



# 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

FULL SCORE

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



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## MUSIC SERIES

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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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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library MS 4213

Novello Original Octavo Edition No. 12565

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Version 5.1.81.2225 *Audio Software:* Note Performer 4

*Graphic Software:* Affinity Photo 2 *Document Software:* Affinity Publisher 2

*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 waking 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 waking 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 lighthness 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,  
Ringed 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 unflinching 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 HUBER 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 motiv 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 motiv of the wandering; No. 2, passing through many modifications, ultimately becomes the motiv 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 motiv 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.*

*Più mosso, Allegro feroce.*

To us on - ly . . . is the truth known  
. . . Ours . . . the word . . . that bringeth safe - ty.



# The Vision of Life

C. Hubert H. Parry

Moderato

The score is for a symphonic work in 4/4 time, marked Moderato. It features a full orchestra and two choruses. The orchestration includes Piccolo, Flute (1 and 2), Oboe (1 and 2), Cor Anglais, Clarinet in Bb (1 and 2), Bass Clarinet, Bassoon (1 and 2), Contrabassoon, Horn in F (1, 2, 3, 4), Trumpet in F (1 and 2), Trombone (1 and 2), Bass Trombone, Tuba, Timpani (with notes D, B, G), Harp, Organ, Percussion (Bass Drum and Cymbal), Soprano Solo, Bass Solo, and two Chorus groups (Chorus I and Chorus II), each with Soprano, Alto, Tenor, and Bass parts. The string section consists of Violin I and II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *pp*, *dim.*, *pizz.*, *p*, *cresc.*, *mf*, *f*, and *con sord.*. The piece concludes with a final measure marked with a *p* dynamic.

10

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

11 12 13 14 15 16 17 18

*pp*

*cresc.*

*mf*

*f*

*f cresc.*

*ff*

con sordini

*f*

1

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

S.

A.

T.

B.

Chorus I

1

I Vln

II Vln

Vla

Vc.

D. B.

19 20 21 22 23 24

This musical score is for the piece "The Vision of Life" and covers measures 25 through 30. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Clarinet in A (C.A.)
- Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn 1, 2)
- Contrabassoon (Cbsn)
- Horn in F 1, 2, 3, 4 (Hn in F 1, 2, 3, 4)
- Trumpet in F 1 & 2 (Tpt in F 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Bass Trombone/Tuba (B. Tbn. Tba)
- Timpani (Timp.)
- Chorus I (Soprano, Alto, Tenor, Bass) (S., A., T., B.)
- Violin I & II (Vln I, II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features various musical notations such as dynamics (crescendo, decrescendo, *mf*, *f*, *p*), articulation (accents, slurs), and performance instructions like "senza sord." and "arco". The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass section provides harmonic support with sustained notes and rhythmic patterns. The timpani part includes trills. The vocal parts (Chorus I) are currently silent in this section.

a 2 *cresc.* 2  
 Fl. 1 2  
 Ob. 1 2 *f cresc.*  
 C. A.  
 Cl. in Bb 1 2 *f 3 cresc.*  
 B. Cl. *cresc.*  
 Bsn 1 2 *f 3*  
 Cbsn *ff cresc.*  
 Hn in F 1 2 3 4  
 Tpt in F 1 2 *a 2*  
 Tbn. 1 2  
 B. Tbn. Tba  
 Timp. *tr f*  
 S.  
 A.  
 T.  
 B.  
 I 2  
 Vln II *f 3*  
 Vla *3* *sempre cresc.*  
 Vc. *marcato 3* *sempre cresc.*  
 D. B. *marcato 3* *cresc.*  
 31 32 33 34 35

This page of a musical score for "The Vision of Life" covers measures 36 through 40. The score is arranged for a symphony orchestra and includes the following instruments and parts:

- Flutes (Fl. 1, 2):** Measure 36 has a first ending marked *a2*. Measure 37 starts with *f* and *ff* dynamics.
- Oboes (Ob. 1, 2):** Measure 37 starts with *f* and *ff* dynamics.
- Clarinet in A (C. A.):** Measure 36 starts with *f* dynamic.
- Clarinet in Bb (Cl. in Bb 1, 2):** Measure 36 starts with *f* dynamic.
- Bass Clarinet (B. Cl.):** Measure 36 starts with *f* dynamic.
- Bassoon (Bsn 1, 2):** Measure 36 starts with *f* dynamic.
- Contrabassoon (Cbsn):** Measure 36 starts with *f* dynamic.
- Horn in F (Hn in F 1, 2, 3, 4):** Measure 36 starts with *f* dynamic.
- Trumpet in F (Tpt in F 1, 2):** Measure 37 starts with *f* dynamic.
- Trumpet in Bb (Tbn. 1, 2):** Measure 36 starts with *f* dynamic.
- Bass Trumpet (B. Tbn. Tba):** Measure 36 starts with *f* dynamic.
- Timpani (Timp.):** Measure 36 starts with *ff* dynamic. A drum roll is indicated with a wavy line. A change from D to E is noted at the end of measure 40.
- Chorus I:** Includes parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Violins (Vln I, II):** Measure 36 starts with *f* dynamic. Measure 39 includes *marcato* and *cresc.* markings.
- Viola (Vla):** Measure 36 starts with *f* dynamic. Measure 39 includes *marcato* and *cresc.* markings.
- Violoncello (Vc.):** Measure 36 starts with *f* dynamic. Measure 39 includes *marcato* and *cresc.* markings.
- Double Bass (D. B.):** Measure 36 starts with *f* dynamic. Measure 39 includes *marcato* and *cresc.* markings.

Measures 36, 37, 38, 39, and 40 are clearly labeled at the bottom of the page.



3

a 2

f

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

f

cresc.

S.

A.

T.

B.

Chorus I

I

Vln II

Vla

Vc.

D. B.

3

41

42

43

44

45

46

rit. *mf*

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

S.

A.

T.

B.

Chorus I

Vln I

Vln II

Vla

Vc.

D. B.

47 48 49 50 51 52

*a2*

*mf*

*f*

*dim.*

*p*

*mf*

*f*

*p*

*p*

*mf*

*dim.*

*pp*

*a2*

*mf*

*pizz.*

*sf*

*p*

*sf*

*p*

*sf*

*p*

*con sord.*

*espress. arco*

*pp*

*divisi*

*3*

*3*

*3*

*3*

*3*

**sostenuto**

4

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

**THE DREAMER**  
*p* From ut - most dis - tance of the dreams of thought, The long pro - ces - sion comes;  
*p* *ppp*

S.

A.

T.

B.

**sostenuto**

4

I arco con sord. *pp*

Vln II arco con sord. *pp*

Vla. *pp* unis. *pp*

Vc. *p* *pp* divisi *pp*

D. B. *pp*

53 54 *p* 55 56 *pp* 57



5

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

Tire - less in wear - - y wan - der - ing Death — strews the path yet the liv - ing ev - er come! Mil - lions on

Chorus I

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

62 63 64 65 66

Musical score for "The Vision of Life". The score includes parts for Flute 1, Oboe 1, Clarinet in A, Clarinet in Bb, Bass Clarinet, Bassoon 1, Contrabassoon, Horn in F (3 parts), Trumpet in F (2 parts), Trombone 1, Bass Trombone/Tuba, Timpani, Bass Solo, and a Chorus I consisting of Soprano, Alto, Tenor, and Bass. The score is divided into measures 67, 68, 69, and 70. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f*, *ff*, *dim.*, and *p*. The Bass Solo part includes the lyrics "mil - lions!" and "No ech - o of their".

1. *p*

*p*

*f*

*f*

*a 2*

*p*

*pp*

*p*

*p*

*p*

*f*

*p*

*cresc.*

*f*

*p*

speech, no sign of what they were; No wa - ken - ing to won - - der of to - kens that their pass - ing left up - on the way.

Chorus I

S.

A.

T.

B.

*p*

*cresc.*

*ff*

*p*

*p*

*cresc.*

*ff*

*cresc.*

*ff*

*p*

*p*

71 72 73 74 75 *p*

The Vision of Life

6 Lento

1. *pp*

rit.

Fl. 1 2

Ob. 1 2

C. A. *dim.* *pp* *pp*

Cl. in Bb 1 2

B. Cl. *pp* *pp*

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. *pp*

B. Solo *p*

Lost in long night, where no light gleams, They passed, and passed and were for-

S.

A.

T.

B.

Chorus I

6 Lento

rit.

Vln I *pp*

Vln II *pp*

Vla *p*

Vc. *pizz.* *pp* *arco*

D. B. *pizz.* *pp* *arco*

76 77 78 79 80 81 82



a tempo

pp

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

Hn in F 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

- got.

Chorus I

S.

A.

T.

B.

a tempo

I

Vln

II

Vla

Vc.

D. B.

mf cresc. molto ff

f ff

senza sordini

pp

mf cresc. molto f

pizz.

arco

f 5

arco

f 5

dim.....

dim.....

dim.....

p

p

83

84

85

86

87

88

89

90

Lento

7

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. [E to D]

THE DREAM VOICES

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

A. *pp* We wan - dered aim - less in a world of dread; aim - less,

T. *pp* We wan - dered

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

Lento

7

I Vln

II Vln

Vla

Ve.

D. B.

91 *pp* 92 93 94 95

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

Chorus I

Wher - ev - er life was Death lurked,  
aim - less, Wher - ev - er life was Death lurked,  
aim - less in a world of dread; Wher - ev - er life was Death lurked,  
world of dread; Wher - - ev - er life was Death lurked,

Vln I

Vln II

Vla

Vc.

D. B.

Allegro moderato

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

Death lurked. We knew not hope, For us know - ledge was not,

Death lurked. We knew not hope, For us know - ledge

Death lurked. We knew not hope, For us know - ledge was not,

Death lurked. We knew not hope, For us know - ledge

Allegro moderato

Vln I

Vln II

Vla

Vc.

D. B.

101 102 103 104 105 106

FL. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

By the law of our be - ing Strife was be - got - ten. The weak grew strong in war - i - ness ;  
was not, By the law of our be - ing Strife was be - got - ten. The weak grew strong in  
By the law of our be - ing Strife was be - got - ten. The weak grew strong in war - i - ness ;  
was not, By the law of our be - ing Strife was be - got - ten. The weak grew strong in war -

107 108 109 110 111

FL. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*f*

*a2*

*3*

*ff*

*cresc.*

*mf*

Cun - ning and craft were his wea - pons ; He shunned the light in se - cret plac - es, And

war - - i - ness ; Cun - ning and craft were his wea - pons ; He shunned the light in se - cret plac - es,

Cun - ning and craft were his wea - pons ; He shunned the light in se - cret plac - es, And

- - i - ness ; Cun - ning and craft were his wea - pons ; He shunned the light in se - cret plac - es,

Chorus I

112 113 114 115

8

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

I

Vln II

Vla

Vc.

D. B.

Chorus I

slew for safe - ty, And found none !

And slew for safe - ty, And found none !

slew for safe - ty, And found none !

