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 CLARINET

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

IN THE UNITED STATES

This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. http://rightsstatements.org/vocab/NoC-US/1.0/

Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. https://creativecommons.org/licenses/by-nc/4.0/

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

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 . . . . Th e 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. Th is 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."

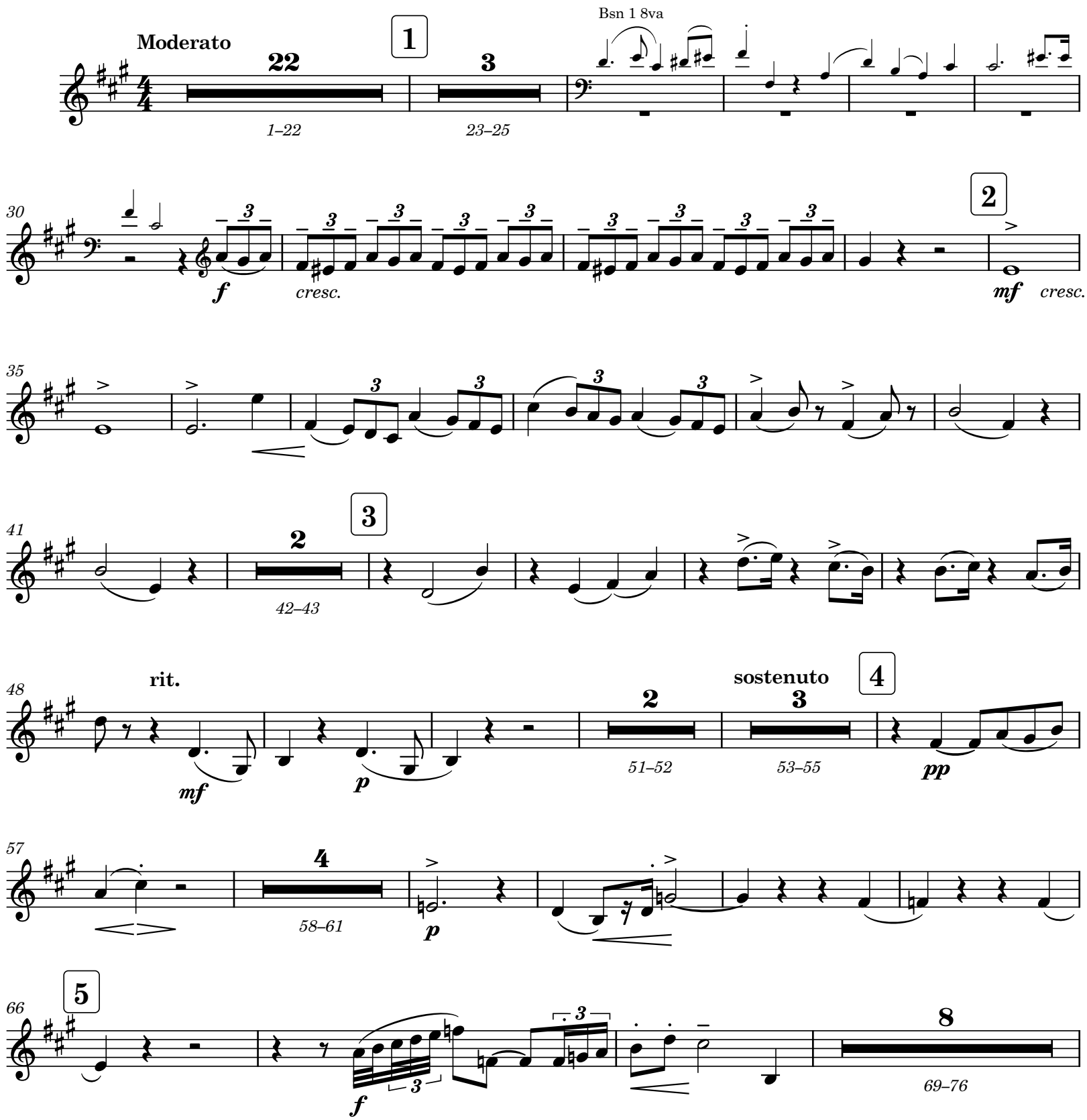
Other Sources

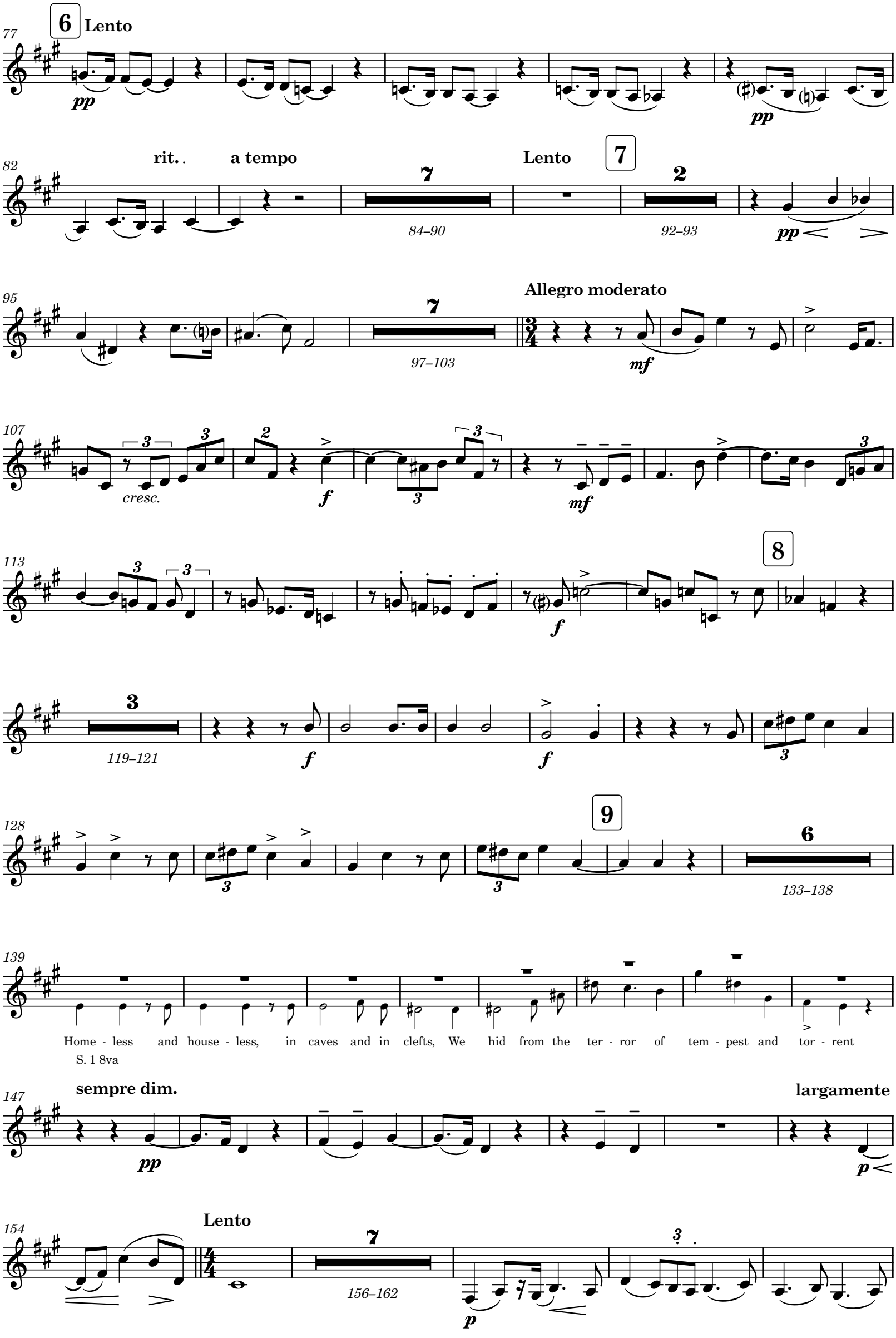
C. Hubert H. Parry—His Life and Music by Jeremy Dibble, Oxford University Press, © 1992, pp. 420-423
An Imperishable Heritage: British Choral Music from Parry to Dyson by Stephen Town, Ashgate Publishing Company, ©2012, pp. 1-36
Parry before Jerusalem—Studies of His Life and Music by Bernard Benoliel, Ashgate Publishing Company, © 1997

