



COLLECTION LITOLFF.

Zweites  
Volklied-Album.

60  
beliebte Volklieder  
für Pianoforte und Violine

übertragen

von

**A. BLUMENSTENGEL.**

*Eigenthum des Verlegers.*

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# INHALT.

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# Ach, du klar-blauer Himmel.

Lebhaft und heiter. (Giojoso.)

Fr. Silcher.

1.

# Aennchen von Tharau.

Moderato.

Fr. Silcher.

2.

# Am Brunnen vor dem Thore.

Moderato.

Franz Schubert.

3.

This musical score is for the piano accompaniment of 'Am Brunnen vor dem Thore' by Franz Schubert. It is in 3/4 time and G major. The score consists of three systems of music. The first system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* and *pp*. The second system continues the accompaniment with similar textures. The third system concludes the piece with a final cadence. Fingerings and articulation marks are clearly indicated throughout.

# Auf der Alm, da finden die Küh' 's beste Gras.

Ziemlich langsam. (Andante.)

Tyroler Volkslied.

4.

This musical score is for the piano accompaniment of 'Auf der Alm, da finden die Küh' 's beste Gras', a Tyrolean folk song. It is in 3/4 time and G major. The score consists of two systems of music. The first system includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *p* and *mf*. The second system continues the accompaniment with similar textures. The score includes first and second endings for both the vocal and piano parts. Fingerings and articulation marks are clearly indicated throughout.

Schneller. (più mosso.)

2. *mf*

2. *mf*

*f*

Auf ihr Brüder, lasst uns wallen.

Alla marcia.

J. H. Stuntz.

5. *f*

*fz*

*fz*

*mf* *cresc.* *p*

*mf* *cresc.* *p*

*f*

*stacc.*

*ff*

*ff*

# Auf Matrosen, die Anker gelichtet.

Allegretto.

A. Pohlenz.

6.

Musical score for 'Auf Matrosen, die Anker gelichtet.' by A. Pohlenz. The score is in 6/8 time and consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf* and *p*. The second system continues the piece with a *cresc.* and *f* dynamic marking.

# Bin ich im Wald.

Andante.

Schwedisches Volkslied.

7.

Musical score for 'Bin ich im Wald.' by Schwedisches Volkslied. The score is in 3/4 time and consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p*. The second system continues the piece with first and second endings.

# Das ist der Tag des Herrn.

Feierlich. (Solemnamente.)

C. Kreutzer.

8.

Musical score for 'Das ist der Tag des Herrn.' by C. Kreutzer. The score is in 3/4 time and consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*. The second system continues the piece with first and second endings.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and chords. Dynamic markings include *pp* and *p*. Fingering numbers like 5, 2, 1, 2, 5, 4, 3, 2 are visible above the right hand.

Second system of musical notation. The piano part continues with a similar texture. Dynamic markings include *f* and *p*. Fingering numbers like 4, 2, 4, 1, 4, 2 are visible above the right hand.

Third system of musical notation. The piano part continues with a similar texture. Dynamic markings include *f* and *p*. Fingering numbers like 4, 2, 4, 1, 5, 2, 1, 4, 2 are visible above the right hand.

**Lebhafter. (più mosso.)**

Fourth system of musical notation, starting with the tempo change. The piano part features a more rhythmic texture. Dynamic markings include *p* and *f*. Fingering numbers like 5, 4, 2, 5, 4, 1, 2, 2 are visible above the right hand.

**Adagio.**

**Tempo I.**

Fifth system of musical notation, starting with the tempo change. The piano part features a more rhythmic texture. Dynamic markings include *f* and *ff*. Fingering numbers like 4, 2, 2, 2, 2 are visible above the right hand.

# Da streiten sich die Leut' herum.

Gemüthlich. (Comodo.)

C. Kreutzer.

9.

# Das Wandern ist des Müllers Lust.

Leicht bewegt. (Allegretto.)

Carl Zöllner.

10.



# Das Schiff streicht durch die Wellen.

Moderato.

Italienisches Volkslied.

11.

Musical score for 'Das Schiff streicht durch die Wellen.' in G major, 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamics include piano (*p*).

# Den Schönen Heil.\*)

Moderato.

A. Neithardt.

12.

