Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Clarinet 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

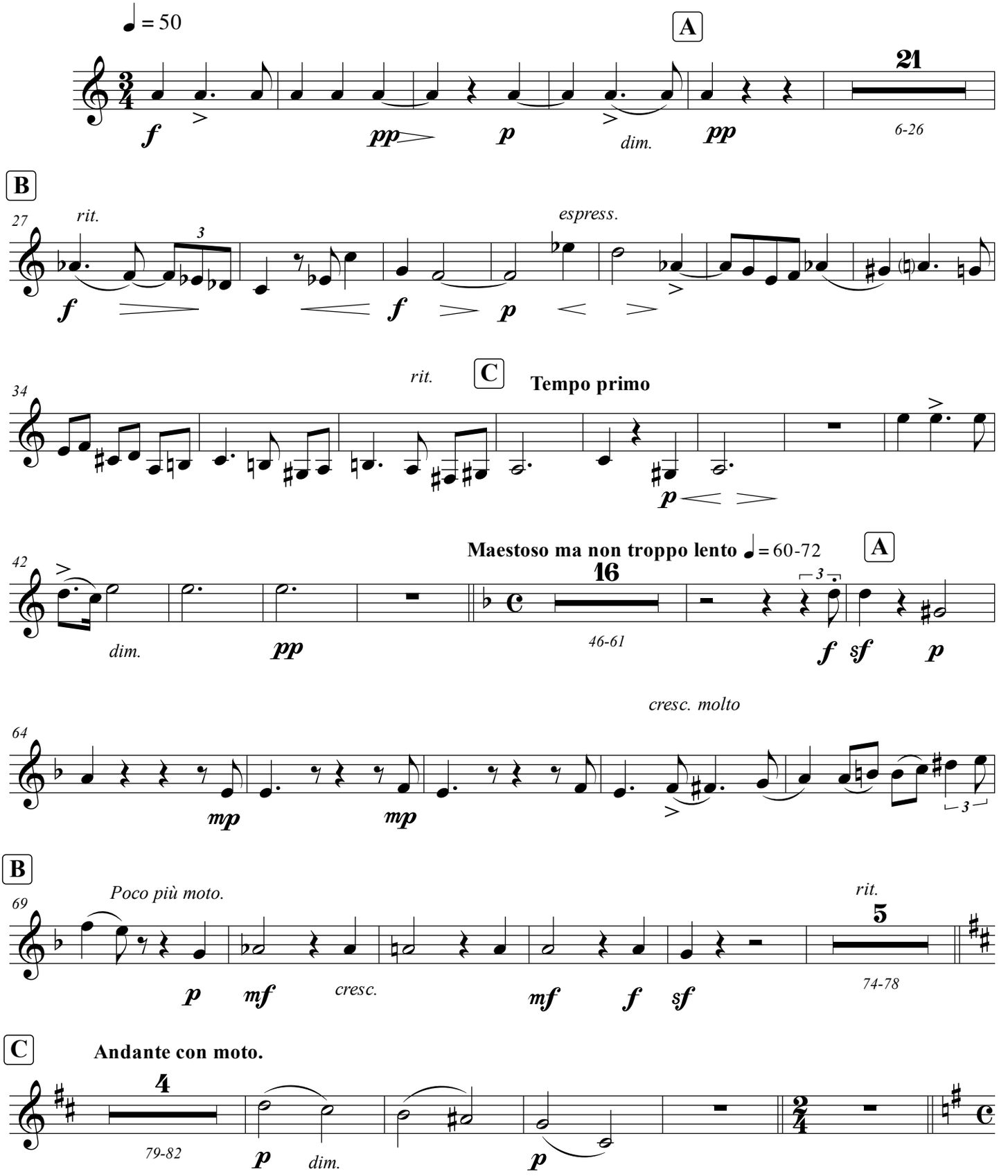
Reference Material and Software

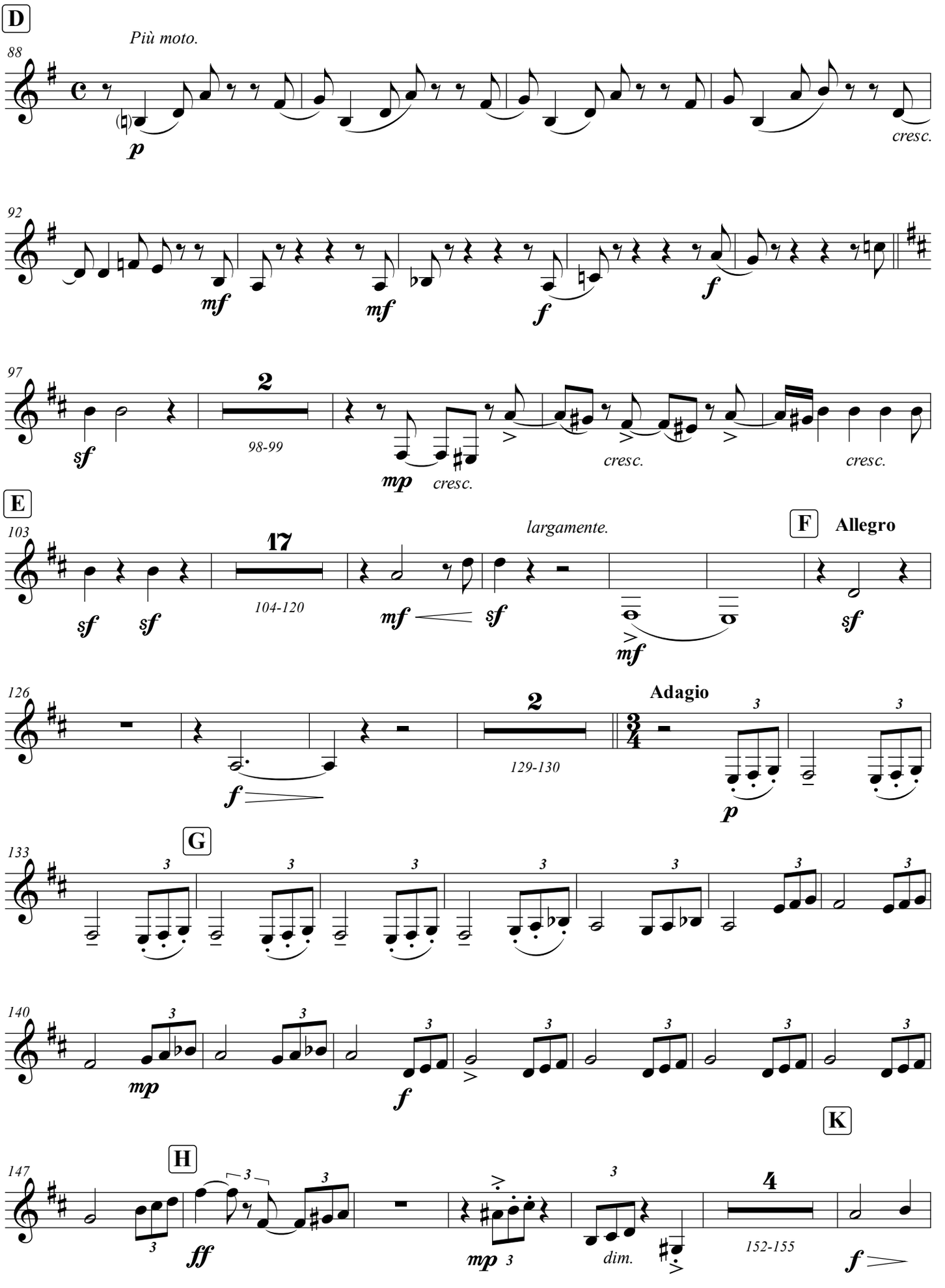
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

