Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Bassoon 2

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

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, 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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

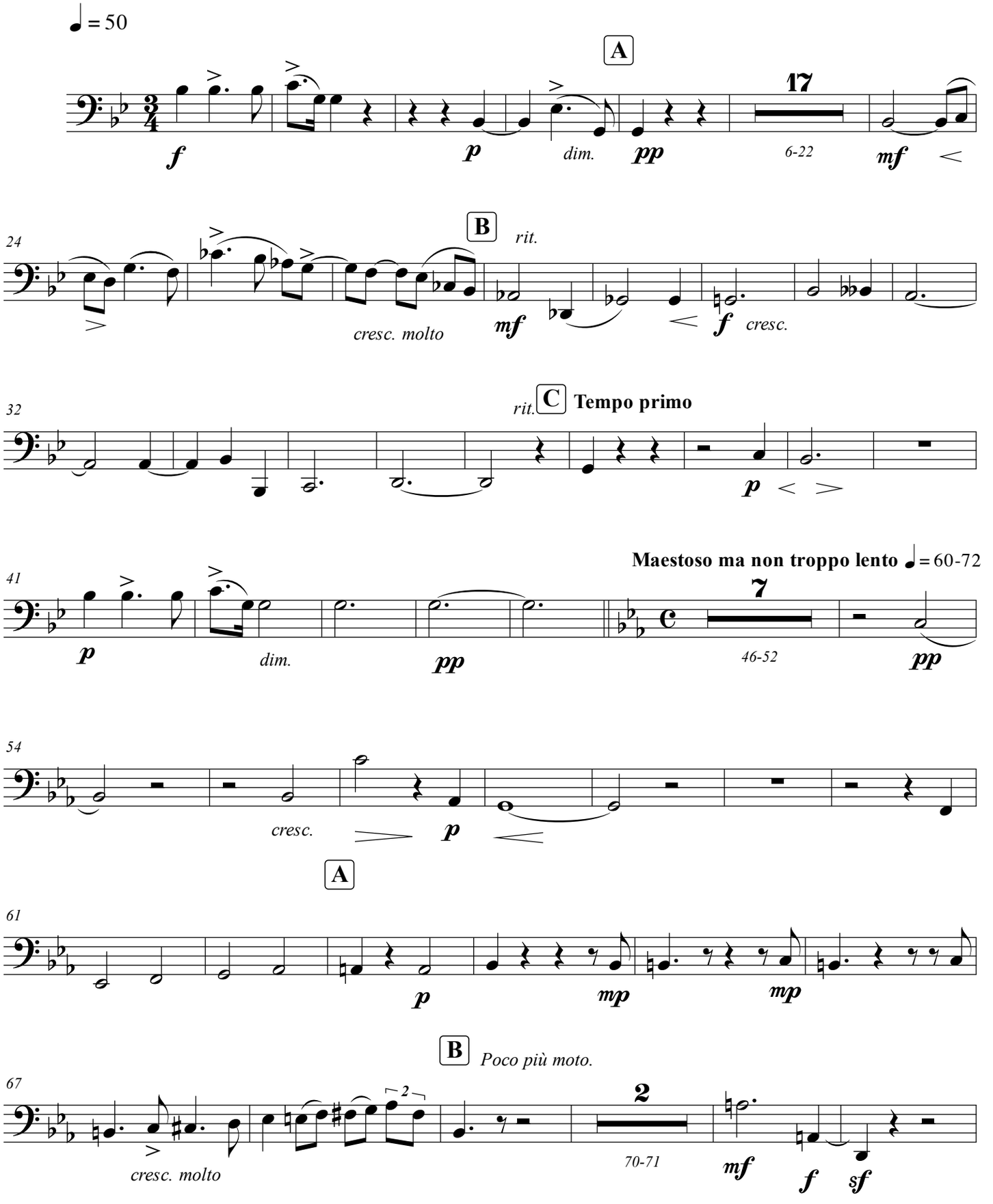
Autograph Manuscript:	Royal College of Music, London MS 4212
Vocal Score:	Novello Octavo Edition No. 6075
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

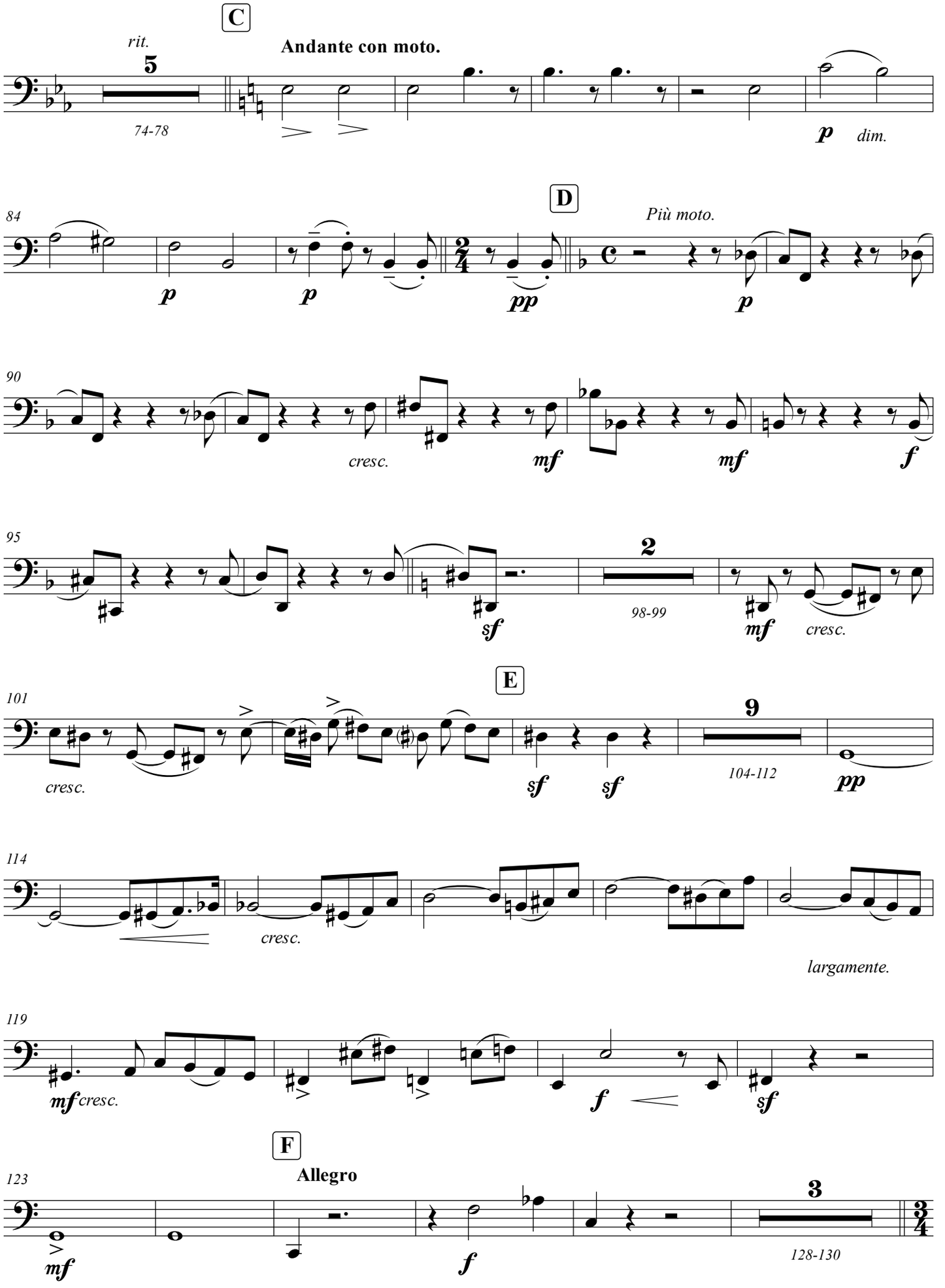
Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan 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

