



# LAST POST

## CHORAL SONG

THE POEM BY

W. E. HENLEY

The Music by

CHARLES VILLIERS STANFORD.

— — — — —  
— — — — —  
— — — — —

**BOOSEY & Co.**

LIMITED

EDITIONS HAWKES,  
16, RUE DU FAUBG. ST. DENIS,  
PARIS. 10<sup>e</sup>

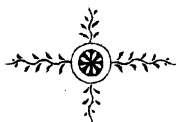
BOOSEY, HAWKES, BELWIN, Inc.  
43-47, WEST 23<sup>RD</sup> STREET,  
NEW YORK CITY

BOOSEY & HAWKES, LTD.  
295, REGENT STREET,  
LONDON, W.1

BOOSEY & HAWKES (AUSTRALIA), LTD.  
NATIONAL BUILDING, 250 PITT STREET,  
SYDNEY







# LAST POST

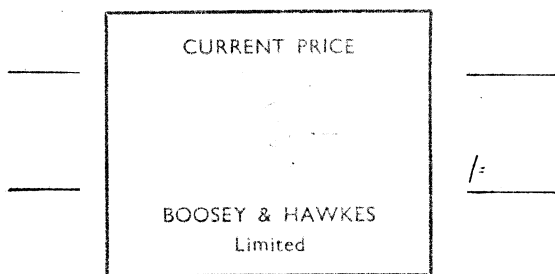
## CHORAL SONG

THE POEM BY

W. E. HENLEY

The Music by

CHARLES VILLIERS STANFORD.



## BOOSEY & Co.

LIMITED

EDITIONS HAWKES,  
16, RUE DU FAUBO. ST. DENIS,  
PARIS, 10<sup>e</sup>

BOOSEY, HAWKES, BELWIN, Inc.  
43-47, WEST 23<sup>rd</sup> STREET,  
NEW YORK CITY

BOOSEY & HAWKES, LTD.  
295, REGENT STREET,  
LONDON, W.1

BOOSEY & HAWKES (AUSTRALIA), LTD.  
NATIONAL BUILDING, 250 PITT STREET,  
SYDNEY

IF IT IS DESIRED TO USE HIRED OR BORROWED COPIES OF SCORES OR PARTS, THE PERMISSION OF THE PUBLISHERS MUST BE FIRST OBTAINED.

All rights reserved  
Tous droits réservés

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.

740332 1

copy 2

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 quarter note equal to 112 beats per minute. The Bugle part is a single melodic line, while the Piano part is a four-part texture (treble and bass clefs). The score is divided into five systems. The first system includes a piano (*p*) dynamic marking. The second system features a forte (*sf*) dynamic marking. The third system includes a *dim.* (diminuendo) marking. The fourth system includes a *pp* (pianissimo) marking. The score concludes 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 steady accompaniment. Dynamics range from *pp* to *p*.

The second system of the piano introduction, continuing the melodic and accompanimental lines 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 with lyrics: "gone from the field..... they won;". Dynamics include *cres:* and *mf:*.

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

*cres:*

*mf:*

Piano accompaniment for the vocal section, continuing the harmonic support.

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 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. Dynamics include *p* and *poco*. There are slurs and ties across the vocal lines.

- ing - ly where ..... they fell, ....

- ing - ly where ..... they fell, .... *p*

Set - tle them

Set - tle them

The second system continues the musical score. It features the same four-staff layout. The vocal lines have lyrics: "- ing - ly where ..... they fell, ....". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *p*. There are slurs and ties across the vocal lines.

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 concludes the musical score. It features the same four-staff layout. The vocal lines have lyrics: "lov - - - ing - ly where they fell, *sf*". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *sf*. There are slurs and ties across the vocal lines. The word *cris:* is written below the piano accompaniment.

*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  
*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<sup>mo</sup> (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<sup>mo</sup> (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 key signature has one flat (B-flat), and the time signature is 2/4. 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,

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 key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "Vic - tor Mo - ther, Vic - tor Mo - ther, Vic - tor Mo - ther, Vic - tor Mo - ther,". A *dim.* (diminuendo) marking is present in the piano accompaniment.

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 first vocal line is marked *mp*. The piano accompaniment is on the bottom two staves, starting with a *p* dynamic and including a *dim:* marking. The key signature is B-flat major (two flats), and the time signature is common time (C). The system concludes with a 2/4 time signature change.

Musical score for the second system, continuing the vocal and piano parts. The system consists of six staves. The top four staves are vocal lines, each with the lyrics "Sad,..... 0 sad,..... Sad.....". The first vocal line is marked *p*. The piano accompaniment is on the bottom two staves, starting with a *pp* dynamic. The key signature remains B-flat major (two flats), and the time signature is common time (C). The system concludes with a 2/4 time signature change.

