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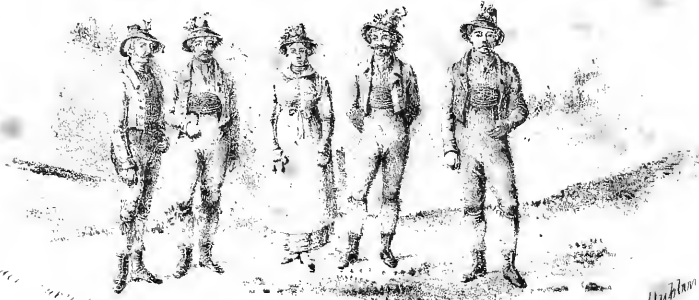


# THE TYROLESE MELODIES

N <sup>o</sup> 1	<i>Der Schweizer Bue</i>	Der Schweizerbue	N <sup>o</sup> 7	<i>The Tyrolean War-Song</i>	Der Tyroler Landsturm
2	<i>The Alpine Hunter</i>	Der Alpen Jager	8	<i>Wachth. Morgenbell</i>	"Wach! Morgens früh
3	<i>Sag'sch' aus hi</i>	"Sagt er"	9	<i>The Hunters Song</i>	Das Schützenleid
4	<i>The Spring Time</i>	Die Frühlingzeit	10	<i>Was ist auf uns erire</i>	"Was's vielleicht"
5	<i>The Chamois</i>	Die Gamsen	11	<i>The Village Song</i>	Lauterbach
6	<i>Nicht's Vergeben</i>	Aller's Nachbarsleuten	12	<i>Up to the Alps</i>	"Auf die Alm"

Arranged for One or Four Voices with an Accompaniment for the Piano Forte &c

## I. Moscheles



London: Published by Wm. & C. Royal, St. James's Street and "Westmead Street" Dublin

# THE TYROLESE FAMILY.

Respectfully Dedicated

Ent.<sup>d</sup> Sta: Hall:

To Her Serene Highness

Vol 1 Price 25/-

## The Princess Esterhazy.

Published by Wm. & C. Royal, Musical Repository, Egyptian Hall, Piccadilly, opposite Bond Street, London, & Westmead Street Dublin, where may be found a splendid variety of Grand, Cabinet, Cottage, Square & Circular Piano Fortes by the most eminent Makers, at the lowest Manufacturers Prices.

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### THE TYROLESE MELODIES.

We, the undersigned, hereby declare, that M<sup>r</sup> Ignace Moscheles has been duly empowered and solely authorized by us to edit the Music and Arrangement of the Songs, &c for publication; to which intent, and with a view to their being accurately rendered, together with the original words they have been carefully noted down by him, under our immediate supervision for that purpose which has not been attended to any other person whatsoever. The free translation of the Words, some of which are written by Elias Rainer, and the adaptation of the same to the Melodies, by M<sup>r</sup> William Ball and M<sup>r</sup> Moscheles, are also, made with our united permission, and authority, and no copies thereof can be correct or genuine, but such as are or may be issued by M<sup>r</sup> Wm. & C. Music Seller, Egyptian Hall, Piccadilly; to whom the Publication is assigned.

35, Foley Street, London  
June 23<sup>rd</sup> 1827

Julie Rainer  
Anton Rainer  
Maria Rainer  
Joseph Rainer  
Franz Rainer

Witnessed by  
M<sup>r</sup> Rainer  
M<sup>r</sup> Ball  
M<sup>r</sup> Moscheles  
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## THE TYROLESE MINSTRELS.

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THE *Inhabitants* of the TYROL\* are known, to all those who have had an opportunity of visiting that delightful country, to be of a cheerful, open-hearted, equable disposition; realizing, in every acceptable attribute, the picture of a race created for and enjoying the purest blessings of rural life. Undisturbed by the cares of modern society, and destined only to cultivate their fertile soil, they seem invited by their parent Nature, appealing to them through her manifold echoes on their hills and in their valleys, to vent the joyful feelings of their blameless minds in songs so truly pastoral, that even the greatest composers and writers on music, of all times, when desirous of imitating rural character in their works, have not disdained borrowing the strains of the Tyrol to assist their aim. The appellation of *Songsters of Nature*, therefore, may justly be bestowed upon many of the Tyrolese, but a particular degree of attention is due to the family of *Rainer*, now in London, who are gifted with so peculiar an accuracy of ear for music, that although they have no acquaintance with that delightful science (with one limited exception),† nor even a knowledge of the notes, their united performances are so effective and harmonious, that the pieces sung by them may bear a comparison with the most regularly constructed glees. Of these extraordinary persons, five in number, Maria, Felix, Anton, Joseph, and Franz Rainer, as it is presumed a short biographical notice may be acceptable, the following particulars are offered as undoubtedly authentic, the facts of the statement having been received immediately from themselves.

They were born in the Tyrol, in the village of Fügen, which is situated in the Ziller Valley (*Zillertal*), where their father was, like many of his countrymen, a reputable cattle-dealer; and where their parents, two brothers and two sisters still reside. From their infancy the subjects of this memoir were accustomed to catch by ear the popular airs of the peasantry, and used to attract their friends and neighbours around their cottage door when they sang, with their sweetly-accordant voices, their cheerful national melodies, delighting their unsophisticated hearers with the harmonious stores they had acquired. It may well be supposed that, as they grew up, their audiences did not diminish; nor did admiration fail to follow them when, occasionally traversing the country in their father's trade, they gave their countrymen, from time to time, a musical treat on the farther side of the valley.

The first person, however, of any distinction, whose notice and patronage became of consequence to their talents, was the Count Dönhof, who lived in their vicinity. On birth-days and other festivals, this worthy and kind-hearted nobleman used to send for them to his chateau, where he would listen to them with delight, and encourage them by his advice to learn the rules and properties of music; but for this their father would not grant permission, as he alleged that he wanted them for his business, and had no other intention for them than that of their following the wonted rural occupations of the family: moreover, the unavoidable expense would have been, with him, a material object. His determination was therefore entirely against the adoption of what seemed to him so unfitting and erratic a pursuit. From this point it would perhaps be preferable that the

\* "Tyrol, a princely county of Germany, in the circle of Austria; bounded on the North by Swabia and Bavaria, East by the duchies of Salzburg and Carinthia, South by Italy, and West by Switzerland. Though a mountainous country, the valleys are fertile in corn and wine; and it has an excellent breed of cattle. It likewise yields salt, all kinds of ores, and various sorts of precious stones. The principal rivers are the Inn, Adige, and Eysach. The country is divided into three parts—the Tyrol, properly so called; the principality of Trent; and the principality of Brixen. Innspruck is the capital."—*Walker*.

† *Felix*, the elder brother, has a little knowledge of music. The Melodies, Nos. 5, 9, and 11, in this collection, are of his invention, (*The Chamois, The Hunter's Song, and The Village Lay*). No. 12, ("Up to the Alps!") is considerably altered from the original by him. They were all, for the first time, noted down for him by MR. MOSCHELES. The words also of several of the pieces are his own.

narrative should be submitted in their own simple but expressive manner (translation being allowed for), as it came personally rendered to the Editor, in ready compliance with his request. Of the period spoken of, "All we learned," say they, "at that time, was at our winter school, reading and writing German; while our hours generally, either of business or leisure, were, more or less, unfailingly accompanied by our peculiar songs. In this state we continued, happy to see all our connexions around us, and little thinking we should ever wander through the world as Minstrels, until the year 1809, when the terrible war, which devastated the Tyrol, visited our native valley.\*

"As all who could bear arms eagerly assembled to encounter the invading foe, we (the four elder brothers)† hastened to serve under the orders of our brave and heroic *Hofer*.‡ This was a trying juncture for our poor parents. Our two younger brothers, Joseph and Franz, at that time nine and seven years old, were running wild and terrified about the mountains, almost lost to their wretched family, and only reappearing when the storm had partially subsided, and a fearful sort of quiet took place of the once happy peace to which we had been accustomed. Our father's house had been three times devoted to plunder, and what our brutal enemies could not carry away they ruined and destroyed. Many of our surrounding villages were devastated by fire and sword with unsparing cruelty; among which the following places particularly suffered:—Fomp, Schleters, Zirl, St. Margarethen, Kiedorf, and the fine market town of Schwatz. Every preparation was made for burning our village, the combustibles being laid for that purpose, when *Batten*, our father, as principal of the parish, and our reverend old pastor, *Von Waldreich*, humbled themselves before their persecutors, and implored upon their knees for it to be spared. It was through this intervention, and the offer of the latter (that worthy and venerable man of seventy-five) to become the hostage for our enforced obedience, that the place was ultimately saved. At length, in the autumn of 1809, peace was proclaimed, and we again came under the government of France. We were now obliged to endure—we who had been the devoted defenders of our country—the being stigmatized as *rebels*; and every mind, amid its unimaginable bitterness, was turned towards the condition of our leader, poor *Hofer*, and his expected fate. He desired us to return to our homes in peace; and we did so, with bleeding hearts. His foes offered him his life and pardon, if he would confess himself a rebel against their authority; but he was above all disguise of his patriotic feelings, and never would yield to the demand. He sought to conceal himself awhile in a cottage of the Alps; where, to our unspeakable grief, he was betrayed and delivered up to the enemy, who brought him to Mantua, where he was shot.§ After these shocking events, we laid aside our arms, and again joined in our usual avocations with our family; but met with severe difficulties in this our now sad condition, inasmuch as we had not only to provide for ourselves, but also for all those unfortunates, to whom our father had extended the shelter of our roof. After the lapse of a few years, when the Tyrol began to recover itself a little, we four brothers went to visit the neighbouring territories of Austria, Saxony, and Prussia, extending our tour even as far as the Hanoverian dominions, in our business as cattle-dealers; but even when farthest from our own country, surrounded by new influences and varieties, the affections, reared in our common home, would seek incessantly that medium of expression to which they had been habituated, the sounds we had brought from our native valley, the wild music which had become, as it were, inseparable from our nature.

\* The Tyrol was overrun by the French and Bavarians in 1805; and, by the treaty of Presburg, was ceded to Bavaria. In 1809, it was formally ceded to Italy; but, in 1814, was restored to Austria.

† *Felix* and *Anton*, now in London, *Johann* (the eldest of the family), and *Simon* (his next brother), who remain at home.

‡ *Andrew Hofer*, commonly called *Sandhofer*, or *Sandwirth*, he being, in his usual avocation, an Innkeeper.

§ "With all his faults, all his irresolution and contradictory conduct, when we reflect that *Hofer* was a simple, uneducated village Innkeeper, who opposed for some time with success the enormous power of France and Bavaria, with an army of undisciplined peasants, we cannot contemplate his conduct without astonishment and admiration. It is true that his name will not occupy a conspicuous place in the page of general history; but in his own country, by those who knew, and could estimate his merits, as well as by those who had experienced his power or his kindness, it will never be forgotten. By his companions and countrymen, he was regarded as the hero, the saviour of his country. His faults were forgotten in his victories; and his name is never mentioned in the Tyrol, at this day, without tears of grateful affection and admiration. A simple tomb has been erected to his memory on the Brenner, at a short distance from his own habitation; it contains no other inscription than his name, and the dates of his birth and death. The record of his actions is left to be transmitted, as it doubtless will be, to the latest posterity, in the popular stories and rude ballads of the mountaineers, who love and revere his name as a model of disinterested loyalty, and devoted attachment to his native land."—*Hall's Life of Andrew Hofer*.



“About the year 1815, at the time when the French lost their possession of the Tyrol, and we regained our old liberties under the restoration of our beloved government of Austria, we heard that the Emperors of Austria and Russia were to visit the Tyrol, on their way to the Congress of Verona. As the Count Dönhof knew the Monarchs were to pass through the Ziller Valley, and expected them to repose a short time at his chateau, he naturally desired to offer to his distinguished guests all the gratification within his immediate power. Knowing that we were all at home, he sent for us, and told us to practice, very thoroughly, the best of our songs. His wish was, that, during the short time of the Emperors’ stay at the chateau, we should keep concealed in one of the saloons, where, at a given signal, we were to begin to sing. We studied as hard as possible, under the kind guidance of the Count, and looked forward with mingled pleasure and anxiety to the day when we should not only see the two Monarchs of whom we had heard so much, but administer to their amusement by our songs. At last, when their majesties had passed through the festivities prepared for them in the village, and had entered the chateau, we took our appointed stand, and, at the signal agreed on, began to sing; though we were very timid and diffident as to the effect we might produce. This fear, however, soon gave way, as we noted the expression of pleasure that overspread the countenances of the royal guests, which we had been so placed as to be enabled to see. When we had sung two songs,\* Alexander sent for us, and after we had kissed his hand, he said, in broken German, “You must come and see me in Petersburg, where I shall cause you to be taken care of, and where you shall find a good reception.” We thanked him in the best manner we could, and our Emperor then asked our names. Both the Monarchs then began to talk French, and we retired to our former post. This formed our first determinate inducement to make an attempt to travel as Minstrels; to which, after the departure of the Emperors, we were still further encouraged by the Count.

“We finally persuaded our father to give his long-withheld permission; but, not being able to compass the settlement of our arrangements about our cattle-dealing before 1823, we did not set out from home until the autumn of 1824. Our sister Maria,† whom we felt to be so necessary to our chances of success, was, after much family debate, confided to our general care, and became one of our adventurous party. We journeyed on foot, and had each with us a bundle with our clothes. (Our dresses were of our own making, and those, when afterwards worn out, were replaced by others of the same fashion, made entirely by our own hands).‡ We intended going through Bavaria, Saxony, Prussia, and Poland, to Petersburg, to remind the Emperor Alexander of his promise: but sometimes, when considerably advanced on our road, we felt timid even to despondency. We thought we might not, perhaps, see the Emperor at all;—he might have forgotten us poor Tyrolese, and what was then to become of us? In this comfortless mood, we sat many an evening together, without speaking to each other; each of us wishing to be again at home, but neither would be the first to confess it, or venture to propose a return. We, however, arrived at Regensburg; and had already seriously intended to retrace our steps, when we met with a friend of the Prince Thurn and Taxis, who promised to introduce us to the notice of that distinguished personage, which he did on the second day afterwards. The Prince received us in a very condescending and friendly manner, praised our singing, and inspired us with new courage; saying—“It is but the beginning of every thing which is found difficult: be assured that eventually you will prove successful.” We cannot forget how thankful we ought to feel towards the Prince for advice so opportunely given, and which has proved itself to be so true. He introduced us to Count Simsheim, who asked us to sing at his house; and in this way we became acquainted in Regensburg, where we remained a fortnight, as we did very well. From thence we went to Baireuth and Bamberg, and, as we liked Bavaria very much, we postponed our journey to Petersburg, and went instead to Nurembergh, Anspach,

\* No. 4 and 12 of the Melodies. “*The Spring-time*,” and “*Up to the Alps!*”

† *Maria Rainer* is married, and has two children, who remain at home. Her husband’s name is *Wildauer*. It is not the custom in the Tyrol, for the family name of the female to give place, on her marriage, to that of her spouse.

‡ His Majesty, on the performance of the Tyrolese Family at Windsor, was much pleased with their picturesque costume; and, in accordance with his well-known liberality, presented them with an order for new and handsome dresses to be executed at his expense. The suits are now completed; the work, with the exception of the ornaments, having been done by the RAINERS themselves.

Würzburg, Aschaffenburg, and Franckfort on the Maine. We succeeded every where. We found hospitable people, and earned enough money to enable us to save a little in every place we visited. We then proceeded through Darmstadt to Manheim; where we had the honor to sing before the Grand Duchess Stephanie, who gave us a letter to her mother-in-law, the Margravine of Baden, at Carlsruhe. After stopping at Heidelberg, we arrived at Carlsruhe, where we delivered our recommendation to the good old Margravine, by whom we were presented to her daughter, the Queen of Sweden, who, as well as the Margravine and the Grand Duchess Stephanie, impressed us with a deep sense of gratitude for the affability and kindness with which we had been received. Her Majesty promised, moreover, to recommend us to the King, Maximilian Joseph, of Bavaria, who was expected to come to Baden-Baden in July.

“We cannot describe our feelings when we sang, by desire of the Grand Duke of Baden, at the Theatre of the Court. It was *our first appearance on any stage*. The house was exceedingly full, and all the illustrious persons composing the Court sat in the boxes close to where we stood. In our anxiety, we began our song a little too high, but still we got through it pretty well; and, when we had done, we were not only applauded by the whole house, led by the Duke himself, but vehemently encored. Our timidity was then dispersed, and we sang our succeeding songs as if we had been accustomed to the stage for years. The Director of the Theatre added to our stock of credentials a very satisfactory declaration in our favor,\* and, after a fortnight’s stay, we left Carlsruhe in high spirits, to proceed to Strasburgh. After stopping at Strasburgh, where we had every reason to account ourselves fortunate, we went to Baden-Baden. The Court of Carlsruhe had, it seems, highly recommended us, for we had been but a few days in the place, when, on the birth-day of the Queen of Bavaria, we were sent for by the King. We sang in the New Saloon of the Court, where His Majesty gave a grand banquet; and in the evening we were called to Selach (about an hour’s journey from Baden), where, at her country seat, the Queen of Sweden had prepared an entertainment for her Royal sister. The Crown Prince and Princess of Prussia, who had come to Baden to see the parents of the latter, were present on the occasion. The late King of Bavaria was so merry that he sang with us the song of “*Wann I morgens fruh.*”† He then introduced us to his son-in-law, the Crown Prince of Prussia, who was very kind and condescending, and expressed his desire that we should visit Berlin. The King of Würtemberg also, who was then passing through Baden, heard us at the Grand Duchess Stephanie’s. After we had received favorable testimonies from all these high personages, we departed for Stutgard, where we stayed a fortnight, meeting with great success, and had the satisfaction of seeing that the public journals spoke highly in our behalf. This was in 1825. Intending to proceed to Munich and Tegernsee, to which latter place the King of Bavaria had invited us, we wrote home from Stutgard to beg that our parents would meet us at Munich, if their health would permit. We wished this the more, as our mother had never been out of the Ziller Valley, and had never in her life seen a town; not even Inspruck, which is but five German miles from our valley.‡ After having passed through Tübingen, Ulm, and Augsburg, we met our parents in Munich; and the joy of our meeting we will not pretend to describe. Our father could but utter slowly, “my children!” and both parents wept with joy. We remained a week with them in Munich, to show them the town, and then went to Tegernsee to attend upon the King, who made us stay there a week. We then returned home to our own valley, where we had the satisfaction of collecting all our family around us, to share in the happiness we enjoyed. A year had elapsed since we had left home, and we intended now to rest ourselves a little, and to learn or combine new songs for our second and much more extended journey into foreign countries.

“We left the Tyrol in November, 1825, and again purposed going through Austria, Silesia, and Poland to Petersburg. Accordingly we went to Linz (where our Count Dönhof then happened to reside), and from thence

\* *The Rainer Family* take constantly with them, in their progress, a book of entries or written testimonials, in which every director or principal of the public establishments at which their performances take place, sets down his testification of their degree of success while under his cognizance. We hardly need to add, that its pages present an undeviating series of gratifying evidences in their favor, of no ordinary kind.

† No. 8 of the Melodies. “*When the Matin-bell is ringing.*”

‡ A German mile is about five English: rather less.

to Vienna, where we sang twice in the Joseph-Städter Theatre, and made a long stay. It was here that we received the news of the Emperor Alexander's death, which compelled us again to alter the plan of our journey. The expectation we had indulged of singing again before our own Monarch at Vienna, was also frustrated, by reason of the affliction of the good Francis for the death of his father-in-law, the King of Bavaria, and that of Alexander, his friend and ally. From Vienna we proceeded by Presburg and Brünn to Prague, where we were under great obligations to the Prince Kinsky, and Count Clam-Gallas. We performed also at the request of the Prince Bentheim, General Count Klebelsberg, and many of the Bohemian nobility at Färber-Insel, one of the pleasant Islands of the Moldavie. We then went to Dresden, and sang four times at the Theatre of that Capital, before all the Royal Family of Saxony, with great applause. Our next removal was to Töplitz, which was then very fashionably attended. The King of Prussia heard us three times in the Theatre, and was pleased to ask us himself if we did not intend visiting Berlin. We said we wished it very much, but merely waited to know his pleasure. He told us that, if we went to Berlin, we should address ourselves to Prince Wittigenstein, who would direct us what to do. We have here to note that it was at Töplitz we became known to the English Earl Stanhope, who strongly advised us to go to London, and gave us letters of introduction to assist the recommendation, with much good advice how to conduct ourselves when there. Accordingly we determined upon a visit to England, but we went previously (after a fortnight's stay at Töplitz) to all the principal Baths, Carlsbad, Franzensbrunn, Eger, Hof, and other places of eminent resort in Germany; having uniformly good concerts, and meeting with unabated approbation. At this season we found every where many distinguished personages, but especially at Carlsbad, where our performance attracted fifteen Princes, and a great number of the first nobility. In Altenburg we met with a particularly gratifying reception, and obtained the valuable acquaintance of Rath Brimmer, whom we may well call our Altenburg father! We next appeared at Leipsig, where the consul of Weimar, Mr. Kustner, invited us, in the name of the Grand Duke, to go to Weimar. After a productive concert at Naumberg, we arrived at Weimar,\* where we sang at the Theatre three times. We there met our countryman, the distinguished actor *Seidel*, who composed for us two new songs, "*Der Alpen Jäger*," and "*Der Tyroler Landsturm*;" which he took great pains in teaching us to acquire, kindly presenting us with the manuscripts, and vesting, at the same time, the copyrights in ourselves. † The particular friendship we experienced from the Countess Henckel, Ottilia Von Göthe, Mrs. Von Heigendorf, the Stage-director Strohmeier, Mrs. and Miss Von Bowitsch, and our dear *Seidel*, cannot be here passed over without grateful mention.

"We subsequently travelled through Erfurth, Gotha, Rudolstadt, Jäna, Merseburgh, Halle, Dessau, and Magdeburgh; at all which places we made successful halts, and reached Berlin in November, 1826. There we made the agreement with Count Brühl, Director General of the Royal Theatres, to sing four times at the King's Opera House, and waited upon Prince Wittigenstein, who announced our arrival to the King. We had already received an invitation to sing before His Majesty, when, unhappily, on the appointed day, the accident occurred, by which the King fractured his foot, and the expected honor was thereby lost. We, however, sang at the Duke of Cumberland's, in presence of the Crown Prince and Princess, and their brothers, the Princes Carl and Wilhelm. We also became acquainted in Berlin with the celebrated Miss Sontag; that brilliant acquisition to the musical world, of whom it would seem difficult to say too much in praise. A curious contrast was offered to our auditors at an evening party, where we gave our Tyrolese Melodies in our simple way, and Miss Sontag, with her incomparable endowments, sang the most difficult airs; combining all that education and science could effect with the powers of her glorious voice, so as to exhibit the very perfection of art. Of this highly gifted young lady, whose amiable demeanor is as delightful as her matchless singing, we are proud to say that we often visited her, and that she gave us several handsome presents for remembrance. After our performances at the King's Theatre, we sang five times at that of the Königstädter. We were equally well received at both

\* Weimar, the distinguished residence of the illustrious Göthe, now in his 88th year. There lives also the celebrated composer *Hummel*.

† No. 2 and 7 of the Melodies. "*The Alpine Hunter*," and "*The Tyrolese War Song*."

houses, and were much elated by the praise afforded us by the public journals, which, in Berlin, had acquired a character for rigour in no small degree.

“ We should not omit to state that we were particularly favored with the kindness and patronage of the Prince of Solm, during our stay in Berlin, where we remained seven weeks; in the course of which we went twice to Potsdam (the King’s favorite summer residence), and also to Spandau,\* giving concerts in each place. At Stettin, our performances were honored with the presence of the Deputies of Pomerania, at that time assembled in the town, which rendered the scene very splendid and gratifying. We then went by Rostock to Schwerin, having concerts at all the places we passed through on the journey. At the latter city, we sang three times at the Theatre before the Hereditary Grand Duke, and from thence travelled through Wismar and Lübeck to Hamburg, where we had a very well attended concert in the *Hall of Apollo*, and sang three times at the Theatre with equal success. Nothing could exceed the hospitality and friendliness of our reception at Hamburg; it was, in every respect, generous in the extreme. There we took fresh letters of recommendation for England, and gathered all the best advice needful to our preparations for this new stage of our undertaking. Among the kind individuals to whom we owe so many advantages, we cannot refrain from mentioning Mr. Parish, Mr. Adolphus Embden, and the eminent professors of music, Methfessel and Cornet (the latter our countryman and first tenor of the Hamburg Opera House).

“ After the fatigues of a sixty hours’ passage, we safely arrived at the Custom-house Stairs, and found ourselves at last in London; where the natural apprehension we had been led to entertain, of our exciting too boisterous a notice by our strange appearance, soon entirely subsided, and we ventured to take our way through the streets, without any other inconvenience than the rather vivacious attendance of a numerous troop of boys. Indescribable is the impression which we received by the sight of the British Metropolis, as its magnitude and seemingly inexhaustible variety progressively opened upon our view! In our subsequent surveys, the finer and more open parts of the town not less astonished us by their superiority of aspect and convenience than by their immense extent; the parks, and their contiguous buildings, in particular, calling forth our especial admiration. But what shall we say of the unbounded goodness and liberality which, since our appearance in this great city, have honored and encouraged the humble efforts of the stranger Minstrels beyond their most sanguine expectations? Kind hearts will appreciate for us the sentiments we so imperfectly express; but never shall we be able sufficiently to evince the gratitude we owe to the illustrious and noble characters, who have deigned to regard us with so much condescension and generosity, or the feelings with which we offer to our many excellent friends, and the British public in general, the heartfelt assurances of a mingled thankfulness and respect, which, however subjected to the power of time or distance, can never pass away.”

The Tyrolese Brothers, with their Sister, arrived in London in the month of May, 1827, when they forthwith profited by the high protection bestowed upon them by the Prince Esterhazy; while, in aid of their professional arrangements, Mr. Moscheles (to whom they had brought letters of introduction) was assiduous in promoting, by every means in his power, the object of their expedition. They were, without delay, assisted in making themselves known to the Nobility, and the leading amateurs and professors in musical society, through their singing at parties of the first class, and by a private Concert (patronized by the Prince Esterhazy and several distinguished characters), preparatory to the appearance of the Minstrels in public, which took place at the Egyptian Hall, on the 26th of May; where the impression in their favor was of the most decided kind, and where they soon commenced their daily performances, which have been ever since attended with increasing popularity and success.†

\* The fortress of *Spandau* is of great importance, it being the place of reception and confinement for all state criminals, the punishment of death not being awarded in Prussia.

† We are happy to state here, with reference to several inquiries on the subject, that the proceeds of the performances of the RAINERS are received entirely by themselves. Whatever professional assistance they may have found necessary in London, has been cheerfully extended to them without remuneration. Every prospect is thus afforded them of securing a competent provision for the future, when (having fulfilled their present intention of making the tour of the British dominions) they shall have returned to their family in the *Zillerthal*.

Her Royal Highness the Duchess of Kent was pleased to order their attendance at Kensington, where they received the most gratifying proofs of Her Royal Highness's approbation, with that of the young Princesses Victoria and Feodore, and shortly afterwards they were honored by the gracious commands of the King, to sing before him at Windsor; where His Majesty's satisfaction was shown, not only by a handsome present, personally delivered to the elder brother, but by the immediate desire for a repetition of their performance on the following day. They also formed a prominent attraction at the splendid *Fête*, given by the Horticultural Society, at Chiswick; and were received by an immense audience, with enthusiastic applause, on their first appearance on an English stage, upon the occasion of Mr. Sapio's Benefit, at the Theatre Royal Covent Garden. Mr. Moscheles, with whom the Rainer Family were in intimate communication, thought it an interesting task to note down, for the first time, and very minutely, their Melodies, with the original words, preserving even the peculiar dialect and *patois* of the place of their abode: and he has published Twelve of the Pieces so written, introduced in a Divertimento for the Piano-forte. The popular wish to possess a lyrical adaptation for the voice, of productions so truly original, and to which the circumstances attendant on their progress to this country have afforded a more than ordinary claim for remembrance, has induced the publication of the present work; the Music of which has been also arranged by Mr. Moscheles: the whole of the former selection being herein re-edited, with the addition of English words.\* As the pieces now appear, they may be sung either by a single voice, or in conjunction with others; which, in the style of Glees, will imitate, or approach, as far as is possible, the effect of their united performance by the Tyrolese Minstrels; whose wild but harmonious execution of those, their native Melodies, has every where elicited such unanimous admiration.

All writers on the music of Switzerland have observed upon the difficulty of committing to paper the songs which, heard among the mountains, have possessed so indescribable a charm. Their great peculiarity lies in the unusual proportion of passages that carry with them neither words, nor inherent meaning; but which are devoted merely to the unfettered play of the voice among liquid sounds, best calculated, as it should seem, to develop its characteristic powers, and, in the wild and pleasurable exercises of the singers amid their native hills and dells, to reach "the cave where echo lies," and invite her to her wonted share in the burthen of the song. "The Goatherd of the Alps," says Professor Wyss, † "free as the air he breathes, runs through the gamut at a breath, and, with a firm and powerful voice, calls up the sweet reverberations of the rocks by which he is environed. Without being restrained by rules to which he is a stranger, and which would but impede the spontaneous effusions of his soul, he prefers those tones that fancy inspires, and which his organs seem to have the natural gift to modulate. He rarely repeats them in a manner exactly the same, even if solicited so to do. Inspired by the scenery, and the circumstances by which he is surrounded, and guided by a kind of instinctive talent, he creates new sounds, and new modulations, and varies his melody without being conscious that his song is beyond the rivalry of art." ‡

Ebel§ imagines that the rude idyls which form the themes of the mountaineers were subsequent additions to the airs, and we have every reason to think the general supposition correct. Their subjects, like the primitive kind of life in which they have their origin, are found to include but little variety. The pictures they present are naturally few and simple:—the shepherd-boy, who leads his cattle to the stream and to the uplands with

\* It is necessary here to state, that the *copyright* of *The Tyrolese Melodies*, as arranged and Sung by the RAINER FAMILY, has been purchased of them, by MR. WILLIS.

† *Vide* an article on the Swiss national music, in that useful and pleasing publication, *The Harmonicon*, for July, 1827.

‡ The term given to this peculiar warbling of the voice, is *jodeln* or *yodlen*, and it is not a little expressive. The vocal compass necessary to constitute a good *yodler* is great, and this advantage the RAINERS possess in an eminent degree. The practice, which must be acquired in early youth, and which powerful organs only can effectually achieve, consists in abrupt, but not inharmonious transitions from the tones below the break of the voice to those above, and from above to below: it is a wild interchange of sounds of the *tenor* or *gutteral* kind with those of the *falsetto*, only slightly influenced by the leading *time* or *admeasurement* of the particular air of which the *yodle* is made a part. When assisted by secondary voices, the accompaniment of the latter is more easy and flowing at some times than others, as the following Melodies occasionally show. MR. MOSCHELES, in illustration of this singular species of music, has noted down a specimen of the *jodeln*, as given by one of the Tyrolese brothers in their public exhibitions.—See page 9.

§ *Vide* *Tableau des Peuples Montagnards de la Suisse*.

the dawn—the shepherd-maiden, who looks for him on the hill—the chamois-hunter and his companions—their outset, their sport, and their return—the home affections of the cottage circle, and the native peace of the beloved valley—these, with the occasional joyousness of a festival, and the sweet songs, the tuneful horns, and the responsive echoes of the mountains, form pretty nearly the round of the poetry of the Tyrol. We now and then, however, find some of their pieces to be not without a *tinge*—a *patois*, we may say, of *imagination* as well as dialect, which a translator will notice only to avoid. We must not mistake it for grossness; for there is intentionally none. Nothing can be more characteristically blameless than the songs of the Tyrol; but there is here and there a fall below mere rusticity—a puerility, which, however it may attest the locality of the germ, leaves the scentless flower unworthy of a place in the selected wreath.

Wherever this has been the case with any of the subjects of the collection before us, though the necessary privilege of a translator has been assumed, the song has been nevertheless framed upon some component idea of the original, which it is hoped will secure its recognition and acceptance.\*

To those who have heard the simple but energetic strains of the Tyrolese, little appeal need be made by any one who has had to encounter the task of English adaptation, on the difficulty of giving to the more erratic passages (i. e. the *jodeln*, of which they are full) any fixed syllabic accompaniments, with which the eye and ear can, on behalf of good taste, be mutually satisfied; but, in extending that appeal to others, the remarks herewith submitted may be offered as a necessary explanation.

The choice, at the best, seemed only to lie between<sup>(1)</sup> the filling up those passages with the old burthen of our English ballad-strains from all time downwards,<sup>(2)</sup> the overlaying them with words, or<sup>(3)</sup> giving to a certain odd admixture of vowels and consonants some practicable form for adoption by the singer, who might prefer so to imitate (as far as possible) the wild but characteristic warble of those “*to the manner born*.” The *first* of these modes might, it is true, have sufficiently indicated all the simple hilarity of the originals; but it must have shown “*somewhat too much*” of that which, even in a confined degree, is now considered almost inadmissible to the music-room; and the *second*, in substituting, generally, metrical sentences for merely playful sounds, would have rendered the *Melodies* throughout unnecessarily difficult to sing, owing to that positive want of pliancy in our language for musical adaptation, which all must have felt who have essayed lyrical translation in any material degree. In either case, they would have been any thing but *imitations* of the strange continuous modulations which occupy so large a portion of the songs of the Tyrolese. The *third* medium, though it might attempt similitudes, than which no better could be framed, could yet pretend no affinity with translation at all. Nevertheless, for the guidance of the singer, Mr. Moscheles has shown, by the insertion of lines constructed upon this latter principle, *where* the primitive “*jodeln*” wholly engages the voice. Finally, as the best collateral means that could be pursued with regard to the adaptation, words have been attached to some of these anomalous burthens, † while to others ‡ a choral accompaniment is given, as similar in association either of words or sounds (the requisite euphony considered), as the national differences of habitual enunciation, and the extraordinary construction and character of the music would allow. § A choice is thus offered to the performer for the adoption of which ever mode he may prefer.

The Translator of the *Tyrolese Melodies* begs leave only to add, that they have been prepared for the press in much haste, and subjected to some unavoidable disadvantages. It is with the sincerest deference that he commits his humble work to the public eye, asking, on its behalf, the indulgence which he is every way sensible he requires, but in which he cannot help feeling that he may venture respectfully to confide.

