

This group is written for and dedicated to Frank Duckworth and his Ladies' Choir, Blackburn

Choral Hymns from the Rig Veda

3

Gustav Holst

I HYMN TO THE DAWN

Andante $\text{♩} = 66$

SOPRANO I

*SOPRANO II

ALTO I

ALTO II

HARP
or
PIANO

p Hear our rich Hear our hymn

p Hear our hymn O God - dess,

mp Hear our hymn O God - - - dess,

hymn O God - - - dess, Rich in

O God - - - - - dess, Rich in

B \flat *E \flat* *A \flat* *E \flat*

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

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Rich in wealth and wis - dom, E - ver young yet

Rich in wealth and wis - dom, E - ver young yet

wealth and wis - dom, E - ver young yet

wealth and wis - dom, ⁴/_m E - ver young yet

an - cient, True to Law E -

an - cient, True to Law E -

an - cient, True to Law E -

an - cient, True to Law E -

- ter - nal.

- ter - nal.

- ter - nal.

- ter - nal.

Wak' - ner

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

p Wak' - ner of the

mp Wak' - ner of the song - - -

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

of the song - - - birds,

Bb Bb Eb

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,

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,

Ab Eb Bb Bb

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

Draw thou near O Fair one, In thy

Draw thou near O Fair one, In thy

Db Gb Bb *pp*

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

ra - - diant Char - iot

Ah Bb D4 G4

Bring to her your

Bring to her your

Bring to her your

Bring to her your

Eb Bb B4

Bring to her your off - ring, Hum - bly

her your off - ring, Hum - bly

off - ring, Hum - bly

off - ring, Hum - bly

Eb Ab Eb

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

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

comes in splen - dour.

II HYMN TO THE WATERS

Gustav Holst

Allegro $\text{♩} = 120$
(4-3)

SOPRANOS

ALTOS

HARP
OR
PIANO

Allegro $\text{♩} = 120$
8

Donner
Musik

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

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

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 is in the same key signature and features a steady eighth-note accompaniment with arched chords.

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

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

The second system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The lyrics are "In - dra, Lord of Heav'n formed their cour - ses,". The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment with arched chords. A chord symbol (Eb) is visible in the piano part.

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

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

The third system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The lyrics are "In - dra's migh - ty laws can ne - ver be bro - ken." The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment with arched chords. Chord symbols (Bb), (Ab), (A:), and (C#) are visible in the piano part.

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

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

The fourth system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb). The lyrics are "Cleans - ing wa - ters flow ye on, has - ten and help us." The piano accompaniment is in the same key signature and features a steady eighth-note accompaniment with arched chords. Chord symbols (Bb) and (Ct) are visible in the piano part.

(8-4) *mf*
 Lo, in the wa - ters, dwell - eth One, _____
 (3-4) *mf*
 Lo, in the wa - ters, dwell - eth One, _____

(3-4) (C#) (G?) *mf*

) Know - er of all on earth and
 Know - er of all on earth and

(A#)

sea, _____

sea, _____

The first system of music features two vocal staves at the top, each with a long horizontal line indicating a sustained note. The piano accompaniment below consists of two staves with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The key signature has one sharp (F#).

Whose dread com - mand no man may shun, _____

Whose dread com - mand no man may shun, _____

(A^b)

The second system continues the vocal lines with the lyrics "Whose dread com - mand no man may shun,". The piano accompaniment features a dynamic marking of *mf* and includes a chord change to A^b indicated in the bass staff.

Va - ru - na, sov - ran Lord is _____

Va - ru - na, sov - ran Lord is _____

(F#) (Cb) (Eb) (Ab)

The third system contains the lyrics "Va - ru - na, sov - ran Lord is". The piano accompaniment includes a series of chord changes: (F#), (Cb), (Eb), and (Ab), which are indicated in the bass staff.

He. _____

He. _____

The fourth system features the lyrics "He." on both vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure as the previous systems.

mf *more sound*

On - ward ye wa - ters on - ward

mf (Bb)

(4-3) A FEW VOICES ONLY.

ppp

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

(4-3)

hie, high
6 beats

(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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a triplet of eighth notes marked '(3-4)' and the lyrics 'us.'. The second staff is another vocal line, also in treble clef, with lyrics 'O - bey the ru - ler of the'. It features a triplet of eighth notes marked '(3-4)' and a dynamic marking 'f'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a 3/4 time signature, featuring a steady eighth-note bass line and a more active treble line.

no breath sky → Who dug the path for you to

(A3)

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics 'no breath sky → Who dug the path for you to'. A handwritten note 'no breath' with an arrow points to the 'sky' word. The piano accompaniment continues in the grand staff, with a dynamic marking '(A3)' in the bass line. The system concludes with a key signature change to one flat and a 3/4 time signature.

