

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Timpani

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Timpani

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."

$\text{♩} = 50$ **A** **B** *rit.* **C** Horn 1 & 2 **Maestoso ma non troppo lento** $\text{♩} = 60-72$

4 22 10 4

1-4 5-26 27-36 37-40

mf

D **E** **F**

15 6 10 8 9

48-62 63-68 69-78 79-86 88-96

G Horn 1 & 2

6 9 8

97-102 103-111 117-124

p

H **Allegro** *trm* **Adagio** **I**

125 128-130 131-133 134-141

ff sf *f sf* 3 3 8 *trm* *mf*

J

143 *trm* *trm* *trm* *trm* *trm* *tr* *trm*

f *ff > mp*

Tune to A, D & G flat **K** **L** **M** **N** *rit.*

7 10 23 14 12

149-155 156-165 166-188 189-202 204-215

O Prometheus

216

Pi-ty the self-des-pis-ing slaves of Heav'n, Not me, with-in whose mind sits peace se - rene, As light _____ in the sun,

più lento.

221 *ff*

p

227

$\text{♩} = 80$ **P** Allegro $\text{♩} = \text{♩}$

4 10 5

f ff

R

255 *ff* *f* *f*

3 *sfp* *cresc.* *cresc.*

S **T** **V**

263 *ff* 13 17 18

W **X** A tempo *ff*

14 Bass Trombone *mf* *cresc.*

Y 7 *ff* *cresc.* *sf* *sf*

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

7 **A** 18 **B** 5 **C** 7 5 5 **D** 11

348-354 355-372 373-377 378-384 385-389 390-394 395-405

E 9 **F** 4 **G** Harp

407-415 416-419

H 4 *Animato.* **K**

424-427 *p* *poco cresc.* *cresc.*

L 3 5 **M** 12 5 **N** 21 **O** 4 5 **P** 2

433-435 436-440 442-453 454-458 459-479 481-484 485-489 490-491

Q 12 **R** 18 **S** 6 **T** 8 **W** 19 8

492-503 504-521 522-527 528-535 536-554 555-562

X 16 8 Oboe 1 *dim e poco rit.*

563-578 579-586

Y 590 *p*

590 *p*

596

596

602

cresc. *p*

3 **5** **11**

c

3/**4**

608-610 611-615 616-626

SCENE THREE

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

Allegro moderato ♩ = 76

p 631-636

A

637-639 *f* 643-653 *mp*

B *largamente.* **C** **Allegro (much faster)** ♩ = 132

656-663 664-667 *pp* 671-682

D **E** **F**

683-698 699-712 713-731 Jupiter

poco rit.

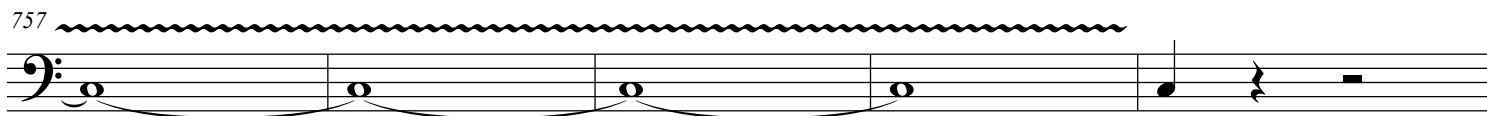
734 *poco rit.*
The soul of joy, ye ev-er-liv - ing
740
Gods, Till ex - ul - ta - tion burst in one wide voice Like mu - sic from E-ly-sian

G **Maestoso** ♩ = ♩ (♩ = 63)

741 *p* *p cresc. poco a poco*

H (♩ = 66)