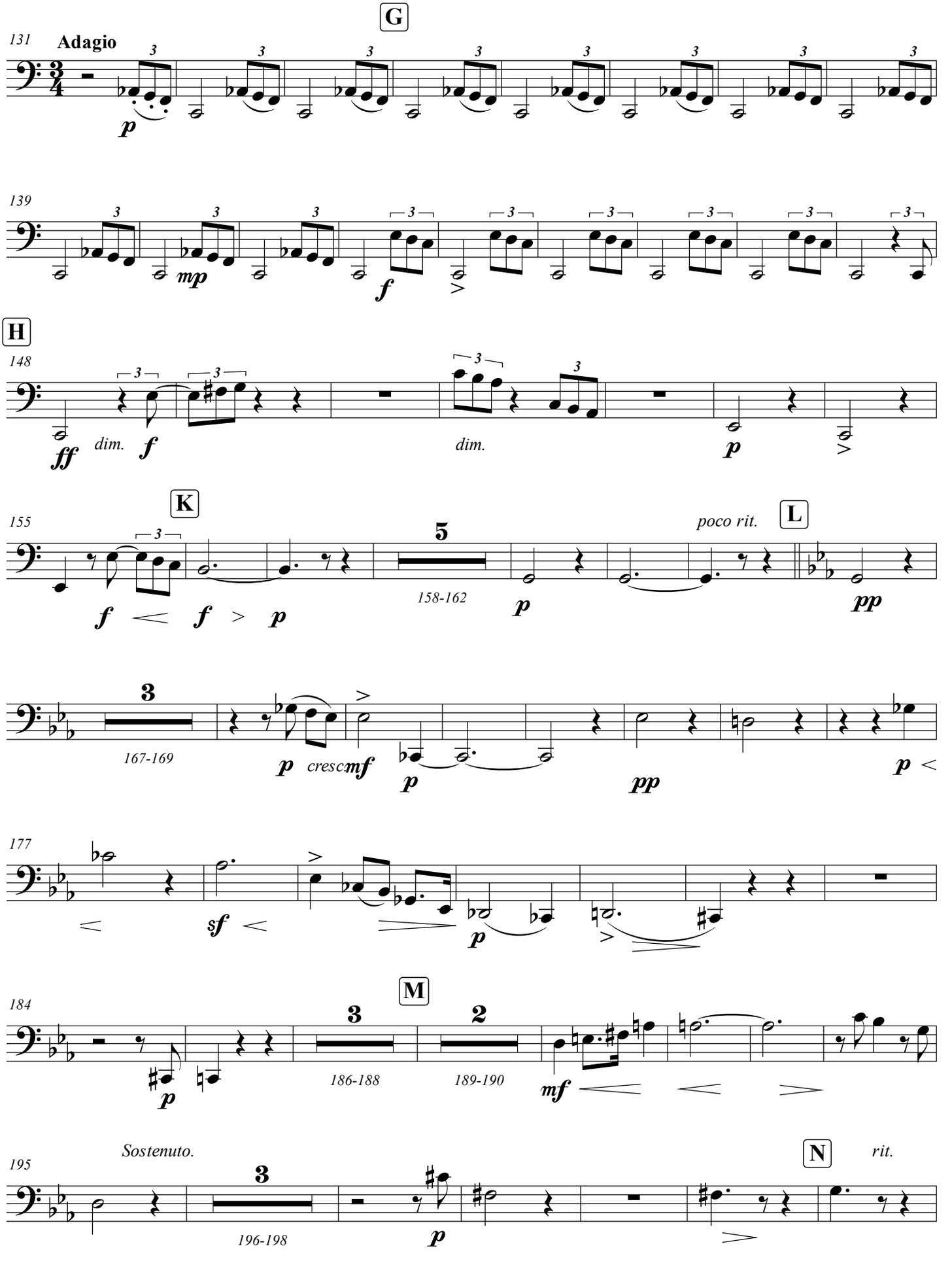
SCENE ONE

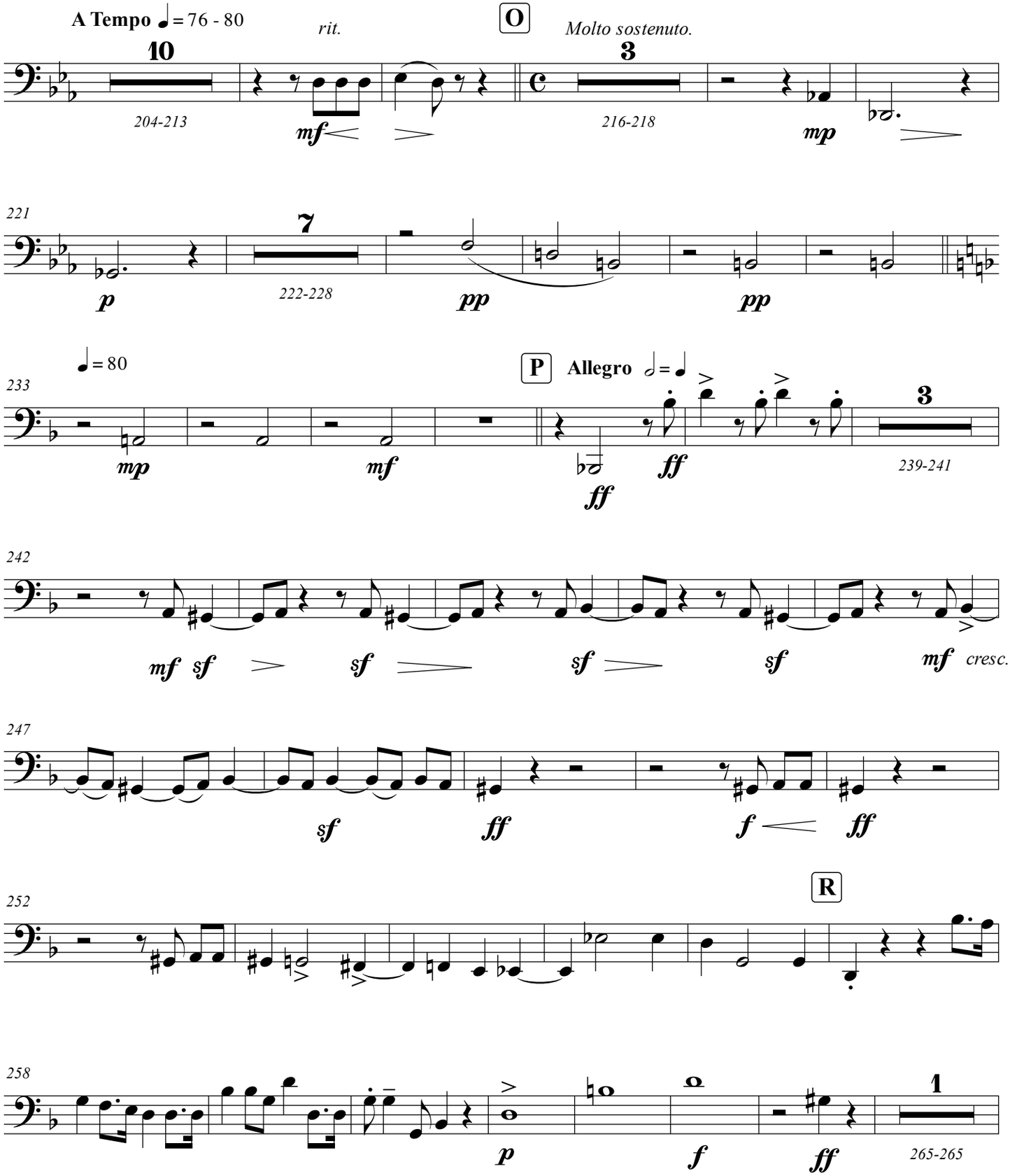
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."



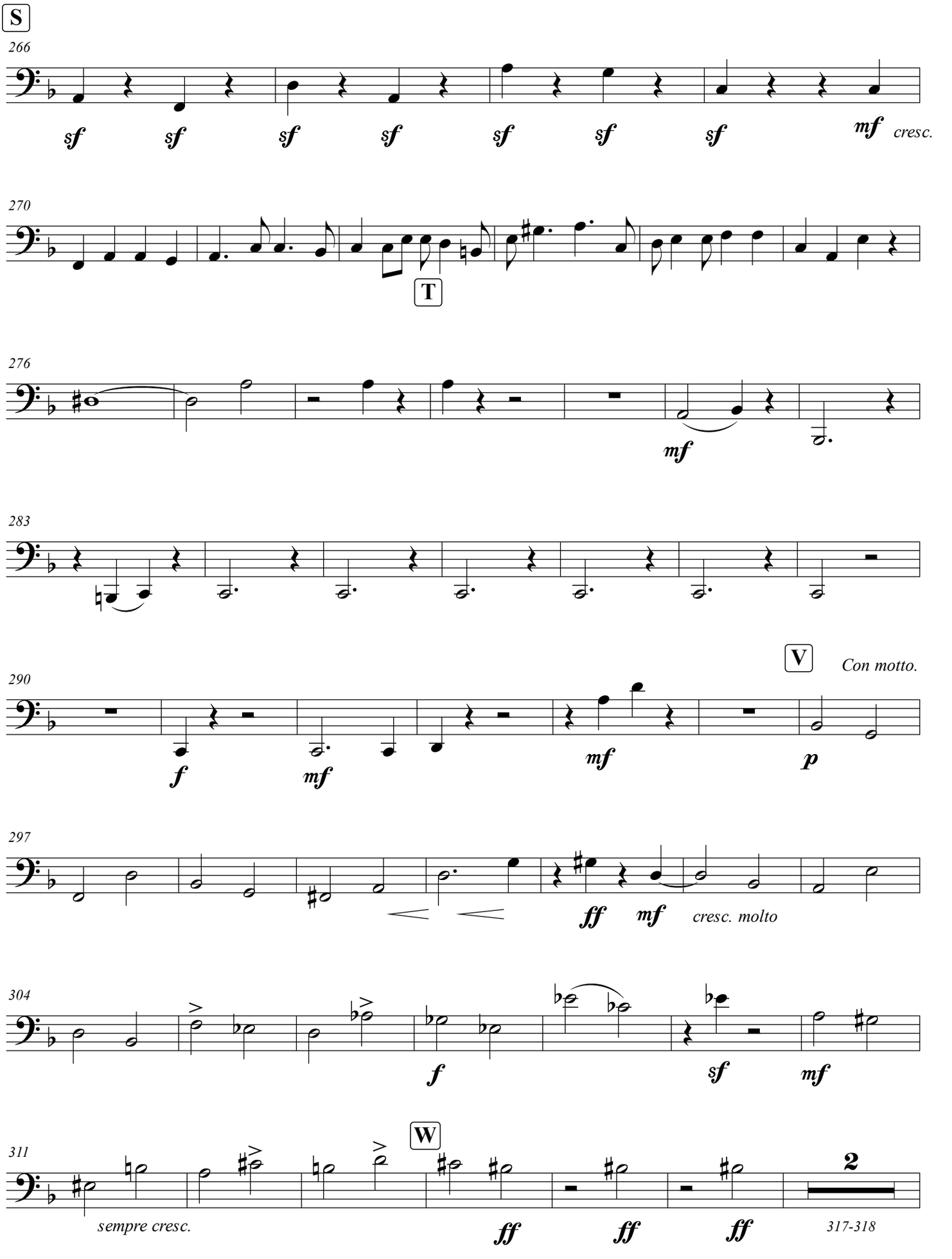

C
rit.
5
74-78
Andante con moto.
p
dim.
84
D
Più moto.
p
p
pp
p
90
cresc.
mf
mf
f
95
2
98-99
sf
mf
cresc.
E
101
cresc.
sf
sf
9
104-112
pp
114
cresc.
largamente.
119
mf cresc.
f
sf
F
123
Allegro
mf
f
3
128-130

