

D 570



Volksmelodien.

1. Ach, wie ist's möglich dann.

Moderato.

Secondo.

p

Handwritten musical score for the first piece. It is in 2/4 time, marked 'Moderato'. The left hand (bass clef) starts with a piano (*p*) dynamic and features a series of chords and single notes. The right hand (treble clef) has a more melodic line with many fingerings (1-5) and slurs. The piece ends with a final chord.

2. Als der Grossvater die Grossmutter nahm.

Moderato.

mf

f

Handwritten musical score for the second piece. It is in 3/4 time, marked 'Moderato'. The left hand (bass clef) has a steady accompaniment of chords. The right hand (treble clef) has a melodic line with many fingerings and slurs. The piece starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic.

3. Alles schweige, Jeder neige.

Solenne.

p

f

Handwritten musical score for the third piece. It is in 3/4 time, marked 'Solenne'. The left hand (bass clef) has a slow, steady accompaniment. The right hand (treble clef) has a melodic line with many fingerings and slurs. The piece starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic.

4. Als wir jüngst in Regensburg waren.

Quasi Allegretto.

mf

f

Handwritten musical score for the fourth piece. It is in 4/4 time, marked 'Quasi Allegretto'. The left hand (bass clef) has a steady accompaniment of chords. The right hand (treble clef) has a melodic line with many fingerings and slurs. The piece starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic.

Volksmelodien.

1. Ach, wie ist's möglich dann.

Moderato.

Primo.

Moderato.

1. Ach, wie ist's möglich dann.

The first system of the musical score for 'Ach, wie ist's möglich dann.' is in 2/4 time, marked Moderato. It features a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups of four or six. There are many slurs and ties throughout the piece. The first measure starts with a treble clef and a key signature of one sharp. The piece ends with a double bar line and a repeat sign.

2. Als der Grossvater die Grossmutter nahm.

Moderatg.

2. Als der Grossvater die Grossmutter nahm. 3

Moderato.

A musical score for a piece titled '2. Als der Grossvater die Grossmutter nahm. 3'. The tempo is marked 'Moderato.' The key signature is one sharp (F#) and the time signature is 3/4. The score is written for two staves, Treble and Bass. The Treble staff contains the melody, which is heavily ornamented with grace notes and slurs. The Bass staff provides a harmonic accompaniment. The piece concludes with a double bar line and a repeat sign. The number '2. 99' is written in the left margin.

3. Alles schweige, Jeder neige.

Solenne.

Solemn.

p

f

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

4. Als wir jüngst in Regensburg waren.

Quasi Allegretto.

Quasi Allegretto. *Alz. Als wir jungst in Regensburg waren.*

A musical score for a piece titled 'Alz. Als wir jungst in Regensburg waren.' The tempo is marked 'Quasi Allegretto.' The score is written for two staves, likely piano and violin. The key signature has one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'mf' (mezzo-forte) and 'f' (forte). There are also some performance instructions like '>' (accent) and '>' (breath mark). The score includes fingerings and bowings indicated by numbers and slurs. The piece ends with a double bar line.

5. An Alexis send' ich dich.

Andantino.

Handwritten musical score for 'An Alexis send' ich dich.' in 3/4 time, key of D major. The score is for piano and features a variety of dynamics including *p*, *f*, *pp*, and *rall.*. It includes numerous fingerings and articulations such as slurs, accents, and trills. The tempo is marked *Andantino*. The piece concludes with a final chord and a fermata.

6. An der Saale hellem Strande.

Con moto.

Handwritten musical score for 'An der Saale hellem Strande.' in 3/4 time, key of D major. The score is for piano and features a variety of dynamics including *mf*, *f*, and *pp*. It includes numerous fingerings and articulations such as slurs, accents, and trills. The tempo is marked *Con moto*. The piece concludes with a final chord and a fermata.

7. Bemooster Bursche zieh' ich aus.

Allegretto moderato.

Handwritten musical score for 'Bemooster Bursche zieh' ich aus.' in 6/8 time, key of D major. The score is for piano and features a variety of dynamics including *mf*. It includes numerous fingerings and articulations such as slurs, accents, and trills. The tempo is marked *Allegretto moderato*. The piece concludes with a final chord and a fermata.

5. An Alexis send' ich dich.

Andantino.

Handwritten musical score for 'An Alexis send' ich dich.' The score is in 3/4 time, key of D major. It consists of two systems. The first system is marked 'Andantino.' and features a piano (p) dynamic. The second system is marked 'a tempo' and includes dynamics of forte (f), piano (p), and pianissimo (pp). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

6. An der Saale hellem Strande.

Con moto.

Handwritten musical score for 'An der Saale hellem Strande.' The score is in 3/4 time, key of D major. It features a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

7. Bemooster Bursche zieh' ich aus.

Allegretto moderato.