Bass Clarinet

The Vision of Life

C. Hubert H. Parry




6
Lento
pp
rit.
a tempo
Lento
7
84–90
92–93
Allegro moderato
97–103
mf
cresc.
f
8
119–121
9
133–138
Home - less and house - less, in caves and in clefts, We hid from the ter - ror of tem - pest and tor - rent
S. 1 8va
sempre dim.
largamente
Lento
156–162
p

166
rit. 10
a tempo
Più mosso
sostenuto
2
167–168
2
171–172
p
176
tranquillo
p
184
11
agitato
rit.
molto rit.
a tempo
2
191–192
p
poco animando
p poco cresc.
200
12
animato
2
203–204
allargando
f cresc.
208
rit...
Allegro
mf cresc.
214
animato
f
f
221
13
228
233
14
10
237–246

247

Bsn 1 8va

mf

254

f

260

poco rit.

Poco meno mosso **15**

6

264–269

8

270–277

16

2

278–279

mf

cresc.

2

286–287

f

17

p

296

p

306

18

3

308–310

f

315

Fl. 1 8va

11

319–329

333

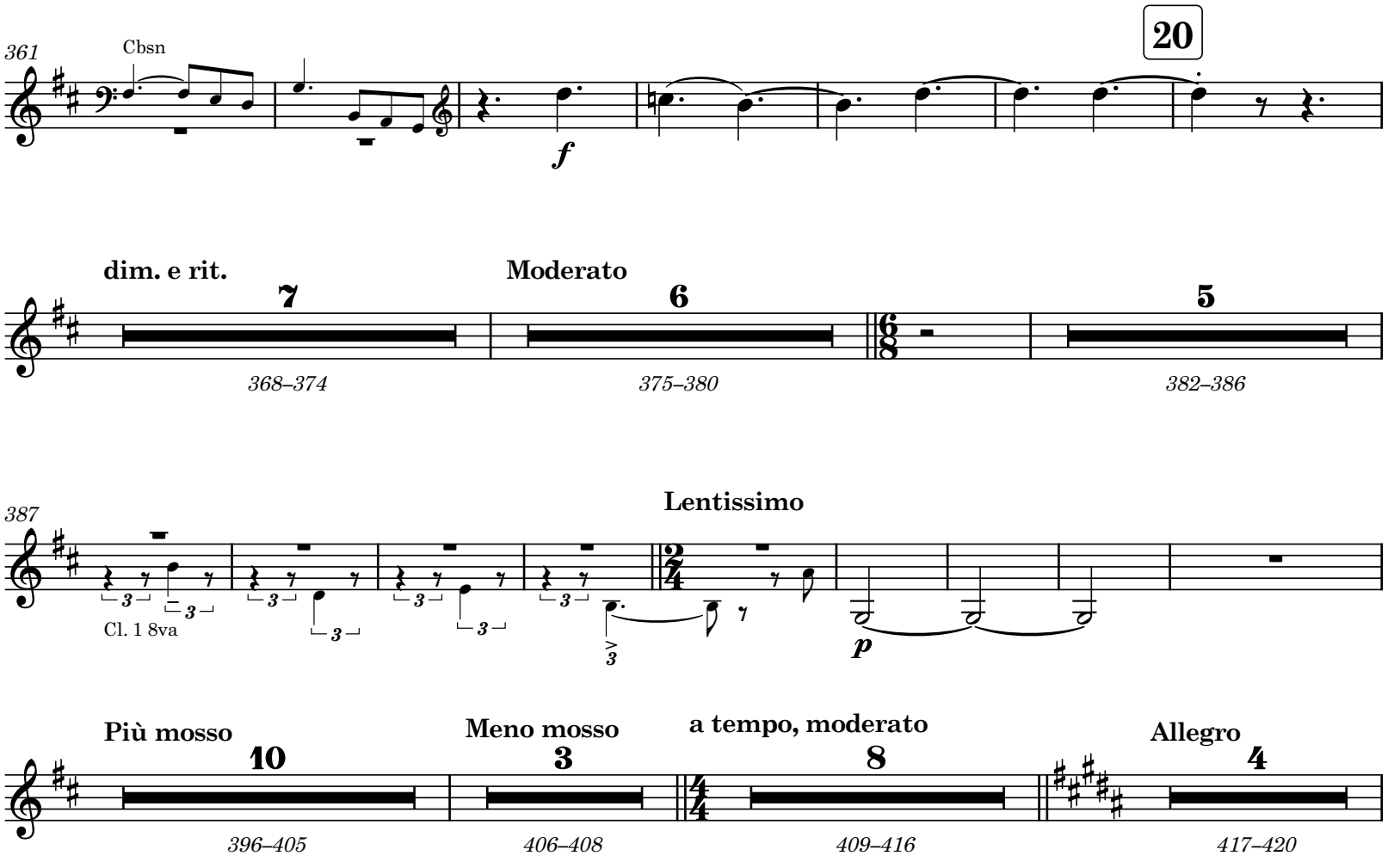
poco rit.

