



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

BASS CLARINET

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

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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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

Bass Clarinet

The Vision of Life

C. Hubert H. Parry

Moderato

Bsn 1 8va

1

22 3

1-22 23-25

30

2

f *cresc.* *mf* *cresc.*

35

3

41

2

42-43

48

rit.

4

sostenuto

2 3

51-52 53-55

mf *p* *pp*

57

4

58-61

p

66

5

3

8

69-76

77 **6** Lento

pp

pp

82 rit.. a tempo Lento **7** **2**

84-90

92-93

pp

95 Allegro moderato

97-103

mf

107

cresc.

f

mf

113 **8**

f

119-121

f

f

128 **9** **6**

f

133-138

139

Home - less and house - less, in caves and in clefts, We hid from the ter - ror of tem - pest and tor - rent

S. 18va

147 sempre dim. largamente

pp

p

154 Lento

156-162

p

166 **2** rit. **10** a tempo **2** Più mosso sostenuto *p*

167-168 171-172

Musical staff 166-172. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The staff contains a whole rest followed by a double bar line. After the double bar line, there are two measures of whole notes, each with a '2' above it, indicating a second ending. This is followed by another double bar line and two more measures of whole notes, also with a '2' above them. The piece concludes with a half note and a quarter note, both marked with a piano (*p*) dynamic.

176 tranquillo *p*

Musical staff 176-183. It starts with a treble clef and a key signature of three sharps. The music consists of a series of eighth and sixteenth notes, some beamed together, with a piano (*p*) dynamic marking.

184 **11** agitato rit. molto rit.

Musical staff 184-190. It begins with a treble clef and a key signature of three sharps. The music is characterized by rapid sixteenth-note passages, with a box labeled '11' above the first few measures. The tempo markings 'agitato', 'rit.', and 'molto rit.' are present.

a tempo **2** poco animando *p* poco cresc.

191-192

Musical staff 191-192. It starts with a treble clef and a key signature of three sharps. The first measure is a whole note with a '2' above it. The second measure is a half note with a piano (*p*) dynamic and a 'poco cresc.' marking.

12 animato **2** allargando *f* cresc.

200 203-204

Musical staff 200-204. It begins with a treble clef and a key signature of three sharps. The music features a series of eighth notes with a box labeled '12' above them. A '2' is placed above a measure, and the piece ends with a forte (*f*) dynamic and a 'cresc.' marking.

208 rit... Allegro *mf* cresc.

Musical staff 208-213. It starts with a treble clef and a key signature of three sharps. The tempo changes from 'rit...' to 'Allegro'. The music consists of eighth notes with a mezzo-forte (*mf*) dynamic and a 'cresc.' marking.

214 animato *f*

Musical staff 214-220. It begins with a treble clef and a key signature of three sharps. The music is marked 'animato' and 'f' (forte). It consists of eighth notes with a 'f' dynamic marking.

13

221

Musical staff 221-227. It starts with a treble clef and a key signature of three sharps. The music features eighth notes with a box labeled '13' above the first measure.

228

Musical staff 228-232. It begins with a treble clef and a key signature of three sharps. The music consists of eighth notes.

233 **14** **10**

237-246

Musical staff 233-246. It starts with a treble clef and a key signature of three sharps. The music features eighth notes with a box labeled '14' above them. The piece concludes with a double bar line and a box labeled '10' above it, indicating a 10-measure ending.

Bsn 1 8va

247

mf

254

f

260

poco rit. Poco meno mosso

15

6 8

264-269 270-277

16

2

278-279

mf *cresc.*

17

2

286-287

f *p*

296

p

18

3

308-310

f

315

11

319-329

Fl. 1 8va

8va

333

(8)

poco rit. 19 a tempo

21

340-360

f

361 Cbsn 20

f

Detailed description: Musical notation for measures 361-374. The staff is in treble clef with a key signature of one sharp (F#). Measure 361 starts with a bass clef. The music features eighth and quarter notes, with a dynamic marking of *f* (forte) starting in measure 371.

dim. e rit. **7** **Moderato** **6** **5**

368-374 375-380 382-386

Detailed description: A summary bar for measures 368-374, 375-380, and 382-386. It shows three segments with time signatures of 7/8, 6/8, and 5/8. The first segment is marked *dim. e rit.* and the second is marked **Moderato**.

