

# KODÁLY ZOLTÁN

op. 15

## HÁRY JÁNOS

Kalandozásai Nagyabonytól a Burgváráig

Irták: Paulini Béla és Harsányi Zsolt

Zongora kivonat

---

Die Kaiserlichen Abenteuer des

## HÁRY JÁNOS

von Groß-Abony bis zur Wiener Hofburg

Text von Béla Paulini und Zsolt Harsányi  
Deutsche Übersetzung von R. S. Hoffmann  
Neurevision 1962 von Ernst Hartmann

Klavierauszug

UNIVERSAL EDITION

## TARTALOM / INHALT

	Oldal / Seite
1. Kezdődik a mese / Das Märchen beginnt . . . . .	3
2. A furulyázó huszár / Flötenspiel des Husaren . . . . .	6
3. Az öreg asszony / Die alte Frau . . . . .	8
4. Dal: „Sej! Verd meg isten“ / Lied: „Der das getan hat“ . . . . .	10
5. Ruthén lányok kara / Chor ruthenischer Mädchen . . . . .	10
6. Dal: „Piros alma“ / Lied: „Roter Apfel“ . . . . .	12
7. Bordal: „Ó, mely sok hal“ / Trinklied: „Plattensee...“ . . . . .	14
8. Duo: „Tiszán innen, Dunán túl“ / Duo: „Fern der Donau“ . . . . .	20
9. Közjáték / Zwischenspiel . . . . .	26
10. Dal: „Ku-ku-kukuskám“ / Lied: „Kuckuck“ . . . . .	30
11. Hány a Luciferen / Hány auf dem Luzifer . . . . .	32
12. Bécsi harangjáték / Wiener Glockenspiel . . . . .	34
13. Dal: „Hogyan tudtál rózsám“ / Lied: „Liebster, immer hab' ich Angst...“ . . . . .	37
14. Dal: „Hej két tikom“ / Lied: „Hühner...“ . . . . .	39
15. Induló / Militärmarsch . . . . .	44
16. Ébresztő. Férfikar / Chor der Soldaten . . . . .	47
17. Franciák indulója / Einzugsmarsch der Franzosen . . . . .	53
18. Napoleon bevonulása / Napoleons Einzug . . . . .	55
19. Gyászinduló / Trauermarsch . . . . .	57
20. Dal: „O, te vén sü-lü-lü-lü...“ / Lied: „Hin mein Ruhm“ . . . . .	57
21. Cigányzene / Zigeunermusik . . . . .	59
22. Toborzó / Das Lied von den Husaren . . . . .	60
23. Duett női karral / Duett mit Frauenchor . . . . .	67
24. A császári udvar bevonulása / Einzug des kaiserlichen Hofes . . . . .	78
25. A kis hercegek bevonulása / Einzug der kleinen Prinzen . . . . .	83
26. Gyermekek / Kinderchor . . . . .	84
27. Kivonulás / Abgang . . . . .	86
28. Dal: „Szegény vagyok“ / Lied: „Arm war ich“ . . . . .	87
29. Dal: „Felszántom a császár udvarát“ / Lied: „Weizen, Wein und Frieden“ . . . . .	89
30. Zárókar / Schlußgesang . . . . .	92

A szöveges dalok a magyar nép ajkán ma is élnek. A 10. sz. szövege báró Amade Lászlóé (1703–1764). A zárókarhoz Harsányi Zsolt írt szöveget. A 9. sz. egy, Gáti István zongoraiskolájában (1808) található szöveges magyar dalon alapul. Triója egy kéziratos, kb. 1820- beli táncon. A 22. sz. frisse Bihari neve alatt maradt fenn.

Die Melodien der Gesänge samt den Texten leben noch heute im ungarischen Volke als Volkslieder. Der Text von Nr. 10 stammt von Baron L. Amade (1703–1764), Zsolt v. Harsányi schrieb den Text zum Schlußchor. Nr. 9 baut sich auf einem ungarischen Lied aus J. Gáti's Klavierschule (1808) auf, der Mittelsatz auf einem handschriftlichen Tanzstück von ungefähr 1820. Das „Con moto“ aus Nr. 22 ist unter dem Namen Biharis überliefert.

Nachdruck verboten. Aufführungs-, Arrangements-, Verfilmungs-, Sende-, Vervielfältigungs- und Übersetzungsrechte vorbehalten.

# HÁRY JÁNOS

## KALANDOZÁSAI NAGYABONYTUL A BURGVARÁIG SEINE ABENTEUER VON GROSS-ABONY BIS ZUR WIENER HOFBURG

### 1

### KEZDŐDIK A MESE / DAS MÄRCHEN BEGINNT

Kodály Zoltán, Op.15

Con moto (♩ = 116) *gliss.* *gliss.* *Tranquillo, molto moderato* (♩ = 66-63)

Piano *p cresc.* *sfff* *gliss. dim.* *p*

*pp espr. cantabile* *p*

*mp* *cresc.*

*f* *dim.*

*pp* *delicatissimo* *poco a poco cresc.*

*cresc.* *sf* *sf*

*accel. poco a poco* *sf* *f* *cresc.*

*Sostenuto* *a tempo* *ff* *p subito*

*cresc. poco a poco* - - - - -  
*f*  
*sempre cresc.*  
*ff*  
*cresc.* - - - - -  
*fff*    3    *ppp*    *pp*    *morendo*

## 2.

## A FURULYÁZÓ HUSZÁR / FLÖTENSPIEL DES HUSAREN

Andante poco rubato

Fl.

*p*

*p cresc.*

accel. - - - - -

a tempo

*f*

*fp*

Cimb.

*mf*

*pp*

*ppp*

accel. a tempo

*p*

*cresc.*

*p*

*cresc.*

*f<sup>3</sup>*

The musical score is written for piano and flute. It consists of four systems of music. The first system is marked 'Andante poco rubato' and features a flute line with a 'p' dynamic and a piano accompaniment with a 'p cresc.' dynamic. The second system is marked 'a tempo' and includes a piano line with 'f' and 'fp' dynamics, and a cimbalom line with 'mf' dynamic. The third system continues the piano and cimbalom parts, with dynamics 'pp' and 'ppp'. The fourth system is marked 'accel. a tempo' and features a piano line with 'p', 'cresc.', and 'f<sup>3</sup>' dynamics, and a cimbalom line with 'cresc.' dynamic.

First system of musical notation. The upper staff (treble clef) begins with a dynamic of *f* and a *dim.* marking. It contains a series of chords and a melodic line with a slur. The lower staff (bass clef) starts with *mf* and features a descending eighth-note scale. Dynamics include *mf* and *pp*.

Second system of musical notation. The upper staff (treble clef) starts with *mf* and includes a *pp* dynamic. It features a melodic line with a *cresc.* marking and an *accel.* instruction. The lower staff (bass clef) has a few notes with a slur.

Third system of musical notation. The upper staff (treble clef) begins with a *tempo* marking and a triplet of eighth notes, followed by a *f* dynamic. The lower staff (bass clef) has a descending eighth-note scale with a *f* dynamic.

Fourth system of musical notation. The upper staff (treble clef) starts with *f* and includes a *dim.* marking. The lower staff (bass clef) has a melodic line with a *mf* dynamic.

Fifth system of musical notation. The upper staff (treble clef) starts with *p* and a *cresc.* marking, followed by a *dim.* marking and a *pp* dynamic. The lower staff (bass clef) has a melodic line with a *pp* dynamic.

## 3.

## AZ ÖREG ASSZONY / DIE ALTE FRAU

**Andantino**

*p* *sempre stacc.*

**poco stringendo** *cresc.* **tempo** *dim. -*

*p* *f* *dim. -* *p* *f*

**Poco meno mosso** *p* *sempre stacc.*

The musical score is written in 4/4 time and consists of four systems. The first system is marked 'Andantino' and features a piano (*p*) dynamic with a staccato (*sempre stacc.*) articulation. The second system is marked 'poco stringendo' and 'tempo', showing a crescendo (*cresc.*) and a decrescendo (*dim. -*) dynamic range. It includes a triplet of eighth notes. The third system continues the decrescendo and then returns to piano (*p*) and forte (*f*) dynamics. The fourth system is marked 'Poco meno mosso' and returns to a piano (*p*) dynamic with staccato (*sempre stacc.*) articulation.



poco stringendo

*cresc.*

*f* *p* *dim.*

*f* *dim.* *p*

*f* *dim. e rall.*

*poco a poco* *p* *pp*

DAL  
SEJ! VERD MEG ISTEN

4

LIED  
DER DAS GETAN HAT

♩ = 116)

Örzse / Ilka



Sej! verd meg Is - ten, a ki ez - tet esi - nál - ta! De még job - ban,  
Der das ge - tan hat, Den soll stra - fen Gott, der Herr! Der's be - foh - len,



a ki ezt ki - ta - lál - ta! El - vi - szik a, el - vi - szik a szere - tő - met mesz - szí -  
Den auch, Herr, be - stra - fe sehr! Mei - nen Liebsten schleppt man in die Fer - ne, Schleppt man bis da -



re, Sei! Fe - renc csá - szár saj - ta - lan ke - nye - ré - re.  
herl Franz, un - ser Kai - ser, Macht's dem Já - nos all - zu schwer!

5

RUTHÉN LÁNYOK KARA / CHOR RUTHENISCHER MÄDCHEN\*)

Sopr. I.II.

Alto I.II.

Alto III.IV.

