



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

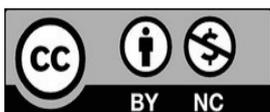
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

FLUTE 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

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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

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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

Flute 1

The Vision of Life

C. Hubert H. Parry

Moderato

Musical notation for measures 1-18. The score is in 4/4 time with a key signature of one sharp (F#). Measures 1-8 are marked with a first ending bracket and a dynamic of *pp*. Measures 11-18 are marked with a second ending bracket. The bass line is marked *arco* and *Vc.* with a triplet of eighth notes.

Musical notation for measures 21-30. Measure 21 is marked with a first ending bracket and a dynamic of *p*. Measures 27-30 are marked with a fourth ending bracket.

Musical notation for measures 31-36. Measure 31 is marked with a dynamic of *f cresc.*. Measures 34-36 are marked with a second ending bracket and a dynamic of *f*. The piece concludes with two triplet eighth notes.

Musical notation for measures 38-41. Measure 38 is marked with a dynamic of *ff*. Measures 40-41 are marked with a second ending bracket and a dynamic of *f*.

Musical notation for measures 44-47. Measure 44 is marked with a third ending bracket. The piece concludes with a triplet of eighth notes.

Musical notation for measures 48-58. Measure 48 is marked with *rit.* and *mf*. Measures 50-52, 53-55, and 56-58 are marked with first, second, and third ending brackets respectively, and a dynamic of *sostenuto*. The piece concludes with a triplet of eighth notes.

Musical notation for measures 60-64. Measure 60 is marked with *Solo*. The piece concludes with a triplet of eighth notes.

Musical notation for measures 65-71. Measure 65 is marked with *mf cresc.*. Measure 67 is marked with a dynamic of *ff*. Measures 68-71 are marked with a fourth ending bracket and a dynamic of *f*.

6 Lento

72

p *p* *pp*

79-81

3

rit. *pp*

a tempo

88

Lento

7

5

92-96

ff

99

Allegro moderato

8

104-111

3

ff

112

f 3 3 3

ff

118

8

5

120-124

ff

127

9

ff *sf*

134-138

5

Home - less and house - less, in caves and in clefts, We hid from the ter - ror of tem - pest and
S. 1

146

sempre dim.

largamente

tor - rent

154

Lento

8

155-162

p

168 rit. **10** a tempo sostenuto Più mosso

176 tranquillo **6** **11** agitato **3**

179-184 186-188

189 rit. molto rit. a tempo **2**

191-192

197 poco animando **12** animato

allargando **3** **2** rit. Allegro **3**

203-205 206-207 210-212

animato **13** **8**

215 222-229

14

3

238 241-243

2

246 250-251

5

252 255-259

poco rit.

260 *ff*

Poco meno mosso

264

15

269 *ff*

16

273

279 *mf*

281-284

17

288 *mf*

289-292

Cl. 1

299 *p*

18

307 *mf* *cresc.*

313 *ff*

318-321

324 *ff*

325-329

337 *poco rit.* **19** *a tempo* **7** *f*

340-346

4 *f*

351-354

363 **20** *dim. e rit.* **7** *Moderato* **6**

368-374 375-380

381 *Lentissimo* **5** **2**

386-390 391-392

393 *Più mosso* **10** *Meno mosso* **2** *a tempo, moderato* **8**

396-405 406-407 409-416

Allegro

21

4

417-420

C.A.

f

426

429

432

435

22

439

f

cresc.

ff

23

443

447-448

2

animando

449

452

allargando

454

8va

457 (8) *loco*

Musical staff 457-459: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic hairpin is shown at the end of the staff.

460

Musical staff 460: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A triplet of eighth notes is marked with a '3' at the end of the staff.

463

Musical staff 463: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. Two triplet markings with '3' are present.

24

466 *Con fuoco*

Musical staff 466: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A dynamic marking of *ff* is shown below the staff.

470

Musical staff 470: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A dynamic hairpin is shown below the staff.

25

475

Musical staff 475: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents.

480 *Lento* *Meno mosso* *rit.*

Musical staff 480: Treble clef, key signature of two sharps. The staff contains a triplet of eighth notes (481-483) and a half note (489-491). Dynamic markings *Lento*, *Meno mosso*, and *rit.* are shown above the staff.

