

AT THE ABBEY GATE

Poem by

C. J. DARLING

Set to Music

FOR

BARITONE SOLO (OR MALE CHORUS)

CHORUS & ORCHESTRA

by

CHARLES VILLIERS STANFORD.

—
—
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

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Limited

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AT THE ABBEY GATE.

Stay – Who goes there?
A Friend –
What friend – Whence come you?
From a dark cave beneath a ruined street.
Oh friend, where fare you;
Why would'st thou pass further?
To lay my heart down at our Mother's feet.

Whom call you Mother?
England – Nelson's; thine;
Her whom we proudly serve, in life, in death –
Her do I guard, friend –
Can'st thou also serve her?
Aye, when they fail her who do yet draw breath.

Who art thou, friend, then?
I was – and am No One –
No name is ours – An unknown host are we.
Pass on, brave spirit.
Oh, 'tis Christ that passes
In thee, poor soldier, who didst die for me.

C. J. DARLING.

At the Abbey Gate.

Poem by
C. J. DARLING.

Music by
C. V. STANFORD. Op. 177.

In modo di marcia funebre.

Piano. *pp*

The first system of the piano score is written in G major and 4/4 time. It begins with a piano (*pp*) dynamic. The right hand features a series of chords and a melodic line starting with a half note G4, followed by a quarter note A4, and a half note B4. The left hand provides a steady accompaniment with chords and a rhythmic pattern of quarter notes.

The second system continues the musical piece. The right hand has a melodic line with a half note G4, a quarter note A4, and a half note B4. The left hand continues with a rhythmic accompaniment of quarter notes and chords.

The third system shows the continuation of the piano score. The right hand has a melodic line with a half note G4, a quarter note A4, and a half note B4. The left hand continues with a rhythmic accompaniment of quarter notes and chords.

The fourth system of the piano score. The right hand has a melodic line with a half note G4, a quarter note A4, and a half note B4. The left hand continues with a rhythmic accompaniment of quarter notes and chords.

The fifth and final system of the piano score. The right hand has a melodic line with a half note G4, a quarter note A4, and a half note B4. The left hand continues with a rhythmic accompaniment of quarter notes and chords.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system begins with a large number '2' above the treble staff. It features a more complex melodic line with slurs and ties in the upper staff, and a steady accompaniment in the lower staff.

The third system continues the piece with a melodic line in the upper staff that includes some grace notes and a final flourish. The lower staff maintains the accompaniment.

The fourth system shows a melodic line in the upper staff that concludes with a long, sustained note. The lower staff continues with the accompaniment. The instruction *poco a poco.* is written in the lower right of the system.

The fifth system begins with a large number '3' above the treble staff. It features a melodic line with triplets and slurs in the upper staff, and a corresponding accompaniment in the lower staff. The instruction *cresc.* is written in the lower left of the system.

The first system of music consists of four measures. The right hand features a melodic line with triplets in measures 1 and 2, and a more complex rhythmic pattern in measures 3 and 4. The left hand provides a steady accompaniment with eighth and sixteenth notes. The instruction *cresce sempre.* is written in the middle of the system.

The second system contains four measures. The right hand continues with triplets in measures 5 and 6, followed by chords in measures 7 and 8. The left hand maintains a consistent accompaniment pattern.

The third system spans four measures. Measure 9 features a triplet in the right hand. Measures 10 and 11 are marked with a large '5' above the staff, indicating a fifth measure rest. Measure 12 concludes with a triplet in the right hand.

The fourth system covers four measures. The right hand has a triplet in measure 13. Measures 14 and 15 are marked with a large '8' above the staff, indicating an eighth measure rest. Measure 16 ends with a triplet in the right hand.

The fifth system consists of four measures. Measure 17 has a triplet in the right hand. Measures 18 and 19 are marked with a large '6' above the staff, indicating a sixth measure rest. Measure 20 concludes with a triplet in the right hand.

ff

sva bassa.....

