

THE HOLST SONGBOOK Volume 4

High voice

A VIGIL OF PENTECOST

Alice M. Buckton

Gustav Holst H123

edited by John Wright

Adagio

pp

Voice

Piano

pp

8va

loco

Ped.

6

- ten! The shores of ether climes with gold-
 songs are ring-ing! Lis-

8va

exc.

10

- ten! the breez-es of the dawn their heaven-borne ech-oes bring - ing! Bow

loco

8va

14

down! And bow the heart and knee to-night in wor-ship low-ly, Bow down and hear earth's child-ren

pp

loco

pp

18

sing the songs of joy most ho - ly! They come in

cresc.

mf *Più mosso*

p

22

waves of white-robed w - der O-ver hill and o-cean they come! And all the ra - ces

cresc.

cresc.

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27

rise to fol-low in their mo - tion. Hail them! the name they cry is one, and

31

Tempo 1, Maestoso

one the heaven-ly sto - ry! Hail them and join your soul to-night to theirs, thy song of

36

glo -

39

glo -

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MAY DAY CAROL

for voice and two violins

Gustav Holst H141 (c.1918)

edited by John Wright

Traditional

Voice

The moon shines bright, the stars give a light, a lit-tle be-fore the

Violin 1

Violin 2

5

day. Our Heaven-ly Fa-ther he cal-led to and bid us to wake and

9

pray, de-er dear Christ lo-ved us and for our sins was slain. He

14

bids us to leave off our wick-ed, wick-ed ways and turn to the Lord a - gain.

THE BALLAD OF HUNTING KNOWE

E.A. Ramsden

Gustav Holst H147
edited by John Wright

1. Why dost thou trem-ble so, my Burd, Why dost thou look so lorn?

Mo-ther, on Hunt-ing Knowe I heard the Ma-gic Hun-horn Call A-way! A-way! A-

-way! 2. I heard on his coal black nose, His nos-trils fier-y dints, He

made no sound a-mong the gorse, But fire flew from the flints.

mf *p* *cresc.* *dim.* *pp*

3. His girt black hound be-side him ran, And I was sore a-fraid. He touched me with his

cresc.

p *cresc.*

coal black han, He scared thy lit - tle maid, Call-ing A - way! A - way! A - way! 4. The

dim. *p*

mai - den caught her mo - ther and, She trem - bled more and more Mo - ther, he comes from

pp

Sha - dow-land, I hear him at the door! Call-ing A -

cresc. *f* *ff*

cresc. *f*

41

-way! A-way! A - way! _____ 5. 'Tis no-thing but the mill, my Burd, The mill wheel

48

turn-ing fast! Mo-ther, it was his voice I heard, He calls as I sleep, call-ing A - way! A-way! A-

54

way! 6. Lie down, my maid, ne- ver fear, Mo-ther watch will keep. No wick - ed thing's a-

60

com-ing near, Lie down my maid and sleep. _____ 7. The maid-en slept, the mo-ther

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66 *cresc.* *dim.*

wept, But when they both were still, A girl_hound from the up-land crept, And wait-ed by_the mill, Call-ing A-

72

- way! A-way! A - way!_8. And when the night mists soft - ly stol over the d - ley farms, A

78 *cresc.* *ff*

ghost_ rode o-ver the Hun- ing snows with a maid-en in_ s_ ar-ries. Gone_ a - way, a-way, a-

84 *Lento* *ppp* *ad lib*

- way! Gone_ a-way, a-way, a-way.

EPILOGUE

Humbert Wolfe

Gustav Holst H174A (1929)

edited by Paul Sarcich

Measures 1-4 of the musical score. The vocal line is silent. The piano accompaniment begins with a piano (*p*) dynamic.

Measures 5-8. The vocal line begins with the lyrics: "I lay these li - lies, god-dead, the sheaf once in hap - pi-ness,". The piano accompaniment features a forte (*f*) dynamic at the start and a piano (*p*) dynamic later.

Measures 9-11. The vocal line continues with the lyrics: "now in grief. If they are trem - ling, they trem - bled no less with the".

Measures 12-14. The vocal line concludes with the lyrics: "bur - den of hap - pi-ness. Those were a co - ro-nal, these are a wreath, but the".

