

# Az új Református énekeskönyv (RÉ21) új dallamaihoz összegyűjtött kíséretek

Az új énekeskönyvhöz tartozó korálkönyv elkészítése nagyjából kétéves folyamat. Ennek első lépéseként állítottuk össze az új dallamokhoz ezt a gyűjteményt.

Az ismert énekek nagy részéhez használhatjuk az eddigi korálkönyvet, mely a vilaghálón érhető el:

[http://egyhazzene.reformatus.hu/orgona/v/reformatus\\_koralkonyv/](http://egyhazzene.reformatus.hu/orgona/v/reformatus_koralkonyv/)

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**158 Hagyjad az Úr Istenre te minden utadat** (intonáció és énekkíséret)

The musical score consists of five systems of organ music. System 1 (measures 1-12) starts in C major with a dynamic of *p*, featuring a mix of single notes and chords. System 2 (measures 13-21) begins with a forte dynamic (*f*) and includes a basso continuo line. System 3 (measures 22-30) continues the harmonic progression. System 4 (measures 31-39) shows a transition with a dynamic of *p*. System 5 (measures 40-48) concludes the piece.

**161** Erős várunk nekünk az Isten

A musical score for four voices (SATB) in common time. The treble and bass staves are shown. The lyrics describe a powerful enemy and God's judgment.

Een vas - te burcht is on - ze God, een wal die 't kwaad zal ke - ren;  
Al on - ze macht is ij - del - heid: wij gaan ter - stond ver-lo - ren,

A continuation of the musical score for the first stanza, showing the vocal parts and piano accompaniment.

A musical score for four voices (SATB) in common time. The lyrics contrast the powerlessness of men with the strength of God.

zijn ster - ke arm houdt bui - ten schot wie zich niet kan ver-we - ren.  
wan-neer de held niet voor ons strijdt, die God heeft uit-ver-ko - ren.

A continuation of the musical score for the second stanza, showing the vocal parts and piano accompaniment.

A musical score for four voices (SATB) in common time. The lyrics describe the victory of Christ over the world.

De vorst van het kwaad, de aarts - vij - and staat ge - har - nast in 't veld;  
Zo Gij 't nog niet wist: Je - zus Chris-tus is 't, de Heer van 't heel - al,

A continuation of the musical score for the third stanza, showing the vocal parts and piano accompaniment.

in list en in ge - weld kan geen hem c - ve na - - ren.  
die o - ver - win - nen zal, God zelf staat ons ter - zij - de.

**161 Erős várunk nekünk az Isten**

1. E - rös vá - runk né - künk az Is - ten, És fegy - ve - rünk el - len - ség el - len,  
 2. Nin - csen né - künk sem - mi ha - tal - munk, Mely - lyel né - ki el - le - ne áll - junk.  
 3. Ha e vi - lág mind ör - dög vol - na És el - nyel - ni min - ket a - kar - na:  
 4. Meg - áll az Is - ten - nek i - gé - je, És nem áll - hat sen - ki el - le - ne,

Meg-sza - ba - dit ve - sze - de - lem - től, Kik ránk tör - nek most min - den fe - löl.  
 Vi - as - ko - dik az Úr é - ret - tünk, Kit az Is - ten kül - dött el né - künk.  
 Mé - gis tö - le sem - mit ne - fél - jünk, Csak Krisz - tus ol - tal - má - ban higy - gyünk.  
 5 A nagy Is - ten va - gyon mi - vé - lünk, És Szent - lel - ke la - ko - zik ben - nünk.

7 Mi ré - gi el - len - sé - günk Há - bo - rog ve - lünk,  
 Ha kér - ded, ki lé - gyen az? Jé - zus Krisz - tus az!  
 Hát ö - csak dü - hös - köd - jék, És fe - ne - ked - jék,  
 Ha a - mi tes - tünk\_ el - vész, Va - gyo - nunk sem lész,

9 E - rös fegy - ver - rel, És sok csa - lárd - ság - gal  
 Se - re - gek U - ra, Ki - nél nincs több Is - ten,  
 E vi - lág u - ra, Nincs raj - tunk ha - tal - ma,  
 Ne - vünk s'é - le - tünk, És min - den gyer - me - künk,

És min - den nagy ha - tal - mas - ság - gal.  
 An - nál va - gyon a győ - ze - de - lem!  
 U - runk Krisz - tus öt már meg - bír - ta.  
 A menny - or - szág meg - ma - rad né - künk.

**166 Áldj meg minket, Úr Isten**



**174 Jer, örvendezzünk az Úr Istennek**

Organ

This section shows the organ part from measure 1 to 4. The music is in common time (indicated by '3/4') and has a key signature of one flat. The organ part consists of two staves: treble and bass. The treble staff features eighth-note patterns, while the bass staff provides harmonic support with sustained notes and simple eighth-note chords.

5

Org.

This section shows the organ part from measure 5 to 8. The music continues in common time (3/4) with a key signature of one flat. The organ's treble and bass voices maintain their rhythmic patterns, providing harmonic depth to the piece.

9

Org.

This section shows the organ part from measure 9 to 12. The musical style remains consistent with the previous sections, featuring eighth-note patterns in the treble and harmonic chords in the bass across both staves.

Ped.

This section shows the pedal part from measure 1 to 4. The music is in common time (3/4) and has a key signature of one flat. The pedal part is represented by a single bass staff, which provides a steady harmonic foundation for the organ's upper voices.

13

Org.

This section shows the organ part from measure 13 to 16. The music continues in common time (3/4) with a key signature of one flat. The organ's treble and bass voices continue their established patterns, contributing to the overall harmonic texture.

Ped.

This section shows the pedal part from measure 13 to 16. The music is in common time (3/4) and has a key signature of one flat. The bass line remains consistent, providing a solid harmonic base for the organ's upper parts.

**175 Zengjetek, minden nemzetek**

1.Zeng - je - tek, min - den nem - ze - tek,      Új é - ne - ket az Is - ten - nek!  
2.El - jön az Úr i - té - let - re      Az e - gész föld - ke - rek - ség - re,  
3.Fél - je öt mind e nagy - vi - lág,      Zeng-jen né - ki hal - le - lu - ját!

Zeng - jé - tek ál - dott jó vol - tát,      Di - csér - jé - tek nagy ha - tal - mát!  
Né - pe - i, min - den nem - ze - tek,      Ál - dott ne - vét mind fél - jé - tek!  
Mond - já - tok min - den nem - zet - nek:      Ad - ja - nak há - lát Is - ten - nek!

**177 Dicsérd, én lelkem** – láasd: 174 Jer, örvendezzünk az Úr Istennek

178 Én lelkem, áldva áldjad

The musical score consists of four staves of music for two voices. The top staff is for the Soprano voice (C-clef) and the bottom staff is for the Alto/Bass voice (F-clef). The music is in common time and G major. The score is divided into measures by vertical bar lines. Measure numbers 1 through 12 are visible above the staves. Measures 13 and 14 are shown below the staves. Measures 15 and 16 are also shown below the staves. The vocal parts are primarily composed of eighth and sixteenth note patterns, with occasional quarter notes and rests. The Alto/Bass part includes several sustained notes and rests. Measure 13 features a melodic line starting on A4 in the Soprano and moving to G4. Measure 14 shows a sustained note in the Alto/Bass part. Measure 15 begins with a sustained note in the Alto/Bass part. Measure 16 begins with a sustained note in the Soprano part.

**180 Ó, boldog az az ember, ki Isten útján jár**

1.Ó bol-dog az az em - ber, Ki Is - ten út - jár, jár, Tör - vé - nyét tart - ja  
 2.Ím, tud - tul ad - tad né - kem, Ke gyel-mes Is - te - nem, Hogy u - ta - mon ve -  
 3.Szent tör - vé - nyed-re szí - vem, i - géd - re föl - te - kint, És ör - zi mind - azt  
 4.Meg - áll az Úr I - gé - je, Ö - rök - ké meg - ma - rad, Hol hang - zik ó be -

szem - mel, és min - dig ö - rá vár, Kik Is - tent szív - ból ó - hajt - ják és  
 zé - rel tör - vé - nyed szün - te - len, Úr Is - ten, hoz - zád vá - gyom én, ezt  
 hí - ven, Mi en - gem jó - ra int. Ve - zé - relj en - gem, Is - te - nem, a  
 szé - de, Ott bö - ál - dás fa - kad, Nem áll - hat sen - ki el - le - ne, meg -

ör - zik bi - zony - sá - gát Hü - sé - gét meg - lát - ják.  
 ké - rem szí - vem mé - lyén Már itt, e föld szí - nén.  
 te nagy hű - sé - ged - ben, Mind - vé - gig él - tem - ben.  
 áll az ó be - szé - de, Mert so - ha nincs vě - ge.

**181 Jer, emlékezzünk, keresztyén népek – lásd: 174 Jer, örvendezzünk az Úr Istennek**

182 Örül mi szívünk, mikor ezt halljuk

Ö - rül mi szí - vünk, mi - kor ezt hall - juk: a temp - lom - ba me - gyünk,

Hol Úr - is ten - nek szent i - gé - jét hall - juk.

**193 Mennyei seregek, boldog, tiszta lelkek**



Musical score for the second system, measures 6-7. The key signature changes to A major (two sharps). Measure 6 begins with a dynamic  $\text{f}$ . Measure 7 starts with a dynamic  $p.$  The score includes markings: "1. 2. 3. 4." above the first measure of the system, and "Ultima volta" with a bracket below the second measure. The bass staff shows a sustained note in measure 7.

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**197 Dicsérjétek a menny Urát**

1. Di - csér - jé - tek a menny U - rát,  
 2. Lát - já - tok hő - si tet - te - it,  
 3. Di - csér-jék öt a har - so - nák,  
 4. Di - csér - je Is - tent é - nek - szó,  
 5. Min - den - ki szi - vét has - sa át

Di - csö - it - sé - tek ha - tal - mát,  
 Di - csér - jé - tek nagy mű - ve - it,  
 Ér - ce - sen zen - gö trom - bi - ták,  
 Cim - ba - lom: han - gos, har - so - gó,  
 Meny-nye - i bé - ke, bol - dog - ság,

Áld - já - tok öt a szent he - lyen,  
 Áld - já - tok öt nagy bol - do - gan,  
 Ci - te - ra, hár - fa zeng - je öt,  
 He - ge - dü hár - ja csil - lo - gón,  
 Mind - az, ki él - tet tö - le kap,

Áld - já - tok öt az e - gek - ben!  
 Gaz-dag-sá - gá - hoz mél - tó - an!  
 Di - csér - je mind a Te - rem - töt!  
 Fu - vo - la fé - nyes han - go - kon!  
 Há - lá - kat ad - jon U - runk - nak!

**203 Hozzád jövök, ó, Mesterem – lásd: 248 Mind adjon hálát Istennek**

**208 Jöjj, mondjunk hálaszót** (a záró strófához)

The musical score consists of four systems of piano music:

- System 1:** Starts with a forte dynamic (ff) in the right hand. A pedal marking (Ped.) is present in the bass clef staff.
- System 2:** Continues with eighth-note patterns in both hands, primarily in the right hand.
- System 3:** Shows a transition with eighth-note chords in the left hand and sixteenth-note patterns in the right hand.
- System 4:** Labeled "rit." (ritardando), featuring sustained notes and harmonic changes between G major and E minor.

232 Felséges Isten, mennybéli Teremtőnk

b)

Gy. I.

233 Eljött hozzánk az üdvösség

Musical score for hymn 233, page 1. The score consists of two staves: treble and bass. The key signature is common time (indicated by 'C'). The music features eighth-note patterns and some blue ink markings, likely editorial changes or corrections.

Musical score for hymn 233, page 2. The score continues from the previous page, starting at measure 6. The key signature remains common time ('C'). The music consists of two staves: treble and bass, showing a continuation of the eighth-note patterns.

235 Fordítsd, Úr Isten - lásd: 232 Felséges Isten, mennybéli Teremtőnk

1. Ma - gasz - ta - lunk é - gi fény-nél,  
 2. *Tisz - tább vagy a kék - lő ég - nél,*  
 3. Ból - csebb vagy a bronz - hegyeknél,  
 4. *Mesz - szébb vagy a csil - la - gok - nál,*  
 5. Resz - ket - nénk, ha nem sze-ret - nél,  
 6. *Ma - gasz - ta - lunk é - gi fény-nél,*

Ál-dunk U-runk, mert szen-ved-tél,  
*For-rás e - züs - tös vi - zé - nél,*  
 Sze - lí-debb a nyá - ri est-nél,  
*Kö - ze-lebb a pó - ru - sok-nál,*  
 Nagy ke-gyelmed tit - kos szentély,  
*Áldunk, U-runk, mert szen-ved-tél,*

Hir - de-tünk, mert fel-tá-mad-tál,  
*Gyorsabb szél - se - bes galambnál,*  
 E - rő - sebb a kőszik-lá - nál,  
*Szí - ved szébb a sze-re-lem - nél,*  
 Tisz - ta vágy - gyal fel-ru-ház-tál,  
*Hir - de-tünk, mert fel-tá-mad-tál,*

Ir-gal - ma-san megmentet - tél.  
*Őszintébb a reg - ge-lek - nél.*  
 Ottho-nabb az é - des tej - nél.  
*Arcod nyíltabb a má-jus - nál.*  
 Új é - let - re föl - e-mel - tél.  
*Ir-gal - ma-san megmentet - tél.*

248 Mind adjon hálát Istennek

The musical score consists of four systems of organ music:

- Előjáték (Prelude):** The first system, labeled 'Előjáték', begins with a treble clef, a bass clef, and a key signature of one flat. It features two staves: the upper staff has a continuous eighth-note pattern, and the lower staff has sixteenth-note patterns.
- Korál (Coral):** The second system, labeled 'Korál', follows. It has a treble clef, a bass clef, and a key signature of one flat. The upper staff consists of eighth-note chords, and the lower staff has sixteenth-note patterns.
- Utójáték (Postlude):** The third system, labeled 'Utójáték', begins with a treble clef, a bass clef, and a key signature of one flat. It features eighth-note patterns in both staves.
- V. L. (Vivat la):** The fourth system, labeled 'V. L.', begins with a treble clef, a bass clef, and a key signature of one flat. It features eighth-note patterns in both staves. The bass staff includes the instruction 'Ped.' (pedal) below the notes.
- Korál (Coral):** The fifth system, labeled 'Korál', follows. It has a treble clef, a bass clef, and a key signature of one flat. The upper staff consists of eighth-note chords, and the lower staff has sixteenth-note patterns.
- Utójáték (Postlude):** The sixth system, labeled 'Utójáték', begins with a treble clef, a bass clef, and a key signature of one flat. It features eighth-note patterns in both staves. The bass staff includes the instruction 'Ped.' below the notes.

**248 Mind adjon hálát Istennek**

The musical score consists of four staves of music in common time, key signature one flat. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The lyrics are written below each staff.

1. Mind ad - jon há - lát Is - ten - nek,  
Ki él e föl - dön lenn,  
Mint menny - ben an - gyal - se - re - gek  
Őt zen - gik szün - te - len!

