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

TUBA

Cover Image: "Spirit of the Summit" by Frederic Leighton, 1894

IN THE UNITED STATES

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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	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

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 . . . . Th e 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. Th is 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."

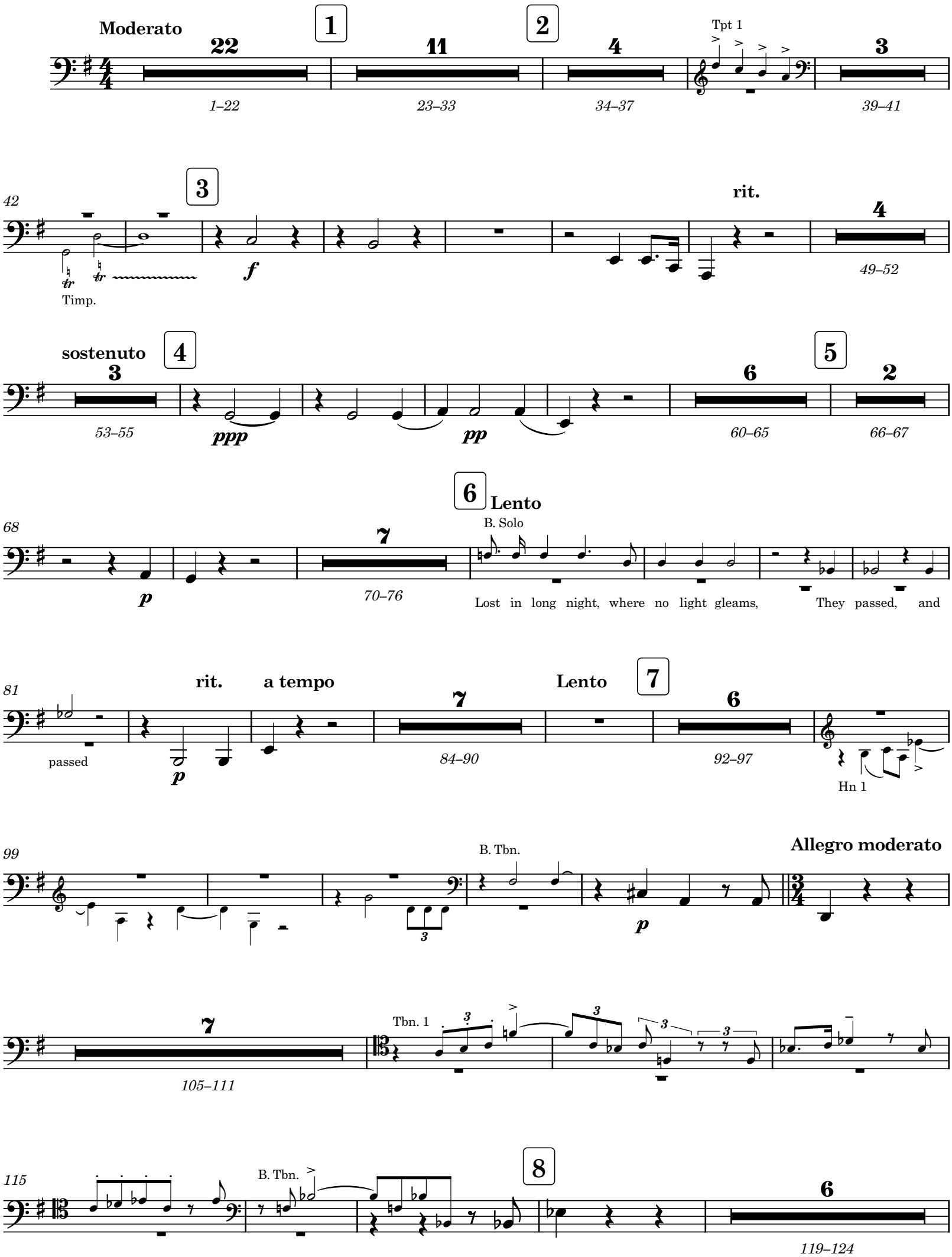
Other Sources

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

Tuba

The Vision of Life

C. Hubert H. Parry



125

f

9

ff

14

133–146

sempre dim.

6

147–152

largamente

Lento

14

155–168

rit.

