



THE VISION OF LIFE

A SYMPHONIC POEM

for Soprano and Bass Soli, Chorus and Orchestra

Text and Music
by

C. Hubert H. Parry

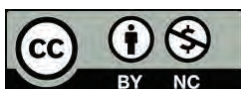
Composed for the Cardiff Musical Festival - September 26, 1907
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

VOCAL SCORE

Cover Image: "Spirit of the Summit" by Frederic Leighton, 1894



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey
Editor

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

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Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

THE VISION OF LIFE

The Dreamer

From utmost distance of the dreams of thought,
The long procession comes;
Shadows that follow shadows.
Changeless in change, tireless in weary wandering
Death strews the path, yet the living ever come!
Millions on millions!

No echo of their speech,
No sign of what they were;
No wakening to wonder
Of tokens that their passing left upon the way.
Lost in long night, where no light gleams,
They passed, and passed, and were forgot.

The Dream Voices

We wandered aimless in a world of dread;
Wherever life was, death lurked:
We knew not hope, for us knowledge was not,
By the law of our being strife was begotten.
The weak grew strong in wariness;
Cunning and craft were his weapons;
He shunned the light in secret places,
And slew for safety, and found none!
The Lords of the tempest thundered:
The flame from the cloud consumed us,
The wielder of winds o'erwhelmed us,
The frosts of the night numbed us.

Homeless and houseless,
In caves and in clefts,
We hid from the terror
Of tempest and torrent,
Cowering, thirsting, shivering, starving, dying,
While the host wandered on.

The Spirit of the Vision

Yet shines the life-sustaining Sun!
The countless stars in their allotted courses move:
Day follows night with changeless constancy:
The world its circling course fulfills,
And while the ages wander by
The weltering tumult winds its helpless way,
From out the deeps of darkness and despair
Into the light of dawn.
The weary faces brighten as thy fare;
The words we know and welcome as our own,
That tell of radiant youth that revels in itself,
And looks on life with eyes of wondering joy,
With hands outstretched to grasp the cup and drain it,
Tumultuous, eager, thronging on their way,
They take and turn to joy,
All that the wakening world can give.

The Dream Voices

To us is the glory of beauty revealed,
The glory of all that gladdens the eye;
The beauty of suppleness,
The beauty of speed,
Of liness of limb and the wondrous fairness
of face.

To us is revealed the wonder of words,
The wonders of thought and the passion
of tears.

To us is revealed the delight in great deeds,
The joy in the prowess of peerless men,
The strife of the gods and the heroes.

We wielded the sword and the spear,
The bow we bent in the battle,
We drank to the depths the cup of the frenzy
of fight!

We won the welcome triumphant!
The welcome of home-coming warriors,
The shout of the saved to their saviours;
The salt sea stayed us not,
The mountains delayed us not,
Forest and valley betrayed us not.
We won to knowledge and wisdom,
We learnt the lore of the heavens,
We knew the sun that shone for us,
The stars that made gay the sky for us,
The moon whose silvery light
Made wonderful the watches of the night!

To us the gods gave freedom and a radiant world,
Our way was flower-strewn,
Ringing with gladness and song.

The Dreamer

Ye may not rest, O wanderers,
Time will not wait nor stay the ruthless
rhythm of his march
To let life wander in the gardens of delight.

For other learning is your fate,
Long weary ways to tread and bitter fruit
to taste
Ere to the longed-for haven ye win.

Hark to the harsher sound,
The tramp of greed and pride!

The Voices

Pride! Possession! The passion of power!
To us the world and its wealth!
To us the glory of greatness!
To us the dominant dower of Empire!

The free under foot are trodden.
 As slaves are they herded to serve us,
 As slaves shall they slay one another,
 To glut our greed for bloodshed.
 Kings shall go fawning for favour.
 Chieftains of the vanquished shall go
 chained to our chariots.
 The glitter and splendour of gold and of purple,
 The shimmer of steel, the thunder of triumphs,
 Luxury, license, wanton and limitless!
 What care we when mastery wins to defiance?
 Where none dare question no right but might!
 And that right runs through the world!

The Dreamer

To Death must all come!
 How huge soe'er the mocking semblance looms,
 And all the world should be enslaved
 To minister to measureless desire.
 Victor and vanquished, spoiler and despoiled,
 A little span and they are gone!

The Spirit of the Vision

Yet while the roar of power triumphant rings,
 A single voice, from lands remote and wild,
 From humble cot of lowly peasant folk
 Speaks to the travellers as they toil along
 Such words as held men wondering.
 Such bidding to bethink them of their need,
 Such teaching of the nothingness of pride
 Beside the joy of faithful brotherhood,
 That ever after all the path was changed.
 A heaven dawned upon their way,
 Far off, and dimly dreamed,
 Encircled with a halo of desire;
 And they forgot the roughness of the road,
 The weary limbs, the parched throat,
 The blows, the scars, the tears,
 In watching far away a beacon in the sky.

The Voices

The Empire of the proud ones passeth,
 They strive with one another for the sway,
 And their reward is ruin.
 We watch them as we wander on,
 And it is nought to us!
 The world is brooding, and we go stumbling
 Through wrecks of ancient learning.
 The heavens are full of visions,
 The air is full of voices,
 And we are faint with longing
 To hear the message clearly.
 The spirit within us
 Striveth and seeketh.
 The old life is over,
 The new is yet dawning.

The Spirit of the Vision

So near to perfect joy and peace,
 Their souls fulfilled with faith and love,
 They linger, earthly lures forgot,
 Wrapt in a dream of hope.

Does not the toilsome pathway end
 Full soon and near, the haven won,
 The pledge of all desire attained,
 Rest to the weary given?

Yet onwards still the shadows come,
 Relentless need their steps constraining;
 The voice that called them groweth dumb,
 The light of love is waning.

The Voices

To us only is the truth known,
 Ours the word that bringeth safety.
 To us heaven's portals are open,
 Heirs are we of endless glory.

They that heed not shall be harried,
 Flame and sword shall be their portion.

March we onwards never failing,
 Sure of foot and sure of future!

The Dreamer

Faint, faint the beacon light,
 Cloud, mist and gloom once more.
 The pathway lost, men cry to one another
 in the dark,
 This way, and that way,
 Deep in the hollows,
 High in the bleak fells,
 Striving and falling,
 Wrestling and clamouring,
 Working confusion,
 Each laying hold of the thing that is nearest,
 Snatching-grasping-lying-cheating!

The Voices

This is mine, out on thee,
 Slave that hast no rights!
 Starve thou, the bread is mine!
 Thirst thou, the wine is mine!
 Hide thee in hovels!
 Thou and thy foul brood!
 Rot in the gutter!
 Die in the ditch!
 The earth is mine!
 Its fruit is mine!
 Thou shalt not rest,
 Thou shalt not hope,
 Thou shalt not think,
 Thou shalt not breathe
 But at my will!

The Spirit of the Vision

Ah! baleful dower of blinded self,
The prize is poisoned!
Surfeit and despair
Are mingled in the cup the victor drains.
Red is the wild revenge the vanquished claim,
Red the swift horror of descending steel
That slays the guiltless with the vilest
In raging thirst to right such wrong.

The Dreamer

Yet in the weltering chaos of waste words,
Slowly the madness of strife and of hatred
Yields to the spirit of love and of truth,
Dimly the certainties wake in the hearts of men!
Certain and sure are the stars in their courses,
At dawn unfailing the great Sun upriseth;
As summer follows the spring,
As seed-time follows the flower-time,
As waves are wind-born,
And green grass rain-born;
As bird is not wingless,
Nor flame without fuel,
So are there mounting up
Witnessing certainties,
Day by day,
Year by year,
Age by age,
Ever and always,
Marvellous, obedient, faithful and fruitful.

The Voices

Hearken, O brothers,
To the music of the song of the world!
Hear the hum of earth and air,
Feeding the forests;
Hear the bass of mighty trees,
Spreading, unfolding!
Hear the tender song of flowers expanding,
Hear the whisper of the green grass growing,
Hear the rustle of the wheat ripening,
Hear the shout of roustering winds,
Rousing the echoes,
Rousing the thunder
Of wild thronging waves!
Hear the mighty harmony of all the powers unseen,
Orderly, steadfastly, each in their ministry
Ceaselessly singing!
Hear them and love them,
And join in their jubilant song.

