



A DREAM OF CHRISTMAS

Anon. 15th Century Medieval Lyrics

Carol for Voices & Piano
by

Gustav Holst

VOCAL SCORE



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Cover Image: "Angels Entertaining the Holy Child" by Marianne Stokes, 1893



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Royal Academy of Music Library

Manuscript Transcription & Score Preparation

The British Library - Add MS 57880 ff. 36v-37 H.139

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Ass't. Librarian - library@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
lib.ram.ac.uk

David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

Gustav Theodore Holst (born Gustavus Theodore von Holst; 21 September 1874 – 25 May 1934) was an English composer, arranger and teacher. Best known for his orchestral suite *The Planets*, he composed many other works across a range of genres, although none achieved comparable success. His distinctive compositional style was the product of many influences, Richard Wagner and Richard Strauss being most crucial early in his development. The subsequent inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and refine an individual style.



There were professional musicians in the previous three generations of Holst's family and it was clear from his early years that he would follow the same calling. He hoped to become a pianist, but was prevented by neuritis in his right arm. Despite his father's reservations, he pursued a career as a composer, studying at the Royal College of Music under Charles Villiers Stanford. Unable to support himself by his compositions, he played the trombone professionally and later became a teacher—a great one, according to his colleague Ralph Vaughan Williams. Among other teaching activities he built up a strong tradition of performance at Morley College, where he served as musical director from 1907 until 1924, and pioneered music education for women at St Paul's Girls' School, where he taught from 1905 until his death in 1934. He was the founder of a series of Whitsun music festivals, which ran from 1916 for the remainder of his life.

Holst's works were played frequently in the early years of the 20th century, but it was not until the international success of *The Planets* in the years immediately after the First World War that he became a well-known figure. A shy man, he did not welcome this fame, and preferred to be left in peace to compose and teach. In his later years his uncompromising, personal style of composition struck many music lovers as too austere, and his brief popularity declined. Nevertheless, he was an important influence on a number of younger English composers, including Edmund Rubbra, Michael Tippett and Benjamin Britten. Apart from *The Planets* and a handful of other works, his music was generally neglected until the 1980s, when recordings of much of his output became available.

https://en.wikipedia.org/wiki/Gustav_Holst

A Mediæval Anthology

Being Lyrics and Other Short Poems Chiefly Religious

Collected by Mary G. Segar (1915)

XXX.

[British Museum Addl. 5465]

1.

The other night
I saw a sight
All in my sleep:
Mary, that may,
She sang: Lulay,
And sore did weep.

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

2.

To keep she sought
Full fast about
Her Son from cold.
Joseph said: “Wife,
My joy, my life,
Say what ye would.”

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

3.

“No thing, my spouse
Is in this house
Unto my pay:
My Son, a king,
That made all thing,
Lieth in hay.”

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

4.

“My mother dear,
Amend your cheer,
And now be still;
Thus for to lie
It is soothly
My Father’s Will.”

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

5.

Derision,
Great passion,
Infinitely
As it is found;
Many a wound
Suffer shall I.

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

6.

On Calvary,
That is so high,
There shall I be,
Man to restore,
Nailed full sore
On to a tree.

“Ah my dear! ah my dear Son!”
Said Lady Mary, “Ah my dear!
Kiss Thy mother, Jesu,
With a laughing cheer.”

A Dream of Christmas

Anon. 15th Century Medieval Text

Gustav Holst
H. 139 - 1917

Andante

Voices

Piano

p

5 *p*

1. The oth - er night I saw a sight All in my sleep: Ma - ry, that may, She
 2. To keep she sought Full fast a - bout Her Son — from cold. Jo - seph said: "Wife, My
 3. "No thing, my spouse, is in this house Un - to my pay: My Son, — a king, That

5

10 *mf*

sang: Lul - lay, And sore did weep. } "Ah my dear! ah my dear Son!" Said La - dy Ma - ry,
 joy my life, Say what ye would." }
 made all thing, — Li - eth in hay." }

10 *mf*

15 *cresc.*

"Ah, my dear! Kiss Thy moth - er, Je - su, with a laugh - ing cheer." _____

15 *cresc.*

20 *p* *meno mosso*

4. "My moth - er dear, A - mend your cheer, And now be still; Thus for to lie It
Cal va ry, that is so high, There shall I be, Man to re store,

20 *p*

25

is sooth - ly My Fath - er's Will." } "Ah my dear! ah my dear Son!" Said La - dy Ma - ry!
Nailed full sore On to a tree.

25

30

"Ah my dear! Kiss Thy moth - er, Je - su, With a laugh - ing cheer." _____

30

34

1. _____

2. _____

5. On _____

34



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

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