

GERMAN PATTERN MELODIES OF THE 16TH CENTURY PROTESTANT HUNGARIAN HYMNS

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SUMMARY. The appearance of the hymns of the German Protestantism in Hungary were clear and reasonable from theological and practical points of view of as well. This essay discusses the hymns and does not draw a distinction between the text writer Luther and the melody writer Luther or other German hymn writer priests. On the basis of István Gálszécsi's and Gallus Huszár's Hymnal this essay proves that the majority of the foreign melodies of the sixteenth century Hungarian Protestant song-material shows German relations despite some of today's conclusions. When comparing vernacular songs we can draw up conclusions about their origins only through clear-cut differences. By identifying the possible German sources the proportion of the German and Hungarian chants can be defined well.

Keywords: Luther, Gallus Huszár, István Gálszécsi, German pattern melody, Gregorian, Hungarian translation

In the mediaeval and Renaissance flourishing Hungarian kingdom the right to establish universities was given to three cities (Pécs: 1367, Buda: 1395, Bratislava:1465), but their lives were very short, so by the end of the 15th century their doors had been closed. In Hungary after the Reformation the Protestant and the Catholic denominations established new, different types of schools for the lower and higher level education. Unfortunately, the 16th century historical environment divided Hungary into three parts, could not give any chance for high level university studies. Generally we can say that the Hungarian higher education corresponded to the present-day BA studies. The students who would have liked to get into more important laical or church offices used to study abroad. They got civil education in Italy (Padova, Bologna, Rome), and Austria (Wien) but theological education in Poland (Cracow).

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Details show that the Hungarian intellectual layer was educated abroad. According to the registers of the universities in the 16th century 8000 Hungarian students were enrolled at the University of Wien and Cracow. After the Reformation Cracow and Wittenberg became the two main centres. In the first part of 16th century 422 students enrolled to the German universities, first of all to Wittenberg².

This relationship with the University of Cracow was very interesting and important in another part of the history of the Hungarian culture. After the Mohács Battle (1526), which is one of the most tragic lost battles against the Turks in the Hungarian Kingdom, a number of books were published in Hungarian in Cracow. The first printed score, István Gálszécsi's hymnbook was made here, and predicant Gál Huszár also acquired the craft of the typography in this town.

The University of Cracow gave Catholic theological education but from a humanistic point of view. Most of the Hungarian students could meet Erasmus's views, which opened up new European perspectives for them. After finishing their education at the university they continued their studies in Wittenberg under Luther's and Melanchton's guidance. The students of the Hungarian *peregrination* in Cracow later became the emblematic persons of the Hungarian Reformation: János Sylvester, the first translator of the Bible into Hungarian, writer of the first Hungarian Grammatica, Márton Kálmáncsehi, later bishop of Debrecen also studied at this university. The Hungarian hymn-writer preachers, such as István Gálszécsi³, András Farkas⁴, András Batizi⁵, Mátyás Dévai Bíró⁶, István Szegedi Kiss⁷ were bound up with Luther. Mátyás Dévai Bíró was occupied in Luther's home, and was named as „the Hungarian Luther” after his return to Hungary.

Martin Luther's hymns are the keystones of the music of the Protestant liturgy for a half thousand year. The appearance of Luther's hymns in Hungary was clear and reasonable from theological and practical point of view of as well. Luther's theological and musical education was the basis and recognizance of the developing hymn material of the vernacular liturgy. We can not know exactly which melody or music is his own work,

² Rabán Gerézdi: A krakkói egyetem és a hazai művelődés (The University of Cracow and the home culture). In: Tanulmányok a magyar–lengyel irodalmi kapcsolatok köréből (Essays from the subjects of the Hungarian-Polish literary connection). ed.: István Csapláros, Lajos Hopp, Jan Reychman, László Sziklay). Bp., 1969. pp. 71–78.

³ 16th century predictant. Beside of his Cantional his Catechism is known. He studied in Wien, Cracow and Wittenberg.

⁴ 16th century writer, predictant. His known work is Cronica de introductione scyittarum in Vngariam et Judeorum in Aegypto.

⁵ 16th Lutheran, later Calvinist priest, poet.

⁶ 1500?-1545? Lutheran, later Calvinist priest. He studied in Cracow and Wittenberg, follower of Luther and Melanchton. He is mentiond as the first Hungarian reformer.

⁷ 1505-1572. Calvinist priest. He studied in Cracow and Wittenberg.

because Johann Walther, his main counsellor in music, took part in writing some of the songs. This essay generally focuses on the hymns and does not draw a distinction between the text writer and the melody writer Luther.

Kálmán Csomasz Tóth, the most influential researcher of the 16th century Hungarian vocal music, pointed out that in the Hungarian protestant hymn books there is only a small number of chant poetry deriving from the early German Reformation and Luther⁸. In spite of his theory the comparative analysis of the German and Hungarian chants prove that the connection between the foreign and the local repertoire is very strict.

