

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 4

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4212
<i>Vocal Score:</i>	Novello Octavo Edition No. 6075
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	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."

Horn in E \flat

♩ = 50

A **3** **21** **B** *rit.*

1-3 *p* *dim.* 6-26 *f*

29 *mf* *rit.* **C** **Tempo primo** *p* *p*

Maestoso ma non troppo lento ♩ = 60-72 **A**

6 **16** *sf* *sf p*

40-45 46-61

66 **B** *Poco più moto.* **3**

sf p *mf sf* 70-72

73 *rit.* **C** **Andante con moto.** **D** *Più moto.* **8**

p 4 8 8

75-78 79-86 88-95

96 **E**

f **3** *mf cresc.* *f*

98-100

8 **5**

104-111 115-119 *mf* *f*

p *f*

122 *largamente.* **F** Allegro

Musical staff 122-130. Treble clef, key signature of one sharp (F#). Dynamics: *sf*, *mf*, *sf*, *f*. Includes a fermata over the first measure.

G Adagio

Musical staff 129-130. Treble clef, key signature of one sharp (F#). Time signature 2/4. Dynamics: *pp*. Includes a fermata over the first measure.

138

Musical staff 138-145. Treble clef, key signature of one sharp (F#). Dynamics: *mp*, *f*. Includes triplets and a fermata.

146 **H**

Musical staff 146-151. Treble clef, key signature of one sharp (F#). Dynamics: *ff*, *mp*. Includes triplets and a fermata.

K **L** *poco rit.*

Musical staff 154-162. Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*, *pp*. Includes a fermata and a 5-measure rest.

M **N** *rit.*

Musical staff 167-177. Treble clef, key signature of one sharp (F#). Dynamics: *sf*, *mf*. Includes a fermata and rests.

A Tempo ♩ = 76 - 80 **O** *Molto sostenuto.*

Musical staff 204-218. Treble clef, key signature of one sharp (F#). Time signature 3/4. Dynamics: *mf*, *p*. Includes rests and a fermata.

219 **10** **4** ♩ = 80

Musical staff 222-236. Treble clef, key signature of one sharp (F#). Time signature 4/4. Dynamics: *p*, *pp*. Includes rests and a fermata.

P

Allegro $\text{♩} = \text{♩}$

237 7

ff *mf* *cresc.* *sf* *sf* >

239-245

249

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

R

256 3

p *f* < *sf*

258-260

S

265

sf > *sf* > *sf* *sf* *sf* *sf* *sf* *sf* *mf*

271 2

274-275

T

V

Con motto.

278 16 5 7

ff *sf*

280-295 296-300 302-308

W

309 4 13

sf *ff* *ff* *ff* *f*

310-313 317-329

X

A tempo

Y

332

mf *cresc.* *sf* *mf* *sempre cresc.*

338

Musical staff for measures 338-342. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Measures 338-341 contain eighth notes with accents (>). Measure 342 features a half note with a forte dynamic marking (*ff*). The staff concludes with a quarter note marked *f*.

343

Musical staff for measures 343-347. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of quarter and half notes. Measures 343-344 contain quarter notes with accents (>). Measure 345 features a half note with a forte dynamic marking (*ff*). Measures 346-347 contain a half note with a sforzando dynamic marking (*sf*) and a quarter rest, respectively. The staff concludes with a double bar line.

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.

Musical staff with notes and dynamics *p*, *mp*, *pp*. Includes a boxed letter **B**.

A *a tempo*

6 10

355-360 363-372

p

Musical staff with rests and notes, dynamics *p*. Includes a boxed letter **A**.

375 *sostenuto ad lib.* **C** *Tempo primo*

6 3

378-383 387-389

p

Musical staff with notes and rests, dynamics *p*. Includes a boxed letter **C**.

390 **D** *Andante molto sostenuto.* ♩ = 96

2 2

392-393 395-396

p *15^{ma}*

Begin Horn in E_b

Musical staff with notes and rests, dynamics *p*. Includes a boxed letter **D**.

2 *poco rit.*

399-400

15^{ma}

Musical staff with notes and rests, dynamics *p*. Includes a boxed letter **E**.

E *A tempo* **F** *rit. molto*

7 2

407-413 418-419

mf dim. *p*

Musical staff with notes and rests, dynamics *mf dim.*, *p*. Includes a boxed letter **E** and **F**.

G *tempo* **H**

3

420-422

f p mp f dim. p

Musical staff with notes and rests, dynamics *f*, *p*, *mp*, *f*, *dim.*, *p*. Includes a boxed letter **G** and **H**.

429 *Animato.* K *Sostenuto.*

poco rit. *f*

434 *tempo* L

p *pp*

442 *Ma poco più sostenuto.* $\text{♩} = \text{♩}$ *Sostenuto.*

2

444-445 *p*

Begin Horn in E M *tempo*

2 5 13

452-453 454-458 459-471 *sf*

474 *rit.* N

2

476-477 *sf* *p* *mf* *f* *ff*

O *Adagio.* $\text{♩} = \text{♩}$ P *Andante con moto moderato.* $\text{♩} = 80$

3 5 2

482-484 485-489 490-491 *p*

496

pp

Q R

10 6 2

503 *p <> pp* 505-514 *p* 516-521 522-523

Horn 4

524

S **T**

8 5

528-535 536-540

p *p* < >

Musical staff 524-540: Treble clef, 7/8 time signature. Measures 524-527 contain eighth notes. Measures 528-535 and 536-540 contain rests. Measures 541-540 contain dotted half notes.

