

A CANTATA FOR SOLI, CHORUS  
AND ORCHESTRA

# The League of the Alps

BY  
CARL BUSCH



BOSTON  
OLIVER DITSON COMPANY



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A CANTATA FOR SOLI, CHORUS  
AND ORCHESTRA

# THE LEAGUE OF THE ALPS

WORDS BY

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CARL BUSCH

1.50

BOSTON

OLIVER DITSON COMPANY

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TO MR. B. S. HOAGLAND  
AND  
THE KANSAS MUSICAL JUBILEE  
ASSOCIATION

2/11/22  
H. S. Hoagland

SOLO VOICES :  
SOPRANO, ALTO, TENOR AND BASS.

TIME OF PERFORMANCE :  
ONE HOUR AND A QUARTER.

---

FULL ORCHESTRA SCORE AND PARTS, IN  
MANUSCRIPT, CAN BE RENTED  
FROM THE PUBLISHERS.

## HISTORICAL NOTE.

In 1308 the Swiss rose against the tyranny of the bailiffs appointed over them by Albert of Austria. The field called Grütli, at the foot of the Seelisberg, and near the boundaries of Uri and Unterwalden, was fixed upon by three spirited yeomen, Walter Furst (the father-in-law of William Tell), Werner Stauffacher and Erni (or Arnold) Melchthal, as their place of meeting to deliberate upon the accomplishment of their projects.

“Hither came Furst and Melchthal, along secret paths over the heights, and Stauffacher in his boat across the Lake of the Four Cantons. On the night preceding the 11th of November, 1307, they met here, each with ten associates, men of approved worth ; and while at this solemn hour they were wrapt in the contemplation that on their success depended the fate of their whole posterity, Werner, Walter and Arnold held up their hands to Heaven, and in the name of the Almighty, who has created man to an inalienable degree of freedom, swore jointly and strenuously to defend that freedom. The thirty associates heard the oath with awe ; and with uplifted hands attested the same God and all His saints, that they were firmly bent on offering up their lives for the defence of their injured liberty. They then calmly agreed on their future proceedings, and for the present each returned to his hamlet.”

On the first day of the year 1308, they succeeded in throwing off the Austrian yoke, and “it is well attested that not one drop of blood was shed on this memorable occasion, nor had one proprietor to lament the loss of a claim, a privilege, or an inch of land. The Swiss met on the succeeding Sabbath, and once more confirmed by oath their ancient, and (as they fondly named it) their perpetual, league.” *Planta's History of the Helvetic Confederacy.*





# THE LEAGUE OF THE ALPS

## I.

### CHORUS.

'Twas night upon the Alps. The Senn's' wild  
horn,  
Like a wind's voice, had poured its last long  
note,  
Whose pealing echoes, through the larch-woods  
borne,  
To the low cabins of the glens made known  
That welcome steps were nigh. The flocks  
had gone,  
By cliff and pine-bridge, to their place of rest ;  
The chamois slumbered, for the chase was done ;  
His cavern-bed of moss the hunter pressed,  
And the rock-eagle couched high on his cloudy nest.

## II.

### TENOR SOLO.

Did the land sleep? The woodman's axe had  
ceased  
Its ringing notes upon the beech and plane:  
The grapes were gathered in; the vintage feast  
Was closed upon the hills, the reaper's strain,  
Hushed by the streams; the year was in its  
wane,  
The night in its mid-watch; it was a time  
E'en marked and hallowed unto slumber's reign.  
But thoughts were stirring, restless and sublime,  
And o'er his white Alps moved the spirit of the  
clime.

## III.

For there, where snows, in crowning glory  
spread,  
High and unmarked by mortal footstep lay;  
And there, where torrents, 'mid the ice-caves  
fed,  
Burst in their joy of light and sound away;  
And there, where Freedom, as in scornful play,  
Had hung man's dwellings 'midst the realms of  
air,  
O'er cliffs the very birthplace of the day —  
Oh! who would dream that tyranny would dare  
To lay her with'ring hand on God's bright  
works e'en there.

\* \* \* \* \*

## V.

### SOPRANO SOLO AND WOMEN'S VOICES.

But in a land of happy shepherd homes,  
On its green hills in quiet joy reclining,  
With their bright hearth-fires 'midst the twilight  
glooms,  
From bowery lattice through the fir-woods  
shining —  
A land of legends and wild songs entwining  
Their memories with all memories loved and  
blest.

### CHORUS.

In such a land there dwells a power, combining  
The strength of many a calm and fearless breast;  
And woe to him who breaks the Sabbath of its rest!

## VI.

### ALTO SOLO.

A sound went up — the wave's dark sleep was  
broken —  
On Uri's lake was heard a midnight oar —  
Of man's brief course a troubled moment's token  
Th' eternal waters to their barriers bore;  
And then their gloom a flashing image wore  
Of torch-fires streaming out o'er crag and wood,  
And the wild falcon's wing was heard to soar  
In startled haste; and by that moonlight flood,  
A band of patriot men on Grütli's verdure stood.

## VII.

### CHORUS.

They stood in arms; the wolf-spear and the bow  
Had waged their war on things of mountain  
race;  
Might not their swift stroke reach a mail-clad  
foe?  
Strong hands in harvest, daring feet in chase,  
True hearts in fight were gathered on that place  
Of secret council — not for fame or spoil  
So met those men in Heaven's majestic face —  
To guard free hearths, they rose, the sons of  
toil,  
The hunter of the rocks, the tiller of the soil.

## VIII.

### CHORUS OF WOMEN'S VOICES.

O'er their low, pastoral valleys might the tide  
Of years have flowed, and still, from sire to son,  
Their names and records on the green earth  
died,  
As cottage lamps, expiring one by one  
In the dim glades, when midnight hath begun  
To hush all sound.

### SOPRANO SOLO.

But silent on its height,  
The snow-mass full of death, while ages run  
Their course, may slumber, bathed in rosy light,  
Till some rash voice or step disturb its brooding  
might.

## IX.

So were *they* roused — th' invading step had  
passed  
Their cabin thresholds, and the lowly door,  
Which well had stood against the Fohnwind's  
blast,<sup>2</sup>  
Could bar Oppression from their home no more.  
Why, what had *she* to do where all things wore  
Wild grandeur's impress? In the storm's free  
way,

How dared *she* lift her pageant crest before  
Th' enduring and magnificent array  
Of sovereign Alps, that winged their eagles with  
the day?

X.

This might not long be borne; the tameless hills  
Have voices from the cave and cataract swelling,  
Fraught with His name, whose awful presence  
fills  
Their deep, lone places, and forever telling  
That He hath made man free! and they, whose  
dwelling  
Was in those ancient fastnesses, gave ear;  
The weight of sufferance from their hearts  
repelling,

CHORUS.

They rose — the forester, the mountaineer —

SOPRANO.

Oh! what hath earth more strong than the good  
peasant-spear?

XI.

QUARTET.

Sacred be Grütli's field — their vigil keeping  
Through many a blue and starry summer night,  
There, while the sons of happier lands were  
sleeping,  
Had those brave Switzers met, and in the sight  
Of the just God \* \* \* \* \*  
\* \* \* had given their deep thoughts way  
And braced their spirits for the patriot fight,  
With lovely images of homes that lay  
Bowered 'midst the rustling pines, or by the  
torrent spray.

XII.

BASS SOLO.

Now had endurance reached its bounds! — They  
came  
With courage set in each bright earnest eye,  
The day, the signal and the hour to name,  
When they should gather on their hills to die,  
Or shake the glaciers with their joyous cry  
For the land's freedom.  
\* \* \* \* \*

XIII.

CHORUS.

Calmly they stood and with collected mien,  
Breathing their souls in voices firm but low,  
As if the spirit of the hour and scene,  
With the woods' whisper and the waves' sweet  
flow,  
Had tempered in their thoughtful hearts the glow  
Of all indignant feeling.  
\* \* \* \* \*

XIV.

And three that seemed as chieftains of the band,  
Were gathered in the midst on that lone shore  
By Uri's lake — a father of the land,<sup>3</sup>

One on his brow the silent record wore  
Of many days, whose shadows had passed o'er  
His path among the hills and quenched the dreams  
Of youth with sorrow.  
\* \* \* \* \*

XV.

\* \* \* \* \* He was one  
Who from its morn a freeman's work had done,  
And reaped his harvest, and his vintage pressed,  
Fearless of wrong; and now at set of sun,  
He bowed not to his years, for on the breast  
Of a still chainless land he deemed it much to rest.

XVI.

But for such holy rest strong hands must toil,  
Strong hearts endure.

INTERMEZZO.

SWISS PASTORAL AND COUNTRY  
DANCE.

PART II.

BASS SOLO.

By that pale elder's side,  
Stood one that seemed a monarch of the soil,  
Serene and stately in his manhood's pride,  
Werner,<sup>4</sup> the brave and true! — If men have died,  
Their hearths and shrines inviolate to keep,  
He was a mate for such.  
\* \* \* \* \*

XVII.

It was a home to die for! — As it rose  
Through its vine-foilage, sending forth a sound  
Of mirthful childhood o'er the green repose  
And laughing sunshine of the pastures round;  
And he, whose life to that sweet spot was bound,  
Raised unto Heaven a glad, yet thoughtful eye,  
And set his free step firmer on the ground,  
When o'er his soul its melodies went by,  
As through some Alpine pass, a breeze of Italy.

XVIII.

ALTO SOLO.

But who was he, that on his hunting-spear  
Leaned with a prouder and more fiery bearing?  
His was a brow for tyrant hearts to fear,  
Within the shadows of its dark locks wearing  
That which they may not tame — a soul  
declaring  
War against earth's oppressors.  
\* \* \* \* \*

XX.

There was at times a wildness in the light  
Of his quick-flashing eye; a something born  
Of the free Alps, and beautifully bright,  
And proud, and tameless, laughing fear to scorn!  
It well might be! \* \* \*

## XXI.

He was a creature of the Alpine sky,  
A being whose bright spirit had been fed  
'Midst the crowned heights of joy and liberty,  
And thoughts of power.

## SOPRANO AND TENOR DUET.

He knew each path which led  
To the rock's treasure-caves, whose crystal shed  
Soft light o'er secret fountains. At the tone  
Of his loud horn, the Lammer-Geyer<sup>5</sup> had  
spread  
A startled wing; for oft that peal had blown  
Where the free cataract's voice was won't to  
sound alone.

