se întâlneşte la sfîrşitul piesei nr. 167 şi se referă probabil la reluarea unui fragment sau poate la o similitudine. Situaţia nu este prea clară.

Atenţionarea prin desenul unei mâini cu un deget există la una din piesele scrise de Seregély pe stânga filei şi continuată pe dreapta filei de Căianu.

O însemnare în limba latină pentru piesa nr. 231, ne arată că se poate cânta în mod major pe sol, cu becar.

Nr. 273 prezintă pe lângă termenii de agogică, singurele însemnări de acest fel din filele *Codicelui* (,,presto" şi ,,adagio"), şi o mică însemnare în limba maghiară, greu descifrabilă, legată de secţiunea ,,Agnus Dei" a *Litaniilor Lauretane.*[9]

[9] Ar mai fi de pus în discuţie unele însemnări făcute cu creionul (semne de exclamare, ca la nr. 14, 326 sau scoaterea în evidenţă a vre-unui dans, ca la nr. 90), făcute poate la sfârşitul secolului XIX sau chiar secolului XX.

Iar la f. 200, însemnarea din limba maghiară arată că melodia, pe care am întâlnit-o pentru „Messias iam venit" este folosită atât pentru „Iepurele printre semănături", cât și pentru altă melodie, de tip religios.

Linii despărțitoare și cerneluri diferite

Revenind la prima însemnare legată de instrumente, specificarea neașteptată a preluării materialului sonor în exclusivitate de către orgă la nr. 325 ne atrage atenția asupra existenței unei *linii despărțitoare*, cu scopul de a delimita mai riguros secțiunea vocal-instrumentală de cea pur instrumentală. Tot o linie verticală, care marchează intrarea într-o nouă secțiune, întâlnim și la nr. 317. Printre piesele de la sfârșitul *Codicelui* există chiar bare de delimitare, piesele fiind scrise una după alta. Astfel, nr. 312 este clar despărțit de 313, 320 de 321. Același desen ( ) este folosit însă și ca despărțire a materialului muzical de o trimitere, nu de o altă piesă, la nr. 329. În schimb, la nr. 334 apare o linie neagră verticală, chiar între două măsuri, căreia nu i-am găsit o explicație, textul având aici cuvântul „Laudabile", tăiat și el prin această linie în mod nefiresc:  .

La una dintre ultimele piese (nr. 343) alternanța dintre cor și orgă este delimitată printr-o linie oblică roșie și specificarea „Organo Chorus ... etc." este făcută în dedesubtul notelor, ceea ce ne face să credem că împărțirea în partide alternative a fost probabil făcută ulterior. Am văzut că cerneală roșie mai apare doar drept completare a măsurii ¢ la unele din dansurile din *Codice*. În rest, întâlnim și o situație în care cerneala de pe aceeași filă este diferită: la nr. 265 (f. 140/1) cerneala sclipește față de cea de la nr. 266 (f. 140/2). În schimb, la nr. 298, cu toate că „Sanctus cum Tremula" este scris cu o cerneală mai groasă, nu credem că semnalează ceva în plus.

Paralelisme armonice și elemente contrapunctice

Câteodată, la dansuri (nr. 170, măsura 7) fundamentul armonic nu este dintre cele mai potrivite (vom relua subiectul, la piesele respective). Alteori, întâlnim septime paralele (nr. 95), secunde nerezolvate (nr. 318), secunde mari, mici și cvarte paralele (nr. 265, 310, 318 și 344), care s-ar putea evita printr-o simplă inversare a sunetelor.

În schimb, contrapunctic putem semnala frumoase exemple de stretto dintre care remarcabil este cel de la nr. 326, sistemul 2, pagina din stânga și continuare pe dreapta.

Cromatismul

În afară de probleme de registru ale vocilor, de salturi melodice nefirești, de încrucișări de voci, există probleme melodice, legate de apariția *cromatismului* în materialul muzical prezentat de *Codice*.

Frumoase exemple de linie cromatică, asemănătoare unui fragment de gamă cromatică, cursiv sau prin note repetate, găsim la nr. 300, în misa lui Spielenberger, și la nr. 315. Există însă și situații în care un sunet repetat apare întâi cu și apoi fără accident (nr. 308, la f. 176-fa diez, fa becar-), ceea ce, neintegrându-se în materialul muzical folosit, pare mai degrabă o greșeală, o neatenție a scrisului de mână. O situație asemănătoare întâlnim, atunci când două voci care se suprapun, prezintă aceeași notă, una alterată, cealaltă naturală (nr. 315 și 335). De altfel se poate ușor deduce că este vorba de o greșeală, atunci când suntem în cazul unui b. c. deasupra căruia se desfășoară un bas sau un tenor ca o variație la sunetele b. c. (nr. 335 și 339).

GENERAL REMARKS

Prior to the present first edition of the *Codex Caioni* no attempts have been made – as pointed out in the study to the the first volume – to give an overall view of the miscellaneous contents of the manuscript in transcriptions. On republishing certain items the earlier data of the relevant literature have naturally been taken into consideration and reference to them is made in the appropriate notes. Nevertheless, none of them was considered and accepted as an obligatory model or source with regard to the general principles of editing. All the less since the unparalleled rich repertory displaying a variety of genres raised different problems in each type of movement when establishing the present-day music picture.

The editors[1] were guided by two principles simultaneously in the course of editing: to safeguard that the modern music edition should preserve and demonstrate the original outlook of this specific collection as faithfully as possible, and to allow that the transcriptions reflect the results that have emerged by studying a 17th-century manuscript in the light of its relationships with contemporary art music. There were thus two contrary strivings which had to be constantly reconciled. The first aimed at presenting the manuscript as an autonomous unity, at retaining its way of notation, the attitude of the both the scribes and the epoch, its individual, varied interpretations and the emergence of variants. On the other hand, there was also a demand for throwing light on the sources of the art music repertory surviving in the *Codex Caioni* and publishing the music material collected in the 17th century less in an accidental, erroneous or even abbreviated, short-hand like form than as completely as possible. It was thus attempted that it should be suitable for representing the ideals and music making practice of the time as well as the major characteristics of the selected items and be available for present-day performing practice.

The changes of the music text have been carried out accordingly. Although the manuscript published is unique in its kind and has therefore source value, the transcriptions have not been burdened with particulars about the history of origin and references to the layers of the script. They are discussed in the first volume. The music picture does not show the emendations of the scribe and the peculiarities of the writing. References to them are made in the notes as an exception, particularly if their solution is problematic. The facsimile provides sufficient insight into the layout of the manuscript. Wherever possible, the emendations and additions have been carried out so as to allow reconstructing the form of the pieces as preserved in the *Codex*.

Lacunae resulting from to the damage of the manuscript as well as all kinds of editorial additions are placed between square brackets. (If a given section of the piece cannot be reconstructed it is indicated by staves left blank.) In the case of absolutely necessary modifications the original version of the manuscript is given in the notes. Attention is also drawn to the occasional uncertainties of the reading in the notes. The missing rhythm values have been added without further distinction, and in the notes only the fact of their absence in the original is mentioned. Similarly, the dot missing frequently from a note of whole bar length in odd metre has only been mentioned in the commentaries and added without brackets. The necessary rhythm changes have been performed above the staff in brackets, whenever possible. The suggested alterations have naturally been put above the staff, too. Occasionally certain desirable note und rhythm changes have not been entered into the main text of the music. Suggestions concerning them can be found among the notes. It is only extremely rare that the latter are accompanied by complete, fully written out music.

In the notes to the music the following abbreviations have been used:

1. The first full-size Arabic numeral refers to the bar while the smaller numeral written as exponent shows which value of the bar (including the rests) is concerned.

2. In the second column the part is indicated by Roman numerals.

3. The various mistakes of the manuscript are listed in the third column. Within the markings referring to notes the rhythm value comes first – using the customary designations of the mensural writing (B = brevis, etc.). The note names have been distinguished by italics. The original erroneous position (octave transposition) of the notes has been indicated in the various cases differently, marking either the octave or the notes, or the extent and direction of the transposition.

The fragments and incomplete pieces are given in the main section. On the other hand, no music is included in the case of those erroneous, marred, fragmentary versions of the items which occur later properly, emended as well (e.g. No. 77, 156).

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[1] The distribution of the transcription of the pieces between the two editors was as follows: Saviana Diamandi transcribed the items notated by Joannes Caioni while Ágnes Papp made the transcription of all the rest, written in earlier hands. See the index according to persons noting down the pieces at the end of the volume.

The pieces have been provided with continuous *numbering* as emerges from the list of contents of the first volume. Some pieces marked subsequently by numerals and letters (e.g. No. 70a) appear as the consequence of emendation performed on completing the transcriptions. The *titles*, the authors' names, the instruments, and other musical expressions are written normalized above the music whereas the otherwise inconsistent and misleading indication of the number of syllables not belonging strictly to the title inscription has been dispensed with. Thus their original, complete reading appear in the notes. Certain textual instructions have been retained; reference to the existence of instructions regarding the species of voice, repetitions or refrain, "verte", etc. which seem to be superfluous in the music is made in the notes only. The *words*[2] of certain pieces have been included in the notes when the text underlay would have meant an insurmontable difficulty for the editor or the scribes of the Codex wrote down all stanzas of a strophic song and right under the music in the present edition only the first one is given.

The bulk of the music material of the *Codex Caioni* was notated in Ammerbach' new German organ tablature. (The only exception is the piece No. 233 which is written on three five-line staves.) The music picture of the organ tablature reflects a kind of *score* suitable for keyboard playing and survey. However, in its lines the parts are separated clearly. A considerable proportion of the works copied into the Codex are compositions written for vocal or instrumental forces or pieces reduced to the extreme parts. These items were therefore published in a score of several lines, in agreement with the number of parts. The part writing of the idiomatic keyboard pieces and of the presumably keyboard instrumental settings (transcriptions) is not always consistent in spite of the apparently good arrangement of the tablature writing. In these cases it has not been attempted to eliminate the ambiguous, accidental moments. Their transcription has been made in the two-line keyboard "score" in the present-day meaning.

The vocal and instrumental parts have been transcribed, in agreement with the requirements of the present-day practical editions, in violin *clef*, violin clef lowered by an octave and bass clef, respectively.

The new German organ tablature does not contain any *key signatures*: the altered notes are indicated by the graphic image of the appropriate note in each case. In the transcriptions the key signature has been placed at the beginning of the movements, so as not to distort thereby the contemporary manner of notation because the tablature letters can express unambiguously and consistently the altered notes which give the tonality of the whole item at the same time. Occasionally it proves difficult to distinguish the *f sharp* from *f* in Joannes Caioni's handwriting, which is due to the inadvertance of the scribe or, much rather, to the various transitionary forms used by him. Parallel with the editor's decision, which can be seen well in the music picture, the dubious letter shapes are called discussed in the notes.

The new German organ tablature does not have *bar-line* in the narrow sense of the word. The music picture is governed by units of about a bar separated from each other by groups of units whose end can be regarded as a bar-line. On transcription these units have been retained which involved keeping the rhythm values, S= ∘ unchanged.

In the manuscript the *metre* is usually not written out at the beginning of the movements or, if so, it is done inconsistently. The majority of these markings are therefore editorial additions. The alla breve sign occurs (stressed occasionally by the use of red ink) but is sometimes used in the place of odd-numbered bars and 3/2 as well (in these instances it was naturally understood as 3/2). At the change of time within the works the scribes indicated the tempo mark alla breve and 3/2, respectively much more frequently. The odd-numbered unit marked by 3/1 has been emended in 3/2 in each case.

The textual remarks concerning the *repetions* of some bars or the refrain have been omitted and the recurring music material has been written out in full. In the case of dances and other forms consisting of a few repeated members it had to be decided in each case separately which sections should be repeated; it could not be decided unambiguously. According to the contemporary manner of writing the repeat signs placed within the movement are namely ambiguous, the direction of there validity is not expressed. Prima and seconda volta resulting from the repetition are not indicated precisely in the manuscript anywhere. They have been added without square brackets, according to sense, and attention to the individual cases has been drawn in the notes. In the music the repetitions of the final notes have been retained which cannot be explained by the practice of repetition and two kinds of conclusion but bear evidence of some specific contemporary performing manner. The *fermata* only marks and reinforces the end of movements or sections of movements and does not appear to be meant to prolong the note. Consequently, the fermatas missing due to inadvertance have been added. In the tablature writing of the *Codex* the final note provided with fermata – without precise indication of value – occasionally the necessary length – replaces a held note, the value of which has been supplemented in each case without further marking.

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[2] The wording of all pieces has been performed by Ágnes Papp, irrespective of the person notating the piece.

Substantial editorial additions have seldom been made. One of them is the addition of the missing *basso continuo* parts, not so much as independent addition (No. 39, 208) but on the basis of the available contemporary printed part books (Viadana's works). In most instances the score available in the *Codex* has not completed by adding the missing vocal part which is perhaps disputable. This is partly justified by the fact that the composition of parts in the manuscript gave preference in these problematic cases to the accessory instrumental part (basso continuo) agreeing, for the most part, with the sung part (No. 272, 282).

Information about the identified authors and sources can be found in the notes. The particulars of the most significant concordances[3], the earlier occurrences of the piece in printed editions as well as eventual relevant references in literature are also listed in the same place. In their description the following sequence has been applied: the earliest printed source available these days occupies the first place; then come the concordances of the manuscript sources and as third the most important modern edition of the work is given, usually some decisive complete edition.[4]

GENERAL REMARKS
Some Characteristic Traits of The Musical Elements in Joannes Caioni's Notation

On presenting the *Codex Caioni* certain characteristics of Caioni's musical writing have already been pointed out in connection with the facsimiles of the first volume, the tablature, the similarities with other manuscripts of the same epoch and region, the reading of the manuscript, the number and succession of the pieces in the function of the available space in the studied collection and, finally, the arrangement and contents of the titles of the compositions.

In the second volume the presentation of those characteristics is continued under the title *General Remarks* which have emerged in the course of the transcriptions. They make the discussion of certain issues superfluous which may arise on comparing the facsimiles and the transcriptions.

The Parts. Increase and Reduction of the Number of Parts

Only a few pieces were written for one *part* (Nos. 78, 79, 276, 297 [b, d, f], 329-332, 340-343). The majority are two-part compositions (Nos. 3-6, 11, 12, 14, 15, 21, 25, 26, 30, 45, 49, 71-76, 81-83, 88-92, 95-97, 103, 104, 110, 141, 142, 146-150, 153, 161, 162, 165-167, 171-174, 180, 182, 187-198, 205-207, 213, 217, 218, 227-229, 231, 249-262, 264, 266-268, 273, 311-313, 315, 316, 328, 334-338), three-part works (Nos. 77, 84, 93, 98-102, 126, 170, 199, 200, 204, 209, 230, 232, 233, 270, 274, 275, 277, 279, 281, 288, 289, 292-297 [a, c, e], 299, 304, 307-310, 314, 319-325, 327, 333, 344-346), four-part pieces (Nos. 80, 85-87, 94, 168, 169, 183-186, 201-203, 219-226, 265, 271, 278, 280, 282-287, 290, 291, 305, 306, 317, 318, 326, 339), and even eight-part works (Nos. 269 and 272) which derive from combining two four-part choirs. In H. Schütz's composition (No. 272) the make-up of the musical material itself is already indicative that we have to do with two choirs. It cannot be established whether Caioni made the music picture of the score on his own or copied it from an earlier score at his disposal.

There are cases when the number of parts gets reduced or increases. In some instances certain parts appear or disappear either suddenly or gradually: for example the middle part of No. 95 emerges suddenly with a cadential formula; in No. 221 a fifth part appears also in cadence with two very long notes; another long part crops up in a figural instrumental formula in No. 222 which participates in the musical dialogue from the beginning. At the opening of No. 308 a great *C* appears under the basso continuo as pedal note for no more than three bars. The player either stops here or a marking of this duration – three bars – was perhaps enough for him to continue sustaining the note.

An increase of the number of parts can be observed in Nos. 280, 282, 283-288, 305 as well where the score has first three parts, then four. The Mass on f. 187 has two two-part sections, Nos. 321 and 322. (Is the music of the tenor and the bass identical, or does the bass solo take over the material of the basso continuo?) Section No. 323 brings, however, a third part, the bass after which the three-part writing is retained all through (Nos. 324, 325).

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[3] From the other two manuscripts by Caioni (*Organo-Missale* and *Sacri Concentus*) as well as from the collections of Levoča and Bardejov. The common data of these manuscripts related closely or more remotely with the *Codex Caioni* with our source can be informative.

[4] The abbreviations applied throughout the edition are written out in full in the bibliography.

Parts disappear in No. 290 where the bass ceases suddenly, and in No. 328 where there are three parts at the beginning (one pausing), but then, in the subsequent staves, only two parts were notated.

Register

The manuscript was the score collection of an instrumentalist in the first place which may explain that for the instrumental pieces mainly the two-line octave was used, for the vocal–instrumental church music the middle *register*, that is of the one-line octave. The pieces in several parts retain the usual range of the parts and the customary sequence of the score: soprano, alto, tenor, bass. In No. 168 the third part assumes a specific role in that there is an unusual extension from *f* (small octave) to c^2. The fact that in No. 290 the alto occupies the first place – "Alt.Cant.Bass." (alto, soprano, bass) – is therefore remarcable because it links the item with the same kind of problems that characterize the pieces No. 320 and 334 where the alto sings in the soprano register.

Three of the four litanies on f. 191 (Nos. 329-332) written in a different register each have been transcribed in *G* clef, the last in bass clef.

Nos. 206, 270, 271 and 346 provide examples of the crossing of parts.

The Tablature

Caioni uses in the greatest number of the pieces the *letter markings* consistently which can be found in the other contemporary European manuscripts as well, in the new German organ tablature.[1]

In some pieces there emerge features – occasionally without any apparent reason – which are closer to Seregely's writing or to present-day notation or, on the contrary, shapes of letters reminding of an earlier way of writing. The explanation lies in the fact that the earlier German tablature went over naturally to the new tablature. For that matter, a good example of this process is Caioni himself who adjusted himself perfectly – as mentioned before – to the new German tablature manuscripts but in whose case similarities with the old tablature signs can be detected. At first sight, the minor modifications and deviations between the new and the old tablatures suggest the idea of regression, particularly if it is not taken into consideration that the letter standing for notes became ultimately fixed and accepted at the time of the new German tablature possibly with a drawing different from the literary usage (for instance *g* – ; *d* –). It is thus no wonder that Joannes Caioni wrote "" to stand for *g* and "" for *g sharp*, i.e. is more advanced signs than his predecessor Seregely used who wrote "" to indicate *g* and "" to mark *g sharp*.

J. Seprődi asserts that the letters mentioned are the distinguishing features of Caioni's writing, and considers their form to the graphological peculiarity of the editing hand and not a stage in the development of writing organ tablature as it really is.[2]

In the following those exceptional cases will be shown where the literary and not the musical letters are used as tablature signs. In pieces No. 201 and 216 (the section written by Caioni) *d* can be found instead of (*d*). It is to be remarked that this sign in bar 81 of No. 201 seems to have been written by somebody else in a different ink, but no traces of deletion can be seen.

In general Caioni wrote *e* in much the same way as the letter *e* of present-day handwriting is, whereas in No. 161, a section of No. 216, and in No. 270 the earlier form of these letters (" "), the form of the new German tablature can be encountered.

The note *F* (great octave) appears in Nos. 167 and 190 exceptionally in a form corresponding to the printed *F*. The sign *f* causes some difficulties since it can be mistaken for a crotchet when the latter is used in the function of a rest sign (Nos. 94 and 291) and falls between notes. The letter sign *f* in the small octave resembles the present sign in one instance, that is in No. 310.

Exceptionally *g* and *G* emerge also in a form that can be interpreted, being somewhat far from the new German tablature: " , " – Nos. 201, 282, 286, 289; " , " – Nos. 161, 162.

In pieces No. 81, 190 and 306 the *A* sometimes deviates from the original alpha (∝) and comes closer to Seregely's handwritten "".

In No. 296, Spielenberger's Mass, the *h* occurs only once with a shape similar to the printed *H* or to present-day writing.

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[1] In connection with the letter markings of the manuscript of 1629 entitled *Klavierbuch der Jungfrau Regina Clara im Hoff*, cp. Apel, 39.
[2] Seprődi 3, 189.

A possible ornament can be met only once (in the bass of No. 88), in the drawing of the last *g* note of the great octave, for it seems that in front of *g* (a real note) there is an *a* of the same octave ().

Octave Marking. Additions or Omissions

As the pitch of the notes is indicated in the one- or two-line octaves without a horizontal line, and with one or two lines, respectively, the *omission* of one or both lines and the use of both lines instead of one, and the other way round may result from the inattention of the person notating the piece. This is the situation in Nos. 21, 80, 98-102, 126, 141 and 167. In No. 219 both cases can be found: in certain bars Caioni forgot to draw the line of the one-line octave of part I and added it, though unnecessarily, to part II.

The octave marking suddenly appears above one or two notes, eventually above an entire bar in Nos. 223, 265, 272, 286, 309, 316, 335 and 345, only to return into the original register later. The opposite – a sudden great upwards leap (a seventh, octave or ninth intervall) can be met with in Nos. 192, 277, 307, 319 and 334. In the former cases one note each was concerned, but it can also happen that the whole bar changes register upwards due to the two lines drawn instead of one (Nos. 291 and 326). Great leaps emerge in the bass part of Nos. 199, 203, 274, 289, 310 and – extending over an entire bar – in No. 320.

The change of register seems to succeed better by means of an octave leap in No. 313, as opposed to the piece No. 315, where the solo performs a minor ninth leap that could have been avoided by the leap of an octave since it is preceded by tone repetition. The clumsy major seventh leaps of No. 181 take already place in the theme. It is also unusual that the one-part section designated *Chorus* of Spielenberger's Mass written for two tenors and basso continuo was notated inconsistently, once in the one-line octave, once in the small octave, so that on transcribing it violin clef and bass clef have been used alike.

The error in No. 314 results from an indication in the score, according to which part II is in a different register at the appropriate marking than the rest of the piece, namely in soprano.

It is doubtful whether the c^3, that has been deciphered with great difficulty, is effectively there in No. 334. As a matter of fact, it is the only place where *c3* can be found.

In connection with the leap of the final of the cadences to the lower or upper octave the question arises whether this procedure was not a custom of those times which emphasized once again the final pause of certain units or, of the whole piece, see Nos. 96, 110, 126, 162, 168, 181, 206, 297, 319, 332.

Note Values

Long *note values*: semibreves, minims and crotchets are used at the beginning of the manuscript and in the majority of religious works.

The court and folk dances, the instrumental introductory pieces and, towards the end of the *Codex*, the church concertos (*concerti ecclesiastici*) make use of quavers, semiquavers and rhythmic-melodic formulae like (♪ 𝅘𝅥𝅯𝅘𝅥𝅯; ♪. 𝅘𝅥𝅯; 𝅗𝅥. ♪).

The values develop in the dances at the beginning of the collection in agreement with the contemporary emergence of instrumentality, i. e.: No. 45 (𝅗𝅥 ♪ ♪); No. 49 (𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯); No. 76 (♪ ♪ ; ♪ 𝅘𝅥𝅯𝅘𝅥𝅯 ; 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯).

There are also cases when these small values are not completely clear (e. g. No. 165 – dance movement), or are available in greater number than the free units of the bar would allow. In the penultimate and the last bars of No. 199 (*Balletha*) a group of five quavers can be found instead of four. No. 200 has more values than the beats of the bar would make possible, the two parallel parts displaying five units. It is evidently a mistake that can be all the easier corrected since the same motif crops up once again so that the last two notes are of smaller value (two quavers), and thus the bar regains its normal size.

The situation is different in Nos. 219 and 333 where Caioni puts a comma after each quadruple group of the series of semiquavers, for the evident reason to separate these groups, all the more so as they are repeated notes. The same applies to No. 314, yet the comma comes after the formula ♪ 𝅘𝅥𝅯𝅘𝅥𝅯 here. No. 312 presents a dotted rhythm in the theme with two to three groups of the formula ♪. 𝅘𝅥𝅯 . This formula is frequently used in No. 333 as well. It also occurs (No. 326) that a rhythmic formula has an augmentation slur or dot (𝅗𝅥. 𝅘𝅥𝅯𝅘𝅥𝅯 and 𝅗𝅥‿♪

𝅘𝅥𝅯𝅘𝅥𝅯) . No. 333 shows a rhythmic variety containing, apart from the features discussed above, the following motif as well: 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯.

Since the work in question is a manuscript there emerge errors of various type of note values in certain bars (Nos.142, 213, 271, 287), such as

– a 𝅗𝅥 instead of a 𝅘𝅥 in No. 189,

– a 𝅗𝅥 instead of a 𝅘𝅥 falls on a beat in No. 310 without the possibility of being a syncope,

– 𝅘𝅥 𝅘𝅥 instead of 𝅘𝅥𝅯 𝅘𝅥𝅯 the last beat of a bar in No. 318,

– 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 instead of 𝅘𝅥 𝅘𝅥 𝅘𝅥 𝅘𝅥 are written in a whole bar in 𝄵 in No. 272,

– 𝅘𝅥 𝅘𝅥 𝅘𝅥 can be found instead of 𝅘𝅥 𝅘𝅥 𝅘𝅥 in bar 307, due perhaps to haste,

– three notes (letters) are written under 𝅘𝅥 𝅘𝅥 in No. 315,

– 𝅘𝅥 𝅘𝅥. 𝅘𝅥𝅯are in the place of 𝅘𝅥 𝅘𝅥 𝅘𝅥. 𝅘𝅥𝅯 above four letters in No. 270,

– in No. 289 𝅘𝅥. 𝅘𝅥𝅯 fall on a beat of the bar instead of 𝅘𝅥𝅯. 𝅘𝅥𝅯,

– the following mistake occurs in changes of metre:𝅗𝅥 𝅗𝅥 instead of 𝅝 𝅗𝅥 in No. 319 and 333 (in the basso continuo part),

– a group of notes consisting of 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 are present in No. 333 instead of a group of 𝅘𝅥 𝅘𝅥 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯,

– 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥 𝄾 𝅘𝅥𝅯 appear instead of 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯 in No. 334 where, similar to No. 333, the entire melodic-rhythmic motif is taken into consideration,

– cases have also been found where the error could have been emended in two different ways: 𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥 𝅘𝅥 or 𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 could have replaced the group of 𝅗𝅥 𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥 𝅘𝅥.

Similarities have frequently proved to be a help in carrying out emendations or making a choice, such as e.g. in No. 199.

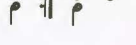
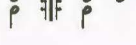
In pieces notated by Caioni note values, augmentations (the dots of the augmented values) and eventually repeated notes may appear superfluously (Nos. 183-185, notes) or are omitted (No. 226, notes and dots; No. 190, the dot for the dotted semibreve; No. 286, repeated note).
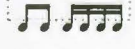
In No. 223, four bars before the cadence, Caioni carried out emendations. He deleted two notes and, after having exchanged them, forgot to indicate the value.

Sometimes the emergence of a syncope results in a note error:

– in No. 203 there appear erroneously 𝅗𝅥 | 𝅘𝅥 𝅘𝅥 𝅘𝅥 instead of 𝅗𝅥 | 𝅘𝅥 𝅘𝅥 𝅘𝅥,

– in No. 300 and 301 an erroneous 𝅗𝅥 | 𝅘𝅥 𝅘𝅥 can be found instead of 𝅗𝅥 | 𝅘𝅥 𝅘𝅥.

Difficulties arise in connection with the cadences in Nos. 191 and 162 where in one of the parts there are six units instead of four  which would read correctly  .

The grid-like drawing  used for demonstrating a group of notes consisting of two or three crotchets or quavers counts for a characteristic feature of the new German organ tablature though it was first discovered in a German manuscript written in the old tablature.[3] The drawing seems to represent a new phase in the development of musical engraving since some of its features survive to this day:  .

The following pieces are written in Caioni's hand though contain "grids" in some places: No. 201 (throughout the piece), No. 219 (sporadically), Nos. 220-226, *Magnificat* by H. Praetorius, sporadically in the movements beginning with the words *"Quia fecit mihi magna"* and *"Fecit potenciam"*.

[3] Manuscript by Johann Kotter (1513), see Apel, p. 31.

Rest Signs

The drawing of the minim, crotchet and quaver *rest signs* contains the value only and, since they are placed in the line of the letters designating notes, there may occur errors, though not too grave ones, due to inadvertance or haste. In No. 326 there is a minim rest ( ) instead of a crotchet one ( ), and in bar 3 of part I of No. 327 there is also a quaver rest ( ) in the place of the crotchet rest ( ).

When in a given moment a part does not take part in the musical dialogue and the rest sign governs a whole bar or several bars various possibilities exist:

– By omitting the rest signs in No. 80 the entry of the two-part groups is more unambiguous. The same applies to No. 169, the responsorial manner of writing or the *Magnificat* by Hyeronimus Praetorius (Nos. 220-226) or Schütz's piece (No. 272).

– It occurs that the rest sign is missing until the entry of parts in pieces with polyphonic construction (fugue, fantasia, praeambulum, canzona, ricercare), or in those where a part may eventually appear unexpectedly: Nos. 168, 186, 201, 202, 219, 232 (the middle part enters all of a sudden), 265, 282, 284, 285, 305, 321. This does not hinder the existence of pauses within the bar (Nos. 168, 201) or only in one of the parts within a piece (Nos. 265, 305).

– Rest signs governing the entire bar when a part enters or breaks off within the musical process can be found in pieces Nos. 206, 230, 249, 275, 277, 278, 280, 289, 290, 292, 297, 301, 303, 308-310, 334, 335. This shows that whole-bar rest signs were more carefully placed towards the end of the manuscript. The sign is a horizontal line with a short vertical stroke in the middle reminding of a semibreve which is of linear shape in the case of the organ tablature. It also occurs that the rest sign affecting the whole bar appears as a large dot in the middle of the bar (No. 320). Nos. 318, 319, 324 contain line and dot-shaped rest signs alike. With the dot-shaped rest sign there is some problem in No. 153 where it first appears between bars 35-36 and 38-39 because it was not left blank space as was usual for bars marked by rest signs. Here the dots seem to be rather additions.

A rest sign, a *Generalpause*, is given very unambiguously at every part in No. 224, without having a special indication for it. In No. 277 there is only one long rest sign, an elongated line, instead of a number of rest signs affecting the given bars which cover the entire space where the part pauses.

One may also come across pieces with rest signs which are omitted sporadically, such as Nos. 306, 314 (a bar is left unmarked), Nos. 317, 319, 325 (just as No. 314) and No. 326.

Metre

In the pieces Caioni wrote down into the manuscript simple, odd and even *metres* are used whose unit is a minim.

Triple time is marked in three different ways by using

– the metre 3/2 in pieces No. 89, 230, 271, 272, 273 (at *Regina angelorum*) and 328,

– the figure 3 in items 267, 293, 305, 331 and 346 and,

– the metre 3/1, see pieces 275 and 304.

As far as even bars are concerned they are marked with the sign ¢ (*alla breve*) throughout, its design ranging from the most roundabout through the form similar to the clef (; ;) or the quaver ( ) to the simplest one, *alla breve* in present-day usage, in pieces No. 76, 201, 270, 279, 289, 313, 315-318, 320, 324, 326, 329, 340, 341, 343, 345, 347.

On transcribing the pieces it had to be decided whether to write the metre 4/4 instead of the sign *alla breve*, – that is to interpret the piece in 4 or 2 which had not been distinguished in the original – or to adhere to the original *alla breve* sign depending on the character and natural pulsation of the music material. This question has already been raised by B. Fabó, J. Seprődi[4] and M. Negrea[5] The possibility of replacing the sign *alla breve* by 4/4 is treated at the appropriate chapter in each case separately. It is to be remarked that at the changes of metre Marţian Negrea mistakes the sign *alla breve* , which resembles a clef because of the hooks, for a *G* clef.[6] With Caioni clefs never occur only in five-staff systems, never in organ tablature, in this manner of writing this sign does not exist.

[4] Seprődi 3, 208.
[5] Negrea, 29.
[6] *Ibid.*, 71.

In two of his pieces duple and triple time signatures are written side by side and employed for denoting a change of metre (¢ 3/2): in No. 274 where, due to damage, it cannot be established with absolute certainty whether it is 3/2 or 3/1, and in No. 344.

Sixteen instrumental pieces, dances or items of introductory character, represent special problems. At the beginning of their musical material the metre is sometimes indicated, sometimes it is not ; on the other hand, the alla breve sign was added in red ink to each of them subsequently – at the side of the title or attached to the piece – to which we refer in the notes only.

3/2 is used in pieces No. 30 and 83 whereas No. 91 has simply the figure 3 with the added *alla breve* sign written in red ink. The same applies to pieces No. 146, 188, 191-193, 196, 204 where the time signature is missing, yet they are in triple metre and provided with the red alla breve sign as well. The same red sign appears at the side of six pieces with even metre: 49, 84, 165, 181, 186, 202.

In our opinion the red *alla breve* is an addition originating not necessarily with Caioni. In the pieces with even metre the change of metre (or the six-four time?) must have been in the focus of his interest while in the odd-metred ones he was simply concerned about the indication or emphasis of the metre of the piece.

Only four of the forty-six pieces without designation of metre are in triple time, that is the three courantes Nos. 141, 142, 187, and No. 319. The rest are pieces in even metre, such as Nos. 96, 110, 182, 209, 219, 220-228, 231, 232, 273 (up to *Regina Angelorum*), 276-278, 280-282, 290-292, 294, 295, 297, 298, 299, 301-303, 306-312, 321, 325, 330, 332-334, 337-339, 342.

Changes of metre occur both in pieces with and without time signature. It marks the beginning of a new section or stresses the cadence. The change is indicated either in the given moment or earlier (No. 313). The marking of the change of metre differs also in the respect that 3/2 appears at changing over to an odd metre and *alla breve* at the return in pieces Nos. 75, 110, 182, 225, 230, 272, 313, 327, 333 and 339. In other pieces, such as Nos. 169, 201, 209 and 271 the indication 3/2/3 is given, followed by the return to even metre either marked or unmarked.

One can encounter cases when on changing metre the triple metre is indicated by the figure 3 only, so in the pieces Nos. 96, 97, 249, 299, 301, 314, 316, 319, 320, 326, 328, 334 and 335.

In pieces No. 291 and 312 both cases occur since there are several changes of metre:

– No. 291 (... "3/2"... "¢" ...3... "¢" ..3... "¢");

– No. 312 (.."3/2"... "¢" ..."3"... "¢").

Triple time can also be designated by the metre 3/1 in the course of the piece (Nos. 274, 278, 289, 298, 302-304). An interesting case is No. 305 where the marking of triple time is given in both possible forms. For that matter, triple time with 3/3/1 marking appears in several parts within the change of metre (..3/3.. ¢) in No. 296 and (..3/3..) in No. 317.

There is only one piece, No. 293, where the triple time indicated at the beginning changes over to duple time (..¢..).

Cases also exist when in the same piece certain changes of time are indicated, others are not as in pieces No. 92, 207, 311.

The Music Picture

Difficulties with the *music picture*, the placement of the bar in the score can be experienced in certain cases, such as

– the width of bar in No. 272 which makes it seem as two bars,

– the first half of the bar is given at the bottom of the left page, its continuation horizontally on the right-hand side, see No. 161, 277, 306, 315, 333 (where the last value of the bar shifted to the subsequent staff), 334 and 336,

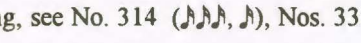
– based on the common notes of the tenor and the bass there is a superfluous bar in the bass of No. 317.

In connection with the music picture the case is worth mentioning when one part has long values throughout an entire bar, the other short ones. The scribe did not put the long value to the beginning but in the middle of the bar to stress the entry visually (No. 219).

The eventual shifts between the parts are either emended by references „/" „„/"" , as in No. 275 or remain unemended as in the last two bars of No. 95.

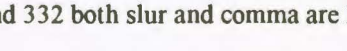
The Comma

The use of *comma* has already been mentioned when talking about the semiquavers in groups of four with tone repetition where the comma separates these groups. Otherwise the comma is applied for phrasing the music. Here the matter is not to demonstrate the musical phrases, as the commas at the half closes in the present-day music picture do, but to mark the group of notes falling on one syllable. The question of words comes up here both with complete, intact text underlay (in pieces Nos. 3-6, 11, 14, 71, 75, 79, 81, 82, 98, 101, 102, 104, 110, 153, 166, 167, 169, 182-185, 205, 206, 217, 218, 227, 228, 230, 231, 249, 273-277, 279, 289, 290, 301, 314, 328-335, 340-343) and with fragmentary text underlay alike (Nos. 221, 270, 271, 291, 304) which comes under the notes in a way that the relationship between the note and the syllable is not strictly defined.[7] No text underlay can be found in certain pieces either because they are instrumental items such as Nos. 15, 30, 45, 49, 73, 74, 76, 83-97, 103, 141, 142, 146, 161, 162, 165, 170, 180, 181, 186-204, 207, 209, 213, 219, 229, 250-259, 261, 262, 264-268, 280, 337, 338, 344-346 or the words are extremely popular, as in Nos. 12, 21, 25, 26, 77, 80, 99, 100, 126, 147-150, 168, 171-174, 220, 222-226, 232, 269, 272, 278, 282-288, 292-300, 302, 303, 305-313, 315-325, 327, 339.[8] The items Nos. 78, 233, 281, 326, 336 form a special group because in them the sometimes longer, sometimes shorter text is written in strophic form in front of or behind the music.

The emergence of the comma as a sign which serves the idea to assign the note groups to a syllable is all the more surprising, see No. 314 (), Nos. 332 and 334 () and No. 335 (). These pieces come at the end of the manuscript where Caioni is getting more demanding.

Slurs

The same applies to the *slurs* taking on the drawn in the form of an arch and available in present-day usage. Its role, just as that of the comma in the scores edited by Caioni is to mark the notes falling on one syllable: Nos. 218, 276 (as we are going to see later these two pieces have a common motif which contains legato as well), Nos. 290, 312-314, 326, 330 (the motif ), No. 331 (the motif of the sequential model being: ), No. 333 (the smallest unit ), No. 334 (small motifs  , larger ones: ), No. 335 (), Nos. 340 and 341.

The only case when the slur seems to refer to the music and not the words is No. 335 where a chain of semiquavers must be sung to one syllable:  , ... Similar to pieces Nos. 329 ( ) and 332 both slur and comma are here present.

Ties

To indicate *ties* two signs are applied: either " = ", as in No. 75, for example, where very long values of six units come into being, or another sign used propably also in the function of tying over:  or  . It occurs between notes of identical pitch but not with syncopes, and produces long tones similar to the pedal notes, as in Nos. 168, 171, 206, 223, 227, 228, 272. There are only three exceptions (Nos. 220, and again 227, 230) when two notes of different pitch are joined and when this sign does not connect anything (No. 230, 4th staff, bar 1).

The syncope is often designated by the sign " = " but occurs also without any sign, simply with augmented values. The music of Nos. 171 and 307 contains many syncopes. Nos. 142 and 293 represent a more special case when the value is being doubly or nearly doubly augmented:  . In No. 341 where a motivic variation can be found the motif appears, in agreement with the text, either with or without a syncope.

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[7] See also Seprődi 3, 220: the comment on the transcription of No. 8 (p. 217).

[8] A similar situation, though in the opposite direction, can be encountered in the Protestant music mentioned by Constantinescu (p. 159), who makes reference to 16th-century collections of Leipzig, Mühlhausen, Nurenberg, Erfurt and Jena, in which it is mostly taken for granted that "the melody is known", and only the text is included. In the 17th century Caioni's attention seems to have been directed at the music and not the Latin words which was not exposed to considerable modifications within the Catholic liturgy.

Up-Beats, Defective Bars

Twelve dances of the *Codex*, more precisely ten courantes and two ballets display *up-beats* which are unusual when compared to present-day writing, since the piece does not start with a defective bar but with a bar supplemented by rests (Nos. 30, 83, 89, 141, 146, 161, 186, 190, 191, 196, 199, 204).

Within the two-part form of these dances the up-beat frequently comes at the second part only. The last bar of the pieces with up-beat is evidently a whole bar, except for No. 161, whose last bar is not complete after all, and No.165 where the up-beat occurs in the second part and where the situation is the same.

Finals

The analysis reveals that the dances have, in addition to the up-beat and the closing bar, another peculiarity, the reinforcement of the ending by writing out the last note after the repeat sign repeatedly.



This added final with the fermata above can be seen in the following pieces: 21, 30, 83, 91, 141, 142, 161, 165, 187, 189, 190, 193, 196, 204, 209, 229, 338. In item No. 268 there is a fermata above both notes: on the final and its reinforcement as well.

In six dances this element is, however, missing: Nos. 76, 96, 188, 198, 266, 267. Due perhaps to the repetition no long final can be found in No. 94 because an up-beat is attached (𝅗𝅥. ♩). The volta sign could have solved this situation because the final of a whole bar would have taken the place under seconda volta. In the manuscript volta is not used anywhere.

Fermata

The *fermata*, the only element of stressing the ending (since no closing double bar exists) occurs in two different situations: placed above, eventually after each final or on the final of some part only. The omission is evidently due to inadvertance or haste (Nos. 180, 229, 282, 310). In No. 337 no fermata can be found on the final at all while in No. 340 there is a fermata at the end of certain sections and none at the others.

It also happens, as in No. 229, that being a dance, the cadence is placed between repeat signs in the first part followed by a defective bar (𝄆 : 𝅝 : 𝄇 : 𝄽 ♩ |) while in Nos. 198 and 344 repeat signs can be found in front of the final, as if the musical phrase got suspended or resolved by being repeated from the beginning, then the final tone without fermata is also produced (... ♩♩ 𝄆 𝅝 𝄇).

A fermata after the note can be encountered in pieces Nos. 218, 297 (in part **e** – *Chorus*), 313, 321, 329, 332. A strange thing is that in No. 309 there is a rest sign after the fermata.

In the cadence there occur surprising alterations of the notes (No. 277), in addition to unexpected melodic leaps to the lower or upper octave (No. 319). Frequently the change of metre at the cadence or some bars before the cadence implies probably the meaning *rallentando*, particularly towards the end of the manuscript, which was written down by changing the beat (Nos. 272, 298, 302, 311, 320, 334).

The Repeat Signs

Repeat signs occur mostly in instrumental pieces, dances. Since no *volta* is used, there emerge unique situations, characteristic perhaps of the notational practice of a time when the instrumental (dance) music was not attached to text any more and, resulting from the accompaniment of movement, was at the point of flourishing. In No. 83 the last bar of the first part, which is the opening bar of the second part at the same time, is cut by the repeat sign in a way that does not agree with the initial up-beat, a whole bar with repeat signs (3/2 𝅗𝅥 ♩) : (3/2) 𝅝 𝄆 : 𝄇 ♩). The same applies to pieces Nos. 141, 161, 170, 187, 190 and 199. The situation in No. 126 is more complicated because the repeat sign cuts asunder the bar between the two parts whereas the first part does not possess any up-beat, for which reason the last bar of the first part is evidently incomplete.

In the pieces of the manuscript notated by Caioni the repeat sign generally comes after the first part, or at the end of the piece, or at the end of each part. In one single case, the dance No. 345 on folio 210 where the repeat sign can be clearly seen at the second part only. The presence of the repeat sign at the beginning of certain pieces is unnecessary (No. 76).

Apart from the repeat signs available in present-day usage as well letter markings used in the function of repeat signs can also be found: in No. 228 there is a part surrounded by "bis" inscriptions (and "Secunda Pars" in addition) and in No. 274 a sign is applied occurring in the *Codex* mostly in the text underlay of the music: . Another marking still in use in the scores these days can be seen in No. 279 where the section is enframed by the following signs: 𝄆 ... 𝄇 . In No. 269 *Repete* is written out and the appropriate section is marked by (● ; 𝄋). Since the remark *dal segno al segno* is missing, a simple "*Repete* ... 𝄋 " should be read. It turns out that this applies to the section written for two choirs (eight parts) – the refrain – wedged between sections sung by a choir each (four parts). The *Repete* is missing at the end only because the whole section is written out again. At the third repetitions of a part (in piece No. 312) the remark *Repete triplam Lauda sion* is meant to call the reader's attention since no repeat signs can be used. The performer is entrusted with the possibility of rendering the piece No. 290 with or without repetition by the addition of the remark saying that it can be sung with repetition as requested: "*libero* 𝄆 : ".

References

For that matter, Caioni often makes *references* when writing down the scores. It sometimes occurs that a bar is omitted by error and is entered further down, then the remark NB (Nota Bene) is added and a double x sign is put in the place in the score where the bar has to be inserted (No. 280).

Emendations

Caioni performs *emendations* in his own music material not only by means of references but by carrying out modifications of additional character, deletions and erasures and writing anew, respectively (Nos. 167, 289, 333), eventually by pasting over as well.

Before the cadence in No. 222 there is an addition in Caioni's hand which, as the packed nature of the script bears out, is an addition indeed. An inserted bar is encountered in No. 291 as well. No. 153 has a simple modification whereas No. 182 shows, after bar 20, as if there had been a further bar yet which is deleted by now but the text survives (it is not a question of damage). In No. 223 there are two deleted, then supplemented notes four bars before the cadence. Further deletions (the not desired section being crossed out by several lines) occur in pieces Nos. 268, 281, 283, 290 (where the thick line of erasure will be a rest sign), No. 297 (where five bars are deleted), No. 320 (two bars deleted), No. 326, 327 (three bars deleted, with a repeat sign in the place of the deletion) and No. 331 (two bars deleted). The *fis* (*f sharp*) in No. 222 was emended simply by crossing out "is" and, in No. 309, a note in the seventh staff of the bass (f. 176) is crossed out superficially.

Emendations by pasting over were done frequently, such as in bars 11-17 and four further bars before the cadence in No. 226; part II, second bar, fifth staff on the left, No. 307; part III, bars 7-8, third left-hand staff in No. 317; in No. 319 one bar is also pasted over. The third right-hand staff in No. 276 represents a strange case where, by pasting over, a new, parallel music line emerges written in another mode and shifted in comparison to the original melody of the piece. A large, unambiguously pasted over section can be found in No. 276 yet. On repairing the manuscript the pasting became partly detached and underneath, on the page of the book the title *Kyrie â 3 vocibus Missa 2 Tenor, et Bassus*, seven bars of the *Kyrie* and three bars of the *Christe* came to be seen. This detachment of the pasting allowed us to read the text written on the verso of the paper used for correction: it contained also four-part music in tablature. Larger damaged surfaces occur in pieces Nos. 74, 269, 270, 343, 344-346 yet.

Auxiliary Devices

The most frequent remark facilitating the reading of the score is verte (turning the page) when the end of the page is reached but the flow of the music must not be interrupted, see Nos. 92, 272, 333. Moreover, in piece No. 199 even the Italicized warning *Verte a te(rgo)* can be read, and in No. 290 *voluntate*.

Another kind of remark is ut supra (as above) written to the end of No. 167 and referring in all likelyhood to the repetition or some sort of similarity of a section. This situation is not quite unambiguous.

The drawing of a hand with fingers calls attention to the fact that the piece started by Seregely on the left-hand side of a page is continued on the right-hand side by Caioni. A Latin remark in No. 231 asserts that the piece can be sung in *G major* as well. No. 273 is the only piece in the manuscript which contains expressions referring to performance, such as *presto* and *adagio*. Besides, there is a Hungarian remark in small letters difficult to read in this piece which concerns the *Agnus Dei* section of the *Litaniae Lauretanae*.[9]

A Hungarian remark on folio 200 says that the melody of *Messias iam venit* is used to *Nyúl a vetemények között* [The rabbit in the bed of vegetables] and to a further religious song.

Lines of Division and Various Colours of Ink

Coming back to the first remark about instruments, the fact that at No. 325 there is an unexpected indication that the music material will be taken over exclusively by the organ draws our attention to the *lines of division* whose role is to separate the vocal-instrumental section more strictly from the instrumental one. A vertical line marking the beginning of a new part appears at No. 317 as well. In pieces at the end of the manuscript dividing columns can also be found since the pieces are written in succession. Such a column separates Nos. 312 and 313, No. 320 and 321. The same figure (▨) is used to separate the musical material and a reference in No. 329. In contrast, there appears a black vertical line between two bars of No. 334 for which no explanation could be found since the same line cuts asunder the text of *Laudabile* for reasons difficult to understand: 𝄽 ♩ ♪♪♪♪ ♪♪♪♪ 𝄀 ♪♪♪♪ ♪♪♪♪ ♪. ♪ ♩ 𝄀 .

In one of the last pieces (No. 343) the alternation of choir and organ is marked by a red oblique stroke and the remark "Organo Chorus ... etc". This marking is under the music which points to the fact that the division of the alternation must have been added subsequently. As seen before, red ink is used for the *alla breve* indications of metre in the various dances of the manuscript. It occurs also that two different inks are employed on the same page: in No. 265 (f. 240/1) the ink is brighter than in No. 266 (f. 240/2). In No. 298 no particular significance is attached to the change of colour though the *Sanctus cum Tremula* was written in thicker ink.

Parallels and Contrapuntal Elements

The harmonic foundation (bass) is sometimes not the most adequate in the dances (see bar 7, No. 170). This subject-matter will later be covered on discussing the individual pieces. In other places parallel sevenths (No. 95), unresolved seconds (No. 318), parallel major and minor seconds and fourths can be found (No. 265, 310, 318 and 344) which could be avoided by the simple exchange of notes.

As regards counterpoint, nice examples of stretto can be met, the most outstanding of all being the one on the left-hand page, then continually on the right-hand page in the second staff of No. 326.

Chromaticism

Apart from the registers of the parts, the unusual melodic leaps and the crossing of parts problems arise in the music of the *Codex* from the emergence of *chromaticism* as well.

In Spielenberger's Mass (No. 300) and in item No. 315 nice examples of linear chromaticism can be found, fragments of a continuous chromatic scale interrupted eventually by repetition. It also happens that the tone repetition appears first with accidental, later without it (No. 308, page 176 – *f sharp, f natural*) and, since it does not fit in with the musical context, it seems to be rather a clerical error resulting from inadvertance. A similar case is when an identical note is written in two consonant parts once without, once with accidental (Nos. 315 and 335). That it is an error can be easily seen, for example, when the sung bass or a tenor unfolds above the basso continuo as a variation of the notes of the basso continuo (Nos. 335 and 339).

[9] In addition to the remarks discussed above there are notes in pencil (exclamation mark in No. 14, 326, the designation and stressing of some dances, such as No. 90) which were entered into the manuscript perhaps in the late 19th or early 20th century.

NOTES

1. Spiritus / meus / []

BThV 1320 (18.) The missing bass sections are added from there.

L 1973 (?, one single S-part)

The first two pieces of the *Codex Caioni* could be reconstructed only fragmentarily, because the first pages of the manuscript are damaged.

29	III	*f* (emended by analogy with Bártfai MS)
39^{5-6}	I	no rhythm signs can be seen
40	II	*f g e f*
41	II	no rhythm signs can be seen
43-53		In the MS there is an original insertion written one staff lower. In the third staff the indication of the insertion can no more be seen.
48^{2-4}	II	in the one-line octave
$59^{1,3}$	I	S, M
63	I	without rhythm signs
83	II	the rhythm signs are hardly discernible

2. Augusta / Civitas dej / Quam [glo]riosa / A. 3. [v.]

SC 3 (f.2; S and Bc)

Certain missing sections of parts I and III are added from SC. The section which cannot be seen in SC either is indicated by additional broken brackets within the square brackets.

The text underlay is deficient and difficult to construe; therefore its text is given here compared with the similarly incomplete wording of SC:

Augusta civitas Dei, augusta civitas Dei,

[quam gloriosa...,]

quam laeta, quam laeta dicta sunt de te, [...]

$5\text{-}6^{3}$	III	only the rhythm signs can be seen, not the notes.
6-38	II	shifted by an S later compared to part I.
6-44	III	shifted by an S later compared to part I.
7^{2}	III	M rest
18	II	emended, scrawled over; 18^{1} is illegible
19, 36-38	III	no rhythm sign can be seen
39^{2}	III	without octave marking (or is it damaged?)
41		lacuna due to insertion and not to damage!
46	II	in their place - at the damage - at least two bars could have place (the shifts are set right here).
51-52	III	an octave lower

3. O Gloriosa / Domina

RMDT II. 75/II.

4^{1}	I	d^{1}
5	I	no rhythm marking can be seen

4. Maria / Mater / gratiae

See RMDT II. 82, but this transcription does not take into consideration the emendation marked separately in the manuscript (bars 7-8). Additions based on notes of G. Papp.

After bar 12 Caioni marked clearly the division by a dividing line.

18	I	d^{2}

5. Sanc[tissima] / san[ctissima]
RMDT II. 50/II.
Additions based on notes of G. Papp.

6. Virgo / Dei
RMDT II. 7.
Additions based on notes of G. Papp.

3	I	without rhythm sign
4	II	a letter difficult to interpret
9	I	without octave marking

After bar 12 Caioni's marking of division can be seen (cf. piece No. 4).

7. Duo sera / phin Clama- /bat a. 3. v. / Ludouici / Viadanae
Viadana: CCE, No. 46 (Mompellio, 131.)
Schneider, 181-183; Haack, II: 26-27.
SC 96 (f.95); L 2071 (only S_1)
No text underlay, only the text of 2^{da} Pars is written out in front of the corresponding section. The inscription in front of the third section reads most probably: *3^{tia} Pars: Gloria.*

35	II	*e^1 f^1*
45	II	appears in the place of 40; from here onwards the music got shifted by five bars
50	II	twice
51^4	I	looks like *b^1*
60-62	II	twice
102-103	III	only the tie can be seen
114	I	its rhythm signs cannot be seen
118	II	*f^1 sharp*

Deviations of the print:

19^3	III	*G*
84^{2-3}	II	dotted Sm and F
86	II	S *b^1 flat*

8. Decanta / bat popu / [lu]s Israel / A. 3. v. // Dominica 3. post Pascha / R. VIII. in 3. nocturno
BThV 1319 (18.) - used for emending and making additions to S_1 and B.
Without Bc.

20^2	I	*b^1*
30	I	only the rhythm signs can be seen (2M)
32	II	in the small octave
$37\text{-}38^1$	III	*B flat, c, d*
49^2	III	*g*
50^{1-2}	II	2Sm
84	I	here the copyist leaps forward to 92^2.
84	II	2M *g^1* (the second perhaps crossed out)
97-105	I	written down twice
107-108		due perhaps to emendation there could apparently be room for several bars between them.
109^1	I	*b^1*
111	I	*c^2 sharp*
76-82, 100-102, 108-113	II	no rhythm signs can be seen because of the strip of paper stuck over the place of the upper part for purposes of emendation.

9. Amoris Vis / me penetret / ignita totum occupet / A. 3. v.
SC 27 (f.25)
Without Bc.

23, 24	II	no rhythm signs can be seen
29	I	added after the notation in SC

10. Delicta mea / horreo En exul / ad te redeo / A. 3. v.
SC 19 (f.19)
Repeat signs between bars 10 and 11.

22^{2}	II	e^{2}
49^{2-3}	II	2F

11. Nitida stella
RMDT II. 174/II, with a different text underlay which does not suit the variant in the *Codex Caioni*.
The text in [] is missing. Its addition is based on RMDT II. Musical additions based on notes of G. Papp.

12. Jesu / dulcis / memor.
RMDT II. 74/II. The addition is based on it.

0	I	S
11^{1}	I	b^{1}

13. Jesu te so / lum sentiam / A. 3. v.
Without Bc.

24-25	III	no rhythm signs can be seen
37	I	no rhythm signs can be seen

Its text is difficult to interpret and adopt, thus it is given here:

Jesu [te] solum sentiam,
ex toto corde diligam,
[ ] in cunctis (?) videam,
semperque plus te sitiam. (?)

14. Boczasd meg / Ur Isten Iffiusagomnak
RMDT I. 18/II.
Its text is included here according to the standardizęd spelling - as given in RMDT I -, where it has been added from and not with the original orthography.
The original reading was:

Boczasd meg Ur Jsten Iffiusagomnak vetket,
sok hitetlenseget, undok fertelmesseget [...]

15. Balletha

1^{1-2}	II	in the small octave
7^{3-5}	I	in the one-line octave
7^{5}	II	no rhythm signs can be seen
9^{7-8}	I	$+c^{2}$ between them
10	II	M *c*

16. Veni Domine / Jesu Christe / A. 3. v. / Ludoui[ci] Viadanae

Viadana: CE III, No. 16 (Mompellio, 155.)

SC 152 (f.151); BThV 1311 (18.)

Without Bc; added from Viadana OMSC.

11	III	2M *A*, emended
38	III	*B*
40^3	III	there is an M rest instead
47^2	II	*B*
49^{2-3}	II	2F

Errors in the print:

9^1	IV	*B*
19^2	IV	*e*
39^2	IV	*e*

17. Domine / Clamaui / ad te A. 3. v.

SC 161 (f.159)

Without Bc.

23^2-25^1	I	in the one-line octave
25^1	I-II	M
27^4	III	*B*
31^1	III	written to bar 30
31-33	III	an M earlier
33^6	I	in the one-line octave
33	III	followed by an +M *a*

18. Jesu quam es / Laudabibis / A. 3. v.

8^2-13	I	an M earlier
13	I	followed by +2Sm f^1 *sharp* g^1
17^4-18^2	I	no rhythm signs can be seen
27^2	III	only *d* is visible
29, 38^{1-2}	I	no rhythm signs can be seen
47	II	f^1 *sharp* *Jesu quam es laudabilis,* *dulcis, pulcher, amabilis,* *[... odori...]* *et totus es mellifluens.*

19. Vita salus / fiducia / A. 2. v.

Without Bc.

At the beginning of the piece, in part III, the small and great octaves alternate inconsistently.

6^2	III	*F*
15	I	S b^1 *flat*
15^2-23	I	an M later
17^2	I	b^1 *flat*
23	I	M
42	III	S

Its text is difficult to adopt, therefore it is given here:

Vita salus fiducia,
nostra dimitte scelera,
tua nos imple gratia.

20. Christus / resurgens / A. 3. v.
Viadana: CCE, No. 73 (Mompellio, 131.)
SC 133 (f.132)
The Bc part is added from Viadana OMSC.

$20^{1,4}$	I	*f^1 sharp*
49-50	II	were probably omitted, then added under the two subsequent bars shifted ahead. Consequently, bars 51-80 appear 2S earlier.
51	I	*f^1*
53^2	III	*f^1 sharp*
61	I	2M *f^1 sharp*, *a^1* (*a^1* is a later emendation).
64^1	I	S, from this point up to bar 70 the part shifted by an M later;
79-80	II	written down twice

Errors in the print:

38^2	IV	*a*

21. Tegnap groff / halala. etc.
RMDT II. 247. (Vietoris, No. 19; p. 233)

2	I	an octave lower
8	I	in the one-line octave; the bar is probably superfluous (cf. Vietoris).

22. Cuncta / fac nos / despicere
Three vocal parts without Bc.

28^4	III	*G*
30-32	II	the rhythm marking is missing.

Its text, which is difficult to adopt, is given here:

Cuncta fac nos despicere,
extento nos relinquere,
ut nobis tu sis nimius
et omnia in omnibus.

23. Filimi / Absolon / Ludo. Viadanae
Viadana: CCE, No. 67 (Mompellio, 131.)
SC 14 (f.13); BThV 1321 (18.)
Arnold, 29-31; Haack, 39-40.
Without Bc, though in bars 2, 24 with traces of Bc. The missing Bc is added from Viadana OMSC; in the line of part III the original has, however, been retained untouched and the notes of the original, instrumental bass parts are also included in small notes. (Similarly further on as well.)
S_1 and S_2 are reversed; in this the writing of the *Codex* has been retained.
Metre: alla breve.

12^2	III	*c^1*
17^{1-2}	II	*b^1*
19	III	M *a*
29	II	*f^1 sharp*
34^3, 36^{1-2}	I	*b^1*
35^3	I	*f^1 sharp*

In the print:

7^3	II	an M rest

24. Jubilate / Deo, omnis / terra A. 3. v. / Ludouici / Viadanae
Viadana: CCE, No. 66 (Mompellio, 131.)
SC 127 (f.126)

Haas, II: 40-41.
Without Bc; for the addition the information given by Haas and in Viadana OMSC have been used.

10	II	f^1 *sharp*
32	III	*f*
68	III	*F*

25. Ave Ma / ris stella
RMEÉ No. 9.
Additions based on notes of G. Papp.

8^2	I	d^2
9^5	I	M
11	I	fermata
16^3	I	followed by $+f^1$
16^5	I	M c^1
after 18	I	the manuscript is defective; it cannot be established whether one or two bars should follow here.

26. Veni crea- / tor spiritus etc.
RMEÉ No. 112.

6^1	I	dotted M
12	I	in the one-line octave

27. O quam pulchra / es amica mea / A. 3. v. / Ludo. Viad.
(unterneath, crossed out there is: et decorum / filiarum Jerusalem)
Viadana: CE III, No. 10 (Mompellio, 155.)
SC 146 (f.145)
Excerpts from it are included in Roche 2, 55-56.
In bars 11-12 there are traces of the Bc, otherwise without Bc. Added from Viadana OMSC.

4^4-5^1	II	2F on the last beat of bar 4
5^2-^{3}	II	dotted M, Sm
8-9	II	the rhythm marking is blurred
14	I	after the M c^2 there is an Sm rest and an Sm c^1;
14^2-17^3	I	shifted an Sm later
17^3	I	Sm
27^3-^{4}	III	2Sm
32	I	dotted Sm and F
43^1	III	*A*
45^2-^{3}	I	dotted Sm, F
55	III	dotted Sm, F, 2Sm
57^1-^{2}	II	dotted M, Sm
58^1-^{2}	II	2Sm
59^5-^{6}, 60	I	the 2Sm and the M rest are omitted;
60^2-73	I	shifted an M earlier

After bars 21 and 49 there are repeat signs (having the sense of marking the borderline of a section at the very most). Written out at the latter there is: 2^{da} *Pars*; from bar 50 onwards in the place of part III: *pausat, Vide repetitionem.*

59	III	is completely different. Underneath there appears: *hic invenies in* 2^{da} *autem non positionem istius mutete, sed vide repetitionem super* (that is from bar 31 onwards).
75-77	II	had not enough space, thus it is wound up in the margin of the page.

Errors in the print:

57^3-^{4}	IV	2Sm
71^3	IV	*G*

28. Ego autem ad / Deum Clamauj / A. 3. v.
Viadana: CE III, No. 11 (Mompellio, 155.)
SC 147 (f.146)
Without Bc; added from Viadana OMSC.

6	II	is dimly visible
11^{3-4}	I	2Sm
$18^{1-3}, 21^{1-3}$	II	Sm, 2F
18^{2-3}	I	2F
22	I	Sm e^2 *flat*, M d^2, Sm e^2 *flat*
$24^2, 48^1$	III	*e*
25^3	III	*d*
26^2	III	*f*
56^2	II	c^2 *sharp*
60^3	I	f^1
65^{1-4}	I	dotted Sm, F, Sm.

Errors in the print:

8^{2-3}	IV	M *B flat*

29. Illumina / Domine faciem / tuam A. 3. v. / 2 tenorj cum Basso / Ludouici Viadanae
Viadana: CE III, No. 13 (Mompellio, 155.)
SC 149 (f.148); BThV 1313 (18.)
Traces of Bc in bar 60, otherwise without Bc. Added from Viadana OMSC.

19	I	b^1
50^2	II	*b*
73^{2-3}	II	2F
74	III	*E*

In the print it is erroneously in the alto clef and thus 3 is bars 1-8 of part IV.

30. Curanta
Metre in red: alla breve

9-10	I	g^2 g^2 a^2
13	I	g^2
28	I	f^2 *sharp* d^2
28^2	II	*d*
33	II	*d g*

31. Non tur / betur cor vestrum / A 2 Tenorj et Baso / Ludouici Viadanae
Viadana: CE III, No. 15 (Mompellio, 155.)
SC 151 (f. 150)
The Bc part is added from Viadana OMSC.

4^4	I	2Sm d^1
6^5,20^3	III	*b*
7^1	II	*g sharp*
13^4	II	it seems to be an S
15^{3-6}	I	only the Sm rhythm sign can be seen
17^{3-4}	II	a 2nd lower
20^3	II	in its place 2F *d e*
21^{1-4}	II	2F *f g*, Sm *e*
23^1	III	an M earlier, M
$23\text{-}25^1$	III	an Sm earlier
25^{3-4}	III	dotted M, Sm
32^1	I	f^1

35^{1-3}	II	dotted Sm, F, 2Sm
37^{1}	II	*a*
37^{4}	II	*b flat*
$38\text{-}39^{1}$	I	a 2nd higher
44^{4}	II	2Sm *g*
45^{1-2}	II	emended notes, seem to be *f sharp*
45^{3-5}	II	2F *g*, 2F *g e*
45	III	M, 2F, Sm
46^{1}	II	stuck to bar 45
46^{1}	III	M, followed by +Sm rest,
$46^{2}\text{-}49$	III	an M later
47^{4}	II	S
51	III	S
$54^{2}\text{-}55^{1}$	II	a 2nd lower

Emendation suggestions:

$20^{2}\text{-}21^{4}$	II	2Sm f^{1} c^{1}, 4F d^{1} e^{1} f^{1} d^{1}

Errors in the print:

9^{5}	IV	*B*
$30^{1}, 43^{1}$	IV	*c* instead of an Sm rest

32. Non potest / ar[bor] bona / fructus malos / facere a 2 Tenori / Ludouici Viadanae

Viadana: CE III, No. 14 (Mompellio, 155.)

SC 150 (f.149)

The Bc is added from Viadana OMSC.

22^{1}	II	followed by +Sm *f*
$23^{3}\text{-}24^{2}$	I	a 2nd lower
23^{2}	II	seems to be *g*
$29^{2}\text{-}34$	II	3M earlier
37-43	II	an M later
32	II	only M *a*;
$32^{2}\text{-}43$	II	shifted by an M later
32^{3}	II	*b*
34-43	III	rewritten in the 4th line, adjusted to the shifted part II
38^{2}	I	seems to be *d*

Errors in the print:

11^{3}	IV	is missing
12^{2}	IV	M
37^{2}	IV	*e*

33. Benedicam / Domino [sic] / In omni tempore / A. 3. v.

An incomplete score containing only voice parts - but not Bc - with text underlay as given underneath:
Benedicam Dominum in omni tempore,
semper laus ejus in ore meo.

Notes to part I:

11^{3-4}	2F
$17^{1}, 19^{1}$	written to the preceding bar
$17^{2}\text{-}18^{1}$	an M earlier
$19^{2}\text{-}20^{1}$	an M earlier
20	in its place there are an M a^{1} and b^{1}, from that point up to 22^{4} an Sm earlier.
23^{1}	written to the preceding bar
$23^{2}\text{-}24^{1}$	an M earlier
$24^{2}\text{-}27^{1}$	an Sm earlier

27^2	without rhythm signs
27^3	S

Notes to part II:

$1, 7^2$	an M rest
2-13	an M earlier
10^3	M
12^3-13^2	illegible rhythm and notes
13	2M c^1 in its place
14^3-15^1	dotted Sm
15^6	without rhythm signs
16^1-2	2M
16^3	without rhythm signs (?)
18^1	followed by +M c^1
18^2-^{3}, 23^3	an M later
18^3, 21^1	Sm
20	followed by +M f^1
22^2	g^1
23^1-2	2M
23^3-24^1	only M
24^2-^{4}	an Sm later
25^1	in its place there are an Sm rest and Sm e^1
26^8 és 27^1	written above each other, blurred together
28	can only be half seen in the margin

Notes to part III:

8^1-2	an M later
9^1	there is probably an M rest instead
10^3	M
10^4	dotted Sm *d*
11^1	F
15^2	M
17^2-18	a 2nd lower (*c d e f*)
19	*g*

34. Paratum / Cor meum / deus a 2 Tenori / et Basso / Ludouici Viadanae

Viadana: CCE, No. 77 (Mompellio, 132.)

SC 137 (f.136); BThV 1309 (18.)

The Bc is added from Viadana OMSC. Bars 81-92, 104-109 are missing because of the lower, cut-out part of page 19. (See the study in volume I.)

29^3-^{4}	I	2F
57	I	2M *g*
61	III	*G*
74^3, 93^2	I	c^1 *sharp*
88	I	?
103	I	2Sm g^1, followed by a^1 without rhythm sign, then the fourth note which cannot be seen
104	I	S, M e^1

Deviations of the print:

23	I	a dotted M, Sm
27, 31	I, II, III	notes of 3 M value
61^1-2	I	dotted Sm, F
53	II	M, 2Sm (by analogy with bar 49 III, bar 53 I, bar 58 III, etc.)

Errors in the print:

4^2	IV	f^1 *sharp*
13^2	IV	*f sharp*

35. Benedicam / Domino In omni / Tempore / a 2 Tenori / Lud. Viad.

Viadana: CE II, No. 13 (Mompellio, 144.)

SC 116 (f.115); BThV 1301 (18.)

Bars 66-75 are missing because of the cut-out lower part of page 19. (See the study in volume I.)

44	II	starts with an M rest;
44-45	II	shifted by an M later

Deviations of the print:

5^{1-2}	III	dotted M *B flat*
80^1	I	*b* flat
80^{2-3}	II	S *f sharp*

Errors in the print:

6^4	III	*c*
18^{2-3}	III	1M
43^1	III	2Sm

36. Nos autem / Gloriari / oportet / A. 3. v.

Mortaro: SC, No. 5; 1627^1, No. 78.

SC 188 (f.185); BThV 1303 (18; S_2 and B)

The Bc part is partly the editor's addition, partly based on part B in the print.

21^1	I	S f^2
22-23	III	S *c*, M rest, M *B flat*
25	I	g^1
25	III	*c*
26^2	III	S; preceded by +M *c*
33^1	I	e^1
71^4	I	M

The deviations of the print whose B part-book contains rather the Bc, than the sung B include:

15^2	II	g^1
28	III	2M: *d G*
67^2	II	Sm rest, Sm d^2

37. O bona / Crux / A. 3. v. / 2 Tenori / Lud. Viad.

Viadana: CE II, No. 9 (Mompellio, 143.)

SC 112 (f.111); BThV 1302 (18.)

Text variant in bars 27-30: *o panis* instead of *o clavi*.

11	I	rhythm signs exchanged: 2Sm, M
22^2	III	*B*
29^1, 31^1	II	*b*
36^1	III	*c*
41^4	II	M
50	II	*g sharp*
53-54	II	dotted M c^1, Sm *b flat*, Sm *a*,
54^3-54^3	II	shifted an M later
67-68	I	shifted an M earlier
67^2	I	followed by +M *a*
68	III	S *A*, M *A*
80	I	followed by +M *b flat*, S *a*
80	III	followed by +S *F*, M *B flat*

81^{1-2}	I	*b flat a*

Deviations of the print:

19^{2}	III	*F* (in the great octave)

Errors in the print:

36^{1}	III	*c*
69	I	*a* of 2M value, an M rest
80^{1}	III	in the small octave (f^{1})
82	III	dotted S *d* (emendation suggestion!)

38. Alleluja Gaud / eamus omnes / in domino diem / festum N.

1627^{1} No. 221.

SC 2 (f.1); BThV 1300 (18.)

Without Bc. At the beginning the alla breve metre is written out in addition to 3/2.

2^{2-3}	II-III	2F
12^{2-3}	I-II-III	2F
11^{1}	III	*f*

39. Ueni sponsa / Christi accipe / coronam / A. 3. v. / Lodouici Viadanae

The authorship of Viadana is extremely doubtful; a text incipit of this kind can only be found in the CSC volume (cf. Mompellio, p. 167 and *passim*, respectively).

SC 4 (f.3); BThV 1298

The Bc is the editor's own addition.

16	III	*f*
19^{2}	II	d^{2}
19^{3}	I	d^{2}
33^{2}	II	d^{1}
64-65	I	S g^{1}, 2M b^{1} *flat*, a^{1}

40-44. Magnificat / Anima mea / dominum, A. 3. v.

Viadana: CCE, No. 84 (Mompellio, 132; indicated erroneously as being of tone IV, though: *Magnificat Sesto Tuono*.)

Alternatim, the odd-numbered stanzas are polyphonic settings. After the *Magnificat* intonation (written out!) the polyphonic continuation *anima mea Dominum* is missing in the *Codex* (see musical example at the end of the *Notes*); there only the text from *Quia respexit* can be read.

Its missing Bc part could not be added because the piece does not figure in the 1626 CCE edition of Viadana (see Viadana OMSC).

[Quia respexit]

13	II	f^{1} *sharp*
16-17	III	tied, dotted S
35	II	c^{2} *sharp*
34^{1}	III	S
34^{2}-38	III	an M later
38^{2}, 39-40	III	S

Et mi / sericordia / ejus

3^{2}	I	b^{1}
14^{1}	II	its place is left blank
14-19^{1}	II	shifted an M later
24	III	*d*
39	III	followed by + bars 37-39 once more
41-42	III	M c^{2}, dotted S b^{1} *flat*, 2F *a g*
43	III	*f*

Depo / suit / poten / tes
Suscepit / israel

1	I	*b[1] flat*
24[2]	II	*f[1] sharp*

Gloria / patri et / filio

5	I	*b[2] flat*
28	III	*c[1]*

Emendation suggestions based on the print (except for Deposuit):
Quia respexit

11	III	*c*
12	I	*c[2] sharp*
28[2]	III	*e flat*

Deposuit (better version)

13[1]	II	*d[1]*

Gloria

22[2-4]	I	M *f[1]* Sm *g[1]*

45. Balletha

6[1]	II	*g*
12[5]	II	followed by *+G*
17[2]	I	*g[2]*

46. Judica / Domine / A 2 T et B. / Lud. Viadanae
Viadana: CCE, No. 78 (Mompellio, 132.)
SC 138 (f.137); BThV 1306 (18.)
The Bc is added from Viadana OMSC. In bars 43-48 it is written out in the MS as well, its deviation compared to the print being: 46[1] - *c*.
Text variants occur in bars 5, 10, 11, 12, 13, 14, 16 where *"tribulantes me"* can be read instead of the *"nocentes me"* of the print.

41	II	*d[1] sharp*
43-48		the appropriate section of the Bc (IV) is written in the B (III) line so that the rhythm of bars 43-45 agrees with that of part I.
46[1]	IV	*c*
46[3]-47	I	dotted Sm *e[1]*, 2F *d[1] c[1]*
46[3]-47	III	dotted Sm *c*, 2F *G A*
51[1]	II	is inserted subsequently
52-54	II	an M earlier
55-57	I	an S earlier; M *d[1]*, M *c[1] sharp*, 2M *d[1]*
57[1]	III	S
57[2]	III	an M rest
57[2]-59	III	an M later
57[3]-59[2]	III	3 Sm *g c c[1]*, dotted Sm *a*, F *g*
59[2]	II	an M with rhythm sign
59-61	I	S+M earlier
61	I	followed by + S *c[1]*, M *b*
107	II	*e[1] d[1]*
107	III	*c G*
108	I	*c[1] sharp*

In bars 104-108 the parts II-III were not provided with text because they deviate considerably from the original version in the print.
Emendation suggestions based on the print:

17[1]	II	*g*

18	III	2M *e*
67	I	3M e^1 e^1 d^1
69^2, 75^2, 87^2	I	c^1
77	I	e^1

The last section with odd metre (bars 100-108) is a strong variant (deterioration?). See musical example at the end of the *Notes*.

47. Caeli aena / rant / A 2 B.

Finetti: M II, No. 17

The Bc is a subsequent, sporadic addition.

32^2	II	*f*
33^{2-3}	III	M *d*, Sm *c*
34^1	II	Sm
34^3-36	II	an M earlier
36	II	M
35-36	I	2Sm *f c*, M *d*
49^2	II	*d*
54^3-57	II	dotted M *f*, F *g*, Sm *a*, dotted M *b flat*, dotted M *g*, 2F *f e*, S *f sharp*
69^4	II	M
74-75	III	2M
75	II	*c* written over 2M *F, f*
76	I	an M rest, M *c, d, e*
76	II	an M
78^2, 79^2	I	2 Sm *F, E*

Emendation suggestion:

48	II	an M rest, M *f*

48. Confi / teor / A 2 B. / L. Viad. (sic!)

Viadana: CE III, No. 8 (Mompellio, 155.)

SC 124 (f.123)

44^6	I	in its place there are 2F *e d*
45^{1-4}	I	2F *d e*, Sm *f*

49. Balleth.

The metre (alla breve) is also written out in red.

50-55. Magnifi / cat anima / A. 4. V. / 1mi Toni

Lasso: Magnificat

BThV 655, 2365 (B, T, A), 2574, 2582; L 264

Lassus SW 13, 245-250.

1	II	2M rests, the part shifted an S further
10	II	dotted M, Sm
11	II	2M f^1
12^1	II	S f^1 in the place of the M rest
20	II	2M *d*

Quia fecit / mihi magna / qui potens est

8^2	I	a^2
10^2	I	dotted M
11^2	I	erased

Fecit / poten / tiam in

1	II	g^1
12^3, 14^2	I	emended from b^1 *flat* to b^1
$15^{1,3}$	I	b^1
15^3	III	e^1

Esurien / tes imple / uit bonis

1^2	II	b^1 *flat*
13-14	IV	*g f e*

Sicut / locutus est / ad patres / nostros

Sicut / erat in / princi / pio et / nunc

(the complete text of the verse is at the end of the preceding item)

15^1	II	g^1

Emendation suggestions based on the complete edition:

Fecit potentiam

14-15	I	b^1 *flat* (twice)

Sicut locutus

4^2	IV	*b flat*

56. Seruuite / Domino In timo[re] / A. 3. v.

Finetti: SC IV, No. 6

The part S_2 has been verified by means of the print.

22	II	Sm and dotted Sm
32^{2-3}	I	g^2 a^2
34^{2-3}	II	2Sm
43	II	M
44	II	seems to be a^2
46	II	rhythm signs: dotted M, 2F
47	III	the rhythm marking is missing
47^2-48	I	M, S

57. In Omnem / Terram exiuit / sonus eorum / A. 3. V.

Finetti: SC IV, No. 7

The part S_2 has been verified by means of the print.

13-16; 23-24	I	marred, crossed out; it is as if it were the soprano of the realized Bc.
34^{2-3}	II	M, Sm
43, 54	I	Sm rest
47^1	II	c^2
51	II	+Sm rest, 2F c^2 b^1, dotted Sm a^1, F g^1
53^2	II	d^1
59^{1-2}, 62^{2-3}	II	2Sm
62^1	I	M
63	III	S *A*

After it in another hand (Caioni): *Finis ad laudem / ss. Apostolorum. / etc. etc. etc.*

Emendation suggestion based on the print:

47^3-48^4	II	6F e^2 d^2 c^2 b^1 a^1 b^1

58. Domine Duo / Talenta tra / didisti mihi / a 2 disc. et Baso

Finetti: SC IV, No. 8

T emended on the basis of the print.

19^{1-2}	I	2Sm

46[1-2]	I	dotted Sm, F
48	I	M, S
50	II	*f*
51[3]	II	*d*[1]
57[1]	III	*B flat*
66-67, 74-75	II	in the small octave
68	II	followed by + S *c*[1], M *b flat*
68	III	followed by + part III of bar 70
69	I	twice
77	I	Sm rest, 2 Sm *f*[1] *g*[1], 2F *a*[1] *b*[1] *flat*
77[3]-78[2]	II	2Sm, dotted S

Emendation suggestion:

51[1]	III	*c*

Deviations of the print:

56-58	II	a third lower
72-75	II	in the small octave

59. Sit / Nomen / Domini

Finetti: M II, No. 1

SC 50 (f.49); L 1984

In reality for two tenor voices; in the print written in tenor clef.

T_1 emended on the basis of the print.

14-23, 41, 54	II	the octave marking is missing
24[1]	I	*c*[2] *sharp*
38[2]	III	*g*
39[2]-40[1]	III	*e f*
49	II	without rhythm signs
52[2]-53	II	M *d*[2], S emended from *b*[1] to *c*[2]
59	II	3S, the octave marking is missing
60	III	2M

Emendation suggestions on the basis of the print:

11	I	dotted Sm *e*[2], 5F *d*[2] *e*[2] *d*[2] *e*[2] *c*[2]
29[4-5]	I	dotted Sm, F

60. Bene / dicite omnia / opera Domini

Finetti: M II, No. 5

SC 51 (f.50); L 2065 (only T)

T_2 is emended on the basis of the print.

Text underlay in Caioni's handwriting. Then comes a capital letter M (perhaps the scribe, Matthias Seregely wanted to sign the copy).

1-5, 9-11	I	an octave higher
22, 24	I	an M rest
27[1]	I	*e*[1]
28-30, 52, 63	I	the octave marking is missing
34[2]	II	*d*[1]
39, 49[1], 51[1]	II	the octave marking is missing
62, 73	II	the octave marking is missing
65[3]	III	*b flat*, a strange letter shape
70	II	an M rest
71	II	a single rhythm sign: Sm

Emendation suggestions on the basis of the print:

43	II	dotted M *a*, 2F *g f*
73[1-2]	II	Sm rest, Sm *f*[1]

61. Vox / dilectj mej / Ecce iste Uenit / A. 3. V.

Finetti: M II, No. 9

T is emended on the basis of the print.

4-9	II	an octave higher
9	II	2M
12	III	2M *c G*
13-17, 23^{2-3}	II	an octave higher
32^{1}	III	*F*
35^{4}	III	M
37	III	*G*
38	III	M, 2Sm
51^{2}	III	*F*
53^{3-4}	II	Sm d^{1}, 2F d^{1} *b flat*
59^{6-7}	II	2F (emended in Sm?)
63^{1}	III	*G*
63	III	2M
68	I	M+Sm rests;
68^{2}-79^{2}	I	shifted farther
69^{4}	II	g^{1}
74^{2}	I	d^{1}
81-82	I	an S earlier
82^{1}	I	b^{1}
82	I	followed by + S c^{2}

Emendation suggestions:

53^{3-4}	I	between the two notes there may be +F c^{2}
82	II	it may be a superfluous insertion because it does not agree with the text adaptation either.

62. La Romana / Horatÿ Tarditi / habeo a Sebastiano Wildenero

16^{1}	I	g^{1}
21^{5}	II	*e*
23^{4-5}	I	2Sf
37^{2-7}	I	in the one-line octave
39^{9-10}	I	Sf
39^{11}	I	above it there are 2Sm rhythm signs
68^{2}-72	I	an M earlier
71-72	II	4F and 1M
72	I	M
74^{2}-77	I	an M earlier
77	I	followed by +Sm f^{2} *sharp*, M g^{2}
86^{1-2}	I	M d^{2}

63. Salue / Regina

49	II	f^{1} *sharp* g^{1}
75	I	M rest, M, S
86^{1}	II	b^{1} *flat*
89^{3}-90^{3}	I	an octave lower

64. Alliud / Salue a. 3. v. / D. uel T.

Included in the original position but could also be sung by two tenors.

13^{1}	III	*e flat*
23^{1-2}	I	its rhythm sign cannot be seen

23^{1}	III	*g*
46	III	*c*
61^{4-5}	II	it seems to be an f^{1} *sharp*
71^{2}	III	*G*
76^{1}	I	a^{1}
84	III	no rhythm sign can be seen
85^{1}	III	M
85^{2}-86	III	4F *B c d e*, S *f*
92^{1}	II	d^{2}
$100\text{-}101^{1}$	III	tied
107^{2}	I	f^{1}

65. Benedicam Dominum In / Omni Tempore etc. / A. 2. v. / Ten. & Bass. / Jacobi Finetti

Finetti: SC III, No. 4.

See the same again in Caioni's notation on f.157 (No. 275). See further: SC 35 (f. 33)

The Bc part is left blank in the following places: bars 1, 6-8, 17-19 (here it is indicated that it agrees with B!), 21-22, 38, 43-44, 47-50, 52, 64-66, 72, 80-86. The additions have been put in square brackets in places only where the Bc part was taken into consideration which is available in the print and Caioni's notation, respectively, and not the B voice part written down in this place.

25	II	preceded by +M rest and 2Sf *b a*, followed by +2F *b* c^{1}. All notes are in the one-line octave.
27	II	followed by +S *g*
28-31	II	an S later
32-33	II	2M
70^{1}	III	S

66. Regina / caeli, / Laetare / Allaluia // A. Doi Soproni Giou. Walenti[ni]

1	I	M rest
7^{1}	I	f^{1}
18^{7-8}	I	the rhythm sign is missing
24^{3}	I	subsequently emended to an in M; at the beginning of bar 25 there is a superfluous Sm b^{1} *flat*
59		2nda volta is not written out, only the 1st note of 1ma volta; above part I there is a fermata.

67. Surge / a. 3. v.

Three voice parts without Bc.

22^{3-4}; 89^{2-3}	I	2F
3^{4}	II	can rather be read as a^{1}
23	I	an octave lower
29^{4-5}	II	2F
58-59	I	2M; from here to bar 70 the part comes an S earlier.
63^{2-3}	III	no rhythm sign can be seen
88^{5}	II	no rhythm sign can be seen

From bar 70 onwards the Bc is missing.

68. O Bone / iesu / A Duo Soproni / Di Giouan[ni] Walenti[ni]

The piece is, in fact, a work by Claudio Monteverdi, published in 1622^{2}.

Monteverdi: TO 16/II, 506-510; Adrio, 12th music example.

8^{4-5}	I	dotted M, Sm
11	II	F, 2Sf, M Sm

18	I	e^2 *flat* (d^2 *sharp*)
29^2-30	I	in the two-line octave
37^{3-4}	I	2F
44	I	e^2 *flat* (d^2 *sharp*)
45^2	II	f^1 *sharp*
68^4	II	in the one-line octave
78^4	I	f^1 *sharp*
81^3	I	dotted Sm
81^{4-7}	I	4F (hardly discernible)
81	II	an Sm earlier
81	II	followed by +dotted F g^1 and Sf f^1
82	I	an F rhythm sign is written twice above the eight notes.
82^{1-4}	II	dotted F and Sf, 2F
82^{5-8}	II	dotted F and Sf twice

Text variant: *"plene misericordiae et veritatis"* instead of *"plene misericordiae et pietate"*.