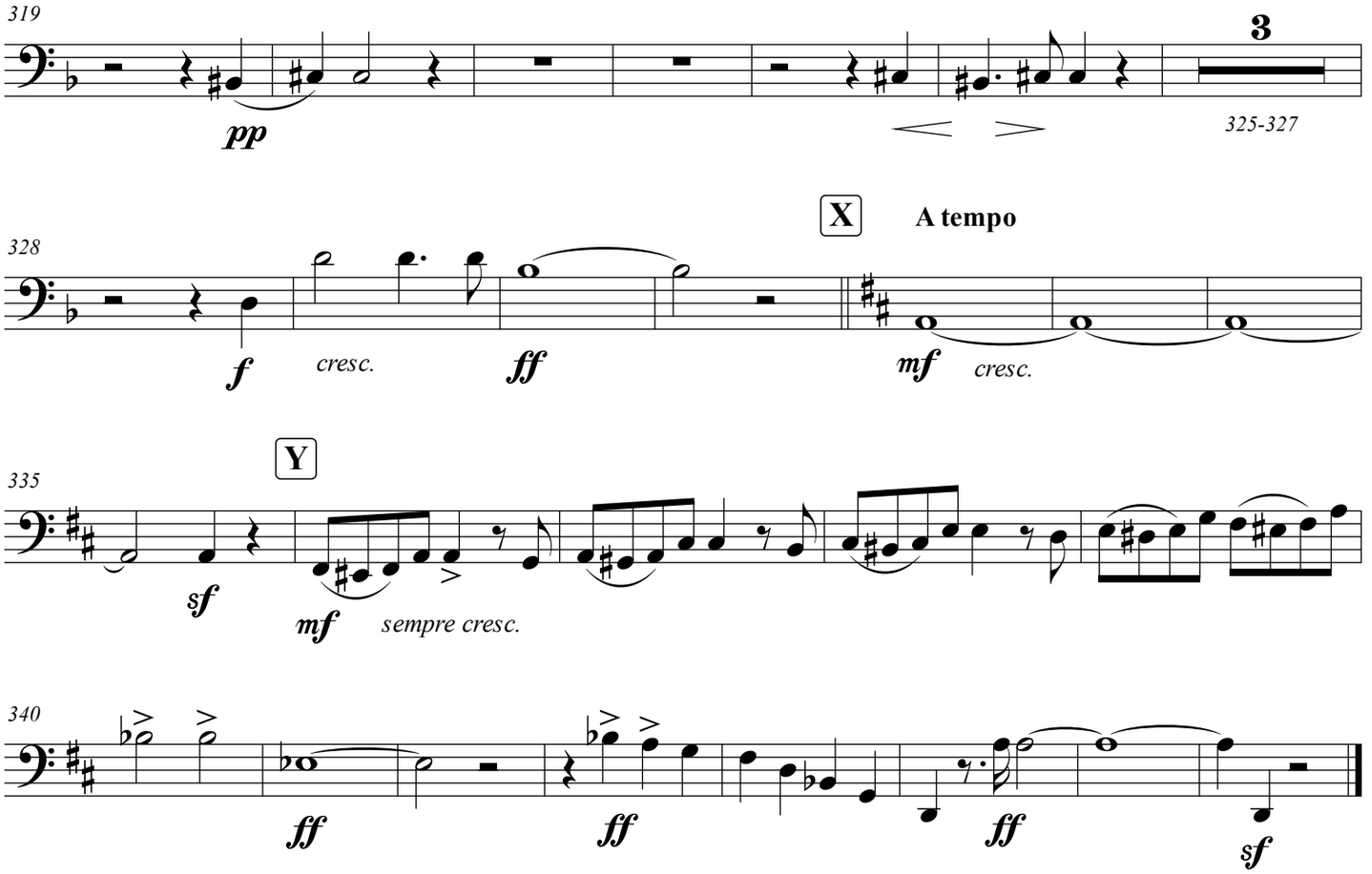
Bassoon 2


G
131
Adagio
p
139
mp
f
H
148
ff
dim.
f
dim.
p
K
155
f
f
p
5
158-162
poco rit.
L
pp
3
167-169
p
cresc
mf
p
pp
p
177
sf
p
184
M
3
186-188
2
189-190
p
mf
Sostenuto.
195
3
196-198
p
N
rit.


A Tempo ♩= 76 - 80
10
204-213
rit.
mf
O
Molto sostenuto.
3
216-218
mp
221
7
222-228
p
pp
pp
♩= 80
233
mp
mf
P
Allegro 𝅗𝅥= ♩
ff
ff
3
239-241
242
mf sf
sf
sf
sf
mf cresc.
247
sf
ff
f
ff
252
R
258
p
f
ff
1
265-265

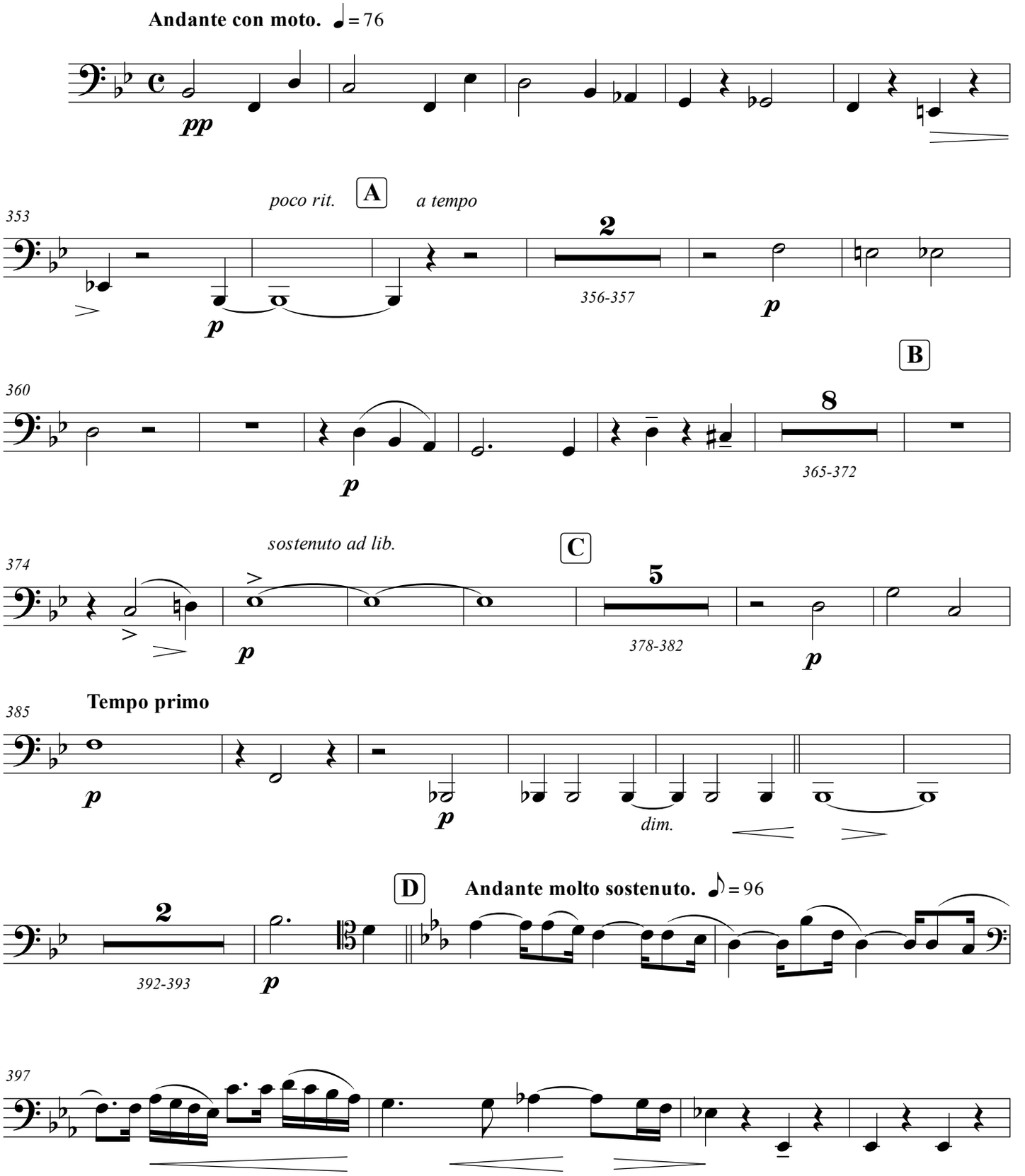
Bassoon 2

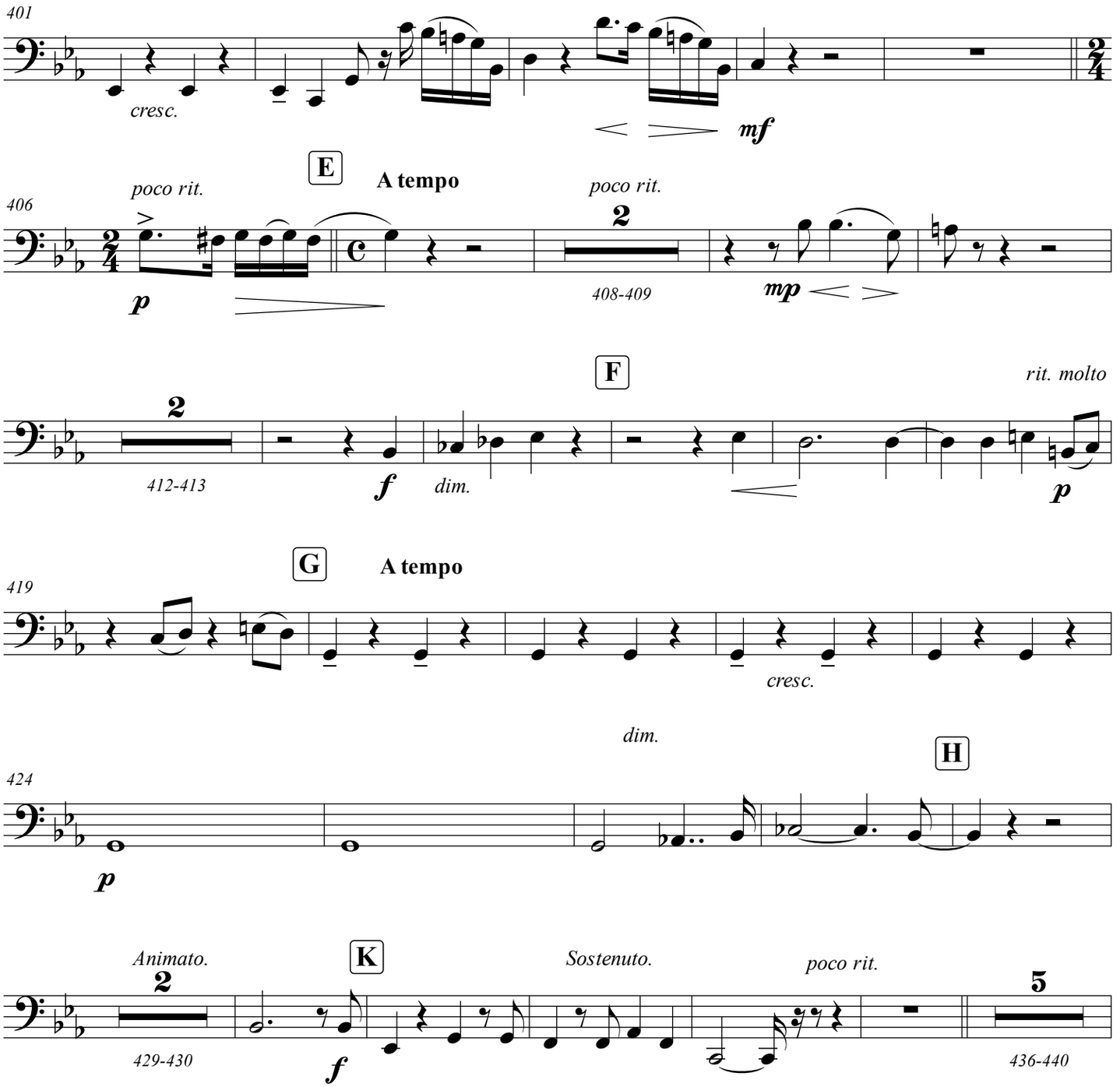

S
266
sf sf sf sf sf sf sf
mf cresc.
270
T
276
mf
283
V
Con motto.
290
f mf mf p
297
ff mf cresc. molto
304
f sf mf
W
311
2
sempre cresc.
ff ff ff
317-318


319
pp
3
325-327
X
A tempo
328
f
cresc.
ff
mf
cresc.
Y
335
sf
mf
sempre cresc.
340
ff
ff
ff
sf

