

86769

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.

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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!

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.*

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

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

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, —

PIANO. Adagio.

— 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

f Life. Who is He? How shall we

p cantabile
 Life. Who is He? How shall we

f Life. Who is He? How shall we

p cantabile
 Life. Who is He? How shall we

mf Life. Who is He? How shall we

p
 Life. 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?

He, up - hold - er of earth and sea, of

He, up - hold - er of earth and sea, of snow - clad

He, up - hold - er of earth and sea, of

He, up - hold - er of earth and sea, of snow - clad

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.

f

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 in this system features a more complex texture with sustained chords and moving lines in both the bass and treble.

III. FUNERAL HYMN.

Moderato maestoso. 3-4.

SOPRANO. 

ALTO. 

TENOR. 

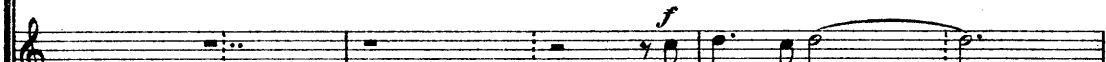
BASS. 

A -

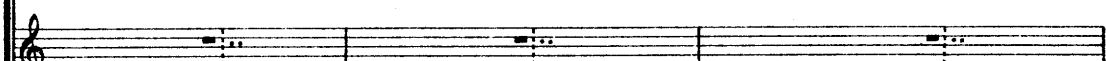
Moderato maestoso. 3-4.

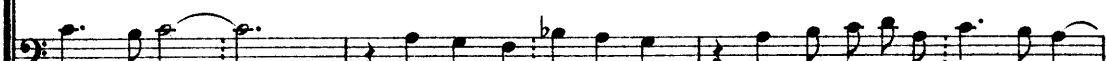
PIANO. *mf* 






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 onewho yearns for thee a - gain.
 all our lifedoth 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 lifedoth 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

sempre ppp

Then for - ward... O thou soul

Tempo I.

ppp

Tempo I.

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 lyrics 'face, Where' and a piano line. The second system continues the vocal line with lyrics 'waits the dread-ful Judge — whom thou must face,' and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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 lyrics 'dwell — the an - cient Fa - thers of our' and a piano line. The second system continues the vocal line with lyrics 'Where dwells the' and the piano accompaniment. The third system continues with lyrics 'Where dwell the an-cient Fa - thers of our race'. The piano part continues with the same accompaniment pattern.

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 lyrics 'Where waits the dread-ful Judge whom thou must face,' and a piano line. The second system continues the vocal line with lyrics 'race' and the piano accompaniment. The third system continues with lyrics 'dread - ful Judge whom thou must face, Where dwell the'. The piano part continues with the same accompaniment pattern.

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. 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. 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,". 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. 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.".

Then
Then

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.

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FROM THE

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BY

GUSTAV VON HOLST.

OP. 26.

SECOND GROUP.

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WITH ACCOMPANIMENT FOR ORCHESTRA
OR PIANOFORTE WITH VIOLINS, *AD LIB.*

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2. To Agni.
3. Funeral Chant.

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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)

Adagio. $\text{♩} = 48.$

1st & 2nd
TREBLE.

ALTO.

PIANO.



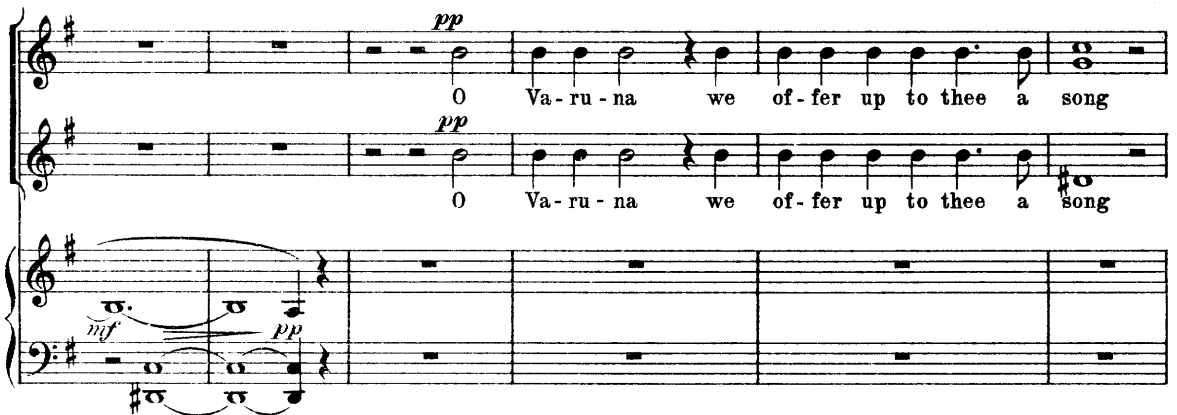
The first system of the musical score consists of three staves. The top staff is for the 1st & 2nd Treble voices, the middle for the Alto voice, and the bottom for the Piano accompaniment. The tempo is marked 'Adagio' with a quarter note equal to 48 beats. The key signature has one sharp (F#) and the time signature is 3/2. The piano part begins with a *pp* dynamic and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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



The second system continues the vocal and piano parts. The vocal parts (Treble and Alto) enter with the lyrics '0 Va-ru-na we of-fer up to thee a song' in a *pp* dynamic. The piano accompaniment continues with a *mf* dynamic in the right hand and *pp* in the left hand.

cresc.

