

HYMNS OF THE HUNGARIAN REFORMED CHURCH IN THE 16th CENTURY

ÉVA PÉTER¹

SUMMARY. In the 16th century verses were written only to be sung, to be presented in the form of a hymn or song. This was not only the general custom of the age, but it also fit the ancient Hungarian tradition. Hungarian preachers of the age who studied abroad got acquainted with Luther's and Calvin's perception on ecclesiastical singing and music. They realized that the Word of the Lord could be spread more effectively using songs for this purpose. Since translation of the Geneva Psalms was published in printing only in 1607, the Hungarian preachers wrote hymns themselves. Hymns represent texts of prayers, confessions of faith or confessions of sins. The works of the Hungarian hymn writers were a valuable musical material not only for the Hungarian Reformed congregations, but they were also an inspiration for the great masters of choir literature. The most famous Hungarian composers, Kodály Zoltán, Bárdos Lajos, Gárdonyi Zoltán, thought it relevant to popularize the most beautiful ecclesiastic hymns by creating choir works based upon these.

Keywords: vocal ecclesiastical music, gradual songs, paraphrased psalms, historical hymns, strophic adaptations, through-composed pieces, homophonic and polyphonic structural techniques.

The Reformation greatly emphasized the use of the vernacular languages. Thus were created the Bible translations. Thus was created also the Hungarian translation of the whole Bible by Gáspár Károli in 1590. Parallel, the Protestant collection of hymns of the 16th century unfolded. Hymn translations were perfectly completed by original creations.

As a matter of fact the entire literature of the 16th century consists of hymns and songs. In this period verses were written only to be sung, to be presented in the form of a hymn or song. This was not only the general custom of the age, but it also fit the ancient Hungarian tradition. No verses were written in order to be read or recited.

¹ *PhD Docent, Babeş-Bolyai University, Faculty of Reformed Theology, Musical Pedagogy Department, RO-400535, Cluj-Napoca, Horea str. 7, email: evapeter@hotmail.com.*

Hungarian preachers of the age who studied abroad got acquainted with Luther's and Calvin's perception on ecclesiastical singing and music. They also realized that the Word of the Lord could be spread more effectively using songs for this purpose. At first, the Hungarians accepted Luther's principles, i.e. that the reformed church is the heir of the apostolic church and therefore every element that does not come into conflict with the teachings of the Bible should be kept, but the singing should be done in the vernacular languages of the people inviting them to join the singing. Thus the first songs, the so called gradual songs were translations of the medieval hymns.

Later, following Luther's example who wrote hymns himself and following the teaching of Calvin the church turned its interest towards the psalms. Some of the preachers who realized what a great potential hymns have and what great role they could be playing in the propagation of the teachings of the reformation supported Hungarian hymn writing and religious lyrical works. Vernacular singing further increased the importance of hymns written in the spirit of the Reformation and favoured the involvement of the congregation into religious musical life. Since translation of the Geneva Psalms was published in printing only in 1607, the Hungarian preachers wrote hymns themselves following in the footsteps of the leaders of the Reformation. These songs frequently explained the main idea of a psalm or they followed the sequence of ideas of a certain psalm, therefore they were called the paraphrased psalms.

Hungarian hymn writing of the 16th century was often inspired from the Bible. Such Biblical view and Biblical background is a specific trait of the hymn writing of the 16th century. Often the first line will make a reference to the Bible, on other occasions, e.g. in the case of the so called marquetry songs, Bible verses were inlaid within the poem. Hymns represent texts of prayers, confessions of faith or confessions of sins. Also the plot of the historical hymns has a Biblical basis since it deals with a Biblical theme. This is how the sequence of images, similes and epithets of the poetic language can be explained.

The tunes of these hymns had a clear musicality: simple stanza structures, a clear, linear course based on the modes of the Middle Ages, simple rhythm and a clear structure. Every means of expression within a work aimed to confer the biblical message conveyed by the lyrics of literary value.

In this period there were few tunes that were specific to a single set of lyrics. The *ad notam* practice, which meant marking the tune, which the lyrics should be associated with, was a general practice. The condition for assigning an existing tune to new lyrics was that they both had the same metrical structure. However the other variant, associating the same set of lyrics to different tunes was quite uncommon.