19 **a tempo**

21

340–360

f


361
Cbsn
20
f
dim. e rit.
7
368–374
Moderato
6
375–380
5
382–386
387
Lentissimo
Cl. 1 8va
p
Più mosso
10
396–405
Meno mosso
3
406–408
a tempo, moderato
8
409–416
Allegro
4
417–420

421 **21**

f

427

431

435 **22**

440

446 **23**

animando

451

mf cresc.

455

allargando

ff

461 **24** **Con fuoco**

f

25

5

468–472

ff

478

2

482–483

Lento

485

Meno mosso

rit.

3

489–491

Lento

6

492–497

Bsn 1 8va

499

Slower

f

3

503–505

506

rit.

Lento teneramente

26

9

507–515

3

3

p

2

518–519

27

rit.

molto rit.

Lento

5

520–524

4

526–529

pp

533

3

3

3

cresc.

28

animato

538

5

539–543

mf *cresc.*

poco agitato

2

547–548

4

549–552

29

Colla voce

rit.

molto rit. a tempo, tranquillo

3

553–555

pp

562

rit.

Lento maestoso

4

567–570

30

3

571–573

f

ff

31 **allargando**

579

f *p* *sf* *p dim.*

Tranquillo **poco rit.** **32** **a tempo**

9

583–591

15

593–607

33 Fl. 1 8va

8va

608

mf

34

616

allargando

rit. **a tempo**

625

mf

6

629–634

Lento **dim. e rit.**

12

635–646

35 **a tempo**

648

S. Solo 8va

Does not____ the toil - some path - way end, Full soon and near, The ha - ven

36

allargando **rit.** **a tempo** **poco agitato**

655

p

2

660–661

4

663–666

667

p

poco cresc.

37

a tempo **animando** **animando**

672

2

673–674

5

675–679

9

680–688

2

689–690

4

691–694

38

10

695–704

Tpt 1 8va

Più mosso, allegro feroce

6

708–713

f

716

39

f

ff

5

724–728

729

f

sf

40

737

f

744

Vivacissimo

5

746–750

Bsn 1 8va

allargando

757

a tempo

ff

ff

769

2

41

11

777–787

788

Allargando

a tempo

ff

795

f

rit.