## XXII.

His step had tracked the waste; his soul had  
stirred  
The ancient solitudes; his voice had told  
Of wrongs to call down Heaven.<sup>6</sup>

## CHORUS.

That tale was heard  
In Hasli's dales, and where the shepherds fold  
Their flocks in dark ravine and craggy hold  
On the bleak Oberland;

## ALTO SOLO.

And where the light  
Of day's last footstep bathes in burning gold  
Great Righi's cliffs; and where Mount Pilate's  
height  
Casts o'er his glassy lake the darkness of his  
might.

## XXIII.

## BASS SOLO.

Nor was it heard in vain. \* \* \*  
\* \* \* The fearless hunter passed  
And, from the bosom of the wilderness,  
There leapt a spirit and a power to cast  
The weight of bondage down; and bright and  
fast,  
As the clear waters, joyously and free,  
Burst from the desert-rock, it rushed at last,  
Through the far valleys; till the patriots three  
Thus with their brethren stood beside the Forest  
Sea.<sup>7</sup>

## FINALE.

## QUARTET AND CHORUS.

## XXIV.

They linked their hands, they pledged their  
stainless faith,  
In the dread presence of attesting Heaven.  
They bound their hearts to suffering and to  
death,  
With the severe and solemn transport given  
To bless such vows. How nobly man had  
striven,  
How man *might* strive, and vainly strive, they  
knew,  
And called upon their God whose arm had riven  
The crest of many a tyrant, since He blew  
The foaming sea-wave on, and Egypt's might  
o'erthrew.

## XXV.

They knelt, and rose in strength. The valleys  
lay  
Still in their dimness, but the peaks which darted  
Into the bright mid-air had caught from day  
A flush of fire, when those true Switzers parted,  
Each to his glen or forest, steadfast-hearted,  
And full of hope. Not many suns had worn  
Their setting glory, ere from slumber started  
Ten thousand voices, of the mountains born—  
So far was heard the blast of Freedom's echoing  
horn!

## XXVI.

The ice-vaults trembled, when the peal came  
rending  
The frozen stillness which around them hung;  
From cliff to cliff the avalanche descending,  
Gave answer, till the sky's blue hollow rung;  
And the flame-signals through the midnight  
sprung  
From the Surennen rocks, like banners streaming  
To the far Scelisberg, whence light was flung  
On Grütli's field, till all the red lake gleaming,  
Shone out, a meteor-heaven in its wild splendor  
seeming.

## XXVII.

And the winds tossed each summit's blazing  
crest,  
As a host's plumage; and the giant pines,  
Felled where they waved o'er crag and eagle's  
nest,  
Heaped up the flames. The clouds grew fiery  
signs,  
As o'er a city's burning towers and shrines,  
Reddening the distance.

## XXVIII.

Then on the silence of the snows there lay  
A Sabbath's quiet sunshine—and its bell  
Fill'd the hushed air awhile, with lonely sway;  
For the stream's voice was chained by Winter's  
spell,  
The deep wood-sounds had ceased. But rock  
and dell  
Rung forth, erelong, when strains of jubilee  
Pealed from the mountain churches, with a swell  
Of praise to Him who stills the raging sea—  
For now the strife was closed, the glorious Alps  
were free!

## NOTES.

1. **Senn**, the name given to a herdsman among the Swiss Alps.
2. **Fohnwind**, the south-east wind, which frequently lays waste the country before it.
3. **A father of the land**, Walter Furst, the father-in-law of William Tell.
4. **Werner Stauffacher**, who had been urged by his wife to rouse and unite his countrymen for the deliverance of Switzerland.
5. **Lammer-Geyer**, the largest kind of Alpine eagle.
6. **Wongs to call down Heaven**: The eyes of his aged father had been put out by the order of the Austrian Governor.
7. **Forest-Sea**, a name frequently given to the Lake of the Four Cantons.



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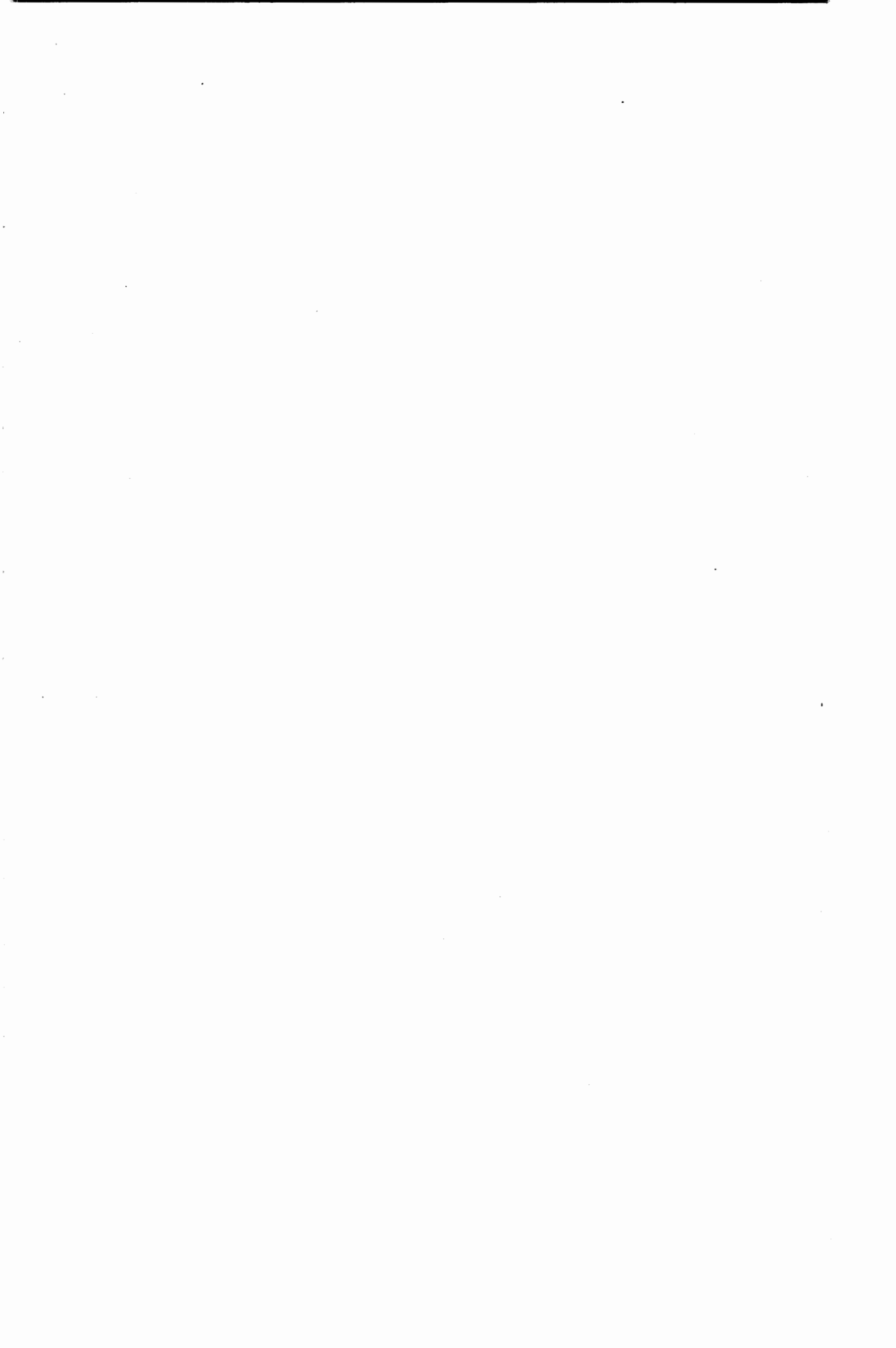
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# THE LEAGUE OF THE ALPS

## Part I

### PRELUDE

FELICIA HEMANS

CARL BUSCH

*Allegretto*

Oboe

Flute

Clar

*PIANO* *p*

*Molto moderato*

Horn

Clar.

Horns

Bassoon

*p*

1st Vio.

Str.

Flute

Horn

Horn

Flute

Oboe

Clar

*rit.*

Moderato

A

The musical score is written for piano in a 3/4 time signature with a key signature of one sharp (F#). It is marked 'Moderato' and labeled 'A'. The score consists of seven systems, each with a treble and bass staff. The first system shows the beginning of the piece with a treble staff melody and a bass staff accompaniment. The second system continues the treble staff melody with a more active bass line. The third system features a dynamic marking of *mf* and shows a change in the bass line texture. The fourth system continues the treble staff melody with a more active bass line. The fifth system features a change in the treble staff melody and a more active bass line. The sixth system continues the treble staff melody with a more active bass line. The seventh system concludes the piece with a final treble staff melody and a bass line ending with a fermata.



First system of musical notation. The upper staff (treble clef) features a complex, dense texture of chords and intervals, with many notes beamed together. The lower staff (bass clef) contains a few notes, including a half note and a quarter note, with a long horizontal line above it indicating a sustained or held note.

Second system of musical notation. The upper staff continues the dense chordal texture. The lower staff shows a few notes, including a half note and a quarter note, with a long horizontal line above it.

Third system of musical notation. The upper staff continues the dense chordal texture. The lower staff shows a few notes, including a half note and a quarter note, with a long horizontal line above it.

Fourth system of musical notation. The upper staff continues the dense chordal texture. The lower staff shows a few notes, including a half note and a quarter note, with a long horizontal line above it.

Fifth system of musical notation. The upper staff continues the dense chordal texture. The lower staff shows a few notes, including a half note and a quarter note, with a long horizontal line above it.

Sixth system of musical notation. The upper staff continues the dense chordal texture. The lower staff shows a few notes, including a half note and a quarter note, with a long horizontal line above it.

First system of a musical score. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a complex, rhythmic accompaniment of chords. The lower staff contains a vocal line with lyrics "a - mi -".

Second system of the musical score. The upper staff continues with the complex chordal accompaniment. The lower staff contains the vocal line with lyrics "ma - to".

Third system of the musical score. The upper staff continues with the complex chordal accompaniment. The lower staff contains a melodic line with sustained notes.