Oral tradition had a greater role in the spreading of the tunes than score books. Therefore oral history can be considered the oral source of folk hymns. Due to this peculiarity of musical writing relatively few notations of the tune of the hymn were created in that period. Most of the written tunes were published in score books printed one or two centuries later.

First, the hymns of the Hungarian Reformation were written down only in collections of lyrics. In 1553 and 1554 two hymn books containing also scores were published at Kolozsvár, which can be considered sources of the folk hymns, although these were not hymn books for the congregation. The first of these is the so called *Hoffgreff Hymn Book*, which contains Old Testament stories told in verses and educational hymns written in the style of the chronicles; the second was Tinódi's *Cronica*, which is a collection of secular stories. Some of the tunes scored in these publications will appear later with the lyrics of a hymn associated with it or in some reference to a particular tune. The scored hymn book published by the Reformed in 1744 at Kolozsvár was considered a great achievement. It contained 130 hymns of praise and the scores of more than 100 tunes were published in this book for the first time.

1. Ecclesiastical Hymn Writers and Composers

In the following I will present the most important Hungarian ecclesiastical hymn composers of the period.

Sebestyén Tinódi (1505-1556) was a famous chronicler of the 16th century. Most of his songs deal with contemporary events, conquest of Hungarian defence castles and fights with the Ottomans. He composed several biblical songs of which the most important is the Sapphic song written in 1549, which sets an example on how to fight the Evil one by the story of *David and Goliath*. The stanzas containing the moral of the biblical story were separated from this song and started to be used by the ecclesiastical tradition associated with the lyrics *Siess keresztyén lelki jót hallani* (*Christian, Be Eager to Listen to Spiritual Goods*). Another example is the song presenting the fight of Sultan Suleyman with Kazul Pasha with which lyrics was associated only in the 19th century, i.e. *Imátkozzatok és búzgón kérjétek* (*Pray and Keenly Ask the Lord*).

András Szkhárosi Horvát (?-1549) was a Catholic priest and later became a Reformer. He worked as a pastor. The hymn of comfort entitled *Semmit ne bánkódjál Krisztus szent serege* (*Grieve Not Holy Army of Christ*) is one of the most popular works of the 16th century. Besides this hymn he also wrote songs of religious dispute and moral education.

Bálint Balassi (1551-1594) is the representative of the Hungarian religious lyrical works of the 16th century at universal level. In his youth he was a convinced Protestant, but later he took up Catholicism. And for this reason

the authors of the Protestant hymn books passed his hymns over for a long time. Three of his hymns are now present in the ecclesiastical repertory: *Bocsásd meg Úr Isten ifjúságomnak vétkét; Mennyei seregek, boldog tiszta lelkek; Kegyelmes Isten.*

András Batizi (1515-1546) was a preacher and a composer. The language and metric structure of his hymns make them some of the best works of the period. Three of his hymns can be found today in Transylvanian hymn books: *Jer dicsérjük az Istennek Fiát (Come and Praise the Son of God)* on the Son of the Trinity; *Krisztus ím feltámadta (Christ Has Risen)*, an Easter hymn and *Jövel Szentlélek Úr Isten, lelkünknek vígassága (Come, Holy Spirit of the Lord, Comforter of Our Soul)*, a Pentecost hymn.

Máté Skaricza (1544-1591) after he finished his studies abroad he was a pastor in his homeland. He has two hymns in the repertoire of the hymn books up to the present day: *Drága dolog az Úr Istent dicsérni (How Precious It Is to Praise the Lord)* and *Reménységemben hívlak Uram Isten (Hopefully I Call Unto You, oh Lord)*. These hymns having the form of a prayer had content fit to be sung by the congregation.

Mihály Sztárai (1520-1574) joined the Franciscans in his youth. He studied theology and music abroad. Later he became a Lutheran. He is one of the greatest personalities of Hungarian hymn writing. His nickname was „the Hungarian David”. He has several paraphrases of the psalms: *Mindenkoron áldom az én Uramat (I Constantly Bless My Lord)* written based on the 34th psalm. Another of his hymns, beginning *Mely igen jó az Úr Istent dicsérni (How Wonderful It Is to Praise the Lord)* is based on the main idea of psalm 92. Its metric is a metric of 11 syllables as typical to the historic hymns and folk music. Another popular item is his hymn entitled *Hálaadásunkban rólad emlékezünk (We Remember You Lord, When We Give Thanks)*, which was written on the same chronicle tune pattern as Szkhárosi's hymn entitled *Semmit ne bánkódjál (Grieve Not)*.

