

Montague Phillips

To MR & MRS Henry Slingsby Bethell,
Garmisch, Bavaria.

From the Bavarian Highlands.

SIX

CHORAL SONGS

with accompaniment for

PIANO

(or Orchestra)

The words imitated from Bavarian Volkslieder and Schnadahüpfler,

by C. ALICE ELGAR.

The Music composed

by

EDWARD ELGAR.

OP. 27.

- | | | | |
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| Nº1. The Dance. (Sonnenbichl.) | _/6 net. | Nº4. Aspiration. (Bei Sankt Anton.) | _/6 net. |
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10401-10406.

I.

THE DANCE.

(SONNENBICHL.)

Come and hasten to the dancing,
 Merry eyes will soon be glancing,
 Ha! my heart upbounds!
 Come and dance a merry measure,
 Quaff the bright brown ale my treasure,
 Hark! what joyous sounds!

Sweet-heart come, on let us haste,
 On, on, no time let us waste
 With my heart I love thee!
 Dance, dance, for rest we disdain
 Turn, twirl, and spin round again,
 With my arm I hold thee!

Down the path the lights are gleaming,
 Friendly faces gladly beaming
 Welcome us with song.
 Dancing makes the heart grow lighter,
 Makes the world and life grow brighter
 As we dance along!

I.

THE DANCE.

(SONNENBICHL.)

Edward Elgar, Op. 27. No. 1.

Allegretto giocoso.

Soprano.

Come and has - ten to the danc - ing, Mer - ry eyes will

Alto.

Come and has - ten to the danc - ing, Mer - ry eyes will

Tenor.

Bass.

Allegretto giocoso.

Piano.

soon be glanc-ing, Ha! my heart up bounds! Come,

soon be glanc-ing, Ha! my heart up bounds! Come,

A *f*

come, come. Come and dance a mer-ry mea-sure, Quaff the bright, brown

come, come. Come and dance a mer-ry mea-sure, Quaff the bright, brown

A

p *ff* *crise.*

alemy treasure, Hark! what joy - ous sounds! Hark! Hark!

alemy treasure, Hark! what joy - ous sounds! Hark! Hark!

ten. *p* *ten.* *3* *ten.* *3*

crise. *B* *ff marcato*

Hark! Sweet-heart come, on let us haste, On, on, no time let us waste,

crise. Hark! Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

Sweet-heart come, on let us haste, On, on, no time let us waste,

Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

crise. *B* *ff*

Sweet-heart come, on let us haste, On, on, no time let us waste,

Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

1. 2. *dim.*

with my heart I love thee! hold
 with my arm I love thee! hold
 with my heart I love thee! hold
 with my arm I love thee! hold

with my heart I love thee! hold

1. 2. *dim.*

p *C* *cresc.* *f*

thee! Come oh! come, Mer-ry eyes will
 thee! Come oh! come, has-ten, Mer-ry eyes will
 thee! Come and has-ten to the danc-ing, Eyes are
 -thee! Come and has-ten to the danc-ing, Eyes are

pp *C*

dim. *p* *cresc.*

soon be glanc-ing, Hark! what joy - ous sounds! Hark!
 soon be glanc - ing, Hark! what joy - ous sounds! Hark!
 glancing, Hark! what joy - ous sounds, Come and has - ten to the danc - ing,
 glanc - ing, Hark! what joy ous sounds, Come and has - ten to the danc - ing,

f *sf* *cresc.*

Mer-ry eyes will soon be glanc - ing, Hark! what sounds! Hark! *ff*

Mer-ry eyes will soon be glanc - ing, Hark! what sounds! Hark! *ff*

Eyes are glanc - ing glanc - ing, Hark! what sounds! Hark! *ff*

Eyes are glanc - ing glanc - ing, Hark! what sounds! Hark!

Hark! _____

Hark! _____

Hark! _____

Hark! _____

Hark! _____

dim.

D *p* Down the path the lights are gleam - ing, *cresc.* Friend-ly fac - es glad - ly

p Down the path the lights are gleam - ing, *cresc.* Friend-ly fac - es glad - ly

p Down the path the lights are gleam - ing, Fac - es glad - ly

p Down the path the lights are gleam - ing, Fac - es glad - ly

D *p* *cresc.*

beam - ing, Wel - come, wel - come us with song.

beam - ing, Wel - come, wel - come us with song.

beam - ing, Wel - come us with song.

beam - ing; Wel - come, wel - come us with song.

pp *ppp* *fp*

Down the lights are gleam - ing. Friend - ly fac - es glad - ly

Down the lights are gleam - ing. Friend - ly fac - es glad - ly

Down the path the lights are gleam - ing. Fac - es glad - ly

Down the path the lights are gleam - ing. Fac - es glad - ly

pp *mp* *p* *fp*

beam - ing Wel - come, wel - come us with song.

