INTRODUCTION

These six pieces are the only piano music that Holst wrote, apart from his early works of the 1890s when he was training to be a pianist. (The training had to come to an end because of the neuritis in his right arm, but he never forgot the imagined feel of the keyboard.)

The following short works were written as presents for his friends and his family. The first four are founded on tunes from W. G. Whittaker's 'North Countrie Ballads, Songs and Pipe-Tunes'. The *Toccata* was written in 1924 for Mrs Norman O'Neill, to celebrate her silver wedding. It is founded on 'Newburn Lads' and Holst described the first time he heard the tune, played by 'an old man in Cheltenham with a hurdygurdy somewhere about 1879 and this was his only tune and each time he played it he had fewer notes than before and what notes were left were further from what they were when they were young.'

Chrissemas Day in the morning was a 1926 Christmas present for Vally Lasker. In the following year he wrote *O! I hae seen the roses blaw* and *The Shoemakker* and dedicated them to Nora Day. They were published in 1928 as 'Two Folk Song Fragments' and were reissued in 1970 with the title 'Two Northumbrian Folk Tunes'.

The *Nocturne* was written for me in 1930 as a belated twenty-first birthday present in answer to my request for some piano music without any folk tunes. He couldn't think of the right title for it, and it was first performed as 'An Un-named Piece'. The *Jig* was written in 1932. In a letter he wrote to me that summer he said:

> I realised that your next piano piece was long overdue so I set to work. I've done nothing else these two days and my idea was to get something down on paper and then ask you to rewrite it and make it sound more or less like music. But I've just crawled through it twice (Molto Adagio instead of Vivace) and it really isn't fit to be seen even by you. So I'll put it aside until I come back. It's a jig – probably. And I think the 'un-named' is a nocturne. Do you?

The *Nocturne* and *Jig* were published separately after his death in 1934 and were republished together, as *Two Pieces for Piano*, in 1965.

I am grateful to the original publishers for allowing all the six pieces to be gathered together under one cover. Details about first performances and the whereabouts of the manuscripts are given in *A Thematic Catalogue of Gustav Holst's Music* (Faber Music Ltd, 1974).

