

A CANTATA FOR SOLI, CHORUS
AND ORCHESTRA

The League of the Alps

BY
CARL BUSCH



BOSTON
OLIVER DITSON COMPANY

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A CANTATA FOR SOLI, CHORUS
AND ORCHESTRA

THE LEAGUE OF THE ALPS

WORDS BY

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MUSIC BY

CARL BUSCH

1.50

BOSTON

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

2/11/22
H. S. Hoagland

SOLO VOICES :
SOPRANO, ALTO, TENOR AND BASS.

TIME OF PERFORMANCE :
ONE HOUR AND A QUARTER.

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

HISTORICAL NOTE.

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

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

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

THE LEAGUE OF THE ALPS

I.

CHORUS.

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

II.

TENOR SOLO.

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

III.

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

* * * * *

V.

SOPRANO SOLO AND WOMEN'S VOICES.

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

CHORUS.

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

VI.

ALTO SOLO.

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

VII.

CHORUS.

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

VIII.

CHORUS OF WOMEN'S VOICES.

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

SOPRANO SOLO.

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

IX.

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

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

X.

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

CHORUS.

They rose — the forester, the mountaineer —

SOPRANO.

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

XI.

QUARTET.

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

XII.

BASS SOLO.

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

XIII.

CHORUS.

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

XIV.

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

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

XV.

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

XVI.

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

INTERMEZZO.

SWISS PASTORAL AND COUNTRY
DANCE.

PART II.

BASS SOLO.

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

XVII.

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

XVIII.

ALTO SOLO.

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

XX.

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

XXI.

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

SOPRANO AND TENOR DUET.

He knew each path which led
To the rock's treasure-caves, whose crystal shed
Soft light o'er secret fountains. At the tone
Of his loud horn, the Lammer-Geyer⁵ had
spread
A startled wing; for oft that peal had blown
Where the free cataract's voice was won't to
sound alone.

XXII.

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

CHORUS.

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

ALTO SOLO.

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

XXIII.

BASS SOLO.

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

FINALE.

QUARTET AND CHORUS.

XXIV.

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

XXV.

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

XXVI.

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

XXVII.

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

XXVIII.

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

NOTES.

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



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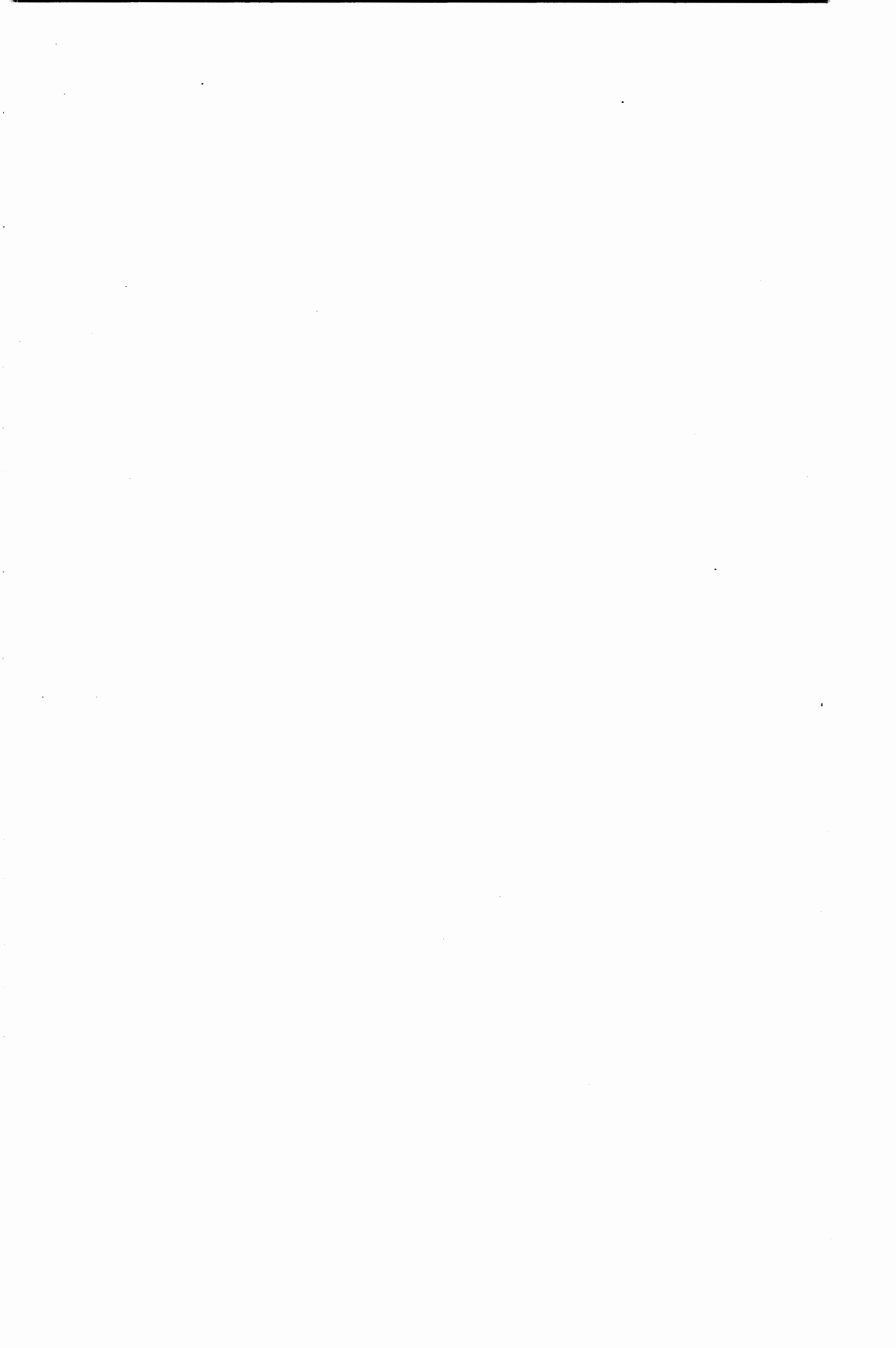
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THE LEAGUE OF THE ALPS

