



The chase

Edward German
(1862–1936)

Allegro con spirito

S
A
T
B

A - wake! the gold - en morn is here, The sun - rays bright - ly stream - ing, A -
A - wake! the gold - en morn is here, The sun - rays bright - ly stream - ing, A -
A - wake! the gold - en morn is here, The sun - rays bright - ly stream - ing, The
A - wake! the gold - en morn is here, The sun - rays bright - ly stream - ing, The

Allegro con spirito

Piano

The chase

5

S
wake! _____ The time is o'er___ for dream - ing! The

A
wake! _____ The time is o'er for dream - ing! The

T
horns re - ech - o far and near, far and near! And time is o'er___ for

B
horns re - ech - o far and near, far and near! And time is o'er___ for

Pno.

9

S
time is o'er___ for dream - ing! *p* Up - on the sward the gal - lant steeds Im -

A
time is o'er for dream - ing! *p* Up - on the sward the gal - lant steeds Im -

T
dream - ing, for dream - ing!___ *p* Up - on the sward the gal - lant steeds Im -

B
dream - ing, for dream - ing!___ *p* Up - on the sward the gal - lant steeds Im -

Pno.

The chase

13

S pa - tient - ly are neigh - ing! They yearn to press the spread - ing meads, And *f*

A pa - tient - ly are neigh - ing! They yearn to press the spread - ing meads, And *f*

T pa - tient - ly are neigh - ing! They yearn to press the spread - ing meads, And *f*

B pa - tient - ly are neigh - ing! They yearn to press the spread - ing meads, And *f*

Pno. *f*

17

S loud the hounds are bay - - - ing! A -

A loud the hounds are bay - - - ing! A -

T loud the hounds are bay - - - ing! A - *p*

B loud the hounds are bay - - - ing! A - *p*

Pno. *p*

The chase

21

S *mf* A - wake! the gold - en morn is here. *rall.* *mf* A -

A *p* A - wake! the gold - en morn is here, *rall.* is here. *mf* A -

T wake! the gold - en morn is here, *rall.* The sun - rays bright - ly stream - ing. *mf* A -

B wake! *rall.* *mf* A -

Pno. *rall.* *mf*

25

S *a tempo* wake! A - wake! the quar - ry waits, The horns_ are blithe - ly sound - ing; The

A *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

T *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

B *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

Pno. *a tempo*

The chase

29

S hounds and steeds a - cross the meads Would now be swift - ly bound - ing. A -

A hounds and steeds a - cross the meads Would now be swift - ly bound - ing.

T hounds and steeds a - cross the meads Would now be swift - ly bound - ing. A -

B hounds and steeds a - cross the meads Would now be swift - ly bound - ing.

Pno.

33

S wake! _____ A - wake! _____ The

A The horns are sound - ing, the horns are sound - ing! The

T wake! _____ A - wake! _____ The

B The horns are sound - ing, the horns are sound - ing! The

Pno.

The chase

37

S hounds and steeds a - cross the meads Would now be bound -

A hounds and steeds a - cross the meads Would now be swift - ly bound -

T hounds and steeds a - cross the meads Would now be swift - ly bound -

B hounds and steeds a - cross the meads Would now be bound -

Pno.

leg. *

41

S ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -

A ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -

T ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -

B ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! A -

Pno.

f *leg.* *

The chase

45

S
wake! A - wake! A - wake!

A
wake! A - wake! A - wake!

T
wake! A - wake! A - wake!

B
wake! A - wake! A - wake!

Pno.

leg * *leg* *

S
p Be - hold! the an - tler'd quar - ry roves A - mid the bush and brack - en, *f* Be -

A
p Be - hold! the an - tler'd quar - ry roves A - mid the bush and brack - en, *f* Be -

T
p Be - hold! the an - tler'd quar - ry roves A - mid the bush and brack - en, *f* And

B
p Be - hold! the an - tler'd quar - ry roves A - mid the bush and brack - en, *f* And

Pno.

p *f*

The chase

52

S hold! His rein should nev - er slack - en! His

A hold! His rein should nev - er slack - en! His

T till the hun - ter vic - tor proves, vic - tor proves, His rein should nev - er

B till the hun - ter vic - tor proves, vic - tor proves, His rein should nev - er

Pno.

56

S rein should nev - er slack - en! So come and join the stur - dy chase O'er

A rein should nev - er slack - en! So come and join the stur - dy chase O'er

T slack - en, nev - er slack - en! So come and join the stur - dy chase O'er

B slack - en, nev - er slack - en! So come and join the stur - dy chase O'er

Pno.