387 **Lentissimo**

Cl. 1 Sva *p*

Detailed description: Musical notation for measures 387-405. The staff is in treble clef with a key signature of one sharp (F#). The tempo is marked **Lentissimo**. The music features triplet eighth notes and quarter notes. A dynamic marking of *p* (piano) is present. The instrument is identified as Cl. 1 Sva.

Più mosso **10** **Meno mosso** **3** **a tempo, moderato** **8** **Allegro** **4**

396-405 406-408 409-416 417-420

Detailed description: A summary bar for measures 396-405, 406-408, 409-416, and 417-420. It shows four segments with time signatures of 10/8, 3/8, 8/4, and 4/4. The segments are marked **Più mosso**, **Meno mosso**, **a tempo, moderato**, and **Allegro** respectively.

421 21

Musical staff 421-426. Key signature: three sharps (F#, C#, G#). Measure 421 starts with a forte (*f*) dynamic. The staff contains eighth and quarter notes with various rests.

427

Musical staff 427-430. Continuation of the previous staff with eighth and quarter notes.

431

Musical staff 431-434. Continuation of the previous staff with eighth and quarter notes.

435 22

Musical staff 435-439. Continuation of the previous staff with eighth and quarter notes.

440

Musical staff 440-445. Continuation of the previous staff with eighth and quarter notes.

446 23 animando

Musical staff 446-450. Key signature changes to two sharps (F#, C#). The tempo marking *animando* is present. The staff features sixteenth-note runs.

451 *mf cresc.*

Musical staff 451-454. Continuation of the previous staff with sixteenth-note runs. The dynamic marking *mf cresc.* is present.

455 allargando *ff*

Musical staff 455-460. The tempo marking *allargando* is present. The staff features quarter notes with accents. The dynamic marking *ff* is at the end.

461 24 Con fuoco *f*

Musical staff 461-465. The tempo marking *Con fuoco* is present. The staff features quarter notes with accents. The dynamic marking *f* is present.

468-472 25 *ff*

Musical staff 468-472. A five-measure rest is indicated by a thick horizontal line with the number '5' above it. The dynamic marking *ff* is present.

478 Lento

482-483

485 Meno mosso rit. Lento

489-491 492-497

Bsn 1 8va

499 Slower

503-505

506 rit. Lento teneramente 26

507-515 518-519

p

27 rit. molto rit. Lento

520-524 526-529 pp

533

cresc.

28 animato poco agitato

539-543 547-548 549-552

mf cresc.

29 Colla voce rit. molto rit. a tempo, tranquillo

553-555

pp

562 rit. Lento maestoso

567-570

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

571-573 *f* *ff*

579 *Tranquillo* *poco rit.* **32** *a tempo*

583-591 593-607 *f* *p* *sf* *p dim.*

33 Fl. 1 8va *8va*

608 *mf*

34 *allargando*

616 *mf*

625 *rit.* *a tempo* **6** *Lento* **12** *dim. e rit.*

629-634 635-646 *mf*

35 *a tempo* S. Solo 8va

648 Does not the toil - some path - way end, Full soon and near, The ha - ven

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

660-661 663-666 *p*

667 **37** *poco cresc.*

667 *p* *poco cresc.*

672 *a tempo* **2** **5** *animando* **9** *animando* **2** **4**

673-674 675-679 680-688 689-690 691-694

38 **10** Tpt 1 8va *Più mosso, allegro feroce* **6** *f*

695-704 708-713 *f*

716 39

Musical staff 716-728. Treble clef, key signature of one sharp (F#). Measures 716-728. Dynamics: *f*, *ff*. A fermata is placed over measures 724-728. A circled number '5' is above the staff at the end.

