

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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."

♩ = 50

A

f *pp*

5-26

B

rit.

f *p*

27 34-35

rit. **C** Tempo primo

mf *p* *dim.* *pp*

36 38-40

A Maestoso ma non troppo lento ♩ = 60-72

B Poco più moto.

f *sf* *p*

46-62 64-67 70-71

rit. **C** Andante con moto.

f *sf* *pp* *poco cresc.*

72 74-78

D Più moto.

p *dim.* *p*

82 85-86

f

89

94-95 *f* 98-99 *mf* *cresc.*

101 *sf* *sf* 104-114 *pp* *cresc.* **E**

116 *mf* *cresc.*

121 *f* *sf* *sf* *f* *largamente.* *Allegro* 123-124 **F**

128-130 131-133 *p* *Adagio* **G**

139 *mp* *f*

145 *ff* *f* *p* **H**

158 *mp* *pp* *dim.* 163-165 166-177 **K** **L**

178

sf *p* *sf* *mp* *p* 186-188

3

[M] 7 5 [N] 12 3 [O]

189-195 197-201 204-215 216-218

sf *p* *f*

rit. A Tempo ♩ = 76 - 80 Molto sostenuto.

219

mp *p* 222-223 *pp*

2

più lento.

228

3 4 6

230-232 233-236 238-243

♩ = 80 [P] Allegro ♩ = ♩

sf

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

Musical staff 268-273. Treble clef, key signature of one flat. Measures 268-273. Dynamics: *sf* (measures 268-270), *mf* (measures 271-273).

274

T

Musical staff 274-280. Treble clef, key signature of one flat. Measures 274-280. Dynamics: *mf* (measures 274-276), *ff* (measures 277-280).

V *Con motto.*

11 2 5

280-290 292-293 296-300

ff mf

Musical staff 280-293. Treble clef, key signature of one flat. Measures 280-293. Dynamics: *ff* (measures 280-290), *mf* (measures 292-293). Performance markings: **V**, *Con motto.*, 11, 2, 5.

301

7

302-308

sf sf mf cresc. sempre cresc.

Musical staff 301-308. Treble clef, key signature of one flat. Measures 301-308. Dynamics: *sf* (measures 301-302), *sf* (measures 303-304), *mf cresc. sempre cresc.* (measures 305-308). Performance marking: 7.

W

314

11

317-327

ff ff ff f cresc. ff

Musical staff 314-327. Treble clef, key signature of one flat. Measures 314-327. Dynamics: *ff* (measures 314-316), *f cresc.* (measures 317-327), *ff* (measures 328-329). Performance marking: **W**, 11.

X *A tempo* **Y**

331

2

332-333

f sf mf sempre cresc.

Musical staff 331-333. Treble clef, key signature of one flat. Measures 331-333. Dynamics: *f* (measures 331-332), *sf* (measures 332-333), *mf sempre cresc.* (measures 334-335). Performance markings: **X**, *A tempo*, **Y**, 2.

338

sf ff ff

Musical staff 338-343. Treble clef, key signature of one flat. Measures 338-343. Dynamics: *sf* (measures 338-340), *ff* (measures 341-343).

344

ff sf

Musical staff 344-349. Treble clef, key signature of one flat. Measures 344-349. Dynamics: *ff* (measures 344-346), *sf* (measures 347-349).

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 18

348-354 355-372

p

C *Tempo primo*

5 4 5

378-382 386-389 390-394

p

D *Andante molto sostenuto.* ♩ = 96

3

395-397

p *cresc.*

402 *poco rit.*

poco cresc. *p* *mf* *p*

E *A tempo* *poco rit.*

2 3

407-408 411-413

sf

F *rit. molto*

f dim.

G *A tempo*

p *cresc.*

424 H

p *f* *dim.* 3
428-430

431 K

f *Sostenuto.* *poco rit.* *p*

tempo L *Ma poco più sostenuto.* ♩ = ♩

2 11
438-439 *p* *pp* < >

M *tempo*

5 6 *p* *poco cresc.*
454-458 459-464 < >

469 N

8 *f* < > *ff*
471-478

O *Adagio.* ♩ = ♩ P *Andante con moto moderato.* ♩ = 80

3 5 *p*
482-484 485-489

495 Q R

6 17 *mf* > *p* < > *p*
497-502 505-521

525 S

2 1 *p* < > *p* < >
529-530 534-534

535 **T**

p < > 537-542 *p* < > 545-548

549 *tempo*

p 552-554 555-557 *p*

559 *rit.* **X** *Meno mosso.*

f 563-578 579-589

Y

p

596

602

cresc. *dim.*

Z

608-610 611-615 *p* > *p* > < *poco cresc.*

620

dim. 622-624 *pp* < >

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SCENE THREE

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

Allegro moderato $\text{♩} = 76$

5
627-631 *f* 2
635-636

A

4
637-640 *f* 8
645-652

653 *mf* *cresc.* *tr* 3 *ff* **B** *largamente.* 2
656-657

659 *ff* **C** *Allegro (much faster)* $\text{♩} = 132$ 6
664-669

670 *p* 4
673-676 *p*

680 *Sostenuto.* **D** 15 *Sostenuto.* *sf*
683-697

E *Poco meno mosso.*

5
699-703 *ff*

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

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

Allegro ♩ = ♩ (♩ = 132)