69. Alliud / a. 2. v. / O bone Jesu

26^3	II	emended from e^2 flat
29	II	followed by + S rest
30-35	II	an S later
32	III	follwed by +S *c*
36	I	twice
36^3	III	*G*
53	II	d^2

70. Regina / coeli Laeta[re] / a. 4. v. / Joan. deschamps

In its present form this item is a fragment because the right-hand side of the pair of pages marked with the figure 44 (the so-called f.45) is missing. The same can be found in Seregély's notation elsewhere too (No. 159), but there the notation itself is deficient (and not the manuscript). The piece can be reconstructed only extremely fragmentarily, even if these two notations are compared (see the remarks to No. 159 there).

The sections put in square brackets are missing from the notation under No. 70; the missing sections of No. 159 are marked by broken square brackets.

57^2	II	S
85	I	emended notes difficult to read
87	I	b^1 *flat*
94	I	with an M rhythm sign

There is good reason to suspect that the last three lines (4-6) on f.44 have nothing to do with the reconstructed motet *Regina coeli*. (At best they could be further verses of the antiphon set to music - *Quia quem meruisti*). Consequently, their transcription has been detached from the item and provided with the marking 70a.

70a.

2-3	III	an S earlier
3-end	I	2S earlier
3^5	I	M
3-4	III	about one bar is left blank between them
4	I	+M d^1
9	III	an S earlier, followed by +S *e*
12	II	with rhythm signs difficult to decipher
19	I	written to it there is Sm a^1, the 1st note of bar 20
19^2	II	S
20^{1-4}	I	4Sm

Because of the missing page marked with the figure 45, the following pieces can be read fragmentarily only:

[71. Regina caeli, laetare]

5^3	II	the rhythm sign is missing

[72a. Resurgente Domino]

GradEp No.328: *Urunk Feltámadassán*

[72b.]

1-6	II	in the one-line octave

[74.]

2nd line, bar 6, I is missing.

75. [Ave verum]

Viadana: CCE, No. 92 (Mompellio, 132.)

Schneider, 188-190.

Caioni's copy is a reduction containing parts S and B of the four-part piece (+ Bc).

The use of certain signs is inconsistent, thus the rest and note of S (2M) and the 2S value are not unambiguously distinguished by the direction and number of the vertical strokes.

5	I	2M or two bars long
9^2	II	S
12^2	II	dotted S
25^1	I	S rest
25^2-46	I	shifted an M later
30-32	I	2S, after the second an augmenting dot
34-46	II	shifted an S later
58^1	I-II	S rest
65-66	II	1-1 S
70	I	S rest

In print:

78	I	e^1

76. Chorea

Szabolcsi 3, No.18, p.307.

3	II	the rhythm sign is hardly discernible
9^1	I	e^1

It is rather in 4/4; nevertheless the written out alla breve metre has been retained in the music picture.

Repeat marks occur at the beginning and end only. It is, however, possible that both sections must be repeated.

77. Isti sunt / [tri]umph[atores] / a 4. Voc. / Jacobi Handelÿ

The piece is only started here, for the full form see No. 80 (see also the remarks there).

Part IV without (B_2) because he did not get so far in copying: From S_1-B_1 (I, II) it emerges clearly that it was an erroneous copying: 8^2-10 are omitted. See musical examples at the end of the *Notes*.

1	II	f^1
7	III	SM c^2, SM pause, M a^1

78. Messias venit etc.

There comes a one-part notation here (f.47) with the text given underneath. At the bottom of the page *"Cetera uide. 60."* can be read. The text ends on f.60 with the words: *"Hunc cantum invenies Ungarice. fol. 211."* (See at the end of the notes.)

Seprődi 3, 292-293; Szabolcsi 3, 292-293.

Caioni refers back to this melody (f.47) in connection with one of the melodies of *Lepus intra sata quiescit* (f. 200).

Messias iam Venit in mundum Verus
Aduenit signorum factor syncerus
Ex aqua qui fecit moerum,
bibentes dicunt est verum Canae Gallileae.

Nuptiae solemnes cum apparantur,
JESUS ET MARIA adsint rogantur,
Comitantur Praeceptorem
Apostoli Et Doctorem Canae Gallileae.

Ferculum ad mensam apportatur,
JESUS ut comedat pulchrae rogatur,
Fercula omnes delectant,
sed Uinum adhuc expectant Canae Gallileae.

Virgo Mater Pia cum hoc videret
Defectui huic ut provederet
JESUm Natum suum rogat
ut aquam in vinum cogat Canae Gallileae.

Dominus tunc volens omnes gaudere
hydrias mandauit aquis implere,
In hydrÿsque allatas
mutavit in vinum aquas Canae Gallileae.

Ergo iam Laetemur omnes dixerunt,
quando loco aquae vinum biberunt.
Hei Vinum recens Vinum
melius quam vetus vinum Canae Gallileae.
Post singulos versus.

Cum Domini Mater hoc im petraraet,
Caliculum implet ut praegustaret.
Hei vinum etc.

Cum socÿs Petrus inde laetatur,
Joanni propinat dicens bibatur etc.

Cum Bartholomeus hoc Uinum probat
taleque ut crescat Philippus orat etc.

Andreas adimple[t] suam lagenam
Et Jacobus minor Corbonam plenam. etc.

Ex olla propinat Simon Thadaeo,
Thomas vero offert, Sancto Matthaeo etc.

Sed Jacobus major uitrum exhausit,
at Iscariotes ur[na] os clausit etc.
Cetera vide. 60

Paule Mattia tarde venistis
vobis est injuria quod non bibistis
Hei vinum recens uinum
melius quam vetus vinum Canae Gallileae.

Singuli hoc vinum satis laudarunt
et supra capita vitra gyrarunt. V!

Virgo Mater JESU pro nobis ora
ut tale bibemus in caeliora
Ut tale vinum bibamus
DEOque benedicamus in [cae]lesti Aula.
[Am]en.

79. Patrem / Maius.
See the same in a probably weaker variant: No. 166. *Patrem*
Cf. OrgMiss No. 93 (f.115): *Nagy Patrem*
In the present transcription the slurs do not always agree with the original.

80. (= 77.) Isti sunt / triumphato / res.
Handl: OM IV, No. 11.
SC 20 (f.20); BThV 210, 454; L 740, 974, 1123, 1529.
DTÖ 48: p. 49.
Caioni's copy is a reduction of the motet for double choir, parts S and B of both choirs.

1, 3	II	an octave higher (f1)
15	IV	*F*
33^3	III	f^1 sharp
45-46	III	in the small octave

47-56	III	a strong variant
48	III	S pauses in its place
49-50	III	in the small octave
69-70[1]	I-II	M
84[2]	IV	*G*

81. Te Deum / Laudamus

21	II	M *c*, 2Sm *G, D*
89[1]	II	*E*
143	II	emended note; originally perhaps *f*
186[1]	II	Sm
287	I-II	fermata
327	I	*F F*
333[2]	I	S

82. Stabat Mater / Dolorosa, / R Pater Michael Fenesi / tulit Colosvarino

See Seprődi 3, 294, No. 4.

83. Currenta / C. Thurson.

It starts with 2M rests; the metre written out in red is: alla breve.

22[2]	I	e^2
27[1]	II	preceded by a blurred *F* (intended to be scratched out)

84. Praeambulum / in C

The metre written out in red is: alla breve.

4[1]	I	g^1

85. Ein / Adeli / ches / Bad. / delein

7[1-4]	II and III	Sm, 2F, M

86. Beÿ / mir / armen / Herttz

8[1]	I	g^1

87. Meines / Hertzen / trost

3[2,4]	III	g^1, e^1
4[3]	III	*b*
5[3,6]	III	a^1
9[1-2]	I	in between + c^2
13[4]	IV	*d*
17[3-4]	II	$c^1\ d^1$
17[1-4]	III	$b\ a\ c^1\ d^1$
18	III	M, 2Sm
19[4]	IV	in the small octave

The repeat marks are written out between sections 1 and 2, 2 and 3 only, it is therefore dubious if section 3 must be repeated at all.

88. Exor-/ dium

4^3	II	in the great octave
7^2	II	emended note
8^1	II	*B flat* (?)

89. Currenta / Ambro. Guoth Org:

Negrea, p.63.
It starts with 2M rests.

6^3	II	in the great octave
9^1	I	dotted Sm

90. Ballet / English

Negrea, p.64.

4	I	in the two-line octave

91. Galliarda / A. G. V.

Negrea, p.64-65.
The metre written out in red is: alla breve.

15	II	S without dot
25	I-II	S without dot

92. Lauf

Negrea, p.65.

20	II	S, M
32^2	II	*A*
48^4	II	in the great octave

93. Intrada / Melch: Fran. / à 3. voc.

Franck: MusIntr, No. 58: *Intrada IV. à 6.*
DDT 16: p. 58.
Caioni's three-part reduction meant for a specific instrumentation - two descant instruments and basso continuo - was not created mechanically from the six parts but with the intention to achieve a healthy sound.

4^3	II	in the one-line octave
15^8	I	in the two-line octave
18^{2-4}	II	2F b^1 c^2, M b^1
19^{3-4}	I	dotted Sm, F
26^4, 28^4	I	in the one-line octave
32^1	II	e^2

94. Aliud a. 4. / Hoferi [Hosteri?]

4^{3-4}	III	2Sm
5^4	IV	*e*
8^4	III	*c*
35	III	in the one-line octave

If repeated after bar 19 from bar 12 onwards, then 1^{ma}, 2^{nda} volta must be written out there as well! Above 1^{ma} volta (bar 36) there was originally a fermata. 2^{nda} volta is not written out.

95. Hymnus

1	II	seems to be an *a*
3	II	in the small octave
8	III	dotted S (?)
9^2	II	S
14^3	II	*f*
22-25	II	an S later
25^3-26^1	II	2Sm
25^3	II	*e*
26^2-27^4	II	only an F rhythm sign can be seen

96. PadVan

3^3	II	*b* (?) - the form of *b* and *b flat* notes cannot be always unambiguously distinguished.
4	II	in the one-line octave
5^1	I	c^2 or e^2 (?)
13^3	I	g^2
15	II	in the one-line octave
18	I	the rhythm sign can be seen

The piece seems to be unfinished. Even if it is not so, bars 16-22 can be repeated.

97. Ey fayr / fax

7^2	I	d^2 sharp
16^2	I	in the small octave
24	I-II	S without dot

98-102. Missa à 2. / vocibus 2 / Tenor. / et Bassus.

OrgMiss No. 91-92 (f.113): Missa XVIII. Szép. Tenor. Venetiae.

98-100. [Kyrie]

10^2	III	*c*
17	I	in the one-line octave

Christe

Kyrie / Eleyson.

8^1	III	in the great octave

101-102. Et in terra / pax ho[minibus]

5	III	no rhythm sign can be seen, only 1Sm

Qui tollis / peccata / mundj

14^1	I	*d*
36^2	III	M without dot
37^2-5	II	2F, 2Sm
37^2-38	III	an Sm earlier
38^4	III	M
40^2	II	*b*
40^2-3	III	M, Sm

103. Symphonia

1^3-4	II	2Sm

104. Az gazdag siralma Sz. Ber / nard latasabol.
See Seprődi 3, 294; Szabolcsi 3, 255; RMDT II. 131. (See also RMDT I. 110.)

10	II	*g* or *c*?

105-107. Kyrie eleyson /?/

2,6	IV	2M

Christe / Elejson

7^{1-2}	II	in the one-line octave
10^{1}	I	e^{2}
17	III	an octave lower

Kirie / elejson / a.2.V.

108-109. Gloria / In excelsis / Et in terra / pax [unfinished]

2	III	with an M rhythm marking
7	III	in the one-line octave
14^{2}	III	*a*
14^{2}	IV	*d*
16^{1-2}	III	2Sm
16^{4}	III	*b*
20^{2}	II	difficult to decipher (e^{1} or c^{1})
22	II	an octave higher

Qui tollis / pecata Mundj

7-8	III	an octave lower

110. Euge serue / bone &c.
SC 22 (f. 21)

10^{4}	I	a dotted Sm; whether the following b^{1} is erased or not cannot be decided. The solution is justified by the text.
16^{2-3}	I	in the two-line octave (f^{2} *sharp*)
18	I	in the small octave (*g*)
25^{3}	II	in the great octave
34^{3}	II	without rhythm marking
38^{6}, 44^{6}	I	in the two-line octave
44^{6}	I	emended from g^{1}

111-125. Te Deum / Laudamus / A. 4. V. / egaagaha

2^{2}	I	b^{1} *flat*

Tibi cheru / bin sera / phin

6^{3}	II	f^{1}
8^{1}	III	preceded by +*g*; M *g* (emended to *a*)

Sanctus

1^{1}	II	c^{1}
2^{1-3}	II	S (tied over) g^{1}; 2F f^{1} e^{1}
5-6	II	2M

Plenj
The scribe wrote the part T (III) of *Te prophetarum* erroneously to *Pleni sunt* and spoilt it, because of the parallel place, up to bars 4-9, respectively.

3	III	S *d*, followed by 2M *g*

Te pro / fetar[um]
Tu per / orbem

11	II	followed by +M e^{1}

10-12	III	a 2nd lower (dotted M c^1, 2F *b a*, M *b*)
12	III	M c^1
13^2	II	d^1
13	III	M *a*
15	II	M e^1
$16\text{-}17^1$	II	dotted M f^1, 2Sm e^1

Venerandum / tuum ve / rum et uni / cum Filium

12	IV	Sm *d* tied; Sm *d*, M *d*

Turex / gloriae

6	III	two emended notes, originally perhaps *d* and *g*, later *c* and *b*

Tuad / liberan / dum

4-15	IV	a S earlier
7	III	2S earlier
13	III	*b*
15	IV	followed by +S *g*

Judex / Crederis / esse venturus

It is not these opening words that are supposed to follow but probably *Tu ad dexteram* with the short *Judex crederis* line, otherwise a verse would be missing.

3-	II	2S earlier
9^1	II	M c^1
12^2	III	d^1
$12^{2\text{-}3}$	IV	M *d*
$13^{1\text{-}2}$	II	g^1 d^1
20^1	III	*a*

Aeternum [sic!] / fac cum sanctis

$5^2\text{-}6^1$	II	2M d^1 f^1
8^1	III	M rest
12	IV	originally a dotted M and a Sm *g*

Et reges [sic!] / eos et ex / tolle illos

10	III	followed by +d^1 (originally M)

From bar 11 onwards the S (I) of the subsequent item (*Et laudemus*) is written in the place of S (I), and the S of this movement in the place of A (II), that is part A (II) is missing!

11^1	I	g^1
11^2	III	*b*
19^2, 20	I	g^1 (?)

Et Laudemeus [sic!] / nomen tuum / in seculum

13^2	II	in the two-line octave (g^2)

Miserere no[str]i / Dne miserere no[stri] // Miserere nri dne

14	II	M, S e^1

Inte / dne spera / ui n[on] confu[ndar]

8-13	II	these are emended bars in the MS
15^2	III	2Sm *f sharp*

126. Wenn gleich / dein Sindt / o Menschen kindt.

1-3, 5	II	in the small octave
10^3	III	*b flat*
$12^{1\text{-}2}$	II	a^2, f^2
$14^{2\text{-}3}$	II	*e*, *d*
32^1	II-III	Sm rest
$33^{4\text{-}6}$	I	the rhythm sign is not clear
39	II	d^1

127. Angelus / ad pastores ait / a. 4. v.
1591^{25}, No. 16;
BThV 442 (6; T)

35	III	c^1
41^2	III	*f*
61	I	an octave lower

128-139. No 38 / Officium Viadanae / A. 4. v.
It is not the Mass composition published in CCE/CE. Its printed source is for the time being unknown.
128-130. Kyriae
Christe
Kyriae

14	III	dotted M

131-132. Et in / terra

3^1	III	*f*
7-9	I	an M earlier
7-28		the upper part is crossed out
9	I	M
10-27	I	an S earlier
11^3	I	g^1
16^2	III	e
17^1	II	e^1
17	III	emended notes
17^2	II	S
18	II	S c^1
19-20	II	M and S d^1
21	II	2M d^1 e^1
22	II	a dotted M, Sm e^1
23-24	II	M d^1, S c^1, M d^1
25^2	II	c^1
27^1-2	II	augmented
27^3-36	II	an M later
28	I	twice
29^1	II	M
36^2	I	M
37	I	Sm, M with rhythm sign
46^2-47^1	II	d^1 e^1
46^3	III	*b*

Qui to / llis pe / cata

3^2, 22^2	III	*a*
11^3	III	*f*
16^2	III	*b*
46^1	IV	*e*
51	I	*b*

133-135. Credo
Patrem / omnipot[entem]

6^2	III	c^1
7^3, 8^2	I	f^1
7	II	2Sm, M
13^2	IV	*d*

20^2	I	g^1
26^3	IV	seems to be an *e*
30^2	II	d^1
31^3	II	a^1
32^1	III	c^1 *sharp*
33	III	a hardly visible insertion in the margin
41^1	II	a^1
41	IV	an emendation difficult to decipher
50^{1-2}	II	M f^1 (?)
54	II	c^1
Et in / carnatus est		
1^1	II	e^1
3^2	III	*b*
Et in / spiri/ tum sanctum		
7^2	I	f^1
13	II	2S1m, M
20^1	II	2Sm f^1 g^1 instead
22^{1-4}	II	e^1 f^1 d^1 e^1
23^4	II	d^1
24^{1-3}	II	Sm, dotted Sm, F
29	II	Sm rest
42^1	II	d^1

136-137. Sanctus

Osanna / in excelsis		
1-2	III	an octave higher

138. Bene / dictus / 3. v.

139. Agnus

13	II	2M d^1 *b*, from here to bar 19 an M earlier
19	IV	B *f sharp*

140. Quem / Uidistis / pastores

Notes to part I:

15^1	g^1
16^1	a^1
22^1	a^1
23-24	2M c^2, S b^1
61, 74	S a^1
86	2M a^1 f^1
$87\text{-}88^1$	f^1 d^1 a^1 (i.e. the notes of part II)
$92^4, 95^3$	b^1 *flat*
99^2	S
105^4	b^1 *flat*

The section of part I extending from bar 52 to 64 was written ahead (from bar 32 on) because of the parallel, the repetition of the corresponding sections (bars 45-52 = 25-32). When this 4/4 section of the part thus ended, the ones in the place of part I was erased or left blank.

Notes to part II:

32	S e^1
36	d^1
37	there are two erroneous, crossed out bars in its place
38^2	a^1
42-43	S a^1, S rest
80^{2-3}	g^1 f^1
84^2-86	the notes of part III are: d^1 f^1 g^1 d^1 a^1
90	followed by 2M a^1 g^1 of which the 2nd is 91^1.
91-95	shifted an M later
93^{1-2}	2Sm a^1
97^1	S
98	f^1 g^1 (the notes of part IV)
97^2-98	written in the place of part III
$100\text{-}101^1$	f^1 d^1 g^1 (= bars 98-99)
105^1	a^1
105^{3-4}	g^1 e^1
108	followed by $+e^1$

Notes to part III:

25^1	M *a*
32^2-33	c^1 *sharp*
39	followed by +S rest
49^1	d^1 (= bar 29)
54^2	c^1 *sharp*
$55\text{-}58^1$	d^1 c^1 *f g a d*
69^1	c^1
77	dotted S
78	S and M c^1
81^2	*a*
82^1	c^1
92^3	M
97^2-98	d^1 f^1 d^1 (the notes of part II)
99^2-101	*a a* d^1 *a* (they are close to II)
105^1	d^1
106^4	d^1
107	2Sm, 2M (?)

Notes to part IV:

32^2-33^1	S
38	followed by +S *d*
39-40	dotted S, M
77	dotted S

Bar 64 appears in all four parts in 4/4 yet, with S value; 3/2 is written out in front of bar 65 only. The emendation is based on bars 77-78.

141. Curranta

It starts with 2M rests.

12^3	I	d^2
21	I	in the two-line octave
23-24	I	g^2

142. Aliud / Exemplar.

8[1-2]	I	g^2
9[2]	I	a^2

143-144. Dádé Zingaricum. / Ex. Oraculo / Palfico Ma-/ drigal Ziga-/ rica. I.
Tikha / ugordo-/ naczka. / 2.

Both pieces are published in Seprődi 3, 295-296 and Szabolcsi 3, 358 (appendix No. III). See also Hajdú, 482-486.

Another reading of No. 143 can be found with Seprődi and Szabolcsi: *"ache"* instead of *"Okhe"* (bars 5-6); in No. 144 Hajdú has *"Tikka"* (bar 5).

145. Canzon â quinque / Vocibus etc.

It is a calligraphic writing of an unknown hand. The tablature differs from both Seregély's and Caioni's writing with regard to rhythm signs and the manner of their placement.

3[1-2]	III	there are M and Sm rhythm signs above it
4	IV	in the one- and two-line octaves, respectively
4[2-3]	IV	Sm g
5	III	2Sm, 4F
6[2]	III	c^2
6[3]	IV	f^1
8-9	III	The entry of the part in bar 10 is started here erroneously, but with an M rest.
11	III	only an F rhythm sign
11	IV	M d^1, 2F c^1 d^1, Sm e^1
14[4]	II	in the two-line octave
14	III	in the two-line octave
16	IV	in the two-line octave
18[6]	I	in the two-line octave
19[3]	III	g^1
21[4]	II	Sm
21[2-3]	III	M a^1, Sm g^1
22[5]	III	Sm
23	III	an emended bar
29-		from this point onwards the four lower parts are written one line higher, into the line of the higher part (up to 31 of II).
32-		only the three lower parts are written one line higher
33	II	due to correction the rhythm is difficult to decipher
34[7]	II	b^1 *flat*
35-39	III	appears 2S earlier, after its 39th bar part II continues from bar 38 onwards
35[2-5]	IV	2F (?), 2Sm
39[4]	I	in the two-line octave
40-42 lower		parts IV and V are written a line higher and get suddenly shifted a line only when part III appears again (bar 43)
41	IV	3Sm, with 2F rhythm sign
44[4-6]	II	dotted Sm, with 2F rhythm sign
44[6]	II	c^2
45[4]	II	a^1
45[1]	III	g^1
52	II	in the one-line octave
53[5]	III	the rhythm sign is missing
57[1-4]	IV	the rhythm sign is missing
57	V	2Sm, M
58	I	Sm, M (?), 2F, with tied over M rhythm signs

58^{1-2}	II	2F
$58^{1,3}$	III	in the one-line octave; the whole bar has 3Sm rhythm signs
58	IV	2Sm, M
58	V	4F, M
59	II	above it there are 2F, 1Sm, 2F rhythm signs
64	I	S, M
66^{1}	II	in the two-line octave
68^{1-2}	II	2M g^2 f^2
69^{1}	I	c^2
69	III	dotted S g^1
69	IV	S, M
71^{1-3}	I	2Sm, dotter-tied over M (instead of 71^{4-5}).
71	II	4 Sm
74, 75-78	I	in the upper margin the rhythm signs are hardly visible
74	IV	2Sm, M (crossed out)
77	II	above it 2Sm, M (?), 2F rhythm signs
78^{3-6}	I	probably with F and Sm rhythm signs
86	IV	S
88	II	S b^1 *flat*, M c^2

146. Kovacs Nota // Smidt / Curranta

See B.-F.-H., p.411.

The metre in red is: alla breve.

12	I	F rhythm sign
16^{2}	I	g^2
21^{2-3}	I	2F
23	I	3M
52-54	II	the first note of the bar is *c*, an octave lower

147-149. Kirie / magne Deus Christe
Kirie cuius / natus, sicut / primum dicitur

9	I	c^1
18^{2-5}	I	4F
19^{1}	I	d^1

150. Gloria

5	I	f^1 *sharp* g^1
8	II	*d*

151. Magnificat / 8 Toni / a. 4. v.

Traces of Bc in bars 17, 87-88, 97, 109.

43^{2}	II	M
44^{2}-53^{2}	II	an M earlier
53^{2}	II	followed by +M c^1
60		twice
68^{2-4}	IV	3F
74^{1-4}	III	2Sm, dotted Sm, F
102^{2-3}	I	2Sm
122^{2}	IV	*c*

150-153	I	corrected in the MS, the fainter ink is of subsequent origin; originally S *g*, ? *g*; 2M *a g*; M *g*
155	I	emended; originally *g f*
164-165	IV	written originally an M earlier but stuck to bar 163, then emended
167-175	II	it shifted originally an M ahead but was then corrected
168^{2}	III	emended from *g*

152. Fantasia / H. Lieb.[] (?)

6^{1-3}	I	Sm, 2F
7	I	Sm b^{1}, M c^{2}, Sm b^{1}
7	II	2Sm, M
23^{8}	III	it is dubious whether it is a *c* because it cannot be seen
31	II	2F *c*, M *B*
35	I	its two sections are written partly under each other as if they were two different parts

* NB. In front of bar 32 and on top of the page there is some kind of partially cut off sign which can no more be read today. Something must have been omitted here.

38^{1}	I	Sm rest
46	IV	a^{1}

153. Fiant Domine / oculi tuj.

SC 21 and 23 (ff. 20, 22)

The repeat marks at the end come a bar earlier.

8^{2}	II	emended from *B flat*
48	I	it seems to be *f sharp*

154. Hy sunt / quos habuimus / aliquando in / derisum / a. 4. v.

SC 187 (f. 184)

40^{2}	III	*a*
47^{2-3}	IV	above it there are 4Sm rhythm signs
50^{1}	IV	*e*
50^{3}	II	M
54^{3-4}	I	b^{1}
55^{5-6}	III	2Sm
59^{4}	I	d^{1}
68^{1-3}	III	*c*
70^{2}	II	c^{2}
70^{4-5}	I	2Sm
73^{3-74}	II	S c^{2}, 2Sm e^{1}
75^{1}	II	Sm rest
86^{1}	II	M

Bar 41 of part IV came originally an S earlier, but in bar 39 there is a dotted S, bar 40 is emended to S *F*.

155. Uos Amici / mei estis / a 4. v. / De Apostolis & Eu.

Handl: OM IV, No. 111.

DTÖ 51-52: p. 158.

14	II	a^{1}
18^{2}	I	M
18^{2}	II	c^{1}
19	II	d^{1} *b*
20	II	in its place there are the notes of bar 19: M f^{1}, dotted M d^{1}

24^{2}-27	III	a 2nd lower
37^{1}	III	emended from *g*
38	III	preceded by + M *f*
54	III	twice, tied together, that is: 2S *a*;
55-69^{1}	III	an S later
59	III	c^{1}
64^{2}	I	f^{1} *sharp*
67^{2}-68 III	an M earlier	

Emendation suggestion on the basis of the modern edition:

68^{4}	III	*e*

156. Tollite / [J]ugum meum, / a. 4. V. / N^{o} 112. Hand.

It is an erroneous notation. For its more appropriate version see No. 158. The deviations are listed underneath:

10^{2}-11^{1}	II	tied
34^{1}	III	*f*
38-39	II	not tied
41-44	IV	not tied
43^{1-2}	II	originally missing, then written on top of 42^{2-3}; the attempt at correction is almost indiscernible. Since 43^{1-2} is written above bar 44, the latter seems to be omitted in the course of this emendation.
44	II	c^{1} *sharp*
46^{2}-47^{1}	III	not tied
48^{2}	II	2Sm *g*
51-52	IV	not tied
53-54	II, IV	not tied
58-59	II	they are written at such a great distance that, compared to the rest, the part is completely displaced
59	I	2M b^{1} *flat*
60^{2}-61^{1}	I	not tied
75^{2}	III	2Sm in its place, *the b flat* is crossed out
76	III	M *a*, S *g* in its place
78^{2}	III	*f*
91^{2}	III	it is not missing!
91	IV	it is not missing!
92^{2}-93^{1}	III	not tied
95-96	II	not tied
96	II	followed by + 2S f^{1} (emended from the second d^{1}?)
97-98, 99-100	II	2S d^{1}
101	IV	preceded by + S *G*

157. Deus qui nos / per beatos / apostolos tuos. // De S. Simon & Juda a. 4. V. N^{o}. 118. Hand

Handl: OM IV, No. 118.

DTÖ 51-52: p. 172.

36^{1}	IV	*d*

Emendation suggestions:

34	III	S
35	III	S rest

158. Tollite Jugum meum // A. 4. V. N^{o} 112. Hnd.

Handl: OM IV, No. 112.

DTÖ 51-52: p. 160.

This is the second notation of the piece, the better version. See also No. 156.

60^2-61^2	III	M, S
70	I	in the one-line octave
91	II	followed by + S d^1
92-99	II	an S later
95^1	II	*a*

159. Regina / Coeli Laeta[re] / a. 4. V. / Joan. deschamps

See under No. 70. Its notation is deficient, unfinished here; from bar 6 onwards only parts III-IV are written down. Within the transcription included under No. 70 everything missing in this version is put into broken square brackets.

22	III	twice
94	IV	*F*
117^2	III	it seems to be a dotted M
118^2-119	III	an M earlier
119	III	M
120^3	III	M (without dot)
121^3	III	emended from *b flat*
121^2	IV	M
122^3	III	emended from *g*
122-123	IV	S *c* in its place
125	III	emended from *g*
129	I	without rhythm signs and octave marking

160. [M]ulierem / Fortem quis / in Veniet a. 4. V. // Jac. Hand N^o 137

Handl: OM IV, No. 137.

DTÖ 51-52: p. 208.

Seregély (or the copy he used?) transposed the item in the course of notation: here the item appears in *C* in contrast with the *F* of the modern edition. In bars 9-19 Seregély did not write middle parts and notated the upper part in bars 9-14 only, after which he spoilt it by changing from the transposition to the original position. (Hence the crossed out bars of part I, see the facsimile.)

6^2	IV	emended from *G* to *c*, or *G*
26	III	rhythm signs: F, M
29, 30	III	dotted Sm, F, M
31	III	written to the preceding bar with an ununderstandable rhythm marking
44-	I	completely different:
44	I	a 2nd higher, followed by a deletion
45-46	I	a 3rd higher
47	I	M e^1, 2Sm g^1

Emendation suggestion based on the modern edition:

7^1	IV	*G*

161. Balle / tha.

At the beginning +M rest.

6^3-6	II	4F
8^1	II	*c*
8^6-7	II	without rhythm signs
10^1-2	II	S
10^3-6	I	4F
11^2-5	I	4F
12^1	II	*B flat*

162. Chorea / polonica.

6	II	*f*
10	I	rhythm signs: dotted M, F, SM
10^{1}	I	g^{2}
15^{1-4}	I	only one rhythm sign: F
15^{3}	II	Sm
16	I	g^{1}

Is it perhaps a repetition? The 1st note of 2nda volta is not written out.

163. [M]isit herodes / rex ma nus / ut a ffligeret / quos dam de lec[ ] // Jacobj Hand. N^{o} 115 a. 4. v.

Handl: OM IV, No. 115. (De S. Iacobo)

DTÖ 51-52: p. 166.

17-18	IV	2M (also the Bc!)
19-27	IV	an S earlier
32^{1}	II	S
322-45	II	an M later
38	IV	preceded by +*f*
42	IV	preceded by + *d f*
47	IV	something is deleted after it
56^{2}	II	c^{1}
79	I	preceded by +M c^{2}, the bar shifted an M later.
80	I	+M *a*
82	III	f^{1} (an octave higher)

Variant (in the print thus:)

26	IV	dotted M, Sm *f*

164. Alma / Redemptoris / a. 4. v. / Joan. Stadlmayr

3^{2}	II	a^{1}
3	IV	Sm, M, Sm
6^{1-2}	I	M, Sm
8^{2-6}	I	in the one-line octave
8^{2-6}, 10	II	an octave lower, in the one-line and small octaves
13^{1-3}	I	dotted M g^{1}
14^{1-3}	I	2F, M
17^{2}	II	M f^{1}
24^{2}	I	g^{1}
26^{3}	III	*a*
28^{3}	III	d^{1}
32^{2}	III	dotted M
34^{2}	II	f^{1} *sharp*
35	II	2Sm, M

165. Balletha

The metre in red is: alla breve.

9^{6}	I	f^{2} *sharp*
10^{6}, $12^{1,4}$	I	f^{2} *sharp*
13^{4-8}	I	+F rhythm signs
15	II	2F, 3Sm
16^{6}	I	an octave lower (e^{1}) - emendation by analogy with bar 6

166. Patrem. / Vide folio. / 48.
Cf. piece No. 79.
OrgMiss No. 93 (f.115.)

18	I	followed by + c^1
20^4, 93^5	I	M
36	II	preceded by an M rhythm sign
67^{1-3}, 70^{2-3}	I	in the one-line octave
79	I	a^1 or d^1 (?)
79	II	*D*
121-122	I-II	written in one bar, as if belonging together
132, 141, 161	I	d^1
159	I	d^2
160^3	I	c^1 *sharp*
160	II	M *a*, 2Sm *g e*

At the bottom of the page: *"Non valdè bene est hîc. Vide 48."* (Reference to the notation under No. 79.)

167. Patrem Cuncti-/ potens
OrgMiss No. 96 (f.121; "ex C"); No. 137 (f.175; "ex D").

1^2	I	g^1
9	I	an octave lower
11^{3-4}-12	I	in the one-line octave (b^1 a^1 g^1), (similarly 26-27)
21	II	*g*
26	II	followed by +*c*
34^1, 35^1, 38^1	I	c^1

168. Veni Veni / sponsa Christj / a 4. voc.
SC 24 (f.23). The text is added from there.

4^{2-3}	III	*f*
6^3	IV	*c*
7^2	II	b^1 *flat*
7^{2-3}	IV	*f d* (an octave lower)
$9^{1,3}$, $33^{1,3}$	I	dotted Sm c^2, Sm e^2
17^{1-3}	III	an octave higher
22^3	III	it is not unambiguously discernible
22^4	IV	*f* (?)
32^4	III	in the analogous place there is g^1 (bar 8)
44^4	III	Sm
48^{2-49}	I	f^2 f^2 e^2
48^{2-3}	I	f^2 f^2
48	II	c^1
48	III	*g*
49	I	e^2
49	III	*f*
49^1	III	dotted M
60	IV	f^1
63^{1-2}	II	no rhythm sign can be seen
66^3	III	hardly discernible
71^1	IV	*f*
77^{2-3}	III	*f*
82^{1-3}	III	d^1 a^1 g^1
88^{3-4}	II	c^2 b^1 *flat*
90-91	II	c^1
90	III	*g a*

92	III	*f*
92	IV	f^1

169. Laudate / pueri Domi / num â 4. / voc.

Unfinished.

15^{1-2}	II	dotted Sm, F
23^4	II	b^1 *flat*
27^1	IV	followed by +*e*
32	II	Sm, 2F, 2F (a rhythm difficult to interpret)
32	IV	two letters can be seen: *d e*
34^4	II	without rhythm sign
34^4	IV	M
38^4	II	b^2
39^1	II	F
48	I	f^2 *sharp*
50^{2-5}	II	4Sm
53^1	III	F
54^1	I	d^2
59^{1-3}	I	2F, Sm e^2 (cf. bar 61)
61^4	IV	M
62	II	d^1
65^2-66	IV	an M earlier
66	IV	followed by +M *c*
67^{4-5}	I	g^2 f^2
92	II	hardly discernible
102	II	dotted S g^1

170. Balleta / 1. Variatio.

2	II	b^1
8^1	I	followed by +e^2
10^{1-2}	II	b^1 c^2
16^1	II-III	S
20	II	b^1

Prima and seconda volta are not written out.

Emendation suggestion:

8^1	III	*c*

171-173. Kirie super / Casta novenarum

Christe

5^1	I	f^2 *sharp*
6^1	I	b^1

Kyrie / eleyson

8^2	I	M

174. Et in terra / Pax homi[nibus]

5^3	I	b^1
16^2	II	*F* (?)
43^2	II	M
43^2	I	a^1

175. Phantasia / Wolfr. Getzmannj / org. FrancofortÛ

Its possible source is Getzmann: Phantasie

13^{3-4}	I	$g^1 f^1$
14-15	III	*f g a f g a g*
15	I	$e^1 f^1 e^1$
15^{1-3}	II	c^1
20	I	S rest
25	II	*f* (prima volta)
25	I	f^1 (seconda volta)
25	II	a^1 (seconda volta)
30^{2-3}, 38^{2-3}	I	b^1

176. Sinfonia / Alexandro / Grandj

29	I	only one rhythm sign: S
30	I, II	only one rhythm sign: S

177. Fantasia / Ejusdem / Autoris

5^4, 29^4	III	f^1
9^3	I	d^1
9^4	III	*g*
13	III	*a f e d* (in the small octave)
19^{2-4}	I	$a^1 g^1 f^1$ (in the one-line octave)
22^2	III	*a*
27	I	an M rest
27^3	II	a^1
31	III	an octave lower
33^1	III	c^1
34^5	III	emended from *g*
55^1	II	an M rest
56	IV	2M
64	III	c^1
66	II	an emended bar, previously it was probably *a f a* c^1
94^3	I	e^1

The item is provided with repeat marks and other signs denoting repetition, and is noted down abbreviated. On transcription these abbreviations have been written out. Originally there were repeat marks in front of bar 13 and after bar 36. The marking "uide" appears at bar 25, "Huc" at bar 49. A marking denoting repetition can be found after bar 73.

178. Phantasia / Ejusdem / Authoris

11^1	I	g^1
10^5	III	*b*
13^4	III	emended, indiscernible note
14^4	II	e^1
17^{2}-18	II	in the one-line octave
19	II	in the one-line and small octaves
24^2	I	F
27^2	I-II	in the one-line octave (g^1 resp. d^1)
27^{2}-28, 57	II	in the one-line octave
31^3	I	g^1
33^{1-3}	II	in the small octave

34-35^{2}, 36^{2}-38	III	in the one-line octave
63, 68	III	in the one-line octave
65	III	*a*
68$^{5-6}$	II	2F
9$^{2-5}$	II	without rhythm signs

179. Fantasia Adriani Ban / chieri

The title is written in Caioni's hand. On the recto the lines continue in his handwriting.

5^{1}	II	g^{1} (emendation based on other subject entries)
12$^{3-4}$	II	d^{1} c^{1}
15	II	d^{2} c^{2}
16$^{2-6}$	II	d^{1} c^{1} *b flat b flat a*
16	IV	*g* (an unusual letter shape)
25	II	rhythm marking above the four notes: 2Sm
26	II	written in the place of III
27$^{3-4}$	III	2Sm
28	II	a second lower
44	IV	S, M

180. Chorea.

Szabolcsi 3, No.19, p.308.

10$^{2-4}$	II	*B flat* (emended indiscernibly), *F, G*

181. Octaui / Tonj.

The metre in red is alla breve.

1-2	I	in the one-line octave
3^{2}	I	b^{1}
18$^{2-3}$	I	2Sm
27	I	g^{1}

182. Laudate Dominum / omnes gentes laudate etc.

SC 25 (f. 24)

It is probable the reduction of a piece in several parts, therefore it can also be taken into consideration that the bass was provided with text.

17-18	II	a dotted M c^{1}, Sm *b*, 2Sm *a g*, M *f* (emended by analogy with bars 7-8)
21	can be seen dimly as if it were crossed out; the appropriate syllable of the text is written under it.	
34	is considerably emended and can hardly be read	
44	after S there is a vertical stroke	
46^{3}, 47^{2}	I	emended to f^{1} (on transcription the emendation was based on bars 50-51)
48$^{2-3}$, 53$^{2-3}$	II	*a g*
62	II	emended from 2M; it seems to be a dotted S, M.

Emendation suggestion:

31	I-II	M, S (by analogy with bar 25 and according to the distribution of the text)

183-185. Judaea et / Jerusalem no-/ lite timere / a 4. vocibus

SC 26 (f. 25)

The text beginning is written out at the sections separated by double bar; otherwise there is no text underlay.

1-2	II	a^{1}
8^{1}	II	+ *b*

8^3	IV	M
11	II	with M, Sm, M rhythm signs
11^{2-3}	III	no rhythm sign can be seen (1Sm?)
21^2	III	S
26^{2-3}	IV	2M
27^1	II	*g*
33^1	IV	*d*
47^{1-2}	III	2Sm
50^3	I	a dotted M
53^1	I	emended from Sm to M
53	IV	*c sharp*
55^1	III	it seems to be *c*
56	III	originally dotted M, Sm; then emended (difficult to interpret)
57	III	with an M rhythm sign and fermata
Emendation suggestions:		
52	II	2S
53	IV	*e*
53-56	II	an Sm later
56-57	III	M, S (tied), M

186. Fuga / secundj / Tonj

The metre in red is: alla breve.

6, 8	III	an octave higher
7^2	IV	emended from M *b flat*
10^1	III	*b*
14^2	III	an octave higher

187. Curranta. etc.

10^1	I	M
14^2	II	*f*
20^2	I	M (without dot)
25^2	II	*c*

188. Curra[n] / ta etc.

The metre in red is: alla breve.

12	II	S (without dot)

189. Chorea

Szabolcsi 3, No.20, p.309.

2^5	I	Sm

190. Curranta. / etc.

At the beginning 2M rests written out.

0^{1-4}, 10^{2-3}	I	in the two-line octave
2	II	without rhythm sign
7-8	II	S (without dot)
27^{3-4}	I	2F
29	I	S (without dot)

191. Curranta / etc.
The metre in red is: alla breve.
At the beginning 2M rests are written out.

3	I	d^1
10^1	I	a^2
31-33	I	in the one-line octave

192. Curranta
The metre in red is: alla breve.

193. Curranta etc.
The metre in red is: alla breve.

8^1	II	*A*
11^1	I	dotted M
12	I	f^2
12	II	S (without dot)
19	II	emended from *d* (?)

194. Curra[n] / ta etc.

4^{2-3}, 7^{2-3}	I	an octave higher
22^{1-2}	I	no rhythm sign can be seen

Emendation suggestions:

10, 20	II	M, S

195. Curranta / Polonica.

4	I	S (without dot)
8		followed by a line of division
9^2	II	an octave lower
18	I	no rhythm signs can be seen
22^3	II	emended from *e* (?)
38^2	I	an octave higher

196. Curranta
The metre in red is: alla breve.

2^3	I	f^2 *sharp*
5^2	I	a^2 (?)
7-8	I	c^3 b^2 a^2
11	I	b^1
23	I	an octave lower
30	I	d^2

197. Curranta
At the beginning 2M rests.

5^3	II	*f*
7	II	S (without dot)
17		a dotted S in the bar written out with 1^{ma}-2^{nda} volta.
18	II	S (without dot)

198. Chorea. / Tancz.
Szabolcsi 3, No.21, p.310.
It could eventually be in 4/4 time as well.

$1^{2}, 4^{1,5}$	I	it seems to be an *f sharp*
$3^{1,4}, 4^{3}$	II	it seems to be an *f sharp*

199. Balletha / â 3. Voc.
At the beginning M+Sm rests.

0	III	M
2	III	c^{1}
3^{5}	I	F
5^{5-6}	I	e^{2} [?] c^{2}
6^{6}	II	f^{2}
6	III	an octave higher
8^{1}	I	M
13-14	I	the F rhythm sign comes later

200. Intrada / â. 3. Voc.
The repeat marks are written out after bars 6 and 12 only, not at the beginning and the end of the piece. Nevertheless, it may be supposed that all three parts have to be repeated.

3^{2}	III	*e flat*
4^{3-4}	I	without rhythm signs
5^{2}	II	followed by $+f^{2}$
13^{4}	I	b^{1}
13^{5-6}	I-II	with an Sm rhythm sign

201. Fantasia / Unimona.

15^{5-6}	I	c^{1}
25^{5-6}	I	c^{2} (?)
25^{1}	II	Sm (without dot)
31	III	an octave higher
35		the notes of part III are in the line of part II; the place of part III is left blank.
36^{2}-37^{1}	II	at the repetition after bar 88 thus: dotted M e^{1}, Sm e^{1}
$37^{1}, 46^{2}$	I	c^{1}
51^{2}	II	*f*
59^{2}	II	an emended c^{1}
63	II	c^{2} (?)
80^{1}	II	emended from c^{1} sharp
81	IV	emended from *c, c sharp, c*
82^{1}	II	M d^{1}
86^{2}	II	e^{1}

2^{nda} volta is not written out but the repeat marks are placed at the beginning in front of bar 35 and after the repeated notation of bar 37 at the end. Thus it is also possible that the piece ends at bar 64 with "Fine"!

202. Praeambulum / Octaui Toni a / 4. voc.
The metre in red is: alla breve.

7^{1}	II	f^{1}
12	II	scrawled over, illegible
14	III	its rhythm is a dotted M, emended from Sm (?)
16^{4}	II	Sm

203. Clausula / a 4. voc.

3^1	IV	d^1
4^2	III-IV	M
9	I	M, Sm, M
14^1	I	M (without dot)
14^2	IV	the letter sign of *G sharp* agrees with that of the small *g sharp*.

204. Curranta. / a. 3. Voc.

The metre in red is: alla breve.

7	I	rhythm signs: S, M; it is imaginable that c^2 is superfluous
8	I	with M and S rhythm signs c^2 b^1 a^1; it is imaginable that a^1 is superfluous (shifted ahead from the subsequent bar)
10	II	no rhythm signs can be seen
22^{1-2}	II	an octave higher
26	II	with fermata

205. In nomine / Jesu.

SC 28 (f.26)

8	I	f^2 *sharp*
29^2	II	S
49	II	2M *g a*
56^{2-3}	I	without rhythm sign
57	I	*c*
66^2	II	an octave higher

206. Magnus Domi / nus. â 3. Voc.

SC 52 (f. 51)

24-25	III	the tie had perhaps been there but became dim
32	II	an octave lower
33	I	an octave higher
33-34		dots appear only on the left-hand side of the repeat signs
41	II	M (without dot)
50	I	dotted S

207. Paduan / July mangonis. [?]

3^2	II	F
9^3	I	g^1
11^3	II	b^1 *flat*
15	I	f^2
16^{2-3}	I	not unambiguous rhythm signs
21	I-II	dotted S
26^{1-2}	I	2M (by analogy with bar 22)
30^{5-8}	I	F

The repetition of the first part is dubious.

The setting is followed by a text entry:

Abbas erat bonum homo, ut succum in Sylvestri pomo,
omnes bibant in hoc domo, vinum cum laetitia.
Omnes tantum bibuerunt, et vestiti dormuerunt, matuti-
nis neglexerunt, usque ad diem claria. Finis.

On the unnumbered pair of pages between 109 and 110:
*(on the left-hand side:)
Regole del Contrapunto [trying out the pen: *Contra*]
1. Non debet dari, mi, contra, Fa.
2. Canticum debet incipere et desinere per consonantiam perfectam.
3. Et Imperfectis possunt dari, quotquis Vult praeter sextam, quam semper debet segui Consonans perfaecta. Id est, Vel 5. Vel. 8.
4. Et imperfectà non potest ascendi, vel descendi ad perfectam, vel à perfecta ad perfectam, per modum similem, Si moveatur Cantus firmus.
5. Et perfectis Vna eiusdem speciei, non potest immediate sequi aliam, Vt Vna octava non potest segui alliam octavam similiter de quinta dictum sit

1	*3*	*5*	*6*
8	*[10]*	*12*	*13*
15	*[17]*	*19*	*20*
Perfectae	*Imper-*	*[Perfectae]*	*jmper-*
	fectae		*fectae*

Reliqui [ ] non ponuntur. Vt.
2. 4. 7. 9. / 11. 14. 16. 18. sunt disonantes.

**(on the right-hand side:)
There are fragmentary bass parts in an unidentified hand. One of them is added a section of the words of the Credo: *Et in Spiritum.*

208. Petre / amas me / a. 2. V. // Discantus & Bassus
SC 29 (f.27)
The Bc was added because it had originally been written out in places only where the part D (I) sings.

14^2	II	*d*
43	II	the rhythm sign is missing

Bar 32 (part II) deviates from bars 15 and 55 (the analogous sections).

209. Balle / tha. / a. 3. Voc.
Hammerschmidt: EF I: No. 37; EF II.
EDM 49: pp. 38; 101.
In the first part of "Erster Fleiß" there is a "Ballet à 5", in the "Ander Theil" a "Ballet à 3". In both instances the proportion is transcribed in 3/4, indicating thereby that it had originally been in 3/2.

4^3	II	e^2
5^4	II	Sm without dot
7^4	II	d^2
9^2	I	c^2
9^1	II	preceded by $+g^1$; rhythm signs: 2F, Sm, M
17	II	an octave lower
20	I	an octave lower
20^3	II-III	*f sharp* perhaps (?)
21	I	diminished
21^2	III	*f sharp*

Deviations of the printed version, at the same time emendation suggestions:

5^{4-5}	I	2F b^1 a^1, Sm b^1 instead
5^{2-5}	II	Sm, F, Sm, F (the second half of the bar with syncope)
8^4	II	tied to the next bar
9	I	4F, dotted Sm, F
9	II	2F g^1, 2Sm f^1 *sharp* g^1, Sm g^2

10^{5}	I	d^{2} *sharp*
10^{1-2}	III	dotted Sm, F
18	II-III	M, S

In the *Codex* bar 26 of part II is a variant! See EDM 49: p. 101.
Suggested emendations (*g sharp*): 13^{2} III, 17^{4} I.

210. Judica Domine / a. 4. V. // Gio: Valentinj

SC 186 (f. 183)

1^{1}	II	M rest
9^{1}	II	d^{1}
22^{2}	IV	*d sharp/e flat*
22^{1-2}	V	M *g*
24^{2}	IV-V	*F sharp*
25^{2}	III, V	*F sharp*
31-32	I	in the one-line octave
31^{1-2}	I	dotted M, Sm
31^{1}	II	M rest
33^{3-4}	III	without rhythm sign
37	V	*G*
42^{1}	IV	M rest
56^{1}	II	*b*

211. Ecce tu / pulchra es // DE BEATA Virgine a. 3. V. 2. Ten. & Basso.

In the greatest part of the piece (7-) the T_2 part (II) is missing.
Its text is notated very fragmentarily, as a kind of reference. Since it is an extremely free *cento* from the "Song of Songs" in the Bible, it is difficult to reconstruct.

2^{2-4}	II	an M earlier
2^{2-3}	III	2Sm
3^{1-2}	II	dotted Sm, F
4^{1}	II-III	*g sharp*
23	III	the rhythm marking is missing
40^{3-5}	III	dotted Sm *g* and *f*
41^{2-5}	I	2F f^{1} f^{1}
56^{2-3}	I	originally perhaps *e*, emended with thick lines

At the end in large-sized letters: *"Finis"*.

212. Assumpta est / Maria in / caelum a 3. V.

Finetti: SC IV, No. 5.

40^{1}	I	M rest
40^{3}	I	b^{1}
53-55	III	the Bc is written as the continuation of part III, then part III entering in bar 55 continues under the Bc note.
57^{1}	III	followed by an M rest (placed partly under it)
61^{2-3}	II	M f^{1}, Sm e^{1}

213. Balle / tha.

2^{7}	I	Sm
3^{1}	I	dotted Sm

The second half should not be repeated by all means since there are no repeat marks at the end.

214. Surge propera / amica mea // Alexandrj Grandj a. 2. V. Basso & Canto
Grandi: M IV.
SC 30 (f. 28)
Partly edited in: Roche 2, p.64.
The inscription *General* at B.

29	III	the S seems to be an *E*
88	III	S, M

215. En dilectus / meus loquitur / mihj surge / a. 3. V. 2. D, B.
SC 31 (f. 29)

8^{1}	I	c^{2} *sharp*
13^{2}	III	S *B flat*
22^{3-4}	II	c^{2} d^{2}
32^{3-4}	II	2Sm
42^{3-4}	I	1Sm d^{2}
48^{3}	I	d^{2}
51^{4}	II	f^{1} *sharp*
69-70	II	diminished; + S f^{1} *sharp*

216. Sinfonia / Basso solo. [Misericordias]
Inscriptions *"Symphonia."* at bar 29, *"Simfonia"* at bar 51.

6^{1}	II	g^{2}
7^{2}	II	it seems to be in the two-line octave
8^{2-3}	II	2F b^{1}
8^{1-3}	III	*c c d*
9	II	S b^{1}
10^{2}	I	a^{1}
13	II	2M
29	II	in the small octave (*a*)
34^{1}	I	Sm rest
39^{2}	III-IV	followed by +Sm rhythm sign above the an *a*
44, 52	II	the rhythm sign is missing
52^{2-6}	II	b^{1}
53^{1}	II	c^{2} *sharp*
73^{4}	I	f^{2}
73^{4}	II	d^{2}
74	II	2F e^{2}, 3Sm f^{2} g^{2} g^{2}
75	II	2F f^{2} g^{2}, Sm a^{2}, M a^{2}
76^{3-4}	III	*b flat c*
77^{5-6}	I	c^{2} f^{2} (as if it were deleted)
77^{5-8}	II	a^{1} d^{2} c^{2} *b*
78	II	it does not show whether it is in the two-line octave or not
79^{2-3}	III	*f sharp A*
79	III	without rhythm signs
83^{3}	III	*f sharp*
94	I	S f^{2}

217. Ardens / est cor meum
SC 32 (f. 30)
The text under bars 1-2 of the bass is: *"Ardens est"*, under bars 9-10 it reads: *"Ardens, ardens"*. It can also be supposed that the notation is the reduction of a piece in several parts and its bass had originally been a vocal one (and can thus be provided with text).

21^{2}	I	e^{1}
27^{2-7}	I	Sm with rhythm signs
46^{1}	I	preceded by $+b^{1}$
52	II	dotted S
57^{2}	II	M
58^{2}	II	S
62^{1-6}	I	a 2nd higher
Emendation suggestions:		
7	I	Sm g^{1} *sharp*, M a^{1}, Sm g^{1} *sharp*
12^{1}	I	d^{2}
12^{2}	II	*c*
13-14	II	*G A*
15	I	Sm d^{2} *sharp*, M e^{2}, Sm d^{2} *sharp*
24^{2-3}	I	Sm and M
25	II	2M *d A*
27^{2}	II	*d*
28^{5-8}	I	a third higher
28	II	2M *A B*

218. Alle Do / mine. / Post Regina coeli. tempore Pasch.

7		the reading of the word *"portaque"* is uncertain
8	I	the slur seems to cover all notes of the bar
19^{3-4}	I	there is only 1M rhythm sign above it
19^{1-2}	II	2Sm (emended by analogy with bars 3 and 11)
Emendation suggestions:		
5^{1-2}	II	*d*
21^{1-2}	II	*d*
27	II	*d*

219. Canzon / octauj Tonj

3^{11}	I	emended from d^{2} to f^{2} or the other way round
8	IV	the two notes in square brackets have been omitted
10-11	I	d^{2}
10^{1-2}	II	b^{1} a^{1}
11^{1-2}	II	b^{1}
12	I	e^{2}
12	II	an emended c^{2}
12^{1}	IV	*c*
14	III	*f sharp*
25, 26^{9-10}	III	without rhythm signs
26^{3-4}	I	dotted Sm, F
28^{1-2}	I	an octave lower
29^{3-4}	I	2Sm
30	III	b^{1}
39^{2}	I	e^{1}
41^{2}	I	followed by $+b^{1}$
51^{3}	IV	*d*
Emendation suggestion:		
$39\text{-}41^{5}$	III	an octave higher

220-226. Magnificat Octauj / Toni Hyeronimi Praetory. / â 4. voc.

H. Praetorius: Magn.

The four parts of the printed edition can be found in the National Széchényi Library under the shelf-mark Bártfa Ms.pr. 11a-d.

Part II of the notation of the *Codex* agrees in general with the part *"Bassus Chori I (Octava vox)"* of the original work. It is only in bars 1-6 of the movement *Quia fecit* that part I agrees with the original *"Cantus Chori I (Quinta vox)"* part. Thereafter it continues differently. Bars 1-9 of *Quia fecit* are not contained in the *"Octava vox"* of the print.

Et exultauit.

1-2, 4-5	II	in the one-line octave
2	I	2M a^1 d^1
3	I	an octave higher
24^2	IV	M *c*
28	III	in the small octave (*e*)
29-31	II	if they were tied over notes
38^3-39	II	in the one-line octave (b^1 *flat* a^1)
45	II	in the one-line octave (g^1)
59	II	d^1

Emendation suggestions:

18-19	II	M *g*, dotted M c^1, 2F *b a*, M *b*
56^{1-4}	I	dotted Sm, F, 2F
56^{1-2}	II	dotted Sm, F

Quia fecit / mihi magna.

14-15	II	in line III
14^{2-3}	III	the rhythm signs are reversed: Sm, M
14-15	III	in line II
15^3	III	c^1
19^{2-4}	II	in the one-line octave (f^1)
29^1	IV	S
31^3	II	M
42^{2-4}	III	in the one-line octave
$44^{2,4}$	III	an octave higher
49^2	I	c^2
58^3	II	without rhythm sign

The movement is unfinished, eight bars are missing.

after 59^1	I, II	M rest
59	III	M rest, M e^1
59	IV	S *A*, then S *G*
between III and IV		M rest, M e^1

Fecit poten- / tiam in bra / chio suo.

6^1	IV	*f sharp*
8^1	II	*f sharp*
19^4	III	*f sharp*
29	II	an octave higher
30-35	IV	above it dimly: 6S *a a c c d d c* (This shows that Caioni used the original eight-part piece as a model and copied from it so that he reminded himself here, at this point of some other part containing the *cantus firmus*.)
41-43	I, IV	insertion
48	IV	S *g*
51	II	g^1
51	III	b^1

Esurientes / impleuit bonis.

1	III	+Sm g^1
19^1	II	d^1
31	II	an octave lower
37^2	II	*g*
38^2	IV	*G sharp* (rare!)
39^3	I	an octave lower
44^2	III	*e*
45^1	III	in the one-line octave (a^1)
46	III	without octave marking
48	II	*g g d* without rhythm sign; *g d* was crossed out, then *e c* were written above it in small letters.
49	II	2Sm, M
50^6	II	*b*

The deviations of the print:

12^{2-4}	II	c^1
18	II	d^1
19^3	II	*c*

Sicut / locutus / est ad Pa / tres - / nostros

23^3	II	M
26^{2-4}	III	in the small octave
29^4	III	g^1
32^{1-2}	II	*d*
37	III	b^1

In the print:

10	II	in the one-line octave

Gloria / Patri et / Filio. etc.

2	II	in the print M c^1, dotted M c^1, Sm *g*; in the MS 3M c^1 c^1 *a*
4	II	in the one-line octave
6^1	IV	M rest
$8^2, 9^2$	III	an octave lower
10	II	b^1

Sicut / erat in / Principio.

9	III	*e*
10^4	II	*c*
12^{2-4}	III	in the small octave
14^4	II	an octave higher
14^{2-4}	III	without octave marking
20^3	I	without rhythm signs
21^{2-3}	III	dotted Sm, F
25^4	II	an octave lower
25^{3-4}	IV	an octave higher
28^4	III	Sm
38	II	3Sm
45	III	*d*
48^{4-5}	II	with an M rhythm sign
52	III	*g*

In the print:

27^1	II	c^1
51	II	*c*

Emendation suggestion:

41-42	II	an octave lower

227. Peccaui / super numerum

28-31: the upper part is not written out.

1^4	II	*g*
2^{2-4}	II	*A E A*
9^7	I	Sm
$12\text{-}13^1$	I	it seems to be e^1 (or c^1)
14-15	II	a meaningless tie
32^2	I	M (emended)
55^{1-5}	I	c^1
55^1	I	F
55^{1-3}	II	F, 2Sf
57	I	c^1

Emendation suggestion:

1^{2-3}	II	*d g* (reversed)

228. Ecce quomodo / moritur Justus.

Handl: OM II, No. 13.

SC 11 (f.10); BThV 1085 (17, koll.2.)

DTÖ 24, p. 171.

24^2	I	M
24^2	II	M

55-62 are not written out. At the beginning and the end of the section covering bars 47-54 there is: *"bis"* Secunda / Pars.

$9\text{-}10^1$	II	M
18-26		at the repetition of the section "et in Sion" with a different distribution of the text, due to the lack of slurs.
22^2	I	M

The notation containing the two outer parts assumes the character of variation at certain points only compared to the form known from the print (differences of rhythm and notes). (Cf. for example bars 14-15 of the first section).

Emendation suggestions:

33^1	II	*d*
52^2	II	tied over *e flat*, Sm *e flat*

229. Aliud / K. [J.] (?)

Under the inscription there is Caioni's signature.(?)

At the end of the first line the *seconda volta* is not written out, the final notes have the value S.

230. Cantate / Domino

Finetti: M II, No. 3.

SC 33 (f.32)

In the original both vocal parts are T, while here they are notated in descant position.

14	I	S
16^3	III	*G*
23^2	I	F
23^{3-6}	II	without rhythm signs
30	III	S *G*, but in bar 29 S *A* would be better without tie
36	I	in the two-line octave
36^{2-3}	I	2Sm
36	III	*E*
47	III	c^1 *b*
58-59, 68-69	II	without rhythm signs

60	II	e^1
65^2	II	c^2
76	II	f^1 (emended from F c^1 ?)
77^{3-4}	II	F, M or 2M
77	III	S, M *d*
83	II	e^1 c^1
84^2	III	2Sm *G A*
85^3	III	M *B*
86^2	II	dotted M

Emendation suggestion:

23	I-II	6Sm
69, 78	II	Sm, M, Sm
77-78	III	2M *d*, S *a*

231. Dies irae / Dies illa

Szabolcsi 6, p.175.

232. Et in terra / Pax.

12	I	dotted S
17^2-18	I	c^1 *sharp* d^1

It is much more probable that bar 10 and from bar 13 onwards the bars of the middle part provided with rests have remained blank as if they were really pausing.

233. [Lepus intra sata quiescit]

Seprődi 3, No.8, p.297-301.

In this notation in the five-staff system there are no bar lines but dividing lines occur in some places. Part III (B) is not written precisely under the other two. The emendations are based on the tablature writing of No. 281.

The transcription follows the original manner of writing which differentiates between syllabic and melismatic quavers. Originally there had been text under part III (B) as well but it can hardly be adopted to it because the part is rather Bc like.

5^{5-6}	I	a 3rd lower, crossed out
7^{2-3}	III	a 2nd lower
8^3-9^2	II	a 3rd lower, crossed out

Its further verses include:

Sagaces è loris solverunt,
sequi praedam quemquem iusserunt:
Currunt, latrant haust, haust tonat,
echo muta Sylva sonat,
horridum.

Lepus ictus tubae clangore,
nescit quo tendat prae horrore:
campos decurrit patentes,
Canes hinc inde ruentes,
advertit.

Fugae cunas christi proponit,
jnnocentemque uitam exponit:
et uirtutes multas uovet,
innocensque Christum movet,
Nunc natum.

Persequentibus demum dicit,
Scio quod mihi fuga prosit,
non admittit ullam pausam,
promovendo suam causam,
et inguit

Jesu mi, uitae sum exosus,
nulli unquam iniuriosus,
Carnem bubulam non edi,
aquam bibo, uinum fugi,
Dominis:

Neminem unquam accusaui,
neque quemquam jure conuici,
[à] me tutus est pupillus,
et intactus manet pilus,
cuiusuis.

Anser, gallus à me est tutus,
Ronchos odi, cubo ac mutus:
Quod si caules uisitabo,
modicum tantum libabo,
non ut bos.

Folio me uitis refeci,
aliquando bolum olfeci,
uix me sinit ire, fames,
jn me tamen agunt Canes.
Proh dolor!

Heu quidnam infoelix peccaui,
quod fas aut ius uiolaui:
tot sunt, qui insidiantur,
caedunt, pellunt, insectantur,
ut furem.

Domini contra me nituntur,
aulicique me persequuntur:
Rex, Mysta, Religiosi,
Rustici, Canes exosi,
et Miles.

Domine dic mihi quid feci,
forte tibi manum jmjeci:
alapam nulli impegi,
apud Principem nihil egi,
aut contendj.

Contra Regem nunquam pugnaui,
nec ullius regna optaui:
In castra nunquam irrui,
vel arcem nunquam perrupi,
aut vallum.

Quidnam Religiosis feci?
nunquam à paupertate defeci:
Rudem ego pellem tero,
Curtam quoque caudam gero,
Paupertas.

Quare miles insectaris?
num meo corde animaris?
si uis esse talis miles,
qualem me in fuga uides,
Cor Pete.

Rustice quid contra me clamas?
aut quare carnem meam amas?
Ventris famem irritabo,
non tam bene satiabo,
ut Caules.

Aulici omnes vias terunt,
leporem ubinam sit quaerunt:
Haero uolunt adulari,
gratiamque aucupari,
hâc praeda.

Sacerdotes fugere cogor,
ab his ad pullam vestem rogor:
assant, coquunt, nigro jure,
tumulant me sine Thure,
in Ventre.

Contra me Canes cur latratis?
Forsan me Leonem putatis?
consternor graui pauore,
cum cadit Leui fragore
folium.

Fugio nec tantum exulto,
la la clamant neque ausculto:
quod si canum premor ore,
nihil ago prae horrore,
sed Salto

Venator à longe me uidet,
cepi praedam inquit et ridet:
quod si propinquem dumeto,
Densos statim Saltus peto,
sum liber.

Pedes lambo non ut sal putem,
ob reportatam laetor Cutem:
grates illis amplas ago,
quod cum meo curto sago,
aufugi

Pro fuga Deo uota reddam:
Carnes nunquam in uita edam:
Nunquam vere vinum bibam,
bonam uitam jam praefigam,
ad mortem.

Procul à me estote aulae,
rusticorum absint et caulae:
Agam posthac Eremitam,
solitariamque Vitam,
in syluis.

Nunc quod fugiendo amisi,
vobis colligendum permisi:
Predam bonam amisistis,
signa Leporis uidistis,
Colligite.

234. Fuga

1^{1}	I	g^{2}
30^{3}	I	in the small octave (*d*)

Between bars 47 and 48 something seems to have been omitted.

$59^{2\text{-}3}$	I	in the one-line octave (d^{1})
79	II	it is left blank
$84^{3,6}$	II	f^{1}
85	II	4Sm a^{1} g^{1} a^{1} b^{1}
86^{1}	II	d^{2}
$89^{2\text{-}90}$	I	in the one-line octave

Bar 48 of the part written in the place of II is not continued but contains the new entry of the subject of bar 49 in the same line. On the other hand, the continuation of the *d* bass of bar 49 is the middle part of bar 50 which, according to the notation, stops in the middle after bar 52. In the notation the lowest part is written from bar 53 onwards at the bottom while part I came to a middle position between bars 53 and 55, occupying thereby a place between the "middle" (in fact lower) part until then and the topmost part. (The music picture of bar 52 is thus not available in the MS!)

235. Mir Traumt In / Einer nacht gar spett / wie Ich mein feins / lieb bej mihr hat / Hans Leo Hasslerÿ

Hassler: Lustgarten, No. 8.
Publikationen XV, 6-7.

2^{1}	I	e^{1}
11^{2}	II	d^{1}
$17^{3\text{-}4}$	III	*a g*
38^{1}	IV	*b*
42	II	in the one-line octave

The metre written out in the MS is: alla breve.
Emendation suggestion based on the modern edition:

16^{1}	II	in its place there are F c^{2}, F b^{1} tied to the previous bar.

There is no text underlay and the text of *Publikationen XV* cannot be adopted either, for which reason the text is given here as follows:

Mir traumt in einer nacht gar spät,
wie ich mein feins lieb bey mir hett,
thet mich freundlich umbfangen,
und sprach zu mir: mein Schatz,
zu dir trag ich gar gross verlangen.

236-238. Bon iour / de almor

This movement is, in fact, one single two-part dance item whose both sections are repeated in a varied form. At the beginning there are 2M rests.

11-12	II-III	between the two parts the rest signs of the earlier part III are written out
23^{2}	II	M
24	I-II, IV	only S (without dot)

239-240. Alia Ballet

2^5	II	*f*
12^{2-4}	II	2F, Sm, Sm rest;
12^{5-8}	II	an M written together with the rest in the place of part III
13^{3-5}	I	Sm, 2F
17^1	I	c^2
19^{11-12}	I	2Sf

241. Puis que / tuesi Belle

The piece starts with M+Sm rest signs.

F instead of *f sharp* in the following places: 6^2 I; 14^3 III.

7^{4-5}	I	2F
8		the repeat mark is superfluous after it
9^4	I	g^2
12^{2-5}	II	f^1 e^1 d^1 c^1
16^4, 18^4	I	g^2
21	I, IV	M
21^5	II-III	M rest signs

242. Lumen / re nt / De Saint / Nicolas

It starts with M+Sm rests.

3	II	the rhythm sign is missing
4, 12	IV	+Sm rest before the repeat sign
8^4	I	written as *B* but with octave marking

243. Allia / Uolte

10	II-III	2M, then an M rest
10^{1-3}	IV	dotted M, Sm, M
10^4	IV	is missing
11^{2-3}	IV	2Sm (at the beginning of the bar)
28	II	*d*

The end of the piece in the margin is hardly legible; 28^3 IV is cut off half.

244. Ballet / des Allemands / Ad imitationem / Gallicam

4a	I, II, III	dotted S
$4a^{1-3}$	IV	3M
12	I-III	without rhythm signs
12	IV	M, 2Sm

F instead of *f sharp* in the following place: 7^3 IV.

245. Passomeze

4	I	the rhythm and octave markings affecting the whole bar are missing
4	II	*d*
28^{3-4}	I	2F
29	IV	*g*
30^{7-8}	I	b^1 c^1
31^4	IV	M rest

246. Premier / Branole de / La Roÿne

The repeat mark is not written out at the beginning. The piece starts with M+Sm rests.

1	II	*d*
4a^{5}	I	c^{2}

Of *2nda volta* only the 3rd-4th Sm are written down.

247. Ballet De / Bÿgot

8	*2nda volta* written out only once; the variant according to part I is *2nda volta*, to part II *1ma volta*.	
12	II	Sm rest
19^{1}	IV	*f sharp*

248. Courante / Du Testament / de Perichon.

It starts with M rest.

6	III	*B flat*
13	II	*g*
13	III	*d*
20^{3}	IV	M *g*
25^{1}	II	*F* (in the great octave)
34^{2}	I	b^{1}
35^{1}	I	dotted Sm

The end in the margin is almost missing (38^{3} IV).

249. Peccaui ex / 8. vocibus excerp- / tum Altus. / sola voce.

Hammerschmidt: MA IV, No.31.

BThV 1385 (19.)

In spite of the indication the upper part is not in the alto position! It is recommended to add 8va bassa to the clef of this part.

Text underlay in both parts separately up to bar 109, from that point onwards under the bass only.

22$^{3-4}$, 26$^{3-4}$	I	d^{2} b^{1}
42^{3}	I	b^{1}
60^{3}	I	g^{2}
73^{2}	I	f^{2}
99^{4}	II	*E* or *C* (emended note)
102	II	*E*

After 110 the change of metre is marked by 3

116^{2}	I	d^{2}

Emendation suggestions:

107^{3}	II	*d* (analogy: bar 101)
142$^{1-2}$	II	dotted M, Sm

250. Tancz

Seprődi 3, No. 9, p. 385.

1	II	the rhythm signs are missing
5$^{1-2}$	I	2F

251. Paikos / Tancz.

Seprődi 3, No. 10, p. 386.

252. Ola / Tancz.
Seprődi 3, No. 11, p. 397.
6, 10 I the rest emended from Sm

253. Tancz / Az en agyam / czak
Seprődi 3, No. 12, p. 388.

254. Mas ola kettős
Seprődi 3, No. 13, p. 388.
At the end no repetition is marked.

255. Ötödin Tancz / hatodon. [sic!]
Seprődi 3, No. 14, p. 389.

256. Tancz
Seprődi 3, No. 15, p. 390.
5^1 I Sm
In my understanding the repeat mark written only in the middle affects merely the second, two-bar section, not the first one.

257. Nyiri / Tancz
Seprődi 3, No. 16, p. 391.
With repeat marks in the manuscript.
The second part of the second member is put an octave higher leaving undecided whether it is a clerical error or the notation of a specific rendering.

258. Lapoczkas / Tancz
Seprődi 3, No. 17, p. 391-392.

259. Valtozo / Tancz.
Seprődi 3, No. 18, pp. 392-393.
At the beginning the metre is indicated by a figure 3 only.

260. [?] Its inscription is illegible, except for "a 3 V" at the end.
$7a^4$ I e^1
$7a^4$ II c^1
14^1 II f^1 *sharp*
14^3 I f^1 *sharp*

261. Mikes / Kelemen. // Tancz.
Seprődi 3, No. 19, pp. 393-394.
4 I the bar shifted an octave higher is either a clerical error or the notation of a specific rendering.

262. Mas / Tancz / Apor Istuan.
Seprődi 3, No. 29, p. 395.

1^{6-7}	I	2F
6^{1-4}	I	4Sm

263. Uolte Ad imitationem Gallicam

1	II-IV	S (undotted)
9^{1}	II-III	without rhythm signs
9^{2}-10	II	in the small octave
19-20	I	c^{2} *sharp* d^{2}
24	II	a^{1} g^{1}
24	III	d^{1} e^{1}
39^{1}	II	S *d*
40	II	*f sharp*

264. Lupul Vaidane / eneke
Seprődi 3, No. 21, pp. 395-396; Szabolcsi 3, No. 8, p. 300.

4^{1}	I	it seems to be *f sharp*
4^{3}	II	it seems to be *f sharp*
7-8	I	in the small octave

265. Ricercare / 8. Toni. à 4. / voc.

7^{1}, 20^{6}, 25^{5}	II	f^{1}
18	II	a^{1}
19^{2}	II	*b*
23^{1}	III	*d*
24^{1-4}	III	in the one-line octave
30	II	emended from the one-line octave
35^{4}	II	*a*
40^{1}	I	d^{2}
40^{4}	I	e^{2} (?), emended note
41	II	*d*, beside it an M rest and an M *g*, both deleted.
44	II	b^{1}

266. Apor / Lazar Tancza.
Seprődi 3, No. 22, pp. 397-398.

267. Tancz
Seprődi 3, No. 23, pp. 398-399.
Its metre is marked by the figure 3 only.

4, 8	I	*d*

268. Tancz.
Seprődi 3, No. 24, p. 400.

4^{5}	I	above it fermata

269. Jauchzet dem / herren alle. / ab. 8. Voc. / Matthiae Apellis

1^4, 122^4	VII	*a*
14^{5-6}	III	Sm
26^3	III	c^1
27^1	III	d^1
28^3	II	no rhythm sign can be seen
29, 62, 87		written out on these points, at the repetitions of Jauchzet: *Repete Jauchzet dem Herren a signo.*
57	VI	a single rhythm sign: Sm
77-79	III	c^1
80^{1-2}	II	2Sm
100^3	II	it seems to be *f sharp* (a transitional letter shape between *f* and *f sharp*)
100^5	I	it seems to be *f sharp*
103^{4-5}	I	Sm e^1
119	II	M c^1, 2Sm *b a*
119^1	IV	*e*
122^{1-3}	VII	in the small octave
$123^{1,3}$	IV	cannot be seen (see the opening section)
123^{4-5}	V	cannot be seen, added according to the corresponding bar of the opening section.
125	VII	*d*
130	III	has neither octave nor rhythm signs
130^{4-5}	VIII	rhythm sign M
132	IV	f^1 g^1
132	VIII	2Sm *f g*, M *G*

At the last entry of the refrain the variants are, compared to the first form: 130^5, 131^5 IV

There is no text underlay and it seemed problematic to adapt the well-known text of *Jauchzet dem Herren alle* (see Schütz NASW 24, p. 145-176.) to the movement due to differences of the number of syllables. Thus it is only included here:

Jauchzet dem Herren alle Welt!
Dienet dem Herren mit Freuden,
kommt vor sein Angesicht mit Frohlocken.
Erkennet, daß der Herre Gott ist.
Er hat uns gemacht und nicht wir selbst
zu seinem Volk und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben,
danket ihm, lobet seinen Namen.
Denn der Herr ist freundlich,
und seine Gnade währet ewig
und seine Wahrheit für und für.
Ehre sei dem Vater und dem Sohn
und auch dem heilgen Geiste,
wie es war im Anfang, jetzt und immerdar
und von Ewigkeit zu Ewigkeit, Amen.

270. Verbum Caro / factum est. Jacob. / Finet. â 3. Voc.

Finetti: SC III, No. 13.
Written originally for T parts in the print but copied clearly in the descant position here.
From 18 onwards without text underlay.

1-4	I	no rhythm signs can be seen
4	II	is superfluous, has no place, it rather belongs to the Bc.
4^2	II	c^1 *sharp*

14^5	I	M
23^4	II	an emended g^1 *sharp*
28^{1-2}	I	2M
28	II	S rest
30^1	I	Sm rest
32^1	I	c^2
34^4	I	F
38^3, 46^3	I	d^2
40^2	II	d^1

The deviations of the print from the notation of the *Codex*:

1 I	II.III	without M rest, S

17-30^1, 34 to the end: the two upper parts are reversed!

30^1	III	M *G*
33^{6-7}	I	c^2 d^2
33^{6-7}	II	e^2 f^2, that is exchange of parts!
40-41	II	M rest, slurred S d^2, M b^1 (like bars 35-36 in part I)
49^2	I (in fact II)	Sm rest, Sm *g*
52	III	dotted M, 2F *HA*

271. Exultate iustj / in Dno, â 4. / voc.

Viadana CCE, No. 90 (Mompellio, 132.)

SC 158 (f.157)

In the original print it is given with Bc.

Since the second half of the last century the work has been available in several modern editions. For the most important of them see: Mompellio, p.211.

From bar 15 onwards there is no text underlay.

11	III	in the one-line octave
12^5	I	a^1
26^2	II	emended from *e* (?)
27^{4-5}	I	one single rhythm sign: dotted M
27^3, 28^4	II	dotted M
28^1	IV	c^1
29-30^1	I	S
32	III	preceded by +S *g*
39^4	I	*a*
42^4	III	Sm
48^2	II	e^1
48	II	one single rhythm sign: Sm
48^{2-3}	III	M
48^4	IV	Sm *a*, followed by + Sm *g*
49^{2-3}	I	in the one-line octave
52^{2-3}	III	in the small octave
53^3-54^1	III	M
55^3	III	M d^1
57^5	IV	*c*
59^1	II	2Sm rests
59	II	in the small octave

Emendation suggestions:

12^5, 39^4	I	g^1
12^5	IV	*g*
27^5	I	c^1
45	I	SM *e* is missing from the beginning

The motet is notated in certain places differently from the print but with reasonable changes (cf. with it).

272. Lobe den / herren meine / Sele undt / Vergis niht Was / er dier gutz gethen / hath. c. etc. A 8. Vocibus etc. / Henrich Schützenß.

Schütz: PsD, No. 18.

BThV 282 (2, koll.2.); L 515, 1280

Schütz: SW 2-3, p. 77; Schütz NSW 25, p. 65.

In the notation the position of the two choruses is reversed compared to the complete editions.

A peculiarity of the notation of the basso continuo part is that in the line of part VIII (the second sung bass) the notes of the basso continuo are written down. These details have been left unchanged in the music, while attention to them is drawn separately in the notes. The basso continuo part as a whole has not been added.

The most important note variants in comparison to Schütz NSW include:

6, 56	VII	
16, 66, 172	VI	
18, 68	II	
23, 73	VI	

In the *Codex* bars 175-181 of the piece are missing.

7^2	V	b^1 *flat* (similarly 57, 163)
9-12	V	in the small octave
9^3	VI	f^1 *sharp*
11	II	in the small octave
16^1	VI	d^1 (similarly 66, 172)

16-19, 23-26: in part VIII there is the Bc and not the bass of the second chorus.

18-19	V	in the small octave
19-20	VI	in the small octave
21	VII	*c*
22	III	*d*
23^1	VI	dotted M d^1
24	I	S b^1 *flat*
24^2	V	M b^1 *flat* (similarly 74)
25	V, VI	in the small octave
26	II	b^1
47	VII	S (not tied over)
51	II	in the small octave
68	VI	in the small octave

73-76: in part VIII there is the Bc and not the bass of the second chorus.

75^3	II	*b*
78^4	IV	Sm

80, 83-84: in part IV there is the Bc and not the bass of the first chorus.

82^3	IV	*B*
83-85	II	an S earlier
85	II	+*f*
85	III	an S earlier
90^3	III	*c*

91-95: in part IV Bc and not the bass of the first chorus.

93^5	III	f^1
105^3	III	S
109	II	in the one-line octave
110	II	d^2
111	II	*d*
115^{3-4}	VI	only the first seems to be *f sharp*
116^4	III	as if it were emended in f^1
116^{1-4}	IV	an octave higher

Inconsistencies within parts I-IV and V-VIII of bar 119!

119^1	III	*B*
119^{4-7}	V	without rhythm signs

119^4-156: in part VIII there is the Bc and not the bass of the second chorus.

120^{2-3}	III	the two notes merged; it is as if *d* were emended in *g*
122^{3}	III	*b flat*
122^{1}	VII	d^{1}
123^{4}	I	followed by $+b^{1}$ *flat*
123	III	in the one-line octave
123^{2}	VIII	*d*
124^{5-6}	I	without rhythm signs
124	VI	*d* without octave marking
126-		from the manuscript it cannot be established which of the choruses continues. It is given here as arranged in Schütz NSW 25.
139^{8}	VI	b^{1} *flat*
142^{1}	VII	S
142^{2}-144^{1}	VII	shifted an M later
143^{6}	V	d^{1}
143^{3}	VI	M
149	VII	in the place of 150

172-175: in part VIII there is the Bc and not the bass of the second chorus.

174^{1}	I	Sm
175	in 3/2 yet: S, M rests; then the bar is written down once more. In that instance: II: g^{1}; V: b^{1}	
175	II	*b*
176-177	III	in the one-line octave
177	V	no octave marking can be seen

between bars 176-180 the original has one more bar!

176-179	VII	compared to the original it is completely erroneous and parallel with part I.
177^{2}	VII	*g*

Emendation suggestion:

20^{1-2}, 70^{1-2}	VI	*f sharp*
109^{3}-110	III	an M earlier
110^{4-5}	III	Sm *f sharp*, M *g*, Sm *f sharp*
138^{1-3}	IV	dotted Sm, 2 Sf

273. Lytaniae / Laureta / nae P. / Fratris / Melchioris / Hartman / s. Theolog. / Lecto. Ord. / Minor. strict. / obs. / Pragae missae / 1661.

OrgMiss No. 157 (f.198.)

3-4		the inscription "Chorus repetit" abbreviated *C.r.*
18^{1-2}	II	one single dotted Sm or F rhythm sign can be seen
33	I	in the one-line octave
35^{3}	I	g^{2} *sharp*
35^{3}	II	*A*
40^{1-2}	II	only the first note seems to be *f sharp*

The *Agnus Dei* is written out only once; it is followed first by the two kinds of answers (*parce nobis* and *exaudi nos*) under each other, then comes *miserere* notated separately. As an instruction underneath: *Agnus Dej iste Ter dicitur.*

274. Benedictus / es Domine / a 3. Voc. / 2. Cantus.

Grandi: MS, No. 15.

SC 34 (f.32); BThV 432 (4.)

At the beginning the written out metre is *alla breve* and 3/1; at bars 29, 50, 74 it is 3/1.

13^{3}	II	g^{1}
20	II	*a*
61^{2}	II	c^{2}
63^{2}	III	*E*

275. Benedicam / Dominum / à tribus uocibus. / Ten. et Bas.

For the music see No. 65, transcribed on the basis of Seregély's notation (the remarks see also there).
Here it occurs with original text underlay.
The following notes list the differences of Caioni's notation in comparison with No. 65. (The square brackets in the music of No. 65 are not valid.)

3	III	S *a*
6	III	S *c*
7^1	III	*G*
8, 18	III	S *d*
9^1	III	*A*
18^2	I	f^1
27	II	Sm (1st-2nd notes) and M (3rd) rhythm sign
27^1	III	*f*
37-39	II	an S earlier
40	II	in its place there is an S rest, then the contents of bar 42
45-46, 48-49	III	are not tied
48-49	II	are not tied
50, 74		after it 3/1 is written out
51, 75	II	added later
52-54, 76-80		earlier, but their belonging together with the corresponding bars of part I is indicated
65^2	I	f^1
68^2, 93	I	b^1
72^3	II	*c*
72^3, 79^2	III	*c*
$73^{1,3}$, 77	I	c^2
74	III	an octave higher
77^1	III	2M
78^2	III	*B*
79, 90^1	II	*f*
82^{4-5}	II	*e d*

276. Patrem Cunctipotens more Polonico

OrgMiss No. 79 (f. 101).
On notating this item Caioni indicated in both manuscripts (the *Codex Caioni* and the OrgMiss) that he copied it from the song book of the church SS. Peter and Paul of Csíksomlyó/Sumuleu-Ciuc (more precisely of Csíkcsobotfalva) ("Ex Grad.").

8^5	I	the second *e* or *d* (?) was perhaps deleted

In the 3rd line, in the right-hand margin (above the text "Ex Maria pura Virgine") on a slip of pasted over paper: M a^1, 2Sm d^2, 2Sm c^2, M b^1 *flat*, M a^1, 2Sm b^1 *flat*.

56^{2-3}	a^1
90^{2-3}	emended a^1

32-34, 48-50, 77-78: originally there is no text or word repetition but the text underlay is as if it were a melisma.