Handwritten musical score for 'Bemooster Bursche zieh' ich aus.' The score is in 3/4 time, key of D major. It features a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

8. Chimmt a Vogerl gefloge.

Allegretto.

p

9. Ça, ça, geschmauset.

Allegretto vivo.

f

10. Crambambuli.

Allegro non troppo.

f *p* *f*

11. Drunten im Unterland.

Allegretto.

mf

8. Chimmt a Vogerl gefloge.

7

Allegretto.

Handwritten musical score for 'Chimmt a Vogerl gefloge'. The piece is in 2/4 time, marked 'Allegretto'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated by numbers 1-5. A piano (p) dynamic is marked at the beginning.

9. Ça, ça, geschmauset.

Allegretto vivo.

Handwritten musical score for 'Ça, ça, geschmauset'. The piece is in 2/4 time, marked 'Allegretto vivo'. It features a treble and bass staff. The melody is in the treble staff, characterized by frequent triplets and sixteenth-note patterns. The bass staff has a steady accompaniment. A forte (f) dynamic is marked at the beginning.

10. Crambambuli.

Allegro non troppo.

Handwritten musical score for 'Crambambuli'. The piece is in 4/4 time, marked 'Allegro non troppo'. It features a treble and bass staff. The melody is in the treble staff, with many triplets and sixteenth-note runs. The bass staff has a rhythmic accompaniment. Dynamics include forte (f) and piano (p).

11. Drunten im Unterland.

Allegretto.

Handwritten musical score for 'Drunten im Unterland'. The piece is in 2/4 time, marked 'Allegretto'. It features a treble and bass staff. The melody is in the treble staff, with many triplets and sixteenth-note patterns. The bass staff has a rhythmic accompaniment. A mezzo-forte (mf) dynamic is marked at the beginning.

12. Du, du liegst mir im Herzen.

Moderato.

dolce

f

13. Es zogen drei Bursche wohl über den Rhein.

Molto moderato.

p

f

mf

f

14. Gaudeamus igitur.

Maestoso.

f

15. Gott erhalte Franz, den Kaiser.

Andantino.

dolce legato

sf

p

12. Du, du liegst mir im Herzen.

Musical score for the piece "Du, du liegst mir im Herzen." The score is in 3/4 time, marked "Moderato." It features a melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat). The melody includes dynamic markings like *dolce*, *f*, and *p*, and articulation like accents. The piano part includes fingerings (1-5) and slurs. The piece concludes with a double bar line.

Molto moderato. 13. Es zogen drei Bursche wohl über den Rhein.

Molto moderato. 13. Es zogen drei Bursche wohl über den Rhein.

The musical score is for a piano piece in 3/4 time. It features two staves, a treble and a bass staff. The tempo is marked 'Molto moderato.' The key signature has one flat (B-flat). The piece is numbered '13.' and titled 'Es zogen drei Bursche wohl über den Rhein.' The score includes various musical notations such as notes, rests, and fingerings. Dynamics include 'f' (forte) and 'mf' (mezzo-forte). There are also crescendo and decrescendo hairpins. The piece ends with a double bar line.

14. Gaudeamus igitur.

[illegible]

15. Gott erhalte Franz, den Kaiser.

18. Gott erhalte Franz, den Kaiser.

Andantino.

dolce

sf

p

16. G'rad' aus dem Wirthshaus da komm ich heraus.

Allegretto.

Allegretto. *f*

3

This musical score is for a piece in 3/8 time. The right hand features a series of chords, many of which are beamed together in groups of three. The left hand plays a simple accompaniment of eighth and sixteenth notes, with a triplet of eighth notes in the first measure.

17. Guter Mond, du gehst so stille.

Andantino.

Andantino. *dolce* *p*

5 2 1 2 3 5 2 3 5 1 4 2 1

2 4 3 2 2 1 2 1 3 4

This musical score is for a piece in 4/4 time. The right hand contains several measures with fingerings (1-5) and slurs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include *dolce* and *p*.

18. Heil dir im Siegerkranz.

Maestoso.

Maestoso. *ff*

5 3 1 2 3 3 4 3 3 5 4 1 5 3 4 5 3 4 2 3 1 5 3 1 2 3 4 2 3 1 5 3 1 2 3

1 3 5 4 2 3 3 2 2 2 2 3 2 1 2 3 1 1 3 1 3 2 2 2

This musical score is for a piece in 2/4 time. The right hand features a melody with many slurs and fingerings. The left hand has a simple accompaniment. The dynamic *ff* is marked.

19. Herz, mein Herz, warum so traurig.

Andante.

Andante. *p* *f* *p*

5 1 5 1 5 4 5 3 4 2 1 3 4 2 3 2 3 2 1 3 4 2 3 1 3 4 2 3 1

1 2 5 4 3 2 5 1 1 4 1 4 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1 3 1

This musical score is for a piece in 4/4 time. The right hand has a melody with many slurs and fingerings. The left hand has a simple accompaniment. Dynamics include *p*, *f*, and *p*.