IMOGEN HOLST

THE SOLO PIANO MUSIC

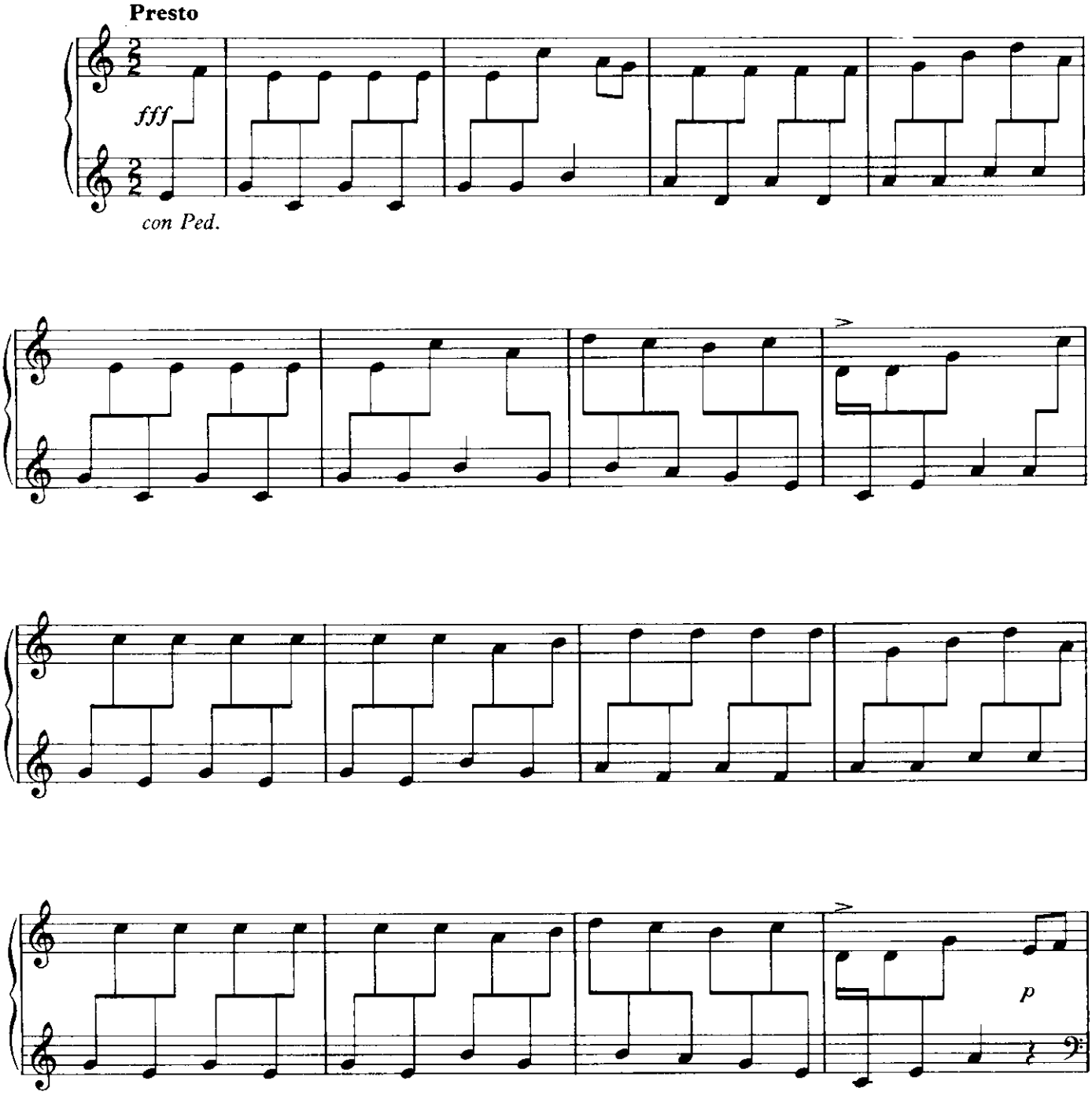
1924–1932

GUSTAV HOLST

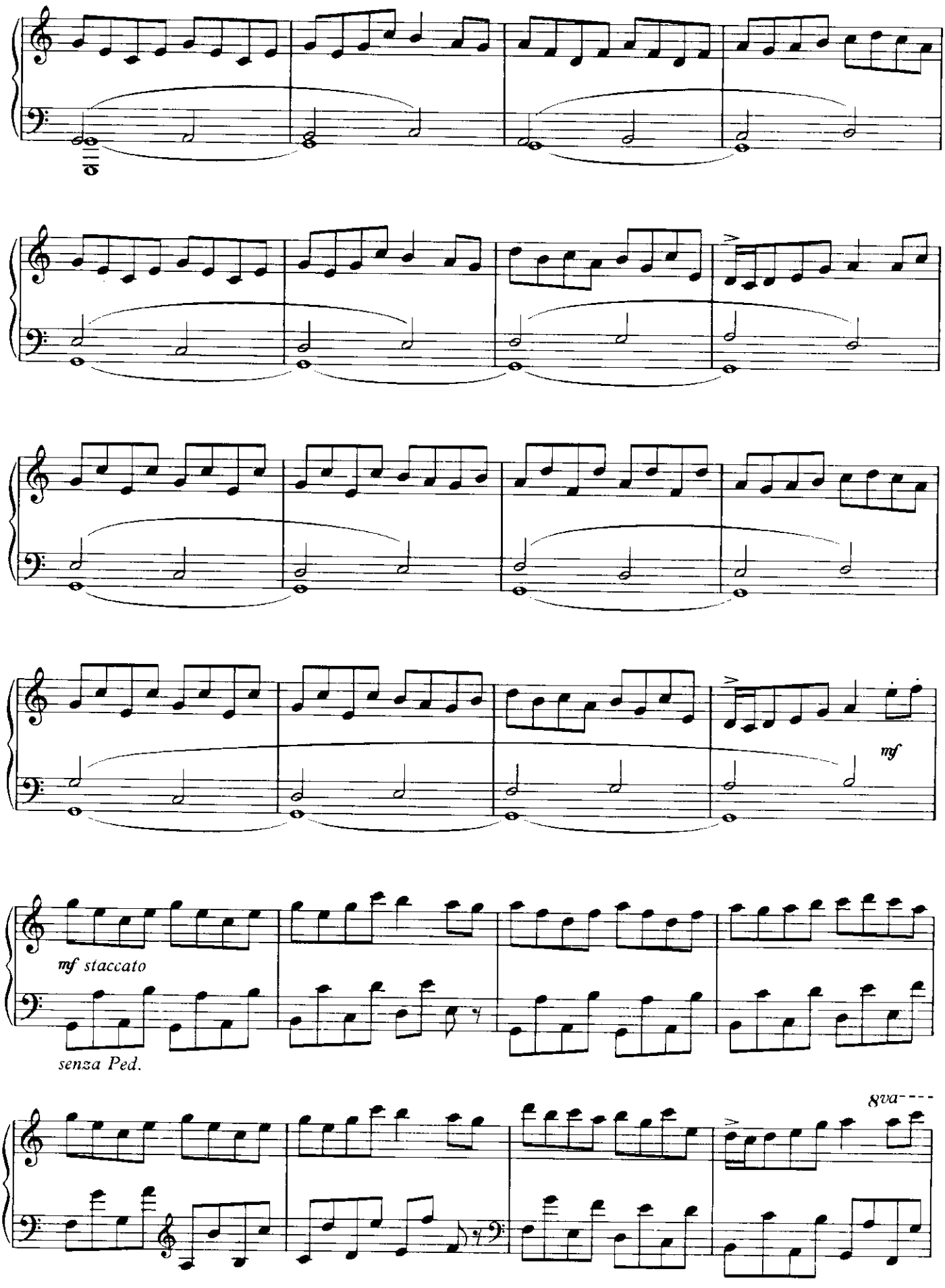
To Adine O'Neill and her pupils

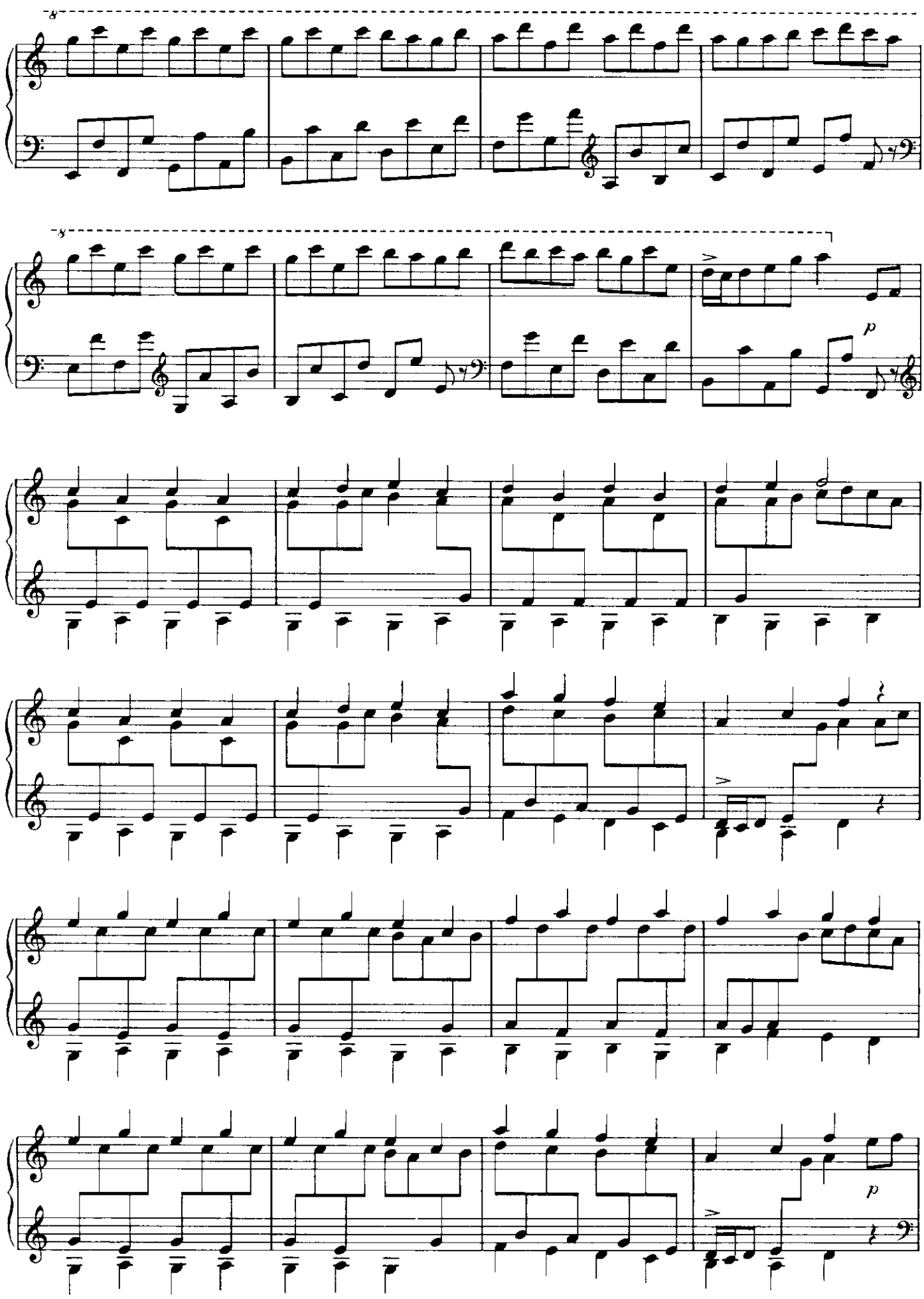
TOCCATA

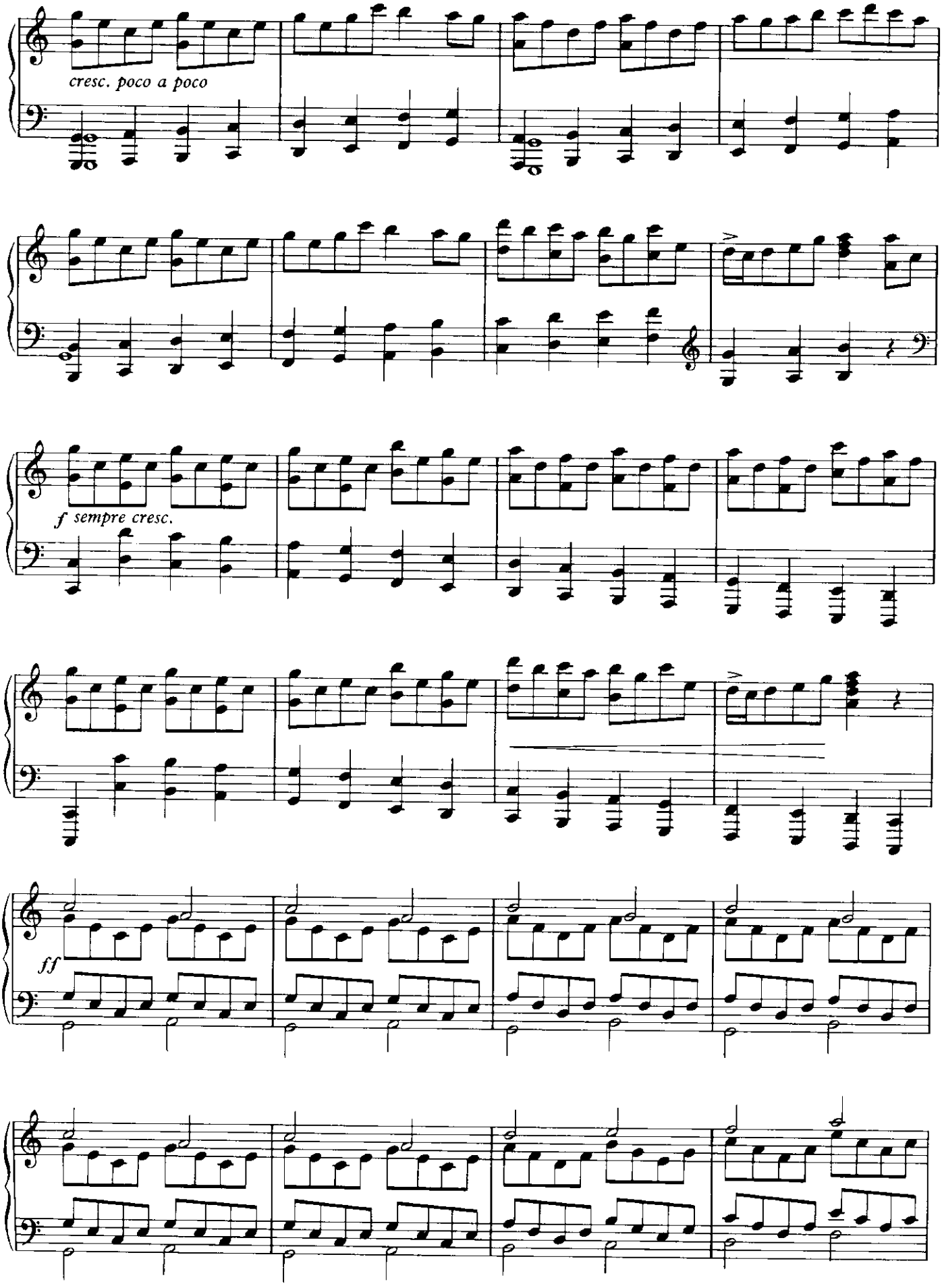
(1924)

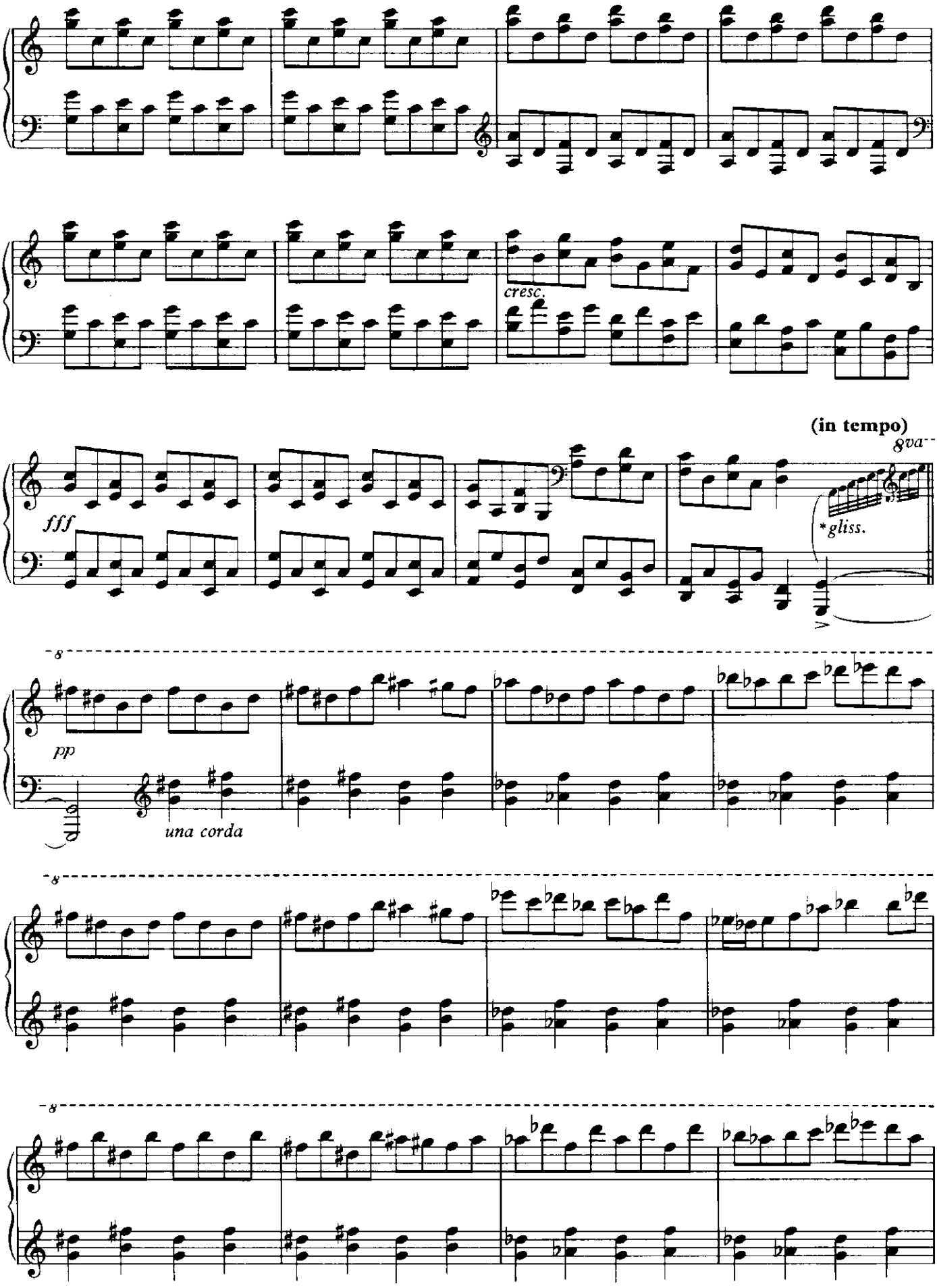


This collection © 1982 by Faber Music Ltd.

