Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

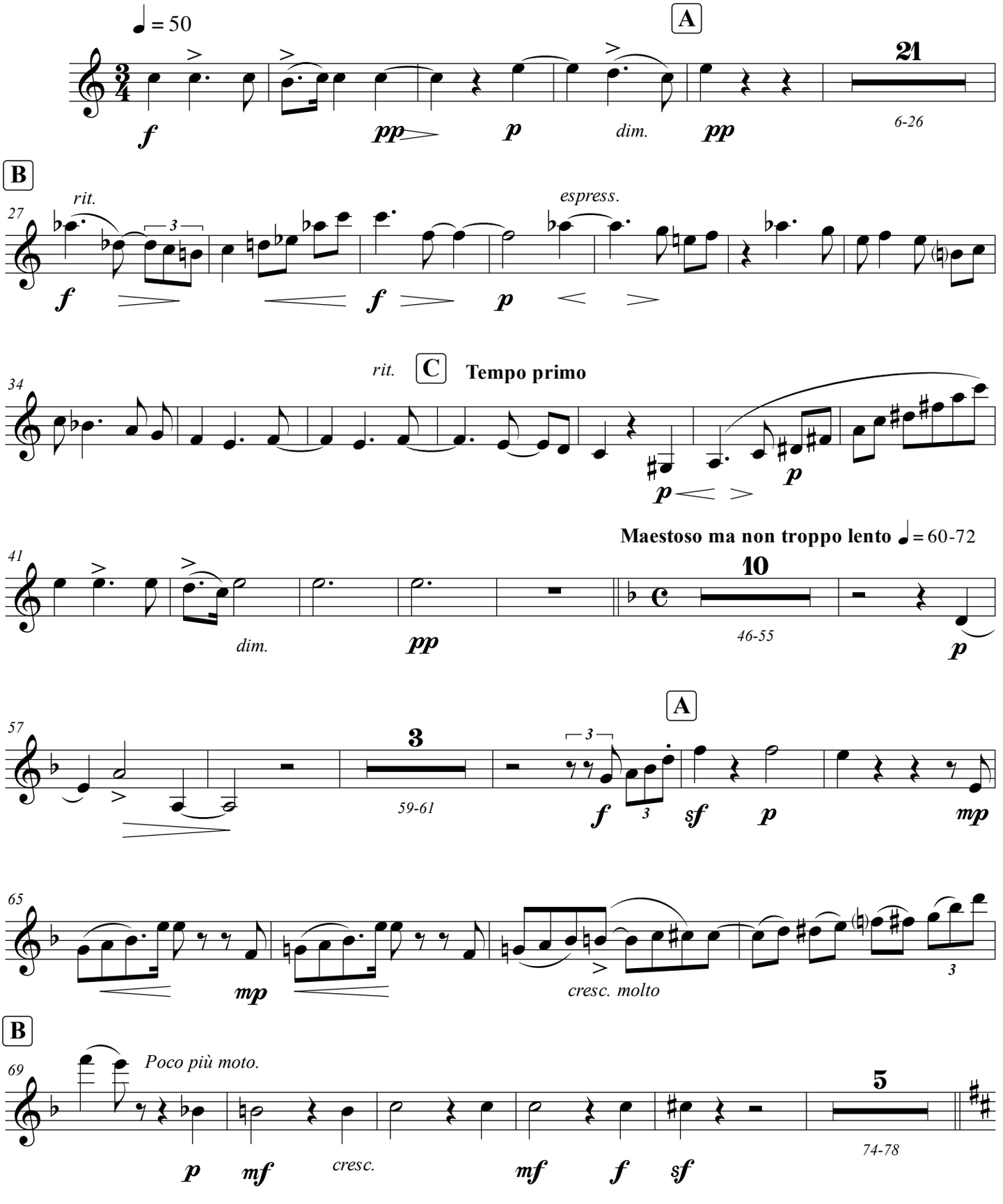
Reference Material and Software

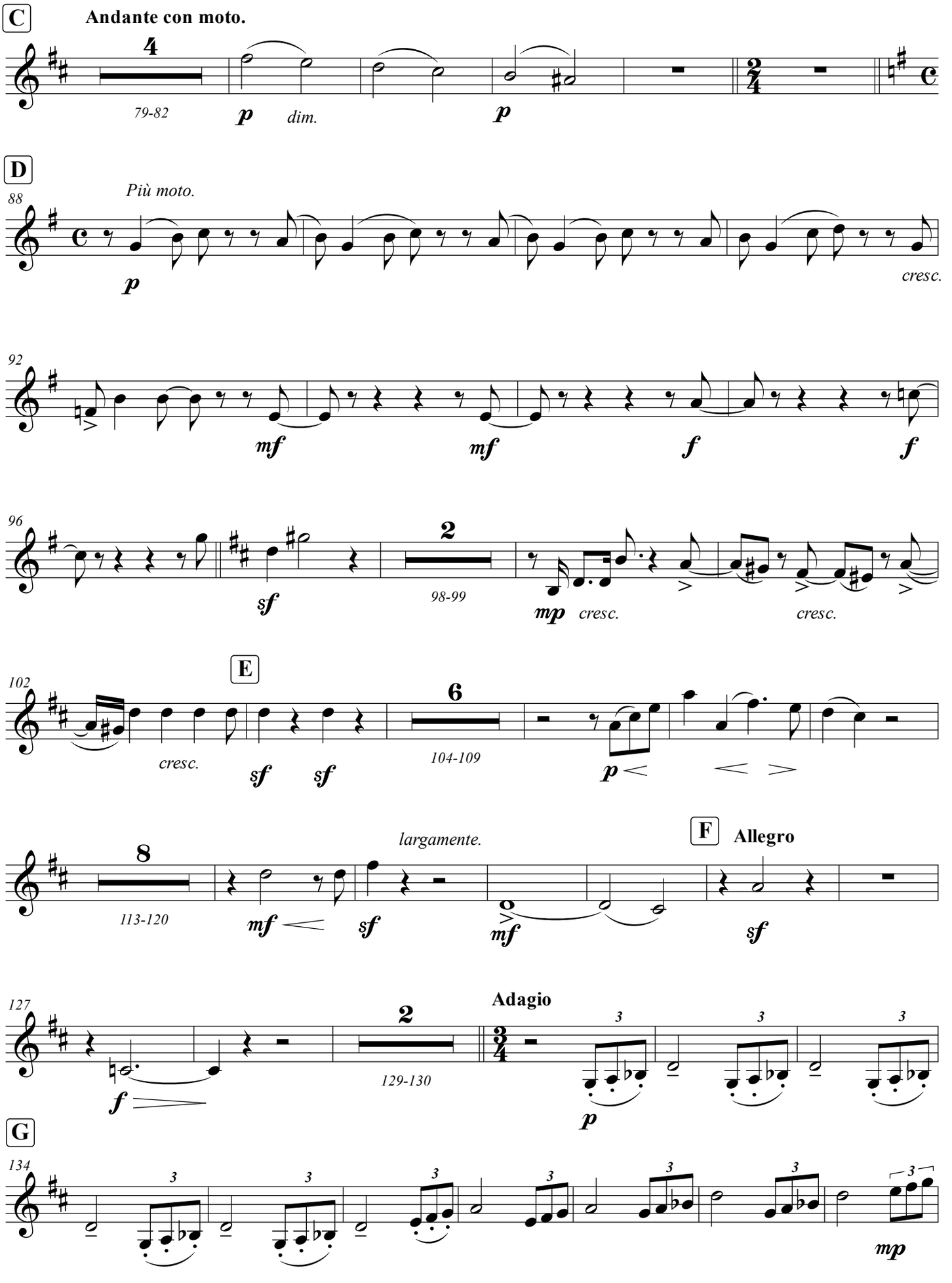
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

