



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

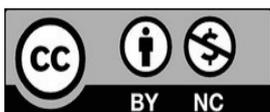
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

OBOE 1

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

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

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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

Oboe 2

The Vision of Life

C. Hubert H. Parry

1 Moderato **22** Ob. 1
1-22

27 *cresc.* *cresc.* *f cresc.*

2 32 *sf* 35-36 *f ff*

39

3 44 *rit.* 49-52

4 *sostenuto* 53-55 56-64 **5** Fl. 1 *ff* *f*

6 Lento 68-72 *f* 74-76 77-81 *rit.* *a tempo* Ob. 1

85 *ff* Lento **7** 92-97

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Allegro moderato

98 *cresc.* *mf*

105 *f* *mf* *cresc.*

112 *f*

118 8 *f*

125 *f* *sf*

132 9 *sempre dim.* *largamente* *Lento*
 133-146 (14) 147-152 (6) 155-168 (14)

169 *rit.* 10 *a tempo* *Più mosso* *sostenuto* *tranquillo*
 171-172 (2) 174-175 (2) 176-184 (9)

185 11 *agitato* *rit.* *molto rit.* *a tempo* *poco animando*
 186-188 (3) 191-196 (6) 197-200 (4)

12

201 Bsn 1 *animato* Ob. 1 *allargando* *rit.*

209 *Allegro* **3** *animato*

13

218

226

14

234 *cresc.*

241 *f*

249 *p*

255 *ff*

261 *poco rit.* *Poco meno mosso*

15

266 *ff*

16

273 *sf*

280

17

287 *f* **9** 293-301

302 Cl. 1 *mf cresc.*

18

311

320 *ff*

329 *poco rit.* **2** 333-334

19

339 *a tempo* *f cresc.*

347 **5** 348-352 *f* *cresc.*

20

360 *dim. e rit.* **7** 368-374

Moderato **6** **5** Lentissimo

375-380 382-386 Cl. 1

393 Più mosso **8** Meno mosso a tempo, moderato

393 sf 398-405 406-408 Cbsn 8ba

410

417 Allegro

417 f

421 21

426

430

435 22

440

440 ff

445 23

449 **animando**

453 **allargando**

456

462 24 **Con fuoco**

467 **ff**

472

477 25

2 **Lento** **Meno mosso** **rit.** **3** **Lento** **8**

482-483 489-491 492-499

Slower **5** rit. Lento teneramente

500-504 Cl. 1

512 **26** **2**

f *p* 516-517 *fp*

519 rit. **3** **4** molto rit.

522-524 526-529

27 Lento **8** **28** animato **10** poco agitato

531-538 539-548 *mf cresc.*

C. A.

552 **29** Colla voce **2** rit. molto rit. a tempo, tranquillo **7**

554-555 *espress.* Ob. 1 558-564

565 rit. Lento maestoso **30** **2**

mf 571-572

573 *f*

578 **31** allargando **3** Tranquillo **4**

ff 580-582 583-586 *mf*

589 poco rit. **32** a tempo **5**

593-597 *p*

601 *pp* **33** **2** *f*

606-607 *f*

609 **34** allargando **4** *f cresc.*

611-614 *cresc.* *f cresc.*

620 *cresc.*

628 rit. a tempo **5** Lento **12** dim. e rit. a tempo **7** **35**

630-634 635-646 648-654

655 allargando rit. a tempo **36** poco agitato *mf* *f*

B. Cl. 8ba

37 **4** *mf* *f* dim. **3**

663-666 *mf* *f* dim. **3**

672 a tempo **2** **5**

673-674 675-679

animando
4
680-683
7
Hn 1

690 **animando** 38

698

706 **Più mosso, allegro feroce**

714 39

722

730 40

738

746 **Vivacissimo**

754 **allargando...** **a tempo**

764

774

41

782

Allargando a tempo

f ff

790

8 rit. 3 [Silent] Lento B. Solo

793-800 801-803

Faint, faint the

807

2

811-812 p

bea - con

Puì mosso 8 animando 4 42 agitato 4 animando Ob. 1

817-824 825-828 829-832

Allegro 2

837-838 f

846

43 Allegro ff

854

859

animato 2

863-864

rit. **2** Moderato

865-866

sempre cresc. **5** rit. a tempo animato **44**

873-877

allargando **8** agitato animando

885-892

Allegro poco allargando **2**

899 901-902

poco rit. rit. **45** Agitato dolente

907

poco animando

913

molto rit. Lento **6** Più lento Moderato

922-927

Moderato con anima **46** rit. a tempo

933-948 949-951

largamente **3** rit.

