F. Cunningham Woods.

KING HAROLD

One shilling and sixpence.
Two shillings.

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* These Songs have German and English Words.

† These Albums are Edited by Alberto Randegger.

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**LONDON: NOVELLO AND COMPANY, LIMITED.**
NOVELLO'S ORIGINAL OCTAVO EDITION.

KING HAROLD
AN HISTORICAL CANTATA
FOR SOPRANO AND TENOR SOLI AND CHORUS
WITH PIANOFORTE (OR ORGAN) ACCOMPANIMENT

WORDS BY
REV. CHARLES KENT, M.A.

MUSIC BY
F. CUNNINGHAM WOODS, M.A.
MUS. BAC., OXON.; F.R.C.O.; ORGANIST OF HIGHGATE SCHOOL, N.; LATE ORGANIST OF EXETER COLLEGE, OXFORD.

SPECIALY WRITTEN FOR PERFORMANCE AT THE CRYSTAL PALACE IN JUNE, 1897
BY A CHOIR OF 4,000 VOICES AT THE THIRD FESTIVAL OF THE LONDON
DIOCESAN JUVENILE BRANCH OF THE CHURCH OF ENGLAND
TEMPERANCE SOCIETY.

Price One Shilling and Sixpence—Two Shillings.
Tonic Sol-la, 1s.

LONDON: NOVELLO AND COMPANY, LIMITED.
NEW YORK: THE II. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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MADE IN ENGLAND.
ARGUMENT.

On the eve of the battle of Hastings (Saxon, Senlac) King Harold receives an ovation from soldiers, camp followers, and country people, by whom he was much beloved. Among the more timid there is a presage of coming disaster because of various strange portents. The soldiers dispel these fears by reminding them of the King's recent victory over the dreaded Viking host. A contingent of monks and nuns from Waltham Abbey (Harold's foundation) arrive in the camp, among whom is Edith the fair.

Harold has been led into a marriage with Ailwifith by carefully laid stratagems, although his heart has long been given to Edith.

A meeting takes place between Harold and Edith, both of whom seem to regard it as a farewell one, since the King asks of Edith a farewell blessing, while Edith speaks of a speedy union, not on earth, but at celestial altars where "true love is a virtue." So they part.

Harold's rest is disturbed by visions of Norman and Saxon Saints and Spirits of the Sea, predicting death and disaster on the following day. The King prays that punishment may fall on him alone and not on England.

The next day the battle is watched from a neighbouring hill by an anxious crowd of camp followers, country people, monks, &c., among whom is Edith. Victory seems well within the grasp of the English when the crafty Norman, by a pretended flight, turns and throws the English into confusion. The King is seen to fall, pierced by an arrow.

The English wives and mothers seek their dead by moonlight, and Edith obtains permission from the Normans to search for the body of the dead King. So disfigured were the faces of the dead that their recognition was only effected by certain marks on the body. On the breast of Harold were tattooed the words "Edith and England," on reading which Edith falls dead over the body of the King, rejoicing with her last breath at the consummation of that union to which she had so long looked forward.

The Spirits of the Sea predict that in one grave on the sea shore shall rest their two bodies, undivided in death, over which they will wail the bridal death dirge:

"Let his corpse guard the coasts which his body madly defended. Let the sea wail his dirge and girdle his grave."—Lord Lytton.

The above is founded to a large extent on Lord Lytton's "Harold" and Lord Tennyson's drama, although several slight deviations have been made to afford opportunities for effective musical treatment.

C. K.
KING HAROLD.

HAROLD (Tenor), EDITH the Fair (Soprano). KNIGHTS, SOLDIERS, MONKS, PRIESTS,
CAMP FOLLOWERS, WOMEN AND CHILDREN, SPIRITS OF THE SEA, NORMAN AND SAXON SAINTS.

ACT I.—SCENE I.

The English Camp above Senlac (Hastings).
The Royal Tent.

FULL CHORUS.