170

10

a tempo

2

171–172

Più mosso

sostenuto

2

174–175

tranquillo

9

176–184

11

agitato

3

186–188

189

rit.

molto rit.

a tempo

6

191–196

12

poco animando

4

197–200

animato

3

203–205

allargando

2

206–207

rit..

Allegro

6

210–215

animato

Tpt 1

221

13

13

223–235

14

14

236–249

4

250–253

4

254–257

258

Tpt 1

f

poco rit.

263

Poco meno mosso

268

15

276

16

8

281–288

17

4

289–292

9

293–301

18

9

302–310

Tpt 1

2

313

324

333

poco rit.

19 a tempo

344

mf cresc.

Tpt 1

3

354–356

f

367

20

dim. e rit.

7

368–374

Moderato

6

375–380

9

382–390

Lentissimo

5

391–395

Più mosso

2

396–397

Vc.

Meno mosso

2

407–408

409 a tempo, moderato

Tpt 1

pp

2

413–414

mf

416

Allegro

2

419–420

421 **21**

f *cresc.* *ff*

427

432

438 **22** **6** *439–444* **23** **animando** **4** *449–452*

453 **allargando**

457

462 **24** **Con fuoco**

cresc.

468 *sf*

474 **25** *ff*

480 *f* **Lento** **Meno mosso**

488
rit. 3 489–491
Lento 8 492–499
Slower 6 500–505
rit.
Lento teneramente 9 507–515
26 4 516–519
5 520–524
rit. 4 526–529
27 molto rit.
Lento 8 531–538
29 a tempo, tranquillo
28 animato 10 539–548
poco agitato 4 549–552
Colla voce 3 553–555
rit.
molto rit. 7 558–564
30
565
rit.
Lento maestoso 5 566–570
3 571–573
Hn 1
578
31 allargando
Tranquillo 8 584–591
f p sf p pp
592
poco rit.
32 a tempo 15 593–607
33 8 608–615
34
allargando
Tpt 1
Hn 3
621
rit.
a tempo
p dim. mf dim. pp
633
Lento 12 635–646
dim. e rit.
35 a tempo 7 648–654
655
allargando
rit.
a tempo
36 2 660–661
poco agitato 4 663–666

667

37

B. Tbn.

mp

The voice that called them grow - eth dumb,

S. Solo

674

a tempo

pp

4

676–679

animando

6

680–685

Tpt 2

690

animando

38

cresc.

700

Più mosso, allegro feroce

6

708–713

714

39

f

sf

mf

723

sf

731

40

sf

sf

sf

739

Vivacissimo

sf

sf

747

755

allargando....

a tempo

ff

763

771

41

779

787

Allargando a tempo

3 rit. 3 [Silent] Lento 12 Puì mosso 8 animando 4

798–800 801–803 805–816 817–824 825–828

42 agitato 4 animando 6 Allegro 2

829–832 833–838 839–840

Hn 1

846

43 Allegro

ff

856

6 animato 2 rit.. Moderato

857–862 863–864

869

sempre cresc. rit.

p f

879

a tempo animato 3 44 allargando....

881–883

mf

888–892

893 agitato 4 894–897 animando Hn 1 Hn 3 f

904 Allegro poco allargando poco rit. 2 907–908 rit. 45 Agitato dolente

915 poco animando p mf cresc. molto rit. Lento 6 922–927

928 Più lento Moderato 3 930–932 Moderato con anima 16 933–948 46 3 949–951 rit.

953 a tempo largamente 9 954–962 rit. 2 964–965 a tempo 47 allargando 2 967–968 a tempo 6 969–974

975 rit a tempo - tranquillo Hn 1 mf

985 poco rit. 48 2 986–987 a tempo - tranquillo 49 12 990–1001 11 1002–1012

poco animando 4 1013–1016 50 f

1027 poco cresc.

