

HOL

The Holy Vision,



SONG,

WORDS BY

A. HORSPOL,

MUSIC BY

Theo. Bonheur.

With Tonic Solfa Setting.

London

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AND
103, NEWINGTON CAUSEWAY, S.E.

888.

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THE HOLY VISION.

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MUSIC BY THEO: BONHEUR.

VOICE.

Molto Moderato.

PIANO.

f *maestoso.*

mf *dim.*

The first system of the score features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of one sharp (F#). It contains a whole rest followed by a colon and a vertical bar line, indicating a pause. The piano accompaniment consists of two staves (treble and bass clefs) with a common time signature (C). It begins with a dynamic marking of *f* and the tempo instruction *maestoso.* The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Key G.

p : s, | s, : m | r : - . l, | t, : r | d : - . d }

I rest - ed nigh an old church door, As

The second system continues the musical score. The voice line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics "I rest - ed nigh an old church door, As" with corresponding musical notation. Above the staff, there is a key signature change instruction "Key G." and a dynamic marking *p*. The piano accompaniment continues with two staves, featuring a dynamic marking *p* and complex chordal textures.

f : - . m | r : d | d : - | t, : s, }

closed the au - tumn day, And

The third system continues the musical score. The voice line begins with a treble clef and a key signature of one sharp (F#). It contains the lyrics "closed the au - tumn day, And" with corresponding musical notation. Above the staff, there is a dynamic marking *f*. The piano accompaniment continues with two staves, featuring a dynamic marking *f* and complex chordal textures.

s, : m | r *poco cres.* : - . r | d : - . d | d : - . d }

heard, more sweet than e'er be - fore, The

poco cres.

t, : m | l, : - . t, | s, : - | - . : s, | t, : - . s, | d : s, } *cres: poco a poco.*

so - lemn or - gan play. Be - neath its spell I

cres. poco a poco.

r : - . s, | m : m | m : - . d | t, : l, | r : - | - : r }

closed my eyes, And through the pic - tured glass I

s *cres.* : - . s | f : m | l *dim.* : m | f : f | m : r . d | l, : t, . d }

seemed to see 'neath low'r - ing skies, Our Lord in bu - rial

cres.

d : - | - . : | : : | : : | : : | : s, }

pass. Then

Tempo.

mf

8

s, :m | r :- .1, | t, :r | d :- .d | f :- .m | r : 1, }

in my dream the an - gel host I saw from Heav'n des -

d :- | t, :s, | s, :m | r :- .r | d :d | d :- .d }

cend, In si - lent, awe and won - der lost, And

t, :m | l, :- .t, | s, :- | - . :s, | t, :- .s, | d :s, }

weep - ing o'er him bend When all had in - to

r :s, | m :- .m | m :d | t, :1, | r :- | - :r | s :s | f :- .f }

dark - ness passed, The so - lemn an - them fell Like e - choes in a

m :m | l, :- .1, | d :t, .1, | t, :- .d | d :- | - . :d }

ca - vern vast of dis - tant storm - rung bell. Then

rall: *rit:* *slow.* *slow.*

Allegro Moderato.

Maestoso. { d :- d | d :- d | ma : ma | ma :- ma | f :- f | ra : f | ma : - | - . : ma }

lo, all changed a joy - ous song Rang forth so sweet and clear Me -

{ ma :- ma | r : r | s :- s | ma : d | d : d | te, : d | r :- | - . : s, }

thought that ev - 'ry an - gel tongue And harp had wakened there. And

Moderato. { t, :- s, | d : s, | r :- s, | m : . m | m : d | t, *cres.* : l, }

then I saw with veil - ed eyes, As through the - moon - lit

{ r :- | - : r | s :- s | f : m | l : m | f : f }

glass, Our Lord, up - borne by an - gels, rise, And

{ m : m . r³ . d | l : s . d | d : - | - : | : | : || }

in - - to glo - - ry pass. _____

SLIM JIM.

BARN DANCE.

T. W. THURBAN.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with several triplet markings (indicated by a '3' above a bracket). The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is placed at the beginning of the first measure.

The second system continues the melody and accompaniment from the first system. It features similar triplet figures in the treble staff and chordal accompaniment in the bass staff.

The third system of musical notation shows a continuation of the piece. The treble staff includes some eighth-note patterns and triplet markings. The bass staff continues with its accompaniment. A dynamic marking of *f* (forte) is present in the second measure of this system.

The fourth system concludes the musical piece. It features the final measures of the melody in the treble staff and the corresponding accompaniment in the bass staff, including triplet markings.

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