The Dreamer

Nearer they come, and ever more near!
Of our own time they are, and here!
And sweeping onwards in an endless stream,
No longer phantoms of a dream.
The form of each is clear!

There a dear familiar face!
There a friend long lost!
A child, a loved one!
Maybe there—myself!
A spectral shadow,
Doomed to strive a little space and pass away.
What help? is there no stay,
No word of solace, nor a word of greeting anywhere,
To one left dreaming here alone?

The Spirit of the Vision

None will be dreaming alone,
Nor hungering vainly for comfort!
See in the infinite distance
Where the unbroken flood moves on,
How hope and helpfulness unwearied
Make all the path a radiant mead;
And brother sees in the eyes of brother
The trust that makes toil's best reward.
They hold out hands to help the faint,
To make the stumbling footsteps sure;
They sing the song of spirits freed
From pride and fear and barren greed;
They sing the song of spirits undaunted,
Of spirits purged of earthly stain,
The everlasting song of the way made plain.

The Voices

We praise the men of the days long gone,
Faithful and brave, loyal and sure,
Who cleared the path their firmness won,
Making it plain for men unborn and for all time secure.

We think with love of those who fell,
Lost in the stress, living in vain;
Who knew not light nor wisdom's spell,
Wandering helpless, maimed and blind,
condemned to helpless pain!

Wise ones or worthless,
Helpful or hindering,
Heroes or cravens,
All pace the same path, all face the same death.

Limitless oneness binds us together,
Passing on life from one to another.
Seeking to solve it, seeking to know it,
Seeking to make it of worth to each brother.

*We sing the quest of the soul of man,
The same that he sang when his travels began.
To purge out the paltry and vain and base,
To make of our world a joyous place.
To find the true and to know its worth,
And to claim it for all as the right of their birth.*

*We sing the joy of winning the way
To fellowship boundless and frank as the sea,
To all goodwill!—To all the light of day!
And hearts that beat high in a world of the free! **

The Voices

Awake, ye that live in darkness !
 Darkness serveth not for deeds of light.
 Awake, ye that love folly !
 Folly is no making for the life of man.
 Awake, ye that heed not man's worth,
 And laugh to see him faint and fall !
 Awake ye that mock at the right,
 Ye counsellors of corruption !
 Ye cannot stay the Sun.

The Spirit of the Vision and The Voices

Where faith is there is strength !
 Where truth is there is joy !
 Where trust is there is love,
 Where love is there is heaven !

The Voices

Onwards ! Onwards and upwards
 The path hath ever been ;
 Onwards ! Onwards and Sunwards !
 The traveller's way will be !
 From hand to hand the token passeth on,
 Though millions after millions pass away ;
 Another takes the quest when our life's tale is done,
 Come night to us, to others comes the day.
 Hands across the ages,
 Voices echoing voices,
 Heartbeat answering heartbeat,
 Joy surging triumphant ;

The Spirit of the Vision and The Voices

The vision binds eternal life in one.

* Italicized text included in 1907 version. Replaced by text (above) in 1914 revision



The 1907 Cardiff Music Festival was held in the Main Hall on Park Place. This 1884 drawing shows the frontages on Park Place and Crockherbtown. The 10 shops facing Crockherbtown included a larger unit at the south-east corner for a "coffee palace". Above was the hotel, which had c.100 rooms. Behind the shops was an enclosed service passage for the shops and hotel.

The public halls, north of the passage, had entrances on Park Place (the entrances on the left in the drawing). The main hall held up to 2,500 people, and the orchestra space was big enough for 250 musicians! It featured Wales' largest organ, by leading manufacturer Henry Willis & Sons. The smaller hall accommodated up to 600 people.

The hall's opening concert in 1884 included the Cardiff Choral Society, which adopted the venue for rehearsals. Local exams for Cambridge University hopefuls were held here in 1884. Other Victorian events here included balls, a chrysanthemum show and Cardiff Football Club annual meetings.

BACKGROUND INFORMATION ON PARRY AND “THE VISION OF LIFE”

Sir Edward Elgar (May 18, 1909)

“I hope you are well and that you are writing. I am so delighted we are to have *Job* in Hereford Cathedral. Your Cardiff ‘Vision’ was, I conclude, too strong for the Church, but I hope we may have it soon. It’s really strong bracing stuff, and, like your Odes, some of us love it and love you for giving us these things.”

Hubert Parry: His Life and Works by Charles L. Graves, Macmillan and Co., Ltd. © 1926, Vol. II, p. 66

“During the first half of this year (1914) he gave much time to the revision of the score of his *Vision of Life* with a view to its performance at Norwich—an expectation frustrated by the War.”

Hubert Parry: His Life and Works by Charles L. Graves, Macmillan and Co., Ltd. © 1926, Vol. II, pp. 157-158

“Hubert Parry’s ethical idealism was animated by a truly Christian spirit. The great aim of his later years was to impress on all people the need of enlarging their sphere of Religion; to consecrate his art to the service of humanity. ‘Religion,’ he wrote in one of his notebooks, ‘includes Art as well as definite devotional exercises,’ and again: ‘Art is a form of devotion. Everything that endeavours to beautify and make lovable the surroundings and the ideas of man is part of devotional religion. It is devotion to the beautiful aspect of things—the things which minister to spiritual well-being, to truth.’

Thus it came about, as Mrs. Ponsonby writes, that ‘when he spoke of some remarkable human being or act, or of Bach, or the sea, or architecture, or the country, one felt that to him the sphere of Religion was indeed without bounds. The beliefs which informs the message that he endeavoured to give to the world in his later works, and especially in *The Vision of Life*, is best defined in his own words, quoted by Miss Daymond in the memorial number of the *Royal College Magazine*:

There is, as it were, a limitless, unflagging, living series of variations on a great subject—and that subject is the progress towards the highest good of the race . . . The highest optimism is the belief that as man has already succeeded in controlling his destiny, and the resources of the little corner of the world with which he is concerned, by slow degrees better and better, so he will go on doing it in the future. This is no hope of a comfortable easy-going Utopia, but a reality of constant effort towards the development of the consciousness that the guarantee of Life is the fruitful expenditure of energy.

Hubert Parry: His Life and Works by Charles L. Graves, Macmillan and Co., Ltd. © 1926, Vol. II, p. 224

“The *Vision of Life*, brought out in 1907 and revised in 1914, is notable as an exposition of his philosophy of life, as an expansion of the gospel of brotherhood and love . . . it also commands admiration by its dignity and felicity of phrase and the skill with which rhymed passages are introduced to lend emphasis to a scheme of free verse. Traces are not wanting in vocabulary of the influence exerted by his familiarity with the Bible, and in the metre and use of alliteration with the old chronicles and Sagas and the libretti of Wagner. But, as it has been said of his music, so may it be repeated of this his most ambitious poem, that there is scarcely a passage that is not plainly and unmistakably Parry.”

Hamilton Harty

“I have a personal theory—probably all wrong—that Parry was too broad and great a man to be a really first-rate genius as a musician. After all, to be a universally interested man, as he was, is better than to be a more or less narrow musician, and I can’t think of any great composer whose absorption in his art did not make him a little deaf and blind to the rest of the world and its problems.”

Other Sources

C. Hubert H. Parry—His Life and Music by Jeremy Dibble, Oxford University Press, © 1992, pp. 420-423

An Imperishable Heritage: British Choral Music from Parry to Dyson by Stephen Town, Ashgate Publishing Company, ©2012, pp. 1-36

Parry before Jerusalem—Studies of His Life and Music by Bernard Benoliel, Ashgate Publishing Company, © 1997

SIR HUBERT PARRY'S NEW WORK FOR THE CARDIFF MUSICAL FESTIVAL

The Musical Times - Vol. 48, No. 775 (September 1, 1907), p. 600

As in other of his choral works, Sir Hubert Parry is his own librettist in this his latest composition, written specially for the Cardiff Musical Festival to be held at the end of this month. Entitled 'The Vision of Life,' it is a symphonic poem for soprano and bass soli, chorus and orchestra. In writing the words of this symphonic poem the composer has had in his mind the ceaseless march of humanity from the earliest traces of life in conditions of awful helplessness, through various great issues up to our own time, and passing onward to the dimmest and most distant future. In spite of appearances to the contrary, Sir Hubert strongly believes that humanity is always keeping a firm hold on the undying aspirations after good, and progressing slowly, very slowly perhaps, towards the attainment of general well-being. The opening lines will serve to give a sample of the composer's conception of the ceaseless march of humanity—a splendid subject for musical treatment:

From utmost distance of the dreams of thought,
The long procession comes ;
Shadows that follow shadows.

