



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

TROMBONE 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.

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Source Information

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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

Trombone 1

The Vision of Life

C. Hubert H. Parry

Moderato

1 2 3 4

22 11 4 3

1-22 23-33 34-37 39-41

42 3

48 rit. 4 sostenuto 3 4

49-52 53-55 ppp pp

5 6 2 7 6 Lento 5

60-65 66-67 p 70-76 77-81

82 rit. a tempo 8 Lento 7

83-90 92-97 Hn 1

100 Allegro moderato 7

105-111

112 *mf* *f*

Musical staff 112-117. Key signature: one sharp (F#). Time signature: 3/4. Measures 112-117. Dynamics: *mf* (measures 112-114), *f* (measures 115-117). Includes triplets and accents.

118 **8** *f* *f*

Musical staff 118-125. Key signature: one sharp (F#). Time signature: 3/4. Measure 118. Dynamics: *f* (measures 118-120), *f* (measures 121-125). Includes accents.

126 **9** *ff*

Musical staff 126-132. Key signature: one sharp (F#). Time signature: 3/4. Measure 126. Dynamics: *ff* (measures 126-132). Includes triplets and accents.

14 *sempre dim.* *pp* *largamente*

Musical staff 133-146. Key signature: one sharp (F#). Time signature: 3/4. Measure 133. Dynamics: *pp* (measures 133-146). Includes accents and hairpins.

154 *Lento* *rit.* **10** *a tempo* *sostenuto* *Più mosso*

Musical staff 155-175. Key signature: one sharp (F#). Time signature: 4/4. Measure 155. Dynamics: *Lento* (measures 155-168), *rit.* (measures 169-172), *a tempo* (measures 173-174), *sostenuto* (measures 175-176), *Più mosso* (measures 177-178).

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

Musical staff 176-196. Key signature: one sharp (F#). Time signature: 3/4. Measure 176. Dynamics: *tranquillo* (measures 176-184), *agitato* (measures 185-188), *rit.* (measures 189-192), *molto rit.* (measures 193-194), *a tempo* (measures 195-196).

12 *poco animando* *animato* *allargando* *rit...* *Allegro*

Musical staff 197-215. Key signature: one sharp (F#). Time signature: 3/4. Measure 197. Dynamics: *poco animando* (measures 197-200), *animato* (measures 201-205), *allargando* (measures 206-207), *rit...* (measures 208-210), *Allegro* (measures 211-215).

216 *animato* **13** **14**

Musical staff 216-240. Key signature: one sharp (F#). Time signature: 3/4. Measure 216. Dynamics: *animato* (measures 216-222), **13** (measures 223-235), **14** (measures 236-240).

241 *B. Tbn.* *mf*

Musical staff 241-253. Key signature: one sharp (F#). Time signature: 3/4. Measure 241. Dynamics: *mf* (measures 241-253). Includes accents.

4 **5** *f* *poco rit.*

Musical staff 254-258. Key signature: one sharp (F#). Time signature: 3/4. Measure 254. Dynamics: *f* (measures 254-258), *poco rit.* (measures 259-258).

263 **Poco meno mosso**

f

269 **15**

276 **16**

8 4

281-288 289-292

17 **18**

9 9

293-301 302-310

Tpt 1

316

326

336 **poco rit.** **19** **a tempo**

7

340-346 *mf*

350 **6**

6

351-356

Tpt 1

365 **20** **dim. e rit.** **Moderato**

7 6 9

368-374 375-380 382-390

f

Lentissimo **Più mosso** **Meno mosso**

5 2

391-395 396-397

Vc.

a tempo, moderato

407-408 **2** Tpt 1 *pp* 413-414 **2** *mf*

416 **Allegro** **21** **2** *f* 419-420 *f cresc.*

423 *ff*

428

433

439 **22** *f cresc.* *sf*

445 **23** **animando**

451 **allargando** **2** 456-457

458

464 **24** **Con fuoco**

470

475

25

ff

482

Lento

Meno mosso

rit.

3

f

489-491

492

Lento

p

poco a poco cresc.

498

Slower

ff

3

503-505

506

rit.

Lento teneramente

9

4

5

rit.

4

507-515

516-519

520-524

526-529

530

27

molto rit.

Lento

8

28

animato

10

poco agitato

4

Colla voce

3

rit.

molto rit.

531-538

539-548

549-552

553-555

558-564

29

a tempo, tranquillo

7

rit.

