

# FOUR-PART SONGS

## FOR MIXED & MALE VOICES

Those marked \* have Tonic Solfa notation.

	NET		NET
I KNOW OF TWO BRIGHT EYES <i>S.C.T.B.</i>	G. H. CLUTSAM	0. 4.	HE SHALL GIVE HIS ANGELS CHARGE
I KNOW OF TWO BRIGHT EYES <i>T.T.B.B.</i>	G. H. CLUTSAM	0. 4.	<i>S.A.T.B.</i> ... .. HAMILTON GRAY
CROON, CROON UNDERNEAT' DE MOON			Separate Tonic Solfa arrangement ... .. 0. 4.
<i>S.A.T.B.</i> ... ..	G. H. CLUTSAM	0. 6.	HEAVENLY SONG <i>S.A.T.B.</i> ... .. HAMILTON GRAY
CROON, CROON UNDERNEAT' DE MOON			Separate Tonic Solfa arrangement ... .. 0. 4.
<i>T.T.B.B.</i> ... ..	G. H. CLUTSAM	0. 6.	TWO CITIES <i>S.A.T.B.</i> ... .. HAMILTON GRAY
*PASSING BY <i>S.A.T.B.</i> ... ..	E. C. PURCELL	0. 4.	Separate Tonic Solfa arrangement ... .. 0. 4.
*PASSING BY <i>T.T.B.B.</i> ... ..	E. C. PURCELL	0. 4.	WE MET, 'T WAS IN A QUIET LANE
THE BATTLE EVE <i>S.A.T.B.</i> ... ..	THEO BONHEUR	0. 4.	<i>S.A.T.B.</i> ... .. H. WRIGHT GREAVES
THE BATTLE EVE <i>A.T.T.B.</i> ... ..	THEO BONHEUR	0. 4.	CHORAL NOCTURNE <i>S.A.T.B.</i> ... .. ERNEST AUSTIN
OLD DADDY LONG LEGS <i>S.A.T.B.</i> ... ..	C. A. MACIRONE	0. 6.	God's Way <i>S.A.T.B.</i> ... .. ERNEST AUSTIN
GOOD EVENING <i>S.A.T.B.</i> ... ..	SEYMOUR SMITH	0. 6.	HYMN TO THE NIGHT <i>S.A.T.B.</i> ... .. ERNEST AUSTIN
AND NOW WE'LL SAY GOOD-NIGHT			WHEN THOU PASSEST THROUGH THE
<i>S.A.T.B.</i> ... ..	SEYMOUR SMITH	0. 6.	WATERS <i>S.A.T.B.</i> ... .. ERNEST AUSTIN
YE CATTE <i>A.T.T.B.</i> ... ..	SEYMOUR SMITH	0. 6.	O BE JOYFUL IN THE LORD <i>S.A.T.B.</i> ... .. HUGH WARE
OLD KING COLE <i>A.T.T.B.</i> ... ..	WALTER MACFARREN	0. 6.	WALK IN THE LIGHT <i>S.A.T.B.</i> ... .. H. WRIGHT GREAVES
THE CAVALIERS <i>S.A.T.B.</i> ... ..	G. H. CLUTSAM	0. 6.	SHEPHERD'S CRADLE SONG <i>S.A.T.B.</i> ARTHUR SOMERVELL
NOW LET US MAKE THE WELKIN RING			NEARER MY GOD TO THEE <i>S.A.T.B.</i> ... .. LIEBE-SCHILLING
<i>S.A.T.B.</i> ... ..	J. L. HATTON	0. 3.	TE DEUM IN F, SANCTUS IN F, AND KYRIE ELEISON IN
*VALE <i>S.A.T.B.</i> ... ..	KENNEDY RUSSELL	0. 4.	F MINOR <i>S.A.T.B.</i> ... .. W JACKSON
*VALE <i>A.T.T.B.</i> ... ..	KENNEDY RUSSELL	0. 4.	GOOD-NIGHT TO THE DAY <i>S.A.T.B.</i> ... .. T. G. B. HALLEY