beam - ing Wel - come, wel - come us with song.

beam - ing, wel - come us with song. Lights are

beam - ing Wel - come, wel - come us with song. Lights are

pp *E* *p* *E*

Hark! Hark! Hark! Come and dance a
 Hark! Hark! Hark! Come and dance a
 Hark! Come, dance!
 Come, dance!

mer-ry mea-sure, Quaff the bright, brown ale, my trea-sure, Hark! What joy-ous sounds!
 mer-ry mea-sure, Quaff the bright, brown ale, my trea-sure, Hark! What joy-ous sounds!
 Hark! What joy-ous sounds!
 Hark! What joy-ous sounds!

cresc.
 Hark! *cresc.* Hark! Hark!
 Hark! Hark! Hark!
 Hark!
 Hark!

G *ff*

Sweet-heart come, on let us haste, On, on, no time let us waste. With my heart I
 Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain, With my arm I

Sweet-heart come, on let us haste, On, on, no time let us waste, With my heart I
 Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain, With my arm I

Sweet-heart come, on let us haste, On, on, no time let us waste, With my heart I
 Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain, With my arm I

Sweet-heart come, on let us haste, On, on, no time let us waste, With my heart I
 Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain, With my arm I

1. love thee! 2. *dim.* hold thee! **H** *p* Come, Oh.

love thee! hold thee! *dim.* Come, Oh

love thee! hold thee! *dim.* Dancing makes the

love thee! hold thee! *dim.* Dancing makes the

1. 2. *dim.* **H** *pp* *cresc.*

cresc. *f* *dim.* *p*

come, Dancing makes the world and life grow bright-er As we dance,

cresc. *f* *dim.* *p*

come, Dancing makes the world and life grow bright-er As we dance,

heart grow light-er. heart grow lighter As we dance a - long! Dancing makes the

heart grow light-er, heart grow light - er As we dance a - long! Dancing makes the

f *mf* *cresc.*

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II.

FALSE LOVE.

(WAMBERG.)

Now we hear the Spring's sweet voice,
 Singing gladly through the world;
 Bidding all the earth rejoice.

All is merry in the field,
 Flowers grow amidst the grass,
 Blossoms blue, red, white they yield.

As I seek my maiden true,
 Sings the little lark on high
 Fain to send her praises due.

As I climb and reach her door,
 Ah! I see a rival there,
 So farewell! for evermore.

Ever true was I to thee,
 Never grieved or vexed thee, love,
 False, oh! false, art thou to me.

Now amid the forest green,
 Far from cruel eyes that mock
 Will I dwell unloved, unseen.

II.

FALSE LOVE.

(WAMBERG.)

Edward Elgar, Op. 27. No. 2.

Allegretto ma moderato.

PIANO.

The piano introduction is in 3/4 time, marked 'Allegretto ma moderato'. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a half rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The piece is marked with dynamics *mf* and *p*, and includes a 'Cres.' marking and asterisks.

Soprano. *A p dolce*

Alto. *p dolce*

Tenor. *p dolce*

Bass. *p dolce*

Now we hear the Spring's sweet voice— Sing-ing glad - ly

Now we hear the Spring's sweet voice Sing-ing glad - ly

Now we hear the Spring's sweet voice Sing-ing glad - ly

Now we hear the Spring's sweet voice Sing-ing glad - ly

The vocal entry features four parts: Soprano, Alto, Tenor, and Bass. Each part begins with a half rest, followed by the lyrics 'Now we hear the Spring's sweet voice— Sing-ing glad - ly'. The piano accompaniment is marked *A p dolce* and features a melody in the right hand and a bass line in the left hand. The piece is marked with dynamics *p dolce* and includes a 'Cres.' marking and asterisks.

thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -

thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -

thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -

thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -

thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -

The second vocal entry features four parts: Soprano, Alto, Tenor, and Bass. Each part begins with the lyrics 'thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re -'. The piano accompaniment is marked *A p dolce* and features a melody in the right hand and a bass line in the left hand. The piece is marked with dynamics *p dolce*, *cresc.*, and *dim.*.

From the Bavarian Highlands.

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N. 10402

pp
 joice.
 pp
 joice.
 pp
 joice.
 pp
 joice.

mf
 dim.

