Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Cello II

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

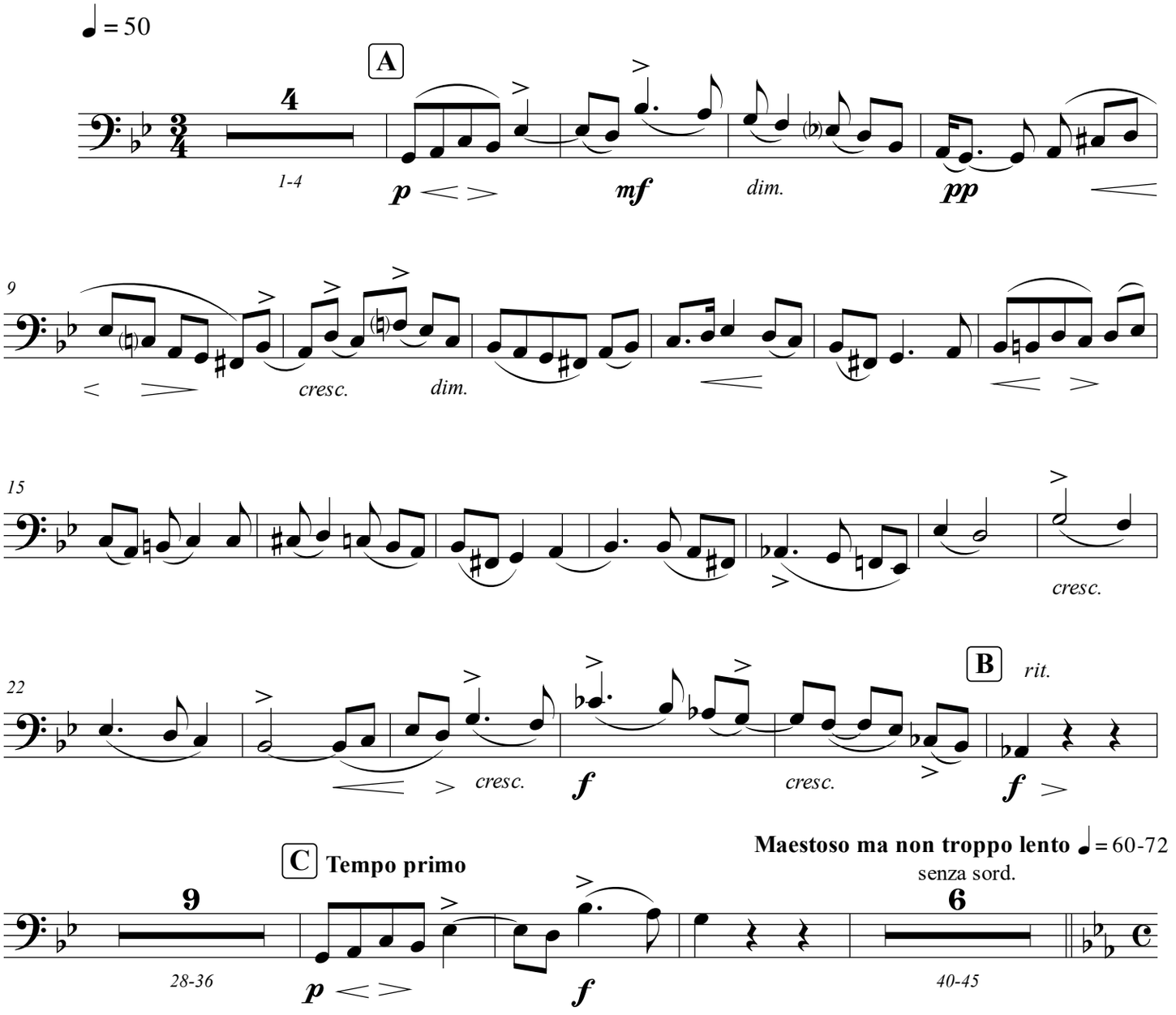
Autograph Manuscript:	Royal College of Music, London MS 4212
Vocal Score:	Novello Octavo Edition No. 6075
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

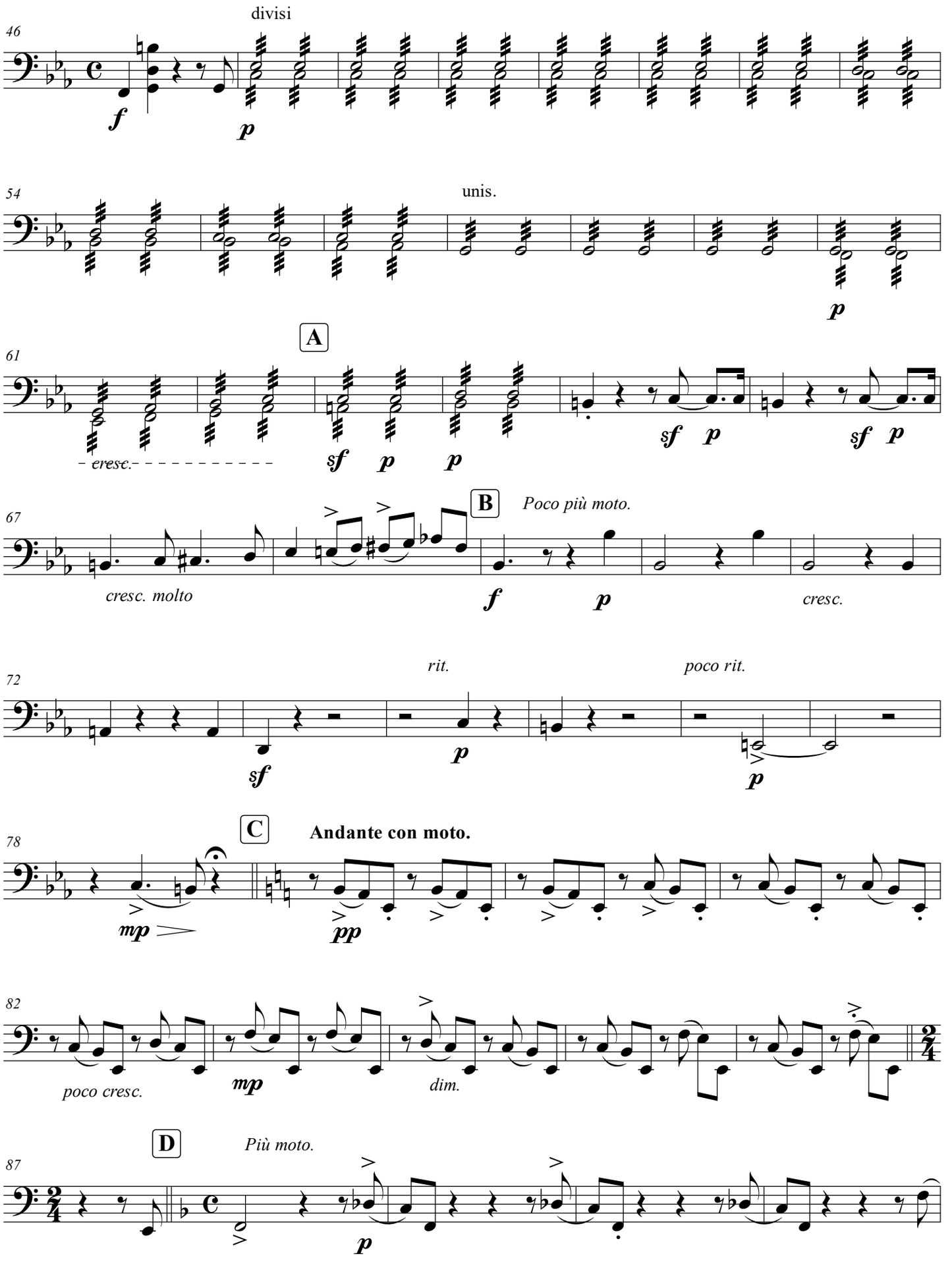
Reference Material and Software

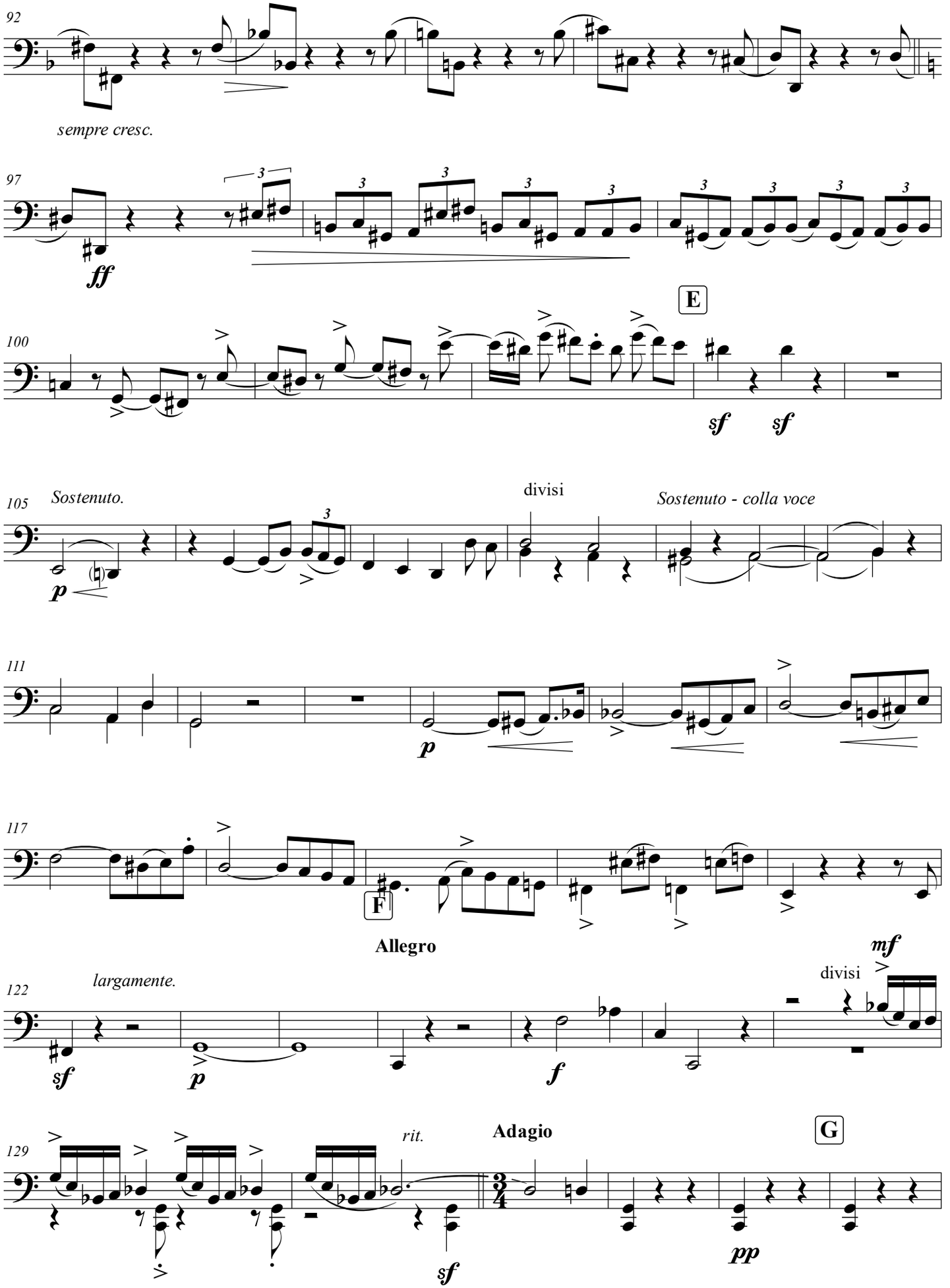
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

