Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Oboe 2

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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

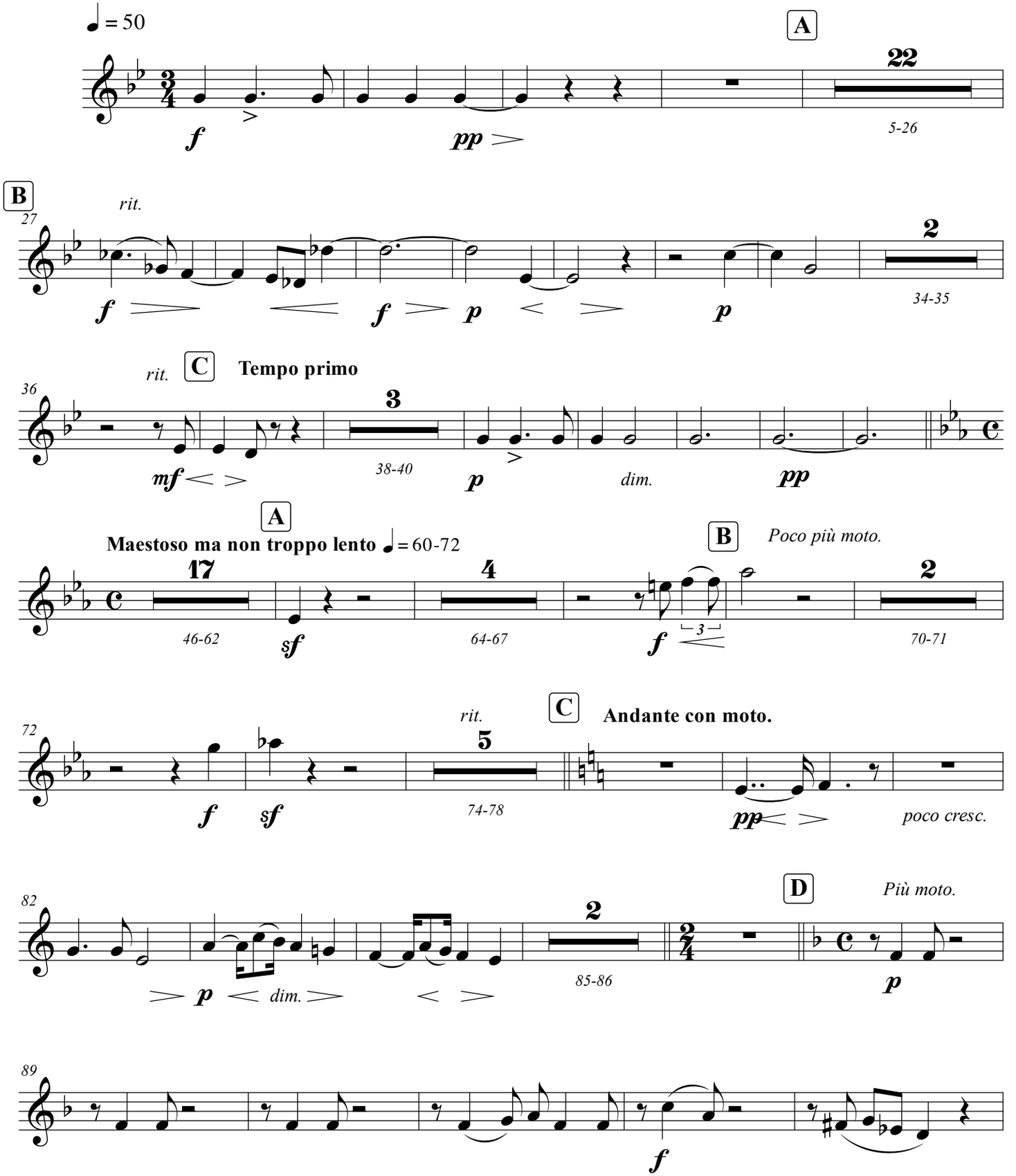
Autograph Manuscript:	Royal College of Music, London MS 4212
Vocal Score:	Novello Octavo Edition No. 6075
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