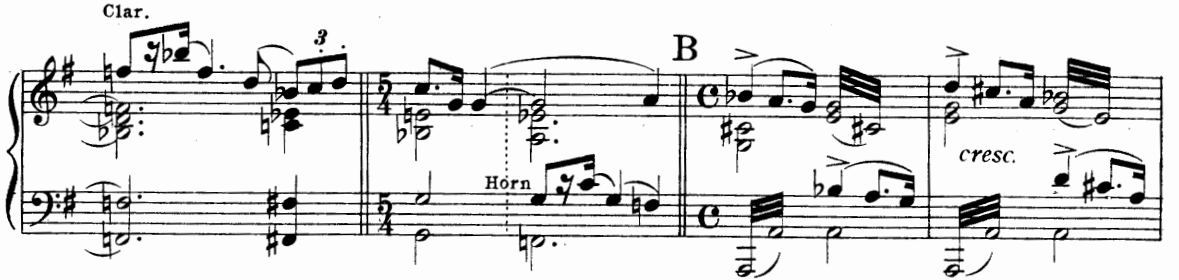
Fourth system of the musical score. The upper staff continues with the complex chordal accompaniment. The lower staff contains a melodic line. A horn part is introduced in the second measure, marked "Fl." and "pp". The tempo marking "a tempo" is present in the first measure.

Fifth system of the musical score. The upper staff continues with the complex chordal accompaniment. The lower staff contains a melodic line. A trumpet part is introduced in the first measure, marked "Trumpet  $\flat$  2: f". A horn part is introduced in the second measure, marked "pp".

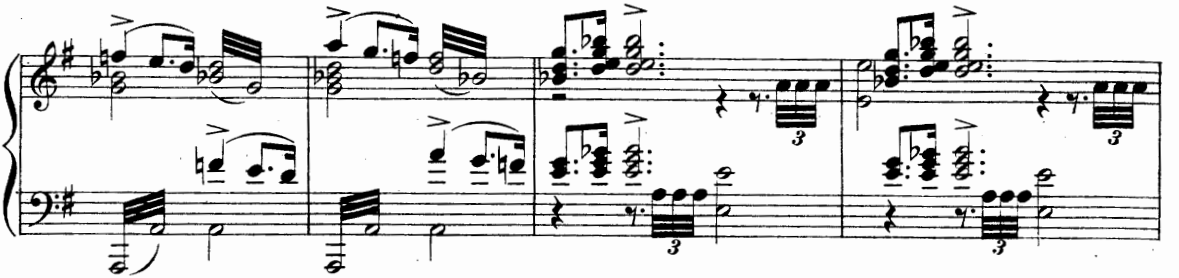
Sixth system of the musical score. The upper staff continues with the complex chordal accompaniment. The lower staff contains a melodic line. A horn part is introduced in the first measure, marked "Horn".



Piano introduction in G major, 4/4 time. The right hand features a rhythmic eighth-note pattern, while the left hand plays a simple bass line. A dynamic marking of *p* (piano) is present.



Clarinet (Clar.) and Horn entries. The Clarinet part begins with a melodic line marked with a *3* (triple). The Horn part enters with a similar melodic line. A dynamic marking of *cresc.* (crescendo) is shown. A section marker **B** is present.



Piano accompaniment for the first system, featuring complex chordal textures and triplets in both hands.



Piano accompaniment for the second system, continuing the complex textures with a dynamic marking of *f* (forte).



Piano accompaniment for the third system, featuring dense chordal patterns and a dynamic marking of *ff* (fortissimo).



Piano accompaniment for the fourth system, concluding the piece with sustained chords and a final melodic flourish.

*Marziale*

(Sempacherlied)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines.

Second system of musical notation, continuing the complex textures from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, including dynamic markings such as *mf* and *f*.

Fifth system of musical notation, featuring a *Horn* part in the right hand.

Sixth system of musical notation, including the lyrics "di - mi - nu - en - do" under the notes.

# CHORUS

Molto moderato

SOPRANO

ALTO

TENOR

BASS

'Twas night up-on the

'Twas night up-on the Alps.

'Twas night up-on the

Molto moderato

pp

Like a wind's voice had poured its last long

The Senn's wild horn had poured its last long

Alps. The Senn's horn had poured its last long

Alps. The Senn's horn had poured its last long

tone, \_\_\_\_\_ To the low cab - ins

tone, \_\_\_\_\_ Whose peal - ing ech - oes, through the larch-woods borne, To the

tone, \_\_\_\_\_ low cab - ins

tone, \_\_\_\_\_

Horn

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are: "tone, \_\_\_\_\_ To the low cab - ins" (Soprano), "tone, \_\_\_\_\_ Whose peal - ing ech - oes, through the larch-woods borne, To the" (Alto), "tone, \_\_\_\_\_ low cab - ins" (Tenor), and "tone, \_\_\_\_\_" (Bass). The piano accompaniment includes a Horn part with a melodic line and a piano accompaniment with chords and moving lines.

of the glens made known That wel - come steps were

cab - ins of the glens made known That steps were

of the glens known That wel - come steps were

were

The second system of the musical score continues the vocal and piano parts. The lyrics are: "of the glens made known That wel - come steps were" (Soprano), "cab - ins of the glens made known That steps were" (Alto), "of the glens known That wel - come steps were" (Tenor), and "were" (Bass). The piano accompaniment continues with the same instrumental parts as in the first system.

nigh. *p* to their

righ. *p* to their

nigh. *p* The flocks had gone,

nigh. *p* By cliff and pine - bridge,

The piano accompaniment features a right-hand part with a melodic line of eighth notes and a left-hand part with chords and a bass line.

place of rest; *mf* His cav-ern-bed of moss the hunt-er

The cham-ois slum-bered, for the chase was done; \_\_\_\_\_

The piano accompaniment continues with a right-hand part of eighth notes and a left-hand part with chords and a bass line.



press'd, And the rock - ea - gle couched, high on his cloud - y

*mf*

cloud - y

And the rock - ea - gle couched, high on his cloud - y

*mf*

The first system of the musical score features four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key with a 3/4 time signature. The lyrics are: "press'd, And the rock - ea - gle couched, high on his cloud - y". The piano part includes a *mf* dynamic marking and a slur over the first two measures.

nest.

*TENOR SOLO*

nest. Did the

*rit.*

The second system of the musical score continues with four staves. The vocal lines (top two) have the lyrics "nest." and "nest. Did the". The piano accompaniment (bottom two) includes a *rit.* (ritardando) marking. The system concludes with a double bar line and a key signature change to major (indicated by two sharps) and a 3/4 time signature.

## TENOR SOLO

land sleep? the wood-man's axe had ceased Its ring-ing notes up-on the

beech and plane; The grapes were gath-er'd

Horns

rit.

in; The vin - tage feast Was closed up-on the hills, the

reaper's strain, Hushed by the streams, hushed by the streams; the

*a - ni - ma - to*

year was in its wane, The night in its mid-watch; it was a

*rit p*

time E'en marked and hal - lowed un - to slum - ber's

*f*

reign. ————— *p* But thoughts were stir-ring, rest-less and sub-

lime, And o'er his white Alps moved the spir - it of the

Andante

*mf*

clime. For there, where snows, in

The first system of the musical score features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The tempo is marked 'Andante' and the dynamic is 'mf'. The lyrics are 'clime. For there, where snows, in'.

crown - ing glo - ry spread, High — and un - marked by

The second system continues the vocal line and piano accompaniment. The lyrics are 'crown - ing glo - ry spread, High — and un - marked by'.

mor - tal foot-step lay; And there, where tor-rents, mid the ice-caves

The third system continues the vocal line and piano accompaniment. The lyrics are 'mor - tal foot-step lay; And there, where tor-rents, mid the ice-caves'.

fed, Burst in their joy of light — and sound a -

*molto rit.*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'fed, Burst in their joy of light — and sound a -'. The tempo is marked '*molto rit.*'.

Allegretto

*mf*

way; And there, where Free-dom, as in

scorn-ful play, Had hung man's dwell-ings 'midst the realms of air, O'er cliffs, —

the ver-y birth-place of the

*f* *rit.*

day — Oh! who would dream

*p a tempo*

Oh! who would dream, \_\_\_\_\_ Oh! who would

The first system of music features a vocal line in a soprano clef with a key signature of one flat and a 3/4 time signature. The lyrics are "Oh! who would dream, \_\_\_\_\_ Oh! who would". The piano accompaniment consists of a treble and bass clef with a key signature of one flat. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

dream that Ty - ran - ny would dare To lay her

The second system continues the vocal line with the lyrics "dream that Ty - ran - ny would dare To lay her". The piano accompaniment remains consistent with the first system, providing harmonic support for the vocal melody.

with - 'ring hand on God's bright works e'en there. Oh!

The third system features the lyrics "with - 'ring hand on God's bright works e'en there. Oh!". The piano accompaniment includes a crescendo leading into the final measure, which has a fermata over the vocal note.

who would dream! Oh! who would dream, would

The fourth system concludes with the lyrics "who would dream! Oh! who would dream, would". The piano accompaniment features a "rit" (ritardando) marking in both the vocal and piano parts, leading to a final chord with a fermata.

Andante quasi Allegretto

dream!\_\_\_\_\_

*1<sup>st</sup> & 2<sup>d</sup> SOPRANO*

*1<sup>st</sup> & 2<sup>d</sup> ALTO*

*LUCCI*

But

in a land of hap - - - - py shep - - herd

homes. On its green hills in quiet joy re -

The first system of the musical score is in G major (one sharp). It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "homes. On its green hills in quiet joy re -".

