

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

English Horn

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

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."

TACET

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 is 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

Musical staff for section A, measures 902-908 and 914-918. The staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features two measures of rests, each with a fermata and a measure number above it: 7 for measures 902-908 and 5 for measures 914-918. The dynamic marking *p* is placed below the first measure.

Musical staff for section B, measures 919-928. The staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It begins with a dynamic marking of *mf* and a hairpin crescendo. The tempo marking *poco sostenuto* is above the staff, and *poco rit.* is above the final measures. The dynamic marking *p* appears below the staff. The staff concludes with two hairpin accents (< >).

B

Poco più moto.

Musical staff for section B, measures 927-928. The staff is in treble clef with a key signature of three sharps and a 2/4 time signature. It features two measures of rests, each with a fermata and a measure number above it: 2 for measures 927-928. The dynamic marking *p* is placed below the staff.

C

Musical staff for section C, measures 937-957. The staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It features three measures of rests, each with a fermata and a measure number above it: 6 for measures 938-943, 7 for measures 948-954, and 3 for measures 955-957. The dynamic marking *f* is placed below the staff.

D

Oboe 1 & 2

E

Musical staff for sections D and E, measures 958-968. The staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It features two measures of rests, each with a fermata and a measure number above it: 5 for measures 958-962 and 6 for measures 963-968. The dynamic marking *f* is placed below the staff.

F

Musical staff for section F, measures 976-1000. The staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It features three measures of rests, each with a fermata and a measure number above it: 7 for measures 981-987 and 13 for measures 988-1000. The dynamic marking *f* is placed below the staff.

G

$\text{♩} = 126$

1001

mp *cresc.*

1010

f *f* *ff* *f*

H *L'istesso Tempo*

1018

sf *sf* **6** **15** *p*

1021-1026 1028-1042

K

1044

f

1052

ff *ff*

rit.

L **Allegro molto.** $\text{♩} = 84$

1060

ff

1067

f *ff*

M

Più Allegro

1074

f **5** **10** **2**

1077-1081 1082-1091 1092-1093

1094 N

f

1101 **Presto**

f

1108 O

1113-1115 *ff*

1117

1124

P **Allegro Moderato** ♩ = ♩ (♩ = about 96)

1132

mp

1136

rit. *rall.* **2** *ff*

1140-1141

R Andantino ♩ = ♩ (♩ = 96)

1142 *p* *cresc.*

S

1150 *p* *p*

1153-1157

1163 *p*

1165-1196

The hu-man love lies Which makes all it gaz-es on Pa - ra

T *Poco più mosso.*

1204 *p* *dise.*

1210

Allegro moderato. ♩ = 96

1214 *f*

1220 *sf* *f*

U *Poco più molto ed accelerando.*

1225

1230 V

mp

1235

f

1240 W **Allegro molto. tempo giusto**

f **11** *ff*

1243-1253

X

1255

f **2**

1261-1262

1263 Y

f

Musical staff 1263: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff begins with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* is placed below the first note. A hairpin crescendo is shown below the staff. A box containing the letter 'Y' is positioned above the staff. An accent (>) is placed above a note in the middle of the staff.

1269

Musical staff 1269: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes.

Z **Alla breve.**

1275 *f*

Musical staff 1275: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff. The tempo marking **Alla breve.** is placed above the staff, enclosed in a box.

1282

Musical staff 1282: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes.

1288 *ff*

Musical staff 1288: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes. A dynamic marking of *ff* is placed below the staff. A hairpin crescendo is shown below the staff.

1295

Musical staff 1295: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes.

1302

Musical staff 1302: Treble clef, key signature of three flats. The staff contains a sequence of whole notes.

1308

Musical staff 1308: Treble clef, key signature of three flats. The staff contains a sequence of whole notes. The staff ends with a double bar line.



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PUBLISHING

ehms.lib.umn.edu

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