Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Violin I-A

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

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

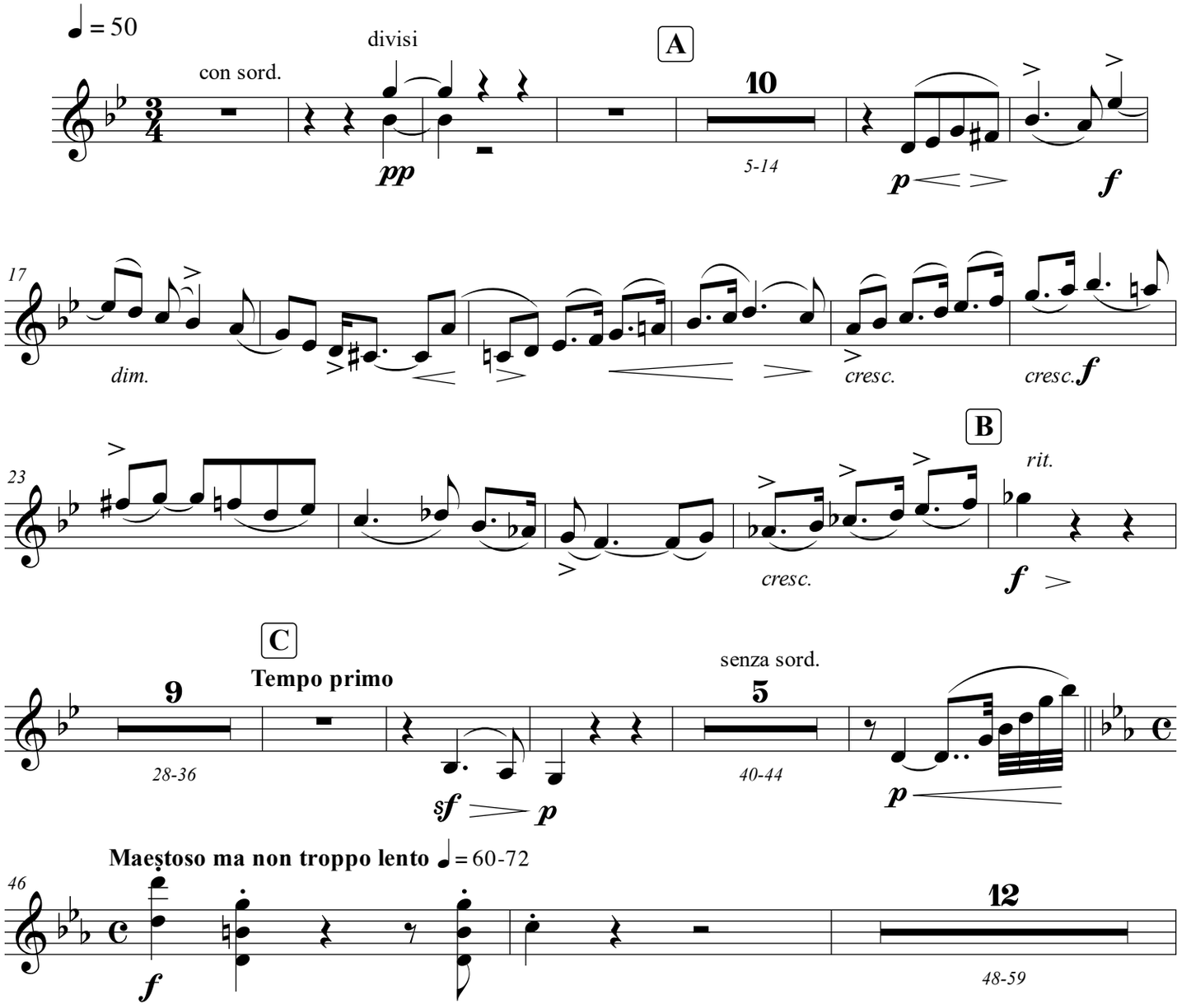
Autograph Manuscript:	Royal College of Music, London MS 4212
Vocal Score:	Novello Octavo Edition No. 6075
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

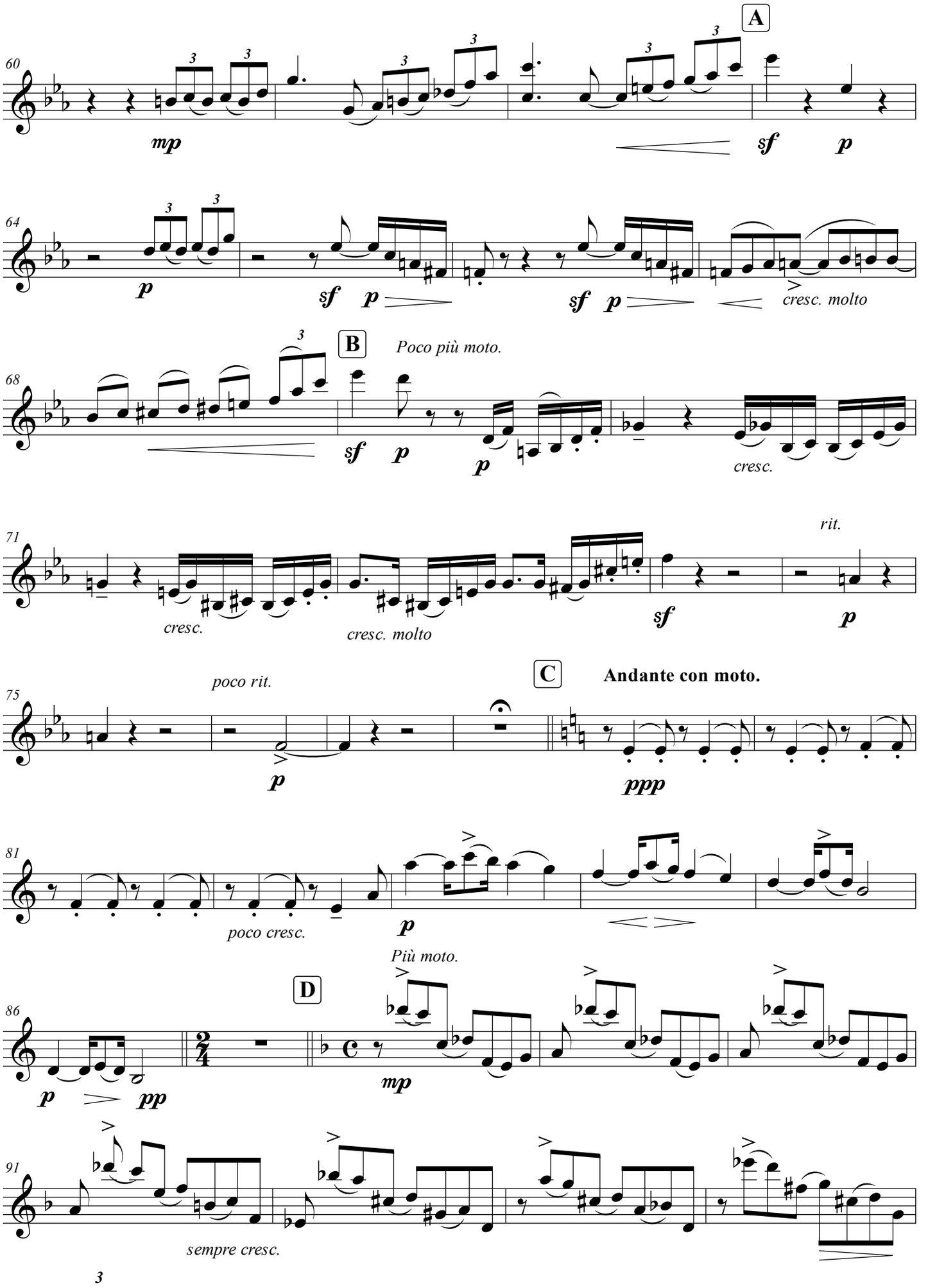
Reference Material and Software

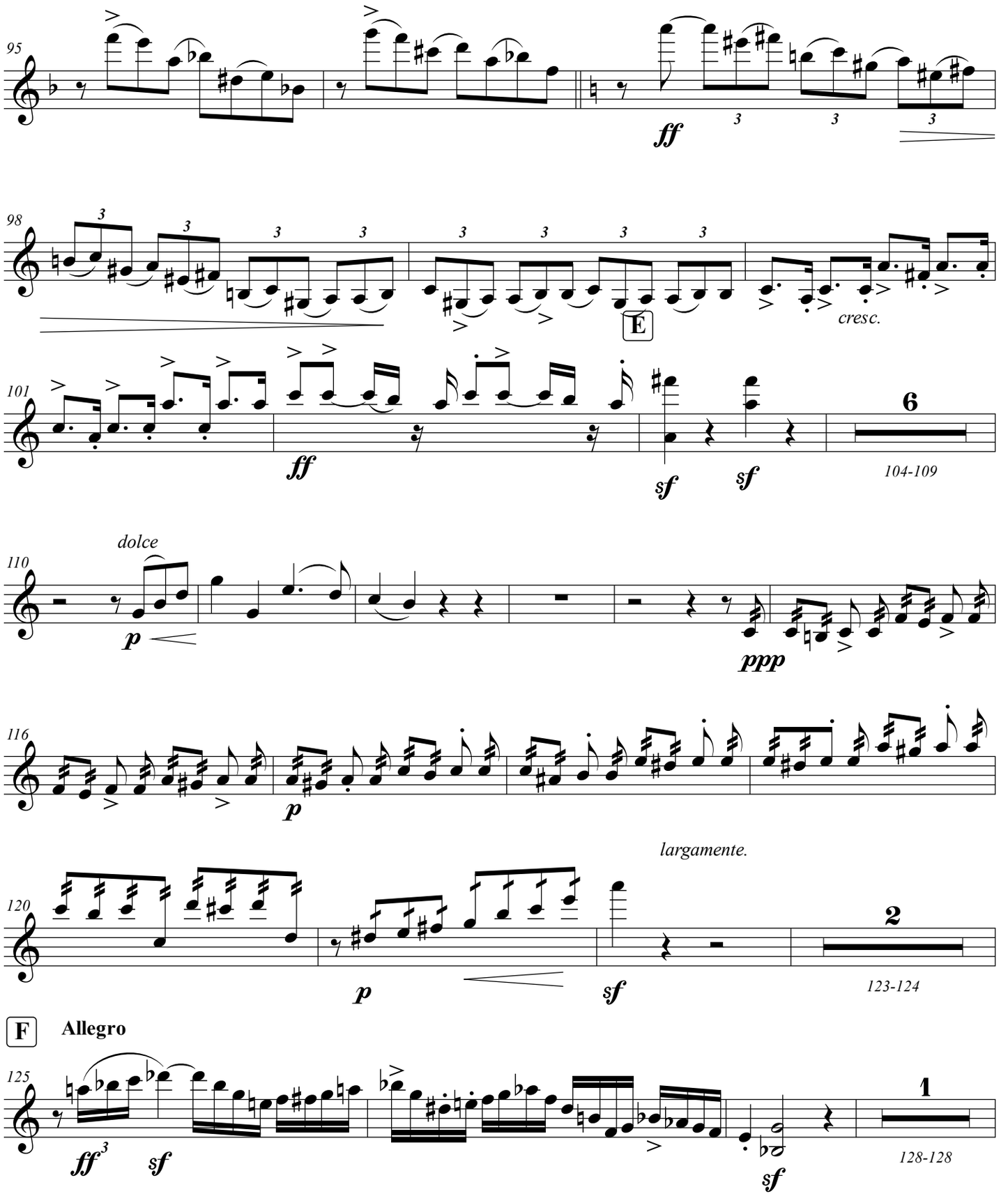
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

