



Bibl. № 700



Der Du-Schroa.

Ländliches Characterbild mit Gesang in 3 Abtheilungen

VON
J. F. LENTNER.

MUSIK VON

JONATHAN LACHNER.

Vollständiger Clavierauszug vom Componisten mit vorgedrucktem Textbuche.

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Im nämlichen Verlage sind erschienen die Gesänge obiger Scene mit Guitarre-Begleitung, sowie das Beliebteste daraus für Schlag-Zither allein eingerichtet; ausserdem von demselben Componisten die Musik zu den Alpen-scenen: „Das letzte Fensterlein“ „Drei Jahre nach dem letzten Fensterlein“ „Die beiden Ervier.“ etc.

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„DER JU - SCHROA“

3

Ländliches Characterbild von J. F. Lentner.

Musik von Jgnatz Lachner.

EINLEITUNG.

Pianoforte. Allegretto.

ff. P.

The first system of musical notation for the introduction. It consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegretto'. The first measure is marked 'ff.' (fortissimo) and the second measure is marked 'P.' (piano). The music features a rhythmic pattern of eighth and sixteenth notes.

mp.

The second system of musical notation. It continues the piece with a mezzo-piano ('mp.') dynamic. The notation is consistent with the first system, showing a continuation of the rhythmic and melodic lines.

The third system of musical notation, continuing the piece. The dynamics are not explicitly marked in this system, but the notation follows the established patterns of the previous systems.

mf.

The fourth system of musical notation, marked with mezzo-forte ('mf.') dynamics. The piece continues with the same rhythmic and melodic motifs.

ff. pp.

The fifth and final system of musical notation on this page. It begins with fortissimo ('ff.') dynamics and concludes with pianissimo ('pp.') dynamics. The notation shows the final notes of the introduction.

mp.

The first system of musical notation consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes. A dynamic marking of *mp.* (mezzo-piano) is placed above the fifth measure.

The second system continues the musical piece with similar melodic and accompanimental patterns in both staves.

ff. p. ff. p. ff.

The third system is characterized by a more complex texture. The upper staff contains dense chordal passages and sixteenth-note runs, while the lower staff has a steady eighth-note accompaniment. Dynamic markings of *ff.* (fortissimo) and *p.* (piano) alternate between measures.

The fourth system shows a continuation of the dense chordal and melodic textures established in the previous system.

The fifth system maintains the intricate musical texture with complex chordal structures and rhythmic accompaniment.

ff. decres. P.

The sixth system concludes the page with a final melodic flourish in the upper staff and a sustained accompaniment in the lower staff. Dynamic markings include *ff.*, *decres.* (decrescendo), and *P.* (piano).

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of several measures with various note values and rests.

Second system of musical notation, including a *Ped.* (pedal) instruction in the bass line and dynamic markings *f.* (forte) and *p.* (piano).

Third system of musical notation, showing a continuation of the piece with various rhythmic patterns in both staves.

Fourth system of musical notation, featuring a *mf.* (mezzo-forte) dynamic marking in the treble staff.

Fifth system of musical notation, including a *p.* (piano) dynamic marking in the treble staff.

Sixth system of musical notation, featuring a *mf.* (mezzo-forte) dynamic marking in the bass staff.

First system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *cres.* and *ff.* and various musical notations including notes, rests, and slurs.

Second system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *dim.* and *p.* and various musical notations including notes, rests, and slurs.

Third system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *f.* and *p.* and various musical notations including notes, rests, and slurs.

Fourth system of musical notation, featuring treble and bass staves. The music includes various musical notations including notes, rests, and slurs.

Fifth system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *mf.* and *cres.* and various musical notations including notes, rests, and slurs.

Sixth system of musical notation, featuring treble and bass staves. The music includes dynamic markings such as *ff.* and various musical notations including notes, rests, and slurs.

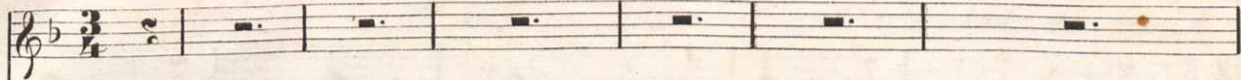
Seventh system of musical notation, featuring treble and bass staves. The music includes various musical notations including notes, rests, and slurs.

