

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:* 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.*

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

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.*

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**

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 *mf*

214-215

O

216

Molto sostenuto.

p *p*

3 pizz.

222-224

p

230

♩ = 80 arco

p

236-236

Page Intentionally Left Blank

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 notation for measures 266-270. The staff is in bass clef with a key signature of one flat. The music consists of quarter notes and eighth notes with various dynamics: *sf*, *sf*, *ff*, *mf*, and *cresc.* There are accents (>) over the first and last notes of the first measure and the last note of the fifth measure.

271

Musical notation for measures 271-274. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes. Dynamics include *cresc. molto*. There is an accent (>) over the first note of the first measure.

275

Musical notation for measures 275-279. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and quarter notes. Dynamics include *sf*, *p*, *cresc.*, *f*, and *f*. A trill (T) is marked above the first note of the fourth measure.

280

Musical notation for measures 280-282. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes. Dynamics include *f* and *mf*. A hairpin crescendo is shown below the staff, and the marking *poco cresc.* is present.

283

Musical notation for measures 283-284. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes, all under a single slur.

285

Musical notation for measures 285-286. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes, all under a single slur.

287

Musical notation for measures 287-290. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes, all under a single slur. The dynamic *ff* is marked below the first measure.

289

Musical notation for measures 289-292. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and sixteenth notes, all under a single slur. Dynamics include *ff* and *mp*. A hairpin crescendo is shown below the staff.

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

Musical staff 1: Bass clef, C major, 4/4 time. Measures 348-351. Dynamics: *p*, *dim.*

Musical staff 2: Bass clef, C major, 4/4 time. Measures 352-362. Dynamics: *poco rit.*, *a tempo*. Marking **A** above measure 362.

Musical staff 3: Bass clef, C major, 4/4 time. Measures 363-366. Dynamics: *<*

Musical staff 4: Bass clef, C major, 4/4 time. Measures 367-370. Dynamics: *cresc.*

Musical staff 5: Bass clef, C major, 4/4 time. Measures 371-377. Dynamics: *cresc.*, *p*. Markings **B**, **C**, **4**. Measure numbers 374-377.

Musical staff 6: Bass clef, C major, 4/4 time. Measures 378-385. Dynamics: *sf*, *dim.*, *pp*. Tempo marking: **Tempo primo**. Measure numbers 384-385.

Musical staff 7: Bass clef, C major, 4/4 time. Measures 386-389. Dynamics: *p*.

G tempo pizz.

419 arco *p* *cresc.*

423 arco *pp* *cresc. f* *dim.*

H 428 pizz. *Animato.* arco *p*

K 432 *Sostenuto.* *poco rit.* **4** 436-439 *ff* *pp*

L 441 *Ma poco più sostenuto.* *Sostenuto.* *p*

448

453 *tempo* *poco rit.* *rit. cresc.* *dim.* *dim.*

M *a tempo* **4** *p* 459-462

466

469

472

rit.

475

478

largamente.

483

O Adagio. ♩ = ♩

P Andante con moto moderato. ♩ = 80

490

495-500

501 Q

p *f*

510 *poco rit.*

p *p*

518-519

521 R S

p

529 T

p

539 *poco rit.*

p

548-550

551 W

p *p*

560 *rit.* X *Meno mosso.* **6** *Contralto Solo*

p

563-568

But thy voice sounds low ___ and ten - der

573

p

— Like the fair - est; for it folds thee From thy sight, that li-quad 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 608-610 611-614

615 *senza sord.* **Z**

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 for measures 666-670. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a sequence of eighth and sixteenth notes with rests.

671

Musical staff for measures 671-674. Measure 671 starts with a **pizz.** (pizzicato) instruction and a dynamic of **f**. Measure 672 has a fermata. Measure 673 has a **2** (second) fingering. Measure 674 has a dynamic of **p** and an **arco** instruction. The section is labeled 673-674.

678

Musical staff for measures 678-695. The staff is in bass clef with a key signature of two flats. It includes a **cresc.** (crescendo) marking, a dynamic of **ff**, and a **Sostenuto.** instruction. A box labeled **D** is present. The tempo is marked **Meno mosso.** with a quarter note equal to 96 (♩ = 96). A section number **13** is shown above a fermata. The section is labeled 683-695.

