Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Violin II-B

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

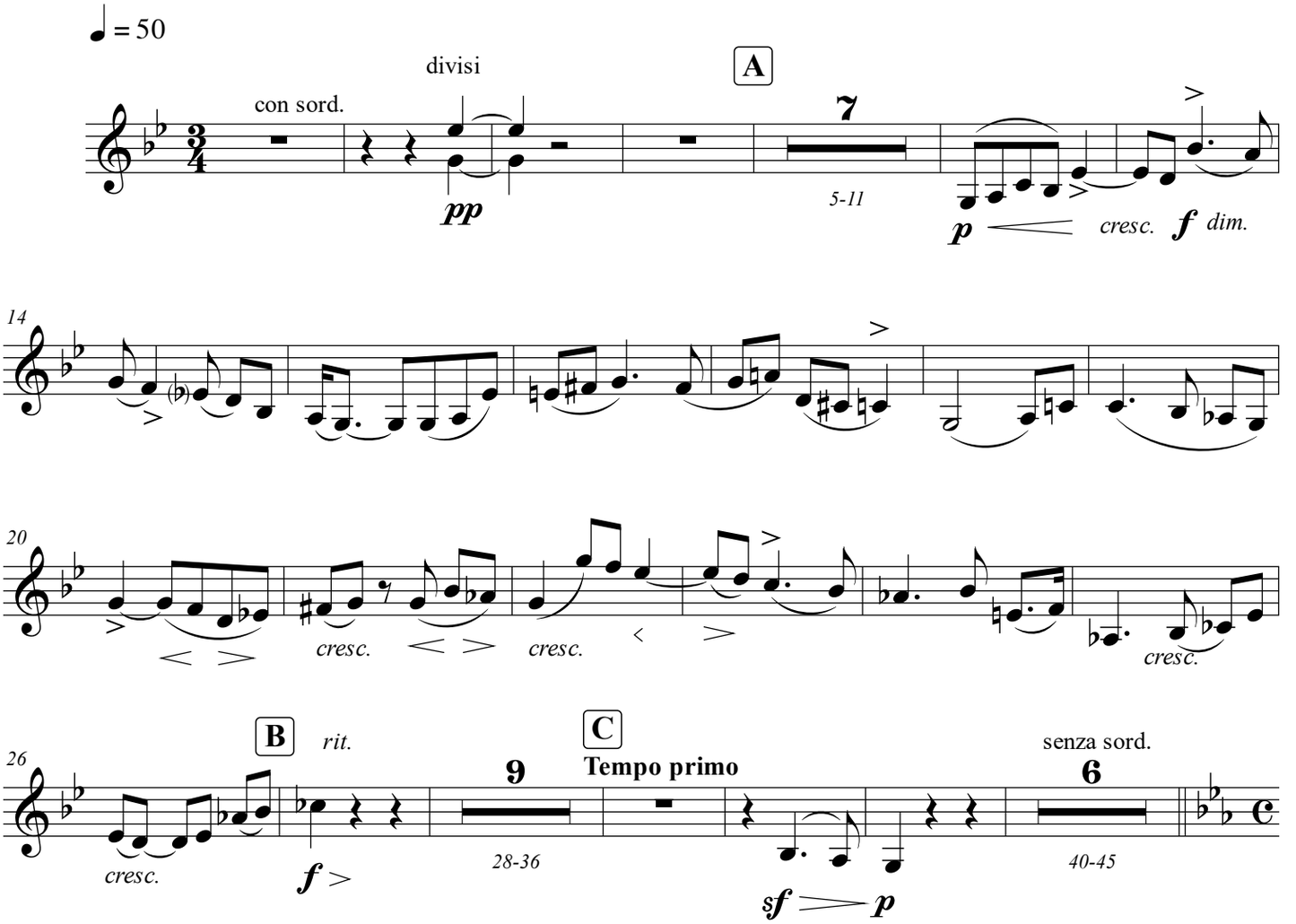
Autograph Manuscript:	Royal College of Music, London MS 4212
Vocal Score:	Novello Octavo Edition No. 6075
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

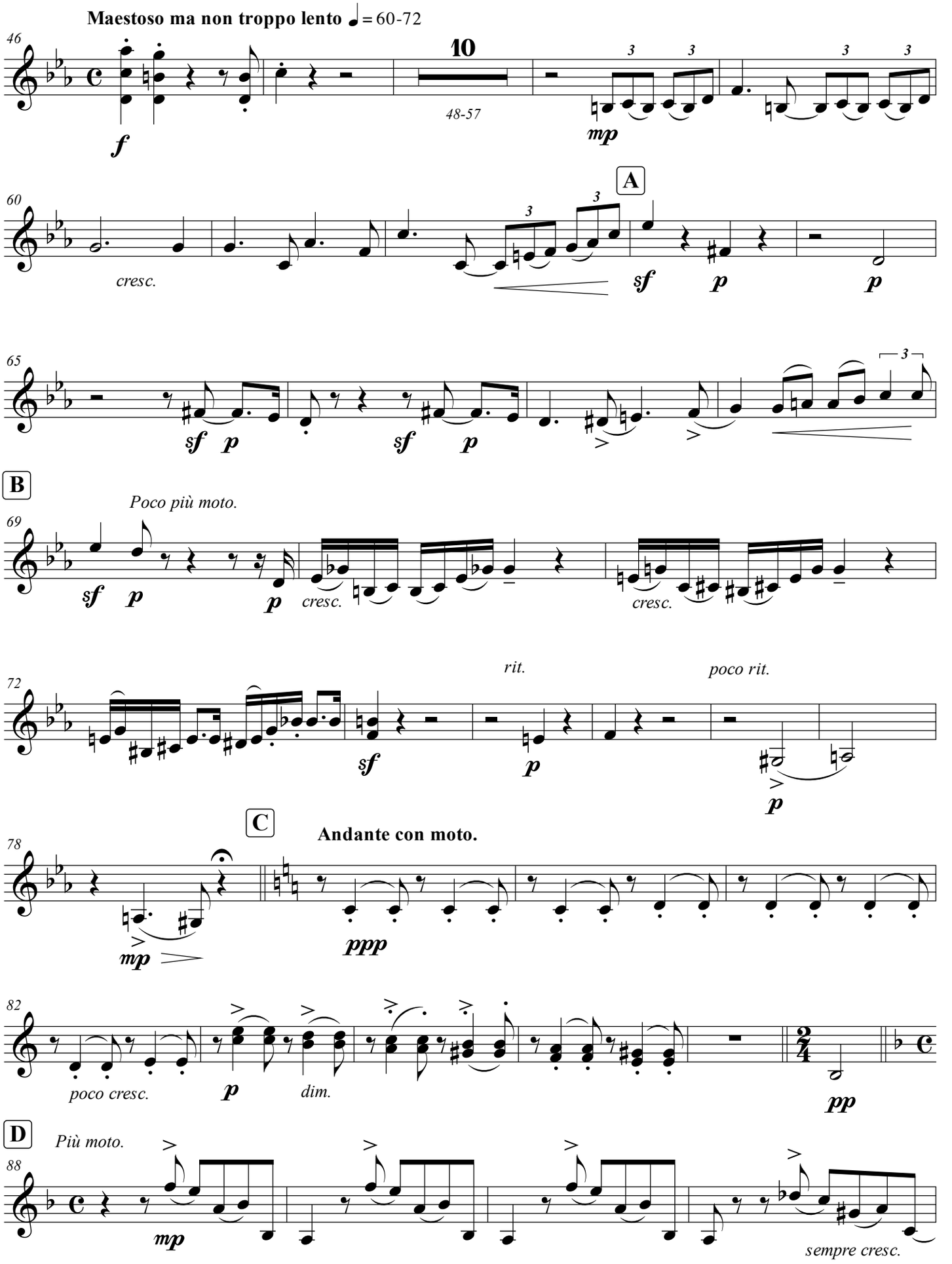
Reference Material and Software

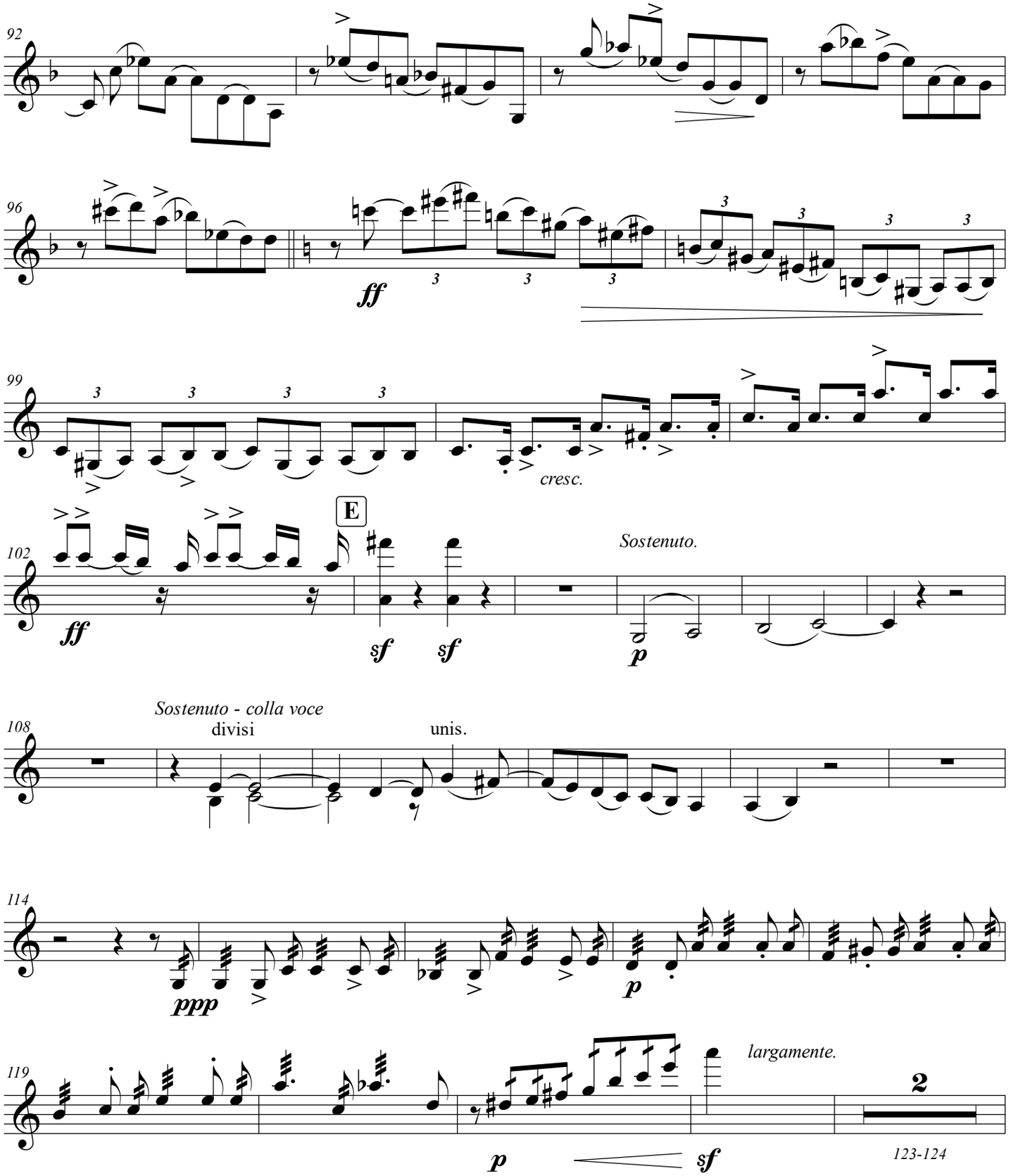
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

