

Neun Schweizer Volkslieder (II)

bearbeitet für Bandoneon rheinische Lage
von Beat Muggli, Niederlenz (Schweiz)

Dezember, 2010

Diese ausgewählten Volksmusikstücke wurden für das Bandoneon in rheinischer Lage von [Beat Muggli](#) bearbeitet.

Dieser Ausgabe sind 128 kbit/s MP3 Tonaufzeichnungen beigelegt, die von Beat Muggli mit seinem frühen Klaus Gutjahr Bandoneon (1990), jedoch mit neueren Tonplatten (2004) angefertigt wurden. Es stehen zwei Aufnahmevarianten zur Verfügung:

1. *loudspeaker* Aufnahmemikrofon direkt von vorne zur Wiedergabe über Lautsprecher.
2. *headphones* Kunstkopfaufnahme zur Simulation des Klangeindrucks des Spielers.

These traditional folk pieces were selected, arranged and fingered for a 142 voice bandoneon by [Beat Muggli](#).

The 128 kbit/s MP3 recordings coming with this booklet were performed by Beat Muggli using an early Klaus Gutjahr Bandoneon (1990) but with new reed boards (2004). There are two types of recordings:

1. Type *loudspeaker* was recorded in front of the performer and is best heard using speakers.
2. Type *headphones* simulates the acoustic impression of the performer if headphones are used.

Note the inverted instrument position. Both versions were recorded sequentially. A loss of sound fidelity is due to the compressed format.

The first edition of this collection was published on the web on March 22, 2005, the sound was added on October 18, 2005.

This second edition on December 2010 includes now "Ramsayers wei" and additionally the lyrics of all the pieces. Also the left hand for "A Bionda, bella Bionda" was modified.

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'S Näbeltuech

audio: **loudspeakers**
headphones

The image displays a handwritten musical score for the piece "'S Näbeltuech". The score is written for guitar and bass, with two systems of staves. Each system consists of a treble clef staff (guitar) and a bass clef staff (bass). The music is in 4/4 time and features a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily quarter and eighth notes, with some triplets and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Fret numbers are written below notes on the guitar staff. The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is that of a personal manuscript or a working draft.

1. 'S Näbeltuech lit uf de Stross,
macht eim d'Hoor ond d'Bagge nass,
Näbel, wo esch eüses Hus? Säg mer's ,
i chom nömme drus!
2. Wo esch au de Wald hecho?
Näbel, hesch ne du eüs gno? Gang du
graue Näbelma, tuenis d'Sonne vörelöh!

'S Ramseyers wei go grase

The image displays a handwritten musical score for the piece "'S Ramseyers wei go grase". The score is organized into two systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 below the notes. Ornaments, represented by a stylized 'm' symbol, are placed above certain notes. The bass staff contains several instances of the notation "5p", likely indicating a specific performance technique or ornamentation. The piece concludes with a double bar line.

1. 'S Ramseyers wei go grase, 's Ramseyers wei go grase,
's Ramseyers wei go grase, wohl uf de Gümmligebärg.
Fidiri, fidira, fidiralalalala, fidiri, fidira, fidiralalalala,
's Ramseyers wei go grase, wohl uf de Gümmligebärg.
2. Der Aeltischt geit a'd'Stange,
die angere hingedri.
3. Er lat die Stange fahre,
und 's Gras geit hingedri.
4. Do chunnt de alt Ramseyer,
mit em Stücke i nere Hand.
5. „Chent ihr nid besser achtig gä,
ihr Donners Schnüderihüng!“

's Guggisbergerlied

audio: [loudspeakers](#)
[headphones](#)

The image displays a handwritten musical score for the piece 's Guggisbergerlied. The score is written on three systems of staves, each consisting of a treble clef staff (likely for guitar) and a bass clef staff (likely for bass). The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingering is indicated by numbers 1-5 above or below notes. Chord diagrams are shown in the bass staff, often with a 'V' symbol above them. The score concludes with a double bar line and repeat dots.

1. 'S isch äbe ne Mönsch uf Aerde, Simelibärg!
'S isch äbe ne Mönsch uf Aerde, Simelibärg!
Und 's Vreneli ab em Guggisbberg
und ds Simes Hansjoggeli änet em Berg,
's isch äbe ne Mönsch uf Aerde
dass i möcht binihm si.
2. Und mahn er mir nid wärde,
vor Chummer stirben i.
3. Und stirben i vor Chummer,
so leit me mi is Grab.
4. Dort unten i der Tiefi,
da steit es Mühlirad.
5. Das mahled nüt als Liebi,
die Nacht und au den Tag.
6. Und 's Mühlirad isch broche,
und d'Liebi het es Aend.

