

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV T. HOLST.

OP. 26.

THIRD GROUP.

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

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

Copyright.

Also published in Tonic Sol-fa
PRICE 89 NET.

Price 1/4 net

LONDON:
STAINER & BELL, LTD.,
58, Berners Street, W.I.



Choral Hymns from the Rig Veda.

Third Group.

GUSTAV T. 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.
Copyright in U. S. A. MCMXII, by Gustav T. Holst.

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 feature a melody with lyrics: "Rich in wealth and wis - dom, Ev - er young yet". The piano accompaniment is in G major and includes a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chord markings Bb, Bb, Db, and 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 of the musical score continues the vocal and piano parts. The vocal parts have the lyrics: "an - cient, True to Law E -". The piano accompaniment features a more complex texture with a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chord markings Bb, Ab, Bb, Db, and Gb are visible in the piano part.

- ter - nal.
 - ter - nal.
 - ter - nal.
 - ter - nal. Wak' - ner

The third system of the musical score concludes the vocal and piano parts. The vocal parts have the lyrics: "- ter - nal." and "- ter - nal. Wak' - ner". The piano accompaniment continues with a descending eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. Chord markings Eb and Gb are visible in the piano part.

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 two staves are vocal parts with lyrics. The bottom three staves are for piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *pp*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

The second system continues the musical score with five staves. It includes vocal parts and piano accompaniment. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *p* and *pp*. The key signature remains one sharp (F#).

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

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is for piano accompaniment. The key signature changes to two flats (Bb) and the time signature is 4/4. Dynamics include *pp*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

A₄ B₄ D₄ G₄

p

mp Bring to

p Bring to her your

p Bring to her your

E_b B_b B₄

p Bring to her your off - ring,

her your off - - - ring,

off - - - ring, Hum - bly

off - - - ring, Hum - bly

E₄ A_b E_b

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

pp

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

A♯ B♯ D♯ G♯

p *morendo*

II. HYMN TO THE WATERS.

GUSTAV T. HOLST.

Allegro. $\text{♩} = 120.$

(4-3)

SOPRANOS.

(4-3)

ALTOS.

Allegro. $\text{♩} = 120.$

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.

8.

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

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

8.

mp

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.

8.

mf (B \flat) (A \flat) (A \natural) (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.

8.

p (B \flat) (C \sharp)

Piano introduction. The right hand features arpeggiated chords with a dotted half note value, while the left hand provides a rhythmic accompaniment of eighth notes.

Continuation of the piano introduction. The right hand continues with arpeggiated chords, and the left hand maintains the eighth-note accompaniment. A chord of E major is indicated in the bass line.

Vocal entry. The vocal line is in 7/4 time, marked *mf*. The lyrics are: "Lo, in the wa-ters, dwell-eth One,". The piano accompaniment includes a bass line with chords (3-4), (C#), and (G#), and a right hand with arpeggiated chords.

Vocal continuation. The vocal line repeats the lyrics: "Know-er of all on earth and Know-er of all on earth and". The piano accompaniment continues with arpeggiated chords in the right hand and a bass line with chords (A#).

sea

sea,

This system contains the first two systems of music. The first system has two vocal staves with the word "sea" and a piano accompaniment. The second system has two vocal staves with the lyrics "Whose dread com - mand no man may shun," and a piano accompaniment.

Whose dread com - mand no man may shun,

Whose dread com - mand no man may shun,

(A²)

mf

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics "Whose dread com - mand no man may shun," and a piano accompaniment. The fourth system has two vocal staves with the lyrics "Va - ru - na, sov - ran Lord is" and a piano accompaniment.

Va - ru - na, sov - ran Lord is

Va - ru - na, sov - ran Lord is

(F^b) (C^b) (E^b) (A^b)

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics "Va - ru - na, sov - ran Lord is" and a piano accompaniment. The sixth system has two vocal staves with the lyrics "He." and a piano accompaniment.

He.

He.

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves with the lyrics "He." and a piano accompaniment. The eighth system has two vocal staves with the lyrics "He." and a piano accompaniment.

21
8

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 - hey the ru - ler of the

Detailed description: This system contains the first two lines of music. The top line is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a dotted quarter note followed by eighth notes. The second line is another vocal line in treble clef, starting with a quarter note and followed by eighth notes. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand staff features a melodic line with eighth notes and quarter notes, while the left-hand staff provides a harmonic accompaniment with chords and single notes.

sky Who dug the path for you to

(A:)

Detailed description: This system contains the next two lines of music. The vocal lines continue from the previous system. The piano accompaniment continues with similar rhythmic patterns. A double bar line is present, followed by a key signature change to three flats and a 2/4 time signature. The piano part includes a section marked '(A:)' in the right-hand staff.

(4-3)

(4-3)

run.

