

National Anthems Online

HUNGARY: Himnusz

Ferenc Erkel was a well-known Hungarian composer, considered to be the father of Hungarian grand opera. These operas were written mainly on historical themes and are still sometimes performed in Hungary. He conducted the Budapest Philharmonic Orchestra and was also the director of the Hungarian Academy of Music until 1886. When the Hungarian State Opera House was opened in Budapest in 1884, Erkel was appointed musical director. He is perhaps best known as the composer of Himnusz, in which he set words (in a competition) by the Hungarian Romantic poet Ferenc Kőlcsey, whose text evoked the glory of Hungary's past. It was originally composed for mixed voices with piano accompaniment without the introduction and coda. The anthem was adopted in 1844 and revised in about 1940 by Ernő Dohnányi.

The traditional version of this anthem is printed here. The introduction and coda should normally be played, especially at festive occasions. A so-called Olympic version omits the introduction and coda, beginning the performance at measure 5 and finishing at measure 20. This short version is often played in Hungary. To complicate the issue, the short version is sometimes played with a forte ending, i.e. the *ff* dynamic at measure 17 drops down only to *forte* rather than *piano*. In this case, instruments on Parts 1 and 2 should play the upper notes.

Ferenc Erkel (1810-1893)
Arranged by Colin Kirkpatrick

♩ = 60

Part 1

Part 2

Part 3

Part 4

Part 5

Part 6

Timpani

In Bb, C, D and F

Cymbals

Snare drum

Bass drum

You may download the score and the instrumental parts free of charge, making as many copies as you need. However, these may not be subsequently sold. Feedback from users is always welcomed. If you would like to report any mistakes in the music, make comments or suggestions (in English) please contact Colin Kirkpatrick at doctorcolin@csloxinfo.com.

If you perform, record or broadcast this arrangement, please notify the Performing Rights Society (in the UK) or the equivalent performance rights organisation in your own country (e.g. [ASCAP](#) in the USA; [SOCAN](#) in Canada), listing the name of the anthem and the arranger.

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6

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

Timp.

Cym.

S.D.

B.D.

Parts 1 + 2 play upper notes if forte ending

14

1 *f* *ff* *p (f)*

2 *f* *ff* *p (f)*

3 *f* *ff* *p (f)*

4 *f* *ff* *p (f)*

5 *f* *ff* *p (f)*

6 *f* *ff* *p (f)*

Timp. *mf* *cresc.* *f* *cresc.* *ff* *p (f)*

Cym. *mf* *cresc.* *f* *cresc.* *ff* *p (f)*

S.D. *mf* *cresc.* *f* *cresc.* *ff* *p (f)*

B.D. *mf* *cresc.* *f* *cresc.* *ff* *p (f)*

Percussion play only if forte ending

Olympic ending

Traditional ending

1. *p*

2. *p* *rit.*

3. *p* *rit.*

4. *p* *rit.*

5. *p* *rit.*

6. *p* *rit.*

Timp. *p*

Cym.

S.D.

B.D. *f*

Detailed description: This is a musical score for a string quartet (violin 1, violin 2, viola, cello) and a string bass, plus percussion and woodwinds. The score is divided into two sections: 'Olympic ending' (measures 1-4) and 'Traditional ending' (measures 5-8). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The string parts (1-6) are marked with a piano (*p*) dynamic and a ritardando (*rit.*) in the latter half. The percussion parts include Timpani (Timp.), Cymbal (Cym.), Snare Drum (S.D.), and Bass Drum (B.D.). The woodwind parts (S.D. and B.D.) are marked with a forte (*f*) dynamic. The score concludes with a double bar line.