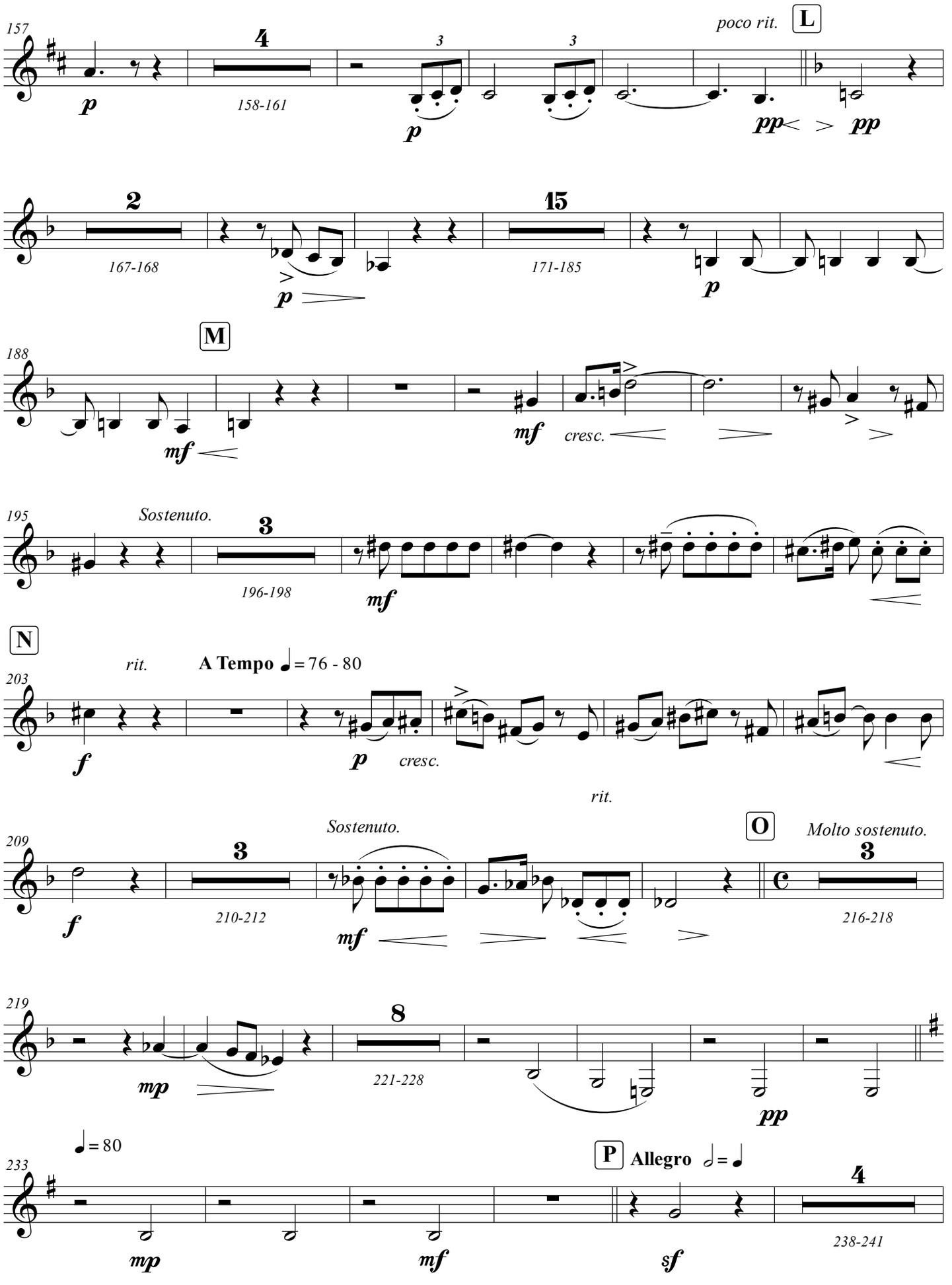
SCENE ONE

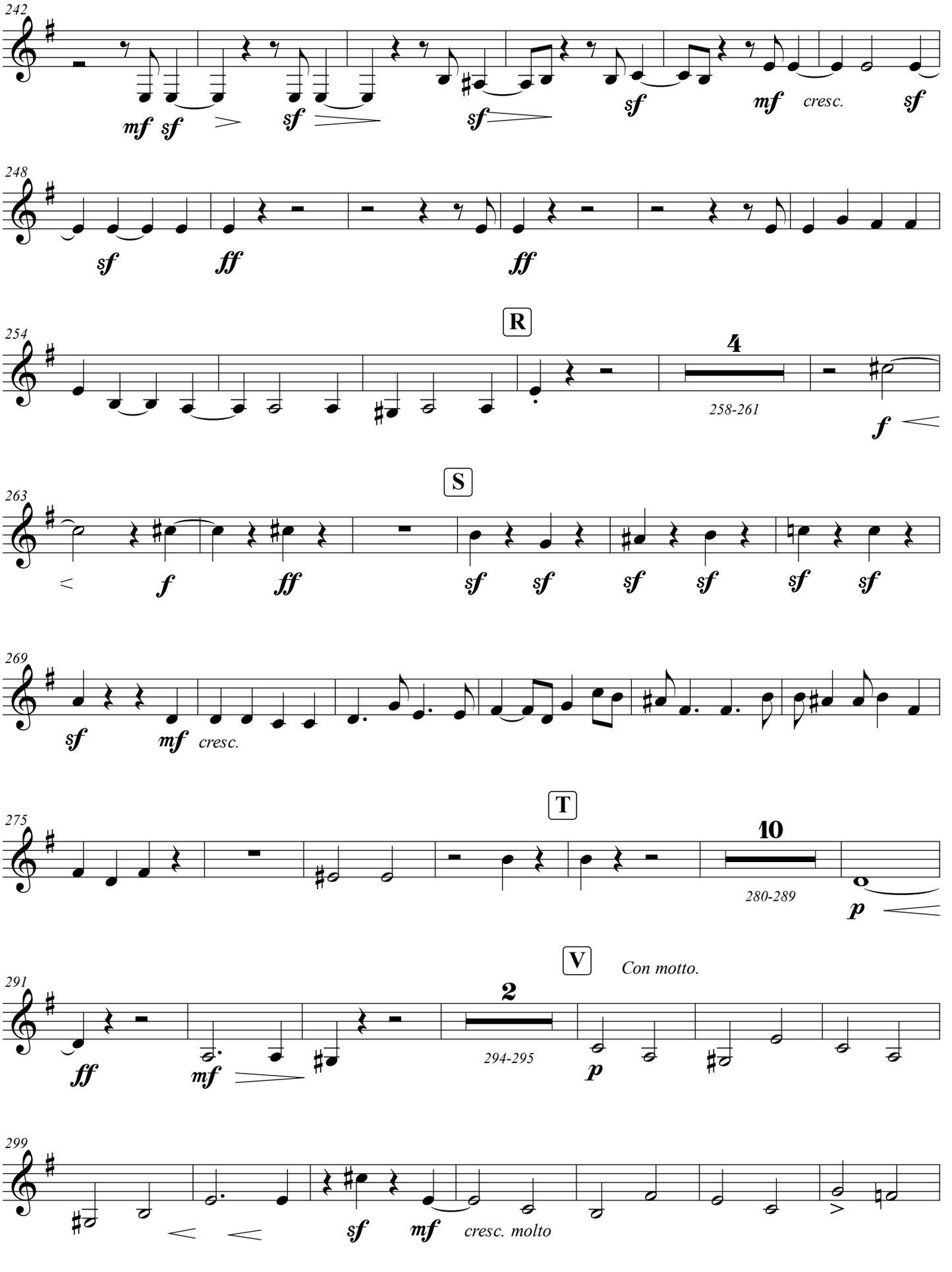
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

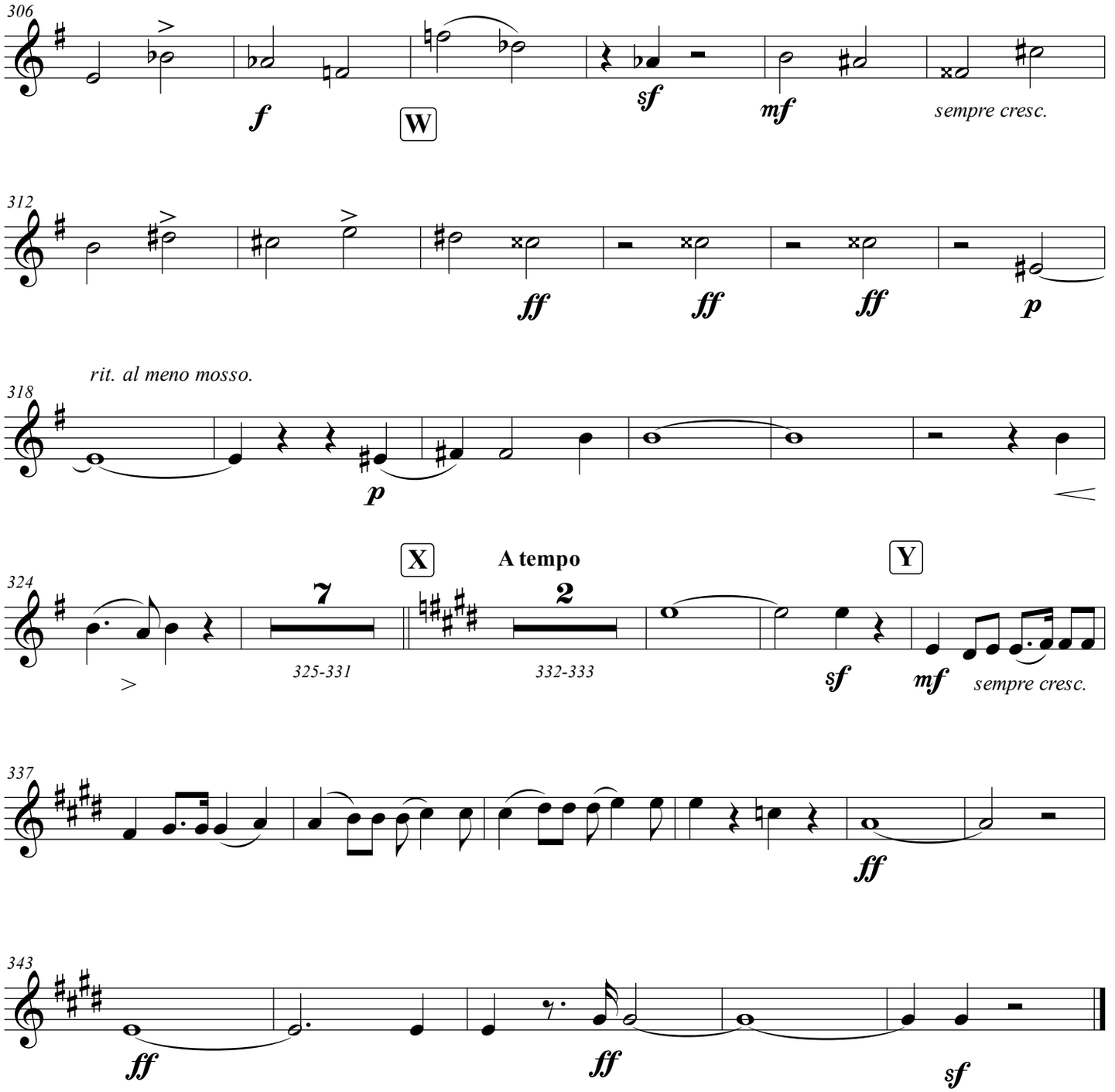
Clarinet in B♭




D
Più moto.
88
p
cresc.
92
mf
mf
f
f
97
sf
2
98-99
mp
cresc.
cresc.
cresc.
E
103
sf
sf
17
104-120
mf
sf
largamente.
mf
F
Allegro
sf
126
f
2
129-130
Adagio
p
133
G
140
mp
f
147
H
ff
mp
dim.
4
152-155
K
f


157
4
158-161
3
3
poco rit.
L
p
p
pp
pp
2
167-168
15
171-185
p
p
M
188
mf
mf
cresc.
195
Sostenuto.
3
196-198
mf
N
rit.
A Tempo ♩= 76 - 80
203
f
p
cresc.
rit.
209
Sostenuto.
O
Molto sostenuto.
3
210-212
3
216-218
f
mf
219
8
221-228
mp
pp
♩= 80
233
P
Allegro 𝅗𝅥= ♩
4
238-241
mp
mf
sf

