

THE CLOUD MESSENGER

Ode for Chorus
AND
Orchestra.

FOUNDED ON
A
SANSKRIT POEM OF KALIDASA.

Words and Music

by

GUSTAV VON HOLST

OP. 30.

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The Cloud Messenger.

GUSTAV VON HOLST. Op.30.

Adagio. $\text{♩} = 66.$

PIANO.

The first system of the musical score is for the piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio' with a quarter note equal to 66 beats per minute. The music starts with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a steady accompaniment of eighth notes.

1

The second system continues the piano part. It features a first ending bracket labeled '1'. The dynamics range from piano (*p*) to pianissimo (*pp*), with a *dim.* (diminuendo) marking. The right hand has more complex melodic lines with slurs, while the left hand continues with a rhythmic accompaniment.

The third system shows the piano part continuing. The right hand features a series of chords and melodic fragments, while the left hand maintains a consistent eighth-note accompaniment. The key signature remains one sharp.

2

The fourth system includes a second ending bracket labeled '2'. The dynamics include mezzo-piano (*mp*) and pianissimo (*pp*). The right hand has a more active melodic line with slurs, and the left hand continues with the eighth-note accompaniment.

The fifth system concludes the piano part. It features a *dim.* marking and a *ppp* (pianississimo) dynamic. The right hand has a final melodic flourish, and the left hand ends with a few final notes.

3 Allegretto. $\text{♩} = 100$.

Adagio.

4 Allegretto.

Adagio.

5

accel. e cresc. poco a poco

Più mosso.

mf sempre cresc.

6

SOPRANO. *f*
Oh

ALTO. *f*
Oh

TENOR. *f*
Oh

BASS. *f*
Oh

6 *sempre cresc. e accel.*

Moderato maestoso. $\text{♩} = 84$.

ff
thou, who com'st from hea - ven's king — Sci - on of a no - ble

ff
thou, who com'st from hea - ven's king — Sci - on of a no - ble

ff
thou, who com'st from hea - ven's king — Sci - on of a no - ble

ff
thou, who com'st from hea - ven's king — Sci - on of a no - ble

Moderato maestoso. $\text{♩} = 84$.

ff

race, Who wear - est won - drous forms at will,
 race, Who wear - est won - drous forms at will,
 race, Who wear - est won - drous forms at will,
 race, Who wear - est won - drous forms at will,

O glo - ri - ous cloud I wel - come thee.
 O glo - ri - ous cloud I wel - come thee.
 O glo - ri - ous cloud I wel - come thee.
 O gl - ri - ous cloud I wel - come thee.

7 *Poco animato.*
 Wher - ere thou go - est, lone - ly wives, who pine in sol - i - tude with close bound
 Wher - ere thou go - est, lone - ly wives, who pine in sol - i - tude with close bound

7 *Poco animato.*
mf dim.
p

cresc. hair, will a - rise and gaze a - long the road. *mf*

cresc. hair, will a - rise and gaze a - long the road. *mf*

mf Thou bring - est

mf Thou bring - est

cresc. *mf*

Thou bring - est home their ab - sent hus - bands

Thou bring - est home their ab - sent hus - bands

home their ab - sent hus - bands, who will loos - en their

home their ab - sent hus - bands, who will loos - en their

p *p*

p dolce who will loos - en their tress - es and fill their hearts with *pp*

p who will loos - en their tress - es and fill their hearts with *pp*

tress - es and fill their hearts with *pp*

tress - es and fill their hearts with *pp*

a tempo

joy. *a tempo*

joy. *a tempo*

joy. *a tempo*

joy. *a tempo*

8

8

A FEW VOICES. *p*

Save one!

pp a tempo

A FEW VOICES. *p*

In the ci - ty of the Great God my wife — sits a -

A FEW VOICES. *p*

Save one!

- lone, counting the days that creep wear - i - ly on.

TUTTI. *p*

TUTTI. *p*

TUTTI. *p*

TUTTI. *p*

In his an - ger

In his an - ger

In his an - ger

In his an - ger

In his an - ger

— the Great One has ban-ished me.

— the Great One has ban-ished me.

— the Great One has ban-ished me.

— the Great One has ban-ished me.

p

bd.

A FEW VOICES.

For a year I must wan-der, be-reft of her who is my se-cond

9 *mp* Poco animato.

Bring-er of rain to the thirst-y land,

Bring-er of rain to the thirst-y land,

self. Bring - er of rain to the

mp

9 *pp* Poco animato. *mp*

Bring - er of rain to the

Bring - er of joy un-to those in sor - row, thou go-est to the
 Bring - er of joy un-to those in sor - row, thou go-est to the
 thirst-y land, Bring-er of joy un-to those in sor-row,thou go-est to the
 thirst-y land, Bring-er of joy un-to those in sor-row,thou go-est to the

ci - ty that lies 'mid th'e - ter - nal snows of the Him - ä - a - ya, The
 ci - ty that lies 'mid th'e - ter - nal snows of the Him - ä - a - ya, The
 ci - ty that lies 'mid th'e - ter - nal snows of the Him - ä - a - ya, The
 ci - ty that lies 'mid th'e - ter - nal snows of the Him - ä - a - ya, The

cresc.
cresc. ci - ty whose groves are bathed in the glo-ry of the Great God.
cresc. ci - ty whose groves are bathed in the glo-ry of the Great God.
cresc. ci - ty whose groves are bathed in the glo-ry of the Great God.
cresc. ci - ty whose groves are bathed in the glo-ry of the Great God.