729

Musical staff 729. Treble clef, key signature of one sharp (F#). Measures 729. Dynamics: *f*, *sf*.

40

737

Musical staff 737. Treble clef, key signature of one sharp (F#). Measures 737. Dynamics: *f*.

744

Vivacissimo 5 *Bsn 1 8va* *allargando*

Musical staff 744-750. Treble clef, key signature of one sharp (F#). Measures 744-750. Dynamics: *f*. Includes a section marked 'Bsn 1 8va' in bass clef. Performance markings: *Vivacissimo* and *allargando*. A circled number '5' is above the staff.

757

a tempo

Musical staff 757. Treble clef, key signature of one sharp (F#). Measures 757. Dynamics: *ff*. Performance marking: *a tempo*.

769 41

Musical staff 769-787. Treble clef, key signature of one sharp (F#). Measures 769-787. Dynamics: *ff*. A circled number '41' is above the staff. A circled number '11' is above the staff at the end.

788 *Allargando* *a tempo*

Musical staff 788. Treble clef, key signature of one sharp (F#). Measures 788. Dynamics: *ff*. Performance markings: *Allargando* and *a tempo*.

795 *rit.*

Musical staff 795. Treble clef, key signature of one sharp (F#). Measures 795. Dynamics: *f*. Performance marking: *rit.*

802 [Silent] *Lento* 12 *Puì mosso* 8

Musical staff 802-824. Treble clef, key signature of one sharp (F#). Measures 802-824. Dynamics: *f*. Performance markings: [Silent], *Lento*, and *Puì mosso*. Circled numbers '12' and '8' are above the staff.

825 **animando** 42 **agitato**

Cl. 1 8va

p

Musical staff 825-831: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with slurs and accents. A dynamic marking of *p* is present. A rehearsal mark 42 is placed above the staff.

832 **animando**

mf

Musical staff 832-838: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A dynamic marking of *mf* is present.

839 **Allegro** 43 **Allegro**

840-842

f

Musical staff 839-847: Treble clef, key signature of two sharps. The staff contains eighth notes with slurs and accents. A dynamic marking of *f* is present. A rehearsal mark 43 is placed above the staff. A triplet of eighth notes is indicated by a '3' above a bracketed group of notes between measures 840 and 842.

848

Musical staff 848-854: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents.

855

f

Musical staff 855-861: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* is present.

862 **animato** **rit.** **Moderato**

ff *ff*

Musical staff 862-868: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic markings of *ff* are present. The tempo changes from **animato** to **rit.** to **Moderato**. A time signature change to 4/4 is indicated by a double bar line and the new time signature.

869 **sempre cresc.**

cresc.

Musical staff 869-874: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. A dynamic marking of *cresc.* is present.

875 **rit.** **a tempo** **animato**

881-883

Musical staff 875-883: Treble clef, key signature of two sharps. The staff contains eighth and sixteenth notes with slurs and accents. Dynamic markings of *rit.*, *a tempo*, and *animato* are present. A rehearsal mark 44 is placed above the staff. A triplet of eighth notes is indicated by a '3' above a bracketed group of notes between measures 881 and 883.

884 44 **allargando** **agitato** **animando** **Allegro poco allargando**

885-892 894-897 898-904

Musical staff 884-904: Treble clef, key signature of two sharps. The staff contains rests and bar lines. Rehearsal marks 44, 8, 4, 7, and 3 are placed above the staff. The tempo markings **allargando**, **agitato**, **animando**, and **Allegro poco allargando** are placed above the staff. Measure numbers 885-892, 894-897, and 898-904 are placed below the staff.

Agitato dolente

poco rit. **2** rit. **3** Tpt 1 8va poco animando

907-908 910-912

919 molto rit. Lento **5** Più lento

919 923-927 dim. pp

930 Moderato Moderato con anima **46** 3 rit. a tempo

931-932 933-948 949-951

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

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

976 a tempo - tranquillo Bsn 1 8va

977-980 mf

987 poco rit. **48** a tempo - tranquillo 6

991-996 p

999 **49** 10 poco animando

1002-1011 p cresc.

