

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Trombone 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

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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."

♩ = 50

A

4 18 Bassoon 1 & 2

1-4 5-22

B

27 *rit.*

mf *mf* *pp*

C

Tempo primo

Maestoso ma non troppo lento ♩ = 60-72

5 2 6 3

32-36 37-38 40-45 46-48

pp

A

B

Poco più moto.

49

10 6 10

53-62 63-68 69-78

pp *pp*

C

Andante con moto.

D

Più moto.

Horn 1 & 2

8 3

79-86 88-90

E

94

4 17

98-101 104-120

p *mp* *f* *f* *f*

F

Allegro

121 *largamente.*

2 3

123-124 128-130

f *sf* *f*

Adagio

G

3 8

131-133 134-141

p mp

147

H **K**

6 8

150-155 158-165

f mf

L **M**

20 6

166-185 190-195

Clarinet 1 & 2

mf

N **O**

6 5 6 3

197-202 204-208 210-215 216-218

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

mf

219

11

222-232

♩ = 80

p < > pp pp p

P Allegro ♩ = ♩

235

10

238-247

mp sf sf ff mf

251

ff f

R

3

258-260

p f ff

S
266 *f* *mf*
270-272 **3**

275 *p* *mf* *ff* **T** **10**
280-289

290 *mp* *ff* *mp* *p* **V** *Con motto.* **3**
296-298

299 *p* **2** **6**
302-303 *mf* < 305-310

311 *mf* *sempre cresc.* **W** *ff* *ff* *ff*

11 *f* *cresc.* *ff* **X** *A tempo* **2**
317-327 332-333 **Y**

334 *mf* **4** *mf* *f*
336-339

343 *ff* *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

A **B** **C**

7 18 5 7 5

348-354 355-372 373-377 378-384 385-389

D **E** **F**

5 11 9 4

390-394 395-405 407-415 416-419

G **H** **K** **L**

8 4 4 5 12

420-427 428-431 432-435 436-440 442-453

M *tempo* *rit.*

5 14

Horn 3 & 4

454-458 459-472

N **O**

4 5

pp *mf*

481-484 485-489

P **Q** **R** **S** **T**

2 12 18 6 8 19

490-491 492-503 504-521 522-527 528-535 536-554

W Horn 1 & 2

555 3

mp

558-560

X **16** **11** **Y** **15** Trumpet 1

563-578 579-589 590-604

606 **3** **5** **Z** **10**

608-610 611-615 616-625 *pp*

SCENE THREE

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

Allegro moderato ♩ = 76

A

Horn 3 & 4

627-636 637-645

B *largamente.*

650-651 656-658

p *cresc.* *mf* *f*

C **Allegro** (*much faster*) ♩ = 132

659 664-671

mf *f*

Sostenuto.

672 675-679

p *mf* *p*

D

682 683-686

mp *p*

691 696-697

p

Sostenuto. **E** *Poco meno mosso.*

698 699-704 707-710

sf *mp* *f*

F Allegro ♩ = 126

712 18 6

713-730 735-740

Trumpet 1 & 2

G Maestoso ♩ = ♩ (♩ = 63)

741 5

744-748

pp *p* *dim.*

H 752 12 3 5 **K**

pp 753-764 *pp* 767-769 770-774

Allegro ♩ = ♩ (♩ = 132)

775 5 **L**

776-780

ff *p* *p cresc. mp*

786 5

789-793

mf

M Allegro molto. (♩ = 140) **N**

794-806 13 6 809-814

ff *mp*

815 rit. largamente ad lib.

mf *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"

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

10 7 7

902-911 912-918 923-929

pp *mf* *p*

poco sostenuto

B

C

D

E

F

17 16 10 6 22

930-946 947-962 963-972 973-978 979-1000

G

4

1001-1004

Horn 1 & 2

mp *cresc.*

1012

4 22

1016-1019 1021-1042

f *f*

H *L'istesso Tempo*

K

7

1044-1050

Clarinet 1 & 2

1056

ff *ff* *f*

rit.

L

M

Più Allegro

11 15

1066-1076 1077-1091

Flute & Oboe 1 & 2

1095 N Presto

f 1098-1102 1103-1109 *mf*

1111 O

ff 1113-1114 *sf*

1118

sf sf ff

1125 P R

6 8 4 7
1126-1131 1132-1139 1140-1143 1144-1150

S T U V

52 11 10 7 11
1152-1203 1204-1214 1215-1224 1225-1231 1232-1242

W **Allegro molto. tempo giusto**

f 1243-1246 *f*

1254 X

f

1258 Y

f 1261-1266 1267-1275

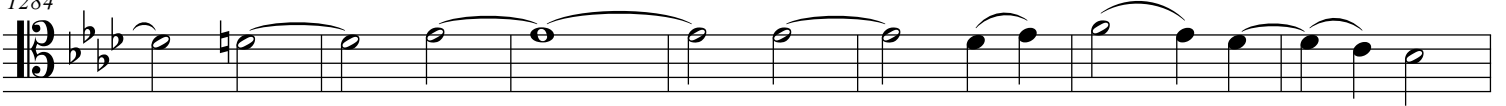
Z *Alla breve.*

1276



poco a poco cresc.

1284



ff 

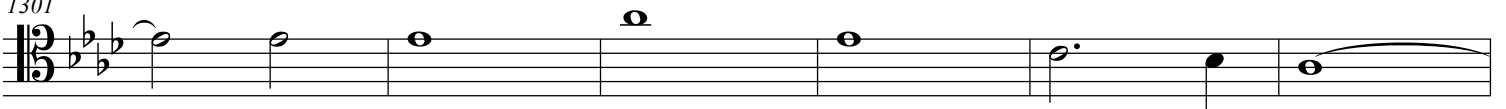
1291



1295



1301



1307





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PUBLISHING

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