SOLO BARITONE.*

7

p

A friend.....

f

S Stay, Who goes there?.....

f

A Stay, Who goes there?.....

f

T Stay, Who goes there?.....

f

B Stay, Who goes there?.....

7

p

pp

* Or a few voices, in front of the orchestra.
At the Abbey Gate.

mf *cresc.* *f*

What friend? What friend? Whence came you?

mf *cresc.* *f*

What friend? What friend? Whence came you?

mf *cresc.* *f*

What friend? What friend? Whence came you?

mf *cresc.* *f*

What friend? What friend? Whence came you?

cresc. *pp*

8

p

From a dark cave be-neath a ru - ined street.

pp

9

O friend, where
 O friend, where fare you, where
 O friend, where fare you, where fare you, where
 O friend, where fare you, O friend, where fare.....

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

9

O friend, where fare you, O friend, where fare.....

fare you; Why wouldst thou pass fur - ther?
 fare you; Why wouldst thou pass fur - ther?
 fare you; Why wouldst thou pass fur-thur?
 you; Why wouldst thou pass fur-thur?

cresc.

cresc.

mf Why? Why..... would'st thou pass fur - ther?

mf Why? Why..... would'st thou pass fur - ther?

mf Why? Why..... would'st thou pass fur - tier?

mf Why? Why..... would'st thou pass fur - ther?

p To lay my heart down..... at our Mo - - - -

- - ther's feet.....

p Eng-land! Nel-son's; thine; Her whom we

mf Whom call you Mo-ther?

mf Whom call you Mo-ther?

mf Whom call you Mo-ther?

mf Whom call you Mo-ther?

The first system of the score features a piano introduction in the bass clef with a *p* dynamic. It is followed by four vocal staves, each with a *mf* dynamic marking. The lyrics are: "Eng-land! Nel-son's; thine; Her whom we Whom call you Mo-ther?". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

12

proud-ly serve, in life,..... in death,---

mf Her do I

mf Her do I

mf Her do I

mf Her do I

mf Her do I

The second system begins with the lyrics "proud-ly serve, in life,..... in death,---". It features four vocal staves with a *mf* dynamic marking, each singing "Her do I". The piano accompaniment continues with chords and a bass line, including a section marked with a fermata and a *pp* dynamic.

12

cresc.
 guard, friend,— Canst thou al-so serve her? Canst thou..... al - so
cresc
 guard, friend,— Canst thou al-so serve her? Canst thou..... al - so
cresc
 guard, friend,— Canst thou al-so serve her? Canst thou..... al - so
cres
 guard, friend,— Canst thou al-so serve her? Canst thou..... als- so

cresc.

p
 Aye,..... when they fail her who do yet draw breath.

serve her?
 serve her?
 serve her?
 serve her?

fp *pp*

13

p

Who art thou, friend, then? Who art thou, friend, then?

p

Who art thou, friend, then? Who art thou, friend, then?

p

Who art thou, friend, then? Who art thou, friend, then, Who art thou

p

Who art thou, friend, then? Who art thou, friend, then, Who art thou

13

14

cresc. *f* *cresc.*

Who art thou friend, Who art thou friend,..... then?

cresc. *f* *cresc.*

Who art thou friend, Who art thou friend,..... then?

cresc. *f* *cresc.*

friend, Who art thou friend, friend,..... then?

f *cresc.*

friend, Who art thou friend, friend,..... then?

14

p

I was — and am No One — No name is ours —

pp

15

An un-known host are we.

f Pass on, brave Spir-it,

f Pass on, brave Spir-it,

f Pass on, brave Spir-it,

f Pass on, brave Spir-it,

f Pass on, brave Spir-it,

f Pass on, brave Spir-it,

mf

cresc. *f*

brave Spir-it, Pass on, Pass on.

cresc. *f*

brave Spir-it, Pass on, Pass on.

cresc. *f*

brave Spir-it, Pass on, Pass on.

cresc. *f*

brave Spir-it, Pass on, Pass on.