Antecedent: István Gálszécsi's Hymnbook

The first Hungarian Protestant hymnbook, which is the first Hungarian printed book containing notes, is István Gálszécsi's hymnbook. It was published in Hieronymus Vietor's musical printing house in Cracow in 1536 and in 1538. The hymnbook survived in fractions leached from panels. Unfortunately, based on the fractions of 1536 and 1538 we cannot recognize how many melodies the book contained. The hymnbook contains a preface, ten hymns and their more or less wasted melodies and the last verse of an unknown song⁹. Presumably one part of the catechism joined the hymnbook, so we can assume that the book was made for teaching and not for liturgical usage. The parts of the book start with Luther's hymns following the patterns of the German hymnbooks, but this set-up is not typical in the later Hungarian hymnbooks.

"Short booklet about pious hymns and the Christian belief compiled by master Estván Gálszécsi"

The dedication „for the worshipful Péter Perényi who is the perpetual lieutenant of the county Abauj”, contains the axioms of the Reformation in connection with singing. The preface defines the function of the congregational singing: a tool for teaching, which is possible exclusively in mother tongue:

“... szükségesek ceremóniák és ínekek az szentegyházban, hogy tudatlanokat taníthassanak és inthessenek filelemre, hűtre és hálaadásokra. (...) az értetlenek bennünk semmit mübennünk nem cselekednek, de az értettek münket gerjesztenek filelemre, hűtre és egyéb kegyes indulatokra.”¹⁰

⁸ RMDTI.99

⁹ The assignment and comparison of the melodies is studied by Ecsedi, Zsuzsa. In HUNGARIAN CHURCH MUSIC. vol. VII (1999/2000), pp. 305-320.

¹⁰ “...ceremonies and chants are essential in the church to educate people and to exhort them to believe and worship God. The songs which we do not understand do not move us, but the understood ones awaken fear, faith and piety.” (transl. Á. Molnár)

The next melodies are identified from the fractions:

Table 1

LUTHER'S HYMNS	THE HYMNS IN GÁLSZÉCSI'S HYMNBOOK	
Dies sind die heiligen Zehn Gebot	Hallgasd meg, hív ember, élő Istennek Tízparancsolatját	Construing the Ten Commandments
Wir glauben all an einen	Mi hiszünk az egy Istenben	Credo
Jesus Christus unser Heiland	Jézus Krisztus, mi üdvösségünk	Holy Communio
Gott sei gelobet und gebenedeie	Dicséretes és áldott legyen a mi Urunk	Holy Communio
Ach Gott, vom Himmel sieh darein	Hív keresztyének ne féljetek	Justification and Baptism
Verleih uns Frieden gnädiglich	Adj békességet nekünk Urunk	Invocation
	(fragment)	
Nun freut euch, lieben Christen gmein	No örüljünk, mi, hív keresztyének	Easter hymn
Christ lag in Todesbanden	Krisztus a mi bűneinkért meghala	Easter hymn

Based on the reconstruction of the fragments we can identify the Hungarian versions of ten Luther-songs in this hymnbook. The reconstruction of the melodies and their texts was successful through the comparison of the fractions. Based on this comparison it is evident that Gálszécsi used Luther's melodies and texts as patterns. Their composition, versification and forms still reflect the transitory style of the sixteenth century poetry.

Gálszécsi himself drafts the cragged translation for the readers: he is totally without experience because a similar (singing?) book has not been published before his work. Although he does not think much of his own talent but he points out his avocation:

“... hogyha az igíknék írásában vitékeztem volna valahol, ezért senki meg ne háborodjék, oka ez, mert nincsen semmi könyv ezrül nálunk; más, hogy az első dolgom, dicsírtessék az Isten elüle...ű, mint szerető atya adott fiának egy kevés kincset nem elásásírt, hanem kereskedísírt...”¹¹

In Gálszécsi's translation it is not the text that adapts to the given melody-pattern, but it is the melody that has to make up for the textual deficiencies. To solve the problem rooted in the melody and syllable differences Gálszécsi recommends the technique of *virgulatio* in the preface of his hymnbook. When translating Luther's melodies he uses several methods: dissecting the melismas to notes, melismatically merging the syllabic units and the note repeating technique¹²:

¹¹ “...In case I made some mistakes in the translation, no one should accuse me of any negligence: we have no similar books and my foremost aim is to praise God... He gave me talent not to merely hide it but to put it to work...” (transl. Á. Molnár)

¹² “...Sometimes in one line there are more words than notes, in this case, words are to be extended upon identical notes...” (trans.Á.Molnár)

“Az ínekben néhol több ígik vadnak, hogynem mint az első versnek nótái volnának, azért ilyen módot tartsatok, hogy az hol ez történendik, tehát egy nótán teljesítétek azokat be.”