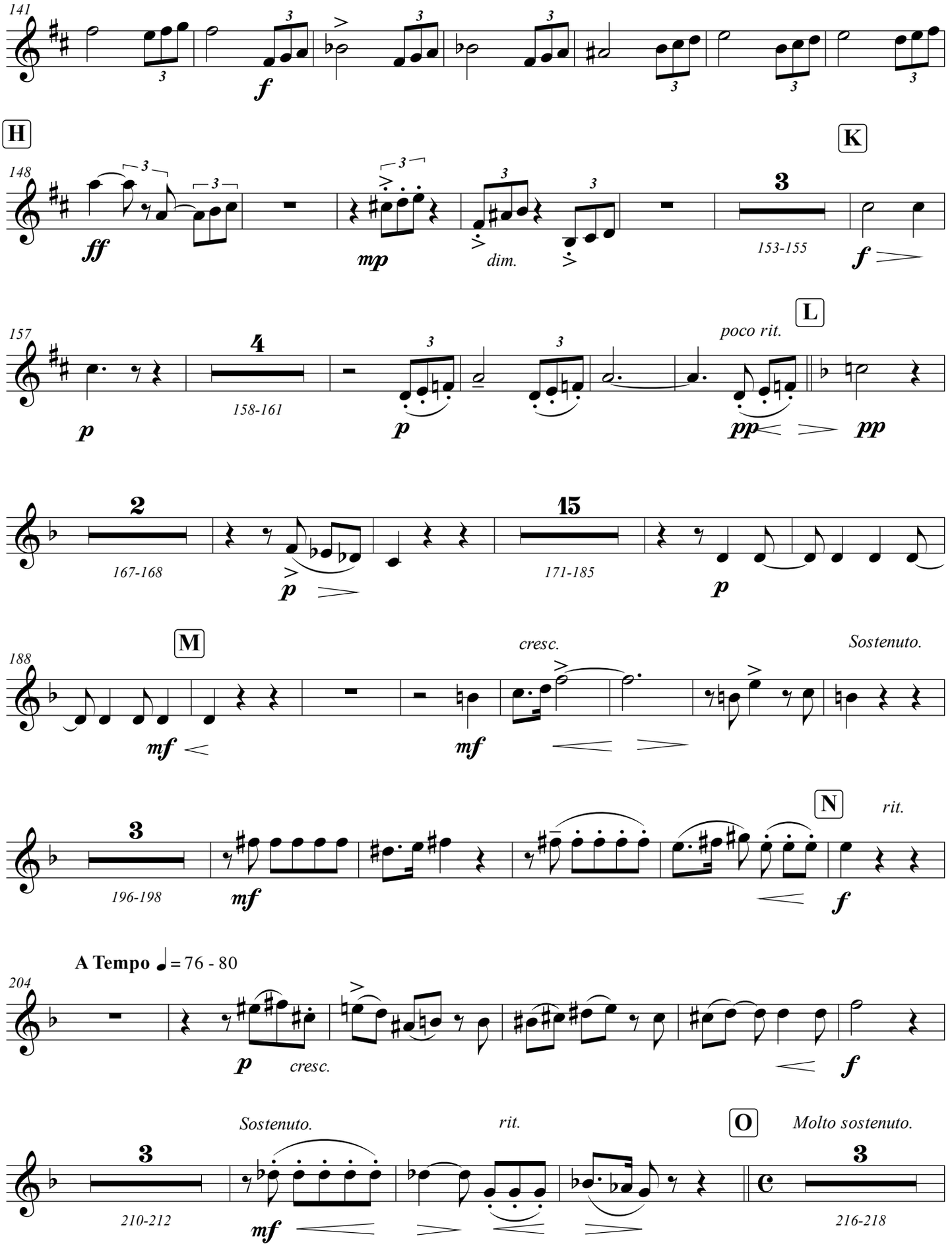
SCENE ONE

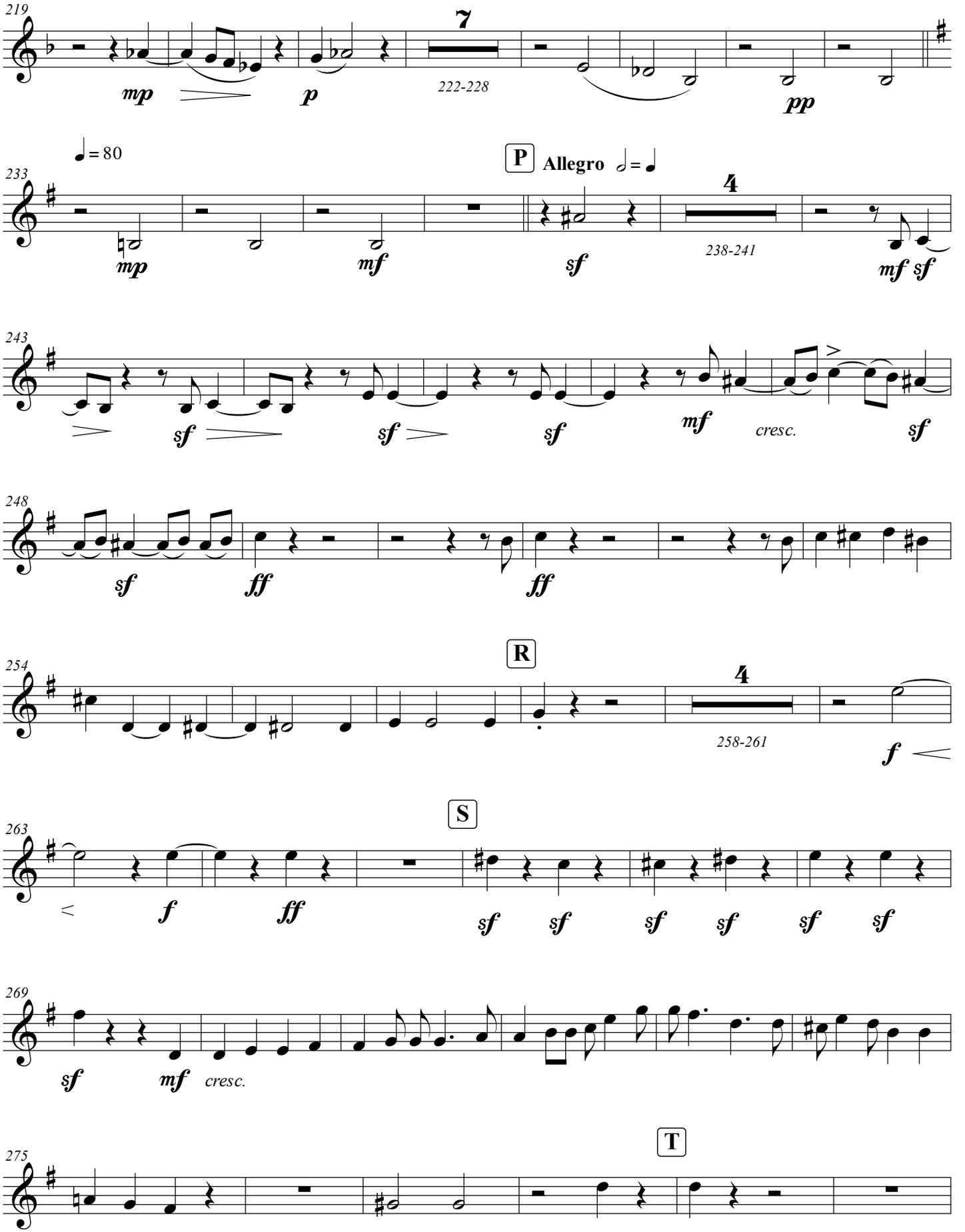
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

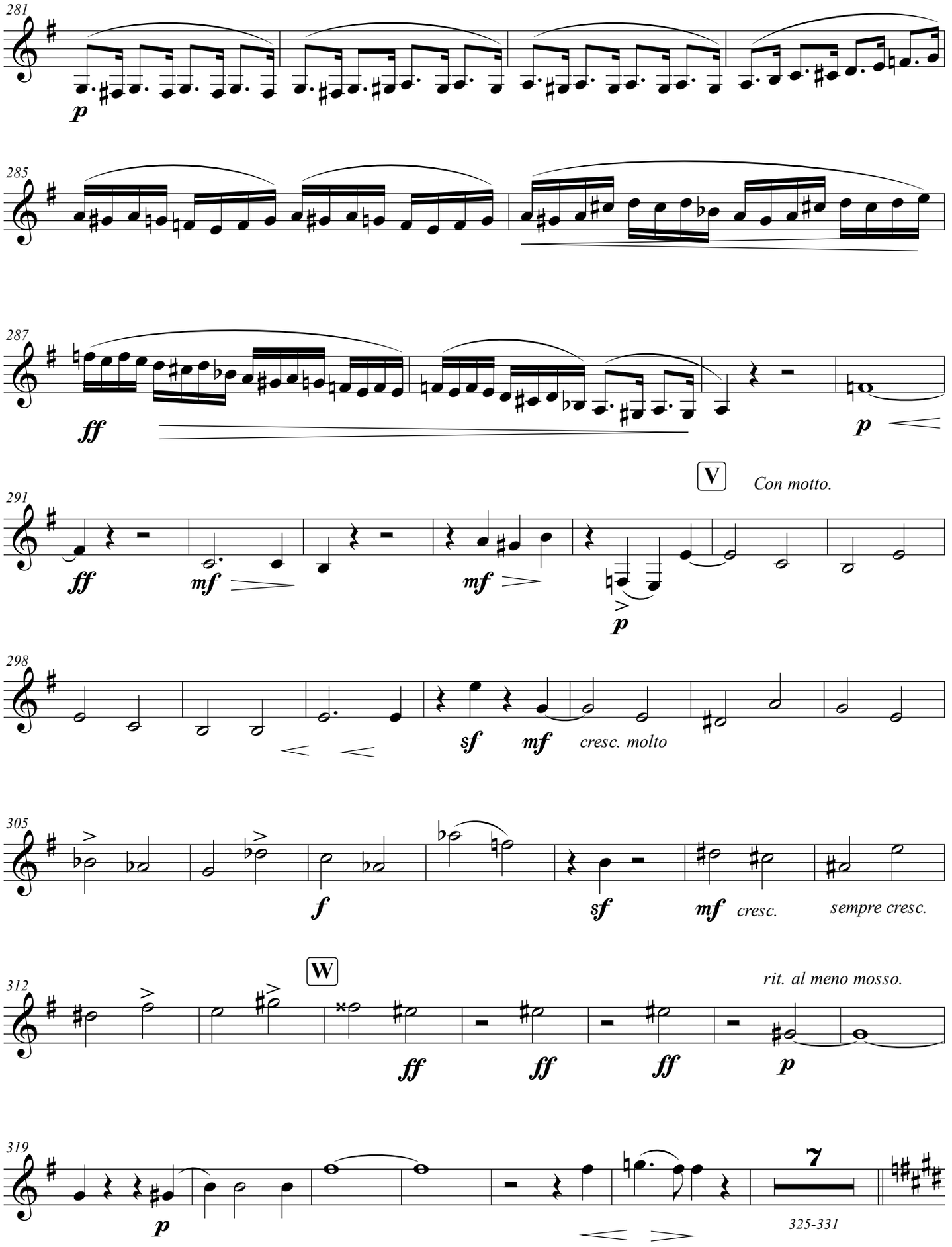
Clarinet in B♭

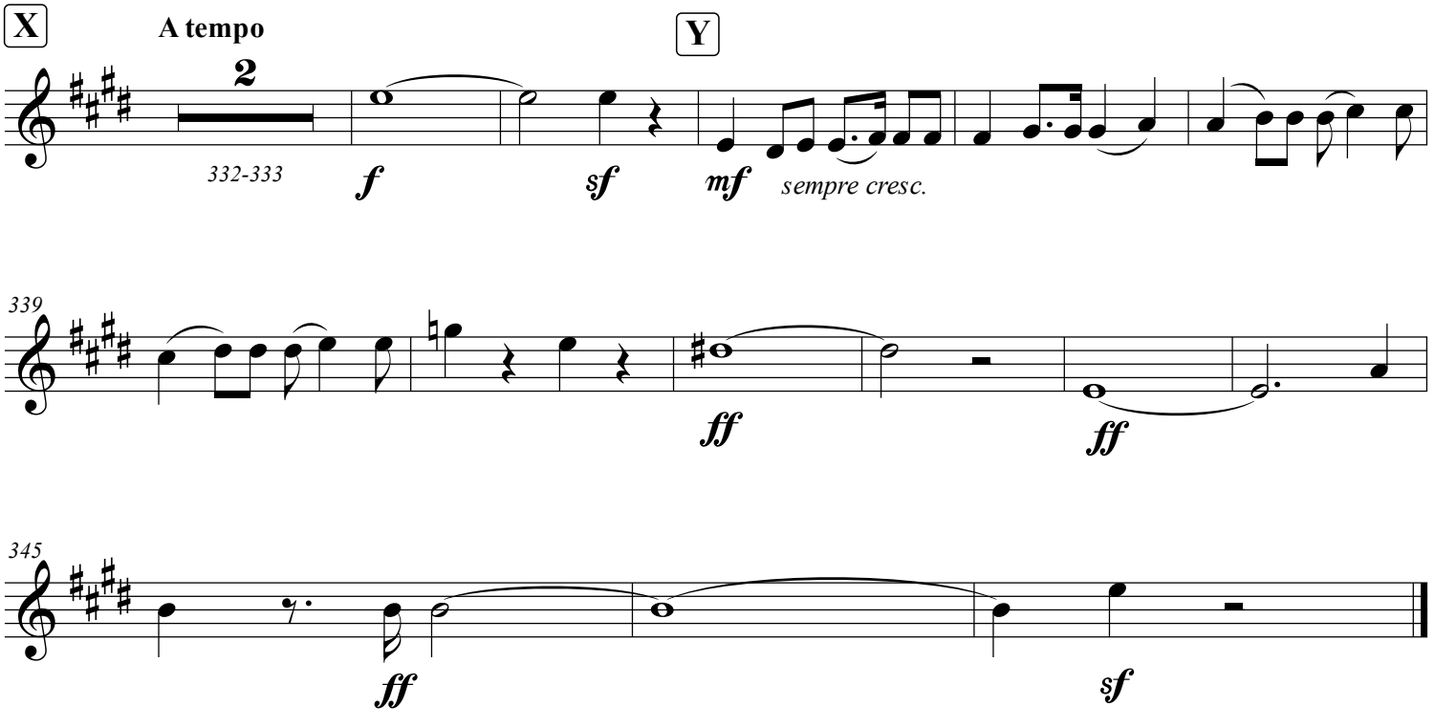



C
Andante con moto.
4
79-82
p
dim.
p
D
88
Più moto.
p
cresc.
92
mf
mf
f
f
96
sf
2
98-99
mp
cresc.
cresc.
E
102
6
cresc.
sf
sf
104-109
p
largamente.
F
Allegro
8
113-120
mf
sf
mf
sf
127
2
129-130
Adagio
f
3
3
3
p
G
134
3
3
3
3
3
3
mp


