

Scenes from Shelley's  
**PROMETHEUS UNBOUND**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Harp

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

TACET

# 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)"

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

Andante con moto. ♩ = 76

Andante molto sostenuto. ♩ = 96

Horn 2

399

*p*

402

405

*poco rit.* **E** **F**

A tempo

9 4

407-415 416-419

9 4

**G**

*tempo*

420

*p*

422

*dim.*

4  
424-427  
4

**H**

*Animato.*

428

*p*

*cresc.*

**K**

*Sostenuto.*

431

*f*

434

*f*

*8va*

*poco rit.*

*sf*

**L**

5 12 5

436-440 442-453 454-458

5 12 5

**M** **N** **O** Adagio. ♩ = ♩

21 4 5

459-479 481-484 485-489

21 4 5

**P** Andante con moto moderato. ♩ = 80 **Q** **R**

2 12 18 6

490-491 492-503 504-521 522-527

2 12 18 6

**S** **T** **W** **X** *Meno mosso.*

8 19 8 16

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

8 19 8 16

**Y** **Z**

11 21 5 11

579-589 590-610 611-615 616-626

11 21 5 11

**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**



# 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

<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>
10	18	17	16	10	6
902-911	912-929	930-946	947-962	963-972	973-978
10	18	17	16	10	6
					22
979-1000					

<b>G</b>	<b>H</b>	<b>K</b>	<b>L</b>	<b>M</b>
20	22	22	11	15
1001-1020	1021-1042	1044-1065	1066-1076	1077-1091
20	22	22	11	15
				4
				1092-1095

<b>N</b>	<b>O</b>	<b>P</b>	<b>R</b>
7	9	20	8
1096-1102	1103-1111	1112-1131	1132-1139
7	9	20	8
			4
			1140-1143
			1144-1150

<b>S</b>	<b>T</b>	<b>U</b>	<b>V</b>	<b>W</b>	<b>X</b>
52	11	10	7	11	12
1152-1203	1204-1214	1215-1224	1225-1231	1232-1242	1243-1254
52	11	10	7	11	12
					5
					1255-1259

Y

1260 Timpani *ff*

1 8

1268

9 16

1276 **Z** *Alla breve.* *mf*

3

1279

3

1282

3

1285

Musical score for measures 1285-1287. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a melodic line with triplets of eighth notes. The left hand provides a rhythmic accompaniment with triplets of eighth notes.

1288

Musical score for measures 1288-1290. The right hand continues with triplets of eighth notes. The left hand features a triplet of eighth notes in the first measure, followed by a *ff* dynamic marking. The piece concludes with a final chord in the right hand.

1291

Musical score for measures 1291-1293. This section consists of sustained chords in both hands, with some notes marked with a fermata. The right hand chords are primarily in the upper register, while the left hand chords are in the lower register.

1294

Musical score for measures 1294-1296. This section consists of sustained chords in both hands, with some notes marked with a fermata. The right hand chords are primarily in the upper register, while the left hand chords are in the lower register.

1297

Musical notation for measures 1297-1300. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The music features a series of triplet eighth notes in both the treble and bass staves. The treble staff begins with a triplet of eighth notes on G4, A4, and B4. The bass staff begins with a triplet of eighth notes on G3, F3, and E3. The pattern continues with various intervals and octaves.

1300

Musical notation for measures 1300-1303. This system continues the triplet eighth note pattern. A dashed line labeled "8va" is positioned above the treble staff in the final measure, indicating an octave transposition. The bass staff continues with its triplet eighth notes.

1303

Musical notation for measures 1303-1306. A dashed line labeled "(8va)" is positioned above the treble staff in the first measure, indicating an octave transposition. The triplet eighth note pattern continues in both staves.

1306

Musical notation for measures 1306-1312. The music consists of sustained chords in both the treble and bass staves. Above the treble staff, the number "6" is written, indicating a six-measure rest. Below the bass staff, the number "6" is written, also indicating a six-measure rest. The measure numbers "1307-1312" are centered between the staves.





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 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

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