Ferenc Dávid (1520-1579) was first a Lutheran, then a Reformed pastor, but he was strongly influenced by the works of writers denying the existence of the Holy Trinity and became a Unitarian. He was prosecuted and died imprisoned in the castle of Déva. He wrote the hymn *Adjunk hálát mindnyájan (Let Us All Give Thanks)* while a Reformed pastor. This hymn was a part of the Reformed hymn repertory continually from the 16th century.

Mátyás Nagybánkai (1540-1570) was a preacher who wrote hymns and chronicles on biblical and historical topics. Today his hymn entitled *Ne hagyj elesnem (Do Not Let Me Fall)* is part of the Reformed hymn book.

István Szegedi Kis (1505-1572), a Reformer and poet fond of the teachings of Ulrich Zwingli. According to the ecclesiastic literature he wrote six hymns. The most popular ones are a hymn for Pentecost: *Jövel, Szentlélek*

Isten, tarts meg minket igédben (Come, oh Holy Spirit of the Lord and Have Us Keep Your Word) and one from the Christmas repertoire: *Jézus születél idvességünkre (Jesus, You Were Born for Our Salvation)*.

2. Typical poetical structures

Within the abundant repertory of the Reformation folk hymns there are various coherent groups of hymns having the same metrical structure.

- a. Hymns having lines of 12 syllables are related by rhythm and tune to the old layers of the Hungarian folk music. Their parlando style allows for them to be articulated differently according to the various prosodic situations. For example: *Jaj mely hamar múlik (Kv-1923/186)*², *Szomorú a halál a gyarló emberek (Kv-1996/328)*, *Irgalmaz Úristen (Kv-1996/342)*, *Mindenek meghallják (Kv-1996/392)*, *Semmit ne bánkódjál (Kv-1996/403)*.
- b. The inner structure of the hymns having lines of 11 syllables is 8+3, similar to the folk songs, but their style is not giusto, as it is with folk songs, but closer to parlando. For example: *Drága dolog az Úristent dicsérni (Kv-1996/356)*, *Fohászodom hozzád Uram (Kv-1996/333)*, *Mindenkoron áldom az én Uramat (Kv-1996/364)*, *Imádkozatok és búzgón kérjeteK (Kv-1996/430)*. Hymns sung in the congregation may have a different inner structure, like 5 + 6 *Siess keresztyén lelki jót hallani (Kv-1996/404)*; *Paradicsomnak te szép élő fája (Kv-1996/223)*; or 4 + 7 *Mely igen jó az Úristent dicsérni (Kv-1996/362)* és *Emlékezzél Úr Isten híveidről (Kv-1996/332)*. These are significantly different compared to the former.
- c. A popular metrical structure of the 16th and 17th centuries was the combination of lines consisting of three smaller units having syllable number and rhyme pattern x-x-y. Typical patterns are: a structure of 5-5-6, 5-5-6, 5-5-6 beginning with a volta rhythm of 5 syllables (*Ne hagyj elesnem MRÉ-1996/340*) and the 5-5-6, 5-6 structure (*Téged Úristen mi keresztyének Kv-1996/369*, *Örvend mi szívünk Kv-1996/159*); and also the Balassi stanza beginning with an element of 6 syllables: 6-7, 6-7, 6-6-7³ *Ó én két szemeim (Kv-1996/402)*, *Bocsásd meg Úr Isten (Kv-1996/300)*.

² Abbreviated hymnbook references: reformed hymnbooks printed in Cluj (Klausenburg): Kv1744, Kv1778, Kv1837, Kv1907, Kv1923; Kv1996.

³ Cf: Csomasz Tóth Kálmán, *Református gyülekezeti éneklés (Reformed Congregational Singing)*, Published by Református Egyetemes Konvent (The Universal Reformed Covenant), Budapest, 1950, 301. It will be further referred to as RGYÉ.

