

Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Violin I-A

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

Professor of Music

*University of Minnesota - School of Music
Minneapolis, Minnesota USA*

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

Michael Mullen, Ass’t. Librarian - mmullen@rcm.ac.uk

Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk

David Fielding - dhcfielding@charter.net

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."

$\text{♩} = 50$

con sord. divisi **A**

10
5-14

pp *p* *f*

17

dim. *cresc.* *cresc. f*

23 **B**

cresc. *f* *rit.*

C

9 **Tempo primo** 5 *senza sord.*

28-36 40-44

sf *p* *p*

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

12

48-59

60 A

mp *sf* *p*

Detailed description: Musical staff 60-63. Measure 60 starts with a whole rest, followed by eighth-note triplets. Measure 61 continues with eighth-note triplets and a dotted quarter note. Measure 62 features eighth-note triplets and a dotted quarter note. Measure 63 ends with a whole rest. Dynamics: *mp* (measures 60-61), *sf* (measures 62-63), *p* (measures 62-63).

64

p *sf* *p* *sf* *p* *cresc. molto*

Detailed description: Musical staff 64-67. Measure 64 starts with a whole rest, followed by eighth-note triplets. Measure 65 continues with eighth-note triplets and a dotted quarter note. Measure 66 features eighth-note triplets and a dotted quarter note. Measure 67 ends with a whole rest. Dynamics: *p* (measures 64-65), *sf* (measures 66-67), *p* (measures 66-67), *sf* (measures 66-67), *p* (measures 66-67), *cresc. molto* (measures 66-67).

68 B *Poco più moto.*

sf *p* *p* *cresc.*

Detailed description: Musical staff 68-70. Measure 68 starts with a whole rest, followed by eighth-note triplets. Measure 69 continues with eighth-note triplets and a dotted quarter note. Measure 70 features eighth-note triplets and a dotted quarter note. Dynamics: *sf* (measures 68-69), *p* (measures 68-69), *p* (measures 70-71), *cresc.* (measures 70-71).

71 *rit.*

cresc. *cresc. molto* *sf* *p*

Detailed description: Musical staff 71-74. Measure 71 starts with a whole rest, followed by eighth-note triplets. Measure 72 continues with eighth-note triplets and a dotted quarter note. Measure 73 features eighth-note triplets and a dotted quarter note. Measure 74 ends with a whole rest. Dynamics: *cresc.* (measures 71-72), *cresc. molto* (measures 72-73), *sf* (measures 73-74), *p* (measures 73-74).

75 *poco rit.* C *Andante con moto.*

p *ppp*

Detailed description: Musical staff 75-78. Measure 75 starts with a whole rest, followed by a dotted half note. Measure 76 continues with a dotted half note. Measure 77 features a dotted half note. Measure 78 ends with a whole rest. Dynamics: *p* (measures 75-76), *ppp* (measures 77-78).

81 *poco cresc.* *p*

Più moto.

Detailed description: Musical staff 81-85. Measure 81 starts with a whole rest, followed by eighth-note triplets. Measure 82 continues with eighth-note triplets and a dotted quarter note. Measure 83 features eighth-note triplets and a dotted quarter note. Measure 84 continues with eighth-note triplets and a dotted quarter note. Measure 85 ends with a whole rest. Dynamics: *poco cresc.* (measures 81-82), *p* (measures 83-84), *Più moto.* (measures 84-85).

86 D

p *pp* *mp*

Detailed description: Musical staff 86-90. Measure 86 starts with a whole rest, followed by eighth-note triplets. Measure 87 continues with eighth-note triplets and a dotted quarter note. Measure 88 features eighth-note triplets and a dotted quarter note. Measure 89 continues with eighth-note triplets and a dotted quarter note. Measure 90 ends with a whole rest. Dynamics: *p* (measures 86-87), *pp* (measures 87-88), *mp* (measures 89-90).

91 *sempre cresc.*

Detailed description: Musical staff 91-94. Measure 91 starts with a whole rest, followed by eighth-note triplets. Measure 92 continues with eighth-note triplets and a dotted quarter note. Measure 93 features eighth-note triplets and a dotted quarter note. Measure 94 ends with a whole rest. Dynamics: *sempre cresc.* (measures 91-94).

