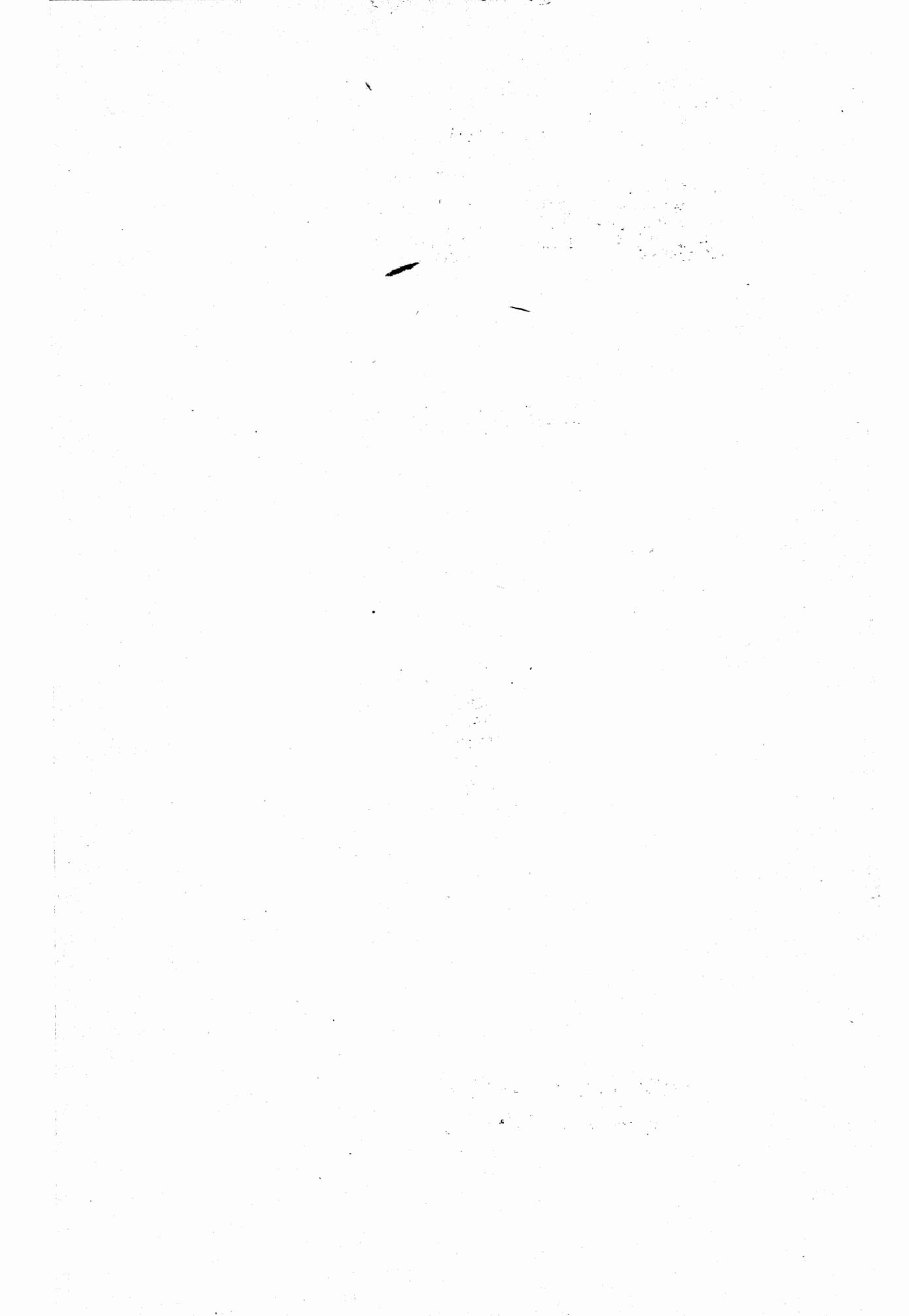


# THE VISION

JOSEPH W. CLOKEY



NEW YORK: THE H. W. GRAY CO.  
Sole Agents for NOVELLO & CO., Ltd.



**251880**

# **THE VISION**

***REVISED EDITION***

**A CHORAL TONE POEM**

**For**

**Solo, Chorus, Organ or Orchestra**

**THE WORDS FROM THE  
BOOK OF ISAIAH**

**SET TO MUSIC**

**BY**

**JOSEPH W. CLOKEY**

**Opus 20**

**Price 1.50**

**NEW YORK ∴ THE H. W. GRAY COMPANY  
SOLE AGENTS FOR  
NOVELLO & CO., Ltd.**

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## THE VISION

### JOSEPH W. CLOKEY.

The text of "The Vision" consists of selected portions of the prophecies of Isaiah, and is in two parts:—the first telling of the downfall of the old dispensation, and the second prophesying the coming of Christ and the era of peace.

