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CARNEGIE COLLECTION
of British Music

THE HYMN OF JESUS

Words Translated from the Apocryphal
Acts of St John.

Set to Music for
Two Choruses, Semi-Chorus & Orchestra
by

GUSTAV HOLST

Op. 37.

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STAINER & BELL, LIMITED
69 Newman Street, London, W.1

MOOK MUSIC CO.
37 Gibbs St.
ROCHESTER 4, N. Y.
(OPPOSITE EASTMAN SCHOOL OF MUSIC)

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2023
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PUBLISHED UNDER THE SCHEME OF THE CARNEGIE UNITED KINGDOM TRUST

REG. 664581

GALAXY MUSIC CORPORATION
2121 BROADWAY, NEW YORK, N. Y.

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MADE IN ENGLAND

THE HYMN OF JESUS.

The two choruses should be of fairly equal strength, and, if possible, should be well separated.

The semi-chorus should be placed above them and well apart. If too far from the orchestra, it can be supported by a soft harmonium.

The instruments required are— 3 flutes, 2 oboes, 1 English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 timpani, big drum, side drum, cymbals and tambourine (one player only for these four instruments), celesta, piano, organ and strings.

The following instruments may be dispensed with:— 3rd flute, 2nd oboe, 2nd bassoon, 3rd & 4th horns, all three trombones, percussion, celesta and organ.

With performances by small choirs it may be found preferable to omit the trombones. In any case, either all three should be used or none.

When there is no celesta, the part may be played on the piano by using two pianists, excepting in one place in the prelude where it must be omitted.

When an orchestra is not available, the piano accompaniment will be greatly improved by the addition of the special *ad lib.* string parts. (These are quite different from the orchestral string parts and must not be confused with the latter.) The organ is to be used whenever possible.

I wish to express my thanks to Mr G. R. S. Mead, Mr Clifford Bax and Miss Jane Joseph for kindly helping me to make my version of the words of this hymn.

THE HYMN OF JESUS

FROM THE 'ACTS OF ST JOHN'

Translated and Set to Music
for Two Choruses, Semi-chorus and Orchestra.

by
CUSTAV HOLST.
(Op. 37.)

The Piano arranged by
JANE M. JOSEPH.

PRELUDE.

Senza misura.

PIANO

mp

1

p

Lento.

p

f

Senza misura.

pp

f

p

2

Lento.

pp

con

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SEMI-CHORUS. (Trebles only.)
in free time

mf

Vex - il - la re - gis pro - de - unt - Ful - get Cru - cis - mys - te - ri - um -

*Repeat this bar ad lib. until the chant is finished.
The rhythm of the latter is to be quite independent of that of the orchestra.*

Quo car - ne car - nis Con - di - tor Sus - pen - sus est - pa - ti - bu - lo -

5/15 Diff. of voice in orchestra

3 A few Tenors & Baritones in the distance.

ff Pan - ge lin - gua glo - ri - o - si prac - li - um cer - tam - in - is -

pp

et su - per cru - cis tro - phæ - um Die tri - um - phum no - bil - em - Qua - li - ter Re - demp - tor or - bis

4 (*sempre lento*)

Im - mo - la - tus - vi - ce - rit. A - men.

p

pp

Segue.

5

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Coll. & ca...

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

A

Meno mosso.

A men. A men. Grace! Grace! Grace! Grace! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit!

Meno mosso.

mp

Coll 8

A men. A men. Spoken. A men. Spoken. Glo-ry to Thee, Ho - ly Spi - rit! Spoken. Glo-ry to Thee, Ho - ly Spi - rit! *cresc.* Glo - ry to *cresc.* Glo - ry to Thy *cresc.* Ho - ly Spi - rit! Spi - rit! *cresc.* 3 Glo *cresc.* Glo - ry to Thy Glo *cresc.* 6 *foco a poco* Gl - ry to Thy Glo - ry!

Tempo I.

cresc. Glo - ry to Thy Glo - ry! We praise Thee, O
 Glo - ry to Thy Glo - ry! We praise Thee, O
 Thy Glo - ry! We praise Thee, O
 Glo - ry! We praise Thee, O
 Glo - ry to Thy Glo - ry! We praise Thee, O Fa - ther;
 ry to Thy Glo - ry! We praise Thee, O Fa - ther;
 ry! We praise Thee, O Fa - ther;
 We praise Thee, O Fa - ther;

f

Tempo I.

Fa - ther; We give thanks to Thee, O shadow-less light! A - men.
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.
 Fa - ther; We give thanks to Thee, O shadow-less light! A - men.
 We give thanks to Thee, O shadow-less light! A - men, A - men.
 We give thanks to Thee, O shadow-less light! A - men, A - men.
 We give thanks to Thee, O shadow-less light! A - men, A - men.
 We give thanks to Thee, O shadow-less light! A - men, A - men.

ff

fff

Andante.

men.
men.
And fain, fain would I save.
And fain would I save.
And fain would I save.
fain would I save.
Fain
Fain
Fain would I be saved:
Fain would I be saved:
Fain would I be saved:
Fain

Andante.

7
And fain would I re - lease.
And fain would I re - lease.
And fain would I re - lease.
And fain would I re - lease.
would I be re - leased: Fain
would I be re - leased: Fain
would I be re - leased: Fain
would I be re - leased: Fain
7

Lento.

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "Mind of All! Fain would I be". The tempo is marked "Lento." and the key signature has one sharp (F#). The piano part includes dynamic markings like *p* and *f*.

Piano accompaniment for the first system, marked "Lento." and "pp legato con Sed.". The piano part includes dynamic markings like *pp* and *f*.