141
f
H
148
ff
mp
dim.
153-155
K
f
157
158-161
p
p
poco rit.
L
pp
pp
2
167-168
p
15
171-185
p
M
188
mf
mf
cresc.
Sostenuto.
3
196-198
mf
N
rit.
f
A Tempo ♩= 76 - 80
204
p
cresc.
f
Sostenuto.
rit.
O
Molto sostenuto.
3
210-212
mf
C
3
216-218


219
7
222-228
mp
p
pp
233
♩= 80
P
Allegro 𝅗𝅥 = ♩
4
238-241
mp
mf
sf
mf sf
243
sf
sf
sf
mf
cresc.
sf
248
sf
ff
ff
254
R
4
258-261
f
263
S
f
ff
sf sf sf sf sf sf
269
sf
mf
cresc.
275
T


281
p
285
287
ff
p
V
Con motto.
291
ff
mf
mf
p
298
sf
mf
cresc. molto
305
f
sf
mf
cresc.
sempre cresc.
W
312
rit. al meno mosso.
ff
ff
ff
p
319
p
7
325-331


X
A tempo
2
332-333
f
sf
Y
mf
sempre cresc.

339
ff
ff

345
ff
sf

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Clarinet 1

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)"

Clarinet in B♭

Andante con moto. ♩= 76

p

p

354

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

9

355-363

pp *poco cresc.*

B *sostenuto ad lib.*

3

369-371

f *p*

C **Tempo primo**

7

378-384

p *dim.*

391

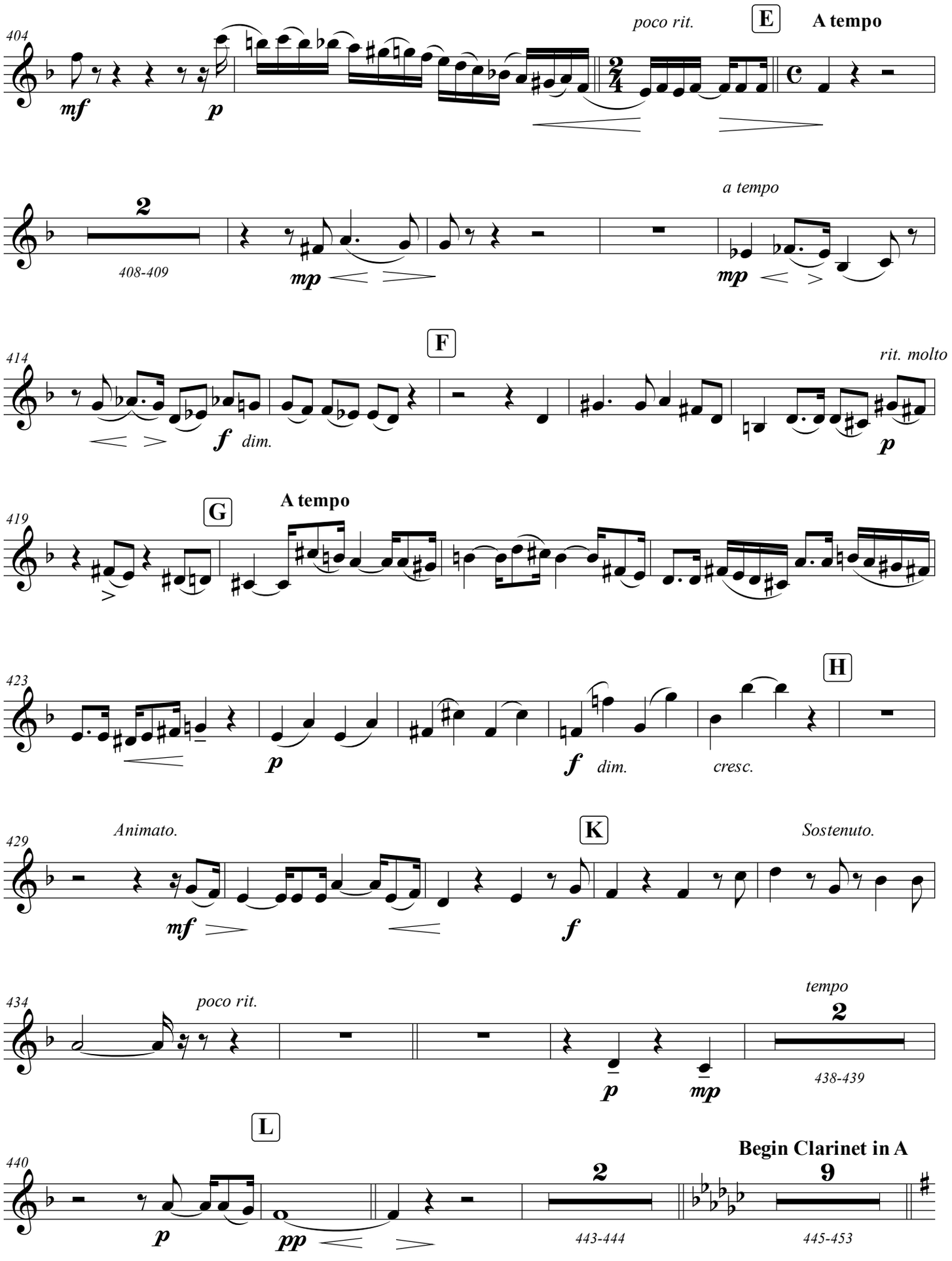
poco rit. **D** **Andante molto sostenuto.** ♪= 96

