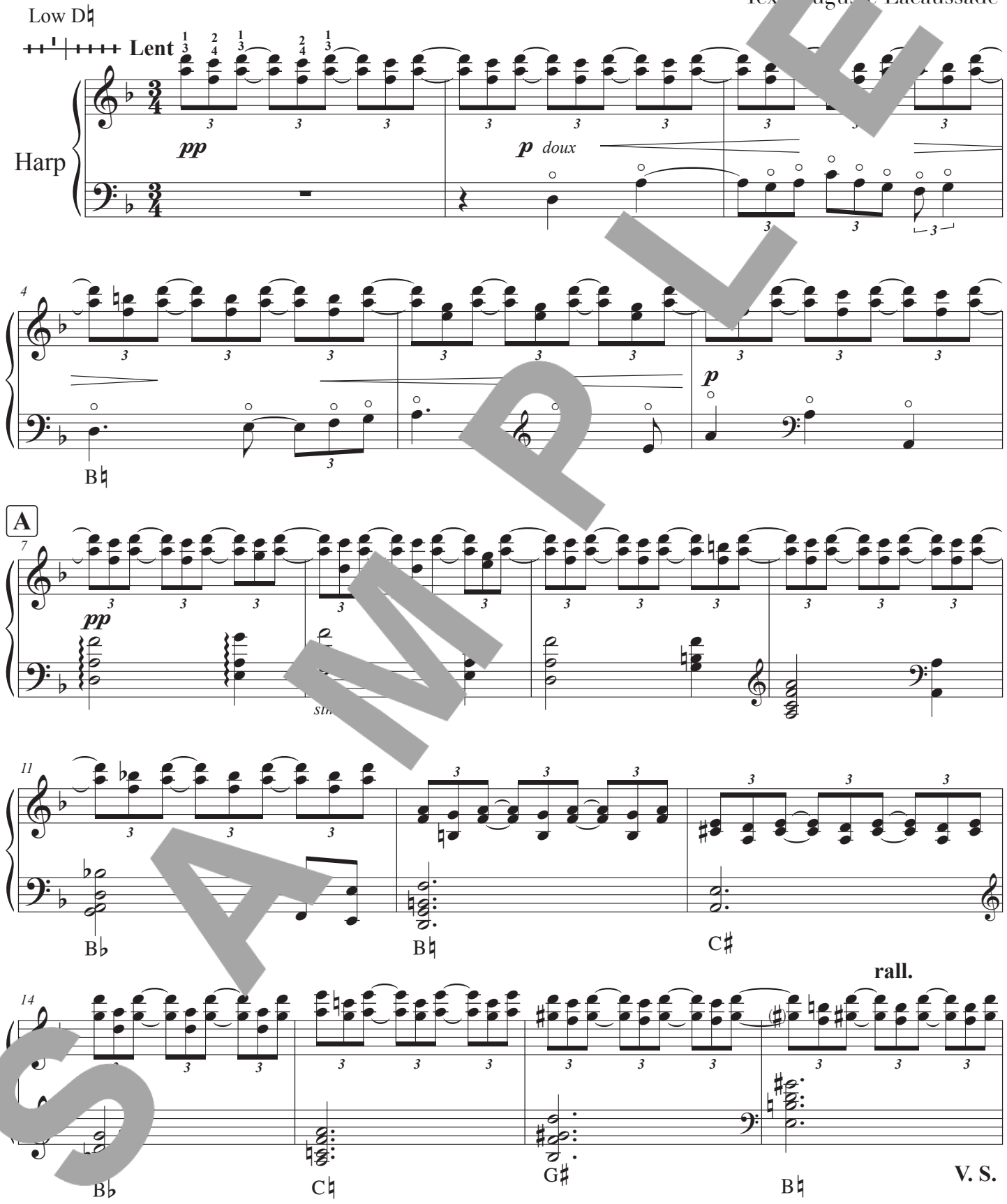
Soleils de Septembre

Harp Part
Jacqueline Pollauf Edition

Lili Boulanger
trans. Jacqueline Pollauf
