

Scenes from Shelley's  
**PROMETHEUS UNBOUND**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

## Clarinet in B $\flat$

$\text{♩} = 50$  A

*f* *pp* *p* *dim.* *pp* 21  
6-26

B

*rit.* *f* *pp* *f* *p* *espress.* *dim.*

*rit.* C **Tempo primo**

*p* *p*

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

*dim.* *pp* 10  
46-55 *p*

A

*p* *pp* *f* *sf* *p* *mp* 3  
59-61

*mp* *cresc. molto* 3

B *Poco più moto.*

*p* *mf* *cresc.* *mf* *f* *sf* 5  
74-78

**C** Andante con moto.

79-82 *p* *dim.* *p*

**D** Più moto.

88 *p* *cresc.*

92 *mf* *mf* *f* *f*

96 *sf* 98-99 *mp* *cresc.* *cresc.*

**E**

102 *cresc.* *sf* *sf* 104-109 *p* < < >

**F** Allegro

113-120 *mf* < *sf* *mf* *sf*

**Adagio**

127 *f* 129-130 *p*

**G**

134 *mp*

141 *f*

Musical staff 141-147. Treble clef, key signature of two sharps (F# and C#). The staff contains several triplet eighth notes. The dynamic marking is *f*. Measure 147 has an accent (>).

**H** 148 *ff* *mp* *dim.* *f* **K**

Musical staff 148-156. Treble clef, key signature of two sharps. Starts with a triplet eighth note (*ff*). Measure 150 has a triplet eighth note (*mp*) and a dynamic marking of *dim.* Measure 153-155 is a triplet whole note (*f*). Section marker **K** is at the end.

157 *p* *p* *pp* *pp* **L**

Musical staff 157-166. Treble clef, key signature of two sharps. Measure 158-161 is a 4-measure rest. Measure 162 has a triplet eighth note (*p*). Measure 163 has a triplet eighth note (*p*). Measure 164-166 is a triplet eighth note (*pp*), with a dynamic marking of *pp* and a hairpin (>). Section marker **L** is at the end.

*p* *p* **15**

Musical staff 167-187. Treble clef, key signature of two sharps. Measure 167-168 is a 2-measure rest. Measure 169 has a triplet eighth note (*p*). Measure 171-185 is a 15-measure rest. Measure 186 has a triplet eighth note (*p*). Measure 187 has a triplet eighth note (*p*).

188 *mf* *mf* *cresc.* *Sostenuto.* **M**

Musical staff 188-195. Treble clef, key signature of two sharps. Measure 188 has a triplet eighth note (*mf*). Measure 190 has a triplet eighth note (*mf*). Measure 191 has a dynamic marking of *cresc.* Measure 192-195 is a triplet eighth note (*Sostenuto.*). Section marker **M** is at the end.

196-198 *mf* *f* **N** *rit.*

Musical staff 196-198. Treble clef, key signature of two sharps. Measure 196-198 is a 3-measure rest. Measure 199 has a triplet eighth note (*mf*). Measure 200-203 is a triplet eighth note (*f*). Section marker **N** is at the end.

**A Tempo** ♩ = 76 - 80 204 *p* *cresc.* *f*

Musical staff 204-209. Treble clef, key signature of two sharps. Measure 204 is a 3-measure rest. Measure 205 has a triplet eighth note (*p*). Measure 206 has a dynamic marking of *cresc.* Measure 207-209 is a triplet eighth note (*f*).

*Sostenuto.* *rit.* **O** *Molto sostenuto.* *mf* *f*

Musical staff 210-218. Treble clef, key signature of two sharps. Measure 210-212 is a 3-measure rest. Measure 213 has a triplet eighth note (*mf*). Measure 214-215 is a triplet eighth note (*f*). Measure 216-218 is a 3-measure rest. Section marker **O** is at the end.