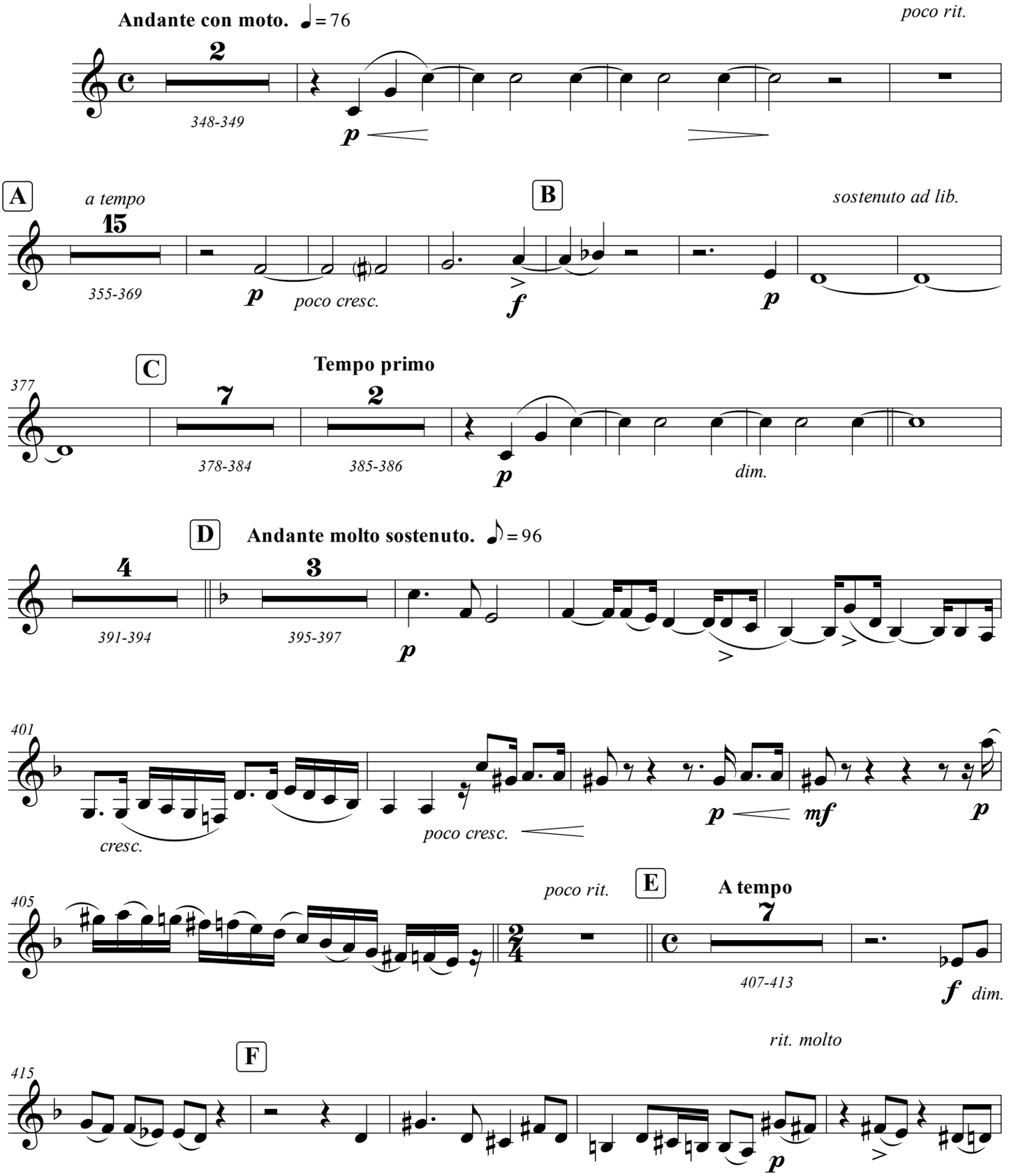

242
mf sf
sf
sf
sf
mf cresc.
sf
248
sf
ff
ff
254
R
4
258-261
f
263
S
f
ff
sf sf sf sf sf sf
269
sf
mf cresc.
275
T
10
280-289
p
291
V
Con motto.
2
294-295
ff
mf
p
299
sf
mf cresc. molto

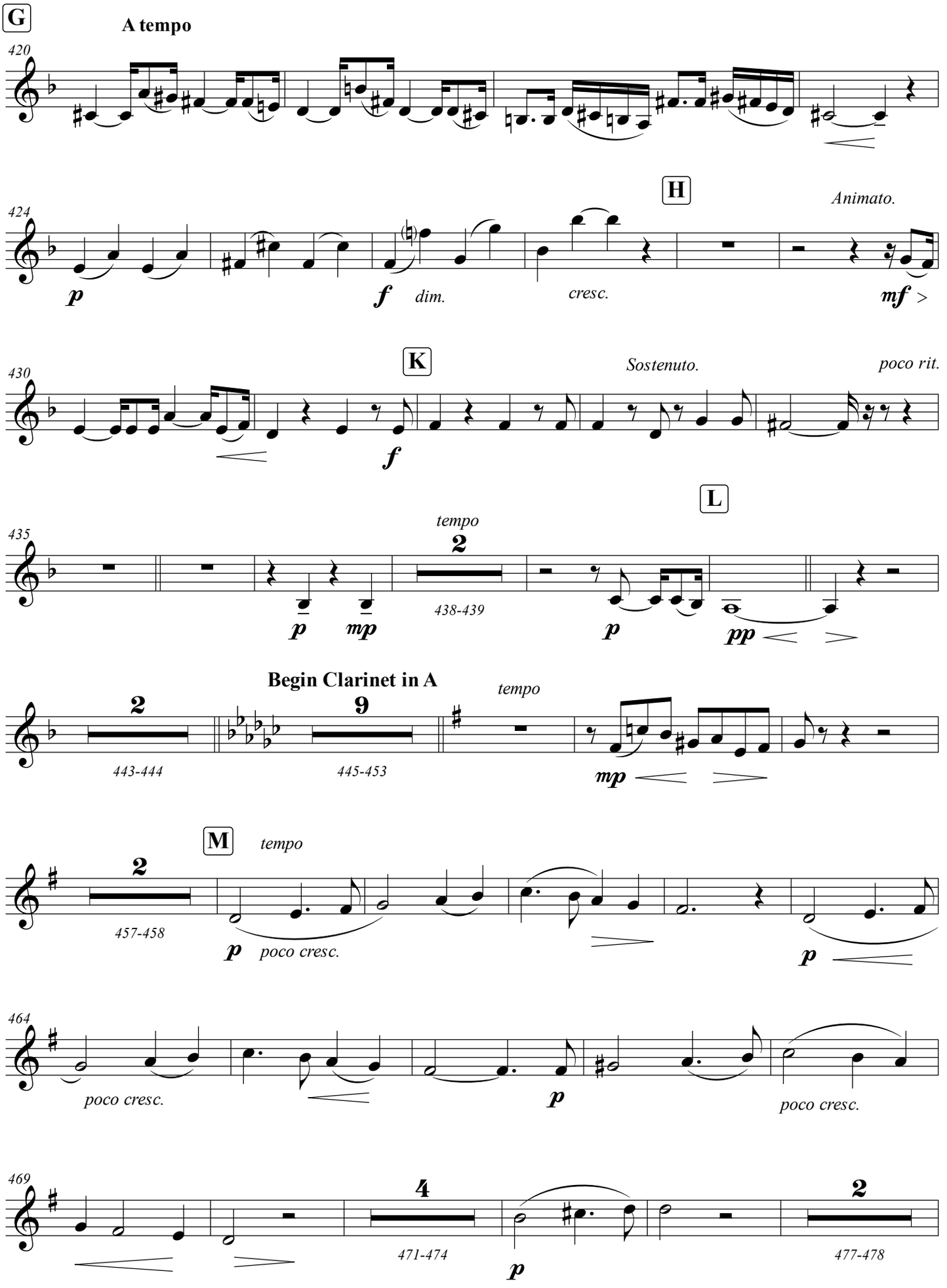

306
f
W
sf
mf
sempre cresc.
312
ff
ff
ff
p
rit. al meno mosso.
318
p
X
A tempo
Y
324
7
325-331
2
332-333
sf
mf
sempre cresc.
337
ff
343
ff
ff
sf

SCENE TWO

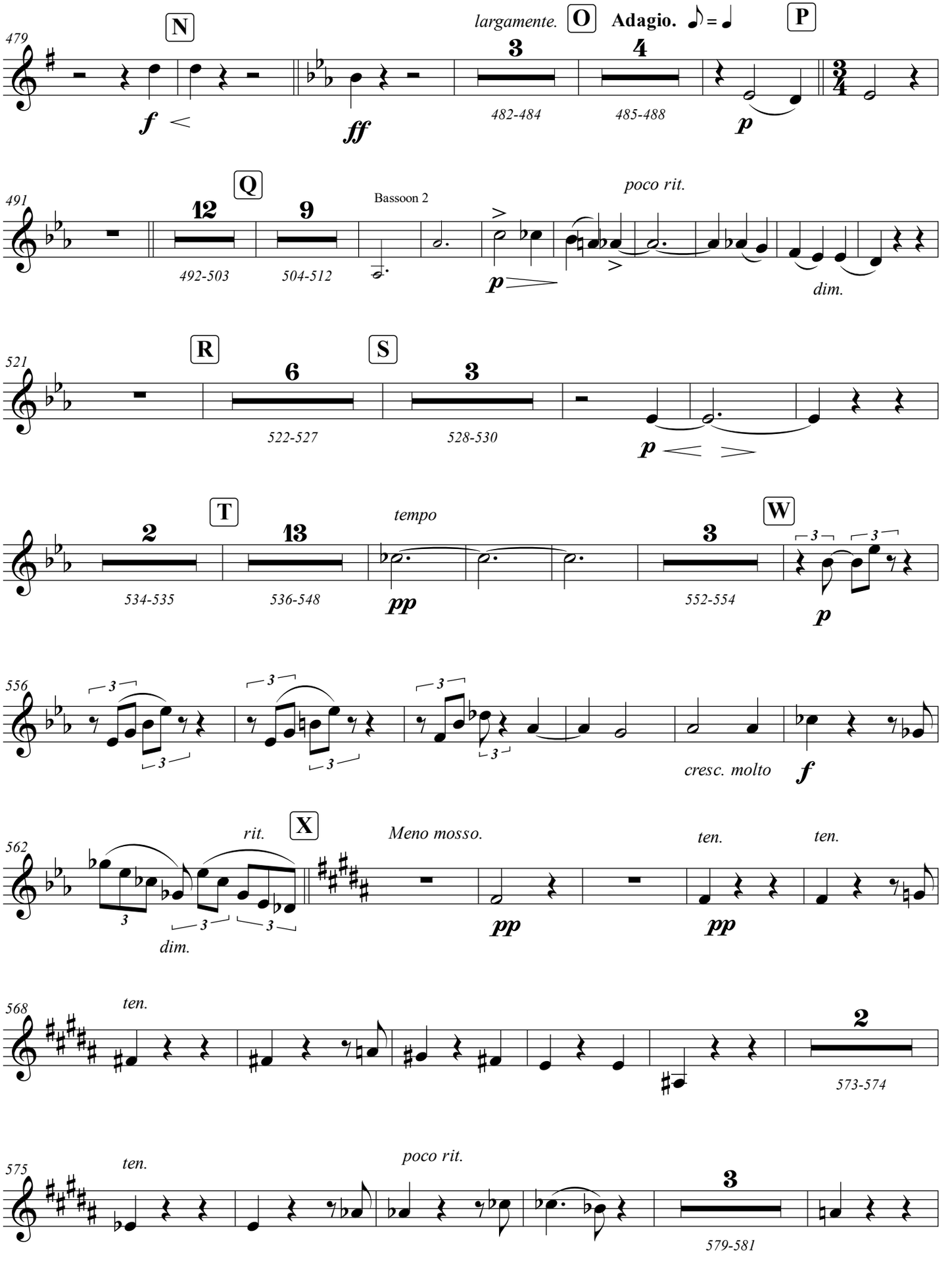
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"