Coll 8

Allegro. (2 beats in a bar d d.)

Musical score for the second system, featuring vocal lines with the word "known." repeated. The tempo is marked "Allegro. (2 beats in a bar d d.)". The piano part includes dynamic markings like *f* and *ff*.

Piano accompaniment for the second system, marked "Allegro. (2 beats in a bar d d.)" and "p cresc.". The piano part includes dynamic markings like *f* and *ff*.

9

Di - vine Grace is danc - ing:

Di - vine Grace is danc - ing:

Di - vine Grace is

mf

10

A - men.

A - men.

Dance ye all!

danc - ing:

Dance ye all!

Dance ye all!

Dance ye all!

Fain would I pipe for you. Dance ye all!

Fain would I pipe for you. Dance ye all!

Dance ye all!

Dance ye all!

10

Mourn, — mourn — ye all! —
 Mourn, — mourn — ye all! —
 Fain would I la — ment: — Mourn — ye all! —
 Fain would I la — ment: — Mourn — ye all! —

A — men. — rit.
 A — men. —
 A — men. —
 A — men. —
 A — men. —
 A — men. —

a tempo

men. —
A — men. —

The Heav'n-ly Spheres make mu - sic for us; The
The Heav'n-ly Spheres make mu - sic for us; The
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;
The Heav'n-ly Spheres make mu - sic for us;

a tempo

Ho - ly Twelve dance with us; ff All things join in the
Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the
The Ho - ly Twelve dance with us; ff All things join in the

14 (♩ = ♩ throughout)
(3 brats follow'd by 2)

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

And fain would I set in or - der. Fain would I in - fold.

- would I be or - dered: Fain would I be in - fold - ed: I have no

- would I be or - dered: Fain would I be in - fold - ed: I have no

- would I be or - dered: Fain would I be in - fold - ed: I have no

Fain would I be in - fold - ed: I have no

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

In all I am dwell - ing. I have the earth.

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

home; I have no rest - ing place: I have no

15

A - men

And be - hold - ing what I do, keep

pp *chant freely*

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold - ing what I do, keep

And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold - ing what I do, keep

And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold - ing what I do, keep

And be - hold - ing what I do, keep

Give ye heed un - to my danc - ing: In me who speak, be - hold your - selves; And be - hold - ing what I do, keep

And be - hold - ing what I do, keep

15

Andante.

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

pp *cresc.*

si - lence on my mys - te - ries. Di - vine ye in danc - ing what I shall do;

Andante.

pp *cresc.*

16 Poco più mosso.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

For yours is the pas - sion — of man that I go to en - dure.

Poco più mosso.

f dim. **16** *p* *cresc.*

pp *cresc.*

17 Trebles only of both Choruses and Semi-chorus.

Ah Ah Ah Ah Ah Ah

f *con Ped.*

Ah Ah

dim. *Largo.* *dim.* *p* *f* *mp*

18

Ye could not know at all

Ye could not know at all

Ye could not know at

Ye could not know

18

Coll 8

Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a

know at all What thing ye en-dure, had not the Fa-ther sent me to you as a

What thing ye en-dure, had not the Fa-ther sent me to you as a

What thing ye en-dure, had not the Fa-ther sent me to you as a

Ye could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a

could not know at all What thing ye en-dure, had not the Fa-ther sent me to you as a

all What thing ye en-dure, had not the Fa-ther sent me to you as a

at all What thing ye en-dure, had not the Fa-ther sent me to you as a

Andante.

Word. — Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er.

Word. — Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. — *cresc. e accel.* And when ye had be-

Word. — *cresc. e accel.* And when ye had be-

Word. — Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er.

Word. — Be-hold-ing what I suf-fer, ye know me as the Suf-fer-er. *cresc. e accel.*

Word. — *cresc. e accel.* And when ye had be-

Word. — *cresc. e accel.* And when ye had be-

Word. — *cresc. e accel.* And when ye had be-

Word. — *cresc. e accel.* And when ye had be-

Andante.

cresc. e accel. And when ye had be-held it, ye were not un-moved; But ra-ther were ye

cresc. e accel. And when ye had be-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

held it, ye were not un-moved; But ra-ther were ye

cresc. e accel. - held it, ye were not un-moved; But ra-ther were ye whirled a-long.

cresc. e accel. And when ye had be-held it, ye were not un-moved; But ra-ther were ye

cresc. e accel. And when ye had be-held it, ye were not un-moved; But ra-ther were ye whirled a-long.

held it, ye were not un-moved; But ra-ther were ye

- held it, ye were not un-moved; But ra-ther were ye whirled a-long,

20 Più mosso.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

whirled a - long, ye were kin - dled to be wise.

ye were kin - dled to be wise.

20 Più mosso.

R.H.

R.H.

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

Had ye known how to suf - fer, ye would know how to suf - fer no

p *A* men. *A* men. *f*

Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee,
 Glo - ry - to Thee.

25 *p* *A* men. *pp*

Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-
 Word! *pp* Glo-

25 Word! *pp* Glo-

[Handwritten scribbles]

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by

GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra

Vocal Score, 1/8 Tonic Sol-fa, 10d.

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Three Hymns for Female Voices, with Accompaniment for Orchestra or Piano
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Vocal Score

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Vocal Score

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Vocal Score

"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 T. Holst.

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LONDON:

STAINER & BELL, LTD.,

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CARNEGIE COLLECTION
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BROWN EARTH

Words by

Thomas Moulton.

Set to Music for

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by

CYRIL BRADLEY ROUTHAM

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