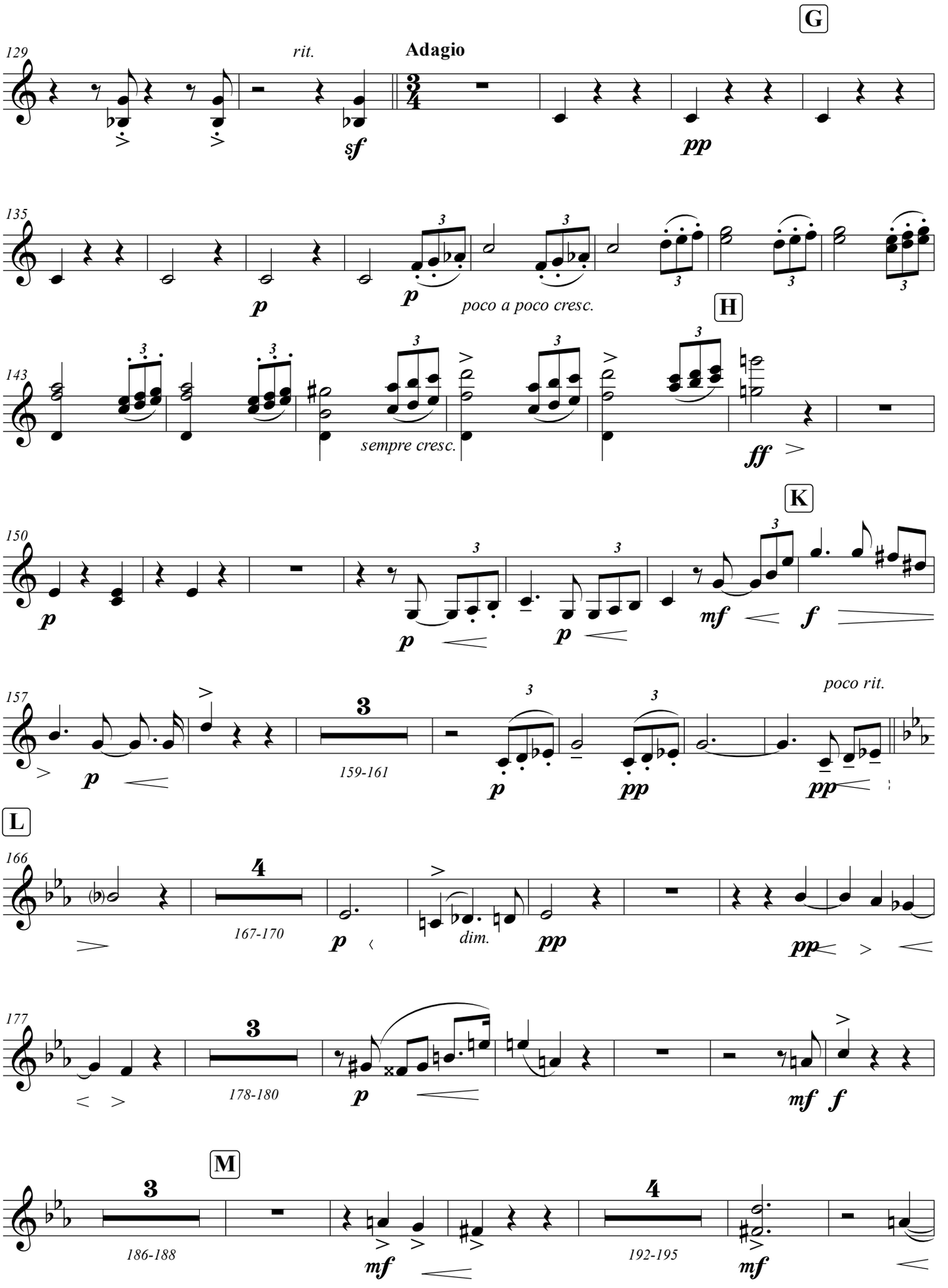
SCENE ONE

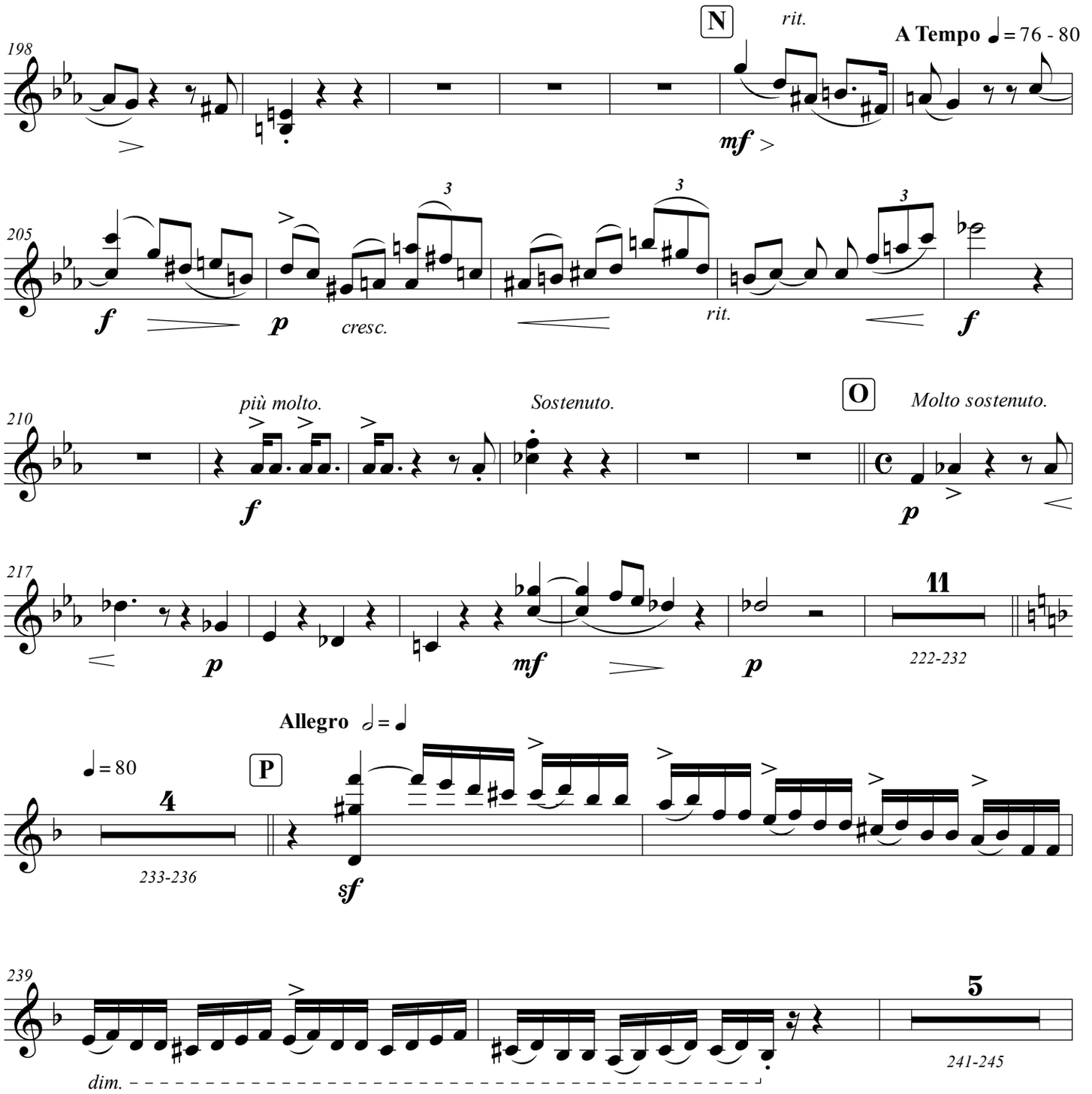
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

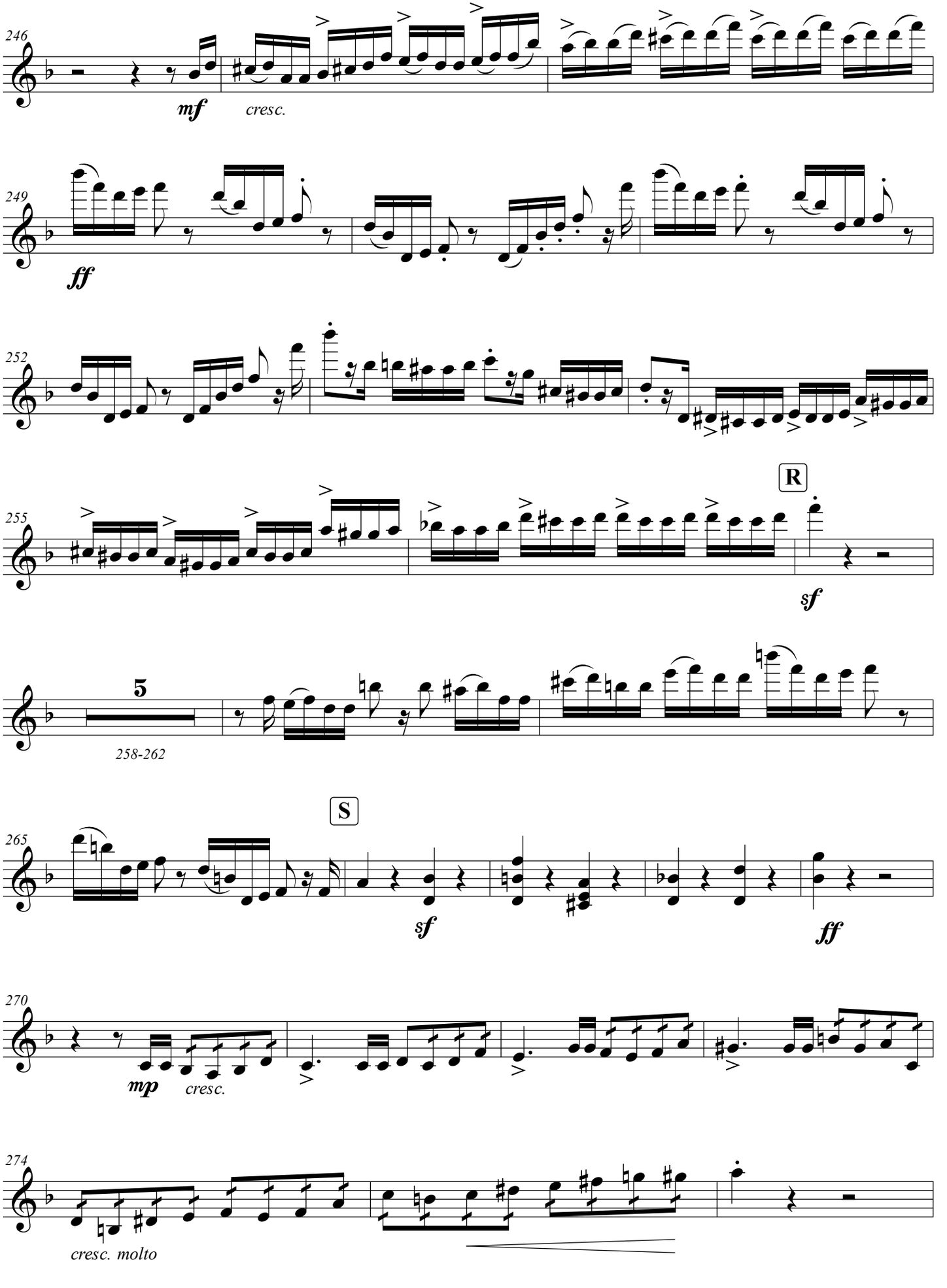


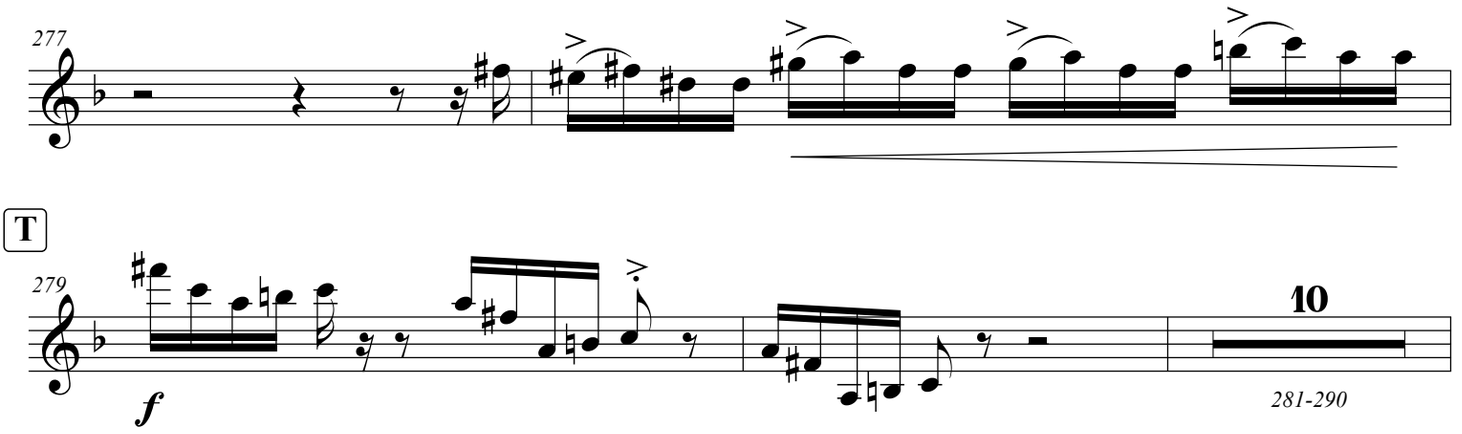

60
A
mp
sf
p
64
p
sf p
sf p
cresc. molto
68
B
Poco più moto.
sf
p
p
cresc.
71
cresc.
cresc. molto
sf
rit.
p
75
poco rit.
p
C
Andante con moto.
ppp
81
poco cresc.
p
Più moto.
86
D
p
pp
mp
91
sempre cresc.


95
ff
98
E
cresc.
101
ff
sf
sf
6
104-109
dolce
110
p
ppp
116
p
largamente.
120
p
sf
2
123-124
F
Allegro
125
ff
sf
sf
1
128-128

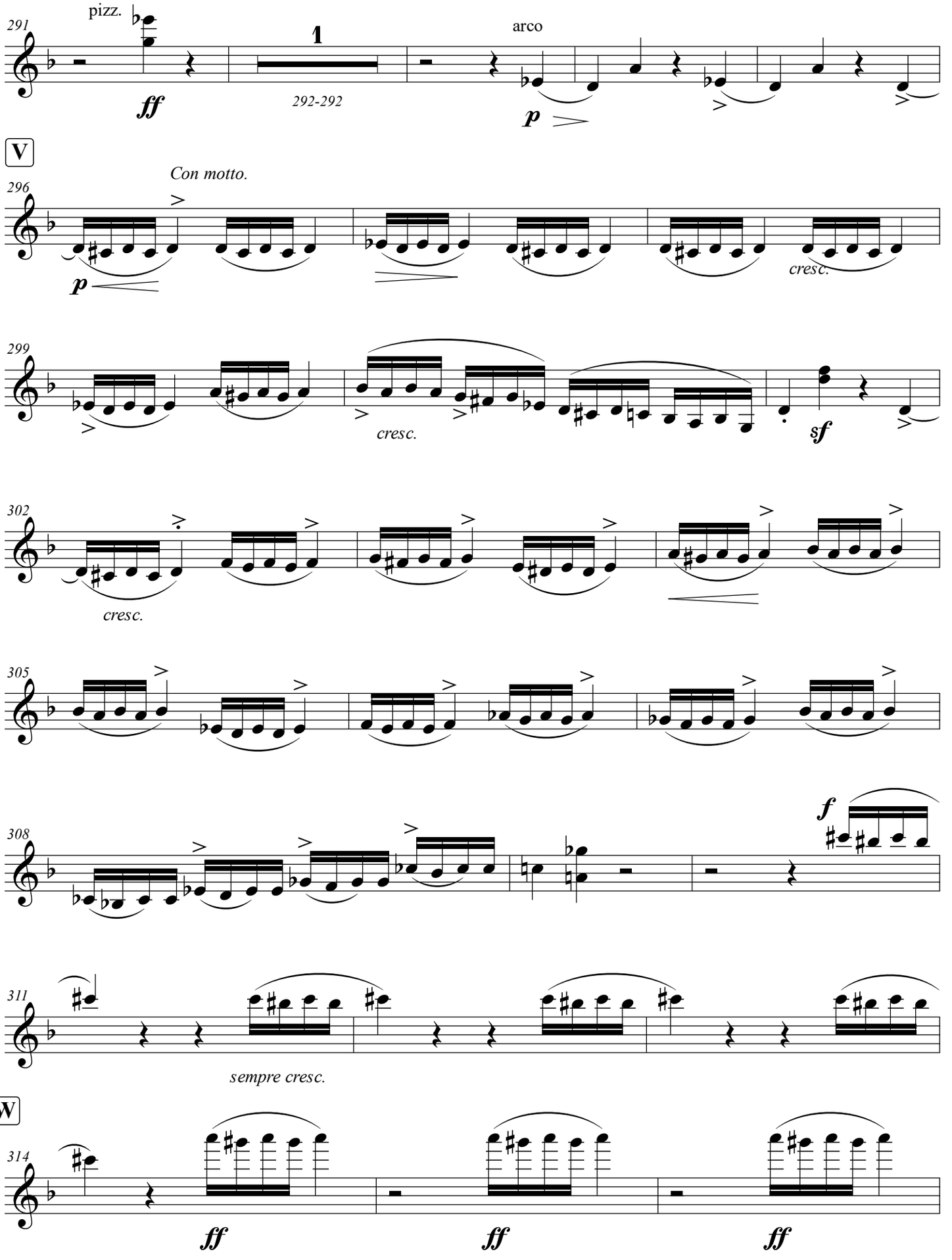

G
129
rit.
Adagio
sf
pp
135
p
p
poco a poco cresc.
H
143
sempre cresc.
ff
K
150
p
p
p
mf
f
157
poco rit.
159-161
p
pp
pp
L
166
167-170
p
dim.
pp
pp
177
178-180
p
mf
f
M
186-188
mf
192-195
mf