Musical score for 'Den Schönen Heil.\*)' in C major, 2/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated with numbers 1-5. Dynamics include forte (*f*) and piano (*p*).

Continuation of the piano accompaniment for 'Den Schönen Heil.\*)' in C major, 2/4 time. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include mezzo-forte (*mf*) and piano (*p dolce*). Fingerings are indicated with numbers 1-5.

Continuation of the piano accompaniment for 'Den Schönen Heil.\*)' in C major, 2/4 time. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated with numbers 1-5.

Continuation of the piano accompaniment for 'Den Schönen Heil.\*)' in C major, 2/4 time. It features a rhythmic pattern of eighth and sixteenth notes. Dynamics include forte (*f*) and fortissimo (*ff*). Fingerings are indicated with numbers 1-5.

\*) Mit Genehmigung der Originalverleger Herren Ed. Bote & G. Bock in Berlin.

# Der Sänger hält im Feld die Fahnenwacht.

(DIE FAHNENWACHT.)

Maestoso.

P. von Lindpaintner.

13.

This musical score is for the piece 'Der Sänger hält im Feld die Fahnenwacht.' It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Maestoso'. The score is divided into four systems. The first system shows the vocal line starting with a mezzo-forte (mf) dynamic, followed by piano (p) and forte (f) dynamics. The piano accompaniment features chords and arpeggiated figures. The second system includes dynamics like p, mf, f, and p dolce. The third system has f and p dynamics. The fourth system includes mf, f, and ff dynamics. The piano part includes various fingering numbers (1, 2, 3, 4, 5) and articulation marks.

# Du flachshaarat's Diandl.

Schnell. (Vivo.)

Kärntner Volkslied.

14.

This musical score is for the piece 'Du flachshaarat's Diandl.' It is a piano accompaniment for a folk song. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked 'Schnell. (Vivo.)'. The score is divided into two systems. The first system starts with a mezzo-forte (mf) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system includes dynamics like f and ff. The score includes various fingering numbers (1, 2, 3, 4, 5) and articulation marks.

# Drauss' ist Alles so prächtig.

Heiter. (Giojoso.)

Fr. Silcher.

15.

First system of music for 'Drauss' ist Alles so prächtig.' It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and moves to forte (*f*) and then back to piano (*p*). The piano accompaniment features chords and arpeggiated figures in both hands, with dynamics *p* and *f*. Fingerings are indicated with numbers 1-5.

Second system of music for 'Drauss' ist Alles so prächtig.' The vocal line continues with dynamics *f* and *p*. The piano accompaniment includes complex chordal textures and arpeggios, with dynamics *p* and *f*. Fingerings are indicated with numbers 1-5.

# Es braust ein Ruf wie Donnerhall.\*)

Allegro marcato.

(DIE WACHT AM RHEIN.)

C. Wilhelm.

16.

First system of music for 'Es braust ein Ruf wie Donnerhall.\*)'. It features a vocal line and piano accompaniment. The vocal line starts with a forte (*f*) dynamic and increases to fortissimo (*ff*) with a crescendo (*cresc.*). The piano accompaniment is in a rhythmic, march-like style with dynamics *f* and *ff*, and includes a crescendo (*cresc.*). Fingerings are indicated with numbers 1-5.

Second system of music for 'Es braust ein Ruf wie Donnerhall.\*)'. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains the rhythmic pattern with a mezzo-forte (*mf*) dynamic.

Third system of music for 'Es braust ein Ruf wie Donnerhall.\*)'. The vocal line continues with a fortissimo (*ff*) dynamic and a crescendo (*cresc.*). The piano accompaniment also features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*). The system concludes with a final chord.

\* Original in W. Greef's Männerlieder 9 Heft 2. Mit Bewilligung des Verlegers Herrn G. D. Baedeker in Essen benutzt.

# Ein Schäfermädchen weidete.

Allegretto.

17.

Musical score for measures 17-18. The piece is in 6/8 time and B-flat major. The vocal line starts with a piano (*p*) dynamic and a repeat sign. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*, *f*, and *mf*. Fingerings are indicated with numbers 1-5.