KAR / CHOR

La la la la la la la

La la la la la la la

La la la la la la la

la la la la\_ la la la    la la la la la la    la\_ la la\_ la la la    la la la la la\_

la la    la    la la    la    la la    la    la la    la

la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la

la la la la\_ la la la    la la la la la la    la la la la la la\_    la la la la la\_    la la la la\_ la la la

*poco marc.* - - - *espr.*

la la    la    la la    la    la

la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la

la la la la la la    la la la la la la\_    la la la la la\_    la la la la\_ la la la    la la la la la la.

la.

la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la    la    la la\_ la la la

\*) Bukovinából / Aus der Bukowina

DAL  
PIROS ALMA

LIED  
ROTER APFEL

Poco rubato Hány

Pi-ros al-ma le-e-sett a sár-ba, Ki fel-ve-szi nem e-sik hi - á-ba,  
Roter Apfel fällt ins Gras, bleibt lie-gen, Der ihn holt, was will der da - für kriegen.

*pp*

Pi-ros al-mát fel-ve-szem, meg - mo-som, A ga-lam-bom ö - le-lem, csó - ko-lom.  
Ro-ten Apfel will ich dir auf - he-ben, Mußt mir dann da-für ei - nen Kuß ge-ben!

*cresc.* *pp*

*fpp* *cresc.*

10 10 11 12

*f dim.* *p* *pp*

12

Háry

Pi - ros al - má ne gu - rulj, ne gu - rulj,  
 Ro - ter Ap - fel, roll' nicht fort, nicht wei - ter,

Kis an - gya - lom ne bú - sulj,  
 Lie - bes Mä - chen, wei - ne nicht,

ne bú - sulj.  
 sei hei - ter!

Örzse / Ilka

Bi - zony, bi - zony, nem is bú - sú - lok én, Úgy - is tu - dom, a ti - ed le - szek én.  
 Nein, mein Schatz, wie soll - te ich nicht wei - nen, O - der krieg ich dich zum Mann, sonst kei - nen!

## BORDAL

## TRINKLIED

*Con moto*

*f*

*lunga tr*

*lunga tr*

*ff*

## Marczi bácsi / Onkel Marczy

*p*

Óh, mely sok hal  
Plat - ten - see ist

te - rem az nagy Ba - la - ton - - - bah - ha - rah - ha -  
voll von Fi - schen groß und klein, groß und klein und

ra - ha - ha.  
jung und alt.

Min - den á - gon egy mé - ró makk  
Vie - le Ei - cheln wach - sen im Ba -

a Ba-kony- bah - ha - rah - ha - rah - ha - ha.  
kony-er - wald, wach - sen in Ba - kony - er - wald.

Ö - rül ott a ha lász, Rik-kon-gat a ka - nász ö - rö - mé -  
Fi - scher hat zu es - sen, Schwein-deln ha - ben Fres - sen, Plat - ten-see,

beh - he - reh - he - re - he - he.  
Plat - ten - see, - Ba - kony - er - wald!

string.

Szé - pen il - lik  
Ein Ka-pau - nen - -

a sült kap - pan a ein - tál - bah - ha - rah - ha -  
bra - ten schmeckt doch wun - der - bar, wun - der-, wun - der-,



ra - ha - ha.                      Jó bort mér - nek                      Fű - re - den és  
 wun - der - bár,                      Gu - ter Wein in                      Fű - red                      wächst und

Ka - pos - vár - - - bah - ha - rah - ha - rah - ha - ha.  
 Ka - pos - vár,                      Ka - pos -, Ka - pos -, Ka - pos - vár.

I gyál jó, ba - rá - tom,                      Tő led nem saj - ná - lom,                      so - ká - ig  
 Un - gar - wein ist e - del,                      Trink mit dei - nen Mä - del!                      Schenk' dir ein,

(will dem Háry die Flasche reichen, behält sie aber, da ihm noch eine 3. Strophe einfällt.) **string.**

éh - hé - reh - hé - reh - he - élj.  
 schenk' dir ein vom Un - gar - wein!

Ad - dig kell a  
Kal - tes Ei - sen

va - sat ver - ni, a - míg tü - zeh - he - reh - he - reh - he - hes,  
schmie - den, wä - re ganz ver - kehrt, ganz ver-, ganz ver-, ganz ver - kehrt,

poco string.

Sem-mit sem ér o-lyan hor-dó, a-mely ü - reh - he-reh - he - reh-he-hes.  
 Lee-res Wein - faß, lee-res Wein - faß ist nichts wert, ist nichts, ist nichts, ist nichts wert.

tempo

poco meno mosso

Köll hát be-le ten - ni, Ki köll az-tán ven - ni,  
 Füll's mit Saft der Bee - ren, Dann erst kannst du's lee - ren!

string.

ha szük-sé - geh - he-reh - he - reh-he-hes.  
 Trink' mit mir, trink' mit mir vom Un-gar-wein!

Andante poco rubato (♩ = 80)

DUO

Háry

Ti-szán in-nen. Du-nán túl, túl a Ti szán,  
 Fern der Do-nau, an der Theiß Sitzt der Hirt auf

van egy csi - kós nyá - jas - túl.  
 sei-nem Pfer-de, An der Theiß.

Kis pej lo - va ki van köt - ve szür kö - tél - lel, pok - róc nél - kül, gaz - dás -  
 An - ge - bun - den an dem Zau - ne Steht der Schek - ke, steht der Brau - ne, An der

túl!  
 Theiß.

## Örzse / Ilka

*p*

Ti - szán in - nen, Du - nán túl,  
 Fern der Do - nau, an der Theiß,

*pp*

túl a Ti - szán, van egy gu - lyás nyá - jas - túl. Le - gel - te - ti  
 Rin - der blö - ken, schwarze, wei - ße, An der Theiß; Sieht der Hirt die

*cresc.* *espr.*

a gu - lá - ját, o - da vár - ja a ba - bá - ját gyep - ágy - ra.  
 Rin - der gra - sen Und sein Schatz sitzt auf dem Ra - sen An der Theiß.

*pp* *m.s.*

*legato*

Poco più vivo

Háry

Ti - szán in - nen,  
Fern der Do - nau,

Du - nán túl, a Ti - szán,  
an der Theiß Zählt der Schaf - hirt

van egy ju - hász nyá - jas  
 sei - ne Her - de An der

túl. Ott fő - zik a jó pap - ri - kást,  
 Theiß. Kocht ein Gu - lyas, läßt sich's schmek - ken,

cresc.

rall.  
 meg is e - szik kis vel - lá - val,  
 Steht der Topf dann auf der Er - de

fa - ka - nál - - - - - lal,  
 Bei der Her - - - - - de,

*p subito*

bog - - - - - rász  
An - - - - - der

*p subito*

bül.  
Theiß.

*mf* *m. s.*

*dim.* *pp*

Háry és Örzse  
*pp* Háry u. Ilka

Ti-szán in-nen, Du-nán túl, túl a Ti-szán ki-csi kuny-hó\_ nyár - fás -  
Fern der Do-nau, an der Theiß Steht ein Hüttchen un-ter Pap-peln Grün und

*pp*



túl.  
weiß.

Min - dig a - zon  
Klei - ne Hüt - te

*mf p*

jár az e - szem, o da vá - gyik az én szí - vem pá - ros -  
un - ter Bäumen, Nur von dir wir bei - de träu - men An der - -

*pp*

túl.  
Theiß!

*mf*

*mf*

*pp*

*pespr.*

*dim.*

*pp*

*ppp*

## KÖZJÁTÉK / ZWISCHENSPIEL

Andante maestoso, ma con fuoco (♩ = 120)

*f*

*cresc.*

*ff* *p subito*

*cresc.* *ff*

Poco pesante tempo

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. Dynamics include *f*, *ff*, *sfz*, and *dim.*

Second system of musical notation, measures 5-8. The right hand continues with slurred and accented notes. Dynamics include *p*, *f*, and *più rf*.

Third system of musical notation, measures 9-12. The right hand includes triplet markings. Dynamics include *cresc.* and *ff*.

Fourth system of musical notation, measures 13-16. The right hand has a section marked *pesante* with accents. Dynamics include *sf*, *ff*, *sf*, and *dim.*

Fifth system of musical notation, measures 17-20. The right hand features slurred and accented notes. Dynamics include *p*, *f*, and *sf*.

Sixth system of musical notation, measures 21-24. The right hand includes triplet markings. Dynamics include *cresc.*

First system of musical notation. The right hand features a complex passage with triplets and trills, starting with a *fff* dynamic. The left hand provides a steady accompaniment. The system concludes with a *Fine* marking and a trill in the right hand.

Second system of musical notation. The right hand continues with triplet patterns, marked *p* and *p dolce*. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand includes a trill and triplet figures, with dynamics ranging from *pp* to *mf*. The left hand accompaniment continues.

Fourth system of musical notation. The right hand features a melodic line marked *m. s.* and a trill, with dynamics *pp* and *mf*. The left hand accompaniment includes triplet patterns.

Fifth system of musical notation. The right hand continues with melodic lines marked *m. s.* and *m. d.*, and a trill. The left hand accompaniment features triplet patterns and a melodic line marked *m. d.*

*pp* *sf* *f* *marcato il basso*

*espr.* *m. d.* *p con delicatezza* *tr*

*sf* *p* *sf* *f espr.* *marc.*

*p* *tr*

*legg.* *sf* *pp* *poco sost.*

**Coda** *ff*

*D. C. al Fine e poi Coda*

DAL  
KU-KU-KUKUSKÁM

LIED  
KUCKUCK

Tempo di Menuetto

Piano introduction for 'Dal' and 'Lied'. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of eighth notes, while the left hand has a bass line with triplets and rests. Dynamics include *f* (forte), *p* (piano), and *f* (forte) with *tr* (trills) in the left hand.