Text: Auguste Lacaussade



SAMPLE

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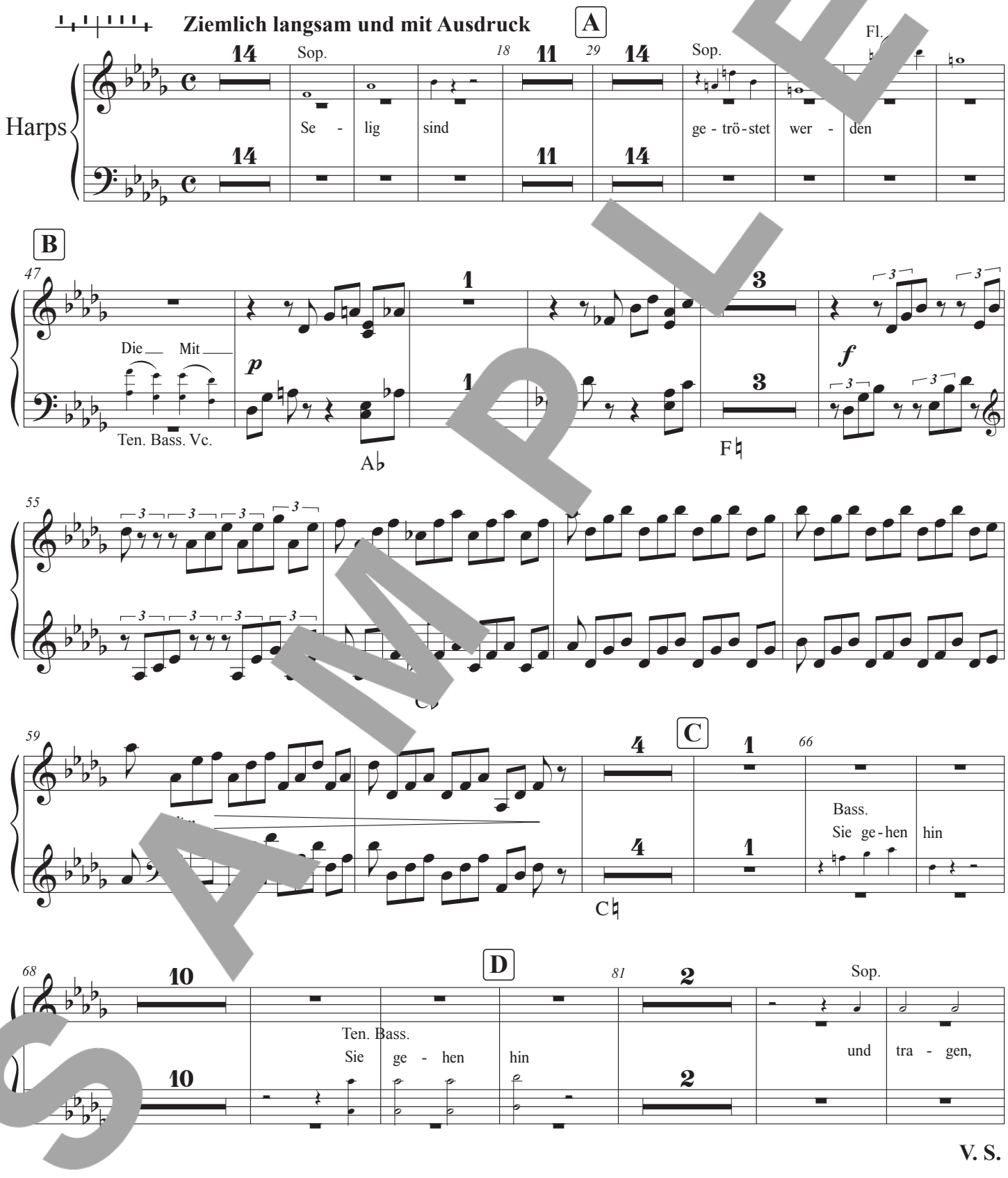
Ein Deutsches Requiem, op. 45