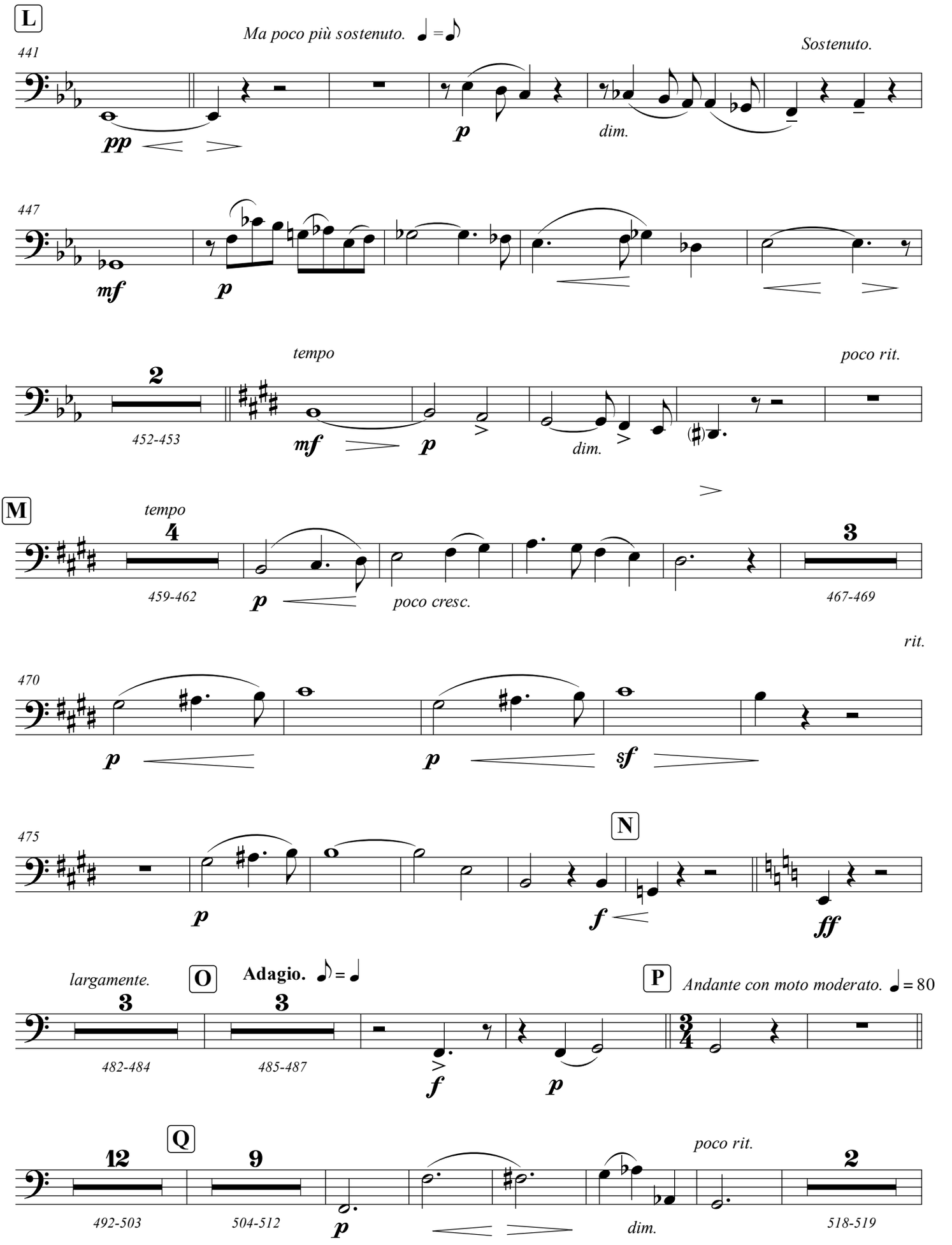
SCENE TWO

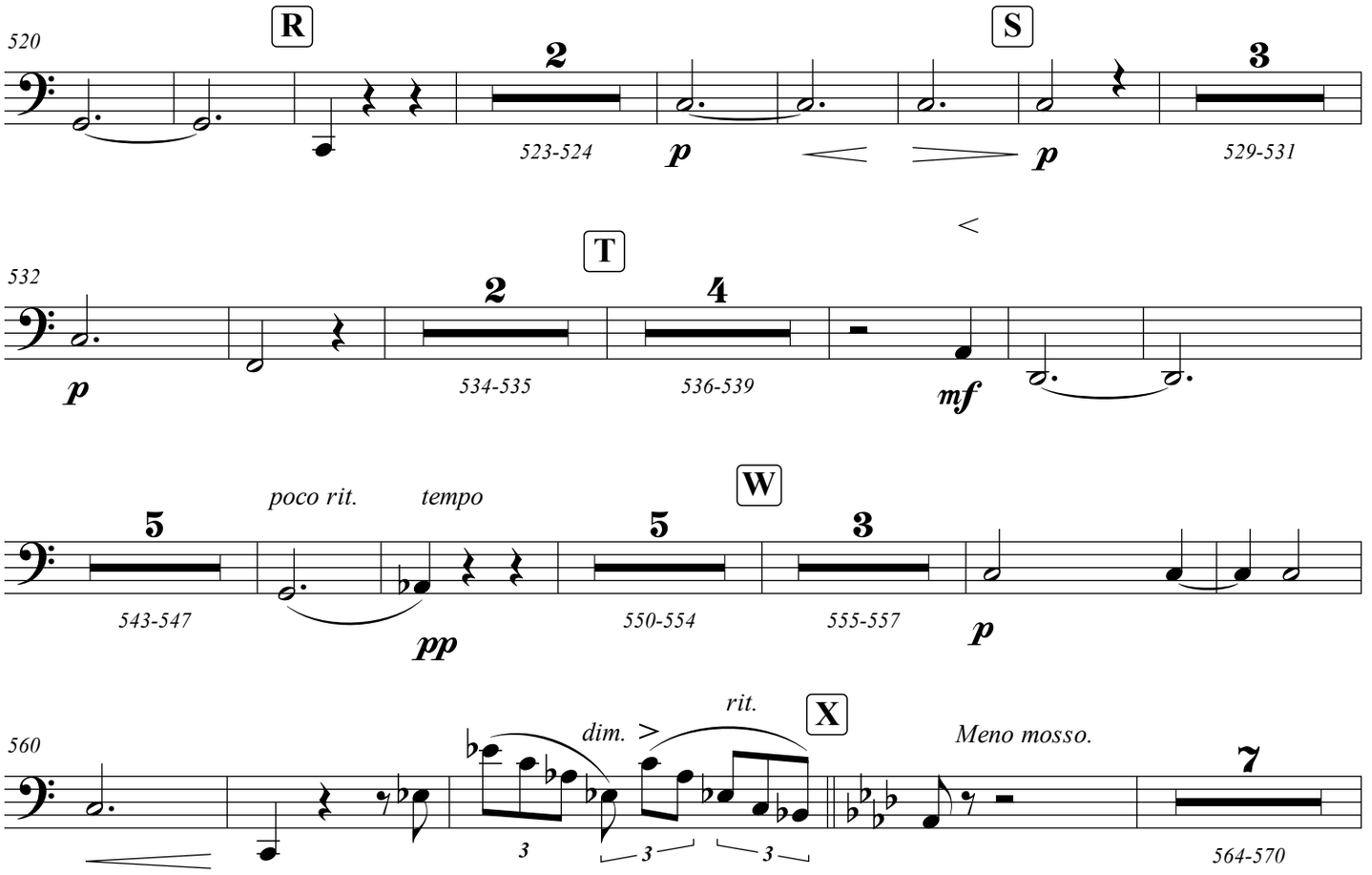
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"



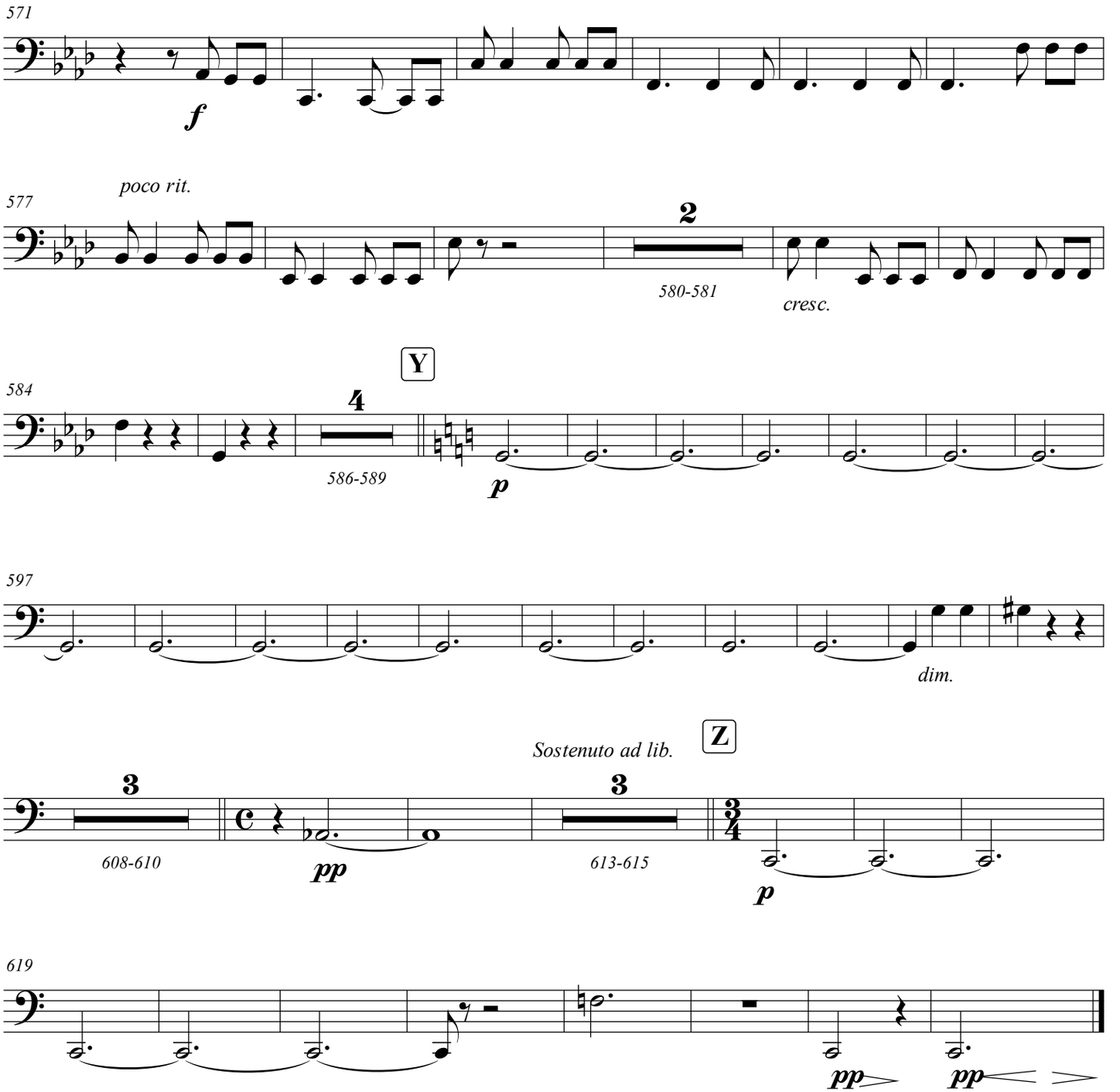

401
cresc.
mf
E
A tempo
poco rit.
406
p
poco rit.
2
408-409
mp
F
rit. molto
2
412-413
f
dim.
p
G
A tempo
419
cresc.
dim.
H
424
p
Animato.
K
Sostenuto.
poco rit.
2
429-430
f
5
436-440

