The entire page is framed by a dense, intricate black and white floral border. The design features a repeating pattern of stylized flowers, scrolls, and leaves, creating a rich, textured background. The central text is contained within a series of white rectangular boxes with black borders, arranged vertically in the center of the page.

G. Schirmer's
Collection
of
Oratorios
and
Cantatas



Toggenburg



J. Rheinberger

New York, G. Schirmer



Toggenburg

A Cycle of Romantic Songs
for
Soli, Chorus and Pianoforte= or Orchestral
Accompaniment

Poetry by Fanny von Hoffnaas
English version by Henry C. Chapman

Music
by
Joseph Rheinberger
Op. 76

Vocal Score

50c. net

(Orchestral Score and Parts arr. by J. A. Cavallo
can be had of the publishers)

New York & G. Schirmer

Toggenburg.

(Fanny v. Hoffnaass.)

1. Chorus.

English version by
Henry G. Chapman.

Josef Rheinberger. Op. 76.

Andante molto.

Soprano. *mf* All Tog - genburg's banners are

Alto. *mf* All Tog - genburg's banners are

Tenor. *mf* All Tog - gen - burg's banners are

Bass. *mf* All Tog - genburg's banners are

Piano.*) *pp cresc. mf*

Andante molto. (♩ = 72)

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

wav - ing in air, With gar - lands sur - round - ed the por - tal stands wide,

p

*) Orchestral Parts can be had of the Publishers.

Count Hen-ry's come home with the la-dy so fair, That

Count Hen-ry's come home with the la-dy so fair, That

Count Hen-ry's come home with the la-dy so fair, That

Count Hen-ry's come home with the la-dy so fair, That

mf

he in far Sua-bia has won for his bride. And

he in far Sua-bia has won for his bride. And

he in far Sua-bia has won for his bride. And

he in far Sua-bia has won for his bride. And

mf

mf

mf

mf

p

mf

now they come rid-ing in gal-lant ar-ray Through woodlands a-

now they come rid-ing in gal-lant ar-ray Through woodlands a-

now they come rid-ing in gal-lant ar-ray Through woodlands and dell all a-

now they come rid-ing in gal-lant ar-ray Through woodlands and dell all a-

f

marc.

bloom with the Spring; On her steed see her grace-ful-ly sway, While
 bloom with the Spring; On her steed see her grace-ful-ly sway, While
 bloom with the Spring; On her snow-white steed see her grace-ful-ly sway, While
 bloom with the Spring; On her snow-white steed see her grace-ful-ly sway, While

ff

Hen - - ry doth gaze on her, proud as a king.
 Hen - - ry doth gaze on her, proud as a king.
 Hen - - ry doth gaze on her, proud as a king.
 Hen - - ry doth gaze, — as proud as a king.

mf
mf
mf
p
pp

And "Wel-come, Dame I - tha, to Home and to Hearth!" This
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This
 And "Wel-come, Dame I - tha, to Home and to Hearth!" This

f

le - gend she sees on the arch - way strong, Then tim - id - ly droops she her

le - gend she sees on the arch - way strong, Then tim - id - ly droops she her

le - gend she sees on the arch - way strong, Then tim - id - ly droops she her

le - gend she sees on the arch - way strong, Then tim - id - ly droops she her

eyes toward the earth, And "Hail!" ech - oes the gay mar - riage

eyes toward the earth,

eyes toward the earth, "Hail!" ech - oes the

eyes toward the earth,

throng, the gay mar - riage

"Hail!" ech - oes the gay marriage throng, the gay mar - riage

gay marriage throng, the gay mar - riage

"Hail!" ech - oes the gay marriage throng.

