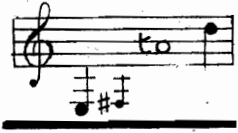
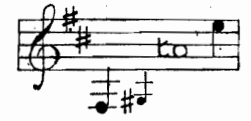


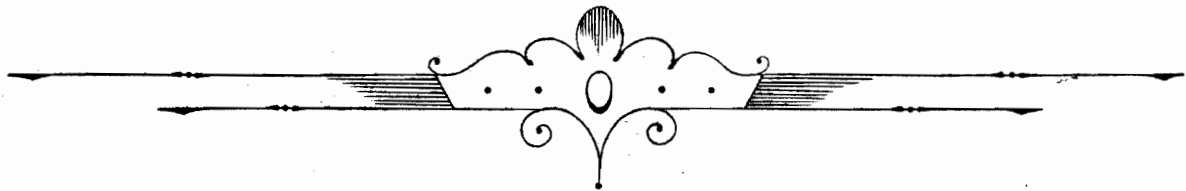
Nº 1 IN C



Nº 2 IN D



A WAR SONG



The Words by

C. Flavell Hayward



THE MUSIC BY

EDWARD ELGAR.

(OP. 5. Nº 1.)

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A WAR SONG .

HEAR the whiz of the shot as it flies,
Hear the rush of the shell in the skies,
Hear the bayonet's clash, ringing bright,
See the flash of the steel as they fight,
Hear the conqueror's shout!
As the foe's put to rout!
Hear the cry of despair
That is rending the air —
Now the neigh of a horse, now the bugle's loud blast.
See! anger and pain, passion and shame,
A struggle for life, a thirst for fame.
Ah!

Glory or death, for true hearts and brave,
Honour in life, or rest in a grave.

Now the warfare is o'er, life is past,
Now in peace lie the dead, still at last;
Bronzed and brown, wan and pale, side by side,
Side by side, as they fought, fell and died;
There they lie, rank and pride,
Rags and wealth, proved and tried.
Youth and age, fear and trust,
Scarred and scorched, in the dust;
Gone for ever their pain, anger, passion, and shame,
Gone! tumult and smoke, conflict and din,
Gone, anguish and trouble, sorrow and sin,—
Ah!

Glory or death, for true hearts and brave,
Honour in life or rest in a grave.

G. FLAVELL HAYWARD.

A WAR SONG.

Words by
C. FLAVELL HAYWARD.

Music by
EDWARD ELGAR.

Allegro.

VOICE

PIANO.

The first system of the musical score consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written for two staves (treble and bass clefs) with a key signature of two flats. The time signature is 9/8. The tempo is marked 'Allegro'. The piano part begins with a forte (*f*) dynamic and includes markings for crescendo (*cresc.*), sfz (*sf*), and fortissimo (*ff*). There are some handwritten annotations, including 'Red.' and a decorative symbol.

Fieramente.

Hear the whiz..... of the shot as it flies,..... Hear the

The second system continues the musical score. The vocal line has the lyrics 'Hear the whiz..... of the shot as it flies,..... Hear the'. The piano accompaniment continues with dynamic markings of sfz (*sf*) and sfz (*sf*).

rush..... of the shell in the skies,..... Hear the bay - o - net's clash, ringing

The third system concludes the musical score. The vocal line has the lyrics 'rush..... of the shell in the skies,..... Hear the bay - o - net's clash, ringing'. The piano accompaniment includes dynamic markings for crescendo (*cresc.*), sfz (*sf*), forte (*f*), and piano staccato (*p. stacc.*).

bright,..... See the flash..... of the steel as they fight,..... Hear the

f *p* *cresc.*

conqueror's shout!..... As..... the foe's put... to rout!

poco rit. *tempo* *f* *sf* *colla parte* *ff* *sf*

Ped. *ped.*

Hear the cry of des -

mf *cresc.* *sf* *p* *f*

- pair..... That is rend - - - ing the air..... Now the

cresc. *p* *f*

neigh of a horse, now the bu - gle's loud blast.....

cresc. *ff* *dim.*

See! an - ger..... and pain,.....

p

cre - - - - scen - - - - largamente do -

pas - sion..... and shame,..... A strug - gle for

cre - - - - scen largamente do -

life,..... a thirst..... for fame.....

f *sf*

Moderato.

rit. Ah! *p* Glo - ry or death, for

The first system of music features a vocal line starting with a fermata on 'Ah!' followed by the lyrics 'Glo - ry or death, for'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic and a ritardando (*rit.*) marking.

true hearts and brave,..... Ho - nour in life,..... or.....

