

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV VON HOLST.

OP. 26.

FIRST GROUP.

1. Battle Hymn.
2. Hymn to the Unknown God.
3. Funeral Hymn.

Copyright.

Also published in Tonic Sol-fa
PRICE 89 NET.

Price 1/2 net

LONDON:

STAINER & BELL, LTD.,
28, Berners Street, W.

LEIPZIG:
BREITKOPF & HÄRTEL.

BOSTON, U.S.A.:
ARTHUR P. SCHMIDT,
120, BOYLSTON STREET.

OPINIONS OF THE PRESS

FIRST GROUP.

"The Battle Hymn is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The Funeral Hymn is more massive in style."—*Times*.

"Of his uncommon ability he has given us proof before now, and there can be no questioning the cleverness, power, and imagination revealed in the work."—*Daily Telegraph*.

"By far the best of the new works was Mr. Gustav von Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. von Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Pall Mall Gazette*.

"The Funeral Hymn especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star*.

"Reveals a very vivid sense of colour and a command of convincing atmosphere."

Morning Post.

"The Funeral Hymn is a really noble piece of massive choral writing, far removed from hackneyed conventionality."—*Birmingham Post*.

"The music is warm with feeling, strong in character, and most effective in structure."

Manchester Guardian.

SECOND GROUP.

"Mr. von Holst's second group of choral hymns from the Rig-Veda, for female voices and orchestra, were among the most interesting things in the programme. All three are delicate and thoughtful pieces of work, and each has distinct characteristics of its own."—*Times*.

"Of the novelties, Mr. Gustav von Holst's choral hymns proved by far the freshest and most spontaneous in thought and treatment."—*Standard*.

"Effective, restrained, and original; and although modern, the restrained simplicity of the choral treatment allowed the choir to get the maximum of effect with the minimum of means."

Observer.

"All three are very freshly felt and thoughtful, picturesque in their colour, and bold but effective in their vocal writing; but the deepest impression was made by the second 'To Agni,' a vigorous and vivid piece of impressionism."—*Sunday Times*.

"Their originality is, as usual with Mr. von Holst's work, controlled by refinement and musicianship."—*Musical Times*.

CHORAL HYMNS FROM THE RIG-VĒDA

Words and Music by

GUSTAV VON HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1s. ; Tonic Sol-fa, 8d.

SECOND GROUP

Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano
with Violins *ad lib.*

Vocal Score, 9d.

THIRD GROUP

Four Hymns for Female Voices, with Accompaniment for Harp or Piano

Vocal Score, 10d.

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*

Vocal Score, 9d.

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav von Holst.

"The hymns of the Rig-Veda consist for the most part of simple invocations of fire, water, heaven, the sun, and other forces of nature, incidental to the earlier, less sophisticated, form of religion.

"This is the material which attracted Mr. von Holst. It was not long before he decided that to approach it through the medium of translations was hopeless. The more faithful the translation was, the more remote it seemed from reproducing the atmosphere of the original. Sometimes even it needed much ingenuity to decide what the translation meant. By this time, however, Mr. von Holst was so fired by enthusiasm that difficulties only spurred him on, and he set to work to study Sanskrit.

"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

"If Mr. von Holst had never written anything except this collection of hymns, they alone would suffice to stamp him as one of the most individual figures in contemporary musical life."

EDGAR BAINTON in *Musical Opinion*.

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Choral Hymns from the Rig Veda.

First Group. GUSTAV VON HOLST. Op. 26.

I.

BATTLE HYMN.

Indra is the god of sky and storm.
The Maruts are his attendant storm-clouds.

Moderato alla Marcia.

SOPRANO. — — — — —

ALTO. — — — — —

TENOR. *mp* King of — the earth and

BASS. *mp* King of — the earth and

Moderato alla Marcia.

PIANO. *p*

rul - er of heav'n, Great - est of help - ers, fear - ful - lest of foes.

rul - er of heav'n, Great - est of help - ers, fear - ful - lest of foes.

p cresc.
In - dra and Ma - ruts fight for us! fight for us!

p cresc.
In - dra and Ma - ruts fight for us! fight for us!

mf cresc.
In - dra and Ma - ruts fight for us!

mf cresc.
In - dra and Ma - ruts fight for us!

cresc

mp
Lord of all he - roes, Great God of war Chief of the strong ones

mp
Lord of all he - roes, Great God of war Chief of the strong ones

p

p In - dra and Ma-ruts fight for us! *f* *dim.*

p In - dra and Ma-ruts fight for us! *f* *dim.*

mf
ter-ri-ble in wrath! — In - dra and Ma-ruts fight for us!

mf
ter-ri-ble in wrath! — In - dra and Ma-ruts fight for us!

19 June 1902, G. Reinhold, 1.95

mp Com-rades in glo - ry,
mp Ye too— O storm-clouds fol - low his path Com-rades in glo - ry,
mp Ye too— O storm-clouds fol - low his path

Con-quer-ors in fight! —
 Con-quer-ors in fight! — *f* In - dra and Ma - ruts
mf In - dra and Ma - ruts fight for us!
mf In - dra and Ma - ruts fight for us!

p cresc. e stringendo poco al fin

Now to— our aid he rides like the wind, Cha - riot and hor - ses
 fight for us! *p* Now to— our aid he rides like the wind,

p cresc. e stringendo poco al fin

thun-der on their way.

Cha - riot and hor - ses thun-der on their way. In - dra and Ma - ruts

Glo - ry and strength like

Glo - ry and strength like his ne'er were known,

In - dra and Ma - ruts fight for us! Hark to his voice that

fight for us! In - dra and Ma - ruts fight for us!

his ne'er were known, Roar - ing in rage he rush-es on the foe.

Roar - ing in rage he rush-es on the foe. In - dra and Ma - ruts

rings thro' the sky See how the earth doth trem - ble at the sound

In - dra and Ma - ruts fight for us!

Hark to his voice that rings thro' the sky See how the earth doth

fight for us! In - dra and Ma - ruts fight for us!

See how the earth doth trem - ble at the
 See how the earth doth trem - ble at the sound.
 trem - ble at the sound, In - dra and Ma - ruts fight for us!
 See how the earth doth trem - ble at the sound.

sound. Lips of a thou - sand warriors now cry
 And in... re - ply our war - song we raise Lips of a thou - sand warriors now cry
 And in... re - ply our war - song we raise Lips of a thou - sand warriors now cry
 And in... re - ply our war - song we raise Lips of a thou - sand warriors now cry.

fight for us!
 fight for us!
 In - dra and Ma ruts fight for us!
 In - dra and Ma ruts fight for us!

II. TO THE UNKNOWN GOD.

Adagio.

SOPRANO. *pp parlante*
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

ALTO. *pp parlante*
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

TENOR. *pp parlante*
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

BASS. *pp parlante*
He, the Pri - mal one, — Be - get - ter of the u - ni - verse, —

Adagio.

PIANO.

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

— Be - got - ten in mys - te - ry, — Lord — of cre - a - - - ted things,

PIANO.

Lord of heav'n and earth.

Lord of heav'n and earth.

Lord of heav'n and earth.

Lord of heav'n and earth.

pp staccato

cantabile
Who is He? How shall we

cantabile
Who is He? How shall we

cantabile
Who is He? How shall we

cantabile
Who is He? How shall we

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

parlante

He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante

He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante

He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

parlante

He, thro' whom are the Pri - me - val wa - ters — which were be - fore — aught

cresc.

else. From their depths a - rose Fire, the source of

cresc.

else. From their depths a - rose Fire, the source of

cresc.

else. From their depths a - rose Fire, the source of

cresc.

else. From their depths a - rose Fire, the source of

p cantabile

Life. Who is He? How shall we

f

p cantabile

Life. Who is He? How shall we

f

p cantabile

Life. Who is He? How shall we

f

p cantabile

Life. Who is He? How shall we

mf

p

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

name Him when we of - fer sac - ri - fice?

He, up - hold - er of earth and sea, of snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

He, up - hold - er of earth and sea, of snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

He, up - hold - er of earth and sea, of snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

He, up - hold - er of earth and sea, of snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the snow - clad heights, en - com - pas - sing the wide re - gions of air, Rul - ing the heights, en - com - pas - sing the wide re - gions of air, Rul - ing the

Rul - ing the sky and realms of light.

sky and realms of light, of light.