Long live the King! Earl Godwin’s valiant son,
Acclaim’d to rule by England’s sov’reign voice;
We greet thee, Harold—fearless Saxon King!
And none more worthy of thy country’s choice.
Victorious o’er the dreaded Viking brood,
Defender of our island’s foam-girl shores,
Uplift thine hand and smite the Norman low;
Back hurl the base invaders from our doors.
Then peace shall blossom and the hedgerows sing
Their lays of Harold, England’s Patriot King.

HAROLD.

Sweet is the greeting of my lieges all,
Who spring to arms as England’s clarion call.
Have we not laid both Wales and Norseland low?
And shall we not these Normans overthrow?
Immortal is our Freedom—born on high—
To conquer destined, though its leader die.

CHORUS.

In every breast the heart of Harold beats,
And every blade the sword of Harold greets.

CAMP FOLLOWERS, WOMEN AND CHILDREN.

The Heav’n and earth with portents ring!
God save the King! God save the King!

[Harold comes to the door of his tent and recognizes Edith.]
KING HAROLD.

HAROLD.

Hear holy maid, as lily spotless fair,
Glad is my heart thy voice once more to hear;
Though hot my brow and furrow'd by wan care,
Uncloaked as a child's when thou art near.
Thy presence like the summer winds' caressing;
Ah! give me, gentle maid, thy farewell blessing.

EDITH.

King, if worthy is my blessing,
Thine it is both full and free;
My poor spirit was ennobled,
Purified, in loving thee.
Ev'ry thought that spoke of heav'n,
Ev'ry word that soared from earth,
Refuge in the Everlasting.
Owe to thee, dear love, their birth.
Strengthened, I can now resign thee,
Sure our union yet will be,
At the white celestial altars
In the great Eternity.

[Edith blesses Harold and departs weeping.

[Monks and Priests in the distance (Tenors and Basses.)

Salva patriam,
Sancte Pater,
Salva, Fili,
Salva, Spiritus.

END OF SCENE I.

SCENE II.

Interior of Royal tent. Harold asleep.

VISION OF SAXON SAIN'TS (Trebles and Altos).

Tid'd by crafty Norman guile,
Dun'd by Aldwith's subtle wile,
Death on Senlac hill!

VISION OF NORMAN SAIN'TS (Tenors and Basses).

For thy false and perjured oath,
For thy violated troth,
Death on Senlac Hill!

SPIRITS OF THE SEA (Trebles and Altos).

Hark! the night-winds sobbing, sighing,
Like the voice of creature dying,
Sweep across the mystic sea;
And the burden of their wailing,
"Harold! Harold! glory paling!
"Senlac! Arrow! Destiny!"

HAROLD stands up and kneels in front of a Crucifix.

HAROLD.

On me! on me! O God of battles,
On me alone Thy justice fall—
If sins as mine are past a pardon,
My perjured oath beyond recall.
On me alone, and not on England—
Ah! not on them, the true, the brave.
On Senlac Hill accept the guilty,
On Senlac Hill a soldier's grave.

SPIRITS OF THE SEA.

Hark! the night-winds, &c.

END OF ACT I.

ACT II.—SCENE I.

A hill, from which can be seen the battlefield of Senlac. Camp Followers, Monks and Priests, Women and Children, with Edith watching the battle.

CHORUS.

Merrily sing, ye sunny hills,
Lift your voices, murmuring rills,
And swell the roar of the mighty sea,
With music of sweet liberty.

For freedom Saxons draw the bow,
With death-wing'd lances pierce the foe,
While horn and trumpet loudly blow,
"Harold! Holy Cross! and Victory!"

O God of battles, make their shields
As wails upon our sailing fields:
For home and hearth ao Saxon yields,
"Harold! Holy Cross! and Victory!"

Merrily sing, &c.

EDITH.

No longer can I face the awful sight.

MONKS.

Salua patriam,
Sancte Pater,
Salua, Fili,
Salua, Spiritus.