And slew for safe - ty, And found none !

116 117 118 119 120

[B & F#]

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Perc.

S.

A.

T.

B.

I

Vln II

Vla

Vc.

D. B.

Chorus I

*ff cresc.*

The Lords of the tem - pest thun - - - dered :

*ff cresc.*

The Lords of the tem - pest thun - - - dered :

*ff cresc.*

The Lords of the tem - pest thun - - - dered :

*ff cresc.*

The Lords of the tem - pest thun - - - dered :

*dim.*

*cresc. molto*

*dim.*

*cresc. molto*

*ff*

BASS DRUM

CYMBAL

121 122 123 124 125



FL. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Perc.

Chorus I

S.

A.

T.

B.

The !ame from the cloud con - sumed us, The wield - er of winds o'er - whelmed us, The frosts of the night numbed us.

The !ame from the cloud con - sumed us, The wield - er of winds o'er - whelmed us, The frosts of the night numbed us.

The !ame from the cloud con - sumed us, The wield - er of winds o'er - whelmed us, The frosts of the night numbed us.

The !ame from the cloud con - sumed us, The wield - er of winds o'er - whelmed us, The frosts of the night numbed us.

I

Vln II

Vla

Ve.

D. B.

Fl. 1  
 2  
 Ob. 1  
 2  
 C. A.  
 Cl. in Bb 1  
 2  
 B. Cl.  
 Bsn 1  
 2  
 Cbsn  
 Hn in F 1  
 2  
 3  
 4  
 Tpt in F 1  
 2  
 Tbn. 1  
 2  
 B. Tbn.  
 Tba  
 Timp.  
 S.  
 A.  
 T.  
 B.  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

Chorus I

Home - less and  
 Home - less and  
 Home - less and  
 Home - less and

133 134 *mf* 135 *p* 136 137 138 139

*mf* *dim.* *p*  
*mf* *dim.* *p*  
*p*  
*p*  
*p*  
*f* *pizz.* *arco* *mf* *p*  
*p* *p* *p*

sempre dim.

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Chorus I

S.  
A.  
T.  
B.

house - less, in caves and in clefts, We hid from the ter - ror of tem - pest and tor - rent Cow - er - ing, thirst - ing.

sempre dim.

I  
Vln

II

Vla

Vc.

D. B.

**largamente** **Lento**

Fl. 1 2  
 Ob. 1 2  
 C.A.  
 Cl. in Bb 1 2  
 B. Cl.  
 Bsn 1 2  
 Cbsn

Hn in F 1 2 3 4  
 Tpt in F 1 2  
 Tbn. 1 2  
 B. Tbn. Tba  
 Timp.

Chorus I  
 S.  
 A.  
 T.  
 B.

shi - ver - ing, starv - ing, dy - ing, While the host wan - dered on.  
 thirst - ing, shi - ver - ing, dy - ing, While the host wan - dered on.  
 shi - ver - ing, starv - ing, dy - ing, While the host wan - dered on.  
 thirst - ing, shi - ver - ing, dy - ing, While the host wan - dered on.

**largamente** **Lento**

Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

149 150 151 152 153 154 155 156 157

This musical score page contains the following parts and markings:

- Flutes:** Fl. 1, 2
- Oboes:** Ob. 1, 2
- Clarinets:** C. A., Cl. in Bb 1, 2, B. Cl.
- Bassoons:** Bsn 1, 2, Cbsn
- Horns:** Hn in F 1, 2, 3, 4
- Trumpets:** Tpt in F 1, 2
- Trombones:** Tbn. 1, 2, B. Tbn. Tba
- Timpani:** Timp.
- Vocalists:** S. (Soprano), A. (Alto), T. (Tenor), B. (Bass)
- Violins:** Vln I, II
- Viola:** Vla
- Violoncello:** Vc.
- Double Bass:** D. B.

Key markings and dynamics include:

- pp* (pianissimo) for Horns in F at measure 159.
- con sordini* (with mutes) for Violins I at measure 161.
- ff* (fortissimo) for Violins I at measure 161 and Viola at measure 160.
- f* (forte) for Viola at measure 160.
- dim.* (diminuendo) for Violoncello and Double Bass at measures 158 and 159.
- Triplet markings (*3*) are present in measures 160 and 161 for the Viola and Violins I.

The score is numbered at the bottom with measures 158, 159, 160, 161, and 162.

This musical score page contains the following parts and markings:

- Fl. 1 2**: Flute parts, mostly silent.
- Ob. 1 2**: Oboe parts, mostly silent.
- C. A.**: Clarinet in A, mostly silent.
- Cl. in Bb 1 2**: Clarinet in B-flat, mostly silent.
- B. Cl.**: Bass Clarinet, playing a melodic line starting at measure 163 with a *p* dynamic, featuring a 7-measure rest and a triplet.
- Bsn 1 2**: Bassoon parts, mostly silent.
- Cbsn**: Contrabassoon, mostly silent.
- Hn in F 1 2, 3 4**: Horns in F, mostly silent.
- Tpt in F 1 2**: Trumpets in F, mostly silent.
- Tbn. 1 2**: Tenor Trombones, mostly silent.
- B. Tbn. Tba**: Bass Trombone/Tuba, mostly silent.
- Timp.**: Timpani, mostly silent.
- S., A., T., B.**: Soprano, Alto, Tenor, and Bass vocal parts, mostly silent.
- Vln I, II**: Violins I and II, mostly silent.
- Vla.**: Viola, playing a melodic line with triplets and a *dim.* marking.
- Ve.**: Violoncello, playing a melodic line with triplets and *arco* markings.
- D. B.**: Double Bass, playing a melodic line with triplets and *arco* markings.

Measure numbers 163, 164, 165, and 166 are indicated at the bottom of the page.

10

Fl. 1 2 *p*

Ob. 1 2 *p* *cresc.*

C.A.

Cl. in Bb 1 2 *p*

B. Cl.

Bsn 1 2 *p*

Cbsn

Hn in F 1 2 *p*

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo THE SPIRIT OF THE VISION *p*  
 Yet shines the life - sus - tain - ing Sun!

S.

A.

T.

B.

Chorus I

I *rit.* *senza sordini* *a tempo* *sostenuto* *Più mosso*

Vln II *senza sordini* *pp*

Vla *divisi* *senza sordini* *pp* *unis.*

Vc. *p* *pizz.* *pp*

D. B. *arco* *pp*

167 168 169 170 171 172 173 174

tranquillo

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S. Solo

The count - less stars in their al - lot - ted cours - es move : Day fol - lows night with

S.

A.

T.

B.

Chorus I

tranquillo

I

Vln II

Vla

Vc.

D. B.



11 *p*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo *f*

change-less con - stan - cy ; The world its cir - cling course ful - #ls And while the a - ges wan - der by The

Chorus I

S.

A.

T.

B.

11

I

Vln *p*

II *p*

Vla *p*

Vc. *p*

D. B. *p*

**agitato** **rit.**

Fl. 1 2

Ob. 1 2 *p*

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo *f*

wel - tering tu - mult winds its help - less way \_\_\_\_\_ from out the deeps of dark - ness and des - pair \_\_\_\_\_

S.

A.

T.

B.

**agitato** **rit.**

I *p*

Vln II

Vla *espressivo* *cresc.*

Vc.

D. B.

186 187 188 189

Chorus I

*molto rit.* *a tempo* <sup>1.</sup> *pp*

Fl. 1 2

Ob. 1 2

C. A.

Cl. in B $\flat$  1 2 *pp*

B. Cl.

Bsn 1 2 *pp*

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo *p* *p*

— In - to the light of dawn. The wea - ry fa - ces bright - en as they fare, The words we

S.

A.

T.

B.

*molto rit.* *a tempo* *dolce*

I *pp* *Solo* *con sordini* *p*

Vln *divisi* *pp* *2* *p*

II *pp* *3* *p*

Vla *pp* *3* *Solo* *p*

Vc. *p* *pp*

D. B.

190 191 192 193 194

Chorus I

*p* **poco animando** *pp*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S. Solo

know And wel - come as our own, That tell of ra - diant youth that rev - els in it - self, And looks on life\_\_\_\_\_ with eyes of

S.  
A.  
T.  
B.

**Solo** **poco animando**

Vln I *cresc.*

Vln II *cresc.* *pp* *cresc.*

Vla *pp* *cresc.*

Vc. *pp*

D. B.

195 196 197 198 199

12

animato

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

S. Solo

won - dering joy ; With hands out - stretched To grasp the cup and drain it, Tu - mul - tuous, ea - ger, throng - ing on their

Chorus I

S.

A.

T.

B.

12

animato

I

Vln

II

Vla

Vc.

D. B.

con sordini

tutti

tutti

p

mf

p

200

201

202

203

204



This musical score page, numbered 37, is titled "The Vision of Life". It features a variety of instruments and a vocal chorus. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet in A (C.A.), Clarinet in Bb (Cl. in Bb), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn in F (Hn in F), Trumpet in F (Tpt in F), Trombone (Tbn.), Bass Trombone (B. Tbn.), Tuba (Tba), Timpani (Timp.), Soloist (S. Solo), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The score is divided into four measures, numbered 212, 213, 214, and 215 at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. Dynamics such as *f* (forte) are indicated. Performance markings include first and second endings (1., 2.), accents (>), and breath marks (a 2). The vocal parts (S., A., T., B.) are grouped under a bracket labeled "Chorus I". The Soprano part has the lyrics "To" at the end of measure 215.

13

**animato**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Chorus I

us is the glo - - - - ry of beau - ty re - veal - - - - ed, The glo - ry of all

To us is the glo - - - - ry of beau - - - - ty re - veal - - - - ed, The glo - ry of all that glad -

To us is the glo - - - - ry of beau - ty re - veal - - - - ed, The glo - ry of

To us is the glo - - - - ry of beau - ty re - veal - - - - ed, The glo - ry of all that

**animato**

13

I

Vln II

Vla

Vc.

D. B.



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in B $\flat$  1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
that glad - dens the eye : The beau - ty of sup - ple - ness The beau - ty of speed,

A.  
- dens the eye : The beau - ty of sup - ple - ness The beau - ty of speed,

T.  
all that glad - dens the eye : The beau - ty of sup - ple - ness The beau - ty of speed,

B.  
glad - dens the eye : The beau - ty of sup - ple - ness The beau - ty of speed,

Vln I

Vln II

Vla

Vc.

D. B.

224 225 226 227 228 229

Chorus I



Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

I

Vln II

Vla

Vc.

D. B.

Chorus I

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

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

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

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

238 239 240 241 242 243 244 245

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S.  
A.  
T.  
B.

I  
Vln  
II

Vla

Vc.

D. B.

Chorus I

won  
ders of thought —

And the pas - sion of tears.

To

*mf* *p* *f*

246 247 248 249 250 251 252 253

*cresc. molto*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

I  
Vln  
II

Vla

Vc.