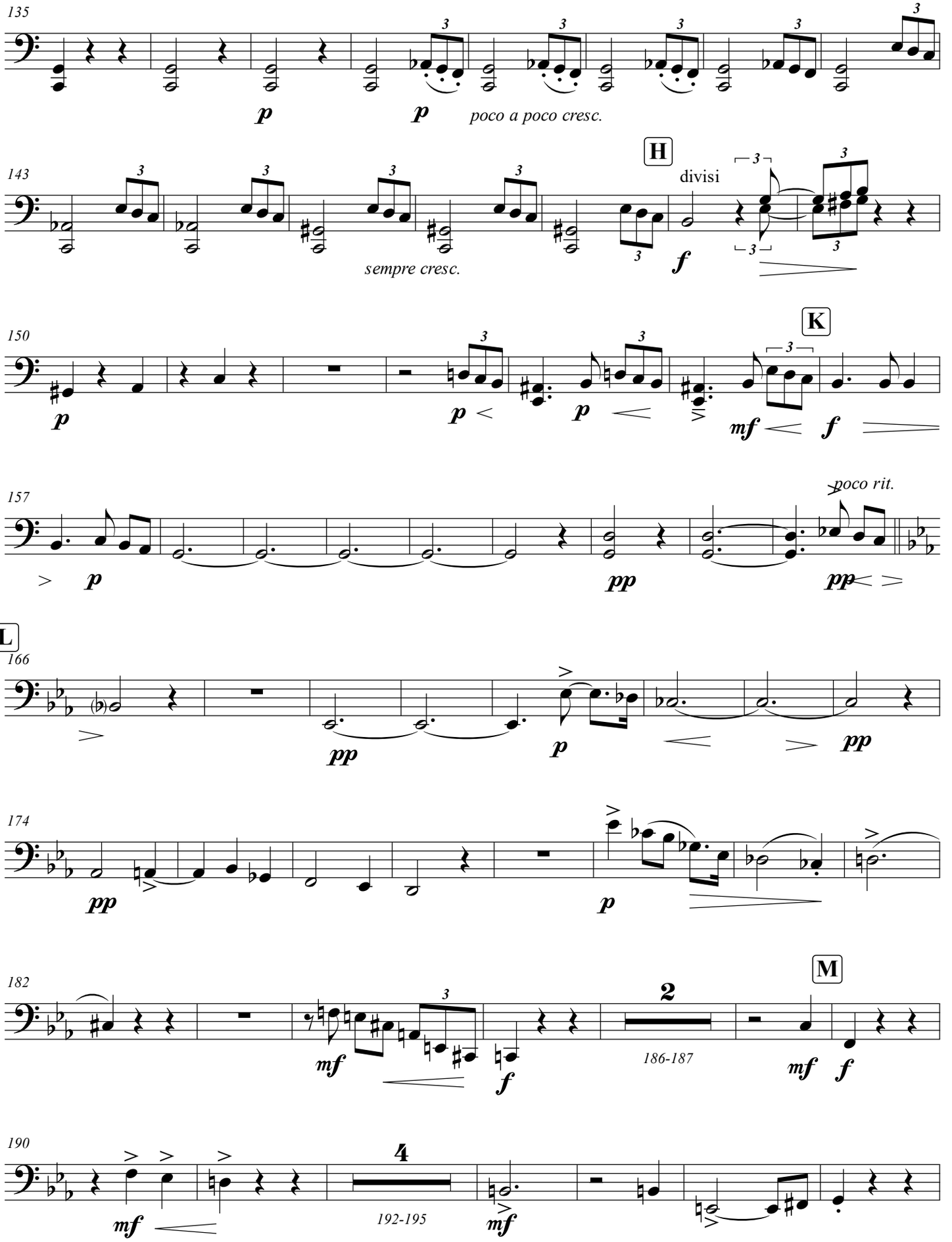
SCENE ONE

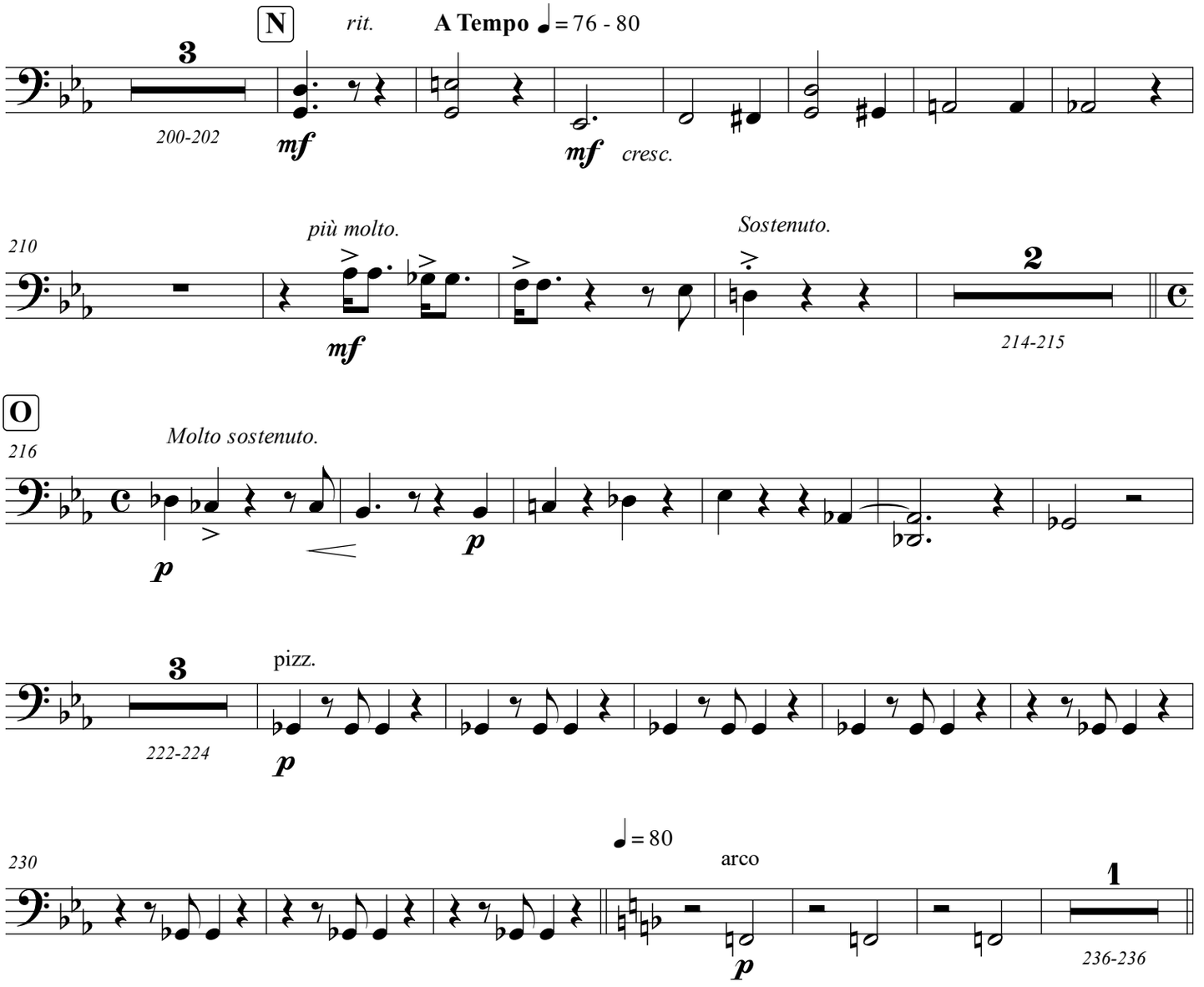
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."




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.
87
D
Più moto.
p


92
sempre cresc.
97
ff
E
100
sf sf
105
Sostenuto.
p
divisi
Sostenuto - colla voce
111
p
117
F
Allegro
mf
122
largamente.
sf
p
f
divisi
129
rit.
sf
Adagio
G
pp


135
p
p
poco a poco cresc.
143
H
divisi
sempre cresc.
f
150
K
p
p
mf
f
157
poco rit.
p
pp
pp
L
166
pp
p
pp
174
pp
p
182
M
mf
f
2
186-187
mf
f
190
4
192-195
mf
mf


N
rit.
A Tempo ♩= 76 - 80
3
200-202
mf
mf cresc.
210
più molto.
Sostenuto.
mf
2
214-215
O
216
Molto sostenuto.
p
p
3
222-224
pizz.
p
♩= 80
230
arco
1
p
236-236

