



LAST POST

CHORAL SONG

THE POEM BY

W. E. HENLEY

The Music by

CHARLES VILLIERS STANFORD.

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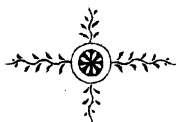
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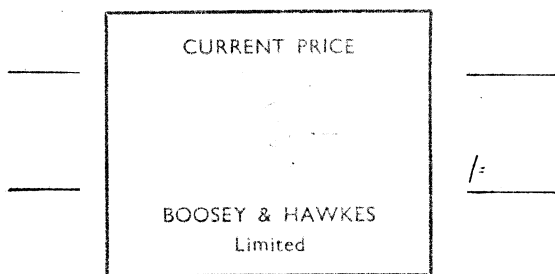
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NEW EDITION.

LAST POST.

The day's high work is over and done,
And these no more will need the sun:
Blow, you bugles of England, blow!
These are gone whither all must go,
Mightily gone from the field they won;
So in the work-a-day wear of battle,
Touched to glory with God's own red,
Bear we His chosen to their bed!
Settle them lovingly where they fell,
In that good lap they loved so well;
And so, their envoy to the dear Lord said,
And the last desperate volleys loosed and sped,
Blow, you bugles of England, blow,
Over the camps of her strong-souled foe,
Stern in the thought of the victor Mother,
Sad, O sad, in her dear and beautiful dead!

Labour, and love, and strife, and mirth,
They gave their part in this kindly earth —
Blow, you bugles of England, blow! —
That her Name like a sun among stars might glow
Till the dusk of time, with honour and worth:
That, stung by the lust and the pain of battle,
The One Race ever might starkly spread,
And the One Flag eagle it overhead!
In a rapture of wrath and faith and pride,
Thus they felt it, and thus they died;
So to the Maker of homes, to the Giver of bread,
For whom they rushed their dearest drops to shed,
Blow, you bugles of England, blow,
Though you fire the heart of her strong-souled foe,
Glory and praise to the everlasting Mother,
Glory and peace to her triumphing dead!

W. E. H.

m
1554
S 785

Last Post.

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The Poem by
W. E. HENLEY.

The Music composed by
C. V. STANFORD. Op. 75.

Alla Marcia. (♩=112.)

BUGLE.

Piano.

The musical score is written for Bugle and Piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Alla Marcia' with a metronome marking of quarter note = 112. The score is divided into five systems. The Bugle part is a single melodic line, while the Piano part is a four-part texture (treble and bass clefs). Dynamics include piano (p), fortissimo (sf), and pianissimo (pp). The piece concludes with a final chord in the piano part.

(♩=96.)

Soprano.

The day's high work is o - ver and done, *rall.*

Alto.

CHORUS.

The day's high work is o - ver and done, *rall.*

Tenor.

The day's high work is o - ver and done, *rall.*

Bass.

The day's high work is o - ver and done, *rall.*

Piano.

pp

And these no more will need the sun: Blow, you bu-gles of

And these no more will need the sun: Blow, you bu-gles of

And these no more will need the sun: Blow, you bu-gles of

And these no more will need the sun: Blow, you bu-gles of

BUGLE.

England, Blow, you bu-gles of England, Blow!..... LUNGA.

England, Blow, you bu-gles of England, Blow!..... LUNGA.

England, Blow, you bu-gles of England, Blow!..... LUNGA.

England, Blow, you bu-gles of England, Blow!.....

LUNGA.

Adagio. (♩ = 66.)

pp p

The first system of the piano introduction, featuring a treble and bass clef. The treble clef has a melodic line with some triplets, and the bass clef has a rhythmic accompaniment. Dynamics range from *pp* to *p*.

The second system of the piano introduction, continuing the melodic and rhythmic themes from the first system.

Tenor.

mp

Tenor vocal line with lyrics: "These are gone whither all must go, Might - i - ly". Includes a triplet on the final note.

These are gone whither all must go, Might - i - ly

Bass.

mp

Bass vocal line with lyrics: "These are gone whither all must go, Might - i - ly". Includes a triplet on the final note.