**248 Mind adjon hálát Istennek**

1. Mind ad - jon há - lát Is - ten - nek, Ki él e föl - dön lenn, Mint  
 2. Di - csér - jük Is - ten bol - do - gan, Mertő a leg - föbb jö. Nagy  
 3. Ép - ség - ben tar - tott ben-nün - ket Még a-nyánk mé - hé - töl, S'ha  
 4. Bár gyakran bűn - nel bán - tot - tuk, Nem for-dult tő - lünk el. Meg -  
 5. Ő ad - jon vi - dám, új szí - vet A ré - gi he - lyé - be, És  
 6. Tart - sa meg dol - gos bé - kék - ben Ha - zán - kat, né - pün - ket! Föl -  
 7. Jó - vol - ta jár - jon mi - ve - lünk, Hí - ven ö - lel - jen át, És  
 8. Ő le - gyen, még tart ez a lét, A mi üd - vös - sé - günk, És  
 9. Fog - ja le bé - kén sze-mün - ket, Ha szi-vünk már meg - állt, Hogy

5

menny - ben an - gal - se - re - gek Öt zen - gik szün - te - len.  
 cso - da - mü - ve számta - lan, Kar ja min - den - ha - tó.  
 em - ber már nem se - gó - tett, Ü - gyünk Ö vet - te föl.  
 bo - csát né - künk Kriszti - sért, S'meg áld ke - gyel - mé - vel.  
 ves - sen gon - dot, fé - lel - met Ten - ger mély - sé - gé - be!  
 di mun - kánk - ban ki - sér - jen Ál - dá - sa ben - nün - ket!  
 tart - sa tá - vol mi - tö - lünk Ma is a bajt, a kárt!  
 ha itt u - tunk vé - get ért, É - gi ö - rök - sé - günk!  
 ö - rök fény - ben lá - suk meg Majd az Ö szent ar - cát!

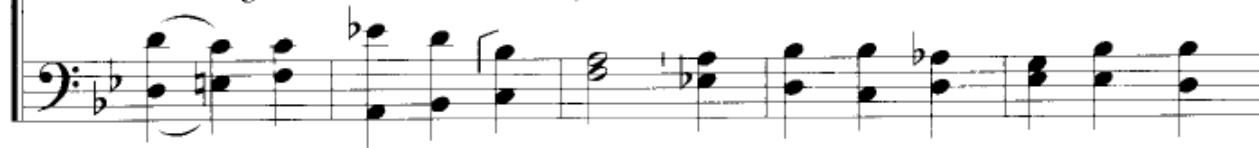
250 Zengd Isten nevét



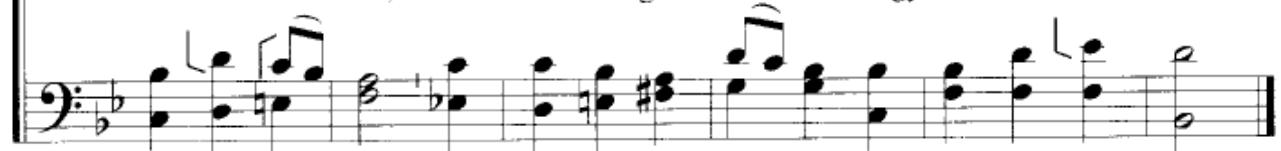
1. Zengd Is - ten ne - vét, áldd nagy ke - gyel - mét! A min-den-ség  
3. A Fü - út is áldd, ki üd - vöt ho - zott, É vi - lá - gért  
4. Ím, szí-vünk di - csér, ó, Szent-há - rom - ság, Víg ho - zsan - nát



zúg - ja di - csé - re - té! Az an - gya - lok kó - ru - sa  
min - dent fel - ál - do - zott, Majd el - küld - te hoz - zánk a  
zen - günk s hal - le - lu - ját. Ha aj - kun - kon itt lenn el -



har - sog - va szól, Rá uj-jong - va föld és az ég vá - la - szol.  
nagy Párt - fo - gó, A meg - í - gért, ál - dott, hű Vi - gasz - ta - lót!  
né - mul a szó, Fenn bol - do - gan ál - dunk, nagy Min - den - ha - tó!



**250 Zengd Isten nevét**

Organ

A musical score for organ and pedals in 3/4 time. The organ part consists of two staves: treble and bass. The bass staff has a bass clef, a key signature of three sharps, and a common time signature. The organ part features a steady eighth-note pattern. The pedal part is in common time and also features a steady eighth-note pattern.

Pedals

A continuation of the musical score for organ and pedals in 3/4 time. The organ part continues its eighth-note pattern. The pedal part continues its eighth-note pattern.

8

Org.

The organ part begins with a single note followed by a quarter rest. It then resumes its eighth-note pattern. The pedal part continues its eighth-note pattern.

Ped.

A continuation of the musical score for organ and pedals in 3/4 time. The organ part continues its eighth-note pattern. The pedal part continues its eighth-note pattern.

12

Org.

The organ part begins with a single note followed by a quarter rest. It then resumes its eighth-note pattern. The pedal part continues its eighth-note pattern.

Ped.

A continuation of the musical score for organ and pedals in 3/4 time. The organ part continues its eighth-note pattern. The pedal part continues its eighth-note pattern.

Hálás szívvel áldunk

1. Há - lás szív - vel ál - dunk Té - ged, Is - te - nünk.  
 2. Jé - zus Krisz-tus, Úr - kánt Szív - ből tisz - te - lünk,  
 3. Ott ülsz Is - ten jobb - jánn Fé - nyes tró - nu - son;

Nézz le ránk az ég - ből, Halld meg é - ne - künk!  
 Mert e föld - re jöt - tél, Hogy el - vedd a bűnt.  
 É - gi lé - nyek foly - ton Áld - nak hó - do - lón.

Tró - nod meg nem ren - dül, Mind - vé - gig meg - áll.  
 Bá - rány - kánt meg - hal - tál Ér - tünk Gol - go - tán,  
 Ég s föld min - den lé - nye Vé - gül meg - tud - ja,

Zeng - jen hal - le - lu - jánk Hoz - zád, nagy Ki - rály!  
 A ha - lált le - győz - ted Hús - vét haj - na - lán.  
 Hogy Te vagy a Bí - ró, Ég és föld U - ra!

Zeng - jen hal - le - lu - jánk Hoz - zád, nagy Ki - rály!  
 A ha - lált le - győz - ted Hús - vét haj - na - lán.  
 Hogy Te vagy a Bí - ró, Ég és föld U - ra!

265      **Istennel járni, lakozni** – lásd: 357    Buzdulj mély hálára, lelkünk

286      **Fényességes mennybéli nagy Isten** – lásd: 691 A fényes nap immár elnyugodott

298      **Adj békét a mi időnkben**

A musical score for organ or piano, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and have a key signature of one sharp. The music consists of a series of eighth and sixteenth note patterns. The right hand part ends with a fermata over the last note, followed by the instruction "S. I." indicating a repeat.

1. All praise to thee, my God, this night, for all the bles-sings of the light!  
 2. For - give me, Lord, for thy dear Son, the ill that I this day have done,  
 3. Teach me to live, that I may dread the grave as lit - tle as my bed.  
 4. O may my soul on thee re - pose, and with sweet sleep mine eye - lids close,  
 5. Praise God, from whom all bles-sings flow; praise him, all crea-tures here be - low;

5

Keep me, O keep me, King of kings, be - neath thine own al - migh - ty wings.  
 that with the world, my - self, and thee, I, ere I sleep, at peace may be.  
 Teach me to die, that so I may rise glo - rious at the judg - ment day.  
 sleep that may me more vig - orous make to serve my God when I a - wake.  
 praise him a - bove, ye heaven - ly host; praise Fa - ther, Son, and Ho - ly Ghost.

311 Csak egyedül a Szentírás vezessen bennünket – lásd: 248      Mind adjon hálát Istennek

341 A keresztyiségen elpecsételtetünk – lásd: 232      Felséges Isten, mennybéli Teremtőnk

A musical score for organ, consisting of two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. Both staves are in G major (one sharp) and 4/4 time. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. Measure lines divide the music into measures, and a double bar line with repeat dots is positioned between the two staves. The right end of the score is labeled "R. L."

354 Készülj Urad elé, lelkem



Előjárék

Korál

E. Cs.

*a*

Utójárék

Előjárék

H. P.

*b*

Korál

Utójárék

373 Csillagoknak teremtője

1) 1. Csil - la - gok - nak Te - rem - tő - je      és hí - vek - nek Fé - nyes - sé - ge: Krisz - tus, min - den Meg - vál - tó - ja, légy ké - ré - sünk \_ hall - ga - tó - ja!

A musical score for a two-part setting. The top part (treble clef) has lyrics in black. The bottom part (bass clef) has lyrics in blue. The music consists of four measures per stanza, with a key signature of one flat throughout.

2. Ki vi - lá - gon kö - nyö - rül - vén, ö - rök ha - lált el - té - rít - vén, meg - gyó - gyí - tág e vi - lá - got, hoz - ván ne - ki or - vos - sá - got.

A continuation of the musical score, showing the next section of the hymn. The top part (treble clef) has blue notes. The bottom part (bass clef) has blue notes. The music consists of four measures.

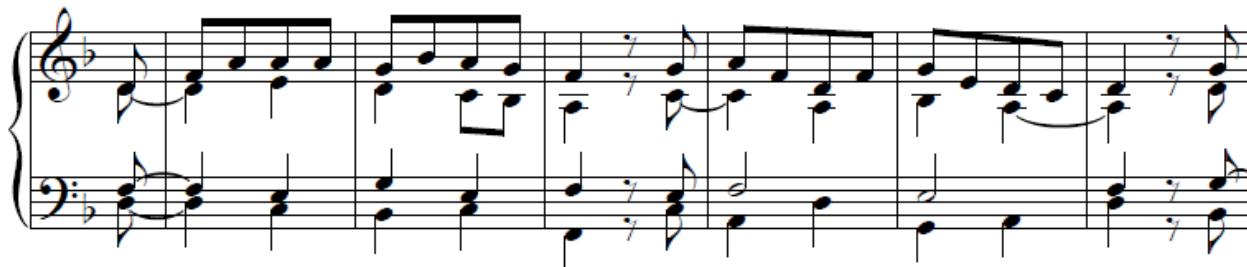
A continuation of the musical score, showing the next section of the hymn. The top part (treble clef) has blue notes. The bottom part (bass clef) has blue notes. The music consists of four measures.

376 Ó, jöjj, ó, jöjj, Immánuel

Korál

Utójáték

376 Ó, jöjj, ó, jöjj, Immánuel



7

Musical score for measure 7. The treble staff starts with a single eighth note followed by a group of three. The bass staff has eighth-note pairs.

13

Musical score for measure 13. The treble staff has eighth-note patterns: a single note followed by a group of three, then a group of two. The bass staff has eighth-note pairs.

Musical score for two voices (Soprano and Bass) in common time (indicated by '5'). The key signature is one flat (B-flat). The vocal parts are shown in soprano and bass staves. The piano accompaniment is indicated by a brace below the staves. The vocal parts enter with eighth-note patterns. The piano part consists of sustained notes and chords. The vocal parts continue with eighth-note patterns, some with grace notes. The piano part ends with a forte chord. The vocal parts end with a half note. The piano part concludes with a final forte chord.

R. L.

Musical score for two voices (Soprano and Bass) in common time (indicated by '5'). The key signature is one flat (B-flat). The vocal parts are shown in soprano and bass staves. The piano accompaniment is indicated by a brace below the staves. The vocal parts enter with eighth-note patterns. The piano part consists of sustained notes and chords. The vocal parts continue with eighth-note patterns, some with grace notes. The piano part ends with a forte chord. The vocal parts end with a half note. The piano part concludes with a final forte chord.

5

Musical score for two voices (Soprano and Bass) in common time (indicated by '5'). The key signature is one flat (B-flat). The vocal parts are shown in soprano and bass staves. The piano accompaniment is indicated by a brace below the staves. The vocal parts enter with eighth-note patterns. The piano part consists of sustained notes and chords. The vocal parts continue with eighth-note patterns, some with grace notes. The piano part ends with a forte chord. The vocal parts end with a half note. The piano part concludes with a final forte chord.

384 Áldott az egek Ura



1. Ál- dott az e- gek U- ra, Szent, i-  
3. Si- on üd- ve, nagy Ki- rály, É- ret-  
5. Szállj hoz-zám, di- cső Ki- rály, Tő- lem



gaz min- den sza- va, Mert Fi- át, ím,  
tünk a föld- re száll, Hogy le- gyen mi  
so- ha el ne válj, Jöjj, tisz- títsd meg



el- küld- te A mi üd- vössé- günk-re.  
Meg-vál- tónk, Is- ten- nél közben-já- rónk.  
szí- ve- met, Gyom-lál- jad ki vét-ke- met!



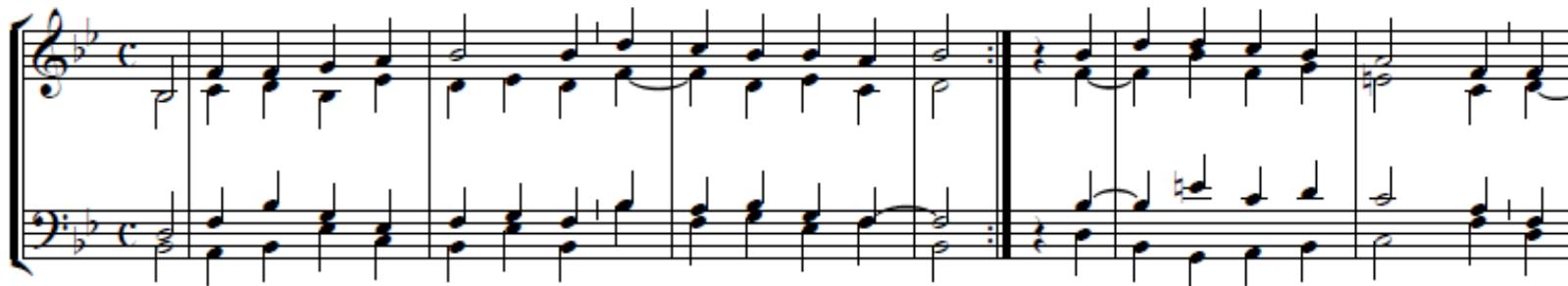
2. Serege az atyáknak És a szent prófétáknak  
Amit kívánt s hirdetett, Ím, mind beteljesedett.
4. Jövel, gyengék ereje! Áldlak, üdvöm kútfeje.  
Jöjj, egyengesd te magad Én szívemhez utadat!
6. Ó, élet Fejedelme, Ha eljössz ítéetre,  
Add, jobbodra juthassak, Mint híved megállhassak!

386

Jöjj, áldott nagy Királyunk – láad: 443 Krisztus, Atya Istennek egyetlenegy Fia

388

A jöttöd miként várjam



388 A jöttöd miként várjam



Musical score for two voices (an and .) in G minor (two flats). The vocal parts are shown in a single staff with a brace. The melody consists of eighth and sixteenth notes. Measure 1 ends with a fermata over the bass note.



Continuation of the musical score. Measure 5 begins with a melodic line consisting of eighth and sixteenth notes. The bass part provides harmonic support with sustained notes and eighth-note patterns.