(4-3) 3 off

v run.

(4-3) (B3)

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with a key signature of one flat and a 4/3 time signature. It features a triplet of eighth notes marked '(4-3)' and the lyrics '3 off'. The piano accompaniment is in a grand staff with a 4/3 time signature, marked '(4-3) (B3)'. The piano part consists of a complex, flowing eighth-note pattern in both hands.

dim.

8

Detailed description: This system contains the seventh and eighth staves of music. The top two staves are vocal lines in treble clef, which are mostly empty, indicating the end of the vocal part. The piano accompaniment continues in the grand staff with a 4/3 time signature, marked 'dim.' and '8'. The piano part features a complex, flowing eighth-note pattern in both hands, similar to the previous system.

TUTTI.

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

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,
 In - dra, Lord of Heav'n formed their cour - ses,
mp 8 (F#) (Fb)

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 (Bb) (Ab) (A#) (C#)

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.

(E:)
ppp

The first system of the musical score consists of three staves. The top two staves are vocal lines with lyrics: "Cleans - ing wa - ters flow ye on. Has - ten and help us." The first vocal line is marked with a circled *ppp*. The second vocal line is also marked with *ppp*. The piano accompaniment is on the third staff, marked with *(E:)* and *ppp*. It features a series of arpeggiated chords with a slur and an 8-measure rest indicated above the staff.

The second system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the third staff, continuing the arpeggiated chord pattern from the first system, marked with a slur and an 8-measure rest.

The third system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the third staff, continuing the arpeggiated chord pattern, marked with a slur and an 8-measure rest. A *(E:)* marking is present in the lower right of the piano part.

The fourth system of the musical score consists of three staves. The top two staves are empty. The piano accompaniment is on the third staff, continuing the arpeggiated chord pattern, marked with a slur and an 8-measure rest. The system concludes with a *pppp* marking and the instruction *Gliss.* in the piano part.

* consonants

III

* more sound!

HYMN TO VENA

(THE SUN RISING THROUGH THE MIST)

Gustav Holst

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

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

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

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

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

* pronounce *Vayna*.

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

senza cresc.

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

senza cresc.

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

Ab senza cresc.

Ab F# Bb E# A#

Tutti. pp

in - fant

Tutti. pp

in - fant + Ve - na comes. — watch!

in - fant + Ve - na comes. — 1 + 2 + s

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

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

cresc. poco a poco

pp

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 Bb

- claim the glo - ry of our Com - mon - Fa - ther Ve - na comes.

- claim the glo - ry of our Com - mon - Fa - ther Ve - na comes.

ff *pp*

ff *pp*

B \flat *ff* F \flat A \flat B \flat C \natural

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

Gods

A: B: C: D: E: F: G:

Allegro.

Gods.

Gods.

Allegro.

ff

dim.

Adagio.

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

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

Adagio.

pp

pp

pp

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

e - ter - nal heights.

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

mounts to the ee - ter - nal heights, ming - ling with our so - lemn

poco cresc.

cresc.

poco cresc.

cresc.

poco cresc.

cresc.

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

chant.

He stands e - rect in high - est

chant.

He stands e - rect in high - est

mf

mf

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

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

f *poco accel.* *Ab*

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

Bb *piu mosso*

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

Bb *ff*

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 Holst

Moderato $\text{♩} = 108$

SOPRANOS

ALTOS

HARP
or
PIANO

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

p 1st SOPRANOS ONLY. (2-3)

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

Ah. (2-3)

Tutti. cresc.

Make — our jour-ney plea - sant, Ne - ver let us stray. Won - der - work-er hear-k-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 might - y pow'r.

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

1 2 Ah 4 5 1 2 Ah 4 5

Migh - ty One. Drive - a - way the rob - ber, Drive - a - way your foes. Won - der - worker hearken,

1 2 Ah 4 5 1 2 Ah 4 5 1 2 Ah 4 5 1 2 3 4 5

cresc.

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

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

* look for beat 3

(2-3)

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

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

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

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

Lead us past pur-su - ers Un - to mea-dows fair. (2-3)

Ah Ah Won - der - work - er heark - en,

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

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

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

cresc. *dim.*

Morendo. **A FEW VOICES ONLY.** Ah Ah

Morendo. Ah

pp **A FEW VOICES ONLY.** Ah

pp **A FEW VOICES ONLY.** Ah

rall. ppp