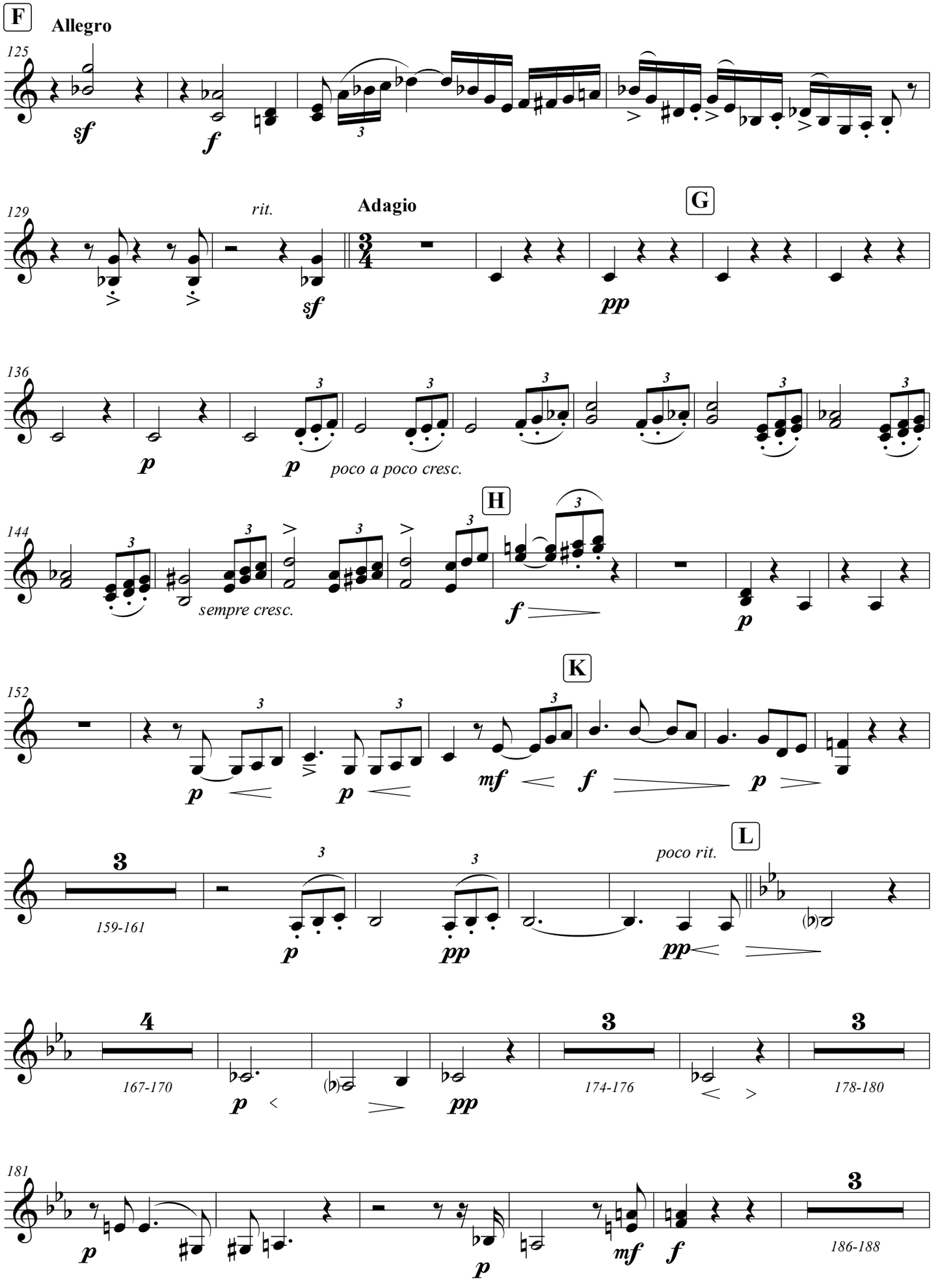
SCENE ONE

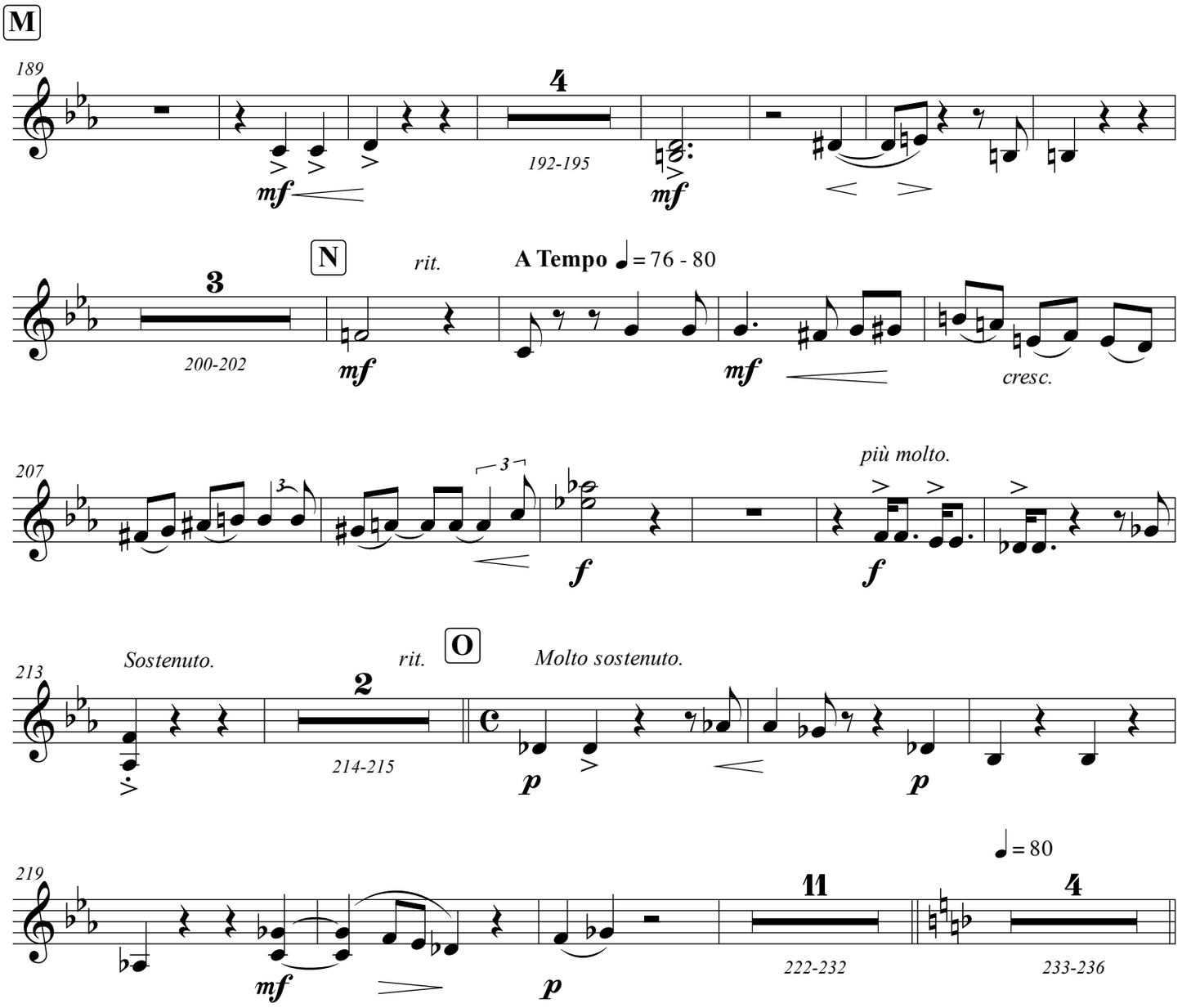
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

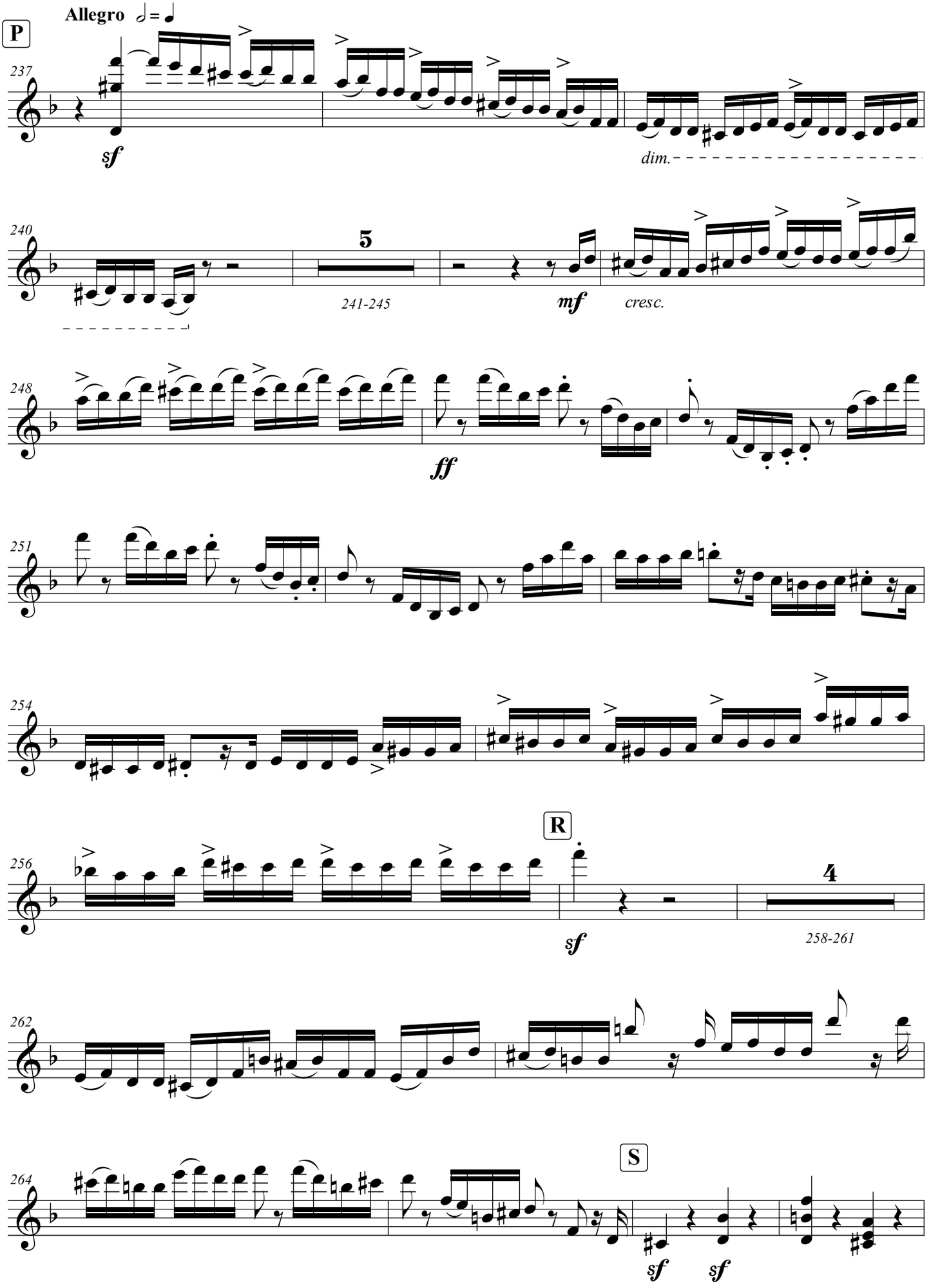


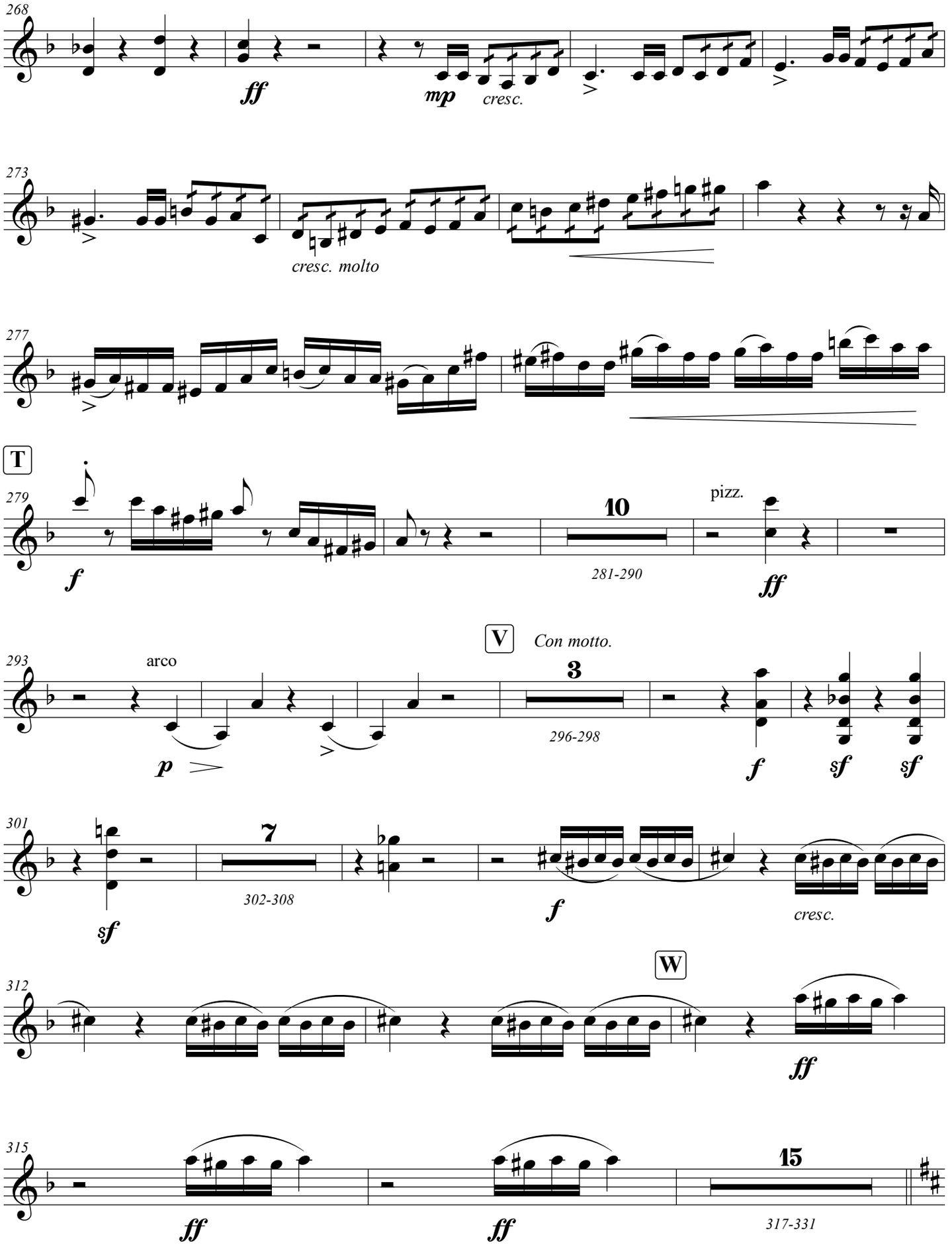

Maestoso ma non troppo lento ♩= 60-72
46
10
48-57
f
mp
60
A
cresc.
sf
p
p
65
sf p
sf p
B
Poco più moto.
69
sf p
p
cresc.
cresc.
72
rit.
poco rit.
sf
p
p
C
Andante con moto.
78
mp
ppp
82
poco cresc.
p
dim.
pp
D
Più moto.
88
mp
sempre cresc.

