



# THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

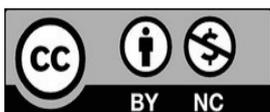
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

VIOLIN I

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



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 . . . 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 **21** 1

1-21  
Vc. pizz.  
mf cresc. cresc. cresc.  
f  
3 3 3 3 3 3 3 3 3 3 3 3  
marcato cresc.  
3  
rit.  
pizz. p sostenuto arco  
sf

55 **4** con sord. *pp* *dim.*

59 *pp*

62 *cresc.*

65 **5** *ff* *sf*

68 *ff* *p* *p* *cresc.*

70-71

73 **6** Lento *ff* *p* *pp* rit.

77-80

83 a tempo *mf* *cresc. molto* *ff* *dim.* Lento

84-86

92 **7** *pp*

96 *p* *cresc. molto*

101 *mp* *pp* *cresc.* Allegro moderato

107

112

116

119

dim.

122

cresc. molto

126

131

ff

138

p

cresc.

145

sempre dim.

5

largamente

147-151

155

Lento

con sordini

p

V.S.

161 *ff* *rit.* **10** *senza sordini* *a tempo* *pp*

6 163-168

173 *pp* *sostenuto* *Più mosso* *tranquillo*

177 *p* *p*

182 **11** *agitato* *p* *p*

187 *rit.* *dim.* *p*

190 *pp* *molto rit.* *a tempo* *Solo* *dolce*

194 *p* *Solo* *poco animando*

198 *cresc.*

**12** 201 *tutti* *p* *animato*

204 *cresc.* *allargando* *rit.* *f* *sf*

209 **Allegro**  
*mf cresc.*

214 **animato**

13

221

227

14

231

238 *sf*

244

V.S.

250 *p* *cresc. molto*

255 *cresc.* *ff*

260 *poco rit.*

264 *Poco meno mosso*

15

270

16

274

280 *mf* *cresc.*

286 *ff*

17

293 *mf*

301 *cresc.*

18

308 *f*

Musical staff 308-314: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic. Features a series of eighth-note patterns with slurs and accents. Ends with a fermata and a '2' in a box.

315 *f* *cresc.*

Musical staff 315-321: Treble clef, 4/4 time. Continues the eighth-note patterns. Includes trills (*tr.*) and a crescendo (*cresc.*) dynamic marking.

322 *ff*

Musical staff 322-330: Treble clef, 4/4 time. Features a fortissimo (*ff*) dynamic. Includes trills and accents.

331 *f* *poco rit.* **19** a tempo

Musical staff 331-339: Treble clef, 4/4 time. Features a forte (*f*) dynamic and a 'poco rit.' marking. Ends with a fermata and a '**19** a tempo' marking.

340

Musical staff 340-346: Treble clef, 4/4 time. Features eighth-note patterns with slurs and accents. Includes a '2' marking.

347 *cresc.* *dim.* 354-358 **5**

Musical staff 347-353: Treble clef, 4/4 time. Features a crescendo (*cresc.*) followed by a decrescendo (*dim.*). Ends with a fermata and a '**5**' marking.

359 *f* **20** *f*

Musical staff 359-367: Treble clef, 4/4 time. Features a forte (*f*) dynamic and a '**20**' marking. Ends with a fermata and a '*f*' dynamic.

*dim. e rit.* **7** *Moderato* **2** B. Solo *Ye may not rest, O*

Musical staff 368-382: Bass clef, 4/4 time. Features a decrescendo and ritardando (*dim. e rit.*) marking. Includes a '**7**' marking and a '*Moderato*' tempo marking. Ends with a '**2**' marking and the text 'B. Solo' and 'Ye may not rest, O'.

383 *pizz.* *Lentissimo* *wan - der - ers, Time will not* *p*

Musical staff 383-391: Bass clef, 4/4 time. Features a pizzicato (*pizz.*) dynamic and a '*Lentissimo*' tempo marking. Includes the text 'wan - der - ers, Time will not' and a '*p*' dynamic.

392 *arco* *con sordini* *Più mosso* *senza sordini* **7** *Meno mosso* **3** *pp* **399-405** **406-408**

Musical staff 392-408: Treble clef, 4/4 time. Features an arco dynamic, 'con sordini' (with mutes), a '*Più mosso*' tempo marking, 'senza sordini' (without mutes), a '*Meno mosso*' tempo marking, and a '*pp*' dynamic. Includes markings '**7**' and '**3**' and measure ranges '**399-405**' and '**406-408**'.