16. Grad' aus dem Wirthshaus da komm ich heraus.

Allegretto.



17. Guter Mond, du gehst so stille.

Andantino.

dolce

p



18. Heil dir im Siegerkranz.

Maestoso.

ff

19. Herz, mein Herz, warum so traurig.

Andante.

p

 f

p



6890

Moderato.

Alla marcia.

Fine.

Andantino.

cresc.

20. Hoch vom Dachstein an.

Moderato.

Exercise 20 is in 2/4 time, marked Moderato. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with many slurs and fingerings (1-5, 2-4, 3-5, etc.). The left hand provides a steady accompaniment with slurs and fingerings (5-1, 2-3, 4-2, etc.). The second system continues the piece, ending with a final chord. The key signature has one flat (B-flat).

21. Immer langsam voran.

Alla marcia.

Exercise 21 is in 4/4 time, marked Alla marcia. It consists of two systems of piano accompaniment. The first system begins with a forte (*f*) dynamic and features a melody in the right hand with many slurs and fingerings (1-3, 2-4, 3-5, etc.). The left hand provides a steady accompaniment with slurs and fingerings (1-3, 2-4, 3-5, etc.). The second system continues the piece, ending with a final chord. The key signature has one flat (B-flat). The piece concludes with the instruction "D.C. al Fine."

22. In einem kühlen Grunde.

Andantino.

Exercise 22 is in 6/8 time, marked Andantino. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with many slurs and fingerings (1-4, 2-5, 3-1, etc.). The left hand provides a steady accompaniment with slurs and fingerings (2-5, 3-1, 4-2, etc.). The second system continues the piece, ending with a final chord. The key signature has one flat (B-flat). The piece concludes with the instruction "cresc." and "p".

23. Kein Feuer, keine Kohle kann brennen so heiss.

Moderato.

Exercise 23 is in 3/4 time, marked Moderato. It features a piano (p) dynamic. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. Fingering numbers (1-5) are indicated above and below the notes.

24. Lang, lang ist's her.

Moderato.

Exercise 24 is in 4/4 time, marked Moderato. It features a piano (p) dynamic. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. Fingering numbers (1-5) are indicated above and below the notes.

25. Mädele ruck, ruck, ruck.

Allegretto vivo.

Exercise 25 is in 4/4 time, marked Allegretto vivo. It features a mezzo-forte (mf) dynamic. The right hand plays a melody with eighth and quarter notes, while the left hand provides a bass line with eighth and quarter notes. Fingering numbers (1-5) are indicated above and below the notes.

23. Kein Feuer, keine Kohle kann brennen so heiss.

Moderato.

Handwritten musical score for piece 23. It is in 3/4 time, key of B-flat major. The tempo is marked 'Moderato.' and the dynamics start with a piano 'p' marking. The score consists of two staves. The right hand features a melody with many slurs and fingerings (1-5). The left hand plays a rhythmic accompaniment with triplets and slurs. The piece ends with a double bar line.

24. Lang, lang ist's her.

Moderato.

Handwritten musical score for piece 24. It is in 4/4 time, key of D major. The tempo is marked 'Moderato.' and the dynamics start with a piano 'p' marking. The score consists of two staves. The right hand has a melody with slurs and fingerings. The left hand has a rhythmic accompaniment with slurs and fingerings. The piece ends with a double bar line.

25. Mädele ruck, ruck, ruck.

Allegretto vivo.

Handwritten musical score for piece 25. It is in 4/4 time, key of B-flat major. The tempo is marked 'Allegretto vivo.' and the dynamics start with a mezzo-forte 'mf' marking. The score consists of two staves. The right hand has a fast, rhythmic melody with many slurs and fingerings. The left hand has a fast, rhythmic accompaniment with slurs and fingerings. The piece ends with a double bar line.

26. Marlborough zieht aus zum Kampfe.

Allegretto. $\frac{4}{2}$

The score for 'Marlborough zieht aus zum Kampfe.' is in 4/2 time, marked 'Allegretto'. It consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The second system starts with a forte (*f*) dynamic, marked with an accent (>), and then returns to mezzo-forte (*mf*). The piece concludes with a final chord in the right hand.

27. Mei Dirndel is harb auf mi.

Allegretto moderato. $\frac{4}{4}$

The score for 'Mei Dirndel is harb auf mi.' is in 4/4 time, marked 'Allegretto moderato'. It consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line. The second system starts with a piano (*p*) dynamic, marked with an accent (>), and then returns to piano (*p*). The piece concludes with a final chord in the right hand.

26. Marlborough zieht aus zum Kampfe.

Allegretto.

Handwritten musical score for 'Marlborough zieht aus zum Kampfe.' in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto.' The score consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

27. Mei Dirndel is harb auf mi.

Allegretto moderato.