The other possibility to equalize the difference between the notes and syllables is to cut the melisma into notes, then to fit the notes to the text. We can see in the fractions that Gálszécsi grouped the notes through one melisma when the number of the syllables is less than the number of the notes. His translation is very difficult: the syllables of the lines fall apart, the isosyllabic lines are slacked into heterosyllabic lines, sometimes the caesura of the lines do not follow that of the text material, he does not use rhymes even if the original pattern is rhymed.

Ex. 1

Luther
Wir glau - ben all an ei-nen Gott, Schöp - fer Him-mels und der Er - den,
Gálszécsi
Mű hi - szünk az egy Is-ten-ben, Menny - nek föld - nek és az ben - ne

der sich zum Va - ter ge - ben hat, daß wir sei - ne Kin - der wer - den
va - lók - nak te - rem - tő - je - ben ki fi - a - i - vá műn - ket vá - lasz - tott,

Er will uns all - zeit er - näh - ren, Leib und Seel auch wohl be - wah - ren,
Ú tes - tünk - rül és lel - künk - rül Min - den - ko - ron gon - dot vi - sel

al - lem Un - fall will er - weh - ren, kein Leid soll uns wi - der - fah - ren,
Mint í - des aty - ja fi - a - i - rül, Sem - mi a - zirt ne - künk nem árt -

er sor - get für uns hür't und wacht, es steht al - les in sei-ner
hat a - ka - rat - ja nél - kül, Mert min-de-nek vad - nak az mű Is - te-nünk-nek nagy ha - tal - má-ban

The translation of Luther's Credo-hymn mirrors Gálszécsi's contest with the German text. The pattern of the Credo-melody is Luther's *Wir glauben all an einen Gott* (Mi hiszünk az egy Istenben). In the first seven lines Gálszécsi could fit the syllables of the Hungarian translation into the German melody but the end of the eighth line runs into the ninth. These closed up two lines are the variations of the first line. Even if Gálszécsi's hymn does not follow the form of the pattern melody, it becomes closer and the last line joins it as a coda. From the point of view of the context the interconnection of the second and third line is similar. Gálszécsi matches the difference between the number of the notes and syllables with reducing, grouping or repeating of the notes.

The First Protestant Hymnbook: Gallus Huszár's Hymnbook

Gallus Huszár¹³ enrolled at the University of Krakow in 1536, in the same year when István Gálszécsi's hymnbook was published in Hieronymus Vietor's musical printing house. The date can have symbolical connotations as well, since certain literary scholars date the beginning of the Renaissance and that of the Reformation from 1536.

After 400 years of silence, in 1975 Gallus Huszár's hymnbook was discovered almost untouched from the old publications of Württembergische Landesbibliothek from Stuttgart:

This hymnbook is the first Hungarian Protestant cantional.

"Hymns of the Christian Congregations"

Its motto: PSALMO CXLIX "Sing ye to the Lord a new song. His praise is in the Church of the Saints", date: MDLX. The first 184 letters of the hymnbook is Gallus Huszár's cantional, to which Kálmáncsehi's 40 letters of liturgical items (from "Morning Services") are attached.

Gallus Huszár's hymnbook comprises 109 songs, among which only two are from earlier periods. We can find "*Mi hiszünk az egy Istenben*" and "*Krisztus a mi bűneinkért*" Luther-songs in István Gálszécsi's hymnbook. Apart from these songs there are 107 songs in Gallus Huszár's book which were published for the first time. Also, we can find the song beginning as "*Valaki Krisztusnak vacsoráját veszed*" as an appendix after the psalms.

In the hymnbook of Gallus Huszár two Luther hymns lived on from Gálszécsi's hymnbook. The reason of this low number is that singing these melodies is not at all fluent despite Gálszécsi's note-repeating or reducing technique.

¹³ Gallus Huszár (1512-1575): protestant predicant, chant writer, typographer. The first translator of the Heidelberg Catechism.

Table 2

LUTHER'S HYMNS	GALLUS HUSZÁR	
Christ lag in Todes Banden (var.)	♪ Krisztus a mi bűneinkért (Gálszécsi István)	Easter praise
Wir glauben all an einen Gott(var.)	Mi hiszünk az egy Istenben (Gálszécsi István)	Credo hymn
Nun bitten wir den Heiligen Geist (var.)(Veni creator Spiritus	♪ Jer mi kérjünk Szent Lelket (Batizi András?) Hallgass meg minket Keresztyének kik vagytok (Szegedi Gergely)	Pentecostal invocations
Erhalt uns, Herr, bei deinem Wort (Veni redemptor gentium)	♪ Atya Isten tarts meg minket Adj békességet Úr Isten	Holy Trinity hymn; Conclusio
Vater unser im Himmelreich	♪ Mi Atyánk ..., kik vagyunk Mi Atyánk ...,te fiad	Pater Noster hymn
Aus tiefer Not	♪ Keresztyéneknek Istene	Ps 79=80
Ein feste Burg	♪ Erős várunk nekünk az Isten	Ps.45=46
Wir glauben all an einen Gott(komp.)	♪ Jer dicsérjük ez mái napon (Batizi András) ♪ Jövel Szent Lélek Úr Isten (Szegedi Kiss István)	Christmas history Pentecostal invocation
Ach Gott, vom Himmel	♪ Ó Úr Isten tekints hozzánk ♪ Emlékezzél meg Úr Isten	Ps. 11=12 Ps. 11=12

Although the protestant song-translators well-trained in ancient languages were acquainted in versification, their primary aim was to maintain singability rather than to create harmonical prosody between smooth textual and melodic rhythms. Also, by contracting notes and rupturing melismas we can easily make Hungarian texts singable. Furthermore, these methods prove the translators' excellent sense of form, as in their song-verses caesura is always rightly posited.