WILLIAM BALL.

\* The German scholar will perceive an instance of this in No. 11, *The Village Lay*, where the thought expressed in the second verse, has been taken as a frame-work for the whole song.

† Note A. Vide Nos. 3, 4, 5, 6, 9, 10, 11. ‡ Note B. Vide Nos. 7, 8, 12. § Note C. Both these mediums have been resorted to in No. 2.

11 - *Strophe* - à l'honneur d'Allah et de Mahomet par le *Pelka* - quelle manie lui de faire son pour la nuit. *En Songe*

The image shows a handwritten musical score on three staves. The top staff features a complex melodic line with numerous trills and ornaments, characteristic of a vocal or instrumental piece. The middle staff provides a rhythmic accompaniment with a similar melodic structure. The bottom staff contains a bass line with a steady, rhythmic pattern. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. The text above the staves is written in a cursive hand and includes the number '11', the word 'Strophe', and a dedication to Allah and Mahomet, followed by the name 'Pelka' and a description of the music as being for the night and in a 'Songe' (dream) style.





Specimen of the mode of Singing called *JOIDELEN*, among the Swiss & Tyrolese. 9

Passages of this kind are frequently Sung by a Single Voice and are introduced in the Glee's of the Peasantry where they are Substituted for an Instrumental Accompaniment.

VOICE.

Tempo di Valse

Accompaniment

First system of musical notation. The vocal line (treble clef) has a 3/4 time signature and contains the lyrics: "Dia doi doi dia doi doi dia doi doi dia doi do dia doi di dia doi doi". The piano accompaniment (grand staff) is marked *mf* and features a steady bass line and chords in the right hand.

Second system of musical notation. The vocal line continues with: "dia doi doi do. Di-dl o-u o-u o-i do do ui do do. dui do." The piano accompaniment continues with similar harmonic support.

Third system of musical notation. The vocal line continues with: "di-dl o-u o-u o-i do ui do do do di ri di di doi doi dia doi doi". The piano accompaniment is marked *p* (piano) in the right hand.

Fourth system of musical notation. The vocal line continues with: "di doi doi do di ri di dia doi doi dia doi doi do dia doi doi dia doi doi". The piano accompaniment continues with harmonic support.

Fifth system of musical notation. The vocal line concludes with: "dia doi doi dia doi doi do di ri di dia doi doi dia doi doi do". The piano accompaniment concludes with a final chord.

“THE SWISS BOY”

“DER SCHWEIZERBUE”

No 1.

1<sup>st</sup> and 2<sup>d</sup> Treble.

The original Key D<sup>#</sup>

Tenor and Bass.

Andantino.

PIANO FORTE.

*p* *mf*

Ped \* Ped \* Ped \*

Come, a - -  
Steh nur

Come, a - -  
Steh nur

rouse thee, arouse thee, my brave Swiss boy! Take thy Pail, and to la - bor a - way.  
auf, steh nur auf, lie - ber Schwei - zer - - bue, steh nur auf und nimm deine Kiih.

rouse thee, arouse thee, my brave Swiss boy! Take thy Pail, and to la - bor a - way.  
auf, steh nur auf, lie - ber Schwei - zer - - bue, steh nur auf und nimm deine Kiih.

NB. The Following Melodies have been so arranged that the Piano Forte accompaniment is fitted equally for their performance as Songs, by a single Voice, (for which the upper Notes of the Treble line are intended) or for their being sung as Duets or Glee's.

The Sun is up, with ruddy beam, The Kine are thronging to the stream, Come a -  
 Steh du in Got - tes Na - men auf, deine Kiih sind auf der (Al - me draust, draussen) Steh nur

The Sun is up, with ruddy beam, The Kine are thronging to the stream, Come a -  
 Steh du in Got - tes Na - men auf, deine Kiih sind auf der (Al - me draust, draussen) Steh nur

*p*

rouse thee, a - rouse thee, my brave Swiss boy! Take thy Pail, and to la - bor a - way.  
 auf, steh nur auf, lie - ber Schwei - zer - buel steh nur auf und milch deine Kiih.

rouse thee, a - rouse thee, my brave Swiss boy! Take thy Pail, and to la - bor a - way.  
 auf, steh nur auf, lie - ber Schwei - zer - buel steh nur auf und milch deine Kiih.

*mf*

Ped \* Ped \*

2<sup>d</sup> VERSE.

Am not I, am not I, say, a merry Swiss boy, When I hie to the mountain a-way?  
Bin i nit a Ius-ti-ger Schwei-zer--bue, bin i nit a Ius-ti-ger Bue.  
(ich nicht ein)

Am not I, am not I, say, a merry Swiss boy, When I hie to the mountain a-way?  
Bin i nit a Ius-ti-ger Schwei-zer--bue, bin i nit a Ius-ti-ger Bue.  
(ich nicht ein)

Ped \*

For there a Shepherd maiden dear, A-waits my song with list'ning ear, Am not  
Und wenn i Mor-gens früh auf-steh zu--er--ste zu mein Dirn--dl' geh Und dann

For there a Shepherd maiden dear, A-waits my song with list'ning ear, Am not  
Und wenn i Mor-gens früh auf-steh zu--er--ste zu mein Dirn--dl' geh Und dann

*p*

I, am not I, then a merry Swiss boy, When I hie to the mountain a - way?  
 singen wir a lus - ti - ges ju - - he ju - hel bin a lus - ti - ger Schwei - zer - - bue.

I, am not I, then a merry Swiss boy, When I hie to the mountain a - way?  
 singen wir a lus - ti - ges ju - - he ju - hel bin a lus - ti - ger Schwei - zer - - bue.

*p* *Cres.* *f*  
 Ped \* Ped \* Ped \* Ped \* Ped \*

3<sup>d</sup> VERSE.

Then at night, then at night, oh! a gay Swiss boy, I'm a - way to my Comrades, a - way.  
 Und wenn ich in das Wirthshaus geh sag ich der Wir - -thin gleich.

Then at night, then at night, oh! a gay Swiss boy, I'm a - way to my Comrades, a - way.  
 Und wenn ich in das Wirthshaus geh sag ich der Wir - -thin gleich.

The Cup we fill, the Wine is pass'd In Friendship round, un - til at last, With Good  
 Frau Wir - thün schenk du nur fleissig ein sei es Bier oder sei's Cham - pag - ner Wein, schenk nur

The Cup we fill, the Wine is pass'd In Friendship round, un - til at last, With Good  
 Frau Wir - thün schenk du nur fleissig ein sei es Bier oder sei's Cham - pag - ner Wein, schenk nur

night," and "Good night" goes the happy Swiss boy To his Home and his slumbers a - way.  
 ein, schenk nur ein, trink es wie - derum aus, und dann ge - hen wir froh nach Haus.

night," and "Good night" goes the happy Swiss boy To his Home and his slumbers a - way.  
 ein, schenk nur ein, trink es wie - derum aus, und dann ge - hen wir froh nach Haus.

"THE ALPINE HUNTERS"  
 "DER ALPEN JÄGER"

Nº 2.

Andantino quasi Allegretto.

Composed by M. I. Seidel.

PIANO  
 FORTE.

Principal Voice

Second Treble

Tenor & Bass

Echo

Come, Hun - ters  
 Heis - sa geh i

Come, Hun - ters  
 Heis - sa geh i

Come, Hun - ters  
 Heis - sa geh i

come! Young and old! Lurel urel lu! Fo - rest - ers bold!  
 aus - si im Wald, \* doi didl didl doi didl didl do.

come! Young and old! Lurel urel lu! Fo - rest - ers bold!  
 aus - si im Wald, \* doi didl didl doi didl didl do.

come! Young and old! Lurel urel lu! Fo - rest - ers bold!  
 aus - si im Wald, \* doi didl didl doi didl didl do.

\* Note C. Vide Remarks P. 8.

Care not for storm or for cold, Lurel urel lu! Fo - rest - ers hold!  
 Ist's glei heut stür - misch und kalt, doi didl didl doi didl didl do.

Care not for cold, Lurel urel lu! Fo - rest - ers hold!  
 Ist's glei heut kalt, doi didl didl doi didl didl do.

Care not for storm or for cold, Lurel urel lu! Fo - rest - ers hold!  
 Ist's glei heut stür - misch und kalt, doi didl didl doi didl didl do.

*Cres.* *p*

Swit - zers stout, Lurel urel lu! All must out! Lurel urel lu! Drink, drink about!  
 Schiest schon früh doi didl di satt und gnu doi didl di er hat ka Ruh  
 (genug) (kein)

Swit - zers stout, Lurel urel lu! All must out! Lurel urel lu! Drink, drink about!  
 Schiest schon früh doi didl di satt und gnu doi didl di er hat ka Ruh  
 (genug) (kein)

Swit - zers stout, Lurel urel lu! All must out! Lurel urel lu! Drink, drink about!  
 Schiest schon früh doi didl di satt und gnu doi didl di er hat ka Ruh  
 (genug) (kein)

Ped \* Ped \*



Lurel urel lu! Fo - res - ters bold! From hill - side, and hol - low, Come,  
 doi didl di er hat ka. Ruh. Di au di di au da di

Lurel urel lu! Fo - res - ters bold! From hill - side, and hol - low, Come,  
 doi didl di er hat ka. Ruh. Di au di di au da di

Lurel urel lu! Fo - res - ters bold! From hill - side, and hol - low, Come,  
 doi didl di er hat ka. Ruh. Di au di di au da di

Fol - low, lads, fol - low, With lurel lurel lu! lurel lurel lu! Fo - res - ters bold!  
 au didl di diau di di au didl di diau didl di dau dau didl do.

Follow, lads, fol - low, With lurel lurel lu! lurel lurel lu! Fo - res - ters bold!  
 au didl di diau di di au didl di diau didl di dau dau didl do.

Follow, lads, fol - low, With lurel lurel lu! lurel lurel lu! Fo - res - ters bold!  
 au didl di diau di di au didl di diau didl di dau dau didl do. 8<sup>a</sup> - -

2<sup>d</sup> VERSE.

Up! o - ver Alp, o - ver wold, Lurelurel lu! Fo - rest - ers bold! Rouse the wild  
 Steht er an An - stand auf'd Nacht, doi didl didl doi didl didl do! denkt er es

Up! o - ver Alp, o - ver wold, Lurelurel lu! Fo - rest - ers bold! Rouse the wild  
 Steht er an An - stand auf'd Nacht, doi didl didl doi didl didl do! denkt er es

Up! o - ver Alp, o - ver wold, Lurelurel lu! Fo - rest - ers bold! Rouse the wild  
 Steht er an An - stand auf'd Nacht, doi didl didl doi didl didl do! denkt er es

*p*

Goat from his hold, Lurelurel lu! Fo - rest - ers bold! Rouse and kill, Lurelurel lu!  
 ist schon a Pracht doi didl didl doi didl didl do. Schiess i heut doi didl di

Goat from his hold, Lurelurel lu! Fo - rest - ers bold! Rouse and kill, Lurelurel lu!  
 ist schon a Pracht doi didl didl doi didl didl do. Schiess i heut doi didl di

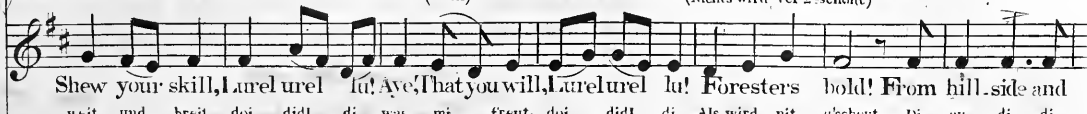
Goat from his hold, Lurelurel lu! Fo - rest - ers bold! Rouse and kill, Lurelurel lu!  
 ist schon a Pracht doi didl didl doi didl didl do. Schiess i heut doi didl di

*Cres.* *p*

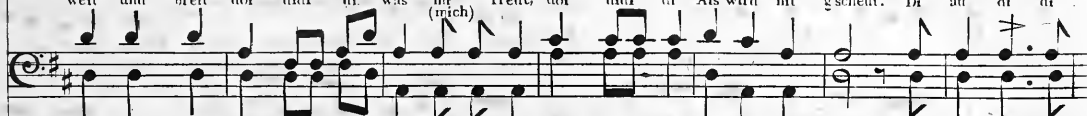
Ped \*



Shew your skill, Lurel urel lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill, side and  
 weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di  
 (mich) (Nichts wird ver-schont)



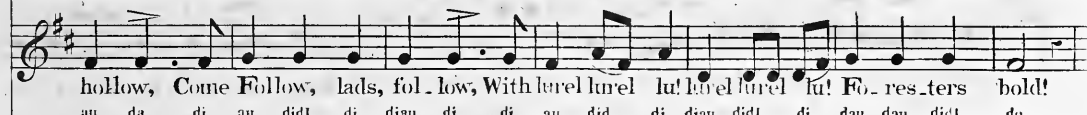
Shew your skill, Lurel urel lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill, side and  
 weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di  
 (mich)



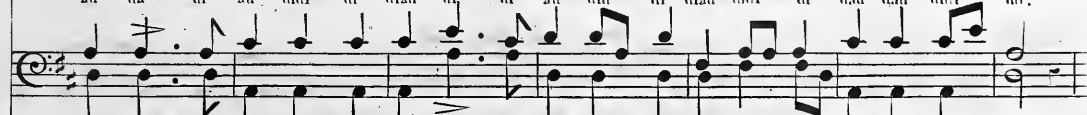
Shew your skill, Lurel urel lu! Aye, That you will, Lurel urel lu! Foresters bold! From hill, side and  
 weit und breit doi didl di was mi freut, doi didl di Als wird nit g'scheut. Di au di di  
 (mich)



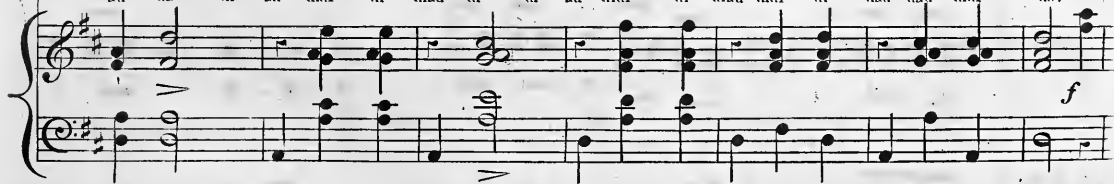
hollow, Come Follow, lads, fol low, With lurel lurel lu! lurel lurel lu! Fo res ters bold!  
 au da di au didl di diau di di au didl di diau didl di dau dau didl do.



hollow, Come Follow, lads, fol low, With lurel lurel lu! lurel lurel lu! Fo res ters bold!  
 au da di au didl di diau di di au didl di diau didl di dau dau didl do.



hollow, Come Follow, lads, fol low, With lurel lurel lu! lurel lurel lu! Fo res ters bold!  
 au da di au didl di diau di di au didl di diau didl di dau dau didl do.



3<sup>d</sup> VERSE.

Ere o - ver Vineyard and Fold Lurelurel lu! Fo - rest - ers bold! Days parting  
 D'Jä - ger hab'n fröh - li - chen Muth, doi didl didl doi didl didl do. ste - cken den

Ere o - ver Vineyard and Fold Lurelurel lu! Fo - rest - ers bold! Days parting  
 D'Jä - ger hab'n fröh - li - chen Muth, doi didl didl doi didl didl do. ste - cken den

Ere o - ver Vineyard and Fold Lurelurel lu! Fo - rest - ers bold! Days parting  
 D'Jä - ger hab'n fröh - li - chen Muth, doi didl didl doi didl didl do. ste - cken den

*Cres.* *p*

sig - nal hath toll'd, Lurelurel lu! Fo - rest - ers bold! Here a - gain, Lurelurel lu!  
 Gams - hart am Hut, doi didl didl doi didl didl do. tra - gen frei doi didl di

sig - nal hath toll'd, Lurelurel lu! Fo - rest - ers bold! Here a - gain, Lurelurel lu!  
 Gams - hart am Hut, doi didl didl doi didl didl do. tra - gen frei doi didl di

sig - nal hath toll'd, Lurelurel lu! Fo - rest - ers bold! Here a - gain, Lurelurel lu!  
 Gams - hart am Hut, doi didl didl doi didl didl do. tra - gen frei doi didl di

*Cres.* *p*

Ped \*



"SAYS SHE...AYS HE"  
"SAGT ER"

Nº 3.

Allegretto.

PIANO FORTE.

1<sup>st</sup> Treble.

2<sup>d</sup> Treble.

Tenor & Bass.

Says the Girl, says she, "There's a  
Und da ob'n sagt er auf der

Says the Girl, says she, "There's a  
Und da ob'n sagt er auf der

Says the Girl, says she, "There's a  
Und da ob'n sagt er auf der

Lad! says she, "Is he not" says she "quite a Beau" says she, "Has he got" says she "a - ny  
Höh sagt er steht a Gams sagt er und a Reh sagt er und a Jäg'r sagt er steht da -  
(eine Gemse)

Lad! says she, "Is he not" says she "quite a Beau" says she, "Has he got" says she "a - ny  
Höh sagt er steht a Gams sagt er und a Reh sagt er und a Jäg'r sagt er steht da -  
(eine Gemse)

Lad! says she, "Is he not" says she "quite a Beau" says she, "Has he got" says she "a - ny  
Höh sagt er steht a Gams sagt er und a Reh sagt er und a Jäg'r sagt er steht da -  
(eine Gemse)

shot? says she "I should like ve-ry much to know. Oh, the sweet-coming prime Of the  
 hey sagt er hat ka Pulver sagt er hat ka Bley. \*Di dio di di dioi to la  
 (kein)

shot? says she "I should like ve-ry much to know. Oh, the sweet-coming prime Of the  
 hey sagt er hat ka Pulver sagt er hat ka Bley. \*Di dio di di dioi to la  
 (kein)

shot? says she "I should like ve-ry much to know. Oh, the sweet-coming prime Of the  
 hey sagt er hat ka Pulver sagt er hat ka Bley. \*Di dio di di dioi to la  
 (kein)

Va-len-tine time! says she, Who will be mine? I should like very much to know."  
 dridl doi di di di to la dioi didl di diodl to la diodl doi dio do.

Va-len-tine time! says she, Who will be mine? I should like very much to know."  
 dridl doi di di di to la dioi didl di diodl to la diodl doi dio do.

Va-len-tine time! says she, Who will be mine? I should like very much to know."  
 dridl doi di di di to la dioi didl di diodl to la diodl doi dio do.

\* Note A. Vide Remarks P. 8.

2<sup>d</sup>. VERSE.

Says the Lad, says he, "There's a Girl," says he, "That is *she*" says he "just be-  
 In Ty - rol, sagt er is a G'spass sagt er thut ma tanzen sagt er nach dem  
 (Spass) (man)

Says the Lad, says he, "There's a Girl," says he, "That is *she*" says he "just be-  
 In Ty - rol, sagt er is a G'spass sagt er thut ma tanzen sagt er nach dem  
 (Spass) (man)

Says the Lad, says he, "There's a Girl," says he, "That is *she*" says he "just be-  
 In Ty - rol, sagt er is a G'spass sagt er thut ma tanzen sagt er nach dem  
 (Spass) (man)

low;" says he, "Would she be" says he, "Kind to *me*" says he, I should like very much to know. Oh, the  
 Bass, sagt er und auf d'Alpen sagt er geht der Bue, sagt er und sein Dirndl sagt er singt da - zu. Di

low;" says he, "Would she be" says he, "Kind to *me*" says he, I should like very much to know. Oh, the  
 Bass, sagt er und auf d'Alpen sagt er geht der Bue, sagt er und sein Dirndl sagt er singt da - zu. Di

low;" says he, "Would she be" says he, "Kind to *me*" says he, I should like very much to know. Oh, the  
 Bass, sagt er und auf d'Alpen sagt er geht der Bue, sagt er und sein Dirndl sagt er singt da - zu. Di



sweet coming prime Of the Va - - len - - tine time!" says he, "Who will be  
 dio di di dioi to la dridl doi di di di to la dioi didl di

sweet coming prime Of the Va - - len - - tine time!" says he, "Who will be  
 dio di di dioi to la dridl doi di di di to la dioi didl di

sweet coming prime Of the Va - - len - - tine time!" says he, "Who will be  
 dio di di dioi to la dridl doi di di di to la dioi didl di

mine? I should like very much to know?"  
 diodl to la diodl doi dio do.

mine? I should like very much to know?"  
 diodl to la diodl doi dio do.

mine? I should like very much to know?"  
 diodl to la diodl doi dio do.

3<sup>d</sup> VERSE.

"All *Ty-rol*," says she, ("Tis so droll!" says she,) "Seems to play methinks, at Hart and  
 Dort im Wald sagt er bei dem Bach, sagt er steht a Haus, sagt er oh - - ne

"All *Ty-rol*," says she, ("Tis so droll!" says she,) "Seems to play methinks, at Hart and  
 Dort im Wald sagt er bei dem Bach, sagt er steht a Haus, sagt er oh - - ne

"All *Ty-rol*," says she, ("Tis so droll!" says she,) "Seems to play methinks, at Hart and  
 Dort im Wald sagt er bei dem Bach, sagt er steht a Haus, sagt er oh - - ne

Roe!" says she "Is that rare?" says he, "Tell me where?" says he? I should like very much to  
 Dach, sagt er hat ka Thür, sagt er hat ka Wand, sagt er bleib i draussen sagt er auf'n

Roe!" says she "Is that rare?" says he, "Tell me where?" says he? I should like ve-ry much to  
 Dach, sagt er hat ka Thür, sagt er hat ka Wand, sagt er bleib i draussen sagt er auf'n

Roe!" says she "Is that rare?" says he, "Tell me where?" says he? I should like ve-ry much to  
 Dach, sagt er hat ka Thür, sagt er hat ka Wand, sagt er bleib i draussen sagt er auf'n

know! Oh, the sweet coming prime Of the Va - len - tine time!" say I,  
 Land. Di dio di di doi to la dridl doi di di di to la

know! Oh, the sweet coming prime Of the Va - len - tine time!" say I,  
 Land. Di dio di di doi to la dridl doi di di di to la

know! Oh, the sweet coming prime Of the Va - len - tine time!" say I,  
 Land. Di dio di di doi to la dridl doi di di di to la

Who will be mine? I should like ve - ry much to know."  
 doi didl di diodl to la diodl do - i di - o do.

Who will be mine? I should like ve - ry much to know."  
 doi didl di diodl to la diodl do - i di - o do.

Who will be mine? I should like ve - ry much to know."  
 doi didl di diodl to la diodl do - i di - o do.

8<sup>a</sup>

*ff*

THE SPRING TIME.  
DIE FRÜHLINGSZEIT.

N<sup>o</sup>. 4.

PIANO  
FORTE.

Allegretto.

1<sup>st</sup> Treble.

The sweet Birds are wing - ing From ar - bour to spray, from ar - bour to spray, And  
 Jetzt kommt halt die schöne schöne Früh - lings - zeit ja die Früh - lings - zeit.

The sweet Birds are wing - ing From ar - bour to spray, from ar - bour to spray, And  
 Jetzt kommt halt die schöne schöne Früh - lings - zeit ja die Früh - lings - zeit.

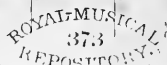
Tenor  
& Bass

The sweet Birds are wing - ing From ar - bour to spray, from ar - bour to spray, And  
 Jetzt kommt halt die schöne schöne Früh - lings - zeit ja die Früh - lings - zeit.

cheer - i - ly sing - ing Of Spring-time and May: Mer - ry May, Mer - ry May!  
 wo i mei - ne Kuhla auf die Alm au - fi treib auf die Alm au - fi treib.  
 (Kühe) (Alpen) (hinauf)

cheer - i - ly sing - ing Of Spring-time and May: Mer - ry May, Mer - ry May!  
 wo i mei - ne Kuhla auf die Alm au - fi treib auf die Alm au - fi treib.  
 (Kühe) (Alpen) (hinauf)

cheer - i - ly sing - ing Of Spring-time and May: Mer - ry May, Mer - ry May!  
 wo i mei - ne Kuhla auf die Alm au - fi treib auf die Alm au - fi treib.  
 (Kühe) (Alpen) (hinauf)



Sing, Shepherds! Sing with me, Cheerily cheerily; Sing, Shepherds! Sing with me, Merry, merry May!  
 Di di - dl do - i di dio - i doi dio - i doi di di - dl dio - i di doi do - i di.

Sing, Shepherds! Sing with me, Cheerily cheerily; Sing, Shepherds! Sing with me, Merry, merry May!  
 Di di - dl do - i di dio - i doi dio - i doi di di - dl dio - i di doi do - i di.

Sing, Shepherds! Sing with me, Cheerily cheerily; Sing, Shepherds! Sing with me, Merry, merry May!  
 Di di - dl do - i di dio - i doi dio - i doi di di - dl dio - i di doi do - i di.

2<sup>d</sup> VERSE.

The Cat - tle are low - ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!  
 Jetzt hab i meine Kuhla auf die Alm au - fi triebn auf die Alm au - fi triebn, jetzt  
 (getrieben)

The Cat - tle are low - ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!  
 Jetzt hab i meine Kuhla auf die Alm au - fi triebn auf die Alm au - fi triebn, jetzt  
 (getrieben)

The Cat - tle are low - ing, Come! Up, from your Hay, Come! Up, from your Hay, Lads!  
 Jetzt hab i meine Kuhla auf die Alm au - fi triebn auf die Alm au - fi triebn, jetzt  
 (getrieben)

+ Note A. vide Remarks P. 8.

Let us be go - ing! The Morning is May. Merry May, merry May! Sing, Shepherds!  
 soll i schon wieder auf den Heu - bo - d'n lieg'n auf den Heu - bo - d'n lieg'n. Di di - dl

Let us be go - ing! The Morning is May. Merry May, merry May! Sing, Shepherds!  
 soll i schon wieder auf den Heu - bo - d'n lieg'n auf den Heu - bo - d'n lieg'n. Di di - dl

Let us be go - ing! The Morning is May. Merry May, merry May! Sing, Shepherds!  
 soll i schon wieder auf den Heu - bo - d'n lieg'n auf den Heu - bo - d'n lieg'n. Di di - dl

Sing, with me, Cheeri - ly cheeri - ly, Sing Shepherds! Sing with me, Merry, merry May!  
 do - i di dio - i doi dio - i doi di di - dl dio - i di dio - i do - i di.

Sing, with me, Cheeri - ly cheeri - ly, Sing Shepherds! Sing with me, Merry, merry May!  
 do - i di dio - i doi dio - i doi di di - dl dio - i di dio - i do - i di.

Sing, with me, Cheeri - ly cheeri - ly, Sing Shepherds! Sing with me, Merry, merry May!  
 do - i di dio - i doi dio - i doi di di - dl dio - i di dio - i do - i di.

*f*

3<sup>d</sup>. VERSE.

Our dear Girls to meet us Are now on their way, are  
 Die Se - ne - rin die steht vor der Hüt - ten - thür, vor der

Our dear Girls to meet us Are now on their way, are  
 Die Se - ne - rin die steht vor der Hüt - ten - thür, vor der

Our dear Girls to meet us Are now on their way, are  
 Die Se - ne - rin die steht vor der Hüt - ten - thür, vor der

now on their way, With Gar - lands to greet us, And Songs of the  
 Hüt - ten - thür, bis dass der rechte Bue kommt her (her)

now on their way, With Gar - lands to greet us, And Songs of the  
 Hüt - ten - thür, bis dass der rechte Bue kommt her (her)

now on their way, With Gar - lands to greet us, And Songs of the  
 Hüt - ten - thür, bis dass der rechte Bue kommt her (her)

May, Merry May, Mer-ry May! Sing, Shepherds! Sing with me, Cheer-i-ly  
 (für ja kommt her - - - für. Di di - - di do - - i di dio - i doi  
 vor)

May, Merry May, Mer-ry May! Sing, Shepherds! Sing with me, Cheer-i-ly  
 für ja kommt her - - - für. Di di - - di do - - i di dio - i doi  
 vor)

May, Merry May, Mer-ry May! Sing, Shepherds! Sing with me, Cheer-i-ly  
 für ja kommt her - - - für. Di di - - di do - - i di dio - i doi  
 vor)

cheer - i - - ly Sing, Shepherds! Sing with me, Mer-ry, mer-ry May!  
 dio - - i doi di di - - di dio - - i di dio - i do - - i di.

cheer - i - - ly Sing, Shepherds! Sing with me, Mer-ry, mer-ry May!  
 dio - - i doi di di - - di dio - - i di dio - i do - - i di.

cheer - i - - ly Sing, Shepherds! Sing with me, Mer-ry, mer-ry May!  
 dio - i doi di di - - di dio - - i di dio - i do - - i di.

*f*



"THE CHAMOIS"

N<sup>o</sup> 5.

"DIE GAMSEN"

Composed by Felix Rainer.

(GEMSEN.)

Allegretto.

PIANO

FORTE.

Piano accompaniment for the first system, showing treble and bass staves with dynamic markings like 'p' and 'f'.

1<sup>st</sup> Treble.

Where, light - ly 'mid the moun - tain dew,  
 Dort o - - - ben auf der Al - - - pen wo's  
 (die)

2<sup>d</sup> Treble.

Where, light - ly 'mid the moun - tain dew,  
 Dort o - - - ben auf der Al - - - pen wo's  
 (die)

Tenor & Bass.

Where, light - ly 'mid the moun - tain dew,  
 Dort o - - - ben auf der Al - - - pen wo's  
 (die)

*dol.*

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - fle true,  
 Gam - - sen g'nu geit und hon (hab) (ich) mit mein Stut - - - zert a  
 (Gemsen) (genug) (geht) (Büchse)

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - fle true,  
 Gam - - sen g'nu geit und hon (hab) (ich) mit mein Stut - - - zert a  
 (Gemsen) (genug) (geht) (Büchse)

Roams the Chamois free, Oh! there, With cho - - ral Horn and ri - - fle true,  
 Gam - - sen g'nu geit und hon (hab) (ich) mit mein Stut - - - zert a  
 (Gemsen) (genug) (geht) (Büchse)



2<sup>d</sup> VERSE.

Where some sweet Shepherd - mai - - - den sings, Mer - - - ry as the  
 Die Sen - - - drin a Ma - - - del wie Milch und wie  
 (Schäferin) (ein) (Mädchen)

Where some sweet Shepherd - mai - - - den sings, Mer - - - ry as the  
 Die Sen - - - drin a Ma - - - del wie Milch und wie  
 (Schäferin) (ein) (Mädchen)

Where some sweet Shepherd - mai - - - den sings, Mer - - - ry as the  
 Die Sen - - - drin a Ma - - - del wie Milch und wie  
 (Schäferin) (ein) (Mädchen)

*dob.*

Bee, Oh! there, Where E - - - cho's playful Mu - - sic rings, There's the charm for  
 Bfüt, und ist of - - - ten den Schü - - - zen recht her - - zlich und

Bee, Oh! there, Where E - - - cho's play - ful Mu - - sic rings, There's the charm for  
 Bfüt, und ist of - - - ten den Schü - - - zen recht her - - zlich und

Bee, Oh! there, Where E - - - cho's play - ful Mu - - sic rings, There's the charm for  
 Bfüt, und ist of - - - ten den Schü - - - zen recht her - - zlich und

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 gut. Do dio do didl do dio do do didl doi do dio di do

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 gut. Do di doi do dio do doi didl do dio di

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 gut. Do di doi do dio do doi didl do dio di

round - ing These, Oh these for me!  
 didl do dio doi didl do.

round - ing These for me!  
 doi do dio didl do.

round - ing These for me!  
 doi do dio didl do.

3<sup>d</sup> VERSE.

Where Wel - - come waits the Hun - - ter's call, Sport, and na - tive  
 Komm i - mit mein Stu - - zer! so lacht sie da - - -

Where Wel - - come waits the Hun - - ter's call, Sport, and na - tive  
 Komm i mit mit mein Stu - - zer! so lacht sie da - - -

Where Wel - - come waits the Hun - - ter's call, Sport, and na - tive  
 Komm i mit mit mein Stu - - zer! so lacht sie da - - -

*dob.*

glee, Oh! there, Where Love and Friendship cir - - cle all, There's the Home for  
 zu und "hast ep - - pa was g'schos - sen du leb - - fri - - scher  
 (etwa)

glee, Oh! there, Where Love and Friendship cir - - cle all, There's the Home for  
 zu und "hast ep - - pa was g'schos - sen du leb - - fri - - scher  
 (etwa)

glee, Oh! there, Where Love and Friendship cir - - cle all, There's the Home for  
 zu und "hast ep - - pa was g'schos - sen du leb - - fri - - scher  
 (etwa)

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 Bue." Do dio do didl do dio doi do didl dui do dio di do

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 Bue." Do di doi do dio do doi didl do dio di

me! Wild kids bound - ing, Sweet Horns sound - ing, Friends sur -  
 Bue." Do di doi do dio do doi didl do dio di

round - ing, These, Oh! these for me!  
 didl do dio doi didl do.

round - ing, These for me!  
 doi do dio didl do.

round - ing, These for me!  
 doi do dio didl do.

8a - - - - -  
 f  
 Ped. \*

PIANO  
FORTE.

*f*  
Andantino quasi Allegretto

1<sup>st</sup> Treble.

2<sup>nd</sup> Treble.

Tenor & Bass.