*SOPRANO SOLO*

*mf*

On its green hills in joy In a land of

clin - - - ing. With their bright hearth-fires

The second system is marked "SOPRANO SOLO" and "mf". The vocal line continues with the lyrics: "On its green hills in joy In a land of" and "clin - - - ing. With their bright hearth-fires". The piano accompaniment continues with similar rhythmic patterns. There are some markings like "2" above notes in the piano part.

shep - herd homes and a land of leg - ends and songs, and

'midst the twi - light gloom From

The third system continues the vocal line with the lyrics: "shep - herd homes and a land of leg - ends and songs, and" and "'midst the twi - light gloom From". The piano accompaniment continues with similar rhythmic patterns. There are some markings like "p" above notes in the piano part.



songs, and songs

bow - ry lat - tice throught the fir - woods shin - ing

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#).

land, a land,

of leg - ends and wild song, of leg - ends and

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#).

wild song *mf* en - twin - ing their mem - o - ries with all

This system contains the final three staves of music. The top staff is a vocal line with lyrics and a dynamic marking of *mf*. The middle staff is a vocal line with lyrics and a dynamic marking of *mf*. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#).

mem - o - ries loved and blest A

This system contains the first three measures of the piece. The vocal line begins with a rest in the first measure, followed by the lyrics 'mem - o - ries loved' in the second measure, 'and' in the third, and 'blest' in the fourth. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

In a land of shep - herd homes, a land of  
leg - ends and  
land, a land of leg - ends of leg - ends

This system contains measures 4 through 7. The vocal line continues with 'In a land of shep - herd homes, a land of' in measure 4, 'leg - ends and' in measure 5, and 'land, a land of leg - ends of leg - ends' in measure 6. The piano accompaniment continues with the same rhythmic pattern.

leg - ends and wild songs.  
and wild songs.

This system contains measures 8 through 10. The vocal line concludes with 'leg - ends and wild songs.' in measure 8 and 'and wild songs.' in measure 9. The piano accompaniment concludes with a final cadence in measure 10, marked with a double bar line and a common time signature.

F Moderato

**CHORUS**

*SOPRANO*  
*mf*  
In such a land there dwells a power, com -

*ALTO*  
*mf*  
In such a land there dwells a power, com -

*TENOR*  
*mf*  
In such a land there dwells a power, com -

*BASS*  
*mf*  
In such a land there dwells a power, com -

Brass

bin - ing The strength \_\_\_\_\_ of man - y a

bin - ing The strength \_\_\_\_\_ of man - y a

calm but fear-less breast; And woe to him

calm but fear-less breast; And

*mf*

3 3 3 3

who breaks the Sab - bath of its

woe to him who breaks the Sab - bath of its

rest!

*ff*

rest!

*ff*

*pp*

ALTO SOLO

A

3

## Moderato

sound went up, the wave's dark sleep was bro - ken On U - ri's lake was

heard a mid - night oar Of man's brief course a troub - led mo - ment's

to - ken Th'e - ter - nal wa - ters to their bar - ri - ers bore;

*rit.* *a tempo*

*mf*  
And then their gloom a flash - ing im - age wore Of

torch - fires stream - ing out o'er crag and wood, And the wild fal - con's wing was

heard to soar In start - led haste,

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "heard to soar In start - led haste,". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

*p*  
and by that moon-light flood A band of pa-tri-ot

The second system continues the vocal line and piano accompaniment. The vocal line starts with a piano (*p*) dynamic. The lyrics are "and by that moon-light flood A band of pa-tri-ot". The piano accompaniment includes a complex, flowing eighth-note pattern in the right hand.

*rit.* **Marziale**  
men on Grü-t-li's ver - dure stood.

*p* Clar.  
Bassoon

The third system introduces a new section titled "Marziale" in a 2/4 time signature. The vocal line is marked with a ritardando (*rit.*) and the lyrics are "men on Grü-t-li's ver - dure stood.". The piano accompaniment is also marked with *rit.*. Woodwind parts for Clarinet (*p* Clar.) and Bassoon are introduced in this system.

The fourth system shows the piano accompaniment for the "Marziale" section, continuing the rhythmic and harmonic patterns established in the previous system.

The fifth system continues the piano accompaniment for the "Marziale" section, featuring intricate eighth-note passages in both hands.

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and a dynamic marking of *ff*.

*SOPRANO*

*ALTO*

*TENOR*

*BASS*

They stood in arms: they stood in arms: the

*f*

*f*

The

Piano accompaniment for the second system, including vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The lyrics are: "They stood in arms: they stood in arms: the". Dynamic markings include *f*.

wolf-spear and the bow Had waged their war on things, Had waged their

wolf-spear and the bow had waged their war

Piano accompaniment for the third system, including vocal staves for Soprano and Alto, and piano accompaniment. The lyrics are: "wolf-spear and the bow Had waged their war on things, Had waged their" and "wolf-spear and the bow had waged their war". Dynamic markings include *f*.

war on things of moun - tain race; Might  
Might not their  
Had waged their war, of moun - tain race; Might  
Might not their

not their swift stroke reach a foe, a mail - clad  
stroke, their swift stroke  
not their swift stroke reach, their swift stroke reach a mail - clad  
stroke, their swift stroke reach a foe, a mail - clad

foe?  
Strong hands in har - vest,  
foe?  
foe? Strong hands in har - vest,



Strong hands in har-vest, dar - ing feet in

Strong hands in har-vest, dar - ing feet in

This system contains the first two systems of music. The first system features vocal lines in treble and bass clefs with lyrics "Strong hands in har-vest, dar - ing feet in". The piano accompaniment is in the grand staff (treble and bass clefs) and includes sixteenth-note patterns and a sixteenth-note triplet in the right hand.

chase, True hearts in fight, true hearts in fight, were

chase, True hearts in fight, true hearts in fight, were

This system contains the third and fourth systems of music. The vocal lines continue with lyrics "chase, True hearts in fight, true hearts in fight, were". The piano accompaniment features a sixteenth-note triplet in the right hand and a sixteenth-note quintuplet in the right hand.

gath - ered on that place Of se - cret

gath - ered on that place Of se - cret

This system contains the fifth and sixth systems of music. The vocal lines conclude with lyrics "gath - ered on that place Of se - cret". The piano accompaniment includes sixteenth-note triplets in the right hand.

coun - cil. Not for fame or spoil So met those men in

coun - cil. Not for fame or spoil So met those men in

Heaven's ma-jes-tic face; To guard free hearths — they rose, the sons of

Heaven's ma-jes-tic face; To guard free hearths —

toil, The hun-ter of the rocks, the

toil, The hun-ter The hun-ter, the

the sons of toil and of the rocks, the

The hun-ter, the

Molto moderato

til - ler of the soil they rose, they rose —

til - ler of the soil they rose, they rose —

Molto moderato

Detailed description: This system contains the first two systems of a musical score. The top system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal lines are in G major and 3/4 time, with lyrics 'til - ler of the soil they rose, they rose —'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The tempo marking 'Molto moderato' is placed above the piano staves.

To guard free hearts they rose. —

To guard free hearts they rose. —

Molto moderato

*rit.*

*p*

Detailed description: This system contains the next two systems of the musical score. It continues with the same four-staff layout. The vocal lines conclude with the lyrics 'To guard free hearts they rose. —'. The piano accompaniment continues with the same rhythmic pattern. The tempo marking 'Molto moderato' is repeated. The system concludes with a 'rit.' (ritardando) marking and a piano (*p*) dynamic marking in the piano staves. The time signature changes to 3/4.

G  
Moderato.

Detailed description: This system contains the final system of the musical score, consisting of two piano staves. The tempo is marked 'Moderato.' and the time signature is 3/4. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a simple harmonic accompaniment.

First system of musical notation. The treble clef staff contains a continuous eighth-note chordal pattern. The bass clef staff is mostly empty, with a few notes appearing in the final measure.

Second system of musical notation. The treble clef staff continues with the eighth-note chordal pattern. The bass clef staff features a few chords in the first measure and a long, sustained note in the second measure.

Third system of musical notation. The treble clef staff continues with the eighth-note chordal pattern. The bass clef staff has a few notes in the first measure and a long, sustained note in the second measure.

Fourth system of musical notation. The treble clef staff continues with the eighth-note chordal pattern. The bass clef staff has a few notes in the first measure and a long, sustained note in the second measure.

Fifth system of musical notation. The treble clef staff continues with the eighth-note chordal pattern. The bass clef staff has a few notes in the first measure and a long, sustained note in the second measure.

Sixth system of musical notation. The treble clef staff continues with the eighth-note chordal pattern. The bass clef staff has a few notes in the first measure and a long, sustained note in the second measure.

*1st & 2d SOPRANO*  
*1st & 2d ALTO*

*TUTTI*

*p* O'er their low past - o - ral

val - leys might the tide Of

years have flowed, — and still, from

sire to son Their names — and

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'sire to son Their names — and' are written below the notes. The piano accompaniment is on the bottom two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line.

rec - ords on the green earth died, As

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'rec - ords on the green earth died, As' are written below the notes. The piano accompaniment is on the bottom two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line.

cot - tage lamps, ex - - pir - - - ing one by

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'cot - tage lamps, ex - - pir - - - ing one by' are written below the notes. The piano accompaniment is on the bottom two staves, with the right hand playing a complex, rhythmic pattern of chords and the left hand providing a steady bass line.

one In the dim glades, when mid - night hath be -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "one In the dim glades, when mid - night hath be -". The piano accompaniment consists of a right-hand part with a complex, rhythmic pattern of chords and a left-hand part with a simple bass line.

gun To hush all sound.

The second system continues the musical score. The vocal line has the lyrics "gun To hush all sound." and ends with a long note. The piano accompaniment continues with the same complex right-hand pattern and simple left-hand bass line.

*SOPRANO SOLO*  
*p*  
But si - lent on its

The third system introduces a "SOPRANO SOLO" section. The vocal line is marked with a piano (*p*) dynamic and contains the lyrics "But si - lent on its". The piano accompaniment continues with the same right-hand pattern, but the left-hand part is mostly silent, with only a few notes in the final measure.

height, The snow - mass, full of death, while

a - ges run Their course, may slum - ber,

bath - ed in ro - sy light, Till some rash voice or

step dis - turb its brood - ing

*molto ritard.*



Allegretto

night. —

cresc.

ritard.

*mf* *rit*

So were they roused — th'invading step — had pass'd Their

Oboe

*p rit*

cab - in thresholds, and the low - ly door, — Which well had stood a -

Flute

gains the Föhn-wind's blast, Could bar Op-pres-sion from their home no more.

Clar.

I Andante *mf*

Why, —

Why, — what had she to do where

all things wore Wild grand-our's im - press? In the storm's free way, How

Allegretto

dared she lift her pag - eant crest be - fore Th'en - dur - ing and mag -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment starts with a grand staff (treble and bass clefs) and a key signature of three flats. The tempo is marked 'Allegretto'. The lyrics 'dared she lift her pag - eant crest be - fore Th'en - dur - ing and mag -' are written below the vocal line.

ni - fi - cent ar - ray Of sovereign Alps, that wing'd their ea - gles with the day?