The translators use the technique of the note-increasing and union but the verse lines are never contracted or broken. Luther's isosyllabic lines become heterosyllable, but this is not alien from the Hungarian sense of form. Besides adopting antic Greek and Latin poetic forms, in the first half of the sixteenth century a new Western-European practice of versification came to Hungary primarily through German pattern-melodies. The Western - European versification uses the same elements as the poetry of antiquity does, but it gives them prosodic freedom to a great extent. In the Hungarian language we can distinguish long and short syllables, but the length of the vowels does not depend on the accent, so the Hungarian language fits the versification based on *quantitas*. This technique opened up new possibilities for the Hungarian versification-technique before the arrival of the Western-European fixed stanza-structures. The Hungarian Protestant song-poetry accelerated and received not only German, but, through the translation of Genevan psalms, French versification-forms as well.

The below table summarizes and compares the translation of Luther's hymns and their translation from the point of view of versification. The development of the translation practice from Gálszécsi to the next generation is well traceable:

Table 3

LUTHER'S HYMNS	COUNT OF SYLLABLE	ISTVÁN GÁLSZÉCSI'S FRAGMENTS	COUNT OF SYLLABLE
Dies sind die heiligen Zehn Gebot	8,8,8,10(7+3)	Hallgasd meg, hív ember	8,8,7,12
Wir glauben all an einen Gott	8,8,8,8, 8,8, 8,8,8	Mi hiszünk az egy Istenben	8,8,8,10,8,8,9,15,17
Christ lag in Todes Banden	7, 7, 7, 7, 7, 7, 7, 4	Krisztus az mi bűneinkért	8, 9, 11, 8, 7, 8, 8, 4
Jesus Christus unser Heiland	8,8,7,8	Jézus Krisztus mi üdvösségünk	9,13,11,12
Gott sei gelobet und gebenedeiet	11,8,:/11,8,5,9,10,6,7,5	Dicséretes és áldott legyen a mi Urunk	11,10,10,7,5,9,9,6,8,5
Ach Gott, vom Himmel sieh darein	8,7:/8,7,8,8,7	Hív keresztyének ne féljete	9,8,8,9,8,8,8
Verleih uns Frieden gnädiglich	8,7,8,7,8	Adj békességet nekünk Urunk(fragment)	6,10,8,7
Nun freut euch, lieben Christen gmein	8,7:/8,7,8,8,7	No örüljünk, mi, hív keresztyének	10,6,8,17
Christ lag in Todesbanden	7,7,7,7,7,8,7,4	Krisztus a mi bűneinkért meghala	8,9,11,8,7,8,8,4
GALLUS HUSZÁR'S HYMNBOOK			
Christ lag in Todes Banden	7, 7, 7, 7, 7, 7, 7, 4	Krisztus az mi bűneinkért	8, 9, 11, 8, 7, 8, 8, 4
Wir glauben all an einen Gott	8,8,8,8, 8,8, 8,8,8	Mi hiszünk az egy Istenben	8,8,8,10,8,8,9,15,17
Nun bitten wir den Heiligen Geist	9,9,11,10,5	Jer mi kérjünk Szent Lelket Hallgass meg minket Keresztyének kik vagytok	7,9, 9, 14,5 9,9,11,11-12, 5 7,9,11,12,5 9,9,11,10,5
Erhalt uns, Herr, bei deinem Wort	8,8,8,8	Atya Isten, tarts meg minket Adj békességet Úr Isten	8,8,8,8 8,8,8,8,8,8
Vater unser im Himmelreich	8,8,8,8,8,8	Mi Atyánk...kik vagyunk Mi Atyánk...te fiad	8,8,8,8,8,8,8 8,8,8,8,8
Aus tiefer Not	8,7,8,7,8,8,7	Keresztyéneknek Istene	8,8,8,8,8,9(5+4),7
Ein feste Burg	8,7,8,7,6,6,6,6,7	Erős vár nekünk az Isten	9,9,9,9,8,5,5,6,9
Ach Gott, vom Himmel	8,7,8,7,8,8,7	Ó, Úr Isten tekints hozzánk Emlékezzél meg Úr Isten	8,8,8,8,8 8,8,8,8,8

The translations found in Gallus Huszár's hymnbook show the extemporal period of the Hungarian literature. Besides the translation coming out heterosyllabic, the simple eight syllable, isosyllabic form could follow the original German pattern form. (Vater unser im Himmelreich: Mi Atyánk...kik vagyunk; Mi Atyánk...te fiad Erhalt uns Herr, bei deinem Wort: Atya Isten, tarts meg minket; Adj békességet Úr Isten). The translation of the long lines already proves to be difficult.