The second system continues the vocal line with 'true hearts and brave,..... Ho - nour in life,..... or.....'. The piano accompaniment features a steady rhythmic pattern of chords and a bass line.

f cresc. con vigore rest in a grave. *sf* Glo - ry or death,..... for

The third system begins with the vocal line 'rest in a grave. Glo - ry or death,..... for'. The piano accompaniment is marked with a forte (*f*) dynamic and a crescendo (*cresc.*) with the instruction 'con vigore'. The system concludes with a fortissimo (*sf*) dynamic.

rit. true hearts and brave, *ff* Ho - nour in life,..... or rest in a grave!

quasi Trombe

rit. *cresc. molto* *ff* *colla parte*

The fourth system concludes the vocal line with 'true hearts and brave, Ho - nour in life,..... or rest in a grave!'. The piano accompaniment is marked with a fortissimo (*ff*) dynamic and a 'cresc. molto' (crescendo molto). The system ends with a ritardando (*rit.*) and the instruction 'colla parte'.

Allegro.

First system of musical notation. The piano part begins with a forte (*f*) dynamic, followed by a fortissimo (*sf*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*ff*). The bass line features a *Ped.* (pedal) marking and a fermata.

Second system of musical notation. The piano part starts with fortissimo (*sf*), then diminishes (*dim.*) to piano (*p*), and finally diminishes (*dim.*) again. The bass line continues with a steady accompaniment.

Lento *p* *rubato*

Now the war - fare is o'er, life is past, Now in peace lie the dead, still at

Third system of musical notation. The vocal line is marked *Lento*, *p*, and *rubato*. The piano accompaniment starts with pianissimo (*pp*) and then *pp sostenuto*. The lyrics are: "Now the war - fare is o'er, life is past, Now in peace lie the dead, still at".

last;..... Bronz'd and brown,.... wan and pale, side by side,..... Side by

Fourth system of musical notation. The vocal line continues with the lyrics: "last;..... Bronz'd and brown,.... wan and pale, side by side,..... Side by". The piano accompaniment is marked *dolce.* and includes a *Ped.* marking.

poco rit. *rit.* *pp ad lib.*

side, as they fought, fell and died; There they lie, rank and pride, Rags and wealth, provd and

colla parte *colla parte*

Andante. *p*

tried. Youth and age, fear and

p espress. *dim.* *cresc.*

cresc. e accel.

trust,..... Scarr'd and scorch'd in the dust; Gone for e - ver their pain, an - ger,

cresc. e accel.

presto *f rit.* *p* *pp*

pas - sion, and shame,..... Gone!.....

colla parte *rit.*

accel. poco a poco *p* *cresc.* *stringendo*

tu - mult and smoke,..... con - flict..... and

pp accel. *cresc.* *stringendo*

cresc. *largamente*

din,..... Gone an - guish and trou - - ble,

cresc. *largamente*

Ped.

f *rit.*

sor - row and sin,..... Ah!

sf *rit.*

Ped.

Moderato. *f con vigore*

Glo - ry or death, for true hearts and brave,.....

mf

Ho - nour in life,..... or..... rest in a grave.

The first system features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and moving lines in both hands, with some triplets in the right hand.

Glo - ry or death,.... for true hearts and brave, Ho - nour in life,..... or

rit. *ff* *3*

quasi Trombe

colla parte *ten.* *cresc molto* *ff* *3*

The second system continues the vocal line and piano accompaniment. It includes dynamic markings like *rit.*, *ff*, and *colla parte*. The piano part has a *quasi Trombe* section with a *cresc molto* marking and a triplet.

ad lib. *rit.*

rest,..... or..... rest..... in the grave!.....

rit. *ff* *sf* **Allegro.**

The third system shows the vocal line and piano accompaniment. It includes *ad lib.* and *rit.* markings. The piano part transitions to **Allegro.** with *ff* and *sf* dynamics.

The fourth system contains the piano accompaniment for the final part of the page, featuring chords and melodic lines in both hands.

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KENNEDY RUSSELL AS YOU PASS BY, B \flat , C, D, E \flat .. WHY SHOULDN'T I? A \flat , B \flat ..					

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