

# PERSEPHONE



Words by  
Humbert Wolfe

Gustav Holst

**Allegro**

VOICE

PIANO

*f* *dim.*

*mp*

*p*

*simile*

Come back Per - seph - o - ne! As a moon - flake thin,  
flutes for the danc - ers you danced with be-gin.

Leave the deep hel - le - bore the dark, the un-tran - quil

for spring's pale prim - rose and her first jon - quil.

A - gain they are sing - ing

(O will you not heed them?)

with none now to an - - - swer,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a 7/8 time signature. The lyrics are "with none now to an - - - swer,". The piano accompaniment is in bass clef and features a series of descending triplets across the system.

*cresc.* and none to lead

*cresc.*

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "and none to lead". The piano accompaniment features a crescendo and continues with descending triplets. The system ends with a double bar line.

them. They will grow

*f* *dim.*

The third system of music shows a change in time signature to 8/4. The vocal line has the lyrics "them. They will grow". The piano accompaniment features a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and continues with descending triplets.

old - er, till comes a day when the last of your

*p*

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "old - er, till comes a day when the last of your". The piano accompaniment features a piano (*p*) dynamic and continues with descending triplets.

maid - ens is tired of play: when the

The first system of music features a vocal line in 4/4 time and a piano accompaniment. The vocal line consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment is in the left hand, featuring a series of eighth-note triplets (G4, A4, B4) that ascend and then descend, with a fermata over the final triplet. The right hand of the piano accompaniment has a similar triplet pattern.

song as it ris - - - es

The second system continues the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note triplets, maintaining the ascending and descending pattern. The right hand has a similar triplet pattern.

faints and droops— o - ver,

The third system continues the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note triplets, maintaining the ascending and descending pattern. The right hand has a similar triplet pattern.

and your play - - mates go

The fourth system continues the vocal line with quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with eighth-note triplets, maintaining the ascending and descending pattern. The right hand has a similar triplet pattern.

seek - - - ing a gent-ler lo - - - ver.

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics "seek - - - ing a gent-ler lo - - - ver." with long dashes indicating a slow, sustained melody. The piano accompaniment is on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes with triplets, indicated by a bracket and the number "3".

*cresc.*  
Lis - ten the danc - - - ers!

*cresc.*

The second system continues the vocal and piano parts. The vocal line has the lyrics "Lis - ten the danc - - - ers!" with long dashes. The piano accompaniment includes a *cresc.* (crescendo) marking above the staff. The piano part features a complex rhythmic pattern with triplets and a *cresc.* marking below the staff.

The flutes oh lis - ten!

The third system features a vocal line with the lyrics "The flutes oh lis - ten!" and a piano accompaniment. The piano part is characterized by a continuous, rapid eighth-note pattern with triplets, indicated by brackets and the number "3".

*f accel.*  
Has - ten Per - seph - o - nel Per -

*accel.*

The fourth system features a vocal line with the lyrics "Has - ten Per - seph - o - nel Per -" and a piano accompaniment. The piano part includes a *f accel.* (forte acceleration) marking above the staff and an *accel.* marking below the staff. The piano accompaniment continues with a rhythmic pattern of eighth notes and triplets.

seph - o - ne! *ff* Has - -

The first system consists of a vocal line and piano accompaniment in 4/4 time. The vocal line begins with the lyrics "seph - o - ne!" followed by a rest and then "Has - -" with a fortissimo (*ff*) dynamic marking. The piano accompaniment features a melodic line with a large slur and a bass line with triplet markings.

*ff*

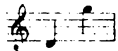
The second system is a piano accompaniment in 8/4 time. It features a melodic line with a large slur and a bass line with triplet markings. The dynamic marking is fortissimo (*ff*).

*dim.* ten! *dim. e rall.*

The third system consists of a vocal line and piano accompaniment in 8/4 time. The vocal line begins with a dynamic marking of *dim.* and the lyrics "ten!". The piano accompaniment features a melodic line with a large slur and a bass line with triplet markings. The dynamic marking is *dim. e rall.*

## THINGS LOVELIER

Words by  
Humbert Wolfe



Gustav Holst

Andante (Tempo Rubato)

VOICE *p*

You can-not dream things love-li-er than the first love I had of her.

PIANO *p*

Nor air is an-y as mag-ic sha-ken as her breath in the first kiss — ta-ken

And who, in dream-ing, un-der-stands her hands stretched like a blind man's hands?

O - pen, tremb-ling, wise they were—You can-not dream things love - li - er.