B
 p
 All is mer - ry in the field, — Flo-wers grow a - mid the grass,
 All is mer - ry in the field, — Flo-wers grow a - mid the grass,
 All is mer - ry in the field, — Flo-wers grow a - mid the grass,
 All is mer - ry in the field, — Flo-wers grow a - mid the grass,

B
 p

cresc. *dim.*
 Blossoms blue, red, white they yield, red, white, red, white they yield.
cresc. *dim.*
 Blossoms blue, red, white they yield, red, white, red, white they yield.
cresc. *dim.*
 Blossoms blue, red, white they yield, red, white, red, white they yield.
cresc. *dim.*
 Blossoms blue, red, white they yield, red, white, red, white they yield.

cresc. *dim.*

Gmf
 As I seek my mai-den true, —
mf
 As I seek my mai-den true, —
mf
 As I seek my mai-den true, —
mf
 As I seek my mai-den true, —

cresc.
C
mf

molto cresc.
 Sings the lit - tle lark on high — Fain to send her prais-es due, to
molto cresc.
 Sings the lit - tle lark on high — Fain to send her prais-es due, to
molto cresc.
 Sings the lit - tle lark on high — Fain to send her prais-es due, to
molto cresc.
 Sings the lit - tle lark on high — Fain to send her prais-es due, to

cresc.
molto cresc.

f.
 send her prais - es due.
f.
 send her prais - es due.
f.
 send her prais - es due.
f.
 send her prais - es due.

f.
p poco rit. e dim.

Red. * *Red.* * *Red.* *

D

As I climb and reach her door, Ah! I see a ri-val there,
 As I climb and reach her door, Ah! I see a ri-val there,

So fare-well for e - ver, e - ver - more!
 So fare-well for e - ver, fare - well for e - ver - more!

dim.

pp Fare - - -

well!
 Ev - er true was I to thee,
 Ev - er true was I to thee,
 Fare - - - well! Ev - er true was I to thee,
 Ev - er true was I to thee;

pp

espress. poco più lento

Voices

cresc.

Nev - er grieved or vexed thee, love, False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art

F *pp*

me, art thou to me. Ev - er true was I to thee, Ne - ver

me, art thou to me. Ev - er true was I to thee, Ne - ver

me, art thou to me. Ev - er true was I to thee, Ne - ver

thou, art thou to me. Ev - er true was I to thee, Ne - ver

F *p espress.*

molto dim.

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

molto dim.

me. me. me. me.

mf

ped.

*

Now a - mid the for - est green,

Now a - mid the for - est green

Now a - mid the for - est

G_p

p

p

Now a - mid the

G

p

dim.

Now a - mid the for - est green, Far from cru - el

Now a - mid the for - est green, Far from cru - el

green, Now a - mid the for - est green, Far from

for - est green, Far from cru - el

cresc.

cresc.

cresc.

cresc.

ped.

*

eyes that mock Will I dwell un-loved, un-seen, dwell un-

eyes that mock Will I dwell un-loved, un-seen, dwell un-

cru-el eyes Will I dwell un-loved, un-seen, dwell un-

eyes that mock Will I dwell un-loved, un-seen, dwell un-

ppp rit.

ppp rit.

ppp rit.

ppp rit.

ppp rit.

p rit.

Ad. * *Ad.* * *Ad.* * *Ad.* *

H Tempo più lento.

loved, un-seen. Fare - well!

loved, un-loved, un-seen.

loved, un-loved, un-seen. Fare - well!

loved, un-seen.

H Tempo più lento.

Ad. * *Ad.* * *Ad.* * *Ad.* *

Fare - well!

espress.

fp

Ad. * *Ad.* * *Ad.* *

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III.

LULLABY.

(IN HAMMERSBACH)

Sleep my son, oh! slumber softly,
 While thy mother watches o'er thee,
 Nothing can affright or harm thee.
 Oh! sleep, my son.

Far-away
 Zithers play,
 Dancing gay
 Calls to-day.

Vainly play
 Zithers gay!
 Here I stay
 All the day.

Happily
 Guarding thee,
 Peacefully
 Watching thee.

Sleep, my son, oh! slumber softly,
 While thy mother watches o'er thee,
 Oh! sleep, my son.

III.

LULLABY.

(IN HAMMERSBACH.)

Edward Elgar, Op. 27. No. 3.

Moderato.

PIANO.

First system of the piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. Dynamics include *mf* and *p dolce*. Performance markings include *sonore* and *tr.* (trill). The system ends with a repeat sign and a fermata.

Second system of the piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. Dynamics include *fp* and *p*. Performance markings include *tr.* (trill) and *sonore*. The system ends with a repeat sign and a fermata.

Third system of the piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. Dynamics include *espress.*, *cresc.*, and *sf*. Performance markings include *tr.* (trill) and *sonore*. The system ends with a repeat sign and a fermata.