f Thou dost ride the wind proud - - ly,
 Thou dost ride the wind proud - - ly,
 Thou dost ride the wind proud - - ly,
 Thou dost ride the wind proud - - ly,

Thou art surround - ed by wild birds who sing thy prais - es,
 Thou art surround - ed by wild birds who sing thy prais - es,
 Thou art surround - ed by wild birds who sing thy prais - es,
 Thou art surround - ed by wild birds who sing thy prais - es,

With thee - com-eth thy dazzling bride the Light' - ning,
 With thee - com-eth thy dazzling bride the Light' - ning,
 With thee - com-eth thy dazzling bride the Light' - ning,
 With thee - com-eth thy dazzling bride the Light' - ning,

joy-ous-ly play - ing at thy side.

joy-ous-ly play - ing at thy side.

joy-ous-ly play - ing at thy side.

joy-ous-ly play - ing at thy side.

10 *ff a tempo*

0 Cloud, 0

ff a tempo

0 Cloud, 0

ff a tempo

0 Cloud, 0

ff a tempo

0 Cloud, 0

10 *a tempo*

har - bin - ger of Joy, - bear a

har - bin - ger of Joy, - bear a

har - bin - ger of Joy, - bear a

har - bin - ger of Joy, - bear a

mes-sage to my love - Tell her of the

mes-sage to my love - Tell her of the

mes-sage to my love - Tell her of the

mes-sage to my love - Tell her of the

longing that burns my soul.

longing that burns my soul.

longing that burns my soul.

longing that burns my soul.

Allegro. $\text{♩} = 132$

Tar - ry not O Cloud, tar-ry not!

Tar - ry not O Cloud, tar-ry not!

Tar - ry not O Cloud, tar-ry not!

Tar - ry not O Cloud, tar-ry not! Rush-ing

Allegro. $\text{♩} = 132$

R.H.

Rush-ing north-ward thro' the

Rush-ing north - ward thro' the

Rush-ing north - ward thro' the

north - ward thro' the

cresc. sky thou seemest a moun - tain peak, *ff* torn from its roots and

cresc. sky thou seemest a moun - tain peak, *ff* torn from its roots and

cresc. sky thou seemest a moun - tain peak, *ff* torn from its roots and

cresc. sky thou seemest a moun - tain peak, *ff* torn from its roots and

cresc.

ff

mf

hurled on - ward by the wind.

hurled on - ward by the wind.

hurled on - ward by the wind.

hurled on - ward by the wind.

ff

dim.

11

Musical notation for the first system, including vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

11

At the sound of thy thun - der the hills re - joice. In

Musical notation for the second system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Musical notation for the third system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

gra - ti - tude they reach out to - ward thee.

Musical notation for the fourth system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Musical notation for the fifth system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Veil their heads in thy em - brace.

Pour down thy

Musical notation for the sixth system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Veil their heads in thy em - brace.

Pour down thy

Musical notation for the seventh system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Veil their heads in thy em - brace.

Musical notation for the eighth system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

Veil their heads in thy em - brace.

Musical notation for the ninth system, including vocal staves and piano accompaniment. The piano part continues with a melodic line and rhythmic accompaniment.

p cresc.

rain in huge tor - rents up - on them,
 rain in huge tor - rents up - on them,
 Pour down thy rain in huge
mf cresc.
 Pour down thy rain in huge

Quench the fierce for-est fires — that as-
 Quench the fierce for-est fires — that as-
 tor - rents — up-on them, Quench — the fierce for-est
 tor - rents — up-on them, Quench — the fierce for-est

-sail them. —
 -sail them. —
 fires that as - sail them.
 fires that as - sail them.

ff *dim.*

p
They
mf
At the sound of thy thun-der the birds re-joice—

loco
p

to - ward - the Him -
rise up hail-ing thee and fly with thee—
They rise up hail-ing thee and fly with

la - ya.
to - ward the Him - ā - - - - la - ya.
thee to - ward the Him - ā - - - - la - ya.

poco sostenuto

A FEW VOICES.
mf
 At the sound of thy thun-der the lone-ly work-er re-joic-

poco sostenuto

p He leaves his toil in the field and seeks *dim.*
p He leaves his toil in the field and seeks *dim.*
TUTTI. *p* He leaves his toil in the field and seeks *dim.*
 - - es. He leaves his toil in the field and seeks *dim.*
 He leaves his toil in the field and seeks

dim.

13 *Meno mosso.* ♩ = 80.

pp home. See how all greet thee.
pp home. See how all greet thee.
pp home. See how all greet thee.
pp home. See how all greet thee.

13 *pp* *Meno mosso.*

parlante

Yet stay not, let not each

parlante

Yet stay not, let not each

parlante

Yet stay not, let not each

parlante

Yet stay not, let not each

hill be - guile thee with the scent of the flowers

hill be - guile thee with the scent of th flowers

hill be - guile thee with the scent of the flowers

hill be - guile thee with the scent of the flowers

thou hast re - vived.

thou hast re - vived.

thou hast re - vived.

thou hast re - vived.