Continuation of the musical score. Measure 9 begins with a melodic line consisting of eighth and sixteenth notes. The bass part provides harmonic support with sustained notes and eighth-note patterns.



Continuation of the musical score. Measure 13 begins with a melodic line consisting of eighth and sixteenth notes. The bass part provides harmonic support with sustained notes and eighth-note patterns.

391

## A sötétség szűnni kezd már

A musical score for three voices (Soprano, Alto, Bass) in three staves. The first staff (Soprano) starts in D major (D<sub>m</sub>) and changes to G major (G). The second staff (Alto) starts in D major (D<sub>m</sub>) and changes to G major. The third staff (Bass) starts in B major (B). The lyrics are:

1. A sö - tét - ség szűn - ni kezd már,  
Az a csil - lag el - jó hoz - zánk,  
Vé - get - ér a gyász, a só - haj - tás.

**405 A mennyből jöttem hozzátok**

Musical notation for the first line of the song. The melody consists of eighth notes and sixteenth notes. The key signature changes from C major to G major at the end of the line.

1. A menny - ből jöt - tem hoz - zá - tok,

Musical notation for the second line of the song. The melody consists of eighth notes and sixteenth notes. The key signature changes from C major to G major at the end of the line.

Ma nék - tek bol - dog hírt mon - dok.

Musical notation for the third line of the song. The melody consists of eighth notes and sixteenth notes. The key signature changes from C major to G major at the end of the line.

Oly nagy ö - rö - met hir - de - tek,

Musical notation for the fourth line of the song. The melody consists of eighth notes and sixteenth notes. The key signature changes from C major to G major at the end of the line.

Hogy mél - tán uj - jong szí - ve - tek.

Musical notation for the fifth line of the song. The melody consists of eighth notes and sixteenth notes. The key signature changes from C major to G major at the end of the line.

## 411 Csillagfényes éjszakán

Előjáték

Korál

Utójáték

Utójátek

244

411 Csillagfényes éjszakán

Könnyedén

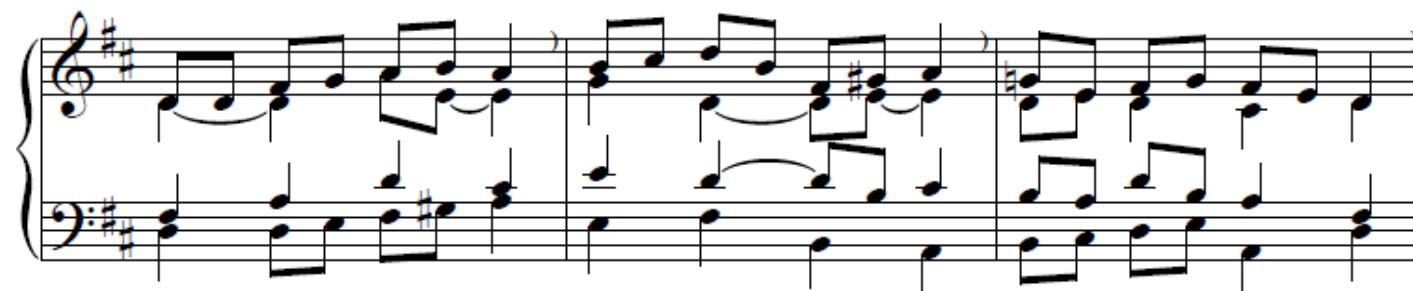
b

Korál

S. K.

rit.

**413 Istennek szent Fia**



4

Musical score for piano, page 413, system 2. This is the continuation of the piece from the previous system. The staves remain the same: treble and bass. The key signature changes to no sharps or flats (C major). The music continues with eighth-note patterns, slurs, and grace notes. The right hand's melodic line is maintained, and the left hand's harmonic function is consistent with the first system.

**413 Istennek szent Fia**

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is  $\text{F}^{\#}$  (one sharp), and the time signature is  $\frac{4}{2}$ .

- System 1:** Treble staff starts with eighth notes. Bass staff starts with quarter note  $\text{C}$ , followed by eighth notes.
- System 2:** Treble staff starts with eighth notes. Bass staff starts with quarter note  $\text{C}$ , followed by eighth notes.
- System 3:** Treble staff starts with eighth notes. Bass staff starts with quarter note  $\text{C}$ , followed by eighth notes.
- System 4:** Treble staff starts with eighth notes. Bass staff starts with quarter note  $\text{C}$ , followed by eighth notes.

Each system concludes with a double bar line and repeat dots, indicating a repeat of the section.

415 Hadd zengjen énekszó - *In dulci jubilo*



5

Continuation of the musical score. The vocal line continues with eighth-note pairs and quarter notes. The piano accompaniment maintains its harmonic function with sustained notes and chords. Measure 5 ends with a half note in the piano part.

9

Continuation of the musical score. The vocal line and piano accompaniment continue their respective patterns of eighth-note pairs and sustained notes. Measure 9 ends with a half note in the piano part.

13

Continuation of the musical score. The vocal line and piano accompaniment continue their patterns. Measure 13 ends with a half note in the piano part.

415 Hadd zengjen énekszó - In dulci jubilo

Peter Piel (1835 - 1904) - Magnificat 1892

Liebliche, helle Stimmen.

Man.

Ped.

Lied

Liebliche Flötenstimmen.

Ped.

**416 Halld, mint zeng az egész ég**

1.Halld, mint zeng az e - gész ég:  
2.Krisz - tus, kit az ég i - mág,  
3.Di - cső - ség! Ó a Ki - rály,

"A Ki - rály-nak di - cső - ség! Bé - kes-ség a  
ki - é az e - gész vi - lág, Mi - kor az i -  
bé - kes - ség és I - gaz - ság, Él - te - tő vi -

föl - dön lenn, Is - ten - töl jő ke - gye - lem!" Né - pek, ör - ven - dez - ze - tek!  
dő el - jött, em - ber - test - be öl - tö - zött Is - tent sze - münk test - ben lát,  
lá - gos - ság, bü - ne - ink - re gyögy - írt ád. Kis - gyer - mek lett é - ret - tünk,

Vissz-han - goz - zák a meny - nyek! Hir - des - se a ter - mé - szet Krisz - tu - sunk meg -  
di - csér - jük e nagy cso - dát! Menny - ből föl - dünk - re jött el Jé - zu - sunk, Im -  
szü - le - tett, hogy él - hes - sunk Por - ból hogy fel - tá - masz - szon s'új - já - szü - le -

szü - le - tett! Halld, mint zeng az e - gész ég:  
má - nu - ell! Halld, mint zeng az e - gész ég:  
tést ad - jon, Halld, mint zeng az e - gész ég:

"A Ki - rály - nak di - cső - ség!"  
"A Ki - rály - nak di - cső - ség!"  
"A Ki - rály - nak di - cső - ség!"

**433 Az esztendő fordulóján**

1. Ez esz - ten - dő for - du - ló - ján  
F F F F F F F F

Ösz - sze - gyűl - tünk mind ez ó - rán:  
F F F F F F F F

A - lá - zat - tal le - bo - ru - lunk hál' - a - dás - ra,  
F F F F F F F F

Min-den - tu - dó szí - ned e - lőtt szám-a - dás - ra.  
F F F F F F F F

4

F# F# F# F# F# F# F# F#

F# F# F# F# F# F# F# F#

435 Új esztendő virradott

Musical score for piano, two staves, 2/4 time, key signature of one sharp. The top staff (treble clef) starts with a half note followed by eighth-note pairs. The bottom staff (bass clef) starts with a quarter note followed by eighth-note pairs. The music consists of two identical measures.

443 Krisztus, Atya Istennek egyetlenegy Fia = RÉ 388

A musical score consisting of four staves, likely for organ or piano. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one flat. The music is in common time. The score includes rests and various note heads, some with blue highlights. The first staff has a measure of quarter notes followed by a rest. The second staff has a measure of eighth notes followed by a rest. The third staff has a measure of quarter notes followed by a rest. The fourth staff has a measure of eighth notes followed by a rest.

**454 Krisztus, jóságos főpünk**

Musical notation for hymn 454, page 1. The music is in common time (indicated by 'C') and A major (indicated by a single sharp sign). The vocal line consists of eighth and sixteenth notes, primarily in the soprano range. The piano accompaniment provides harmonic support with sustained notes and chords.

Musical notation for hymn 454, page 2. The music continues in common time and A major. The vocal line features eighth and sixteenth notes. The piano accompaniment includes sustained notes and chords, with a dynamic marking of 'p' (piano) at the end of the measure.

**466 Atyám, kegyelmezz – lásd: 182      Örül mi szívünk, mikor ezt halljuk**

**467 Mennynek és földnek nemes Teremtője – lásd: 232      Felséges Isten, mennybéli Teremtőnk**

484 Királyi zászló jár elöl

Harmat Artúr

Musical score for Harmat Artúr's arrangement of 'Királyi zászló jár elöl'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '3'). The music features eighth-note patterns and rests. The score is divided into measures by vertical bar lines.

Gárdonyi Zoltán

Musical score for Gárdonyi Zoltán's arrangement of 'Királyi zászló jár elöl'. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '3'). The music features eighth-note patterns and rests. The score is divided into measures by vertical bar lines. There is a small bracket under the bass clef of the top staff, spanning from the first measure to the end of the second measure.

487 Ha a keresztre néz szemem

The musical score consists of three staves of music for voice and piano. The top staff uses treble clef and common time (indicated by '4'). The middle staff uses bass clef and common time (indicated by '4'). The bottom staff uses bass clef and common time (indicated by '4'). The lyrics are written below each staff in blue ink.

1. Ha a ke - reszt - re néz sze - mem, Me - lyen a  
2. Ne hagyd, U - ram, hogy ki - vü - led Di - csek - vé -  
3. Vér - ző seb lá - bán és ke - zén, Tö - vis ha -  
4. Hát én e - lé - bed mit vi - gyek? E - gész vi -

menny Ki - rá - lya halt, Leg - drá - gább kin - csem  
sem más - ban le - gyen, Mi - ben - nem hív - ság,  
sít - ja hom - lo - kát, Sze - re - tet kín - ja  
lág va - - jon mit - ér? Fo - gadd el bű - nös

meg - ve - tem, És büsz - ke - sé - gem té - det - hajt.  
gyű - lö - let, Krisz - tu - sért vesz - ni en - ge - dem.  
s'é - gi - fény For - mál tö - vis - ból ko - ro - nát.  
szí - ve - met, É - le - te - met - ke - gyel - me - dért!

492 A Bárány hordja csendesen

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is two flats. Measure 1 starts with a half note in the treble clef staff, followed by eighth notes in pairs. Measure 2 continues with eighth notes in pairs. Measure 3 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measure 4 starts with a half note in the treble clef staff, followed by eighth notes in pairs. Measure 5 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measure 6 starts with a half note in the treble clef staff, followed by eighth notes in pairs. Measure 7 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measure 8 starts with a half note in the treble clef staff, followed by eighth notes in pairs. Measure 9 begins with a half note in the bass clef staff, followed by eighth notes in pairs. Measure 10 starts with a half note in the treble clef staff, followed by eighth notes in pairs.

## 496 Felnézek rát, csodás kereszт

3/4 time signature, treble and bass staves. Key signature: one sharp (F#). The music consists of two measures of piano accompaniment followed by four measures of vocal entries.

1.Fel - né - zek rád, cso - dás ke - reszt, Hol szen - ve -  
2.Az ég - és föld itt ösz - sze - ér, A menny ki -  
3.Szí - vem di - csér, mert tűd - vö - mért A Krisz - tus  
4.Mit ad - hat - nék ke - gyel - me - dért? A föl - di

3/4 time signature, treble and bass staves. Key signature: one sharp (F#). The music consists of two measures of piano accompaniment followed by four measures of vocal entries.

dett, s'meg - halt az Úr, Ott kár - nak val - lom  
tá - ja bá - na - tát. Ó, nézd a meg - tört  
meg - halt ott a fán. Sok szé - gyent, bünt és  
kin - itt mit se ér. E vég - te - len sze -

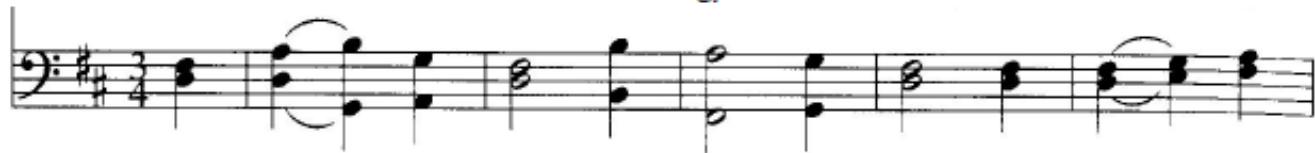
3/4 time signature, treble and bass staves. Key signature: one sharp (F#). The music consists of two measures of piano accompaniment followed by four measures of vocal entries.

kin - cse - met, És büsz - ke - sé - gem por - ba - hull.  
szen - ve - dőt, Rá kin - tö - vis fon gló - ri - át!  
szen - ve - délyt Ott hagy - tam már a Gol - go - tán.  
re - te - tért A tel - jes é - le - tem ti - éd!

#### 496 Felnézek rát, csodás kereszt



1. Fel- né- zek rád, cso- dás ke- reszt, Hol szen- ve-  
2. Az ég és föld itt ösz- sze- ér, A menny ki-  
3. Szí- vem di- csér, mert üd- vö- mért, A Krisz- tus  
4. Mit ad- hat- nék ke- gyel- me- dért? A föl- di



dett s meg- halt az Úr, Ott kár- nak val- lom  
tá- ja bá- na- tát. Ó, nézd a meg- tört  
meg- halt ott a fán. Sok szé- gyent, bűnt és  
kin- cses itt mit se ér. E vég- te- len sze-



kin- cse- met, És büsz- ke- sé- gem por- ba hull.  
szen- ve- dőt, Rá kín- tö- vis fon gló- ri- át!  
szen- ve- délyt Ott- hagy- tam már a Gol- go- tán.  
re- te- tért, A tel- jes é- le- tem ti- éd!



498 Emlékezzünk menny Fiáról



503 Krisztus a sírbolt foglya volt



5

Continuation of the musical score for piano, two staves, measures 5-8. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes to one sharp (G-sharp) at measure 5. The music consists of eighth-note patterns. Measure 5 starts with a half note followed by eighth notes. Measure 6 starts with a half note followed by eighth notes. Measure 7 starts with a half note followed by eighth notes. Measure 8 starts with a half note followed by eighth notes.

509 Jézus Krisztus, Üdvözítőnk

Kapi Gyula

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note chords and sustained notes.

Continuation of the musical score for piano, two staves. The key signature changes to one sharp (F# major). The music continues with eighth-note chords and sustained notes.

Zalánffy Aladár

Continuation of the musical score for piano, two staves. The key signature changes to one sharp (F# major). The music features sustained notes and eighth-note chords, with some grace notes indicated by small blue arrows.

Continuation of the musical score for piano, two staves. The key signature changes to one sharp (F# major). The music continues with sustained notes and eighth-note chords, including a melodic line with grace notes.

