

There Came a Wind Like a Bugle

♩ = 104c. *hurting, furious*

The first system of music is in 4/8 time. The right hand (treble clef) plays a continuous eighth-note melody with a dynamic marking of *ff* (fortissimo) in the first measure, which then changes to *mf* (mezzo-forte) in the second measure. The left hand (bass clef) has whole rests in both measures.

The second system begins with a measure number '3'. The right hand continues the eighth-note melody with a dynamic marking of *f* (forte). The left hand has whole rests in both measures.

The third system begins with a measure number '5'. The right hand continues the eighth-note melody with a dynamic marking of *fff* (fortississimo). The left hand has whole rests in the first measure, then enters in the second measure with a treble clef and plays an eighth-note accompaniment.

The fourth system begins with a measure number '7'. Both hands continue with eighth-note patterns. The right hand has a dynamic marking of *fff* in the first measure. The left hand continues with an eighth-note accompaniment.

S *ff*
There came a wind like a

A *ff*
There came a wind like a

T *ff*
There came a wind like a

B *ff*
There came a wind like a

ff

S
bu - gle, it qui-vered through the grass and a

A
bu - gle, it qui-vered through the grass and a

T
bu - gle, it qui-vered through the grass and a

B
bu - gle, it qui-vered through the grass and a

15

S
green chill up - on the heat so om - in - ous did

A
green chill up - on the heat so om - in - ous did

T
green chill up - on the heat so om - in - ous did

B
green chill up - on the heat so om - in - ous did

18

S
pass, we barred the win-dows and the

A
pass, we barred the win-dows and the

T
pass, we barred the win-dows and the

B
pass, we barred the win-dows and the

meno f

S
doors as from an em - erald ghost, the doom's el - ec - tric

A
doors as from an em - erald ghost, the doom's el - ec - tric

T
doors as from an em - erald ghost, the doom's el - ec - tric

B
doors as from an em - erald ghost, the doom's el - ec - tric

f

23

S
moc - as - sin that ve ry in - stant passed on a strange mob of

A
moc - as - sin that ve ry in - stant passed on a strange mob of

T
moc - as - sin that ve ry in - stant passed on a strange mob of

B
moc - as - sin that ve ry in - stant passed on a strange mob of

mp

mp

mp

mp

27 *f* *ff*

S pant— ing— trees and fen - ces fled a - way, and ri - vers

A pant— ing— trees and fen - ces fled a - way, and ri - vers

T pant— ing— trees and fen - ces fled a - way, and ri - vers

B pant— ing— trees and fen - ces fled a - way, and ri - vers

ff

30

S where the hou-ses ran those looked that lived that day,

A where the hou-ses ran those looked that lived that day,

T where the hou-ses ran those looked that lived that day,

B where the hou-ses ran those looked that lived that day,

ff

33

fff

S the bell wi-thin the stee-ple wild the fly-ing ti - dings told;

fff

A the bell wi-thin the stee-ple wild the fly-ing ti - dings told;

fff

T the bell wi-thin the stee-ple wild the fly-ing ti - dings told;

fff

B the bell wi-thin the stee-ple wild the fly-ing ti - dings told;

(8va)

37

S _____ how much can come _____ and

A _____ how much can come _____ and

T _____ how much can come _____ and

B _____ how much can come _____ and

(8va)

loco

39

S
much can go, _____ and yet a - bide the

A
much can go, _____ and yet a - bide the

T
much can go, _____ and yet a - bide the

B
much can go, _____ and yet a - bide the

41

S
world! *faster*
pp how much can

A
world! *pp* how much can

T
world! *pp* how much can

B
world! *pp* how much can

44

S
A
T
B

come and much can go how much can come and much can go how much can

come and much can go how much can come and much can go how much can

come and much can go how much can come and much can go how much can

come and much can go how much can come and much can go how much can

come and much can go how much can come and much can go how much can

tempo 1°

48

S
A
T
B

come and much can go and yet a-bide the world.

come and much can go and yet a-bide the world.

come and much can go and yet a-bide the world.

come and much can go and yet a-bide the world.

come and much can go and yet a-bide the world.

52

Musical score for measures 52-55. The piece is in 2/4 time, with a key signature of two sharps (F# and C#). Measures 52-54 are in 2/4 time, and measure 55 is in 3/4 time. The right hand plays a melody of eighth notes with slurs and accents, while the left hand plays a bass line of eighth notes with slurs and accents. The piece concludes in 2/4 time.

56

Musical score for measures 56-57. The piece is in 2/4 time with a key signature of two sharps. Measure 56 features a rapid sixteenth-note run in the right hand, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The left hand is silent. Measure 57 continues the sixteenth-note run in the right hand, also with a mezzo-forte (*mf*) dynamic. The left hand remains silent.

58

Musical score for measures 58-59. The piece is in 2/4 time with a key signature of two sharps. Measure 58 features a rapid sixteenth-note run in the right hand, starting with a forte (*f*) dynamic. The left hand is silent. Measure 59 continues the sixteenth-note run in the right hand, starting with a fortissimo (*ff*) dynamic. The left hand remains silent.

60

Musical score for measures 60-61. The piece is in 2/4 time with a key signature of two sharps. Measure 60 features a rapid sixteenth-note run in the right hand, starting with a fortissimo (*ff*) dynamic. The left hand is silent. Measure 61 features a melodic phrase in the right hand, starting with a forte (*f*) dynamic and ending with an accent (>). The left hand remains silent.