

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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:* 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."

Horn in E \flat

$\text{♩} = 50$

A

f *p* *dim.* *pp* **21** 6-26

B

27 *rit.*

f *mf dim.*

rit. **C** **Tempo primo**

35

p *p < mp* *p* *dim.*

Maestoso ma non troppo lento $\text{♩} = 60-72$ **A**

44

pp **16** *sf* **4** 46-61 64-67

B *Poco più moto.* *rit.* **C** **Andante con moto.**

68

mf *p* **3** **4** **6** 70-72 75-78 79-84

D *Più moto.*

85

p **3** *mf* 88-90

93

p *f* **2** 98-99

100 E

mp *cresc.* *f* 104-112

9

Detailed description: Musical staff starting at measure 100. It features a melodic line with various dynamics including *mp*, *cresc.*, and *f*. A fermata is placed over measures 104-112. A circled letter 'E' is positioned above the staff.

113

p *mf* 115-118

4

Detailed description: Musical staff starting at measure 113. It includes a fermata over measures 115-118. Dynamics range from *p* to *mf*. A circled letter 'F' is positioned above the staff.

121 *largamente.* F **Allegro**

f *sf* *sf* *f* 123-124

2

Detailed description: Musical staff starting at measure 121. It is marked *largamente.* and **Allegro**. Dynamics include *f*, *sf*, and *f*. A fermata is over measures 123-124. A circled letter 'F' is positioned above the staff.

Adagio G

129-130 *pp*

2

Detailed description: Musical staff starting at measure 129. It is marked **Adagio**. Dynamics include *pp*. A circled letter 'G' is positioned above the staff.

138

poco a poco cresc. *mp* *f* 3

Detailed description: Musical staff starting at measure 138. It includes a *poco a poco cresc.* marking and a triplet of eighth notes marked *f*. Dynamics include *mp* and *f*. A circled letter 'H' is positioned above the staff.

144 H

ff *mp* 3

Detailed description: Musical staff starting at measure 144. It features triplet markings and dynamics including *ff* and *mp*. A circled letter 'H' is positioned above the staff.

151 K

mp *f* *p* 154-155 158-158

2 1

Detailed description: Musical staff starting at measure 151. It includes a fermata over measures 154-155 and another over measures 158-158. Dynamics include *mp*, *f*, and *p*. A circled letter 'K' is positioned above the staff.

159 *poco rit.* **L**

p *dim.* *pp* *p* *pp*

This staff contains measures 159 through 187. It begins with a dynamic of *p*, followed by *dim.*, *pp*, *p*, and ends with *pp*. There are two fermatas: one over measures 167-177 and another over measures 183-187.

188 **M** **N** *mf* < *p* *mf* >

11 **5**

167-177 183-187

This staff contains measures 188 through 215. It features two fermatas: one over measures 190-202 and another over measures 210-215. Dynamics include *mf* <, *p*, and *mf* >.

188 **M** **N** *mf* < *mf* >

13 **5** **6**

190-202 204-208 210-215

A Tempo ♩ = 76 - 80

This staff contains measures 188 through 215. It features three fermatas: one over measures 190-202, one over measures 204-208, and one over measures 210-215. Dynamics include *mf* < and *mf* >. A tempo marking of *A Tempo* with a quarter note equal to 76-80 is present.

O *Molto sostenuto.* **Begin Horn in F** ♩ = 80 **P** *Allegro* ♩ = ♩

216 **14** **4** *p* > *ff*

218-231 233-236

This staff contains measures 216 through 236. It features two fermatas: one over measures 218-231 and another over measures 233-236. Dynamics include *p* > and *ff*. A tempo change occurs from *Molto sostenuto* (quarter note = 80) to *Allegro* (quarter note = quarter note).

238 **7** *mf* *cresc.* *sf* *sf* > *ff*

239-245

This staff contains measures 238 through 245. It features a fermata over measures 239-245. Dynamics include *mf*, *cresc.*, *sf*, *sf* >, and *ff*.

250 *sf* < *f* < *cresc.*

This staff contains measures 250 through 255. Dynamics include *sf* <, *f* <, and *cresc.*

R **3** *p* > *f* < *sf*

256 258-260

This staff contains measures 256 through 260. It features a fermata over measures 258-260. Dynamics include *p* >, *f* <, and *sf*.

S *sf sf sf sf sf sf sf mf*

265

This staff contains measures 265 through 270. Dynamics include *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *mf*.