THE BORDERERS <i>S.A.T.B.</i> ... ..	G. H. CLUTSAM	0. 6.	BLESSED IS HE <i>S.A.T.B.</i> ... .. W. K. BEXFIELD
TWO PLANTATION SONGS <i>A.T.T.B.</i> ... ..	W. S. PENLEY	0. 6.	FEAR NOT, O LAND <i>S.A.T.B.</i> ... .. S. C. COOKE
EVENING <i>S.A.T.B.</i> ... ..	SEYMOUR SMITH	0. 4.	THE FOUR JOLLY SMITHS <i>S.A.T.B.</i> ... .. R. J. LESLIE
THE HOME OF SONG <i>S.A.T.B.</i> ... ..	SEYMOUR SMITH	0. 6.	HOW LONG WILT THOU FORGET ME, O LORD ?
FIDDLE DE DEE <i>S.A.T.B.</i> ... ..	CHARLES VINCENT	0. 4.	<i>S.A.T.B.</i> ... .. CARL PFLUEGER
WE ARE WAITING BY THE RIVER <i>S.A.T.B.</i> J. L. HATTON		0. 4.	THE WAYFARER'S NIGHT SONG <i>T.T.B.B.</i> EASTHOPE MARTIN
SWEET AND LOW <i>S.A.T.B.</i> ... ..	J. BARNBY	0. 2.	*DRINK TO ME ONLY <i>S.C.T.B.</i> ... .. BEN JONSON
LULLABY (Wiegenlied) <i>S.A.T.B.</i> ... ..	... BRAHMS	0. 3.	*DOWN HERE <i>S.A.T.B.</i> ... .. MAY H. BRAHE
SPRING WITH FAIRY FOOT RETURNING			NOW THE DAY IS OVER <i>S.A.T.B.</i> J. CHRISTOPHER MARKS
<i>S.A.T.B.</i> ... ..	JOHN HULLAH	0. 6.	
*THE WINTER IT IS PAST <i>T.T.B.B.</i> ARTHUR SOMERVELL		0. 6.	
JOHNNY SCHMOKER <i>S.A.T.B.</i> ... ..	... B. F. RIX	0. 4.	
VENETIAN BOAT-SONG <i>A.T.T.B.</i> ... ..	W. G. CUSINS	0. 4.	
*THE PARADE OF THE TIN SOLDIERS			
<i>T.T.B.B.</i> ... ..	LEON JESSEL	0. 6.	
*IN A MONASTERY GARDEN <i>S.A.T.B.</i> ALBERT W. KETELBEY		0. 6.	
*IN A MONASTERY GARDEN <i>T.T.B.B.</i> ALBERT W. KETELBEY		0. 6.	
AH, COULD I WITH FANCY STRAY <i>S.A.T.B.</i> J. L. HATTON		0. 3.	
THE MEETING OF THE WATERS <i>S.A.T.B.</i>			
	MICHAEL WATSON	0. 4.	
DAWN OF REDEMPTION <i>S.A.T.B.</i> ... .. HAMILTON GRAY		0. 6.	
Separate Tonic Solfa arrangement ... ..	... ..	0. 4.	
DREAM OF PARADISE <i>S.A.T.B.</i> ... .. HAMILTON GRAY		0. 6.	
Separate Tonic Solfa arrangement ... ..	... ..	0. 4.	
GOD BLESS THE PRINCE OF WALES			
<i>S.A.T.B.</i> ... ..	BRINLEY RICHARDS	0. 4.	
Separate Tonic Solfa arrangement ... ..	... ..	0. 2.	
GOD BLESS THE PRINCE OF WALES			
<i>A.T.T.B.</i> ... ..	BRINLEY RICHARDS	0. 3.	
GOLDEN PATHWAY <i>S.A.T.B.</i> ... .. HAMILTON GRAY		0. 6.	
Separate Tonic Solfa arrangement ... ..	... ..	0. 4.	