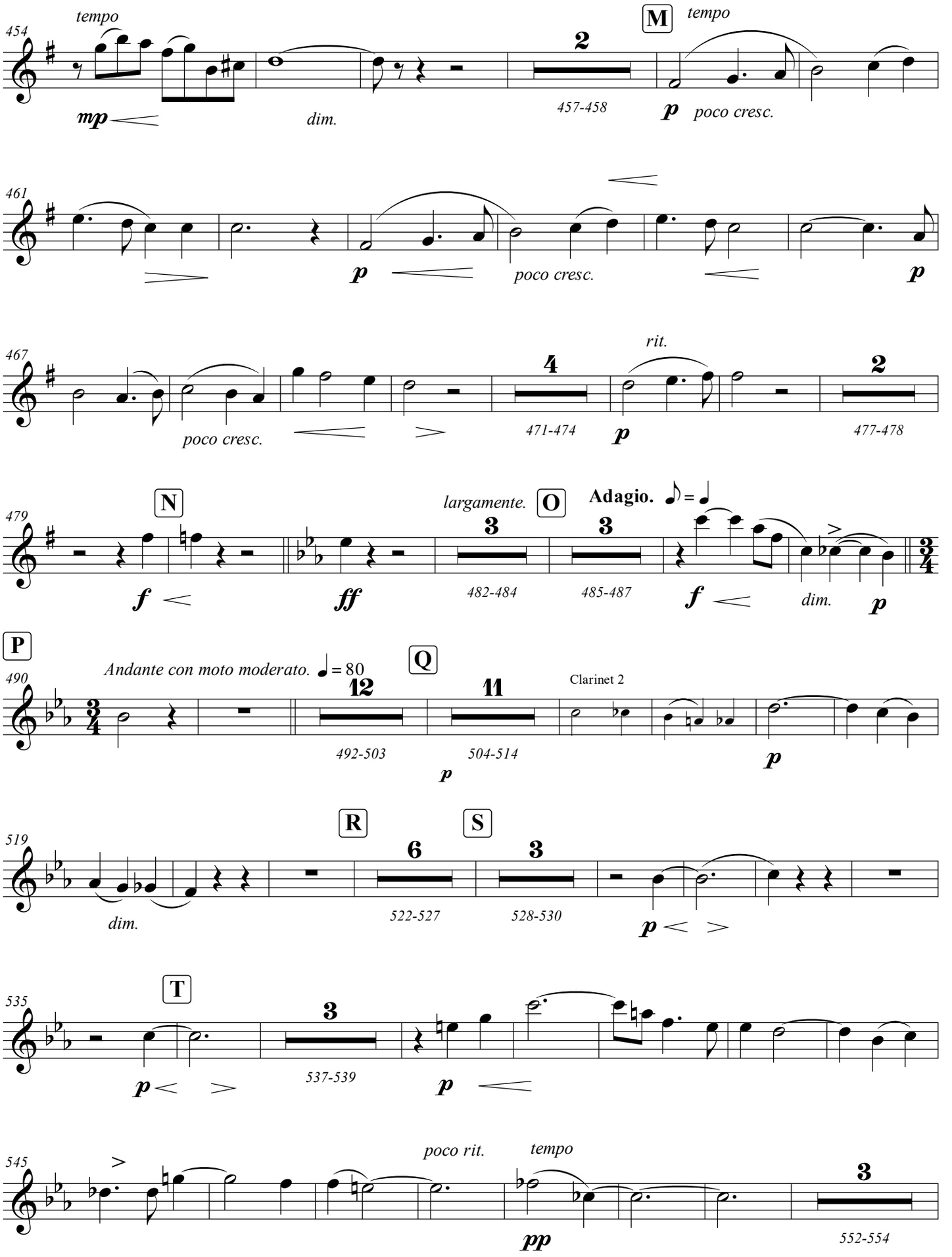
p *p*

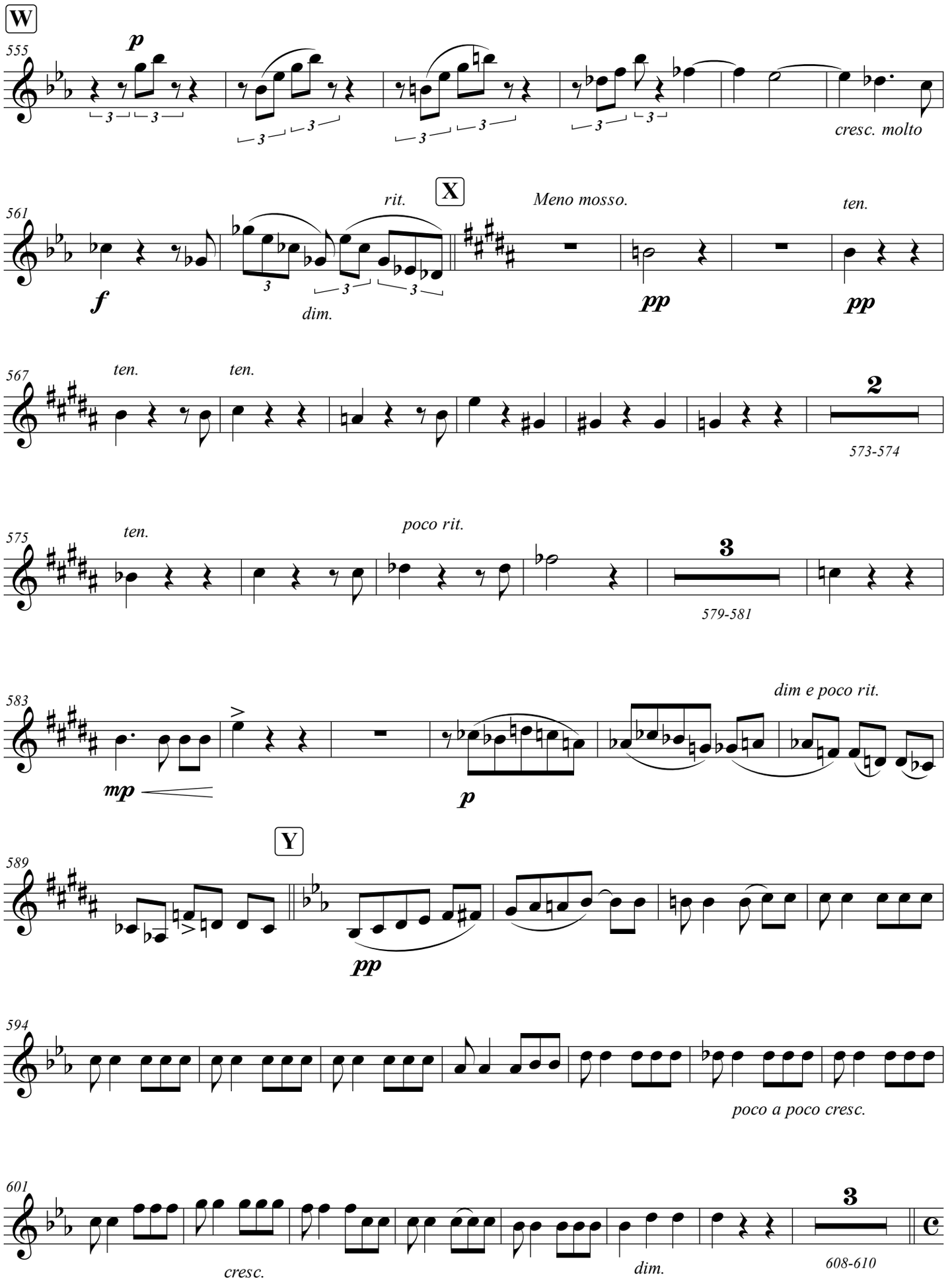
397

401

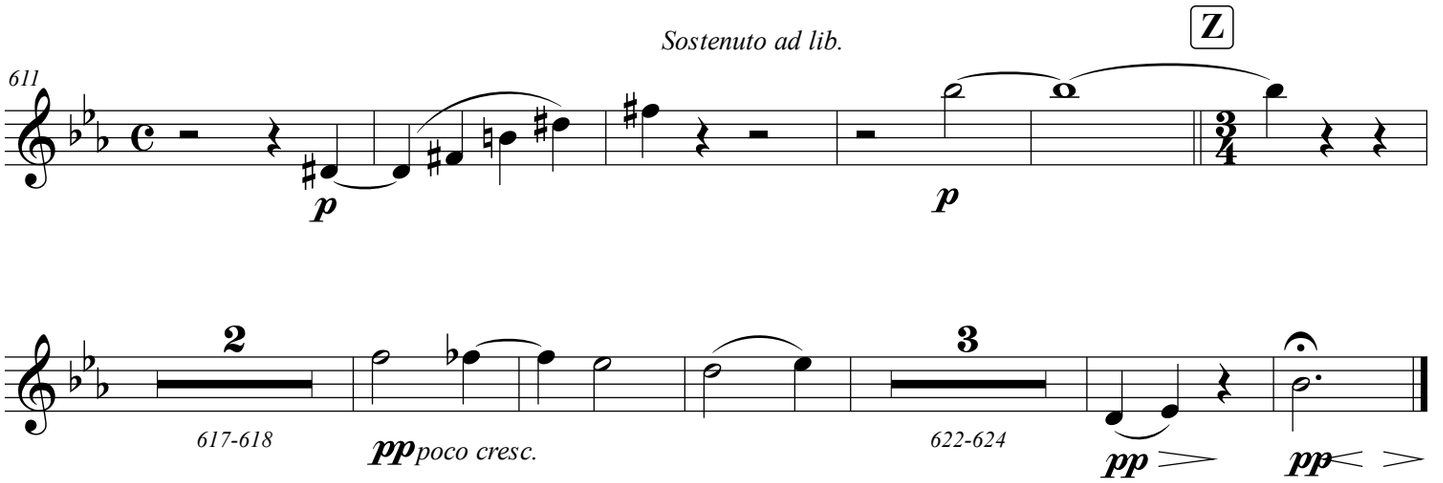
cresc. *poco cresc.* *p*


404
mf
p
poco rit.
E
A tempo
2
408-409
mp
a tempo
mp
414
F
f
dim.
rit. molto
p
419
G
A tempo
423
p
f
dim.
cresc.
H
429
Animato.
mf
K
f
Sostenuto.
434
poco rit.
p
mp
tempo
2
438-439
L
440
p
pp
2
443-444
Begin Clarinet in A
9
445-453


454
tempo
mp
dim.
2
457-458
M
tempo
p
poco cresc.
461
p
poco cresc.
p
467
poco cresc.
4
471-474
rit.
p
2
477-478
479
N
f
largamente.
O
ff
3
482-484
3
485-487
Adagio. ♪ = ♩
f
dim.
p
P
490
Andante con moto moderato. ♩ = 80
12
492-503
Q
11
504-514
Clarinet 2
p
p
519
R
6
522-527
S
3
528-530
dim.
p
T
535
3
537-539
p
p
545
poco rit.
tempo
pp
3
552-554


W
555
p
cresc. molto
X
561
rit.
Meno mosso.
ten.
f
dim.
pp
pp
567
ten.
ten.
2
573-574
575
ten.
poco rit.
3
579-581
583
dim e poco rit.
mp
p
Y
589
pp
594
poco a poco cresc.
601
3
cresc.
dim.
608-610