Fourth system of the piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. Dynamics include *pp*, *sf*, and *p*. Performance markings include *ten.* (tension) and *sonore*. The system ends with a repeat sign and a fermata.

Vocal introduction for Soprano, Alto, Tenor, and Bass. The Soprano part is marked **A**. The Alto part is marked *molto espress. e legato* and *p*. The Tenor part has the lyrics: "Sleep, my son, Oh slumber soft-ly,". The Bass part is marked **A**. The system ends with a repeat sign and a fermata.

Fifth system of the piano introduction. Treble clef, key signature of two sharps (D major), 3/4 time. Dynamics include *pp*. Performance markings include *tr.* (trill) and *sonore*. The system ends with a repeat sign and a fermata.

While thy moth - er watch - es o'er thee,

cresc. *dim.* *tr.*

Noth-ing can affright or harm thee;

Sleep, oh! sleep, my son.

f *dim.* *ten* *p* *Red.*

B

pp

Far - a - way Zith - ers play, Danc - ing gay, Calls to - day,
 Far - a - way Zith - ers play, Danc - ing gay, Calls to - day,
 Far - a - way Zith - ers play, Danc - ing gay, Calls to - day,
 Far - a - way Zith - ers play, Danc - ing gay, Calls to - day,

B

pp

poco cresc.

♩. * ♩. * ♩. * ♩. *

Vain - ly play, Zith - ers gay, Here I stay All the day,
 Vain - ly play, Zith - ers gay, Here I stay All the day.
 Vain - ly play, Zith - ers gay, Here I stay All the day.
 Vain - ly play, Zith - ers gay, Here I stay All the day.

dim.

♩. * ♩. * ♩. * ♩. *

I stay All the day Hap - pi - ly,
 Hap - pi - ly, hap - pi - ly, Guard - ing thee, Hap - pi - ly,
 Hap - pi - ly, hap - pi - ly, Guard - ing thee,
 Hap - pi - ly, hap - pi - ly, Guard - ing thee, Hap - pi - ly

pp

♩. * ♩. * ♩. * ♩. *

moth - er watch - es o'er thee, Nothing can affright or

tr.
dim.

cresc. harm thee, *p* Sleep, oh! sleep my

pp
ten.

D *pp* Far a - way
son. *pp* Far a - way
pp *espress.* Sleep, oh! sleep my son. *pp*

D *pp* *poco cresc.* Far a - way

dim.
Zith - ers play, Danc - ing gay, calls to - - day.
dim.
Zith - ers play, Danc - ing gay, calls to - - day.
dim.
Zith - ers play, Danc - ing gay, calls to - - day.
Sleep,

dim.
Pw. * Pw. *

oh! sleep my son.
oh! sleep my son.
oh! sleep, oh! sleep my son.
oh! sleep my son.

crest.
Pw. *

dim.
pp *cresc. molto*

E *f* Far a - way Zith - ers play, *dim.* Vain - ly, *p*

f Far a - way Zith - ers play, *dim.*

f Far a - way Zith - ers play, *dim.* Vain - ly, *p*

f Far a - way Zith - ers, Zith - ers play, Vain - ly, *p*

E *f* *p*

Ad. * *Ad.* * *Ad.* *

poco rit. **F** vain - ly play. *pp*

poco rit. Sleep, my son, oh! sleep, oh!

vain - ly play. *poco rit.*

vain - ly play.

poco rit. **F** *a tempo, più lento* *sfp*

dim. sleep my son.

rit. al Fine *pp*

8va ad lib.

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IV.

ASPIRATION.

(BEI SANCT ANTON.)

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls to-day.

Shielding, like the silent snow,
Fall his mercies here below.

Calmly then, like the snow-bound land,
Rest we in His protecting hand;
Bowing, we wait His mighty will:
Lead, Lord, and guide us still.

IV.

ASPIRATION.

(BEI SANCT ANTON.)

Edward Elgar, Op. 27. No. 4.

Adagio.

p legato

Soprano. *p legato*
O - ver the height the snow lies deep, Sunk is the land in peaceful sleep;

Alto. *p legato*
O - ver the height the snow lies deep, Sunk is the land in peaceful sleep;

Tenor. *p legato*
Sunk is the land in peaceful sleep;

Bass. *p legato*
Sunk is the land in peaceful sleep;

Piano. *pp* *f*

Adagio.

ff allargando *ffz poco rit.* *pp*

Here by the house of God we pray, Lead, Lord, our souls to - day.

ff allargando *ffz poco rit.* *pp*

Here by the house of God we pray, Lead, Lord, our souls to - day.

ff *ffz poco rit.* *pp*

Lead us, Lord, our souls to - day.

ff allargando *ffz poco rit.* *pp*

Here we pray, Lead, Lord, our souls to - day.