István Gálszécsi's hymnbook contains Luther's hymns, which were translated into Hungarian by Gálszécsi himself. Gallus Huszár included

only two of them in his hymnbook, and the further Luther-melodies of Gallus Huszár's hymnbook are mainly direct borrowings, some can hardly reconcile the number of syllables of the Hungarian text with the German original, and adopts melodical variations.

♪ **Nun bitten wir den Heiligen Geist**¹⁴ (Erfurt, 1525) - melody: Walter, text:Luther

*Jer mi kérjünk Szent Lelket
Adj Úr Isten Szent Lelket
Hallgass meg minket nagy Úr Isten*

Ex. 1

The musical score is written in 13/8 time, featuring a treble and bass staff for each system. The melody is simple, using mostly half and quarter notes. The lyrics are in German and Hungarian.

Nun bit - ten wird den hei - li - gen geist
Jer mi kér - jünk Szent Lel - ket,
umm den rech - ten glau - ben al - ler - meist
Vé - le ősz - sze az i - gaz hi - tet,
das er uns be - hü - te an un - serm en - de
mi - kor e vi - lát - ból mi ki - mú - lunk,
wenn wir heim farn aus dis - sem el - len - de
Ál - dott Is - ten ol - tal - mazz min - ket min - den go - nosz - tól,
Ky - ri - e - leis.
Ír - gal mazz né künk.

¹⁴ Zahn 2029a, RPHA 0503, 0654.

The translator tries to make the original melody singable by doubling, inserting, contracting and varying notes.

The last line of the third Hungarian song verse does not fit any pattern melody, the melody is known from a later source.

♪ **Erhalt uns, Herr, bei deinem Wort**¹⁵ (Babst, 1545) - text and melody: Luther

Atya Isten tarts meg minket

Adj békességet Úr Isten

title: "Ein Kinderlied, zu singen wider die zween Ertzfeinde Christi und seiner heiligen Kirchen, den Bapst und Türcken"

Version of the „*Da pacem Domine in diebus nostris*” antiphona. Luther intened his invocatio for children, its text prays for the disengagement of the Turks and the papacy. The text of the Hungarian praise matches exactly the pattern melody. It has an interesting Hungarian reference. Konrad Cordatus, priest of Zwickau, had an offprint published for the German soldiers who entered the lists against the Turkish army in Hungary¹⁶.

♪ **Ein feste Burg**¹⁷ (Klug, 1529) - melody, text: Luther

Erős várunk nekünk az Isten

After the repeat sign in the Hungarian translation the melisma became syllabic and some notes were changed:

Ex. 2

Der alt bö - se Find mit Ernst er jetzt meint

az mi ré - gi el - len - sé - günk há - bor - gat min - ket

¹⁵ Zahn 350, RPHA 0058, 0104, RMDTI. 116,117.

¹⁶ Pray, Sándor - „Luther and the church hymns”. Offprint. Theológiai Szemle. Volume 1926, 1927, p..6.

¹⁷ Zahn 7377, RPHA 0392, RMDTI.125.

♩ **Aus tiefer Not** (Erfurt, 1524)¹⁸ - melody: Walter, text: Luther
Keresztényeknek Istene

The Hungarian chant corresponds with Luther's 130th psalm paraphrase, but as a matter of text the melismas are soluted. Because of the syllable count the first note turns out to be an extra one in the Hungarian version. The three last notes slide down with a second, which is obviously a misprint.

Ex. 3

Herr Gott, er - hoer' mein Ru - fen...

te vagy hí - vek - nek ör - zó - je...

Was Sünd' und Un - recht ist ge - tan, Wer kann, Herr, vor dir blei - ben?

és tartsd meg a te ju - ho - i - dot lát - has - suk ol - tal - ma - dot.

♩ **Wir glauben all an einen Gott** (1525)

*Jer dicsérjük ez mái napon*¹⁹

András Batizi wrote his hymn with the compilation technique on the basis of Luther's German Credo.

Ex. 4

Wir glau - - - - ben all an ei - nen Gott, (...)

Jer dí - csér - jük ez má - i na - pon az mi U - run - kat

al - lem Un - fall will er - weh - ren, (...)

bi - zony mél - tó dí - csé - re - tünk - re nagy tiszt - tes - ség - re,

hűrt und wacht (...)

mert szü - le - tett ez nap né - künk üd - vös - sé - günk - re.

¹⁸ Zahn: 4437, RPHA 0732, RMDTI. 135, 136.

¹⁹ RPHA 0639, RMDTI. 66.