Clarinet 1



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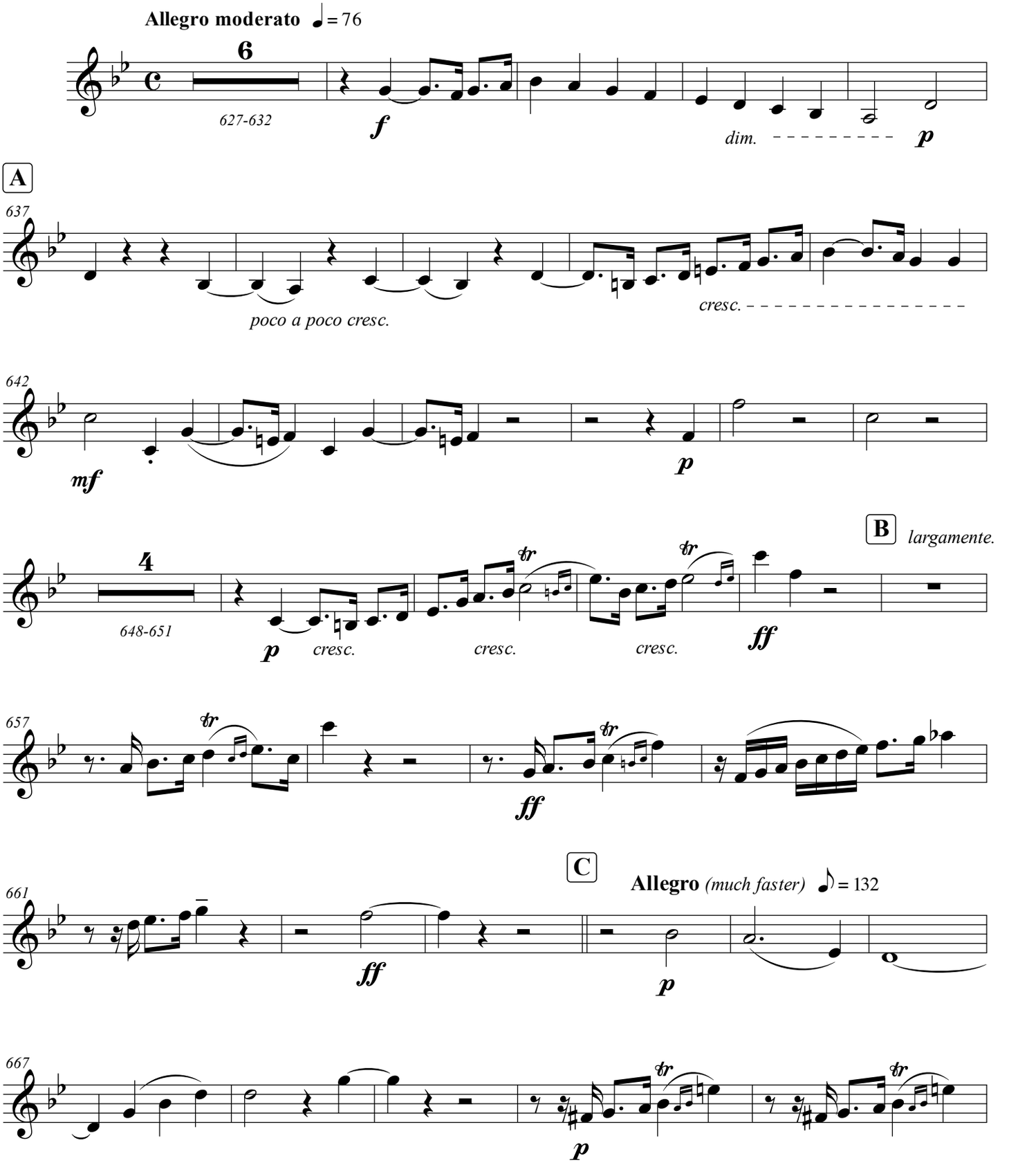
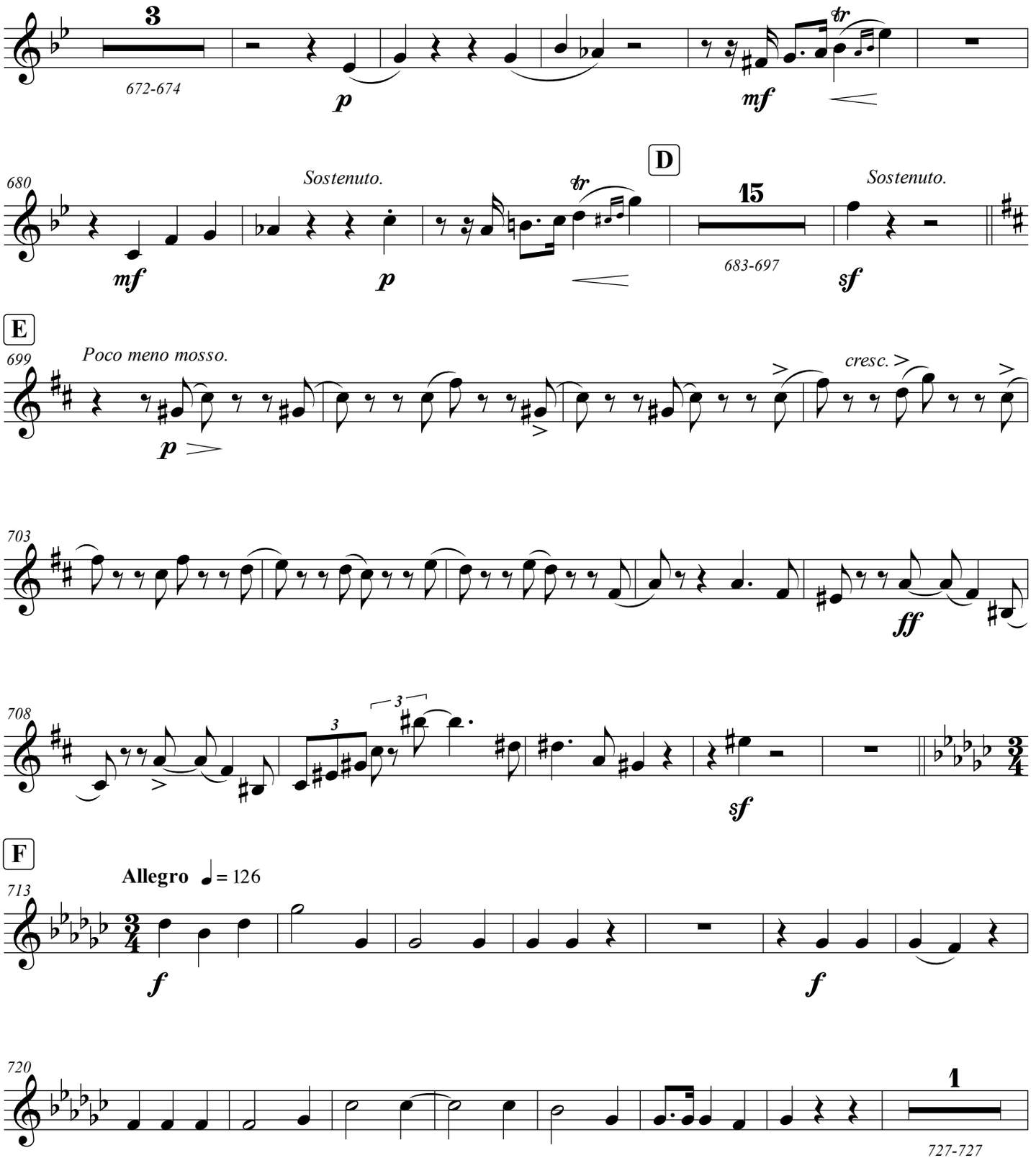
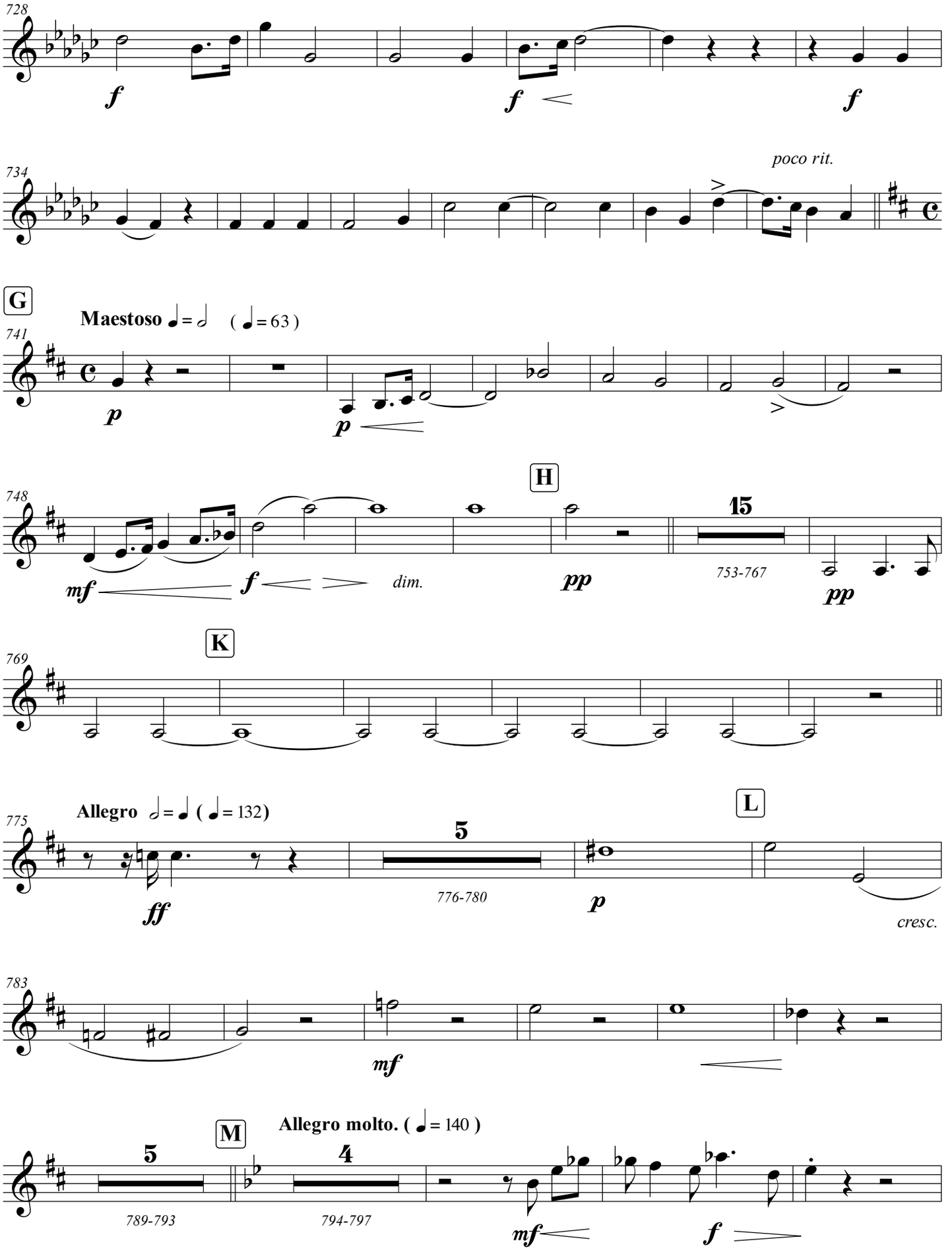
SCENE THREE

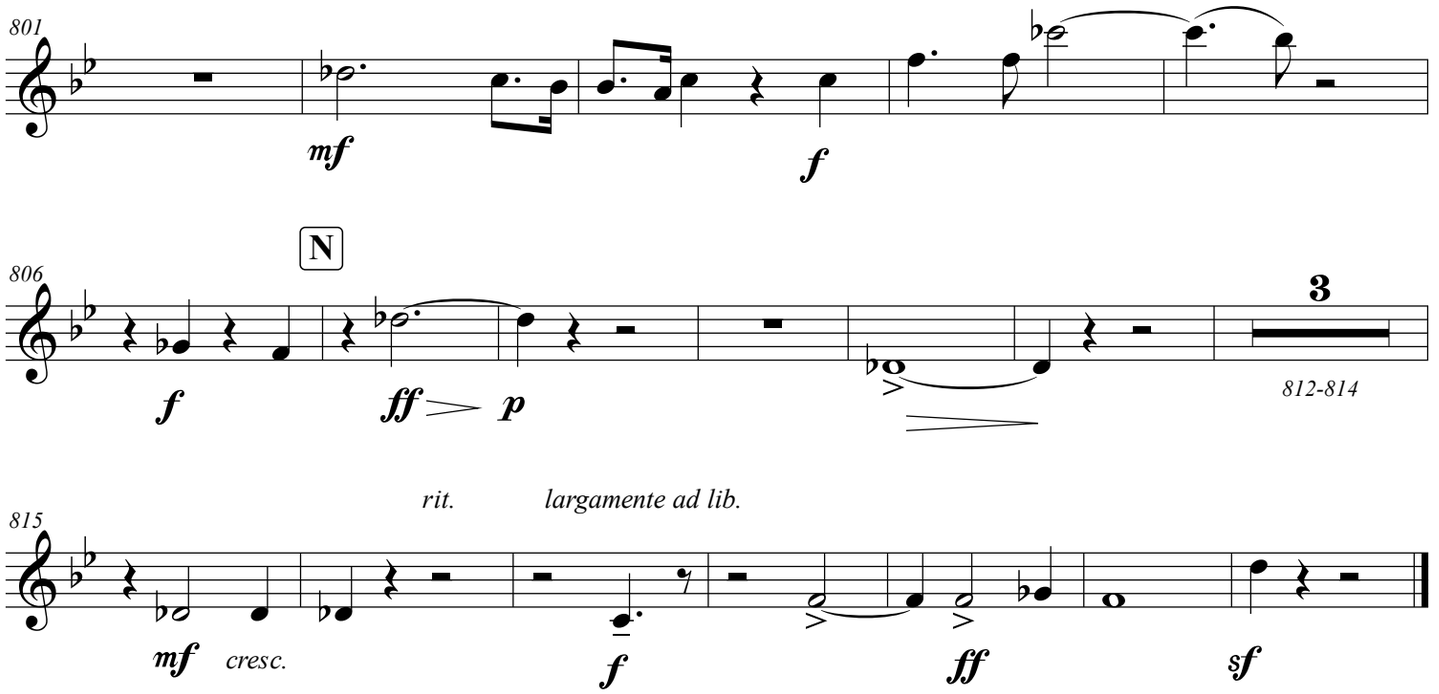
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