954-956

a tempo allargando **47** a tempo

965

974 rit a tempo - tranquillo poco rit. **11**

977-987

48 a tempo - tranquillo **49** poco animando

12 **9**

990-1001 1002-1010 Hn 3

1016 **50** *f*

1024

1033 Solenne *p* *cresc.*

1039 allargando rit.. **51** Tempo giusto *f*

cresc.

1044 *f* *mf*

1051 rit. *sf*

1058 allargando **52** meno mosso **3** **3**

1063-1065 1066-1068

Allegro poco agitato meno mosso

2 **2** **3** **5**

1069-1070 1071-1072 *f* 1075-1077 1078-1082

1083 poco animando rit. Lento 7 53 più mosso 2

1087-1093 f 1095-1096

1097 Allegro agitato agitato accelerando

p cresc. mf cresc.

1102 Più lento (colla voce) a tempo 54

mf

1107 rit. Andante 7 rit. 55 a tempo - tranquillo 6

1110-1116 1118-1123

allargando..... animando 5 Cl. 1

1124-1128

1135 56 animando 3 allargando f

1138-1140 f

1143 57 a tempo

1147 58 Moderato tranquillo 5 7

1150-1154 1155-1161

1162 poco rit. a tempo dolce Cl. 1

1162-1169

1169

1169-1174

59

1175 *allargando* *Poco meno mosso*

1182 *Tranquillo*

1185-1187 1188-1195

Seek - ing to make it of S. 1

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

worth_ to each C. A.

60

1205 *allaargando*

1213 *a tempo*

61

1220

62

1229

1237

63

1245 *agitato, vivace* *cresc. molto* *lunga* *Lento tranquillo*

1252-1253

V.S.

1254 **molto rit.** 64

1257-1263 Cl. 1

Detailed description: Musical staff for measures 1254-1263. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo marking is 'molto rit.'. A box containing the number '64' is placed above the staff. The music starts with a piano (*p*) dynamic and features a melodic line with some rests. A bracket indicates a section from measure 1257 to 1263, which is marked with a '7' above it. A first clarinet part (Cl. 1) is indicated with a '3' and a bracket below the staff.

1267 **poco rit. a tempo** 65

Detailed description: Musical staff for measures 1267-1273. It continues with the same key signature and common time. The tempo marking is 'poco rit. a tempo'. A box containing the number '65' is placed above the staff. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to a mezzo-forte (*mf*) dynamic, and then a decrescendo back to piano (*p*).

1274 **rit.** 66 **poco animando**

1278-1279

Detailed description: Musical staff for measures 1274-1279. The tempo marking is 'rit.' followed by a box containing '66' and 'poco animando'. A box containing the number '2' is placed above the staff. The music starts with a piano (*p*) dynamic and features a melodic line with some rests. A bracket indicates a section from measure 1278 to 1279.

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

1285-1288

Detailed description: Musical staff for measures 1282-1288. The tempo marking is 'poco rit.' followed by 'Poco animando, espressivo'. A box containing the number '67' is placed above the staff. The music starts with a *cresc.* (crescendo) leading to a forte (*f*) dynamic. A box containing the number '4' is placed above the staff. A bracket indicates a section from measure 1285 to 1288. The music ends with a forte (*f*) dynamic and an accent (>).

1291 **animando**

Detailed description: Musical staff for measures 1291-1297. The tempo marking is 'animando'. The music starts with a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1298 68 69

Detailed description: Musical staff for measures 1298-1304. It contains two boxes with the numbers '68' and '69'. The music starts with a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1305 70

Detailed description: Musical staff for measures 1305-1311. It contains a box with the number '70'. The music starts with a *cresc.* (crescendo) leading to a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1312

Detailed description: Musical staff for measures 1312-1317. The music starts with a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1318 71 **animato**

Detailed description: Musical staff for measures 1318-1323. It contains a box with the number '71' and the tempo marking 'animato'. The music starts with a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1324 **animando**

Detailed description: Musical staff for measures 1324-1330. The tempo marking is 'animando'. The music starts with a forte (*f*) dynamic and features a melodic line with accents (>) and slurs.

1331 **sempre cresc. ed animando** 72

mf cresc. *cresc.*

1337 73

3 3 3 4 2

1340-1343 1345-1346

1347

3 *f*

1353

1359 **rit.**

7 1362-1368 *cresc.*

1371 **poco rit.**

dim. *p*

1379 **rit.** **a tempo** **rit.**

mf cresc.



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