

THE HOLST SONGBOOK Volume 3

Low voice

NOW SLEEP AND TAKE THY REST

James Mabbe

Gustav Holst H77

edited by Paul Sarcich

Allegretto

Voice

Piano

p

Now

7
sleep and take thy rest Once grie and pain - ed wight Since now she loves thee

12
best Who is thy heart's de - light Let joy be thy

17
soul's guest And care be ban-ished quite Since she hath thee ex -

© 2021 Goodmusic Publishing Ltd and The Holst Foundation
 COPYING ANY PART OF THIS WORK IS ILLEGAL AND UNFAIR

21 *f* *p dolce*

-pressed To be her fa - vo - rite. Now

25 *molto cresc.*

sleep and take thy rest Once grieve and pained wight

29 *p*

... she loves thee best Who is thy heart's de - light,

34 *pp* *Lento*

Who is thy heart's de - light.

SAMPLE COPY
It is illegal to copy this music or performance
to use it for rehearsal or performance

TO HOPE

Anon.

Gustav Holst H79

edited by Paul Sarcich

Allegretto

Child of heav'n who shi - nest e - ver in our hearts and

5
fai - leth ne - ver, cha - sing all our pain and woe, Ba - nish - ing the

10
tears that flow in - ter in and fill my heart, Let me with thee ne - ver part,

*Allegretto
cresc.*

p cresc.

15
Let me live for thy be - hest, Let me with thee e - ver rest.

f *p*

f *p*

20

mf

In my heart I feel thee spring-ing, I would fain to thee be cling-ing, Sor-row may no

25

lon - ger stay, Ach, with thy wings now fly a-way.

29

Affrettando
p cresc.

E - ven in the good days, I did ever sing thy praise, With thy strength my

34

life is filled, With thy joy my soul is thrilled.

SOVAY

Traditional

Gustav Holst H84/1
edited by John Wright

mf

1. The fair So - vay on a

mf

4 cer - tain day, She dressed her self in man's array. With a

7 brace of pis - tols hang - ing by her side, To meet her true love, to

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

10

meet her true love and a-way did ride. 2. And when she met him

13

on the plain, She bold-ly bid him for to stand. "Stand and de-li-ver,

17

kind Sir, "she said, "Or else in mo-ment, or else this mo-ment I'll shoot you dead".

In the original Holst indicates, with an upbeat quaver C, the word 'And' and a repeat mark at the end, that further verses are to be sung. Although other versions of the complete words of this song can be found in other sources, none of them match suitably with what Holst has used for these two verses, so the repeat mark has been omitted here.

THE SEEDS OF LOVE

Traditional

Gustav Holst H84/2
edited by John Wright

Andantino

1. I sowed the seeds of love, I
(3.) gard' - ner stand - ing, I

p

5
sowed them in the spring, I in the morn - ing soon When
asked to choose for me, He let the Li - ly the Pink, But

9
pret - ty birds do sing, When pret - ty birds do sing. 2. My
these I re - fused all three, But these I re - fused all three. 4. The

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

13

gar - den was plant - ed well With flo - wers_ ev' - ry - where, But I
 Vio - let I did not like Be - cause it_ fades so_ soon; The_
 (5.) June is a red, red Rose; And that is the flow'r for_ me; I'll_

17

had not the heart to_ choose my - self the flow'rs I_ loved so_ dear The
 Li - ly and Pink I did o - ver_ this And how'd I would wait till_ June And
 pluck it and think that no Li - ly nor Pink _ match with the bud on that tree, Can

21

flow'rs that I loved so_ dear 3. The
 vow'd I would wait till_ June 5. In
 match with the bud on that tree.

In the original only two verses of words are included. Verses 3-5 are editorial, but taken from Holst's choral setting of the same title, already published. Verse 5 can be performed by repeating just the second half of the song.

THE FEMALE FARMER

Traditional

Gustav Holst H84/3
edited by John Wright

A fa-ous farm-er, as

The first system of music for 'The Female Farmer' consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a whole rest, followed by a half note 'A' and a quarter note 'fa-ous farm-er, as'. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment.

5
you shall hear, He d n sons, one daugh-ter dear, By a

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by the lyrics 'you shall hear, He d n sons, one daugh-ter dear, By a'. The piano accompaniment continues with the same rhythmic pattern.

8
ser-vant man as much ad-mir-ed, Now in the world she

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by the lyrics 'ser-vant man as much ad-mir-ed, Now in the world she'. The piano accompaniment continues with the same rhythmic pattern.

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

11

loved so dear. One of these bro - thers said to the o - ther: "We

14

see our sis - ter means to wed: Let all such court - ship

17

soon be end - ed, will low - er him to some si - lent grave."

In the original, Holst uses repeat marks at the end to indicate that further verses are to be sung and on the final beat of the vocal line supplies the opening dotted rhythm with (strangely) the notes E and C (instead of G and E). As the later verses of the song are not available, the mark has been omitted.