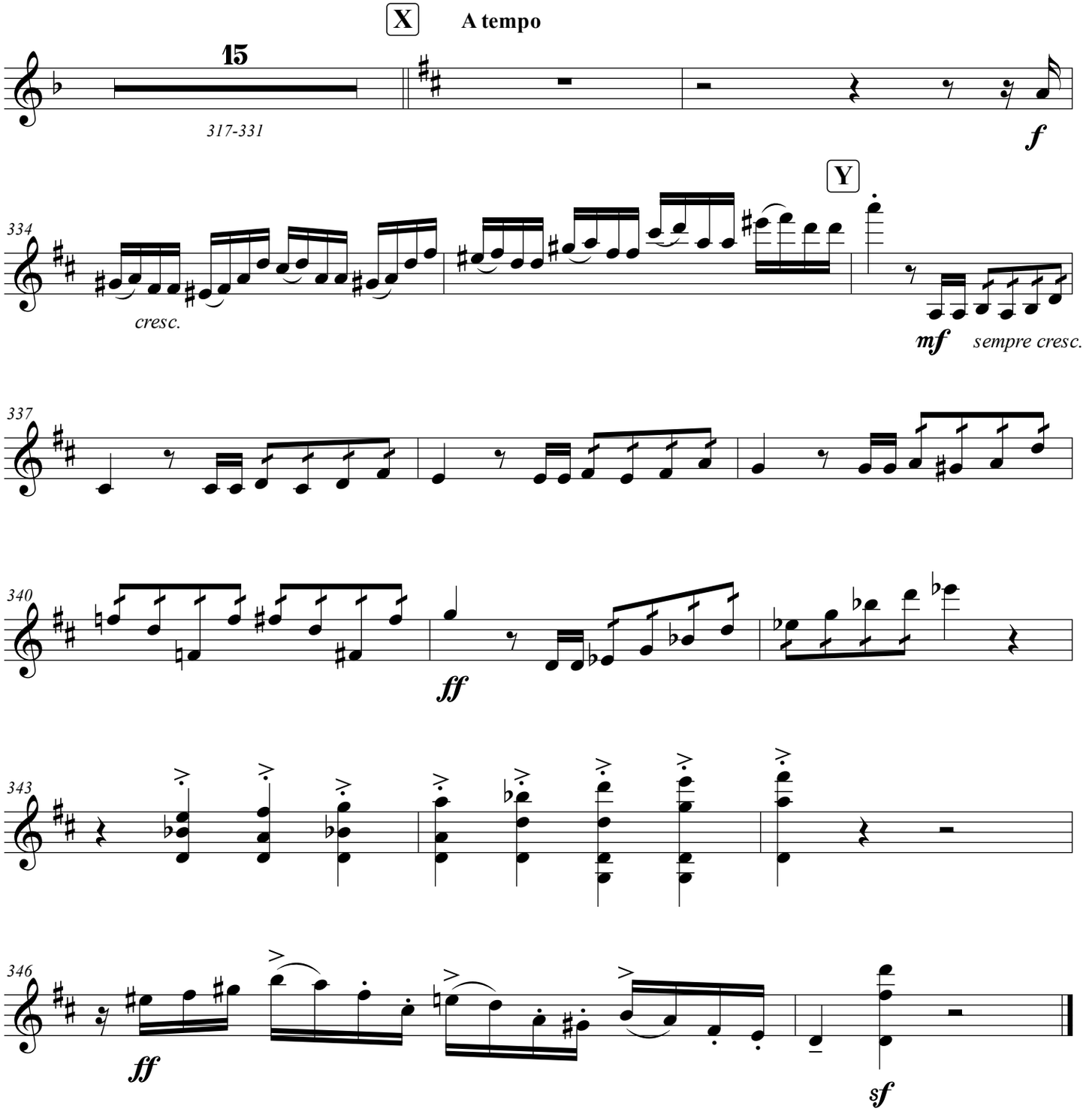

198
N
rit.
A Tempo ♩= 76 - 80
mf
205
f
p
cresc.
rit.
f
210
più molto.
Sostenuto.
O
Molto sostenuto.
f
p
217
p
mf
p
11
222-232
Allegro 𝅗𝅥= ♩
♩= 80
4
233-236
P
sf
239
dim.
5
241-245


246
mf
cresc.
249
ff
252
255
R
sf
5
258-262
S
265
sf
ff
270
mp
cresc.
274
cresc. molto



T


pizz.
291
1
292-292
arco
ff
p
V
Con motto.
296
p
cresc.
299
cresc.
sf
302
cresc.
305
308
f
311
sempre cresc.
W
314
ff
ff
ff


X
A tempo
15
317-331
f
Y
334
cresc.
mf
sempre cresc.
337
340
ff
343
346
ff
sf

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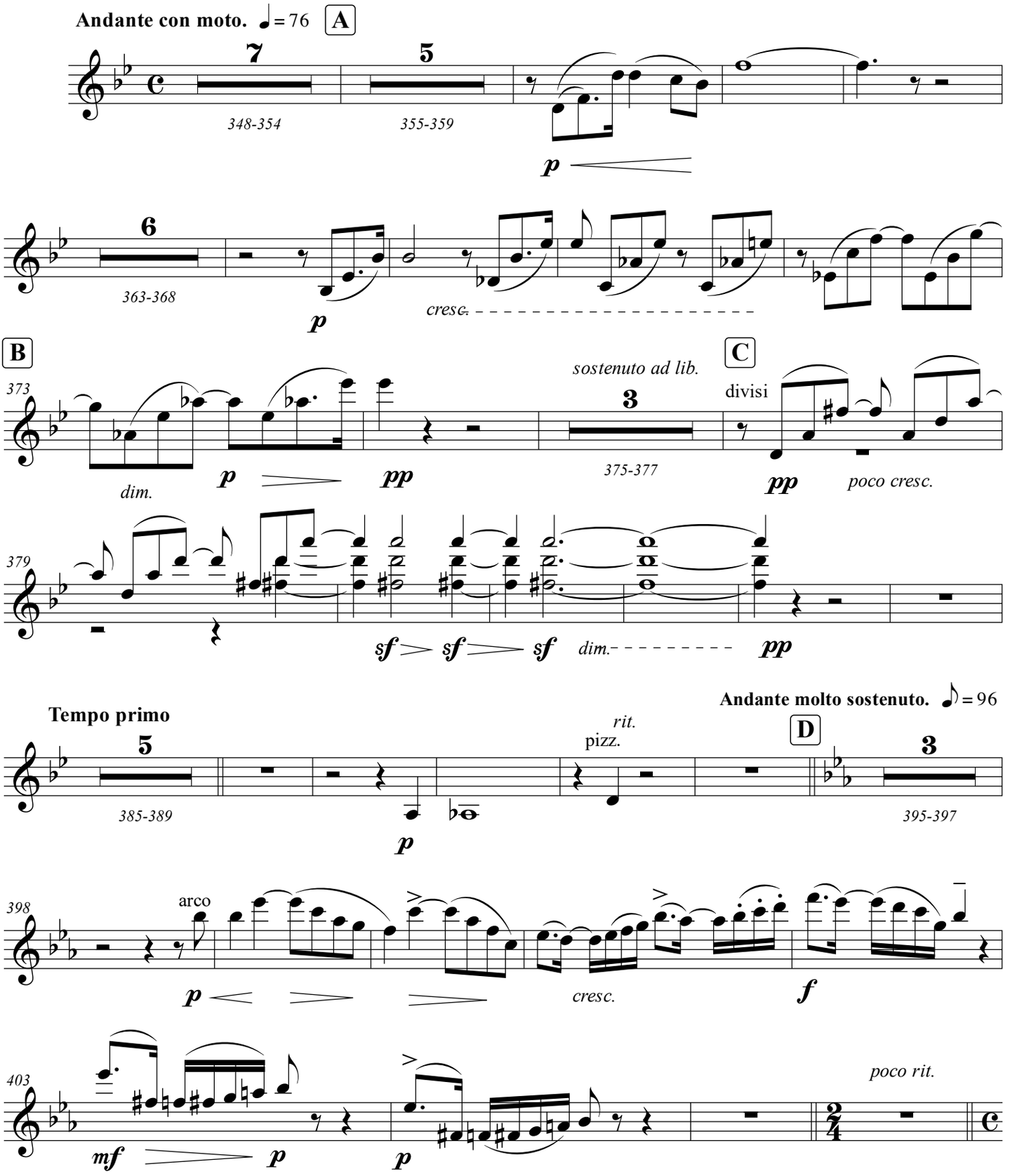
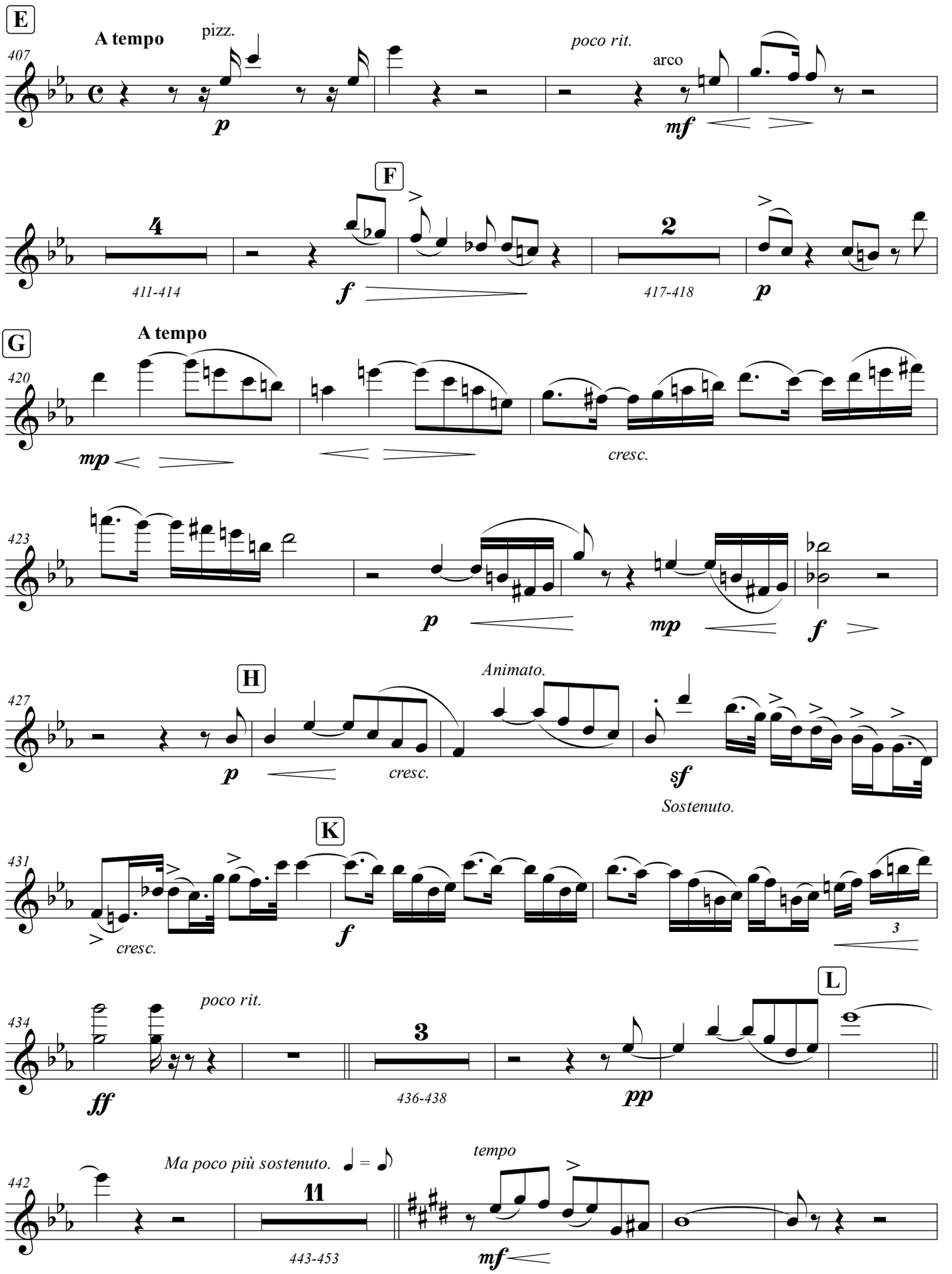
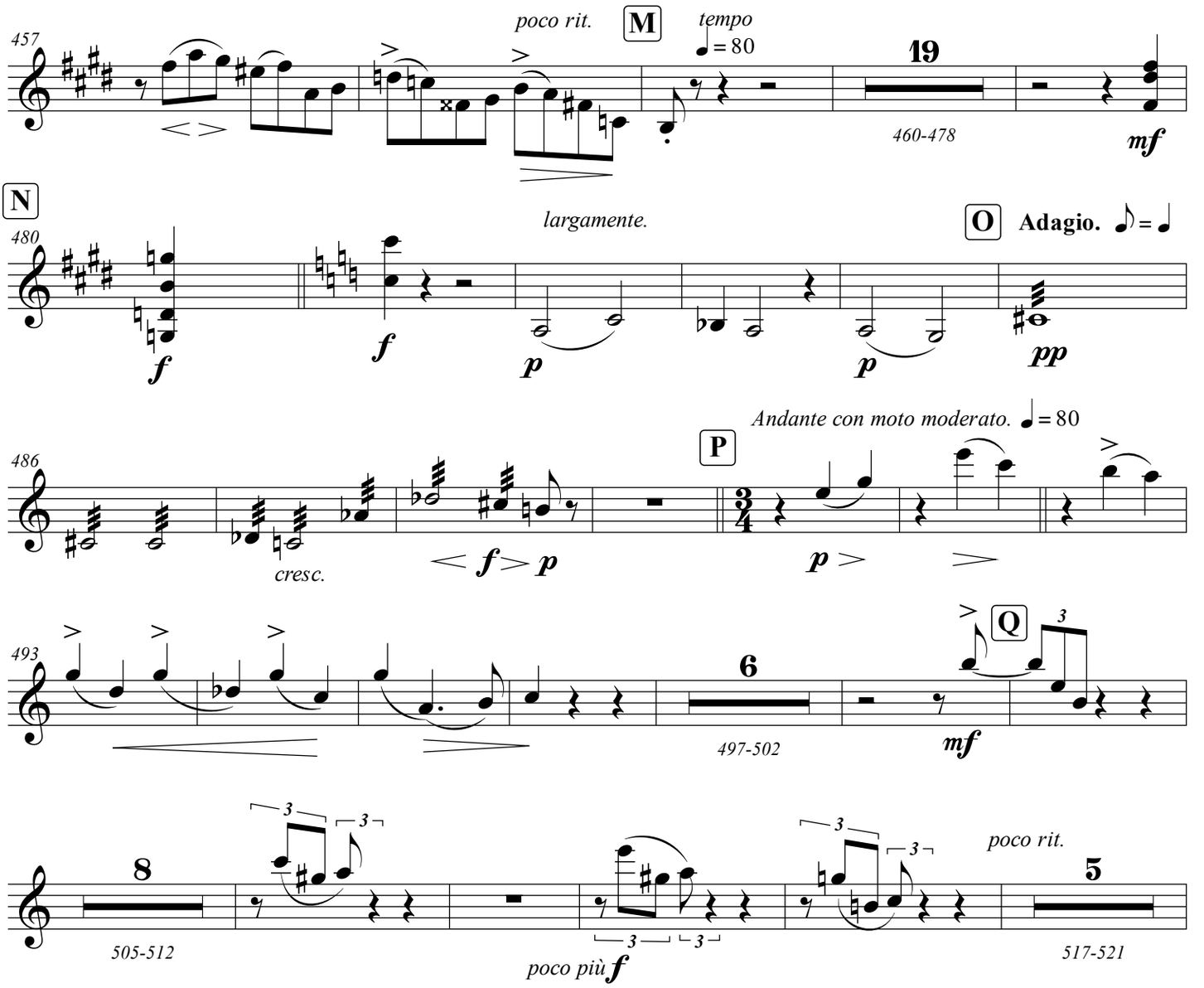
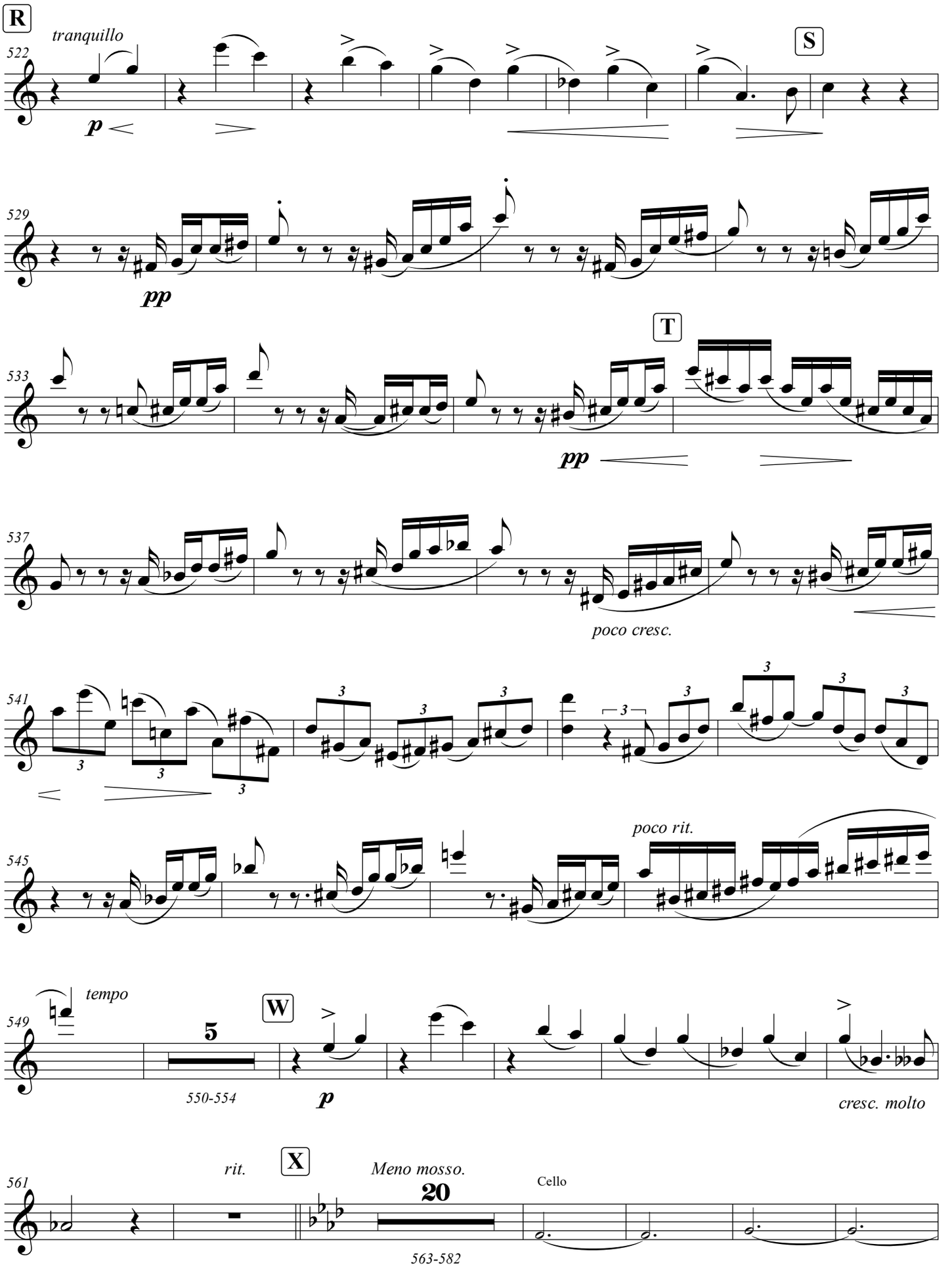
SCENE TWO

