



# THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

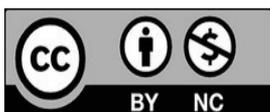
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

BASS TROMBONE

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



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## ENGLISH HERITAGE MUSIC SERIES

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:*

Royal College of Music Library MS 4213

*Vocal Score:*

Novello Original Octavo Edition No. 12565

*Royal College of Music Library*

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

*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Version 5.1.21.2225 (1-16-2025)

*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

## 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. There 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 Hartly**

“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

Bass Trombone

# The Vision of Life

C. Hubert H. Parry

Moderato

1 2 3 4

22 11 4 3

1-22 23-33 34-37 39-41

42 3

Timp.

48 rit. 4 sostenuto 3 4

49-52 53-55 *ppp*

5 6 2 7 6

60-65 66-67 *p* 70-76 6 Lento B. Solo

78 rit. a tempo Lento

no light gleams, They passed, and passed *p* 84-90

7 6

92-97 Hn 1 *p*

104 Allegro moderato 7 Tbn. 1. 3 3 3 3

105-111

115 8 6

*f* 119-124

125

*f* *ff*

9

133-138

S. 1

Home - less and house - less, in caves and in clefts, We hid from the ter - ror of tem - pest and

146

*sempre dim.* *largamente*

tor - rent

*pp*

154

Lento *rit.* **10** a tempo *Più mosso sostenuto*

155-168 171-172 174-175

tranquillo **9** **11** *agitato* **3** *rit.* *molto rit.* a tempo **6**

176-184 186-188 191-196

**12** *poco animando* **4** *animato* **3** *allargando* **2** *rit...* *Allegro* **6**

197-200 203-205 206-207 210-215

216 *animato* **13** **13** **14**

Tpt 1 223-235

237

Hn 3 *mf*

246

250-253 254-258 *f*

260

*poco rit.* *Poco meno mosso*

267 15

275 16 8

281-288

17 18 Tpt 1 2

289-292                      293-301                      302-310

313

324

333 poco rit. 19 a tempo 7

340-346 *mf cresc.*

348 6 Tpt 1

351-356

363 20 dim. e rit. 7 Moderato 6

368-374                      375-380

9 **Lentissimo** 5 **Più mosso** 2

382-390                      391-395                      396-397

404 **Meno mosso** 2 **a tempo, moderato** 2

407-408                      413-414

Tpt 1

415 **Allegro** 21  
*mf* 419-420 **2** *f cresc.*

422 *ff*

428

434 22 *f cresc.*

440 *sf*

446 23 **animando**

452 **allargando**

458

464 24 **Con fuoco**

470 *sf*

477 25

*ff* *f*

484 *Lento* *Meno mosso* *rit.* **3** *Lento*

489-491 *p*

494

*poco a poco cresc.*

500 *Slower* *rit.* **2**

*ff* *pp* 504-505

*Lento teneramente* 26 *rit.*

**9** **4** **5** **4**

507-515 516-519 520-524 526-529

27 *molto rit.* *Lento* 28 *animato* *poco agitato* *Colla voce* *rit.* *molto rit.*