D. B.

us is re - vealed\_ the de - light in great deeds \_\_\_\_\_ The strife of the gods \_\_\_\_\_ And the

The joy in the prow - ess of peer - less men\_ The strife of the gods \_\_\_\_\_ And the

us is re - vealed\_ the de - light in great deeds \_\_\_\_\_ The strife of the gods \_\_\_\_\_ And the

The joy in the prow - ess of peer - less men\_ The strife of the gods \_\_\_\_\_ And the

254 255 256 257 258 259

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

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

Chorus I

Vln I  
II

Vla

Vc.

D. B.

260      261      262      263      264      265

15

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

bow we bent in the bat - tle, We drank to the depths the cup of the fren - zy of #ght ! We

15

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

I

Vln II

Vla

Ve.

D. B.

Chorus I

won the wel - come tri - - um - phant The wel - come of home - com - ing war - riors, The shout

won the wel - come tri - um - phant, The wel - come of home - com - ing war - riors, The shout

won the wel - come tri - - um - phant, The wel - come of home - com - ing war - riors, The shout

won the wel - come tri - um - phant, The wel - come of home - com - ing war - riors, The

272 273 274 275 276



16

Fl. 1 2  
Ob. 1 2  
C.A.  
Cl. in Bb 1 2  
B. Cl.  
Bsn 1 2  
Cbsn  
Hn in F 1 2  
3 4  
Tpt in F 1 2  
Tbn. 1 2  
B. Tbn. Tba  
Timp.

Chorus I

S. *mf* *cresc.*  
— of the saved to their sav - iours; The salt sea stayed us not, The moun - tains de - layed us not For - est and val - ley be -

A. *mf* *cresc.*  
— of the saved to their sav - iours; The salt sea stayed us not, The moun - tains de - layed us not For - est and val - ley be -

T. *mf* *cresc.*  
— of the saved to their sav - iours; The salt sea stayed us not, The moun - tains de - layed us not For - est and val - ley be -

B. *mf* *cresc.*  
shout of the saved to their sav - iours; The salt sea stayed us not, The moun - tains de - layed us not For - est and val - ley be -

16

I  
Vln II  
Vla  
Vc.  
D. B.

277 278 279 *mf* 280 281 282 283 284

Fl. 1 2  
 Ob. 1 2  
 C. A.  
 Cl. in Bb 1 2  
 B. Cl.  
 Bsn 1 2  
 Cbsn  
 Hn in F 1 2 3 4  
 Tpt in F 1 2  
 Tbn. 1 2  
 B. Tbn. Tba  
 Timp.  
 S.  
 A.  
 T.  
 B.  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

Chorus I

-trayed us not.  
 -trayed us not.  
 -trayed us not.  
 -trayed us not.

*f*  
*f*  
*f*  
*f*

We won to know - ledge and wis - dom, We learnt the lore of the heavens,  
 We won to know - ledge and wis - dom, We learnt the lore of the heavens,  
 We won to know - ledge and wis - dom, We learnt the lore of the heavens,  
 We won to know - ledge and wis - dom, We learnt the lore of the heavens,

285 286 287 288 289 290 291 292

17

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, and Timpani. The woodwinds and brass parts feature melodic lines with dynamic markings such as *p* and *mf*. The woodwinds have first and second endings indicated by '1.' and '2.'. The brass parts provide harmonic support with sustained notes and some melodic movement.

Chorus I

Vocal score for the Chorus I, featuring Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The lyrics are: "We knew the sun that shone for us, The stars that made gay the sky for us, The moon whose sil - very light...". The score includes dynamic markings of *mf* and *p* and is set in a 6/8 time signature.

17

Musical score for the string section, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score features a melodic line for the Violins and a harmonic accompaniment for the other instruments. Dynamic markings include *mf*. The score is numbered at the bottom with measures 293 through 302.







poco rit.

19 a tempo

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

with glad - - - ness, And song.

Chorus II

S.

A.

T.

B.

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

poco rit.

19 a tempo

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1  
 2  
 Ob. 1  
 2  
 C. A.  
 Cl. in Bb 1  
 2  
 B. Cl.  
 Bsn 1  
 2  
 Cbsn  
 Hn in F 1  
 2  
 3  
 4  
 Tpt in F 1  
 2  
 Tbn. 1  
 2  
 B. Tbn.  
 Tba  
 Timp.  
 S.  
 A.  
 T.  
 B.  
 Vln I  
 Vln II  
 Vla  
 Vc.  
 D. B.

a 2  
 f  
 cresc.  
 f  
 mf  
 B. Tbn.  
 mf cresc.  
 mf cresc.  
 tr  
 S.  
 A.  
 T.  
 B.  
 I  
 II  
 Vla  
 Vc.  
 D. B.

344 345 346 347 348 349 350 351 352  
 f cresc. dim. dim. dim. dim.



This musical score page, numbered 55, is titled "The Vision of Life". It features a complex orchestration including woodwinds, brass, strings, and a chorus. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A, Clarinet in Bb 1 and 2, Bass Clarinet, Bassoon 1 and 2, and Contrabassoon. The brass section includes Horns in F (1-4), Trumpets in F (1-2), Trombones (1-2), and Bass Trombone/Tuba. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. A Chorus I section is also present with parts for Soprano, Alto, Tenor, and Bass. The score is marked with various dynamics such as *f*, *cresc.*, *mf*, and *p*, and includes performance instructions like *a 2* and *1.* The bottom of the page is numbered with measures 353 through 361.

20 *dim. e rit.*

Fl. 1 2  
Ob. 1 2  
C. A.  
Cl. in Bb 1 2  
B. Cl.  
Bsn 1 2  
Cbsn  
Hn in F 1 2 3 4  
Tpt in F 1 2  
Tbn. 1 2  
B. Tbn. Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

362 363 364 365 366 367 368 369 370 371 372

Moderato

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

THE DREAMER

*p*

Ye may not rest, O

S.

A.

T.

B.

Chorus I

Moderato

I

Vln II

Vla

Vc.

D. B.

*con sordini*

*tutti*

*con sordini*

*dim.*

*pp*

*pp*

Lentissimo

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

wan - der - ers, \_\_\_\_\_ Time \_\_\_\_\_ will not wait Nor stay the ruth - less rhythm of his march To let life wan - der in the

*cresc.* *p* *pp* *dolce*

S.

A.

T.

B.

Chorus I

Lentissimo

I Vln

II Vln

Vla

Vc.

D. B.

pizz. *p* *pizz.* *p* *pizz.* *p*

con sordini

arco *pp* Solo *p*

383 384 385 386 387 388 389 390 391 392

Più mosso

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

gar - dens of de - light. For oth - er learn - ing is your fate Long wea - ry ways to tread And bit - ter fruit to taste

S.

A.

T.

B.

Chorus I

Più mosso

Vln I arco pp senza sordini

Vln II arco pp senza sordini

Vla senza sordini

Vc. pizz. p arco sf

D. B. pizz. p arco sf

393 394 395 396 397 398 399 400 401 402 403 404

Meno mosso

a tempo, moderato

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

B. Solo

S.

A.

T.

B.

Chorus I

*mf cresc.*

*mf cresc.*

*mf cresc. molto*

*p*

*f*

*cresc. molto*

*mf cresc.*

*mf cresc.*

*mf cresc. molto*

*pp*

*pp*

*pp*

*p*

Ere to the longed - for haven — ye win.

Hark to the harsh - er sound,

Meno mosso

a tempo, moderato

I

Vln

II

Vla

Vc.

D. B.

405 406 407 408

*mf*

*molto cresc.*

409

410

*pp*

411

412

*mf*

*cresc. molto*

413

*divisi*

*pp*

*mf*

*cresc. molto*

**Allegro**

Musical score for woodwinds and strings, measures 414-419. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet in A (1 & 2), Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horns in F (1, 2, 3, 4), Trumpets in F (1 & 2), Trombones 1 & 2, Bass Trombone/Tuba, and Timpani. The vocal soloist part includes the lyrics: "The tramp of greed and pride!". The woodwind parts feature various dynamics such as *mf*, *f*, and *sf*, and include markings like "a 2" and "To Tpt in D". The string parts include dynamics like *mf cresc.* and *f*. The score is set in a key with three sharps (F#, C#, G#) and a common time signature.

Chorus I

**Allegro**

Musical score for strings, measures 414-419. The score includes parts for Violin I & II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The string parts feature dynamics such as *mf cresc.* and *f*. The score is set in a key with three sharps (F#, C#, G#) and a common time signature.

414

*mf* 415

416

*f* 417

418

419

21

a 2

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

B. Solo

Chorus I

S.

A.

T.

B.

Pride, pos - ses - sion, The pas - sion of

21

Vln I

Vln II

Vla

Vc.

D. B.

cresc.



Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

I  
Vln  
II

Vla

Vc.

D. B.

power! To us the world and its wealth To us, to us the glory of great-ness. To us

power! To us the world and its wealth To us, to us the glory of great-ness. To us

power! To us the world and its wealth To us, to us the glory of great-ness. To us

power! To us the world and its wealth To us, to us the glory of great-ness. To us

425 426 427 428 429

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

I  
Vln  
II

Vla

Vc.

D. B.

Chorus I

The dom - i - nant dow - er of em - pire! The free un - der foot are trod - den. As

The dom - i - nant dow - er of em - pire! The free un - der foot are trod - den. As

The dom - i - nant dow - er of em - pire! The free un - der foot are trod - den. As

The dom - i - nant dow - er of em - pire! The free un - der foot are trod - den. As

430 431 432 433

Fl. 1  
2

Ob. 1  
2

C. A.

1  
2

Cl. in A

B. Cl.

Bsn 1  
2

Cbsn

1  
2

Hn in F

3  
4

1  
2

Tpt in D

1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Perc.

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

434 435 436 437 438

Chorus I

slaves are they herd - ed to serve us. As slaves shall they slay one an - oth - er, To glut our greed for

22

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Perc.  
CYMBAL

S.  
A.  
T.  
B.

Chorus I

Vln I  
II

Vla

Vc.

D. B.

22

blood - shed. Kings shall go fawn - - ing for fa - vour.

439 440 441 442 443

*ff*

23

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Perc.

Chorus I

S.

A.

T.

B.

Chief - tains of the van - quished shall go chained \_\_\_\_\_ to our cha - riots. The

23

Vln  
I  
II

Vla

Vc.

D. B.

**animando**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

Perc.

S.

A.

T.

B.

Chorus I

glit - ter and splen - dour of gold and of pur - ple, The shim - mer of steel, The thun - der of tri - umphs,

*cresc.*

**animando**

Vln I

Vln II

Vla

Vc.

D. B.

allargando

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

Perc.

Chorus I

S.  
Lux - u - ry, li - cense, wan - ton and lim - it - less What care we when mas - ter - y wins

A.  
Lux - u - ry, li - cense, wan - ton and lim - it - less What care we when mas - ter - y wins

T.  
Lux - u - ry, li - cense, wan - ton and lim - it - less What care we when mas - ter - y

B.  
Lux - u - ry, li - cense, wan - ton and lim - it - less What care we when mas - ter - y

Vln  
I  
II

Vla

Vc.

