

Nine Swiss Folksongs

fingering for a 142 voice bandoneon
by Beat Muggli, Niederlenz (Switzerland)

December, 2010

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. It consists of six systems of music, each with a treble clef staff and a bass clef staff. The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings (numbers 1-5). There are also several chord diagrams and specific articulation marks, including a 'V' mark and a 'h' mark. The notation is dense and detailed, typical of a guitar score. The piece is written in a key with one flat (B-flat).

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!

The image shows a handwritten musical score for guitar, organized into four systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in G major (one sharp) and 4/4 time. The treble clef staves contain melodic lines primarily using eighth and quarter notes, with some triplets and slurs. The bass clef staves contain chords and single notes, with extensive use of fingerings (1-5) and dynamic markings such as *mf* and *p*. The score concludes with a double bar line at the end of the fourth system.

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, each consisting of a treble clef staff and a bass clef staff. The time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). There are also some markings like 'V' and '3' above notes, and '7' and '4' below notes. 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, accidentals, and articulation marks. Fingerings are indicated by numbers 1-5. The bass line features a mix of chords and single notes, often with a 'V' marking above the notes. The treble line contains melodic lines with slurs and ties. The score 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' Mädels tanz' dazu!...

Es Burebüebli

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

The image displays a handwritten musical score for the piece 'Es Burebüebli'. 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 musical symbols such as notes, rests, and fingerings. The bass clef staff is heavily annotated with numbers (1-5) indicating fingerings for the left hand. The treble clef staff contains notes and rests, with some notes marked with a 'V' symbol. The piece concludes with a double bar line and repeat signs.

1. Es Burebüebli mahn i nit, das gseht me mir wohl a, juhe!
Es Burebüebli gseht me mir wohl a.
Fidiri, fidira, fidirallala, fidirallala, fidirallala,
es Burebüebli 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 Herrebüebli git's ja nid,
wo keine Fehler hei, juhe!...
4. Drum blybeni ledig bis i Hochzeit ha,
so fangt die Liebi erscht richtig a...
5. Do fällt mer grad de Jakob i,
er chönnt am Endi no ledig si...
6. Drum z'letscht am Obe do dänken i:
Es Burebüebli 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 and a guitar accompaniment line. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and bar lines, along with extensive guitar-specific notation including fret numbers (1-5), string numbers (1-6), and chord diagrams. The score is written in a clear, legible hand.

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 guitar, consisting of six systems. Each system contains a treble clef staff and a bass clef staff. The music is written in 3/4 time. The notation includes various notes, rests, and chords, with specific fingerings indicated by numbers 1-5. Some chords are marked with a 'V' symbol, likely indicating a barre. The score is arranged in a standard two-staff format for guitar, with the treble staff on top and the bass staff on the bottom of each system. The handwriting is clear and legible, showing a mix of rhythmic patterns and harmonic structures.

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 shows a handwritten musical score for guitar, consisting of six systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The music includes various notes, rests, and fingerings, with some systems featuring a 3/4 time signature. The notation is dense and includes many accidentals and dynamic markings.

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff contains notes with slurs and accents, and the bass staff contains notes with fingerings (3, 4, 3, 5, 2, 5, 3, 2, 3, 3).

Handwritten musical notation for the second system, including a treble and bass staff. The treble staff contains notes with slurs and accents, and the bass staff contains notes with fingerings (3, 2, 3, 4, 3, 5, 4, 2, 5, 4, 2).

legato

Handwritten musical notation for the third system, starting with the word *legato*. It features a treble and bass staff with notes and fingerings (4, 4, 5, 4, 3, 2, 4, 3, 2, 3, 4, 3, 5, 4, 5, 2, 5, 4, 5, 3, 4, 3, 2).

Handwritten musical notation for the fourth system, showing a treble and bass staff with notes and fingerings (3, 4, 3, 2, 4, 3, 4, 3, 2, 3, 4, 3, 4, 5, 4, 2, 5, 2, 4, 5, 4, 5, 4, 2).

Handwritten musical notation for the fifth system, showing a treble and bass staff with notes and fingerings (5, 4, 5, 4, 5, 4, 3, 2, 3, 4, 3, 5, 2, 5, 4, 5, 3, 4, 3, 5, 4, 5, 2, 5).

Handwritten musical notation for the sixth system, showing a treble and bass staff with notes and fingerings (4, 5, 4, 3, 5, 4, 5, 2, 5, 2, 4, 5, 4, 2, 3, 5, 2, 3, 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 seven systems of two staves each, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various rhythmic values, accidentals, and fingerings. The first system begins with a treble staff containing notes and rests, and a bass staff with chords and fingerings. The second system features a treble staff with a melodic line and a bass staff with chords and fingerings, including a 'V' marking. The third system is similar to the first. The fourth system is similar to the second. The fifth system is similar to the first. The sixth system is similar to the second. The seventh system is similar to the first. The score concludes with a double bar line and repeat signs.

1. Em Aargau send zwöi Liebi,

es Mäteli 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'Stüdeli trged Laub...
4. Und 's Johr und das war ume,
und der Jungknab' ist wiederum hei...
5. Er zog dur 's Gsseli 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...“