



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

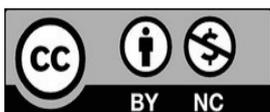
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

CLARINET 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

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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

The Vision of Life

C. Hubert H. Parry

Moderato

Cl. in Bb

Musical staff 1: Clarinet part, measures 1-7 and 11-18. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 1-7 are marked with a fermata and the number 7. Measures 11-18 are marked with a fermata and the number 8. Dynamics include *pp* and *dim.*

Musical staff 2: Violin part, measures 19-25. The staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 19 is marked with *arco* and *Vc.*. Measure 25 is marked with a boxed number 1 and *p*.

Musical staff 3: Clarinet part, measures 26-29. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 26-29 feature triplets and are marked with *mf cresc.* and *cresc.*

Musical staff 4: Clarinet part, measures 30-33. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 30-33 feature triplets and are marked with *f cresc.*

Musical staff 5: Clarinet part, measures 34-38. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 34 is marked with a boxed number 2. Measures 34-38 feature triplets and accents.

Musical staff 6: Clarinet part, measures 39-42. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measures 39-42 feature triplets and accents.

Musical staff 7: Clarinet part, measures 43-47. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 43 is marked with a boxed number 3. Measures 43-47 feature triplets and accents.

Musical staff 8: Clarinet part, measures 48-64. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Measure 48 is marked with *rit.* and *mf*. Measures 49-52 are marked with a boxed number 4 and a fermata. Measures 53-55 are marked with *sostenuto* and a boxed number 3 and a fermata. Measures 58-64 are marked with a boxed number 7 and a fermata. Dynamics include *pp*.

65 5

Musical staff 65-72. Key signature: two sharps (F# and C#). The staff contains notes with dynamic markings: *f*, *ff* <, *f* <, *f* <, and *p*. A circled number '5' is placed above the staff. A bracket labeled '5' spans measures 68-72. A measure rest is present in measure 71.

75 6 Lento 5 rit. a tempo 8 Lento 7

Musical staff 75-81. Key signature: two sharps. The staff contains notes with dynamic markings: *f* and *p*. A circled number '6' is placed above the staff. A bracket labeled '5' spans measures 77-81. A bracket labeled '8' spans measures 83-90. A measure rest is present in measure 82. The text 'Cl. 1' is written below the staff at the end.

93 2

Musical staff 93-96. Key signature: two sharps. The staff contains notes with dynamic markings: *p*. A circled number '2' is placed above the staff. A bracket labeled '2' spans measures 95-96.

101 Allegro moderato

Musical staff 101-106. Key signature: two sharps. The staff contains notes with dynamic markings: *p* and *cresc.*. A circled number '3' is placed above the staff. A time signature change to 3/4 is indicated at measure 104.

107

Musical staff 107-112. Key signature: two sharps. The staff contains notes with dynamic markings: *cresc.*, *f*, and *mf cresc.*. A circled number '3' is placed above the staff.

113 8

Musical staff 113-118. Key signature: two sharps. The staff contains notes with dynamic markings: *cresc.* and *ff*. A circled number '8' is placed above the staff.

119

Musical staff 119-125. Key signature: two sharps. The staff contains notes with dynamic markings: *f* and *f*. A circled number '3' is placed above the staff.

126 9

Musical staff 126-131. Key signature: two sharps. The staff contains notes with dynamic markings: *sf*. A circled number '9' is placed above the staff.

133

133-139: Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The music consists of eighth and quarter notes. Dynamics include *mf*, *dim.*, and *p*.

140

140-146: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a six-measure rest (marked with a '6') and a six-measure melodic phrase. Dynamics include *f* and *sempre dim.*. Measure numbers 147-152 are indicated below the staff.

153

153-162: Musical staff with treble clef, key signature of two sharps, and a common time signature. It begins with an eight-measure rest (marked with an '8') and a four-measure rest (marked with a '4'). The tempo is marked *largamente* and *Lento*. The music resumes with eighth notes. Dynamics include *f*. Measure numbers 155-162 are indicated below the staff. A section for B. Cl. 8ba is noted below the staff.