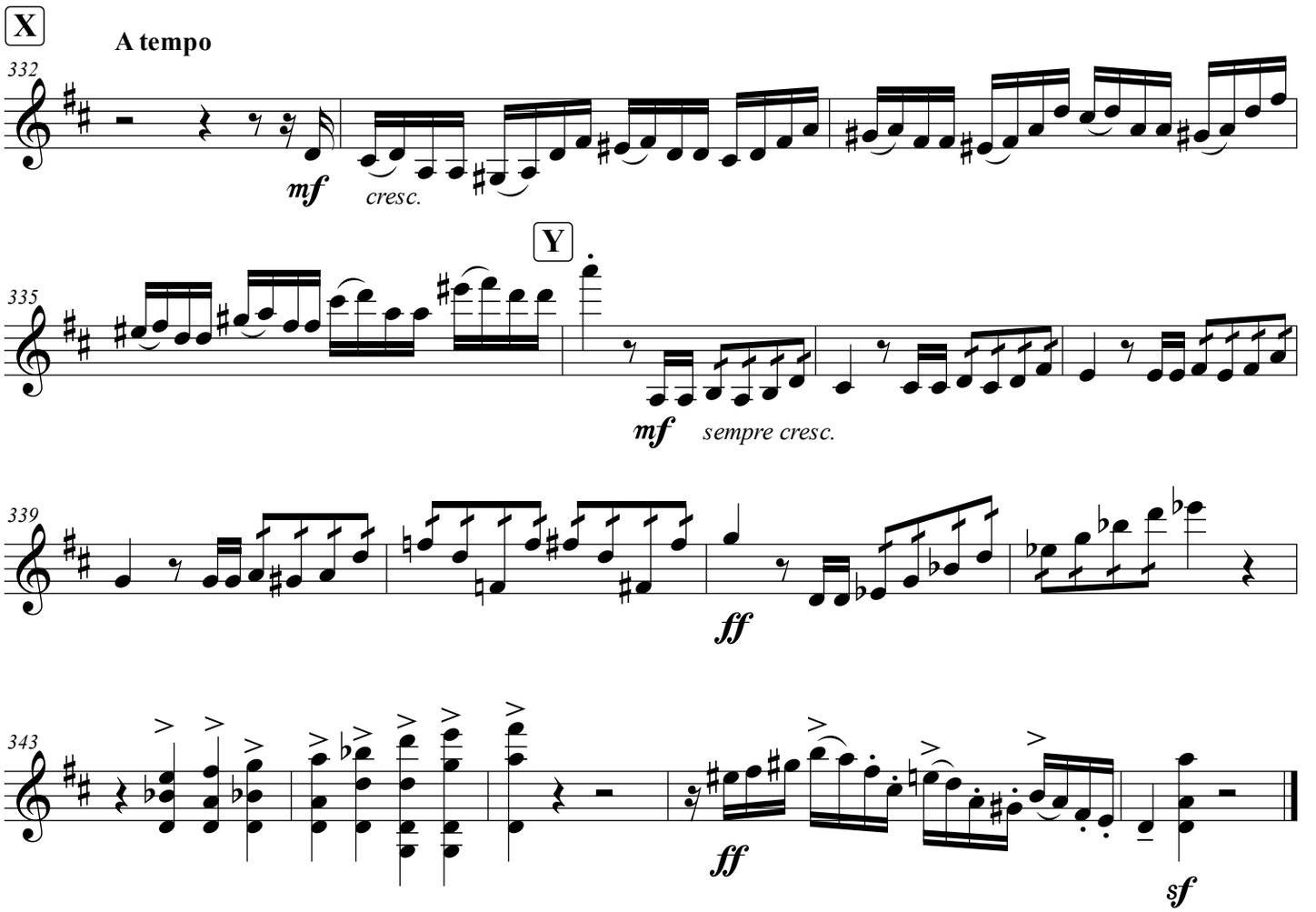

92
96
ff
99
cresc.
102
E
Sostenuto.
ff
sf
sf
p
108
Sostenuto - colla voce
divisi
unis.
114
ppp
p
119
largamente.
2
p
sf
123-124


F
Allegro
125
sf
f
129
rit.
Adagio
G
sf
pp
136
p
p
poco a poco cresc.
144
H
sempre cresc.
f
p
152
K
p
p
mf
f
p
L
poco rit.
159-161
p
pp
pp
4
167-170
p
pp
3
174-176
3
178-180
181
p
p
mf
f
3
186-188


M
189
4
192-195
mf
mf
N
rit.
A Tempo ♩= 76 - 80
3
200-202
mf
mf
cresc.
207
più molto.
f
f
Sostenuto.
rit.
O
Molto sostenuto.
213
2
214-215
p
p
219
♩= 80
11
4
mf
p
222-232
233-236

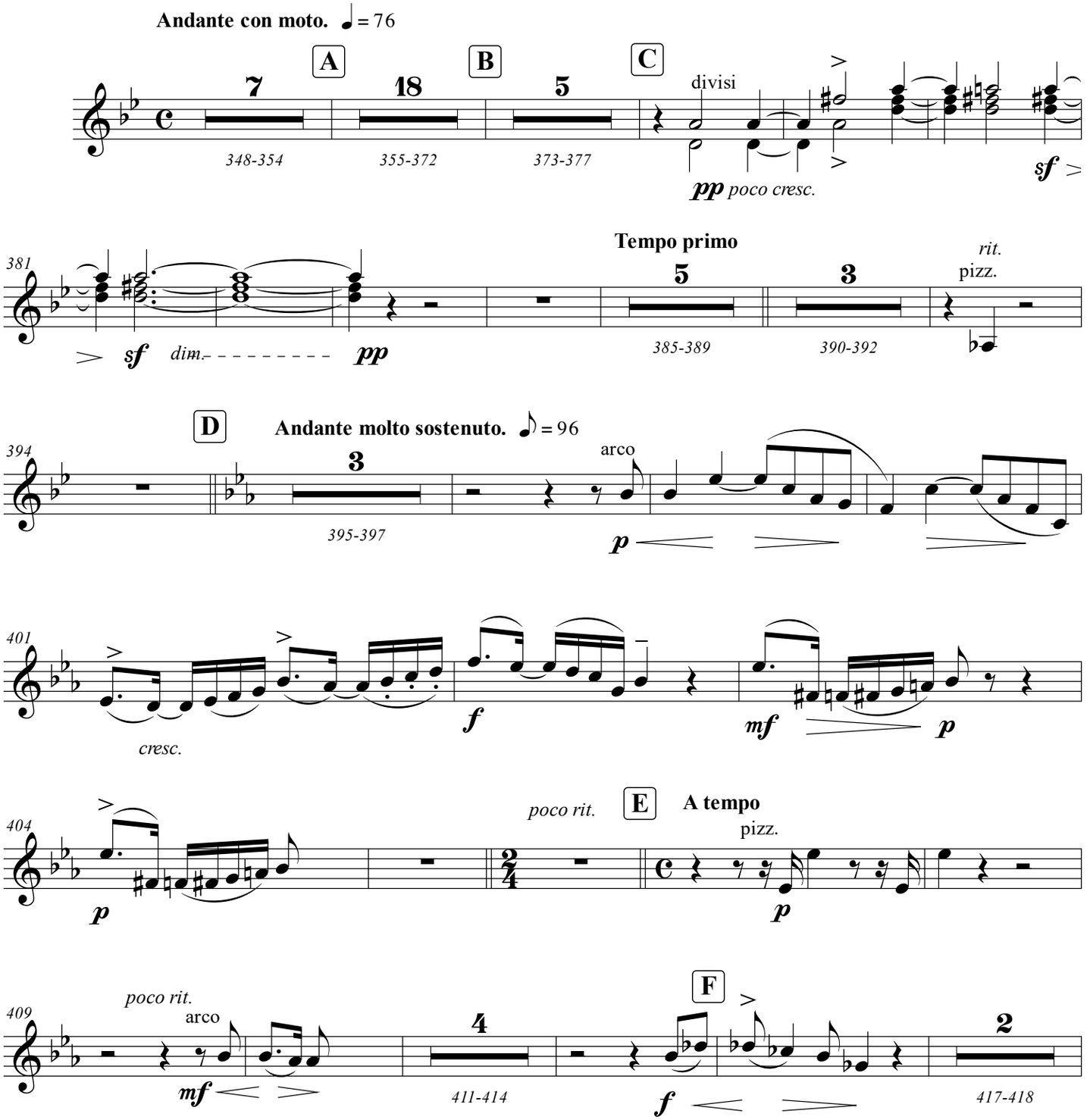

Allegro
P
237
sf
dim.
240
5
241-245
mf
cresc.
248
ff
251
254
R
256
sf
4
258-261
262
S
264
sf
sf

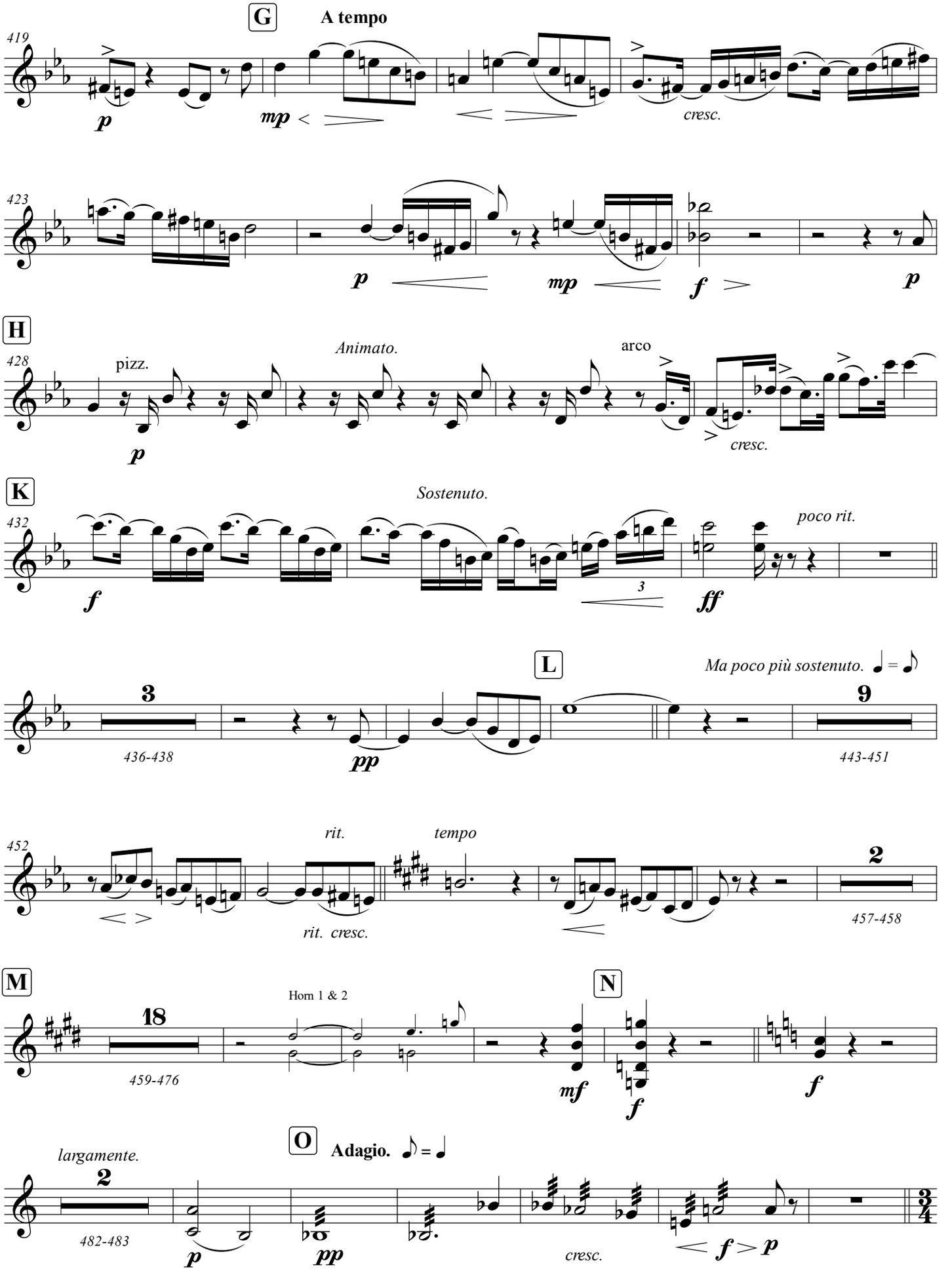

268
ff
mp
cresc.
273
cresc. molto
277
T
279
f
10
281-290
pizz.
ff
V
Con motto.
293
arco
p
3
296-298
f
sf
sf
301
sf
7
302-308
f
cresc.
W
312
ff
315
ff
ff
15
317-331