D. B.

453 454 455 456

The musical score is arranged in systems. The top system includes Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinet in A (Cl. in A 1, 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), and Contrabassoon (Obsn.). The second system includes Horns in F (Hn in F 1, 2, 3, 4), Trumpets in D (Tpt in D 1, 2), Trombones (Tbn. 1, 2), and Tubas (B. Tbn., Tba.). The third system includes Timpani (Timp.), Organ (Org.), and Percussion (Perc.). The fourth system is for the Chorus I, with parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom system includes Violins (Vln I, II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.).

Key markings include *a 2*, *loco*, and *ff*. The score is divided into measures 457 through 461.

Chorus I lyrics:  
S. — to de - # - ance? Where none dare ques - tion, no right but  
A. — wins to de - # - ance? Where none dare ques - tion, no right but  
T. wins to de - # - ance? Where none dare ques - tion, no right but  
B. wins to de - # - ance? Where none dare ques - tion, no right but



Con fuoco

Fl. 1 2

Ob. 1 2

C. A.

Cl. in A 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Org.

Perc.

Chorus I

S.

A.

T.

B.

might ! And that right runs through the world.

might ! And that right runs through the world.

might ! And that right runs through the world.

might ! And that right runs through the world.

Vln I

Vln II

Vla

Vc.

D. B.

24

Con fuoco

462 463 464 465 466

This musical score is for the piece "The Vision of Life" and spans measures 467 to 469. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinet in A (Cl. in A 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn 1, 2)
- Contrabassoon (Cbsn)
- Horns in F (Hn in F 1, 2, 3, 4)
- Trumpets in D (Tpt in D 1, 2)
- Trumpets in B-flat (Tbn. 1, 2)
- Bass Trombone (B. Tbn. Tba)
- Timpani (Timp.)
- Organ (Org.)
- Chorus I (Soprano, Alto, Tenor, Bass)
- Violins (Vln I, II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features various musical notations such as dynamics (ff, sf), articulation (accents, slurs), and performance instructions like "[A to C#]". The key signature is three sharps (F#, C#, G#).

This musical score is for the piece "The Vision of Life" and covers measures 470 to 474. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinet in A (Cl. in A 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (Cbsn.)
- Horns in F (Hn in F 1, 2, 3, 4)
- Trumpets in D (Tpt in D 1, 2)
- Trombones (Tbn. 1, 2)
- Bass Trombone (B. Tbn. Tba)
- Timpani (Timp.)
- Other Percussion (Perc.)
- Chorus I (Soprano, Alto, Tenor, Bass)
- Violins (Vln I, II)
- Viola (Vla)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features various musical notations such as slurs, accents, and dynamic markings like *ff* (fortissimo). The Chorus I section is indicated by a bracket on the left side of the score.

This musical score is for the piece "The Vision of Life" and spans measures 475 to 480. The instrumentation includes:

- Flutes (Fl. 1, 2)
- Oboes (Ob. 1, 2)
- Clarinet in A (Cl. in A 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoons (Bsn. 1, 2)
- Contrabassoon (Cbsn.)
- Horn in F (Hn in F 1, 2, 3, 4)
- Trumpets in D (Tpt in D 1, 2)
- Trombones (Tbn. 1, 2 and B. Tbn. Tba)
- Timpani (Timp.)
- Chorus I (Soprano, Alto, Tenor, Bass)
- Violins (Vln. I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features a variety of musical notations, including triplets, accents, and dynamic markings such as *ff* (fortissimo) and *f* (forte). A rehearsal mark "25" is placed above the first staff at measure 477. The Chorus I part is indicated by a bracket on the left side of the score. The bottom of the page shows measure numbers 475, 476, 477, 478, 479, and 480.

Lento Meno mosso rit.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Perc.

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

481 482 483 484 485 486 487 488 489 490

*p* *espress.* *dim.* *pp*

*p* *sf* *ff* *p* *pizz.* *arco* *pp* *arco* *p*

Lento

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

Chorus I

Lento

I

Vln

II

Vla

Vc.

D. B.

491

492

493

494

495

496

497

498

*mf*

*cresc.*

*mf cresc.*

*pizz.*

**Slower**

**rit.**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

Chorus I  
S.  
A.  
T.  
B.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

**Slower**

**rit.**  
con sordini

499 500 501 502 503 504 505 506

Lento teneramente

*mf*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn in F  
1  
2  
3  
4

Tpt in D  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba.

Timp.

S.

A.

T.

B.

Chorus I

Lento teneramente

Vln. I  
II

Vla.

Vc. *divisi*

D. B.



1. *pp* **26**

Fl. 1 2

Ob. 1 2 *a2* *p* *fp*

C. A.

Cl. in A 1 2 *pp* *f*

B. Cl.

Bsn 1 2 *dim.* *pp* *p* *f* *f > p*

Cbsn

Hn in F 1 2 3 4 *f > p*

Tpt in D 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo THE SPIRIT OF THE VISION *mf cresc.*  
Yet while the

S.

A.

T.

B.

Chorus I

**26**

Vln I *dim.* *pp* *senza sordini*

Vln II *dim.* *pp* *pizz. senza sordini*

Vla *divisi* *p* *unis.* *f* *pizz. senza sordini*

Vc. *p* *f* *pizz. arco* *p cresc.*

D. B. *p* *f* *arco* *p cresc.*

514 515 516 517 518 519 520

**Fl.** 1 2

**Ob.** 1 2

**C. A.**

**Cl. in A** 1 2

**B. Cl.**

**Bsn** 1 2

**Cbsn**

**Hn in F** 1 2 3 4

**Tpt in D** 1 2

**Tbn.** 1 2

**B. Tbn. Tba**

**Timp.**

**S. Solo**

roar of power tri - um - phant rings A sin - gle voice, from lands re - mote and wild,

**S.**

**A.**

**T.**

**B.**

**Vln** I II

**Vla**

**Vc.**

**D. B.**

mf cresc. *a2* *p* *rit.*

8va *p* *pp*

To Cl. in Bb

To Cl. in Bb

mf cresc.

mf cresc.

mf *f*

mf *f*

mf *f*

To Tpt in F

To Tpt in F

*p*

mf cresc. *f*

mf cresc. *f* *divisi*

mf cresc. *f*

*pp* *divisi* *pp* *rit.*

521 522 523 524 525 526

*molto rit.*

**27** *Lento*

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinet in A, Clarinets in Bb (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horns in F (1, 2, 3, 4), Trumpets in F (1 and 2), Trombones (1 and 2), and Tubas. The percussion section includes Timpani. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The vocal section consists of a Soloist and a Chorus (Soprano, Alto, Tenor, Bass). The Soloist part begins at measure 527 with the lyrics: "From hum - ble cot of low - ly pea - sant folk Speaks to the trav - el - lers as they toil a - long Such words...". The Chorus parts are marked with a bracket on the left. The score includes various musical notations such as dynamics (*pp*, *p*), articulation (accents, slurs), and performance directions like *molto rit.* and *Lento*. Measure numbers 527, 528, 529, 530, and 531 are indicated at the bottom of the page.

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

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

— as held men won - der - ing,      Such bid - ding to be - think them of their need,      Such teach - ing of the noth - ing - ness of pride Be - side—

Chorus I

S.

A.

T.

B.

I

Vln

II

Vla

Vc.

D. B.

*espress.*      *p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

*p*      *cresc.*

532      533      534      *p* 535      *cresc.* 536

28 animato

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

*f* — the joy — of faith - ful bro - ther - hood, *mf* That ev - er af - ter all — the path was changed. *cresc.* A Heaven dawned

Chorus I

S.

A.

T.

B.

28 animato

I Vln

II Vln

Vla

Vc.

D. B.

537 538 539 540 541

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

*cresc.*

*mf cresc.*

*mf cresc.*  
2.

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

*mf*

*pp*

S. Solo

— up - on their way, Far off, and dim - ly dreamed, En - cir - cled with a ha - - lo of de - sire; And they for - got the rough - ness of the

*p*

S.

A.

T.

B.

Chorus I

Vln I

Vln II

Vla

Vc.

D. B.

*cresc. molto*

*cresc. molto*

*cresc. molto*

*p*

*p*

542 543 544 545 546 547

**poco agitato**

**Colla voce**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

S. Solo

road, The wea - ry limbs The parch - ed throat, the blows, the scars, the tears, In watch - ing far a -

S.

A.

T.

B.

Chorus I

**poco agitato**

**Colla voce**

I

Vln II

Vla

Vc.

D. B.

548 549 550 551 552 553 554

29

rit. molto rit. a tempo, tranquillo

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

- way a bea - - - - con in the sky.

Chorus I

S.

A.

T.

B.

29

rit. molto rit. a tempo, tranquillo

Vln I

Vln II

Vla

Vc.

D. B.

555 556 557 558 559 560 561 562



rit. Lento maestoso

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

The Em - pire of the

I

Vln II

Vla

Vc.

D. B.

563 564 565 566 567 568

30

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

*f*

*cresc.*

*f*

*cresc. molto*

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

*a2*

*f*

*a2*

Chorus I

S.

A.

T.

B.

proud ones

pass - - - - eth.

*mf cresc.*

They

They strive

30

Vln I

Vln II

Vla

Vc.

D. B.

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

569

570

571

572

*cresc. molto* 573

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

I

Vln II

Vla

Vc.

D. B.

Chorus I

strive with one another, strive with one another for the sway, strive, strive, strive

They strive with one another, strive with one another for the sway, strive, strive, strive

574 575 576 577

31 allargando

Tranquillo

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

ff sf p sf p pp dim. mf p dim. sf p sf p f p sf p pp sf p pp sf p pp

Chorus I

S. and their re - ward is ru - in. We watch them as we

A. and their re - ward is ru - in. We watch them as we

T. and their re - ward is ru - in. We watch them as we

B. and their re - ward is ru - in. We watch them

ff pp ff pp ff pp ff pp

31 allargando

Tranquillo

Vln I

Vln II

Vla

Vc.

D. B.

ff sf p sf p p ff sf p sf p p ff sf p sf p p

poco rit. 32 a tempo

1. *mf*

2. *p*

a2

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. *p* — *p* *dim.* *p*

wan - der on, and it is nought to us! — The world is brood - ing,

A. *p* — *p* *dim.* *p*

wan - der on, and it is nought to us! — The world is brood - ing,

T. *p* — *p* *dim.* *p*

wan - der on, and it is nought to us! — The world is brood - ing,

B. *p* — *p* *dim.* *p*

as we wan - der on, and it is nought to us! — The world is brood - ing,

Chorus I

poco rit. 32 a tempo

*poco cresc.*

*poco cresc.*

I

Vln

II

Vla

Vc.