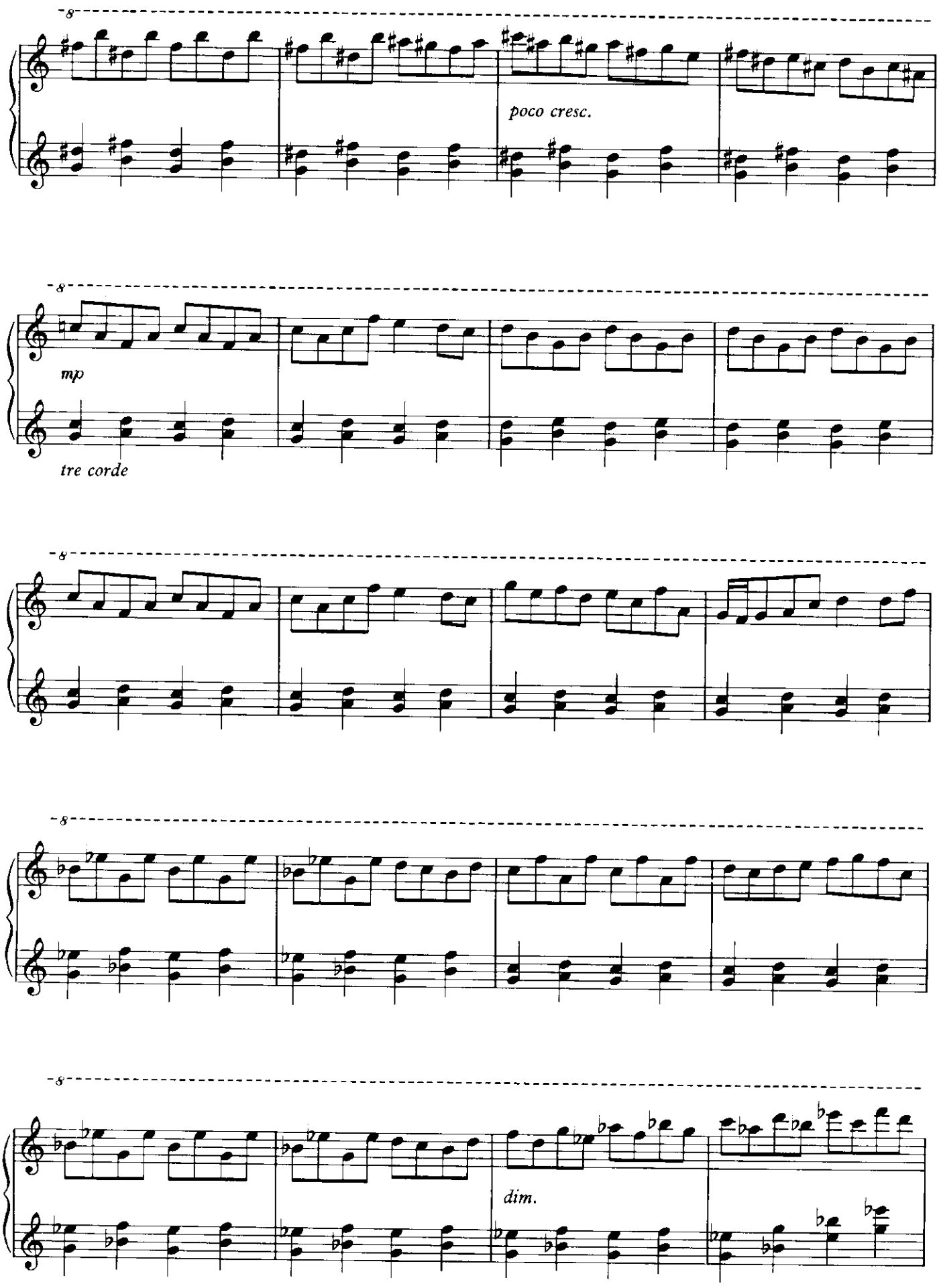

mf
mf staccato
senza Ped.
8va

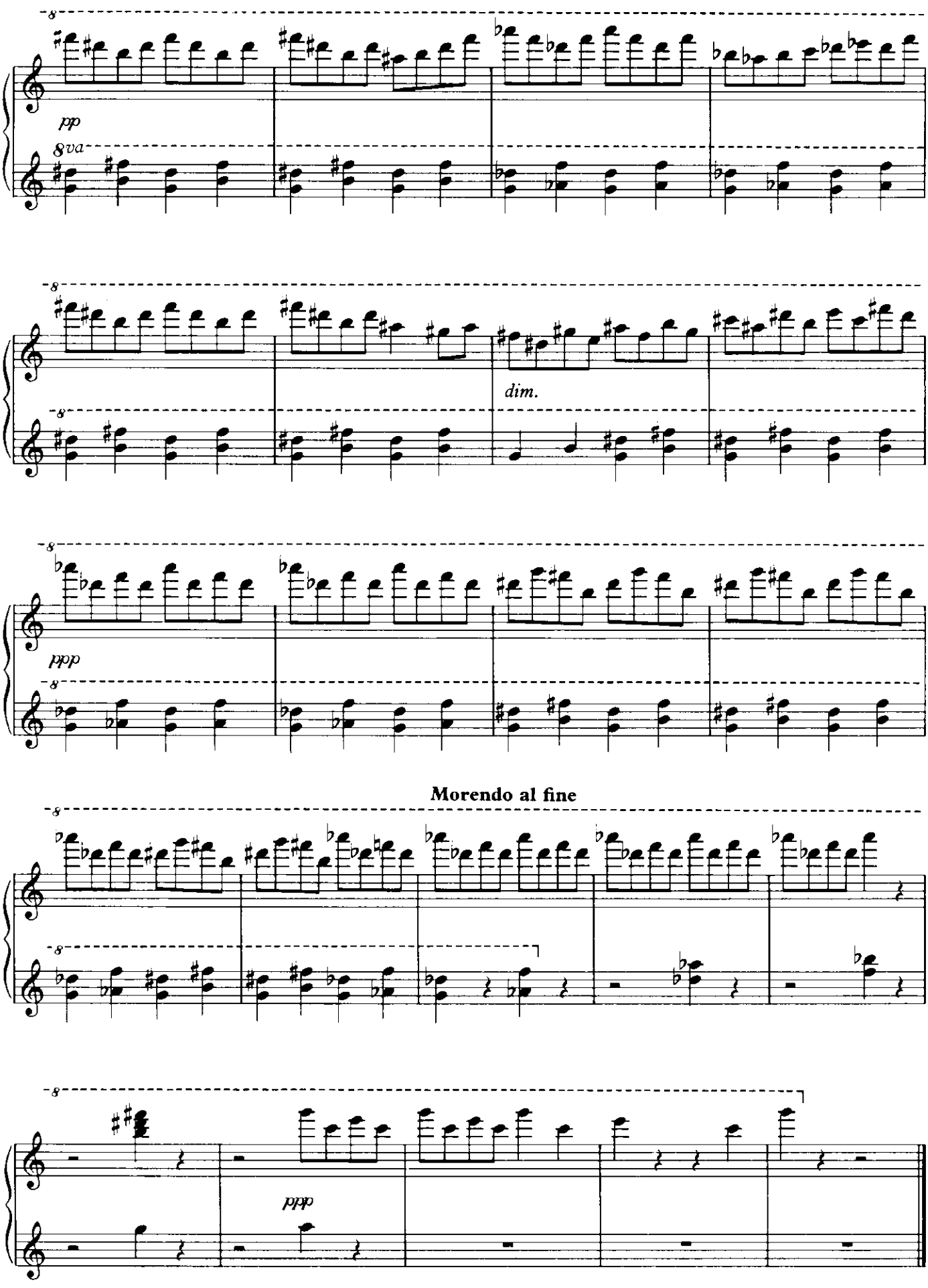

8
8
p
p


cresc. poco a poco
f sempre cresc.
ff



* The *gliss.* should commence immediately *after* the G is struck; not *with* it.


8
poco cresc.
8
mp
tre corde
8
8
8
dim.

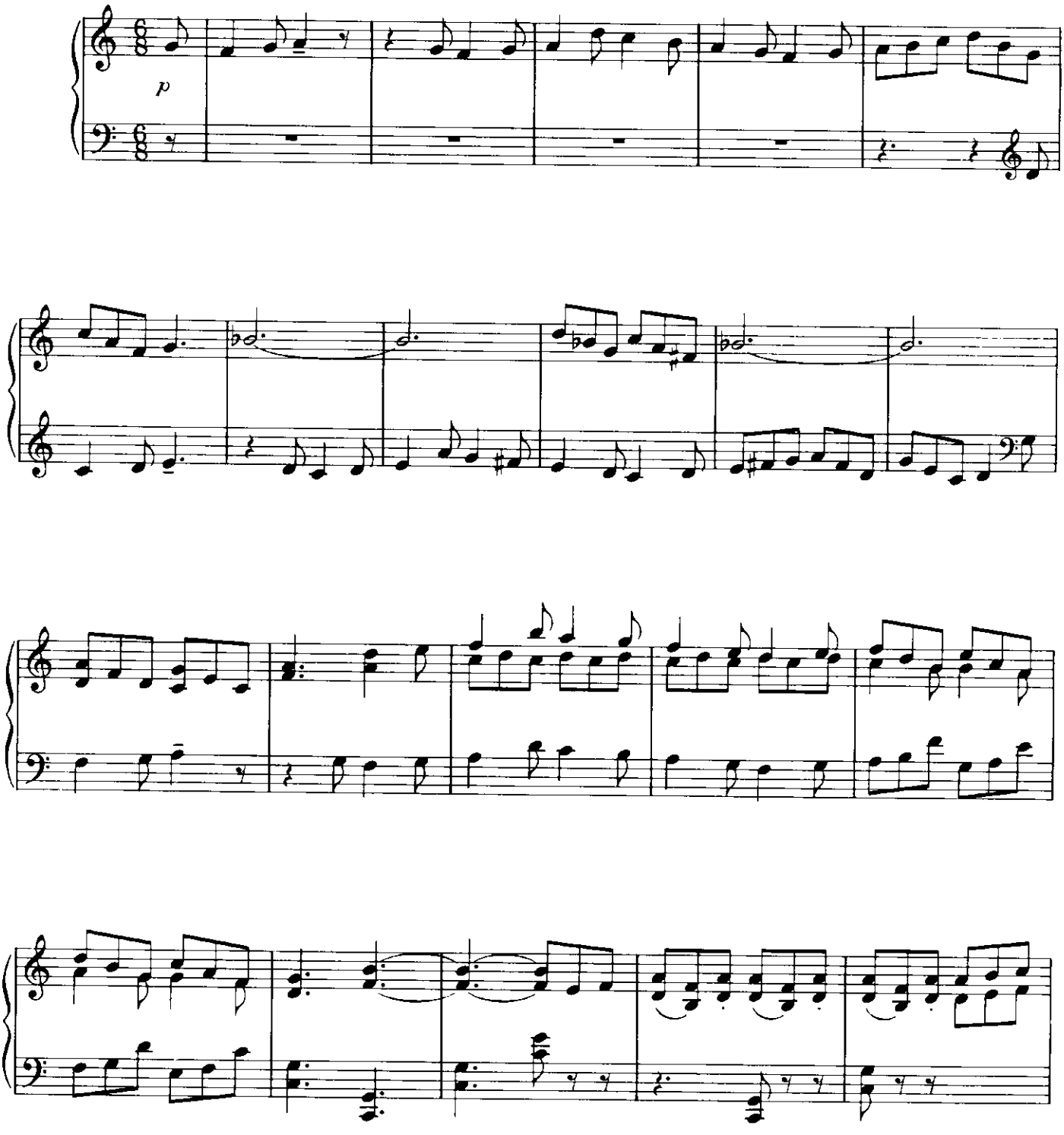

pp
8va
dim.
ppp
Morendo al fine
ppp

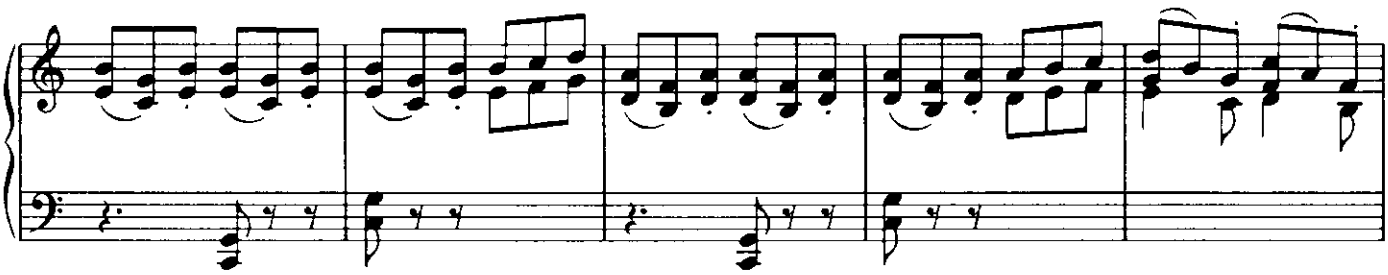
To Vally Lasker

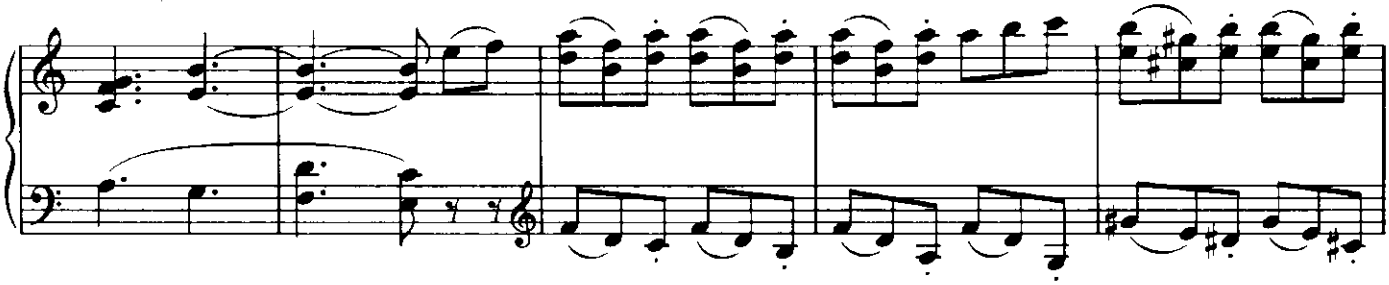
CHRISSEMAS DAY IN THE MORNING

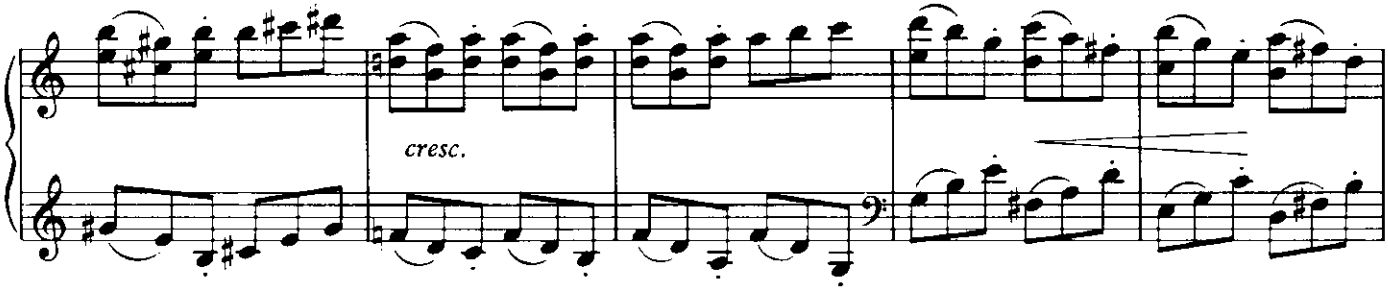
(1926)