throng. *p* Now read-y and set the banquet doth stand,

throng. *p* Now read-y and set the banquet doth stand,

throng. *p* Now read-y and set the banquet doth stand,

pp *pp*

Now gold-en-ly ring - ing the beak - - ers go *f*

Now gold-en-ly ring - ing the beak - - ers go *f*

Now gold-en-ly ring - ing the beak - - ers go *f*

Now gold-en-ly ring - ing the beak - - ers go *f*

tr *cresc.* *sf*

round, *f* And late thro' the night and a -

round, *f* And late thro' the night and a -

round, *f* And late thro' the night and a -

round, *mf* And late thro' the night and a -

cresc. *ff*

far thro' the land The sounds of the voices and

far thro' the land The sounds of the voices and

far thro' the land The sounds of the voices and

far thro' the land The sounds of the voices and

fid - dles re-sound, the sounds of the voices and

fid - dles re-sound, the sounds of the voices and

fid - dles re-sound, the sounds of the voices and

fid - dles re-sound, the sounds of the voices and

ff

fid - dles re - sound, And late thro' the

fid - dles re - sound, And late thro' the

fid - dles re - sound, And late thro' the

fid - dles re - sound, And late thro' the

p

night and a-far thro' the land The sounds of the *pp*
 night and a-far thro' the land The sounds of the *pp*
 night and a-far thro' the land The sounds of the *pp*
 night and a-far thro' the land The sounds of the *pp*

pp
pp
pp

voic-es and fid-dles re-sound, the fid - dles re - sound. *ppp*
 voic-es and fid-dles re-sound, the fid - dles re - sound. *ppp*
 voic-es and fid-dles re-sound, the fid-dles re - sound. *ppp*
 voic-es and fid-dles re-sound, the fid - dles re - sound. *ppp*

ppp
ppp
ppp

Empty vocal staves with rests.

espress.
rit. 3
3

2. Duo.

Andante espress. (♩ = 66)

p. dol.

Bass.

This small ring with dia - mond stone Round thy fin - ger

Piano.

pp

Red.

cresc.

Red.

will I weld; When it spar - kles, be it known,

Soprano. *p dolce*

If this ring with

'Tis a pledge of love well held.

pp

Red.

dia - mond stone Round my fin - ger - thou wilt weld,

Then 'twill speak to me - a - lone, Sa - cred pledge of

troth well held. *mf dolce*
 See how yon broad stream a - far

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "troth well held." and continues with "See how yon broad stream a - far". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamic markings include *mf* and *dolce*.

dolce
 See how ten - - der -
 Soft thro' woods and fields flows by. —

The second system continues the vocal line with "See how ten - - der -" and "Soft thro' woods and fields flows by. —". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes in the left hand. Dynamic markings include *mf* and *p*.

ly yon star Gaz - - es on us from the sky. —

The third system continues the vocal line with "ly yon star Gaz - - es on us from the sky. —". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes. Dynamic markings include *sfp* and *rit.*.

atempo marc.
 Ring most dear, I'll car - ry thee To —
dolce marc.
atempo
 So my faith, for ev - - er true, Clear my way thro'

The fourth system concludes the vocal line with "Ring most dear, I'll car - ry thee To —" and "So my faith, for ev - - er true, Clear my way thro'". The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes. Dynamic markings include *pp* and *rit.*.

— my nar- row grave and cold, Not till earth shall cov- er
 life will trace, So mine eyes each day a - new
 me, On my fin - - ger lose thy hold, To my nar - row -
 Shall be bent on thy dear face, So mine
 — grave and cold, Dear ring, lose not thy
 eyes each day Shall be bent on thy dear -
 hold!
 face!

ff
f
dim.
p
smorz.