D. B.

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Chorus I

595 596 597 598 599 600 601

*pp* *pp* *pp* *pp* *pp* *pp* *pp*

*p* *p* *p* *p* *p* *pp* *pp*

*dim.* *dim.*

*a 2.* *a 2.*

and we go stum - bling through wrecks of an - cient learn - ing. The heavens are

and we go stum - bling through wrecks of an - cient learn - ing. The heavens are

and we go stum - bling through wrecks of an - cient learn - ing. The heavens are

and we go stum - bling through wrecks of an - cient learn - ing. The heavens are

Fl. 1 2 *poco cresc.* *poco cresc.* <sup>1.</sup> <sup>2.</sup> <sup>3.</sup> <sup>3.</sup> **33** *a 2* *p*

Ob. 1 2 *a 2* *f*

C. A.

Cl. in Bb 1 2 *f cresc.* *f cresc.* *mf* *8va*

B. Cl.

Bsn 1 2 *p.* *p.*

Cbsn

Hn in F *a 2* *a 2* *a 2* *mf* *mf* *a 2* *mf*

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S. *p* *p* *mf*

A. *p* *p*

T. *p* *p*

B. *p* *p* *mf*

full of vi - - sions, The air is full of voi - ces, And

**33**

I Vln *p*

II Vln

Vla *p*

Vc. *p*

D. B.

602 603 604 605 606 607 608 *p*

The musical score is arranged in systems. The woodwind section includes Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon. The brass section includes Horns in F (1, 2, 3, 4), Trumpets in F (1, 2), Trombones (1, 2), and Baritone/Tuba. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The vocal section features a Chorus I with Soprano, Alto, Tenor, and Bass parts. The score includes various musical notations such as triplets, dynamics (mf, cresc.), and articulation marks.

**Chorus I**

*mf*  
S. And we are faint with long - ing To hear the mes - sage clear - ly.

*mf*  
A. And we are faint with long - ing To hear the mes - sage clear - ly.

*mf*  
T. And we are faint with long - ing To hear the mes - sage clear - ly.

*mf*  
B. we are faint with long - - ing To hear the mes - sage clear - ly.

609 610 611 612 613 614 615 616



34

a 2

allargando

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

[G, Bb, F]

Chorus I

S.

A.

T.

B.

The spi - rit with - in us Striv - eth and seek - eth, The old life is o - ver, The

The spi - rit with - in us Striv - eth and seek - eth, The old life is o - ver, The

The spi - rit with - in us Striv - eth and seek - eth, The old life is o - ver, The

The spi - rit with - in us Striv - eth and seek - eth, The old life is o - ver, The

34

allargando

I

Vln

II

Vla

Vc.

D. B.

rit. a tempo

The musical score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet in Bb, Bassoon, Contrabassoon), brass (Horn in F, Trumpet in F, Trombone, Bass Trombone, Tuba), and percussion (Timpani). The second system features the Chorus I (Soprano, Alto, Tenor, Bass) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The score includes various musical notations such as dynamics (f, mf, pp, dim.), articulation (accents, slurs), and performance instructions (rit., a tempo, Change to A). The chorus lyrics are: "new is yet dawn - - - ing." The page number 96 is in the top left, and the title "The Vision of Life" is at the top center. The rehearsal marks 626 through 633 are at the bottom.

Fl. 1 2  
Ob. 1 2  
C. A.  
Cl. in Bb 1 2  
B. Cl.  
Bsn 1 2  
Cbsn  
Hn in F  
Tpt in F 1 2  
Tbn. 1 2  
B. Tbn.  
Tba  
Timp.  
S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla.  
Vc.  
D. B.

new is yet dawn - - - ing.  
new is yet dawn - - - ing.  
new is yet dawn - - - ing.  
new is yet dawn - - - ing.

626 627 628 629 630 631 632 633

Lento

a 2

Fl. 1 2

Ob. 1 2

C. A.

Cl. in A 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

THE SPIRIT OF THE VISION

*ppp* legato *p* *cresc.*

So near\_\_ to per - fect joy and peace, Their souls full - #lled\_\_ with faith and

Chorus I

S.

A.

T.

B.

Lento

Vln I

Vln II

Vla

Vc. Solo (2 Cellos)

D. B.

dim. e rit. **35** a tempo

Fl. 1 2 <sup>a 2</sup>

Ob. 1 2

C. A.

Cl. in A 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

1. *pp*

2. *pp*

S. Solo

*p* *dim. e rit.*

love \_\_\_\_\_ They lin - ger, earth - ly lures for - got, Wrapt in a dream of hope. Does not\_

Chorus I

S.

A.

T.

B.

dim. e rit. **35** a tempo

Vln I

Vln II

Vla

Vc.

D. B.

allargando

Fl. 1 2

Ob. 1 2

C. A.

Cl. in A 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

— the toil - some path - way end, Full soon and near, The ha - ven won, The pledge of all de - sire at

Chorus I

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

con sordini

tutti cresc.

Solo ( 2 Cellos)

allargando

rit.                      a tempo                      36                      poco agitato

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
A.  
T.  
B.

Vln  
I  
II

Vla

Vc.

D. B.

657                      658                      659                      660                      661                      662                      663

Chorus I

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
A.  
T.  
B.

Vln I  
II

Vla

Vc.

D. B.

Chorus I

come, Re-lent-less need their steps con-strain-ing; The voice that called them grow-eth dumb,

664 665 666 667 668 669 670

**37** **a tempo** **animando**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.  
A.  
T.  
B.

Chorus I

The light of love is waning.

**37** **a tempo** **animando**

Vln I  
II

Vla

Vc.

D. B.

671 672 673 674 **pp** 675 676 677 678 *dim.* 679 680



This musical score is for the piece "The Vision of Life" and spans measures 681 to 690. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Cor Anglais (C. A.)
- Clarinets in Bb (Cl. in Bb 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Contrabassoon (Cbsn.)
- Horn in F (Hn in F 1, 2, 3, 4)
- Trumpets in F (Tpt in F 1, 2)
- Trombones 1 & 2 (Tbn. 1, 2)
- Bass Trombone/Tuba (B. Tbn. Tba)
- Timpani (Timp.)
- Soprano Soloist (S. Solo)
- Chorus I (Soprano, Alto, Tenor, Bass)
- Violin I & II (Vln I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D. B.)

The score features various musical notations such as dynamics (e.g., *f*, *cresc.*, *mf*, *f*), articulation (accents, slurs), and performance instructions like "a 2" and "cresc. sempre". A section change is indicated by "[B to C]" between measures 686 and 687. The Chorus I part is marked with a bracket on the left side of the score.



This musical score page, numbered 105, is titled "The Vision of Life". It features a variety of instruments and a chorus. The instruments listed include Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba, Timpani, Solo voice, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat (Bb) and a common time signature (C). It includes dynamic markings such as *f*, *ff*, *ff cresc.*, *sf*, and *sfz*, as well as articulation like *marcato*. The page is divided into measures 700 through 706. A bracket on the left side of the score indicates the "Chorus I" section, which spans measures 700 to 706. The vocal parts (Solo, S., A., T., B.) are mostly silent in this section, while the instrumental parts are active.

Più mosso, allegro feroce

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

Chorus I

S.

A.

T.

B.

To us on - ly is the truth known, Ours the word that bring - eth safe - ty.

To us on - ly is the truth known, Ours the word that bring - eth safe - ty.

Più mosso, allegro feroce

I

Vln

II

Vla

Vc.

D. B.

39

Fl. 1 2  
Ob. 1 2  
C.A.  
Cl. in Bb 1 2  
B. Cl.  
Bsn 1 2  
Cbsn  
Hn in F 1 2 3 4  
Tpt in F 1 2  
Tbn. 1 2  
B. Tbn. Tba  
Timp.  
S. Solo  
S.  
A.  
T.  
B.  
I  
Vln II  
Vla  
Vc.  
D. B.

*ff*  
*ff*  
*f*  
*sf*  
*ff*  
*f*  
*ff*  
*sf*  
*sf*  
*sf*  
*sf*  
*mf*  
*sf*  
*sf*  
*mf*  
*sf*  
*sf*  
*f*  
*f*  
*sf*  
*sf*

*marcato*  
*marcato*

Chorus I

To us heaven's por - tals are o - pen, Heirs are we of end - less glo - ry.  
To us heaven's por - tals are o - pen, Heirs are we of end - less glo - ry.

39

719 720 721 722 723 724 725 726 727 728 729

40

FL. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

Chorus I

S.

A.

T.

B.

They that heed not shall be

They that heed not shall be

40

I

Vln II

Vla

Vc.

D. B.

730 731 732 733 734 735 736 737 738 739 740

**Vivacissimo**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

**Vivacissimo**

Vln I

Vln II

Vla

Vc.

D. B.

741 742 743 744 745 746 747 748

*ff*

*f*

*sf*

*a 2*

*b2*

*(b)*

*(b)*

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

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

allargando

a tempo

Picc.

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

S. Solo

S.

A.

T.

B.

Chorus I

allargando

a tempo

I

Vln II

Vla

Vc.

D. B.



This page of a musical score, titled "The Vision of Life", covers measures 761 through 769. The score is arranged in a standard orchestral format with multiple staves for each instrument and vocal parts. The key signature is B-flat major (two flats), and the time signature is 4/4. The instruments and parts included are:

- Woodwinds:** Piccolo (Picc.), Flute 1 and 2 (Fl. 1/2), Oboe 1 and 2 (Ob. 1/2), Cor Anglais (C.A.), Clarinet in B-flat 1 and 2 (Cl. in Bb 1/2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn 1/2), and Contrabassoon (Cbsn).
- Brass:** Horns in F (Hn in F), Trumpets in F (Tpt in F), Trombones 1 and 2 (Tbn. 1/2), and Baritone/Euphonium (B. Tbn. Tba).
- Other Instruments:** Timpani (Timp.), Solo Saxophone (S. Solo), and strings (Violins I and II, Viola, Violoncello/Vc., and Double Bass/D.B.).
- Vocalists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), collectively labeled as "Chorus I".

The score features various musical notations, including dynamics such as *ff* (fortissimo), articulation marks like accents and slurs, and performance instructions such as *a 2* (second ending). The vocal parts for the Chorus I are mostly silent in this section, indicated by rests. The orchestral parts are highly active, with many notes and rests across the measures. Measure numbers 761 through 769 are printed at the bottom of the page.

41

This musical score is for the piece "The Vision of Life" and is divided into two systems. The first system includes the following parts: Piccolo (Picc.), Flute 1 and 2 (Fl. 1/2), Oboe 1 and 2 (Ob. 1/2), Clarinet in A (C.A.), Clarinet in Bb 1 and 2 (Cl. in Bb 1/2), Bass Clarinet (B. Cl.), Bassoon 1 and 2 (Bsn. 1/2), Contrabassoon (Cbsn.), Horn in F 1 and 2 (Hn in F 1/2), Horn 3 and 4 (Hn 3/4), Trumpet in F 1 and 2 (Tpt in F 1/2), Trombone 1 and 2 (Tbn. 1/2), Bass Trombone (B. Tbn.), Tuba (Tba.), and Timpani (Timp.). The second system includes a Soloist (S. Solo) and a Chorus I consisting of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section at the bottom includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). It features various musical notations such as slurs, accents (>), dynamic markings (sf), and breath marks (a 2, (b)). The first system ends at measure 777, and the second system begins at measure 770 and ends at measure 778. A circled number "41" appears above the Piccolo staff in the first system and above the Violin I staff in the second system.