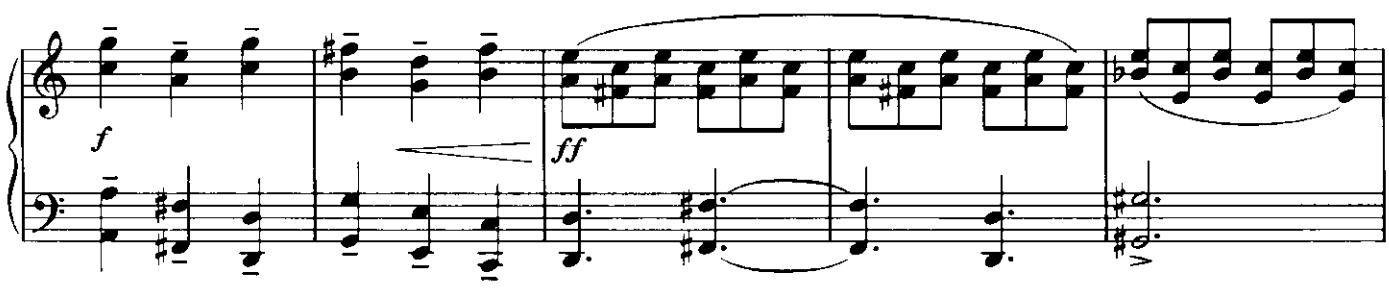
Un poco vivace

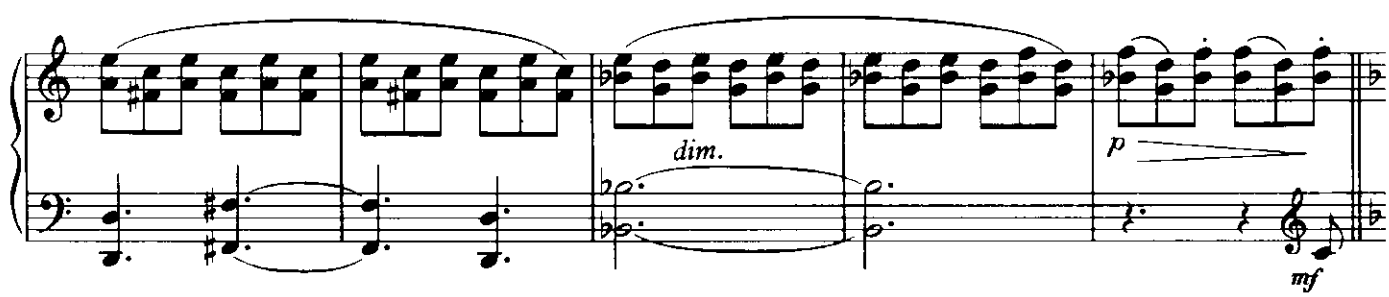


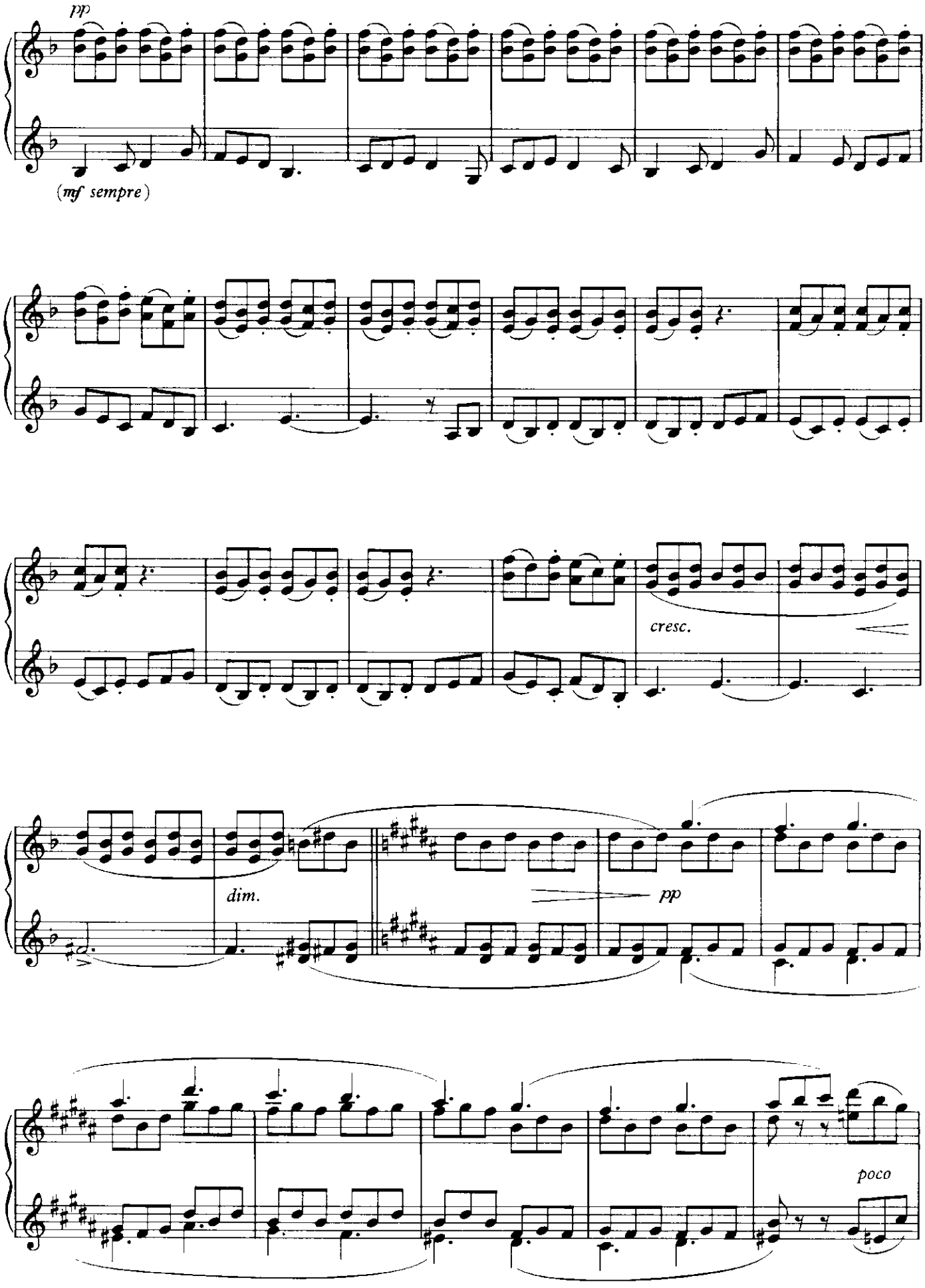


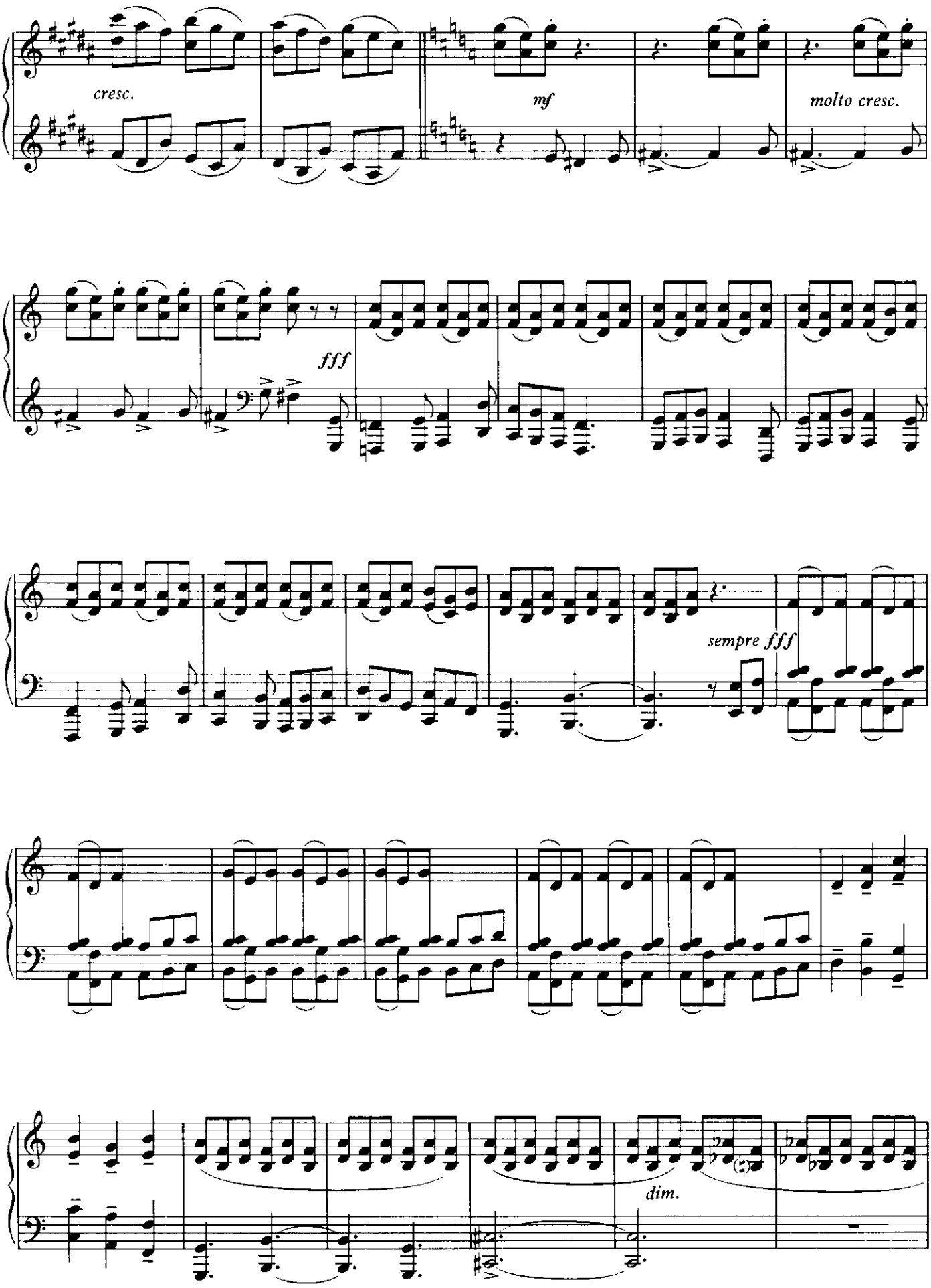


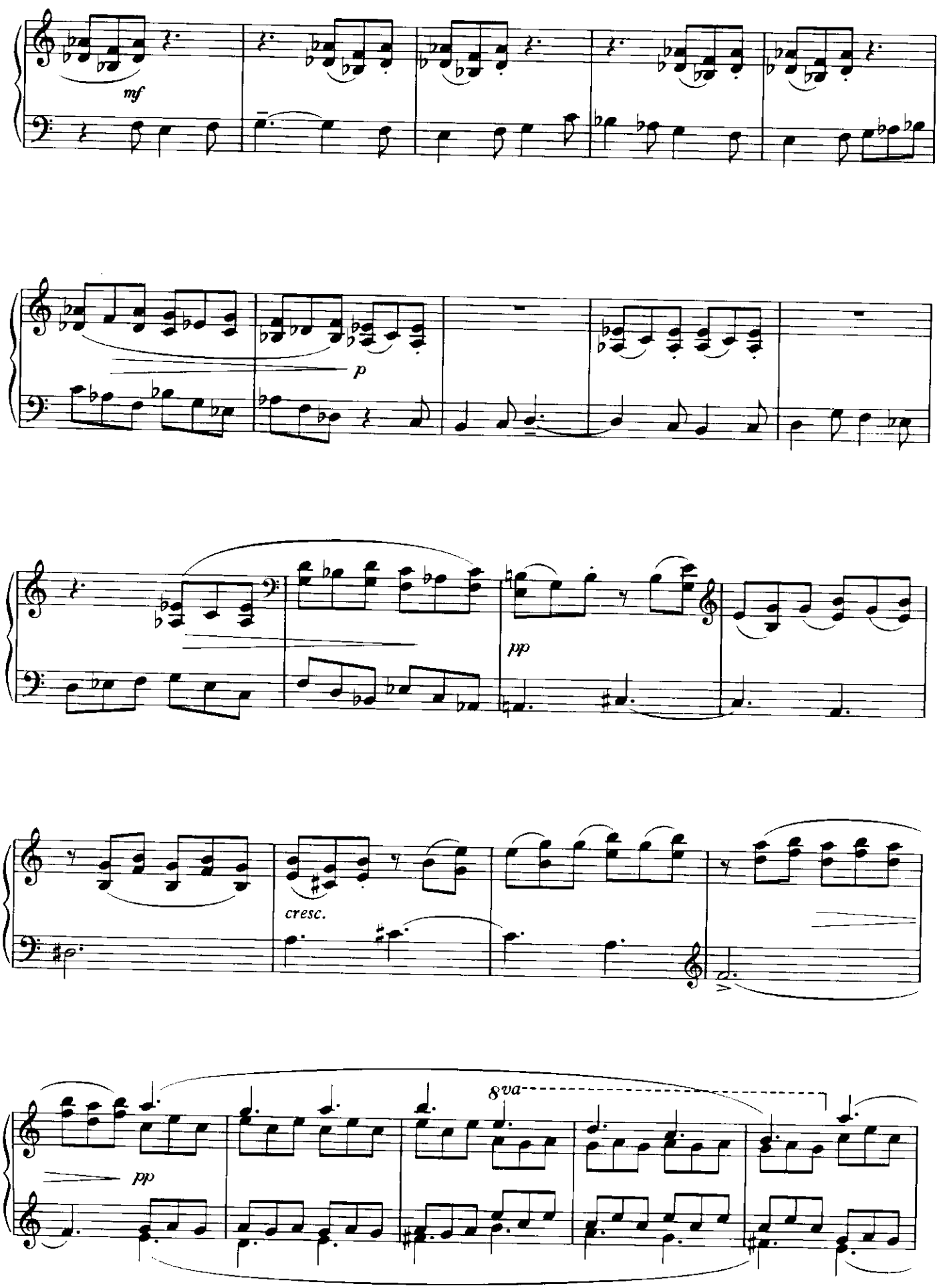

cresc.