277. Fontes et / omnia 2. Bass. / et General

SC 36 (f. 34)
Followed by: *Harom Bassus.*

5^4	I	*G*
29^{1-2}	I	c^1
35^{5-6}	II	there is an *A* between them, which appears to be a strange line leading in to *G*
38^1	II	*c*
37^{3-4}	II	Sm, M
57^2	II	*d*

Emendation suggestion:

31^{2-6}	I	dotted Sm, 2Sf, 2F
35^{2-6}	II	in spite of its one and only F rhythm sign it could be: F *G*, 2Sf *A H*, 4F *c H A G*

278. Domine quinque / talenta 3. Tenori.

Without text underlay.

11^{4}	II	c^{1}
23^{3}-24^{1}	III	*d*
26	IV	*D*
33	IV	fermata

After 33 it is in reality 3/1 that is written out.

279. Vanitas Vanitatum / à 3. Vocibus. duo Tenor: / et Bassus.

SC 37 (f. 35); L 1993 (only T_2)

6^{3}	III	*F* (an octave lower)
24	II	2M *f g*
25^{4}	I	c^{1}
25^{1}	II	M rest
35^{1}	III	*f*
39		preceded by 2/1 metre
44^{3}	III	*F*
49^{2}	II	*c*
56^{2}	II	c^{1}
57^{5-6}	II	*M b flat*
59^{1}	III	*B flat*
60		written out after it: *Repete Vanitas / ut supra, à signo / usque ad signum / Nota benè*. (It refers back to the section up to 39-46 which is written out here.)
76^{1}	II	*a* (emended perhaps in *b flat*)
82^{3-5}	I	dotted Sm *b flat*, F *a*
83^{1}	I	2F *g a*
83^{2}	III	*G*
89	III	*B flat A*

After 91 again: *Repete / Vanitas / à signo. / usque ad signum.* (= bars 39-46)

280. Fuga / Octaui / Toni.

9^{1}	II	dotted Sm; above the entire bar there is an essentially proper rhythm sign which is placed misunderstandably.
22^{2}	II	f^{1}
23^{4}	II	a^{1}
28^{2}	III	*f* (in the small octave)

Bar 35 is inserted and written out at the bottom ("NB.") separately.

36^{1}	II	b^{1}
37^{1}	II	c^{1}
39^{1}	II	b^{1} (in the one-line octave)
44^{2}	II	f^{1} (?)
45	II	written in the place of part III.

Emendation suggestions:

22^{2}	I	a^{1}
23^{3}	III	c^{1}

281. Lepus / intra Sata / quiescit

Reproduced in facsimile in Seprődi 3, p. 285.

It agrees with piece No. 233 with the following exceptions: it is notated in tablature here; the bass is not figured and the text underlay is missing.

3^8	II	emended from b^1 to c^2
7^4	III	c

Bars 9-11 are written out at the top separately.

282. Benedicam / Dominum in / omni tempore.

Hammerschmidt: D, No. 22.

DTÖ VIII/1, pp.149-160.

Up to bar 64 the tenor is notated an octave higher, from that point on already in the tenor position, adequately. In the whole setting the sung bass is missing, only the Bc is written down instead.

4^{2-5}	III	4F
10^{2-5}	I	4F
11^2	I	M rest
24^{1-2}	II	8va alta
42^{2-3}	III	2Sm
49^3	I	c^2
64-65	I	8va bassa
64^2	IV	g
67^{2-8}	II	8va alta
72^{2-4}	II	e^2 c^2 *sharp* e^2
73^3	I	M
79^2	II	f^1
86	I-II	written an S earlier; in the place of 86 an S rest according to sense.
90^{2-5}	II	2Sf c^2 b^1, Sm c^2, F g^1
91^{2-5}	I	4F
104^{2-3}	I-II	2Sm
105^{1-2}	II	in the two-line octave
106^{3-4}	I	2F

Deviations in the complete edition:

63	IV	dotted M, Sm
104^{2-4}	I-II	Sm, dotted Sm, 2Sf
104^{1-2}	IV	dotted Sm, F

Emendation suggestions:

Accidentals may eventually be necessary in: 68^1 II, 70^5 II, 76^5 II,78^5 II.

9^{1-3}	I	dotted Sm, 2Sf
9^{1-2}	IV	e f
10^3	IV	d
22^{2-5}	III	2Sm, 2F
23^3	III	e^1
63-65	I	8va bassa
104^{2-4}	I-II	Sm, dotted Sm, 2Sf

283-288. Magnificat / 6. Toni / a 3. voc. / Joan. Simraki / &c.

L 871

Rybaric 3, 19-26.

Up to bar 16 the beginning is marred; of the two written down parts the entry of part II comes an S earlier. At this point both parts are in the tenor yet. In the notation started again and considered as final the two upper parts are written in descant position - an octave higher. In the source L and its edition (Rybaric) the setting of the piece is 2T, B, Bc.

12^{1-2}	I	d^2 e^2

Quia / respexit

13	II	the position of the rhythm signs is not clear
19^{6}	I	Sm
20^{3}	I	followed by +dotted Sm or emended F (?) d^{2}
23^{1}	I	Sm
23^{3}-25^{2}	I	an M earlier
24^{5}	I	2F d^{2}
25^{1}	I	followed by +M d^{2}
25^{2}	I	Sm c^{2}, followed by +dotted Sm c^{2}, F c^{2} (in fact 26^{2-3} copied erroneously 2Sm earlier)
27^{3}	II	Sm

Et miseri / cordia eius. / etc.

7^{3}	IV	*B flat*
10^{5}	I	dotted Sm
10^{6}	II	d^{2}
$10^{3,5}$	III	Sm
12^{3}-13^{1}	I	in the one-line octave
13^{3}, 15^{2-3}	II	in the one-line octave
14^{3}	III	f^{1}
19^{5}	II	Sm
22	I	a^{1} g^{1}
24	IV	*C* (?) in the great octave

Deposuit / potentes / de sede

4^{6}	II	Sm
7^{2-3}	II	2Sm
18^{1}	III	Sm
20	II	8va bassa
21^{2}	II	followed by +e^{1}

Suscepit / Israël / puerum / suum

8	II	at the end the first two notes of bar 9
9	II	at the end the first two notes of bar 10
10^{3-4}	II	2Sm
13^{1-4}	III	F or Sm (?)
14-21	II	an M earlier
14^{1}	III	Sm
14^{3-5}	IV	dotted Sm, F, Sm
16^{4}, 18^{1}	II	f^{1}
19^{1}	III	F *A*
21^{4}	II	S

Bar 19 reveals that the sung bass (and not the Bc) is missing between bars 19-22.

Gloria / Patri et / Filio.

This movement consists of three parts; in the line of the bass there are two kinds of bass notated - the sung and the continuo - consequently both can be reconstructed from this line. The movement is completely different from what can be seen in Rybaric's edition.

4	I	dotted S d^{2} instead of a rest
17	II	a^{1}

Emendation suggestions:

Deposuit potentes

4^{4-6}	II	2Sf, Sm
16^{3-4}	IV	dotted Sm, F (as in part III)

Gloria Patri

3^{1-2}	II	dotted M, Sm

289. Da pacem / 2. Tenor. Joan. / Rovetta

The two parts are notated in descant and not tenor position. It may well be that it had been so in the copy it was copied from because there is a five-line staff after the piece provided with two soprano and one F clefs, the former two inscribed "descant" - indicating probably the original placement of clef.

Slurs are written in in: 9 I, 37 II, 39 II, 76 I.

18^{6}	II	e^{1} *flat*
18^{3}	III	emended *g* (?)
20^{1}	III	*F*
26^{6-7}	II	dotted Sm, F
43^{1}	II	g^{1}

After 46 there is the metre 3/1.

80^{4}	II	f^{1}
99^{2}	II	f^{2}
105^{1-2}	I	with M rhythm sign
110^{2}	II	g^{1} *sharp*
115^{1}	I	it appears to be *e*

Begun after this with the inscription: *Panis candidissi / me. a. 3. vocibus Alto / Tenor. et Basso.*

290. Dialogus Daemon. Angelus. / homo. / Alt. Cant. Bas.

Casati: SC III, No. 19.

BThV 1434 (19.)

Cf. Roche 2, p.75.

The source of the missing text is *MS Bártfa 19* in which the alto part of "Homo" can be found - thus it has been corrected accordingly.

3	IV	S *d*
4	IV	2M *d G*
18	I	the ligature is not a tie in the Codex; i. e. it is indicated as a real slur and not as the augmentation of a note, as value.
20^{3-6}	III	in the great octave
20	III-IV	properly at the bottom of the page
21	IV	2M *c f*
36^{2-37}	I	emended from the two-line one (onomatopoeia to "in infernum"!)
39^{2}	IV	*G*
43^{1}	I	followed by an +Sm rest

From 46 onwards the "Homo" part (II) is written in the descant clef instead of the tenor one!!

48^{4-5}	II	an octave lower
56	IV	2M *d*
57	IV	2M *E A*
58	IV	2M *e f*
59	IV	2M *c A*
61^{2-3}	IV	Sm *e*, M *g*
64^{2}	IV	*G*
65-66	IV	4M *f c f c*
67^{2}	IV	an octave higher
69^{2}	IV	*c*
70^{4}-75^{2}	II	a 2nd higher, f^{1} e^{1}
70	IV	S *d*
$75^{1,3}$	II	an octave lower
76	IV	S *B flat*
77^{3}	IV	*e*
79^{3}	IV	2F *G d*

Notes from bar 82 onwards per part:

Part I:

83^{2}-95	shifted by an M earlier; from bar 96 onwards by an S already and from bar 100 on by 2S.
86^{1-2}	in the two-line octave (d^{2})
117^{3-5}	can eventually be read *f sharp*

Part II:

88	followed by +S rest
91-108	written into the proper position!
94^{4}	e^{1}, its rhythm differs from that of 90^{3-4}
95	followed by one +S rest (perhaps by 2?)
96^{4}	*b*
97^{1-2}	2F
from 97^{3}	shifted an Sm earlier
from 99	an +S earlier
from 101	an +M earlier
from 106	an +M earlier
101^{6}	g^{2}
from 114^{2}	an +M earlier
115^{4-6}	it may eventually be read *f sharp* (similarly 116^{4})
116^{4}	f^{2}
116^{2-8}	4Sf, 2F, Sm
116	after it +Sm c^{2}

Part III:

85^{3}-86^{6}	an octave lower (in the small resp. great octave)
$93^{2-3, 5-6}$	in the small octave (*c*)
101^{2}-	an M earlier
105^{1}	M rest
105^{2}	an Sm later
107-	3Sm earlier
112	followed by +S rest, i. e.
113-	an S later
$114^{1,3}$	*f sharp* (may eventually be read *f sharp* in bar 115 as well)

Part IV:

86^{3}	2Sm *d G*
87^{4}	2F *A d*
89	in its place there are: 4Sm *G c A d*, 2M *d G*
92	4Sm
93^{2-3}	*A* emended in *G*, then *G*
95^{3}	M
95	followed by +3Sm *B c e*
99^{1-2}	*c e* (reversed)
99^{4}, 100^{3}	in the great octave
103	followed by +6Sm *c G d A d c*, M *A*
107	*F A B G*
113	2S
114	M *d*, 2Sm *G c* in its stead
115-116	2M (?)

291. Venite gentes. / Cantus. Altus. Tenor. / à 3. vocibus. / Gaspari Casati

Casati: SC III, No. 18.

SC 38 (f.36); BThV 1391 (19.)

The alto (part II) is written an octave higher.

5	I	in the two-line octave
44[2], 50[2]	IV	*B*
45[2]	II	*e*[1]
48[1-2]	I	*f*[1] *sharp*
48[2]	IV	emended from *E* (?)
53[4]	II	*b*[1]
57[1]	III	2F
64[3-4]	II	M *g*
66[4]	II	*f*[1] *sharp*
91[4]	I	*d*[2]
117[5-6]	III	1M
118[1]	IV	*g* (in the small octave)
119[3-4]	I	2F after Sm + F rest
119[5]	III	*b*
121[1]	IV	*B flat*
129[4]	II	*b*[1]
159[1]	II	*d*[2]
162[3]	III	*g sharp*
166[2-3], 170[2-3]	I	*d*[1] *c*[1] (in the one-line octave)
177[3]	IV	*b flat*
192	IV	*D*

292-300. Officium missae / 2. voc. Joannis / Spielenbergeri. 2. Tenor.

OrgMiss No. 119-123 (f.152).

292-294. Kyrie

4[2]	III	*g*

Emendation suggestions:

18[4]	III	*F*
20[4]-21	III	Sm *c*, S *d*

Christe / eleyson.

12-13	I	in the small octave (*f e d*)
12[1]	II	*B flat*

Emendation suggestion:

27-28	III	3M *G c d*; dotted S *A*

Kyrie / eleison.

295. Et in / terra / pax

4[3]	II	*g*
4	III	2M *A c*
10[1]	III	it seems to be *g sharp* or probably G
34	III	S *c*
35	III	2M *e flat, g*
48-49	III	dotted S *G*, M *d*
61[1]	II	dotted Sm
62	I	preceded by +S rest
62-69	I	shifted an S later; at bar 70 it is rectified so that
63[2]	III	*G*
64	III	2M *d A*
65	III	2M *d G*
67	III	followed by +M rest, M *a*
68	III	*B flat f* (reversed)
69	II	followed by +M rest and M *a*

69^{1}	II	dotted Sm
72^{1}	I	followed by +M rest
72^{2}-	I	an M later
74^{5}	I	2F *g* c^{1}
74^{4}	II	M
75	III	2S
76	II	M
77	I	M
77^{1}	II	S *b flat*, followed by an M rest
99	I	in the one-line octave (a^{1})
109^{2-3}	III	*B flat c* (reversed)

After 121 there is 3/1 written out.

137^{2-3}	I	in the small octave (*d*)
140^{3}	III	*b*

297. Patrem / omnipote[ntem]

11	III	dotted Sm *f*, F *e*, M *d*
22^{2}	III	*d*
29^{3}	I	d^{1}
32	I	M *a*, S *b*, M c^{1}
32^{3}	II	M, followed by a superfluous M *a*, 2Sm *g sharp a*
34	II	M

Chorus [1]

11-12		in the one-line and small octaves, respectively

Organo. / Qui propter / nos

6^{1}	II	d^{1}

Chorus [2]

10-16		in the one-line and small octaves, respectively
17	a^{1}	

Org. / Et resur[rexit]

5^{2-4}	I	Sm, dotted Sm, F
6^{2}-7^{1}	II	M and Sm rest
1	I	in the small octave

Chorus [3]

4^{2}	F	
13-14, 16-25, 26-		in the one-line octave

Organo / Et unam sanctam.

6^{4}	I	c^{1}
7^{3}	II	*g sharp*
14^{2}	III	*c sharp*

298. Sanctus. / cum Tremula

After bar 22 the time signature 3/1 is written out.

299. Benedictus

After bar 9 the change of metre is indicated by the figure 3 only.

300. Agnus Dei

20^{1}	I	*b*
22^{1}	iII	in the great octave (*C*)
30	II	in the small octave (*e d*)

Emendation suggestion:

3	II-III	*a*

The parallel of bar 11 could be corrected:

III	*G B flat d*	
18^2	III	*f*

301. Salue Sancte / Pater. 2. Voc. / Joan. Spielenbergerj / 2. T.T.

SC 17 (f.16)

Slur not indicated in the transcription: 54 I

6	III	*g G* (reversed)
54	III	*g*

302. Oratio S. Francisci / Adoramus te Sanctissime. / 2. v. Joan. Spielenb. / T. T.

Without text underlay; the words are added from SC (No. 43, f.41).

38^2	II	*e*
39^3	I	*b*

After bar 41 the time signature 3/1 is written out.

Emendation suggestions:

56	III	by analogy with bar 44 it could be *c f d*
55-56	I, III	with dotted M, Sm, M rhythm (also according to the common formula of bars 42-45 and 53-56).

303. O Patriarcha / Pauperum. 2. T. T. / Joan. Spielenberg.

Without text underlay; the words are added from SC (No. 44, f.42).

12	III	*d*
14^2	III	*G*
16	III	the *d* after *A* is deleted (?)

After bar 17 the time signature 3/1 is written out.

57^2	III	emended in *D*, originally perhaps *B*

Emendation suggestions:

12	II, III	could be d^1 and *G* respectively
16	III	one *d* is missing; it could be 2M *A d*
17	II, III	*b* and *G* respectively

304. Coelorum Candor / splenduit. 2. Tenores. / Joan. Spielenberg.

With deficient text underlay; the entire text is added from SC (No. 12, f. 11).

With the time signature 3/1 (even after bar 159).

13	III	S, M
41^1	I	S
41^3-44	I	an M later
42	III	in its place there is an S *e*
43	III	S *f*
44	I	M
46-47	III	3
48	III	2Sm *G c*, M *A*
49^{1-2}	II	d^1 c^1
53^1	III	*A*
55^2	III	*a*
73^{1-4}	II	4F
76	III	S, M

Emendation suggestions:
Parts I and II are unisono in the first two bars; this could be emended thus:

1^3	I	*a*
2	I	S *b*, M *c*
3	III	the rhythm values are confounded
4^2-5	III	*e d e*
29	III	2Sm *G A*, S *B* (on the model of bar 21)
63	III	dotted S *A*

305. Surgamus ergo / à 4. Voc.
Rovetta: MC 1635
SC 39 (f.37); BThV 1362 (19.)
The alto part (II) is notated a third lower and extremely erroneously; so it has been added from *Bártfa 19* where it is attributed to Giovanni Rovetta!
The piece is unfinished. The soprano part (I) of the missing section is verified and added from SC - just as the soprano in the course of the whole piece. (The editors' additions are distinguished by broken square brackets or above the staff.) NB. The notation in *SC* is an arbitrary transcription of the original motet!
For the text underlay *Bártfa 19* and *SC* have been used.
Commentary to the text: bar 87, in *SC* there is *precipite* instead of *resonante*.
As a time signature only the figure 3 is written out.

25	II	in the great octave (*B A*)
36	I	S
42^1	III	*B*
46^{5-6}	I	a third lower (3); *g* $\flat^1$
46^{7-8}	I	Sm e^1;
47^{1-}	I	shifted by an Sm earlier
49^2	I	a dotted M
53^4	I	c^1
57^3	I	a^1 (emended from b^1)
59^{1-2}	I	a^1
59	IV	*A*
67^{2-5}	I	2F c^2 b^1, Sm d^2
80^{1-2}	I	in the two-line octave (e^2)
85	IV	2Sm, M
89^1	IV	in the small octave (*b*)
92^4	IV	M
97	IV	*A*

Before bar 98 3/1 is witten out.
From bar 98 onwards the commentaries written to part I refer to *SC*.
In front of bar 102 the soprano part of *SC* is considered as a replacement for, indication of the alto, for which reason these few bars have been omitted.

104^2	g^2
105	S and M g^1
106^{1-2}	f^2 e^2
119	S, M
121^2	c^2 *sharp*

Emendation suggestions:

12^{2-3}	I	a^1 b^1 (inversed)
76^1	IV	M
76^{4-5}	IV	dotted F, Sf, thus part IV agrees here with part III.

306. Protector / in te sperantium / 4. voc.

SC 40 (f. 38), its text is added from there.

7^4	III	*g sharp*
13^{2-3}	IV	*B A*
14^3	II	c^1
17^3	II	d^1
21^2	II	M
27	IV	*c G* (reversed)
38^2	IV	S
42^1	I	d^1
48^2	I	*b*

Emendation suggestions:

10^2	IV	*f*
10^5, 46^6	III	*f*
42-43	III	preceded by an M rest, 42^5 dotted M, 43^{2-3} 2F (as part IV)

307. Ego sum / Panis vivus / 2. vocibus / etc.

SC 45 (f. 43); L 1970 (only B). Its text is added from *SC*.

9^2-10^2	II	Sm *f*, Sm *e*, 2F *d c*
9	III	emended from 2M *g f*
10^1	III	*b flat*
20	II	in the one-line octave
35	III	M *f*, Sm *b flat*
36	III	2M *d g*
36	III	followed by +S *f*
40	III	in the small octave (*g f g*)

Emendation suggestions:

24^2	I	e^1

The shifts are commented on in each part separately:

Part I:

33^1	S c^2
36^1	M, followed by +M+Sm rests
36^2-	an S later
40	2M c^1 b^1 *flat*
41^2	S
43-44	in the small octave

Part II:

28-32, 34-35	a 3rd higher
36	followed by 2F *g*, Sm and M rest
40^2	S
41	M
42	emended originally perhaps to *d*, *b flat*
44^1	dotted M
50^3	*b flat*
$57^{6,8}$	*e d*

Part III:

31	*g f*
34^3	*b flat*
35	2M *d g*, followed by +S *f*
39	an octave higher

42		*G*
45$^{2-3}$		*d c*
47^{3}		*A*
48		S *G*
53^{2}		*F*
54		M *b*, 2Sm *b flat f*
55^{2}		*e flat*

308. Audite / sancti / 3. Voc.

BThV 1389 (19.) - Partbook; the almost completely erroneous alto (II) part of the *Codex Caioni* is added from there.

34^{1}	III	*a*
35^{3}	III	2Sm *G c*
36	III	*F*
39^{1}	III	2Sm *c B flat*
42^{1}	III	*G*
46^{1}	I	M rest
52	III	the same as bar 51
54$^{4-5}$	I	the rhythm sign is missing
56	III	an octave lower
58	III	2M *g f*
63^{2}	III	2Sm *c g*
69$^{3-4}$	I	2F
70^{3}	I	a^1
73$^{1-2}$	I	in the two-line octave
73	III	followed by *+f*
75^{1}	III	*g*
78$^{2-4}$	II	e^2
81^{2}	III	*d*
85	II	in the one-line octave (e^1, d^1)
85^{1}	III	*c sharp*
91^{1}	III	*G*
93^{1}	III	*F*
95^{5}	I	c^1
96$^{1-2}$	II	4F g^1
96	III	*c B flat* (reversed)

Cf. bars 35 and 43; 39 and 47; 69 and 89.

In bars 81-82 parts I and II got reversed compared to the alto part of the *MS Bártfai*. The emendation suggestions based on the available alto part read as:

81-82	I	M rest, M e^2 *flat*, followed by an F rest, F c^2 dotted F c^2 Sf d^2, 2Sm b^1
81-82	II	M rest, M g^2, F rest, F e^2 *flat*, dotted F e^2 *flat* Sf f^2, 2Sm d^2
81-82	III	S c, *2M* c g

The differences of A (part II) in *Bártfa, ms.mus.19*:
a dotted Sm, 2Sf in the following places:

17$^{3-4}$	I-II
20$^{3-5}$	II
21$^{1-3}$, 29$^{1-3}$	I
28$^{1-3}$, 29$^{1-3}$	II
39$^{1-3}$, 47$^{1-3}$	II

dotted F, Sf:

18$^{1-2,5-6}$	I-II

Further on:

30^{4-5}	II	dotted Sm, F
39^{1-2}	II	one single Sm e^1; the same in bar 46!
67^5	II	g^1
70^3	II	e^1

309. Aperi / soros mea. / 2. voc. Cant. Ten.

7^{4-8}	I	the rhythm signs are scratched out, unclear.
41^7	II	*f sharp*
42^{4-6}	II	2Sf *f*, F *g*
42^4	II	*g*
42^7-50^1	II	shifted an Sm earlier
47^8, 48^3	II	*f sharp*
48^7	II	*d*
50^{1-2}	II	M *e*, 2F *e d*

Emendation suggestion:

30^8	II	*b* (by analogy with bar 39)

310. O bone Jesu / 2. Voc. 2. Cantus.

10	I	3
21	III	2M *A c sharp*
21^{3-6}	II	c^2 *sharp*
29	III	2Sm, M
29^6	I	b^1
39^3	II	f^1
44^{1-3}	II	in the two-line octave g^2
47^1	I	Sm
50^1	III	*g*
50^{2-5}	I	4Sf
51^1	III	*G*
52	I	the notes of part II here as well
52^1	III	M *d*
55	III	2Sm
56	III	written an M earlier, followed by + Sm *G* (emended from the second *A*), i. e. bar 57^{1-2} appears an M earlier.
60^3	I	it could be e^2!
61^{1-2}	II	in the one-line octave (c^1)
63	II	preceded by +S rest; up to bar 68 the part shifted an S later!
64^{1-2}	II	e^1
65^1	III	*g sharp*
72^6	I	c^2
83^2	III	*f*
89	II	in the one-line octave (c^1)

Cf. the bass of bars 5, 27, 72 (bar 27 ought to be emended!)

Emendation suggestion:

17^2	I	c^2

311. O anima / mea suspira / sola voce. / Fr. Joan. Kaioni

SC 189 (f.186)

17^1	II	*G*
25^4	I	c^1
30^2, 68^4	II	*f sharp*

38, 60[2]	II	*F*
48[2]	II	*A*
53	II	in the great octave
73[4]	I	c^2
95[2-3]	I	in the one-line octave
95	II	*G*
98	I	d^2
98	II	*D*
143[1], 145[1]	I	c^2
159	I	d^2 twice, without rhythm sign

Emendation suggestions (based on *SC* and its adjustment of text):

114	I	3M

312. Ecce Panis / Angel. sol. voce.

SC 190 (f.187)

After bar 42 the change of metre is indicated by 3 only.

45	I	in the small octave
48-51	I	in the two-line octave
64[1]	II	*F*
68[1-2]	I	dotted F, Sf

After bar 71 there comes *"Repete triplam / Lauda Sion. etc."* instead of the notation of bars 72-97.

75[2], 102[2]	I	F

313. O quales flores / habet Paradÿsus / solâ uoce.

SC 191 (f.188)

4[1-4]	I	4F
18	II	originally *g f sharp*, crossed out, then 2M *g g sharp*
22[1-4], 24[1-4]	I	4F
34[6]	I	f^1
35[1-4]	I	with two slurs
47[1]	I	e^1
56	II	the *C* is not unambiguous
65[1-2]	I	with slur

After 90 the time signature is C (4/4).

94[1-2]	II	M *g*

314. Factum est silen / tium in coelo. 2. voc. / C. et Ten. Francisci Mariae / Marini

SC 41 (f.39)

15[2-4]	I	emended from two-line to one-line one
15[2-4], 18[9]	II	in the small octave
43[1]	I	preceded by +Sm rest
43[9]	II	*b*
43[2]-45[1]	I	written by an Sm later;
45[1]	I	Sm
45[2]	I	Sm rest;
46[1]-47[5]	I	shifted by an Sm earlier;
47[5]	I	M (but emended from Sm)

After 47 the change of metre is indicated by a figure 3 only.

55		it is an insertion at the bottom of the page in its integrity
55	iI	in the position of the upper part (I)
56[10]	I	e^1

With ties in bars 50, 51 and numerous commas of division indicating the end of a word.

315. O Jesu Nomen / solâ uoce. / Tenore.
SC 42 (f.40)
Schütz: KGK II, No. 3.
Schütz NASW 10, pp.88-90.

9^{1}	II	with 2M rhythm sign
30^{3}	I	*e*
34^{3-4}	I	2 (*e d*)
41^{1-3}	I	*b*
43	I	*b* (In this bar the two parts shifted apart earlier are adjusted to each other in the MS, the note *e* in the tenor was changed to the bass of bar 45.)
$44^{3}, 56^{2}$	I	e^{1}

In the course of the transcription it was attempted not to disregard the variation character of the notation completely. Between bars 10 and 11 two bars of part II (Bc) were missing. In the main text of the music this shift of the Bc part was, however, emended because the original form of the part (known from the printed source) could be traced throughout with a difference of two bars - sometimes with even greater differences. Since the number of substantial changes to be carried out was relatively high - even if the endeavour was not to print the music text of the complete edition note by note! - the bass part version of the *Codex Caioni* was also written out in the second line of the score in small notes, without any changes. The emendations of the author's printed text carried out in the *Codex* may have been the copyist's (Caioni's) attempts to bring the two parts into harmony within this "stable" shift.

316. Diligam te / Domine. solâ uoce. C.

9^{2}	II	*B*
11^{1}	II	*E*
$31^{4-5}, 32^{2}$	I	emended from *f sharp* to *f*
32^{3-5}	I	c^{2}

After bar 38 the change of time signature is indicated by the figure 3 only.

$59^{4,6}, 60^{10}$	I	seems to be b^{1}
61^{1}	I	b^{1} *flat*
$61^{6,8}$	I	b^{1}

Emendation suggestion:

60	II	2Sm *g d*, M *G*

317. Iratus sum. / a 3. voc. duo Cant. / et Bass.
SC 49 (f.47)
Text added from SC; the words of bars 61, 64-65 and 87-90 cannot be established from there.

14^{1-2}	I	$c^{2}\ b^{1}$
14^{1-2}	II	*a g*
14^{3-4}	II	2Sm
14^{2}	IV	*G*
21^{1}	II	in the two-line octave (e^{2})
34^{2-5}	IV	2Sm *c d*
40	IV	M *e*, 2Sm *e A*
86^{1}	III	*d*
94		followed by a vertical line of division, the change of metre is indicated by a figure 3 only.

Emendation suggestions:

100	III-IV	*c d e*
100^{5}	I	g^{2}

318. Recordare / Domine Testamen-/ ti tui, à 3. voc. / C. T. Bas.
Its text is added from *SC* (No. 192, f. 189).

20^{7}	II	c^{1} *sharp*
$21^{2,4}$	III	*b flat*
22^{1}, 26^{2}	IV	*f sharp*
26^{2}	I	in the two-line octave (a^{2})
27^{3}, 48^{4}	II	c^{1}
28^{2-3}, 49^{2-3}	III	2Sm
46^{4}	III-IV	*d*
48^{2}	II	f^{1}
48^{2-5}	III	4F c^{1} *a g a*
48^{3-5}	III	shifted an F earlier;
49^{1}	III	F;
50^{3}-51^{1}	I	in the one-line octave (c^{1})
52, 53^{1}	II	*b*
55^{1-2}	I	dotted F, Sf
60^{1-2}	II	in the small octave (*e*)
66^{1-2}	I	dotted Sm, F
66^{2}	IV	*a*
71^{1-2}	III	2Sm
71^{5-6}	III	*g*
72^{1-2}	I	in the one-line octave (c^{1})
75^{2-4}	IV	Sm, 2F
Emendation suggestions:		
18^{2}	II	*a*
21^{2}	III	*a*

319. Isti sunt / Triumph. / 2. voc. C. / et Altus.
SC 193 (f.190)
The A (part II) is notated an octave higher.

11^{3}-16	II	3M later
12^{2}	I	Sm
12	III	*A*
15^{2}	II	e^{1}
16^{1}	I	M
17, 46	III	2M
18	II	2M, 2Sm
21^{3}	II	Sm
28^{1}	II	M
$32^{1,3}$	II	in the small octave (*g*)
34	III	*c G c*
59^{2-3}	II	in the one-line octave (a^{1})
65^{3}	I	d^{2}
77^{3}	I	b^{1}
77	III	with 2M rhythm signs
85^{2-3}	I	2Sm
89^{1}	II	an octave lower (*c*)
89	III	2M *c A*
89	III	followed by +S *d*
90	III	2 (*A G*)
90^{3}	II	d^{1}
90	II	followed by +S rest
91-96	II	shifted an S later
93	III	followed by +4Sm *d e c G*
95^{3}	II	2Sm g^{1}
95-97	III	there are 2M *B flats A* instead

97	II	in its place there is only an Sm f^1
98-99	II	an Sm later
100^1	I	S
100^1	II	an S later
100^3-102^4	II	Sm
100^1	III	an S later
100^3-	III	Sm
101^{2-3}	III	2F
101^3	III	followed by +Sm *c*
102	I	preceded by +M rest
102-110^1	I	an M later
102^4	II	M
102^5-109^5	II	an M later
102^1-	III	an M later
107^{3-4}	II	an octave lower (*g f*)
109^5	II	followed by +Sm rest
109^6-110^5	II	by an M+Sm later
109	III	followed by +2Sm *g a*
110^1	I	followed by +2Sm rests
110^{5-6}	II	2Sm
110^2	III	*c*
113^{1-2}	III	*G A*
114^3	II	a^1
116^{1-2}	I	b^1
116^1	III	*B*
117^{3-4}	III	*G d*
118^1	III	*A*

After 119 the change of metre is indicated by a figure 3 only.

125^{2-3}	II	d^1 e^1
130^1, 140^1, 146^1	II	M
135	III	3M *d G d*
138^2	III	in the small octave (*d*)
157-162	II	by a dotted S (a bar) later
157	III	followed by +dotted S *F*
158	III	dotted S *c*
160^1	II	d^1
162	II	followed by +dotted S rest
162-163	III	S *g*, M *c*, dotted S *F*
163-164	II	two bars (2S) later
163^{2-3}	II	g^2 a^2 (reversed)
165-168	II	in its place there are 3M e^2 f^2 e^2
169-170	II	by a dotted S (a bar) earlier
170	II	followed by +dotted S rest
172^2	III	possibly *d* or *B flat*, emended note
174^1	II	e^1
181-182	III	M *G*, S *d*, M *A*

Emendation suggestions:

31, 34, 40, 43, 46, 65, part III		M, S
58	III	M *G*, S *c*
77	III	2Sm, M

320. O me miserum. / 2. voc. Alt. et Bass.

The A (part I) is written an octave higher.

18^3	I	M

20, 26	III	M, 2Sm
30^{1}	I	an octave lower (*g*)
59^{5}	III	*d*
68^{2-3}	III	Sm, M
78	I	an octave lower (*A*)

After 91, 111 the change of metre is indicated by the figure 3 only.

93	III	*f* (emended note?)
104^{1}	II	M
110^{1-2}	III	*B G* (reversed)
123	I	an octave higher (g^{1})
152	II	3M

321-323. Kirye. a. 2. / vocib. Ten Bas.

OrgMiss No. 124 (f.160) - Missa XXVI. SVAVIS.

Emendations suggestions:

11^{2}-12	II	*B flat f c*
16^{1-2}	II	dotted Sm, F
16^{2-3}	I	dotted F, Sf
18	II	on the last two beats something is missing - *f B flat* (?)

Christe

6	II	2M *e flat d*

Kyrie

Its time signature is marked by a figure 3.

8	II	dotted S *c*

Emendation suggestion:

17	III	S, M (as in the rest of the parts)

324-325. Et in / terra / pax.

Org Miss No. 125.

Only the beginning of the movement is provided with text; from that point onwards it is namely problematic; the initial words under the lines in square brackets are taken from *SC*.

13^{1}	III	*f*
30^{1-3}	I	*f f e*

Dne / Deus ag / nus Dej

3^{3-5}	II	4F *c*
4^{1}	II	*f*
4^{3}	II	followed by 2F *c*, M *g*, Sm *c* of about a bar
5^{3}	I	F
7	II	the S rest is missing!
8^{2-4}	I	Sm, dotted Sm, F
11^{5}	I	d^{1}
13^{2}	II	Sm rest, Sm *g*
27	II	M, dotted Sm, F
27	III	M, 2Sm
29	III	4Sm with rhythm signs
29^{1}	III	*F*
34^{2}	II	in the small octave (*b*)
36^{3}	I	d^{1}
38	I	in the small octave (*d*)
39^{2}	II	M
40	II	S *f*
41	II	is missing!
41	II	has S *B* in its place

42	II	preceded by a dashed out S *B*

Emendation suggestion:

41	II	*b flat*
44	I	reversed: *c e flat e flat*

326. Panis Candidissime. / a. 3. Alt. T. Bassus. // bene oculos aperi / si uis canere

The A (part I) lies an octave higher. The bass is figured in some places!

2^4	I	emended from e^2 *flat*
9^2	I	e^2
14	IV	dotted S
15^1	I	Sm rest

After 21 the change of metre is indicated by a figure 3 only

51^3	III	*a*
57^2-58^1	III	c^1
61^3	II	in the two-line octave (e^2 *flat*)
70	I	S
71^1	III	dotted S
84	I	preceded by +M rest, the remnant of a botched and crossed out bar: 2M *c*, M rest
87^2	IV	*b flat*
107, 110	IV	without rhythm signs
105^3	III	*b flat*
126-133	IV	with dotted S slipped a bar earlier
133	IV	followed by +dotted S *c*
139^{1-2}	I	e^2 *flat* f^2 (reversed)
143^2	IV	in the small octave
144^5	I	dotted M
145^2-146^1	I	it is in the place of bar 145
146^3	III	*a*
147^1-173^3	I	comes already an M earlier
$147^{4,6}$, 148^2	I	e^2
151^1	I	d^2
156^{2-4}	IV	3Sm
158^3	III	*e*
160^4	I	in the one-line octave (a^1)
160^3	III	Sm
163^2	I	e^2
167^{4-5}	II	2Sm
172^{2-3}	IV	M, Sm
173^3	I	followed by +M e^2 *flat*

327. Pater noster. / a 2. 2. Cantus. / Pater noster [thicker]

SC 46 (f.44)

3^1	I	F rest
4^2	II	c^2
13^2	I	it is as if it were preceded by c^2 as well
27^1	II	b^1 *flat*
29^2	III	*f*
30-32 and 31	I	there must have been a slip of paper stuck over this place which got lost, what can be seen now are three blotched bars crossed out
	III	in the great octave (*F G*)
41^{2-3}	I	d^2 c^2

Emendation suggestions:

44^2	II	a^1
47	II	its emendation reads either as b^1 *flat* b^1 *flat* b^1 *flat* a^1 or the part pauses in bars 47-48.

328. Cantantibus / organis. 2. Ten. / cum Generali.

SC 47 (f. 45)

T_1 and T_2 cannot be distinguished in the notation. They occur in the same manner in *SC*; it is thus possible that the form in the codex is already a reduction for one voice part and the Bc.

In bars 1-6 a non-existing middle part is indicated by rests.

7^1	I	M rest
16^1	II	Sm
18	II	dotted S

After bars 21, 46 the change of time is indicated by a figure 3 only.

28^2	II	*E* (emended in *e*?)
76^4	I	dotted M

Commas of division in bars 11, 38, 58, 59, 62, 75, 76, 81.

Emendation suggestion:

64-65, 66-67	II	could also be, similar to bars 62-63, with syncope and tying over.

Compare the following four litanies with OrgMiss No. 151-154 where they are notated with a bass part. Since this supporting bass part interprets certain specific melodic turns tonally which cannot be construed from the notation of the codex unambiguously (because of the inconsistent use of the altered notes - *f sharp, c sharp*), these litanies are included with the bass in the OrgMiss (see musical examples at the end of the *Notes*).

329. Lytaniae / lacrymosae. / 1.

OrgMiss No. 151 (f.195).

6	slur above the whole bar
10^{2-3}	seems to be *f sharp*

The repetition of *Agnus Dei* is not marked in the MS; the answers *miserere* and *parce nobis* follow uninterrupted.

330. Lytaniae B. V. / Dulcorosae. 2.

OrgMiss No. 152 (f.196).

2^1, 11^2,12^1, 13^5, 14^1, 17^{1-2}: f^1 - their correction is based on OrgMiss.

In bar 11 there is a slur.

331.Lytaniae B. V. / gaudiosae. / 3.

OrgMiss No. 153 (f.196).

Its time signature is only 3.

In bars 8, 14, 17 a slur each is given.

42	followed by $+g^1$

332. Lytaniae S. P. / Franscisci. / 4.

OrgMiss No. 154 (f.197).

333. Quemad / modum desiderat. à 2. V.

2^{2-4}	I	2F a^1, Sm g^1
12	II	preceded by +M rest
$12\text{-}23^1$	II	an M later
13^2	I	b^1
16	II	4Sm *c B d G*

23	II	8Sf
$28^{11\text{-}12}$	I	c^2 b^1 (reversed)
30^2	II	*c*
31^7	II	*c sharp*
34^{10}	II	*g*
40^1	III	in the great octave (*E*)
$42^{1\text{-}2}$	II	2F
44^4	III	*f*
$45^{2\text{-}3}$	III	Sm, M
$47^{6\text{-}8}$	I	2F c^2 b^1
47	III	4Sm *e f g f*
48^1	I	*b* emended to *g* or the other way round
49^6	I	c^2
50^8	I	b^1
53	III	2M
54	II	a 3rd higher
54	III	2M
$57^{1\text{-}2}$	II	*d*
63^4	II	*c*
65^3	I	in the two-line octave (d^2)

After 79 the change of metre is indicated by a figure 3.

$80^{3\text{-}4}$, $91^{2\text{-}3}$	III	2Sm
84	III	2Sm, M
98^2	II	*e*
99^2	I	g^1
100^5, 110^8	I	d^1
$101^{1\text{-}3}$	I	dotted Sm, 2Sf
$105^{1\text{-}3}$	I	F, 2Sf
105^6-106^4	I	an Sm earlier
$106^{4\text{-}5}$	I	2Sm a^1 b^1
110^7	II	*g*
111^1	I	in its place there are 4Sf a^1 b^1 c^2 d^2

Emendation suggestions:
$20^{4\text{-}5}$, $21^{1\text{-}2}$, $21^{4\text{-}5}$, $22^{1\text{-}2}$, $22^{3\text{-}4}$, $28^{2\text{-}3}$, $32^{2\text{-}3}$, $32^{4\text{-}5}$, $33^{2\text{-}3}$, $34^{2\text{-}3}$, $34^{4\text{-}5}$, $35^{1\text{-}2}$, $80^{3\text{-}4}$, $91^{2\text{-}3}$, $106^{3\text{-}4}$: part III - dotted.

334. Laudate pueri / Dominum Altus solus.

The alto (I) is written an octave higher.

The errors in groups:

a) an octave lower (I):
$4^{9\text{-}10,12}$, $10^{2,4\text{-}5}$, $17^{1\text{-}2}$, $21^{5,8}$, $25^{9\text{-}10}$, $31^{1\text{-}4,9}$, $46^{1\text{-}4}$, $50^{10\text{-}12}$;

b) an octave higher:

54, 79^2	I	

One by one:

After bar 20 there is a bar-line-like division.

29^7	I	f^1
45	II	2M
$52^{1\text{-}2}$	I	2Sm
58	II	2Sm *c G*, M *c*

After bar 58 the change of metre is indicated by a figure 3 only.

65	I	S
69	II	2M
83^4	II	*A*
89^1	II	*c*

Emendation suggestions:

9	II	dotted M, Sm
11^{9}	I	a^{1}
13	II	M, 2Sm
24	II	2M *F c* (the *c* is missing from the second beat of the bar)
30	II	2M *d G* (the *d* is missing from the first beat of the bar)
37	II	2M *G d*
41	II	*c F c*
58	II	2M *c G*
62	II	M *c*, S *d*
74^{2}	II	*c*
87^{1}	II	2Sm *c d*

335. Ab aeterno / ordinata sum / Bass. solus.

Monteverdi: SM; Monteverdi TO 15/1, pp. 189-194.

The change of metre after bars 13, 105 and 172 is indicated by the figure 3 only.

$30^{1}, 39^{1}, 52$	II	*E* (in the great octave)
$39^{7}, 57^{8}, 86^{4}$	I	*f*
45^{3}	I	in the small octave (*c*)
47^{13}	I	*c*
69^{2-3}	II	*G F*
$85\text{-}86^{2}$	II	extended over bars 85-87 with double values, i.e. the original ones in contrast to the diminution of part I of bars 85-87! Since it was attempted not to emend the diminution, the bass was added in its stead in diminished form but correctly.
90	II	in the small octave (*e d*)
93^{1-3}	II	Sm, 2F
93^{4}	II	*d*
$94^{5,9}$	I	in the small octave (*c*)
96^{1-4}	II	in double values (only notes 1-2 are 2Sm), this section of the bass was transformed by Caioni himself.
96^{5-6}	II	*A G*
$97^{3}\text{-}103^{2}$	II	an M earlier
103^{3-5}	II	in double values (only notes 3-4 are: 2Sm)
104^{1}	I	in the small octave (*e*)
122	II	7Sm, the last +*d*
123	II	*c d c* (as if reversed)
158	II	in the great octave (*G*)
161	II	S, M
162	II	dotted M, Sm, M
164	I	at the end + *e*
165^{3}	I	*g sharp*
176	II	*c f* (reversed)

The here included music text represents the notation of the *Codex Caioni*, i. e. a variant and not Monteverdi's original motet which can be checked in volume XV/I (pp. 189-194.) of Malipiero's complete edition. The most essential deviations from it are only mentioned here:

different position (42^{3} I);

differences of notes followed by the bass as well, or the same in the bass which are acceptable (40-41; $89\text{-}91^{2}$; a self-standing "bass solo": 122; or, just the contrary, following the sung bass);

the equalization of the syncope ($26^{10}\text{-}28^{2}$);

a shift of accent (74-77; 89-102);

a transformation of rhythm (93-96), contraction (171);

diminution (85-87, I);

a different placement of text (106-121, 168-).

336. A' nyul a vetemenyek (the music itself is written on top of this inscription)
Seprődi 3, No. 25, pp. 400-404.
6 I in the small octave
Then comes next: *"Notáia: / Régi hatalmu / gazdag irgal. &c. / Messias venit. 47."* - refers back to piece No. 78.
Its further verses include:

A kopokot ottan neki bocsattyak,
ha mikor Nyult lelnek mindgyart ugattyák:
azonban a' kürtöt fujak,
futnak, ugatnak a' kutyak.
Tartozzal.

Szegeny Nyul a' kürtöt midőn meg hallya,
nagy felteben hellyét alig talallya:
futni kezdnek minden felöl,
a' sok kutyak utol, elöl.
Rohannak.

Isten törvenyehez mindgyart apellal,
artatlansagarol igen protestal:
Sokat fogad Istenenek,
panaszszat, s' ügyét Szegenynek.
Hallyátok.

Emberek gyülölnek igen engemet,
noha en nem tudom semmi vetkemet:
Vizzel elek, host nem eszem,
az Uraktol el nem veszem,
a' jo bort.

Lam en soha senkit be nem vadoltam,
allyon elé bator ha kit meg csaltam:
Nem artottam en aruanak,
nem téptem senki fianak,
haját - ki.

Miattam lehetnek nagy jo békével,
pujka, kakas, tyuk, lud, pislen, réczével:
Bokor alat hogy ha nyugszom,
hortyogas nelkül aluszom,
mint a' holt.

Söt a' Jadzoknakis en nem vétettem,
holot tekejeket le nem ütöttem:
Az erdöben ide s' tova,
mint a szegeny ember lova,
kullogok.

A kaposztas kertben hogy ha bé-mentem,
ott ökör modgyara ugyan nem öttem:
Csak apronkint cipdegeltem,
a' rosz ló-tetünél töttem
kisseb kárt.

A' szölö levelben ha neha öttem,
vagy egy gerezdecsket ha meg büzlöttem:
Azzal ehsegem nem múlt el,
megis üznek: szaladnom kel.
Szegeny Nyul!

O en szerencsetlen de mit vetettem,
vallyon törveny szeken kivel perlettem?
Megis annyin incselkednek,
kergetnek, üznek, üldöznek,
mint Lopót.

Az Urak halalra engem keresnek,
az udvariakis mindenüt lesnek:
Szerzetesek, kiraly, papok,
ebek, katonak, parasztok,
gyülölnek.

Mond meg mit vetettem Uram ellened,
ha boszszontottalak vagy egyszer teged:
Arultatasban nem estem,
joszagodat nem kerestem,
hamissan.

A' kiraly ellenis en nem harczoltam,
se pedig orszagat nem pusztitottam:
Veg-helyét sem ostromlottam,
taborara sem rohantam,
fegyverrel.

A szerzeteseknek de mit miveltem,
mert a szegenyseget en meg nem szegtem:
Mert ennekem minden kincsem,
kurta farkam, veköny börem,
szegenység.

Tüis jo vitezek miert üldöztök,
talam batorsagot töllem kerestek:
Mérészségre valot leltek,
magatoknak ha uiseltek
Nyul szivet.

Bottal ream paraszt de miert jöttel,
talam teis Nyul hust mostan ehetnél:
Inkab telik kaposztaual,
mint Nyul ösztöver Husaual,
a hasad.

Az udvariakis mind csak kergetnek,
minden bokor alat engem keresnek:
Ki-ki azon serenykedik,
hogy Uraknak kedveskednék;
Nyul hussal.

Még a' Papoktolis meltan felhetek,
mert fekete levben igen szeretnek:
Nyuznak, ölnek, sütnek, föznek,
Temyen nelkül el temetnek,
Hasokban.

Im lattyatok a' rosz Deakis ram tör,
nekiis tetzenék talam a' Nyul bör:
metszesz vele, mert afféle,
se tentanak, se pennanak
nem lesz jo.

Nem kerem az ö szalonnas togajat,
papirossat, könyvét auagy tentajat:
söt ha veszi, s' belé teszi,
adok ingyen Gallest neki,
minden nap.

Miert ugattok ream tiis ebek,
oroszlany nem vagyok, hat miert féltek:
Hiszem engem ejt egy level,
kit a' fan meg mozdit a' szél,
kétségben.

Futok ugyan, azzal de nem örülök,
ha üznekis pedig hatra nem nézek.
A' kutyak ha hozzam kapnak,
a' mig eppen el nem fognak,
szaladok.

Nagy tauol a vadász ha mikor meg lat,
tapsoluan azt mondgya hogy fogtam predat
Nezek ket felé, ha latok
bokros helyt, Isten hozzatok.
Nem félek.

Ha batorsagos helyt ottan meg nyugszom,
farat labaimnak a' talpát nyalom.
Hogy böremet haza hoztak,
a' harczon oda nem hattak,
köszönöm.

Üdvessegemért mar el tökellettem,
hogy a' mit fogattam be-tellyesitem:
Eletemet megjobbitom,
hust nem eszem, bort nem iszom,
Holtomig.

Vegsö bucsumat hat immar vegyétek,
mig a' lelek bennem. Soha felétek
Nagy Uraknak palotai,
parasztoknak kalibai,
nem megyek.

Senkivel mar többe nem nyajaskodom,
csak mint egy Remete egyedül lakom:
Erdö sürüiben elek,
mert emberek közöt felek.
Halaltol.

Futasomban azert neked engettem,
a' bokrokot jard el, en nem irigylem:
Jo vadasz predat nem fogtal,
ha mikor csak Nyul jelt láttál.
Valeas.

Finis.

337. Allemande. / sola voce. / 23.
Emendation suggestion:
25 II 2Sm, M

338. Balleta / No. 35.
2^3 II M
At the end 2^{nda} volta is written.

339. Plagae tuae / Domine. à 3. Voc. / Alt. T. Bass.
G.F. Sances, 1649[6], No. 13.
BThV 384 (4.)
The A (part I) is an octave higher.

12[1-4]	II	4Sm
21[2-3]	I	2Sm
37	II	*b a*
38[2]	II	eventually deleted

The earlier edition of the following four *Patrem* compositions (No. 340-343):
Domokos P. P. 4, No. 607-610 (pp. 898-912).

340. Nagy Patrem.
Cp. OrgMiss No. 93.
Negrea, pp. 67-69.

168	followed by + *f*[1]

341. Petsi Patrem / Szűs Maria Innepire.
OrgMiss No. 112, 148.

51[4]	no rhythm sign can be seen
79	preceded by *alla breve* (C)
183[3]	dotted Sm

342. Cunctipotens / Patrem
Vö. OrgMiss No. 96, 137.
48[3], 75[3], 97[3], 127[3], 149[3], 176[3], 191[3]: *c*[1].

343. Adventi / Rövid Patrem // Pro Rorate.
OrgMiss No. 128.
The inscriptions *Organo* and *Chorus* appear in red in the line under the instrument designation. (So far they have always been in front of the beginning of the new section.)

3, 8	no rhythm signs can be seen
7	its rhythm signs are blurred, originally two notes of bar 8 were stuck after this place but then crossed out and written anew.
24	is started at the end of the line, then deleted, written anew at the beginning of the subsequent line but there is one *a*[1] without rhythm signs which can be clearly seen.

344. Sarabanda Ges- / neri cum duabus / violinis. idest / [k]ét hegedűvel / kel vonni.
Its time signature is alla breve and 3/2 at the same time.

1[5-8]	I	no rhythm sign can be seen
3[9-10],7[9-10]	II	dotted Sm, F
13[2]	II	*c*[2]
15[9-10]	II	dotted Sm, F

345. Balletha / Italica. / a 2. voc.
The designation of instrument in front of the upper two parts is *"Violina"*.

3^4	I	g^1 *sharp*
4^1	I	a^2
$4^{1,3}$	II	e^2 a^2
7^1, 10^1, 13^1, 14^4	II	b^1 [In general there is no second line drawn at the note *b* with upwards directed stem!]
9^4 and 12^4	II	b^2
10^{2-5}, 13^{2-5}	II	in the two-line octave though there is only one line above the notes *b*.
10^5	II	g^2
11^{3-5}	I	in the two-line octave (c^2 d^2 c^2)
12^1	I	f^2

346. Sarabanda / 2. Violinis.
The time signature is only 3.

4	I	b^2
8	I	a^1
14^3	I	g^2 *sharp*
15	II	M a^1, Sm g^1 *sharp*
11^1, 13, 14^2	III	f

On f. 203:
Messias jam venit. Nota ead.

[Az] Igaz Messias e' vilagra jöt,
A' ki nagy csudat menyegzöben töt:
ki a' vizet borrá tötte,
s' a' Nász nepet vendegelte.
Cana Galilea.

Nagy hires menyegzöt ottan keszitnek,
Jesus Mariaual hogy ott legyenek.
Apostolok el keserik,
mestereket eppen addid.
Can[a Galilea]

Midön mar az etket asztalra hozzák,
Jesust Sz. Annyaual szepen kinallyak.
Sok tal etken csudalkoznak,
de bor utan varakoznak.
Cana Gal[ilea].

Hogy az Urnak Annya ezt megertette,
szanakodvan rajtok meg emlitette:
ö Sz. Fiat azon kéré,
hogy a' vizet borrá tenné.
Cana Galilea.

Akaruan az Ur ott, mindent vigadni,
A' vedreket hagyá mind meg tölteni.
S' hogy a' vizet borrá tötte,
a' Nasznagynak fel küldötte.
C[ana Galilea]

Csak vigan lakozzunk mind azt kialták,
hogy a' vizböl löt bort szepen meg itták.
Haj jo bor, jobb az Uj bor,
mert az O bor, torkunkra for.
Cana Galilea.

Az Urnak Sz. Annya igen jauallya:
A pohart meg tölti, hogy meg kostollya.
Haj jo bor, jobb az etc.

Tarsaiual Peter vigan lakozik,
Janosra köszöni, örömöst iszik.
Haj jo bor, jobb az Uj bor,
mert az O bor, tork.

Bertalan a' jo bort dicsiri igen.
Filep azt kivannya hogy so[k teremjen.]
Haj jo bor. etc.

Andras ot meg tölti az ö palczkjat,
Es a' kisseb Jakab, az [ö korso]ját.
Haj jo bor. etc.

Tadeus fazekbol köszön Simonra,
Tamas pedig visz[ont kö]szön Mátera.
Haj jo bor. etc.

[A' mas] Jakab szepen üvegböl isz[ik,]
De Iscariotesnek [vederböl te]czik.
Haj jo bor, job az Uj bor, etc.

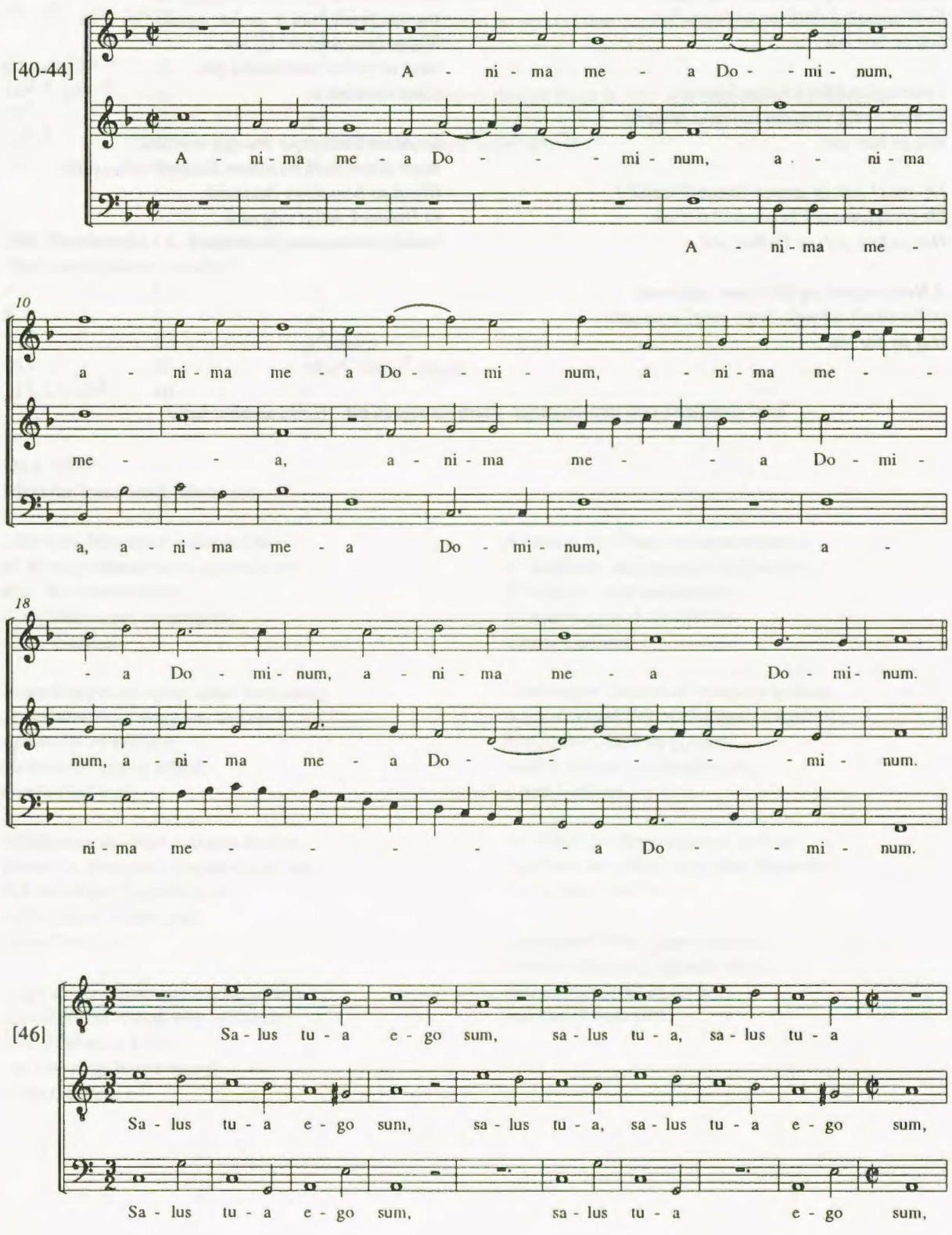
A Nasz neppel együt vigan lakoznak,
poharoka[t töltnek, hogy még] igyanak.
Haj jo bor. etc.

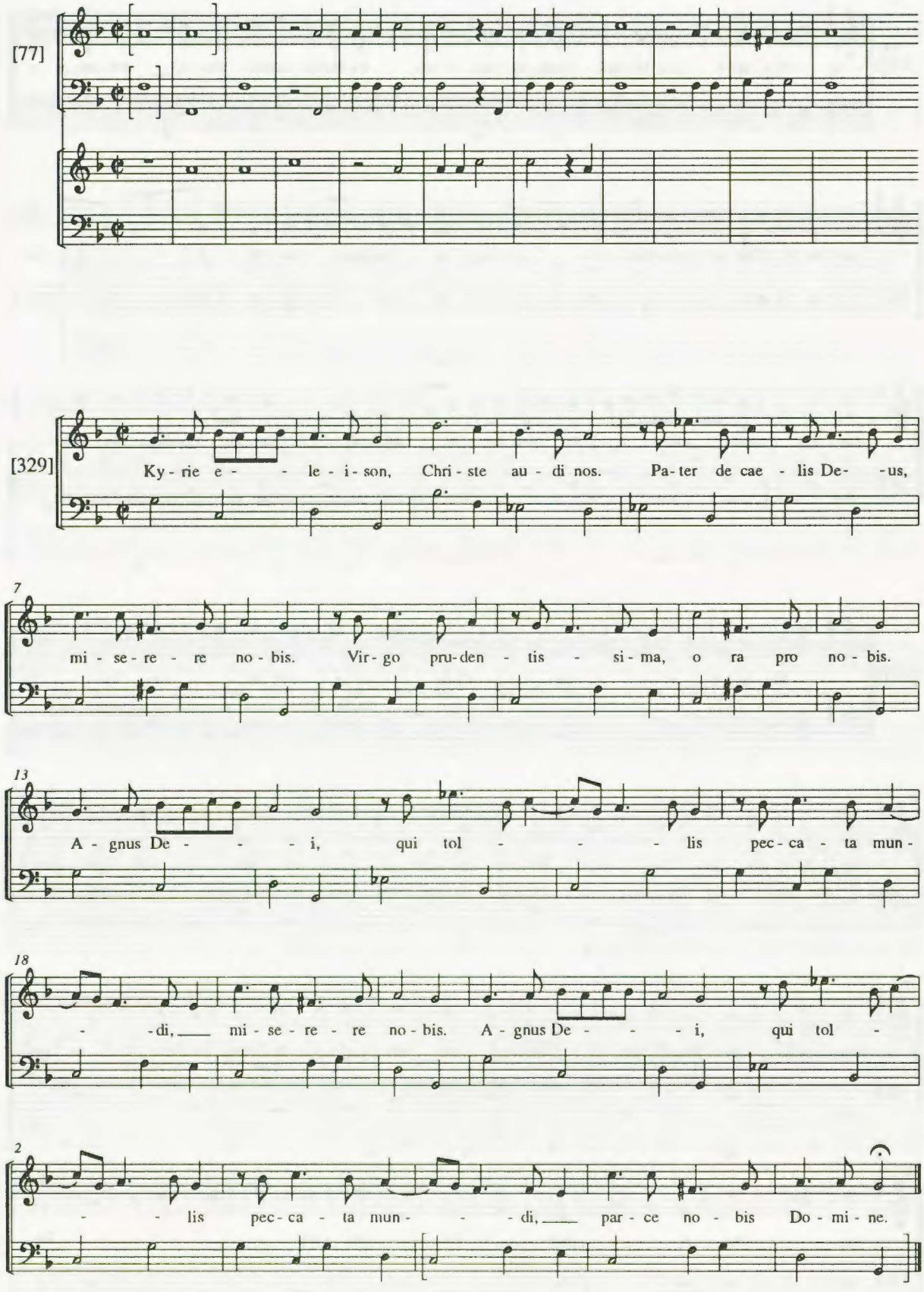
Te Pal, es Matyas kesön jöttetek,
ha nem ihattok ki[re] vethettek.
Haj jo bor. etc.
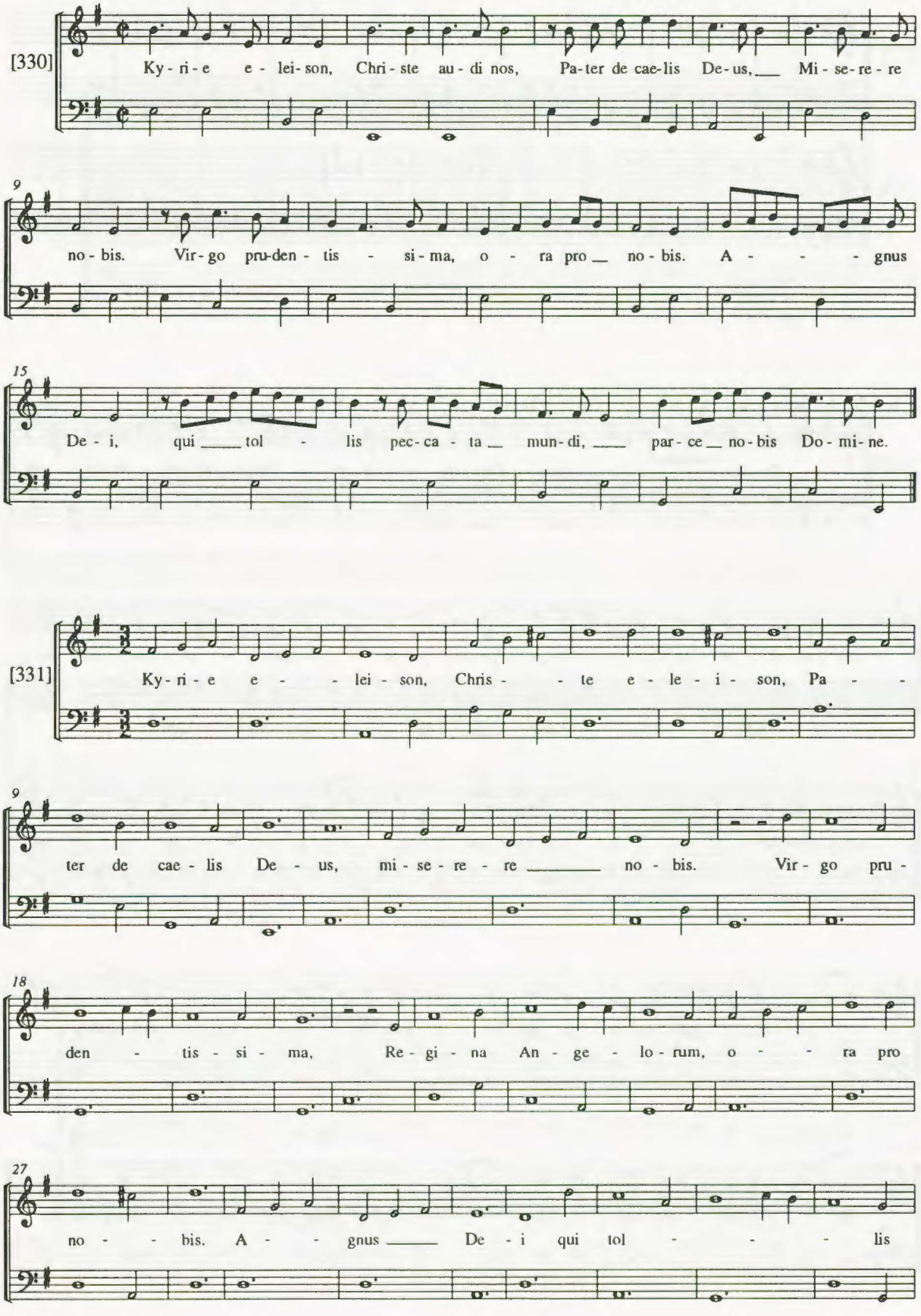
Minnyaian a' jo bort igen dicsirik,
mert a' fejek felet a' pohar ugrik.
Haj jo bor, jobb az Uj bor,
mert az O bor, torkunkra for.
Cana Galilea.

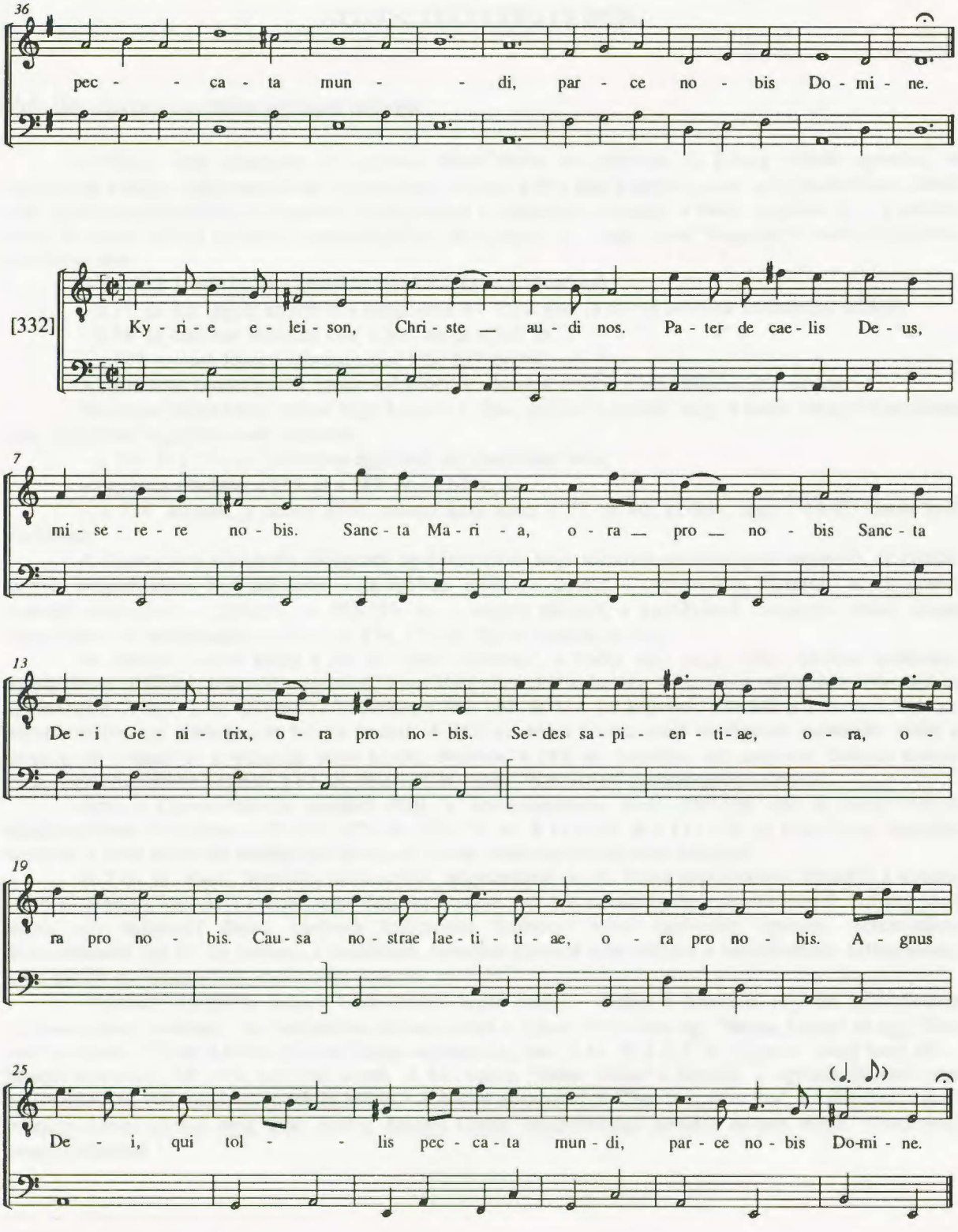
Ur Jesus Sz. Annya imadgy erettünk,
hogy illyen bort menyben hozzank vehessünk.
Illyen jo bort hogy ihassunk,
es Istennek halat adgyunk,
boldog menyorszagban. Amen.

"haec cantilena non tam ungarica quam slauonica est." (from another hand)


[40-44]
A - ni - ma me - a Do - - mi - num,
A - ni - ma me - a Do - - - mi - num, a - - ni - ma
A - ni - ma me -
10
a - ni - ma me - a Do - - mi - num, a - ni - ma me - -
me - - a, a - ni - ma me - - a Do - mi -
a, a - ni - ma me - a Do - mi - num, a -
18
- a Do - mi - num, a - ni - ma me - a Do - mi - num.
num, a - ni - ma me - a Do - - - - - mi - num.
ni - ma me - - - - - a Do - - mi - num.
[46]
Sa - lus tu - a e - go sum, sa - lus tu - a, sa - lus tu - a
Sa - lus tu - a e - go sum, sa - lus tu - a, sa - lus tu - a e - go sum,
Sa - lus tu - a e - go sum, sa - lus tu - a e - go sum,


[77]
[329]
Ky - rie e - - le - i - son, Chri - ste au - di nos. Pa - ter de cae - lis De- -us,
7
mi - se - re - re no - bis. Vir - go pru - den - tis - si - ma, o ra pro no - bis.
13
A - gnus De - - - i, qui tol - - - lis pec - ca - ta mun -
18
- -di, mi - se - re - re no - bis. A - gnus De - - - i, qui tol -
2
- - lis pec - ca - ta mun - - - di, par - ce no - bis Do - mi - ne.


[330]
Ky - ri - e e - lei - son, Chri - ste au - di nos, Pa - ter de cae - lis De - us, Mi - se - re - re
9
no - bis. Vir - go pru - den - tis - si - ma, o - ra pro no - bis. A - - - gnus
15
De - i, qui tol - lis pec - ca - ta mun - di, par - ce no - bis Do - mi - ne.
[331]
Ky - ri - e e - lei - son, Chris - te e - le - i - son, Pa -
9
ter de cae - lis De - us, mi - se - re - re no - bis. Vir - go pru -
18
den - tis - si - ma, Re - gi - na An - ge - lo - rum, o - ra pro
27
no - bis. A - gnus De - i qui tol - lis


36
pec - - ca - ta mun - - di, par - ce no - bis Do - mi - ne.
[332]
Ky - ri - e e - lei - son, Chri - ste — au - di nos. Pa - ter de cae - lis De - us,
7
mi - se - re - re no - bis. Sanc - ta Ma - ri - a, o - ra — pro — no - bis Sanc - ta
13
De - i Ge - ni - trix, o - ra pro no - bis. Se - des sa - pi - en - ti - ae, o - ra, o -
19
ra pro no - bis. Cau - sa no - strae lae - ti - ti - ae, o - ra pro no - bis. A - gnus
25
De - i, qui tol - - lis pec - ca - ta mun - di, par - ce no - bis Do-mi - ne.

MEGJEGYZÉSEK A KÁJONI JÁNOS ÁLTAL SZERKESZTETT REPERTOÁR STILISZTIKAI JEGYEIRŐL

Vokális–instrumentális egyházi művek

A Kájoni által lejegyzett 126 egyházi darab között van szöveges és szöveg nélküli egyaránt. A lejegyzések vokális–instrumentálisak: az orgonista szólama külön nem szerepel, mivel az az énekszólam (korál vagy szóló) megduplázása. Az egyházi koncertekben a hangszeres zenészre a basso continuo (b. c.) szólam hárul, de nincs kizárva az összes résztvevő szólam hangszeren "is", vagy "csak" hangszeren való előadásának lehetősége sem.

A darabok ismétlődése a kódex különböző lapjain a következő:

– a 77. sz. két lappal arrább újra megjelenik 80. szám alatt (a szerző nevének feltüntetése nélkül);

– a 79. sz.-nak két változata van: a 166. sz. és a 340. sz.;

– a 167. sz.-nak három változata van: 276, 297. és 342. sz.

A változatok között nyelvi, szólamszámbeli és a hangok értékét illető különbségek vannak.

Bizonyos daraboknak azonos vagy hasonló a címe, anélkül azonban, hogy a zenei anyag tekintetében ezek ismétlések vagy variánsok lennének:

– a 169. és a 334. sz. címükben egyeznek, de zenéjükben nem;

– ugyanez a helyzet a 275. és a 282. sz. esetében is;

– a 319. sz.-nak, a címen kívül, semmi köze nincs a 77. és 80. sz.-hoz, sem a 44-45. lapon levő részlethez.

A Kájoni által a kódexbe feljegyzett egyházi énekek nagy részének szerzője nincs megadva, de címeik alapján besorolhatjuk őket bizonyos – az egyházi műfajhoz tartozó – csoportokba. Eszerint, a két ismert szerzőjű *Magnificat* – 220-226. és 283-288. sz. – mellett találunk a kantikumok csoportján belül három *Benedictus*-t is, énekhangokra és b.c.-ra: 274, 275. és 282. sz. (szöveg nélkül).

Az *ünnepi énekek* közül a 95. sz. címe "Hymnus", a kódex első nagy, világi dalokat tartalmazó csoportjában található. Írásmódja egyszerű, hang hang ellen, két szólamra. A himnusz műfajához tartoznak az úgynevezett *Laudate*-k is, melyeket a kódexben a 169, 182. és 334. sz. képvisel. Közülük a 169. és a 334. sz. három, illetve egy szólamra és b.c.-ra íródott. A 169. sz.-nál a három szóló dialógusos írásmódot mutat a szoprán–alt csoport és a válaszoló tenor között, ellenben, a 182. sz. homofón, két szólamra. Szintén ünnepi ének, a himnuszokhoz hasonló, a 81. sz. *Te Deum* is, amely "alternatim" szerkesztésével tűnik ki.

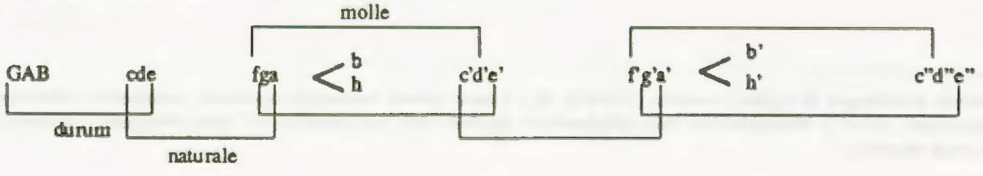
Ami a Kájoni másolta miséket illeti, a Spielenbergerén kívül (292-300. sz.) a másik három tulajdonképpen rövid mise: a 98-102, 147-150, 171-174. sz. A 147-150. és a 171-174. sz. kétszólamú homofón darabok, a többi darab két énekhangra és b.c.-ra íródott, tehát egyházi koncert formában.

A 203. sz. rövid, homofón szerkesztésű, négyszólamú darab. Ezzel kapcsolatban fölmerül a kérdés, vajon a címe ("Clausula") szerint nem töredékről van-e szó. Mi mindenesetre valószínűbbnek tartjuk, hogy mégis egy befejezett darab, melynek kadenciális funkciójú rövid szerkezete egyetlen melizmatikus dallammenetet fejt ki. Ez esetben, a korálszerű, homofón írásmód nem annyira a melizmatikus dallammenet, mint inkább az összefoglaló, kadenciális funkciót emeli ki.

Valamely liturgikus dallam kibővítéséből eredő műfaj – melyet a katolikus egyházi gyakorlatban *szekvenciaként* ismernek – öt használatos dallama közül a *Kájoni kódex*-ben egy "Stabat Mater" és egy "Dies irae" található. Ezeket a kódex fő szerkesztője sajátkezűleg írta. A 82. és a 231. sz. egyaránt hang hang ellen, hosszú értékekkel, két szólamra írott darab. A 82. számú "Stabat Mater"-t Seprődi J. egyházi ihletésű népi szerzeménynek véli, részletes indoklás nélkül.[1] A *halotti mise* része, a "Dies irae, dies illa", a kódexben Kájoni megjegyzésével jelenik meg, amit esetleg Arezzói Guido "hexachordum naturale–durum–molle" elméletével magyarázhatunk.[2]

[1] Seprődi 3, p. 214, 4. számú átírás.

[2]



A recitatív műfajú *könyörgések* között jól ismertek a litániák. A 148. lapon a 14, grafikusan is elkülönített részlet a 232. sz. darabhoz tartozik. A kétszólamú *Lytaniae Lauretanae*-ről van szó, amelyben a kórus és a szóló váltakozik. A 191. lapon levő négy litánia (329-332. sz.) viszont egy szólamra íródott, és szövegük nagyon hasonló.

Kájoninál a homofón írásmód a német címet viselő daraboknál lelhető fel, azoknál, amelyek Seregély darabjai közé vannak beékelve, az első csoportban (3, 4, 5, 6, 11, 12, 25. és 26. sz.), és a 71, 72, 75, 182, 205. sz. kétszólamú daraboknál; 232. sz. három szólamúnál és a négyszólamúnál: 168. és 271. sz.

A homofón és a b.c.-t használó írásmód összefonódásával először egy kis darabnál, a 110. sz.-nál találkozunk, amely a 126. sz.-hoz hasonlóan, Seregély darabjai közé van besorolva. A 110. számú, kétszólamú darab két részre bontható, elsősorban a metrum, másodsorban a komponálásmód tekintetében: a 3/2-es rész homofón, az alla brevés viszont a második szólamot b.c.-ként jeleníti meg, alátámasztva egy szoprán szólamot, amely elég merész értékváltozatossággal jelentkezik, s az udvari táncokhoz hasonló tempót hoz létre. E táncokat a továbbiakban vizsgáljuk majd.

Ugyanez a helyzet a 230. sz.-nál is, ahol a két magas hang tercben hozza a zenei párbeszédet, miközben a basszus – a basso continuo szerepkörében – homofón együttest vagy kísért monódiát épít föl mellettük. Különlegesebbnek találjuk a 217. sz., kétszólamú darabot, amelyben a basszusszólam b.c.-ra korlátozódik, de az első tagok kezdetén egyedül szólaltatja meg a zenei párbeszédet – egy olyan motívummal, amelyet aztán az I. szólam is átvesz, és szöveget is hordoz – ezzel mintegy megkérdőjelezve a basszus kísérő szerepét. A 249. sz.-nál, a két szólam között polifónikus kontrapunkt van, és mindkét szólam külön-külön szöveget kap. Ott, ahol a szólamok homofónak, a közös szöveg csak egyszer van lejegyezve. A helyzet annyiban különleges, hogy a címben szólóról van szó, és így a II. szólamnak inkább b.c.-nak kellene lennie.

A válogatás szerkesztésekor Kájoni nem csupán homofón, vagy b.c.-s homofón darabokat választott ki, hanem elsősorban "egyházi koncert"-nek nevezett darabokat. E forma megjelenését követve a kódex lapjain, megállapítható, hogy a "koncertek" a 149. foliótól sűrűsödnek: kevés kivételtől eltekintve innen már csupa egyházi koncertet találunk. Egyébként ezt a zenei formát – mely uralkodó a 17. század második felében – választja Kájoni saját szerzeménye esetében is.

Kájoni János biztos vagy feltételezett szerzeményei

A *Kájoni kódex* bemutatásának szövegében, az első kötetben levő fakszimilék mellett, szóba kerültek a 311. és a 340-343. sz. darabok címei és feljegyzései is, melyek az első darab esetében a szerkesztő nevét tartalmazzák azon a helyen, ahol egyébként a szerző neve áll. A másik négy darab esetében kutatásainkat megelőzően bizonytalanság volt atekintetben, hogy ezek Kájoninak tulajdoníthatók-e vagy sem (lásd az I. kötetet).

A 342. sz. egyik variánsának, mégpedig a 276. sz.-nak jegyzetében szerepel a "Fr.Ioan" aláírás, és ez megalapozottá teszi azt a feltételezést, hogy más darabok is, amelyek csupán Kájoni egyszerű aláírását viselik, az ő szerzeményei lehetnek. Azonkívül figyelembe véve ezen szomszédos darabok kompozíciós stílusát, amelyeknél Kájoni szerzősége nem kétséges,[3] és amelyekhez feljegyzések, dátumok vagy egyszerű aláírások csatlakoznak, úgyszintén a "scribebat" terminust, mint esetleges érvet a szerzőség megállapítására, megkísérelhető e darabok egyfajta stilisztikai csoportosítása:

I	311	312	313		("scribebat")	1664
II	314t	315	316		("scribebat")	1664
III	317	318	319		("scribebat")	1664
IV	320	321-325	326t		("scribebat")	1664
V	327t	328	329-332t	333t	("scribebat")	1669
VI	334t	335t			(aláírás)	1669
VII	340t	341t	342t	343t	("composuit")	1671

[3] Öt szövegnélküli, két-három szólóhangra írt egyházi concerto (306-310. sz.) is azon művek csoportjába sorolható, amelyekről feltételezni lehetne, hogy Kájoni kompozíciói, mivel a bizonyíthatóan neki tulajdonítható darabok előtt helyezkednek el. Hallgatólagosan valamennyit ugyanazon műfajhoz tartozónak tekintjük.

E vázlatban az I, II/315,316. és VI. egyszólamú, b.c.-val; a II/314, III, V. két szólamú, b.c.-val, a VII. szóló; a t jelentése: a szöveg ki van írva. Ebben a csoportosításban van ugyanakkor egy olyan darab is (314. sz., a II. csoportból) melynek szerzőjeként Francesco Maria Marini szerepel.

A fenti vázlat alapját képező rendszer lehetővé tenné, hogy Kájoni János esetleges szerzőségét kiterjesszük a 249. sz. ("scribebat"), 1663. évi és a 280. sz. ("scribebat"), 1663. évi darabokra is.

Az első hat darab, melyeknek felépítése megegyezik a 311. sz. darabéval, egyházi koncert, szólóra és b.c. kíséretre, vagy a 311. sz. után következnek (312, 313.), vagy a kódex további lapjain csoportosulnak (315, 316. sz. és 334, 335. sz.). Ezeknél a csoport végén vagy olyan feljegyzés van, amely tartalmazza a "scribebat" terminust és a megfelelő dátumot, vagy Kájoni aláírása. Az I. és a II. csoport darabjai szöveg nélküliek, és az aláírások szerint 1664 májusában illetve oktoberében íródtak. A VI. csoport 2 darabja (334, 335.) latin szövegű, és öt évvel később íródott.

A szóló csak a második csoport darabjainál van jelölve ("Tenore" – 315. sz.; "Cantus" – 316. sz.), és a VI. csoportban ("Altus" – 334. sz.; "Bassus" – 335. sz.).

A leggyakrabban használt regiszter a középső, még ha el is éri időnként az e^2-t vagy az f^2-t. A tenor vagy a basszus számára írt darabok megfelelnek e hangterjedelemnek, ellenben a szoprán (cantus) darabjának melodikus vonala erősen lemegy középre és nem emelkedik az f^2 fölé. A 334. sz.-nál, habár címében szerepel az "Altus", valójában szoprán regiszterrel van dolgunk.

A 315. sz.-on kívül, amely teljes egészében bináris ütembeosztású, a további hat darabnál ütemváltás van. Ennek funkciója vagy egy struktúra kadenciájának jelzése (mintegy ütemváltással megvalósított rallentando), vagy pedig a struktúrák, a dallammenet és a jelleg elhatárolása és megváltoztatása indokolja. A hármas ütembeosztású tételnek gyakran táncos jellege van, mint pl. a 311. sz.-nál.

A darabok között hasonlóság van a kompozíciós eljárások tekintetében is. Úgy a 311. mint a 316. sz. utolsó 3/2-es tagját egy nagy szekvenciás modell jellemez (különböző, egymáshoz közelálló tonalitásokban). Egyébként, Kájoninál, aki főleg a szinkópákat és szüneteket használ előszeretettel, a teljes tagokra vonatkozó szekvenciás modellek alkalmazása is figyelemreméltó.

