



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

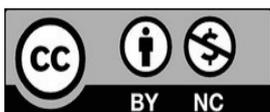
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

FLUTE 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

Editor

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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

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 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

Flute 2

The Vision of Life

C. Hubert H. Parry

Moderato

1

22

1-22

FL. 1

27-30

2

31

f *cresc.*

34-36

f ³ ₃

38

ff

40-41

f

3

44

rit.

49-52

sostenuto **4** **10** **5** **6** *Lento* **5** *rit.*

53-55

56-65

66-76

77-81

a tempo
Fl. 1

84

ff

Lento

7

5 **3**

92-96

101-103

Allegro moderato **8** Fl. 1

104-111 *ff*

8

118 120-124 *ff*

9

127 *ff sf*

13 sempre dim. **6** largamente Lento **12** Ob. 1

134-146 147-152 155-166

10 rit. a tempo sostenuto Più mosso

168 *p*

tranquillo **6** **11** agitato **3** rit.

176 179-184 186-188

12 molto rit. a tempo poco animando animato **2** Ob. 1

190 191-196 197-200 203-204

allargando rit... Allegro **f**

206 *f*

animato **13**

214

8 14

222-229 *f*

238 *f*

241-243 *f*

247 *f*

250-251

254 *ff* *poco rit.*

255-259 *ff*

Poco meno mosso

263 *ff*

15

268 *ff*

272 *ff*

16

278 *mf*

281-284 *mf*

286 *mf*

289-292

293 17 Cl. 1

Musical staff 293-302. Key signature: three flats. Time signature: 6/8. Measure 293 starts with a whole rest. The staff contains eighth and quarter notes with slurs. Measure 302 ends with a double bar line.

302 *p* *mf* *cresc.*

Musical staff 302-310. Measure 302 starts with a whole rest. The staff contains eighth notes with slurs. Measure 310 ends with a double bar line.

310 18

Musical staff 310-316. Measure 310 starts with a whole rest. The staff contains eighth notes with slurs. Measure 316 ends with a double bar line.

316 4 5 *ff* *ff*

318-321 325-329

Musical staff 316-331. Measure 316 starts with a whole rest. The staff contains eighth notes with slurs. Measure 331 ends with a double bar line.

331 poco rit. 19 a tempo

Musical staff 331-338. Measure 331 starts with a whole rest. The staff contains eighth notes with slurs. Measure 338 ends with a double bar line.

7 6 *f* *f*

340-346 351-356

Musical staff 338-358. Measure 338 starts with a whole rest. The staff contains eighth notes with slurs. Measure 358 ends with a double bar line.

358

Musical staff 358-367. Measure 358 starts with a whole rest. The staff contains eighth notes with slurs. Measure 367 ends with a double bar line.

20 dim. e rit. Moderato

367 7 6 5

368-374 375-380 382-386

Cl. 1

Musical staff 367-390. Measure 367 starts with a whole rest. The staff contains eighth notes with slurs. Measure 390 ends with a double bar line.

390 Lentissimo Più mosso Meno mosso

8 10 2

396-405 406-407

Musical staff 390-409. Measure 390 starts with a whole rest. The staff contains eighth notes with slurs. Measure 409 ends with a double bar line.

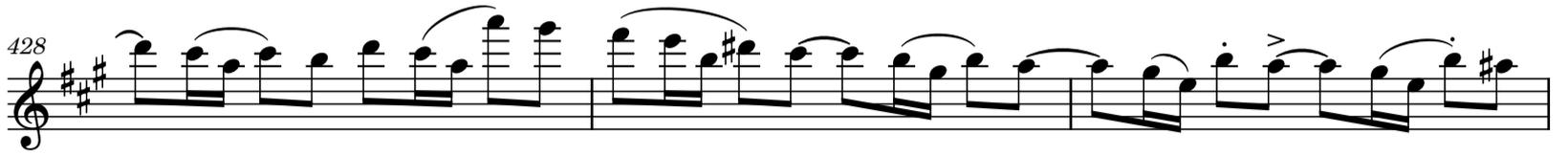
a tempo, moderato Allegro 21

8 4

409-416 417-420 C.A. >

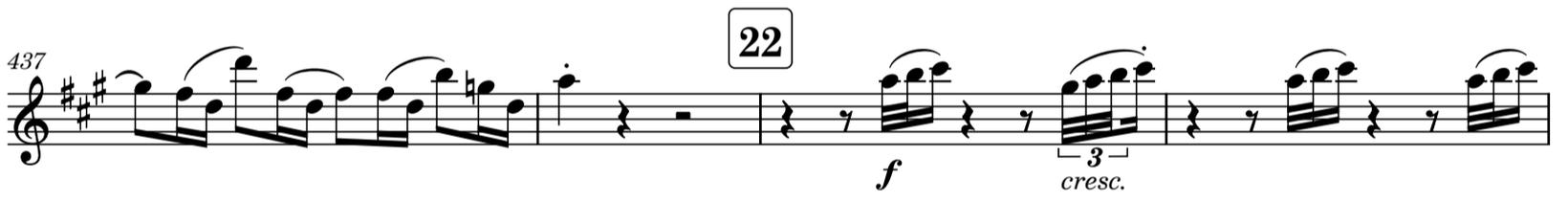
Musical staff 409-420. Measure 409 starts with a whole rest. The staff contains eighth notes with slurs. Measure 420 ends with a double bar line.