Changeless in change, tireless in weary wandering,
Death strews the path, yet the living ever come !
Millions on millions !

Here it may be stated that 'The Dreamer' is personated by a bass soloist, suggestive of one of those 'old men who dreamed dreams,' that the music of 'The Spirit of the Vision'—much more of an optimist than 'The Dreamer'—is assigned to the soprano soloist, and that 'The Voices' of the poem are naturally those of the chorus.

The thematic material is restricted to a few musical subjects, which represent the essential ideas of the poem, and undergo transformations as it proceeds. Thus the first hesitating and uncertain pulsations of life are portrayed in what may be called the Subject of Destiny (No. 1)



and conjoined with it is the motif suggesting the ceaseless impulse to rise to a better outlook (No. 2)



These two subjects pervade the whole work in a great variety of forms. No. 1 passes at the beginning into a sort of motif of the wandering; No. 2, passing through many modifications, ultimately becomes the motif of human joy and content; by which the composer means that mankind so ultimately realize the meaning of destiny that it becomes a source of happiness instead of dread. In this sense it becomes, in the latter part of the work, the prominent motif in the treble (No. 3):



And when the travellers of life's journey are imagined to look back, they praise the good of times long past in a kind of inversion of it:

No. 4. ALTOS & BASSES in Octaves.

Moderato tranquillo.

We praise the men of the
days long gone, Faith - ful and brave,
loy - al and sure,

All this is developed with that intellectual strength and masterly musicianship which are always associated with the creative work of Sir Hubert Parry. An instance of his melodic stability is the following fine tune:

No. 5. TENORS AND BASSES in Unison.

f

To us on - ly . . . is the truth known
Più mosso, Allegro ferace.

Ours . . . the word . . . that bringeth safe - ty.

Other passages might be quoted to prove how intimately the music reflects the words of a really fine poem on a great subject—one which sets its seal of the 'general well-being' in the final choral outburst:

We sing the joy of winning the way
To fellowship boundless and frank as the sea,
To all goodwill!—To all the light of day!
And hearts that beat high in a world of the free!

CARDIFF MUSICAL FESTIVAL

The Musical Times - Vol. 48, No. 777 (November 1, 1907), pp. 726-728

The festival opened (on Wednesday morning, September 25) with the National Anthem followed by the chorus 'Hail! Bright Cecilia,' from Purcell's 'Ode on St. Cecilia's Day.' Thereupon succeeded Sullivan's 'Golden Legend,' which at the initial festival of 1892 the composer himself conducted.

Two of the octet of novelties were presented in the second part of the programme. The first of these was a tone-poem for orchestra entitled 'Summer,' composed expressly for the occasion and conducted by Mr. Arthur Herve. Then came novelty number two, a setting by Mr. Hamilton Harty, for soprano solo and orchestra, of Keats's 'Ode to a Nightingale.' The work, conducted by Mr. Harty, was admirably sung by the composer's wife, Miss Agnes Nicholls, to whom it is dedicated, and the gifted pair received every mark of approval in the unstinted applause bestowed upon their combined efforts. Beethoven's 'Hallelujah' chorus set its great seal on the morning's music.

Expectation ran high at the evening concert, at which was produced Part II of 'Omar Khayyam' for soli, chorus and orchestra, composed for the festival by Mr. Granville Bantock, who conducted the performance. As befits the philosophising of the Persian astronomer-poet, the music is cast in the mould of that Oriental luxuriance of which the composer is so great an admirer.

The programme of the third performance (on Thursday morning) being of a more or less familiar nature does not call for detailed notice. Sir Edward Elgar's oratorio 'The Kingdom,' conducted by the composer, was its chief feature. In Tchaikovsky's E minor Symphony No. 5 the orchestra displayed their superb qualities under Dr. Cowen's enthusiastic leadership.

Not the least important novelty of this festival was Sir Hubert Parry's Symphonic poem for soprano, bass, chorus, and orchestra, 'The Vision of Life.' In an outline of the work given in the September issue of this journal it was stated: 'In writing the words of this symphonic poem the composer has had in his mind the ceaseless march of humanity from the earliest traces of life in conditions of awful helplessness, through various great issues up to our own time, and passing onward to the dimmest and most distant future'; and that he 'strongly believes that humanity +is always keeping a firm hold on the undying

aspirations after good, and progressing slowly, very slowly perhaps, towards the attainment of general well-being'—a noble theme to which the poet-composer has wedded noble music. The work is all aglow with human feeling, and the interest of its vast subject is—sustained and intensified as one strain after another reaches the ear in tones of deep sincerity. To mention this or that feature would not do justice to the continuity of the poem and its appropriate music. The brief hour that it occupied passed all too soon, and one longs for an opportunity of re-hearing a composition which is sure to find acceptance, as it is inspired with lofty motives and set forth in music that is artistic, attractive and easy of understanding. The rendering of the work was excellent; the choir evidently took to their part with great delight, and the two soloists, Miss Agnes Nicholls (who at very short notice took the place of Miss Gleeson-White) and Mr. Ivor Foster, were no less satisfactory. Sir Hubert, who conducted, received quite an ovation both at the beginning and the end of the performance.'

The programme on Friday morning (September 27) opened with César Franck's 150th Psalm, for choirs, orchestra and organ. This was immediately followed by the fifth novelty of the festival, a setting by Dr. Cowen of Mrs. Browning's poem, 'He giveth His beloved sleep,' for contralto solo, chorus and orchestra. The fine qualities of the choir were displayed to full advantage in Schubert's Mass in E flat which followed. The *finale* from Act I of 'Parsifal' concluded the concert.

Cheerful music—how welcome it is—reigned supreme at the evening concert on Friday. Haydn's 'Spring' put everybody in a good humour. This prepared the way for the sixth novelty, 'Two Norfolk Rhapsodies' (No. 2 and 3), composed and conducted by Dr. R. Vaughan Williams. Dr. A. Herbert Brewer then mounted the platform to conduct the seventh novelty—his Ballad for baritone solo, chorus and orchestra, 'Sir Parick Spens.' Dr. Cowen's dainty overture 'The Butterfly's Ball,' the *Finale* to Mendelssohn's 'Loreley' and Strauss's 'Don Juan' formed Part II of a successful, enjoyable and cheerful concert.

The last day of the concert included 'Romeo and Juliet' of Berlioz, Mendelssohn's G minor Pianoforte concerto, Mozart's motet 'Glory, honour, praise, and power' and a performance of Handel's 'Messiah.'

THE VISION OF LIFE

C. Hubert H. Parry

Moderato.

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one sharp (F#). The dynamics are *pp*, *poco cresc.*, and *cresc. molto*.

6

Musical notation for measures 6-11. The dynamics are *f*, *pp*, *p*, *pp*, and *p*.

12

Musical notation for measures 12-15. The dynamics are *f* and *cresc.*. The notation includes triplets and accents.

16

Musical notation for measures 16-19. The dynamics are *ff*, *dim.*, and *p*. The notation includes triplets and accents.

20

Musical notation for measures 20-23. The notation includes triplets and accents.

23 **1**

p cresc.

26

mf cresc.

29

p cresc. sempre cresc.

32

ff

35 **2**

ff

38

mf *cresc. molto*

41

mf *cresc. molto*

45

mf *dim.*

49

p

52

THE DREAMER.
Bass Solo.

p

From utmost distance of the dreams of thought,

pp

55

p 4

The long pro-cession comes;

58

Sha-dows that fol - low sha-dows.

60

Change - less in change,

62

cresc.

Tire - less in wear - y wan - der-ing Death

64 *cresc. molto*
 strews the path yet the liv - ing e - ver come!
cresc. molto

66 **5** *ff*
 Millions on millions!
ff

68 *dim.* *p*
 No e - cho of their
dim. *p*

71 *p* *cresc.*
 speech, no sign of what they were; No waken - ing to won - der of
cresc.

