

Scenes from Shelley's  
**PROMETHEUS UNBOUND**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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

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:* 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

con sord.      divisi      **A**

pp      5-11      p      cresc. f dim.

14

20

cresc. < > cresc. < > cresc.

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

cresc. f >      28-36      sf > p      6

Maestoso ma non troppo lento ♩ = 60-72

46 **f** **10** **mp**

48-57

Detailed description: This staff contains measures 46 through 57. It begins with a dynamic marking of **f** (forte). A fermata covers measures 48-57. After the fermata, there are two triplet markings (3) over eighth notes, with a dynamic marking of **mp** (mezzo-piano).

60 **cresc.** **A** **sf** **p** **p**

Detailed description: This staff contains measures 60 through 64. It starts with a **cresc.** (crescendo) marking. A boxed letter **A** is placed above the staff. The dynamics are **sf** (sforzando), **p** (piano), and **p** (piano). There are triplet markings (3) over eighth notes.

65 **sf** **p** **sf** **p** **p**

Detailed description: This staff contains measures 65 through 68. The dynamics are **sf** (sforzando), **p** (piano), **sf** (sforzando), **p** (piano), and **p** (piano). There are triplet markings (3) over eighth notes.

**B** *Poco più moto.* **sf** **p** **p** *cresc.* **cresc.**

Detailed description: This staff contains measures 69 through 71. It begins with a boxed letter **B** and the instruction *Poco più moto.* The dynamics are **sf** (sforzando), **p** (piano), **p** (piano), *cresc.* (crescendo), and **cresc.** (crescendo).

72 *rit.* *poco rit.* **sf** **p** **p**

Detailed description: This staff contains measures 72 through 77. It includes *rit.* (ritardando) and *poco rit.* (poco ritardando) markings. The dynamics are **sf** (sforzando), **p** (piano), and **p** (piano).

**C** *Andante con moto.* **mp** **ppp**

Detailed description: This staff contains measures 78 through 81. It begins with a boxed letter **C** and the instruction *Andante con moto.* The dynamics are **mp** (mezzo-piano) and **ppp** (pianissimo).

82 *poco cresc.* **p** *dim.* **pp**

Detailed description: This staff contains measures 82 through 87. It includes *poco cresc.* (poco crescendo), **p** (piano), *dim.* (diminuendo), and **pp** (pianissimo) markings. The time signature changes to 2/4 at the end.

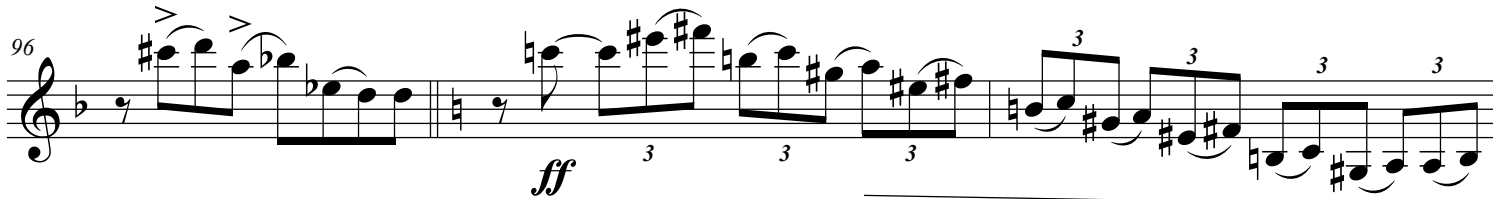
**D** *Più moto.* **mp** *sempre cresc.*

Detailed description: This staff contains measures 88 through 93. It begins with a boxed letter **D** and the instruction *Più moto.* The dynamics are **mp** (mezzo-piano) and *sempre cresc.* (sempre crescendo).

