

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Cello I

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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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

A

4
1-4
p *mf* *dim.* *pp*

9

cresc. *dim.*

15

cresc.

22

cresc. *f* *cresc.* *f* *rit.*

B

C Tempo primo

Maestoso ma non troppo lento ♩ = 60-72
senza sord.

9
28-36
p *f*
6
40-45

46 *divisi*

f *p*

54 *unis.*

p

61 **A**

- cresc. - - - - - *sf* *p* *p* *sf* *p* *sf* *p*

67 **B** *Poco più moto.*

cresc. molto *f* *p* *cresc.*

72 *rit.* *poco rit.*

sf *p* *p*

78 **C** *Andante con moto.*

mp *pp*

82 *poco cresc.* *mp* *dim.*

poco cresc. *mp* *dim.*

87 **D** *Più moto.*

p

92

sempre cresc.

97

ff

100

sf sf

105

Sostenuto. *divisi* *Sostenuto - colla voce*

p

111

p

117

Allegro

122

largamente. *divisi*

sf

p

f

mf

129

rit. **Adagio** G

sf

pp

135

p *p* *poco a poco cresc.*

143

sempre cresc. *f*

H

150

p *p <* *p <<* *mf <* *f*

K

157

> p *pp* *pp <*

poco rit.

L

166

> *pp* *p* *<* *>* *pp*

174

pp *p*

182

mf *f* *mf* *f*

M

186-187

190

mf *mf*

192-195

N rit. A Tempo ♩ = 76 - 80

200-202 *mf* *mf cresc.*

210 *p* *più molto.* *Sostenuto.*

mf *p* 214-215

O 216 *Molto sostenuto.*

p *p*

3 pizz. 222-224 *p*

p

230 ♩ = 80 arco *p* **1** 236-236

p

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P

Allegro $\text{♩} = \text{♩}$

237

4 pizz.

sf 238-241 *p*

246

arco

mf *f* *f* *ff* *ff*

252

R

2 1

258-259 *sfp* *cresc.* *cresc.* *cresc.* *cresc. ff* 265-265

[S]

266

Musical staff 266: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *sf*, *sf*, *ff*, *mf*, and *cresc.*. There are accents (>) over the first and last notes.

271

Musical staff 271: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *cresc. molto*. There is an accent (>) over the first note.

275

Musical staff 275: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *sf*, *p*, *cresc.*, *f*, and *f*. A trill symbol [T] is placed above the staff.

280

Musical staff 280: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *f*, *mf*, and *poco cresc.*. There is an accent (>) over the first note.

283

Musical staff 283: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *mf* and *poco cresc.*. There is an accent (>) over the first note.

285

Musical staff 285: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *mf* and *poco cresc.*. There is an accent (>) over the first note.

287

Musical staff 287: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *ff*. There is an accent (>) over the first note.

289

Musical staff 289: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests. Dynamics include *ff* and *mp*. There is an accent (>) over the first note.

292 V pizz. *Con motto.*

298

304 arco

310

313 W

X A tempo Y

15

337

341

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

p *mf* *dim.*

352 *poco rit.* **A** *a tempo*

f dim.

357

p

363

cresc.

370 **B** **C**

cresc. *p* 374-377 *p*

380 **Tempo primo**

sf *sf* *sf dim.* *pp* *p*

387

sf

392 *pizz. rit.* **D** **Andante molto sostenuto.** ♩ = 96 *pizz.* **2** *mp*
395-396

398

401

405 *poco rit.* **E** **A tempo** *arco*
mf *p*

409 *poco rit.*

413 *f*

F 416 *pizz.* *rit. molto* **1**
418-418

419 **G** arco *tempo pizz.*
p

422 arco *pp* *cresc.*
cresc.

426 **H** *pizz.* *Animato.*
f *dim.* *p*

431 arco **K** *Sostenuto.* *poco rit.*
ff *pp*

L *Ma poco più sostenuto.* *Sostenuto.*
p

448

453 *rit.* *tempo*
dim. *dim.*

458 *poco rit.* **M** *a tempo*
4 *3* *3* *3* *3* *3* *3* *3* *3*
p

465

468

471

474

rit.

477

481

largamente.