THORNEYFIELD WOODS

Traditional

Gustav Holst H84/4

edited by Peter Clulow

Allegro

In Thor - ney - field woods, in

4
Not - ting - ham - shire, - - - la - rel to fal - la - ro, In

7
Thor - ney - field woods in Not - ting - ham - shire, Fal - re - lal - lal - li -

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

10

- day. The keep - ers' hou - ses stood three square, Oh

13

just a mile from each o - ther y w', The keep er' hou ses

16

stood three square, Sing lal - re - lal - lar - el - li - day.

Holst has written a repeat sign at the end (now omitted), with the first word ('The') of a lost next verse.

MOORFIELDS

Traditional

Gustav Holst H84/5
edited by Peter Clulow

The first system of the musical score is in 4/4 time and G major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

"Twas through Moor-fields I ram-bled by my - self all a-lone; I

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with the same rhythmic pattern.

heard a maid in Bed - - - mak - ing her sad in pain. She was

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with the same rhythmic pattern.

wring-ing of her slen-der hand and a - tear-ing of her hair, Cry-ing "Oh, cru-el par-ents, you have

9

proved to me se- vere. It's all through my own true Love, an ap- prent- ice boy you know. And

12

he was sent un- to the sea which proved my love over- throw, With his long la- men- ta- tion, which

15

makes me to com- plain, Crying "Oh, shall I ev- er see my own true love a- gain?" 'Twas

Although Holst wrote repeat marks at the end of the song, he did not provide words for any subsequent verses.

I LOVE MY LOVE

Traditional

Gustav Holst H84/6
edited by Peter Clulow

Allegretto

1. A - broad as I was walk - ing one even - ing in the Spring, I

p

This system contains the first six measures of the piece. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

7 heard a maid in Bed - lam who mourn - ful - ly did sing Her chains she rat - tled

This system contains measures 7 through 11. The vocal line continues with the lyrics. The piano accompaniment maintains its accompanimental pattern.

12 with her hands white sweet - ly thus sang she: "I love my Love be -

This system contains measures 12 through 15. The vocal line concludes with the lyrics. The piano accompaniment continues with the same accompanimental pattern.

16

-cause I know my Love loves me." 2. "O cru - el were his

20

par - ents who sent my Love to sea and cru - el, cru - el

24

was the ship that took my Love from me, yet I love his par - ents

28

since they're his, although they've ruin - ed me, And I love my Love be-

SAMPLE COPY
 It is illegal to copy this music or to use it for rehearsal or performance

32

- cause I know my Love loves me. 3. With straw I'll weave a

36

gar - land, I'll weave it wond - rous fine: with pos - ses, li - lies,

40

dais - ies in the eg - lan - tin: And I'll pre - sent it

44

to my Love when he re - turns from sea, For I love my Love be -

48

- cause I know my Love loves me." 4. Just as she sat there

52

weep - ing, her love he came on land, The morning was in Bed - lam, he

57

ran straight out on the snow. He flew in - to her snow - white arms, and thus re - pli - ed

62

she: "I love my Love be - cause I know my Love loves me." 5. She

SAMPLE COPY
 It is illegal to copy this music or to use it for rehearsal or performance

67

said my Love don't frigh-ten me, are you my Love or no?" "Oh

71

yes, my dear-est Nan-cy, I am your Love so I am re-turned to

76

make a-mends for in-jur-y, I love my Love be-cause I know my-

81

Love loves me. 6. So now these two are mar-ried, and hap-py may they

86

be, Like tur - tle doves to - ge - ther, in love and u - ni -

90

-ty, All pret - ty maids with pa - w - have got Loves at

94

sea, "I my Love be - cause I know my Love loves

98

me."

SAMPLE COPY
 It is illegal to copy this music or to use it for rehearsal or performance.

CLAUDY BANKS

Traditional

Gustav Holst H84/7

edited by Paul Sarcich

Allegro moderato

1. As I roamed out one eve - ning all
 (2.) bold - ly stepped up to her and
 (3.) to the banks of Clau - dy that
 (4.) is the banks of Clau - dy, I
 (5.) when she heard this dread - ful news she
 (6.) when I saw her al - ty no

5
 in the month of May, Do by the Banks Clau dy I
 put her in sur - prise, I know she did not know me I
 I now wish to go, and if you know its where - a - bouts then
 told her, where you stand but don't de - per on on ny for
 flew in - to des - pa by wring - ing of her milk - white hands and
 long - er could I stand I cast on my dis - guis - ing garb, say - ing

9
 care - less - ly did say. 'Twas there I heard a young maid in sor - row deep com -
 be - ing in dis - guise. I says "my charm - ing maid - en, my joy and heart's de -
 please do tell me so. I'm seek - ing out a young man and John - ny is his
 he's a false young man. He sailed a - cross the o - cean for for - tune and for
 tear - ing of her hair say - ing if my John - ny he be drowned no o - ther man I'll
 "Bet - sy, I'm the man". say - ing "Bet - sy I'm your John - ny, the cause of all your