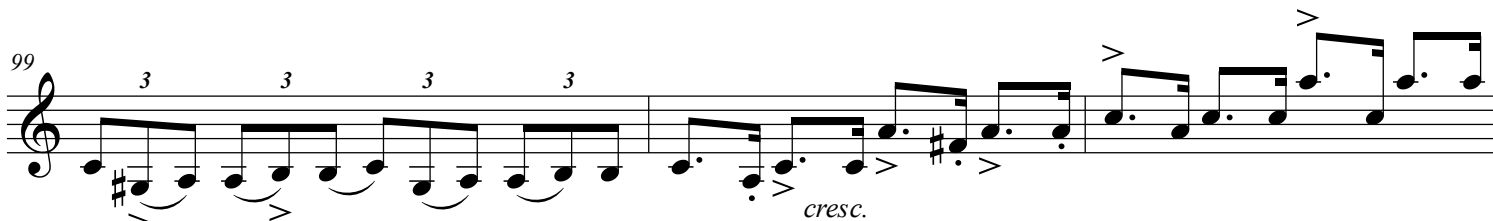
92



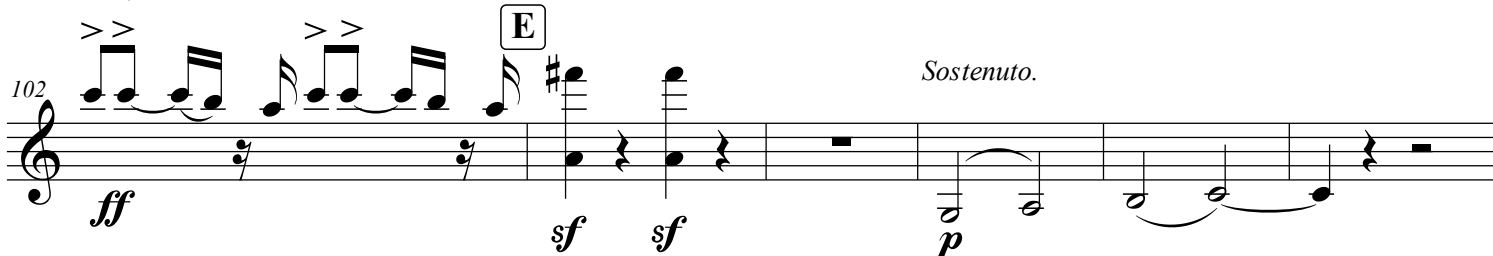
96



99

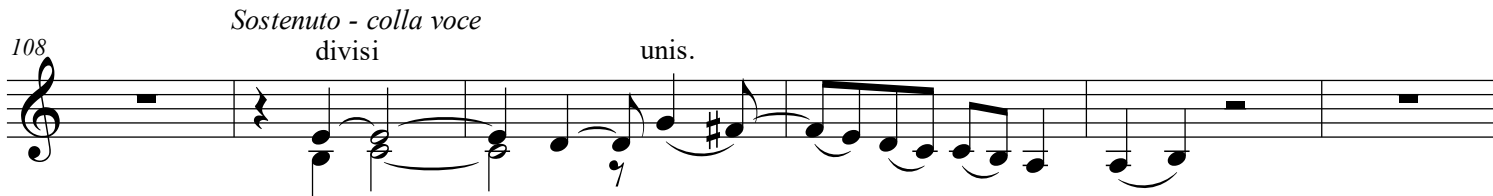


102



108

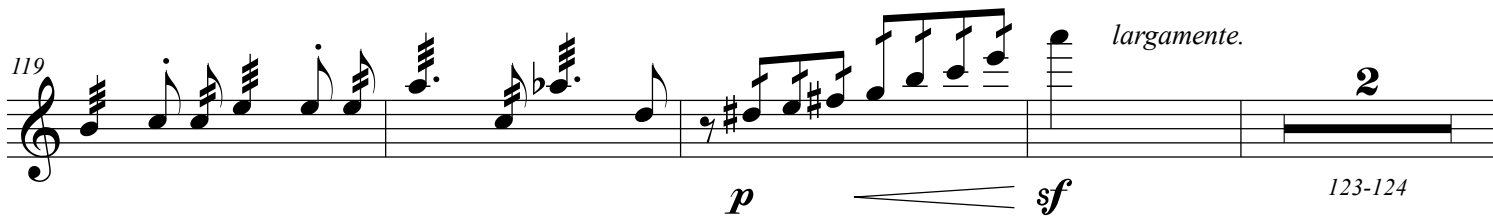
Sostenuto - colla voce  
divisi unis.