Wechselgesang zwischen Lena und Florian:

„Mei Florian, du bischt mir der Liebscht alli Zeit.“
„O Lena, du bischt schon mei oanxigi Freud“!

Allegretto.

Lena.



Florian.



O Lena, du bischt schon mei

Pianoforte.



Mei Florian, du bischt mir der Liebscht alli Zeit.
oanxigi Freud! Wenn

Es geht mir net besser, dös
i di an's Herz druck, da gibt's mir an Riss!

rit

sell glaub mir giviss, es hammert und brennt im Herzen ohn End! Wir

lieb'n uns sel-bander, du werschst no der Mei und san wir im Himmel, muss

ritard. a r'a so sey! Dui-de *piu moto.*

P. Dui-de *f.* *PP.*

P. ritard. *P.* *f.* *P.* *piu moto.*

tempo 1^{mo}

Und kränkt di mei

tempo 1^{mo}

Vata so musst net va - zag'n. Bleib

J denk an mei Lena und will's halt da - trag'n.

fescht und sey standhaft in Trübsal und Noth.

Ja Herzerl, dös bin i und

Kom gib mir dei Hand, fescht bleib'n wir bei - nand, und
bleib's bis in Tod.

sollt uns das Schicksal a tückisch fe - xirn, koa andarer Schatz soll mi

mf. *p.* *mf.* *p.* *mf.* *p.*

ritard. piu moto.

do net hoam-führ'n! Na, na! na, na! f.

ritard. piu moto.

P. Na, na! na, na! f.

P. c.v. P.

tempo 1^{mo}

pp. f. Jetzt

pp. f.

tempo 1^{mo}

P. f. P. P.

O Florian, ford'r nur

Schicksal därfst kemma, i lach di grad aus!

s'Schicksal net raus!

Was kann mir denn g'schey'n, hast Treu mir ja g'schworn!

schertz nur mit'n Glück net, wie leicht is va. lor'n! Auf Gott muscht va- trau'n, und

fescht auf ihn bau'n, und wenn sich in's Herz hinein Trübsal hat g'senkt, hat's

allamal Gott no schö shtad aussi g'lenkt! Ja, ja! ja, ja!

ritard.

mf. *P.*

più moto.

f. *pp.* *f.*

ja! più moto. *pp.* *f.*

Handwritten signature

2 Hand

Nº 2.

G'sangl der Lena: „Wenn's im Himmel tanza thuen.“

d der Anon.
Andante.

Lena.

Wenn's im Himmel tan - za thuen singa d'Engeln

Pianoforte.

2 Hand

ritard.

a da - zue, hör i di Zi - thern schlag'n, is's mir schon gnua!

Allegro. Jodler.

Handwritten number 2+2+4

Alman
Edur

Nº 3.

Jagalied: {Terzett}

Mathies: „Jagablut, frischer Muth.“
Florian: „Auf der Schneid, is a Freud.“
Seppel: „Und auf d'Nacht, da wird glacht.“

3 Strophen
1 + 3. Strophe


Allegro.

Mathies. 

1. Ja - ga - blut, frischer Muth,

Florian. 