Part I

PRELUDE

FELICIA HEMANS

CARL BUSCH

Allegretto

Oboe

Flute

Clar

PIANO *p*

Molto moderato

Horn

Clar.

Horns

Bassoon

p

1st Vio.

Str.

Flute

Horn

Horn

Flute

Oboe

Clar

rit.

Moderato

A

Musical score for piano, Moderato tempo, section A. The score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with dense chordal patterns in the right hand and more sparse accompaniment in the left hand. A dynamic marking of *mf* is present in the third system. The piece concludes with a final treble clef symbol at the end of the seventh system.

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

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

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

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

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

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

First system of musical notation. The piano part consists of a complex, rhythmic accompaniment in the right hand and a simpler bass line in the left hand. The voice part has lyrics "a - mi".

Second system of musical notation. The piano part continues with the same complex accompaniment. The voice part has lyrics "ma - to".

Third system of musical notation. This system shows only the piano accompaniment, with the right hand playing a dense, rhythmic pattern and the left hand providing harmonic support.

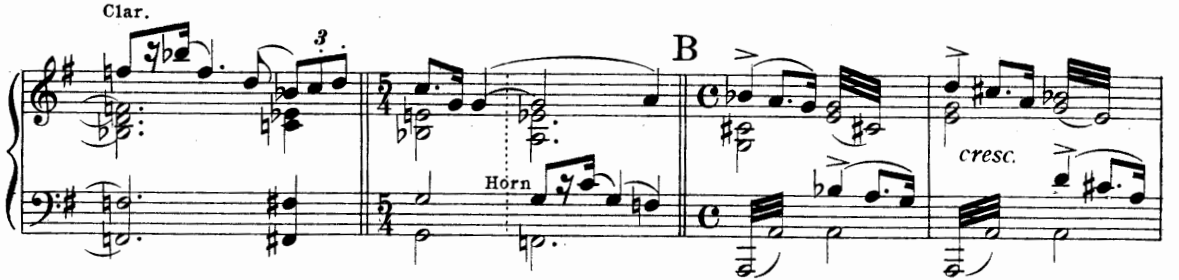
Fourth system of musical notation. The piano part is marked "a tempo" and "pp". The horn part is marked "Fl." and "pp". The piano part has a dynamic change from "a tempo" to "pp".

Fifth system of musical notation. The piano part is marked "f" and "pp". The trumpet part is marked "Trumpet f". The horn part is marked "Horn pp".