Red. *

3. Alto or Bass Solo.

Non troppo mosso. (♩ = 69)

Piano. *pp*

mf
The days of Dame I - tha are lone - ly,
p *pp*

f
Her Knight with the Turks is at war,
mf

with Turks is at war,
ff

She fears he may ven- ture too bold - ly,

p *pp*

Ped. *

While fight- ing the Cres- cent a - far,

p

while fight- ing the Cres- cent a - far, the Cres- cent a -

p *ff* *Ped.* *

far.

ff

This day she's naught that will cheer — her, She weeps by her window in

p

ten. *p*

pain, The ring to her lips ev-er pressing, to her lips ev-er pressing,

pp

rit. *

espress. *rit.*

A - sigh - ing, a - sigh - ing, "Would he were come a -

pp *rit.* *marc.*

gain!"

pp a tempo

f *rit.* *

f *pp*

f *pp*

rit. *

mf Dame I - tha has fall - en a -

ff *p*

Red. * Red. *

doz - ing, And end-ed her woes in a nap;

pp

Red. *

her woes in a nap; Take care! It is twinkling and

ff *p*

Red. *

shin - - ing, Thy

pp

Red. *

ring, as it lies in thy lap; Take care! How it twinkles and

p *p*

Red. *

shines, Thy ring in thy lap!

ff *p* *pp* *sf*

Red. *

From yon-der fir - tree the ra - - ven

sf *p*

Has spied it with cov-e-tous greed, He flies with his find to his ey-rie;

Red. *

he flies to his ey-rie: Ah I - tha! Ah I - tha! Now art thou lost, in-

espress. *rit.* *marc.* *rit.*

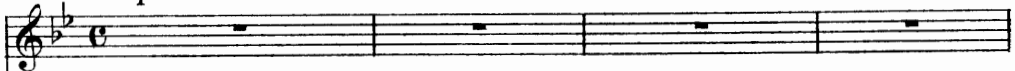
pp

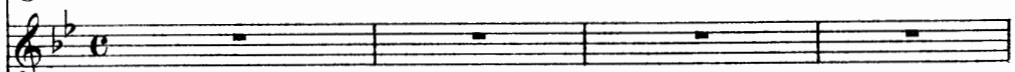
deed!

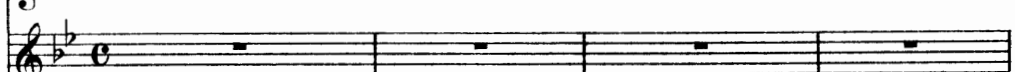
pp a tempo *morendo* *sf*

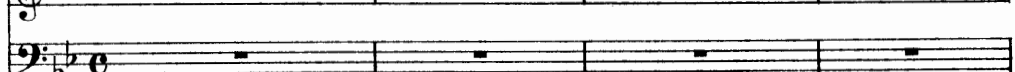
4. Solo Quartet and Chorus.


Tempo moderato.

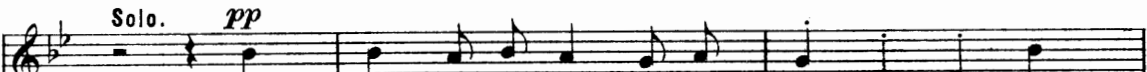
Soprano. 

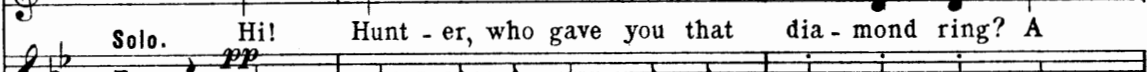
Alto. 

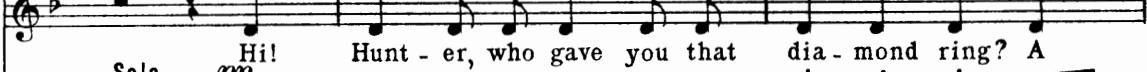
Tenor. 


Bass. 

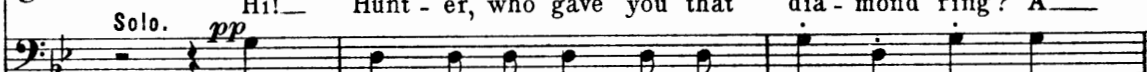
Piano. 