167

167-172: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a two-measure rest (marked with a '2') and a two-measure melodic phrase. Dynamics include *p*. Tempo markings include *rit.*, *a tempo*, and *sostenuto Più mosso*. Measure numbers 171-172 are indicated below the staff.

175

175-180: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a four-measure rest (marked with a '4') and a four-measure melodic phrase. The tempo is marked *tranquillo*. Dynamics include *p*. Measure numbers 177-180 are indicated below the staff.

185

185-190: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a six-measure rest (marked with a '6') and a six-measure melodic phrase. The tempo is marked *agitato*. Dynamics include *p* and *pp*. Tempo markings include *rit.* and *molto rit.*.

191

191-195: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a four-measure rest (marked with a '4') and a four-measure melodic phrase. The tempo is marked *a tempo*. Dynamics include *p*. Tempo marking includes *poco animando*. Measure numbers 192-195 are indicated below the staff.

201

201-205: Musical staff with treble clef, key signature of two sharps, and a common time signature. It features a three-measure rest (marked with a '3') and a three-measure melodic phrase. The tempo is marked *animato*. Dynamics include *f*. Tempo markings include *allargando* and *rit...*. Measure numbers 203-205 are indicated below the staff. The piece concludes with *V.S.* and a final double bar line.

210 **Allegro** **animato**

mf f f

Detailed description: This staff contains measures 210 through 217. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music starts with a rest, followed by a melodic line with dynamics *mf*, *f*, and *f*. There are accents and slurs throughout.

218 13

Detailed description: This staff contains measures 218 through 225. It continues the melodic line from the previous staff, featuring various rhythmic values and dynamics.

226

Detailed description: This staff contains measures 226 through 233. The melodic line continues with slurs and accents.

234 14

tr *cresc.*

Detailed description: This staff contains measures 234 through 240. It includes a trill (*tr*) and a crescendo (*cresc.*) marking. The key signature changes to one sharp (F#) and the time signature to 3/8.

241

f *mf*

Detailed description: This staff contains measures 241 through 248. It features a double bar line, a second ending bracket with a '2', and dynamics *f* and *mf*.

249

p *cresc.*

Detailed description: This staff contains measures 249 through 254. It includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The key signature changes to one flat (Bb) and the time signature to 3/8.

255

Detailed description: This staff contains measures 255 through 259. The melodic line continues with slurs and accents.

260 **poco rit.** **Poco meno mosso**

Detailed description: This staff contains measures 260 through 264. It includes tempo markings *poco rit.* and *Poco meno mosso*. The key signature changes to two flats (Bb and Eb) and the time signature to 6/8.

265 15

f

Detailed description: This staff contains measures 265 through 271. It includes a forte (*f*) dynamic and a boxed measure number 15.

272 16

Detailed description: This staff contains measures 272 through 277. It includes a boxed measure number 16.

279

287

17

7

293-299

300

p

308

18

316

7

317-323

ff

330

poco rit.

339

19 a tempo

346

354

363

20

dim. e rit.

7

Moderato

6

368-374

375-380

9 **Lentissimo** **Più mosso**

382-390 *pp* *sf*

7 **Meno mosso** **To Cl. in A** **Cl. in A**

399-405 406-407 **a tempo, moderato** **Allegro**

8 *f*

409-416

418 **21**

423 *f*

428

433

437 **22**

443 **23**

448 **animando**

453 **allargando**

458

461

24

Con fuoco

466

ff

471

25

477

ff

2

482-483

Lento

486

Meno mosso rit.

3

489-491

p

Lento

495

cresc.

mf

500-504

Slower

5

500-504

p

508-515

8

516-519

4

26

520-521

2

520-521

mf cresc.

To Cl. in Bb

rit.

527 Solo Bsn 1 *molto rit.* **27** Lento Cl. in Bb *pp*

533 *3* **28** animato *10* poco agitato C.A.

550 *7* (b) *pp* Colla voce rit.