The second system continues the musical score. The vocal line has a treble clef and a key signature of three flats. The piano accompaniment is in a grand staff with a key signature of three flats. The lyrics 'ni - fi - cent ar - ray Of sovereign Alps, that wing'd their ea - gles with the day?' are written below the vocal line. The piano accompaniment includes a section with a 6/8 time signature.

*mf*  
This might not long be borne — the tame - less hills Have

The third system features a vocal line with a treble clef and a key signature of three flats, starting with a mezzo-forte (*mf*) dynamic marking. The piano accompaniment is in a grand staff with a key signature of three flats. The lyrics 'This might not long be borne — the tame - less hills Have' are written below the vocal line. The piano accompaniment consists of a dense, rhythmic texture.

voi - ces from the cave and cat - a - ract swell - ing, Fraught with His

The fourth system continues the musical score. The vocal line has a treble clef and a key signature of three flats, featuring a triplet of eighth notes. The piano accompaniment is in a grand staff with a key signature of three flats. The lyrics 'voi - ces from the cave and cat - a - ract swell - ing, Fraught with His' are written below the vocal line. The piano accompaniment maintains the dense rhythmic texture.

name, whose aw - ful pres - ence fills Their deep lone pla - ces, and for

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "name, whose aw - ful pres - ence fills Their deep lone pla - ces, and for". The piano accompaniment consists of a right hand with dense block chords and a left hand with a simple bass line.

ev - er tell - ing That He hath made man free!

The second system of the musical score. The vocal line continues with the lyrics: "ev - er tell - ing That He hath made man free!". There is a triplet of eighth notes in the vocal line. The piano accompaniment continues with block chords in the right hand and a bass line in the left hand.

and they whose

The third system of the musical score. The vocal line has a long note followed by a rest and then the lyrics "and they whose". The piano accompaniment features a right hand with block chords and a left hand with a rhythmic pattern. Dynamics markings *pp* are present in the piano part.

dwell - ing Was in those an - cient fast - ness - es, gave ear;

The fourth system of the musical score. The vocal line has the lyrics: "dwell - ing Was in those an - cient fast - ness - es, gave ear;". The piano accompaniment continues with block chords in the right hand and a bass line in the left hand.

The weight of suf-france from their hearts re - pell - ing,

They rose, they rose, they

rose, they rose,

**CHORUS**  
They rose, they  
They rose, they

Horns

rose, — they rose, — they

rose. — The for - est - er, the moun - tain -

eer. —

eer. —

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line (Soprano and Bass clefs) and a piano accompaniment (Grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "rose, — they rose, — they", "rose. — The for - est - er, the moun - tain -", "eer. —", and "eer. —". The piano accompaniment features a prominent left-hand bass line with chords and a right-hand part with chords and some melodic movement.

First system of piano accompaniment. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand has a more melodic line with some grace notes. A dynamic marking of *mf* is present.

Second system of piano accompaniment. The right hand continues with dense chordal textures. The left hand has a steady bass line. A dynamic marking of *p* is present.

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

Fourth system of piano accompaniment. The right hand features a triplet of chords. The left hand has a steady bass line. The system ends with a double bar line and a 2/4 time signature.

*SOPRANO SOLO*

*molto ritard.*

Soprano vocal line. The lyrics are: "Oh! what hath earth more strong than the good peas - ant". The music is in a 2/4 time signature and features a *molto ritard.* marking.

Piano accompaniment for the soprano solo. The right hand has a steady bass line. The left hand has a steady bass line. A dynamic marking of *molto ritard.* is present.

*Moderato*

Soprano vocal line. The lyrics are: "spear?". The music is in a 2/4 time signature and features a *Moderato* marking.

Piano accompaniment for the moderato section. The right hand has a steady bass line. The left hand has a steady bass line. A dynamic marking of *ritardando* is present.

*SOPRANO*  
Lento

*ALTO*

*TENOR*

*BASS*

QUARTET

*p*

Sa - - -

*p*

Sa - - -

*p*

Lento

cred be Grüt - li's field, Sa - cred,

Sa - - -

cred be Grüt - li's field, Sa - - -

sa - cred be Grüt - li's field, their vig - il

cred be

cred be Grüt - li's field, their vig - il



keep - ing, their vi - gil keep - ing Through ma - ny a  
 keep - ing, their vi - gil keep - ing Through ma - ny a  
 through a blue and star - - ry

blue and star - ry sum - mer night, — There, while the  
 blue — sum - mer night, —  
 blue — sum - mer night, — There while the sons of  
 sum - mer night, — the

sons — of hap - - pier lands, — There, while the  
 There, while the sons — of lands,  
 lands were sleep - - ing, — There, while the sons — of  
 sons were sleep - - ing, — The

sons of hap - pier lands, There had those  
 There while the sons of lands,  
 lands were sleep - ing, There had those brave *mf*  
 sons were sleep - ing, The

brave Switz - ers met,  
 Switz - ers met,  
 Switz - ers, the Switz - ers met,  
 brave Switz - ers met,

and in the sight Of  
 and in the sight Of the just God, had giv'n their  
 and in the sight Of just God, Of just God had  
 the sight Of just God, had

just God, had given their deep thoughts way, And braced their spir - its  
 deep thoughts, their deep thoughts way, And braced their spir - its  
 given their thoughts, had given their thoughts, their deep thoughts way,  
 given their thoughts, their thoughts way,

for the fight With - love - ly im - a - ges of homes that  
 With love - ly im - a - ges of  
 And braced their spir - its with love - ly  
 And braced their spir - its for the fight with  
 Oboe  
 p

lay - 'Midst the rust - ling pines, the  
 homes that lay, that lay by the tor - rent,  
 im - a - ges of homes by the tor - rent,  
 love - ly im - a - ges of homes 'Midst rust - ling,  
 Oboe

rust - ling pines.

tor - rent spray.

tor - rent spray.

rust - ling pines.

*pp*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'rust - ling pines.' (top vocal), 'tor - rent spray.' (second vocal), 'tor - rent spray.' (third vocal), and 'rust - ling pines.' (bottom vocal). The piano part begins with a *pp* dynamic marking.

Detailed description: This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs). It features a melodic line in the right hand with slurs and a harmonic accompaniment in the left hand.

K

*BASS SOLO* *f*

Now had en -

*ff*

Brass

Detailed description: This system includes a bass solo and piano accompaniment. The bass solo is in bass clef and marked *f*. The piano accompaniment is in grand staff. The lyrics 'Now had en -' are written above the piano part. A *ff* dynamic marking is present in the piano part. A 'Brass' section is indicated by a bracket on the right side of the piano part.

durance reached its bounds!\_

*p accel.*

Detailed description: This system shows the piano accompaniment for the fourth system. The lyrics 'durance reached its bounds!\_' are written above the piano part. The piano part is marked *p accel.* and features a complex, rhythmic accompaniment with many slurs.

Allegretto

*mf*

they came With cour-age set in each bright earn - est

*p*

*p*

*mf*

eye, ——— The day, the sig-nal, and the

*p*

*rit.*

hour ——— to name, When they should gath-er on their hills to

*p*

*rit.*

die, ——— Or

*a tempo p*

*f*

shake the gla - ciers with their joy - ous cry

*f*

Brass

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It features a melodic line with eighth notes and a fermata over the final note. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a steady bass line. A dynamic marking of *f* is present at the end of the system.

For the land's free - dom.

*ff*

Trumpets

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* and ends with a fermata. The piano accompaniment includes a section for Trumpets, indicated by a bracket and the label 'Trumpets' with a dynamic marking of *f*. The piano part continues with chords and moving lines in both hands.

Horns

*mf*

Detailed description: This system shows the piano accompaniment for the Horns section. The right hand has a melodic line with a dynamic marking of *mf*. The left hand provides harmonic support with chords and moving lines. The system concludes with a double bar line and a key signature change to one sharp (E major).

**Allegro**

Detailed description: This system is a piano accompaniment section marked 'Allegro'. It features a rhythmic pattern of eighth notes in both hands, with a key signature of one sharp (E major) and a 3/4 time signature.

**Moderato**

Detailed description: This system is a piano accompaniment section marked 'Moderato'. It features a more melodic and flowing line in both hands, with a key signature of one sharp (E major) and a 3/4 time signature.

**SOPRANO** *mf*

**ALTO** *mf*

**TENOR** *p*

**BASS** *p*

**CHORUS**

Calm - ly they stood, and with col - lect - ed mien, Breath - ing their

with col - lect - ed mien, Breath - ing their souls in voi - ces firm but

souls in voi - ces firm but

souls in voi - ces firm but low,

souls in voi - ces firm but low As if the spir - it of the

low, As if the spir - it of the

low, firm but low As if the

voi - ces firm but low, voi - ces firm but low, As if the spir - it

hour and scene With the wood's whis - per

hour and scene, With the wood's whis - per and the wave's sweet flow, Had  
 spir - it of the hour and scene, Had tem - pered the  
 of the hour and scene, Had tem - pered in their  
 and the wave's sweet flow, Had tem - pered in their

tem-pered in their thought-ful hearts the glow of all, all  
 glow, the glow of all,  
 hearts the glow of all in - dig - nant  
 hearts their thought-ful hearts the glow of all in - dig - nant

feel-ing. And three that seem'd as chief-tains of the  
 feel-ing. And three that  
 feel-ing. And three that seem'd as  
 feel-ing. And



band, — Were gath - - er'd in the — midst on that  
 seem'd as chief - tains of the band Were  
 chief - tains of the band, Were gath - - er'd in the —  
 three that seem'd as — chief - tains of the. band, Were gath - er'd

lone — shore By U - ri's lake a — fa - - - -  
 gath - - - er'd By U - ri's lake a — fa - ther of the  
 midst By U - ri's lake a — fa - ther of the  
 in the midst By U - ri's lake a — fa - - - -

ther —  
 land, — One on his brow the si - lent rec - ord wore Of man - y  
 land, — One on his brow the si - lent  
 ther — One on his brow the si - lent