Handwritten musical score for 'Mei Dirndel is harb auf mi.' in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto moderato.' The score consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second system begins with a piano (*p*) dynamic and ends with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5 above the notes. The piece concludes with a double bar line.

28. Mein Herz ist im Hochland.

Andantino.

Handwritten musical score for 'Mein Herz ist im Hochland'. The piece is in 3/4 time, marked 'Andantino'. It features a piano (p) dynamic. The right hand has a melody with many slurs and fingerings (1-5). The left hand has a simple accompaniment with some slurs and fingerings (1, 2, 3, 4).

29. Morgenroth, Morgenroth, leuchtest.

Poco lento.

Handwritten musical score for 'Morgenroth, Morgenroth, leuchtest.'. The piece is in 3/4 time, marked 'Poco lento'. It features a piano (p) dynamic. The right hand has a melody with many slurs and fingerings (1-5). The left hand has a simple accompaniment with some slurs and fingerings (1, 2, 3, 4).

30. Muss i denn, muss i denn.

Moderato.

Handwritten musical score for 'Muss i denn, muss i denn.'. The piece is in 4/4 time, marked 'Moderato'. It features a mezzo-forte (mf) dynamic. The right hand has a melody with many slurs and fingerings (1-5). The left hand has a simple accompaniment with some slurs and fingerings (1, 2, 3, 4).

Andantino.

28. Mein Herz ist im Hochland.

Andantino. Musical score for 'Mein Herz ist im Hochland'. The piece is in 3/4 time, key of B-flat major. It features a piano accompaniment and a vocal line. The piano part includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p). The vocal line includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p). The score is written for piano and voice.

29. Morgenroth, Morgenroth, leuchtest.

Poco lento.

Poco lento. Musical score for 'Morgenroth, Morgenroth, leuchtest'. The piece is in 3/4 time, key of D major. It features a piano accompaniment and a vocal line. The piano part includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p). The vocal line includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p). The score is written for piano and voice.

30. Muss i denn, muss i denn.

Moderato.

Moderato. Musical score for 'Muss i denn, muss i denn'. The piece is in 4/4 time, key of D major. It features a piano accompaniment and a vocal line. The piano part includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p, mf, pp). The vocal line includes fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics (p, mf, pp). The score is written for piano and voice.

31. Nach Sevilla.

Moderato.

Two systems of piano music in 2/4 time, key of D major. The first system begins with a forte (f) dynamic and a piano (p) dynamic. The second system continues the piece, ending with a forte (f) dynamic. Fingerings and articulation marks are present throughout.

32. O Strassburg, o Strassburg.

Allegro moderato.

Two systems of piano music in 2/4 time, key of B minor. The first system begins with a forte (f) dynamic. The second system begins with a mezzo-forte (mf) dynamic. Fingerings and articulation marks are present throughout.

33. O Tannenbaum!

Andante.

Two systems of piano music in 3/4 time, key of D major. The first system begins with a forte (f) dynamic. The second system continues the piece. Fingerings and articulation marks are present throughout.

34. Prinz Eugen, der edle Ritter.

Moderato maestoso.

Two systems of piano music in 3/4 time, key of B minor. The first system begins with a forte (f) dynamic. The second system begins with a fortissimo (ff) dynamic. Fingerings and articulation marks are present throughout.

31. Nach Sevilla.

Moderato.

Handwritten musical score for 'Nach Sevilla'. The piece is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a final cadence.

32. O Strassburg, o Strassburg.

Allegro moderato.

Handwritten musical score for 'O Strassburg, o Strassburg'. The piece is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a final cadence.

33. O Tannenbaum!

Andante.

Handwritten musical score for 'O Tannenbaum!'. The piece is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a final cadence.

34. Prinz Eugen, der edle Ritter.

Moderato maestoso.

Handwritten musical score for 'Prinz Eugen, der edle Ritter'. The piece is in 2/4 time, key of D major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The tempo is marked 'Moderato maestoso'. The score includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a final cadence.

35. Schaust so freundlich aus, Gretelein.

Allegretto moderato.

Handwritten musical score for piece 35, 'Schaust so freundlich aus, Gretelein.' The tempo is marked 'Allegretto moderato.' The score is in 3/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and features a series of eighth-note chords with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff also begins with *p* and has a similar rhythmic pattern. The second system continues the piece, with dynamics including *dim.* (diminuendo), *cresc.* (crescendo), and *mf* (mezzo-forte). The piece concludes with a final chord marked *p*.

36. Es war ein König in Thule.

Andantino.

Handwritten musical score for piece 36, 'Es war ein König in Thule.' The tempo is marked 'Andantino.' The score is in 6/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note chords with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff also begins with *mf* and has a similar rhythmic pattern. The second system continues the piece, with dynamics including *pp* (pianissimo) and *mf*. The piece concludes with a final chord marked *mf*.