Here by the house we pray, Lead us to - day.

ff allargando *ffz poco rit.* *pp lento* *pp dim.*

A

ppp

Shield - ing, like the si - lent snow,

A

ppp

ppp

A

dim.

Fall His mer - cies here be - low:

A

dim.

dim.

B_p

Calm - ly then like the snow bound land,

Calm - ly then like the snow bound land,

lento

B

a tempo

sf *pp* *f* *dolce*

fff, allargando

Bow-ing we wait His

fff, allargando

Bow-ing we wait His

p Rest we in His pro- tect - ing hand:

p Rest we in His pro- tect - ing hand:

fff, allargando

Bow - - ing we

fff, poco rit. migh-ty will; Lead, Lord, and guide us

pp still.

pp *lento*

C pp

Lead, Lord,

migh-ty will; Lead, Lord, and guide us

pp still.

pp *lento*

Lead, Lord,

fff Bow-ing we wait, Lead, Lord, and guide us

fff Lead, Lord, and guide us

pp still.

pp *lento*

Lead, Lord,

wait His will, Lead us still.

pp *lento*

Lead, Lord,

fff, poco rit.

pp *dim.*

C

and guide us still.

and guide us still.

and guide us still.

and guide us still.

lead us still.

pp *dim.*

pp *dim.*

pp *dim.*

Montague Phillips

To MR & MRS Henry Slingsby Bethell,
Garmisch, Bavaria.

From the Bavarian Highlands.

SIX

CHORAL SONGS

with accompaniment for

PIANO

(or Orchestra)

The words imitated from Bavarian Volkslieder and Schnadahüpfler,

by C. ALICE ELGAR.

The Music composed

by

EDWARD ELGAR.

OP. 27.

- | | | | |
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| N ^o 1. The Dance. (Sonnenbichl.) | _/6 net. | N ^o 4. Aspiration. (Bei Sankt Anton.) | _/6 net. |
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V.

ON THE ALM.

(HOCH ALP.)

A mellow bell peals near,
 It has so sweet a sound;
 I know a maiden dear
 With voice as full and round.

A sunlit alm shines clear,
 With clover blossoms sweet;
 There dwells my maiden dear
 And there my love I meet.

There flying with no fear
 The swallows pass all day;
 And fast, my maiden dear,
 Sees chamois haste away.

I cannot linger here,
 I cannot wait below;
 To seek my maiden dear,
 I, to the alm must go.

The mountain's call I hear,
 And up the height I bound;
 I know my maiden dear
 Will mark my Juchhé sound.

Rejoicing come I here
 My flaxen-haired sweet-heart;
 I love thee maiden dear,
 Nay! bid me not depart!

V.

ON THE ALM.*

(HOCH ALP.)

Edward Elgar, Op. 27. No. 5.

Allegro piacevole.

PIANO.

mf legato

sf

sf

f

pp

dim.

Sopr. **A**

Alto.

Ten. *p*

Bass. *p*

A mel-low bell peals near, — It has so sweet a sound.

A mel-low bell peals near, — It has so sweet a sound;

A

p Voices.

* A high mountain-pasture.

From the Bavarian Highlands.

Copyright 1901 by Joseph Williams.

I know a mai - den dear With voice as full and
 I know a mai - den dear With voice as full and

dim. *rit.* *pp*
dim. *rit.* *pp*

B *pp a tempo*
 Ah!

pp a tempo
 round.

pp
 Ah!

B *pp a tempo*
 round.

con Ped. *dim.*

dim. *ppp*

p
 A

p
 A

pp *f*

La. *

C

sun-lit alm shines clear With clov - er blos - soms sweet;

sun-lit alm shines clear With clov - er blos - soms sweet;

C

There dwells my mai - den dear, And there my love I

There dwells my mai - den dear, And there my love I

pp a tempo

Ah!

a tempo *dim.*

meet. meet.

Ten I. *f*

Ten II. There

Bass I. *f*

Bass II. There

pp a tempo

D Tenor I. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Tenor II. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Bass I. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Bass II. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

D
dear, Sees cham - ois haste a - way. I
dear, Sees cham - ois haste a - way. I
dear, Sees cham - ois haste a - way. I can - not lin - ger
dear, Sees cham - ois haste a - way. I can - not lin - ger here, I

cresc. *ff*

can - not lin - ger here, I can - not wait be - low; To
I can - not lin - ger here, I can - not, can - not
here, I can - not, can - not wait be - low;
can - not wait be - low; To seek my mai - den

ff

seek, to seek my mai - den dear, I to the alm,* the alm must go, must
 wait be-low; To seek my maiden dear, I to the alm, the alm must go, must
 To seek my maiden dear, I to the alm, the alm must go, must
 dear, — my mai - den dear, I to the alm, the alm must go, must

sf *dim. poco rit. al -*

E Tempo I.
 Sopr. *pp*
 Alto. Ah!
 Ten. I.II. *pp*
 Bass I.II. *pp*

go. The moun-tain's call I hear,
 go. The moun-tain's call I hear.

p

E Tempo I.
pp

cresc. And up the height I bound; I know my nai - den dear
cresc. And up the height I bound; I know my mai - den dear

* A high mountain-pasture.