74

tokens that their passing left up-on the way.

p *dim.*

77

6 *Lento.*

Lost in long night, where no light gleams, They

Lento. *p*

80

passed, and passed and were for-got.

rit. *a tempo*

84

p *s*

88

Lento.
Soprano. 7 *pp* We wan - dered

Alto. *pp* We wan - dered aim - less in a

Tenor.

Bass.

CHORUS.

91

aim - less in a world of dread; Wher - e - ver life -

world of dread; aim - less, aim - less,

pp We wan - dered aim - less in a

pp We wan - dered aim - less in a world of dread;

94

mf >

was Death lurked,

Wher - e - ver life was

world of dread; Wher - e - ver life was Death

Wher - e - ver life was Death lurked,

97

p

P >

Death lurked.

Death lurked,

lurked,

Death lurked.

Death lurked.

Death lurked.

Death lurked.

100

cresc. molto

pp

Allegro moderato.

p
 We knew not hope, For us
 We knew not hope, For
 We knew not hope, For us
 We knew not hope, For

Allegro moderato.

p
 3
 3

104

cresc.
 knowledge was not, By the law of our be-ing
 us knowledge was not, By the law of our
cresc.
 knowledge was not, By the law of our be-ing
 us knowledge was not, By the law of our

cresc.
 3
 3

106

108

Strife was begotten. The weak grew strong in
 be - ing Strife was begotten. The
 Strife was begotten. The weak grew strong
 be - ing Strife was begotten. The weak grew

111

war - - i-ness; Cun-ning and craft were his
 weak grew strong in war - - i-ness; Cun-ning and
 in war - - i-ness; Cun-ning and craft
 strong in war - - i-ness; Cun-ning and

113

weapons; He shunned the light in
 craft were his weapons; He shunned the light
 were his weapons; He shunned the light in
 craft were his weapons; He shunned the light

mf

115

se - cret pla - ces, And slew
 in se - cret pla - ces, And slew
 se - cret pla - ces, And slew
 in se - cret pla - ces, And slew

ff
ff
ff
ff

cresc.

8

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

117

8

ff cresc.

The

ff cresc.

The

ff cresc.

The

ff cresc.

The

120

123

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

fff

126

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

129

us.

us.

us.

us.

132

dim. *mf* *p dim.*

137

p Homeless and houseless, in caves and in clefts, We

p Homeless and houseless, in caves and in clefts, We

p Homeless and houseless, in caves and in clefts, We

p Homeless and houseless, in caves and in clefts, We

143

f hid from the terror of tempest and torrent Cowering,

f hid from the terror of tempest and torrent Cow-

f hid from the terror of tempest and torrent Cowering,

f hid from the terror of tempest and torrent Cow-

thirsting, shivering, starving, dy-ing, *pp* >

-er-ing, thirsting, shi-ver-ing, dy-ing, *pp* >

thirsting, shivering, starving, dy-ing, *pp* >

-er-ing, thirsting, shi-ver-ing, dy-ing, *pp* >

148

largamente *Lento.*

While the host wandered on.

While the host wandered on.

largamente

While the host wandered on.

While the host wandered on. *Lento.*

153 *largamente* *p*

158 *f*

162

Piano accompaniment for measures 162-164. The right hand features a melodic line with slurs and accents, while the left hand provides a steady harmonic accompaniment with chords and moving lines.

165

Piano accompaniment for measures 165-167. The right hand continues the melodic development, and the left hand features a more active bass line with triplets and slurs.

THE SPIRIT OF THE VISION.
Soprano Solo.

10

p

168

Soprano solo and piano accompaniment for measures 168-171. The soprano part begins with a *rit.* marking and includes the lyrics "Yet". The piano accompaniment features a *p* dynamic and includes slurs and accents.

Più mosso.

172

Soprano solo and piano accompaniment for measures 172-174. The soprano part includes the lyrics "shines the life-sustaining Sun!". The piano accompaniment features triplets and slurs.

p largamente

175

Soprano solo and piano accompaniment for measures 175-177. The soprano part includes the lyrics "The countless stars in their al". The piano accompaniment features slurs and accents.

177

-lot-ted cours - es move: Day fol-lows night with

180

change-less con - stan-cy; The world its cir-cling course ful - fills

183

And while the a - ges wan-der by The

11

186

agitato
wel-tering tu-mult winds its help-less way from out the

188

f rit.

deeps of dark-ness and des - pair

cresc.

rit.

190

molto rit. *p* *a tempo*

— In-to the light of dawn. The

pp molto rit. *dolce* *a tempo*

193

wear - y fa - ces bright - en as they fare, The words we

195

know And wel - come as our own, That tell of

poco animando

ra - diant youth that re-vels in it-self, And looks on life — with eyes of

197 *poco animando*

12 *f*

wondering joy; With hands out-stretched To grasp the cup and drain it,

200 *f*

animato *cresc.* *f*

Tu-multuous, ea-ger, throng - ing on their way, They

203 *mf cresc.* *cresc.*

allargando *rit.*

take and turn to joy — All that the wakening world can

206 *allargando* *f* *sf* *rit.*

Allegro.

210

give.

mf cresc. molto

CHORUS.

Soprano.

f animato

Alto.

To us is the glo -

Tenor.

To us is the glo -

Bass.

To us is the glo -

To us is the

214

f

animato

- ry of beau - ty re - veal -

- ry of beau - - - ty re - veal -

- ry of beau - ty re - veal -

glo - - - ry of beau - - ty re - veal -

218

13

- ed, The glo-ry of all that glad-dens the
 - ed, The glo-ry of all that glad - - dens the
 - ed, The glo-ry of all that
 - ed, The glo-ry of all that glad - dens the

13

221

eye: The beau-ty of sup - ple-ness
 eye: The beau-ty of sup - ple-ness
 glad - - dens the eye: The beau-ty of sup - ple-ness
 eye: The beau-ty of sup - ple-ness

225

The beau - ty of speed, _____ Of lithe - ness of

The beau - ty of speed, _____ Of lithe - ness of

The beau - ty of speed, _____ Of

The beau - ty of speed, _____ Of

228

limb, _____ And the won - - - - - drous fair - ness of

limb, _____ And the won - - - - - drous fair - ness of

litheness of limb, _____ And the won - - - - - drous fair - ness of

litheness of limb, _____ And the won - - - - - drous fair - ness of

231

14

face. To us is re-

face. To

face. To

face.

236

14

-veal - - ed the won - - - - der of words, The

us is re-veal - - - - ed the won - der of words, The

us is re-veal - - ed the won - - der of words, The

To us is re-veal-ed the won - - der of words, The

241

246

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

251

To us is re-vealed_ the de-

To us is re-vealed_ the de-

- light in great deeds _____ The

The joy in the prowess of peerless men _____ The

- light in great deeds _____ The

The joy in the prowess of peerless men _____ The

255

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

258

262

poco rit. **f** *Poco meno mosso.*

We wielded the sword

We wielded the sword

We wielded the sword

We wielded the sword

poco rit. *Poco meno mosso.*

265

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

15 *f*

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

269

15

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

272

275

ff 16

warriors, The shout _____ of the saved to their saviours;

home-coming warriors, The shout _____ of the saved to their saviours;

ff 16

war - riors, The shout _____ of the saved to their saviours;

home-coming warriors, The shout of the saved to their saviours;

279

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

284

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

289

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

17 *mf*
 We knew the sun_ that shone for us, The stars that made
mf
 We knew the sun_ that shone for us, The stars that made
mf
 We knew the sun_ that shone for us, The stars that made
mf
 We knew the sun_ that shone for us, The stars that made

293

17 *mf dim.*

P
 gay_ the sky for us, _____ The moon whose silvery light_—
P
 gay the sky for us, _____ The moon whose silvery light_—
P
 gay_ the sky for us, _____ The moon whose silvery light_—
P
 gay_ the sky for us, _____ The moon whose silvery light_—

298

poco cresc.
 — made won - der-ful the watch-es — of the night.
poco cresc.
 — made won - der-ful the watch-es — of the night.
poco cresc.
 — made won - der-ful the watch-es — of the night.
poco cresc.
 — made won - der-ful the watch-es — of the night.

303 *poco cresc.*

18 *f*
 To us — the gods gave
f
 To us — the gods gave
f
 To us — the gods gave
f
 To us — the gods gave

308 *cresc. molto* 18

313

free - - - dom and a ra - diant world

free - - - dom and a ra - diant world

free - - - dom and a ra - diant world

free - - - dom and a ra - diant world

317

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

cresc.

