

Scenes from Shelley's  
**PROMETHEUS UNBOUND**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Viola

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

con sord.      divisi

**A**

*pp*      5-7      *pp cresc.*      **f**

10

**f dim.**

16

**f dim.**

21

*cresc.*      *cresc.*      **ff dim.**      *cresc.*

**B**      *rit.*      **C** **Tempo primo**      senza sord.

27

**f** >      28-36      **p**      **sf** > **p**      40-45

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

46

*f* 9 48-56 *mp*

59

*cresc.*

**A**

63

*sf p p sf p sf p*

**B** *divisi Poco più moto.*

67

*sf p cresc. cresc.*

72

*sf p rit. poco rit.*

**C** *Andante con moto.*

78

*mp ppp poco cresc.*

83

*p dim. p*

**D** *Più moto.*

88

*mp p sempre cresc.*

92

96

99

**E**

103

109

116

119

123-124

**F**

**Allegro**

125

*sf* *f* *meno forte.*

128

*dim.* *sf* *rit.* **Adagio**

**G**

133

*pp* *divisi* *unis.* *p* *p* *poco a poco cresc.*

140

*sempre cresc.*

**H**

147

*f* *p* *p*

**K**

154

*p* *mf* *f* *p* 159-161

**L**

162

*p* *pp* *poco rit.* 167-170 *p*

173

*pp* *pp* *pp* *p*



181

*mf* *f* *p*

188

**M** *Sostenuto.* **4**

*mf < f* *mf* 192-195 *mf*

198

**N** *rit.* **A Tempo** ♩ = 76 - 80

200-202 *mf*

205

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

211

*più molto.* *Sostenuto.* **O** *Molto sostenuto.* **2**

*f* 214-215 *p* *p*

219

**11** ♩ = 80 **4**

*mf* *p* 222-232 233-236

**P** Allegro  $\text{♩} = \text{♩}$

237

*sf* *mp dim.* -----

242

*pp* *p* *poco a poco cresc.* -----

244

246

*mf* *sf*

250

*ff* *sf*

255

**R** *sf* *mf*

261

*cresc.*

265

**S** *sf* *ff*

270 *mp cresc.* *cresc. molto*

275 *mf sf*

**T**

279 *sf f mf poco cresc.*

283 *cresc.*

285

287 *ff dim.*

289 *ff mp*

293 pizz. arco V *Con motto.*

*p*

297

*cresc.*

300

*cresc.* *sf* *cresc.*

304

308

*f* *cresc.*

312 W

*ff* *ff*

316 X *A tempo*

15

317-331

*ff* *mp* *cresc. molto*

334 Y

*sf* *mf* *sempre cresc.*

338

*ff*

This system contains measures 338 through 341. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first two measures feature a melodic line with eighth and sixteenth notes. The final two measures consist of a sustained chord, with the dynamic marking *ff* (fortissimo) placed below the staff.

342

This system contains measures 342 through 345. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure has a melodic line with a flat. The following three measures are characterized by a rhythmic pattern of eighth notes with accents (>) and slurs. The system concludes with a final note and a rest.

346

*ff* *sf*

This system contains measures 346 and 347. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Measure 346 starts with a rest, followed by a melodic phrase with an accent (>) and a dynamic marking of *ff*. Measure 347 features a sustained chord with a dynamic marking of *sf* (sforzando).

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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)"