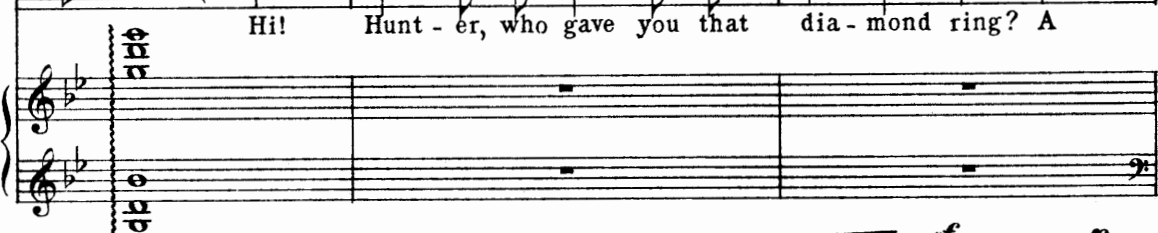
Solo. *pp* 


Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 

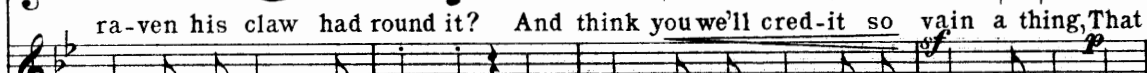
Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 

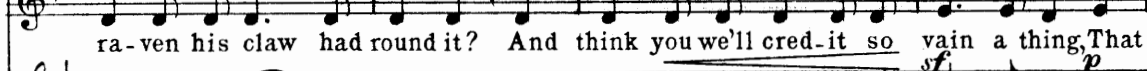
Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 


Solo. *pp* Hi! Hunt - er, who gave you that dia - mond ring? A 

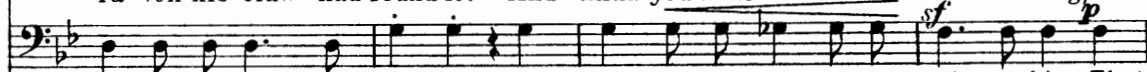


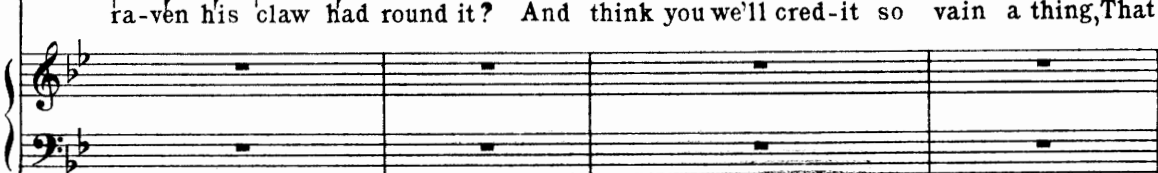












there in the nest_ you found_ it? Ah! My hunts-man, be-think you

there in the nest you found it? Ah! My hunts-man, be-think you

there in the nest_ you found it? Ah! My hunts-man, be-think you

there in the nest you found it? Ah! My hunts-man, be-think you

now: the war is o - - ver.

now: the war is o - - ver.

now: the war is o - - ver.

now: the war is o - - ver.

Count Hen-ry has conquer'd, and now comes back To

Count Hen-ry has conquer'd, and now comes back To

Count Hen-ry has conquer'd, and now comes back To

Count Hen-ry has conquer'd, and now comes back To

ban-ish his la - dy's sor - row, In Tog - gen - burg no -

ban-ish his la - dy's sor - row, In Tog - gen - burg no -

ban-ish his la - dy's sor - row, In Tog - gen - burg no -

ban-ish his la - dy's sor - row, In Tog - gen - burg no -

sport now doth lack, And e'en a hunt for the mor - row, and

sport now doth lack, And e'en a hunt for the mor - row, and

sport now doth lack, And e'en a hunt for the mor - row, and

sport now doth lack, And e'en a hunt for the mor - row, and

e'en a hunt for the mor - row.

e'en a hunt for the mor - row.

e'en a hunt for the mor - row.

e'en a hunt for the mor - row. My hunts-man, take care, my

Tutti.

