

# Heavenly Vision

Text based on Revelation  
7:9, 5:11, 4:8, 8:13, 6:15-17

from the *Original Sacred Harp*  
Denson Revision 1971

Jacob French  
1754-1817  
ed. David Harris

Soprano

Alto

Tenor

Bass

I be - held, and lo a great mul - ti -

S

A

T

B

tude, which no man could num - ber: thou - sands of thou - sands, and

S

A

T

B

thou - sands of thou - sands and ten times thou - sands, thou - sands of  
Thou - sands of thou - sands, and ten times thou - sands, thou - sands of  
Thou - sands of thou - sands, and ten times thou - sands, thou - sands of thou - sands, and ten times  
ten times thou - sands, thou - sands of thou - sands and ten times thou - sands, thou - sands of thou - sands, and

13

S  
thou-sands,and ten times thousands, - - - thousands of thou-sands,and ten times thousands,

A  
thou-sands,and ten times thou - sands, thou-sands of thousands,and ten times

T  
8 thou - sands, thou-sands of thou-sands, and ten times thou-sands, thou-sands of thou-sands and

B  
ten times thousands thou-sands of thousands,and ten times thou-sands of thou-sands -

17

S  
stood be - fore the lamb, and they had palms

A  
thou - sands, stood be - fore the lamb, and they had palms

T  
8 ten time thou - sands stood be - fore the lamb, and they had palms

B  
stood be - - - fore the lamb, and they had palms

\* \* \*

21

S  
in their hands, and they cease not day nor - night say - ing

A  
in their hands, and they cease not day nor - night, say - ing

T  
8 in their hands, and they cease not day nor - night, say - ing

B  
in their hands, and they cease not day nor - night, say - ing

\* \* \*

\* Corrections made from the Denson Rev. in order of appearance. 1) Tenor was a D 2) Alto was an E 3) Soprano was a D half note  
\* In the *Worcester Collection of Sacred Harmony*: Isaiah Thomas, 1786. Tenor part is an A#

3 *Adagio* (♩ = ♩)

S Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

A Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

T Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

B Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly,

30 *(A Tempo)*

S Lord God Al - migh - ty Which was, and is, and is to come, which

A Lord God Al - migh - ty Which was, and is, and is to come, which

T Lord God Al - migh - ty Which was, and is, and is to come, which

B Lord God Al - migh - ty Which was, and is, and is to come, which

34

S was, and is, and is to come, which is to come.

A was, and is, and is to come, which is to come.

T was, and is, and is to come, which is to come.

B was, and is, and is to come, which is to come.

\* *Adagio* tempo marking used in Denson Rev. (spelled *Adiago*) and corroborated by *Sacred Harp Singing: Library of Congress Archive of Folk Culture* for which the Denson Rev. is used. The note equivalence and *fermatas* are derived from this recording. In the *Worcester* the meter is 3/2, half notes (in Denson) are dotted half notes until the presently notated 3/2 section, and the tempo stays consistent with the dotted half=whole of the previous section.

38 *p*

S And I heard a migh - ty - an - gel fly - - - - - ing thru the

A And I heard a migh - ty - an - gel fly - - - - - ing thru the

T 8 And I heard a migh - ty - an - gel fly - - - - - ing thru the

B And I heard a migh - ty - an - gel fly - - - - - ing thru the

42

S midst of heav'n, cry - ing with a loud voice

A midst of heav'n, cry - ing with a loud voice

T 8 midst of heav'n, cry - ing with a loud voice

B midst of heav'n, cry - ing with a loud voice

46 \* *ff*

S Wo, wo, wo, wo,

A Wo, wo, wo, wo,

T 8 Wo, wo, wo, wo,

B Wo, wo, wo, wo,

||: In the *Worcester* this section is repeated.

\* In the *Worcester* a forte is notated here.

5 *m*

S Be un - to the earth by rea - son of the

A Be un - to the earth by rea - son of the

T Be un - to the earth by rea - son of the

B Be un - to the earth by rea - son of the

Be un - to the earth by rea - son of the

54

S trum - pet which is yet to sound, :

A trum - pet which is yet to sound,

T trum - pet which is yet to sound,

B trum - pet which is yet to sound, And when the

58 *f*

S the great men and no - bles,

A the great men and no - bles,

T the great men and no - bles,

B last - trum - pet sound - ed the great men and no - bles,

62 \*  
 S rich men and poor, bond and free, gath - ered  
 A rich men and poor, bond and free, gath - ered  
 T rich men and poor, bond and free, gath - ered  
 B rich men and poor, bond and free, gath - ered

66 \*  
 S them - selves to - ge - ther, and cri - ed to the rocks and  
 A them - selves to - ge - ther, and cri - ed to the rocks and  
 T them - selves to - ge - ther, and cri - ed to the rocks and  
 B them - selves to - ge - ther, and cri - ed to the rocks and

70  
 S moun - tains to fall up - on them and hide them  
 A moun - tains to fall up - on them and hide them  
 T moun - tains to fall up - on them and hide them  
 B moun - tains to fall up - on them and hide them

\* In the *Worcester*, C#'s are present in the chord.

7 74 \*  
 S from the face of Him that sit - teth on the throne; For the  
 A from the face of Him that sit - teth on the throne; For the  
 T 8 from the face of Him that sit - teth on the throne; For the  
 B from the face of Him that sit - teth on the throne; For the

78 \*  
 S great day of the Lord is come and who shall be a - ble to stand? For the  
 A great day of the Lord is come and who shall be a - ble to stand? For the  
 T 8 great day of the Lord is come and who shall be a - ble to stand? For the  
 B great day of the Lord is come and who shall be a - ble to stand? For the

82 2 \*<sup>1</sup> \*<sup>1</sup>  
 S stand? And who shall be a - ble to stand?  
 A stand? And who shall be a - ble to stand?  
 T 8 stand? And who shall be a - ble to stand?  
 B stand? And who shall be a - ble to stand?

\* In the Worcester Tenor part is a c# \*<sup>1</sup> In the Worcester the Tenor part is an F-natural and Sop. notes are dotted  
 \* From Sacred Harp Singing, 8th notes are dotted in this section  
 \*<sup>1</sup> From Sacred Harp Singing, this section is slower.