

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music, London MS 4212
<i>Vocal Score:</i>	Novello Octavo Edition No. 6075
<i>Royal College of Music Library</i>	Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk
<i>Oxford University, Bodleian Music Section, Weston Library</i>	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
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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."

♩ = 50

A **22**

f *pp* >

5-26

B *rit.* **C** **Tempo primo**

27

mf *mp* < *f* *p* *mf*

32-36 37-39

40 **Maestoso ma non troppo lento** ♩ = 60-72 **16**

p < > *dim.* *pp*

46-61

A **B** *Poco più moto.*

62

f *sf* *f* *sf*

64-67

C **Andante con moto.**

72

sf *f* *sf* *p* < >

74-78 79-82

D *Più moto.*

84

< > *p*

85-86

90

mf

95 *cresc.* *ff* 3 3 3 98-100 **3**

101 *f* *cresc.* *ff* *sf* *sf* 104-118 *mf* **E** **15**

Stringendo. *largamente.*

120 *f* *sf* 123-124 *f* *sf* **F** **2** **Allegro**

G **5** **3** **6** 126-130 131-133 134-139 *mp* *f*

Adagio

144 *cresc.* *ff* 149-155 *f* **H** **K** **7**

157 *p* **L** **8** **2** *mf* **4** 158-165 166-167 170-173

174 *pp* **2** *sf* *p* **1** 176-177 181-181

182 *sf* *mf* *p* **M** **2** **9** 186-187 190-198

199 N

mf *cresc.* *f* *rit.*

Detailed description: Musical staff for measures 199-203. It begins with a half rest, followed by a series of eighth notes with slurs and accents. The dynamics range from mezzo-forte (mf) to forte (f), with a crescendo (cresc.) and a ritardando (rit.) marking. A box labeled 'N' is positioned above the staff.

204

A Tempo ♩ = 76 - 80

mf *f*

Detailed description: Musical staff for measures 204-210. It starts with a half rest, followed by eighth notes and triplets. Dynamics range from mezzo-forte (mf) to forte (f). A tempo marking 'A Tempo' with a quarter note equal to 76-80 is present.

Sostenuto. *rit.* O *Molto sostenuto.*

3 210-212 *mf* 3 216-218

Detailed description: Musical staff for measures 210-218. It features a half rest, followed by a triplet of eighth notes, and another half rest. Dynamics range from mezzo-forte (mf) to forte (f). Performance markings include 'Sostenuto.', 'rit.', and 'Molto sostenuto.'. Boxed letters '3' and 'O' are present.

219

mp *p* 222-232 233-236

Detailed description: Musical staff for measures 219-236. It includes a half rest, eighth notes, and a half note. Dynamics range from mezzo-piano (mp) to piano (p). Measure numbers 222-232 and 233-236 are indicated.

P **Allegro** ♩ = ♩

sf 238-245 *mf* *cresc.* *sf* *f* *ff*

Detailed description: Musical staff for measures 237-245. It starts with a half rest, followed by eighth notes and a sixteenth-note run. Dynamics range from sforzando (sf) to fortissimo (ff). A boxed letter 'P' and tempo marking 'Allegro' are present.

250

ff *sf* *ff*

Detailed description: Musical staff for measures 250-255. It features triplet eighth notes. Dynamics range from fortissimo (ff) to sforzando (sf).

R

258-263 *ff*

Detailed description: Musical staff for measures 256-263. It begins with a sixteenth-note run, followed by a half rest and a half note. Dynamics range from fortissimo (ff). A boxed letter 'R' is present.

S

sf *sf* *sf* *sf* *sf* *sf* *sf* 270-271

Detailed description: Musical staff for measures 266-271. It consists of a series of quarter notes, each with an accent. Dynamics range from sforzando (sf). A boxed letter 'S' is present.

272 *mf* 276-277 **2**

278 **T** *ff* 280-284 *p* Flute 1 & Piccolo

286 *ff*

V *Con motto.* 289-293 *mf* 295-295 *mf* 296-300 *sf* 302-308 *ff*³

W 310-312 *f* 8^{va} *ff* *ff* *ff* *ff* 317-331 *ff*³

X *A tempo* 332-333 *f* *sf* *mf* *sempre cresc.* **Y**

338 *cresc.* *cresc.* *ff*

343 *ff* *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)"

Andante con moto. ♩ = 76

348-349

mp

354

poco rit. **A** *a tempo*

355-359

p

363-371

372

B *sostenuto ad lib.* **C**

sf *p*

378-382

383

Tempo primo

p *p* *dim.*

390

rit. **D** *Andante molto sostenuto.* ♩ = 96

392-393

p

395-397

398

p *cresc.*

402

poco cresc. *p*

404 *mf* *p*

406 *poco rit.* **E** *A tempo* **6** *f dim.*

408-413

F *rit. molto* **G** *A tempo*

416 *p* *p*

421 *cresc.* *p*

425 *f dim.* **H** **3** **K** *f*

428-430

433 *Sostenuto.* *poco rit.* *tempo* **3**

p *mp* 438-440

L *Ma poco più sostenuto.* *tempo* **M** *tempo*

441 **11** **5** **2**

pp 443-453 454-458 459-460

461 *p* < *sf* > 463-464 **2** *p*

Musical staff 461-464. Key signature: three sharps (F#, C#, G#). Measure 461 starts with a dynamic of *p*. A crescendo leads to *sf* in measure 463. A fermata covers measures 463-464, with a '2' above it. The staff ends with a dynamic of *p*.