1035 Solenne mf cresc. allargando rit. cresc.

51 Tempo giusto
1041
mf
mf
1051
rit.
allargando
cresc.
cresc.
52
1060
meno mosso
4
1062–1065
Allegro
p
poco agitato
3
1071–1073
fp
2
1075–1076
B. Solo
meno mosso
The form of each is clear.
There a dear fa - mi - liar face !
poco animando
rit.
Lento
2
1081
There a friend long lost !
A child, a
mf
1087–1088
53 più mosso
1089
pp
54
Allegro agitato
agitato accelerando
Più lento (colla voce)
a tempo
1096
pp
4
1097–1100
3
1101–1103
4
1105–1108
rit.
Andante
rit.
55
a tempo - tranquillo
1109
7
1110–1116
6
1118–1123
allargando.....
animando
56
5
1124–1128
2
1129–1130
3
1131–1133
2
1135–1136

animando

2

1137–1138

allargando

57 a tempo

Hn 3

Hn 1

mf

1146

dim.

p

pp

pp

1155

58 Moderato tranquillo

p

1162

poco rit.

a tempo

dolce

59

8

1167–1174

mf

1176

allargando

Poco meno mosso

poco cresc.

f

1183

Tranquillo

p

pp

8

1189–1196

1197

poco rit.

Allegro - animando

cresc. sempre

p

cresc.

1205

60

allargando

3

3

1213

a tempo

61

3

1217–1219

3

1222

3

sf

1230

62

3

1232–1234

sf

1240

63

agitato, vivace

cresc. molto

f

64

1249

lunga

Lento tranquillo

molto rit.

3

2

6

1252–1254

1255–1256

1257–1262

Hn 3

1264

poco rit. a tempo

p

p

1272

65

2

1273–1274

p

p

66

rit.

poco animando

2

1278–1279

p

67

1282

poco rit.

Poco animando, espressivo

mf

4

2

1285–1288

1289–1290

p

1292

animando

2

1297–1298

68

1299

f

69

mf cresc.

mf dim.

1306

p

mf

70

mf

1312

1318

71

animato

ff

1326

animando

sempre cresc. ed animando

1334

72

1340

f

73

1348

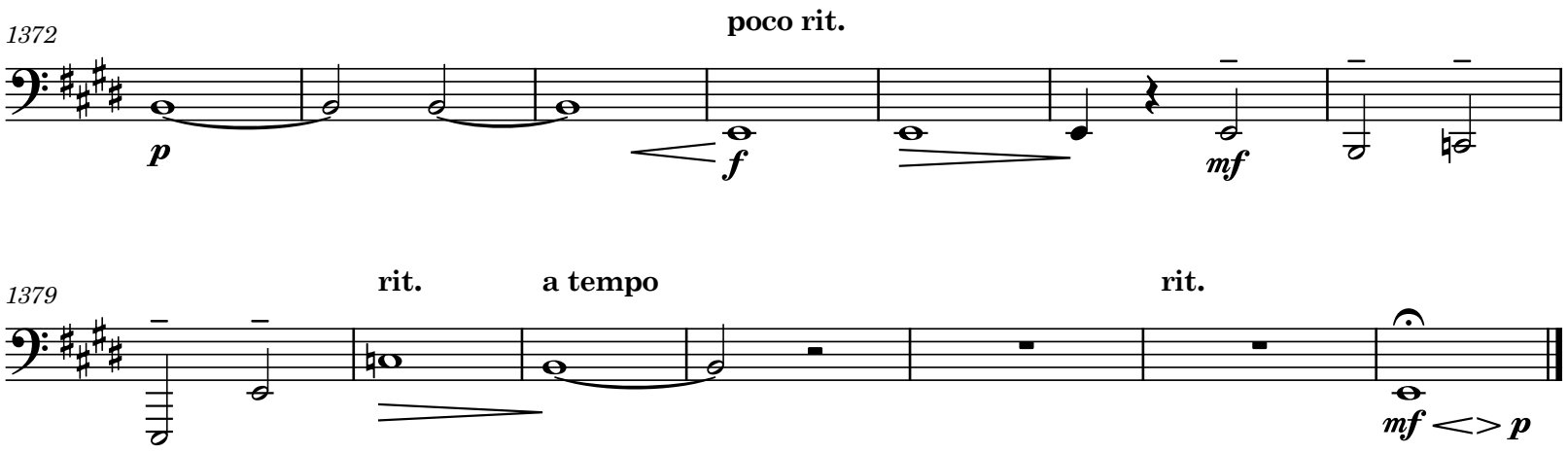
1357

rit.

10

1362–1371

p


1372
poco rit.
p
f
mf
1379
rit.
a tempo
rit.
mf <> p

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