ORGAN.
Edith.
Say, is King Harold safe? How goes the fight?

Chorus.
Seateless stands the here King—
High his battle axe is flashing;—
Now his charger madly dashing:—
Norman helms and masques are crashing;—
Norman shields and bucklers ring.

Organ.

Edith.
The English shout of victory fills my ear!

Chorus.
They fly! the Normans fly!
While Saxons cheering, cowards spurning,
Pursue the foe with inviolable burning.

A Norman trick! The foe returning
Are slaughtering ruthlessly.

Organ.

Edith.
What of the King? My heart is crushed with fear.

Chorus.
At bay with proud defiant head!
Up the hill the foe are rushing—
Through the palisades now crushing—
English cries in death are rushing—
The arrow! ah! the arrow! dead!

Spirits of the Sea.
Wail, wail, ye winds, across the crimson sundown,
And whisper in the West,
How Harold's star, bath'd in its ruddy glory,
Sets, evermore to rest.

—

Scene II.

Women.
Shine, shine, thou pale autumnal moon!
Rise sadly to thy silvery moon!
Illumine with thy tender rays
Sweet faces as in happier days.

Children.
All for us our fathers' hearts have bled,
Bright, bright moon;
The joys of youth have taken wings and fled
All too soon.
Ah! let us kiss the faces of the dead.

[Enter Edith, with Norman Knights, monks, &c., searching for the body of the dead King. After a long search Edith discovers the body, while Knights, monks, women, &c., watch her agonizing grief.

Full Chorus.

[Knights, Priests, Women, and Children.
See! see! the Saxon maiden fair,
All moaning with dishev'led hair,
Is bending o'er the body of the King.
She rends the mail and shirt apart,
And just above the silenced heart
She reads aloud in Saxon lettering—
"Edith and England."
"Wed! wed!" she murmurs. "Wed at last!
The weary days of waiting past:
Thy bride, dear Harold!" soft she cries,
Falls on his breast—and smiles—and dies.

Spirits of the Sea.
'Neath the blue of azure heaven,
By the everlasting sea,
Shall their bodies rest together,
Undivided ever be.

We will chant their bridal death-dime
Through the long eternity,
On the shores where Harold, fighting,
Hero died for liberty.

Full Chorus (Epilogue).

Break, break, ye waves, on Albion's shore
Our island story tell;
The Norman day has passed away
And rung its curfew knell.
Break, break, ye waves, for evermore
Where Saxon stands supreme;
And soothe, O soul of Harold, smile,
And rest in blissful dream.

Finis.
The instrumentation of this work has been so arranged by the composer that a small orchestra—string quintet, 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 cornets, 1 trombone (bass), drums, and organ (or harmonium)—will be effective.

These instruments may be supplemented by any or all of the other instruments indicated in the Full Score.

If an organ (not harmonium) be employed, the pedals are to be used at the discretion of the player in those places where no special directions for their use are given.

F. C. W.
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KING HAROLD.

ACT I.

Scene I.—The English Camp above Scalac (Hastings). The Royal Tent.

No. 1. INTRODUCTION AND FULL CHORUS.—"LONG LIVE THE KING!"

 Allegro maestoso, \[ \text{Soprano.} \]

\[ \text{Alto.} \]

\[ \text{Tenor.} \]

\[ \text{Bass.} \]

Copyright, 1896, by Novello, Ewer and Co.
We greet thee, Har- old, fear- less Sax- on King! And none more

Wor thy of thy coun- try's choice, Vic to ri ous o'er the dread ed

Vik ing brood; De fend er of our is land's foam girt
Andante.

Shores, lift thine hand, and smite the Norman low!

Shores, lift thine hand, and smite the Norman low!

Shores, lift thine hand, and smite the Norman low!

Shores, lift thine hand, and smite the Norman low!

Back hurl the base in va-deers from our doors, back hurl the base in va-deers.

Back hurl the base in va-deers from our doors, back hurl the base in va-deers.