2. Auf der Schneid is a Freud,

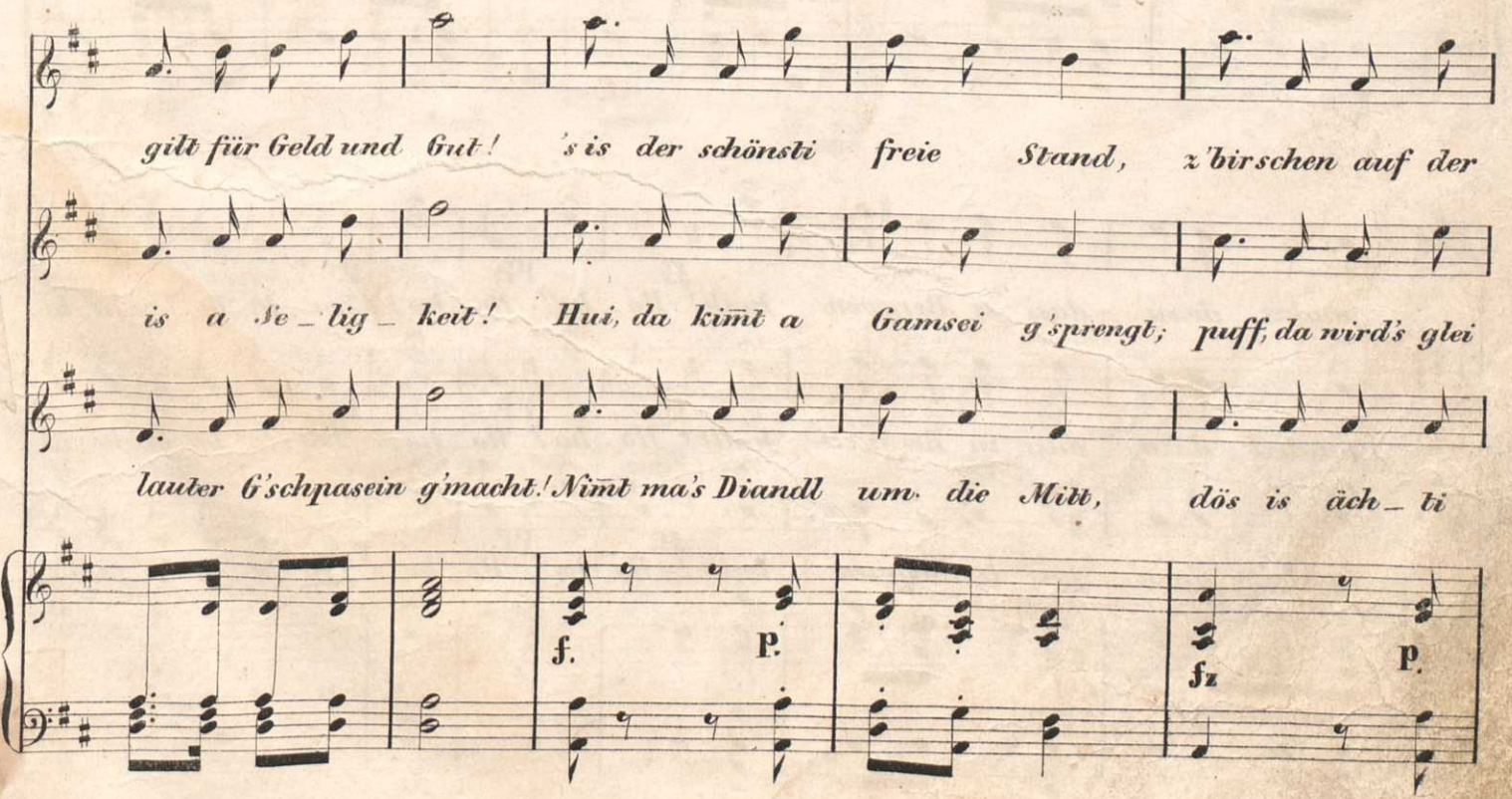
Seppel. 

3. Und auf d'Nacht, da wird glacht,

Zurück angeht!

Pianoforte. 

Auf
AI


gilt für Geld und Gut! 's is der schönsti freie Stand, z'birchen auf der
is a Se - lig - keit! Hui, da kimt a Gamsei g'sprengt; puff, da wird's glei
lauter G'schpasein g'macht! Nimt ma's Diandl um die Mitt, dös is äch - ti

höchsten Wand! Wenn in Dorf no Alles schlaft, hat der Bua scho sakrisch g'schafft;
 nieda brennt! Hat's der Ja-ga troffa gut, schwingt er freudi seinen Hut;
 Jagars Sitt! Und a Schmatz vom schönen Mund, macht an Ja-ga froh und g'sund;

mf.

