

# A VISION OF MUSIC

A CANTATA FOR SOLO, CHORUS OF  
WOMEN'S VOICES, AND ORCHESTRA



THE WORDS BY  
F. W. FABER

SET TO MUSIC BY  
HARRY M. GILBERT

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# A Vision of Music

F. W. FABER

HARRY M. GILBERT

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Andante con moto M M  $\text{♩} = 60$

Cello

Organ

Harp  
or  
Piano

pp *Vox Humana*

pp

r.h.

l.h.

2nd  
G#

\* 2nd  
C#

\* 2nd  
B

E#  
B#

Ab  
C#

E#

A#

B

B#

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Musical score system 1. It consists of three staves. The top staff is a grand staff with treble and bass clefs, containing a long melodic line with a slur. The middle staff is a grand staff with treble and bass clefs, containing a complex melodic line with slurs and ties. The bottom staff is a grand staff with treble and bass clefs, containing a bass line with handwritten chord symbols: Eb, Db, Eb, Ab, and F#.

Musical score system 2. It consists of three staves. The top staff is a grand staff with treble and bass clefs, containing a long melodic line with a slur. The middle staff is a grand staff with treble and bass clefs, containing a complex melodic line with slurs and ties. The bottom staff is a grand staff with treble and bass clefs, containing a bass line with handwritten chord symbols: Eb, F# (with Db below it), Ab, Gb, Ab, Bb, and D#.

Bass line staff with notes and dynamics. Dynamics include *p* and *f*.

Piano accompaniment staves showing chords and rests.

*rubato*

Complex piano accompaniment featuring triplets and chords. Includes the marking *Colla*.

G $\sharp$  A $\flat$       G $\flat$  E $\flat$  A $\sharp$ - $\flat$  F $\flat$       E $\sharp$   
 E $\sharp$       B $\flat$  C $\sharp$  B $\sharp$  - B $\sharp$  E $\flat$  - D $\sharp$

Bass line staff with notes and dynamics. Dynamics include *p* and *f*.

Piano accompaniment staves with rests.

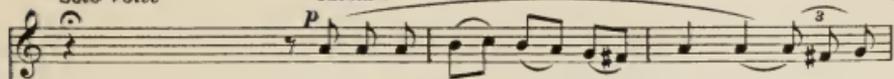
Complex piano accompaniment featuring triplets.

This system contains three staves. The top staff is a Cello part with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment. The piano part features a melodic line in the right hand with a *cresc.* marking and a handwritten note "G4 E4" in the left hand.

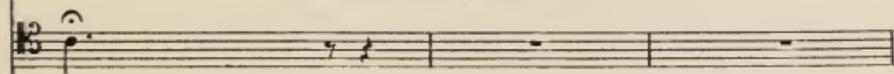
This system contains two staves of piano accompaniment. The top staff has a melodic line with a *decresc.* marking. The bottom staff has a bass line with a *molto legato* marking and a *rit.* marking. The key signature changes to two flats.

This system contains two staves of piano accompaniment. The staves are mostly empty, with handwritten notes "F#4" and "A4" in the right hand of the first measure.

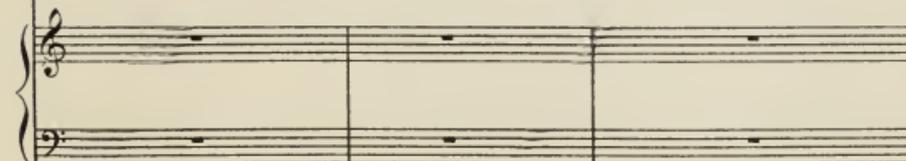
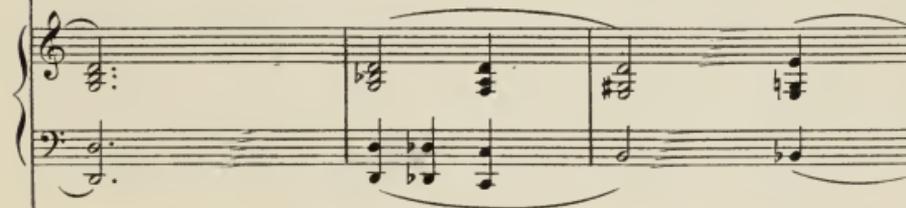
Solo Voice

*calmato*

That mu-sic breathes thru my spir-it — as the



breez-es blow thru a tree; And my soul gives light — as it



quiver, — Like moons — on a tremu- lous sea. —

And my soul — is pos- sess'd with

yearn - ings My soul — is pos- sess'd with

*incalzando*

year - ings which make my life broad-en and swell And I

*broaden*  
*cresc.*

hear strange things — that are sound - less — And I

*Cello*  
*subito pp* *Cello*

see the in - vis - i - ble, — th'in - vis - i - ble. —

*Cello*

Andante con moto

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked 'Andante con moto'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line begins with a rest, followed by a melodic phrase. The lyrics 'But my soul seems float-ing for-' are positioned below the vocal line. The tempo changes to 'quasi rit.' and then 'tempo' are indicated below the piano accompaniment. The score concludes with a final chord in the piano part.