95 *ff* 3 3 3

98 3 3 3 3 3 3 3 3 *cresc.* **E**

101 *ff sf sf* 6 104-109

110 *dolce p ppp*

116 *p*

120 *p sf* *largamente.* 2 123-124

F Allegro

125 *ff³ sf* 1 128-128

G

129 *rit.* **Adagio**

sf *pp*

135

p *p* *poco a poco cresc.*

H

143

sempre cresc. *ff* >

K

150

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

157

p < *p* < *pp* *pp* *pp* *pp* < ;

159-161

L

166

p < *dim.* *pp* *pp* < > <

167-170

177

p < > *p* < > *mf* *f*

178-180

M

186-188

mf < > *mf* <

192-195

198 N *rit.* A Tempo ♩ = 76 - 80

mf >

205

f \rightrightarrows *p* *cresc.* \rightrightarrows *rit.* \rightrightarrows *f*

210 O *Molto sostenuto.*

f *più molto.* *Sostenuto.* *p*

217

p *mf* *p* 11 222-232

Allegro ♩ = ♩
♩ = 80

4 P

233-236 *sf*

239

dim. 5 241-245

246 *mf* *cresc.*

249 *ff*

252

255 *sf* **R**

5
258-262

265 *sf* *ff* **S**

270 *mp* *cresc.*

274 *cresc. molto*

277

Musical notation for measures 277-280. Measure 277 has a whole rest. Measures 278-280 contain a melodic line with slurs and accents. A double bar line is present at the end of measure 280.

T

279

f

10

281-290

Musical notation for measures 279-290. Measure 279 starts with a forte (*f*) dynamic. Measures 279-280 contain a melodic line with slurs and accents. Measure 281 has a whole rest. A double bar line is present at the end of measure 290. The number 10 is written above the staff, and 281-290 is written below the staff.

291 *pizz.* **1** *arco*
ff 292-292 *p*

V *Con motto.*
296 *p* *cresc.*

299 *cresc.* *sf*

302 *cresc.*

305

308 *f*

311 *sempre cresc.*

W
314 *ff* *ff* *ff*

X A tempo

15

317-331

f

Detailed description: This staff contains a fermata over a whole note, followed by a measure rest. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking *f* is at the end of the staff.

334

cresc.

Y

mf sempre cresc.

Detailed description: This staff shows a melodic line starting at measure 334. It features a series of eighth notes with slurs, followed by a fermata. The dynamic marking *cresc.* is below the first few notes, and *mf* sempre cresc. is at the end. A circled 'Y' is above the staff.

337

Detailed description: This staff continues the melodic line from the previous staff, starting at measure 337. It consists of eighth notes with slurs.

340

ff

Detailed description: This staff continues the melodic line, starting at measure 340. It features a dynamic marking of *ff* (fortissimo) below the staff.

343

Detailed description: This staff shows a series of chords, each with an accent (>) above it. The chords are primarily dyads and triads. The key signature has two sharps (F# and C#).

346

ff

sf

Detailed description: This staff continues the chordal texture, starting at measure 346. It features a dynamic marking of *ff* at the beginning and *sf* (sforzando) at the end. The chords have accents (>) above them.

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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. ♩ = 76 **A**

348-354 355-359

p

363-368

p *cresc.*

B 373 *dim.* *p* *pp* *sostenuto ad lib.* **C** *divisi* 375-377 *pp* *poco cresc.*

379 *sf* *sf* *sf* *dim.* *pp*

Tempo primo

Andante molto sostenuto. ♩ = 96

D 385-389 *rit.* *pizz.* 395-397

p

398 *arco* *p* *cresc.* *f*

403 *mf* *p* *p* *poco rit.*

E *A tempo* *pizz.* *poco rit.* *arco*

407 *p* *mf*

F

411-414 *f* 417-418 *p*

G *A tempo*

420 *mp* *cresc.*

423 *p* *mp* *f*

H *Animato.*

427 *p* *cresc.* *sf* *Sostenuto.*

K

431 *cresc.* *f* 3

L *poco rit.*

434 *ff* 436-438 *pp*

Ma poco più sostenuto. *tempo*

442 **11** 443-453 *mf*

457 *poco rit.* **M** tempo ♩ = 80 **19**
 460-478 *mf*

N *largamente.* **O** Adagio. ♩ = ♩
 480 *f p p pp*

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

493 **6** **Q** *mf*
 497-502

8 *poco più f* **5** *poco rit.*
 505-512 517-521

R *tranquillo* 522 **S**

p

529

pp

533 **T**

pp

537

poco cresc.