f Take care, and hide the ring! — He heeds not the warning, too
f Take care, and hide the ring! — He heeds not the warning, too
f Take care, and hide the ring! — He heeds not the warning, too
f hunts-man, take care! Take care, and hide the ring! — He heeds not the warning, too

p late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the
p late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the
p late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the
p late now it is. Woe's him, whom doubt in - vad - eth! Count Hen - ry the ring on the

f hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or —
ff hunt - er e - spies, With rage his col - or — fad - eth, with rage his col - or
f hunt - er e - spies, With rage his col - or fad - eth, with rage his col - or —
ff hunt - er e - spies, With rage his col - or — fad - eth, with rage his col - or

fad - - - eth: And he

fad - - - eth: And he

fad - - - eth: And he

fad - eth: And he drives him, O grief! his dirk to the heart, he

drives him, O grief! his dirk to the heart.

drives him, O grief! his dirk to the heart.

drives him, O grief! his dirk to the heart.

drives him, O grief! his dirk to the heart.

drives him, O grief! his dirk to the heart.

rit. *a tempo*

“Dame I - tha, come in from your window there, Nor

“Dame I - tha, come in from your window there, Nor

“Dame I - tha, come in from your window there, Nor

“Dame I - tha, come in from your window there, Nor

pp *p dolce*

wave so_ gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so_ gai - ly, my daugh-ter!" Ah, why so stern doth he

wave so gai - ly, my daugh-ter!" Ah, why so stern doth he

sf glare on her? And now hath he fierce - ly— caught her,

sf glare on her? And now hath he fierce - ly caught her,

sf glare on her? And now hath he fierce - ly caught her,

sf glare on her? And now hath he fierce - ly caught her,

And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

And he hurls her e'en so From the tow'r to the moat be -

pp

low!

low!

low!

low!

rit.

Red. *

Red. *

capo

how it was, — ah! who, in-deed, can tell? — Un -

Un -

Yet how it was, — ah!

pp. *p.* *Red.* * *Red.* *

less — thro' love, that strong - - er is — than death.

less — thro' love, that strong - - er is — than death.

who, in-deed, can tell? — Un - less thro' love, that

sf. *dim.* *Red.* * *Red.* * *Red.* *

A bird is sing - ing in the branch - es low, —

A bird is sing - ing

strong - er is than — death.

p *pp* *Red.* * *Red.* *

Awake, my la - dy sweet! —

in the branch-es low, — Awake, my la - dy

p He sings in branch-es low, Awake, my la - dy

dolce

Red. * Red. * Red. *

a-wake, a-wake and rise, — To thee a Pa - ra -

sweet! a-wake, a-wake and rise, —

sweet! a-wake, a-wake and rise, —

cresc. *f*

Red. * Red. * Red. *

p dise — I'll show, — Where *p* reigns the — peace, — where

To thee a Pa - ra - dise — I'll show, — Where reigns, — where

To thee a Pa - ra - dise — I'll show, Where

f *p*

Red. * Red. * Red. *

reigns the peace, where reigns the peace that God a - lone sup -

reigns the peace, where reigns the peace that God a - lone sup -

reigns the peace, where reigns the peace that God a - lone sup -

f *dim.* *rit.*

f *dim.* *rit.*

f *dim.* *rit.*

dim. *p*

Red. *

a tempo

plies. *a tempo*

plies. *a tempo*

plies. *a tempo*

SOPRANO I.

pp Thy wound - ed limbs, the for - est-leaves will

SOPRANO II.

pp Thy wound - ed limbs, the for - est-leaves will

ALTO.