Nem minden darab rendelkezik tiszta zenei motivikával. A 311. sz.-nál a hét tagból csak másodiknak és hetediknek van közös témafeje. A 312 sz. kidolgozottabbnak tűnik, mert formailag megkülönböztethető egy A B A B' A típusú (bővített és változatossá tett) struktúra, amely tökéletesen illeszkedik az ütembeosztás változásaihoz, és amely tulajdonképpen két tematikus anyagot képvisel. Ugyanitt meglep bennünket a ♪. ♪ kis értékeinél megjelenő pontozott ritmus.

Az I. csoport három darabja közül formailag a legsikerültebbnek a 313. sz. tűnik, amelynél megállapítható a kéttagú forma, kis reprízzel (ABa), és egy végső tétellel, mely az alaphang tonalitásából fejlődik ki, a dominánson, a szubdominánson és a párhuzamos dúron keresztül. Azon kívül, hogy itt egy olyan motívumról beszélhetünk, amely zenei témaként bontakozik ki, figyelmet érdemelnek a tiszta kadenciájú, világos frázisok is. Míg a 316. sz. darab AB formájú egy inkább instrumentális, semmint vokális kódával, addig a 315. és 335. számúak csupán frázisok sorozatai, amelyeknél állandóan a szekvenciális eljárást alkalmazza a szerző. Ami a két-három szólam és b.c. felrakású darabokat illeti (lásd a csoportok vázlatát), ezek jellegüket tekintve távolabb állnak a 311. sz.-tól, de a jegyzeteikben ott a "scribebat" terminus, és "sola voce" darabok között helyezkednek el. Ezen darabok szerzőjéről a vita nyitva marad mindaddig, amíg további tanulmányok stilisztikai elemzése meg nem oldja ezt a kérdést.

Ilyen gond nincs azonban a VII. csoport darabjai esetében (340, 341, 342, 343. sz.), amelyeknél a vonatkozó feliratok alapján a zeneszerző kiléte bizonyossággal megállapítható. De a legérdekesebb az a megfogalmazás, amellyel a zeneszerző jelzi, hogy a 342. sz. darab esetében egy népzenei átvételről van szó: a "composuit" és a "transvertit" mellett ugyanis megjelenik a "primus invenit" ("elsőként felfedezte") kifejezés is.

Mind a négy darab a középső regiszterben bontakozik ki, csak ritkán lépve túl d^2-n. Az I, II. és VI. csoport egyszólam + b.c. darabjaival szemben, a VII. csoport darabjaiban (valamennyi 1671-es dátummal) nincs ütemváltás, végig páros ütemben íródtak.

A darabok részekre való felosztása (latin alcímekkel, a kórus és orgona közötti váltakozó éneklés meghatározásával) nem felel meg teljesen a darabok formai tagolásának.

A négy közül, zenei formáját tekintve a legegyszerűbb az utolsó, a 343. sz., amelyben egy motívumjáték valósul meg két kis struktúra, **a** és **b** között, amelyek közül az első két ütemű, a második pedig

hét. Ezen motívumok megjelenését figyelve egy **a, b, b** alapstruktúrára következtethetünk, amely háromszor ismétlődik, egyenlőtlen elosztásban, negyedszer pedig az **a** kiiktatásával:

Organo a b b, a b →
Chorus → b,
Org. a b →
Chorus → b,
Org. b b,

Ennek éppen az ellentettje az 340. sz., a négy közül az első,[4] amely nyolc motívumot mutat be, többféle kombinációban és variációban. Ezek a dallam szöveg szerinti alakításából adódnak, de amelyek ténylegesen nem strukturálhatóak jól meghatározható elemekre. Ugyanez a darab egyike azoknak, amelyeknek a kódexben más, latin szöveges verzióit is fölleljük (79, 166. sz.).

Ezzel szemben a 341. és a 342. sz. világosan mutatják a motívumok váltakozását, bővüléseit és szűküléseit, amelyek lehetővé teszik, hogy egy kiegyensúlyozott forma jöjjön létre. Ez egy refrénszerű konstans motívumelem (**B**) és egy változó motívumelem (**A**) elegyítéséből származik, amely utóbbi viszont vagy ritmusban augmentálódik, vagy melodikusan variálódik.

A 341. sz. formája:

x y
A B | A' B'
z x
A'' B | A B
y
A' B
y z
A' B | A'' B
x
A B
y z
A' B | A'' B

Az a fajta strukturálás, amelyben **A**-t és **B**-t egyetlen motívumegységnek tekintjük, egy olyan forma felé mutat, amelyben **x, y, z** háromszor jelenik meg, másodszorra megduplázott **y**-al. Lehet-e vajon ez esetben egy nagyon kezdetleges háromtagú formáról beszélni (**xyz; xyyz; xyz**)?

A legérdekesebb struktúrát a 342. sz.-nál és ennek két variánsánál, a 167. és a 276. sz.-nál fedezhetjük fel. Egyazon népzenei anyagra épülve, e három darab mintha az azonos zenei anyag népi motívum-variációjára emlékeztetne. A darabok struktúrájában fölfedezhetünk egy három motívumból álló refrént (**R = b, c, d**), és ennek egy változatát (**R'= b, d', c, d**). A refrént vagy az **a** és az **R'** motívum, vagy az **e** rész (ez az **x** és **y** motívumokból származik) és a **bz** veszi körül. A kódexben először a 167. sz. darab került leírásra; a 276. sz. közelebb áll az eredeti formához, a 342. sz. stilizáltabb, és nyilvánvalóan vallásos funkciója van. Nézzük a darabok formájának vázlatát:

342. sz.

a	**R**	**R'**	**(A)**
e	**R**	**bz**	**(B)**
a	**R**	**(A dim.)**	
e	**R**	**(B dim.)**	
a	**R**	**R**	**(A')**
e	**R**	**bz**	**(B)**
a	**R**	**R'**	

276. sz.

a	**R**	**R'**	**e**	**R**	**(A+ 2/3B)**
bz	**a**	**R**			**(1/3B+ dim.)**
e	**R**				**(B dim.)**
a	**R**	**R'**			**(A)**
e	**R**	**bz**			**(B)**
a	**R**	**R'**			**(A)**
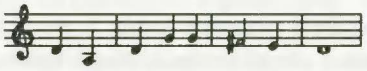
ahol a "dim." rövidítés jelentése: csökkentett, 1/3 és 2/3 pedig B törtrészei.

Érdekes, hogy a motívumokat csak abból a célból variálják, hogy megoldják a szövegben megjelenő több vagy kevesebb szótag okozta problémát. Ezért van, hogy a motívumoknak az a variációja amely a 276. sz.-

[4] Negrea is átírta, p. 66-69.

nál megjelent, ugyanúgy megjelenik a 342. sz. hangérték-növekedésénél is. Nézzük a példa kedvéért az **a** motívumot, és ennek utolsó variációs alakját, ahogy az a két darabban megjelenik:

342. sz., **a** motívum



276. sz., **a** motívum



342. sz., variált **a** motívum



276. sz., variált **a** motívum



A három motívumból álló refrén dallamképe megváltozik egyik darabtól a másikig: a 276. sz.-ban (1664. évi) a dallamvonal ugrásai a **c** és **d** motívumokban sokkal közelebb állnak a folklór melodikájához. Ezeket az ugrásokat Kájoni 1671-ben kiiktatja, ezáltal az egyházi melodikához közelálló linearitást hoz létre, az adott keret retorikai stílusára jellemző hangismétlésekkel (az alábbi példában a darabokat kronológiai sorrendben mutatjuk be).

276. sz., **c** motívum



342. sz., **c** motívum



d motívum



d motívum



E két motívum (**c** + **d**) párhuzamos ábrázolásából kitűnik, hogy nem csak a 276. sz. darab rövid hangértékei vezetnek a népzenéből származtatott eredeti forma felé, hanem a dallammenet is, amely a 342. sz.-nál módosul. Jól szemlélteti ez azt a módszert, amit az akkori zeneszerzők használtak, hogy tudniillik egy népdalt cantus firmusként alkalmaztak az egyházi daraboknál úgy, hogy a hangok értékét növelték, vagy a melodikus ugrásokat – melyek az egyházi zene szabályaihoz képest túl látványosak voltak – kiiktatták. Többek között azért választottuk a 276. és a 342. sz. darabok összehasonlító bemutatását, mert a 167. sz. egy fokkal mélyebben, a 342. sz. hosszú hangértékeivel íródott, és formailag ez utóbbival megegyezik. Csak melodikusan ugyan, de az **a** motívumban egy ugrás van, amelyet később (a 342. sz.-nál) skálamenet vált föl:

167. sz., **a** motívum

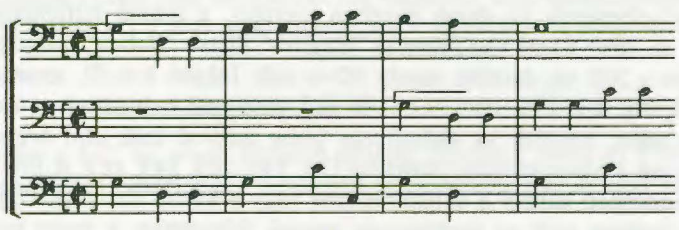


342. sz., **a** motívum



A **b** motívum ellenben a 276. sz.-hoz áll közelebb, míg a **c** és a **d**, linearitásukban inkább a 342. sz.-ra hasonlítanak.

Egészen váratlan e népi téma felbukkanása Johannes Spielenberger miséjében (292-300. sz.), a 297. sz. darabnál az **a** motívummal, ugyanabban a ritmikai köntösben, de az alsó kvinten, nem úgy, mint a 342. sz.-nál.



A 297. sz. darabnál a "Chorus" részei ugyanazt a tematikus anyagot tartalmazzák – ugyanabban a regiszterben és értékekkel, mint a 342. sz.-nál is, az alábbi vázlat szerint:

297. sz. (**a**) - **y** (az **e** struktúrából) **R**

(**c**) - **e R**

(**e**) - **e R bz**

Kájoni feljegyzéseket és dátumokat tartalmazó mutatót követve megállapítható, hogy Spielenberger darabja 1659-ben íródott, míg a javaslatunk szerint Kájoninak tulajdonítható darabok 1660, 1664 és 1671-ben.
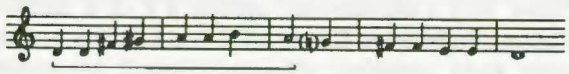
Az utolsó "Primus invenit" feljegyzés visszatart azon konklúzió kimondásától, ami a fenti évszámokból következne, hogy ti. ezt a folklóridézetet Kájoni Spielenbergertől vette volna át. Mert mi szól ellene annak, hogy Kájoni iktatta be Spielenberger miséjébe, a *Patrem omnipotentem* részeibe, a saját zenei frázisait?

A 218. sz. darab helyzete is érdekes, ugyanis ennek első motívuma megegyezik a 342. sz. **d** motívumának kezdetével:

218. sz., **a** motívum



342. sz., **d** motívum



A darab homofón, páros metrumú; két szólamra íródott, középső regiszterben, negyedekben, akárcsak a 276. sz. Négyszer megismételt, négy szimmetrikus motívumból áll, azután egy kodetta következik ugyanabból az anyagból, kadenciális szerepkörrel. A népzenei átvétel, a 342. sz.-mal való hasonlóság és a végén levő aláírás alapján feltételezhetjük, hogy a 218. sz. is Kájoni szerzeménye.

Az egyik világi darab, amelynek szerzője nincs feltűntetve, Kájoni megjegyzése alapján esetleg az ő darabjai közé sorolható. A megjegyzés kiegészítése azt tartalmazza, hogy a darabot nem egy másik partitúráról másolta át, hanem hallás után jegyezte le. Mint a címe is mutatja, e darab (a 280. sz.) a nyolcadik egyházi hangnemben írott fúga, amelyben néha előfordul módosított hangként – kadenciális képletekben – vezetőhang is. Az első rész fúgaexpozíciója egy tömör témát mutat be négy szólamban. A közjátékok ellenpontos írásmódja szekvenciális modellt és szólamok közötti imitációkat alkalmaz. A basszus belépésekor mind a négy szólamban homofón írásmódot találunk. A következő részek – összesen négy – a *G*-modust hivatottak erősíteni. A negyedes polifónikus írásmód strettója után nyolcados dallammenettel egy háromszólamú, kísért monódiába lépünk át. A modell itt hattagú. A félhangok homofóniája, amely ezután következik, erős kontraszt. Ez jelzi a záró kadencia közeledtét. A befejezések mindegyike *G*-ben van, a II. rész kivételével, ahol dominánsra eső kadenciával találkozhatunk. A darab erősen instrumentális jellegű, ez jól illik az *alla breve* jelzéshez. Szintén középregisztert használ, amivel gyakran lehet találkozni az egyházi hangnemű instrumentális darabokban, úgy világi mint egyházi kompozícióknál.

Kájoni János egyszemélyben orgonista, orgonakészítő, zeneszerző, zenei válogatások szerkesztője. A zeneszerzőt az adott kor legfejlettebb formái vonzzák: az egyházi koncert egyfelől, a népzenei eredetű (refrénes), latin nyelvből fordított, szöveges vokális darabok másfelől.

Világi és egyházi instrumentális darabok

Balleta

Az 58 instrumentális világi darab fontos adalék a 17. századi Erdély zeneéletének jellemzéséhez. A "Ballet" vagy "Balletha" elnevezés 11 darab címében szerepel, a szerző feltüntetése nélkül. Némelyekhez (például a 90. és a 345. sz.-hoz) hozzá van fűzve az "English" illetve "Italica" megjegyzés is. A balleta táncok páros metrumúak, kivéve a 209. sz. darabot, amely 3/2-re vált. Inkább 4/4-ről, semmint *alla brevé*ről van szó annál a hét darabnál (45, 90, 161, 170, 199, 213, 338. sz.), amelynél az ütem nincs meghatározva. A 165. és a 345. sz.-nál a beosztás adott, közülük az elsőnél egy piros tintával írott *alla breve* olvasható. Uralkodó a kétszólamú írásmód, de van 4 háromszólamú ballet is (170, 199, 209, 345. sz.). A 170. és a 209. sz. daraboknál az egyik szólam tulajdonképpen kettőzi a dallammenetet vagy a kísérő basszust. Ugyanez történik a 345. sz. esetében is, amelynek címében csak az énekhangok vannak feltüntetve, a basso continuo nem. A 199. sz. homofón írásmódú. A 165. sz.-nál mindkét regiszter (magas és közép) jelen van, míg a 170. sz.-nál a középregiszter dominál. A maradék 9 ballet a kétvonalas oktáv magas regiszterét használja (mint ezt egyébként Kájoni összes darabjánál tapasztalható, s a kódex instrumentális darabjainak, talán a kornak is sajátossága). Ami a formát illeti, a kéttagú forma megfelel a kor szokásainak, a ballet-k közül 7 úgy van két részre osztva,

hogy a tagokat a kadencián és a motivikus kimunkáltságon kívül, ismétlőjelek formálisan is jelzik. Külön megjegyzést fűznénk a 170. sz.-hoz, amelynek második tagja inkább egy kóda alakjában jelentkezik. A 161. sz.-nál, szintén a második részben két mellékrészt találunk, melyeket első esetben a basszus, második esetben a szoprán egy dallammenete kapcsol össze. A 209. sz.-nak is van egy alegysége, de nem a 3/2-ben írott második részben, hanem a páros metrumú elsőben. A II. részt úgy tekinthetjük mint az I.-től eltérőt, amely maga háromrészes struktúrával rendelkezik. A darab tonális elemzése megerősíti ezt a véleményt.

A 45. sz. darab a ballet-ek közül a legérdekesebb, mivel kis reprízes kétrészes formát mutat: 7 ütem az I. részben, 6 a II.-ban, amely a domináns közeléből indul, eléri a dominánst, azon hosszasan megállapodik, így készítve elő az első rész visszatérését (hat ütemes repríz).

A dúr (15: *C*, 45: *C*, 90: *D*, 161: *C*, 170: *G*, 213: *F*) és a moll (165: *a*, 199: *d*, 209: *e*, *a*, 338: *a*, 345: *d*) hangnemeket egyaránt használja a kódex. Megvan az a tendencia, hogy az átmenet szubdominánson át a dominánshoz, vagy a párhuzamos dúrhoz, vagy a domináns mollhoz történjen. Mivel eredetileg kísérő szerepkörű darabok voltak, a Kájoni által lejegyzett ballet-k írásmódja első látásra egy b.c.-kíséretes monódia. De a rendkívül érdekes motivikus kimunkálás, polifonikus eljárásokat használ (frázis- vagy motívumimitációk, pl. 165. ill. 213, akár oktávkánonig elmenően, pl. 338).

Érdekes, hogy a darabokban közös motívumok vannak : a) ♩ ♪ ♪ ♩ ; b) 𝄾 ♪ ♪ ♪ ♩ ; c) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯... lánc a kadenciánál. Fejlesztő eljárásként megtaláljuk a szekvenciális modellt, főleg a második részben, általában a kis hangértékek használatával. Ez a helyzet a 345. sz. darabnál is, amelyben a második rész tempója teljesen eltér az elsőétől. Az egyik lassan folydogál negyedekben és nyolcadokban, míg a másik hirtelen megy át ugráló, élénk mozgásba, amely a ♪ ♪ ♪ 𝅘𝅥𝅯𝅘𝅥𝅯 ♪ képletet később szekvenciális eljárásban használja ki.

Felütés a ballet-kban csak a 165. és a 170. sz. II. részében, valamint a 161. és 199. sz. mindkét részében található.

Chorea

A *Kájoni kódexben* 5 "Chorea" megnevezésű darab van (76, 162, 180, 189, 198. sz.), ezek közül a 162. és a 198. sz. címe kissé bővebb: "Chorea polonica", illetve "Chorea Tancz". Egyiknek sincs feltüntetve a szerzője. *Alla breve*-vel jelöltük páros metrumukat, nyitva hagyva azt a kérdést, hogy a 76. és a 198. sz. esetében ez talán az inkább ünnepélyes, mint eleven jelleg miatt 4/4-nek értelmezhető.

Mind az öt Choreára jellemző a kétszólamú írásmód. A 162. és a 180. sz. basszusa rendkívül egyszerű. Mivel ezek világi, instrumentális darabok, magas regiszterűek, csak a 180. sz. ereszkedik le a középregiszterbe. A 189. sz. teljes egészében a középső regiszterben mozog, kidomborítva ezáltal azt, hogy a felhasznált román népdal a vokális népzenéből származik.

A kódexben levő táncok többségével ellentétben, meglepő itt a kétrészes forma szimmetriája a 76. (5+5 ütem), 180. (6+6 ütem), 162. (8+8 ütem) sz. daraboknál. Ellenben a 189. (4+6 ütem) és a 198. (6+8 ütem) sz. darabok aszimmetrikusan strukturáltak. Érdekes formákat találunk a 76. sz.-nál (az utolsó ütem kadenciája előtt lélegzetvételnyi felfüggesztés van, amit egy elíziós kidolgozáshoz hasonló, az előző motívumok és szekvenciák anyagából készült kodetta követ) és a 198. sz. darabnál (amely egy állandó motívumot tartalmaz, másodikként a zenei anyag folyamatában: **a, b, c, b**).

A hangnem szempontjából a moll van túlsúlyban: a 76, 180, 198. sz. *d*-moll. A 76. sz.-nál a megállás a dominánson történik, a 180. sz.-nál pedig a szubdominánson. A 162. és a 189. sz. daraboknak modális árnyalataik vannak. Az első, habár világos *G*-ben van írva, félkadenciával a dominánson és zárókadenciával az alaphangon jelenik meg, és olyan ritmus- és dallamképletet hordoz (a polonézek jellegzetes ritmusát), amely a modalitás felé hajlik. A második román népi hangnemet rejt magában, amit tompít a centrumnak az *a*-ról (ezt a dallamban a fríg kadencia emeli ki) a *d*-re való áthelyezése.[5] Egyébként a motivikus képletek is a román zenében tipikusak.

Míg a 180. sz.-nál a motívum három ütemből áll, ♩. ♪ ♩ ♩ ritmikus képlettel, amit hosszú értékek követnek: ♩ ♩ | 𝅗𝅥 | , addig a 162. sz. olyan fejlesztő eljárást alkalmaz, amellyel a ballet-k II. részében már találkoztunk. A 76. sz. darabban is variált alakú témafejről beszélhetünk, úgy az első, mint a második részben.

[5] A 189. sz.-ot lásd O. L. Cosma átírásában is: O. L. Cosma 2, 303. Másrészt felhívjuk a figyelmet arra, hogy Kodály (p. 45, 75; 86. lábjegyzet) felvette a kódex egy Choreáját is azok közé a magyar népdalok közé, amelyeknek egyszerre világi és vallásos szövege is létezik.

Ami az imitációkat illeti, azok ritkábbak: kimutathatunk egyet a kadenciális képletben, amely ezen darabok egyik jellegzetes motívumát tartalmazza:



Felütést csak egyszer találunk (a 162. sz. II. részében). A modellben ez negyedekben van írva, a szekvenciákban viszont nyolcadokban.

A komor, ünnepélyes jelleg és a népi átvétel alapján hajlamosak vagyunk a "Chorea"-kat nem a ballet-k egy fajtájának, hanem udvari táncoknak tekinteni.

Paduan

A táncok között, a kódexben levő két pavane (93, 207. sz.) címe "Paduan". Kétszólamra íródtak, szerzőjük nincs feltüntetve; a 207. sz. megjegyzést tartalmaz.

Az ünnepélyes tánchoz illik a lassú alla breve. A 93. sz.-nak 3/2- es kódája van, míg a 207. sz. ütemváltásokat mutat, egy egész párbeszédes tagon keresztül. (A dialógust a regiszterváltás is kihangsúlyozza: a basszus melodikus menete, szekvenciás modellel a kis oktávban, 3/2-es választ kap a diszkanttól, a kétvonalas oktávban; az ütemváltással átlépnek a következő részbe, és lemennek az egyvonalas oktáv középregiszterébe; a válasz, ugyancsak 3/2-ben, szintén a kétvonalas oktávban következik).

A 93. sz. kéttagú, kódával, a 207. sz. pedig, a dialógus miatt, alegységeket tartalmaz a II. részben (S), amint azt az alábbi vázlat mutatja:

S I			S II			
4 ütem	4	6	6	8	5	4
1. mot.	2. mot.	3. mot.	4. mot.	5. mot.	6. mot.	7. mot.
				(3/2)		(3/2)

Ismétlőjel van az S I után, de az S II minden egyes mellékrésze után is. Formai értelmezésünket tonálisan az támasztja alá, hogy az S II-ben egyszerű kadenciák láncolatából adódóan az *F*-dúr megerősödik. A *d*-mollban íródott 93. sz. darab egy plagális félkadenciát tartalmaz. Az S II-be való átlépés hirtelen történik *F*-dúrban, ahonnan egy *C*-dúrba való kitérés útján valósul meg a visszatérés *d*-mollba, amit a hétütemes kóda erősít meg. A pavane-okban a basszus aktív részese a dialógusszerű, sőt a homofón szerkesztésű szakaszoknak is.

A 207. sz. első tagjának 2. és 3. motívumában egy felütés van, ugyanitt két szinkópa is található.

Vajon a két pavane-ban levő ütemváltásoknak (kettesről hármasra) van-e valamilyen összefüggése azzal a kapcsolattal, mely a lassú, ünnepélyes és az élénk ugrálós tánc, azaz a Pavana és a Gagliarda között fennáll?

Gagliarda

A kódexben egyetlen, Kájoni által írott "Gagliarda" van, és ez nincs összekapcsolva egyik pavane-nal sem. A 91. sz. címe "Galliarda", szerzőjére az "A.G.V." monogramm utal. Az ütemet a 3-as szám jelzi, ehhez hozzáírtak piros tintával egy *alla breve* jelet. A kétszólamú darab magas és középregiszterű. Formája kéttagú, mindkét rész 2-2 frázisból áll:

S I		S II	
7 ütem	8 ütem	4 ütem	6 ütem

Az *F*-dúrban lejegyzett darab megállásai az alaphangon találhatók, pontosan a félkadenciáknál. A dallamrajz a két formatagnak megfelelő két nagy hullámot ír le, amely a szekvenciás modell használatából adódik. Az ugrós jelleg már az elején kitűnik, az első modell megismételt hangjánál.

Allemanda

Az alighanem táncgyűjteményből átvett 337. sz. darab címe: "Allemande sola voce". A tánc szerzője nincs feltüntetve. Átírásakor nem az *alla breve*, hanem a 4/4 mellett döntöttünk. A kétszólamú darabban igen nagy a távolság a diszkant és a basszus között: a diszkanté a kétvonalas oktáv regisztere, a basszus pedig elsősorban a nagy oktávban bontakozik ki.

A lejegyzés szerint 3, ismétlőjellel elválasztott rész jelenik meg, de a tonalitás szempontjából nem indokolt a háromtagú felosztás: a kadenciák a *C*-dúr alaphangján vannak. Kétségtelen azonban, hogy a középső, hatütemű rész az ismételt hangjegyek és a rövid hangértékek miatt élénkebb jellegű. A szekvenciás modell csak a második ismétlőjel után emlékeztet a korábban vizsgált táncok kétrészes szerkezetére. Az utolsó rész jólsikerült motívumváltást (mutációt) tartalmaz, ezzel érkezünk meg a 4 és 8 közötti ütemek kis visszatéréséhez. A 337. sz. kéttagú formája úgy alakul ki, hogy a hat középső ütemet az első részhez tartozónak tekintjük, a II. rész pedig a második ismétlőjel után következik.

A zenei anyag a hangsúlyokkal játszik, amely először, minden előkészítés nélkül, az ütemegységre esik, de a harmadik ütemtől egy felütést kap. Visszatérés az ütemegységhez az első részlet kadenciájának kezdetén történik. Felütéssel ezután csak a kis repríznél találkozunk. Valószínűleg ez az a pillanat, amikor a régi, felütés nélküli allemandok stílusa elegyedik az új, felütéses stílussal.

Couranta és Lauf

Nem meglepő a kódexben levő "Currenta" vagy "Curranta" című darabok nagy száma. Néha a cím kiegészül, például így: "Smidt Curranta" vagy "Curranta Polonica". A 17 couranta közül, amelyeket Kájoni többé-kevésbé egymást követő lapokra csoportosított (55, 57; 75, 77; 103-105; 108. lapok), 15-nek a szerzője ismeretlen. Mindössze kettőnél jelenik meg a zeneszerző neve: a 83. sz.-nál, nehezen kiolvashatóan, C. Thurzon (?), és a 89. sz.-nál Ambrosi Guo'th orgonista (tulajdonos?, zeneszerző?).[6] A couranták írásmódja b.c.-kíséretes monódia. Kétszólamúak, a 204. sz. kivételével, amely háromszólamú, homofón.

A couranták közül nyolc 3/2 ütembeosztású, további kilencnél (83, 30, 146, 191- 193, 196, 204.) pedig, az egyértelmű 3/2 mellett egy piros tintával írt *alla breve* is megjelenik. A 188. sz.-nál ütemváltás is van (3/2, *alla breve*, 3/2). A magas regiszterről, amelyben íródtak, akkor is meg lehetne állapítani, hogy instrumentális, világi darabokról van szó, ha a cím esetleg hiányozna.

E kéttagú darabok körülbelül 8, 12, 16, 18 vagy akár 24 ütem után ismétlőjelet tartalmaznak. A "körülbelül" kifejezést a tökéletlen szimmetria miatt használjuk, példa erre a 195. sz. (I. rész: 23 ütem, II. rész: 24 ütem) vagy a 204. sz. (I. rész: 12 ütem, II. rész: 24 ütem). Csak a 188. sz. háromrészes. Az alaplüktetés megváltozásából a forma első látásra nyilvánvaló. A darab leírásánál használt tinta színével megegyező színnel írott alla brevével jelzett középső rész a *D*-dúr dominánsának körében van, ami a darab hangneme is egyben. Az első rész három négyütemű frázisból épül fel, regiszterváltó játékkal, és helyenként, a basszus melodikus kísérő szólamában. A második rész egyetlen négyütemű frázisból áll, domináns kadenciával, és egy kétütemű, modális árnyalatú codettával. A hármas ütembeosztás visszatértekor megfigyelhető, hogy a darab vége felé az utolsó frázis négyről hatütemesre növekszik egy szekvenciás modellel.

A couranták jellegzetes eleme a ♩. ♩♩ | ♩ 𝅗𝅥 ritmikus képlet, amely tökéletesen megfelel e darabok táncos jellegének. A gyűjteményben 6 courantánál nincs felütés (142, 188, 192-195. sz.). A további 11-nél vagy mindkét rész (83, 89, 30, 141, 187, 190, 191, 197. sz.), vagy legalább az első rész (146, 196, 204. sz.) indul felütéssel.

A 92. sz. darabot courantaként könyveltük el (címe német fordítás, "courir-laufen"-ból "Courante-Lauf"), és e kategória táncaira jellemző elemeket tartalmaz. A kétszólamú Lauf szerzője nincs feltüntetve. Formailag a 17 couranta egyikéhez (188. sz.) hasonló. A 92. sz. formája háromtagú, ez nemcsak a megváltozott lüktetésből (*alla breve*, 3/2, *alla breve*) derül ki, hanem a tonális elkülönülésből is. A páros metrumú keretszakasz, világos *a*-moll kadenciái vannak, a páratlan ütembeosztással írott középső rész pedig a párhuzamos dúrban (*C*) van, benne modulatorikus kitérésekkel. Egyébként ugyanitt föllelhető a couranták

[6] Lásd Negrea eltérő címolvasatát is, p. 63.

táncos ritmusa (𝅗𝅥. 𝅗𝅥𝅗𝅥 | 𝅗𝅥𝅗𝅥 𝅝 | 𝅝 𝅗𝅥), és a négyütemű frázisokra való felosztás is: két olyan elem, amely alátámasztja azt az állítást, hogy a "Lauf" tulajdonképpen couranta. A tagokra bontás a felütés szempontjából is igazolható. Érdekes, hogy ez csak a középső rész első zenei frázisánál jelenik meg, 3/2-ben, míg a többi frázisnál a felütést kiiktatja a szünetnyi levegővétel. Így aztán 7 négyütemű frázisra tagolható formával állunk szemben. Nem okoznak meglepetést a pontozott ritmusok, a szekvenciás modellek, a tiszta kadenciás képletek, a táncos tételben résztvevő és az azt kommentáló basszus.

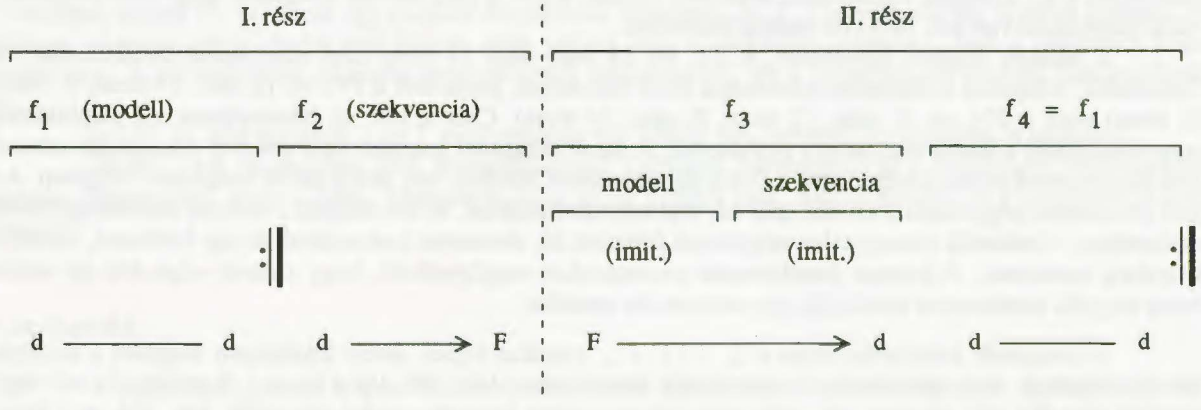
Az első rész végén levő "verte" (lapozz!) megjegyzés felhívja a partitúra olvasójának figyelmét arra, hogy a zene a következő (58.) oldalon folytatódik, de itt az is cél lehetett, hogy a folytatás a középső résszel közvetlen legyen, hogy a különböző beosztású tagok természetes összefűzése megvalósulhasson. Ami a darab helyzetét illeti a kódexen belül, megfigyelhető, hogy az első olyan csoportban található, ahol couranták vannak (55, 57. lap).

Sarabanda

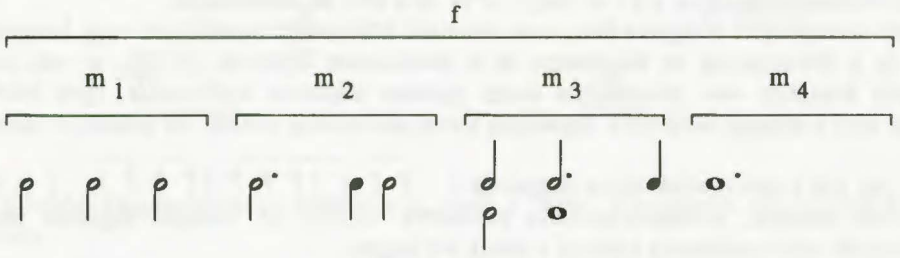
Az instrumentális szvit pillére, a "Sarabanda" 3/2 vagy 3/4 ütemű lassú tánc, specifikus hangsúllyal az ütem második egységén. A kódexben nem a buja spanyol sarabanda jelenik meg, hanem egy mozgalmasabb variáns, amelyet a 17. század elején igen kedveltek Franciaországban, Angliában és Itáliában.

A kódex végén két sarabanda viseli Kájoni János keze nyomát (344, 346. sz.). Az elsőt, a "Gesneri"-t talán ő maga komponálta. Mindkét darab háromszólamú: két szóló, a húros hangszerek jelzésével, és egy b.c. A 344. sz.-nál a szólók párhuzamos tercekben haladnak, de a 346. sz.-nál a "violini" közötti intervallum nem állandó: a harmonizálás követelményei szerint jelennek meg tercek, kvartok, kvintek, szextek. A b.c. más tintával, talán valamicskét később hozzáírva. A 344. sz.-nál jelölve van az ütemváltás azzal, hogy a 3/2 mellé egy *alla breve* került, ugyanazzal a tintával. Véleményünk szerint a zenei anyag inkább egy 6/4 metrum felé hajlik. A 346. sz.-nál a hármas ütembeosztást a hármas számjegy jelzi.

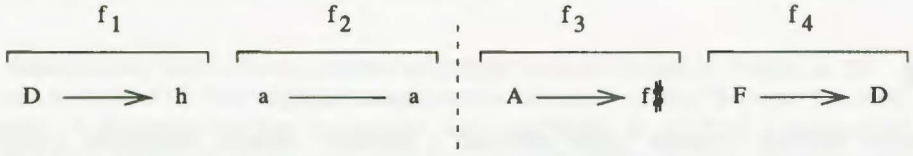
A sarabande-ok a kétvonalas oktáv regiszterében bontakoznak ki. A 346. darabban szólamkeresztezés történik, eléggé furcsa ugrásokkal. Mindkét darab formájának megállapítása bizonyos nehézségekkel jár. Az ismétlőjelek alapján a 344. sz. kéttagú. Mégis úgy véljük (és a darab tonális elrendezése alátámasztja ezt), hogy az első rész ismétlőjel alapján való elhatárolása nem helyes, még akkor sem, ha a leírás szerint így van. A négy ütemből álló frázisok aszimmetrikus elhelyezésűek (egy az első részben, a többi a másodikban), de az első és a második frázis tulajdonképpen szekvenciás modell, a harmadik frázis pedig új, fejlesztő elemet, imitációt hoz a basszusban. Ez is szekvenciás modellben van kifejtve, de kétütemenként. Negyedik fráziskénti újra az első frázis jelenik meg, a kéttagú forma kis visszatéréseként.



A 346. sz. négy frázisból áll, mindegyik ugyanazzal a 4 motívummal:



egy esetleges kéttagú formában, az alábbi tonális táblázat szerint:



A monoton dallammenet azonban inkább egy frázisláncolatról tanuskodik, s azt a harmónia olyan modális árnyalatú nyugtalansága ellensúlyozza, amilyennel a kódexben csak ritkán találkoztunk.

Praeambulum

Az orgonista Kájoni János repertoárjában voltak bevezető szerepű instrumentális darabok is. Közöttük kettő "Praeambulum" (84. és 202. sz.). A 202. sz.-nál jelezve van az egyházi hangnem ("Octavi Toni"). Az ütembeosztás (*alla breve*) pirossal van írva mindkét darabban, és megegyezik a zenei anyag páros metrumával. Átírásakor az alla breve-t választottuk a 4/4 helyett. A 84. sz.darabnál, ahol a három szólam páronkénti kombinációban jelenik meg, a címben nincs megadva a szólamok száma. A 202. sz.-nál adva vannak a szólamok, de itt is az egyik rész kezdetben csak két szólamú. A 84. sz.-nál a diszkant magas regiszterű, az egyvonalas oktávban szekvenciális modellre épülő kánonnal. A basszus egyaránt használja a kis és a nagy oktávát. A 202. sz.-nál inkább középregiszter jelentkezik, és ez inkább a vallásos darabok felé tereli a figyelmünket. Ez a megjegyzés megkönnyítheti a 202. sz. és a 203. sz. ("Clausula") közötti esetleges kapcsolat vizsgálatát. A 84. sz. négy frázisra oszlik, melyeket a szólampárok belépései jeleznek, anélkül, hogy akár csak egy hangnemi kitérés is lenne az alaphangnemhez (*C*-dúr) képest. A polifonikus írásmód, néhány szinkópa megjelenése és az ünnepélyes jelleg némileg ellensúlyozza a tonális egyszerűséget. A 202. sz. három frázisból áll: az első polifonikus kétszólamúság, imitációkkal, a következő kettő ugyanazzal a témafejjel, harmóniákkal kísért monódia. A dallammenet a szopránból a basszusba megy át, egyforma negyedes értékekkel. Az utolsó frázisnak egyértelműen az a szerepe, hogy megerősítse a darab alaphangnemét, a *G*-dúrt. A módosítatlan VII. fok modális árnyalatot kölcsönöz a darabnak. Nemcsak a kadencialánc, hanem a tonalitás állandósága is ünnepélyes hangulatot ad e praeambulumoknak (melyek egyébként világi darabok között foglalnak helyet (55-63, 101-109. fóliók).

Intrada

Az "Intrada" címet viselő 3 darab közül a 93. sz. az egyetlen, amelynek szerzője adott: Melchior Franck. Feltételezzük, hogy a 94. sz. címében szereplő "Hosteri" a szerző neve. Ezt a darabot szintén "Intrada"-nak tekintjük, az "Aliud" (másik) kifejezés, és a 93. sz.-hoz hasonló ritmikus képlet alapján. A harmadik Intrada (200. sz.) szerzője nincs feltüntetve. A 93. és a 200. sz. háromszólamú; basso continuón kísért szólisztikus részek váltakoznak benne homofónakkal. A 93. sz.-nál a két szóló egyenrangú, polifón imitációkkal; a 200 sz.-nál a magas regiszterben tercpárhuzamban halad, időnként kontrapunktikus mozgással a szólamok között. Az ereszkedő jellegű basszus nagyrészt a nagy oktávában mozog, így aztán nagy távolság van közötte és a felső szólamok között. A 94. sz. négyszólamú, mint a címe is mutatja. Itt a középregisztert is használják, a basszus pedig szerényen, a kis oktávban bontakozik ki. A 94. sz. első része homofón szerkesztésű, ami azután kidolgozott polifóniává változik.

A 93. sz. kivételével (ahol a kóda 3/2-ben áll) e darabok páros metrumúak (𝅗𝅥). A formarészek ismétlőjelekkel vannak elválasztva, a 93. sz. négy-, a 94. és a 200. sz. háromtagú.

Tonális szempontból vizsgálva őket, nem történnek különösebb modulációk vagy hangnemi kitérések. A kadenciák és a félkadenciák az alaphangra és a dominánsra kerülnek. A 200. sz.-nak inkább modális semmint tonális árnyalata van. Mindhárom darab gyakran alkalmaz szekvenciát. Igen érdekes a 93. sz. negyedik tagja, ahol a kéttagú modellnek ugyancsak páros szekvenciái vannak, de mindez a hármas ütemfajtán belül történik, így hát a szekvenciák rejtve maradnak (♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩). A 94. sz.-nál egy jólsikerült strettót találunk, szólamcsoportokra szétosztva. A 200. sz. középső tagjában ismétlődő, rövid hangértékek vannak, erős kontrasztot képezve a másik két taggal.

Mindhárom intradának a bevezető zenékre jellemző, ünnepélyes, méltóságteljes jellege van, és a kódexben a világi darabok között találhatók (55, 56, 58, 59. és 106, 107. lap).

Symphonia

A kódex második részének végén található a bevezető szerepű, ismeretlen szerzőtől származó "Symphonia" (103. sz.). Rövid, háromszólamú darab két szólóra és basso continuóra, páros metrumban (*alla breve*). A szoprán is, az alt is a magas regisztert használja, gyakoriak tehát a szólamkeresztezések. A kadenciák beiktatása a 2- vagy 3- (sőt akár 4-) ütemes motívumokba, ott ahol egy alapegység imitatív módon vándorol egyik szólamból a másikba, rendkívül egyszerű tonális folyamatban történik (*C*-dúr). Említést érdemelnek még: a szólamok közötti kánon és a kadenciákban található rövid hangértékek (♪ ♪ ♪ ♪).

Exordium

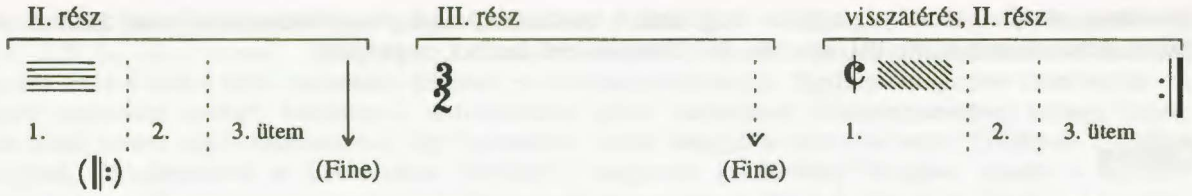
A világi, instrumentális darabok első, Kájoni által lejegyzett csoportjának kezdetén, a 88. sz.-nál egy népi jellegű, táncos tétel található "Exordium" címmel. Az instrumentális, kétszólamú, közép és magas regiszterben íródott, a diszkant és a basszus közötti nagy távolsággal jellemzett darab szerzője ismeretlen. Metruma páros, formája pedig szigorúan szimmetrikus: két frázis, egyenként két motívummal, motívumonként két ütemmel. Kájoni basszusa nagyon egyszerű, és mindig belül marad a melódia mixolíd hangnemének keretein.

Nem értelmezhető a bevezető jelleg, amely a címből kellene, hogy következzen; a darab inkább táncos jellegű.

Fantasia

A 106-107. fóliókon, nem nagy távolságra a Seregély írta instrumentális "Fantasia"-k csoportjától van egy ugyanilyen című darab, a 201. sz. Ezt teljes egészében Kájoni írta le, de a darab maga még Seregély stílusának jegyeit őrzi. Valószínűleg a tematikus rendező elv késztette Kájonit arra, hogy a gyűjteménynek ebbe a részébe helyezze el. Szerzője nincs feltüntetve, sőt a szólamok sem, de a "Fantasia" mellett az "Unimona" kifejezés olvasható. Az elején a metrum nincs jelölve, de a váltás 3/2-re és az alla brevéhez való visszatérés már igen. A középregisztert használja, némileg távolodva ezáltal a világi hangszeres daraboktól.

Formailag három nagy részből áll: az első, a fúga-expozíció, kétszer van leírva; a második kidolgozás gyanánt imitatív szólamcsoportokra épül, modulációval a dominánson, szekvenciás modellel, variációval, a szoprán és a basszus szerepének váltakozásával, amelyek felváltva hoznak témabelépéseket. A harmadik rész háromszólamú csoportok homofón megszólalását mutatja, modulációval *g*-mollban, *C*-dúrban, és visszatéréssel az alaptonalitáshoz (*F*-dúr). A harmadik rész után, Kájoni megismétli a másodikat, egészen a 3. ütemig, ahova ismétlőjelet tesz. Befejezése nincs jelezve, feltételezhetően a 3/2-es rész előtt van. Mivel a harmadik részből az alla brevéhez való visszatérés olyan ütemmel történik, amely nem azonos a második rész megfelelő ütemével (lásd a vázlatot), ezért átíráskor a következőképpen is eljárhattunk volna (lásd zárójelek):

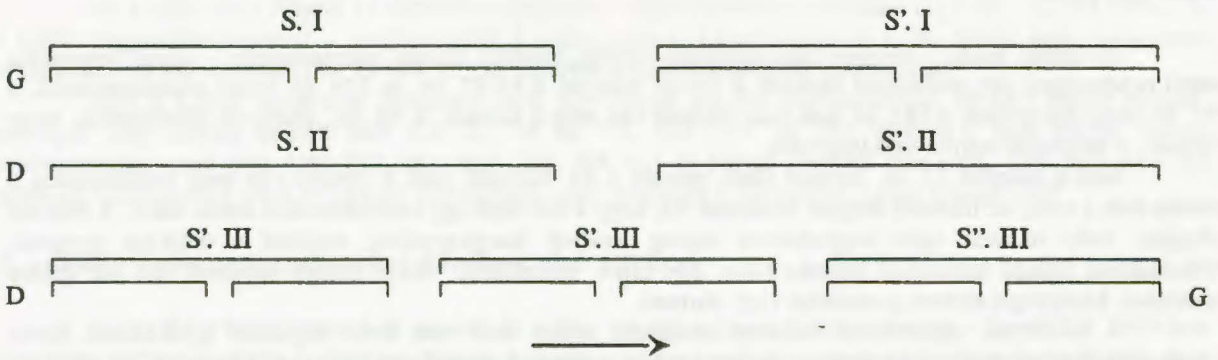


Fennáll az a kevésbé kiegyensúlyozott lehetőség is, hogy a "Fine" a harmadik rész végére kerüljön (lásd a szaggatott nyilat).

Ricercare

Egy másik darab, mely abban a korban szabadnak számító formában íródott, a 265. sz. "Ricercare", amelynél fel van tüntetve a "8 Toni" egyházi hangnem és a szólamok száma ("â 4.voc.") anélkül, hogy a szerző neve megjelenne. A középregiszterben (a szoprán nem emelkedik az e2 fölé) a hármasával csoportosított szólamok párbeszédet folytatnak, keresztezik egymást (egy adott pillanatban az alt harmóniai alappá válik), vagy egy szólamban szólal meg a téma, s egy másikban folytatódik. Páros metrumú (¢), átírásunkban a 4/4 ütemjelzést választottuk.

A forma három tagjának szekvenciális alapegységei (szekvenciái) a következők: S.I S'.I-el (S.I szekvenciája egy oktávval lejjebb); S.II S'.II-vel (a szoprán kísért monódiája altban); S.III S'.III-al és S".III-al (lásd a vázlatot).



Az első rész témája háromszólamú strettában, imitációs polifóniával jelenik meg. Ezt kontrasztként egy kísért szóló követi, amelynek mintha interlúdium szerepe lenne. Ebből az interlúdiumból fejlődik ki az S.II és az S'II részek zenei anyaga. Egy másik téma mottószerű, három szólamban előadva, homofón írásmódban. A válasz vagy a tenorban vagy a basszusban (mint harmadik szólamban) jelenik meg, és egyedül mutat fel nyolcadmozgást. A 265. sz. darabban gyakran használt eljárás modulatív szekvencia (lásd a tonalitás visszatérését).

A 17. században nem lehet a ricercare és a fúga azonosságáról beszélni, de a Kájoni által lejegyzett ricercare-ban van egy expozíció és egy interludium rész, s ez a ricercare fúgává válásának tendenciáját bizonyítja.

Fúga

Ezzel a címmel Kájoni a 186. sz. darabot jegyezte le. Rövid darab, pirossal rajzolt alla brevével, a szerző és a négy szólam feltüntetése nélkül, megadva viszont az egyházi hangnemet ("Secundi Toni"). A középregisztert használja, a szólamok először kettesével jelennek meg (szoprán és alt, tenor és basszus) az I. és a II. részben, majd együtt mind a négy, az utolsóban. Az expozícióban azonnal jön a válasz, strettóban; a közjátékok viszont hiányoznak. A négy szólammal gazdagított III. részben a témát a szoprán exponálja, erre a basszus válaszol az összes szólamot átható kontrapunktikus mozgás közepette. A kadencia először a *g*-moll

dominánsa, azután a téma még egyszer megjelenik a basszusban, majd *g*-moll kadenciával zárul a darab. A 186. sz. nincs messze a 100, 101. és a 106, 107. fóliókon levő darabok csoportjától.

Canzon

Az instrumentális darabok között nemcsak a 145. sz.-nál jelenik meg – ismeretlen kézírással – egy "Canzon a quinque vocibus", hanem a 219. sz.-nál is – Kájoni kézírásával – egy "Canzon octavi Toni". Adott az egyházi hangnem, a szerző viszont ismeretlen.

A többszólamúság kezdettől fogva egy fúga-expozícióba szerveződik. Első pillantásra megkülönböztethető két fő formarész: egyik *alla breve* -ben (a tizenhatodok miatt írtunk 4/4-et), a másik 3/2-ben. Átíráskor feltűnő különböző fekvésük, annak ellenére, hogy ugyanazt a négy szólamot használják: az I. tagé a magas, a II.-é a középső regiszter. A vokális polifónia és az instrumentális, generálbasszuson alapuló stílus kombinációjára jó példa a 219. sz. darab: a fúga-expozíció polifón sémáján belül a harmadik és a negyedik belépéskor a szólamok kíséretes monódia alakjában jelennek meg, és ez megmarad a közjátékoknál is. Az első közjátéknak (a II. és a III. szólam expozícióbeli belépése között) fejlesztő elemei (szekvenciák) vannak, és a rész először *G*-- dúr dominánsa felé modulál. A negyedik szólam belépése és a közjátékkal való befejezés újra az eredeti hangnemben történik. A 3/2 -es szakaszban van egy új téma, amely az elsőből származik, és sorban mind a négy szólamban felbukkan, mint kíséretes monódia része. Ha eddig a dallammenet a közjátékban ugyanannál a szólamnál maradt, amelyik a témát előadta, a téma utolsó megjelenése a III. szólamnál átadja azt egy másik szólamnak. A végső kadencia homofón írásmódú. A 219. sz. esetében tehát megvalósul a polifónia, a generálbasszuson alapuló monódia és a homofón szerkesztés találkozása egy 17. századi darabban.

Más darabok

Az alábbi nyolc – részben instrumentális–vokális, részben tisztán instrumentális – darab besorolása némi nehézséggel járt, különböző okokból: a 73. sz. hiányos, a 85-87, 94. és 229. sz. címei olvashatatlanok, a 97. sz. címe jellegtelen, a 181. sz.-nak csak részben van meg a felirata. A 94. sz., amelyről feltételeztük, hogy intrada, a megfelelő helyen volt tárgyalva.

Ami a hiányos 73. sz. darabot illeti, miután a 45. fóliónak csak a versója van meg (valószínűleg a rectón volt a cím), az írásmód alapján tételeztük fel, hogy a hét ütem egy instrumentális darab része. A basszus alapján, mely oktávra ugró negyedekben mozog ismételt hangjegyekkel, továbbá a diszkant nyugodt, félkottákban haladó menetéből következtetve, úgy tűnik, kétszólamú, világi jellegű darabról van szó (páros metrumú, középregiszterben, *g*-mollban vagy dúrban).

A 85-87. sz. daraboknak nehezen olvasható német címe van, amit átíráskor igyekeztünk híven visszaadni. Szerzőjük nincs feltüntetve, de nagyon hasonlítanak Schütz (vagy kortársai) kórusaira. Mindhárom négyszólamú, homofón korál írásmódú. Ütembeosztásuk inkább kettes, mint négyes, így átírásunkban az *alla breve*-t választjuk. A szólamok egymáshoz viszonyított terjedelme arányos. Elérik a magas regisztert, de nagyobb részt a középregiszterben maradnak. Formailag kitűnik az előszeretettel alkalmazott, három motívumból álló frázis, motívumonként két-két ütemmel. A 85. sz. kétrészes, ismétlőjelekkel ellátott forma. Tonalitása nincs megadva; a darab lényege egy harmónialánc, mely nem lép ki *C*-dúrból. A két frázis hat, illetve nyolc ütemből áll. A 86. sz. szintén kéttagú, ismétlőjellel elválasztva, de hangnemileg érdekesebben bontakozik ki, mint az előző. Az első frázis (6 ütem) tiszta *C*-dúrban van, a második (szintén 6 ütem) viszont végül *a*-mollban kadenciázik. Ez utóbbi belépése a mollba, szubdominánsának érintésével elég váratlan (nem ügyetlen, inkább meglepő). A harmadik, 87. sz. darabnak legfejlettebb a formája és hangnemrendje. Az első, 6 ütemű frázis (3x2 ütemes motívummal), az *a*-moll dominánsától indul, és dúrban kadenciázik, így képezve az első részt. A második rész szintén az *a*-moll dominánsától indul egy motívummal, de további négy motívumon keresztül *C*-dúrban bontakozik ki, ahol azután kadenciával zárul. A harmadik rész a másodiknak variációja; *a*-moll I. fokáról indul, és *C*-dúron át lezárásként az *a*-moll kadenciához érkezik vissza. A 85. és 87. sz. a szekvenciás modellt alkalmazza; egyébként a 87. sz.-ban a második és harmadik rész között tematikus kapcsolat van, mivel ugyanazon modell variációját használják. A 86. sz.-ban viszont, a második motívum előtt felütés jelenik meg, amely a kéttagú darab első és második részében is megmarad. Ami közös e három darabban, az a frázisok kadenciája: konvencionális kadencia, mintha át lett volna másolva egyik korálból a másikba.

A 229. sz. darabnak is olvashatatlan a címe: "Aliud K...". Hajlottunk arra, hogy a "K" kezdőbetűt a "Canzon"-ból származtassuk, amit nem is lehetett kizárni, hiszen a 119. fólión ér véget a 219. sz. "Canzon

octavi Toni", amelyet egy esetleges "másik Canzon"-tól ("Aliud K..." – 229. sz.) H. Praetorius *Magnificat*-ja (220-226. sz.) és a *Peccavi...* (227-228. sz.) választott volna el. De a zenei elemzés tanusága szerint e darabban nyoma sincs a kódex többi canzonjára jellemző polifónikus szerkezetnek. Egyházi hangnemre sincs utalás. A darab ismeretlen eredetű, kétszólamú, instrumentális, páros metrummal, középregiszterben; kéttagú forma, táncokból ismert végső kadenciákkal: egy hozzáadott hosszú hanggal a záróvonal után. Tonálisan *C*-dúrban vagyunk, félkadenciával a dominánson. Meglepő a negyedek gördülékeny mozgása, amely a súlytalan ütemegységen (2. negyeden) megállítva, szinkópaszerű ritmusképletet alkot. A zenei frázis ilyen – a táncokra jellemző – megállítása, a darabokon belüli szinkópák és az első ütemek méltóságteljes jellege azt sugallja, hogy a tételt inkább pavane-nak, mint canzonának kell tekinteni.

Udvari tánc a 97. sz. darab is, valószínűleg angol címmel ("*Ey fayr fax*"). A darab kétszólamú zenei anyagát három frázis használja, páros metrumban, majd ugyanaz a három frázis páratlan metrumba vált át. Először a középső, később a magas regisztert használja. A második frázis *C*-dúrból kiindulva modulál, és *d*-mollban kadenciázik. Az első kivételével, minden frázisnál van felütés.

A 181. sz. töredékes címéből csak a egyházi hangnem olvasható ki ("*Octavi Toni*"). A 180. sz. egy chorea, a 182-185. számúak vallásos darabok Kájoni kézírásában, a 186. sz.pedig fúga. Feltételezhetjük tehát, hogy a világi és egyházi darabok közé helyezett 181. sz. tétel a 186. sz.-hoz hasonlóan instrumentális darab (fúga) lehet. A 181. sz.-nál nincs ugyan négy szólam, de a két meglevő szólam háromtagú formát mutat: az első *C*-dúrban; a második *G*-dúr felé modulál; a harmadik *G*-dúrban marad, és ott kadenciázik. A két tömör téma – hosszú vagy ismétlődő hangokkal – strettónak, diminúciónak, augmentációnak és más variációs eljárásoknak van alávetve, ahogyan ezt a kontrapunktikus írásmód megköveteli. A közjátékokban a negyedmozgás folyamatos, a kadenciákban nyolcadokat is találunk.

Kájoni János által lejegyzett népdalok

Az a tény, hogy Kájoni 21 népdalt is lejegyzett – egyet modern írásmóddal (233. sz.: "*Lepus intra...*"), a többit orgonatabulatúrával – tovább növeli a kódex értékét. Megemlítjük itt a 75. fólión levő, ismeretlen kézírással írott két darabot (143. és 144. sz.) is, amelyek a cigány folklórból származnak.

Ami a Kájoni lejegyezte darabokat illeti, egy részük vokális–instrumentális, egyházi hatást mutató, szöveges vagy szöveg nélküli tétel (14, 21, 78. és 336, 104, 233. és 281, 264. sz.), más részük tisztán instrumentális, népi tánc (250-257, 261, 262, 266, 268 sz.), és három korabeli tánc (258, 259, 267. sz.). Ez utóbbiak valószínűleg arról a vidékről származnak, ahol gyűjtőjük – szerintünk éppen Kájoni – élt.

A vokális–instrumentális népi darabok első átírásai

Az egyházi hatást mutató öt népdalt és a 264. számút – *Lupul Vaidáné énekét* – Seprődi J. 1909-ben már átírta és kommentálta.[7] 1940-ben Negrea folytatta a kódex tanulmányozását, elsősorban a népdalokét, és a világi–egyházi csoportból átírt, bevezetéssel látott el, elemzett és fotókópiát készített két vokális–instrumentális darabról (78. sz. – "*Messias venit* etc." és 264. sz. – ennek címét "Cântarea Voievodesei Lupu"-ra fordítja).

Seprődi nem végzett tényleges zenei elemzést, csak utalásokat tett az irodalmi szövegre (14. sz.),[8] egyes személyekre, akiknek az adott darabot – feltehetően – dedikálták (21. sz.),[9] valamint egy feltételezett népdalköltőre valamelyik kolostorból (78. sz.).[10] Amikor a dal (szintén a 78. sz.) magyar eredetét bizonyította, nem sorakoztatott fel elegendő zenei érvet (264. sz. – *Lupul Vaidáné éneke*). Seprődi észrevette a hasonlóságot a protestáns korálokkal,[11] a töredékes (14. sz.) vagy hiányzó (264. sz.) szövegeket kiegészítette. Seprődi zenei megjegyzései az átírásra témakörére, a szöveg és hangjegyek összeillesztésére, a tabulatúraírás és a modern jelölés összehasonlítására és a 4/4–es ütemnek *alla breve* helyetti használatára (233, 281. sz.) szorítkozott.[12]

Harminc évvel később, M. Negrea analitikus szemlélete már sokkal fejlettebb. A témának két vokális–instrumentális darabra (78. és 264. sz.) való koncentrálás annak tudható be, hogy Negrea egyik célja a népzenei gyűjtések eredetének újraértékelése volt. Az első darabot román eredetűnek véli, és ennek zenei indoklására változatokat mutat be,[13] a másodikat pedig, amely címében esetleges kapcsolatot sejtet Vasile Lupu-val,

[7] Seprődi 3, 210-215, 226.
[8] *Ibid.*, 210.
[9] *Ibid.*, 212.
[10] *Ibid.*, 212-214: 3. sz. átírás.
[11] Seprődi 3, 226: 21. sz. átírás (ld. még Negreánál, p. 46); Seprődi 3, 215: 5. sz. átírás.
[12] *Ibid.*, 210-239.
[13] Negrea, 41-46.

hangnem, ütembeosztás, kadencia és irodalmi tartalom szerint is vizsgálja, és megállapítja, hogy az nem tartozhat a román zenéhez.[14]

Fenntartásaink ezekkel a következtetésekkel szemben az első dal szövegéből fakadnak: "*Messias venit etc.*" (78. sz.) a szerzetesi, szatírikus diákfolklórból való, így nem egyeztethető össze a román kolindák szövegével.[15] Azok a variánsok is, amelyeket M. Negrea megadott, elég távoliaknak tűnnek. A második darabban (264. sz., *Lupul Vajdáné éneke*), a második rész zenei anyaga nem áll olyan távol a román folklórtól, mint azt Negrea véli. Egyébként, a "tipikusan román jegyekre" már R. Ghircoiaşiu és O. L. Cosma is felhívta már a figyelmet.[16]

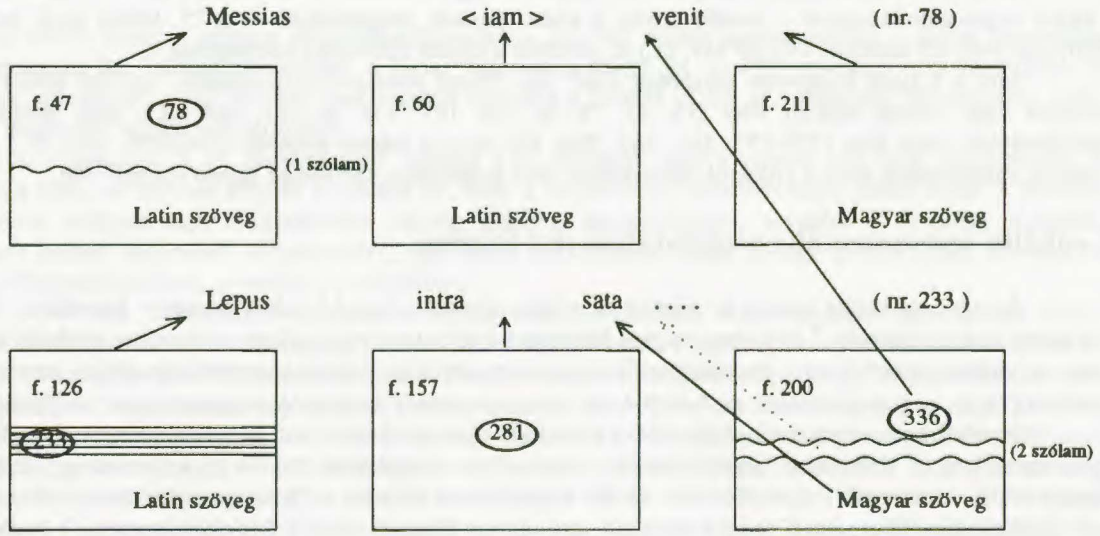
Hat vokális–instrumentális világi dal, néhány közülük egyházi hatással

A hat világi darab közül, melyek rendszertelenül vannak szétosztva a kódex lapjain (7.lap: 14. sz.; 10.lap: 21. sz.; 47.lap: 78. sz., változata a 200. lapon: 336. sz.; 63.lap: 104. sz.; 126.lap: 233. sz., változata a 157. lapon: 281. sz.) ötnél mutatható ki egyházi hatás. Csak a *Lupul Vajdáné éneke* (264. sz.) része egy olyan csoportnak, mely a 136-140. fóliókon található, és népi táncokat tartalmaz (ezekre később még visszatérünk). A tiszta kéttagú formát nézve, felmerül a kérdés, nem kellene-e a 264. sz. darabot is inkább táncnak, mint vokális –instrumentális darabnak tekinteni. Ez egyébként egyike a két szövegnélküli, magyar című, feltételezetten vokális–instrumentális darabnak (21. sz., *Tegnap groff halála* és 264. sz., *Lupul Vaidáné éneke*).

A 17. számú darabnak (*Boczasd meg Ur Isten Iffiusagomnak*) csak az első 11 üteméhez van magyar szöveg adva. A 104. sz. (*Az gazdag siralma Szt. Bernard latasabol*) hangjegyei alatt szintén magyar szöveg áll.

A 78. sz. (variánsával, a 336. sz.-mal) és a 233. sz. (variánsa a 281. sz.) egyformán jellegzetes helyzetben vannak:

a) a darabok zenéje és szövege a kódexben más-más helyen található, ezt Kájoni a következőképpen jelezte:



b) van egy-egy változatuk:

– a 233. sz. modern hangjegyírású, a 281. sz. tabulatúraírásos;

– a 78. sz. egyszólamú, a 336. sz. kétszólamú;

c) ugyanaz a dallam ("*Messias iam venit*") használatos mindkét dallam szövegéhez;

d) mind a 78. sz. mind pedig a 233. sz. esetében a szöveg két nyelven, magyarul és latinul is megjelenik (a 211. lapon egy szlovák variánsról is szó esik).

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[14] *Ibid.*, 46-49.

[15] Comişel (p.326) csillagéneknek mondja, és kimutatja, hogy a latin vers strófaszerkezete valóban nem ismeretes a román népi költészetben. Csak a vallásos jellegű szövegtartalomra, a dallam mixolíd tonalitására és a frázisok motivikus összetételére lehet hivatkozni, s ez nem elég annak bizonyítására, hogy a dallam a román folklórhoz tartozna. Másrészt az az állítása, miszerint a dallam bekerült volna a román repertoárba, és létezne egy variánsa a 19-20. századból, nincsen kottapéldákkal alátámasztva.

[16] Ghircoiaşiu 2, 437; ld. még O. L. Cosma 2, 299. és Comişel, 338-339.

A többi dal kétszólamú, tabulatúraírással íródott.

A páros metrumhoz a ¢ -t választottuk. A kettes ütem helyett a négyes talán csak a "*Messias*"... és a "*Lepus*"... darabokhoz illene, (78. sz. és 336. sz. variánsa; 233. sz. és 281. sz. variánsa).

A használt regiszterek: magas (21, 233, 281. sz.), közép a magas felé (264. sz.), és főleg a közép (14, 78, 104, 336. sz.). A háromtagú (14, 78, 104, 233, 281, 336. sz.) és a kéttagú (21, 264. sz.) forma egyaránt előfordul. A rendkívül érdekes népi formák (21, 104. sz.) motívum- vagy alapegységvariáción alapszanak. A harmonizációk néha igen jólsikerültek, így aztán a dallam megőrizte népi jellegét, és ez Kájoni érdeme (21. sz.). Más esetben, a harmonizáció megváltoztatja a modális hangnemet, és a dallam zavaros árnyalatúvá válik, inkább az egyházi modális–tonális, mint a népi jelleg felé eltolódva. Előfordulnak fedett és tiszta oktávpárhuzamok is (104. sz.). Feltehetjük-e vajon, hogy alkalmazásuk tudatos, szándékos, vagy csupán véletlenről, kijavítatlanul maradt hibáról van szó?!

Az instrumentális népdalok első átírásai

Az első átiratok Fabó Bertalantól és Seprőditől származnak. Az utóbbi vagy kommentálta, vagy egyszerűen recenzálta Fabó átírásait vagy nézeteit. Ugyancsak Seprődi mutatta be a 138. fólió baloldalának fotokópiáját, három tánccal a 15 közül.

Marţian Negrea fotokópiát mutatott be az összes átírt darabról, elemző kommentárral együtt és Fabó, Seprődi tanulmányaira való hivatkozásokkal. Egyébként George Simonis cikkében (1936) is megtalálható egy lap (137.) fotókópiája, amelyen táncok vannak, de átírások nélkül.[17] Szükségesnek találjuk megemlíteni, hogy Simonisnál a szöveg pontatlanságai és bizonytalanságai azzal magyarázhatók, hogy nem volt lehetősége a kódex részletes tanulmányozására.[18]

A 251-255, 257, 258, 261, 266. sz. darabok Fabó-féle átírásainak recenziójában Seprődi kitért a sajtóhibákra (251, 255. sz.),[19] hibás átírásokra (252. sz.);[20] címek téves olvasatára (253. sz.);[21] elfogadott (pl. a Kájoninál nem létező, de Seprődi által is tudatosan átvett *c#* a 257. sz.-nál)[22] vagy el nem fogadott (261. sz.)[23] módosításokra; a 4/8-os metrumú átírásokra és az augmentációkra, amelyekkel ő egyetértett (251. sz.),[24] vagy nem értett egyet (255, 257. sz.).[25] Az átírások mellé fűzött magyarázatokban, Seprődi közli az olvasóval saját változtatásait is, amelyeket a zenei anyagban eszközölt, Kájoni hibáit vagy hiányosságait javítandó (250, 256, 262. sz.).

Bizonyos daraboknál az idézett zenetörténész a címet elemzi, például úgy, hogy bizonyos számokra keres magyarázatot (255. sz.). Van, amikor a neveket elemzi, amelyek egyes darabok címeiben szerepelnek, és amelyeket a vidék hírességei viseltek (261, 248, 266. sz.). A 261. sz.-nál Seprődi megindokolja a darab elhelyezését a lapfelület adott részén, és felhívja a figyelmet a regiszter rossz megválasztására. A 15 instrumentális táncból, amelyeket Seprődi írt át, 4 egyáltalán nincs elemezve: 2 román tánc (254. és 268. sz.) és 2 udvari tánc (259. és 267. sz.). Csak a 259. sz.-nál támasztja alá átíratát a tanulmányából származó fotókópiával.

Ami a darabok eredetét illeti, Seprődi magától értetődően magyarnak tartja őket, talán annak alapján, hogy 1909-ben Erdély az Osztrák–Magyar Monarchia része volt.[26] E meggyőződése csak arra a két darabra nem vonatkozik, amelyeknek címében szerepel a "valah" kifejezés (252. és 254. sz.). A *Lupul Vajdáné énekét* Seprődi a "legérdekesebb és legtisztább magyar dal"-nak tartja, *Apor Lázár táncát* (266. sz.) pedig az egyik legérdekesebb székely táncnak, és ezt a kadenciális frázis végén levő díszítésekkel indokolja.[27] Marţian Negrea viszont éppen e tánc román eredetét bizonyítja, és a Kájoni-féle verzióval szembesítette azt a variánst, amelyik a román folklórban is megtalálható. Elemzése nyomán világosan előtűnnek a közös dallampillérek, mintha csak egy témát állítanánk saját variációja mellé. Marţian Negrea egyszerűen bizonyítja tehát, hogy a kódexben levő 266. sz. darab a *Banul Mărăcine*-nek variánsa.[28]

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[17] Simonis, 53.
[18] *Ibid.*, 50.
[19] Seprődi 3, 222-223.
[20] *Ibid.*, 222.
[21] *Ibid.*
[22] *Ibid.*, 224.
[23] *Ibid.*, 225.
[24] *Ibid.*, 222.
[25] *Ibid.*, 223-224.
[26] *Ibid.*, 245.
[27] *Ibid.*, 228.
[28] Negrea, 56.

M. Negrea tanulmányában a táncok, eredetük szerint, három csoportot alkotnak:

a) román táncok (252, 254-257, 261, 266, 268. sz.)

b) magyar vagy szlovák eredetű táncok (251, 253, 262. sz.)

c) a 16. századi olasz gagliardához hasonlítható 3 tánc (258, 259, 267. sz.).

Van még egy – Marţian Negrea által át nem írt és nem elemzett – tánc (250. sz.: *Tancz*),[29] amely románnak tűnik, de amely még a népzenekutatók vizsgálatát igényli. Egy további darabot (255. sz. – *Ötödik Táncz hatodon*)[30] csak átír, elemzés nélkül, egyszerű hivatkozással *Apor Lázár táncára* (266. sz.), amelynek szerinte variációja.[31]

A 259. és a 267. sz. darab sincs kommentálva, de említést tesz róluk a *Lapoczkas Táncz* (258. sz.) magyarázó szövegében. A Fabó Bertalant recenzeáló Seprődihez hasonlóan, Marţian Negrea is kijavítja Fabó és Seprődi hibás átírásait vagy olvasatait (a 253. sz. címe[32]). Váratlan az a javaslata, hogy a *Paikos Táncz* (251. sz.) átíratához staccato-jeleket kell illeszteni, jobban kidomborítva ezáltal annak jellegét. Ugyanitt, egy összehasonlítás ötletét veti fel, ami alátámasztaná az eredetre vonatkozó bizonyítását. A 258. sz. *Lapoczkás Táncz* esetében kizártnak tartja a román eredetet.

A *Paikos Táncz* (251. sz.), az *Olá Táncz* (252. sz.), a *Más olá kettős* (254. sz.), a *Nyíri Táncz* (257. sz.), a *Mikes Kelemen Táncz* (261. sz.) és egy másik *Táncz* (268. sz.) zenei elemzésekor Marţian Negrea tanulmányozza a hangnemet (nem szerepel a népi modalitás fogalma), a tempót, az ütembeosztást, a formális struktúrát, tekintettel a kadenciákra, az alapmotívumokra (254. sz.) vagy a bővített frázisokra (252. sz.). A végső ismételt hangra éppúgy felfigyel (ugyanannál az *Olá Táncz*-nál, 252. sz.), mint a befejezés kötelező megerősítésére, a kódex korabeli táncainak elmaradhatatlan elemére.

Ami az *Apor Lázár Tánczának* (266. sz.) helyes, módosítatlan (módosítójel nélküli *c*-vel), M. Negrea-féle átíratát illeti, nem tesz egyebet, mint visszaadja a dallam népi, román modelljét (lásd fent Seprődi és Fabó módosításait az eredetin).

15 hangszeres tánc

Az ide tartozó darabok két szólamúak. A 250, 267 és 268. számúakon kívül (mindháromnak a címe "Táncz", dallamuk a kétvonalas oktávában) a diszkant a középregiszterben bontakozik ki, sőt, a 257. és a 261 sz. lemegy a kis oktávba (az ugrások váratlanok, ügyetlenek). A basszus inkább a nagy oktávban jár, meglehetős távolságban a két szólam között, ami jellemzően hangszeres sajátság (250, 252, 256, 254, 258, 262, 266. sz.). A basszus általában nagyon egyszerű, és nem vesz részt a dallamképzésben. Kivétel a 259. sz. (egyike a 3 udvari táncnak), ahol a 2. szólam a diszkanttal majdnem homofón menetű.

A három udvari tánc (258. sz. – *Lapoczkás Táncz*, 259. sz. – *Változó Táncz*, 267. sz. – *Táncz*) páratlan metrumú és metrumjelzése ki van írva ("3"). A 12 népi tánc páros metrumú (alla breve). Seprődi és Negrea ezeket átírta 4/4- be. Mi ezt csak a 250, 254, 256, 257, 262. sz.-nál hagytuk meg.

További 6 táncot átírtunk *alla breve*-be, a dallammenet belső metruma szerint, a darabok élénk jellegének megfelelően. Csak a *Mikes Kelemen Tánczát* (261. sz.) ítéljük meg úgy, hogy akár alla breve-ben, akár 4/4-ben elfogadható.

Ha kiemeljük ebből a csoportból (a 136-140. fóliókon levő táncok csoportjából) a három udvari táncot, és külön vizsgáljuk ezek formáját, azt tapasztaljuk, hogy ismétlődő frázisokból vagy motívumokból tevődnek össze, melyekhez vagy egy bővített, összefoglaló frázis csatlakozik (267. sz.), vagy pedig egy kadenciális megerősítésként szereplő frázis (259. sz.), amely akár új melodikus motívumot is tartalmazhat (258. sz.).

A népi táncok formailag szimmetrikus vagy aszimmetrikus alkatúak. A Marţian Negrea által magyar vagy szlovák eredetűként említett három tánc (251, 253, 262. sz.) vagy 2 frázisból áll, 3-3 motívummal (251. sz.), vagy a második frázis az elsőnek variációja, tehát egészében szimmetrikus jellegű (253. sz.), vagy 3

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[29] Feltehetően Marţian Negrea kitűzött célja a 137. fólió átírása volt, és a 250. számú darab a 136. fólión található.

[30] Seprődi (*op. cit.*) és Negrea (*op. cit.*) olvasatában így; lásd általban Negrea fordításait is.

[31] Comişel, 326, 341: e két darabnak őszerinte variánsa a mai "Căluşul" dallama Erdély több terűletéről. Ezt az állítását azonban a szerző nem pontosította, és nem támasztotta alá példákkal. Felhívjuk a figyelmet egy hibára a 30. jegyzetében: az Apor Lázár táncát és az "Ötödik tánc hatodon"-t "a gyűjtemény szerzője [Kájoni] 'Apor táncának' és 'Coloman táncának' nevezte". Pedig a "Kelemen tánca" [Dansul Coloman] címfordítás Marţian Negreánál (op.cit.) egy másik darabra vonatkozott, Mikes Kelemen táncára. Comişel elemzése annyira vázlatos, hogy a tanulmány szövegéből nem derül ki, vajon a szerző a munkájában említett 3-4 darabra hivatkozik-e csak, vagy a *Kájoni kódex* összes népi darabjára.

[32] Negrea Seprőditől eltérő olvasatának következtében a cím kétféleképpen ismeretes, és kétféle román fordítása van: *Dans. De aceea dă-o* és *Dans. Numai mintea mea.*

frázisból áll, melyből az utolsó kettő azonos (az aszimmetria itt csak az első frázis meg nem ismétléséből fakad – a 262 sz., *Más Táncz Apor István* című darabnál).

A román táncok szimmetriája 2 ütemből álló 2 frázisban jelenik meg: **a b a' b** (257. sz.); **a b a' variált b** (266. sz.); **a b a b'** (255. sz.); **a a' b c** (268. sz.); **a a' a'' a''** (256. sz.) és **a a'' a' a'** (254. sz.) – ahol a motívumokat kis betűkkel jelöltük, módosult motívumnál pedig a vesszőt használtuk. Egyébként a szimmetrikus struktúrájú román táncoknál is előfordul olyan második frázis, mely az első variációja (pl. *Mikes Kelemen Táncza*, 247. sz.).

Két tánc (250. sz. – *Táncz*, 252. sz. – *Ola Táncz*) frázisai aszimmetrikusak. A 250. sz. első frázisa 3 együtemes motívumból áll, míg a második frázis 4 motívumból, a bővülés az első motívum szekvenciázásából ered. A 252. sz.-nál Marţian Negrea is észrevesz egy aszimmetriát, ő ezt azzal magyarázza, hogy a frázisban a kadencia hol a 3. ütemre (az 1. és 2. frázisban), hol pedig a 4. ütemre (a 3. és 4. frázisban) esik. Valójában itt is a 3. frázis bővítéséről van szó, ami a modell-motívum – e rész első motívuma – szekvenciázásából fakad. Tehát a formai aszimmetria nem a frázisok számánál jelentkezik, hanem azon belül, a motívumok számánál.

E világi darabok tonalitását vagy népi modalitását illetően, a probléma a népi táncok harmonizálásánál jelentkezik, ami viszont igen egyszerű. Mivel nincs a megfelelő népi hangnemben, ez árt a táncok eredeti szellemének.

A magyar táncok (vagy szlovákok, Marţian Negrea szerint – 251, 253, 262. sz.) világos hangnemet hoznak, egy olyan iónt, amely jól illik a *G*- vagy a *D* dúrjához. Arról nem is beszélve, hogy a három udvari tánc (258, 259, 267. sz.) ugyanabban a dúr (*G* és *D*) hangnemben áll.

Hasonló harmóniai egyszerűséget és kibontást *G*-, *C*- és *D*-alapú ion hangnemekben találunk a román táncoknál is: 250. sz. (*Táncz*), 252. sz. (*Olá Táncz*), 255. sz. (*Ötödik Táncz hatodon*) és 266. sz. (*Apor Lázár Táncza*). De nem éppen a 261. számú *Mikes Kelemen Táncz*-ában változik a modális-tonális centrum *D*-ről *A*-ra, egy ügyes dallamváltással, variált szekvencia során? Vagy inkább a *D* dominánsán való megállásról lenne szó, a félkadenciánál és a kadenciánál? A harmonizálás nem megfelelő a 254. sz.-nál (*Más olá kettös*), 256. sz.-nál (*Táncz*), 257. sz.-nál (*Nyíri Táncz*) és a 268. sz.-nál (*Táncz*). A 254. sz. modális centrumának nem *e*-n, hanem *a*-n kellett volna lennie. A 256. sz.-nál az első frázis *d* (megállással a II. fokon), a 2. frázis pedig *g*- (megállás szintén a II. fokon) hangnemű. Figyelembe véve a *c*-t, úgy véljük, hogy a *Nyíri Táncz* (257. sz.) alaphangja nem *d* (megállással a dominánson), hanem *g*. A *Táncz* című darabok egyikénél (268. sz.) a két frázis kadenciája szintén a II. fokon van, először *d*-, aztán *g*-alapú hangnemben, Kájoni harmonizálása pedig *G*-dúr jellegű, megállással a II. fokon. A kérdés nyilván nincs lezárva még.

Az alkalmazott módszerekből eredően (ismétlések, szekvenciák, szakaszos variációk vagy mutációk), a népi táncok motivikus játéka igen ötletes. Lényegüket tekintve semmivel sem maradnak el a napjainkban felfedezett népzenei formáktól. Alkalmasak a 20. századi kutatás fejlett szerkezeti elemzésére.

ZENEI MŰFAJOK A KÁJONI KÓDEXBEN

Kájoni kódex tartalmáról a század első felétől máig megjelent beszámolók egyként hangsúlyozták a kézirat vegyes gyűjtemény jellegét. Anyagának azonban csak töredékét tették közzé, és vizsgálták meg alaposabban. Seprődi szerény áttekintését,[1] valamint Simonis tartalomjegyzékét[2] nem követték olyan vizsgálatok, melyek az anonim egyházzenei kompozíciókról, a kötetben szereplő műfajokról, műformákról akár csak felületes felsorolást adtak volna. A *Kájoni kódex* tartalmáról nemcsak tételes jegyzék nem készült, de a benne található művek pontos számával sem volt tisztában senki,[3] így rétegeinek arányairól sem adhatott hiteles képet sem a román, sem a magyar zenetörténet-írás.

A *Kájoni kódex*ben 290 egységet vehetünk számba.[4] A leírók túlnyomórészt a 16. század végének, a 17. század első felének egyházi műzenéjéből válogattak (kb. 150 darab). A vokális műveknél sokkal kisebb számban vannak jelen a hangszeres műfajok: az egyszerű előjátékok és a fantáziafélék (24), illetve a táncok (75). Csak néhány tétellel szerepel itt a világi vokális zene (12) és az egyházi népének (kb. 30). Attól függően, a kódexnek melyik műfaji rétegét vizsgáljuk, a régiónak más-más egykorú zenei forrásaival kell párhuzamba

[1] Seprődi 3, 412-413.
[2] Simonis, 16-19.
[3] Simonis óta máig (ld. Tomescu) tartotta magát az a nézet, hogy a kódex 211 zenedarabot tartalmaz, vagyis kb. annyit, mint ahány lapot. (Simonis, 13.)
[4] Külön számoztuk a minden bizonnyal egymástól független töredékeket (No. 72-74). Ugyanígy a kétszer leírt darab mindegyik leírása is két külön számot kapott. Önálló egységnek tekintettük a misék tételeit, sőt az elkezdett, de be nem fejezett tételeket is.

állítani. A szóba jövő kéziratok az egyházi zene esetében a bártfai[5] vagy a lőcsei gyűjtemény[6] egyes kötetei, az európai táncok virginálátirataival kapcsolatban a lőcsei tabulatúrás könyv ("Tarka gyűjtemény", 1660-70)[7] és a Nagy Iván-féle kézirat (1665-70).[8] A tartalmi sokoldalúság és a billentyűs lejegyzésmód tekintetében a Vietoris tabulatúrás könyv (1675-79)[9] vethető össze a kódex-szel. Ha e források anyagai között találunk is összefüggést, a *Kájoni kódex* íróinak, elsősorban magának Kájoninak érdeklődése, tájékozottsága kódexünket mégis egyedülállóvá teszi.

Seregély Mátyás motettákat és hangszeres zenét – hangszeregyüttesre írt fantáziákat és táncok billentyűs letétjeit – jegyzett be a kódexbe. Kevés kivétellel egynemű a terjedelmes motetta-anyag, valamint a fantáziák és a táncok rétege; a valószínű források lelőhelyeinek köre területileg Észak-Itáliában, ideje pedig a 16. század utolsó évtizede és kb. 1630 között jelölhető meg.

Kájoni és Seregély által összegyűjtött kétféle motetta-repertoárban szembetűnő átfedéseket, közös szerzőket, sőt közös darabot is találunk, ugyanakkor természetesen Kájoni érdeklődése már a 17. század 30-as, 40-es éveire, sőt második felére is kiterjedt. Ő elsősorban a Monteverdi-nemzedék műveit fedezte fel a maga számára, nem feledkezve meg az előző generáció kiadványairól sem. Válogatása azonban az egyházzenét illetően, de egészében véve is több lényeges szempontból különbözik Seregélyétől. (1) Éppen a ferences szerzetes Kájoni volt az, aki észak-itáliai katolikus szerzőkön túl kitekintett a korszak protestáns egyházzenei termésére is. (2) Lejegyzéseinek egy része az anyaghoz való sokkal gyakorlatibb közeledést árul el: erre utal a nyilvánvalóan helyi használatú tételek leírása és a hozzájuk adott előadói utasítások sora (pl. a Spielenberger-mise, a litániák, a Patremek), továbbá a több énekszólamra írt motetták egyetlen cantus és basso continuo kettősére redukált lejegyzése. (3) Részben a gyakorlati háttérrel összefüggésben bővült a kézirat – Kájoni munkája nyomán – igazi "tarka" gyűjteménnyé. Belekerültek improvizációt rögzítő alkalmi, vagy önállóbb hangszeres tételek, világi énekek, egyházi népénekek, és az összeíró saját használatára szánt európai vagy helyi jellegű táncok. Ezek többségénél a leíró azt az egyszerűsítő, csupán a két szélső szólamra szorítkozó lejegyzésmódot alkalmazta, amely csak a billentyűs hangszer közelségében, egy mindennapi hangszeres gyakorlat esetén képzelhető el.

