



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

HORN 1

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



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ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Royal College of Music Library MS 4213

Vocal Score:

Novello Original Octavo Edition No. 12565

Royal College of Music Library

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk

Manuscript Transcription & Score Preparation

David Fielding - dhcfielding@charter.net

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

Horn (F) 1

The Vision of Life

C. Hubert H. Parry

Moderato

1-6 *pp* *dim.* 11-21

22 **1** open *p* *cresc.* *cresc.*

29 *p cresc.* **2**

35 **3**

40 **3**

46 *rit.* *p* *mf* *dim.* *pp*

2 *sostenuto* **3** **4**

51-52 53-55 *pp* 59-62

63 5

sf *mf* *cresc.* *ff* *f*

Detailed description: Musical staff 63-67. Starts with a rest, then a series of eighth and sixteenth notes. Dynamics include *sf*, *mf*, *cresc.*, *ff*, and *f*. A circled number 5 is above the staff.

68 3

p *p* 74-76

Detailed description: Musical staff 68-76. Starts with a rest, then notes. Dynamics include *p*. A circled number 3 is above the staff. A thick black bar covers measures 74-76.

6 Lento 5 rit. *a tempo* *8va*

77-81 Bsn 1

Detailed description: Musical staff 77-81. Starts with a thick black bar. Then notes in the bass clef. Dynamics include *rit.* and *a tempo*. A circled number 6 is above the staff. A circled number 5 is above the first measure. A dashed line labeled *8va* is above the staff.

89 Lento 7

f *dim.* 93-94 *p*

Detailed description: Musical staff 89-94. Notes in treble clef. Dynamics include *f*, *dim.*, and *p*. A circled number 7 is above the staff. A circled number 2 is above the staff. A thick black bar covers measures 93-94.

96

sf

Detailed description: Musical staff 96-101. Notes in treble clef. Dynamics include *sf*. A circled number 3 is above the staff.

102 Allegro moderato

pp 105-106

Detailed description: Musical staff 102-106. Notes in treble clef. Dynamics include *pp*. A circled number 2 is above the staff. A circled number 3 is above the staff. A thick black bar covers measures 105-106.

110

Detailed description: Musical staff 110-115. Notes in treble clef. Circled number 3s are above the staff.

116 8

f *f*

Detailed description: Musical staff 116-122. Notes in treble clef. Dynamics include *f*. A circled number 8 is above the staff.

123

f

Detailed description: Musical staff 123-129. Notes in treble clef. Dynamics include *f*. A circled number 3 is above the staff.

130 9 *sempre dim.* Tbn. 1

ff 14 133-146

Detailed description: Musical staff 130-146. Notes in treble clef. Dynamics include *ff*. A circled number 9 is above the staff. A circled number 14 is above the staff. A thick black bar covers measures 133-146. *sempre dim.* and Tbn. 1 are written above the staff.

150 *largamente Lento*

pp pp

Detailed description: Musical staff starting at measure 150. It begins with a treble clef and a key signature of one flat. The tempo is marked 'largamente Lento'. The staff contains several measures of music, including a triplet of eighth notes and a half note. Dynamics include piano-piano (pp) and piano (p). A time signature change to 4/4 occurs at measure 158.

159 *rit.* **10** *a tempo*

7 160-166 p pp

Detailed description: Musical staff starting at measure 159. It features a 7-measure rest (160-166) followed by a piano (p) dynamic. A 10-measure rest is indicated by a box labeled '10' with 'rit.' above it. The tempo returns to 'a tempo' and ends with a piano-piano (pp) dynamic.

172 *sostenuto Più mosso* *tranquillo*

p pp 2 179-180

Detailed description: Musical staff starting at measure 172. The tempo is 'sostenuto Più mosso' with a piano (p) dynamic. It transitions to 'tranquillo' with a piano-piano (pp) dynamic. A 2-measure rest is indicated by a box labeled '2' at the end of the staff (measures 179-180).