Bassoon 2


L
Ma poco più sostenuto.
441
Sostenuto.
pp
p
dim.
447
mf
p
tempo
poco rit.
2
452-453
mf
p
dim.
M
tempo
4
459-462
p
poco cresc.
3
467-469
rit.
470
p
p
sf
475
N
p
f
ff
largamente.
O
Adagio.
3
3
482-484
485-487
f
p
P
Andante con moto moderato. = 80
Q
12
9
poco rit.
2
492-503
504-512
p
dim.
518-519


520
R
2
523-524
p
S
p
3
529-531
532
T
2
534-535
4
536-539
mf
p
5
poco rit.
tempo
543-547
pp
W
5
550-554
3
555-557
p
560
dim.
rit.
X
Meno mosso.
7
564-570

Bassoon 2


571
f
poco rit.
577
2
580-581
cresc.
Y
584
4
586-589
p
597
dim.
Sostenuto ad lib.
Z
3
608-610
pp
3
613-615
p
619
pp
pp

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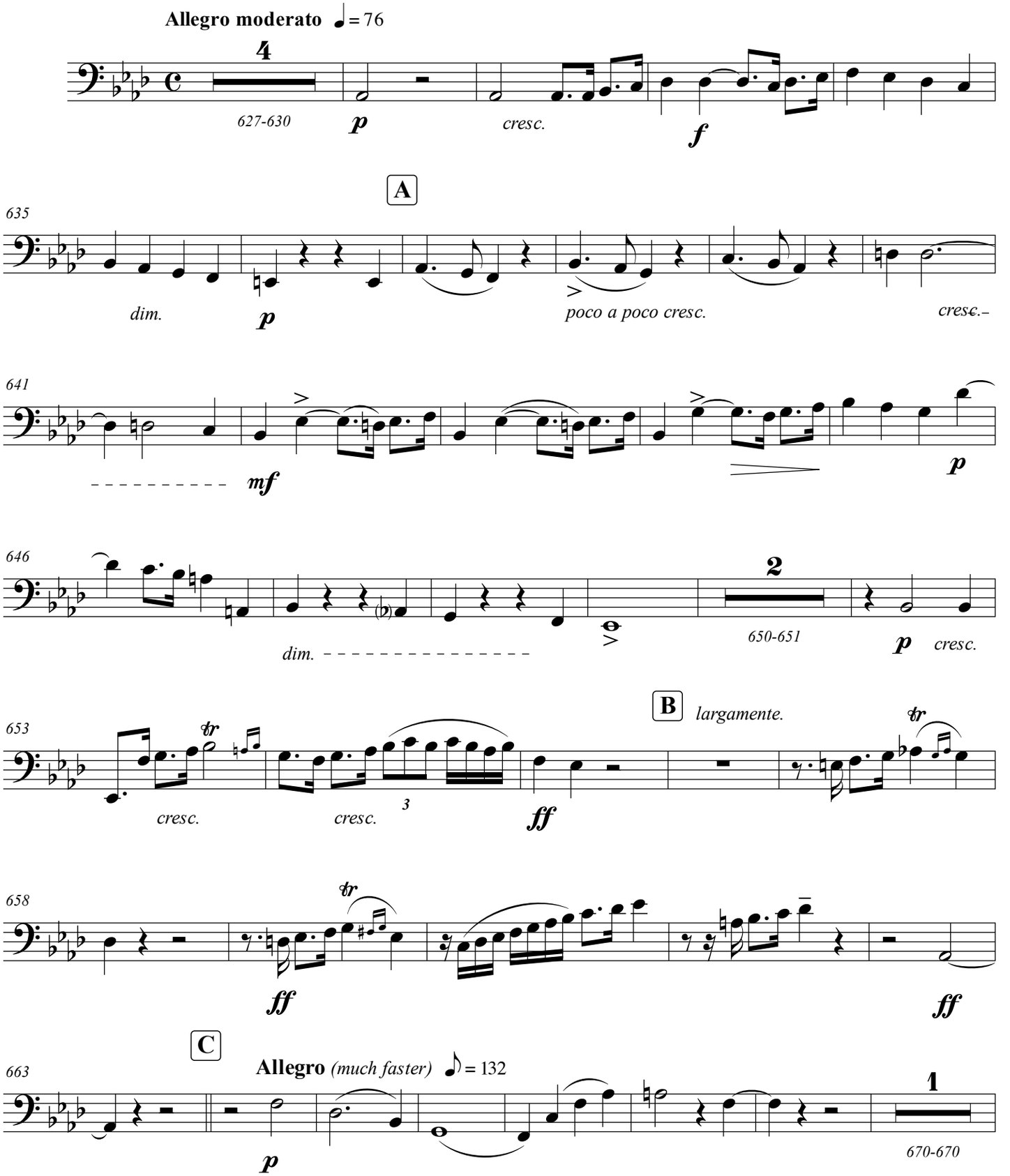
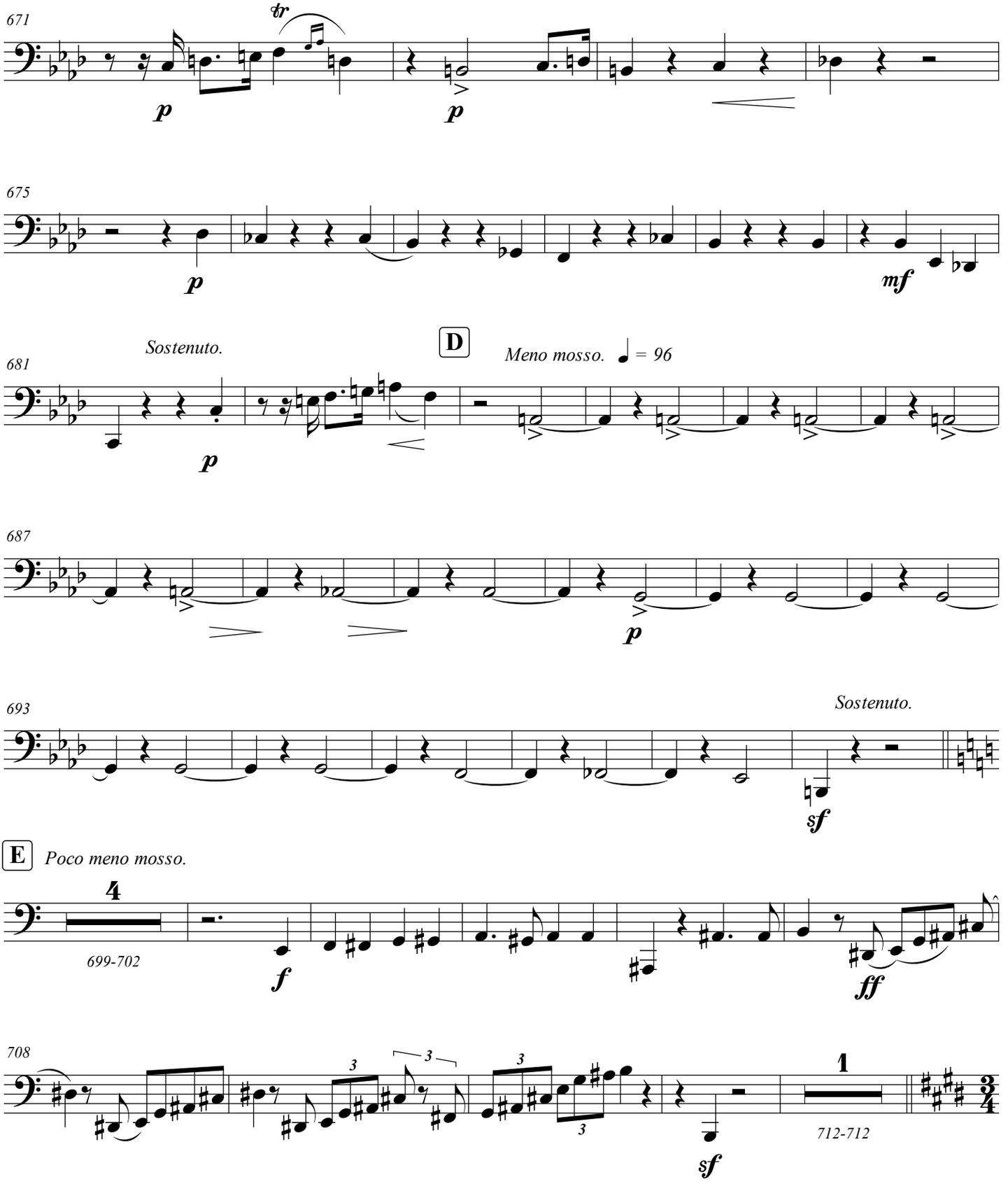
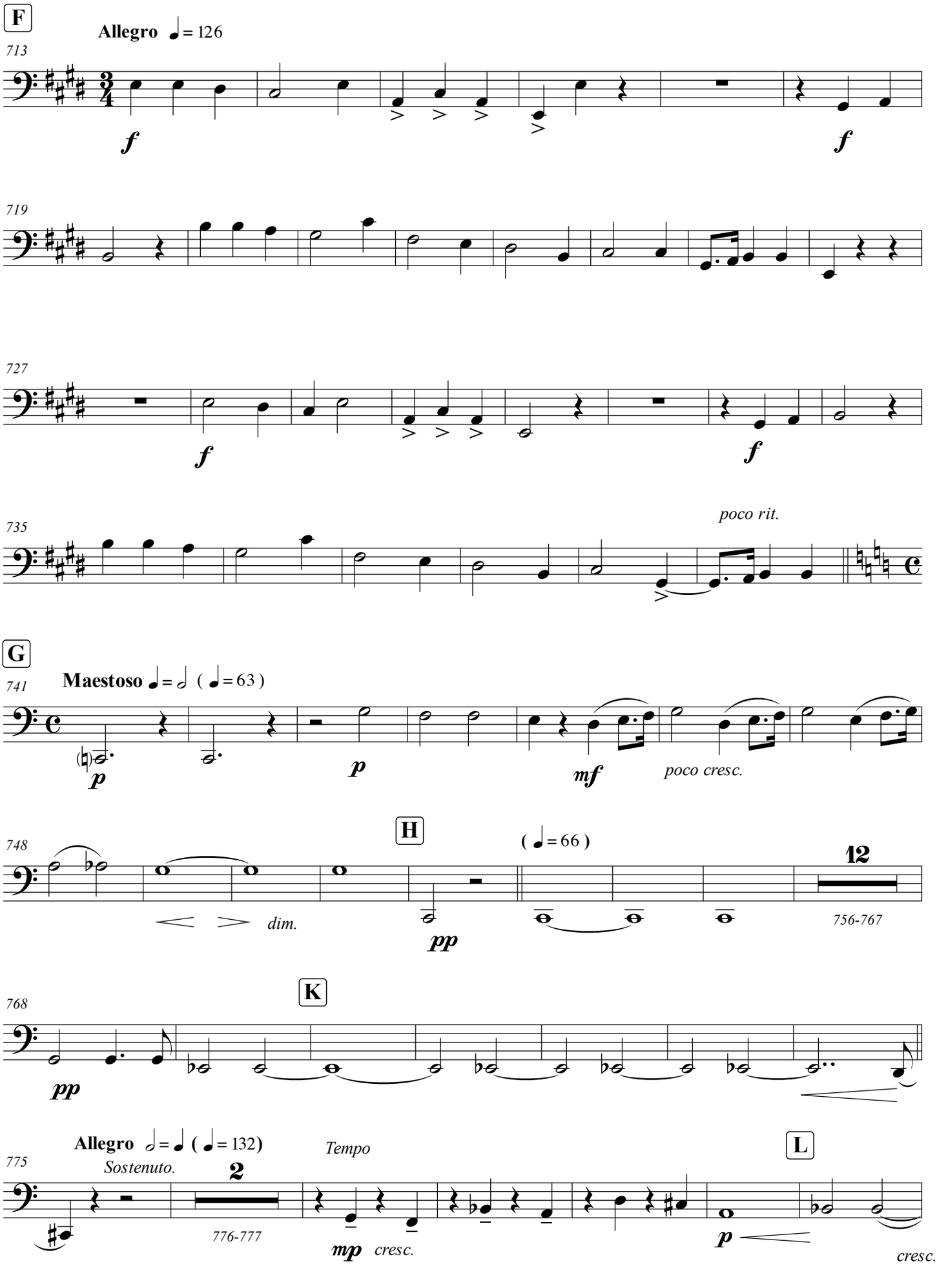
SCENE THREE