Back hurl the base in va-deers from our doors, back hurl the base in va-deers.

Back hurl the base in va-deers from our doors, back hurl the base in va-deers.

Then peace shall blossom, from our doors.

Then peace shall blossom, from our doors.

Then peace shall blossom, from our doors.

Then peace shall blossom, from our doors.
and the hedge-rows sing Their lays of Harold, England's patriot King.

Long live the King! Earl Godwin's valiant son, Long live the King!
No. 2. Tenor Solo (Harold) and Chorus.—"SWEET IS THE GREETING."
Moderato.

Sweet is the greeting of my lieges all,

Who spring's arms at England's clarion call.

Have we not laid both Wales and Norway low?

And shall we not these Norman o - ver.
throw

Im-
mortal is our Freedom born on high. To

conquer, destin', though its lead-er dies. Sweet is the greet-ing of

poco rall. 

f ad lib.

Who spring to arms at England's clarion call.

Sweet is the greet-ing of, yon all, Who spring to

Chorus. Soprano.

Tempo legato.

Alto. In ev'-ry breast the heart of Har-old beats,

Tenor. In ev'-ry breast the heart of Har-old beats,

Bass. In ev'-ry breast the heart of Har-old beats,

In ev'-ry breast the heart of Har-old beats,
Arms at England's clarion call.

And every blade the sword of Harold greeted. The Heav'n's and earth with

And every blade the sword of Harold greeted. The Heav'n's and earth with

And every blade the sword of Harold greeted.

Quicker.

Portents ring!...

God save the King! God

Portents ring!...

God save the King! God

Portents ring!...

God save the King! God

God save the King! God

Woods—King Harold—Novello.
Chorus.—"ERE THE STAR OF DAY DEPART."

Andante moderato.

Soprano.

Alto.

Tenor.

Bass.

\( j = 168 \)

Ere the star... of day... depart,

Ere the star... of day... depart,

Ere the star... of day... depart,

Ere the

Peace to every fearful heart.

Peace to every fearful heart.

Peace to every fearful heart.

Peace to every fearful heart.
 Allegro.

From the car - nage of the North Comes the
con-quering hero forth. In- vi-cible his
mar-tial might, The God of Hosts de-fend the
marched.

(Orp. Fed.)
right, In - vin - ci - ble . . . his mar - tial might,
right, In - vin - ci - ble . . . his mar - tial might,
right, In - vin - ci - ble . . . his mar - tial might,
right, In - vin - ci - ble . . . his mar - tial might,

The God of Hosts de - fend the right. Long live the
The God of Hosts de - fend the right. Long live the
The God of Hosts de - fend the right. Long live the
The God of Hosts de - fend the right. Long live the

King! . . . long live the King!
King! . . . long live the King!
King! . . . long live the King!
King! . . . long live the King!

(Org. Ped.)
9242
No 4. Soprano Solo (Edith).—"WITHIN A CONVENT WALL"

Andante doloroso.

-espress.

-in a convent wall I know A little caged bird hung, Her

throbbing heart was full of woe, And mute her silver tongue; Her

ten-der wings would beat in vain When she es-sayed to fly And
join her mate, who sang in pain Of love in days gone by.

Slower, represa.

Oh! 'tis a cruel fate, he sang, That

parts me from my mate, he sang, And waited her reply—

ad lib.

There is a land above, she trilled, Where virtue is true

p a tempo.

rail.

love, she trilled... I'll meet thee by and by,
by and by. With is a convent wall I know a

lit-tle caged bird hang. Her throbbing heart was full of woe, And

mute her silver tongue; Her tender wings would beat in vain, When

rall.
she es-sayed to dy And join her mate, who sang in pain Of

rall.

love in days gone by. Sover. Ah, cruel fate!

Sover.
No. 5. DURT (HAROLD AND EDITH) AND CHORUS. "DEAR, HOLY MAID."

Voice.