*mf*

One on his brow the si - lent rec - ord wore \_\_\_\_\_ and  
 days, whose sha - dows had pass'd o'er His  
 rec - ord wore Of man - y days, whose

quenched the - dreams Of youth with  
 path a - mong the hills and quenched the dreams Of youth with  
 rec - - ord wore \_\_\_\_\_ and quenched the dreams Of youth with  
 sha - dows had pass'd and quenched the dreams the dreams Of youth with

*p*

sor - - row. He was one, Who from its morn a free - man's work had  
 sor - - row. He was one, Who from its morn a  
 sor - - row. He was one, Who  
 sor - - row. and

*mf*

done, And reap'd his har-vest, and his vint-age press'd,

free - man's work had done, And his vint - age press'd,

from its morn a free-man's work had done, And his vint-age press'd,

reap'd his har - vest, And his vint - age press'd,

*ff*

Fear - less of wrong, of wrong; Fear - less of wrong, of

Fear - less of wrong, of wrong; Fear - less of wrong, of

wrong; and now, at set of

wrong; and now, at set of

*mf*

sun, He bow'd not

He bow'd, he bow'd not to his

sun, He bow'd not for

He bow'd not to his

to his years, for on the breast Of a chain - - less land he

years for on the breast Of a land, he deem'd it

on the breast of a chain - - less land, he

years for he deem'd it much

deem'd it much to rest. But for such

much to rest.

deem'd it much to rest. But for such ho - - - ly

to rest. But for such ho - - - ly

ho - - ly rest, but for such ho - - ly  
 rest, but for such ho - - ly rest strong hand must

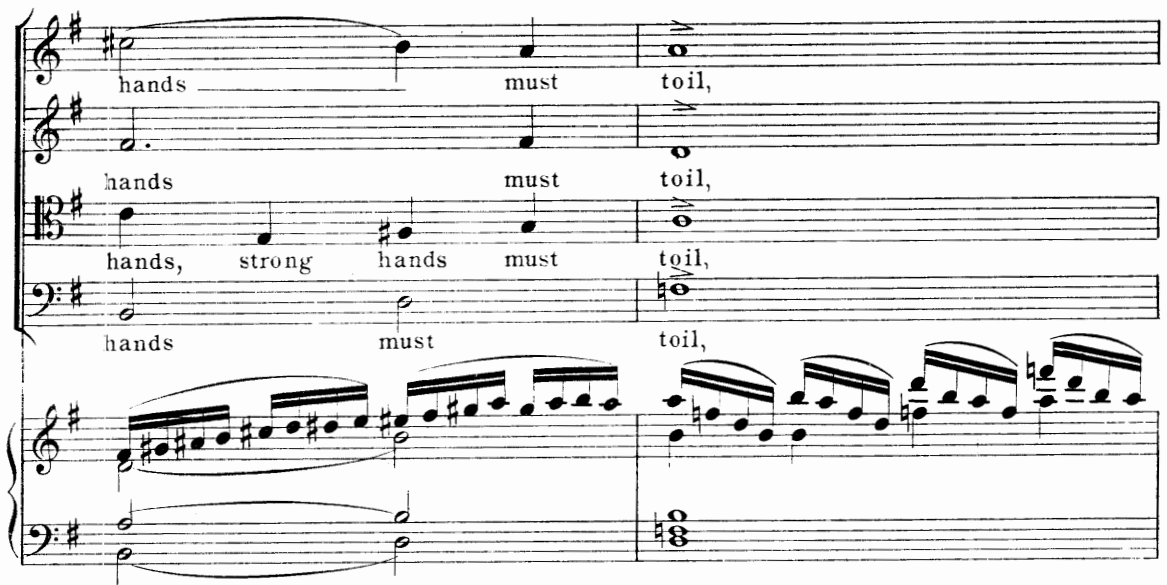
rest, strong hands must toil ——— Strong hearts en -  
 must toil, Strong  
 toil, strong hands must toil, Strong  
 must

dure, — strong hands — must toil, must  
 hearts en - dure, — strong hands must  
 hearts en - dure, — strong hands must  
 strong hands must



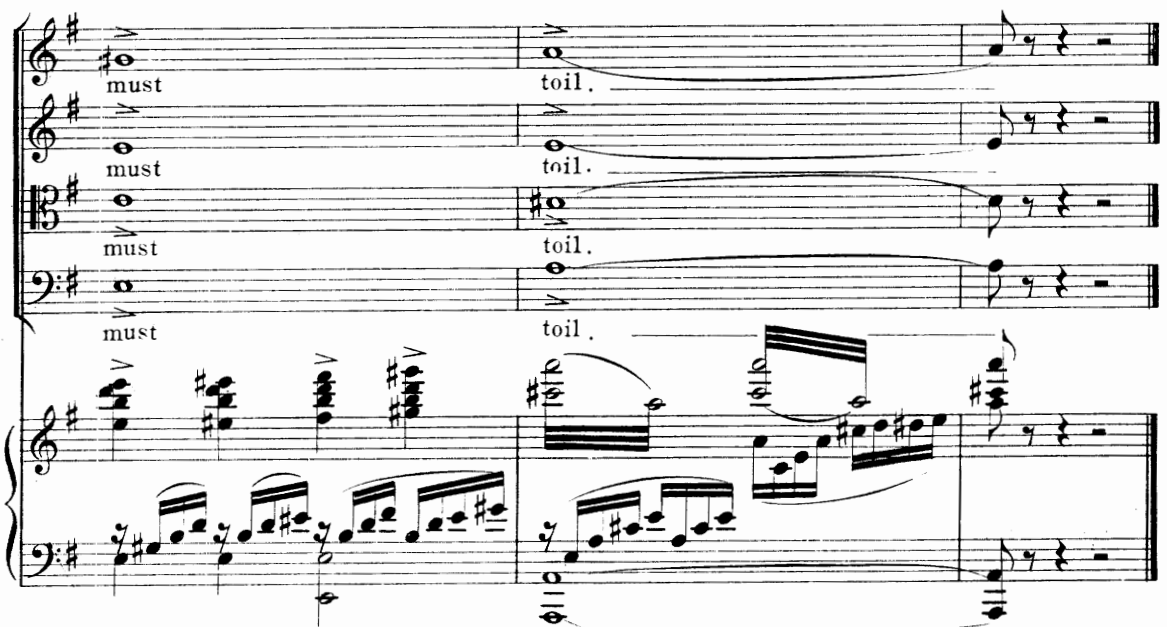
toil, But for such ho - - ly rest strong  
toil. hands must toil, strong  
toil, But for such ho - - ly rest strong  
toil strong hands must toil, strong

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a tenor vocal part with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "toil, But for such ho - - ly rest strong", "toil. hands must toil, strong", "toil, But for such ho - - ly rest strong", and "toil strong hands must toil, strong".



hands must toil,  
hands must toil,  
hands, strong hands must toil,  
hands must toil,

This system contains the next four staves. The top two staves are vocal parts with lyrics. The third staff is a tenor vocal part with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "hands must toil,", "hands must toil,", "hands, strong hands must toil,", and "hands must toil,".



must toil.  
must toil.  
must toil.  
must toil.

This system contains the final four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a tenor vocal part with lyrics. The bottom two staves are piano accompaniment. The lyrics are: "must toil.", "must toil.", "must toil.", and "must toil.".

# INTERMEZZO

## Swiss Pastoral

(ad libitum)

M Andante

PRIMO

Flute

mf 1st Viol. 2d Viol. Viola Cello Horn

SECONDO

Detailed description: This system contains the first two staves of the score. The PRIMO staff is divided into five parts: 1st Violin (mf), 2nd Violin (mf), Viola (mf), Cello (mf), and Horn. The SECONDO staff is divided into two parts: Cello (mf) and Horn. The music is in 3/4 time with a key signature of one flat. It features various musical notations such as triplets, slurs, and dynamic markings.

Oboe

Detailed description: This system contains the third and fourth staves. The third staff is for the Oboe, and the fourth staff is for the piano accompaniment. The Oboe part includes a triplet and a fermata. The piano accompaniment consists of chords and moving lines in both hands.

Oboe

Clar.

Detailed description: This system contains the fifth and sixth staves. The fifth staff is for the Oboe, and the sixth staff is for the Clarinet. Both woodwinds have complex passages with triplets and slurs. The piano accompaniment continues with harmonic support.

Clar. Oboe 1st Viol.

*f*

*f*

Clar.

*mf*



Musical score for Horn and Piano, measures 1-4. The Horn part is in the upper staff, and the Piano accompaniment is in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The Horn part features a melodic line with slurs and accents. The Piano accompaniment consists of chords and moving lines in both hands.

Horn

Musical score for Piano, measures 5-8. The score continues with the Piano accompaniment in the lower staves. The music features complex rhythmic patterns and triplets in both the right and left hands.

Musical score for Oboe and Piano, measures 9-12. The Oboe part is in the upper staff, and the Piano accompaniment is in the lower staves. The Oboe part features a melodic line with triplets. The Piano accompaniment continues with complex rhythmic patterns.

Oboe

Musical score for Horn and Piano, measures 13-16. The Horn part is in the upper staff, and the Piano accompaniment is in the lower staves. The Horn part features a melodic line with triplets. The Piano accompaniment continues with complex rhythmic patterns. The score ends with the instruction "Horn ritard." in the upper staff.

Horn ritard.

# "COUNTRY DANCE"

Allegretto

PRIMO

*p* Clarinets

SECONDO

*p* Bassoon

Horns

Oboes

*a tempo*

Flutes

*rit.*

*a tempo*

First system of musical notation. The piano part consists of two staves (treble and bass clef). The woodwind parts are arranged in two staves: the top staff contains Oboes, Flutes, and Clarinet. The music is in a key with one sharp (F#) and a 4/4 time signature. The woodwinds play a melodic line with eighth-note patterns, while the piano provides harmonic support with chords and moving bass lines.

Second system of musical notation. The piano part continues with two staves. The woodwind parts are arranged in two staves: the top staff contains Oboe and Flute. The Oboe part begins with a trill (tr) on the first note. The music continues with similar melodic and harmonic patterns as the first system.

Third system of musical notation. The piano part continues with two staves. The woodwind parts are arranged in two staves: the top staff contains Oboe, Flute, and Clarinet. The Oboe part has a trill (tr) on the final note of the system. The music concludes with sustained chords in the piano and woodwinds.