CHORUS I.

ff> Ring - - - ing, ring - - ing,
 ff> Ring - - - ing, ring - - ing,
 ff> Ring - - - ing, ring - ing,
 ff> Ring - - - ing, ring - ing,

CHORUS II.

ff> Ring - - - ing, ring -
 ff> Ring - - - ing, ring -
 ff> Ring - - - ing,
 ff> Ring - - - ing,

322

f

ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

- ing, ring - ing with glad -

- ing, ring - ing with glad -

ring - ing, ring - ing with glad -

ring - ing, ring - ing with glad -

328

ff *poco rit.* **19** *a tempo*

with glad - - - ness, And song.

ff

with glad - - ness, And song.

ff

with glad - - ness, And song.

ff

with glad - - ness, And song.

ff *poco rit.* **19** *a tempo*

- ness, with glad - - ness, And song.

ff

- ness, with glad - - ness, And song.

ff

- ness, with glad-ness, And song.

ff

- ness, with glad - - ness, And song.

334

19 *poco rit.* *f* *a tempo*

341

347

f cresc. *dim.*

353

mf *cresc.*

358

364

rit. *ff* *dim. e rit.*

20

370 *Moderato.*
pp

376 *pp legato*

THE DREAMER.
 Bass Solo.

381 *P*
 Ye may not rest, O wan-der-ers, Time
dim.

386 *cresc.*
 will not wait Nor stay the ruthless rhythm of his march
cresc.

391 *Lentissimo. pp dolce*
 To let life wan-der in the gar-dens of de-light.
colla voce pp

Più mosso.

For o-ther learn - ing is your fate Long wea-ry ways to

396

Meno mosso.

tread And bitter fruit to taste Ere to the longed-for haven

402

cresc. *colla voce*

a tempo, moderato.

— ye win. Hark to the harsher sound,

408

p *cresc. molto* *p* *pp*

f

The tramp of greed and

413

p cresc. molto *f* *f*

Allegro.

417

pride!

Piano introduction for measures 417-420. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking.

CHORUS.

21 *ff*

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

Pride, ——— possession,

420

cresc.

21 *ff*

Chorus vocal and piano accompaniment for measures 420-423. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Pride, ——— possession," with a forte (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *cresc.* (crescendo) marking and a forte (*ff*) dynamic.

The passion of power! ——— To us the world and its

The passion of power! ——— To us the world and its

The passion of power! ——— To us the world and its

The passion of power! ——— To us the world and its

424

Chorus vocal and piano accompaniment for measures 424-427. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "The passion of power! ——— To us the world and its" with a forte (*ff*) dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic.

427

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

wealth To us, to us, to us the glo - ry of greatness. To us

simile

430

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are

The dominant dower of em - pire! The free under foot are

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

trodden. As slaves are they herd - ed to serve us. As

433

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

slaves shall they slay one an - o - ther, To glut our greed for

436

22

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

bloodshed. Kings shall go

439

sf *sf* *sf* *sf*

f *cresc.*

sf *sf* *sf* *sf*

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

fawn - - ing for fa - vour.

442

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

23

Chieftains of the vanquished shall go chained _____ to our chariots.

Chieftains of the vanquished shall go chained _____ to our chariots.

Chieftains of the vanquished shall go chained _____ to our chariots.

Chieftains of the vanquished shall go chained _____ to our chariots.

23

sf sf sf sf

445

animando

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

The glit-ter and splendour of gold and of pur-ple, The

cresc.

animando

448

sf sf

451

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

shimmer of steel, The thunder of triumphs, Lux - u-ry, li - cense,

454

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery wins

wan - ton and lim-it-less What care we when mastery

wan - ton and lim-it-less What care we when mastery

to de - fi - ance? Where
 wins to de - fi - ance? Where none dare
 wins to de - fi - ance? Where
 wins to de - fi - ance? Where none dare

457

none dare ques - tion, no right but might!
 ques - tion, no right but might!
 none dare ques - tion, no right but might!
 ques - tion, no right but might!

460

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

ff And that right runs through the

And that right runs through the

463

24 world.

world.

world.

world.

24 world.

466

468

Musical notation for measures 468-471. The system consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the passage.

472

Musical notation for measures 472-475. This system continues the complex rhythmic texture. It includes dynamic markings of *sf* (sforzando) in both staves. There are also some fermatas and slurs.

476

Musical notation for measures 476-479. Measure 476 starts with a first ending bracket labeled '8' and a second ending bracket labeled '25'. Dynamic markings include *sf*, *cresc.* (crescendo), and *ff* (fortissimo).

480

Musical notation for measures 480-483. The music continues with complex rhythmic patterns and dynamic markings, including *ff* (fortissimo).

THE DREAMER.
Bass Solo.

484

Musical notation for measures 484-487. This system includes a vocal line (Bass Solo) and piano accompaniment. The vocal line starts with a first ending bracket labeled '2'. The lyrics are: "To death must all come. *Meno mosso.* *rit.*" Dynamic markings include *ff*, *mf*, and *p* (piano).

490

Lento. *mf*

How huge so e'er the mocking semblance

495

cresc.

looms; And all the world should be en-slaved To

498

ff

mi-nis-ter to mea-sureless de-sire Vic-tor and vanquished,

501

P

spoil-er and despoiled. A

lit-tle span and they are gone.

pp rit. Lento.

505 *pp rit. Lento teneramente.*

509 *cresc. f*

513 *dim.*

26

516 *pp sf*

THE SPIRIT OF THE VISION.
Soprano Solo.

mf cresc. p

Yet while the roar of power triumphant rings A sin - gle

520 *mf f p*

524

voice, from lands remote and wild, From humble cot of lowly

528

peasant folk Speaks to the trav-el-lers as they toil a-long

531

27 *Lento.* Such words _____ as held men won-der-ing, Such bid - ding to be-

534

- think them of their need, Such teach - ing of the nothingness of pride Be-side

f the joy of faithful brotherhood, *mf* *animato* That ev-er af-ter all

537 *dim.* *mf*

the path was changed. *cresc.* A Heaven dawned upon their way, Far

540

off, and dim-ly dreamed, En-circled with a ha-lo of de-

543 *p*

-sire; *p* And they for-got the roughness of the road, *poco agitato* The wea-ry limbs

546 *poco agitato*

550 *cresc. molto*
 The parched throat, the blows, the scars, — the tears, In watch-
cresc. - - - - - p

554 *rit. rit. molto*
 - - ing far a - way a bea - - - - con in the
rit. rit. molto

29 *a tempo, tranquillo*
 sky.
 558 *p*

562

Lento maestoso.

CHORUS.

p The
p The
p The
p The
p The

Lento maestoso.

566

p

Em - pire of the proud ones pass - - -

Em - pire of the proud ones pass - - -

Em - pire of the proud ones pass - - -

Em - pire of the proud ones pass - - -

568

30

- eth. They

- eth. They strive

- eth.

- eth.

mf cresc.

mf cresc.

571

30

mf cresc.

strive with one another, strive

with one another, strive with one an -

f cresc. They strive with one another,

f cresc. They strive with one an -

574

f

— with one an - oth-er for the sway, strive,

- oth-er for the sway, strive, strive,

strive — with one an - oth-er for the sway,

- oth-er, strive, strive, strive,

576

31 *ff* and their reward is ru - in.

ff and their reward is ru - in.

ff and their reward is ru - in.

ff and their reward is ru - in.