Moderato. HAROLD. ad lib.

Dear, ho-ly maid, as li-ly spot-less fair,

about

d = 104.

PP colla voce.

Glad

agitated.

is my heart thy voice once more to hear,

Though hot my brow and

fur-row'd by wan care,

Un-cloud-ed as a child's when

rall. slightly faster.

thou art near. Thy pre-sence like the sum-mer winds car-ress.

Slightly faster. d = 126.

rall.

ing. Ah, give me, gen-tle maid, thy far-e well bless-ing. ah,
give me, gentle maid, thy blessing.

Edith.

King, if worthy is my blessing, Thine it is; both
Ah, my gentle maid, give me thy

full and free; My poor spirit was ennobled, Purified in loving
blessing, thy farewell blessing, Like the winds
thee.
Every thought that spoke of heav'n, Every word that
resounding, Glad my heart... thy voice to hear...
Owe to thee, dear love, their birth
Strengthened, I can now resign

Purified in loving thee.

Give me thy blessing, my

(MEN.) Tenors, pp & legato.

Salva patriam,

(MEN.) Basses, pp & legato.

Salva patriam,

(Org. Ped.)

thee,
Sure our union yet will be,
At the white elev'n
gentle maid,
Glad is my heart to hear thy

 Sancte, Pater
Salva

 Sancte, Pater, Salva

8242.
les tisai altar, In the great E ter ni ty.

voice, give me thy bless ing!

Fi li, Sal va Spi ritur,

Fi li, Sal va Spi ritus,

(Monk)

Sal va pa tri am,

Sal va pa tri am,

Sanc te Pa ter,

Sanc te Pa ter,
Salva Filii, Salva Filii,

Salva Spiritus, Salva Spiritus,

(Or. Ped.)

Chorus, rall.

Salva patriam. Salva patriam.

Salva patriam. Salva patriam.

Salva patriam. Salva patriam.

END OF ACT I. SCENE I.
No. 6

Chorus—"TRICK'D BY CRAFTY NORMAN GUILE."

(Vision of Saxon Saints.)

Soprano.

Alto.

Vivace.

mf piano.

CRAFTY NORMAN, guile, Dup'd, dup'd . . . by

AID with's subtle wile, Death on Sen . . .

9242.
Andante dolente.

(Vision of Spirits of the Sea) Soprano.

Hark! the

Aria

Hark! the

night-winds, sobbing, sighing, sobbing,

night-winds, sobbing, sighing, sobbing,

sighing. Like the voice of creature

sighing. Like the voice of creature

dying. dying. Sweep a

dying. dying. Sweep a

8242
Cross the mystic sea; cross the mystic sea;

And the burden of their walling,
And the burden of their walling,

Harold! Harold! Harold! Harold! Harold! Harold! Harold! Harold!

(Org. Ped.)

Glo-ry pal-ling, Glo-ry pal-ling, Glo-ry pal-ling, Glo-ry pal-ling,
paling, Senlac! arrow! destiny! Senlac!

paling, Senlac! arrow! destiny! Senlac!

arrow! destiny!

arrow! destiny!

roll. e dim.

HAROLD, agitato.

On me, on me, O God of battles, On me a

Hark the night winds, sobbing, sighing, sob

Hark the night winds, sobbing, sighing, sob

pp a tempo.

Woods—King Harold—Novello.
Senlac Hill accepts the guilty. On Senlac Hill a soldier

Tempo Larg.

grave. On me thy justice fall.

SOPRANO.

Hark! the winds, sobbing, sighing, sobbing.

ALTO.

Hark! the winds, sobbing, sighing, sobbing.

Tempo Largo.

sighing, Like the voice of creature

sighing, Like the voice of creature

[Music notation]

8242. END OF ACT L
ACT II.

SCENE I.—A hill from which can be seen the battlefield of Senlac. Camp followers, Monks and Priests, women and children with Edith watching the battle.

No. 7. CHORUS.—"MERRILY SING, YE SUNNY HILLS."