37. Schier dreissig Jahre bist du alt.

Moderato.

Handwritten musical score for piece 37, 'Schier dreissig Jahre bist du alt.' The tempo is marked 'Moderato.' The score is in 4/4 time and consists of two systems. The first system has a treble and bass staff. The treble staff begins with a mezzo-forte (*mf*) dynamic and features a series of eighth-note chords with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff also begins with *mf* and has a similar rhythmic pattern. The second system continues the piece, with dynamics including *mf* and *pp*. The piece concludes with a final chord marked *mf*.

35. Schaust so freundlich aus, Gretelein.

Allegretto moderato.

Handwritten musical score for piece 35, 'Schaust so freundlich aus, Gretelein.' The tempo is marked 'Allegretto moderato.' The score is in 3/4 time and consists of two systems of piano accompaniment. The first system begins with a piano (*p*) dynamic and includes markings for *dim.* and *cresc. mf*. The second system also begins with a piano (*p*) dynamic. The music features intricate fingerings and slurs across both hands.

36. Es war ein König in Thule.

Andantino.

Handwritten musical score for piece 36, 'Es war ein König in Thule.' The tempo is marked 'Andantino.' The score is in 6/4 time and consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*pp*) section, and then returns to *mf*. The second system concludes the piece. The music is characterized by wide intervals and a slow, graceful feel.

37. Schier dreissig Jahre bist du alt.

Moderato.

Handwritten musical score for piece 37, 'Schier dreissig Jahre bist du alt.' The tempo is marked 'Moderato.' The score is in 4/4 time and consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic. The music features complex rhythmic patterns and fingerings throughout both systems.

38. Schlaf, Herzenssöhnchen, mein Liebling bist du.

Andantino.

Andantino. 3/8 time signature. The score consists of two staves. The right hand (treble clef) features a melody with various fingerings (1-5) and slurs. The left hand (bass clef) provides a harmonic accompaniment with a 'p' (piano) dynamic marking. The piece concludes with a double bar line.

39. Schleswig-Holstein, meerumschlungen.

Andante con moto.

Andante con moto. 4/4 time signature. The score consists of two staves. The right hand (treble clef) has a melody with many slurs and fingerings. The left hand (bass clef) has a steady accompaniment with a 'f' (forte) dynamic marking. The piece ends with a double bar line.

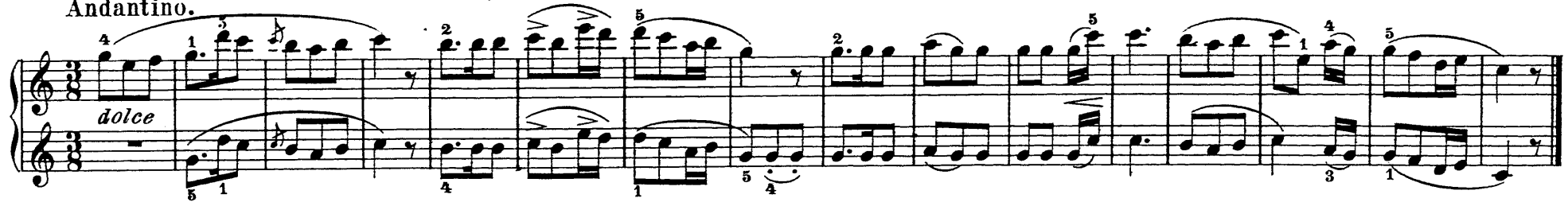
40. Schöne Minka.

Allegretto moderato.

Allegretto moderato. 4/4 time signature. The score consists of two staves. The right hand (treble clef) features a melody with many slurs and fingerings. The left hand (bass clef) has a steady accompaniment with a 'p' (piano) dynamic marking. The piece ends with a double bar line.

38. Schlaf, Herzenssöhnchen, mein Liebling bist du.

Andantino.



39. Schleswig-Holstein, meerumschlungen.

Andante con moto.



40. Schöne Minka.

Allegretto moderato.



41. Seht ihr drei Rosse vor dem Wagen.

Moderato. *mf* *f*

Handwritten musical score for piece 41. The piece is in 3/4 time, marked 'Moderato'. The right hand features a series of eighth-note triplets, while the left hand plays a steady eighth-note accompaniment. Dynamics range from mezzo-forte (mf) to forte (f). Fingerings are indicated with numbers 1-5.

42. So viel Stern' am Himmel stehen.

Andantino. *dolce* *dim.*

Handwritten musical score for piece 42. The piece is in 3/4 time, marked 'Andantino'. The right hand plays a melody with slurs and ties, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andantino' and the mood 'dolce'. The piece concludes with a 'dim.' (diminuendo) marking.