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16

buds are as stain-less, as ver-dant the sheath _____ For spring, like the Chi-nese

20

sculp-tor's art, has all of beau - ty save the heart, Im-mor - tal - dy

rit.

24

meno mosso

... brings these brief but fi-nal of-fer-ings.

Notes:

1. The MS has "con 8b" under single bass line notes on the first two systems. This has been carried through the piece.
2. The last bar of the MS has only a single bass G, and the bar is incomplete. An upper chord has been added, along with the fermata.

Transcribed by Paul Sarcich Oct 2018

THE HARPER

Thomas Campbell

Gustav Holst H App 1.1, 1891

edited by John Wright

Andante

1. On the green banks of Shan-non, when

p

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The lyrics '1. On the green banks of Shan-non, when' are written below the vocal line.

4 Shee-lah was nigh, No blithe I-ri-lad was so hap-py as I; No hap like my own could so

This system contains measures 4 through 7. The lyrics '4 Shee-lah was nigh, No blithe I-ri-lad was so hap-py as I; No hap like my own could so' are written below the vocal line.

8 chee-ri-ly play, And where ever I went was my poor dog Tray. 2. When at

This system contains measures 8 through 11. The lyrics '8 chee-ri-ly play, And where ever I went was my poor dog Tray. 2. When at' are written below the vocal line.

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13

last I was forced from my Shee-lah to part, She said (while the sor-row was big at her heart), "O, re-

17

-mem-ber your Shee-lah when far, far a-way; And be kind, my dear Pa to our poor dog Tray."

21

3. Poor old he was faith-ful and kind, to be sure And he con-stant-ly loved me, al-

25

though I was poor; When the our-look-ing folks sent me heart-less a-way, I had al-ways a friend in my

29

poor— dog Tray. 4. When the road was so dark, and the night was so cold, And

32

Pat and his dog were grown wea-ry and old, How snug-ly we slept in my old coat of gray, And he

36

licked me for kind-ness, poor dog Tray. 5. Though my wal - let was scant, I re -

Neumann 36 Tolst wrote: "Please notice that the pause is on the G and not the E as elsewhere"

40

-mem-bered his case, nor re- fused my last crust to his pi - ti - ful face; But he

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43 Lento

died at my feet on a cold win - ter day, And I played a sad la - ment for my

46 Tempo primo

poor dog Tray. 6. Where now shall I go, poor, for sa - ke and blind? Can I

49

find one to guide so faith - ful and kind, To my sweet na - tive vil - lage, so

52

far, far a - way, I can ne - ver - more re - turn with my poor dog Tray.

ritenuto *ad lib.* *colla voce* *ppp*

I COME FROM HAUNTS OF COOT AND HERN

Tennyson

Gustav Holst H App 1.13, 1892
edited by John Wright

1. I come from haunts of coot and hern, I make a sudden sal-ly And
spar-kle out -mong the fern, To bick-er down a val-ley. 2. By thir-ty hills I

20 *dim.*

hur - ry down, Or slip be-tween the ridg - es, By twen-ty thorpes, a

24 *dim.*

lit-tle town, And half a hun-dred bridg-es. 3. Till last by Phi - lip's I flow To

29 *rall.* *allegro*

join the brim - ming ri - ver, men come and men may go, But I go on for

34

e -

39

Holst wrote repeat marks at the end of bar 34, suggesting that more verses can be sung.

Tennyson's poem amounts to 13 verses in total, and the additional ones have not been included here.

Holst slightly altered the words and their order in verse 3, but Tennyson's original version has been preserved.

SING HEIGH-HO!

Charles Kingsley

Gustav Holst H App 1.19, 1892
edited by John Wright

Allegretto con moto

1. There sits a bird on ev'ry tree; Sing heigh - ho!

And I love as I do thee; Sing heigh - ho, and heigh - ho!

Young maids must mar-ry...

30

p There grows a flower on ev' - ry bough; Sing heigh - ho! *ossia* *rall.*

Musical notation for the first system, including vocal line and piano accompaniment. The piano part is marked *p*.

38

a tempo

There grows a flower on ev' - ry bough, Its pe - tals; I'll show you how: Sing heigh -

Musical notation for the second system, including vocal line and piano accompaniment.