(4-3) (B:)

Detailed description: This system contains the third and fourth lines of music. The vocal lines are sparse, with the word 'run.' appearing in the second line. The piano accompaniment is more active, featuring sixteenth-note patterns in the right-hand staff and chords in the left-hand staff. A key signature change to one flat and a 3/4 time signature is indicated by '(B:)'. The system ends with a double bar line and a key signature change to two flats.

dim.

s

Detailed description: This system contains the final two lines of music. The vocal lines are mostly rests. The piano accompaniment continues with sixteenth-note patterns. A dynamic marking of 'dim.' is present in the first line of the piano part. The system concludes with a double bar line and a key signature change to two flats.

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,
8-

The first system of music consists of three staves. The top two staves are vocal parts, both marked *pp* (pianissimo). They contain the lyrics "Flow - ing from the fir - ma - ment Forth to the o - cean,". The bottom staff is the piano accompaniment, marked *pp* and featuring a rhythmic pattern of eighth notes with a slur over the first two measures.

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

The second system of music consists of three staves. The top two staves are vocal parts, both marked *pp*. They contain the lyrics "Heal - ing all in earth and air, ne - ver halt - ing.". The bottom staff is the piano accompaniment, marked *pp* and featuring a rhythmic pattern of eighth notes with a slur over the first two measures.

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

The third system of music consists of three staves. The top two staves are vocal parts, both marked *mp* (mezzo-piano). They contain the lyrics "In - dra, Lord of Heav'n formed their cour - ses,". The bottom staff is the piano accompaniment, marked *mp* and featuring a rhythmic pattern of eighth notes with a slur over the first two measures. Chord markings (F_2) are present above the piano staff.

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.
8-

The fourth system of music consists of three staves. The top two staves are vocal parts, both marked *mf* (mezzo-forte). They contain the lyrics "In - dra's migh - ty laws can ne - ver be bro - ken.". The bottom staff is the piano accompaniment, marked *mf* and featuring a rhythmic pattern of eighth notes with a slur over the first two measures. Chord markings (B^b) , (A) , (A^b) , and (C^b) are present above the piano staff.

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.

(B \flat)
ppp

The first system of the musical score consists of four 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 second vocal line is also marked *ppp*. The piano accompaniment is on the bottom two staves, starting with a treble clef and a bass clef. It features a series of arpeggiated chords, each marked with an "8" and a slur, indicating an octavo figure. The first chord is marked with a key signature change to (B \flat) and a dynamic marking of *ppp*.

8.

The second system of the musical score consists of four staves. The top two staves are empty. The piano accompaniment is on the bottom two staves, continuing the arpeggiated chords from the first system. The first chord is marked with an "8" and a slur. The second system ends with a key signature change to (E \flat).

(E \flat)

The third system of the musical score consists of four staves. The top two staves are empty. The piano accompaniment is on the bottom two staves, continuing the arpeggiated chords. The first chord is marked with an "8" and a slur. The second system ends with a key signature change to (E \flat).

8.

pppp
gliss.

The fourth system of the musical score consists of four staves. The top two staves are empty. The piano accompaniment is on the bottom two staves. It begins with a key signature change to (E \flat) and a dynamic marking of *pppp*. The first chord is marked with an "8" and a slur. The second system ends with a key signature change to (E \flat).

III.

HYMN TO VENA.

(THE SUN RISING THROUGH THE MIST.)

GUSTAV T. HOLST.

Adagio. ♩ = 56.

pp (A few voices only)

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

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

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

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

* pronounce *Vayna*.

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

Copyright in U.S.A. MCMXII, by Gustav T. Holst.

S. & B. Ltd. 1214

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

Tutti. pp

Ve - na comes!

in - fant

Ve - na comes!

Bb Eb

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 C# Eb Bb

- 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.

ff *B♭* *F♯* *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
 He hath come to the bo - som of his be -
p dolce
 He hath come to the bo - som of his be -

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

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

e - ter - nal heights,

poco cresc. mounts to the e - ter - - nal heights, *cresc.* ming - ling with our so - lemn

poco cresc. mounts to the e - ter - - nal heights, *cresc.* ming - ling with our so - lemn

poco cresc.

Bb Eb C# Eb C# G# Ab *cresc.* F# B;

chant.

He stands e - rect in high - est

chant.

He stands e - rect in high - - est

E# Cb Eb *mf* Bb B#

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 \flat

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.

GUSTAV T. HOLST.

Moderato. ♩ = 108.

SOPRANOS.

ALTOS.

HARP
or
PIANO.

Moderato. ♩ = 108.

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

1st SOPRANOS ONLY.

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

Ah.

(2-3)

(2-3)

*Tutti.
cresc.*

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

cresc.

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

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

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

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

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

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

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.

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

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

f dim. poco a poco
 Ah Ah Ah

Feed us and in - spire us, Keep us in thy care Migh - ty One
f dim. poco a poco

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

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. dim.

Morendo. A FEW VOICES ONLY. Ah Ah
 Ah Morendo. pp

pp A FEW VOICES ONLY. Ah
 pp A FEW VOICES ONLY. Ah
 rall. ppp