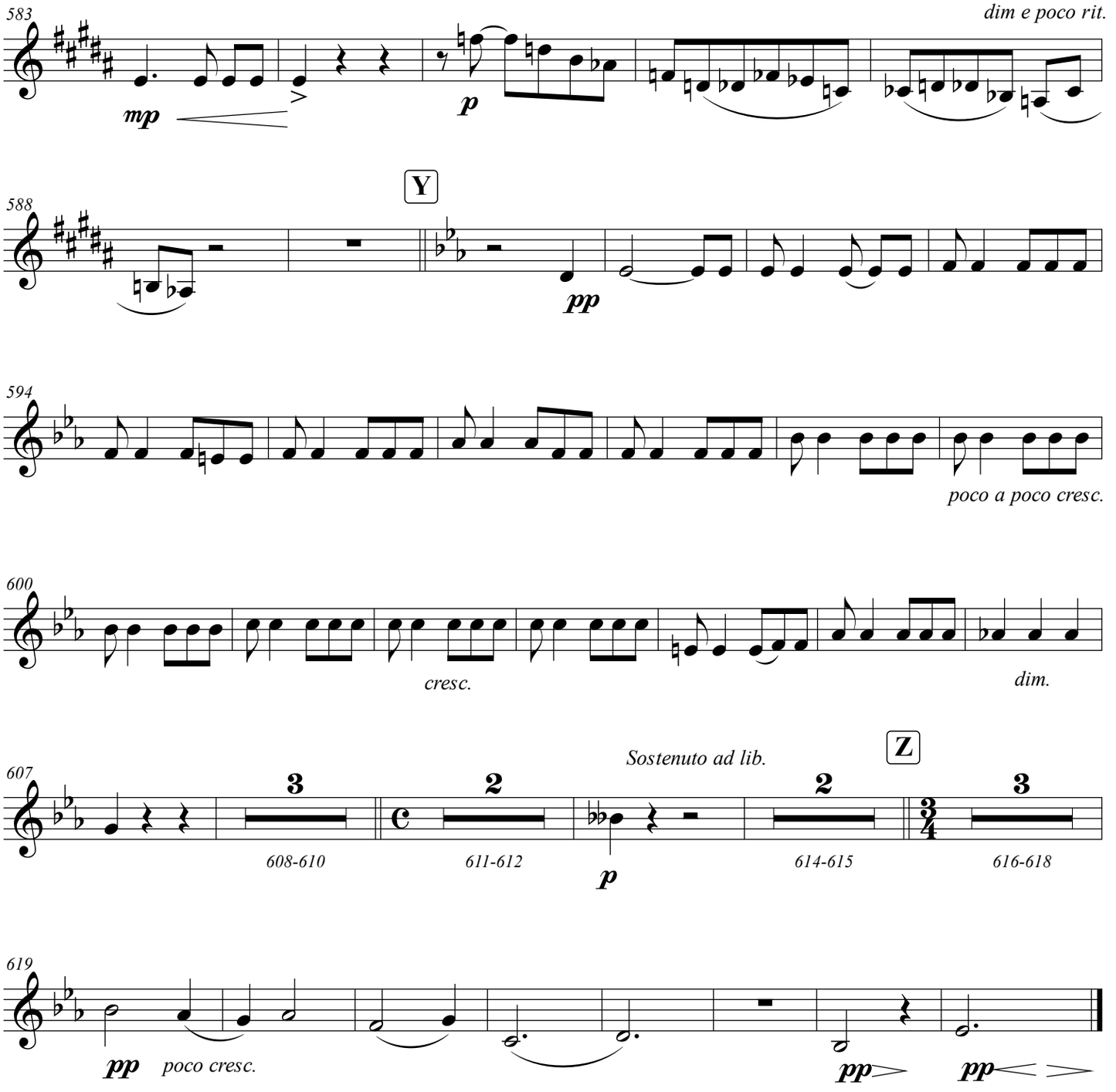
Clarinet in B♭




G
A tempo
420
424
p
f
dim.
H
Animato.
cresc.
mf >
430
K
Sostenuto.
poco rit.
f
435
L
tempo
2
438-439
p
mp
p
pp
Begin Clarinet in A
2
443-444
9
445-453
tempo
mp
M
tempo
2
457-458
p
poco cresc.
p
464
poco cresc.
p
poco cresc.
469
4
471-474
p
2
477-478

Clarinet 2

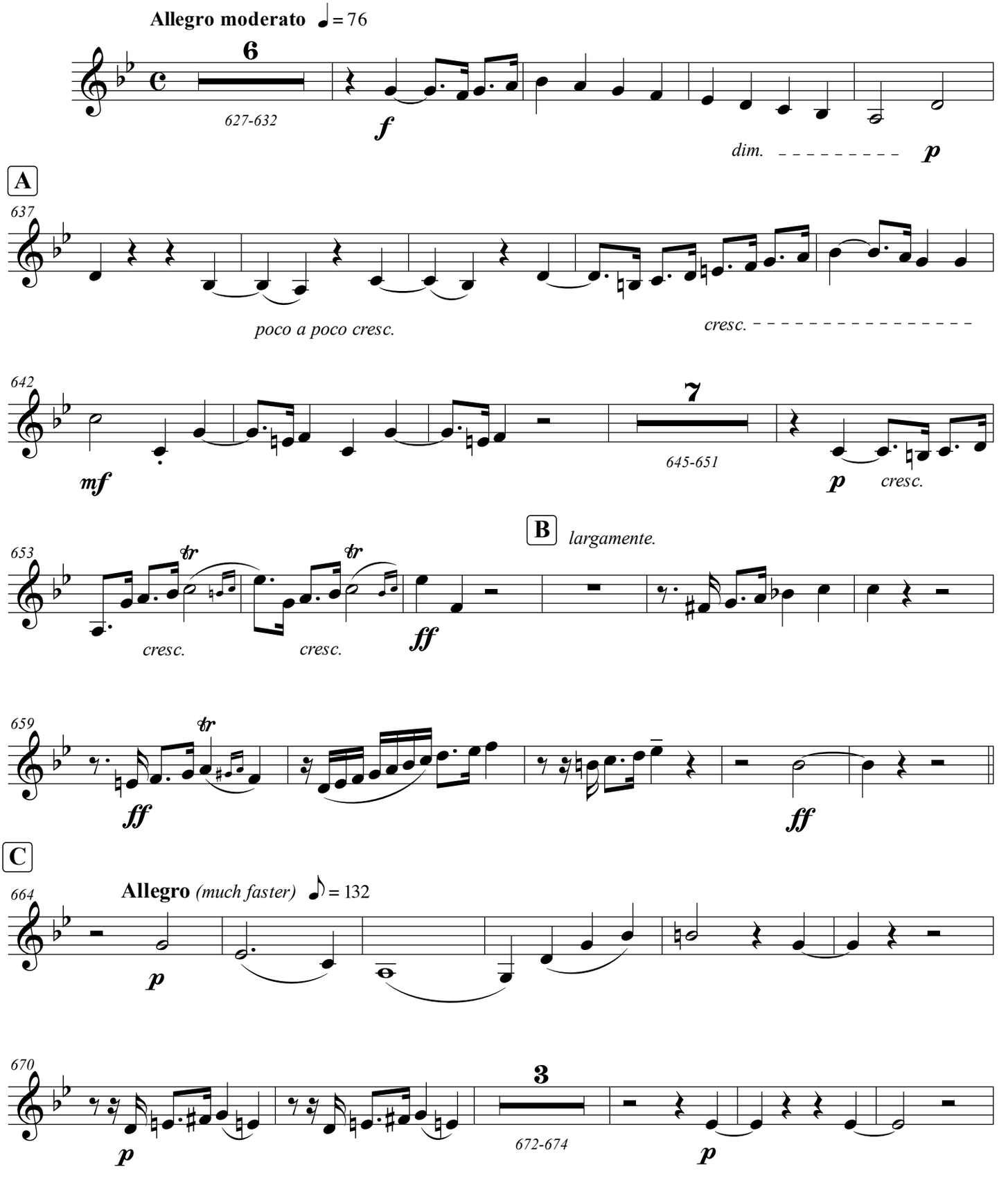

N
largamente.
O
Adagio.
P
Q
Bassoon 2
poco rit.
R
S
T
tempo
W
rit.
X
Meno mosso.
ten.
dim.
cresc. molto
poco rit.