Pesante.

Allegro. $\text{♩} = 116.$

mp Tar - ry not 0 cloud, tar - ry not!

mp Tar - ry not 0 cloud, tar - ry not!

mp Tar - ry not 0 cloud, tar - ry not!

mp Tar - ry not 0 cloud, tar - ry not!

Tar - ry not 0 cloud, tar - ry not!

mp Allegro.

Leave the

Leave the

Leave the

Leave the

high - lands, sweep down on to the

high - lands, sweep down on to the

high - lands, sweep down on to the

high - lands, sweep down on to the

high - lands, sweep down on to the

dim.

plains.

plains.

plains.

plains.

8 *loco*

pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked 'plains.' and feature a melodic line with some rests. The piano accompaniment begins with a piano introduction marked '8 loco' and 'pp' (pianissimo), consisting of a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

Allegretto. ♩. = 80.

Detailed description: This system shows four vocal staves, all of which contain rests, indicating that the vocalists are silent during this section. The piano accompaniment is not visible in this system, suggesting it continues from the previous system.

Allegretto.

Detailed description: This system features piano accompaniment for the first two systems. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. The tempo is marked 'Allegretto'.

14 ONLY A FEW VOICES *pdolce*

Be-hold the

Detailed description: This system includes four vocal staves and piano accompaniment. The vocal parts are marked '14 ONLY A FEW VOICES pdolce' and contain the lyrics 'Be-hold the'. The piano accompaniment continues with the same rhythmic pattern as in the previous system.

14

Detailed description: This system shows piano accompaniment for the fourth system. It continues the rhythmic pattern of eighth notes in both hands.

vil - la - ges, the hedg - es white with flow'rs, the trees

— in the sa - cred groves whose branch - es hang down heav - y with nest - ing

birds.

Be - hold the vil - la - ges, the hedg - es white with flow'rs,

Be - hold the vil - la - ges, the hedg - es

Be - hold the vil - la - ges,

the trees in the sa-cred groves whose branch-es hang down
 white with flow'rs the trees in the sa-cred
 the hedg-es white with flow'rs the trees in the sa-cred

heavy with nesting birds.
 groves whose branches hang down heavy with nest-ing birds.
 groves whose branches hang down heavy with nest-ing birds.

15 *pp* **TUTTI.**
 Vil-lage wives gaze on thee with ten-der pleadings

15

eyes that know not how to woo thee wan-ton-ly.

Here

The first system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "eyes that know not how to woo thee wan-ton-ly." The second staff is a vocal line with the word "Here" at the end. The third and fourth staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Here you may re-joice in the fra-grance of the earth

Here you may re-joice in the fra-grance of the earth

Here you may re-joice in the fra-grance of the earth

Here you may re-joice in the fra-grance of the earth

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "Here you may re-joice in the fra-grance of the earth". The second staff is a vocal line with the lyrics "Here you may re-joice in the fra-grance of the earth". The third staff is a vocal line with the lyrics "you may re-joice in the fra-grance of the earth". The fourth staff is a vocal line with the lyrics "Here you may re-joice in the fra-grance of the earth". The piano accompaniment continues on the bottom two staves. The key signature is three flats and the time signature is 4/4.

new-ly ploughed.

new-ly ploughed.

new-ly ploughed.

new-ly ploughed.

The third system of the musical score consists of four staves. The top staff is a vocal line with the lyrics "new-ly ploughed." The second staff is a vocal line with the lyrics "new-ly ploughed." The third staff is a vocal line with the lyrics "new-ly ploughed." The fourth staff is a vocal line with the lyrics "new-ly ploughed." The piano accompaniment continues on the bottom two staves. The key signature is three flats and the time signature is 4/4.

As the rain de-scends green shoots ap-pear,
 As the rain de-scends
 As the rain de-scends green

HALF ONLY. *pp*

HALF ONLY. *pp*

HALF ONLY. *pp*

16 Un poco vivace.

As the

pp

on marsh-y banks the plan-tains a-rise.
 green shoots ap-pear, on marsh-y banks
 shoots ap-pear, on marsh-y banks the
 rain de-scends green shoots ap-pear, on

R.H.

plan-tains a-rise. Sprin-kle the buds of the
 the plan-tains a-rise. Sprin-kle the buds of the
 plan-tains a-rise.
 marsh-y banks the plan-tains a-rise.

jas - mine that grow near the for - est

jas - mine that grow near the for - est

Sprinkle the buds of the jas - mine that grow near the for - est

Sprinkle the buds of the jas - mine that grow near the for - est

TUTTI. pp

riv - ers. Spread thy cool shade o - ver the

TUTTI. pp

riv - ers. Spread thy cool shade o - ver the

TUTTI. pp

riv - ers. Spread thy cool shade o - ver the

TUTTI. pp

riv - ers. Spread thy cool shade o - ver the

sempre pp

burn - ing cheeks of the maid - ens who ga - ther flow'rs.

burn - ing cheeks of the maid - ens who ga - ther flow'rs.

burn - ing cheeks of the maid - ens who ga - ther flow'rs.

burn - ing cheeks of the maid - ens who ga - ther flow'rs.