SAMPLE COPY
to use it for rehearsal or performance

14

- plain, la - ment - ing for her own true love who ploughed the rag - ing
 - light, how far have you to tra - vel this dark and drea - ry
 name, a - long the banks of Clau - dy I'm told he does re -
 fame, but this I've heard his ship was wrecked all on the coast of
 take, through lone - some groves and val - leys I'll wan - der for his
 pain, but since we've met by Clau - dy's banks we ne'er will part a -

18

main. I - o, I - o, in sor - row deep com - pain, la -
 night?" I - o, I - o, my joy and heart's de - light, how
 - main. I - o, I - o, and John - ny is his name a -
 Spain. I - o, I - o, for for - tune and for fam - but
 sake. I - o, I - o, no man on ear - th I'll take through
 - gain". I - o, I - o, the cause of all your pain, but

23

-men - ting for her true love who ploughed the rag - ing main. 2. I
 far have you to tra - vel this dark and drea - ry night? 3. 'Tis
 - long the banks of Clau - dy I'm told he does re - main. 4. This
 this I'm told, his ship was wrecked all on the coast of Spain. 5. 'Tis
 lone - some groves and val - leys I'll wan - der for his sake. 6. 'Tis
 since we've met by Clau - dy's banks we ne'er will part a - gain.

Holst left only the lyrics of the first verse, first chorus, and half of the second verse and the accompaniment to the first verse. The song has been completed using a standard set of lyrics and Holst's accompanying patterns.

ON THE BANKS OF THE NILE

English traditional

Gustav Holst H84/8

edited by Paul Sarcich

Allegro marziale

O hear - ken I hear the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a fortissimo (f) dynamic and a triplet of eighth notes in the right hand.

6 drum's beat, no long-er can I stay, he the trum - pets sound - ing, my

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

11 love I must a - way. I'm or - dered from Ports-mouth for man - y a long

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand.

16 mile, To join the Bri - tish ar - my on the banks of the Nile.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a steady eighth-note accompaniment in the left hand, ending with a fermata over the final chord.

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

21

O Wil - lie dear - est Wil - lie, don't leave me here to mourn, You'll

26

make me rue the day that e - ver I was born. Oh, the

30

part - ing of the e - ve is the part - ing of my life, So

34

stay at home dear Wil - lie, and I'll be your wife.

SAMPLE COPY
It is illegal to copy this music or to use it for rehearsal or performance

For one phrase of the text the words from an alternative source have been substituted to reflect modern usage. The words in Holst's setting would not be considered acceptable today in the context of their racial implications.

HERE'S ADIEU

English traditional

Gustav Holst H84/9
edited by Paul Sarcich

1. Here's a - dieu my dear - est
(2.) tin - kers tail - ors,
3. When the wars are

Nan - cy, ten thou - sand times a - dieu, I'm a - going to cross the
shoe - ma - kers, lie sno - zed - sleep, While the are on the
o - ver, and peac - e on e - ry shore, We will think to our wives and

o - cean to seek for some - thing new. Come and
o - cean wide, plough - ing through the deep. There's
child - ren, and girls that we a - dore. We will

11

change your ring with me, dear girl, come and change your ring with
 no - thing to de - fend us, love, nor to keep us from the
 call for li - quor mer - ri - ly, and will spend our mon - ey

14

me, and that all a to keep when
 cold, on the o - ce - ane side, where we must be, like
 free, and when our mon - ey is all gone, we'll

17

I am of the sea. 1.2. There are
 jol - ly sea - me bold. 2. There are
 go once more sea.

SAMPLE COPY

It is illegal to copy this music or to use it for rehearsal or performance

STU MO RUN

Traditional

Gustav Holst H84A
edited by Paul Sarcich

1. Oh my bon - nie high-land lad - die, Sa - am I with
2. Red, red, red's the path to glo - ry, Th - the ban - ners

6
thee to part; Turn and see thy tar - tan plai - die ris - ing o'er my
greet the sky; Oh my Geor - ge De - h's be - fore ye, turn and hear my

10
bro - ken heart. Joy of my heart, Geor - die a - gain, Joy of my heart, Stu mo run.
bod - ding cry.

RATRI (NIGHT)

Translated from Sanskrit by the composer

Gustav Holst H90A

Andante con moto ♩ = 84

edited by John Wright

p

1. In glitt-^l-ring robes that fill the sky with
 2. Al-though the dark - ness ga-thers in the
 3. The wea - ry toil - ers in the field are
 4. All fears of e - vil be-ings now have

4

bright - ness, The Peace - ful One draws nigh! Through-out the world, which ean - ger - ly a -
 val - ley, The Star - light One draws nigh! And with her eyes, that over us are
 work - ing: The Rest - ful One draws nigh! And to their homes, hap - pi - ness, to
 left us: The Ho - ly One draws nigh! And in her breast, where in are dreams of

espress.

8

waits Her, She rul - eth all.
 shin - ing, She guard - eth all.
 slum - ber, She lead - eth all.
 Hea - ven, She fold - eth all.

p *rall.* *dim.*

Ped.

SAMPLE COPY
It is illegal to copy this music or
to use it for rehearsal or performance