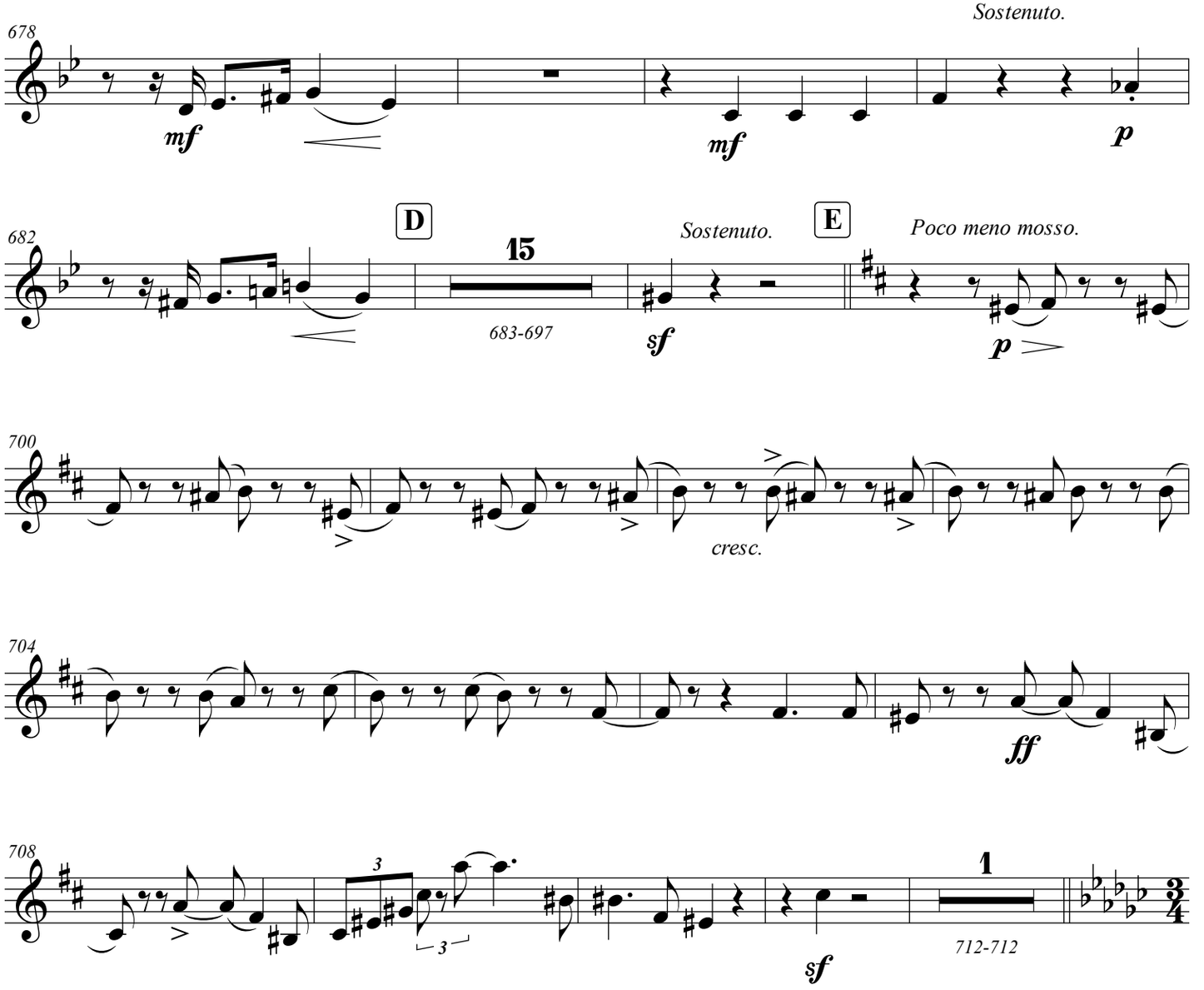

583
dim e poco rit.
mp
p
588
Y
pp
594
poco a poco cresc.
600
cresc.
dim.
607
Sostenuto ad lib.
Z
3
2
2
3
608-610
611-612
614-615
616-618
p
619
pp
poco cresc.
pp
pp

SCENE THREE

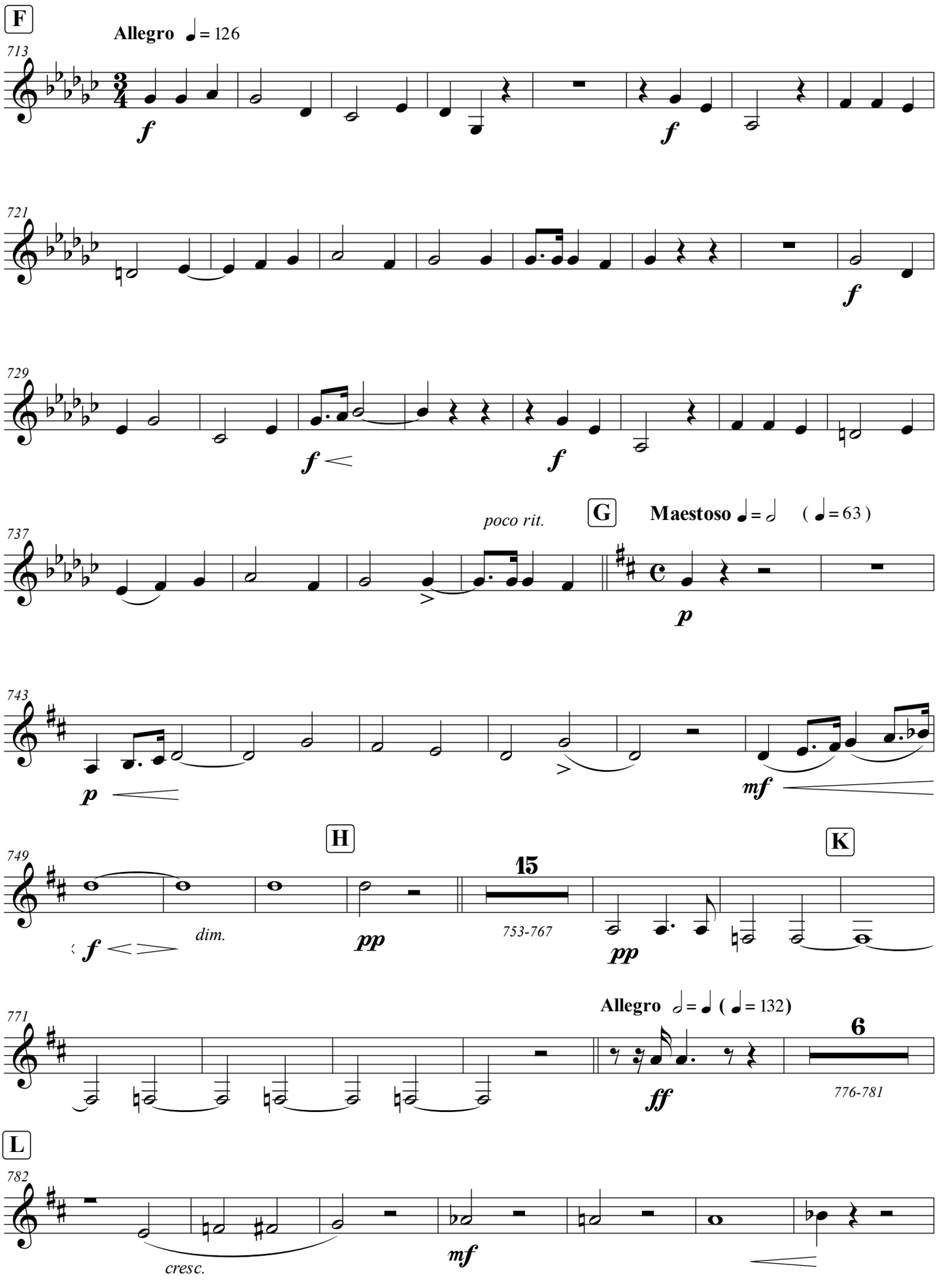
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

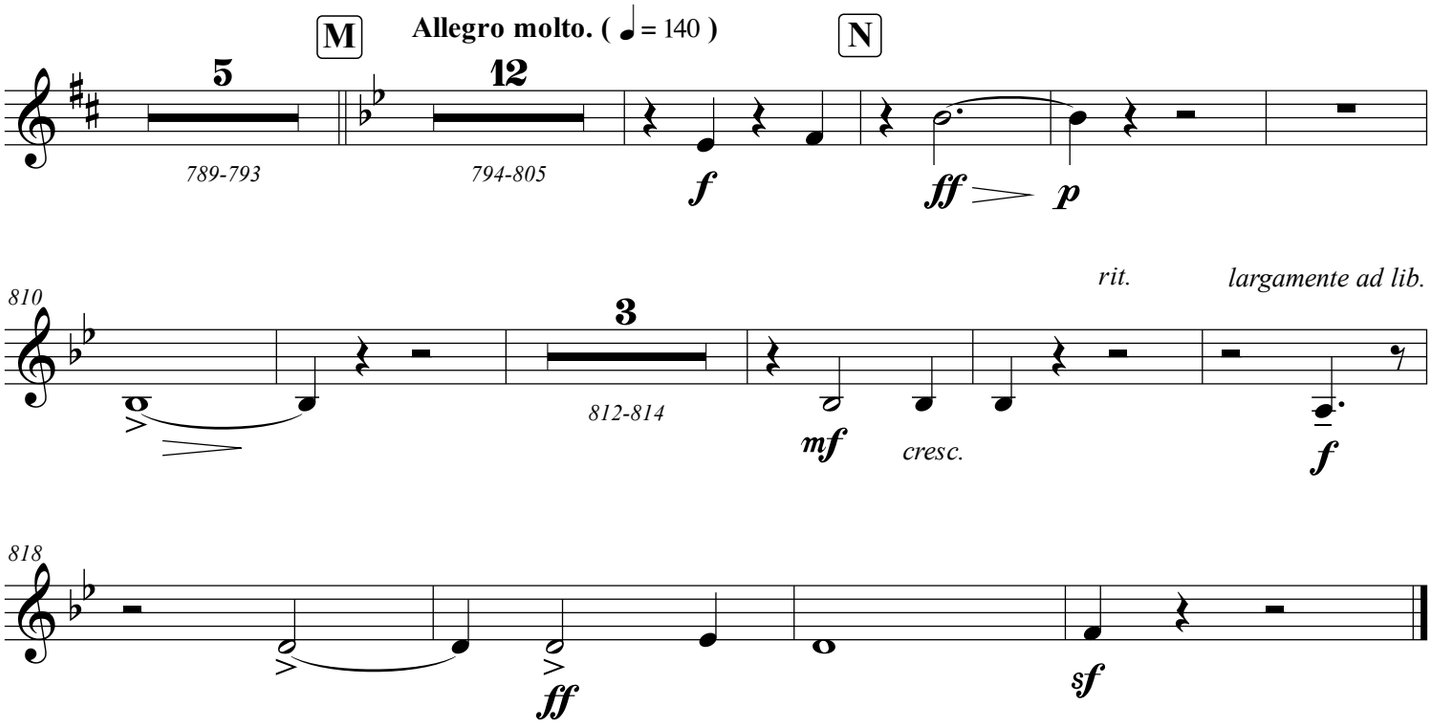
Clarinet in B♭




Sostenuto.
678
mf
mf
p
682
D
15
683-697
Sostenuto.
E
Poco meno mosso.
sf
p
700
cresc.
704
ff
708
3
3
1
712-712
sf

