

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 3

Composed for the Three Choirs Festival (Gloucester) - September 7, 1880



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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."

Horn in E \flat

$\text{♩} = 50$

A **B** *rit.*

3 21

1-3 6-26

p *dim.* *f* *mf*

C **Tempo primo**

30 35-36 37-38

p

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

40 46-61

p *dim.* *pp*

A

62

sf *sf p* *sf p*

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

68 70-72 75-78 79-86

mf sf *p* *mf*

D

88-95 98-100

f *mf* *cresc.*

E

102 104-111

f *p*

4 *largamente.*
 115-118 *mf cresc.* *f* \rightrightarrows *sf*

123 **F** **Allegro** *mf* *sf* *f* \rightrightarrows **Adagio**
 129-130

132 **G** *pp* *mp*

141 *f* 3 3 3 3 3

147 **H** *ff* 3 2 2 *mp*
 150-151 154-155

156 **K** *f* \rightrightarrows *p* **L** 8 11 *pp* *sf* \rightrightarrows
 158-165 167-177

M 9 *mf* **N** 13 *rit.* **A Tempo** ♩ = 76 - 80 5 *mf* \rightrightarrows 6 210-215
 180-188 190-202 204-208

O *Molto sostenuto.* ♩ = 80 3 11 4
 216-218 221-231 233-236

P

Allegro $\text{♩} = \text{♩}$

237 ff mf *cresc.* sf sf >

7

239-245

249 ff mf < sf f <

255 cresc. p f <

R

3

258-260

264 sf sf sf sf sf sf sf sf sf mf

S

270 2

274-275

277 ff mp < ff

T

10

280-289

4

292-295

V *Con motto.* sf sf ff ff

W

5

296-300

7

302-308

4

310-313

316 ff f f cresc.

X *A tempo*

13

317-329

Y

335

Musical staff for measures 335-340. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a half note F#4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The dynamics are marked as *sf* for the first measure, *mf* for the second, and *sempre cresc.* for the remainder of the staff. A dashed line indicates the crescendo. The final two measures feature accents (>) over the notes G3 and F#3.

341

Musical staff for measures 341-346. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a half note F#4, a half note G4, a whole rest, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The dynamics are marked as *ff* for the first measure, *f* for the second, *ff* for the third, and *sf* for the fourth. Accents (>) are placed over the notes A4 and B4 in the second measure.

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 6

348-352 *mp* *pp* 355-360 *p*

B

sostenuto ad lib.

C

10 6

363-372 *p* 378-383

Tempo primo

Begin Horn in E \flat

384 3 2

387-389 *p* 392-393

D Andante molto sostenuto. ♩ = 96

3

395-397 *p*

402 *poco rit.* **E** *A tempo*

7

407-413

F

rit. molto

414 *mf dim.* *p*

G

A tempo

419 *p*

423 H

f p mp f dim. p

429 K

Animato. *Sostenuto.* *poco rit.*

f

435 L *Ma poco più sostenuto.* $\text{♩} = \text{♩}$

p *pp*

436-437 443-450

451 M *Begin Horn in E* *tempo* *rit.*

p *sf* *sf*

452-453 454-458 459-471

476 N O *Adagio.* $\text{♩} = \text{♩}$

pp *mf* *mf* *f* *ff*

482-484 485-489

P *Andante con moto moderato.* ♩ = 80

490

p *p*

495

pp

Q *poco rit.*

502

10

505-514

p <> pp *p*

R **S**

2 3

520-521 525-527

p

T *poco rit. tempo*

530

5 5 5

531-535 536-540 543-547

p *p*

Begin Horn in E_b **W** **X** *Meno mosso.*

2 3 6

550-551 552-554 555-560

mf

565

p

571

p

577 *poco rit.*

cresc.

583

5

585-589

pp

Y

594

poco a poco cresc.