O Adagio. ♩ = ♩

488

P Andante con moto moderato. ♩ = 80

501 Q

p

508

p

516 *poco rit.* R

p

518-519

525 S

p

534 T

p

544 *poco rit.* 3

p

548-550

W

555 *rit.*

p

X *Meno mosso.* 6 *Contralto Solo*

p

563-568

But thy voice sounds low ___ and ten - der ___ Like the fair - est;

575



for it folds thee From thy sight, that li-quad splen-dour And all feel, yet see thee nev-er, As I feel

583

dim e poco rit.



p

Y

con sord.

590



pp

poco a poco cresc.

601

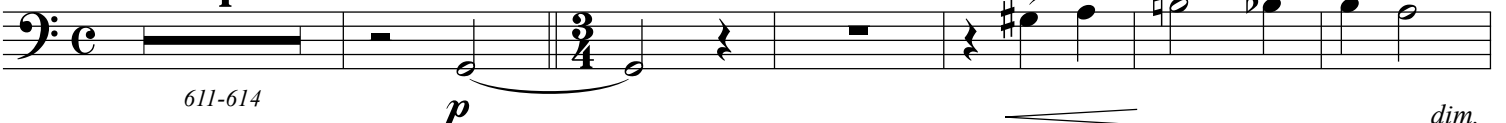


p

608-610

Z

senza sord.

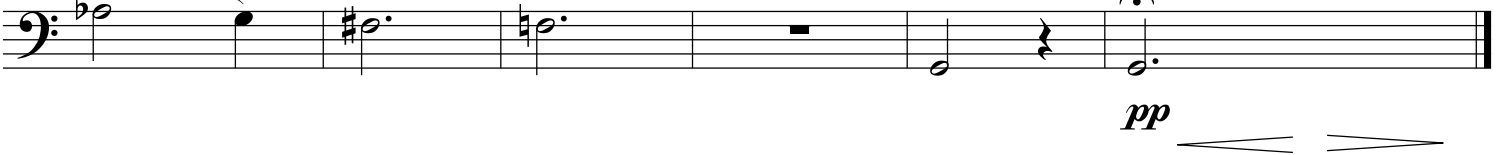


611-614

p

dim.

621



pp

SCENE THREE

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

Allegro moderato ♩ = 76

divisi

p *poco cresc.* *p*

632

A

637

p *poco a poco cresc.* *sf* *cresc.* *f*

643

dim.

648

mf *cresc.*

B *largamente.*

654

ff *f*

C **Allegro** (*much faster*) ♩ = 132

660

f *p*

666

Musical staff 666: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and quarter notes with rests.

671

Musical staff 671: Bass clef, key signature of two flats, 3/4 time signature. Starts with a *pizz.* (pizzicato) instruction and a dynamic of *f*. A fermata covers measures 673-674, with a '2' above it. The staff then continues with eighth notes and rests, ending with a dynamic of *p* and an *arco* instruction.

678

Musical staff 678: Bass clef, key signature of two flats, 3/4 time signature. Starts with a *cresc.* (crescendo) instruction. A dynamic of *ff* (fortissimo) is indicated. The staff includes a *Sostenuto.* instruction and a dynamic of *sf* (sforzando). A fermata covers measures 683-695, with a '13' above it. A tempo change to *Meno mosso.* with a quarter note equal to 96 is indicated. A box labeled 'D' is present.

696

Musical staff 696: Bass clef, key signature of two flats, 3/4 time signature. Starts with a dynamic of *p* (piano). The staff features a series of sixteenth-note runs. A dynamic of *p* is indicated again. The staff includes a *Sostenuto.* instruction and a dynamic of *p*. A tempo change to *Poco meno mosso.* is indicated. A box labeled 'E' is present.

700

Musical staff 700: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a series of eighth-note runs with accents. A *cresc.* (crescendo) instruction is present.

704

Musical staff 704: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a series of eighth-note runs with accents. A dynamic of *ff* (fortissimo) is indicated.

708

Musical staff 708: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a series of eighth-note runs with accents and triplets. A dynamic of *sf* (sforzando) is indicated.