## NOW IN THESE FAIRYLANDS



Words by  
Humbert Wolfe

Gustav Holst

**Lento**

VOICE

PIANO

*p*

Now in these fai - ry-lands

ga - ther your wea - ry hands close to your breast, and be at rest. —

*mf* **Più mosso**

Now in these si - len-ces lean to the

The musical score is written for voice and piano. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Lento'. The key signature has one sharp (F#). The voice part starts with a rest, followed by the lyrics 'Now in these fai - ry-lands'. The piano accompaniment features a series of chords and moving lines in both hands. The second system continues the voice line with the lyrics 'ga - ther your wea - ry hands close to your breast, and be at rest. —'. The piano accompaniment includes a section with a 3/2 time signature. The third system begins with a new tempo marking 'Più mosso' and a dynamic marking 'mf'. The voice part has the lyrics 'Now in these si - len-ces lean to the'. The piano accompaniment continues with a more active rhythmic pattern.



ca - den - ces, mould - ing their grace to the line of your

face. *p Lento* Now at the end of all,

*rall.* *p*

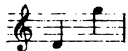
love - li - est friend of all, all things are

*morendo* yours in this peace that en - dures.

*morendo* *pp*

## A LITTLE MUSIC

Words by  
Humbert Wolfe



Gustav Holst

**Allegretto** *p* *leggiero*

VOICE

PIANO *p* *sempre legato*

Since it is eve-ning,

let us in-vent love's un-dis-cov-ered con-tin-ent.

What shall we steer by, hav-ing no chart but the de-lib-er-ate

fraud of the heart? How shall we find it?

The musical score is written for voice and piano. The voice part is in a single staff with lyrics. The piano part consists of two staves. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'p leggiero'. The score is divided into four systems. The first system shows the beginning of the piece with the voice part starting on 'Since it is eve-ning,'. The second system continues with 'let us in-vent love's un-dis-cov-ered con-tin-ent.' The third system continues with 'What shall we steer by, hav-ing no chart but the de-lib-er-ate'. The fourth system concludes with 'fraud of the heart? How shall we find it?'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are several fermatas and dynamic markings throughout the piece.

*pp* *cresc.*

Be-yond what keys — of boyhood's Span-ish pir-a-cies,

*pp* *cresc.*

false El-dor-a - dos dim with the tears of beau - ty, — the last of the

*p*

*pp*

buc-caneers?

*mf*

*p*

Since it is eve-ning, let us de-sign what shall be ut-ter - ly yours and mine.

*p*

There will be noth-ing that e-ver be-fore beckoned the sail or from an-y

*Poco meno mosso*

shore. Trees shall be greener by mountains more pale,

thrush-es out-sing-ing the night-in-gale, flow-ers now but-ter-flies,

now in the grass, sud-den-ly qui-et as paint-ed glass, and

Meno mosso

fish-es of em-er-ald dive for the moon, whose sil-ver is stained by the

Tempo I

*pp*

pea-cock la-goon. — Since it is eve-ning, and

*pp una corda*

*rall. cresc.*

sail-ing wea-ther, let us set out for the dream to-geth-er; — set for the

*tre corde cresc. rall.*

Adagio

land fall, where love and verse en - fran-chise for e-ver the trav - ell-ers.

*dim.*

## THE THOUGHT



Words by  
Humbert Wolfe

Gustav Holst

*Senza misura*

VOICE

I will not write a po-em for you, because a po-em, e-ven the

PIANO

*mp* *pp* *p*

love - li - est, can on - ly do what words can do - stir the air, and

*f* *mf*

dwin - dle, and be at rest. Nor will I hold you with my

*p* *mp* *pp* *p*

hands, because the bones of my hands on yours would press, and you'd say aft - er

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "hands, because the bones of my hands on yours would press, and you'd say aft - er".

"Mor - tal was, and crumb - ling, that lov - er's ten - der - ness"

*dim.*

*f* *mf* *p*

The second system continues the vocal line and piano accompaniment. The vocal line includes the instruction *dim.* (diminuendo). The piano accompaniment includes dynamic markings *f*, *mf*, and *p*. The lyrics are: "Mor - tal was, and crumb - ling, that lov - er's ten - der - ness".

Poco meno mosso

*p*

But I will hold you in a thought with - out mov - ing spi - rit or de - sire or

*p*

The third system begins with the tempo marking *Poco meno mosso* and the dynamic marking *p*. The vocal line and piano accompaniment are shown. The lyrics are: "But I will hold you in a thought with - out mov - ing spi - rit or de - sire or".

will - for I know no oth - er way of lov - ing, that en - dures when the heart is still.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "will - for I know no oth - er way of lov - ing, that en - dures when the heart is still."