43. Steh' ich in finst'rer Mitternacht.

Andantino. *p*

Handwritten musical score for piece 43. The piece is in 3/4 time, marked 'Andantino'. The right hand features a melody with slurs and ties, while the left hand plays a simple harmonic accompaniment. The tempo is marked 'Andantino' and the dynamics are marked 'p' (piano).

44. Steh' nur auf, steh' nur auf, lust'ger Schweizerbu.

Moderato. *mf* *f* *p* *mf*

Handwritten musical score for piece 44. The piece is in 4/4 time, marked 'Moderato'. The right hand features a complex melody with many slurs and ties, while the left hand plays a simple harmonic accompaniment. Dynamics range from mezzo-forte (mf) to forte (f) and piano (p). Fingerings are indicated with numbers 1-5.

6690

46. Und schau' i hin, so schaust du her.

Allegretto vivo.

The musical score is written for piano in 2/4 time. It consists of two systems of staves. The first system begins with a piano (p) dynamic and a tempo marking of 'Allegretto vivo.' The melody is in the right hand, featuring eighth-note patterns and some grace notes. The left hand provides a simple harmonic accompaniment. The second system includes a 'ritard.' (ritardando) marking and a piano (p) dynamic. The tempo changes to 'a tempo' in the middle of this system. The melody continues with similar rhythmic patterns, and the left hand accompaniment remains consistent. The score ends with a final cadence in the right hand.

45. Treu und herzinniglich, Robin Adair!

Andantino.

dolce

a tempo

ritard.

p

46. Und schau' i hin, so schaust du her.

Allegretto vivo.

p

mf

a tempo

ritard.

p

47. Vom hoh'n Olymp herab ward uns die Freude.

Allegro moderato.

Handwritten musical score for piece 47. The score is in 4/4 time, key of D major (two sharps). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is written in a style typical of early 20th-century piano music, with many accidentals and fingerings indicated. The tempo is marked 'Allegro moderato.' and the dynamics include 'f' (forte) and 'p' (piano).

Allegretto moderato.

48. Wann i in der Fruh aufsteh'.

Handwritten musical score for piece 48. The score is in 3/4 time, key of D major (two sharps). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is written in a style typical of early 20th-century piano music, with many accidentals and fingerings indicated. The tempo is marked 'Allegretto moderato.' and the dynamics include 'p' (piano).

49. Was kommt dort von der Höh'.

Allegro.

Handwritten musical score for piece 49. The score is in 2/4 time, key of D major (two sharps). It consists of two systems of staves. The first system has a treble and bass staff. The second system has a treble and bass staff. The music is written in a style typical of early 20th-century piano music, with many accidentals and fingerings indicated. The tempo is marked 'Allegro.' and the dynamics include 'f' (forte).

47. Vom hoh'n Olymp herab ward uns die Freude.

Allegro moderato.

Handwritten musical score for piece 47. The score is written for piano on two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Allegro moderato.' The first staff begins with a forte (f) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and repeat signs.

48. Wann i in der Fruh aufsteh'.

Allegretto moderato.

Handwritten musical score for piece 48. The score is written for piano on two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto moderato.' The first staff begins with a mezzo-forte (mf) dynamic. The music is characterized by frequent triplets and sixteenth notes. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and repeat signs.

49. Was kommt dort von der Höh'.

Allegro.

Handwritten musical score for piece 49. The score is written for piano on two staves. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro.' The first staff begins with a forte (f) dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and repeat signs.

50. Wenn der Schnee von der Alma wega geht.

Moderato.

Moderato.

p

ritard.

51. Wenn's Mailüfterl weht.

Moderato.

51. Wenn's Manneken Went.

Moderato.

poco a poco più animato

a tempo

50. Wenn der Schnee von der Alma wega geht.

Moderato.

This musical score is for a piano piece in 2/4 time, marked 'Moderato'. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of one sharp (F#) and a common time signature of 2/4. The melody in the treble staff features many triplets and slurs. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece with similar melodic and harmonic patterns. The third system concludes the piece with a 'ritard.' (ritardando) marking, leading to a final cadence. Fingering numbers (1-5) are indicated throughout the score.

51. Wenn's Mailüfterl weht.

Moderato.

This musical score is for a piano piece in 3/4 time, marked 'Moderato'. It consists of two systems of staves. The first system has a treble and bass staff with a key signature of one flat (Bb) and a common time signature of 3/4. The melody in the treble staff features many slurs and ties. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The second system continues the piece with similar melodic and harmonic patterns. The piece concludes with a 'poco a poco più animato' (poco a poco più animato) marking, leading to a final cadence. Fingering numbers (1-5) are indicated throughout the score.

52. Wir hatten gebauet ein stattliches Haus.

Moderato.

Handwritten musical score for piece 52, 'Wir hatten gebauet ein stattliches Haus.' The score is in 4/4 time, marked 'Moderato'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked 'mf' (mezzo-forte). The score includes various fingerings and articulations, such as accents and slurs. The piece concludes with a double bar line.