Rul - ing the sky and realms of light.

sky and realms of light, of light.

He whose word is e - ter - nal

He whose word is e - ter - nal

He whose word is e - ter - nal

He whose word is e - ter - nal

maestoso e ben tenuto

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

Giv - er of breath and life and power. Sole rul - er of the

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

u-ni-verse, Dwelling a-lone in His gran-deur: To whom the gods bow.

cr. sc.

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

ff Lord of Death, Whose path is life im-

pp cantabile -mor-tal! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tal! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tal! Who is He? How shall we name Him when we of-fer

pp cantabile -mor-tal! Who is He? How shall we name Him when we of-fer

pp

sac-ri-fice? _____

ppp parlante Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

ppp parlante Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

ppp parlante Thou a-lone can'st fa-thom Thy

sac-ri-fice? _____

Thou a-lone can'st fa-thom Thy

The piano accompaniment consists of a bass line with chords and a treble line with chords, providing harmonic support for the vocal lines.

mys-te-ry; There is none _____ be - side _____ Thee. _____

mys-te-ry; There is none _____ be - side _____ Thee. _____

mys-te-ry; There is none _____ be - side _____ Thee. _____

mys-te-ry; There is none _____ be - side _____ Thee. _____

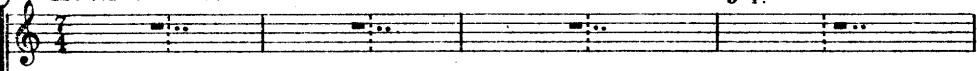
The piano accompaniment continues with a steady bass line and chordal accompaniment in the treble.

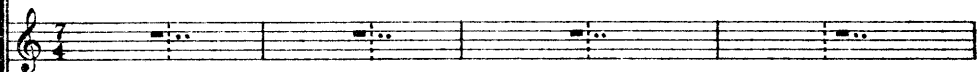
pppp

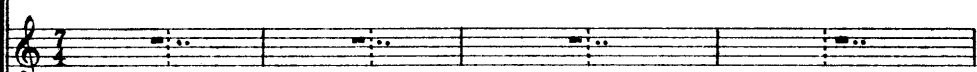
The piano accompaniment for this system is primarily in the bass clef, featuring a series of chords and a melodic line in the right hand.

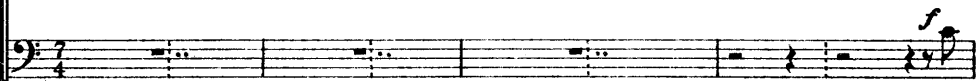
III. FUNERAL HYMN.

Moderato maestoso. 3-4.

SOPRANO. 


ALTO. 

TENOR. 

BASS. 

A -

Moderato maestoso. 3-4.


PIANO. *mf* 





A - way O Death _____





- way O Death — thy work is end-ed now, Far from us on thy lone - ly path



Note. The normal division of each bar is four crotchets followed by three. When the three beats come first 3-4 is written at the commencement of the bar.

thy work is end-ed now, Far from us on thy lone - ly path go
 A - way O Death —
 go thou — The

A - way O Death —
 thou, The path on which no oth - er God may tread
 A - way O Death thy work is end-ed now
 path on which no oth - er God may tread

thy work is end - ed now, Far from us on thy lone-ly path go thou
 Far from us on thy lone-ly path go thou, The path on which no oth - er God may tread
 non legato

The path on which no other God may tread, This mound we raise doth part us from the dead.

The path on which no other God may tread, This mound we raise doth part us from the dead.

cresc. This mound we raise doth part us from the dead.

cresc. This mound we raise doth part us from the dead.

Molto maestoso.

ff 3-4.
Now may the great Or-dain - er hear our chant, May He ac-cept our sa - cri-fice and

ff Now may the great Or-dain - er hear our chant, May He ac-cept our sa - cri-fice and

ff Now may the great Or-dain - er hear our chant, May He ac-cept our sa - cri-fice and

ff Now may the great Or-dain - er hear our chant, May He ac-cept our sa - cri-fice and

Molto maestoso.

Lento. 3-4.

grant That in due course each treads th' eter-nal way, As through the a - ges day doth fol - low

grant That in due course each treads th' eter-nal way, As through the a - ges day doth fol - low

grant That in due course each treads th' eter-nal way, As through the a - ges day doth fol - low

grant That in due course each treads th' eter-nal way, As through the a - ges day doth fol - low

Lento.

Tempo I.

day.
day.
day.
day.

mf *p*
O wo-man Thou whose
mf *p*
O wo-man Thou whose

fff Tempo I.

3-4.

eyes with tears are dim, Who li - est there up - on the ground with him Who once did
eyes with tears are dim, Who li - est there up - on the ground with him Who once did

p staccato

love thee, once did call thee wife, — A - rise and
love thee, once did call thee wife, — A - rise and

p
O wo-man thou whose eyes with tears are dim, Who
O wo-man thou whose eyes with tears are dim, Who
join a-gain the world of life.
join a-gain the world of life.

li - est there up - on the ground with him Who once did love thee, once did call thee
li - est there up - on the ground with him Who once did love thee, once did call thee

3-4. f *dim.* **Andante maestoso.**
wife, A - rise and join a-gain the world of life.
wife, A - rise and join a-gain the world of life.

f *dim.* *p* **Andante maestoso.**

Moth - er of all, A child to thee we bring: Earth, ho - ly source whence
 Moth - er of all, A child to thee we bring: Earth, ho - ly source whence

Moth - er of all, A
 Moth - er of all, A
 all our life doth spring, There is one who yearns for thee a - gain.
 all our life doth spring, There is one who yearns for thee a - gain.

child to thee we bring: Earth, ho - ly source whence all our life doth spring,
 child to thee we bring: Earth, ho - ly source whence all our life doth spring,
 Earth, ho - ly source whence all our
 Earth, ho - ly source whence all our life doth spring,

There is one who yearns for thee a - gain
 life doth spring, There is one who yearns for
 There is one who yearns for thee a - gain for

There is one who yearns for thee a - gain
 for thee a - gain. There
 thee a - gain for thee a - gain.
 thee a - gain. There is one who yearns — for

sempre string.
 for thee a - gain.
 is one who yearns — for thee a - gain.
mf cresc. There is one who yearns for
mf cresc. thee a - gain. Moth - er of all, — a
sempre string.
cresc.

mf cresc.

There is one who yearns for thee a - gain. There is one who yearns for

mf cresc.

Moth - er of all, a child to thee we bring: Earth, ho - ly source whence

thee a - gain. There is one who yearns for thee. a - gain

child to thee we bring: Earth ho - ly source whence all our life doth spring,

Più mosso.

thee a - gain. There is one who yearns who yearns for thee a -

accel.

all our life doth spring, There is one who yearns for thee a -

accel.

There is one who yearns who yearns for thee a -

accel.

There is one who yearns who yearns for thee a -

Più mosso.

There is one who yearns who yearns for thee a -

Andante maestoso.

-gain. *sotto voce pp* Sleep - ing so calm - ly

sotto voce pp Sleep - ing so calm - ly

sotto voce pp Sleep - ing so calm - ly

sotto voce pp Sleep - ing so calm - ly

-gain. Sleep - ing so calm - ly

Andante maestoso.

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

on thy lov-ing breast, Wrapt in thy robe, O Moth-er may he rest:

pp

Knowing nought of sor - row, tears and pain.

Knowing nought of sor - row, tears and pain.

Knowing nought of sor - row, tears and pain.

Knowing nought of sor - row, tears and pain.

una corda

Tempo I.

sempre ppp

Then for - ward... O thou soul

Tempo I.

ppp

3-4

tre corde ppp

sempre ppp

Then for - ward — O thou soul — up - on the road —

up - on the road — That

sempre ppp

Then for - ward — O thou soul —

3-4

p

That lead - eth thee —

poco cresc.

lead - eth thee — un - to thy new a - bode,

p

up - on the road — That lead - eth thee un - to thy

un - to thy new a - bode,

mp

Where waits the dread - ful Judge — whom thou must

new a - bode,

mf

Where

3-4

face, Where

waits the dread-ful Judge — whom thou must face,

Detailed description: This system contains the first two systems of music. The top system has a vocal line with a treble clef and a 3/4 time signature. The lyrics 'face,' and 'Where' are written below the staff. The second system continues the vocal line with lyrics 'waits the dread-ful Judge — whom thou must face,'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with various chords and melodic lines.