Piano accompaniment for 'Dal' and 'Lied'. The right hand has a melody of eighth notes, and the left hand has a bass line with rests and eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Mária Lujza / Marie-Luise

Vocal and piano parts for 'Mária Lujza / Marie-Luise'. The music is in 3/4 time with a key signature of one sharp (F#). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include *p* (piano) and *pp* (pianissimo).

1. Ku - ku - ku - kus - kám, Szállj le hoz - zám ma-dár - kám!  
1. Kuk - kuck, aus dem Wald Komm zu mir ge - flo - gen bald!

2. Jaj én re-mé - nyem, Ne bánj vé - lem ke-mé - nyen!  
2. Lie - ber Vo - gel mein, Bin ich trau - rig, denk ich dein!

3. Ne, ne, ne menj el. Szí - ve-met is bár vidd el!  
3. Geh' nicht fort von hier, O - der nimm mein Herz mit dir!

Nézd, mint sí - mo-gat - lak,      Sí - pocs-kám - ra hí - lak,      Ké - szen van már  
 Hier in die - sem Gar - ten      Will ich selbst dich war - ten,      Daß dein Ruf dann

Szí - vem hoz - zád hó - dül,      Ha lát u - gyan ú - jul,      Sze - li - dülj meg,  
 Wie - der gu - ter Din - ge      Bin ich dazu und sin - ge:      Kuk - kuck, laß mich

Vé - led el - re - pű - lők,      Szár - nyacs-kám - ra kő - lők,      Tő - led nem ma -  
 Will dann mit dir flie - hen,      In die Fer - ne zie - hen,      Daß du im - mer

*p grazioso*

ka - lit - kám.  
 hier er - schallt!

én kin - csem.  
 nicht al - lein!

ra - dok el.  
 bist bei mir!

*tr*

*>pp*      *f* *tr*      *p*      *f* *tr*

*p*      *pp*      *f*      *tr*      *pp*

## HÁRY A LUCIFEREN / HÁRY AUF DEM LUZIFER

The image displays a musical score for a piece titled "HÁRY A LUCIFEREN / HÁRY AUF DEM LUZIFER". The score is written for piano and is organized into five systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The music features a complex texture with frequent sixteenth-note patterns in both hands, often beamed together. The second system includes a triplet of eighth notes in the right hand. The third system shows a change in the bass line's rhythmic pattern, with more frequent eighth-note accompaniment. The fourth system continues the intricate sixteenth-note passages. The fifth system concludes the piece with a final cadence, including a fermata over the final chord in the right hand.



First system of musical notation. The right hand (treble clef) features a complex, chromatic melodic line with many accidentals. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *cresc.*

Second system of musical notation. The right hand continues with dense, chromatic chords and melodic fragments. The left hand maintains the eighth-note accompaniment. A dynamic marking of *f* is present.

Third system of musical notation. The right hand features a series of chords, many of which are marked with a '3' (triplets). The left hand has a more active eighth-note line with accents. A dynamic marking of *marc.* is present.

Fourth system of musical notation. The right hand continues with triplet chords and melodic lines. The left hand has a more active eighth-note line with accents. A dynamic marking of *8* is present.

Fifth system of musical notation. The right hand features a series of chords, many of which are marked with a '3' (triplets). The left hand has a more active eighth-note line with accents. A dynamic marking of *8* is present.

Sixth system of musical notation. The right hand features a series of chords, many of which are marked with a '3' (triplets). The left hand has a more active eighth-note line with accents. A dynamic marking of *8* is present. The system concludes with a trill (*tr*) in the right hand.

## 12.

## BÉCSI HARANGJÁTÉK / WIENER GLOCKENSPIEL

Allegretto (♩ = 116)

The musical score is written for piano and treble clef in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked Allegretto with a quarter note equal to 116 beats per minute. The piece begins with a dynamic of *ff* *strepitoso*. The first system shows a rhythmic pattern in the bass line and a melodic line in the treble. The second system continues this pattern. The third system features a dynamic shift to *pp* and includes an 8-measure rest in the treble. The fourth system shows a dynamic range from *f* to *mf*, with a *p* *grazioso* section. The fifth system concludes with dynamics of *f* and *pp*, ending with a final cadence.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats.

The second system continues the piece. It features a piano (*p*) dynamic marking. There are fermatas over certain notes in the bass staff. The treble staff has some notes with accents.

The third system shows a change in dynamics to forte (*f*) and fortissimo (*ff appassionato*). The music becomes more intense with more complex rhythmic patterns in the treble staff.

The fourth system includes a decrescendo (*dim.*) and a piano (*p*) dynamic marking. The treble staff has many notes with accents, and the bass staff has some chords with fermatas.

The fifth system starts with a pianissimo (*pp*) dynamic. It features a trill (*trm*) in the treble staff. There are also some eighth notes with accents.

The sixth system concludes with a forte (*f*) dynamic. It features a fermata over a chord in the bass staff. The treble staff has some notes with accents.

The first system of music consists of two staves. The upper staff begins with a triplet of eighth notes, followed by a triplet of sixteenth notes. The dynamics are marked *ff* (fortissimo) and *pp* (pianissimo). The lower staff features a steady accompaniment of eighth notes.

The second system continues with two staves. The upper staff features a triplet of eighth notes and a triplet of sixteenth notes. The dynamics are marked *f* (forte) and *cresc.* (crescendo). The lower staff continues with eighth-note accompaniment.

The third system consists of two staves. The upper staff includes a trill (*tr*) and a triplet of eighth notes. The dynamics are marked *ff* (fortissimo). The lower staff features eighth-note accompaniment.

The fourth system consists of two staves. The upper staff features a trill (*tr*) and a triplet of eighth notes. The dynamics are marked *ff* (fortissimo) and *sf* (sforzando). The lower staff features eighth-note accompaniment.

The fifth system consists of two staves. The upper staff features a triplet of eighth notes and a triplet of sixteenth notes. The dynamics are marked *ff* (fortissimo). The lower staff features eighth-note accompaniment.

## 13

DAL  
HOGYAN TUDTÁL ROZSÁM

LIED  
LIEBSTER, IMMER HAB ICH ANGST

Andante con moto

Örzsé/Ilka

Ho-gyan tud - tál ró - zsa - m, i - de jön - ni? Ár - kot kel - lett  
Lieb - ster, in - mer hab ich Angst nur um dich. Bist so kühn und

né - ked át - u - gor - ni. Ha ki - ta - lál lá bod  
mu - tig, denkst nicht an mich! Wart nur, brichst am En - de

fl - ca - mod - ni, Jaj, ki tud - na raj - tad szá - na - koz - ni?  
dir noch ein Bein! Wer wird dann bei dir sein? Ich nur al - lein!

A-zért hogy én ily - lyen sár - ga va - gyok, Ne hidd ró - zám, hogy én  
 A - ber ich, mein Lieb - ster, ich bin nicht krank, Daß ich gar so bleich bin,

be - teg va - gyak. Meg - sár - gít - ott en - gem a sze - re -  
 mach' dir nicht bang. Daß ich gar so bleich bin, kann ich da -

*sostenuto* *f* *espress.* *a tempo*

lem, Ná - lad nél - kül mit ér az é - le - tem.  
 für? Lie - be ist's al - lein, - Lie - be zu dir!

## 14.

DAL  
HEJ KÉT TIKOMLIED  
HÜHNER...

Allegro

Örzse/Ilka *f*

Hej két ti - kom ta - va - li, há - rom har - mad -  
Hüh - ner vier vom letz - ten Jahr, Drei Jahr' alt sind

é - vi, Ha tud - tá - tok hogy az e - nyém, Mér ad - ta - tok en - ni?  
drei - e, Al - le mei - ne sie - ben Hüh - ner Kom - men an die Rei - he.

Tyu-tyu szöl - ke, tyu-tyu bar - na, tyu-tyu mind a há - rom, A ko - ka - som,  
Tju-tju, gel - be, tju - tju, brau - ne, Tju - tju al - le sie - ben, Und Herr Hahn ist

sem ve - szett el, nin - csen sem - mi ká - rom,  
auch zur Stel - le, Wo warst du ge - blie - ben?

*p*

*pp*

*cresc. poco a poco*

*ff*

*ff*

Hej két ti - kom ta - va - li, há - rom har - mad - é - vi, Ha tud - tá - tok,  
 Hüh - ner vier vom letz - ten Jahr, Drei Jahr' alt sind drei - e, Al - le mei - ne

*sostenuto* *tempo*

hogy az e - nyém Mér ad - ta - tok en - ni? Tyu-tyu szöl - ke, tyu-tyu bar - na,  
 sie - ben Hüh - ner Kom - men an die Rei - he. Tju - tju, gel - be, tju - tju, brau - ne,



tyu-tyu mind a há - rom, A ko - ka - som sem ve - szett el, nin - csen sem - mi ká - rom.  
 Tju - tju al - le sie - ben, Und Herr Hahnist auch zur Stel - le, Wo warst du ge - blie - ben?

*pp* *pp*

*f* *pp*

*pp* *pp*

*cresc. poco a poco*

*tr* *ff*

Hej tar - ka tik - ja, fe - hér lá - bú lúd - ja, Még a gu - nár -  
 Bunt sind die Hüh - ner, Schneeweiß ist das Gän - chen, Bunt ist auch der

*mf* *dim.*

nak is van tar-ka pu-rusz - lik - ja.  
 Gän-se-rich, Hat ein ro-tes Schwänz-chen.