Jacqueline Pollauf Edition

Johannes Brahms

I. Selig sind, die da Leid tragen



SAMPLE

V. S.

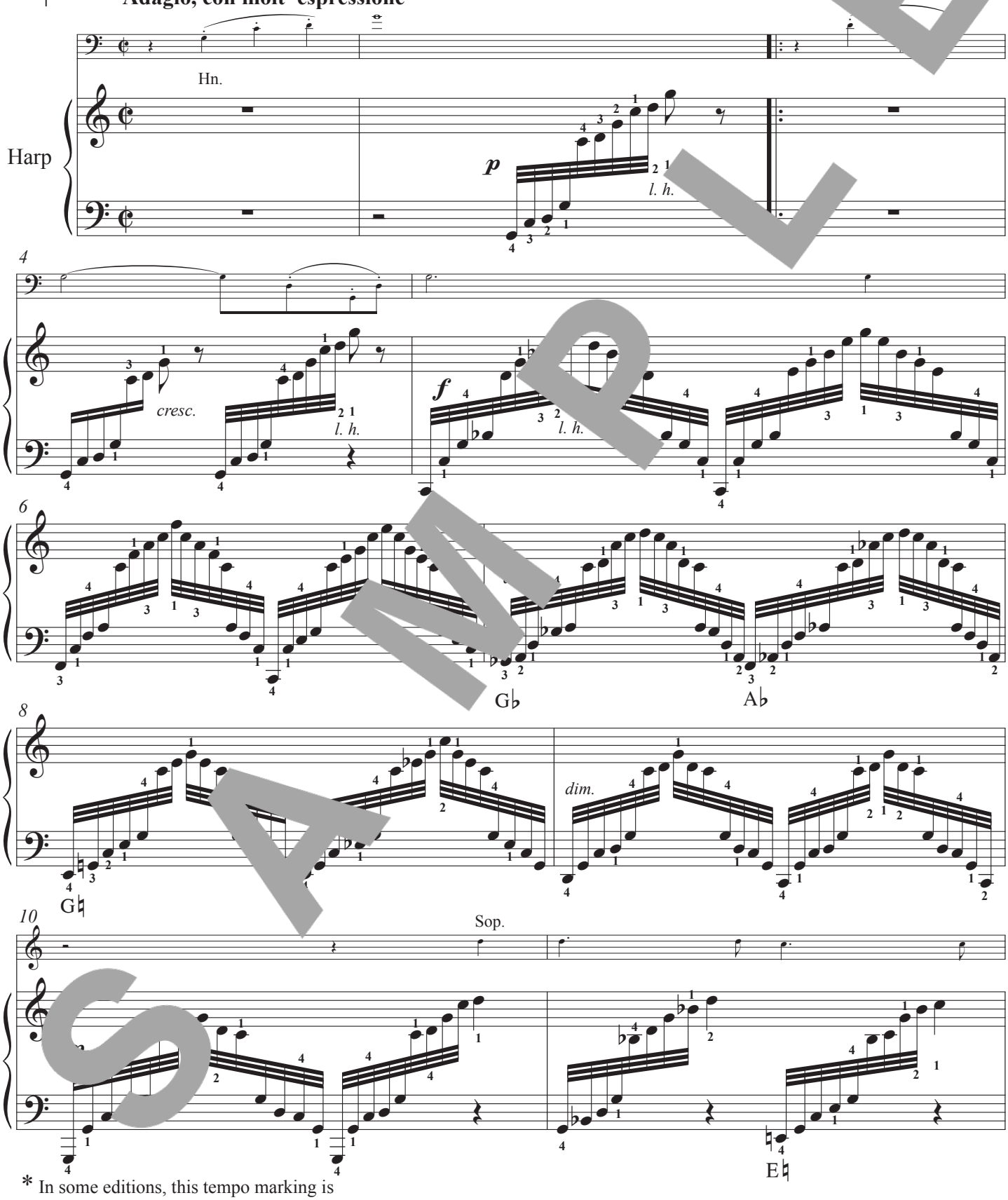
Vier Gesänge, op. 17

Jacqueline Pollauf Edition

Johannes Brahms

1. Es tönt ein voller Harfenklang

Adagio, con molt' espressione*



SAMPLE

* In some editions, this tempo marking is "Poco Adagio, con molt' espressione."