541

poco rit.

545

poco rit.

549 *tempo* **W** **5** *p* *cresc. molto*

550-554

561 *rit.* **X** *Meno mosso.* **20** Cello

563-582

587 *dim e poco rit.* **Y** *con sord.*
p *pp*

Musical staff 587-591. Starts with a treble clef and a key signature of two flats. The music begins with a dynamic of *p* and includes the instruction *dim e poco rit.*. At measure 590, there is a boxed letter 'Y' and the instruction *con sord.*. The music then changes to a key signature of one flat and ends with a dynamic of *pp*.

592

Musical staff 592-596. Continues the piece with a key signature of one flat. The music features a series of chords and melodic lines.

597 *crese.-----*

Musical staff 597-601. Continues the piece with a key signature of one flat. The music features a series of chords and melodic lines. The instruction *crese.-----* is written at the end of the staff.

602

Musical staff 602-605. Continues the piece with a key signature of one flat. The music features a series of chords and melodic lines.

606 *8va* **Z**
dim. subito *p* 3 5 *p* >

Musical staff 606-616. Starts with a treble clef and a key signature of one flat. The music begins with a dynamic of *p* and includes the instruction *dim. subito*. At measure 606, there is a boxed letter 'Z' and the instruction *8va*. The music then changes to a key signature of one flat and ends with a dynamic of *p* and an accent mark (>). The measures 608-610 and 611-615 are indicated by brackets below the staff.

617 *dim.*

Musical staff 617-621. Continues the piece with a key signature of one flat. The music features a series of chords and melodic lines. The instruction *dim.* is written at the end of the staff.

622 *pp* *pp*

Musical staff 622-626. Continues the piece with a key signature of one flat. The music features a series of chords and melodic lines. The instruction *pp* is written at the end of the staff.

SCENE THREE

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

Allegro moderato ♩ = 76

p *poco cresc.*

631

635 **A** *p* *poco a poco cresc.*

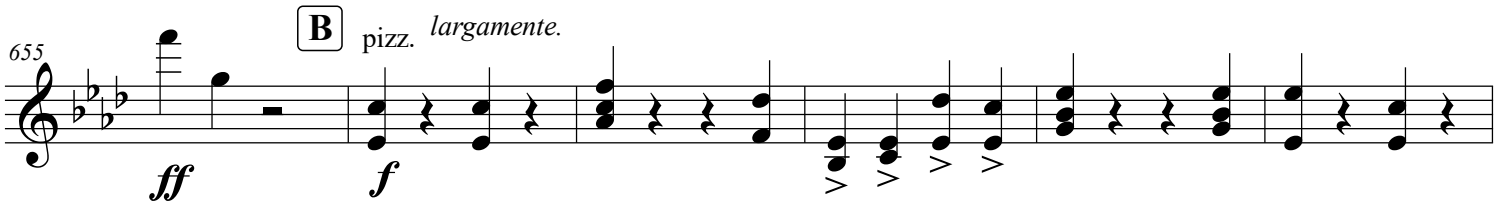
639 *cresc.* *f*

643 *dim.*

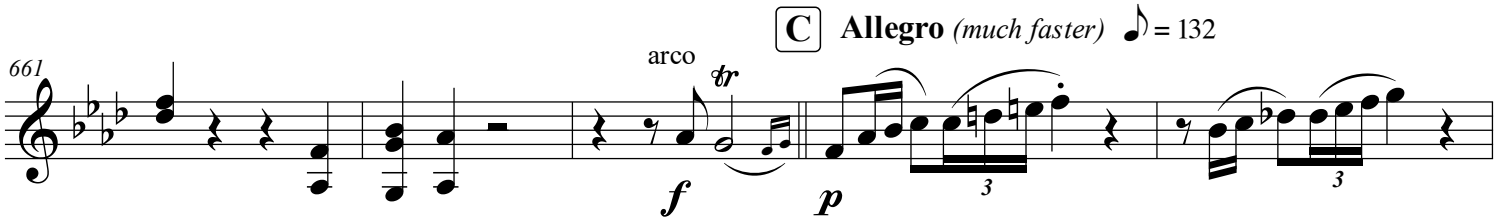
647 *dim.*

651 *mf* *cresc.*

655 **B** pizz. largamente.