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

cresc.

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



The third system features a crescendo in both the vocal and piano parts. The vocal parts continue with the lyrics 'To bring thee earthward un-to us. — O thou, the An-cient One,'. The piano accompaniment also features a crescendo, with the right hand playing a melodic line and the left hand providing harmonic support.

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.

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

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.

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,

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

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

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,

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal line with a treble clef, featuring a triplet of eighth notes followed by a quarter note, then a half note, and finally a quarter note. The second line is another vocal line with a treble clef, mirroring the first line. The piano accompaniment is shown in two staves: the right hand has a treble clef with a triplet of eighth notes and a quarter note, while the left hand has a bass clef with a quarter note and a half note. 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,

Detailed description: This system contains the third and fourth lines of the musical score. The vocal lines continue with the lyrics 'Praising thee for e - - ver.' and 'That we may live on in our chil - dren, Praising thee for'. The piano accompaniment continues with similar rhythmic patterns, including triplets and quarter notes. The notation includes various dynamics and articulation marks.

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal lines feature the lyrics 'Flame for us 0 Ag - - ni!' and 'e - ver. Flame for us 0 Ag - - ni 0'. The piano accompaniment includes a 'cresc.' (crescendo) marking and continues with the established rhythmic patterns. The notation includes various dynamics and articulation marks.

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

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal lines feature the lyrics 'Ag - ni! Flame for us 0 Ag - ni!' and 'Ag - ni! Flame for us 0'. The piano accompaniment includes a '2f' (fortissimo) marking and continues with the established rhythmic patterns. The notation includes various dynamics and articulation marks.

Flame for us O Ag - nil

Ag - nil

II. 3 2 3

sempre marc.

ff 3 2 3 *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

2 p cresc. 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

2 p cresc. 3

Thy face doth gleam on ev - 'ry side.

Thy face doth gleam on ev - 'ry side.

2 mf 3 2 3

mf 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
 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. 3 *mp* 2 3 2
 Flame for us 0 Ag - ni!
 Flame for us 0 Ag - ni!
 Flame for us 0 Ag - ni!

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

*

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
 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

To those whose souls are born of

fire,
fire,
fire,

The first system of the 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 melodic line with eighth notes and slurs, accompanied by a steady bass line.

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

The second system continues the vocal and piano parts. The vocal staves have lyrics: "The po - ets of a". The piano accompaniment continues with its melodic and harmonic structure.

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

The third system concludes the vocal and piano parts. The vocal staves have lyrics: "thou - sand songs,". The piano accompaniment continues with its melodic and harmonic structure.

The

This system contains the first vocal entry. The vocal line begins with a whole note G4, 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. The vocal line is marked with *ppp* and includes a fermata over the final note. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

forth!

go forth!

8-.....

pppp

This system contains the final vocal phrase and the concluding piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a complex texture with multiple layers of chords and a melodic line in the right hand, and a bass line in the left hand. A fermata is placed over the final chord.

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV VON 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.

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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.

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 music features four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. Chord markings Bb and Bb4 are present 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 vocal lines are more sparse, focusing on the lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand, starting with a piano (*pp*) dynamic. Chord markings Bb, Ab, Bb, D, and Gb are visible.

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

The third system concludes the page with the vocal lines and piano accompaniment. The piano part continues with the arpeggiated pattern. Chord markings Eb and Gb are present. The system ends with the vocal line on the word 'Wak' - ner'.

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 are in treble clef with a key signature of one flat (Bb). The lyrics are "Heal - ing all in earth and air, ne - ver halt - ing." The piano accompaniment features a steady eighth-note bass line and arpeggiated chords in the right hand, with a fermata over the final chord.

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 continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "In - dra, Lord of Heav'n formed their cour - ses,". The piano accompaniment includes a fermata and a chord change to Eb in the right hand.

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 features two vocal staves and piano accompaniment. The vocal staves are in bass clef with a key signature of two flats (Bb, Eb). The lyrics are "In - dra's migh - ty laws can ne - ver be bro - ken." The piano accompaniment includes a fermata and chord changes to Bb, Ab, Ab, and C#.

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 piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The lyrics are "Cleans - ing wa - ters flow ye on, has - ten and help us." The piano accompaniment includes a fermata and chord changes to Bb and C#.