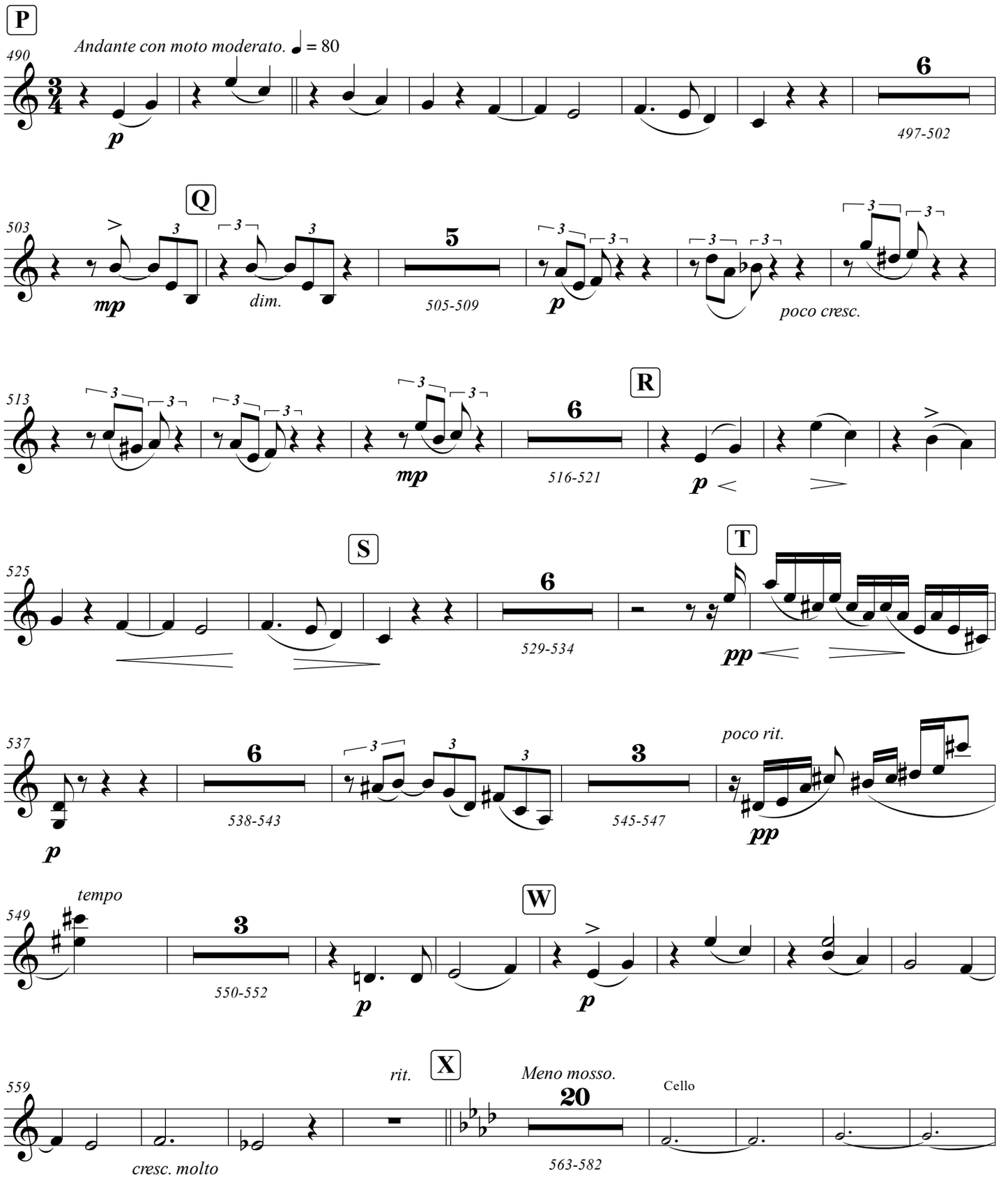

X
A tempo
332
mf
cresc.
Y
335
mf
sempre cresc.
339
ff
343
ff
sf

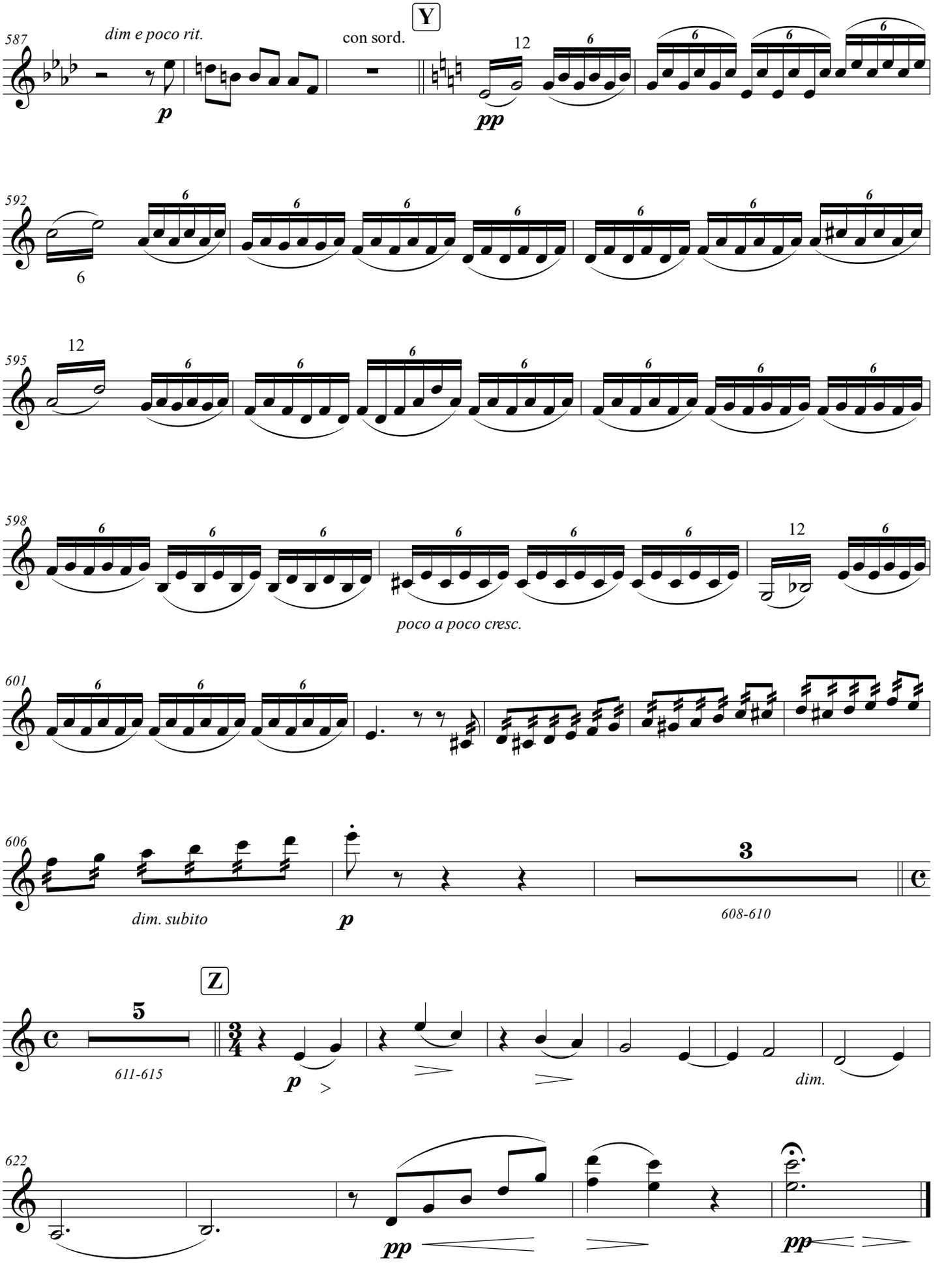
SCENE TWO

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)"




G
A tempo
419
p
mp
cresc.
423
p
mp
f
p
H
Animato.
428
pizz.
p
arco
cresc.
K
Sostenuto.
432
f
3
ff
poco rit.
L
Ma poco più sostenuto. ♩ = ♪
3
436-438
pp
9
443-451
rit.
tempo
452
rit. cresc.
2
457-458
M
Horn 1 & 2
18
459-476
N
mf
f
f
O
Adagio. ♪ = ♩
largamente.
2
482-483
p
pp
cresc.
f p
3/4

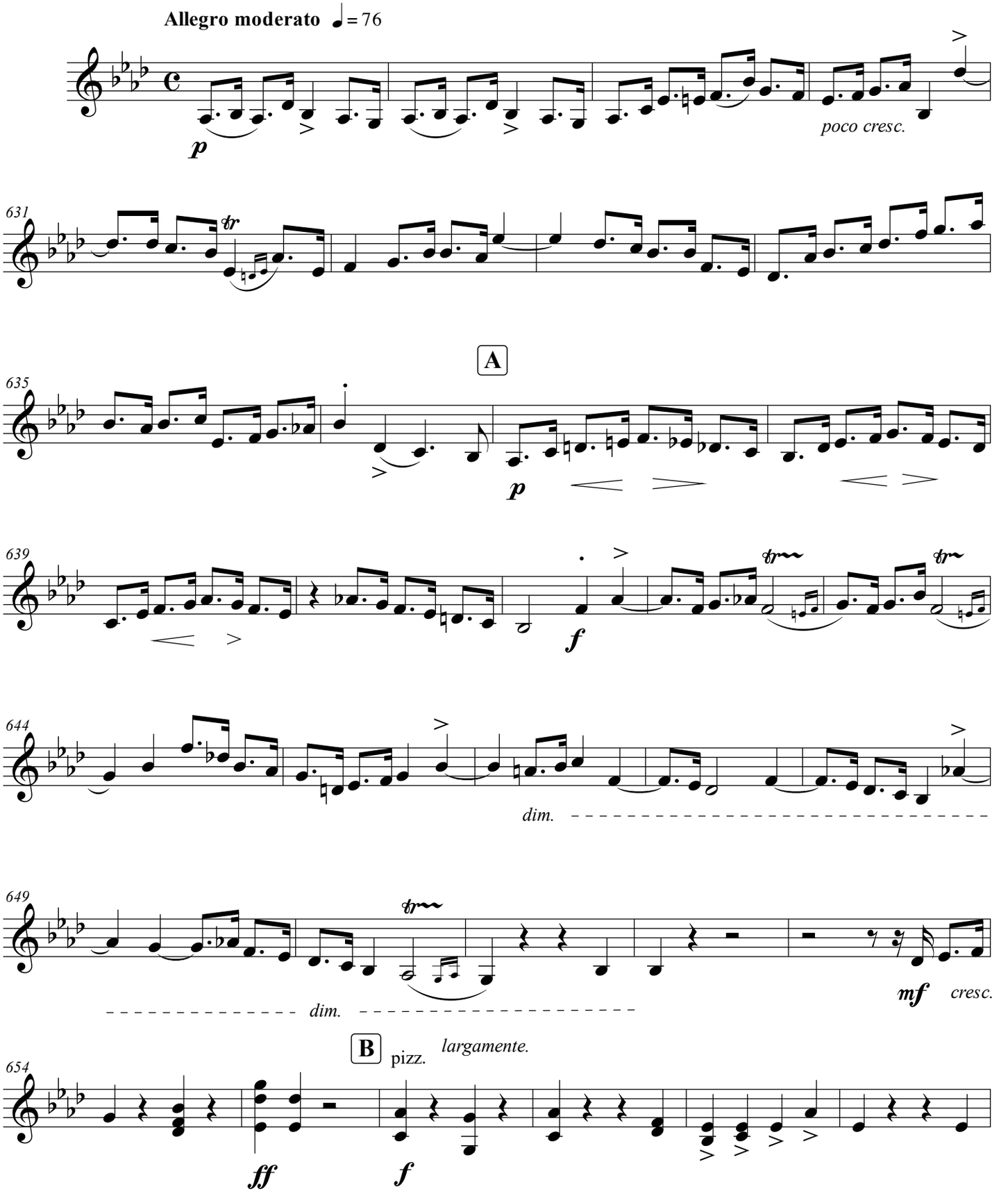

P
490
Andante con moto moderato. ♩ = 80
p
6
497-502
Q
503
mp
dim.
5
505-509
p
poco cresc.
513
mp
6
516-521
R
p
S
525
6
529-534
T
pp
537
p
6
538-543
3
545-547
poco rit.
pp
tempo
549
3
550-552
p
W
p
rit.
X
559
cresc. molto
Meno mosso.
20
563-582
Cello

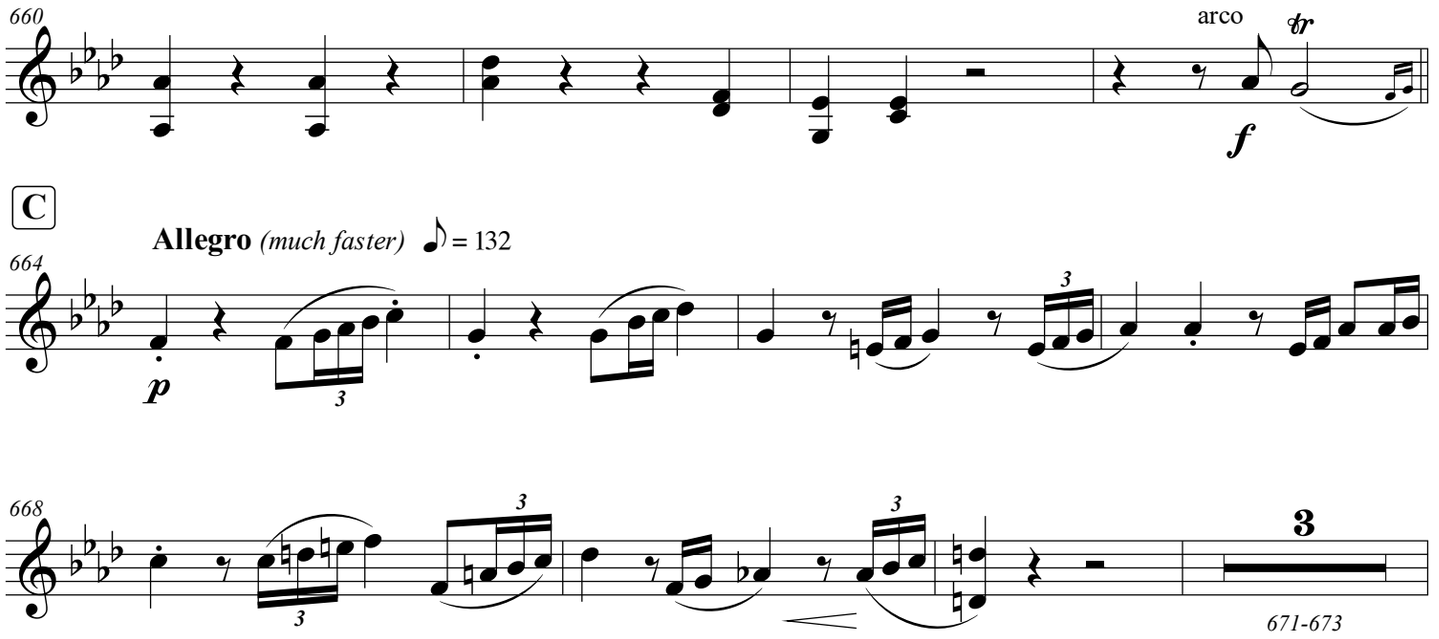

587
dim e poco rit.
p
con sord.
Y
12
pp
592
6
595
12
598
poco a poco cresc.
601
606
dim. subito
p
3
608-610
Z
5
611-615
p
dim.
622
pp
pp

