



THE VISION OF LIFE

A Symphonic Poem

Words and Music

by

C. Hubert H. Parry

Composed for the Cardiff Musical Festival - September 26, 1907

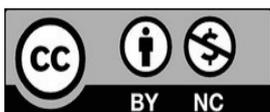
Revised for 1914 Norwich Festival which was cancelled due to start of World War I

TROMBONE 2

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

Trombone 2

The Vision of Life

C. Hubert H. Parry

Moderato

1 2

22 11 4 3

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

42

3

rit.

Timp.

f

sostenuto 4

4 3 6

49-52 53-55 60-65

ppp pp

5 6 Lento 5 rit. a tempo 8 Lento 7

11 6

66-76 77-81 83-90 92-97

Allegro moderato

98

Hn 1

p

105-111

mf

f

117

8

f

124

f

131

9

14

sempre dim.

ff

pp

133-146

151

largamente Lento

14

rit. 10

a tempo 2

155-168

171-172

173

Più mosso sostenuto

2

tranquillo 9

11

agitato 3

rit.

molto rit.

174-175

176-184

186-188

12

a tempo 6

poco animando 4

animato 3

allargando 2

rit..

191-196

197-200

203-205

206-207

209

Allegro 6

animato

13

210-215

Tpt 1

14

13

5

223-235

236-240

B. Tbn.

mf

247 **4** **5**
 250-253 254-258 *f*

261 *poco rit.* *Poco meno mosso*
f

267 **15**

275 **16** **8**
 281-288

4 **17** **9** **9** **18** Tpt 1 ²
 289-292 293-301 302-310

313

324

333 *poco rit.* **19** *a tempo* **7**
 340-346

347 **6** Tpt 1 *mf*
 351-356

362 **20** *dim. e rit.* *Moderato*
f **7** **6**
 368-374 375-380

381 **9** **Lentissimo** **5** **Più mosso** **2**

382-390 391-395 396-397

Vc.

403 **Meno mosso** **2** **a tempo, moderato**

407-408

Tpt 1 *pp*

2 **Allegro** **2**

413-414 *mf* *f* 419-420

421 **21** *f cresc.* *ff*

427

432

438 **22** *f cresc.* *sf*

445 **23** **animando**

451 **allargando** **2**

456-457

458

30 **3** **31** *allargando*

571-573 *sf*
Hn 1

580

Tranquillo **9** *poco rit. a tempo* **15**

583-591 593-607

p sf pp

33 **8** **34** *allargando* Tpt 1

608-615 624 *mf dim.*

Hn 3

624 *rit. a tempo* **3**

632-634 *mf dim.p*

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

635-646 648-654

mf

658 *rit. a tempo* **36** **2** *poco agitato* **4**

660-661 663-666

mf dim.

S. Solo The voice

668 **37**

675-679 684-688

p cresc.

— that called them grow - eth dumb,

a tempo **5** *animando* **5**

689-690 691-692

p cresc.

38 *animando* **2** **2**

689-690 691-692

p cresc.

699 *ff cresc.*

ff cresc.

Più mosso, allegro feroce

706 **6** *f* 708-713

719 **39** **6** *sf* 723-728 *sf* *sf*

732 **40** *sf* *sf*

740 *sf* *sf* *sf* **Vivacissimo**

748 *sf* **allargando..**

756 **a tempo** *f*

767 **41**

777

785 **Allargando** **a tempo**

793 **5** **rit.** **3** **[Silent]** **Lento** **12** 796-800 801-803 805-816

Più mosso **8** **animando** **4** **42** **agitato** **4** **animando** **6** **Allegro** **2**