To the Prophet in his troubles, comes a vision of the world's desolation, accompanied by a voice of lamentation. With increasing vividness, the downfall of the Power of Darkness is revealed. His agony of soul is presently relieved by a new vision, in which Jehovah sits enthroned as Ruler of the Universe, proclaiming the ultimate triumph of right over wrong, and the coming of the era of Peace on earth, Good Will towards Men. The passing of the vision brings to the dreamer peace of mind, and he falls into tranquil slumber.

In the musical treatment the composer has endeavored to create the moods and emotions such as might have been experienced by the prophet himself, had these pictures of the future been revealed to him in a vision.

#### The Text.

Stay yourselves, and wonder. For the Lord hath poured upon you the spirit of deep sleep, and hath closed your eyes.

For behold, darkness shall cover the earth. They grope for the wall like the blind; they stumble at noon as in the night.

If one shall look unto the land, behold, darkness and sorrow. If one shall look unto the earth, behold, dimness of anguish.

Look away from me; I will weep bitterly. Labor not to comfort me, for a grievous vision is declared unto me. What aileth thee now, O valley of vision? For it is a time of trouble; a day of treading down; a day of crying unto the mountains.

Then shall the sun be confounded and the moon ashamed. The stars of the heavens shall not give their light. Through the wrath of the Lord is the land darkened.

Woe to the crown of pride! Woe to the rebellious children! Howl, ye ships of Tarshish, for your strength is laid waste! Their youths shall faint and be weary, and their young men shall fall. Hell hath enlarged herself, and opened her mouth without measure! Thou shalt be brought down to Hell, to the side of the pit! To whom will ye flee for help, and where will ye leave your glory? Where are thy wise men? Let them tell thee now!

I saw also the Lord, sitting upon a throne, high and lifted up. Beside Him stood the seraphim. And one cried out unto the other and said: "Holy, holy, holy, is the Lord of Hosts."

For in the wilderness shall waters break out. The desert shall blossom as the rose, the thirsty land becomes a pool.

Comfort ye, my people. Thou shalt no more be forsaken, Thy city shall no more be desolate. Lift up thine eyes round about thee— thou shalt see the King in his beauty. Lift up thine eyes to the heavens—thou shalt see that land afar. There shall be beauty for ashes, the oil of joy for mourning, the garment of praise for the spirit of heaviness.

Rise! Shine! For thy light is come. Who is this that comes from Edom, with dyed robes from Bozrah? He that comes in righteousness, Mighty to save. Who is this, that is glorious in his apparel, travelling in his majesty? He is called Emmanuel, the Prince of Peace. Sing, O ye heavens! Shout, O ye forests! Hear, ye deaf! Look up ye blind and see! Ye shall have a song, and gladness of heart.

And Sharon shall be a fold of flocks, and the valley of Achor a fruitful field. The glory of Lebanon shall come unto thee,—the fir tree and the pine tree together. Instead of the thorn shall come up the cedar tree.

From the Book of Isaiah.

Time of Performance—45 minutes.





To Clarence Dickinson

1

# The Vision

Words from the  
Book of Isaiah

Music by  
JOSEPH W CLOKEY  
Opus 20

New York: The H.W. GRAY Co., Sole Agents for NOVELLO & COMPANY Limited, London

No. 1

Lento

MANUAL { Aeoline 8' and Bourdon 16'  
                    pppp  
                    misterioso

PEDAL { 16' and 32'

## Ch. Unda Maris

The Vision

**ALTO**      *pp*

**BASS**      *mp*      *doloroso*

**Sw. Vox Celeste**      *pp*

**Hm**

**Ch.**

**p Stay your-selves and won-der**

**Hm**

## The Vision

For the Lord hath poured up on you

Sw.

Ch.

TENORS *p*

the spir-it of deep

sleep.—

Stay your-selves and

Sw.

won-der

For the Lord hath

Ch.



A musical score for two voices (Treble and Bass) and piano. The score consists of ten staves. The first four staves feature lyrics "eyes." above the music. The fifth staff begins with a dynamic of **p**, followed by a forte dynamic **f** with grace notes. The next five staves are blank. The final staff concludes with a double bar line and repeat dots.

## Più mosso

*p*

For be - hold dark - ness shall

*p*

For be - hold dark - ness shall

Più mosso

cov - er the earth.

cov - er the earth.

Sw. Oboe

Ch.

The musical score consists of eight staves of music. The top three staves are vocal parts, indicated by treble, bass, and alto clefs. The fourth staff is for the Sw. Oboe, and the bottom four staves are for the Chorus. The music is in common time and includes various dynamics such as 'p' (piano) and 'f' (forte). The vocal parts sing lyrics like 'For behold darkness shall', 'cov - er the earth.', and 'The Vision'. The instrumental part for the Sw. Oboe and Chorus is also present. The score is written on five-line staves with bar lines indicating measures.

