

# G. SCHIRMER'S SECULAR CHORUSES

## Men's Voices

### FOUR-PART CHORUSES WITH PIANO ACCOMPANIMENT

1003a Love	}	S. P. Warren	25
1003b Hark, 'tis the breeze			
1003c Thine is a little hand			
1007 The Young Musicians		D. J. J. Mason	25
1042 Dreaming		W. W. Gilchrist	6
1049 The Minstrel Boy		H. R. Shelley	20
1050 The Castanet's Song		H. R. Shelley	12
1051 The Owl and the Pussy Cat		G. Ingraham	8
1074 Farewell		Max Vogrich	6
1075 Spanish Song		Max Vogrich	6
1090 The Dog's-Meat Man (Ten. Solo)		Max Vogrich	10
1091 The Jabberwock (Ten. Solo)		Max Vogrich	8
1100 Night in the Forest		Max Vogrich	8
1151 The Last Chieftain		H. N. Bartlett	25
1157 The Legend of the Bended Bow (4-hand acc.)		W. W. Gilchrist	30
1182 The Owl and the Pussy Cat		R. De Koven	12
1191 The Steerman's Song		F. N. Shepperd	8
1192 The East Indian		F. N. Shepperd	8
1193 Hunting Song		F. N. Shepperd	8
1194 Serenade (Bar. Solo)		F. N. Shepperd	12
1260 One May Day		N. H. Allen	8
1279 Merrily every bosom boundeth		F. N. Shepperd	12
1322 Blow, blow, thou winter wind		H. W. Parker	12
1323 Hunting Song (Ten., Bar., and Bass Solo)		R. De Koven	12
1324 The Legend of the Chimes (Ten. Solo)		R. De Koven	8
1331 Bugle-Song (Po. and Harm. Acc.)		Dudley Buck	20
1346 Hans Rap (Ten. or Bar. Solos)		R. De Koven	8

G. Schirmer

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To WILLIAM JARVIE, Esq., Brooklyn.N.Y.

# Bugle Song

from Tennyson's "Princess"

DUDLEY BUCK.

Con moto tranquillo.

Reed Organ. *p* 8' tone.

Piano. *p* R.H. *cresc.* *sempre* *La.*

VI. I. *f* *La.*

The score is arranged in three systems. The first system shows the Reed Organ and Piano parts. The Reed Organ part is in the upper register with a 'p' dynamic and '8' tone marking. The Piano part is in the lower register with a 'p' dynamic and 'R.H.' marking. The second system continues the Piano part with a 'cresc.' marking and 'sempre La.' instruction. The third system shows the Piano part with 'p' and 'pp' dynamics, and a 'cresc.' marking. The fourth system shows the Piano part with 'mf' dynamic and 'sempre La.' instruction. The fifth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventh system shows the Piano part with 'p' dynamic and 'La.' marking. The eighth system shows the Piano part with 'p' dynamic and 'La.' marking. The ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The tenth system shows the Piano part with 'p' dynamic and 'La.' marking. The eleventh system shows the Piano part with 'p' dynamic and 'La.' marking. The twelfth system shows the Piano part with 'p' dynamic and 'La.' marking. The thirteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The fourteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The fifteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventeenth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The nineteenth system shows the Piano part with 'p' dynamic and 'La.' marking. The twentieth system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-first system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-second system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-third system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-fourth system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-fifth system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-sixth system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-seventh system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-eighth system shows the Piano part with 'p' dynamic and 'La.' marking. The twenty-ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The thirtieth system shows the Piano part with 'p' dynamic and 'La.' marking. The thirty-first system shows the Piano part with 'p' dynamic and 'La.' marking. The thirty-second system shows the Piano part with 'p' dynamic and 'La.' marking. The thirty-third system shows the Piano part with 'p' dynamic and 'La.' marking. The thirty-fourth system shows the Piano part with 'p' dynamic and 'La.' marking. 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The fifty-ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixtieth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-first system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-second system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-third system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-fourth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-fifth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-sixth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-seventh system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-eighth system shows the Piano part with 'p' dynamic and 'La.' marking. The sixty-ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventieth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-first system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-second system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-third system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-fourth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-fifth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-sixth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-seventh system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-eighth system shows the Piano part with 'p' dynamic and 'La.' marking. The seventy-ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The eightieth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-first system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-second system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-third system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-fourth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-fifth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-sixth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-seventh system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-eighth system shows the Piano part with 'p' dynamic and 'La.' marking. The eighty-ninth system shows the Piano part with 'p' dynamic and 'La.' marking. The ninetieth system shows the Piano part with 'p' dynamic and 'La.' marking. The hundredth system shows the Piano part with 'p' dynamic and 'La.' marking.