*pp* *f* *(pp)*

*pp* *cresc. poco a poco*

Ci - nó - ri - a, ma - nó - ri - a, szek - fű, gyömbér,  
 Thy - mi - an und Ma - jo - ran Und Nel - ke, Sa - fran,

*sf* *p* *cresc.*

gya - nó - ri - a, Szé-gyen a ci - cá - nak, Szé-gyen a ma - cá - nak,  
Bal - dri - an Frau Ka - tze laß dir sa - gen, Schlecht ist dein Be - tra - gen,

*f* *p*

Hogy nem fo - gott e - ge - ret, Az ő kis fi - á - nak.  
Sollst für dei - nen klei - nen Sohn Lie - ber Mäu - se ja - gen!

*dim.* *p* *cresc. poco a poco* *accel. poco a poco*

*ff* *tr* *ff*

## INDULO / MILITÄRMARSCH

The image displays a musical score for a piece titled "INDULO / MILITÄRMARSCH". The score is written for piano and is organized into five systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The first system begins with a dynamic marking of *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of trills, indicated by the "tr" symbol. The score includes various musical notations such as slurs, ties, and dynamic markings like *sf* (sforzando) and *tr* (trill). The piece concludes with a final chord in the bass staff.

\*) Copyright 1952 by Zeneműkiadó Vállalat, Budapest

German version Copyright 1962 by Universal Edition (London) Ltd. London

First system of piano accompaniment. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment with chords and moving bass lines.

Second system of piano accompaniment. The right hand continues the melodic line with various trills (tr) and slurs. The left hand maintains the accompaniment with chords and eighth-note patterns.

Third system of piano accompaniment. The right hand has a more active melodic line with many sixteenth notes. The left hand continues with a steady accompaniment.

Fourth system of piano accompaniment. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a harmonic foundation with chords.

Kar / Chor

Tenori

Hej! ——— Trom - bi - ta har - sog, á - gyú szól, a  
 Auf, ——— auf, Ka - me - ra - den, rü - stet euch Zu

Bassi

Hej! ——— Trom - bi - ta har - sog, a  
 Auf, ——— auf, Ka - me - rad, auf, Zu

Hej! ——— Trom - bi - ta har - sog, á - gyú szól,  
 Auf, ——— auf, Ka - me - ra - den, rü - stet euch

Vocal parts for Tenors and Basses. The Tenors part is on a higher staff, and the Basses part is on a lower staff. Both parts have lyrics and musical notation. The piano accompaniment continues below the vocal parts.

pus - ka vál - lon. Hej! Had - se - re - günk - nek nin - csen pár - ja e vi - lá -  
 Schlach - ten, zum Krieg! Auf, auf, Ka - me - ra - den, heu - te schon Ist un - ser der

pus - ka vál - lon. Hej! Had - se - re - günk - nek nin - csen pár - ja e vi - lá -  
 tap - fer zum Krieg! Auf, auf, Ka - me - ra - den, heu - te schon Ist un - ser der

gon. 1. Pá - ri - si csá - szár ud - va - rá - ig meg sem ál - lunk!  
 Sieg: 2. Jól ve - zet min - ket führt uns an Zum herr - lich - sten Sieg!  
 Há - ry, der tapf' - re, führt uns an Zum herr - lich - sten Sieg!

gon. 1. Pá - ri - si csá - szár ud... meg sem ál - lunk!  
 Sieg: 2. Jól ve - zet min - ket führt... herr - lich - sten Sieg!

2.  
 Há - ry Já - nos ka - pi - tá - nyunk.  
 führt uns an Zum herr - lich - sten Sieg!

Há - ry Já - nos ka - pi - tá - nyunk.  
 führt uns an Zum herr - lich - sten Sieg!

# 16

## ÉBRESZTŐ. FÉRFIKAR

### CHOR DER SOLDATEN

*ad libitum* *Alla marcia*

*f* *(Echo)* *f* *p* *pp* *pp* *p*

*mf* *f* *p* *cresc.*

*f* *m.d.* *sff* *dim.* *p*

**Kar / Chor**  
*pp*

Sej, be-so-roz-tak, sej, be-so-roz-tak en-ge-met ka-  
Hört, jetzt bin ich Sol-dat Und ich die-ne treu in mei-nes

*pp*

to-ná-nak, Kai-sers Heer! Gond - ját vi-sel-tem, gond - ját vi-sel-tem a jó é - des a-nyám-nak, Mut - ter, Wird das Herz mir schwer:  
Doch den-ke ich an dich, Lie - be, Lie - be

*pp*

De már lá-tom, nem vi - se-lem gond - ját, csu-haj, sze-gény-nek: Sej, ol-tal-má-ra,  
Nichts, nichts kann ich tun für dich, Die du so gut bist und so arm! Kann fle-hen nur zu

*pp*

sej, ol-tal-má-ra ha-gyom a jó Is-ten-nek. De - már lá-tom nem vi -  
Gott, Daß er vol-ler Gna - de dei - ner sich er-barm! Nichts, nichts kann ich tun für

*pp*

se-lem gond - ját, csu-haj, sze-gény-nek: Sej, ol-tal-má-ra, sej, ol-tal-má-ra ha gyom a jó  
dich, Die du so gut bist und so arm! Kann fle-hen nur zu Gott, Daß er vol-ler Gna - de dei - rer

*pp*



Is - ten - nek.  
sich er - barm!

*espr.*

*pp* *f* *p*

Sej, még a bú-za, sej, még a bú-za ki sem hány - ta  
Hoch steht der Weizen, hoch in den Äh-ren, Reif zur Ern - te,

*pp legato*

a fe - jét, Pá - ros fe-hér ga-lamb pá - ros fe-hér ga-lamb mind el - hord - ta  
gol-den, schwer; Gold' - ne Kör-ner weg - zu-steh - len, Fliegt ein wei-ßes Tau - ben-paar zum

*pp*

a sze - mét. Pá - ros fe-hér ga-lamb, ne hordd el a  
Ak-ker her. Tau - ben, wei - ße Tau - ben, Tragt mir nicht die

bú-za ka-lá-szát,      Sej,      mi-ből süt a,    sej.      mi-ből süt a    kis-an - gva - lom  
 Wei-zen-kör - ner weg,      Sonst      kann meinMädel    nie      Ho - nig-ku-chen bak - ken, der    mein

po-gá - csát!      Pá - ros      fe-hér ga-lamb,    ne hordd    el    a  
 Leib - ge-bäck!      Tau - ben,      wei - ßeTau - ben,    Tragt    mir nicht    die

bú-za ka-lá-szát,      Sej,      mi-ből süt a,    sej,      mi-ből süt a    kis-an - gva - lom  
 Wei-zen-kör - ner weg,      Sonst      kann meinMädel    nie      Hö - nig-ku-chen bak - ken, der    mein

po-gá - csát!  
 Leib - ge-bäck!

pp sempre legatissimo

*f* *pp*

This system shows the first two staves of a piano piece. The right hand has a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with sustained chords. Dynamics range from *pp* to *f* and back to *pp*.

*ff* *p* *p*

The second system continues the piece. The right hand features a more active melodic line with slurs and accents. Dynamics include *ff*, *p*, and *p*.

*cresc.* *f*

The third system shows a melodic line with a *cresc.* marking and a *f* dynamic. The left hand accompaniment consists of sustained chords.

*cresc. molto*

The fourth system features a melodic line with a *cresc. molto* marking. The right hand has a more rhythmic, eighth-note pattern, while the left hand has sustained chords.

**Poco animato** *giocoso* *f*

Nagy-a-bony-ban csak két to-rony lát - szik,  
 Groß-A-bony hat nur zwei gan - ze Tür - me,

This system is for a vocal line and piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of two sharps. The piano accompaniment is in the same key and time, featuring a rhythmic pattern of eighth notes. Dynamics include *f*.

*f*

De Maj-land - ban har-minc-ket-tő lát - szik. In-kább né - zem az a - bo-nyi ket-tőt,  
 Mailand a - ber zwei-und-drei-ßig Tür - me; Lie - ber sind die bei-den mir,beimHei-land,

Mint Maj-land-ban azt a har - minc - ket - tőt.  
 Als die zwei-und - drei - ßig Stück in Mai - land!

*ff*

In-kább né - zem az a - bo-nyi ket-tőt, Mint Maj-land-ban azt a har - minc -  
 Lie - ber sind die bei-den mir,beimHei-land, Als die zwei-und - drei-ßig Stück in

ket tőt.  
 Mai - land!

*ff* *pp*

# 17.

## FRANCIÁK INDULÓJA / EINZUGSMARSCH DER FRANZOSEN

Alla marcia (♩ = 108)

8.

*p*

*cresc.*

*f* *pp* *tr* *tr* *tr* *tr* *mf* *tr* *tr* *tr* *tr*

*fff* (Piatti)

*fff* *dim.*

*p* *pp* *ff*

pp (Echo) pp f  
p sempre staccato

8 f

8 cresc. fff (Piatti) fff ff

8 dim. p pp

fff lunga (Echo) ppp

# 18.

## NAPOLEON BEVONULÁSA / NAPOLEONS EINZUG

Poco meno mosso

Musical notation for the first system, measures 1-6. The piece is in 4/4 time. The right hand starts with a piano (*pp*) chord and a trill (*tr*) on the next measure, alternating between *pp* and *f* dynamics. The left hand features a trill (*tr*) on the first four measures, followed by a melodic line in the last two measures.