Clarinet 2

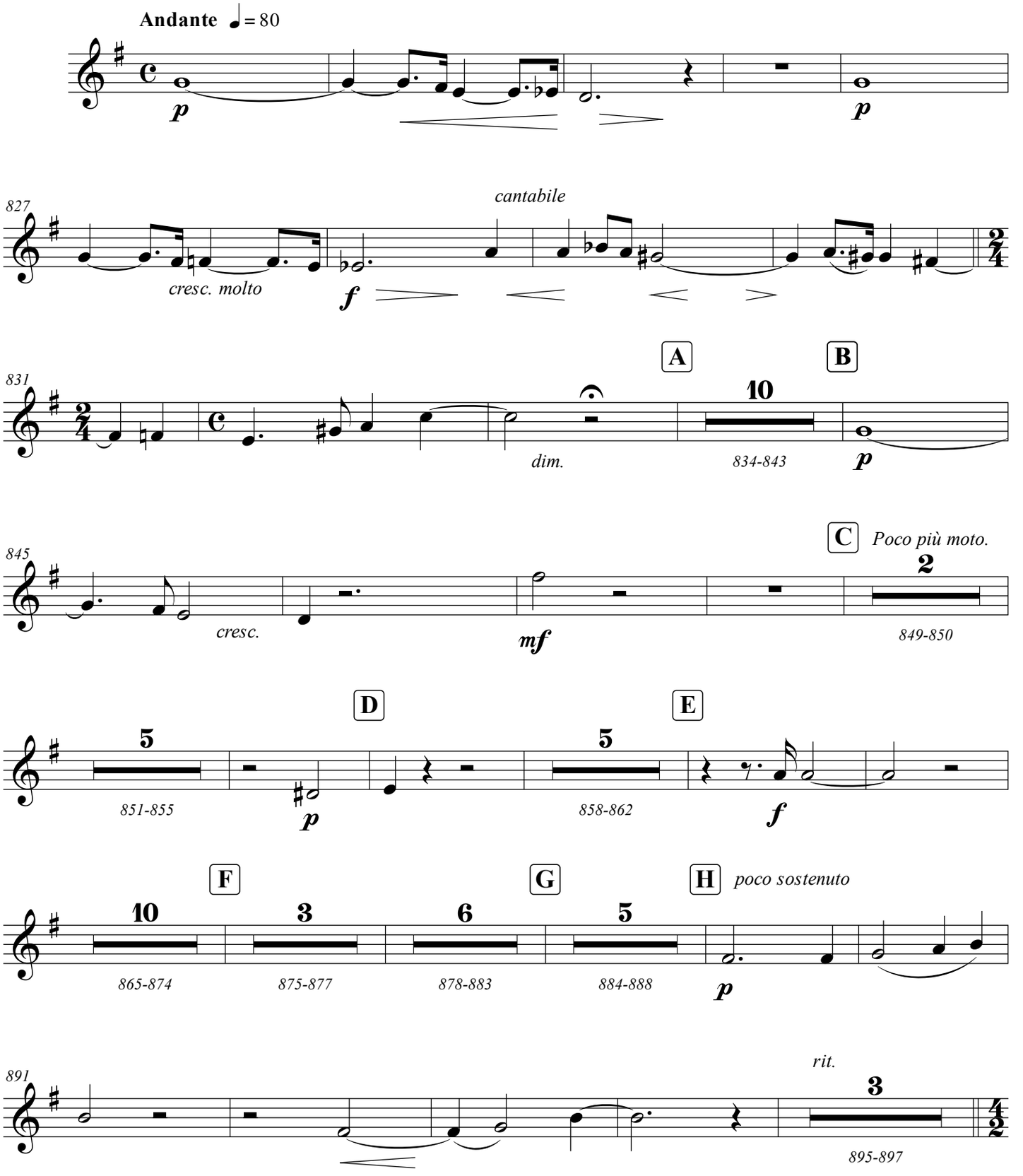

F
Allegro ♩ = 126
713
f
f
721
f
729
f <
f
poco rit.
G
Maestoso 𝅗𝅥 = 𝅗𝅥 (♩ = 63)
737
p
743
p <
mf
H
K
749
15
f < >
dim.
pp
753-767
pp
Allegro 𝅗𝅥 = ♩ (♩ = 132)
771
6
ff
776-781
L
782
cresc.
mf

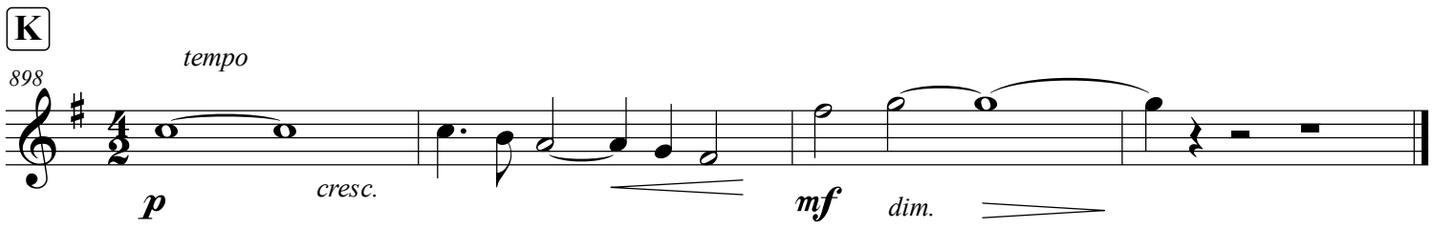

M
Allegro molto. (= 140)
N
5
789-793
12
794-805
f
ff
p
rit.
largamente ad lib.
810
3
812-814
mf
cresc.
f
818
ff
sf