17 L'istesso tempo.

cresc.
The birds fly up in thou - - sands,
cresc.
The birds fly up in thou - - sands,
cresc.
The birds fly up in thou - - sands,

17 L'istesso tempo.

cresc.

- sands, circ-ling round, drink-ing thy rain - drops,
- sands, circ-ling round, drink-ing thy rain - drops,
circ-ling round, drink-ing thy rain-drops,
circ-ling round, drink-ing thy rain-drops,

fill -

fill-ing the sky with thy prais - es, fill-ing the sky with thy
fill-ing the sky with thy prais - es, with thy
fill-ing the sky with thy prais-es, with thy
- ing the sky with thy prais-es, with thy

ba

Allegretto. ♩ = ♩

prais - es.

prais - es.

prais - es.

prais - es.

Allegretto.

f

18 *f dolce*

The sound is

f dolce The

f dolce The sound is

18 The sound is

dim.

waft - ed by the south - wind filled with the fra - grance of the

dim.

sound is waft - ed by the south - wind filled with the fra - grance of the

dim.

waft - ed by the south - wind filled with the fra - grance of the

dim.

waft - ed by the south - wind filled with the fra - grance of the

dim.

op'n - ing lo - tus.

op'n - ing lo - tus.

op'n - ing lo - tus.

op'n - ing lo - tus.

pp

Andante. $\text{♩} = 76$. **19**
mf ALTO SOLO. (The Alto soloist to be placed among the Chorus.)

Tar - ry not, O cloud, tar-ry not.

ppp

20 *p*
 Be-hold her— ly-ing there,— Year-n-ing for

thee— who hath been ab - sent so long: A poor thin wan-d'ring

L.H.

stream like the braid-ed tress-es of one ear - ly wid - owed.—

pp

On her banks the trees shed their with-ered leaves— in si-lent

Animato.

mp

sym - pa - thy.

Let not her plead - ing glanc - es be in

The first system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note followed by quarter notes. The piano accompaniment consists of chords and moving lines in both hands, with a *mp* dynamic marking.

cresc.

vain.

Pour down thy rain on her,

Fill her heart with glad -

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet pattern in the right hand, marked with an *8* and *loco* above it. The vocal line has a *cresc.* marking above it. The piano accompaniment also has a *cresc.* marking below it.

22

Andante.

- ness.

Yet be - ware!

The third system shows a change in tempo to *Andante*. The vocal line is slower and features a *dim.* marking. The piano accompaniment is more spacious, with a *f* dynamic marking at the beginning and *pp* markings later. The piano accompaniment includes a *dim.* marking below it.

Yet be -

The fourth system continues the *Andante* section. The piano accompaniment features a *p* dynamic marking at the end. The vocal line is partially obscured by the piano accompaniment.

- ware lest the sight of her beau - ty tempt thee to for - get thy high pur - pose,

The fifth system concludes the page. Both the vocal and piano parts feature a *cresc.* marking. The piano accompaniment has a *cresc.* marking below it. The vocal line has a *3* marking above it.

to for-sake thy jour - ney and, — drink - ing in her love - li-ness,

dim.

dim. p

23
Adagio.

sink down in deep - est ob - li - vi - on.

ppp

p

Moderato maestoso. ♩ = 84.

ppp

p

simile

ppp

24
mp maestoso
TUTTI. BASS.

Tar - ry not o cloud,

mp

TENOR. *mp maestoso*

Tar - ry not o cloud! Bow — thy head! —

Tar-ry not! — Bow — thy head! —

— Thou art come to the foot of the Him - ā - la - ya, from whose peaks, white —

— Thou art come to the foot of the Him - ā - la - ya, from whose peaks, white —

25 *Un poco animato.*
poco cresc.

— with ev - er - lasting snow, — springs the Ho - ly Mother *Gan - ga. Tar - ry not o

— with ev - er - lasting snow, — springs the Ho - ly Mother *Gan - ga.

25 *Un poco animato.*
poco cresc.

cloud, *poco cresc.* as - cend the migh - ty pass.

Tar - ry not o cloud, as - cend the migh - ty pass.

*The Ganges.

With thee come those who are freed from sin, jour - ney - ing -

With thee come those who are freed from sin, jour - ney - ing -

cresc.

cresc.

to their last home in the sa - cred ci - ty on mount Kail - as - a.

to their last home in the sa - cred ci - ty on mount Kail - as - a.

cresc.

Più mosso. ♩ = 104.

f

A few voices at the back of the chorus.

pp

Ah

A few voices. *p parlante*

And hark!

A few voices. *p parlante*

And hark!

pp una corda

A - far off thou canst hear the sing - ing maid - ens chant - ing the

A - far off thou canst hear the sing - ing maid - ens chant - ing the

prais - es of their Lord.

prais - es of their Lord.

dolce

The sound is mingled with the mu - sic of the wind blown reeds grow -

The sound is mingled with the mu - sic of the wind blown reeds grow -

26

ing at the riv-er side

TUTTI. *crsc.* As-cend ev-er high - er!

TUTTI. *crsc.* As-cend ev-er high - er!

8

tre corde cresc.