8

Musical notation for the second system, measures 7-10. The right hand continues with *f* and *pp* dynamics. The left hand has a melodic line with a crescendo marking: *pesante poco a poco cresc.*

Musical notation for the third system, measures 11-14. The right hand is mostly silent, with a *ff* dynamic marking in measure 13. The left hand features a melodic line with a *ff* dynamic and triplet markings.

Musical notation for the fourth system, measures 15-18. The right hand has a melodic line with triplet markings. The left hand has a bass line with triplet markings.

Musical notation for the fifth system, measures 19-22. The right hand has a melodic line with a crescendo marking: *cresc.* The left hand has a bass line with triplet markings.

Grandioso, marcatissimo

The first system of music features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The upper staff contains a series of chords, each with a repeat sign. The lower staff contains a bass line with several notes, some marked with a 'V' (accents) and a 'ff' (fortissimo) dynamic marking.

The second system continues the musical notation from the first system. The upper staff shows a continuation of the chordal texture with repeat signs. The lower staff features a more active bass line with several notes marked with 'V' accents.

The third system of music shows the continuation of the grandioso section. The upper staff maintains the chordal pattern, while the lower staff has a bass line with notes marked with 'V' accents.

poco stringendo

The fourth system begins the 'poco stringendo' section. The upper staff continues with chords, some marked with 'V' accents. The lower staff has a bass line with notes marked with 'V' accents and a 'ff' dynamic marking.

The fifth system concludes the 'poco stringendo' section. The upper staff features a final chord marked with 'V' and 'ff'. The lower staff has a bass line with notes marked with 'V' accents and a 'ff' dynamic marking. The system ends with a double bar line.



# 19.

## GYÁSZZINDULÓ / TRAUERMARSCH

Tempo di Marcia funebre (♩ = 54)

*pp sempre* *f* *espr.* *tr*

*f* *dim.* *p* *morendo*

# 20.

## DAL / LIED

### ÓH, TE VÉN SÜ-LÜ-LÜ-LÜ... / HIN MEIN RUHM

Tempo di marcia funebre

*pp* *p* *espr.* *tr*



21.

CIGÁNYZENE / ZIGEUNERMUSIK

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, often with grace notes and slurs. The bass staff provides a steady accompaniment of eighth notes. The second system includes a triplet of eighth notes in the treble staff. The third system continues the melodic and harmonic patterns. The fourth system concludes with a first ending bracket and a repeat sign, with the number '1' written below the staff.

## TOBORZÓ / DAS LIED VON DEN HUSAREN

The image displays a musical score for a piece titled "TOBORZÓ / DAS LIED VON DEN HUSAREN". The score is written for piano and is organized into five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/8. The piece begins with a forte (*ff*) dynamic marking. The music is characterized by a driving, rhythmic accompaniment in the bass and a more melodic, often syncopated line in the treble. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. The piece concludes with a final cadence in the bass line.

## Háry

A jó lo - vas ka - to - ná - nak, de jó va - gyon  
 Hol - la, wir sind die Hu - sa - ren, Küh - ne, stol - ze

*ff* *p* *sf* *p*

3

dol - ga, E - szik, i - szik a sa - tor - ba, sem - mi - re sincs  
 Rei - ter, Die noch nie - mals trau - rig wa - ren, Nur ver - gnügt und

*sf* *sf* *p*

3 3

gond - ja. Hej, é - le - t, be gyöngy é - let, en - nél szebb sem le - het,  
 hei - ter! Hei! welch ein - schö - nes Le - ben, Im - mer voll von Ta - ten!

*sf* *p*

Csak az gyűj - jö - n ka - to - ná - nak, a ki i - lye - t sze - - ret.  
 Nir - gends kann es - Schön' - res ge - ben: Komm zu den Sol - da - - ten!

*sf cresc.*

3

## Kar / Chor

Hej é - let, be gyöngy é - let, en - nél szebb sem le - het,  
 Hei! welch ein schö - nes Le - ben, Im - mer voll von Ta - ten!

*f* *cresc.*

Csak az gyűj - jön ka - to - ná - nak, a ki i - lyet sze - ret.  
 Nir-geds kann es Schön'-res ge - ben: Komm zu den Sol - da - ten!

*ff*

Háry *ff*  
 A zöld me-zön meg, pus - ká - zik  
 Dann im Feld, in hei - ßer Schlacht, Der

*ff*

*subito p*

nyer az — el len ség - től. A kvár - té lyon mú - la - to - zik,  
 Feind be-kommts zu spü - ren! Hat uns dann der Sieg ge - lacht, Gilt's

*p*

*cresc.*

nyer a me - nyecs kék - - től! Hej, é - let, be gyöngy é - let,  
 Mäd - chen zu ver - füh - - - ren! Hei, welch ein schö - nes Le - ben,

*cresc.* *f*

en - nél szebb sem le - het, Csak az gyuj - jön ka - to - ná - nak,  
 Im - mer voll von Ta - ten! Nir - gends kann es Schön - res ge - ben:

*cresc.* *ff*

a ki i - lye - t sze - ret.  
 Komm zu den Sol - da - ten!

*v*

*Con moto*

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The tempo is marked *Con moto*. The first system includes dynamic markings *cresc.*, *ff*, and *p*. The second system continues the melodic and harmonic development. The third system features a *f* dynamic marking. The fourth system includes a *p* dynamic marking. The fifth system features a *f* dynamic marking. The sixth system concludes the piece with a final cadence.



## Tempo I

ff

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a forte (ff) dynamic marking. The second system is identical in structure. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and melodic lines in the treble clef.

## Kar / Chor

Hej, é - let, be gyöngy é - let, en - nél szebb nem  
 Hei, welch ein schö - nes Le - ben, Im - mer voll - von

ff

Two systems of vocal and piano accompaniment. The first system shows the vocal line (treble clef) with lyrics in Hungarian and German. The piano accompaniment (treble and bass clef) is below. Dynamics include forte (ff) and crescendo (cresc.).

le - - - het, Csak az gyűj - jön ka - to - ná - nak,  
 Ta - - - ten! Nir - gends kann es Schön - res ge - ben:

Two systems of vocal and piano accompaniment. The first system shows the vocal line (treble clef) with lyrics in Hungarian and German. The piano accompaniment (treble and bass clef) is below.

a ki i - lyet sze - - - ret! Hej, é - let  
 Komm zu den Sol - da - - - ten! Hei, welch ein

ff

Two systems of vocal and piano accompaniment. The first system shows the vocal line (treble clef) with lyrics in Hungarian and German. The piano accompaniment (treble and bass clef) is below. Dynamics include forte (ff) and a triplet of eighth notes in the piano part.

be gyöngy é - let, en - nél szebb nem le - - het,  
 schö-nes Le - ben Im - mer voll - von Ta - - ten!

Csak az gyűj - jön ka - to - ná - nak, a ki i - lyet  
 Nir - gends kann - es Schön`-res ge - ben: Komm zu den Sol -

sze - - ret!  
 da - - ten!

*fff*

## 23

## DUETT NŐI KARRAL / DUETT MIT FRAUENCHOR

Tempo di Menuetto

Kar/Chor

*pp*

Gyúj - tot - tam gyer - tyát a vő - le - gén nek, hát - tam sze - mé - lit  
 Ker - zen zur Hoch - zeit, Strah - len - de Lich - ter Sol - len be - schei - nen

*pp*

a meny - asz - szony - nak. Hej, pár - tám pár - tám, gyön - gyös ko - szo - rúm,  
 Fro - he Ge - sich - ter! Nicht mehr der Mäd - chen Kopf - putz und Bän - der,

Császárné / Kaiserin

*p semplice*

El - ment a két jány  
 Ge - hen zwei Mäd - chen

Majd szög - re tesz - lek, é - des haj - fo - nóm!  
 Jetzt gilts zu tra - gen Hoch - zeits - ge - wän - der!

*p*

vi - rá - got szed - ni, El - in - du - lá - nak, kez - dé - nek men - ni, E - gyik a  
 Blu - men zu pflük - ken, Um sich zum Tan - ze Lieb - lich zu schniük - ken. Da gibts ein

más - tól kez - di kér - dez - ni: Ki volt az es - te té - ged ké - ret - ni?  
 Flü - stern. Da gibts ein Fra - gen: Hat dir ein Bursch Die Eh' an - ge - tra - gen?

*dim.* *pp*

**Kar/Chor**

*p* Gyű - tot - tam gyer - tyát a vő - le - gén - nek, Lát - tam sze - mé - lit  
 Ker - zen zur Hoch - zeit, Strah - len - de Lich - ter Sol - len be - schei - nen

*p* *cresc.*

a meny - asz - szony - nak. Hej, pár - tám, pár - tám, gyön - gyös ko - szo - rúm,  
 Fro - he Ge - sich - ter! Nicht mehr der Mäd - chen Kopf - putz und Bän - der,

*pp* *cresc.*

Mária Lujza / Marie-Luise *p espr.*

Már en - gem, mát - kám,  
Mir ha - ben zehn Die

Majd szög - re tesz - lek, é - des haj - fo - nóm!  
Jetzt gilt's zu tra - gen Hoch - zeits - ge - wän - der!

*f* *pp*

*cresc.*

tí - zen ké - ret - tek! Adj jó ta - ná - csot ár - va fe - jem - nek,  
Eh' an - ge - tra - gen! Wen sollt' ich neh - men, Wem mich ver - sa - gen?