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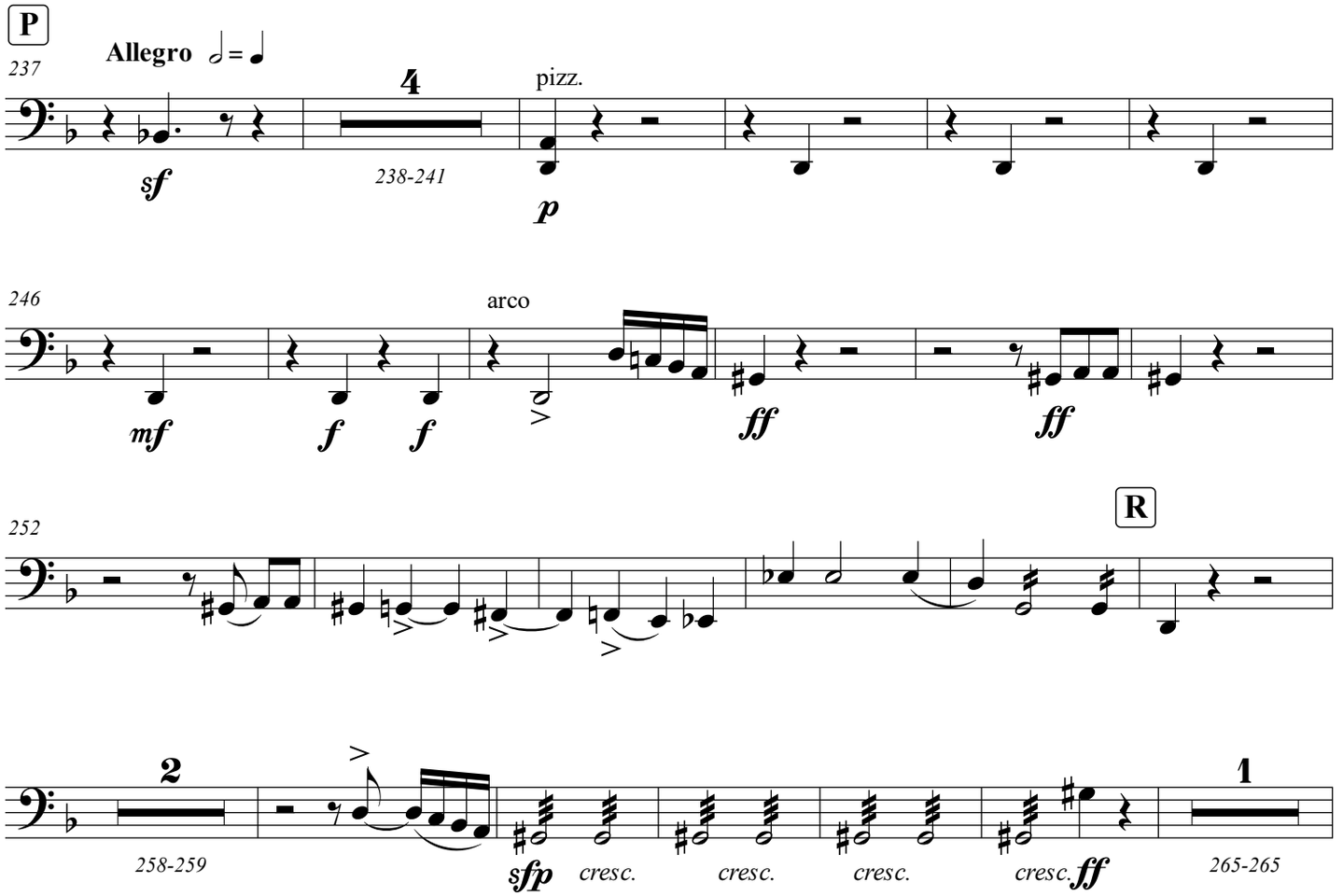
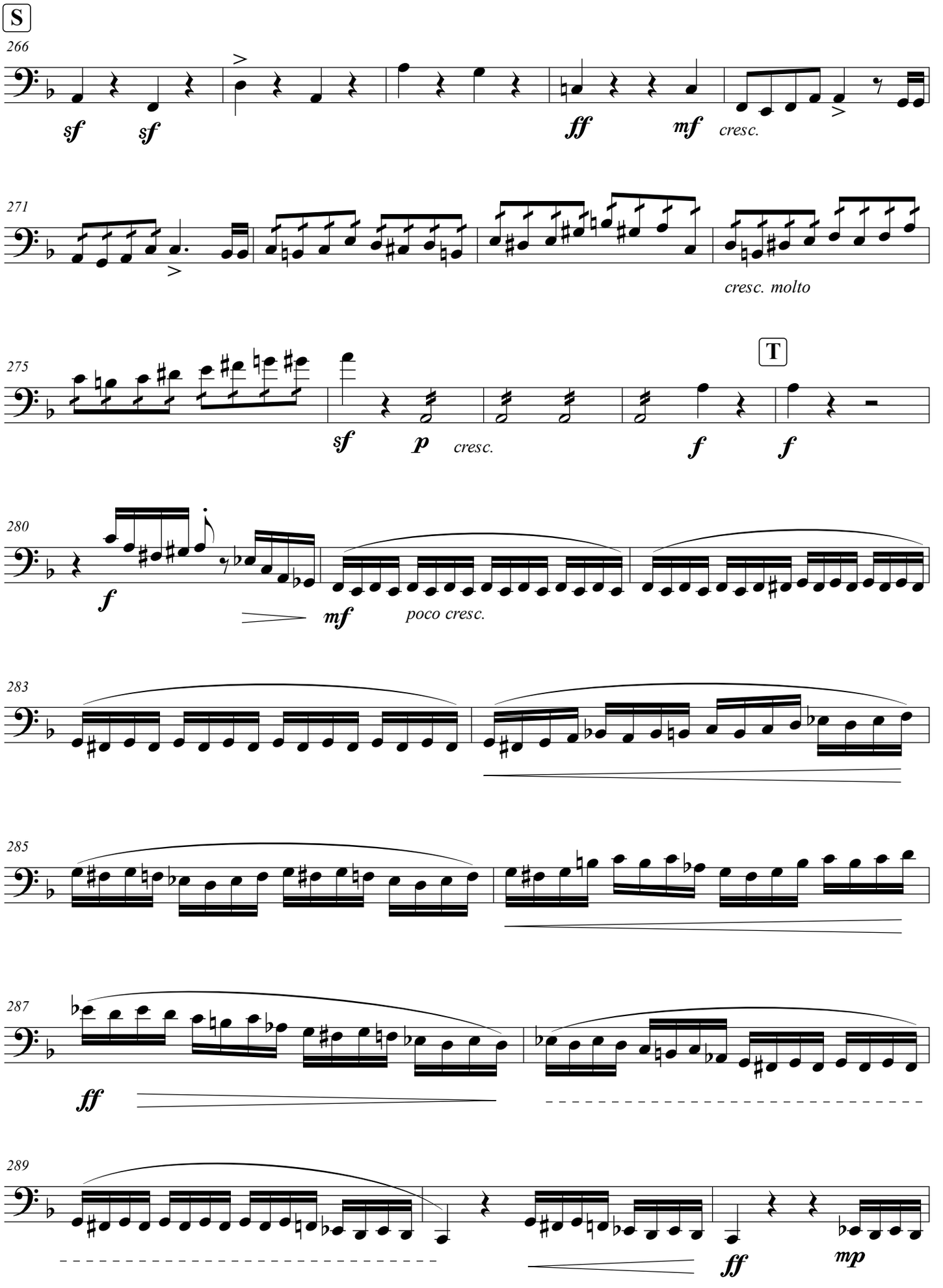
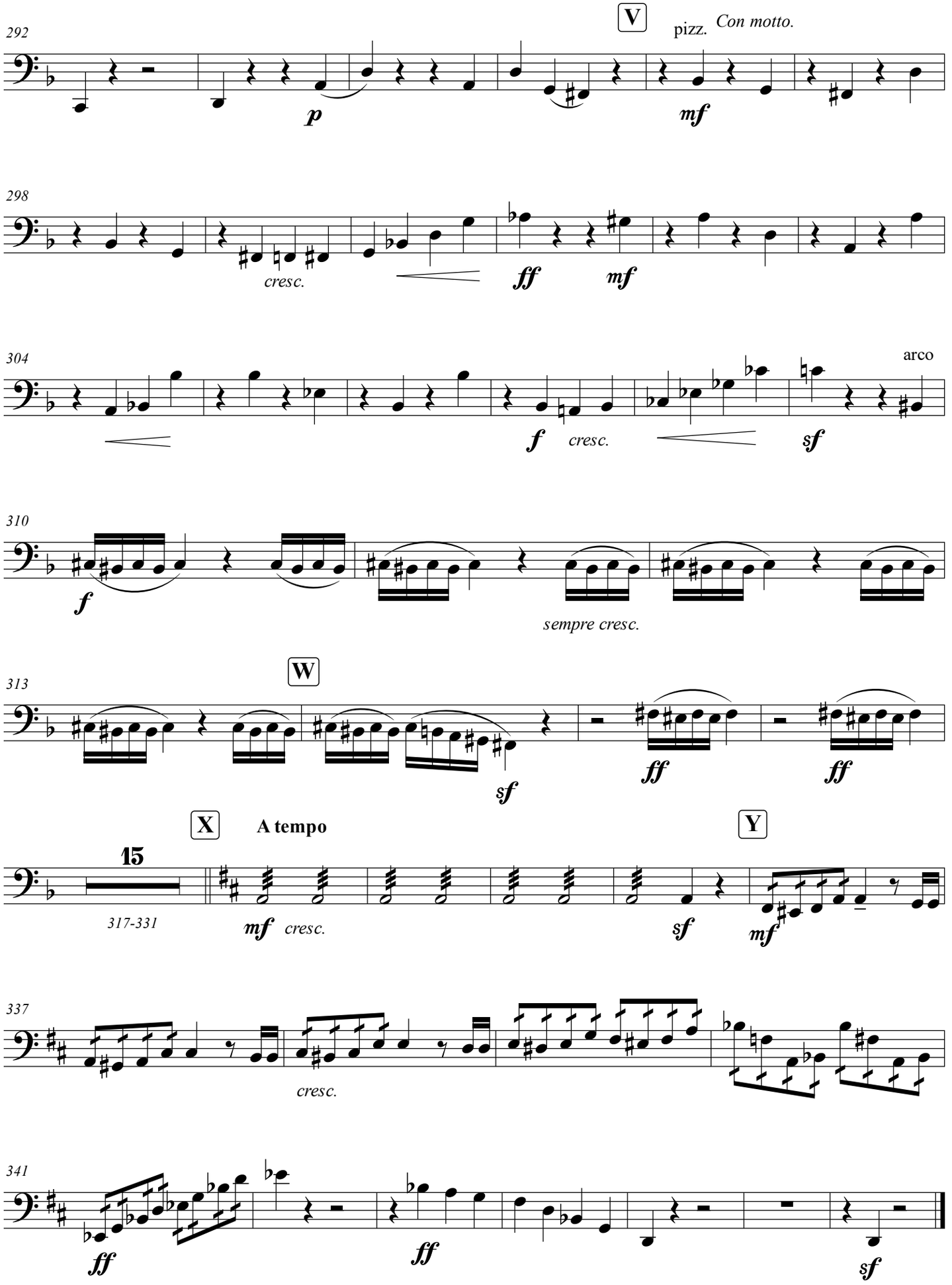
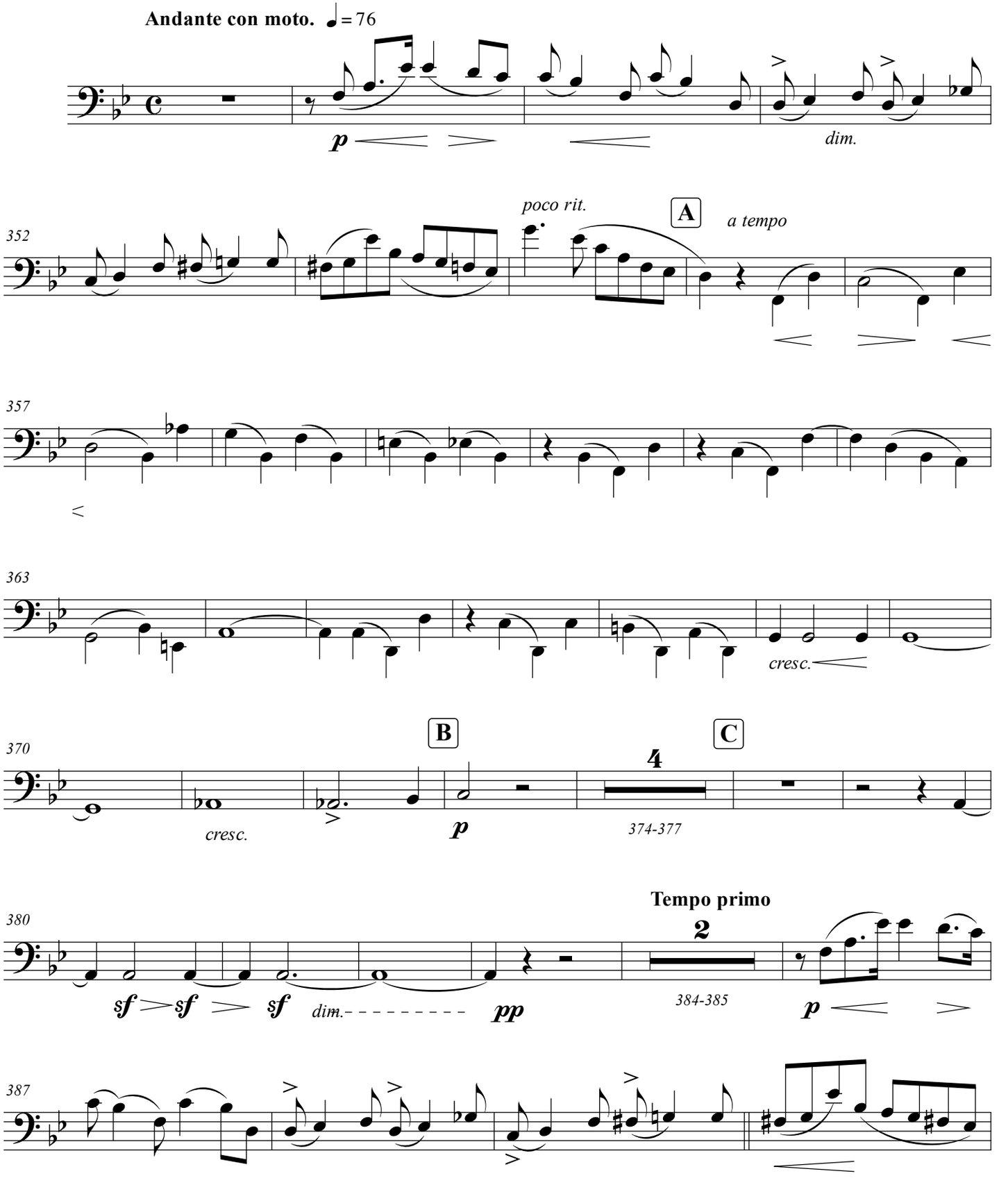

P
237
Allegro
4
pizz.
sf
238-241
p
246
arco
mf
f
f
ff
ff
252
R
2
258-259
sfp
cresc.
cresc.
cresc.
cresc.
ff
1
265-265

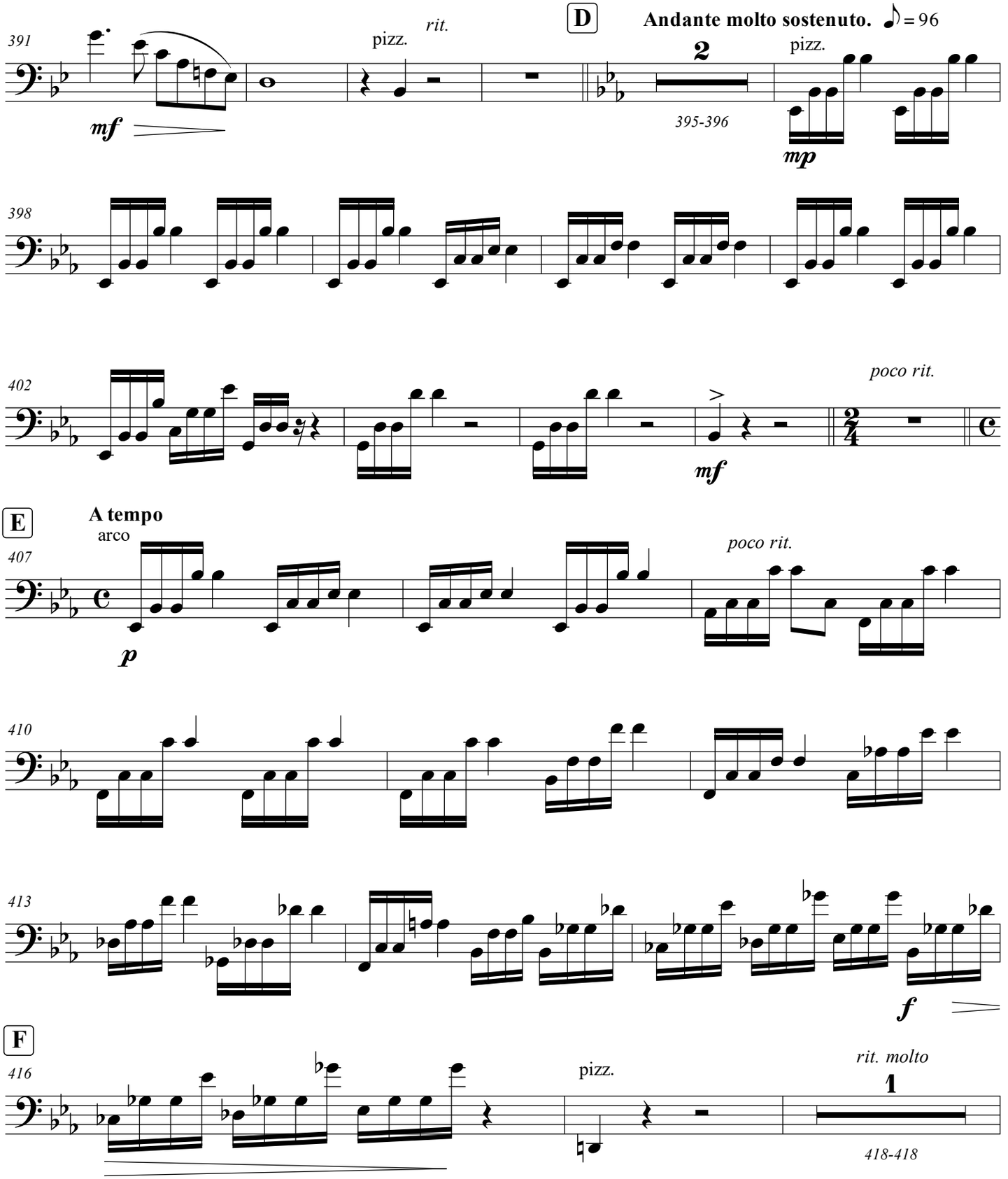

S
266
sf sf
ff mf cresc.
271
cresc. molto
275
T
sf p cresc.
f f
280
f
mf poco cresc.
283
285
287
ff
289
ff mp