A másik két Kájoni-gyűjteménynek, a kizárólag miséket és litániákat tartalmazó *Organo-Missalé*nak (1667) és a *Sacri Concentus* című motettakötetnek (1669) is kimondott és megvalósított szándéka volt, hogy a praxis számára használható legyen, példát mutasson az orgonista kísérő feladatainak elsajátításához. E kéziratiban Kájoni a darabokat "ad Unius Vocis Cantum" redukálta, a basszus fölé csak egyetlen felső szólamot jegyzett le. Ugyanakkor leírásukkor, összeállításukkor a kódexet nyersanyagnak, forrásmunkának tekintette: Seregély és a maga részéből egyes tételeket kiválogatott, és az új szempontok szerint átmásolt. Éppen ezért a kódex anyagának megfelelő pontjain elkerülhetetlen és rendkívüli tanulságokkal szolgál a kétféle verzió összevetése.

Motetták

A Kájoni által bővített és véglegesített kötet mintegy másfélszáz motettát, misetételt illetve *Magnificat*ot foglal magába, melyek közül 73 Seregély Mátyás gyűjtése. Elenyésző a száma azoknak a névvel ellátott műveknek, melyek mögött Erdélyben vagy földrajzi környezetében működő szerzők állnak. Sok az anonim mű, a repertoár zöme pedig kétségkívül a kódex összeírását közvetlenül megelőző néhány évtized európai egyházi műzenéjének törzsanyagához tartozik. Ez az áttekintés a műzenei alkotásokat veszi számba, melyek közé most nem soroljuk be az "uzuális" egyházi műzene helyi jellegű példáit: pl. a latin szövegű énekeket, litániákat.

A kódex bejegyzéseiből és az azonosítások nyomán megismert komponisták[10] sora időben Lassustól (1532-1594) és Gallus-Handltól (1550-1591) Hammerschmidtig (1611-1675) terjed. Még a Seregély-féle gyűjteménynek is csak a kisebb része nyúlik vissza a 16. századi mesterekhez és a németalföldi imitációs motettastílushoz, Kájonié pedig szinte teljesen elszakad tőle. Seregély Lassus egyik *Magnificat*ja (No. 50-55) mellett a középeurópai régió szerzőjének, Gallus-Handl-nak *Opus Musicum*ából egységes tematikával másolt le egy csokorra valót (Nos. 155-158, 160, 163) – valamennyit az 1590-es IV. könyvből, a Proprium Sanctorum

[5] BThV; MoZtört II: 404-408.
[6] Hulková 1.
[7] Mokry.
[8] Szabolcsi 4.
[9] Vietoris.
[10] Ld. a szerzők szerinti mutatót.

tételei közül –, Kájoni viszont szélső szólamaikra redukáltan két másikat.[11] A törzsanyagot ugyanakkor olyan 16. század végi és 17. századi motetták alkotják, melyek a kora-barokk egyházi zene valamennyi fejleményét a maguk valóságában tárják elénk.

A *Kájoni kódex* főként Seregély által írt részében egy átmeneti korszaknak és egy megszületett új nyelvnek minden jellegzetessége érzékelhető. Találunk néhány olyan darabot, amely fenntartva a konzervatív négyszólamúságot, inkább csak előre sejteti az addig szokatlan gondolkodásmód közeledését. A Viadana-mise (No. 128-139) az imitációval már alig élő "missa brevis"-típushoz tartozik, az anonim *Magnificat* (No. 151) pedig fokozottan épít szólampárok önállósulására és kontrasztálására. Egy sejthetően hiányos – csak négyszólamú – lejegyzésben (No. 140: *Quem vidistis*) a kétkórusos, refrénes motetta nyomai fedezhetők fel.

Az észak-itáliai, 1600 után önálló kötetekkel jelentkező szerzők közül L. Viadana 16, G. Finetti 11, G. Moro da Viadana és A. Mortaro egy-egy műve került a kódexbe, ha összesítve mindkét beíró anyagát figyelembe vesszük. A kötet első tömbjének anonim darabjai is valószínűleg ehhez a legkorábbi réteghez tartoznak. A Viadana-féle *Concerti ecclesiastici* minhárom könyvéből szerepel ugyan néhány concerto, de jellemző módon ezek olyan néhány énekhangra írott tételek, melyek egyeduralkodóak a valamivel korábbi Mortaro- és későbbi Finetti-kiadványokban is.[12] E motettákból nem veszett ki teljesen az imitáció, a kontrapunktika, sőt a három énekszólamra komponáltakat ez élteti igazán.[13] Bennük az énekelt basszus is szólisztikus szerephez juthatott,[14] miközben a hiányzó *basso continuo* a *basso seguente* funkciójára szorul vissza (amit azok a tételek illusztrálnak legjobban, melyekben a legalsó szólam nem basszus, hanem alt vagy tenor[15]). A duó-motetták nagy részéhez viszont hozzátartozott az orgonára komponált szabad basszus ("basso per l'organo").[16] A fölötte fekvő két szólam vagy kánonikus szerkesztésű, mint a *Duo Seraphim clamabant* Viadana-motettában (No. 7), vagy – még gyakrabban – az álimitációk után tercpárhuzamokban halad.[17]

C. Monteverdi és A. Grandi neve jelzi azt a nemzedéket, amely Seregély és Kájoni érdeklődési körébe egyaránt beletartozott, s amely az 1610-es, 20-as években mintegy beteljesítette a Viadanánál és Finettinél a duettben rejlő lehetőségeket. A két egynemű és szűkfekvésű énekszólammal elérhető végletes expresszivitás legszebb példája a kéziratban talán Monteverdi *O bone Jesu*-ja.[18] A duett másik – dialógusjellegtől a szemidramatikus párbeszédig vezető – 17. századi útjáról[19] is sokat sejtetnek a kódex szórványos adatai.[20] A 17. század első felének további, jellegzetesen észak-itáliai fejleményei sem hiányoznak a *Kájoni kódex*ből: az obligát hangszeres "motetti in concerto" a formaalkotó vonós ritornellóval ("sinfonia"; *Misericordias Domini*, No. 216) és a szólómotetta, melyből Kájoni másolt le körülbelül féltucatnyit.[21]

Az 1640-es évek végével a kódex concertato-motetta repertoárja lezárul. A név szerint ismert szerzők közül G. Rovetta fő műveinek megjelenése az 1630-40-es évekre, F. M. Marini egyetlen ismert kötetéé 1634-re, G. Casati motettája (*Venite gentes*, No. 291) 1640-re, dialógusa ennél négy évvel későbbre, G. F. Sances motettája (*Plagae tuae*, No. 339) 1649-re tehető. Addigra a műfaj a kiinduláshoz képest figyelemreméltó ritmikai, disszonancia- és szövegkezelésbeli differenciálódáson ment keresztül, aminek a kódexbeli jelentékeny mennyiségű – jórészt anonim – anyag mintegy a keresztmetszetét nyújtja. A terjedelmes, többszakaszos, két-három énekest foglalkoztató kompozíciók a basso continuo-szólam és -gyakorlat természetességét is bizonyítják.

Az előbbiek közvetlen szomszédságában az 1600-as évek többkórusos zenéjét már nem itáliai, hanem német és közép-európai protestáns szerzők művei képviselik a kódexben. H. Schütznek a Giovanni Gabrieli-féle "itáliai modorban" fogant "Psalmen Davids" kötetéből (1619) és az észak-német H. Praetorius *Magnificat*jai (1602) közül találunk itt egy-egy kétkórusos tételt.[22] Mindkét gyűjtemény a maga korában rendkívül népszerű,

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[11] *Ecce quomodo* (No. 228) és *Isti sunt* (No. 77 ill. 80). Ez utóbbi nyolcszólamú motetta mindkét kórusának S és B szólama van leírva.

[12] Vö. RISM A/I/9 V 1360, 1380, 1392; A/I/6 M 3738; A/I/3 F 815, 822. A Viadana-sorozat a szólómotettákban felvonultatja valamennyi hangfajt, a duókban, triókban és kvartettekben pedig valamennyi szólamösszeállítási kombinációt. A kódex válogatása ez utóbbiakra irányult.

[13] Pl. *Non turbetur cor vestrum* (Viadana, 31.) és *O quam pulchra es* (Viadana, 27).

[14] Lásd *Ego autem ad Deum* (Viadana, 28); *O quam pulchra es* (Viadana, 27).

[15] Ilyenek a *Domine clamavi* (anonim, 17), a *Fili mi Absalom* (Viadana, 23.) és a *Jubilate Deo* (Viadana, 24).

[16] Kivéve a basszus énekszólamot tartalmazó *Caeli enarrant* (No. 47), *Confitebor* (No. 48) és *Benedicam Dominum* (No. 35) Viadana-műveket; viszont ide tartozik valamennyi Finetti-motetta. Ezt a fajta háromszólamúságot a kötetcímek is kifejezték: "Sacrae cantiones tribus vocibus concinendae una cum Basso ad organum" (Mortaro), vagy: "Motecta binis vocibus concinenda cum Basso ad Organum" (Finetti), melyek között nem látni különbséget.

[17] Pl. *O bona crux* (Viadana, 37); *In omnem terram* (Finetti, 57).

[18] No. 68. Seregély másolatában, Giovanni Valentininek tulajdonítva.

[19] Vö. Smither cikkével, aki függelékben adja meg az 1600 és 1630 közötti latin szövegű dramatikus dialógusok kronologikus listáját (429-433).

[20] A Viadana- (*Duo Seraphim*, 7.) és Finetti-motettáktól (*Vox dilecti*, 61. és *Domine duo talenta*, 58.) az azonosítatlan *Petre amas me* (No. 208) és *En dilectus meus* (No. 215) szövegű darabokon és Grandi 1616-os *Surge properáján* (No. 214) át – eddig valamennyi Seregély anyagából! – egy anonim *O me miserum*-ig (No. 320) és Gasparo Casati 1644-es "Ördög, Angyal és Ember" közötti párbeszédéig (No. 290).

[21] A kódex szólómotettái a következők: *Ardens est* (217.), *O Jesu nomen* (315. sz., Schütz), *Diligam te Domine* (316.), *Laudate pueri* (334.) és *Ab aeterno ordinata sum* (335., Monteverdi); ezeken kívül három helyi (esetleg saját) kompozíció (311-313). Monteverdi nagy basszusmonódiája a szerző 1641-es "Selva morale e spirituale" kötetéből való.

[22] RISM A/I/8 S 2275 és A/I/7 P 5333; *Lobe den Herren meine Seele* (No. 272), ill. *Magnificat VIII. toni* (No. 220-226).

sokat forgatott kiadvány volt. Ugyanez mondható A. Hammerschmidt freibergi orgonista műveiről is, akinek egy nyolcszólamú motettája (*Peccavi Domine*, No. 249; redukálva) és egy latin szövegű dialógusa (*Benedicam Dominum in omni tempore*, No. 282) került a kódexbe.[23] Matthias Apelles von Löwenstern (1594-1648) sziléziai egyházzenész motettái kéziratban elsősorban közép-európai területről maradtak fenn;[24] a *Kájoni kódex* egy nyolcszólamú kórusát őrizte meg (*Jauchzet dem Herren*, No. 269).

A Szepesség 17. századi zeneéletéről és evangélikus egyházzenészeiről tudósító forráshoz kapcsolódik a kódex egyik darabja. Schimbracky János szepesváraljai orgonista és zeneszerző három tenorra, basszusra és basso continuóra írt *Magnificat*jának (No. 283-288) eddig az egyik lőcsei kézirat volt egyetlen ismert forrása.[25] (Kájoni a szerző nevét "Joan. Simrak"-ként tüntette fel, tehát úgy, ahogyan egyetlen kéziratot kivéve mindenütt másutt is előfordul.[26])

Ezeknek a műveknek a jelenléte a *Kájoni kódex*ben némi magyarázatra szorul. Az a tény, hogy a ferences Kájoni evangélikus egyházzenészek által használt darabokat is összegyűjtött, nem annyira meglepő, ha arra gondolunk, a reformáció óta Erdélyben milyen környezetben élt szigetekben a katolicizmus. Kájoni közelében a szász települések hatása érvényesülhetett,[27] amelyek akkoriban Erdélyben a leginkább európai szintű műveltséget hordozták.[28] A kódex felvidéki kapcsolatait sem tekinthetjük szokatlan, elszigetelt jelenségnek: szórványos, utalásszerű adatok a szepességi és erdélyi német települések között akkoriban a kultúra területén is fennálló közvetlen érintkezést jelzik.[29]

Több szál vezet tehát a Felvidékre mint forrásvidékre, ahol a kódexbeli motettarepertoár szerzőit és közvetítőit kereshetjük. Azon a hasonlóságon túl, amely a fennmaradt zenei dokumentumok keletkezésének, rendeltetésének és tartalmának közös vonásaiban érvényre jut,[30] abba a tágabb kapcsolatrendszerbe pillanthatunk be, amely Erdélyt Európához kötötte. Ezeknek az Itáliából, Németországból Cseh- és Morvaországon keresztül Erdélybe vezető – a többi művészeti ágban és az oktatásban is igazolható[31] – 17. századi szellemi útvonalaknak ugyanis csak egyik szakasza vezetett a Felvidékről Erdély felé. Biztosra vehető, hogy a kódexben oly sok tétellel képviselt itáliai zene sem közvetlenül Itáliából, hanem a délnémet területek és a Felvidék közvetítésével jutott el Erdélybe.[32]

A kiindulópontot az jelentette, hogy a század első felében az itáliai stílus valóban hamar otthonossá lett északabbra is; egyrészt vándorló vagy délnémet területen megtelepedő itáliai és az új iránt fogékony német zeneszerző személyiségek révén,[33] másrészt mert a gyorsan reagáló német kiadók utánnyomásokban és antológiákban számtalan itáliai kompozíciót tettek közzé röviddel hazai megjelenésük után.[34] Leginkább azonban az antológiák alapozták meg az itáliai zenének katolikus és protestáns körökben egyforma népszerűségét és továbbterjedését.[35]

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[23] 1646-os "Musicalische Andachten", IV. Teil (RISM A/I/4 H 1931), ill. 1645-ös "Dialogi oder Gesprächen" című sorozatából (H 1940).

[24] Eitner *QuL*, 6: 206.

[25] Az 5 A (régebben 13.994-es) jelzetű kézirat, amelyben a darab leírása 1641-re tehető. (Vö. Hulková 1 és Rybarič 3, 16.) A művet nem regisztrálja még Rybarič 2 műjegyzéke (48-81); közreadva Rybarič 3-ban, 19-26.

[26] Rybarič 2, 14; 18.

[27] Kájoni ilyen irányú kapcsolataira utalhat a segesvári orgonista említése (a 128. fólió bejegyzésében), vagy a brassói orgonavásárlás.

[28] Ennek egyik magyarázata az, hogy a szász szabad királyi városok tehetősebb polgárifjainak állt módjában legkönnyebben a külföldi egyetemek látogatása. (MoT 2: 1502.)

[29] Ld. ehhez a nagyszebeni Brukenthal Múzeumban őrzött, motetták basszusszólamait tartalmazó kéziratos gyűjteményt az 1650-es évekből, amelyben Schütz és Löwenstern neve mellett többek között Johann Schimrack-é is szerepel. (Brandsch, 34; Rybarič 2, 51; ez utóbbi szerint mai lelőhelye: Sibiu, Archivele Statului I. J. sign. 36.) Az egyik lőcsei kézirat és darabjai éppen fordított utat jártak be: Samuel Marckfelner (1621-1674), előbb a szepesolaszi, majd 1648-tól a lőcsei evangélikus templom orgonistája Brassó és Segesvár helységnevekkel együtt datálta egyik tabulatúrás könyvét. (A lőcsei gyűjteményben 5 A jelzettel; a benne előforduló erdélyi helységek: Corona [Brassó] és Schässburg [Segesvár].) Egyik darabjánál a leíró megjegyzése így szól: "ahogy azt Brassóban, Erdélyben énekelni szokták" (f.27v). Samuel Marckfelner tehát egészen bizonyosan tevékenyen és hosszabban tartózkodott Erdélyben. (Ld. Matúš, 13; 15.)

[30] Elsősorban a bártfai és lőcsei zenei gyűjteményekre gondolhatunk.

[31] Az építészetre, építőmesterek vándorlására vonatkozóan tanulságosan szemlélteti ezt Garas K. tanulmánya.

[32] Minden reális alapot nélkülöz az az egyébként könnyen kínálkozó feltevés, hogy a kódexbe a ferencesek renden belüli itáliai kapcsolatai révén kerültek volna az ottani, néhány esetben tényleg ferences szerzetesektől (Viadana, Finetti) származó kompozíciók.

[33] Éppúgy gondolhatunk Heinrich Schütz velencei látogatásaira, mint az itáliai motetták egyik legjelentősebb Alpokon túli terjesztőjére, II. Ferdinánd grazi itáliai körére. Ennek volt tagja G. Valentini is (a kódexben megnevezett szerző, ld. No. 66, 68, 210), aki viszont továbbra is Velencében publikált. (Flotzinger, 84.)

[34] Az előbbiek közül kiemelkednek a frankfurti Steinnél újra megjelent Viadana-concertók (1609), majd 1613-tól ezek összkiadása (RISM A/I/9 V 1394-96), s Viadana szólómotettákat tartalmazó kötete (1615, V 1403). ("Sacri concentus ab una voce sola" – a megformulázásban szembetűnő a hasonlóság e kötetcím és a Kájonié között.) 1621-ben egymás után láttak napvilágot ugyanitt G. Belli motettái önálló (RISM A/I/1 B 1772), Finetti, P. Lappi, Belli egyházi művei gyűjteményes kötetben (RISM A/I/3 F 829). (Bibliografikus áttekintésük: Adrio, 10.) Finetti összegyűjtött műveit 1631-ben hozta ki egy másik frankfurti kiadó (Schönwetter, 1631-ben; F 832); Banchieri dialógusainak német kiadása pedig 1629-ben készült el Ingolstadtban (B 811b).

[35] A rottenburgi kántor Johannes Donfrid kifejezetten a katolikus egyházzenei gyakorlat számára szerkesztette meg ünnepek (de tempore) és apparátus szerinti rendben háromrészes *Promptuarium musicumát* (Strasbourg, 1622-től) és a *Viridarium musico-marianumot* (1627) a Mária-ünnepekre. (Flotzinger, 86-87; RISM B/I/1 1622[2], 1623[2] és 1627[1] ill. 16272.) Mindkét gyűjteményben túlnyomó többségben szerepeltek itáliai szerzők művei és néhány énekhangra elképzelt concertatotételek. A Donfrid-*Promptuarium* párja, a Schadaeus-féle (Strasbourg, 1611-től; RISM

A *Kájoni kódex*ben megnevezett szerzők kivétel nélkül szerepelnek néhány művel a német gyűjteményekben. Eddig csak egyetlen tárgyi bizonyítékunk van – a csíksomlyói ferences könyvtár tulajdonában lévő s Kájoni által használt 1626-os Stein-féle Viadana-kiadás[36] –, s ezért csak feltételezhetjük, hogy az említett német kiadványok, elsősorban az antológiák szolgálhattak mintapéldányul a kódex összeírásához.[37] Számunkra ugyanilyen jelentősek lehetnek azok az analógiák, melyek a kódexet néhány felvidéki gyűjtemény anyagához kapcsolják.[38]

Uzuális egyházzenei rétegek a *Kájoni kódex*ben

Szabolcsi Bence elsősorban nem a *Kájoni kódex*ben, hanem az *Organo-Missalében* kereste és találta meg a helyi jellegű egyházi műzene 17. századi első számottevő kísérleteit.[39] Ez a gyűjtemény, bár helyi eredetű tételek és anonim, de minden bizonnyal *megkomponált* művek forrása, mégis legalább annyira jelentős azért, mert mögötte egy mindennapos egyházzenei közgyakorlatot sejthetünk. E közgyakorlat hatása a kódex hasonló – de a két forrás közös anyagát meghaladó – rétegében is érezhető; ide tartoznak a *Patrem*ek [vagyis *Credó*k] és a litániák mellett a himnusz-feldolgozások, a *Te Deum* és a latin szövegű cantiók.

Megszólaltatásuk módjáról már lejegyzésük is sokat elárul. Kájoni azon túl, hogy némelyik Patremnél jelezte, melyik ünnepen éneklik,[40] az alternatim, illetve litániázó előadásra vonatkozó utasításokkal látta el a *Te Deum*ot, a *Patrem*eket és a *Litaniae Lauretanae*t. Kájoni nyomtatott énekeskönyvének, a *Cantionale Catholicum*nak tanúsága szerint a kódex szóban forgó néhány darabja népénekként élt az erdélyi katolikusok ajkán.[41] A kódex végén található négy magyar szövegű *Patrem* (No. 340-343) a *Cantionalé*ba szánt, Kájoni által magyarra fordított *Credó*k legkorábbi – 1671-es – és egyetlen kottás szerzői leírása.[42] Az eredeti latin énekek nem Kájoni szerzeményei;[43] a párhuzamok, variánsok elemzése azt bizonyítja, hogy e tételek egy tágabb terület énekkincséhez tartoztak.

A *Patrem maius*, más néven *Nagy Patrem* (No. 79 és 166) egy későközépkori gregorián Credo ritmizált változata.[44] Egyelőre a 15. századtól kezdve – huszita és pálosrendi forrásokból – tudjuk dokumentálni a középeurópai régióból, a 18. századig tartó népszerűségét pedig két későbbi énekeskönyv magyar nyelvű adata igazolja.[45] Kájoni a latin szövegű tételt kétféleképpen rögzítette; talán több különböző forrásra támaszkodott, de az is elképzelhető, hogy helyi gyakorlat alapján, emlékezetből reprodukálta.

Már ebben a késő középkori dallamban ott vannak annak a formai koncepciónak nyomai, melyek a többi *Patrem*ben érvényesülnek, s azokat a népének strófás alkatához közelítik. A formaalkotási tendenciákat,

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1611^1, 1612^3 és 1613^2) és Ambrosius Profe boroszlói orgonistának négyrészes, *Geistliche Concerte und Harmonien* című lipcsei kiadványa a század 40-es éveiből (RISM 1641^2, 1641^3, 1642^4 és 1646^4) inkább evangélikus körökben volt használatban. Ez utóbbi, bár címében mintegy németre fordította a concertato-motetta műfaját, még mindig szinte kizárólag itáliai műveket tartalmazott.

[36] A *Concerti ecclesiastici* 1613-as, mindhárom kötetének anyagát együtt tartalmazó frankfurti utánnyomás harmadik kiadása ez (a második az 1620-as); vö. Mompellio, 156-157. Ma csak egyetlen basszus szólamkönyvet őriz belőle a Hargita Megyei Múzeum Cod. 43 jelzet alatt. (Domokos P. P. azt állítja, hogy ő még négy kötetnyit látott belőle: Domokos P. P. 4, 123.) Az erdélyi bőrkötésű kötetben több helyen Kájoninak a használatra utaló bejegyzései olvashatók (f.36 és 64). Ebből a nyomtatványból – bár a kódexbe is beírt két Viadana-művet – Kájoni nem a kódexbe, hanem a *Sacri Concentus*ba másolt.

[37] Az 1-43. fóliókon nyomon kísérhető Seregély-féle válogatás egyik mintapéldánya Donfrid *Promtuarium musicum*a lehetett. A kódex legkésőbbi motettáinak Kájoni által használt forrásai pedig talán a Profe-kiadású gyűjtemények voltak. Emellett szól a ritka Marini-mű – ennek a szerzőnek az életművéből egyetlen kötetén kívül mindössze két utánnyomásban megjelent motettát ismerünk, s azt éppen a Profe-sorozat IV. részéből – és a Sances-motetta, ez utóbbi Profénak egy későbbi kiadványából (RISM B/I/1 1649^6).

[38] Az 1-43. fólió anyaga meglepő közös vonásokat mutat a Bártfa 18-as kézirat egy részével. (Vö. MoZtört II: 407; BThK) A bártfai gyűjteményben is megtalálható darabok a következők: No. 1, 8, 16, 23, 29, 35, 36, 37, 38, 39, 50-55, 68 (Bártfa 18); továbbá: 50-55, 80, 127, 228, 249, 272, 274, 291, 308, 339. A lőcsei kéziratokban is fennmaradt egy-két Finetti-mű (No. 59-60), Viadana (No. 7)-, Gallus Handl (No. 80)-, Schütz-motetta (No. 272) és a Lassus-Magnificat (No. 50-55), valamint az 1, 279, 307. számú anonim darabok. (Vö. Hulková 1. Személyesen a szerzőnek köszönöm, hogy disszertációját kézbe vehettem.)

[39] Szabolcsi 4, 40-41.

[40] No. 341: "Petsi Patrem a Szüz Maria Innepire"; No. 343: "Adventi Rövid Patrem Pro Rorate".

[41] Kájoni: *Cantionale Catholicum* (Domokos P. P. 4): No. 141. *Nitida stella/Jesu Salvator* (a szövegalkalmazásról ld. RMDT II: no.174/II, p.566.); 348. *Jesu dulcis memoria*; 410. *Maria mater gratiae*; 439. *O gloriosa Domina* (a kódexben csak féldallam a Cantus Catholici [CC] 1651-hez képest, ld. RMDT II: no.75, p.479.); 447. *Sanctissima, sanctissima* (többszólamú formában is használatos lehetett, mert Kájoni dallama alt vagy tenor szólamként viszonyul a CC 1651-beli énekhez; ld. RMDT II: no.50/II, p.458.); 469. *Virgo Dei Genitrix*; 607. *Nagy Patrem*; 608. *Petsi Patrem*; 609. *Cunctipotens*; 610. *Adventre-valo Patrem.*

[42] Vö. Domokos P. P. 4, No. 607-610. (p.898-912.)

[43] *Kájoni kódex*beli megjegyzései (f. 208) alapján ennek ellenkezőjét kellene feltételeznünk (vö. Seprődi 3, 417.), a *Cantionale Catholicum* Credókhoz fűzött "Ad lectorem" utószava viszont egyértelmű cáfolat (ld. Domokos P. P. 4, 912.).

[44] *Graduale Romanum*, IV. Credo (Liber Usualis, p.69.).

[45] Jistebnický kancionál (15. század közepe), 47-48. (Nejedly V: 255, VI: 61); Częstochowai Pálos Cantuale (15. század vége; Częstochowa 583 R.I.215), 385b; *Liber choralis* (az újhelyi pálosok gradualéja, 1623; Budapesti Egyetemi Könyvtár [BEK], A 115), II: 40a. (Bartalus, 85.); Náray: *Lyra Caelestis* (1695), 89. (RMEÉ, no.338); Deák-Szentes (1774), 59. (Papp 2, 382, 385.)

dallamstílust és ezek időbeli–térbeli elhelyezkedését az *Adventi Rövid Patrem* (No. 343) és a kétféle *Cunctipotens* (No. 167 és 276) szemlélteti a legjobban. Az előbbin felváltva egyetlen strófa négysoros, ill. – az első sor elhagyásával – háromsoros alakja vonul végig.[46] A *Patrem Cunctipotens*-ben (No. 167) is az alternatim éneklés során az orgonistának illetve a chorusnak kijutó periódusok szinte strófáknak hatnak. A kétféle Cunctipotens dallamanyaga "vándortéma"; más-másképpen rögzült változatai[47] arra mutatnak rá, hogy egy sorokba és versszakokba szerveződött alapanyag kiindulópont lehetett hosszabb szövegek dallammal való ellátásához is.

Az előadási gyakorlattal kapcsolatos az, ami Kájoni lejegyzéseit számunkra igazán forrásértékűvé avatja. A basszusszólamot is tartalmazó letétek minden fogyatékosságukkal együtt egy rögtönzésen alapuló, a napi orgonistapraxis lényeges részét alkotó kísérésmódot adnak vissza. A hangszerkíséret azonban nem maradt hatástalan az énekelt dallamokra. A más forrásokból már menzúrálisként megismert Credók esetében kevésbé követhető nyomon (legfeljebb a *Patrem maius*nál), hogy az alternatim és orgonával kísért előadás miként befolyásolta az eredeti ének körvonalait. Annál inkább szembetűnő ez a *Kájoni kódex* gregorián *Te Deum*-feljegyzésénél (No. 81), amelyben az eredeti tétel arculatát teljesen megváltoztatta egy új, tőle idegen zenei gondolkodásmóddal való találkozása. A *basso continuo*-féle kíséret a dallamot – azáltal, hogy minden egyes hangját külön harmóniával támasztotta alá – tonálisan átértelmezte és ritmikus keretek közé szorította.[48]

A *Kájoni kódex* három gregorián himnuszfeldolgozásának – *Ave maris stella* (No. 25), *Veni Creator Spiritus* (No. 26), *Hymnus* (No. 95) – is valószínűleg az énekkel váltakozó előadásban – közjátékokként – lehetett szerepe. A szabad előjátékokon kívül az efféle darabokból kapunk betekintést abba, milyen kompozíciós lehetőségei voltak a mindennapi liturgikus gyakorlathoz szorosan kapcsolódó orgonajátéknak, ezeket az orgonista Kájoni hogyan valósította meg, s hogyan rögzítette gyűjteményében.

A kódexbe sorozatként beírt négy litánia-dallam (No. 329-332) helyi igények által életre hívott kompozíciónak látszik. Basszusszólamaikat, amelyek nem hibátlanok és sokkal inkább alkalmiak, csak az *Organo-Missale* közli. A kompozíciós tevékenység ebből ítélve elsősorban a dallamokra terjedt ki: azokat egyfajta – az ariosótól örökölt – választékossággal, áttörtséggel alkották meg, egyszersmind a litánia funkciója szerinti refrénes szerkezethez igazodó motívum- és sorismétlésekkel. E tételek eredetiségét és lokális érvényét bizonyítja, hogy nem találni hozzájuk konkordanciát a későbbi, egyébként hasonló eszményeket felmutató ferences litánia-repertoárban.[49] Azt, mennyire a ferencesek sajátjának tekinthetők ezek a litánia-kompozíciók, a kódexen belül meggyőzően dokumentálja egy ötödik litánia, a *Litaniae Lauretanae* (No. 273), amelynek szerzőjét és eredetét Kájoni megnevezte.[50] Motivikájában a többi litániával rokon szerzemény, de kottaképe a kódexben egyedülálló; frázisonként egymást követik benne az előadási utasítások.

A kevés tétel közül, mely a 17. századi Magyarország vagy Erdély területén működő zeneszerzők műveként azonosítható, kiemelkedik Spielenberger János miséje és négy Szent Ferenc-motettája (No. 292-304). Az itáliai concertato-motetták stílusában két tenorhangra és basso continuóra írt sorozat, ajánlásából következtetve[51] bizonyára felhangzott a csíksomlyói kolostortemplomban. A Credót, amelynek témája a *Cunctipotens Patrem* dallama, a nép énekével váltakozva lehetett megszólaltatni.

A kódexben és a *Sacri Concentus*ban egyaránt megörökített darabok között három olyat találunk (No. 311-313), amelyről nagy valószínűséggel állítható, hogy Kájoni kompozíciója; a kódexben ugyanis három közül az elsőnek (*O anima mea suspira*, No. 311) felirata után az ő neve áll.[52] Egymás mellé helyezve a kétféle leírást, sajátos viszonyuk és jelentős önálló mozzanataik megerősítik ezt a feltevést, sőt mindeddig nem sejtett tanulságokkal egészítik ki. A számos újszerű és idegenből származó kompozíció nem maradt hatás nélkül Kájonira, aki ezektől ösztönözve zeneszerzőként is megpróbálta a szólómotetta lényegét megragadni. Műveiben az általa jól ismert motettastílusra jellemző fordulatokat használta fel a motivika, a dallam- és fráziségítkezés, a

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[46] Ilyen variált strófikus Credót őriztek meg régi cseh kancionálék (Šamotulský, R I/a és X V/b) és a magyarországi pálosok kéziratai (*Cantus chorales* [gyöngyösi pálos graduale, 1618-1623; BEK A 114], II: 33b; *Liber choralis* II: 41a, ld. Bartalus 86.); ugyanakkor három-, kivételesen négysoros népénekként találjuk 16-17. századi német, cseh és szlovák énekeskönyvekben. Vö. RMDT II: no.26a, p.442-443.

[47] A *Missa Sancti Michaeli Archangelis* Credója (*Missale choralisticum*: P. Dubelovicz Valerián ferences kézirata, Sabaria 1673 [OSzK Zeneműtár Ms. Mus. IV. 801], 100v); rövid, strófikus énekek (Lubelczyk: *Psałterz Dawidá* [1558]; Šamotulský kancionál [1561]; *Cantus Catholici* 1655 [B.-F.-H. p.321.]); a *Missa Sancti Michaeli Archangelis* melizmatikus tételei (*Missale choralisticum*, 99v-102v; "Kájoni-Graduale", 1681/1734 [MTA Kézirattár K 786], 1734-es rész: p.104).

[48] Ez a ferenceseknek tulajdonított sajátos egyházi ének a gregorián repertoár egy gyakran énekelt rétegét a monódia ideáljai szerint újraalkotva éltette tovább, és közvetve szerény zeneszerzői próbálkozásoknak nyitott utat. Ld. Szigeti, 16; Kačic.

[49] Az OSzK Zeneműtárában őrzött ferences kéziratok tartalmából készített összesítés alapján. Köszönettel tartozom Murányi Róbertnek, hogy feljegyzéseit, kimutatásait használhattam.

[50] "P. Fratris Melchioris Hartman S. Theolog. Lecto. Ord. Minor. Strict. obs. Pragae missae 1661." (148. fólió, a darab felirata.)

[51] Ld. a f. 173-174 bejegyzését.

[52] Seprődi emiatt a szignálás miatt csak az *O anima mea suspirát* tartotta Kájoni művének (Seprődi 3, 417). Szabolcsi szerint "kétségtelenül tőle származó kompozíciók [...] nem mutathatók ki [...], de lehetséges, hogy zenét is szerzett." (Szabolcsi 2, I: 529.) Legújabban mégis úgy látszott, mindhárom említett tétel szerzősége neki tulajdonítható. (MoZtört II: 182.)

formálás és szöveg-megzenésítés szintjén egyaránt. Ha az egyes darabokat szemléljük kétféle lejegyzésükben, akkor speciális problémákkal találjuk szembe magunkat. Az *O anima* a zeneszerzői műhelymunkába enged bepillantást, mivel Kájoni a kódexbeli tételt alaposan átszerkesztve írta át a Sacri Concentusba. Az utóbbiban változatlanul hagyott refrénes *Ecce panis angelorum* motetta (No. 312) a kódexben gazdagabb egy hangszeres kadenciával. A leginkább dalszerű *O quales flores* (No. 313) kódexbeli kottája pedig valójában nem is a motettát adja vissza, hanem egy azt esetleg kísérő, közjátékokkal megszakító, majd végül tőle teljesen elszakadó hangszeres fantáziát. A Kájoni-kéziratoknak ezekre a részleteire tehát feltétlenül úgy tekinthetünk, mint amelyek egy, a gyakorlathoz sok szállal kapcsolódó szerző kompozíciós tevékenységét tükrözik.

A barokk hangszeres zene műformái a kódexben

A *Kájoni kódex* 21 *önálló* hangszeres tételt tartalmaz; feliratai szerint hat fantáziát, három fúgát, két sinfoniát, két canzont, egy *La Romana* "fantázianévvel" ellátott szólóhangszeres darabot, egy ricercare-t, és elő- vagy utójáték funkcióban megszólaltatható hat darabot. Ez utóbbiakhoz sorolható még az előző részben tárgyalt három egyszerű himnuszfeldolgozás is. A különböző terminusok valójában kevesebb tételtípust takarnak; összhangban azzal, ahogyan a fantázia fogalma egész története során felcserélhető volt a ricercare-ral és a praeambulummal, sőt a canzonnal vagy a fúgával is, illetve ahogyan a canzont esetenként a sinfonia és a fúga szinonímájaként is lehetett értelmezni. A *La Romana*-szerű ötletes névadás a canzon jellegzetességei közé tartozott.[53] E darabokat nemcsak műfajuk, de megszólaltatási módjuk szerint is nehéz pontosan osztályozni. Az együttesre írt tételek szólamvezetése helyenként elhomályosult az orgonatabulatúrába írás során.[54] Ugyanakkor a kötött szólamszámú darabok esetében is felmerülhet a kétely, vajon nem billentyűs hangszeren szólaltatták-e meg őket.

A Seregély és Kájoni által lejegyzett repertoár jellemző módon tér el egymástól. Előbbinél feltűnő a hangszeregyüttesre elképzelt velencei canzone-típusú tételek (fantázia, sinfonia) túlsúlya, melyeket A. Grandi, A. Banchieri és W. Getzmann neveivel látott el a másoló. Kájoni, habár az ő leírásában is találunk kamarazenei fantáziát vagy bevezető-zenét, inkább az orgonista-praxisra utaló, nem túl összetett, improvizatív "exordium"-, "intonáció"- és "clausula"-féléket részesítette előnyben.

A Seregély másolatában fennmaradt négy fantázia (No. 175, 177-179) szigorúan négyszólamú imitációs tétel, tipikus canzona-ritmusú témafejjel és különböző kontrapunktikus fogásokkal. Közel áll hozzájuk az ismeretlen bejegyző ötszólamú canzonája (No. 145) és O. Tarditi *La Romana*ja (No. 62) is, amely utóbbi talán kivonata egy hasonlóan összetett tételnek, de elképzelhető, hogy valóban olyan könnyebb fajsúlyú, szólóhangszerre és continuóra írt kamarazene, amilyennek kottaképe mutatja. A *Sinfonia* (No. 176) és a *Fuga* (No. 234), ha a lejegyzésből életre kel, hangszerelési kontrasztokra, antifonális effektusokra építő concertato-zene arculatát mutatja. A megszólaltató hangszerek a G. Gabrieli-féle velencei instrumentáriumból kiindulva a basso continuót játszó orgona mellett hegedűk, violák, kornettek vagy harsonák lehettek.[55] Az egyetlen valódi billenytűs fantázia is (No. 152), melyet az első notátor rögzített, az együttes-canzonák szerkesztésmódját tükrözi repetált akkordjaival, teraszokat létrehozó fekvésváltásaival. Tagadhatatlan azonban az 1600-as évek billentyűs canzonáiból ismert orgonaszerű, dallammozgásokat kitöltő ornamentika jelenléte.[56]

Kájoni anyagából Seregélyéhez a *Fantasia unimona* (No. 201), a *Ricercare* (No. 265) és a *Fuga* (No. 280) áll a legközelebb. A legelső azért, mert bizonyosan hangszeres kamaradarab; a másik kettő, mert látszólag a karakterisztikus tematikájú, szigorú kontrapunktikájú fantázia-műfajhoz kapcsolódik. A *Ricercare* lejegyzése, szólamvezetése azonban nem túl gondos, a *Fuga* pedig sokszor homofónná, akkordikussá válik, így nem lehet kizárni az orgonán való előadást sem. A háromszólamú *Symphonia* (No. 103) kétségkívül három hangszerre írt bevezetőzene, a fennmaradó tételek azonban valamennyien az orgonista repertoárjába tartoznak, kottaképükben alkalmi improvizációt rögzítenek. A nagyszabású, két különböző metrumú szakaszból álló, monotematikus *Canzon* (No. 219) valamiféle "intonazione"; az *Octavi toni* (No. 181) bicinium; a *preambulumok*nak csak egyike (No. 202) imitációs, ily módon a rövid *Fugá*hoz (No. 186) közelít, míg a másik éppúgy, mint az *Aliud* (No. 229) és az *Exordium* (No. 88) a basso continuo gyakorlatában gyökerező, akkordikus gondolkodású elő- vagy utójáték, ennek megfelelően csak utalásszerűen, két szélső szólamával van lejegyezve. A *Clausula* (No. 203) ellenben meglepő módon négyszólamú harmóniákkal kidolgozva került a kódexbe, s így a liturgián belüli orgonazenei párhuzamok közül az "Elevazione"-t idézi.

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[53] Csupa városnévből applikált tételcímből áll pl. Viadana "Sinfonie musicali a otto voci" kötete ("Otto fascicoli e il basso per l'organo"); vö. Mompellio, 159.

[54] Ilyen a No. 177. Grandi-fantázia leírása. A szólamok helyenként megszakadnak, vagy a tabulatúra több szólamsora között oszlanak meg.

[55] Caldwell, 744.

[56] A szerző nevét nem lehet értelmezni (H. Lieb[]?). A billentyűs idiómát illetően viszont számos párhuzamot találni hozzá a két Gabrieli és H. L. Hassler művei között. Ld. Arnold 4, 18-20; Torchi III. és DTB IV/1: p.98, 105, 112, 119.

Táncok és vokális világi darabok

A *Kájoni kódex* tartalmából máig szinte csak a most tárgyalandó anyagról voltak – az egész forrás gazdagságához képest egyoldalú – ismereteink. A teljes kéziratban tájékozódva világossá vált, hogy a Seprődi által még 1909-ben közzétett kilenc szöveges dallam és tizenöt magyar feliratú tánc, továbbá a Szabolcsi által hozzáadott négy chorea a kódexnek világi zenét tartalmazó rétegét csak részben tárta fel,[57] s nem tükrözte hitelesen a lejegyzett táncok sokféleségét. A kelet-középeurópai vonatkozású táncanyagon kívül a kódexben 51 darab reprezentálja a másik, nyugateurópai és inkább műzenei jellegű réteget. Ebből csupán négy darabot közölt 1940-es tanulmányának függelékében Marţian Negrea, s így e tekintélyes tételcsoport szinte teljesen ismeretlen maradt a zenetörténészek számára.[58]

Az egyházi zene túlsúlya a kódexben arra mutat, hogy a tabulatúrakönyv nagy része egy hivatásos orgonista esetleg tanító rendszeres munkáját akarta segíteni. Ellenben bizonyos, hogy a tánczenei anyagot és a stilárisan–funkcionálisan hozzá közel álló néhány magyar, német és latin szövegű világi dalt a tulajdonos a maga használatára rögzítette három-, négyszólamú formában, vagy pedig a két szélső szólamra egyszerűsített, virginálra szánt letétben. A kódexnek e rétegét áttekintve önként kínálkozik, hogy párhuzamba állítsuk néhány vele egykorú kézirattal, így a Vietoris tabulaturás könyvvel, a lőcsei tabulaturás gyűjteménnyel és azzal a sokat idézett, kotta nélküli jegyzékkel, amely Esterházy Pál nádor virginál-repertoárját rögzítette.[59] Mint már a zenedarabok feliratából kitetszik, ezek a gyűjtemények egyáltalán nem mutatják egyneműnek ezt az anyagot. A gazdag repertoárban a keleteurópai népek (oláh, tót, lengyel, magyar) megnevezésével, máskor személynevekkel, ismét máskor az előadásmódra való utalással (pl. "változó", "lapockás") megjelölt táncdarabok mellett ott találhatók az énekelt dallamok és a reneszánsz és barokk kori Nyugat-Európa népszerű tánctételei (galliarda, saltarello, allemanda, courante, sarabande, ballet) is. Két réteg különíthető el ilyen szempontból a *Kájoni kódex*ben is: egyik a lejegyzés helyéhez vagy a kelet-középeurópai régióhoz kötődő, népzenei jegyeket magukon viselő daraboké, a másik az Európa-szerte élő miniatűr műzenei táncformáké.

Az első nagy csoportba tartozó énekeket, táncokat és choreákat, az összesen 27 tételt Kájoni János jegyezte be a kódexbe.[60] A néhány szöveges dallam – sokversszakos latin *Messias jam venit* (No. 78) és az ennek dallamára énekelhető, magyarra is lefordított "*nyúlének*" (No. 233, 281, 336),[61] a *Gazdag siralma* (No. 104),[62] a *Tegnap gróf halála* (No. 21),[63] a Balassi-vers (*Bocsásd meg Úristen*, No. 14)[64] dallama, a *Lupul vajdáné éneke* (No. 264)[65] – és egy nótautalás[66] mind egyfajta 17. századi deákos műveltség nyomait viseli magán, s a térség akkori énekelt dallamkincsének ritka, ezért kiemelkedően fontos reprezentánsa.

A "Táncz" és "Chorea" terminus közti különbségtétel Kájoni részéről tudatosnak látszik, és összhangban áll a darabok zenei jellegével. A "Tánczok" között háromnak felirata korabeli személyiségre (Mikes Kelemenre, Apor Istvánra és Apor Lázárra) utal, egyetlen táncnótához pedig a leíró szövegkezdetet adott (*Az én ágyam csak*, No. 253). A további elnevezések: egy ún. *Pajkos tánc* (No. 251), két oláh tánc (No. 252, 254), valamint egy különös megjelölés (*Ötödik Táncz hatodon*, No. 255), amelyet egyelőre nem sikerült értelmezni. Proportio egyik darabhoz sem csatlakozik. Három, szintén magyarul jelölt, de páratlan metrumú tánctól eltekintve az összes többi meglepően egységes stílust képvisel, azt, amely a 16. század külföldi forrásaiban már felbukkant "hajdútánc" ütempáros motivikájából és kanásztánc-soraiból épül fel.[67]

Szabolcsi, Kodály, Vargyas és Ghircoiaşiu igen jellemző népzenei párhuzamokat állítottak a *Kájoni kódex* e táncai mellé.[68] Távolabbról a dúr pentachord hangkészletű, kolomejkaritmusú táncdallamok, a dudán, hegedűn játszott ütempáros közjátékzenék; közelebbről az Erdélyből gyűjtött magyar és román, vokális és

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[57] Csak a *Chorea polonica* (No. 162) maradt publikálatlan.

[58] Negrea, 63-65.

[59] Esterházy, 17-18.

[60] Kivéve további két cigány szövegű dallamot; ezek az egyik anonim notátor leírásai (f. 75). Vö. Seprődi 3, 295-296. (No. 6-7); Szabolcsi 3, 358. (No. 93-94); Hajdú.

[61] Seprődi 3, 292-293. (No. 3); 297-301. (No. 8); 400-404. (No. 25); továbbá: 405-410. A "nyúlének" saját dallamon kétféle lejegyzésben (f. 126; 157); a *Messias jam venit* (f. 47) dallamán a 200. fólión. Vö. Szabolcsi 3, 292-293. (No. 1); RMDT II: no.169. Vö. még Turóczi.

[62] Seprődi 3, 294-295. (No. 5); RMDT II: no.131.

[63] Seprődi 3, 290. (No. 2); Szabolcsi 3, 304-305. (No. 16); RMDT II: no.247. A szövegkezdet a Felvinczy-féle *Comico-Tragoediá*ból (Kájoni-Hymnárium, p.75), a dallam a Vietoris tabulatúrás könyvből is (No. 19) ismert.

[64] Seprődi 3, 288-289. (No. 1); Szabolcsi 3, 345. (No. 74); RMDT I: no.18/II.

[65] Seprődi 3, 395-396. (No. 21); Szabolcsi 3, 300. (No. 8); RMDT II: no.161.

[66] *Régi hatalmu*, szövegkezdet a Felvinczy-féle *Comico-Tragoediá*ban is (Kájoni-Hymnarium, p.79). Vö. RMDT II, p.149; Szabolcsi 3, 292-293.

[67] Szabolcsi 5, 164-167; MoZtört II: 517-522.

[68] Szabolcsi 3, 312-316; Szabolcsi 6, 157; Kodály, p.104, 149. lábjegyzet; Vargyas 1, 545-546, 575-576 (4-5. kottapélda); Vargyas 2, 296-298, 300-302; Ghircoiaşiu 1; Ghircoiaşiu 3, 432-437; Brăncuşi 1, 65-66.

hangszeres táncdallamok hozhatók kapcsolatba a kódex táncaival.[69] Szemléletes példaként említhető az *Apor Lázár táncának* (No. 266) variánsköre, amely vagy világos cezurák és szimmetrikus tagok nélküli,[70] vagy a kikristályosodott periodizáló szerkezeten belüli belső rímes,[71] quasi visszatéréses,[72] ereszkedő – kvinttranszpozíciós – szerkezetbe rendezett[73] megoldásokat mutat.

A páratlan metrumú *Lapockás* (Lapátos) és *Változó tánc* (No. 258-259) lengyel, felvidéki és erdélyi táncgyűjtemények közös darabja.[74] E táncok zenei tartalma meglehetősen egyszerű, alig rögzített, variábilis. A két dallam bizonyos változataiban egymással is rokonnak bizonyul.[75]

Az öt *Choreát* (No. 76, 162, 180, 189, 198) szintén egy kiterjedtebb földrajzi térség sajátjainak kell tekintenünk. Szabolcsi és Kodály leírásai óta ismeretes a 189. számú *Chorea* rokonsága lengyel, szlovák, magyar hangszeres és énekelt dallamokkal, világiakkal és egyháziakkal egyaránt, sőt számos népzenei emlékkel.[76] A 180. számú *Choreát* is az előbbihez hasonlóan szétágazó dallamtípusnak mutatják azok a rokon tételek, amelyek főként lengyel gyűjteményekben találhatók meg, *Chorea polonica* felirat alatt.[77] A többi *Chorea* is ugyanennyire abban az internacionális zenei nyelvezetben gyökerezik, amit a ritmusképletek és a *Deutscher Tanz*-féle kadenciázó fordulatok uniformizáltsága jelez. Talán ezekben a darabokban kereshetjük az Európában akkor már egy évszázada hódító *Deutscher Tanz* valódi, önálló kelet-európai megfelelőit, amelyek azután egy új stílus kialakításához vezettek.[78]

A *Kájoni kódex*ben rögzített nyugat-európai típusú táncrepertoárt érdemes a beírók személye szerint két csoportra osztani, s ha nem is minden darab bejegyzése datálható, mégis rámutatni az időbeli változásra – ami nem lényegtelen szempont akkor, ha a legkésőbbi bejegyzést majdnem három évtized választja el a legkorábbitól.

Seregély Mátyás 1642-ben tíz vegyes fajtájú táncot írt le folyamatosan egymás után, majd később egy francia stílusú voltát (No. 236-248, 263). A darabok francia eredete feliratai kból ítélve egyértelmű. Az is világosan látszik, hogy a másoló a fogalmakat eredeti, korhoz és helyhez kötött jelentésüket jól ismerve használja.[79] A *ballet* és *volte* szavakat tágabb "tánc" értelmükben alkalmazza, ugyanakkor különbséget tesz a páros lüktetésű ballet és a páratlan metrumú volte között. A *Volta ad imitationem Gallicam* és a *Ballet des Allemands ad imitationem Gallicam* megjelölések azt sugallják, hogy a másoló, de még inkább a mintapéldány kiadója és közönsége kívülállóként szemlélte a zene franciás vonásait. Ugyanakkor kétségtelen, hogy e 11 darab *egy azonos* stílus és korszak képviselője.

Míg a *Passamezzo*, a *Ballet de Bygot* és a *Courante* összetettebbek, kevésbé tagoltak, addig a többi tétel (*Bon jour de almor, Alia Ballet, Puis que tuesi belle, Lumen* [ ], *Ballet des Allemands, Premier Branole de la Royne*) a *Deutscher Tanz* alaptípusára jellemző összefogott, kéttagú kisforma. Ez a táncforma *allemande*, majd *ballet* néven Franciaországban is divatossá és meghatározóvá vált a 16. század közepétől. Jellegzetes kadenciái az összes előbb felsorolt darabban bámulatosan egységes alakban jelentkeznek.[80]

A címeken és a hozzájuk tartozó zenei anyagon kívül még a letétek jellege árulhat el valamit a kódexbe másolt táncok eredetéről. A négy és kettő között változó szólamszám, a kevésbé szólamos, lazán motivikus írásmód, a billentyűs hangszeren nem játszható szólamelosztások arra utalnak, hogy a lejegyző mintapéldánya lanttabulatúra lehetett; talán valamilyen 1600 és 1635 közötti francia vagy német kiadvány, amely szóló lantra vagy lant és ének együttesére komponált tánczenét tett közzé.[81]

A Kájoni János által lejegyzett táncanyag eltérő vonásai heterogén jellegében és a letét módjának jellemzésével ragadhatók meg a legérzékletesebben. Ő ugyanis a legtöbb esetben ahhoz a billentyűs hangszeres

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[69] "Ein anderer ungl. Tanz" (Szabolcsi 3, 343.); moldvai táncdallam (Gönyei–Rajeczky: *111 táncdal* [1949], no.42) és továbbiak Sárosi példatárából (no. 14, 23, 132-142.); batuta Bartók bihari (Bartók 1, p.303, no.322); táncok máramarosi gyűjtéséből (Bartók 2, p.158, no.175; p.167, no.182/a-b; p.170, no.185; p.172, no.187b) és Vargyas-idézte kéziratos román anyagából (ld. Vargyas 2, 3i-j, 7b példa).

[70] Lublini János tabulaturás könyvének Hajdútánca (ld. Szabolcsi 5, 184 [No. 1]) és Apor István tánca (No. 262) szemlélteti, hogy az ütempárokként értelmezett alapelemek laza összefűzése mennyire más formai megoldást is megenged.

[71] Az *Ötödik Tánc hatodon* (No. 255) és Mikes Kelemen tánca (No. 261); az Apponyi- és Barkóczy-kézirat variánsai (ld. Domokos, 224-225.).

[72] *Apor Lázár tánca* (No. 266); 18. századi variánsok: Szirmay-Keczer, A 22, A 42 (ld. Domokos, 225.).

[73] Bartók 2, no.185; no.187b; Bartók 1, no.322; Vargyas 2 3i-j példája.

[74] A változó táncot Apor Péter "lengyel változónak" nevezi, s nemcsak ehhez, hanem a Lapockás tánchoz is találunk hasonló elnevezéseket a különféle kelet-európai népek nyelvén.

[75] A Vietoris tabulatúrás könyvbeli *Lopatkowany Tanecz* (Vietoris, No. 89) és a *Kájoni kódex Változó tánca* (No. 259) A lengyel variánsokat ld. Silva rerum, VII. táblázat.

[76] Szabolcsi 3, 309-310 (No. 20); Kodály, p.64-65; 101, 86. lj.

[77] Ld. Silva rerum, XII. táblázat; Vietoris, No. 71. (Vö. Szabolcsi 3, 308 [No. 19.]) A *Kájoni kódex*beli variáns inkább dalszerű; lengyel változatai pregnánsabb ritmikájúak, s kadenciájuknál különösen hangsúlyozzák a táncjelleget. Valószínű, hogy az előzőhöz hasonlóan ez a dallam is a 17. század jellegzetes dallamosságának egyik példája. Talán ez magyarázza gyakori átlépését a vokális és hangszeres zene közti határon.

[78] A *Deutscher Tancz* nyugat-európai életútjához ld. Hudson monográfiáját. (Rövid összefoglalás: 1, p.ix-xii.)

[79] Csak a korabeli terminológiával értelmezhetők a *Ballet des allemande*, a *Premier branle de la Royne*, a *Ballet de Bygot* és a feliratok.

[80] Hudson, I: 8; 211-218.

[81] Besard: Thesaurus harmonicus; RISM B/I/1 1603[15].

lejegyzési módhoz folyamodott, amely a főleg homofón faktúrát basszus és diszkant kettősére redukálja. Így jár el egy kivételével az összes *courante*, a legtöbb *balletto* és néhány egyéb táncdarab (*pavane, galliarde*) lemásolásakor. Teljes négyszólamú partitúrába ír viszont két német incipites táncdalt és három *intradát* (ezeket hat szólamról háromra, négyre redukálva); teljesnek tekinthető háromszólamú partitúrába egy *courante*-ot, négy "*ballethát*" és két "*sarabandát*", amelyek eredetileg két diszkant szólóhangszeren (pl. hegedűn) és basso continuón szólalhattak meg.

A retrospektív repertoárt két *pavane*, egy *galliarde*, a "*Lauf*" (No. 92) és egy rejtélyes című tánc, az "*Ey fayr fax*" (No. 97) képviseli. Mindezek önálló tematikájú, páratlan metrumú utótánccal zárulnak.

A *Kájoni kódex* 16 *courante*-ja – a felütéses és felütés nélküli példányok egyaránt – egységes stílusúak. Szerte Európában a 17. századi gyűjtemények állandó népszerű darabjai, elég itt a Vietoris tabulaturás könyv számos *courante*-ritmikájú tételére utalnunk.

A második írásperiódus repertoárja – szemben Seregélyével – a *Deutscher Tanz* típusát európai vándorútjának és átalakulásának többféle stádiumában mutatja meg. Még a műfaj nemzetközisége is megsejthető a *Ballet English* feliratból (No. 90), vagy a kódexbe egymástól távol bemásolt három *balletto* rokonságából.[82] A két német szövegkezdetű, egyszerre tánctematikájú és dalszerű *Lied* (No. 85-86) a 16-17. századi német gyűjtemények jellemző darabja lehetne. A kódex tizenkét "*ballethája*" és a continuókíséretes hangszerszólóra írt *allemande*-ja a *Deutscher Tanz* újra instrumentálissá lett változata, amely Itáliából Anglián keresztül jutott vissza Németországba, s amely magán viseli az itáliai, a Gastoldi-féle vokális balletto 1590 utáni új stíluselemeit, a forma második felének áttörtségét, motivikus, szekvenciális imitációit. E réteg darabjai időben közelebb állnak a Seregély Mátyás által bejegyzett *ballet*-k világához. Közülük nem hiányoznak a háromszólamú letétek sem (pl. *Balletha Italica*, No. 345), melyek a korszakban ideálisnak tartott apparátuson: két diszkanthangszer (hegedűk) és basso continuo együttesén képzelhetők el leginkább. Figyelemre méltó, hogy a kéziratban egy M. Franck *Intrada* (No. 93) hatszólamúról háromra való redukálásának végeredménye ugyanez a felrakás lett.[83] A kódexbe utoljára, 1671-ben bejegyzett két *sarabande* (No. 344, 346) két hegedűn játszandó; ezek a néhány háromszólamú ballettóval együtt egy Észak-Itáliában a század közepe után nagy számban publikált kamarazenei tánctípus képviselői, a kódex legmodernebb rétegét alkotják.[84]

A ballettók egy része és több táncletéten is megmutatkozó basso continuo gondolkodásmód tehát Kájoni Itália felé nyíló érdeklődését jelzi. Nem szabad azonban megfeledkezni gyűjteménye heterogén jellegéről, arról, ahogyan a régi és újabb formák együtt élnek a lejegyzési mód által is szimbolizált egységben. Ha a régebbi réteg pontos forrásait nem is tudjuk megnevezni, azokat a szándékukban hasonlóan vegyes, 1600 és 1650 között Németországban megjelent gyűjteményeket hozhatjuk kapcsolatba Kájoni tánc-másolataival, amelyek tetszőleges hangszeren megszólaltatható táncokat tartalmaztak, és táncrendekké összefűzve két évszázad táncformáit stilizálták át a *Deutscher Tanz* jegyében.

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[82] Az egyik variáns a Seregély-féle *Ballet des Allemands ad imitationem Gallicam*, a másik kettő Kájoni repertoárjából való *balletto* (No. 241, 15, 49).

[83] A szerző egyik hatszólamú intrádákat tartalmazó, 1608-ban Nürnbergben megjelent gyűjteményéből való. (RISM RISM A/I/3 F 1654; DDT Bd. 16, p.58.)

[84] Vö. Hudson, II: no.23b, 27-30.

NOTE STILISTICE ALE REPERTORIULUI REDACTAT DE IOAN CĂIANU

Piese vocal—instrumentale religioase

Cele 126 piese religioase scrise de mâna lui Căianu sunt cu şi fără text. Piesele sunt vocal-instrumentale: partida organistului nefiind trecută separat este o dublare a partidei vocale (corale sau solistice). La concertele religioase instrumentistului îi revine partea b. c., fără a se exclude şi posibilitatea cântării tuturor vocilor participante ,,numai" sau ,,şi" la instrument.

Situaţia repetării anumitor piese religioase pe diferte file ale *Codicelui* este următoarea:

— nr. 77 este reluat (fără specificarea compozitorului) peste următoarele 2 file la nr. 80;
— nr. 79 are două variante: nr. 166 şi 340;
— nr. 167 are trei variante: nr. 276, 297 şi 342.

Variantele prezintă deosebiri de limbă, de număr de voci şi valori.

Anumite piese au titluri identice sau asemănătoare, fără a fi repetări sau variante din punct de vedere al materialului muzical:

— nr. 169 îi corespunde prin titlu nr. 334, dar nu şi prin muzică,
— în aceeaşi situaţie sunt şi nr. 275 şi 282;
— iar nr. 319, în afară de titlu, nu are nici-o legătură cu nr. 77 şi 80, nici cu fragmentul f. 44-45.

Cea mai mare parte a pieselor religioase notate în *Codice* de Căianu, nu au compozitorul specificat, dar titlurile lor ne ajută să le integrăm anumitor grupe, aparţinând genului religios. Astfel, alături de cele două *Magnificate* — nr. 220-226 şi 283-288 — cu compozitori specificaţi, mai întîlnim din grupul *Canticelor* şi trei *Benedictus*-uri, pentru voci soliste şi b. c.: nr. 274, 275 şi 282 (fără text).

În cadrul *pieselor festive,* nr. 95 poartă titlul ,,Hymnus", situat în *Codice* într-un prim mare grup de piese laice. Scriitura lui este simplă, de notă contra notă, la două voci. În genul imnurilor sunt şi aşa numitele *Laude,* reprezentate în *Codice* prin nr. 169, 182, şi 334. Dintre ele, nr. 169 şi 334 sunt scrise pentru trei, respectiv o voce solistă şi b. c. La nr. 169 cele trei voci soliste prezintă o scriitură de dialog între grupul sopran-alt şi tenorul care răspunde. În schimb, nr. 182 este omofon la două voci. Tot piesă festivă, asemănătoare imnurilor, este şi *Te Deum*-ul de la nr. 81, care se remarcă prin scriere alternativă.

În ceea ce priveşte *misele* redactate de Căianu, în afară de cea a lui Spielenberger (nr. 292-300), celelalte trei sunt de fapt mise scurte; nr. 98-102, 147-150, 171-174. Nr. 147-150 şi 171-174 sunt scrise omofon pentru două voci, în rest celelalte mise sunt scrise pentru două voci soliste şi b. c., deci sub formă de concert religios.

Piesă scurtă în scriere omofonă la patru voci este nr. 203. Ne punem problema dacă nu cumva titlul, ,,Clausula", este dat pentru a arăta că este vorba de un fragment sau, după cum suntem mai degrabă tentaţi să credem, este vorba de o piesă bine definită, a cărei scurtă structură cu funcţie cadenţială dezvoltă un pasaj melismatic. Aici, din scriitura omofonă, gen coral, reiese nu atât pasajul melismatic, cât funcţia cadenţială, concluzivă.

Dintre cele cinci forme rezultate din amplificarea melodiei liturgice, cunoscute în practica bisericii catolice drept *Secvenţe, avem în Codicele Căianu* un ,,Stabat Mater" şi un ,,Dies Irae" scrise de mâna principalului redactant. Atât nr. 82, cât şi 231 sunt piese la 2 voci scrise notă contra notă, în valori lungi. La nr. 82 Seprődi J. consideră ,,Stabat Mater" drept popular de influenţă religioasă, fără o justificare amănunţită.[1] Partea *Recviem*-ului, ,,Dies irae", dies illa" apare în *Codice* cu o însemnare a lui Căianu,

[1] Seprődi 3, 214 — transcrierea nr. 4.

pe care ne-o putem eventual explica în baza teoriei ,,hexachordum naturale, — durum — molle" inițiată de Guido d'Arezzo.[2]

În cadrul *suplicațiilor* sub formă de recitativ, *litaniile* sunt bine cunoscute. La f. 148 cele 14 secțiuni, delimitate grafic — ca o schemă —, aparțin piesei nr. 232. Este vorba de ,,Lytaniae Lauretanae" scrise la 2 voci, cu alternanță între cor și solo. În schimb, cele 4 litanii de la f. 191 (nr. 329-332) sunt scrise pentru o singură voce și cu text foarte apropiat una față de cealaltă.

Scrierea omofonă poate fi întâlnită la Căianu în piesele cu titluri germane, în cele înserate printre piesele lui Seregély, în cadrul compartimentului prim (nr. 3, 4, 5, 6, 11, 12, 25 și 26), și la piesele nr. 71, 72, 75, 182, 205, — la două voci: nr. 232 — la trei voci; nr. 168 și 271 — la patru voci.

Situații de întrepătrundere de scriere omofonă cu cea care folosește b. c. avem întâi la o mică piesă, nr. 110, inserată asemeni nr. 126 între piesele lui Seregély. Nr. 110, scris pentru două voci, prezintă două secțiuni diferite, întâi ca metru, apoi ca scriitură: secțiunea în ,,$\frac{3}{2}$" este omofonă, iar cea în ,,¢" prezintă vocea II ca pe un b. c. în susținerea unui sopran, ce vine cu o diversitate valorică destul de îndrăzneață, creind o mișcare apropiată dansurilor de curte, pe care le vom analiza mai jos.

Aceeași situație întâlnim și la nr. 230, unde cele două voci înalte prezintă discursul muzical la terță, iar basul construiește alături de ele fie un complex omofon, fie o monodie acompaniată, prin rolul de b. c. pe care îl preia.

Mai specială ni se pare piesa nr. 217, scrisă pentru două voci, la care basul reprezintă în mare parte un b. c., dar la începutul primelor secțiuni enunță discursul muzical singur, printr-un motiv, care este preluat de către vocea I și prezintă cu această ocazie și text, ceea ce ar putea pune sub semnul întrebării funcția de acompaniere a basului.

La nr. 249, contrapunctul polifonic dintre cele două voci prezentate, are text notat în parte pentru fiecare voce și doar acolo unde vocile merg omofon avem o singură dată notat textul, care devine astfel comun. Situația este specială, prin faptul că în titlu ni se vorbește de o voce solistă, și cel mult vocea II ar fi trebuit să fie eventual un b. c.

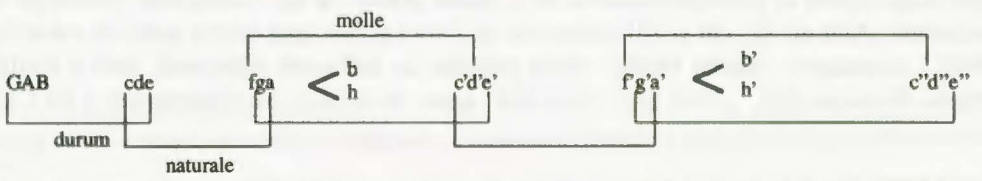
Alegerea lui Căianu în redactarea culegerii s-a oprit nu numai asupra pieselor omofone sau a celor omofone cu b. c., ci mai ales asupra pieselor denumite ,,concert religios". Urmărind apariția acestei forme în filele *Codicelui* densitatea mare a ,,concertelor" începe cu f. 149: cu puține excepții fiecare piesă este un concert religios. De altfel, această forma muzicală, care domină cea de-a doua jumătate a secolului al XVII, este aleasă de Căianu și în cazul compoziției lui.

Compozițiile certe sau presupuse ale lui Ioan Căianu

În textul prezentării *Codicelui Căianu*, alăturat facsimilelor din primul volum sunt puse în discuție titlurile și însemnările pieselor nr. 311 și 340—343, care poartă, în primul caz, numele redactantului în locul obișnuit specificării compozitorului, iar în cazul următoarelor patru piese predecesorii cercetării oscilează în acordarea paternității pieselor lui Căianu (vezi volumul I).

Una din variantele *nr. 342* și anume nr. 276. poartă în însemnare iscălitura ,,Fr. Ioan" și face astfel îndreptățită presupunerea că și alte piese, ce poartă doar simpla iscălitură a lui Căianu, pot fi compoziții ale lui. Mai mult, factura scriiturii observată și la alte piese din jurul celei la care paternitatea lui Căianu este o certitudine[3] și cărora li se adaugă însemnări, datări sau simple iscăliri, precum și luarea în consi-

2



[3] Cinci concerte religioase (nr. 306-310), fără text, scrise pentru 2 sau 3 voci soliste, ar putea fi și ele încadrate în grupul compozițiilor presupuse a fi ale lui Căianu, situându-se dinaintea compoziției certe. Reținerile noastre ne fac, însă să le considerăm pur și simplu drept piese de același gen, dar ale unor compozitori nemenționați.

derare a termenului ,,scribebat" drept un eventual indiciu în stabilirea autorului pieselor din *Codice,* ne dau posibilitatea să efectuăm o grupare stilistică a lor, pe care o redăm mai jos:

I	311 312 313	(,,scribebat") — 1664
II	314t 315 316	(,,scribebat") — 1664
III	317 318 319	(,,scribebat") — 1664
IV	320 321-325 326t	(,,scribebat") — 1664
V	327t 328 329-332t 333t	(,,scribebat") — 1669
VI	334t 335t	(iscălitură) — 1669
VII	340t 341t 342t 343t	(,,composuit") — 1671

În schemă: I, II/315, 316 şi VI sunt la 1 voce cu b. c.; II/314; III, V sunt la 2 voci cu b. c., iar VII la voce solo în timp ce *t* are valoarea *text notat.* În această grupare se înscrie însă şi una dintre piese (nr. 314 din grupa II) care are drept compozitor specificat pe Francisco Maria Marini.

Sistemul care stă la baza schemei de mai sus ne-ar permite să considerăm şi nr. 249 (,,scribebat") — 1663 şi nr. 280 (,,scribebat") — 1663 drept posibile compoziţii ale lui Ioan Căianu.

Primele 6 piese, care sunt de aceeaşi factură cu *nr. 311,* piese în formă de concert religios pentru o voce solistă şi acompaniament de b. c. sunt fie în continuarea lui 311 (312, 313), fie grupate compact pe alte file ale *Codicelui* (nr. 315, 316 şi 334, 335). Ele au, la terminarea grupului ori însemnarea care conţine termenul ,,scribebat" şi datarea respectivă, ori pur şi simplu iscălitura lui Căianu. Piesele din grupa I şi II sunt fără text şi după semnături sunt scrise în luna mai, respectiv octombrie 1664. Iar cele 2 piese din grupa VI (334, 335) au text latin şi sunt scrise 5 ani mai târziu.

Vocea solistă nu apare specificată decât la piesele din grupa II (,,Tenore" — nr. 315; ,,Cantus" — nr. 316) şi din grupa VI (,,Altus" — nr. 334. ,,Bassus" — nr. 335).

Registrul abordat pare să fie cu predominanţă cel mediu, chiar dacă atinge pe ici pe colo mi_2 sau fa_2. Piesele scrise pentru tenor sau bas reflectă într-adevăr registrul propriu acestor voci, în schimb, piesa pentru sopran (cantus) are o linie melodică care coboară mult în mediu şi nu urcă mai sus de fa_2. La nr. 334 cu toate că în titlu citim ,,Altus", avem de-a face cu registrul sopran.

În afară de nr. 315, care este scris în metru binar, în întregime, celelalte 6 piese prezintă schimbare de măsură, ce îşi găseşte funcţionalitatea fie în marcarea cadenţei unei structuri (ca un rallentando obţinut prin schimbarea de metru), fie în delimitarea şi schimbarea structurilor, a liniei melodice şi a caracterului. Nu rareori, mişcarea de 3 timpi are un caracter dansant, ca la nr. 311.

Şi o similitudine de procedee componistice folosite se poate stabili între piese. Atât 311, cât şi 316 prezintă în ultima secţiune în ,,$\frac{3}{2}$" un model mare cu secvenţe în diferite tonalităţi apropiate. De altfel, pe lângă predilecţia lui Căianu în utilizarea sincopelor şi pauzelor, se poate vorbi şi despre folosirea modelelor cu secvenţe în legătură cu secţiuni întregi.

Nu toate piesele au motive melodice limpezi. La nr. 311, doar secţiunile 2 şi 7 (din cele şapte secţiuni) au un cap tematic comun. Nr. 312 pare să fie mai evoluat, căci formal putem delimita o structură de gen A B A B' A (amplificat şi variat), care se pliază perfect pe schimbările de metru şi care reprezintă de fapt 2 materiale tematice. Tot aici ne surprinde ritmul punctat în valorile mici de  .

Dintre cele trei piese ale grupei I, cea mai reuşită, din punct de vedere formal, pare să fie nr. 313, căreia îi putem stabili o formă bipartită cu mică repriză (ABa) şi cu o mişcare finală, ce evoluează din tonalitatea tonicii, prin cea a dominantei, subdominantei şi relativei majore. În afară că putem vorbi aici de un motiv ce se conturează ca o temă muzicală, remarcăm fraze clare cu cadenţe limpezi.

Dacă nr. 316 poate fi şi el structurat într-un AB cu o coda, de factură mai mult instrumentală decât vocală, nr. 315 şi 335 sunt doar o înşirare de fraze, la care se foloseşte într-una procedeul de model cu secvenţe.

În ceea ce priveşte piesele cu 2-3 voci soliste şi b. c. (vezi schema grupelor), ele sunt mai îndepărtate ca factură de piesa nr. 311, dar poartă însemnări cu ,,scribebat" şi sunt încadrate de piese ,,sola voce". Discuţia asupra paternităţii acestor piese rămâne deschisă, iar analiza stilistică în studii ulterioare va rezolva probabil această dilemă.

O astfel de problemă nu ne ridică însă piesele din grupa VII — nr. 340, 341, 342, 343, la care, după însemnările respective, părem să fim perfect lămuriți asupra compozitorului. Dar cea mai interesantă este formula prin care compozitorul precizează că este vorba, la piesa nr. 342, de un citat folcloric: alături de „composuit" și „transvertit" apărând și „primus invenit" („primul a descoperit"-[o])

Toate cele patru piese se desfășoară într-un registru mediu, rar depășind re_2. Față de piesele pentru o voce cu b. c. — din grupurile I, II și VI — cele din grupa VII (datate toate cu anul 1671) nu prezintă alternanță de măsură, ci sunt scrise toate în metru binar.

Structurarea lor pe secțiuni cu subtitluri în latină și cu precizarea cântării alternative dintre cor și orgă corespunde cât de cât secțiunilor formale ale piesei.

Dintre toate patru cea mai simplă, ca formă muzicală, este ultima, nr. 343, care prezintă un joc motivic între două mici structuri, a și b, prima de două măsuri, cea de-a doua de șapte măsuri. Urmărind apariția acestor motive putem extrage o structură de fond: **a, b, b**, care se repetă de trei ori, inegal repartizat iar a patra oară cu eliminarea lui **a** —

Organo ⌊a a b⌋ ⌊a b→
Chorus →b⌋
Org. ⌊a b→
Chorus →b⌋
Org. ⌊b b⌋

Total opus este nr. 340, prima dintre aceste piese,[4] care prezintă 8 motive în tot felul de combinații și variații, ce rezultă din modelarea melodiei după text, dar care nu pot fi structurate efectiv în secțiuni bine definite. Tot ea este una din piesele căreia îi descoperim în *Codice* alte variante cu text latin (nr. 79, 166).

În schimb, nr. 341 și 342 prezintă o alternanță motivică clară și amplificări sau diminuări ce ne permit să urmărim o formă echilibrată, rezultat al îmbinării unui element motivic constant (B), asemeni unui refren, cu unul variabil (A), în sensul augmentării ritmice sau variaționării melodice:

Forma nr. 341 — x ⌈A B⌉ y ⌈A' B'⌉
z ⌈A'' B⌉ x ⌈A B⌉
y ⌈A' B⌉
y ⌈A' B⌉ z ⌈A'' B⌉
x ⌈A B⌉
y ⌈A' B⌉ z ⌈A'' B⌉

Genul de structurare, în care considerăm A și B o singură unitate motivică, ne duce spre o formă în care **x, y, z**, apar de 3 ori expuse, a doua oară având elementul y dublat. Se poate vorbi oare de un tripartit foarte rudimentar (**xyz; xyyz; xyz**)?

Dar structura cea mai interesantă o descoperim la nr. 342 și la cele 2 variante ale sale, nr. 167 și 276. Clădite pe același citat folcloric, cele trei piese amintesc parcă de variația motivică populară a aceluiași subiect muzical. În structura pieselor descoperim un refren (R), format din 3 motive (**b, c, d**) și o variantă a acestuia (**R'=b, d', c, d**). Refrenul (R) este fie încadrat de motivul **a** și R', fie de secțiunea **e** (rezultată din motivele **x** și **y**) și secțiunea **b z**. Piesa nr. 167 este prima ca apariție în filele *Codicelui*, însă celelalte 2 par una (nr. 276) mai apropiată de forma originară, cealaltă (nr. 342) mai stilizată, cu o funcționalitate evident religioasă. De aceea, prezentăm schematic forma pieselor:

[4] Transcrisă și de Negrea, 66-69.

nr. 342		nr. 276	
a R R'	(A)	a R R' e R	(A+2/3 B)
e R bz	(B)	bz a R	(1/3 B+dim.)
a R	(A dim.)	e R	(B dim.)
e R	(B dim.)	a R R'	(A)
a R R	(A')	e R bz	(B)
e R bz	(B)	a R R'	(A)
a R R'			

în care prescurtarea „dim." o folosim pentru „diminuat", iar 1/3 și 2/3 sunt părți din B.

Interesant este că motivele nu sunt variate decât cu scopul de a rezolva problemele apariției unui număr mai mic sau mai mare de silabe din text. De aceea, motivele așa cum apar ele variate la nr. 276, așa apar și în augmentarea valorică de la nr. 342. Să urmărim spre exemplificare motivul a și ultima sa formă variațională sub care apare la ambele piese:

nr. 342, motiv a



nr. 276, motiv a



nr. 342, motiv a variat



nr. 276, motiv a variat



Refrenul, constituit din trei motive, prezintă o diferență în desenul melodic de la o piesă la alta și anume: în nr. 276 (datat cu anul 1664) salturile desenului melodic din motivele c și d sunt mult mai apropiate de melodica folclorică, salturi, pe care în 1671 Căianu le elimină, creind o linearitate apropiată melodicii bisericești, cu note repetate, specifice stilului retoric folosit în acest cadru (pentru exemplificare vom prezenta aici piesele cronologic).

nr. 276, motiv c



nr. 342, motiv c



motiv d



motiv d



Din redarea în paralel a acestor două motive (c+d) observăm că nu numai valorile scurte ale piesei 276 ne îndreaptă spre forma inițială, extrasă muzicii populare ci și linia melodică, pe care o găsim la nr. 342 transformată. În plus, această situație ilustrează procedeul pe care-l foloseau compozitorii acelor timpuri, când preluând o melodie populară, o întrebuințau drept cantus firmus în piesele religioase, augmentând valoarea sunetelor sau eliminând salturile melodice mult prea spectaculoase pentru regulile muzicii bisericești. Prezentarea comparativă a nr. 276 și 342 am făcut-o și în virtutea faptului că nr. 167 este scris la o treaptă și în valorile lungi ale nr. 342 și formal corespunde cu acesta. Doar melodic, motivul a prezintă un salt, care mai tîrziu (la nr. 342) va fi înlocuit de um mers treptat:

nr. 167, motiv a
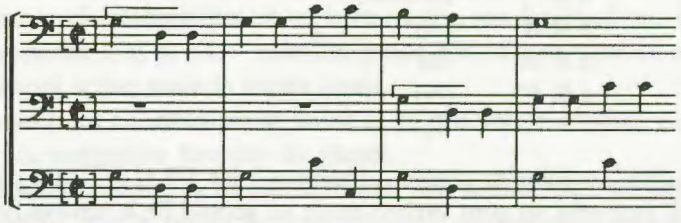


nr. 342, motiv a



Motivul **b**, în schimb, este mai apropiat de nr. 276, iar c şi d se aseamănă în linearitatea lor mai mult cu nr. 342.

Neaşteptată este apariţia acestei teme populare în cadrul misei lui Johannes Spielenberger (nr. 292—300) la piesa nr. 297 prin motivul a cu înveşmântarea valorică întâlnită la nr. 342, dar ca înălţime la cvintă inferioară



etc.

În cadrul piesei nr. 297 subsecţiunile „Chorus" conţin acelaşi material tematic pe care îl regăsim atât ca înălţime, cât şi ca valoare la nr. 342, după următoarea schemă:

nr. 297 (a) — y (din structura **e**) R
(c) — e R
(e) — e R bz

Urmărind indicele cu însemnări şi datări ale lui Căianu constatăm că piesa lui Spielenberger este scrisă în 1659, iar piesele pe care le propunem a fi considerate ale lui Căianu deţin anii 1660, 1664, 1671.

Fragmentul de la ultima însemnare „Primus in venit" ne opreşte din enunţarea concluziei, care ar rezulta în urma citirii anilor: că Ioan Căianu ar fi luat citatul folcloric de la Spielenberger. Dar dacă Ioan Căianu a înserat în misa lui Spielenberger, în subsecţiunile din *Patrem omnipotentem*, propriile sale structuri muzicale?

Interesantă este şi situaţia piesei nr. 218, al cărui prim motiv este de fapt capul motivului **d** din nr. 342:

nr. 218, motiv **a**



nr. 342, motiv **d**



Piesa este scrisă la 2 voci, omofon, în registru mediu şi metru binar, în pătrimi ca la nr. 276. Este structurată din 4 motive simetrice, expuse de 4 ori, după care urmează o codetta din acelaşi material, cu funcţie cadenţială. Citatul folcloric, asemănarea cu nr. 342 şi iscălirea de la sfârşit ne permit să presupunem că şi nr. 218 este compoziţia lui Ioan Căianu.

Una din piesele laice (nr. 280), fără compozitor menţionat, poartă însemnarea lui Căianu, care ajută să o integrăm eventual creaţiei sale. Completarea din însemnare ar putea preciza că piesa a fost redată în scris fără să fie copiată de pe o altă partitură, ci după auz. După cum arată şi titlul, piesa (nr. 280) este o fugă scrisă în al optulea mod bisericesc, în care întâlnim (rar), în formulă de cadenţă, treapta a VII-a ca sensibilă. Expoziţia de fugă a primei secţiuni prezintă la 4 voci o temă pregnantă. Scriitura contrapunctică a interludiilor foloseşte model cu secvenţe şi imitaţii între voci. La intrarea basului întâlnim o scriitură omofonă la toate patru voci. Secţiunile următoare, patru la număr, au funcţie de întărire a modului pe sol. După stretto-ul scriiturii polifonice în pătrimi, intrăm într-o monodie acompaniată, la trei voci, cu firul melodic în optimi. Aici modelul are 6 secvenţe. Omofonia doimilor, care urmează, este un contrast puternic. El subliniază apropierea de cadenţă finală, ce nu întârzie să vină. Încheierile sunt toate pe sol, cu excepţia secţiunii II, unde întâlnim şi o formulă de cadenţă la dominantă.

Piesa are un caracter instrumental viguros, care se potriveşte unui ¢. Registrul este cel mediu, îndeobşte întâlnit la piesele instrumentale cu mod bisericesc, reprezentante atât ale sferei laice, cât şi religioase.

În persoana lui Ioan Căianu întâlnim organistul, constructorul de orgi, compozitorul, alcătuitorul de culegeri muzicale. Compozitorul este atras de formele cele mai evoluate ale timpului concertul religios, pe de o parte, și structurile de influență populară (cele cu refren) din piesele vocale cu text tradus din latină, pe de altă parte.

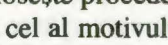
Piese instrumentale laice și religioase

Balleta

O importanță covârșitoare în ilustrarea muzicală a epocii în care trăiește muzicianul transilvănean al secolului XVII o au, în cadrul pieselor laice, cele 58 de piese instrumentale. Titlurile celor 11 piese, fără specificarea compozitorilor, sunt fie de „Ballet" fie de „Balletha". La unele, cum sunt nr. 90 și 345 se adaugă mențiunea de „English", respectiv „Italica". Pulsația acestor piese este binară, în afară de nr. 209, unde prin schimbarea de măsură trecem în „$\frac{3}{2}$". Suntem tentați să considerăm mai degrabă un „$\frac{4}{4}$" decât un ¢ la cele șapte piese (nr. 45, 90, 161, 170, 199, 213, 338), la care nu avem specificată măsura. Dintre nr. 165 și 345, cu măsură notată, primul are un ¢ în cerneală roșie. Scriitura la 2 voci predomină, dar întâlnim 4 balete (nr. 170, 199, 209, 345) cu scriitură la 3 voci. La nr. 170 și 209 una din voci dublează de fapt linia melodică sau intră în armonia basului. Același lucru se întâmplă și la nr. 345 în al cărui titlu sunt enunțate doar vocile soliste, fără b. c. În schimb, nr. 199, prezintă o scriitură omofonă. Nr. 165 se desfășoară atât în registrul înalt, cât și mediu, iar nr. 170 cu precădere în cel mediu. Restul, 9 balete, exploatează registrul înalt al octavei 2—ceea ce am constatat și cu ocazia analizei registrelor tuturor pieselor lui Căianu, din care a rezultat că avem de-a face cu o caracteristică a pieselor instrumentale din *Codice* și probabil a epocii. Și în privința formei, bipartitul corespunde nivelului vremii, 7 balete fiind structurate în 2 secțiuni delimitate formal, în afară de cadențe sau lucrătură motivică, și prin semne de repetiție. O mențiune specială am avea pentru nr. 170, unde secțiunea II apare mai mult sub forma unei code. La nr. 161, tot la secțiunea II, întâlnim două subsecțiuni, unite de o linie melodică, expusă în prima subsecțiune la bas, iar la cea de-a doua la sopran. Și nr. 209 are o subdiviziune, dar nu a secțiunii II, scrisă în „$\frac{3}{2}$", ci a primei secțiuni, în metru binar. Am putea considera chiar secțiunea II drept o secțiune aparte, față de prima, care are, la rândul ei, o structură tripartită. Aspectul tonal al piesei ne sprijină în această idee.