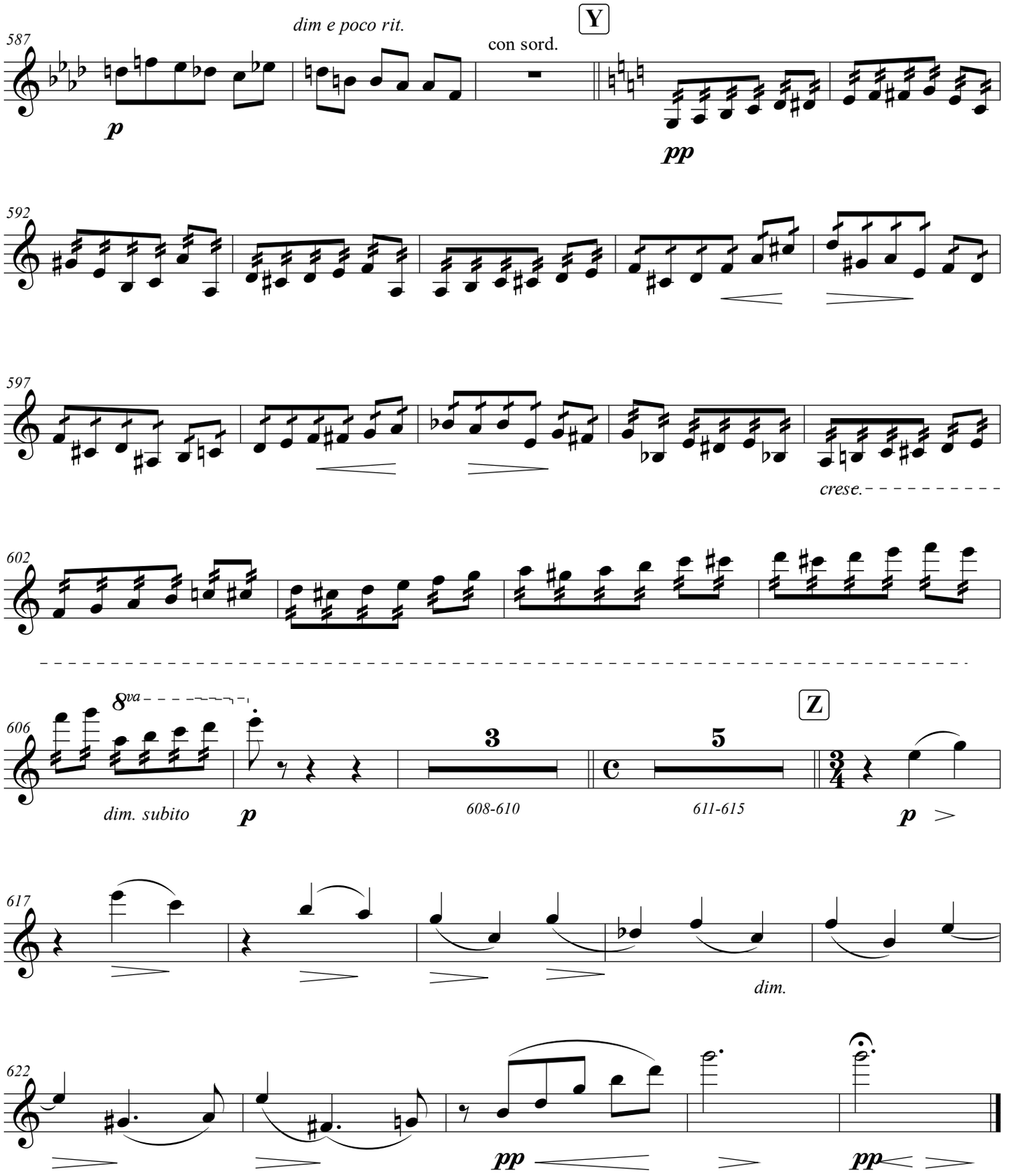
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"




E
A tempo
pizz.
407
p
poco rit.
arco
mf
F
4
411-414
f
2
417-418
p
G
A tempo
420
mp
cresc.
423
p
mp
f
H
Animato.
427
p
cresc.
sf
Sostenuto.
K
431
cresc.
f
3
L
poco rit.
434
ff
3
436-438
pp
Ma poco più sostenuto.
tempo
442
11
443-453
mf

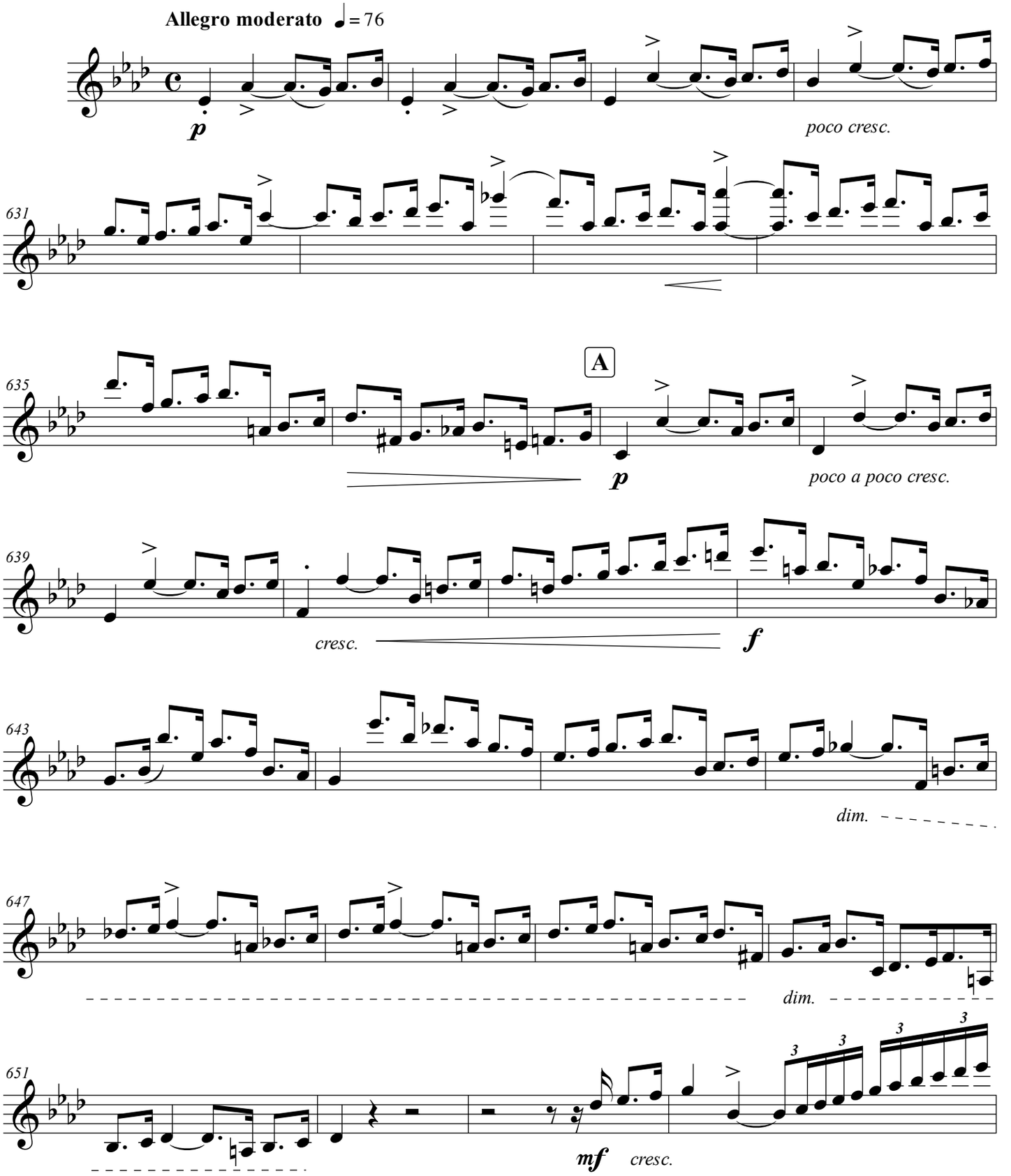

457
poco rit.
M
tempo
♩= 80
19
460-478
mf
N
480
largamente.
O
Adagio. ♪= ♩
f
f
p
p
pp
Andante con moto moderato. ♩= 80
486
P
cresc.
< f > p
p >
493
6
497-502
mf
Q
8
505-512
poco più f
poco rit.
5
517-521