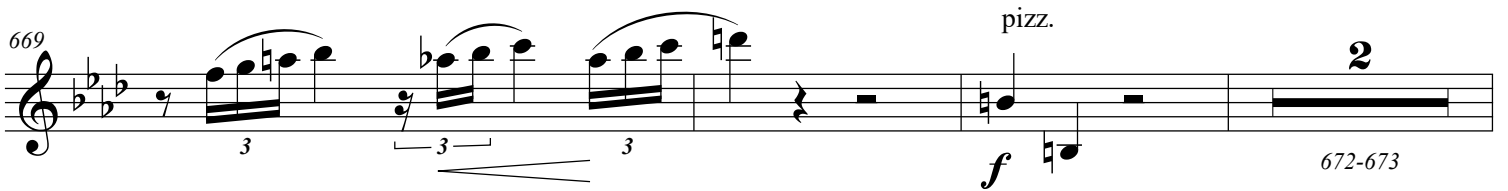
661 **C** Allegro (much faster) ♩ = 132



666



669



674 arco
f *cresc. molto* *sf* *p* *p*³

679 *p* *cresc.* *tr* *Sostenuto.* *ff*

D *Meno mosso.* ♩ = 96

683 *sff* *p*

686

689

692

695

Sostenuto. **E** *Poco meno mosso.*
 698 *ff*
 699-705

709

3 3 3 3 3 3 *sf sf sf*

F Allegro ♩ = 126 **14** **G** Maestoso ♩ = ♩ (♩ = 63) **12**

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

742

cresc. *mp sf*

747

cresc. *p sf* **H** (♩ = 66) **17**

753-769

K Allegro ♩ = ♩ (♩ = 132) **L**

770-774 **5** **3** Viola **L** **2** *mf*

775-777 782-783

784

mf sf **4**

789-792

793 *mf* **M** *f* *mf* *tr* Allegro molto. (♩ = 140)

796

799

801

804

N 807 *ff* *mf* *sempre dim.*

811 *mp*

815 *rit. largamente ad lib.* *f* *ff* *sf*

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

con sordini

822-830

A

834

pp

pp sempre

837

840

B

843

cresc. molto

846

C

849 *Poco più moto.*

p *p*

852

p

855 **D**

dim. *p* *p*

859 **E** *senza sord.*

mf *f*

864-868

mp *mf*

874 **F** *dolce*

dolce *p*

879 *largamente.*

f **1**

882-882

883 G

p *cresc.*

Detailed description: Musical staff starting at measure 883. It contains a sequence of eighth and sixteenth notes with slurs. The dynamic starts at *p* and increases with a *cresc.* marking.

887 H *poco sostenuto*

2 *p* *cresc.*

889-890

Detailed description: Musical staff starting at measure 887. It features a triplet of eighth notes, followed by a double bar line and a fermata. The tempo is marked *poco sostenuto*. A **2** indicates a half note. The dynamic is *p* with a *cresc.* marking. A dashed line indicates the continuation of the piece.

893 *f* *rit.* K *tempo* *pizz.*

3 **3** *p*

895-897 898-900

Detailed description: Musical staff starting at measure 893. It begins with a fermata over a half note, followed by a double bar line. The tempo is *rit.* with a **3** (triple). This is followed by another double bar line, then *tempo* with a **3** (triple). The staff ends with a fermata over a half note, marked *pizz.* and *p*. Measure ranges 895-897 and 898-900 are indicated below the staff.

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*

poco rit. **B** ♩ = 120

924 arco 17

p 930-946

C

947

pp *p*

D

955

E **F**

972 5

p 974-978 *p*

G ♩ = 126

984 *pizz.* 13 6

988-1000 1001-1006

1007 arco
mf cresc. \longleftarrow *f* *f*

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

1022 *mp* *cresc.*

1030 *f p* *mp* *p* pizz.