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

Hn 1

842 **43** **Allegro**

f

852 **6** **animato**

857-862

865 **rit.** **Moderato**

f

872 **sempre cresc.** **rit.** **a tempo animato** **3**

p *f* 881-883

884 **44** **allargando** **8** **agitato** **4** **animando**

885-892 894-897

Hn 3 Hn 1

Allegro **poco allargando** **poco rit.** **rit.**

902 *f* *f*

45 **Agitato dolente** **poco animando** **molto rit.** **Lento** **6**

910-916 *mf* 922-927

928 **Più lento** **Moderato** **Moderato con anima** **46** **3** **rit.**

930-932 933-948 949-951

953 **a tempo** **largamente** **rit.** **a tempo** **allargando** **a tempo**

9 **2** **2** **6**

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

975 rit a tempo - tranquillo

Hn 1 mf

985 poco rit. 48 a tempo - tranquillo 49

986-987 990-1001 1002-1012

poco animando 50

1013-1015 Hn 1 f

1023

f

1032 Solenne 3 allargando rit.

1034-1035 1036-1038

1041 51 Tempo giusto Tpt 1

Tpt 1 mf

1049 rit.

mf cresc. f cresc. rit.

1056 allargando 52 meno mosso 4

1062-1065

1066 Allegro poco agitato 2

p 1071-1072 mf fp

meno mosso 5 poco animando

1075-1077 1078-1082

1084 rit. Lento **3** **2**

mf *pp*

1087-1089 1092-1093

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

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 **8**

1144-1151 1157-1164

Hn 3 *p*

1165 poco rit. a tempo dolce

1165 Hn 3

59 allargando Poco meno mosso

mf *poco cresc.* *f*

1181 Tranquillo

p *pp*

poco rit. Allegro - animando cresc. sempre

p *cresc.*

60

mf

1211 *allaargando* *a tempo* **3**
 1217-1219

61
 1220 *f* *sf*

62
 1228

1235 *sf* *sf* *sf*

63 *agitato, vivace* *cresc. molto* *sf*

64 *lunga* *Lento tranquillo molto rit.*
 1251 **3** **2** **6**
 1252-1254 1255-1256 1257-1262
 Hn 3 Hn 1

1266 *poco rit.* *a tempo* *p*

65 *pp* *p* *p* **2** *rit.*
 1273 1278-1279

66 *poco animando* *poco rit.* *Poco animando, espressivo*
 1281 *p* *mf* **4** **4**
 1285-1288 1289-1292

1293 **animando** 68

mf *f*

1301 69

mf

1309 70

1317 71 **animato**

ff

1324 **animando**

f *mf*

sempre cresc. ed animando 72

1331

f

1337

f

1344 73

mf *cresc.*

1350

1357 **rit.** 7

1369 poco rit.

p *f* *p* *mf*

Detailed description: This musical staff covers measures 1369 through 1377. It begins with a rest in measure 1369, followed by a half note G4 in measure 1370, a half note A4 in measure 1371, and a half note B4 in measure 1372. A fermata is placed over the B4 in measure 1372. In measure 1373, there is a half note C5, a half note B4, and a half note A4. In measure 1374, there is a half note G4, a half note F4, and a half note E4. In measure 1375, there is a half note D4, a half note C4, and a half note B3. In measure 1376, there is a half note A3, a half note G3, and a half note F3. In measure 1377, there is a half note E3, a half note D3, and a half note C3. Dynamics include *p* at the start, *f* with an accent in measure 1374, *p* in measure 1375, and *mf* in measure 1376. A *poco rit.* marking is at the top right.

1378

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

Detailed description: This musical staff covers measures 1378 through 1381. It begins with a half note G4 in measure 1378, a half note A4 in measure 1379, and a half note B4 in measure 1380. A fermata is placed over the B4 in measure 1380. In measure 1381, there is a half note C5, a half note B4, and a half note A4. Dynamics include *rit.* above measure 1378, *a tempo* above measure 1380, *rit.* above measure 1381, and *p* with an accent at the end of the staff. A hairpin crescendo is shown under the first three measures, and a hairpin decrescendo is shown under the last two measures.



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