219 *mp* *p* 222-228 *pp*

Musical staff 219-228. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *mp*, *p*, and *pp*. A fermata is placed over measures 222-228, with the number '7' written above it.

233 *mp* *mf* *sf* *mf sf*  $\text{♩} = 80$  **P** Allegro  $\text{♩} = \text{♩}$  238-241

Musical staff 233-241. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *mp*, *mf*, *sf*, and *mf sf*. A tempo marking **P** Allegro is present with a note equal to a quarter note. A fermata is placed over measures 238-241, with the number '4' written above it. A tempo change is indicated by a note equal to a half note.

243 *sf* *sf* *sf* *mf* *cresc.* *sf*

Musical staff 243-247. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *sf*, *sf*, *sf*, *mf*, *cresc.*, and *sf*. There are accents and hairpins throughout the staff.

248 *sf* *ff* *ff*

Musical staff 248-253. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *sf*, *ff*, and *ff*.

254 **R** 258-261 *f*

Musical staff 254-262. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *f*. A fermata is placed over measures 258-261, with the number '4' written above it. A section marker **R** is located above the staff.

263 **S** *f* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

Musical staff 263-268. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *f*, *ff*, and six instances of *sf*. A section marker **S** is located above the staff.

269 *sf* *mf* *cresc.*

Musical staff 269-274. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes with dynamic markings *sf*, *mf*, and *cresc.*

275 **T**

Musical staff 275-279. The staff begins with a treble clef and a key signature of one sharp (F#). It contains a sequence of notes. A section marker **T** is located above the staff.



281 *p*

Musical staff 281-284: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. Each measure begins with a piano (*p*) dynamic marking. The notes are mostly eighth and sixteenth notes, often beamed together, with some slurs over groups of notes.

285

Musical staff 285-286: Treble clef, key signature of one sharp (F#). The staff contains two measures of music. The notes are mostly eighth and sixteenth notes, often beamed together, with some slurs over groups of notes.

287 *ff* *p*

Musical staff 287-290: Treble clef, key signature of one sharp (F#). The staff contains four measures of music. The first measure has a fortissimo (*ff*) dynamic marking. The notes are mostly eighth and sixteenth notes, often beamed together, with some slurs over groups of notes. The last measure has a piano (*p*) dynamic marking and a fermata over the note.

**V** *Con motto.*

291 *ff* *mf* *mf* *p*

Musical staff 291-297: Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. The first measure has a fortissimo (*ff*) dynamic marking. The second measure has a mezzo-forte (*mf*) dynamic marking. The third measure has a mezzo-forte (*mf*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The notes are mostly quarter and eighth notes, with some slurs over groups of notes.

298 *sf* *mf* *cresc. molto*

Musical staff 298-304: Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. The first measure has a sforzando (*sf*) dynamic marking. The second measure has a mezzo-forte (*mf*) dynamic marking. The third measure has a *cresc. molto* marking. The notes are mostly quarter and eighth notes, with some slurs over groups of notes.

305 *f* *sf* *mf* *cresc.* *sempre cresc.*

Musical staff 305-311: Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. The first measure has a forte (*f*) dynamic marking. The second measure has a sforzando (*sf*) dynamic marking. The third measure has a mezzo-forte (*mf*) dynamic marking. The fourth measure has a *cresc.* marking. The fifth measure has a *sempre cresc.* marking. The notes are mostly quarter and eighth notes, with some slurs over groups of notes.

**W**

*rit. al meno mosso.*

312 *ff* *ff* *ff* *p*

Musical staff 312-318: Treble clef, key signature of one sharp (F#). The staff contains seven measures of music. The first three measures have a fortissimo (*ff*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking. The notes are mostly quarter and eighth notes, with some slurs over groups of notes.

319 *p* 7 325-331

Musical staff 319-324: Treble clef, key signature of one sharp (F#). The staff contains six measures of music. The first measure has a piano (*p*) dynamic marking. The seventh measure has a fermata over the note. The notes are mostly quarter and eighth notes, with some slurs over groups of notes.