Musical score for measures 19-24. The vocal line continues with dynamics *f*, *mf*, *dim.*, and *pp*. The piano accompaniment features chords and arpeggiated figures. Dynamics include *f*, *mf*, *dim.*, and *pp*. Fingerings are indicated with numbers 1-5.

# Es ist bestimmt in Gottes Rath.

Poco sostenuto.

Mendelssohn.

18.

Musical score for measures 18-23. The piece is in 3/4 time and B-flat major. The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note accompaniment. Dynamics include *mf*, *p*, and *pp*. Fingerings are indicated with numbers 1-5.

Musical score for measures 24-29. The vocal line continues with dynamics *f*, *p*, and *pp*. The piano accompaniment features chords and arpeggiated figures. Dynamics include *f*, *p*, and *pp*. Fingerings are indicated with numbers 1-5.

Musical score for measures 30-35. The vocal line includes markings for *f*, *rit.*, *a tempo*, *p*, *mf*, and *cresc.*. The piano accompaniment includes markings for *f*, *rit.*, *a tempo*, *mf*, and *cresc.*. Fingerings are indicated with numbers 1-5.

*f* *p* *pp*

### Fern im Süd das schöne Spanien.

Moderato. (Tempo di Bolero.)

C. G. Reissiger.

19.

*p*

*pp*

*p* *cresc.*

*dim.* *rit.* *p*

1. 2.

# Friedlicher klarer See.

Moderato.

Böhmisches Volkslied.

20.

# Hinaus in die Ferne.

Schrittmässig und heiter. (Allegretto marziale.)

A. Methfessel.

21.

# Ich möchte dir so gerne sagen.

Mit Gefühl. (Con Sentimento.)

C. F. Girschner.

22.

# Ich war Jüngling noch, an Jahren.

Andante.

E. H. Méhul.

23.

Ich weiss nicht, was soll es bedeuten.  
(LORELEY.)

Andante.

Fr. Silcher.

24.

The musical score is written for piano and consists of four systems. The first system is marked with the number '24.' and the instruction 'p dolce'. The tempo is 'Andante'. The score is in 6/8 time and features a melody in the right hand and a rhythmic accompaniment in the left hand. The first system includes the number '24.' and the instruction 'p dolce'. The second system continues the melody and accompaniment. The third system includes fingerings such as '4 2', '4 1', '4', and '5 4'. The fourth system includes fingerings such as '4 2', '4', and '4 2'. The score concludes with a final cadence in the right hand.



# Ich bin ein Preusse, kennt ihr meine Farben.

Maestoso.

A. Neithardt.

25.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a forte (*f*) dynamic and a *mf* dynamic. The piano accompaniment starts with a forte (*f*) dynamic and includes a section marked *mf legato*. There are accents and slurs throughout the piece.

The second system continues the musical piece. The piano accompaniment features a prominent rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. A dynamic of *sf* (sforzando) is used in the right hand.

The third system shows a change in dynamics, with a piano (*p*) marking in both the vocal and piano parts. The piano accompaniment continues with its characteristic rhythmic texture.

The fourth system includes a tempo change to *a tempo*. It features a *rit.* (ritardando) marking at the beginning, followed by dynamics of *mf*, *f*, and *mf*. The piano accompaniment is highly rhythmic and detailed.

The fifth system concludes the piece with a *ff* (fortissimo) dynamic in the piano accompaniment. The vocal line also features a *f* dynamic. The system ends with a double bar line and repeat signs.

# Ich wollt' meine Lieb' ergösse sich.

Allegro con moto.

Mendelssohn.

26.

The musical score is written for voice and piano. It begins with a vocal line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Allegro con moto'. The score is divided into five systems. The piano accompaniment is highly detailed, with many sixteenth-note patterns and triplets. Dynamics include *p*, *cresc.*, *sf*, *dolce*, and *pp*. The score ends with a first and second ending for the piano part.

*pp sempre* *cresc.* *cresc.*

*pp sempre* *cresc.* *cresc.*

*f* *p* *dolce*

*dolce* *sf* *pp*

In der Heimath ist es schön.\*)

Moderato.

Andreas Zöllner.

27. *p* *mf* *mf*

*p* *mf* *f*

\*) Mit Genehmigung des Herrn Joh. Hoffmann's Wwe. in Prag.