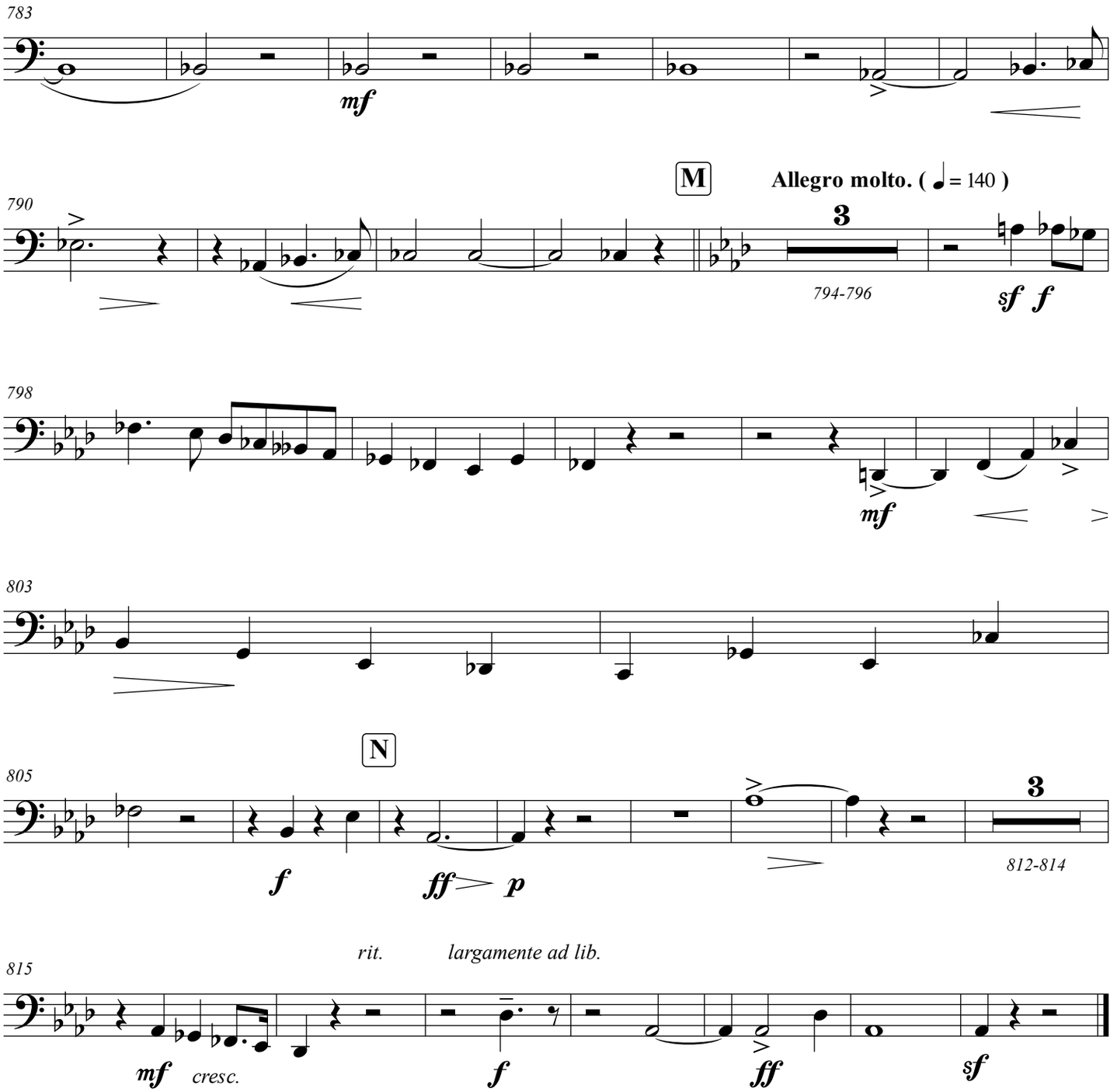
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."




671
tr
p
p
675
p
mf
Sostenuto.
D
Meno mosso. ♩ = 96
681
p
687
p
693
Sostenuto.
sf
E
Poco meno mosso.
4
699-702
f
ff
708
3
3
3
1
712-712
sf

Bassoon 2

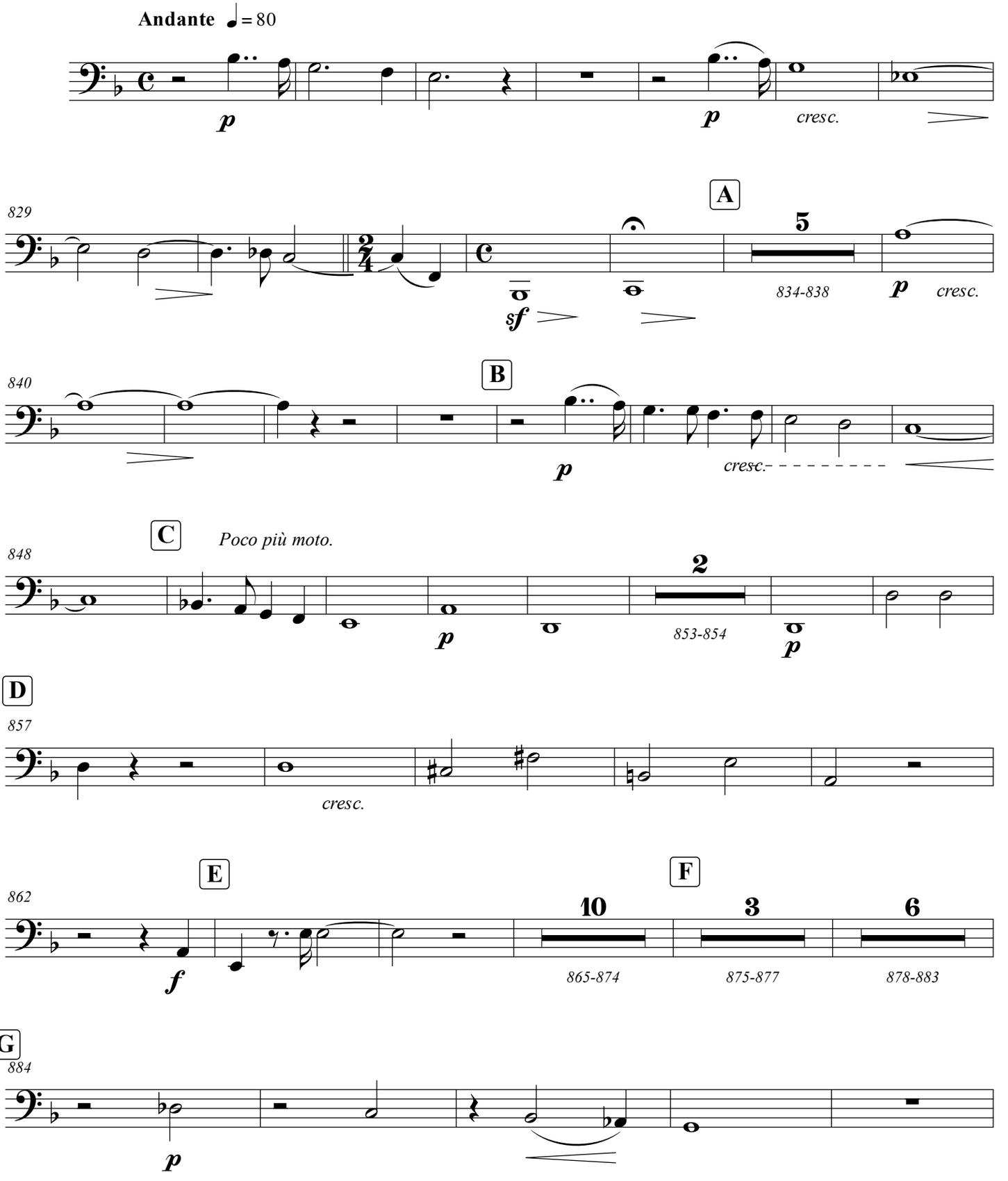

F
Allegro ♩= 126
713
f
719
727
f
f
735
poco rit.
G
741
Maestoso 𝅗𝅥= 𝅗𝅥 (♩= 63)
p
p
mf
poco cresc.
748
H
(♩= 66)
12
dim.
pp
756-767
768
K
pp
775
Allegro 𝅗𝅥= ♩ (♩= 132)
Sostenuto.
2
Tempo
776-777
mp
cresc.
L
p
cresc.

