



# THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

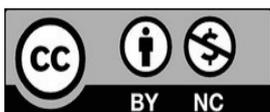
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

BASSOON 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*

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

*Manuscript Transcription & Score Preparation*

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### 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

Bassoon 1

# The Vision of Life

C. Hubert H. Parry

Moderato

7 8

1-7 *pp* *dim.* 11-18

arco  
Vc.

20 1 *p* *cresc.*

26 *cresc.* *cresc.*

31 2 *f* *ff*

35 3

40 3

46 *rit.* *f* 3 50-52

**sostenuto** 4

**3** **5**

53-55 56-60

Bsn 2

66 5

*f* *dim.*

70

*p* *pp*

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

77-81

87 **Lento**

*f* *dim.*

92 7

*p*

99 **Allegro moderato**

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

105

*f* *mf*

111

117 8

123 *f* 3 3

130 *sf* *mf* *dim.* 9

137 *p*

145 *ff* *pp* *pp* *sempre dim.*

153 *largamente* *Lento* 7 160-166

167 *p* *rit.* *a tempo* *sostenuto* *pp* 10

174 *Più mosso* *tranquillo* *pp* 177-179 *p* 182-184

185 *agitato* *rit.* *p* 11

190 *molto rit.* *a tempo* *poco animando* *pp* 192-196 197-200

201 *animato* *allargando* *3* *2* 12 203-205 206-207

208 rit. . Allegro

*mf*

215 animato

*f*

13

223

230

14

237

*cresc.*

244

*p*

252

257

262 *poco rit.* *Poco meno mosso*

267

15

*ff*

274

16

281

288

17

V.S.

294

*p*

301

*p*

308

18

*p*

315

*f* *ff*

324

334

poco rit.

19 a tempo

342

*f*

350

20

358

dim. e rit. **7** Moderato **2**

368-374 375-376

383

392

Più mosso

*pp*

402

Meno mosso a tempo, moderato **7**

409-415

416 **Allegro**  
f sf

Musical staff 416-420: Bassoon part in G major, 4/4 time. Measures 416-420. Dynamics: *f* (measures 416-417), *sf* (measures 418-420). Accents are present on many notes.

421 **21**

Musical staff 421-425: Bassoon part in G major, 4/4 time. Measures 421-425. Dynamics: *f*. Accents are present on many notes.

426

Musical staff 426-429: Bassoon part in G major, 4/4 time. Measures 426-429. Dynamics: *f*. Accents are present on many notes.

430

Musical staff 430-434: Bassoon part in G major, 4/4 time. Measures 430-434. Dynamics: *f*. Accents are present on many notes. Includes triplets and slurs.

435 **22**  
cresc.

Musical staff 435-439: Bassoon part in G major, 4/4 time. Measures 435-439. Dynamics: *cresc.*. Accents are present on many notes.

440

Musical staff 440-445: Bassoon part in G major, 4/4 time. Measures 440-445. Dynamics: *f*. Accents are present on many notes.

446 **23** animando

Musical staff 446-450: Bassoon part in G major, 4/4 time. Measures 446-450. Dynamics: *f*. Accents are present on many notes. Marking *animando* is present.

451

Musical staff 451-453: Bassoon part in G major, 4/4 time. Measures 451-453. Dynamics: *f*. Accents are present on many notes.

454 allargando

Musical staff 454-457: Bassoon part in G major, 4/4 time. Measures 454-457. Dynamics: *f*. Accents are present on many notes. Marking *allargando* is present.

458

Musical staff 458-462: Bassoon part in G major, 4/4 time. Measures 458-462. Dynamics: *f*. Accents are present on many notes.

463 24 Con fuoco *ff*

469

474 25

481 **2** Lento **Meno mosso** rit. *p* *dim.*

490 Lento *p*

496 Slower *cresc.* *poco cresc.*

501 *p*

506 rit. Lento teneramente *p*

512 26 *mf* *dim.* *pp*

518 *sf > p*

525 rit. Solo molto rit. *p*

531 **27** Lento **5** **28** animato **9**

532-536 *p* 540-548

549 poco agitato Colla voce *mf* *p*

555 rit. molto rit. a tempo, tranquillo **6** rit.