29 molto rit. a tempo, tranquillo *p*

563 *3* rit. espress. Lento maestoso

569 **30** *3* *f*

577 **31** allargando Tranquillo *sf pp mf pp dim.*

8 poco rit. **32** a tempo *4* *p* *pp*

601 **33** *f cresc.* *mf*

609

617 **34** *allargando*

Musical staff 617-625. Starts with a treble clef and a key signature of one flat. The music features a melodic line with various note values and rests. A dynamic marking of *f* is present. The tempo is marked *allargando*.

626 *rit.* *a tempo* To Cl. in A **5** *Lento* **4**

Musical staff 626-638. Includes a *rit.* marking, followed by *a tempo*. It features two bar lines with repeat signs. The first section is marked **5** and the second **4**. The tempo for the second section is *Lento*. The key signature changes to two flats. Measure numbers 630-634 and 635-638 are indicated below the staff.

639 Cl. in A *p*

Musical staff 639-645. Key signature changes to two sharps (Cl. in A). The music consists of a continuous melodic line starting with a dynamic marking of *p*.

646 *dim. e rit.* **35** *a tempo*

Musical staff 646-651. Features a *dim. e rit.* marking followed by **35** and *a tempo*. The music contains several triplet markings over the notes.

652 *allargando* *rit.* *p*

Musical staff 652-658. Includes *allargando* and *rit.* markings. The music ends with a dynamic marking of *p*.

659 *a tempo* **36** *poco agitato* **2** *mf*

Musical staff 659-665. Starts with *a tempo*, followed by **36** and *poco agitato*. It features a section marked **2** and a dynamic marking of *mf*. Measure numbers 660-661 are indicated below the staff.

667 **37** *a tempo* **3** **4**

Musical staff 667-675. Features two bar lines with repeat signs. The first section is marked **3** and the second **4**. The tempo is *a tempo*. Measure numbers 668-670 and 671-674 are indicated below the staff.

676 To Cl. in Bb *animando* **9** *p* *pp*

Musical staff 676-688. Key signature changes to two flats (To Cl. in Bb). It includes *animando* and **9** markings. The music starts with a dynamic marking of *p*, followed by *pp*. Measure numbers 680-688 are indicated below the staff.

animando

Cl. in Bb

38

689-690

698

705

Più mosso, allegro feroce

713

39

722

731

40

739

Vivacissimo

748

allargando...

756

a tempo

764

41

772

780

788 Allargando a tempo

796 rit. 3 [Silent] Lento 8

813 Più mosso

822 animando

829 42 agitato animando Allegro

840 43 Allegro

848

855 animato 3 2

rit. **2** Moderato

865-866

873 *sempre cresc.* rit. a tempo animato

sf

883 **44** allargando **8** agitato

885-892

f *mf*

896 animando

f *mf*

2 Allegro poco allargando poco rit. rit.

901-902

mf

910 **45** Agitato dolente

mf

916 poco animando

mf *cresc.*

920 molto rit. Lento

mf *dim.*

926 *pp* **Più lento** **Moderato** **Moderato con anima**
931-932 933-939

Musical staff 926-939. Starts with a treble clef and a key signature of one sharp (F#). The piece begins with a *pp* dynamic. The tempo markings are **Più lento**, **Moderato**, and **Moderato con anima**. The time signature changes from 4/4 to 2/4 at measure 931 and to 3/4 at measure 933. There are repeat signs at measures 931-932 and 933-939.

940 *cresc.*

Musical staff 940. Treble clef, one sharp key signature. The music consists of a series of eighth notes with a *cresc.* (crescendo) marking.

948 **46** *rit.* **a tempo** **largamente**

Musical staff 948. Treble clef, one sharp key signature. A boxed number **46** is above the staff. The tempo markings are *rit.*, **a tempo**, and **largamente**.

956 *rit.*

Musical staff 956. Treble clef, one sharp key signature. The tempo marking is *rit.* (ritardando).

964 **a tempo** **allargando** **47** **a tempo**

Musical staff 964. Treble clef, one sharp key signature. The tempo markings are **a tempo**, **allargando**, a boxed number **47**, and **a tempo**. A *f* (forte) dynamic marking is present.