Andante. ♩ = 76. TUTTI. *f*

TUTTI. *f* Lo!

f Tar - ry not o cloud!

f Tar - ry not o cloud!

Andante. ♩ = 76.

8

Thou hast reach'd the snowy peaks of Kail - as - a.

Thou hast reach'd the snowy peaks of Kail - as - a.

8

dim.

8

pp

8

loco

27

8

loco

poco cresc.

loco

8

dim.

28

SOPRANO.

pp

Be-hold the sa-cred ci - ty, round which flows Gan - ga — like a

8

pp

SOPRANO.

maid - en's robe cling-ing to her form. — There the vast tem-ple spires

ALTO.

There the vast tem-ple spires

8

p

reach up to kiss thee, glit-tring with jewels — that shin-e like thy rain - bow. —

reach up to kiss thee, glit-tring with jewels — that shin-e like thy rain - bow. —

3

29

dolce

There the gen-tle breeze that bears thee on - ward is

dolce

There the gen-tle breeze that bears thee on - ward is hea-vy with in - cense

29

hea-vy with in-cense and the fra-grance of the lo-tus.
and the fra-grance of the lo-tus.

cresc. There in the tem-ple are the dan-cers, fair as thybride the
cresc. There in the tem-ple are the dan-cers, fair as thybride the
più mosso
più mosso

light-ning, their tresses bound in jas-mine, their
light-ning, their tresses bound in jas-mine, their
cresc.
mf più mosso

dark eyes flash-ing with joy as they greet thee.
dark eyes flash-ing with joy as they greet thee.
3

30

Meno mosso.

p

There _____ at e - ven _____ the

p

30

Meno mosso.

There _____ at e - ven _____ the

min - strels assem - ble _____ to sing the prais - es of their Lord. _____

min - strels assem - ble _____ to sing the prais - es of their Lord. _____

mf

And see!

And see!

cresc.

31 Più mosso. ♩ = 116.

And see! The Great God him-self whose
 The Great God him-self whose
 And see! The Great God him-self whose

31 Più mosso. And see! The Great God him-self whose

tread shakes the moun - tains, He de-scends
 tread shakes the moun - tains, He de-scends
 tread shakes the moun - tains, He de-scends

tread shakes the moun - tains, He de-scends

and be-gins his sol - emn dance. O cloud,
 and be-gins his sol - emn dance. O cloud,
 and be-gins his sol - emn dance. O cloud,

and be-gins his sol - emn dance. O cloud,

32 Animato.

— great is thy hon - our! Join thy deep voice to those of the

— great is thy hon - our! Join thy deep voice to those of the

— great is thy hon - our! Join thy deep voice to those of the

— great is thy hon - our! Join thy deep voice to those of the

singers. Let thy thun - der, roll - ing o'er hill-tops,

singers. Let thy thun - der, roll - ing o'er hill-tops,

singers. Let thy thun - der, roll - ing o'er hill-tops,

singers. Let thy thun - der, roll - ing o'er hill-tops.

33 *cresc.*

e-cho-ing thro' caves, beat out the mea - sure for the danc - ing of

e-cho-ing thro' caves, beat out the mea - sure for the danc - ing of

e-cho-ing thro' caves, beat out the mea - sure for the danc - ing of

e-cho-ing thro' caves, beat out the mea - sure for the danc - ing of

33 *cresc.*

ff *ff* *ff* *ff*

Him who holds the Three Worlds in His grasp.

Him who holds the Three Worlds in His grasp.

Him who holds the Three Worlds in His grasp.

Him who holds the Three Worlds in His grasp.

Moderato maestoso, $\text{♩} = 84$.

fff Ah

fff Ah

fff Ah

fff Ah

Moderato maestoso.

fff

34 *obasso*

34

Vivace. $\text{♩} = 72$.

8

First system of musical notation, measures 1-8. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a series of chords, while the left hand plays a rhythmic accompaniment.

8

Second system of musical notation, measures 9-16. The right hand continues with chords, and the left hand has a more active line with eighth notes.

35

8

Largo. ♩ = ♩. *Vivace.*

Third system of musical notation, measures 17-24. Measure 17 is marked *Largo. ♩ = ♩.* and measure 18 is marked *Vivace.* The right hand has a melodic line with accents, and the left hand has a bass line with slurs.

8

Largo. *Vivace.* *Largo.*

Fourth system of musical notation, measures 25-32. Measure 25 is marked *Largo.*, measure 26 is *Vivace.*, and measure 27 is *Largo.* The right hand has a melodic line with accents, and the left hand has a bass line with slurs.

36

8

Vivace. *Sempre Vivace.*

Fifth system of musical notation, measures 33-40. Measure 33 is marked *Vivace.* and measure 34 is *Sempre Vivace.* The right hand has a melodic line with accents, and the left hand has a bass line with slurs.

8

Sixth system of musical notation, measures 41-48. The right hand has a melodic line with accents, and the left hand has a bass line with slurs.

37

Yet tar - - - ry not o

Yet tar - - - ry not o

Yet tar - - - ry not o

Yet tar - - - ry not o

37

rall. cloud, tar - ry not!

rall. cloud, tar - ry not!

rall. cloud, tar - ry not!

rall. cloud, tar - ry not!

rall. *sf*

Adagio. ♩ = 66.

