

THE HOLST SONGBOOK Volume 4

Low voice

A VIGIL OF PENTECOST

Alice M. Buckton

Gustav Holst H123

edited by John Wright

Adagio *pp*

Voice

Piano

pp

loco

Ped.

6

- ten! The shores of her cliffs with golden songs are ring-ing! Lis -

10

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

loco

8^{va}

14

pp

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

loco

pp

18

cresc.

mf *Più mosso*

sing the songs of joy most ho - ly! They come in robes of white-rob-ed

mf *p*

23

cresc.

won - der O-ver all and o - cean they come! And all the ra - ces

cresc.

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27

f

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 in C... night to theirs, thy song of

36

glo -

ff

39

dim. *pp*

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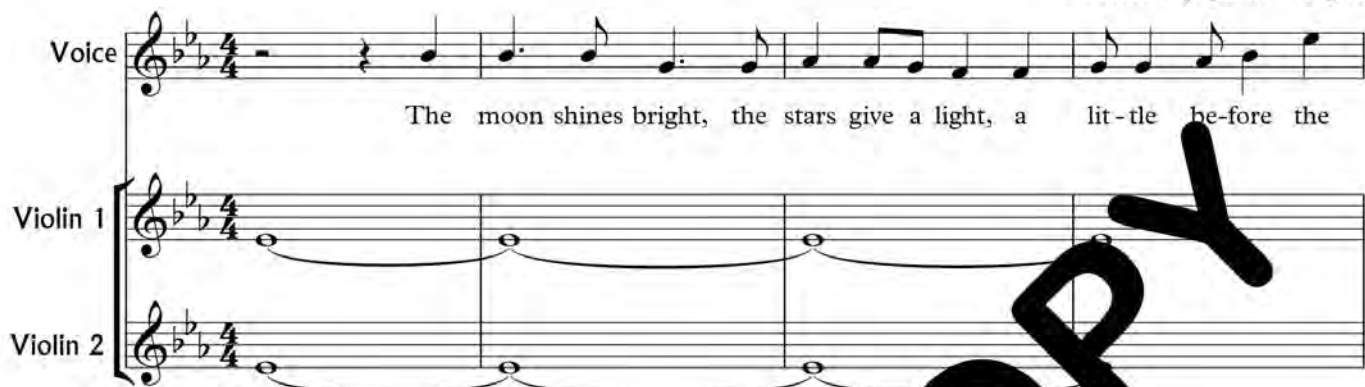
MAY DAY CAROL

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

5 

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

9 

pray, dearest dear Christ loved 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.

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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 her 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

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- r- es. Gone_ a - way, a-way, a-

84 *Lento* *ppp* *ad lib*

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

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EPILOGUE

Humbert Wolfe

Gustav Holst H174A (1929)

edited by Paul Sarcich

p

5 I lay these li - lies, god - less, this sh... once in hap - pi - ness,

f *p*

9 now in grief. If they are trem - bling, they trem - bled no less with the

12 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 heart *rit.* Im-mor - tal - dy

24

meno mosso
 mortal brings these, 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 note, 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 two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Andante' and the dynamic is 'p' (piano). The lyrics '1. On the green banks of Shan-non, when' are written below the vocal staff.

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

This system contains the next two staves of music, starting at measure 4. The vocal line continues with the lyrics 'Shee-lah was nigh, No blithe I-lad was so hap-py as I; No hap like my own could so'. The piano accompaniment continues with chords and moving lines.

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

This system contains the final two staves of music on the page, starting at measure 8. The vocal line concludes with the lyrics 'chee-ri-ly play, And where e-ver I went was my poor dog Tray. 2. When at'. The piano accompaniment provides harmonic support.

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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 P to my poor dog Tray."

21

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

25



though I was poor; When the sour-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-

Nor bar 39 Holst wrote: "Please notice that the pause is on the D and not the B as elsewhere"

40

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

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 - l - ve and blind? Can I

49

find one to guid_ se_ faith - ful and kind? To m_ sweet na - tive vil - lage, so

52

*rit. auto.**ad lib.*

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

colla voce *ppp*

I COME FROM HAUNTS OF COOT AND HERN

Tennyson

Gustav Holst H App 1.13, 1892
edited by John Wright

6

10

1. I come from haunts of coot and fern, make a sud - den sal - ly And

15

spar - kle out among 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

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

29 *rall.* *a tempo*

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

34

e - v

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!