G

love thee mai - den dear, *pp*

love thee mai - den dear, Nay! bid me not. Nay!

love thee mai - den dear, Nay! bid me not, bid me not, Nay!

Nay! bid me not, bid

G

rit. *pp a tempo, più lento*

Ah!

rit. bid me not de - part.

bid me not de - part.

rit. me not de - part.

rit. *pp a tempo, più lento* *ppp*

rit. *dolciss.*

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VI.

THE MARKSMEN.

(BEI MURNAU.)

Come from the mountain side,
 Come from the valleys wide,
 See, how we muster strong,
 Tramping along!

Rifle on shoulder sling,
 Powder and bullets bring,
 Manly in mind and heart,
 Play we our part.

Sure be each eye to-day,
 Steady each hand must stay
 If in the trial we,
 Victors would be!

Sharp is the crack! 'tis done!
 Lost is the chance, or won;
 Right in the gold is it?
 Huzza! the hit!

The sun will sink and light the west
 And touch the peaks with crimson glow;
 Then shadows fill the vale with rest
 While stars look peace on all below.

In triumph then we take our way,
 And with our prizes homeward wend;
 Through meadows sweet with new-mown hay,
 A song exultant will we send.

VI.

THE MARKSMEN.

(BEI MURNAU.)

Edward Elgar, Op. 27. No. 6.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Piano.

f stacc. cresc.

Come from the val-leys wide,

f stacc.

Come from the moun-tain side, come from the val-leys wide, See how we mus-ter strong,

f stacc.

Come from the moun-tain side, come from the val-leys wide, See how we mus-ter strong,

f stacc. cresc.

See how we mus-ter strong,

From the Bavarian Highlands.

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N.10406

ff Tramp-ing a - long! *mf* Ri - fle on shoul - der sling, *f cresc.* Pow - der and *cresc.* -
 Tramp-ing - long! Ri - fle on shoul - der sling, Pow - der and *cresc.* -
 Tramp-ing a - long! Ri - fle on shoul - der sling, Pow - der and

Tramp-ing a - long!
strepitoso *sf* *sf*
 Ped. *

bul - lets bring, come,
 bul - lets bring, Man - ly in mind and heart, *ff* Play we our part,
 bul - lets bring, Man - ly in mind and heart, *f cresc.* *ff* Play we our part,
 Man - ly in mind and heart, Play we our part, *A*

sf *strepitoso*

come, come from the moun - tain side, the moun - tain
 come from the moun - tain side, moun-tain side,
 come, come,

A

side, Come, come, come from the val - leys
 Come from the moun - tainside, come from the val - leys wide, Tramp - ing a -
 Come from the moun - tain side, come from the val - leys
 Come from the moun - tain, come from the val - leys

B
 wide, See how we
 long! Come from the val - leys wide, See how we
 wide, come from the val - leys wide, See how we
 wide, come from the val - leys wide, See how we

B
 mus - ter strong, Tramping a - long!
 mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling,
 mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling,
 mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling,

cresc. *ff*

Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our
 Pow-der and bul-lets bring, Man-ly in mind and heart!
 Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our
 Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our

part!
 Come, come, come from the moun-tain side, come from the
 part! Come, tramp-ing a-long!
 part! Come, come,

f

Come, come, come from the moun-tain side,
 val-leys wide from the moun-tain side, from the val-leys wide, come,
 come from the moun-tain side, from the val-leys wide, come,
 come from the moun-tain side, come from the moun-tain

come, come from the val - leys wide, come, see
 come from the val - leys, val - leys wide, come, see
 come from the val - leys, val - leys wide, come, see
 side, come from the val - leys wide, come!