Andante con moto.  $\text{♩} = 76$  *poco rit.* **A**

5

348-352 *mp*

357 2 360-361

363

368 *cresc.*

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

373 3 375-377 *pp poco cresc. sf sf >*

*dim. p > pp*

**Tempo primo**

381 2 2 385-386 *mf* 388-389

*> sf dim.----- pp*

Andante molto sostenuto. ♩ = 96

390

*rit.*  
*pizz.*

**D**

*pizz.*

*p*

*mp*

396

400

404

*arco*

*poco rit.*

**E**

**A tempo**

*pizz.*

*p*

*p*

409

*poco rit.*

*mf*

*< >*

*arco*

*pizz.*

413

*arco*

*f*

**F**

*< >*

417

*rit. molto*

**G**

*tempo*

*pizz.*

*p*

*p*

*p*

421

*cresc.*

*arco*  
*divisi*

*pp*  
*arco*

*cresc.*



426 **H** unis. arco *Animato.*  
*f* *dim.* *p* *cresc.*

431 **K** *Sostenuto.*  
*cresc.* *f* 3

434 *poco rit.* **L**  
*ff* 3 436-438 *pp* *pp*

*Ma poco più sostenuto.* *Sostenuto.*  
3 443-445 *p*

450 *divisi* *rit.* *rit. cresc.*

454 *tempo* *dim.* *poco rit.*  
1 458-458

**M** *a tempo*  
 459 unis. 3 3 3 3 3 3 3 3 3 3 3 3  
*pp*

462 3 3 3 3 **15**  
 464-478 *mf* *f*

**N**

481 *largamente.* **O** Adagio. ♩ = ♩  
*f* *p* *pp* *cresc.*

488 **P** *Andante con moto moderato.* ♩ = 80  
*< f > p* *p*

494 3 3 3 **5**  
 496-500 *p*

**Q** 504 *p*

509 3 3 3 3 3 3 3 3 3 3 3 3

514 *poco rit.*  
*p* *p*

520-521 **R**

*pp* < > < > *pp*

527 **S**

*pp*

532

*pp*

536 **T**

*poco cresc.*

540

*p*

545

*poco rit.* *tempo*  
*pp*

550 **W**

*pp* *divisi* *unis.* *p* *p*

559 **X**

*rit.* *Meno mosso.* **24** *Violin I*  
*cresc. molto* 563-586

589 Y con sord. *pp*

594

599 *poco a poco cresc.*

604 *dim.* *p* 608-610

Z 611-615 *p* *p*

620 *dim.* *pp* *pp*

# SCENE THREE

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

**Allegro moderato** ♩ = 76

*p* *poco cresc.*

631

*p*

**A**

636

*p* *poco a poco cresc.*

641

*f*

646

*dim.*

651

*sf* *ff*

**B**

*largamente.*

656

*pizz.*

*f* **1** 659-659

Viola

C

Allegro (much faster) ♩ = 132

660

arco *tr*  
*f* *p*

667

arco  
 3  
 671-673  
*f* *cresc. molto* *p*

676

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

D

Meno mosso. ♩ = 96

682

3  
*sf* *p*

685

688

691

694

697 *Sostenuto.* **E** *Poco meno mosso.*

*p*

Detailed description: Musical staff 697-700. Starts with a whole rest. From measure 698, a melodic line begins with a half note G3, followed by eighth notes. Dynamics include *p* and accents.

701

*cresc.*

Detailed description: Musical staff 701-704. Continuation of the melodic line from the previous staff. Dynamics include *cresc.* and accents.

705

*ff*

Detailed description: Musical staff 705-708. Continuation of the melodic line. Dynamics include *ff* and accents.

709

*sf*

Detailed description: Musical staff 709-712. Continuation of the melodic line. Dynamics include *sf* and accents.

**F** *Allegro* ♩ = 126 **G** *Maestoso* ♩ = ♩ (♩ = 63) *divisi*

14 12

713-726 *ff* 729-740 *pp*

Detailed description: Musical staff 713-740. Section F (measures 713-726) is marked *Allegro* with a tempo of 126. Section G (measures 729-740) is marked *Maestoso* with a tempo of 63 and *divisi*. Dynamics include *ff* and *pp*.

742

*pp* *mf*

Detailed description: Musical staff 742-748. Continuation of the melodic line. Dynamics include *pp* and *mf*.

**H** (♩ = 66) **K**

16

753-768 *pp*

Detailed description: Musical staff 749-770. Section H (measures 749-768) is marked with a tempo of 66. Section K (measures 771-777) is marked *pp*. Dynamics include *p* and *pp*.

771 *Allegro* ♩ = ♩ (♩ = 132)

*cresc.* *ff* 2 776-777

Detailed description: Musical staff 771-777. Section starting at measure 771 is marked *Allegro* with a tempo of 132. Dynamics include *cresc.* and *ff*. A fermata is present over measures 776-777.

778 *Tempo* L

*mp cresc.* *mf*

782-783

785 M *Allegro molto.* (♩ = 140)

*sf* *f* *mf*

789-793

795

*mp*

801

*sf*

N

807

*ff* *mf*

811

*mp*

816 *rit.* *largamente ad lib.*

*sf* *f* *ff* *sf*



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# 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

9

A

con sordini

822-830

*pp*

836

divisi

*pp sempre*

840

B

845

*p*

C

Poco più moto.

849

unis.