These are gone whither all must go, Might - i - ly

Piano accompaniment for the vocal section, providing harmonic support for the tenor and bass parts.

cres:

mf:

Vocal line for the phrase "gone from the field..... they won;".

gone from the field..... they won;

cres:

mf:

Piano accompaniment for the phrase "gone from the field..... they won;".

gone from the field..... they won;

The third system of the piano introduction, concluding the piece.

mp

So in the work-a-day wear of bat-tle, Touch'd to glo-ry with

So in the work-a-day wear of bat-tle, Touch'd to glo-ry with

So in the work-a-day wear of bat-tle, Touch'd to glo-ry with

So in the work-a-day wear of bat-tle, Touch'd to glo-ry with

fz: *p*

God's own red, Bear we His cho-sen

God's own red, Bear we His cho-sen

God's..... own red, Bear we His

God's own red, Bear we His

poco animando

to their bed!

to their bed!

cho-sen to their bed!

cho-sen to their bed!

p Set - tle them lov - - - *poco*

Set - tle them lov - - - *poco*

Set - tle them lov - - -

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a piano (*p*) dynamic and a *poco* tempo marking. The vocal lines are connected by a long slur, indicating a sustained note.

- ing - ly where they fell,

- ing - ly where they fell, *p*

Set - tle them

Set - tle them

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music is marked with a piano (*p*) dynamic. The vocal lines are connected by a long slur, indicating a sustained note.

lov - - - ing - ly where they fell, *sf*

lov - - - ing - ly where they fell, *sf*

lov - - - ing - ly where they fell, *sf*

cris:

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The music is marked with a piano (*p*) dynamic and a *sf* (sforzando) dynamic. The vocal lines are connected by a long slur, indicating a sustained note. The piano accompaniment features a *cris:* (crescendo) marking.

p
In that good lap they loved so well;
p
In that good lap they loved so well;
p
In that good lap they loved so well;
p
In that good lap they loved so well;
p
In that good lap they loved so well;
sf
pp
p

sf
mf

mp
And so, their en-voy to the dear Lord
mp
And so, their en-voy to the dear Lord
mp
And so, their en-voy to the dear Lord
mp
And so, their en-voy to the dear Lord
p
mf

said,
said,
said,
said,

And the last des_per_ate volleys loosed and

cres.

And the last des_per_ate volleys loosed and sped,
And the last des_per_ate volleys loosed and sped;
sped, loosed and sped,
sped, loosed and sped,

accel.

Blow, Blow,
Blow, Blow,
Blow, Blow,
Blow, Blow, BUGLES, *f*

p

Tempo I^{mo} (Alla Marcia.)

Blow, you bu-gles of England, Blow, you bu-gles of England,
 Blow, you bu-gles of England, Blow, you bu-gles of England,
 Blow, you bu-gles of England, Blow, you bu-gles of England,
 Blow, you bu-gles of England, Blow, you bu-gles of England,

Tempo I^{mo} (Alla Marcia.)

f

ff Blow, O-ver the camps of her beat-en
ff Blow, O-ver the
ff Blow, O-ver the
ff Blow, O-ver the

foe, Stern in the thought of the
 camps of her beat - en foe, Stern in the thought of the
 camps of her beat - en foe, Stern in the thought of the
 camps of her beat - en foe, Stern in the thought of the

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "foe, Stern in the thought of the camps of her beat - en foe, Stern in the thought of the camps of her beat - en foe, Stern in the thought of the".

Vic - tor Mo - ther,
 Vic - tor Mo - ther,
 Vic - tor Mo - ther,
 Vic - tor Mo - ther,

dim.

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: "Vic - tor Mo - ther, Vic - tor Mo - ther, Vic - tor Mo - ther, Vic - tor Mo - ther,". The piano part includes a dynamic marking of *dim.* (diminuendo).

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of six staves. The top four staves are vocal lines, each with the lyrics "Sad,..... 0 sad.....". The fifth staff is a vocal line with the lyrics "Sad,..... 0 sad". The sixth staff is the piano accompaniment, starting with a *p* dynamic and including a *dim:* marking. The key signature is B-flat major, and the time signature is common time (C).