C

how we mus - - - - ter strong, how we
 how we mus - - - - ter strong, how we
 how we mus - - - - ter strong, how we
 how we

sf.

mus - - - - ter, see how we
 mus - - - - ter, see how we
 mus - - - - ter, see how we
 mus - - - - ter, see how we

ff *marcato*

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

D

Sure be each eye to day,

Sure be each eye to day,

Sure be each eye to

f *p stacc.* *p stacc.* *p legato*

D

p *f* *p*

pp *dolce*

Stead - y each hand must stay, each hand must

day,

Stead - y each

espress.

stay, *fp* *stacc.*
 sure be each eye to day,
 hand must stay. *legato*
 Stead - - y each hand must

This system contains the first vocal entry. The vocal line starts with a rest for 'stay,' followed by 'sure be each eye to day,' with dynamics *fp* and *stacc.* The piano accompaniment features a melodic line with *legato* and *pp* markings.

pp *dolce* *espress.*
 If in the tri - al, in the tri - al we Vic - - tors would
 sure, each
 stay,

This system features a piano introduction with *pp* and *dolce* markings, followed by a vocal entry with *espress.* dynamics. The piano accompaniment includes a *sf* dynamic and a *Leg. ** marking.

E *f* *p stacc.*
 be. Sure be each eye to day,
 Sure be each eye to day,
 eye to day, *legato* stead - - y each hand must
 Sure be each eye to day,
E *p* *f* *p*

This system contains a vocal entry with *f* and *p stacc.* dynamics. The piano accompaniment includes *legato* and *pp* markings, and ends with a *Leg. ** marking.

pp *dolce*

Stead - - - y each hand must stay, each hand must

stay, If in the

Stead - - - - y each hand must

f *p*

pp *

stay,

fp *stacc.*

Sure be each eye to day,

legato

tri - al we, if in the tri - al

legato

stay, If in the tri - al

f *p*

pp *

pp *dolce*

If in the tri - al, in the tri - al we Vic - - - tors would

pp

we, if in the tri - al we Vic - - - tors would

pp

we, if in the tri - al we Vic - - - tors would

f *p*

pp *

F *pp*

be, Sure be each eve to -

Vic - - tors would be,

be.

F *dim.* *pp* *poco marcato*

be.

day, *pp*

Stead - - y each hand must stay,

Stead - - y each

pp *cresc.*

sues sempre.....

mf *cresc.*

Stead - - y each hand must stay,

hand must stay, each hand must stay,

Stead - - y each hand must stay,

f

G

Sharp is the crack! 'tis done! Lost is the chance or won,
 Sharp is the crack! 'tis done! Lost is the chance or won, Right in the
 Sharp is the crack! 'tis done! Lost is the chance or won, Right in the

cresc. *f* *cresc.* *f* *cresc.* *f*

Right in the

Huz-za! the hit! Lost is the
 gold is it? Huz-za! the hit! Sharp is the crack! 'tis done Lost is the
 gold is it? Huz-za! the hit! Sharp is the crack! 'tis done Lost is the

ff *ff* *f* *cresc.* *cresc.* *cresc.*

gold is it? Huz-za! the hit! Sharp is the crack! 'tis done Lost is the

ff *sf* *sf*

Ad. *

chance, or won, Sure, sure,
 chance, or won, Right in the gold is it? Huz-za! the hit! Sure be each
 chance, or won, Right in the gold is it? Huz-za! the hit!

sf *ff* *ff* *ff*

chance or won, Right in the gold is it? Huz-za! the hit!

sf *ff* *ff* *ff*

Ad. * *gues.*

sure be each eye to day, each eye to - day.
 eye, each eye to - day, Sure be each eye to -
 Sure, sure, sure be each eye to -
 Stead - y each

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "sure be each eye to day, each eye to - day." followed by "eye, each eye to - day, Sure be each eye to -" and "Sure, sure, sure be each eye to -". The system concludes with the instruction "Stead - y each".

sf cresc. **H**
 stead - y, stead - y each hand must stay.
cresc. day, stead - y each hand, each hand must stay.
cresc. day, stead - y each hand, each hand must stay.
cresc. hand must stay if in the tri - al we Vic - tors would be.

The second system of music continues the vocal and piano parts. It includes dynamic markings such as *sf* and *cresc.* (crescendo). A forte marking **H** is present at the end of the first line. The lyrics are: "stead - y, stead - y each hand must stay." followed by "day, stead - y each hand, each hand must stay." and "day, stead - y each hand, each hand must stay." The system concludes with "hand must stay if in the tri - al we Vic - tors would be." and another forte marking **H**.

sf Huz - za!
sf Huz - za!
sf Huz - za!
sf Huz - za!
 Huz - za!

The third system of music features a vocal part with four staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Huz - za!" repeated four times across the vocal staves, followed by "Huz - za!" in the piano part. The system includes dynamic markings *sf* (sforzando) and features a complex piano accompaniment with many chords.

ff Huz - za! *dim.* the hit!
ff Huz - za! *dim.* the hit!
ff Huz - za! *dim.* the hit!
ff Huz - za! *dim.* the hit!