# THE FLORAL BANDIT



Words by  
Humbert Wolfe

Gustav Holst

Vivace *p leggiero*

VOICE

Be - yond the town - oh

PIANO

*pp*

far! be - yond it she walks - that la - dy - have you seen her? that

thief of spring, that flor - al ban - dit who leaves the grass she



walks on green - er. And she can sing - the

pp

black - birds hear her - those lit - tle coals

— with throats of flame — and they can find, a -

cresc. f pp

light - ing near her, no sweet - er prac - tice

than her name. What is her name? O ask the

*f* *p*

Red.

lin-net, for hu-man tongue would strive in vain to

*f* *p*

Red.

speak the buds un-crump-ling in it, and the small

*dim.*

*dim.*

lang - uage of the rain.

*mf*

Who is this la - dy? What is

*mf*

*marcato il basso*

*cresc.*

she? the Syl - - via all our swains a -

*cresc.*

dore?

*ff*

*senza misura*

Yes, she is that - un - chan - ging - ly, *dim.* but she is al - so some - thing more. —



*poco cresc.*

lin-gered, as though he were for e-ver try-ing toc-ca-tas Pur-cell

*poco cresc.*

*dim.*

might have fin-gered. But no one knows her range —

*dim.*

*Vivace* *pp*

— nor — can-guess half — the phra-ses of her fid-dle,

*pp*

*cresc.* *f senza misura accel.*

the la-dy who for e-v'ry man breaks off her mu-sic in the middle.

*cresc.* *pp*

## ENVOI



Words by  
Humbert Wolfe

Gustav Holst

*Moderato*

VOICE *p* *poco cresc.*

When the spark that glit-tered flakes in - to ash, and the spi-rit un -

PIANO *p* *poco cresc.*

fet-tered is done with flesh, when all that won - der, this

*f* *dim. rall.*

love - li - ness of heart lies un - der the sleep - y grass,

*f* *dim. rall.* *mf*

*a tempo*  
*p*

and slow are the swift, and dark the fair, and sweet voi - ces

*p a tempo*

lift not on the air, when the long spell of dust lies on all that was well be -

*f* *dim.*

*dim.*

thought up - on, of all that love - ly, of all those

*p*

*p*

brief hopes that went brave-ly be-yond be - lief, of life's deep blaz - on with

*cresc.*

*cresc.*

love's gold stain — pass-ing all rea-son doth aught re-main? >

What need of ans-wer? bird chaunting priest

dawn swings her cen - ser of bloom-white mist, —

noon from her should-er lets her sun-shawl half loose, half hold her—



*dim.* *pp*

— and drift - ing fall, ——— and eve - ning slow - ly by hill and

*dim.* *pp*

*dim. e rall.*

wood per - fects her ho - ly sol - i - tude, un - asked, un - daunt - ed by

*dim. e rall.*

love, or what the heart has want - ed, and want - eth not. Un - asked?

*ppp*

**Animato** *p*

Say ra - ther that these will star - tle to - mor - row oth - er

*p*

hearts with mor-tal beau-ty they had from us, as we in-her-it-ed that

*dim.*

leg - a - cy. Un - daunt - ed? — Yes, — since death can lend to

love-li-ness on - ly an end that with the be - gin-ning is one de-signed,

one shape, one mean - ing be - yond the mind. —

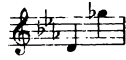
*accel. ff*

*rall.*

*molto pesante*

*fff*

# THE DREAM-CITY



Words by  
Humbert Wolfe

Gustav Holst

*Andante con moto*

VOICE

On a dream-hill we'll build our ci - ty, and we'll

PIANO

*pp*

build gates that have two keys — love to let in the van- quished, and

pit - y to close the locks — that shel - ter these. —

There will be quiet open spaces, and shady towers

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

sweet with bells, and quiet folks with quiet faces, walking among these miracles.

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes (G4, A4, B4) marked with a '3' above the notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

There'll be a London Square in Maytime with London lilies, whose brave light

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note accompaniment.

star - - ties with col - oured lamps the day - time,

*dim.*

with sud - den scent - ed wings — the night.

*p senza misura* *dim.*

A si-lent Square could but a lonely thrush on the lilacs bear to cease his song, and no sound else —

*ppp* *meno mosso*

— save on - ly — the traf - fic of the heart at peace. —

*ppp* *meno mosso*  
*una corda*

*sempre ppp*

And we will have a ri - ver paint - ed with the dawn's wisful strate - gems of dusted gold, and

*sempre ppp*

*rall.* **Tempo I**

night ac - quaint - ed with the long pur - ples of the Thames.

*rall.* **Tempo I** *tre corde*

*cresc. ed animato*

And we will have... oh yes! the gar - dens Kensington, Richmond Hill and Kew, and Hampton,

*cresc. ed animato*

*mf a tempo* *dim.*

where win - ter scolds, and par - dons the first white cro - cus break - ing through.