Lento maestoso

5

3

30

558-564

566-570

571-573

Hn 1

576

31

allargando

sf

p

sf

p

pp

583-591

Tranquillo

9

poco rit. a tempo

15

33

8

583-591

593-607

608-615

616 34 **allargando** Tpt 1

Hn 3 *mf* *dim.* *mf*

626 **rit.** **a tempo** **Lento**

dim. p 632-634 635-646

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

648-654

660-661 36 **poco agitato** **2** **4** S. Solo **mf**

660-661 663-666 *mf*

The voice that called them grow - eth dumb,

671 37 **a tempo** **4** **animando**

dim. *pp* 676-679 *p*

681 **5** **2** **2** **animando**

cresc. 684-688 689-690 691-692

694 38

702 **Più mosso, allegro feroce** **6** **ff cresc.** 708-713

ff cresc. 708-713

714 39 **f** **sf**

f *sf*

6 **sf** **sf** **sf**

723-728 *sf* *sf* *sf*

735 40

sf sf

743 **Vivacissimo**

sf sf sf

751 **allargando...** **a tempo**

f

760

771 41

780

788 **Allargando** **a tempo**

5 **rit.** **3** **[Silent]** **Lento** **12**

796-800 801-803 805-816

Puì mosso **animando** 42 **agitato** **animando** **Allegro**

8 **4** **4** **6** **2**

817-824 825-828 829-832 833-838 839-840

841 43 Allegro

Hn 1

851 6 animato

857-862

864 rit. Moderato

f

871 sempre cresc. rit. a tempo

p f

44 animato 3 allargando..... 5 4 agitato

881-883 888-892 894-897

898 animando poco allargando

Hn 3 Hn 1

906 Allegro poco rit. rit. 45 Agitato dolente 7 poco animando

f 910-916 mf

919 molto rit. Lento 6 Più lento

922-927

Moderato 3 Moderato con anima 46 3 rit. a tempo largamente 9

930-932 933-948 949-951 954-962

47 rit. 2 a tempo allargando 2 a tempo 6 rit. a tempo - tranquillo

964-965 967-968 969-974

978 *poco rit.*
 Musical staff with notes and rests. *mf* dynamic. Rehearsal mark 2. Measure numbers 986-987.

989 **48** *a tempo - tranquillo* **49** *poco animando*
 Musical staff with rests. Rehearsal marks 12, 11, 3. Measure numbers 990-1001, 1002-1012, 1013-1015. Instrument label Hn 1.

1018 **50**
 Musical staff with notes and rests. *f* dynamic.

1026
 Musical staff with notes and rests. Rehearsal mark 2. Measure numbers 1034-1035.

Solenne **3** *allargando rit.* **51** *Tempo giusto* Tpt 1
 Musical staff with rests. Measure numbers 1036-1038.

1045
 Musical staff with notes and rests. *mf* < *mf cresc.* dynamics.

1052 *rit.* *allargando*
 Musical staff with notes and rests. *f cresc.* dynamic.

1059 **52** *meno mosso* **4** *Allegro*
 Musical staff with notes and rests. Measure numbers 1062-1065. *p* dynamic.

1070 *poco agitato* **2** *meno mosso poco animando*
 Musical staff with rests. Measure numbers 1071-1072, 1075-1077, 1078-1082. *mf* < *fp* dynamics.

1084 *rit. Lento* **3** **2**
 Musical staff with notes and rests. Measure numbers 1087-1089, 1092-1093. *mf* < *pp* dynamics.

53 *più mosso* **Allegro agitato** *agitato accelerando* **Più lento (colla voce)**

1094 **4** **3**

pp *1097-1100* *1101-1103*

54 *a tempo* **4** *rit.* **Andante** **7** *rit.* **55** *a tempo - tranquillo* **6**

1105-1108 1110-1116 1118-1123

56 *allargando. animando* **5** **2** **3** **2** *animando* **4** *allargando* **3**

1124-1128 1129-1130 1131-1133 1135-1136 1137-1140 1141-1143

57 *a tempo* **8** **58** *Moderato tranquillo*

1144-1151 *Hn 3* *p* *pp*

1158 **6** *poco rit.* *a tempo dolce*

1159-1164 *Hn 3*

1170 **59** *allargando*

mf *poco cresc.*

1178 *Poco meno mosso*

f

1185 *Tranquillo* **8** *poco rit.* *Allegro - animando*

p 1189-1196 *p*

1199 *cresc. sempre* **60**

cresc. *mf*

1207 *allaargando* *a tempo*

1215 61

1217-1219 *f* *sf*

Detailed description: Musical staff for measures 1215-1219. Measure 1215 starts with a 3-measure rest. Measures 1217-1219 contain a triplet of eighth notes. Dynamics include *f* and *sf*. There are accents and slurs over the notes.

1225 62

Detailed description: Musical staff for measure 1225. It begins with a 3-measure rest, followed by a series of notes with slurs and accents. A triplet of eighth notes appears at the end of the staff.

1233

sf *sf* *sf*

Detailed description: Musical staff for measures 1233-1239. It features several triplet markings over eighth notes. Dynamics include *sf*. Slurs and accents are present throughout.

1240 63 *sf* **agitato, vivace**

Detailed description: Musical staff for measures 1240-1247. The tempo changes to *agitato, vivace*. The staff contains eighth notes with slurs and accents. A dynamic of *sf* is indicated.

1248 **cresc. molto** *sf* **lunga** **Lento tranquillo molto rit.** 64

1252-1254 1255-1256 1257-1262

Detailed description: Musical staff for measures 1248-1262. It includes a 3-measure rest (1252-1254), a 2-measure rest (1255-1256), and a 6-measure rest (1257-1262). The tempo is *Lento tranquillo molto rit.* Dynamics include *sf*.

1263 **poco rit.** **a tempo**

Hn 3 Hn 1

Detailed description: Musical staff for measures 1263-1269. It shows a change in tempo to *a tempo* and a *poco rit.* section. The staff includes notes for Horn 3 and Horn 1. Dynamics include *p* and *pp*.

1270 65

p *p* *pp* *p*

Detailed description: Musical staff for measures 1270-1276. It features a series of notes with slurs and accents. Dynamics include *p*, *pp*, and *p*.

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

1278-1279 *p* *mf*

Detailed description: Musical staff for measures 1277-1284. It includes a 2-measure rest (1278-1279). The tempo changes to *poco animando* and then *poco rit.* Dynamics include *p* and *mf*.

Poco animando, espressivo 67

1285-1288 1289-1292

Detailed description: Musical staff for measures 1285-1292. It consists of two 4-measure rests. The tempo is *Poco animando, espressivo*.

1293 **animando** 68

mf *f*

1301 69

mf

1309 70

mf

1317 71 **animato**

ff

1324 **animando**

f *mf*

1331 **sempre cresc. ed animando** 72

f *mf*

1337

f

1343 73

mf *cresc.*

1349

mf

1355 **rit.**

mf *rit.*

1361

7

1362-1368

p

1374

poco rit.

f *p* *mf*

1380

rit. a tempo rit.

p



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