



LAST POST

CHORAL SONG

THE POEM BY

W. E. HENLEY

The Music by

CHARLES VILLIERS STANFORD.

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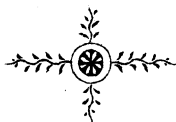
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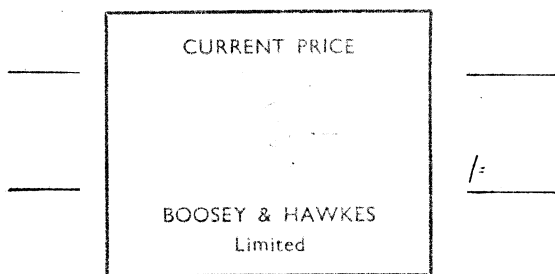
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NEW EDITION.

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 key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Alla Marcia' with a metronome marking of 112 quarter notes per minute. The Bugle part is a single melodic line, while the Piano part consists of two staves (treble and bass clef). The score is divided into five systems. The first system shows the initial entry of both instruments. The second system features a more complex piano accompaniment with chords and moving lines. The third system includes dynamic markings of *sf* (sforzando) and *dim.* (diminuendo). The fourth system continues the piano accompaniment with various textures. The fifth system concludes the piece with a *pp* (pianissimo) marking and a final chord. The piano part ends with a double bar line and a repeat sign.

(♩=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 of eighth notes on "ly".

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 of eighth notes on "ly".

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

Piano accompaniment for the vocal entry, featuring a treble and bass clef. The treble clef has chords and some melodic fragments, while the bass clef has a steady accompaniment.

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 final system of the piano introduction, concluding the piece with a treble and bass clef.

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 *p* (piano) and *poco* (poco). The lyrics are "Set - tle them lov - - -".

- 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 lyrics are "- ing - ly where they fell,". The music is marked *p* (piano). The lyrics "Set - tle them" appear on the right side of the system.

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 lyrics are "lov - - - ing - ly where they fell, *sf*". The music is marked *sf* (sforzando). The lyrics "lov - - - ing - ly where they fell, *sf*" appear on the right side of the system. The piano accompaniment is marked *cris:* (crescendo).

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).

mp Sad,..... 0 sad.....

mp Sad,..... 0 sad.....

mp Sad,..... 0 sad.....

mp Sad,..... 0 sad

p *dim:*

Detailed description: This system contains five staves. The top four staves are vocal parts, each with lyrics: "Sad,..... 0 sad.....". The first three vocal staves are marked *mp*. The fourth vocal staff is marked *mp* and ends with the word "sad". The fifth staff is a piano accompaniment starting with a *p* dynamic and a *dim:* marking. The key signature has two flats and the time signature is common time.

p Sad,..... 0 sad,..... Sad.....

p Sad,..... 0 sad,..... Sad.....

p Sad, 0 sad,..... Sad.....

p Sad, 0 sad,..... Sad.....

pp

Detailed description: This system contains five staves. The top four staves are vocal parts with lyrics: "Sad,..... 0 sad,..... Sad.....". The first two vocal staves are marked *p*. The third and fourth vocal staves are marked *p*. The fifth staff is a piano accompaniment starting with a *pp* dynamic. The key signature has two flats and the time signature is common time.

.... 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!.....

The vocal score consists of five staves. The top four staves are for voices, and the bottom staff is for piano accompaniment. The lyrics are: ".... in her dear..... and beautiful dead!.....". The music is in a minor key with a key signature of one sharp (F#) and a common time signature. The dynamics include *pp* and *p*.

Allegro molto. ($\text{♩} = 160$)

p staccato

The piano accompaniment for the first system is in 3/4 time, marked *Allegro molto.* with a tempo of $\text{♩} = 160$. It features a *p staccato* texture with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The piano accompaniment for the second system continues the *Allegro molto.* piece. It features a *cres.* (crescendo) marking in the right hand.

The piano accompaniment for the third system continues the *Allegro molto.* piece. It features a *pp* (pianissimo) marking in the right hand.

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

tr.

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,

tr.

tr.

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,

tr.

tr.

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

(d=d.)

rull.

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

rull.

Thus they felt it, and thus they

rull.

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

rull.

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

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,

mf

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

mf

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

mf

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,

f *sf*

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

This system contains four vocal staves and a piano accompaniment. The lyrics are "Glo - ry, Glo - ry and peace....." repeated for each voice part. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *marcato* marking at the bottom.

to the tri - - -

to the tri -

to the tri -

to the tri -

This system continues the vocal lines and piano accompaniment. The lyrics are "to the tri - - -" for the first voice, "to the tri -" for the second, "to the tri -" for the third, and "to the tri -" for the fourth. The piano accompaniment continues with a steady rhythmic pattern.

um - ph - ing, tri - umphing dead!.....

um - ph - ing, tri - umphing dead!.....

um - ph - ing, tri - umphing dead!.....

um - ph - ing, tri - umphing dead!.....

Molto maestoso.

ff

sf

This system concludes the vocal lines and piano accompaniment. The lyrics are "um - ph - ing, tri - umphing dead!....." repeated for each voice part. The piano part features a more complex rhythmic pattern with a *ff* (fortissimo) marking and a *sf* (sforzando) marking. The tempo marking *Molto maestoso.* is placed above the first vocal staff.

* 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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