

Music for young people in the Protestant Church

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In Christian life music generally is a form of feeling God closer to us, it is an element of connection between the spoken word and the one set to music. Jean Calvin said in 1543:

“Music has extraordinary intensity (strength) and vigour of touching at opening people's hearts for praising and glorifying God more zealously than in its absence.”

When one “feels” something towards God or towards one neighbour, one expresses one's state of mind by singing through music. Through music people confess their desire for getting closer to their neighbours (below creatures) and they express their certainty in what concerns the existence of God.

Igor Stravinski said that “music can praise Him [God] more than the walls of a church and all its decorative work; it is the most precious ornament of the church”.

Also, through music, man tries to take Christ's hand when he feels sad, alone and abandoned.

The purpose of sacred music is to make people experience an ecstatic meeting with God on an emotional level.

“Music is the queen and the governor of feelings. It guides people and in most of the cases it captivates them”, used to say, very inspired, Martin Luther who reformed a new church, the Evangelical Church.

From the three reformers of the Protestant Church, Luther, Calvin and Zwingli, Luther was considered the father of psalm songs. Although he didn't want the 150 psalms to be versified and set to music, Calvin did this until 1562. The latter (Calvin) believed deeply that God should be served and praised by clear pure human voices, without accompaniment. Instrumental music was excluded because it was considered inadequate, endangering the soul, threatening morality. He developed a unique singing in the church known as choral, the Protestant Choral, borrowing certain tunes, well chosen to which Christian lyrics are added.

From the 37 Choral songs composed by Luther only one is a pure German folk song, 15 were made by him, 13 were taken from the Latin hymns or from the Divine Service, 2 are Pilgrim's Songs, 4 came from German folk songs and 2 of them have an unknown origin.

In what concerns Luther's music, Robert Harell said that he has diverted music of rhythm [...] avoiding dancing melodies, but keeping a conspicuous rhythm. To conclude I would quote Bach: “The purpose and the final reason of music should be nothing else but God's glory and the refreshment of the spirit”.

The minister Falugi Dezideriu said about the Protestant Choral that having discovered it was for him “like an outburst towards light”.

But what is happening with the young parishioners?

For the young people, who are perhaps at the age of their first contact with God, religious music represents a certain guide mark of spiritual stability in their becoming as mature people.

Music has the power of bringing people together as social beings who communicate with God since they are “His children”.

In the Protestant Church this “need” of youngsters of being together with the others like them is realised through evening meetings somewhere near the parishes when they also study the Bible. The church can be a school where they are taught things connected to the history of sacred music and the way of serving God through music. These are important for the educational development because listening to music and singing needs moral and emotional sensibility, and intellectual effort and a spiritual experience.

It is known that music disciplines children's behaviour. In this way young people must be taught to sing since childhood at the kindergarden through play and in primary school through religion classes.

Religious music turns the child more sensitive, closer to the spiritual needs. In order to form a generation who knows how to sing in the church it takes a lot of time. And since this has been reflected for almost half a century, today especially old people and young people sing in the Protestant Church .

What do we sing?

We sing songs of praise and gratitude to the heavenly father, we ask him for help in the difficult moments of life. Christ's parable, his entire doctrine told and versified served as a model to be followed by every person. Nowadays, in the religion classes, near the churches, the harp has been replaced by the guitar representing an attraction for youngsters from everywhere, particularly for adolescents the guitar is a key element in music for young people and in this way the Christian doctrine touches the soul in a pleasant manner until the divine truth can also be known through music. The repertoire is very varied, it has been formed in time, it has been kept by God's care, it has been naturally selected, it has been improved and adapted to the times of the influence of music in general.

Thus it explains the influence of laic music of certain people: Anglo-Saxon, Celtic, German, Slav and of the troubadours and the messengers.

There are still kept in the repertoire songs belonging to a period before the reformation and even that of David.

Compared to the old music of psalms, where they were used equal whole notes of each syllable, lately 8 notes, quarter notes and half notes are used.