Lento *Slower* *rit.* *Lento teneramente*

Musical staff 492-511: Treble clef, key signature of two sharps. The staff contains a triplet of eighth notes (492-498), a half note (501-505), and a half note (507-511). Dynamic markings *Lento*, *Slower*, *rit.*, and *Lento teneramente* are shown above the staff. A dynamic marking of *f* is shown below the staff.

512 *mf* *pp*

Musical staff 512: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic markings *mf* and *pp* are shown below the staff. A triplet of eighth notes (516-519) is marked with a '3'.

26

520-521 *mf cresc.* *rit.* *molto rit.*

Musical staff 520-529: Treble clef, key signature of two sharps. The staff contains a half note (520-521), eighth and sixteenth notes with slurs and accents, and a half note (526-529). Dynamic markings *mf cresc.*, *rit.*, and *molto rit.* are shown above the staff. A dynamic hairpin is shown below the staff.

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 rit. Lento maestoso 30 3

558-564 566-570 571-573

31 allargando 32 Tranquillo 4 5

576 579-582 583-587 *mf*

32 poco rit. a tempo 2

589 590-591 *p*

597 *p dim. p*

p dim. p

33 604 *poco cresc. p*

604 *poco cresc. p*

34 610 *mf cresc.*

610 612-614 *mf cresc.*

619 allargando *f <*

619 allargando *f <*

627 rit. a tempo Lento 5 4 630-634 635-638 *p*

627 630-634 635-638 *p*

641

641

647 *dim. e rit.* **35** *a tempo* **6** *allargando* *rit.*

649-654

659 *a tempo* **36** **2** *poco agitato* **4** **37** **4** **4** *a tempo* **5**

660-661 663-666 667-670 671-674 675-679

animando **7** *animando*

680-686 Ob. 2 *ff*

38

sf **3**

3

700-702 *f*

705 *Più mosso, allegro feroce* **8**

708-715

39

716 *f* *ff*

Musical staff 716-722: Treble clef, key signature of two flats. Measures 716-722. Measure 716 starts with a rest, followed by a series of eighth notes with accents. Measure 722 ends with a fermata. Dynamics range from *f* to *ff*.

723

Musical staff 723-730: Treble clef, key signature of two flats. Measures 723-730. Continuation of the eighth-note pattern with various articulations and slurs.

40

731 *3*

Musical staff 731-737: Treble clef, key signature of two flats. Measures 731-737. Measure 731 contains a triplet of eighth notes. The staff concludes with a whole rest.

738 *ff*

Musical staff 738-745: Treble clef, key signature of two flats. Measures 738-745. Features a melodic line with slurs and accents, ending with a fermata. Dynamics include *ff*.

Vivacissimo

746

Musical staff 746-753: Treble clef, key signature of two flats. Measures 746-753. Marked *Vivacissimo*. Features a melodic line with slurs and accents, including a chromatic descent.

allargando.....

a tempo

754

Musical staff 754-760: Treble clef, key signature of two flats. Measures 754-760. Marked *allargando.....* and *a tempo*. Features a melodic line with slurs and accents.

761

Musical staff 761-766: Treble clef, key signature of two flats. Measures 761-766. Continuation of the melodic line with slurs and accents.

767

Musical staff 767-773: Treble clef, key signature of two flats. Measures 767-773. Continuation of the melodic line with slurs and accents.

41

774 *sf*

Musical staff 774-780: Treble clef, key signature of two flats. Measures 774-780. Marked *sf*. Features a melodic line with slurs and accents.

781 *f*

Musical staff 781-787: Treble clef, key signature of two flats. Measures 781-787. Marked *f*. Features a melodic line with slurs and accents.