♪ **Ach Gott, vom Himmel sieh darein**²⁰ (Erfurt, 1524) - text: Luther
Ó Úr Isten tekints hozzánk

Luther's 12th psalm paraphrase consists of eight and seven syllable lines. In the Hungarian version the lines are lengthened because of the note increasing and the solution of the melismas.

Ex. 5

Ach Gott, vom Him-mel sieh da-rein, und lass dich das er-bar-men.
 Wie we-nig sind der Hei-li-gen dein, Ver-las-sen sind die Ar-men.
 Ó Úr Is-ten te-kints hoz-zánk, ma-gas menny-ből nézz mi-re-ánk.

 Dein Wort man läst nicht ha-ben war, Der Glaub ist auch ver-lo-schen gar
 Mert el-fogy-tak az te-szen-tid, meg-a-ludt föl-dön az i-gaz hit,
 Bei al-len Men-schen-kin-derm.
 Min-den em-ber-nek fi-a-i közt.

*Emlékezzél meg Úr Isten*²¹

„It is written in verses shorter by one rhythm” Every line contains eight syllables, so it is „shorter by one rhythm”

♪ **Vater unser im Himmelreich**²² (Lipcse, 1539) - text: Luther, melody: Luther?

*Mi Atyánk ki vagy mennyegben, kik vagyunk
 Mi Atyánk ki vagy mennyegben, te fiaid*

The translation of the two Pater Noster hymns is perfect, so they are singable.

²⁰ Zahn 4431, RPHA 1139, RMDTI.135,136.

²¹ RPHA 0365, RMDTI.114.

²² Zahn 2561, RPHA 0905, 0906, RMDTI.133.

Other German pattern melodies and their variations:

Table 4

OTHER GERMAN MELODIES	GALLUS HUSZÁR	GERMAN SOURCES
Herr Christ, der einig Gotts Sohn (Ave rubens rosa)	♪ Hallgasd meg Atya Isten	Erfurt, Enchiridion, 1524
Christus wahrer Gottes Sohn (Patris sapientia)	♪ Mindenható Úr Isten, szívünk	Weisse 1531
Der Tag bricht an und zeigt / Es sprach Christus (Ave fuit)	♪ Aki akar üdvözülni ♪ Aki veti segedelmét	Weisse, 1531 Triller, 1555
Gottes Namen sollt ihr loben (Juste iudex)	♪ Buzgó szívvel te fiaid Benned bíztam Uram Isten Örök Isten figyelmezzél	Triller, 1555
Erbarm dich mein, o Herre Gott	♪ Úr Isten irgalmazz nekem	Walter, 1524
Nun Lasst uns den Leib begraben (Mandamus istud nunc homo)	♪ Jer temessük el ezt testet Az Istennek jóvoltáról	Walter, 1551
Warumb strebt diese welt (Cur mundus militat)	♪ Boldog az férfiú	Neuss, 1625
Es Jesus geboren war (Dies est laetitiae)	Dicséretes ez gyermek	Weisse, 1531
Kehrt euch zu mir (Conditor alme siderunt)	Adj üdvösséges kimúlást	Weisse, 1531
Gelobt sei Gott im höchsten thron (Surrexit Christus hodie)	(A)Krisztus... . megbékéltetne	Weisse, 1531
Erstanden ist uns Jesus Christ (Christus surrexit)	Krisztus (ím) ... ő szent vére... Krisztus (ím) ... ki értünk... Krisztus (ím) ... nekünk	Triller, 1555
Es ist ein kindlein uns geboren (Natus est hodie)	Úr Isten veletek keresztyének	Leisentritt, 1567

♪ **Erbarm dich mein, o Herre Gott**²³*Úr Isten irgalmazz nekem*

Taking over Erhalt Hegenwalt's 51th psalms-paraphrase note by note. It does not have a Latin pattern.

♪ **Nun Lasst uns den Leib begraben**²⁴ - *Mandamus istud nunc homo*

*Jer temessük el ezt testet
Az Istennek jóvoltáról*

This funereal chant is the perfect reception of the German pattern melody.

²³ Zahn 5851; RPHA 1436, RMDT I. 139.

²⁴ Zahn 352; RPHA 0659, RMDT I. 78, 80.

♪ **Kehrt euch zu mir**²⁵

Adj üdvösséges kimúlást (ad notam: Conditor alme)

The Weisse's hymnbook contains the melody of the *Conditor alme siderum* as a funereal chant in spite of the fact that it is a well-known Advent hymn. Gallus Huszár adapted to this function so the connection with the German source is given by the text and not the melody.

♪ **Christus wahrer Gottes Sohn**²⁶ - *Patris sapientia*

Mindenható Úr Isten, szívünk retteg szüntelen

The German translation gives back the original Latin 7+6 syllable lines but in the Hungarian version the lines lengthen to 7+7 syllables by the release of the closing melisma. We know the melody of the hymn from the later *Cantus Catholici* (1674) compilation. The difference of the three melodies shows obviously that the pattern melody is not the Latin hymn but its German translation.

