



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

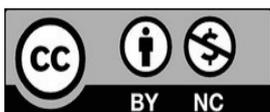
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

BASSOON 2

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

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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

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Audio Software: Note Performer 4

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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 Harty

“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

Bassoon 2

The Vision of Life

C. Hubert H. Parry

Moderato

7 12

1-7 *pp* *dim.* 11-22

1

23 Bsn 1 *mf*

29 *cresc.* *f*

2

32 *ff*

37

3

41

4

47 *rit.* *f* *sostenuto* 3 3 5

50-52 53-55 56-60

61 5

p *cresc.* *mf* *f* *mf*

67

f *p* *pp*

73 6 Lento 5 rit. a tempo

77-81

84

89 Lento 7 6

f *dim.* *pp* 93-98

99 Allegro moderato

cresc. *pp* *p*

105

mf *f* *mf*

112

mf *f*

118 8

mf *f*

125

f *sf*

132 **9**

mf *dim.* *p*

140 **5** *sempre dim.*

ff 147-151

152 *largamente* *Lento* **13** *rit.* **10**

156-168

a tempo **2** *sostenuto Più mosso* *tranquillo*

171-172 Cl. 1

179 **11** *agitato* **2**

p 186-187

188 *rit.* *molto rit.* *a tempo* **5**

pp 192-196

poco animando **3** 12 *animato*

197-199

205 *allargando* *rit..* *Allegro*

214 *animato* 13

f

222

229 14

237 *cresc.*

245 *p*

253

258 *poco rit.*

263 *Poco meno mosso*

269 15

ff

276 16

282

288 17 **6**

293-298

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299

Musical staff 299: Bassoon part starting with a dynamic marking of *p* (piano). The staff contains a series of eighth and sixteenth notes with slurs and accents.

308

Musical staff 308: Bassoon part with a circled number **18** above it. The staff contains eighth notes with slurs and accents.

315

Musical staff 315: Bassoon part with dynamic markings *f* (forte) and *ff* (fortissimo). The staff contains eighth notes with slurs and accents.

324

Musical staff 324: Bassoon part with a dynamic marking of *f* (forte). The staff contains eighth notes with slurs and accents.

334

Musical staff 334: Bassoon part with tempo markings *poco rit.* and a circled number **19**, followed by a tempo change to *a tempo*. The staff contains eighth notes with slurs and accents.

343

Musical staff 343: Bassoon part with a dynamic marking of *f* (forte). The staff contains eighth notes with slurs and accents.

352

Musical staff 352: Bassoon part with a dynamic marking of *cresc.* (crescendo). The staff contains eighth notes with slurs and accents.

360

Musical staff 360: Bassoon part with a dynamic marking of *f* (forte). The staff contains eighth notes with slurs and accents.

366

Musical staff 366: Bassoon part with a circled number **20**, dynamic marking *dim. e rit.*, and tempo markings *Moderato* and $\frac{6}{8}$. The staff contains a series of notes with slurs and accents.

368-374

375-380

8
382-389
Bsn 1 3
Lentissimo
Piu mosso
pp

399
Meno mosso

409 a tempo, moderato
mf cresc. 411-412 f

416 Allegro
f sf

421 21

426

430

435

439 22
cresc.

445 23 animando

450

453

allargando

456

462

24 Con fuoco

467

ff

472

25

478

2 Lento

482-483

486

Meno mosso rit. Lento

3

p 489-491 p

494

cresc. poco cresc.

499

Slower

2

503-504

505 rit. Lento teneramente

p

512 26

mf *dim.* *pp* *sf > p*

519 rit.

526-529 27 Lento

p

539 28 animato

mf cresc.

549 poco agitato Colla voce

p

556 rit. 29 molto rit. a tempo, tranquillo

p

559-564 rit. Lento maestoso

mf

571 30

576 31 allargando

ff *sf* *p* *sf*

581 **Tranquillo** **6** **poco rit.**
p 584-589 *p*

593 **32** **a tempo**

602 **33**

612 **34** **allargando**

623 **rit.** **a tempo** *dim.* **pp**

633 **Lento** **12** **dim. e rit.** **a tempo** **7**
 635-646 648-654

656 **allargando** **rit.** **a tempo** **36** **2** **poco agitato**
 660-661

664 **Cl. 1** *mf* **3** **3**

670 **37** **3** **3** *dim.*

675 **a tempo** **animando** **6**
pp *pp* 680-685

686 *animando* 38

697

706 *Più mosso, allegro feroce*

714 39

722 *marcato*

730 40

738

746 *Vivacissimo*

754 *allargando.... a tempo*

762

41

770



778



786

Allargando a tempo



797

rit.