578

31 *ff* *ff* *p* *f* *p dim.* *pp*

Tranquillo *pp*

We watch them as we wan - der on,

pp

We watch them as we wan - der on,

pp

We watch them as we wan - der on, —

pp

We watch them as we wan - der on,

583

Tranquillo *pp* *poco cresc.*

p *dim.* *poco rit.*

and it is nought to us! —

p *dim.*

and it is nought to us! —

p *dim.*

and it is nought to us! —

p *dim.*

and it is nought to us! —

588

mf *p* *pp* *s* *poco rit.*

32 *a tempo*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

p The world is brood - ing, and we go stum - bling through *pp*

32 *a tempo*

593

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

wrecks of an - - cient learn - ing. _____

597

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

pp
The heavens are full of vi - - sions,

601

p *p* *p* *p* **33**

The air — is full of voi - ces,

p *p* *p* *p*

The air — is full of voi - ces,

p *p* *p* *p*

The air — is full of voi - ces,

p *p* *p* *p* *mf*

The air — is full of voi - ces, **And**

poco cresc. **33**

605

mf
And we are faint with long-ing To hear the

mf
And we are faint with long-ing To hear the

mf
And we are faint with long-ing To hear the

we are faint with long - ing To hear the

609 *p* *dim.*

34 *mf*
mes - sage clear - ly. The spi - rit with - in us

mf
mes - sage clear - ly. The spi - rit with - in us

mf
mes - sage clear - ly. The spi - rit with - in us

mf
mes - sage clear - ly. The spi - rit with - in us

614 *p cresc.* *mf cresc.*

34

619

f > *ff* *poco dim.*

Striveth and seeketh, The old life is o - ver,

Striveth and seeketh, The old life is o - ver,

Striveth and seeketh, The old life is o - ver,

Striveth and seeketh, The old life is o - ver,

625

f cresc. *rit.* *a tempo*

The new is — yet dawn - - ing.

The new is — yet dawn - - ing.

The new is — yet dawn - - ing.

The new is — yet dawn - - ing.

630

dim. *sempre dim.* *rit.*

THE SPIRIT OF THE VISION.

Soprano Solo.

ppp legato

635

So near — to perfect joy and

Lento.

ppp

3

3

simile

639

peace, Their souls full filled — with faith and love —

P

cresc.

643

— They lin - ger, earthly lures for - got, Wrapt in a

P

647

dream of hope. Does not — the toilsome pathway

dim. e rit.

35 *a tempo*

dim. e rit.

a tempo

3

3

3

651

end, Full soon and near, The ha - ven

655

won, The pledge of all de-sire at - tained, Rest

poco allargando

658

to the weary given?

36

662

Yet on - - ward still the sha-dows come, Re -

poco agitato

665

cresc. *P*

-lent-less need their steps constrain - ing; The voice that called them groweth

cresc. *P*

669

37 *rit.* *f* *P*

dumb, The light of love is

cresc. *f* *rit.*

673

dim. *a tempo*

wan - - - ing.

dim. *pp* *a tempo*

679

animando

mf *cresc.*

684 *f stringendo*

689

38 695 *f sf sf*

700

703 *ff sf*

Più mosso, Allegro feroce.

Tenor.

CHORUS.

To us on- -ly is the truth known, Ours

Bass.

To us on- -ly is the truth known, Ours

Più mosso, Allegro feroce.

707

the word that bringeth safe- -ty.

the word that bringeth safe- -ty.

712

39

To us

To us

39

718

723 *sempre marcato*

heavens por - tals are o - pen, Heirs are we of end-less
 heavens por - tals are o - pen, Heirs are we of end-less

729

glo - ry.
 glo - ry.

sf sf

40

735

They that heed not shall be
 They that heed not shall be

sf staccato

40

741

har - ried, Flame and sword shall be their por - tion.
 har - ried, Flame and sword shall be their por - tion.

41

and sure of fu - - ture.

and sure of fu - - ture.

771 *ff*

777

782 *stacc.* *ff*

787 *ff sf*
sva bassa.....

793

799

THE DREAMER. Bass Solo.

Lento.

poco cresc.

pp

Faint, faint the bea- con- light, — Cloud,

805

p

mist and gloom once more! —

811

mf

The path- way lost, Men cry to one an-

817

p

dim.

- o- ther in the dark, This way, and that way,

animando

mf

animando

822

42 *agitato*

827

p *cresc.*
 Deep in the hollows, High in the

dim. *poco cresc.*

832

f animando
 bleak fells, Stri - ving and fall - ing, Wrest - ling and clamouring,

f

837

Allegro.
 Work - ing con - fu - sion, Each laying hold of the thing that is

Allegro.

842

near - est, Snatching, grasping, ly - ing, cheating!

sf sf cresc. sf sf

43 *Allegro.*
Tenor.

CHORUS.

Bass.

This is mine! out on thee!

This is mine! out — on thee!

43 *Allegro.*

847

ff

Slave that hast no rights!

Starve thou, the bread is mine!

Slave — that hast no rights!

Starve thou, the bread is mine!

852

Thirst thou, the wine is mine! Hide thee in ho-vels, Thou and thy

Thirst thou, the wine is mine!

Hide thee in ho-vels,

857

animato

foul brood! Rot in the gutter! Die in the ditch!

Thou and thy foul brood! Rot in the gutter! Die in the ditch!

animato

sf

862

Meno Allegro.

ff

The earth is mine, Its fruit is mine, Its wealth is

The earth is mine, Its fruit is mine, Its wealth

Meno Allegro.

867

p cresc.

mine! Thou shalt not rest, Thou shalt not hope,

is mine! Thou shalt not rest, Thou shalt not

p cresc.

871

sempre cresc. *rit.*

Thou shalt not think! Thou shalt not breathe! — But — at my

sempre cresc.

hope, Thou shalt not think! Thou shalt not breathe! But — at my

875 *sempre cresc.* *rit.*

a tempo 44

will!

880 *a tempo* 44

will!

ff *mf*

THE SPIRIT OF THE VISION. Soprano Solo.

p *dim.* *pp*

Ah —

891 *agitato*

bale-ful dower of blind-ed self! The prize is poisoned!

895 *animando p* *cresc.*
 Surfeit and des - pair are mingled in the cup the vic - tor

898 *drains.* *fz.* Red is the

901 wild — revenge the vanquished claim,

904 *f* *poco allargando*
 Red — the swift hor - ror of des - cend - ing steel —

907 *mf* That slays the guiltless with the vil - est In raging thirst to right such

45 *Agitato dolente.*

wrong.

910

913

916

THE DREAMER.
Bass Solo.

Lento.

Yet — in the wel-ter-ing

920

L.H. *dim. e rit.*

p

923

p

cha-os of waste words, Slow - ly the madness of strife and of ha-tred,

926

pp

Più lento.

Yields to the spi-rit of love and of truth, Dim - ly the cer-tain-ties

929

pp *Moderato.*

wake in the hearts— of men.

Moderato.

dolce

933

Moderato con anima.

p

Cer-tain and sure are the stars in their courses, At dawn, un-

938

- fail-ing the great sun up - ri - seth; As summer fol-lows the spring, As

943

cresc.
seed-time follows the flower-time, As waves are wind-born, And greengrass

poco cresc.

948

46 *cresc.* rain-born, As bird is not wing-less, Nor flame without fu-el, So-

rit. f

953

a tempo, largamente
— are their mount - ing up, wit-ness-ing cer - tain-ties, Day by

f a tempo, largamente *p*

958

cresc.

day, Year by year, Age by age,

cresc.

963

rit. *a tempo* *allargando cresc.*

E - ver and al - ways, Marvellous, o - be - dient, faith - ful

rit. *a tempo* *cresc.*

968

47

and fruit - ful.

a tempo

972

cresc. *rit.* *dim.*

CHORUS.

Soprano.

p

poco cresc.

Hearken O brothers

To the mu -

Alto.

p

poco cresc.

Hearken O brothers

To the

Tenor.

p

poco cresc.

Hearken O brothers

To the mu -

Bass.

p

poco cresc.

Hearken O brothers

To the

977

poco cresc.

- sic of the song _____ of the world!

mu - sic of the song _____ of the world!

- sic of the song _____ of the world!

mu - sic of the song _____ of the world!

982

p cresc.

poco rit. 48 *pp a tempo*

Hear the hum—
Hear the

986

48 *a tempo*

dim. *poco rit.* *pp* 3 3 3

— of earth and air, Feed - ing the
hum of earth and air, Feed - ing the
pp Hear the hum of earth and air,
pp Hear the hum of earth and air,

991

for - ests!

for - ests!

Feed - ing the for - ests! Hear the bass—

Feed - ing the for - ests! Hear the

994

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines for soprano and alto, both with the lyrics 'for - ests!'. The third and fourth staves are vocal lines for tenor and bass, with lyrics 'Feed - ing the for - ests! Hear the bass—' and 'Feed - ing the for - ests! Hear the'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. A piano dynamic 'p' is marked at the beginning of the third vocal staff.