*cresc.*

Hogy tí - zük köz - zül mely - lyik - hez men - jek, Hogy vi - rág hely - lyet kó - rót ne  
Wie sollt'ich's ma - chen, Daß ich zum Glück - ke Blu - me und Frucht, Nicht Un - kraut mir

*dim.*

szed - jek.  
pflük - ke?

Kar / Chor

Gyúj - tot - tam gyer - tyát a vó - le - gén - nek,  
Ker - zen zur Hoch - zeit, Strah - len - de Lich - ter

*pp*

Lát - tam sze mé - lit a meny - asz - szony - nak. Hej, pár - tám, pár - tám,  
Sol - len be - schei - nen Fro - he Ge - sich - ter! Ker - zen zur Hoch - zeit,

Hej, pár - tám  
Ker - zen zur

Alt. *f* Sopr. *sf*

*sf p*

pár - tám, gyön - gyös ko - szo - rúm, majd szög - re tesz - lek!  
Hoch - zeit, Strah - len - de Lich - ter, Strah - len - de Lich - ter!

gyön - gyös ko - szo - rúm, Majd szög - re tesz - lek, é - des haj - fo - nóm!  
Strah - len - de Lich - ter Sol - len be - schei - nen Fro - he Ge - sich - ter!

*dim.* *ppp*

*sempre dim.* *pp*

## Császárné / Kaiserin

*f* *energico*

Sze-ret-ném Györ - yöt. mert jó já - té - kos, An - nak ru - há - ja. tu-dom, a -  
 Da wär' der Ge - org, Der wär's vor al - len - Und auch sein Tan - zen Hat mir ge -

*mf* *simile*

ra - nyos! Van pa - ri - pá - ja, hat - van tal - lé - ros, A kony - há - ja is  
 fal - len. Wert ist sein Pferd Wohl sech - zig Du - ka - ten, In sei - ner Kü - che

*dim.*

min - den - kor zsi - ros. Má - so - dik Gá - bor, az nem u -  
 Duf - tet's nach Bra - ten. **Kar / Chor** Dann kommt der Franz; Wär' auch zu er -

*p*

Gyúj - tot - tam gyer - tyát a vő - le - gén - nek,  
 Ker - zen zur Hoch - zeit, Strah - len - de Lich - ter

*p*

tol - só. Har - ma-dik  
wä - gen. Drit - ter wär'

**Mária Lujza / Marie-Luise**

*f*  
Min dig ke - zé - ben a bo-ros kor - só!  
So ei - nen Säu - fer Kann ich nicht mö - gen!

*cresc.*

Lát - tam sze - mé - lit a meny - asz - szony - nak. Hej, pár - tám, pár - tám,  
Sol - len be - schei - nen Fro - he Ge - sich - ter! Nicht mehr der Mäd - chen

*poco cresc.*

Ist - ván! i - gen hit - vány!  
Ist - van! Gar nicht er - götz - lich?

Az i - gen hit - vány, i - gen hit vány!  
Gar nicht er - götz - lich, gar nicht er - götz - lich!

gyön - gyös ko - szo - rúm, Maid szög - re tesz - lek, é - des haj fo - nóm!  
Kopf - putz und Bän - der, Jetzt gilt's zu tra - gen Hoch - zeits - ge - wän - der!

*sf* *p*

*sf dim.* *pp*



## Császárné / Kaiserin

*p*

Ne - gye - dik Fe - renc?  
A - ber der Ga - bor?

Mária Lujza / Marie-Luise  
*f* (kifakadva) (ausbrechend)

Fe - renc fer - tel - mes, Fe - renc fer -  
Der ist ganz ent - setz - lich! Der ist ganz ent -

*p* *sf*

## Császárné / Kaiserin

(óvatosan)

*p*

Ak - kor tán Áb - ris?  
Nun, und der Ge - za?

tel - mes, na - gyon sze - rel - mes!  
setz - lich! Wirk - lich ent - setz - lich!

## Mária Lujza / Marie-Luise

Ko - pasz is, vak is, Egy fo - ga sin - esen, mi - vel e - gyék is.  
Laß mich zu - frie - den! Dem ist auf Er - den Kein Glück be - schie - den!

## Császárné / Kaiserin

Ha-todik Al - bert? Hát ak-kor Ig - nác? Vagy talán  
 O - der der Al - bert? O - der der Sieg - mund? O - der der

Kar / Chor

Alt *pp* Ha ha ha, ha ha ha ha Ha ha ha ha Ha ha ha ha ha ha ha ha

Sopr. Sopr. I. II.

*ff* *pp* *poco a poco cresc.*

Jó - zsef? Vagy ép-pen Zsig - mond? Hát me - lyik a sok kö-zül,  
 Jo - sef? Wer sollt'dich frei'n?— Ich weiß, wen du frei en willst,

Alit *fp* ha ha ha ha ha ha Ha ha ha ha ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha!

Sopr. Sopr. II. III. alle Sopr.

mond - jad má, no!  
 Der soll es sein:

*f* *ff* ha ha ha ha! Ha, ha ha ha ha, ha, ha ha ha ha, ha ha ha ha ha ha, ha ha ha ha ha!

*f* *ff*

## Császárné / Kaiserin

*f*

Nem kell, csak Já - - - - - nos! Vé - led tett jók - ért,  
 Du willst den Já - - - - - nos! Nur die - sen ei - nen,  
 Mária Lujza *f* Marie-Luise

Nem kell, csak Já - - - - - nos! Vé - lem tett  
 Ich will den Já - - - - - nos! Er ist der

Alt I *mf*

Nem kell, csak Já - - - - -  
 Ja, nur den Já - - - - -

Alt II *mf*

Já - - - - - nos, Já - - - - -  
 Já - - - - - nos, Ja - - - - -

*f*

*poco a poco dim.*

meg is si - ra - tod, Mert ő volt né - ked i - gaz gyá - mo - lod,  
 Ihn und sonst kei - nen! Möch - test mit Já - nos Heut dich ver - ei - nen,

jók - ért, meg is si - ra - tom, Mert ő volt né - kem i - gaz gyá -  
 Be - ste, Er ist der Schön - ste! Drum will dem Já - nos Lie - be ich

*dim.*

*dim.*

*dim.*

Ó szép sze - mé - lit magad - nak tar - tod!  
 Lie - be ihun schwö - ren, Ihun nur ge - hö - ren!  
 mo - lom! Ó szép sze - mé - lit ó - haj - tom!  
 schwö - ren; Mir soll der Já - nos ge - hö - ren!  
 nos!  
 nos!  
 I - pitt a pot - tál  
 Laßt uns nun tan - zen,  
 Sopr. *p*  
 Alt *pp*  
*breve*

*cresc.* *f* *f*  
 a pad - ló desz - kán, Eb lé - szen tob - bé nyo - szo - ló  
 Hö - ret die Gei - gen! Las - set uns tan - zen Fröh - li - chen  
*cresc.* *f*

## Mária Lujza / Marie-Luise

*f*  
 Já - - - - -  
 Já - - - - -  
 le - ány! Ha lesz - szek, lesz - szek, meny - asz - szony lesz - szek,  
 Rei - gen! Wol - len nicht län - ger Ste - hen bei - sei - te:  
*p* *cresc.*  
*p* *cresc.*

## Császárné / Kaiserin

*f* *p cresc.*

Ossia: Já - - - - - nos,  
 Já - - - - -  
 Já - - - - -

*p cresc.*

- - - - - nos!  
 nos!  
 Já - - - - -  
 Já - - - - -

A vő - le - gény - nek, hű pár - ja lesz - szek, az lesz - szek, hű pár - -  
 Bald sind wir sel - ber Glück - li - che Bräu - te, sind glück - li - che Bräu - te,

*sfp cresc.*

*ff* **Presto**

Já - - - - - nos!  
 - - - - - nos!  
 - - - - - nos!

*ff*

- - - - - nos, Já - - - - - nos!  
 - - - - - nos, Já - - - - - nos!

*ff*

glück - li - che, glück - li - che Bräu - - - - - ja!  
 - - - - - te!

**Presto**

*ff* *ff* *ff*

A CSÁSZÁRI UDVAR BEVONULÁSA  
EINZUG DES KAISERLICHEN HOFES

Alla Marcia (♩=128)

*pp* *8va bassa*

*pp*

*ff* *p*

*1* *dim.* *pp*

*2.* *p* *grazioso*

First system of musical notation. The right hand features a complex texture of chords and arpeggios, with a dynamic marking of *p* at the end. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *sf* *grazioso* is present in the right hand.

Second system of musical notation, continuing the complex textures of the first system. The right hand has a dense chordal structure, while the left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with a dynamic marking of *ff* at the beginning and *pp* in the middle. A *8va* marking with a dotted line indicates an octave shift. The left hand has a simple accompaniment.

Fourth system of musical notation. Similar to the third system, it features a melodic line in the right hand with dynamics of *pp*, *ff*, and *p grazioso*. An *8va* marking is also present. The left hand accompaniment is consistent.

Fifth system of musical notation. The right hand continues with a melodic line and chords, while the left hand accompaniment remains steady. The system concludes with a final chord in the right hand.

tr tr  
f poco a poco cresc.

This system shows the beginning of a piece in B-flat major. The right hand features a series of chords with trills, while the left hand plays a steady eighth-note accompaniment. The dynamic starts at *f* and includes the instruction *poco a poco cresc.*

fff ff

The second system continues the accompaniment. The right hand has a more complex texture with some sixteenth-note runs. Dynamics include *fff* and *ff*.

ff sempre

The third system features a more active right hand with sixteenth-note patterns. The dynamic is marked *ff sempre*.