468 *poco cresc.* > 471-473 *mp* 476-478 **3** *rit.* **3**

Musical staff 468-478. Key signature: three sharps. Measure 468 starts with *poco cresc.*. A crescendo leads to *mp* in measure 471. A fermata covers measures 471-473, with a '3' above it. The staff continues with a *rit.* marking and another fermata covering measures 476-478, also with a '3' above it.

479 **N** *f* < *ff* *largamente.* **3** **O** Adagio. ♩ = ♩ **5** 482-484 485-489 **3/4**

Musical staff 479-489. Key signature: three sharps. Measure 479 starts with a boxed 'N' and a dynamic of *f*. A crescendo leads to *ff*. The tempo changes to *largamente.* in measure 482. A fermata covers measures 482-484, with a '3' above it. The tempo changes to *Adagio.* in measure 485, with a note equal to a quarter note. A fermata covers measures 485-489, with a '5' above it. The staff ends with a 3/4 time signature.

P 490 *Andante con moto moderato.* ♩ = 80 *p* < *mf* > 497-503 **7**

Musical staff 490-503. Key signature: three sharps. Measure 490 starts with a boxed 'P' and a tempo of *Andante con moto moderato.* with a quarter note equal to 80. The dynamic is *p*. A crescendo leads to *mf* in measure 497. A fermata covers measures 497-503, with a '7' above it.

Q 504 *poco rit.* **M** *mp* > 505-515 *p* > **3** 519-521 **R** *p*

Musical staff 504-521. Key signature: three sharps. Measure 504 starts with a boxed 'Q' and a dynamic of *mp*. A crescendo leads to *p* in measure 505. A fermata covers measures 505-515, with an 'M' above it. The staff continues with a dynamic of *p* and a crescendo leading to a fermata covering measures 519-521, with a '3' above it. The staff ends with a boxed 'R' and a dynamic of *p*.

524 **S** *p* < > **4** 529-532 *p*

Musical staff 524-532. Key signature: three sharps. Measure 524 starts with a boxed 'S' and a dynamic of *p*. A crescendo leads to a fermata covering measures 529-532, with a '4' above it. The staff ends with a dynamic of *p*.

T 535 *p* < > 537-542 *p* < > 545-547 *poco rit.* *tempo* **6** **3**

Musical staff 535-547. Key signature: three sharps. Measure 535 starts with a boxed 'T' and a dynamic of *p*. A crescendo leads to a fermata covering measures 537-542, with a '6' above it. The staff continues with a dynamic of *p* and a crescendo leading to a fermata covering measures 545-547, with a '3' above it. The staff ends with a *poco rit.* marking and a *tempo* marking.

550 **W** *p* **3** 552-554 *p* **3** **3** **3**

Musical staff 550-554. Key signature: three sharps. Measure 550 starts with a boxed 'W' and a dynamic of *p*. A fermata covers measures 552-554, with a '3' above it. The staff continues with a dynamic of *p* and three triplets, each with a '3' below it.

558

3 3 3 3 3

tr

mp \longleftarrow *f*

rit.

X

563

Meno mosso.

pp *pp*

ten. *ten.*

571

ten. *poco rit.*

2

573-574

p

579

p *p* *p*

586

dim e poco rit.

Y

pp *p*

592

p

601

cresc. *dim.*

3

608-610

C

Flute 1

611 *Sostenuto ad lib.* **Z**

p 614-615 *p* < *p* <

618

> *poco cresc.* *dim.* 622-623 *pp* < > *pp* < >

SCENE THREE

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

Allegro moderato ♩ = 76

627-630 **4** *mp* *cresc.* **f**

634 *dim.* **A** **4** 637-640 *mf*

642 **f** **p** **6** 648-653

654 **f** *cresc.* **3** **B** *largamente.* **3** 656-658 **ff** *tr*

660 **ff**

C **Allegro (much faster)** ♩ = 132 **3** 664-666 **p** **p** **7** 671-677

678 *mf* *tr* *Sostenuto.* *mf* *tr*

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

15 *sf* 4 *p*

683-697 699-702

705 *ff* 2 *ff*

707-708 3 3 3

710 *sf* **F** *Allegro* ♩ = 126 *f*

3 3

716 *f*

724 3 *f* *f*

725-727

733 *f* *poco rit.*

G *Maestoso* ♩ = ♩ (♩ = 63)

3 *p* *sf* *f* *dim.*

741-743

751 **H** **15** Clarinet 1 & 2 **K**

pp 753-767

Detailed description: This musical staff covers measures 751 to 767. It begins with a treble clef and a key signature of two flats. Measure 751 contains a whole note chord with a boxed letter 'H' above it. A double bar line follows. Measure 752 contains a whole note chord with a boxed letter 'K' above it. A second double bar line follows. From measure 753 to 767, there is a continuous sequence of eighth notes, each beamed in pairs and tied across the bar lines. The dynamics are marked *pp* at the beginning and remain constant throughout the passage.