Begin Horn in E_b **W**

4 2 3 6

544-547 550-551 552-554 555-560

poco rit. *tempo* *p* *mf* *rit.*

Musical staff 544-560: Treble clef. Measures 544-547 contain rests. Measures 548-551 contain dotted half notes. Measures 552-554 and 555-560 contain rests. Measure 560 contains a dotted half note.

X *Meno mosso.*

8

563-570

Musical staff 563-570: Treble clef. Measures 563-570 contain eighth notes.

576

poco rit.

Musical staff 576-581: Treble clef. Measures 576-581 contain eighth notes.

582

Y

5 585-589

cresc. *pp*

Musical staff 582-589: Treble clef. Measures 582-584 contain eighth notes. Measures 585-589 contain rests.

592

Musical staff 592-597: Treble clef. Measures 592-597 contain eighth notes.

598

poco a poco cresc.

Musical staff 598-603: Treble clef. Measures 598-603 contain eighth notes.

604

dim. *p*

Musical staff 604-609: Treble clef. Measures 604-609 contain eighth notes.

Z

5 8

611-615 616-623

pp < > *pp* < >

Musical staff 611-623: Treble clef, common time. Measures 611-615 contain rests. Measure 616 contains a 3/4 time signature. Measures 617-623 contain eighth notes.

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SCENE THREE

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

Horn in F

Allegro moderato ♩ = 76

10 **A** 5

627-636 637-641

mf *f*

646 2

mp *dim.* *p* *cresc.*

650-651

B largamente. 2

mf *ff* *f*

656-657

C Allegro (much faster) ♩ = 132 **D** Meno mosso. ♩ = 96

18

ff *p*

664-681

686 6

p

688-693

Sostenuto. **E** Poco meno mosso.

8

sf *f*

699-706

F Allegro ♩ = 126

sf *mf*

710

717

mf

725

mf

733

f *poco rit.*

G **Maestoso** ♩ = ♩ (♩ = 63)

741

p

H Clarinet 1 & 2 **K**

749

p *dim.* *pp*

15

753-767

775

ff *mp*

6 3

776-781 782-784

M **Allegro molto.** (♩ = 140)

789

mp

13

794-806

N

807

Musical staff for measures 807-814. The staff contains notes for measures 807, 808, 809, 810-814 (a whole rest), 811, 812, 813, and 814. A fermata is placed over the whole rest in measure 810-814. The number '5' is written above the staff in measure 810-814. The word 'rit.' is written above the staff at the end of measure 814.

sf \rightrightarrows *p*

810-814

mf *cresc.*

largamente ad lib.

817

Musical staff for measures 817-824. The staff contains notes for measures 817, 818, 819, 820, 821, 822, 823, and 824. The word 'f' is written below the staff in measure 817. The word 'ff' is written below the staff in measure 820. The word 'sf' is written below the staff in measure 823. The staff ends with a double bar line.

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

6

822-827

p

dim.

A 10 **B** 3 **C** *Poco più moto.* 2

834-843

844-846

p

851-852

853

D 2 4

p

857-858

859-862

E 863 **F** 10 3 2

863

f

865-874

875-877

878-879

880 *largamente.* **G**

p

p

H *poco sostenuto* 4 2 *rit.*

p

896 **K** *tempo* 2

896

tempo

898-899

mp

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

poco sostenuto

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

923 *poco rit.* **B** 16 931-946

C 16 947-962 **D** Horn 1 **H**

972 **E** *mp* *cresc.* *f* *cresc.* **F**

981-994 **G** 4 1002-1005 *p*

1006 *mf* *f*

1015 **H** *Listesso Tempo* 2 21 1018-1019 *sf* 1021-1041

1042 K **11** *rit.*

1045-1055 *ff* *ff*

p < >

1061 L **Allegro molto.** ♩ = 84

1063-1064 **2** *f*

1069

ff

1076 M **Più Allegro** N

1077-1091 **15** **2** 1092-1093

1098 **Presto**

ff

1105

f

O

1112

f

1119

>

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

1127

1132-1136

p

R Andantino ♩ = ♩ (♩ = 96)

1138

rit.

rall.

1140-1142

mp > *p*

S

1148-1150

1152-1186

Sopranos

Our feet now ev'-ry palm, Are san-dall'd with calm, And the

1192

dew of our wings is a rain of balm, And be-yond our eyes The hu - man love

T

1199

lies Which makes all it gaz - es on Pa - ra - dise.

1205 *Poco più mosso.*

p

1212 **Allegro moderato.** ♩ = 96

mf *cresc.* *f* *f*

Poco più molto ed accelerando.

1219 U

< *f*

1226 V

mf *< f >* *mp*

W **Allegro molto. tempo giusto**

1233

6 8
1236-1241 1243-1250
f *f*

1252 X

> *f*

1259

f

1266 Y

f

Z Alla breve.

1273

Musical staff 1273: Treble clef, starting with a quarter rest. The melody consists of eighth and quarter notes with various accidentals (flats and naturals). The dynamic marking *mp cresc.* is centered below the staff.

1280

Musical staff 1280: Treble clef, starting with a quarter rest. The melody continues with eighth and quarter notes. The dynamic marking *sempre cresc.* is centered below the staff.

1287

Musical staff 1287: Treble clef, starting with a quarter rest. The melody features a prominent *ff* dynamic marking. The notes are mostly quarter notes with some slurs.

1294

Musical staff 1294: Treble clef, starting with a quarter rest. The melody continues with quarter and eighth notes.

1301

Musical staff 1301: Treble clef, starting with a quarter rest. The melody consists of quarter notes, some with slurs.

1308

Musical staff 1308: Treble clef, starting with a quarter rest. The melody concludes with a quarter note followed by a fermata.



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