**8** **10** **4** **3**

531-538 539-548 549-552 553-555

29 *a tempo, tranquillo* *rit.* *Lento maestoso* 30

**7** **5** **3**

558-564 566-570 571-573

Hn 1

576 31 *allargando*

*f* *p* *sf* *p* *pp*

32 *a tempo* 33 34

*Tranquillo* *poco rit.* **9** **15** **8**

583-591 593-607 608-615

Hn 3

618 *allargando* *Tpt 1* *p* *dim.* **2**

*p* *dim.* **2**

626-627

628 rit. a tempo Lento 12

635-646

*mf* *dim.* *p* *pp*

35

647 dim. e rit. a tempo 7 allargando rit. a tempo

648-654

36 poco agitato 2 4

660-661 663-666

*mf*

The voice that called them grow - eth dumb,  
S. Solo

671 37 a tempo animando 2 5 6 Tpt 2

673-674 675-679 680-685

*dim.*

688 animando 38

697 marcato

704 Più mosso, allegro feroce 6

708-713 *f*

716 39

*sf* *mf*

725

*sf* *sf*

733 40

*sf* *sf*

741 *Vivacissimo*

749 *allargando...*

757 *a tempo*

765

773 **41**

781 *Allargando a tempo*

790 *3 rit. 3 [Silent]*

*Lento 12* *Puì mosso 8* *animando 4* **42** *agitato 4* *animando 6*

*Allegro 2* **43** *Allegro*

850 *6*

863 **animato** *rit.* **Moderato**

*f* *f*

870 *sempre cresc.* *rit.*

*p* *f*

880 **a tempo animato** **44** *allargando....* **5** **agitato**

881-883 *mf* 888-892

**4** **animando**

894-897 Hn 3 Hn 1 **45** *f*

905 **Allegro** *poco allargando* *poco rit.* *rit.* **Agitato dolente**

*f*

915 *poco animando* *molto rit.* **Lento** **6** **Più lento**

917-919 920-921 922-927

**Moderato** **3** **Moderato con anima** **46** **3** *rit.* **a tempo** **largamente** **9**

930-932 933-948 949-951 954-962

963 *rit.* **2** **a tempo** *allargando* **47** **a tempo** **6** *rit.*

964-965 967-968 969-974

977 **a tempo - tranquillo**

Hn 1 *mf* 986-987

988 *poco rit.* **48** **a tempo - tranquillo** **49** **11** **poco animando** **3**

990-1001 1002-1012 1013-1015

1016 50

Hn 1 *f*

1027

*poco cresc.*

1035 **Solenne** **allargando**

*mf cresc.*

1040 *rit.* 51 **Tempo giusto**

*cresc.* 1041-1044 *mf* *mf*

1050 *cresc.* *cresc.* *rit.*

1058 **allargando** 52 **meno mosso**

1062-1065 *p*

1067 **Allegro** **poco agitato**

1071-1072 *mf*

1074 **meno mosso** **poco animando**

*fp* 1075-1077 1078-1082 *mf*

1085 *rit.* **Lento**

1087-1088 1092-1093 *pp*

53 **più mosso** **Allegro agitato** **agitato accelerando Più lento (colla voce)**

1094 *pp* 1097-1100 1101-1103

54 a tempo 4 rit. Andante 7 rit. 55 a tempo - tranquillo 6

1105-1108 1110-1116 1118-1123

5 allargando.. animando 2 3 56 2 animando 2

1124-1128 1129-1130 1131-1133 1135-1136 1137-1138

Hn 3

1140 allargando 57 a tempo

Hn 1 mf

1148 58 Moderato tranquillo

dim. p pp pp p

1157 2

p 1161-1162

1164 poco rit. a tempo dolce 8 59 allargando

1167-1174 mf poco cresc.

1178 Poco meno mosso

f p

1186 Tranquillo 8 poco rit. Allegro - animando

pp 1189-1196 p

1199 cresc. sempre 60

cresc. 3

1207 allaargando a tempo

3

1215 61

1217-1219

1224 62 *sf*

1232 *sf*

1239 63 *f* *agitato, vivace*

1248 *cresc. molto* *lunga* *Lento tranquillo* *molto rit.* 64

1252-1254 1255-1256 1257-1262

1263 *poco rit.* *mf*

Hn 3 Hn 1

1269 *a tempo* *p* 65 *p*

1273-1274

1275 *p* *rit.* 66 *poco animando* *p*

1278-1279

1282 *mf* *poco rit.* *Poco animando, espressivo* 67 *p*

1285-1288 1289-1292

animando **4** 68

1293-1296 *f*

69

1303 *mf cresc.* *mf dim.* *p*

70

1309 *mf* *mf*

1315 *ff*

1321 71 animato animando

*ff*

1329 sempre cresc. ed animando

1335 72

1341 73

*f*

1347

1355 rit.

*p*

7  
1362-1368 *p*

1374 *poco rit.*  
*f* *mf*

1380 *rit.* *a tempo* *rit.*  
*mf* *p*



# ENGLISH HERITAGE

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