*p*

Hi - ther! Friends and Neighbors! Leave a -  
All enk Nach - bars - leu - ten hab i  
(euch) (ich)

Hi - ther! Friends and Neighbors! Leave a -  
All enk Nach - bars - leu - ten hab i  
(euch) (ich)

Hi - ther! Friends and Neighbors! Leave a -  
All enk Nach - bars - leu - ten hab i  
(euch) (ich)

while your la - bors; With your Pipes and Tabors come a - way! Laugh at  
an - zu - deu - ten dass an Sonn - tag bey uns Kirch - tag ist, thut's enk  
(euch)

while your la - bors; With your Pipes and Tabors come a - way! Laugh at  
an - zu - deu - ten dass an Sonn - tag bey uns Kirch - tag ist, thut's enk  
(euch)

while your la - bors; With your Pipes and Tabors come a - way! Laugh at  
an - zu - deu - ten dass an Sonn - tag bey uns Kirch - tag ist, thut's enk  
(euch)

care and sor- row, Think of those To Mor- row, Sound the *ral. ly* for a Ho. li -  
 schön he - neh - ma wenn ma zam - ma ke - ma dass nit et - wan auch wie son - sten  
 (be - neh - men) (wir zusammen kommen) (nicht)

care and sor- row, Think of those To Mor- row, Sound the *ral. ly* for a Ho. li -  
 schön he - neh - ma wenn ma zam - ma ke - ma dass nit et - wan auch wie son - sten  
 (be - neh - men) (wir zusammen kommen) (nicht)

care and sor- row, Think of those To Mor- row, Sound the *ral. ly* for a Ho. li -  
 schön he - neh - ma wenn ma zam - ma ke - ma dass nit et - wan auch wie son - sten  
 (be - neh - men) (wir zusammen kommen) (nicht)

*day!* While the Spring blossoms deck our bow - - ers, Come, come a - way, come  
 is. \* Di di oi di - di di di o - i di di o - i do di  
 (ist)

*day!* While the Spring blossoms deck our bow - - ers, Come, come a - way, come  
 is. \* Di di oi di - di di di o - i di di o - i do di  
 (ist)

*day!* While the blos - soms deck our bow - - ers, Come, come a - way, come  
 is. \* Di di oi di di di o - i di di di o - i do di di  
 (ist)

\* Note A. Vide Remarks P. 8.



come a - way! Twine your sweet - est, your fairest flow - ers For Ho - li - day, Ho - li - day, Ho - li - day, Ho - li - day

o - i di di di oi di - di di di o di di di o - i do di di

come a - way! Twine your sweet - est, your fairest flow - ers For Ho - li - day, Ho - li - day, Ho - li - day, Ho - li - day

o - i di di di oi di - di di di o di di di o - i do di di

come a - way! Twine your sweet - est, fairest flow - ers For Ho - li - day, Ho - li - day, Ho - li - day, Ho - li - day

o - i di di di oi di di di o di di di o - i do di di

day!  
ho.

day!  
ho.

day!  
ho.

*f*

2<sup>d</sup> VERSE.

At the joyous warning, Hill and Vale a-dorning, Comes the King of Morning on his  
 Es könnt wohl da - ne - ben a recht lus - tig le - ben dass man doch a Freud auch ha - ben  
 (Ihr könnt) (auch)

At the joyous warning, Hill and Vale a-dorning, Comes the King of Morning on his  
 Es könnt wohl da - ne - ben a recht lus - tig le - ben dass man doch a Freud auch ha - ben  
 (Ihr könnt) (auch)

At the joyous warning, Hill and Vale a-dorning, Comes the King of Morning on his  
 Es könnt wohl da - ne - ben a recht lus - tig le - ben dass man doch a Freud auch ha - ben  
 (Ihr könnt) (auch)

way! Oh, his smile is pleasant To th'a - wak - ing Pea - sant! Hey! Boys,  
 kann; thut's enk (zusammen) rich - ten en - ker Kirchweih G'schichten und machts  
 (eure)

way! Oh, his smile is pleasant To th'a - wak - ing Pea - sant! Hey! Boys,  
 kann; thut's enk (zusammen) rich - ten en - ker Kirchweih G'schichten und machts  
 (eure)

way! Oh, his smile is pleasant To th'a - wak - ing Pea - sant! Hey! Boys,  
 kann; thut's enk (zusammen) rich - ten en - ker Kirchweih G'schichten und machts  
 (eure)

hey! for present *Ho-li-day* While the Spring-blossoms deck our bow-ers, Come, sing away, come,  
gleich die Kirchtage - Nu-del an. Di di oi di - di di di o - i di di o - i do di

hey! for present *Ho-li-day* While the Spring-blossoms deck our bow-ers, Come, sing away, come,  
gleich die Kirchtage - Nu-del an. Di di oi di - di di di o - i di di o - i do di

hey! for present *Ho-li-day* While the blossoms deck our bow-ers, Come, sing away, come,  
gleich die Kirchtage - Nu-del an. Di di oi di di di o di di di o - i do di di

sing a-way! Twine your sweetest, your fairest flow-ers For *Ho-li-day Ho-li-day!*  
o - i di di di oi di - di di di o - i di di di o - i do di di ho.

sing a-way! Twine your sweetest, your fairest flow-ers For *Holi-day Holi-day!*  
o - i di di di oi di - di di di o - i di di di o - i do di di ho.

sing a-way! Twine your sweetest, fairest flow-ers For *Holi-day Holi-day!*  
o - i di di di oi di di o di di di o - i do di di ho.

3<sup>d</sup> VERSE.

Now, from Store and Dairy, *Dames*, the best prepare ye: *Lads* and *Girls*, A merry Rounde -  
 Und die Mu - si - kan - ten müs - sen seyn vor - han - den dass mir nit ver - ges - sen thät's die

Now, from Store and Dairy, *Dames*, the best prepare ye: *Lads* and *Girls*, A merry Rounde -  
 Und die Mu - si - kan - ten müs - sen seyn vor - han - den dass mir nit ver - ges - sen thät's die

Now, from Store and Dairy, *Dames*, the best prepare ye: *Lads* and *Girls*, A merry Rounde -  
 Und die Mu - si - kan - ten müs - sen seyn vor - han - den dass mir nit ver - ges - sen thät's die

lay! Let the Wine Cup's treasure, Dance and choral measure Crown the Shepherd's pleasure, *Ho. li.*  
 Leut, wo ka Gei'g'n thut raund'ln fangt man an zu taund'ln und da hat man ja schon gar ka  
 (keine) (Geige) (anstimmen) (sich langweihn)

lay! Let the Wine Cup's treasure, Dance and choral measure Crown the Shepherd's pleasure, *Ho. li.*  
 Leut, wo ka Gei'g'n thut raund'ln fangt man an zu taund'ln und da hat man ja schon gar ka  
 (keine) (Geige) (anstimmen) (sich langweihn)

lay! Let the Wine Cup's treasure, Dance and choral measure Crown the Shepherd's pleasure, *Ho. li.*  
 Leut, wo ka Gei'g'n thut raund'ln fangt man an zu taund'ln und da hat man ja schon gar ka  
 (keine) (Geige) (anstimmen) (sich langweihn)

day While the Spring blossoms deck our bow - - ers Come, Dance a - way, come,  
 Freud. Di di oi di - - di di di o - i di di o - i do di

day While the Spring blossoms deck our bow - - ers Come, Dance a - way, come,  
 Freud. Di di oi di - - di di di o - i di di o - i do di

day While the blos - soms deck our bow - - ers Come, Dance a - way, come,  
 Freud. Di di oi di di di o di di di o - i do di di

dance a - way! Twine your sweetest, your fairest flow - ers, For *Holi - day Holi - day!*  
 o - i di di di oi di - - di di di o - i di di di o - i do di di ho.

dance a - way! Twine your sweetest, your fairest flow - ers, For *Holi - day Holi - day!*  
 o - i di di di oi di - - di di di o - i di di di o - i do di di ho.

dance a - way! Twine your sweetest, fairest flow - ers, For *Holi - day Holi - day!*  
 o - i di di di oi di di o di di di o - i do di di ho.

*ff*

DER TYROLER LANDSTURM.

Composed by M. F. Seidel.

PIANO  
FORTE.

All<sup>o</sup> Vivace.

2 Trebles

What ho! What ho! The cry wakes the Land! El - eu - rel - lu el - eu - rel - lu! Ty -

Hui auf! hui auf! schreit man durch's Land, Di au di di au di di

Tenor & Bass

What ho! What ho! The cry wakes the Land! El - eu - rel - lu! Ty -

Hui auf! hui auf! schreit man durch's Land, Di au di di au di di

rol - ians! y' ho! The lead's in the tube, the butt in the hand. El -

au di o Die Ku - gel im Lauf, die Büchs' in die Hand. Di

rol - ians! y' ho! The lead's in the tube, the butt in the hand. El -

diau di o Die Ku - gel im Lauf, die Büchs' in die Hand. Di

ROYAL MUSICAL  
376  
REPOSITORY

eu-rel lu el eu-rel lu! Ty-rol-ians! y' ho! *f* From your Guns an  
 au di di au di di au di di o Macht's dass eu - - er

eu - - rel - - lu! Ty - - rol - - ians! y' ho! *f* From your Guns an  
 au di diau di diau di o Macht's dass eu - - er

answer fling, Bid the thund'ring e-choes ring! *p* El eu-rel lu el eu-rel lu Ty-  
 Stut-zen knallt, schreißt dass E - - cho wie - - der - - halt, Di au di di au di di

answer fling, Bid the thund'ring e-choes ring! *p* El eu - - rel lu Ty-  
 Stut-zen knallt, schreißt dass E - - cho wie - - der - - halt, Di au di diau di

rol - - ians! y' ho! How we hail a coming foe Shout! and let th' In -  
 au - di o Of - ten geht's zum Fein - de hin, auf' ihr Büß'n habt

rol - - ians! y' ho! How we hail a coming foe Shout! and let th' In -  
 diau di dio Of - ten geht's zum Fein - de hin, auf' ihr Büß'n habt

*f*

y' ho! y' ho! y' ho! y' ho!  
 di o di o di o di o

va - der know. El - eu - rel - lu el - eu - rel - lu! Ty - rol - ians! y' ho!  
 fro - hen Sim. Di au di di au di di au di o.

va - der know. El - eu - rel - lu! Ty - rol - ians! y' ho!  
 fro - hen Sim. Di au di diau di diau di dio.

*f*

*sf* *sf*



2<sup>d</sup> VERSE.

*f* What ho! what ho! Ye threat'ners declare! *p* El - eurrel - lu el eurrellu! Ty - rol - ians! y' ho! *f* A  
 Hui her! hui her! Fein - de her - bey! Di au di di au di di au di di o

What ho! what ho! Ye threat'ners declare! *p* El - eu - rel - - lu! Ty - - rol - ians! y' ho! *f* A  
 Hui her! hui her! Fein - de her - bey! Di au di diau di diau di o

*f* *p* *f*

*p* troop, or a host, what think ye, we care? *p* El - eurrellu el - eurrellu! Ty - rol - ians! y' ho!  
 Sind eu - rer mehr, sist ei - nei - lei! Di au di di au di di au di di o

troop, or a host, what think ye, we care? *p* El - eu - rel - lu! Ty - - rol - ians! y' ho!  
 Sind eu - rer mehr, sist ei - nei - lei! Di au di diau di diau di o

*p*

Here our little Rifles view, Ever to their Masters true! El-eurellu el eurellu Tyrolians! y' ho!

Un-ser Stutzerl reicht schon weit, wir sind stets zum Schuss be-reit. Di au di di au' di di au di o.

Here our little Rifles view, Ever to their Masters true! El-eu-rel lu! Ty-rolians! y' ho!

Un-ser Stutzerl reicht schon weit, wir sind stets zum Schuss be-reit. Di au di diau di diau di dio.

Soon shall ye, vain boasters! see How they greet an E-nemy! El-eurellu eleurellu Tyrolians! y' ho!

Hui! kommt nur zu uns he-ran! je-der Schütz nimt zwei drei Mann! di au di di au di di au di o.

y' ho! y' ho! y' ho! y' ho!  
di o di o di o di o

Soon shall ye, vain boasters! see How they greet an E-nemy! El-eu-rel lu! Ty-rolians! y' ho!

Hui! kommt nur zu uns he-ran! je-der Schütz nimt zwei drei Mann! di au di diau di diau di dio.

*f* *sf* *ff*

3<sup>d</sup> VERSE.

*f* What ho! what ho! The wild horn resounds! *p* El. eurrellu el. eurrellu Ty-rolians! *f* y' ho! The  
 Hui auf! Im Wald, dort lauft der Feind Di au di di au di di au di o

What ho! what ho! The wild horn resounds! El. eu - rel - lu. Ty - rol - ians! y' ho! The  
 Hui auf! Im Wald, dort lauft der Feind Di au di diau di diau di o

*f* *p* *f*

*p* foe! He retreats! Though the Forest he bounds! El. eurrellu el. eurrellu! Ty-rolians! y' ho!  
 Halt! Bruder halt! wir sind gut Freund. Di au di di au di di au di o.

foe! He retreats! Though the Forest he bounds! El. eu - rel - lu! Ty - rol - ians! y' ho!  
 Halt! Bruder halt! wir sind gut Freund. Di au di diau di diau di o.

*p*

Scarcely forth the bullet hies, Ere the turning braggart flies! Eleurellu e. eurrellu! Tyrolians! y

Kaum dass uns - re Kugeln raus, laufen d'Feinde schon nach Haus. Di au di di au di di au di  
(heraus)

Scarcely forth the bullet hies, Ere the turning braggart flies! Eleu - rel - lu! Ty - rolians! y

Kaum dass uns - re Kugeln raus, laufen d'Feinde schon nach Haus. Di au di di au di di au di  
(heraus)

ho! Gallant Comrade! join with me In the shout of Victo - ry! Eleurellu eleurellu! Tyrolians! y ho!

o. Drum ihr Schützen rechts um kehrt! ei wir habn uns tapfer g'wehrt! Di au di di au di di au di di o.

ho! Gallant Comrade! join with me In the shout of Victo - ry! Eleu - rel - lu! Ty - rolians! y ho!

dio. Drum ihr Schützen rechts um kehrt! ei wir habn uns tapfer g'wehrt! Di au di di au di di au di di o.

"WHEN THE MORNIN' BELL."

"WANN I MORGENS FRÜH"

N<sup>o</sup> 8. Moderato.

PIANO  
FORTE.

Piano introduction in G major, 3/4 time, Moderato. The piece begins with a piano (p) dynamic and features a melody in the right hand and a bass line in the left hand. The melody includes several triplet figures. The introduction concludes with a forte (f) dynamic and a final chord. Pedal markings are present at the beginning and end of the introduction.

When the ma-tin bell is ring - ing, U - re - li u - re - li ho! u - re - li ho!  
 Wann i Mor-gens früh auf - steh ju - - he! huddl - - di he! huddl - - di he!

When the ma-tin bell is ring - ing, U - re - li u - re - li ho! u - re - li ho!  
 Wann i Mor-gens früh auf - steh ju - - he! huddl - - di huddl di he! huddl - di he!

When the ma-tin bell is ring - ing, U - re - li u - re - li ho! u - re - li ho!  
 Wann i Mor-gens früh auf - steh ju - - he! huddl - - di he! huddl - - di he!

Piano accompaniment for the first vocal line, corresponding to the lyrics above. It features a steady bass line and chords that support the melody.

From my rushy pallet spring - ing, U - re - li u - re - li ho! u - re - li ho! Fresh as  
 und zu mei - ne Schwagrin geh ju - - he! huddl - - di he! huddl - di he! und so

From my rushy pallet spring - ing, U - re - li u - re - li ho! u - re - li ho! Fresh as  
 und zu mei - ne Schwagrin geh ju - - he! huddl - - di huddl - di he! huddl - di he! und so

From my rushy pallet spring - ing, U - re - li u - re - li ho! u - re - li ho! Fresh as  
 und zu mei - ne Schwagrin geh ju - - he! huddl - - di he! huddl - - di he! und so

Piano accompaniment for the second vocal line, corresponding to the lyrics above. It continues the musical accompaniment with consistent harmonic support.

+ Note B. Vide Remarks P. 8.



morning light, Forth I sal - ly, With my Sickle bright, Through the Val - - ley,  
 nimm i halt mei Si - - chel, und geh gras mit mei - - nen Mi - - - chel,

morning light, Forth I sal - ly, With my Sickle bright, Through the Val - - - ley,  
 nimm i halt mei Si - - chel, und geh gras mit mei - - nen Mi - - - chel,

morning light, Forth I sal - ly, With my Sickle bright, Through the Val - - - ley,  
 nimm i halt mei Si - - chel, und geh gras mit mei - - nen Mi - - - chel,

To my dear one, gai - ly sing - - ing U - re - li ho! u - re - li ho! Fresh as  
 draussen in den grü - nen Kieh ju - he! hudl - - di he! hudl - - di he! und so

To my dear one, gai - ly sing - - ing U - re - li ho! u - re - li ho! Fresh as  
 draussen in den grü - nen Kieh ju - he! hudl - - di he! hudl - - di he! und so

To my dear one, gai - ly sing - - ing U - re - li ho! u - re - li ho! Fresh as  
 draussen in den grü - nen Kieh ju - he! hudl - - di he! hudl - - di he! und so

morning light, Forth I sal - ly, With my Sickle bright, Thro' the Val - - ley.  
 nimm i halt mei Si - - chel, und geh gras' mit mei - nen Mi - - - chel

morning light, Forth I sal - ly, With my Sickle bright, Thro' the Val - - ley.  
 nimm i halt mei Si - - chel, und geh gras' mit mei - nen Mi - - - chel

morning light, Forth I sal - ly, With my Sickle bright, Thro' the Val - - ley.  
 nimm i halt mei Si - - chel, und geh gras' mit mei - nen Mi - - - chel

*p*  
 U - reli u - reli u - reli u - reli u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

U - reli u - reli u - reli u - reli u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

U - reli u - reli u - reli u - reli u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

*p* Cres - - - - - cen - - - - - do

*mf* Ped \* Ped \* *f*

2<sup>d</sup> VERSE.

When the day is closing o'er us, U-re-li ho! u-re-li ho!  
 Auf der Alm da ist gut Le-ben, hudl-di he! hudl-di he!  
 (den Alpen)

When the day is closing o'er us, U-re-li u-re-li ho! u-re-li ho!  
 Auf der Alm da ist gut Le-ben, hudl-di hudl-di he! hudl-di he!

When the day is closing o'er us, U-re-li ho! u-re-li ho!  
 Auf der Alm da ist gut Le-ben, hudl-di he! hudl-di he!  
 (den Alpen)

And the landscape fades be-fore us, U-re-li ho! u-re-li ho! When our  
 da thuts schö-ne Sen-drin ge-ben, hudl-di he! hudl-di he! Bald thun mir  
 (Schäferin) (wir)

And the landscape fades be-fore us, U-re-li u-re-li ho! u-re-li ho! When our  
 da thuts schö-ne Sen-drin ge-ben, hudl-di hudl-di he! hudl-di he! Bald thun mir  
 (Schäferin) (wir)

And the landscape fades be-fore us, U-re-li ho! u-re-li ho! When our  
 da thuts schö-ne Sen-drin ge-ben, hudl-di he! hudl-di he! Bald thun mir  
 (Schäferin) (wir)



merry men leave their mowing, And a long the glen Horns are blow - ing,  
 mil - - cha, bald thun mir gra - - sa bald thut die Sen - de - - rin in's Horn nein bla - - sen,  
 (melken) (hinein)

merry men leave their mowing, And a long the glen Horns are blow - ing,  
 mil - - cha, bald thun mir gra - - sa bald thut die Sen - de - - rin in's Horn nein bla - - sen,  
 (melken) (hinein)

merry men leave their mowing, And a long the glen Horns are blow - ing,  
 mil - - cha, bald thun mir gra - - sa bald thut die Sen - de - - rin in's Horn nein bla - - sen,  
 (melken) (hinein)

Sweetly there we lead the Cho - - rus, U - re - li ho! u - re - li ho! When our  
 d'Sendrin schreit ju - he ju - he ju - he! hudl - - di he! hudl - - di he! Bald thun mir

Sweetly there we lead the Cho - - rus, U - re - li ho! u - re - li ho! When our  
 d'Sendrin schreit ju - he ju - he ju - he! hudl - - di he! hudl - - di he! Bald thun mir

Sweetly there we lead the Cho - - rus, U - re - li ho! u - re - li ho! When our  
 d'Sendrin schreit ju - he ju - he ju - he! hudl - - di he! hudl - - di he! Bald thun mir

mer-ry men leave their mow-ing, And a-long the glen Horns are blow-ing,  
 mil - - - cha bald thun mir gra - - - sa bald thut die Sen - de - - rin in's Horn nein bla - - - sen

mer-ry men leave their mow-ing, And a-long the glen Horns are blow-ing,  
 mil - - - cha bald thun mir gra - - - sa bald thut die Sen - de - - rin in's Horn nein bla - - - sen

merry men leave their mow-ing, And a-long the glen Horns are blow-ing,  
 mil - - - cha bald thun mir gra - - - sa bald thut die Sen - de - - rin in's Horn nein bla - - - sen

*p* Ure-li u-reli ure-li ure-li ure-li ure-li ho! u-reli ho! u-re-li ho!  
 hudd-di hudd-di hudd-di hudd-di hudd-di hudd-di he! hudd-di he! hudd-di he.

Ure-li u-reli ure-li ure-li ure-li ure-li ho! u-re-li ho! u-re-li ho!  
 hudd-di hudd-di hudd-di hudd-di hudd-di hudd-di he! hudd-di he! hudd-di he.

Ure-li u-reli ure-li ure-li ure-li ure-li ho! u-re-li ho! u-re-li ho!  
 hudd-di hudd-di hudd-di hudd-di hudd-di hudd-di he! hudd-di he! hudd-di he.

*p* Cres - cen - do *f*

*sf* *sf* *sf* *sf*

Ped \* Ped \* Ped \* Ped \* Ped \* Volti.

3<sup>d</sup> VERSE.

Oh, my chosen Maiden trea - sure, U - re - li ho! u - re - li ho!  
 Sen - de - rin du bist mei - ne Freud, hudi - di hei hudi - di hei

Oh, my chosen Maiden trea - sure, U - re - li ho! u - re - li ho!  
 Sen - de - rin du bist mei - ne Freud, hudi - di hei hudi - di hei

Oh, my chosen Maiden trea - sure, U - re - li ho! u - re - li ho!  
 Sen - de - rin du bist mei - ne Freud, hudi - di hei hudi - di hei

How my bosom beats with plea - sure U - re - li ho! u - re - li ho! When we  
 Wenn man's Kuh' - l auf die Al - ma treibt, hudi - di hei hudi - di hei treibt man's  
 (Alpe)

How my bosom beats with plea - sure U - re - li ho! u - re - li ho! When we  
 Wenn man's Kuh' - l auf die Al - ma treibt, hudi - di hei hudi - di hei treibt man's  
 (Alpe)

How my bosom beats with plea - sure U - re - li ho! u - re - li ho! When we  
 Wenn man's Kuh' - l auf die Al - ma treibt, hudi - di hei hudi - di hei treibt man's  
 (Alpe)

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - - tain,  
 öf - - - ter auf die Al - - - ma he kommt man öf - - - ter schö - ne Kal - - - ma,  
 (Kalha)

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - - tain,  
 öf - - - ter auf die Al - - - ma he kommt man öf - - - ter schö - ne Kal - - - ma,  
 (Kalha)

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - - tain,  
 öf - - - ter auf die Al - - - ma he kommt man öf - - - ter schö - ne Kal - - - ma,  
 (Kalha)

Mingle in the tuneful mea - - sure! U - re - li ho! u - re - li ho! When we  
 treibt mans Kuh - la zu dem Bach ju - - hel hudd - - di he! hudd - - di he! treibt man's

Mingle in the tuneful mea - - sure! U - re - li ho! u - re - li ho! When we  
 treibt mans Kuh - la zu dem Bach ju - - hel hudd - - di he! hudd - - di he! treibt man's

Mingle in the tuneful mea - - sure! U - re - li ho! u - re - li ho! When we  
 treibt mans Kuh - la zu dem Bach ju - - he! hudd - - di he! hudd - - di he! treibt man's

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - tain, Sing  
 öf - - - ter auf die Al - - - ma be - kommt man öf - - - ter schö - ne Kal - - ma,

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - tain, Sing  
 öf - - - ter auf die Al - - - ma be - kommt man öf - - - ter schö - ne Kal - - ma,

thus, by Vale, Hill or mountain, Rock or hollow dale, Rill or foun - tain, Sing  
 öf - - - ter auf die Al - - - ma be - kommt man öf - - - ter schö - ne Kal - - ma,

*p*  
 U - reli u - reli u - reli u - reli u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

U - reli u - reli u - re - li ure - li u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

U - reli u - reli u - reli u - reli u - reli u - reli ho! u - re - li ho! u - re - li ho!  
 hudl - di hudl - di hudl - di hudl - di hudl - di hudl - di he! hudl - di he! hudl - di he!

*p* Cres - cen - do *sf*

“THE SONG OF THE HUNTER”

“DAS SCHÜZENLIED”

The Words & Melody  
by Felix Rainer.

Nº 9

Andantino quasi Allegretto.

PIANO-  
FORTE.

1<sup>st</sup> Treble. *dob.*

Bright-ly speed the Hours O'er the Hunter's way!  
Was ist wohl hie -- nie -- den was dem Schü - zen gleicht!

2<sup>d</sup> Treble.

Bright-ly speed the Hours O'er the Hunter's way!  
Was ist wohl hie -- nie -- den was dem Schü - zen gleicht!

Tenor & Bass.

Bright-ly speed the Hours O'er the Hunter's way!  
Was ist wohl hie -- nie -- den was dem Schü - zen gleicht!

Free-dom blithe-ly pours There her dear-est lay: While the  
wenn er so zu -- frie -- den Berg and Thal durch streift. Di di

Free-dom blithe-ly pours There her dear-est lay: While the  
wenn er so zu -- frie -- den Berg and Thal durch streift. Di di

Free-dom blithe-ly pours There her dear-est lay: While the  
wenn er so zu -- frie -- den Berg and Thal durch streift. Di di

+ Note A. Vide Remarks p. 8.

glad E...choes, vying Through all their wild reign, Sa-lute him, re-ply-ing A-

au didl didi au do di di au didl di di au di di di au didl di di au do di di

glad E...choes, vying Through all their wild reign, Sa-lute him, re-ply-ing A-

au didl didi au do di di au didl di di au di di di au didl di di au do di di

glad E...choes, vying Through all their wild reign, Sa-lute him, re-ply-ing A-

au didl didi au do di di au didl di di au di di di au didl di di au do di di

*p*

gain and a-gain!

au di didi o .

gain and a-gain!

au di didi o .

gain and a-gain!

au di didi o .

*f*

*p*

ped

ped

2<sup>d</sup>. VERSE.

*dol*

Alp on Alp as - cend - ing, He, with wakeful horn, Sport with la - bor  
 Zwi - schen wil - - den Klüf - ten sorg - los schläft der Schütz, S'Jagd - horn an - den

Alp on Alp as - cend - ing, He, with wakeful horn, Sport with la - bor  
 Zwi - schen wil - - den Klüf - ten sorg - los schläft der Schütz, S'Jagd - horn an - den

Alp on Alp as - cend - ing, He, with wakeful horn, Sport with la - bor  
 Zwi - schen wil - - den Klüf - ten sorg - los schläft der Schütz, S'Jagd - horn an - den

*p*

blending, Hails the up - ward Morn: While the glad E - choes, vy - ing Through  
 Hüf - - ten ne - ben sei - - ner Büchs. Di di au didi didi au do di di

blending, Hails the up - ward Morn: While the glad E - choes, vy - ing Through  
 Hüf - - ten ne - - ben sei - - ner Büchs. Di di au didi didi au do di di

blending, Hails the up - ward Morn: While the glad E - choes, vy - ing Through  
 Hüf - - ten ne - - ben sei - - ner Büchs. Di di au didi didi au do di di

*sf* *p*

*ped*



all their wild reign, Sa-lute him, re-ply-ing A-gain and a-gain!  
 au didl didi au di di di au didl didi au do didl au di didi o.

all their wild reign, Sa-lute him, re-ply-ing A-gain and a-gain!  
 au didl didi au di di di au didl didi au do didl au di didi o.

all their wild reign, Sa-lute him, re-ply-ing A-gain and a-gain!  
 au didl didi au di di di au didl didi au do didl au di didi o.

ped

ped

3<sup>d</sup> VERSE.

Sweetly to re-ward him, Then, at Day's soft wane, Oh, what strains ac-  
 Heim mit schö-ner Beu-te eilt der Jä-gers- - - mann, Schüz-chen ihm zur

Sweetly to re-ward him, Then, at Day's soft wane, Oh, what strains ac-  
 Heim mit schö-ner Beu-te eilt der Jä-gers- - - mann, Schüz-chen ihm zur

Sweetly to re-ward him, Then, at Day's soft wane, Oh, what strains ac-  
 Heim mit schö-ner Beu-te eilt der Jä-gers- - - mann, Schüz-chen ihm zur

*p*

cord him. Welcome Home a - gain! While the glad Echoes, vy-ing 'Through  
 Sei - - te hebt ihn Him - mel - an . Di di au didi didi au do di di

cord him Welcome Home a - gain! While the glad Echoes, vy-ing 'Through  
 Sei - - te hebt ihn Him - mel - an . Di di au didi didi au do di di

cord him Welcome Home a - gain! While the glad Echoes, vy-ing 'Through  
 Sei - - te hebt ihn Him - mel - an . Di di au didi didi au do di di

*mf* *p*

all their wild reign, Sa - lute him, re - ply - ing A - gain and a - gain!  
 au didi didi au di di di au didi didi au do didi au do didi o .

all their wild reign, Sa - lute him, re - ply - ing A - gain and a - gain!  
 au didi didi au di di di au didi didi au do di di au do didi o .

all their wild reign, Sa - lute him, re - ply - ing A - gain and a - gain!  
 au didi didi au di di di au didi didi au do di di au do didi o .

*dot.*

*ped*

DUETT: "WAS IT, NOW, AT ONE."  
 "WAR'S VIELLEICHT UM EINS."

Nº 10.

Allegro.

PIANO  
 FORTE.

She.  
 (Sie.)

Was it, now, at *One*? Tell me, was it *Two*?  
 War's vielleicht um *eins*? war's vielleicht um *zwei*?

Was it at *One* or *Two* To a - nother you wou'd homage true?  
 war's viel - leicht eins o - der zwei? dass du schwurst ei - ner an - dern Treu.

ritard

He  
 (Er) a tempo.

Think on what you've done, Think on what you've done. Well, love, I do.  
 denk a bis - sel nach! denk a bis - sel nach! I denk schon nach.  
 (ein) (bisschen) (ich)

ritard

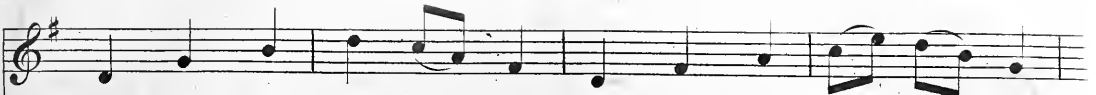
a tempo

Yet Oh! There's no thing, dear. No thing to tell or hear,  
 A - - - ber mir fällt nichts ein, dass mein Herz falsch sollt seyn

But that this heart of mine, dear, Beats e - - - ver thine.  
 Herz al - - - ler liebstes Schat - zert! - - - lass mit von dir.  
 (nicht)

Volte

She.  
(Sie.)

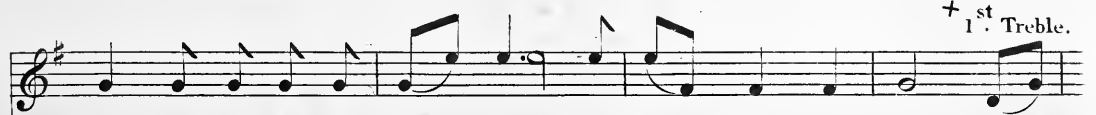


Is now your con - science clear? Have I no guile to fear?  
A - ber ihm fällt nichts ein dass sein Herz falsch sollt seyn

He.  
(Er)

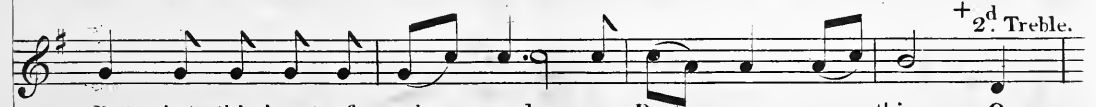


Oh! no, There's no - thing, dear, No - thing to tell, or hear,  
A - ber mir fällt nichts ein dass mein Herz falsch sollt seyn



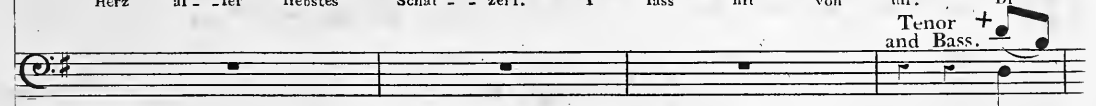
And does that heart of thine, dear, Beat tru - ly mine? Our  
Herz al - ler liebstes Schat - - zerl. I lass nit von dir. Di di

+ 1<sup>st</sup> Treble.



But that this heart of mine, dear, Beats e - ver thine. Our  
Herz al - ler liebstes Schat - - zerl. I lass nit von dir. Di

+ 2<sup>d</sup> Treble.



+ Tenor and Bass.

Our  
Di



+ Note A. Vide Remarks P. 8.



Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!

o - - i do di di - dl do di di - dl do di di - dl doi di - dl

Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!

o - - i do di di - dl do di di - dl do di di - dl doi di - dl

Minstrels sing, that Lovers' hours Are *April* like, in smiles and showers: Ah!

o - - i do di di - dl do di di - dl do di di - dl doi di - dl

*sf sf p*

can ye not, ye Lovers, say, Find less of *March* and more of *May?*

di di o di di - dl do di di - dl do - - i di di o.

can ye not, ye Lovers, say, Find less of *March* and more of *May?*

di di o di di - dl do di di - dl do - - i di di o.

can ye not, ye Lovers, say, Find less of *March* and more of *May?*

di di o di di - dl do di di - dl do - - i di di o.

*sf sf mf*

8<sup>a</sup>

2<sup>d</sup> VERSE.

She.  
(Sic)

Was it, now, at two? Tell me, was it THREE? Was it at Two or Three?  
 War's vielleicht um drei? war's vielleicht um vier? war's viel-leicht drei o-der vier?

ritard.

How could you be so false to me? Think on what you do, Think on what you do.  
 dass du mir zogst ein an-dre für? denk a bis-set nach denk a bis-set nach!

(vor)

ritard.

He  
(Er)

a tempo.

Stay, let me see: Oh, no! There's no-thing, dear, No-thing to  
 I denk schon nach. Um vie-re wirds nicht seyn ich müsst da-

a tempo.

think or fear: Freely this heart of mine, dear, Beats e-ver thine.  
 -bey gewesen seyn, Herz al-ler lieb-stes Schat-zer! I lass nit von dir.

She.  
Sie.