# In einem kühlen Grunde.

Moderato.

Fr. Glück.

28.

# I thua wohl.

Schermüthig. (Con Dolore.)

Kärntner Volkslied.

29.

# Kein Feuer, keine Kohle.

Ziemlich langsam. (Andante.)

30.

# Lebe wohl mein flandrisch Mädchen.

Andantino.

A. Lortzing.

31.

# Leise zieht durch mein Gemüth.

Andante.

Mendelssohn.

32.

*p* *pp* *p*

3 5

# Nachtigall, o Nachtigall.

Andante.

Alexis Alabieff.

33.

*p dolce* *p*

5 8 1 2 4

*f* *p*

1 2 3 5

*f* *p* *rit.*

### Näh' nicht liebes Mütterlein.

(DER ROTHE SARAFAN.)

**Allegro moderato.**

Russisches Volkslied.

34.

*p*

*mf*

*p*

First system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *mf* (mezzo-forte) in both the vocal and piano parts.

Second system of musical notation, continuing the piece. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the piano part.

Third system of musical notation. The vocal line features more complex rhythmic patterns, including triplets and sixteenth notes. The piano accompaniment also includes triplets. A dynamic marking of *dolce* (dolce) is present in the piano part.

Nun ade, du mein lieb Heimathland.

Moderato.

Fourth system of musical notation, starting with the number 35. It features a vocal line and piano accompaniment in a 2/4 time signature. The key signature changes to one flat (Bb). The piano part includes a dynamic marking of *p* (piano) and *mf* (mezzo-forte).

Fifth system of musical notation, continuing the piece. It features a vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* (mezzo-forte).



# O sanctissima.

(O du fröhliche, o du selige, gnadenbringende Weihnachtszeit.)

Andante.

Sicilianisches Fischerlied.

36.

# O Susanna.

Allegretto.

Negerlied.

37.

# O Thäler weit, o Höhen.

Ziemlich langsam. (Andante.)

Mendelssohn.

38.

The musical score consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Ziemlich langsam. (Andante.)'. The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). The piano part features intricate textures with triplets and arpeggiated figures. The vocal line is melodic and expressive, with some notes marked with accents. The piece concludes with a final cadence in the piano part.

# Rosestock, Holderblüth'

Moderato.

Schwäbischer Ländler.

39.

# Sah ein Knab' ein Röslein steh'n.

Allegretto.

H. Werner.

40.

Moderato **Santa Lucia.**

Mässig bewegt. (Andantino.)

Neapolitanisches Volkslied.

41.

Musical score for 'Santa Lucia' in 3/8 time, key of D major. The score consists of three systems of music. The first system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with fingerings (2, 3, 3, 2, 4, 3, 1, 2, 4) and dynamics (p). The second system continues the vocal and piano parts, with dynamics ranging from p to f and mf. The third system includes first and second endings for both parts, with dynamics p, f, and mf, and a tempo change to *più mosso* indicated by a double bar line.

Siehst du dort die Wolken eilen.

Moderato.

42.

Musical score for 'Siehst du dort die Wolken eilen.' in 3/4 time, key of D major. The score consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The piano part features chords and arpeggios with dynamics mf and f. The second system continues the vocal and piano parts, with dynamics mf and f, and includes first and second endings for both parts.

# Sind wir vereint zu guter Stunde.

Un poco Allegretto.

G.F. Hanitsch.

43.

# Spinn, spinn!

Sehr ruhig und innig. (Andante con sentimento.)

Esthländische Volksweise.

44.

# Stille Nacht, heilige Nacht.

Andante.

F. Gruber.

45.

# Stimmt an mit hellem hohem Klang.

Frisch und kräftig. (Alla marcia.)

A. Methfessel.

46.

# Tyroler sind lustig.

Allegretto.

J. Haibel.

47.

# Vater, Mutter, Schwestern, Brüder.

Un poco Allegretto.

A. Lortzing.

48.

*un poco rit.* *a tempo*

*mf un poco rit.* *p a tempo*

*rit.* *a tempo*

*p* *f* *p*

### Von der Alpe ragt ein Haus.

Andantino.

Tyroler Volkslied.

49. *p*

*p*

# Von der Kapler Alm.

Mässig schnell. (Allegro moderato.)