Piesa nr. 45 este, dintre balete, cea mai interesantă, prezentând o formă bipartită cu mică repriză: 7 măsuri pentru secțiunea I, 6 pentru secțiunea II, care pornește din sfera dominantei, atinge dominanta, pe care se oprește îndelung. Astfel pregătită revenirea primei secțiuni, ea se desfășoară în repriză, de astădată în numai 6 măsuri.

Tonalitățile abordate sunt atât majore (nr. 150-do, 45-do, 90-re, 161-do, 170-sol, 213-fa), cât și minore (nr. 165-la, 199-re, 209-mi, la, 338-la, 345-re). Există tendința de a merge prin subdominantă la dominantă sau la relativa majoră sau dominanta minoră. Fiind piese cu funcție de acompaniere la origine, baletele notate de Căianu au la prima vedere scriitura unei monodii acompaniate prin b. c. Dar lucrătura motivică, deosebit de interesantă aici, folosește procedee polifonice: începând cu imitații de la o voce la alta, fie în cadrul frazei (nr. 165), fie în cel al motivului (nr. 213) până la întâlnirea unui canon la octavă (nr. 338).

Descoperirea cea mai interesantă pare însă aceea că piesele prezintă motive comune: a)  b)  c) lanț de  ... la cadență. Ca procedeu dezvoltător întâlnim modelul cu secvență cu precădere în secțiunea II, unde, în general, sunt exploatate valorile mici. Avem de altfel și situația nr. 345, în care secțiunea II are o mișcare total diferită față de mișcarea primei secțiuni. Una curge liniștit în pătrimi și optimi, iar cealaltă intră brusc într-o mișcare săltăreață, vioaie, scrisă cu ajutorul unei formule ritmice  , care va fi exploatată prin procedeul modelului cu secvențe.

Urmărind anacruza în cadrul baletelor, o întâlnim doar la nr. 165 și 170 în secțiunea II, iar la nr. 161 și 199 în ambele secțiuni.

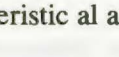
Chorea

În *Codicele Căianu* avem 5 piese (nr. 76, 162, 180, 189, 198) cu denumirea „Chorea", dintre care nr. 162 și 198 vin cu o specificare în plus: „Chorea polonica", respectiv „Chorea Tancz". Toate sunt fără compozitori menționați. Metrul binar în care sunt scrise, l-am notat cu ¢, rămânând deschisă discuția pentru un eventual „$\frac{4}{4}$" poate la nr. 76 și 198, care au un caracter mai mult solemn sau festiv, decât sprințar.

În scriitura la 2 voci, întâlnită la toate cinci Chorea, nr. 162 și 180 prezintă o simplitate extremă a basului. Fiind piese laice instrumentale, registrul este cel înalt, doar nr. 180 coboară în mediu. Singur nr. 189 este notat în întregime în registrul mediu, subliniind faptul că melodia populară românească pe care o folosește este preluată din folclorul vocal.

Ne surprinde simetria formei bipartite a nr. 76 (5+5 măsuri), 180 (6+6 măsuri), 162 (8+8 măsuri) față de majoritatea dansurilor din *Codice*. În schimb, nr. 189 (4+6 măsuri) și 198 (6+8 măsuri) sunt structurate asimetric. Forme interesante întâlnim atât la nr. 76, unde înaintea cadenței ultimei măsuri există o respirație, după care urmează, asemeni unui procedeu de dezvoltare prin eliminare, o codetta din materialul modelului și secvenței motivelor anterioare, cât și la nr. 198, unde piesa prezintă un motiv constant, al doilea ca apariție în expunerea materialului melodic: **a, b, c, b.**

Tonal, balanța înclină înspre tonalități minore: nr. 76, 180, 198 — re minor. La nr. 76, în locul cadenței pe tonică, oprirea se face pe dominantă, la nr. 180 pe subdominantă. În acest caz, cu ocazia repetiției, revenirea este astfel facilitată. Nr. 162 și 189 au tente modale. Primul, chiar dacă este scris într-un Sol luminos cu semicadență pe dominantă și cadență finală pe tonică, are formulă melodico-ritmică (ritm specific polonezelor), care înclină înspre modal. Al doilea ascunde un mod popular românesc, estompat prin mutarea centrului de pe la (subliniat în melodie de cadența frigică) pe re.[5] De altfel, și formulele motivice sunt tipice formulelor din muzica românească.

În timp ce la nr. 180 motivul este constituit din trei măsuri, cu o formulă ritmică  , urmată de valori lungi  | nr. 162 prezintă un procedeu dezvoltător, pe care l-am întâlnit la balete, în secțiunea II. Se poate vorbi și la piesa nr. 76 chiar de un cap tematic, în formă variată, atât pentru prima, cât și pentru cea de-a doua secțiune. Cât privește imitațiile, ele sunt mai rare: putem semnala una în formula de cadență ce conține un motiv caracteristic al acestor piese 

Anacruză nu întâlnim decât o singură dată (nr. 162 — în secțiunea II). În model ea apare scrisă în pătrimi, iar în secvențe numai în optimi.

Caracterul solemn sau festiv și citatul popular ne conduc spre considerarea pieselor „Chorea", nu balete, ci dansuri propriu-zise de curte.

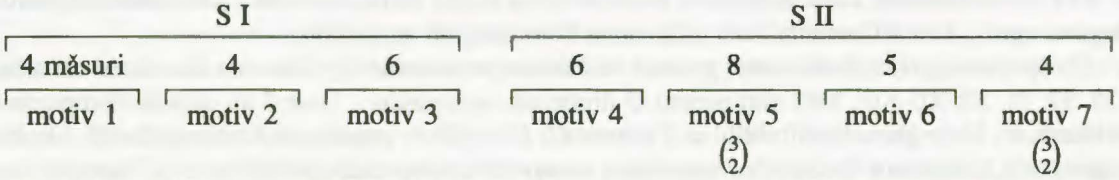
Paduan

În cadrul dansurilor, cele două pavane (nr. 93, 207) din *Codice* au titlul „Paduan". Ele sunt scrise pentru două voci, fără compozitori menționați, iar nr. 207 poartă o specificare în plus.

Sigur că dansului ceremonios i se potrivește un ¢ lent. Nr. 93 are o coda în „$\frac{3}{2}$", iar nr. 207 prezintă schimbări de măsuri, în cadrul unei întregi secțiuni dialogate (dialogul este subliniat și prin schimbare de registru: mersul melodic al basului, prin model cu secvențe în octava mică, primește răspuns în „$\frac{3}{2}$" la discant în octava 2; prin schimbarea măsurii se trece în următoarea secțiune și se coboară în registrul mediu al octavei 1; răspunsul, tot în „$\frac{3}{2}$", vine din nou în octava 2).

[5] Pentru nr. 189 vezi și transcrierea lui O. L. Cosma, 303. Pe de altă parte, amintim integrarea unei „Chorea" din *Codice* de către Kodály, 45, 75 (nota 86) melodiilor muzicii populare maghiare, care au în paralel text laic și religios.

Nr. 93 este bipartit cu coda, iar nr. 207 prezintă (după cum ilustrăm schematic) subdiviziuni în secțiunea (S) II, prin existența dialogului: (nr. 207).



Semn de repetiție apare după S I, dar și după fiecare subsecțiune a S II, în parte. Structurarea noastră este susținută tonal prin aceea că în S II, prin înlănțuiri de cadențe simple, se consolidează fa majorul. Nr. 93, scris în re minor, prezintă o semicadență plagală. În S II intrarea se face brusc în fa major, de unde printr-o inflexiune la do major, se revine la re minor, consolidat în coda de 7 măsuri.

Scriitura pavanelor relevă un bas participant, atât sub aspect omofon, cât și sub cel al dialogului.

Nr. 207 prezintă în motivele 2 și 3 ale primei secțiuni o anacruză și tot aici semnalăm și două sincope reușite.

Să aibă oare schimbările de măsură, de la binar la ternar, în cele 2 pavane, vreo legătură cu acea cuplare între dansul lent, ceremonios și cel vioi, săltăreț, între Pavana și Gagliarda?

Gagliarda

În *Codice* avem o singură „Gagliarda", scrisă de Căianu, fără să fie legată de vreuna din cele 2 pavane. Nr. 91 poartă titlul „Galliarda" și compozitorul pare să fie semnalat prin inițialele „A. G. V." Măsura este specificată prin cifra „3", la care apare adăugat un ¢ de culoare roșie. Scrisă la 2 voci, piesa se desfășoară atât în registrul înalt, cât și în cel mediu. Forma este bipartită, fiecare secțiune fiind constituită din 2 fraze:



Tonal, ne aflăm într-un fa major, cu opriri pe tonică chiar la semicadențe. Desenul melodic este constituit din 2 bucle mari, ce corespund fiecărei secțiuni și care provin din folosirea modelului cu secvență. Caracterul săltăreț reiese de la bun început din nota repetată a primului model.

Allemanda

Extrasă probabil unei colecții de dansuri piesa nr. 337 are specificat: „Allemande sola voce". Compozitorul acestui dans nu apare menționat. La transcriere am opinat pentru „$_4^4$" și nu pentru ¢. Scrisă la 2 voci, piesa prezintă o distanță foarte mare între discant și bas: registrul discantului fiind cel înalt, al octavei 2, iar basul desfășurându-se cu precădere în octava mare.

Scriptic apar 3 secțiuni delimitate prin semne de repetiție, dar din punct de vedere tonal nu avem nici un indiciu că piesa ar fi tripartită: cadențele sunt pe tonica lui do major. Recunoaștem însă că partea mediană, 6 măsuri, are un caracter mai vioi, din cauza notelor repetate și valorilor scurte. De abia după cel de-al doilea semn de repetiție, modelul cu secvențe amintește de tipul de construcție bipartit al dansurilor anterior analizate. Ultima secțiune aduce o mutație motivică reușită, prin care se intră într-o mică repriză a măsurilor de la 4 la 8. Forma bipartită a nr. 337 poate fi privită inclusând cele 6 măsuri mediane primei secțiuni, iar partea a II-a să fie considerată după cel de-al doilea semn de repetiție.

Materialul melodic are un joc al accentului, care cade la început pe timp, fără nici o pregătire, dar primește de la măsura 3 o anacruză. Revenirea pe timp se face la intrarea în cadența primului fragment. Anacruza nu o mai întâlnim decât la mica repriză. Probabil că ne aflăm în momentul în care stilul Allemandelor vechi, fără anacruză, se întrepătrunde cu noul stil, cel cu anacruză.

Couranta şi Lauf

În *Codice* numărul mare al pieselor cu titlul ,,Currenta" sau ,,Curranta", câteodată cu specificări adăugate, gen: ,,Smidt Curranta" sau ,,Curranta Polonica" nu surprinde.

Compozitorii celor 17 courante, grupate de Căianu pe anumite file alăturate sau cât de cât alăturate (f. 55, 57; 75, 77; 103-105; 108) sunt pentru 15 dintre ele necunoscuţi. Doar 2 au numele compozitorului specificat: nr. 83 — greu descifrabilul c. Thurzon (?) şi nr. 89 — organistul Ambrosi Guo'th (deţinător? compozitor?).[6] Scriitura courantelor este cea a monodiei acompaniate printr-un b. c. Sunt scrise la 2 voci, cu excepţia nr. 204, care prezintă o scriitură omofonă la 3 voci.

Opt dintre courantele lui Căianu apar în ,,$\frac{3}{2}$", iar alte 9 (nr. 83, 30, 146, 188, 191-193, 196, 204) au în afară de scriitura limpede în ,,$\frac{3}{2}$" şi un ¢ în cerneală roşie. Schimbare de măsuri ($\frac{3}{2}$, ¢, $\frac{3}{2}$) întâlnim la nr. 188. După registrul înalt în care sunt scrise, am putea recunoaşte imediat — în eventualitatea că ar lipsi titlul — că sunt piese instrumentale, laice.

Bipartite, ele au semn de repetiţie, fie după aproximativ 8, 12, 16, 18, fie chiar 24 măsuri. Termenul ,,aproximativ" l-am folosit pentru o simetrie imperfectă, ca la nr. 195 (partea I—23 măsuri, partea II—24 măsuri) sau nr. 204 (partea I—12 măsuri, partea II—24 măsuri). Doar nr. 188 este tripartit. Forma reiese, la prima vedere, din schimbarea de pulsaţie. Secţiunea mediană, notată cu ¢, în culoarea cernelii cu care s-a scris, este în sfera dominantei lui sol major, tonalitatea piesei. Prima secţiune este construită din trei fraze a câte patru măsuri, cu joc de schimbare de registru şi pe alocuri, cu mers melodic, la vocea acompaniatoare a basului. Secţiunea II are o singură frază de patru măsuri, cu cadenţă la dominantă, dar şi cu o codetta cu tentă modală, de două măsuri. La revenirea măsurii de trei timpi, observăm că spre finalul piesei se face o augmentare a ultimei fraze de la 4 la 6 măsuri, printr-un model cu secvenţe.

Element caracteristic al courantelor din *Codice* este formula ritmica 𝅗𝅥. ♩ ♩ | 𝅗𝅥 𝅝 | 𝅝 , care ilustrează perfect mişcarea dansantă a acestor piese.

În colecţie, 6 apar fără anacruză (nr. 142, 188, 192-195). Restul de 11 au anacruză fie în ambele secţiuni (nr. 83, 89, 30, 141, 187, 190, 191, 197), fie doar în una din părţi şi anume la prima (nr. 146, 196, 204).

Piesa nr. 92 am înregistrat-o drept o courantă, a cărei titulatură este o traducere în limba germană: de la ,,courir-laufen" la ,,Courante-Lauf" şi care prezintă elemente comune cu dansurile acestei categorii.

Compozitorul piesei Lauf, la două voci, este nespecificat. Prima asemănare cu una din cele 17 courante (nr. 188) se poate face în legătură cu forma. Nr. 92 are şi el o formă tripartită, ce reiese nu numai din pulsaţia schimbată (¢, $\frac{3}{2}$, ¢), dar şi dintr-o netă diferenţiere tonală. Binarul care încadrează piesa, are cadenţe limpezi în la minor, iar secţiunea II, cea mediană, scrisă în măsură ternară, este în relativa majoră (do major), cu inflexiuni modulatorii în interiorul ei. De altfel, tot aici găsim ritmul dansant de courantă (𝅗𝅥. ♩ ♩ | 𝅗𝅥 𝅝 | 𝅝) şi segmentarea în fraze de câte 4 măsuri — alte două elemente în afara formei, care ne sprijină în ideea, că ,,Lauf" este de fapt o courantă. Segmentarea poate fi discutată şi dezvoltată şi din punct de vedere al anacruzei. Interesant este că ea apare doar pentru prima frază muzicală din partea mediană, în $\frac{3}{2}$. Tot aici, pentru celelalte fraze anacruza este înlocuită, eliminată de respiraţia prin pauză. În felul acesta, avem o structură discontinuă de fraze de câte 4 măsuri, fiind vorba în total de 7 la număr.

Nu ne surprind ritmurile punctate, modelele cu secvenţe, formulele clare de cadenţă, un bas participant şi comentator al mişcării dansante.

Desigur, menţiunea ,,verte" (întoarce!) de la sfârşitul primei secţiuni, îl atenţionează pe cititorul partiturii de continuarea muzicii pe următoarea filă (58), dar de fapt, probabil că s-a avut în vedere şi o continuare nemijlocită cu partea mediană, urmărindu-se în felul acesta însăilarea firească a structurilor de metru diferit. Referitor la poziţia piesei în filele *Codicelui*, observăm că ea este situată într-una din grupele de file în care avem courante, şi anume primul grup (f. 55, 57).

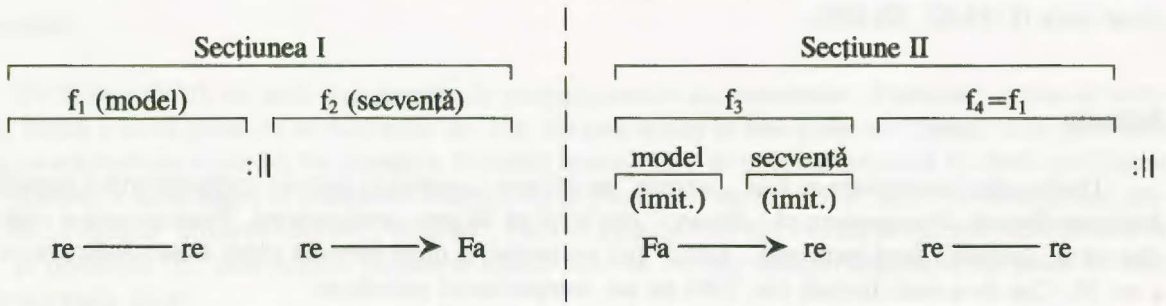
[6] Vezi şi descifrarea diferită a titlului la Negrea, 63.

Sarabanda

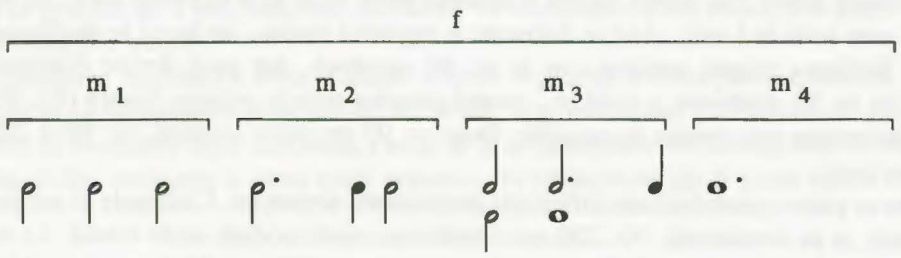
Ne apropiem acum de cea de-a 3-a piesă, pilon al suitei instrumentale, „Sarabanda" — dans lent în „$\frac{3}{2}$" sau „$\frac{3}{4}$", cu așezarea specifică pe timpul 2 al măsurii. Din filele *Codexului* nu se desprinde sarabanda lascivă spaniolă, ci mai degrabă varianta mai mișcată, apreciată în Franța, Anglia și Italia începutului de sec. XVII.

Scrise de mâna lui Ioan Căianu întâlnim 2 sarabande (nr. 344, 346) la sfârșitul *Codicelui*. La prima, „Gesneri" pare a fi compozitorul. Ambele piese sunt scrise la 3 voci: 2 voci soliste, cu specificarea instrumentelor de coarde și un b. c. La nr. 344 vocile soliste merg în terțe paralele, dar la nr. 346 intervalul dintre „violini" nu este constant. Aici apar terțe, cvarte, cvinte, sexte după cerințele armonice. B. c. este scris cu altă cerneală, ceea ce ne lasă să credem că a fost adăugat ceva mai târziu. Nr. 344 are notată măsura alternativă, prin alăturarea lui ¢ la „$\frac{3}{2}$", în aceeași cerneală (¢ $\frac{3}{2}$). După opinia noastră, materialul muzical tinde mai degrabă spre un „$\frac{6}{4}$". La nr. 346 măsura ternară este specificată prin cifra 3.

Sarabandele se desfășoară în registrul octavei 2. La nr. 346 întâlnim o încrucișare de voci, cu salturi cam nefirești. Stabilirea formei ambelor piese pune, oarecum, probleme. La nr. 344, în funcție de semnele de repetiție avem o formă bipartită. Totuși suntem de părere (și evoluția tonală a piesei ne susține), că delimitarea primei secțiuni după semnul de repetiție, nu este justă, chiar dacă scriptic apare aici: frazele, constituite din câte 4 măsuri, sunt dispuse asimetric (una în prima secțiune, iar celelalte 3 în a doua) dar prima și a doua frază sunt de fapt model cu secvență, iar fraza a 3-a vine cu un element nou, dezvoltător, cel al imitației în bas. Și acesta este exploatat tot în model cu secvență, dar din 2 în 2 măsuri. Drept fraza a 4-a apare din nou fraza 1, ca o mică repriză a formei bipartite.



Nr. 346 este construit din 4 fraze, toate cu aceleași 4 motive:



într-o formă eventual bipartită, după următorul tablou tonal



Monotonia melodică, însă, ne vorbește mai degrabă de un lanț de fraze și este compensată de o frământare armonică, cu tentă modală, mai rar întâlnită în piesele din *Codice*.

Praeambulum

În repertoriul organistului Ioan Căianu au existat şi piese instrumentale cu funcţie introductivă. Dintre acestea întâlnim 2 „Praeambulum" — nr. 84 şi 202.

Nr. 202 are specificat modul bisericesc („Octavi Toni"). Măsura (¢) este scrisă cu cerneală roşie la ambele piese şi coincide cu pulsaţia binară a materialului muzical. La transcriere am optat pentru ¢ şi nu pentru $\frac{4}{4}$.

Numărul vocilor nu este specificat în titlu la piesa nr. 184, unde cele trei voci apar în combinaţie de câte două. În schimb, la nr. 202 vocile sunt menţionate, dar şi aici una din secţiuni este, la început, doar la 2 voci.

Dacă la nr. 84 discantul se află în registrul înalt, cu un canon construit pe un model cu secvenţă la octava 1, iar basul se desfăşoară atât în octava mică, cât şi în cea mare, în schimb la nr. 202 registrul este mai degrabă cel mediu, ceea ce ne îndepărtează de sfera instrumentalului laic şi ne oferă un unghi de vedere mai degrabă spre piesele religioase. Observaţia noastră facilitează posibila legătură între nr. 202 şi 203 („Clausula").

Nr. 84 este structurat în 4 fraze, stabilite după intrarea perechilor de câte 2 voci, fără să existe nici măcar o inflexiune modulatorie în do major-ul piesei. Scriitura polifonică, apariţia unor sincope şi caracterul festiv compensează cât de cât simplitatea tonală. Nr. 202 este constituit din 3 fraze: prima cu scriitură polifonică imitativă la 2 voci, iar următoarele două, cu acelaşi cap tematic, cu scriitura armonică, de tip monodie acompaniată, la toate cele 4 voci. Linia melodică trece de la sopran la bas în valori egale de pătrimi. Ultima frază are o funcţie clară de întărire a sol major-ului în care este scrisă piesa. Desensibilizarea treptei VII conferă piesei o tentă modală. Nu numai din lanţul de cadenţe, dar şi din stabilitatea tonală rezultă caracterul festiv al praeambulumurilor, pe care le întâlnim în grupele de file cu piese laice (f. 55-63, 101-109).

Intrada

Dintre cele 3 exemplare cu titlu „Intrada" nr. 93 este singurul cu numele compozitorului specificat: Melchior Franck. Presupunem că „Hosteri" din titlul nr. 94 este compozitorul. Piesa aceasta o considerăm tot o „Intrada" după termenul „Aliud" (alt exemplar) şi după formula ritmică asemănătoare cu cea a nr. 93. Cea de-a treia Intrada (nr. 200) nu are compozitorul specificat.

Atît nr. 93 cât şi 200 sunt scrise la 3 voci, alternînd omofonic cu solistica acompaniată la b. c. Cele 2 voci soliste sunt la nr. 93 voci egale cu imitaţii polifonice, iar nr. 200, rareori cu o mişcare contrapunctică între voci, prezintă, în registrul acut un paralelism de terţe. Octava mare este şi ea exploatată prin basul care coboară foarte jos. Astfel, există o distanţă mare între el şi celelalte voci. Nr. 94, după cum arată şi titlul, este scris la 4 voci. Aici se foloseşte şi registrul mediu, iar basul se desfăşoară modest, în octava mică. Scriitura primei secţiuni este la nr. 94 omofonă, dar apoi devine elaborat, polifonică.

În afară de nr. 93, unde este o codă în $\frac{3}{2}$, restul pieselor sunt în pulsaţie binară (¢). Structurile formei lor sunt delimitate prin semne de repetiţie. Doar nr. 93 are patru secţiuni, nr. 94 şi 200 sunt concepute în trei secţiuni.

Tonal, nu se petrec modulaţii sau inflexiuni modulatorii deosebite. Cadenţele şi semicadenţele sunt făcute pe tonică, şi pe dominantă. Nr. 200 are o tentă mai mult modală decât tonală. La toate 3 piesele modelul cu secvenţe este des folosit. Interesantă este secţiunea IV a nr. 93, în care modelul pe 2 timpi, are secvenţe tot pe 2 timpi. Dar totul se desfăşoară în cadrul măsurii ternare, încât secvenţele rămân ascunse (𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 𝅗𝅥 𝅗𝅥 |). La nr. 94 întâlnim un stretto deosebit de reuşit, pe grupe de voci. Nr. 200 prezintă în secţiunea mediană valori scurte, cu note repetate, în contrast puternic faţă de celelalte secţiuni.

Toate trei intrada au un caracter festiv, maiestuos, propriu introducerii şi ele sunt plasate în *Codice* în grupurile de file cu piese laice (f. 55, 56, 58, 59 şi 106, 107).

Symphonia

La sfârşitul compartimentului al doilea (vezi volum I) există piesa cu funcţie introductivă nr. 103, ,,Symphonia", care nu are menţionat compozitorul. Piesă scurtă, ea este scrisă la 3 voci: două voci soliste şi b. c. Măsura este binară (¢), iar registrul folosit este cel înalt, atât pentru sopran cât şi pentru altist, fiind vorba de dese încrucişări de voci. Însăilarea de cadenţe în motive de 2,3 măsuri, ba chiar mai dezvoltat (4 măsuri), acolo unde o celulă apare imitativ de la o voce la alta, are loc într-o desfăşurare tonală extrem de simplă (Do major). Evidenţiem canonul folosit între vocile soliste şi totodată evidenţiem valorile scurte (♪♪♪) întâlnite în cadenţe.

Exordium

La începutul primului grup de piese instrumentale laice ale lui Căianu, descoperim la nr. 88 o mişcare dansantă, cu caracter popular, având titlul ,,Exordium". Compozitorul nu este menţionat pentru această piesă scrisă instrumental, la 2 voci, în registru mediu şi înalt, cu distanţă mare între discant şi bas. Metrul este binar, iar forma are o simetrie riguroasă: 2 fraze cu câte 2 motive a câte 2 măsuri fiecare. Basul lui Căianu este foarte simplu şi nu chiar întotdeauna cel cuprins în armonia modului mixolidian al melodiei.

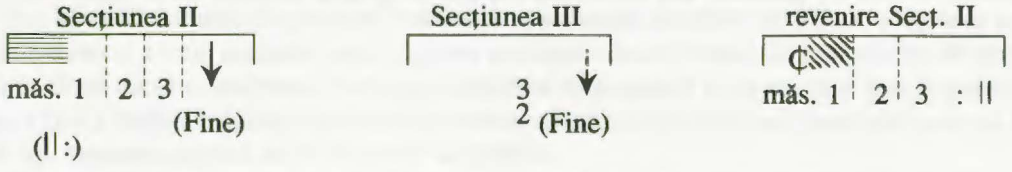
Nu recunoaştem caracterul introductiv, care ar trebui să rezulte din titlu, ci mai degrabă cel dansant.

Fantasia

Pe filele 106-107, nu mult mai departe de grupul pieselor instrumentale ,,Fantasia", scrise de Seregély, există o nouă piesă cu acelaşi titlu: nr. 201. Ea este scrisă în întregime de Căianu, care păstrează însă caracteristicile scrisului lui Seregély. Probabil aceeaşi idee de grupare tematică l-a decis pe Căianu să o plaseze în acest cadru al culegerii. Compozitorul piesei nu este specificat, nici cele 4 voci, însă alături de ,,Fantasia" citim cuvântul ,,Unimona". Fără să aibă măsura (¢) trecută la început, schimbarea în ,,$\frac{3}{2}$" şi revenirea (¢) sunt notate. Registrul folosit este cel mediu, îndepărtând oarecum piesa de cele instrumentale laice.

Formal, avem 3 secţiuni mari: prima, expoziţia de fugă, este scrisă de 2 ori; a doua, ca o dezvoltare, este clădită pe grupuri de voci în imitaţie, cu modulaţie la dominantă, cu procedeul modelului cu secvenţe, al variaţiei şi al schimbării rolului între sopran şi bas, ce devin pe rând proposta; şi a treia, care prezintă în grupuri de 3 voci structuri omofone, cu modulaţie la sol minor, Do major şi revenire la tonalitatea de bază (Fa major).

După terminarea secţiunii a treia, Căianu rescrie secţiunea a doua până la măsura 3, unde pune semn de repetiţie. O menţionare a sfârşitului nu există. Îl presupunem a fi înainte de structura în ,,$\frac{3}{2}$". Dat fiind faptul că revenirea după secţiunea a treia în ¢ se face printr-o măsură, care nu este identică cu corespondenta ei din secţiunea a doua (vezi schema), în transcriere am fi putut opera astfel (vezi paranteze):

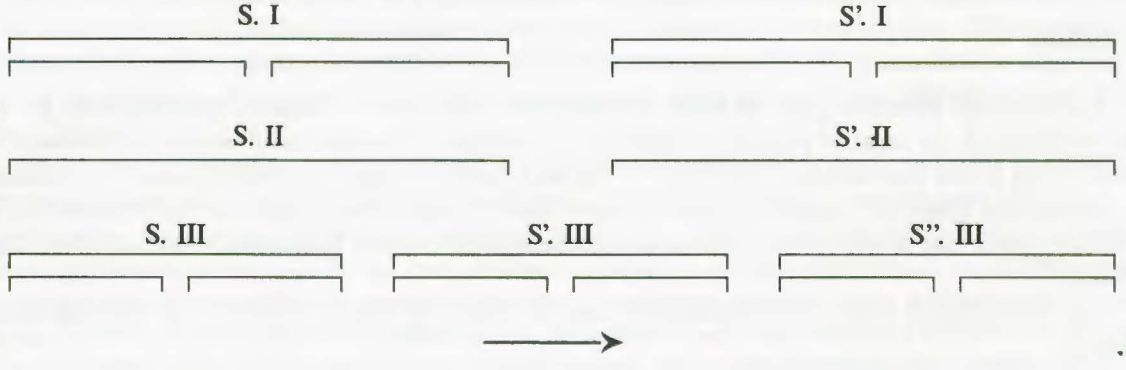


Există şi posibilitatea, mai puţin echilibrată, ca ,,Fine" să fie plasat la sfârşitul secţiunii a treia (vezi săgeată întreruptă).

Ricercare

O altă piesă, scrisă într-o aşa-zisă formă liberă pentru epoca respectivă, este piesa nr. 265 ,,Ricercare", care poartă specificarea modului bisericesc ,,8 Toni" şi a vocilor ,,â 4. voc.", fără să fie menţionat compozitorul. În registrul mediu (sopranul nu urcă mai sus de mi_2), voci grupate câte trei dialoghează, se încrucişează (alto devine la un moment dat chiar fundament armonic) sau prezintă tema printr-un singur sunet la o voce, continuînd cu restul la alta. Optăm pentru ,,$\frac{4}{4}$" al metrului binar, în loc de ¢.

Cele trei secţiuni ale formei prezintă subsecţiuni (secvenţe) după cum urmează: S. I cu S'. I (Secvenţa lui S. I cu o octavă mai jos); S. II cu S'. II (monodia acompaniată de la sopran este redată la alto); iar S. III cu S'. III şi S". III (vezi schema).



Tema primei secţiuni este expusă în scriitură polifonică, imitativă, în stretto la 3 voci. Ei îi urmează, în contrast, o scriitură de monodie acompaniată, având parcă rolul unui interludiu. Din acest interludiu se dezvoltă materialul muzical al secţiunilor S. II şi S'. II.

Altă temă este cea asemănătoare unui semnal, expus la 3 voci, în scriitură omofonă. Răspunsul este fie la tenor, fie la bas- în calitate de voce a treia — care prezintă singur o mişcare în optimi. Procedeu des folosit în piesa nr. 265 este modelul cu secvenţe, cu funcţie modulatorie (vezi revenirea tonalităţii).

Nu putem vorbi în secolul XVII de o sinonimie între ricercar şi fugă, dar în ricercarul notat în *Codice* de către Căianu există o parte expozitivă şi una de interludiere, care demonstrează tendinţa ricercarului de a deveni fugă.

Fuga

Cu acest titlu întâlnim scrisă de Căianu piesa nr. 186. Este un exemplar foarte scurt, cu un ¢ desenat în culoare roşie, fără compozitor şi fără menţionarea în titlu a celor 4 voci. In schimb, este precizat modul bisericesc (,,Secundi Toni"). Registrul folosit este mediu, iar vocile apar întâi câte două (sopran şi alt, tenor şi bas) în secţiunile I şi toate patru în ultima secţiune. In expoziţie răspunsul vine imediat, în stretto; iar interludiile lipsesc. In secţiunea III, îmbogăţită sonor prin cele 4 voci, tema este expusă la sopran, căruia îi răspunde basul, într-o mişcare contrapunctică generală. Cadenţa se face întâi la dominanta majoră a lui sol minor, după care mai apare odată tema la bas şi se cadenţează concluziv în sol minor.

Ca localizare în *Codice* piesa nr. 186 nu se află departe de grupul de piese de la filele 100, 101 şi 106, 107.

Canzon

În cadrul pieselor instrumentale întâlnim nu numai la nr. 145 cu scrisul unui necunoscut, ,,Canzon â quinque vocibus", ci şi la nr. 219 un ,,Canzon octavi Toni", cu scrisul lui Căianu. Modul bisericesc este specificat, dar compozitorul nu.

De la bun început polifonia este structurată într-o expoziție de fugă și se pot delimita chiar vizual două mari structuri: una în ¢ — valorile de șaisprezecimi ne-au decis la „$_4^4$" — și alta în „$_2^3$". La transcriere ne surprinde diferența de registru, cu toate că sunt folosite aceleași 4 voci: secțiunii I îi revine registrul înalt, iar secțiunii II cel mediu. Nr. 219 este un exemplu potrivit pentru întrepătrunderea polifoniei vocale cu stilul armonic instrumental: pe schema polifonică a expoziției de fugă vocile apar la a treia și a patra intrare într-o scriere de monodie acompaniată, care se menține și în cadrul interludiilor. Unul dintre interludii (între partea expozitivă a vocii II și cea a vocii III) are elemente de dezvoltare (model cu secvență) și modulează pentru prima dată la dominanta lui Sol major. Intrarea vocii IV și încheierea printr-un interludiu se face din nou în tonalitatea inițială. În „$_2^3$" există o nouă temă, derivată din prima și prezentată pe rând la cele 4 voci, în scriitura monodiei acompaniate. Dacă până în acest moment firul melodic a rămas în interludiu la aceeași voce la care a fost expusă tema, o ultimă apariție a temei la vocea III predă firul melodic altei voci. Cadența finală prezintă o scriitură omofonă. Nr. 219 constituie deci, întâlnirea polifoniei, armoniei și omofoniei într-o singură piesă a secolului al XVII-lea.

Alte piese

Următoarele opt piese, unele vocal-instrumentale, altele instrumentale propriu-zise, au creat unele dificultăți la încadrarea lor, din cauze diferite: nr. 73 incomplet, nr. 85-87, 94 și, 229 cu titluri indescifrabile, nr. 97 cu titlu neconcludent și nr. 181 cu titlu parțial. Nr. 94, presupus a fi o intrada, a fost analizat în cadrul pieselor respective.

În ceea ce privește piesa incompletă — nr. 73 —, neavând decât pagina din dreapta a file 45 (pe pag. din stânga exista probabil titlul), a presupus, după scriitură, că aceste 7 măsuri aparțin unei piese instrumentale. Ea pare, după basul, care se mișcă în pătrimi cu salturi la octavă, cu note repetate, pe mersul liniștit în doimi al discantului, o piesă la 2 voci, ce ar aparține sferei laice, în metru binar, în registru mediu, într-un sol-minor sau major.

Piesele nr. 85-87 au titluri germane, greu descifrabile, pe care le-am reprodus pe cât ne-a fost posibil la transcriere. Compozitorul nu este menționat, dar ele se aseamănă mult cu corurile lui Schütz sau ale contemporanilor săi. Toate trei sunt scrise la 4 voci, în scriitură omofonă de coral. Pulsația ar fi mai degrabă în doi timpi, decât în patru, deci preferăm măsura ¢. Întinderea vocilor este foarte proporționată, una în raport cu cealaltă. Se atinge registrul acut, dar multă muzică se desfășoară în mediu.

Formal, ne izbește predilecția pentru fraza cu trei motive constituite din 2 măsuri. Nr. 85 are o formă bipartită, marcată de semnul de repetiție, dar nu de tonalitate, care este dealtfel o înlănțuire armonică, ce nu iese din Do major. Cele două fraze sunt aici de 6 măsuri și de 8 măsuri.

Nr. 86 are și el o formă bipartită, marcată într-adevăr de semnul de repetiție, dar și de o evoluție tonală mai interesantă decât la numărul precedent. Prima frază (6 măsuri) este într-un Do major limpede, dar cea de-a doua (tot 6 măsuri) cadențează în final în la minor și prezintă, dealtfel, o intrare destul de bruscă (nu neîndemânatică, ci mai degrabă neașteptaă) în minor prin atingerea subdominantei lui la.

A treia piesă — nr. 87 — are forma și mișcarea tonală cea mai evoluată. O primă frază de 6 măsuri, cu 3 motive de câte 2 măsuri, pornește de la dominanta lui la minor și cadențează în major, formând prima secțiune. Cea de-a doua secțiune pornește din nou de la dominanta lui la (1 motiv), dar se desfășoară pe alte 4 motive în Do major, în care cadențează încheind secțiunea. Aici avem și o a treia secțiune, variație la cea de-a doua, care pornește de pe treapta I a lui la minor și prin Do major cadențează înapoi în la, încheind piesa.

Nr. 85 și 87 folosesc ca procedeu modelul cu secvență; de altfel nr. 87 are o legătură tematică între cea de-a doua și a treia secțiune prin folosirea aceluiași model, variat. În schimb, nr. 86 prezintă față de celelalte două piese o anacruză, care apare înaintea motivului 2 și se menține atât în partea I, cât și, în partea a II-a a formei bipartite a piesei. Elementul care unifică aceste trei piese este cadența frazelor: cadență tip, aproape copiată de la un coral la celălalt.

Piesa nr. 229 are și ea un titlu indescifrabil: „Aliud K..." Am fost tentați să presupunem inițiala „K" de la „Canzon" — ceea ce nu ar fi fost exclus, dat fiind că la f. 119 se termină nr. 219 „Canzon octavi Toni", despărțit de un eventual „alt Canzon" („Aliud K..." — nr. 229), atât printr-un magnificat al lui

H. Praetorius (nr. 220-226), cât şi prin piesa *Peccavi...* (nr. 227-228). Dar analiza muzicală relevă o piesă care nu are nimic din intrările polifonice ale pieselor „Canzon" din *Codice,* nu are anunţat nici un mod bisericesc şi este pur şi simplu o piesă fără compozitor menţionat, la 2 voci, scrisă instrumental, în metru binar (¢), în registru mediu şi mai ales cu formă bipartită, cu cadenţe finale ca în dansuri: un sunet lung, în plus, după bara finală. Tonal, ne aflăm într-un Do major cu semicadenţă la dominantă. Tot aici, ne surprinde mişcarea de pătrimi, cursivă, oprită pe timpul slab (pe timpul 2), creînd o structură ritmică aproape sincopată. Această oprire a frazei muzicale, specifică dansului, sincopele din interiorul pieselor şi caracterul maiestuos al primelor măsuri ne îndrumă mai degrabă spre o pavană decât spre canzon.

Tot dans de curte este şi piesa nr. 97, cu un titlu probabil englez („Ey fayr fax"), care redă un material muzical la 2 voci, folosit în trei fraze în pulsaţie binară (¢) şi aceleaşi trei fraze variate în pulsaţie ternară. Registrul abordat este întâi cel mediu, apoi cel înalt. Fraza a doua modulează din Do major-ul iniţial şi cadenţează în re minor. Anacruză întâlnim la toate frazele cu excepţia primei.

Din titlul parţial al nr. 181 citim doar o specificare a modului bisericesc („Octavi Toni"). Nr. 180 este o chorea, iar 182-185 sunt piese religioase scrise de mâna lui Căianu. La nr. 186 întâlnim o fugă. Putem presupune deci, că între piesa laică şi cele religioase, ar putea fi o piesă instrumentală asemănătoare cu nr. 186 — o fugă.

La nr. 181 nu avem 4 voci, dar cele 2 existente prezintă şi ele 3 structuri expozitive şi de interludiu: prima în Do major; a doua modulatorie către Sol; iar a treia rămâne şi cadenţează în final în Sol major. Cele două teme, pregnante, în note lungi sau repetate, sunt supuse stretto-ului, diminuărilor, augmentărilor şi altor variaţii, cerute de scriitura contrapunctică. Mişcarea de pătrimi este continuă în interludii, iar în formulele de cadenţă întâlnim chiar optimi.

Piese din folclor notate de Ioan Căianu

Existenţa în *Codice* a celor 21 de piese culese din folclor, notate de Căianu în scriere de tabulatură pentru orgă şi o piesă (nr. 233— „Lepus intra. . .") în notaţie modernă, măreşte valoarea *Codicelui.* Reamintim aici şi cele două piese (nr. 143 şi 144) din folclorul ţigănesc, scrise la f. 75 de una din mâinile necunoscute.

În ceea ce priveşte piesele notate de Căianu, unele sunt vocal instrumentale, de influenţă religioasă, cu sau fără text (nr. 14, 21, 78 cu 336, 104, 233 cu 281, 264) şi altele pur instrumentale, dansuri populare (nr. 250-257, 261, 262, 266, 268), printre care întâlnim şi trei dansuri de epocă (nr. 258, 259, 267) şi probabil ale ţinutului în care trăia cel care a culeş şi pe care îl presupunem a fi fost direct Căianu.

Primele transcrieri ale pieselor folclorice vocal—instrumentale

Cele cinci piese populare de influenţă religioasă şi nr. 264 — *Lupul Vaidane eneke* (Cântecul voievodesei Lupu) — au fost deja transcrise şi comentate de Seprődi J. în 1909.[7] M. Negrea în 1940 reia studiul *Codicelui* şi, în mod special, al culegerilor de folclor, transcriind, comentând, analizând şi fotocopiind din grupul laico religios două din piesele vocal—instrumentale (nr. 78 — „Messias venit etc." şi nr. 264 — al cărui titlu îl traduce „Cântarea Voievodesei Lupu").

Seprődi nu face o analiză muzicală propriu-zisă, ci referiri la textul literar (nr. 14),[8] la personalităţi, cărora le-a fost dedicată (se presupune) piesa respectivă (nr. 21),[9] la un posibil creator de folclor din incinta vreunei mănăstiri (nr. 78).[10]

Atunci când atestă originea maghiară a melodiei (tot nr. 78), aduce o justificare muzicală insuficientă (nr. 264) — Cântecul Voievodesei Lupu). Seprődi observă asemănările cu muzica coralelor protes-

[7] Seprődi 3, 210-215, 226.
[8] *Ibidem,* 210.
[9] *Ibidem,* 212.
[10] *Ibidem,* 212-214, transcrierea nr. 3.

tante şi discută la transcriere noua legare a *Codicelui* (nr. 104).[11] Texte parţial existente (nr. 14) sau inexistente (nr. 264) sunt completate de el. Analiza muzicală a lui Seprődi se limitează însă la probleme de transcriere, de grupare a textului sub note, de comparare a scrierii de tabulatură cu notaţia modernă (unde este cazul) şi de folosire a măsurii de $\frac{4}{4}$ (C) în loc de ¢ (nr. 233, 281).[12]

Treizeci de ani mai târziu, M. Negrea are un punct de vedere analitic mult mai evoluat. Referirea strictă la două din piesele vocal-instrumentale (nr. 78 şi 264) o datorează unuia din scopurile sale: reconsiderarea originii culegerilor de folclor. Pe prima o consideră drept un bun românesc cu justificări muzicale, prin aducerea de variante,[13] iar pe cea de-a doua, care prezintă prin titlu un posibil subiect legat de Vasile Lupu, o analizează din punct de vedere al modului, metrului, cadenţei, chiar al subiectului literar şi se pronunţă pentru o imposibilă apartenenţă a acestei piese la muzica românească.[14]

Reţinerile noastre faţă de aceste consideraţii pornesc de la textul primei: „Messias venit etc." (nr. 78) — folclor studenţesc, monahal, satiric — care nu este compatibil cu cel al colindelor româneşti.[15] De altfel şi variantele muzicale date de M. Negrea ni se par îndepărtate. La analiza celei de-a doua piese (nr. 264, *Cântarea voievodesei Lupu*) secţiunea II nu are un material muzical chiar atât de îndepărtat de folclorul românesc, cum îl vede Negrea. De altfel, „amprenta specific românească" a fost deja sesizată atât de R. Ghircoiaşiu, cât şi de O. L. Cosma.[16]

Şase piese vocal-instrumentale laice, unele de influenţă religioasă

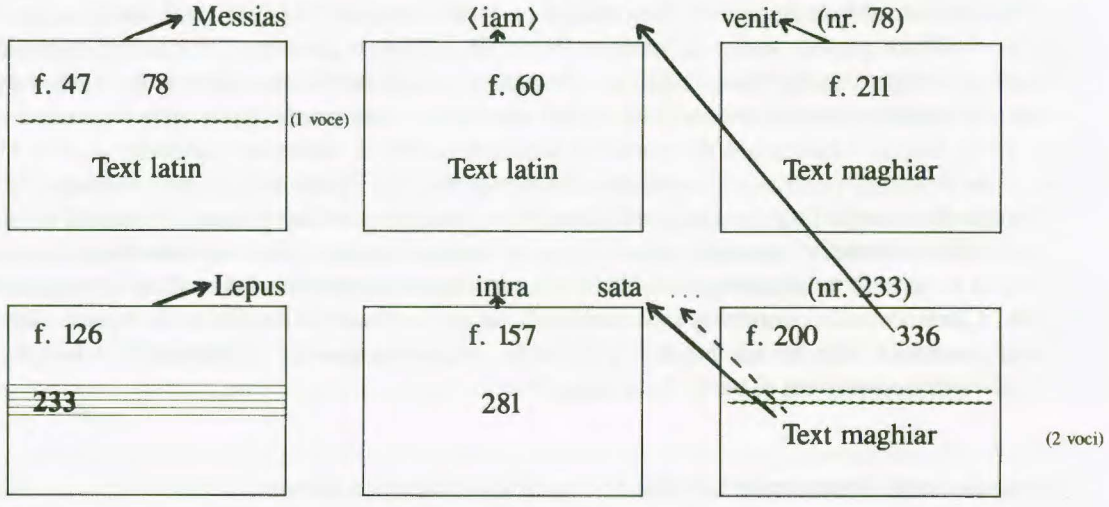
Cinci din cele şase piese laice sunt de influenţă religioasă şi sunt răspândite în filele *Codicelui* fără o grupare anumită: f. 7 (nr. 14); f. 10 (nr. 21); f. 47 (nr. 78) cu varianta la f. 200 (nr. 336); f. 63 (nr. 104) şi f. 126 (nr. 233) cu varianta la f. 137 (nr. 281). Numai *Cântarea Voievodesei Lupu* (nr. 264) face parte din acea grupare de piese, pe care o vom discuta ulterior, în mare parte dansuri populare, înmănunchiate pe filele 136-140. După structura limpede bipartită a nr. 264 se pune întrebarea dacă nu trebuie considerat tot un dans şi nu o piesă vocal-instrumentală. Ea este şi una dintre cele două piese fără text, cu titluri maghiare, însă presupuse vocal-instrumentale. (nr. 21, *Tegnap groff halala*[17] şi nr. 264, *Lupul Vaidane eneke*).

Nr. 17[18] are text maghiar numai pentru primele 11 măsuri, iar nr. 104[19] are şi el text maghiar sub note.

[11] Seprődi 3, 226, transcrierea nr. 21 — vezi şi Negrea, 46 — şi Seprődi 3, 215, transcrierea nr. 5.
[12] *Ibidem*, 210-239.
[13] Negrea, 41-46.
[14] *Ibidem*, 46-49.
[15] Comişel, 326, consideră piesa cântec de stea şi prezintă organizarea versurilor latine în strofe drept un fenomen necunoscut versificaţiei populare româneşti. Considerăm simpla enumerare a caracterului religios, a modului mixolidic şi a structurii motivice a frazelor insuficient de convingătoare în demonstrarea apartenenţei la folclorul românesc. De altfel, afirmaţia despre pătrunderea piesei în repertoriul românilor şi existenţa unor variante melodice din secolelel XIX şi XX nu sunt susţinute în lucrare prin exemple muzicale.
[16] Ghircoiaşiu 2, 437, vezi şi O. L. Cosma 2, 299 şi Comişel, 338-339.
[17] *Moartea de ieri a grofului.*
[18] *Iartă Doamne păcatele tinereţii mele.*
[19] *Plângerea celui bogat văzută de Sfântul Bernard.*

Nr. 78 (cu varianta sa nr. 336) şi nr. 233 (variantă nr. 281) prezintă o situaţie specială comună:

a) muzica şi textul pieselor sunt situate în diferite părţi ale *Codicelui,* semnalate prin trimiteri făcute de Căianu:



b) apar 2 variante:

— nr. 233 în notaţie modernă, iar nr. 281 în scriere de tabulatură;

— nr. 78 pentru 1 voce; iar nr. 336 pentru 2 voci;

c) aceeaşi melodie („Messias iam venit") este folosită pentru textele ambelor piese;

d) atât pentru nr. 78, cât şi pentru 233 textul apare în 2 limbi: latină şi maghiară (la f. 211 se pomeneşte şi de o variantă slovacă).

Restul pieselor sunt numai în notaţie de tabulatură, scrise la 2 voci.

Pentru metrul binar existent, preferăm ¢. Poate doar pieselor „Messias"... şi „Lepus"... cu variantele lor: nr. 78 cu nr. 336 şi nr. 233 cu 281 li, se potriveşte mai degrabă bătaia în 4 decât în 2.

Registrul este atât cel înalt (nr. 21, 233 şi 281); mediu spre înalt (nr. 264), cât mai ales mediu (nr. 14, 78, 104, 336).

Întâlnim atât forme tripartite (nr. 14, 78, 104, 233, 281, 336), cât şi bipartite (nr. 21, 264). Structurile folclorice deosebit de interesante (nr. 21, 104) sunt bazate pe variaţia motivică sau celulară.

Armonizările sunt foarte reuşite uneori şi aici meritul este al lui Căianu, melodia menţinându-şi astfel esenţa ei populară (nr. 21). Alteori, armonizarea schimbă centrul modal şi melodia capătă o tentă neclară, cu direcţie spre modal-tonalul bisericesc, decât spre popular.

Întâlnim şi cvinte sau octave paralele (nr. 104) şi directe. Putem presupune oare că ele au fost conştient, voit aşezate astfel sau este o pură întâmplare — poate o greşeală necorectată, ce se potriveşte cu armonia modului popular?!

Primele transcrieri ale pieselor folclorice pur instrumentale

Primele transcrieri au fost atât ale lui Fabó Bertalán, cât şi ale lui Seprődi. Ultimul, fie le-a comentat, fie pur şi simplu a recenzat transcrierea sau punctul de vedere al lui Fabó. Tot Seprődi a prezentat şi f. 138 (pagina stângă) fotocopiată, pentru 3 din cele 15 dansuri.

În schimb, Marţian Negrea a prezentat fotocopii pentru toate piesele transcrise, odată cu comentariul analitic, urmat de referiri la studiile lui Fabó şi Seprődi. De altfel, mai găsim şi în articolul lui George Simonis (1936) fotocopia uneia din filele cu dansuri (f. 137), dar fără transcrieri.[20] Socotim necesar

[20] Simonis, 53.

să amintim că la Simonis se justifică incertitudinile şi neclarităţile textului prin imposibilitatea de a consulta în amănunt *Codicele*.[21]

La recenzarea transcrierii pieselor nr. 251-255, 257, 258, 261, 266 efectuată de Fabó B., Seprődi menţionează la acesta greşeli de tipar (nr. 251, 255),[22] transcrieri greşite (nr. 252);[23] citiri eronate ale titlurilor (nr. 253);[24] modificări acceptate (do ♯ inexistent la Căianu, dar preluat conştient şi de Seprődi la nr. 257)[25] sau neacceptate (nr. 261);[26] transcrieri în „$\frac{4}{8}$" şi augmentări valorice, cu care este de acord (nr. 251)[27] sau nu (nr. 255, 257).[28] Tot în textul explicativ, alăturat transcrierilor, Seprődi lămureşte cititorul şi asupra intervenţiilor lui proprii, făcute în materialul muzical, intervenţii care corectează lipsuri sau greşeli ale lui Căianu (nr. 250, 256, 262).

La unele piese, muzicologul citat comentează titlul, fie căutând explicaţii în legătură cu anumite cifre (nr. 255), fie discutând numele care există în unele titluri şi aparţin unor personalităţi ale ţinutului (nr. 261, 248, 266). La nr. 261 Seprődi justifică asezarea piesei într-un anumit spaţiu al filei şi atrage atenţia asupra greşelii în alegerea registrului. Din cele 15 piese — dansuri instrumentale — transcrise de Seprődi, 4 nu sunt comentate de loc: 2 româneşti (nr. 254 şi 268) şi 2 dansuri de curte (nr. 259 şi 267). Doar la nr. 259 îşi susţine transcrierea cu ajutorul fotocopiei din studiul său.

În ceea ce priveşte originea acestor piese, Seprődi o consideră de la sine înţeleasă ca fiind maghiară, poate pe temeiul că în 1909 Transilvania făcea parte din monarhia austro-ungară.[29] Doar cele două piese care au specificarea „valah" în titlu (nr. 252 şi 254) sunt lăsate în afara acestei convingeri. *Cântarea voievodesei Lupu* (nr. 264 — *Lupul Vaidane eneke*) este socotită de Seprődi „cea mai interesantă şi pură melodie maghiară", iar *Dansul lui Lazăr Apor* (nr. 266 — *Apor Lazar Tancza*, una dintre cele mai interesante piese muzicale de dans secuiesc, lucru pe care îl justifică prin înfloriturile din fraza cadenţială.[30] Şi tocmai la acest dans, Marţian Negrea demonstrează originea românească a piesei, suprapunând versiunea lui Căianu peste aceea care aparţine folclorului românesc. Din analiză rezultă limpede pilonii melodici comuni, ca la suprapunerea unei teme cu propria ei variaţiune. Astfel Marţian Negrea face, în mod natural, dovada că avem în piesa nr. 266 din *Codice* o variantă a *Banului Mărăcine*.[31]

În studiul lui M. Negrea, specificarea originii dansurilor, lă face posibilă constituirea a trei grupe:

a) cele româneşti (nr. 252, 254-257, 261, 266, 268);
b) dansuri de origine maghiară sau slovacă (nr. 251, 253, 262);
c) trei dansuri, asemănătoare cu gagliarda italiană din secolul XVI (nr. 258, 259, 267).

Există şi un dans, netranscris şi necomentat de Marţian Negrea (nr. 250) — *Tancz*),[32] pe care îl presupunem românesc, lăsând cale deschisă analizei folcloriştilor. Întâlnim şi o piesă (nr. 255 — *Ötöden Tancz hatodon*),[33] doar transcrisă, la care nu face comentariul, ci o simplă trimitere, considerând-o o variantă a *Dansului lui Lazăr Apor* (nr. 266).[34]

Nr. 259 şi 267 sunt şi ele fără comentariu, dar apar menţionate în cadrul textului explicativ al *Dansului cu lopăţica* (nr. 258 — *Lapoczkas Tancz*). Asemeni lui Seprődi, care l-a recenzat pe Fabó Bertalan,

[21] *Ibidem*, 50.
[22] Seprődi 3, 222-223.
[23] *Ibidem*, 222.
[24] *Ibidem*.
[25] *Ibidem*, 224.
[26] *Ibidem*, 225.
[27] *Ibidem*, 222.
[28] *Ibidem*, 223-224.
[29] *Ibidem*, 245.
[30] *Ibidem*, 228.
[31] Negrea, 56.
[32] Probabil că Marţian Negea şi-a propus transcrierea filei 137, iar piesa nr. 250 se află pe fila 136.
[33] Atât Seprődi János *(op. cit.)*, cât şi Marţian Negrea *(op. cit.)* au descifrat *Ötödik Tancz hatodon;* vezi în general şi traducerile lui Negrea.
[34] Comişel, 326, 341: cele două piese au ca variantă dezvoltată melodia actuală a *Căluşului* în câteva zone din Transilvania, pe care însă autoarea nu le precizează şi nici nu-şi susţine afirmaţia prin exemple. La nota 30, semnalăm o eroare: *Dansul lui Lazăr Apor* şi *Dansul al V-lea în şase* sunt „numite de autorul culegător [Căianu] *Dansul lui Apor* şi *Dans coloman*". Ori *Dans Coloman* este titlul tradus de Marţian Negrea *(op. cit.)* pentru altă piesă: *Mikes Kelemen Tancza*. Analiza fiind extrem de sumară, din textul lucrării nu reiese dacă autoarea se referă la cele 3-4 piese amintite în studiul său sau la toate piesele folclorice ale lui Căianu.

Marţian Negrea corectează transcrierile sau descifrările greşite ale celor doi (titlul de la nr. 253).[35] Neaşteptată este propunerea pe care o face în sensul unei completări în transcriere prin adăugarea staccatto-ului, care să redea mai bine caracterul *Dansului săltăreţ* (nr. 251 — *Paikos Tancz*), căruia Marţian Negrea i-a spus „Dans zglobiu". Tot aici propune o comparaţie între piese, care să-i susţină demonstrarea originilor. În legătură cu nr. 258 — *Lapoczkas Tancz* elimină posibilele presupuneri că ar putea fi vorba de o origine românească.

În analiza muzicală pe care o face *Dansului săltăreţ* (nr. 251 — *Paikos Tancz*), *Dansului valah* (nr. 252 — *Ola Tancz*), celuilalt ⟨Dans⟩ *valah în doi* (nr. 254 — *Mas ola kettös*), *Dansului din Nireş* (nr. 257 — *Nyiri Tancz*), *Dansului lui Mikes Kelemen* (nr. 261 — *Mikes Kelemen Tancz*)[36] şi uneia din piese numite simplu *Tancz* (nr. 268), Marţian Negrea urmăreşte tonalitatea (nu apare noţiunea de mod popular), mişcarea, măsura, structura formală, cu referiri la cadenţe, motive generatoare (nr. 254) sau fraze augmentate (nr. 252). Nota finală repetată este şi ea remarcată (la acelaşi „*Dans valah*" — nr. 252), ca o întărire obligatorie a încheierii, element nelipsit al dansurilor de epocă din *Codice*.

În ceea ce priveşte transcrierea corectă a lui Marţian Negrea, nemodificată (cu do natural), a nr. 266 — *Apor Lazar Tancza* (vezi mai sus intervenţiile lui Seprődi şi ale lui Fabó vizavi de original), ea nu face decât să redea modalul popular, românesc, al melodiei.

15 Dansuri instrumentale

Analizînd piesele în discuţie, noi constatăm că acestea sunt scrise la 2 voci. In afară de nr. 250, 267, 268 (toate trei cu titlul „Tancz"), care au expusă linia melodică în octava a 2^a, la celelalte piese discantul se desfăşoară într-un registru mediu. Ba chiar, la nr. 257 şi 261 el coboară în octava mică (salturile sunt brusce, neîndemânatice). Basul apare cu predilecţia în octava mare, dând naştere unei distanţe considerabile între cele 2 voci, situaţia specific instrumentală (nr. 250, 252, 254, 256, 258, 262, 266). El este în general foarte simplu şi neparticipant la mişcarea melodică. Excepţie face nr. 259 (unul din cele 3 dansuri de curte), în care vocea a 2^a are un mers aproape omofon cu discantul.

Nr. 258 — *Lapoczkas Tancz*, 259 — *Valtozo Tancz*, 267 — *Tancz*, — dansuri de curte — sunt scrise în metru ternar, cu măsura specificată („3"). Cele 12 dansuri populare au o pulsaţie binară (¢). Seprődi şi Negrea le-au transcris pe toate în „$\frac{4}{4}$". Am adoptat acest sistem doar la nr. 250, 254, 256, 257, 262.

Alte 6 dansuri (nr. 251, 252, 253, 255, 266, 268) le-am transcris în ¢, după pulsaţia interioară a liniei melodice, după caracterul viu al pieselor. Doar la *Dansul lui Mikes Kelemen* (nr. 261), socotim că se poate bate atât în ¢, cât şi în C.

Dacă analizăm forma celor 3 dansuri de curte separat, faţă de restul dansurilor din această grupă (f. 136-140), observăm că ele sunt structurate pe fraze sau motive repetate, cărora li se adaugă fie o frază concluzivă amplificată (nr. 267), fie o frază cu funcţie de întărire cadenţială (nr. 259) care poate prezenta chiar un nou motiv melodic (nr. 258).

Dansurile populare au structuri simetrice şi asimetrice. Cele trei dansuri, pe care Marţian Negrea le specifică drept ungureşti sau slovace (nr. 251, 253, 262) au fie 2 fraze cu câte 3 motive (nr. 251), fie cea de-a doua frază variaţiune a primei fraze (nr. 253) — deci simetrice — fie trei fraze, dintre care ultimele 2 sunt identice (asimetria ar consta doar din nerepetarea primei fraze — la piesa nr. 262, cu titlul *Mas Tancz Apor Istvan*/Alt dans al lui Apor István).[37]

Simetria dansurilor româneşti apare în 2 fraze de câte 2 măsuri: **a b a' b** (nr. 257); **a b a' b variat** (nr. 266); **a b a b'** (nr. 255), **a a' b c** (nr. 268); **a a' a" a"** (nr. 256) şi **a a" a' a'** (nr. 254) — în care motivele le-am desemnat schematic cu primele litere ale alfabetului, iar în situaţia modificării motivelor am folosit sedila. De altfel, întâlnim şi la dansurile româneşti, cu structură simetrică, fraza a 2^{-a} ca variaţie a primei fraze ca în *Dansul lui Mikes Kelemen* (nr. 247).

[35] Din descifrările diferite ale lui Negrea faţă de Seprődi rezultă şi două traduceri: *Dans. De aceea dă-o numai*, respectiv *Dans. Numai mintea mea.*

[36] Martian Negrea traduce: *Dans Coloman.*

[37] Marţian Negrea traduce: *Alt dans. Stefan Apor.*

Două din dansuri (nr. 250 — *Tancz*, 252 — *Ola Tancz*) au fraze construite asimetric. Nr. 250 are prima frază formată din 3 motive a câte 1 măsură, iar fraza a 2^{-a} — 4 motive, augmentarea provenind din secvențarea primului motiv al acestei fraze. La nr. 252, Marțian Negrea observă și el o asimetrie, pe care o pune pe seama localizării cadenței în frază, ba pe măsura a 3^{-a} (fraza 1 și 2), ba pe măsura a 4^{-a} (fraza 3 și 4). De fapt și aici este vorba de o amplificare a frazei a 3^{-a}, care rezultă dintr-o secvențare a primului motiv, motiv model din această secțiune. Deci asimetria nu apare la numărul de fraze existente în structura piesei, ci în interiorul acestora, la numărul motivelor cuprinse.

În ceea ce privește tonalitatea sau modul popular abordat în aceste piese laice, evident problema se pune la armonizarea dansurilor folclorice, care de altfel este foarte simplă. Nefiind în modul popular respectiv, ea dăunează spiritului originar al dansurilor.

Cele ungurești (sau slovace, cum spune Marțian Negrea — nr. 251, 253, 262) vin cu un mod luminos, un ionian perfect compatibil cu majorul lui Sol sau lui Re. Nemaivorbind că cele trei dansuri de curte (nr. 258, 259, 267) sunt în aceleași tonalități majore, Sol și Re.

Simplitate armonică și desfășurare în ionian pe Sol, Do și Re găsim și la dansurile românești nr. 250 (*Tancz*/Dans), 252 (*Ola Tancz*/Dans valah), 255 (*Őtöden Tancz hatodon*/Al cincilea dans în șase) și 266 (*Apor Lazar Tancza*/Dansul lui Lazăr Apor). Dar oare nu în *Dansul lui Mikes Kelemen*, nr. 261, se schimbă centrul modaltonal din Re pe La printr-o mutație melodică foarte abilă, în cadrul unei secvențe variate? Sau avem de-a face cu o oprire atât la semicadență, cât și la cadență pe dominanta lui re? Armonizarea pare să nu fie chiar cea potrivită la nr. 254 (*Mas ola kettös*/Alt dans valah în doi), 256 (*Tancz*/Dans), 257 (*Nyiri Tancz*/Dans din Nireș) și 268 (*Tancz*/Dans). Centrul modal al nr. 254 ar fi trebuit poate să fie pe *mi* și nu pe *la*. La nr. 256 fraza 1 se desfășoară mai degrabă într-un mod pe *re* (cu oprire pe treapta a II^{-a}), iar fraza 2 pe *sol* (tot cu oprire pe treapta a II^{-a}). Ținând seama de do consideräm (*Dansul din Nires* — nr. 257) într-un mod pe *sol*, și nu pe *re* (cu oprire pe dominantă). La una din piesele cu titlul *Dans* (nr. 268) cele 2 fraze cadențează și ele pe treapta a II^{-a}, întâi pe un mod de *re*, apoi pe *sol*, iar armonizarea lui Căianu este într-un Sol major cu oprire pe treapta a II^{-a}. Discuția rămâne, evident, deschisă.

Prin procedeele folosite (repetări, modele cu secvențe, variațiuni sau mutații intervalice) jocul motivic al dansurilor populare este plin de imaginație. În esența lor, ele nu sunt cu nimic mai prejos de structurile folclorice descoperite astăzi, apte unei evoluate analize structurale efectuată de cercetarea secolului XX.

GENURI MUZICALE ÎN *CODEX CAIONI*

Studiile care se referă la conținutul *Codicelui Căianu* și care au fost publicate în perioada de la începutul secolului și până astăzi au subliniat în unanimitate caracterul de colligatum al manuscrisului. Și totuși, doar o parte a materialului a fost publicată și analizată minuțios. Studiul modest al lui Seprődi[1] și lista de piese din cuprinsul *Codicelui* redată de Simonis[2] nu au fost urmate de analize, care să fi prezentat, cât de cât, compozițiile anonime religioase și genurile existente în volum. Nu numai că nu s-a elaborat nici o listă completă și detailată a conținutului *Codicelui Căianu*, dar nici nu s-a făcut vreodată cunoscut numărul exact al pieselor incluse.[3] Astfel, atât în istoria muzicii românești, cât și în cea maghiară lipsește imaginea veridică a proporțiilor între diferitele nivele ale culegerii, delimitate după genuri.

Putem lua în considerare 290 de unități aparținând *Codicelui Căianu*.[4] Redactanții au cules cu precădere muzica religioasă (150 de piese) de la sfârșitul secolului al XVI-lea și prima jumătate a secolului al XVII-lea. Numărul pieselor vocale este mult mai mare decât al celor instrumentale: preludii simple și piese de tip *fantasia* (24) și dansuri (75). Muzica vocală laică (12) cea a imnurilor bisericești (30) sunt prezente doar prin câteva piese. În funcție de genul lor, piesele din *Codice* își vor găsi un corespondent în diferitele izvoare muzicale, locale ale secolului XVII. Dintre acestea, drept manuscrise de referință ale muzicii religioase pot fi socotite unele volume ale colecțiilor Bardejov[5] sau Levoča.[6] În ceea ce privește dansurile instrumentale de epocă din transcripțiile pentru virginal, ele își găsesc un corespondent în *Codicele de la Levoča*, scris în notație de tabulatură pentru orgă (cunoscut în literatura de specialitate drept „Colecție miscelanee", 1660-70)[7] și manuscrisul lui Iván Nagy (1665-70).[8] Din punct de vedere al bogăției conținutului și al notației, poate fi comparat cu *Codicele Codex Vietoris* (1675-79).[9] Chiar dacă există legături între piesele din *Codicele Căianu* și cele ale izvoarelor amintite, interesul și informațiile redactanților *Codicelui* transilvănean, în special ale lui Căianu, conferă manuscrisului o valoare unică.

Mátyás Seregély a notat în *Codice* motete și muzică instrumentală: fantezii pentru ansambluri instrumentale și dansuri scrise pentru instrumente cu claviatură. Cu puține excepții atât vastul material al motetelor, cât și cel al fanteziilor și dansurilor este omogen. Drept izvoare posibile pot fi indicate cele ale Italiei de nord, iar pentru datare: perioada între ultimul deceniu al secolului XVI și aproximativ anul 1630.

În ceea ce privește cele două tipuri de motete, culese de Căianu și Seregély, se pot observa asemănări vizibile, autori comuni, chiar piese comune — interesul lui Căianu extinzându-se, bineînțeles, până în anii 1630-40 și chiar până în mijlocul secolului al XVII-lea. Acest din urmă redactant și-a apropiat în primul rând operele generației lui Monteverdi, fără să omită însă publicații ale generației anterioare. De altfel, nu numai selectarea muzicii religioase, ci întreaga parte caioniană se deosebește de cea a lui Seregély prin multe aspecte esențiale: 1. cu toate că este călugar franciscan, Căianu culege pe lângă autori catolici ai Italiei de nord și autori ai repertoriului muzicii religioase protestante din epoca respectivă; 2.

[1] Seprődi 3, 412-413.

[2] Simonis, 16-19.

[3] De la Simonis până astăzi (vezi Tomescu) s-a păstrat ideea că în *Codice* există 211 piese muzicale, deci aproximativ atâtea piese câte pagini sunt (Simonis, 13).

[4] Am numerotat separat, fiecare fragment care, mai mult ca sigur, sunt independente unele de altele (nr. 72-74). În același timp, fiecare apariție a pieselor redactate de două ori a fost numerotată separat. Am considerat ca unități independente părțile miselor, ca de altfel și părțile începute, dar până la urmă neterminate.

[5] BThV; MoZtört II: 404-408.

[6] Hulková 1.

[7] Mokry.

[8] Szabolcsi 4.

[9] Vietoris.

o parte a materialului caionian arată că în redactarea lui a existat un scop practic mult mai evident, redat atât prin faptul că a notat piese de uz local cu indicații de interpretare (ex: misa lui Spielenberger, litaniile, Patrem-urile), cât și prin reducția motetelor inițial concepute la mai multe voci și reduse la o singură voce cu b. c.; 3. manuscrisul a devenit o adevărată colecție miscelanee, în bună parte datorită cunoștințelor practice legate de activitatea lui Căianu. Această colecție conține de asemenea atât piese instrumentale, independente, de tip improvizatoric, create întâmplător, cât și cântece laice, imnuri religioase, dansuri instrumentale de epocă sau dansuri cu caracter regional, notate pentru a fi folosite chiar de redactant. În mare parte redactantul a redus materialul muzical până la polaritatea dintre melodie și bas. O astfel de acțiune nu poate avea loc decât în practica instrumentală de zi cu zi, legată de un instrument cu claviatură.

Și celelalte două colecții ale lui Căianu, *Organo-Missale* (1667), a colecție exclusivă de mise și litanii, și volumul cu motete, *Sacri Concentus* (1669), au avut drept scop explicit, care s-a și realizat: folosirea culegerilor în practica muzicală, ca model pentru organistul care învață să acompanieze. În aceste manuscrise Căianu reduce piesele „ad Unius Vocis Cantum", notând deasupra basului o singură voce. În același timp, pe parcursul notării și alcătuirii colecțiilor el consideră *Codicele* drept sursă, alegând de aici atât piese scrise de mâna lui, cât și anumite piese ale lui Seregély, pe care le transcrie în celelalte două colecții după noile sale principii. Prin urmare, în cazul anumitor locuri din *Codice* compararea celor două versiuni, devine inevitabilă și foarte utilă.

Motete

Volumul continuat și redactat de Căianu cuprinde 150 de motete, părți din mise și magnificate, dintre care 73 au fost culese de Mátyás Seregély. Există un număr mic de lucrări semnate de compozitori, care provin din Transilvania sau din regiunile vecine. Lucrări anonime sunt multe: însă o bună parte a materialului aparține repertoriului principal al muzicii religioase europene, provenite din deceniile care au precedat redactarea *Codicelui*. Aprecierea se referă la compozițiile muzicii culte, excluzând deocamdată lucrările religioase din practica obișnuită, dar cu caracter local, cum ar fi imnurile sau litaniile cu text latin.

Lista compozitorilor din *Codice*[10], atât cei specificați, cât și cei identificați acum, se situează în timp de la Lassus (1532-1594) și Gallus-Handl (1550-1591) până la Hammerschmidt (1611-1675). Doar puține lucrări culese de Seregély provin de la compozitori ai secolului al XVI-lea, din perioada stilului neerlandez al motetelor imitative, în timp ce lucrările selectate de Căianu se detașează de acestea aproape în întregime. În afară de *Magnificat*-ul lui Lassus (nr. 50-55), Seregély copiază în cadrul aceleiași sfere tematice un număr de piese (nr. 155-158, 160, 153) din *Opus Musicum* al lui Gallus-Handl, compozitor din Europa centrală — lucrările provin din Cartea a IV-a, 1590 și sunt părți componente din Proprium Sanctorum. În schimb, Căianu copiază altele două, reduse la vocile extreme.[11] Marea parte a materialului este însă constituită din motete atât ale sfârșitului de secol XVI, cât și ale secolului XVII și reflectă toată dezvoltarea muzicii religioase baroce timpurii.

În *Codicele Căianu*, și în mod special în partea scrisă de Seregély, pot fi găsite toate caracteristicile unei perioade de tranziție și ale unui limbaj recent constituit. Există câteva piese cu o scriere conservativă încă pe patru voci, care sugerează doar, în avans, apropiata abordarea noului și neobișnuitului mod de gândire. Astfel, *Missa* lui Viadana (nr. 128-139) aparține tipului de „missa brevis", care cu greu poate fi considerată imitativă, iar *Magnificat*-ul (nr. 151) anonim se desfășoară treptat într-o independență a vocilor perechi și pe contraste. Tot pe patru voci, piesa nr. 140, *Quem vidistis*, în mod inexplicabil incompletă, dezvăluie urmele formei unui motet cu refren pentru două coruri.

Dintre compozitorii nord-italieni cu publicații proprii de după 1600, L. Viadana este reprezentat cu 16 piese, B. Finetti cu 11 piese, G. Moro da Viadana si A. Mortaro cu câte o piesă — în culegerile ambilor

[10] Vezi indexul de nume al compozitolitor.

[11] *Ecce quomodo* (nr. 228) și *Isti sunt* (nr. 77 și 80). Această din urmă piesă este un motet scris la opt voci, dintre care doar sopranul și basul sunt notate în manuscris — ceea ce se întîlnește și în cazul primei piese.

redactanți din *Codice*. Piesele anonime ale primei părți a manuscrisului aparțin probabil acestui prim strat stilistic. Deși unele concerte provin din cele trei volume *Concerti ecclesiastici* de Viadana și sunt scrise într-o manieră caracteristică, ele sunt totuși concepute pentru puține voci — scriere care a predominat într-o oarecare măsură publicațiile anterioare ale lui Mortaro și cele de mai târziu ale lui Finetti.[12] Din aceste motete nu au fost eliminate cu desăvârșire imitația și contrapunctul, dimpotrivă, cele scrise la trei voci folosesc din plin aceste procedee.[13] Aici, rolul solist este conferit basului[14] în timp ce b. c., necompletat în partitură, este redus la funcția de acompaniere a basso-ului seguente (ceea ce este cel mai bine ilustrat în piesele în care vocea inferioară nu este basul ci alto-ul sau tenorul.[15] De altfel, ,,basso per l'organo" — basul pentru orgă, compus liber — este întîlnit la cele mai multe duete concertante.[16] Cele două voci aflate deasupra basului prezintă fie o structură canonică, ca în motetul lui Viadana: *Duo Seraphim clamabant* (nr. 7), fie — mai frecvent — lanț de terțe paralele, pseudo-imitative.[17]

Numele lui C. Monteverdi și A. Grandi indică o generație, care aparține sferei de interes, atât a lui Seregély, cât și a lui Căianu, și care după 1610, timp de două decenii pare să fi exploatat din plin posibilitățile existente în duetele lui Viadana și Finetti. Cel mai bun exemplu din manuscris, care redă expresivitatea maximă a două voci egale și foarte apropiate este poate *O bone Jesu* de Monteverdi.[18] Puține lucrări[19] din *Codice* dezvăluie cealaltă formă de duet a secolului al XVII-lea, în care caracterul de dialog se transformă într-un dialog propriu-zis, semidramatic.[20] Nu lipsesc din *Codice* nici alte aspecte stilistice caracteristice primei jumătăți a secolului XVII din creatia muzicală nord-italiană: acel ,,motetti in concerto", obligatoriu instrumental, cu ritornello pentru corzi, drept generator al formei (,,Sinfonia"; *Misericordias Domini* — nr. 216) și motetul solo, întîlnit la Căianu în aproape șase exemplare.[21]

Sfârșitul deceniului patru înseamnă pentru *Codice* și încheierea repertoriului motetelor concertante. Dintre autorii cunoscuți, compozitorului G. Rovetta i s-au publicat operele principale în cel de-al treilea și al patrulea deceniu al secolului XVII, lui F. M. Marini — singurul volum cunoscut — în 1634, lui G. Casati i-a fost publicat motetul *Venite gentes* — nr. 291 în 1640 și dialogurile — patru ani mai târziu, iar publicarea unui motet de G. F. Sances (*Plagae tuae*, nr. 339) ar putea fi datată în 1649. Față de momentul de început, genul parcurge la acea dată diferențieri semnificative în ceea ce privește ritmul, disonanța și prelucrarea textului. În *Codice* un număr considerabil de lucrări, în general anonime, probează acest lucru și îl ilustrează ca un fel de secțiune transversală. Și compozițiile de mari proporții, cu mai multe secțiuni, pentru două sau trei voci soliste demonstrează că b. c. a fost în general acceptat, atât în scriitura componistică, cât și în practica muzicală.

Foarte apropiată de genul de lucrări enumerate până acum, muzica pentru două sau mai multe coruri de la începutul secolului al XVII-lea nu este reprezentată în *Codice* de operele compozitorilor italieni, ci de compozitori germani, protestanți, din Europa centrală. Astfel, găsim aici o lucrare scrisă pentru două coruri din volumul ,,Psalmen Davids" (1619) de H. Schütz, conceput în ,,stilul italian" al lui Giovanni Gabrieli, și alta dintre ,,Magnificate"-le nordicului compozitor german H. Praetorius.[22] În

[12] Comp. cu RISM V 1360, 1380, 1392; M 3738; F 815, 822. În seria Viadana se regăsesc în motetele solo cele mai felurite partide vocale, iar în duete, triouri și cvartete cele mai multe combinații de voci.

[13] De ex.: *Non turbetur cor vestrum* (Viadana, 31) și *O quam pulchra es* (Viadana, 27).

[14] Vezi: *Ego autem ad Deum* (Viadana, 28); *O quam pulchra es* (Viadana, 27).

[15] De ex: *Domine clamavi* (anonim, 17), *Fili mi Absalom* (Viadana, 23) și *Jubilate Deo* (Viadana, 24).

[16] Cu excepția pieselor lui Viadana cu titlul *Caeli enarrant* (nr. 47), care conțin vocea de bas, *Confitebor* (nr. 48) și *Benedicam Dominum* (nr. 35); în timp ce toate motetele lui Finetti se integrează acestei categorii. Caracteristica de a fi compuse la trei voci este menționată și în titlurile volumelor, ,,Sacrate cantiones tribus vocibus concinendae una cum Basso ad organum" (Mortaro) sau: ,,Motecta binis vocibus concinenda cum Basso ad Organum" (Finetti), fără să fie, în fapt nici o diferență între ele.

[17] De ex.: *O bona crux* (Viadana, 37; *In omnem terram* (Finetti, 57).

[18] Nr. 68 copiat de Seregély, atribuit lui G. Valentini.

[19] Începând cu motetele lui Viadana (*Duo Seraphim*, 7) și ale lui Finetti (*Vox dilecti, Domine duo talenta*, nr. 61, 58), apoi parcurgând pe de o parte piesele cu text neidentificate: *Petre amas me* (nr. 208), *En dilectus meus* (nr. 215) și pe de altă parte *Surge propera* (nr. 214), scrisă de Grandi în 1616 — până acum toate aparținând materialului lui Seregély — și ajungând până la piesa anonimă *O me miserum* (nr. 320) și *dialogul* lui Gasparo Casati din 1644 (*Dialogus Daemon Angelus homo*, nr. 290).

[20] Comp. cu articolul lui Smither, care oferă în apendice (p. 429-433) o listă cronologică a dialogurilor dramatice cu text latin între 1600 și 1630.

[21] Motetele solo din *Codice* sunt următoarele *Ardens est* (nr. 217), Schütz: O Jesu nomen (nr. 315) *Diligam te Domine* (nr. 316), *Laudate pueri* (nr. 334) și *Ab aeterno ordinata sum* (nr. 335) de Monteverdi; în afară de acestea încă trei compoziții locale (probabil scrise de el). Marea monodie cu bas a lui Monteverdi provine din volumul său ,,Selva morale e spirituale" din 1641.

[22] RISM S 2275 și P 5333; *Lobe den Herren meine Seele* (nr. 272) și *Magnificat VIII. toni* (nr. 220-226).

vremea lor amândouă lucrările erau foarte bine cunoscute şi cântate frecvent. Acelaşi lucru poate fi spus şi despre compoziţiile organistului A. Hammerschmidt din Freiberg al cărui motet pentru opt voci, *Peccavi Domine* — nr. 249 (în reducţie) şi al cărui dialog cu text latin *Benedicam Dominum in omni tempore* — nr. 282 au fost incluse în *Codice*.[23] Motetele lui Matthias Apelles von Löwenstern (1594-1648), un muzician al bisericilor din Silezia, se întâlnesc cu precădere în manuscrisele Europei centrale;[24] *Codicele Căianu* păstrează unul din motetele sale la opt voci (*Jauchzet dem Herren* — nr. 269).

Tot aici se întâlneşte o piesă legată direct de sursele care amintesc de viaţa muzicală a secolului al XVII-lea în regiunea Spis şi de muzicienii bisericii lutherane. *Magnificat*-ul scris pentru trei tenori, bas şi b. c., aparţinând lui Joannes Schimbracky (nr. 283-288), organist şi compozitor în Spisské Podhradie a fost cunoscut doar dintr-un manuscris din Levoča.[25] (Căianu i-a notat numele „Joan. Simrak", aşa cum figurează peste tot, cu excepţia unui singur manuscris.[26])

Prezenţa acestor piese în *Codicele Căianu* necesită unele explicaţii. Nu este atât de surprinzător faptul că franciscanul Căianu a cules piese din repertoriul muzicii religioase evanghelice, dacă ne gândim la mediul care înconjura enclavele catolice din Transilvania de după Reformă. Aşezările săseşti din vecinătatea lui Căianu s-ar putea să fi avut un anumit impact,[27] căci saşii răspândeau în acea vreme o cultură europeană.[28] Nici legăturile cu regiunea superioară a Ungariei de Nord nu pot fi considerate ca fenomene izolate sau ieşite din comun: date sporadice, de tipul celor de referinţă, indică existenţa contactului cultural direct dintre aşezările germane din Spis şi Transilvania.[29] Astfel, mai multe indicii duc spre regiunea superioară a Ungariei de Nord, unde pot fi găsiţi autorii şi transmiţătorii repertoriului de motete din *Codice*. Pe lângă asemănările, care se regăsesc în caracteristicile comune ale originii destinaţiei şi conţinutului documentelor muzicale existente,[30] se câştigă şi o incursiune în sitemul de relaţii dintre Transilvania şi Europa. De fapt, drumul dintre regiunea superioară a Ungariei de Nord şi Transilvania este singurul parcurs de o parte a creaţiilor spirituale ale secolului al XVII-lea, venind dinspre Italia şi Germania spre Transilvania, prin Boemia şi Moravia — confirmat în diverse ramuri ale artei şi educaţiei.[31] Se poate considera drept certitudine, că muzica italiană reprezentată în *Codice* prin atâtea titluri n-a ajuns în Transilvania direct din Italia, ci prin sudul Germaniei şi prin regiunea superioară a Ungariei de Nord.[32]

La început stilul italian al primei jumătăţi de secol a devenit curând familiar celor mai multe regiuni nordice, pe de o parte prin acei compozitori italieni, călători, care unii s-au aşezat în sudul Germaniei sau prin compozitori germani receptivi la toate noutăţile,[33] pe de altă parte din editorii germani, care acţionând repede, au publicat sub formă de reeditări şi antologii numeroase de compoziţii italiene,

[23] Din volumele „Musicalische Andachten", IV. Teil, 1646, (RISM H 1931), şi respectiv din „Dialogi oder Gespräch", 1645 (H 1940).

[24] Eitner *QuL*, 6: 206.

[25] Manuscrisul, cu cota 5A (cea precedentă 13. 994) indică data la care s-a notat piesa: 1641 (Comp. cu Hulková 1 şi Rybarič 3, 16). Piesa nu este menţionată în lista Rybarič 2 (48-81); publicat în Rybarič 3, 19-26.

[26] Rybarič 2, 14; 18.

[27] Menţionarea organistului de la Sighişoara (în nota paginii 128), sau achiziţionarea orgii de la Braşov sunt poate referiri la legăturile de acest fel ale lui Căianu.

[28] Una dintre explicaţii este că tinerii proveniţi din familii mai înstărite, din oraşele libere regale săseşti, aveau cele mai multe posibilităţi să se înscrie la facultăţi din străinătate (MoT 2:1502).