3-4

dwell — the an - cient Fa - - thers — of our

Where dwells the

Where dwell the an-cient Fa - thers of our race

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with a treble clef and a 3/4 time signature. The lyrics 'dwell — the an - cient Fa - - thers — of our' are written below the staff. The second system continues the vocal line with lyrics 'Where dwells the'. The third system continues with lyrics 'Where dwell the an-cient Fa - thers of our race'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with various chords and melodic lines.

3-4 *mf*

Where waits the dread-ful Judge whom thou must face,

race

dread - ful Judge whom thou must face, Where dwell the

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with a treble clef and a 3/4 time signature, marked with a mezzo-forte (*mf*) dynamic. The lyrics 'Where waits the dread-ful Judge whom thou must face,' are written below the staff. The second system continues the vocal line with lyrics 'race'. The third system continues with lyrics 'dread - ful Judge whom thou must face, Where dwell the'. Below the vocal lines is a piano accompaniment consisting of two staves (treble and bass clefs) with various chords and melodic lines.

3-4

Where dwell the an - cient Fa - thers of our race,

an - cient Fa - thers of our race,

This system contains the first two vocal parts and the piano accompaniment for the first phrase. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The time signature is 3-4. The lyrics are: "Where dwell the an - cient Fa - thers of our race," and "an - cient Fa - thers of our race,".

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

cresc.

There where in th'e - ter - nal wa - ters play,

This system contains the second two vocal parts and the piano accompaniment for the second phrase. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The time signature is 3-4. The lyrics are: "There where in th'e - ter - nal wa - ters play," repeated four times. The piano accompaniment features a prominent bass line with a "cresc." marking.

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

Lit by beams of ev - er - last - ing day.

This system contains the final two vocal parts and the piano accompaniment for the third phrase. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The time signature is 3-4. The lyrics are: "Lit by beams of ev - er - last - ing day." repeated four times. The piano accompaniment features a prominent bass line with a "cresc." marking.

Then
Then

f Then for - ward — O thou soul a - gain we cry,
Then for - ward — O thou soul a - gain we cry,

f non legato

for - ward O thou soul a - gain we cry,
for - ward O thou soul a - gain we cry, *cresc.*
Go forth O
cresc. Go forth O

cresc. Go forth O hap - py one, be -
cresc. Go forth O hap - py one, be -
hap - py one, be - yond the sky.
hap - py one, be - yond the sky.

-yond the sky. *ff* Go forth! *fff* Go
 -yond the sky. *ff* Go forth! *fff* Go
 Go forth! *ff* Go forth! *fff* Go
 Go forth! Go forth! Go

cresc.

Largo.

3-4

forth!

forth!

forth!

forth!

Largo.

fff

sempre fff
3-4

Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.

sempre fff

Go tread the path on which our Fathers trod That leads un-to their Fellowship and God.

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV VON HOLST.

OP. 26.

SECOND GROUP.

THREE HYMNS FOR FEMALE VOICES
WITH ACCOMPANIMENT FOR ORCHESTRA
OR PIANOFORTE WITH VIOLINS, *AD LIB.*

1. To Varuna.
2. To Agni.
3. Funeral Chant.

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Words and Music by

GUSTAV VON HOLST

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These hymns are written for a chorus in three parts— 1st Trebles, 2nd Trebles and Altos.

In the first hymn there is an independent part for the first row of the whole choir. (see page 5.)

In the third hymn the choir is divided into three groups of two parts each (Trebles and Altos). The first group is to consist of the front half of the choir: the rest will be divided equally into the second group (behind the first) and the third at the back of all, so that these two latter groups will sound as echoes of the first group. Thus, if there are eight rows in the choir, the first four will form the first group, rows 5 and 6 the second group and rows 7 and 8 the third.

In the absence of the orchestra the piano accompaniment will be greatly improved by the addition of the specially-written *ad lib.* violin parts (price 3^d each). These are quite different to the orchestral violin parts and the two must not be confused.

In the third hymn the long sustained bass notes may be played on the organ or harmonium instead of the piano.

Pronounce a in Varuna and Agni as u in sun. In both names the accent falls on the first syllable.

Choral Hymns from the Rig Veda.

Second Group.

GUSTAV VON HOLST.

I.

TO VARUNA. (GOD OF THE WATERS)

1st & 2nd TREBLE.

ALTO.

PIANO.

Adagio. $\text{♩} = 48.$



The first system of the score features three staves. The top two staves are for the 1st & 2nd Treble and Alto voices, both containing rests. The piano accompaniment begins with a treble clef staff marked *pp* and a bass clef staff. The tempo is marked 'Adagio' with a quarter note equal to 48 beats per minute. The key signature is one sharp (F#) and the time signature is 3/2.

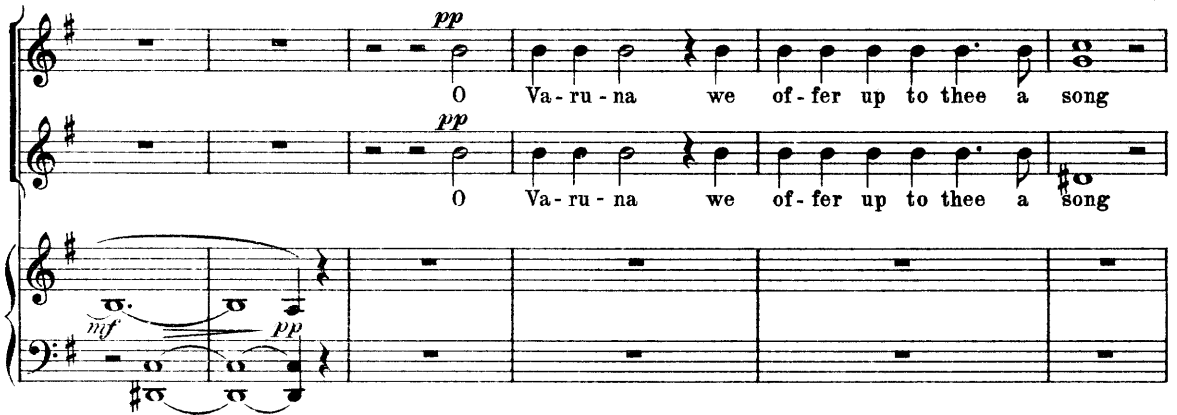
pp

0 Va-ru-na we of-fer up to thee a song

pp

0 Va-ru-na we of-fer up to thee a song

mf *pp*



The second system continues the vocal and piano parts. The vocal staves now have notes and lyrics. The piano accompaniment continues with a treble clef staff marked *mf* and a bass clef staff marked *pp*. The lyrics are: "0 Va-ru-na we of-fer up to thee a song".

cresc.

To bring thee earthward un-to us. — 0 thou, the An-cient One,

cresc.

To bring thee earthward un-to us. — 0 thou, the An-cient One,



The third system continues the vocal and piano parts. The vocal staves have notes and lyrics. The piano accompaniment continues with a treble clef staff and a bass clef staff. The lyrics are: "To bring thee earthward un-to us. — 0 thou, the An-cient One,". The piano part includes a *cresc.* marking.

The Mighty, the Ho-ly, la-den with trea-sure of sac-ri - fice, De - scend_ to

The Mighty, the Ho-ly, la-den with trea-sure of sac-ri - fice, De - scend_ to

dim.

dim.

I.

us.

us.

pp

Sua basso

pp parlando *cresc.*

But now hav-ing en-tered un to his pres - ence_ his face doth scorch as

pp parlando *cresc.*

But now hav-ing en-tered un to his pres - ence_ his face doth scorch as

ff

flames of an-gry fire.

ff

flames of an-gry fire.