775 **L**

Allegro ♩ = ♩ (♩ = 132)

Sostenuto. **4**

ff 776-779 *p* *cresc.*

Detailed description: This musical staff covers measures 775 to 779. It starts with a treble clef and a key signature of two flats. Measure 775 begins with a boxed letter 'L' above it. The tempo is marked **Allegro** with a quarter note equal to 132 beats per minute. The instruction *Sostenuto.* is written above the staff. Measure 776 contains a whole note chord with a boxed letter '4' above it. A double bar line follows. From measure 777 to 779, there are quarter notes with slurs, followed by a final quarter note with a slur. The dynamics are marked *ff* at the start, *p* in measure 778, and *cresc.* at the end.

783

mf

Detailed description: This musical staff covers measures 783 to 787. It begins with a treble clef and a key signature of two flats. Measure 783 starts with a boxed letter 'M' above it. The staff contains a series of notes with slurs, including some with accidentals. The dynamics are marked *mf* at the beginning.

788 **M** **Allegro molto.** (♩ = 140)

5 **8**

mf 789-793 794-801

Detailed description: This musical staff covers measures 788 to 803. It starts with a treble clef and a key signature of two flats. Measure 788 begins with a boxed letter 'M' above it. The tempo is marked **Allegro molto.** with a quarter note equal to 140 beats per minute. Measure 789 contains a whole note chord with a boxed letter '5' above it. A double bar line follows. Measure 790 contains a whole note chord with a boxed letter '8' above it. A double bar line follows. From measure 791 to 803, there are eighth notes beamed in groups of three, with slurs and accents. The dynamics are marked *mf* at the start.

804 **N**

f *sf* *p*

Detailed description: This musical staff covers measures 804 to 808. It begins with a treble clef and a key signature of two flats. Measure 804 starts with a boxed letter 'N' above it. The staff contains eighth notes beamed in groups of three, with slurs and accents. The dynamics are marked *f*, *sf*, and *p* across the measures.

9

809-817 *f* *ff* *sf*

Detailed description: This musical staff covers measures 809 to 817. It begins with a treble clef and a key signature of two flats. Measure 809 contains a whole note chord with a boxed letter '9' above it. A double bar line follows. From measure 810 to 817, there are quarter notes with slurs and accents. The dynamics are marked *f*, *ff*, and *sf* across the measures.

SCENE FOUR

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

Andante ♩ = 80

825-830

832

834-839

842-843

844-845

849-850

851-853

859-862

865-874

875-877

878-879

882-883

884-888

889-890

895-897

K

898

tempo

Musical notation for Flute 1, measures 898-901. The notation is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. Measure 898 contains a whole rest. Measure 899 contains a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. Measure 900 contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. Measure 901 contains a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A dynamic marking of *mf* is placed below the first measure of the melodic line. A hairpin crescendo is shown below the notes in measures 899 and 900, and a hairpin decrescendo is shown below the notes in measures 900 and 901. The piece concludes with a double bar line at the end of measure 901.

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

909

A

13

913-925

mp

928

B

♩ = 120

17

C

2

930-946

947-948

mf

mf

954

D

964

a tempo

E

5

f

f

973-977

978

F

f

mp

mp

3

3

988

G

9

9

992-1000

1001-1009

f

1012 *f* *ff* 6 *f* *sf*

H 2 *L'istesso Tempo* 22 **K** Oboe 1 & 2

1019-1020 1021-1042

1048 *f* **Allegro** ♩ = ♩ (♩ = 132)

1056 *ff* *ff* *ff* *rit.*

1063 *ff* *sf* **L** **Allegro molto.** ♩ = 84 2 1066-1067

1071 *ff*

M 15 **Più Allegro** **N** *f* *ff*

1077-1091

1098 *ff* **Presto** 3 1104-1106

1107 O

f

1113-1115 *ff*

1122

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

1130 *mp*

1135 *rit.* *rall.* 4 1140-1143

R Andantino ♩ = ♩ (♩ = 96) **S**

1144-1150 *p*

1158 Sopranos **33** *mf* 1164-1196 The hu - man love

1199 **T** *Poco più mosso.* *mp* lies Which makes all it gaz - es on Pa - ra

Allegro moderato. ♩ = 96

1208

1209-1212 *mf* *cresc.* *f*

1217

1222

sf *f* **U**

Poco più molto ed accelerando.

1228

ff *mp* **V** 1234-1236

1237

1240

sf *f* **W** **Allegro molto. tempo giusto**

1243-1253

1254 X

ff

3

1261-1263

f *ff*

Y

1268

ff

1273 Z **Alla breve.**

f

1281

ff

1289

ff

1297

ff

1305

ff



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