und der Knall dringt in's Thal, 's'Diandl g'schpürts wer dös is, und der Bua
 Alles Geld in der Welt net da-geit für die Freud, und der Bua
 und ma herzt und ma scherzt, 's'Diandl g'schpürts was dös is, und der Bua

pp. *f.* *mf.* *pp.* *f.*

jauchzt dazu, dass in Bergnen hallt! Ho-ho! Ho-ho! Tra-la-la-la-la-
 jauchzt dazu, dass in Bergnen hallt! Ho-ho! Ho-ho! Tra-la-la-la-la-
 jauchzt dazu, dass in Bergnen hallt! Ho-ho! Ho-ho! Tra-la-la-la-la-

ff. *pp.* *p.* *ff.* *pp.* *p.* *p.*

la-la-la

la-la-la

la-la-la

ff.

ff.

ff.

ff.

cel
es

All

ff.

ff.

Nº 4.

Einleitung zur 2. Abtheilung.

Allegretto.

Pianoforte.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano (P.) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a crescendo (cres) marking.

The second system of musical notation continues the piece. It features two staves. The upper staff has the lyrics "cen do" written below it. The dynamics are marked as mezzo-forte (mf.) and piano (P.). The musical texture remains consistent with the first system, showing a melodic line in the upper staff and accompaniment in the lower staff.

The third system of musical notation continues the piece. It features two staves. The dynamics are marked as mezzo-forte (mf.), piano (P.), and forte (f.). The melodic line in the upper staff shows some chromatic movement, and the accompaniment in the lower staff continues with rhythmic patterns.

The fourth system of musical notation continues the piece. It features two staves. The dynamics are marked as mezzo-forte (mf.), piano (P.), and mezzo-forte (mf.). The melodic line in the upper staff continues with eighth and sixteenth notes, and the accompaniment in the lower staff provides a steady harmonic support.

The fifth system of musical notation continues the piece. It features two staves. The dynamics are marked as piano (P.) and mezzo-forte (mf.). The melodic line in the upper staff concludes with a series of notes, and the accompaniment in the lower staff provides a final harmonic support.

First system of musical notation. Treble and bass staves. Dynamics: *cres.*, *P.*, *mf.*

Second system of musical notation. Treble and bass staves. Dynamics: *P.*, *mf.*, *P.*, *pp.*

Third system of musical notation. Treble and bass staves. Dynamics: *mf.*, *P.*, *mf.*

Fourth system of musical notation. Treble and bass staves. Tempo: **Allegro.** Dynamics: *P.*, *pp.*, *pp.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *cres.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *cen*, *do.*, *ff.*

loco.

dim.

P. PP. mf. p.

P.

Ped. ppp. ppp.

Ziffer

2. Auflage

N: 5.

Lied der Lena: „Der Frühling is kemma“

Moderato.

Lena.

1 + 3. Stufe

- 1. Der Frühling is
- 2. Der Wind hat von
- 3. Aba mitten in'n

Pianoforte.

kemma, und d'Schwalberl san g'flog'n, und sö san in mein Lan-del ins
 Baman schon d'Blattel fort-trieb'n, aba netta dös oan is in
 Eis aus an Gwahden von Schnee hebt a Bleamel/ mein Hoamweh, sein

ritard.

lie-be hoam-zog'n; der Summer is kemma, hat brennt und hat
 Her-xen drin blieb'n. Der Winter is angruckt, hat gschneibt in der
 Köpferl in d' Höh. Und das trauri-ge Blea-mel wird ab-le-weil

a tempo.

g'sengt, aber ei - ni ins Herx hat er glei - wöl nöt g'langt, aber
 Höh, und ins Thal hat er g'worfen an haus - ho - ha Schnee, und ins
 steh'n mit'n Her - zen, wann's aufhert zum schlag'n, wird's ver - geh'n, mit'n

a tempo.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features chords and a steady bass line. A dynamic marking 'mf.' is present at the end of the system.

etwas schneller.

ei - ni ins Herx hat er glei - wöl net g'langt. Dui - die
 Thal hat er g'worfen an haus - ho - ha Schnee.
 Her - zen, wann's aufhert zum schlag'n, wird's ver - geh'n.

etwas schneller.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with chords and a steady bass line. A dynamic marking 'mf.' is present at the end of the system.