EDWIN ASHDOWN Ltd., 19, Hanover Square, London, W.1.

PRINTED IN ENGLAND

# In a Monastery Garden

Arranged as Male-Voice Quartet  
by the Composer

Words and Music by

ALBERT W. KETÈLBÉY

Key A *Andante religioso*

1st TENOR (8<sup>ve</sup> lower) *p* *legato* *m* :-s, | r :d | d :f, | l, :s, | *p* :-s, | r :d |

2nd TENOR (8<sup>ve</sup> lower) *p* :-s, | r :d |

1st BASS *p* :-s, | s, :s, |

2nd BASS *p* d, :-d, | m, :ma, |

Through the mis - ty  
Through the mis - ty  
Through the mis - ty  
Through the mis - ty

PIANO *mf* *rit.* *p*

d :t, | ta, :t, | s :-ta, | s :fe | f :m | de :r | l :- | t :- |

twi - light fall - ing, Voi - ces from a - far are call - ing, Call - ing

d :t, | ta, :t, | ta, :-ta, | r :r | de :de | de :r | f :- | s :- |

twi - light fall - ing, Voi - ces from a - far are call - ing, Call - ing

s, :s, | s, :s, | s, :-s, | ta, :ta, | l, :l, | l, :l, | l, :l, | l, :d | t, :r |

twi - light fall - ing, Voi - ces from a - far are call - ing, Call - ing

r, :r, | s, :s, | m, :-m, | ta, :ta, | l, :l, | f, :f, | f, :- | f, :- |

twi - light fall - ing, Voi - ces from a - far are call - ing, Call - ing

all the wea-ry home-ward to their rest,— The eve-ning bell is

all the wea-ry home-ward to their rest,— The eve-ning bell is

all the wea-ry home-ward to their rest,— The eve-ning bell is

all the wea-ry home-ward to their rest,— The eve-ning bell is

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "all the wea-ry home-ward to their rest,— The eve-ning bell is". The music is in a major key with a 2/4 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

soft-ly peal-ing While from out the clois-ter steal-ing, Comes this

soft-ly peal-ing While from out the clois-ter steal-ing, Comes this

soft-ly peal-ing While from out the clois-ter steal-ing, Comes this

soft-ly peal-ing While from out the clois-ter steal-ing, Comes this

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "soft-ly peal-ing While from out the clois-ter steal-ing, Comes this". The piano accompaniment includes some dynamic markings like *f* and *sfz*.

Et

*p rall.* *mf a tempo*

prayer of mer-cy peace-ful and so blest.— Ky - ri - e, E -

prayer of mer-cy peace-ful and so blest.— Ky - ri - e, E -

prayer of mer-cy peace-ful and so blest.— Ky - ri - e, E -

prayer of mer-cy peace-ful and so blest.— Ky - ri - e, E -

prayer of mer-cy peace-ful and so blest.— Ky - ri - e, E -

*p rall.* *mf*

*ff*

-le - i - son, Ky-ri - e, E - le - i - son, E - lei - son.

-le - i - son, Ky-ri - e, E - le - i - son, E - lei - son.

-le - i - son, Ky-ri - e, E - le - i - son, E - lei - son.

-le - i - son, Ky-ri - e, E - le - i - son, E - lei - son.

*ff*

*ff* s :- ll :- | s :m' r :m | s :- ll :- | m' :v' | m' :m' | r' :- | d' :r' | l :l | s :m }

Ky - ri - e, — E - le - i - son, Ky - ri - e, E - le - i - son, E -

*ff* m :- m :- | m :v' r :m | m :- m :- | s :v' | t :t | l :- | s :l | l :l | s :m }

Ky - ri - e, E - le - i - son, Ky - ri - e, E - le - i - son, E -

*ff* d :- | d :- | t, :v' | l, :t, | d :- | d :- | t, :v' | s :s | f :- | m :f | m :m | r :t, }

Ky - ri - e, E - le - i - son, Ky - ri - e, E - le - i - son, E -

*ff* d :- | l, :- | m, :s, | f, :s, | d :- | l, :- | m, :v' | m :m | f :- | m :f | d :d | t, :s, }