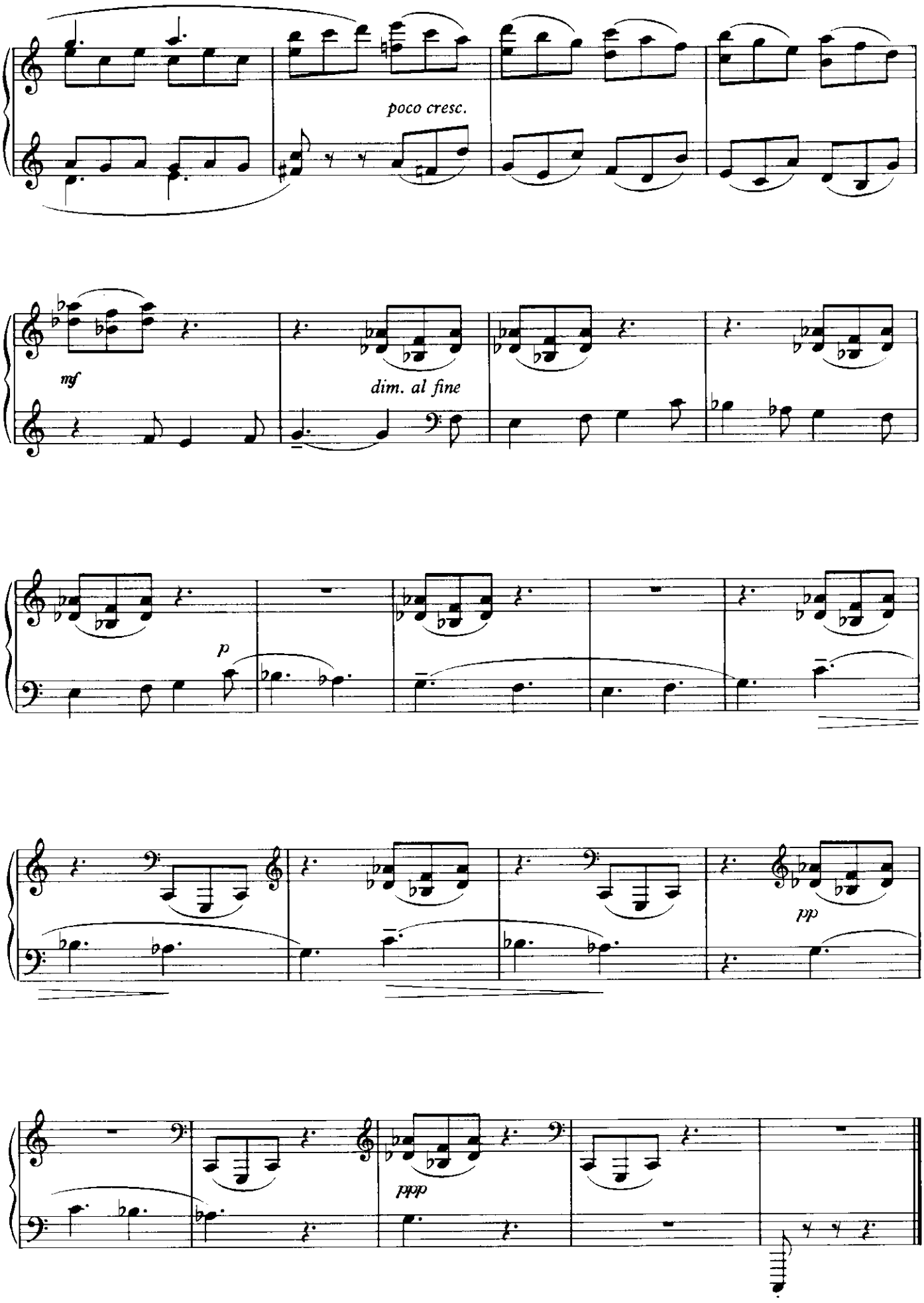

f
ff


dim.
p
mf


pp
(mf sempre)
cresc.
dim.
pp
poco


cresc.
mf
molto cresc.
fff
sempre fff
dim.


mf
p
pp
cresc.
8va
pp

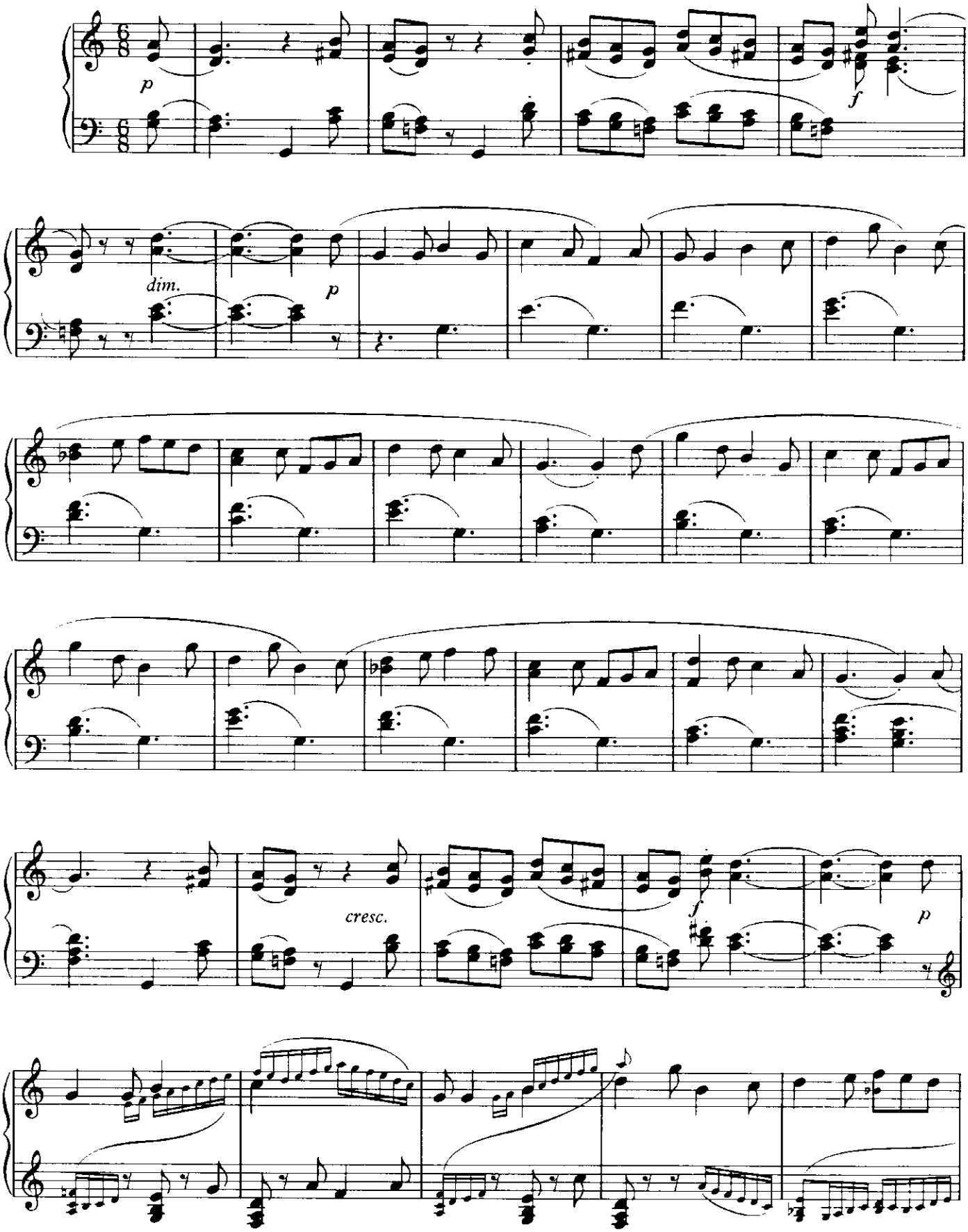

poco cresc.
mf
dim. al fine
p
pp
ppp

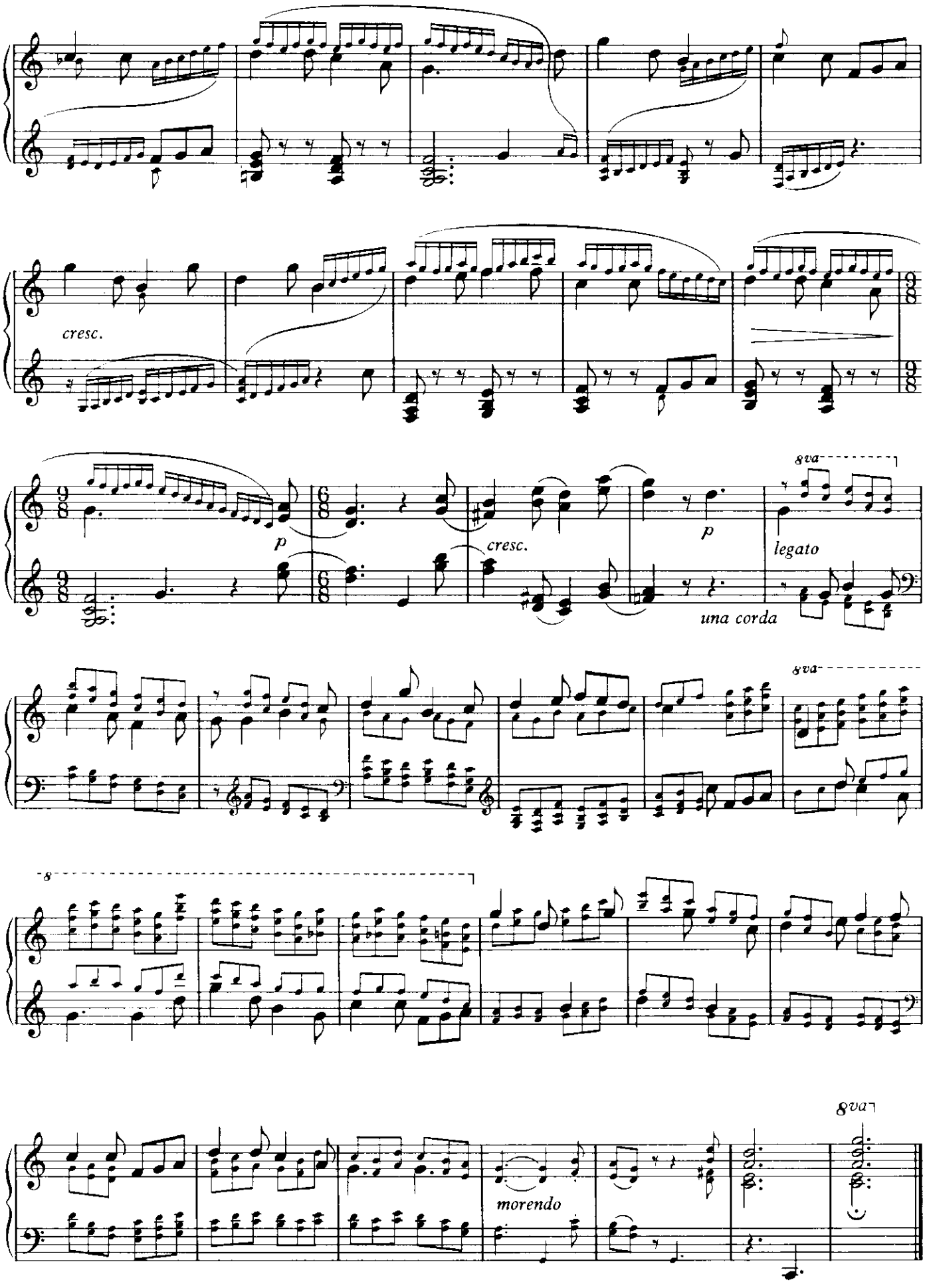
To Nora Day

O! I HAE SEEN THE ROSES BLAW

(1927)