Clarinet in B♭




3
672-674
p
mf
tr
680
Sostenuto.
mf
p
D
15
683-697
Sostenuto.
sf
E
699
Poco meno mosso.
p
cresc.
703
ff
708
3
3
sf
F
Allegro ♩= 126
713
f
f
720
1
727-727

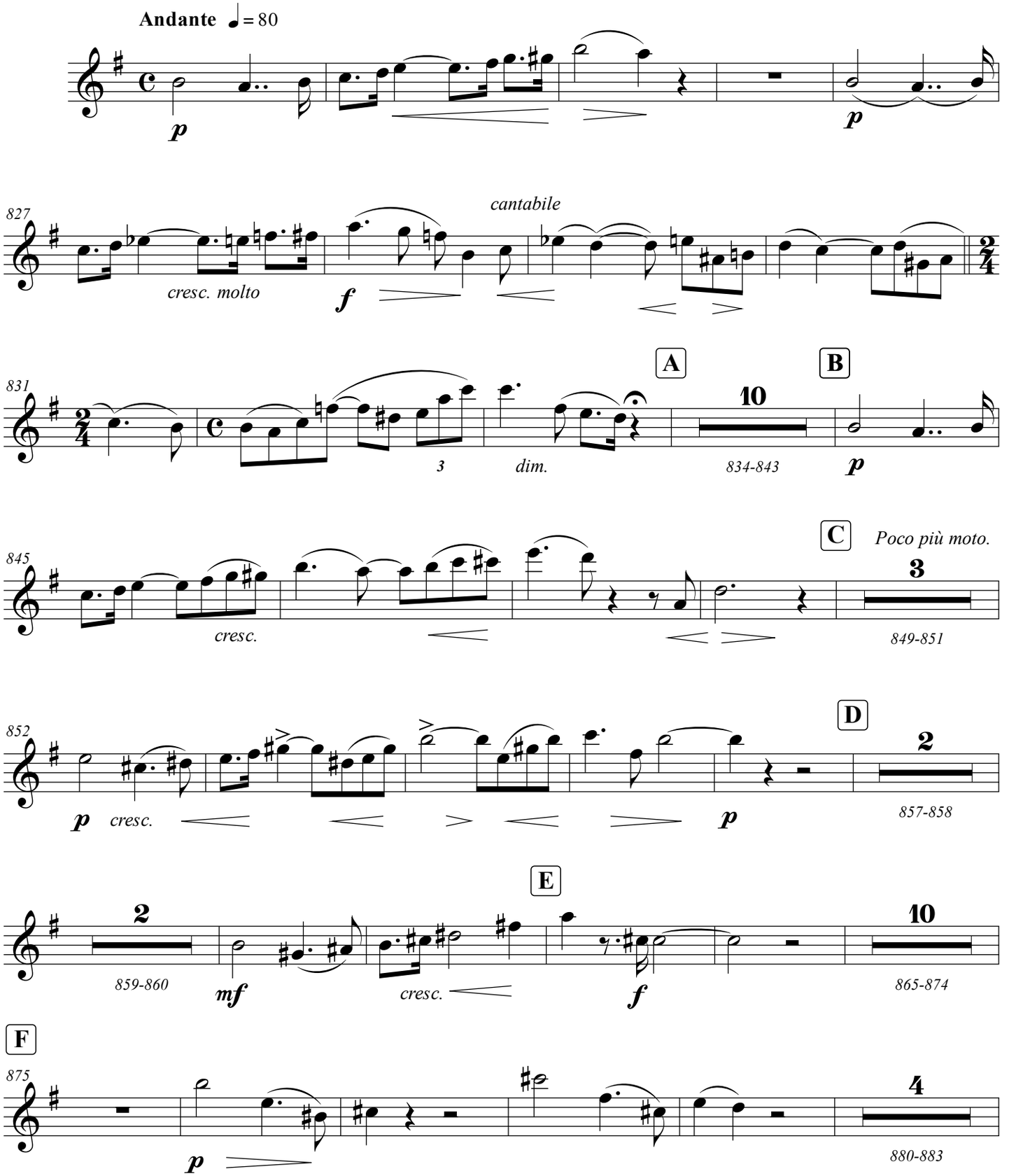

728
f
f
f
734
poco rit.
G
Maestoso ♩= 𝅗𝅥 (♩= 63)
741
p
p
748
H
15
mf
f
dim.
pp
753-767
pp
769
K
Allegro 𝅗𝅥 = ♩ (♩= 132)
775
5
776-780
L
ff
p
cresc.
783
mf
M
Allegro molto. (♩= 140)
5
789-793
4
794-797
mf
f