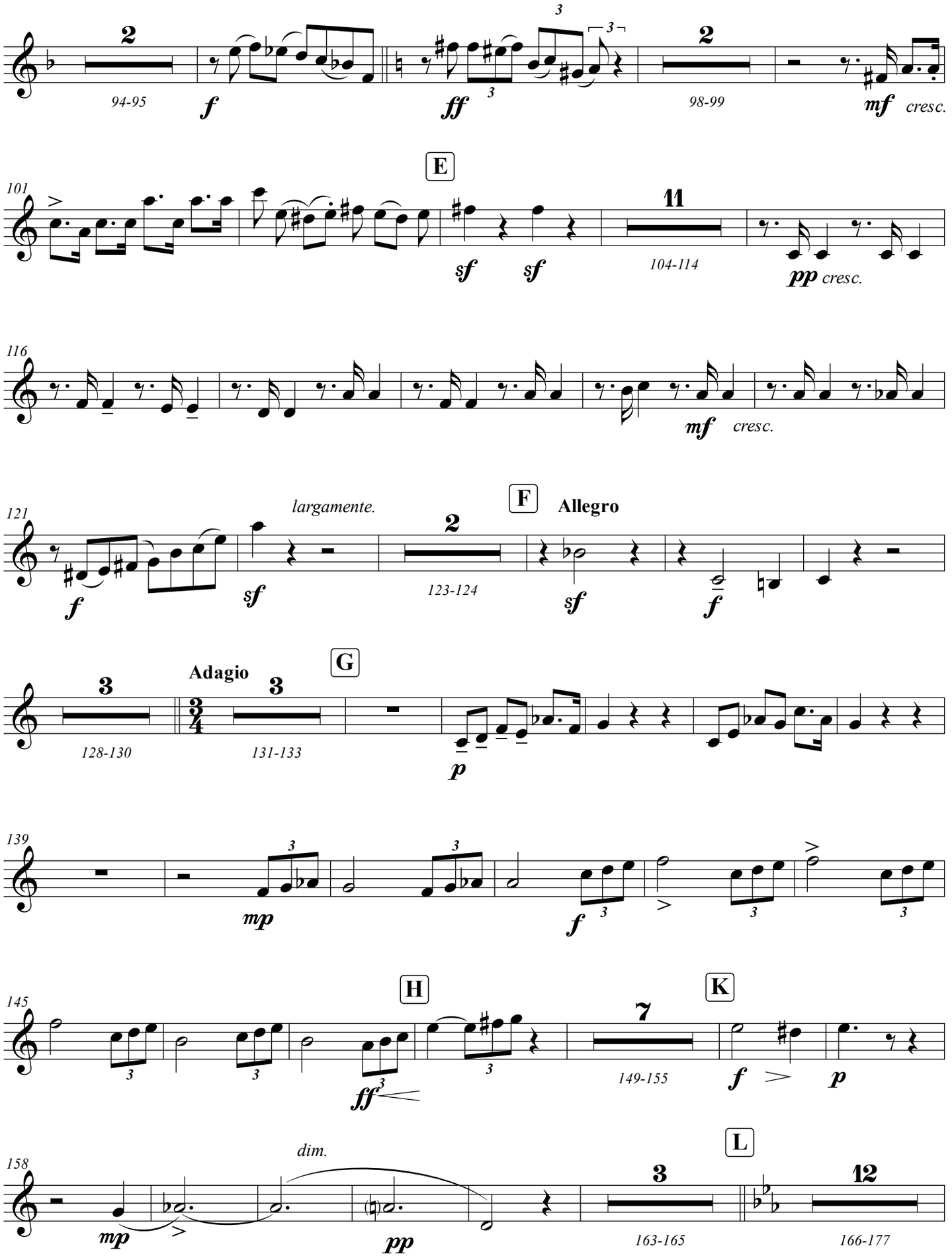
Reference Material and Software

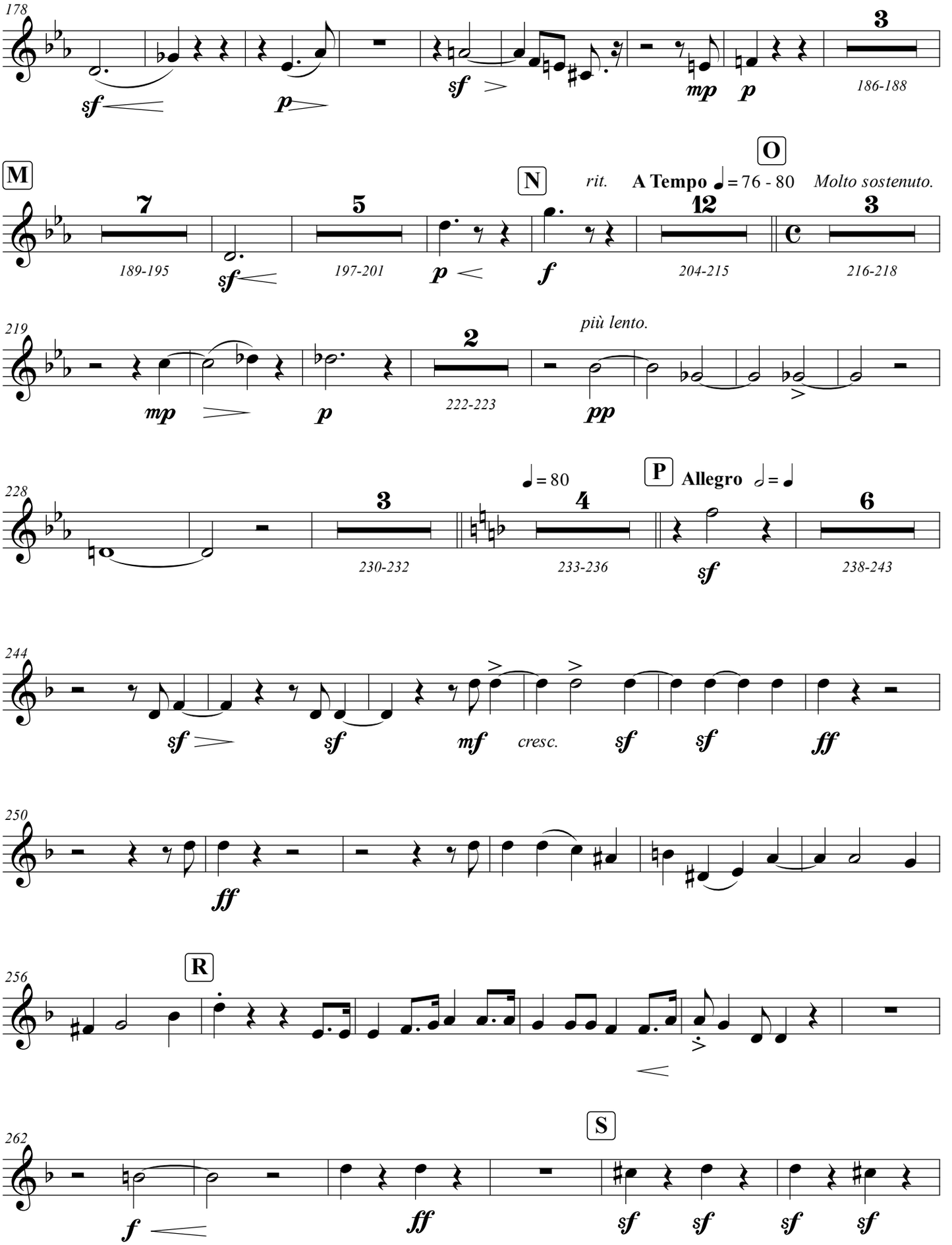
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

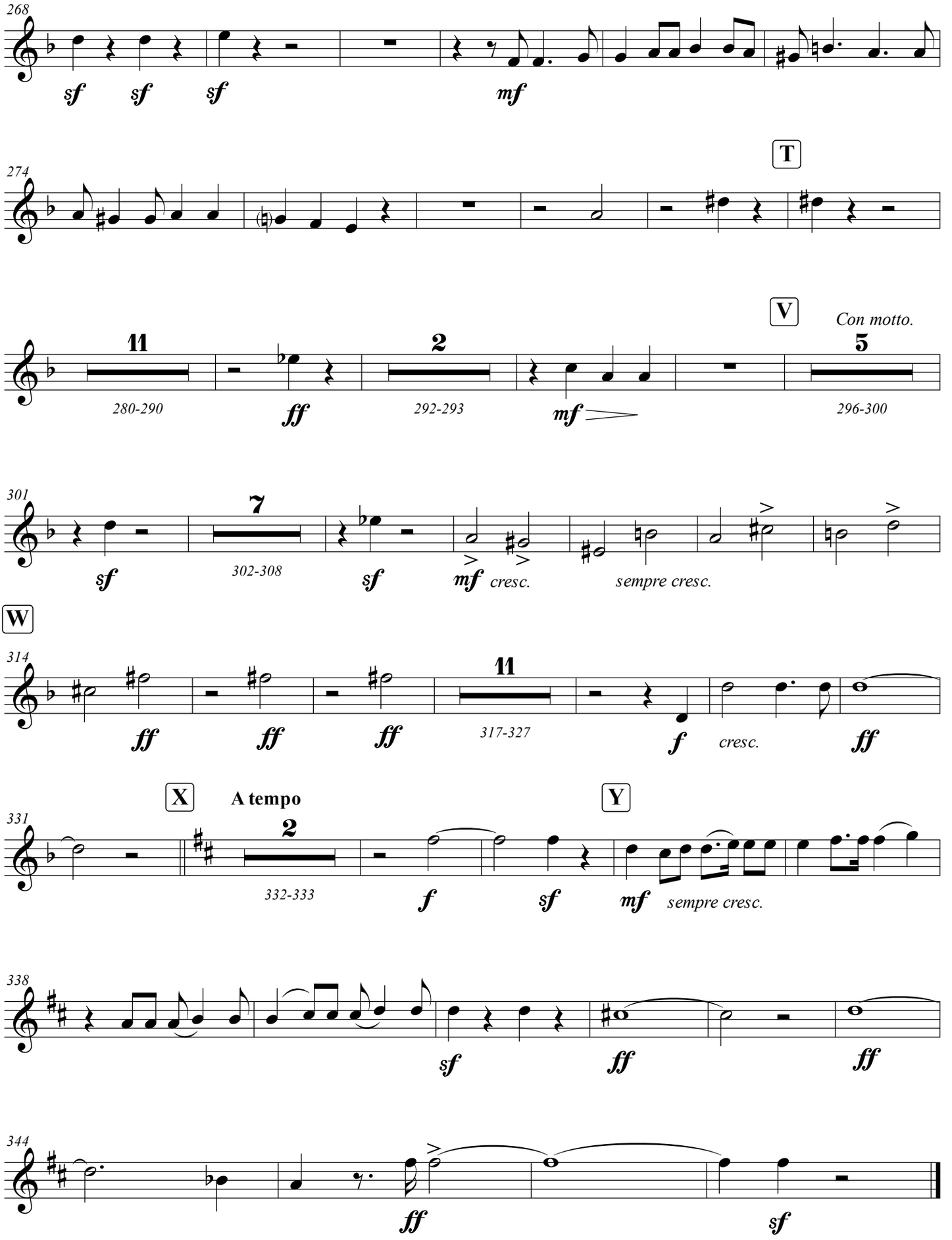
SCENE ONE

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."