[Silent]



Lento

3



805-807

p

6

811-816

Puì mosso

8

817-824

animando **4** **42** agitato **4** animando Bsn 1

825-828 829-832

839 Allegro

f

847 **43** Allegro

ff

855

862 animato rit. Moderato *ff*

869 sempre cresc. *mf*

878 rit. a tempo animato **44** allargando... *sf* *f*

887 *p* *dim.* **2** agitato **4** animando

891-892 894-897

899 **2** poco allargando Allegro *f* *sf* *sf*

901-902

907 poco rit. rit. **45** Agitato dolente *p*

917 poco animando molto rit. Lento

mf *dim.*

924 Più lento Moderato

pp

931 Moderato con anima

7
933-939

944 46

952 rit. a tempo largamente

961 rit. a tempo allargando

f *cresc.*

969 47 a tempo rit

977 a tempo - tranquillo poco rit.

pp 4 979-982 *f* *dim.* 2 986-987

990 48 a tempo - tranquillo

pp 5 995-999

1000 49

mf *cresc.* *p*

Detailed description: Musical staff 1000-1010. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *mf* *cresc.* *p*.

1011 50

poco animando

f *cresc.* *f*

Detailed description: Musical staff 1011-1022. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f* *cresc.* *f*. Includes accents.

1023

f *cresc.*

Detailed description: Musical staff 1023-1031. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f* *cresc.*

1032 Solenne

4/4 6/4

Detailed description: Musical staff 1032-1037. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Time signature change from 4/4 to 6/4. Dynamics: *f* *cresc.*

1038 allargando rit. 51 Tempo giusto

4/4

Detailed description: Musical staff 1038-1045. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Time signature change to 4/4. Dynamics: *f* *cresc.*

1046

f *cresc.*

Detailed description: Musical staff 1046-1054. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f* *cresc.*

1055 rit. 52 meno mosso

Detailed description: Musical staff 1055-1061. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f* *cresc.*

1062 Allegro

3 2

1066-1068 1069-1070

Detailed description: Musical staff 1062-1070. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Time signature change to 3/4, then 2/4. Dynamics: *f* *cresc.*

poco agitato meno mosso

2

1071-1072 *p* *pp*

Detailed description: Musical staff 1071-1079. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Time signature change to 2/4. Dynamics: *p* *pp*.

1080 poco animando rit. Lento

p *f* *pp*

Detailed description: Musical staff 1080-1087. Bass clef, key signature of three flats. Starts with a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *p* *f* *pp*.

1088

pp *f* 1092-1093

53 più mosso

1096

Allegro agitato **agitato accelerando**

cresc. *p*

1102

Più lento (colla voce) **54** a tempo

p

1107

pp *rit.* **Andante** **7**

pp *rit.* **Andante** **7** 1110-1116

1117 rit. **55** a tempo - tranquillo

1124 allargando..... animando

cresc. mf

1133 **56** animando

1141 allargando **57** a tempo

1148 **58** Moderato tranquillo

p

1157

cresc.

1163 poco rit. a tempo dolce **3**

1167-1169

1171 **59** allargando

1178 Poco meno mosso

p

1186 Tranquillo **8** poco rit.

1189-1196

1198 **Allegro - animando** **cresc. sempre**

p cresc.

1206 **60** **allaargando**

f

1213 **a tempo**

1218 **61**

1226 **62** **ff**

1233

1240 **63** **f** **sf**

1246 **agitato, vivace** **cresc. molto** **lunga** **Lento tranquillo** **3**

sf

1252-1254

molto rit. **64**

1255-1256

p *p* *dim.*

1265 poco rit. a tempo

p *cresc.*

1273 **65**

p *p* *p*

1280 rit. **66** poco animando poco rit.

p *cresc.* *p*

1285 Poco animando, espressivo **67**

p *p*

1293 animando **68**

cresc. *f*

1301 **69**

mf

1307 **70**

p

p

1319 **71** animato

ff

1325 *animando*

1331 *sempre cresc. ed animando* 72

1338 *ff*

1345 73

1352 *cresc.*

1359 *rit.*

cresc. *mf* *cresc.*

1365 *cresc.* *p*

1373 *poco rit.* *rit.*

f dim. *p* *mf*

1381 *a tempo* *rit.*

p



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