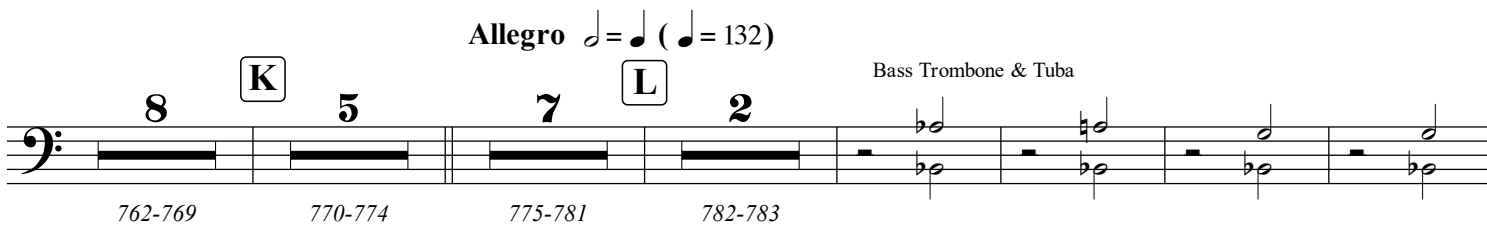
748 *pp*

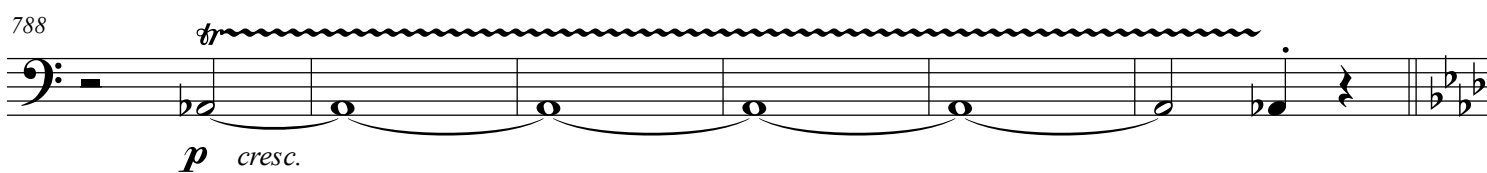
757 

Allegro ♩ = ♩ (♩ = 132)

8 **K** **5** **7** **L** **2** Bass Trombone & Tuba

762-769 770-774 775-781 782-783



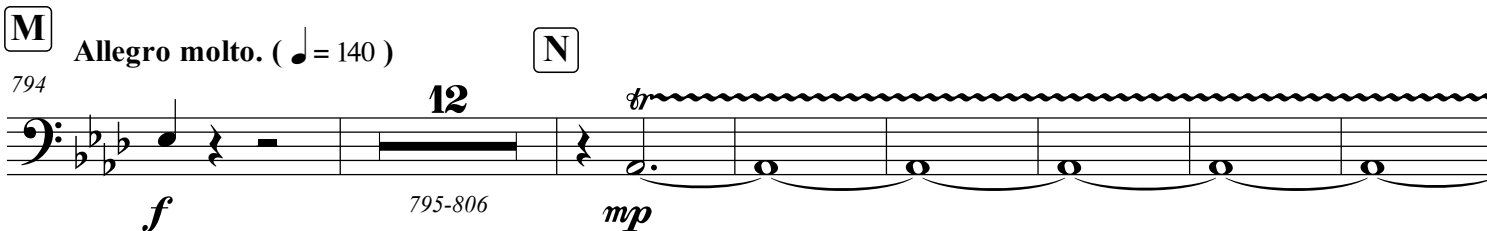
788 

p cresc.

M **Allegro molto.** (♩ = 140) **N**

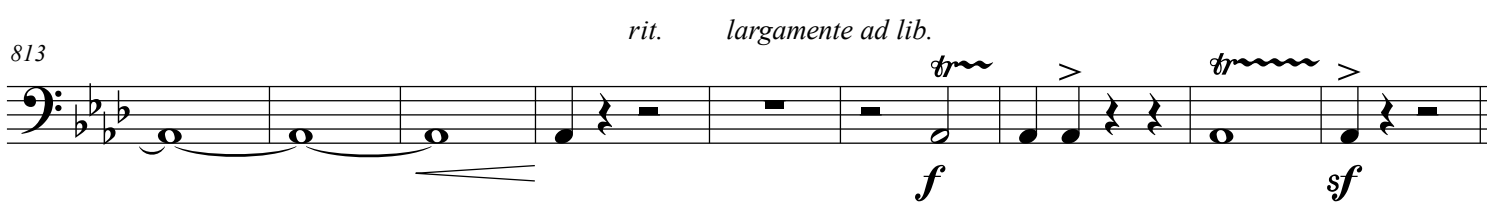
794 **12**

f 795-806 *mp*



813 *rit. largamente ad lib.*

f *sf*



SCENE FOUR

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

TACET

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** **C** **D**

10 18 17 16 10

902-911 912-929 930-946 947-962 963-972

E **F** **G** **Trumpet 1 & 2**

6 22 10

973-978 979-1000 1001-1010

1014 *ff*

H **K** **Clarinet 1 & 2**

4 22 7

1017-1020 1021-1042 1044-1050

1056 *ff sff ff* *rit.* **L** **Allegro molto.** ♩ = 84 *f*

6

1060-1065

M **N** **Più Allegro** **Trumpet 1 & 2**

5 15 3

1072-1076 1077-1091 1097-1099

O **P**

8 20 8

1100 1104-1111 1112-1131 1132-1139

R **S** **T**

4 7 52 11

1140-1143 1144-1150 1152-1203 1204-1214

U **V** **W** **X**

10 7 11 11

Trumpet 1 & 2

1215-1224 1225-1231 1232-1242 1243-1253

Y

1260

f

1269

Z **Alla breve.**

13

1277-1289 *semper f*

1297

mf

1305

2

1308-1309



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 **LIBRARIES**

PUBLISHING

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