409 **a tempo, moderato**

Musical staff 409: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with rests, starting on a low register. The key signature has one sharp (F#). The dynamic marking is *mf cresc.* and the text "Vc." is written below the staff.

416 **Allegro**

Musical staff 416: Treble clef, 4/4 time signature. The staff begins with a double bar line and a key signature change to two sharps (F# and C#). It features a series of eighth notes with accents, starting on a higher register. The dynamic marking is *f*.

21

Musical staff 420: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing from the previous staff. The dynamic marking is *cresc.*

Musical staff 424: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

Musical staff 428: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

Musical staff 431: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

Musical staff 434: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

22

Musical staff 437: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

Musical staff 441: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line.

23

**animando**

Musical staff 445: Treble clef, 4/4 time signature. The staff contains a series of eighth notes with accents, continuing the melodic line. The dynamic marking is *ff*.

450

454 *allargando*  
*f*

458

460

464 24 *Con fuoco*  
*ff*

467

471

475 25

479 *ff*

484 *Lento* *Meno mosso* *rit.* **3** *Lento* **6**  
*p* 489-491 492-497

498 *pizz.* *mf cresc.* *f* *f* **Slower** **4** 502-505

506 **rit.** *con sordini* **Lento teneramente** *arco* *p* *cresc.*

511 *f* *cresc.* *f* *dim.*

515 **26** *pp* *p* *3* *3* *senza sordini*

520-521 **2** *mf cresc.* *f* **rit.** **4** **molto rit.** 526-529

531 **27** **Lento** *Vc.* *p* *espress.* *cresc.*

537 **28** **animato** **2** *p* *pp* 539-540

543 *cresc. molto*

548 **poco agitato** *mf cresc.*

553 **Colla voce** **2** **rit.** **molto rit.** **a tempo, tranquillo** *p* *pp* 554-555

560 *dim.*

565 *rit.* **Lento maestoso** *mf cresc.*

569 **30**

573 *cresc. molto*

576

578 **31** *allargando* *ff sf p sf p* **V.S.**

Tranquillo

582 *p* *poco cresc.*

Musical staff 582-588: Treble clef, key signature of two flats, 3/4 time signature. Starts with a rest, then a series of eighth notes with accents. Dynamics range from *p* to *poco cresc.*

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

Musical staff 589-595: Treble clef, key signature of two flats. Features a sequence of eighth notes with slurs. Includes a box with the number 32. Dynamics include *poco rit.*, *a tempo*, and *p*.

596

Musical staff 596-602: Treble clef, key signature of two flats. Continuation of eighth notes with slurs and some accidentals. Dynamics include *p*.

603

Musical staff 603-609: Treble clef, key signature of two flats. Features triplet eighth notes with slurs. Dynamics include *p*.

608 **33**

Musical staff 608-612: Treble clef, key signature of two flats. Continuation of triplet eighth notes with slurs. Dynamics include *p*.

613 **34** *allargando* *f*

Musical staff 613-619: Treble clef, key signature of two flats. Features quarter notes with slurs. Includes a box with the number 34. Dynamics include *f* and *allargando*.

620 *ff* *mf cresc. molto*

Musical staff 620-627: Treble clef, key signature of two flats. Features quarter notes with slurs and accents. Dynamics include *ff* and *mf cresc. molto*.

628 *ff* *rit.* *a tempo* *dim.*

Musical staff 628-633: Treble clef, key signature of two flats. Features triplet eighth notes with slurs. Dynamics include *ff*, *rit.*, *a tempo*, and *dim.*

634 *Lento* *pp* *p* **35**

Musical staff 634-646: Treble clef, key signature of two flats. Features quarter notes with slurs. Includes a box with the number 35. Dynamics include *Lento*, *pp*, and *p*. Rehearsal marks 636-639 and 643-646 are indicated.

647 *dim. e rit.* *a tempo* *con sordini* *tutti*

Musical staff 647-653: Treble clef, key signature of two flats. Features quarter notes with slurs. Dynamics include *dim. e rit.*, *a tempo*, *con sordini*, and *tutti*.

655 *allargando* *rit.* *a tempo* **36**

662 *poco agitato*

668 **37**

674 *a tempo* *animando* *Vla*

684 *mf cresc.*

691 *animando* **38**

698 *ff*

702 *ff*

706 *Più mosso, allegro feroce* *ff* **V.S.**

713

721 **39**

728

734 **40**

741 **Vivacissimo**

747

755 **allargando...** **a tempo**

762

768

774 **41**

781

*ff*

788

Allargando a tempo

*ff sf sf ff*

795

*sf sf*

801 rit..