(tr)

The fourth system continues with similar textures. A trill is indicated in the right hand with the notation *(tr)*.

tr poco sostenuto pesante

The final system shows a change in texture. The right hand has a wavy line with a trill *tr* above it, and the tempo is marked *poco sostenuto*. The left hand has a heavy, sustained accompaniment marked *pesante*.



8

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including trills (tr) and a *poco* dynamic marking.

Third system of musical notation, starting with a *string.* marking and a *tr* trill. It includes the tempo marking *Poco meno, maestoso* and dynamic markings *fff* and *ff marcatisimo*. It features triplet markings (3) and a 4/4 time signature.

Fourth system of musical notation, beginning with the tempo marking *Tempo I. (ma più mosso) (♩ = 138)*. It includes dynamic markings *sf* and *ff*, and a 2/4 time signature.

Fifth system of musical notation, including dynamic markings *fff* and *p sub.*, and trill markings (*tr*).

First system of musical notation. It consists of two staves. The upper staff features complex chordal textures with some notes marked with a 'y' and a 'q'. The lower staff has a more rhythmic accompaniment with notes marked with 'y' and 'b'. Dynamic markings include *cresc.* and *tr* (trills).

Second system of musical notation. The upper staff has a melodic line with a *gva...* (glissando) marking. The lower staff has a bass line with notes marked with 'y' and 'b'. Dynamic markings include *f* and *cresc.*

Third system of musical notation. The upper staff continues the melodic line with a *gva...* marking. The lower staff has a bass line with notes marked with 'y' and 'b'. Dynamic markings include *ff*, *sostenuto*, and *grandioso*.

Fourth system of musical notation. The upper staff has a melodic line with a *gva...* marking. The lower staff has a bass line with notes marked with 'y' and 'b'. Dynamic markings include *tempo*, *cresc. e string.*, and *ff sempre*.

Fifth system of musical notation. The upper staff has a melodic line with a *gva...* marking. The lower staff has a bass line with notes marked with 'y' and 'b'. Dynamic markings include *ff*, *fff*, and *gva bassa*. A *Tamb. picc.* (piccolo drum) is indicated with a *tr* marking.

# 25

## A KIS HERCEGEK BEVONULÁSA EINZUG DER KLEINEN PRINZEN

Alla Marcia

The musical score is written for piano in 4/4 time, with a key signature of one sharp (F#). It consists of four systems of music. The first system includes a tambourine part indicated by 'Tamb.' and 'tr' (trills) in the right hand, and a piano part in the left hand. Dynamics include *f* (forte). The second system features a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. The third system has a piano (*p*) dynamic in the right hand. The fourth system includes a crescendo (*cresc.*) in the right hand and a forte (*f*) dynamic in the left hand. The score concludes with a double bar line.


## 26

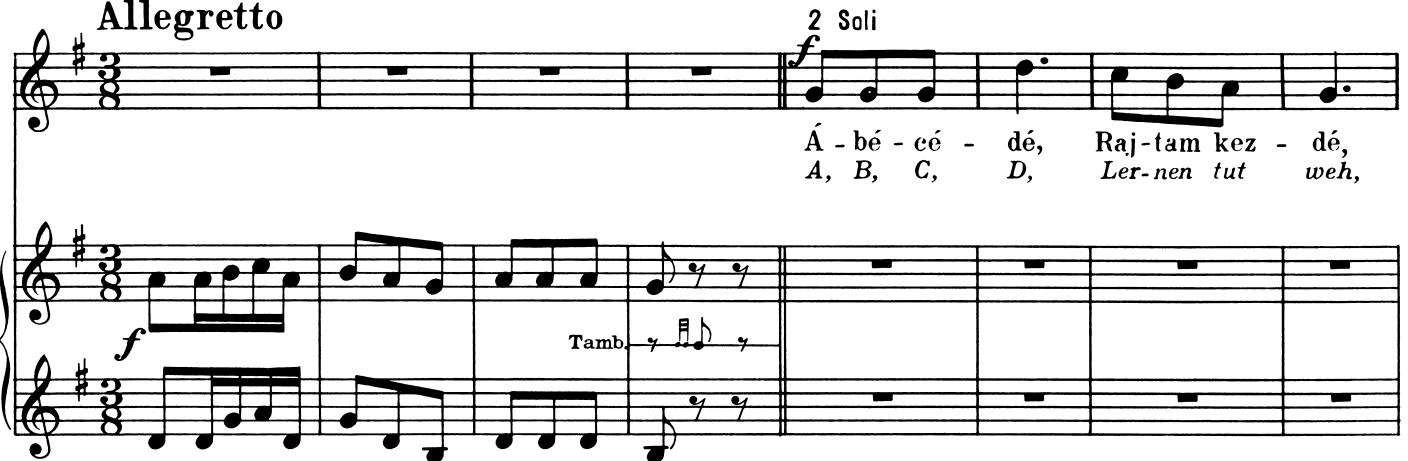
## GYERMEKKAR / KINDERCHOR

Allegretto

2 Soli

*f* Á - bé - cé - dé, Raj - tam kez - dé,  
A, B, C, D, Ler - nen tut weh,

*f* Tamb. 



1. 2. 1. 2.

A nagy böl - ces - sé - get, A nagy e - szes - sé - get, Á - bé - cé - dé.  
Wenn man viel ler - nen muß, Weiß man oft nichts am Schluß, A, B, C, D.



Soli

Enn, ó, pé, kú,  
M, N, O, P,

Tamb. 



A nagy tor - kú, Mind meg isz - sza a bort, Ví - gan rúg - ja a port,  
 Schu - le, oh - je! Brauchst kein Ge - Lehr - ter sein, Trink lie - ber Ap - fel - wein!

*p* Kar / Chor

Enn, ó, pé, kú, a nagy tor - kú a nagy tor kú,  
 M, N, O, P, Schu - le, oh - je! Schu - le, oh - je!

Enn, ó, pé, kú.  
 M, N, O, P.

*p*

Enn, ó, pé, kú, enn, ó, pé, kú, a nagy tor - kú.  
 M, N, O, P, M, N, O, P, Schu - le, oh - je!

*pp*

**Kar / Chor**  
 1. (coi Soli) (und 1 Soli)

*ff*

Iks, ip - si - lon, Most ne sír - jon, Sót in - kább ví - gad - jon, Bú - nak u -  
 Yp - si - lon, X, Wis - sen ist nix! Weíft du nur, was sich schickt, Hast ei - ne

2. 3.

*ff*

Iks, ip - si - lon, Most ne sír - jon, ví - gad - jon, bú - nak u -  
 Yp - si - lon, X, Wis - sen ist nix! ... was sich schickt, Hast ei - ne

*ff*

tat ad - jon. lks, ip - si - lon. Bú - nak u - tat ad - jon, lks, ip - si - lon!  
 Eins ge - kriegt! Yp - si - lon, X. Macht ei - nen schö - nen Knix, Yp - si - lon, X!

*ff*

tat ad - jon, lks, ip - si - lon. Bú - nak u - tat ad - jon, lks, ip - si - lon!  
 Eins ge - kriegt! Yp - si - lon, X. Macht ei - nen schö - nen Knix, Yp - si - lon, X!

*ff*

## 27

## KIVONULÁS / ABGANG

*f*

*poco a poco string.*

*ff*

DAL  
SZEGÉNY VAGYOK

LIED  
ARM WAR ICH

Örzse / Ilka

*p*

Sze-gény va-gyok, sze-gény-nek szü-let - tem, A ró - zsá - mat  
Arm war ich, im-mer arm Mußt' ich sein! Mei-nen Lieb - sten

*pp*

i - ga - zán sze-ret - tem. Az i - ri-gyek el - ra - bol - ták tő-lem: Most lett sze-gény  
liebt' ich heiß Ihn al - lein! Bö - se Men-schen ha - ben ihn Mir ge-raubt, Bin jetzt är-mer

*sostenuto* *tempo*

i - ga - zán be - lő - lem. Az i - ri-gyek el - ra - bol - ták tő-lem:  
als ich je Hätt'ge-glaubt! Bö - se Men-schen ha - ben ihn Mir ge-raubt,

*pp*

*sost.* *tempo*

Most lett sze-gény i - ga - zán be - lő - lem. El-men-nék én mesz-sze föld - re lak - ni,  
Bin jetzt är-mer als ich je Hätt'ge-glaubt! O, ich woll-te lau-fen fort In ein Land,

*pp*

A-hol en-gem nem is - mer majd sen-ki. *cresc.* *f.* Úgy el-megyek a vi-lág  
 Wo ich kei-nem, der mich trifft, Wår' be-kannt! Lau - fen bis an's End' der Welt

vé - gé-re, *dim.* *p* Hogy ne le-gyek sen - ki - nek ter - hé - re.  
 Oh-ne Rast, - Daß ich kei-nem kei - nem mehr Fiel' zur Last!

Úgy el-me-gyek a vi-lág vé - gé-re, *dim.* Hogy ne le-gyek sen - ki - nek  
 Lau - fen bis an's End' der Welt Oh-ne Rast, - Daß ich kei nem kei - nem mehr

*pp* ter - hé - re.  
 Fiel' zur Last. - *pp* *sf* *ddd*



DAL  
FELSZÁNTOM A CSÁSZÁR UDVARÁT /

LIED  
WEIZEN, WEIN UND FRIEDEN

Háry

Fel - szán - tom a csá - szár ud - va - rát,  
Wei - zen, Wein und Frie - - den im - - mer - dar

Be - lé - ve - tem ha - zám bú - ba - ját,  
Ge - be Gott uns al - - len Jahr für Jahr!