601

dim. p

608

Sostenuto ad lib. Z

3

613-615

p

617

3

621-623

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

627-636 637-643 *f* > *mp* *dim.*

B *largamente.*

649 650-651 652-655 656-658 *p* *cresc.* *mf* *ff*

C Allegro (much faster) ♩ = 132

659 664-681 *f* *ff* *p*

D **E**

683-698 699-702 Tuba

706 *f* > *sf*

F Allegro ♩ = 126

712 *mf* > *mf* <

719

726

mf

732

f

740

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

p **3** 742-744 *p*

749

H Clarinet 1 & 2

p *dim.* *pp* **15** 753-767

K **Allegro** ♩ = ♩ (♩ = 132)

770

ff **6** 776-781

L

2 782-783 *p* *cresc.* *mp* **5** 789-793

M **N** *rit.*

13 794-806 *sf* *p* **5** 810-814 *mf* *cresc.*

817 *largamente ad lib.*

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"

Horn in F

Andante ♩ = 80

825-826 *pp* *p*

829 *dim.* 834-843 **A**

B 844-845 *p* 850-852 **C** *Poco più moto.*

853 *p* 857-858 **D** 859-862

E 863 *f* 865-874 **F** 875-877 *p*

G 880-883 **H** *poco sostenuto* 884-888 889-890 *p*

894 *rit.* **K** *tempo* 898-899 *mp* *p*

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

poco sostenuto

902-911 **10** **A** 912-916 **5** *mf*

poco rit.

922

929 **B** **5** **C** **9** **16** *mf*

931-935 938-946 947-962

D **G** Horn 1 **H**

963

E **F**

973 *mp* *cresc.* *f* *cresc.*

13 **G** **4**

981-993 *p* 1002-1005 *p*

1006

mf

1010

f

1015

H *L'istesso Tempo*

2
1018-1019

sf *p dim.*

K

19
1023-1041

p

11
1045-1055

ff

1058

rit.

ff

L **Allegro molto.** ♩ = 84

1065

4
1066-1069

ff

M **Più Allegro** **N**

1075

15
1077-1091

3
1092-1094

ff

1098

Presto

ff

1105

f

O

1112

f

1119

P Allegro Moderato $\text{♩} = \text{♩}$ ($\text{♩} = \text{about } 96$)

1127

4

1132-1135

p

R **S**

2 3 7 35

1138-1139 1140-1142 1144-1150 1152-1186

mp

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-

T

1196

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

Poco più mosso.

1205

p

1 1212-1212

Allegro moderato. ♩ = 96

1213

mf *cresc.* *f* *f*

Musical staff 1213-1218. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *mf*, *cresc.*, *f*, *f*.

1219

f

Musical staff 1219-1224. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *f*.

U

1225

Poco più molto ed accelerando.

mf *f*

Musical staff 1225-1230. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *mf*, *f*.

V

1231

mp **6** 1236-1241

Musical staff 1231-1241. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *mp*. A six-measure rest is indicated with a **6** above it, spanning measures 1236-1241.

W **Allegro molto. tempo giusto**

1242

f **5** 1243-1247 *f*

Musical staff 1242-1247. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *f*. A five-measure rest is indicated with a **5** above it, spanning measures 1243-1247. Dynamics: *f*.

X

1252

f

Musical staff 1252-1257. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *f*.

Y

1258

6 **2** *f* 1261-1266 1267-1268

Musical staff 1258-1268. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Dynamics: *f*. A six-measure rest is indicated with a **6** above it, spanning measures 1261-1266. A two-measure rest is indicated with a **2** above it, spanning measures 1267-1268. Dynamics: *f*.

1270

Musical staff 1270-1275. Treble clef, key signature of two flats. Starts with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3.

Z *Alla breve.*

1276

mp *cresc.* *sempre cresc.*

Musical staff 1276: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B2, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. The notes are mostly beamed in pairs or groups. Dynamics: *mp* *cresc.* *sempre cresc.*

1282

Musical staff 1282: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics: *mp* *cresc.* *sempre cresc.*

1288

ff

Musical staff 1288: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics: *ff*

1294

Musical staff 1294: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics: *ff*

1300

Musical staff 1300: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics: *ff*

1306

Musical staff 1306: Treble clef, key signature of one flat. The staff contains a sequence of notes: a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics: *ff*



ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.1/03