16

Oh,..... 'tis Christ that pass - es in

Oh,..... 'tis Christ that pass - es in

Oh,..... 'tis Christ that pass - es in

Oh,..... 'tis Christ that pass - es in

16

p

thee,..... 'tis Christ that pass - es In

thee,..... 'tis Christ that pass - es In

thee,..... 'tis Christ that pass - es In

thee,..... 'tis Christ that pass - es In

The piano accompaniment consists of a right-hand part with chords and a left-hand part with sixteenth-note patterns, some marked with a '6' for a sextuplet.

poco accel.

thee, poor sol - dier,

poco accel.

thee, poor sol - dier,

poco accel.

thee, poor sol - dier,

poco accel.

thee, poor sol - dier,

The piano accompaniment features chords and a left-hand part with sixteenth-note patterns, some marked with a '6' for a sextuplet. The tempo marking *poco accel.* is repeated for each vocal line.

mf poco a poco rall. *cresc.*

Who didst die, Who didst die, die..... for

mf poco a poco rall. *cresc.*

Who didst die, Who didst die, die..... for

mf poco a poco rall. *cresc.*

Who didst die, Who didst die, die..... for

Who didst die, Who didst die, die..... for

17

ff Tempo I. (*molto largamente.*)

me.....

ff

me.....

ff

me.....

ff

me.....

Tempo I. (*molto largamente.*)



Musical score system 1, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

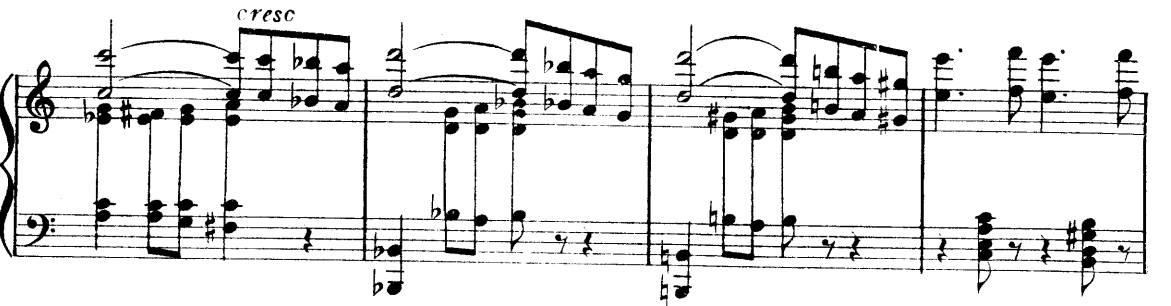
18



Musical score system 2, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.



Musical score system 3, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.



Musical score system 4, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A *cresc* marking is present above the first measure.

19



Musical score system 5, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands. A *ff* marking is present below the first measure.

20

CHORAL WORKS.