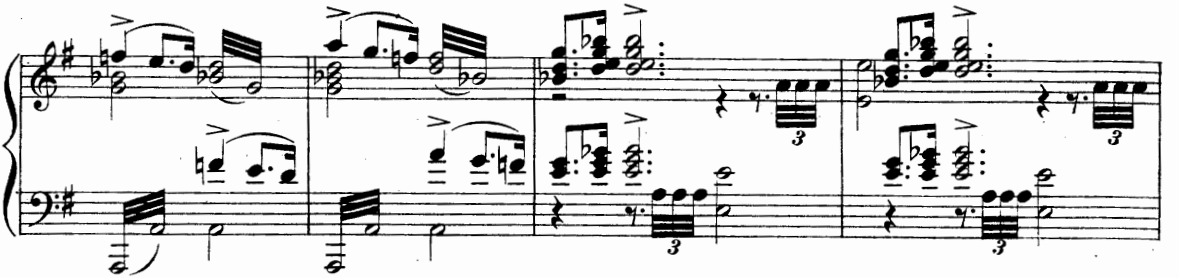
Sixth system of musical notation. The piano part continues with the complex accompaniment. The horn part is marked "Horn".



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



Clarinet and Horn entries. The Clarinet part (labeled "Clar.") begins with a melodic line in the right hand, featuring a triplet of eighth notes. The Horn part (labeled "Horn") enters in the second measure with a similar rhythmic pattern. A dynamic marking of *cresc.* (crescendo) is shown. A section marker "B" is placed above the staff.



Piano accompaniment for the first system. The right hand plays a complex texture of chords and eighth notes, while the left hand provides a steady bass line with triplets. Dynamic markings include *f* (forte) and *ff* (fortissimo).



Piano accompaniment for the second system. The right hand continues with a dense texture of chords and eighth notes. The left hand features a prominent bass line with triplets. Dynamic markings include *f* (forte) and *ff* (fortissimo).



Piano accompaniment for the third system. The right hand plays a complex texture of chords and eighth notes. The left hand provides a steady bass line with triplets. Dynamic markings include *ff* (fortissimo).



Piano accompaniment for the fourth system. The right hand continues with a dense texture of chords and eighth notes. The left hand features a prominent bass line with triplets. Dynamic markings include *ff* (fortissimo).

Marziale

(Sempacherlied)

The first system of music shows a piano accompaniment. The treble clef staff contains a series of chords and melodic fragments, while the bass clef staff provides a rhythmic foundation with eighth and sixteenth notes.

The second system continues the piano accompaniment with similar rhythmic patterns and chordal structures in both staves.

The third system of the piano accompaniment, maintaining the established musical texture.

The fourth system includes dynamic markings such as accents (*V*) above the notes in the treble staff, indicating a change in volume.

The fifth system features dynamic markings and a label for a *Horn* instrument, which appears to have an entry in the final measure of this system.

The sixth system contains the lyrics *di - mi - nu - en - do* written below the notes in the bass clef staff.

CHORUS

Molto moderato

SOPRANO

ALTO

TENOR

BASS

'Twas night up-on the

'Twas night up-on the Alps.

'Twas night up-on the

Molto moderato

pp

Like a wind's voice had poured its last long

The Senn's wild horn had poured its last long

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

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

tone, _____ To the low cab - ins

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

tone, _____ low cab - ins

tone, _____

Horn

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a key with one flat (B-flat) and a 4/4 time signature. The lyrics are: "tone, _____ To the low cab - ins" (top staff), "tone, _____ Whose peal - ing ech - oes, through the larch-woods borne, To the" (second staff), "tone, _____ low cab - ins" (third staff), and "tone, _____" (fourth staff). The piano accompaniment includes a Horn part with a dynamic marking of *mp* and a melodic line in the right hand, and a bass line in the left hand.

of the glens made known That wel - come steps were

cab - ins of the glens made known That steps were

of the glens known That wel - come steps were

were

The second system of the musical score continues the vocal and piano parts. The lyrics are: "of the glens made known That wel - come steps were" (top staff), "cab - ins of the glens made known That steps were" (second staff), "of the glens known That wel - come steps were" (third staff), and "were" (fourth staff). The piano accompaniment continues with the same melodic and bass lines as in the first system.

nigh. *p* to their

righ. *p* to their

nigh. *p* The flocks had gone,

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

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

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

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

The piano accompaniment continues with a right hand melodic line and a left hand with chords and a bass line.

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

mf cloud - y

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

mf

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key with a common time signature. The lyrics are: "press'd, And the rock - ea - gle couched, high on his cloud - y". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggios.

nest.

nest.

TENOR SOLO

Did the

nest.

rit.

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The music is in a minor key with a common time signature. The lyrics are: "nest.", "nest.", "Did the", and "nest.". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chords and arpeggios. The tempo marking "rit." is present.

TENOR SOLO

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

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

Horns

rit.

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

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

a - ni - ma - to

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

rit p

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

f

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

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

Andante

mf

clime. For there, where snows, in

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

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

molto rit.

