

# Ú J E S Z T E N D Ő<sup>2</sup>

N A P J Á N N.

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M U S I K Á B A T E T T E

S E I L E R J Ó S E F,

A<sup>2</sup> BUDAI VÁRNAK FŐ TEMPLOMÁBAN A<sup>2</sup> CHÓRUSNAK ELŐJÁRÓJA, 'S A<sup>2</sup> NEMZETI  
OSKOLÁKNAK MUSIKAMESTERE.

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B U D Á N N,

A<sup>2</sup> KIRÁLYI MAGYAR UNIVERSITÁSNAK BETŰIVEL.

1 8 2 0.

Frisscskén.

Beme-  
netel.

Musical notation for the first system, featuring a vocal line and a piano accompaniment in 6/8 time with a key signature of one sharp (F#). The piano part includes various chords and melodic lines with slurs and ties.

Vala-  
mivel

hal-  
kab-  
ban.

E géfz egy hofzú efz ten dö nek

el foly tak is mét nap ja i;

Musical notation for the second system, including the vocal line with lyrics and the piano accompaniment. The piano part features some chords with diagonal hatching.

'sél tünknek, mint a' gyors ü dö nek,

na gyobb ra nyil tak sir ja i.

Musical notation for the third system, including the vocal line with lyrics and the piano accompaniment. The piano part includes some chords with diagonal hatching and a 'no' marking.

Kö zel get ránk a' vég i té let,

This system contains the first line of music. It features a vocal line on a single staff and a guitar accompaniment on two staves. The guitar part includes various techniques such as slurs, ties, and dynamic markings like *mf* and *f*. The lyrics are written below the vocal line.

melly vét ke in ket bün te ti. Haj nal lik a' dűi cső i gé ret,

This system contains the second line of music. It features a vocal line on a single staff and a guitar accompaniment on two staves. The guitar part includes various techniques such as slurs, ties, and dynamic markings like *mf* and *f*. The lyrics are written below the vocal line.

melly ér de min ket fi ze ti. *Da Capo.*

This system contains the third line of music. It features a vocal line on a single staff and a guitar accompaniment on two staves. The guitar part includes various techniques such as slurs, ties, and dynamic markings like *mf* and *f*. The lyrics are written below the vocal line, and the piece concludes with the instruction *Da Capo.*

## A' 2. Strófa.

Kö szön nyük Is ten! mély há lá val ránk hin tett sok ma la sz ti dot; nagy jó vol tod nak szent kar já val  
 le nyúj tott bö ál dá si dot. Ah! hogy most Té ged' jó A tyánk nak ta pa sz ta lás búl ös me rünk;  
 vak sá ga vé gett sok hi bánk nak melly szív e pe sz tö szí gye nünk.

## A' 3. Strófa.

Te remts új lel ket mel nye ink ben, szol gá la tod hoz új tü zet. A' ré gi em ber szí ve ink ben  
 ne lel lyen töb bé lak he lyet. Új jít sz meg ben nünk szent ne ved hez a' hó do lás nak rep te it,  
 em ber tár sunk hoz, mint ké ped hez, a' sze re tet nek ke gye it.

## A' 4. Strófa.

Jer, bár ki vagy, ki el len ség nek tar tot tad ed dig' szí ve met, vess czélt a' ré gi gyű löl ségnek,  
 szo rit sz mellyed hez mellye met. 'Ste is, ba rá tom! szent fri gyünk nek ad gy új e- rőt, új é le tet!  
 Ál dozzunk együ tt Is te nünk nek mind nyá jan újú lt szí ve ket.