*Allegro ma non troppo.*

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Lift your voices murmuring rills, murmuring rills, murmuring rills, murmuring rills, murmuring rills.
rills, And swell the roar of the mighty sea.
rills, And swell the roar of the mighty sea.

of the sea, With music of sweet liberty.
of the sea, With music of sweet liberty.
of the sea, With music of sweet liberty.
of the sea, With music of sweet liberty.

marcato.
marcato.
marcato.
marcato.

For freedom, Saxons draw the bow, With death-wing'd
Lances pierce the foe, While horn and trumpet loudly blow.

Harold, Holy cross and victory.

O, God of battles, make their
Merry, merry sing, ye sunny hills, Lift your voices
Merry, merry sing, ye sunny hills, Lift your voices
Merry, merry sing, ye sunny hills, Lift your voices
Merry, merry sing, ye sunny hills, Lift your voices

Murmuring rills, And swell the roar of the mighty sea, With murmurings, And swell the roar of the mighty sea, With murmurings, And swell the roar of the mighty sea, With murmurings, And swell the roar of the mighty sea, With murmuring rills, And swell the roar of the mighty sea, With

Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.
Sic of sweet liberty.

(Orp. Ped.)
No long-er can I face the aw-ful sight, the aw-ful sight.

CHORUS (MONKS AND PRIESTS) TENOR: sempre e legato.

Sal-va pa-tri-am, Sac-te Pa-

Sal-va pa-tri-am, Sac-te Pa-

(Song)

Sal-va Fi-li, Sal-

Sal-va Fi-li, Sal-

(Org. Ped.)

Sal-va Spi-ritus, (In strict time.)

Sal-va Spi-ritus, (In strict time.)

pp
Say, is King Harold safe? how goes the fight?

Chorus.

Scathe less stands the

he- ro king! High his bat- tle axe is flash- ing;

he- ro king! High his bat- tle axe is flash- ing;

he- ro king! High his bat- tle axe is flash- ing;

he- ro king! High his bat- tle axe is flash- ing;

he- ro king! High his bat- tle axe is flash- ing;

he- ro king! High his bat- tle axe is flash- ing;
Now his charger madly dashing, Norman helms and
Now his charger madly dashing, Norman helms and
Now his charger madly dashing, Norman helms and
Now his charger madly dashing, Norman helms and

T sempre.

Casques are crashing, Norman shields and bucklers ring,
Casques are crashing, Norman shields and bucklers ring,
Casques are crashing, Norman shields and bucklers ring,
Casques are crashing, Norman shields and bucklers ring,

Edith.

R con anima.

The English shout of

Seatheless stands the hero king!
Seatheless stands the hero king!
Seatheless stands the hero king!
Seatheless stands the hero king!

f colla voce.
They fly! the Normans fly! While victory fills my ear!

Saxons cheering, cowards spurning. Pursue the foe with hasted burning. A Norman trick! the foe re-

Slightly slower. \( \text{pp rall. sempre} \) (Org. Ped.)

\( \text{pp rall. sempre} \)

\( \text{pp rall. sempre} \)

\( \text{pp rall. sempre} \)

\( \text{pp rall. sempre} \)

\( \text{pp rall. sempre} \)

Slightly slower. \( \text{pp rall. sempre} \)
Andante dolente.

- turning, Are slaught'ring ruth- less-ly.
- turning, Are slaught'ring ruth- less-ly.
- turning, Are slaught'ring ruth- less-ly.
- turning, Are slaught'ring ruth- less-ly.

Edith.
In strict time.

What of the King? my heart is crush'd with fear.

In strict time.

Chorus. Allegro deciso.

At bay, . . . with
At bay, . . . with
At bay, . . . with

At bay, . . . with

Allegro deciso. \( \frac{3}{4} \)

poco a poco accel. e cres.
Andante dolceoso. (Spirits of the Sea)

Wall, wall ye winds... a-cross the

Wall, wall ye winds... a-cross the

Wall, wall ye winds... a-cross the

Andante dolceoso. d = 92.