Hear the bass— of might - y trees, Spread-ing, un-

Hear the bass of might - y trees, Spread-ing, un-

— of might - y trees, Spread-ing, un - fold - - ing,

bass of might - y trees, Spread-ing, un - fold - - ing,

998

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines for soprano and alto, with lyrics 'Hear the bass— of might - y trees, Spread-ing, un-' and 'Hear the bass of might - y trees, Spread-ing, un-'. The third and fourth staves are vocal lines for tenor and bass, with lyrics '— of might - y trees, Spread-ing, un - fold - - ing,' and 'bass of might - y trees, Spread-ing, un - fold - - ing,'. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. Dynamics include 'p' and 'poco cresc.'.

49

- fold - - ing,

- fold - - ing, *mf dim.* Hear the ten - - der song of

1002

49

mf

p *poco cresc.*

Hear the whis - per of the

pp

flowers ex - pand - ing,

1006

pp

pp

poco animando

green grass grow - ing,
Hear — the rus - tle of the

mf

1010

cresc. *poco animando*

Hear — the shout —
Hear the
wheat ri - pen-ing; Hear —
Hear the shout —

f *f* *f* *f*

1014

f

50

of roy-ster-ing winds, Rous-ing the
 shout of roy-ster-ing winds,
 the shout of roy-ster-ing winds,
 of roy-ster-ing winds,

1017

50

e-choes, Rous-ing the
 Rous-ing the e-choes,
 Rous-ing the e-choes,
 Rous-ing the e-choes,

1020

ff cresc.
 thun - - - - - der of wild thron- ing
ff
 Rous - ing the thun - der of wild thron- ing
ff
 Rous - ing the thun - - - - - der of wild thron- ing
ff cresc.
 Rous - ing the thun - der of wild thron- ing

1024

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef. The piano part is in a grand staff (treble and bass clefs). The music is in a minor key with a 4/4 time signature. Dynamics include fortissimo (ff) and crescendo (cresc.). The lyrics are: 'thun - - - - - der of wild thron- ing', 'Rous - ing the thun - der of wild thron- ing', 'Rous - ing the thun - - - - - der of wild thron- ing', and 'Rous - ing the thun - der of wild thron- ing'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

50
 waves, _____ Hear _____
 waves, _____ Hear _____
 waves, _____ Hear _____
 waves, _____ Hear _____

50

1028

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef. The piano part is in a grand staff (treble and bass clefs). The music is in a minor key with a 4/4 time signature. Dynamics include fortissimo (ff) and crescendo (cresc.). The lyrics are: 'waves, _____ Hear _____', 'waves, _____ Hear _____', 'waves, _____ Hear _____', and 'waves, _____ Hear _____'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1032

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf the might - y har - - mo - ny of

mf

1034

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly,

mf all the powers un - seen, Or - der - ly, steadfastly, Solenne.

p *mf*

cresc. *rit.* *ff*

Each in their ministry cease - - less-ly sing - - -

cresc. *ff*

Each in their ministry cease - - less-ly sing - - -

cresc. *rit.* *ff*

Each in their ministry cease - - less-ly sing - - -

cresc. *ff*

Each in their ministry cease - - less-ly sing - - -

1037

cresc. *rit.*

51 *Tempo giusto.*

- - ing. -

- - ing. -

- - ing. -

1041

51 *Tempo giusto.*

f

1044

cresc.

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

ff Hear them and love them, *mf* and love them

1047

ff *mf* *cresc.*

f And join in their ju - bi-lant *rit.*

f And join in their ju - bi-lant

f And join in their ju - bi-lant *rit.*

f And join in their ju - bi-lant

1052

rit.

song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

song, join in their ju - bi-lant song.

1057

rit. *f*

1063

dim. *p*

THE DREAMER.
Bass Solo.

1069

pp *p*

Allegro. Near - er they come and ev - er more near,

1072

cresc.

Of our own time they are, — And here!

1074

f *p*

And sweep- ing on-wards in an end - less stream, No lon - ger

ff legato *dim.*

1076

phantoms of a dream, The form — of each is clear.

p

1079

Meno mosso. *agitato*

p

There a dear fa-mi-liar face! There a friend long lost! A child, a loved

colla voce *cresc.*

1084

cresc. *pp rit.* *Lento.*

one! May-be there my-self!

pp

1088

p A spectral shadow, Doomed to strive a little space, And pass a-

p

53

Allegro agitato

1093

- way. What help? Is there no

mf

sf *ff* *mf*

1098

stay? No word of solace, Nor a

cresc. *cresc.* *cresc.*

1102

word of greet-ing anywhere To one left dreaming here a-lone?

Più lento rit. 54 a tempo

pp *f*

1106

dim.

THE SPIRIT OF THE VISION.

Soprano Solo.

1109

None will be dream-ing a-lone Nor hungering

1113

vainly for comfort! See in the infinite distance Where the un-broken flood moves

55

1118

on! How hope and helpfulness un-wear - ied Make

1121

all the path a radiant mead, And bro - ther sees in the

1124

eyes of brother The trust that makes toil's best reward, They

1127

poco rit.

hold out hands to help the faint, To make the stumb-ling

1130

f animando

foot - steps sure; They sing the song of spirits freed From

f animando *cresc.*

1133

56

pride and fear and barren greed.

f

1136

f

They sing the song of spirits un-daunt-ed, Of

1139 *allargando*
 spirits purged of earth-ly stain, The e-ver-last - ing song of the
allargando

1143 **57** *a tempo*
 way made plain.

1146

1149 *mf dim.*

1152 *p* *sempre dim.*

58 *Moderato tranquillo.*
Soprano.

CHORUS.

Alto. *p*
We praise the men of the days long gone,

Tenor.

Bass. *p*
We praise the men of the days long gone,

58 *Moderato tranquillo.*

1155

poco cresc.
Faith - ful and brave, loy - al and sure, Who cleared the path their

poco cresc.
Faith - ful and brave, loy - al and sure, Who cleared the path their

1158

1161

firm - ness won, Mak - ing it plain for men un - born, And

firm - ness won, Mak - ing it plain for men un - born, And

firm - ness won, Mak - ing it plain for men un - born, And

1164

We think with love of

for all time se - cure.

We think with love of

for all time se - cure.

We think with love of

for all time se - cure.

those who fell, Lost in the stress, liv-ing in vain; Who

those who fell, Lost in the stress, liv-ing in vain; Who

This system contains two vocal staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). Both staves have a common time signature. The lyrics are: "those who fell, Lost in the stress, liv-ing in vain; Who".

1167

This system shows the piano accompaniment for measures 1165-1166. It consists of a grand staff with a treble clef and a key signature of one sharp (F#) on the upper staff, and a bass clef and a key signature of one sharp (F#) on the lower staff. The music features a melodic line in the right hand and a supporting bass line in the left hand.

knew not light nor wis - dom's spell, Wan - der-ing help - less

knew not light nor wis - dom's spell, Wan - der-ing help - less

This system contains two vocal staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). Both staves have a common time signature. The lyrics are: "knew not light nor wis - dom's spell, Wan - der-ing help - less". A dynamic marking of *p* (piano) is present at the start of the second measure of the top staff.

1170

This system shows the piano accompaniment for measures 1167-1168. It consists of a grand staff with a treble clef and a key signature of one sharp (F#) on the upper staff, and a bass clef and a key signature of one sharp (F#) on the lower staff. The music features a melodic line in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is present at the start of the second measure of the upper staff.

59

maimed and blind, con - demned to help - less pain!

maimed and blind, con - demned to help - less pain!

1173

59

p *cresc.*

Poco meno mosso.

f Wise ones or worth-less,

f Wise ones or worth-less,

f Wise ones or worth-less,

f Wise ones or worth-less,

1177

cresc.

Poco meno mosso.

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

Help-ful or hin-der-ing, Mar-tyrs or cow-ards, He-roes or cra-vens!

sva bassa

1180

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

All pace the same path! All face the same

1183

Tranquillo.

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

death! Li-mit-less one-ness binds us to-ge-ther,

1188

Tranquillo.

1191

Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to

Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to

Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to

Pass-ing on life from one to an-o-ther— Seeking to solve it, Seeking to

1195

know it, Seeking to make it of worth— to each bro-ther.

know it, Seeking to make it of worth— to each bro-ther.

know it, Seeking to make it of worth— to each bro-ther.

know it, Seeking to make it of worth— to each bro-ther.