8 There sits a bird on ev' - ry

16 tree, And as his love as I do thee; Sing heigh - ho, and heigh -

24 - ho! Young maids must mar-ry... There

p

p

cresc.

ossia

cresc.

f

ossia

f

dim.

p

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31

ossia

rall.

grows a flower on ev' - ry bough; Sing heigh - ho! There

39

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

48

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

56

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

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

72 *p*
2. From sea to stream the sail upon roam; Sing

79 *cresc.*
heigh - ho! From sea to stream the sail upon roam; Each *cresc.*

87 *ossia* *cresc.*
find a man and leads for home, sing heigh - ho, and heigh - ho!

95 *f* *ossia* *p*
Young men must marry. The sun's a

f *dim.* *p*

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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 - ry. Sing heigh - ho, and heigh

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

heigh - ho, heigh - ho.

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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.

4

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

7

float on the dra-gons that watch us here!

10

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 twin with thy ra - ven curls!

19

Poco agitato

Red ru - ies should deck thy brows,

22

accel.

And dia - monds should

25

Lento

be thy dower. But fai - ries have broke their

tre corde

a tempo

29

wands, And wish-ing has lost its power!

33

36

A lake and a fai - ry boat To

39

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

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42

rall. dim.

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

45

molto rit.

fai - - ries have roke their lands And

47

ppp

wish - ing has lost its power!

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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 syl- van

8

dove; — There sits a bird on yon-der tree And sings — love. — Oh hoop that from thine
 scene; — In yon-der co-vert lurks a fawn, and I am his on-ly queen. — Oh bound from thy

8^{va}. *8^{va}.* *loco*

14

ey - rie down, — the le-see near my heart. For — mo - ments fly, And the hour is nigh, When
 se - cret lair, For — be - low the — 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.

sweet_ is the breath of morn, When the sun's first beams ap-pear... Oh! sweet_ is the shep-herd's strain, When it

dies on the list'-ning ear, And sweet_ the soft voice that speaks the wan-der-er's wel-come

home; *pp* But sweet-er by your side, mild star_ With your true love thus to roam, My dear! *dolce*

**ossia*

una corda
Ped.

With our own true love to roam! *morendo* *loco* *8va* *PPP*

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ANNA-MARIE

Sir Walter Scott

Gustav Holst H App 1.27 (1893)

edited by John Wright

Allegretto con spirito

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, lo - ve, 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 greet

5 *p*

Thou shall sel-dom now be seen, _____ With all the _____ ter-ing gar-lan's bend ing, _____

9

As to greet _____ es - cend - ing, Stand ing the _____ be - wil - dered hind, Who

12

sees _____ thee wave with-out a wind. Fare-well, Foun - tain! _____ now not

15

long Shalt_ thou mur - mur to_ my song, While thy

18

cry - stal bub - bles glanc - ing, deep the time_ in mys - tic

21

danc - Rise and swell, are

23

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

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26

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

29

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

33

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

36 **Lento**

Fal-len is lo - ty A - ve - nel!

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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 - y morn in spring, Like lark, he lithe - some dit - ty
Ging die Schä - fe - rin und sang, Jung und schön und oh - ne Sor - gen,

9

Gai - ly, light - ly rol - ling So la la la la la la la la la la la la la la la la la
Daß es durch die Luft ging,

14

la la, So

19

molto rit.

a tempo

la la.

24

p

Lu - bin, as she pressed be - side him,
Thyr - sis bot für ein Mäul - chen

dim. *p*

29

Of - fered lambs for a kiss; Ro - guish -
Zwei, drei Mäul - chen gleich an Ort, Schalk - haft

34

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

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39

rall. *f* a tempo

ca - rolled this, So la la la la la la la la la la la la la la la la la

lach - te fort,

cresc. *f*

44

la la

48

rit. a tempo

la la la la, So la la la la la la la la la la la la la la la la la

colla voce

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52

la la la la.

57

mf
 Rib - bons red - young Co - lin pro - ... Ro - bin
 Und ein an - drer bot ih - nen ... Und der

62

with his could wife, she mocks at
 drit - te in Herz; Doch sie trieb mit

67

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

72

cresc.

*stile,
Scherz,*

la la la la

la la la la

So

cresc.

76

la la

80

la la, So

84

rit.

a tempo

la la

sf

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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

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

Fine

16 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

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

30 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