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of six staves. The top four staves are vocal lines, each with the lyrics "Sad,..... 0 sad,..... Sad.....". The fifth staff is a vocal line with the lyrics "Sad,..... 0 sad,..... Sad.....". The sixth staff is the piano accompaniment, starting with a *pp* dynamic. The key signature is B-flat major, and the time signature is common time (C).

..... in her dear..... and beautiful dead!.....

..... in her dear..... and beautiful dead!.....

..... in her dear..... and beautiful dead!.....

..... in her dear..... and beautiful dead!.....

..... in her dear..... and beautiful dead!.....

..... in her dear..... and beautiful dead!.....

pp

pp

pp

pp

p

The vocal score consists of six staves. The first five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), each with the lyrics "..... in her dear..... and beautiful dead!.....". The sixth staff is the piano accompaniment. The music is in a minor key with a key signature of two sharps (F# and C#) and a 3/4 time signature. The vocal parts feature long, flowing lines with various dynamics including *pp* and *p*. The piano accompaniment provides harmonic support with chords and moving bass lines.

Allegro molto. (♩ = 160.)

p staccato

cres.

The piano accompaniment for the "Allegro molto" section consists of three systems of grand staff notation. The first system begins with the tempo marking "Allegro molto. (♩ = 160.)" and the dynamic marking "*p staccato*". The music is in a major key with a key signature of one sharp (F#) and a 3/4 time signature. The first system features a rhythmic pattern of eighth notes in both hands, with accents (>) and a crescendo hairpin. The second system continues this pattern, with the dynamic marking "*cres.*" appearing. The third system concludes the section with a final cadence, marked with a double bar line and repeat dots. The piano accompaniment is characterized by its fast, rhythmic eighth-note accompaniment.

La_bour and love, and strife and
La_bour and love, and strife and

f

p

Blow, you
mirth, They gave their part in this kind - ly earth,
mirth, They gave their part in this kind - ly earth,

f

bu - gles of England, Blow!.....
Blow, you bu - gles of England,

f

Blow!.....

Blow!.....

That her Name like a sun a-mong.

That her Name like a sun a-mong

f

stars might glow Till the dusk of Time, with hon-our and

stars might glow Till the dusk of Time, with hon-our and

sf *sf*

That her Name like a sun among stars might glow Till the

That her Name like a sun among stars might glow Till the

worth,

worth,

sf

dusk of Time, with hon - our and worth:

dusk of Time, with hon - our and worth:

That, stung by the

That, stung by the

That, stung by the lust and the

lust and the pain of bat - tle, stung by the lust and the

lust and the pain of bat - tle,

That, stung by the lust and the pain of bat - tle,

That, stung by the lust and the pain of bat - tle,

pain of bat - tle, stung by the lust and the pain of bat - tle,

pain of bat - tle, stung by the lust and the pain of bat - tle,

stung by the lust and the pain of bat - tle,

the pain and the lust of bat - tle,
 the pain and the lust of bat - tle,
 the pain and the lust of bat - tle,
 the pain and the lust of bat - tle,

The One Race e - - - ver might stark -
 The One Race e - - - ver might stark -
 The One Race e - - - ver might stark -
 The One Race e - - - ver might stark -

- ly spread, And the One
 - ly spread, And the One
 - ly spread, And the One
 - ly spread, And the One

Flag ea - - - gle it o - - - ver - head!

Flag ea - - - gle it o - - - ver - head!

Flag ea - - - gle it o - - - ver - head!

Flag ea - - - gle it o - - - ver - head!

In a rap - - - ture of

In a

In a rap - - - ture of wrath In a

In a rap - - - ture of wrath,.....

wrath,..... a rap - - - ture of wrath,.....

rap - - - ture, a rap - - - ture of wrath,.....

rap - - - ture, a rap - - - ture of wrath,.....

cres.

and faith,..... and pride,..... Thus.....

and faith,..... and pride,..... Thus.....

and faith,..... and pride,..... Thus.....

and faith,..... and pride,..... Thus.....

and faith,..... and pride,..... Thus.....

they felt it, and thus they died;.....

they felt it, and thus they died;.....

they felt it, and thus they died;.....

they felt it, and thus they died;.....

they felt it, and thus they died;.....