424 

428 

431 

434 

437 

441 

444 

491 **Lento** 7 **Slower** 5 **rit.**

492-498 *f* 501-505

Lento teneramente 5 **FL. 1** 26 4

507-511 516-519

2 **rit.** 4 **molto rit.**

520-521 *mf cresc.* 526-529

27 **Lento** 8 28 **animato** 10 **poco agitato** 4 **Colla voce** 3 **rit.** **molto rit.**

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

29 **a tempo, tranquillo** 7 **rit.** **Lento maestoso** 5 30 3

558-564 566-570 571-573 C.A.

31 **allargando** **Tranquillo** 4 4 Ob. 1

576 579-582 583-586

588 **poco rit.** 32 **a tempo** *p*

596 *p dim.* 4 *poco cresc.*

600-603 612-614

33 2 3 3

606-607 612-614

615 34 *mf* *cresc.* *allargando*

623 *f* *rit.* *a tempo* **5** 630-634

Lento **4** 635-638 *p*

644 *dim. e rit.* 35 *a tempo* **6** 649-654

655 *allargando* *rit.* *a tempo* 36 **2** *poco agitato* **4** 660-661 663-666

37 **4** **4** *a tempo* **5** *animando* **7** 667-670 671-674 675-679 680-686 Ob. 2

690 *animando* 38 *ff* *sf*

698 **3** **3** 700-702 *f*

705 *Più mosso, allegro feroce* **8** 708-715 *f*

719 39 *ff*

726

3

733

40

741

Vivacissimo

749

allargando...

757

a tempo

764

770

41

777

f

785

Allargando

a tempo

f *ff*

791

7

rit.

3

[Silent]

794-800

801-803

Lento **9** *Fl. 1* *Puì mosso*
 805-813 *mf*

820 *animando*

827 **42** *agitato* *animando*

837 *Allegro* *f*

845 **43** *Allegro* *8va*

853

861 *animato* *rit.* *Moderato*
2 **2** **3**
 863-864 865-866 868-870

872 *sempre cresc.* *rit.* *a tempo* *animato* **44** *allargando*
5 **3** **8**
 873-877 881-883 885-892

893 *agitato* *animando*
Cl. 1

900

905 poco allargando **Allegro** **poco rit.** **rit.** **45** **Agitato dolente**
mf 907-908 910-915

917 poco animando **molto rit.** **Lento**
f 922-927

928 **Più lento** **Moderato** **Moderato con anima** **46** **rit.**
 930-932 933-948 949-951

953 **a tempo** **largamente** **rit.**
 954-956 Cl. 1

965 **a tempo** **allargando** **47** **a tempo**
f cresc. 970-971

974 **rit** **a tempo - tranquillo** **poco rit.**
 977-987

48 **a tempo - tranquillo** **49** **poco animando**
 990-1001 Fl. 1 1006-1012 1013-1014

1015 **Ob. 1** **50**
mf

5 1025-1029

1035 **Solenne**
p 1037-1038

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

cresc. **f**

Detailed description: Musical staff 1039-1044. Starts with a whole rest, then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

1045

3

1050-1052

Detailed description: Musical staff 1045-1052. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

1053

ff **sf**

rit. **allargando**

Detailed description: Musical staff 1053-1060. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

1060 **52** **meno mosso** **Allegro**

3 **3** **2**

1063-1065 1066-1068 1069-1070

Detailed description: Musical staff 1060-1070. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

poco agitato **2** **3** **meno mosso** **5**

1071-1072 1075-1077 1078-1082

f

Detailed description: Musical staff 1071-1082. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

1083 **poco animando** **Ob. 1** **rit. Lento** **4**

tutti **Cl. 1**

1090-1093

Detailed description: Musical staff 1083-1093. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

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

f **2** **4** **f**

1095-1096 1097-1100

Detailed description: Musical staff 1094-1103. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

54 **a tempo** **rit.**

mf **3** **3** **3** **dim.**

Detailed description: Musical staff 1105-1110. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

Andante **7** **rit. 55** **a tempo - tranquillo** **5** **allargando.....** **Cl. 1**

1110-1116 1118-1123 1124-1128

Detailed description: Musical staff 1110-1128. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

1131 **animando** **56** **f**

Detailed description: Musical staff 1131-1136. Starts with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. A double bar line with a key signature change to B-flat major. Then a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Ends with a half note G4.

animando 4 **57** a tempo

1137-1140 *f*

1146 *f* 3 3 3 3 3 3 6

1149-1154

58 Moderato tranquillo 10 poco rit. a tempo dolce 5 Fl. 1

1155-1164 1167-1171

59 allargando Poco meno mosso

1174 *f*

1182 3 Tranquillo 9 poco rit.

1185-1187 1188-1196

1198 Allegro - animando cresc. sempre

f 3 3 3 3

C. A.

60 allaargando

1205 5 *f* 3 cresc. 3 3 3

1206-1210

a tempo *ff* 3 3 3 2

1214 1218-1219

61 3 3 *f* 3 3

1220-1222 1224-1226

62 7

1229 *sf* 3 3 3 7

1232-1238

1239 63

ff *sf*

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

sf 3

1252-1254

molto rit. 64 *a tempo* 65

1255-1256 1257-1267 1269-1272 1273-1274 Ob. 1

1277 *rit.* 66 *poco animando* *poco rit.*

f

67 *Poco animando, espressivo* *animando*

1285-1288 1289-1292 *mf cresc.*

1297 68 69

f 1301-1302 1303-1309

70

mf *mf*

71

1317-1318

1323 *animato* *animando*

sempre cresc. ed animando

1329

cresc.

72

1335

f

1340-1343

73

1344

1345-1348

1354

1359

rit.

1362-1370

mf

1373

poco rit.

p

1379

rit.

a tempo

rit.



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