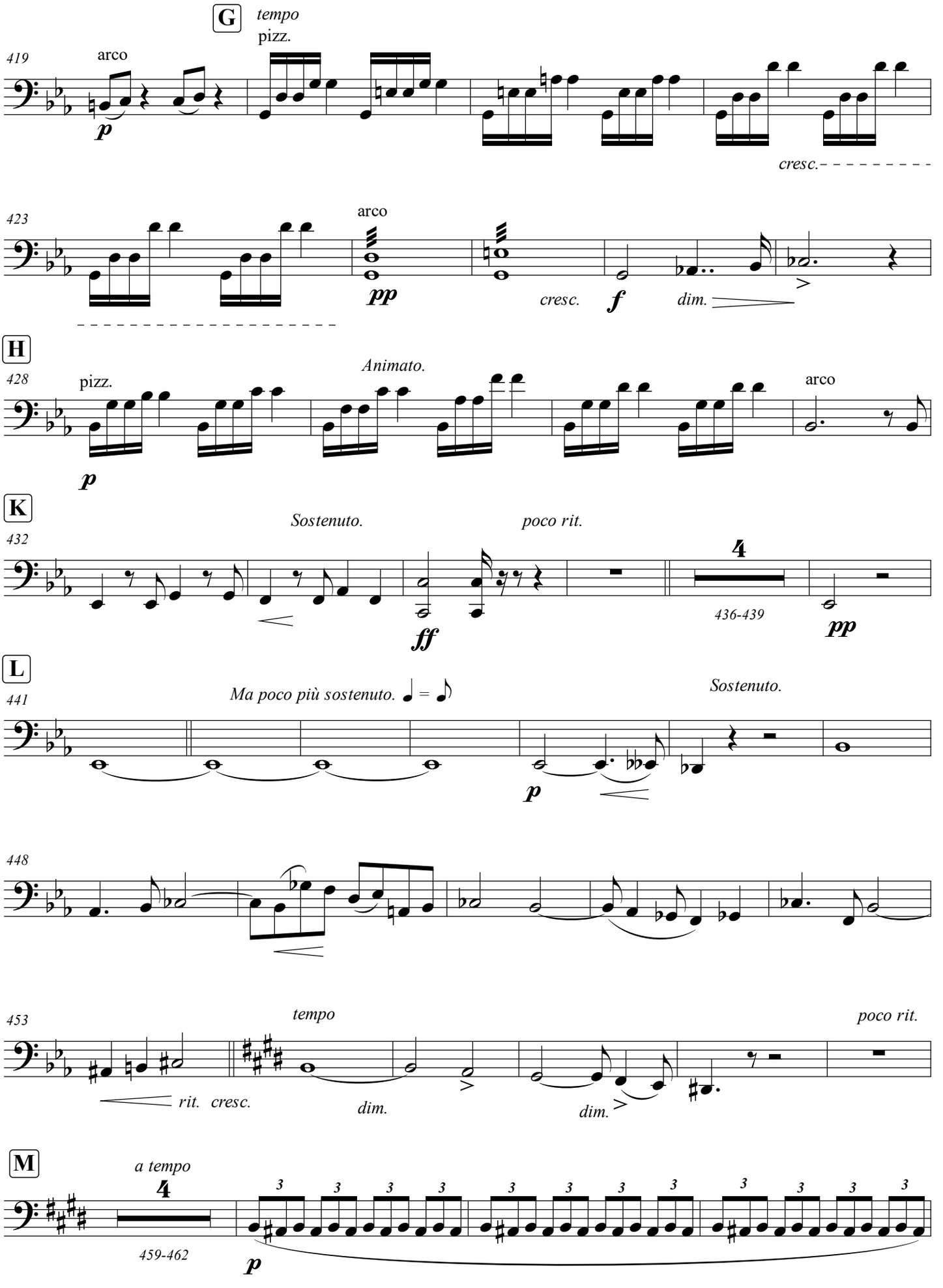

292
V
pizz.
Con motto.
p
mf
298
cresc.
ff
mf
304
arco
f
cresc.
sf
310
f
sempre cresc.
313
W
sf
ff
ff
X
A tempo
Y
15
317-331
mf
cresc.
sf
mf
337
cresc.
341
ff
ff
sf

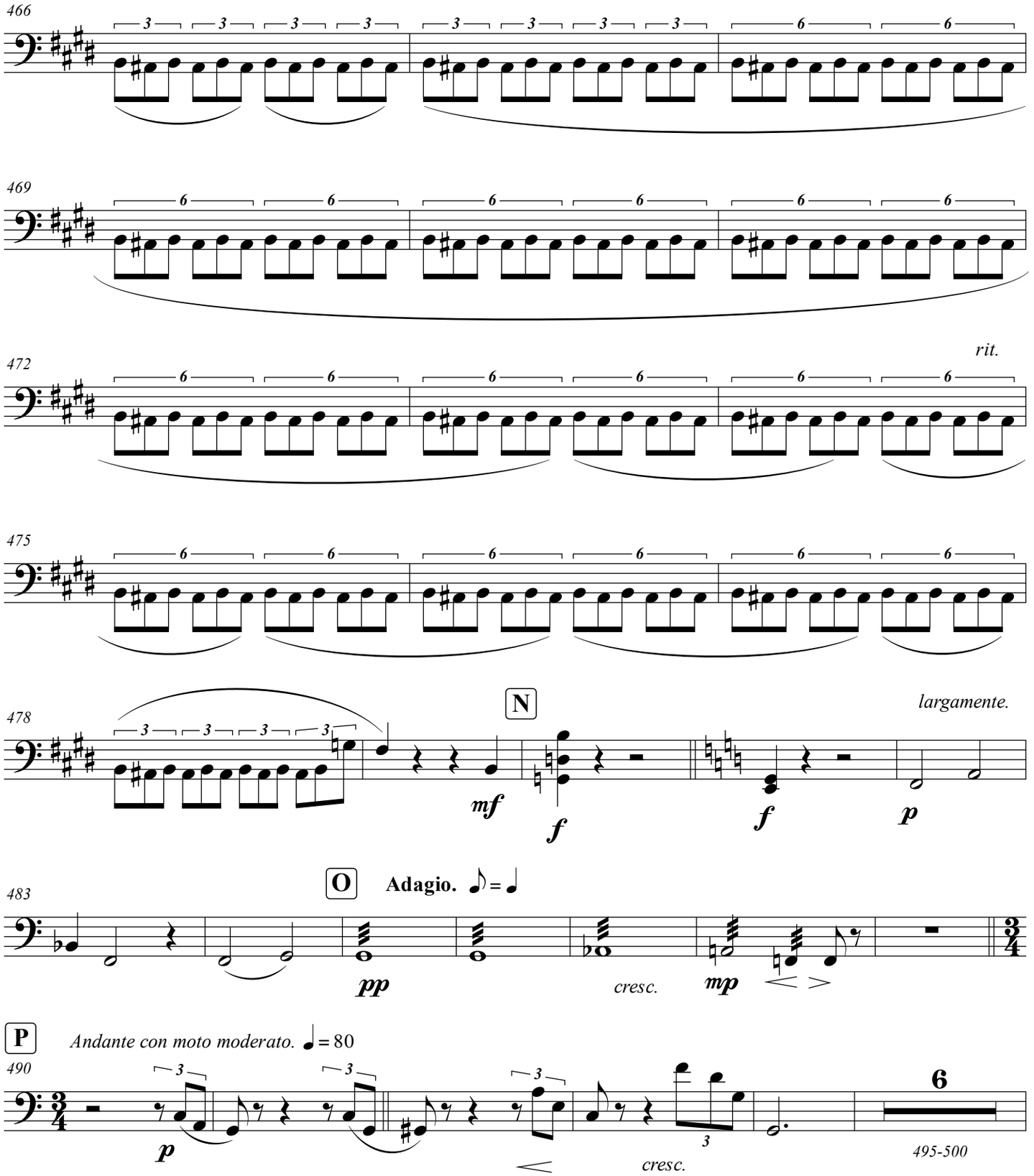
SCENE TWO

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)"