53. Wohlauf, noch getrunken den funkelnden Wein.

Allegro moderato.

Handwritten musical score for piece 53, 'Wohlauf, noch getrunken den funkelnden Wein.' The score is in 3/4 time, marked 'Allegro moderato'. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is marked 'f' (forte). The score includes various fingerings and articulations, such as accents and slurs. The piece concludes with a double bar line.

52. Wir hatten gebauet ein stattliches Haus.

Moderato.

mf

53. Wohlauf, noch getrunken den funkelnden Wein.

Allegro moderato.

f

mf

f *2da volta p*

ff *1ma e 2da volta*

54. Zu Mantua in Banden der treue Hofer war.

Moderato.

Musical score for piece 54, "Zu Mantua in Banden der treue Hofer war." The score is in 4/4 time, key of D major, and marked Moderato. It consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and includes various fingerings and slurs. The second system begins with a *ritard.* (ritardando) marking and a forte (*f*) dynamic. The piece concludes with a final chord.

55. Z' Lauterbach.

Allegro non troppo.

Musical score for piece 55, "Z' Lauterbach." The score is in 3/4 time, key of D major, and marked Allegro non troppo. It consists of two systems of piano accompaniment. The first system begins with a mezzo-forte (*mf*) dynamic and features a steady eighth-note accompaniment in the right hand. The second system begins with a piano (*p*) dynamic and includes various fingerings and slurs. The piece concludes with a fortissimo (*ff*) dynamic.

54. Zu Mantua in Banden der treue Hofer war.

Moderato.

Musical score for piece 54, "Zu Mantua in Banden der treue Hofer war." The score is in 4/4 time, key of D major. It consists of two systems of piano and violin staves. The first system starts with a *mf* dynamic and includes fingerings (1-5) and slurs. The second system begins with a *ritard.* marking, followed by a *f* dynamic, and ends with a *p* dynamic. The piece concludes with a final cadence.

55. Z' Lauterbach.

Allegro non troppo.

Musical score for piece 55, "Z' Lauterbach." The score is in 3/4 time, key of D major. It consists of two systems of piano and violin staves. The first system starts with a *mf* dynamic and includes fingerings (1-5) and slurs. The second system begins with a *f* dynamic, followed by a *ff* dynamic, and ends with a final cadence. The piece features various musical notations including slurs, accents, and fingerings.

Inhalt.