The chase

60

S ev - 'ry hill and hol - low; Not lag - ging, but at light - ning pace, The *f*

A ev - 'ry hill and hol - low; Not lag - ging, but at light - ning pace, The *f*

T ev - 'ry hill and hol - low; Not lag - ging, but at light - ning pace, The *f*

B ev - 'ry hill and hol - low; Not lag - ging, but at light - ning pace, The *f*

Pno.

64

S nim - ble deer we'll fol - - - low. *p*

A nim - ble deer we'll fol - - - low. *p*

T nim - ble deer we'll fol - - - low. Be - *p*

B nim - ble deer we'll fol - - - low. Be - *p*

Pno.

The chase

68

S *mf* Be - hold! the an - tler'd quar - ry roves! *rall.* A -

A *p* Be - hold! the an - tler'd quar - ry roves! *rall.* be - hold! A -

T hold! the an - tler'd quar - ry roves *rall.* A - mid the bush and brack - en! *p* A -

B hold! *rall.* A -

Pno. *rall.* *p*

72

S *a tempo* wake! A - wake! the quar - ry waits, The horns_ are blithe - ly sound - ing; The

A *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

T *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

B *a tempo* wake! A - wake! the quar - ry waits, The horns are blithe - ly sound - ing; The

Pno. *a tempo*

The chase

76

S hounds and steeds a - cross the meads Would now be swift - ly bound - ing. *f* > A -

A hounds and steeds a - cross the meads Would now be swift - ly bound - ing.

T hounds and steeds a - cross the meads Would now be swift - ly bound - ing. *f* > A -

B hounds and steeds a - cross the meads Would now be swift - ly bound - ing.

Pno.

80

S wake! _____ A - wake! _____ The

A *f* The horns are sound - ing! The horns are sound - ing! The

T wake! _____ A - wake! _____ The

B *f* The horns are sound - ing! The horns are sound - ing! The

Pno.

The chase

84

S hounds and steeds a - cross the meads Would now be bound -

A hounds and steeds a - cross the meads Would now be swift - ly bound -

T hounds and steeds a - cross the meads Would now be swift - ly bound -

B hounds and steeds a - cross the meads Would now be bound -

Pno.

84

Rea *

88

S ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! The

A ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing,

T ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing,

B ing. A - wake! the quar - ry waits, The horns are blithe - ly sound - ing! The

Pno.

88

Rea *

The chase

92 *f*

S hounds and steeds a - cross the meads Would now be swift - ly bound - - -

A sound - ing! The hounds and steeds a - cross the meads Would now be bound -

T sound - ing! The hounds and steeds a - cross_ the meads Would now be swift - ly

B hounds and steeds a - cross the meads Would now be swift - ly

Pno. *f*

96

S ing. Ah! _____

A ing, would now be swift - ly bound - ing, swift - ly

T bound - ing, would now be swift - ly bound - ing, would

B bound - ing, would now be swift - ly bound - ing, would

Pno.

107

S
wake! A - wake! A - wake! A - wake!

A
wake! A - wake! A - wake!

T
wake! A - wake! A - wake!

B
wake! A - wake! A - wake!

Pno.
107

Novello, Ewer and Co.
(1900)

Sir Edward German (1862-1936) was born Edward German Jones, son of a church organist of Welsh descent. At age five, he began learning the organ and piano from his father. He taught himself the violin, led the town orchestra, and began to compose music. He entered the Royal Academy of Music at age eighteen, where he changed his name to avoid confusion with another student named Edward Jones. German began to build a career as a composer in the mid-1880s, writing serious music as well as light opera. In 1888, he became music director of Globe Theatre in London, providing incidental music for many of its productions and those of other London theatres. His output included symphonies, orchestral suites, symphonic poems and a substantial amount of songs and piano music. After the death of Sir Arthur Sullivan in 1900, German completed Sullivan's score for the operetta *The Emerald Isle*, and soon after, seemed established as the successor to Sullivan. Some failures eventually caused him to abandon his career as a composer. From 1911 onward, he prepared the scores of his works for publication and conducted concerts. He was knighted in 1928, and he received a medal from the Royal Philharmonic Society in 1934.

Awake! the golden morn is here,
The sun-rays brightly streaming,
The horns re-echo far and near!
And time is o'er for dreaming!
Upon the sward the gallant steeds
impatiently are neighing!
They yearn to press the spreading meads,
And loud the hounds are baying!

*Awake! awake! the quarry waits,
The horns are blithely sounding:
The hounds and steeds across the meads
Would now be swiftly bounding.*

Behold! the antler'd quarry roves
Amid the bush and bracken,
And till the hunter victor proves,
His rein should never slacken.
So come and join the sturdy chase
O'er ev'ry hill and hollow;
Not lagging, but at lightning pace,
The nimble deer we'll follow.

Edward Oxenford

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:

www.shorchor.net