Lustig ist das Zigeunerleben

audio: **loudspeakers**
headphones

The image displays a handwritten musical score for the piece "Lustig ist das Zigeunerleben". The score is organized into four systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5. The bass staff contains complex chordal structures and arpeggiated patterns, often marked with "3" for triplets. The treble staff features a melodic line with some slurs and ties. The piece concludes with a double bar line and repeat dots.

1. Lustig ist das Zigeunerleben,
faria, faria, ho,
brauchen dem Kaiser kein Geld zu geben,
faria, faria, ho.
Lustig ist's im grünen Wald,
wo des Zigeuners Aufenthalt.
Faria, faria, faria,
faria, faria, faria ho!

2. Sollt' uns mal der Hunger plagen,
...gehen wir uns ein Hirschlein
jagen, ...Hirschlein , nimm dich wohl in acht,
wenn des Zigeuners Büchse kracht!...

3. Sollt' uns mal der Durst sehr quälen,
...gehen wir zu den Wasserquellen,
...Trinken das Wasser wie Moselwein,
meinen es müsste Champagner sein...

4. Wenn wir auch kein Federbett haben,
...tun wir uns ein Loch ausgraben,
...Legen Moos und Reisig drein,
das soll unser Federbett sein!...

5. Und sinkt dann der Abend nieder,
...brennt das Lagerfeuer wieder,...
Reich' mir schnell die Fidel zu,
schwarzbraun' Mäd'el tanz' dazu!...

Es Burebüebli

audio: [loudspeakers](#)
[headphones](#)

The image displays a handwritten musical score for the piece 'Es Burebüebli'. The score is written on four systems, each consisting of a treble clef staff and a bass clef staff. The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 above or below notes. There are also some performance markings, including a 'V' (Vibrato) and a 'p' (piano) dynamic marking. The score concludes with a double bar line and repeat dots.

1. Es Burebuebli mahn i nit, das gseht me mir wohl a, juhe!
Es Burebuebli gseht me mir wohl a.
Fidiri, fidira, fidirallala, fidirallala, fidirallala,
es Burebuebli mahn i nit, das gseht me mir wohl a.
2. 'S muess eine sy gar hübsch und fyn,
darf keini Fehler ha, Juhe!...
3. Und Herrebuebli git's ja nid,
wo keine Fehler hei, juhe!...
4. Drum blybeni ledig bis i Hochzit ha,
so fangt die Liebi erscht richtig a...
5. Do fallt mer grad de Jakob i,
er chönnt am Endi no ledig si...
6. Drum z'letscht am Obe do dänken i:
Es Burebuebli tät's für mi..

L'Inverno

audio: **loudspeakers**
headphones

The image shows a handwritten musical score for the song 'L'Inverno'. It consists of four systems of music, each with a vocal line (treble clef) and a guitar line (bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The guitar line features many chords and fingerings, including 3, 4, 7, 2, 3, 4, 5, and 7. The vocal line has lyrics written below it.

1. L'inverno l'è passato, l'aprile non c'è più,
è ritornato il maggio col canto del cucù.
Cucù, cucù, l'aprile non c'è più,
è ritornato il maggio col canto del cucù.
2. Lassù per le montagne la neve non c'è più,
cominc'a far il nido, il povero cucù...

Bionda, bella Bionda

audio: **loudspeakers**
headphones

The image displays a handwritten musical score for the piece "Bionda, bella Bionda". The score is organized into six systems, each consisting of a treble clef staff and a bass clef staff. The music is written in 3/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings like *p* (piano) and *f* (forte) are present. Performance instructions include accents, slurs, and breath marks. The bass line features complex chordal textures with many beamed notes and rests. The piece concludes with a double bar line and repeat signs.

1. E mi son chi in filanda,
spetti ch'el vegna sera ch'el me morus el vegna
ch'el me morus el vegna.
E mi son chi in filanda, spetti ch'el vegna sera
ch'el me morus el vegna per compagnar mi a ca.
Bionda, bella bionda, o biondinella d'amor!
Bionda, bella bionda, o biondinella d'amor!