3. The Presentation of the Tunes

In the 16th century Hungary the musical style of the chronicler songs and the hymns was formed. This musical style bore traces of the western music – of the connection with the music of the Middle Ages –, but it transformed tunes in the spirit of the stylistic trend thus creating specific types. Most of the examples of this style come from the hymn books of the Reformed church. There are only a few of them in the Catholic hymn book.

The most famous representative of the chronicler music of the 16th century is Sebestyén Tinódi Lantos. In his collection of songs entitled *Cronica* variant a. of E.g. 1. can be found, which was composed by the author to relate the story of the fight between David and Goliath.⁴ At the end of the 17th century a quite similar variant of this tune appears with the lyrics of the credo, in Hungarian in the work of György Náray entitled *Lyra Coelestis-1695*, page 97.⁵ In the Reformed hymn book several lyrics can be found that were associated with this tune, among others a poem on Good Friday, present in the hymn book published at Kolozsvár.⁶ The tune suffered little changes; even the rhythmical structure is nearly intact.

E.g. 1

Tinódi Krónika (1549)

a) Si - ess ke - resz - tyén lel - ki jót hal - la - ni

Kv 1744/173

b) Pa - ra - dí - csom - nak te szép é - lő fá - ja
 - ◡ ◡ | - - | - ◡ | - ◡ | - -

(a)

(b)

- ◡ ◡ | - - | ◡ ◡ ◡ | - - | - ◡ | - -

⁴ Transcribed from Csomasz Tóth, Kálmán, *A XVI. század magyar dallamai (The Hungarian melodies of the 16th century)*, *Régi Magyar Dallamok Tára I (Anthology of Old Hungarian Songs I)*, Published by Akadémiai Kiadó, Budapest, 1958, 40. It will be further referred to as RMDT I.

⁵ Papp, Géza, *A XVII. század énekelt magyar dallamai (Sung Melodies of the 17th century)*, *Régi Magyar Dallamok Tára II, (Anthology of Old Hungarian Songs II,)* Published by Akadémiai Kiadó, Budapest, 1970, 120a. It will be further referred to as RMDT II.

⁶ Kv 1744/173; example b.; RMDT II/120b.

The poem has a structure based on the antique model of the Sapphic stanza, which was quite popular in Europe during the Middle Ages and which was often used by Hungarian poets of the 16th and 17th centuries. The stanza consists of lines forming two parts, the number of syllables is: 5+6, 5+6, 5+6; the last line is short, consisting of 5 syllables. Metrical structure of the hymn is reflected in the rhythm of the tune, in the interchange of long and short units according to the structure of the feet of two or three syllables, as it appears in the metrical scheme of the poem under the lyrics. This is a typical example of the structure of a piece of meter poetry. In the second half of variant b. the rhythmical structure becomes simpler, as it is customary in hymns, probably an influence of the Hungarian versification and rhythm. The metrical scheme is to be found under the last line of the score.

A popular form of the poetry of the 16th and 17th centuries was the stanza named after poet Bálint Balassi, the Balassi stanza with meters of 6 6 7, 6 6 7, 6 6 7. A variant of this stanza is the little Balassi stanza with a metrical structure of 6 7, 6 7, 6 6 7. This structure was very common in hymns. A good example of this structure is a hymn of repentance written by Balassi, entitled *Bocsásd meg Úristen (Forgive oh My God)* (E.g.2.). Its tune is the finest piece of 16th century hymn writing, the tune of two biblical stories published in the Hoffgreff hymn book (1553): about Judit and Holofernes and about priest Eleazar. A variant of this tune having as lyrics Balassi's poem was included later in the Kájoni codex (around 1650). Since the end of the 16th century many hymn books make *ad notam* references to this tune. In the Transylvanian Reformed hymn book this hymn appears only in the 20th century with 7 out of the original 15 stanzas. A more distant variant of this tune was published in Kv 1744/89 having the lyrics *Csak tereád, Uram (Only on You, Lord)*. Example 2 contains the three above mentioned tune variants. And despite the fact that several musical turns differ, the musical drawings are the same in each musical line and also the pitch of the cadence and of the ending notes setting the structure are kept.⁷ From among the three variants in our new hymnbook (Kv 1996/300) the variant of Kájoni is published having Balassi's poem as lyrics.

⁷ The rhythmical structure of tune b. was presented according to RMDT I/18 II.