NB. The proper performance of this piece necessitates a second conductor behind the scenes: who, having his eyes fixed upon the principal conductor, and exactly repeating his beat, may enable the Cornets to give, with alternate precision or freedom of tempo, the *echo* and other effects designed.

dim.

dim.

Fl. tr.  
cresc.  
ff

f  
f  
Str.  
f  
ff  
Ped. \* Ped. \*

BASS I. II. unisono.

mp dolce

The splen - dor falls on cas - tle

f  
p  
p

fff  
dim.  
mp

TENOR I.

TENOR II.

BASS I.

BASS II.

walls, And snow-y sum - - - mits old in

*p*

*p*

*poco cresc.*

*mp*

*mp*

The long light shakes across the

VI.

R.H.

sto - - - ry; The long, long lightshakes across the

light shakes across the

*cresc.*

lakes, \_\_\_\_\_ And the wild cat - a - ract, the  
 across the lakes, \_\_\_\_\_ the wild, wild  
 lakes, \_\_\_\_\_ And the wild cat - a - ract, the  
 lakes, \_\_\_\_\_ across the lakes, \_\_\_\_\_

*dim.* *p* *f* *f*

*dim.* *p*

*dim.* *f* *f*

Ad. \*

cat - a - ract leaps in glo - ry.  
 the cat - a - ract leaps  
 cat - a - ract, the cat - a - ract leaps in glo - ry.

*ff* *ff* *ff*

*ff*

*ff*

Poco Allegro.

ff

Blow,bugle, blow!

Blow,bugle, blow!

Blow,bugle, blow!

Poco Allegro.

Poco Allegro.

f

f Cor.

ff

Blow, bu - gle, blow! set the wild echoes

ff

Blow, bu - gle, blow! blow! set the wild, wild echoes

ff

Blow, bu - gle, blow! blow! set the wild, wild echoes

ff

Blow, bu - gle, blow! blow! set the wild, wild echoes

f

f

ff

ff

ff

Ad.

Ad.

Ad.

Ad.

fly-ing; Blow, bu - gle! ———

fly-ing; Blow, bu - gle! ———

fly-ing; Blow, bu - gle! ———

an - swer ech-oes! ——— an - - swer!

an - swer ech-oes! ——— an - - swer!

(Echo) (Echo)

*mf* *mf* *mp* *mf* *ff* *ff* *sff* *ff*

*Q.w.* *Q.w.* *Q.w.* *Q.w.*

*8* *\** *\**

*(Cor.)*



Tempo I. tranquillo.

*p* **A**

dy - ing, dy - ing, dy - ing.

*p*

dy - ing, dy - ing, dy - ing.

dy - ing.

Tempo I. tranquillo.

*p*

Tempo I. tranquillo.

(Strings.) **A**

*p* *cresc.* *mf* R.H.

*Ad.* *Ad.* \*

*poco accel.*

*cresc.* *f*

*poco accel.* (Cor.) *Ad.*

Poco Allegro.

*mp* *cresc.*  
O hark, O hear!

*mp* *cresc.*  
O hark, O hear! how

*mp* *cresc.*  
O hark, O hear! how

Poco Allegro.

*mp* *cresc.*

Poco Allegro.

Cor. *mf*  
Str. *p*

*mp* *cresc.*

*p* *cresc.*  
how thin and clear, And thin - ner, clear - er, far - ther go - ing; O

*p* *cresc.*  
thin and clear, And thin - ner, clear - er, far - ther go - ing; O

*mp*

*cresc.* sweet and far, from cliff and scar, The horns, the horns of  
*cresc.* cliff and scar, The horns, the horns of  
*cresc.* sweet and far, from cliff and scar, The horns, the horns of  
 sweet, O sweet and far, from cliff, from cliff and scar, The horns, of

(Cor.)

*cresc.*

*p* Elf - land faint - - ly blow - ing!  
*pp* faint - - ly blow - ing!  
*p* Elf - land, the horns of Elf-land faintly, faint-ly blow - ing!  
*p* Elf - land faint - - ly blow - ing!

*p*

*p* *Cor.* *p*

**B**

Blow, let us hear the purple glens re - ply-ing.