2. Per compagnar mi a casa,
per compagnar mi a letto faremo un bel
sognetto, un sognetin d'amore.
Per compagnar mi a casa, per compagnar
mi a letto faremo un gel sognetto,
un sognetin d'amor. Bionda,...

L'on dit

audio : **loudspeakers**
headphones

The image displays a handwritten musical score for guitar and voice. It consists of six systems of music, each with a vocal line on a treble clef staff and a guitar line on a bass clef staff. The music is written in a 3/4 time signature. The guitar part is heavily annotated with fingering numbers (1-5) and includes various techniques such as triplets, slurs, and accents. The vocal line features a melodic line with some lyrics written below it, including the words "L'on dit". The score concludes with a double bar line and repeat dots.

The image shows a handwritten musical score for guitar, consisting of six systems of two staves each. The notation includes treble and bass clefs, notes, rests, and various guitar-specific symbols like bar lines, trills, and fingering numbers. The word "legato" is written above the third system.

System 1: Treble clef, notes with accents and slurs. Bass clef, notes with fingering numbers (3, 4, 3, 5, 2, 5, 3, 2, 3, 3).

System 2: Treble clef, notes with accents and slurs. Bass clef, notes with fingering numbers (3, 2, 3, 4, 3, 5, 4, 2, 5, 4, 2).

System 3: Treble clef, notes with slurs. Bass clef, notes with fingering numbers (2, 3, 4, 5, 4, 3, 2, 3, 4, 3, 5, 4, 5, 2, 5, 4, 5, 3, 4, 3, 2). The word "legato" is written above the first measure.

System 4: Treble clef, notes with slurs. Bass clef, notes with fingering numbers (2, 3, 4, 3, 2, 3, 4, 3, 4, 3, 4, 5, 2, 5, 4, 5, 3, 4, 3, 5, 4, 5, 2, 5).

System 5: Treble clef, notes with slurs. Bass clef, notes with fingering numbers (4, 5, 4, 3, 5, 4, 5, 2, 5, 2, 4, 5, 4, 2, 3, 2, 5, 2).

System 6: Treble clef, notes with slurs. Bass clef, notes with fingering numbers (5, 2, 3, 5, 4, 2, 3, 2, 5, 2).

1. L'on dit que la plus belle, c'est toi, c'est toi,
la pauvre jardinière du roi, du roi,
quand le seigneur me garde, crois-moi, crois-moi,
je ne prends jamais garde qu'à toi.
2. Le matin quand j'arrose, crois-moi, crois-moi,
auprès des fleurs je cause de toi, de toi,
de ces fleurs si belles, crois-moi, crois-moi,
je cueille la plus belle pour toi.
3. Et le soir quand je rentre, crois-moi, crois-moi,
de suite je cours auprès de toi, de toi,
c'est pour te dire ma belle, crois-moi, crois-moi,
que j'n'aime sur la terre que toi.

Em Aargau send zwoi Liebi

audio: **loudspeakers**
headphones

The image displays a handwritten musical score for the piece "Em Aargau send zwoi Liebi". The score is written on ten systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5. There are several trills and slurs throughout the piece. The score concludes with a double bar line and repeat signs. The handwriting is clear and legible.

1. Em Aargau send zwöi Liebi,
es Mäiteli ond es Büepli,
die hei enander so gärn, gärn,
gärn, die hei enander so gärn.
2. Und der Jungknab' zog zu Kriege,
wenn chonnt er wederom hei...
3. Oebers johr em andere Sommer,
wenn d'Stuedeli träged Laub...
4. Und 's Johr und das war ume,
und der Jungknab' ist wiederum hei...
5. Er zog dur 's Gässeli ufe,
wo schön Anni im Fensterli lag...
6. „Gott grüess di, du hübschi, du Feini,
vo Herze gfallsch du mer wohl...“
7. „Wie chan i denn dir no gfalle,
ha scho lang en andere Ma...“
8. „En hübsche und en riche,
der mi wohl erhalte cha...“
9. Und er zog dur's Gässeli abe,
und winet und truret so sehr...
10. Do begenet ihm sini Mueter,
„Was weinist und trurist so sehr...“
11. „Was sött i nid weine und trure,
i ha jo keis Schätzeli meh...“
12. „Wärischt du deheime gebliebe,
so hättisch dis Schätzeli no...“