..... 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!.....

This block contains the vocal parts of a musical score. It consists of five staves, each representing a different voice part. The lyrics are: "..... in her dear..... and beautiful dead!.....". The first four staves have a dynamic marking of *pp* (pianissimo) above the notes. The fifth staff has a dynamic marking of *p* (piano) above the notes. The music is written in a key signature of one sharp (F#) and a 3/4 time signature.

**Allegro molto. (♩ = 160.)**

*p staccato*

*cres.*

This block contains the piano accompaniment for the "Allegro molto" section. It is marked with a tempo of **Allegro molto. (♩ = 160.)**. The music is in a key signature of one sharp (F#) and a 3/4 time signature. The first two staves feature a dynamic marking of *p staccato* (piano, staccato). The third staff includes a *cres.* (crescendo) marking. The piano part consists of a rhythmic accompaniment with chords and melodic lines in both hands.

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,

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 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.)

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*

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,

*mf*  
*mf*  
*mf*  
*mf*



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*

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*

Musical score system 1: Piano accompaniment. It features a series of chords and arpeggiated figures. Dynamic markings include *sf* (sforzando) and *sf dim.* (sforzando diminuendo). A bracket with the number 8 spans the first four measures.

Musical score system 2: Piano accompaniment. It includes a section marked *Allegro.* with a star symbol (\*). Dynamic markings include *sf*, *p.* (piano), and *sf*. A section is marked (BUGLE) with a diamond symbol.

Musical score system 3: Piano accompaniment. The right hand has a melodic line consisting of eighth and sixteenth notes, while the left hand is mostly silent.

Musical score system 4: Piano accompaniment. Similar to system 3, the right hand has a melodic line of eighth and sixteenth notes, and the left hand is mostly silent.

Musical score system 5: Piano accompaniment. Similar to systems 3 and 4, the right hand has a melodic line, and the left hand is mostly silent.

Musical score system 6: Piano accompaniment. It features a melodic line in the right hand and chords in the left hand. A dynamic marking (ORCH) *pp* (pianissimo) is present.

\* 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.



# BOOSEY'S

## MODERN FESTIVAL SERIES

Date Due

---

No.	Author	Title	Price
		(Unacc)	
401	DAVIDSON.	e Cavern ( <i>Acc.</i> )	4d.
402	"	Jorn River ( <i>Acc.</i> )	4d.
403	BESLY, M.	- - - - -	6d.
404	WARLOCK, P.	wers of the Spring	4d.
405	"	A Cornish Christmas Carol	8d.
406	"	As Dew in Aprylle	4d.
407	HOWELLS	The Shadows	4d.
408	"	Creep afore ye Gang	4d.
409	MOERAN, E. J.	Weep you no more, Sad Fountains	4d.
410	"	Gather ye Rosebuds	4d.
411	HARRISON, J.	Shepherd, what's Love, I Pray?	6d.
412	FOSS, H. J.	The Three Cherry Trees	6d.
413	PETERKIN, N.	Fair Daffodils	4d.
*414	STANFORD, C. V.	God and the Universe	4d.
415	"	The Foggy Dew	4d.
416	"	My Love's an Arbutus	4d.
417	ELGAR, E.	Peace, Gentle Peace	6d.
*418	DAVIDSON, M.	These are Thy Glorious Works ( <i>Acc.</i> )	10d.
*419	GIBBS, C. A.	Before Dawn ( <i>Acc.</i> )	6d.
420	WARLOCK, P.	Benedicamus Domino	4d.
421	TOYE, G. ( <i>Arr.</i> )	The Keeper ( <i>Acc.</i> )	4d.
422	FINLAY, K. G.	Through the Wood	4d.
423	WHITTAKER, W. G.	Aye she kairned her Yellow Hair, S.S.A.A.T.T.B.B.	8d.
424	FINLAY, K. G.	When Christ was Born of Mary Free	3d.
425	"	Angels from the Realms of Glory	3d.
426	MULLINAR, M.	In the Bleak Mid-Winter	4d.
427	ROWLEY, A.	The Castle	4d.
428	SOMERVELL, A.	She Dwelt among the Untrodden Ways	4d.
429	WHITE, F.	Lay Down your Sword of Thunder	6d.
430	HUGHES, HERBERT	Chill of the Eve	6d.
431	ALCOCK, G. A.	There were Shepherds in the Fields ( <i>Acc.</i> )	4d.
432	DAVIES, E. T.	Suo-Gan	4d.
433	SANDERSON, W.	Morning	4d.
434	AUSTIN, F.	Where shall the Lover Rest?	6d.
435	"	Who can Live in Heart so Glad?	6d.

\* Old Notation only.

Sole Selling Agents: BOOSEY & HAWKES, LTD.,  
LONDON, NEW YORK AND SYDNEY.