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CHORAL HYMNS

FROM THE

8044.135

RIG VEDA ²⁻⁴

BY

GUSTAV T. 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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Also published in Tonic Sol-fa
PRICE 8^d NET.

Price 1/4 net

LONDON:
STAINER & BELL, LTD.:
58, BERNERS STREET, W.1.

3264



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.

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Nov. 29. 1922
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This group is dedicated to Edward Mason and his Choir.

Choral Hymns from the Rig Veda.

Second Group.

GUSTAV T. HOLST.

I.

TO VARUNA.

(GOD OF THE WATERS)

Adagio. $\text{♩} = 48.$

1st & 2nd
TREBLE.

ALTO.

PIANO.

The first system of the musical score consists of three staves. The top two staves are for the vocal parts: '1st & 2nd TREBLE' and 'ALTO'. Both are currently blank. The bottom staff is for the 'PIANO' accompaniment, starting with a treble clef and a bass clef. It begins with a piano (*pp*) dynamic and contains the initial instrumental introduction.

Adagio. $\text{♩} = 48.$

The second system continues the musical score. It features three staves. The top two staves are for the vocal parts, with lyrics written below the notes. The bottom staff is for the piano accompaniment. Dynamics include *pp* and *mf*.

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

The third system continues the musical score. It features three staves. The top two staves are for the vocal parts, with lyrics written below the notes. The bottom staff is for the piano accompaniment. Dynamics include *cresc.*

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

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

Sua basso

ff

flames of an-gry fire.

ff

flames of an-gry fire.

ff

Sua basso

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. $\text{♩} = 66.$

cresc.

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

cresc.

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

cresc.

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

cresc.

p

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

p

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 -

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

1st ROW ONLY.

THE REMAINDER.

1st ROW ONLY.

path of the ocean,

Forthdid we wend o'er the path of the ocean, O-ver the surface of

Forthdid we wend o'er the path of the ocean,

THE REMAINDER.

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

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

1st ROW ONLY.

O-ver the surface of bil-low-y wa-

bil-low-y wa-ters,

O-ver the surface 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.

ters Sway-ing so gent - ly, Glid-ing so smooth - ly, *cresc.*

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

Glid-ing so smooth - ly,

THE REMAINDER.

Sway - ing so gent - ly, Glid - ing so smooth - ly, *cresc.*

Sway - ing so gent - ly, Glid - ing so smooth - ly, *cresc.*

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.

V. Più mosso.

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

wis - dom Mad'st us thy sing - ers. *V. Più mosso.*

ff

Ah! In those hap - py days Broad were the

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. $\text{♩} = 200.$

1st & 2nd TREBLE.

ALTO.

PIANO.

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

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,

Flame! Flame for us O Ag - ni!

3 2 I. 3 *mf* 2

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

3 2 Praising thee for 3 e - ver.
 That we may live on in our chil - dren, Praising thee for

That we may live on in our chil - dren,

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

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

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

Ag - ni! Flame for us O

Flame for us O Ag - ni!

II. 3 2 3

Ag - ni!

II. *sempre marc.*

ff 3 2 3 *dim.*

2 *p* *cresc.* 3 2 3

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

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

2 *p* *cresc.* 3

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 *mf* 3 2 3

Thy face doth gleam on ev - 'ry side.

Thy face doth gleam on ev - 'ry side.

mf 2 3

2 *cresc.* 2 3 2

Thou art tri - um - phant ev - 'ry-where.

cresc.

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,

mp

O - ver the rag - ing sea of foe - men As in a boat O bear us on - ward,

III. *mp* 3 2 3 2

Flame for us 0 Ag - ni!

cresc. *cresc.*

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

cresc.

Flame for us 0 Ag - ni!

3 2 3 2

Flame for us 0 Ag - ni!

Flame for us 0 Ag - ni!

3 3 2 3 2

mf 3 *crese.* 3 2 *fff* 3 2

IV. 2 3 *fff* 2 3

Flame for us O Ag - ni!

Flame for us O Ag - ni!

IV. 2 3 2 3 2 3

fff

2 3 2 3

Flame for us O Ag - ni!

Flame for us O Ag - ni!

2 3 2 3 2 3

2 2 2 2

O Ag - ni!

O 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.

mf sempre dim. poco a poco al fine

To those for whom the meath is poured,

2nd GROUP.
TREBLE.

ALTO.

mf

To

3rd GROUP.
TREBLE.

ALTO.

ppp *mf sempre dim. poco a poco al fine*

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
 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
 go forth!

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

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

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

The

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

forth!

go forth!

pppp

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 question of the cleverness, power, and imagination revealed in the work."—*Daily Telegraph*.

"By far the best of the new works was Mr. Gustav T. 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. T. 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. T. 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 T. 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. T. Holst's work, controlled by refinement and musicianship."—*Musical Times*.

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

SECOND GROUP

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

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THIRD GROUP

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

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"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.

"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. T. 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. T. 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. T. 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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58, BERNERS STREET, W.

J. FISCHER & BRO., 7-11, BIBLE HOUSE, NEW YORK.