94-95
98-99
cresc.
E
104-114
cresc.
cresc.
largamente.
F
Allegro
123-124
Adagio
G
128-130
131-133
H
K
149-155
dim.
L
163-165
166-177


178
sf
p
sf
mp
p
3
186-188
M
7
189-195
sf
5
197-201
p
N
f
rit.
A Tempo ♩= 76 - 80
12
204-215
O
Molto sostenuto.
C
3
216-218
219
mp
p
2
222-223
più lento.
pp
228
3
230-232
♩= 80
4
233-236
P
Allegro 𝅗𝅥= ♩
sf
6
238-243
244
sf
sf
mf
cresc.
sf
sf
ff
250
ff
256
R
262
S
f
ff
sf
sf
sf
sf


268
sf sf sf mf
274
T
V
Con motto.
11
280-290
ff
2
292-293
mf
5
296-300
301
7
302-308
sf sf mf cresc.
sempre cresc.
W
314
ff ff ff
11
317-327
f cresc. ff
X
A tempo
Y
331
2
332-333
f sf mf sempre cresc.
338
sf ff ff
344
ff sf

Oboe 2

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)"

Andante con moto. ♩= 76

A *a tempo* **B** *sostenuto ad lib.*

7 348-354 | 18 355-372 | *p*

C **Tempo primo**

5 378-382 | *p* | 4 386-389 | 5 390-394

D **Andante molto sostenuto.** ♪= 96

3 395-397 | *p* | *cresc.*