181 **11** *agitato* *rit.* *molto rit.* *a tempo*

p 3 186-188 6 191-196

Detailed description: Musical staff starting at measure 181. It includes a 3-measure rest (186-188) with 'agitato' above it, followed by a piano (p) dynamic. A 6-measure rest is indicated by a box labeled '6' at the end of the staff (measures 191-196) with 'molto rit.' and 'a tempo' above it.

poco animando **12** *animato*

3 197-199 Hn 2 mf

Detailed description: Musical staff starting at measure 197. It features a 3-measure rest (197-199) with 'poco animando' above it. The staff then continues with 'animato' and a mezzo-forte (mf) dynamic. A 'Hn 2' marking is present.

206 *allargando* *rit....* *Allegro*

mf cresc.

Detailed description: Musical staff starting at measure 206. It begins with 'allargando' and a mezzo-forte (mf) dynamic. The tempo then changes to 'Allegro' with a 'cresc.' (crescendo) marking.

212 *animato*

4 217-220

Detailed description: Musical staff starting at measure 212. The tempo is 'animato'. A 4-measure rest is indicated by a box labeled '4' at the end of the staff (measures 217-220).

13

221 *f*

Musical staff 221-228: Treble clef, key signature of one sharp (F#). Starts with a whole rest, then a series of eighth and quarter notes with accents. Dynamics include *f*.

229

Musical staff 229-235: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *f*.

14

236 *mf cresc.*

Musical staff 236-242: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *mf cresc.*

243 *f p cresc.*

Musical staff 243-250: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *f p cresc.*

251 *f*

Musical staff 251-256: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *f*.

257 *cresc.* *poco rit.*

Musical staff 257-262: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *cresc.* and *poco rit.*

263 *Poco meno mosso*

Musical staff 263-268: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Tempo marking *Poco meno mosso*.

15

269

Musical staff 269-275: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *f*.

16

276 *sf sf mf*

Musical staff 276-283: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *sf sf mf*.

284

Musical staff 284-290: Treble clef, key signature of one sharp (F#). Continuation of the previous staff with eighth and quarter notes, some with accents. Dynamics include *f*.

291 17

Musical staff 291-306. Starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

299

Musical staff 299-306. Continuation of the previous staff, featuring slurs and double bar lines. There are some '2' markings below the notes, possibly indicating fingerings or breath marks.

307 18

Musical staff 307-314. Starts with a treble clef and a key signature of one sharp (F-sharp). Includes the instruction 'cresc.' and various articulations like accents and slurs.

315

Musical staff 315-323. Continuation of the previous staff, featuring slurs and double bar lines. There are some '7' markings below the notes, possibly indicating fingerings or breath marks.

324

Musical staff 324-332. Continuation of the previous staff, featuring slurs and double bar lines. There are some '7' markings below the notes, possibly indicating fingerings or breath marks.

333 19 a tempo

Musical staff 333-341. Starts with a treble clef and a key signature of one sharp (F-sharp). Includes the instruction 'poco rit.' and 'f' (forte). There are some '7' markings below the notes, possibly indicating fingerings or breath marks.

342

Musical staff 342-350. Continuation of the previous staff, featuring slurs and double bar lines.

351

Musical staff 351-359. Continuation of the previous staff, featuring slurs and double bar lines.

360 20 dim. e rit.

Musical staff 360-374. Continuation of the previous staff, ending with a double bar line. Includes the instruction 'dim. e rit.' and a '7' marking below the notes, possibly indicating fingerings or breath marks.

Moderato **6**

Bsn 1

375-380

390

Lentissimo **3** **3** **2**

Più mosso

392-394 397-398 *mf*

403

Meno mosso **2** a tempo, moderato

407-408 *mf cresc.* *p*

412

Allegro

mf cresc.

418

21

423

ff

428

432

436

22

sf sf sf sf

442

23

sf sf sf sf sf

448 **animando**

sf sf sf sf f

Detailed description: Musical staff for measures 448-453. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'animando' is centered above the staff. The dynamics are marked as *sf* (sforzando) for measures 448-452 and *f* (forte) for measure 453. The music consists of eighth and quarter notes with accents.

454 **allargando**

Detailed description: Musical staff for measures 454-459. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'allargando' is centered above the staff. The music features a mix of eighth and quarter notes with accents, and some rests.

460

sf sf sf

Detailed description: Musical staff for measures 460-465. It begins with a treble clef and a key signature of one sharp (F#). The dynamics are marked as *sf* (sforzando) for measures 460-465. The music consists of quarter and eighth notes with accents.

