

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

Soprano, Contralto, Tenor & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bassoon 1

Composed for the Three Choirs Festival (Gloucester) - September 7, 1880



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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, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. 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 found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published 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 in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Editor

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4212

Novello Octavo Edition No. 6075

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garrigan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

SCENE ONE

Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

♩ = 50

f *p* *dim.* *pp* **A** 17 6-22

23

mf *cresc. molto* *mf* *f* *cresc.* **B** *rit.*

30

mf *f* **C** *Tempo primo*

38

p *p* *dim.* *pp*

Maestoso ma non troppo lento ♩ = 60-72

3 5 *p* *p* 46-48 51-55

58

A *p* *mp* 59-60

65

mp *cresc. molto* 3

B

Poco più moto.

69

70-71 *mf f sf* 74-76 *mf*

C

Andante con moto.

78

pp

82

p dim.

D

Più moto.

88

p cresc. mf

93

mf f sf

E

98-99 *mf cresc. cresc. sf sf*

Sostenuto - colla voce

104-107 *p mp* 113-114

115

pp cresc.

largamente.

118

mf cresc. f < sf mf

F Allegro

Adagio

124

sf f 3 128-130 p

G

133

mp

141

f

H

148

ff dim. f mp dim. p

K

156

f > p p pp p 3 3

L

poco rit.

165

pp > pp 3 167-169 p cresc. mf p pp

175

p *sf* *p*

183

mf *p* *mf* *mf*

186-187

M

192

mf

Sostenuto.

rit.

A Tempo ♩ = 76 - 80

196-202

N

205

mf

Molto sostenuto.

207-213

216-218

O

219

mp *p* *pp*

222-223

più lento.

P

226

mp

230-232

= 80

234

mf *ff*

Allegro ♩ = ♩

239-241

P

242

mf sf > sf > sf > sf mf cresc.

248

sf ff f < ff

254

[R]

260

[S]

p f ff sf sf

267

sf sf sf sf sf mf cresc.

273

[T]

279

mf

286

p < ff mf

293 V *Con motto.*

mf *p*

300

ff *mf* *cresc. molto*

307

f *sf* *mf* *sempre cresc.*

W

314

ff *ff* *ff* *pp*

317-318 321-322

323

f *cresc.* *ff*

325-327

X *A tempo* Y

332

mf *cresc.* *sf* *mf* *sempre cresc.*

339

ff *ff*

344

ff *sf*

SCENE TWO

Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.

The Car pauses within a Cloud on the top of a snowy Mountain)"

Andante con moto. ♩ = 76

pp

354 *poco rit.* **A** *a tempo*

p *p* < >

2 *1st*

361-362 *p*

369 **B** *sostenuto ad lib.*

p > *p*

376 **C** **5** *Tempo primo*

378-382 *p* *p*

387 **2** *dim.* *392-393* *p*

dim. < > *p*

D *Andante molto sostenuto.* ♩ = 96

395 *p*

398 *cresc.*

402 *mf*

405 *poco rit.* **E** *A tempo* *p* **2** *408-409* *mp*

F *rit. molto* *f* *dim.* *p*

419 **G** *A tempo* *cresc.*

424 *mf* *dim.* **H** *Animato.* **2** *429-430*

431 **K** *Sostenuto.* *poco rit.* *f* **5** *436-440*

L

Ma poco più sostenuto. ♩ = ♩

Sostenuto.

441

pp < > *p* *dim.*

447

mf 448-449 *p* < >

453

rit. *tempo* *poco rit.*
mf *p* *dim.*

M

tempo 4 3
459-462 *p* *poco cresc.* *rit.* 467-469

470

p *p* *sf* *p*

477

f *ff*

largamente. **O**

O *Adagio.* ♩ = ♩

P *Andante con moto moderato.* ♩ = 80

3 3 8
482-484 485-487 492-499
f *p*

500

poco rit. 11 4
500-515 518-521
p

R **S**
522-527 *p*

535 **T**
mf

543 *poco rit.* *tempo*
pp 550-554 **5**

W
555 *p*

560 *f* *rit.* **X** *Meno mosso.* *p*
dim.

566

573 *poco rit.*

580 *cresc.* **2**
586-587

588 Y

p

595

p

604

dim. *mp*

611 *Sostenuto ad lib.* Z

pp *p*

613-615 616-617

621

pp *pp*

SCENE THREE

Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

Allegro moderato ♩ = 76

627-630

4

p *cresc.* *f*

A

634

dim. *p* *poco a poco cresc.*

640

cresc. *mf*

645

p *dim.* **2** 650-651

652

p *cresc.* *cresc.* *cresc.* *ff* **B** *largamente.* **1** 656-656

657 *tr* *tr* *ff*

661 **C** *Allegro (much faster)* ♩ = 132 *ff* *p*

667 *p* *p* *tr*

673 *p*

679 *Sostenuto.* *mf* *p* *tr*

D *Meno mosso.* ♩ = 96

690 *p*

696 *Sostenuto.* **E** *Poco meno mosso.* *sf* *p* >

701 *cresc.* *f*

706 *ff*

710 **F** *sf* *f* Allegro ♩ = 126

716 *f*

724 *f*

733 *f* *poco rit.*

G 741 *p* *p* *mf* *poco cresc.* **H** (♩ = 66)

748 *dim.* *pp* **12** 756-767

K

768

Musical staff for measures 768-772. The staff is in bass clef with a key signature of two flats. The music consists of a series of eighth and quarter notes, some beamed together. A *pp* dynamic marking is present at the beginning.