402 *poco cresc.* | *p* | *mf* *p* | *poco rit.*

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

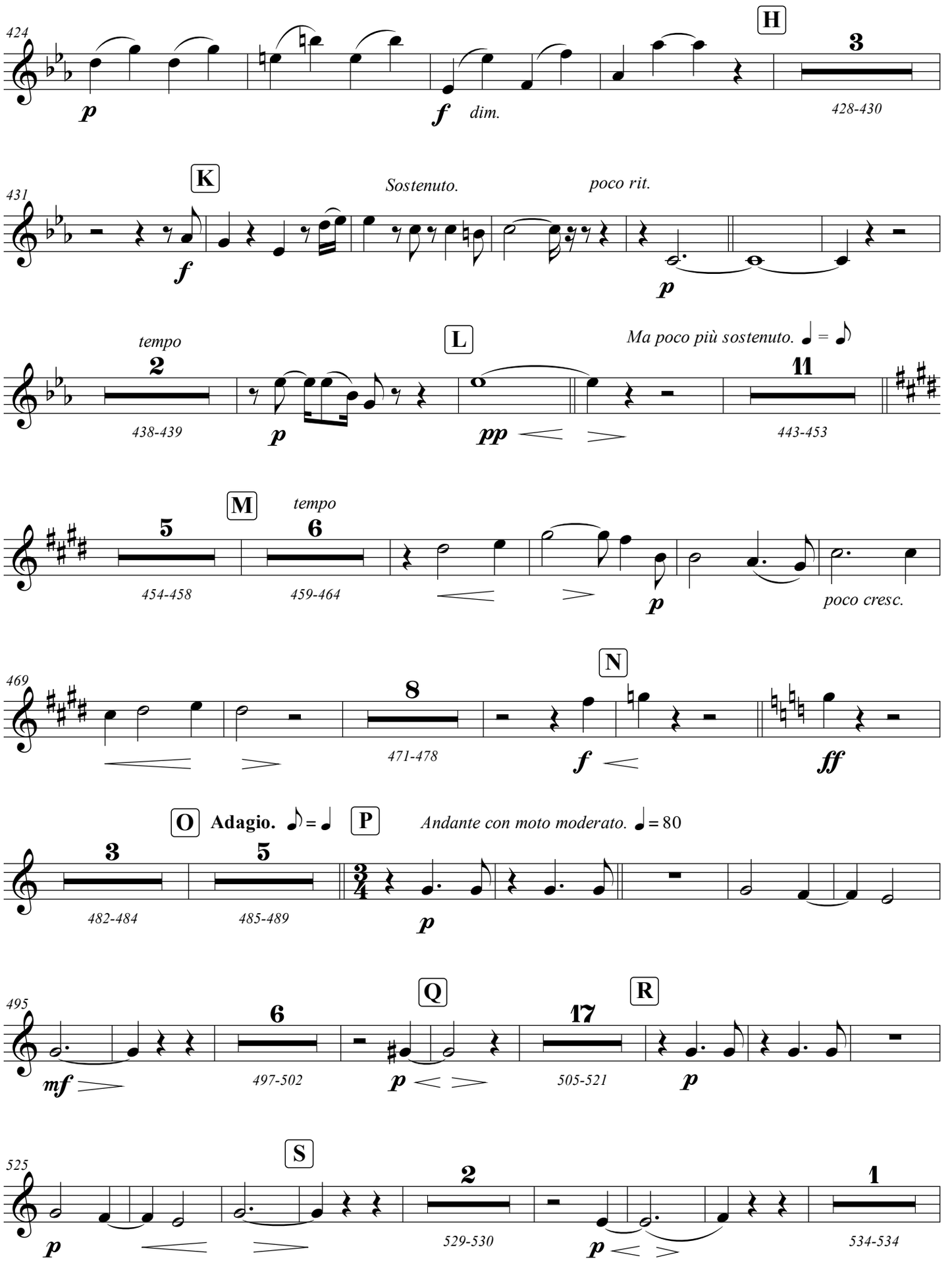
2 407-408 | *sf* | 3 411-413

F *rit. molto*

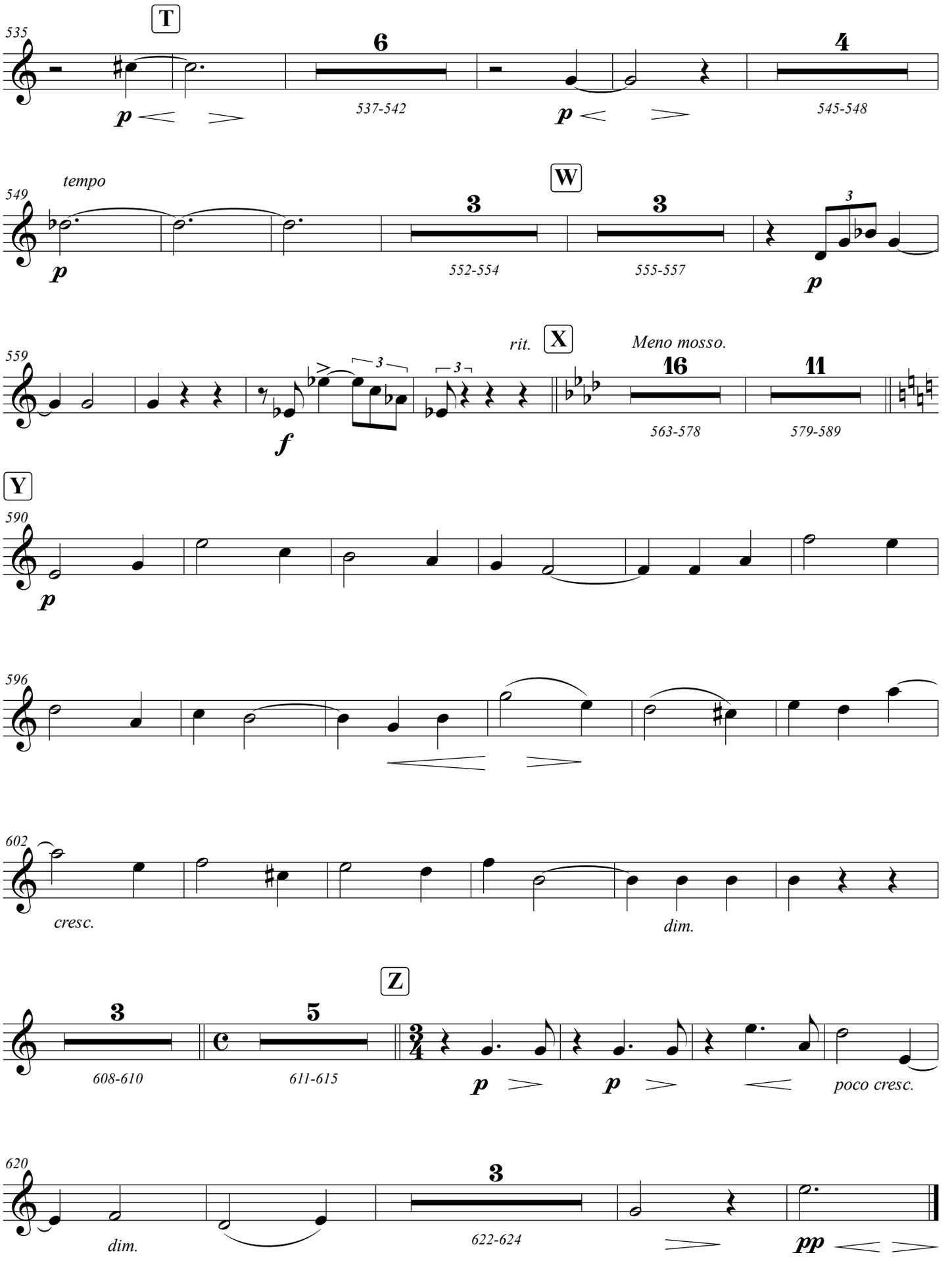
414 *f dim.*

G **A tempo**

419 *p* | *cresc.*


424
H
3
428-430
p
f
dim.
431
K
Sostenuto.
poco rit.
f
p
tempo
2
438-439
L
Ma poco più sostenuto. ♩ = ♪
11
443-453
p
pp
M
tempo
5
454-458
6
459-464
p
poco cresc.
469
N
8
471-478
f
ff
O
Adagio. ♪ = ♩
P
Andante con moto moderato. ♩ = 80
3
482-484
5
485-489
p
495
Q
R
6
497-502
17
505-521
mf
p
p
525
S
2
529-530
1
534-534
p
p

Oboe 2


T
535
6
537-542
4
545-548
p
tempo
549
W
3
552-554
3
555-557
3
p
559
rit.
X
Meno mosso.
16
563-578
11
579-589
f
Y
590
596
602
cresc.
dim.
Z
3
608-610
5
611-615
poco cresc.
620
dim.
622-624
pp

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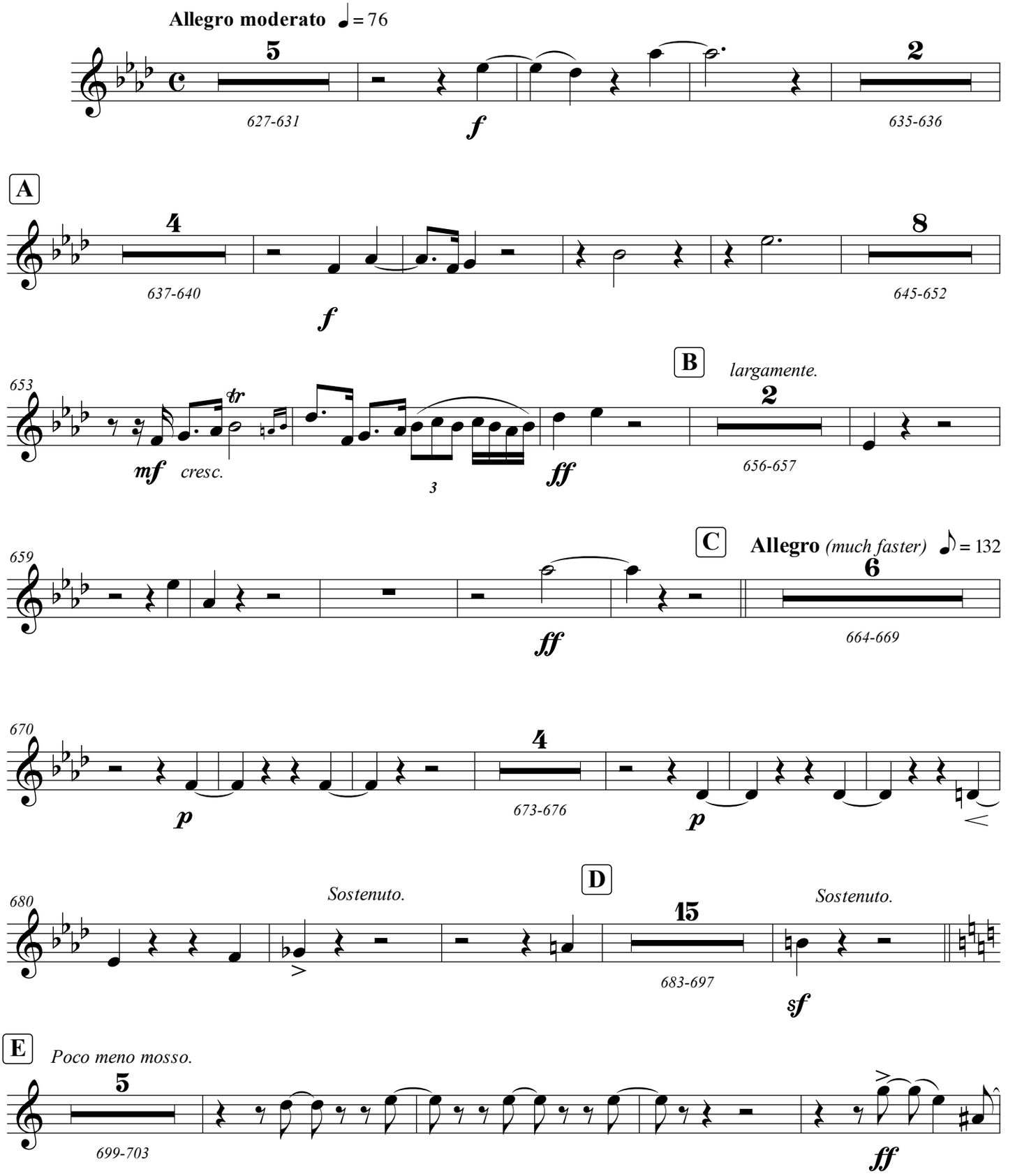
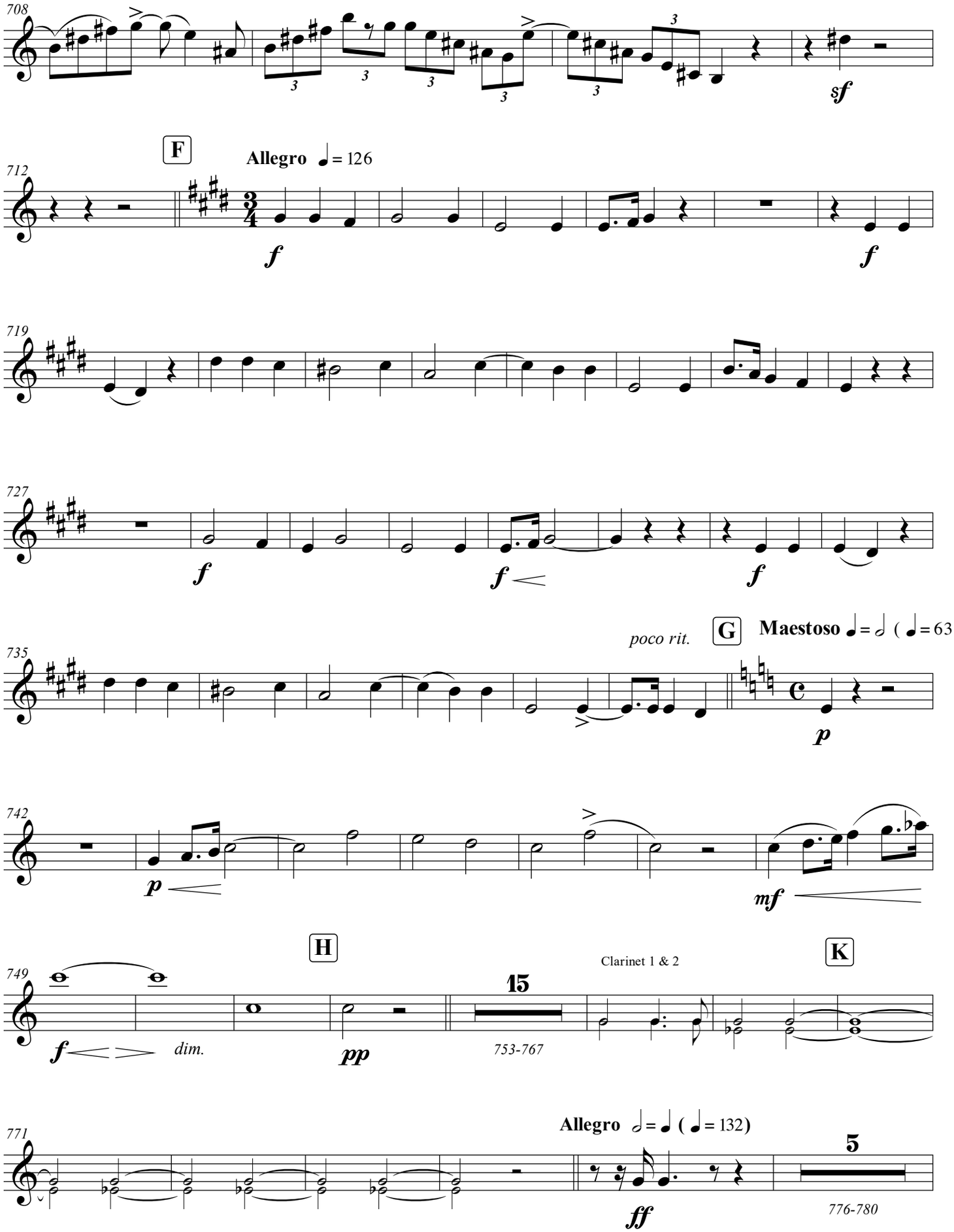
Oboe 2