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♭

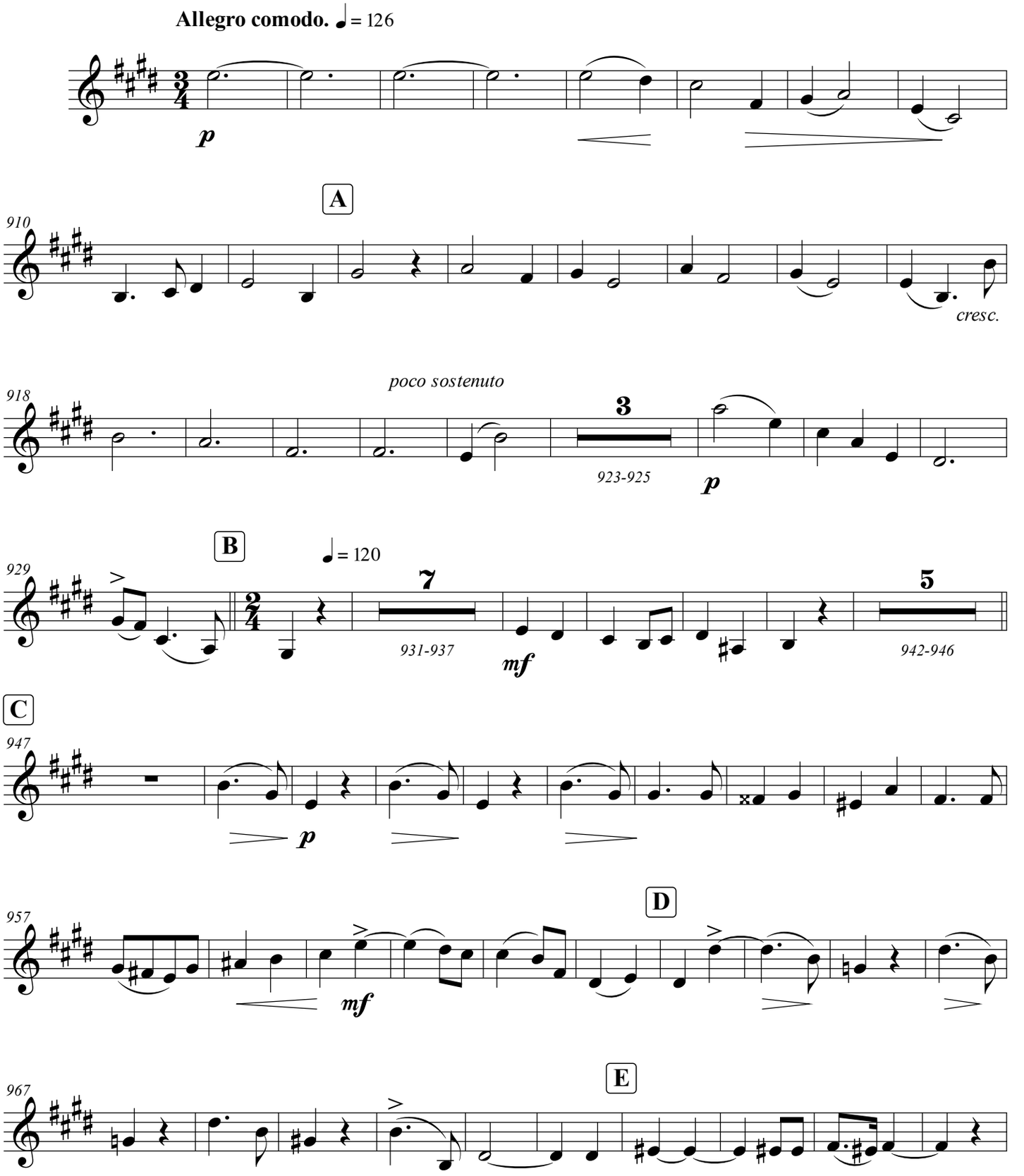


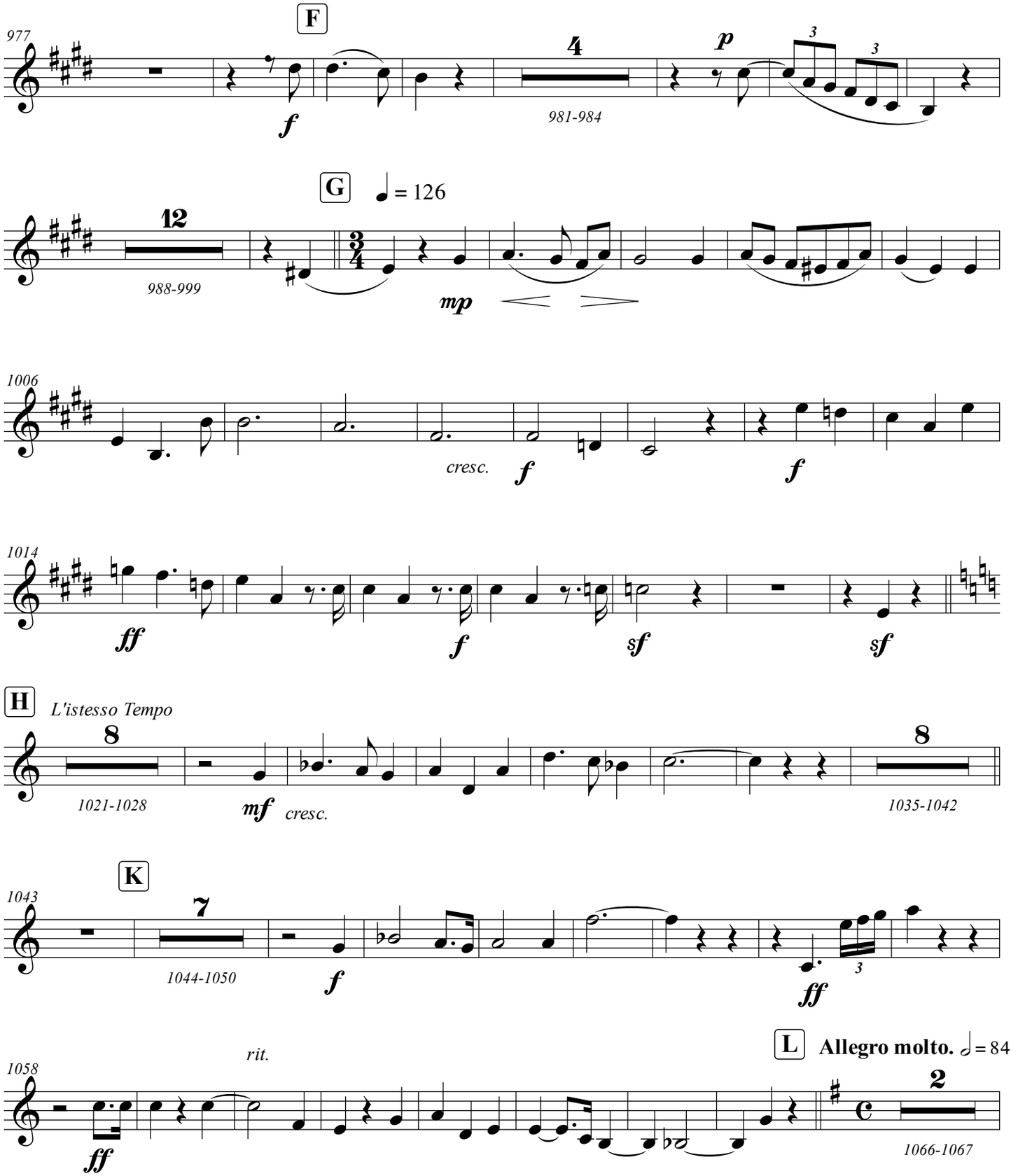

K
898
tempo
p
cresc.
mf
dim.

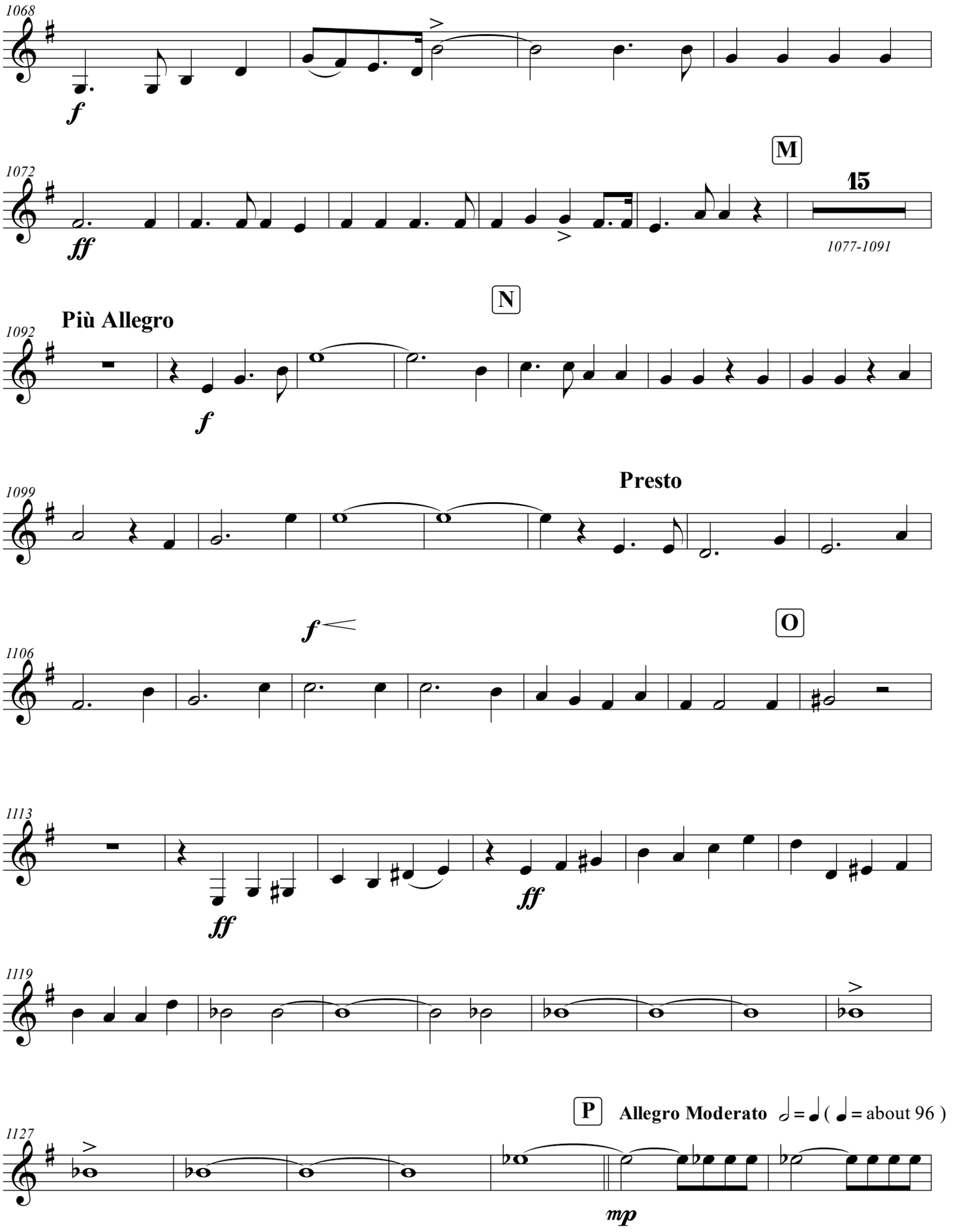
SCENE FIVE

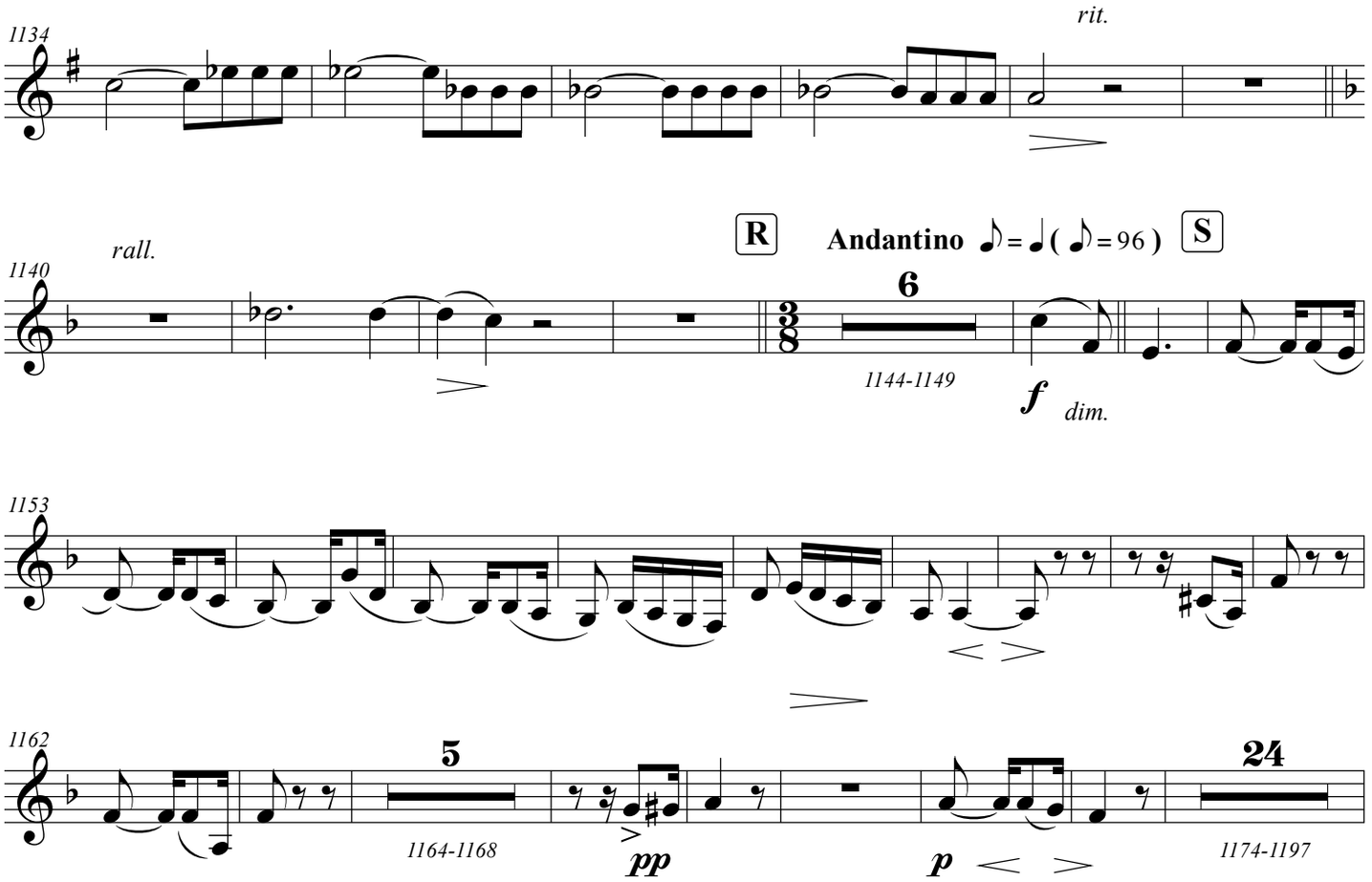
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

