

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Tuba

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in

the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:* 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 Bassoon 1 & 2

4 18

1-4 5-22

B 27 *rit.*

mf *p* *pp*

36 *rit.* **C** **Tempo primo** **Maestoso ma non troppo lento** ♩ = 60-72

2 6 3

37-38 40-45 46-48

pp *pp*

51

3 4

53-55 59-62

pp *pp*

A **B** **C** **D**

6 10 8 9

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

E **F**

5 21 6 3

97-101 104-124 125-130 131-133

f

Bass Trombone

G Horn 1 & 2

2

134-135

142 H

p *f* 150-155

K L M Mercury *Sostenuto.*

156-165 166-188 189-191

A - las! Thou cans't not count thine years to come of pain?

196 N *rit.* A Tempo ♩ = 76 - 80

mf 197-202 204-208

209 O *Molto sostenuto.*

mf 210-215 216-218 *p* *mf* *pp*

P *Allegro* ♩ = 80

222-232 238-247 *pp* *p* *mp* *sf*

248

ff *mf* *ff* *f*

254 R

258-263 *ff*

S 266

f 270-275

Tuba

276

T

p *mf* *mp*

279-280

2

283

mp *ff* *mp*

285-290

6

294

V **W**

pp *ff* *ff* *ff*

296-313

18

X **Y**

A tempo

mf *mf*

317-331 332-333 336-339

15 2 4

341

f *mf* *sf*

Page Intentionally Left Blank

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

5 12

Prometheus

454-458 459-470

Though I should dream I could ev'n sleep with grief If

475 **N**

1

slum - ber were de - nied not.

477-477 *mp* < *mf*

O **P** **Q** **R**

4 5 2 12 18 6

481-484 485-489 490-491 492-503 504-521 522-527

S **T** **W** **X**

8 19 8 16 11

528-535 536-554 555-562 563-578 579-589

Y

590-610 611-615

Detailed description: This block contains two musical staves. The first staff is in bass clef with a 3/4 time signature. It features two measures of whole rests, each marked with a large number '21'. The second staff is in common time (C) with a 3/4 time signature. It features one measure of a whole rest, marked with a large number '5'. Below the staves, the measure ranges '590-610' and '611-615' are indicated.

Z

616-620

Horn 1 & 2

pp < >

Detailed description: This block contains a musical staff in bass clef with a 3/4 time signature. It starts with a measure of a whole rest marked '5' and '616-620'. The staff then switches to a treble clef for two measures, with the label 'Horn 1 & 2' above. The music consists of eighth and quarter notes. The staff returns to a bass clef for the final measure, which contains a dotted half note marked with the dynamic *pp* and a hairpin symbol indicating a crescendo and then a decrescendo.

SCENE THREE

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

TACET

SCENE FOUR

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

TACET

Page Intentionally Left Blank

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 ♩ = 120 **C** **D** **E** **F**

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

G **Horn 1 & 2**

1001-1004

mp

H *L'istesso Tempo*

1012 1016-1020 1021-1042

f

K **Bass Trombone** *rit.*

1044-1055

ff *f*

L **Allegro molto.** ♩ = 84 **M** **Più Allegro**

1066-1076 1077-1091

f Flute & Oboe 1 & 2

N

1098-1102 1103-1111

f

Tuba

O **P** **R** **S**

20 8 4 7 52

1112-1131 1132-1139 1140-1143 1144-1150 1152-1203

T **U** **V** **W**

11 10 7 11 4

1204-1214 1215-1224 1225-1231 1232-1242 1243-1246

1247 Horn 1 & 2

X

1254

f

Y **Z** **Alla breve.**

6 9

1261-1266 1267-1275

1279

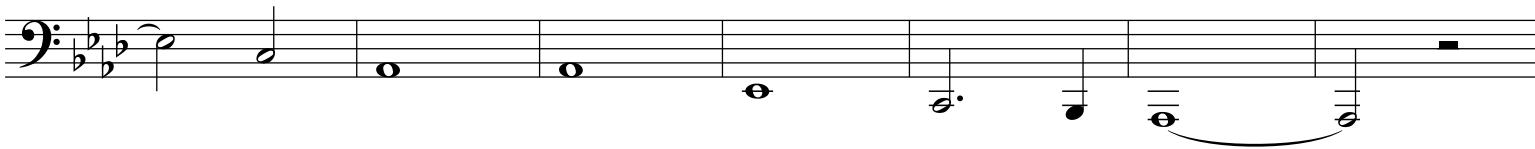
poco a poco cresc.

1286

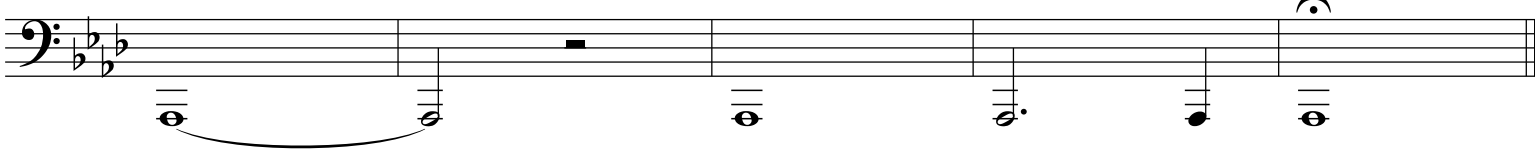
ff

1294

1301



1308





ENGLISH HERITAGE

MUSIC SERIES

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

1.1/03