Nay, tell me tru\_ly dear, Have I no harm to fea? And does that heart of thine, dear,  
Um vie\_re wird's nicht seyn er müßt da\_ bey g\_wesen seyn, Herz at\_ler liebstes Schat\_zer! I

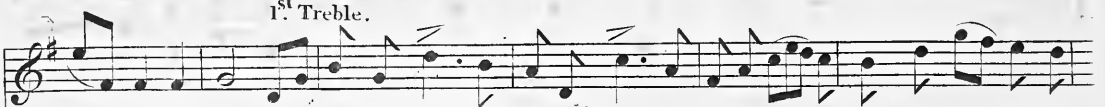
He.  
Er.



Oh, No! Theres nothing dear, No\_thing to think or fear, But that this heart of mine, dear,  
Um vie\_re wird's nicht seyn ich müßt da\_ bey g\_wesen seyn, Herz at\_ler liebstes Schat\_zer! I

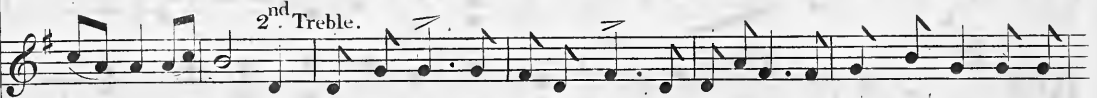


1<sup>st</sup> Treble.



Beat truly mine. Our Minstrels sing, that Lovers' hours Are APRIL like, in smiles and showers: Ah!  
Lass nit von dir. Di di o - i do di di - dl do di didl do di di - dl doi di - dl

2<sup>nd</sup> Treble.



Beats e\_ ver thine. Our Minstrels sing, that Lovers' hours Are APRIL like, in smiles and showers: Ah!  
Lass nit von dir. Di o - i do di di - dl do di didl do di di - dl doi di - dl

Tenor & Bass.



Our Minstrels sing, that Lovers' hours Are APRIL like, in smiles and showers: Ah!  
Di di o - i do di di - dl do di didl do di di - dl doi di - dl





can ye not, ye Lovers, say, Find less of *March* and more of *May*?  
 di di o di di - dl do di di - dl do - i di di o.

can ye not, ye Lovers, say, Find less of *March* and more of *May*?  
 di di o di di - dl do di di - dl do - i di di o.

can ye not, ye Lovers, say, Find less of *March* and more of *May*?  
 di di o di di - dl do di di - dl do - i di di o. <sup>s<sup>a</sup></sup>

*sf* *mf*

*sf*

3<sup>d</sup> VERSE.  
 She.

Was it, now, at *Three*? Tell me, was it *Four*? Was it at *Three or Four*? Ah! I am sure -  
 (Sie) war's vielleicht um vier? war's vielleicht um fünf? wars vielleicht vier oder fünf? thu du mir

Was it, now, at *Three*? Tell me, was it *Four*? Was it at *Three or Four*? Ah! I am sure -  
 (Sie) war's vielleicht um vier? war's vielleicht um fünf? wars vielleicht vier oder fünf? thu du mir

*p*

He.  
Er. a tempo,

ritard: a tempo,

Nay, say no more, Better silent be, Better silent be. Spare, I im\_plore! Oh, No! There's  
nicht den Schimpf, denk a bissel nach! denk a bis\_sel nach I denk schon nach. S'müsst mir bey

no\_thing, dear, Nothing to say or hear, But that this heart of mine, dear, Beats e\_ ver  
der g'wesen seyn, doch nein mir fällt nichts ein, Herz al\_ler liebstes Schat\_zel! I lass nit von

ritard: a tempo.

*p*

Carl! Deem me not se\_ vere, Tho' I be\_ gan to fear: Trust me, this heart of  
S'müsst nur bey der g'wesen seyn, doch nein ihm fällt nichts ein, Herz al\_ler lieb\_ stes

thine. Oh, no! There's no\_thing, dear, What should my Le\_ na fear? Tru\_ ly this heart of  
dir. S'müsst nur bey der g'wesen seyn, doch nein mir fällt nichts ein, Herz al\_ler lieb\_ stes

1<sup>st</sup> Treble.

mine, dear, Beats e - ver thine! Our Minstrels sing, that Lovers' hours Are April like, in  
 Schat - zerl. I lass nit von dir. Di di o - i do di di - dl do di di - dl do di

2<sup>nd</sup> Treble.

mine, dear, Beats e - ver thine! Our Minstrels sing, that Lovers' hours Are April like, in  
 Schat - zerl. I lass nit von dir. Di di o - i do di di - dl do di di - dl do di

Tenor & Bass.

Our Minstrels sing, that Lovers' hours Are April like, in  
 Di di o - i do di di - dl do di di - dl do di

*sf* *p* *sf* *sf* *p*

smiles and showers: Ah! can ye not, ye Lovers, say, Find less of March and more of May?  
 di - dl doi di - dl di di o di di - dl do di di - dl do - i di di o.

smiles and showers: Ah! can ye not, ye Lovers, say, Find less of March and more of May?  
 di - dl doi di - dl di di o di di - dl do di di - dl do - i di di o.

smiles and showers: Ah! can ye not, ye Lovers, say, Find less of March and more of May?  
 di - dl doi di - dl di di o di di - dl do di di - dl do - i di di o.

*sf* *sf* *mf*

*sf* *sf* *8<sup>a</sup>*

"THE VILLAGE LAY."

"LAUTERBACH".

The Melody by Felix Rainer.

N.º II

Allegretto.

PIANO  
FORTE.

Piano introduction in 2/4 time, marked *Allegretto*. The score features a treble and bass clef with a 4-measure rest in the bass. Dynamics include *p*, *Gras.*, and *f*.

1<sup>st</sup> Treble.

"Fa-ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On-ly hear, -  
 Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

(ich nicht)

2<sup>d</sup> Treble.

"Fa-ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On-ly hear, -  
 Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

(ich nicht)

Thor  
Bafs.

"Fa-ther dear! Listen, pray," Thus I heard a Shepherd say, "Father dear, On-ly hear, -  
 Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

Z' Lauter-bach hab i mein Strumpf ver-loren, oh-ne Strumpf geh i nit heim nit heim;

(ich nicht)

ped

Give me store, give me Kine; Let me make the Maiden mine, Father! say not NAY."  
 geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

(einen)

Give me store, give me Kine; Let me make the Maiden mine, Father! say not NAY."  
 geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

(einen)

Give me store, give me Kine; Let me make the Maiden mine, Father! say not NAY."  
 geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

geh i halt wie-der auf Lau-ter - - bach, kauf mir an Strumpf zu den ein.

(einen)

So the stream flows, So the rills play; So the World goes, Merri-

*do* *oi* *do* *dridl* *ui* *de* *dodl* *ui* *do* *dodl*

So the stream flows, So the rills play; So the World goes, Merri-

*do* *oi* *do* *dridl* *ui* *de* *dodl* *ui* *do* *dodl*

So the stream flows, So the rills play; So the World goes, Merri-

*do* *oi* *do* *dridl* *ui* *de* *dodl* *ui* *do* *dodl*

ly a-way, Hey! Hey! mer-ri-ly a-way! So the stream flows, So the

*u--i* *do* *do* *di* *doi* *didl* *do* *dridl* *oi* *do* *dridl*

ly a-way, Hey! Hey! mer-ri-ly a-way! So the stream flows, So the

*u--i* *do* *do* *di* *doi* *didl* *do* *dridl* *oi* *do* *gridl*

ly a-way, Hey! Hey! mer-ri-ly a-way! So the stream flows, So the

*u--i* *do* *do* *di* *doi* *didl* *do* *dridl* *oi* *do* *dridl*

ped \*

\*Note A Vide Remarks P.8.

rills play, So the World goes; Mer-ri-ly a-way, Hey! mer-ri-ly  
 ui de do ddt ui do ddt u - i do do do - i ddt

rills play, So the World goes, Mer-ri-ly a-way, Hey! mer-ri-ly  
 ui de do ddt ui do ddt u - i do do do - i ddt

rills play, So the World goes, Mer-ri-ly a-way, Hey! mer-ri-ly  
 ui de do ddt ui do ddt u - i do do do - i ddt

mer-ri-ly merri-ly merri-ly merri-ly a-way!  
 ddt doi ddt doi ddt doi ddt do - i do.

mer-ri-ly merri-ly merri-ly merri-ly a-way!  
 ddt doi ddt doi ddt doi ddt do - i do.

mer-ri-ly merri-ly merri-ly merri-ly a-way!  
 ddt/ doi ddt doi ddt doi ddt do - i do.

2<sup>d</sup> VERSE.

"Mother dear! Listen, pray," (Thus I heard a Maiden say,) "Mother dear,  
 Va - ter wenn gibst du mir's Hei - ma - - tl? wenn lafst du mir's u - - ber -

"Mother dear! Listen, pray," (Thus I heard a Maiden say,) "Mother dear,  
 Va - ter wenn gibst du mir's Hei - ma - - tl? wenn lafst du mir's u - - ber -

"Mother dear! Listen, pray," (Thus I heard a Maiden say,) "Mother dear,  
 Va - ter wenn gibst du mir's Hei - ma - - tl? wenn lafst du mir's u - - ber -

on - ly hear, - When may I this Courtship close? See how fast my Sweetheart grows!  
 schreib'n (ja schreib'n?) S'Dirn - dl wachst auf als wie's Groi - ma - - tl will nim - mer  
 als (zweites Heu)

on - ly hear, - When may I this Courtship close? See how fast my Sweetheart grows!  
 schreib'n (ja schreib'n?) S'Dirn - dl wachst auf als wie's Groi - ma - - tl will nim - mer  
 als (zweites Heu)

on - ly hear, - When may I this Courtship close? See how fast my Sweetheart grows!  
 schreib'n (ja schreib'n?) S'Dirn - dl wachst auf als wie's Groi - ma - - tl will nim - mer  
 als (zweites Heu)

ped \*

Like the se - cond Hay." So the wind blows, So the leaves play; So the  
 le - di - ger bleib'n. Dri - dt oi do dridl ui de dodl

Like the se - cond Hay." So the wind blows, So the leaves play; So the  
 le - di - ger bleib'n. Dri - dt oi do dridl ui de dodl

Like the se - cond Hay." So the wind blows, So the leaves play; So the  
 le - di - ger bleib'n. Dri - dt oi do dridl ui de dodl

World goes, Merri - - ly a - way, Hey! Hey! mer - ri - ly a - way! So the  
 ui do dodl u - - i do do di do - i di - dt do dridl

World goes, Merri - - ly a - way, Hey! Hey! mer - ri - ly a - way! So the  
 ui do dodl u - - i do do di do - i di - dt do dridl

World goes, Merri - - ly a - way, Hey! Hey! mer - ri - ly a - way! So the  
 ui do dodl u - - i do do di do - i di - dt do dridl



wind blows, so the leaves play; so the World goes, Merri-ly a-way, Hey! merri-ly  
 oi do dri dI oi de do dI ui do do dI u i do do do i di dI

wind blows, so the leaves play; so the World goes, Merri-ly a-way, Hey! merri-ly  
 oi do dri dI oi de do dI ui do do dI u i do do do i di dI

wind blows, so the leaves play; so the World goes, Merri-ly a-way, Hey! merri-ly  
 oi do dri dI oi de do dI ui do do dI u i do do do i di dI

merri-ly merri-ly merri-ly merri-ly a-way!  
 di dI doi di dI doi di dI doi di dI do i do.

merri-ly merri-ly merri-ly merri-ly a-way!  
 di dI doi di dI doi di dI doi di dI do i do.

merri-ly merri-ly merri-ly merri-ly a-way!  
 di dI doi di dI doi di dI doi di dI do i do.

3.<sup>d</sup> VERSE.

Neighbors dear! Listen pray, As we troll our Village Lay, Neighbors dear, Kindly hear:  
 Jetzt hun i mein Hausl auf den Berg ge-baut tragt mir's der Sturm-wind da-von, da-von!  
 (hab ich) (Häuschen)

Neighbors dear! Listen pray, As we troll our Village Lay, Neighbors dear, Kindly hear:  
 Jetzt hun i mein Hausl auf den Berg ge-baut tragt mir's der Sturm-wind da-von, da-von!  
 (hab ich) (Häuschen)

Neighbors dear! Listen pray, As we troll our Village Lay, Neighbors dear, Kindly hear:  
 Jetzt hun i mein Hausl auf den Berg ge-baut tragt mir's der Sturm-wind da-von, da-von!  
 (hab ich) (Häuschen)

ped

Time like THEIRS' once was OURS' Let us wish them joyous hours, Happy be their Day!  
 Sieht mi mein Dirn-dl ganz lau-nig an, weil i Kein Haus nimmer hon.  
 (nich) (habe)

Time like THEIRS' once was OURS' Let us wish them joyous hours, Happy be their Day!  
 Sieht mi mein Dirn-dl ganz lau-nig an, weil i Kein Haus nimmer hon.  
 (nich) (habe)

Time like THEIRS' once was OURS' Let us wish them joyous hours, Happy be their Day!  
 Sieht mi mein Dirn-dl ganz lau-nig an, weil i Kein Haus nimmer hon.  
 (nich) (habe)

So the blade grows, So the Kids play; so the World goes, Merri-ly a-way,  
 Dri:d| oi do dri:d| ui de do:d| ui do do:d| u - i do

So the blade grows, So the Kids play; so the World goes, Merri-ly a-way,  
 Dri:d| oi do dri:d| ui de do:d| ui do do:d| u - i do

So the blade grows, So the Kids play; so the World goes, Merri-ly a-way,  
 Dri:d| oi do dri:d| ui de do:d| ui do do:d| u - i do

Hey! Hey! merri-ly a-way! So the blade grows, so the Kids play, so the  
 do di doi did| do dri:d| oi do dri:d| ui de do:d|

Hey! Hey! merri-ly a-way! So the blade grows, so the Kids play, so the  
 do di doi did| do dri:d| oi do dri:d| ui de do:d|

Hey! Hey! merri-ly a-way! So the blade grows, so the Kids play, so the  
 do di doi did| do dri:d| oi do dri:d| ui de do:d|

ped

World goes, Mer-ri-ly a-way, Hey! merri-ly mer-ri-ly merri-ly  
 u do do di u i do do do do di di di do di do

World goes, Mer-ri-ly a-way, Hey! merri-ly mer-ri-ly merri-ly  
 u do do di u i do do do do di di di do di do

World goes, Mer-ri-ly a-way, Hey! merri-ly mer-ri-ly merri-ly  
 u do do di u do do do do di di di do di do

merri-ly merri-ly a-way!  
 di di do di do do.

merri-ly merri-ly a-way!  
 di di do di do do.

merri-ly merri-ly a-way!  
 di di do di do do.

*f* *8<sup>a</sup>* *loco*

“UP TO THE ALPS.”  
 “AUF D’ALM.”

Nº 12.

Allegro.

PIANO  
 FORTE

Introduction for Piano and Forte. The piano part is in 2/4 time, marked *mf*. The forte part is in 2/4 time. The music features a rhythmic accompaniment with eighth and sixteenth notes.

1<sup>st</sup> Treble.

2<sup>nd</sup> Treble.

Tenor & Bass.

Up! Up to the Alps, Lads! The Day is be-  
 Auf d'Alm gehn mir au fi weil's Wet-ter ist so  
 (die Alpen) (wir hinauf)

Up! Up to the Alps, Lads! The Day is be-  
 Auf d'Alm gehn mir au - fi weil's Wet-ter ist so  
 (die Alpen) (wir hinauf)

*mf*

fore ye: Hil-li-ho! hil-li-ho! ho! hil-li-ho! Their  
 schön \* di dio-i di dio-i di dioi do-i di Wird

fore ye: Hil-li-ho! hil-li-ho! ho! hil-li-ho! Their  
 schön \* di dio-i di dio-i di dioi do-i di Wird

fore ye: Hil-li-ho! hil-li-ho! ho! hil-li-ho! Their  
 schön \* di dio-i di dio-i di dioi do-i di Wird

*f* ROYAL MUSICAL REPOSITORY. 351 *f*

\* Note B Vide Remark P. 6.

crys - taline sum - mits are streaming with glo - ry. Hil - li - ho! hil - li - ho!  
 e - pa wohl a je - der Bue zu sein Dirn - di gehn. di dio - i di dio - i di  
 (etwa)

crys - taline sum - mits are streaming with glo - ry. Hil - li - ho! hil - li - ho!  
 e - pa wohl a je - der Bue zu sein Dirn - di gehn. di dio - i di dio - i di  
 (etwa)

crys - taline sum - mits are streaming with glo - ry. Hil - li - ho! hil - li - ho!  
 e - pa wohl a je - der Bue zu sein Dirn - di gehn. di dio - i di dio - i di  
 (etwa)

ho! hil - li - ho! Up! Up to the Sport, where the Buck and the  
 dioi do - i di. Auf d'Alm gehn mir au - fi weil's Wet - ter ist so

ho! hil - li - ho! Up! Up to the Sport, where the Buck and the  
 dioi do - i di. Auf d'Alm gehn mir au - fi weil's Wet - ter ist so

ho! hil - li - ho! Up! Up to the Sport, where the Buck and the  
 dioi do - i di. Auf d'Alm gehn mir au - fi weil's Wet - ter ist so

Doe Are prank - ing a - way in their re - - gion of snow! Ho  
 schön und nit von wegn der Sen - de - rin und grad von wegn der Grün. Di  
 (nicht) (wegen) (Schäferin)

Doe Are prank - ing a - way in their re - - gion of snow! Ho  
 schön und nit von wegn der Sen - de - rin und grad von wegn der Grün. Di  
 (nicht) (wegen) (Schäferin)

Doe Are prank - ing a - way in their re - - gion of snow! Ho  
 schön und nit von wegn der Sen - de - rin und grad von wegn der Grün. Di  
 (nicht) (wegen) (Schäferin)

Hil - li - ho! hil - li - ho! ho! hil - li - ho!  
 dio - i di dio - i di dioi do - i di.

Hil - li - ho! hil - li - ho! ho! hil - li - ho!  
 dio - i di dio - i di dioi do - i di.

Hil - li - ho! hil - li - ho! ho! hil - li - ho! loco  
 dio - i di dio - i di dioi do - i di.

*f*

*f*

*f*

*f*

*f*

2<sup>d</sup> VERSE.

To grace our lov'd home, See, what splen-dors are gi-ven, Hil-li-ho! hil-li-ho!  
 Auf d'Alm gehn ma aufi frag'n die Sen-de-rin wie's heisst di dio-i di dio-i di  
 (wir hinauf)

To grace our lov'd home, See, what splen-dors are gi-ven, Hil-li-ho! hil-li-ho!  
 Auf d'Alm gehn ma aufi frag'n die Sen-de-rin wie's heisst di dio-i di dio-i di  
 (wir hinauf)

To grace our lov'd home, See, what splen-dors are gi-ven, Hil-li-ho! hil-li-ho!  
 Auf d'Alm gehn ma aufi frag'n die Sen-de-rin wie's heisst di dio-i di dio-i di  
 (wir hinauf)

ho! hil-li-ho! A-bove and a-round, making Earth like a Hea-ven! Hil-li-ho!  
 dioi do-i di. Weil ma auf die AL-pen ke-ma miltch sie just die Gais, di dio-i di  
 (kommen)

ho! hil-li-ho! A-bove and a-round, making Earth like a Hea-ven! Hil-li-ho!  
 dioi do-i di. Weil ma auf die AL-pen (ke-ma miltch sie just die Gais, di dio-i di  
 (kommen)

ho! hil-li-ho! A-bove and a-round, making Earth like a Hea-ven! Hil-li-ho!  
 dioi do-i di. Weil ma auf die AL-pen ke-ma miltch sie just die Gais, di dio-i di  
 (kommen)



hil-li - ho! ho! hil-li - ho! With fel - lowship worthy the boon let us go, Merry  
 dio - i di dioi do - i di. Die Sen\_de\_rin heisst Le - na ist gar ein bra-ves Kind, hat

hil-li - ho! ho! hil-li - ho! With fel - lowship worthy the boon let us go, Merry  
 dio - i di dioi do - i di. Die Sen\_de\_rin heisst Le - na ist gar ein bra-ves Kind, hat

hil-li - ho! ho! hil-li - ho! With fel - lowship worthy the boon let us go, Merry  
 dio - i di dioi do - i di. Die Sen\_de\_rin heisst Le - na ist gar ein bra-ves Kind, hat

*p*

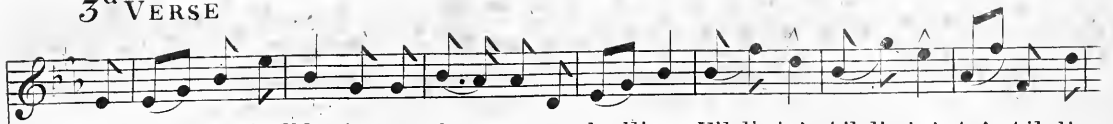
hearts, to the Chase, first of pleasures be low! Ho! Hilliho! hilliho! ho! hilli - ho!  
 (Kastanien) kesten braune Au - ge - le, is leichter als der Wind. Di dio\_i di dio\_i di dioi do\_i di.

hearts, to the Chase, first of pleasures be low! Ho! Hilliho! hilliho! ho! hilli - ho!  
 (Kastanien) kesten braune Au - ge - le, is leichter als der Wind. Di dio\_i di dio\_i di dioi do\_i di.

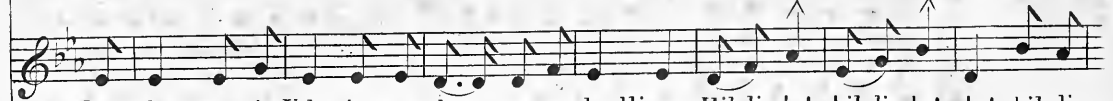
hearts, to the Chase, first of pleasures be low! Ho! Hilliho! hilliho! ho! hilli - ho!  
 (Kastanien) kesten braune Au - ge - le, is leichter als der Wind. Di dio\_i di dio\_i di dioi do\_i di.

*loco*  
*f*

*sf* *sf* *p* *f*

3<sup>d</sup> VERSE

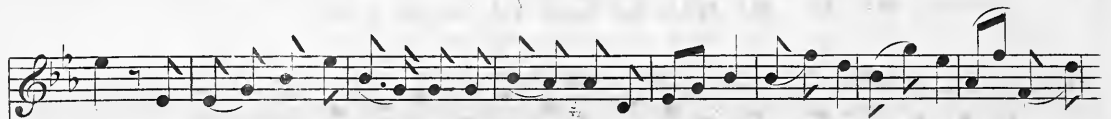
Look down on the Vale where our dear ones are dwelling, Hil-li - ho! hil-li - ho! ho! - hil-li -  
 Auf d'Alm ists recht lus - tig da lebt man oh - ne Sorg'n, Di dio - i di dio - i di dioi do - i



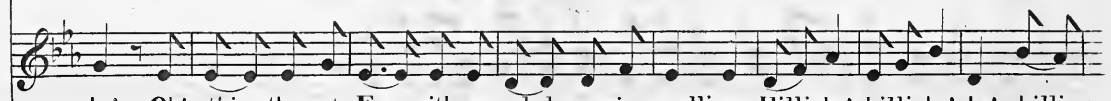
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 Auf d'Alm ists recht lus - tig da lebt man oh - ne Sorg'n, Di dio - i di dio - i di dioi do - i



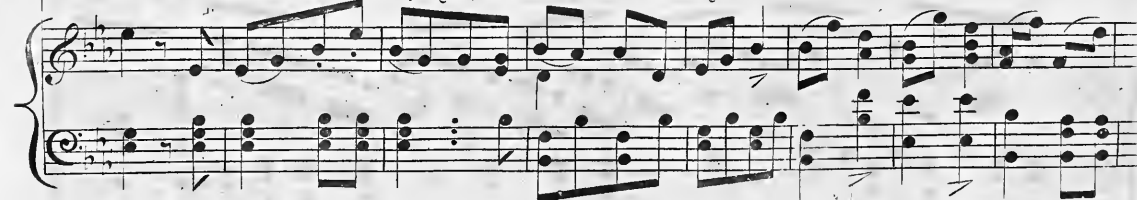
ho! Oh! thi - ther, at Eve, with our glad music swelling, Hilli - ho! hilli - ho! ho! hilli -  
 di Wenn der Bue auf d'Alpen geht, so bleibt er bis - auf Morg'n Di dio - i di dio - i di dioi do - i



ho! Oh! thi - ther, at Eve, with our glad music swelling, Hilli - ho! hilli - ho! ho! hilli -  
 di Wenn der Bue auf d'Alpen geht, so bleibt er bis - auf Morg'n Di dio - i di dio - i di dioi do - i



ho! Oh! thi - ther, at Eve, with our glad music swelling, Hilli - ho! hilli - ho! ho! hilli -  
 di Wenn der Bue auf d'Alpen geht, so bleibt er bis - auf Morg'n Di dio - i di dio - i di dioi do - i



ho! We'll haste, of our skill the wild tro-phies to show, And rouse hill and dale with our  
 di. Da ist der Bau-er nit da-heim da ist die schönste Ruh, und wenn der Bue zum Dirndl geht so

ho! We'll haste, of our skill the wild tro-phies to show, And rouse hill and dale with our  
 di. Da ist der Bau-er nit da-heim da ist die schönste Ruh, und wenn der Bue zum Dirndl geht so

ho! We'll haste, of our skill the wild tro-phies to show, And rouse hill and dale with our  
 di. Da ist der Bau-er nit da-heim da ist die schönste Ruh, und wenn der Bue zum Dirndl geht so

*p*

homeward Hol-lo! Ho! Hil-li-ho! hil-li-ho! ho! hil-li-ho!  
 singt er halt da zu: di dio-i di dio-i di dioi do-i di.

homeward Hol-lo! Ho! Hil-li-ho! hil-li-ho! ho! hil-li-ho!  
 singt er halt da zu: di dio-i di dio-i di dioi do-i di.

homeward Hol-lo! Ho! Hil-li-ho! hil-li-ho! ho! hil-li-ho!  
 singt er halt da zu: di dio-i di dio-i di dioi do-i di.

*f* *loco* *f*

*sf* *p* *f*

# THE JODELN WALTZES.

As performed by the Swift Peasantry at their Public amusements, and by the Rainer Family at the Egyptian Hall, Piccadilly London.

Arranged by I. Moscheles.

VALSE.

Musical notation for the first system, featuring a treble and bass clef with a 3/4 time signature. The melody includes triplet markings (+1+2) and a piano (*p*) dynamic marking.

Musical notation for the second system, showing a continuation of the melody and accompaniment with various rhythmic patterns.

Musical notation for the third system, including a forte (*f*) dynamic marking and a repeat sign.

Musical notation for the fourth system, featuring a piano (*p*) dynamic marking and a repeat sign.

Musical notation for the fifth system, showing a continuation of the melody and accompaniment.

Musical notation for the sixth system, concluding the piece with a final cadence and a fermata over the final notes.



## TYROLESE MELODIES.

13 "He is mine!".....	"Mein Schatz!".....	19 "The Contented Hunter".....	"Der genügsame Jäger"
14 "The Mountain Lay".....	"Alpenlied".....	20 "The Tyrolean Song".....	"Das Tyrolerlied".....
15 "The Forsaken".....	"Die Verlassene".....	21 "The happy Peasant".....	"Der zufriedene Bauer"
16 "The Shepherd Boy".....	"Der Senderbue".....	22 "The Mountaineer".....	"Das Tyrolerleben".....
17 "The Switzer's Song of Home".....	"Schweizers Heimweh"	23 "The Tyrolese Boy".....	"Der Tyrolerbue".....
18 "The song of the Spring".....	"Der erwachende Frühling"	24 "The Village Chorister".....	"Der Dorf Cantor".....

*As sung with the most rapturous Applause before The King, at Windsor, at the Nobilities Parties  
and at the Egyptian Hall, London, by the*

### Tyrolese Family Rainer.

*with the Original German Words, and an English Translation by*

**Mr. William Ball.**

*Arranged for One or Four Voices, with Symphonies and Accompaniments for the Piano Forte;  
and Dedicated to the*

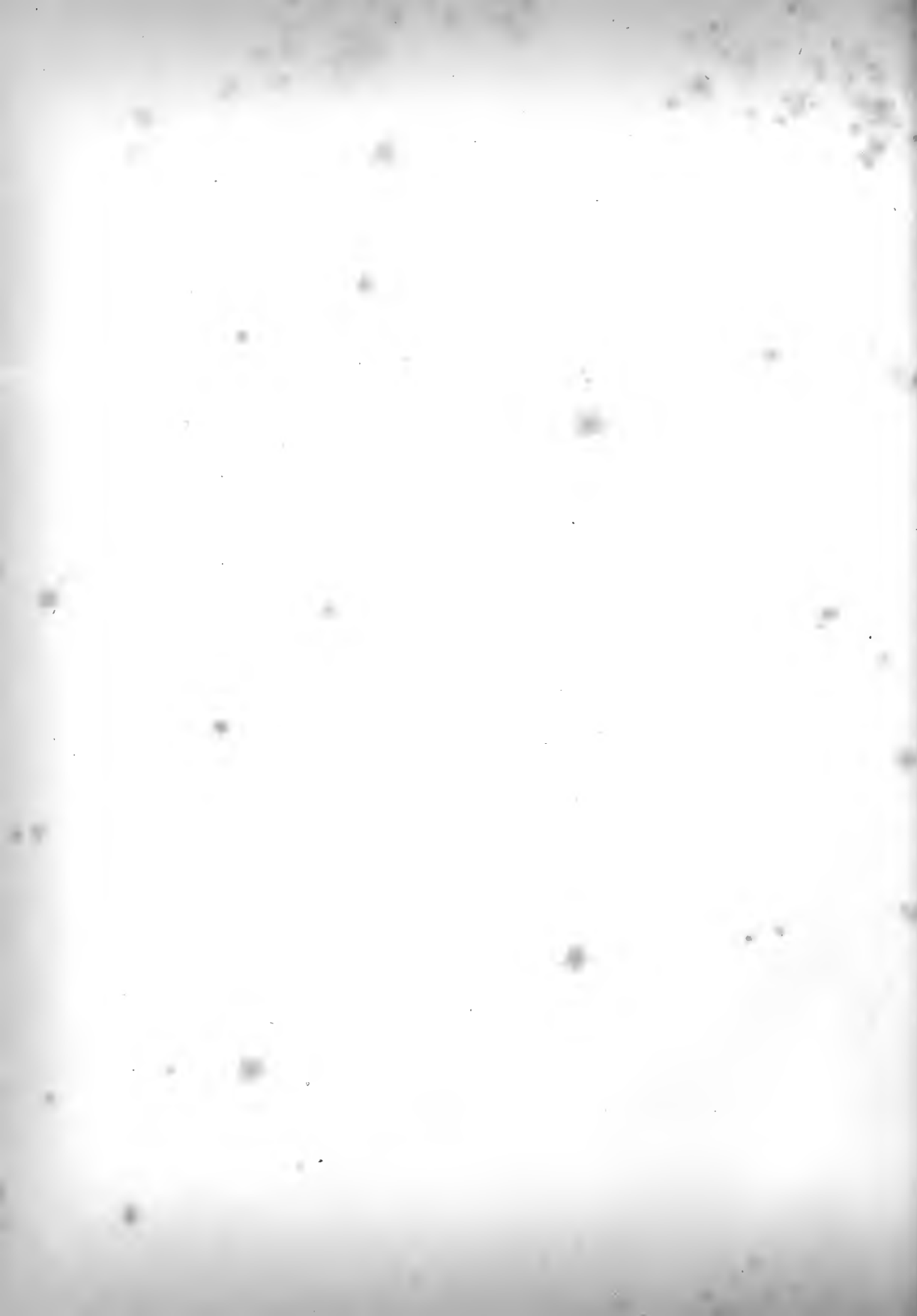
*Countess of Sta. Hall.*

**Countess S<sup>t</sup>. Antonio,**

**I. MOSCHELES**

*London. Published by WILLIS & C<sup>o</sup> 55, S<sup>t</sup>. James's Street, and N<sup>o</sup>. 7, Westmorland S<sup>t</sup>. Dublin.*

ROYAL-ACADEMY



## PREFACE

TO

### THE SECOND NUMBER.

---

IN offering to the Public a *Second Series* of "*The Tyrolese Melodies*," sung by the *Rainer* Family, the Publisher cannot withhold his due and respectful acknowledgments of that widely extended favor and patronage bestowed on the *First*, which have so highly honored the talent engaged in its production, and induced the publication of the present Number. He confidently trusts that the Twelve beautiful and essentially varied Subjects of which it is composed, will in no instance be found unworthy to follow in the successful track of their precursors.

Since the departure of the *Tyrolese Minstrels* from London, on their visit to the Provinces, the most gratifying and undeviating success has continued to attend their Performances and reward the abilities of this singularly-gifted Family. In all those of our principal Cities, Towns, and Watering places,\* where they have sung their wild inimitable Songs, the lovers alike of Harmony and Nature have thronged *again and again*

"————— to hear  
The green-capt, strong-limb'd Mountaineer."†

The *Rainers* have resumed, for a short time, their Public Performances in the Metropolis, previously to their return to their native place in the *Ziller Valley*, from which they departed on their present enterprising Tour, in the Month of April, 1827.

London, May 1, 1828.

\* Tunbridge, Oxford, Cambridge, Worcester, Cheltenham, Liverpool, Manchester, Leamington, Gloucester, Chester, Shrewsbury, Bangor, Dublin, Belfast, Glasgow, Edinburgh, Newcastle, York, Leeds, Birmingham, Nottingham, Leicester, Halifax, Bath, Bristol, &c. &c.

† Vide "*Boyle Farm*," by Lord F. L. Gower.

---

☞ Several of the Airs in this Volume are the composition of MR. SEIDEL and the Tyrolese Family, "RAINER."





