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CARNEGIE COLLECTION
of British Music

THE HYMN OF JESUS

Words Translated from the Apocryphal
Acts of St John.

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

GUSTAV HOLST

Op. 37.

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

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37 Gibbs St.
ROCHESTER 4, N. Y.
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2023

H756H



PUBLISHED UNDER THE SCHEME OF THE CARNEGIE

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REG. 664581

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

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MADE IN ENGLAND

THE HYMN OF JESUS.

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

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

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

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

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

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

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

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

THE HYMN OF JESUS

FROM THE 'ACTS OF ST JOHN'

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

by

CUSTAV HOLST.
(Op. 37.)

The Piano arranged by
JANE M. JOSEPH.

PRELUDE.

Senza misura.

PIANO *mp*

1

p

Lento.

p

f

Senza misura.

pp

8

2

Lento.

pp

8

con

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Copy 6

1379874

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

mf
Vex - il - la re - gis pro - de - unt_ Ful - get Cru - cis_ mys - te - ri - um_

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

Quo car - ne car - nis Con - di - tor Sus - pen - sus est_ pa - ti - bu - lo_

5/95 Ditt. 7/1 since the start

3 A few Tenors & Baritones in the distance.
ff Pan - ge lin - gua glo - ri - o - si pra - li - um cer - tam - in - is_

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

4 (*sempre lento*)
Im - mo - la - tus_ vi - ce - rit. A - men.

pp

Segue.

HYMN.

Moderato maestoso.

TREBLE.
SEMI-CHORUS.
ALTO.

I.
TREBLE.
ALTO.
TENOR.
BASS.

II.
TREBLE.
ALTO.
TENOR.
BASS.

PIANO.

Glo - ry to Thee, Fa - ther!

Moderato maestoso.

Coll S^{va}

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

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

p *pp* *pp*

8

5

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Glo - ry to Thee, Word!

Coll & ca...

men

men

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Glo - ry to Thee, O

Meno mosso.

[illegible]

6

A - - - - - men.

Spoken. A - - - - - men.

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

Glo-ry to Thee, Ho - ly Spi - rit!

cresc. Glo - ry to

Glo - ry to Thy

Ho - ly Spi - rit!

Spi - rit!

cresc. Glo - ry to Thy Glo

cresc. Glo - ry to Thy Glo

6

cresc. poco a poco

Tempo I.

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

Tempo I.

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

Andante.

musical score for the first system, measures 1-10. The tempo is marked "Andante." The key signature has one flat (B-flat). The time signature is 4/4. The score includes vocal parts and piano accompaniment. The lyrics are: "And fain, fain would I save." and "Fain would I be saved." The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

And fain, fain would I save.

Fain would I be saved:

Fain would I be saved:

Fain would I be saved:

Andante.

musical score for the second system, measures 11-20. The tempo is marked "Andante." The key signature has one flat (B-flat). The time signature is 4/4. The score includes vocal parts and piano accompaniment. The lyrics are: "And fain would I re-lease." and "would I be re-leased." The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

And fain would I re-lease.

And fain would I re-lease.

And fain would I re-lease.

would I be re-leased:

would I be re-leased:

would I be re-leased:

would I be re-leased:

Poco animato.

men. men.

And fain would I pierce. Fain would I bear. (cresc.)

And fain would I pierce. Fain would I bear. (cresc.)

would I pierce. Fain would I bear. (cresc.)

would I pierce. Fain would I bear. (cresc.)

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

would I be pierced: Fain would I be borne: Fain would I

Poco animato.

[8]

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

Fain would I be eat - en. Fain would I be heard. Fain would I cleanse. I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

eat: Fain would I heark - en: Fain would I be cleansed: I am

[8] Fain would I be cleansed: I am

Lento.

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

Mind of All! Fain would I be

pp legato con Ped.

Coll 8

Allegro. (2 beats in a bar ♩ .)

known.

known.

known.

known.

known.

known.

known.

known.

known.

known.

f

f

p cresc.

ff

9

f Di - vine Grace is danc - ing:

f Di - vine Grace is danc - ing:

Di - vine Grace is

mf

10

A - men.

A - men.

Dance ye all!

Dance ye all!

Dance ye all!