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

molto rit.

Allegretto

mf

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

The first system of music features a vocal line in 2/4 time with a treble clef and a key signature of one flat. The lyrics are "way; And there, where Free-dom, as in". The piano accompaniment consists of a right hand with a continuous eighth-note triplet pattern and a left hand with a simple bass line. The dynamic marking *mf* is placed above the vocal line.

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

The second system continues the vocal line with the lyrics "scorn-ful play, Had hung man's dwell-ings 'midst the realms of air, O'er cliffs, —". The piano accompaniment maintains the triplet pattern in the right hand and the bass line in the left hand.

the ver-y birth-place of the

The third system shows the vocal line with the lyrics "the ver-y birth-place of the". The piano accompaniment includes a triplet in the right hand and a bass line in the left hand. A dynamic marking *f* is placed below the piano part, and a *rit.* (ritardando) hairpin is shown at the end of the system.

day — Oh! who would dream

The fourth system concludes the vocal line with the lyrics "day — Oh! who would dream". The piano accompaniment continues with the triplet pattern in the right hand and the bass line in the left hand. A dynamic marking *p a tempo* is placed below the piano part.

Oh! who would dream, _____ Oh! who would

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

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

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

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

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

who would dream! Oh! who would dream, would

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

Andante quasi Allegretto

dream!_____

E

1st & 2^d SOPRANO

1st & 2^d ALTO

LUCCI

But

p

p

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

homes. On its green hills in quiet joy re -

SOPRANO SOLO

mf

On its green hills in joy In a land of
 clin - - - - - ing. With their bright hearth-fires

shep-herd homes and a land of leg-ends and songs, and
 'midst the twi - light gloom From

p

songs, and songs

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

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some longer notes and rests.

land, a land,

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

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines.

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

This system contains the final three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music concludes with a final melodic phrase and accompaniment.

mem - o - ries loved and blest A

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "mem - o - ries loved and blest A". The middle staff is a vocal line with lyrics "mem - o - ries loved and blest A". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature is G major (one sharp) and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "In a land of shep - herd homes, a land of leg - ends and". The middle staff is a vocal line with lyrics "land, a land of leg - ends of leg - ends". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature is G major (one sharp) and the time signature is common time (C). The piano part continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

leg - ends and wild songs.
and wild songs.

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "leg - ends and wild songs.". The middle staff is a vocal line with lyrics "and wild songs.". The bottom staff is a piano accompaniment with a treble and bass clef. The key signature is G major (one sharp) and the time signature is common time (C). The piano part concludes with a final cadence in the right hand and sustained chords in the left hand.

F Moderato

SOPRANO

CHORUS

In such a land there dwells a power, com -

TENOR

In such a land there dwells a power, com -

BASS

bin - ing The strength _____ of man - y a

bin - ing The strength _____ of man - y a

calm but fear-less breast; And woe to him

calm but fear-less breast; And

mf

3 3 3 3

who breaks the Sab - bath of its

woe to him who breaks the Sab - bath of its

rest!

ff

rest!

ff

pp

ALTO SOLO

A

3

Moderato

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

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

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

rit. *a tempo*

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

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

heard to soar In start - led haste,

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a grand staff with a key signature of one flat. The lyrics are "heard to soar In start - led haste,".

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

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with the lyrics "and by that moon-light flood A band of pa-tri-ot". A piano dynamic marking (*p*) is placed above the vocal line. The piano accompaniment features a complex, flowing texture.

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

p Clar.
Bassoon

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line has a *rit.* marking and the lyrics "men on Grü-t-li's ver - dure stood.". The piano accompaniment includes parts for Clarinet (*p* Clar.) and Bassoon. A **Marziale** section begins here, indicated by a key signature change to one sharp and a common time signature.

This system shows the piano accompaniment for the fourth system, continuing the complex texture from the previous system.

This system shows the piano accompaniment for the fifth system, continuing the complex texture from the previous system.

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

SOPRANO

ALTO

TENOR

BASS

They stood in arms: they stood in arms: the

The

f

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

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

wolf-spear and the bow had waged their war

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

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

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

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

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics "Strong hands in har-vest, dar - ing feet in". The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth notes and chords, with a sixteenth-note flourish in the right hand.

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

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

The second system continues the vocal lines with lyrics "chase, True hearts in fight, true hearts in fight, were". The piano accompaniment features a sixteenth-note flourish in the right hand and a steady bass line.

gath - ered on that place Of se - cret

gath - ered on that place Of se - cret

The third system continues the vocal lines with lyrics "gath - ered on that place Of se - cret". The piano accompaniment features a sixteenth-note flourish in the right hand and a steady bass line.