**X**

A tempo

**Y**

332-333 *f* *sf* *mf* *sempre cresc.*

339 *ff* *ff* *ff* *ff*

345 *ff* *ff* *sf* *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)"

## Clarinet in B $\flat$

Andante con moto.  $\text{♩} = 76$

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-4. Dynamics: *p*, *p*.

Musical staff 2: Treble clef, C major, 4/4 time. Measure 5 is a whole rest. Measures 6-9. Dynamics: *pp*, *poco cresc.*

Musical staff 3: Treble clef, C major, 4/4 time. Measure 10 is a whole rest. Measures 11-14. Dynamics: *f*, *p*.

Musical staff 4: Treble clef, C major, 4/4 time. Measure 15 is a whole rest. Measures 16-22. Dynamics: *p*, *dim.*

Musical staff 5: Treble clef, C major, 4/4 time. Measures 23-30. Dynamics: *p*, *p*.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 31-40. Dynamics: *p*.

Musical staff 7: Treble clef, C major, 4/4 time. Measures 41-50. Dynamics: *cresc.*, *poco cresc.*

404 *poco rit.* **E** *A tempo*

*mf* *p*

*a tempo*

**2**

408-409 *mp* *mp*

414 **F** *rit. molto*

*f dim.* *p*

419 **G** *A tempo*

423 **H**

*p* *f dim.* *cresc.*

429 *Animato.* **K** *Sostenuto.*

*mf* *f*

434 *poco rit.* *tempo*

**2**

*p* *mp* 438-439

**L**

440 *p* *pp* *2* *9*

443-444 445-453 **Begin Clarinet in A**

Clarinet 1

454 *tempo* **M** *tempo*  
*mp* *dim.* 457-458 *p poco cresc.*  
 2

461  
*p poco cresc.* *p*

467 *poco cresc.* *rit.* 471-474 *p* 477-478  
 4 2

479 **N** *f* *ff* 482-484 **O** *largamente.* **O** *Adagio.* *f* *dim.* *p*  
 3 3

**P** *Andante con moto moderato.*  $\text{♩} = 80$  **Q** Clarinet 2  
 490 492-503 504-514 *p* *p*  
 12 11

519 **R** **S**  
*dim.* 522-527 528-530 *p*  
 6 3

535 **T**  
*p* 537-539 *p*

545 *poco rit.* *tempo*  
*pp* 552-554  
 3

W

555 *p*

*cresc. molto*

561 *f* *rit.* X *Meno mosso.* *ten.*

*pp* *pp*

567 *ten.* *ten.* 2

573-574

575 *ten.* *poco rit.* 3

579-581

583 *mp* *p* *dim e poco rit.*

*mp* *p*

Y

589 *pp*

*pp*

594 *poco a poco cresc.*

*poco a poco cresc.*

601 *cresc.* *dim.* 3

608-610

*Sostenuto ad lib.*

**Z**

611

*p* *p*

**2** **3**

617-618 *pp* poco cresc. 622-624 *pp* > *pp* < >



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# SCENE THREE

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

## Clarinet in B $\flat$

**Allegro moderato** ♩ = 76

627-632

**6**

*f* *dim.* ----- *p*

**A**

637

*poco a poco cresc.* *cresc.* -----

642

*mf* *p*

**B** largamente.

648-651

**4**

*p* *cresc.* *cresc.* *cresc.* *ff*

657

*tr* *tr* *ff*

**C**

**Allegro (much faster)** ♩ = 132

661

*ff* *p*

667

*p*

3  
672-674  
*p* *mf* *tr*

680 *Sostenuto.* *mf* *p* *tr* **D** 15 *Sostenuto.* *sf*  
683-697

**E** 699 *Poco meno mosso.* *p* *cresc. >*

703 *ff*

708 *sf*

**F** 713 *Allegro* ♩ = 126 *f* *f*

720 *1*  
727-727

728

*f* *f* < *f*

Musical staff 728-733 in G major, 4/4 time. Measures 728-733. Dynamics: *f*, *f* <, *f*.