24

Con fuoco

466

sf

Detailed description: Musical staff for measures 466-470. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'Con fuoco' is centered above the staff. The dynamics are marked as *sf* (sforzando) for measures 466-470. The music features eighth and quarter notes with accents.

471

Detailed description: Musical staff for measures 471-476. It begins with a treble clef and a key signature of one sharp (F#). The music features eighth and quarter notes with accents, and some triplets.

25

477

Lento

482-483

Detailed description: Musical staff for measures 477-483. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'Lento' is centered above the staff. The music features quarter notes with triplets and a final measure with a double bar line. The dynamics are marked as *p* (piano).

485

Meno mosso rit. Lento

p

Detailed description: Musical staff for measures 485-493. It begins with a treble clef and a key signature of one sharp (F#). The tempo markings 'Meno mosso rit.' and 'Lento' are centered above the staff. The dynamics are marked as *p* (piano). The music features quarter notes with accents and a final measure with a double bar line.

494 Tpt 1

Slower

502-504

Detailed description: Musical staff for measures 494-504. It begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'Slower' is centered above the staff. The music features quarter notes with accents and a final measure with a double bar line. The dynamics are marked as *p* (piano).

505

rit. Lento teneramente

p pp pp

Detailed description: Musical staff for measures 505-510. It begins with a treble clef and a key signature of one sharp (F#). The tempo markings 'rit.' and 'Lento teneramente' are centered above the staff. The dynamics are marked as *p* (piano), *pp* (pianissimo), and *pp* (pianissimo). The music features quarter notes with accents and a final measure with a double bar line.

26

511

cresc.

516-517

Detailed description: Musical staff for measures 511-517. It begins with a treble clef and a key signature of one flat (Bb). The tempo marking 'Lento teneramente' is centered above the staff. The dynamics are marked as *cresc.* (crescendo). The music features quarter notes with accents and a final measure with a double bar line.

518 rit.

sf > p *mf < f*

27

molto rit. Lento

4

526-529 *pp* *pp*

28 animato

537

539-543 *mf* 2
547-548

poco agitato

Colla voce

rit. molto rit.

2

549-550 *mf* *f* *p*

29 a tempo, tranquillo rit.

Lento maestoso

7

558-564 *p*

30

570

f

31 allargando

576

ff *sf* *sf <* *f* *sf* *p* *sf* *p* *pp*

32

Tranquillo

poco rit. a tempo

582

583-591 *pp*

597

598-600 *p*

33

607

mf

616 34 **allargando**

cresc. *f*

625 **rit.** **a tempo**

cresc. *dim.* **2** 633-634

Lento **4**

635-638 Cl. 1

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

pp *pp*

654 **allargando** **rit.** **a tempo** 36

p

662 **poco agitato**

pp *cresc.* *mf* *mf cresc.*

668 37 **2**

p **2** 673-674

a tempo **5** animando
 Tbn. 1
 675-679 *f* *cresc.*

686 animando
cresc. mf

38 marcato
 695 *sf*

703 Più mosso, allegro feroce

711 *sf*

39
 719 *sf sf sf*

40
 728 **6** 731-736 *ff*

741 Vivacissimo **8** allargando **4**
 747-754 755-758

759 a tempo *f ff*

41
 771 *f*

Allargando a tempo

2
781-782

791

800 rit. [Silent] Lento 12 Più mosso 8

805-816 817-824

sf

animando 4 42 agitato animando

825-828

B. Cl. 8ba

836 Allegro

f

845 43 Allegro

853

860 animato rit. .

V.S.

867 **Moderato** **sempre cresc.**

873 *ff* *mf*

874 **rit.** **a tempo animato**

883 *sf*

44

884 **allargando** **agitato**

885-892 *f* *mf*

animando **poco allargando**

898-899 *sf*

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

911 *sf* *p*

912 **poco animando**

918 **molto rit.** **Lento** **Più lento**

922-927 **6**

929 **Moderato** **Moderato con anima**

936 *p*

937

945 *pp* *cresc.*

46

946 **rit.** **a tempo**

954 **largamente** **6** **rit.** **a tempo**
957-962 *mf*

967 **allargando** **47** **a tempo** **rit**

976 **a tempo - tranquillo** **3**
984-986 *p*

987 **poco rit.** **48** **a tempo - tranquillo**
990-995 *mf* *p* *pp*

1000 **49** **2**
mf cresc. 1006-1007

1009 **poco animando** **3**
p 1013-1015 *f*

1017 **50** **2**
1022-1023

1024

f

f

1034

Solenne

allargando

p

mf

cresc.