271

T

276

V

290

W

302-308

310-313

317-319

320

323-324

327-329

330

X A tempo

Y

337

343

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)"

Horn in F

Andante con moto. ♩ = 76 *poco rit.* **A** *a tempo*

5 5

348-352 *mp* 355-359 *p*

362 *p* *p* 6 367-372 **B**

374 *sostenuto ad lib.* **C** 7 2 **Tempo primo**

mp *p* 378-384 385-386 *p*

389 **Begin Horn in E \flat** **D** **Andante molto sostenuto.** ♩ = 96

2 392-393 *p* *p*

398 2 399-400 *mp* *pp*

406 *poco rit.* **E** **A tempo** 4 *a tempo*

407-410 *p* *mf dim.*

415 **F** *rit. molto* **G** **A tempo**

mf *p* *p*

421-422 **2** **2** **424-425** **H**
f *f dim.* *p*

429 *Animato.* **K** *Sostenuto.*
poco rit. *f*

434 **L** *Ma poco più sostenuto.* ♩ = ♩
5 **8**
 436-440 *pp* 444-451 *p*

Begin Horn in E **M** *tempo*
2 **5** **10** **6**
 452-453 454-458 459-468 *mp* < > *p* 471-476 *pp*

478 **N** *largamente.* **O** *Adagio.* ♩ = ♩
3 **2**
 < *mf* *mf* *f* *ff* 482-484 485-486 *p* <

488 **P** *Andante con moto moderato.* ♩ = 80
2 **2**
 490-491 492-493 *p*

Q
6
 497-502 *p* < > *pp* *p* *p* > *p* <

511 *poco rit.* **R**
3 **4** **3**
 512-514 *p* *dim.* 518-521 522-524

Horn 2

525 S T

529-535 536-540 *p* *p*

poco rit. *tempo* **Begin Horn in E \flat** W

545-547 550-551 552-554 *p* *p*

557 X *Meno mosso.*

558-562 *p*

567

p

573 *poco rit.*

p

579 *cresc.*

p

Y

585-587 *mp* *pp*

594 *poco a poco cresc.*

p

600

606

Sostenuto ad lib.

dim. *p* 608-610 *p* 613-615

Z

8 616-623 *pp* *pp*

SCENE THREE

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

Horn in F

Allegro moderato ♩ = 76

A

6
627-632
mf < > *mf dim.* ----- *p*

4
638-641
mf > *f* > *mp* 7
647-653

B *largamente.*

654
3
656-658
mf *ff* *f* *ff*

C **Allegro (much faster)** ♩ = 132

5
664-668
p < > *p*

673
p

Sostenuto.

D *Meno mosso.* ♩ = 96

680
mf < > *p* *p* > >

Sostenuto. **E** *Poco meno mosso.*

10
688-697
sf 5
699-703
p

705

cresc. ----- *f*

F Allegro ♩ = 126

709

sf *mf*

715

mf *f*

723

mf *f*

731

f *mf*

poco rit. **G** Maestoso ♩ = ♩ (♩ = 63)

739

p *p* 3

742-744

H

747

p *pp* *dim.* 15

753-767

K

Clarinet 1 & 2

768

775 **Allegro** ♩ = ♩ (♩ = 132)

L

6 **2**

776-781 782-783

ff *p cresc.* *mp*

787

M **Allegro molto.** (♩ = 140)

N

5 **6** **6**

794-798 801-806 809-814

mf *sf* *p*

815

rit. *largamente ad lib.*

mf cresc. *f* *ff* *sf*

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SCENE FOUR

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

Horn in F

Andante ♩ = 80

820-827 *pp* **3** *p*

830 **A** **B** **10** **3** *dim.* 834-843 844-846

847 **C** *Poco più moto.* **3** *mf* 852-854 *p*

855 **D** **2** *mp* 859-860 *p*

862 **E** **F** **10** **5** *f* 865-874 875-879 *mf*

881 *largamente.* **G** **2** 882-883 *p*

888 **H** *poco sostenuto* *p*

K *tempo*

4

894-897

p

3

p

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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”

Horn in F

Allegro comodo. ♩ = 126

A

10

902-911

p *mf*

919

poco sostenuto *poco rit.*

B **C** **D** **E**

929

14 16 10

930-943 947-962 963-972

mf *dim.* *p*

Horns 3 & 4

F

974

rit. *Poco meno mosso.*

cresc. *f* *cresc.*

F

19

981-999

G

1000

The pine boughs are sing - ing Old songs with new glad - ness, The

1005

mf *cresc.* *f* *f*

H *L'istesso Tempo*

1014

2 13

1018-1019 1021-1033

ff *sf*

1034 K

p *pp* *p*

1039-1041 **3** 1045-1055 **11**

p < >

1056

ff *ff*

rit.

L **Allegro molto.** ♩ = 84

1064 **4**

1066-1069 *ff*

M **Più Allegro**

1074 **15** **2**

1077-1091 1092-1093 *f*

N

1095

ff

Presto

1102

f

O

1109

f

1116

1123

P **Allegro Moderato** $\text{♩} = \text{♩}$ ($\text{♩} = \text{about } 96$) *rit.* *rall.*

3 **3**

1132-1134 *p* 1140-1142

R **Andantino** $\text{♩} = \text{♩}$ ($\text{♩} = 96$) **S**

1143 *mp* **7** **5**

1144-1150 *p* 1153-1157 *p*

1160 **18**

1169-1186

1187 Sopranos

Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our wings is a rain of balm, And be-yond our eyes

T

1197

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

1205 *Poco più mosso.*

p

1213 **Allegro moderato.** $\text{♩} = 96$

mf *cresc.* *f* **2**

1217-1218

1288



ff

1295



1302



1309





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PUBLISHING

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Catalog Number

1.1/03