788 **Allargando** **a tempo** **ff** 794-800

801-803 **rit.** **[Silent]** **Lento** **3** **Ob. 1** 805-807 **mf**

815 **Puì mosso**

822 **animando**

829 **42** **agitato** **animando** **Allegro** **f**

840 **43** **Allegro** **8va**

848 **(8)**

856

863-864 **animato** **2** 865-866 **rit.** **2** 868-870 **Moderato** **3** 873-877 **sempre cresc.** **5**

878 **rit.** **a tempo** **animato** **3** **44** **allargando** **8** 881-883 885-892

893 **agitato** **animando**

Cl. 1

900 **poco allargando**

906 **Allegro** **poco rit.** **rit.** **45** **Agitato dolente**

mf *mf*

907-908 910-913

916 **poco animando** **molto rit.**

f

Lento **Più lento** **Moderato** **Moderato con anima** **46**

6 **3** **16** **3**

922-927 930-932 933-948 949-951

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

3

954-956 Cl. 1 Ob. 1

963 **rit.** **a tempo** **allargando** **47** **a tempo**

f *cresc.*

970-971 **2**

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

11

977-987

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

Cl. 1 *mf*

49 **poco animando**

4 **7** **2**

998-1001 *f* 1006-1012 1013-1014

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

5 1025-1029 *p*

1036 **Solenne** **2** allargando rit. **51** Tempo giusto *f*

1037-1038 *cresc.*

1043

1049 **3** 1050-1052 *ff* rit.

1057 **allargando** **52** **meno mosso** **3** 1063-1065 *sf*

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

1066-1068 1069-1070 1071-1072 1075-1077 1078-1082 *f*

1083 **poco animando** Ob. 1 tutti rit. **Lento** Cl. 1

53 **più mosso** **4** **2** **Allegro agitato** **4**

1089 1090-1093 *f* 1095-1096 1097-1100

54 a tempo

1101 *agitato accelerando* *f* *Più lento (colla voce)* *mf*

1107 *dim.* *rit.* *Andante* *7* *rit.* 1110-1116

55 a tempo - tranquillo

1118-1123 *6* 1124-1128 *5* *allargando.....* *Cl. 1* *animando*

56

1133 *f* *animando* *3* 1137-1139

1140 *mf* *allargando* *f* *57* *a tempo* *f* *3* *3*

1145 *3* *3* *3* *3* *3* *3* *3* *3*

58 Moderato tranquillo

1149 *3* *5* *7* 1150-1154 1155-1161 *Cl. 1*

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

59

1171 *p* *mf cresc.*

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

1184 **Tranquillo** **poco rit.** **Allegro - animando**

1185-1187 1188-1196 C.A.

Musical staff 1184-1196. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tranquillo' and 'poco rit.'. There are two measures of rests, each with a '3' above it. The first rest is for measures 1185-1187, and the second is for measures 1188-1196. The staff then continues with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is 'Allegro - animando'. The notation includes eighth and sixteenth notes with slurs and accents.

1201 **cresc. sempre** **f** **60** **5**

1206-1210

Musical staff 1201-1210. It starts with a treble clef and a key signature of three sharps. The tempo is 'cresc. sempre' and the dynamic is 'f'. The notation features several triplet markings (a '3' above the notes) and a slur. A circled number '60' is placed above the staff. The staff ends with a measure of rest with a '5' above it, corresponding to measures 1206-1210.

1211 **allaargando** **a tempo**

f **cresc.** **ff**

Musical staff 1211-1220. It begins with a treble clef and a key signature of three sharps. The tempo is 'allaargando' and 'a tempo'. The dynamic starts at 'f', goes through 'cresc.', and ends at 'ff'. The notation includes triplet markings and slurs.

1216 **61** **2** **3** **3**

1218-1219 1220-1222 1224-1226

Musical staff 1216-1226. It starts with a treble clef and a key signature of three sharps. The notation includes triplet markings and a circled number '61'. There are three measures of rests with '2', '3', and '3' above them, corresponding to measures 1218-1219, 1220-1222, and 1224-1226.

1227 **f** **3** **3** **sf** **3** **3** **62** **7**

1232-1238

Musical staff 1227-1238. It begins with a treble clef and a key signature of three sharps. The dynamic is 'f'. The notation includes triplet markings and a circled number '62'. The staff ends with a measure of rest with a '7' above it, corresponding to measures 1232-1238.