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

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

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

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

toil, The hun-ter of the rocks, the

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

the sons of toil and of the rocks, the

The hun-ter, the

Molto moderato

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

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

Molto moderato

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

To guard free hearts they rose. —

To guard free hearts they rose. —

Molto moderato

rit.

p

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

G
Moderato.

Detailed description: This system contains the final system of the musical score, which is a piano solo. It consists of two staves (Right and Left Hand) in G major and 3/4 time. The tempo is marked 'Moderato.'. The right hand plays a series of chords and eighth-note patterns, while the left hand provides a simple harmonic accompaniment.

First system of musical notation. The treble clef staff contains a complex, rapid chordal texture with many notes beamed together. The bass clef staff is mostly empty, with a few notes appearing at the end of the system.

Second system of musical notation. The treble clef staff continues with the complex chordal texture. The bass clef staff has a few notes, including a half note and a quarter note.

Third system of musical notation. The treble clef staff continues with the complex chordal texture. The bass clef staff has a few notes, including a quarter note and a half note.

Fourth system of musical notation. The treble clef staff continues with the complex chordal texture. The bass clef staff has a few notes, including a quarter note and a half note.

Fifth system of musical notation. The treble clef staff continues with the complex chordal texture. The bass clef staff has a few notes, including a quarter note and a half note.

Sixth system of musical notation. The treble clef staff continues with the complex chordal texture. The bass clef staff has a few notes, including a quarter note and a half note.

1st & 2d SOPRANO
p

1st & 2d ALTO
p

O'er their low past - o - ral

TUTTI

val - leys might the tide Of

years have flowed, — and still, from

sire to son Their names — and

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

rec - ords on the green earth died, As

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

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

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

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

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "one In the dim glades, when mid - night hath be -". The piano accompaniment consists of a right hand with a dense, rhythmic texture of chords and a left hand with a simple bass line.

gun To hush all sound.

The second system continues the musical score. The vocal staves have the lyrics "gun To hush all sound.". The piano accompaniment maintains its rhythmic pattern, with some melodic lines in the right hand and sustained chords in the left hand.

SOPRANO SOLO
p
But si - lent on its

The third system begins with a section for the soprano solo, indicated by the text "*SOPRANO SOLO*" and a dynamic marking "*p*". The vocal staff has the lyrics "But si - lent on its". The piano accompaniment continues with its characteristic texture.

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

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

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

step dis - turb its brood - ing

molto ritard.

Allegretto

night. —

cresc.

ritard.

mf *rit*

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

Oboe

p rit

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

Flute

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

Clar.

I Andante *mf*

Why, —

Why, — what had she to do where

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

Allegretto

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "dared she lift her pag - eant crest be - fore Th'en - dur - ing and mag -". The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

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

The second system continues the musical score. The vocal line has a treble clef and the lyrics "ni - fi - cent ar - ray Of sovereign Alps, that wing'd their ea - gles with the day?". The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. The system concludes with a double bar line and a 2/4 time signature.

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

The third system begins with a dynamic marking of *mf* (mezzo-forte). The vocal line has a treble clef and the lyrics "This might not long be borne — the tame - less hills Have". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

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

The fourth system continues the musical score. The vocal line has a treble clef and the lyrics "voi - ces from the cave and cat - a - ract swell - ing, Fraught with His". The piano accompaniment features a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. A triplet of eighth notes is indicated above the vocal line.

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

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

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

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

and they whose

The third system of the musical score. The vocal line has a long note followed by the lyrics: "and they whose". The piano accompaniment features a *pp* (pianissimo) dynamic marking.

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

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

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

They rose, they rose, they

rose, they rose,

CHORUS
They rose, they
They rose, they

Horns

rose, — they rose, — they

rose, — they rose, — they

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

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

er.

er.

The score consists of four systems of music. Each system includes vocal staves (Soprano, Alto, Tenor/Bass) and piano accompaniment (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'rose, — they rose, — they', 'rose. — The for - est - er, the moun - tain -', and 'er.' The piano accompaniment features a prominent left-hand bass line with chords and a right-hand part with chords and melodic fragments.

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

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

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

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

SOPRANO SOLO

molto ritard.

Soprano vocal line. The lyrics are: "Oh! what hath earth more strong than the good peas - ant". The music is in 2/4 time and includes a 3/4 time signature change.

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

Moderato

Soprano vocal line. The lyrics are: "spear?". The music is in 2/4 time.