II.

p O Va-ru-na if we have sinned a-against thee Yet we are thine own.

p O Va-ru-na if we have sinned a-against thee Yet we are thine own.

Give shel-ter to those that bring thee praise.

Give shel-ter to those that bring thee praise.

Moderato. $\text{♩} = 66$.

Moderato. $\text{♩} = 66$.

p dolce

Hast thou for - got - ten How in the days gone by

p dolce

Hast thou for - got - ten How in the days gone by

p

With thee O Va - ru - na Fear - less - ly walked we. In - to thy

With thee O Va - ru - na Fear - less - ly walked we. In - to thy

cresc.

cresc.

cresc.

man - sion, loft - y and shin - ing, Built with a thou - sand doors,

man - sion, loft - y and shin - ing, Built with a thou - sand doors,

p

1st TREBLE. III.
Free-ly we en - tered. Then in thy boat we em - barked with thee

2nd TREBLE.
Free-ly we en - tered.

ALTO.
Free-ly we en - tered. Then in thy boat we em -

1st & 2nd TREBLE. III.
Free-ly we en - tered. Then in thy boat we em -

ALTO.
Free-ly we en - tered. Then in thy boat we em -

III.

1st ROW ONLY.

THE REMAINDER.

Va - ru-na, Forth did we wend o'er the

Then in thy boat we em - barked with thee Va - ru-na,

barked with thee Va - ru-na,

barked with thee Va - ru - na, Forth did we

barked with thee Va - ru - na, Forth did we

III.

1st ROW ONLY.

THE REMAINDER.

86769

1st ROW ONLY.

path of the o - cean,
 Forth did we wend o'er the path of the o - cean, O - ver the surface of
 Forth did we wend o'er the path of the o - cean,

THE REMAINDER.

wend o'er the path of the o - cean, O - ver the
 wend o'er the path of the o - cean, O - ver the

1st ROW ONLY.

O - ver the sur - face of bil - low - y wa -
 bil - low - y wa - ters,
 O - ver the sur - face of bil - low - y wa - ters, Sway - ing so gent - ly,

THE REMAINDER.

sur - face of bil - low - y wa - ters,
 sur - face of bil - low - y wa - ters,

1st ROW ONLY.

THE REMAINDER.

cresc.

- - ters Sway-ing so gent - ly, Glid-ing so smooth - ly,

Sway-ing so gent - ly, Glid-ing so smooth - ly,

Glid-ing so smooth - ly,

cresc.

Sway - ing so gent - ly, Glid - ing so smooth - ly,

cresc.

Sway - ing so gent - ly, Glid - ing so smooth - ly,

IV.

1st ROW ONLY.

pp

Yea in those hap - py days Thou didst in - spire us,

pp

Yea in those hap - py days Thou didst in - spire us,

pp

Yea in those hap - py days Thou didst in - spire us,

IV.

1st ROW ONLY.

Gav - est us wis - dom, Mad'st us thy sing - ers.

Gav - est us wis - dom, Mad'st us thy sing - ers.

Gav - est us wis - dom, Mad'st us thy sing - ers.

p cresc. e accel.

TUTTI.
Yea in those hap - py days Thou didst in - spire... us Gav - est us

p cresc. e accel.
Yea in those hap - py days Thou didst in - spire... us Gav - est us

p cresc. e accel.

wis - dom Mad'st us thy sing - ers.

wis - dom Mad'st us thy sing - ers.

V. Più mosso.

V. Più mosso.

ff Ah! In those hap - py days Broad were the

ff Ah! In those hap - py days Broad were the

heav'n's, — Long were the

heav'n's, — Long were the

Adagio.

rall.
days
rall.
days

O Va-ru-na
O Va-ru-na

p

rall.
dim.

Adagio.

if we have sinned a-against thee Yet we are thine

if we have sinned a-against thee Yet we are thine

p

own. Give shel-ter to those that bring thee praise.

own. Give shel-ter to those that bring thee praise.

pp

II. TO AGNI. (GOD OF FIRE.)

Note. In the following hymn the bars are divided into 3 beats followed by 2 and 2 followed by 3 alternately with few exceptions. The figure at the beginning of each bar denotes which of the two comes first.

Allegro. ♩ = 200.

1st & 2nd TREBLE.

ALTO.

PIANO.

Burn up our sin fierce flam - ing Ag - ni,
Burn up our sin fierce flam - ing Ag - ni,

3 2 3 *cresc.* 2

Thou with thy face that shin - eth bright - ly, Flame for us O Ag - ni,
Thou with thy face that shin - eth bright - ly, Flame for us O Ag - ni,

3 2 3 *f* 2

Flame! _____ Flame for us O Ag - ni!
Flame! _____

3 2 I. 3 *mf* 2

Grant un - to those that call up - on thee,
 Flame for us 0 Ag - ni! Grant un - to those that call up - on thee,

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes, followed by a pair of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including triplets and pairs of eighth notes. The key signature has one flat (B-flat), and the time signature is 3/4.

Praising thee for e - - ver.
 That we may live on in our chil - dren, Praising thee for

That we may live on in our chil - dren,

The second system continues the vocal and piano parts. The vocal line features a triplet of eighth notes followed by a pair of eighth notes. The piano accompaniment maintains the eighth-note accompaniment in the left hand and continues with various rhythmic patterns in the right hand, including triplets and pairs of eighth notes.

3 *cresc.* Flame for us 0 Ag - - ni! 3
 e - ver. *cresc.* Flame for us 0 Ag - - ni 0

Prais - ing thee for e - - ver. Flame for us 0

The third system introduces a crescendo marking (*cresc.*) and features a triplet of eighth notes. The vocal line includes the lyrics 'Flame for us 0 Ag - - ni!' and 'e - ver. Flame for us 0 Ag - - ni 0'. The piano accompaniment continues with the eighth-note accompaniment and includes triplet markings.

2 3 2 3
 Ag - ni! Flame for us 0 Ag - ni!
 Ag - ni! Flame for us 0

The fourth system features a dynamic marking of *f* (forte) and includes triplet markings. The vocal line has the lyrics 'Ag - ni! Flame for us 0 Ag - ni!' and 'Ag - ni! Flame for us 0'. The piano accompaniment includes a triplet of eighth notes and continues with the eighth-note accompaniment.

Flame for us O Ag - nil

II.

Ag - nil

ff *sempre marc.* *dim.*

Thy glow - ing tongues of flame leap up - ward,

Thy glow - ing tongues of flame leap up - ward,

2 p cresc. *3* *2* *3*

Reach - ing the heav - ens, E - ver vic - to - ri - ous.

Reach - ing the heav - ens, E - ver vic - to - ri - ous.

2 p cresc. *3* *2* *3*

Thy face doth gleam on ev - 'ry side.

Thy face doth gleam on ev - 'ry side.

mf *2* *3* *2* *3*

2 *cresc.* 2 3 2
 Thou art tri - um - phant ev - 'ry-where.
 Thou art tri - um - phant ev - 'ry-where.

2 *cresc.* 2 3 2
 Thou art tri - um - phant ev - 'ry-where.

III. 3 *mp* 2 3 2
 O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,
 O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,

III. *mp* 3 2 3 2
 O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,

Flame for us 0 Ag - ni!
cresc. *cresc.* Flame for us 0 Ag - ni! 0 Ag - ni!
 Flame for us 0 Ag - ni!

3 *cresc.* 3 3 3
 Flame for us 0 Ag - ni!

3 2 3 2
 Flame for us 0 Ag - ni!
 Flame for us 0 Ag - ni!

3 2 3 2
 Flame for us 0 Ag - ni!

3 3 2 3 2

mf 3 *cresc.* 3 2 *fff* 3 2

IV.2

Flame for us 0 Ag - ni!

Flame for us 0 Ag - ni!

fff 3 2 3

IV.

fff 2 3 2 3 2 3 2 3

Flame for us 0 Ag - ni!

Flame for us 0 Ag - ni!

2 3 2 3

2 3 2 3 2 3 2 3

2 2 2 2

0 Ag - ni!

0 Ag - ni!

2 *accel.* 2 2 2 2

III. FUNERAL CHANT.

Poco adagio. $\text{♩} = 56$.

ALTOS.