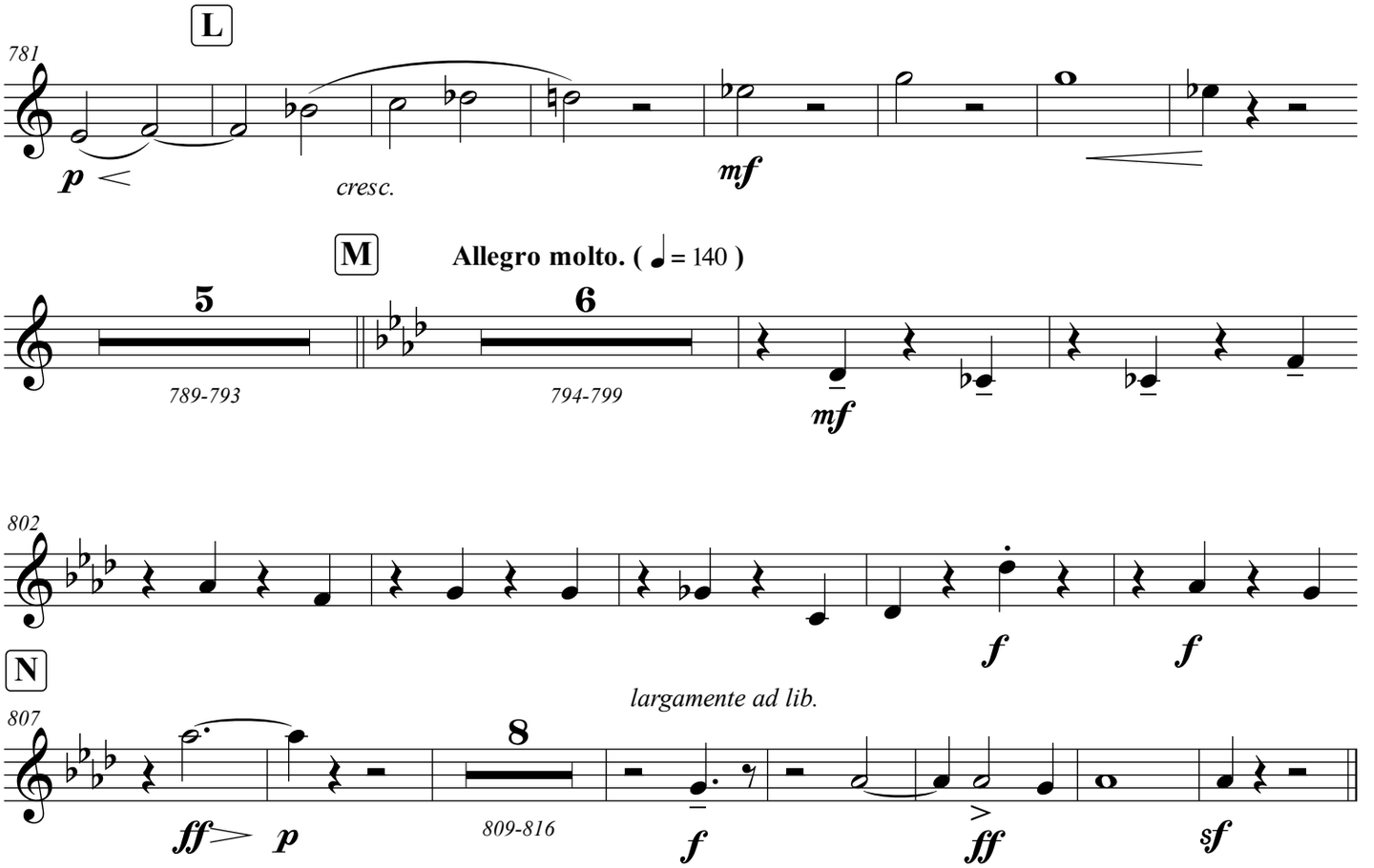
SCENE THREE

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




708
sf
F
Allegro ♩= 126
712
f
f
719
727
f
f
f
poco rit.
G
Maestoso 𝅗𝅥= 𝅗𝅥 (♩= 63)
735
p
742
p
mf
H
Clarinet 1 & 2
K
749
15
f
dim.
pp
753-767
771
Allegro 𝅗𝅥= ♩ (♩= 132)
5
ff
776-780

Oboe 2


L
781
p
cresc.
mf
M
Allegro molto. (♩ = 140)
5
789-793
6
794-799
mf
802
f
f
N
largamente ad lib.
807
ff
p
8
809-816
f
ff
sf