Tyroler Volkslied.

50.

The musical score is written for piano and consists of four systems. Each system has three staves: a single treble staff for the vocal line and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Mässig schnell. (Allegro moderato.)' and the mood is 'p dolce'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.



# Was schimmert dort auf dem Berge so schön.

(DIE KAPELLE.)

Andante.

C. Kreutzer.

51.

The musical score is presented in four systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano accompaniment is particularly intricate, featuring many triplets and sixteenth-note passages. The piece ends with a final cadence in the piano part.

# Weit in der Ferne wandr'ich allein.

Allegro vivo.

A. Fesca.

52.

Musical score system 1, measures 52-55. Treble clef, key signature of two sharps (F# and C#), 12/8 time signature. The piano accompaniment is marked *f* (forte) and includes a *p* (piano) dynamic marking.

Musical score system 2, measures 56-59. Treble clef, key signature of two sharps, 12/8 time signature. The piano accompaniment continues with dense sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

*p dolce*

*p*

Musical score system 3, measures 60-63. Treble clef, key signature of two sharps, 12/8 time signature. The piano accompaniment features a more melodic line in the right hand with slurs and a steady eighth-note accompaniment in the left hand. Dynamics include *p dolce* and *p*.

*cresc.*

*cresc.*

Musical score system 4, measures 64-67. Treble clef, key signature of two sharps, 12/8 time signature. The piano accompaniment continues with melodic lines in the right hand and eighth-note accompaniment in the left hand. Dynamics include *cresc.*

*cresc.*

*f*

*ff*

Musical score system 5, measures 68-71. Treble clef, key signature of two sharps, 12/8 time signature. The piano accompaniment concludes with a final melodic flourish in the right hand and a dense chordal texture in the left hand. Dynamics include *cresc.*, *f*, and *ff*.

1. *f* 2. *ff*

### Wenn die Schwalben heimwärts zieh'n.\*)

Andantino.

Franz Abt.

53.

*p* *pp*

*pp* *string.* *rit.* *ten* *a tempo* *p* *a tempo*

*p* *pp*

*f* *rit.* *rit.* *a tempo* *p* *dim.*

\*) Mit Genehmigung des Originalverlegers Herrn Karl Göpel in Stuttgart.

## Wenn ich mich nach der Heimath sehn'.\*)

Moderato.

E. Nesmüller.

54.

## Wie lieblich schallt durch Busch und Wald.

Allegretto.

Fr. Silcher.

55.

\*) Mit Genehmigung der Originalverleger Herren Breitkopf &amp; Härtel in Leipzig.

## Wer hat dich, du schöner Wald.

Alla marcia.

Mendelssohn.

56.

## Zillerthal, du bist mei Freud'.

Allegretto.

Tyroler Volkslied.

57.

# Z' Lauterbach hab' i mei'n Strumpf verlor'n.

Allegretto.

Süddeutsches Volkslied.

58.

The musical score is arranged in two systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score includes various musical notations such as slurs, ties, and fingerings. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. The vocal line follows the melody of the folk song, with some phrasing slurs and ties. The score concludes with a final cadence in the piano part.

# Z' nächst bin i halt gange.

Andantino.

Tyroler Volkslied.

59.

The first system of the musical score for 'Z' nächst bin i halt gange.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand, with some triplets and slurs. The number '59.' is printed to the left of the piano part.

The second system of the musical score continues the vocal and piano parts. The vocal line continues with various note values and rests. The piano accompaniment includes a triplet in the right hand and continues with chords and a bass line. The dynamics remain consistent with the first system.

Un poco più mosso.

The third system of the musical score is marked 'Un poco più mosso.' and features a mezzo-forte (*mf*) dynamic. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its harmonic support with chords and a steady bass line.

# Zwei Sternlein am Himmel. Oberösterreichisches Volkslied.

Moderato.

60.

The first system of the musical score for 'Zwei Sternlein am Himmel.' is marked 'Moderato.' and begins with a piano (*p*) dynamic and the instruction 'dolce'. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The piano accompaniment is in grand staff with the same key signature and time signature. It includes first and second endings for both the vocal and piano parts, indicated by '1.' and '2.' above the notes. The piano part features chords and a bass line with some triplets.