510 Dicsőség néked, Istenünk

The musical score consists of four systems of music. The top two systems are for organ, featuring two staves with treble clefs, common time, and various note heads (black, blue, orange). The bottom two systems are for choir, also in common time, with the soprano and alto voices on the top staff and the tenor and bass voices on the bottom staff. The music includes several measures of chords and melodic lines, with some notes highlighted in blue and orange.

System 1 (Organ): Treble clef, common time. Measures 1-2.

System 2 (Organ): Treble clef, common time. Measures 3-4.

System 3 (Choir): Treble clef, common time. Measures 1-2.

System 4 (Choir): Treble clef, common time. Measures 3-4.

System 5 (Choir): Treble clef, common time. Measures 5-6.

System 6 (Choir): Treble clef, common time. Measures 7-8.

511 Mind jöjjetek, örvendjetek

The musical score consists of three staves of piano notation. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small stems and dots. Measure 10 concludes with a repeat sign and the instruction 'Szb.' (Second ending).

**511 Mind jöjjetek, örvendjetek**

The musical score for piano consists of four systems of music. The top staff (treble clef) and bottom staff (bass clef) are both in G major (two sharps) and common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The first system starts with a dotted half note in the bass, followed by eighth notes in pairs. The second system begins with a quarter note in the bass. The third system starts with a dotted half note in the bass. The fourth system begins with a quarter note in the bass.

## 511 Mind jöjjetek, örvendjetek

The musical score consists of ten staves of four measures each. The key signature is one sharp (F#). The treble clef is used for the first nine staves, and the bass clef is used for the last two staves. The time signature is common time (indicated by a 'C'). The music features eighth-note patterns primarily in the right hand, while the left hand provides harmonic support with sustained notes and chords.

512 Ma örvendezzetek



5 Refr.



9

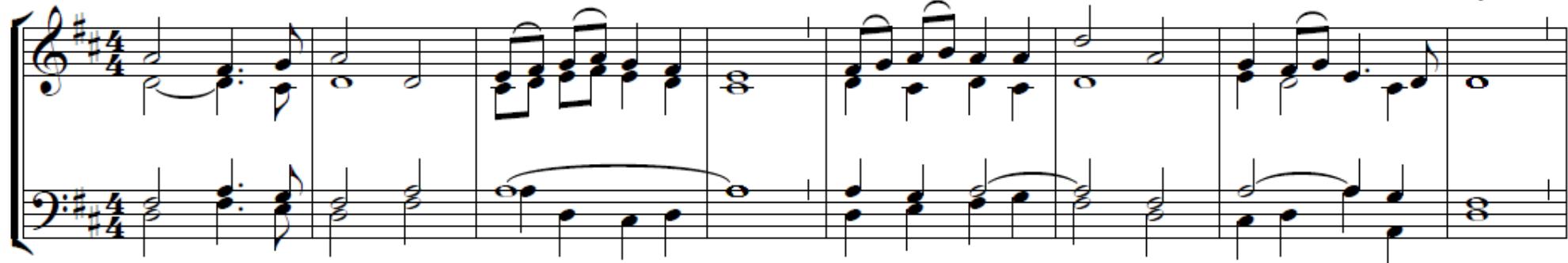


14



514 Győzelmet vettél, ó, Feltámadott

Rezessy László



Musical score for two voices (Soprano and Bass) in 4/4 time, key of A major (two sharps). The vocal parts are shown above the piano accompaniment. The piano part features eighth-note chords and bass notes.



Musical score continuation. Measure 9 begins with a melodic line in the soprano voice. The piano accompaniment consists of eighth-note chords.



Musical score continuation. Measure 17 begins with a melodic line in the soprano voice. The piano accompaniment consists of eighth-note chords.

515 Krisztus, virágunk

Élénken

*a*

Korál

S. K.

Utójáték  
Visszatartva

rit.

Előjáték  
Szélesen

Korál

S. K.

Utójáték

rit.

515 Krisztus, virágunk

Musical score for piano, first system. Treble clef, key signature of two sharps, common time. The right hand plays eighth-note chords (F# major) while the left hand provides harmonic support with sustained notes (D, G, C). Measure numbers 1-4 are present below the bass staff.

Musical score for piano, second system. Treble clef, key signature of two sharps, common time. The right hand continues the eighth-note chords, and the left hand provides harmonic support. Measure number 7 is present above the treble staff.

Musical score for piano, third system. Treble clef, key signature of one sharp, common time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure numbers 1-10 are present below the bass staff. The instruction "R. L." is located at the bottom right of the page.

517 Uram, közel voltam hozzád

The musical score consists of four systems of organ music:

- System 'a':** The first system, labeled "Előjáték" (Prelude) at the top left, begins with a treble clef and a common time signature. It features a series of eighth-note chords followed by a bass line in the bass clef.
- System 'b':** The second system, labeled "Előjáték" at the top left, begins with a treble clef and a common time signature. It features a series of eighth-note chords followed by a bass line in the bass clef.
- Korál:** This section is labeled "Korál" at the top right and includes a treble clef, a bass clef, and a common time signature. It consists of a treble line and a bass line.
- B. S. (Benedic Sicut Erat):** This section is labeled "B. S." at the top right and includes a treble clef, a bass clef, and a common time signature. It consists of a treble line and a bass line.
- Utójáték:** This section is labeled "Utójáték" at the top right and includes a treble clef, a bass clef, and a common time signature. It consists of a treble line and a bass line.
- S. K. (Sicut Korál):** This section is labeled "S. K." at the top right and includes a treble clef, a bass clef, and a common time signature. It consists of a treble line and a bass line.
- Ped. (Pedal):** This section is labeled "Ped." at the bottom right and includes a bass clef and a common time signature. It consists of a bass line.

**517 Uram, közel voltam hozzád**



Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: quarter notes and half notes. Measure 1 ends with a fermata over the bass note.



Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: quarter notes and half notes. Measure 5 starts with a fermata over the bass note.



Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 1 starts with a fermata over the bass note.



Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 1 starts with a fermata over the bass note.

### 535 Megváltónk földről mennybe ment

Musical score for the first system of the hymn. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The time signature is common time (4/4). The music consists of eighth and sixteenth note patterns.

1. Meg - vál - tónk föld - ről menny - be ment, Hal - le - lu -  
2. Bű - ne - ink ter - hét vál - lal - ta, Hal - le - lu -  
3. Ha - lál, bün és po - kol fe - lett, Hal - le - lu -  
4. Visz - sza - jön egy kor fé - nye - sen, Hal - le - lu -  
5. Di - cső - ség menny - ben ls - ten - nek, Hal - le - lu -

Musical score for the second system of the hymn. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The time signature is common time (4/4). The music consists of eighth and sixteenth note patterns.

ja! He - lyet ké - szít ne - künk ott fent. Hal - le - lu - ja!  
ja, É - le - tét é - ret - tünk ad - ta. Hal - le - lu - ja!  
ja, Har-mad-nap győ - zel - met szer - zett. Hal - le - lu - ja!  
ja, Meg - lát - ja min - den föl - di szem. Hal - le - lu - ja!  
ja, A - tyá, Fi - ú, Szent - lé - lek - nek! Hal - le - lu - ja!

Musical score for the third system of the hymn. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The time signature is common time (4/4). The music consists of eighth and sixteenth note patterns.

Musical score for the fourth system of the hymn. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff uses a bass clef and a key signature of one flat (B-flat). The time signature is common time (4/4). The music consists of eighth and sixteenth note patterns.

## 562 Ó, mi szent Atyánk

a) 1. Ó mi szent A - tyánk, ir - gal - mas és ke - gyes! Is - ten szent Fi - a, U - runk Jé - zus Krisz - tus! 91  
2. Ó szent - há - rom - ság, nagy és e - rős egy - ség! I - gaz is - ten - ség, mér - he - te - len jó - ság!

O vi - gasz - ta - ló, él - te - tő szent - lé - lek: egy ö - rök Is - ten! A - - - men.  
An - gya - lok fé - nye, ár - va nép - nek vi - gasz: vi - lág re - mé - nye!

vagy:

A - - men.

The musical score is in common time (indicated by 'C'). The key signature changes between measures, indicated by various sharps and flats. The vocal parts are primarily in eighth and sixteenth note patterns. The bass part provides harmonic support with sustained notes and chords.

565 A menny Urának tisztelet

A musical score for two staves in G minor, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of two measures followed by a repeat sign and a second ending. The first ending concludes with a final measure. The tempo marking 'T. G.' is located at the end of the second ending.

T. G.

## 565 A menny Urának tisztelet

Musical notation for the first stanza of the hymn, featuring two staves (treble and bass) in common time and a key signature of one flat. The melody consists of eighth and sixteenth notes.

1. A menny U-rá-nak tisz-te-let. di-cső-ség, há-la zeng-jen, Mert  
3. Meg-vál-tónk, Is-ten szent Fi-a, Úr Jé-zus, há-la né-ked, Hogy  
4. Szent-lé-lek, légy Vi-gasz-ta-lónk, Ha sá-tán ki-sért, tá-mad! Te

Musical notation for the second stanza of the hymn, continuing from the first. The melody remains consistent with the previous section.

nagy ke-gyel-me véd, ve-zet, óv ár-tó vé-szek el-len! Ő min-ket ir-gal-  
ér-tünk, el-ve-szet-te-kért, Hul-lat-tad drá-ga vé-red. Is-ten Bá-rá-nya,

ő-rízd, vé-del-mezd, te óvd A drá-gán szer-zett nyá-jat! Meg-vál-tónk ér-tünk

Musical notation for the third stanza of the hymn, continuing from the second. The melody remains consistent.

má-ba vett, el-né-mul harc és gyű-lö-let: Ő ád mi-né-künk bék-két.

hű U-runk, Fo-gadd el-ké-rő só-ha-junk: Te légy ir-gal-mas hoz-zánk!

szen-ve-dett. Le-gyöz-ni bajt, ín-sé-ge-ket Te adj-e-röt mi-né-künk!

568 Áldunk téged, Istenünk

Musical score for two voices in 3/4 time. The treble staff (soprano) starts with a dotted half note followed by eighth notes. The bass staff (alto) starts with a dotted half note followed by eighth notes. The music consists of two systems of four measures each. Measure 1: Treble - dotted half note, eighth note, eighth note tied to eighth note. Bass - dotted half note, eighth note, eighth note tied to eighth note. Measure 2: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 3: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 4: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 5: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 6: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 7: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 8: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 9: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 10: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 11: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 12: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 13: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 14: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 15: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 16: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 17: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 18: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 19: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note. Measure 20: Treble - eighth note, eighth note tied to eighth note, eighth note. Bass - eighth note, eighth note tied to eighth note, eighth note.

F. Á.

**569 Ím, készen áll az alkotás**

1. Ím, ké - szen áll az al - ko - tás! Nézd, Is - ten mű - ve mily cso -  
 2. Zengj, ég - re kú - szó fel - leg - ár, Halld, még a szél is zúg - ja  
 3. Zúgj, ten - ge - rek - re szom - ja - zó, Bő víz - töl á - ra - dó fo -  
 4. Vissz - han - goz - zék a há - la - szó: Mily nagy az Úr, az Al - ko -

dás! Hal - le - lu - ja! Hal - le - lu - ja! Jöjj, nap, a - rany - su - gárt ve -  
 már: Hal - le - lu - ja! Hal - le - lu - ja! Szép haj - nal, har - ma - tot ha -  
 lyó: Hal - le - lu - ja! Hal - le - lu - ja! Tűz, ó, te tit - kos ős - e -  
 tó! Hal - le - lu - ja! Hal - le - lu - ja! A - tya, Fi - ú s'Szent-lé - lek

tő, Jöjj, e - züst - hin - tő hold, e - lő; Zeng - jé - tek, zeng -  
 gyó, Hüs al - ko - nyat, bé - két a - dő; Zeng - jé - tek, "  
 rő, Zord fel - le - gek - be' fész - ke - lő; Zeng - jé - tek, "  
 ő, Szent - há - rom - ság - ban egy di - cső; Zeng - jé - tek, "

- jé - tek: Hal - le - lu - ja, hal - le - lu - ja, hal - le - lu - ja!

587 Kelj fel, kelj fel fényses nap

Musical score for two voices (Soprano and Bass) in common time, key of C major (indicated by a G clef and a sharp sign). The vocal parts are in unison. The bass part has a bass clef. Measure 1 consists of eighth-note chords. Measure 2 begins with a bass note followed by eighth-note chords. Measure 3 ends with a bass note followed by eighth-note chords.

Continuation of the musical score. Measure 1 starts with a bass note followed by eighth-note chords. Measure 2 begins with a bass note followed by eighth-note chords. Measure 3 ends with a bass note followed by eighth-note chords.

Continuation of the musical score. Measure 1 starts with a bass note followed by eighth-note chords. Measure 2 begins with a bass note followed by eighth-note chords. Measure 3 ends with a bass note followed by eighth-note chords.

Continuation of the musical score. Measure 1 starts with a bass note followed by eighth-note chords. Measure 2 begins with a bass note followed by eighth-note chords. Measure 3 ends with a bass note followed by eighth-note chords.

**613 Midőn eljön az én órám** – lásd: 620 Bizony, betelik az idő

**619 E világ mióta fennáll**

The musical score consists of two systems of music. The top system, labeled 'a', starts with an 'Előjáték' (Prelude) for the organ, followed by a 'Korál' (Choir part), and ends with a 'Gy. J.' (Gospel). The bottom system, labeled 'b', starts with an 'Előjáték' (Prelude) for the organ, followed by a 'Felső szólam másik manuálon kiemelhető' (Upper manual part extractable), a 'Korál', and ends with a 'S. K.' (Song). Both systems are in common time and major key.

**System a:**

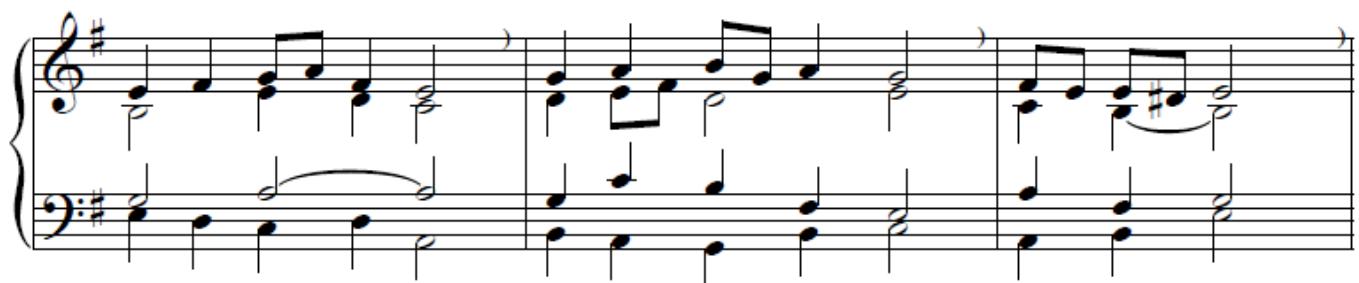
- Előjáték:** Organ part, treble clef, 2/4 time, major key. The bassoon part (Man.) is also shown.
- Korál:** Organ part, treble clef, 2/4 time, major key.
- Gy. J.:** Organ part, treble clef, 2/4 time, major key.