First system of musical notation. It includes two vocal staves at the top and a piano accompaniment below. The piano part features a rhythmic pattern of eighth notes with slurs and accents, marked with an '8'.

Second system of musical notation. The piano accompaniment continues with the same eighth-note pattern. A marking '(Eh)' is present in the bass line.

Third system of musical notation. It includes two vocal staves with lyrics: "Lo, in the wa-ters, dwell-eth One,". The piano accompaniment includes chord markings: (B-4), (3-4), (C#), and (G#). The piano part is marked *mf*.

Fourth system of musical notation. It includes two vocal staves with lyrics: "Know-er of all on earth and". The piano accompaniment includes a marking (A#) in the bass line.

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, primarily in the right hand, with a more rhythmic accompaniment in the left hand.

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 continues with two vocal staves and piano accompaniment. The vocal lines have the lyrics "Whose dread com - mand no man may shun,". The piano accompaniment includes 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. The vocal lines have the lyrics "Va - ru - na, sov - ran Lord is". The piano accompaniment includes chord markings "(F⁺) (C⁺) (E^b) (A^b)".

He. _____

He. _____

The fourth system of the musical score. The vocal lines have the lyrics "He." and are mostly rests. The piano accompaniment continues with its complex, flowing melody.

On - ward ye wa - ters on - ward

(4-3) A FEW VOICES ONLY.

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

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

(4-3)
(4-3)
run.

dim.

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 with lyrics. The bottom staff is the piano accompaniment, featuring a continuous eighth-note arpeggiated pattern. The piano part is marked *pp* and includes an '8' indicating an eighth-note rhythm.

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 with lyrics. The bottom staff is the piano accompaniment, continuing the eighth-note arpeggiated pattern. The piano part is marked *pp* and includes an '8' indicating an eighth-note rhythm.

mp
In - dra, Lord of Heav'n formed their cour - ses,
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 with lyrics. The bottom staff is the piano accompaniment, continuing the eighth-note arpeggiated pattern. The piano part is marked *mp* and includes an '8' indicating an eighth-note rhythm. Chord changes are indicated as (E \sharp) and (E \flat).

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.
8

The fourth system of music consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, continuing the eighth-note arpeggiated pattern. The piano part is marked *mf* and includes an '8' indicating an eighth-note rhythm. Chord changes are indicated as (B \flat), (A \flat), (A \sharp), and (C \sharp).

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)

8-

(E \sharp)

pppp
gliss.

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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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 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♭ *ff* *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

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.

pp

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

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

poco cresc.

e - ter - nal heights, *cresc.*

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

poco cresc.

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

poco cresc.

B \flat E \flat C \sharp E \flat C \sharp G \flat A \flat *cresc.* F \sharp B \flat

chant. _____

He stands e - rect _____ in high - est

chant. _____

He stands e - rect in high - - - est

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.* *F#* *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 *Bb*

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.

Moderato. ♩ = 108.

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 vocal line with lyrics and piano accompaniment. The third system continues the 1st Soprano vocal line with lyrics and piano accompaniment. The fourth system concludes the vocal lines and piano accompaniment.

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 might - y 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

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

f
Come in thy splen - dour, come in thy might - y 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.

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,

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.

f dim. poco a poco Ah Ah Ah

Feed us and in - spire us, Keep us in thy care Migh - ty One
 (2-3)

f dim. poco a poco

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 Ah
Morendo. *pp*

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

CHORAL HYMNS

FROM THE

RIG VEDA

BY

GUSTAV VON HOLST.

OP. 26.

FOURTH GROUP.

FOUR HYMNS FOR MALE VOICES
WITH ACCOMPANIMENT FOR PIANOFORTE
OR STRING ORCHESTRA, WITH BRASS, *AD LIB.*

d.

1. Hymn to Agni.
2. Hymn to Soma.
3. Hymn to Manas.
4. Hymn to Indra.

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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*

BASSES.

PIANO.

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

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.

Thou bring-est here the Gods.

Thou bring-est here the Gods.

ONE SOLO VOICE.

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

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

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.

Dwell with us for our wel - fare.

2nd TENOR. *cresc.*

1st BASS. *mf cresc.* Ris - ing,

2nd BASS. Ris - ing, swell - ing, glow - ing. *cresc.*

Poco animato.

f *mf* *cresc.*

Ris - ing,

Ris - ing, swell - ing, glow - 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.

ff

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. _____ *mf* _____
 pour thee for In - dra. _____ Sharp _____

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. _____ *mf* Flow on In - du,
 wealth-y man To pay him for his pains! _____ *mf* Flow on In - du,

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

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.

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.*

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

mf *dim.*

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

senza misura. misterioso

SOLO.

to dwell with us a - gain.

senza misura.

mf *dim.*

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!

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,

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!