# CONTENTS

OF

## THE FIRST AND SECOND VOLUME

OF

### THE TYROLESE MELODIES,

BY

**W. BALL AND I. MOSCHELES.**

#### VOL. I.

	The Narrative of the Tyrolese Minstrels . . . . .	Page 1
	The Yodle . . . . . <i>Jodeln</i> . . . . .	9
No. 1.	The Swiss Boy, . . . . . or <i>Der Schweizerbue</i> . . . . .	10
2.	The Alpine Hunters, . . . . . <i>Der Alpen Jäger</i> . . . . .	15
3.	“Says She,” . . . . . <i>Sagt er</i> . . . . .	22
4.	The Spring Time, . . . . . <i>Die Frühlingszeit</i> . . . . .	28
5.	The Chamois, . . . . . <i>Die Gamsen</i> . . . . .	33
6.	Hither, Friends, . . . . . <i>All Enk Nachbarsteuten</i> . . . . .	39
7.	The Tyrolese War Song, . . . . . <i>Der Tyroler Landsturm</i> . . . . .	46
8.	When the Matin Bell, . . . . . <i>Wann i Morgens früh</i> . . . . .	53
9.	The Song of the Hunter, . . . . . <i>Das Schützenlied</i> . . . . .	62
10.	Was it now at One? . . . . . <i>War's vielleicht um eins?</i> . . . . .	67
11.	The Village Lay, . . . . . <i>Lauterbach</i> . . . . .	76
12.	Up to the Alps, . . . . . <i>Auf d'Alm</i> . . . . .	85
	The Yodle Waltzes . . . . . <i>The Jodeln Waltzes</i> . . . . .	92

#### VOL. II.

No. 13.	He is Mine! . . . . . or <i>Mein Schatz</i> . . . . .	Page 2
14.	The Mountain Lay, . . . . . <i>Alpenlied</i> . . . . .	8
15.	The Forsaken . . . . . <i>Die Verlassene</i> . . . . .	17
16.	The Shepherd Boy, . . . . . <i>Der Senderbue</i> . . . . .	23
17.	The Switzer's Song of Home, . . . . . <i>Schweizer's Heimweh</i> . . . . .	32
18.	The Song of the Spring, . . . . . <i>Der erwachende Frühling</i> . . . . .	37
19.	The Contented Hunter, . . . . . <i>Der genügsame Jäger</i> . . . . .	43
20.	The Tyrolian Song, . . . . . <i>Das Tyrolerlied</i> . . . . .	49
21.	The Happy Peasant, . . . . . <i>Der Zufriedene Bauer</i> . . . . .	56
22.	The Mountaineer, . . . . . <i>Das Tyrolerleben</i> . . . . .	62
23.	The Tyrolese Boy, . . . . . <i>Der Tyrolerbue</i> . . . . .	69
24.	The Village Chorister, . . . . . <i>Der Dorf Cantor</i> . . . . .	75

*THE TYROLESE AIRS, Sung by the RAINER FAMILY, are arranged as follows, and Published by WILLIS & Co. Royal Musical Repository, Egyptian Hall, Piccadilly, London, and 7, Westmorland Street, Dublin.*

	s.	d.		s.	d.
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IN THE PRESS.

“Der Schweizerbue,” or the Swiss Boy, sung with the most rapturous applause, by *Mademoiselle Sonntag*, with Vocal variations, by *J. Pizis*.  
Ditto, for the Piano Forte, by ditto.

# HE IS MINE.

## "MEIN SCHATZ."

N<sup>o</sup> 13. *Vivace.*  
 PIANO *mf*  
 FORTE

Mein Schatz ist a Rei - ter a Rei - ter muss seyn, dass  
 1<sup>st</sup> Treble.  
 My love is of Horsemen the flow - er and pride! (Thus  
 2<sup>nd</sup> Treble.  
 My love is of Horsemen the flow - er and pride! (Thus  
 Tenor and Bass.  
 My love is of Horsemen the flow - er and pride! (Thus

Ross g'hoert dem Kai - ser der Rei - ter ist mein. Fi - di ri - do la la fi - di  
 sang a young Maiden a - long the hill - side,) His steed is the Em - peror's,  
 sang a young Maiden a - long the hill - side,) His steed is the Em - peror's,  
 sang a young Maiden a - long the hill - side,) His steed is the Em - peror's,

or

ri do la la di di roi di di roi di di ri doi di di

war\_ like and fine, But his heart, his heart, his heart, I must

war\_ like and fine, But his heart, his heart, his heart, I must

war\_ like and fine, But his heart, his heart, his heart, I must

dia doi do dio - i di o - i di ri doi didl o.

tell you, is mine, is mine, is mine, on - ly mine.

tell you, is mine, is mine, is mine, on - ly mine.

tell you, is mine, is mine, is mine, on - ly mine.

2.<sup>nd</sup> VERSE.

Mei Schatz is a Kauf - man er sitzt in Comp - toir er kommt mir bis -

Be - ware of his glance, O ye Maidens, be - ware! 'Tis an ar - row of

Be - ware of his glance, O ye Maidens, be - ware! 'Tis an ar - row of

Be - ware of his glance, O ye Maidens, be - ware! 'Tis an ar - row of

- wei - len ganz wun - der - lich vor. Fi - di ri do la la fi - di ri do la

fate to the hearts of the fair, But his own, (a sweet gift I can ne - ver re -

fate to the hearts of the fair, But his own, (a sweet gift I can ne - ver re -

fate to the hearts of the fair, But his own, (a sweet gift I can ne - ver re -

La di di roi di di roi di ri doi didi dia doi do

sign,) A - - gain, a - gain, and a gain I as - sure you, is

sign,) A - - gain, a - gain, and a gain I as - sure you, is

sign,) A - - gain, a - gain, a - gain I as - sure you, is

dio - i di o i di ri doi didi o

mine, is mine, is mine, on - ly mine.

mine, is mine, is mine, on - ly mine.

mine, is mine, is mine, on - ly mine.

3<sup>d</sup> VERSE.

Mein Her - zerl ist treu, ist a Schlös - serl da - - bey ein ein - - zi - - ger

The heart I ex - change with him, true as the Sun, Is lock'd, and the

The heart I ex - change with him, true as the Sun, Is lock'd, and the

The heart I ex - change with him, true as the Sun, Is lock'd, and the

Bue hat den Schlös - sel da - - zu Fi - di ri do la la fi - di

key giv - en on - - ly to one: Your snares then, I pray ye, for

key giv - en on - - ly to one: Your snares then, I pray ye, for

key giv - en on - - ly to one: Your snares then, I pray ye, for

or

ri do ta la di di roi di di roi di di ri doi didi

o - thers en - twine, For in - deed, an - deed, and indeed, Pret - ty

o - thers en - twine, For in - deed, in - deed, and indeed, Pret - ty

o - thers en - twine, For in - deed, in - deed, indeed, Pret - ty

dia doi do dio - i di o - i di ri doi didi o.

Maidens, he's mine, he's mine, is mine, on - ly mine.

Maidens, he's mine, he's mine, is mine, on - ly mine.

Maidens, he's mine, he's mine, is mine, on - ly mine.

# THE MOUNTAIN LAY "ALPENLIED"

N<sup>o</sup> 14. *Andantino quasi Allegretto.*

PIANO  
FORTE.

The piano introduction consists of two staves in 2/4 time. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef and the same key signature. The music is marked with a piano (*p*) dynamic. The melody in the right hand is a simple, rhythmic tune, while the left hand provides a steady accompaniment with chords and single notes.

The vocal introduction features three staves: 1st Treble, 2nd Treble, and Tenor and Bass. The lyrics are: "Bin i nit a Ius-ti-ger Schwei-zer-bue? bin i nit a Ius-ti-ger". The English translation below is: "Would you list the lay of a Mountain Boy, of a mer-ry Mountain Boy? Would you list the lay of a Mountain Boy, of a merry Mountain Boy? Would you list the lay of a Mountain Boy, of a merry Mountain Boy?"

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Bue? bin i nit a Ius-ti-ger Schwei-zer-bue? bin i nit a Ius-ti-ger Bue? da". The English translation below is: "Boy? Would you list the lay of a Mountain Boy, of a mer-ry Mountain Boy? With Boy? Would you list the lay of a Mountain Boy, of a merry Mountain Boy? With Boy? Would you list the lay of a Mountain Boy, of a merry Mountain Boy? With".



*ff* nimm i mei Dau-se - li und mei Bren-te - li und dann geh ich zu mein Sen - te - li.  
(Nahme einer Kuh) (Nahme einer Kuh) (Nahme einer Kuh)

heart freely glowing, When Morn is growing, Where herds are low - ing, Where milk is flow - - ing,  
heart freely glow ing, When Morn is growing, Where herds are low - ing, Where milk is flow - - ing,  
heart freely glowing, When Morn is growing, Where herds are low - ing, Where milk is flow - - ing,

und da mill i mill i gleich mei Kuh, bin i nit a lus - ti - ger Bue? bin i  
(ik ich)

Gai - ly sing - - ing there am I, There am I, your Mountain Boy, Oh! a  
Gai - ly sing - - ing there am I, There am I, your Mountain Boy, Oh! a  
Gai - ly sing - - ing there am I, There am I, your Mountain Boy, Oh! a

nit a lus-ti-ger Bae di di ri di di o di di ri di di o di di o di di a di di

merry Mountain Boy: While a\_ round me the cries of the Shepherds arise, Till the joy of the hills All the

merry Mountain Boy: While a\_ round me the cries of the Shepherds arise, Till the joy of the hills All the

merry Mountain Boy: While a\_ round me the cries of the Shepherds arise, Till the joy of the hills All the

ro di di a di ri dia di a dia dia dia di a di di o

wel\_kin fills! El eu... rel u rel u rel u rel u rel u rel eu luel lu!

wel\_kin fills! El euel u rel u rel u rel u rel u rel u rel eu rel u!

wel\_kin fills! El di o di o di o di o di o di o di o di o

Ped

2<sup>nd</sup> VERSE.

Ist dem nit mein Schat - zerl jung und hübsch, ist dem nit mein Schat - zerl hübsch? ist dem  
(nicht)

By yon Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. By yon  
By yon Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. By yon  
By yon Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. By yon

nit mein Schat - zerl jung und hübsch, ist dem nit mein Schat - zerl hübsch? schau

Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. She  
Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. She  
Fountain clear there's a Maid - en dear, Oh! a blue - ey'd Maid - en dear. She

her wie sie lacht, wie sie springt, wie sie singt, und wie liebt sie mich! wie Nie-mand auf der Welt.

dances so feat-ly, so lightly, so fleetly! and looks so neat-ly, and smiles so sweet-ly!

dances so feat-ly, so lightly, so fleetly! and looks so neat-ly, and smiles so sweet-ly!

dances so feat-ly, so lightly, so fleetly! and looks so neat-ly, and smiles so sweet-ly!

*sf*

Sag ich "bit-te bit-te küs-se mich" wird sie roth und schä-met sich, wird sie

But if a lit-tle kiss I ask, Then a-way she shrinks with fear, Does that

But if a lit-tle kiss I ask, Then a-way she shrinks with fear, Does that

But if a lit-tle kiss I ask, Then a-way she shrinks with fear, Does that

roth und schämet sich. Di di ri di di o di di ri di di o di di o di di a di di

blueey'd Maiden dear. Hark! a round how the cries of the Shepherds arise, And the joy of the hills All the

blueey'd Maiden dear. Hark! a round how the cries of the Shepherds arise, And the joy of the hills All the

blueey'd Maiden dear. Hark! a round how the cries of the Shepherds arise, And the joy of the hills All the

ro di di a di ri dia di a dia dia dia di a di di o.

wel kin fills. El eu rel u rel u rel u rel u rel eu luel lu!

wel kin fills. El eu rel u rel u rel u rel u rel u rel eu rel u!

wel kin fills. El eu rel u rel u rel u!

Ped mf

3<sup>d</sup>. VERSE.

Ist denn nicht ein nied - li - ches Hütt - chen mein, ist denn nicht ein Hütt - chen mein? ist denn

Yonder Cot is her's, It will soon be mine, It will soon, will soon be mine: Yonder

Yonder Cot is her's, It will soon be mine, It will soon, will soon be mine: Yonder

Yonder Cot is her's, It will soon be mine, It will soon, will soon be mine: Yonder

nicht ein nied - li - ches Hütt - chen mein, ist denn nicht ein Hütt - chen mein? drinn

Cot is her's, it will soon be mine, It will soon, will soon be mine: When

Cot is her's, it will soon be mine, It will soon, will soon be mine: When

Cot is her's, it will soon be mine, It will soon, will soon be mine: When

woh - net mein Scha - ze - li, schaut aus dem Fen - ster - li, bis sie mich sieht und mir giebt das  
(Schüzchen) (Feusterchen)

ev'ning relieves me, My sweet one receives me, And there, when she gives me her hand, ere she

ev'ning relieves me, My sweet one receives me, And there, when she gives me her hand, ere she

ev'ning relieves me, My sweet one receives me, And there, when she gives me her hand, ere she

*sf*

Fra - ze - li. Sagt sie: "bin i bin i dir, gar gut" wird mir wun - der - lich zu Muth, wird mir  
(Händchen)

leaves me, Whisp'ring "Ever ever thine, love, thine! Oh what pleasure then is mine! Oh, what

leaves me, Whisp'ring "Ever ever thine, love, thine! Oh what pleasure then is mine! Oh, what

leaves me, Whisp'ring "Ever ever thine, love, thine! Oh what pleasure then is mine! Oh, what

wun - der - lich zu Muth. di di ri di di o di di ri di di o di di o di di a di di

pleasure then is mine! Hark! around how the cries of the Shepherds arise, And the joy of the hills All the

pleasure then is mine! Hark! around how the cries of the Shepherds arise, And the joy of the hills All the

pleasure then is mine! Hark! around how the cries of the Shepherds arise, And the joy of the hills All the

ro di di a di ri dia di a dia dia dia di a di di o.

wel - kin fills! El - eu - - - - - rel u - rel u - rel u - rel u - rel eu lurel lu!

wel - kin fills! El - eu - - - - - rel u - rel u - rel u - rel u - rel eu rel - u

wel - kin fills! El - eu - - - - - rel u - rel u - rel u - rel u - rel eu

Ped:



# THE FORSAKEN

## DIE VERLASSENE

17

Andantino.

N<sup>o</sup> 15.

PIANO  
FORTE.

The piano introduction consists of two staves. The right hand (treble clef) begins with a series of eighth notes, while the left hand (bass clef) provides a steady accompaniment of quarter notes. The tempo is marked 'Andantino' and the dynamics range from piano to forte.

1<sup>st</sup> Treble

Bächlein auf - wärts in den Bir - ken Hain da steht ein Häus - chen im blassen Mon - denechein und dieses

Where the sil - vry stream, en - twin - ing, Bathesyon Cot - tage rocky stair, In the

2<sup>nd</sup> Treble

Where the sil - vry stream, en - twin - ing, Bathesyon Cot - tage rocky stair, In the

Tenor  
& Bass

Where the sil - vry stream, en - twin - ing, Bathesyon Cot - tage rocky stair, In the

Häus - - chen schliesst ein Mädchen ein jung und schön als wie ein En - gel rein, Und einst bey

pearl - - y moonlight shin - - ing, Dwelt a Dam - sel lovely fair. Young Herman

pearl - - y moonlight shin - - ing, Dwelt a Dam - sel lovely fair. Young Herman

pearl - - y moonlight shin - - ing, Dwelt a Dam - sel lovely fair. Young Herman

trü - ber Mor - gen - stün - de schlug sich Herr - man ei - ne Wun - de die noch

saw that blooming Maid - en, And from her smil - - ing presence bore A heart with

saw that blooming Maid - en, And from her smil - - ing presence bore A heart with

saw that blooming Maid - en, And from her smil - - ing presence bore A heart with

heut' an sei - nem Herzen frisst und ihm auf e - wig nicht mehr heil - bar ist.

ten - - der cares o'er - lad - en, To taste of peace Ah, ne - ver, ne - ver more.

ten - - der cares o'er - lad - en, To taste of peace Ah, ne - ver, ne - ver more.

ten - - der cares o'er - lad - en, To taste of peace Ah, ne - ver, ne - ver more.

ri - tar - dan - do

2<sup>d</sup>. VERSE.

A - ber lei - - der sind die Mädchen - Herzen nur ein schwaches Spiel von eitlen Tölpel und scherzen dem ein

Maidens' hearts! so light, so cru - el! Who your dream - ings can di - vine? Ah! how

Maidens' hearts! so light, so cru - el! Who your dream - ings can di - vine? Ah! how

Maidens' hearts! so light, so cru - el! Who your dream - ings can di - vine? Ah! how

Män - - chen kam aus fremdem Land, der den Weg zu ih - rem Her - zen fand. Und dieses

could this rural jew - el 'To list a Stran - gers tale in - cline? 'Too well his

could this rural jew - el 'To list a Stran - gers tale in - cline? 'Too well his

could this rural jew - el 'To list a Stran - gers tale in - cline? 'Too well his

Män - chen that so wich - tig, und war doch so tad' und nich - tig; democh

guile - - ful lay he rounded, With all the sweets of flatt'ry's song, Then fled, and

guile - - ful lay he rounded, With all the sweets of flatt'ry's song, Then fled, and

guile - - ful lay he rounded, With all the sweets of flatt'ry's song, Then fled, and.

drängt es Herrman aus der Bahn, und schloss en - ger sich an's Mädchen an.

soon the valley sound - ed With Bertha's fault and Herman's wrong.

soon the valley sound - ed With Bertha's fault and Herman's wrong.

soon the valley sound - ed With Bertha's fault and Herman's wrong.

Und nun sitzt das Mädchen still und trauert, nicht von Herrn noch von andern sonst be- trauert denn das

By Herman shunn'd, Now lone and pin - ing In that si - - lent Cottage - (There, In the

By Herman shunn'd, Now lone and pin - ing In that si - - lent Cottage - (There, In the

By Herman shunn'd, Now lone and pin - ing In that si - - lent Cottage - (There, In the

Män - - chen ihr - er Lie - be satt, längst sie un - - verschämt ver - las - sen hat. Mädchen

pearl - - y moonlight shin - ing,) Sits that Maid - - en, once so fair: Friend and

pearl - - y moonlight shin - ing,) Sits that Maid - - en, once so fair: Friend and

pearl - - y moonlight shin - ing,) Sits that Maid - - en, once so fair: Friend and

den -- ke der Ge -- schich -- te fürchte A -- -- mors Straf ge -- rich -- te, Eichen

stran -- ger, All have left her, Sighs and fruit -- less tears to pour . . . O'er the  
 stran -- ger, All have left her, Sighs and fruit -- less tears to pour . . . O'er the  
 stran -- ger, All have left her, Sighs and fruit -- less tears to pour . . . O'er the

auf -- -- wärts in den Bir -- ken Hain klagt sie nun ver -- hass -- te Lie -- bes Pein.

fol -- -- ly that be -- rept her Of love and , peace for e -- ver more.  
 fol -- -- ly that be -- rept her Of love and , peace for e -- ver more.  
 fol -- -- ly that be -- rept her Of love and peace for e -- ver more.

*ral:*  
*ral:*  
*ral:*  
*rallent: espressivo*

*dim.* *p* *pp*

# THE SHEPHERD BOY.

23

## DER SENDERBUE.

Allegretto.

N<sup>o</sup> 16.  
PIANO FORTÉ

1<sup>st</sup> Treble.

I bin a Sen - der - bue, dia dio da dia dia do geh jetzt auf d'Al - ma zu,  
I'm a gay Shepherd Boy! This is my dai - ly joy,

2<sup>nd</sup> Treble.

I'm a gay Shepherd Boy! This is my dai - ly joy,

Tenor & Bass

I'm a gay Shepherd Boy! <sup>g<sup>a</sup></sup> This is my dai - ly joy,

dia dia didi do D'Sen - drin kommt just zu gehn, dia dio da dia dia do  
Up to the Alps I go,

Up to the Alps I go,

Up to the Alps I go, <sup>g<sup>a</sup></sup>

bleib i gleich bey ihr stehn, dia dia duft do da fühl i di dia dia do ganz

Oh! There's a Maid I know, My fair one! My

Oh! There's a Maid I know, My fair one! My

Oh! There's a Maid I know, My fair one! My

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics in German and English. The second and third staves are also vocal lines with the same lyrics. The bottom two staves are a piano accompaniment. The music is in a 3/4 time signature and a key signature of one flat. The lyrics are: "bleib i gleich bey ihr stehn, dia dia duft do da fühl i di dia dia do ganz" and "Oh! There's a Maid I know, My fair one! My".

heim - li' di dia dia do d' Sen - drin die lacht auf d' Seit', dio dia da dia dia do

dear one! Heart-ful of joke and play,

dear one! Heart-ful of joke and play,

dear one! Heart-ful of joke and play,

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics in German and English. The second and third staves are also vocal lines with the same lyrics. The bottom two staves are a piano accompaniment. The lyrics are: "heim - li' di dia dia do d' Sen - drin die lacht auf d' Seit', dio dia da dia dia do" and "dear one! Heart-ful of joke and play,". The piano accompaniment includes a trill marked "8<sup>a</sup>" in the right hand.



und denkt der Bue ist g'scheut. *dia dia didl do*

Blithely we laugh a-way!

*doi dia didl doi dia didl*  
*dio - i dio - i*

Oh! Then,

Blithely we laugh a-way!

Blithely we laugh a-way!

Oh! Then,

Oh! Then,

Blithely we laugh a-way!

Blithely we laugh a-way!

Oh! Then,

Oh! Then,

*doi dia didl do didl dia doi dia didl doi dia didl do didl dia do.*  
*dio di di dio di di dio - i dio - i dio di di do.*

Princes might en-vy me, Princes might en-vy me, Poor Shepherd Boy.

Princes might en-vy me, Princes might en-vy me, Poor Shepherd Boy.

Princes might en-vy me, Princes might en-vy me, Poor Shepherd Boy.

Princes might en-vy me, Princes might en-vy me, Poor Shepherd Boy.

Princes might en-vy me, Princes might en-vy me, Poor Shepherd Boy.

*s<sup>a</sup>*

2<sup>d</sup> VERSE.

Ba i oh'n auf der Ahn, dia dio da dia dia do und wird zur Kuh das Kalb,

How my glad bo - som thrills, When, up the shin - ing hills,

How my glad bo - som thrills, When, up the shining hills,

How my glad bo - som thrills, When, up the shining hills,

How my glad bo - som thrills, When, up the shining hills,

dia dia didl do da geht's recht lus - tig zu: dia dio da dia dia do

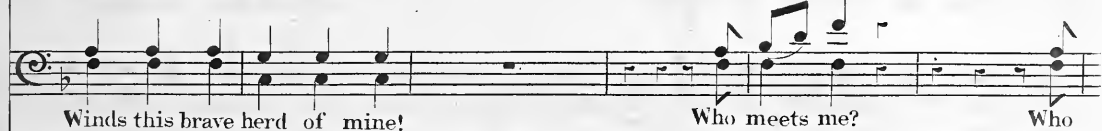
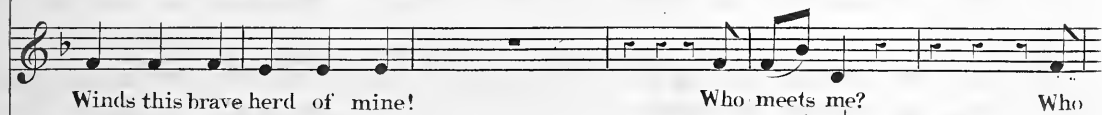
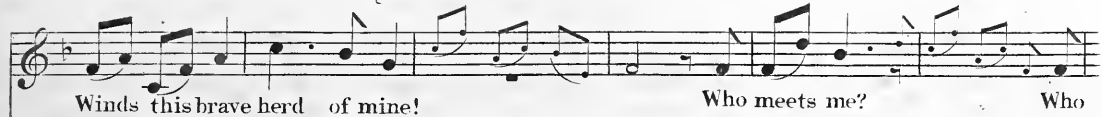
Where browse the Vil - lage kine,

Where browse the Vil - lage kine,

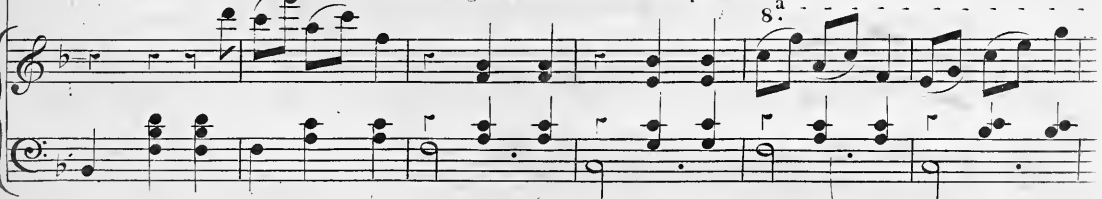
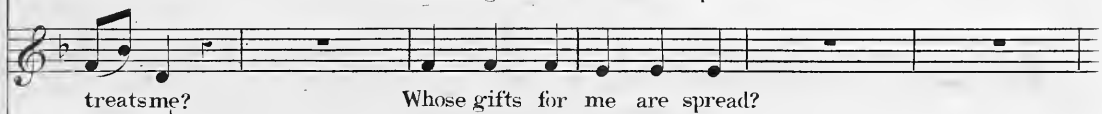
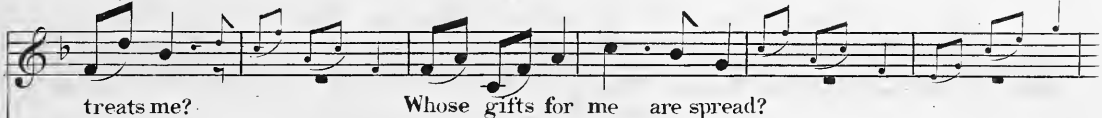
Where browse the Vil - lage kine,

Where browse the Vil - lage kine,

Nich - kas und But - - ter g'ne dia dia didl do da hüpt' i, di dia dia do und



sing i di dia dia do dru - - ben horcht d'Sen - drin auf, dia dio da dia dia do



busch schleich i zu ihr nauf, dia dia didl do

Thine, my dear Mountain Maid! Oh! Then,

Thine, my dear Mountain Maid! Oh! Then,

Thine, my dear Mountain Maid! Oh! Then,

8<sup>a</sup>

doi dia didl do didl dia doi dia didl doi dia didl do didl dia do.

dio di di dio di di dio i dio i dio di di do.

Prin.ces might en\_vy me, Princes might en\_vy me, Poor Shepherd Boy.

Princes might en\_vy me, Princes might en\_vy me, Poor Shepherd Boy.

Princes might en\_vy me, Princes might en\_vy me, Poor Shepherd Boy.

8<sup>a</sup>

8<sup>a</sup>

3.<sup>d</sup> VERSE.

Kann trag'n mi d' Hax - en - fort, dia dio da dia dia do steh i bey'n Hut - - tel dort,  
 (Füsse)

But, when she comes not nigh, Off to her Cot I fly;

But, when she comes not nigh, Off to her Cot I fly;

But, when she comes not nigh, Off to her Cot I fly;

dia dia didl do find ich den Rie - - gel für dia dio da dia dia do  
 (vor)

There at the latch I try,

There at the latch I try,

There at the latch I try,

öff - net sie gleich die Thür dia dia didl do da naht sie, di dia dia do da

Oh! when she glads my eye, How sweetly (Too

Oh! when she glads my eye, How sweetly (Too

Oh! when she glads my eye, How sweetly (Too

*S.<sup>a</sup>*

sing i, dia dia didl do bin i bey ihr als dan dia dia da dia dia do

fleet - ly!) Speeds then thy hour of joy,

fleet - ly!) Speeds then thy hour of joy,

fleet - ly!) Speeds then thy hour of joy,

*S.<sup>a</sup>*

tausch' i mit kei - - nen man<sup>dia</sup> dia didl - do

doi dia didl doi dia didl

Musical staff with notes and lyrics: 'Thrice hap - py Shep - herd Boy!

Oh! Then,

Musical staff with notes and lyrics: 'Thrice hap - py Shepherd Boy!

Oh! Then,

Musical staff with notes and lyrics: Thrice hap - py Shepherd Boy!

Oh! Then,

Piano accompaniment for the first system, including a first ending bracket labeled '8<sup>a</sup>'.

doi dia didl do didl dia doi dia didl doi dia didl do didl dia do.

dio di di dio di di dio - i dio - i dio di di do.

Musical staff with notes and lyrics: Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Musical staff with notes and lyrics: Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Musical staff with notes and lyrics: Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Musical staff with notes and lyrics: Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Princes might en - vy me, Princes might en - vy me, Poor Shepherd Boy!

Piano accompaniment for the second system, including a first ending bracket labeled '8<sup>a</sup>'.

Piano accompaniment for the third system, including a first ending bracket labeled '8<sup>a</sup>' and dynamic markings 'f', 'ff', and 'loco'.

THE SWITZERS' SONG OF HOME.

SCHWEIZERS' HEIMWEH.

Andante espressivo.

N<sup>o</sup> 17.

PIANO

FORTE.

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a piano (*p dol.*) dynamic. The melody in the upper staff features a series of eighth and sixteenth notes, while the lower staff provides a steady accompaniment of eighth notes.

The second system of the piano introduction continues the two-staff format. The melody in the upper staff becomes more active with sixteenth-note passages, and the lower staff continues with a consistent eighth-note accompaniment.

1<sup>st</sup>. Treble.

Herz, mein Herz wa - rum so trau - rig? und was soll das ach und weh?

The first vocal line is written in treble clef. It begins with the lyrics "Herz, mein Herz wa - rum so trau - rig? und was soll das ach und weh?" and features a melodic line with various note values and rests.

"Why, Ah! Why my heart this sad - ness? Why, 'mid scenes like these de - cline? Where

2<sup>nd</sup>. Treble.

The second vocal line is written in treble clef. It begins with the lyrics "Why, Ah! Why my heart this sad - ness? Why, 'mid scenes like these de - cline? Where" and features a melodic line similar to the first part.

"Why, Ah! Why my heart this sad - ness? Why, 'mid scenes like these de - cline? Where

Tenor & Bass.

The Tenor and Bass vocal lines are written in bass clef. They begin with the lyrics "Why, Ah! Why my heart this sad - ness? Why, 'mid scenes like these de - cline? Where" and feature a more rhythmic, accompaniment-like melody.

"Why, Ah! Why my heart this sad - ness? Why, 'mid scenes like these de - cline? Where

The piano accompaniment for the vocal parts is shown in a grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic and provides a harmonic and rhythmic foundation for the vocal lines. The upper staff has a melody of chords and eighth notes, while the lower staff has a steady accompaniment.



Ist's so schön in fremden Lan - de, Herz, mein Herz was fehlt dir

all, tho' strange, is joy and glad - ness, Say, What wish can yet be

all, tho' strange, is joy and glad - ness, Say, What wish can yet be

all, tho' strange, is joy and glad - ness, Say, What wish can yet be

mehr? mein Herz, mein Herz was fehlt dir mehr?

thine? Oh! Say, what wish can yet be thine?"

thine? Oh! Say, what wish can yet be thine?"

thine? Oh! Say, what wish can yet be thine?"

2<sup>nd</sup> VERSE.

Was mir fehlt, es fehlt mir Al - les, bin so ganz ver - las - sen hier,  
 All that's dear to me is wanting, Lone and cheerless here I roam; The  
 All that's dear to me is wanting, Lone and cheerless here I roam; The  
 All that's dear to me is wanting, Lone and cheerless here I roam; The

ist's auch schön im fremden Lan - de, den - - noch wird's zur Heimath  
 Stran - - ger's joys, how'er en - chant - ing, To me can ne - ver be like  
 Stran - - ger's joys, how'er en - chant - ing, To me can ne - ver be like  
 Stran - - ger's joys, how'er en - chant - ing, To me can ne - ver be like

nie; den — — — noch wird's zur Heimath nie.

Home, To me can ne-ver be like Home.

Home, To me can ne-ver be like Home.

Home, To me can ne-ver be like Home.

### 3<sup>d</sup> VERSE.

In die Heimath mücht ich wie — — der lie — — ber, a ber lie-ber bald.

Give me those, I ask no o — — ther, Those that bless the humble dome Where

Give me those, I ask no o — — ther, Those that bless the humble dome Where

Give me those, I ask no o — — ther, Those that bless the humble dome Where

Mücht zum Va - ter mücht zur Mu - ter Mücht zu Berg zu Thal und Wald

dwell my Fäther and my Mo - ther, Give, Oh! give me back my Home, My

dwell my Fäther and my Mo - ther, Give, Oh! give me back my Home, My

dwell my Fäther and my Mo - ther, Give, Oh! give me back my Home, my

mücht zu Berg zu Thal und Wald.

own, my owndear native Home.

own, my owndear native Home.

own, my own dear native Home.

*calando*

THE SONG OF THE SPRING.

DER ERWACHENDE FRÜHLING.

N<sup>o</sup> 18.  
 PIANO  
 FORTE.

The piano introduction is in 3/4 time, starting with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The piece concludes with a *Cres.* (crescendo) leading to a final piano (*p*) chord.

1<sup>st</sup> Treble.  
 Naht uns der Frühling bald, doi di di doi di di grünet der jun - ge Wald,  
 Now o - ver hill and plain Rings the loud signal strain, Hark! the sweet Minstrel train

2<sup>nd</sup> Treble.  
 Now o - ver hill and plain Rings the loud signal strain, Hark! the sweet Minstrel train

Tenor & Bass.  
 Now o - ver hill and plain Rings the loud signal strain, Hark! the sweet Minstrel train

This system contains the vocal parts and piano accompaniment for the first system. It includes staves for the 1st Treble, 2nd Treble, Tenor & Bass, and the piano accompaniment. The lyrics are in German and English.

doi di di do hebt sich dass Herz in Leib, doi di di doi di di  
 Mer - ri - ly sing! Freed from her i - cy chain, Spring now re - news her reign;

Mer - ri - ly sing! Freed from her i - cy chain, Spring now re - news her reign;

Mer - ri - ly sing! Freed from her i - cy chain, Spring now re - news her reign;

This system contains the vocal parts and piano accompaniment for the second system. It includes staves for the vocal parts and the piano accompaniment. The lyrics are in German and English.

sing' nau zum Zeit-ver-treib doi di di do do-i di-di di doi di-di da

Shepherds! we breathe again: Welcome the Spring! Glad - - ly, Oh! glad - - ly, We

Shepherds! we breathe again: Welcome the Spring! Glad - ly, glad - ly

Shepherds! we breathe again: Welcome the Spring! Glad - ly, glad - ly

do-i di di ri di dia doi do do-i di-di di do-i di-di di do-i di di ri di o.

tune the gay Pipe and string: Wel - - come! Sing wel - - come! Oh! wel - - come the Spring!

tune the Pipe and string: Wel - come! welcome! welcome Spring!

tune the Pipe and string: Wel - come! welcome! welcome Spring!

2<sup>nd</sup> VERSE.