*p*

For be - hold dark - ness shall cov - er the

For be - hold dark - ness shall cov - er the

**2:**

*p*

*p*

earth

earth

Gross dark-ness shall

The Vision

Gross dark-ness shall

Gross dark-ness shall cov-er the earth.—

Gross dark-ness shall cov-er the earth.— Gross dark-ness

cov-er the earth, Dark - ness shall cov - er

cov-er the earth, shall cov-er the earth, shall cov-er the earth.—

Dark - ness, dark - ness shall cov-er the earth.—

Dark - ness, dark - ness shall cov-er the earth.—

Dark - ness, dark - ness shall cov-er the earth.—

Sw. **f**

*mf*

They grope for the wall like the blind. —

*f*

Dark - - - ness They

*mf*

They grope for the wall like the blind. —

Dark - - - ness They

Ped 16' uncoupled

stum-bled at noon as in the night. —

stum-bled at noon as in the night. —

cresc. pedal      Gt. *ff* — *mf* —

BASS *pppp*

They grope like the blind...

Ch. *p* Clarinet

Pedal uncoupled

*f = p = ppp*

8.....

Sw. Vox Celeste

## No. 2

## ALTO SOLO Recitative

If one shall look un - to the land, Be - hold, dark-ness and

8.....

8

8

Ch. *p*

sor - row! If one shall look un - to the earth, — Be

Gt.

hold — Dim ness of an - quish!

f p

*Andante lamentoso*

Look a - way from me, look a - way from me, I will weep

Sw. p

bit - ter - ly      Look a - way from me      Look a - way from me

*mf*

Solo, French Horn

I will weep bit - ter - ly.

Solo French Horn      Sw.

Un poco più mosso

La - bor not to com - fort me.      La - bor not to

The Vision

*rit.*

com - fort me, for a griev - ous vis - ion is de - clared un - to me,

Is de-clared un - to me.

*rit.*

Look a - way from me,

*Recit*

Look a - way from me, I will weep bit - ter-ly What

*pp*

ail - eth thee now, — Oh val - ley of vis - ion?

What ail - eth thee now, — Oh val - ley of

*Agitato*

*f*

vis - ion? For it is a time of troub - le.

*molto legato*

For \_\_\_\_\_ it is a time of troub - le. A

day \_\_\_\_\_ of tread-ing down, A day \_\_\_\_\_ of tread-ing down,

A day of cry-ing un - to the moun - tains

Gt. *f*

The Vision

Look a-way from me, Look a-way from me. I will weep.

Ch.

*pp* Sw.

*pp Ch.*

Sw.

*pppp*

## No.3

Agitato con moto

*mf*

Then shall the sun be con-

Agitato con moto

Sw. *mf* with 16' & 4' couplers

Ped *f*, 16' & 8'

found-ed, And the moon be a - sham-ed, The  
 found-ed, And the moon be a - sham-ed, The  
 found-ed, And the moon be a - sham-ed, The  
 found-ed, And the moon be a - sham-ed, The

Gt. *mf* to Sw.

stars of the heav-ens shall not give their light. —  
 stars of the heav-ens shall not give their light. —  
 stars of the heav-ens shall not give their light. —  
 stars of the heav-ens shall not give their light. —

*dim.*

Ch. *p*

*p*

Thro the wrath of the Lord is the land dark-en ed

*p*

Thro the wrath of the Lord is the land dark-en ed

*p*

Thro the wrath of the Lord is the land dark-en ed

*pp*

*ppp* dark-en ed

dark-en ed

16' 8' 4 reeds dark-en ed

Solo *fff*

Ch. *pp*



pride! ————— Woe to the re - bel - lious

pride! ————— Woe to the re - bel - lious

pride! ————— Woe to the re - bel - lious

pride! ————— Woe to the re - bel - lious

chil - dren! ————— Woe!

Gt. ***ff***

Sheet music for four voices and basso continuo, page 22.

The music consists of two systems of five staves each. The top three staves are soprano, alto, and tenor voices, all in treble clef and common time. The bottom two staves are basso continuo parts, one in bass clef and one in basso continuo tablature. The vocal parts sing "Woe!" in unison, with melodic lines marked by short vertical strokes above the notes. The basso continuo parts provide harmonic support with sustained notes and chords.

**System 1:**

- Soprano:** Treble clef, common time. Notes: - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Alto:** Treble clef, common time. Notes: - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Tenor:** Treble clef, common time. Notes: - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Basso Continuo (Treble):** Bass clef, common time. Notes:  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ .
- Basso Continuo (Tablature):** Tablature, common time. Notes:  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ .

**System 2:**

- Soprano:** Treble clef, common time. Notes:  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Alto:** Treble clef, common time. Notes:  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Tenor:** Treble clef, common time. Notes:  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest),  $\textcircled{e}$ , - (rest).
- Basso Continuo (Treble):** Bass clef, common time. Notes:  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ .
- Basso Continuo (Tablature):** Tablature, common time. Notes:  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ ,  $\textcircled{B}$ .