pp Thy wound - ed limbs, the for - est-leaves will

a tempo

Red. *

p
 heal them, And there our sweet - est
 heal them, And there our sweet - est
 heal them, And there our sweet - est

p
 songs we'll sing for thee, All woes of
 songs we'll sing for thee, All woes of
 songs we'll sing for thee, All woes of

f
 Earth, thou shalt no long - er feel them,
 Earth, thou shalt no long - er feel them,
 Earth, thou shalt no long - er feel them,

p And o - pen wide *cresc.* thou heav'n's bright

p And o - pen wide *cresc.* thou heav'n's bright

p And o - pen wide thou heav'n's bright

pp *cresc.*

f gates shalt see, and o - pen wide *ff*

f gates shalt see, and o - pen wide *ff*

f gates shalt see, and o - pen wide

pp *smorz.* thou heav'n's bright gates shalt see.

pp *smorz.* thou heav'n's bright gates shalt see.

pp *smorz.* thou heav'n's bright gates shalt see.

pp *morendo*

6. Chorus.

Tempo moderato. *pp*

Soprano. Thro' the night, thro' the *pp*

Alto. Thro' the

Tenor. Thro' the night, thro' the *pp*

Bass. Thro' the *pp*

Piano. Tempo moderato. (♩ = 112) *pp*

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

night sounds the trum-pet's shat-ter-ing blast;

mf

Ed. * Ed. *

p ma marcato
Up, sad - die the hors - es, the Count would be rid - ing, No

pp *mf*

*

mf
Up, sad - die the hors - es!
long - er he bear - eth the trou - ble he's hid -

f
Up, sad - die the hors - es, the
Up, sad - die the hors - es!
the Count would be rid - ing!
ing!

f

f

f

Ad. *

Count would be rid-ing, No lon-ger he bear-eth the
 the Count would be rid-ing! Up! Up!

trou-ble he's hid- The ra-vens are dron-ing, the
 The ra-vens are dron-ing, the
 The ra-vens are dron-ing- ing!

moon shines o'er-head, Far hears he a
 moon shines o'er-head, Far hears he a
 ing, Far hears he a

As some-one were call - ing him from the
 moaning, As someone call - ing, call - ing him from the
 moaning, As some one call - ing, call - ing him from the

dead. Ho! Ward - er, come forth!
 dead. Ho! Ward - er, come forth!
 dead. Ho! Ward - er, come forth!
 dead. Ho! Ward - er, come forth!

p *cresc.* *f* *And.* *

the draw-bridge let fall! Forthleap from the cas - tle horse-men and
 the draw-bridge let fall! Forthleap from the cas - tle horse-men and
 the draw-bridge let fall! Forthleap from the cas - tle horse-men and
 the draw-bridge let fall! Forthleap from the cas - tle horse-men and

all, Give spur to the hors - es and thun - der a -
 all, Give spur to the hors - es and thun - der a -
 all, Give spur to the hors - es and thun - der a -
 all, Give spur to the hors - es and thun - der a -

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key signature and 3/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

way!
 way! Forth leap from the cas - - - - - tle horse - men and
 way!
 way! Forth leap from the cas - - - - - tle horse - men and

The second system continues the vocal lines. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and features a series of chords in the right hand and a bass line in the left hand. The vocal lines include a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking over a triplet of eighth notes.

Give spur to the hors - es and thun - der a -
 all, Give spur to the hors - es and thun - der a -
 all,

The third system continues the vocal lines. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking and features a series of chords in the right hand and a bass line in the left hand. The vocal lines include a *mf* dynamic marking and a *cresc.* marking over a triplet of eighth notes.

way! and thunder a - way, and thunder a - way!
 and thunder a - way, and thunder a - way!
 way! and thunder a - way, and thunder a - way!
 and thunder a - way, and thunder a - way!

ff *3* *ff* *3* *ff* *3*

ff Count Hen - ry, hear! This will be thy un-do - ing!
 Count Hen - ry, hear! This will be thy un-do - ing!
ff Count Hen - ry, hear! This will be thy un-do - ing!
 Count Hen - ry, hear! This will be thy un-do - ing!

ff * *Ad.* * *Ad.* *

espress. e dim.

f "To - day tis the sleep of death I am woo - ing!"
p *p*

Listesso tempo, ma più tranquillo.