Luther's Credo (E.g. 3.) was translated into Hungarian at the beginning of the 16th century. The Hungarian version was published in Gálszécsi's hymnbook (Cracow, 1536).⁸ At about the same time poet András Batizi wrote a Pentecost and a Christmas hymn, which was adapted in different ways to the fragments reconstructed from Luther's tune (tune example 3 b.c.).⁹

There is no reference to the fact that the tunes would have also been composed by Batizi, although in one of the variants published in Gál Huszár's hymnbook of 1574¹⁰ his name appears, but probably only as a reference to the author of the lyrics.

The three poems have different metrical structures as far as the number of lines and syllables are concerned. Fragments from the free form tune written by Luther are used according to the differences in syllables. The difference between the stanzas is in the third phrase: in example 3 b. all three motifs are to be found, example 3 c.¹¹ uses only the introductory and closing motifs; and in this same case cadence descends below the finalis. Besides all these the wide melisma in the closing phrase is structured to syllables. The structure of the motifs in the phrases of the tune of the two types of stanzas is as follows:

b)	a + b	c + d + b _{v1}	e + b _{v2}
c)	a + b _v	c + - + b _k	e + b _{v2}

⁸ The tune was reconstructed from a faulty copy published in note in RMDT I/6.

⁹ See: Dobszay László, *A magyar népének (The hungarian people hymn)*, Published by University of Veszprém, 1995, 85.

¹⁰ RMDT I/7/1.

¹¹ RMDT I/66.

The tunes of the stanzas have a balanced structure and fit in perfectly with the musical style of the 16th century. Example 3 b. is present in the Reformed hymn books until the second half of the 18th century. In the 19th century it is passed over, but it reappears with slight changes of the tune in the 20th century.¹²

E.g. 3

Gálszécsi 1536

a) Wir glau - - ben all an einem Gott
Mi hi - - szünk az egy Istenben

Kv 1744/201

b) Jö-vel Szentlé- lek Úr Is - ten

Kv 1744/140

c) Jer di-esér-jük ez ma-i napon

Az mi U - run - kat

The lyrics of the Pentecost hymn entitled *Jövel Szentlélek Isten, tarts meg minket igédben* (*Oh Come Holy Spirit of God and Help Us Keep Thy Word*) (E.g. 4.) was written by István Szegedi Kis (1505 – 1572) and was published for the first time in Gál Huszár's hymnbook (1574) along with the tune associated with it.¹³ The tune originates from a collection of choral works published in 1533 in Leipzig and it was popular also with the Czech people. It was included also in the appendix of Albert Szenczi Molnár's psalm book as a choir for four parts.¹⁴ In collections of Reformed hymns the tune is only for one part, but it has several editions and several variations. Examples 4 a-b

¹² Kv 1923/133, Kv 1996/249.

¹³ RMDT I/84/I.

¹⁴ The discant of the piece on page 378.

presents the variant written down for the first time and a notation of the tune from the 18th century. The hymn was present in the hymn books of Kolozsvár published in the 18th century, but it was passed over in those of the 19th century. The hymn was sung again by these congregations only in the 20th century.

In the same period, in the hymn book published at Oradea in 1566 there appear the lyrics of a tune for a holiday liturgy written by Ferenc Dávid. The tune this hymn was sung with is a significantly extended variant of the Pentecost hymn.¹⁵ Researchers presume that the tune was also written by Ferenc Dávid.¹⁶ For there are no foreign correspondents of this extended variant.

There is a difference of only a few notes between variant 4a. and 4b. The extension of the tune was necessary due to the stanza structure of Ferenc Dávid's lyrics. This new tune consists of two musical lines built up of two subunits each and a third musical line built up of three subunits. The units are each 7 or 8 syllables long. The two or three subunits are obvious from the syntactical structure on the one hand and from the rhymes on the other hand: xa, ya, zbb.

E.g. 4

Huszár Gál (1574)/315
 a) Jö-vel Szent-lélek Is-ten, tarts meg
 Kv 1778/13 (var. Kv 1744/214)
 b) Jö-vel Szent-lé-lek Is-ten, tarts meg
 Kv 1744/115
 c) Az I-z-rá-el-nek né-pe
 Kv 1923/24
 d) Ad-junk há-lát mind-nyá-jan

¹⁵ See: example 4 a.b. compared to d.