771

ff 5 776-780

781 **L**

p < *cresc.* *mf*

M **Allegro molto.** (♩ = 140)

5 6

789-793 794-799 *mf*

802

f *f*

N *largamente ad lib.*

807

ff > *p* 809-816 *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"

Andante ♩ = 80

822-830 832-833 834-838 *mp* *cresc.*

842-843 844-846 849-850 *mf* > *p* <

853

860

865-874 875-883 *p* < > *cresc.* *f*

889-891 896-897 *poco sostenuto* *rit.*

898 *tempo* *mf*

A **B** **C** **D** **E** **F** **H** **K**

Andante ♩ = 80

A

9 2 5

822-830 832-833 834-838

mp cresc. >

B **C** *Poco più moto.*

2 3 2

842-843 844-846 849-850

mf > *p <*

E

D

853

p > *mp cresc.*

E

860

cresc. *f*

F

10 9

865-874 875-883

p < >

H *poco sostenuto* *rit.*

3 2

889-891 896-897

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”

Allegro comodo. ♩ = 126

A **B**

8 18 17

902-909 *p* 912-929 930-946

C **D** Horn 1

16 947-962 *f*

E **F**

972 *p* *f*

G English Horn

19 982-1000

1008 *mf* *cresc.* *f* *f* *ff*

H *L'istesso Tempo*

1015 *f* *sf* 2 13 1019-1020 1021-1033

Horn 1 & 2

1034 4 1039-1042

1043 K

p

Musical staff 1043-1047: Treble clef, key signature of two flats. Measures 1043-1047. Dynamics: *p*.

1048

f

Musical staff 1048-1055: Treble clef, key signature of two flats. Measures 1048-1055. Dynamics: *f*.

1056

ff *ff* *ff* *rit.*

Musical staff 1056-1063: Treble clef, key signature of two flats. Measures 1056-1063. Dynamics: *ff*, *ff*, *ff*. Marking: *rit.*

1064 L Allegro molto. $\text{♩} = 84$

ff *sf* *f*

Musical staff 1064-1069: Treble clef, key signature of two flats. Measures 1064-1069. Dynamics: *ff*, *sf*, *f*. Marking: **L** Allegro molto. $\text{♩} = 84$

1070

ff

Musical staff 1070-1075: Treble clef, key signature of two flats. Measures 1070-1075. Dynamics: *ff*.

1076 M **15** N Più Allegro

f *ff*

Musical staff 1076-1096: Treble clef, key signature of two flats. Measures 1076-1096. Dynamics: *f*, *ff*. Marking: **M** **15** **N** Più Allegro

1097 **Presto**

ff

Musical staff 1097-1103: Treble clef, key signature of two flats. Measures 1097-1103. Dynamics: *ff*. Marking: **Presto**

1104

f

Musical staff 1104-1109: Treble clef, key signature of two flats. Measures 1104-1109. Dynamics: *f*.

O

1110

1113-1115 *ff*

1118

P

1126

Allegro Moderato ♩ = ♩ (♩ = about 96)

mp

rit.

1133

R Andantino ♩ = ♩ (♩ = 96) **S**

T

1139

4 7 52

1140-1143 1144-1150 1152-1203

Oboe 1

1206

Allegro moderato. ♩=96

1214

f

1219

1220

sf *f*

1225

Poco più molto ed accelerando.

1226

ff *mp*

1232

1233

1237

1238

f

1242

W **Allegro molto. tempo giusto**

1243-1245 *f* 1249-1253

X

1254

ff

1259

1260

1261-1263 *f* *ff*

Y

1267

Musical staff 1267-1271. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff, with a hairpin crescendo leading to it. A flat accidental is present above the eighth note in the fifth measure.

Z **Alla breve.**

1272

Musical staff 1272-1277. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *f* is placed below the staff.

1278

Musical staff 1278-1284. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff.

1285

Musical staff 1285-1291. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff.

1292

Musical staff 1292-1298. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff.

1299

Musical staff 1299-1305. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff.

1307

Musical staff 1307-1313. Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *ff* is placed below the staff. The staff ends with a double bar line.



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