



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

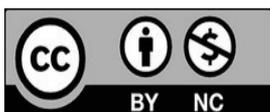
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

TRUMPET 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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Manuscript Transcription & Score Preparation

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Audio Software: Note Performer 4

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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

Trumpet (F) 1 & Trumpet (D) 1

The Vision of Life

C. Hubert H. Parry

Moderato

Tpt in F

22

1

1-22

Hn 1

29

mf cresc.

3

35-37

f

39-43

3

5

47

rit.

mf

50-52

53-55

56-62

3

3

7

4

63

Hn 1

Hn 3

f

68-76

9

5

6

Lento

rit. a tempo

Lento

77-81

B. Tbn.

84-87

f

5

4

7

Allegro moderato

92-100

f

104-111

Tbn. 1

9

8

113

f

119-121

3

8

122 *f* *f*

Musical staff 122-128. Treble clef, 4/4 time. Starts with a fermata. Notes include quarter notes, eighth notes, and a triplet of eighth notes. Dynamics: *f*, *f*.

129 *ff* **9** **14** **6** *sempre dim.*

133-146 147-152

Musical staff 129-152. Treble clef, 4/4 time. Includes a triplet of eighth notes, a fermata, and a 9-measure rest. Dynamics: *ff*. Performance markings: **9**, **14**, **6**, *sempre dim.*. Measure numbers: 133-146, 147-152.

153 *largamente* *Lento* *rit.* **10** *a tempo* *sostenuto* **2** **2**

155-168 171-172 174-175

Musical staff 153-175. Treble clef, 4/4 time. Includes rests and a 10-measure rest. Performance markings: *largamente*, *Lento*, *rit.*, **10**, *a tempo*, *sostenuto*, **2**, **2**. Measure numbers: 155-168, 171-172, 174-175.

tranquillo **9** **11** *agitato* **3** *rit.* *a tempo* *molto rit.* **6** *poco animando* **4**

176-184 186-188 191-196 197-200

Musical staff 176-200. Treble clef, 4/4 time. Includes rests and a 4-measure rest. Performance markings: *tranquillo*, **9**, **11**, *agitato*, **3**, *rit.*, *a tempo*, *molto rit.*, **6**, *poco animando*, **4**. Measure numbers: 176-184, 186-188, 191-196, 197-200.

12 *animato* **3** *allargando* **2** *rit.* *Allegro*

201 203-205 206-207

Hn 3

Musical staff 201-207. Treble clef, 4/4 time. Includes rests and a 2-measure rest. Performance markings: **12**, *animato*, **3**, *allargando*, **2**, *rit.*, *Allegro*. Measure numbers: 201, 203-205, 206-207. Horn 3 part: Hn 3.

213 *animato* *f*

Musical staff 213-219. Treble clef, 4/4 time. Notes include quarter notes, eighth notes, and a fermata. Dynamics: *f*.

13 **14**

221 223-235

Hn 3

Musical staff 221-235. Treble clef, 4/4 time. Includes rests and a 13-measure rest. Performance markings: **13**, **14**. Measure numbers: 221, 223-235. Horn 3 part: Hn 3.

6 **2** *f* *f cresc.*

241-246 250-251

Musical staff 241-251. Treble clef, 4/4 time. Includes rests and a 2-measure rest. Dynamics: *f*, *f cresc.*. Measure numbers: 241-246, 250-251.

3 *f* *poco rit.*

255-257

Musical staff 255-257. Treble clef, 4/4 time. Notes include quarter notes and eighth notes. Dynamics: *f*, *poco rit.*. Measure numbers: 255-257.

263 *Poco meno mosso*

Musical staff 263-269. Treble clef, 4/4 time. Notes include quarter notes and eighth notes. Performance marking: *Poco meno mosso*.

15

270

Musical staff for measure 270, starting with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes.

16

277

Musical staff for measure 277, featuring a treble clef and a key signature of one flat. It includes a triplet of eighth notes and a quarter note.

17

9 4 9

280-288 289-292 293-301

Rehearsal marks for measures 280-288, 289-292, and 293-301, with bar counts 9, 4, and 9 respectively.

18

2 3

302-303 C.A. 308-310

Musical staff for measures 302-303 and 308-310. Measure 302-303 has a treble clef and a key signature of one flat. Measure 308-310 includes a 'C.A.' (Crescendo/Allegro) marking.

314

Musical staff for measure 314, featuring a treble clef and a key signature of one flat. It includes a triplet of eighth notes and a quarter note.

324

Musical staff for measure 324, featuring a treble clef and a key signature of one flat. It includes a triplet of eighth notes and a quarter note.

19

334 poco rit. a tempo mf

Musical staff for measure 334, featuring a treble clef and a key signature of one flat. It includes a 'poco rit.' (poco ritardando) marking and a 'mf' (mezzo-forte) dynamic.

4

343-346 f

Musical staff for measure 343-346, featuring a treble clef and a key signature of one flat. It includes a '4' marking and a 'f' (forte) dynamic.

355

Musical staff for measure 355, featuring a treble clef and a key signature of one flat. It includes a 'mf' (mezzo-forte) dynamic.

20

363 dim. e rit. 7

368-374

Musical staff for measure 363 and rehearsal mark 368-374. Measure 363 includes a 'dim. e rit.' (diminuendo e ritardando) marking. Rehearsal mark 368-374 has a bar count of 7.

Moderato

6

Rehearsal marks for measures 375-380, 382-390, 391-395, and 396-397, with bar counts 6, 9, 5, and 2 respectively.