Andante con moto

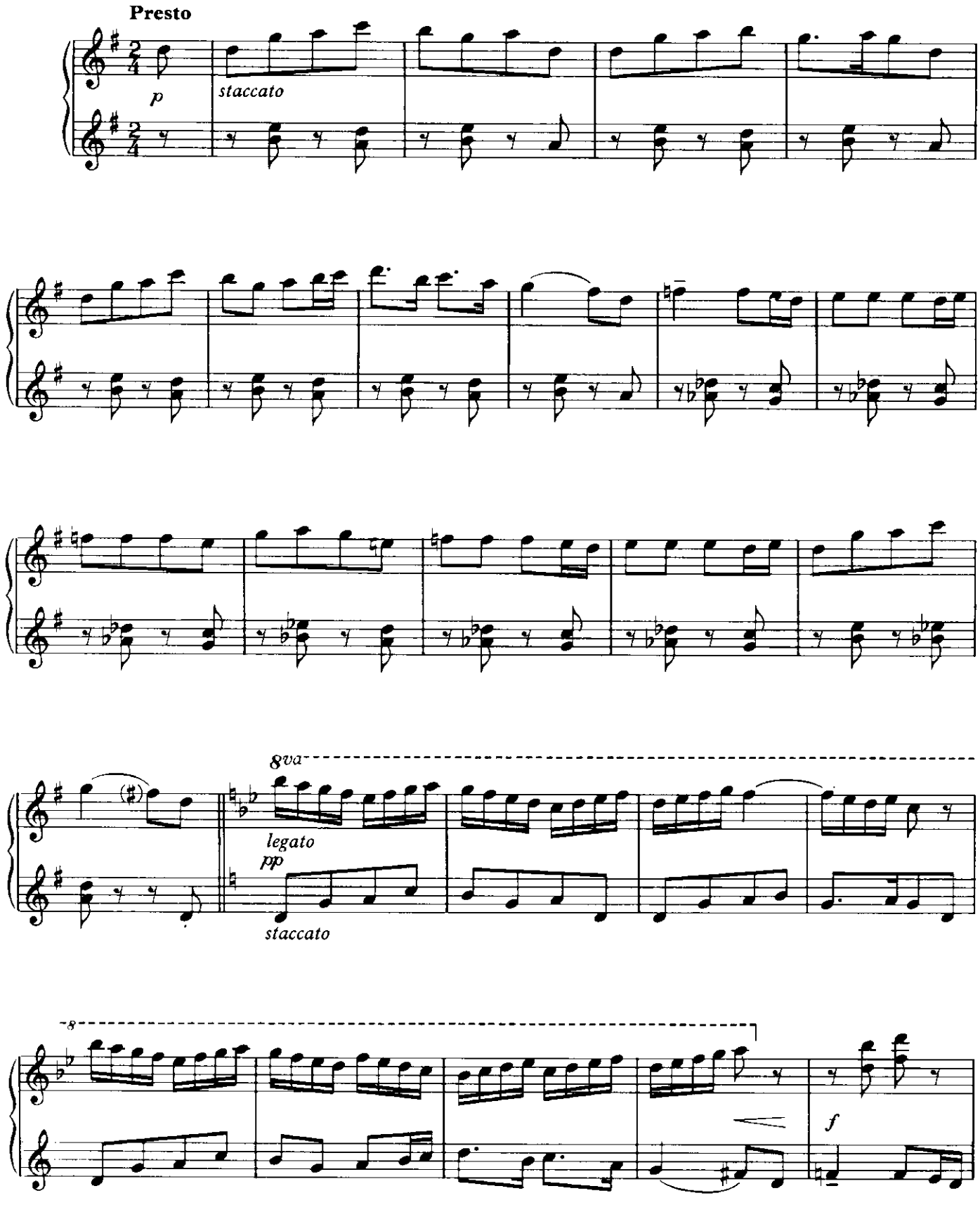


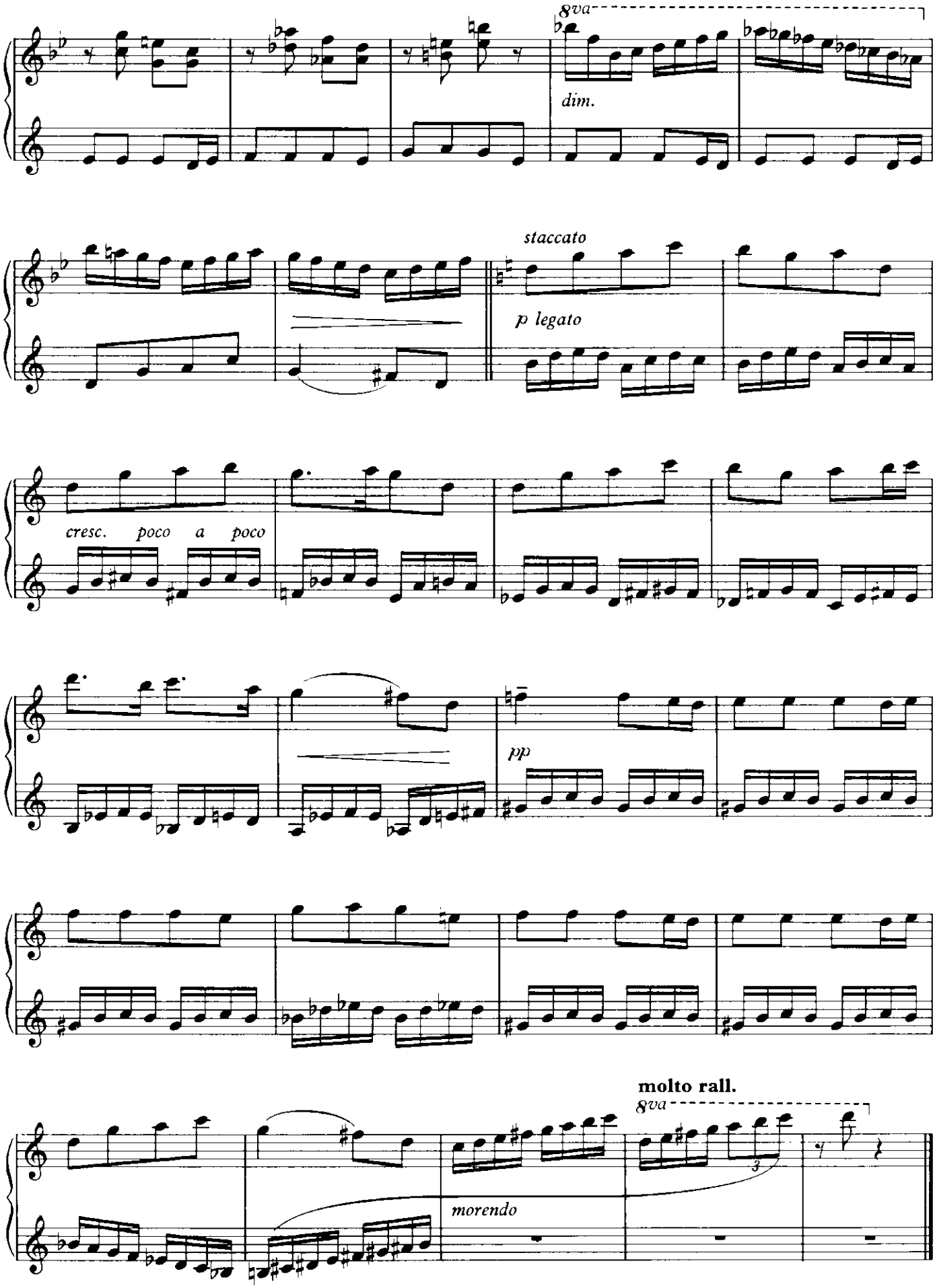

cresc.
p
cresc.
p
8va
legato
una corda
8va
8
8va
morendo

To Nora Day

THE SHOEMAKKER

(1927)