[29] Vezi colecţia de manuscrise din 1650, păstrată la Muzeul Brukenthal din Sibiu, care conţine motetele cu bas. De asemenea, pe lângă Schütz şi Löwenstern apare şi numele lui Johann Schimrack (Brandsch 34; Rybarič 2, 51; conform acestuia din urmă locul de proveniență este: Sibiu, Arhivele Statului I. J. sign. 36). Unul dintre manuscrisele din Levoča şi piesele sale au parcurs un drum invers: Samuel Marckfelner (1621—1674), care la început a fost organist la biserica luterană din Spišské Vlachy, apoi din 1648 la cea din Levoča, a notat data pe una din culegerile sale de tabulatura, menţionând şi localităţile Braşov şi Sighişoara (în colecţia din Lecoča cota 5A, localităţile transilvănene amintite sunt: „Schässburg" — Sighişoara). La una din piese se citeşte precizarea: „Aşa cum se cântă de obicei la Braşov, în Transilvania" (f. 27v). Astfel, deducem aproape cu siguranţă că Samuel Marckfelner a petrecut şi a activat timp mai îndelungat în Transilvania (Vezi: Matúš, 13; 15).

[30] Ne referim mai ales la colecţiile muzicale din Bardejov şi Levoča.

[31] Privitor la arhitectura şi constructorii peregrinatori recomandăm descrierea sugestivă din studiul lui K. Garas.

[32] Deşi este tentant de presupus că în unele cazuri compoziţiile scrise de preoţi franciscani (Viadana, Finetti) au ajuns în *Codice* prin relaţiile Ordinului Franciscan privind Italia, prezumţia nu are, de fel, o bază reală.

[33] De altfel, se pot face referiri atît, la călătoriile lui Heinrich Schütz la Veneţia, cât şi la una dintre cele mai importante grupări, care au popularizat şi peste Alpi motetul italian: cercul italian de la Graz al lui Ferdinand al II-lea. În acest cerc era membru şi G. Vatentini (autorul precizat în *Codice* la nr. 66, 68, 210), care a continuat să publice la Veneţia. (Cf. Flotzinger, 84.)

chiar imediat după apariția lor în Italia.[34] Antologiile sunt cele, care au asigurat popularitatea și răspândirea muzicii italiene atât în cercurile catolice, cât și în cele protestante.[35]

Aproape fără excepție, compozitorii menționați în *Codicele Căianu* apar în colecțiile germane cu câteva lucrări. Până în prezent există o singură dovadă obiectivă — folosirea de către Căianu a ediției Viadana, editată de Stein în 1626 și prezentă și astăzi în biblioteca mănăstirii franciscsane de la Șumuleu-Ciuc[36] — prin care se poate doar presupune că publicațiile germane, și în primul rând antologiile, au servit drept model întocmirii *Codicelui*.[37] Similar, și analogiile, care leagă *Codicele* de materialul câtorva colecții aparținând regiunii superioare a Ungariei de Nord, pot fi semnificative.[38]

Muzica religioasă uzuală

În *Organo-Missale*, și nu atât în *Codice*, a căutat Szabolcsi Bence și a găsit primele încercări de muzică religioasă locală din secolul XVII.[39] Această colecție nu este importantă doar ca sursă a lucrărilor de proveniență, locală și anonimă — cu siguranță, însă, *compuse* —, ci ca reprezentare a practicării de zi cu zi a muzicii religioase. Rezultatul acestei practicări se resimte la același nivel al categoriei de gen și în *Codice*, deși acest ultim manuscris depășește materialul comun celor două colecții, adăugându-se pe lângă litanii și *Patrem*-uri (*Credo*-uri, în fapt), imnuri prelucrate, *Te Deum*-ul și piesele vocale religioase cu text latin.

Notarea lor în *Codice* arată în bună parte modul în care erau cântate. Pe lângă indicarea sărbătorii religioase la care se cântă unele *Patrem*-uri,[40] Căianu semnalează și cântarea alternativă sau de tipul litaniei în ceea ce privește *Te Deum*-ul, *Patrem*-urile și *Litaniile Lauretane*. Potrivit colecției de imnuri *Cantionale Catholicum*, o publicație a lui Căianu, câteva dintre piesele din *Codice* erau cântate de către catolicii transilvăneni drept imnuri.[41] Cele patru *Patrem*-uri cu text maghiar (nr. 340-343) — tradus de

[34] Conform celor de mai sus, remarcăm concertele lui Viadana publicate întâi de Stein la Frankfurt (1609), apoi în ediție completă începând cu 1613 (RISM V 1394-96) și în volumul cu motete solo (1615, V 1403) („Sacri concentus ab una voce sola" — în această formulare este evidentă asemănarea între titlul acestui volum și cel al lui Căianu). În 1621 au fost publicate motetele lui G. Belli în volum separat (B 1772), iar piesele religioase ale lui Finetti, P. Lappi și Belli într-un volum coligat (F 829). Lista bibliografică a studiilor, referitoare la lucrările de mai sus: Adrio, 10). Opera completă a lui Finetti a fost publicată de un alt editor din Frankfurt în 1631 (Schönwetter, F 832); iar ediția germană a dialogurilor lui Banchieri a fost terminată în 1629 la Ingolstadt (B 811b).

[35] Joannes Donfrid, cantorul din Rottenburg, și-a editat lucrarea în trei părți intitulată *Promptuarium musicum* (Strasbourg, 1622) în mod special și explicit pentru practica muzicală a bisericii catolice și redactată în ordinea sărbătorilor (de tempore) și conform vocilor participante; de asemenea a compus *Viridarium musico-marianum* (1627) pentru sărbătoarea Sfintei Maria (cf. Flotzinger, 86-87; RISM 1622^2, 1623^2, 1627^1 și 1627^2). În amândouă colecțiile majoritatea lucrărilor sunt concertante și aparțin unor compozitori italieni și sunt scrise pentru puține voci. Perechea *Promptuariumului* de Donfrid, cea Schadaeus (Strasbourg, din 1611; RISM 1611^1, 1612^3 și 1613^2) și volumul în patru părți *Geistliche concerte und Harmonien* publicat la Leipzig în deceniul al patrulea al secolului respectiv (RISM 1641^2, 1641^3, 1642^4 și 1646^4) de către Ambrosius Profe, organistul din Wrocław, au fost folosite mai cu seamă în cercuri luterane. Cel din urmă conține aproape în exclusivitate lucrări italiene, deși motetul concertant, ca gen, a fost tradus în titlu în germană.

[36] Aceasta este cea de-a treia ediție a reeditării de la Frankfurt (a doua provine din 1620). Ea conține tot materialul celor trei volume din concerti ecclesiastici 1613; comp. cu Mompellio, 156-157. Muzeul Județean Harghita păstrează una dintre ele, o carte scrisă numai pentru bas, cu numărul de înregistrare Cod. 43. (Domokos P. P. susține că el a văzut patru dintre aceste volume: Domokos P. P. 4, 123.) În volumul transilvănean, îmbrăcat în piele, în multe locuri se pot citi remărcile lui Căianu privind folosirea lui (ff. 36 și 64). Din această publicație Căianu preia și notează piese nu atât în *Codice*, unde copiază de aici doar două lucrări Viadana, ci în *Sacri Concentus*.

[37] Un model al selecției lui Seregély, între filele 1-43, ar putea fi *Promptuarium musicum* de Donfrid. Sursele ultimilor motete din *Codice* folosite de Căianu pot fi colecțiile publicate de Profe. Aceasta o dovedește și lucrarea rară a lui Marini — din opera acestui compozitor pe lângă singurul său volum cunoaștem tocmai din partea a IV-a a colecției Profe doar două motete reeditate, iar motetul Sances dintr-o publicație târzie a lui Profe. (RISM 1649^6).

[38] În materialul de pe filele 1-43 se întâlnesc caracteristici suprinzător de asemănătoare cu o parte din cel de-al 18-lea manuscris Bártfa. (cf. MoZtört II: 407; BThK). Piesele care pot fi găsite și în colecția Bártfa sunt următoarele: nr. 1, 8, 16, 23, 29, 35, 36, 37, 38, 39, 50-55, 68 (Bártfa 18); precum și: nr. 50-55, 80, 127, 228, 249, 272, 274, 291, 308, 339. În manuscrisele de la Levoča s-au păstrat una sau două lucrări de Finetti (nr. 59-60), Viadana (nr. 7); Gallus Handl (nr. 80), un motet de Schütz (nr. 272) și *Magnificat*-ul lui Lassus (nr. 50-55); precum și piesele anonime cu nr. 1, 279 și 307 (Conf. Hulková 1. Mulțumesc personal autoarei că mi-a facilitat accesul la disertația domniei sale.)

[39] Szabolcsi 4, 40-41.

[40] Nr. 341: „Petsi Patrem a Szüz Maria Innepire"; nr. 343: „Adventi Rövid Patrem Pro Rorate".

[41] Caioni: *Cantionale Catholicum* (Domokos P. P. 4): nr. 141. *Nitida stella / Jesu Salvator* (despre porivirea textului vezi RMDT II: Nr. 174/II, p. 566); 348, *Jesu dulcis memoria;* 410. *Maria mater gratiae;* 439. *O gloriosa Domina* (în *Codice* apare doar o jumătate din melodie față de materialul din Cantus Catholici [CC] 1651, vezi RMDT II: nr. 75, p. 479); 447. *Sanctissima, sanctissima* (este posibil să fi fost folosită și într-o variantă pentru mai multe voci, deoarece, prin asociere cu piesa din CC 1651, melodia lui Căianu este o voce de alt sau tenor; vezi RMDT II: nr. 50/II, p. 458), 469. *Virgo Dei Genitrix;* 607. *Nagy Patrem;* 608. *Petsi Patrem;* 609. *Cunctipotens;* 610. *Adventre-valo Patrem.*

Căianu din latină — şi aflate la sfârşitul *Codicelui* apar aici pentru prima dată — 1671 şi sunt singurele partituri ale *Credo*-urilor destinate culegerii *Cantionale*.[42] Versiunile originale latine nu au fost compuse de Căianu;[43] cercetarea lor relevă că piesele fac parte dintr-un repertoriu de imnuri al unei arii mai întinse. Piesa *Patrem maius*, respectiv în traducere *Patrem-ul cel mare* (nr. 79 şi 166) este un Credo gregorian din Evul mediu târziu, redat în sistem metric.[44] Actualmente, cele patru piese pot fi documentate în baza unor izvoare hussite şi paulite începând cu secolul XV, în zona Europei centrale. Menţinerea popularităţii lor până în secolul al XVIII-lea este documentată prin unele date informative în limba maghiară în două colecţii de imnuri ulterioare izvoarelor.[45] Căianu notează cântul cu text latin în două variante — poate în baza unor surse diferite sau unei posibile reproduceri din memorie, conform uzanţelor acelor vremuri.

În melodia medievală târzie pot fi remarcate chiar semnele unei concepţii de formă muzicală, realizată, de altfel, în *Patrem*-uri prin apropierea lor de caracterul strofic al imnurilor. Un exemplu revelator în ceea ce priveşte tendinţele formei, stilul melodiei şi configuraţia în timp şi spaţiu ni-l oferă atât *Adventi Rövid Patrem* (nr. 343) — în traducere *Patrem-ul cel scurt pentru Advent* — cât şi cele două variante ale lui *Cunctipotens* (nr. 167 şi 276). În prima piesă, structura de patru rânduri alternează cu cea de trei, rezultată din eliminarea primului rând.[46] În *Patrem Cunctipotens* (nr. 167) secţiunile repartizate alternativ organistului şi corului dau impresia de formă strofică. Esenţa melodică a celor două variante *Cunctipotens* este o temă „peregrinatoare", în sensul unei teme utilizată în diferite piese cu eventuale modificări. Variantele piesei, diferite ca înregistrare,[47] sugerează că materialul de bază organizat în rânduri (versuri) şi strofe ar fi putut să fie punctul de plecare în adăugarea melodiei tot la un text mai lung.

Ceea ce conferă însemnărilor lui Căianu valoarea unui veritabil izvor este legătura lor cu practica interpretării. În ciuda tuturor deficienţelor, prelucrările cu bas reflectă un mod de acompaniere bazat pe improvizaţie. Oricum, acompaniamentul instrumental nu rămâne fără efect asupra melodicii vocale. În cazul *Credo*-urilor, cunoscute din alte surse în notaţie mensurală, este mai greu de urmărit (eventual doar la *Patrem maius*) modul în care cântatul alternativ şi acompaniamentul de orgă au influenţat linia melodică iniţială. Acest lucru este mai limpede în *Te Deum*-ul gregorian existent în *Codice* (nr. 81), în care profilul cântului iniţial este complet schimbat printr-un nou mod de gândire muzical, străin de cel precedent. Acompaniamentul cu b. c. — prin care fiecare notă este subliniată de o armonie diferită — conferă melodiei un sens cu desăvârşire nou şi o structura ritmică.[48]

Se presupune că cele trei prelucrări de imnuri gregoriene din *Codex Caioni* — *Ave maris stella* (nr. 25), *Veni Creator Spiritus* (nr. 26), *Hymnus* (nr. 95) — au avut în timpul cântatului rolul unor interludii, care alternau cu cântul. Aceste piese, care de altfel completează preludiile libere, ne permit să înţelegem ce posibilităţi componistice deţinea organistul în practica liturgică de zi cu zi, felul în care muzicianul Căianu le folosea şi le nota în culegerea sa.

Melodiile celor patru litanii (nr. 329-332), notate în *Codice* succesiv, par a corespunde unor cerinţe locale. Vocile lor de bas, întâlnite şi în *Organo-Missale*, nu sunt perfecte, ci mai degrabă compuse la voia întâmplării. Din acest punct de vedere doar melodia înseamnă „compoziţie"; creată cu o anu-

[42] Comp. cu Domokos P. P. 4, Nr. 607-610 (p. 898-912).

[43] Faţă de însemnările lui Căianu din *Codice* (f. 208), ar trebui să presupunem chiar contrariul (comp. cu Seprődi 3, 417), însă în *Cantionale Catholicum* acel post scriptum legat de Credo-uri, „Ad lectorem", neagă acest lucru în mod cert (vezi Domokos P. P. 4, 912).

[44] *Graduale Romanum*, IV. Credo (Liber Usualis, p. 69).

[45] Jistebnický kancionál (jumătatea secolului XV), 47-48. (Nejedly V: 255, VI: 61): Cantual paulit de la Częstochowa (sfârşitul secolului XV; Częstochowa 583 R. I. 215), 385 b; *Liber choralis* (un Gradual paulit de la Újhely, 1623; Biblioteca Universitară de la Budapesta, A 115), II: 40a (Bartalus, 85); Náray: *Lyra Caelestis* (1695), 89. (RMEÉ nr. 338); Deák-Szentes (1774) 59 (Papp 2, 382, 385).

[46] Astfel de Credo-uri cu strofe variate s-au păstrat în vechile Cantionale din Boemia (Šamotulský, R I/a şi X V/B şi manuscrisele paulite din Ungaria (*Cantus chorales* [Gradual paulit de la Gyöngyös, 1618-1623; Bibl. Univ. din Bp. A 114] II: 33b; *Liber choralis* II: 41a, vezi Bartalus p. 86); în acelaşi timp le găsim atât printre cântecele populare cu trei sau, în caz excepţional, patru rânduri, cât şi în culegerile de imnuri germane, cehe şi slovace din sec dele XVI-XVII. Comp. cu RMDT II: nr. 26a, p. 442-443.

[47] Credo din *Missa Sancti Michaeli Archangelis (Missale choralisticum:* un manuscris al preotului franciscan Valerian P. Dubelovicz, Sabaria 1673 [Biblioteca Naţională Széchényi Ms. Mus. IV. 801], 100 v); cântece scurte, strofice (Lubelczyk: Psalterz Dawidá [1558]; Šamotulský kancionál [1561]; Cantus Catholici 1655 [B.—F.—H. p. 321]); părţile melismatice ale *Missei Sancti Michaeli Archangelis)Missale choralisticum*, 99v-102v; partea din „Graduale" din 1734 (1681, 1734 [Academia Ungară de Stiinţe, Colecţia de manuscrise K 786], p. 104).

[48] Această specifică piesă religioasă, probabil compusă de franciscani, a însufleţit unul din grupurile de piese mult cântate ale repertoriului gregorian, conform idealurilor monodiei şi, indirect, a deschis calea modestelor încercări compoziţionale. Vezi Szigeti, 16; Kačic.

mită eleganță și în stil filigranat — o moștenire arioso —, cu repetări de motive și fraze, ea corespunde structurii de refren, în concordanță cu funcția litaniei. Originalitatea și efectul local al acestor piese consta în faptul că nu li se poate găsi nici o analogie în repertoriul franciscan de mai târziu și care relevă caracteristici asemănătoare.[49] Dacă aceste litanii pot fi considerate, sau nu, compoziții aparținând franciscanilor, ne este lămurit — în mod convingător — de cea de-a cincea litanie, numită *Litaniae Lauretanae* (nr. 273), al cărui autor și origine au fost indicate de Căianu.[50] Prin motivele ei, aceasta se aseamănă celorlalte litanii, doar notația ei în *Codice* este unică: fiecare frază deține instrucțiuni de interpretare.

Dintre puținele piese, despre care se poate afirma că sunt lucrările unor compozitori din Ungaria sau Transilvania secolului XVII, se remarcă misa și cele patru motete ale lui Joannes Spielenberger (nr. 292-304), dedicate Sfântului Francisc. Conform dedicației,[51] aceste motete concertante italiene, care se succed și sunt scrise pentru doi tenori cu b. c. au fost probabil interpretate în biserica mănăstirii de la Șumuleu-Ciuc. *Credo*-ul, a cărui temă este melodia piesei *Cunctipotens Patrem*, putea fi interpretat alternativ cu partea cântată de congregație.

Printre piesele *Codicelui*, care au fost cuprinse și în *Sacri Concentus* se află trei (nr. 311-313), despre care se poate afirma cu siguranță că sunt compozițiile lui Căianu, deoarece în *Codice* se întîlnește numele lui, menționat după titlul primei piese *(O anima mea suspira''* — nr. 311)[52]. Comparând cele două însemnări ale aceleiași piese, reiese că relația lor aparte și diferențele considerabile accentuează și completează presupunerea prin concluzii nebăniute până la această dată. Numeroasele compoziții noi și de proveniență străină l-au influențat și încurajat pe Căianu în încercarea lui de a capta din punct de vedere componistic esența motetului solo. În lucrările sale a folosit idiomul caracteristic motetului la nivelul motivului, construcției melodice, a frazei, a formei și a punerii pe note a textului. Dacă analizăm piesele separat, comparând cele două modalități de redactare, ne aflăm în fața unor probleme speciale. Piesa *O anima* ne permite o incursiune în practica componistică a lui Căianu, care transcrie piesa din *Codice* în *Sacri concentus* total restructurată. În schimb, motetul cu refren *Ecce panis angelorum* (nr. 312) are față de cel din *Sacri Concentus*, o cadență instrumentală. Piesa cea mai melodioasă este *O quales flores* — nr. 313 al cărui material muzical nu se înscrie în categoria de motet, ci în cea de o eventuală fantezie instrumentală cu acompaniament, întreruptă de interludii, ca apoi în final să se rupă total de melodia. Astfel, putem considera acesta fragmente ale manuscrisului *Codex Caoini* drept unele care reflectă o activitate componistică a redactantului, strîns legată de practica religioasă, instrumentală.

Formele barocului muzical instrumental

Codicele Căianu conține 21 piese instrumentale propriu-zise, care conform titlului sunt: 6 fantezii, 3 fugi, 2 sinfonii, 2 canzona, 1 piesă pentru instrument solo, intitulată *La Romana*, 1 ricercare, 6 piese care pot avea funcția de preludiu sau postludiu. Acestora din urmă li se pot adăuga și trei simple prelucrări de imnuri, tratate în subcapitolul precedent. De altfel, difertitele denumiri acoperă mai puține tipuri de piese. Termenul *fantasia* putea fi substituit cu *ricercare* și *praeambulum*, chiar și cu *canzona* sau *fuga*, pe tot parcursul evoluției sale. Tot astfel, *canzona* apărea din când în când ca sinonim al *sinfoniei* sau al *fugii*. Denumirea ingenioasă de *La Romana* este o denumire caracteristică piesei *canzona*[53]. Cu greu poate fi precizată categoria acestui întreg material muzical conform genului sau modului de inter-

[49] Conform sumarului realizat după cuprinsul manuscriselor franciscane, păstrate în Secția Muzicală a Bibliotecii Naționale Széchényi. Îmi exprim recunoștința față de domnul Róbert Murányi, care mi-a pus la dispoziție notele sale și repertoriul fișat.

[50] ,,P. Fratris Melchioris Hartman S. Theolog. Lecto. Ord. Minor. Strict. obs. Pragae missae 1661." (148, inscripția piesei).

[51] Vezi însemnările de la 173-174.

[52] Datorită acestei semnături numai piesa *O anima mea suspira* a fost considerată de Seprődi ca piesă a lui Căianu (Seprődi 3, 417). După Szabolcsi ,,nici o compoziție [...], care provine indubitabil de la el nu i se poate atribui [...], dar este posibil, săfi compus și muzică." (Szabolcsi 2, I: 529). Cu toate acestea, se pare că mai recent toate cele trei piese menționate au fost, considerate totuși compozițiile lui. (MoZtört II: 182.)

[53] De ex. volumul ,,Sinfonie musicali a otto voci Otto fascicoli e il basso per l'organo" de Viadana constă din părți denumite după nume de orașe; comp. cu Mompellio, 159.

pretare. Cu transcrierea în tabulatură pentru orgă, la piesele pentru ansamblu instrumental, conducerea vocilor pierde, în unele locuri, din claritate.[54] În acelaşi timp şi piesele cu un număr precis de voci pot fi puse sub semnul întrebării, dacă au fost sau nu interpretate la instrumente cu claviatură.

Repertoriul cules de Seregély se deosebeşte de cel al lui Căianu într-un mod caracteristic. La primul predomină compoziţiile de tipul canzonei veneţiene (fantesia, sinfonia), scrise pentru ansabluri instrumentale, care, conform copistului, sunt lucrări de A. Grandi, A. Banchieri şi W. Getzmann. În schimb, Căianu preferă piesele improvizatorice, nu prea complicate, de tipul ,,exordium", ,,intonazione" şi ,,clausula". Ele amintesc de practica organistică, deşi la Căianu găsim şi fantezii sau preludii pentru muzica de cameră.

Cele patru fantezii (nr. 175, 177-179), copiate de Seregély, sunt lucrări imitative scrise strict pentru patru voci, cu o temă cu un ritm caracteristic canzonei şi cu procedee contrapunctice diverse. Asemănătoare le este atât canzona anonimă pentru cinci voci (nr. 145), cât şi *La Romana* de O. Tarditi (nr. 62); aceasta din urmă este probabil un extras dintr-o lucrare similară complexă, dar poate fi şi o compoziţie mai uşoară de muzică de cameră scrisă pentru un instrument solo cu b. c., cum rezultă din scriitura ei. Dacă *Sinfonia* (nr. 176) şi *Fuga* (nr. 234) ar fi interpretate, ele ar revela profilul unei muzici concertistice, construită pe contraste de orchestraţie şi efecte antifonale. Pornind de la ansamblul instrumentariumul veneţian al lui G. Gabrieli, instrumentele care interpretau muzica puteau fi vioara, viola, cornul sau trombonul, pe lângă orga cu b. c.[55] Singura fantezie autentică, scrisă pentru instrumente cu claviatură (nr. 152) şi copiată de primul redactant, reflectă structura unei canzone pentru ansamblu instrumental cu acorduri repetate şi structuri terasate prin schimbări de registru. Nu putem însă respinge prezenţa ornamenticii caracteristică orgii care îmbracă linia melodică proprie canzonei pentru instrumente cu claviatură a anilor 1600.[56]

Din materialul lui Căianu, *Fantasia unimona* (nr. 201), ricercarele (nr. 265) şi fuga (nr. 280) sunt cele mai apropiate pieselor lui Seregély, deoarece prima este cu siguranţă o piesă camerală instrumentală, iar celelalte două pentru că par a fi legate de fantezie printr-o tematică specifică şi un contrapunct strict. Cu toate acestea, copierea şi respectarea vocilor din ricercare nu este realizată îngrijit, iar fuga devine adesea omofonă, acordică, ceea ce nu exclude interpretarea la orgă. *Symphonia* scrisă la trei voci (nr. 103) este cu siguranţă un preludiu compus pentru trei instrumente, iar celelalte părţi ale lucrării fac parte din repertoriul organistului, partitura lor sugerând improvizaţii ocazionale. Grandiosul *Canzon* monotematic (nr. 219), în două secţiuni diferite ca metru, este un fel de ,,intonazione", iar piesa *Octavi toni* (nr. 121) este un bicinium. Numai unul dintre praeambulum-uri este imitativ (nr. 202), asemănându-se astfel, cu *Fuga* scurtă (nr. 186), pe când celălalt, similar pieselor *Aliud* (nr. 229) şi *Exordium* (nr. 88), îşi are rădăcina în practica b. c., fiind un preludiu sau postludiu conceput acordic şi, în consecinţă,redus la vocile exterioare. Pe de altă parte, *Clausula* (nr. 203) este redactată în mod surprinzător întro-o scriitură la patru voci, amintind, astfel, de ,,Elevazione" din cadrul analogiilor muzicii liturgice pentru orgă.

Dansuri şi piese vocale laice

Până recent, din cuprinsul *Codicelui Căianu* era cunoscut doar materialul ce urmează a fi discutat — un material unilateral în comparaţie cu bogăţia întregii surse. Prin examinarea minuţioasă a manuscrisului reiese cu claritate că cele 9 cântece cu text şi 15 dansuri cu titluri maghiare, publicate de Seprődi încă din 1909, precum şi cele 4 *Chorea* adăugate de Szabolcsi, sunt doar o parte a secţiunii care cuprinde muzică laică,[57] şi nu pot reflecta în mod veridic diversitatea dansurilor copiate în manuscris. În afară de dansurile din răsăritul şi centrul Europei, 51 de piese reprezintă cealaltă grupare, cea occidentală, mai degrabă cultă. Dintre acestea doar patru au fost publicate de Marţian Negrea în apendicele studiului său

[54] De ex. copia fanteziei lui Grandi, nr. 177. Pe alocuri, vocile sunt întrerupte sau trec la celelalte voci ale tabulaturii.

[55] Caldwell, 744.

[56] Numele autorului nu poate fi interpretat (H. Lieb [ ]?). În ceea ce priveşte însă limbajul muzicii instrumentelor cu claviatură, există multe paralelisme între lucrările celor doi Gabrieli şi cele ale lui H. L. Hassler. Cf. Arnold 4, 18-20; Torchi III. şi DTB IV/1: p. 98, 105, 112, 119.

[57] Numai *Chorea polonica* (nr. 162) a rămas nepublicată.

din 1940, astfel încât partea cea mai importantă a rămas aproape în întregime necunoscută muzicologilor.[58]

Majoritară, muzica religioasă din *Codice* indică faptul că o parte considerabilă a culegerii în notație de tabulatură a fost redactată cu scopul de a ajuta organistul profesionist atât în activitatea lui riguros ordonată, cât și în cea educativă, eventual. Pe de altă parte, materialul muzicii de dans și cele câteva cântece laice cu text maghiar, german și latin, două grupe apropiate ca stil și funcționalitate au fost însemnate în *Codice* de proprietarul culegerii în folosul său propriu, fie într-o scriitură componistică la trei-patru voci, fie reducție la cele două voci externe, fiind piese destinate virginalului. Cercetând acest ultim material muzical este evidentă compararea *Codicelui* cu câteva manuscrise contemporane lui, cum ar fi colecția în notație de tabulatură Vietoris, apoi culegerea în notație de tabulatură din Levoča sau compararea cu acea listă fără partitură, des citată, care conține repertoriul pentru virginal al palatinului Pál Eszterházy.[59] Aceste culegeri, însă, nu prezintă deloc un material muzical omogen, după cum indică și titlurile pieselor componente. Pe lângă piesele de dans denumite uneori după naționalitatea popoarelor est-europene (românesc, slovac, polonez, maghiar), alteori după persoane, sau în alte ocazii după modul lor de interpretare coregrafică (de ex.: „dans schimbător" — „Wechseltanz" sau „dans cu lopățica") repertoriul bogat include și dansurile atât de binecunoscute (galliarda, saltarello, allemanda, couranta, sarabanda, ballet-ul) în Europa Occidentală în epoca renascentistă sau barocă. Din acest punct de vedere și în *Codice* pot fi identificate două grupări: prima este cea a pieselor legate de locul redactării sau de spațiul central și est-european, având caracteristicile muzicii populare, iar cea de-a doua cuprinde forme miniaturale ale unei muzici culte de dans, existentă pe tot cuprinsul Europei.

Cântecele, dansurile și piesele *Chorea* — în total 27 piese — aparținând primului grup — au fost copiate în *Codice* de Ioan Căianu.[60] Puținele melodii cu text — cântecul latin cu multe strofe *Messias jam venit* (nr. 78), și cântecul *Lepus intra...*, tradus și în limba magiară și cântat și după melodia lui *Messias...* (nr. 233, 281, 336),[61] *Az gazdag Siralma...* (nr. 104),[62] *Tegnap groff halala* (nr. 21),[63] melodia poeziei lui Balassi — *Bocsasd meg Ur Isten...* (nr. 14),[64] *Lupul Vaidane eneke* — tradus Cântarea Voievodesei Lupu (nr. 264)[65] și un cântec la care se face doar o referire[66] — poartă toate urmele unei educații latine de secol XVII și sunt exemplare rare pentru regiunea respectivă și prin urmare foarte importante pentru tezaurul melodic vocal păstrat din acea vreme.

Diferența dintre termenii „Dans" și „Chorea" pare a fi conștientă din punctul de vedere al lui Căianu și corespunde caracterului muzical al acestor piese. Titlul a trei dintre „Dansuri" se referă la personalități din epoca respectivă (*Mikes Kelemen [Tancz], [Mas Tancz] Apor Istvan* și *Apor Lazar [Tancza]*), iar la un singur dans titlul este același cu primul vers (*[Tancz] Az en agyam czak,* nr. 253). Celelalte denumiri sunt: *Paikos Tancz* — tradus Dans zglobiu (nr. 251), la cele două dansuri românești *Ola Tancz* și *Mas ola kettős* — traduse Dans valah și Alt dans valah în doi (nr. 252, 254) și un titlu ciudat *Ötödik Tancz hatodon* — tradus Dansul al V-lea în șase (nr. 255), care până în prezent a rămas neclarificat. Nici una din piese nu este compusă proporționat, cu excepția a trei dansuri cu titlu maghiar și măsură ternară, toate celelalte reprezintă un stil surprinzător de unitar, construit atît din motive de câte două măsuri ale dansului „Heyduck" [Haiducească], apărut deja în surse străine din secolul al XVI-lea cît și din așa numitele linii melodice „ale porcarilor".[67]

[58] Negrea, 63-65.

[59] Esterházy, 17-18.

[60] Cu excepția a două melodii cu text țigănesc, care au fost notate de unul dintre redactanții necunoscuți (f. 75). Cf. Seprődi 3, 295-296. (nr. 6-76); Szabolcsi 3, 358 (nr. 93-94); Hajdú.

[61] Seprődi 3, 292-293 (nr. 3); 297-301 (nr. 8); 400-404 (nr. 25); precum și: 405-410. Piesa *A nyul a vetemények...* este prezentă atât prin propria ei melodie, însemnată cu ajutorul a două notații diferite (f. 126; 157), cât și prin melodia piesei *Messias jam venit* (f. 47) pe f. 200. Cf. Szabolcsi 3, 292-293 (nr. 1); RMDT II: nr. 169. Comp. cu Turóczi.

[62] Seprődi 3, 294-295 (nr. 5); RMDT II: nr. 131.

[63] Seprődi 3, 290 (nr. 2); Szabolcsi 3, 304-305 (nr. 16); RMDT II: nr. 247. Începutul textului este cunoscut din *Comico Tragoedia* de Felvinczy (*Caioni Hymnarium,* p. 75), iar melodia din *Tabulatura Vietoris* (nr. 19).

[64] Seprődi 3, 288-289 (nr. 1); Szabolcsi 3, 345 (nr. 74); RMDT I: nr. 18/II.

[65] Seprődi 3, 395-396 (nr. 21); Szabolcsi 3, 300 (nr. 8); RMDT II: nr. 161.

[66] Începutul textului există și în *Comico Tragoedia* al lui Felvinczy (*Caioni Hymnarium,* p. 79). Cf. RMDT II; p. 149; Szabolcsi 3, 292-293.

[67] Szabolcsi 5, 164-167; MoZtört II: 517-522.

Szabolcsi, Kodály, Vargyas și Ghircoiașiu au comparat aceste dansuri cu exemple revelatoare din muzica populară.[68] În mare, ele sunt melodii dansante construite pe un pentacord major, în ritm de colomeică, intermezzo-uri cu metru binar, interpretate la cimpoi și vioară; privite mai îndeaproape, dansurile din *Codice* își găsesc analogii în melodiile de dans ungurești și românești, vocale și instrumentale culese în Transilvania.[69] Ca exemplu sugestiv putem menționa variantele piesei *Apor Lazar Tancza* (nr. 266), care prezintă rezolvări fie fără cezuri clare și fără secțiuni simetrice,[70] fie în cadrul formei cristalizate de perioadă rime interioare,[71] quasi-reprize,[72] și structuri secvențiale la cvintă descendentă.[73]

„Dansul cu lopățica" și „Dans schimbător" (nr. 258-259), ambele în metru ternar, sunt piese cunoscute din culegerile de dansuri poloneze, transilvănene și din regiunea superioară a Ungariei de Nord.[74] Conținutul muzical al acestor dansuri este destul de simplu, variabil, rareori stabil. Anumite variante demonstrează că cele două melodii par a fi legate una de alta.[75]

Cele cinci *Chorea* (nr. 76, 162, 180, 189, 198) pot fi considerate ca aparținând tezaurului unei arii geografice mai largi. De când au apărut studiile lui Szabolcsi și Kodály, este cunoscută situația piesei nr. 189 — *Chorea* — aferentă unor melodii instrumentale și vocale poloneze, slovace, maghiare, deopotrivă celor laice și religioase, chiar numeroaselor cântece populare.[76] *Chorea* nr. 180, piesă similară celei precedente, se dovedește a fi o melodie cu ramificații, date de variantele ei, care se găsesc mai ales în culegeri poloneze, sub titlul *Chorea polonica.*[77] Și celelalte piese *Chorea* sunt înrădăcinate în acel limbaj muzical internațional, care este caracterizat prin uniformitatea formulelor ritmice și procedeelor cadențiale de tipul celor din „Deutscher Tanz". Poate că în aceste piese trebuie să căutăm variantele originale, independente, est-europene ale muzicii de tip „Deutscher Tanz" — muzică bine cunoscută în Europa secolului al XVII încă din secolul precedent și care a condus mait târziu la formarea unui stil nou.[78]

Este adecvată gruparea în două categorii a repertoriului de dans vest-european existent în *Codicele Căianu* după scrisul redactanților, chiar dacă nu știm data exactă a notării în manuscris a fiecărei piese. De altfel, schimbările cronologice pot fi evidențiate totuși, ceea ce nu este de neglijat atunci când ultima înregistrare se face la aproape trei decenii de la prima.

În 1642 Mátyás Seregély copiază succesiv zece dansuri de diferite tipuri, mai târziu adăugând o volta în stil francez (nr. 236-248, 263). Titlul indică univoc originea lor franceză. Evident, este de asemenea, faptul, că redactantul este un cunoscător al noțiunilor fundamentale și le folosește corect în legătură

[68] Szabolcsi 3, 312-316; Szabolcsi 6, 157; Kodály p. 104, nota 149; Vargyas 1, 545-546, 575-576 (exemplul muzical nr. 4-5); Vargyas 2, 296-298, 300-302; Ghircoiașiu 1; Ghircoiașiu 2, 432-437; Brâncuși 1, 65-66.

[69] „Ein anderer ungl. Tanz" (Szabolcsi 3, 343); cântec de dans moldovenesc (Gönyei—Rajeszky: *III táncdal*, [1949], nr. 42) și următoarele din culegerea lui Sárosi (nr. 14, 23, 132-142); bătuta din culegerea bihoreană a lui Bartók (Bartók 1, p. 303, nr. 322); dansuri din culegerea maramureșeană a aceluiași (Bartók 2, p. 158, nr. 175; p. 167, nr. 182/a-b; p. 170, nr. 185; p. 172, nr. 187 b) și din materialul românesc rămas în manuscris citat de Vargyas (vezi Vargyas 2, exemplul 3i-j, 7b).

[70] Dansul „Haÿduczkÿ" din cartea de tabulaturi a lui Johannes Lublin (Vezi: Szabolcsi 5, 184 [nr. 1]; *Mas Tancz. Apor Istvan / Alt dans. Stefan Apor* [trad. M. Negrea.] (Nr. 262) demonstrează cum împletirea liberă a elementelor de bază interpretate drept măsuri perechi permite o altă formă.

[71] *Ötödik Tancz hatodon / Dansul al V-lea în șase* [trad. M. Negrea] (nr. 255) și *Tancz. Mikes Kelemen / Dansul Coloman* [trad. M. Negrea] (nr. 261) sunt variantele manuscriselor lui Apponyi și Barkóczy (vezi Domokos 224-225).

[72] *Apor Lazar Tancza / Dansul lui Lazăr Apor* [trad. M. Negrea] (nr. 266); variante din secolul al XVIII-lea: Szirmay—Keczer A 22, A 42 (vezi: Domokos 225).

[73] Bartók 2, nr. 185; nr. 187 b; Bartók 1, nr. 322; Vargyas 2, exemplul 3i-j.

[74] *Valtozo Tancz / Dans schimbător* [trad. M. Negrea] este descris de Péter Apor drept un „Wechseltanz polonez", iar titluri similare în limbile popoarelor est-europene pot fi nu numai în legătură cu acest dans, ci și cu *Lapoczkas Tancz / Dansul cu lopețica* [trad. M. Negrea].

[75] *Lopatkowany Tanecz* din tabulatura Vietoris (Vietoris nr. 89) și *Valtozo Tancz* din *Codicele Căianu* (nr. 259). Pentru variantele poloneze vezi în Silva rerum, tab. VII.

[76] Szabolcsi 3, 309-310 (nr. 20); Kodály p. 64-65; 101, nota 86.

[77] Vezi: Silva rerum, tab. XII; Vietoris nr. 71. (Comp. cu Szabolcsi 3, 308 [nr. 19].) Varianta din *Codicele Căianu* este precumpănitor melodică, variantele poloneze sunt îndeosebi pregnant ritmicești în cadențe se accentuează caracterul lor dansant. probabil și această piesă — similară celei precedente — este caracteristică melodicității secolului al XVII-lea. Poate, astfel se explică frecventa depășire a limitelor dintre muzica vocală și cea instrumentală.

[78] Vezi monografia lui Hudson în legătură cu istoricul vest-european referitor la *Deutscher Tanz* (Scurt sumar: I, p. IX—XII).

cu epoca şi locul.[79] Termenii ,,ballet" şi ,,volta" sunt aplicaţi cu sensul mai larg al cuvântului ,,dans", făcându-se distincţia în acelaşi timp între diferenţa de metru: balletul în măsură binară şi volta ternară. Titlul ,,Volta ad imitationem Gallicam" şi ,,Ballet des Allemands ad imitationem Gallicam" sugerează, că redactantul, dar mai ales editorul culegerii şi cei care se folosesc de ea au observat trăsăturile muzicii franceze din afara ei. În acelaşi timp, cele 11 piese sunt cu certitudine identice ca stil şi epocă.

Dacă *Passamezzo, Ballet de Bÿgot* şi *Courante* sunt mai complexe şi mai puţin articulate, restul pieselor *Bon jour de almor, Alia Ballet, Puis que tuesi belle, Lumen [ ], Ballet des Allemands, Premier Brandle de la Roÿne),* sunt construite întro-o formă miniaturală binară, caracteristică tipului fundamental ,,Deutscher Tanz". Această formă de dans a devenit modernă în Franţa sub numele de ,,allemande", apoi de ,,ballet" şi s-a definitivat începând cu jumătatea secolului al XVI-lea. Cadenţele sale specifice se observă în toate piesele menţionate mai sus într-o surprinzătoare formă unitară.[80]

Nu numai titlurile şi materialul muzical pot indica originea dansurilor copiate în *Codice* ca şi caracterul scriiturii componistice: numărul vocilor variază între patru şi minimum două, construcţia motivică este liberă, iar împărţirea pe voci sugerează că exemplarul redactantului ar fi putut fi o piesă în notaţie de tabulatură pentru lăută, neputând fi interpretată la un instrument cu claviatură. Este probabil vorba de o publicaţie franceză sau germană din anii 1600-1635, cu muzică de dans compusă pentru lăută solo sau pentru lăută şi voce.[81]

Diversele şi grăitoarele trăsături ale materialului de dans copiat de Ioan Căianu pot fi sesizate prin specificul eterogen şi tipologia scriiturii. De fapt, în cele mai multe cazuri Căianu foloseşte metoda notaţiei pentru instrumentele cu claviatură, care reduce materialul omofon, în deosebi, la duetul dintre bas şi discant. Cu excepţia unei singure piese acest procedeu este întâlnit la toate piesele *courante,* în cele mai multe *balletto* şi la alte câteva dansuri *(pavane, galliarde).* Cu toate acestea scrie două melodii de dans la patru voci cu titlul german, iar trei intrade le reduce de la şase la trei sau patru voci. O courantă, considerată completă, precum şi patru balletha şi două sarabande, care la origine erau interpretate la două instrumente solo (de ex. la vioară) şi b. c. sunt la trei voci.

Repertoriul amintit este reprezentat de două pavane, o galliardă şi două dansuri cu titlu ciudat: *Ey fayr fax* (nr. 97) şi *Lauf* (nr. 92). Fiecare la rîndul ei se încheie cu un dans în metru ternar şi cu tematică indipendentă faţă de cele precedente.

Cele 16 courante din *Codice* — cu şi fără anacruză — au un stil unitar, şi sunt piesele unui gen bine cunoscut din colecţiile apărute de-a lungul secolului al XVII-lea în întreaga Europă — este suficient să amintim aici numeroasele piese cu ritm de courantă din *Codex Vietoris.*

Spre deosebire de repertoriul lui Seregély, cel din perioada a doua de copiere prezintă tipul de ,,Deutscher Tanz" în etapele diferite ale peregrinării şi transformării sale europene. Astfel, chiar specificul internaţional al genului poate fi dedus din titlul *Ballet English* (nr. 90), sau de la cele trei balletha, piese înrudite, deşi copiate în *Codice* la distanţă mare una de cealaltă.[82] Cele două *lied*-uri (nr. 85-86) cu titlu german au atât caracter de dans, cât şi de cântec şi ar putea fi piese reprezentative pentru culegerile germane din secolele XVI-XVII. Cele 12 *balletha* din *Codice* şi *allemanda* scrisă pentru instrument solo cu acompaniament de b. c. sunt variante ale acelui *Deutscher Tanz* devenit din nou instrumental. Revenit în Germania din Italia — prin Anglia — poartă noile elemente stilistice ale balletto-ului italian de tip vocal, Gastoldi, de după 1590, şi anume: a doua jumătate a formei este animată de secvenţele şi imitaţiile contrapunctice dintre voci. Din punct de vedere cronologic piesele acestui strat sunt mai aproape de lumea baletului copiat de Seregély. Dintre ele nu lipsesc nici piesele la trei voci (ex. *Balletha Italica,* nr. 345), care în acea vreme erau probabil destinate unui ansamblu considerat ideal: două instrumente solo (violine) şi un b. c. Este demn de reţinut faptul că rezultatul final al reducţiei la *Intrada* (nr. 93) lui

[79] Numai prin terminologia acelei epoci pot fi interpretate titlurile *Ballet des Allemands, Premier branole de la Roÿne, Ballet de Bÿgot* şi *Courante du Testament de Perichon.*

[80] Hudson I. 8; 211-218.

[81] Besard: Thesaurus harmonicus; RISM 1603[15].

[82] Una dintre variante este *Ballet des Allemands ad imitationem Gallicam* (nr. 244) de Seregély, celelalte două sunt balete din repertoriul lui Căianu (nr. 15 şi 49).

M. Franck de la 6 la 3 voci a dus la aceeași structură.[83] Cele două sarabande (nr. 344, 346), copiate ultimele în *Codice* în 1671 trebuie să fie cântate la 2 violine; acestea împreună cu câteva balletha pe trei voci reprezintă stratul cel mai modern al *Codicelui*, un tip al muzicii de dans aparținând genuluicameral, publicat în număr mare în a doua jumătate a secolului în Italia de nord.[84]

Prin urmare o parte a pieselor balletha și practica b. c., reflectată în multe piese de dans, indică interesul pe care muzicianul Căianu l-a acordat Italiei. Nu trebuie să uităm caracterul eterogen al culegerii sale, modul în care formele vechi și cele mai noi coexistă într-o unitate simbolizată și prin metoda notației. Chiar dacă nu suntem în măsură să identificăm izvoarele exacte ale stratului mai vechi, putem integra piesele de dans copiate de Căianu acelor miscelanee apărute în Germania între 1600 și 1650, ce cuprindeau dansuri interpretate la instrumente felurite, după alegere, și îmbinate în forma unei liste de dansuri. Ele au contribuit la stilizarea formelor de dans timp de două secole, în spiritul acelui *Deutscher Tanz*.

[83] Face parte din culegerea apărută la Nürnberg în 1608 conținând introduceri scrise la 6 voci (RISM F 1654; DDT 16, p. 58).
[84] Cf. Hudson II: nr. 23b, 27-30.

REMARKS ON THE STYLISTIC FEATURES OF THE REPERTORY COMPILED BY JOANNES CAIONI

Vocal-Instrumental Church Music

Among the 126 church music works notated by Caioni both texted and untexted items can be found. The pieces are vocal-instrumental: the organist's part does not figure separately as it doubles the (chorale or solo) voice part. In church concertos (*concerti ecclesiastici*) the instrumentalist is charged with playing the basso continuo part, yet the possibility of performing all parts "as well" or "exclusively" on instruments is not excluded either.

The pieces are repeated on the various pages of the *Codex* as follows:

– No. 77 appears as No. 80 two pages later again (without the indication of the composer's name);

– No. 79 has two variants: Nos. 166 and 340;

– No. 167 is represented by three variants: Nos. 276, 297 and 342.

The variants differ in language, the number of parts and note values.

Certain pieces have identical or similar titles without being repetitions or variations, as far as the musical texture is concerned, thus:

– Nos. 169 and 334 agree in title, though not in music;

– the same applies to Nos. 275 and 282;

– apart from the title No. 319 has nothing to do with Nos. 77 and 80, nor with the fragment on ff. 44-45.

The composer of the greatest part of the sacred songs entered by Caioni in the *Codex* is left unmentioned. The songs can nevertheless be included into certain categories of church genre owing to their title. Accordingly, the group of *canticles* embraces, alongside with two *Magnificats* of composers known by name (items Nos. 220-226 and 283-288), three *Benedictus* items for voices and basso continuo as well: Nos. 274, 275 and 282 (without words).

Of the *festive songs* No. 95 bearing the title *Hymnus* can be found in the first large group of the *Codex* that contains secular songs. It has a simple, two-part, note against note setting. The so-called *Laudate* compositions represented in the *Codex* by items Nos. 169, 182 and 334 belong also to the category hymn. Two of them, Nos. 169 and 334, are written for three parts and one part and basso continuo, respectively. In No. 169 the writing of the three solos shows a dialogue concept between the soprano-alto group and the answering tenor. In contrast, No. 182 is a homophonic piece for two parts. No. 81, a *Te Deum* is, similar to the hymns a festival song whose distinguishing feature is the alternatim construction.

Except for Spielenberger's Mass (Nos. 292-300) all three Masses copied by Caioni (i.e. Nos. 98-102, 147-150 and 171-174) are short. Nos. 147-150 and 171-174 are two-part homophonic pieces, the rest was written for two voices and basso continuo, i.e. in church concerto form.

No. 203 is a short, homophonic, four-part piece. In this context the question arises whether the title *Clausula* suggests a fragment or not. In our opinion it is more probable, at any rate, that it is a complete piece whose short construction in cadential function developes one single melismatic melodic progression. In this case the chorale-like homophonic writing emphasizes not so much the melismatic melodic progression but rather the summarizing, cadential function.

In the *Codex* there is a *Stabat Mater* and a *Dies Irae* which belong to the five forms which derived from the extension of a liturgical melody and are known in the Catholic church practice by the name *sequence*. They are written in the chief editor's proper hand. Pieces No. 82 and 231 are both in note against note style written with long values for two parts. J. Seprődi holds that the *Stabat Mater* (No. 82) is a popular composition inspired by church music, yet he avoids giving a detailed justification for his assumption.[1] *Dies irae, dies illa,*

[1] Seprődi 3, 214: transcription No. 4.

an item of the funeral Mass bears Caioni's remark in the *Codex* which can possibly be explained by the "hexachordum naturale–durum–molle" theory of Guido d'Arezzo.[2]

Litanies belonging to the rogations are well-known items of recitative prayer. The fourteen fragments on folio 148 which are visibly separated by graphical means belong to piece No. 273. It is the two-part *Lytaniae Lauretanae* in which chorus and solo alternate. In contrast, folio 191 holds four one-part litanies (Nos. 329-332) with very similar words.

Homophonic writing can be encountered with Caioni in the pieces with German title interpolated among Seregely's pieces, in the first group (Nos. 3, 4, 5, 6, 11, 12, 25 and 26), among the two-part pieces (Nos. 71, 72, 75, 182, 205), the three-part piece No. 232 and the four-part compositions Nos. 168 and 271.

The combination of homophonic and basso continuo manners of writing can first be traced in a short piece (No. 110) which is included, similar to No. 126, among Seregély's pieces. The two-part piece No. 110 can be divided into two sections, with regard to metre in the first place and the musical conception, in the second: the section in 3/2 is homophonic while the section in ¢ presents the second part as basso continuo which is sustaining a soprano with a fairly daring variety of values tempo similar to that of the court dances is produced. These dances will be investigated yet.

The situation is identical in No. 230 where the two high parts establish the musical dialogue in thirds while the bass builds – in the role of the basso continuo – a homophonic ensemble or an accompanied melody.

The two-part piece No. 217 can be claimed to be more special in that the bass represents a basso continuo but produces at the beginning of the first parts the musical speech alone, with a motif that will be taken over by part I later and that is also provided with words which could query the accompanying role of the bass.

In No. 249 there is a polyphonic counterpoint between the two parts and a different text is written to both parts each. In the place where the parts are homophonic the common text is written down only once. The situation is peculiar inasmuch as the title indicates solo and thus the second part should probably be basso continuo.

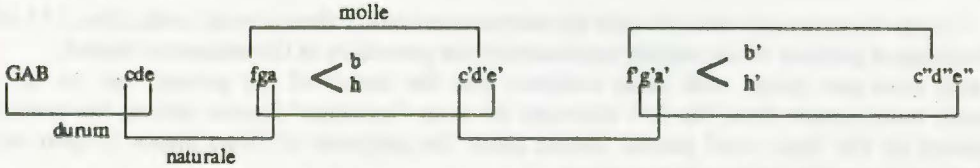
On compiling the selection Caioni chose not only homophonic pieces, or homophonic pieces with basso continuo, nay, items called "church concertos" (*"concerti ecclesiastici"*) in the first place. Following the emergence of this form on the folios of the *Codex* the "concertos" appear to become more frequent from folio 149 onwards: apart from a few exceptions only church concertos can be found. Caioni chose this musical form predominating in the second half of the 17th century for his own composition as well.

Joannes Caioni's Undoubtful or Supposed Compositions

At the side of the facsimiles in the first volume, in the text presenting the *Codex Caioni*, the titles and entries to pieces Nos. 311 and 340-343 are discussed. They contain, in the case of the first piece, the name of the editor in the place where the author's name should normally be. As far as the other four pieces are concerned there was considerable uncertainty preceeding the present research whether to attribute them to Caioni or not (see volume I).

In the note to No. 276, one of the variants of No. 342, the signature "Fr. Ioan" can be read which makes the assumption well-founded according to which other pieces bearing Caioni's short signature may possibly be his compositions. Moreover, taking into consideration the compositional style of the sorrounding pieces in which Caioni's authorship is by no means dubious,[3] and to which remarks, dates or the short

2



[3] Three church concertos for two to three solo voices without words (No. 306-310) could also be ranked with the works which are supposedly Caioni's compositions because they precede the pieces which can be attributed to Caioni beyond any doubt. Without wanting to take sides, all items are considered as belonging to the same genre, only that none of them bear an indication of their composer.

signatures are added, as well as the term "scribebat" as the possible means of identifying authorship, and so a kind of stylistic grouping of these pieces can be made as follows:

I	311	312	313		("scribebat")	1664
II	314t	315	316		("scribebat")	1664
III	317	318	319		("scribebat")	1664
IV	320	321-325	326t		("scribebat")	1664
V	327t	328	329-332t	333t	("scribebat")	1669
VI	334t	335t			(signature)	1669
VII	340t	341t	342t	343t	("composuit")	1671

Items of group I, Nos. 315 and 316 of group II and all pieces of group VI are one-part pieces with basso continuo; No. 314 of group II as well as the items of group III, V are two-part ones with basso continuo while group VII includes soloistic items. The letter **t** added to the figure means *existence of text*. In this arrangement a piece can also be found (No. 314 from group II) which bears the name of Francisco Maria Marini is author.

The system underlying the above sketch would allow to extend the possible authorship of Joannes Caioni to piece No. 249 ("scribebat") of 1663 and to No. 280 ("scribebat") of 1663.

The first six pieces that have an identical construction with No. 311 are church concertos for solo with basso continuo accompaniment, and they either follow No. 311 (Nos. 312, 313) or are gathered on the subsequent pages of the *Codex* (Nos. 315, 316 and 334, 335). At the end of this group there is either an entry containing the term "scribebat" and the appropriate date, or Caioni's signature. The pieces of group I and II are untexted and were written, on the evidence of the signatures, in May and October 1664, respectively. Two pieces of group VI (Nos. 334, 335) are provided with Latin words and were written five years later.

The solo is marked only in the pieces of the second group ("Tenore" – No. 315; "Cantus" – No. 316) and in group VI only ("Altus" – No. 334; "Bassus" – No. 335).

The middle register is the most often used one even if it reaches e^2 or f^2 from time to time. The pieces written for tenor or bass reflect actually their range of voice while the melodic line of the soprano (cantus) descends considerably to the middle and does not rise above f^2. Although the word "Altus" figures in the title of No. 334, in reality we have to do with a soprano register.

Apart from No. 315, which has binary metre throughout, a change of time takes place with all the other six pieces. Its function is either to mark the cadence of a structure (such as a rallentando realized by a change of time) or is justified by the differentation and change of structures, melodic progression and character. The three-meter movements often have a danceful character as e.g. in piece No. 311.

The pieces show similarities with regard to compositional procedures as well. The last section in 3/2 of both No. 311 and 316 is characterized by a major model with sequences constructed of various, closely related tonalities. As a matter of fact, the employment of sequential models with Caioni relating to entire sections is also remarkable as his preference for the use of syncopes and rests.

Not every piece has clear musical motifs. Of the seven sections of No. 311 only the second and and seventh have a common head motif. No. 312 seems to be more elaborated because there a structure of type A–B –A–B'–extended and varied A can be formally distinguished which fits in completely with the changes of metre and represents, in fact, two thematic materials. In the same place, it is surprising to find dotted rhythm at the small values of ♪. 𝅘𝅥𝅯 .

As regards form, No. 313 seems to be the best constructed of all three pieces of group I; in its case a binary form with a small reprise (ABa) and a final movement can be identified which developes from the tonality of the fundamental through the dominant, subdominant and the relative major. In this instance we can speak not only of a motif which develops as a musical theme, the clear phrases with perfect cadence also deserve attention.

While No. 316 can be structured into AB with an instrumental rather than a vocal coda, Nos. 315 and 335 are merely successions of phrases which employ continuously the procedure of the sequential model.

The two- and three-part pieces with basso continuo (see the sketch of the groups) are, as far as character is concerned, more remote from No. 311 although the term "scribebat" figures among the remarks and they are surrounded by the "sola voce" pieces. Debate about the composer of these pieces is open until further stylistical analyses succeed in solving this problem.

The pieces of group VII – Nos. 340, 341, 342 and 343 – do not raise any such difficulties because the person of the composer can be identified on the basis of the relevant entries beyond doubt. The most interesting wording can be found in No. 342 by which the composer indicated that it was a folk music quotation: beside "composuit" and "transvertit", the expression "primus invenit" (first discovered by) is also added.

All four pieces develop in the middle register going only seldom beyond d^2. Compared with the one-part pieces with basso continuo accompaniment of groups I, II and VI , the pieces of group VII (provided all with the date 1671) have no changes of time, all of them are in even metre.

The structuring of the pieces through Latin sub-titles and the definition of the alternation between choir and organ agrees nearly with the formal pattern of the pieces.

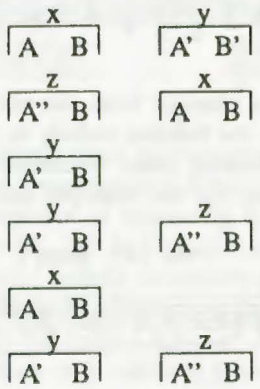
As regards musical form the last piece (No. 343) is the simplest of the four in which a motivic play takes place between the two small structures **a** and **b**, the first of which consists of two bars, the second of seven. From the appearance of these motifs we may infer a basic structure of **a b b** which is repeated three times in an uneven distribution and a fourth time with the omission of **a**:

Organo a b b, a b →
Chorus → b,
Org. a b →
Chorus → b,
Org. b b,

In sharp contrast with it is No. 340, the first of the four[4] which states eight motifs in all kinds of combinations and variations deriving from shaping the melody according to the text which cannot be structured, however, in well definable elements. It is one of the pieces that has also other versions with Latin words in the *Codex* (Nos. 79, 166).

In contrast, Nos. 341 and 342 show clearly the alternation of motifs and their increases and reductions which allow the emergence of a balanced form derived from the mixture of a refrain-like constant motivic element (**B**) with a motivic element (**A**) variable on its part, either towards rhythmic growth or melodic variation.

The form of No. 341:



The kind of structuring in which **A** and **B** can be regarded as one single motivic unit shows towards a form in which **x, y, z** appear three times, the **y** being doubled for the second time. Can we perhaps speak of a very primitive ternary form in this case (**xyz; xyyz; xyz**)?

The most interesting structure can be discovered in No. 342 and its two variants, Nos. 167 and 276. Built on the same folk music quotation these three pieces remind us, so to say, of the folk motivic variation of an identical music material. The structure of these pieces displays a refrain (**R**) consisting of three motifs (**b, c, d**) and its variant (**R'=b, d', c, d**). The refrain (**R**) is surrounded either by the a and **R'** motif or by the **e** section

[4] Transcribed also by Negrea, 66-69.

(originating from the **x** and **y** motifs) and the **bz** section. In the *Codex* piece No. 167 appeared first whereas one of the other two (No. 276) seems to be closer to the original form while the other (No. 342) is more stylized and has evidently religious function. Let us survey the form sketch of these pieces:

No.342.				No. 276.					
a	**R**	**R'**	**(A)**	**a**	**R**	**R'**	**e**	**R**	**(A+ 2/3B)**
e	**R**	**bz**	**(B)**	**bz**	**a**	**R**			**(1/3B+ dim.)**
a	**R**	**(A dim.)**		**e**	**R**				**(B dim.)**
e	**R**	**(B dim.)**		**a**	**R**	**R'**			**(A)**
a	**R**	**R**	**(A')**	**e**	**R**	**bz**			**(B)**
e	**R**	**bz**	**(B)**	**a**	**R**	**R'**			**(A)**
a	**R**	**R'**							

where "dim." means diminished and 1/3 and 2/3 are fractions of **B**.

It is interesting to note that the motifs are varied for the purpose only to solve the problem resulting from an excess or missing number of text syllables. This explains why the variation of motifs in No.276 appears in the same manner at the increased note value of No. 342 as well. To take an example let us investigate the motif a and its last variation form in the two pieces:

No. 342, motif **a**



No. 276, motif **a**



No. 342, varied motif **a**
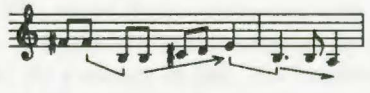


No. 276, varied motif **a**



The melodic outline of the three-motif refrain changes from one piece to the other: in No. 276 (of 1664) the leaps of the melodic line are much closer to the folklore melody in motifs **c** and **d**. In 1671 Caioni eliminated these leaps, creating thereby a linearity standing closer to church melodies with tone repetitions characteristic of the rhetoric style of the given frame. (In the example below the pieces are presented in chronological order.)

No. 276, motif **c**



No. 342, motif **c**



motif **d**



motif **d**



It emerges from the parallel presentation of these two motifs (**c** + **d**) that not only the short note values of No. 276 show towards the original form derived from folk music but the melodic progression as well, which is modified in No. 342. This is a good example of the method applied by contemporary composers, namely of using a folksong as *cantus firmus* in church music by augmenting the note values or eliminating the melodic leaps which were too spectacular for the rules of church music. One of the reasons is, among other things, why pieces Nos. 276 and 342 were taken as items of comparison because No. 167 was written a second lower, in the long note values of No. 342 and agrees with the latter in form. In motif **a** there is a leap in purely melodical terms, which is replaced later (in No. 342) by a gradual scale progression:

No. 167, motif **a**
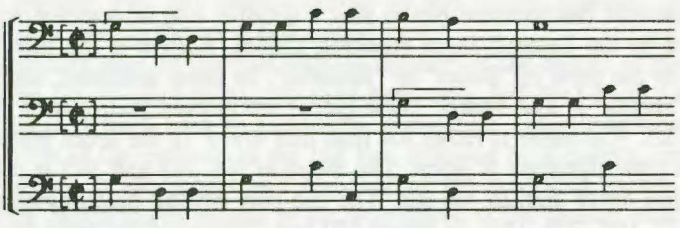


No. 342, motif **a**



In contrast, motif **b** is closer to No. 276 while **c** and **d** rather resemble No. 342 in their linearity.

The emergence of this folk theme with the motif **a** is quite unexpected in Johannes Spielenberger's Mass (Nos. 292-300), in piece No. 297 it appears with the same rhythmic pattern as No. 342 but on the lower fifth.



In piece No. 297 the *Chorus* sections contain the same thematic material with identical pitch and value which is available in No. 342, according to the following sketch:

No. 297. **(a) - y** (from the structure **e**) **R**
(c) - e R
(e) - e R bz

It may be concluded from Caioni's index listing entries and dates that Spielenberger's piece was written in 1659 while the pieces attributed to Caioni in our suggestion date from 1660, 1664 and 1671.

The last "Primus in venit" entry prevents us from drawing the conclusion which would follow from the above years, namely that Caioni may have taken over this folklore quotation from Spielenberger. But is it possible that Caioni introduced his own musical phrases into the *Patrem omnipotentem* sections of Spielenberger's Mass?

No. 218 is also interesting inasmuch as its first motif agrees with the beginning of the motif **d** of No. 342:

No. 218, motif **a**



No. 342, motif **d**



It is a two-part homophonic piece in even metre written, just as No. 276, in the middle register in crotchets. It consists of four, four times repeated symmetric motifs, followed by a codetta of the same texture in cadential role. Based on the evidence of borrowing from folk music, the similarity with No. 342, and the signature at the end we may take No. 218 for Caioni's composition.

In one of the secular pieces without composer's name there is Caioni's entry by means of which it could perhaps be ranked among his pieces. Supplementing the entry may specify the assumption that Caioni did not copy the piece from another score but notated it by ear. As the title shows this piece (No. 280) is a fugue written in the eighth church mode in which in a cadential formula sometimes a VIIth degree leading note may occur. The fugue exposition of the first part states a dense subject in four parts. The contrapuntal writing of the episodes employs a sequential model and imitations among the parts. At the entry of the bass a homophonic setting can be found in all four parts. The following sections, four altogether, are destined for strengthening the mode *G*. After the stretto of the polyphonic writing in crotchets there follows a three-part accompanied monody with a melodic line in quavers. The model has six sequences here. The subsequent homophony of the minims is in sharp contrast. This warns us of the approaching final cadence. Apart from section II where a cadence falling on the dominant can be met, all end on *G*.

The piece shows a strong intrumental character which fits in well with the alla breve marking. Written also in middle register which can frequently be encountered in instrumental pieces of church modes of secular and church compositions alike.

Joannes Caioni was an organist, organ builder, composer and editor of musical selections, all in one. The composer was attracted by the most up-to-date forms of the given age: by the church concerto on the one hand and the structures of texted vocal pieces of folk music origin (with refrain) translated from Latin, on the other.

Secular and Church Instrumental Pieces

Balleta

The fifty-eight secular instrumental pieces play a decisive role in demonstrating the music life of the 17th century as practiced by the Transylvanian musician Caioni. *Balleta* is the title of eleven pieces without composer's name either in the form of "Ballet" or "Balletha". In some instances, such as No. 90 and 345 the remark "English" resp. "Italica" is also added. These pieces are in even metre, with the only exception of No. 209 which changes to 3/2/3. The metre is rather 4/4 than *alla breve* in the seven pieces (No. 45, 90, 161, 170, 199, 213, 338) where no time signature is given. The metre of No. 165 and 345 is *alla breve* defined and the first of the two has an *alla breve* sign in red ink. The two-part writing predominates but there are also four three-part ballets (No. 170, 199, 209, 345). In pieces 170 and 209 one of the parts doubles, as a matter of fact, the melodic progression or participates in the harmony of the bass. The same applies to No. 345 in whose title only the voices are indicated, but the basso continuo is not. On the other hand, No. 199 is of homophonic setting. In No. 165 both registers (high and middle) are available while in No. 170 it is chiefly the middle register that predominates. The remaining nine ballets make use of the high register of the two-line octave. For that matter, when investigating the register of Caioni's entire set of pieces it has been found that it is a characteristic of the instrumental pieces of the *Codex*, and perhaps of the whole era. As regards form, the binary structure agrees with the general usage of the time. Seven of the ballets are divided into two sections in a way that the sections are formally indicated, in addition to the cadences and the motivic elaboration, by repeat signs as well. No. 170 deserves a special remark since its second unit appears in the form of a coda. In the second part of No. 161 there are two subsidiary sections connected by a melodic progression, in the first instance, presented in the bass, in the second in the soprano. No. 209 has also a subsection, yet not in the second part written in 3/2 but in the first one with even-numbered metre. Section II can be regarded as deviating from section I having, in its own line, a ternary structure. The tonal aspect of the piece seems to underline this view.

The most interesting item among the ballets is No. 45 revealing a binary form with a small reprise: there are seven bars in part I and six bars in part II which begins in the vicinity of the dominant, reaches the dominant and rests on it for a long time, preparing thus the return of the first part which actually happens in the reprise for the length of six bars.

The *Codex* makes use both of the major keys (No.15 – *C*; 45 – *C*; 90 – *D*; 161 – *C*; 170 – *G*; 213 – *F*) and the minor ones (No. 165 – *a*; 199 – *d*; 209 – *e, a*; 338 – *a*; 345 – *d*). There is a tendency for the transition to the dominant through the subdominant, or to the relative major or dominant minor. Since the pieces had originally been in accompanying function the writing of the ballets notated by Caioni is at first sight, monody accompanied by basso continuo. But the extremely interesting motivic development uses polyphonic procedures here starting from the imitations between the parts, either in the phrase (No. 165) or in the motif (No. 213), to the canon in the octave (No. 338).

The most exciting discovery seems to be the presence of common motifs in the pieces, such as: a) ♩ ♪ ♪ ♩ b) 𝅘𝅥 ♪ ♪ ♪ ♩ c) 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯... chains at the cadence. The sequential model appears as a means of development, particularly in the second section where, for the most part, small note values are exploited. This situation is different in piece No. 345; there the movement of the second part deviates completely from that of the first. One of them flows slowly in crotchets and quavers while the other steps, all of a sudden, into a leaping, vivid motion written by means of the rhythmic formula ♪ ♪ ♪ 𝅘𝅥𝅯𝅘𝅥𝅯 ♪ which will later be made use of with the procedure of a sequential model.

An up-beat occurs in the ballets in section II of pieces No. 165 and 170 as well as in both sections of No. 161 and 199.

Chorea

The *Codex Caioni* contains five pieces entitled Chorea (No. 76, 162, 180, 189, 198), two of which (162, 198) have a somewhat more detailed title inscription: "*Chorea polonica*" and "*Chorea Tancz*", respectively. None of them bears the name of their composer. The even metre in which they were written is

indicated in the present edition by ¢, leaving the question open whether common metre can be spoken of at all in the case of pieces No. 76 and 198 since they are rather festive than lively in character.

Two-part writing is characteristic of all five choreas. Besides, the bass of No. 162 and 180 is extremely simple. Owing to their function as secular instrumental compositions they are in the high register, only No. 180 descends in the middle register. No. 189 moves entirely in the middle register, stressing thereby that the Romanian folksong used originates in the vocal folk music.

What is most surprising here, in contrast with the majority of the dances of the *Codex*, is the symmetry of the binary form in pieces No. 76 (5+5 bars), 180 (6+6 bars) and 162 (8+8 bars). On the other hand, pieces No. 189 (4+6 bars) and 198 (6+8 bars) have an asymmetrical structure. Interesting forms occur in No. 76 where there is a suspension in front of the cadence in the last bar, followed by a codetta, resembling a development with elision from the material of the model and sequence of the preceding motifs, and in No. 198 which contains a permanent motif, appearing as second in the progression of the musical material: **a, b, c, b**.

With regard to tonality the pieces in minor predominate: No. 76, 180, 198 are in *d* minor. Instead of closing on the fundamental piece No. 76 stops on the dominant, No. 180 on the subdominant. When repeated, the return will be easier in this case. Pieces No. 162 and 189 have modal tints. The first, though written in bright *G* with a half cadence on the dominant and a final cadence on the fundamental, has a melodic-rhythmical formula (the typical rhythm of the polonaises) which tends towards the modal. The second hides a Romanian folk music modality which is weakened by transfering the centre from a (stressed in the melody by a Phrygian cadence) to *d*.[5] For that matter, the motivic formulae are also typical of Romanian musical patterns.

While in No. 180 the motif consists of three bars with the rhythmic formula ♩. ♪ ♩ ♩ followed by long values ♩ 𝅗𝅥 | 𝅝 | , No. 162 applies a device of development we have already met in section II of the ballets. Similarly, both in the first and the second section of piece No. 76 a head motif of varied form can be spoken of. Imitations are, for that matter, less frequent: one can be shown up in a cadential formula containing one of the characteristic motifs of these pieces:



An up-beat occurs only once (in section II of piece No. 162). In the model it is written in crotchets, in the sequences it appears, however, only in quavers.

Owing to the serene, festive character and the taking over from folk music we are inclined to consider the choreas as court dances proper, and not as a kind of ballet.

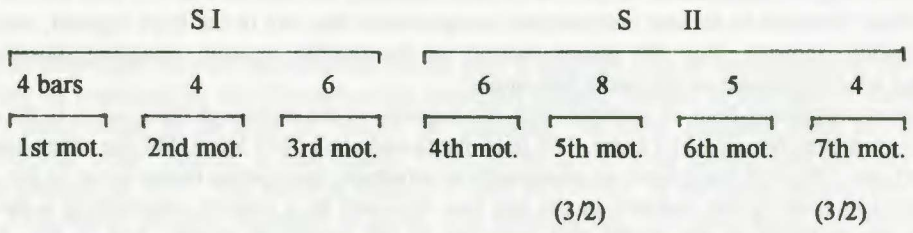
Paduan

The two pavanes (No. 93, 207) figuring among the dances in the *Codex* bear the title *Paduan*. Written for two parts, they lack any indication of composer, and No. 207 contains another remark as well.

The slow *alla breve* apparently suits the festive dance. No. 93 has a coda in 3/2 while the dance No. 207 shows changes of metre throughout a whole member in dialogue. (The dialogue is emphasized by the change of register as well: the melodic progression of the bass – with a sequential model in the small octave – receives an answer in 3/2 at the descant, in the two-line octave; by a change of metre they go over to the next section and descend into the middle register of the one-line octave; the answer follows again in 3/2, in two-line octave as well.)

[5] See No. 189 as transcribed by O. L. Cosma as well: O. L. Cosma 2, 303. Attention is drawn to the fact that Kodály (p. 45, 75; footnote 86) included one of the choreas of the *Codex* among the Hungarian folk tunes which exist with secular and religious words as well.

Piece No. 93 consists of two sections with a coda while No. 207 contains, due to the presence of the dialogue, basic units in section (S) II, as demonstrated by the chart below:



There are repeat signs after S I and each single subsidiary section of S II . The present structuring is supported tonally by the fact that resulting from the chain of simple cadences, the *F* major is strengthened in S II. Piece No. 93 in *d* minor contains a plagal half cadence. The entry into S II follows suddenly in *F* major from where the return to *d* minor – strengthened by a seven-bar coda – takes place through a temporary modulation to *C* major.

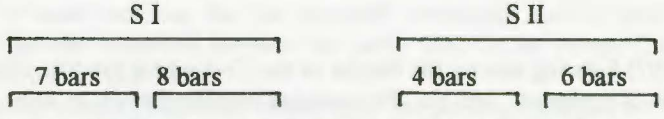
The characteristic trait of the writing of the pavanes is that in them the bass forms an active part of both the dialogue-like and of the homophonically constructed parts.

In the second and third motifs of the first section of piece No. 207 there is an up-beat and, in the same place, two well-done syncopes can also be found.

The question arises whether the changes of metre in the two pavanes (from two to three) have anything to do with the relationship that exists between the slow, solemn and the lively, leaping dances, that is between the pavane and the gagliarde?

Gagliarda

In the manuscript only one gagliarda written by Caioni can be found, and even that remains unassociated with any of the pavanes. The title of No. 91 is *Galliarda* and its author seems to be indicated by the initials "A. G. V.". The bar has a figure 3 as time signature to which an *alla breve* sign in red ink was added. The two-part piece is in the high and middle registers. Its form has two sections, both of them consisting of 2 phrases each:



Tonally it is written in *F* major, with pauses on the fundamental, more precisely at the half cadences. The melodic line consists of two large waves which correspond to the two sections and result from the use of the sequential model. The leaping character comes into display at the beginning already, at the repeated note of the first model.

Allemanda

The title of piece No. 337 taken most probably from a dance collection is *Allemande sola voce*. The composer of the dance is not given. When transcribing the piece a decision in favour of 4/4, and not of ¢ has been made. In this two-part piece the distance between the descant and the bass is extremely large: the descant has the upper, two-line octave register while the bass develops primarily in the great octave.

In agreement with the notation there are three sections separated by repeat signs, yet from the point of view of tonality this three-section division is not justified: the cadences are on the key note of *C* major. It is admitted, however, that the middle section – six bars – is livelier in character on account of the repeated notes and the short note values. The sequential model reminds of the binary structure of the earlier discussed dances after the second repeat sign only. The last section has a successful change of motif (mutation) by which the

small return between bars 4 and 8 is arrived at. The binary form of No. 337 comes into being in that the six middle bars are considered to belong to the first unit and section II follows after the second repeat sign.

In this music there is a certain play with accents which fall first on the beat without any preparation, then receives an up-beat from the third bar onwards. The return to the bar unit takes place at the beginning of the cadence of the first section. An up-beat can thereafter be met at the small reprise only. This is probably the moment when the earlier allemande style without up-beat gets mixed with the new style characterized by up-beat.

Couranta and Lauf

The abundance of pieces called *Currenta* or *Curranta* in the manuscript is by no means a surprise. Sometimes further words are added to the title, such as *Smidt Curranta* or *Curranta Polonica*. Of the seventeen courantes grouped by Caioni on more or less subsequent folios (ff. 55, 57; 75, 77; 103-105; 108) the composer of fifteen is unknown. The composer's name is given only in two: in No. 83 C. Thurzon (?), hardly legibly, and in No. 89 the organist Ambrosi Guo'th (possessor?, composer?).[6] The writing of the courantes is monodic with basso continuo accompaniment. Except for the three-part homophonic piece No. 204 all other courantes are two-part pieces.

The metre of eight of the courantes is 3/2 while in the case of nine further pieces (No. 83, 30, 146, 188, 191-193, 196, 204) a ¢ written in red ink also appears at the side of the unambiguous 3/2. No. 188 even has a change of time (3/2, ¢ , 3/2). The high register in which they were written would allow to conclude that they are instrumental, secular pieces even if the title happened to be missing.

In these pieces in binary form repeat signs are applied after about 8, 12, 16, 18 or even 24 bars. The expression "about" is used because of the imperfect symmetry, see No. 195 as an example (section I: 23 bars, section II: 24 bars) or No. 204 (part I: 12 bars, part II: 24 bars). Only No. 188 has ternary form. The change of pulsation makes the form evident at first sight. The middle section marked by *alla breve* and written in an identical colour as the ink used for the notation of this music is in the circle of the dominant of the *G* major which is the key of the piece at the same time. The first section is constructed from three four-bar phrases with register changing and sporadically melodic progressions in the accompanying part of the bass. The second section is made up from one single four-bar phrase with dominant cadence and a two-bar, modally shaded codetta. At the return of the metre three it can be well observed how the last phrase becomes extended from four to six bars towards the end of the piece by means of a sequential model.

A characteristic element of the courantes in the *Codex* is the rhythmic pattern ♩. ♩♩ | ♩ 𝅗𝅥 which illustrates the danceful character of these pieces perfectly.

Six courantes of the collection (No. 142, 188, 192-195) lack an up-beat. The remaining eleven courantes have an up-beat either in both parts (No. 83, 89, 30, 141, 187, 190, 191, 197), or only in the first one (No. 146, 196, 204).

The piece No. 92 has been included among the courantes by virtue of its title *Courante–Lauf* which is a German translation from "courir-laufen", and by virtue of its elements typical of the dances of this category.

The composer of the two-part *Lauf* is not indicated. The first similarity with one of the seventeen courantes (No. 188) concerns the form. No. 92 has also a ternary form which becomes clear not only from the changed beat (¢, 3/2, ¢) but from the decisive tonal separation as well. The even metre surrounding the piece has clear a minor cadences while the second, middle section written in odd-numbered metre is in the relative major (*C* major), with temporary modulations. We can also meet in the same place the dance rhythm of the courantes (♩. ♩♩ | ♩𝅗𝅥 | 𝅗𝅥 𝄻) and the four-bar-phrase division, two elements underlying the notion that the *Lauf* is in reality courante. The division into units can also be discussed from the point of view of up-beat. It is interesting to note that it appears only at the first musical phrase of the middle section in 3/2. In the same place the up-beat is replaced, eliminated by a breathing pause in the other phrases. Thus we have to do with a discontinuous structure that can be divided into seven four-bar phrases.

The dotted rhythms, sequential models, unambiguous cadential formulae and the bass participating in and commenting the danceful movement do not cause any surprise.

[6] See also the different reading of title by Negrea, 63.

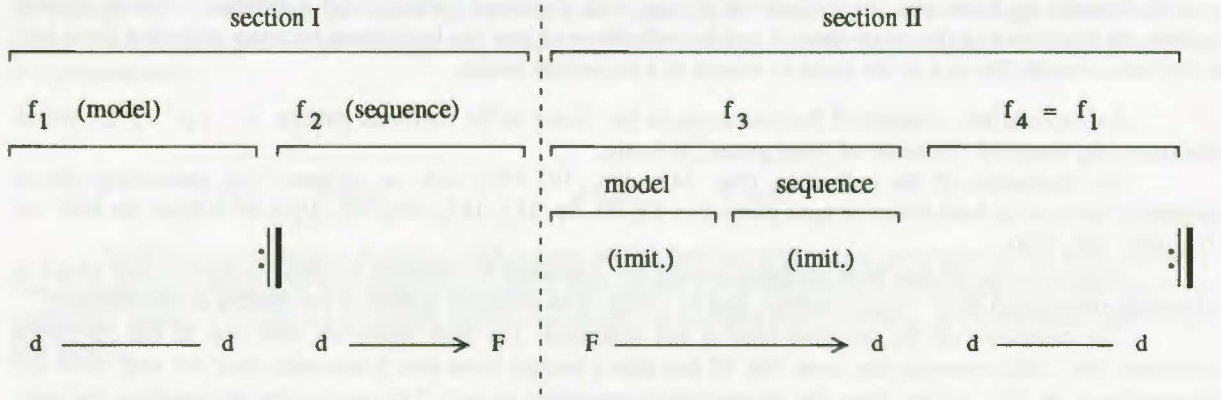
The remark *verte* (turn over the page) at the end of the first part calls the attention of the reader of the score to the fact that the music continues on the next folio (58). An additional purpose could have been here to make the continuation in the middle section uninterrupted, to manifest the natural linkage of sections of different division each. As to the location of the piece within the *Codex* it can be observed that it occurs in the first group containing courantes (ff. 55, 57).

Sarabanda

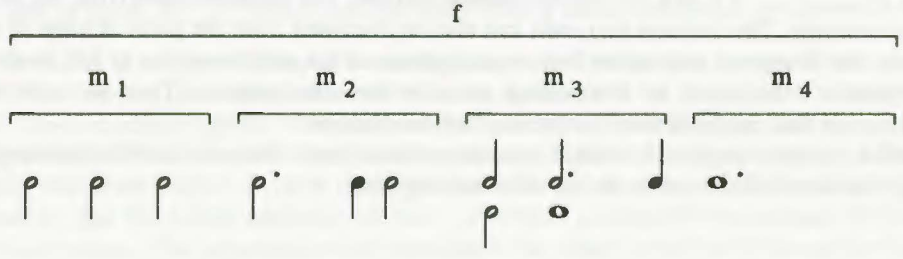
Let us turn to the *Sarabanda* now, the third piece which is a pillar of the instrumental suite. It is a slow dance in 3/2 or 3/4 metre with a specific accent on the second beat of the bar. In the manuscript not the sensuous Spanish saraband but a more lively variant appears which was much appreciated in France, England and Italy at the beginning of the 17th century.

At the end of the manuscript two sarabands bear the mark of Joannes Caioni's hand (No. 344, 346), the first entitled *Gesneri* may even have been composed by him. Both are three-part pieces, having two soli with the marking of string instruments and a basso continuo. In No. 344 the soli move in parallel thirds while in No. 346 the interval between the "violini" is not steady. The thirds, fourth, fifth and sixth appear here according to the requirements of harmony. The basso continuo was written in another ink, which suggests that it may have been added some time later. The change of metre is marked in No. 344 by adding a ¢ to 3/2 in the same ink (¢ 3/2). In my opinion the musical material rather tends towards a 6/4 metre. In No. 346 the metre is marked by the figure "3".

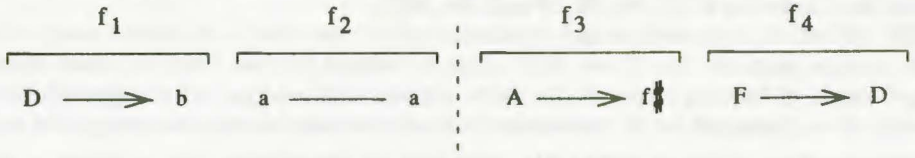
The sarabands develop in the two-line octave range. In piece No. 346 a crossing of parts with rather strange leaps can be detected. It meets with certain difficulties to define the form of the two pieces. On the basis of the repeat signs No. 344 could be claimed to have binary form. Nevertheless, it is felt wrong (which is also born out by the tonal development of the piece) to separate the first part by means of the repeat sign even if the notation does so. The four-bar phrases are asymmetrically arranged (one being in the first section, the rest in the second), yet properly speaking the first and second phrases represent a sequential model while the third phrase introduces a new, developing element, the imitation into the bass. It develops also in the sequential model by two bars each. The first phrase appears again as fourth phrase, the small return of the two-unit form.



No. 346 consists of four phrases, each having the same four motifs:



in a possible binary form, according to the following tonal table:



The monotonous melodic progression rather bears evidence of a chain of phrases counterbalanced by a modally shaded excitement of harmony which can seldom be found in the *Codex*.

Praeambulum

The repertory of the organist Joannes Caioni embraced introductory instrumental pieces as well, two of which, No. 84 and 202, being praeambula. For No. 202 the church mode ("Octavi Toni") is indicated. The metre (*alla breve*) is written in red in both pieces and agrees with the even metre of the music. In transcribing the material *alla breve* has been chosen instead of 4/4. The number of the parts is not given in the title of piece No. 84 where the three parts appear in a combination of two each. On the other hand, the parts are indicated in No. 202 although one of the sections has only two parts at the beginning in this case as well. The descant of No. 84 lies in the upper register, the one-line octave with a canon built on the sequential model. The bass is equally present in the small and great octaves. On the other hand, the piece No. 202 moves mostly in the middle register which this directs our attention more to religious compositions. This remark may facilitate the investigation of the possible relationship between No. 202 and 203 ("*Clausula*").

Item No. 84 is divided into four phrases which appear at the entry of the pairs of parts without displaying a single temporary modulation in the *C* major of the piece. The polyphonic writing, some syncopes and the festive character counterbalance the tonal simplicity to some extent. Piece No. 202 is constructed from three phrases: the first has a two-part polyphonic imitation writing while the next two display harmonic writing of accompanied monodic type with the same thematic head in all four parts. The melodic progression passes from the soprano to the bass with homogeneous crotchet values. The last phrase assumes unambiguously the role to support the *G* major in which the piece was written. The unaltered VIIth degree lends modal character to the piece. The festive mood of these praeambula (inserted, for that matter, among secular pieces on ff. 55-63, 101-109), results not only from the chain of cadences but the permanence of the tonality as well.