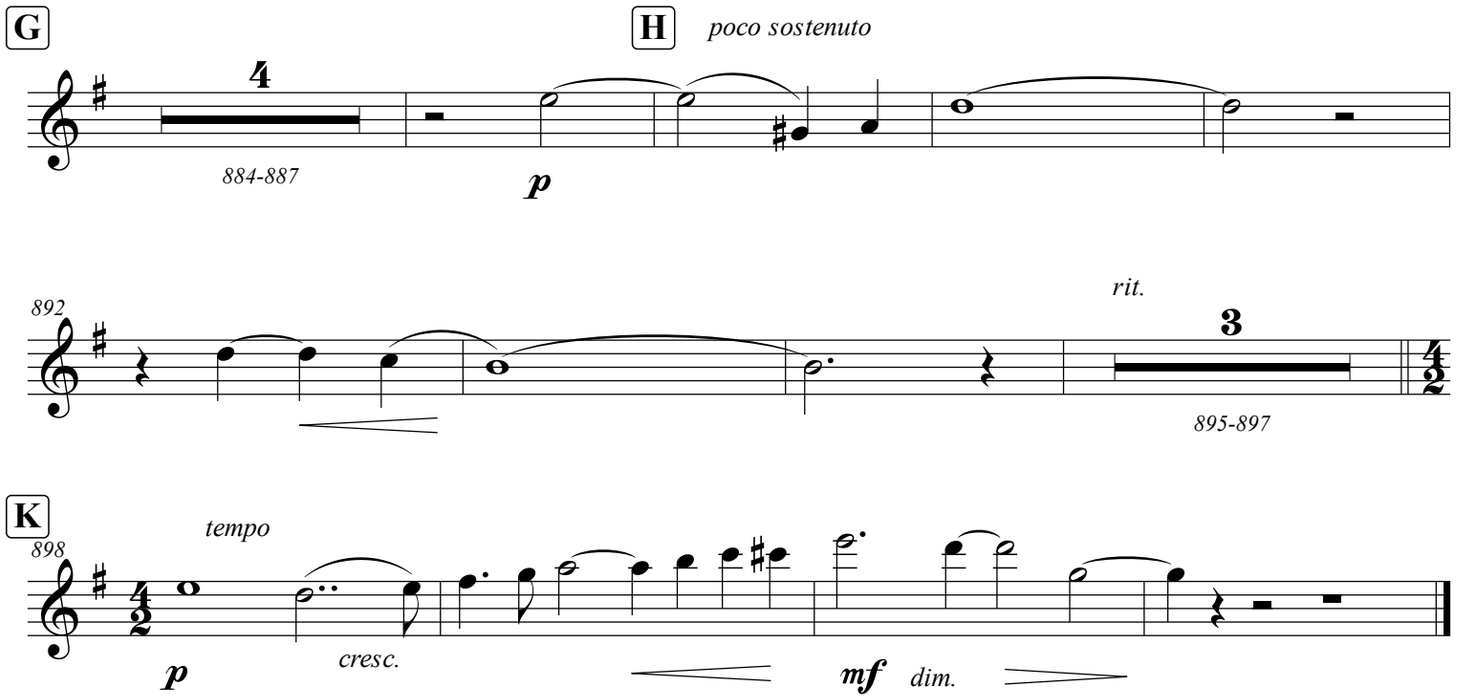

801
mf
f
806
N
f
ff
p
3
812-814
rit.
largamente ad lib.
815
mf
cresc.
f
ff
sf

SCENE FOUR

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

Clarinet in B♭

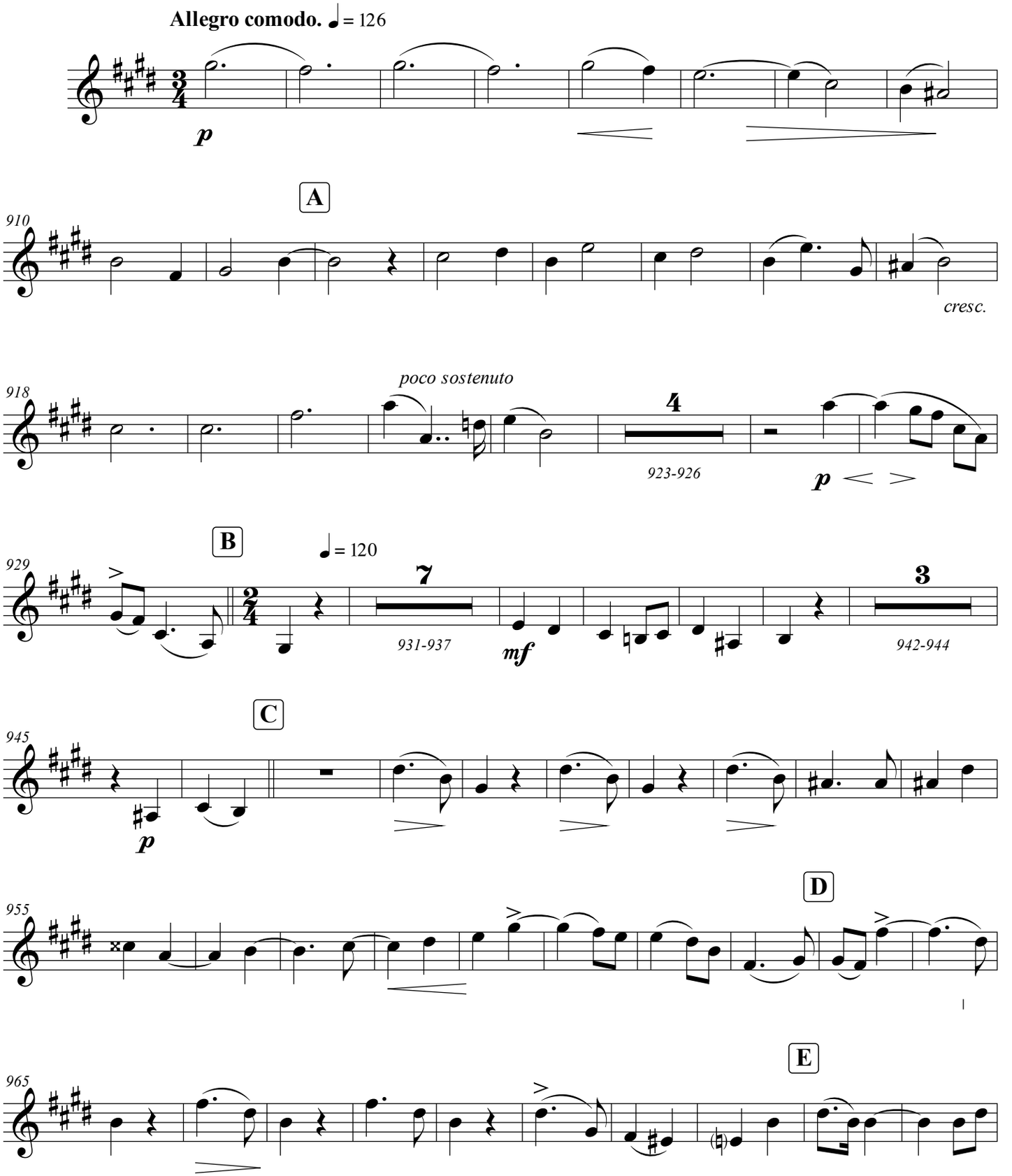


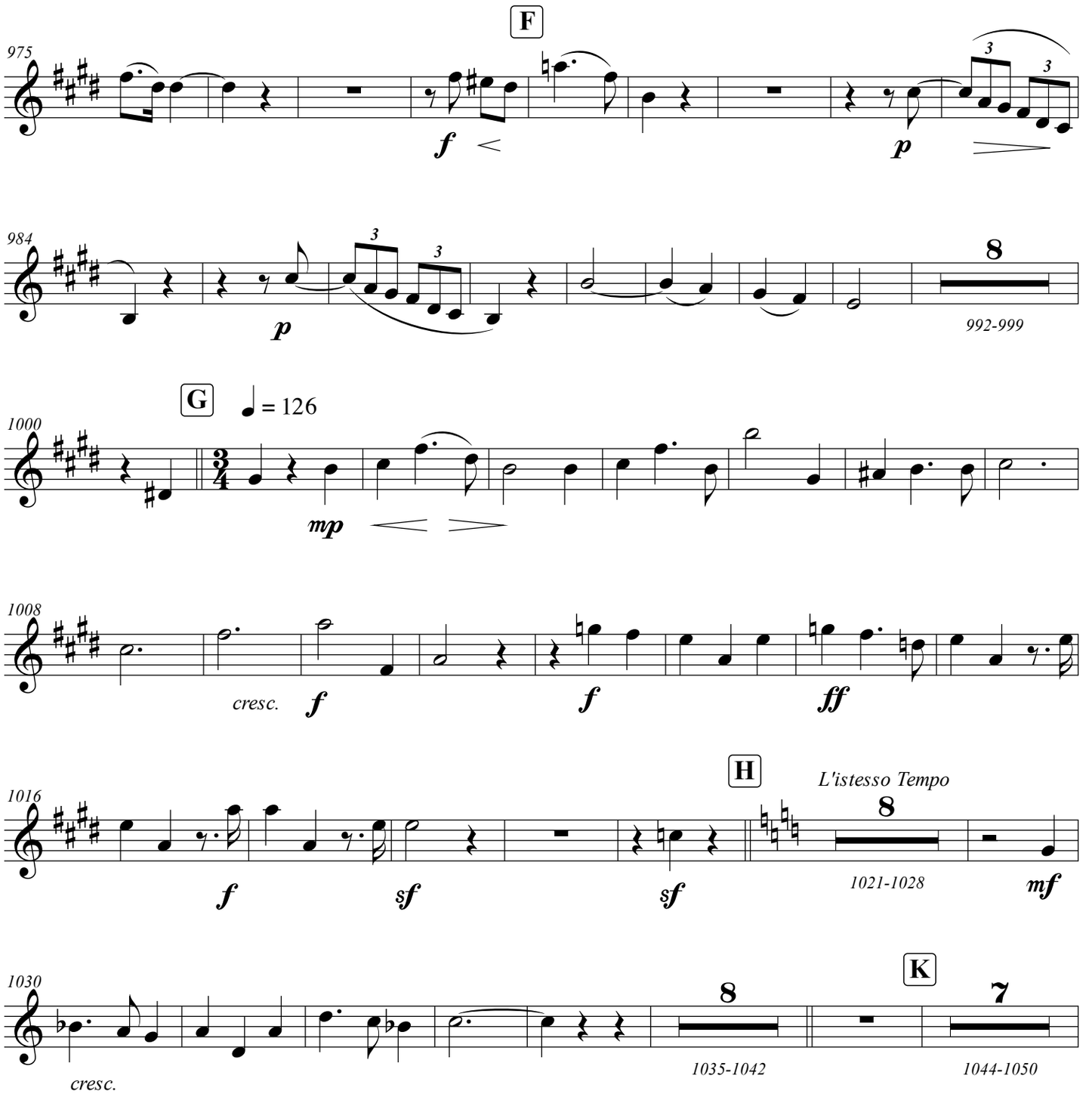

G
H
poco sostenuto
4
884-887
p
892
rit.
3
895-897
K
tempo
898
p
cresc.
mf
dim.