To those for whom the meath is poured, For whom the ho-ly wine doth flow,

Poco adagio. $\text{♩} = 56$.

PIANO.

dim.

May he go forth!

mf

pp una corda

1st GROUP.
TREBLE.

ALTO.

2nd GROUP.
TREBLE.

ALTO.

3rd GROUP.
TREBLE.

ALTO.

To those for whom the meath is poured,

To

mf sempre dim. poco a poco al fine

ppp

mf sempre dim. poco a poco al fine

ad.

*

For whom the ho - ly wine doth flow, May he go
 those for whom the meath is poured, For whom the ho - ly wine doth
mf To those for whom the meath is poured, For whom the
 forth! Yea un - to them whose fie - ry zeal Hath burned a path to
 flow, May he go forth! Yea un - to them whose fie - ry
 ho - ly wine doth flow, May he go forth! Yea un - to
 par - a - dise, May he go forth! To those the heroes
 zeal Hath burned a path to par - a - dise, May he go forth!
 them whose fie - ry zeal Hath burned a path to par - a - dise, May he

of the fight, Whose lives were giv'n as sa - cri - fice,
 To those the he - roes of the fight, Whose
 go forth! To those the he - roes of the fight,

May he go forth! Un - to the faith - ful
 lives were giv'n as sa - cri - fice, May he go forth!
 Whose lives were giv'n as sa - cri - fice, May he

of the Law, Whose joy doth yield in - crease of truth,
 Un - to the faith - ful of the Law, Whose
 go forth! Un - to the faith - ful of the Law,

May he go forth! _____
joy doth yield in-crease of truth, May he go forth! _____
Whose joy doth yield in-crease of truth, May he go

Largo.

forth! _____

Largo.

ppp

ppp

To those whose souls are born of
To those whose souls are born of
To those whose souls are born of

fire,
fire,
fire,

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). Each staff begins with the word "fire," followed by a half note. The piano accompaniment is in bass clef and features a series of arpeggiated chords, each with a slur over it, moving from left to right across the system.

The po - ets of a
The po - ets of a
The po - ets of a

The second system of the musical score features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). Each staff contains the lyrics "The po - ets of a" with a long dash under "po - ets". The piano accompaniment is in bass clef and features a series of arpeggiated chords, each with a slur over it, moving from left to right across the system.

thou - sand songs,
thou - sand songs,
thou - sand songs,

The third system of the musical score features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). Each staff contains the lyrics "thou - sand songs," with a long dash under "thou - sand". The piano accompaniment is in bass clef and features a series of arpeggiated chords, each with a slur over it, moving from left to right across the system.

The

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a whole note rest followed by a half note G4. The piano accompaniment features a series of arpeggiated chords in the right hand and a steady eighth-note bass line in the left hand.

Ho - ly Ones who guard the Sun, un - to the Fa - thers, May he go forth! ———

The Ho - ly Ones who guard the Sun, un - to the Fa - thers, May he go

May he

This system contains the main vocal melody with lyrics. The piano accompaniment continues with arpeggiated chords and a bass line. Dynamics include *ppp* and *ppp*.

forth!

go forth!

8-

pppp

This system concludes the vocal phrase and includes piano accompaniment. The piano part features a final arpeggiated chord and a bass line. Dynamics include *pppp* and a fermata over the final chord.

11

12

65

CHORAL HYMNS

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BY

GUSTAV VON HOLST.

OP. 26.

THIRD GROUP.

FOUR HYMNS FOR FEMALE VOICES,
WITH ACCOMPANIMENT FOR HARP OR PIANO.

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2. Hymn to the Waters.
3. Hymn to Vena.
4. Hymn of the Travellers.

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ERRATA.

- Page 3. Third stave for "Dawn" read "Draw:"
,, 18. Second stave, second bar, third beat
in left hand for E read Db.

Choral Hymns from the Rig Veda.

Third Group.

GUSTAV VON HOLST.

I. HYMN TO THE DAWN.

Andante. $\text{♩} = 66.$

1st SOPRANO.

* 2nd SOPRANO.

1st ALTO.

2nd ALTO.

HARP.
or
PIANO.

Hear our

Hear our hymn

Andante. $\text{♩} = 66.$

Hear our hymn O God - dess,

Hear our hymn O God - - - - - dess,

hymn O God - - - - - dess, Rich in

O God - - - - - dess, Rich in

*As the second Soprano has the melody, this part should slightly predominate.

Rich in wealth and wis - dom, Ev - er young yet

Rich in wealth and wis - dom, Ev - er young yet

wealth and wis - - - dom, Ev - er young yet

wealth and wis - - - dom, Ev - er young yet

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Rich in wealth and wis - dom, Ev - er young yet". The piano accompaniment features a steady eighth-note bass line and a more active treble line. Chord markings Bb, Bb, and Db Gb are visible in the piano part.

an - cient, True to Law E -

an - cient, True to Law E -

an - cient, True to Law E -

an - cient, True to Law E -

The second system continues the vocal and piano parts. The lyrics are: "an - cient, True to Law E -". The piano accompaniment includes a dynamic marking of *pp* and a fermata over the word "to". Chord markings Ab, Bb, Db, and Gb are present in the piano part.

- ter - nal.

- ter - nal.

- ter - nal.

- ter - nal.

Wak' - ner

The third system concludes the page. The lyrics are: "- ter - nal." and "Wak' - ner". The piano accompaniment features a dynamic marking of *p* and a chord marking Eb.

Wak' - ner of the
 Wak' - ner of the song - - -
 Wak' - ner of the song - - - birds,
 of the song - - - birds,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Wak' - ner of the'. The second staff is another vocal line with lyrics 'Wak' - ner of the song - - -'. The third and fourth staves are vocal lines with lyrics 'Wak' - ner of the song - - - birds,' and 'of the song - - - birds,' respectively. The fifth staff is the piano accompaniment, showing a melodic line with notes and chords (Bb, Bb, Eb) and a bass line with a steady eighth-note pattern.

song - birds, En - - sign of th'E - ter - nal,
 - - birds, En - sign of birds, th'E - ter - nal,
 En - sign of th'E - ter - - - nal,
 En - sign of th'E - ter - - - nal,
 En - sign of th'E - ter - - - nal,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'song - birds, En - - sign of th'E - ter - nal,'. The second staff is another vocal line with lyrics '- - birds, En - sign of birds, th'E - ter - nal,'. The third and fourth staves are vocal lines with lyrics 'En - sign of th'E - ter - - - nal,' and 'En - sign of th'E - ter - - - nal,' respectively. The fifth staff is the piano accompaniment, showing a melodic line with notes and chords (Ab, Eb, Bb, Bb) and a bass line with a steady eighth-note pattern.

Dawn thou near O Fair one, In thy
 Dawn thou near O Fair one, In thy
 Dawn thou near O Fair one, In thy
 Dawn thou near O Fair one, In thy

The third system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'Dawn thou near O Fair one, In thy'. The second, third, and fourth staves are vocal lines with lyrics 'Dawn thou near O Fair one, In thy', 'Dawn thou near O Fair one, In thy', and 'Dawn thou near O Fair one, In thy' respectively. The fifth staff is the piano accompaniment, showing a melodic line with notes and chords (Db, Gb, Bb) and a bass line with a steady eighth-note pattern. The system concludes with a fermata over the final notes.

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

A \sharp B \sharp D \sharp G \sharp

p

mp Bring to

p Bring to her your

p Bring to her your

E \flat B \flat B \sharp

p Bring to her your off - ring,

her your off - ring,

off - ring, Hum - bly

off - ring, Hum - bly

E \sharp A \flat E \flat

Hum - - - bly bow be - - fore her,

Hum - - - bly bow be - - fore her,

bow be - fore her,

bow be - fore her,

Raise your songs of wel - come, As she

Raise your songs of wel - come, As she

Raise your songs of wel - come, As she

Raise your songs of wel - come, As she

Raise your songs of wel - come, As she

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

II. HYMN TO THE WATERS.

GUSTAV VON HOLST.

Allegro. ♩. = 120.

(4-3)

SOPRANOS.

(4-3)

ALTOS.

Allegro. ♩. = 120.