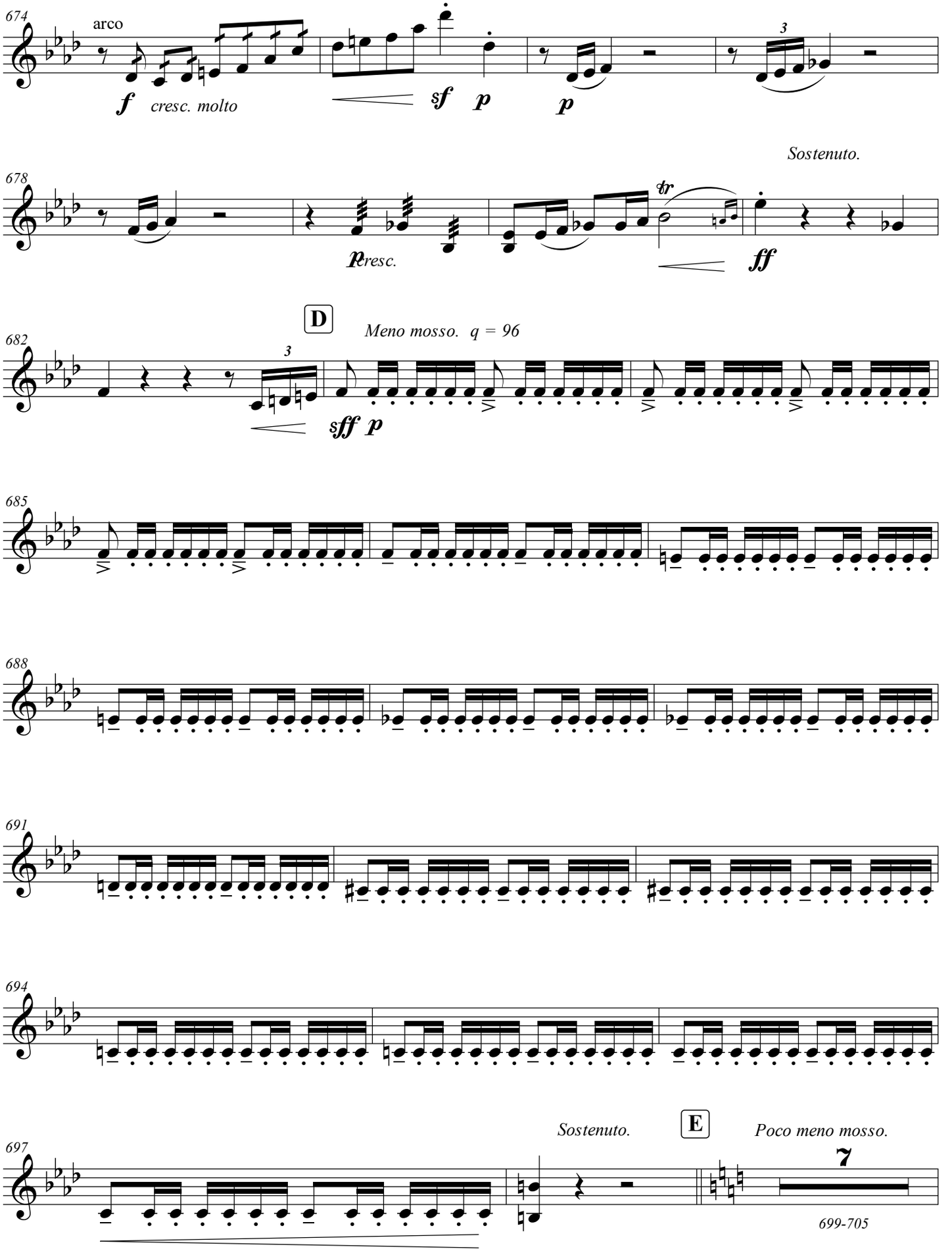
Page Intentionally Left Blank

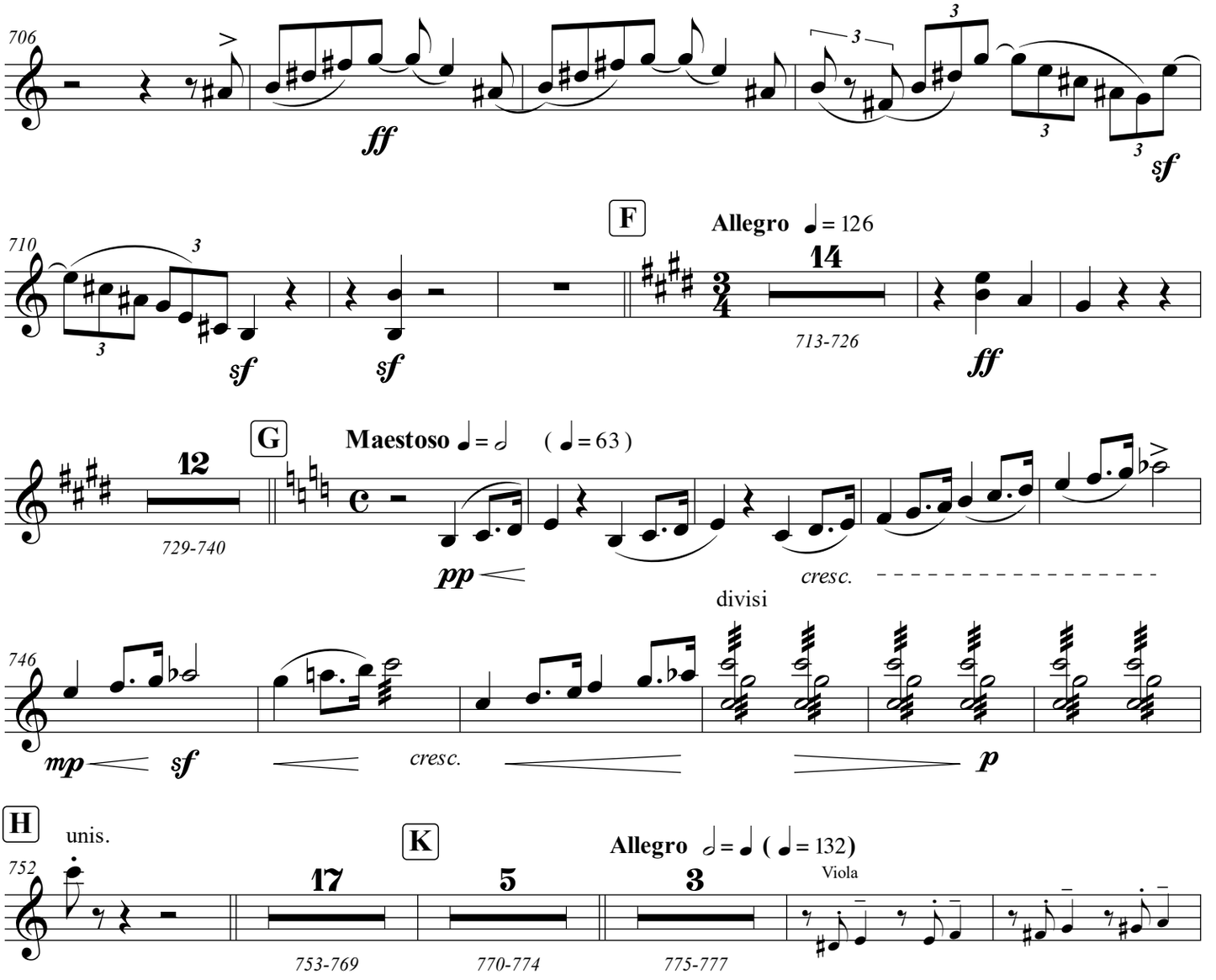
SCENE THREE

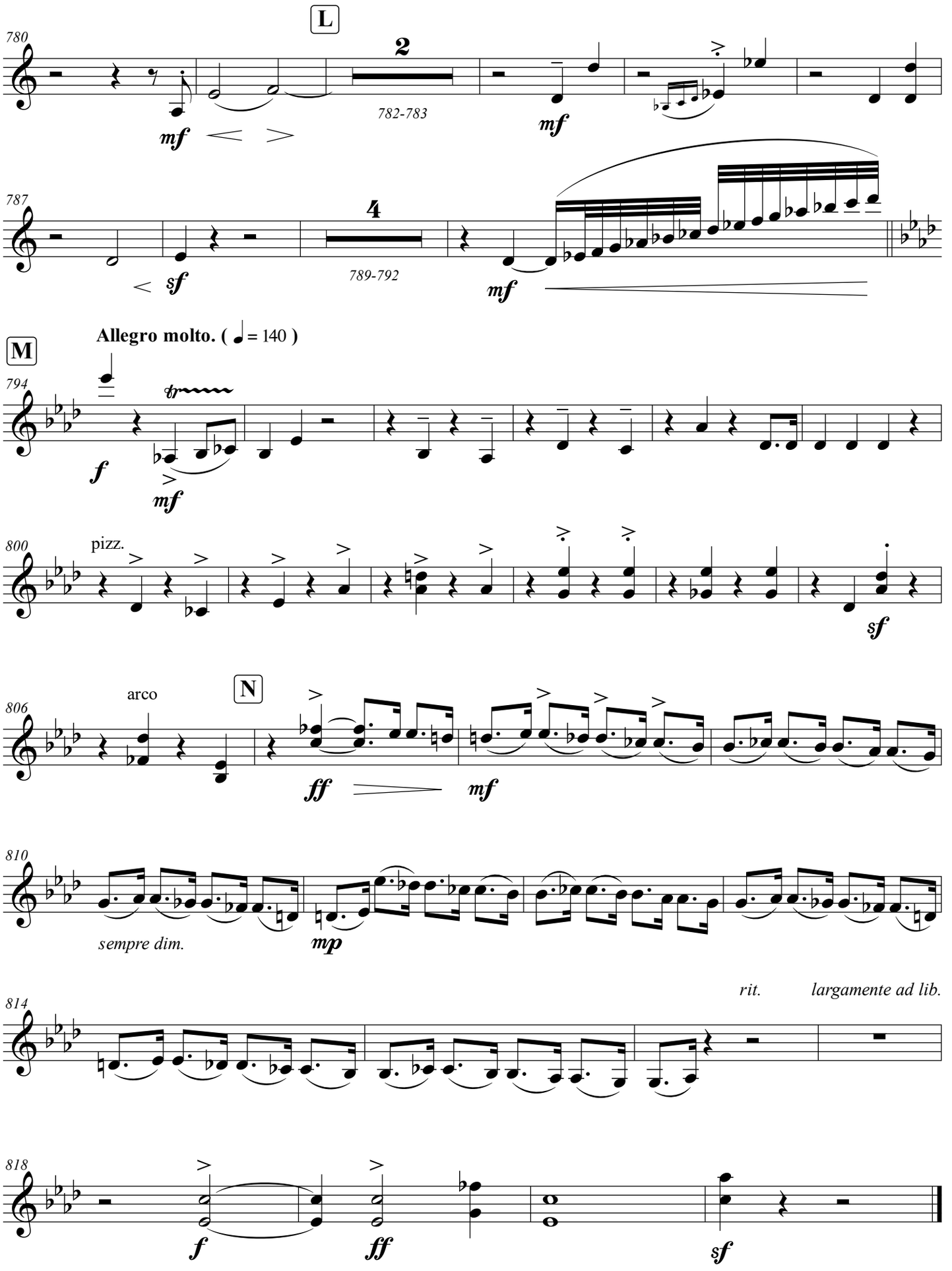
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."