Clarinet in B♭

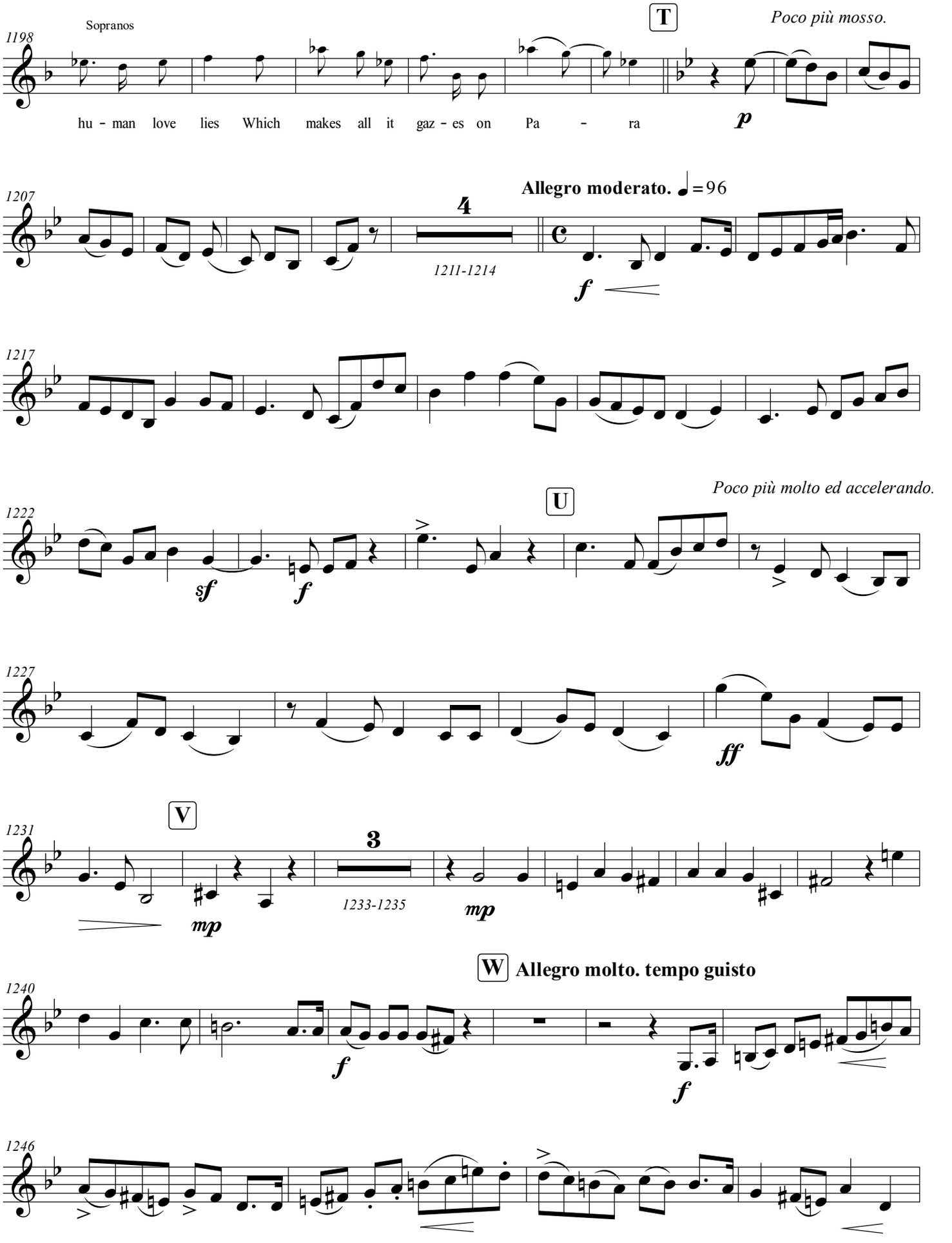


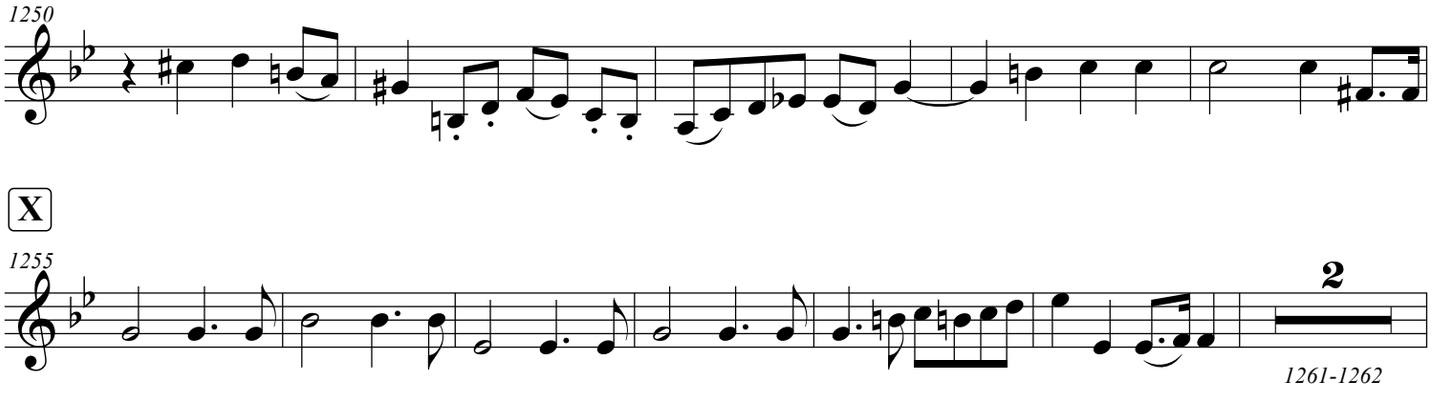

977
F
4
981-984
p
3
3
f
G
♩ = 126
12
988-999
3/4
mp
1006
cresc.
f
f
1014
ff
f
sf
sf
H
L'istesso Tempo
8
1021-1028
mf
cresc.
8
1035-1042
K
1043
7
1044-1050
f
ff
3
rit.
L
Allegro molto. 𝅗𝅥 = 84
1058
ff
2
1066-1067


1068
f
M
1072
ff
15
1077-1091
N
Più Allegro
1092
f
1099
Presto
f
O
1106
1113
ff
ff
1119
P
Allegro Moderato ♩ = ♩ (♩ = about 96)
1127
mp


1134
rit.
rall.
1140
R
Andantino ♪ = ♩ (♪ = 96)
S
6
1144-1149
f
dim.
1153
1162
5
1164-1168
pp
p
24
1174-1197

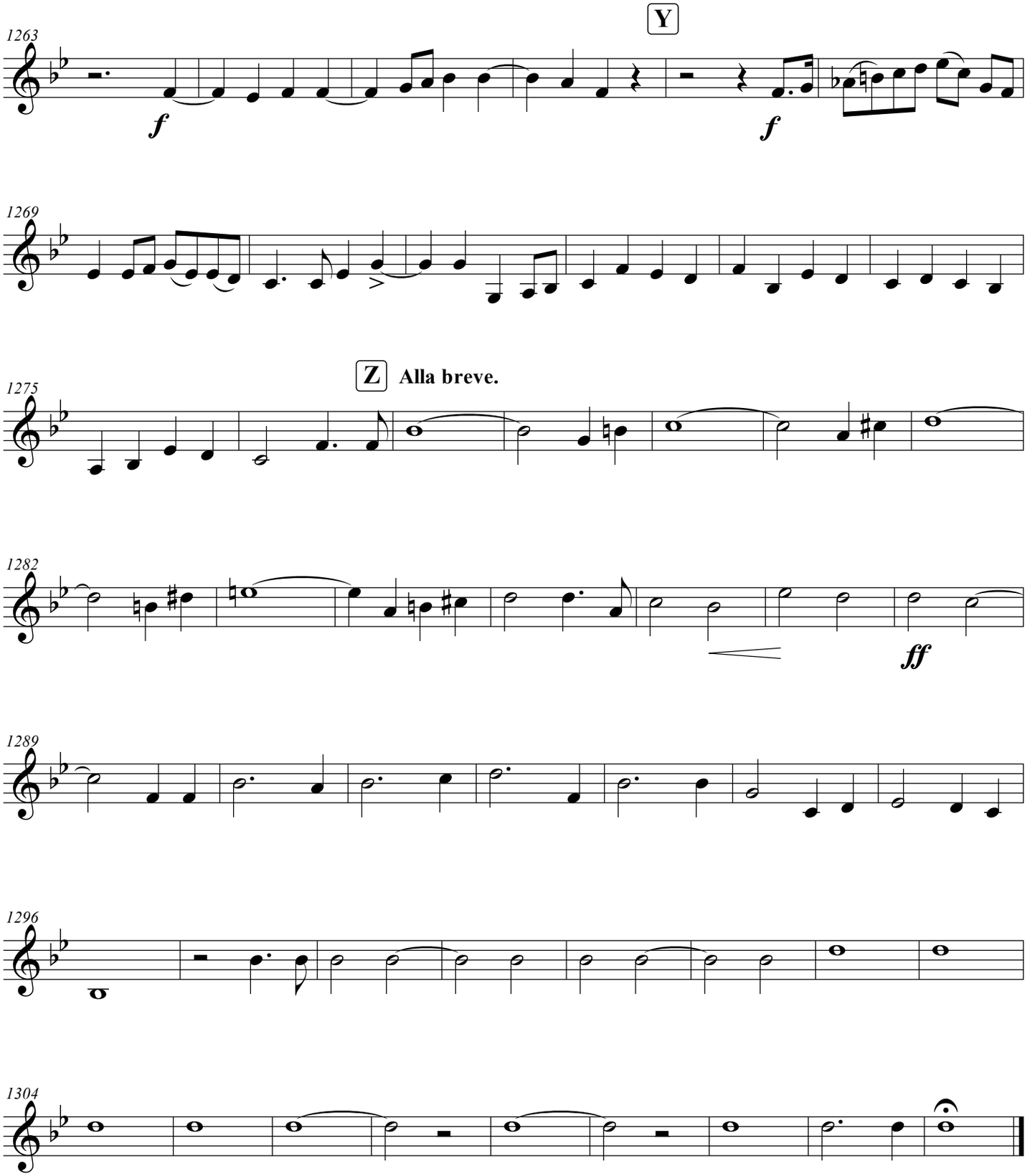
Clarinet 2


Sopranos
1198
T
Poco più mosso.
hu - man love lies Which makes all it gaz - es on Pa - ra
p
1207
Allegro moderato. ♩=96
4
1211-1214
c
f
1217
Poco più molto ed accelerando.
1222
U
sf
f
1227
ff
1231
V
3
1233-1235
mp
mp
1240
W Allegro molto. tempo guisto
f
f
1246



X

Clarinet 2



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