[Silent] Lento

*sf*

**12**

**2**

805-816 817-818

819 *B. Solo* *animando*

The path - way lost, Men cry to one an - oth - er in the dark, This way, and that way,

**42** *agitato* *animando*

*pp* *cresc.*

837 *Allegro*

*f*

**43** *Allegro*

852

859 *animato* *rit.*

*cresc. molto*

866 *Moderato*

*sf* *sf* *sf* *sf*

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

5 *f* *ff*

873-877

**44** *allargando* *agitato*

8 *mf* *f*

885-892

Sur - feit and des - pair are min - gled in the

897 *animando*

*mf* *f*

*S. Solo*

cup the vic - tor drains.

903 *poco allargando* **Allegro** *poco rit.*

mf

908 *rit.* **Agitato dolente**

*p* *f* *p* *f*

*poco animando*

914

*p* *f* *p molto cresc.*

*molto rit.*

920 **Lento** **6** **Più lento**

*dim.* 922-927

930 **Moderato** **Moderato con anima**

*mf* *p*

936

944 **46**

*cresc.*

952 *rit.* **a tempo** **largamente**

957 *rit.*

*cresc.*

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

*f*

47

969 *a tempo*  
*cresc.*

975 *rit* *a tempo - tranquillo*  
*dim.* *p*

981 *cresc.* *f*

987 *dim.* *poco rit.* *a tempo - tranquillo* *pp*

992

996 *p*

1000 *49*

1004 *pp*

1008

1012 *poco animando*

1016 50

1020

1024

1028

1032 *f*

1034 Solenne *mf* *cresc.* rit.

1037 allargando *cresc.* V.S.

**51** Tempo giusto

1041 *f* *cresc.*

Musical staff 1041-1046: Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The melody consists of eighth and sixteenth notes with various slurs and accents.

1047 *ff* *cresc.*

Musical staff 1047-1052: Treble clef, 4/4 time signature. Starts with a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The melody continues with eighth and sixteenth notes.

1053 *ff* *f* *ff* rit. allargando

Musical staff 1053-1058: Treble clef, 4/4 time signature. Dynamics include fortissimo (*ff*), forte (*f*), and fortissimo (*ff*). Includes a ritardando (*rit.*) and allargando marking. The staff ends with a fermata.

**52**

1059 *ff* *f* *ff* meno mosso

Musical staff 1059-1064: Treble clef, 4/4 time signature. Dynamics include fortissimo (*ff*), forte (*f*), and fortissimo (*ff*). Includes a meno mosso marking. The staff ends with a fermata.

1065 *dim.* Allegro poco agitato

Musical staff 1065-1072: Treble clef, 4/4 time signature. Starts with a diminuendo (*dim.*) marking. Includes tempo markings: Allegro and poco agitato. Bar numbers 1067-1068, 1069-1070, and 1071-1072 are indicated with thick black bars.

1073 *f* *cresc.* *f* *p* *dim.*

Musical staff 1073-1075: Treble clef, 7/8 time signature. Dynamics include forte (*f*), crescendo (*cresc.*), forte (*f*), piano (*p*), and diminuendo (*dim.*). The staff features several triplet markings (3).

1076 *p* *pp* meno mosso

Musical staff 1076-1082: Treble clef, 4/4 time signature. Dynamics include piano (*p*) and pianissimo (*pp*). Includes a meno mosso marking. The staff features several triplet markings (3).

**53** più mosso

1083 *mf* *cresc.* *cresc.* rit. Lento *ff*

Musical staff 1083-1094: Treble clef, 4/4 time signature. Dynamics include mezzo-forte (*mf*), crescendo (*cresc.*), mezzo-forte (*mf*), ritardando (*rit.*), Lento, and fortissimo (*ff*). Includes a tempo marking: Lento. Bar numbers 1087-1093 are indicated with a thick black bar.

1095 Allegro agitato agitato accelerando *mf* *cresc.*

Musical staff 1095-1104: Treble clef, 4/4 time signature. Includes tempo markings: Allegro agitato and agitato accelerando. Bar numbers 1097-1100 are indicated with a thick black bar. Dynamics include mezzo-forte (*mf*) and crescendo (*cresc.*).

**54**

1103 *f* Più lento (colla voce) a tempo rit. Andante

Musical staff 1103-1113: Treble clef, 4/4 time signature. Dynamics include forte (*f*). Includes tempo markings: Più lento (colla voce), a tempo, ritardando (*rit.*), and Andante. Bar numbers 1105-1108 and 1110-1113 are indicated with thick black bars.