**System b:**

- Előjáték:** Organ part, treble clef, 2/4 time, major key.
- Felső szólam másik manuálon kiemelhető:** Organ part, treble clef, 2/4 time, major key.
- Korál:** Organ part, treble clef, 2/4 time, major key.
- S. K.:** Organ part, treble clef, 2/4 time, major key.

**Text:** Utójáték (Postlude) is indicated above the end of system b.

619 E világ mióta fennáll



Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. The right hand plays eighth-note chords and sixteenth-note patterns, while the left hand provides harmonic support with sustained notes and eighth-note chords.



Continuation of the musical score. Measure 4 begins with a change in harmonic progression. The right hand continues its rhythmic pattern of eighth-note chords and sixteenth-note figures, while the left hand supports the melody with sustained notes and eighth-note chords.



Continuation of the musical score. Measure 7 begins with a change in harmonic progression. The right hand continues its rhythmic pattern of eighth-note chords and sixteenth-note figures, while the left hand supports the melody with sustained notes and eighth-note chords.



Continuation of the musical score. The right hand continues its rhythmic pattern of eighth-note chords and sixteenth-note figures, while the left hand supports the melody with sustained notes and eighth-note chords.



Continuation of the musical score. The right hand continues its rhythmic pattern of eighth-note chords and sixteenth-note figures, while the left hand supports the melody with sustained notes and eighth-note chords.

620 Bizony, betelik az idő

A musical score for two staves, likely for piano or organ. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 5 begins with eighth-note chords in both staves. Measure 6 begins with eighth-note chords in the bass staff, followed by eighth-note chords in the treble staff. The music concludes with a final measure ending in a half note.

622 Ébredj, alvó, hív a szózat

Musical score for two voices and piano. The vocal parts are in G clef, and the piano part is in F clef. The key signature is one flat. The music consists of two measures. Measure 1 starts with a piano dynamic, followed by a vocal entry. Measure 2 continues the vocal line.

Continuation of the musical score from the previous page. Measures 3 and 4 show the progression of the melody and harmonic changes, with the piano providing harmonic support.

Continuation of the musical score. Measures 1 and 2 show the vocal line continuing with eighth-note patterns, supported by the piano.

Continuation of the musical score. Measures 3 and 4 show the vocal line continuing with eighth-note patterns, supported by the piano.

**622 Ébredj, alvó, hív a szózat**

1. Éb - redj, al - vó, hív a szó - zat!  
2. Hall - juk jól aző - rök hang - ját,  
3. Egy - kor tró - nod kö - ré ál - lunk,

Aző - rök hang - ja mesz - sze el - hat:  
Ésör - ven - dez - nek, a - kik hall - ják,  
S'az an - gya - lok - kal té - ged ál - dunk,

3  
Fel, Si - on, éb - redj, itt az Úr!  
Hisz itt a vár - va várta i - dő.  
Zeng cim - ba - lom és hár - fa - húr.

Éj - fél - táj - ra jár az ó - ra,  
Í - me, üd - vünk nap - ja vir - rad,  
Föl - di lényt ott a - mi vár - ja,

5  
Mondd, kész vagy - é a hí - vó szó - ra,  
Mert a - ma fé - nyes Haj - nal - csil - lag  
Fül nem hal - lot - ta, szem nem lát - ta,

Vagy szí - ved mé - cse meg se gyűl?  
Mint i - gaz - sá - gos bí - ró jö.  
A szí - vünk há - la - dal - ra gyűl.

7  
Ím, vő - le - gé - nyed jö,  
Szent tró - nod fénny - ben áll!  
Oly szép az é - gi hon!

Már kész a me - nyeg - ző, Hal - le - lu - ja!  
Jöjj, Jé - zus, né - ped vár! Ho - zsi - an - na!  
Sok gyöngy - ka - pu - ja von. Hal - le - lu - ja!

10  
Ó, halld sza - vát, Kelj föl te - hát,  
Mi el - me - gyünk, Mind e - gyi - künk,  
Zeng é - ne - künk, Az Úr ve - lünk:

Vedd me - nyeg - ző - i disz - ru - hád!  
Hogy me - nyeg - ző - dön ott le - gyünk.  
Légy ál - dott ér - te, Is - te - nünk!

**622 Ébredj, alvó, hív a szózat** (intonáció és az utolsó versszak letétje)

Musical score for section 622, measures 1-13. The score consists of two staves. The top staff is in common time (C), has a key signature of one flat (F#), and includes dynamic markings *p* and *4' allein*. The bottom staff is also in common time (C) and has a key signature of one flat (F#). The vocal line begins with a sustained note followed by eighth-note patterns. Measure 13 concludes with a melodic line: *16' mit Koppel*.

Musical score for section 622, measures 14-17. The score consists of two staves. The top staff is in common time (C) and has a key signature of one flat (F#). The bottom staff is also in common time (C) and has a key signature of one flat (F#). The vocal line continues with eighth-note patterns, featuring a dynamic marking *ff* in measure 15.

Musical score for section 622, measures 18-21. The score consists of two staves. The top staff is in common time (C) and has a key signature of one flat (F#). The bottom staff is also in common time (C) and has a key signature of one flat (F#). The vocal line continues with eighth-note patterns.

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20

26

32

38

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Akit a kóda színei meglepnek, az legkésőbb itt feltétlenül gondoljon a záróstrófa szövegének soraira:  
 ... Zeng cimbalom és hárfahúr ... Fül nem hallotta, szem nem látta ...  
 Halleluja! Zeng énekiünk, Az Úr velünk: Légy áldott érte, Istenünk!

623 Íme, lészen a kési korban

The musical score consists of four systems of organ music, labeled 'a' and 'b' vertically.

**System a:** The first system starts with an 'Előjáték' (Prelude) section for both hands. It then transitions to a 'Korál' section, followed by a section for 'F. Cs.' (Free Counterpoint). The 'Korál' section returns at the end of the system.

**System b:** The second system starts with an 'Előjáték' section for both hands. It then transitions to a 'Korál' section, followed by a section for 'B. S.' (Bass Solo). The 'Korál' section returns at the end of the system.

**Common Elements:** Both systems feature a basso continuo line in the bass staff, indicated by a bass clef and a 'C' with a cross. The organist is also instructed to play with the 'Ped.' (pedal) at the end of the piece.

623 Íme, lészen a kései korban

Musical score for measures 1-4. The key signature is common time (C). The melody consists of eighth-note patterns primarily in the soprano voice. The bassoon provides harmonic support with sustained notes and eighth-note chords. Measure 4 concludes with a half note in the bassoon.

5

Musical score for measures 5-8. The key signature changes to A major (one sharp). The soprano continues with eighth-note patterns. The bassoon's role becomes more prominent, providing harmonic support through eighth-note chords and sustained notes. Measure 8 ends with a half note in the bassoon.

9

Musical score for measures 9-12. The key signature changes to E major (two sharps). The soprano maintains its eighth-note patterns. The bassoon continues to provide harmonic support with eighth-note chords and sustained notes. Measure 12 ends with a half note in the bassoon.

## 625 Kik a Krisztusban hunytak el = 626 Fenn a mennyben

5

D m      D m      G m      D m

1. Kik a Krisz - tus - ban huny - tak el, mind bol - do - gok:

D m      D m      C      F

Menny - be jut - nak a gyöngy - ka - pun túl,

C m6      D7      G m      C      F      B

Szín - a - rany ko - ro - nát, hó - fe - hér gyołcs - ru - hát,

B      E9b      A7      Dm

Zen - gó hár - fát ad né - kik az Úr.

## 627 A mennybe' fenn a trónusnál

D                    G                    D                    Hm                    Fis<sup>m</sup>

1. A menny-be' fenn, a tró-nus - nál A Krisz-tus ér-tem köz-ben - jár,  
 Nagy Fő - pap, é - gi ke-ze - sem, Ö - rök - re biz-tos vé - del - mem.

Mar - ká - ba vés - te ne-ve - met, Szí-vé - be ír - ta, nem fe - led.

Ö - rök - ké Ö lesz párt-fo - gó, El-né-mul min-den vá - do - lóm,

El - né - mul min-den vá - do - lóm.

628 Áldó hatalmak oltalmába rejte

The musical score consists of four staves of music in common time, key signature of two flats. The lyrics are written below each staff.

1. Ál - dó ha - tal - mak ol - tal - má - ba rej - ve

Csak vár - juk bé - kén mind - azt, a - mi jő,

Mert Is - ten ö - - riz hí - ven reg - gel, es - te,

Ő hű lesz, bár - mit hoz - zon a jö - vő.

## **628 Áldó hatalmak oltalmába rejtve**

**629 Már célba ért sok hívő gyermeked**

The musical score consists of three systems of music. The top system begins with a treble clef, common time, and a key signature of one flat. It features a mix of eighth and sixteenth-note patterns. The middle system begins with a bass clef, common time, and a key signature of one flat. It includes a dynamic marking of  $\text{p}$  (piano) and a measure ending of  $\text{8}$ . The bottom system begins with a bass clef, common time, and a key signature of one flat. It shows a steady eighth-note pattern. The score concludes with a final measure ending of  $\text{8}$ .

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**629 Már célba ért sok hívő gyermeked**



7

A continuation of the musical score from the previous page. The top staff shows a sequence of chords and rests, while the bottom staff provides harmonic support with sustained notes and eighth-note patterns.

12

A continuation of the musical score. The top staff features a melodic line with sixteenth-note patterns and eighth-note chords. The bottom staff provides harmonic support with eighth-note patterns.

Korál

G. Zs.

*a*

Előjáték

Maestoso

Korál

G. Zs.

*b*

## TWO. HAZÁDNAK RENDÜLETLENÜL

Egressy Béni.

Ha - zád - nak ren - dñ - let - le - nül      Légy hí - ve áh ma - gyar!      Böl - csöd ez, maj -

dim.

dan sí - rod - is,      Mely á - pol sel - ta - kar.      A nagy vi - lá - gón e ki - vül      Nin - csen

cresc.

szá - mod - ra hely,      Áld - jon vagy ver - jen sors ke - ze,      Itt él - ned, él - ned hal - nod      kell.

**668 Hajnalórán lelkem ébred**

Haj - nal - ó - rán      lel - kem éb - red  
Jöjj      be hoz - zám,      lásd,      ki - tá - rom

szent sza - vad      ha      hall -      ga - tom,  
min - den aj - tóm,      ab -      la - kom!

Mes - te - rem,      ta - níts      a csend - ben

E

szót - la - nul      meg - ál - la - nom!

## 676 Ki asztalt terítesz

A musical score for a two-part setting. The top part (treble clef) and bottom part (bass clef) are in common time and key signature of one flat. The music consists of six staves of music, each containing two measures of melody. The lyrics are written below the notes.

1. Ki asz-talt te - rí - tesz az é - gi ma-dár - nak,  
Te - ríts asz-talt, te-ríts sze-gény-nek s ár-vá - nak!

Nyújtsd ki A-tyánk, nyújtsd ki jó - sá - gos ke - ze - det,  
Adj a kol-dus-nak is táp-lá - ló ke - nye - ret!

É-tel-ben, i - tal - ban le-gyen bő - ven ré - szünk,  
Gond - vi - se - lő A - tyánk, kö-nyö - rög - ve ké - rünk!

A - - - men.

**691 A fényes nap immár elnyugodott**

1. A fé - nyes nap im - már el - nyu - go - dott, a föld szí - ne sö - tét - ben ma - ra - dott,

2. Min - den é - lő megy nyu - go - da - lom - ra, az Is - ten - től el - ren - delt á - lom - ra.

nap - pa - li fény ej - jel - re vál - to - zott, fá - rad - tak - nak nyu - go - dal - mat ho - zott.

De én U - ram, úgy me - gyek á - gyam - ba, mint - ha men - nék gyá - szos ko - por - sóm - ba.

692 Adjon Isten jó éjszakát

Rehárkó Pál J 082

A

Ad - jon Is - ten jó ej - sza - kát, Küld - je hoz - zánk őr - an - gya - lát!

Nyu - gosz - tal - ja fá - radt tes - tünk, Bol - dog le - gyen éb - re - dé - sünk!

1. Ad - jon Is - ten jó ej - sza - kát, Küld - je hoz - zánk szent an - gya - lát,

m a

Nyu - gosz - tal - ja fá - radt tes - tünk, Bol - dog le - gyen éb - re - dé - sünk!

Nyu - gosz - tal - ja fá - radt tes - tünk, Bol - dog le - gyen éb - re - dé - sünk!

694

**Maradj velünk, mi Krisztusunk**

F. A.

699 **Ó, maradj, Uram vélünk** – láad: 443 Krisztus, Atya Istennek egyetlenegy Fia

The musical score consists of three identical measures of music. Each measure begins with a forte dynamic (F) and ends with a piano dynamic (P). The first measure contains eighth-note pairs in the soprano and bass parts. The second measure features eighth-note pairs in the soprano and sixteenth-note pairs in the bass. The third measure contains eighth-note pairs in the soprano and sixteenth-note pairs in the bass.

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703 Már véget ért a nap, mit adtál

De dag, door u - we gunst ont-van-gen, is weer voor-bij, de nacht ge-naakt;  
Die dan, als on - ze be - den zwij-gen, als hier het dag-licht on - der-duikt,

en dank-baar klin-ken on - ze zan-gen tot U, die 't licht en 't duis-ter maakt.  
weer nieu - we zan-gen op doet stij-gen, ginds waar de nieu - we dag ont-luikt.

(This section contains the same musical score as the previous one, starting with a repeat sign.)

(This section contains the same musical score as the previous ones, ending with a final repeat sign and a double bar line.)

### 703 Már véget ért a nap, mit adtál

John Ellerton (ford. Vizi István)

The day thou gavest, Lord, is ended

Clement C. Scholefield

1. Már vé- get ért a nap, mit ad- tál,  
 2. De há- la; éb- red ott az egy- ház,  
 3. Most épp egy tá- vol par- tot ér- ve  
 4. A nap, míg min- ket küld pi- hen- ni,  
 5. Szent tró- nod áll, és zeng a há- la,

1. U- runk, az éj is tő- led jó.  
 2. Hol fény- re for- dul föld- go- lyónk,  
 3. A haj- nal tá- maszt új na- pot,  
 4. Fel- éb- reszt más test- vé- re- ket,  
 5. Di- csé- ve té- ged szün- te- len,

1. Víg é- nek szár- nyált reg- gel hoz- zád,  
 2. Nem szű- nik ím az őr- ség- vál- tás,  
 3. Friss é- nek szól ls- tent di- csér- ve,  
 4. Kik új e- rő- vel áld- va zen- gik  
 5. Or- szá- gok tűn- nek rég a múlt- ba,

1. Most té- ged áld az est- i- dő.  
 2. Míg éj bo- rul, vagy nap ra- gyog.  
 3. Nem hal- kul el, és el nem fogy.  
 4. Te sok, cso- dás, nagy tet- te- det.  
 5. De szent u- ral- mad vég- te- len.