773

Allegro ♩ = ♩ (♩ = 132) **Tempo**

Musical staff for measures 773-777. It features a 2-measure rest in measure 776, indicated by a '2' above the staff. Dynamics include *mp* and *cresc.*

780

L

Musical staff for measures 780-786. It features a 2-measure rest in measure 783, indicated by a '2' above the staff. Dynamics include *p*, *cresc.*, and *mf*.

787

Musical staff for measures 787-793. The music includes various rhythmic values and dynamics such as *p*, *cresc.*, and *mf*.

M

Allegro molto. (♩ = 140)

Musical staff for measures 794-802. It features a 3-measure rest in measure 794 and a 2-measure rest in measure 800, both indicated by '3' and '2' above the staff. Dynamics include *sf f* and *mf*.

803

N

Musical staff for measures 803-808. Dynamics include *f*, *ff*, and *p*.

809

rit. largamente ad lib.

Musical staff for measures 809-814. It features a 3-measure rest in measure 812, indicated by a '3' above the staff. Dynamics include *mf*, *cresc.*, and *f*.

818

Musical staff for measures 818-822. Dynamics include *ff* and *sf*.

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SCENE FOUR

Act III Scene IV - "A Forest. In the background a cave. Prometheus, Asia, Panthea, Ione, and the Spirit of the Earth"

Andante ♩ = 80

p *p* *cresc.*

828 *sf*

833 **A** 5 *p* *cresc.* 2 842-843

844 **B** *p* *cresc.* **C** *Poco più moto.* 2 849-850

851 **D** 3 *p* *cresc.* 853-855

859 **E** *f*

865-874 **F** 10 *p*

879 *largamente.* **G**

mf *f* *p*

882-883

886 **H** *poco sostenuto*

p

892 *rit.*

cresc. *f* *p*

K 898 *tempo*

mf

SCENE FIVE

Act IV – “A part of the forest near the cave of Prometheus.

Panthea and Ione are sleeping; they awaken gradually during the chorus singing”

Allegro comodo. ♩ = 126

A

8
902-909 *p*

917

poco sostenuto

poco rit.

cresc.

B

♩ = 120

926

p

936

mf

dim.

C

947-948

p

p

2

D

a tempo

958

mf

E

F

969

f

980

p *p* *mp dim.*

990

p *p < >* *p < >*

G $\text{♩} = 126$
1001

p *cresc.*

1010

f *f* *ff* *f*

H *L'istesso Tempo*

1018-1019 *sf* *p*

1026

cresc. 1035-1042

1043 K

p

1049

f *ff*

1057 *rit.*

ff

1065 L Allegro molto. $\text{♩} = 84$

f

1071

ff

M 1077 *f*

f 10 2
1082-1091 1092-1093

1094 N

f *ff*

1100 **Presto**

Presto

1107 0

1114 2 1116-1117 ff ff

1121

P Allegro Moderato ♩ = ♩ (about 96)

1129 mp

1135 rit.

R Andantino ♩ = ♩ (96)

1141 mp p

S

1148 17 6 pp p

cresc. 1152-1168 1171-1176

20 Sopranos

1178-1197 hu - man love lies Which makes all it gaz - es on Pa - ra

T

1204

Poco più mosso.

Musical notation for measures 1204-1210. The piece is in bass clef with a key signature of two flats. It begins with a dynamic marking of *p*. The music features a series of eighth-note patterns, including a triplet of eighth notes in measure 1205. The tempo is marked *Poco più mosso*.

1210

Allegro moderato. ♩ = 96

Musical notation for measures 1210-1216. The music continues with eighth-note patterns and includes a dynamic marking of *f* at the end of the section. The tempo is marked *Allegro moderato* with a quarter note equal to 96 beats per minute.

1216

Musical notation for measures 1216-1221. The music continues with eighth-note patterns and includes a dynamic marking of *f* at the end of the section.

U

1221

Musical notation for measures 1221-1226. The music continues with eighth-note patterns and includes dynamic markings of *sf* and *f*.

Poco più molto ed accelerando.

1226

Musical notation for measures 1226-1231. The music continues with eighth-note patterns and includes a dynamic marking of *f*. The tempo is marked *Poco più molto ed accelerando*.

V

1231

Musical notation for measures 1231-1238. The music continues with eighth-note patterns and includes a dynamic marking of *mp*. A triplet of eighth notes is indicated for measures 1233-1235.

1238

Musical notation for measures 1238-1243. The music continues with eighth-note patterns and includes a dynamic marking of *f*.

W

Allegro molto. tempo giusto

1243

Musical notation for measures 1243-1248. The music continues with eighth-note patterns and includes a dynamic marking of *ff*.

1248 *gva* alto----- loco

1253

X

1259

1

1265-1265

Y

1266

ff

Musical staff 1266: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a series of eighth and sixteenth notes with slurs. The dynamic marking *ff* is placed below the first measure. There are also some hairpins (double and single chevrons) indicating volume changes.

1270

Musical staff 1270: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs. A dynamic marking *ff* is visible from the previous staff.

Z

Alla breve.

1275

Musical staff 1275: Bass clef, key signature of three flats. The tempo marking *Alla breve.* is present. The staff contains a series of eighth and sixteenth notes with slurs.

1281

Musical staff 1281: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs.

1287

Musical staff 1287: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs.

ff

1293

Musical staff 1293: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs. A dynamic marking *ff* is placed below the staff.

1300

Musical staff 1300: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs.

1308

Musical staff 1308: Bass clef, key signature of three flats. The staff contains a series of eighth and sixteenth notes with slurs. The piece ends with a double bar line.



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