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

QUARTET

SOPRANO
Lento

ALTO

TENOR

BASS

p

Sa - - -

p

Sa - - -

p

Lento

cred be Grüt - li's field, Sa - cred,

cred be Grüt - li's field, Sa

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

cred be

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

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

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

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

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

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

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

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

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

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

rust - ling pines.

tor - rent spray.

tor - rent spray.

rust - ling pines.

pp

Detailed description: This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom two staves are a grand piano accompaniment. The music is in a key with one flat and a common time signature. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand.

Detailed description: This system consists of two staves for piano accompaniment. The right hand has a complex, flowing melodic line with many sixteenth notes. The left hand provides a steady harmonic accompaniment with chords and single notes.

K

BASS SOLO *f*

Now had en-

ff

Brass

Detailed description: This system features a bass solo on the top staff, marked with a forte (*f*) dynamic. Below it are two piano staves. The piano part includes a section marked *ff* (fortissimo) and a section labeled 'Brass' with a specific musical notation. The key signature changes to two sharps, and the time signature is common time.

durance reached its bounds!_

p accel.

Detailed description: This system contains two piano staves. The top staff has a melodic line with some rests, and the bottom staff has a more active accompaniment. The music is marked *p accel.* (piano, accelerating). The key signature remains two sharps and the time signature is common time.

Allegretto

mf

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

p

p

mf

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

p

rit.

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

p

rit.

die, ————— Or

a tempo p

f

shake the gla - ciers with their joy - ous cry

f

Brass

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

For the land's free - dom.

ff

Trumpets

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *ff* and ends with a fermata. The piano accompaniment includes a section for Trumpets, indicated by a bracket and the label "Trumpets". The piano part features a dynamic marking of *f* for the trumpet part.

Horns

mf

Detailed description: This system shows the piano accompaniment for the Horns section. The right hand has a melodic line with a dynamic marking of *mf*. The left hand provides harmonic support with chords and moving lines.

Allegro

Detailed description: This system is a piano accompaniment section marked **Allegro**. It features a rhythmic pattern of eighth notes in both hands, with a key signature of two sharps and a 3/4 time signature.

Moderato

Detailed description: This system is a piano accompaniment section marked **Moderato**. It features a more melodic and flowing line in both hands, with a key signature of two sharps and a 3/4 time signature.

SOPRANO *mf* Calm - ly they stood, and

ALTO *mf* Breath - ing their

TENOR *p* Calm - ly they stood, and with col - lect - ed mien, *mf* Breath - ing their

BASS *p* Calm - ly they stood, and with col - lect - ed mien, *mf* Breath - ing their

CHORUS

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

souls in voi - ces firm but

souls in voi - ces firm but low,

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

low, As if the spir - it of the

low, firm but low As if the

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

hour and scene With the wood's whis - per

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

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

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

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

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

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

mf

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

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

p

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

mf

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

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

wrong; and now, at set of
 wrong; and now, at set of

sun, He bow'd not

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

sun, He bow'd not for

He bow'd not to his

Detailed description: This system contains the first two lines of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand bass line with sustained notes. The lyrics are: 'sun, He bow'd not' on the first line, 'He bow'd, he bow'd not to his' on the second line, 'sun, He bow'd not for' on the third line, and 'He bow'd not to his' on the fourth line.

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

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

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

years for he deem'd it much

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics: 'to his years, for on the breast Of a chain - - less land he' on the first line, 'years for on the breast Of a land, he deem'd it' on the second line, 'on the breast of a chain - - less land, he' on the third line, and 'years for he deem'd it much' on the fourth line. The piano accompaniment continues with similar rhythmic patterns.

deem'd it much to rest. But for such

much to rest.

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

to rest. But for such ho - - - ly

Detailed description: This system contains the final two lines of music. The vocal line concludes with lyrics: 'deem'd it much to rest. But for such' on the first line, 'much to rest.' on the second line, 'deem'd it much to rest. But for such ho - - - ly' on the third line, and 'to rest. But for such ho - - - ly' on the fourth line. The piano accompaniment features a more active right-hand part with sixteenth-note runs.

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

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

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

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

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

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

I N T E R M E Z Z O

Swiss Pastoral

(ad libitum)

M Andante

PRIMO

Flute

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

SECONDO

Oboe

Clar. Oboe

Clar. Oboe 1st Viol.

f

f

Clar.

mf

Musical score for Horn, measures 1-4. The score is in 3/4 time with a key signature of one flat. It features a melodic line in the upper staff and a bass line in the lower staff. Dynamics include 'f' (forte) and accents.