8

HARP
OR
PIANO.

p
(4-3) 8

p

Flow - ing from the fir - ma - ment Forth to the o - cean,

p

Flow - ing from the fir - ma - ment Forth to the o - cean,

8

Note. (4-3) denotes that each bar is divided into one of four beats followed by one of three: (3-4) denotes that the three beats come before the four.

Heal - ing all in earth and air, ne - ver halt - ing.

Heal - ing all in earth and air, ne - ver halt - ing.

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Heal - ing all in earth and air, ne - ver halt - ing." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, with a fermata over the first measure.

mp In - dra, Lord of Heav'n formed their cour - ses,

mp In - dra, Lord of Heav'n formed their cour - ses,

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "In - dra, Lord of Heav'n formed their cour - ses,". The piano accompaniment continues with the same patterns as the first system, with a fermata over the first measure and a chord change to E-flat in the left hand towards the end of the system.

mf In - dra's migh - ty laws can ne - ver be bro - ken.

mf In - dra's migh - ty laws can ne - ver be bro - ken.

The third system of music consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "In - dra's migh - ty laws can ne - ver be bro - ken." The piano accompaniment continues with the same patterns, with a fermata over the first measure and several chord changes in the left hand: B-flat, A-flat, A-flat, and C-sharp.

p Cleans - ing wa - ters flow ye on, has - ten and help us.

p Cleans - ing wa - ters flow ye on, has - ten and help us.

The fourth system of music consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Cleans - ing wa - ters flow ye on, has - ten and help us." The piano accompaniment continues with the same patterns, with a fermata over the first measure and chord changes in the left hand: B-flat and C-sharp.

8

(E \sharp)

(B-4) *mf*

Lo, in the wa-ters, dwell-eth One,

(3-4) *mf*

Lo, in the wa-ters, dwell-eth One,

(B-4) (C \sharp) (G \sharp) *mf*

Know-er of all on earth and

Know-er of all on earth and

(A \sharp)

sea, _____

sea, _____

The first system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are mostly rests, with the word "sea," written below the staves. The piano accompaniment features a complex, flowing melody with many slurs and ties.

Whose dread com - mand no man may shun, _____

Whose dread com - mand no man may shun, _____

(A⁺)

mf

The second system of the musical score. It includes two vocal staves with the lyrics "Whose dread com - mand no man may shun, _____". Below the piano accompaniment, there are dynamic markings "(A⁺)" and "*mf*".

Va - ru - na, sov - ran Lord is

Va - ru - na, sov - ran Lord is

(F⁺) (C⁺) (E^b) (A^b)

The third system of the musical score. It includes two vocal staves with the lyrics "Va - ru - na, sov - ran Lord is". Below the piano accompaniment, there are chord markings "(F⁺) (C⁺) (E^b) (A^b)".

He. _____

He. _____

The fourth system of the musical score. It includes two vocal staves with the lyrics "He. _____". The piano accompaniment continues with its characteristic flowing melody.

mf
On - ward ye wa - ters on - ward

mf (B \flat)

(4-3) A FEW VOICES ONLY.

ppp
Cleans-ing wa - ters, flow ye on, Has-ten and help

(4-3)
hie,

(4-3)

(3-4)
us.

(3-4)
Dance in the bright beams of the

(3-4)

(4-3)
Cleans-ing wa - ters, flow ye on, Has-ten and help

(4-3)
sun,

(4-3)

(3-4)
us.

(3-4)
O - bey the ru - ler of the

sky Who dug the path for you to

(A^b)

(4-3)
run.

(4-3)

(4-3) (B^b)

dim.

8

TUTTI.

pp
Flow - ing from the fir - ma - ment Forth to the o - cean,
Flow - ing from the fir - ma - ment Forth to the o - cean,
pp 8

Detailed description: This system contains the first two lines of music. The top two staves are vocal parts with lyrics. The piano accompaniment is on the bottom two staves, featuring a rhythmic pattern of eighth notes with a dotted quarter note, marked with a piano (*pp*) dynamic and an 8-measure rest.

Heal - ing all in earth and air, ne - ver halt - ing.
Heal - ing all in earth and air, ne - ver halt - ing.
pp 8

Detailed description: This system contains the third and fourth lines of music. The vocal parts continue with the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system.

mp
In - dra, Lord of Heav'n formed their cour - ses,
In - dra, Lord of Heav'n formed their cour - ses,
mp 8

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment includes chord markings (E♯) and (E♭) above the bass line.

mf
In - dra's migh - ty laws can ne - ver be bro - ken.
In - dra's migh - ty laws can ne - ver be bro - ken.
mf 8

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment includes chord markings (B♭), (A♭), (A♯), and (C♯) above the bass line.

ppp
Cleans - ing wa - ters flow ye on, Has - ten and help us.

ppp
Cleans - ing wa - ters flow ye on, Has - ten and help us.

8-
ppp (B \flat)

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics: "Cleans - ing wa - ters flow ye on, Has - ten and help us." The first vocal line is marked *ppp*. The piano accompaniment is on the bottom staff, marked *ppp* and includes a key signature change to B-flat (B \flat) and an 8-measure rest. The piano part features arpeggiated chords with slurs.

8-

The second system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the bottom staff, marked with an 8-measure rest. The piano part continues with arpeggiated chords and slurs.

8-

(E \flat)

The third system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the bottom staff, marked with an 8-measure rest. The piano part continues with arpeggiated chords and slurs, ending with a key signature change to E-flat (E \flat).

8-

pppp
gliss.

The fourth system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the bottom staff, marked with an 8-measure rest. The piano part begins with a *pppp* *gliss.* (glissando) in the bass register, followed by chords in the right hand.

III.

HYMN TO VENA.

(THE SUN RISING THROUGH THE MIST.)

Adagio. ♩ = 56.

pp (A few voices only)

SOPRANOS.
*Ve - na comes born of light, He

pp (A few voices only)

ALTOS.
*Ve - na comes born of light, He

HARP.
or
PIANO.

Adagio. ♩ = 56.

B \flat E \flat F \sharp *pp*

drives the ma - ny col - our'd clouds on - ward - Here, where the

drives the ma - ny col - our'd clouds on - ward - Here, where the

B \flat F \sharp G \sharp B \flat E \flat

sun - light and the wa - - - ters min - gle

sun - light and the wa - - - ters min - gle

C \sharp E \flat G \flat C \sharp

*pronounce *Vayna*.

Note. All the chords are to be struck well together and not played in the usual 'arpeggio' manner.

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senza cresc.

Our songs — float up and ca - ress — the new-born

senza cresc.

Our songs — float up and ca - ress — the new-born

senza cresc.

Ab F# Bb Eb A

Tutti. pp

in - fant Ve - na comes! —

Tutti. pp

in - fant Ve - na comes! —

Bb Eb

pp

cresc. poco a poco

The child of cloud and mist ap - pear - eth on the ridge of the sky, — He

cresc. poco a poco

The child of cloud and mist ap - pear - eth on the ridge of the sky, — He

cresc. poco a poco

F# Bb G# Bb Eb C# Eb C# G#

shines on the sum - mit of cre - a - tion — The hosts pro -

shines on the sum - mit of cre - a - tion — The hosts pro -

Ab F# Bb Eb Cb Eb Bb

ff - claim the glo - ry of our Common Fa - ther *pp* Ve - na comes.

- claim the glo - ry of our Common Fa - ther *pp* Ve - na comes.

B♭ F♯ *ff* *A♭ B♭ C♯*

(The small notes in these chords are to be played on the Harp only, not the Piano.)

ppp Cadenza *rall.*

Andante con moto.

Andante con moto.

p con espress.

p dolce

p dolce

He hath come to the bo - som of his be -

He hath come to the bo - som of his be -

lov - ed. Smil - - ing on him, She
 - lov - ed. Smil - - ing on him, She

8

bear - eth him to high-est heav'n.
 bear - eth him to high-est heav'n.

accel. e cresc.

Ab Fb Db Cb Gb *accel. e cresc.*

With yearn - ing heart On thee we
 With yearn - ing heart On thee we

gaze, O gold wing'd messen - ger of migh - ty
 gaze, O gold wing'd messen - ger of migh - ty

Ab Bb Cb Db Eb Fb Gb

Allegro.