ORATORIOS, MASSES, CANTATAS, &c

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| | s. | d. | s. | d. | s. | d. | | s. | d. | s. | d. | s. | d. |
| AKEROYD. | | | | | | | | | | | | | |
| MASQUE OF MAY MORNING ... | 3 | 6 | | | | | | | | | | | |
| ALLITSEN (Frances). | | | | | | | | | | | | | |
| †FOR THE QUEEN ... | 3 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 6 | | | | | | | | | | | |
| BACH. | | | | | | | | | | | | | |
| PASSION (S. Matthew) ... | 2 | 6 | 3 | 6 | 4 | 6 | | | | | | | |
| †SLEEPERS, WAKE! (Edited by Stanford) ... | 2 | 0 | | | | | | | | | | | |
| BATH (Hubert). | | | | | | | | | | | | | |
| ‡LEGEND OF NERBUDDA ... | 6 | 0 | | | | | | | | | | | |
| BEETHOVEN. | | | | | | | | | | | | | |
| MASS IN C ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| MOUNT OF OLIVES ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| BENNETT. | | | | | | | | | | | | | |
| MAY QUEEN ... | 2 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 0 | | | | | | | | | | | |
| BRAHMS. | | | | | | | | | | | | | |
| †REQUIEM (Op. 45) ... | 2 | 0 | | | | | | | | | | | |
| COWEN. | | | | | | | | | | | | | |
| †THE TRANSFIGURATION ... | 2 | 6 | | | | | | | | | | | |
| ‡*ROSE MAIDEN ... | 6 | 0 | | | 10 | 0 | | | | | | | |
| „ (Tonic Sol-fa Notation) | 3 | 6 | | | | | | | | | | | |
| ‡*CORSAIR ... | 4 | 6 | | | | | | | | | | | |
| DENZA. | | | | | | | | | | | | | |
| GARDEN OF FLOWERS ... | 4 | 0 | | | | | | | | | | | |
| DESBOROUGH. | | | | | | | | | | | | | |
| †HOMAGE TO MUSIC ... | 2 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 6 | | | | | | | | | | | |
| ELGAR. | | | | | | | | | | | | | |
| ‡*CORONATION ODE (1911 Ed.) | 3 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Ed.) | 1 | 6 | | | | | | | | | | | |
| FOX. | | | | | | | | | | | | | |
| HAMILTON TIGRE ... | 1 | 6 | | | | | | | | | | | |
| W. CRAMPTON-GORE. | | | | | | | | | | | | | |
| A GARDEN PASTORAL ... | 3 | 6 | | | | | | | | | | | |
| GOUNOD. | | | | | | | | | | | | | |
| MESSE SOLENNELLE ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| HANDEL. | | | | | | | | | | | | | |
| MESSIAH (New Ed.) ... | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| „ (Demy Octavo) ... | 1 | 6 | 2 | 6 | 3 | 0 | | | | | | | |
| AGS AND GALATEA ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| ISRAEL IN EGYPT (New Ed.) | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| JUDAS MACCABEUS ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| HAYDN. | | | | | | | | | | | | | |
| CREATION (New Ed.) ... | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| „ (Demy Octavo) ... | 1 | 6 | 2 | 6 | 3 | 0 | | | | | | | |
| IMPERIAL MASS ... | 2 | 0 | 2 | 0 | 4 | 0 | | | | | | | |
| HOLMES. | | | | | | | | | | | | | |
| CHRISTMAS DAY (Sacred) ... | 3 | 6 | | | | | | | | | | | |
| HOWELL. | | | | | | | | | | | | | |
| ‡*LAND OF PROMISE ... | 3 | 6 | | | 6 | 0 | | | | | | | |
| ‡*SONG OF THE MONTHS ... | 3 | 6 | | | | | | | | | | | |
| KAPPEY. | | | | | | | | | | | | | |
| †WANDERING MINSTRELS ... | 0 | 9 | | | | | | | | | | | |
| LEHMANN (Liza). | | | | | | | | | | | | | |
| †THE GOLDEN THRESHOLD ... | 4 | 6 | | | | | | | | | | | |
| †ONCE UPON A TIME ... | 3 | 6 | | | | | | | | | | | |
| †YOUNG LOCHINVAR ... | 2 | 0 | | | | | | | | | | | |
| LEMARE (E. H.) | | | | | | | | | | | | | |
| †THE SONGS OF SONGS ... | 1 | 6 | | | | | | | | | | | |
| LIDDLE. | | | | | | | | | | | | | |
| †THE MERMAID ... | 1 | 6 | | | | | | | | | | | |