Ex. 6

CC 1651
De - us ho - mo cap - tus est, ho - ra ma - tu ti - na,

Weisse, 1531
er - schien in all sei - nen Thun gü - tig, mild und kräf - tig

HG 1560
Légy ir - gal - mas mi - ne - künk ne légy hoz - zánk ke - gyet - len,

♪ **Der Tag bricht an und zeigt / Es sprach Christus**²⁷

Aki akar üdvözülni (ad nota: Ave fuit)

Aki veti segedelmét

In Triller's hymn-compilation the text of the first line is *Es sprach Christus, des Menschen Sohn* with this note above it: „Auff eine alte Meloden Ave fuit prima salus”. Although the German melody is not

²⁵ Zahn 339; RPHA 0059, RMDT I.80/1.

²⁶ Zahn 6283, RPHA 0979, RMDT I.62.

²⁷ Zahn 324/ab; RPHA 0065,0074 RMDT I.59

concordant with the Latin cantio, Gallus Huszár's *ad notam* mark is not incorrect. The copying of the wrong *ad notam* mark proves that Gallus Huszár's source was a German congregational chant book. The Hungarian version of this hymn follows the rhythm of the melody, which can also be found in Weisse's hymnbook:

Ex. 7

Weisse, 1531
Der Tag bricht an und zei - get sich...

Triller, 1535
Es sprach Chri - stus, des Men - schen Sohn...

HG 1560
Az ki a - kar id - vő - zül - ni...

The German melodies in Weisse's (1531)27 and Triller's (1555)28 hymnbooks, their Hungarian variations, the bride dance-melodies collected in Northwestern- Hungary and their rhythmic correspondences are almost verbatim equivalences:

Ex. 8

Triller, 1555
Er sprach Christus...

folk song
Elment a két lány virágot szedni...

HG. 1560
(Aki akar idvözülni...)

folk song
(Hopp ide, tisztán...)

The folk song is a dance-melody, and it is certain that the German melodies are art musical and of dance-rhythms. Instead of *ionic minore* starting, the Hungarian folk song comprises isometric *volta* lines, but both rhythm formulas are alien from our folk music. This parallel suggests that this dance-rhythm came to Hungary through an art musical mediation from Germany, to which the Northern-Hungarian territories (close to the Slovakian language territories) were quite receptive.

♪ **Gottes Namen sollt ihr loben**²⁸

Buzgó szívvel te fiaid (ad notam: Juste judex)

Benned bíztam Uram Isten

Örök Isten figyelmezzél

This *Juste judex* ad notam mark was given to three melodies and the *Buzgó szívvel te fiaid* invocation has notes. In Triller's hymnbook the melody of „Gottes Namen sollt ihr loben” is also this Latin hymn. Later, in 1618 this melody is mentioned by Albert Szenczi Molnár as „it is already in practice in Hungary”. The comparison shows clearly that Gallus Huszár' pattern follows the German melody.

Ex. 9

♪ **Gelobt sei Gott im höchsten**²⁹

(A) *Krisztus mennybe felméne...Atyjával megbékéltetne* (ad notam: Surrexit Christus pridie)

The pattern melody is “Gelobt sei Gott im höchsten thron” praise in Weisse’s hymnbook. In Hungary it appears in the Eperjes Gradual (1635) as a tenor part. The German chant is monorhythmic, the last line of the Hungarian variant is lengthened. With the help of the German chant and the later Hungarian choir part the melody of the Hungarian version stands out conspicuously.

²⁸ Zahn 3683, RPHA , 0219, 0171, 1150, RMDT I.71, 72.

²⁹ Zahn, 288; RPHA 0806, RMDT I.120.

Ex. 10

Weisse, 1531

Sur - re - xit Chri - stus ho - di - e...
Ge - lobt sei Gott im höch - sten thron...
A Krisz - tus menny - be fel - mé - ne ne - künk he - lyet szer - ze - ni - e.

(HG)

Ep.Gr. 1631

Az Chris - tus menny - be fel - mé - ne...

Ep.Gr. 1631 (HG)

Aty - já - val meg - bé - kél - tet - ne, é - let - re be - vi - ne.

♪ Herr Christ, der einig Gotts Sohn³⁰ - Ave rubens rosa

Hallgasd meg Atya Isten

In the Franus kancionál the structure of the Latin hymn consists of five lines. The vernacular German version reduces the Latin form into four lines and the Hungarian psalm paraphrase copies this chant melody.

Ex. 11

Franus, 1506

Ave rubens Rosa, virgo speciosa...

Erfurt, 1524

Herr Christ, der einig Gotts son...

HG 1560

Hallgasd meg Atya Isten...

³⁰ Zahn 4277, Franus, 242 r-242 v., RPHA 0492,RMDT I.126.

