

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Contrabassoon

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music, London MS 4212

Novello Octavo Edition No. 6075

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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 **B** **C** Bassoon 1 & 2

4 22 10 4

1-4 5-26 27-36 37-40

Maestoso ma non troppo lento ♩ = 60-72

46

mf *p* *pp*

51-52

55

cresc. *mp*

A **B** **F**

5 6 10

58-62 63-68 69-78

C **D** **E**

8 9 6 22 6

79-86 88-96 97-102 103-124 125-130

G **H** **K** **L** **M**

3 14 8 10 23 14

131-133 134-147 148-155 156-165 166-188 189-202

N **O** **P** **R**

12 17 4 20 9

204-215 216-232 233-236 237-256 257-265

S **T** **V** **W** **X** **Y**

13 17 18 18 4 12

266-278 279-295 296-313 314-331 332-335 336-347

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)"

TACET

SCENE THREE

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

TACET

SCENE FOUR

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

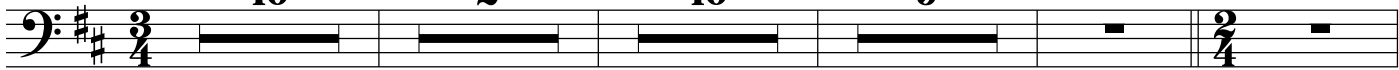
TACET


SCENE FIVE

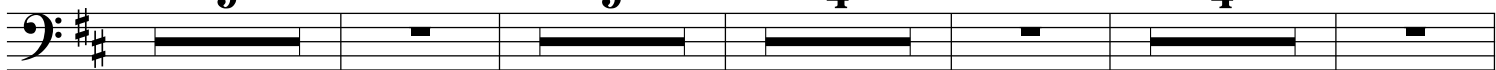
Act IV – “A part of the forest near the cave of Prometheus.

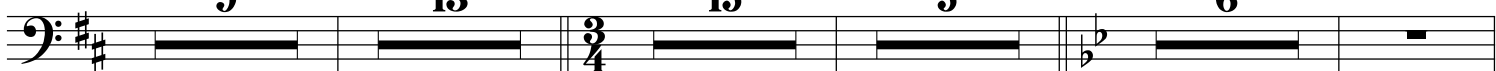
Panthea and Ione are sleeping; they awaken gradually during the chorus singing”


Allegro comodo. ♩ = 126


A **B**

 902-911 912-913 914-923 924-928


C

 931-936 937-938 939-942 943-946 947-954 955-957


D **E**

 958-962 964-968 969-972 974-977

F **G** **H**

 979-987 988-1000 1001-1015 1016-1020 1021-1026

K **L**

 1028-1042 1045-1049 1050-1056 1057-1065

L **M** **N**

 1066-1068 1069-1076 1077-1081 1082-1091 1092-1095 1096-1102

O **P** **R**

 1103-1111 1112-1131 1132-1139 1140-1143 1144-1150

S **T** **U** **V**

 1152-1203 1204-1214 1215-1224 1225-1231 1232-1242

W Allegro molto. tempo giusto

Bassoon 1 & 2

6
1243-1248

1253

X

f

1259

1266

Y

1274

Z Alla breve.

1281

1288

ff

1296

6

1297-1302

ff

1308



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 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

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