

# THE VISION OF LIFE.

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*Moderato.*

pp poco cresc. cresc. molto

The first system of the score is in 4/4 time with a key signature of one sharp (F#). It consists of two staves. The upper staff begins with a treble clef and contains a melodic line with dynamics *pp*, *poco cresc.*, and *cresc. molto*. The lower staff begins with a bass clef and contains a bass line.

f pp p pp p

The second system continues the piece. The upper staff features a treble clef and includes a fermata over a measure. Dynamics include *f*, *pp*, *p*, *pp*, and *p*. The lower staff continues with a bass clef.

f cresc.

The third system features a treble clef in the upper staff with triplet markings and accents. Dynamics include *f* and *cresc.*. The lower staff is mostly empty.

ff dim. p

The fourth system features a treble clef in the upper staff with triplet markings and accents. Dynamics include *ff*, *dim.*, and *p*. The lower staff contains a bass line.

The fifth system features a treble clef in the upper staff with triplet markings and accents. The lower staff contains a bass line.

1

*p cresc.*

*mf cresc.*

*p cresc.* *sempre cresc.*

*ff*

2

*V*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in G major. The right hand contains chords and arpeggiated figures, while the left hand has a rhythmic accompaniment. Dynamics include *mf* and *cresc. molto*.

Second system of musical notation, continuing the piece. It features a triplet of eighth notes in the right hand and a bass clef in the left hand. Dynamics include *mf*.

Third system of musical notation, featuring a grand staff. The right hand has a triplet of eighth notes. Dynamics include *mf* and *dim.*

Fourth system of musical notation, featuring a grand staff. The right hand has a triplet of eighth notes. Dynamics include *p*.

**THE DREAMER.**  
Bass Solo.

Fifth system of musical notation, featuring a grand staff. The right hand has a triplet of eighth notes. Dynamics include *p* and *pp*. The lyrics "From utmost distance of the dreams of thought," are written below the right hand staff.

*p* **4** *p.*

The long pro - cession comes;

*pp*

Sha - dows that fol - - low sha - dows .

*pp*

Change - less in change,

*cresc.*

Tire - - less in wear - - y wan - der - ing Death

*cresc.*



*cresc. molto*

strews the path yet the liv - ing e - ver come!

*cresc. molto*

5 *ff*

Millions on millions!

*ff*

*p*

No e - cho of their

*dim.* *p*

*p* *cresc.*

speech, no sign of what they were; No waken - ing to won - - der of

*cresc.*

tokens that their passing left up-on the way.

*p* *>*

*dim.*

**6** *Lento.*

Lost in long night, where no light gleams, They

*Lento.*

passed, and passed and were for-got.

*rit.* *a tempo*

*rit.* *a tempo*

*p*

*f*

*dim. p*

*Lento.*  
Soprano.

7

*pp*

CHORUS.

Alto.

*pp*

We wan - dered

Tenor.

We wan - dered aim - less in a

Bass.

*Lento.*

7

*pp*

aim-less in a world of dread; Wher - e - ver life -

world of dread; aim - less, aim - less,

We wan - dered aim - less in a

We wan - dered aim - less in a world of dread;

*pp*

*dim.*

*mf* >

was Death lurked,

Wher - e - ver life was

world of dread; Wher - e - ver life was Death

Wher - e - ver life was Death lurked,

*p*

*p* >

Death lurked.

Death lurked,

lurked,

Death lurked.

Death lurked.

Death lurked.

Death lurked.

*cresc. molto*

*pp*

*Allegro moderato.*

We knew not hope, For us  
 We knew not hope, For  
 We knew not hope, For us  
 We knew not hope, For

*Allegro moderato.*

*p*  
 3 3

*cresc.*  
 knowledge was not, By the law of our be-ing  
 us knowledge was not, By the law of our  
*cresc.*  
 knowledge was not, By the law of our be-ing  
 us knowledge was not, By the law of our  
 3 *cresc.* 3



Strife \_\_\_\_\_ was begotten. The weak grew strong in  
 be - ing Strife \_\_\_\_\_ was begotten. The  
 Strife \_\_\_\_\_ was begotten. The weak grew strong -  
 be - ing Strife \_\_\_\_\_ was begotten. The weak grew

war - - i - ness; Cun - ning and craft \_\_\_\_\_ were his  
 weak grew strong in war - - i - ness; Cun - ning and  
 \_\_\_\_\_ in war - - i - ness; Cun - ning and craft \_\_\_\_\_  
 strong in war - - i - ness; Cun - ning and

weapons; He shunned the light in  
 craft were his weapons; He shunned the light  
 were his weapons; He shunned the light in  
 craft were his weapons; He shunned the light

*mf*

se - cret pla - ces, And slew  
 in se - cret pla - ces, And slew  
 se - cret pla - ces, And slew  
 in se - cret pla - ces, And slew

*ff*  
*cresc.*

8

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

*ff cresc.*

The

*ff cresc.*

The

*ff cresc.*

The

*ff cresc.*

The

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

*fff*

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The

*ff* The flame from the cloud con - sumed us, The

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

*ff*

This section contains four vocal staves and a piano accompaniment. The vocal parts are in G major and feature triplet rhythms. The piano accompaniment includes chords and melodic lines with dynamic markings.

us.

us.

us.

us.