1038 arco *pp* *p* **K** *divisi*

1046 *f cresc.*

1054 *sf ff ff*

1059 *rit.* *ff* **L** *Allegro molto.* $\text{♩} = 84$
6
1066-1071

M

1072 *sf* 1073-1075 *sf sf f*

Musical staff 1072-1075. It begins with a rest, followed by a half note G4. A triplet of eighth notes (A4, B4, C5) is marked with a '3' above it. This is followed by a quarter rest, a quarter note G4, and a quarter note F4. The staff ends with a half note G4. Dynamics include *sf* and *f*.

1080

Musical staff 1080. It contains a series of eighth and sixteenth notes with various articulations like accents and slurs.

1086 *poco rit. ma non troppo*

Musical staff 1086. It features a melodic line with slurs and accents, indicating a slight deceleration.

Più Allegro

N

1092 *ff*

Musical staff 1092. It starts with a half note G4, followed by a half note F4, and then a half note E4. The staff ends with a quarter note G4. Dynamics include *ff*.

1098 *Presto*

Musical staff 1098. It contains a rapid sixteenth-note pattern with many accents.

1104 *f*

Musical staff 1104. It features a sixteenth-note pattern with accents, starting with a quarter rest.

1108 *f* O

Musical staff 1108. It continues the sixteenth-note pattern with accents. A circled 'O' is placed above the staff.

1113

Musical staff 1113. It continues the sixteenth-note pattern with accents.

1118

1122

1127

P Allegro Moderato ♩ = ♩ (♩ about 96)

4

1132-1135 *p*

1138

rit.

R Andantino ♩ = ♩ (♩ = 96)

4 7

1140-1143 1144-1150

p dolce

S

1154

poco cresc.

2

1160-1161 *mf*

1164

17

1170-1186

Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our wings is a rain of

1195

balm, And be-yond our eyes — The hu-man love lies Which makes all it gaz-es on Pa - ra