F

Allegro ♩ = 126

Musical staff 713-726 and 729-740: Bass clef, key signature of two sharps, 3/4 time signature. The staff contains a series of quarter notes and rests. A dynamic of *f* (forte) is indicated. A fermata covers measures 713-726, with a '14' above it. Another fermata covers measures 729-740, with a '12' above it.

G

741 **Maestoso** ♩ = ♩ (♩ = 63)

Musical staff 741-747: Cello I, Maestoso, pp. The staff contains a series of chords, each consisting of a low octave G and a higher octave G, with a fermata over the higher G. The dynamics are marked *pp*.

H

748 *divisi* (♩ = 66) *unis.*

Musical staff 748-755: Cello I, *divisi*, *p*, *pp*. The staff shows a *divisi* section with chords moving from G4 to E4. A *p* dynamic is marked under the first few chords, and a *pp* dynamic is marked under the final chord. A fermata is present over the final chord.

K

Musical staff 756-771: Cello I, 8, *pp*. The staff contains a series of chords, each consisting of a low octave G and a higher octave G, with a fermata over the higher G. The dynamics are marked *pp*. A bracket indicates measures 761-768.

772

Allegro ♩ = ♩ (♩ = 132)

Tempo

Musical staff 772-778: Cello I, *cresc.*, *ff*, *mp*, *cresc.*. The staff shows a series of chords moving from G4 to E4. A *cresc.* marking is followed by a *ff* dynamic, then a *mp* dynamic, and another *cresc.* marking. A bracket indicates measures 776-777.

779

L

Musical staff 779-785: Cello I, 2, *mf*. The staff contains a series of chords, each consisting of a low octave G and a higher octave G, with a fermata over the higher G. The dynamics are marked *mf*. A bracket indicates measures 782-783.

M

786 **Allegro molto.** (♩ = 140)

Musical staff 786-795: Cello I, *sf*, *f*, *mf*. The staff shows a series of chords moving from G4 to E4. A *sf* dynamic is marked under the first chord, followed by a *f* dynamic, and then a *mf* dynamic. A bracket indicates measures 789-793.

796

Musical staff 796-800: Cello I, *f*. The staff contains a series of chords, each consisting of a low octave G and a higher octave G, with a fermata over the higher G. The dynamics are marked *f*.

801

Musical staff 801-805: Cello I. The staff contains a series of chords, each consisting of a low octave G and a higher octave G, with a fermata over the higher G.

N

807

Musical notation for measures 807-815. The staff is in bass clef with a key signature of two flats. Measure 807 contains a quarter rest followed by a dotted quarter note. Measure 808 contains a quarter rest followed by a quarter note. Measure 809 contains a whole note chord. Measure 810 contains a whole note chord. Measure 811 contains a quarter note with an accent (>). Measure 812 contains a quarter note with an accent (>). Measure 813 contains a quarter note with an accent (>). Measure 814 contains a quarter note with an accent (>). Measure 815 contains a quarter note with an accent (>). Above measure 809 is a bracket labeled '7'. Above measure 811 is the marking 'rit.'. Above measure 815 is the marking 'largamente ad lib.'. Below measure 809 is the marking '809-815'. Below measure 812 is the marking 'cresc.'.

818

Musical notation for measure 818. The staff is in bass clef with a key signature of two flats. The measure contains a quarter rest, followed by a quarter note with an accent (>) and dynamic marking *f*, a quarter note with dynamic marking *ff*, a half note with dynamic marking *sf*, and a quarter rest. The measure ends with a double bar line.

SCENE FOUR

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

Andante $\text{♩} = 80$

9

822-830

A

10

834-843

p

845

C *Poco più moto.* D

2

849-850

p

854

D

p cresc.

860

E

f

divisi

p

866

cresc.

mp

cresc.

872

F

878

largamente.