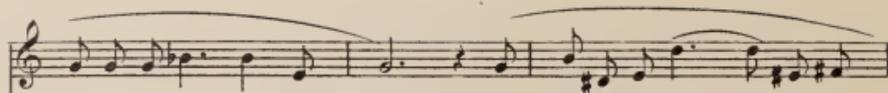
ev - er in an orb of

rav - ish - ing sounds. Thru faint - fall - ing

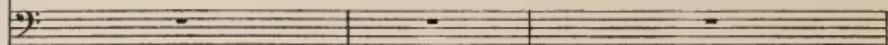
ech-oes of heav'ns, 'Mid beau-ti ful earths with-out bounds. Thru

*rit.*

*rit.*



faint-falling ech - oes of heav'ns, 'Mid beau-ti-ful earths — with-out



The piano accompaniment for the first system. The right hand (treble clef) has a whole rest for the first two measures, followed by a chord of D4-F#4-A4 in the third measure. The left hand (bass clef) has a whole rest for the first two measures, followed by a descending eighth-note scale: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The system ends with a final chord of D4-F#4-A4.

The second system shows a vocal line in treble clef. It begins with a whole note G4, followed by a quarter rest, then a quarter note G4. The system ends with a quarter rest.

bounds.

The bass line for the second system. It begins with a quarter note G2, followed by quarter notes F#2, E2, D2, C2, B1, A1, G1. The system ends with a quarter note G1.

The piano accompaniment for the second system. The right hand (treble clef) has a whole note chord of D4-F#4-A4, followed by a quarter rest, then a whole note chord of D4-F#4-A4. The left hand (bass clef) has a whole note chord of D4-F#4-A4, followed by a quarter rest, then a whole note chord of D4-F#4-A4. The system ends with a final chord of D4-F#4-A4.

The piano accompaniment for the third system. The right hand (treble clef) has a whole note chord of D4-F#4-A4, followed by a quarter rest, then a whole note chord of D4-F#4-A4. The left hand (bass clef) has a whole note chord of D4-F#4-A4, followed by a quarter rest, then a whole note chord of D4-F#4-A4. The system ends with a final chord of D4-F#4-A4.

Handwritten notes and markings at the bottom right of the page, including "rit.", "Al", and "Bb".

*Sop. I*  
*p*  
O si - lence that clar - ion in mer - cy For it

*Sop. II*  
*p*  
O si - lence that clar - ion in mer - cy For it

*Alto I*  
O si - lence that clar - ion in mer - cy For it

*Alto II ad lib.*

*p*

car - ries my soul a - way, And it whirls my thoughts out be -

car - ries my soul a - way, And it whirls my thoughts out be -

car - ries my soul a - way, And it whirls my thoughts out be -

*Alto II optional throughout*

yond me Like the leaves on an autumn day.

yond me Like the leaves on an autumn day.

yond me Like the leaves on an autumn day. Is it

or fragrance, or vision?

is it sound, or fragrance, or vision?

sound, or fragrance, or vision?

Vo - cal light wavering

Vo - cal light wavering

Vo - cal light wavering down from a - bove? Vo - cal light wavering

down — from a - bove?

down — from a - bove? *Animato*

down — from a - bove? Past pray'r and praise I am float - ing

*Animato*

Past pray'r and praise I am

Down the rap - ids of speech - less love — Rap - ids of

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Past pray'r and praise I am". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature is two sharps (D major) and the time signature is 7/8.

float - ing, past pray'r and praise I am float - ing

Past pray'r and praise I am float - ing

love — Past pray'r and praise I am float - ing

The second system continues the musical score. The vocal line includes dynamic markings: *p* (piano) above the first measure and *f* (forte) above the second measure. The lyrics are "float - ing, past pray'r and praise I am float - ing", "Past pray'r and praise I am float - ing", and "love — Past pray'r and praise I am float - ing". The piano accompaniment continues with the same instrumental parts as the first system.

*cresc.*

*f* Down the rap - ids of speech-less love I'm float - ing

*cresc.*

*f* Down the rap - ids of speech-less love I'm float - ing

*cresc.*

*f* Down the rap - ids of speech-less love I'm float - ing

*cresc.*

*f* Down the rap - ids of speech-less love I'm float - ing

*cresc.*

*f*

Down the rap - ids of

Down the rap - ids of

*pp* Down the rap - ids of speech-less love — Down the rap - ids of

*pp*

*subito pp*

*cresc.*

speech-less love — I am floating down, I am floating

speech-less love — I am floating down, I am floating

speech-less love — past pray'r and praise, past pray'r and praise,

*ff*

*ff*

*ff*

*ff*

*ff*

down the rap-ids of love, down the rap-ids. Thou, Lord

down the rap-ids of love, down the rap-ids. Thou, Lord

past pray'r and praise, past pray'r and praise. — Thou, Lord

*marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

*f marcato*

art the Fa-ther of mu-sic

art the Fa-ther of mu-sic

art the Fa-ther of mu-sic

art the Fa-ther of

*p*

Sweet sounds are a whisper from Thee; Thou hast

*p*

Sweet sounds are a whisper from Thee; Thou hast

*p*

mu-sic. Sweet sounds are a whisper from Thee; Thou hast

*p* Quietly

made Thy cre - a - tion all an - thems Tho' it  
 made Thy cre - a - tion all an - thems Tho' it  
 made Thy cre - a - tion all an - thems