*ff*

*ff*

*cresc.* *f* *ff* (Cor.)

*ff* Blow, blow! ah! hear the glens re - ply-ing:

*ff* Blow, let us hear the pur - ple glens re - ply-ing: *mf*

Blow, let us hear the pur - ple glens re - ply-ing: Blow, bugle, *mf*

Blow, ——— let us hear the pur - ple glens re - ply-ing:

*ff*

Blow, bu- gle! \_\_\_\_\_ an - swer, ech-oes! \_\_\_\_\_

Blow, bu- gle! \_\_\_\_\_ an - swer, ech-oes! \_\_\_\_\_

*f*

*ff* *rall.* Tempo I. tranquillo.

an - swer!

*ff* *rall.* *p* dy - ing,

*ff* an - swer! *p* dy - ing, dy - ing,

*ff* *rall.* Tempo I. tranquillo.

*ff* *rall.* Tempo I. tranquillo.

(Echo.) (Echo.) (Strings.)

*pp*  
dy - - ing.

*pp*  
dy - - ing.

*pp*  
dy - - ing.

*p* *poco cresc.*

*p* *Viol. I.*

BASS I. *mf* *C* O love, O

*mf*

*cresc.* *mf* *C*

*p* love, they die in yon rich sky,

*p*

— They faint on hill, \_\_\_\_\_ or field, or riv - - -

*p*

*p* *poco a poco, cresc.*

Our echoes roll from

*p* *poco a poco cresc.*

er: Our echoes roll from

*p*

*mp* *poco a poco cresc.*

*mf* *molto marcato.* *poco a poco cresc.*

soul to soul, And grow, and grow, and grow, and grow for -

soul to soul, And grow, and grow, and grow, and grow for -

*ff*

*ff*

*ff*

ev - er and for - ev - er.

ev - er and for - ev - er.

*poco stringendo*

*poco string.*

*ff*

*ff poco string.*



*ff*

And answer, an - - - swer,

Blow, bu - gle, blow, set the

Blow, bu - gle, blow, set the wild ech - oes fly - ing, Blow, bu - gle, blow, set the

wild ech - oes fly - ing, An - swer! echoes *rall.*

And an - swer! *rall.*

wild ech - oes fly - ing, And an - swer! echoes

*rall.*

Echo.

*ff* *>* **Tempo I.** *p*

an - swer! Dy - ing,

*ff* *>* *p* By - ing, *p*

an - swer! Dy - ing, dy - ing,

*ff* **Tempo I.** *p*

*ff* **Tempo I.** *pp*

(Cor.)

*dim.* *pp* \* *pp*

dy - ing.

*dim.* *pp*

dy - ing.

*pp*

8 tone. *pp*

Flute. *pp*

(Cor.) *pp*



# G. SCHIRMER'S SECULAR CHORUSES

## Men's Voices

### FOUR-PART CHORUSES WITH PIANO ACCOMPANIMENT

1348	We are very poor musicians (Ten. and Bass Solos)	R. De Koven	12
1349	Wild Bird (Serenade, with Sop. and Ten. Solos)	R. De Koven	8
1363	Bugle Song	C. B. Hawley	12
1364	Spring	S. Thomson	12
1374	{ Clouds Sunshine }	F. Schilling	12
1393	That Little Peach	W. H. Neidlinger	8
1396	Ode for Commencement Day (Bar. Solo)	H. W. Parker	20
1398	Topical Song	C. B. Hawley	6
1401	My hame is where the heather blooms	R. De Koven	8
1422	On Easter Morn	B. C. Blodgett	8
1443	The Roll-Call	E. Broome	12
1449	Thou'rt like unto a flower	L. Alberti	5
1480	A-Lass	C. H. Tebbs	8
1508	Amo, amas (Ten. Solo)	S. Thomson	8
1513	Shepherd Song	C. R. Gale	8
1516	Dear comrades, sleep on (Decoration Day)	F. Schilling	6
1517	Dedication	A. M. Read	6
4293	Sir Galahad (With Women's Chorus)	F. L. Sealy	25
4311	There are large, eternal fellows (Bar. Solo, Po. Acc. and Org. ad lib)	G. C. Gow	20
4353	Song of May (Ten. and Bar. Solos)	F. Van der Stucken	12
4361	The Beautiful Rose	F. S. Hastings	8
4413	The Heavy Frost	W. E. Haesche	6

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