*dim.* *mf* *p dim.*

This section contains four vocal staves and a piano accompaniment. The vocal parts have rests with the word 'us.' written below. The piano accompaniment features a melodic line with dynamic markings: *dim.*, *mf*, and *p dim.*



*p*  
Homeless and houseless, in caves and in clefts, We

*p*  
Homeless and houseless, in caves and in clefts, We

*p*  
Homeless and houseless, in caves and in clefts, We

*p*  
Homeless and houseless, in caves and in clefts, We

*f*  
hid from the ter-ror of tempest and tor-rent Cowering,

*f*  
hid from the ter-ror of tempest and tor-rent Cow-

*f*  
hid from the ter-ror of tempest and tor-rent Cowering,

*f*  
hid from the ter-ror of tempest and tor-rent Cow-

thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - - ver-ing, dy-ing, *pp* >

thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - - ver-ing, dy-ing, *pp* >

*largamente* *Lento.*

While the host wandered on.

While the host wandered on.

*largamente*

While the host wandered on.

While the host wandered on. *Lento.*

*largamente* *p*

*f*

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of flowing eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, continuing the melodic and harmonic development from the first system. It includes a piano (*p*) dynamic marking.

THE SPIRIT OF THE VISION.  
Soprano Solo.

10

*p*

Soprano vocal line and piano accompaniment for the third system. The vocal line begins with a rest, followed by the word "Yet". The piano accompaniment features a *rit.* (ritardando) marking and a piano (*p*) dynamic.

*Più mosso.*

Soprano vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "shines the life-sustaining Sun!". The piano accompaniment features triplets and a *Più mosso.* (faster) tempo marking.

*p largamente*

Soprano vocal line and piano accompaniment for the fifth system. The vocal line includes the lyrics "The countless stars in their al-". The piano accompaniment features a piano (*p*) dynamic and a *largamente* (ad libitum) tempo marking.

-lot-ted cours - - es move: Day fol-lows night with

change-less con - stan-cy; The world its cir-cling course ful - fills

And while the a - ges wan-der by The

11

*agitato*

wel-tering tu-mult winds its help-less way from out the

*f rit.*

deeps of dark-ness and des-pair

*cresc.* *rit.*

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

— In-to the light of dawn. The

*pp molto rit.* *dolce* *a tempo*

wear-y fa-ces bright-en as they fare, The words we

know And wel-come as our own, That tell of



*poco animando*

ra - diant youth that re-vels in it-self, And looks on life — with eyes of

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ra - diant youth that re-vels in it-self, And looks on life — with eyes of". The piano accompaniment is in the same key and time, with a *poco animando* tempo marking. The piano part consists of a flowing eighth-note melody in the right hand and a more rhythmic accompaniment in the left hand.

12 *f*

wondering joy; With hands out-stretched To grasp the cup and drain it,

The second system continues the vocal line with the lyrics "wondering joy; With hands out-stretched To grasp the cup and drain it,". The piano accompaniment features a *f* (forte) dynamic marking. The piano part continues with similar rhythmic patterns, showing some chromatic movement in the right hand.

*animato*

*cresc.*

Tu-multuous, ea-ger, throng - ing on their way, They

The third system has the lyrics "Tu-multuous, ea-ger, throng - ing on their way, They". The tempo is marked *animato* and the dynamic is *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present. The piano accompaniment is more active, with a *mf cresc.* marking in the left hand and a *cresc.* marking in the right hand.

*allargando*

*rit.*

take and turn to joy — All that the wakening world can

The fourth system concludes with the lyrics "take and turn to joy — All that the wakening world can". The tempo is *allargando* (ritardando) and the dynamics are *f* (forte) and *sf* (sforzando). A *rit.* (ritardando) marking is present. The piano accompaniment features a *rit.* marking and a *f sf* dynamic marking. The piece ends with a double bar line and repeat signs.

*Allegro.*

give.

*mf cresc. molto*

Soprano. *f animato*

Alto. To us is the glo -

Tenor. To us is the glo -

Bass. To us is the glo -

CHORUS.

To us is the

*f animato*

- ry of beau - ty re - veal -

- ry of beau - - ty re - veal -

- ry of beau - ty re - veal -

glo - - ry of beau - - ty re - veal -

13

- ed, The glo-ry of all \_\_\_\_\_ that glad-dens the

- ed, The glo-ry of all \_\_\_\_\_ that glad - - dens the

- ed, The glo-ry of all that

- ed, The glo-ry of all that glad - dens the

13

eye: \_\_\_\_\_ The beau-ty of sup - ple-ness

eye: \_\_\_\_\_ The beau-ty of sup - ple-ness

glad - - dens the eye: The beau-ty of sup - ple-ness

eye: \_\_\_\_\_ The beau-ty of sup - ple-ness

The beau-ty of speed, Of lithe-ness of

The beau-ty of speed, Of lithe-ness of

The beau-ty of speed, Of

The beau-ty of speed, Of

limb, And the won - - - drous fair - ness of

limb, And the won - - - drous fair - ness of

litheness of limb, And the won - - - drous fair - ness of

litheness of limb, And the won - - - drous fair - ness of

14

face. To us is re-  
 face. To  
 face. To  
 face.