770

771

772

773

774

775

776

777

778

Allargando

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinet in Bb (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horns in F (1, 2, 3, 4), Trumpets in F (1 and 2), Trombones (1 and 2), and Bass Trombone/Tuba. The percussion section includes Timpani. The vocal section includes a Soloist (S. Solo) and a Chorus I (Soprano, Alto, Tenor, Bass). The string section includes Violins (I and II), Viola, Violoncello (Vc.), and Double Bass (D.B.).

Measure numbers 779 through 788 are indicated at the bottom of the page. The tempo marking 'Allargando' appears at the top right and bottom right of the score.

**a tempo**

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, and Contrabassoon) and brass (Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone, and Tuba). Percussion includes Timpani. The bottom section includes strings (Violin I & II, Viola, and Cello/Double Bass) and a vocal soloist (S. Solo). A Chorus I section is indicated on the left with a bracket, encompassing Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score is marked with dynamics such as *ff* (fortissimo) and *sf* (sforzando), and includes performance instructions like *a tempo*, *a 2*, and *tr* (trill). The key signature has one sharp (F#), and the time signature is 4/4. The page number 114 is in the top left, and the title 'The Vision of Life' is centered at the top. The measure numbers 789, 790, 791, 792, 793, and 794 are printed at the bottom of the page.

789 790 791 792 793 794



1. *mf* **Puì mosso**

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

— Cloud, mist and gloom once more!\_

Chorus I

S.

A.

T.

B.

**Puì mosso**

I Vln

II Vln

Vla

Vc.

D. B.

**animando**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

B. Solo

*p*      *dim.*      *mf*

The path - way lost, Men cry to one an - oth - er in the dark, This way, and that way,

Chorus I

S.

A.

T.

B.

**animando**

I  
Vln

II

Vla

Vc.

D. B.

42 **agitato** **animando**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

S.

A.

T.

B.

Chorus I

Vln I

Vln II

Vla

Vc.

D. B.

*p* *cresc.* *f*

Deep in the hol - lows, High in the bleak fells, Striv - ing and fall - ing,

42 **agitato** **animando**

*pp* *pp* *pp* *cresc.* *pp* *tutti* *pizz.*

827 828 829 830 831 832 *p* 833 834



Allegro

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

Wrest - ling and cla - mour - ing, Work - ing con - fu - sion, Each lay - ing hold of the thing that is near - est,

Chorus I

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Allegro

835 836 837 838 839 840 841 842

43 Allegro

FL. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

Snatch - ing, grasp - ing, ly - ing, cheat - ing !

S.

A.

T.

B.

This is mine !

This is mine !

43 Allegro

I Vln

II Vln

Vla

Vc.

D. B.

843 sf 844 sf 845 sf 846 sf 847 ff 848 849



**animato**

**rit.**

Picc.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S. Solo

S.

A.

T.  
wine is mine! Hide thee in hov - els, Thou and thy foul brood! Rot in the gut - ter! Die in the ditch!

B.  
the wine is mine! Hide thee in hov - els, Thou and thy foul brood! Rot in the gut - ter! Die in the

Vln I

Vln II

Vla

Vc.

D. B.

**animato**

**rit.**

*cresc. molto*

*ff*

*ff*

858

859

860

861

862

863

864

865

Moderato

sempre cresc.

FL. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

The earth is mine, Its fruit is mine, Its wealth is mine! Thou shalt not rest, Thou shalt not hope,  
ditch! The earth is mine, Its fruit is mine, Its wealth is mine! Thou shalt not rest, Thou shalt not

Moderato

sempre cresc.

I

Vln II

Vla

Vc.

D. B.

866 867 868 869 870 871 872 873 874



44

allargando

FL. 1 2

Ob. 1 2 *a 2*

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2 *f* *p* *dim.* *a 2*

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2 *p* *mf*

B. Tbn. Tba

Timp. *dim.* *pp*

S. Solo *p*  
Ah — bale - ful dower of blind - ed

S.

A.

T.

B.

Chorus I

44

allargando

I

Vln II

Vla *5*

Vc. *5* *p* *dim.* *pp*

D. B. *dim.* *pp*

883 884 885 886 887 888 889 890 891 892

**agitato**

**animando**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

self! The prize is poi - soned ! Sur - feit and des - pair are min - gled in the cup the vic - tor drains.

Chorus I

S.

A.

T.

B.

**agitato**

**animando**

I

Vln II

Vla

Vc.

D. B.

divisi

cresc. molto

893

894

895

896

897

898



Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Chorus I

Red is the wild re-venge the van-quished claim, Red the swift

899 900 901 902 903 904

poco allargando      **Allegro** <sup>a 2</sup>      poco rit.      rit.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

hor - ror of des - cend - ing steel

That slays the guilt - less with the vil - est

In rag - ing thirst to right such

S.

A.

T.

B.

poco allargando      **Allegro**      poco rit.      rit.

Vln I

Vln II

Vla

Vc.

D. B.

905      906      907      908      909

45 Agitato dolente

FL. 1 2

Ob. 1 2 *a 2* *mf*

C. A.

Cl. in Bb 1 2 *a 2* *mf*

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 *a 2* *p* 3

3 4

Tpt in F 1 2 *pp* *p* *a 2*

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo wrong.

S.

A.

T.

B.

45 Agitato dolente

I *p* *f* *p* *f* *p* *f*

Vln II *p* *f* *p* *f* *p* *f*

Vla *p* *f* *p* *f* *p* *f*

Vc. *p* *cresc.* *f* *cresc.* *f*

D. B. *p* *cresc.* *f* *cresc.* *f*

910 911 912 913 914 915

poco animando

molto rit.

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

Chorus I

S.

A.

T.

B.

poco animando

molto rit.

Vln I

Vln II

Vla

Vc.

D. B.

**Lento** **Più lento** **Moderato**

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S. Solo

S.  
A.  
T.  
B.

Chorus I

Vln I

Vln II

Vla

Vc.

D. B.

*p* 922 923 924 925 *pp* 926 927 928 929 *p* 930 931 932

Moderato con anima

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Cor Anglais (C.A.), Clarinet in Bb 1 & 2, Bass Clarinet (B. Cl.), Bassoon 1 & 2, Contrabassoon (Cbsn), Horn in F 1 & 2, Horn 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba (B. Tbn. Tba), and Timpani (Timp.). A Solo Saxophone (S. Solo) part is also present. A Chorus I section is indicated by a bracket on the left, encompassing Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The woodwinds and brass parts feature various rhythmic patterns and melodic lines, with some dynamics like *pp* and *a2* indicated.

Moderato con anima

Musical score for string instruments. The score includes parts for Violin I (I), Violin II (II), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The string parts feature a rhythmic pattern of eighth and sixteenth notes, with dynamics like *cresc.* and *poco cresc.* indicated. Measure numbers 933 through 944 are printed below the staff.

46

rit. a tempo largamente

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

Chorus I

S.

A.

T.

B.

46

rit. a tempo largamente

I

Vln II

Vla

Vc.

D. B.

945 946 947 948 949 950 951 952 f 953 954

rit.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.

A.

T.

B.

Chorus I

I

Vln II

Vla

Vc.

D. B.

955 956 957 958 959 960 961 962 963



a tempo allargando 47 a tempo

This musical score page includes the following parts and markings:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet in A, Clarinet in Bb 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn in F 1 & 2, Horn 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba.
- Percussion:** Timpani (Timp.) with a trill (tr) and dynamic markings of *mf* and *cresc.*
- Strings:** Solo Violin (S. Solo), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), Double Bass (D. B.).
- Chorus:** Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), indicated by a bracket on the left.
- Tempo and Dynamics:** The score features tempo changes from *a tempo* to *allargando* and back to *a tempo*. Dynamic markings include *f* (forte), *cresc.* (crescendo), and *mf* (mezzo-forte).
- Measure Numbers:** The bottom of the page is numbered from 964 to 973.

a tempo - tranquillo

Fl. 1 2 *a 2* *rit*

Ob. 1 2

C. A.

Cl. in Bb 1 2 *a 2* *p*

B. Cl.

Bsn 1 2 *pp*

Cbsn

Hn in F 1 2 *a 2* *p*

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp. *[F, G, C]*

S. Solo

Chorus I

S. *p* *poco cresc.*  
Heark - en O broth - ers To the mu - sic of the

A. *p* *poco cresc.*  
Heark - en O broth - ers To the mu - sic of the

T. *p* *poco cresc.*  
Heark - en O broth - ers To the mu - sic of the

B. *p* *poco cresc.*  
Heark - en O broth - ers To the mu - sic of the

*rit* *a tempo - tranquillo*

Vln I *dim.* *p* *cresc.* *f*

Vln II *dim.* *p* *cresc.* *f*

Vla *dim.* *p* *cresc.* *f*

Vc. *dim.*

D. B.



The Vision of Life

1.  
*mf*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.

A.

T.

B.

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

— and air, Feed - ing the for - ests! Hear the

— of earth and air, Feed - ing the for - ests! Hear the bass— of might - y

hum of earth— and air, Feed - ing the for - ests! Hear the bass of might -

I

Vln II

Vla

Vc.

D. B.

49

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Chorus I

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

bass of might - y trees, Spread - ing, un - fold - - ing, Hear the ten - der song of

trees, Spread - ing, un - fold - - ing,

- y trees, Spread - ing, un - fold - - ing,

I

Vln II

Vla

Vc.

D. B.

49

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S. *p* *poco cresc.*  
Hear the whis - per of the green grass grow - ing,

A. *pp*  
!owers ex - pand - ing,

T. *mf*  
Hear the rus -

B.

Vln I

Vln II

Vla

Vc.

D. B.

1006 1007 1008 1009 1010 1011 *cresc.* 1012

poco animando

50

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

Chorus I

S. Hear the shout of roy - ster - ing winds, Rous - ing the

A. Hear the shout of roy - - - ster - ing winds,

T. - tle of the wheat ri - pen - ing; Hear the shout of roy - ster - ing winds, -

B. Hear the shout of roy - ster - ing winds,

poco animando

50

I

Vln II

Vla

Vc.

D. B.

1013 1014 1015 1016 1017 1018 1019

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

I

Vln II

Vla

Vc.

D. B.

Chorus I

ech - oes, \_\_\_\_\_

Rous - - ing the

Rous - - ing the ech - oes, \_\_\_\_\_

Rous - - ing the ech - oes, \_\_\_\_\_

Rous - - ing the ech - oes, \_\_\_\_\_

1020 1021 1022 1023



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S. Solo

S. *ff cresc.*  
thun - - - - - der of wild thron - - ing

A. *ff*  
Rous - ing the thun - der of wild thron - - ing

T. *ff*  
Rous - ing the thun - - - - - der of wild thron - - ing

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

I  
Vln

II

Vla

Vc.