| MENDELSSOHN. | | | | | | | | | | | | | |
| ELIJAH (New Ed.) ... | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| ST. PAUL „ ... | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| ATHALIE „ ... | 2 | 0 | 3 | 0 | 4 | 6 | | | | | | | |
| WALPURGIS NIGHT ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| HYMN OF PRAISE ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| MILES. | | | | | | | | | | | | | |
| †HYMN BEFORE SUNRISE ... | 2 | 0 | | | | | | | | | | | |
| †MUSIC COMES ... | 2 | 6 | | | | | | | | | | | |
| MOZART. | | | | | | | | | | | | | |
| TWELFTH MASS ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| REQUIEM MASS ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| PONIATOWSKI (Prince). | | | | | | | | | | | | | |
| MASS IN F ... | 3 | 6 | | | | | | | | | | | |
| PURCELL. | | | | | | | | | | | | | |
| †KING ARTHUR ... | 3 | 0 | | | | | | | | | | | |
| ROSSINI. | | | | | | | | | | | | | |
| STABAT MATER ... | 2 | 0 | 3 | 0 | 4 | 0 | | | | | | | |
| SOMERVELL. | | | | | | | | | | | | | |
| ‡THE PASSION OF CHRIST ... | 2 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 0 | | | | | | | | | | | |
| †TO THE VANGUARD (1914) ... | 2 | 0 | | | | | | | | | | | |
| STANFORD. | | | | | | | | | | | | | |
| †AT THE ABBEY GATE ... | 2 | 0 | | | | | | | | | | | |
| †MASS, VIA VICTRIX ... | 7 | 6 | | | | | | | | | | | |
| †*STABAT MATER ... | 4 | 6 | | | | | | | | | | | |
| †WELLINGTON ... | 4 | 6 | | | | | | | | | | | |
| †ODE TO DISCORD ... | 3 | 6 | | | | | | | | | | | |
| †WELCOME SONG ... | 1 | 0 | | | | | | | | | | | |
| ‡*REQUIEM ... | 6 | 6 | | | | | | | | | | | |
| †*THE DEUM ... | 5 | 0 | | | | | | | | | | | |
| †LAST POST ... | 1 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 0 | | | | | | | | | | | |
| ‡*THREE HOLY CHILDREN (New Edition) ... | 6 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 2 | 0 | | | | | | | | | | | |
| †*ELEGIC ODE ... | 3 | 6 | | | | | | | | | | | |
| †THE BARD ... | 3 | 6 | | | | | | | | | | | |
| ‡*PHAUDRIC CROHOORE ... | 2 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 3 | | | | | | | | | | | |
| †THE LORD OF MIGHT ... | 0 | 9 | | | | | | | | | | | |
| †OUR ENEMIES HAVE FALLEN ... | 1 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 0 | 9 | | | | | | | | | | | |
| AWAKE, MY HEART ... | 1 | 6 | | | | | | | | | | | |
| SULLIVAN. | | | | | | | | | | | | | |
| ‡*PRODIGAL SON (New Ed.) ... | 2 | 0 | | | | | | | | | 4 | 6 | |
| „ (Tonic Sol-fa Notation) | 1 | 0 | | | | | | | | | | | |
| „ (Harmonium Part <i>ds.</i>) | | | | | | | | | | | | | |
| †*ON SHORE AND SEA ... | 1 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 0 | 9 | | | | | | | | | | | |
| THOMAS (A. G.). | | | | | | | | | | | | | |
| ‡*THE SWAN AND SKYLARK ... | 3 | 6 | | | | | | | | | 6 | 0 | |
| „ (Tonic Sol-fa Notation) | 2 | 6 | | | | | | | | | | | |
| THOMAS (V.). | | | | | | | | | | | | | |
| FIELD OF HONOUR ... | 4 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 2 | 0 | | | | | | | | | | | |
| WALTHER. | | | | | | | | | | | | | |
| †JOHN-A-DREAMS ... | 4 | 0 | | | | | | | | | | | |
| †ODE TO A NIGHTINGALE ... | 2 | 6 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 1 | 0 | | | | | | | | | | | |
| WOOD. | | | | | | | | | | | | | |
| †ON TIME. An Ode ... | 2 | 0 | | | | | | | | | | | |
| †DIRGE FOR TWO VETERANS ... | 2 | 0 | | | | | | | | | | | |
| „ (Tonic Sol-fa Notation) | 2 | 0 | | | | | | | | | | | |

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