14

- veal - - ed the won - - - der of words, The  
 us is re-veal - - - ed the won - der of words, The  
 us is re-veal - - ed the won - - der of words, The  
 To us is re-veal-ed the won - - der of words, The



wonders of thought\_ And the passion of tears.

wonders of thought\_ And the passion of tears.

wonders of thought\_ And the passion of tears.

wonders of thought\_ And the passion of tears.

To us is re-vealed\_the de-

To us is re-vealed\_the de-

*cresc.*

*f*

- light in great deeds \_\_\_\_\_ The

The joy in the prowess of peerless men \_\_\_\_\_ The

- light in great deeds \_\_\_\_\_ The

The joy in the prowess of peerless men \_\_\_\_\_ The

This system contains four vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The vocal lines are in a similar key signature and time signature, with lyrics written below the notes. The lyrics are: "- light in great deeds \_\_\_\_\_ The", "The joy in the prowess of peerless men \_\_\_\_\_ The", "- light in great deeds \_\_\_\_\_ The", and "The joy in the prowess of peerless men \_\_\_\_\_ The".

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

strife of the gods \_\_\_\_\_ And the he - roes.

This system contains four vocal staves and a piano accompaniment. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. The vocal lines are in a similar key signature and time signature, with lyrics written below the notes. The lyrics are: "strife of the gods \_\_\_\_\_ And the he - roes.", "strife of the gods \_\_\_\_\_ And the he - roes.", "strife of the gods \_\_\_\_\_ And the he - roes.", and "strife of the gods \_\_\_\_\_ And the he - roes.". The piano accompaniment includes a dynamic marking of *f* (forte) in the lower right section.

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

We wielded the sword

We wielded the sword

We wielded the sword

We wielded the sword

*poco rit.* *Poco meno mosso.*

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

15 *f*

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

15

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

*ff* 16  
 warriors, The shout \_\_\_\_\_ of the saved to their saviours;  
 home-coming warriors, The shout \_\_\_\_\_ of the saved to their saviours;  
*ff* war - riors, The shout \_\_\_\_\_ of the saved to their saviours;  
 home-coming warriors, The shout of the saved to their saviours;

16

*mf* *cresc.*  
 The salt sea stayed us not, The moun-tains de-layed us not  
*mf* *cresc.*  
 The salt sea stayed us not, The moun-tains de-layed us not  
*mf* *cresc.*  
 The salt sea stayed us not, The moun-tains de-layed us not  
*mf* *cresc.*  
 The salt sea stayed us not, The moun-tains de-layed us not

*mf* *cresc.*



Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

*f* We won to knowledge and wisdom, We learnt the lore of the heavens,

17 *mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

*mf*

We knew the sun\_ that shone for us, The stars that made

17 *mf dim.*

*p*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*p*

gay the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*p*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*p*

gay\_ the sky for us, \_\_\_\_\_ The moon whose silvery light\_

*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

*poco cresc.*

— made won - der-ful the watch-es — of the night.

18 *f*

To us — the gods gave

*f*

To us — the gods gave

*f*

To us — the gods gave

*f*

To us — the gods gave

18

*cresc. molto*

free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "free - - - dom and a ra - dant world". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and trills.

Our way was flower - strewn

Our way was flower - strewn

Our way was flower - strewn

Our way was flower - strewn

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Our way was flower - strewn". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and trills. The word "cresc." is written above the piano accompaniment.

CHORUS I.

*ff* Ring - - - - ing, ring - - - - ing,

*ff* Ring - - - - ing, ring - - - - ing,

*ff* Ring - - - - ing, ring - ing,

*ff* Ring - - - - ing, ring - ing,

CHORUS II.

*ff* Ring - - - - ing, ring -

*ff* Ring - - - - ing, ring -

*ff* Ring - - - - ing,

*ff* Ring - - - - ing,

*f*



ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

- ing, ring - ing with glad -

- ing, ring - ing with glad -

ring - ing, ring - ing with glad -

ring - ing, ring - ing with glad -

12565

*ff* *poco rit.* **19** *a tempo*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff*

with glad - - - - ness, And song.

*ff* *poco rit.* **19** *a tempo*

- ness, with glad - - - - ness, And song.

*ff*

- ness, with glad - - - - ness, And song.

*ff*

- ness, with glad-ness, And song.

*ff*

- ness, with glad - - - - ness, And song.

**19** *a tempo*

*poco rit.* *f*