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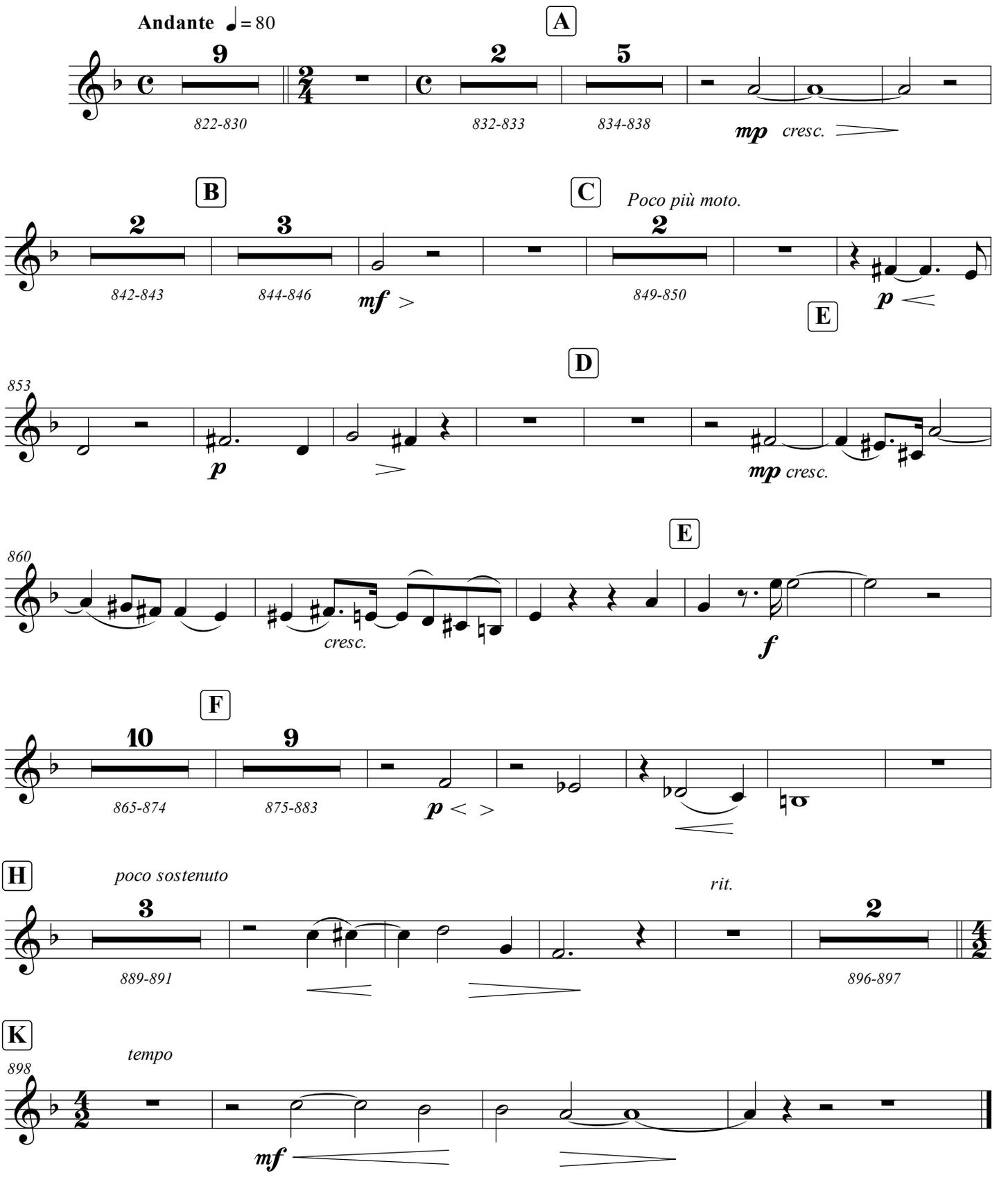
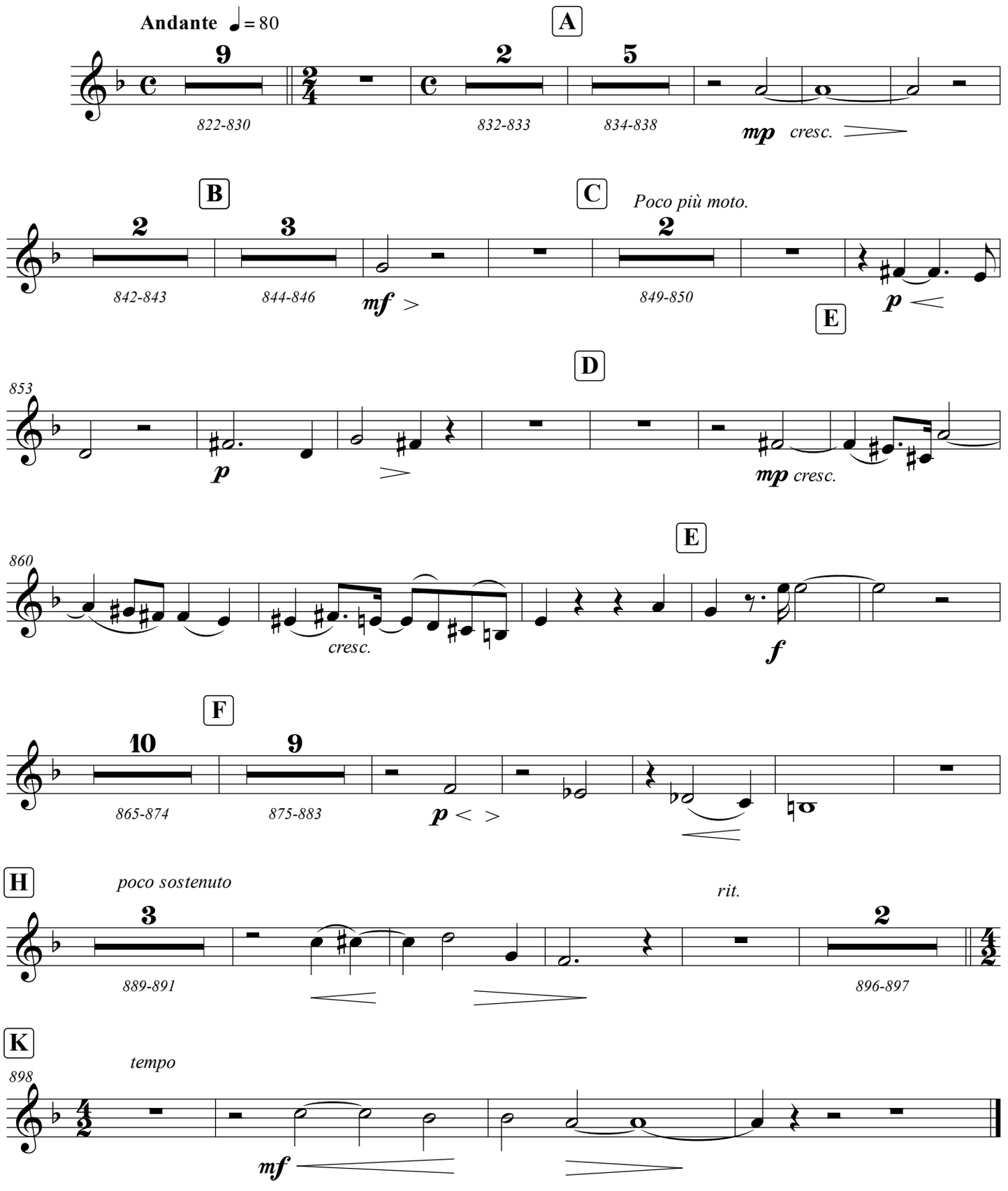
Oboe 2

SCENE FOUR

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




Andante ♩= 80
A
9
822-830
2
832-833
5
834-838
mp cresc.
B
2
842-843
3
844-846
mf
C
Poco più moto.
2
849-850
p
E
D
853
p
mp cresc.
E
860
cresc.
f
F
10
865-874
9
875-883
p
H
poco sostenuto
3
889-891
rit.
2
896-897
K
tempo
898
mf