T *Poco più mosso.*

1204 *mp* *cresc.*

Allegro moderato. ♩ = 96

1213 *mf*

1216

1218 *f cresc. dim.*

1220

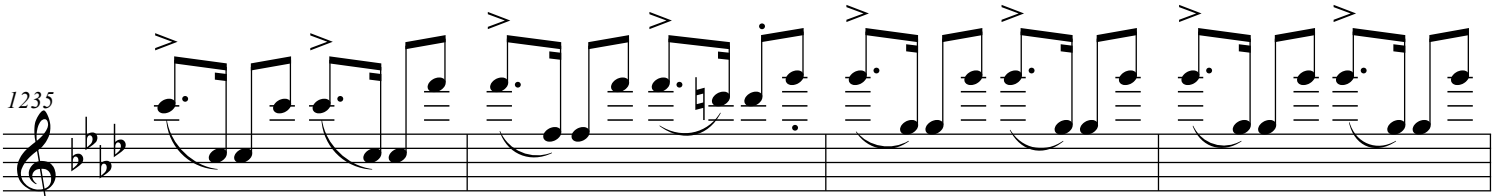
1222 *f sf cresc. molto*

U *Poco più molto ed accelerando.*

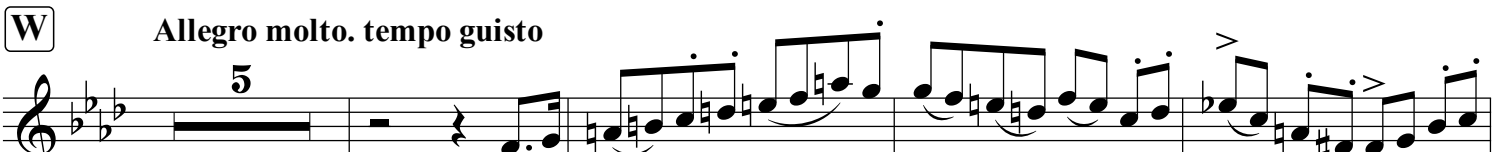
1225 *sf*

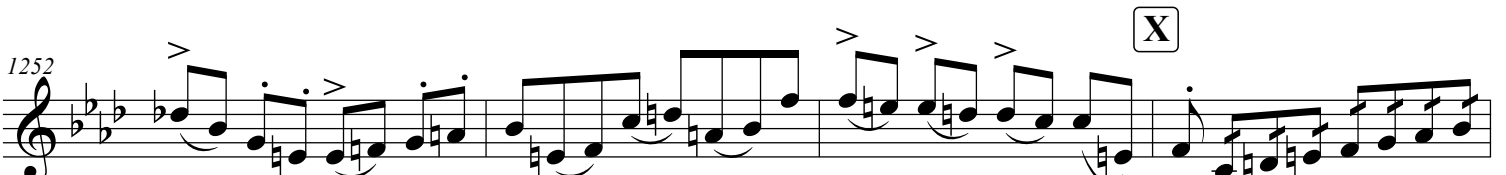
V


1230 *ff mp*

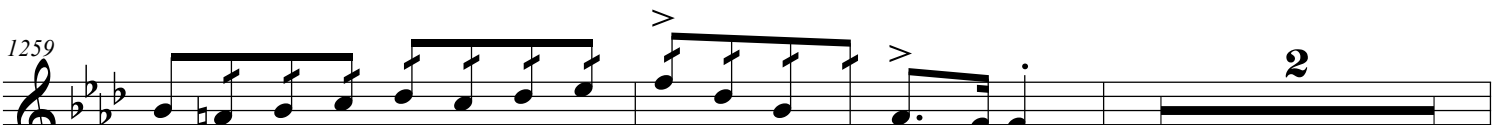
1235 
cresc.

1239 
f

W **Allegro molto. tempo giusto**
5 
1243-1247

1252 
f **X**

1256 
ff *sf*

1259 
2
1261-1262

1263

f *ff*

Musical staff 1263-1266: Treble clef, key signature of three flats. Measures 1263-1266. Dynamics: *f* (measures 1263-1264), *ff* (measures 1265-1266). Accents are present on notes in measures 1265 and 1266.

Y

1267

sf

Musical staff 1267-1270: Treble clef, key signature of three flats. Measures 1267-1270. Dynamics: *sf* (measures 1267-1270). Accents are present on notes in measures 1268, 1269, and 1270.

1271

Musical staff 1271-1274: Treble clef, key signature of three flats. Measures 1271-1274. A triplet of eighth notes is marked with a '3' in measure 1274.

Z *Alla breve.*

1275

mp

Musical staff 1275-1278: Treble clef, key signature of three flats. Measures 1275-1278. Tempo change to *Alla breve.* Dynamics: *mp* (measures 1275-1278). Accents are present on notes in measures 1276, 1277, and 1278.

1279

Musical staff 1279-1282: Treble clef, key signature of three flats. Measures 1279-1282.

1283

Musical staff 1283-1286: Treble clef, key signature of three flats. Measures 1283-1286.

1287

ff

Musical staff 1287-1290: Treble clef, key signature of three flats. Measures 1287-1290. Dynamics: *ff* (measures 1287-1290). Accents are present on notes in measures 1287, 1288, 1289, and 1290.

1291

Musical staff 1291-1294: Treble clef, key signature of three flats. Measures 1291-1294. Accents are present on notes in measures 1293 and 1294.

1295

f

Musical staff 1295-1298. Treble clef, key signature of three flats. Measure 1295 starts with an accent (>) over a quarter note. The staff contains a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) in measure 1296. Slurs are present over measures 1297 and 1298.

1299

Musical staff 1299-1302. Treble clef, key signature of three flats. Measure 1299 continues the melodic line from the previous staff. Slurs are present over measures 1301 and 1302.

1303

Musical staff 1303-1307. Treble clef, key signature of three flats. Measures 1303-1307 consist of a series of chords, each marked with a fermata. A slur is placed over the final chord in measure 1307.

1308

Musical staff 1308-1312. Treble clef, key signature of three flats. Measures 1308-1312 consist of a series of chords, each marked with a fermata. A slur is placed over the first two chords in measure 1308.



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Catalog Number

1.1/03