♪ **Es Jesus geboren War³¹ - Dies est laetitiae**

Nagy örömnep ez nekünk

Dicséretes ez gyermek

This Christmas cantio is also well known in German and Bohemian areas. In Gallus Huszár's hymnbook first the Latin and after the two Hungarian chant texts are read, which refers to the „makaroni” singing. None of the later Protestant cantionals contains Latin texts. The Hungarian melody was first published in the Cantus Catholici (1674). The cadences of the Bohemian version show phrase building but in Weisse's hymnbook the structure of the first two lines is a simple repeating. The later Hungarian sources show this latter version, so it is likely that the melody of Weisse's hymnbook is the source of the melody in Gallus Huszár's hymnbook.

Ex. 12

Franus,
1506

Dies est letitiae...

Weisse,
1531

Es Jesus geboren war...

CC
1674

Dicséretes az gyermek...

Kv
1744

Dicséretes a gyermek...

♪ **Erstanden ist uns Jesus Christ³²**

Krisztus (ím) feltámadá... ő szent vére hullása (ad notam: Christus surrexit)

Krisztus (ím) feltámadá, ki értünk megholt vala

Krisztus (ím) feltámadá, nekünk örömet ada

The melody of the Hungarian praise was published in the Debrecen cantional from 1774. Perhaps this melody used up certain parts of the

³¹ Zahn 7869, 7870; RPHA 1040,0258; RMDT I.64.

³² Zahn 2406/a; RPHA 0792, 0786, 0794; RMDT I.68.

chant *Erstanden ist uns Jesus Christ* in Triller's hymnbook. The musical material of the Hungarian congregational chant is a very varied melody but the German pattern is recognised easily in its contour and refrain structure. It is worth comparing the two mother tongue praises to the Latin cantio *Christus surrexit hodie*. The German and the Hungarian melodies are extended up to four lines but they keep the basic refrain form. Despite the heavy variation the connection with the three melodies is clear.

Ex. 13

The image displays a musical score for three hymns, arranged in three systems. Each system consists of three staves. The first system is for 'Triller, 1555' and features the Latin text 'Chri-stus sur-re-xit ho-di-e...'. The second system is for 'D 1774' and features the German text 'Er-stan-den ist uns Je-sus Christ...'. The third system is for 'Krisz-tus im fel-tá-ma-da...' and features the Hungarian text 'Krisz-tus im fel-tá-ma-da...'. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the top staff of each system, with the lyrics written below it. The bottom two staves of each system provide a harmonic accompaniment.

Hungarian Hymns Written by Compilations

♪ **Warum strebt diese Welt**³³ - Cur mundus militat sub vana Gloria
Boldog az férfiu

Despite the wrong clef sign used by Gallus Huszár the borrowing of the first two lines is well statable.

³³ Zahn 5062; RPHA 0195; RMDT I.188-190.

Ex. 14

Neus.
1625

Warumb strebt diese welt...

HG
1560

Boldog az férfiu...

♪ Es ist ein kindlein uns geboren³⁴

Úr Isten veletek keresztyének (ad notam: Natus est hodie)

The melody of the Hungarian chant is known from the 18th century Kolozsvár and Debrecen cantional. One of the choir works of the Eperjes Gradual get „Nobis est natus hodie de pura virgine” sub-title and its text is „*Nekünk ez napon születék*”. This four part choir work almost exactly matches with the choir work of Johann Leisentrit's book. The discant part of this piece is the melody of Nobis est natus cantio. One of the previous versions of this praise can be found in Weisse's hymnbook as well. The Hungarian variation follows the German discant in form and applies some of its motives:

Ex. 15

Leisentrit,
1567

No - bis est na - tus ho - di - e...

Es ist ein kind - lein uns ge - born..

D
1774

Úr Is - ten ve - le - tek, Ke - resz - tvé - nek ö -

rül - je - tek, I - gaz hit - tel ha ti fel - ké - szül - te - tek,

bű - ne - i - tek -ből ki - tér - te - tek.

³⁴ Zahn 1941a; RPHA 1444; RMDT I.140.

Conclusions

Gallus Huszár's hymnbook contains 109 chants, their melodies are known from Hungarian sources but most of them apply foreign patterns. 33 Hungarian congregational hymns use German models, so the proportion of the German hymns is about 30 percent. This analysis proves that the majority of the foreign melodies of the sixteenth century Hungarian Protestant song-material shows German relations despite Kálmán Csomasz Tóth's conclusion. Kálmán Csomasz Tóth does not compare in details the identical melodies of the various sources. That is the reason why he often builds up theories not thorough enough when he deals with the origin of the melodies. The internationally known vernacular identicals of the Gregorian melodies are the independent, vernacular variations of the Latin hymns, thus, when comparing vernacular songs we can draw up conclusions about their origins only through clear-cut differences. For instance, "*Dies est laetitiae*" cantio was popular in German and Bohemian territories as well, but the later Hungarian sources are based on the German version.

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ABBREVIATION

- RMĐT I.: Régi magyar dallamok tára I. A 16.század magyar dallamai (The Hungarian melodies of the 16. century) The treasure of the old Hungarian melodies, I.
- RPHA: Repertoire de la poésie hongroise ancienne