

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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:* 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."

A $\text{♩} = 50$ Bassoon 1 & 2

4 18

1-4 5-22

B *rit.*

27

mf *mf* *pp*

C **Tempo primo** **Maestoso ma non troppo lento** $\text{♩} = 60-72$

5 2 6 3

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

pp

49

pp *pp* *pp* *pp*

56-62

A **B** **C** **Andante con moto.** **D** *Più moto.*

6 10 8 3

63-68 69-78 79-86 88-90

91 Horn 1 & 2

p *mp* *f*

98-101

Trombone 2

102 **E** *largamente.* **F** Allegro

17 2

f *f* *f* *sf*

104-120 123-124

126 **G** Adagio

3 3 8

f *p* *mp*

128-130 131-133 134-141

144 **H** **K**

6

f *mf*

150-155

L **M** Clarinet 1 & 2

8 20 6

mf

158-165 166-185 190-195

N rit. **O** Molto sostenuto.

A Tempo ♩ = 76 - 80

6 5 6 3

mf *mf*

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

219 ♩ = 80

11

p *pp* *pp* *p* *mp*

222-232

P Allegro ♩ =

10

sf *sf* *ff* *mf* *ff*

238-247

R

252

f

3
258-260 *p* *f* *ff*

S
266 *f* **T**²⁷⁰⁻²⁷² 3

273 *mf* *p* *mf* *ff*

10
280-289 *mp* *ff* *mp* *p*

V
296 *Con motto.* 2 *p* **W** 2 302-303

304 6 *mf* *mf* *sempre cresc.* *ff* *ff*

305-310

X *A tempo* 2
316 11 *ff* *f* *cresc.* *ff* 332-333

Trombone 2

334

Y

4

mf *mf* *f*

336-339

343

ff *sf*

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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

454-458 459-472

Horn 3 & 4

N **O**

4 5

481-484 485-489

pp *mf*

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

3

558-560

mp

X

Y

Trumpet 1

Musical staff for Trombone 2, measures 563-604. The staff is in 2/5 time and contains rests for measures 563-578, 579-589, and 590-604. Above the staff are markings for 16, 11, and 15 measures. The staff ends with a single note in measure 605.

563-578

579-589

590-604

Z

606

Musical staff for Trombone 2, measures 606-625. The staff is in 2/5 time and contains notes for measures 606-610, rests for measures 611-615, and notes for measures 616-625. Above the staff are markings for 3, 5, and 10 measures. The staff ends with a final double bar line.

p >

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 $\text{♩} = 76$

10 **9** Horn 3 & 4

627-636 637-645

B *largamente.*

2 **3**

650-651 *p* *cresc.* *mf* *f* 656-658

C **Allegro (much faster)** $\text{♩} = 132$

8

659 *mf* *f* 664-671 *p*

5 *Sostenuto.*

673 675-679 *mf* *p*

D

4

683-686 *mp* *p*

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

6

696 *mp* *sf* 699-704

F

Allegro ♩ = 126

705

mp <> *f*

707-710 713-730

Trumpet 1 & 2

731

mp <> *f*

735-740

G

Maestoso ♩ = ♩ (♩ = 63)

741

pp <> *p* dim.

744-748

H

K

752

pp *pp*

753-764 767-769 770-774

Allegro ♩ = ♩ (♩ = 132)

L

775

ff *p* cresc.

776-780

M

Allegro molto. (♩ = 140)

785

mp *mf* *f*

789-793 794-806

N

rit. largamente ad lib.

807

ff > *mp* *mf* < *f*

809-814

818

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

poco sostenuto

902-911 912-918 923-929

pp *mf* *p*

B

C

D

E

F

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

1001-1004 Horn 1 & 2

1009 1016-1019

mp cresc. *f* *f*

H

L'istesso Tempo

K

1021-1042 1044-1050 Clarinet 1 & 2

1056 1063

ff *ff* *f* *rit.*

L

M

Più Allegro

1064 1066-1076 1077-1091 Flute & Oboe 1 & 2

1095 N Presto

f 5 7

1098-1102 1103-1109

1110 O

mf 2 *ff*

1113-1114

1117

sf sf sf *ff*

1124 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**

4 Horn 1 & 2

f

1243-1246

1252 X

f

1258 Y

6 9

1261-1266 1267-1275

Z *Alla breve.*

1276

Musical staff 1276: A single staff in bass clef with a key signature of two flats (B-flat and E-flat). The music begins with a whole rest, followed by a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.

poco a poco cresc.

1284

Musical staff 1284: A single staff in bass clef with a key signature of two flats. The music features a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.

ff

1291

Musical staff 1291: A single staff in bass clef with a key signature of two flats. The music features a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.

1296

Musical staff 1296: A single staff in bass clef with a key signature of two flats. The music features a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.

1302

Musical staff 1302: A single staff in bass clef with a key signature of two flats. The music features a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.

1308

Musical staff 1308: A single staff in bass clef with a key signature of two flats. The music features a series of eighth and quarter notes, including a dotted quarter note and a half note. The staff concludes with a half note and a whole note.



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