1015 **50** 2 2

1019-1020 f 1023-1024

1025 *f* *mf*

1033 **Solenne** *mf cresc.*

1038 *allargando* *rit.* **51** **Tempo giusto**

1043

1050 *cresc.* *rit.*

1057 *allargando* **52** *meno mosso* **4** **3**
1062-1065 1066-1068

Allegro 2 **poco agitato 3** **4** **meno mosso 5** **poco animando 3** *rit.* **Lento 7**
1069-1070 1071-1073 1074-1077 1078-1082 1083-1085 1087-1093

53 *più mosso 3* **Allegro agitato** **agitato accelerando** *mf cresc.*
1094-1096 Ob. 1 8va

54 **Più lento (colla voce) a tempo 4** *rit.* **Andante 2**
1102 1105-1108 1110-1111

1112 *S. Solo 8va*
Nor hun - ger - ing vain - ly for com - fort! See in the in - v - nite dis - tance Where the un -

1117 **rit.** **55** **a tempo - tranquillo**
 Cl. 1 8va
 - bro - ken xood moves
pp *poco cresc.*

1123 **allargando**
cresc. *mf*

1130 **animando** **56** **animando**
 2 4
 1135-1136 1137-1140

allargando **57** **a tempo**
 3
 1141-1143 *mf cresc.*

1148 **58** **Moderato tranquillo**
 6 7
 1149-1154 1155-1161
 Hn 1 8va

1165 **poco rit.** **a tempo** **dolce**

1171 **59** **allargando**
mf

1178 **Poco meno mosso**
f

1184 **Tranquillo** **8**
mf *pp* 1189-1196

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1197 *poco rit.* **Allegro - animando** *cresc. sempre*

Musical staff 1197-1203. Key signature: two sharps (F# and C#). Time signature: 3/4. Starts with a rest, then a series of notes with a crescendo hairpin. A dynamic marking *p* is present.

1204 **60**

Musical staff 1204-1211. Key signature: three flats (Bb, Eb, Ab). Time signature: 3/4. Features a triplet of eighth notes and a dynamic marking *f*.

1212 *allaargando* **a tempo**

Musical staff 1212-1217. Key signature: three flats. Time signature: 3/4. Features a triplet of eighth notes and a dynamic marking *ff*.

1218 **61**

Musical staff 1218-1223. Key signature: two sharps. Time signature: 3/4. Features a triplet of eighth notes.

1224

Musical staff 1224-1231. Key signature: two sharps. Time signature: 3/4. Features a triplet of eighth notes.

1232 **62**

Musical staff 1232-1238. Key signature: two sharps. Time signature: 3/4. Features a triplet of eighth notes and a dynamic marking *sf*.

1239-1240 **2** **63**

Musical staff 1239-1245. Key signature: two sharps. Time signature: 3/4. Features a triplet of eighth notes and a dynamic marking *f*.

1246 *agitato, vivace* *cresc. molto* *lunga*

Musical staff 1246-1251. Key signature: two sharps. Time signature: 3/4. Ends with a long note marked *lunga*.

Lento tranquillo **molto rit.** **64** **11** *poco rit.*

1252-1254 1255-1256 1257-1267

Musical staff 1252-1267. Key signature: two flats (Bb and Eb). Time signature: 4/4. Features three measures of rests with durations of 3, 2, and 11 measures respectively.

a tempo **65**
 4
 1269-1272
 Cl. 2 8va
 pp

1280 rit. **66** poco animando poco rit. Poco animando, espressivo
 f > mf

1288 **67** animando
 p p 3 cresc.

1294 **68**

1302 **69**
 mf dim.

1308 **70**

1314 **70**
 f

1320 **71** animato

1326 animando sempre cresc. ed animando



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