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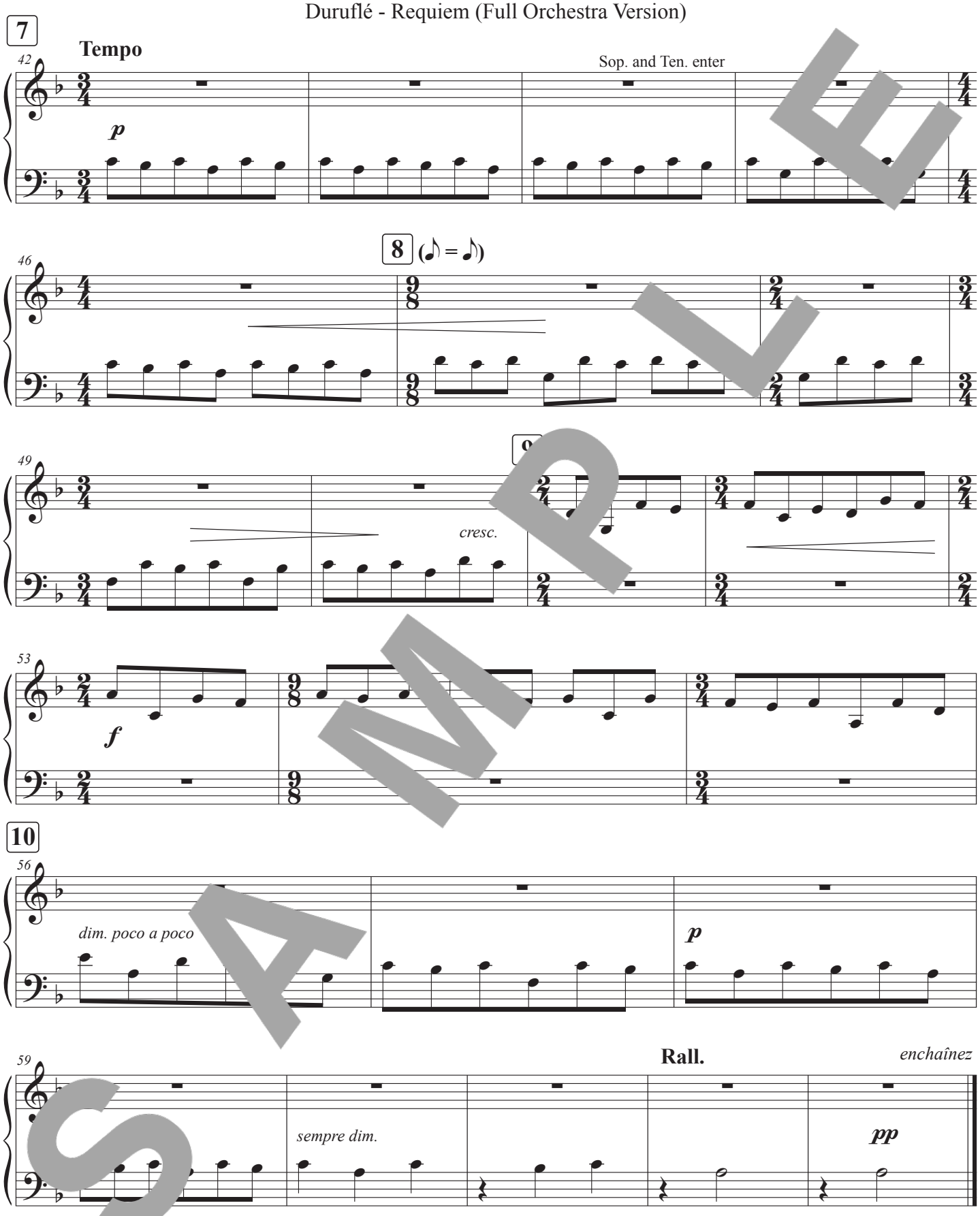