G

f

p

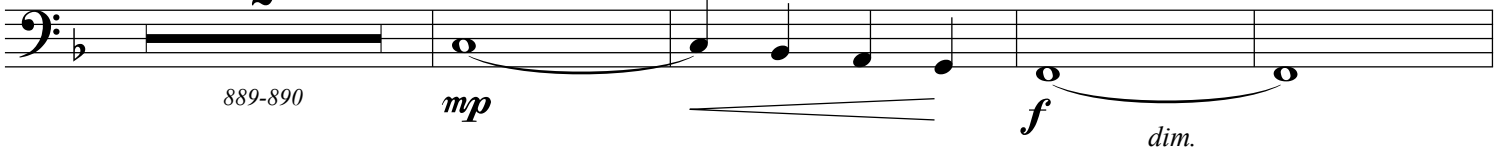
885



H

poco sostenuto

2

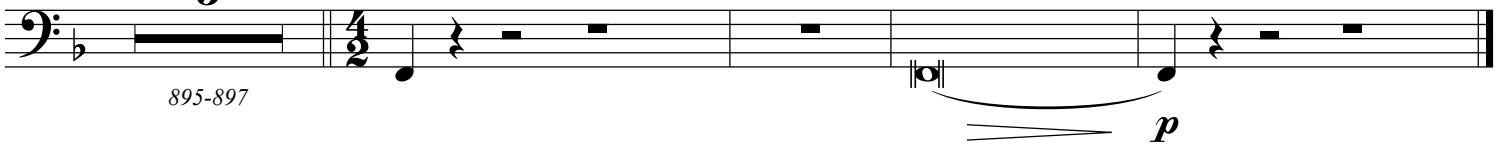


rit.

K

tempo

3



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

10 8 *poco sostenuto* *pizz.*

902-911 912-919 *p* *p*

924

poco rit.

arco

B

♩ = 120

p

934

mf

C

pizz.

arco

945

6

947-952

cresc.

p *cresc.*

D

a tempo

960

p

E

pizz.

F

971

5

974-978

mf

p

mf *p*

G

♩ = 126

986

pizz.

arco

12

988-999

p

poco a poco cresc.

p *poco a poco cresc.*

1006

cresc. **f**

1014

ff

H

L'istesso Tempo

1021

mp

1029

cresc. **f p mp** pizz.

1037

arco divisi

K

p pp p

1045

f

1053

rit.

ff ff

L

Allegro molto. ♩ = 84

1061

6

ff

1066-1071

1072 M

sff 1073-1075 *sf sf f*

1081

1087 Più Allegro

poco rit. ma non troppo
dim.

1093 N

ff

1099 Presto

mf cresc.

1106 O

1113

ff 1116-1117 *ff*

1120

1124

1124-1131

P **Allegro Moderato** ♩ = ♩ *divisi rit.*

1131

1132-1135 *p* 1140-1143

R **Andantino** ♩ = ♩ (♩ = 96) **S**

1144-1147

pizz. *p*

1154

1162

arco *divisi* *p*

1171

1178-1179

Poco più mosso.

1180 T

18

1186-1203

p *mp*

1206

3

1212

Allegro moderato. ♩ = 96

cresc. *mf*

1217

f

1222

U *Poco più molto ed accelerando.*

1227

V

1232

p *cresc.*

1237

W Allegro molto. tempo giusto

1242

Musical staff 1242: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line starting with a forte (*f*) dynamic. It features eighth and sixteenth notes with various articulations including accents and slurs. A hairpin crescendo is visible below the staff.

1246

Musical staff 1246: Bass clef, key signature of two flats. The staff contains a melodic line with a forte (*f*) dynamic. It features eighth and sixteenth notes with accents and slurs. A hairpin crescendo is visible below the staff.

1251

Musical staff 1251: Bass clef, key signature of two flats. The staff contains a melodic line with a forte (*f*) dynamic. It features eighth and sixteenth notes with accents and slurs. A hairpin crescendo is visible below the staff. A boxed 'X' is located above the staff towards the right end.

1256

Musical staff 1256: Bass clef, key signature of two flats. The staff contains a melodic line with a forte (*f*) dynamic. It features eighth and sixteenth notes with accents and slurs. A hairpin crescendo is visible below the staff.

1262

Musical staff 1262: Bass clef, key signature of two flats. The staff contains a melodic line with a forte (*f*) dynamic. It features eighth and sixteenth notes with accents and slurs. A hairpin crescendo is visible below the staff. A first ending bracket labeled '1' spans the final two measures. The text '1265-1265' is written below the staff.

1266 Y

ff *ff*

1271 Z *Alla breve.*

Alla breve.

1278

1286

1293

1299

1307



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