Gods.

Gods.

Allegro.

ff

dim.

Adagio.

Wise men see him in their li - ba - tions As the sa - cri - fice -

Wise men see him in their li - ba - tions As the sa - cri - fice -

Adagio.

pp

pp

pp

B \flat E \flat F \sharp B \flat F \sharp G \sharp

e - ter - nal heights,

mounts to the e - ter - - - - - nal heights, ming - ling with our so - lem -

mounts to the e - ter - - - - - nal heights, ming - ling with our so - lem -

poco cresc.

cresc.

poco cresc.

cresc.

poco cresc.

cresc.

B \flat E \flat C \sharp E \flat C \sharp G \flat A \flat F \sharp B \flat

chant.

He stands e - rect in high - est

chant.

He stands e - rect in high - - - est

mf

mf

E \flat C \flat E \flat B \flat B \flat B \flat

f *poco accel.* rai - ment,
 heav'n, Clad in no - ble rai - - ment, Arm'd with shin - ing
f *poco accel.*
 heav'n, Clad in no - ble rai - ment, Arm'd with

f *poco accel.* *A♭*

piu mosso *ff*
 wea - pons, Hurl - ing light to the far - thest re - - gion,
ff *piu mosso*
 shin - - ing wea - pons, Hurl - ing light to the far - thest re - - gion,

piu mosso *B♭*

Re - joic - - ing in his ra - - diant splen -
 Re - joic - - ing in his ra - - diant splen -

B♭ *fff*

- dour.
 - dour.
accel.
ad lib.

IV.

HYMN OF THE TRAVELLERS.

The God invoked in this hymn is the Guide of travellers
along the roads of this world and along that leading to the next.

Moderato. ♩ = 108.

SOPRANOS.

ALTOS.

HARP
OR
PIANO.

p (B \flat) (C \sharp) (E \flat) (G \sharp)

p 1st SOPRANOS ONLY. (2-3)

Go — thou on be-fore us, Guide — us on our way, Migh - ty One.

Ah.

(2-3)

*Tutti.
cresc.*

Make — our jour-ney plea - sant, Ne - ver let us stray. Won - der - work-er hear-ken,

cresc.

The musical score is written for Soprano, Alto, Harp or Piano, and 1st Soprano. It is in 5/4 time and marked Moderato with a tempo of 108 beats per minute. The key signature has one flat (B-flat). The score consists of four systems. The first system shows the vocal staves and piano accompaniment. The second system features the 1st Soprano with lyrics and a piano accompaniment. The third system continues the 1st Soprano part with lyrics and piano accompaniment. The fourth system shows the piano accompaniment with a crescendo marking.

Note. The normal rhythm is that of three beats followed by two. When the two come first 2-3 is written over the bar.

f
Come in thy splen - dour, come in thy migh - ty pow'r.

mf
Tram - ple on the wick - ed; All who would op - pose,
mf
Ah Ah

(2-3)
Migh - ty One. Drive - a-way the rob - ber, Drive - a-way your foes. Won - der-worker hearken,
cresc.
Ah Ah Ah

(2-3)
cresc.

f
Come in thy splen - dour, come in thy mighty pow'r!

f
Come in thy splen - dour, come in thy mighty pow'r!

(2-3)

ff
 As we jour - ney on - ward, Songs to thee we raise, Migh - ty One.
 As we jour - ney on - ward, Songs to thee we raise, Migh - ty One.
ff

(2-3)

Thou didst aid our fa - thers, Guard us all our days. Won - derwork er heark en,
 Thou didst aid our fa - thers, Guard us all our days. Won - der worker hearken,
ff

Come in thy splen - dour, come in thy migh - ty pow'r.
 Come in thy splen - dour, come in thy migh - ty pow'r.
dim.

(2-3)

f dim. poco a poco
 Ah Ah Ah
f dim. poco a poco
 Feed us and in - spire us, Keep us in thy care Migh - ty One
f dim. poco a poco
 (2-3)

Lead us past pur-su - ers Un - to mea-dows fair.

p Ah (2-3) Ah Won - der - work - er hear - en,
p Ah Ah Won - der - work - er hear - en,
 Lead us past pur-su - ers (2-3) Un - to mea-dows fair.

crese. Come in thy splen - dour, come in thy migh - ty pow'r. Ah
crese. Come in thy splen - dour, come in thy migh - ty pow'r. Ah
crese. Ah *dim.*

Morendo. Ah Ah *ONE SOLO VOICE.* *pp*
 Ah
Morendo. *pp*

pp Ah *ONE SOLO VOICE.*
pp *ONE SOLO VOICE.* Ah
rall. ppp

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FROM THE

RIG VEDA

BY

GUSTAV VON HOLST.

OP. 26.

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WITH ACCOMPANIMENT FOR PIANOFORTE
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d.

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Words and Music by

GUSTAV VON HOLST

Op. 26

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Choral Hymns from the Rig Veda

by

GUSTAV VON HOLST. Op.26.

Fourth Group.

I.

HYMN TO AGNI.

The sacrificial fire.

Moderato maestoso. ♩ = 69.

ONE SOLO VOICE.

TENORS. *mp*

I praise thee O Ag-ni Lord of the hearth-stone, Priest of sac-ri-fee,

BASSES.

PIANO. Moderato maestoso. ♩ = 69.

Bring-er of wealth, Great Her-ald of Gods.

Ag-ni thou art

TUTTI.

Ag-ni thou art wor- thy of

wor- thy of praise

Note. Besides the ordinary orchestral strings, a harp or piano is needed for the first hymn.

The *ad lib.* brass instruments consist of two trumpets in B \flat , two horns in F or E \flat and three trombones.

The brass instruments may be omitted whenever such a course is desired and the composer requests that if they are not all used they shall all be dispensed with. The addition of one trumpet and one trombone to the string orchestra for instance would be detestable.

Small choirs are advised to use piano accompaniment only. Pronounce A in *Agni* as in *among*.

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praise, praise from the liv - ing as from seers of old.

praisefromtheliving as from

praisefromtheliv - ing as from seers of old.

cresc.

cresc.

cresc.

Thou bring-est here the Gods.

Thou bring-est here the Gods.

Thou bring-est here the Gods.

f

dim.

dim.

dim.

ONE SOLO VOICE.

mp

Thou dost en - fold the sac - ri - fice on ev - 'ry side

pp

Ve - ri - ly it go - eth up to the Gods. Her - ald, wise, far -

TUTTI.

p

Her - ald, wise, far - - see - ing,
 - see - ing, truth-ful

truth-ful, loud praised God!
 loud praised God!

dim. Draw nigh with the Gods. TENOR or ALTO SOLO. *pp*
 Draw nigh with the Gods. Let us cometo Thee

as a son cometh un-to his fa-ther. Dwell with us for our wel-fare

1st TENOR TUTTI.

Poco animato.

f Dwell with us for our wel - fare.

2nd TENOR.

cresc.

1st BASS.

mf cresc.

Ris - ing,

2nd BASS.

Ris - ing, swell - ing, glow -

cresc.

Poco animato.

Ris - ing,

Ris - ing, swell - ing, glow - ing

swell - ing, glow - ing

swell - ing,

swell - ing,

glow - ing

- - ing,

Ris - ing,

swell - ing,

swell - ing,

glow - ing,

Ris - ing,

Più mosso.

Con - quer - or

of

dark - ness, Ru - ler

of

sac - ri - fice,

Con - quer - or

of

dark - ness, Ru - ler of

glow - ing

Con - quer - or of

swell - ing,

glow - ing

Più mosso.

Guar - dian of law O Ag - ni,
 sac - ri - fice Guar - dian of law
 dark - ness, Ru - ler of sac - ri - fice Guar - dian of law O
 Con - quer - or of dark - ness, Ru - ler of sac - ri - fice

Ag - ni Day af - ter day we come Bring - ing
 Ag - ni Day af - ter day we come Bring - ing
 Ag - ni Day af - ter day we come Bring - ing
 Guar - dian of law Day af - ter day we come Bring - ing

dim. *p dim. e rall.*

thee a - dor - a - - - tion.
 thee a - dor - a - - - tion.
 thee a - dor - a - - - tion.
 thee a - dor - a - - - tion.

pp *Alto ad lib.* *Adagio.*

II. HYMN TO SOMA.

Allegretto. $\text{♩} = 112$.