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features chords and a steady bass line.

ritard.

ff.

tempo 1^{mo}

D. C.
dal Segno.

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features chords and a steady bass line. Dynamic markings 'ff.' and 'mf.' are present. The system concludes with a double bar line.

Schluss der 2. Abtheilung. {Melodram.}
Lena. Mathies. Otilie.

Moderato.

Pianoforte. *P*

Lena.
Basl — mir wird nöt gut!

Mathies.
Mein Gott — was is denn dem Madl?

Otilie. *Al II*

J hab ganz drauf vagess'n — dass dö da is —'s is ja an Florian sein Schatz!

Allegro.

ff.

No 7.

Einleitung zur 3. Abtheilung.

Andante.

Pianoforte.

mp.

f.

p. pp. mf.

pp. cres- cen

do.f. ff. p. pp.

mf. p.

p. Ped. p. pp.

Zwangs

Lied der Otilie: „Schön blau is da See.“

Andante.

Otilie.

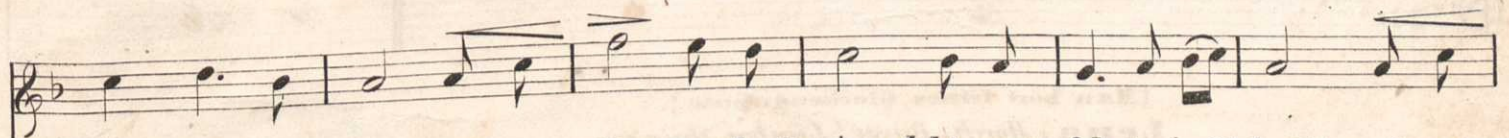


Schön blau is da See, und mei
Und bin i a-mal g'storb'n, brauch i

Pianoforte.



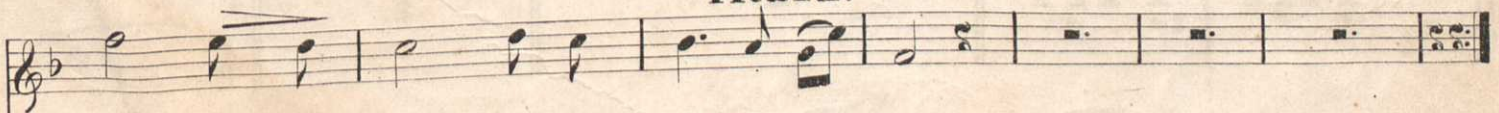
F F F d F



Herz thut ma weh, und mei Herz werd nôt g'sund, bis mei Schatzal nôt kumt, und mei
Weichbrunna koan, denn mei Grabal werd nass von mein Dienal sein Wöan; deñ mei



ritard.



Herz werd nôt g'sund, bis mei Schatzal nôt kummt.
Grabal werd nass von mein Dienal sein Wöan.

ritard.



N:9.
Schluss der 3. Abtheilung. {Melodram.}
Lena. Otilie. Der Messner.

Andante.

Pianoforte.

Der Messner.
Woast warum i eigentli h'raus bin? — Gestern
haben's — die zwoa Verlahnt'n g'fund'n — 'n
Seppl und 'n

*Florian. Ma muss halt sorg'n, — dass die da — nix davon
inna wird — 's that ihr g'wiss übel!*

Otilie.
Es war ihr Tod! —

{ Man hört fernes Glockengeläute. }

Lena. Horch, Basei! Läuten thun's.

**Otilie. 'S muss weit weg sein — i moan in da Luitasch drin,
's geht da Luft grad aus'n Thal h'rüber — drum hört ma's
G'läut so gut.**

Andante.

Ped. Ⓢ

P.

AI

**Lena. 'S läuten lang und
mit alli Glockn! — —**

**Otilie. 'S muss'n oans
begrab'n!**

**Lena. 'n Florian!
'n Florian! —**

Andante.

f.

P.

Der Messner.
Sie hat's darath'n. —

Otilie.
Und todt is a! —

Andante.

P.

pp.

AI