38

mf cresc. *ff* *dim.* *mf* *dim.*

39

p When the dancers are wea - ry.

p When the dancers are wea - ry,

p And the minstrels sink down to

And the minstrels sink down to

39

pp

When the temple drum rolls out its deep voice for the last time, —

When the temple drum rolls out its deep voice for the last time, —

slum-ber,

slum-ber,

Moderato. ♩ = 84.

steal o'er the roofs of the
steal o'er the roofs of the
steal o'er the roofs of the pa-la-ces, cov-er'd with

Moderato. ♩ = 64.

steal o'er the roofs of the pa-la-ces, cov-er'd with

40
pa-la-ces, cov-er'd with gems and sway-ing lo-tus leaves.
pa-la-ces, cov-er'd with gems and sway-ing lo-tus leaves.
gems and sway-ing lo-tus leaves. From a -
gems and sway-ing lo-tus leaves. From a -

40

From a - far thou wilt see an arched gate, in front a pond with
From a - far thou wilt see an arched gate, in front a pond with
- far thou wilt see an arched gate, in front a pond with
- far thou wilt see an arched gate, in front a pond with

swans ea-ger-ly a-wait-ing the com-ing of the rain.

swans ea-ger-ly a-wait-ing the com-ing of the rain.

swans ea-ger-ly a-wait-ing the com-ing of the rain.

swans ea-ger-ly a-wait-ing the com-ing of the rain.

sempre p Sink gent-ly down, *parlando* let thy light-ning gleam faint-ly as'twerethe

sempre p Sink gent-ly down, *parlando* let thy light-ning gleam faint-ly as'twerethe

sempre p Sink gent-ly down, *parlando* let thy light-ning gleam faint-ly as'twerethe

sempre p Sink gent-ly down, *parlando* let thy light-ning gleam faint-ly as'twerethe

41 glittering of fire flies for there is my love's home, joy-less as a lo-tus

41 glittering of fire flies for there is my love's home, joy-less as a lo-tus

41 glittering of fire flies for there is my love's home,

41 glittering of fire flies for there is my love's home,

be - reft of the sun.
 be - reft of the sun.
 Ther - in is my sec - ond self pin -
 Ther - in is my sec - ond self pin -

p cresc.
p cresc.

Meno mosso. Only a few voices. *pp*
 Wea-ried by sor - row
 Only a few voices. *pp*
 Wea-ried by sor - row
dim. ing - as a storm swept flow'r. Only a few voices. *pp*
 Wea-ried by sor - row
dim. ing - as a storm swept flow'r.
 Meno mosso.

42 she seeks re-lief in slum-ber. As she smiles let thy
 she seeks re-lief in slum-ber. As she smiles let thy
 she seeks re-lief in slum-ber. As she smiles let thy

42
p con espress. *mf*

voice be si - lent lest, in her dream, my arm should be un-wound from her

voice be si - lent lest, in her dream, my arm should be un-wound from her

voice be si - lent lest, in her dream, my arm should be un-wound from her

Lento.

neck.

neck.

neck.

TUTTI. dolce

Wait near her flow'r cov - ered win - dow un - til her

Lento.

p

Adagio. ♩ = 66.

TUTTI. *pp*

TUTTI. *pp*

Let thy

Let thy

Let thy

Let thy

eyes, half o - pened rest on thee.

Adagio. ♩ = 66.

pp

8

cool breeze scent-ed with the moist earth and the jas-mine blos - som, —
 cool breeze scent-ed with the moist earth and the jas-mine blos - som, —
 cool breeze scent-ed with the moist earth and the jas-mine blos - som, —
 cool breeze scent-ed with the moist earth and the jas-mine blos - som, —

dolce play gent - ly on her cheek.
dolce play gent - ly on her cheek. *dolce*
 play gent - ly on her cheek.
dolce play gent - ly on her cheek.
 play gent - ly on her cheek.

43 *ppp parlando* Then with the soft voice of thy thun-der, breathe these words — in her ear. —
ppp parlando Then with the soft voice of thy thun-der, breathe these words — in her ear. —
ppp parlando Then with the soft voice of thy thun-der, breathe these words — in her ear. —
ppp parlando Then with the soft voice of thy thun-der, breathe these words — in her ear. —

43 Then with the soft voice of thy thun-der, breathe these words — in her ear. —

THE MESSAGE.

SEMI CHORUS. Andante. ♩ = 72.

I the bring-er of the rain who, with deep sound-ing thun-der,

SEMI CHORUS.

I the bring-er of the rain who, with deep sound-ing thun-der,

SEMI CHORUS.

I the bring-er of the rain who, with deep sound-ing thun-der,

SEMI CHORUS.