Musical notation for piano accompaniment, including a section marked with a circled '8' and a dashed line.

dim. the hit!
dim. *p* the hit!
dim. *p* the hit!
dim. *p* the hit!

Musical notation for piano accompaniment, including a section marked with a circled '8' and a dashed line.

mp The
mp The

Musical notation for piano accompaniment.

I *pp tranquillo*

And light the

pp tranquillo And light the

tranquillo Sun will sink and light the

Sun will sink and light the

I *tranquillo*

pp

Red. *

west And touch the peaks with crim -

p

son, crim - son glow,

son, crim - son glow,

son glow, Then shad - ows fill

son glow, Then shad - ows fill

dim. *pp*

pp

The vale with rest While stars

pp

The vale with rest While stars

The vale with rest While stars

The vale with rest While stars

look peace on all be - low.

K

pp

Shad - ows fill the vale

Then shad -

K

pp

pp

While stars look peace, look peace

ows fill the vale, stars look peace

stars look peace

stars look peace

on all be - low, on all be - low, *cresc.*

on all be - low, *cresc.* stars look

shad - ows fill the vale

on all be - low,

poco *poco* *cre-*

Ad.

Then shad - ows fill the vale

peace on all be - low,

with rest stars look peace

stars look peace on all

scen *marcato* *do*

* *Ad.* * *Ad.* * *Ad.* *

Ad.

Four empty musical staves (two treble clefs and two bass clefs) with a key signature of two flats (B-flat and E-flat).

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes various rhythmic patterns, trills (tr), and dynamic markings such as *sf* (sforzando).

Four empty musical staves with a dynamic marking of *ff* (fortissimo) in the bass clef staff.

Piano accompaniment for the second system, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *ff* (fortissimo).

Vocal parts with lyrics. The lyrics are: "Huz-za! the hit!" (repeated three times) and "is the crack! tis done, Lost is the chance or".

Piano accompaniment for the third system, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *fz* (forzando).

ff Huz-za! the hit! *ff* Huz-za! the

ff Huz-za! the hit! *ff* Huz-za! the

ff Huz-za! the hit! *ff* Huz-za! the

won. Right in the gold is it?

fz *f*

N *dim.* hit! *dim.* Huz - za!

hit! *dim.* Huz - za!

hit! *dim.* Huz - za!

dim.

N *sf pp*

Huz - za!

p *cresc.* Huz - za! Huz - za!

p *cresc.* Huz - za! Huz - za!

sonore

p 0

In tri - umph then we take our
 Huz - za! the hit!

In

f *pp subito* *fp*

cresc.

way And with our priz - es
 tri - umph then we take our way

fp *fp*

P *cresc. sempre*

home - ward wend. Thro' mead - ows sweet with
 Thro' mead - ows, mead - ows sweet
 Thro' mead - ows, mead - ows sweet

P *cresc. sempre* *sf*

new - mown hay. A song ex -
 with new - mown hay. A song ex -
 with new - mown hay.

ul - - - tant will we send, ex - -
 ul - - - tant will we send, ex - -
 In tri - umph, tri - umph,

poco rit.

Q *Grandioso*

ff

ul - - - tant will we send, We take
 ul - - - tant will we send, We take
 tri - umph, in tri - umph now we take
 umph, in tri - umph now we take

poco rit.

Q *Grandioso*

ff a tempo

* *simile*

our way And with our pri - zes home ward
 our way And with our pri - zes home ward,
 our way And with our pri - zes home ward

our way And with our pri - zes home ward

home ward wend, Through mead - ows sweet
 home ward wend, Through mead - ows sweet
 wend, Thro' mead - ows sweet with new -

wend, Thro' mead - ows sweet with new -

a song ex - ult - ant, a song ex - ult -
 a song ex - ult - ant, a song ex - ult -
 mown hay a song, a song ex - ult -

mown hay a song, a song ex - ult -

ant will we send, *R sf*

ant will we send, *sf*

ant will we send,

ant will we send,

- ant will we send, *R*

a song. *cresc. molto* *ff* A song, ex -

a song. *cresc. molto* *ff* A song, ex -

a song. *cresc. molto* *ff* A song, ex -

A song, ex -

cresc. molto *sf* *ff*

ult - ant will we send, a song,

S *fff* *sf* *accel.*

a song ex - ult - - ant we send, ex -

a song ex - ult - - ant we send, ex -

a song ex - ult - - ant we send, ex -

a song ex - ult - - ant we send, ex -

S

fff *sf* *accel.* *sf*

T

ult - ant we send.

T

sf *sf* *sf* *sf* *sf* *sf*

Red.

sf **8**