972 *rit.* **a tempo - tranquillo**

Musical staff 972. Treble clef, one sharp key signature. The tempo markings are *rit.* and **a tempo - tranquillo**. A *p* (piano) dynamic marking is present.

979 *f* *dim.* **2** 986-987

Musical staff 979. Treble clef, two flats key signature. The tempo marking is **2**. The dynamics are *f* (forte) and *dim.* (diminuendo). A boxed number **2** is above the staff. The measure numbers 986-987 are indicated.

988 **poco rit.** 48 **a tempo - tranquillo**

pp 995-997 **3**

998 49

p cresc. f pp

1007 **poco animando**

1015 50

f f cresc.

1024

1032 **Solenne**

cresc.

1038 **allargando rit.** 51 **Tempo giusto**

cresc. f f

1045

f

1052 **rit.** **allargando**

sf

1059 **52** *meno mosso*

dim. 1064-1065 1066-1068

Allegro **2** *poco agitato*

Cl. 1

1069-1070

meno mosso **3** *poco animando*

1075-1077 *pp*

1084 *rit. Lento*

pp

53 *più mosso* *Allegro agitato* *agitato accelerando*

1090-1093 *f* *mf* 1097-1100 1101-1103

54 *Più lento (colla voce) a tempo* *rit.* *Andante* *rit.*

1104 *p* 1106-1108 1110-1116

55 *a tempo - tranquillo*

pp

1122

mf cresc.

allargando.....

To Cl. in A *animando* **56**

1127 1129-1130 1131-1133 1135-1136

animando **4** allargando **2** Cl. in A **57** a tempo

1137-1140 *mf*

1148

1141-1142 *f p pp* **3** **3**

58 Moderato tranquillo

1153 *p* **3**

1159

cresc.

1165 poco rit. a tempo dolce **2** **3**

1167-1168 *p* 1172-1174 *p*

59 allargando Poco meno mosso

1175-1176 **2**

1181

mf >

1187 Tranquillo poco rit. Allegro - animando

1189-1196 **8** *p cresc.*

1200 cresc. sempre **60**

f

1208 allaargando a tempo

f ff

1215 *To Cl. in Bb* **2** Tpt 1
 1218-1219

Musical staff 1215-1219. It begins with a treble clef and a key signature of two flats. The music features several triplet eighth notes. At measure 1218, there is a double bar line and a key signature change to two sharps. The staff continues with a few more notes and rests.

1223 *Cl. in Bb*
sf

Musical staff 1223. It starts with a treble clef and a key signature of two sharps. The music consists of a few notes with accents, followed by a triplet of eighth notes.

1232 **62**

Musical staff 1232. It begins with a treble clef and a key signature of two sharps. The music features triplet eighth notes and other rhythmic patterns.

1239 **63**
f

Musical staff 1239. It starts with a treble clef and a key signature of two sharps. The music includes a triplet of eighth notes and a dynamic marking of *f*.

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

Musical staff 1246. It begins with a treble clef and a key signature of two sharps. The music is marked with various tempo and dynamic changes: *agitato, vivace*, *cresc. molto*, *lunga*, and *Lento tranquillo*. Dynamic markings include *sf* and *pp*.

1255 *molto rit.* **64**
p dim. *p*

Musical staff 1255. It starts with a treble clef and a key signature of two sharps. The music is marked *molto rit.* and includes dynamic markings *p dim.* and *p*. There is a key signature change to two flats and a time signature change to 4/4.

1262
pp *p*

Musical staff 1262. It begins with a treble clef and a key signature of two flats. The music features triplet eighth notes and dynamic markings *pp* and *p*.

1267 *poco rit.* *a tempo*
 V.S.

Musical staff 1267. It starts with a treble clef and a key signature of two flats. The music is marked *poco rit.* and *a tempo*. The staff ends with the instruction *V.S.*

1273 **65**

1279 rit. **66** poco animando poco rit. Poco animando, espressivo

1286 **67**

1292 animando

1299 **68** **69**

1305 **70**

1312

To Cl. in A **71** Cl. in A animando

1329 sempre cresc. ed animando



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