## No. 4

Furioso

*ff*

Howl ye! Howl ye! Howl ye!

Furioso

*ff*

Howl ye! Howl ye! Ships of

Tar - shish! Howl ye!

Howl ye! Howl ye! Howl ye!

Howl ye! Howl ye!

Howl ye! Howl ye!

Howl ye! Howl ye!

R.H.

L.H.

Howl ye

Howl ye

Howl ye

Howl ye

R.H. 6  
L.H.

For your strength is laid—

## Adagio

waste. \_\_\_\_\_

waste. \_\_\_\_\_ Their youths shall faint and be

waste. \_\_\_\_\_

waste. \_\_\_\_\_

## Adagio

**ff dim.**

**p**

**p Sw.**

**p**

wea - ry wea - ry

Their youths shall faint and be  
*wear*  
*ry*

*A few tenors to strengthen the altos*

*wear*  
*ry*

Ch.

*p portamento*

*wear*  
*ry*

[Keep these notes in mind]

*ppp*

And their young men

*ppp*

And their young men

*ppp*

*p portamento* And their young men

wea - ry And their young men  
(Bass prominent)

— shall fall.

— shall fall.

— shall fall.

— shall fall.

Sw. Full

*mf*

The Vision



## Furioso

*ff*

Howl ye! Howl ye! Howl ye!

Furioso

Gt. *ff*

*ff*

Howl ye! Howl ye! ships of

Musical score for "The Vision" featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between G major, F# major, and E major. The lyrics are repeated in each section: "Tar-shish! Howl ye!" followed by a section of chords and bass notes.

Tar-shish! Howl ye!

Tar-shish! Howl ye!

Tar-shish! Howl ye!

Tar-shish! Howl ye!

Howl ye! Howl ye! Howl ye!

Howl ye! Howl ye! Howl ye!

Howl ye! Howl ye! Howl ye!

The Vision

Howl ye! Howl ye! Howl ye! Howl ye!

Howl ye!

Howl ye!

Howl ye!

Howl ye!

R.H.

L.H.

Howl      ye!

Howl      ye!

Howl      ye!

Howl      ye!

R.H.      L.H.

For      your      strength      is

For      your      strength      is

For      your      strength      is

For      your      strength      is

laid — waste! —

Adagio

Hell hath en - larged her - self, and

Hell hath en - larged her - self, and

Hell hath en - larged her - self, and

Hell hath en - larged her - self, and

Adagio

*ff staccato*

*blatantly*

Sw. full with 4' couplers

pened her mouth

*accel. al fine*

Hell hath en - larged her - self, and op - ened her mouth with - out

Hell hath en - larged her - self, and op - ened her mouth with - out

Hell hath en - larged her - self, and op - ened her mouth with - out

*accel al fine*

*ff Gt.*

*ff*



whom will ye flee for help? And

whom will ye flee for help? And

*staccato*

**ff** Sw. 16' & 4' couplers

where will ye leave your glo - ry?

where will ye leave your glo - ry?

Where are thy wise men?

Where are thy wise men?

Where are thy wise men?

Where are thy wise men?  
stace.

Gt.

Let them tell thee now! *rit.*

Let them tell thee now!

Let them tell thee now!

Let them tell thee now! *rit.*

## Molto furioso

Musical score for orchestra and choir, page 40.

The score consists of two systems of music. The first system, "Molto furioso," begins with three staves of vocal parts (Soprano, Alto, Tenor) and one staff for Bassoon. The vocal parts sing "Howl!" in unison. The bassoon part has sustained notes. The key signature is B-flat major (two flats). The tempo is Molto furioso.

The second system, "Presto," begins with three staves of vocal parts (Soprano, Alto, Tenor) and one staff for Bassoon. The vocal parts sing "Howl ye!" in unison. The bassoon part has sustained notes. The key signature changes to A-flat major (one flat). The tempo is Presto.

Both systems include dynamic markings such as *fff* (fortississimo), *Gt.* (Guitar), and *8* (octave).

Howl ye ships of Tar - shish! Howl  
 Howl ye ships of Tar - shish! Howl  
 Howl ye ships of Tar - shish! Howl  
 Howl ye ships of Tar - shish! Howl

*Solo fff* Gt.

ye! Howl ye!  
 ye! Howl ye!  
 ye! Howl ye!  
 ye! Howl ye!

*8*

*3* *3* *3* *3*

8 8 8

Howl — ye!

*R.H.* *L.H.* *R.H.*

*L.H.* *R.H.*

*precipitato*

*Adagio*

*uncouple Pedal*

*fff*

*ffff*

reduce

Fr. Horn —

Ch. Clarinet

Ped. uncoupled *mf* — *p*

*pp*

## Part Two

No. 5

Tranquillo

Sw. Vox. Humana

Ch. Harp.