I the bring-er of the rain who, with deep sound-ing thun-der,

Andante. ♩ = 72.

call the tra-vel-ler to re-turn to his home, to hast-en

call the tra-vel-ler to re-turn to his home, to hast-en

call the tra-vel-ler to re-turn to his home, to hast-en

call the tra-vel-ler to re-turn to his home, to hast-en

and un-bind his wife's braid-ed hair; I, the cloud, bring thee tid-ings

and un-bind his wife's braid-ed hair; I, the cloud, bring thee tid-ings

and un-bind his wife's braid-ed hair; I, the cloud, bring thee tid-ings

and un-bind his wife's braid-ed hair; I, the cloud, bring thee tid-ings

— of him who is ev - er thine. — Men say that

— of him who is ev - er thine. — Men say that

— of him who is ev - er thine. — Men say that

— of him who is ev - er thine. — Men say that

44 Men say that

love per - ish - es — through se - pa - ra - tion but lone - li - ness

love per - ish - es — through se - pa - ra - tion but lone - li - ness

love per - ish - es — through se - pa - ra - tion but lone - li - ness

love per - ish - es — through se - pa - ra - tion but lone - li - ness

love per - ish - es — through se - pa - ra - tion but lone - li - ness

in - creas - es his love. At night time in his dreams he

in - creas - es his love. At night time in his dreams he

in - creas - es his love. At night time in his dreams he

in - creas - es his love. At night time in his dreams he

dim. pp

comes to thee and know-eth joy a-gain.

comes to thee and know-eth joy a-gain.

comes to thee and know-eth joy a-gain.

comes to thee and know-eth joy a-gain.

(cresc.)
mf

f But in the day his form is wast-ed like thine, his face tear-stained

dim.

dim. But in the day his form is wast-ed like thine, his face tear-stained

dim.

dim. But in the day his form is wast-ed like thine, his face tear-stained

dim.

dim. But in the day his form is wast-ed like thine, his face tear-stained

dim.

morendo

like thine, sighs deep as thine fall from his lips,

like thine, sighs deep as thine fall from his lips,

like thine, sighs deep as thine fall from his lips,

like thine, sighs deep as thine fall from his lips,

morendo

45 *Meno mosso.*

the days crawl on wea-ri - ly for him as for thee. —

the days crawl on wea-ri - ly for him as for thee. — *ppp* He

the days crawl on wea-ri - ly for him as for thee. — *ppp* He

the days crawl on wea-ri - ly for him as for thee. — *ppp* He

45 *Meno mosso.*

ppp

— who once whis-pered words of love in thine ear, now sends thee a

— who once whis-pered words of love in thine ear, now sends thee a

— who once whis-pered words of love in thine ear, now sends thee a

Andante con moto. ♩ = 76.

p dolce

“Be - lov - ed! In the

mes-sage from his heart's — grief. *p dolce*

“Be - lov - ed! In the

mes-sage from his heart's — grief. *p dolce*

mes-sage from his heart's — grief. *p dolce*

“Be - lov - ed! In the

Andante con moto.

p dolce

for - est creep - er I see the ten - der grace of thy

for - est creep - er I see the ten - der grace of thy

for - est creep - er I see the ten - der grace of thy

for - est creep - er I see the ten - der grace of thy

form, in the star-tled look of the doe the

form, in the star-tled look of the doe the glance of thine

form, in the star-tled look of the doe the

form, in the star-tled look of the doe the

glance of thine eye, in the

eye, in the

glance of thine eye, in the rip - ple of the

glance of thine eye, in the rip - ple of the

cresc.
 rip - ple of the wa - ters lies the lov - ing play of thy
 rip - ple of the wa - ters lies the lov - ing play of thy
 wa - ters lies the lov - ing play of thy
 wa - ters lies the lov - ing play of thy

cresc.
cresc.
cresc.
cresc.

46 *Più mosso.*
 brow. — I fain would paint my re - mem - brance of thee on a
 brow. — I fain would paint my re - mem - brance of thee on a
 brow. — I fain would paint my re - mem - brance of thee

46 *Più mosso.*

stone but the tears fall fast
 stone but the tears fall
 — on a stone —

and blind me: *pp rall.*
 fast and blind me: On - ly in my dreams can I be -

pp rall.
 On - ly in my dreams can I be -

rall. pp

47 Andante con moto. $\text{♩} = 76.$ *p*

Yet who hath per-pet - ual
 - hold thee Yet who hath per - pet - ual joy or
 Yet who hath per - pet - ual joy or sor - row?

- hold thee Yet who hath per-pet ual

47 Andante con moto.

joy or sor - row? Our lot doth go now
 sor - row? Our lot doth go now up now
 Our lot doth go now up now down
 joy or sor - row? Our lot doth go now up now

Meno mosso. ♩ = 69.

up, now down like the rim of a wheel. No yearn -
 down like the rim of a wheel. No yearn -
 like the rim of a wheel. No yearn -
 down like the rim of a wheel. No yearn -