Wenn sich zur Früh-ling-zeit doi di di doi di di Lust zum Ge-sang er-neut,

Winters' last sighs a-way Far o'er the hills de-cay, Warblers from ev'-ry spray

Winters' last sighs a-way Far o'er the hills de-cay, Warblers from ev'-ry spray

Winters' last sighs a-way Far o'er the hills de-cay, Warblers from ev'-ry spray

do di di o tönt es durch Berg und Thal, doi di di doi di di

Mer-ri-ly sing; Bright is the promis'd ray, Up, Brothers! Hail the day!

Mer-ri-ly sing; Bright is the promis'd ray, Up, Brothers! Hail the day!

Mer-ri-ly sing; Bright is the promis'd ray, Up, Brothers! Hail the day!

Har - mo - nie ü - ber - all, doi di di o do-i di - di di do-i di - di di

Maidens! come join the lay! Welcome the Spring! Glad - - ly, Oh! glad - - ly We  
 dia do dia do  
 Maidens! come join the lay! Welcome the Spring! Glad - ly, glad - - ly  
 Maidens! come join the lay! Welcome the Spring! Glad - ly, glad - - ly

do i di di ri di dia doi do do-i di - di di do-i di - di di do-i di di ri di o.

tune the gay Pipe and string: Wel - come! Sing wel - - come! Oh! wel - - come the Spring!  
 di di a di di dia do dia do dia di a.  
 tune the Pipe and string: Welcome! welcome! welcome Spring!  
 tune the Pipe and string: Welcome! welcome! welcome Spring!

*mf*



3<sup>d</sup> VERSE.

glücklich in Hir - ten - kleid doi di di doi di di rund he - rum grü - ße Waid'

Mark, At the joyous sound How the wild e - choes bound! All 'Ty - rol hearts around

Mark, At the joyous sound How the wild e - choes bound! All 'Ty - rol hearts around

Mark, At the joyous sound How the wild e - choes bound! All 'Ty - rol hearts around

doi di di o lebt man so sor - gen - frey doi di di doi di di

Mer - ri - ly sing: Here, with first garlands crown'd, Na - ture and Love are found;

Mer - ri - ly sing: Here, with first garlands crown'd, Na - ture and Love are found;

Mer - ri - ly sing: Here, with first garlands crown'd, Na - ture and Love are found;

liebt man so wahr - haft treu doi di di o. do-i di - dl di do-i di - dl di

'Tis their own cho - sen ground! Welcome the Spring! Glad - - ly, Oh! glad - - ly We

'Tis their own cho - sen ground! Welcome the Spring! Glad - ly, glad - ly

'Tis their own cho - sen ground! Welcome the Spring! Glad - ly, glad - ly

'Tis their own cho - sen ground! Welcome the Spring! Glad - ly, glad - ly

do-i di di ri di dia doi do do-i di - dl di do-i di - dl di do-i di di ri di o.

tune the gay Pipe and string! Wel - - come! Sing wel - - come! Oh! wel - - come the Spring!

tune the Pipe and string! Welcome! welcome! welcome Spring!

tune the Pipe and string! Welcome! welcome! welcome Spring!

tune the Pipe and string! Welcome! welcome! welcome Spring!

THE CONTENTED HUNTER.

DER GENÜGSAME JÄGER.

Allegretto.

N<sup>o</sup> 19.  
PIANO  
FORTE.

1<sup>st</sup> Treble. wann i auf die Al - - ma geh den Stut - - zen an der Seit,

When the fresh - ning gleams of light A - - round the hill tops play,

2<sup>d</sup> Treble.

When the fresh - ning gleams of light A - - round the hill tops play,

Tenor & Bass.

When the fresh - ning gleams of light A - - round the hill tops play,

Sch ich die Gam - - sen auf deh Höh so ist's mein grös - - ste Freud.  
(Gemsen)

Where the wild deer crowns the height, There lies my jo - - cund way:

Where the wild deer crowns the height, There lies my jo - - cund way:

Where the wild deer crowns the height, There lies my jo - - cund way:

Geh i i - - ber Berg und Wald und sing dass E - - cho wie - - der - -

From my hum - ble couch I spring, My ri - fle o'er my shoul - der

From my hum - ble couch I spring, My ri - fle o'er my shoulder

From my hum - ble couch I spring, My ri - fle o'er my shoulder

halt, und wenn ich nur an Ber - ge bin so hab ich fro - hen Sinn.

sling, And to the ans'ring E - choes fling My mer - ry Al - pine lay.

sling, And to the ans'ring E - choes fling My mer - ry Al - pine lay.

sling, And to the ans'ring E - choes fling My mer - ry Al - pine lay.

2<sup>nd</sup> VERSE.

Mor - gens wenn die Sonn' auf geht und wenn man fröh - lich so am



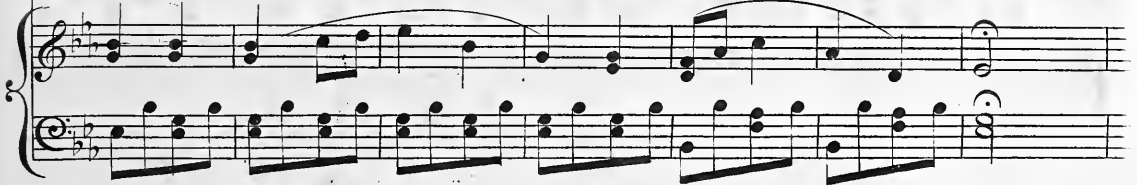
When on yon bright peak I stand, A - - mid the Mornings' glow,



When on yon bright peak I stand, A - - mid the Mornings' glow,



When on yon bright peak I stand, A - - mid the Mornings' glow,



Gip - fel ei - - nes Ber - ges steht wie ist man da so froh! es



Watching o'er my own dear land The love - ly splendors grow,



Watching o'er my own dear land The love - ly splendors grow,



Watching o'er my own dear land The love - ly splendors grow,



schwillt das Herz es steigt der Sinn, es reisst zu sanf - ter Weh - muth

There, as roves my rap - tur'd eye, No king - ly store could e - - ver

There, as roves my rap - tur'd eye, No king - ly store could e - - ver

There, as roves my rap - tur'd eye, No king - ly store could e - - ver

lin wer selbst Ty - - ro - - ler Berg' ge - - sehn wird das auch gut ver - - stehn .

buy The grateful joys that, swelling high, A - - through my bo - som flow.

buy The grateful joys that, swelling high, A - through my bo - som flow.

buy The grateful joys that, swelling high, A - - through my bo - som flow.

3<sup>d</sup>. VERSE.

Wie man herz - lich froh kam seyn, das sieht man in Ty - - - rot, man

Burning dreams, Am - bi - tions sighs, Oh! here, that Men from me

Burning dreams, Am - bi - tions sighs, Oh! here, that Men from me

Burning dreams, Am - bi - tions sighs, Oh! here, that Men from me

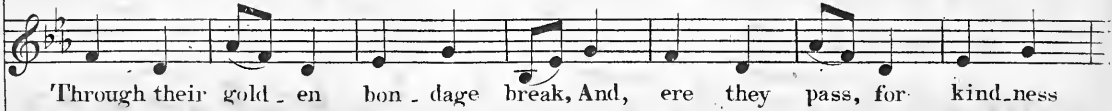
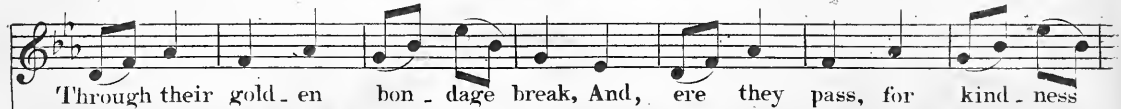
braucht hier nicht Cham - pag - ner Wein, be - - fin - det sich doch wohl; denn

Would but learn that gem to prize, A Soul at li - ber - ty,

Would but learn that gem to prize, A Soul at li - ber - ty,

Would but learn that gem to prize, A Soul at li - ber - ty,

bald ver - raucht des Wei - nes Gluth und brin - get öf - fers Ue - bel -



muth wer oh - ne Wei - ne froh seyn kann der ist der bes - te Mann.





## THE TYROLIAN SONG.

## DAS TYROLERLIED.

Allegretto Grazioso.

N<sup>o</sup> 20.  
PIANO  
FORTE.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Continuation of the piano introduction, ending with a double bar line. The melodic line in the right hand concludes with a final note.

1<sup>st</sup> Treble.

Ty - - ro - - ler sind lus - - tig sind mun - ter und froh sie

Oh! The Lads of the Ty - - rol, They'll work and they'll play; They're

2<sup>nd</sup> Treble.

Oh! The Lads of the Ty - - rol, They'll work and they'll play; They're

Tenor  
& Bass.

Oh! The Lads of the Ty - - rol, They'll work and they'll play; They're

Piano accompaniment for the vocal parts, continuing from the introduction. It features a steady eighth-note accompaniment in the right hand and a harmonic accompaniment in the left hand.

trin - - ken a Wein! und tau - zen a - - so; Früh legt man sich

har - dy and true, they are hap - py and gay! Re - - joic - ing we

har - dy and true, they are hap - py and gay! Re - joic - ing we

har - dy and true, they are hap - py and gay! Re - joic - ing we

nie - - der früh steht man mehr auf treibt Kal - - ma und Kuh - - la die  
(wider) (Kälber) (Kühe)

hail, in the fresh\_ness of Morn, The low of the Kine and the

hail, in the fresh\_ness of Morn, The low of the Kine and the

hail, in the fresh\_ness of Morn, The low of the Kine and the

Ber - ge hi - nau, Ty - ro - ler sind lus - tig sind mu - ter und

call of the Horn. Oh! The Lads of the Ty - rol, They'll work and they'll

call of the Horn. Oh! The Lads of the Ty - rol, They'll work and they'll

call of the Horn. Oh! The Lads of the Ty - rol, They'll work and they'll

froh sie trin - ken a Wein'l und tan - zen a - - so.

play; They're har - dy and true, they are hap - py and gay.

play; They're har - dy and true, they are hap - py and gay.

play; They're har - dy and true, they are hap - py and gay.

*mf*

2<sup>nd</sup> VERSE.

Und kommt uns der Son - tag so geht man zum Tanz führt der Jo - kel die

The blithe Pipe is sounding, and o'er the smooth green The Dancers are

The blithe Pipe is sounding, and o'er the smooth green The Dancers are

The blithe Pipe is sounding, and o'er the smooth green The Dancers are

Nan - nerl die Grö - tel der Hans; so dreht sich das Dirn - dl so dreht sich der

bounding, How charming the scene! The bright Wine is circling, the laugh and the

bounding, How charming the scene! The bright Wine is circling, the laugh and the

bounding, How charming the scene! The bright Wine is circling, the laugh and the

Bue ist mun - ter und fröh - lich und jo - delt da - zu: Ty - ro - ler sind

lay, - These, these are the joys of our lov'd Ho - li - day. Oh! The Lads of the

lay, - These, these are the joys of our lov'd Ho - li - day. Oh! The Lads of the

lay, - These, these are the joys of our lov'd Ho - li - day. Oh! The Lads of the

lus - tig sind mun - ter und froh sie trünken a Wein! und tan - zen a so.

Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.

Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.

Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.

3.<sup>d</sup> VERSE.

Hat ei - ner ein Schät - zert so bleibt er da - - bey dem Wech - sel in

To us I - - dly rov - ing no pleasure could bring, The cares of the

To us I - - dly rov - ing no pleasure could bring, The cares of the

To us I - - dly rov - ing no pleasure could bring, The cares of the

Lie - be bringt si - cher einst Reu, süß ko - sen und scher - zen sie fröh - lich im

faithless for us have no sting; Our Swain from his Maiden ne'er wish - es to

faithless for us have no sting; Our Swain from his Maiden ne'er wish - es to

faithless for us have no sting; Our Swain from his Maiden ne'er wish - es to

Thal an Bach und auf d'Alm und bey'm land - li - chen Mahl, Ty - ro - ler sind

roam, She grows to his heart, and his heart is at home. Oh! The Lads of the  
 roam, She grows to his heart, and his heart is at home. Oh! The Lads of the  
 roam, She grows to his heart, and his heart is at home. Oh! The Lads of the

Ius - tig sind mun - ter und froh sie trin - ken a Wein'l und tan - zen a - - so.

Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.  
 Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.  
 Ty - rol, They'll work and they'll play; They're hardy and true, they are happy and gay.

*f*

THE HAPPY PEASANT.

DER ZUFRIEDENE BAUER.

Andantino quasi Allegretto.

N<sup>o</sup> 21.

PIANO

FORTE.

The piano introduction consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

I hon jetzt a Ma - - - del so frisch und so g'sund, a  
 (ich hab) (ein)

1<sup>st</sup> Treble  
 2<sup>nd</sup> Treble  
 Tenor & Bass

To yon smil - ing Cot, now my day's work is o - - ver, A -  
 To yon smil - ing Cot, now my day's work is o - - ver, A -  
 To yon smil - ing Cot, now my day's work is o - - ver, A -

The vocal part is written for three voices: 1st Treble, 2nd Treble, and Tenor & Bass. The piano accompaniment continues with a similar texture to the introduction, supporting the vocal lines. The lyrics are in German and English.

G'sicht hat's zum küs - sen wie Ro - - sen den Mund ja wie Ro - - sen den Mund.

through the rich meadows of sweet smelling clo - ver, I haste to my Dove;  
 through the rich meadows of sweet smelling clo - ver, I haste to my Dove;  
 through the rich meadows of sweet smelling clo - ver, I haste to my Dove;

The second part of the song continues with the same vocal and piano parts. The piano accompaniment features more complex chordal textures and melodic lines. The lyrics are repeated in German and English.



or

bi rau di di rau didl dia dau di di rau didl dia

With step light - ly spring - ing, My hat gai - ly swing - ing, De -

With step light - ly spring - ing, My hat gai - ly swing - ing, De -

With step light - ly spring - ing, My hat gai - ly swing - ing, De -

dau di di rau didl dia dau di di o.  
light - ed - ly sing - ing, O Le - na! my love!

light - ed - ly sing - ing, O Le - na! my love!

light - ed - ly sing - ing, O Le - na! my love!

2<sup>nd</sup> VERSE.

Auch hat sie a Hüt - - - ten a Kuh und a Schaf und

Be - - neath our green trel - - - - - lis, a - while as I slumber'd, What

Be - - neath our green trel - - - - - lis, a - while as I slumber'd, What

Be - - neath our green trel - - - - - lis, a - while as I slumber'd; What

krieg i das Ma - - del so bin i a Graf, ja so bin i a Graf.  
(ich ein)

beau - ti - - ful vi - sions, What blessings un - number'd Seem'd near me to rove!

beau - ti - - ful vi - sions, What blessings un - number'd Seem'd near me to rove!

beau - ti - - ful vi - sions, What blessings un - number'd Seem'd near me to rove!

or  
 Di rau di di rau didl dia dau di di rau didl dia

With wreaths as they crown'd me, The bright ones a - round me To

With wreaths as they crown'd me, The bright ones a - - round me To

With wreaths as they crown'd me, The bright ones a - - round me To

dau di di rau didl dia dau di di o.

thee led and bound me, O Le - - na! my love!

thee led and bound me, O Le - - na! my love!

thee led and bound me, O Le - - na! my love!

*sf sf*

3<sup>d</sup> VERSE.

Da sey'n mir dem lus - - - tig und schwin - gen den Hut drum

Thy heart Oh! I know, by that ray from kind Hea - ven, To

Thy heart Oh! I know, by that ray from kind Hea - ven, To

Thy heart Oh! I know, by that ray from kind Hea - ven, To

sing i Ty - ro - ler hab'n fröh - li - chen Muth ja hab'n fröh - li - chen Muth.

me, hap - py me! that fond treasure is gi - ven, All o - thers a - bove!

me, hap - py me! that fond treasure is gi - ven, All o - thers a - bove!

me, hap - py me! that fond treasure is gi - ven, All o - thers a - bove!

or

di rau di di rau didl dia dau di di rau didl dia

Thou hear'st, thou ap - pear - est! I see thee, my fair - est! 'Tis

Thou hear'st, thou ap - - pear - est! I see thee, my fair - est! 'Tis

Thou hear'st, thou ap - - pear - est! I see thee, my fair - est! 'Tis

dau di di rau didl dia dau di di o .

I, Maid - en dear - est! O Le - na! my love!

I, Maid - en dear - est! O Le - na! my love!

I, Maid - en dear - est! O Le - na! my love!

# THE MOUNTAINEER. DAS TYROLERLEBEN.

Andante con moto.

N<sup>o</sup> 22.  
PIANO  
FORTE

Introduction for piano, consisting of two staves. The upper staff is marked *dol.* and the lower staff is marked *f*. The music is in 3/4 time and features a mix of chords and melodic lines.

1<sup>st</sup> Treble.

Fröh - - lich le - ben die Ty - ro - ler im - mer - dar und wem ist woh - ler als dem

Come, my merry merry Friends! The song As roundour blazing hearth we

2<sup>nd</sup> Treble.

Come, my merry merry Friends! The song As roundour blazing hearth we

Tenor  
& Bass.

Come, my merry merry Friends! The song As roundour blazing hearth we

Piano accompaniment for the first vocal part, consisting of two staves. The music is in 3/4 time and features a mix of chords and melodic lines. The lower staff is marked *Cres.*

Land - mann der durch Saat und Flur er - freut Got - tes Se - gen dankbar be - ne - dey - et.

throng, Be - gin and sweetly, sweetly cheer . . . cheer A Brother Mountaineer.

throng, Be - gin and sweetly, sweetly cheer . . . cheer A Brother Mountaineer.

throng, Be - gin and sweetly, sweetly cheer . . . cheer A Brother Mountaineer.

Piano accompaniment for the second vocal part, consisting of two staves. The music is in 3/4 time and features a mix of chords and melodic lines. The lower staff is marked *sf* and *p*.

Wenn er dann vor sei - - ner Hüt - te un - ter ei - nem Baum sein kleines Mahl ge - nüsset,

WIN - - TER weather! Win - ter weather! Ne - ver ne - ver mind, We're all we're all to - ge - ther,

WIN - - TER weather! Win - ter weather! Ne - ver ne - ver mind, We're all we're all to - ge - ther,

WIN - - TER weather! Win - ter weather! Ne - ver ne - ver mind, We're all we're all to - ge - ther,

und in sei - ner Kin - - der Mit - te ihn die tre - ue Haus - frau grüsst. *calando*

And, tho' dark our days are growing, Still the world is onward go - - - ing

And, tho' dark our days are growing, Still the world is onward go - - - ing

And, tho' dark our days are growing, Still the world is onward go - - - ing *calando*

\* In the absence of a Tenor Voice this line can be taken by the Second Treble.

Fröh - - - lich le - - ben die Ty - ro - ler im - mer - dar und wem ist woh - ler als dem  
 Tempo 1<sup>o</sup>

SPRING, with all with all her shep - - herd train, Shall o'er the bright'ning hills a - - -

SPRING; with all with all her shep - - herd train, Shall o'er the bright'ning hills a - - -

SPRING, with all with all her shep - - herd train, Shall o'er the bright'ning hills a - - -  
 Tempo 1<sup>o</sup>

*Cres.*

Land - - - mann der durch Saat und Flur er - freut Got - tes Se - gen danckbar be - ne - dey - et.

gain Re - turn and sweetly sweetly cheer cheer The merry Mountaineer.

gain Re - turn and sweetly sweetly cheer cheer The merry Mountaineer.

gain Re - turn and sweetly sweetly cheer cheer The merry Mountaineer.

*sf p*



2<sup>nd</sup> VERSE.

Er kennt nicht das grosse Le-ben auch der gros-sen Städ-te Sor-gen nicht,

O'er our paths tho' snows are flying, And the rills enchain'd the rills enchain'd are ly-ing,

O'er our paths tho' snows are flying, And the rills enchain'd the rills enchain'd are ly-ing,

O'er our paths tho' snows are flying, And the rills enchain'd the rills enchain'd are ly-ing,

Ru- - - he hat ihm Gott ge- - ge - ben Treu - e ist ihm heil' - ge Pflicht.

Wild - - - ly tho' the blast is blowing, Oh! the year is on-ward go - - - ing:

Wild - - - ly tho' the blast is blowing, Oh! the year is on-ward go - - - ing:

Wild - - - ly tho' the blast is blowing, Oh! the year is on-ward go - - - ing:

Früh - lich le - ben die Ty - ro - ler im - mer - dar und wen ist woh - ler als dem

SUM - MER'S smile shall all shall all re - - pay, And Summer's lay, a - mid the

SUM - MER'S smile shall all shall all re - - pay, And Summer's lay, a - mid the

SUM - MER'S smile shall all shall all re - - pay, And Summer's lay, a - mid the

*Cres.*

Land - - mann der durch Saat und Flur er freut Got - tes Se - gen danckbar be - ne - dey - et

hay, Returning, sweetly sweetly cheer cheer The merry Mountain - eer.

hay, Returning, sweetly sweetly cheer cheer The merry Mountain - eer.

hay, Returning, sweetly sweetly cheer cheer The merry Mountain - eer.

3<sup>d</sup>. VERSE .

Theu - er ist ihm sei - - ne Eh - re und des Va - ter - lan - des Freyheit ist ihm werth,

WIN - TER weather! Win - ter weather! Ne - ver ne - ver mind, While here while here to - ge - ther

WIN - TER weather! Win - ter weather! Ne - ver ne - ver mind, While here while here to - ge - ther

WIN - TER weather! Win - ter weather! Ne - ver ne - ver mind, While here while here to - ge - ther

ger - - - ne stellt er sich zur Weh - re, wenn's das Va - - ter - land be - - gehrt.

We can keep the Can a - flowing; Time, Old Time is onward go - - - ing;

We can keep the Can a - flowing; Time, Old Time is onward go - - - ing;

We can keep the Can a - flowing; Time, Old Time is onward go - - - ing;

Früh- lich le- ben die Ty- ro- let im- mer- dar und wein ist woh- ler als dem

AUTUMN Suns a-new a - new will shine, And golden days of Corn and

AUTUMN Suns a-new a - new will shine, And golden days of Corn and

AUTUMN Suns a-new a - new will shine, And golden days of Corn and

The first system consists of four staves. The top three staves are vocal parts in treble clef with a common time signature. The bottom staff is a piano accompaniment in bass clef with a common time signature. The lyrics are repeated on each vocal line.

Land- mann der durch Saat und Flur er- freut Got- tes Se- gen danckbar be- ne- dey- et.

Wine Return and sweetly sweetly cheer cheer The merry Mountaineer.

Wine Return and sweetly sweetly cheer cheer The merry Mountaineer.

Wine Return and sweetly sweetly cheer cheer The merry Mountaineer.

The second system consists of four staves. The top three staves are vocal parts in treble clef with a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/4 time signature. The lyrics are repeated on each vocal line. There are triplets and a 3/4 time signature change indicated in the music.

pp

The final system shows the piano accompaniment concluding the piece. It features a piano (pp) dynamic marking and ends with a double bar line.

# THE TYROLESE BOY.

## DER TYROLERBUE.

Allegretto.

N<sup>o</sup> 23  
PIANO  
FORTE

The piano introduction consists of two staves. The right hand (treble clef) plays a lively melody in 3/4 time, featuring eighth and sixteenth notes with slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

1<sup>st</sup> Treble

Bin a fri - - scher Ty - ro - ler - - bue, leb lus - tig in der Welt und ich

The first vocal line is written for the 1st Treble voice part. It begins with the lyrics 'Bin a fri - - scher Ty - ro - ler - - bue, leb lus - tig in der Welt und ich'.

2<sup>nd</sup> Treble

Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho'

The second vocal line is written for the 2nd Treble voice part. It begins with the lyrics 'Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho''.

Tenor & Bass

Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho'

The third vocal line is written for the Tenor and Bass voice parts. It begins with the lyrics 'Oh I'm a brisk young Ty - ro - lese! And gai - ly as the Lark I live; Tho''.

The piano accompaniment for the first part of the song, marked with a piano (p) dynamic. It features a simple harmonic accompaniment with chords and single notes in both hands.

hab kein Haus, kein Feld, kein Kuh, und hab a nicht viel Geld. a (auch) (ein)

The second vocal line continues with the lyrics 'Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But'.

The third vocal line continues with the lyrics 'Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But'.

The fourth vocal line continues with the lyrics 'Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But'.

The fifth vocal line continues with the lyrics 'Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But'.

The sixth vocal line continues with the lyrics 'Cot, nor Cow, nor Ho - ney Bees, I've none, to keep or give; But'.

The piano accompaniment for the second part of the song, continuing the harmonic accompaniment with chords and single notes in both hands.

dirn - di hab ich hübsch und klein, voll un - ter keit und Schö - ne - rey, sie

there's a Maid - en dear I own, Worth all the rest, who loves me so! Oh

there's a Maid - en dear I own, Worth all the rest, who loves me so! Oh

there's a Maid - en dear I own, Worth all the rest, who loves me so! Oh

The first system consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a bass clef with the same key signature. The lyrics are repeated three times across the vocal staves.

licht kein An - dern mich al - lein, liebt wahrhaft und auch treu.

Yes! not a - - ny o - ther one she loves like me, - Oh, No!

Yes! not a - - ny o - ther one she loves like me, - Oh, No!

Yes! not a - - ny o - ther one she loves like me, - Oh, No!

The second system continues with three vocal staves and piano accompaniment. The lyrics are repeated three times. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the lower right. The system concludes with a double bar line.

2<sup>nd</sup> VERSE.

Am Son - tag da ist recht a Freud! wem al - les auf die wie - sen springt, da

The Ty - ro - lese! The Ty - ro - lese! Oh, merry are their Shepherd hours! Who

The Ty - ro - lese! The Ty - ro - lese! Oh, merry are their Shepherd hours! Who

The Ty - ro - lese! The Ty - ro - lese! Oh, merry are their Shepherd hours! Who

sieht man jung und al - te Leut' und je - der tanzt und Springt. Der

can be poor with hearts at ease? And those, Oh! those are ours. Can

can be poor with hearts at ease? And those, Oh! those are ours. Can

can be poor with hearts at ease? And those, Oh! those are ours. Can

Va - ter fñhrt die kin - der hin der bräun - ti - gam die Schö - ne Braut un -

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

this wild home for gifts a - tone, And joys a - far that o - thers know Oh,

- schlinge hält die Tān - ze - rin ihn in - nig - lich ver - traut.

Yes! To me no o - ther one, Is like my own, Oh, No!

Yes! To me no o - ther one, Is like my own, Oh, No!

Yes! To me no o - ther one, Is like my own, Oh, No!

8<sup>a</sup> loco



3<sup>d</sup> VERSE.

Drückt mir mein Schatz beym Spiel die Hand und sagt ich bin dir hir-zens-gut, und

I sing my Ca - rol Ty-ro-lese, 'Tis but a sim - ple Mountain strain; But

I sing my Ca - rol Ty-ro-lese, 'Tis but a sim - ple Mountain strain; But

I sing my Ca - rol Ty-ro-lese, 'Tis but a sim - ple Mountain strain; But

bin - det mir ein gru - nes Band ganz heim-lich um den Hut; Wer

then, the Maid I love to please Returns that strain a - gain. Fond

then, the Maid I love to please Returns that strain a - gain. Fond

then, the Maid I love to please Returns that strain a - gain. Fond

ist dann mehr be - ni - dens werth den treu - e Lie - be hoch be - glückt, er

lays of high - er, prouder tone, Elsewhere may sweet - ly, fit - ly flow, Oh

lays of high - er, prouder tone, Elsewhere may sweet - ly, fit - ly flow, Oh

lays of high - er, prouder tone, Elsewhere may sweet - ly, fit - ly flow, Oh

tauschet nicht mit Kronen werth für sol - che Se eig - keit.

Yes! but ne'er an o - ther one so dear to me, Oh, No!

Yes! but ne'er an o - ther one so dear to me, Oh, No!

Yes! but ne'er an o - ther one so dear to me, Oh, No!

*sf sf sf*

8<sup>a</sup>

THE VILLAGE CHORISTER.  
DER DORF CANTOR.

Allegro Vivace.

Nº 24.  
PIANO  
FORTE

1<sup>st</sup> Treble Auf Freunde zum Ge - sang! Es sin - ge wer da

2<sup>nd</sup> Treble Come, Brothers! tune the Lay: For all who can must

Tenor Come, Brothers! tune the Lay: For all who can must

Bass For all who can must

Come, Brothers! tune the Lay: For all who can must

sing - en kann! denn nur beyn Lie - - - der klang.

sing to day Ye jo - vial sons of Song! denn nur beyn Lie der klang.

sing to day. Ye jo - vial sons of Song!

sing to day.

sing to day. Ye jo - vial sons of Song!

lacht uns die Freu - - de an. Doch nach dem Takt muss al - les gehn, gebt

Here, at Plea - - sure's sum - mons thronq. Now pray let all be Harmo - ny, Be

Here, at Plea - - sure's sum - mons thronq. Now pray let all be Harmo - ny, Be

Here, at Plea - - sure's sum - - mons thronq. Doch  
Now

Here, at Plea - - sure's sum - - mons thronq. Now

acht! gebt acht! doch nach dem Takt muss al - les gehn, gebt acht! gebt acht! da -

ware, be - ware! Now pray let all be Harmo - ny, Take care, Take care! That

ware, be - ware! Now pray let all be Harmo - ny, Take care, Take care! That

nach dem Takt muss al - les gehn, gebt acht! gebt acht! doch nach dem Takt muss al - les gehn.

pray let all be Harmony, Be - ware, be - ware! Now pray let all be Harmony.

pray let all be Harmony, Be - ware, be - ware! Now pray let all be Harmony.

- mit es nicht am Eu - de heisst: Ihr habt es schlecht ge - macht. Tra - la - la tra - la - la

all who hear may praise the strain Again and yet a - gain. Tra la la, tra la la,

all who hear may praise the strain Again and yet a - gain. Tra la la, tra la la,

Again and yet a - gain. Tra la la, tra la la,

Again and yet a - gain. Tra la la, tra la la,

tra di di di ra - la - la tra - la - la tra - la - la tra di di di ra

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

78 2<sup>nd</sup> VERSE.

Ich al - so, sin - ge vor der Chor fällt mir so -

Now I with PRI - MO start, Wir al - so sin - gen nach The rest will try their

I'll take the SECON D part, The rest will try their

The rest will try their

I'll take the BAS SO part, The rest will try their

*f*

- gleich dann ein. Du dort spitz recht das Ohr!

cho - ral art. Now You, Sir, mind what you're a - bout. Ich spitz ja schon das Ohr! Keep

cho - ral art. Mind mind what you're about. Keep

cho - ral art. Keep

cho - ral art. Mind mind what you're about. Keep

und du brumst hin - - ten - drein, denn nach dem Takt muss al - les gehn, gebt

TIME, or else You'll all be out. Now pray let all be Har-mo-ny, Be-

TIME, or else You'll all be out. Now pray let all be Har-mo-ny, Be-

TIME, or else You'll all be out. Now

TIME, or else You'll all be out. Now

acht! gebt acht! denn nach dem Takt muss al - les gehn, gebt acht! gebt acht! da -

ware, be-ware! Now pray let all be Harmony, Take care, Take care! That

ware, be-ware! Now pray let all be Harmony, Take care, Take care! That

nach dem Takt muss al - les gehn gebt acht! gebt acht! denn nach dem Takt muss al - les gehn

pray let all be Harmony, Be-ware, be-ware! Now pray let all be Harmony.

pray let all be Harmony, Be-ware, be-ware! Now pray let all be Harmony.

*sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

mit es denn am En-de heisst: wir ha beils recht ge-macht. Tra-la-la la tra-la-la la

all who hear may praise the strain A-gain and yet a-gain. Tra la la, tra la la,

all who hear may praise the strain A-gain and yet a-gain. Tra la la, tra la la,

A-gain and yet a-gain. Tra la la, tra la la,

A-gain and yet a-gain. Tra la la, tra la la,

Piano accompaniment for the first system, including grand staff with treble and bass clefs, and dynamic markings like *sf*.

tra di di di ra-la-la tra-la-la tra-la-la tra di di di ra.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

tra la ra la la la la! Tra la la, tra la la, tra la la ra la.

Piano accompaniment for the second system, including grand staff with treble and bass clefs, and dynamic markings like *sf*.

Piano accompaniment for the third system, including grand staff with treble and bass clefs, and dynamic markings like *f*.



So Freunde das war gut! Es leb' der Tü - - ne

So far there's no - - thing wrong. So Freunde das war gut! Für e - ver live the

So far there's nothing wrong. Für e - ver live the

Für e - ver live the

So far there's nothing wrong. Für e - ver live the

Har - mo - nie! sie wecket Lust und Muth; drum

Soul of song! Let all the bur - - then share, Sie wecket Lust und Muth And

Soul of song! Let all the burthen share, And

Soul of song! And

Soul of song! Let all the burthen share, And

eh - ret eh - - ret e - - - wig sie. Bra - vis - si - mo! welch ein Ak - kord! ha!

Music's glo - rious praise declare! Bra - vis - si - mo! What Harmo - ny! A - -

Music's glo - rious praise declare! Bra - vis - si - mo! What Harmo - ny! A - -

Music's glo - rious praise declare! Bra -

Music's glo - rious praise declare! Bra -

The piano accompaniment consists of a treble and bass clef staff with chords and melodic lines.

ha! ha! ha! bra - vis - si - mo welch ein Akkord! ha! ha! ha! ha! wir

ha! A - ha! Sweet Harmony! Brave Harmony! A - ha! A - ha! Vic -

ha! A - ha! Sweet Harmony! Brave Harmony! A - ha! A - ha! Vic -

vis - si - mo welch ein Akkord! ha! ha! ha! ha! bra - vis - si - mo welch ein Akkord!

vissi - mo! What Harmony! A - ha! A - ha! Sweet Harmony! Brave Harmony!

vissi - mo! What Harmony! A - ha! A - ha! Sweet Harmony! Brave Harmony!

The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *f* (forte).

1<sup>st</sup> time *pu.*  
2<sup>nd</sup> time *fr.*

ha-ben al-les recht gemacht Glück auf. Vic-to-ri-a!

Tral-lal-la tral-lal-la

to-ri-a! A no-ble strain! We'll have it yet a-gain! Bravo all! Bravo all!

to-ri-a! A no-ble strain! We'll have it yet a-gain! Tra la la, tra la la,

We'll have it yet a-gain! Tra la la, tra la la,

We'll have it yet a-gain! Tra la la, tra la la,

tra-di-di-di ral-lal-la tral-lal-la tral-lal-la tra-di-di-di ra.