660
arco
tr
f
C
Allegro (much faster) ♪ = 132
664
p
3
668
3
3
3
671-673


674
arco
f cresc. molto
sf p
p
3
Sostenuto.
678
p cresc.
tr
ff
D
Meno mosso. q = 96
682
3
sff p
685
688
691
694
Sostenuto.
E
Poco meno mosso.
697
7
699-705

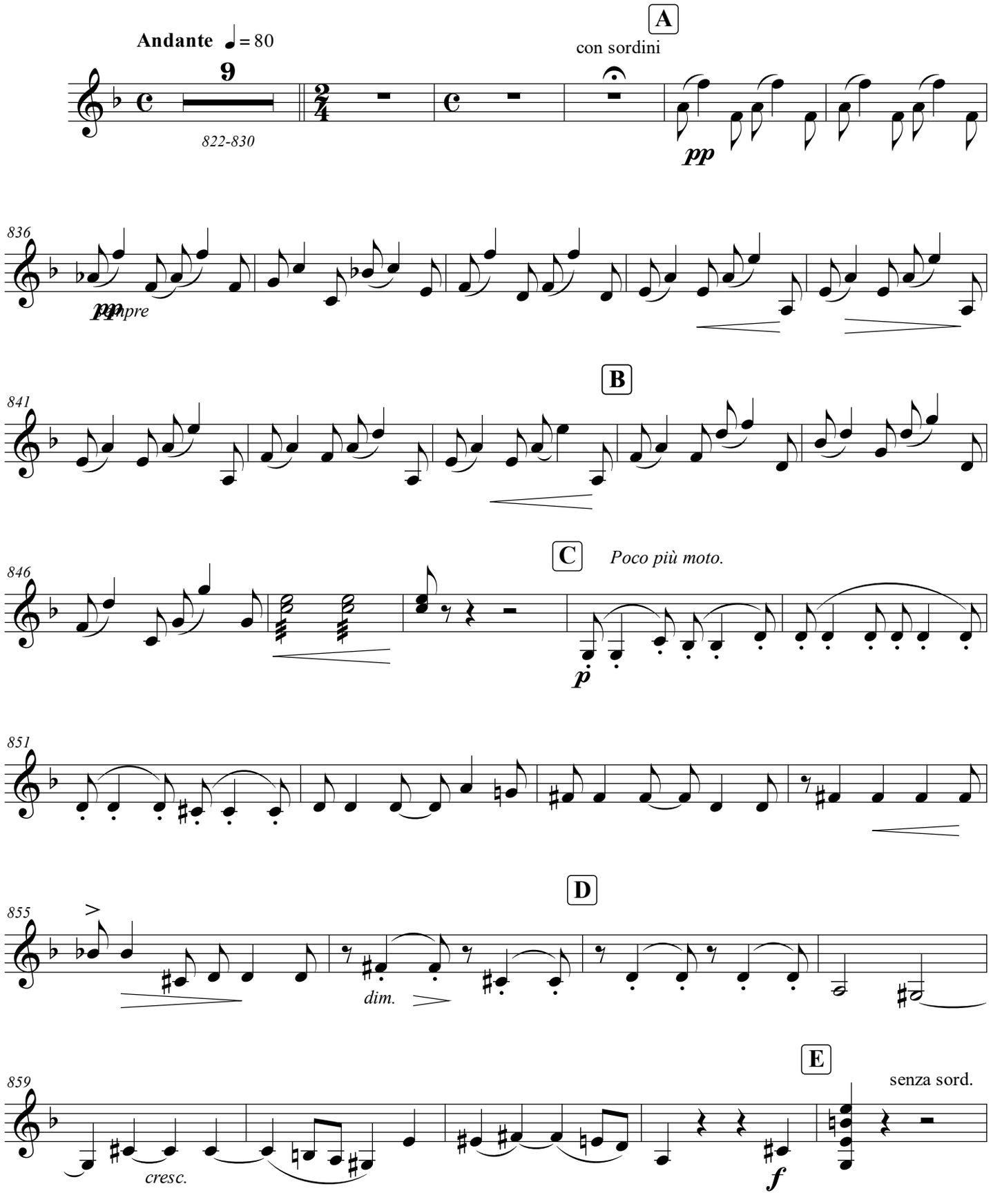

706
ff
sf
F
Allegro ♩= 126
710
sf
sf
14
713-726
ff
G
Maestoso 𝅗𝅥= 𝅗𝅥 (♩= 63)
12
729-740
pp
cresc.
divisi
746
mp
sf
cresc.
p
H
unis.
K
Allegro 𝅗𝅥= ♩ (♩= 132)
Viola
752
17
753-769
5
770-774
3
775-777

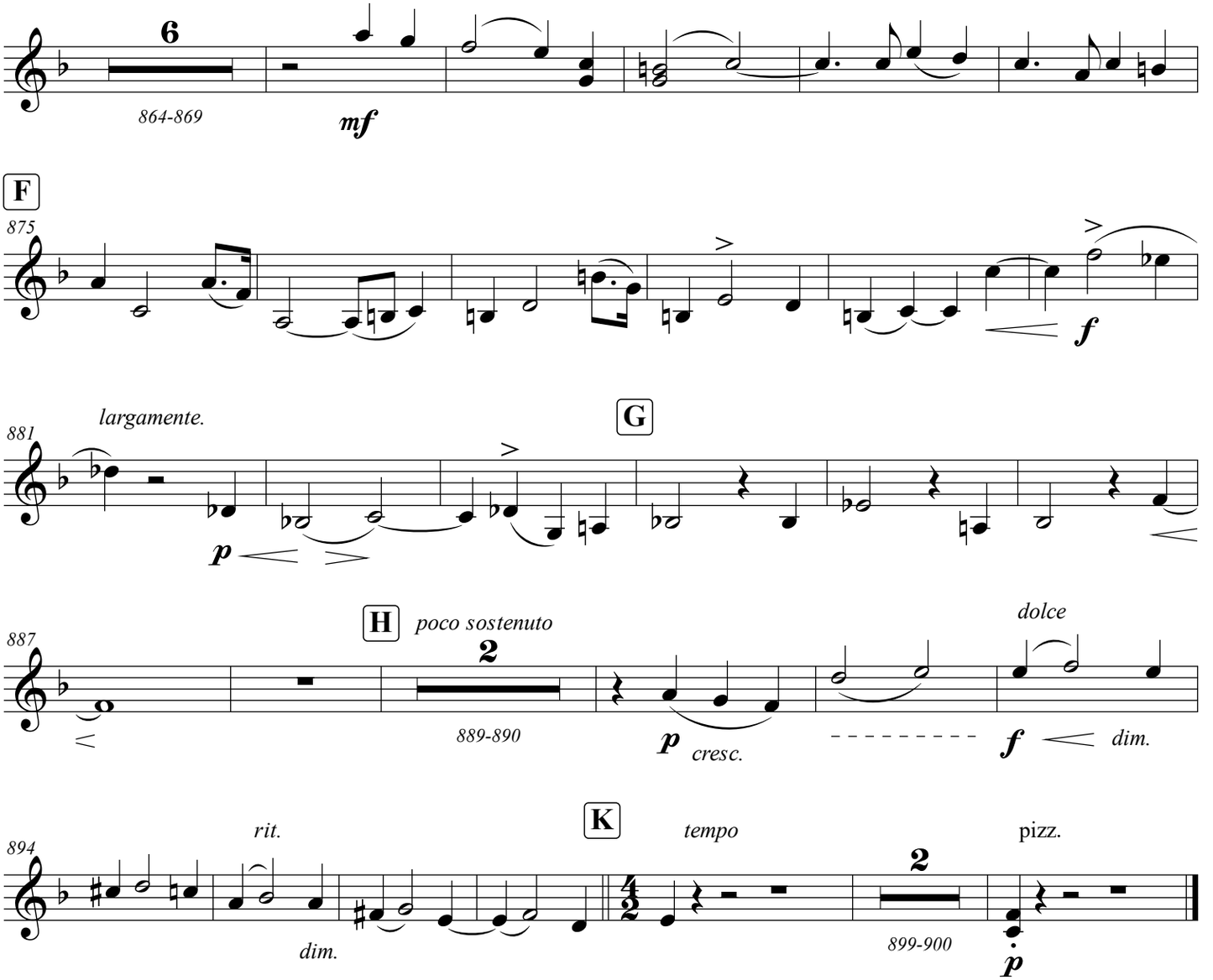

L
780
2
782-783
mf
mf
787
4
789-792
sf
mf
M
Allegro molto. (= 140)
794
f
mf
800
pizz.
sf
arco
N
806
ff
mf
810
sempre dim.
mp
rit.
largamente ad lib.
814
818
f
ff
sf

Page Intentionally Left Blank

SCENE FOUR

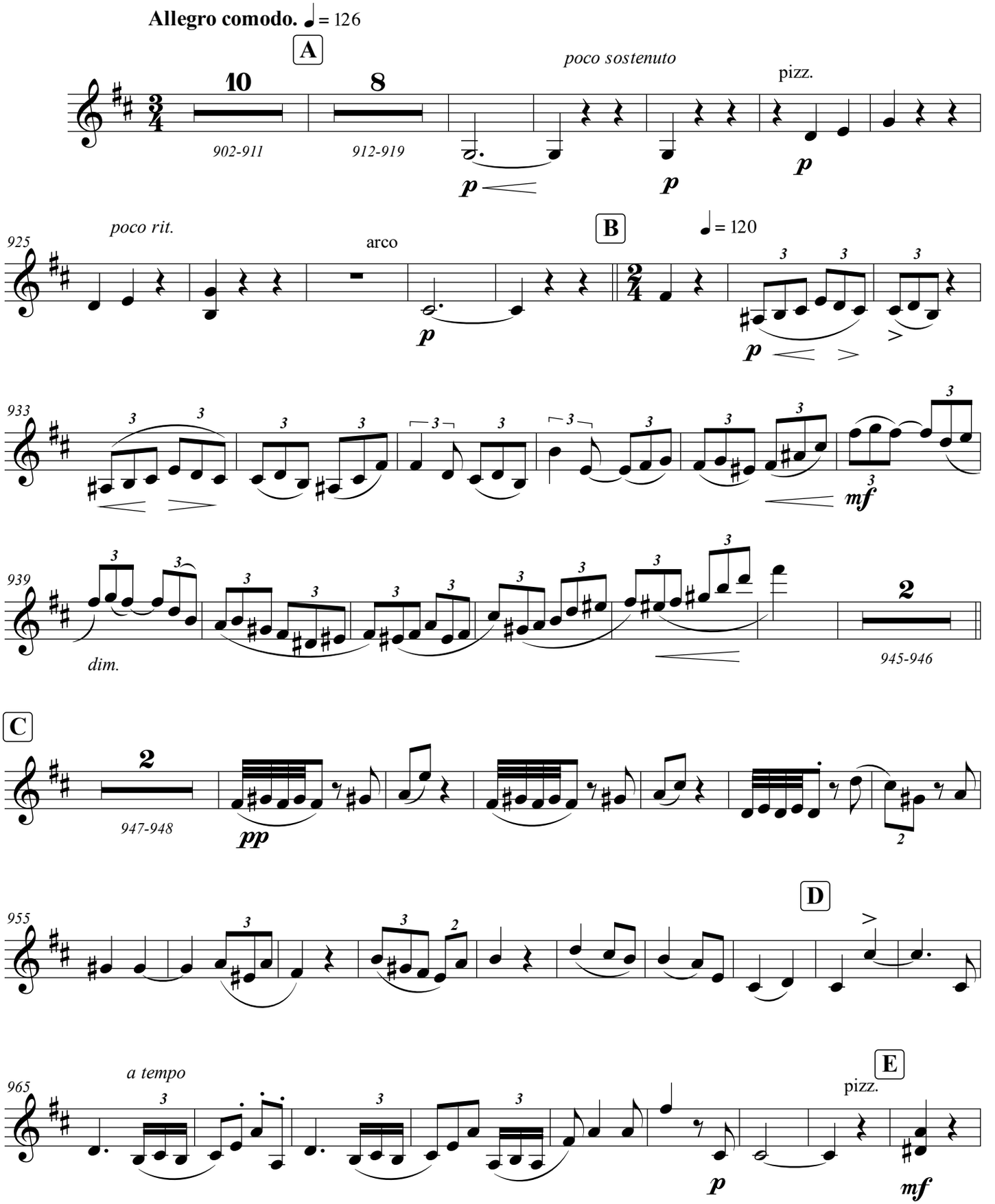
Act III Scene IV - "A Forest. In the background a cave. Prometheus, Asia, Panthea, Ione, and the Spirit of the Earth"