The songs are in unison. They alternate for boys and girls, having the character of an antiphon or an answer. Chorals also have the form of a canon. Here are some examples of

songs in unison from the calvinist repertoire for young people. "God gave me a new heart", "Your bread and wine", "Jesus, your name is wonderful".

Új szívet adj

Szöveg: Vargha Tamás Ez. 11:18 Dallam: Balla Péter

Új szí- vet adj, Ú-ram, én-ne-kem, új szí- vet adj, én Is-te-nem.
Amely csupán-csak te-érted ég, s vé-led jár szüntelen, csak vé-led szün-te-len.

The musical score is written in G major (one sharp) and 4/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and the same key signature. Chords are indicated above the notes: D, F#m, Em, A, F#m, Em, G, D on the first staff; Hm, A, Em, F#m, G, A7, Hm, A, G, D on the second staff.

2. Nyájas, vidám, szelíd, jó szívet, mely, Jézusom, te lakhelyed,
Hol egyedül a te hangod szól, mely véled van tele, csak véled van tele.
3. Jézus, a te gyógyító kezed megfogta már a szívemet,
S én is tudom, büntelen leszek majd nálad odafenn, a mennyben odafenn.

Kenyered és borod táplál engem

Ke - nye- red és bo - rod táp- lál en - gem,
Te gyó- gyí- tod szí- vem, hogy-ha fáj.
Refr: Ma-radj ve-lünk, úgy ké- rünk, Jé - zus, ma-radj ve- lünk,
Ti-éd le-szek, Ne- ked é- lek már. már.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and the same key signature. The third staff has a treble clef and the same key signature. The fourth staff has a treble clef and the same key signature. Chords are indicated above the notes: D, A, Hm, D7 on the first staff; G, Em, A, A7 on the second staff; D, F#7, Hm, D7 on the third staff; G, A, 1. D, A7, 2. D, G, D on the fourth staff.

2. Amíg Veled járok én az úton, minden gondom messze-messze száll. **Refr.**
3. Hétköznapi terhe, ami fáraszt, adj erőt, ha nem bírom tovább! **Refr.**
4. A Te tested éltesen bennünket, s adjon nekünk lelki kenyeret! **Refr.**
5. A Te véred által menekült meg Földünk népe minden bűn alól. **Refr.**
6. Leborulva imádlak én Téged, szívemből a hála dala száll. **Refr.**

Tüzed, Uram Jézus

Szöveg: Schmidt Berta

Héber dallam

Tü-zed, U-ram Jé-zus, szí-tds a szí-ve-m-ben, láng-ja lo-bog- jon
e-le-ve-neb-ben. A-mi va-gyok és mind, a - mi az e-nyém.
Tartsd a ke-zed- ben i- ga- zi he-lyén. Refr: É - le-tem kút - ja,
ö- rök ö- rö- mem. fény a ső- tét - ben csak Te vagy ne- kem.
Hal- lod i- mám, és bár- mi fe- nye- get, Nem hagy el en- gem, tart a Te ke- zed!

2. Szorongat a Sátán, de Te velem vagy.
Hű szabadítóm, aki el nem hagy.
Ennek a világnak fekete égén,
Lényed a csillag, sugarad a fény.

Refr.

3. Jön az örök nap már, közeledik Ő,
Mennyei honba hazavinni jó.
Röpke pillanat, míg tart a keserű,
Krisztus elém jön, s örök a derű.

Refr.

54

Jézus, neved oly csodálatos

Jé - zus, ne- ved oly cso- dá- la - tos,
Jé - zus, né- kem oly kí- vá - na - tos,
Jé - zus, né- ked mon- dok é- ne - ket, Te vagy
é - des min - de - nek fe - lett.

2. Jézus, Sáron legszebb rózsája,
Jézus, völgynek legszebb virága,
Jézus, szívem hódoljon Neked,
Te vagy édes mindenek felett.

3. Jézus, eljövendő nagy király,
Jézus, akit minden szentje vár,
Jézus, Tiéd minden tisztelet,
Te vagy édes mindenek felett.