Dance ye all!

Fain would I pipe for you.

Fain would I pipe for you.

Dance ye all!

Dance ye all!

10

[illegible]

a tempo

ff

men. —

men. —

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

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

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

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

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

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

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

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

a tempo

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

[illegible]

12

dance!

dance!

dance!

dance!

dance!

dance!

dance!

12

fff non legato

8

*

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

Ye who dance not, know not what we are know -

8

[illegible]

Musical score for "Amen" by Franz Schubert, Op. 107, No. 1. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "A - men." and "Fain - would I re - main." The score includes dynamic markings such as "dim." (diminuendo) and "p" (piano). The piano part features a prominent arpeggiated figure in the right hand and a more active bass line. The vocal parts enter in the second measure and sing the lyrics "A - men." in the first measure and "Fain - would I re - main." in the second measure. The score is presented in a single system with ten staves.

14 ($\frac{1}{2}$ - $\frac{1}{2}$ throughout)
(3 beats followed by 2)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Lento.

And I have Heav'n.

tem - ple;

Lento.

[illegible]

[illegible]

15

pp

chant freely

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

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

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

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

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

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

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

15

Andante.

pp

cresc.

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

pp

cresc.

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

pp

cresc.

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

pp

cresc.

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

pp

cresc.

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

pp

cresc.

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

pp

cresc.

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

Andante.

pp

cresc.

Coll 8..... con Rod.

[illegible][illegible]

[17] Trebles only of both Choruses and Semi-chorus.

17 Trebles only of both Choruses and Semi-chorus.

Ah Ah Ah Ah Ah Ah

f

con Ped.

Musical score for "Largo" in G major, 3/4 time. The score features a vocal line with lyrics "Ah Ah" and a piano accompaniment. The tempo is marked "Largo." and the key signature has one sharp (F#). The score includes dynamic markings such as "(dim)", "p", "f", and "mp".

18

Ye could not know at all

Ye could not know at all

Ye could not know at all

Ye could not know at all

Coll 8

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

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

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

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

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

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

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

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

Andante.

19

cresc. e accel.

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

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

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

Word. — And when ye had be-

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

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

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

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

19 And when ye had be-

cresc. e accel.

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

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

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

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

cresc. e accel.

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

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

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

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

20 Più mosso.

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

ye were kin - dled to be wise.

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

ye were kin - dled to be wise.

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

ye were kin - dled to be wise.

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

ye were kin - dled to be wise.

20 Più mosso.

R.H.

R.H.

R.H.

R.H.

R.H.

R.H.

R.H.

R.H.

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

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

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

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

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

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

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

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

Lento.

21

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

more. Learn how to suf-fer, and ye shall o-ver-come. Be-hold in me a couch:

Lento.

21

Maestoso come I. *pp*

men.

A men.

rest on me! When I am

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

rest on me! When I am gone, ye shall

Maestoso come I.

gone, ye shall know who I am; — *cresc.* For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

gone, ye shall know who I am; — *cresc.* For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

know who I am; For I am — in no wise that which now I seem.

ppp *cresc.*

[illegible]

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

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

pp

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

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

25 Word! *pp* Glo-

p *pp*

Meno mosso.

*pp**pp*

A

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

men.

Meno mosso.

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

Coll 8

morendo

CHORAL HYMNS FROM THE RIG-VEDA

Words and Music by
GUSTAV T. HOLST

Op. 26

FIRST GROUP

Three Hymns for Full Chorus and Orchestra
Vocal Score, 1/8 Tonic Sol-fa, 10d.

SECOND GROUP

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

THIRD GROUP

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

FOURTH GROUP

Four Hymns for Male Voices, with Accompaniment for Piano or String
Orchestra with Brass *ad lib.*
Vocal Score

"It is fortunate that the treasure mine of Sanskrit literature has remained untouched until a musician presented himself who was not only a talented composer, but endowed with adaptable sympathies and the patience to apply them to a new study. Such is Gustav T. Holst.

"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.