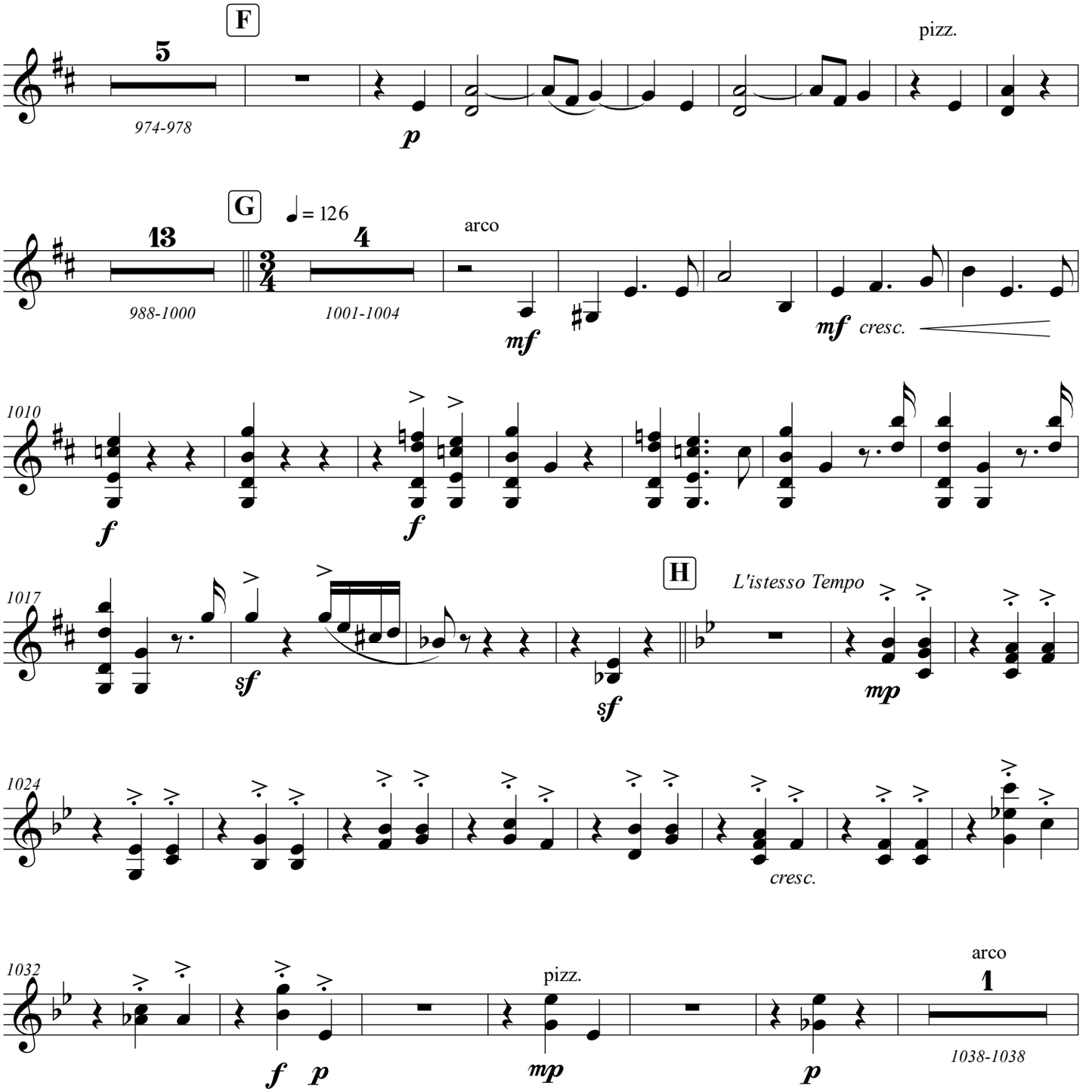


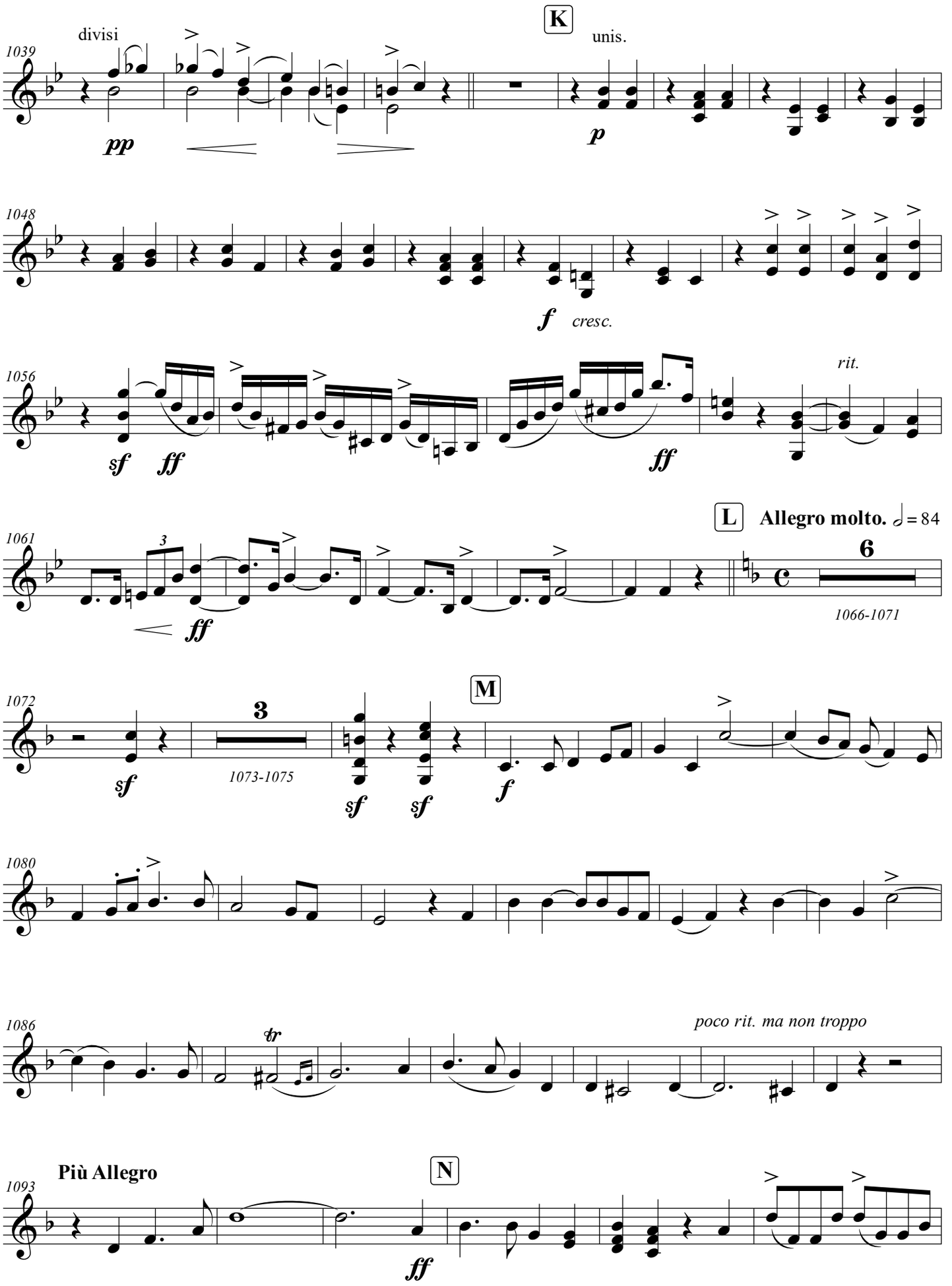

6
864-869
mf
F
875
f
largamente.
881
p
G
H
poco sostenuto
887
2
889-890
p
cresc.
dolce
f
dim.
K
rit.
894
dim.
tempo
2
899-900
pizz.
p

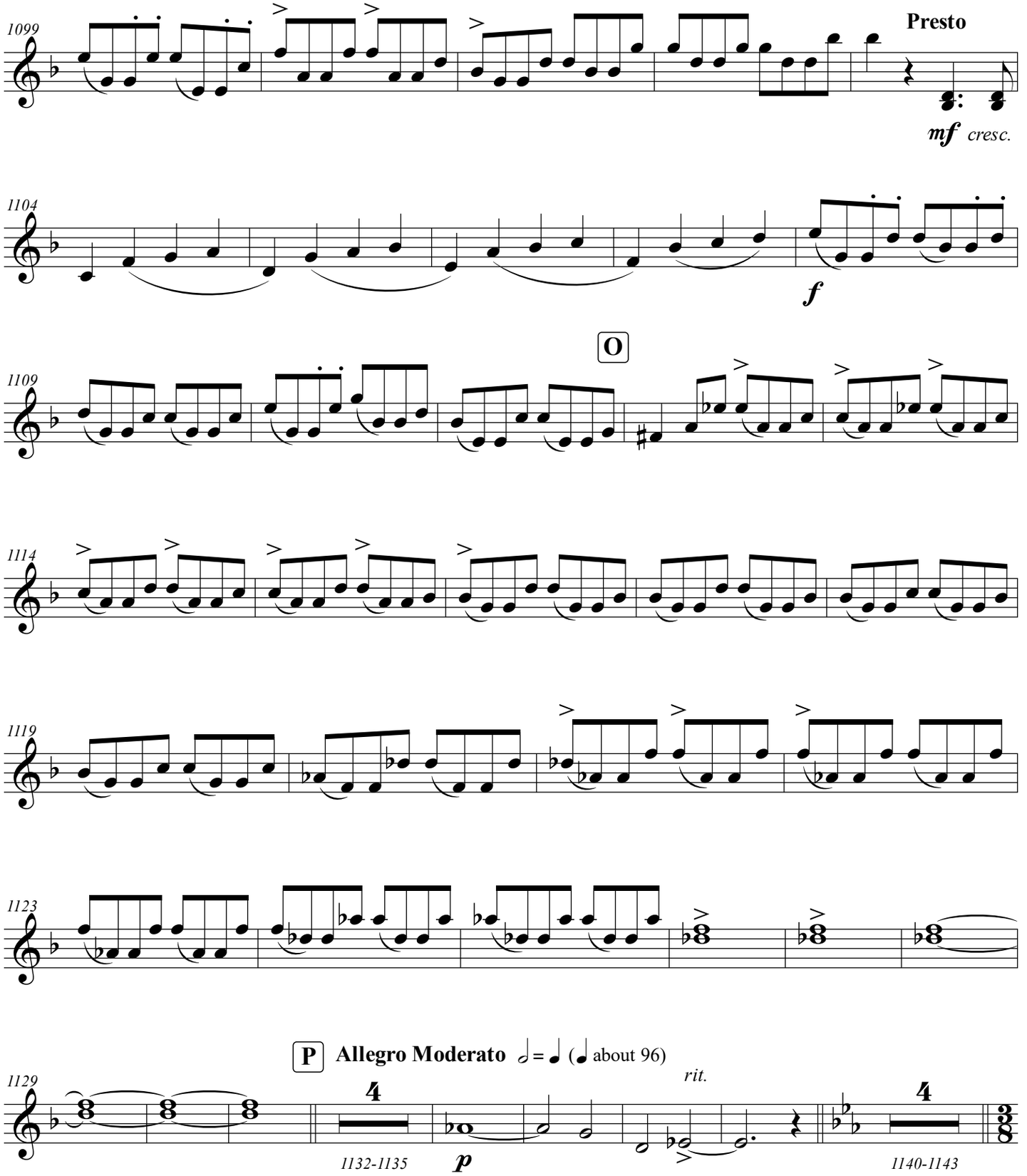
SCENE FIVE

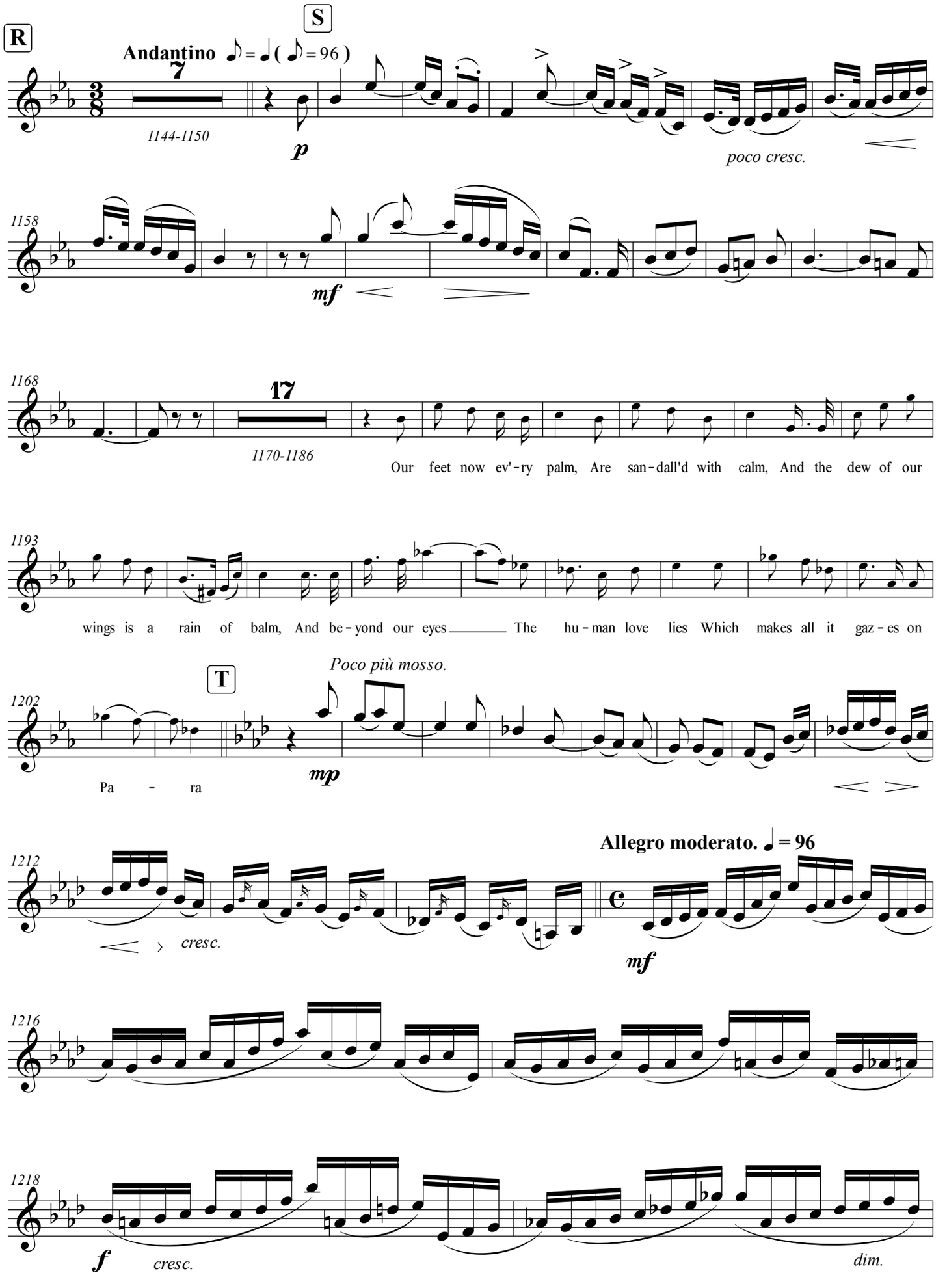
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