Flute Oboe

This system contains the first system of music. It features two staves for woodwinds: Flute and Oboe. The Flute part begins with a rapid sixteenth-note run, followed by eighth-note patterns and a triplet. The Oboe part follows a similar rhythmic structure. The piano accompaniment is shown in two staves below, with the right hand playing chords and the left hand playing a simple eighth-note bass line. The key signature has one sharp (F#).

This system contains the second system of music, primarily for piano accompaniment. It consists of two staves. The right hand continues with eighth-note and sixteenth-note patterns, including several triplet markings. The left hand plays a steady eighth-note bass line. The key signature remains one sharp (F#).

*rit.*

This system contains the third system of music, also for piano accompaniment. It features two staves. The right hand has a melodic line with eighth notes and a triplet, ending with a fermata. The left hand has a bass line with eighth notes and a triplet, also ending with a fermata. A *rit.* (ritardando) marking is placed above the right staff and below the left staff, indicating a slowing down of the music. The key signature remains one sharp (F#).

*a tempo*

*p*

*p a tempo*

*p*

*ff*

*ff*

First system of musical notation for piano. It consists of four staves: two for the right hand and two for the left hand. The music features a key signature of one sharp (F#) and a 3/4 time signature. The right hand contains several triplet patterns, while the left hand provides a steady accompaniment with chords and moving lines.

Two staves of musical notation for Horn and Bassoon. The top staff is for the Horn and the bottom staff is for the Bassoon. Both parts feature a melodic line with triplet markings. The key signature is one sharp (F#) and the time signature is 3/4.

Andante

Second system of musical notation for piano, marked "Andante". It consists of four staves: two for the right hand and two for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by a slower tempo and features a mix of chords and melodic fragments, with some triplet markings in the right hand.

Third system of musical notation for piano. It consists of four staves: two for the right hand and two for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. This system continues the "Andante" section with more complex harmonic textures and triplet patterns in the right hand.

First system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The time signature is common time (C). The first measure of the upper staff has a dynamic marking of *mf*. The second measure of the upper staff has a dynamic marking of *f*. There are several triplet markings (3) throughout the system.

Second system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The time signature is common time (C). This system features a complex texture with many sixteenth notes and triplets in both staves.

Third system of musical notation. It consists of two grand staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb). The time signature is common time (C). This system continues the complex texture with many sixteenth notes and triplets.

First system of musical notation for piano. It consists of two staves. The upper staff features a complex melodic line with triplets and a dynamic marking of *f* (forte). The lower staff provides harmonic support with chords and moving bass lines.

Second system of musical notation. The upper staff is labeled "Clar." and contains a melodic line. The lower staff continues the piano accompaniment. The system concludes with a double bar line.

Third system of musical notation. The upper staff includes parts for Oboe, Clarinet (Clar.), and Flute, with dynamic markings of *ritard.* (ritardando) and *f*. The lower staff continues the piano accompaniment. The system concludes with a double bar line.



**P** Moderato *BASS SOLO*

*VOICE*

*PIANO*

*mf*

By that pale el-der's side, Stood one that seem'd a

mon-arch of the soil, Se - rene and state - ly in his man - hood's pride,

Wer-ner, the brave and true! — *mf* If men have died, Their

*molto maestoso*

*Brass* *p*

hearths and shrines in - vi - o - late to keep, If

men have died, their hearths to keep, He was a mate for such. \_\_\_\_\_

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

It was a home to die for! As it rose Through its foliage, sending

The second system continues the musical score. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment includes a dynamic marking of *mf* and features triplet patterns in the bass line, indicated by a '3' below the notes.

forth a sound Of mirth - ful child-hood, o'er the green re- pose And

The third system continues the musical score. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the triplet bass line pattern.

laugh-ing sun-shine of the pas-tures round; And he whose life to that

The fourth system concludes the musical score. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the triplet bass line pattern.

sweet spot was bound Raised un - to Heaven a glad yet thought-ful

eye. And set his free step firm - er on the ground, — When

o'er his soul its mel-o-dies went by, As, through some Al-pine pass, a breeze, a

breeze of It - a - ly. —

70 *Q* Allegretto

*ALTO SOLO*

But who was he, that on his hunt-ing-spear Leand with a proud-er and more

*mf*

*p*

8

3

fi-ry bear-ing? His was a brow for ty-rant hearts to fear,

*p*

With-in the sha-dows of its dark locks wear-ing That which they may not

3

tame— a soul de-clar-ing War— a-gainst earth's op-

3

6

8

## Allegretto

pres-sors.— There was at times a wild-ness in the

light, Of his quick-flash-ing eye,—— a some-thing,

born—— Of the free Alps, and bright and proud—— and

tame-less,—— laugh--ing fear to scorn! It

*più moderato*

well might be! He was a crea - ture of the Al - pine sky. A

be - ing whose spir - it had been fed Midst the crown - ed heights of joy and

lib - er - ty, And thoughts of power.

R Adagietto

*SOPRANO* He knew each path which led To the

*TENOR* He knew each path which led To the rock's treasure-

*PIANO* Adagietto *p*

caves, whose crystal shed Soft light over se-cret foun-tains.

caves, whose crys-tal shed Soft light o'er se-cret foun - tains. At the

*mf* At the tone Of his loud horn, at the tone of his loud horn, the

tone of his loud horn, at the tone of his loud horn, the Lam-mer-Geyer had

Lam-mer-Geyer had spread A wing; for oft that peal had blown, for  
 spread A star-tled wing; for oft that peal had

oft that peal had blown, Where the free cat-a-ract's voice was wont to  
 blown, for oft that peal had blown, Where the voice was wont to

sound a - lone. His step had track'd, had track'd the  
 sound a - lone. His step had track'd, had



waste, the waste, his soul had stirred the an-cient sol-i-tudes, his  
 track'd the waste, his soul had stirred the an-cient

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "waste, the waste, his soul had stirred the an-cient sol-i-tudes, his" and continues with "track'd the waste, his soul had stirred the an-cient". The piano accompaniment consists of chords and single notes in both hands, with some notes marked with a fermata.

voice had told, his voice had told, Of wrongs to  
 sol-i-tudes, his voice had told, his voice had told, Of

The second system continues the vocal line with the lyrics "voice had told, his voice had told, Of wrongs to" and "sol-i-tudes, his voice had told, his voice had told, Of". The piano accompaniment features a more active texture with chords and moving lines in both hands.

call, Of wrongs to call, to call down Heav-en. That  
 wrongs to call, Of wrongs to call down Heav-en.

The third system concludes the vocal line with the lyrics "call, Of wrongs to call, to call down Heav-en. That" and "wrongs to call, Of wrongs to call down Heav-en.". The piano accompaniment includes chords and melodic fragments, with some notes held over from the previous system.

tale was heard In Has - li's dales and  
 and where the shep - herds

This system contains the vocal lines and piano accompaniment for the first system. The vocal lines are in G major (two flats) and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

where the shep - herds fold Their  
 fold Their flocks in dark ra -  
 SOPRANO *p*  
 That tale was heard, was heard in  
 ALTO  
 where the shep - herds  
 TENOR *p*  
 That tale was heard  
 BASS *p*  
 That tale was heard

This system continues the vocal lines and piano accompaniment. It includes parts for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with the same rhythmic pattern as the first system.

flocks in dark ra - vine

vine, That tale was heard, that tale was

Has - li's dales, and where the shep - herds

fold Their flocks in dark ra -

in Has - li's dales, in Has - li's

in Has - li's dales, and

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple melodic line.

on O - ber - land;

heard on O - ber - land;

fold Their flocks, in ra - vine and crag - gy

vine, in dark ra - vine, and crag - gy

dales, and where the shep - herds fold Their

where the shep - herds fold Their flocks

The piano accompaniment continues with similar chordal textures and a melodic line in the left hand.

hold on O - ber - land;

hold on O - ber - land;

flocks on the O - ber - land;

on the O - ber - land;

Solo Violin

Detailed description: This system contains five staves. The top two staves are vocal lines for different parts, both with the lyrics "hold on O - ber - land;". The third staff is a vocal line with the lyrics "flocks on the O - ber - land;". The fourth staff is a vocal line with the lyrics "on the O - ber - land;". The bottom two staves are piano accompaniment, with a "Solo Violin" part indicated above the treble clef staff.

S *ALTO SOLO*  
*mf animato*

and where the light Of day's last foot - step bathes in burn - ing gold Great Righi's

*animato*

Detailed description: This system features a vocal line for the Alto Solo part and piano accompaniment. The vocal line begins with the lyrics "and where the light Of day's last foot - step bathes in burn - ing gold Great Righi's". The piano accompaniment is marked "animato".

cliffs: and where mount Pi - late's height Casts o'er his

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics "cliffs: and where mount Pi - late's height Casts o'er his". The piano accompaniment continues with a rhythmic pattern of chords.

glas - sy like the dark-ness of his might.

This system contains a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

*Lento* *BASS SOLO*

Nor was it heard in vain. Nor was it heard in

This system is marked *Lento* and *BASS SOLO*. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature remains three flats. The tempo is slow. The vocal line has a long note followed by a rest. The piano accompaniment consists of sustained chords and a simple bass line.

*Moderato*

vain.

This system is marked *Moderato*. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature remains three flats. The tempo is moderate. The vocal line has a long note followed by a rest. The piano accompaniment features a more active texture with triplets in the right hand and a steady bass line.

*ff*

This system continues the piano accompaniment from the previous system. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature remains three flats. The tempo is moderate. The piano accompaniment features a more active texture with triplets in the right hand and a steady bass line. The system ends with a fortissimo (*ff*) dynamic marking.

*mf*

The fear-less hun-ter pass'd, And, from the bo-som of the

wil-der-ness, There leapt a spir-it and a power to cast The

*ff*

weight of bond-age down

*p* *rit.*

and bright and fast, As the clear wa-ters, joy-ous-ly and

Allegro

free, \_\_\_\_\_ Burst from the de - sert rock, it rushed Through the

far val - leys; till the pa - tri - ot three Thus with their breth - ren stood, be -

side the For - est Sea.