SAMPLE

II. Kyrie - Tacet

III. Domine Jesu Christe - Tacet

Requiem, op. 48

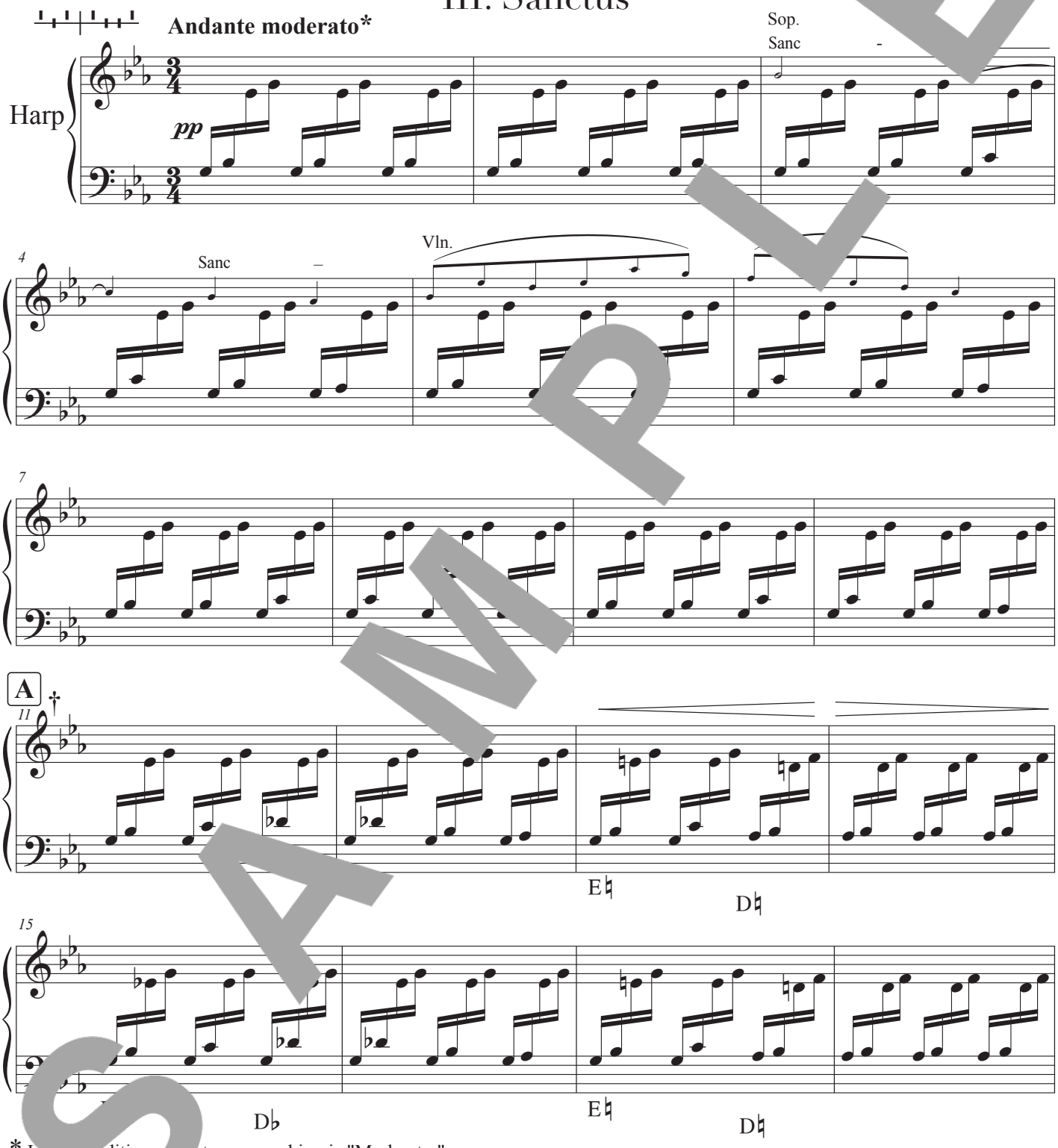
Jacqueline Pollauf Edition

Gabriel Fauré

I. Introït et Kyrie - Tacet

II. Offertoire - Tacet

III. Sanctus



SAMPLE

* In [illegible] editions [illegible]s tempo marking is "Moderato."