Intrada

Of the three pieces bearing the title *Intrada* No. 93 is the only one whose composer is known by name: Melchior Franck. Similarly, it is supposed that "Hosteri" is a composer's name in the title of No. 94. This piece is also thought to be an "Intrada", a presumption justified by the expression "Aliud" (other copy) and the rhythmic pattern resembling that of No. 93. At the third intrada (No. 200) no name is given . Both No. 93 and 200 are three-part pieces in which soloistic parts accompanied by basso continuo alternate with homophonic ones. The two soli of No. 93 with polyphonic imitations are equal, those of No. 200 move in the high register in parallel thirds, occasionally with contrapuntal movement among the parts. The strongly descending bass exploits the great octave. Consequently, there is a great distance between the bass and the upper parts. No. 94 is a four-part item as indicated by its title. Here the middle register is also exploited while the bass unfolds modestly, in the small octave. The first part of No. 94 has homophonic construction which changes over to an elaborated polyphony subsequently. Except for No. 93 where the coda is in 3/2 the rest of the pieces have even metre. The form sections are separated by repeat signs. No. 93 consists of four, No. 94 and 200 three units.

From the tonal point of view they reveal no particular modulations or key deviations. The cadences and half cadences fall on the key note and the dominant. Item No. 200 has rather modal than tonal colour. All three pieces apply frequently sequential models. Section IV of No. 93 is particularly interesting because here even the binary model also has even-numbered sequences. All this takes place in triple time, as a result the sequences remain hidden:  . In No. 94 there is neat stretto distributed over groups of parts. The repeated short note values in the middle section of No. 200 are in sharp contrast with the other two members.

All three intradas are festive, dignified pieces typical of the introduction music, and occur among the secular pieces of the *Codex* (on ff. 55, 56, 58, 59 and 106, 107).

Symphonia

Symphonia of an unknown author (No. 103) with its introductory role is placed at the end of the second section of the *Codex* (see volume I). It is a short, three-part piece for two soli and basso continuo in even metre (*alla breve*). Both the soprano and the alto use the high register, thus there are frequently crossing of parts. The chains of cadences in two- or three-bar motifs (and even more in the four-bar ones) in places where the basic unit wander imitatively from one part to the other takes place in an extremely simple tonal process (*C* major). The canon among the parts and the short note values in the cadences (𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯) deserve particular attention.

Exordium

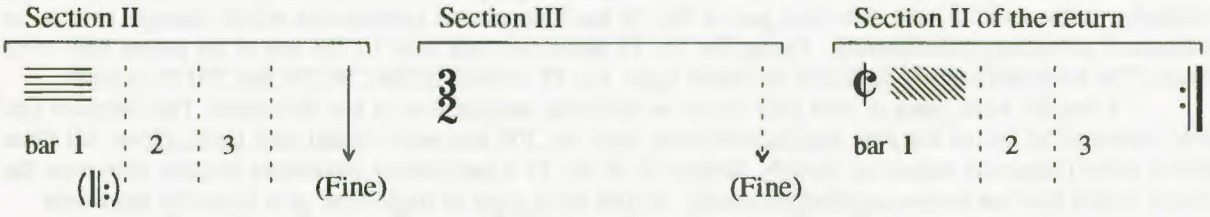
At No. 88, the beginning of the first group of secular instrumental pieces in Caioni's handwriting a dance movement in folk character with the title *Exordium* can be found. The composer of the two-part instrumental piece written in the middle and high registers with a great distance between the descant and the bass is unknown. The metre is even and the form strictly symmetrical: two phrases with two motifs each with two bars to each motif. Caioni's bass is very simple and does not always remain within the Mixolydian mode of the melody. Although the title suggests introductory character its traces cannot be detected: it is much rather a danceful piece.

Fantasia

On ff. 106-107, not too far from the group of instrumental fantasies written by Seregely there is a piece (No.201) of identical designation written down entirely by Caioni, yet bearing the marks of Seregely's writing. Caioni must have been induced to put it in this part of the collection by the same thematic ordering principle. Neither composer's name nor the designation of the four parts are given, only the expression "Unimona" can be read at the side of "Fantasia". The metre (*alla breve*) is not written out at the beginning whereas the change to 3/2 and the return (*alla breve*) are already notated. By using the middle register the fantasy deviates from the secular instrumental pieces to some extent.

With regard to form three large sections can be distinguished: the first, the fugal exposition is written down twice; the second is built, as a kind of development, on the imitation groups of parts with modulation on the dominant, with sequential model, variation, the alternation of the role of the soprano and the bass producing an entry of the theme alternately. The third section shows homophonic three-part stuctures with modulation in *g* minor, *C* major and a return to the principle key (*F* major).

After the third section Caioni repeats the second one up to bar 3 where he puts a repeat sign. Its end is not indicated. We assume that it must be before the section in 3/2 metre. Since the return from the third section to *alla breve* occurs in a bar not identical with its counterpart in the second unit (see the sketch) in transcription the following method could have been applied (see the brackets):

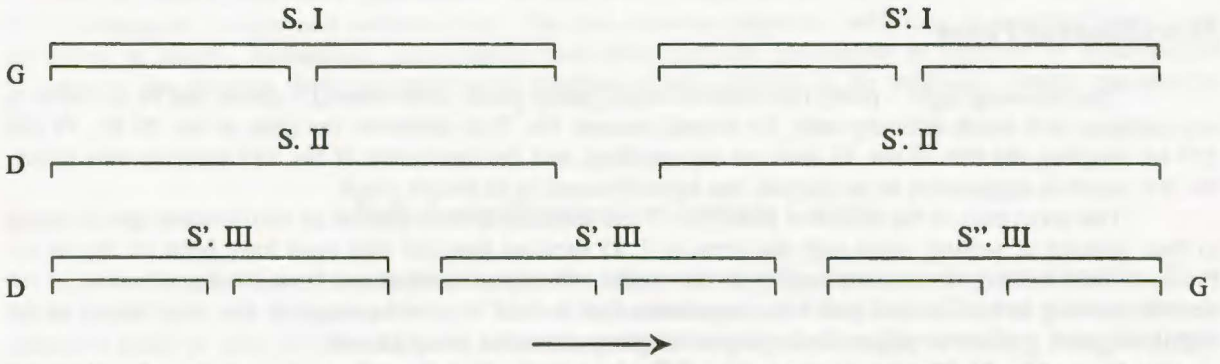


There is also a less harmonious possibility, according to which the "Fine" should come at the end of the third section (see the arrow with broken lines).

Ricercare

Another piece written in a form which was considered free in those days is the No. 265 *"Ricercare"* where the church mode "8 Toni" and the number of parts ("â 4. voc.") are indicated without the composer's name. In the middle register (the soprano does not rise above e2) the parts grouped by threes lead a dialogue, cross each other (in a given moment the alto becomes the fundamental of the harmony) or the theme appears in one voice and continues in another. Instead of ¢ the 4/4 of the even metre has been chosen.

The three section of form have subsidiary units (sequences) as follows: **S.I** with **S'.I** (the sequence of **S.I** an octave lower); **S.II** with **S'.II** (the accompanied monody of the soprano in alto); **S.III** with **S'.III** and **S''.III** (see the sketch).



The subject of the first section appears in an imitational, polyphonic writing in a three-part stretto. It is followed by an accompanied solo as a contrast which seems to have the role of an interlude. The music material of sections **S.II** and **S'II** develops from this episode.

Another subject is signal-like, in three parts and homophonic writing. The answer emerges either in the tenore or the bass – as third part – which is the only to show quaver motion. A frequently used device in No. 265 is the sequential model of modulation function (see the tonal return).

One cannot speak of the identity of ricercare and fugue in the 17th century yet, but in the ricercare entered by Caioni in the *Codex* there are an exposition and an episode which bear evidence of the tendency by which the ricercare went over to fugue.

Fugue

Caioni noted down item No. 186 with that title which is a short piece in ¢, drawn in red, without the indication of the composer and the four parts. Nevertheless, the church mode ("Secundi Toni") is defined. Caioni uses the middle register, the parts appear first by twos in section I and II (soprano and alto, tenor and bass), then, in the last section, all four together. In the exposition the answer comes immediately in stretto whereas the episodes are missing. In section III made richer by four parts the subject is stated in the soprano and answered by the bass in a general contrapuntal movement. The cadence comes first on the dominant of *g* minor, then the subject appears once again in the bass, after which the piece concludes in a *g* minor cadence.

In the *Codex* No. 186 is not situated far from the group of pieces written on ff. 100, 101 and 106, 107.

Canzon

A "*Canzon â quinque vocibus*" can be found in an unknown hand not only at No. 145 among the instrumental pieces but there comes also a "*Canzon octavi Toni*" at No. 219 in Caioni's hand. The church mode is designated, the composer is, however, unknown.

The polyphony becomes organized to a fugal exposition from the beginning. At first sight two main sections can be distinguished: one in ¢ which has been transcribed to 4/4 because of the semiquavers, and the other in 3/2. On transcription the difference of their position strikes the eye immediately: in spite of the fact

that they make use of the same four parts: unit I occupies the high, unit II the middle register. No. 219 provides a good example of the melting of vocal polyphony with the instrumental style based on basso continuo: within the polyphonic scheme of the fugal exposition the parts appear at the third and fourth entries in the form of accompanied monody, and this remains so at the episodes as well. The first episode (between the entry of the second and third parts in the exposition) has elements of development (sequential model), and this section modulates as first towards the dominant of the *G* major. The entry of the fourth part and the conclusion with an episode take place in the original key again. In 3/2 there is a new subject originating in the first which is retained in all four parts in succession, in an accompanied monodic writing. While in the episode the melodic line has remained in the same part which stated the subject, the last appearance of the subject at part III gives it to another part. The final cadence is characterized by homophonic writing. In the case of piece No. 219 the meeting of polyphony, harmony and of homophonic writing comes thus realized in a single 17th-century piece.

Miscellaneous Pieces

The following eight – partly instrumental-vocal, partly purely instrumental – pieces can be included in any category with much difficulty only, for several reasons: No. 73 is defective, the titles of No. 85-87, 94 and 229 are illegible, the title of No. 97 does not say anything, and the inscription of No. 181 survives only partly. No. 94, which is supposed to be an intrada, has been discussed in its proper place.

The seven bars of the defective piece No. 73 are assumed to form part of an instrumental piece, owing to their manner of writing, since only the verso of f. 45 survives (and the title must have been on the recto). From the bass moving in crotchets leaping to the octave with repeated notes and from the smooth slant of the descant moving in minims one gains the impression that it must be a two-part piece (in even metre, in the middle register, *g* minor or major), belonging to the group of secular compositions.

Pieces No. 85-87 have German titles difficult to read which have been attempted to decipher and transcribe faithfully. Though their composer is not designated, they show strong similarity with the choral works by Schütz (or his contemporaries). All three are fourt-part, homophonic pieces in chorale writing. The metre is even rather than common, thus *alla breve* is given preference. When compared, the size of the parts is very proportionate. Even though they reach the high register, they remain for the most part in the middle register. With regard to form, the phrase consisting of three motifs with two bars each to every motif and applied with predilection is prominent. No. 85 has binary form indicated by repeat signs and not by the tonality; as a matter of fact, the piece is a chain of harmonies not leaving *C* major. The two phrases consist of six and eight bars, respectively. No. 86 has also two sections separated by repeat signs and by its key which evolves more interestingly than that of the preceding one. The first phrase (6 bars) is purely in *C* major while the second phrase (likewise six bars) cadences in the end in *a* minor. The entry into *a* minor by reaching the subdominant of a is fairly unexpected (not clumsy, much rather surprising). The third piece, No. 87, has the most developed form and a change of key. The first six-bar phrase with three motifs of two bars each starts from the dominant of a minor and cadences in major, constructing thereby the first section. The second unit also starts at the dominant of a minor (one motif), but develops in the course of four further motifs in *C* major where it ends in a cadence then. There is also a third section here, the variation of the second, that starts on degree I of *a* minor and cadences through *C* major back to *a* minor, closing thereby the piece. Items No. 85 and 87 apply the sequential model; for that matter, No. 87 shows thematic relationship with the second and third sections, since they use the variation of the same model. On the other hand, No. 86 has an up-beat before the second motif which remains in the first and second sections of the two-section piece as well. What all three pieces have in common is the cadence of the phrases: a conventional cadence as if it had been copied from one chorale to the other.

The title of No. 229 is again illegible: "*Aliud K...*". I have been inclined to derive that the initial "K" from "Canzon" which could not be ruled out altogether since the piece No. 219, "Canzon octavi Toni" ends on folio 119 that could have been separated from a possible "other canzona" ("*Aliud K...*", No. 229) by the *Magnificat* (No. 220-226) by H. Praetorius and *Peccavi...* (No. 227-228). But the musical analysis reveals a piece that does not contain any of the polyphonic entries of the canzonas of the manuscript. Moreover, none of the church modes is indicated. It is a two-part instrumental piece of unknown origin with even metre (*alla breve*), in the middle register, in binary form and with final cadence known from the dances: an added long note after the double bar. Tonally the piece is in *C* major, with a half cadence on the dominant. A further surprising feature is the smooth motion of the crotchets that forms, when stopped on the unaccented beat, the second beat, a syncope-like rhythmic formula. This kind of interruption of the musical phrase reminding of

dances and the syncopes within the pieces as well as the dignified character of the first bars suggest that the piece is much rather a pavane than a canzona.

No. 97 is also a court dance bearing probably an English title ("*Ey fayr fax*"). The two-part musical texture of the piece is made use of in three phrases in even metre (*alla breve*), after which the same three phrases change to odd metre. In the beginning the middle register is employed, later the high one. The second phrase modulates from the *C* major of the opening and cadences in *d* minor. Apart from the first phrase each one has an up-beat.

The only legible information in the fragmentary title of piece No. 181 is the church mode ("*Octavi Toni*"). No. 180 is a chorea while pieces No. 182-185 are religious items written in Caioni's hand. No. 186 is a fugue. It is thus to be supposed that the piece No. 181 enframed by secular and church music pieces may be an instrumental piece much the same as No. 186, presumably a fugue.

Though presently no four parts exist in piece No. 181, the two surviving ones show a ternary (introductory and episode-like) construction: the first is in *C* major, the second modulates towards *G* while the third remains in *G* major and cadences there. The two condense subjects – with long or repeated notes – are submitted to stretto, diminution, augmentation and other variation procedures as required by contrapuntal writing. In the episodes there is a continuous crotchet motion whereas in the cadences quavers can also be found.

Folk Songs Notated by Joannes Caioni

The fact that Caioni wrote down twenty-one folk songs as well – one in modern notation (No. 233 – *Lepus intra...*), the rest in organ tablature – further increases the value of the *Codex*. The two pieces written in unknown hand on folio 75 (No. 143 and 144) deserve to be mentioned since they are taken from the Gypsy folklore.

Caioni notated partly vocal-instrumental pieces, either texted or untexted, showing the influence of church music (No. 14, 21, 78 and 336; 104, 233 and 281; 264), partly purely instrumental folk dances (No. 250-257, 261, 262, 266, 268) and there are also three contemporary dances (No. 258, 259, 267). The latter must originate in the region where their collector – in our view Caioni – was living.

The First Transcriptions of Vocal–Instrumental Folk Music Pieces

The five folk songs influenced by church music and No. 264, *Lupul Vaidane eneke* [The song of the wife of Voivode Lupul] were transcribed and commented on by J. Seprődi back in 1909 already.[7] In 1940 M. Negrea continued studying the manuscript, the folk songs in the first place, and transcribed two vocal–instrumental items taken from the secular–church music group, analyzed them, wrote an introduction to as well as made photocopies of them (No. 78 – *Messias venit etc.* and No. 264 whose title he translated as Cântarea Voievodesei Lupu).

Seprődi did not perform musical analysis in the narrowest sence of the word. He merely made references to the literary text (No. 14),[8] to certain persons the individual pieces were probably dedicated to (No. 21)[9] and to a supposed folk song composer in some monastery (No. 78).[10] When he proved the Hungarian origin of a song (No. 78) he did not list enough musical reasons (No. 264 – *Lupul Vaidane eneke*). Seprődi noticed its similarity with the Protestant chorales and, when transcribing, discussed the new binding of the *Codex*.[11] He supplemented the defective words (No. 14) or the missing ones (No. 264). Seprődi's musical analysis remained restricted to the subject-matter of transcription, the text underlay, the comparison of tablature with modern notation where necessary, and the use of the metre 4/4 instead of *alla breve* (No. 233, 281).[12]

M. Negrea's analytical approach was already much more developed thirty years later. The reason why he concentrated on two vocal–instrumental pieces only (No. 78 and 264) lies in the fact that one of Negrea's objectives was to revaluate the origin of the folk music collections. He considered the first to be of Romanian

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[7] Seprődi 3, 210-215, 226.
[8] *Ibid.*, 210.
[9] *Ibid.*, 212.
[10] *Ibid.*, 212-214: transcription No. 3.
[11] Seprődi 3, 226: the transcription No. 21 (see also with Negrea, 46); Seprődi 3, 215: the transcription No. 5.
[12] *Ibid.*, 210-239.

origin and, to justify it musically, he presented variations[13] and investigated the second according to key, metre, cadence and literaly contents to come to the conclusion that although it suggests a possible relationship with Vasile Lupu in its title it cannot belong to the Romanian folk music.[14]

My reservations with his conclusions stem from the text of the first song: the *Messias venit* etc. (No. 78). It originates in the monastic, satirical students' folklore and, as a result, it is not in consonance with the words of the Romanian kolindas.[15] For that matter, even the variations listed by M. Negrea seem to be rather remote. The music of the second part of the second piece, *Lupul Vajdane eneke* (No. 264) is not so far from the Romanian folklore as Negrea believes. Attention to the "typical Romanian features" has already been drawn to by R. Ghircoiaşiu and O. L. Cosma.[16]

Six Vocal–Instrumental Secular Songs, Some With Church Music Influence

Five of the six secular pieces distributed without any particular intention on the pages of the *Codex* show the influence of church music. They are as follows: f. 7 (No. 14); f. 10 (No.21); f. 47 (No.78), its variant on f. 200 being No. 336; f. 63 (No. 104); f. 126 (No. 233), its variant on f. 157 (No.281). Only *Lupul Vajdane eneke* (No. 264) forms part of a group of folk dances on folios 136-140 upon which we will come back later. Taking the purely two-part form into consideration the question arises whether the piece No. 264 should not be taken for a dance rather than a vocal–instrumental piece. As a matter of fact, it is also one of the two untexted, possibly vocal-instrumental pieces with Hungarian title: No. 21, *Tegnap groff halala* [The death of Count Tegnap] and No. 264, *Lupul Vajdane eneke*.

Hungarian words are given to the first eleven bars of No. 17 only.[17] Hungarian text can be found under the music of No. 104[18] as well.

No. 78 and its variant (No. 336) and No. 233 (that has a variant No. 281) are in an equally typical situation:

a) the music and the words of the pieces can be found in different places each in the *Codex* which can be indicated as follows (see figure on the next page).

b) they have a variant each:

– No. 233 has modern staff notation, No. 281 is in tablature;

– No. 78 is a one-part, No. 336 a two-part piece;

c) the same melody (*Messias iam venit*) is adjusted to the text of both tunes;

d) the text of both No. 78 and No. 233 is bilingual, Hungarian and Latin (on page 211 even a Slovak variant is mentioned).

The rest of the pieces are written in tablature for two parts.

The chosen time signature of even metre is ¢. Quadruple time instead of duple time would suit the pieces *Messias...* and *Lepus...* only, that is No. 78 with its variant No. 336 and No. 233 with its variant 281.

The employed registers include: high (No. 21, 233, 281), middle towards high (No. 264) and most of all middle (No. 14, 78, 104, 336).

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[13] Negrea, 41-46.

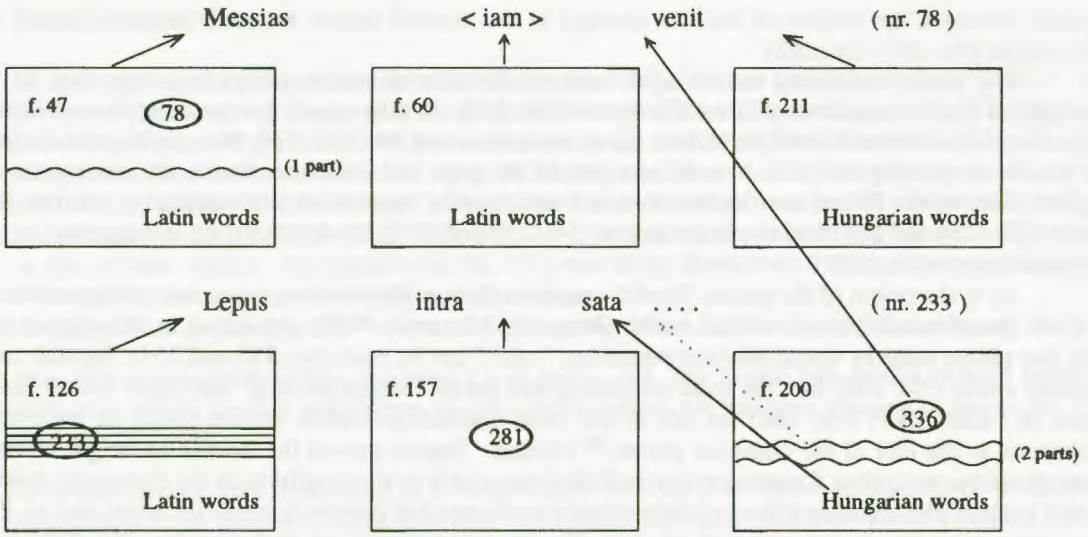
[14] *Ibid.*, 46-49.

[15] Comişel (p.326) considers the piece as a "star song" and points out that the stropic structure of the Latin verse was actually unknown in the Romanian folk poetry. Only the religious contents of the song, the Myxolidian tonality of the melody and the motivic composition of the phrases can be taken into account which do not prove convincingly enough that the melody belongs to the Romanian folklore. On the other hand, the allegation according to which the tune is supposed to have been taken over into the Romanian repertory and had a 19th-20th-century variant is not corroborated by music examples.

[16] Ghircoiaşiu 2, 437; see also O. L. Cosma 2, 299 and Comişel, 338-339.

[17] *Bocsasd meg Ur Isten Iffiusagomnak* [Forgive Lord the sin of my youth].

[18] *Az gazdag siralma Szt. Bernard latasabol* [The lament of the rich as seen by St.Bernard].



Three-part forms (No. 14, 78, 104, 233, 281, 336) and two-part forms (No. 21, 264) can equally be found. The extremely interesting folk music forms (No. 21, 104) are based on the motif or fundamental unit variation.

The harmonizations are sometimes very well-done therefore the melody has retained its folk-tune character (No. 21), and this is definitely Caioni's merit. In other cases the harmonization changes the principal modal key and the melody becomes blurred, shifted towards church modal-tonal than folk tone.

There occur hidden and perfect fifth and octave parallels (No. 104) as well. Can it be supposed that they are conscious, deliberate products or have we got to do with possible errors left unemended by chance?

The First Transcriptions of the Instrumental Folk Songs

The first transcriptions were made by Bertalan Fabó and Seprődi. The latter commented on or simply reviewed Fabó's transcriptions or views. It was also Seprődi who disclosed the photocopy of the left-hand page of folio 138 containing three dances of the fifteen.

On the other hand, Marţian Negrea presented a photocopy of all transcribed pieces together with analyzing commentaries which were followed by references to Fabó's and Seprődi's studies. In an article by George Simonis (1936) the photocopy of page 137 is reproduced on which untranscribed dances can be seen.[19] It should be mentioned that the inaccuracies and uncertainties of Simonis's text can be attributed to the lack of possibilities to study the manuscript thoroughly.[20]

In his review of Fabó's transcription of pieces No. 251-255, 257, 258, 261, 266 Seprődi touches upon printing errors (No. 251, 255),[21] erroneous transcriptions (No. 252)[22] the misreading of titles (No. 253),[23] accepted accidentals (such as e.g. the c# in No. 257 which does not exist with Caioni, yet it is consciously taken over by Seprődi)[24] and unaccepted ones (No. 261),[25] transcriptions in 4/8 metre and note value augmentations which he agrees (No. 251)[26] or disagrees with (No. 255, 257).[27] In the commentaries to the transcriptions

[19] Simonis, 53.
[20] *Ibid.*, 50.
[21] Seprődi 3, 222-223.
[22] *Ibid.*, 222.
[23] *Ibid.*
[24] *Ibid., 224.*
[25] *Ibid., 225.*
[26] *Ibid., 222*
[27] *Ibid., 223-224.*

Seprődi informed the readers of his own changes to the musical texture meant to amend Caioni's errors or deficiencies (No. 250, 256, 262).

The above mentioned musicologist analyzes the title of certain pieces in a way that he tries, for example, to find an explanation of certain figures (No. 255). In other cases the names of the celebrities of the region mentioned in the title of the various pieces are scrutinized (No. 261, 248, 266). In No. 261 Seprődi states the reason for placing the piece to a definite part of the page and calls attention to the inadequate choice of register. Four of the fifteen instrumental dances transcribed by Seprődi are not analyzed at all: two Romanian dances (No. 254 and 268) and two court dances (No. 259 and 267). His transcription is supported in this study by a photocopy of No. 259.

As to the origin of the pieces, Seprődi considers them evidently Hungarian, due perhaps to the fact that in 1909 Transylvania was part of the Austro-Hungarian Monarchy.[28] His conviction in this respect leaves the only two pieces aside in whose title the expression "valah" can be read (No. 252 and 254). Seprődi took *Lupul Vajdane eneke* (No. 264) for "the most interesting and purest Hungarian song" and *Apor Lazar Tancza* [The dance of Lázár Apor] (No. 266) for one of the most interesting Székely dances which he born out by the ornaments at the end of the cadential phrase.[29] Marţian Negrea proved the Romanian origin of exactly the same dance by comparing Caioni's version with that one which is also available in the Romanian folklore. Due to this analysis the common pillars of the melodies come into full display in much the same way as if a theme and its own variation were superposed. Marţian Negrea proves thus simply that piece No. 266 of the *Codex* is a variant of *Banul Mărăcine*.[30]

In M. Negrea's study the dances form three groups according to their origin:

a) Romanian dances (No. 252, 254-257, 261, 266, 268);

b) dances of Hungarian or Slovak origin (No. 251, 253, 262);

c) three dances can be compared to the 16th-century Italian gagliarda (No. 258, 259, 267).

There is another dance which Marţian Negrea neither transcribed and nor analyzed (No. 250: *Tancz*).[31]. It seems to be Romanian, though it needs the ethnomusicologists' proper investigation of yet. He transcribed a further piece (No. 255 – *Ötödin Tancz hatodon* [Fifth dance on the sixth])[32] without analyzing it and made a simple reference to No. 266, *Apor Lazar Tancza*, the variation of which is, according to him, No. 255.[33]

Pieces No. 259 and 267 are not reviewed, merely mentioned in the commentary to *Lapoczkas Tancz* [Staved dance] (No. 258). Marţian Negrea also corrected the erroneous transcriptions or readings of both Fabó and Seprődi (the title of No. 253[34]), similar to Seprődi who reviewed Bertalan Fabó. His suggestion to add staccato signs to the transcription of *Paikos Tancz* [Naughty dance] (No. 251) to emphasize thereby its character more perfectly comes as a real surprise. In the same place he raised the idea of comparison which would reinforce his argumentation of origin. In the case of *Lapoczkas Tancz* (No. 258) he rules out Romanian origin.

When performing the musical analysis of *Paikos Tancz* (No. 251), *Ola Tancz* [Wallachian dance] (No. 252), *Mas ola kettös* [Another Wallachian double dance] (No. 254), *Nyiri Tancz* [Dance from Nyír] (No. 257), *Mikes Kelemen Tancz* [The dance of Kelemen Mikes] (No. 261) and another *Tancz* [Dance] (No. 268) Marţian Negrea studies the key (the concept of folk mode is, however, missing), the tempo, the metre, the formal construction with reference to cadences, basic motifs (No. 254) or the extended phrases (No. 252). He took notice of the final repeated note (in the same *Ola Tancz*, No. 252) and the obligatory reinforcement of the ending alike, which was an inevitable constituent of the contemporary dances in the *Codex*.

As regards M. Negrea's correct, unaltered transcription of *Apor Lazar Tancza* (with c without accidental), it should be remarked that here no more is done than that he reinstates the Romanian folk mode of the tune (see the above modifications carried out by Seprődi and Fabó in the original).

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[28] *Ibid.*, 245.

[29] *Ibid.*, 228.

[30] Negrea, 56.

[31] Marţian Negrea must have set himself the objective to transcribe folio 137, and No. 250 can be found on folio 136.

[32] In the reading of Seprődi (op. cit.) and Negrea (op. cit.) *Ötödik Tancz hatodon*; see in general Negrea's translations as well.

[33] Comişel, 326, 341: according to her a variant of these two pieces is the melody of the present-day Căluşul from various regions of Transylvania. The author did not specify this statement, however, nor did she support her allegation by examples. Attention to her error in note 30 should be drawn: "the author of the collection [Caioni] called the Dance of Lázár Apor and Fifth dance on the sixth the 'Dance of Apor' and the 'Dance of Kelemen'" – though the translation of the title as the 'Dance of Kelemen' ('Dansul Coloman') with Marţian Negrea (op. cit.) referred to another piece, the dance of Kelemen Mikes. The analysis of the quoted is so broadly sketched that it does not emerge from the text of the study whether the author makes reference to the three or four pieces mentioned in her work or to all folk items of Caioni's manuscript.

[34] Because Negrea's reading differs from that of Seprődi the title is known in two forms and two Romanian translations: *Dans. De aceea dă-o numai* and *Dans. Numai mintea mea.*

On investigating the pieces it turns out that they were written for two parts. Apart from No. 250, 267 and 268, the three dances bearing the name of the genre in their title ("Tancz") and whose melodic line is in the two-line octave, the descant of the rest of the pieces develops in the middle register. Moreover, in No. 257 and 261 it descends into the small octave and the leaps are clumsy, unexpected. The bass appears mostly in the great octave forming a considerable distance between the two parts which is a typical characteristic of the instrumental pieces (No. 250, 252, 254, 256, 258, 262, 266). In general, the bass is very simple and does not take part in the melodic motion. An exception is No. 259, one of the three court dances, in which the second part proceeds with the descant almost in a homophonic manner.

The three court dances (No. 258 – *Lapoczkas Tancz*; No. 259 – *Valtozo Tancz* [Wechseltanz]; No. 267 – *Tancz*) have odd metre and their time signature (3) is written out. The twelve folk dances in even metre (𝄵) were transcribed in 4/4 by Seprődi and Negrea. In the present edition 4/4 has been retained in pieces No. 250, 254, 256, 257 and 262 only.

Six further dances were transcribed in 𝄵, in agreement with the inner metre of the melodic progression and the lively character of the pieces (Nos. 251-253, 255, 266, 268). *Mikes Kelemen Tancz* (No. 261) is the only where, in my opinion, both 𝄵 and 4/4 can be accepted.

If the three court dances are taken out from the group of dances entered on folios 136-140 and their form is investigated separately, they turn out to consist of repeated phrases and motifs. They are supplemented either by an expanded, summarizing phrase (No. 267) or a phrase embracing the role of cadential reinforcement (No. 259) or containing even a new melodic motif (No. 258).

The folk dances have either symmetrical or asymmetrical structure. The three dances Marţian Negrea thought to be of Hungarian or Slovak origin (No. 251, 253, 262) either consist of two phrases with three motifs each (No. 251) or the second phrase is the variation of the first (No. 253), that is, they are symmetrical or made up from three phrases, the last two of which are identical (the asymmetry arises here only from not repeating the first phrase – at piece No. 262 with the title *Mas Tancz Apor Istvan* [Another dance of István Apor]).

The symmetry of the Romanian dances appears in two phrases consisting of two bars each: **a b a' b** (No. 257); **a b a' b varied** (No. 266); **a b a b'** (No. 255); **a a' b c** (No. 268); **a a' a'' a''** (No. 256) and a a'' a' a' (No. 254), where the motifs have been marked by small letters and the modified motif by adding '. The Romanian dances of symmetrical structure have also a second phrase as the variation of the first phrase, see for example the *Mikes Kelemen Tancz* (No. 247).

Two dances (No. 250: *Tancz* and No. 252: *Ola Tancz*) have asymmetrical phrases. The first phrase of No. 250 consists of three one-bar motifs while the second phrase has four motifs, the extension resulting from the sequencing of the first motif. The asymmetry of No. 252 was noticed by Marţian Negrea as well who explained it by the fact that sometimes the cadence falls on the third bar (in phrases 1 and 2) and sometimes on the fourth (phrases 3 and 4). In reality, this is also an extension of the third phrase which results from the sequencing of the model motif – the first motif of this part. Thus the asymmetry of form shows itself in the number of motifs and not in the number of the phrases.

As far as tonality or popular key of these secular pieces is concerned the problem lies in the very simple harmonization of the folk dances. Since it is not in the appropriate popular, folk music mode it damages the original spirit of these dances.

The Hungarian (or, in Marţian Negrea's view Slovak) dances (No. 251, 253, 262) bring a bright Ionian key that suits its *G* or *D* major excellently. Not to speak of the fact that the three court dances (No. 258, 259, 267) are in the same major key (*G* and *D*).

A similar harmonic simplicity and Ionian development on *G*, *C* and *D* occur also in the Romanian dances: No. 250 (*Tancz*), No. 252 (*Ola Tancz*), No. 255 (*Ötödin Tancz hatodon*) and No. 266 (*Apor Lazar Tancza*). But is it not exactly No. 261, the *Mikes Kelemen Tancz* where the modal-tonal centre changes from *d* to *a* by means of a very clever change of melody, in the course of a varied sequence? Or is it rather a matter of pausing on the dominant of *d*, at the half cadence and the cadence? The harmonization seems to be inadequate at No. 254 (*Mas ola kettös*), No. 256 (*Tancz*), No. 257 (*Nyiri Tancz*) and No. 268 (*Tancz*). The modal centre of No. 254 ought to have been on *e* and not on *a*. The mode of the first phrase in No. 256 is *d* (with pausing on degree II), that of the second phrase is *g* (pausing also on degree II). Taking *c* into consideration it is felt that the fundamental of the *Nyiri Tancz* (No. 257) is not on *d* (pausing on the dominant) but on *g*. In one of the pieces entitled *Tancz* (No. 268) the cadence of the two phrases is also on degree II, first on *d*, then in *g* mode.

Caioni's harmonization is, however, in *G* major with pausing on the second degree. The question is evidently not settled yet.

Owing to the methods applied (repetitions, sequential models, periodical variations or mutations) the motivic play of the folk dances is extremely witty. In their essence they do not stay behind the forms of folk music discovered these days. They are apt for any investigation by developed means of 20th-century structural analysis.

MUSIC GENRES IN THE CODEX CAIONI

Analyses published since the first half of the century up to the present time, concerning the content of the *Codex Caioni*, unanimously emphasized the miscellaneous collection character of the manuscript. However, only part of its material was published and thoroughly analyzed. The modest survey by Seprődi,[1] and the index by Simonis[2] was not followed by analyses, which may have given even a superficial listing about the anonymous church music compositions and genres appearing in the volume. No itemized list of the content of the *Codex Caioni* was compiled, and nobody was aware of the precise number of works included,[3] so no authentic picture could be provided about the quantitative ratio of its layers by either Romanian or Hungarian music history.

We can list 290 units in the *Codex Caioni*.[4] The notators mostly selected from church music (150 pieces), from the end of the 16th century and the first half of the 17th century. Instrumental forms are present in a much lesser number than vocal works: simple preludes, types of fantasia (24), and dances (75). Secular vocal music and the layer of church hymns only appears with a few items (12 and about 30). Depending in which genre layer of the *Codex* is analyzed, it has to be paralleled with different 17th-century musical sources of the region. The referred manuscripts in the case of church music are the individual volumes of the Bardejov[5] or the Levoca collections,[6] with regard to the virginal transcriptions of the European dances, they are the tabulature book of Levoca ("Miscellaneous collection", 1660-70)[7] and the manuscript of Iván Nagy (1665-70).[8] As to the variety of the content and to the keyboard scoring, the Vietoris tablature book (1675-79)[9] can be compared with the *Codex*. Even if we find connections between the materials of these sources, the interest and information of the notators of the *Codex Caioni*, primarily that of Caioni, make the *Codex* unique.

Matthias Seregély notated motets and instrumental music – fantasias for instrumental ensembles and keyboard arrangements of dances – into the *Codex*. With some exceptions, the vast motet material is homogeneous and so is the layer of fantasias and dances; the provenance of the possible sources can be indicated as North Italy, and their time as the last decades of the 16th century to about 1630.

In the two types of motet repertoire collected by Caioni and Seregély, we also find conspicuous superimpositions, common authors, moreover, common pieces, at the same time, the interest of Caioni naturally extended to the 30s and 40s of the 17th century, moreover, to the second half of the century. He primarily discovered the works of the Monteverdi-generation for himself, not forgetting the publications of the previous generation. However, his selection regarding church music, but also in its entirety, differed in several essential aspects from that of Seregély. (1) It was exactly Caioni, the Franciscan monk, who in addittion to the North Italian Catholic authors, also selected from the Protestant church music repertoire of the era. (2) In some of his notations a much more practical approach to the material can be observed which is born evidence of by his writing down items of evidently local use and enclosed performance indications (e.g. the Spielenberger Mass, the litanies and the *Patrems*) as well as the motets for several parts, notated in a reduced form of the duo of a single cantus and basso continuo. (3) Partly in connection with the practical background, the manuscript

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[1] Seprődi 3, 412-413.
[2] Simonis, 16-19.
[3] Since Simonis the view has been maintained (see Tomescu) that the *Codex* contains 211 musical pieces, namely, approximately as many folios. (Simonis, 13.)
[4] We separately numbered the fragments (Nos.72-74), which are most probably independent from each other. At the same time, each desciption of twice notated pieces was separately numbered. We regarded the movements of the masses as autonomous units, as well as the pieces remained unfinished.
[5] BThV; MoZtőrt II: 404-408.
[6] Hulková 1.
[7] Mokry.
[8] Szabolcsi 4.
[9] Vietoris.

became a genuine "miscellaneous" collection, based on the activity of Caioni. It also contained instrumental music of an incidental, improvisatory, or of a more self-sufficient type, as well as secular songs, church hymns and European dances or those of local character, intended for the use of the notator. In their majority, the notator applied the reducing method of notation, limited to the polarity of melody and bass, which can only be imagined in the proximity of a keyboard instrument, in everyday instrumental practice.

The other two Caioni collections, the *Organo-Missale* (1667) exclusively containing Masses and litanies, and the motet volume *Sacri Concentus* (1669), also had the explicit and achieved intention to make it usable for practice, indicating an example for the organ player, to learn how to performe an accompaniment. In these manuscripts, Caioni reduced the pieces "ad Unius Vocis Cantum", and he only notated a single melody over the bass. At the same time, when notating and compiling he considered the *Codex* as a source: he selected certain items from Seregély's and his own part, and copied them according to the new points of view. Therefore, in certain points in the material of the *Codex*, the comparison of the two versions is unavoidable and fruitful.

Motets

The volume extended and completed by Caioni, includes 150 motets, Mass movements and *Magnificats*, from among which 73 were collected by Matthias Seregély. There is only a small number of signed works, which may indicate authors who were active in Transylvania or in its geographical surroundings. There are many anonymous works, but the major part of the *Codex*'s material undoubtedly belongs to the basic repertory of European church art music, from the decades directly preceeding the compilation of the *Codex*. This consideration refers to the art music compsitions, among which we do not list the examples of practical church music of local character: e.g. hymns and litanies with Latin text.

The list of composers[10] mentioned in the *Codex* or now identified, range in time from Lassus (1532-1594) and from Gallus-Handl (1550-1591) to Hammerschmidt (1611-1675). Only a small part of the section by Seregély originates from 16th-century composers and dates back to the imitative motet style of the Netherlands and that of Caioni's has already almost completely split from it. In addition to a *Magnificat* of Lassus (No. 50-55), Seregély copied a number of pieces from the *Opus Musicum* by Gallus-Handl, an author from the Central European region, unified by thematic connection (Nos. 155-158, 160 and 163) – each from Book IV from 1590, from among the items of the Proprium Sanctorum – while Caioni copied two others reduced to the outer parts.[11] The main part of the material consists of motets from the late-16th and the 17th century, which reflect all developments of the early baroque church music.

In the *Codex Caioni*, all characteristics of a transition period and of a newly born language can be considered. We find a few pieces, which maintaining the conservative four-part scoring, only suggest in advance, the approach of the until-then unusual method of thinking. The Viadana Mass (Nos. 128-139) belongs to the "missa brevis" type, which is hardly imitative, and the anonymous *Magnificat* (No. 151) gradually relies in the independence of paired voices and on contrasts. In a suspected incomplete – only four-part – notation (*Quem vidistis*, No. 140), the traces of a refrain form motet for double chorus can be discovered.

From among the North Italian authors, who published their own volumes after 1600, works by each L. Viadana (16), G. Finetti (11), G. Moro da Viadana and A. Mortaro (1-1) were included in the *Codex*, if we take into consideration the total material of both notators. The anonymous pieces in the first part of the volume most probably also belonged to this earliest layer. Although a few concertos appear from all three books of the *Concerti ecclesiastici* by Viadana, in a characteristic manner, they are movements written for a few voices, which were predominant already in the somewhat earlier Mortaro and the later Finetti publications.[12] Imitation and counterpoint were not completely eliminated from these motets, moreover, this really animates those which were composed for three voices.[13] The vocal bass-part in them, was given a soloist role,[14] while the unwritten basso continuo is limited to the accompanying function of the basso seguente (which illustrate best those pieces in which the lowest voice is not the bass, but alto or tenor[15]). However, to the large part of the concertato duet belonged the "basso per l'organo".[16] The two voices above it were either of canonic structure as in the *Duo*

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[10] See the list according to composers.

[11] *Ecce quomodo* (No.228) and *Isti sunt* (Nos.77 and 80). The latter is an eight-part motet and the S and B parts of both works are notated.

[12] Cf. RISM A/I/9 V 1360, 1380, 1392; A/I/6 M 3738; A/I/3 F 815, 822. In the solo motets the Viadana series represents all species of voice while in the duos, trios and quartets all combinations of parts can be detected. The selection of the *Codex* was directed on the latter.

[13] E.g. *Non turbetur cor vestrum* (No.31, Viadana) and *O quam pulchra es* (No.27, Viadana).

[14] See *Ego autem ad Deum* (No.28, Viadana); *O quam pulchra es* (No.27, Viadana).

[15] For example, *Domine, clamavi* (No.17, anonym), *Fili mi, Absalom* (No.23, Viadana) and *Jubilate Deo* (No.24, Viadana).

[16] Except the *Caeli enarrant* (No.47), containing the bass voice, *Confitebor* (No.48) and *Benedicam Dominum* (No.35) from Viadana; while all motets of Finetti belong here. This type of three-voice character was also expressed by the titles of the volumes: "Sacrae cantiones tribus vocibus

Seraphim clamabant, a Viadana motet (No. 7), or – more frequently – proceeds after the pseudo-imitations in parallel thirds.[17]

The names of C. Monteverdi and A. Grandi indicate the generation, which belonged to the sphere of interest of both Seregély and Caioni, and in the 1610s and 1620s seemed to have crowned the possibilities implied in the duet with regard to Viadana and Finetti. The best example of extreme expressivity achieved by a pair of equal and close-lying voices in the manuscript is perhaps Monteverdi's *O bone Jesu*.[18] The other 17th-century path of the duet – leading from the dialogue character to the semidramatic dialogue[19] – is also revealed by the sporadic data of the *Codex*.[20] Further characteristically North Italian developments from the first half of the 17th century are not missing from the *Codex Caioni*: the obbligato instrumental "motetti in concerto" with the string ritornello – "sinfonia" – which establishes the form (*Misericordias Domini*, No. 216) and the solo motet from which Caioni copied about half a dozen.[21]

The end of the 1640s also meant the end of the concertato motet repertoire of the *Codex*. From among the known authors, the main works by G. Rovetta have been published in the 1630s and 1640s, the only known volume by F. M. Marini in 1634, the motet by G. Casati (*Venite gentes*, No. 291) in 1640, and his dialogue four years later, while the publication of a motet by G. F. Sances (*Plagae tuae*, No. 339) could be dated as 1649. By that time, the genre, compared to its start, underwent a noteworthy differentiation with regard to rhythm, dissonance and the handling of the text, which is indicated in the *Codex* by a considerable quantity of – mostly anonymous – material, representing a type of cross-section. The extensive, multisectional compositions, requiring two or three singers, also confirm that the basso continuo part and practice came to be generally accepted.

In the direct vicinity of the former, the polychoric music of the 1600s is represented in the *Codex* not by Italian works, but compositions by German and Central European Protestant authors. In the "Psalmen Davids" volume (1619) by H. Schütz, conceived in "Italian manner" of Giovanni Gabrieli, and among the *Magnificat*s (1602) by the North German H. Praetorius, we find a work by each for two separated choirs.[22] At their time, both collections were extremely popular and frequently used. The same can be said about the works of A. Hammerschmidt an organist in Freiberg, whose eight-part motet (*Peccavi Domine*, No. 249; reduced) and one of his Latin dialogues (*Benedicam Dominum in omni tempore*, No. 282) were included in the *Codex*.[23] The motets by Matthias Apelles von Löwenstern (1594-1648), a Silesian church musician, are extant in manuscript primarily from the Central European territory;[24] the *Codex Caioni* preserves one of his eight-part motets (*Jauchzet dem Herren*, No. 269).

One of the pieces in the *Codex* is directly linked with the sources which recall the 17th century musical life of the Spiš area, and its Lutheran church musicians. The *Magnificat* by Joannes Schimbracky (No. 283-288), an organist and composer of Spišské Podhradie, written for three tenor voices, bass and basso continuo, was only known from a manuscript of Levoča.[25] (Caioni noted the name of the author as "Joan. Simrak", namely in such a way it occured everywhere else except one manuscript.[26])

The presence of these works in the *Codex Caioni* requires some explanation. The fact that the Franciscan Caioni also collected pieces used by Lutheran church musicians is not so surprising, if we think about the milieu in which enclaved Catholicism existed in Transylvania since the Reformation. In Caioni's closest vicinity the effect of the Saxon settlements may have had an impact,[27] which at that time in

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concinendae una cum Basso ad organum" (Mortaro), or: "Motecta binis vocibus concinenda cum Basso ad Organum" (Finetti), among which no difference can be observed.

[17] E.g. *O bona crux* (No.37, Viadana); *In omnem terram* (No.57, Finetti).

[18] No.68, copied by Seregély, attributed to G. Valentini.

[19] Cf. the article of Smither, who provides the chronological list of the dramatic dialogues in Latin from the period of 1600-1630 in an appendix (pp.429-433).

[20] From the Viadana (*Duo Seraphim*, No.7) and Finetti motets (*Vox dilecti*, No.61; *Domine, duo talenta*, No.58) through the unidentified pieces with the text: *Petre amas me* (No.208) and *En dilectus meus* (No.215), and Grandi's 1616 *Surge, propera* (No.214) – up till now all from Seregély's material! – to an anonymous *O me miserum* (No.320) and Gasparo Casati's dialogue (Daemon–Angelus–Homo, No.290).

[21] The solo motets of the *Codex* are the following: *Ardens est* (No.217), *O Jesu nomen* (No.315, Schütz), *Diligam te, Domine* (No.316), *Laudate pueri* (No.334), *Ab aeterno ordinata sum* (No.335, Monteverdi); in addition, three local compositions (perhaps his own). Monteverdi's grand bass monody comes from the composer's "*Selva morale e spirituale*" from 1641.

[22] RISM A/I/8 S 2275 and A/I/7 P 5333; *Lobe den Herren, meine Seele* (No.272), and *Magnificat VIII. toni* (No.220-226).

[23] From the 1646 "Musicalische Andachten, IV. Teil" (RISM A/I/4 H 1931), and the 1645 series "Dialogi oder Gespräche" (H 1940).

[24] Eitner *QuL*, 6: 206.

[25] The 5 A manuscript (earlier 13.994) indicates the date of the description of the piece as 1641. (Cf. Hulková 1 and Rybarič 3, 16.) The work is not registered in Rybarič 2 list (pp.48-81); published in Rybarič 3, 19-26.

[26] Rybarič 2, 14; 18.

[27] The mentioning of the organist of Sighişoara (a note on f.128) or the purchase of the organ in Braşov may have referred to such relations of Caioni.

Transylvania carried a mostly European culture.[28] We cannot consider the links of the *Codex* with Upper Northern Hungary as an unusual and isolated phenomenon, the sporadic and reference-like data indicate the direct contact, which at that time existed in the field of culture between the German settlements of the Spiš ounty and Transylvania.[29]

Thus, several threads lead to the Upper Northern Hungarian area as the source, where we can look for the authors and transmitters of the motet repertoire of the *Codex*. In addition to the similarity, which appears in the common features of the origin, designation and content of the extant musical documents,[30] we gain an insight into the broader system of links, which connected Transylvania with Europe. In fact, only part of the roots of 17th-century intellectual life, leading from Italy and Germany via Bohemia and Moravia to Transylvania – also confirmable in other branches of arts and in education[31] – led from Upper Northern Hungary to Transylvania. It may be taken for certain that the Italian music, represented in the *Codex* with so many items, did not reach Transylvania directly from Italy, but with the transmission of the Southern German areas and Upper Northern Hungary.[32]

As a starting point, the Italian style of the first half of the century soon became familiar in the most northern regions; partly through Italian composers roving or settling in Southern German areas or through German composers who were susceptible for everything new,[33] on the other hand, because the quickly reacting German publishers issued numerous Italian compositions in reprint and in anthologies soon after their appearance at home.[34] Mostly the anthologies provided a basis for the popularity and spread of Italian music, equally in Catholic and Protestant circles.[35]

Almost without exception, the authors named in the *Codex Caioni* appear with a few works in German collections. Until now, we only have had a single objective proof – Stein's Viadana edition of 1626 used by Caioni, and safeguarded in the library of the Franciscans in Csíksomlyó (Şumuleu-Ciuc)[36] – and therefore, we

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[28] One of the explanations for this is that the well-to-do young citizens in the Saxon free royal towns had the easiest possibility to enroll in universities of other countries. (MoT 2: 1502.)

[29] See the manuscript collection from 1650, safeguarded in the Brukenthal Museum in Sibiu and containing the bass voices of the motets, in which in addition to the names of Schütz and Löwenstern, among others, the name of "Johann Schimrack" can also be read. (Brandsch, 34; Rybarič 2, 51; according to the latter, the present provenance is Sibiu, Archivele Statului I.J. sign.36.) One of the manuscripts of Levoča and its pieces followed an exactly opposite path: Samuel Marckfelner (1621-1674), an organist, first of the Lutheran church at Spišské Vlachy and then from 1648 of Levoča, dated one of his tablature books, together with the place names Braşov and Sighişoara. (In the Levoča collection, under refrence number 5 A; the included Transylvanian settlements are "Corona" and "Schässburg".) With regard to one of his pieces, the remark of the notator reads: "As it was customarily sung in Braşov, Transylvania" (f.27v). Thus, Samuel Marckfelner quite certainly sojourned in Transylvania, actively and for a longer period. (See Matúš, 13; 15.)

[30] We primarily may think about the musical collections of Bardejov and Levoča.

[31] With regard to architecture and roving builders, this is instructively reflected in the study of K. Garas.

[32] The presumption that the compositions in some cases originating from Franciscan monks (Viadana, Finetti) would have got into the *Codex* through his Italian relationships within the Franciscan order, would easily lend itself here is void of all realistic foundation.

[33] We equally think about the visits of Heinrich Schütz to Venice and about the Italian circle of Ferdinand II in Graz, as one of the most significant popularizers of the Italian motets beyond the Alps. G. Valentini was also a member of this circle (a named author in the *Codex*, see Nos. 66, 68, 210), who continued to publish in Venice. Cf. Flotzinger, 84.

[34] From among the previous, the Viadana concertos (1609) excell, which were published by Stein in Frankfurt, then their collected volume published from 1613 (RISM A/I/9 V 1394-96), and a volume of Viadana containing solo motets (1615; V 1403). ("Sacri concentus ab una voce sola" - there conspicuous similarity in the formulation of the title of this volume and that of Caioni's.) In 1621, motets by G. Belli were printed in an independent volume (A/I/1 B 1772), and the church works of Finetti, P. Lappi and Belli in a collected volume (A/I/3 F 829). (Their biblographic survey: Adrio, 10.) Finetti's collected works were published by another publisher in Frankfurt in 1631 (Schönwetter; F 832); and the German edition of Banchieri's dialogues was completed in 1629 in Ingolstadt (B 811b).

[35] Joannes Donfrid, the cantor of Rottenburg, edited his three-part *Promptuarium musicum* (Strasbourg, from 1622) explicitly for Catholic church music practice in an order according to Holy Days (*de tempore*) and to the apparatus, and a *Viridarium musico-marianum* (1627) for the Our Lady Holy Days (cf. Flotzinger, 86-87; RISM B/I/1 1622^2, 1623^2, 1627^1 and 1627^2). In both collections, works by Italian authors and concertato movements intended for a few voices were in majority. The *Promptuarium* compiled by Schadaeus (Strasbourg, from 1611; RISM 1611^1, 1612^3 and 1613^2), a counterpart of Donfrid's similar collection as well as the four-part edition of the Breslau organist Ambrosius Profe, published in Leipzig under the title *Geistliche Concerte und Harmonien* from the forties of the century (RISM 1641^2, 1641^3, 1642^4 and 1646^4) were mostly used by Lutherans. The latter, although the genre of the concertato motet was translated into German in the title, almost exclusively contained Italian works.

[36] This is the third edition (the second was that of 1620) of the Frankfurt reprint containing the material of all three volumes of the *Concerti ecclesiastici* 1613; cf. Mompellio, 156-157. The museum of the County of Harghita only houses one of them, a single bass voice book under the reference number Cod. 43. (Domokos P. P. alleges that he saw four volumes of it: Domokos P. P. 4, 123.) In the Transylvanian leather-bound volume, remarks by Caioni referring to its use can be read in several places (ff.36 and 64). From this publication – although he wrote two Viadana works into the *Codex* – Caioni copied works not into the *Codex*, but into the *Sacri Concentus*.

can only presume that the German publications and primarily the anthologies may have served as exemplars for the copying of the *Codex*.[37] The analogies may be similarly significant, which link the *Codex* to the material of some collections from the Upper Northern Hungarian region.[38]

Practical Church Music in the *Codex Caioni*

It was not primarily the *Codex Caioni*, but the *Organo-Missale*, where Bence Szabolcsi looked for and found the first considerable attempts of 17th-century local church music.[39] This collection, although the source of works of local origin and of anonymous nevertheless most certainly composed pieces, is similarly significant for we presume an everyday church music practice behind it. The effect of this practice can also be felt in the same layer of the *Codex* – although surpassing the joint material of the two sources; this includes in addition to the *Patrems* (namely the *Credos*) and to the litanies, the hymn arrangements, the *Te Deum* and the Latin sacred songs.

Their notation also reveals a good deal about the mode of how to perform them. In addition to Caioni's indication with regard to some *Patrem* on which feast it should be sung,[40] he also added instructions to the alternative or litany-like performance to the *Te Deum*, the *Patrems* and the *Litaniae Lauretanae*. According to the *Cantionale Catholicum*, the printed hymnal of Caioni, some of the pieces of the *Codex* were sung as hymns by Transylvanian Catholics.[41] The four *Patrems* with Hungarian text (Nos. 340-343) at the end of the *Codex* are the earliest – 1671 – and only score notation of the *Credos* translated into Hungarian by Caioni and intended for the *Cantionale*.[42] The original Latin versions were not composed by Caioni;[43] the analysis of the variants indicate that these movements belonged to the hymn-repertory of a broader area.

The *Patrem maius*, alias Grand Patrem (Nos. 79 and 166) is a late medieval Gregorian Credo put into meter.[44] For the time being, we can document them from the 15th century – relying on Hussite and Paulite sources – from the Central European region and their popularity which lasted until the 18th century is justified by a Hungarian language data of two later hymnals.[45] Caioni registered the Latin language chant in two different manners; perhaps he relied on several different sources, but it is also imaginable that he reproduced it based on local practice from memory.

The traces of a formal conception can be revealed in this late medieval tune, which takes effect in the other *Patrems*, and approach them to the strophic character of the hymns. The shaping tendencies, the style of melody and their arrangement in time and space are most clearly demonstrated by the *Adventi Rövid Patrem* [Short Advent Patrem] (No. 343) and the two types of *Cunctipotens* (Nos. 167 and 276). In the previous, the four-line and – ejecting the first line – the three-line form alternate all along.[46] In the *Patrem Cunctipotens* (No. 167), during the alternative singing, the periods alloted to the organist and the choir have a strophic effect.

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[37] An exemplar of the selection by Seregély, traceable on ff.1-43 may have been the *Promptuarium musicum* by Donfrid. The sources of the latest motets of the *Codex* used by Caioni could be the collections published by Profe. This could rely on the rare Marini work – from the oeuvre of the author, in addition to a single volume, we only know two motets published in reprint and exactly from part IV of the Profe series – and the Sances motet from a later publication of Profe (RISM B/I/1 1649[6]).

[38] The material of ff.1-43 shows surprisingly common features with part of the Bártfa 18 manuscript (cf. MoZtőrt II: 407; BThK). The pieces, which can also be found in the Bártfa collection are the following: Nos.1, 8, 16, 23, 35, 36, 37, 38, 39, 50-55, 68 (Bártfa 18); as well as Nos.50-55, 80, 127, 228, 249, 272, 274, 291, 308, 339. One or two Finetti works (Nos.59-60) are also extant in the Levoča manuscripts, as well as works by Viadana (No.7), Galllus Handl (No.80), a motet by Schütz (No.272), and the Lassus *Magnificat* (Nos.50-55), as well as anonymous pieces: Nos. 1, 279 and 307. (Cf. Hulková 1. I express my personal thanks to the autoress that I could get her dissertation to hand.)

[39] Szabolcsi 4, 40-41.

[40] No.341: *Petsi Patrem a Szűz Maria Innepire* ["Patrem in honour of the Virgin Mary"]; No.343: *Adventi Rövid Patrem Pro Rorate* ["Brief Advent Patrem Pro Rorate"].

[41] Caioni: *Cantionale Catholicum* (Domokos P. P. 4): No. 141. *Nitida stella/Jesu Salvator* (about the application of the text, see RMDT II: No. 174/II, p.566); 348. *Jesu dulcis memoria*; 410. *Maria mater gratiae*; 439. *O gloriosa Domina* (only half melody in the *Codex*, compared to Cantus Catholici [CC] 1651, see RMDT II: No. 75, p.479); 447. *Sanctissima, sanctissima* (it may also have been used as a polyphonic piece, because Caioni's melody is related to the hymn in CC 1651 as an alto or tenor voice; see RMDT II: No. 50/II, p.458); 469. *Virgo Dei Genitrix*; 607. *Nagy Patrem* ["Grand Patrem"]; 608. *Petsi Patrem*; 609. *Cunctipotens*; 610. *Adventre-valo Patrem* ["Patrem for Advent"].

[42] Cf. Domokos P. P. 4, Nos. 607-610. (pp.898-912.)

[43] Based on the remarks of Caioni in the *Codex* (f.208), exactly the opposite should be presumed (cf. Seprődi 3, 417); his postscript "Ad lectorem" to the *Cantionale Catholicum* Credos is an unambiguous denial (see Domokos P. P. 4, 912).

[44] *Graduale Romanum*, IV. Credo (*Liber Usualis* 1931, p.69.)

[45] Jistebnický kancionál (mid-15th century), 47-48. (Nejedly V: 255, VI: 61); Paulite Cantuale of Częstochowa (end of 15th century; Częstochowa 583 R.I. 215), 385b; *Liber choralis* (the Paulite Graduale from Újhely, 1623; Univ.Libr. Budapest, A 115), fl. 40a. (Bartalus, 85); Náray: *Lyra Caelestis* (1695), 89. (RMEÉ, No.338); Deák-Szentes (1774), 59. (Papp 2, 382, 385).

[46] Such Credo with varied stanzas was preserved in old Bohemian cantionales (Šamotulský, R I/a and X V/b) and manuscripts of Paulites in Hungary (*Cantus chorales* [Paulite Graduale from Gyöngyös, 1618-1623; Univ.Libr. Budapest, A 114], II: 33b; *Liber choralis*, II: 41a, see Bartalus, p.86); they occur in the hymnals as three-line or exceptionally as four-line hymn in 16th-17th century German, Bohemian and Slovak hymnals. Cf. RMDT II: No. 26a, pp. 442-443.

The melodic essence of the two types of *Cunctipotens* is a "wandering theme"; its variants recorded in another manner[47] indicate that the basic material organized into lines and strophes may have been the starting point of adding melody to longer texts.

What makes Caioni's notations genuinely of source value is linked with the practice of performance. The arrangements containing the bass voice, together with all their shortcomings, reflect the method of accompaniment, providing an essential part of the daily organist practice, based on improvisation. However, the instrumental accompaniment did not remain ineffective with regard to the sung melodies. In the case if the Credos, known as mensurable from other sources, it is less traceable (maximum in the case of the *Patrem maius*) how the alternative performance and that accompanied by the organ influenced the outlines of the original melody. This is even more conspicuous in the Gregorian *Te Deum* of the *Codex* (No. 81), in which the profile of the original chant was completely changed by its encounter with a new musical way of thinking alien to it. The basso continuo accompaniment – underlying each note with a separate harmony – gave a total reinterpretation to the melody and brought it within rhythmic structure.[48]

The three Gregorian hymn arrangements of the *Codex Caioni* – *Ave maris stella* (No.25), *Veni Creator Spiritus* (No.26), *Hymnus* (No.95) – most probably had a role in a performance alternating as interludes with the chant. In addition to the free preludes, these pieces provide us with an insight of what compositional possibilities organ playing closely linked with everyday liturgical practice had, how these were accomplished by Caioni – the organist –, and how he recorded them in his collection.

The four litany melodies (Nos. 329-332), recorded in the *Codex* as a series, seem to be a composition corresponding to local requirements. Their bass voices, which are not perfect and more casual, are only notated in the *Organo-Missale*. Judged on this basis, the compositional activity primarily covered the melodies: creating them with a type of elegance and filigree character – inherited from the arioso – at the same time, with a repeat of motifs and lines to fit the refrain structure according to the function of the litany. The originality and local effect of these movements is proved by the fact that no concordance with them can be found in the later Franciscan litany repertoire, which indicates similar ideals.[49] How far these litany compositions can be considered of Franciscan origin is convincingly documented within the *Codex* by a fifth litany, the *Litaniae Lauretanae* (No.273), the author and origin of which was given by Caioni.[50] In its motifs, it is related to the other litanies, but its art of notation is unique in the *Codex*; the instructions concerning performance follow each other according to the phrases.

From among the few items, which can be identified as works by composers active in 17th-century Hungary or Transylvania, the Mass and four St. Francis motets of Joannes Spielenberger excell (Nos.292-304). The Italian concertato motets, in their style a series for two tenor voices and basso continuo, concluding from their recommandation,[51] were most probably performed in the monastery church of Csíksomlyó (Şumuleu-Ciuc). The Credo, whose theme is the tune of the *Cunctipotens Patrem*, could be performed alternating with the song of the congregation.

In the *Codex*, and among the pieces recorded in the *Sacri Concentus*, we find three (Nos.311-313), which can safely be described as compositions by Caioni; for after the first from among the three in the *Codex* (*O anima mea suspira*, No.311), his name has been recorded.[52] The specific relationship and the considerable independence in details which emerge when collating the two kinds of notation reinforce this presumption and add so far unsuspected insights. The numerous novelty-like compositions and those originating from abroad did not remain unaffected on Caioni, who was also encouraged by them and tried to capture the essence of the solo motet as a composer. In his works, he used the well-known idiom, characteristic of the motet style, on the level of motifs, melody and phrase structure, shaping and adding music to the text. If we observe the individual pieces in their two different types of notation, then we are facing special problems. The *O anima* allows an insight into the compositional work as Caioni thoroughly re-formed the piece at copying it from the *Codex* in the *Sacri Concentus*. In the latter, the refrained motet *Ecce panis angelorum* (No.312) was left unchanged,

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[47] The Credo of *Missa Sancti Michaeli Archangelis* (*Missale choralisticum* [a manuscript of the Franciscan P. Valerian Dubelovicz, Sabaria 1673; Széchényi National Libr. Ms.Mus.IV.801], 100v; short stanza songs (Lubelczyk: *Psałterz Dawidá* [1558]; Šamotulský kancionál [1561]; *Cantus Catholici* 1655 [B.-F.-H., p.321]); the melismatic movements of the *Missa Sancti Michaeli Archangelis* (*Missale choralisticum*, 99v-102v; the 1734 part of the Graduale [1681; Hung.Ac. of Sciences, Ms. coll. K 786], p.104).

[48] This particular church song, probably composed by the Fransiscans, animated a frequently sung layer of the Gregorian repertoire, according to the ideals of monody and in an indirect manner opened up the way for modest compositional attempts. See Szigeti, 16; Kačic.

[49] Based on the summary made from the content of the Franciscan manuscripts, held in the Music Collection of the Széchényi National Library. I owe Róbert Murányi thanks for letting me use his notes and documentation.

[50] "P. Fratris Melchioris Hartman S. Theolog. Lecto. Ord. Minor. Strict. obs. Pragae missae 1661" (inscription of the piece on f.148).

[51] See remarks on f.173.

[52] Because of this signature, Seprődi only considered *O anima mea suspira* a work by Caioni (Seprődi 3, 417). According to Szabolcsi, "no compositions [...] undoubtedly originating from him can be assessed [...], but it is possible that he also composed music." (Szabolcsi 2, I: 529). Nevertheless, recently it seemed that all three mentioned items can be considered as his compositions. (MoZtőrt, II:182.)

while in the *Codex* it became richer with an instrumental cadence. The tablature of the most song-like *O quales flores* (No.313) in the *Codex* in fact does not reflect the motet, but an instrumental fantasia, which may have accompanied it, interrupted by interludes and finally completely split away from it. Thus, we may consider these details of Caioni's manuscripts, which reflect the compositional activity of an author, tied by many links to practice.

Forms of Baroque Instrumental Music in the *Codex*

The *Codex Caioni* contains *original* 21 instrumental items; according to their inscriptions, six fantasias, three fugas, two sinfonias, two canzonas, a piece for solo instrument, named *La Romana*, a ricercare, and six pieces, which can be sounded as a prelude or postlude. We can add to the latter the three simple hymn arrangements, discussed in the previous chapter. In fact the various terms cover less types of items; in harmony with the fact that the term of fantasia was used – during its entire history – interchangeably with the ricercare and praeambulum, moreover with the canzona and fuga or the way occasionally the canzona could be interpreted as a synonym of the sinfonia and fuga. The witty naming, *La Romana* belongs to the characteristics of the canzona.[53] It is difficult to classify precisely these pieces, not only according to their genre, but also the method of their performance. The voice construction of the items written for an ensemble was occasionally overshadowed during their intabulation.[54] At the same time, in the case of pieces with fixed number of parts, the doubt may emerge rather they were performed on keyboard.

The repertoire collected by Seregély and Caioni differ in a characteristic manner. With regard to the previous, the majority of the Venetian canzona-type compositions (fantasia, sinfonia) intended for instrumental ensembles is conspicuous, which – according to the copyist – were the works of A. Grandi, A. Banchieri and W. Getzmann. Caioni, although his part also includes chamber music fantasias or preludes, preferred the not too complicated, improvised "exordium", "intonazione" and "clausula" types, suggesting an organist practice.

The four *fantasias* (Nos.175, 177-179) extant in Seregély's copy, are strictly four-part fugal movements, with a head-motif of typical canzona rhythm and with various contrapuntal devices. The five-part canzona by an anonymous notator (No.145) stands close to them, as well as O. Tarditi's *La Romana* (No.62), the latter being perhaps an extract of a similarly complex work, but one can also imagine that in fact it is light-weight chamber music for solo instrument and continuo, as it is presented by its mode of notation. If the *Sinfonia* (No.176) and the *Fuga* (No.234) were performed, this showed the profile of concertato music, relying on instrumentational contrasts and antiphonal effects. When taking the Venetian instrumentarium of G. Gabrieli, the instruments on which the piece could be played may have been – in addition to the organ, which played the basso continuo part – violins, violas, cornetts or trombones.[55] The only genuine keyboard fantasia (No.152), copied by the first notator, reflects the structure of ensemble canzonas, with its repeated chords and terrace-building shifts. One cannot deny the presence of the organ-like ornamentation filling in the melodic lines known from the keyboard canzonas of the 1600s.[56]

From the material of Caioni, the *Fantasia unimona* (No.201), the *Ricercare* (No.265) and the *Fuga* (No.280) are closest to those of Seregély. The first, because it is certainly an instrumental ensemble piece; and the other two, because it seems that they are linked with the fantasia-genre of characterеisitic thematic and strict counterpoint. However, the notation of the *Ricercare* and its part-writing was not too precise, and the *Fuga* frequently becomes homophonic and chordal, thus cannot exclude the possibility of performing it on the organ. The three-part *Symphonia* (No.103) is undoubtedly a prelude, written for three instruments, but the rest of the works all belong to the repertoire of the organist and puts down incidental improvisation. The large-scale monothematic *Canzon* (No.219) consisting of two sections of different metre, is a type of "intonazione"; the *Octavi toni* (No.181) is a bicinium; and only one of the *praeambula* (No.202) is imitational, thus, approaching the short fuga (No.186), while the other similarly to the *Aliud* (No.229) and the *Exordium* (No.88), has its roots in the basso continuo practice, and is a prelude or postlude of chordal thinking, consequently it is reduced to its upper and lower parts. On the other hand, the *Clausula* (No.203) was, in a surprising manner, elaborated in a full four-part texture, thus recalling the "Elevazione" from among the organ musical parallels within the liturgy.

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[53] E.g. Viadana's volume "Sinfonie musicali a otto voci - Otto fascicoli e il basso per l'organo" consists of movement titles compiled from names of towns; cf. Mompellio, 159.

[54] For example, the copy of the Grandi fantasia No.177. The voices are occasionally interrupted or divided between the several voice lines of the tablature.

[55] Caldwell, 744.

[56] The name of the author cannot be interpreted (H. Lieb []?). However, with regard to the keyboard idioms, several parallels can be found with the works of the two Gabrieli and with those of H. L. Hassler. See Arnold 4, 18-20; Torchi III and DTB IV/1: pp.98, 105, 112 and 119.

Dances and Vocal Secular Pieces

Up till now, we only had information about the presently discussed material from the content of the *Codex Caioni* – one-sided, compared to the richness of the entire source. Finding our way in the entire manuscript, it became clear that the nine songs, the 15 dances, with Hungarian inscription, published by Seprődi in 1909 and the four *Choreas* added by Szabolcsi only revealed partly the secular layer of the *Codex*,[57] and could not reflect the diversity of the notated dance music. In addition to the dance material of Eastern-Central European reference, 51 pieces represent the other, Western European layer of the *Codex* of more art musical character. Marţian Negrea only published four of these in the appendix of his 1940 treatise, thus this considerable group of items remained almost completely unknown to musicologists.[58]

The majority of church music in the *Codex* indicates that a large part of the tablature book was aimed at helping the regular, possibly instructive work of a professional organist. On the other hand, it is certain that the dance music material and the few secular songs with Hungarian, German and Latin text, standing near to it in its style and function, were notated by the owner for his use, in a three/four-part form or arrangement, simplified for the outer parts, and intended for the virginal. Surveying the dance music layer of the *Codex*, there is obvious to compare it to some of its contemporary manuscripts, thus with the Vietoris tablature book, with the tablature collection of Levoča, and with the frequently quoted list without notes, which includes the virginal repertoire of the Palatine Pál Esterházy.[59] As it is indicated by the inscriptions of the composition, these collection do not present the dance material as homogeneous. In the rich repertoire in addition to pieces, named after Eastern European peoples (Romanian, Slovak, Polish and Hungarian), on other occasions after persons, and again on other occasions with hints to the manner of performance (e.g. "Wechseltanz" and "staved dance") we also find popular dances (galliarda, saltarello, allemande, courante, sarabande and ballet) of the Renaissance and Baroque Western Europe. From this point of view, two layers can be distinguished in the *Codex Caioni*: one contains pieces which are linked with the place of notation or to the Eastern-Central European region, conveying folk music motifs and the other is that of miniature art music dance-forms alive all over Europe.

The songs, dances and *Choreas* belonging to the first major group, altogether 27 items, were copied into the *Codex* by Joannes Caioni.[60] The few melodies with text: the multistanza Latin *Messias jam venit* (No.78) and the "Rabbit song" (No.233, 281, 336) also translated into Hungarian and sung to the former's melody,[61] the *Az gazdag siralma* [Lament of the Rich] (No.104),[62] the *Tegnap groff halala* [Death of Count Tegnap] (No.21),[63] the melody of the Balassi verse (*Boczasd meg Ur Isten Iffiusagomnak* [Forgive Lord the sin of my youth]) (No.14),[64] the *Lupul Vaidane eneke* [Song of the spouse of Voivod Lupul] (No.264),[65] and a song reference,[66] all bear the traces of a type of 17th-century Latin education, and are the rare, therefore, outstanding important representatives of the period sung melody treasure of the area.

The differentiation between the terms "Dance" and "Chorea" seems to be conscious and is in harmony with the musical character of the pieces. The inscription of three of the "Dances" refers to the period personalities (Kelemen Mikes, István Apor and Lázár Apor), and the notator added the initial line of the text a single dance song (*Az en agyam czak* [My bed only], No. 253). The further titles: a so-called *Paikos Tancz* [Naughty Dance] (No. 204), two Romanian dances ["*ola Tancz*"] (Nos. 252, 254) and the strange term (*Ötödik Tancz hatodon* [Fifth dance on the sixth], No. 255), which for the time being could not be interpreted. No proportion is linked with any of the pieces. Apart from three dances which are also indicated Hungarian but reveal odd metre all the rest represent a surprisingly homogeneous style built on two-bar motivic structure of

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[57] Only the *Chorea polonica* (No.162) remained unpublished.
[58] Negrea, 63-65.
[59] Esterházy, 17-18.
[60] With the exception of further two tunes with Gypsy text; they were notated by one of the anonymous notators (f.75). Cf. Seprődi 3, 295-296 (Nos.6-7); Szabolcsi 3, 358 (Nos.93-94); Hajdú.
[61] Seprődi 3, 292-293 (No.3); 297-301 (No.8); 400-404 (No.25); as well as: 405-410. The "Rabbit song" with its own tune in two different notations (ff. 126; 157); with the *Messias jam venit* (f.47) tune on f.200. Cf. Szabolcsi 3, 292-293 (No.1); RMDT II: No.169. Cf. Turóczi.
[62] Seprődi 3, 294-295 (No.5); RMDT II: No.131.
[63] Seprődi 3, 290 (No.2); Szabolcsi 3, 304-305 (No.16); RMDT II: No.247. The beginning of the text is known from Felvinczy's *Comico-Tragoedia* (Caioni Hymnarium, p.75), the tune from the Vietoris tablature book (No.19).
[64] Seprődi 3, 288-289 (No.1); Szabolcsi 3, 345 (No.74); RMDT II: No.18/II.
[65] Seprődi 3, 395-396 (No.21); Szabolcsi 3, 300 (No.8); RMDT II: No.161.
[66] *Régi hatalmu*, initial lines also in the *Comico-Tragoedia* of Felvinczy (Caioni Hymnarium, p.79). Cf. RMDT II, p.149; Szabolcsi 3, 292-293.

the "heyduck dance" that occured in the foreign sources of the 16th century as well and on the lines of the shepherd's dance.[67]

Szabolcsi, Kodály, Vargyas and Ghircoiaşiu placed very characteristic folk music parallels next to the dances of the *Codex Caioni*.[68] From a distance, they are dance tunes with major pentachord scale and of Kalameika rhythm, twin-bar intermezzo music played on the bagpipe and violin; closer: the Hungarian and Romanian, vocal and instrumental dance tunes collected in Transylvania can be linked with the dances of the *Codex*.[69] As a suggestive example, the variants of *Apor Lazar Tancza* [Lázár Apor's dance] (No. 266) can be mentioned which showed solutions either without clear cezuras and symmetric members[70] or within the crystallized period structure, e.g. with internal rhymes,[71] quasi-returning[72] and descending fifth-shift structure.[73]

The *Lapoczkas Tancz* ["staved dance"] and the *Valtozo Tancz* ["Wechseltanz"] of triple meter (Nos.258-259) are joint pieces of the Polish, Transylvanian and other Hungarian dance collections.[74] The musical contents of these dances is rather simple, hardly fixed and variable. In certain versions, the two melodies prove to be related to each other.[75]

The five *Choreas* (Nos. 76, 162, 180, 189, 198) also have to be considered as the treasure of a more extensive geographical area. Since the analysis by Kodály and Szabolcsi, the relationship of the *Chorea* No. 189 is known with Polish, Slovak and Hungarian instrumental and sung melodies, both with secular and sacred, moreover, with numerous folk music data.[76] *Chorea* No. 180, similarly to the previous, is also reflected as a type of divaricating melody by the variants, mainly to be found in the Polish collections , under the inscription *Chorea polonica*.[77] The rest of the choreas also have their roots in the international musical idiom which is signed by the uniform manner of rhythm formulae and cadential phrases of the *Deutscher Tanz*. Perhaps these are the pieces, where we can look for the genuine, independent East European variants of the *Deutscher Tanz* – by that time already popular in Europe for the previous century – which then led to the emergence of a new style.[78]

It is worthwhile separating the Western European type dance repertoire notated in the *Codex Caioni* into two groups, according to the person of the notators, even if the copying of each pieces cannot be exactly dated, nevertheless, poiting out the chronoligal change – which is not neglectable aspect when the latest recording is separated by almost three decades from the earliest.

In 1642, Matthias Seregély copied ten dances of miscellaneous kind, continously one after the other, and later a volta in French style (Nos.236-248, 263). The French origin of the pieces becomes unambigous from their inscripitions. It is also clear that the notator was well aware of the original concepts and used their meaning with reference to age and location in correct manner.[79] The terms *ballet* and *volte* are applied in a broader sense and at the same time, ballet of duple meter and volte of triple meter are distinguished. The inscriptions *Volta ad imitationem Gallicam* and *Ballet des Allemands ad imitationem Gallicam* suggest that the notator, but moreover the publisher of the used exemplars and its public observed the French characteristics of

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[67] Szabolcsi 5, 164-167; MoZtört II: 517-522.

[68] Szabolcsi 3, 312-316; Szabolcsi 6, 157; Kodály, p.104, footnote 149; Vargyas 1, 545-546, 575-576 (score example 4-5); Vargyas 2, 296-298, 300-302; Ghircoiaşiu 1; Ghircoiaşiu 2, 432-437; Brâncuşi 1, 65-66.

[69] "Ein anderer ungl. Tanz" (Szabolcsi 3, 343); Moldavian dance tune (Gönyei-Rajeczky: *111 Dance Tunes* [1949], No.42) and further from Sárosi's collection of music examples (Nos.14, 23, 132-142); batuta from Bartók's Bihar collection (Bartók 1, p.303, No.322); dances from Maramureş collection (Bartók 2, p.158, No.175; p.167, No.182/a-b; p.170, No.185; p.172, No.187b), and from Bartók's Romanian manuscript material quoted by Vargyas (see Vargyas 2, examples 3i-j, 7b).

[70] The Hayduck dance from the tablature book of Johannes de Lublin (see Szabolcsi 5, 184 [No.1]) and the Dance of István Apor (No.262) show that the loose connection of the basic elements understood as pairs of bars allows also a completely different formal solution.

[71] *Ötödik Tancz hatodon* (No.255) and *Tancz. Mikes Kelemen* [Dance of Kelemen Mikes] (No.261); variants of the Apponyi and Barkóczy manuscripts (see Domokos, 224-225).

[72] *Apor Lazar Tancza* (No.266); 18th-century variants: Szirmay-Keczer A 22, A 42 (see Domokos, 225).

[73] Bartók 2, No.185; No.187b; Bartók 1, No.322; Vargyas 2, example 3i-j.

[74] The *Wechseltanz* is described by Péter Apor as a "Polish Wechseltanz", and we also find titles similar not only to this, but also to the "*Lapoczkas Tancz*" ("staved dance") in the languages of various East European peoples.

[75] The *Lopatkowany Tanecz* from the Vietoris tablature book (No.89) and the *Valtozo Tancz* ("Wechseltanz") of the *Codex Caioni* (No.259). See Silva rerum, table VII.

[76] Szabolcsi 3, 309-310 (No.20); Kodály, pp.64-65; 101, footnote 86.

[77] See Silva rerum, table XII; Vietoris, No.71 (cf. Szabolcsi 3, 308 [No.19]). The variant in the *Codex Caioni* is more song-like; its Polish variants are of more pregnant rhythm and in their cadence the dance character is particularly emphasized. Probably, similarly to the previous, this tune is also an example of 17th-century characteristic harminousness. Perhaps this explains the frequent step over the limit between vocal and instrumental music.

[78] To study the West European career of the *Deutscher Tanz* see Hudson's monography. (Brief summary: I, pp. ix-xii.)

[79] The *Ballet des Allemands*, the *Premier Branle de la Royne*, the *Ballet de Bygot* and *Courante du Testament de Perichon* descriptions can only be interpreted with period terminology.

music as outsiders. At the same time, there is no doubt that these 11 pieces reperesent an identical style and period.

With the *Passamezzo*, the *Ballet de Bygot* and the *Courante* are more complex and less articulated, the rest of the items (*Bon jour de almor, Alia Ballet, Puis que tuesi belle, Lumen [ ], Ballet des Allemands, Premier Branle de la Royne*) are organized, biarticulated small form, characteristic of the basic type of the *Deutscher Tanz*. This form of dance became fashionable in France, first under the name allemande, then ballet and became determinative from the mid-16th century. Its characteristic cadences appear in an admirably unified form in all the above listed pieces.[80]

In addition to the titles and the related musical material, the character of the arrangements can reveal something about the origin of the dances copied into the *Codex*. The number of parts varying between four and two, the less parted, loosely motivic method of writing, and the distribution of the parts, which cannot be played on a keyboard instrument, suggest that the exemplar of the notator may have been lute tablature; perhaps a French or German publication from between 1600 and 1635, which published dance music composed for lute or for the ensemble of lute and voice.[81]

The differing features of the dance repertory notated by Joannes Caioni can be captured more graphically in its heterogeneous character and in the characterisation of the method of arrangement. In fact, he mostly applied the keybord scoring method, which reduces the mainly homophonic facture onto the duo of the melody and bass. This is his method – with one exception – in the case of all the *courante*s, of most *ballettos*, and in copying a few other dance pieces (*pavane, galliarde*). However, he wrote two dance tunes with German initial lines into complete four-part score and three *intrada*s (reducing them from six parts to three or four); a *courante* into a three-part score, which can be considered as complete, together with four "*ballethas*" and two "*sarabandas*", which originally may have been performed on two solo instruments (e.g. violin) and on basso continuo.

The retrospective repertoire is represented by two *pavane*s, one *galliarde*, one *Lauf* and a dance of mysterious title, *Ey fayr fax* (No.97). All these end with an odd meter post-dance of independent theme.

The 16 courantes of the *Codex Caioni* – both the examples with and without upbeat – reflect a unified style. They are regular popular pieces of the 17th century collections all over Europe; it is sufficient to refer to the many items of courante rhythm in the Vietoris tablature book.

The repertoire of the second period of copying – in contrast to that of Seregély – reflects the type of the Deutscher Tanz in various stages of its European wandering and transformation. Even the international character of the genre can be guessed from the inscription *Ballet English* (No.90) or from the kinship of the three *ballettos* copied into the *Codex* in distant spots from each other.[82] The two *Lied*s (Nos.85-86) with German initial lines are simultaneously of dance- and song-like character and could be the characteristic pieces of 16th-17th-century German collections. The 12 "*ballethas*" of the *Codex* and the *allemande* written for a solo instrument with continuo accompaniment, are the newly instrumental versions of the *Deutscher Tanz*, which returned to Germany from Italy via England, and which carries the new style elements of the Italian, Gastoldi-type vocal balletto after 1590: the second half of the form is animated, organized with sequences and contrapuntal imitation between voices. The pieces of this layer are chronologically closer to the world of ballets copied by Seregély. The three-part arrangements are not missing from among them (e.g. *Balletha Italica*, No.345), which could mostly be intended for an apparatus considered ideal in that period: an ensemble of two solo instruments (violins) and a basso continuo. It is noteworthy that the final result in reducing M. Franck's *Intrada* (No.93) from six parts to three, resulted in the same texture.[83] The two *sarabandes* (Nos.344, 346), last copied into the *Codex* in 1671, have to be played on two violins; these together with a few three-part ballettos constitute the most up-to-date layer of the *Codex*, representing a chamber music dance type published in large number after the middle of the century in North Italy.[84]

Thus, part of the ballettos and the basso continuo practice reflected by several dance arrangements indicate the interest of Caioni in Italy. However, one must not forget the heterogeneuos character of his collection, the fact how the old and newer form coexist in a unity symbolised also by the method of notation. Even if we cannot name the precise sources of the earlier layer, we can link the collections published in Germany between 1600 and 1650, similarly miscellaneous in their intention, with the dance copies of Caioni, which contain dances to be performed on optional instruments, and connected in the form of dance-card, they stylized the forms of dances of two centuries in the spirit of the *Deutscher Tanz*.

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[80] Hudson, I: 8; 211-218.

[81] Besard: Thesaurus harmonicus; RISM B/I/1 1603^{15}.

[82] One variant is Seregély's Ballet des *Allemands ad imitationem Gallicam* (No.244), while the others are ballettos from Caioni's repertoire (No.15 and 49).

[83] It is part of the author's collections containing six-part introductions published in 1608 in Nuremberg. (RISM A/I/3 F 1654; DDT 16, p.58.)

[84] Cf. Hudson, II: Nos.23b, 27-30.

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