**29** *p* 559-564

566 Lento maestoso **30**

572

577 **31** allargando *ff* *sf* *p* *sf* *p*

582 Tranquillo

588 **32** poco rit. a tempo **3**

594-596

597 *p* *pp*

604 33

612 34 *allargando*

621 *rit.*

629 *a tempo* *dim.* *pp*

35 *Lento* **12** *dim. e rit.* *a tempo* **7** *allargando*

635-646 648-654

658 *rit.* *a tempo* 36 **2** *poco agitato*

660-661 Cl. 1

667 37 **2** *mf* *p*

671-672

675 *a tempo* *animando* **6** *pp*

680-685

686 *animando*

694 **38** *sf*

702 *Più mosso, allegro feroce*

709 *f*

717 **39** *ff marcato*

725

733 **40** *sf*

741 *Vivacissimo*

749 *allargando...*

757 *a tempo*

765

773 41

781 *Allargando*

789 *a tempo*

797 *rit.* *f* *sf* [Silent]

*Lento* **3** *p* **6** *Puì mosso* **8**

805-807 811-816 817-824

animando **42** agitato animando

4

825-828

B. Cl. 8ba

835

Allegro

842

**43** Allegro

ff

850

858

animato

865 rit. Moderato

ff

871 sempre cresc. rit. a tempo

mf

881 animato **44** allargando....

sf f p dim.

889 agitato animando

2 4

891-892 894-897

f

poco allargando Allegro poco rit.

2

901-902

f sf sf p

909 rit. **45** Agitato dolente

915 poco animando molto rit. *mf*

921 Lento *dim.* *pp*

928 Più lento Moderato Moderato con anima **7** 933-939

940

**46** 948 rit. a tempo largamente

956 rit.

964 a tempo allargando **47** a tempo *f* *cresc.*

972 rit. a tempo - tranquillo **2** *pp* 979-980

981 *p* *f* *dim.* **2** poco rit. 986-987

990 **48** a tempo - tranquillo

*pp*

**49**

998-999 *mf cresc.* 1003-1005 *p* 1008-1012

1013 poco animando

*f* 1019-1020 *f cresc.*

1022

1023-1024 *f*

1032 Solenne

1037

*cresc.* allargando rit.

**51** Tempo giusto

*f*

1047

*mf*

1054

rit. allargando **52**

1061 **meno mosso** **Allegro**  
 Musical notation for measures 1061-1070. Includes dynamics *p*, *f*, and *pp*. Time signatures 3 and 2 are indicated. Measure numbers 1066-1068 and 1069-1070 are noted below the staff.

**poco agitato** **meno mosso**  
 Musical notation for measures 1071-1072. Includes dynamics *p* and *pp*. Time signature 2 is indicated. Measure numbers 1071-1072 are noted below the staff.

1080 **poco animando** **rit. Lento**  
 Musical notation for measures 1080-1087. Includes dynamics *p*, *f*, and *pp*. Measure numbers 1080-1087 are noted below the staff.

1088 **53** **più mosso**  
 Musical notation for measures 1088-1093. Includes dynamics *pp* and *f*. Time signature 2 is indicated. Measure numbers 1092-1093 are noted below the staff.

1096 **Allegro agitato** **agitato accelerando**  
 Musical notation for measures 1096-1101. Includes dynamics *cresc.* and *p*. Measure numbers 1096-1101 are noted below the staff.

**54** **Più lento (colla voce)** **a tempo**  
 Musical notation for measures 1102-1106. Includes dynamics *p*. Measure numbers 1102-1106 are noted below the staff.

1107 **rit. Andante**  
 Musical notation for measures 1107-1116. Includes dynamics *pp*. Time signature 7 is indicated. Measure numbers 1110-1116 are noted below the staff.

1117 rit. **55** a tempo - tranquillo

1124 allargando..... animando

cresc. mf

1133 **56** animando

1138 allargando **57** a tempo

1145 p

1151 **58** Moderato tranquillo

p <

1157 cresc.

1163 poco rit. a tempo dolce

1169 p 3 3

**59** allargando Poco meno mosso

1175

1182 Tranquillo

*p*

8 poco rit. Allegro - animando cresc. sempre

1189-1196 *p cresc.*

1203 60

1210 allaargando a tempo

*f*

1215 61

1222

*ff*

1230 62

*p*

1237

*f*

1244 63 agitato, vivace cresc. molto lunga

*sf* *sf*

Lento tranquillo molto rit. 64

1252-1254 1255-1256 *pp* 1261-1263

1264 *poco rit. a tempo*

*p*

1272 **65**

*p* *p*

1279 *rit.* **66** *poco animando* *poco rit.*

*p* *cresc.* *p*

1285 *Poco animando, espressivo* **67**

*dim.*

1290 *animando*

*cresc.*

1295 **68**

*f*

1300 **69**

*mf*

1305 **70**

1311

1317 **71**

1322 *animato* *ff* *animando*

1329 *sempre cresc. ed animando*

1335 **72** *ff*

1343 **73**

1348 *cresc.*

1354 *rit.* *cresc.*

1361 *mf* *cresc.*

1366 *cresc.* *p*

1374 *poco rit.* *f dim.* *p* *rit.* *mf*

1381 *a tempo* *rit.* *p*



# ENGLISH HERITAGE

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