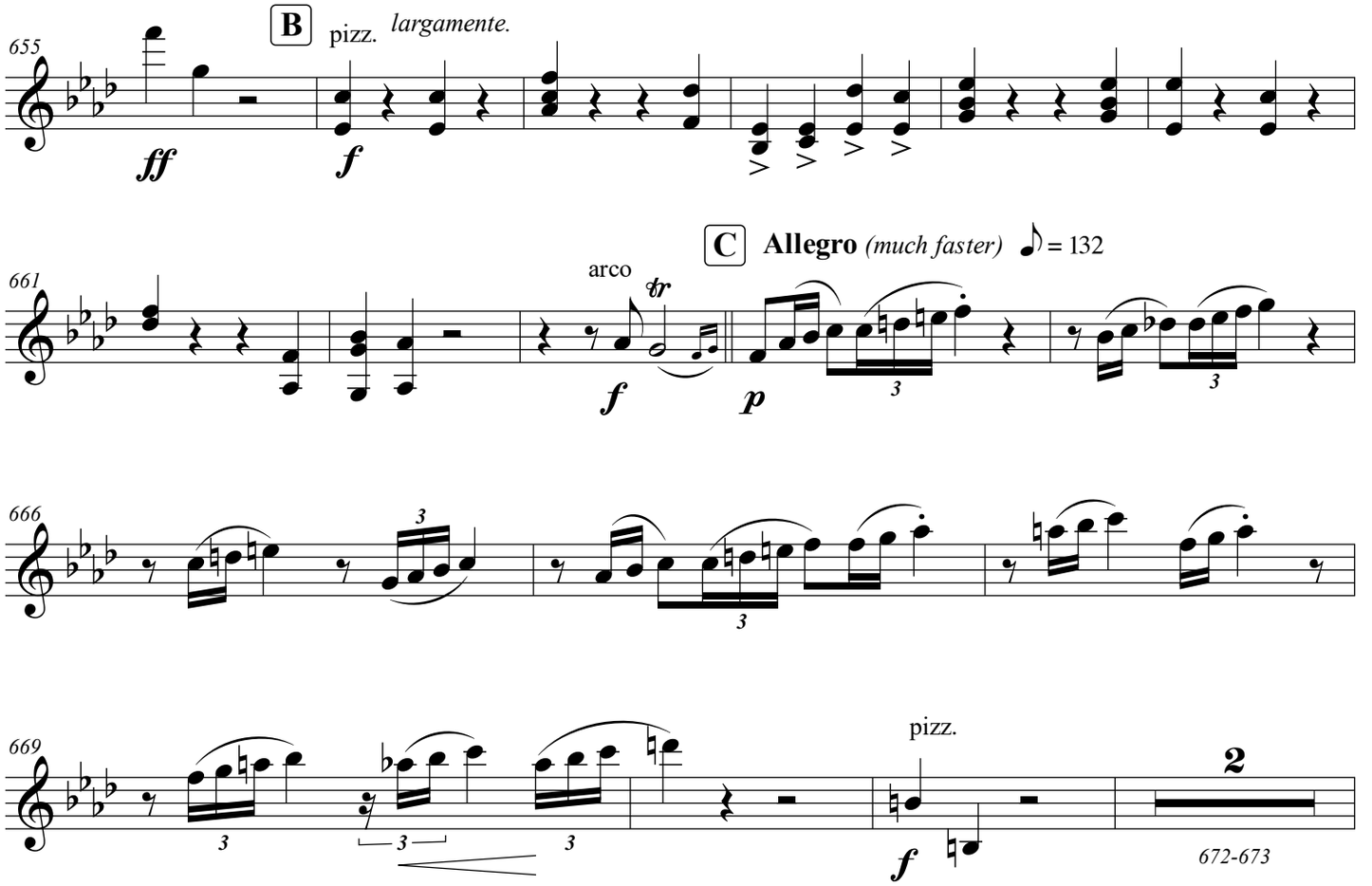

R
tranquillo
522
p
S
529
pp
T
533
pp
537
poco cresc.
541
poco rit.
545
tempo
549
5
550-554
W
p
cresc. molto
rit.
X
Meno mosso.
561
20
Cello
563-582

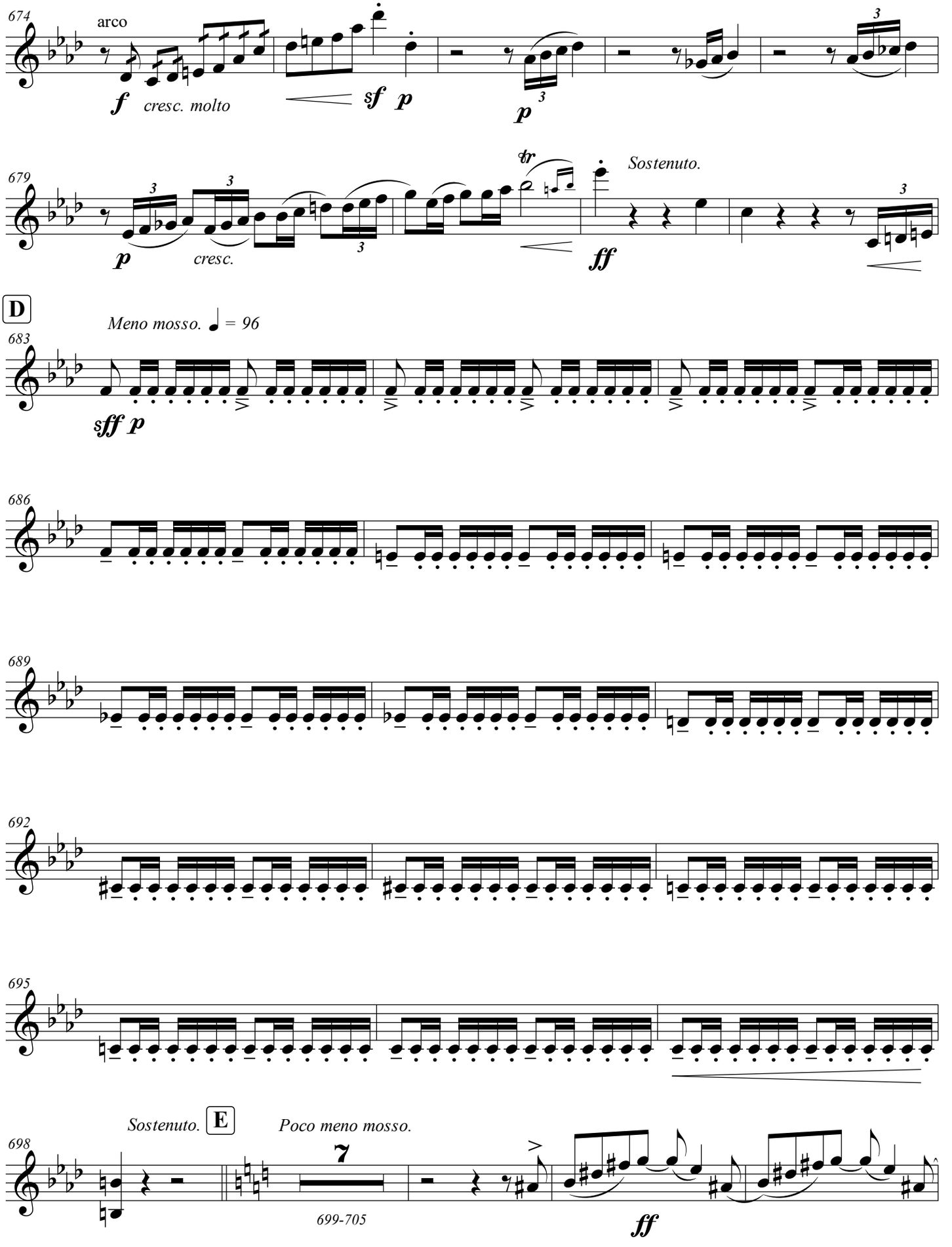

587
dim e poco rit.
Y
con sord.
p
pp
592
597
crese.
602
606
8va
Z
dim. subito
p
608-610
611-615
p
617
dim.
622
pp
pp

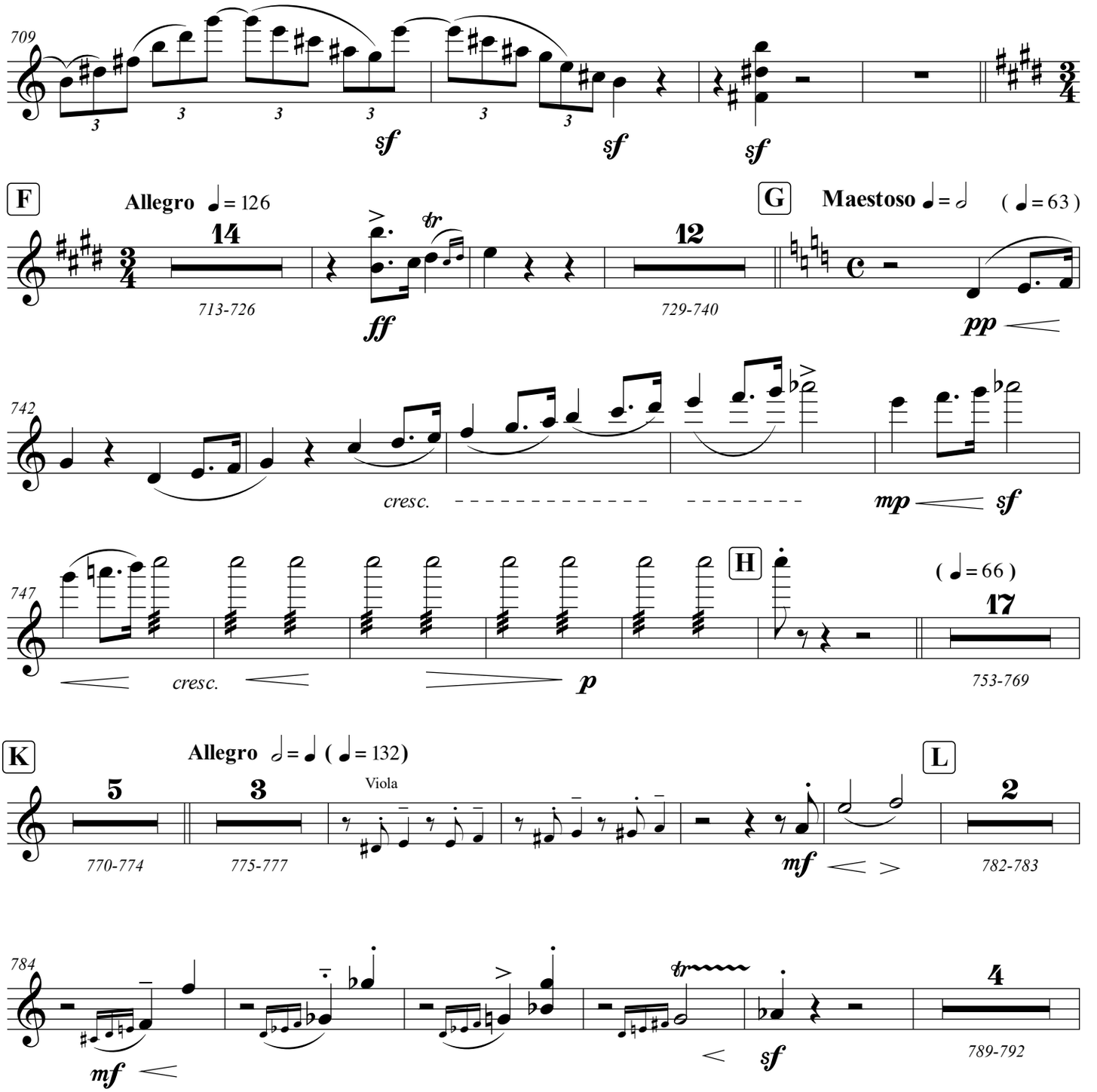
SCENE THREE

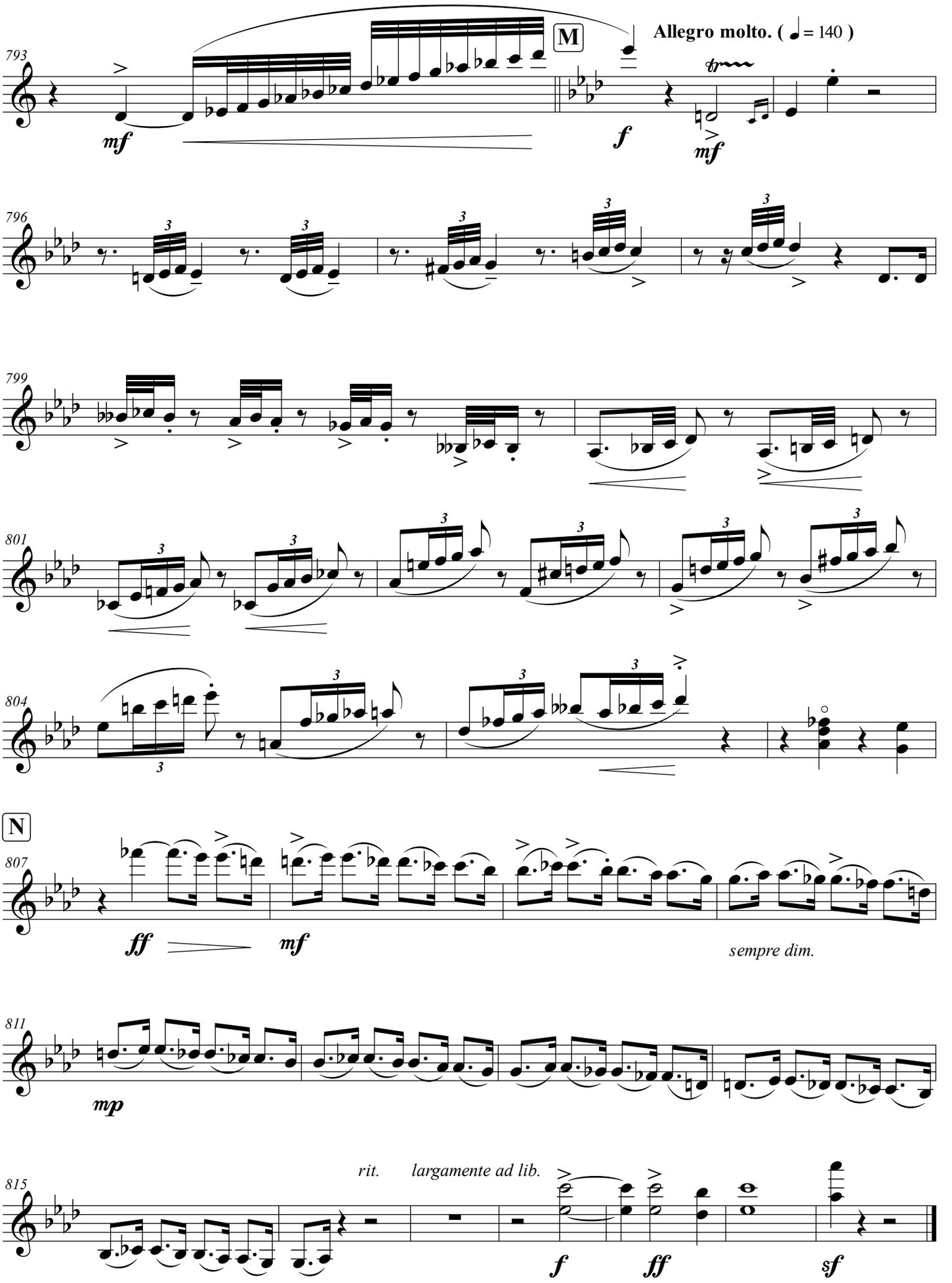
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."