Listesso tempo, ma più tranquillo.

pp dolce

What's she that lies be-neath you old oak - tree? So an - gel-

pp dolce

What's she that lies be-neath you old oak - tree? So an - gel-

pp dolce

What's she that lies be-neath you old oak - tree? So an - gel-

pp dolce

What's she that lies be-neath you old oak - tree? So an - gel-

fair, all in this lone - ly place: — And smil - ing in herdreams she seems to be; —

fair, all in this lone - ly place: — And smil - ing in herdreams she seems to be; —

fair, all in this lone - ly place: — And smil - ing in herdreams she seems to be; —

fair, all in this lone - ly place: — And smil - ing in herdreams she seems to be; —

Count Hen - ry, know'st thou not that love-ly face? — Mine I - tha!

Count Hen - ry, know'st thou not that love-ly face? — Mine I - tha!

Count Hen - ry, know'st thou not that love-ly face? — Mine I - tha!

Count Hen - ry, know'st thou not that love-ly face? — Mine I - tha!

pp Has then thy heart for-giv'n? No word, no

pp Has then thy heart for-giv'n? No word, no

pp Has then thy heart for-giv'n? No word, no

pp Has then thy heart for-giv'n? No word, no

sf word: her *pp* soul was gone to heav'n!

sf word: her *pp* soul was gone to heav'n!

sf word: her *pp* soul was gone to heav'n!

sf word: her soul was gone to heav'n!

morendo

ff
Woe's me!
ff
Woe's me!
ff
Woe's me!
ff
Woe's me!

ff *dim.* *p* *smorz.*

*all.
Ped.* *

Adagio.
p dolce
Soprano I.
Soprano II.
Alto.

See there the cross her i - cyhand holds fast, - Her on - ly
See there the cross her i - cyhand holds fast, Her on - ly
See there the cross her i - cyhand holds fast, - Her on - ly

Adagio. (♩=108)
pp

comfort when she breathed her last. For thee the prayer deep from her
comfort when she breathed her last. For thee the prayer deep
comfort when she breathed her last. For thee the prayer from

Ped. * *Ped.* *

heart that came, With dy - ing breath when she pro -
 from her heart that came, With dy - ing breath when
 heart that came, With dy - ing breath when

nounced thy name!
 she pro-nounced thy name!
 she pro-nounced thy name! TENOR.
 BASS. All Tog - gen - burg's ban-ners are
 All Tog - gen - burg's ban-ners are

Poco più mosso. (♩=60)

SOPRANO. *f* In black be - draped the gate stands wide. Count *p*
 ALTO. *f* In black be - draped the gate stands wide. Count *p*
 wav - ing in air, *f* In black be - draped the gate stands wide. Count *p*
 wav - ing in air, *f* In black be - draped the gate stands wide. Count *p*

Hen - ry comes home with his la - dy so fair; In
 Hen - ry comes home with his la - dy so fair; In
 Hen - ry comes home with his la - dy so fair; In
 Hen - ry comes home with his la - dy so fair; In

death he has found a - gain his bride. Now read - y once more doth a
 death he has found a - gain his bride. Now read - y once more doth a
 death he has found a - gain his bride. Now read - y once more doth a
 death he has found a - gain his bride. Now read - y once more doth a

ban - quet stand, The torch - es they flare on the walls a - round, And
 ban - quet stand, The torch - es they flare on the walls a - round, And
 ban - quet stand, The torch - es they flare on the walls a - round, And
 ban - quet stand, The torch - es they flare on the walls a - round, And

cresc.
ff
f
ff
ff
ff

Ped. * *Ped.* * *Ped.* * *Ped.* *

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the *dim.*

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the *dim.*

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the *dim.*

late thro' the night and a - far thro' the land Doth the peace - ful dirge of the *dim.*

Cres. *

p monks re - sound.

p monks re - sound.

p monks re - sound.

p monks re - sound.

p *morendo pp*