1199

f *cresc. molto*

60 *f* >

A-wake

f >

A-wake

f >

A-wake

f >

A-wake

1203

60

sf >

f >

ff >

ye that live in dark - ness! Dark - ness

ff >

ye that live in dark - ness! Dark - ness

ff >

ye that live in dark - ness! Dark - ness

ff >

ye that live in dark - ness! Dark - ness

1207

ff >

12565

61 *f*

A-wake ye that love fol-ly!

A-wake ye that love fol-ly!

A-wake ye that love fol-ly!

A-wake ye that love fol-ly!

1220

61

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

Fol-ly is no mak-ing for the life of

1224

man.

man.

man.

man.

1228

62 *f*
A-wake ye that heed not man's worth And

f
A-wake ye that heed not man's worth And

f
A-wake ye that heed not man's worth And

f
A-wake ye that heed not man's worth And

62

1232

1236

laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-wake

laugh to see him faint and fall. A-

sf sf sf sf

1241

63

- wake ye that mock at the right, Ye coun- - sellers of cor - rup-tion!

- wake ye that mock at the right, Ye coun- - sellers of cor - rup-tion!

- wake ye that mock at the right, Ye coun- - sellers of cor - rup-tion!

- wake ye that mock at the right, Ye coun- - sellers of cor - rup-tion!

sff sf

sua bassa

1246

63

agitato, vivace

sff

lunga

Lento tranquillo.

p *pp*
 Ye can - not stay the Sun.
 Ye can - not stay the Sun.
 Ye can - not stay the Sun.
 Ye can - not stay the Sun.

Lento tranquillo.

pp *p* *espressivo*
 Musical accompaniment for piano.

1252

64

Musical notation for vocal parts, measures 64-67.

64

p *cresc.*
 Musical accompaniment for piano, measures 64-67.

1258

dim.
 Musical accompaniment for piano, measures 68-71.

1262

12565

THE SPIRIT OF THE VISION.

Soprano Solo.

CHORUS.

p Where faith is there is strength!

Soprano. *mf* Where faith is

Alto. *mf* Where faith is

Tenor. *mf* Where faith is

Bass. *mf* Where faith is

1265 *p* *cresc.*

poco rit. *a tempo* *mf* Where truth is there is

there is strength!

poco rit. *a tempo* there is strength!

poco rit. *a tempo* there is strength!

poco rit. *a tempo* there is strength!

poco rit. *a tempo* there is strength!

1268 *poco rit.* *a tempo*

65 *mf*

joy! Where trust is

mf *p*

Where truth is there is joy!

mf *p*

Where truth is there is joy!

mf *p*

Where truth is there is joy!

mf *p*

Where truth is there is joy!

1271

65

mf *p*

dim. *p*

there is love;

p

Where trust is there is

p

Where trust is there is

p

Where trust is there is

p

Where trust is there is

1274

poco cresc.

12565

espress.
p *rit.*
 Where love is there is
 love; Where love is there is
 love; Where love is there, there is
 love; Where love is there is
 love; Where love is, where love is there is

1277

66 *mf poco animando*
 heaven.
mf poco animando
 heaven.
mf poco animando
 heaven.
mf poco animando
 heaven.
mf poco animando
 heaven.

66 *poco animando*
mf *f* *dim.*

1281

Poco animando, espressivo.

1284

poco rit.
p

67

mf >
On - - wards!
mf >
On - - wards!

1287

p cresc.
mf
mf cresc.

67

mf > *cresc.*
On - - wards! On - - wards and up - - - wards
mf > *cresc.*
On - - wards! On - - wards and up - - - wards
mf > *cresc.*
On - - wards! On - - wards and up - - - wards The

1290

mf

12565

animando
The path hath e - ver been; On - wards!

animando
The path hath e - ver been; On - wards!

animando
The path hath e - ver been; On - wards!

>animando
path hath e - - - ver been; On - wards!

1293

animando

sempre cresc.

68

ff
On - - - wards and Sun - - - wards the

ff
On - - - wards! On - wards and Sun - - wards

ff
On - - - wards and Sun - - - wards the

cresc. *ff*
On - wards! On - wards! On - wards and Sun - - wards

68

1297

ff

dim. **69** *mf*

travellers' way will be! From hand to hand the

The travellers' way will be! From hand to hand the

dim. *mf*

travellers' way will be! From hand to hand

mf

The travellers' way will be! From hand to hand

1301

69

dim. *mf* *cresc.*

marcato

to - ken pass - eth on, Though mil - lions af - ter

to - ken pass - eth on, Though mil - lions af - ter

— the to - ken pass - eth on, Though

— the to - ken pass - eth on, Though

1305

mf

70

mil - lions pass a - way;

mil - lions pass a - way;

mil - lions af - ter mil - lions pass a - way;

mil - lions af - ter mil - lions pass a - way;

1308

70

mf cresc.

— An - o - ther takes the quest when our life's tale is done, Come night to us, —

mf cresc.

— An - o - ther takes the quest when our life's tale is done, Come

mf cresc.

— An - o - ther takes the quest when our life's tale is done, Come night to us, —

mf cresc.

— An - o - ther takes the quest when our life's tale is done, Come night to us, —

1311

mf *p* *mf cresc.*

1316

come night to us, to o-thers comes the
 night to us, come night to us, to o-thers comes the
 come night to us, to o-thers comes the
 come night to us, to o-thers comes the
 come night to us, to o-thers comes the

f
f cresc.
f
f
f
cresc.
molto cresc.

71

day. Hands a-cross the a-ges,
 day. Hands a-cross the
 day. Hands a-cross the
 day.

ff
ff
animato
ff
ff
animato

71

f
ff
 8

animando
cresc.
mf >

Voi-ces e-cho-ing voi-ces,

ff > *animando* *mf* *cresc.*

Hands a-cross the a-ges, Voi-ces e-cho-ing

a-ges, Hands! Hands! Hands!

ff > *animando* >

Hands a-cross the a-ges, Hands!

1325

animando
mf *cresc.*

sempre cresc. ed animando

Voi - ces! Voi - ces!

f *sempre cresc. ed animando*

voi - ces , Heartbeat answering heartbeat,

f *cresc.* *sempre cresc. ed animando*

Voi-ces e-cho-ing voi-ces, Heartbeat answering

f > *cresc.* *sempre cresc. ed animando*

Voi - ces e-cho-ing voi-ces,

1329

cresc. *mf* *sempre cresc. ed animando*

72 *f* *ff*

Heartbeat answering heartbeat. Joy! Joy!

Heartbeat. Joy!

Heartbeat answering heartbeat. Joy!

1333

72

surg - - - ing tri - um - phant,

Joy - - - surg - -

Joy!

Joy!

1337

ing tri - um - phant,

ff Joy - - - - - surg - - - - - ing tri -

Joy - - - - -

1340

73

Joy! Joy

Joy! Joy

- um - phant, surg -

surg - - - - - ing tri - um - phant,

73

1343

12565

Soprano I. *f* > *surg - - - ing,*

Soprano II. *f* > *surg - - - ing,*

Alto I. *f* > *surg - - - ing tri - um - phant, surg -*

Alto II. *f* > *surg - - - ing tri - um - phant, surg -*

Tenor. *f* > *surg - - - ing tri - um - phant, surg - - - ing tri -*

Bass. *f* > *surg - - - ing tri - um - phant, surg -*

1346

cresc.

surg - - - ing, surg - - - ing,

surg - - - ing, surg -

- ing, Joy

surg - - - ing, surg -

- um - phant, surg - - - ing,

- ing, surg - - - ing,

1350

12565

SPIRIT OF THE VISION.
Soprano Solo.

mf
The vi - sion binds e - ter - nal life,

CHORUS.
Soprano. *mf*
The
Alto. *mf*
The
Tenor. *mf*
The
Bass. *mf*
The

1365

cresc. *sempre cresc.*

e - ter - nal life, *rit.*

cresc. *rit.*
vi - sion binds e - ter -

cresc. *rit.*
vi - sion binds e - ter -

cresc. *rit.*
vi - sion binds e - ter -

cresc. *rit.*
vi - sion binds e - ter -

1370

rit.

1376

mf
e - ter - - - - - nal life in

p
nal life in

p
nal life in

p
nal life in

p
nal life in

p *cresc.*

1381

one.

one.

one.

one.

one.

R.H.



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