pp
pp
pp
pp

Meno mosso. No yearn -

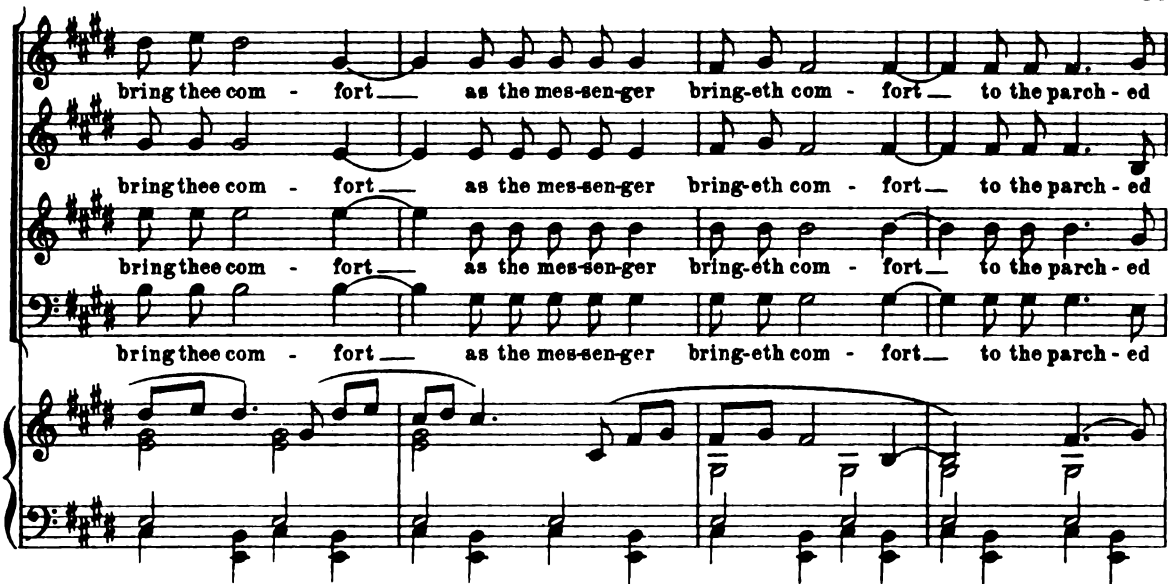
ppp una corda

- ing can short - en the days of my ex - ile that still re -
 - ing can short - en the days of my ex - ile that still re -
 - ing can short - en the days of my ex - ile that still re -
 - ing can short - en the days of my ex - ile that still re -

- main. Let this my mes - sage
 - main. Let this my mes - sage
 - main. Let this my mes - sage
 - main. Let this my mes - sage

con espress.

bring thee com - fort — as the mes-sen-ger bring-eth com - fort — to the parch - ed
bring thee com - fort — as the mes-sen-ger bring-eth com - fort — to the parch - ed
bring thee com - fort — as the mes-sen-ger bring-eth com - fort — to the parch - ed
bring thee com - fort — as the mes-sen-ger bring-eth com - fort — to the parch - ed



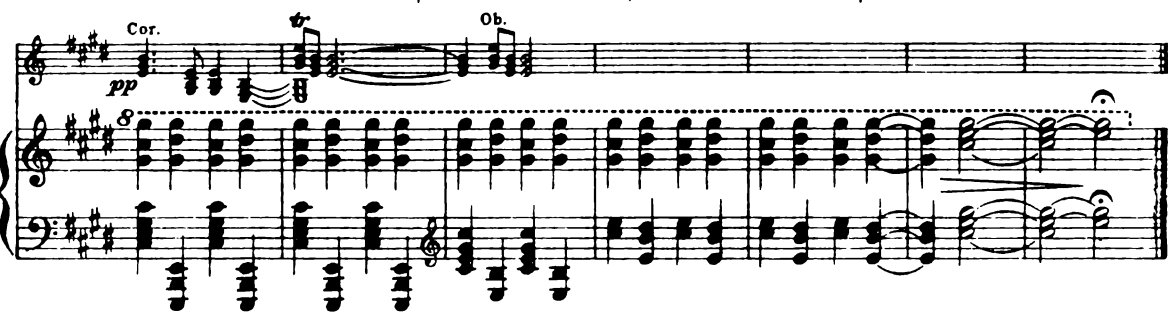
earth.
earth.
earth.
earth.



Cor. *mf* *cresc.*
Tromb. *cresc.*
p *cresc.* *pp*



Cor. *pp* *cresc.* *pp*
Ob. *cresc.* *pp*



OPINIONS OF THE PRESS

FIRST GROUP.

"The Battle Hymn is a vigorous piece of work in which the use of quasi-Oriental colouring is sufficiently consistent to give thoroughly sincere expression to the words. There is original beauty in the 'Hymn to the Unknown God,' especially in the Refrain, 'Who is He? How shall we name Him when we offer sacrifice?' The Funeral Hymn is more massive in style."—*Times*.

"Of his uncommon ability he has given us proof before now, and there can be no questioning the cleverness, power, and imagination revealed in the work."—*Daily Telegraph*.

"By far the best of the new works was Mr. Gustav von Holst's group of Rig-Veda Hymns, especially the 'Hymn to the Unknown God.' The design of the piece was simple, from a pianissimo to a very striking climax, and down again; while at intervals a quaint effect of little bell-like sounds was heard.

"No one has done Oriental music better than Mr. von Holst—that is to say, he has freed himself from the customary devices, and seems to have been able to express himself quite naturally in a musical phraseology eminently suitable to the fine texts."—*Pall Mall Gazette*.

"The Funeral Hymn especially is beautiful, and rises to very impressive climaxes. In this and in the 'Hymn to the Unknown God' the orchestration is very imaginative. The effect of little bells and flowing phrases in the bass in the latter is weird, and suggests a superstitious mystery."—*Star*.

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Manchester Guardian.

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Observer.

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