655
B
pizz.
largamente.
ff
f
661
arco
tr
f
C
Allegro (much faster)
= 132
p
666
669
pizz.
f
2
672-673

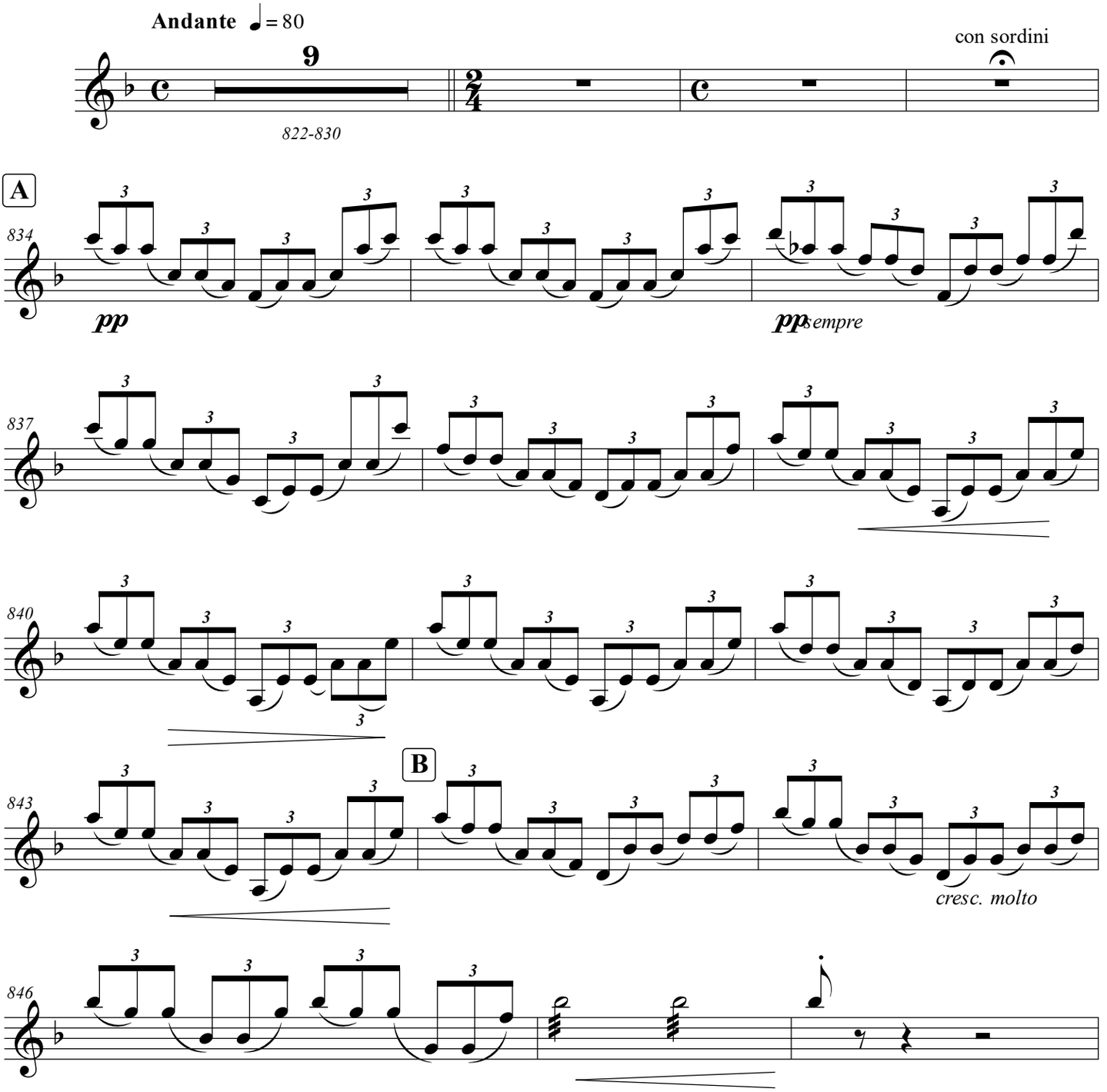

674
arco
f cresc. molto
sf p
p
679
tr
Sostenuto.
p cresc.
ff
D
Meno mosso. ♩ = 96
683
sff p
686
689
692
695
Sostenuto. E
Poco meno mosso.
698
7
699-705
ff

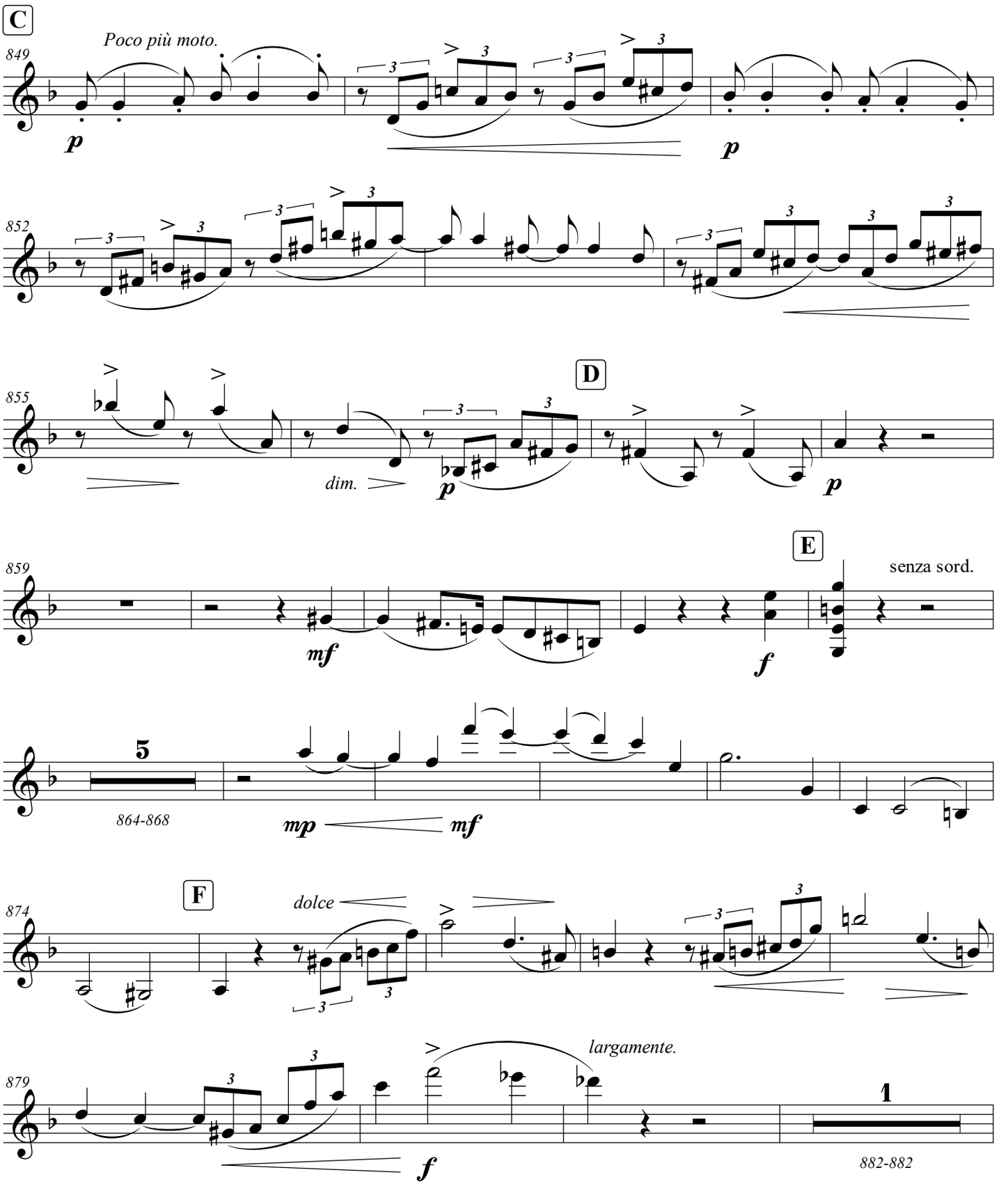

709
sf
sf
sf
F
Allegro ♩= 126
14
713-726
ff
tr
G
Maestoso 𝅗𝅥= 𝅗𝅥
(♩= 63)
12
729-740
pp
742
cresc.
mp
sf
747
H
(♩= 66)
17
753-769
cresc.
p
K
Allegro 𝅗𝅥= ♩ (♩= 132)
5
770-774
3
775-777
Viola
L
2
782-783
mf
784
4
789-792
mf
sf

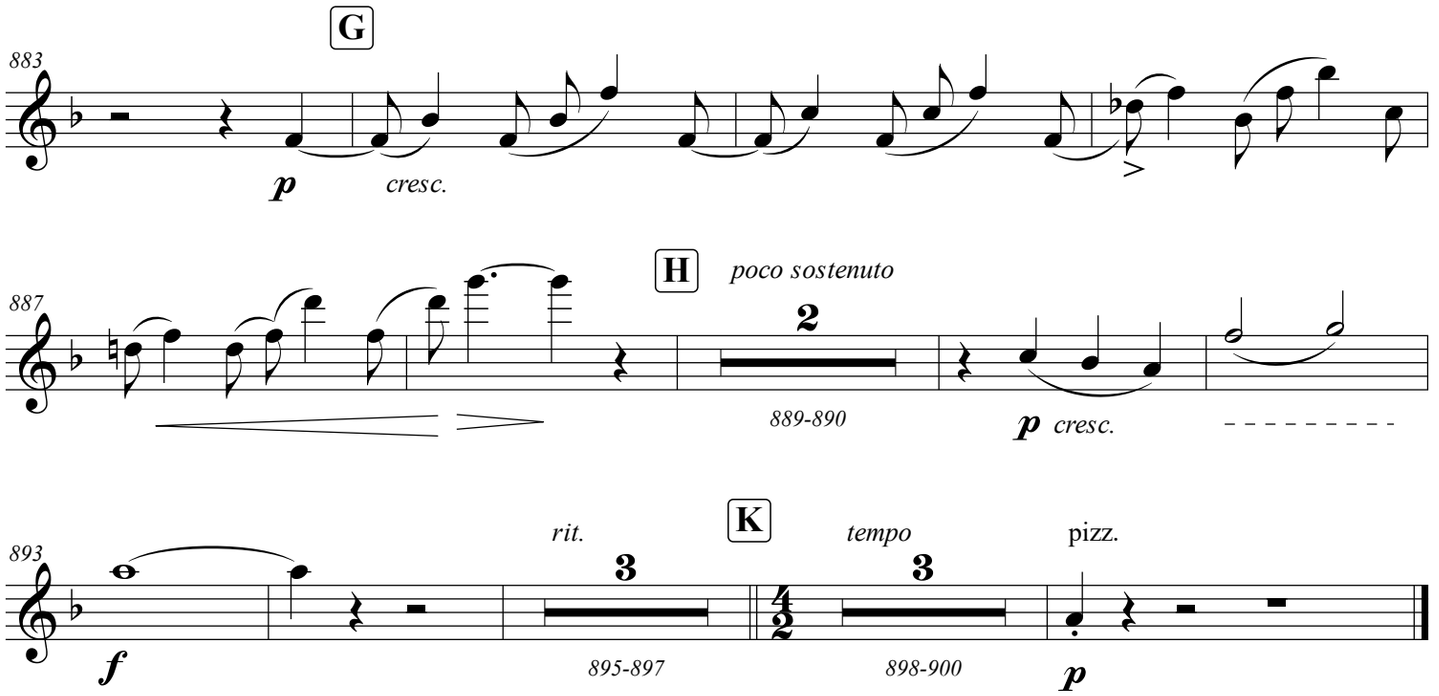

793
M
Allegro molto. (♩ = 140)
mf
f
mf
796
799
801
804
N
807
ff
mf
sempre dim.
811
mp
815
rit.
largamente ad lib.
f
ff
sf