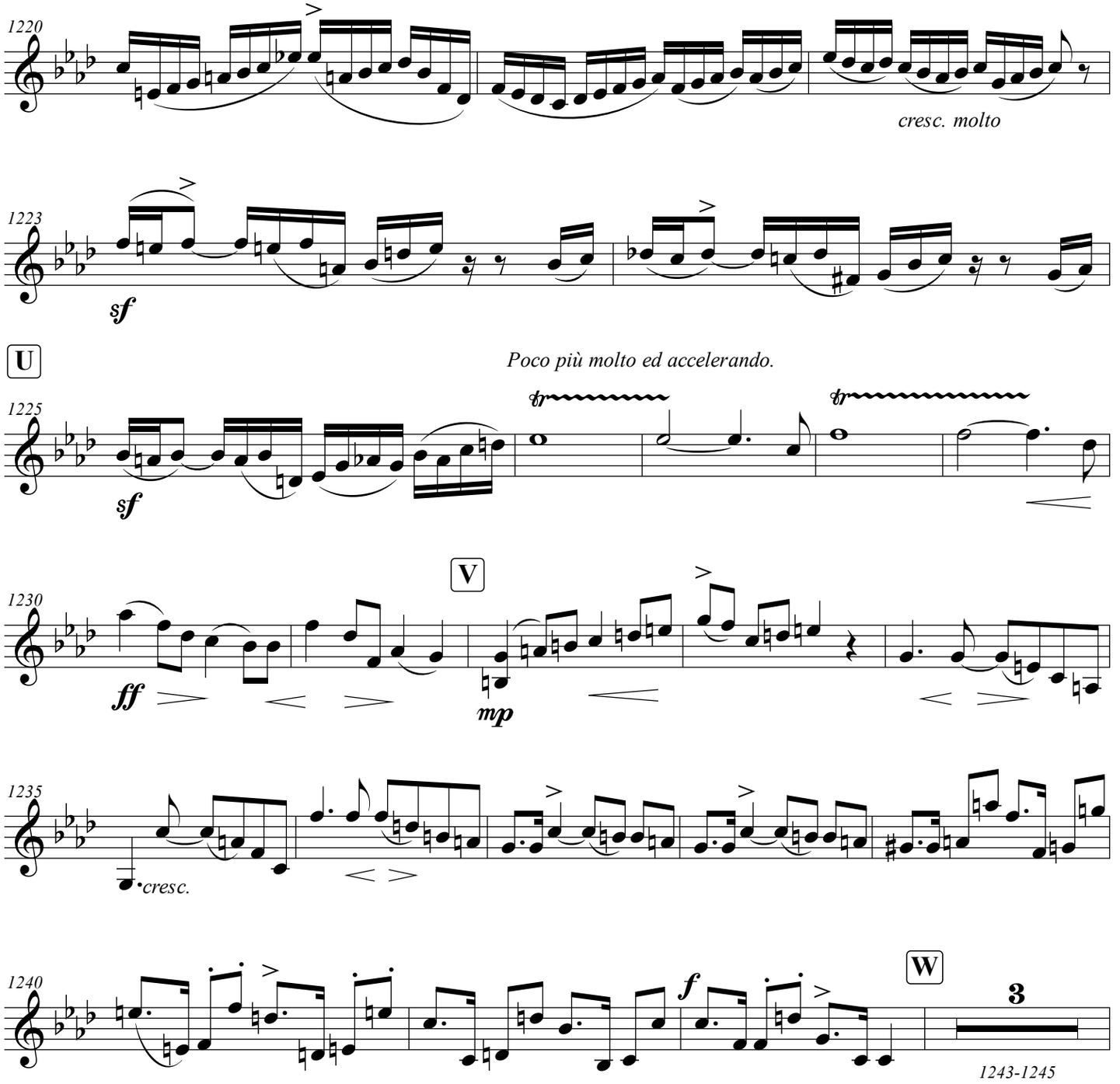


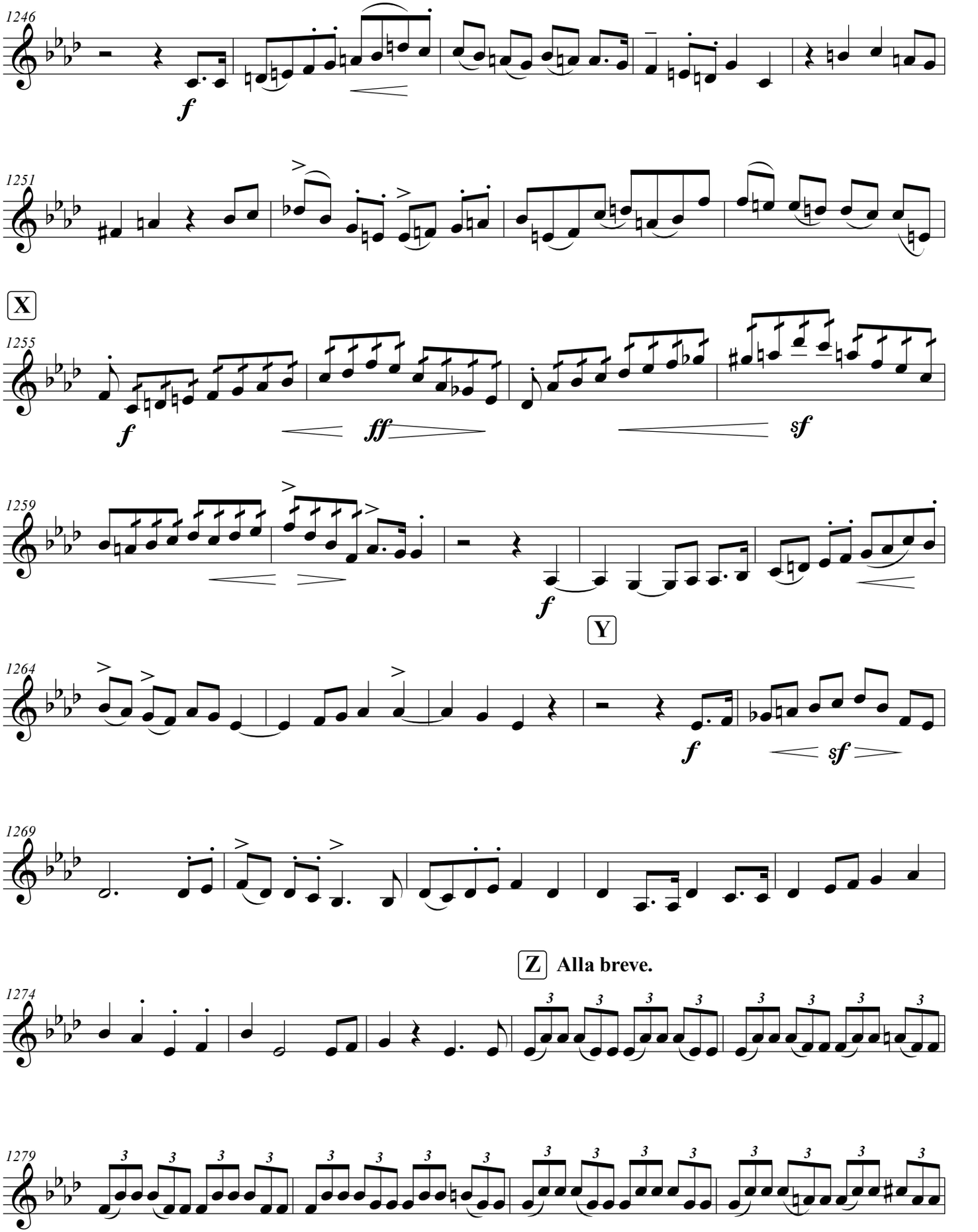

F
5
974-978
p
pizz.
G
13
988-1000
= 126
4
1001-1004
arco
mf
mf cresc.
1010
f
f
1017
sf
H
L'istesso Tempo
sf
mp
1024
cresc.
1032
f p
pizz.
mp
arco
1
1038-1038
p

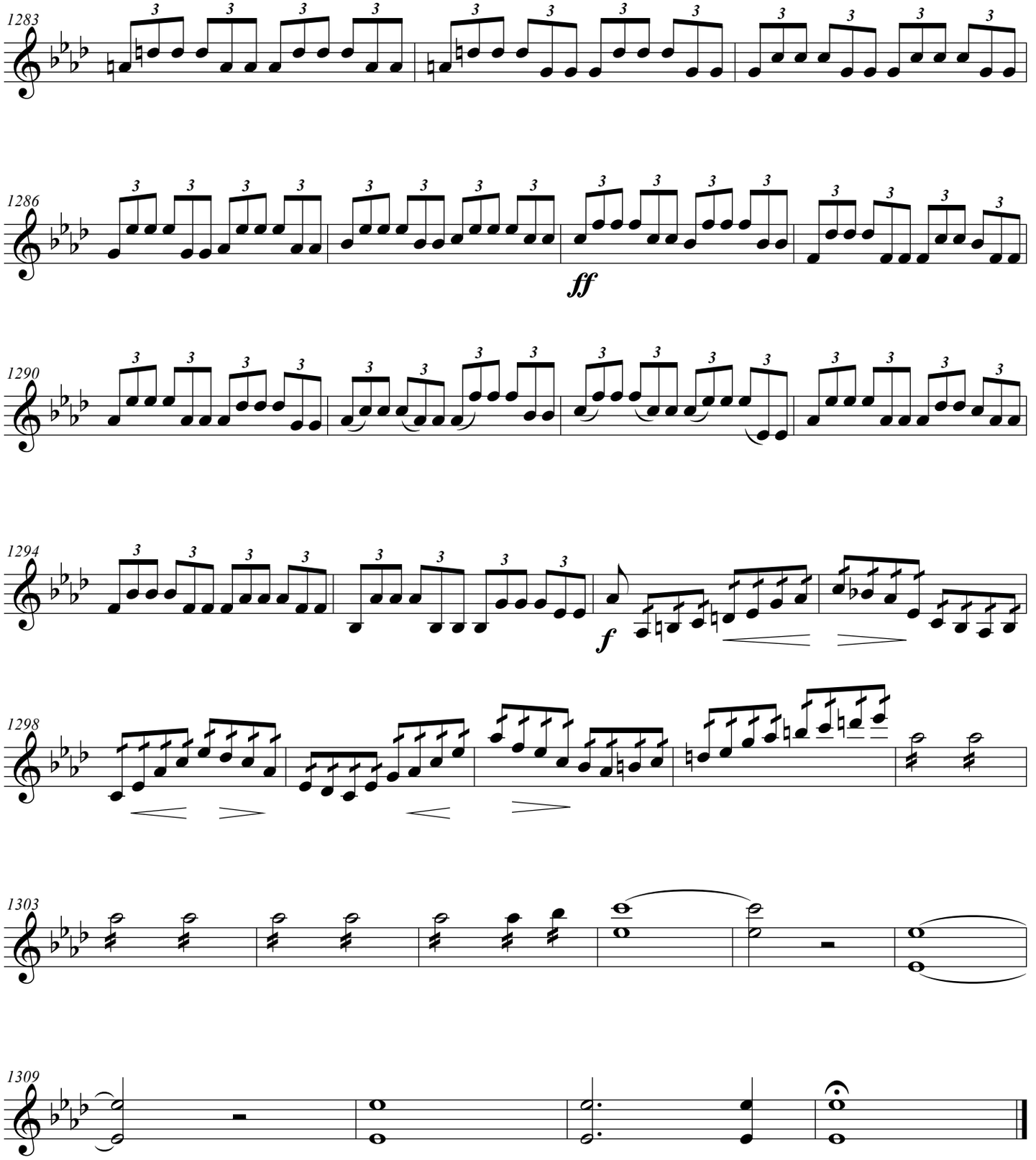

divisi
K
unis.
1039
pp
p
1048
f
cresc.
1056
sf
ff
ff
rit.
L
Allegro molto. ♩= 84
1061
3
ff
6
1066-1071
1072
M
3
sf
1073-1075
sf
sf
f
1080
1086
tr
poco rit. ma non troppo
Più Allegro
N
1093
ff


1099
Presto
mf cresc.
1104
f
O
1109
1114
1119
1123
P
Allegro Moderato ♩ = ♩ (♩ about 96)
rit.
1129
1132-1135
p
1140-1143


R
S
Andantino ♪ = ♩ (♪ = 96)
7
1144-1150
p
poco cresc.
1158
mf
1168
17
1170-1186
Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our
1193
wings is a rain of balm, And be-yond our eyes The hu-man love lies Which makes all it gaz-es on
T
Poco più mosso.
1202
mp
Pa - ra
Allegro moderato. ♩ = 96
1212
cresc.
mf
1216
1218
f
cresc.
dim.


1220
cresc. molto
1223
sf
U
Poco più molto ed accelerando.
1225
sf
tr
tr
1230
ff
V
mp
1235
cresc.
1240
f
W
3
1243-1245


1246
f
1251
X
1255
f
ff
sf
1259
f
Y
1264
f
sf
1269
Z Alla breve.
1274
1279


1283
1286
ff
1290
1294
f
1298
1303
1309

ENGLISH HERITAGE

MUSIC SERIES

LIBRARIES
PUBLISHING
ehms.lib.umn.edu

Catalog Number
1.1/03