The first system consists of four vocal staves. The top two staves have lyrics. The music is in 3/4 time with a key signature of two sharps (F# and C#). It features several triplet markings (indicated by a '3' in a circle) and a fermata over the final note of the first phrase.

## Cello

The Cello part is written on a single staff in bass clef. It features a melodic line with triplet markings and a fermata over the final note, mirroring the vocal parts.

sing-eth them si - lent-ly — *rall.* si - lent-ly. —  
 sing-eth them si - lent-ly — *rall.* si - lent-ly. —  
 sing-eth them si - lent-ly — *rall.* si - lent-ly. —

The second system continues the vocal and cello parts. The lyrics are "sing-eth them si - lent-ly". The music is marked *rall.* (rallentando). It includes triplet markings and a fermata over the final note. The Cello part has a more complex melodic line with a fermata.

*Solo Voice*  
*tempo*

And I know by the stir of this music what

rap-tunes in Heav'n, Heav'n can be

Where the sound is thy mar-ve-lous still-ness,

Where the sound is Thy mar-ve-lous still - ness.

*rit.*

*rit.*

*rit.*

*rit.*

22  
66

*Sop. I*

*Sop. II* And the mu - sic — is

*Alto I* And the mu - sic — is

*Alto II* And the mu - sic — is

*Cello*

light out of Thee! is light out of Thee!

light out of Thee! is light out of Thee!

light out of Thee! is light out of Thee!

light out of Thee! is light out of Thee!

*mf*

*mf*

*mf*

*mf*

*mf*

is light out of

is light out of

is light out of

is light out of

*f*

*f*

*f*

*f*

*f*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

*molto cresc.*

The musical score is arranged in systems. The top three systems are vocal staves, each with the word "Thee!" written below the first measure. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal lines are simple, with long notes and rests.

The piano accompaniment begins in the fourth system, marked "Cello". It features a prominent bass line with a "cresc. molto" marking and a treble line with triplets and accents. The fifth system continues the piano part, with a "cresc. molto" marking and a "ff" dynamic. The sixth system shows the piano accompaniment continuing, with a "ff" dynamic and a circled bass line. The seventh system shows the piano accompaniment continuing, with a "ff" dynamic and a circled bass line. The eighth system shows the piano accompaniment continuing, with a "ff" dynamic and a circled bass line.

Handwritten annotations in the lower systems include "p. 10" and "p. 11" in the seventh system, and "p. 12" and "p. 13" in the eighth system. There are also some other markings like "p. 14" and "p. 15" in the eighth system.

musical score for page 23, featuring vocal and piano parts. The score is written in 3/8 time and a key signature of three flats (B-flat, E-flat, A-flat). The vocal line consists of a single melodic line with a long note value. The piano accompaniment is divided into three systems, each with a grand staff (treble and bass clefs). The first system shows a simple harmonic accompaniment. The second system features a more complex piano part with a rapid sixteenth-note scale in the bass clef, accompanied by a melodic line in the treble clef. The third system continues this piano part with similar textures. Dynamic markings include *dīm.* (diminuendo), *poco* (poco), and *a poco* (poco).

musical score for page 23, featuring vocal and piano parts. The score is written in 3/8 time and a key signature of three flats (B-flat, E-flat, A-flat). The vocal line consists of a single melodic line with a long note value. The piano accompaniment is divided into three systems, each with a grand staff (treble and bass clefs). The first system shows a simple harmonic accompaniment. The second system features a more complex piano part with a rapid sixteenth-note scale in the bass clef, accompanied by a melodic line in the treble clef. The third system continues this piano part with similar textures. Dynamic markings include *dīm.* (diminuendo), *poco* (poco), and *a poco* (poco).





# SONG BOOK OF THE FOUR-MINUTE MEN

THE NATIONAL ANTHEMS OF THE ALLIES  
AND OTHER PATRIOTIC SONGS

ARRANGED FOR MALE CHORUS BY CLARENCE DICKINSON

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NOTE.—In arranging these National Anthems for a chorus of male voices I have included two settings of "The Star Spangled Banner" and "The Battle Hymn of the Republic," one for use of a solo quartette and one in a lower key for use when the chorus acts as a leader to the audience. Thanks are due to J. Fletcher Shera for his aid in making the collection.—C. D.

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