Ky - ri - e, — E - le - i - son, Ky - ri - e, E - le - i - son, E -

*rall.* f A  
r :- | r :- | d, s, :- | - :|| r :- | m :f | l :- | s :- || m :v' s, | r :d | d :t, | t, :t, }

- le - i - son. Hope will bring to us its glad-ness,

*rall.* r :- | r :- | d, s, :- | - :|| : | : | : | : || f, :- | s, | r :d | d :t, | t, :t, }

- le - i - son. Hope will bring to us its glad-ness,

*rall.* l, :- | t, :- | d, s, :- | - :|| : | : | : | : || f, :- | s, | s, :s, | s, :s, | s, :s, }

- le - i - son. Hope will bring to us its glad-ness,

*rall.* f, :- | s, :- | d, s, :- | - :|| : | : | : | : || f, :- | d, :- | d, | m, :ma, | r, :r, | s, :s, | s, :s, }

- le - i - son. Hope will bring to us its glad-ness,

*a tempo* *rit.*

||s :-ta,ls :fe | f :m lde :r | l :-lt :- | l :s t, :d | m :-l, lt, :d |

Faith shall take a - way all sad-ness While the gates of day are clos-ing in the

||ta, :-ta,lr :r | de :de lde :r | f :-ls :- | d :d t, :d | d :-l, lt, :l, |

Faith shall take a - way all sad-ness While the gates of day are clos-ing in the

||s, :-s, lta, :ta, | l, :l, | l, :l, | l, :d t, :r | m :m |s, :s, | l, :-fe, lfe, :fe, |

Faith shall take a - way all sad-ness While the gates of day are clos-ing in the

||m, :-m, lta, :ta, | l, :l, | f, :f, | f, :-f, :- | m, :m, |m, :m, | fe, :-r, r, :r, |

Faith shall take a - way all sad-ness While the gates of day are clos-ing in the

||m :-r f :d | m :-s, lr :d | d :t, lta, :t, | s :-ta,ls :fe | f :m lde :r |

west,— Ah! Joy will come a - gain with morning Shad-ows pass, but Love is dawn-ing

||t, :-l- f :t, | d :-s, lr :d | d :t, lta, :t, | ta, :-ta,lr :r | de :de lde :r |

west,— Ah! Joy will come a - gain with morning Shad-ows pass, but Love is dawn-ing

||s, :-l- f :s, | s, :-s, |s, :s, | s, :s, |s, :s, | s, :-s, lta, :ta, | l, :l, | l, :l, |

west,— Ah! Joy will come a - gain with morning Shad-ows pass, but Love is dawn-ing

||s, :-l- f, :s, | d, :-d, |m, :ma, |r, :r, |s<sub>1</sub>, :s<sub>1</sub> | m, :-m, lta, :ta, | l, :l, | f, :f, |

west,— Ah! Joy will come a - gain with morning Shad-ows pass, but Love is dawn-ing

|| : l t : l : s t, : d | f *p rall.* : l, | m : m | d : l : | d : l r : }

God is Love, and gives us all e-ter-nal rest. Ky-ri-

|| r : l s : d : d t, : d | r *p rall.* : l, | t, : t, | s, : l : | l, : l, : }

God is Love, and gives us all e-ter-nal rest. Ky-ri-

|| l, : d t, : r | m : m | s, : s, | l, *p rall.* : l, | s, : s, | m, : l : | m, : l f, : }

God is Love, and gives us all e-ter-nal rest. Ky-ri-

|| f, : l f, : | m, : m, | m, : m, | r, : r, | s<sub>2</sub> : s<sub>2</sub> | d, : l : | m, : l f, : }

God is Love, and gives us all e-ter-nal rest. Ky-ri-

*p rall.* *ff*

|| d : l, | d : r | s : l | s : l : | t : t : t : t : | d' *rit.* | d' : | d' : | l : }

- e E-le-i-son, Ky-rie, Ky-rie, E-lei-son.

|| l, : l, | d : m | m : l : | l : l : | s : l f : | s : s : | l *rit.* | f : | s : | l : }

- e E-le-i-son, Ky-rie, Ky-rie, E-lei-son.

|| m, : m, | l, : d t, : d : | t, : l : | m : r : | m : r : | r' *rit.* | r : | r : | l : }

- e E-le-i-son, Ky-rie, Ky-rie, E-lei-son.

|| m, : d, | m, : l | m, : l, : | m, : l : | s, : s, : | s, : s, : | d' *rit.* | d' : | d' : | l : }

- e E-le-i-son, Ky-rie, Ky-rie, E-lei-son.