¹⁶ Note RMDT I/85.

As the synoptic presentation shows the extended tune is certain to have been inspired from the original simple tune of the stanza: after an introduction based on an opposite cadence the first part of the original simple tune of the stanza is repeated; a new line was interposed before the second part in order to cover the three units of the line of the lyrics. Compared, the structure can be presented as follows:

$$\begin{array}{ccc} A B & / & - - & / & A_v B_v \\ A + B_k & / & A + B & / & C + A + B \end{array}$$

Alteration of the 2nd and 3rd degree of the Frigian modus was probably introduced only in the 18th century, since there is no trace of it in earlier variants (variants a,b, c without altered degrees, d altered).

4. Choir Adaptations

The works of the above mentioned Hungarian hymn writers were a valuable musical material not only for the Hungarian Reformed congregations, but they were also an inspiration for the great masters of choir literature. The most famous Hungarian composers, Kodály Zoltán, Bárdos Lajos, Gárdonyi Zoltán, thought it relevant to popularize the most beautiful ecclesiastic hymns by creating choir works based upon these. I shall analyse several of these in my paper.

Composer, musician, ecclesiastical music specialist Zoltán Gárdonyi (1906 – 1986) started to learn composing under the direction of Zoltán Kodály. Later he became a student of Paul Hindemith in Berlin. He taught among others at the Reformed Theological Academy of Budapest. One of his main goals was to boost Hungarian Protestant music. His compositions for organ, his canons for biblical texts, his choir works for ecclesiastical texts – some of which are associated with chamber music or instrumental music, while others a cappella style – are all very promising compositions.

His choir work entitled *Bocsásd meg, Úr Isten (Forgive oh My Lord)* is for a mixed choir for four parts. It has a homophonic structure and the cantus firmus notated in e-Frigian modus is to be found in the soprano. In the tune variant written down in the Kájoni codex the units have 6 or 7 syllables and short lines are closed by a long note; however in Gárdonyi's variant long lines made up of subunits of 6+7 and 6+6+7 syllables are dealt with as one unit. Thus the whole piece is more collected. The accompaniment contains altered notes and the Frigian closure contains a Picardy third.¹⁷

¹⁷ You can see the choir work In: Gárdonyi Zoltán, *Szívemnek köszikléja, Egyházi kórusművek I*, Published by Rezem, Budapest, 1998, 24-25.

mf
Tö - röld el rút - sá - gát, Min - den ál - nok - sá - gát

Köny - nyeb - bítsd lel - kem ter - hét!

Folk music researcher, composer and music teacher Zoltán Kodály (1882 – 1967) included ten of the Geneva Psalms and twelve of the Hungarian historical tunes of the 16th century in the two volumes of the *Song Collection for Schools* published in 1944. Thus he integrated the finest tradition of the Reformed ecclesiastical music into the general music repertory of the curriculum of the Hungarian schools. In his series entitled *Bicinia Hungarika* adaptations of seven of the Geneva psalms are to be found besides a *cappella* works and pieces accompanied by the organ. From among his adaptations of the Hungarian hymns of the 16th century the most relevant are: a bicinium written for one of Balassi's poems, *Pünkösdőelő* (*Celebrating Pentecost*) for single gender choir, *Jövel Szentlélek Úr Isten* (*Come Holy Spirit of God*) for mixed choir and *Semmit ne bánkódjál* (*Grieve Not*).

Kodály's *Jövel Szentlélek Úr Isten* (*Come Holy Spirit of God*) is a work for mixed choir. From among the ten stanzas of the hymn Kodály uses the lyrics of only two stanzas: the first and the last. The adaptation of the tune in Doric modus is written down in E minor. The major sixth is a temporary alteration in every case. Homophonic and polyphonic parts interchange during the entire piece. The first stanza starts with an unisono for male voice, followed by a response from the female voices in a parallel sixth taking over the cantus firmus, then a imitational dialogue follows between the bass and the three higher voices at a distance of a descending perfect fourth, minor seventh and minor sixth. At the end of the first stanza the refrain is a chordal adaptation specific to choirs.