Bravo all my merry merry men! This will do, this will do A-gain and yet a-gain.

tra la ra la tra la la la Tra la la, tra la la, tra la ra la.

tra la ra la tra la la la Tra la la, tra la la, tra la la ra la.

tra la ra la tra la la la Tra la la, tra la la, tra la la ra la.

THE

AMERICAN

REVIEW

(The Review of the American)

REVIEW

THE  
TYROLESE MELODIES,  
Sung by the  
Tyrolese Family Rainer,

with the  
ORIGINAL GERMAN WORDS  
(and an  
ENGLISH TRANSLATION BY

T. H. BAYLY ESQ<sup>R</sup>

Arranged for One or Four Voices,

With Symphonies and Accompaniments  
for the

PIANO FORTE,

and Dedicated to

The Right Hon.<sup>ble</sup> Earl Stanhope,

BY

I. MOSCHELES.

Ent. at Sta. Hall.

Vol. 3.

Hunter sc

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N<sup>o</sup>. 7, Westmorland Street, Dublin & 4 Bis Rue de la Paix, Paris.

The Public are cautioned against spurious Editions of the Airs now singing by the Tyrolese Family Rainer, and are respectfully referred by Willis & C<sup>o</sup>. (the only authorized Publishers) to the following notice.

THE TYROLESE MELODIES.

We, the undersigned, hereby declare that M<sup>r</sup>. Ignace Moscheles has been duly empowered and solely authorized by us to Edit, the Music and Arrangement of the Songs, &c. for Publication; to which intent, and with a view to their being accurately rendered, together with the Original Words, they have been carefully noted down by him under our immediate supervision for that purpose, which has not been extended to any other person whomsoever. —

Attested by

K. B. Bowler  
W. H. Green

Julie Rainer  
Anton Rainer  
Maria Rainer  
Joseph Rainer  
Franz Rainer



## ADVERTISEMENT.

---

It may be necessary to observe that the Author of the words of this collection of Songs, does not profess to give a *translation* of the originals: indeed, the extreme simplicity of the German words almost defies poetical translation.

The Author has, however, endeavoured to adhere to the *spirit* of the original Airs. He has given the meaning of words where he found it possible to do so, and he trusts he has in no instance departed from the meaning of the melodies.

T. H. B.

# TYROLESE MELODIES.

## VOL. III.

### THE MERRY MOUNTAIN LAD.

1.

I ENYV a married man  
 Who has a little wife at home ;  
 Had I one from Switzerland,  
 I never more would wish to roam ;  
 I'd love her with all my heart,  
 Her sunny smile would make me glad ;  
 If some lass would marry me,  
 I'd be a merry mountain lad.

2.

I know one, a pretty maid,  
 With raven locks upon her brow ;  
 I've told her a hundred times,  
 That I've a cottage and a cow.  
 All good things I'd share with her,  
 Alone enduring all the bad ;  
 I'm well known in all the Alps  
 A brave and merry mountain lad.

3.

But if she should frown on me,  
 I'd be a merry rover still,  
 I'd sing my gay melodies,  
 And tend my cattle on the hill.  
 The world has too many smiles,  
 For one frown to make me sad ;  
 I'd look for a kinder maid,  
 And be a merry mountain lad.

### THE ALPINE SPRING.

1

GAY Spring is come, the cuckoo birds  
 Are on the wings again ;  
 The earth is green, the lowing herds  
 Sport o'er the sunny plain :  
 The weeping Alps have felt her ray,  
 They yield their treasured snows ;  
 Their icy mantle melts away,  
 And through the valley flows.

2.

The herdsman leads with sweet-toned bells  
 His thriving cattle forth ;  
 And where his mountain maiden dwells,  
 He sings the song of mirth :  
 The short-lived bliss he will not seek  
 Which sparkling wines impart ;  
 The glow of health is on his cheek,  
 And joy is in his heart.

### FREE IS THIS DEAR LAND.

1.

BATTLE steeds no more are bounding,  
 Chiefs in arms no longer stand ;  
 Songs in Leipsig's plain are sounding,  
 Free is this dear land !  
 Sing the song of joy, no other  
 Suits our gay united band,  
 Hail the smile of friend and brother,  
 Free is this dear land !  
 Shout ! for freedom breathes upon us,  
 By our mountain breeze we're fann'd,  
 Brothers hail us, tyrants shun us,  
 Free is this dear land !

2.

Vaunting foes no more assemble  
 On the Elb's romantic strand ;  
 There we made the tyrant tremble—  
 Free is this dear land !  
 Sing the song of joy, no other  
 Suits our gay united band,  
 Hail the smile of friend and brother,  
 Free is this dear land !  
 Hence with hostile helm and feather,  
 Give and grasp the friendly hand,  
 And, exulting, sing together,  
 Free is this dear land !

### A FAITHFUL WIFE.

1.

IN the Tyrol we boast of a blessing,  
 A faithful wife ;  
 In the Tyrol we'er constant and true  
 While we have life ;  
 If the youth breathes a vow while caressing  
 His faithful wife,  
 He'll not break it as false lovers do.

2.

In the Tyrol the storms of fate change not,  
 A faithful wife ;  
 In the Tyrol we'er constant and true  
 While we have life ;  
 And the lures of the false world estrange not  
 A faithful wife,  
 Oh ! she loves not as false maidens do.

### SPRING IS COME.

1.

Spring is come !  
 Queen of groves and bowers  
 Crown'd with flowers,  
 Oh ! Spring is come !  
 Spring is come,  
 Where the grass is growing,  
 Herds are lowing,  
 Oh ! Spring is come,  
 The high Alps are green again,  
 Snow melts away,  
 And I with my shepherdess  
 Now will be gay.

2.

Oh ! Spring is come,  
 Queen of groves and bowers,  
 Crowned with flowers,  
 Oh ! Spring is come !  
 Spring is come,  
 Where the grass is growing,  
 Herds are lowing,  
 Spring is come !  
 She calls me, " Oh well you know  
 Where my herds feed,  
 You well know my mountain hut,  
 Speed, my love, speed."

### THE FISHERMAN AND HIS WIFE.

1.

OH ! I am but a fisherman ;  
 A favouring breeze thy sails shall fan,  
 The good fear not the raging sea ;  
 Thy faithful wife shall watch for thee.

2.

Behold our boat, its sails are set,  
 The deep has treasures for our net ;  
 And with the evening tide I'll come,  
 And bring a golden harvest home.

3.

Behold our babes with sparkling eyes,  
 They sport beneath our sunny skies ;  
 To view them is a father's bliss,  
 Their mother's joy their lips to kiss.



## THE ALPINE ROSE.

1.

OH cheering is our mountain breeze,  
And bright our mountain sky;  
No lad among the Tyrolese  
Is half so gay as I.  
At eve I sing the melody  
Which well my mistress knows:  
Oh! come to me, oh! come to me,  
My love, my Alpine Rose.

2.

And Rose will be my blooming bride,  
The white wreath decks her brow;  
We'll kneel together side by side,  
And breathe the holy vow.  
Our simple cottage home shall be  
Where yon clear torrent flows:  
Oh! come to me, oh! come to me,  
My love, my Alpine Rose.

## THE WAGGONER.

1.

SEE, love, my horses are ready,  
My hat I wave to thee and away!  
Yet though I leave thee,  
Oh let it not grieve thee,  
But trust me this heart shall be steady  
Though longer I now cannot stay.

2.

Sadly my farewell thou hearest,  
And sadly I turn from thy door;  
But on the morning  
When I am returning,  
Oh! trust me thou still wilt be dearest,  
And then I'll ne'er leave thee, love, more.

## COME MY COMPANIONS.

1.

COME my companions, the high Alps ascending,  
Gaily we'll carol our national lay;  
Come my companions!  
Come my companions!  
See on yon summit the snow tent is blending  
With the first blush of awakening day.

2.

Anny trips over the valley, well knowing  
We'll meet at noon, I have promised her that;  
Anny is waiting!  
Anny is waiting!  
See on her fair cheek the rose that is glowing,  
Rivals the rose that she wears in her hat.

## THE ALPINE YOUTH.

1.

UPON the Alps my lover knows,  
The greenest grass that earliest grows,  
At dawn of day my herds are there,  
So constant is his care;  
His home is near my mother's cot,  
Though he's my love she knows it not,  
He's true in love, he's brave in fight,  
He is my heart's delight.

2.

Yon azure sky may threaten storm,  
And clouds may veil the mountain's form,  
From crag to crag the stream may dash,  
While vivid lightnings flash;  
The snow may fall, but let me see  
My Alpine youth thus smile on me,  
There's sunshine still if he's in sight,  
He is my heart's delight.

## THE SERENADE.

1.

OH! ne'er forbid my harp to breathe  
Love's music in thine ear;  
Each passing breeze prolongs the sound,  
And whispers thou art dear.

2.

Where I a pilgrim where no friend  
This plaintive harp could hear;  
Its strings would learn no other lay,  
But whispers thou art dear.

3.

For kindred souls I would not sigh,  
I'd check the starting tear,  
And still for thee I'd touch the string,  
And whisper thou art dear.

## THE HAPPY SHEPHERDESS.

1.

OH! there's nothing in the world could tempt me,  
To resign my shepherd's crook,  
On the Alps I love to drive my cattle,  
And I dwell beside the mountain brook;  
I'll ne'er wander, I grow fonder,  
Of the Tyrol, my sweet home—  
Oh! a monarch's sceptre should not tempt me  
To resign my shepherd's crook.

2.

I am happy when I hear the shepherd  
With his pipe respond the air I sing,  
And when winter drives us from the mountains,  
Warmly shelter'd, we'll await the spring:  
I'll ne'er wander, I grow fonder  
Of the Tyrol, my sweet home—  
Oh! a monarch's sceptre should not tempt me  
To resign my shepherdess crook.

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**CONTENTS**  
OF  
**THE THIRD VOLUME**  
OF  
**THE TYROLESE MELODIES,**

THE WORDS BY  
THOMAS HAYNES BAYLY, ESQ.

THE MUSIC BY  
**I. MOSCHELES.**

---

No. 1.	The Merry Mountain Lad . . .	<i>Der Lustige Alpenhirt</i> . . .	Page 1
2.	The Alpine Spring . . .	<i>Der Alpenlust</i> . . .	10
3.	Free is this Dear Land . . .	<i>Freyheits-Lied</i> . . .	17
4.	A Faithful Wife . . .	<i>Weibertreue</i> . . .	24
5.	Spring is Come . . .	<i>Frühling's Lied</i> . . .	29
6.	The Fisherman and his Wife . . .	<i>Der Fischer und sein Weib</i> . . .	35
7.	The Alpine Rose . . .	<i>Wahre Liebe</i> . . .	40
8.	The Waggoner . . .	<i>Der Furlman</i> . . .	44
9.	Come my Companions . . .	<i>Des Tirolerbuben Lust</i> . . .	48
10.	The Alpine Youth . . .	<i>Die Alpen Dirne</i> . . .	52
11.	The Serenade . . .	<i>Harfen-Gruss</i> . . .	56
12.	The Happy Shepherdess . . .	<i>Die Zufriedene Hirtin</i> . . .	60

# CONTENTS

OF  
THE FIRST AND SECOND VOLUME  
OF  
THE TYROLESE MELODIES,  
THE WORDS BY W. BALL, ESQ. THE MUSIC BY  
I. MOSCHELES.

## VOL. I.

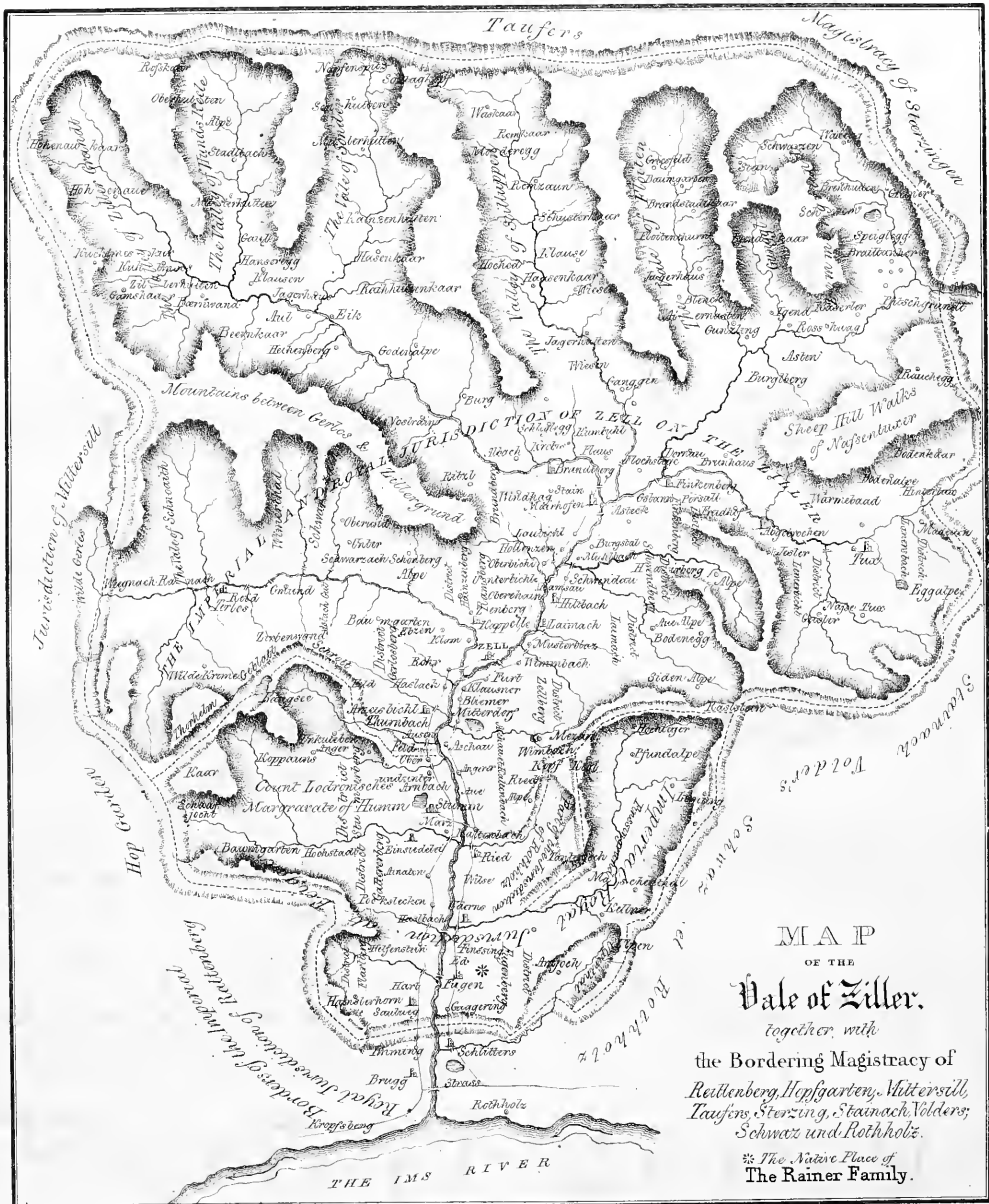
		Page
	The Narrative of the Tyrolese Minstrels . . . . .	1
	The Yodle . . . . . <i>Jodeln</i> . . . . .	9
No. 1.	The Swiss Boy, . . . . . or <i>Der Schweizerbue</i> . . . . .	10
2.	The Alpine Hunters, . . . . . <i>Der Alpen Jäger</i> . . . . .	15
3.	“Says She,” . . . . . <i>Sagt er</i> . . . . .	22
4.	The Spring Time, . . . . . <i>Die Frühlingszeit</i> . . . . .	28
5.	The Chamois, . . . . . <i>Die Gamsen</i> . . . . .	33
6.	Hither, Friends, . . . . . <i>All Enk Nachbarsleuten</i> . . . . .	39
7.	The Tyrolese War Song, . . . . . <i>Der Tyroler Landsturm</i> . . . . .	46
8.	When the Matin Bell, . . . . . <i>Wann i Morgens früh</i> . . . . .	53
9.	The Song of the Hunter, . . . . . <i>Das Schützenlied</i> . . . . .	62
10.	Was it now at One? . . . . . <i>War's vielleicht um eins?</i> . . . . .	67
11.	The Village Lay, . . . . . <i>Lauterbach</i> . . . . .	76
12.	Up to the Alps, . . . . . <i>Auf d'Alm</i> . . . . .	85
	The Yodle Waltzes . . . . . <i>The Jodeln Waltzes</i> . . . . .	92

## VOL. II.

		Page
No. 13.	He is Mine! . . . . . or <i>Mein Schatz</i> . . . . .	2
14.	The Mountain Lay, . . . . . <i>Alpenlied</i> . . . . .	8
15.	The Forsaken . . . . . <i>Die Verlassene</i> . . . . .	17
16.	The Shepherd Boy, . . . . . <i>Der Senderbue</i> . . . . .	23
17.	The Switzer's Song of Home, . . . . . <i>Schweizer's Heimweh</i> . . . . .	32
18.	The Song of the Spring, . . . . . <i>Der erwachende Frühling</i> . . . . .	37
19.	The Contented Hunter, . . . . . <i>Der genügsame Jäger</i> . . . . .	43
20.	The Tyrolian Song, . . . . . <i>Das Tyrolerlied</i> . . . . .	49
21.	The Happy Peasant, . . . . . <i>Der Zufriedene Bauer</i> . . . . .	56
22.	The Mountaineer, . . . . . <i>Das Tyrolerleben</i> . . . . .	62
23.	The Tyrolese Boy, . . . . . <i>Der Tyrolerbue</i> . . . . .	69
24.	The Village Chorister, . . . . . <i>Der Dorf Cantor</i> . . . . .	75

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Ditto, as ditto, for Harp and Piano Forte, with Flute and Violoncello accompaniment, by <i>N. C. Bochsa</i> . . . . . No. 1 and 2 each	8	0	Merry Mountain Boy, with ditto arranged by ditto . . . . .	2	0
Ditto, as ditto, for Harp and Piano Forte, with Flute and Violoncello accompaniment, by <i>T. Attwood</i> . . . . . No. 1, 2, and 3 each	10	6	My Love is a Horseman with ditto arranged by ditto . . . . .	2	0
Ditto, as ditto, for Flute and Piano Forte, by <i>Nicholson &amp; Bochsa</i> , ditto ea.	10	6	Swiss Hunter with ditto arranged by ditto . . . . .	2	0
Ditto, as Trios, for two Flutes and Piano Forte, by <i>Sedlitzsch</i> , No. 1, 2, & 3 ea.	5	0	Shepherd Boy with ditto arranged by ditto . . . . .	2	0
Ditto, as Solos, for Flute or Violin, by <i>Turdle</i> . . . . . No. 1, 2, and 3 each	6	0	Switzer's Song of Home with ditto arranged by ditto . . . . .	1	6
Ditto, as Quadrilles, for the Piano Forte, with an accompaniment for the Flute, by <i>J. Weippert</i> . . . . . No. 1, 2, and 3 each	3	0	Village Lay with ditto arranged by ditto . . . . .	2	0
Ditto, as a Divertimento for the Harp, by <i>N. C. Bochsa</i> . . . . .	4	0	The Swiss Boy, with Italian words, and six vocal vars. (Su Valzate) by <i>Gomis</i>	2	0
Ditto, with Variations for ditto, by <i>M. Stockhausen</i> . . . . .	4	6	Ditto, or “Der Schweizerbue,” as sung by <i>Mademoiselle Sontag</i> , with Vocal variations, by <i>J. Pixis</i> . . . . .	4	0
Ditto, as Trios for Three Engles, by <i>R. Dressler</i> . . . . .	2	6	Ditto, with brilliant variations, for the Piano Forte, by ditto . . . . .	2	0
	3	0	Ditto, as a Trio, for the Piano Forte, Violin, and Violoncello, by <i>Pixis</i> and the Brothers <i>Bohrer</i> . . . . .	6	0



MAP  
OF THE  
**Vale of Zeller.**  
together with  
the Bording Magistracy of  
Reuttenberg, Hopfgarten, Mittersill,  
Taufers, Sterzing, Stainach, Volders,  
Schwarz und Rothholz.  
The Native Place of  
The Rainer Family.

Drawn at Zell on the Zeller Ache February 10<sup>th</sup> 1826. by Alois Füllinger Printer at Füssing in the County of Gmünd near Vienna.

THE MERRY MOUNTAIN LAD.

DER LUSTIGE ALPENHIRT.

Nº 1.

ANDANTINO  
 QUASI  
 ALLEGRETTO

*p Dolce.*

Und i hei-rath a mei-na Seel' so gern Und i nahm' so gern a .

1<sup>st</sup> Treble.  
 I en - vy a married man Who has a lit-tle wife at

2<sup>d</sup> Treble.  
 I en - vy a married man Who has a lit-tle wife at

Tenor &  
 Bass.  
 I en - vy a married man Who has a lit-tle wife at

PIANO-  
 FORTE.

Wei - bel denn es giebt doch auf die - ser Welt ja gar kein gröss're Freud. Wenn

home; Had I one from Switzerland, I never more would wish to roam; I'd

home; Had I one from Switzerland, I'd ne - ver wish to roam; I'd

home; Had I one from Switzerland, I'd ne - ver wish to roam;

sie mi nur glei' nehma thät i grei - fet heut' no' zu; Sie weiss ja schon dass

love her with all my heart, Her sunny smile w<sup>d</sup> make me glad, If some lass would

love her with all my heart, Her sunny smile w<sup>d</sup> make me glad, If some lass would

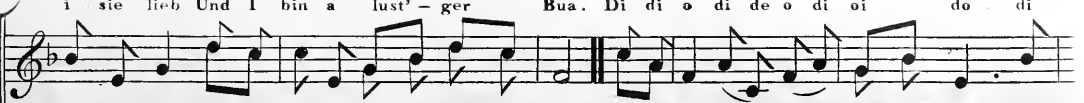
Wenn sie mi nur glei'

Sie weiss

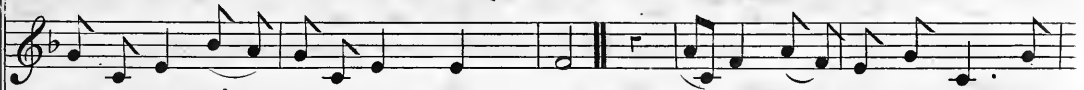
love her with all my heart, Her smile would make me glad, some lass would

Jodeln

i sie lieb Und I bin a lust' - ger Bua. Di di o di de o di oi do di



marry me I'd be a merry mountain lad. I en-vy a married man Who



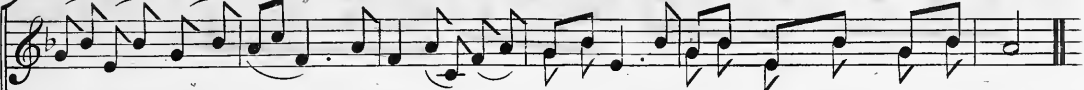
marry me I'd be a mer - ry lad. en - vy a married man Who



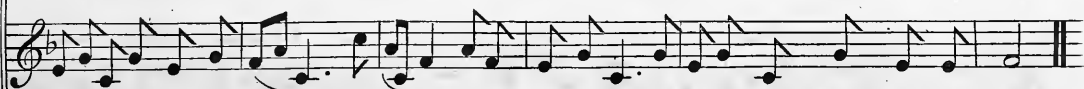
marry me I'd be a mer - ry lad. en - vy a married man Who



oi doi di oi do di o di de o di oi do di oi doi di o .



has a little wife at home, Had I one, from Switzerland I never more would wish to roam.



has a little wife at home, Had I one, from Switzerland I never more would wish to roam.



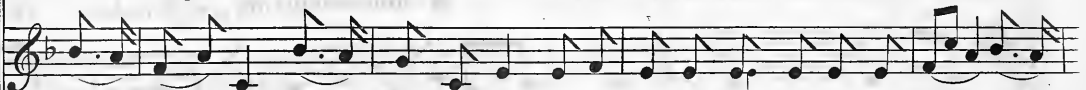
has a little wife at home, Had I one, from Switzerland I ne - ver wish to roam.



Hundert-mal hob i schon dem Diend' g'sagt Warum nimmst du mi nit zum Ma? S'ist doch



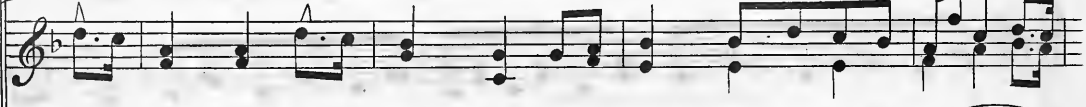
I know one, a pret-ty Maid, With raven locks upon her brow; I've



I know one, a pret-ty Maid, With raven locks upon her brow; I've



I know one, a pret-ty Maid, With raven locks upon her brow; I've



Kei-ner auf der gan-zen Alp Der di so wie i lie-ben kann. Hab I



told her a hundred times That I've a cottage and a cow. All



told her a hundred times That I've a cottage and a cow. All

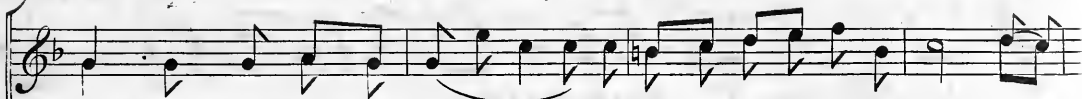


told her a hundred times That I've a cottage and a cow.

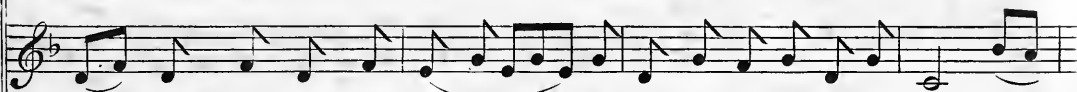




rit . a kleins Stuckel Land, Und a Häu - - sel und a Kuh , U-ber-



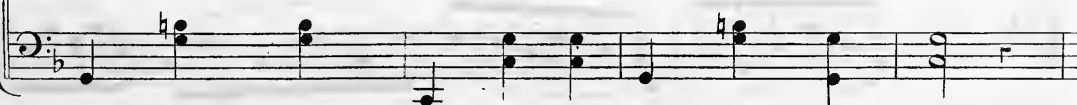
good things I'd share with her, - - - A-lone enduring all the bad I'm



good things I'd share with her, - - - A-lone enduring all the bad I'm



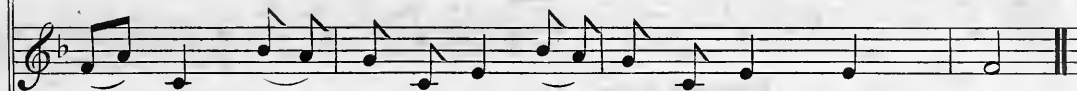
good things I'd share with her, - - - A-lone enduring all the bad



all bin I als brave bekannt, Und I bin a lust' - - ger Bua .



well known in all the Alps A brave and merry mountain lad.



well known in all the Alps A brave and mer - - ry lad.



well known in all the Alps A brave and mer - - ry lad.



Di di o di-de o di oi do di oi doi di oi do di

Yet I en - vy a married man, Who has a little wife at home Had

I en - vy a married man, Who has a little wife at home Had

I en - vy a married man, Who has a little wife at home Had

o di de o di oi do di oi doi di o .

I one from Switzer - land I never more would wish to roam.

I one from Switzer - land I never more would wish to roam.

I one from Switzer - land I ne - - ver wish to roam.

Doch wenn sie mi gar nit lei - den mag, Und wird a nit mein Weib Hab

But if she should frown on me, I'd be a mer-ry rover still, I'd

But if she should frown on me, I'd be a ro - - ver still, I'd

But if she should frown on me, I'd be a merry rover still, I'd

an - ders - wo I al - le Tag' Mein Freud und Zeit - ver treib Da

sing my gay melo-dies And tend my cat-tle on the hill. The

sing my gay melo-dies And tend my cat-tle on the hill. The

sing my gay melo-dies And tend my cat-tle on the hill.

hüt' i auf' der Al - ma dort, Mein Vieh in gröss - ter Ruh, Und

world has too many smiles -- For one frown to make me sad; I'd

world has too ma - ny smiles -- -- For one frown to make me sad; I'd

world has too many smiles For one frown make me sad;

The first system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The third staff is a bass line in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in one flat. The lyrics are written below the vocal lines, with some words in German and some in English. The English lyrics are: "world has too many smiles -- For one frown to make me sad; I'd world has too ma - ny smiles -- -- For one frown to make me sad; I'd world has too many smiles For one frown make me sad;".

sin - ge halt mein Lie - del fort, Und bin a lust' - - ger Bua.

look for a kinder maid And be a mer - ry mountain lad.

look for a kinder maid And be a mer - - ry lad.

look for a kinder maid And be a mer - - ry lad.

The second system of music consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The third staff is a bass line in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in one flat. The lyrics are written below the vocal lines, with some words in German and some in English. The English lyrics are: "look for a kinder maid And be a mer - ry mountain lad. look for a kinder maid And be a mer - - ry lad. look for a kinder maid And be a mer - - ry lad.". The system ends with a double bar line.

Di di o di de o di oi do di oi doi di oi do di

I en - vy a married man Who has a lit - le wife at home Had

I en - vy a married man Who has a little wife at home Had

I en - vy a married man Who has a little wife at home Had

o di de o di oi do di oi doi di o . .

I one from Swit - zerland I ne - ver more would wish to roam .

I one from Swit - zerland I ne - ver more would wish to roam .

I one from Swit - zerland I ne - - ver wish to roam .

*mf*

THE ALPINE SPRING.

DIE ALPENLUST.

No 2.

ALLEGRO  
NON  
TROPPO.

mf Ped \* Ped \* Ped \*

Ped \*

1<sup>st</sup> Treble. Jetzt kommt die schöne Frühlingszeit, ju - he! der Guckuk singt, die  
Gay Spring is come the Cuckoo birds are on the wing a - gain, The

2<sup>d</sup> Treble. Gay Spring is come the Cuckoo birds are on the wing a - gain, The

Tenor & Bass. Gay Spring is come the Cuckoo birds are on the wing a - gain, The

PIANO  
FORTE.

mf

Wie -- sen grün -- en 'sist a Freud, das Vieh hüpf't auf und springt, Der  
 earth is green, the low -- ing herds sport o'er the sun -- ny plain: The  
 earth is green, the low -- ing herds sport o'er the sun -- ny plain: The  
 earth is green, the low -- ing herds sport o'er the sun -- ny plain: The

The first system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics in German and English. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

Bach rinnt durch das grün -- ne Thal, von ho -- -- -- hen Al -- -- men her, es  
 weeping Alps have felt her ray, They yield their treasured snows; Their  
 weeping Alps have felt her ray, They yield their treasured snows; Their  
 weeping Alps have felt her ray, They yield their treasured snows; Their

The second system of music consists of four staves. The top two staves are vocal lines in G major, with lyrics in German and English. The bottom two staves are piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support.

trei - bet ü - ber'm Was - - ser - - fali ge - - schmol' - - znes Eis und Schnee, Di

i - - cy mantle melts a - - way, and through the val - - ley flows. Gay

i - - cy mantle melts a - - way, and through the val - - ley flows. Gay

i - - cy mantle melts a - - way, and through the val - - ley flows. Gay

o di o di odel di odel di o di o di o di

Spring is come the Cuc - koo birds are on the wing a - - gain; The

Spring is come the Cuc - koo birds are on the wing a - - gain; The

Spring is come the Cuc - koo birds are on the wing a - - gain; The

*mf*



di di o di oi di oi di o di od-el di o

Earth is green, the low - ing herds sport o'er the sun - ny plain.

Earth is green, the low - ing herds sport o'er the sun - ny plain.

Earth is green, the low - ing herds sport o'er the sun - ny plain.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand. The lyrics are repeated on each vocal staff.

Detailed description: This system shows the piano accompaniment for the second system. It features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), and *p* (piano).

Der Zil - - - ler braust durch's Zil - - - ler Thal weiss-braun dem Inn-strom ' zu, da

The Herdsman leads with sweet toned bells His thriving cattle forth; And

The Herdsman leads with sweet toned bells His thriving cattle forth; And

The Herdsman leads with sweet toned bells His thriving cattle forth; And

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand. The lyrics are repeated on each vocal staff. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the piano accompaniment.

treibt der Bau---er aus dem Stall, sein' al---ler bes---te Kuh, Die



where his mountain Maiden dwells, He sings the song of mirth: The



where his mountain Maiden dwells, He sings the song of mirth: The



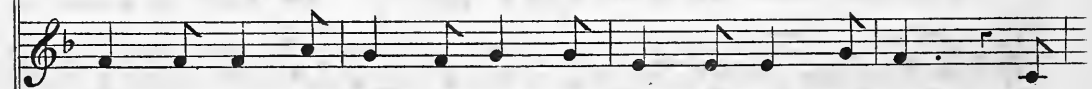
where his mountain Maiden dwells, He sings the song of mirth: The



gros---se Glo---cke hangt er ihr, an ih---rem di---cken Hals, und



short lived bliss he will not seek, which sparkling wines im-part: The



short lived bliss he will not seek, which sparkling wines im-part: The



short lived bliss he will not seek, which sparkling wines im-part: The



treibt sie durch die Stadel Thür, das liebt er ü-ber all's, Di o di o di

glow of health is on his cheek, and joy is in his heart. Gay Spring is come the

glow of health is on his cheek, and joy is in his heart. Gay Spring is come the

glow of health is on his cheek, and joy is in his heart. Gay Spring is come the

odel di odel di o di o di o di di di o di

Cuc--koo birds are on the wing a - gain; The Earth is green the

Cuc--koo birds are on the wing a - gain; The Earth is green the

Cuc--koo birds are on the wing a - gain; The Earth is green the

oi di oi di o di odel di o.

low - ing herds sport o'er the sun - ny plain.

low - ing herds sport o'er the sun - ny plain.

low - ing herds sport o'er the sun - ny plain.

low - ing herds sport o'er the sun - ny plain.

low - ing herds sport o'er the sun - ny plain.