In a

In a

In a

In a

rap - - - ture of wrath, and faith,
rap - - - ture of wrath, and faith,
rap - - - ture of wrath, and faith,
rap - - - ture of wrath, and faith,

and faith,
and faith,
and faith,
and faith,

and faith,
and faith,
and faith,
and faith,

and faith,
and faith,
and faith,
and faith,

and pride,..... Thus..... they
and pride,..... Thus..... they
and pride,..... Thus..... they
and pride,..... Thus..... they

and pride,..... Thus,.... thus they
and pride,..... Thus,.... thus they
and pride,..... Thus,.... thus they
and pride,..... Thus,.... thus they

felt it, Thus..... they felt it,
felt it, Thus..... they felt it,
felt it, Thus..... they felt it,
felt it, Thus..... they felt it,
felt it, Thus..... they felt it,

(d=d.)

rull.

Thus..... they felt it, and thus they
Thus they felt it, and thus they
Thus..... they felt it, and thus they
Thus..... they felt it, and thus they

rull.

rull.

rull.

rull.

sf

gva bassa

Adagio non troppo. (♩ = 69.)

died;

died;

died;

died;

p

mf

mf

So.... to the Maker, of homes, to the Gi - ver of Bread,
So.... to the Maker, of homes, to the Gi - ver of Bread,
So.... to the Maker, of homes, to the Gi - ver of Bread,
So.... to the Maker, of homes, to the Gi - ver of Bread,

For whom they
For whom they

For whom they rush'd their dear-est drops to shed,
For whom they rush'd their dear-est drops to shed,

accel.

rush'd their dear-est drops to shed, their dear-est drops to shed, Blow,
rush'd their dear-est drops to shed, their dear-est drops to shed, Blow,
their dear-est drops to shed, Blow,
their dear-est drops to shed, Blow,

accel. *cres.* *cres.*

accel. *p*

Allegro maestoso. (♩ = 100.)

Blow, Blow, you bugles of England, Blow, you bugles of England,
Blow, Blow, you bugles of England, Blow, you bugles of England,
Blow, Blow, you bugles of England, Blow, you bugles of England,
Blow, Blow, you bugles of England, Blow, you bugles of England,

blow, Tho' you break the

blow, Tho' you break the

blow, Tho' you break the

blow, Tho' you break the

ff

f

heart of her beat - en foe,

heart of her beat - en foe,

heart of her beat - en foe,

heart of her beat - en foe,

animato

Tho' you break the heart of her beat - en

Tho' you break the heart of her beat - en

Tho' you break the heart of her beat - en

Tho' you break the heart of her beat - en

poco rit.

animato

poco rit.

foe,.....
foe,.....
foe,.....
foe,.....

Piu Moderato. (♩ = 80.)

Glo - ry and praise to the
Glo - ry and praise to the
Glo - ry and praise to the
Glo - ry and praise to the

e - ver - last - ing Mo - ther,
e - ver - last - ing Mo - ther,
e - ver - last - ing Mo - ther,
e - ver - last - ing Mo - ther,

Glo - ry, Glo - ry and peace.....
 Glo - ry, Glo - ry and peace.....
 Glo - ry, Glo - ry and peace.....
 Glo - ry, Glo - ry and peace.....

p

marcato

to the tri - - -
 to the tri -
 to the tri -
 to the tri -

Molto maestoso.

- - umph - ing, tri - - umphing dead!.....
 - - umph - ing, tri - - umphing dead!.....
 - - umph - ing, tri - - umphing dead!.....
 - - umph - ing, tri - - umphing dead!.....

ff

sf

8
sf sf sf sf sf sf sf dim.

sf p. **Allegro.** *
 (BUGLE)

(ORCH) *pp*

* The Bugle call is to be played *ad libitum* in quick free time. The player is to start the call during the last bar of page 23, and to pay no regard to the tempo of the orchestra. He should be placed at a distance from or behind the platform.

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