D. B.

1024

1025

1026

1027

This musical score is for the piece "The Vision of Life" and spans measures 1028 to 1032. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe 1 & 2 (Ob. 1, 2)
- Cor Anglais (C. A.)
- Clarinet in Bb 1 & 2 (Cl. in Bb 1, 2)
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn 1, 2)
- Contrabassoon (Cbsn)
- Horn in F 1 & 2 (Hn in F 1, 2)
- Horn in F 3 & 4 (Hn in F 3, 4)
- Trumpet in F 1 & 2 (Tpt in F 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Bass Trombone/Tuba (B. Tbn. Tba)
- Timpani (Timp.)
- Organ (Org.)
- Soprano Solo (S. Solo)
- Soprano (S.)
- Alto (A.)
- Tenor (T.)
- Bass (B.)
- Violin I & II (Vln I, II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (D. B.)

The vocal parts (Soprano, Alto, Tenor, Bass) are grouped under "Chorus I" and have lyrics: "waves, Hear the mighty". The instrumental parts feature various dynamics such as *mf*, *f*, *cresc.*, and *poco cresc.*, and include musical notations like triplets and *divisi* markings. The score is written in a key signature of three flats and a 4/4 time signature.

1028

1029

1030

1031

1032

Solenne

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S. Solo

S.  
har - - mo - ny of all the powers un - seen, Or - der - ly, stead - fast - ly, Each in their min - is - try

A.  
har - - mo - ny of all the powers un - seen, Or - der - ly, stead - fast - ly, Each in their min - is - try

T.  
har - - mo - ny of all the powers un - seen, Or - der - ly, stead - fast - ly, Each in their min - is - try

B.  
har - - mo - ny of all the powers un - seen, Or - der - ly, stead - fast - ly, Each in their min - is - try

Vln I

Vln II

Vla

Vc.

D. B.

1033

mf

1034

1035

cresc.

1036

1037

unis.



FL. 1 2 *a2*

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 *cresc.*

3 4

Tpt in F 1 2 *a2*

Tbn. 1 2 *a2*

B. Tbn. *B. Tbn.*

Tba *Tba*

Timp. *tr* [G to Ab, C to Eb]

Org.

S. Solo

S. *ff* *mf*

A. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

Vln I *cresc.* *ff*

Vln II *cresc.* *ff* *divisi*

Vla *ff*

Vc. *ff*

D. B. *ff*

1044 1045 1046 1047 1048 1049 1050

Chorus I

Hear them and love them, and love them

Hear them and love them, and love them

Hear them and love them, and love them

Hear them and love them





**Allegro**

**poco agitato**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

S.

A.

T.

B.

THE DREAMER *pp*

Near - er they come and ev - er more near, Of our own time they are, And here!

*p* *cresc.*

Chorus I

**Allegro**

**poco agitato**

I Vln

II Vln

Vla

Vc.

D. B.

*pp* *divisi*

*f cresc.*

1069

1070

1071

1072

1073



meno mosso

Fl. 1 2 <sup>a 2</sup>

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

*p* *espress.* 1. Solo

*pp*

*p* *pp*

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

*fp*

*fp*

*p* *pp*

Timp.

*f* *dim.* *pp*

S. Solo

B. Solo

*f* *p*

And sweep - ing on - wards in an end - less stream, No lon - ger phan - toms of a dream, The form \_\_\_ of each is clear.

S.

A.

T.

B.

Chorus I

meno mosso

Vln I

Vln II

Vla

Vc.

D. B.

*f* *p* *dim.* *pp*

*f* *p* *dim.* *pp*

*f* *p* *pp*

*f* *p* *pp*

1074 1075 1076 1077 1078

poco animando

rit.

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

There a dear fa - mi - liar face ! There a friend long lost ! A child, a loved one ! May - be there thy

S.

A.

T.

B.

Chorus I

poco animando

rit.

I

Vln II

Vla

Vc.

D. B.

1079 1080 1081 1082 1083 1084 1085 1086

**Lento** **53** **più mosso**

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

- self! A spec - tral sha - dow, Doomed to strive a lit - tle space, And pass a - way.

S.

A.

T.

B.

**Lento** **53** **più mosso**

Vln I

Vln II

Vla

Vc.

D. B.

1087 1088 1089 1090 1091 1092 1093 1094

Allegro agitato

agitato accelerando

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

B. Solo

S.

A.

T.

B.

What help? Is there no stay? No word of sol - ace, Nor a

Allegro agitato

agitato accelerando

I

Vln

II

Vla

Vc.

D. B.

divisi

*p*

*mf* *cresc.*

*mf* *molto cresc.*

1095

1096

1097

1098

1099

1100

1101

Chorus I



rit. Andante

Fl. 1 2  
 Ob. 1 2  
 C. A.  
 Cl. in Bb 1 2  
 B. Cl.  
 Bsn 1 2  
 Cbsn

Hn in F 1 2 3 4  
 Tpt in F 1 2  
 Tbn. 1 2  
 B. Tbn. Tba

Timp.

S. Solo  
 B. Solo

THE SPIRIT OF THE VISION *pp*  
 None will be dream - ing a - lone

S.  
 A.  
 T.  
 B.

Chorus I

rit. Andante

I  
 Vln II  
 Vla  
 Vc.  
 D. B.

rit. 55 a tempo - tranquillo

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

*mp* *mf* *dim.*

Nor hun - ger - ing vain - ly for com - fort ! See in the in - # - nite dis - tance Where the un - bro - ken ! ood moves on ! How

Chorus I

S.

A.

T.

B.

rit. 55 a tempo - tranquillo

I

Vln II

Vla

Vc.

D. B.

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*pp*

*poco cresc.*

*poco cresc.*

hope and help - ful - ness un - wea - ried Make all the path a ra - dian - t mead, And broth - er sees in the

1119 1120 1121 1122 1123

Chorus I



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

*mf cresc.*

*cresc.*

*mf*

*mf*

*p*

*p*

*poco cresc.*

*cresc.*

*f*

*f*

eyes of broth - er The trust that makes toil's best re - ward, They hold out hands to help the faint, To

1124 1125 1126 1127 1128

Chorus I

allargando..... animando

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

make the stum - bling foot - steps sure; They sing the song of spir - its freed From pride and fear and

S.

A.

T.

B.

Chorus I

allargando..... animando

I

Vln

II

Vla

Vc.

D. B.

1129

1130

1131

1132

1133

56

animando

Fl. 1  
2

Ob. 1  
2

C.A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Change to A

Change to A

Hn in F 1  
2

3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S. Solo

bar - ren greed. They sing the song of spir - its un - daunt - ed, Of

S.

A.

T.

B.

Chorus I

56

animando

I

Vln II

Vla

Vc.

D. B.

cresc.

dim.

divisi



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

1146 1147 1148 *dim.* 1149 1150 *sempre dim.* 1151





*poco rit.* *a tempo* *dolce*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1 2  
3 4

Tpt in F  
1 2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

Chorus I

*cresc.* *p* We think with love of those who fell,  
men un - born, And for all time se - cure.

*cresc.* *p* We think with love of those who fell,  
men un - born, And for all time se - cure.

*poco rit.* *a tempo* *dolce*

Vln I  
II

Vla

Vc.

D. B.

*cresc.* *mf*

1163 1164 1165 1166 1167



The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes (1 and 2), Oboes (1 and 2), Clarinet in A (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horns in F (1, 2, 3, 4), Trumpets in F (1 and 2), Trombones (1 and 2), and Bass Trombone/Tuba. Percussion includes Timpani. The vocal section features a Chorus I with Soprano, Alto, Tenor, and Bass parts. The string section includes Violins (I and II), Viola, Violoncello, and Double Bass. The score spans five measures, numbered 1168 to 1172. Performance markings include *p* (piano), *poco cresc.* (poco crescendo), and triplets. The lyrics for the chorus are: "Lost in the stress, liv - ing in vain; Who knew not light nor wis - dom's spell, Wan - der - ing help - less,".

1168

1169

1170

1171

1172

59

*mf cresc.*

Fl. 1  
2

Ob. 1  
2

C. A.

1  
Cl. in A  
2

B. Cl.

Bsn 1  
2

Cbsn

1  
2  
Hn in F  
3  
4

1  
2  
Tpt in F

1  
2  
Tbn.

B. Tbn.  
Tba

Timp.

S.

A.

T.

B.

Chorus I

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

59

*espress.*

I  
Vln

II

Vla

Vc.

D. B.

1173

1174

1175

1176

*allargando*

*Poco meno mosso*

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

*poco cresc.*

*f*

Chorus I

S.

A.

T.

B.

Wise ones or worth - less, Help - ful or hin - der - ing, Mar - tyrs or cow - ards,

*allargando*

*Poco meno mosso*

Vln I

Vln II

Vla

Vc.

D. B.

*f*

1177

1178

1179

1180

1181

Tranquillo

Fl. 1 2

Ob. 1 2

C. A.

Cl. in A 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Chorus I

He - roes or cra - vens ! All pace the same path ! All face the same death !

He - roes or cra - vens ! All pace the same path ! All face the same death !

He - roes or cra - vens ! All pace the same path ! All face the same death !

He - roes or cra - vens ! All pace the same path ! All face the same death !

1182 1183 1184 1185 1186 1187 1188

*f* *mf* *p* *pp* *ff* *pizz.*

[F# to G# B, E]

Fl. 1  
2

Ob. 1  
2

C. A.

1  
Cl. in A  
2

B. Cl.

Bsn 1  
2

Cbsn

1  
2  
Hn in F  
3  
4

1  
2  
Tpt in F

1  
2  
Tbn.  
B. Tbn.  
Tba

Timp.

S.  
A.  
T.  
B.

I  
Vln  
II  
Vla

Vc.  
D. B.

1189 1190 1191 1192 1193

*pp* legato *p*

*pp* *p*

*pp* *p*

*pp* *p*

Lim - it - less one - ness binds us to - geth - er, Pass - ing on life from one to an - o - ther Seek - ing to solve it,

Lim - it - less one - ness binds us to - geth - er, Pass - ing on life from one to an - o - ther Seek - ing to solve it,

Lim - it - less one - ness binds us to - geth - er, Pass - ing on life from one to an - o - ther Seek - ing to solve it,

Lim - it - less one - ness binds us to - geth - er, Pass - ing on life from one to an - o - ther Seek - ing to solve it,

Chorus I

poco rit.

Allegro - animando

Fl. 1 2  
Ob. 1 2  
C. A.  
Cl. in A 1 2  
B. Cl.  
Bsn 1 2  
Obsn

Hn in F 1 2 3 4  
Tpt in F 1 2  
Tbn. 1 2  
B. Tbn. Tba  
Timp.

Chorus I  
S.  
A.  
T.  
B.