*ff*

— 3 —

Bey frischem Wasser auf der Höh,  
 Bey Butter Milch und Kaas,  
 Da bleibt man frisch als wie ein Reh,  
 Die Arbeit geht wie Spass,  
 Die Sendrinn stimmt zum frohen Sang,  
 Den Kuhreihn jodelnd an,  
 Die Vöglein in den Laubengang  
 Erfreuen sich daran.

FREE IS THIS DEAR LAND.

FREYHEITS-LIED.

No 3.

*MODERATO*

*f*

The first system of the piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The left hand provides a harmonic accompaniment with chords.

*sf sf sf sf ff sf*

The second system continues the piano introduction. The right hand melody features a series of eighth notes and quarter notes, with dynamic markings *sf* and *ff*. The left hand accompaniment includes a section marked *pp* (pianissimo).

Jauchzet und singt fro-he Lie-der Fest-geschlos-sen-ist das Band

*1st Treble.* *8.*  
Battle steeds no more are bound--ing, Chiefs in arms no longer stand;

*2d Treble.* *8.*  
Battle steeds no more are bound--ing, Chiefs in arms no longer stand;

*Tenor & Bass.* *8.*  
Battle steeds no more are bound--ing, Chiefs in arms no longer stand;

*PIANO* *8.* *f*

*FORTE.*

The vocal and piano accompaniment for the first line of the song. It includes staves for 1st Treble, 2nd Treble, Tenor & Bass, and Piano/Forte. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *8.* (crescendo).

Al--- le sind wir Freund und Brü-----der Frey ist un---ser Land

Songs in Leipsigs plain are sound---ing, Free is this dear land.

Songs in Leipsigs plain are sound---ing, Free is this dear land.

Songs in Leipsigs plain are sound---ing, Free is this dear land.

*sf*

Do didl o di rodl didl o do di--dl o di ro di di o

Sing the song of joy-- no other suits our gay u-ni-ted band-----

Sing the song of joy-- no other suits our gay u-ni-ted band-----

Sing the song of joy-- no other suits our gay u-ni-ted band-----

*Dolce.*

*On the repeat conclude with the Symphony page 23.*

do didl o di ro didl o do didl o di o

Hail the smile of friend and Brother Free is this dear land

Hail the smile of friend and Brother Free is this dear land

Hail the smile of friend and Brother Free is this dear land

*On the repeat conclude with the Symphony page 23.*

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in bass clef. The lyrics are repeated three times. The piano accompaniment consists of chords and moving lines in both hands.

dra da da ra da ra da ra do di oi ra do di oi ra do di o

Shout! for Freedom breathes up- on us, By our mountain breeze we're fann'd,

Shout! for Freedom breathes up- on us, By our mountain breeze we're fann'd,

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef, and the piano part is in bass clef. The lyrics are repeated twice. The piano accompaniment features a rhythmic pattern with chords and moving lines.



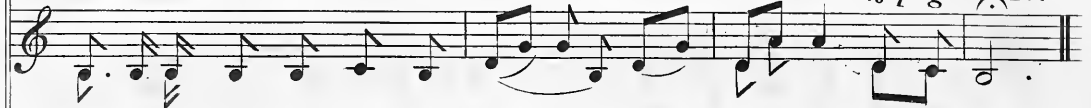
*D.C. al  $\frac{8}{8}$ . page 17.*

dra da da ra da ra da ra do di oi doi do di ri di



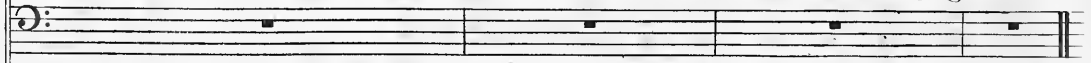
Bro - thers hail us Ty - rants shun - - - us Free is this dear land.

*D.C. al  $\frac{8}{8}$ . page 17.*



Bro - thers hail us Ty - rants shun - - - us Free is this dear land.

*D.C. al  $\frac{8}{8}$ . page 17.*

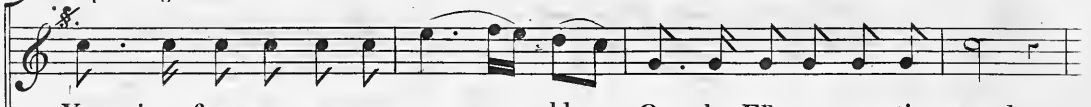


*D.C. al  $\frac{8}{8}$ . page 17.*



*2<sup>d</sup> VERSE.*

Leip - - zig's Fel - der blühen wie - - - der Wo der wilde Haufen stand



Vaunting foes no more as - sem - - - ble On the Elbs roman - tic stand;



Vaunting foes no more as - sem - - - ble On the Elbs roman - tic stand;



Vaunting foes no more as - sem - - - ble On the Elbs roman - tic stand;





Statt Kan - no - - - nen schallen Lie - - - - der Frey ist un - - - - ser Land

There we made the Ty - rant trem - - - ble, free is this dear land.

There we made the Ty - rant trem - - - ble, free is this dear land.

There we made the Ty - rant trem - - - ble, free is this dear land.

do didl o di ro didl o di didl o di ro di di o

Sing the song of joy no other suits our gay u - ni - ted band - - - -

Sing the song of joy no other suits our gay u - ni - ted band - - - -

Sing the song of joy no other suits our gay u - ni - ted band - - - -

*On the repeat conclude with the Symphony page 23.*

do didl o di ro di - dl o di didl o di o

Hail the smile of Friend and Brother, Free is this dear land.

Hail the smile of Friend and Brother, Free is this dear land.

Hail the smile of Friend and Brother, Free is this dear land.

*On the repeat conclude with the Symphony page 23.*

dra da da ra da ra da feather, ra do di si ra do di oi hand ra do di o

Hence with hostile helm and fea- - - -ther, Give and grasp the Friendly hand - - - -

Hence with hostile helm and fea- - - -ther, Give and grasp the Friendly hand - - - -

*D.C. al. 8. page 20.*

dra da da ra da ra da ra do di oi dra da da ra da da

and ex-ul-ting sing to - geth - - - - er Free is this dear land.

*D.C. al. 8. page 20.*

and ex-ul-ting sing to - geth - - - - er Free is this dear land.

*D.C. al. 8. page 20.*

*D.C. al. 8. page 20.*

*This Symphony to be performed at the conclusion of each Verse.*

*The 2<sup>d</sup> Verse*

*Commences page 20.*

3  
Lang zurück sind schon die Krieger  
Und es giebt die treue Hand  
Gern die Jungfrau einem Sieger  
Frey ist unser Land

Do didl o di ro didl o  
Dra da da ra da da ra do di oi.

# A FAITHFUL WIFE.

## WEIBERTREUE.

No 4.

ANDANTINO  
 CON MOTO.

1<sup>st</sup> Treble. *ritard:*  
 . Bey uns in Ti -- rol in dem Land'l di di oi di ist  
 In the Ty-rol we boast of a blessing A faithful wife, In the

2<sup>d</sup> Treble. *ritard:*  
 In the Ty-rol we boast of a blessing A faithful wife, In the

Tenor & Bass.  
 In the Ty-rol we boast of a blessing In the

PIANO  
 FORTE.

*p* *pp Ped ritard:*

*ritard:*  
 Wei - ber treu of - - ten nit rahr di ri di o da nimmt der Buc's  
 Ty - rol we're constant and true While we have life; If the Youth breathes a  
*ritard:*  
 Ty - rol we're constant and true While we have life; If the Youth breathes a  
 Ty - rol we're constant and true If the Youth breathes a

*ritard:*  
 Dirnd'l beym Hand'l di di oi di und halt sein Ver - sprechen auf's Wort.  
 vow while ca - ressing His faithful wife, He'll not break it as false Lovers do.  
*ritard:*  
 vow while ca - ressing His faithful wife, He'll not break it as false Lovers do.  
 vow while ca - ressing He'll not break it as false Lovers do.

*pp Ped. ritard:* *sf > p*

Doi di di oi do di ri didl di oi didl di oi di di ridl do do ri didl idi o

*Jodeln.*

*Jodeln.*

*Jodeln.*

*mf*

*mf*

*f*

2<sup>d</sup> VERSE.

Die Wei - ber sind of - - - ten nit g'naschig *ritard:* di di oi di sie

In the Ty - rol the Storms of fate change not A faithful wife, In the

In the Ty - rol the Storms of fate change not A faithful wife, In the

In the Ty - rol the Storms of fate change not In the

*pp* Ped *ritard:*

bleiben ge - - treu ihrem Mann di ri di o! sie ma - chen ka

Ty-rol we're constant and true While we have life, And the lures of the

Ty-rol we're constant and true While we have life, And the lures of the

Ty-rol we're constant and true And the lures of the

*ritard:*

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics in German: "bleiben ge - - treu ihrem Mann di ri di o! sie ma - chen ka". The second staff is a vocal line with lyrics in English: "Ty-rol we're constant and true While we have life, And the lures of the". The third staff is a vocal line with lyrics in English: "Ty-rol we're constant and true While we have life, And the lures of the". The fourth staff is a piano accompaniment line with lyrics in English: "Ty-rol we're constant and true And the lures of the". A "ritard:" marking is placed above the second and third vocal staves.

wa - schi ka wa - schi di di oi di und schauen kein an - dern nit an .

false world es - trange not a faithful wife, Oh she loves not as false maidens do..

false world es - trange not a faithful wife, Oh she loves not as false maidens do.

false world es - trange not Oh she loves not as false maidens do.

*pp Ped ritard:* *sf > p*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics in German: "wa - schi ka wa - schi di di oi di und schauen kein an - dern nit an .". The second staff is a vocal line with lyrics in English: "false world es - trange not a faithful wife, Oh she loves not as false maidens do..". The third staff is a vocal line with lyrics in English: "false world es - trange not a faithful wife, Oh she loves not as false maidens do.". The fourth staff is a piano accompaniment line with lyrics in English: "false world es - trange not Oh she loves not as false maidens do.". A "ritard:" marking is placed above the piano accompaniment line, and dynamic markings "pp Ped", "sf >", and "p" are present.

doi di di oi do di ri didl di oi didl di oi di di

*Jodeln.*

*Jodeln.*

*Jodeln.*

ridl do di ri didl idi o



SPRING IS COME  
FRÜHLING'S LIED.

No 5.

ILLEGRETTO

Piano introduction in 2/4 time, key of B-flat major. The piece begins with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *ILLEGRETTO*.

1st Treble.

Wenn a mahl der <sup>groves</sup>Schnee <sup>and</sup>zer <sup>bowers</sup>fliest ju - he! Dann

Vocal line for the 1st Treble part, starting with the lyrics 'Wenn a mahl der Schnee zerfließt juhe! Dann'. The melody is in 2/4 time, key of B-flat major.

2nd Treble.

Spring is come! Queen of groves and bow - ers, Crownd with

Vocal line for the 2nd Treble part, starting with the lyrics 'Spring is come! Queen of groves and bow - ers, Crownd with'.

Tenor and Bass.

Spring is come! Queen of groves and bow - ers, Crownd with

Vocal line for Tenor and Bass, starting with the lyrics 'Spring is come! Queen of groves and bow - ers, Crownd with'.

PIANO

Piano accompaniment for the first system, starting with a piano (*p*) dynamic. The piece continues in 2/4 time, key of B-flat major.

FORTE.

wird die Al - ma grün, Der gais - ser mit den

<sup>grass</sup>gais - ser <sup>is</sup>ser <sup>grow - ing</sup>fahrt ju -

flowers Oh! Spring is come! Spring is come wherethe grass is grow - ing

Vocal line for Tenor and Bass, starting with the lyrics 'flowers Oh! Spring is come! Spring is come wherethe grass is grow - ing'.

Piano accompaniment for the second system, continuing in 2/4 time, key of B-flat major.

flowers Oh! Spring is come! Spring is come wherethe grass is grow - ing

Vocal line for Tenor and Bass, starting with the lyrics 'flowers Oh! Spring is come! Spring is come wherethe grass is grow - ing'.

flowers Oh! Spring is come! Spring is come wherethe grass is growing

Piano accompaniment for the third system, continuing in 2/4 time, key of B-flat major.

he! Die send - - rin mit den kühn. Die wäl - - der werd'n mit

Herds are lowing Oh! Spring is come. The high Alps are green a - gain,

Herds are lowing Oh! Spring is come. The high Alps are green a - gain,

Herds are lowing Oh! Spring is come. The high Alps are green a - gain,

Laub schön grün, Die wie - sen a ju - - he! mit grass, Und

snow melts a - - way; And I with my Shepherdess now will be gay: Oh!

snow melts a - - way; And I with my Shepherdess now will be gay: Oh!

snow melts a - - way; And I with my Shepherdess now will be gay: Oh!

wenn i an die groves and bowers, sen - drinn denk' ju - - he! So

Spring is come Queen of groves and bow - - ers, crown'd with .

Spring is come Queen of groves and bow - - ers, crown'd with .

Spring is come Queen of groves and bow - - ers crown'd with .

freit's mi all - - mal bass.

flowers Oh Spring is come!

flowers Oh Spring is come!

flowers Oh Spring is come!

*f*

*dim*

*sf*

groves and bowers,  
fri - schen Muth ju - he!

Die Sen - drinn hat gar

sie singt der

Oh! Spring is come Queen of groves and bow-ers, Crownd with flowers, Oh!

Oh! Spring is come Queen of groves and bow-ers, Crownd with flowers, Oh!

Oh! Spring is come Queen of groves and bow-ers, Crownd with flowers, Oh!

Al - - ma zu Sie singt ju - - he! Und hopp - - sas - - sa ju - -

Spring is come; Oh! Spring is come, Where the grass is grow - ing,

Spring is come; Oh! Spring is come, Where the grass is grow - ing,

Spring is come; Oh! Spring is come, Where the grass is grow - ing,

he! Wenn kommst du's erst mal Bue? Du Kennst mein'

Herds are low - ing, Spring is come! She calls me "Oh!

Herds are low - ing, Spring is come! She calls me "Oh!

Herds are low - ing, Spring is come! She calls me "Oh!

Alm du Kennst mein' Hüth' du kennst mein' kalm' a

well you know where my herds feed, You well know my mountain hut,

well you know where my herds feed, You well know my mountain hut,

well you know where my herds feed, You well know my mountain hut,

*groves and*  
Woch'n ein -

mei - - - ne Küh; und kom - men musst al - - le

Speed my Love Speed" Oh! Spring is come Queen of groves and

Speed my Love Speed" Oh! Spring is come Queen of groves and

Speed my Love Speed" Oh! Spring is come Queen of groves and

*bowers,*  
mahl ju - - he! das macht dir nit viel mäh'

bow - ers Crownd with flowers, Oh! Spring is come!

bow - ers Crownd with flowers, Oh! Spring is come!

bow - ers Crownd with flowers, Oh! Spring is come!

*g<sup>ua</sup>*

*loco*

*mf*

*f*

THE FISHERMAN AND HIS WIFE.

DUET & CHORUS

DER FISCHER UND SEIN WEIB

No. 6.

ALLEGRETTO

*mf* *sf*

*pp*

The Wife  
Der Frau

An Tu - - gend reich wie

The Fisherman  
Der Mann

Ein ar - mer Fi - scher bin ich zwar A favour - ing breeze thy

Oh I am but a Fish - erman;

PIANO

FORTE.

*p*

Nie - - mand war

und

sails shall fan

Drum leb' ich - al - - le - zeit sor - - gen - - frey

Thy

The Good fear not the ra - ging sea;

ich dein Weib bin stets dir treu ju - - he! ju - he! ju - - he! drum leb' ich

faith--ful wife shall watch for thee; Fear not the ra-ging sea, The good fear  
ju - - he! ju - he! ju - - he! dram leb' ich

Tenor  
and  
Bass

Fear not the ra-ging sea, The good fear

al - le zeit sor -- gen frey drum leb' ich al - le - zeit sor -- gen frey oi di

not the ra - ging sea, The good fear not the ra - ging sea, The good fear  
alle - zeit for - gen frey drum leb' ich alle - zeit for - gen frey oi fear

not the ra - ging sea, The good fear not the ra - ging sea, The good fear

oi - di oi di o i

not the ra - ging sea.

not the ra - ging sea.

*Dim*

*ff*



2<sup>d</sup> VERSE.

Wirf aus dein Netz so bald du kannst

Sieh hin wie Schifflein wogt und tanzt The deep has treasures for our net; So  
 Be-hold our boat its sails are set, And

bist du zurück be -- la -- den dann ju  
 And bring a golden har - vest home; a  
 bald die Fluth köm̄t rau - schend an ju  
 with the Evening tide I'll come, a  
*Tenor and Bass*

he! ju - he! ju - - he! drum leb' ich alle - zeit sor - - gen - frey drum leb' ich  
 Golden har - vest home, and bring a Gold - en har - vest home, and bring a  
 he ju - he ju - - he drum leb' ich alle zeit for - - gen frey drum leb' ich  
 Golden har - vest home, and bring a Gold - en har - vest home, and bring a

alle - zeit sor - gen - frey oi di oi di oi di - o i

Gold - en har - vest home, a Gold - en har - vest home.

alle - zeit for - gen - frey

Gold - en har - vest home, Gold - en har - vest home.

3d VERSE.

Wie froh sie spielen im

Sieh' uns - - - rer Kind - - - lein mun - - tern Reih'n They sport be - neath our

Be - hold our babes with spark - ling eyes,

Son - - nen - schein

Ge -

sun - - ny skies,

Their

Sie sind des Va - - ters Stolz und Lust!

To view them is their Fa - - ther's bliss,

die - hen an der Mut - ter Brust ju - - he! ju - - he! ju - - he! drum leb' ich

Mothers' joy their lips to kiss, 'Tis joy their lips to kiss, their Mo - thers' drum leb' ich

Tenor  
and  
Bass

'Tis joy their lips to kiss, their Mo - thers

alle - zeit sor - gen frey drum leb' ich alle - zeit sor - gen frey oi di .

joy their lips to kiss, their Mo - thers' joy their lips to kiss, their Mo - thers' alle - zeit for - gen frey drum leb' ich alle - zeit for - gen frey oi di .

joy their lips to kiss, their Mo - thers' joy their lips to kiss, their Mo - thers'

oi di oi di o i

joy their lips to kiss.

joy their lips to kiss.

THE ALPINE ROSE.

NO. 7.

WAHRE LIEBE.

*ALLEGRETTO*

*1st & 2d Treble.*

I bin der frisch' Ti - ro - - ler - - bue, Und Rös - chen wird mein  
 Oh! cheering is our moun-tain breeze, And bright our moun-tain

*Tenor & Bass.*

Oh! cheering is our moun-tain breeze, And bright our moun-tain

*PIANO*

*FORTE.*

Weib, Wenn i'hr a biss-chen zartlich thu? So lacht ihr's Herz im Leib di di  
 sky, No Lad a-mong the Ty-ro-lese, Is half so gay as I. At

sky, No Lad a-mong the Ty-ro-lese, Is half so gay as I.

O tralla la di di O tralla la di di O di di O di di

eve I sing the me-lo-dy, Which well my mistress knows. Oh!

at eve I sing the melo-dy my mistress knows Oh!

O tralla la di di O tralla la di di ri di ri di O.

come to me, Oh! come to me, My Love my Al-pine Rose.

come come to me come to me my Al-pine Rose.

Wenn i am A - bend zu ihr geh', So mach ich's halt a

And Rose will be my bloom - ing bride, The white wreath decks her

And Rose will be my bloom - ing bride, The white wreath decks her

so, Sing i' thr a Lie - dl tral - la la Wie lacht ihr's Herz im

brow, We'll kneel to - geth - er side by side, And breathe the ho - ly

brow, We'll kneel to - geth - er side by side, And breathe the ho - ly

Leib di di O tralla la di di O tral - la la di di O di di

vow. Our simple cot - tage home shall be, Where yon clear torrent

vow. simple cot home shall be clear torrent

O di di O tralla la di di O tralla la di di ri di ri di

flows. Oh! come to me, Oh! come to me, My Love my Al-pine

flows. Oh! come come to me, come to me, my Al-pine

o.

Rose.

Rose.

*gva*

*mf*

*loco* *gva* *loco*

*sf*

3  
 Ich bin so glücklich glaubt es mir,  
 Wie es noch Keiner war,  
 Es waren kaum drey Wochen um,  
 Wir standen am Altar.  
 Di di di &c.

## THE WAGGONER.

## DER FUHRMAN.

## No 8.

*ALLEGRO  
NON  
TROPPO.*

*mf sf*

The piano introduction is in 3/8 time with a key signature of one sharp (F#). It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamics range from mezzo-forte (mf) to sforzando (sf).

*1<sup>st</sup> and  
2<sup>d</sup> Treble.*

Hausknecht spann ein mei - - ne Rosserl, und Kellne - - rin trag

See Love my hor - ses are rea - dy, My hat I wave to

*Tenor &  
Bass.*

See Love my hor - ses are rea - dy, My hat I wave to

*PIANO  
FORTE.*

The first system of the vocal score includes staves for the first and second treble clefs, tenor and bass clefs, and piano accompaniment. The lyrics are in German and English. The piano part is marked with piano (piano) and forte (forte) dynamics.

aus - - sa mein Hut. Wir müssen wieder wei - - ter fahr'n

Thee and a - - way! Yet though I leave thee, Oh

Thee and a - - way! Yet though I leave thee, Oh

The second system of the vocal score continues the vocal lines and piano accompaniment. The lyrics are in German and English. The piano part continues with the same accompaniment.



wir müssen wieder wei - - - ter fahr'n s'da bleib'n thut ein - - mahl kein

let it not grieve thee, But trust me this heart shall be

let it not grieve thee, But trust me this heart shall be

gut ju - - - he! s'da bleib'n thut ein - - mahl kein gut.

stea - - dy though lon - - ger I now can - - not stay.

stea - - dy though lon - - ger I now can - - not stay.

*p Dolce.*

*gva*

*f*

Kelle - rin leb' wohl! und ver - - giss mi nit i muss jetzt

Sad - - ly my fare - - well thou hear - est, and sad - ly I

Sad - - ly my fare - - well thou hear - est, and sad - ly I

schei - - den von dir. i kann nit bey dir bleib'n

turn from thy door; But on the morn - ing when

turn from thy door; But on the morn - ing when

i kann nit bey dir bleib'n denn i muss

I am re - - turn - - ing, Oh trust me thou

I am re - - turn - - ing, Oh trust me thou

fah - - ren nach Trier ju - - he! denn i muss

still wilt be dear - - est, And then I'll ne'er

still wilt be dear - - est, And then I'll ne'er

fah - - ren nach Trier.

leave thee Love more!

leave thee Love more!

*p Dolce.*

*qua*

*f*

COME MY COMPANIONS.

No. 9.

DES TIROLERBUBEN LUST.

*ALLEGRO*  
*TEMPO DI*  
*VALSE.*

*1st & 2d*  
*Treble.*

Ju - he! Ti - ro - ler - bue di didi ridi o didl di Jetzt geh'ts der

Come my com - panions the high Alps as - cend - -ing, Gai - ly we'll

*Tenor &*  
*Bass.*

Come my com - panions the high Alps as - cend - \_ing, Gai - ly we'll

*PIANO*

*FORTE.*

al - ma zu, doi didi ridi o D'Sendrin a ma - -dl, flink wie a

ca - rol our na - tion - al lay; Come my com - pa - nions! come my

ca - rol our na - tion - al lay; Come my com - pa - nions! come my com -

Ra - - dl Sieh wie sie tan - zen kann di didi ridi o didl di Ich wolt' ich

pan - ions! See on yon summit the snow-tint is blend - - ing, With the first

pan - ions! See on yon summit the snow-tint is blend - - ing, With the first

wär ihr Mann doi didi ridi o Jodeln alla bravura. Oh! come my com - pan - ions the high Alps as -

blush of a - wa - ken - ing day: Oh! come my com - pan - ions the high Alps as -

blush of a - wa - ken - ing day: tral - la tral - la tral - la

end - - - ing Gai - - ly well ca - - rol our na - - tion - al lay.

- cend - ing, Gai - ly well ca - rol our na - tion - al - lay.

tral - la la.

\* This description of Jodeln is the most difficult to perform and required Several Months practice before the Tyrolese Family could accomplish it.

D'Sendrin ist donners - nett! di didi ridi o didl di Wenn i a

An - ny trips o - ver the val - ley, Well know - - ing well meet at

An - ny trips o - ver the val - ley, Well know - - ing well meet at

Häu - sel hätt' doi didi ridi o Mücht i sie neh ma, i

noon, I have pro - mis'd her that, - An - ny is wait - ing!

noon, I have pro - mis'd her that, - An - ny is wait - ing!

Wollt's schon be - ke - ma Ju - he! das wär' a Leb'n! do didi ridi o didl di.

An - ny is wait - ing! See on her fair cheek the rose that is glow - - ing,

An - ny is wait - ing! See on her fair cheek the rose that is glow - - ing,

Wenn's that a Hochzeit geb'n Jodeln - - - Jodeln -

Ri-vals the rose that she wears in her hat. Oh! come my com-pan-ions the

Ri-vals the rose that she wears in her hat. tral - la tral - la

high Alps as - cend - - ing, Gai-ly well ca - rol our na - tion - al lay.

tral - la - - - la.

*f*

3

Jetzt will ich fleissig seyn Jodeln  
 Und will recht sparsam seyn Jodeln  
 Und wenn der Somma einmahl ist umma,  
 Will i ihr'n Vater frag'n Jodeln  
 Er wird mir's nit versagh. Jodeln  
 doi di di O di di O.

THE ALPINE YOUTH.

Nº10.

DIE ALPEN DIRNE.

*MODERATO.*

*mf sf sf*

*1st & 2d Treble.*

Auf der Al - - ma da krie - gen Die Küh's bes - - te Gras und A

Up - on the Alps my Lover knows, The greenest grass that earliest grows, At

*Tenor & Bass.*

Up - on the Alps my Lover knows, The greenest grass that earliest grows, At

*PIANO FORTE.*

i lie - - ber Herr za a i find schon was, Denn hart nebn der

dawn of day my herds are there, So constant is his care: His home is near my

dawn of day my herds are there, So constant is his care. His home is near my



Alm die der Mut - ter zu gehört hat der See - - bau'n Hans a sein

mothers' cot, Tho' hes my Love She knows it not, He's true in Love He's brave in fight, He

mothers' cot, Tho' hes my Love She knows it not, He's true in Love He's brave in fight, He

Va - - tern sein Herd, Und der Hans is mein Al - - les, Er is halt mein

is my heart's de-light. His home is near my mothers cot, Tho' hes my love, She

is my heart's de-light. His home is near my mothers' cot, Tho' hes my love, She

Le - - bn denn ein bra - - vern als den kann's mein Seel' nim - ma g'bn.

knows it not, He's true in love, He's brave in fight, He is my heart's de-light.

knows it not, He's true in love, He's brave in fight, He is my heart's de-light.

Wenn's schneit und wenn's reg - - net, Wenn's don - - nert und blitzt, Und so

Yon azure sky may threaten storm, And clouds may veil the mountains form, From

Yon azure sky may threaten storm, And clouds may veil the mountains form, From

fürcht i mi nit Wenn mei Haus bey mir sitzt. Was küm - mert mi's

crag to crag the stream may dash While vi-vid lightnings flash. The snow may fall, but

crag to crag the stream may dash While vi-vid lightnings flash. The snow may fall, but

reg - - nen Was frag'i nach dem schnei - en, Wenn's nur so bleibt das d'sen - na mit's

let me see, My Alpine youth thus smile on me, There's sunshine still if he's in sight, He

let me see, My Alpine youth thus smile on me, There's sunshine still if he's in sight, He

Vieh o - - - be treib'n, Mein Hans sei - - ne Au - gen bleib'n Ja

is my heart's de - light, His home is near my mother's cot, Tho'

is my heart's de - light, His home is near my mother's cot, Tho'

al - le - weil blau und nur die (sind) der Him - mel wo i ei - ni schau.

he's my love, She knows it not, He's true in love, He's brave in fight, He is my heart's de-light.

he's my love, She knows it not, He's true in love, He's brave in fight, He is my heart's de-light.

## THE SERENADE.

## HARFEN-GRUSS.

No 11.

*ANDANTINO.*

The piano introduction is in 6/8 time, key of B-flat major. It features a flowing melody in the right hand and a harmonic accompaniment in the left hand. The piece begins with a piano (*p*) dynamic and concludes with a pianissimo (*pp*) dynamic.

Nimm au o Hei - de sanft und gut, Von mir - den Har - fen - gruss, Er

*1st & 2d Treble.*

Oh! neer forbid my harp to breathe, Love's music in thine ear, Each

*Tenor & Bass.*

Oh! neer forbid my harp to breathe, Love's music in thine ear, Each

*PIANO - FORTE.*

The first system of the vocal and piano accompaniment. The vocal parts (1st & 2d Treble, Tenor & Bass) sing the lyrics. The piano accompaniment is in 6/8 time, key of B-flat major, with a piano (*p*) dynamic.

kommt von mir ist lie - be - voll, Und trau - lich schmeckt sein Kuss. Er

passing breeze pro - longs the sound, And whispers thou art dear. Each

passing breeze pro - longs the sound, And whispers thou art dear. Each

The second system of the vocal and piano accompaniment. The vocal parts continue with the lyrics. The piano accompaniment continues with a piano (*p*) dynamic.

kommt von mir ist lie - be - voll, Und trau - lich schmeckt sein Kuss.

pass - ing breeze pro - longs the sound, And whispers thou art dear.

pass - ing breeze pro - longs the sound, And whispers thou art dear.

2<sup>d</sup> Verse.

Der Ep - heu sucht sich ei - nen Stamm, Die Re - - be ei - - nen

Were I a Pil - grim where no friend, This plain - tive harp could

Were I a Pil - grim where no friend, This plain - tive harp could

Stab, Sonst sin - - ken sie in Staub da - hin, Und fin - den früh ihr

hear, It's strings should learn no o - ther lay, But whis - per thou art

hear, It's strings should learn no o - ther lay, But whis - per thou art

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are: "Stab, Sonst sin - - ken sie in Staub da - hin, Und fin - den früh ihr". The middle staff is a vocal line with the lyrics: "hear, It's strings should learn no o - ther lay, But whis - per thou art". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a flowing sixteenth-note melody in the right hand and a harmonic accompaniment in the left hand.

grab, Sonst sin - - ken sie in Staub da - hin, Und fin - den früh ihr

dear, It's strings should learn no o - ther lay, But whis - per thou art

dear, It's strings should learn no o - ther lay, But whis - per thou art

The second system of the musical score consists of three staves. The top staff is a vocal line with the lyrics: "grab, Sonst sin - - ken sie in Staub da - hin, Und fin - den früh ihr". The middle staff is a vocal line with the lyrics: "dear, It's strings should learn no o - ther lay, But whis - per thou art". The bottom staff is a piano accompaniment with a treble and bass clef, continuing the sixteenth-note melody and harmonic accompaniment from the first system.

grab.

dear.

dear.

*p* *pp* *rallentando* *pp*

The third system of the musical score consists of three staves. The top staff is a vocal line with the lyrics: "grab." The middle staff is a vocal line with the lyrics: "dear." The bottom staff is a piano accompaniment with a treble and bass clef, concluding the piece with a *rallentando* and *pp* (pianissimo) marking. The piano part features a final flourish in the right hand and sustained chords in the left hand.

Ver - ges - sen und ver - las - sen ist, Der Pil - ger oh - ne Freund, Die Thräne die al -

For kindred souls I would not sigh, I'd check the starting tear, And still for thee I'd

For kindred souls I would not sigh, I'd check the starting tear, And still for thee I'd

lei - ne fließt, Ist mar - ter - voll ge - weint, Die Thräne die al - lei - ne fließt ist

touch the string, And whisper thou art dear, And still for thee I'd touch the string, And

touch the string, And whisper thou art dear, And still for thee I'd touch the string, And

mar - ter - voll ge - weint.

whis - per thou art dear.

whis - per thou art dear.

*rallentando*

*p*

*pp*

## THE HAPPY SHEPHERDESS.

No 12.

## DIE ZUFRIEDENE HIRTIN.

*ANDANTINO*

*p Dolce.*

1st & 2d  
Treble.

Ei was müsst mir ei - - - ner ge - - ben Dass ich sollt' kein

Oh, there's nothing in the world could tempt me, To re-sign my

Tenor &  
Bass.

Oh, there's nothing in the world could tempt me, To re-sign my

PIANO.

FORTE.

Sen - - - drin seyn, Auf - der Höh da ist mein Le - ben

shep - - herdess crook, On the Alps I love to drive my cat - tle

shep - - herdess crook, On the Alps I love to drive my cat - tle



wenn ma's Kuhl' auf d'Al - - ma treib'n. Auf - der Alm da ist mein Glück, i

And I dwell be side the mountain brook. I'll ne'er wan-der, I grow fond-er,

And I dwell be side the mountain brook. I'll ne'er wan-der, I grow fond-er,

tausch mit kei - ner Gra - - fin, ei was müsst mir ei - - - - - ner

of the Ty-rol my sweet home; Oh a mon-arch's scep-tre should not

of the Ty-rol my sweet home; Oh a mon-arch's scep-tre should not

ge - - ben, dass ich sollt kei - ne Sen - - drin seyn.

tempt me, To re-sign my shep-her- - dess's crook.

tempt me, To re-sign my shep-her- - dess's crook.

Wenn die Küh am Mor - - - gen gra - - - sen Seh' ich mit Ver -

I am hap - py when I hear the Shep - herd with his pipe res -

I am hap - py when I hear the Shep - herd with his pipe res -

gnü - - - gen zu, Hör ich dann den Kuh - - - reihn bla - sen,

pond the Air I sing; And when win - ter drives us from the mountains,

pond the Air I sing; And when win - ter drives us from the mountains,

Sing' mein Mor - gen Lied da - - - zu. So leb' ich mit fro - hem Sinn, bis

Warm - ly shel - ter'd well a - wait the spring: I'll ne'er wander, I grow fonder

Warm - ly shel - ter'd well a - wait the spring: I'll ne'er wander, I grow fonder

Herbst ent - färbt der Ber - ge Grün, dann treib' ich die Küh' - - in's

of the Ty - rol my sweet home. Oh! a mon - arch's sceptre should not

of the Ty - rol my sweet home. Oh! a mon - arch's sceptre should not

Thal in den war - men Win - - - ter - - - stall.

tempt me to re - sign my shep - her - dess's crook.

tempt me to re - sign my shep - her - dess's crook.

ca - - - lan - - - do



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