1040

rit..

51 Tempo giusto

cresc.

cresc.

1046

f

mf

cresc.

1053

rit.

allargando

ff

sf

52

meno mosso

dim.

p

1068

Allegro

poco agitato

2

2

mf

p

1071-1072

1076-1077

meno mosso

poco animando

5

rit.

Lento

mf

1078-1082

1089

53 più mosso

Allegro agitato

2

pp

f

p

1090-1091

1098

agitato accelerando

cresc.

pp

54

1104 **Più lento (colla voce) a tempo rit.** **4** **Andante** **4** **rit.**

1105-1108 1110-1113 *pp*

55

a tempo - tranquillo **6** **3** **allargando.....**

1118-1123 1124-1126 *p* *dim.*

56

1131 **animando** **animando** **3**

cresc. 1137-1139 *mf*

57

1141 **allargando** **a tempo**

f

1147 **3**

cresc. 1149-1151 *pp*

58

1155 **Moderato tranquillo** **3**

1159-1161

59

1163 **poco rit.** **a tempo dolce** **8**

1167-1174

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

f

1184 **Tranquillo** **8**

p 1189-1196

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1197 poco rit. Allegro - animando cresc. sempre

p cresc. *cresc.*

1205 **60** allaargando

f

1213 a tempo **61**

f *sf*

1221

1229 **62**

sf

1237

sf *sf*

1243 **63** agitato, vivace

sf *cresc.*

1248 cresc. molto lunga Lento tranquillo molto rit.

3 **2**

1252-1254 1255-1256

64

1257 Solo *p*

Musical staff 1257-1262: Treble clef, 4/4 time signature. Starts with a solo marking and a piano (*p*) dynamic. The melody consists of eighth and quarter notes with various accidentals (flats and naturals).

1263 *p* *cresc.* *cresc.* poco rit. a tempo

Musical staff 1263-1269: Treble clef, 4/4 time signature. Continuation of the previous staff. Includes piano (*p*) dynamic, crescendo (*cresc.*) markings, and tempo changes: *poco rit.* and *a tempo*.

65

1270 *p*

Musical staff 1270-1276: Treble clef, 4/4 time signature. Continuation of the previous staff. Includes piano (*p*) dynamic and various note values.

1277 *p* rit. 66 poco animando poco rit. *p dim.*

Musical staff 1277-1284: Treble clef, 4/4 time signature. Includes piano (*p*) dynamic, *rit.* (ritardando), *poco animando*, *poco rit.*, and *p dim.* (piano diminuendo) markings.

67

1285 Poco animando, espressivo *mf*

Musical staff 1285-1290: Treble clef, 4/4 time signature. Starts with *Poco animando, espressivo* and *mf* (mezzo-forte) dynamic. Features triplet markings.

1291 *mf* animando

Musical staff 1291-1295: Treble clef, 4/4 time signature. Starts with *mf* dynamic and *animando* marking. Includes triplet markings.

68

1296 *f* 69

Musical staff 1296-1303: Treble clef, 4/4 time signature. Includes forte (*f*) dynamic and section marker 69.

70

1304

Musical staff 1304-1310: Treble clef, 4/4 time signature. Continuation of the previous staff.

1311 *mf* *mf* *cresc.*

Musical staff 1311-1317: Treble clef, 4/4 time signature. Includes mezzo-forte (*mf*) dynamic and crescendo (*cresc.*) marking.

71

1318 *f* animato

Musical staff 1318-1324: Treble clef, 4/4 time signature. Starts with forte (*f*) dynamic and *animato* marking.

1325 *animando* *sempre cresc. ed animando*

1332 **72**

1339 **73**

1346

1352 *sempre cresc.*

1359 *rit.* *mf*

1366 *cresc.*

1374 *poco rit.* *f* *p*

1380 *rit.* *a tempo* *rit.* *mf cresc.* *p*



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1.16/03