SCENE FOUR

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

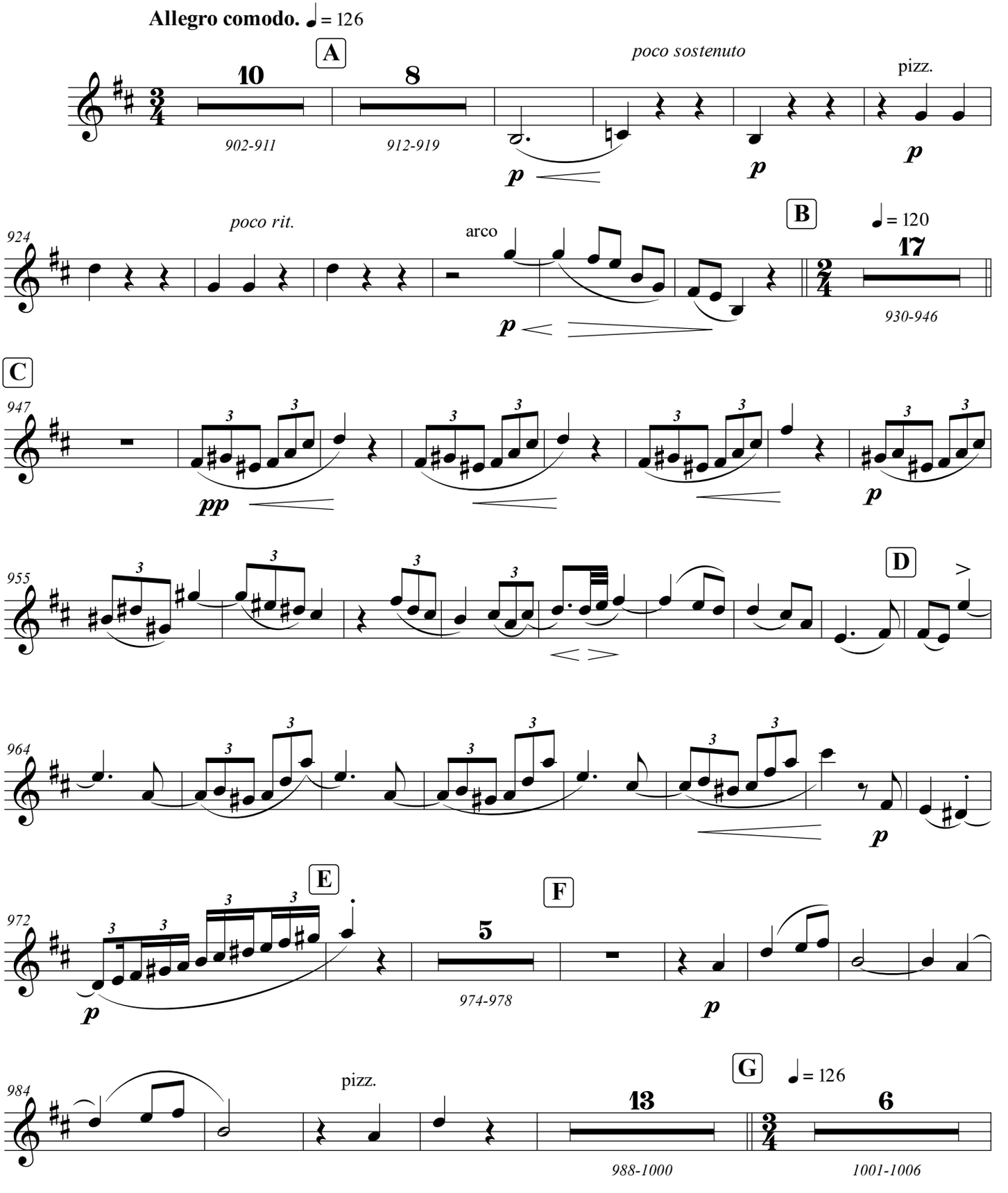


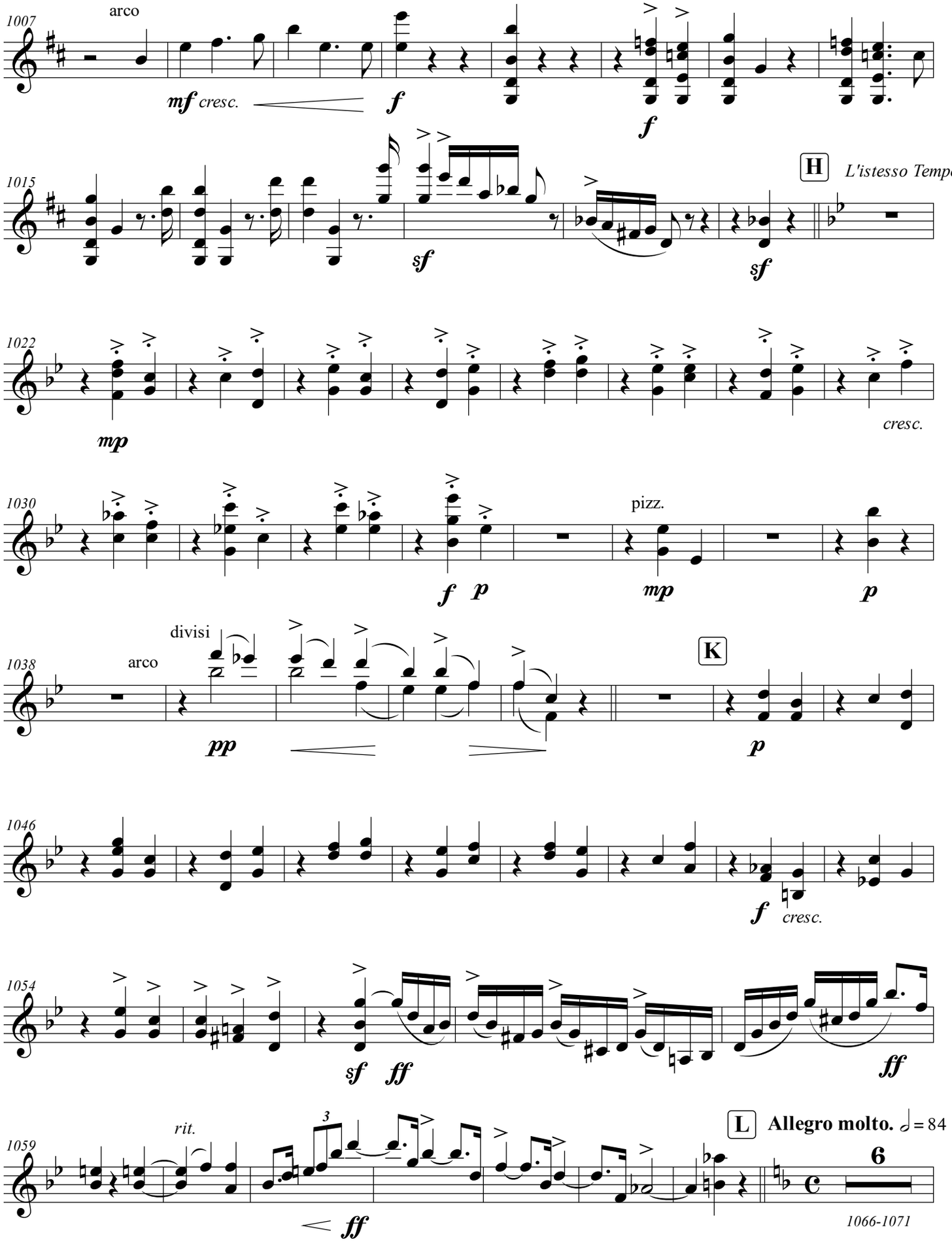

C
Poco più moto.
849
p
p
852
D
855
dim.
p
p
E
859
senza sord.
mf
f
5
864-868
mp
mf
F
874
dolce
largamente.
879
f
1
882-882

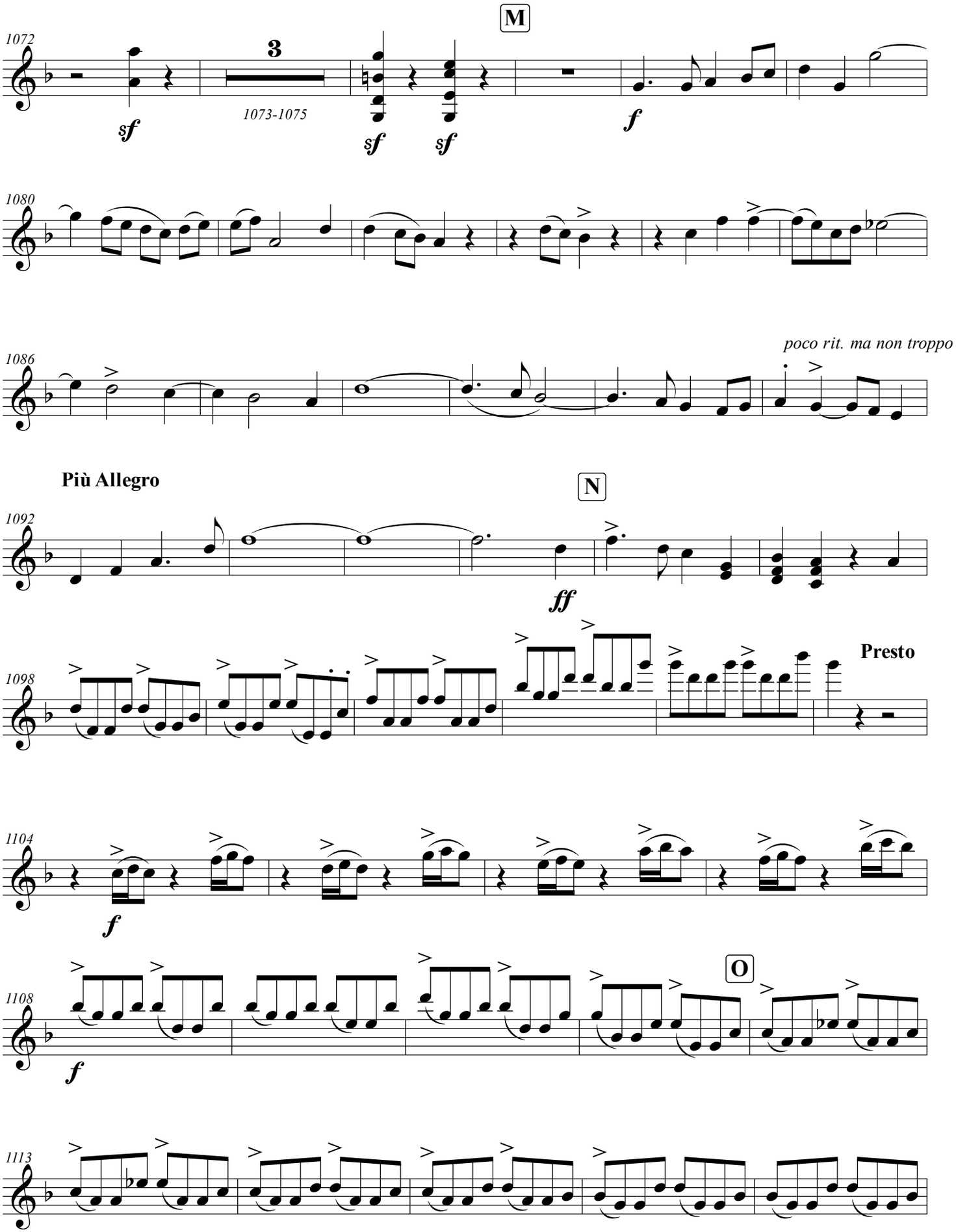

G
883
p
cresc.
H
poco sostenuto
887
2
889-890
p cresc.
K
rit.
tempo
pizz.
893
3
3
f
895-897
898-900
p

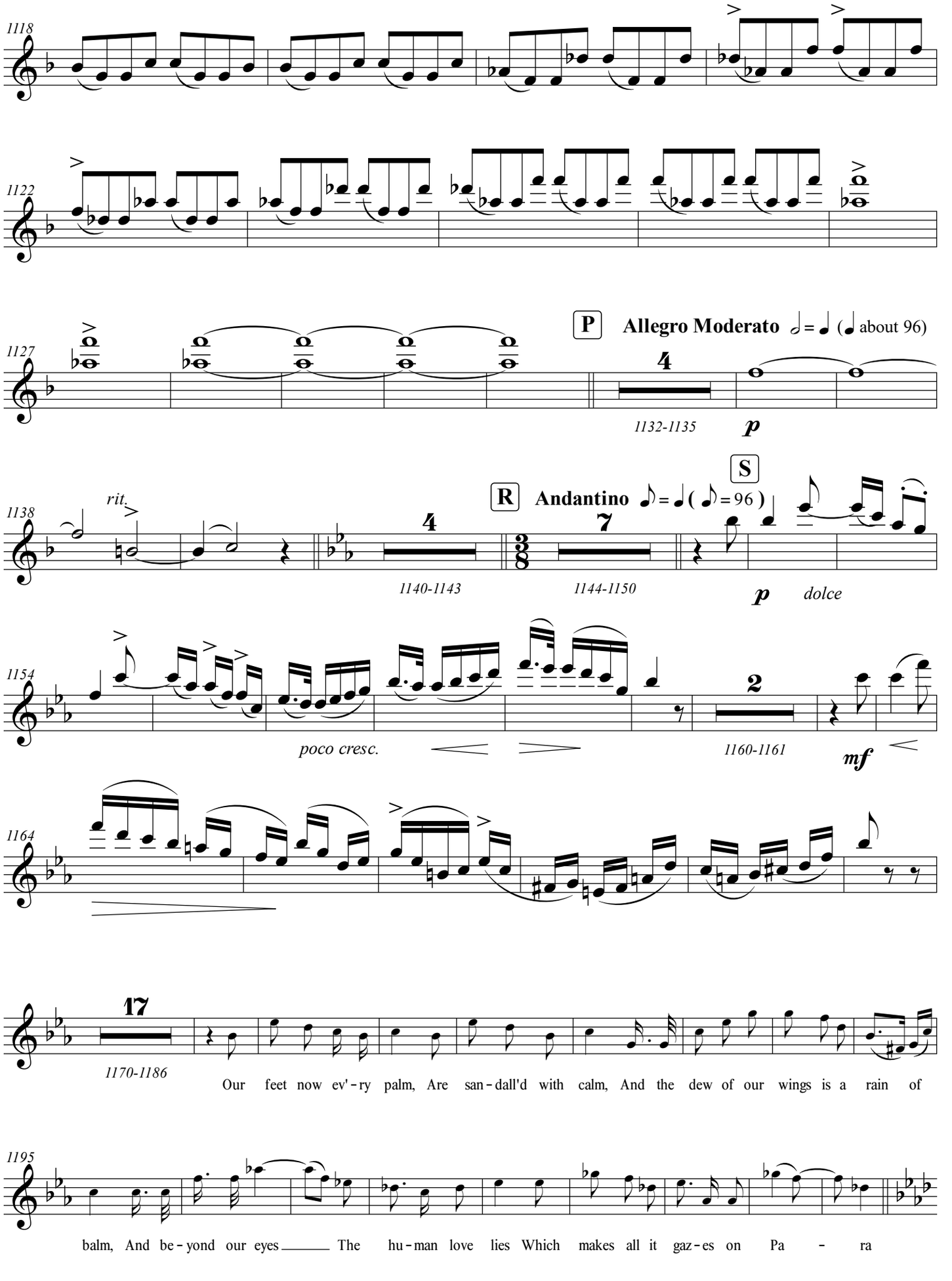
SCENE FIVE

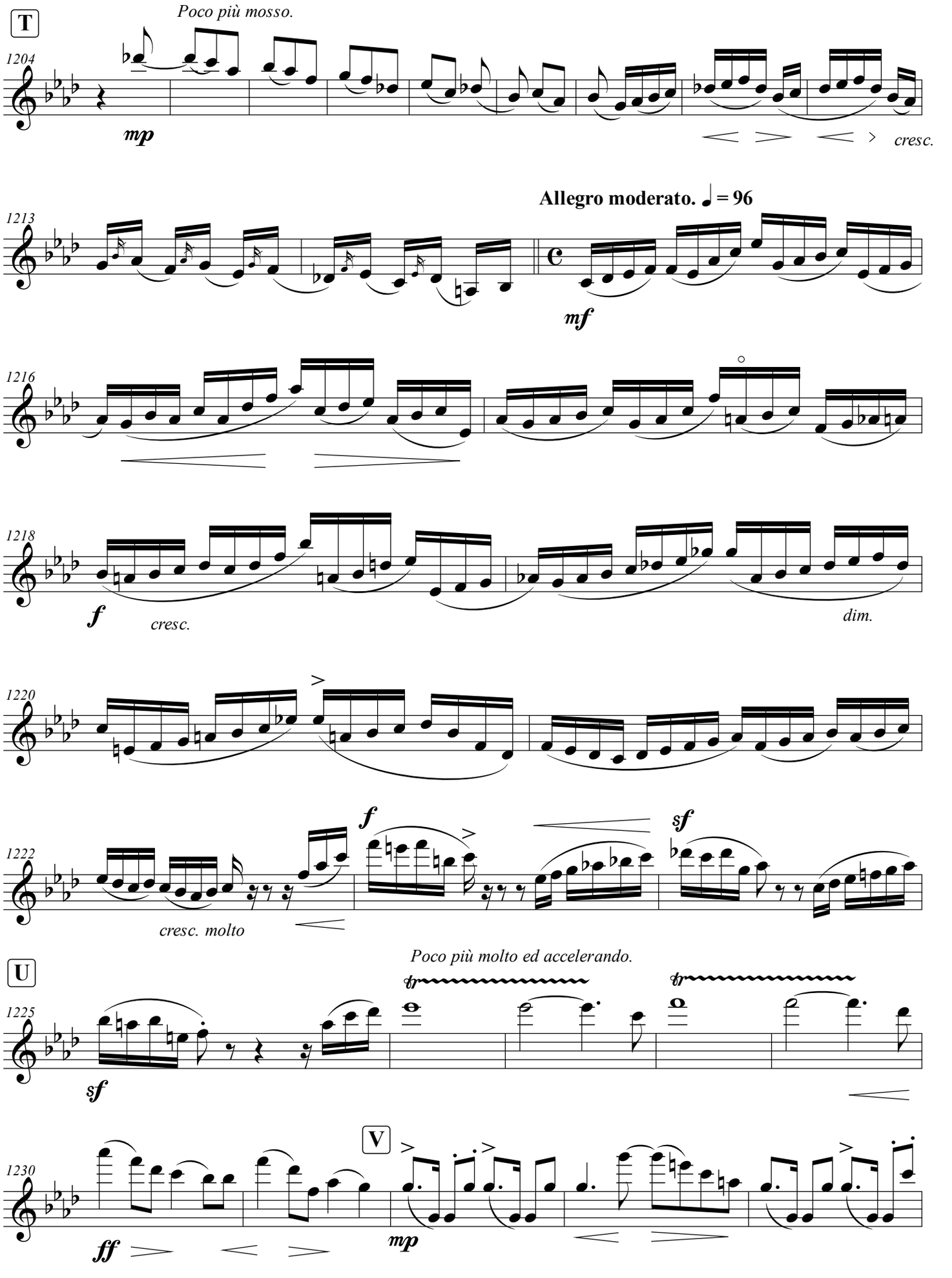
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