Horn

Musical score for Horn, measures 5-8. This section includes triplets in the upper staff and a bass line with sustained notes. Dynamics include 'f' and accents.

Musical score for Oboe, measures 9-12. The Oboe part is marked 'Oboe' and features a melodic line with triplets. The piano accompaniment is in the lower staves.

Musical score for Horn, measures 13-16. This section features a melodic line with triplets and a 'ritard.' (ritardando) marking. Dynamics include 'f' and accents.

"COUNTRY DANCE"

Allegretto

PRIMO

p Clarinets

SECONDO

p Bassoon

Horns

Oboes

a tempo

Flutes

*rit.**a tempo*

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

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

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

Flute Oboe

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

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

This system contains the third system of music, primarily for piano accompaniment. It consists of two staves. The right hand features eighth-note patterns with triplet markings and a 'rit.' (ritardando) marking above the staff. The left hand continues with eighth-note bass lines and also includes a 'rit.' marking below the staff. The key signature remains one sharp (F#).

a tempo

p

p a tempo

p

ff

ff

First system of musical notation. It consists of two grand staves (treble and bass clefs). The key signature is one sharp (F#). The first measure is in G major. The second measure changes to G minor. The third measure is in C minor. The fourth measure is in G minor. Dynamics include *mf* and *f*. There are triplets in the first and fourth measures.

Second system of musical notation. It consists of two grand staves. The key signature is one flat (Bb). The first measure is in Bb major. The second measure is in Bb major. The third measure is in Bb major. The fourth measure is in Bb major. The fifth measure is in Bb major. The sixth measure is in Bb major. Dynamics include *mf* and *f*. There are triplets in the first and sixth measures.

Third system of musical notation. It consists of two grand staves. The key signature is one flat (Bb). The first measure is in Bb major. The second measure is in Bb major. The third measure is in Bb major. The fourth measure is in Bb major. The fifth measure is in Bb major. The sixth measure is in Bb major. Dynamics include *mf* and *f*. There are triplets in the first and sixth measures.

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

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

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

P Moderato *BASS SOLO*

VOICE

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

PIANO

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

Wer-ner, the brave and true! — *mf*

If men have died, Their

molto maestoso

Brass

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

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

The first system of the musical score consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

It was a home to die for! As it rose Through its fol-iage, send-ing

The second system continues the musical score. The vocal line starts with a quarter rest, followed by quarter notes G3, A3, B3, and C4. The piano accompaniment includes a dynamic marking of *mf* and features triplet patterns in the bass line, indicated by a '3' below the notes.

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

The third system of the score shows the vocal line beginning with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment continues with triplet patterns in the bass line.

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

The fourth system concludes the musical score. The vocal line starts with a half note G3, followed by quarter notes A3, B3, and C4. The piano accompaniment features triplet patterns in the bass line.

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

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

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

breeze of It - a - ly. —

70 *Q* Allegretto

ALTO SOLO

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

mf

p

8

3

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

p

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

3

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

3

6

8

Allegretto

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

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

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

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

più moderato

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

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

lib - er - ty, And thoughts of power.

R Adagietto

SOPRANO He knew each path which led To the

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

PIANO Adagietto *p*

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

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

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

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

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

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

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

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "waste, the waste, his soul had stirred the an-cient sol-i-tudes, his track'd the waste, his soul had stirred the an-cient". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "voice had told, his voice had told, Of wrongs to sol-i-tudes, his voice had told, his voice had told, Of". The piano accompaniment features more complex chordal textures in the right hand.

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

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "call, Of wrongs to call, to call down Heav-en. That wrongs to call, Of wrongs to call down Heav-en." The piano accompaniment features sustained chords and melodic lines in both hands.

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

This system contains the vocal lines and piano accompaniment for the first system. The vocal lines are in G major (two flats) and 4/4 time. The piano accompaniment features a complex texture with many beamed eighth notes in the right hand and a more melodic line in the left hand.

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

This system continues the vocal and piano parts. It includes parts for Soprano, Alto, Tenor, and Bass. The piano accompaniment continues with similar textures, including chords and moving lines.

flocks in dark ra - vine

vine, That tale was heard, that tale was

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

fold Their flocks in dark ra -

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

in Has - li's dales, and

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

on O - ber - land;

heard on O - ber - land;

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

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

dales, and where the shep - herds fold Their

where the shep - herds fold Their flocks

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

hold on O - ber - land;

hold on O - ber - land;

flocks on the O - ber - land;

on the O - ber - land;

Solo Violin

Detailed description: This system contains five staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a solo violin line. The key signature is B-flat major (two flats) and the time signature is common time (C).