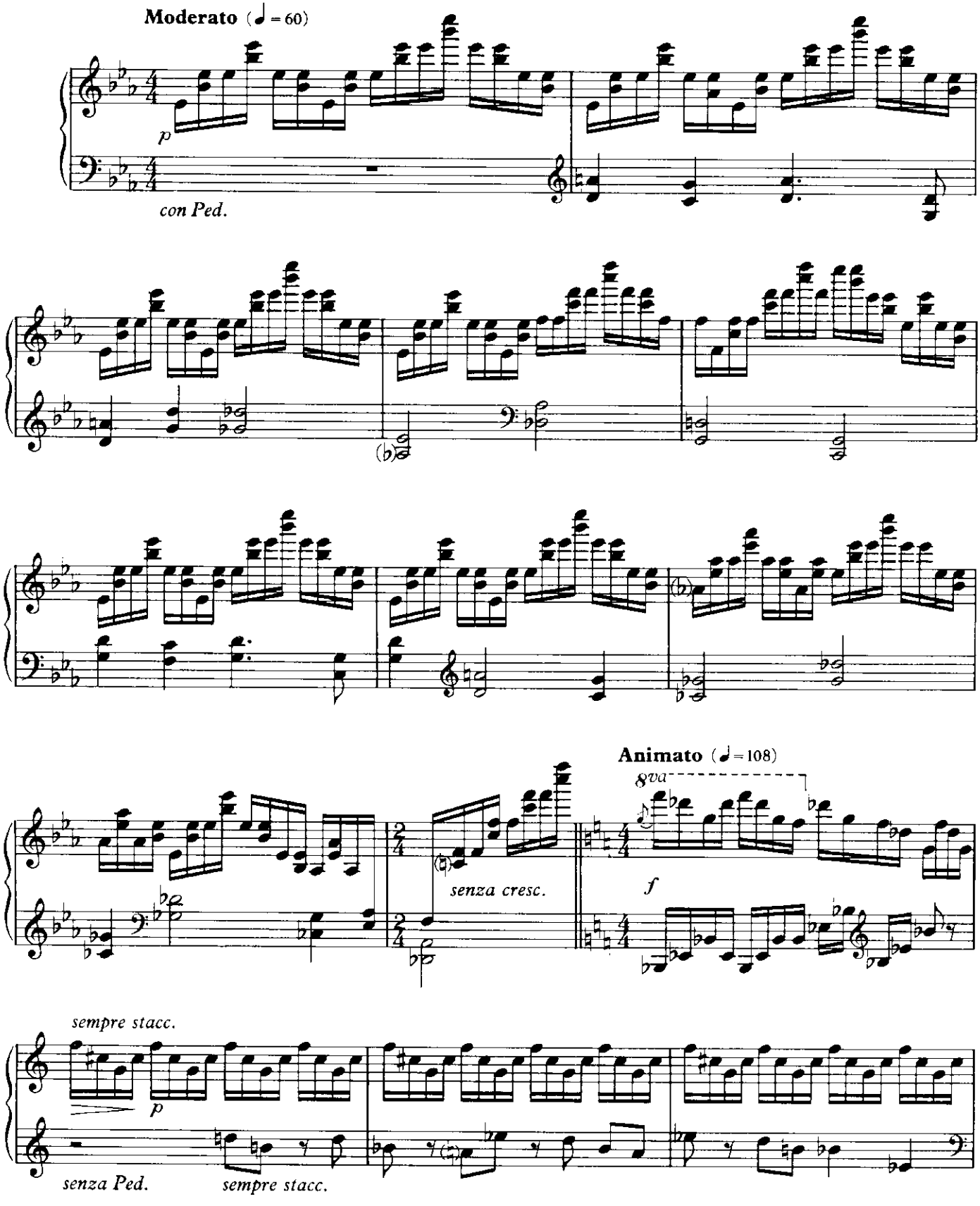


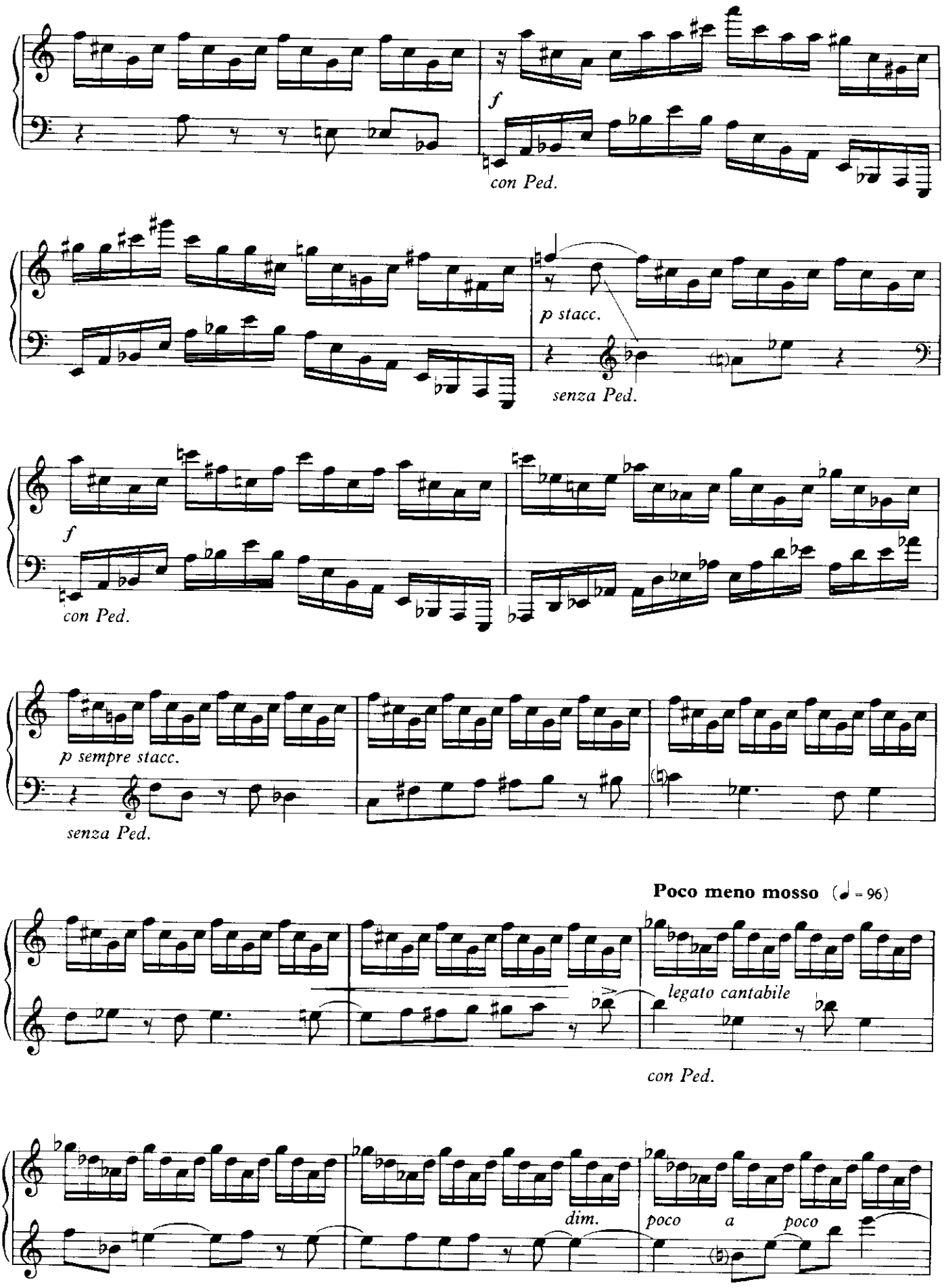

8va
dim.
staccato
p legato
cresc. poco a poco
pp
molto rall.
8va
morendo

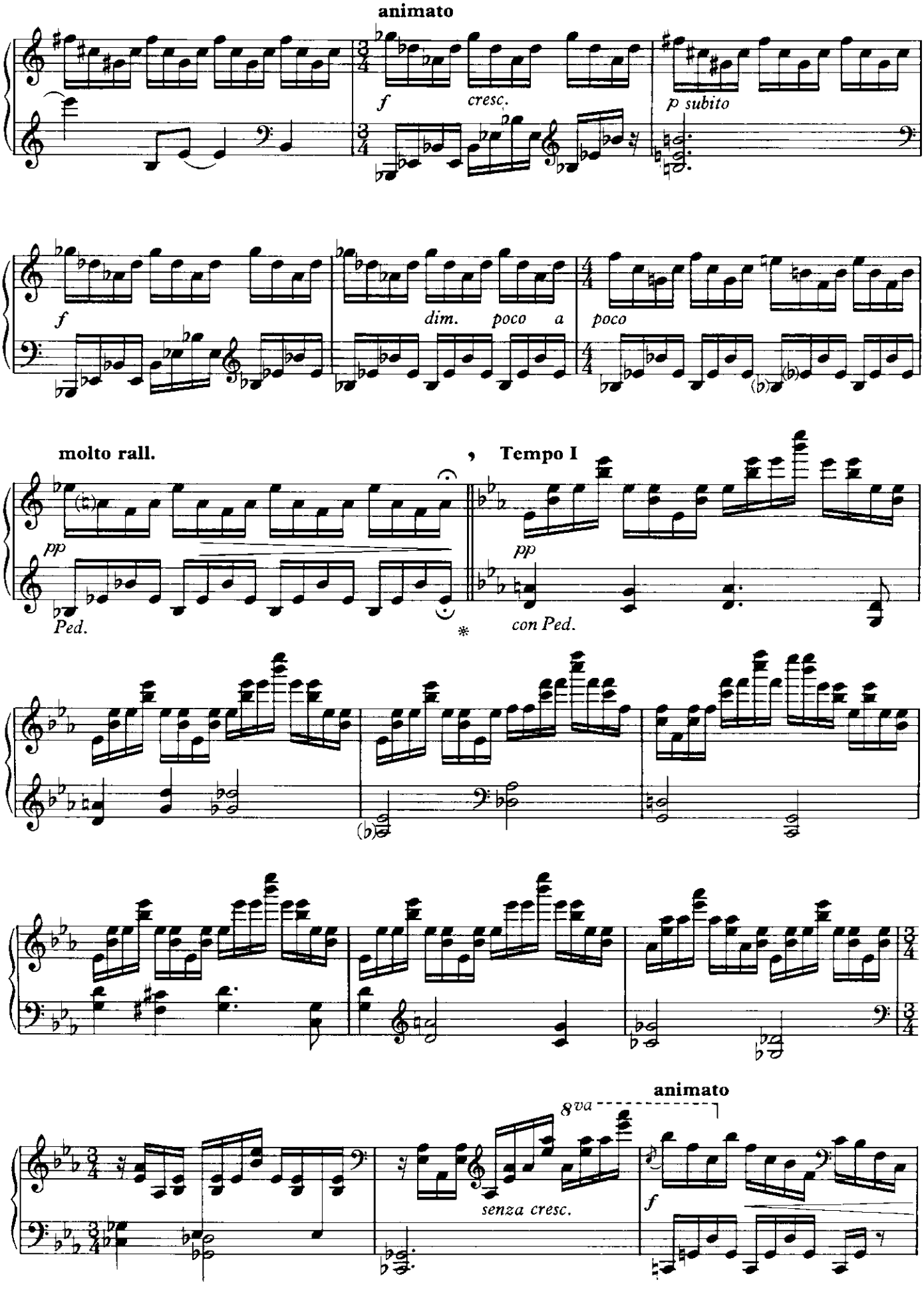
For Imogen

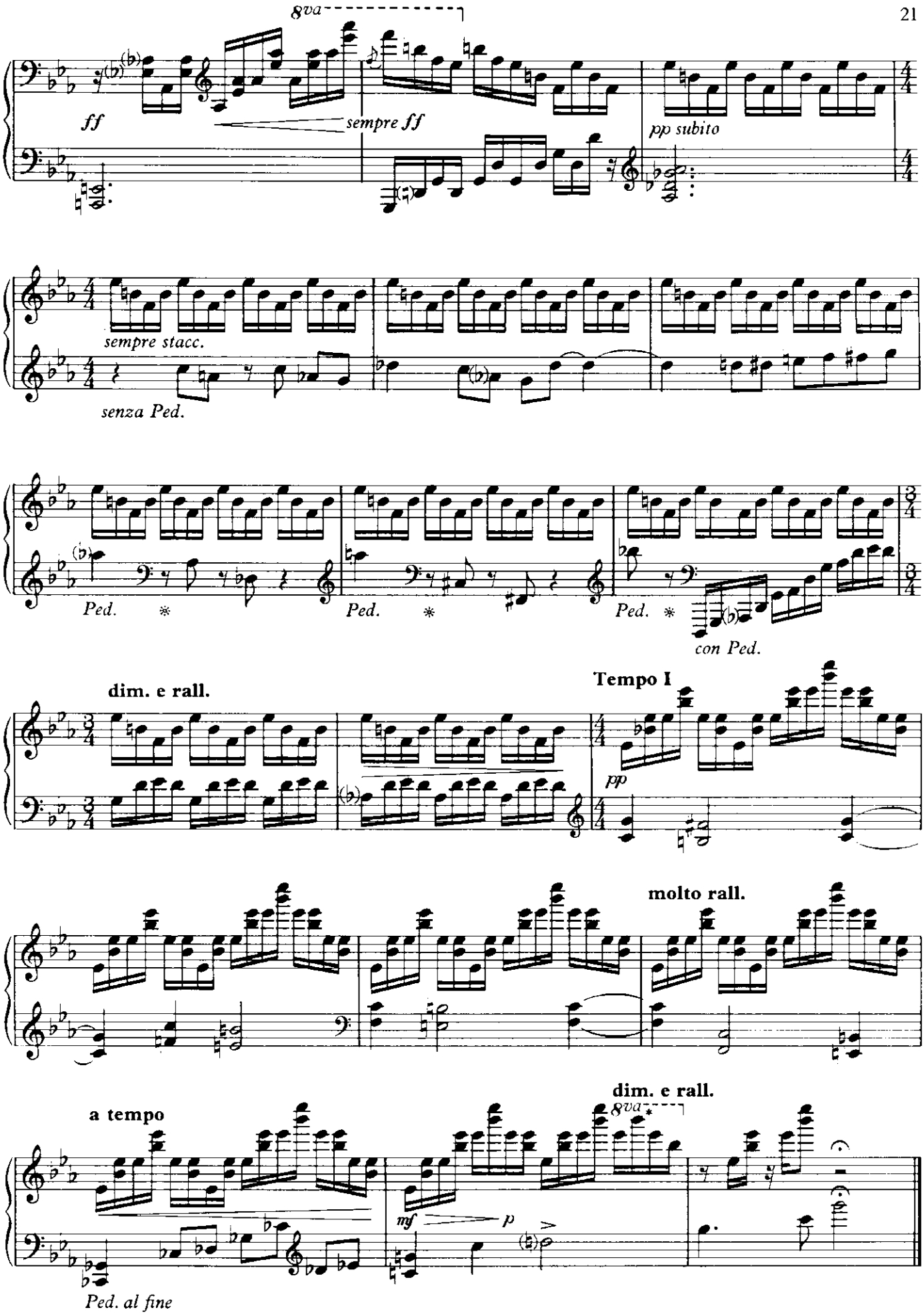
NOCTURNE

(1930)




f
con Ped.
p stacc.
senza Ped.
f
con Ped.
p sempre stacc.
senza Ped.
Poco meno mosso (♩ = 96)
legato cantabile
con Ped.
dim.
poco a poco


animato
f
cresc.
p subito
f
dim.
poco a
poco
molto rall.
Tempo I
pp
Ped.
pp
con Ped.
animato
8va
senza cresc.
f



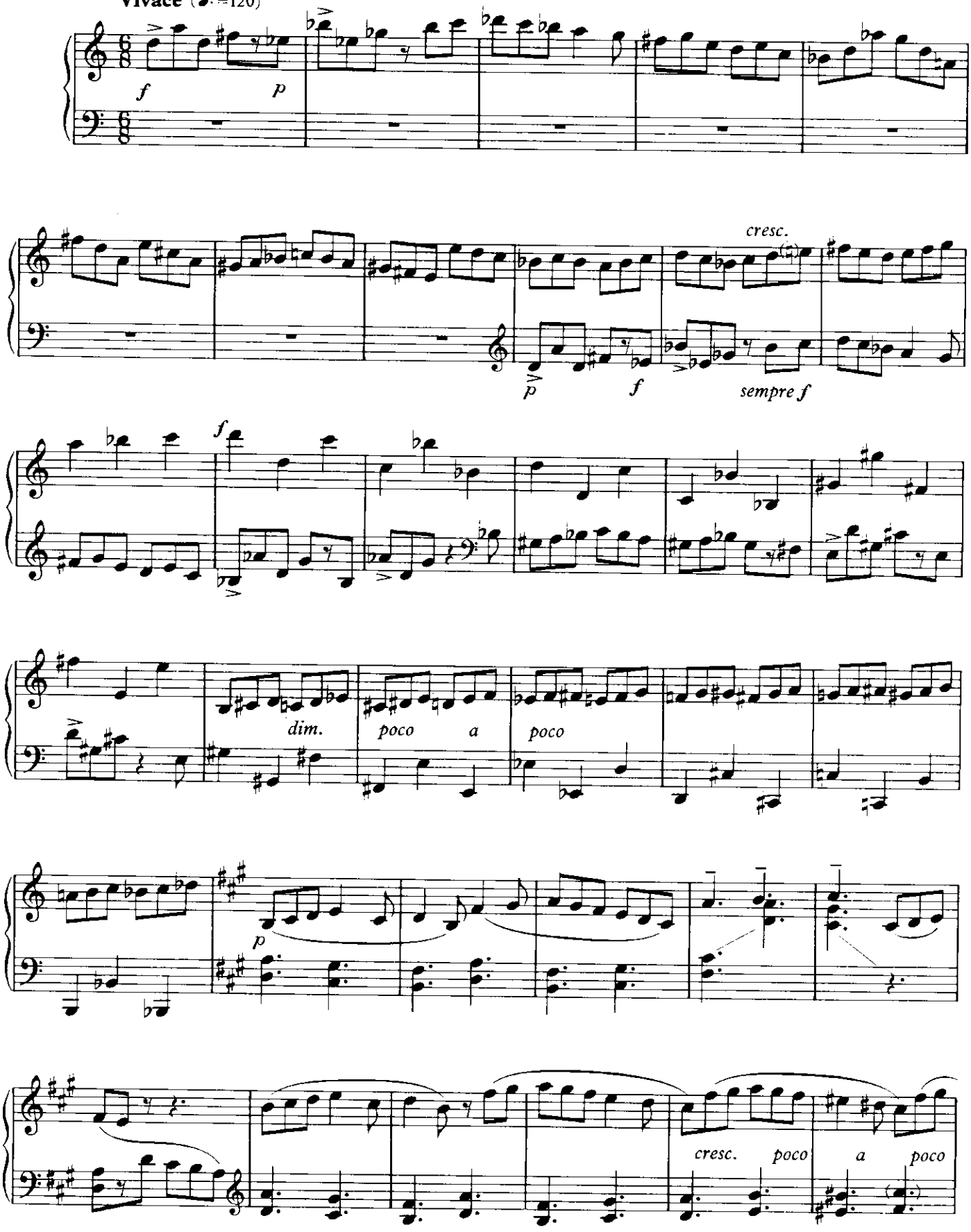
* If this B♭ is not available, G should be played.