† The rehe[illegible]ers vary from edition to edition. See the introduction to this piece for more information about differing editions.

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Choral Hymns from the Rig Veda, op. 26
Group 3
by Gustav Holst (1874–1934)

Premiered: 1911
Duration: 12–15 minutes
Length: Suite of four movements. The harp plays in all four movements.
Language: Sung in English.
Instrumentation: Treble chorus with harp/piano.

Of Note: *In the third movement, measures 30–33 and 71–74 use large chords with awkward voicings. As an added challenge, Holst indicates that these chords should be played simultaneously, rather than arpeggiated. In Holst's original harp/piano part, he specified that pianists can play these as six-note chords, rather than eight-note chords, by omitting the inner voices. As the same is quite helpful on the harp, I have placed parentheses around the inner voices as an option for harpists.*

There are several obvious typos and omissions in the original harp part that do not exist in the original score. I have corrected them here. All of the footnotes within the part are original to Holst.

Background Information and Performance Notes
Gustav Holst, an English composer, explored many different musical influences in his large compositional output. Beyond composing, he was also a music educator and taught at the St. Paul's Girls' School and Morley College. He is most famous for his orchestral work, *The Planets,* and harpists everywhere are acquainted with his well-known writing for two harps in this work. Prior to writing *The Planets*, Holst was inspired by Hindu literature in his composing and 1900–1912 is considered his "Sanskrit" period. During this time, he wrote several groups of hymns based on the *Rig Veda,* a collection of ancient sacred Indian texts. These groups all are titled *Choral Hymns from the Rig Veda, op. 26*, and are differentiated as Groups 1, 2, 3, and 4. Each group consists of three or four short movements and is a complete work unto itself. Harp is only used in Group 3, and not in Groups 1, 2, or 4.

In *Choral Hymns from the Rig Veda, Group 3*, Holst uses an identical instrumentation to Benjamin Britten's *A Ceremony of Carols*: treble chorus accompanied by either harp or piano. Just as Britten did, Holst wrote a single part labeled harp/piano, but clearly had the harp at the front of his mind in his composing. Holst's short but complex harp part is technically challenging, but also musically rewarding.

Throughout the suite, there are very few rests for the harp, and this near-constant playing is quite demanding. The first, second, and fourth movements are each comprised of repeating sections. These repeats are written out, rather than using any sort of repeat signs, but can be helpful to consider in learning each movement efficiently.

The first movement is the most straightforward of the suite, with an eighth-note accompaniment for the harp throughout; however, many of these arpeggios span large intervals and can be rather awkward to play.

The second movement is written in the unusual time signature of 21/8 for the chorus, while the harp is written in the time signature of 7/4. Therefore, both the chorus and the harp are in meters of 7, but the chorus is subdividing each of these 7 beats into 3 eighth notes, while the harp is playing 8 thirty-second

SAMPLE

Choral Hymns from the Riga Veda, op. 26

Jacqueline Pollauf Edition

Group 3

Gustav Holst

Low D♮ and C♮

I. Hymn to the Dawn

Andante ♩ = 66

Harp

p

Alt. enter

B♮

E♮

Sop.

Ev - ver young yet an - cient,

E♭

B♭

B♮

G♭ D♭ B♭

pp *r. h.* *l. h.* *r. h.* *r. h.*

True to Law - E - ter - nal

p

G♮ D♮

Alt.