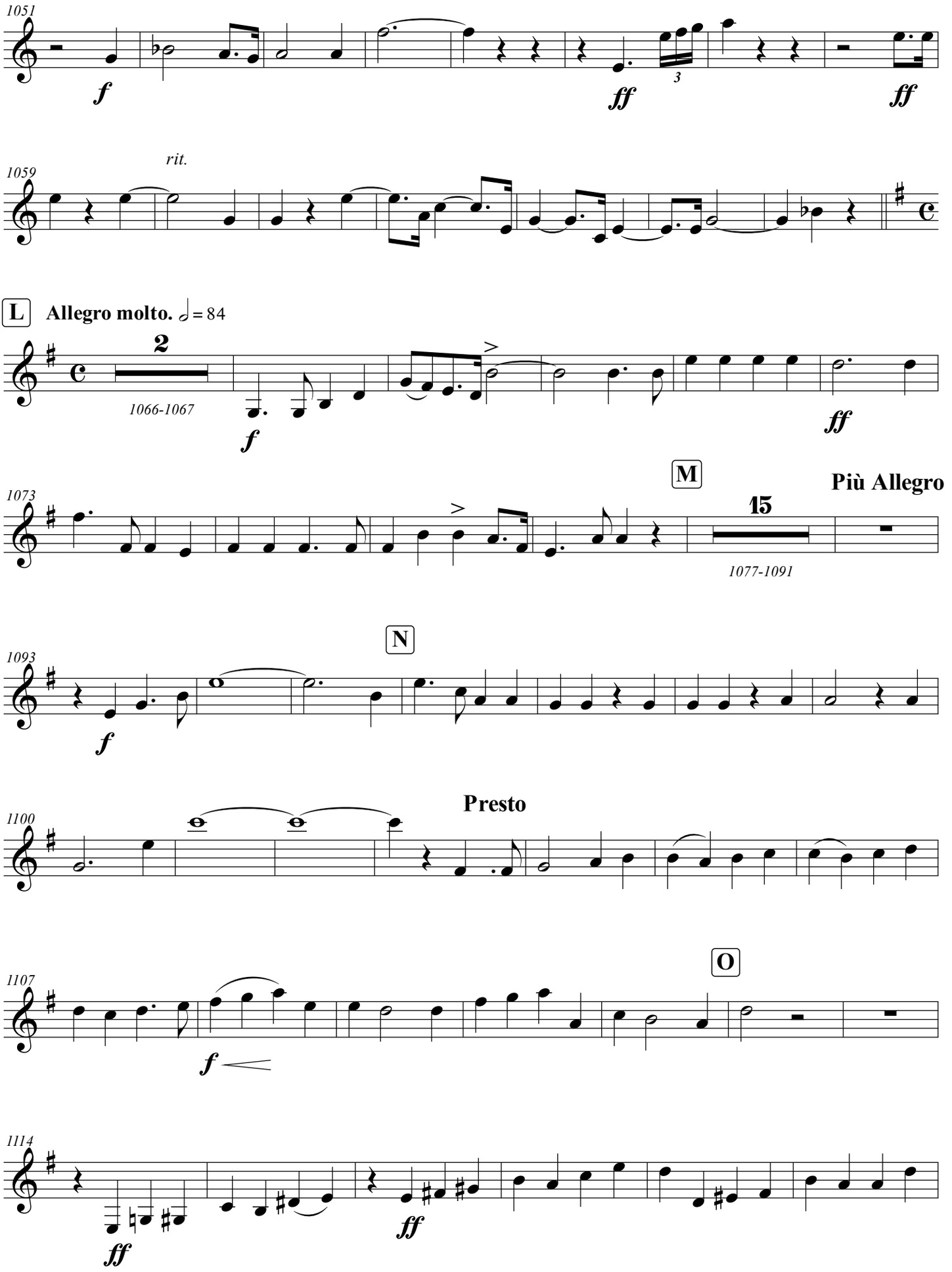
SCENE FIVE

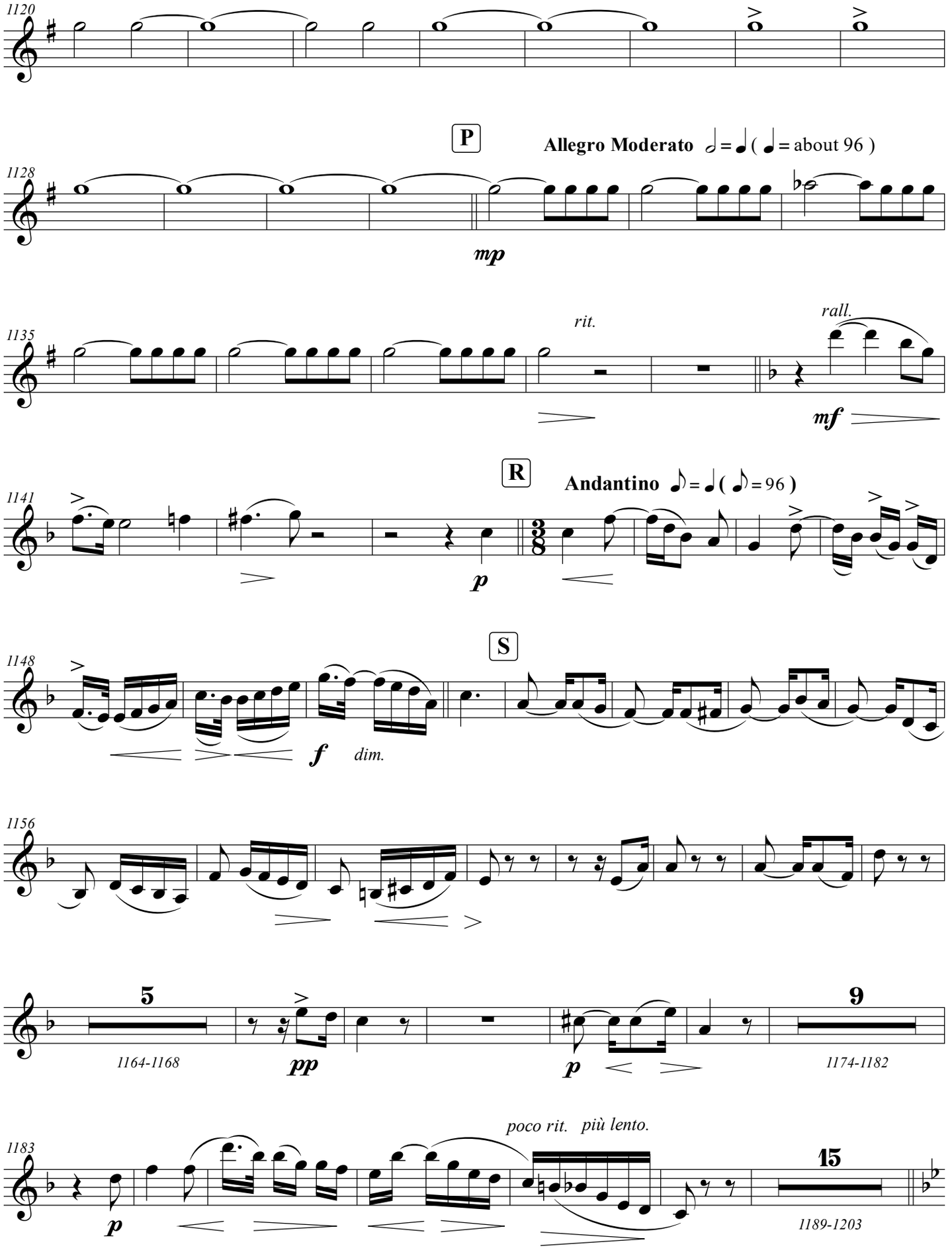
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

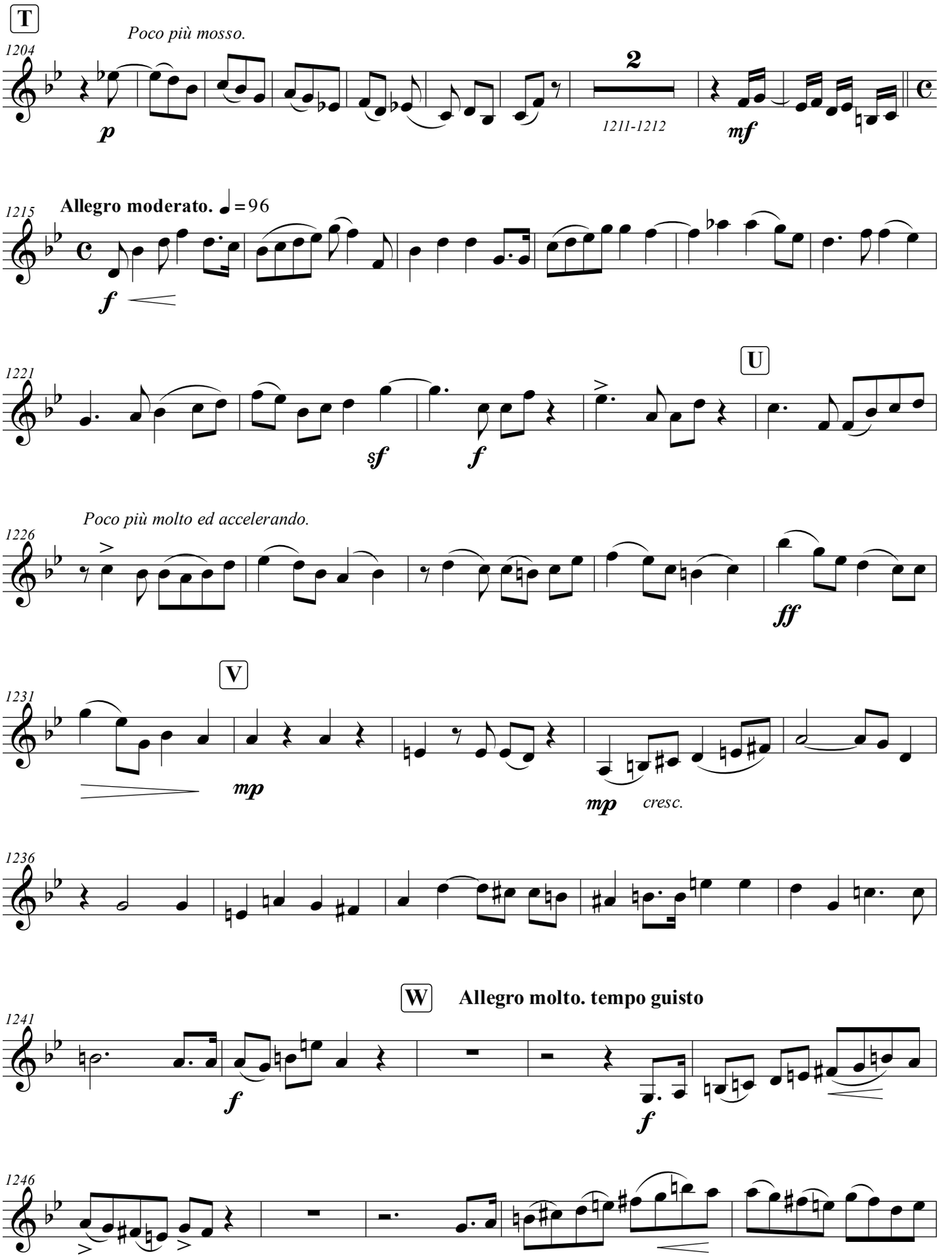
Clarinet in B♭

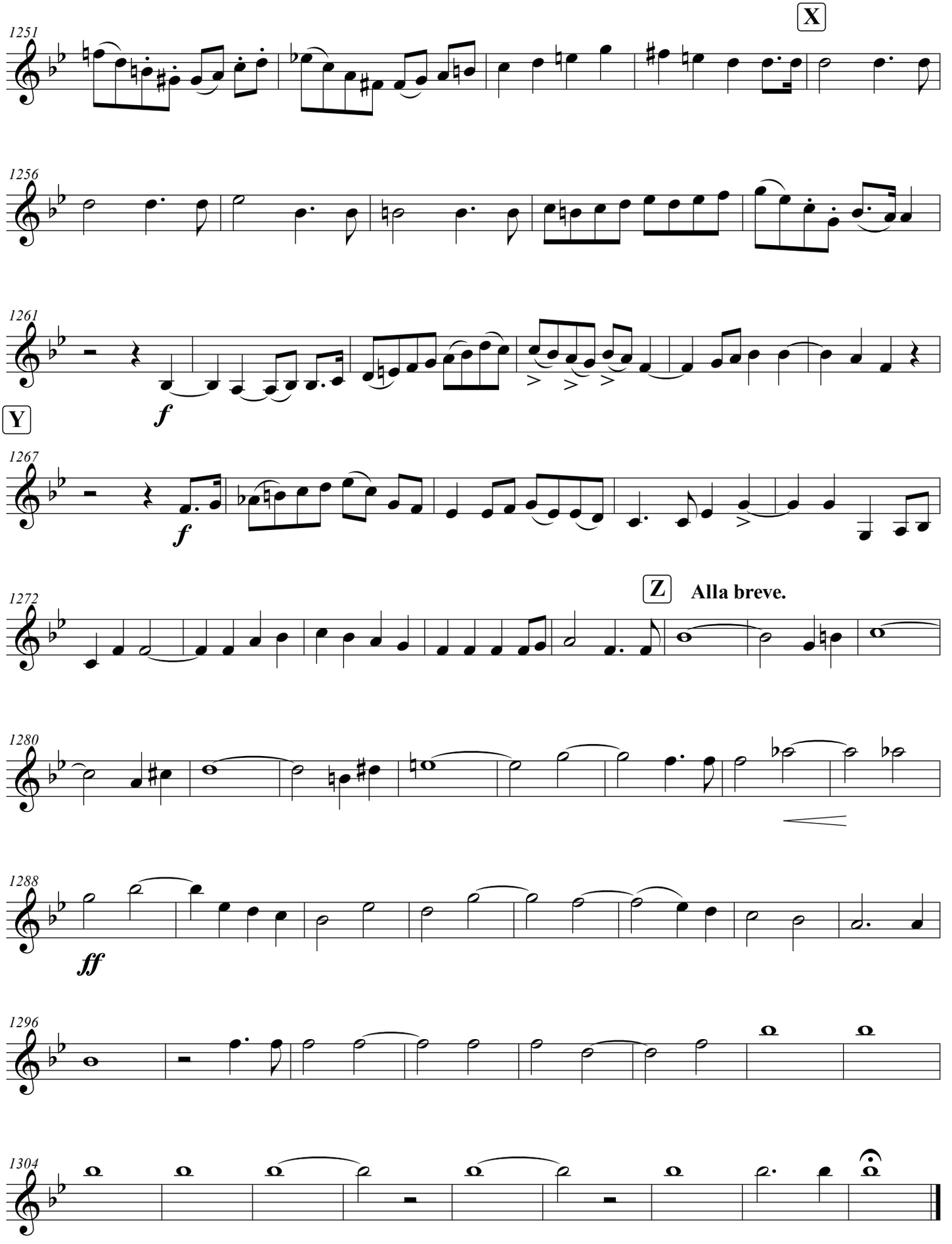



F
975
f
p
984
p
8
992-999
G
1000
= 126
mp
1008
cresc.
f
f
ff
H
1016
L'istesso Tempo
f
sf
sf
8
1021-1028
mf
K
1030
cresc.
8
1035-1042
7
1044-1050


1051
f
ff
3
ff
rit.
1059
L
Allegro molto. ♩= 84
2
1066-1067
f
ff
M
Più Allegro
1073
15
1077-1091
N
1093
f
Presto
1100
O
1107
f
1114
ff
ff


1120
1128
P
Allegro Moderato ♩= ♩ (♩= about 96)
mp
1135
rit.
rall.
mf
1141
R
Andantino ♪= ♩ (♪= 96)
p
1148
S
f
dim.
1156
5
1164-1168
pp
p
9
1174-1182
1183
poco rit. più lento.
p
15
1189-1203


T
Poco più mosso.
1204
2
1211-1212
Allegro moderato. ♩=96
1215
U
1221
Poco più molto ed accelerando.
1226
V
1231
cresc.
1236
W
Allegro molto. tempo guisto
1241
1246


X
1251
1256
1261
f
Y
1267
f
Z
Alla breve.
1272
1280
1288
ff
1296
1304

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