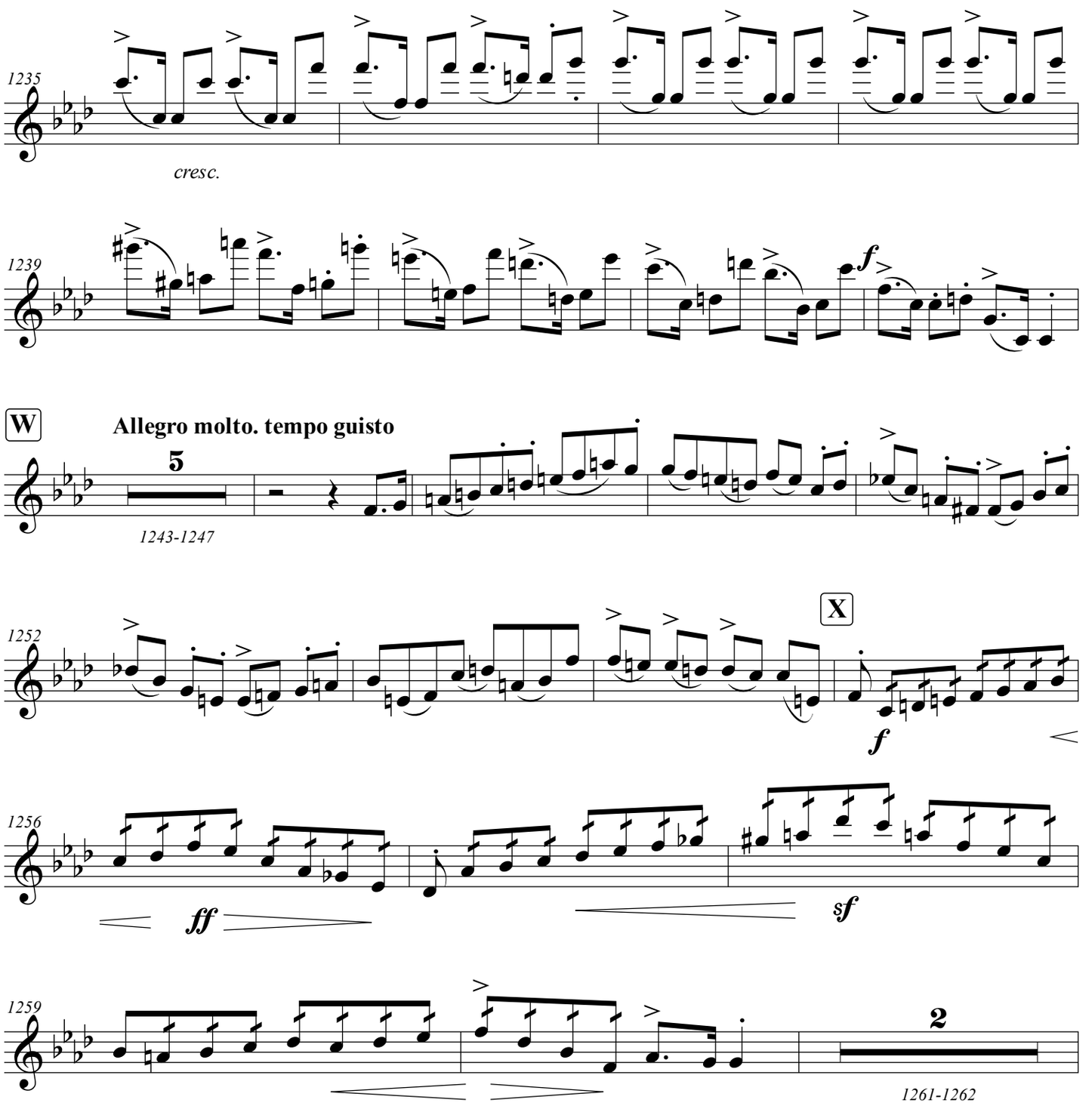


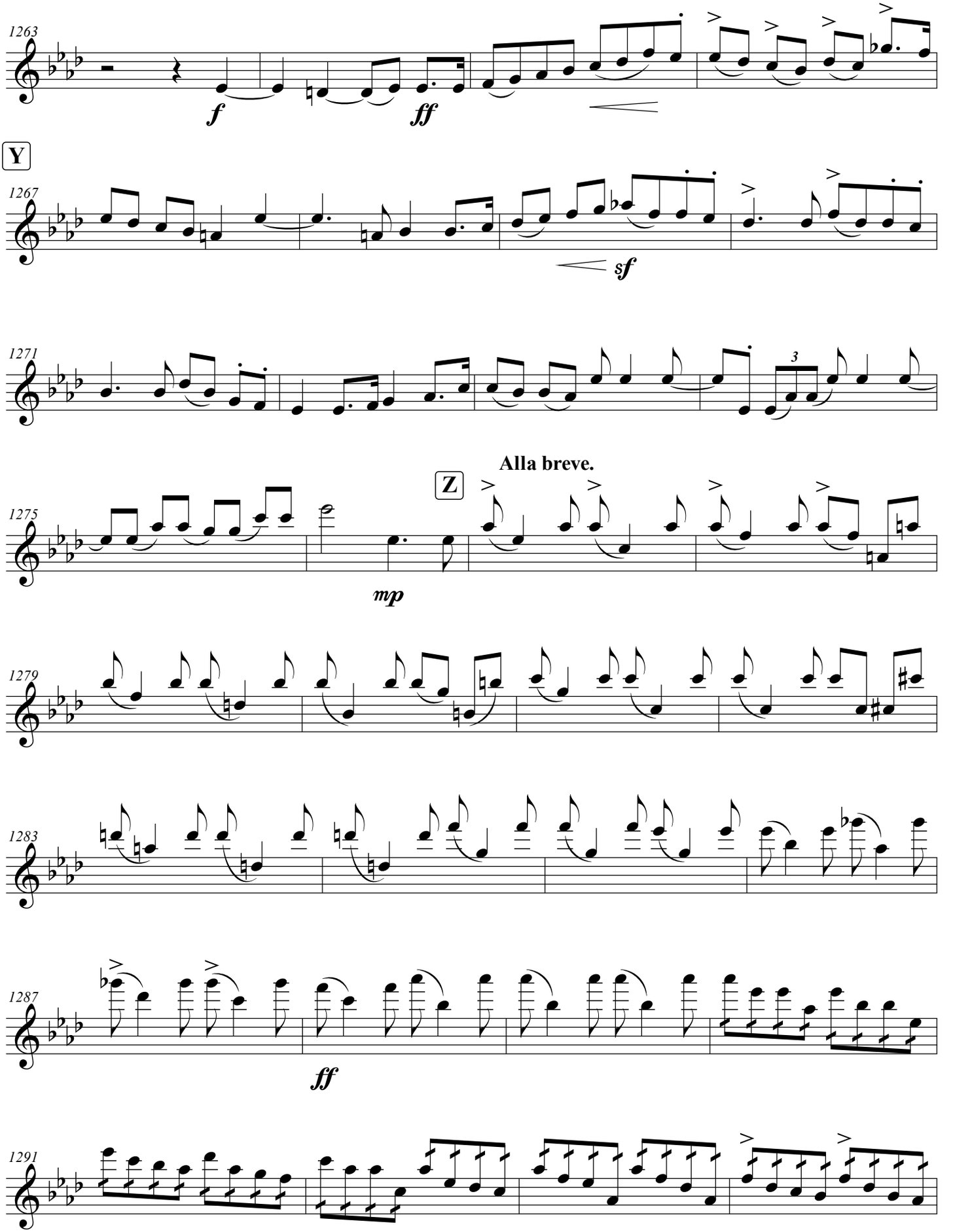

1007
arco
mf cresc.
f
f
1015
H
L'istesso Tempo
sf
sf
1022
mp
cresc.
1030
pizz.
f p
mp
p
1038
divisi
arco
K
pp
p
1046
f cresc.
1054
sf ff
ff
1059
rit.
3
L
Allegro molto. ♩= 84
6
ff
1066-1071


M
1072
3
1073-1075
sf
sf
sf
f
1080
poco rit. ma non troppo
1086
Più Allegro
N
1092
ff
Presto
1098
1104
f
O
1108
f
1113


1118
1122
1127
P
Allegro Moderato ♩= ♩ (♩ about 96)
4
1132-1135
p
1138
rit.
R
Andantino ♪= ♩ (♪= 96)
S
4
7
1140-1143
1144-1150
p dolce
1154
poco cresc.
2
1160-1161
mf
1164
17
1170-1186
Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our wings is a rain of
1195
balm, And be-yond our eyes The hu-man love lies Which makes all it gaz-es on Pa - ra


T
Poco più mosso.
1204
mp
cresc.
Allegro moderato. ♩ = 96
1213
mf
1216
1218
f
cresc.
dim.
1220
1222
f
sf
cresc. molto
U
Poco più molto ed accelerando.
1225
sf
V
1230
ff
mp


1235
cresc.
1239
f
W
Allegro molto. tempo guisto
5
1243-1247
1252
X
f
1256
ff
sf
1259
2
1261-1262


1263
f
ff
Y
1267
sf
1271
3
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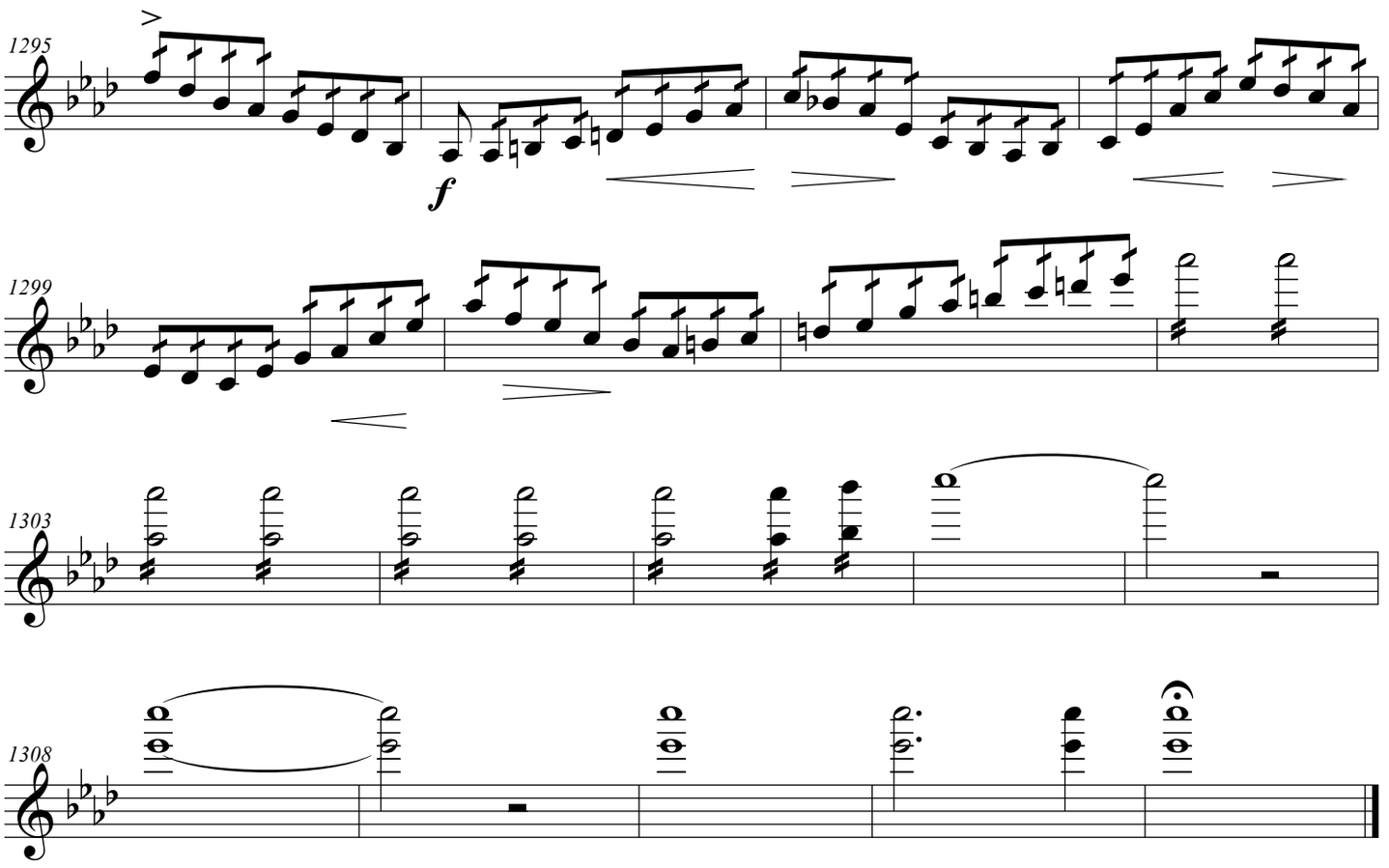
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