Chimes

*pp*

Hm

Hm

Hm

Harp

Chimes

The Vision

Ch. Harp.

Sw. Vox Humana

Hm

Harp.

Chimes

This musical score page contains five staves. The top three staves are blank. The fourth staff begins with a treble clef, a key signature of one sharp, and a dotted half note. It is labeled 'Ch. Harp.' and features a melodic line with sixteenth-note patterns. The fifth staff begins with a bass clef, a key signature of one sharp, and a dotted half note. It is labeled 'Sw. Vox Humana' and shows sustained notes with fermatas. The sixth staff begins with a treble clef, a key signature of one sharp, and a dotted half note. It is labeled 'Hm' and contains a rhythmic pattern of eighth and sixteenth notes. This pattern repeats across the remaining staves. The seventh staff begins with a bass clef, a key signature of one sharp, and a dotted half note. It is labeled 'Harp.' and shows a melodic line with sixteenth-note patterns. The eighth staff begins with a bass clef, a key signature of one sharp, and a dotted half note. It is labeled 'Chimes' and shows sustained notes with fermatas. The ninth staff is blank.

Sw.

Ch.

Gt. Doppel Floete

I saw al - so the Lord! \_\_\_\_\_ sit - ting up

Gt. *f*

on a      throne. \_\_\_\_\_ high      and      lift - ed      up! \_\_\_\_\_

*cres - - - cendo*

*Con moto*

Be -

Be - side      Him stood      the

Be - side      Him stood      the      Ser - a-phim      Be -

*Con moto*

*ff*      reduce      *mf*

*mp*

Be - side      Him stood the      Ser - a - phim.

side      Him stood the Ser - a - phim.

Ser - a - phim      the      Ser -      a -      phim.      Be -

side      Him      stood the      Ser - a - phim.      Be -      side      Him      stood the

Be - side      Him      stood the      Ser - a - phim.

side      Him      stood the      Ser - a - phim      the      Ser -      a -

Ser - a - phim      Be -      side      Him      stood the      Ser -      a -

*ff*

Sar - a - phim And one cried out — un - to an - oth - er and  
*ff*  
 — And one cried out — un - to an - oth - er and  
*ff*  
 phim And one cried out — un - to an - oth - er and  
*ff*  
 phim And one cried out — un - to an - oth - er and

*f*

said; —  
 said; —  
 said; —  
 said; —  
 said; —

Sw. **p**

Gt. Flute

The musical score consists of two staves. The top staff is for the Gt. Flute, showing eighth-note chords in common time. The bottom staff is for the Bass, showing quarter notes in common time. The key signature is one flat.

No. 6 Allegretto Moderato  
Ch. Harp & Fl. 8 (*gva lower ad lib.*)

**p** Sw. **p**

The musical score consists of three staves. The top staff is for the Flute, playing eighth-note chords in common time. The middle staff is for the Ch. Harp, with sustained notes and grace notes. The bottom staff is for the Bass, with sustained notes. The key signature is one flat.

Children's Chorus (or three Solo Voices)

**p**

Ho - ly Ho - ly

The musical score consists of three staves. The top staff shows the lyrics "Ho - ly" with sustained notes. The middle staff shows eighth-note chords. The bottom staff is for the Bass. The key signature is one flat.

Ho - ly — is the Lord — of

The musical score continues with three staves. The top staff shows the lyrics "Ho - ly — is the Lord — of" with sustained notes. The middle staff shows eighth-note chords. The bottom staff is for the Bass. The key signature changes to one sharp.

Hosts! \_\_\_\_\_

Ho - ly Ho - ly  
Ho - ly Ho - ly  
Ho - ly Ho - ly  
Ho - ly Ho - ly

*pp*

Ho - ly is the Lord of  
Ho - ly is the Lord of  
Ho - ly is the Lord of  
Ho - ly is the Lord of

Ho - ly  
Hosts!  
Hosts!  
Hosts!  
Hosts!

Ho - ly  
Ho - ly  
Ho - ly  
Ho - ly

Ho - ly

Ho - ly

Ho - ly

Ho - ly

Ho - ly

*cresc. molto*

*ff*

*d.*

*p.*

Ho - ly is the Lord \_\_\_\_\_ of

*cresc. molto*

*ff*

*p.*

*p.*

*mf Gt. cresc.*

*cresc. molto*

*p*

Ho - ly

Hosts!

Hosts!

Hosts!

Hosts!

*molto dim.*

Ho - ly

pp Ho - ly pp

ppp

The Vision

Ho - ly  
is the Lord of Hosts!  
is the Lord of Hosts!  
is the Lord of Hosts!