Lentissimo

9

5

Più mosso

2

375-380

382-390

391-395

396-397

Cue follows

Meno mosso

398

Vc.

409 **a tempo, moderato**

mf cresc. molto *pp*

415 **To Tpt in D Allegro**

mf

21

420

f *ff*

426

4

427-430

f

22

435

2

437-438

sf

23

443

sf

449 **animando**

sf

455 **allargando**

sf

24 **Con fuoco**

461

sf

467

472

25

478

Lento Meno mosso

487

rit.

Lento

497

Slower

rit.

Lento teneramente

26

To Tpt in F rit.

27

molto rit. Lento

28

animato

poco agitato

Colla voce

29

rit.

molto rit.

a tempo, tranquillo

rit.

Lento maestoso

30

31

566-570

571-573

Hn 1

575

Tpt in F allargando

582

Tranquillo

poco rit. a tempo

32

33

8

583-591

593-607

608-615

616 34 *allargando*

Hn 3 *p* 35

626 *rit.* *a tempo* **5** *Lento* **12** *dim. e rit. a tempo* **7**

630-634 635-646 648-654

655 *allargando* *rit.* *a tempo* 36 **2** *poco agitato* **4**

660-661 663-666 *8ba*
Hn 1

668 37 *a tempo* **3** **5** *animando*

mf 672-674 675-679 *Tbn. 1*

682 *mf* *cresc.*

690 *animando* 38

698 *Più mosso, allegro feroce* **5** **8**

sf 700-704 708-715

716 *f* 39 **7**

f 723-729

730 *f* 40 *sf*

738 **3** *Vivacissimo* *sf* *sf*

739-741 *sf* *sf*

748 *allargando.*

756 *a tempo*

772 **41**

782 *ff* *Allargando a tempo*

790 *rit.* **6** **3** *[Silent]*

Lento **12** *Puì mosso* **8** *animando* **4** **42** *agitato* **4** *animando* **6**

Allegro **2** **43** *Allegro*

850 **3**

862 *animato* **2** *rit..* *Moderato* **3** *agitato*

sempre cresc. **5** *rit.* *a tempo animato* **3** **44** *allargando* **8**

5 bars rest & cue follows

894-897 **4** animando Hn 1

905 **Allegro poco allargando** **2** poco rit. **45** rit. **3** Agitato dolente

907-908 910-912 *pp* *p*

916 **poco animando** **2** molto rit. **Lento** **6** **Più lento**

917-918 922-927 *mf*

929 **Moderato** **3** **Moderato con anima** **16** **46** **3** rit. **a tempo**

930-932 933-948 949-951

largamente **9** rit. **2** **a tempo** **allargando** **47** **a tempo** **6** rit

954-962 964-965 967-968 969-974

976 **a tempo - tranquillo** **11** poco rit. **48** **a tempo - tranquillo** **12** **49** **11**

977-987 990-1001 1002-1012

poco animando **50** **6** **2**

1013-1018 1019-1020 *mf* Tbn. 1

1027 **Solenne** **3** **3**

1033-1035 1036-1038

1039 **allargando** rit. **51** **Tempo giusto**

mf

1046 *f* *f* *cresc.*

1053 *rit.* *allargando*

1060 *meno mosso* *Allegro* *poco agitato*

4 3 2 3 3 3 2

1062-1065 1066-1068 1069-1070 1072-1073

p cresc.

meno mosso *poco animando* *rit.* *Lento* *più mosso* *Allegro agitato*

4 5 3 7 3 4

1074-1077 1078-1082 1083-1085 1087-1093 1094-1096 1097-1100

53

54 *a tempo*

agitato accelerando *Più lento (colla voce)* *rit.* *Andante* *rit.*

3 4 7

1101-1103 1105-1108 1110-1116

55 *a tempo - tranquillo* *allargando..* *animando* 56 *animando*

6 5 2 3 2 4

1118-1123 1124-1128 1129-1130 1131-1133 1135-1136 1137-1140

allargando 57 *a tempo* 58 *Moderato tranquillo* *poco rit.* *a tempo* *dolce*

3 11 10 8

1141-1143 1144-1154 1155-1164 1167-1174

59 *allargando* *Poco meno mosso*

1175 *f*

8^{ba} Hn 1

1182 *Tranquillo*

3 8

1185-1187 1188-1195

1196 **poco rit.** **Allegro - animando** **cresc. sempre**

Seek - ing to make it of worth_ to each broth - er.
S. 1

1203 **60** **4** **allaargando**

1206-1209 **f**

1214 **a tempo** **61** **3** **2** **3** **2**

1217-1219 1220-1221 **mf cresc.** 1224-1225

1226 **62**

1235 **2** **f**

1238-1239 **f**

1244 **63** **agitato, vivace** **cresc. molto** **lunga**

sf

Lento tranquillo **molto rit.** **64** **3** **2** **11** **poco rit.** **a tempo** **65** **4** **5**

1252-1254 1255-1256 1257-1267 1269-1272 1273-1277

1278 **Vla** **rit.** **66** **poco animando** **poco rit.**

mf cresc. **f**

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

1285-1288 1289-1290 **f**

Tba

1297 **68** **69** **6**

f 1304-1309

70

1310

mf *mf*

71

1318

f *f* *mf* *animato*

1325

f *animando*

72

1331

mf *f* *sempre cresc. ed animando*

1337

mf *f*

73

1344

mf *cresc.* *2*

1345-1346

1352

1359

rit. *mf* *pp* *5*

1362-1366

1370

p *cresc.* *f* *p* *poco rit.*

1378

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



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