*mp*

*p*

853

**D**

857

Musical staff for measure 857, starting with a treble clef and a key signature of one flat. The notation includes quarter notes, eighth notes, and a half note.

**E**

862

senza sord.

divisi

*poco a poco cresc.*

Musical staff for measure 862, featuring a dynamic marking of *f* and a *p* dynamic marking. The notation includes chords and moving lines.

867

*cresc.*

unis.

Musical staff for measure 867, featuring a dynamic marking of *mp*. The notation includes moving lines and slurs.

872

**F**

Musical staff for measure 872, featuring a dynamic marking of *mp* and a triplet of eighth notes.

877

*trm* largamente.

Musical staff for measure 877, featuring a dynamic marking of *f* and *p*, and a triplet of eighth notes.

882

**G**

Musical staff for measure 882, featuring a dynamic marking of *mp* and a slur over the notes.

887

**H**

*poco sostenuto*

divisi

2

Musical staff for measure 887, featuring a dynamic marking of *p* and *cresc.*, and a double bar line with a fermata.

889-890

893

*rit.*

Musical staff for measure 893, featuring a dynamic marking of *f* and *dim.*, and a change in time signature to 4/2.

**K**

898

*tempo*

unis.

pizz.

2

Musical staff for measure 898, featuring a dynamic marking of *p* and a double bar line with a fermata.

899-900

# 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

**A** *poco sostenuto* pizz. **10** **8**

902-911 912-919 *p* *p* *p*

925 *poco rit.* arco **B** ♩ = 120 *p* *p* *p*

933 *mf* *dim.*

940 **2** 945-946

**C** 947 *pp* *pp*

955 *tr* **D**

964 *a tempo* pizz. *p*

973 **E** **F** pizz. **5**

*mf* 974-978 *p*

987 **G**  $\text{♩} = 126$  arco *marcato* **13** *cresc.*

988-1000 *mp* *cresc.*

1007 *f* *f*

1015 **H** *L'istesso Tempo* *sf* *sf*

1022  $\text{♩} = 120$  *mp* *cresc.*

1030 *f* *p* pizz. *mp* *p* arco **1** 1038-1038

**K**

1039 *divisi*

*pp* *p*

1046

*f cresc.*

1054

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

**L** Allegro molto. ♩ = 84

1062

6  
1066-1071 *sf*

**M**

1073-1075 *sf* *sf* 1077-1079 *f*

1083

**Più Allegro**

1089 *poco rit. ma non troppo* *ff*

**N**

1096

1102 **Presto**

1107

1113

1118

1122

1127 **P Allegro Moderato** ♩ = ♩ about 96

1137 *rit.* *rit.*

Viola

**R** **Andantino** ♩ = ♩ (♩ = 96) **S**

1144 *pizz.* *mp* **5** *p* *p* *pizz.*

1146-1150

1154 *arco*

1160

1166 *pizz.* **10** *p*

1171-1180

1181 *arco divisi* **18** *p*

1186-1203

**T** 1204 *mp* *Poco più mosso.*

**Allegro moderato.** ♩ = 96

1210 *cresc.* *mf*

1216 *f*



*Poco più molto ed accelerando.*

1222 *sf* **U** *divisi*

1227 *ff*

**V** 1232 *mp*

1237 *f* **W** **1** 1243-1243

**Allegro molto. tempo giusto**

1244

*f*

1249

1254

X

*f* *ff* *sf*

1259

*ff*

1262

Y

1268

Z **Alla breve.**

1274

1280

1286

*ff*

This system contains six measures of music in bass clef. The first five measures consist of a steady eighth-note accompaniment of dyads. The sixth measure features a more complex rhythmic pattern with sixteenth notes. A fortissimo (*ff*) dynamic marking is centered below the first three measures.

1292

*f*

This system contains six measures of music in bass clef. It continues the eighth-note accompaniment from the previous system. The sixth measure has a crescendo hairpin. A forte (*f*) dynamic marking is centered below the fourth measure.

1298

This system contains four measures of music in bass clef. The first two measures continue the eighth-note accompaniment, while the last two measures feature a more active melodic line with eighth-note runs.

1302

This system contains six measures of music. The first five measures are in treble clef and consist of a series of chords. The sixth measure is in bass clef and features a long, sustained note with a fermata.

1308

divisi

This system contains six measures of music in bass clef. The first measure is marked "divisi" and features a complex chord with multiple notes. The following measures consist of sustained chords and dyads.



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