1114 rit. **55** a tempo - tranquillo

*p* 1118-1122

1124

*poco cresc.*

1128 allargando.....

*dim.*

1131 animando

*cresc.*

**56**

1137 animando

*cresc.*

1140 allargando **57** a tempo

*f* *f*

1145

*dim.*

1149

*pp*

1153 **58** Moderato tranquillo

*pp* 1157-1159

1160 **2**  
 1161-1162

1165 **poco rit.** **a tempo** **dolce**  
*mf*

1168

1172 **59** **espress.**  
*mf* *p cresc.*

**allargando** **Poco meno mosso**  
 1177 *f*

**Tranquillo**  
 1184 **3** **3**  
 1185-1187 1188-1190

Pass - ing on life from one to an - o - ther  
S. 1

1193 **poco rit.**  
 Seek - ing to solve it, Seek - ing to know it, Seek - ing to make it of worth\_ to each

1198 **Allegro - animando** **cresc. sempre**  
*p* *molto cresc.* *sf* *cresc.*

1204 **60**

**allaargando**  
 1209 *f* *f* *cresc.*

1214 *a tempo*  
*ff*  
 Musical notation for measures 1214-1219, featuring triplets and accents.

61

1220  
*ff*  
*f*  
 Musical notation for measures 1220-1225, including triplets and a fermata.

1226  
*sf*  
 Musical notation for measures 1226-1230, featuring triplets and accents.

62

1231  
 Musical notation for measures 1231-1237, including triplets and accents.

1238  
*f*  
 Musical notation for measures 1238-1243, featuring triplets and accents.

63

1244 *agitato, vivace* *cresc. molto*  
*ff*  
 Musical notation for measures 1244-1251, including triplets and a crescendo.

64

1250 *lunga* *Lento tranquillo* *molto rit.* *espress.*  
 1252-1254 1255-1256 1257-1259 *mf*  
 Musical notation for measures 1250-1259, including rests, triplets, and a 4/4 time signature change.

1261  
*p*  
 Musical notation for measures 1261-1264, featuring triplets and accents.

1265 *poco rit. ....* *a tempo*  
*mf*  
 Musical notation for measures 1265-1270, including triplets and a tempo change.

65

1270  
*p*  
 Musical notation for measures 1270-1275, including triplets and accents.

V.S.

1275 *p* 3 3 3 3 *p* 2 rit. 1278-1279

66 1281 *mf* *poco animando* *cresc.* *f* *dim.*

1284 *poco rit.* *sempre dim.* *Poco animando, espressivo* *espress.* *p* *cresc.* *p cresc.*

67 1288 *f* *mf cresc.* *f* *mf cresc.*

1293 *animando* *cresc.* *mf < f* *mf < f*

68 1298 *ff* *f*

69 1303 *mf*

1307

70 1310 *mf cresc.* *mf*

1315 *mf* *molto cresc.*

Musical staff 1315-1320. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with various articulations, including accents and slurs. The dynamic marking *mf* is placed below the staff, and *molto cresc.* is at the end. A box containing the number 71 is positioned above the staff.

1320 *cresc.* *animato* *8va*

Musical staff 1320-1325. The staff continues the melodic line from the previous staff. It features a *cresc.* marking and an *animato* marking. An *8va* marking is placed above the staff, indicating an octave shift. A dashed line is drawn above the staff to indicate the octave change.

1325 *animando* *loco*

Musical staff 1325-1329. The staff continues the melodic line. It features an *animando* marking and a *loco* marking. A circled number 8 is placed above the staff, indicating a repeat sign.

1329 *sempre cresc. ed animando* *f*

Musical staff 1329-1334. The staff continues the melodic line. It features a *sempre cresc. ed animando* marking and a *f* dynamic marking.

1334 *72*

Musical staff 1334-1338. The staff continues the melodic line. It features a box containing the number 72 above the staff.

1338

Musical staff 1338-1341. The staff continues the melodic line.

1341

Musical staff 1341-1344. The staff continues the melodic line.

1344 *73*

Musical staff 1344-1348. The staff continues the melodic line. It features a box containing the number 73 above the staff. The staff ends with a *V.S.* marking.

V.S.

1348

3 3 3

1352

1355

1359

rit. loco

mf mf

1366

cresc.

1374

poco rit.

p p

1380

rit. a tempo

1383

rit.





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

1.16/03