1239 **ff** **63** **sf**

Musical staff 1239-1245. It starts with a treble clef and a key signature of three sharps. The dynamic is 'ff'. The notation includes slurs and accents. A circled number '63' is placed above the staff. The staff ends with a measure of rest with a 'sf' dynamic marking.

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

3

1252-1254

Musical staff 1246-1254. It begins with a treble clef and a key signature of three sharps. The tempo is 'agitato, vivace' and 'Lento tranquillo'. The dynamic is 'cresc. molto'. The notation includes slurs and accents. A circled number '63' is placed above the staff. The staff ends with a measure of rest with a '3' above it, corresponding to measures 1252-1254.

molto rit. **64** **11** **a tempo** **poco rit.** **65** **2** **Ob. 1**

1255-1256 1257-1267 1269-1272 1273-1274

Musical staff 1255-1274. It starts with a treble clef and a key signature of three flats (Bb, Eb, Ab). The tempo is 'molto rit.', 'a tempo', and 'poco rit.'. The notation includes measures of rests with '11' and '2' above them, corresponding to measures 1257-1267 and 1273-1274. A circled number '64' is placed above the staff. The staff ends with a measure of rest with a '2' above it, corresponding to measures 1269-1272. The dynamic is 'mf'.

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

Musical staff 1277-1282. It begins with a treble clef and a key signature of three flats. The tempo is 'rit.' and 'poco animando'. The dynamic is 'mf'. The notation includes slurs and accents. A circled number '66' is placed above the staff.

1283 **poco rit.** **Poco animando, espressivo** **4** **4**

f 1285-1288 1289-1292

Musical staff 1283-1292. It starts with a treble clef and a key signature of three flats. The tempo is 'poco rit.' and 'Poco animando, espressivo'. The dynamic is 'f'. The notation includes slurs and accents. A circled number '67' is placed above the staff. There are two measures of rests with '4' above them, corresponding to measures 1285-1288 and 1289-1292.

1293 **animando**
mf cresc.

Musical staff 1293-1298. The staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes with slurs and accents. The dynamic marking is *mf cresc.*

1299 **68** **69** **70**
f *mf*

Musical staff 1299-1311. The staff continues with eighth and sixteenth notes. There are two measures with a thick black bar over them, labeled with the numbers 2 and 7. The dynamic markings are *f* and *mf*. The measure numbers 1301-1302 and 1303-1309 are indicated below the staff.

1312 **71**
mf

Musical staff 1312-1318. The staff continues with eighth and sixteenth notes. There is a measure with a thick black bar over it, labeled with the number 2. The dynamic marking is *mf*. The measure numbers 1317-1318 are indicated below the staff.

1319 **71** **animato**

Musical staff 1319-1324. The staff continues with eighth and sixteenth notes. The dynamic marking is *animato*. There are two measures with a thick black bar over them.

animando **sempre cresc. ed animando**
mf cresc.

Musical staff 1325-1331. The staff continues with eighth and sixteenth notes. The dynamic markings are *animando* and *sempre cresc. ed animando*. The measure numbers 1325-1326 are indicated below the staff.

1332 **72**
cresc. *f*

Musical staff 1332-1337. The staff continues with eighth and sixteenth notes. The dynamic markings are *cresc.* and *f*. The measure number 1332 is indicated below the staff.

1338 **73**
f

Musical staff 1338-1348. The staff continues with eighth and sixteenth notes. There are two measures with a thick black bar over them, labeled with the number 4. The dynamic marking is *f*. The measure numbers 1340-1343 and 1345-1348 are indicated below the staff.

1350

Musical staff 1350-1355. The staff continues with eighth and sixteenth notes. The measure number 1350 is indicated below the staff.

1356 **rit.**

Musical staff 1356-1361. The staff continues with eighth and sixteenth notes. The dynamic marking is *rit.*. The measure number 1356 is indicated below the staff.

9
mf

Musical staff 1362-1370. The staff continues with eighth and sixteenth notes. There is a measure with a thick black bar over it, labeled with the number 9. The dynamic marking is *mf*. The measure numbers 1362-1370 are indicated below the staff.

1375 *poco rit.*

p

1380 *rit.*

a tempo

rit.



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