



AT THE ABBEY GATE

Poem by

C. J. DARLING

Set to Music

FOR

BARITONE SOLO (OR MALE CHORUS)

CHORUS & ORCHESTRA

by

CHARLES VILLIERS STANFORD.

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

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CURRENT PRICE

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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 musical score is for piano, marked *pp*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords, including a triad of G4, B4, and D5, followed by a half note G4. The bass staff has a whole rest in the first measure, followed by a series of chords and a half note G2 in the final measure.

The second system continues the piano accompaniment. The treble staff features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a whole rest in the first measure, followed by a series of chords and a half note G2 in the final measure.

The third system continues the piano accompaniment. The treble staff features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a whole rest in the first measure, followed by a series of chords and a half note G2 in the final measure.

The fourth system continues the piano accompaniment. The treble staff features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a whole rest in the first measure, followed by a series of chords and a half note G2 in the final measure.

The fifth system continues the piano accompaniment. The treble staff features a melodic line with a half note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a whole rest in the first measure, followed by a series of chords and a half note G2 in the final measure.

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 rests. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, often beamed together.

The second system of music consists of two staves. The upper staff is in treble clef and features a melodic line with a '2' above the first measure, indicating a second ending. It includes slurs and ties. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and ties. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The instruction *poco a poco.* is written in the lower right of the system.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a '3' above the first measure, indicating a triplet. It includes slurs and ties. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The instruction *cresc.* is written in the lower left of the system.

First system of musical notation, measures 1-4. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment. The instruction *cresce sempre.* is written in the middle of the system.

Second system of musical notation, measures 5-8. The right hand continues with complex rhythmic patterns, including triplets and slurs. The left hand accompaniment is consistent with the previous system.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand accompaniment features chords and rhythmic patterns. A measure rest is present in the right hand at the beginning of measure 10.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes chords and rhythmic patterns. A measure rest is present in the right hand at the beginning of measure 14.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes chords and rhythmic patterns. A measure rest is present in the right hand at the beginning of measure 18.

ff

sva bassa.....

SOLO BARITONE.*

7

f

p

A friend.....

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

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

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

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

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

p
O friend, where
cresc.
p
O friend, where fare you, where
cresc.
p
O friend, where fare you, where fare you, where
cresc.
p
O friend, where fare you, O friend, where fare.....

9

p

cresc.
fare you; Why would'st thou pass fur - ther?
fare you; Why would'st thou pass fur - ther?
fare you; Why would'st thou pass fur-thur?
..... you; Why would'st thou pass fur-thur?

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?

f

10

p

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

11

- - 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" on the first staff, and "Whom call you Mo-ther?" on the subsequent three staves. The piano accompaniment begins in the third measure of the system.

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 piano accompaniment in the bass clef. The lyrics "proud-ly serve, in life,..... in death.---" are written across the vocal staves. Each of the four vocal staves has a *mf* dynamic marking and the lyrics "Her do I". The piano accompaniment continues with a *pp* dynamic in the third measure of the system.

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.

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?

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 sixteenth-note figure.

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 in the right hand and a bass line in the left hand, with a *poco accel.* marking.

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.*)

f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands.

18

Second system of musical notation, continuing the piece. It includes a measure with a fermata over a chord in the treble clef.

Third system of musical notation, showing a continuation of the harmonic and melodic development.

Fourth system of musical notation, marked with a *cresc* (crescendo) instruction above the treble clef.

19

Fifth system of musical notation, marked with a *ff* (fortissimo) dynamic marking in the bass clef.

Musical notation for measures 16-19. Treble and bass staves with notes and chords. A dotted line with an '8' above it spans measures 17-19.

20

Musical notation for measures 20-23. Treble and bass staves. A 'dim.' marking is present in measure 21. A slur covers measures 22-23.

Musical notation for measures 24-27. Treble and bass staves. 'V' markings are present above notes in measures 25, 26, and 27.

Musical notation for measures 28-31. Treble and bass staves. 'dim sempre.' marking is present in measure 28. Slurs are used across measures.

Musical notation for measures 32-35. Treble and bass staves. 'rall' and 'pp' markings are present. Slurs are used across measures.

CHORAL WORKS.

ORATORIOS, MASSES, CANTATAS, &c

	Paper Covers.		Cloth Limp.		Cloth Boards.			Paper Covers.		Cloth Limp.		Cloth Boards.	
	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											
ST. PAUL „ ...	2	0											
ATHALIE „ ...	2	0											
WALPURGIS NIGHT ...	2	0											
HYMN OF PRAISE ...	2	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											
§†PRAUDRIC 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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