*rit.*

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26. \*We Sweep the Seas (S.C.T.B.) ... Frederic H. Cowen
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31. \*Fate's Discourtesy (S.A.T.B.) ... Edward Elgar
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40. When from my Love (John Bartlett) (S.C.T.B.) ... Peter Warlock and Philip Wilson
41. My Mistress sings (Robert Jones) (S.C.T.B.) ... Peter Warlock and Philip Wilson
42. Sweet, come away (Robert Jones) (S.C.T.B.) ... Peter Warlock and Philip Wilson
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57. Thanks be to God (S.A.T.B.) ... Stanley Dickson
58. Hark! what mean those Holy Voices? (T. or S. Solo and Chorus) ... Elinor R. Warren
59. O Leave Your Sheep (Quittez Pasteurs) (S.A.T.B.) ... Cecil Haslehurst
60. Meditation (S.A.T.B.) ... C. Chaminade
61. \*The Holy Child (S.A.C.) ... Easthope Martin
62. Come to the Fair (T.T.B.B.) ... Easthope Martin
63. Crying Water (Miniahoton) (S.S.A.A.) ... Bernard Hamblen
64. I passed by your Window (S.A.T.B.) ... May H. Brahe
65. I passed by your Window (T.T.B.B.) ... May H. Brahe
66. \*O Lovely Night! (S.A.T.B.) ... Landon Ronald
67. \*The Admiral's Broom (T.T.B.B.) ... Frederick Bevan
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88. Prelude from "Cycle of Life" (T.T.B.B.) ... Landon Ronald
89. \*Narcissus (S.A.T.B.) ... Nevis
90. \*Shoulder your Arms (Marche Militaire) (T.T.B.B.) ... Schubert
91. \*Silent Noon (S.C.T.B.) ... R. Vaughan Williams
92. \*In a Monastery Garden (S.S.C.) ... Albert W. Ketelbey
93. The Dream of Home (Il Bacio) (T.T.B.B.) ... L. Arditii
94. \*Drift Down (Winter) (S.S.A.) ... Landon Ronald
95. \*Down in the Forest (Spring) (S.S.A.) ... Landon Ronald
96. \*Come to the Show (S.A.T.B.) ... Herbert Oliver
97. Wherewithal shall a Young Man (S.A.T.B.) ... S.S. Wesley
98. \*Somewhere a Voice is Calling (S.C.T.B.) ... Arthur F. Tate
99. Why Seek ye the living? (S.C.T.B.) ... S. C. Cooke
100. The Heavenly Song (S.A.T.B.) ... Hamilton Gray
101. \*Overture—Poet and Peasant (S.C.T.B.) ... Suppe
102. \*Overture—Poet and Peasant (T.T.B.B.) ... Suppe
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110. \*Rest (Largo in G) (S.C.T.B.) ... Handel
111. \*Rest (Largo in G) (T.T.B.B.) ... Handel
112. \*Overture—Semiramide (S.C.T.B.) ... Rossini
113. \*Ma Curly-Headed Babby (T.T.B.B.) ... G. H. Clutsam
114. \*The Arrow and the Song (T.T.B.B.) ... Balfe
115. \*Here comes the Band (Vocal March) (T.T.B.B.) ... Henry Geehl
116. \*Gopak (Russian Fair Dance) (T.T.B.B.) ... Moussorgsky
117. \*Night-time on the Volga (S.C.T.B.) ... Tschakowsky
118. Beside St! Waters (S.A.T.B.) ... Bernard Hamblen
119. \*Raymond (S.C.T.B.) ... Ambrose Thomas

\*With Tonic Sol-Fa.

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