802

[Silent]

Lento

12

805–816

Puì mosso

8

817–824

825 **animando** **42** **agitato**

Cl. 1 8va

p

832 **animando**

mf

839 **Allegro** **43** **Allegro**

3

840–842

f

848

855

f

862 **animato** **rit.** **Moderato**

ff *ff*

869 **sempre cresc.**

cresc.

875 **rit.** **a tempo** **animato**

3

881–883

884 **44** **allargando** **agitato** **animando** **Allegro poco allargando**

8 4 7

885–892 *894–897* *898–904*

45

Agitato dolente

poco rit. 2 907–908

rit. 3 910–912

Tpt 1 8va

poco animando

919

molto rit. dim.

Lento 5 923–927

Più lento pp

930

Moderato 2 931–932

Moderato con anima 16 933–948

46

3 949–951

rit.

a tempo

47

largamente 9 954–962

rit. 2 964–965

a tempo

allargando 2 967–968

a tempo 6 969–974

rit

a tempo - tranquillo

976

Bsn 1 8va

4 977–980

mf

987

poco rit.

48 a tempo - tranquillo

6 991–996

p

999

49

10 1002–1011

poco animando

p cresc.

1015

mf

50

2 1019–1020

f

2 1023–1024

1025

f

mf

1033

Solenne

mf *cresc.*

1038

allargando

rit.

51 **Tempo giusto**

1043

1050

cresc.

rit.

1057

allargando

52

meno mosso

4

1062–1065

3

1066–1068

Allegro

2

1069–1070

poco agitato

3

1071–1073

4

1074–1077

meno mosso

5

1078–1082

poco animando

3

1083–1085

rit.

Lento

7

1087–1093

53 **più mosso**

3

1094–1096

Allegro agitato

Ob. 1 8va

agitato accelerando

mf *cresc.*

54

1102

Più lento (colla voce)

a tempo

4

1105–1108

rit.

Andante

2

1110–1111

1112

S. Solo 8va

Nor hun - ger - ing vain - ly for com - fort ! See in the in - v - nite dis - tance Where the un -

1117 rit. 55 a tempo - tranquillo
Cl. 1 8va
- bro - ken xood moves
pp
poco cresc.

1123 allargando
cresc.
mf

1130 animando
56 2 animando 4
1135–1136
1137–1140

allargando 3 57 a tempo
1141–1143
mf cresc.

58 Moderato tranquillo
1148 6 7
1149–1154
1155–1161
Hn 1 8va

1165 poco rit. a tempo dolce

59 allargando
1171
mf

Poco meno mosso
1178
f

Tranquillo 8
1184
mf
pp
1189–1196

PAGE INTENTIONALLY LEFT BLANK

1197 **poco rit.** **Allegro - animando** **cresc. sempre**

1204 **60**

1212 **allaargando** **a tempo**

1218 **61**

1224

1232 **62**

1239–1240 **63**

1246 **agitato, vivace** **cresc. molto** **lunga**

Lento tranquillo **molto rit.** **64** **poco rit.**

1252–1254 1255–1256 1257–1267

a tempo

65

4

1269–1272

Cl. 2 8va

pp

1280

rit.

66

poco animando

poco rit.

Poco animando, espressivo

f

mf

1288

67

animando

p

p

cresc.

1294

68

1302

69

mf

dim.

1308

70

1314

f

1320

71

animato

1326

animando

sempre cresc. ed animando

1332

72

1338

3 3 3

1344

73

f

f

1350

1357

rit.

3 3 3

7

1362–1368

1369

poco rit.

p

f dim.

p

1378

rit.

a tempo

rit.

mf cresc.

p

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future℠

PUBLISHING

ehms.lib.umn.edu

Catalog Number
1.16/03