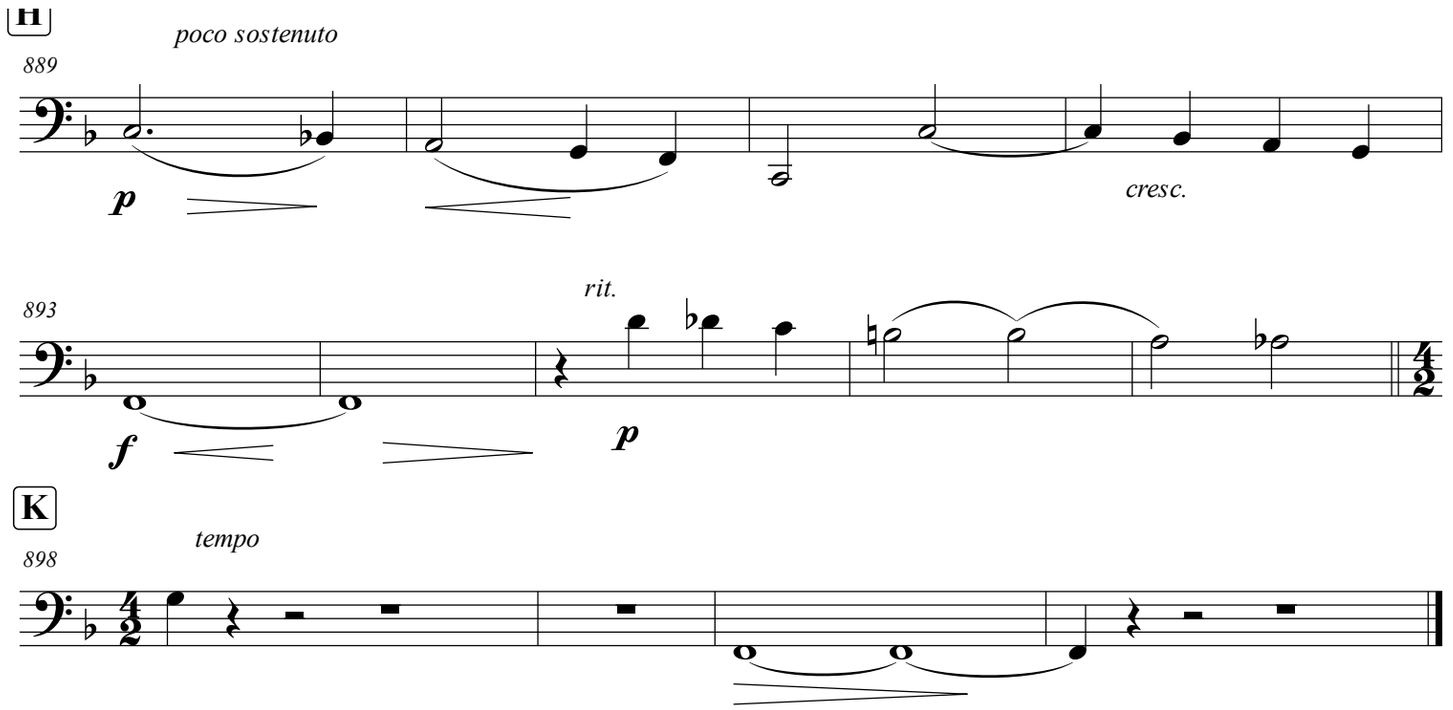

783
mf
M
Allegro molto. (♩ = 140)
790
3
794-796
sf f
798
mf
803
N
805
3
812-814
f
ff p
rit.
largamente ad lib.
815
mf cresc.
f
ff
sf

Bassoon 2

SCENE FOUR

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




H
poco sostenuto
889
p
cresc.
893
rit.
f
p

K
tempo
898

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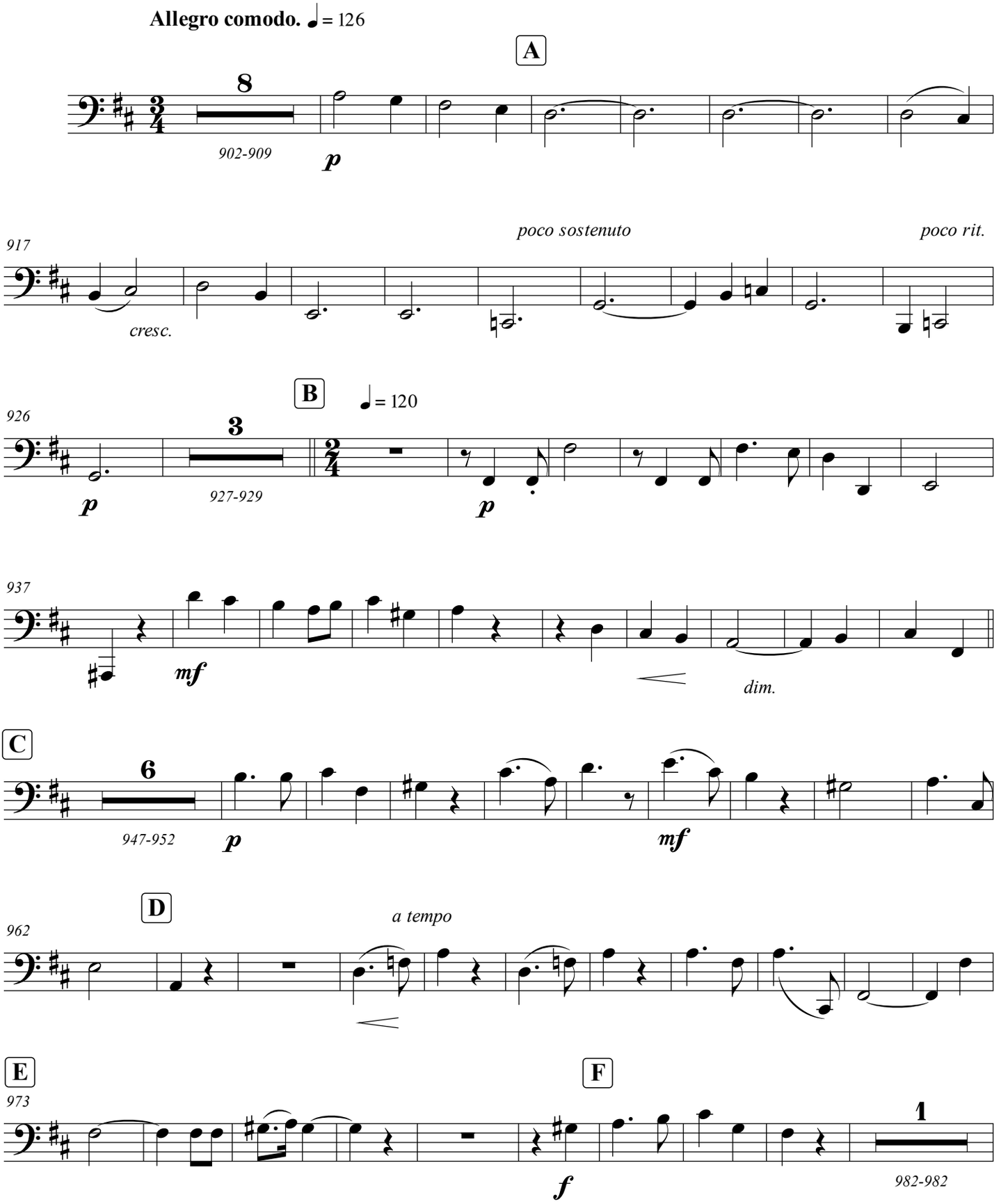
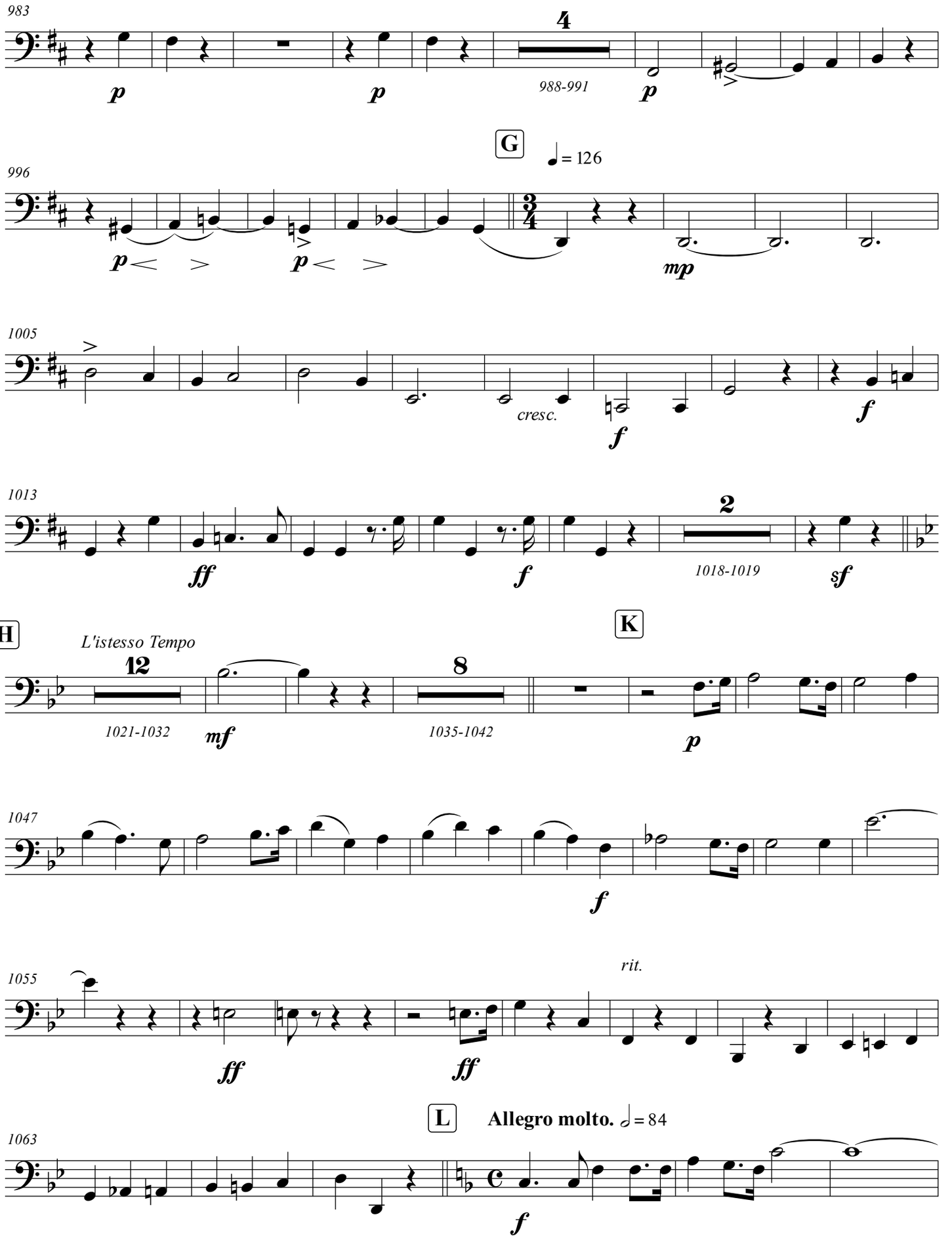
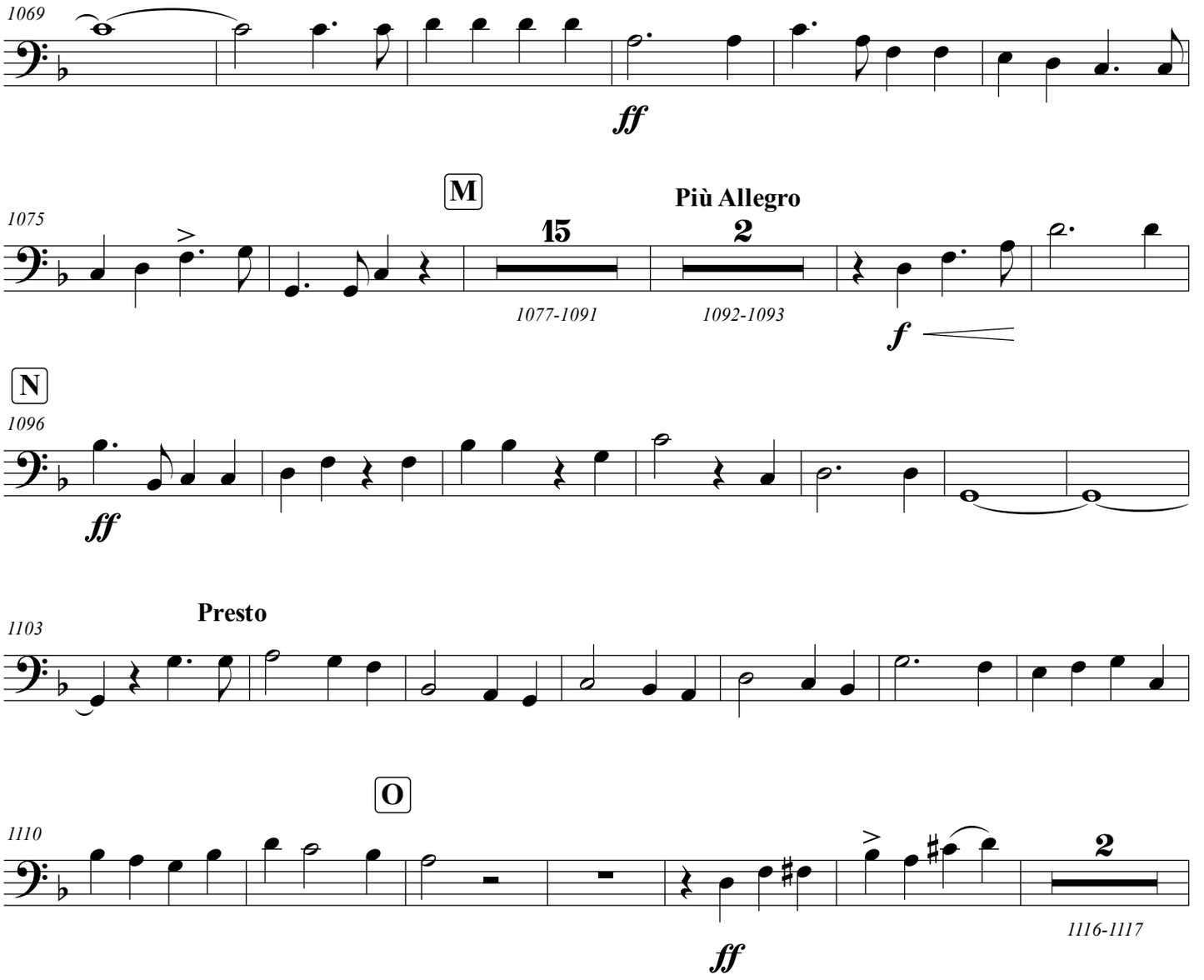
SCENE FIVE

Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"



Bassoon 2


983
4
988-991
p
p
p
G
♩ = 126
996
p
p
mp
1005
cresc.
f
f
1013
2
1018-1019
ff
f
sf
H
L'istesso Tempo
12
1021-1032
mf
8
1035-1042
K
p
1047
f
1055
rit.
ff
ff
L
Allegro molto. 𝅗𝅥 = 84
1063
f


1069
ff
M
Più Allegro
1075
15
2
1077-1091
1092-1093
f
N
1096
ff
Presto
1103
O
1110
2
1116-1117
ff

Bassoon 2

1118

ff

1122

P **Allegro Moderato** 𝅗𝅥 = ♩ (♩ about 96)

1130

mp

rit.

1136

4

1140-1143

R **Andantino** ♪ = ♩ (♪ = 96)

cresc.

4

1144-1147

p

S

6

1152-1157

p

2

1161-1162

p

pp

27

1171-1197

Sopranos

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

T

Poco più mosso.

1204

p

Allegro moderato. ♩ = 96

1212

f

1217

U

Poco più molto ed accelerando.

1222

sf *f* *f*

1227

V

1232

mp

1237

W **Allegro molto. tempo guisto**

1242

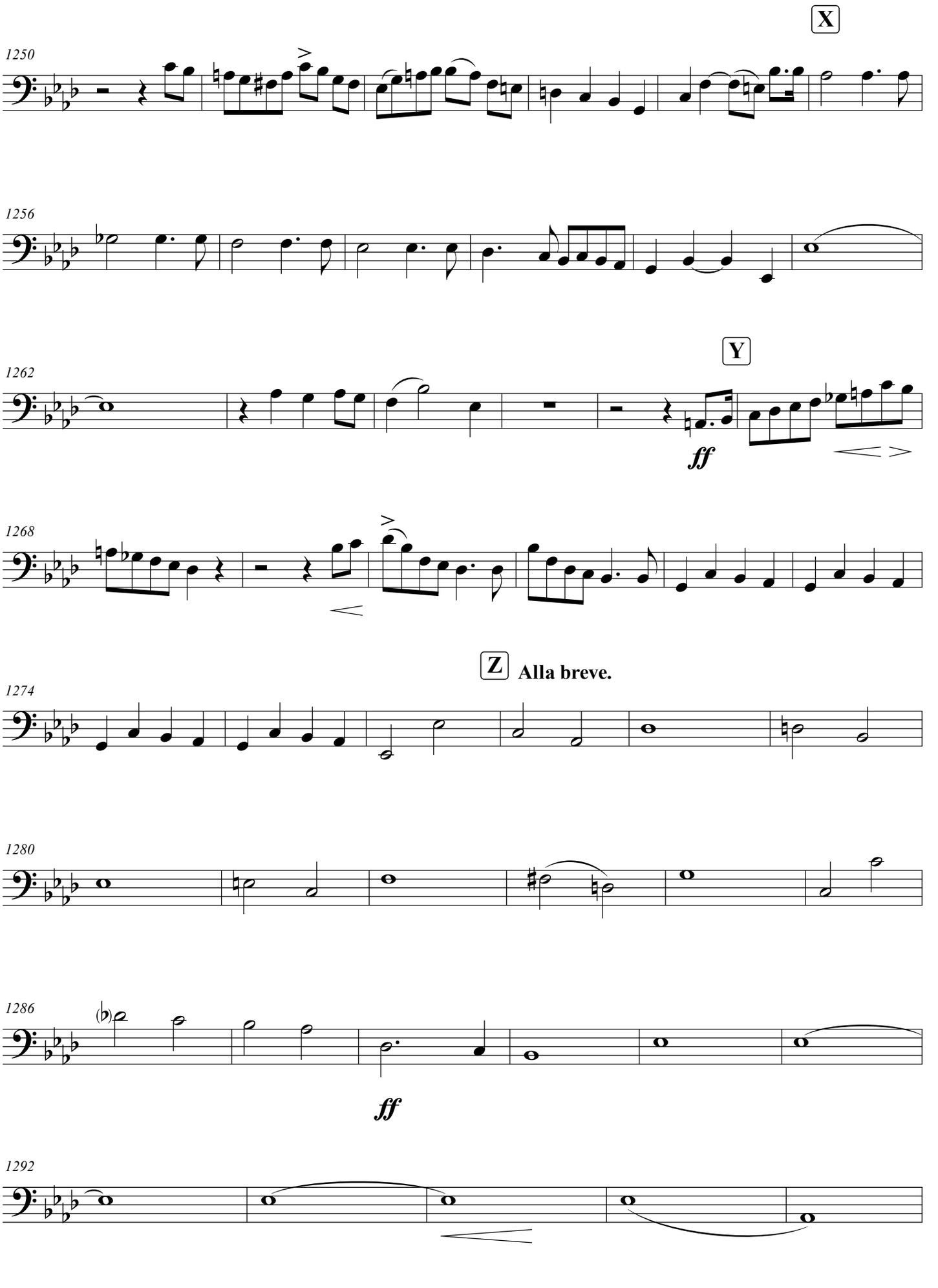
f *ff*

1245

1

1249-1249

Bassoon 2



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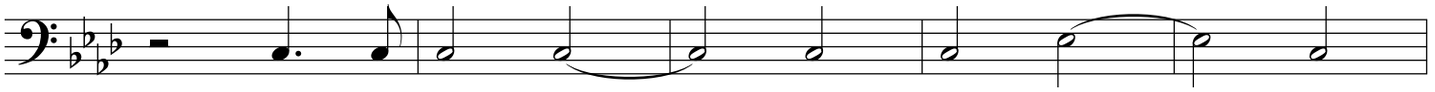

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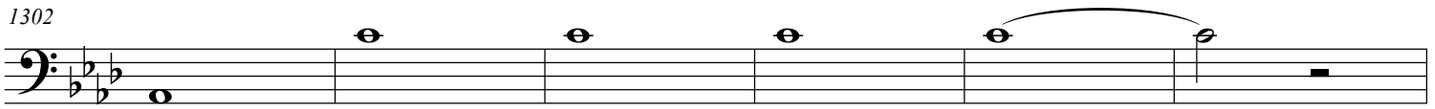

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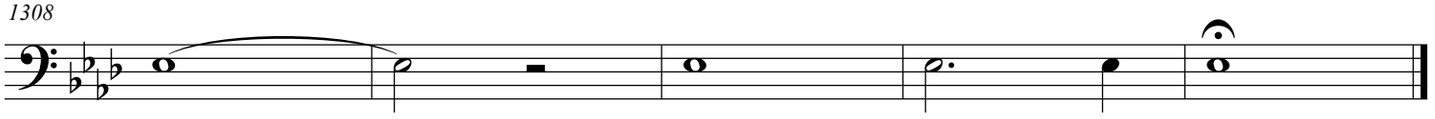

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