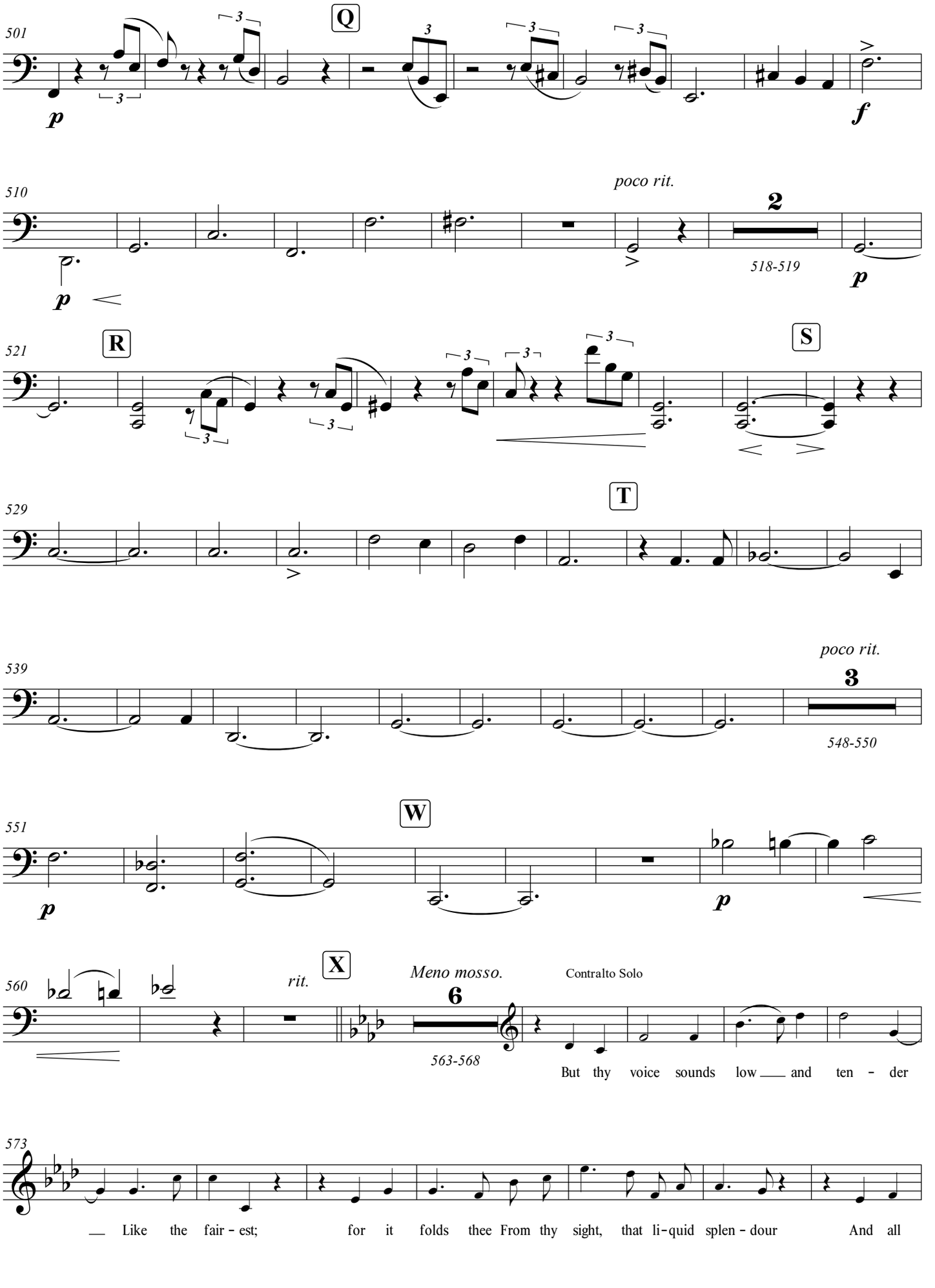


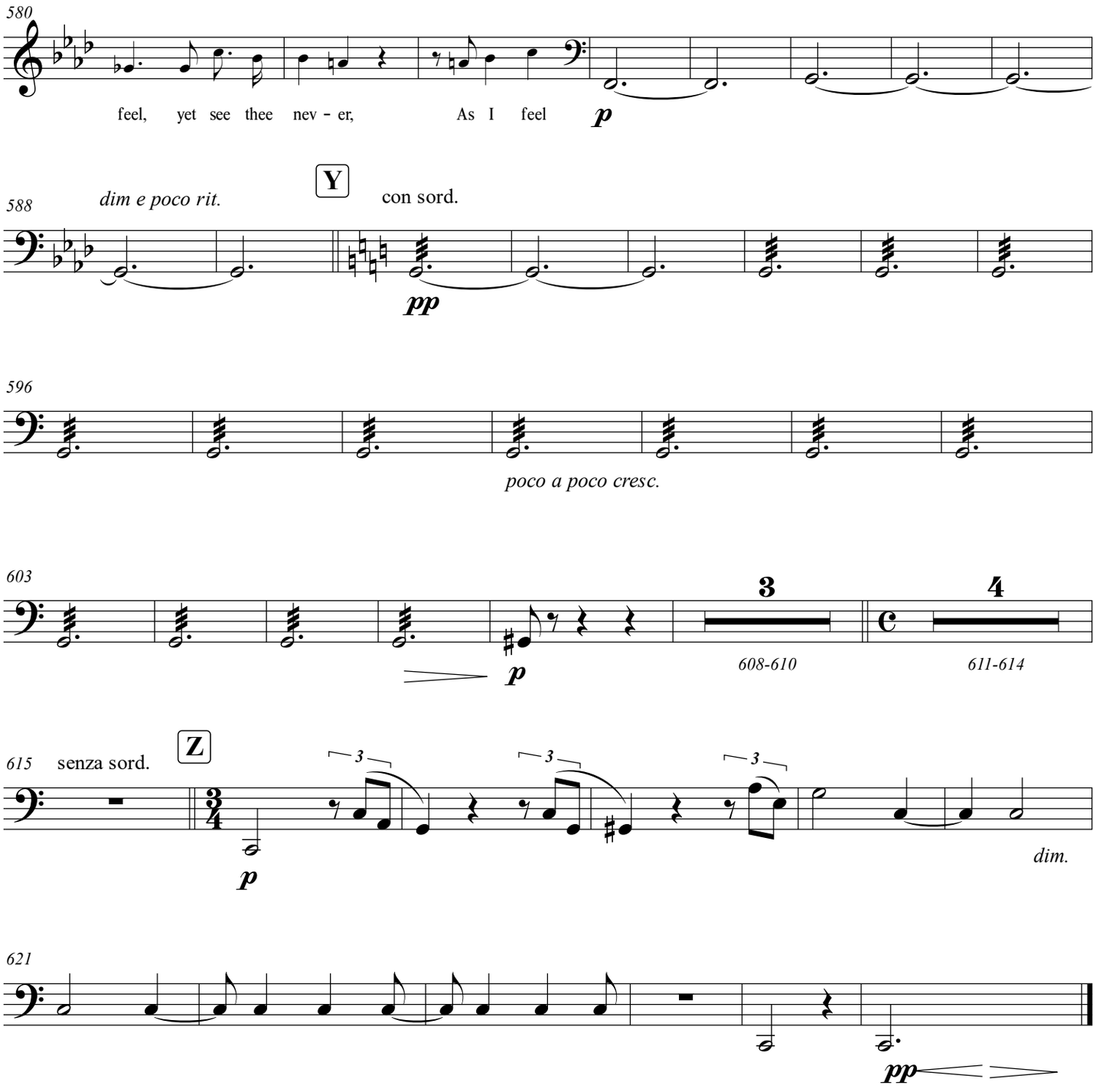

391
pizz.
rit.
D
Andante molto sostenuto. ♪ = 96
2
pizz.
395-396
mf
mp
398
402
poco rit.
mf
E
A tempo
arco
407
poco rit.
p
410
413
f
F
416
pizz.
rit. molto
1
418-418


G
tempo
pizz.
419
arco
p
cresc.
423
arco
pp
cresc.
f
dim.
H
Animato.
428
pizz.
p
arco
K
Sostenuto.
poco rit.
432
ff
4
436-439
pp
L
Ma poco più sostenuto. ♩ = ♪
Sostenuto.
441
p
448
453
tempo
poco rit.
rit.
cresc.
dim.
dim.
M
a tempo
4
459-462
p


466
469
472
rit.
475
478
N
largamente.
mf
f
f
p
483
O
Adagio. ♪ = ♩
pp
cresc.
mp
P
Andante con moto moderato. ♩ = 80
490
p
cresc.
6
495-500

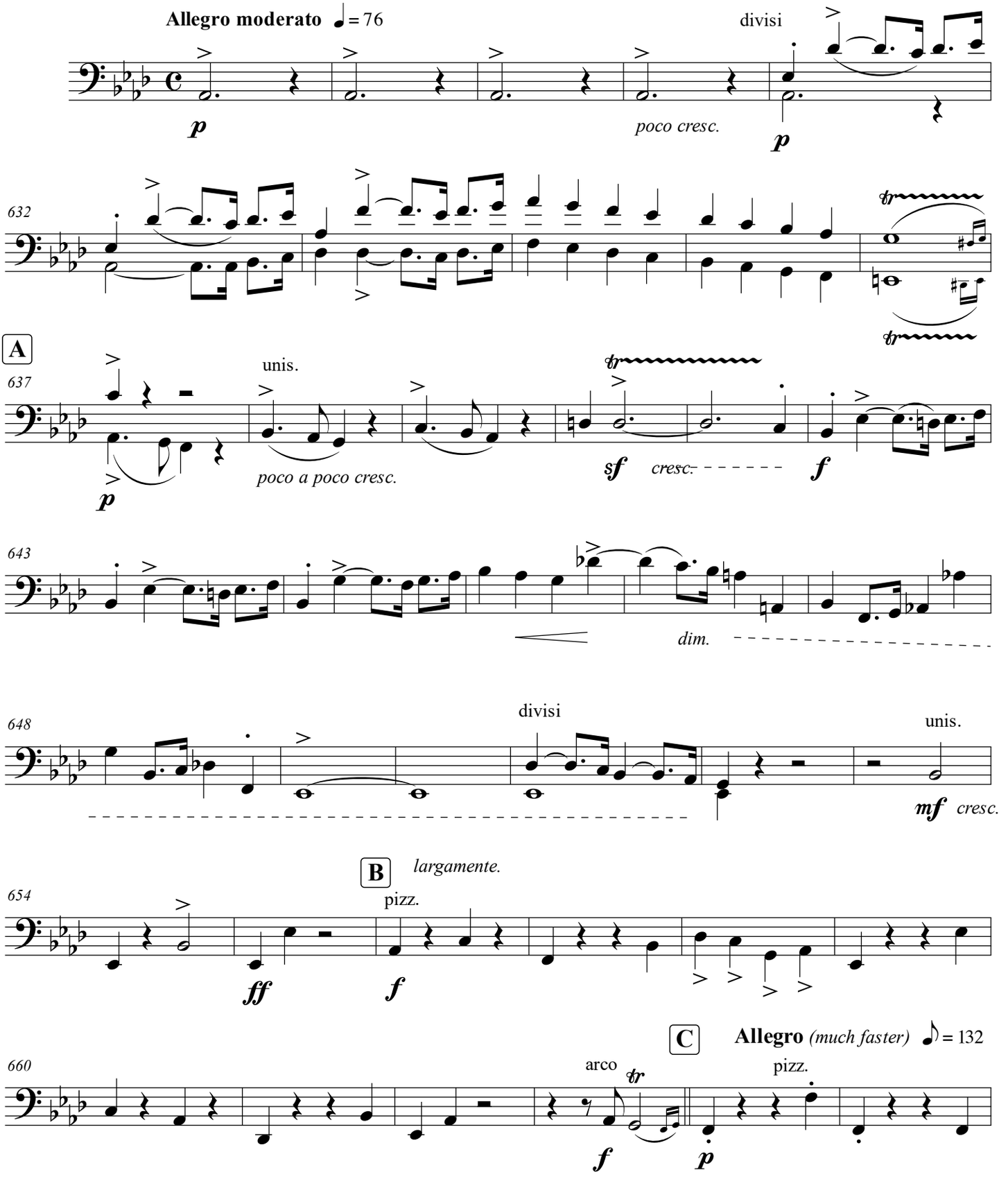
Cello II

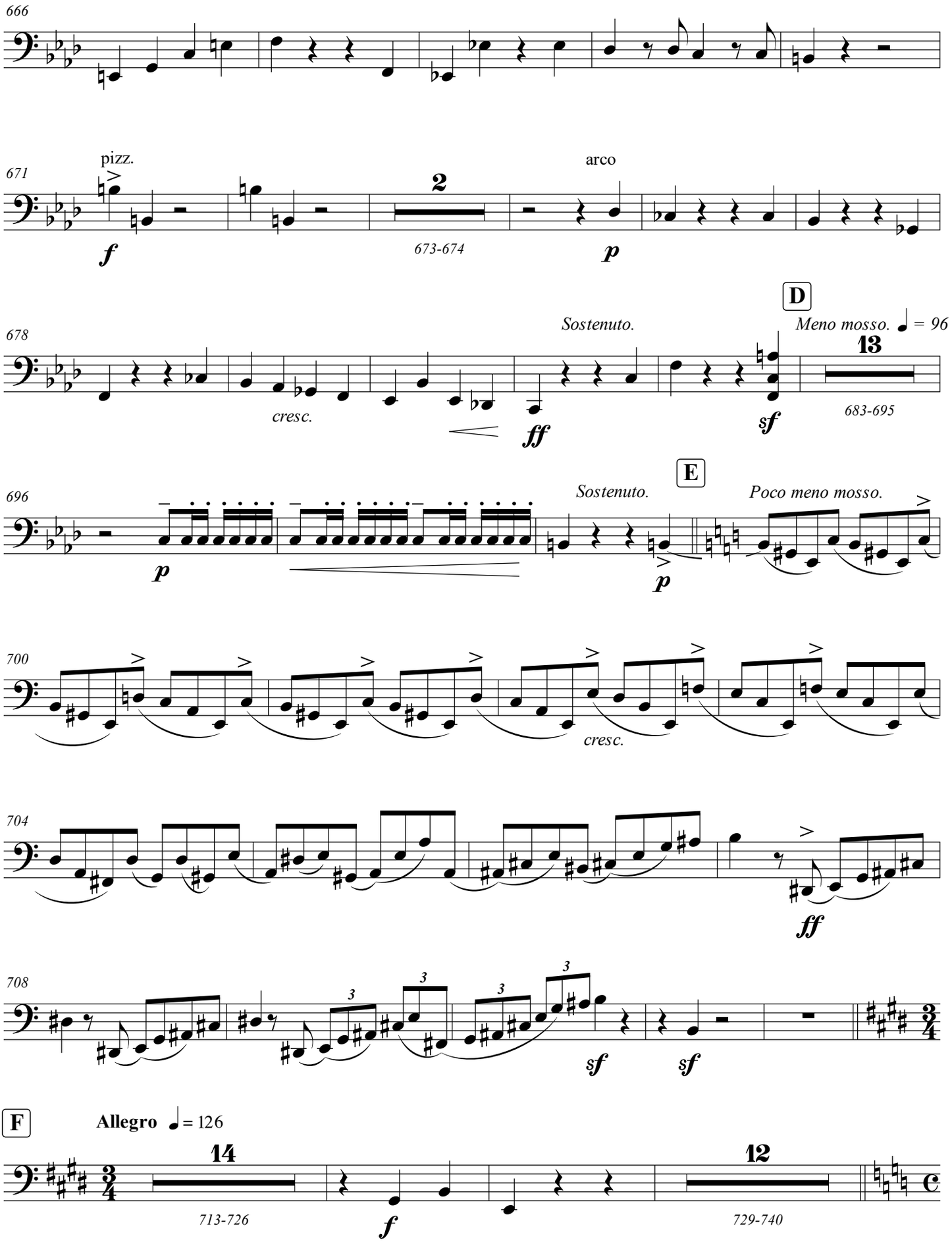

501
Q
p
f
510
poco rit.
2
518-519
p
521
R
S
529
T
539
poco rit.
3
548-550
551
W
p
p
560
rit.
X
Meno mosso.
6
563-568
Contralto Solo
But thy voice sounds low and ten - der
573
Like the fair - est; for it folds thee From thy sight, that li - quid splen - dour And all

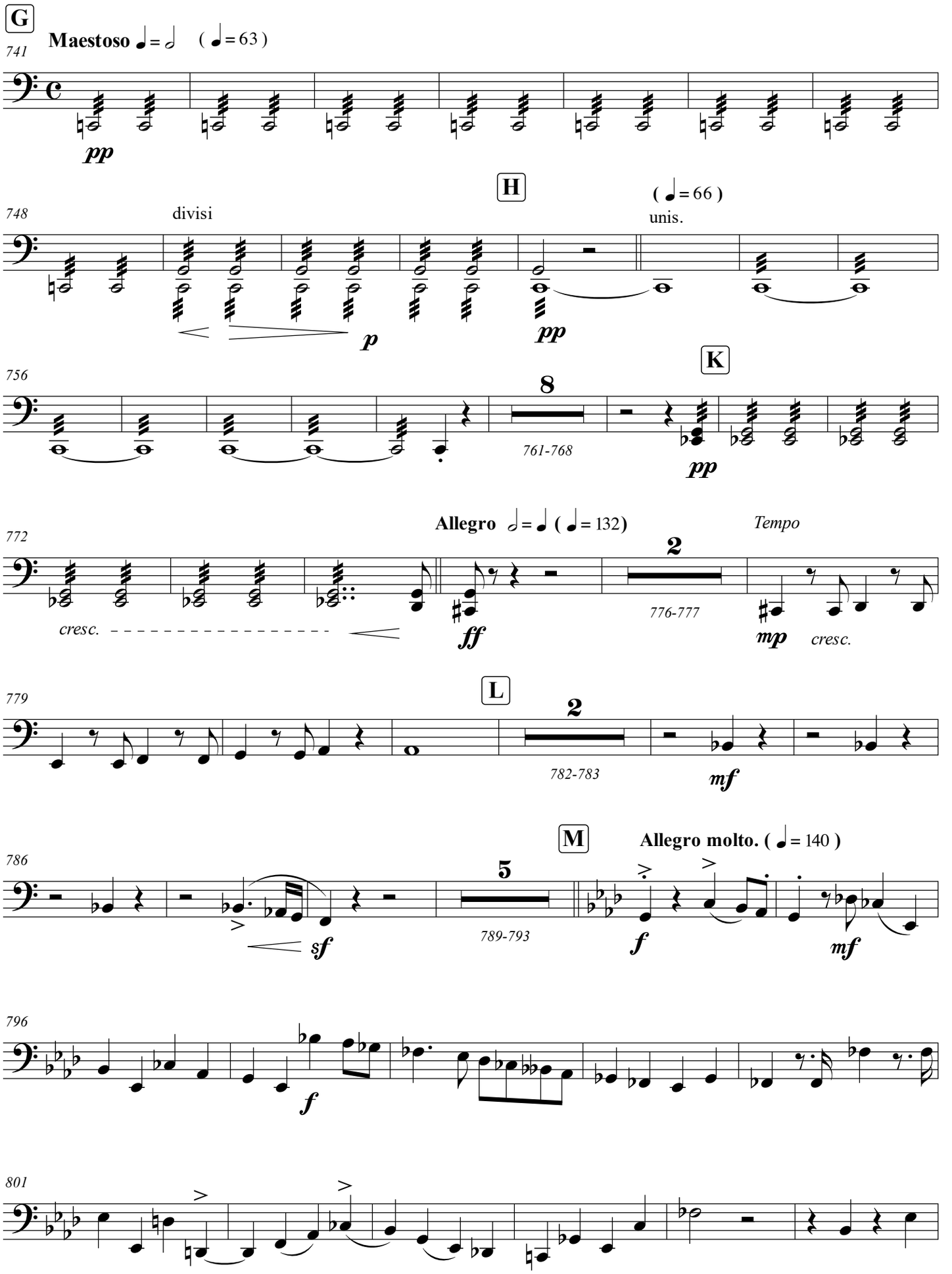

580
feel, yet see thee nev - er, As I feel
p
588
dim e poco rit.
Y
con sord.
pp
596
poco a poco cresc.
603
p
3
608-610
4
611-614
615
senza sord.
Z
3
3
3
p
dim.
621
pp