## No. 7 Teneramente

Sw. pp

## Allegretto

Sw. Flutes 8', 9', 4'

Gt Flute

*N.B. Should the pianissimo ending of this work be found inexpedient, No. 10 may be interpolated here, thus making a brilliant close with "Rise, Shine." The ending as printed, however, is the one most in keeping with the program of the composition.*

The Vision

Musical score page 55 featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of measures with various note heads and stems, some with horizontal lines and some with vertical stems.

## Pastorale

Musical score page 55 featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of measures with various note heads and stems, some with horizontal lines and some with vertical stems. The middle staff has the instruction "Ch. Flute Celeste".

Musical score page 55 featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of measures with various note heads and stems, some with horizontal lines and some with vertical stems.

Musical score page 55 featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The music consists of measures with various note heads and stems, some with horizontal lines and some with vertical stems.

The Vision

8.....

Alto Solo

For in the

8.....

Sw.

Gt. Flute

wil - der - ness \_\_\_\_\_ shall wa - - ters break out.

The de sert shall blos - som as \_\_\_\_\_ the

Rose. — The thirst - y land — be-come a pool —

For — in the wil - der-ness shall wa - ters break

out — the de - sert shall blos - som as — the —

Rose — The thirst - y land be - come a

pool — 8.

8.....

*poco rit.*

L.H.  
Ch. Harp  
R.H.  
16' open

## No. 8

8.....

Sw. Vox Celeste

Andante sostenuto

Alto Solo

Com - fort ye

Andante sostenuto

Sw. p 8'

Solo Fr. Horn

Com - fort ye! Com - fort

ye — my peo - ple. Thou shalt no more be for-

sa - ken Thy cit - y shall no more be des - o - late

Com - fort ye \_\_\_\_\_ Com - fort

ye! \_\_\_\_\_ Lift up thine eyes round a - bout thee,

SOPRANO I &amp; II

pp

TRIO or CHORUS

Ah

ALTO

pp

Ah

Thou shalt see the King in His beau - ty.      Lift up thine eyes to the

Ah \_\_\_\_\_

Ah \_\_\_\_\_

Heav - ens,      Thou shalt see that land, a far \_\_\_\_\_

Ah \_\_\_\_\_      Ah \_\_\_\_\_

Ah \_\_\_\_\_      Ah \_\_\_\_\_

*p* Ah *pp* Ah *p* Ah

*p* Ah *pp* Ah

*p* Ah *pp* Ah

- Ch. Celeste  
(sva lower ad lib.)

Chimes, in lieu of Celesta

*pp* Com - fort - ye

*pp*

*pp*

- Sw.

Com - fort - ye! \_\_\_\_\_

There shall be beau - ty for ash - es      The oil of joy for -

mourn-ing. The gar - ment of praise — for the spir-it of hea-vi - ness

*Altos prominent*

Ch. Celesta

Ch. Celesta

Ah Com - fort  
Ah Ah p  
Ah

Gt. *f* *p* Sw. *p*

ye! Com - fort ye!

Ah

Com-fort ye Com-fort ye

Ch. unda maris  
or Erzahler

*mf*

Com - fort ye

Com - fort ye

Com - fort ye

Com - fort ye

Com-fort ye

Com-fort ye

No. 9

*Con spirito*

Solo French Horn

Sw. Vox Celeste  
16' & 4' couplers

The musical score consists of six staves of music. The top two staves are soprano voices, the third is alto, the fourth is bass, and the bottom two are tenor. The key signature is A major (three sharps). The tempo is indicated by a 'f' (forte) and a '10'. The lyrics 'Rise! Shine, for thy light is come.' are repeated three times. The first two repetitions have 'Rise!' on the first note of the second measure. The third repetition has 'Rise!' on the first note of the first measure. The fourth staff (bass) has dynamic markings 'Gt mf' and 'v'. The fifth staff (tenor) has dynamic markings 'mf' and 'Sw. full'. The sixth staff (tenor) has a dynamic marking 'mf'. Measures 11-12 show sustained notes with slurs. Measures 13-14 show eighth-note patterns with '3' below the staff. Measures 15-16 show sustained notes with slurs.

Rise! —  
 Rise! —  
**f**  
 Rise! Shine, for thy light is come.  
 Rise! Shine, for thy light is come.  
 Gt *mf*  
 v  
*mf* Sw. full  
 mf

Rise! — Shine!  
 Rise! — Shine!

3  
 3  
 3  
 3  
 3  
 3

Musical score for four staves (Treble, Alto, Bass, and a lower Treble staff) in G major (two sharps). Measures 69-73. The music consists primarily of rests, with occasional grace notes and sustained notes from the previous measure.

Musical score for four staves (Treble, Alto, Bass, and a lower Treble staff) in G major (two sharps). Measures 74-78. The vocal parts sing "Rise! Shine, for thy light is come..." followed by a dynamic change and a solo section for guitar and tubas.