1. Már vé- get ért a nap, mit ad- tál,  
 2. De há- la; éb- red ott az egy- ház,  
 3. Most épp egy tá- vol par- tot ér- ve  
 4. A nap, míg min- ket küld pi- hen- ni,  
 5. Szent tró- nod áll, és zeng a há- la,

**704 Ó, terjeszd ki, Jézusom** (vokális letéteknél is)

## 714 Tehozzd jvnk mr Istennk

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble and bass clefs. The lyrics are in Hungarian and are repeated in each section.

**Section 1:**

E m                    A m6                    E m                    H                    E m

1. Te-hoz-zd jvnk mr Is - te-nnk, ne szl-jon I-gd hi - - ba!

**Section 2:**

E m                    A m6                    E m                    H                    E m

A szi-vnk oly so - tt, , se-gts, -lesz-sze I-gd vi - - ga.

**Section 3:**

G                    D                    H                    E m

ld meg, , U-ram ez -ne-knk, le-gyen mr csak ti-ed -le - tnk,

**Section 4:**

C                    Fis                    E m                    H                    E m

Ne szl-jon I-gd hi - - ba, ne szl-jon I-gd hi - - ba!

716 Jézus, téged kereséek

1. Jé - zus, té - ged ke - res - lek, bé - kes - ség - re vágy - va.

Ú - zött, haj - szolt é - le - tem lá - tod, mi - lyen ár - va!

En - gedj kö - zel ma - gad - hoz, szólj hoz - zám sze - lí - den,

I - géd ál - dott vi - ga - sza csön - de - sít - se szí - vem!

717 Ó, hova visz az út

Musical score for the first line of the song. The key signature is one flat. The melody consists of quarter notes and eighth notes. The lyrics are: "1. Ó, ho - va visz az út:". The vocal line starts with a quarter note, followed by an eighth note, another quarter note, another eighth note, and a quarter note.

Musical score for the second line of the song. The key signature is one flat. The melody consists of quarter notes and eighth notes. The lyrics are: "Nagy ro - ha - nás - ban é - lek,". The vocal line starts with a quarter note, followed by an eighth note, another quarter note, another eighth note, and a quarter note.

Musical score for the third line of the song. The key signature is one flat. The melody consists of quarter notes and eighth notes. The lyrics are: "Már nem is lát - lak té - ged,". The vocal line starts with a quarter note, followed by an eighth note, another quarter note, another eighth note, and a quarter note.

Musical score for the fourth line of the song. The key signature is one flat. The melody consists of quarter notes and eighth notes. The lyrics are: "Ó, ho - va visz az út?". The vocal line starts with a quarter note, followed by an eighth note, another quarter note, another eighth note, and a quarter note.

717 Ó, hova visz az út

Musical score for piano, 2/3 time, treble and bass staves. The treble staff has eighth-note patterns. The bass staff has sustained notes and a sixteenth-note pattern.

Musical score for piano, 2/3 time, treble and bass staves. The treble staff has eighth-note patterns. The bass staff has sustained notes and a sixteenth-note pattern.

Musical score for piano, 2/3 time, treble and bass staves. The treble staff has eighth-note patterns. The bass staff has sustained notes and a sixteenth-note pattern.

5

Musical score for piano, 2/3 time, treble and bass staves. The treble staff has eighth-note patterns. The bass staff has sustained notes and a sixteenth-note pattern.

725 Új szívet adj

Előjáték

Korál

V. I.

Előjáték

Utójáték

725 Új szívet adj

1. Új szí - vet adj,  
2. Nyá - jas, vi - dám,  
3. Jé - zus, a te

U - ram, én - ne - kem,  
sze - lid, jó szí - vet,  
gyó - gyí - tó ke - zed

Új szí - vet adj,  
Mely, Jé - zu - som,  
Meg - fog - ta már

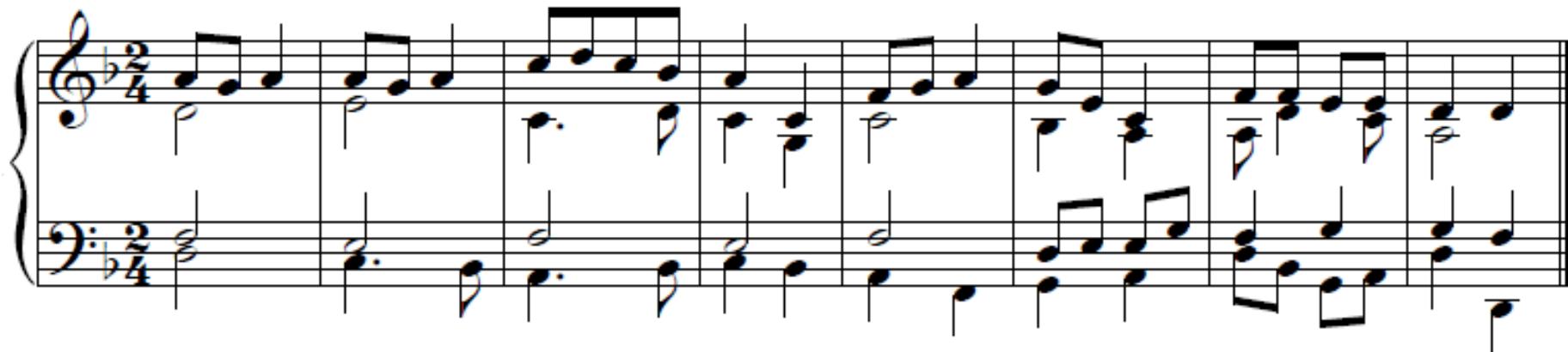
én ls - te - nem,  
te lak - he - lyed,  
a szí - ve - met,

A - mely csu - pán  
Hol e - gye - dül  
S'en is, tu - dom,

csak te - ér - ted ég,  
a te han - god szól,  
bün - te - len le - szek

Vé - led jár szün - te - len, Csak vé - led szün - te - len.\_\_\_\_\_  
Mely vé - led van te - le, Csak vé - led van te - le.\_\_\_\_\_  
Majd ná - lad o - da - fenn, A menny - ben o - da - fenn.\_\_\_\_\_

729 Védelmezz, Istenem



Continuation of the musical score for piano, two staves, 2/4 time, key signature of one flat. The top staff continues with eighth-note pairs and sixteenth-note patterns. The bottom staff includes a blue grace note in the third measure and a blue sharp sign in the fifth measure.

730 Szentlélek, jövel

Capo 3 C      G7      A<sub>m</sub>      C7/G      F      A7      D<sub>m</sub>

1. Szent - lé - lek, jö - vel,  
Szí - vünk töltsd ma el,  
Szent e - rőd-del, ví - ga-szod - dal  
Légy hoz - zánk kö - zel!

5

5

731 Jöjj hozzánk, Urunk

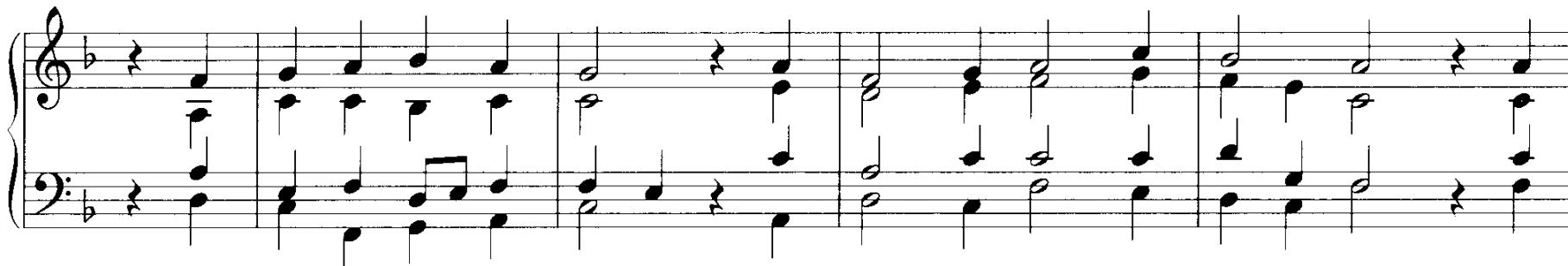


1. Kum - ba - ya, my Lord, kum - ba - ya. —— Kum - ba - ya, my Lord, kum - ba - ya. —— Kum - ba - ya, my Lord, kum - ba -



2. Come unto me all ye that labour and are heavy laden.

746 Éltem minden dolgában



746 Éltem minden dolgában

The image shows three staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of three measures. In the first measure, the treble staff has a dotted half note followed by a quarter note, and the bass staff has a half note. In the second measure, the treble staff has a dotted half note followed by a quarter note, and the bass staff has a half note. In the third measure, the treble staff has a dotted half note followed by a quarter note, and the bass staff has a half note.

747 Siesseltek, hamar lejár

The musical score consists of four staves of piano notation. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The music features eighth-note patterns, sixteenth-note chords, and various dynamic markings like forte (f), piano (p), and sforzando (sf).

Measure 1: Treble staff has eighth-note pairs (sf). Bass staff has eighth-note pairs.

Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

748 Bűneid átkos börtöne alján

1. Bű - ne - id át - kos bőr - tö - ne al - ján

Fojt a sö - tét - ség, kí - noz a csend,

Rég bi-to-rol - ja szí - ved a Sá - tán

S hal - ni sze-ret - nél már o - da - lent.

748 Bűneid átkos börtöne alján



## **749 Halld meg, bűnös ember**

749 Halld meg, bűnös ember



5

The continuation of the musical score for piano, starting at measure 5. The top staff begins with a dotted half note followed by an eighth-note pair. Measures 6-7 show a repeating pattern of eighth-note pairs. Measures 8-9 continue this pattern. Measures 10-11 conclude the section.

750 Jöjj, az Úr vár reád

Musical score for the first stanza of the hymn. The key signature is G major (one sharp). The melody consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

1. Jöjj, az Úr vár re - ád, jöjj, a - míg if - jú vagy,

Musical score for the second stanza of the hymn. The key signature is G major (one sharp). The melody consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

É - le - ted ta - va - szát, de - rű - jét ne - ki add!

Musical score for the third stanza of the hymn. The key signature is G major (one sharp). The melody consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Ó, ne hagyd fe - je-det bűn-ben ö - szül-ni vén - hedt té,

Musical score for the fourth stanza of the hymn. The key signature is G major (one sharp). The melody consists of two staves: soprano (treble clef) and basso (bass clef). The lyrics are:

Ne csu - pán te - le-det vi-gyed vé - gül az Úr e - lé.

**750 Jöjj, az Úr vár reád**

751 Jöjj el az élet vizéhez

A musical score for piano and voice, consisting of four staves of music. The top two staves are for the piano (treble and bass clef), and the bottom two staves are for the voice (treble and bass clef). The key signature is A major (two sharps). The music features a mix of eighth and sixteenth-note patterns, with some blue ink markings on the vocal line. The score is divided into measures by vertical bar lines.

753 Én nem tudom, mért szeretett úgy minket

A 2. versszak indítása: Utójáték  
stb. rit.

753 Én nem tudom, mért szeretett úgy minket

The musical score consists of three staves of music. The first staff, labeled 'Előjáték' (Ante-part), starts with a treble clef and a bass clef, followed by a 'b' symbol. It features eighth-note patterns and rests. The second staff, labeled 'Korál' (Chorus), begins with a treble clef and a bass clef, followed by a 'B. T.' symbol. It contains eighth-note chords and rests. The third staff, labeled 'Utójáték' (Post-part), starts with a treble clef and a bass clef. The music is in common time throughout.

## 754 Egy szív érettem dobogott

1. Egy szív é - ret - tem do - bo - gott, Egy  
2. E szív - ben az ir - ga - lom élt, E  
3. Ha szí - ved - be bú - bá - nat száll, Jöjj

szív-nek nagy fáj - dal-ma volt, Egy szív en-gem hőn sze - re -  
szív sze - ret - te a sze - gényt, E szív - ben nem volt sem-mi  
Jé - zus - hoz, mert szí - ve vár, E szív - ben van szá - mod-ra

tett, Egy szív é - ret - tem meg - re - pedt.  
folt, E szív Jé - zu - som szí - ve volt.  
hely, A szí - ved itt bé - ké - re lel!

The musical score consists of five staves of music. The top two staves are for voice (soprano and bass) and the bottom three are for piano. The piano parts show harmonic progression with various chords and bass lines. The vocal parts follow the lyrics provided, with some variations in the piano parts corresponding to the changes in the vocal lines.

755 A keresztfához megyek

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#), common time. The right hand plays eighth-note patterns primarily on the white keys. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure 1 ends with a repeat sign and a first ending (F. Á.) instruction.

Continuation of the musical score. The right hand continues its eighth-note pattern on the white keys. The left hand provides harmonic support with eighth-note chords. Measures 2 and 3 are identical to the beginning of the first page.

Continuation of the musical score. The right hand continues its eighth-note pattern on the white keys. The left hand provides harmonic support with eighth-note chords. Measures 4 and 5 are identical to the beginning of the first page.

763 Hadd látlak téged, ó szívem Ura

Musical score for organ or piano, three staves:

- Staff 1 (Treble Clef):** Contains measures 1-12. The key signature changes from  $\text{G major}$  (no sharps or flats) to  $\text{A major}$  (one sharp). Measure 12 ends with a fermata over the treble clef staff.
- Staff 2 (Bass Clef):** Contains measures 1-12. Measures 1-11 show a steady bass line. Measure 12 ends with a fermata over the bass clef staff.
- Staff 3 (Bass Clef):** Contains measures 13-19. The key signature changes to  $\text{F# major}$  (one sharp). Measure 13 starts with a forte dynamic. Measure 14 features a melodic line with grace notes. Measure 15 includes a melodic line with grace notes. Measure 16 shows a melodic line with grace notes. Measure 17 starts with a forte dynamic. Measure 18 features a melodic line with grace notes. Measure 19 starts with a forte dynamic. Measure 19 ends with a fermata over the bass clef staff.

*poco a poco ritardando*

1 3 2

## **763 Hadd látlak téged, ó szívem Ura**

1. Hadd lát - lak\_ Té - ged, ó,\_ szí - vem U - ra Nincs más - ban, Ben - ned van  
 2. Légy né - kem\_ ból - cses - ség,\_ é - lő I - ge, Hadd jár - jak ve - led, és  
 3. Légy né - kem pán - cél és\_ győ - zel-mes kard, Paj - zsom a harc - ban, mely  
 4. Gaz - dag - ság\_ nem kell, sem. nagy mél - tó - ság, Légy né - kem ö - rök - ség,  
 5. Menny - nek Ki - rá - lyá, ki\_ gyöz - tes Úr vagy, Hadd jus - sak hoz - zád, ó,

7

lel - kem ja - va. Rád né - zek, jöj - jön bár nap - pal vagy  
 légy vé - lem Te, A - tyám\_ vagy\_ né - kem, sén a gyer - me -  
 vé - del - met ad, Tor - nyom és\_ bás - tyám légy, e - rös kö -  
 fény - lő or - szág! El - só\_ hely\_ szí - vem - ben le - gyen Ti -  
 tün - dök - lő Nap! Szi - vem - nek\_ szi - ve, ha rám bár - mi

12

1.-4. | 5.