<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">1. Ach, wie ist's möglich dann</td> <td style="width: 20%; text-align: right;">Pag. 2</td> </tr> <tr> <td>2. Als der Grossvater die Grossmutter nahm</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>3. Alles schweige, Jeder neige</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>4. Als wir jüngst in Regensburg waren</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>5. An Alexis send' ich dich</td> <td style="text-align: right;">" 4</td> </tr> <tr> <td>6. An der Saale hellem Strande</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>7. Bemooster Bursche zieh' ich aus</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>8. Chimmt a Vogerl gefloge</td> <td style="text-align: right;">" 6</td> </tr> <tr> <td>9. Ça, ça, geschmauset</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>10. Crambambuli</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>11. Drunten im Unterland</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>12. Du, du liegst mir im Herzen</td> <td style="text-align: right;">" 8</td> </tr> <tr> <td>13. Es zogen drei Bursche wohl über den Rhein</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>14. Gaudeamus igitur</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>15. Gott erhalte Franz, den Kaiser</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>16. Gr'ad' aus dem Wirthshaus da komm ich heraus</td> <td style="text-align: right;">" 10</td> </tr> <tr> <td>17. Guter Mond, du gehst so stille</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>18. Heil dir im Siegerkranz</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>19. Herz, mein Herz, warum so traurig</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>20. Hoch vom Dachstein an</td> <td style="text-align: right;">" 12</td> </tr> <tr> <td>21. Immer langsam voran</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>22. In einem kühlen Grunde</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>23. Kein Feuer, keine Kohle kann brennen so heiss</td> <td style="text-align: right;">" 14</td> </tr> <tr> <td>24. Lang, lang ist's her</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>25. Mädele ruck, ruck, ruck</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>26. Marlborough zieht aus zum Kampfe</td> <td style="text-align: right;">" 16</td> </tr> <tr> <td>27. Mei Dirndel is harb auf mi</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>28. Mein Herz ist im Hochland</td> <td style="text-align: right;">" 18</td> </tr> </table>	1. Ach, wie ist's möglich dann	Pag. 2	2. Als der Grossvater die Grossmutter nahm	" "	3. Alles schweige, Jeder neige	" "	4. Als wir jüngst in Regensburg waren	" "	5. An Alexis send' ich dich	" 4	6. An der Saale hellem Strande	" "	7. Bemooster Bursche zieh' ich aus	" "	8. Chimmt a Vogerl gefloge	" 6	9. Ça, ça, geschmauset	" "	10. Crambambuli	" "	11. Drunten im Unterland	" "	12. Du, du liegst mir im Herzen	" 8	13. Es zogen drei Bursche wohl über den Rhein	" "	14. Gaudeamus igitur	" "	15. Gott erhalte Franz, den Kaiser	" "	16. Gr'ad' aus dem Wirthshaus da komm ich heraus	" 10	17. Guter Mond, du gehst so stille	" "	18. Heil dir im Siegerkranz	" "	19. Herz, mein Herz, warum so traurig	" "	20. Hoch vom Dachstein an	" 12	21. Immer langsam voran	" "	22. In einem kühlen Grunde	" "	23. Kein Feuer, keine Kohle kann brennen so heiss	" 14	24. Lang, lang ist's her	" "	25. Mädele ruck, ruck, ruck	" "	26. Marlborough zieht aus zum Kampfe	" 16	27. Mei Dirndel is harb auf mi	" "	28. Mein Herz ist im Hochland	" 18	<table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">29. Morgenroth, Morgenroth, leucntest</td> <td style="width: 20%; text-align: right;">Pag. 18</td> </tr> <tr> <td>30. Muss i denn, muss i denn</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>31. Nach Sevilla</td> <td style="text-align: right;">" 20</td> </tr> <tr> <td>32. O Strassburg, o Strassburg</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>33. O Tannenbaum</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>34. Prinz Eugen, der edle Ritter</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>35. Schaust so freundlich aus, Gretelein</td> <td style="text-align: right;">" 22</td> </tr> <tr> <td>36. Es war ein König in Thule</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>37. Schier dreissig Jahre bist du alt</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>38. Schlaf, Herzenssöhnchen, mein Liebling bist du</td> <td style="text-align: right;">" 24</td> </tr> <tr> <td>39. Schleswig-Holstein, meerumschlungen</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>40. Schöne Minka</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>41. Seht ihr drei Rosse vor dem Wagen</td> <td style="text-align: right;">" 26</td> </tr> <tr> <td>42. So viel Stern' am Himmel stehen</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>43. Steh' ich in finst'rer Mitternacht</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>44. Steh' nur auf, steh' nur auf, lust'ger Schweizerbu</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>45. Treu und herzinniglich, Robin Adair</td> <td style="text-align: right;">" 28</td> </tr> <tr> <td>46. Und schau' i hin, so schau'st du her</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>47. Vom hoh'n Olymp herab ward uns die Freude</td> <td style="text-align: right;">" 30</td> </tr> <tr> <td>48. Wann i in der Fruh aufsteht</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>49. Was kommt dort von der Höhl'</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>50. Wenn der Schnee von der Alma wega geht</td> <td style="text-align: right;">" 32</td> </tr> <tr> <td>51. Wenn's Mailüfterl weht</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>52. Wir hatten gebauet ein stattliches Haus</td> <td style="text-align: right;">" 34</td> </tr> <tr> <td>53. Wohlauf, noch getrunken den funkelnden Wein</td> <td style="text-align: right;">" "</td> </tr> <tr> <td>54. Zu Mantua in Banden der treue Hofer war</td> <td style="text-align: right;">" 36</td> </tr> <tr> <td>55. Z' Lauterbach</td> <td style="text-align: right;">" "</td> </tr> </table>	29. Morgenroth, Morgenroth, leucntest	Pag. 18	30. Muss i denn, muss i denn	" "	31. Nach Sevilla	" 20	32. O Strassburg, o Strassburg	" "	33. O Tannenbaum	" "	34. Prinz Eugen, der edle Ritter	" "	35. Schaust so freundlich aus, Gretelein	" 22	36. Es war ein König in Thule	" "	37. Schier dreissig Jahre bist du alt	" "	38. Schlaf, Herzenssöhnchen, mein Liebling bist du	" 24	39. Schleswig-Holstein, meerumschlungen	" "	40. Schöne Minka	" "	41. Seht ihr drei Rosse vor dem Wagen	" 26	42. So viel Stern' am Himmel stehen	" "	43. Steh' ich in finst'rer Mitternacht	" "	44. Steh' nur auf, steh' nur auf, lust'ger Schweizerbu	" "	45. Treu und herzinniglich, Robin Adair	" 28	46. Und schau' i hin, so schau'st du her	" "	47. Vom hoh'n Olymp herab ward uns die Freude	" 30	48. Wann i in der Fruh aufsteht	" "	49. Was kommt dort von der Höhl'	" "	50. Wenn der Schnee von der Alma wega geht	" 32	51. Wenn's Mailüfterl weht	" "	52. Wir hatten gebauet ein stattliches Haus	" 34	53. Wohlauf, noch getrunken den funkelnden Wein	" "	54. Zu Mantua in Banden der treue Hofer war	" 36	55. Z' Lauterbach	" "
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