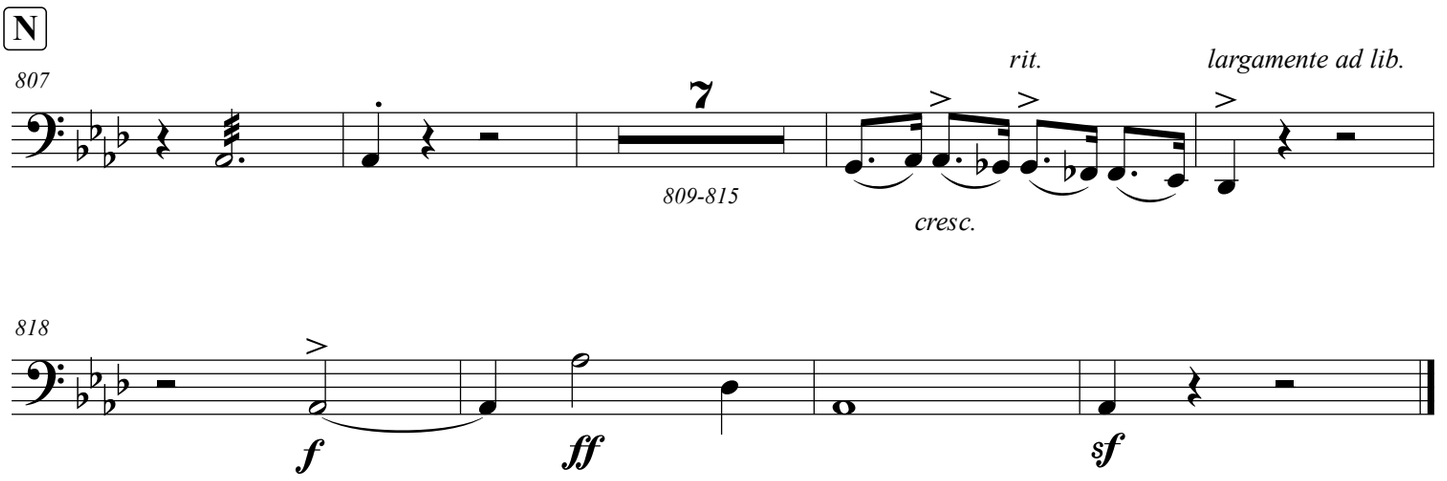
SCENE THREE

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




666
671
pizz.
arco
2
673-674
f
p
678
cresc.
ff
Sostenuto.
D
Meno mosso. ♩ = 96
13
683-695
sf
696
p
Sostenuto.
E
Poco meno mosso.
700
cresc.
704
ff
708
3
sf
sf
F
Allegro ♩ = 126
14
713-726
f
12
729-740

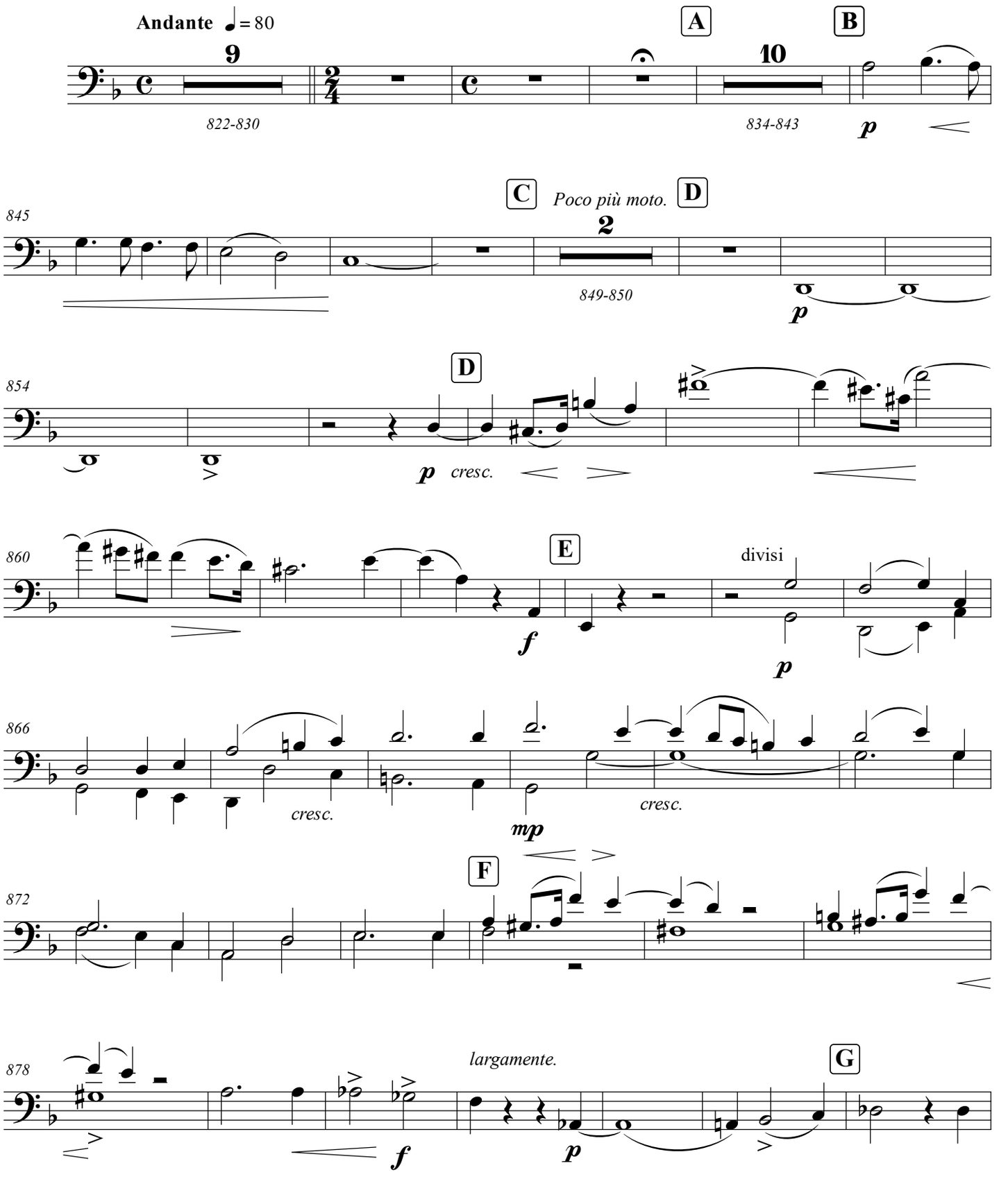

G
Maestoso ♩ = 𝅗𝅥 (♩ = 63)
741
pp
H
(♩ = 66)
748
divisi
unis.
p
pp
K
756
8
761-768
pp
Allegro 𝅗𝅥 = ♩ (♩ = 132)
Tempo
772
2
776-777
cresc.
ff
mp
cresc.
L
779
2
782-783
mf
M
Allegro molto. (♩ = 140)
786
5
789-793
sf
f
mf
796
f
801

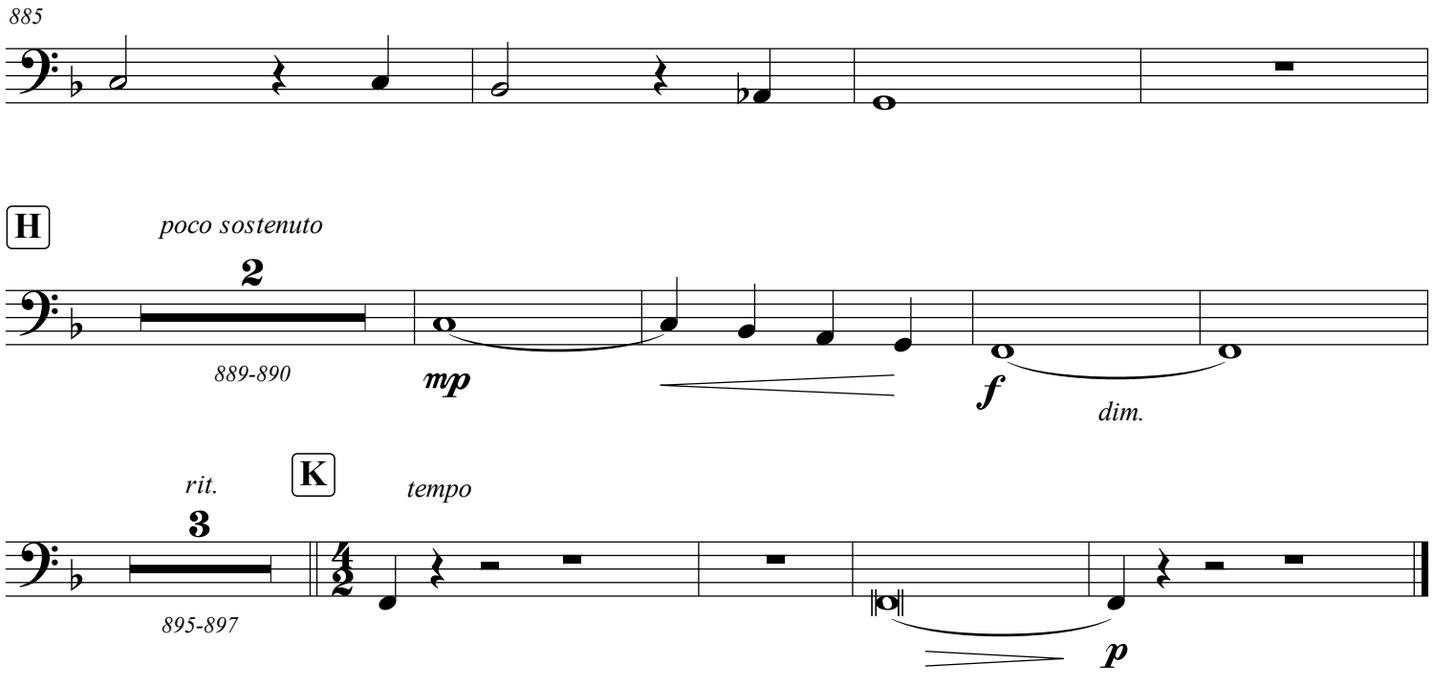

N
807
7
809-815
rit.
largamente ad lib.
cresc.