Hadd tud - ja meg in csá - szár fel - sé - ge:  
Nicht nur euch in Wien an Do - nau - strand,

Mi te - rem a ma - gyar szl - ve - be!  
 Auch dem ar - men, treu - gyar - en Un - gar - land!

*f spr.* *dim.*

Bá - nat te - rem  
 Doch des Un - garn

*p* *f* *mp*

*poco rall.* *tempo*

ab - ba, bú - ve - tés, A ma - gyar é -  
 Herz er - sehnt noch mehr, Drückt ihn sei - ne

*f* *f*

le - te szen - ve - dés.  
 Schwer - mut all - zu - sehr:

*f* *f* *cresc.* *ff*

*rallent.*

*p* a tempo, meno mosso

Áldd meg Is - ten esá - szár fel - sé - gét, Ne sa - nyar - gas -  
 Seg - ne Gott des Kai - sers Ma - je - stät, Daß sie Un - garns

*pp*

sa ma - gyar né - pét! Áldd meg Is - ten esá - szár fel - sé - gét,  
 See - le ganz ver - steht! Seg - ne Gott des Kai - sers Ma - je - stät,

Ne sa - nyar - gas - sa ma - gyar né - pét!  
 Daß sie Un - garns See - le ganz ver - steht!

*cresc.*

*f* *pp*

## ZÁRÓKAR / SCHLUSSGESANG

Soprani *mp*

Alti *p*

Tenori *pp*

Bassi

Sze-gény de-rék  
Treu - es, bra - ves

Sze-gény de-rék magyar nép most  
Treu - es, bra - ves Un-gar - volk, Du

Sze-gény de-rék magyar nép most lát - juk szi - vét  
Treu - es, bra - ves Un-gar - volk, Du zeigst der Welt dein

*sfp pp cresc. poco a poco*

*f cresc.* zeig - test

magyar nép bú - son - gó nép. Hű  
Un-gar - volk, du - stol - zes Volk, zeig -

*f cresc.*

lát - juk va - ló szi - vét, most  
zeigst der Welt dein war - mes Herz, dein

i - me! Most lát - juk bú - ját, ba - ja - it,  
war - mes Herz, Dein treu - es Herz, Dein war - mes Herz,

Sze-gény de-rék ma-gyar nép, ér - ted e a bú-bá-na-tát,  
Treu - es, bra - ves Un-gar - volk, zeig - test jetzt der Welt dein warmes Herz,

jó - al - der Welt - dein war - dott  
 jetzt der Welt dein war - mes

sziv - do - bo - gást a - dó - zó  
 test der Welt dein war - mes Herz, Dein war - mes

ért - jük há - na - tos szi - vét.  
 treu - es, war - mes Herz!

Már - tir szen - ve - dé -  
 Dei ne See le, dei - nen

Már - tir szen - ve - dé -  
 Dei ne See le, dei - nen

*sempre dim.*

nép. A  
 Herz! A

sét. A  
 Schmerz! A

sét. A  
 Schmerz! A

*pp*

*pp*

*pp*

*pp*

### Háry és Örzse / Háry u. Ilka

Ti-szán in-nen, Du-nán túl, Túl a Ti-szán ki-esi kuny-hó nyár - fás -  
 Fern der Do-nau, an der Theiß Steht ein Hütt-chen un-ter Pap-peln, Grün und

*pp*

*pp*

*pp*

*pp*

Ö.  
 I.

tól. \_\_\_\_\_  
 weiß. \_\_\_\_\_

Min - dig a - zon jár az e - szem,  
 Klei - ne Hüt - te un - ter Bäu - men,

H.

tól. \_\_\_\_\_  
 weiß. \_\_\_\_\_

O - da vá - gyik az én szívem,  
 Nur von dir wir bei - de träu - men.

*cresc.*

Ö.  
 I.

o - da vá - gyik az én szi - vem pá - ros - tól,  
 Nur von dir wir bei - de träu - men An - der - Theiß!

H.

Az én szi - vem pá - ros - tól,  
 Bei - de träu - men An - der - Theiß!

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*pp*



Ö.  
I.

pá - ros - tól.  
An - der - Theiß!

H.

pá - ros - tól.  
An - der - Theiß!

**Largamente**

*f* *cresc.* *ff*

Ál - dott nép, ál - dott nép, ál - - - dott  
Un - gar - volk, stol - zes - Volk, stol - - - zes

*f* *ff*

Ál - dott nép, ál - - - dott  
Un - gar - volk, stol - - - zes

*f* *cresc.* *ff*

Ál - dott nép, ál - dott, ál - - - dott  
Un - gar - volk, stol - zes, stol - - - zes

Ál - dott nép, ál - dott, ál - - - dott  
Un - gar - volk, stol - zes, stol - - - zes

**Largamente**

*pp* *cresc.*

**Tempo** (*poco più largo*)

Vocal staves for Soprano, Alto, Tenor, and Bass. Each staff contains the lyrics "nép!" and "Volk!". The notes are held as long as the lyrics, indicating a slow tempo.

Piano accompaniment system 1. The right hand features a melodic line with a 12-measure slur and a trill. The left hand has a bass line with triplets. Dynamics include *ff tutta forza* and *m. s.*. Pedal markings are present.

Piano accompaniment system 2. Continuation of the piano accompaniment with triplets and a 12-measure slur in the right hand.

Piano accompaniment system 3. Continuation of the piano accompaniment with triplets and a 12-measure slur in the right hand.

First system of musical notation. The right hand features a complex, arpeggiated texture with a five-fingered chord (5) and a trill. The left hand has a bass line with a trill and a dynamic marking of *ff*. The system concludes with the instruction *marcato il basso* and two downward-pointing arrows.

Second system of musical notation. The right hand continues with arpeggiated figures. The left hand features a trill and a dynamic marking of *mf*. The system concludes with a downward-pointing arrow.

Third system of musical notation. The right hand includes a trill (*tr*) and a dynamic marking of *f*. The left hand features a trill and a dynamic marking of *p*. The system concludes with a downward-pointing arrow.

Fourth system of musical notation. The right hand features a five-fingered chord (5) and a dynamic marking of *ff*. The left hand includes a trill and a dynamic marking of *f*. The system concludes with a downward-pointing arrow.

Fifth system of musical notation. The right hand features a five-fingered chord (5) and a dynamic marking of *f*. The left hand includes a trill and a dynamic marking of *f*. The system concludes with the instruction *poco sosten.* and a downward-pointing arrow.

a tempo (animato)

rallent.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex rhythmic pattern with many triplets and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The tempo marking 'a tempo (animato)' is positioned above the first measure, and 'rallent.' is positioned above the second measure.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes in the upper staff, with a more rhythmic accompaniment in the lower staff. The key signature remains consistent with the previous system.

The third system includes dynamic markings. 'cresc.' is written above the first measure of the upper staff, and 'ff' (fortissimo) is written above the fifth measure. The music continues with complex textures in both staves.

The fourth system features the dynamic marking 'p subito' (piano subito) above the fifth measure of the upper staff. The music transitions to a softer dynamic while maintaining its complex rhythmic structure.

The fifth system includes the dynamic marking 'cresc.' (crescendo) above the fifth measure of the upper staff. The piece concludes with a final flourish in both staves.

First system of musical notation, featuring treble and bass staves. The music is in a minor key. Dynamics include *ff* and *f*.

Poco pesante

Second system of musical notation, featuring treble and bass staves. The music is in a minor key. Dynamics include *sf*, *dim.*, and *p*.

Third system of musical notation, featuring treble and bass staves. The music is in a minor key. Dynamics include *f* and *sf*. There are triplet markings in the treble staff.

Fourth system of musical notation, featuring treble and bass staves. The music is in a minor key. Dynamics include *cresc.* and *ff*. There are triplet markings in the treble staff.

poco pesante tempo

Fifth system of musical notation, featuring treble and bass staves. The music is in a minor key. Dynamics include *ff*, *f*, and *dim.*

*p* *poco rinf.*

*dim.*

*pp* 1 1

*f* *p poco rinf.* *dim.*

*p*

## Kar / Chor

Nagy-a-bony-ban csak két to-rony lát - szik, De Maj - land-ban  
 Groß-A-bony hat nur zwei gan - ze Tür - me, Mai-land a - ber

*p*

Háry bekap (esetleg Kar nélkül)  
(stimmt ein, eventuell ohne Chor)

har-minc-ket-tő lát - szik. In - kább né - zem az a-bo - nyi ket - tőt,  
 zwei-und - drei - ßig Tür - me. Lie - ber sind die bei-den mir, beim Hei - land,

*m.d.* *m.d.* *cresc.*

Mint Maj - land - ban azt a har - mine - ket - tőt.  
 Als die zwei - und - - drei - - ßig Stück in Mai - land!

*f*

*dim.*

poco sosten.

Tempo ma rallentando

pp p dim. p dolce

Sostenuto

pp sfz

Tempo (♩ = ♩)

Kar / Chor

mf cresc. ff dim. poco a poco

In - kább né - zem  
Lie - ber sind die

az a - bo - nyi ket - töt, Mint Maj - land - ban azt a har - minc - ket - töt.  
bei - den mir, beim Hei - land, Als die zwei - und - drei - ßig Stück in Mai - land!

pp