48

-ho, and heigh - ho Young maids must mar - ry. Sing

Musical notation for the third system, including vocal line and piano accompaniment.

57

heigh - ho, and heigh ho! Young maids must mar-ry.

Musical notation for the fourth system, including vocal line and piano accompaniment.

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64

heigh - ho, heigh - ho, heigh - ho, heigh - ho!

73

2. From sea to stream the sal - mon roam; heigh - ho!

p

81

From sea to stream the sal - mon roam. Each finds a

cresc.

88

ossia
mate, and finds her home; Sing heigh - ho, and heigh - ho!

cresc.

95

ossia
Young maids must mar-ry. The sun's a

f *dim.* *p*

ossia

rall.

a tempo

bride - groom, earth — a bride; Sing heigh - ho! They court from morn till

e - ven - tide, The earth shall pass, but love a - bide; Sing heigh - ho, and heigh -

-ho! Young — maids must mar Sing heigh - ho, and heigh

ho! — Young — maids must mar — heigh - ho, heigh - ho,

ossia

heigh - ho, heigh - ho.

A LAKE AND A FAIRY BOAT

Thomas Hood

Gustav Holst H App 1.25, 1893
edited by John Wright

Andante

p

A lake and a fai - ry boat To

leggiere

pp

una corda con ped.

sail in the mid - night clear, And mer - ri - ly we would

float the dra-gons that watch us here!

Thy gown should be snow - white silk And strings of

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13

o - rient pearls, Like gos - sa - mers dipped in

16

milk, Should twine with thy ra - ven curls!

19

Poco agitato

Red ru - es should deck

22

accel.

And dia - monds should

25

Lento

be thy dower, But fai - ries have broke their

sf
tre corde

a tempo

29

wands, And wish-ing has lost its power!

mf

33

mf

36

A lake and a fai - ry boat To—

pp

dim.

pp

39

sail in the mid night clear, And mer - ri - ly we would

42

rall. *dim.*

float from the dra-gons that watch us here! But

(8)

dim.

45

molto rit.

fai - - ries ha broke their wands And

(8)

47

ppp

wish - ing ba lost its power!

(8)

loco

ppp

8va

Red.

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THERE SITS A BIRD ON YONDER TREE

Thomas Ingoldsby

Gustav Holst H App 1.26 (1893)

edited by John Wright

Andante

p

1. There sits a bird on yon-der tree, More fond than cush-at
 2. In yon-der co-vert lurks a fawn, the pride of the syl-van

8

dove; — There sits a bird on yon-der tree And sings to me of love. — Oh! swoop thee from thine
 scene; — In yon-der co-vert lurks a fawn, And I am his only queen. — Oh! bound from thy

8^{vb.} *8^{vb.}* *laco*

14

ey-rie down; — seek the dear my heart. — For the do-ments fly, And the hour is nigh, When
 se-cret lair, Forti- tude low the west — No mor-tal eye May our meet-ing spy, For

cresc. *p*

19

thou and I must part, My love! When thou and I must part. —
 all are closed in rest, My love! Each eye is closed in rest. — 3. Oh

molto dim. *8^{vb.}*

ANNA-MARIE

Sir Walter Scott

Gustav Holst H App 1.27 (1893)

edited by John Wright

Allegretto con spirito

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'Allegretto con spirito'. The lyrics are: 'An-na Ma-rie, love, up is the sun, An - na Ma-rie, love, An-na Ma-rie, love, morn is be-gun, An - na Ma-rie, love Mists are dis-pers-ing, love, birds sing-i in the morn-ing love, An - na Ma-rie. An - na Ma-rie, love, up in the morn, The hun - ter is wind-ing blithesounds on his horn, The'.

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12 *cresc.* *f*

e-cho rings mer - ry from rock and from tree, 'Tis time to a-rouse thee, love,

15 *ff*

An - na Ma - rie, An - na Ma - rie, look up is the sun,

17

An - na Ma - rie, the morn be - gun. Up in the morn - ing,

19 *ad lib.*

love, An - na Ma - rie.