E.g. 6

Lento, $\text{♩} = 63$ *dolce* *espr.*

1. Lelkünknek vigassá - ga, Szívünknek bátorsá - ga,
 1. Jö - vel, Szentlélek Úr Is - ten, Szívünknek bá - torsá - ga,
 1. Jö - vel, Szentlélek Úr Is - ten, Lelkünknek vigassá - ga, Szívünknek bátorsá - ga

legato *mf cresc.*

Ad - jad minden hive - id - nek Te szent ajándé - ko - dat; Jö - vel, vigasz - ta - ló
 Ad - jad minden hive - id - nek Te szent ajándé - ko - dat; Jö - vel, vigasz - ta - ló
 Ad - jad minden hived - nek Te szent ajándé - ko - dat; Jö - vel, vigasz - ta - ló
 ga, Ad - jad minden hivednek Te szent ajándé - ko - dat; Jö - vel, vigasz - ta - ló

Similar to the first stanza, the second stanza also begins with a unisono of the male voices, but in this case the response of the female voices is an imitation lasting for two units of time, in stretto, at a distance of an octave, then the voices separate.

E.g. 7

Szent-lélek Is - ten. 2. Biz - tásd félelmes szí - vün - ket, hogy kétségbe ne essünk;
 Szent-lélek Is - ten. 2. Biz - tásd félelmes szí - vün - ket, hogy kétségbe ne essünk;
 Szentlé-lek Is - ten. 2. Biz - tásd félelmes szivün - ket, hogy kétségbe ne essünk, ne es - sünk
 Szent-lélek Is - ten. 2. Biz - tásd félelmes szivün - ket, hogy kétségbe ne essünk, ne es - sünk

After a short unisono of the male voice, in the adaptation of the refrain of the second stanza, below the extended notes of the soprano the other voices accompany the tune with melismatic motifs. The work ends in major notes reflecting the hope shed in the human heart by the comforting Holy Spirit¹⁸.

E.g. 8

The musical score consists of two systems. The first system (measures 70-79) includes a soprano line with lyrics: "Hogy két-ség - be ne es - sünk ha-lá - lunk - nak i - de - jén." and piano accompaniment. The second system (measures 13-16) includes a soprano line with lyrics: "Jö - vel, vi-gasz - ta - ló Szent - lé - lek Is - - ten." and piano accompaniment. The score is marked with dynamics such as *mf*, *poco calmato*, *rit.*, *f*, and *sonore*.

Kodály's adaptation entitled *Semmit ne bánkódjál (Grieve Not)* is a piece for single gender choir¹⁹. The tune was composed by Balázs Székely (1546) and it was associated with the poem of András Szkhárosi Horváth. The original hymn has twelve stanzas, but Kodály's work uses only seven stanzas. In the first two stanzas there are only a few slight changes compared to the original hymn, aiming to improve the prosody. Then Kodály interchanges the stanzas, the new order is 5, 4, 6; then it goes to 9 and ends the piece by making a new stanza out of the lyrics of stanzas 10 and 12. Kodály does not

¹⁸ You can see the choir work In: *Evangéliumi vegyeskarok*, Published by the Hungarian Baptist Church, Budapest, 1968, 126-127.

¹⁹ You can see the choir work In: Kodály Zoltán, *Egyeneműkarok*, Editio Musica, Budapest, 1972, 63-70.

follow the original rhythm, but adapts it to the length of the syllables of the lyrics. The meter is constantly changing, units with 2 or 3 subunits interchange. The tune of the 16th century hymn is in Doric modus, but Kodály raises the third and fourth degree into an ascending melodic curve; he uses a leading note in the closing cadence of the third and fourth musical line.

The piece starts in unisono in G Doric. The entire first stanza is sung in parallel octaves by the external voices. The second stanza is a choral like, homophonic adaptation. Its closing meters widen into five voices, tempo and volume is descending and closure is in the major chords.

The key of the third stanza is C Doric. The change in key is assisted by the sharpened third in the closing chord of the second stanza: the *Be natural* leading to the C of the higher voice and the *E flat*, which is the third of the C key. The cantus firmus is in the lowest voice, while the higher voices counterpoint and imitate some of its motifs. In the *Sostenuto* of the closing part of the stanza the temporarily flattened 6th degree and the sharpened 7th degree and 3rd degree of the Doric modus appear.