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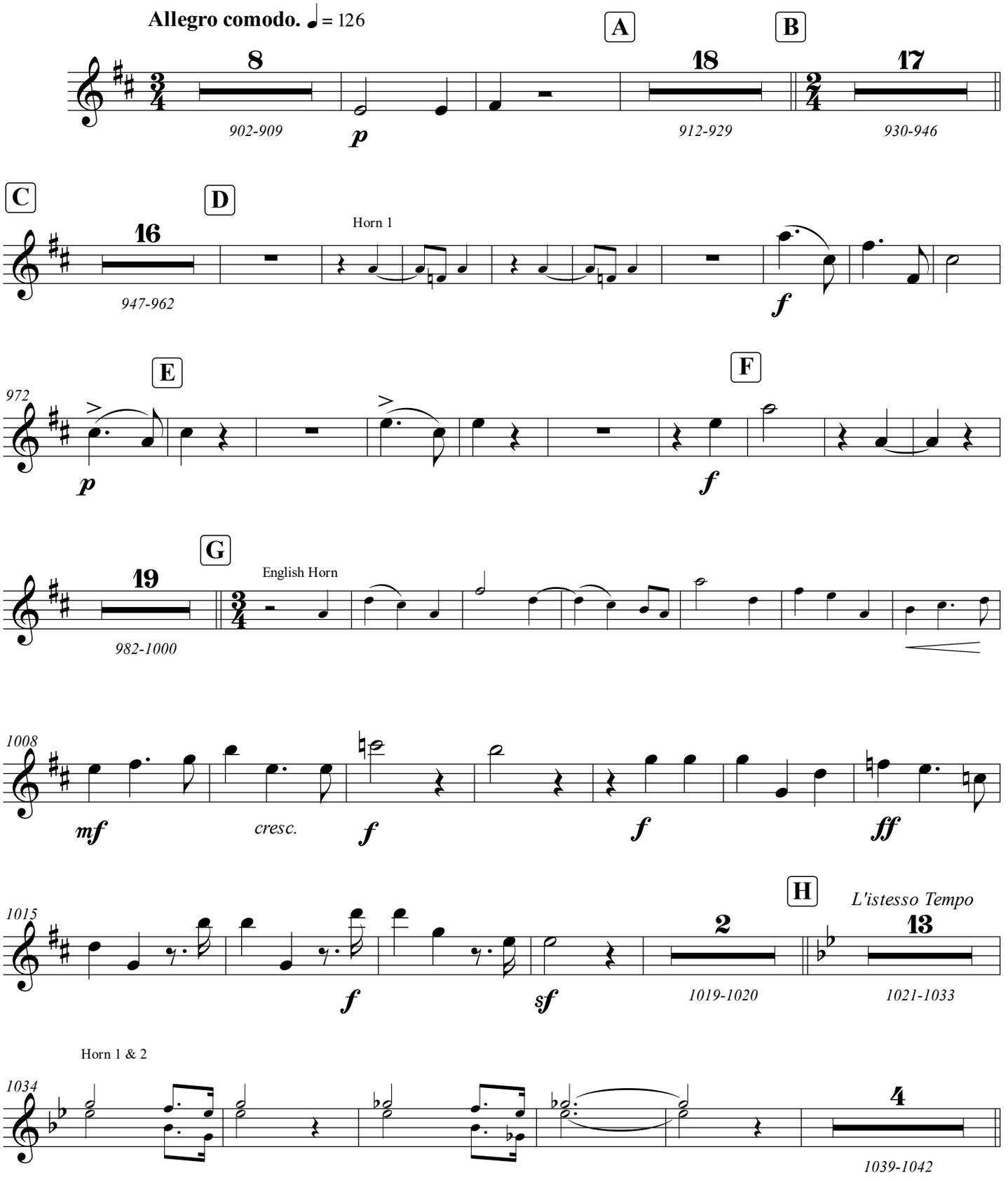
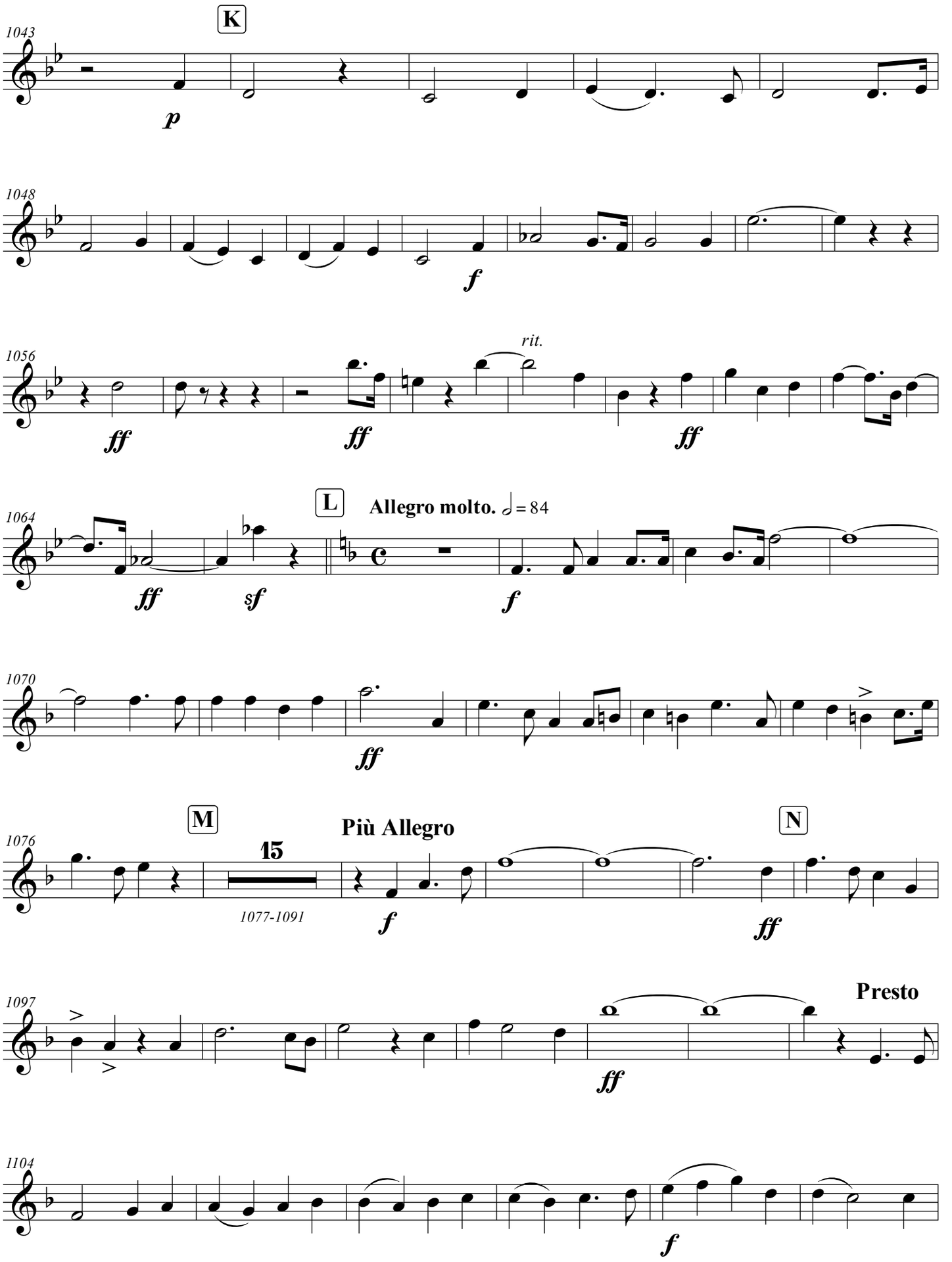
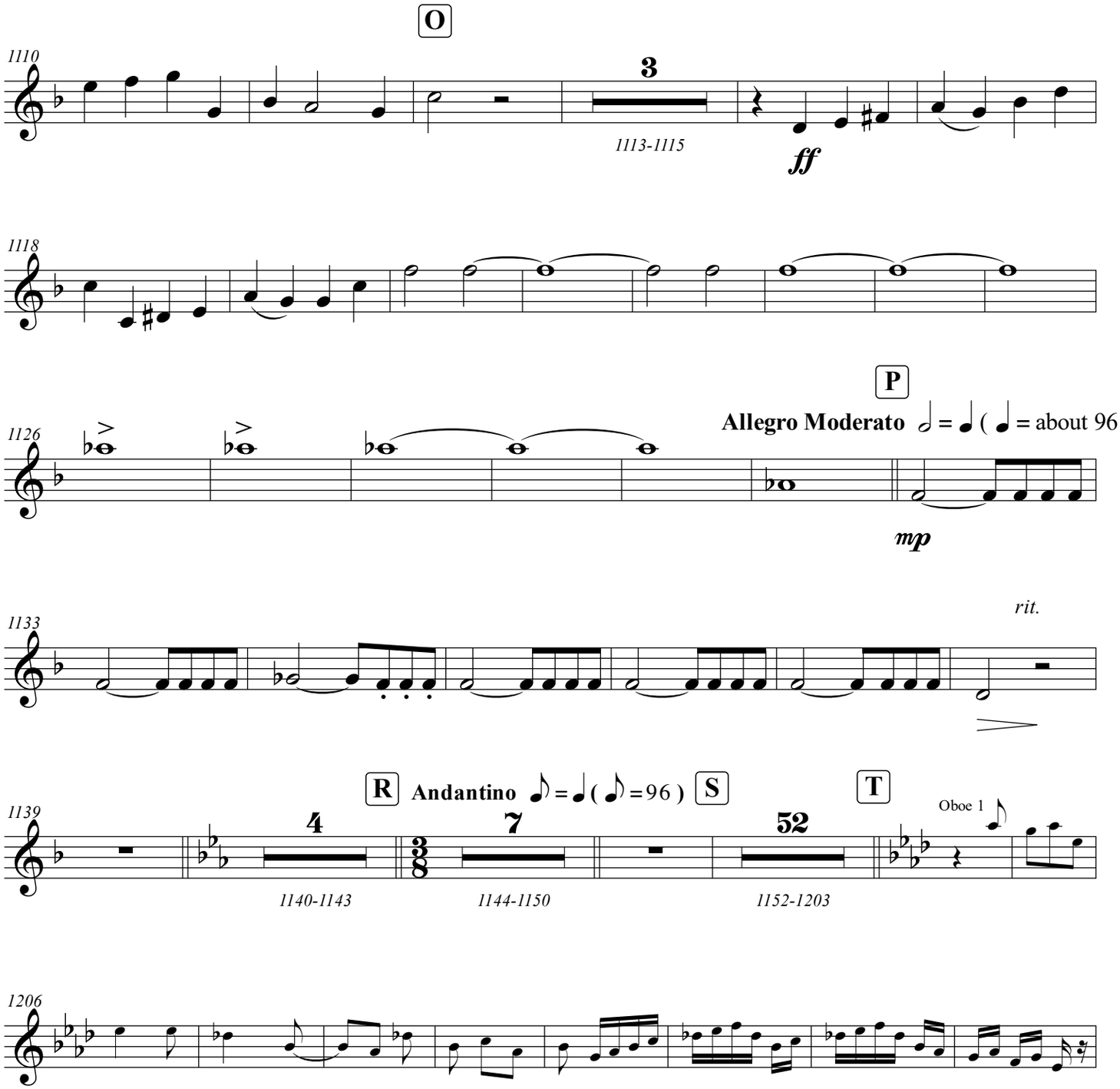
SCENE FIVE

Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"




1043
K
p
1048
f
1056
rit.
ff
ff
ff
1064
L
Allegro molto. ♩= 84
ff
sf
f
1070
ff
1076
M
Più Allegro
15
1077-1091
f
N
ff
1097
Presto
ff
1104
f


O
1110
3
1113-1115
ff
1118
P
Allegro Moderato ♩ = ♩ (♩ = about 96)
1126
mp
rit.
1133
R
Andantino ♪ = ♩ (♪ = 96)
S
T
1139
4
1140-1143
7
1144-1150
52
1152-1203
Oboe 1
1206

Oboe 2

Allegro moderato. ♩=96

1214

f

1220

U

sf *f*

Poco più molto ed accelerando.

1226

V

ff *mp*

1233

1238

f

W **Allegro molto. tempo guisto**

3

1243-1245

f

5

1249-1253

X

1254

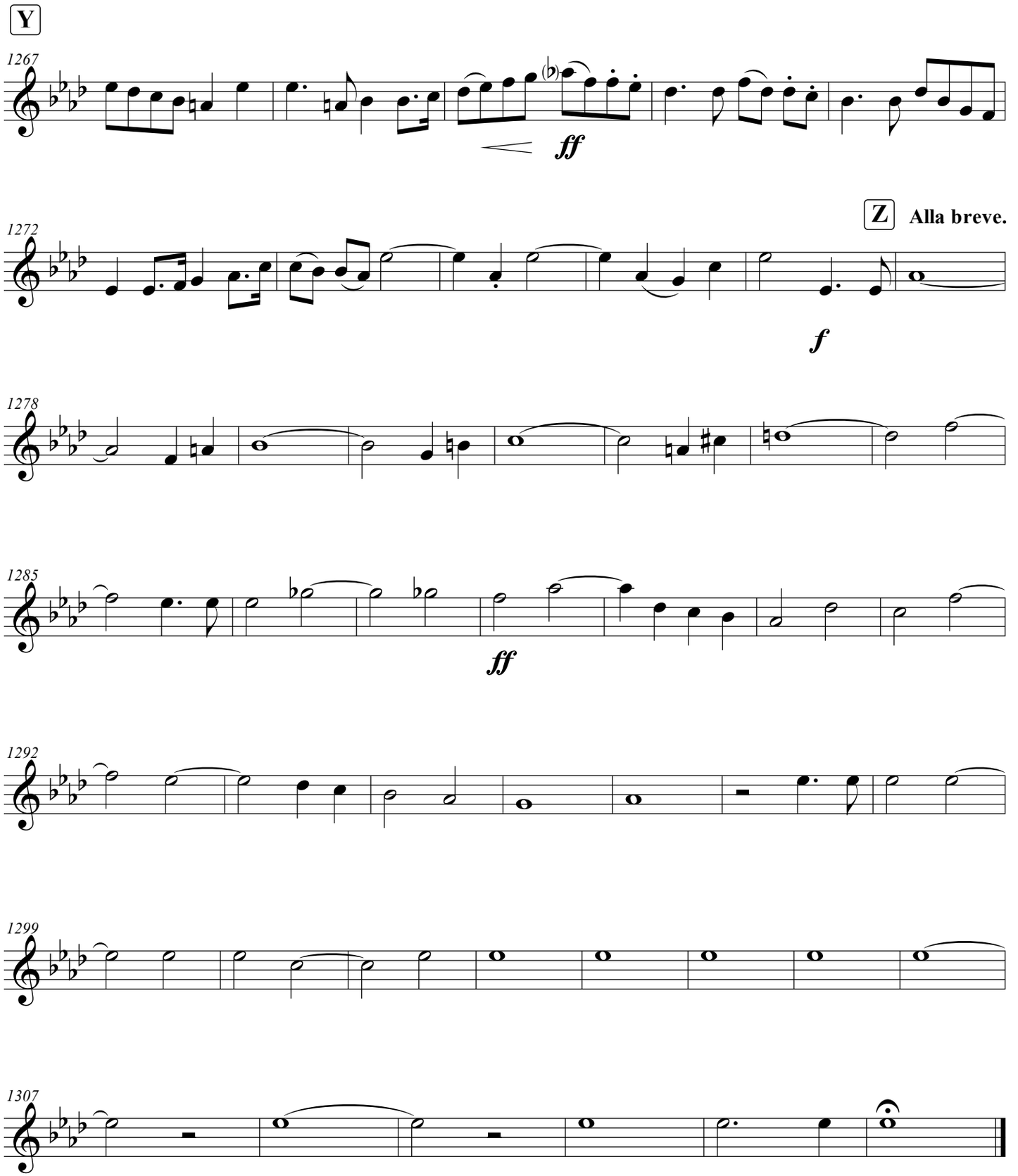
ff

1260

3

1261-1263

f *ff*


Y
1267
ff
Z
Alla breve.
1272
f
1278
1285
ff
1292
1299
1307

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