TENORS. *mf*

BASSES. *p*

The thoughts of men are

p La la la la la la La la la la la La la la

Allegretto. $\text{♩} = 112$.

PIANO. *p*

ma - ni-fold And di - verse are their ways The doc - tor seeks the in - va - lid The

la la la La la la la la la La la la la la la

Brah - man, one who prays. Flow on In - du, Flow ye on O ho - ly stream We

La la la la Flow on In - du, Flow ye on O ho - ly stream We

p cresc. *f*

Note. Soma— called Indu in this hymn— is the juice of a herb used in sacrifice.
This hymn was probably a popular country song to which the refrain to Soma was afterwards added.

pour thee for In - dra. _____

pour thee for In - dra. _____ Sharp _____

mf

p

La la la la la la La la la la la la La la la

ar - rows doth the smith - y make With fea - thers, reeds and canes, But first he seeks a

la la la. _____

wealth - y man To pay him for his pains! _____

Flow on In - du,

Flow on In - du,

mf

pp

mf

cresc.

Flow ye on O ho - ly stream We pour thee _____ for In - dra. _____ A

cresc.

Flow ye on O ho - ly stream We pour thee _____ for In - dra. _____

cresc.

dim.

mf

dim.

dim.

po - et I, my dad's a leech, My moth-er grinds the corn In - hope of win-ning
 La la la la la la La la la la la la La la la

wealth and fame We rise to work each morn. Flow on In - du,
 la la la La la la la. Flow on In - du,

p cresc. *f*

Flow ye on O ho - ly stream We pour thee for In - dra. —
 Flow ye on O ho - ly stream We pour thee for In - dra. —

p La la la la la la La la la la la la
mf
 The — horse would draw an ea - sy car, The frog doth yearn for rain The

La la la la la la.

lad is look - ing for a mate The las - sie wants a swain!

pp

mf Flow on In - du, *cresc.* Flow ye on O ho - ly stream We

mf Flow on In - du, *cresc.* Flow ye on O ho - ly stream We

mf *cresc.*

dim. pour thee for In - dra, *pp* for In - dra.

dim. pour thee for In - dra, *pp* for In - dra.

dim. *pp*

pp We pour thee forth for In - dra.

pp We pour thee forth for In - dra. *morendo*

pp *morendo*

morendo

III.

HYMN TO MANAS.

This is an invocation to the Manas or spirit of a dying man.

Lento.

1st TENOR.

2nd TENOR.

BARITONE SOLO.
senza misura

1st BASS.

2nd BASS.

PIANO.
For practice only.

accel.

rall.

O thou who hast fled a-way To join the ranks of those that lie with-in the a-bode of Death.

$\text{♩} = 60.$
(Lento.) *p a tempo*

We call thee back to dwell with us a - gain.

p a tempo

We call thee back to dwell with us a - gain.

SOLO.

0

p a tempo

We call thee back to dwell with us a - gain.

(Lento.) $\text{♩} = 60.$
p a tempo

Note. The normal division of each $\frac{7}{4}$ bar is four crotchets followed by three. When the three beats come first 3-4 is written at the commencement of the bar.

senza misura

thou who hast fled a-way O'er loft-y moun-tain peaks, A - cross the bil-lows of the sea.

Più mosso.

We call thee back to dwell with us a - gain.

We call thee back to dwell with us a - gain.

TUTTI.

O thou who hast fled a - way

We call thee back to dwell with us a - gain. O thou who hast

Più mosso.

Animato.

To live with-in the splendour of the sun. We

To live with-in the splendour of the sun. We

Be - yond the earth and sky To live with-in the splendour of the sun. We

fled a-way Be - yond the earth and sky To live with-in the splendour of the sun. We

Animato.

rall. call thee back to dwell with us a - gain. *a tempo*

rall. call thee back to dwell with us a - gain. *a tempo*

rall. call thee back to dwell with us a - gain. O thou who hast fled a - way *a tempo*

rall. call thee back to dwell with us a - gain. *a tempo*

rall. *a tempo*

p dolce To bathe thyself in ra-diant light, To bathe thy-self in ra-diant

p dolce To bathe thyself in ra-diant light, To bathe thy-self in ra-diant light, in

TUTTI. *p dolce* To bathe, To bathe thy-self in ra-diant light, in

p dolce

rall. e dim. light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee

rall. e dim. light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee

rall. e dim. light, Whose flashing beams flow on through space in ev-er last-ing streams: We call thee

pp *ppp*

rall. e dim. *pp* *ppp*

3-4

back to dwell with us a gain.

back to dwell with us a gain.

back to dwell with us a gain.

O thou who hast fled a-way Towards the dread unknown

3-4

ppp

mf *dim.*

We call thee back to dwell with us a gain.

mf *dim.*

We call thee back to dwell with us a gain.

mf *dim.* *senza misura. misterioso*

We call thee back to dwell with us a gain. *SOLO.*

O thou who hast fled away To be u-nited with the

to dwell with us a gain.

mf *dim.*

senza misura.

ppp

We call thee back to dwell with us a gain.

ppp

We call thee back to dwell with us a gain.

ppp **TUTTI.**

We call thee back to dwell with us a gain.

All that is and is to be. — We call thee back to dwell with us a gain.

ppp

We call thee back to dwell with us a gain.

ppp

IV.

HYMN TO INDRA.

Indra is god of heaven, storm and battle.

Allegro moderato. ♩ - 84. *mf*

TENORS. Who is he of lof - ty pow'r,

BASSES. Who is he of lof - ty pow'r,

PIANO. *mf*

Guar-dian of the Gods?— Who supports the heav'n's a - lone? He O men is In - dra!

Guar-dian of the Gods?— Who supports the heav'n's a - lone? He O men is In - dra!

f

When the moun-tains shake with fear, When the earth is quak - ing,
 When the moun-tains shake with fear, When the earth is quak - ing,

Who is he that holds all fast? He O men is In - dra!
 Who is he that holds all fast? He O men is In - dra! When the drag - on of

drought had seized the clouds and rain Like to kine he ga-ther'd them to his cave.

Who was the he-ro that heard our pray'rs? Who was the war-ri-or thun-der armed?
 Who was the he-ro that heard our pray'rs? Who was the war-ri-or thun-der armed?

accel cresc.

He O men is In - dra!

accel cresc.

He O men is In - dra!

accel cresc.

ff

ff Più mosso.

Who rush'd to the bat - tle field, wrath - ful - ly? Who with fierce re -

ff

Who rush'd to the bat - tle field, wrath - ful - ly? Who with fierce re -

Più mosso.

ff

- sist - less might charged the foe? Who with one blow smote the fiend to the earth?

- sist - less might charged the foe? Who with one blow smote the fiend to the earth?

ff

Who did slay him as he lay help - less - ly? He O

accel.

Who did slay him as he lay help - less - ly? He O

accel.

mf Tempo I.

men is In - - - dra! Who re-leased the cap-tive clouds,
 men is In - - - dra! Who re-leased the cap-tive clouds,
 Tempo I.

Gave the dry land show - ers, Made the riv - ers free - ly flow?
 Gave the dry land show - ers, Made the riv - ers free - ly flow?

He O men is In - dra! Who is he, the gen-'rous one
 He O men is In - dra! Who is he, the gen-'rous one

Who to those that wor - ship Giv - eth strength and vic - to - ry?
 Who to those that wor - ship Giv - eth strength and vic - to - ry?

Più mosso.

He O men is In dra! Who is he whose name we call in the fight?

He O men is In dra! Who is he whose name we call in the fight?

Più mosso.

Who doth make his wor ship pers con quer ors? He the Bull, the Mighty One,

Who doth make his wor ship pers con quer ors? He the Bull, the Mighty One,

Fierce and true, the Thun-der arm'd, Lord of heav'n and Chief of Gods,

Fierce and true, the Thun-der arm'd, Lord of heav'n and Chief of Gods,

He O men is In - dra!

He O men is In - dra!