*Rise! \_\_\_\_\_*

*Rise! \_\_\_\_\_*

*Rise! Shine, for thy light is come\_ Rise! \_\_\_\_\_*

*Rise! Shine, for thy light is come\_ Rise! \_\_\_\_\_*

Gt. *f*

*fff Solo, Tubas 16' 8'4*

The Vision

Rise! — Shine!

Rise! — Shine!

Rise! — Shine!

Rise! — Shine!

Full organ

Gt.

## Adagio

Shine! for thy light is come! —

Shine! for thy light is come! — *Recit.* *f*

Shine! for thy light is come! — Who is this? —

Shine! for thy light is come! — Who is this? —

Adagio

*p*

Who is this that comes from Ed - on, with

— Who is this? — *a tempo*

*mf*

Sw. *p* Ch. *p*

(Children's Chorus if desirable)

He that comes in right-eous-ness,—

dy - ed robes from Boz - rah?

Sw. Vox Celeste

Might - y to save! \_\_\_\_\_

Who is this? Who is

Gt. *mf*Sw. *p*

A musical score for "The Vision" featuring multiple staves of music. The top staff is a soprano vocal line in G major. The second staff is another soprano line, also in G major, with dynamics like *p* and *f*. The third staff is a bass line in G major. The fourth staff is a soprano line in G major, with a dynamic *p* and lyrics "That is glori - ous in his ap - par - el". The fifth staff is a bass line in G major, with lyrics "This?". The sixth staff is a soprano line in G major, with a dynamic *p* and lyrics "Ch. *p* 8' & 4'". The seventh staff is a bass line in G major. The eighth staff is a soprano line in G major, with a dynamic *p* and lyrics "(Children ad lib)". The ninth staff is a bass line in G major, with lyrics "He is called Em -". The tenth staff is a soprano line in G major, with lyrics "trav - ling in his Maj - es - ty?". The eleventh staff is a bass line in G major. The twelfth staff is a soprano line in G major, with a dynamic *p* and lyrics "Sw. 8' & 4'". The thirteenth staff is a bass line in G major.

man - u - el. the Prince of Peace!

(Adult Sopranos)

Rise! Shine! Rise! Shine!

Rise! Shine! Rise! Shine!

add to Sw.

*accel. poco a poco*

Sing, oh ye Heav - ens!

*accel. poco a poco*

Sing, oh ye Heav - ens!

Shout, oh ye

Shout, oh ye

*accel. poco a poco*

*L.H.*

*R.H.*

for-ests!

Hear, ye deaf! Look up, ye blind and

for-ests!

Hear, ye deaf! Look up, ye blind and

Hear, ye deaf! Look up, ye blind and

*L.H.*

Hear, ye deaf! Look up, ye blind and

see! —

see! —

see! —

Ye shall have a song! and glad - ness of

Ye shall have a song and glad - ness of

heart!

Sing, oh ye Heav- ens! Shout, oh ye

Sing, oh ye Heav- ens! Shout, oh ye

heart! —

Gt. *mf* to Sw. R.H.  
L.H.

for-ests! Hear, ye deaf! Look up, ye blind, and

for-ests! Hear, ye deaf! Look up, ye blind, and

Hear, ye deaf! Look up, ye blind, and



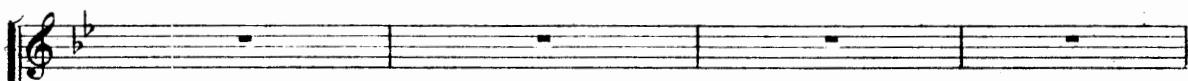
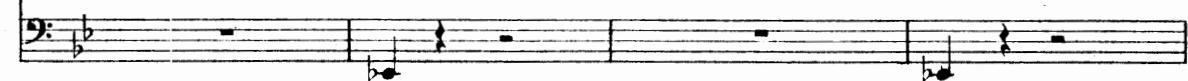
see! —



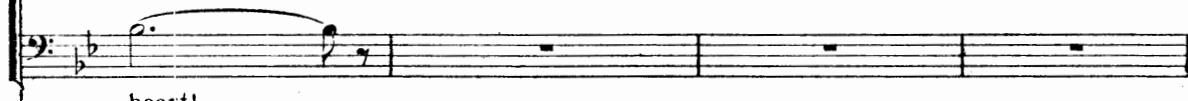
see! —



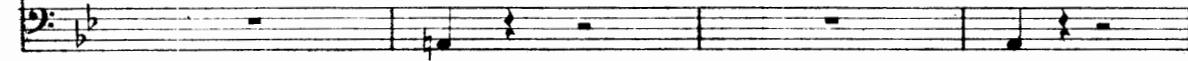
Ye shall have a song and glad - ness of



Ye shall have a song, and glad - ness of



heart! —



Con bravura

Sing ye!

Sing ye!

heart Sing ye!

Sing ye!