818
f
ff
sf

SCENE FOUR

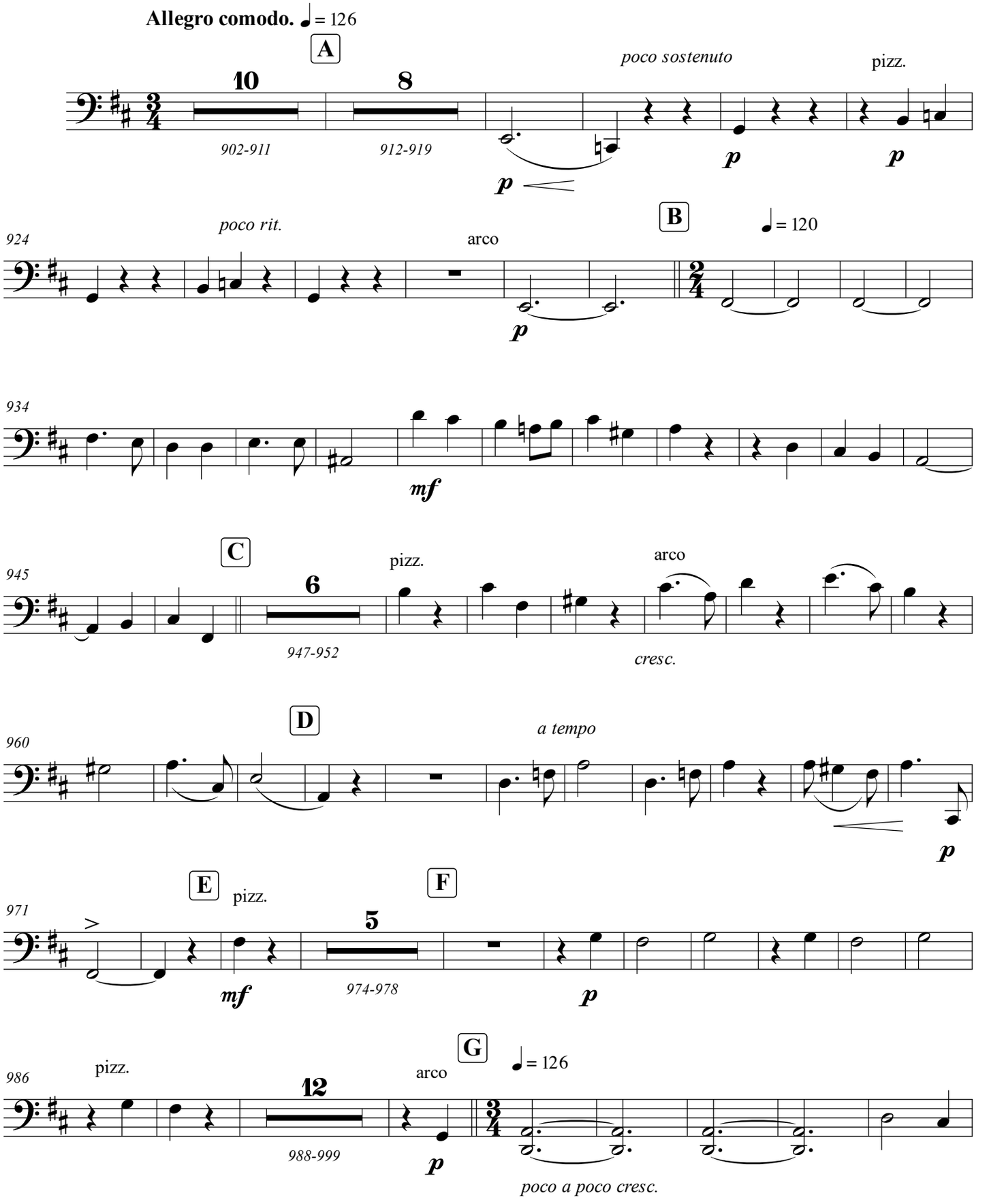
Act III Scene IV - "A Forest. In the background a cave. Prometheus, Asia, Panthea, Ione, and the Spirit of the Earth"