Seek - ing to know it, Seek - ing to make it of worth to each broth - er.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

**cresc. sempre**

**60**

Fl. 1  
2

Ob. 1  
2

C. A.

1  
Cl. in A  
2

B. Cl.

Bsn 1  
2

Obsn

1  
2  
Hn in F  
3  
4

1  
2  
Tpt in F  
mf  
cresc.

1  
2  
Tbn.  
a2  
cresc.  
mf

B. Tbn.  
Tba  
cresc.

Timp.  
tr  
molto cresc.

S.  
A.  
T.  
B.

**cresc. sempre**

**60**

I  
Vln  
II

Vla

Vc.

D. B.

1200 1201 1202 1203 1204 1205 1206 1207

A - wake ye that live in  
A - wake ye that live in  
A - wake ye that live in  
A - wake ye that live in  
A - wake ye that live in

allargando

a tempo

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S.  
dark - ness! Dark - ness ser - veth not for deeds of light.

A.  
dark - ness! Dark - ness ser - veth not for deeds of light.

T.  
dark - ness! Dark - ness ser - veth not for deeds of light.

B.  
dark - ness! Dark - ness ser - veth not for deeds of light.

Vln I  
II

Vla

Vc.

D. B.

1208 1209 1210 1211 1212 1213 1214 1215

Chorus I





FL. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
mak - ing for the life of man. A - wake

A.  
mak - ing for the life of man. A - wake

T.  
mak - ing for the life of man. A - wake

B.  
mak - ing for the life of man. A - wake

Vln I  
Vln II

Vla

Vc.

D. B.

1225 1226 1227 1228 1229 1230 1231 1232

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tbn.

Timp.

S.  
A.  
T.  
B.

I  
Vln II

Vla

Vc.

D. B.

Chorus I

ye that heed not man's worth And laugh to see him faint and fall. A - wake

ye that heed not man's worth And laugh to see him faint and fall. A - wake

ye that heed not man's worth And laugh to see him faint and fall. A - wake

ye that heed not man's worth And laugh to see him faint and fall. A -

1233 1234 1235 sf sf sf 1238 sf 1239 1240

agitato, vivace

cresc. molto

63

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

— ye that mock at the right,— Ye coun - sel - lers of cor - rup - tion!

— ye that mock at the right, Ye coun - sel - lers of cor - rup - tion!

— ye that mock at the right,— Ye coun - sel - lers of cor - rup - tion!

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

63

agitato, vivace

cresc. molto

Vln I

Vln II

Vla

Vc.

D. B.

1241 1242 1243 1244 1245 1246 1247 1248

lunga Lento tranquillo molto rit.

64

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

[G to F $\sharp$ (low)]

S.

A.

T.

B.

Chorus I

Ye can - not stay the Sun.

lunga Lento tranquillo molto rit.

64

I

Vln II

Vla

Vc.

D. B.

1249 1250 1251 1252 1253 1254 1255 1256 1257 1258

This musical score page contains the following parts and markings:

- Fl. 1 & 2:** Flute parts, mostly silent.
- Ob. 1 & 2:** Oboe parts, mostly silent.
- C.A.:** Clarinet in A, mostly silent.
- Cl. in Bb 1 & 2:** Clarinet in B-flat parts. Includes dynamics *p* and *pp3*, and articulation *a 2*.
- B. Cl.:** Bass Clarinet, mostly silent.
- Bsn 1 & 2:** Bassoon parts. Includes dynamics *p* and *dim.*
- Cbsn:** Contrabassoon, mostly silent.
- Hn in F 1 & 2:** Horn in F parts. Includes dynamics *p*.
- Hn 3 & 4:** Horn parts 3 and 4.
- Tpt in F 1 & 2:** Trumpet in F parts, mostly silent.
- Tbn. 1 & 2:** Trombone parts, mostly silent.
- B. Tbn. Tba:** Bass Trombone/Tuba, mostly silent.
- Timp.:** Timpani, mostly silent.
- S. Solo:** Solo voice part, mostly silent.
- Chorus I:** Includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, mostly silent.
- Vln I & II:** Violin parts. Includes dynamics *mf* and *p*, and articulation *espress.*
- Vla.:** Viola part. Includes dynamics *mf* and *p*.
- Vc.:** Violoncello part. Includes dynamics *mf* and *p*.
- D. B.:** Double Bass part. Includes dynamics *mf* and *p*.

Measures 1259 to 1264 are indicated at the bottom of the page.



65

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Chorus I

joy ! Where trust is there is love ;

Where truth is there is joy ! Where trust is there is

Where truth is there is joy ! Where trust is there is

Where truth is there is joy ! Where trust is there is

Where truth is there is joy ! Where trust is there is

65

Vln I

Vln II

Vla

Vc.

D. B.

1271 1272 1273 1274 1275 1276



poco animando

rit.

66

1. *mf*

*f*

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S. Solo

S.

A.

T.

B.

Chorus I

Where love is there is heaven.

love; Where love is there is heaven.

love; Where love is there, there is heaven.

love; Where love is there is heaven.

love; Where love is, where love is there is heaven.

Vln I

Vln II

Vla

Vc.

D. B.

rit.

66

poco animando





68

Fl. 1 2

Ob. 1 2

C.A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2 3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Chorus I

On - - wards! On - - - - - wards and Sun - - - - - wards the

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

On - - wards! On - - - - - wards and Sun - - - - - wards the

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

1295 1296 1297 1298 1299 1300

69

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in Bb 1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F 1  
2  
3  
4

Tpt in F 1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

S.  
tra - veller's way will be! From hand to hand the to - ken pass - eth on, Though

A.  
The tra - veller's way will be! From hand to hand the to - ken pass - eth on, Though

T.  
tra - veller's way will be! From hand to hand the to - ken pass - eth on,

B.  
The tra - veller's way will be! From hand to hand the to - ken pass - eth on,

I  
Vln

II  
Vln

Vla

Vc.

D. B.

1301 1302 1303 1304 1305 1306

70

Fl. 1 2

Ob. 1 2

C. A.

Cl. in Bb 1 2

B. Cl.

Bsn 1 2

Cbsn

Hn in F 1 2

3 4

Tpt in F 1 2

Tbn. 1 2

B. Tbn. Tba

Timp.

Chorus I

S.

A.

T.

B.

mil - lions af - ter mil - lions pass a - way; An - oth - er takes the quest when

mil - lions af - ter mil - lions pass a - way; An - oth - er takes the quest when

Though mil - lions af - ter mil - lions pass a - way; An - oth - er takes the quest when

Though mil - lions af - ter mil - lions pass a - way; An - oth - er takes the quest when

70

Vln I

Vln II

Vla

Vc.

D. B.

mf cresc.

mf cresc.

mf cresc.

mf

mf

mf

mf

1307 1308 1309 1310 1311 1312

Fl. 1 2 *a2* *mf*

Ob. 1 2 *a2* *f*

C.A. *f* *cresc.* **Change to A**

Cl. in Bb 1 2 *a2*

B. Cl. *f*

Bsn 1 2 *a2*

Cbsn

Hn in F 1 2 *a2* *mf* *cresc.*

3 4 *a2* *mf* *cresc.*

Tpt in F 1 2 *mf* *f*

Tbn. 1 2 *a2*

B. Tbn. Tba *a2*

Timp. [E4, B4] *f cresc.*

S. *mf cresc.* *f*  
our life's tale is done, Come night to us, come night to us, to oth - ers comes

A. *mf cresc.* *f cresc.*  
our life's tale is done, Come night to us, come night to us, to oth - ers

T. *mf cresc.* *f*  
our life's tale is done, Come night to us, come night to us, to oth - ers comes

B. *mf cresc.* *f cresc.*  
our life's tale is done, Come night to us, come night to us, to oth - ers

Vln I *mf* *mf* *molto cresc.*

Vln II *mf* *mf* *molto cresc.*

Vla *mf*

Vc. *divisi* *a2*

D. B.





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

**Fl.** 1 2  
**Ob.** 1 2  
**C. A.**  
**Cl. in A** 1 2  
**B. Cl.**  
**Bsn** 1 2  
**Cbsn**

**Hn in F** 1 2 3 4  
**Tpt in F** 1 2  
**Tbn.** 1 2  
**B. Tbn. Tba**  
**Timp.**  
**Org.**

**S.**  
**A.**  
**T.**  
**B.**

**Vln** I II  
**Vla**  
**Vc.**  
**D. B.**

**Chorus I**

*mf cresc.*  
Voi - ces e - cho - ing voi - ces, Voi - ces! Voi - ces!

*ff*  
Hands a - cross the a - ges, *mf cresc.* Voi - ces e - cho - ing voi - ces, *f cresc.* Heart - beat an - swer - ing

Hands! Hands! Hands! *f cresc.* Voi - ces e - cho - ing voi - ces,

a - ges, Hands! Voi - ces e - cho - ing voi - ces,

**animando loco** **sempre cresc. ed animando**

1326 1327 1328 1329 1330 1331

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S.  
A.  
T.  
B.

Chorus I

I  
Vln  
II

Vla

Vc.

D. B.

Heart - beat an - swer - ing heart - beat. Joy! Joy!

Heart - beat,

Heart - beat an - swer - ing heart - beat. Joy!

Heart - beat an - swer - ing heart - beat. Joy!

72

1332 1333 1334 1335 1336

The musical score is arranged in systems. The top systems include woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn in F 1 & 2, Horn in F 3 & 4, Trumpet in F 1 & 2, Trombone 1 & 2, Bass Trombone/Tuba), percussion (Timpani), and organ. The bottom systems feature the Chorus I (Soprano, Alto, Tenor, Bass) and strings (Violin I & II, Viola, Violoncello, Double Bass). The score includes various musical notations such as triplets, accents, and dynamic markings like *ff*. The lyrics for the Chorus I are: "surg - - - ing tri - um - - phant, Joy! Joy! Joy! Joy! Joy - - - ing tri -".

Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn. 1  
2

Cbsn.

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S. I

S. II

A. I

A. II

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

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

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

1341 1342 1343 1344 1345



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Org.

S. I

S. II

A. I

A. II

T.

B.

I  
Vln

II

Vla

Vc.

D. B.

Chorus I

ing, surg - ing, Joy surg - ing tri - ing, surg - ing, surg

1351 1352 1353 1354 1355



Fl. 1  
2

Ob. 1  
2

C. A.

Cl. in A  
1  
2

B. Cl.

Bsn 1  
2

Cbsn

Hn in F  
1  
2  
3  
4

Tpt in F  
1  
2

Tbn. 1  
2

B. Tbn.  
Tba

Timp.

Hp

Org.

S. Solo

S. I

S. II

A. I

A. II

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*poco cresc.*

*cresc.*

*a 2*

*mf*

*tr*

*cresc.*

*p*

THE SPIRIT OF THE VISION

*mf*

The vi - - - sion binds e - -

1362 1363 1364 1365 1366 1367

Chorus I











# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*



PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.16/01