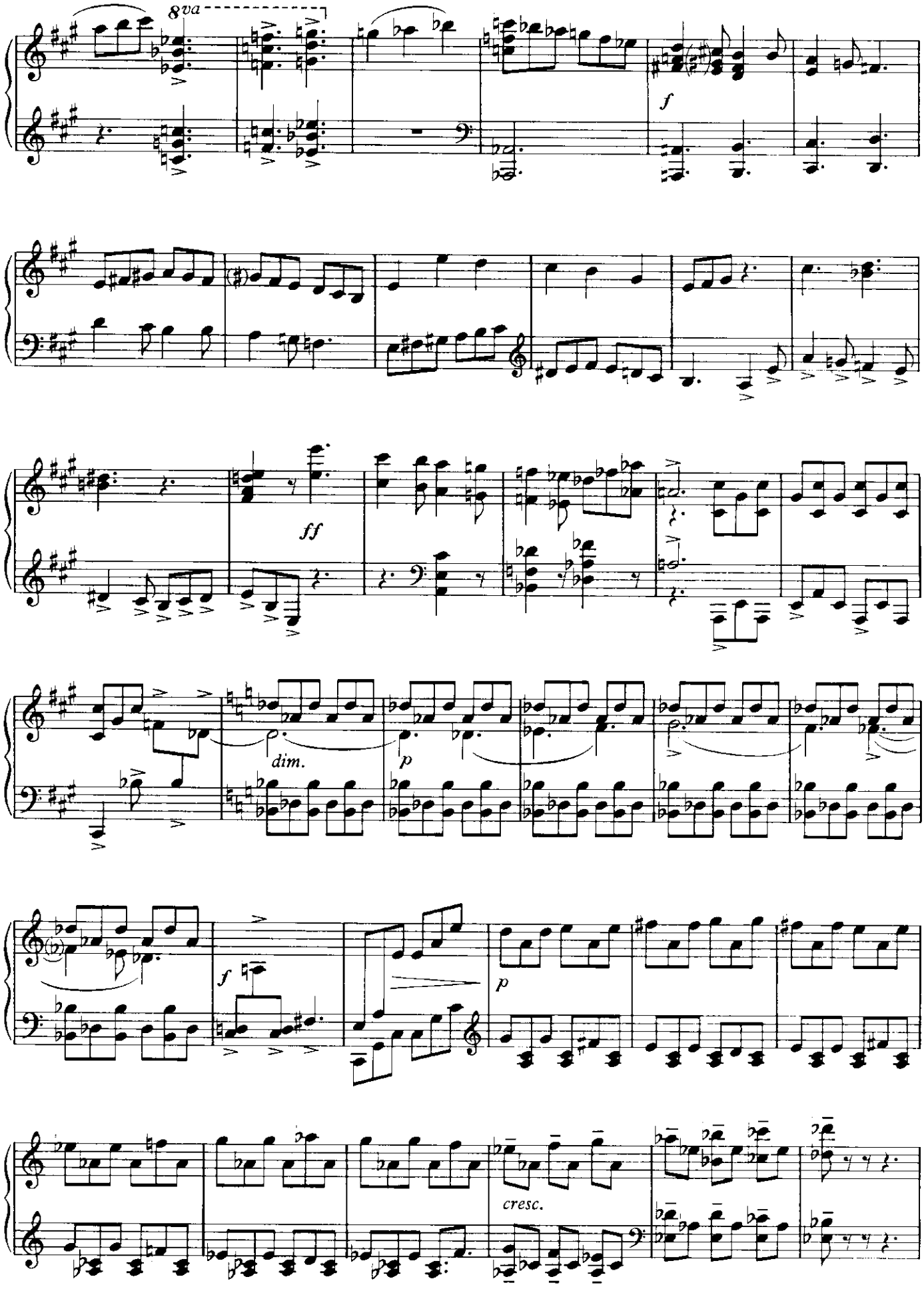
For Imogen

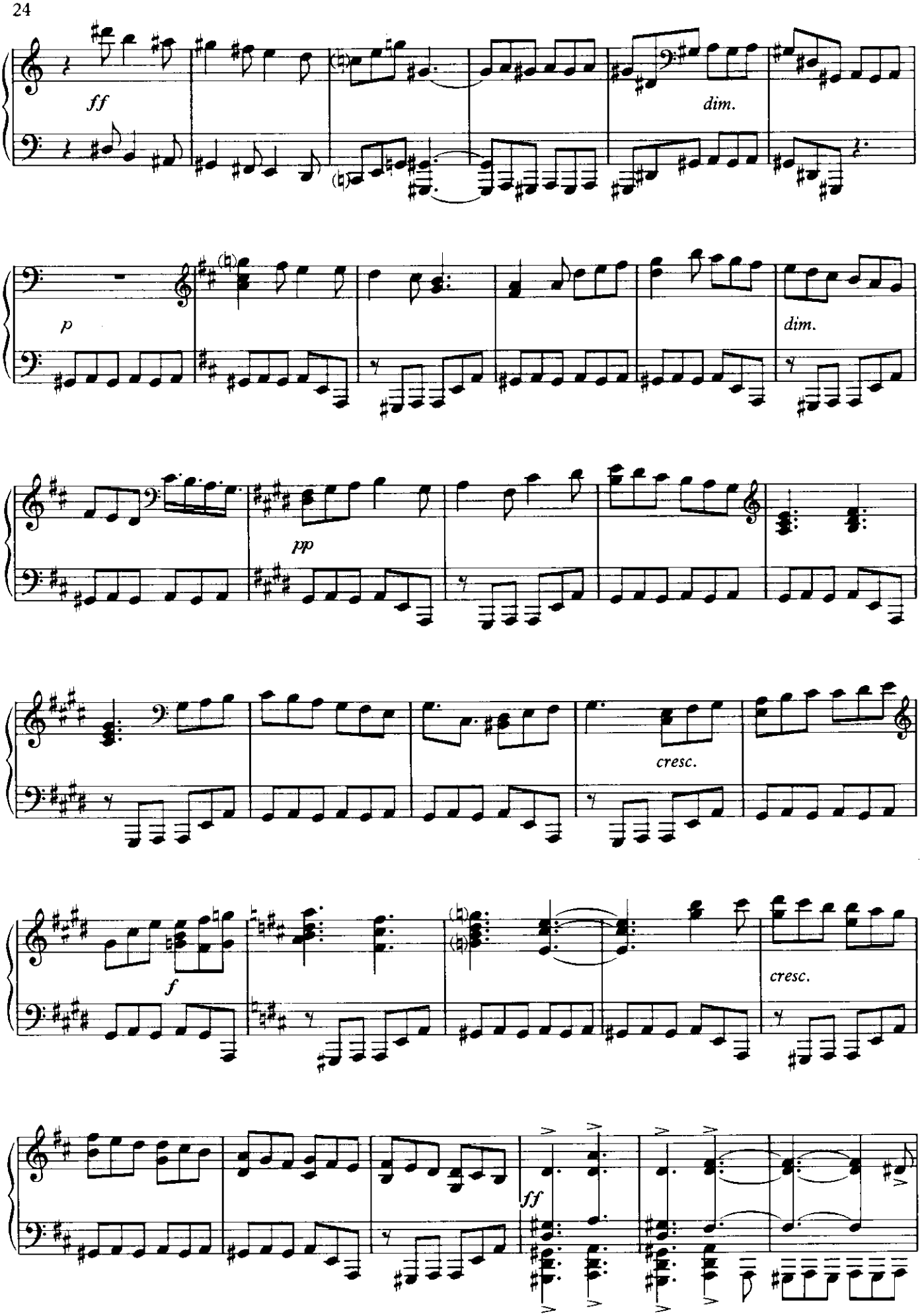
JIG

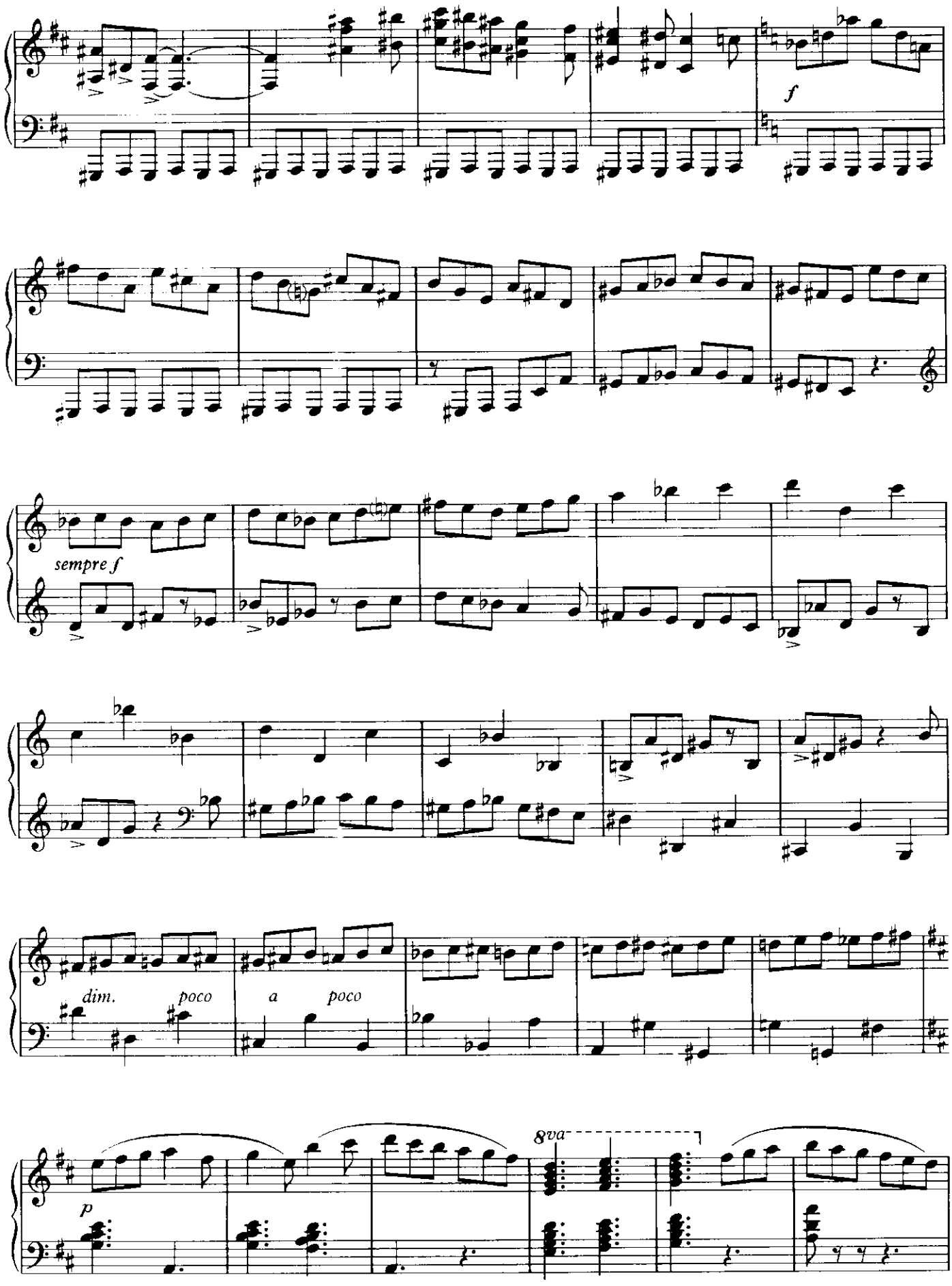
(1932)

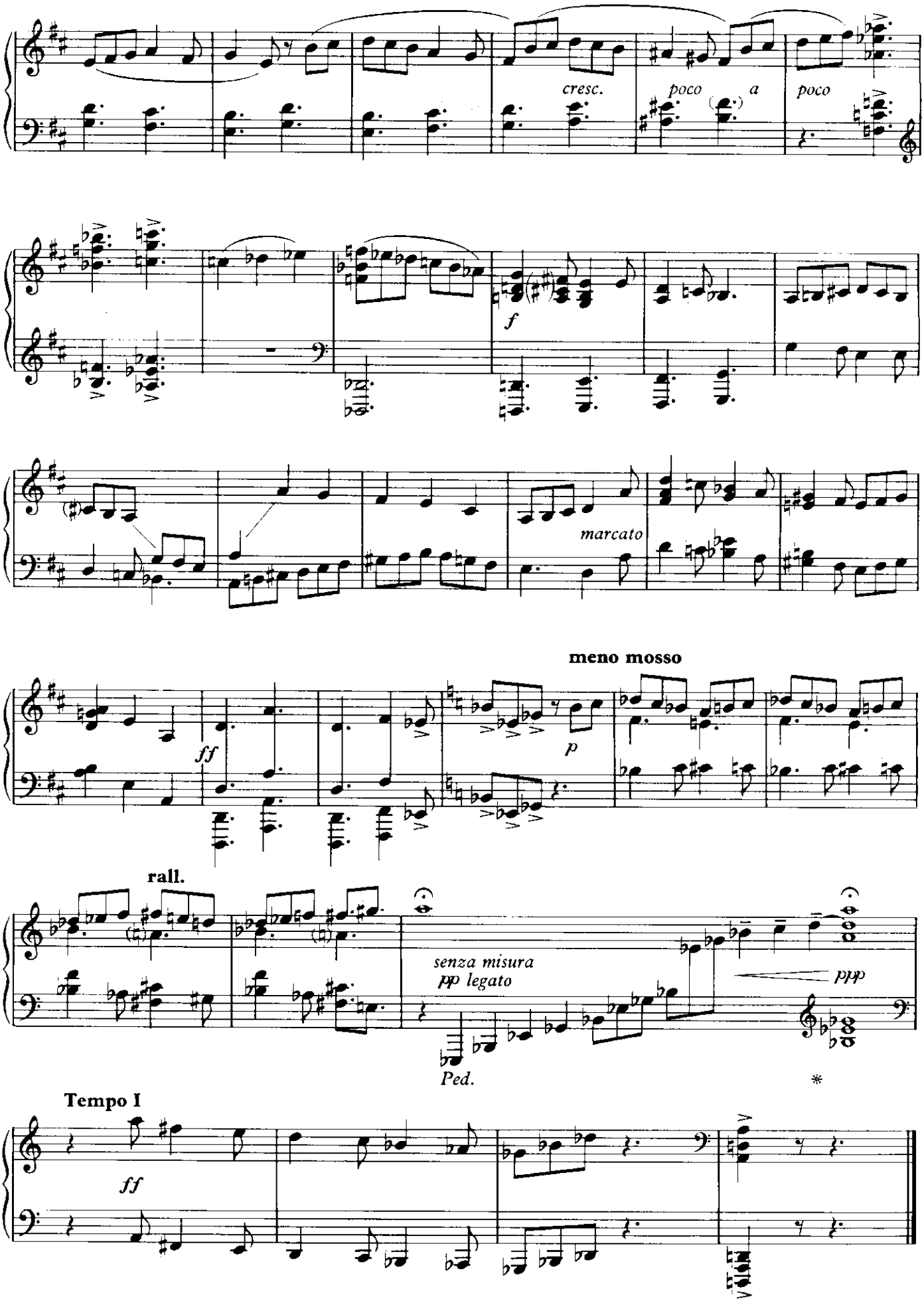
Vivace (♩. = 120)




8va
f
ff
dim.
p
f
p
cresc.


ff
dim.
p
dim.
pp
cresc.
f
cresc.
ff


f
sempre f
dim.
poco
a
poco
p
8va


cresc.
poco a poco
f
marcato
meno mosso
ff
p
rall.
senza misura
pp legato
ppp
Ped.
*
Tempo I
ff