Wall, wall ye winds... a-cross the

Crimson sun... down... And whisper... in the West, Whisper... how Harold's

Crimson sun... down... And whisper... in the West, Whisper... how Harold's

Crimson sun... down... And whisper... in the West, Whisper... how Harold's

Rall. e dim. molto.

Star... bathed in its ruddy glory... sets, Evermore to rest.

Star... bathed in its ruddy glory... sets, Evermore to rest.

Star... bathed in its ruddy glory... sets, Evermore to rest.

Rall. e dim. molto.

END OF ACT II. SCENE 1
Act II. Scene II.—The battlefield. Saxon mothers, wives and children searching for their dead.

No. 8

Chorus.—“SHINE, THOU AUTUMNAL MOON!”

Moderato.

VIOLETTA.

Contralto.

Thou pale autumnal moon! Rise sadly to thy silver noon.

... luminous with thy tender rays. Sweet faces as in happier days.

Sophronos.

All for us... our fathers' hearts have bled. Bright, bright moon, too joys of

youth have taken wings and fled. All too soon....
Ah! let us kiss the faces of the dead.
See, see! the Saxon maiden fair, All
moaning with dishevelled hair. Is bending o'er the body of the King; She

(NoMAN KNIGHTS, PRIESTS, WOMEN, AND CHILDREN.)

Ah! let us kiss the faces of the dead.
See, see! the Saxon maiden fair, All

See, see! the Saxon maiden fair, All

See, see! the Saxon maiden fair, All

WooKe—King Harold.—Novello. D 8242.
rends the mail, and shirt a-part, And just above the silence.

She reads aloud in Saxon lettering, "Edith and

Wed! wed!" she murmurs, "Wed! wed at last!

poco a poco accel. e cresc.
fan. of a-azure heaven, by the ev-er-
fan. of a-azure heaven, By the ev-er-
fan. of a-azure heaven, By the ev-er-
fan. of a-azure heaven, By the ev-er-
fan. of a-azure heaven, By the ev-er-

last-ing sea, Shall their bod-ies
last-ing sea, Shall their bod-ies
last-ing sea, Shall their bod-ies
last-ing sea, Shall their bod-ies
last-ing sea, Shall their bod-ies

rest to-geth-er, Undiv-ided ev-er be.
rest to-geth-er, Undiv-ided ev-er be.
rest to-geth-er, Undiv-ided ev-er be.
rest to-geth-er, Undiv-ided ev-er be.
rest to-geth-er, Undiv-ided ev-er be.

8242.
We will chant their

Bridal death dirge,

Through the long eternity
On the shores where

Harold, fighting, Hero,

died for liberty.
EPLOGUE.

No. 9.   CHORDS.—"BREAK, YE WAVES, ON ALBION'S SHORE."

Moderato.

\[ \text{Musical notation} \]

SOPRANO.
\( \text{P e legato.} \)

Break, break, ye waves, on Al-bion's shore, Our is-land sto-ry tell;.

ALTO.
\( \text{P e legato.} \)

Break, break, ye waves, on Al-bion's shore, Our is-land sto-ry tell;.

ALT. EXCE.
\( \text{P e legato.} \)

Break, break, ye waves, on Al-bion's shore, Our is-land sto-ry tell;.

BASS.
\( \text{P e legato.} \)

Break, break, ye waves, on Al-bion's shore, Our is-land sto-ry tell;.

\( \text{P e legato.} \)

The Nor-man day has passed a-way, And rung its cur-few knell.

\( \text{P e legato.} \)

The Nor-man day has passed a-way, And rung its cur-few knell.

\( \text{P e legato.} \)

The Nor-man day has passed a-way, And rung its cur-few knell.