B♮

E♮

SAMPLE

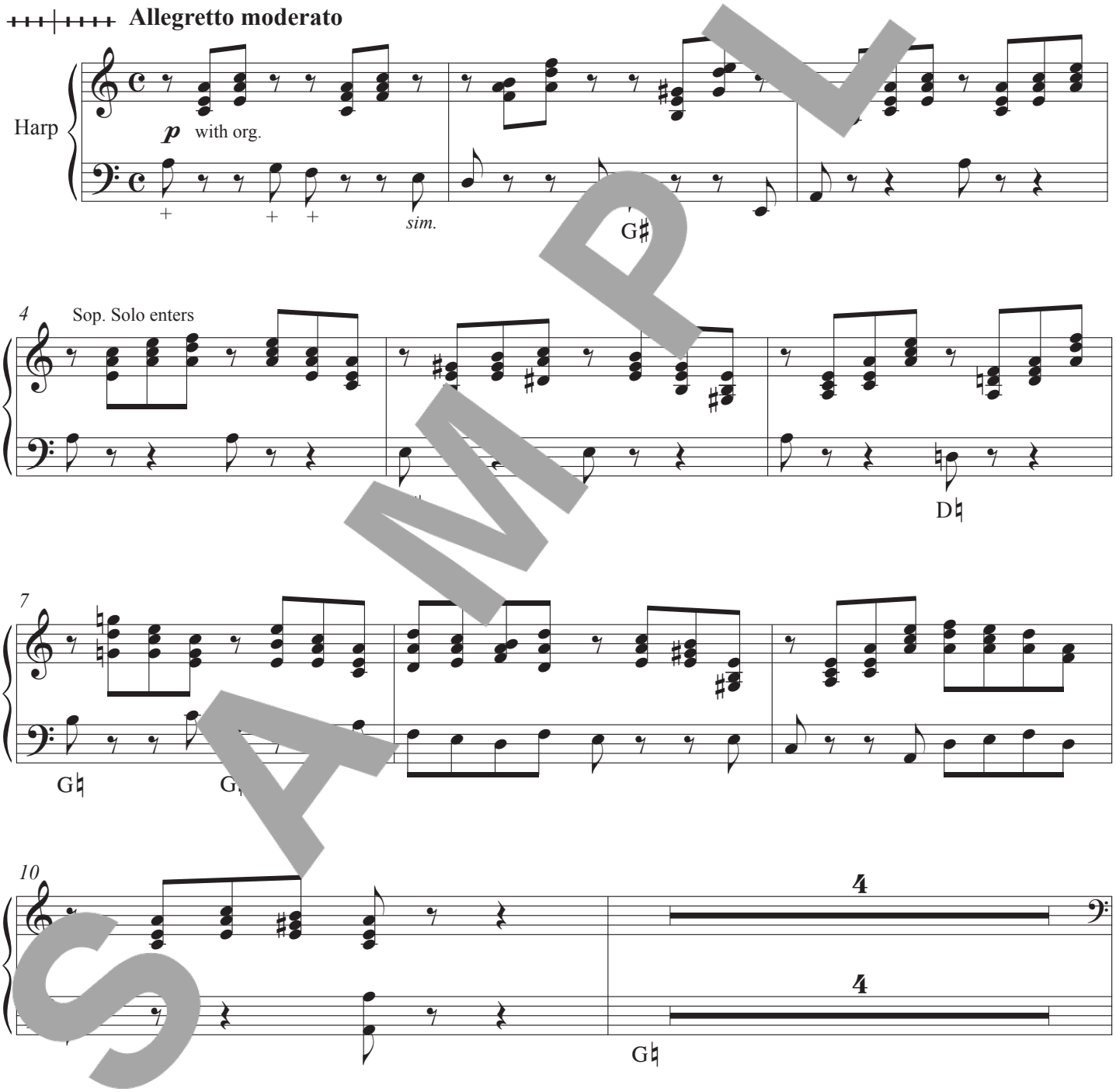
Oratorio de Noël, op. 12

Jacqueline Pollauf Edition

Camille Saint-Saëns

1. Prélude *(Organ and Strings)* - Tacet
2. Recit et choeur - Tacet
3. Air *(Mezzo-Soprano Soloist)* - Tacet
4. Air and choeur *(Tenor Soloist)* - Tacet

5. Duo



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