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THE WHITE LADY'S FAREWELL

Sir Walter Scott

Gustav Holst H App 1.28 (1893)

edited by John Wright

Andante quasi adagio

p
Fare thee well, thou Hol - ly gre

The first system of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 9/8. The tempo is marked 'Andante quasi adagio' and the dynamics are 'p' (piano). The lyrics 'Fare thee well, thou Hol - ly gre' are written below the vocal line.

5 *p*
Thou shall sel-dom now be seen, With all thy fir ter-ing gar-lan's bend ing,

The second system of the musical score, starting at measure 5. It continues with the vocal line and piano accompaniment. The lyrics 'Thou shall sel-dom now be seen, With all thy fir ter-ing gar-lan's bend ing,' are written below the vocal line.

9
As to greet ing, dis-cend-ing, Start-ing the be-wil-dered hind, Who

The third system of the musical score, starting at measure 9. It continues with the vocal line and piano accompaniment. The lyrics 'As to greet ing, dis-cend-ing, Start-ing the be-wil-dered hind, Who' are written below the vocal line.

12
sees thee wave without a wind. Fare-well, Foun-tain! now not

The fourth system of the musical score, starting at measure 12. It concludes the piece with the vocal line and piano accompaniment. The lyrics 'sees thee wave without a wind. Fare-well, Foun-tain! now not' are written below the vocal line.

15

long Shalt thou mur - mur to my song, While thy

18

cry - stal bub - bles glanc - ing, keep the time in mys - tic

21

danc - Rise and swell, are

23

burst and lost, Like mor - tal schemes by for - tune crossed. The

26

knot of fate _____ at length is tied _____ The Churl is Lord, the Maid _____ is

29

bride. Vain - ly did _____ my ma - gic sleight _____ and the lo - ver from her

33

sight; _____ *rall.* Wi - ther bush _____ and re - rish well, _____

36

Lento

Fal - len is lof - A - ve - nell!

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THE COQUETTE

Die Spröde

Goethe

Allegro con spirito

Gustav Holst H App 1.3, c.1891

edited by John Wright

f

O'er the mea-dows tripped sweet Kit - ty,
An dem rein - sten Früh - lings - mor - gen,

f
con ped.

5

On a dew - ymorn in spring, Like lark, how blithe - some dit - ty
Ging die Schö - fe - rin und sang, Jung schön und oh - ne Sor - gen,

9

Gai - ly, light ca - rel - ling So la la la la la la la la la la la la la la la la la
Daß es durch die Lüfte bläut

14

la la, So

19

molto rit.

a tempo

la la.

24

p

Lu - bin, as she pass'd the side him,
Thyr - sis bot für ein Mäul - chen

dim. *p*

29

Of - fered smbs for his; Ro - guish -
Zwei, drei Schen gleich am Ort, Schalk - haft

34

-ly a - while she eyed him, Tripped a - way, then ca - rolled
blick - te sie ein Weil - chen; Doch sie sang und lach - te

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40 **rall.** *f* **a tempo**

this, *fort,* So la

cresc. *f*

45

la la, So

49 **rit.** **a tempo**

la la

colla voce

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52

la la la la.

57

mf
 Rib - bons in red - young Co - lin pro - s, Ro - bin
 Und ein an - drer bot il Bän - der Und - der

62

with his art would wife, but she mocks at
 drit - te be sein Herz; Doch sie trieb mit

67

all their Bän - fers, Sing - ing, as she mounts the
 Herz und Bän - dern So - wie mit den Läm - mern

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72

stile,
Scherz,

cresc.

la la la la la la la la

So

cresc.

76

la la

80

la la, So

rit.

a tempo

84

la la

sf

THERE IS DEW FOR THE FLOW'RET

Thomas Hood

Gustav Holst H App 1.38, c.1891-2

edited by John Wright

Andante



1. There is dew for the flow' ret And ho-ney for the bee, And

Fine

bo-wers for the wild bird, And love for you and me. There are tears the ma ny And plea-sures for the

few; But let the world pass on de-ar, ere's love for me and you. There is care that will not leave us, And

that will not flee; But on our heads up - ter'd Sits Love 'tween you and me. Our love it ne'er was

D.S. al Fine

reck - on'd, Yet good it is and true, It's half the world to me, dear, It's all the world to you. There is