\( \text{P e legato.} \)

The Nor-man day has passed a-way, And rung its cur-few knell.
Break, break, ye waves... for ev-er more, Where Sax-on stands su-preme, And

smile, O soul of Har-old, smile, And rest in bliss-ful dream.

THE END.
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POCKET SING-SONG BOOK
FOR
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PRICE ONE SHILLING.

The Pocket Sing-Song Book (6" x 4½", rounded corners) is designed to provide in a portable volume a collection of Unison Songs of the best type that will, it is hoped, be found welcome in camps, ships, clubs, class-rooms, and wherever "sing-song" gatherings are popular. A number of the songs will serve as marching tunes. The vocal part is printed in both notations.

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### NATIONAL ANTHEMS, ETC., OF THE ALLIES.

<table>
<thead>
<tr>
<th>National Anthem</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Belgian</td>
<td>Russian</td>
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<td>Anthem, The</td>
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<th>Song</th>
</tr>
</thead>
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<tr>
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<td>Lass of Richmond Hill, The</td>
</tr>
<tr>
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<td>Let the hills resound</td>
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<tr>
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<td>Loco! Tattoo, The</td>
</tr>
<tr>
<td>Charlie is my darling</td>
<td>March of the Men of Harlech</td>
</tr>
<tr>
<td>Coasts of High Barbary, The</td>
<td>Mermaid, The</td>
</tr>
<tr>
<td>Dashing away with the smoking iron</td>
<td>Nuts in May</td>
</tr>
<tr>
<td>Flight of the Earl, The</td>
<td>Soldier’s Life, A</td>
</tr>
<tr>
<td>Girl I left behind me, The</td>
<td>We be three poor mariners</td>
</tr>
<tr>
<td>Good-morrow, Gossip Joan</td>
<td>Wha a hundred pipers</td>
</tr>
<tr>
<td>Greenland Fishery, The</td>
<td>Widdicombe Fair (Old Uncle Tom Cobleigh)</td>
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<tr>
<td>Heave away, my Johnny</td>
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</tr>
<tr>
<td>John Peel</td>
<td></td>
</tr>
</tbody>
</table>

### NATIONAL AND FOLK-SONGS.

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<th>Song</th>
</tr>
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<td>Land of my fathers</td>
</tr>
<tr>
<td>Ash Grove, The</td>
<td>Last Rose of Summer, The</td>
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<tr>
<td>Auld Lang Syne</td>
<td>Let Erin remember</td>
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<tr>
<td>Bay of Biscay, The</td>
<td>Long, long ago</td>
</tr>
<tr>
<td>Bells of Aberdovey, The</td>
<td>Man’s a man for a’ that, A</td>
</tr>
<tr>
<td>Blow, blow, thou winter wind</td>
<td>Meeting of the Waters, The</td>
</tr>
<tr>
<td>Blue bell of Scotland, The</td>
<td>Minerva, Boy, The</td>
</tr>
<tr>
<td>Flowers o’ the Forest, The</td>
<td>Neptune and Britannia</td>
</tr>
<tr>
<td>Golden Vanity, The</td>
<td>O no, John</td>
</tr>
<tr>
<td>Harp that once through Tara’s halls, The</td>
<td>Red, White, and Blue, The</td>
</tr>
<tr>
<td>Heart of Oak</td>
<td>Scots’ wha hae</td>
</tr>
<tr>
<td>Here’s a health unto His Majesty</td>
<td>Summer is a-coming in</td>
</tr>
<tr>
<td>Home, sweet home</td>
<td></td>
</tr>
</tbody>
</table>

### HYMNS.

<table>
<thead>
<tr>
<th>Hymn</th>
<th>Hymn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abide with me</td>
<td>Rock of Ages</td>
</tr>
<tr>
<td>All people that on earth do dwell</td>
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</tr>
<tr>
<td>Now thank we all our God</td>
<td>Through the night of doubt and sorrow</td>
</tr>
<tr>
<td>Onward, Christian Soldiers</td>
<td></td>
</tr>
</tbody>
</table>

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