

*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.

- |  |          |  |          |
|--|----------|--|----------|
| N <sup>o</sup> 1. The Dance. (Sonnenbichl.)  | _/6 net. | N <sup>o</sup> 4. Aspiration. (Bei Sankt Anton.) | _/6 net. |
| N <sup>o</sup> 2. False Love. (Wamberg.)     | _/6 "    | N <sup>o</sup> 5. On the Alm. (Hoch Alp.)        | _/6 "    |
| N <sup>o</sup> 3. Lullaby. (In Hammersbach.) | _/6 "    | N <sup>o</sup> 6. The Marksmen. (Bei Murnau.)    | 1/6 "    |

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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 note G3, followed by 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  
 voice.  
 pp  
 voice.  
 pp  
 voice.  
 pp  
 voice.

mf  
 dim.

**B** *ad.* \*

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**

*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.*

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.*

*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

*dim.*  
G  
G

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.*  
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.*

*p rit.*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

**H** Tempo più lento.

loved, un-seen. Fare - well!

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

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

loved, un-seen. Fare - well!

**H** Tempo più lento.

Fare - well!

Fare - well!

Fare - well!

Fare - well!

Fare - well!

*espress.*

*fp*

*Ad.* \* *Ad.* \*