The second system of the musical score continues the vocal and piano parts. The vocal line includes accents (^) over several notes. The piano accompaniment continues with chords and a bass line, ending with a forte (*ff*) dynamic. The number '60.' is printed to the left of the piano part.

# Inhalt des ersten Bandes.



No.	Seite	No.	Seite
1. Ach, wie ist's möglich dann . . . . .	3.	31. Leb' wohl du theures Land . . . . .	18.
2. Alles schweige! Jeder neige . . . . .	3.	32. Letzte Rose, wie magst du so einsam . . .	19.
3. Als wir jüngst in Regensburg waren . .	4.	33. Mädele ruck, ruck, ruck an meine grüne Seite	20.
4. An Alexis send' ich Dich . . . . .	4.	34. Mei Dirndel is harb uf mi . . . . .	20.
5. Bekränzt mit Laub den lieben vollen Becher	5.	35. Mein Herz ist im Hochland . . . . .	21.
6. Chimmt a Vogerl geflogen . . . . .	5.	36. Mei Schatzerl is hübsch . . . . .	22.
7. Das waren mir selige Tage. . . . .	6.	37. Mich fliehen alle Freuden . . . . .	22.
8. Denkst du daran, mein tapfrer Lagenka	6.	38. Morgen muss ich fort von hier . . . . .	23.
9. Den lieben langen Tag hab' ich nur Schmerz	7.	39. Morgenroth, Morgenroth . . . . .	23.
10. Der Papst lebt herrlich in der Welt. . .	7.	40. Muss i denn, muss i denn zum Städtle 'naus	24.
11. Der Ritter muss zum blut'gen Kampf hinaus	8.	41. O Tannenbaum, o Tannenbaum . . . . .	24.
12. Drunten im Unterland. . . . .	9.	42. Schier dreissig Jahre bist du alt . . . . .	25.
13. Du, du liegst mir am Herzen . . . . .	9.	43. Schöne Minka, ich muss scheiden . . . . .	25.
14. Du wirst mir's ja nicht übel nehmen. .	10.	44. Seht ihr drei Rosse vor dem Wagen . . .	26.
15. Einsam bin ich, nicht alleine . . . . .	10.	45. So leb' denn wohl, du stilles Haus . . .	26.
16. Es kann ja nicht immer so bleiben . . .	11.	46. So viel Stern' am Himmel stehen . . . . .	26.
17. Es ritten drei Reiter zum Thore hinaus. .	11.	47. Steh' ich in finst'rer Mitternacht . . .	27.
18. Es zogen drei Bursche wohl über den Rhein	12.	48. Steh' nur auf, du lust'ger Schweizerbub' .	27.
19. Ford're Niemand mein Schicksal zu hören.	12.	49. Treu und herzinniglich, Robin Adair! . .	28.
20. Freut euch des Lebens . . . . .	13.	50. Vater, ich rufe Dich . . . . .	28.
21. Gott erhalte Franz, den Kaiser . . . . .	13.	51. Vom hoh'n Olymp herab ward uns die Freude	28.
22. Guter Mond, du gehst so stille . . . . .	14.	52. Von meinem Bergli muss i scheiden . . .	29.
23. Heil dir im Siegerkranz . . . . .	14.	53. Wann i in der Fruh aufsteh . . . . .	30.
24. Herz, mein Herz, warum so traurig . . .	15.	54. Was glänzt dort vom Walde im Sonnenschein	30.
25. Hoch vom Dachstein an . . . . .	15.	55. Wenn der Schnee von der Alma wega geht	31.
26. Ich hatt' einen Kameraden . . . . .	16.	56. Wenn's Mailüfterl weht . . . . .	32.
27. Jetzt gang i an's Brünnele . . . . .	16.	57. Wir winden dir den Jungfernkranz . . .	32.
28. Im Wald und auf der Haide . . . . .	16.	58. Wohlauf noch getrunken den funkelnden .	33.
29. Kennst du das Land, wo die Citronen blüh'n	17.	59. Wo Kraft und Muth in deutschen Seelen.	34.
30. Lang, lang ist's her . . . . .	18.	60. Zu Mantua in Banden. . . . .	35.





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