T  
Allegro moderato

**QUARTET**

*SOPRANO* *p*

*ALTO*

*TENOR* *p*

*BASS*

They link'd their hands, they pledged their stainless faith, In the

They

pres-ence, the pres-ence of Heav - - en. They bound their hearts to suff'ring

*mf* *v*

They link'd their

link'd their hands, they pledged their stainless faith, They bound their hearts with se -

*mf*

They link'd their

and to death With the trans-port given To bless such vows. How

hands, they pledged their stain-less faith, How

vere and so-lemn trans-port given To bless such vows, such vows. How

hands, they link'd their hands; How



man might strive, and vain - ly strive, they  
 man might strive, and vain - ly strive, — they knew, And  
 man might strive, and vain - ly strive, they  
 man might strive, and vain - ly strive, how

knew, and call'd up - on their God, they knew, and call'd up  
 call'd up - on their God whose  
 knew, And call'd up - on their  
 man might strive and

on their God, whose arm had riv-en The crest of man-y tyrants, since He blew, The foam - ing  
 arm had riv-en The crest of man - y a ty - rant,  
 God, — they knew And call'd up - on their God, whose arm had riv - en The  
 vain - ly strive — they knew And call'd up - on their

sea-wave on and E - - - gypt's might o'er - threw, might o'er - threw,  
 since He blew the foam - - ing sea - wave on,  
 crest of man - y ty-rants, since He blew the foam-ing sea-wave on, They  
 God, they call'd up - - on their God, their God

*mf*  
 They link'd their hands, they  
 The  
 link'd their hands, they knelt and rose in strength, the val - - leys lay in the  
 They

knelt and rose in strength, the val - - leys lay in the dim - ness, but the peaks had  
 val - - leys lay still in the dim - - ness, but the  
 dim-ness but the peaks, which dart - ed In - to the bright mid - air, had  
 link'd their hands and rose in

caught from day A flush of fire, when those true Switz-ers  
 peaks which dart-ed In - to the bright mid-air, had  
 caught from day A flush of fire, when those true Switz-ers  
 strength. The val - leys lay Still in their dim -

part - ed, Each to his glen or for-est full of hope They  
 caught from day A flush of fire, a  
 part - ed, Each to his glen or  
 ness, but the peaks which dart-ed In - to the bright mid-air, had caught from

knelt and rose in strength. — They linked their hands, they knelt and  
 flush of fire they knelt and  
 for - est, stead-fast heart - ed And full of  
 day A flush of fire, They

QUARTET

CHORUS

rose in strength, They link'd their hands, and rose  
 rose in strength, They knelt and rose in  
 hope, they rose in strength. They knelt, They link'd their  
 rose in strength, They knelt, and  
 They link'd their hands, and rose in  
 They knelt, and rose in  
 They knelt, and rose in  
 They link'd their hands, and

U

and rose in strength, They link'd their hands, and  
 strength, they pledged their stain-less faith, they  
 hands and rose in strength, They link'd their  
 rose in strength  
 strength, They link'd their hands, They knelt, and  
 strength, They link'd their hands, The  
 strength The val - - leys lay Still in the  
 rose in strength, They linked their

rose, and rose in strength. —  
 pledged their stain - less faith, they link'd their  
 hands, and rose in strength, they rose —  
 they link'd their hands, and rose in strength, they  
 rose in strength, They link'd their hands, they  
 val - leys lay Still in the dim - ness  
 dim - ness but the peaks — had caught from day A  
 hands, and rose in strength, From

The val - leys lay Still in their dim-ness, but the  
 hands, — they knelt and rose in strength,  
 — in strength,  
 rose in strength,  
 knelt, and rose in strength The val-leys lay Still in their dim-ness, but the peaks had  
 but the peaks had caught a  
 flush of fire when those true Switz - ers part - ed,  
 slum - ber start - ed Ten - thou - sand

peaks had caught a flush of fire, of fire, \_\_\_\_\_

The peaks had caught a flush of fire, a flush of

caught a flush of fire, From slum - - ber start-ed

flush of fire, From slum - - ber start - ed

each to his glen or for - est stead-fast heart-ed and full of

voi - - ces of the moun - - tains born, So far was

a flush of fire. Not

a flush of fire, the peaks had caught a flush of fire, Not

fire, of fire, Not

the peaks had caught a flush of fire, of fire, Not

ten - - thou - - sand voi - - ces of the

ten - - - - - thou - - - - sand voi - - ces of the

hope, From slum - - - - ber start - ed Ten -

heard the blast So far was







The ice - vaults trem - bled

ice - vaults trem-bled from cliff to cliff — to cliff

This system contains the first two systems of music. The top system features a vocal line with lyrics 'The ice - vaults trem - bled' and a piano accompaniment. The second system continues the vocal line with lyrics 'ice - vaults trem-bled from cliff to cliff — to cliff' and the piano accompaniment. The piano part includes dynamic markings like *f* and *>*.

The a - va - lanche the a - va -

cliff The a - va -

This system contains the third and fourth systems of music. The top system features a vocal line with lyrics 'The a - va - lanche the a - va -' and a piano accompaniment. The second system continues the vocal line with lyrics 'cliff The a - va -' and the piano accompaniment. The piano part includes dynamic markings like *mf*.

lanche de - scen - ding Gave an - swer till the

lanche de - scen - ding Gave an - swer till the

The a - va - lanche

This system contains the fifth and sixth systems of music. The top system features a vocal line with lyrics 'lanche de - scen - ding Gave an - swer till the' and a piano accompaniment. The second system continues the vocal line with lyrics 'lanche de - scen - ding Gave an - swer till the' and the piano accompaniment. The third system continues the vocal line with lyrics 'The a - va - lanche' and the piano accompaniment. The piano part includes dynamic markings like *mf*.

sky's blue hol - lows rung; And the flame - sig-nals through the

sky's, — the sky's blue hol - lows rung; The

mid - night sprung From the rocks, like ban-ners stream-ing To See -

sky's blue hol - lows rung; To

— lis - berg; — whence light was flung — On

See - lis - berg; — whence light was flung — On

Grüt - - li's field till all the red lake

the

Grüt - - li's field till all the red lake

the

gleam - - ing Shone out a me-te-or - heav - en in its

out

gleam - - ing Shone out a me-te-or - heav - en in its

out

splen-dor, in its splen - - - dor seem - - - ing.

splen-dor, in its splen - - - dor seem - - - ing.

And the

And the pines Heaped up the  
winds tossed each sum-mit's blaz - ing

*mf*

And the

and the pines heaped up the flames. The clouds grew  
flames— heaped up — the flames.  
winds toss'd each sum - mit's crest; The clouds grew  
crest, — each blaz - ing crest.

*mf*

fier - - y signs, The clouds grew fier - - y  
grew fier - y signs, grew fier - y  
fier - - y signs, The clouds grew fier - - y  
grew fier - y signs, grew fier - y

*p* signs, As o'er a cit - y's burn -

*p* signs, As o'er a cit - y's burn -

*p* signs, As o'er a cit - y's burn -

*p* signs, As o'er a cit - y's burn -

*cres*

*cres*

*cres*

*cres*

ing towers, and shrines,

ing towers, a cit - y's

ing towers and shrines,

ing towers, a cit - y's

*cen*

*do*

*cen*

*do*

*do*

*do*

*cen*

*do*

Red - den - ing the dis -

burn - ing towers and

burn - ing towers and

Red - den - ing the dis -

burn - ing towers and

8:

tance. shrines. shrines. tance. Then on the si-lence,

shrines. Then on the si-lence of the snows there lay a Sab-bath

Allegro molto

with

Then on the si-lence of the snows, with

of the snows there lay a Sab-bath sun-shine, with

sun-shine, and its bell filled the hushed air a-while with

lone-ly sway, by win-ter's spell

lone-ly sway, with lone-ly sway; for the stream's voice was chained by

lone-ly sway, by win-ter's spell

lone-ly sway, with lone-ly sway; for the stream's voice was chained by

But rock and dell rung forth ere long, but  
 win - ter's spell, rung forth, forth ere long, but  
 But rock and dell rung forth ere long, but  
 win - ter's spell, and dell, rock and dell rung forth, but

rock and dell Rung forth, ere-long, when strains of  
 rock Rung forth, when strains of  
 rock Rung forth, ere-long, when strains of  
 rock and dell Rung forth, ere-long, of

ju - bi - lee, when strains of ju - bi - lee Peal'd  
 ju - bi - lee, when strains of ju - bi - lee Peal'd  
 ju - bi - lee, when strains of ju - bi - lee Peal'd  
 ju - bi - lee, of ju - bi - lee Peal'd

from the moun - tain church - es; pealed from the moun - tain

from the moun - tain church - es; pealed from the moun - tain

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment (Right and Left Hand). The music is in G major and 4/4 time. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

church - es with a swell Of praise, a

church - es with a swell Of praise, a

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system, with some melodic development in the right hand.

swell Of praise to Him who stills the

swell Of praise to Him who stills the

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand.



sea For now the strife was

sea For now the strife was

This system contains the first two systems of music. The first system has four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are "sea For now the strife was". The second system has four staves: two vocal staves and two piano staves. The lyrics are "sea For now the strife was". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

closed, the Alps were

closed, the Alps were

This system contains the third and fourth systems of music. The third system has four staves: two vocal staves and two piano staves. The lyrics are "closed, the Alps were". The fourth system has four staves: two vocal staves and two piano staves. The lyrics are "closed, the Alps were". The piano accompaniment continues with a similar rhythmic pattern.

free, the Alps were

free, the Alps were

free, the Alps were

free, the Alps were free, the

This system contains the fifth, sixth, seventh, and eighth systems of music. The fifth system has four staves: two vocal staves and two piano staves. The lyrics are "free, the Alps were". The sixth system has four staves: two vocal staves and two piano staves. The lyrics are "free, the Alps were". The seventh system has four staves: two vocal staves and two piano staves. The lyrics are "free, the Alps were". The eighth system has four staves: two vocal staves and two piano staves. The lyrics are "free, the Alps were free, the". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes.

free, were  
free, the Alps were  
free, were  
free, the Alps were  
Alps were

The first system of the score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "free, were", "free, the Alps were", "free, were", "free, the Alps were", and "Alps were". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

*Molto moderato* *ritard.*

free, The Alps were free.  
free, The Alps were free.

*Molto moderato* *ritard.*

The second system of the score consists of five vocal staves and a piano accompaniment. The tempo is marked "Molto moderato" and "ritard.". The lyrics are: "free, The Alps were free." and "free, The Alps were free.". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.