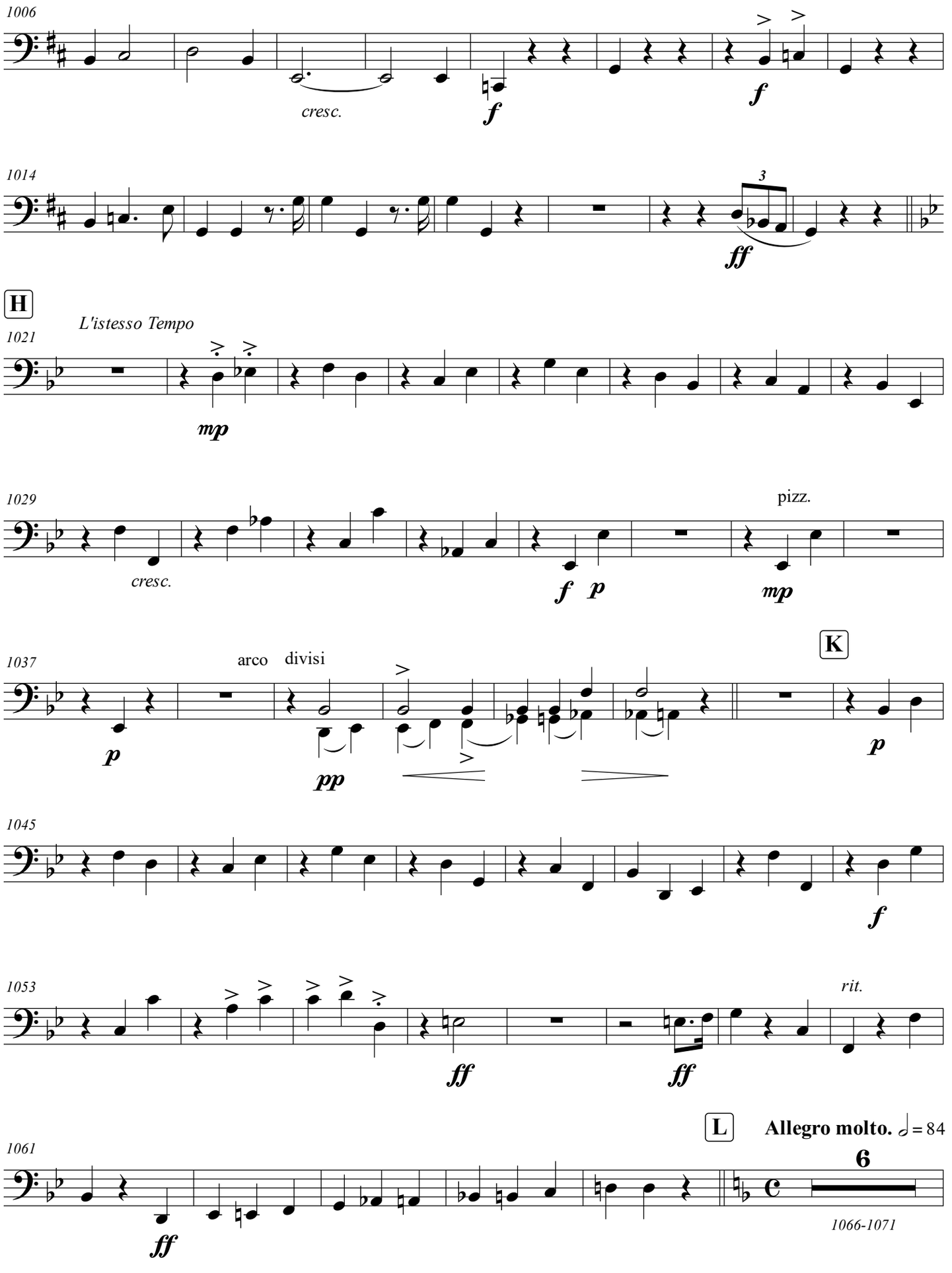


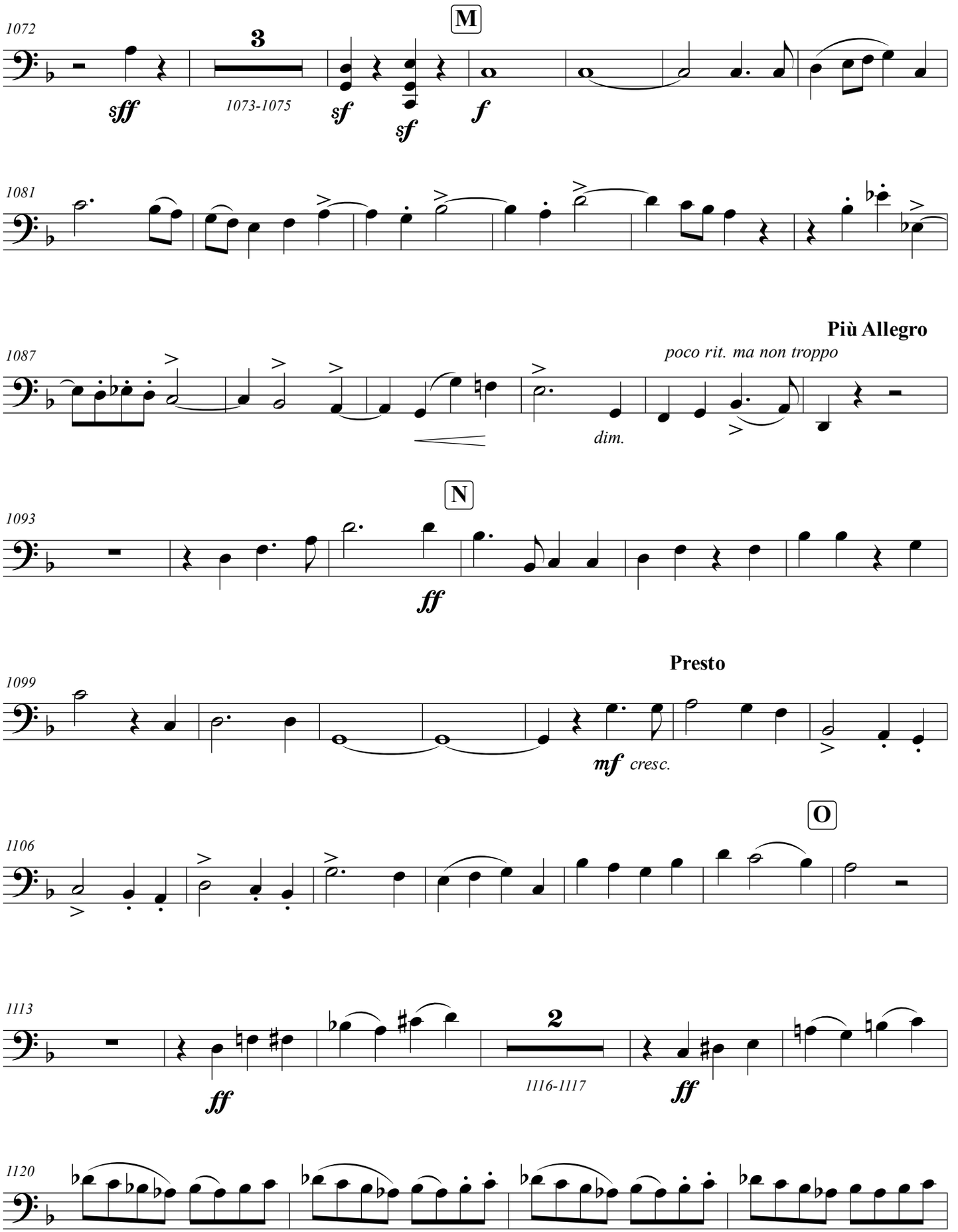

885
H
poco sostenuto
2
889-890
mp
f
dim.
rit.
K
tempo
3
895-897
p

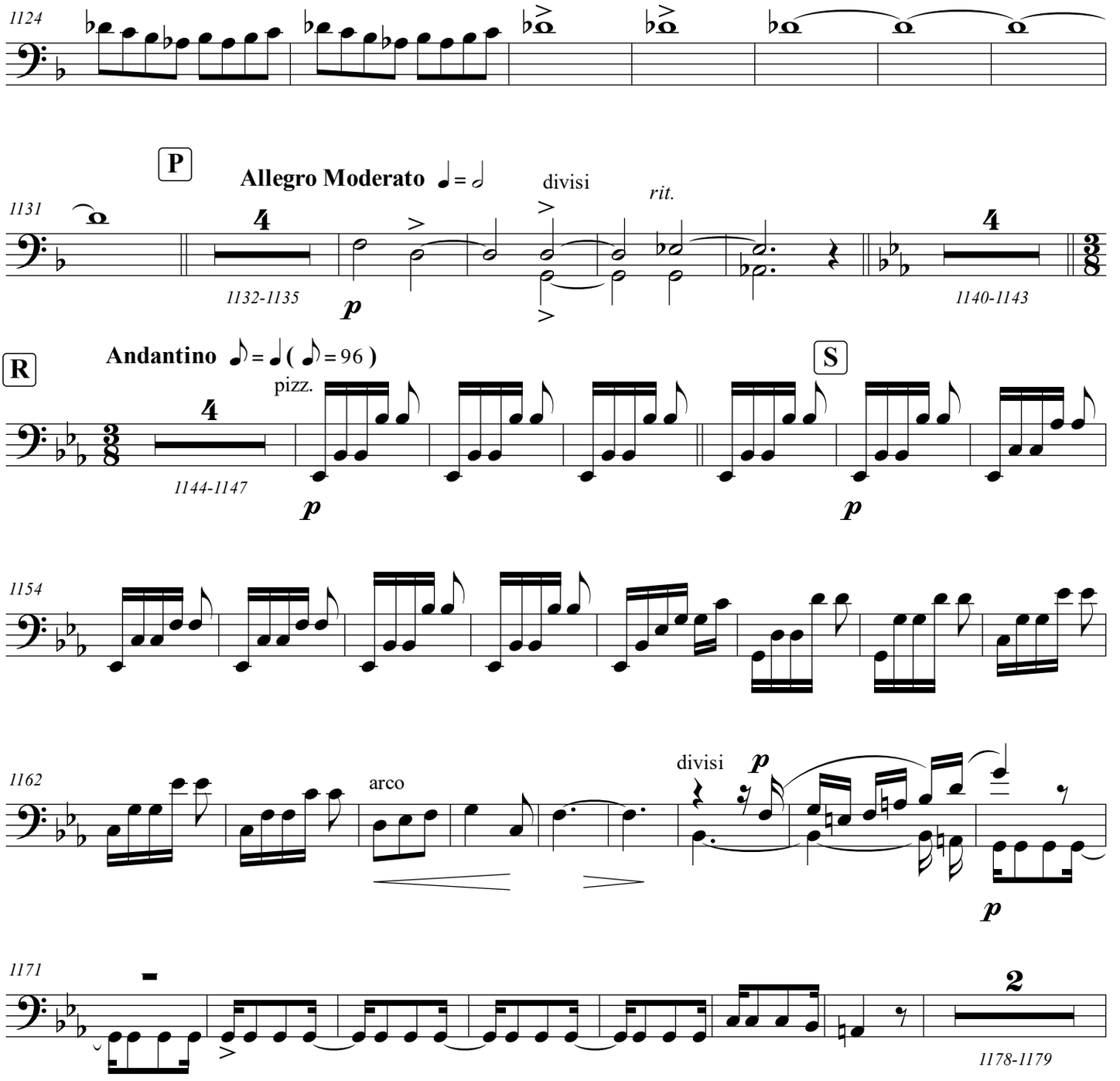
SCENE FIVE

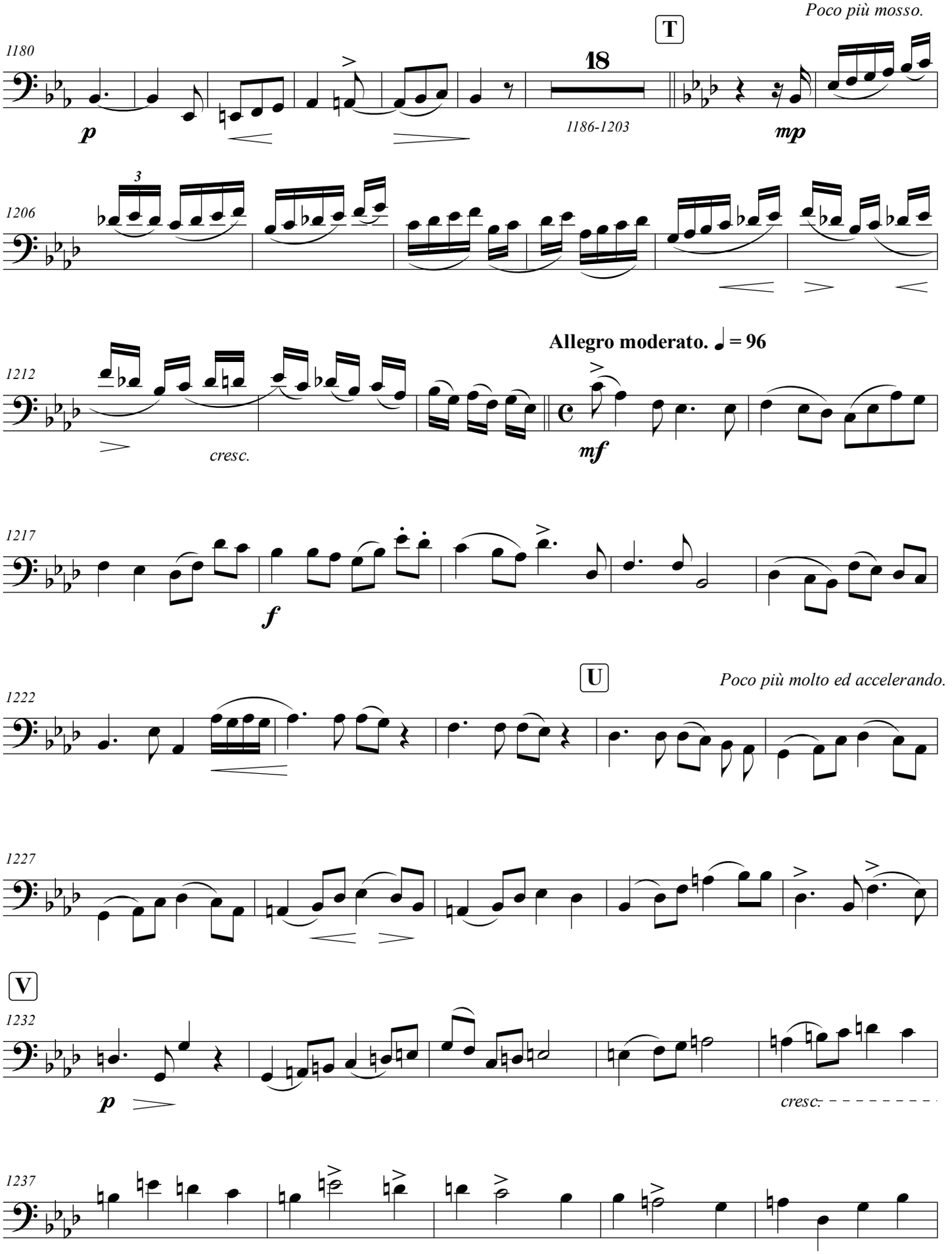
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"



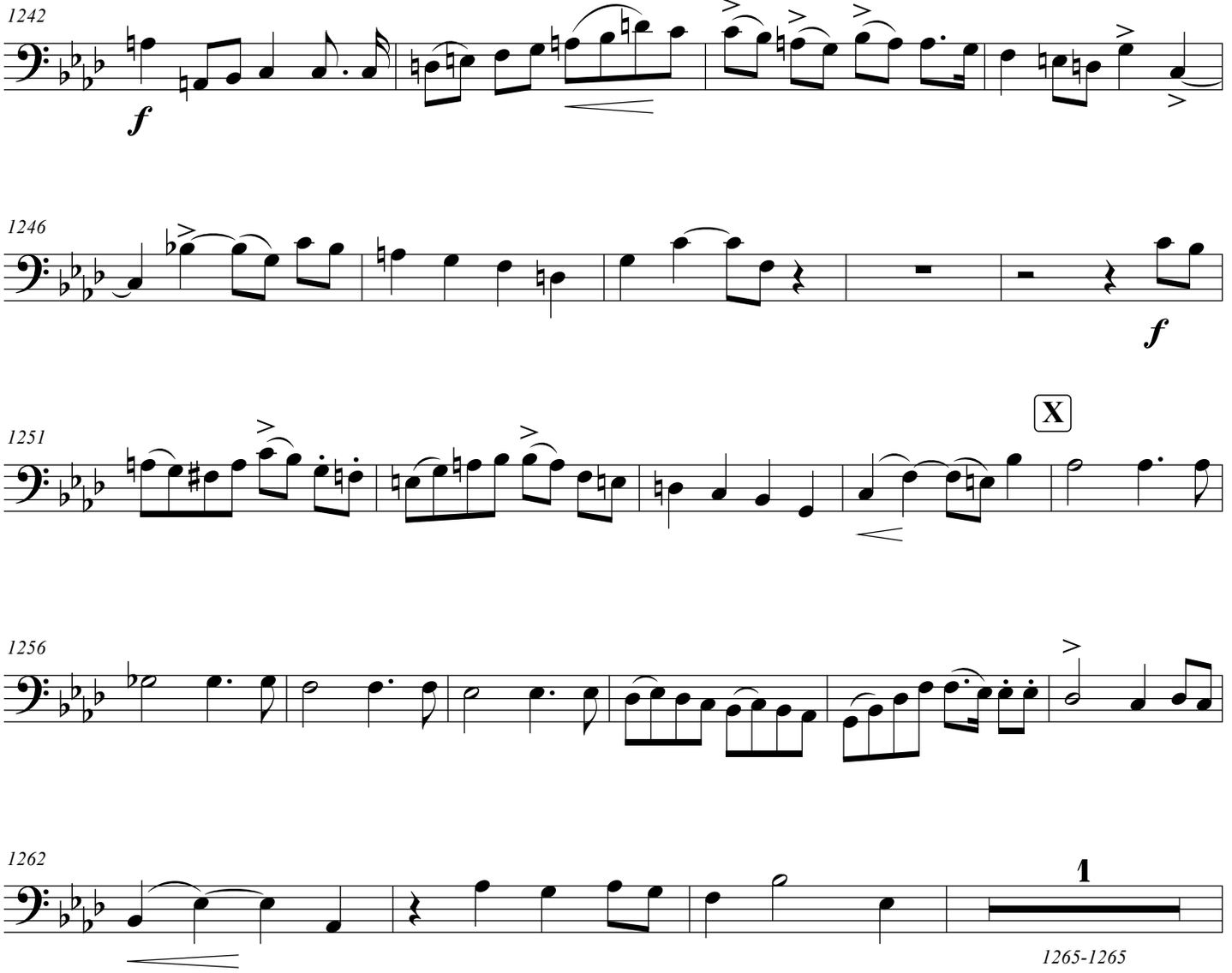

1006
cresc.
f
f
1014
3
ff
H
L'istesso Tempo
1021
mp
1029
cresc.
f p
pizz.
mp
K
1037
arco divisi
p
pp
p
1045
f
1053
ff
ff
rit.
L
Allegro molto. ♩= 84
1061
6
ff
1066-1071

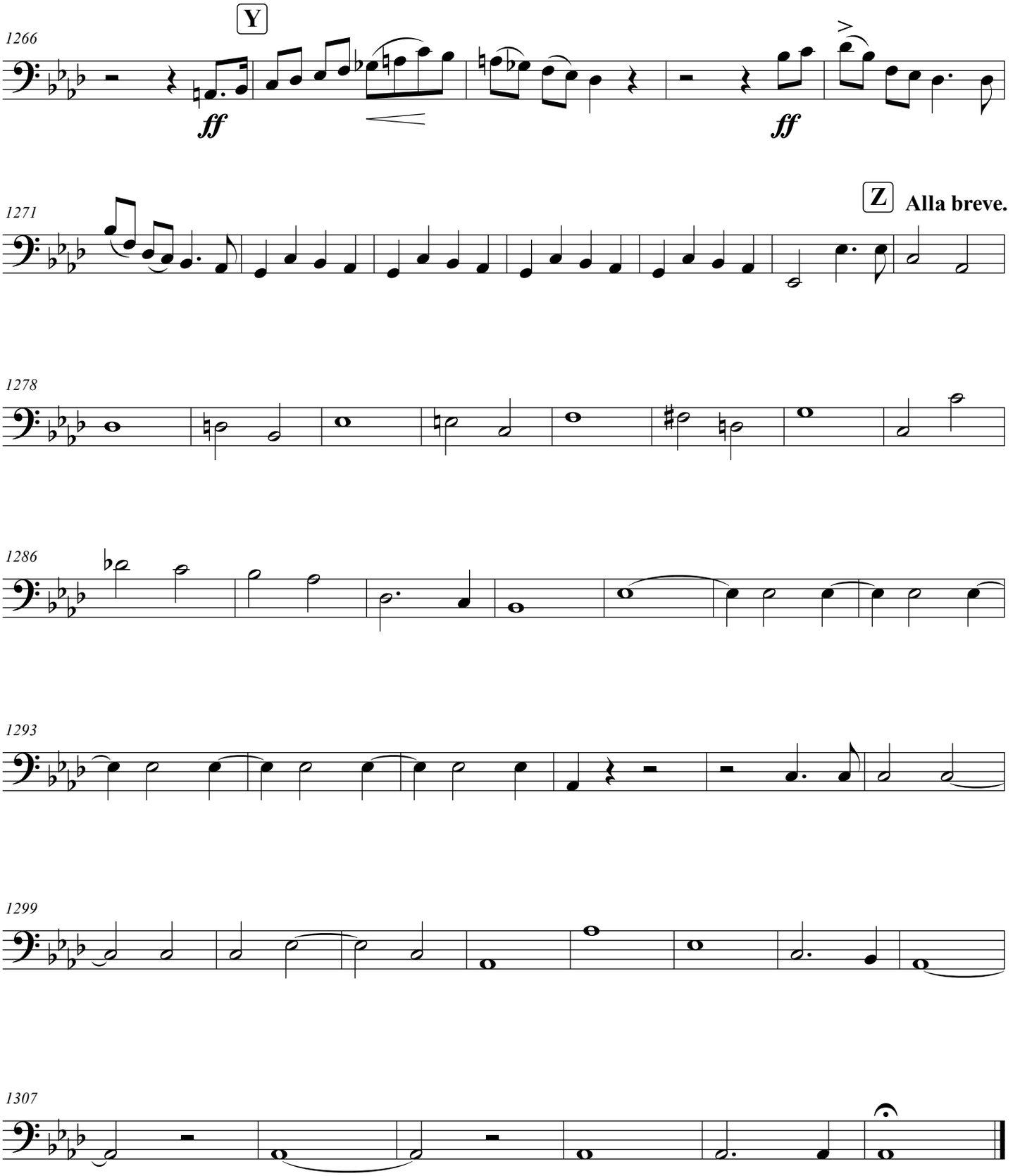

1072
3
M
sff
1073-1075
sf
sf
f
1081
1087
Più Allegro
poco rit. ma non troppo
dim.
1093
N
ff
1099
Presto
mf cresc.
1106
O
1113
ff
2
1116-1117
ff
1120


1124
P
Allegro Moderato ♩= 𝅗𝅥
divisi
rit.
1131
1132-1135
1140-1143
R
Andantino ♪= ♩(♪= 96)
pizz.
S
1144-1147
1154
1162
arco
divisi
1171
1178-1179


Poco più mosso.
T
1180
18
1186-1203
p
mp
1206
3
1212
Allegro moderato. ♩ = 96
cresc.
mf
1217
f
U
Poco più molto ed accelerando.
1222
1227
V
1232
p
cresc.
1237

W **Allegro molto. tempo guisto**




1266
Y
ff
ff
1271
Z
Alla breve.
1278
1286
1293
1299
1307

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