E.g 9

34 ség. Bá-tor konc-ra hány - jon az hit-len el - len-ség.

38 rall. *Sostenuto* len-ség, Krisz - tus, né - kéd re - mény - ség.
 len-ség, Krisz - tus, né - kéd re - mény - ség.
 Fél - tá-maszt a Krisz - tus, nékéd nagy re - mény - ség.

The fourth stanza returns to G Doric. The tune starts in the 3rd voice, the 2nd voice imitates it higher with a major sixth and at a distance of two units of time, and then the 1st voice imitates at a distance of four units of time on a pitch higher with a perfect fourth. After the imitations of the first two lines of the stanza an apex follows, in which the motif of the tune of the third line shows up mixed in every voice, while the volume and the tempo increase. All this lead to a long curved melismatic part, then the stanza closes with choral like, long chords developed for five voices.

E.g. 10

60 si - es - sën u - tá - nad: tá - nad: si - es - sën u - tá - nad:

Sostenuto bi - zol, *p cresc.* *f* *f*

Ha Krisz-tus-ban bi - zol, nem árt - hat. *mf cresc.* *f*

Ha Krisz-tus-ban bi - zol, né - kéd az sém árt - hat. *p cresc.* *f*

64 Ha Krisz-tus-ban bi - zol, nem árt - hat.

There is no pause before the fifth stanza, since among the long notes of the closing chord the middle voice starts pianissimo the tune of this fifth stanza in D Doric. Above the organ like maintained G the external voices accompany the main tune in series of chords, without any lyrics.

The sixth stanza starts with a sudden outburst, during which the first curve of the tune is altered, but soon recovers and goes to D Doric in the second voice. The expressions emphasizing the main message of the lyrics are accompanied by long chords from among the cantus firmus. Then the stanza ends with a chordic *Sostenuto* of nine meters.

The seventh, the ending stanza resembles the first part of the piece. The two external voices present the tune in parallel octaves again. The 2nd voice imitates it in stretto. The closing line widens to seven voices, with augmented notes, repeating the last two motifs of the tune in various voices, from various starting notes, with a decreasing volume and long major chords.

E.g. 11

ó - *cresc.* - rá - ján *f* nē es - sünk két -
 ó - - - rá - - -
 sünk két - ség - - - ben,
 nē, *f* nē es - sünk két - ség - - -
 122 *p* sünk két - ség - - - ben,

ség - *rall.* - ben, két - ség - *lunga* ben.
 ján *f* két - ség - ben. *ppp*
 nē es - sünk két - ség - ben, két - ség - ben.
 ben, *f* nē es - sünk két - ség - ben. *ppp*
 129 *f* két - ség - *p* ben. *ppp*

Reformed congregations use continually the 16th century hymns presented in the paper hereby. The simpler choir adaptations are present in the repertory of the congregation choirs, but the more complex adaptations can be taken on only by professional choirs. Due to their artistic value and their faith strengthening lyrics the hymns of the 16th century are timely even today.

REFERENCES

- Csomasz-Tóth, Kálmán, *Református gyülekezeti éneklés (Reformed Congregational Singing)*, Published by Református Egyetemes Konvent (The Universal Reformed Covenant), Budapest, 1950.
- Csomasz-Tóth, Kálmán, *A XVI. század magyar dallamai (The Hungarian melodies of the 16th century)*, *Régi Magyar Dallamok Tára I (Anthology of Old Hungarian Songs I)*, Published by Akadémiai Kiadó, Budapest, 1958.
- Dobszay, László, *A magyar népének (Hungarian Folk Music)*, Published by Veszprémi Egyetem, Veszprém, 1995.
- Gárdonyi, Zoltán, *Szívemnek köszikléja, Egyházi kórusművek I*, Published by Rezem, Budapest, 1998.
- Karasszon, Dezső, *Zoltán Gárdonyi*, Published by Mágus kiadó, Budapest, 1999.
- Kodály, Zoltán, *Egyneműkarok*, Editio Musica, Budapest, 1972.
- Papp, Géza, *A XVII. század énekelt magyar dallamai (Sung Melodies of the 17th century)*, *Régi Magyar Dallamok Tára II (Anthology of Old Hungarian Songs II)*, Published by Akadémiai Kiadó, Budapest, 1970.