éj Á - lom - ban, éb - ren csak te légy a fénny!  
 ked, Élj ben - nem, Vé - led így egy - gyé le - szek.  
 vár, E - röd - del lel - kem az e - gek - be száll.  
 éd, Kin - csem, Ki - rá - lyom, szent é - gi Fel - ség!  
 jó, Hadd lát - lak Té - ged, ó, Üd - vö - zi - - - töl!

764 Ha utam borítja

Capo 3 A<sub>m</sub> G/H C D



1. Ha u - tam bo - rít - ja fel - hő - nek ár - nya,  
S U - ram - nak cél - ja - it nem ért - he - tem,  
A - mit én nem lá - tok, Ő azt mind lát - ja,  
S Krisz - tus - nak ke - gyel - me e - lég ne - kem!

## 767 Semmi felől ne aggódjál

Capo 3      A<sub>m</sub>      G      C      G      A<sub>m</sub>      E<sub>m</sub>      F<sub>m</sub>      C

1. Sem-mi fe-lől ne ag-gód-jál, Él az Is-ten, és sze-ret,  
Há-la-a-dó kö-nyör-gés-ben Tárd fel né-ki szí-ve-det!

2. És az Is-ten bé-kes-sé-ge, Min-den ér-te-lem fe-lett,  
Meg-őr-zí az Úr Krisz-tus-ban Gon-do-la-tod, szí-ve-det!

767 Semmi felől ne aggódjál

Musical score for measures 1-4. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes in the soprano voice, with harmonic support from the basso continuo line below. Measure 1 starts with a half note in the bass. Measures 2-4 show a more active bass line with eighth-note chords.

5

Musical score for measures 5-8. The key signature changes to no sharps or flats. The melody continues in the soprano voice, featuring eighth and sixteenth-note patterns. The basso continuo provides harmonic foundation with sustained notes and eighth-note chords.

770 Az Úr csodásan működik

A musical score for two staves in G minor (indicated by a 'b' symbol) and 6/8 time. The top staff consists of two voices: soprano (blue notes) and alto (orange notes). The bottom staff consists of two voices: bass (red notes) and tenor (green notes). The music features various note heads with stems and beams, and some notes have small numbers above them. The score concludes with the instruction 'F. Á.' followed by a vertical bar line.

770 Az Úr csodásan működik

Előjáték

Korál

K. Gy.

a

(b)

Utójáték

Detailed description: The musical score consists of three staves of music. Staff 'a' (top) has a treble clef, 8/8 time, and a key signature of one flat. It features eighth-note patterns and a dynamic instruction '(b)' above the bass staff. Staff 'b' (middle) has a bass clef, 8/8 time, and a key signature of one sharp. It contains eighth-note patterns. Staff 'K. Gy.' (bottom) has a treble clef, 8/8 time, and a key signature of one sharp. It also contains eighth-note patterns. The score ends with a section labeled 'Utójáték'.

**770 Az Úr csodásan működik**

The musical score consists of three staves of music:

- Előjáték (Staff b):** The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features eighth-note patterns and a bassoon-like line below.
- Korál:** The second staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features eighth-note chords and a bassoon-like line below.
- A. I. (Staff c):** The third staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features eighth-note chords and a bassoon-like line below.

Below the staves, the section labels are repeated: **Előjáték**, **Korál**, and **Utójáték**.

770 Az Úr csodásan működik



6

Continuation of the musical score. The vocal parts continue their melodic line, and the piano accompaniment provides harmonic support with eighth-note chords and bass notes.

11

Continuation of the musical score. The vocal parts continue their melodic line, and the piano accompaniment provides harmonic support with eighth-note chords and bass notes.

771 Velem vándorol utamon Jézus

The musical score consists of four systems of music. The first three systems are for organ (Pf. L.) and the fourth system is for choir (Korál). The score is divided into sections: 'Utójáték' (beginning of each system), 'Korál' (the choir part), and 'Utójáték' (end of each system).

**Section 1:** The organ part (Pf. L.) features a continuous eighth-note pattern in the upper voices and sustained bass notes. The choir part (Korál) consists of simple quarter-note chords.

**Section 2:** The organ part continues its eighth-note pattern. The choir part begins with a melodic line consisting of eighth and sixteenth notes.

**Section 3:** The organ part continues its eighth-note pattern. The choir part continues its melodic line.

**Section 4:** The organ part continues its eighth-note pattern. The choir part concludes its melodic line.

**Section 5:** The organ part begins with a new section, indicated by a circled '6'. The choir part continues its melodic line.

**775 Jézus a mi oltalmunk**

The musical score consists of five staves of music for two voices. The top four staves are soprano voices, and the bottom staff is a basso continuo voice. The music is in common time, with a key signature of one sharp (F#). The vocal parts are labeled with Roman numerals above the notes: E<sub>m</sub>, H, C, D, G, A<sub>m</sub>, E<sub>m</sub>, H, E<sub>m</sub>, G, D, E<sub>m</sub>, H, C, G, and D. The basso continuo part is labeled with Roman numerals: E<sub>m</sub>, H, C, D, G, A<sub>m</sub>, E<sub>m</sub>, H, E<sub>m</sub>, G, D, E<sub>m</sub>, H, C, G, and D.

**Refr.** Jé - zus a mi ol - tal - munk, e - rős - sé - - günk, Ha

ránk sza - kad min - den baj, még - se fé - lüink.

Ő a mi pán - cé - lunk, e - rős paj - zsunk, Ha

ránk tör az el - len - ség, Ben - ne bí - zunk.

**Fine**

1. Ez a föld szét - hul - lik, min - den hegy el - om - lik,

De egy Kő - szik - la ö - rök - ké áll.

G D E m H

Taj - ték - zik a ten - ger, gyil-kol a sok fegy - ver,

Taj - ték - zik a ten - ger, gyil-kol a sok fegy - ver,

E m D G E m H E m Da Capo

Né - künk még - sem árt a ha - lál.

Né - künk még - sem árt a ha - lál.

## 776 Mikor látom egeidet

The musical score consists of four staves of music. The first staff starts in Dm (3/4 time), followed by a section in 2/4 time, then 3/4 time with a key signature of one sharp, and finally Gm (3/4 time). The second staff begins in A major (3/4 time) and transitions to 2/4 time with a key signature of one sharp. The third staff starts in Dm (3/4 time), followed by A (3/4 time), and then Dm (3/4 time). The fourth staff starts in A major (3/4 time) and transitions to 2/4 time with a key signature of one sharp. The lyrics are as follows:

1. Mikor lá - tom  
2. Akkor kér - dem:  
E - ge - i - det  
Mi az em-ber,  
A-mit uj - ja - id for - mál - tak,  
Hogy még rá is va-gyon gon - dod?

13. S onnan fény - lő  
Hogy né-zel rá  
te - kin - te - ted  
tü - re - lemmel,  
Hold-és csil-lag-fény for - má - ban.  
Fi - át is fi - ad-nak mon-dod.

## 777 Az Úr az én jó pásztorom

♩ = 92

3

Az      Úr      az      én      jó      pász - to - rom,  
 Ha      éj      -      sö      tét      -      ben      já      -      rok      is,  
 Az      Ur      -      ke      gyel      -      me,      jó      -      vol      ta

6

Így      nem      szű      -      köl      -      kö      -      döm:  
 Nem      ré      -      mít      -      zord      -      ha      -      lál;  
 Egy      él      -      ten      -      át      -      kö      -      vet,

10

Hús,      csen - des      víz      -      hez      el      -      ve      -      zet,  
 Mert      vé - lem      vagy      -      min      den      -      na      -      pon,  
 Az      Ö      há - zá      -      ban      lel      -      he      -      tek

15

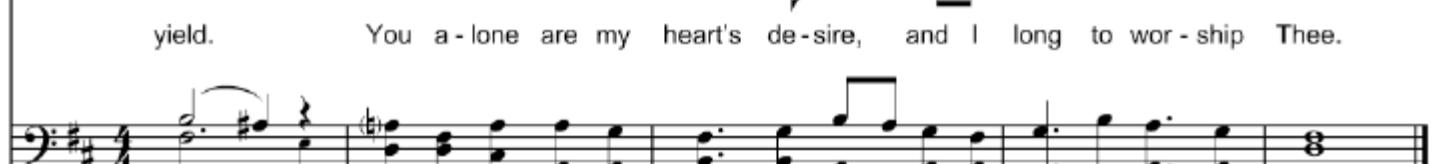
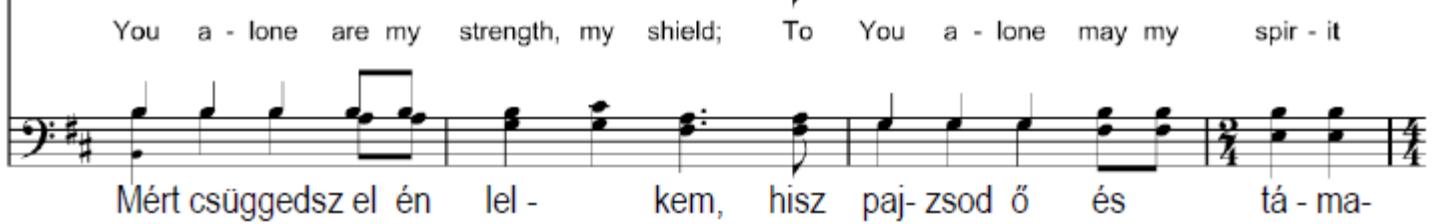
Le      -      gel      -      tet      -      dús      -      fü      -      vön.  
 Lel      -      kem      -      nyug      -      tot      -      ta      -      lál.  
 Ö      -      rök      -      re      -      lak      -      he      -      lyet.

**778 Mint szarvas hűs vízforrásra**

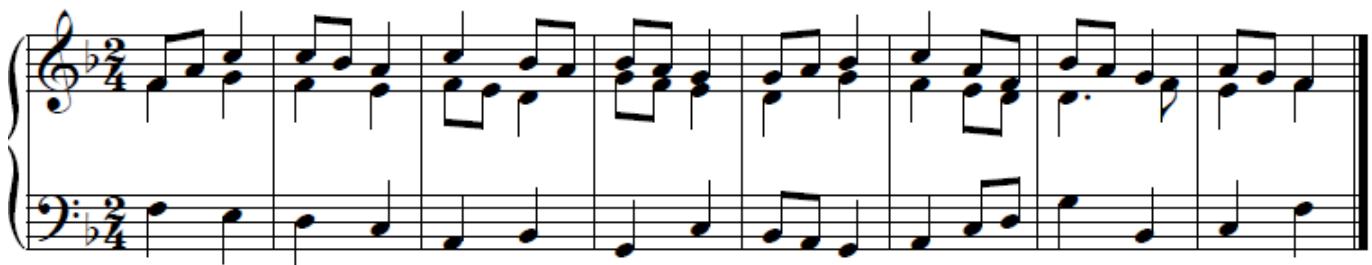
Mint szar- vas hűs víz- for- rás - ra, úgy szom- ja- zik lel - kem rád,



5 Vá - gyó-dom az é - lő Is- ten után, hogy me - hes- sek Hoz - zá.



779 Tehozzád emelem szemeim, Istenem



Musical score for the third staff of hymn 779. This staff continues the bass line from the previous staves, maintaining the bass clef and common time. It consists of six measures, continuing the eighth-note patterns established in the earlier parts.

## **780 Megvizsgáltál, Uram, engem**

791 Zengjen hálaének



6

Musical score for piano, two staves. Treble clef, common time. Measures 6-10. Key signature changes from G major back to C major at measure 10.

II

Musical score for piano, two staves. Treble clef, common time. Measures 11-15. Key signature changes from C major to G major at measure 15.

## 791 Zengjen hálaének

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature changes between systems. The lyrics are written below the notes.

**System 1:**

1. Zeng - jen há - la - é - nek, Min - den aj - kon - zeng - - jen!  
2. Is - ten szent sze - rel - mét Jé - zus hoz - ta zeng - zánk.

**System 2:**

Is - ten szent ne - vé - nek Hö - i - mát re - beg - - jen  
Hogy - ne zeng - ne min - dig Ró - la szí - vünk és - szánk?

**System 3:**

Mind - az, a - ki tud - ja, Hogy az Úr - ke - gyel - me  
Ó, mi nagy di - cső - ség: Jé - zus a - mi - él - tünk!

**System 4:**

Min - den bá - na - tank - ba' Gyógy - írt hoz - se - bünk - - re!  
Ó, csu-dál - ja föld - s'ég: Is - ten szen - ved\_ ér - tünk!

791 Zengjen hálaének



6

Measures 6-10. The right hand continues eighth-note chords with grace notes. The left hand's bass line becomes more prominent, featuring sustained notes and eighth-note patterns.

12

Measures 11-15. The right hand plays eighth-note chords with grace notes. The left hand's bass line continues with sustained notes and eighth-note patterns.

793 Áldott légy, mert megváltottál

The musical score consists of four staves of music for voice and piano. The lyrics are written below the notes. The key signature is one flat throughout. The chords indicated above the staves are C, Bmaj7, C, Gm7, Am, Bmaj7, C, F, Gm7, Am, B, G, C, and G.

1. Ál - dott légy, mert meg - vál - tot - tál,

Ál - dott légy, mert meg - gyó - gyí - - - tál,

Ál - dott légy a bo - csá - na - tért,

Gaz - dag, ö - rök, új é - le - - tért!

793 Áldott légy, mert megváltottál

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 1 ends with a half note in the bass staff.

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. The right hand continues eighth-note chords, and the left hand provides harmonic support. Measure 6 begins with a half note in the bass staff.

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 1 ends with a half note in the bass staff.

Musical score for piano, two staves. Treble clef, key signature of one sharp, common time. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 6 begins with a half note in the bass staff.

794 Jézus, te égi szép

Musical score for the first section of the hymn. The music is in common time (indicated by '3') and key signature is B-flat major (two flats). The vocal parts are in soprano and basso continuo. The vocal line consists of eighth and sixteenth note patterns. The basso continuo part shows harmonic progression with various chords.

Musical score for the second section of the hymn. The vocal parts are in soprano and basso continuo. The vocal line includes eighth and sixteenth note patterns. The basso continuo part shows harmonic progression. The label 'R. L.' is at the end of the section.

Musical score for the instrumental introduction. The section is labeled 'Előjáték' (Introduction) and 'Korál' (Choral). The vocal parts are in soprano and basso continuo. The vocal line consists of eighth and sixteenth note patterns. The basso continuo part shows harmonic progression. The label 'V. L.' is at the end of the section.

Musical score for the final section of the hymn. The section is labeled 'Utójáték' (Conclusion). The vocal parts are in soprano and basso continuo. The vocal line consists of eighth and sixteenth note patterns. The basso continuo part shows harmonic progression.

795 Szólj, boldog hálaének

The musical score consists of three staves of music for two voices. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat, and the time signature is common time (indicated by '4'). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'f' (fortissimo). The vocal parts are separated by a vertical brace. The bass part provides harmonic support with sustained notes and chords. The score is divided into measures by vertical bar lines.

70-264 F. Á.