734

*poco rit.*

Musical staff 734-740 in G major, 4/4 time. Measures 734-740. Dynamics: *poco rit.*

**G**

Maestoso ♩ = ♩ (♩ = 63)

741

*p* *p*

Musical staff 741-747 in G major, 4/4 time. Measures 741-747. Dynamics: *p*, *p*.

748

*mf* *f* < > *dim.* *pp* **15** *pp*

Musical staff 748-752 in G major, 4/4 time. Measures 748-752. Dynamics: *mf*, *f*, *dim.*, *pp*, *pp*. Rehearsal mark **15** at measure 753.

**K**

769

Musical staff 769-774 in G major, 4/4 time. Measures 769-774.

775

Allegro ♩ = ♩ (♩ = 132)

*ff* **5** *p* *cresc.*

Musical staff 775-782 in G major, 4/4 time. Measures 775-782. Dynamics: *ff*, *p*, *cresc.*. Rehearsal mark **5** at measure 776.

783

*mf*

Musical staff 783-788 in G major, 4/4 time. Measures 783-788. Dynamics: *mf*.

**M**

Allegro molto. (♩ = 140)

789-793

794-797

*mf* *f*

Musical staff 789-797 in G major, 4/4 time. Measures 789-797. Dynamics: *mf*, *f*. Rehearsal mark **M** at measure 789.

801

*mf* *f*

Musical staff 801: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a series of notes starting with a whole note B-flat, followed by quarter notes G-flat, F, E, D, C, B-flat, A, and G. There are rests in the first and last measures. Dynamics are *mf* and *f*.

806

**N**

*f* *ff* *p* **3** 812-814

Musical staff 806: Treble clef, key signature of two flats. The staff contains notes with rests, including a triplet of eighth notes. Dynamics include *f*, *ff*, and *p*. A box labeled 'N' is above the staff. A triplet of eighth notes is marked with a '3' above it. A bracket below the staff indicates a range from measure 812 to 814.

815

*rit. largamente ad lib.*

*mf cresc.* *f* *ff* *sf*

Musical staff 815: Treble clef, key signature of two flats. The staff contains notes with rests, including a triplet of eighth notes. Dynamics include *mf cresc.*, *f*, *ff*, and *sf*. The tempo marking is *rit. largamente ad lib.*

# SCENE FOUR

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

## Clarinet in B $\flat$

Andante  $\text{♩} = 80$

**G** **H** *poco sostenuto*

884-887 *p*

892 *rit.*

895-897

**K** *tempo*

898

*p* *cresc.* *mf dim.*

# 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”

## Clarinet in B $\flat$

**Allegro comodo.** ♩ = 126

**A**

**B**

**C**

**D**

**E**





1051

*f* *ff* *ff*

1059

*rit.*

**L** Allegro molto.  $\text{♩} = 84$

1066-1067

**2**

*f* *ff*

1073

**M** **15** Più Allegro

1077-1091

1093

**N**

*f*

1100

**Presto**

1107

**O**

*f*

1114

*ff* *ff*

1120

**P** Allegro Moderato ♩ = ♩ ( ♩ = about 96 )

1128

1135

1141

1148

1156

5 9

1183

**T**

*Poco più mosso.*

1204

*p* *mf*

1211-1212

1215 **Allegro moderato.** ♩ = 96

*f*

1221

*sf* *f*

**U**

1226 *Poco più molto ed accelerando.*

*ff*

1231

*mp* *mp* *cresc.*

**V**

1236

**W** **Allegro molto. tempo giusto**

1241

*f* *f*

1246

X

1251

1256

1261

**f**

Y

1267

**f**

Z **Alla breve.**

1272

1280

1288

**ff**

1296

1304



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