S *ALTO SOLO*
mf animato

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

animato

Detailed description: This system contains three staves. The top staff is an alto solo vocal line with lyrics. The middle and bottom staves are piano accompaniment with the marking *animato*. The key signature is B-flat major (two flats) and the time signature is common time (C).

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

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C).

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

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

Lento *BASS SOLO*

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

This system is marked *Lento* and *BASS SOLO*. The vocal line is written in a single staff, with the lyrics "Nor was it heard in vain. Nor was it heard in". The piano accompaniment is reduced to a few chords in the right hand and a simple bass line in the left hand, supporting the vocal melody.

Moderato

vain.

This system is marked *Moderato*. The vocal line continues with the word "vain." and then has a rest. The piano accompaniment becomes more active, featuring a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. The tempo is faster than the previous section.

ff

This system continues the piano accompaniment from the previous system. It features a strong dynamic marking of *ff* (fortissimo) in the right hand. The texture is dense with many beamed notes and triplets, creating a powerful and dramatic sound.

mf

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

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

ff

weight of bond-age down

p *rit.*

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

Allegro

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

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

side the For - est Sea.

T
Allegro moderato

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

ALTO

TENOR
p
They

BASS

QUARTET

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

mf
They link'd their

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

mf
They link'd their

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

hands, they pledged their stain-less faith, How

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

hands, they link'd their hands; How

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

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

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

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

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

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

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

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

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

QUARTET

CHORUS

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

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

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

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

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

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

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

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

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

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

a flush of fire. Not

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

fire, of fire, Not

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

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

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

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

heard the blast So far was

man - y suns had worn Their set - ting glo - ry, ere from

man - y suns had worn Their set - ting glo - ry,

man - y suns had worn Their set - ting glo - ry, ere from

man - y suns had worn Their set - ting glo - ry,

moun - tains, the moun - tains born; So far was heard the

moun - tains born; So far was heard the

thou - - sand voi - - ces of the moun - - - tains

heard the blast of Free - - - dom's

slum - - - ber start-ed ten - thou - sand voi - ces of the

of the

slum - - - ber start-ed ten - thou - sand voi - ces of the

So

blast of free-dom's horn, So far was heard the

blast of Free - - dom's horn, the

born, So far was heard the

horn, So far was heard the

cen - do

moun - tains born, So far was heard the blast, the blast of Free - dom's

moun - tains born, — the blast of Free - dom's

moun - tains born, So far was heard the blast of Free - dom's

far was heard the blast, the blast of Free - dom's

blast of Free - dom's e - cho - ing

blast of Free - dom's horn, the

blast of Free - dom's horn, of

blast of Free - dom's horn, of

V *L'istesso tempo*

horn, of Free - dom's horn!

horn, of Free - dom's horn!

horn, of Free - dom's horn!

horn, of Free - dom's horn!

horn

horn, of Free - dom's horn!

blast of Free - dom's horn!

Free - dom's horn! The

Free - dom's horn!

V *L'istesso tempo*

ff *Brass*

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

The a - va -
The a - va - lanche the a - va -
cliff The a - va -

lanche de - scen - ding Gave an - swer till the
lanche de - scen - ding Gave an - swer till the
The a - va - lanche

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

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

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

sky's blue hol - lows rung; To

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

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

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

the

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

the

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

out

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

out

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

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

And the

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

mf

And the

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

mf

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

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

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

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

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

cen ing towers, and shrines, *do*

ing towers, a cit - y's *do*

cen ing towers and shrines, *do*

ing towers, a cit - y's *do*

Red - den - ing the dis -

burn - ing towers and

burn - ing towers and

Red - den - ing the dis -

burn - ing towers and

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

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

Allegro molto

with

Then on the si-lence of the snows, with

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

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

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

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

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

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

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

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

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

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

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

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

church - es with a swell Of praise, a

church - es with a swell Of praise, a

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

swell Of praise to Him who stills the

swell Of praise to Him who stills the

The third system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a more complex melodic line in the right hand, with many beamed eighth notes.

sea For now the strife was

sea For now the strife was

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

closed, the Alps were

closed, the Alps were

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

free, the Alps were

free, the Alps were

free, the Alps were

free, the Alps were free, the

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

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

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

Molto moderato *ritard.*

free, The Alps were free.

Molto moderato *ritard.*

The second system of the score consists of five vocal staves and a piano accompaniment. The tempo is marked "Molto moderato" and "ritard." (ritardando). The lyrics are: "free, The Alps were free." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.