*mf a tempo* *dim.*

*p* *cresc.*

And where the great their greatness squander, and while the wise their

*pp*

*p* *cresc.* *p*

wis - dom lose, squirrels will leap, and deer will wan - der, grace - ful - ly, down the av -

*pp* *morendo*

- en - ues.

# JOURNEY'S END

Words by  
Humbert Wolfe

Gustav Holst

*Molto Adagio* *mp* *pp*

VOICE

What will they give me, when jour - ney's done? Your

PIANO

*mp*

own room to be qui - et in, Son! Who

*pp* *mp*

shares it with me? There is none shares that cool

*pp*

dor - mi - tor - y, Son! Who turns the sheets?

*mp*



## Poco meno mosso

*pp* *a tempo*

There is but one, and no one needs to turn it, Son!

*pp* *mp*

*mp* *pp* *a tempo*

Who lights the can-dle? E-v'ry-one sleeps without can-dle all night, Son!

*pp*

**Animato** *mf*

Who calls me af - ter

*cresc.* *mf*

**Largo** *pp*

sleep-ing? Son! You are not called when jour - ney's done.

*mf* *pp* *ppp*

## IN THE STREET OF LOST TIME

Words by  
Humbert Wolfe



Gustav Holst

*Andante con moto*

VOICE

Rest and have ease; Here are no more voy - a - ges;

PIANO

*p*

fold, fold your nar - row pale hands; and un - der the veil of night

lie, as I have seen you lie in your deep hair; but pa - tient - ly

now that new loves, new days, have gone their ways. — *morendo*

# RHYME



Words by  
Humbert Wolfe

Gustav Holst

*Poco Vivace*

VOICE *p*  
Rhyme in your clear chime we

PIANO *p*

hear ring-ing, far-off and clear, in beau - ty's fai - ry grang-es at

e - ven - song the chan-ges and swells of her lost el - fin -

bells. \_\_\_\_\_ You glimmering through, as-tir,

wan - - der a lamp-light - er, kin - dling that lamp and this of

long - quenched mem-or-ies with blaze \_\_\_\_\_ of their au-to-da -

*mp poco meno mosso*

fés. \_\_\_\_\_ Num - - bers the

*mp poco meno mosso*

*cresc.*

soul re-mem - bers, (and moved a - mong

*cresc.*

them when the Sons of

*f*

*f*

Morn - ing sung \_\_\_\_\_ them) you

*dim.*

e - cho, while the dim sha - dow of

*mf dim.* *p molto dim.*

Ser - - a - phim half floats a -

*pp una corda*

mong your mu - ted notes.

Ta - - mer of love's sweet gram-mar you

*f tre corde* *dim.*

*dim.*  
 parse, and change his nouns to

*pp*  
 stars, \_\_\_\_\_ his verbs you

*pp una corda*

con - ju-gate, so that they van - - ish straight from

time, and lift a moon - lit par - a - deigm. \_\_\_\_\_

*tre corde*

## Tempo I

*p*

Rhyme by your clear chime we

climb, clean out of space and time, and the small earth be-hind us can

nei - ther lose nor find us, set free in your e -

ter - ni - ty.

*pp*



# BETELGEUSE\*

Words by  
Humbert Wolfe

Gustav Holst



**Poco Lento**

VOICE *p* On Be-tel-geuse.

PIANO *una corda* *ppp* *mp* *ppp* *mp* *mp*

the gold leaves hang in gold - en aisles for twice a

hun-dred mil-lion miles, and twice a hun-dred mil-lion years they

\* Pronounced "Bay-tel (hard g) euse (as in hers)".  
Copyright 1930, by Augener Ltd.



gold-en hang— and no-thing stirs, on Be-tel-geuse.—

*ppp* *ppp*

*ppp* *mp*

\* Red. \* Red.

Space is a wind that does not blow on Be-tel-geuse— and

*ppp* *mp*

\* Red. \* Red.

time-oh time— is a bird,— whose wings— have ne-ver stirred the gold-en

*ppp* *mp*

\* Red. \* Red. \*

av - en - ues of leaves on Be - tel - geuse. —

*ppp* *mp* *tre corde* *mf*

*And.* *\* And.* *And.*

*senza misura*

On Betelgeuse there is nothing that joys or grieves the unstirred multitude of leaves, nor

ghost of e - vil or good haunts the gold mul - ti - tude on Be - tel - geuse. —

*pp* *mf* *ppp* *mp*

*And.* *una corda* *\* And.*

And birth they do not use nor death on Be-tel-geuse, and the

God, of whom we are in-fin-ite dust, is there a

single leaf of those gold leaves on Be-tel-geuse.

*ppp*

*ppp* *mp* *mp*

*ppp*

*ppp*

*morendo*

*mp* *morendo* *pppp*

\* *Rit.* \* *Rit.* \* *Rit.* \*