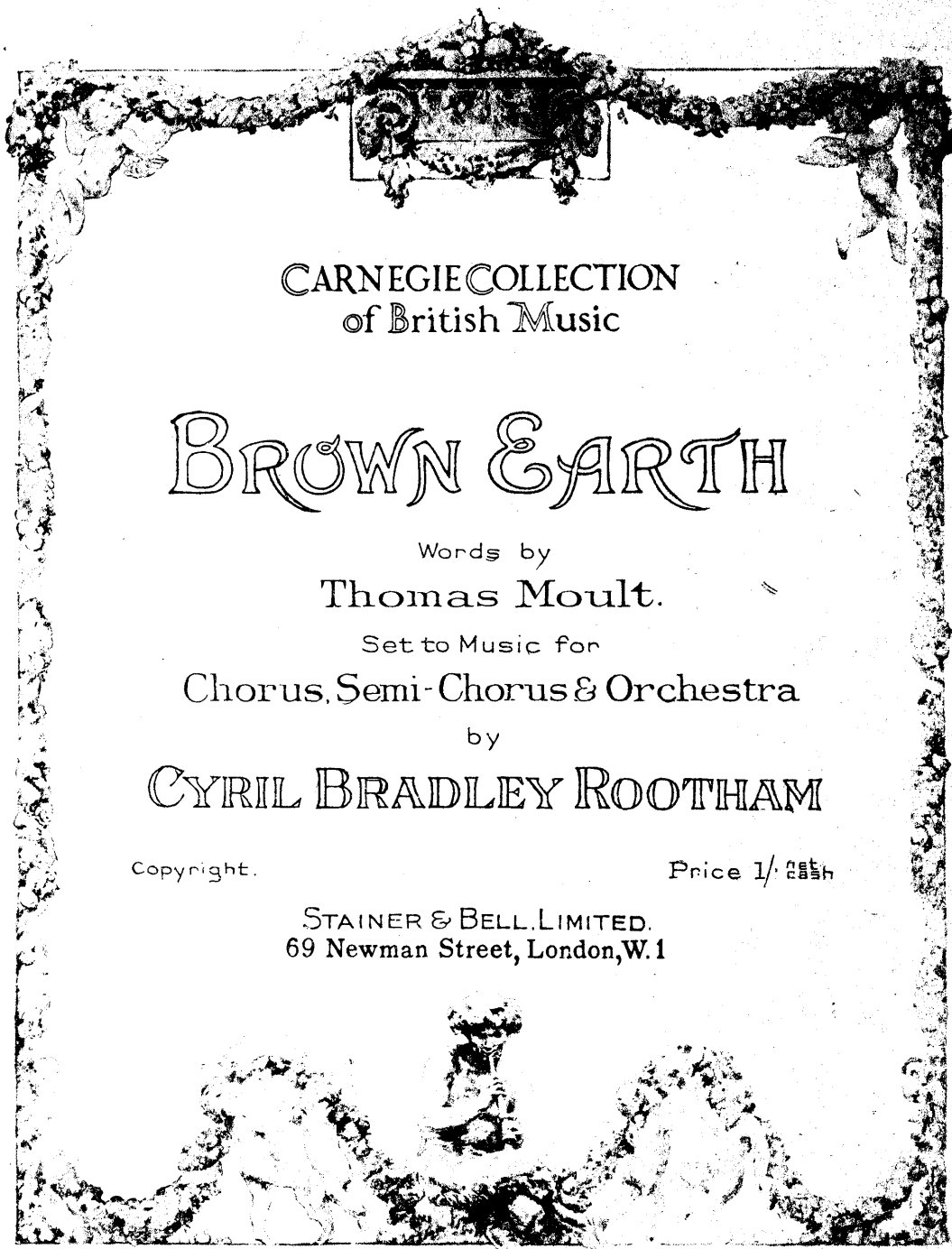
"The texts he now uses are his own. They should, however, not be regarded as translations in the usual sense. His method has been first to study the original so closely as to be completely saturated with it, then to throw it aside and reproduce its meaning in the clearest possible terms."

EDWIN EVANS in *The Blackburn Times*.

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EDGAR BAINTON in *Musical Opinion*.

LONDON:
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CARNEGIE COLLECTION
of British Music

BROWN EARTH

Words by

Thomas Moulton.

Set to Music for

Chorus, Semi-Chorus & Orchestra

by

CYRIL BRADLEY ROTHAM

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Price 1/- cash

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