Con bravura

Gt. f

Shout ye! Sing ye —

Shout ye! Sing ye —

Shout ye! Sin ye —

Shout ye! Sing ye —

Gt. ff

Heav - ens, — Shout — ye — for - ests! —

Heav - ens, — Shout — ye — for - ests! —

Heav - ens, — Shout — ye — for - ests! —

Heav - ens, — Shout — ye — for - ests! —

8.....

Rise! — Shine! —

Rise! — Shine! —

Rise! — Shine! —

Rise! — Shine! —

8.....

*fff*

Solo to Gt.

8

Rise! \_\_\_\_\_

Rise! \_\_\_\_\_

Rise! \_\_\_\_\_

Rise! \_\_\_\_\_

8

The Vision

## No. 10

Andante cantabile

8

Ch. Fl. Celeste

Sw. 8' *p*

**c**

Time almost  $\frac{2}{2}$

Alto Solo

Sw. or Ch. Flute 8'

rit.

R.H.

L.H.

Ch. Unda Maris

And

**b**

Shar - on shall be a fold of

**b**

flocks and the

val - ley of A - chor a

fruit - ful field. And

Sheet music for three voices (Soprano, Alto, Bass) and piano, featuring three staves. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of three systems of four measures each.

**System 1:**

- Soprano:** Sha - - ron shall be a fold of
- Bass:** (Piano accompaniment)
- Piano:** (Piano accompaniment)

**System 2:**

- Soprano:** flocks \_\_\_\_\_ and the
- Bass:** (Piano accompaniment)
- Piano:** (Piano accompaniment)

**System 3:**

- Soprano:** val - ley of a - chor a
- Bass:** (Piano accompaniment)
- Piano:** (Piano accompaniment)

fruit - ful field \_\_\_\_\_ a

fruit - ful field \_\_\_\_\_ a

fruit - ful field \_\_\_\_\_ The

glo - ry of Leb - a - non, the

Ah -

Trio or Chorus

Ah -

R.H. 5  
L.H.  
R.H.  
L.H.

Ch. Fl. 8' and Celesta

glo - ry of Leb - a - non, shall

Ah -

bass

## Meno Mosso

Come un-to thee shall come un-to thee. The fir tree, and the

Sw. Vox Humana, Soft String, and 16 & 4 couplers

Ped. soft 16' & 8'

pine tree to - ge - ther In - stead of the thorn shall come  
Sw.

p Ch. 8'

up the ce-dar tree. In - stead of the thorn shall come  
*pp sostenuto*

Sop. Ah

Alt. Ah

Bass

up — the ce - dar tree —

*sostenuto*

Ah —

Ah —

Sha - ron shall

*p*

Sw.

Ch.

Sharon shall

be a fold of flocks —

The Vision

Sha - ron shall be a fold of

Ah \_\_\_\_\_

be a fold of flocks \_\_\_\_\_

— a fold of flocks \_\_\_\_\_

**ALTO SOLO**

*sempre p* Ah \_\_\_\_\_

flocks a fold of flocks a fold of flocks

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

*sempre p*      *sempre p*

Shar-on shall

Ah *rit.*

Ah *rit.*

Ah *rit.*

Ah *rit.*

*p Three or four voices only*

Shar-on shall be a fold

*rit.* *a tempo*

*rit.* *Sw.* *8.*

Ch. celesta, non arpeg.

flocks, — a fold — of flocks —

8

16' & 4' couplers off

Ah

Ah

*ppp**ppp*

Ah

Ah

*ppp*

Ah

Ah

Ah

Ah

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The score consists of four staves. The top two staves are soprano, and the bottom two are bass. Measure 1: Soprano has eighth notes, Bass has eighth notes. Measure 2: Soprano has eighth notes, Bass has eighth notes. Measure 3: Soprano has eighth notes, Bass has eighth notes. Measure 4: Soprano has eighth notes, Bass has eighth notes. Measures 5-8: Soprano has sustained notes followed by eighth notes. Bass has eighth notes.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The score consists of four staves. The top two staves are soprano, and the bottom two are bass. Measure 5: Soprano has eighth notes, Bass has eighth notes. Measure 6: Soprano has eighth notes, Bass has eighth notes. Measure 7: Soprano has eighth notes, Bass has eighth notes. Measure 8: Soprano has eighth notes, Bass has eighth notes.

Musical score for two voices (Soprano and Bass) in common time, key signature of one flat. The score consists of four staves. The top two staves are soprano, and the bottom two are bass. Measure 9: Soprano has eighth notes, Bass has eighth notes. Measure 10: Soprano has eighth notes, Bass has eighth notes. Measure 11: Soprano has eighth notes, Bass has eighth notes. Measure 12: Soprano has eighth notes, Bass has eighth notes. Measures 13-16: Soprano has sustained notes followed by eighth notes. Bass has eighth notes.