696

Musical staff for measures 696-703. The staff is in bass clef with a key signature of two flats. It features a **p** (piano) dynamic and a **Sostenuto.** instruction. A box labeled **E** is present. The tempo is marked **Poco meno mosso.** The section is labeled 683-695.

700

Musical staff for measures 700-703. The staff is in bass clef with a key signature of two flats. It features a **cresc.** (crescendo) marking and a dynamic of **ff**. The section is labeled 683-695.

704

Musical staff for measures 704-707. The staff is in bass clef with a key signature of two flats. It features a dynamic of **ff**. The section is labeled 683-695.

708

Musical staff for measures 708-712. The staff is in bass clef with a key signature of two flats. It features triplets (marked with a '3') and a dynamic of **sf**. The section is labeled 683-695.

F

Allegro ♩ = 126

Musical staff for measures 713-726 and 729-740. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). It features a dynamic of **f** and section numbers **14** and **12**. The section is labeled 713-726 and 729-740.

G

741 **Maestoso** ♩ = ♩ (♩ = 63)

Musical staff 741-747: Bass clef, common time signature. The music consists of a series of chords, each with a fermata. The dynamic marking is *pp*.

H

748 *divisi* (♩ = 66) *unis.*

Musical staff 748-755: Bass clef, common time signature. The music starts with chords, then moves to a single note with a fermata. The dynamic markings are *p* and *pp*.

K

Musical staff 756-771: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic marking is *pp*.

772 **Allegro** ♩ = ♩ (♩ = 132) *Tempo*

Musical staff 772-778: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic markings are *cresc.*, *ff*, and *mp cresc.*.

L

Musical staff 779-785: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic marking is *mf*.

M

786 **Allegro molto.** (♩ = 140)

Musical staff 786-795: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic markings are *sf*, *f*, and *mf*.

Musical staff 796-800: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic marking is *f*.

Musical staff 801-805: Bass clef, common time signature. The music features a sequence of chords with a fermata. The dynamic marking is *f*.

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 813 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 ♩ = 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

divisi

f

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* *p*

924

poco rit.

arco

B

♩ = 120

p

934

mf

C

pizz.

arco

945

6

947-952 *cresc.*

D

a tempo

960

p

E

pizz.

F

971

5

mf 974-978 *p*

G

♩ = 126

986

pizz.

arco

12

988-999 *p* *poco a poco cresc.*

1006

1006

cresc.

f

f

1014

ff

3

H

L'istesso Tempo

1021

mp

1029

cresc.

f p

mp

pizz.

1037

arco divisi

p

pp

p

K

1045

f

1053

ff

ff

rit.

L

Allegro molto. ♩ = 84

1061

ff

6

1066-1071

1072 M

sff *sf* *sf* *f*

1073-1075

1081

1087 Più Allegro

poco rit. ma non troppo

dim.

1093 N

ff

1099 Presto

mf cresc.

1106 O

1113

ff *ff*

1116-1117

1120

1124

Musical notation for measures 1124-1131. It features a bass clef, a key signature of one flat, and a series of eighth notes. The final three measures contain whole notes with accents and a fermata.

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

1131

Musical notation for measures 1131-1143. It starts with a 4/4 time signature and a piano (*p*) dynamic. It includes a section marked "divisi" and "rit." with a 4/4 time signature, and ends with a 3/8 time signature section.

R **Andantino** ♩ = ♩ (♩ = 96) **S**

1144-1147

Musical notation for measures 1144-1147. It features a bass clef, a key signature of one flat, and a 3/8 time signature. The music is marked "pizz." and "p".

1154

Musical notation for measures 1154-1161. It features a bass clef, a key signature of one flat, and a 3/8 time signature. The music consists of continuous eighth-note patterns.

1162

Musical notation for measures 1162-1170. It features a bass clef, a key signature of one flat, and a 3/8 time signature. It includes markings for "arco" and "divisi p".

1171

Musical notation for measures 1171-1179. It features a bass clef, a key signature of one flat, and a 2/4 time signature. It includes a fermata and a "p" dynamic marking.

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

f

1246

f

1251

X

1256

f

1262

1

1265-1265

1266

Y

ff

ff

1271

Z *Alla breve.*

Alla breve.

1278

Alla breve.

1286

Alla breve.

1293

Alla breve.

1299

Alla breve.

1307

Alla breve.



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.1/03