## 795 Szólj, boldog hálaének

1.Szólj, bol - dog há - la - é - nek, És áldd a Te - rem - töt, Hű\_.  
2.Ó al - tat el hul - lá - mot, Ád jó vagy zord i - döt, Üz\_.  
3.Sok a - ján - dé - ko - dért szánk Most há - lát zeng ne - ked. Te\_\_\_.  
5  
U - rát föld - nek, ég - nek, Az ö - rök jó - te - völ! Ő  
fa - gyot, té - li ál - mot, Ki - zsen - dül rá a föld. Ha  
ál - dot - tad meg mun - kánk, Adsza na - pi ke - nye - ret. Se -\_.  
9  
min - de - nek - nek gond - ját mint A - tyá ve - szi föl, S've -  
szí - vünk né - ki en - ged, Bol - dog - ság - ra ve - zet. Ki  
gíts tö - röd - ni más - sal, Add, hogy ne - ked él - jünk, És\_.  
13  
zér - li út - ját, sor - sát Sze - re - tet - tel a meny - nyek - ből.  
mè - ri meg mély - sé - ged, Te ó - rök, é - gi sze - re - tet?  
té - ged szív - vel - száj - jal Szün - te - len ád-junk, di - csér - jünk!

**798. Hűséged végtelen**

14 Refr.

20

26

**798. Hűséged végtelen**

1.Hű - sé - ged vég - te - len, A - tyám, nagy Is - ten, El - hat a mély - be, s'az  
2.A tél, a nyár, az ősz, a fes - lő ta - vasz, A nap, a hold s'a nagy  
3.El - tör - lőd bű - nö - met, bé - kéd vesz kö - rül, Ve - lem vagy, s'lé - nyed úgy

e - gek fö - lé, Ir - gal - mad nem fogy a mú - ló i - dő - vel: Ki vol - tál,  
csil - lag - se - reg Ezt zen - gi szün - te - len e - gyüt - tes kar - ban: Te vagy az  
meg - vi - dá - mít! E - röt adsz má - ra, a hol-nap - ra re - ményt. Ál - dá - sod

14 Refrének: énekelhető csak egyszer is, a 3. vers után

az ma - radsz mind - ö - rök - ké. Hű - sé - ged vég - te - len, hű - sé - ged vég - te - len,  
ir - ga - lom, a sze - re - tet.  
ont - ja rám bő ár - ja - it.

21 27 Min - den - nap új ál - dás á - rad re - ám, Hi - á - nyom pó - to - lod  
ha - tal - mas kéz - zel, Hű - sé - ged vég - te - len, U - ram, hoz - zám.

799 Mindig velem, Uram

Musical score for piano, two staves, treble and bass. The key signature is A major (two sharps). The melody consists of eighth and sixteenth-note patterns. Measure 1 ends with a repeat sign and a double bar line.

Continuation of the musical score. Measure 6 begins with a melodic line in the treble staff. The bass staff provides harmonic support with sustained notes and chords. The key signature changes to G major (one sharp) at the end of measure 6.

Final continuation of the musical score. Measure 11 begins with a melodic line in the treble staff. The bass staff continues to provide harmonic support. The piece concludes with a final cadence in G major.

**800 Mindeddig vélem volt az Úr** (lásd még: 565 A menny Urának tisztelet)

The musical score consists of four identical staves of music, each with a treble clef, a key signature of one flat, and a common time. The music is composed of eighth and sixteenth notes, primarily using chords. The lyrics are written below each staff in blue text.

1. Mindeddig vélem volt az Úr, Megál-dott minden jó-val.

Mindeddig vé - dett hűn az Úr, És őrzött éj-jel-nap-pal.

Mindeddig él-tem paj-zsa volt, Az éj-sza-ká-ban fényt a-dott.

Mindeddig meg-se-gí-tett.

## 801 Szívből köszönöm, Uram, az életet

Capo 3

C G Am C<sub>7</sub> F G C

1. Szív-ből kö-szö-nöm, U-ram, az é - le - tet, Mind a

F G E Am Dm D<sub>7</sub> C/G G

jó-ért, mit oly bő-ven ad - tál ne-kem, Zen-gek há-la-é-ne- ket.

C G Am C<sub>7</sub> F G C

Szív - ből kö-szö-nöm, U - ram, a bé - ké - met, Most

F G E Am D<sub>07</sub> G<sub>7</sub> C

Hoz-zád száll az ö-röm hang-ja-in: Hal - le - lu - ja!

## 802 Örvendjetek, mert Isten úgy szeret

**Capo 3**

A<sub>m</sub>      C      D      G

1. Ör - vend - je - tek,      mert Is - ten úgy sze - ret,

A<sub>m</sub>      C      D      G

Bé - két a - kar,      nem zord í - té - le - tet!

F      C      D      E

Ör - vend - je - tek,      ör - vend - je - tek!

A      E<sub>m</sub>      D      E

Jé - zus, az Is - ten Fi - a, el - jött ér - te - tek,

A      C      D      E

Nem kell a sö - tét-ség-ben, bűn - ben él - ne - tek.

F      C      D      G      A<sub>m</sub>

Refr. Hall - já - tok meg e jó hírt, em - be-rek!

F      C      D      G      A<sub>m</sub>

Hall - já - tok meg e jó hírt, em - be-rek!

The musical score consists of six staves of music. The first four staves are for a treble clef voice, with chords A<sub>m</sub>, C, D, and G indicated above the staff. The fifth staff is for a bass clef voice, and the sixth staff is for another bass clef voice. The lyrics are written below each staff, corresponding to the chords. The first section ends with a repeat sign and leads into a verse. The verse begins with a bass line, followed by a treble line with chords A, E<sub>m</sub>, D, and E. The lyrics mention Jesus and salvation. The score concludes with a final section starting with a bass line and ending with a treble line repeating the verse's lyrics.

**804 Hálát adok, Uram, az életért!**

D                    G                    A<sup>7</sup>                    D  
1. Há - lát a - dok, U-ram, az é - le - tért.

G                    D                    Fis m                    A  
Ró - lad zeng é - ne-ket hegym, völgy s a rét.

A<sup>7</sup>                    D                    Fis m                    G  
A na - po - kat te szá - mo - lod,

D                    H<sup>7</sup>                    E m                    A<sup>7</sup>                    D                    G                    D  
U - ram, én min - de-nért há - lát a - dok.

805 Jó dolog az Urat áldani, dicsérni

Musical score for two voices. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eight measures. The treble part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The bass part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.

Musical score for two voices. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eight measures. The treble part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The bass part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.

Musical score for two voices. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff (bass clef) has a key signature of one sharp (F#) and a time signature of 2/4. The music consists of eight measures. The treble part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs. The bass part starts with eighth-note pairs, followed by quarter notes and eighth-note pairs.

806 Urunk nagy nevét áldja a világ

Musical score for piano and organ, page 1. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The bottom staff is for the organ, featuring a bass clef and a common time (indicated by '8'). The music consists of four measures. In the first measure, the piano has eighth-note chords (F#-A-C) and the organ has a sustained note. In the second measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G). In the third measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G). In the fourth measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G).

Musical score for piano and organ, page 2. The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp (F#), and a common time (indicated by '8'). The bottom staff is for the organ, featuring a bass clef and a common time (indicated by '8'). The music consists of four measures. In the first measure, the piano has eighth-note chords (F#-A-C) and the organ has a sustained note. In the second measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G). In the third measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G). In the fourth measure, the piano has eighth-note chords (F#-A-C) and the organ has eighth-note chords (C-E-G).

**806 Urunk nagy nevét áldja a világ**

1. U-runk nagy ne-vét áld-ja a vi-lág, Zeng-je a zsoltár szí-vünk új da-lát,

Cso-dás tet-te-it hír-des-se a föld, minden di-csé-ret meg-il-le-ti öt.

**807 Áldd, lelkem, Istened**

Capo 3 A D G C

1. Áldd, lel - kem, Is - te - ned, Dí - csérd e szent ne - vet,

D G C D A

Jó - sá - gát ha - nya - gul el ne fe - ledd!

A D G C

El - tör - li bű - nö - det, Meg - vált - ja é - le - ted,

D G C D A

Ir - gal - ma be - kö - töz min - den se - bet.

E G A

Oly nagy az ég ki - csi föl - dünk fe - lett,

C D A E

Még na - gyobb Is - ten - ben a sze - re - tet.

A                    D                    G                    C

Nem bű - ne - ink sze - rint      Bánt most ve - lünk me - gint.

This musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one flat. The melody is primarily composed of eighth notes and sixteenth-note chords. The vocal line is supported by harmonic chords. The lyrics are written below the notes, corresponding to the chords A, D, G, and C.

D                    G                    C                    D                    A

Jó - sá - ga i - ga - zabb hű - ség - re int.

This musical score continues the melody from the previous section. The vocal line and harmonic support remain consistent with the previous section, using the same chords (D, G, C, D, A) and note patterns. The lyrics are written below the notes, corresponding to the chords D, G, C, D, and A.

**808 Áldjad az Urat, áldjad, én lelkem**

The musical score consists of four systems of music. The first system starts in G major (Gm) and ends in D major (D). The lyrics are: "1. Áld-jad az U - rat, áld - jad én lel - kem, 2. Ó, ki fel - ol - doz, ó, a - ki gyó - gyít,". The second system starts in G major (Gm) and ends in D major (D). The lyrics are: "Az Ó szent ne - ve á - rad szét ben - nem, Ko - por - sóm - ból is é - let - re szó - lít.". The third system starts in E♭ major (E♭) and ends in D major (D). The lyrics are: "Jó - sá - ga nél - kül ho - vá kell len - nem? Mint egy büsz - ke sast, ak - ként meg - ú - jít:". The fourth system starts in E♭ major (E♭) and ends in D major (D). The lyrics are: "Ke - gyel - mé - ről is el ne fe - led - kez - zem! Nyújt-ván a szép - ség min - den hor - do - zó - it."

Chords indicated above the staff: Gm, D, D7, Gm, Gm, D, D7, Gm, E♭, B, D, Gm, E♭, B, Cm, B, Cm, D, D.

**809 Isten nevét dicsérem, szívem csupa hála**

Capo 3 A

1. Is-ten ne-vét di-csé-rem, szí-vem csu - pa há - la,

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat. The chords are labeled above the staff: A, D7, G, H, E. The lyrics are written below the notes.

E-gyütt mond-junk há - la-dalt, kö - zös é - nek áld - ja:

This section continues the melody with the same chords and key signature. The lyrics are written below the notes.

Refr. Jó - ság, hű - ség ke - zed min-den mű - ve,

This section introduces a new section of the hymn with a different melody. The chords are labeled above the staff: G, E, F, D, E7, Am. The lyrics are written below the notes.

Szent vagy, jó vagy, ál - dunk mind - ö - rök - re!

This section continues the second verse with the same melody and chords. The lyrics are written below the notes.

810 Áldjátok Istent szent templomában



Musical score for piano, second system. This system continues the piece from the first system. It consists of three staves. The top two staves are identical to the first system, both in treble clef and 3/4 time with one flat. The third staff is in bass clef and 3/4 time, also with one flat. The bass staff contains sustained notes and some eighth-note patterns.

829 Kérlek téged, Istenemet

Musical score for piano, two staves. The top staff is in G major (treble clef) and the bottom staff is in C major (bass clef). The music consists of eighth-note patterns.

3

Continuation of the musical score, starting at measure 3. The top staff is in G major and the bottom staff is in C major. The music continues with eighth-note patterns.

Continuation of the musical score. The key changes to A major (indicated by a sharp sign in the treble clef). The music consists of sixteenth-note patterns. The bass staff shows sustained notes. The instruction "R. L." is written at the end of the staff.

830 Keresd az Istant, népem

1. Ke - resd az Is - tent né - pem, Ke - resd új u - ta - kon;  
Ne ü - res ke-gyes - ség - ben, Sze - líd á - hi - ta - ton;

Ke - resd a - mint a - kar - ja, Fe - led - ve meg - szo - kást,

Hogy meg - je - len - jen ar - ca És hoz - zon gyó - gyu - lást.

**841 Igéddel áldj meg bennünket, Urunk**

The musical score consists of four systems of music, each with two staves: treble and bass. The key signature is one flat, and the time signature varies between common time and 8/8. The lyrics are in Hungarian and are repeated in each system.

1. I - géd-del áldj meg ben-nün-ket, U - runk,

Így lesz e haj - lék lel - ki ott - ho - nunk,

Buz-díts, hogy szív - vel szol-gál-junk ne - ked,

Á - raszd e ház - ra ál - dott Lel - ke - det!

Buz - díts, hogy szív - vel szol-gál-junk ne - ked,

Á - raszd e ház - ra ál - dott Lel - ke - det!

## 841 Igéddel áldj meg bennünket, Urunk

The musical score consists of four staves of music for a four-part choir. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from G major (two sharps) to F major (one sharp) at measure 12. Measure numbers 1, 6, 12, and 18 are indicated on the left side of the score.

**1.** 1. I - géd - del áldj - meg ben-nün - ket, U - runk, Így lesz e haj - lék  
2. I - géd - del hív - tál most is, hű U - runk, Bár - mer - re kül - desz,

**6.** lel - ki ott - ho - nunk, Buz - dits, hogy szív - vel szol - gál - junk ne - ked,  
bát - ran in - du - lunk, Buz - dits, hogy szív - vel szol - gál - junk ne - ked,

**12.** Á - raszd e ház - ra ál - dott Lel - ke - det! Buz - dits, hogy szív - vel  
Á - raszd ki ránk is ál - dott Lel - ke - det! Buz - dits, hogy szív - vel

**18.** szol - gál - junk ne - ked, Á - raszd e ház - ra ál - dott Lel - ke - det!  
szol - gál - junk ne - ked, Á - raszd ki ránk is ál - dot Lel - ke - det!

844 Az Úr vezessen végig az úton

A musical score consisting of four staves, likely for a four-part choir or organ. The staves are in common time and key signature of one flat (B-flat). The top two staves begin with a treble clef, and the bottom two staves begin with a bass clef. The music consists of eighth-note patterns, primarily eighth-note chords. The first three staves have a consistent pattern of eighth-note chords. The fourth staff begins with a dotted half note followed by a quarter note, then continues with eighth-note chords. The score concludes with a final measure ending with a colon and a repeat sign.

845 Tégy, Uram, engem áldássá

Koral

Musical score for hymn 845, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one sharp. The music consists of eighth and sixteenth note patterns. A bracket connects the two staves. A curved line points from the first measure of the bass staff to the second measure of the treble staff. The word "Utojatek" is written above the bass staff in the third measure.

845 Tégy, Uram, engem áldássá

Musical score for measures 1-5. The key signature is A major (two sharps). The melody consists of eighth-note patterns in the soprano and basso continuo parts. Measure 5 ends with a half note in the basso continuo part.

6

Musical score for measures 6-10. The key signature changes to G major (one sharp). The melody continues with eighth-note patterns. Measure 10 ends with a half note in the basso continuo part.

11

Musical score for measures 11-15. The key signature changes to F# major (one sharp). The melody continues with eighth-note patterns. Measure 15 ends with a half note in the basso continuo part.