

# PERSEPHONE



Words by  
Humbert Wolfe

Gustav Holst

**Allegro**

VOICE

PIANO

*f* *dim.*

*mp*

Come back Per - seph - o - ne! As a moon - flake thin,

*p*

flutes for the danc - ers you danced with be-gin.

*simile*

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 with lyrics "maid - ens is tired of play: when the". The piano accompaniment consists of two staves with a complex rhythmic pattern of eighth notes, including several triplet markings.

song as it ris - - - es

The second system continues the vocal line with lyrics "song as it ris - - - es". The piano accompaniment continues with similar rhythmic patterns and triplet markings.

faints and droops— o - ver,

The third system features the vocal line with lyrics "faints and droops— o - ver,". The piano accompaniment continues with the same rhythmic structure and triplet markings.

and your play - - mates go

The fourth system concludes the vocal line with lyrics "and your play - - mates go". The piano accompaniment continues with the established rhythmic patterns and triplet markings.

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) with a grand staff brace. It features a series of eighth-note triplets in the right hand, with a fermata over the first triplet. The left hand has a similar triplet pattern. The key signature has one flat (B-flat).

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

The second 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 "Lis - ten the danc - - - ers!" with long dashes. The piano accompaniment is on two staves with a grand staff brace. It features a series of eighth-note triplets in the right hand, with a fermata over the first triplet. The left hand has a similar triplet pattern. The key signature has two sharps (F# and C#). The word "cresc." is written above the vocal line and below the piano staff.

The flutes oh lis - ten!

The third 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 "The flutes oh lis - ten!" with long dashes. The piano accompaniment is on two staves with a grand staff brace. It features a series of eighth-note triplets in the right hand, with a fermata over the first triplet. The left hand has a similar triplet pattern. The key signature has two sharps (F# and C#). The time signature is 3/4.

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

The fourth 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 "Has - ten Per - seph - o - nel Per -" with long dashes. The piano accompaniment is on two staves with a grand staff brace. It features a series of eighth-note triplets in the right hand, with a fermata over the first triplet. The left hand has a similar triplet pattern. The key signature has one flat (B-flat). The time signature is 3/4. The word "f accel." is written above the vocal line and below the piano staff.

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

The first system consists of a vocal line and piano accompaniment in 4/4 time. The vocal line has a treble clef and a key signature of one flat. The lyrics are "seph - o - ne!" followed by a long rest and then "Has - -". The piano accompaniment features a left hand with a series of descending triplets and a right hand with a melodic line that includes a triplet and a sixteenth-note figure.

*ff*

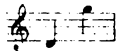
The second system is a piano accompaniment in 8/4 time. It features a left hand with a steady eighth-note accompaniment and a right hand with a melodic line consisting of three groups of eighth-note triplets, each with a slur and a fermata.

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

The third system consists of a vocal line and piano accompaniment in 8/4 time. The vocal line has a treble clef and a key signature of one flat, with the lyrics "ten!". The piano accompaniment features a left hand with eighth-note accompaniment and a right hand with a melodic line of eighth-note triplets, ending with an eighth-note figure. Performance markings include *dim.* above the vocal line and *dim. e rall.* below the piano accompaniment.

## 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

VOICE *Lento*

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



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

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

*rall.* *p*

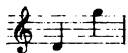
love - li - est friend of all, all things are

*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 mood is 'p leggiero'. The piano part is marked 'p sempre legato'. The score is divided into four systems. The first system shows the beginning of the piece with the voice part starting on the second measure. The second system continues the first line of the lyrics. The third system continues the second line of the lyrics. The fourth system concludes the piece with the final line of lyrics. 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 dynamic markings, including 'p' (piano) and 'p leggiero' (piano and light). The key signature has one flat (B-flat), and the time signature is 8/8. There are various musical notations such as slurs, ties, and fingerings (e.g., '2' for second finger) throughout the score.

*pp* *cresc.*

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

*pp* *cresc.*

*p*

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

*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

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

*pp una corda*

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

*rall. cresc.*

*tre corde cresc. rall.*

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

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

*dim.*

*f* *mf* *p*

Poco meno mosso

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

*p*

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*

2ed.

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

*f* *p*

2ed.

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-chang-ing-ly, *dim.* but she is al - so some-thing more. —

Allegretto  $\text{♩} = \text{♩}$ *pp* *leggiero*

For buds at best are lit-tle green

*pp*  
*una corda*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half rest followed by a quarter note G4, then a quarter rest, and continues with a melodic line. The piano accompaniment starts with a half rest, followed by a quarter note G4, and then a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The tempo is marked 'Allegretto' with a quarter note equal to a quarter note, and the dynamics are 'pp' (pianissimo) and 'una corda'.

keys on an old thin cla-vi-chord, that on-ly has the one high tune

Detailed description: This system contains measures 3 and 4. The vocal line continues the melody from the previous system. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line. The dynamics remain 'pp'.

— that, since the first, all springs — have heard.

Detailed description: This system contains measures 5 and 6. The vocal line has a longer note value in measure 5. The piano accompaniment continues with similar rhythmic patterns. The dynamics remain 'pp'.

And all first love with the same sighing tunes, though more sweet-ly touched, has

Detailed description: This system contains measures 7 and 8. The vocal line concludes with a half note. The piano accompaniment features a more complex right hand pattern with slurs and a steady eighth-note bass line. The dynamics remain 'pp'.

*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.* *f senza misura accel.* *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? >

*f* *dim.* *p*

What need of ans-wer? bird chaunting priest

*p* *pp* *meno mosso*

*meno mosso*

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

*pp*

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

*poco cresc.* *poco cresc.* 8



*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 vocal line begins with a whole note B-flat, followed by a quarter rest, then a quarter note G, and a quarter note F. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

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

The second system continues the vocal line with a dotted quarter note G, a quarter note F, and a quarter note E. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand. The system concludes with a quarter rest in the vocal line and a quarter note G in the piano accompaniment.

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

The third system begins with a quarter rest in the vocal line, followed by a quarter note G, a quarter note F, and a quarter note E. The piano accompaniment continues with eighth-note patterns and chords. The system ends with a quarter rest in the vocal line and a quarter note G in the piano 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 *mp* *pp*

PIANO *mp* *pp* *mp* *pp* *mp*

What will they give me, when jour - ney's done? Your  
own room to be qui - et in, Son! Who  
shares it with me? There is none shares that cool  
dor - mi - tor - y, Son! Who turns the sheets?



Poco meno mosso

*pp* *a tempo*

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

*pp* *a tempo*

*mp*

*mp* *pp*

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*

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

*cresc.*

*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

The first system of music features a vocal line starting with a whole rest, followed by a melody in 12/8 time. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

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

The second system continues the vocal melody with the lyrics "climb, clean out of space and time, and the small earth be-hind us can". The piano accompaniment maintains its rhythmic pattern with some harmonic shifts.

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

The third system contains the lyrics "nei - ther lose nor find us, set free in your e -". The vocal line includes a fermata over the word "free" and a double bar line. The piano accompaniment features some chordal textures.

ter - ni - ty.

The fourth system concludes with the lyrics "ter - ni - ty." The vocal line ends with a final note and a fermata. The piano accompaniment ends with a *pp* dynamic marking.



# 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)".  
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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.

The musical score consists of three systems. Each system features a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). Dynamics include *ppp*, *mp*, and *morendo*. There are also performance markings like *\* R20* and a final *\** at the end of the piece.