114



119



**F** Allegro

125

*sf* *f*

129

*rit.* Adagio **G**

*sf* *pp*

136

*p* *p* *poco a poco cresc.*

144

**H**

*sempre cresc.* *f* *p*

152

**K**

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

**L** *poco rit.*

159-161 *p* *pp* *pp*

**4** **3** **3**

167-170 *p* *pp* 174-176 *p* 178-180 *p*

181

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

186-188



M

189 **4**  
mf *mf*  
192-195

**3** **N** *rit.* **A Tempo** ♩ = 76 - 80  
200-202 *mf* *mf* *cresc.*

207 *p* *f* *f* *p* *più molto.*

213 *Sostenuto.* *rit.* **2** **O** *Molto sostenuto.*  
214-215 *p* *p*

219 *mf* *p* ♩ = 80  
**11** **4**  
222-232 233-236

Allegro  $\text{♩} = \text{♩}$

**P**

237 *sf* *dim.*

240 **5** *mf* *cresc.* 241-245

248 *ff*

251

254

256 **R** *sf* **4** 258-261

262

264 **S** *sf* *sf*

268 *ff* *mp* *cresc.*

273 *cresc. molto*

277

**T** 279 *f* **10** *pizz.* *ff*  
281-290

**V** 293 *arco* *p* *Con molto.* **3** *f sf sf*  
296-298

301 **7** *sf* *f* *cresc.*  
302-308

**W** 312 *ff*

315 *ff* *ff* **15** *ff*  
317-331

X

A tempo

332

*mf* *cresc.*

Y

335

*mf* *sempre cresc.*

339

*ff*

343

*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

7 **A** 18 **B** 5 **C** *divisi* *pp poco cresc.* *sf*

381 *sf dim. pp* **Tempo primo** 5 3 *rit. pizz.*

394 **D** *Andante molto sostenuto.* ♩ = 96 *arco* *p*

401 *cresc.* *f* *mf* *p*

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

409 *poco rit.* *arco* **F** *f* *p*

**G** A tempo

419

*p* *mp* *cresc.*

423

*p* *mp* *f* *p*

**H**

428

*pizz.* *Animato.* *arco*

*p* *cresc.*

**K**

432

*Sostenuto.*

*f* *ff*

**L** *Ma poco più sostenuto.* ♩ = ♩

3 9

436-438 *pp* 443-451

452

*rit.* *tempo*

*rit. cresc.* 2

457-458

**M** *Hom 1 & 2* **N**

18

459-476 *mf* *f*

**O** *Adagio.* ♩ = ♩

*largamente.*

2

482-483 *p* *pp* *cresc.* *f > p*

**P**

490 *Andante con moto moderato.* ♩ = 80

*p* 497-502 **6**

**Q**

503 *mp* *dim.* 505-509 *p* *poco cresc.* **5**

**R**

513 *mp* 516-521 *p* **6**

**S**

**T**

525 529-534 *pp* **6**

537 *p* 538-543 *poco rit.* 545-547 *pp* **6** **3**

**W**

549 *tempo* 550-552 *p* *p* **3**

**X**

559 *cresc. molto* *rit.* 563-582 *Meno mosso.* **20** Cello

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

592

595 *12*

598 *poco a poco cresc.* *12*

601

606 *dim. subito* *p* **3** 608-610 **C**

Z **5** *611-615* *p >* *dim.*

622 *pp* *pp*



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### 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*

639

644

*dim.*

649

*dim.* *mf* *cresc.*

654

B *pizz. largamente.*

*ff* *f*

660

arco *tr*  
*f*

**C**

**Allegro** (*much faster*) ♩ = 132

664

*p*

668

**3**  
671-673

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

678 *Presc.* *tr* *ff* *Sostenuto.*

682 **D** *Meno mosso. q = 96* *sff* *p* *3*

685

688

691

694

697 *Sostenuto.* **E** *Poco meno mosso.* *7*

706 *ff*

710 *sf sf ff*

**F** Allegro ♩ = 126  
14

713-726

729-740 **G** Maestoso ♩ = ♩ (♩ = 63)

12 *pp* *cresc.*

divisi

746 *mp sf cresc. p*

**H** unis. **K** Allegro ♩ = ♩ (♩ = 132)

752 *Viola*

17 5 3

753-769 770-774 775-777

780 L

782-783

*mf* < >

*mf*

2

787

789-792

< *sf*

*mf*

4

M Allegro molto. (♩ = 140)

794

*f*

*mf*

*ff*

800 pizz.

*sf*

806 arco N

*ff*  $\longleftarrow$  *mf*

810

sempre dim. *mp*

814

rit. largamente ad lib.

818

*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

822-830

9

2/4

con sordini

A

pp

836

mp

841

B

846

C

Poco più moto.

p

851

855

D

dim.

859

E

senza sord.

cresc.

f



6  
864-869 *mf*

**F**  
875 *f*

881 *largamente.* **G**  
*p*

887 **H** *poco sostenuto*  
2  
889-890 *p cresc.* *dolce* *f dim.*

894 *rit.* **K** *tempo* *pizz.*  
*dim.* 2 899-900 *p*

# 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*

10 8

902-911 912-919

*p* *p* *p*

*pizz.*

925 *poco rit.* arco **B** ♩ = 120

*p* *p* *p*

933

*mf*

939 *dim.* 945-946

**C** 947-948 *pp* 2

955 **D**

965 *a tempo* **E** *pizz.* *p* *mf*

**F** **5** **pizz.**  
974-978 *p*

**G**  $\text{♩} = 126$  **arco**  
988-1000 **13** **4** **mf** **mf cresc.**  
1001-1004

1010 **f** **f**

1017 **H** *L'istesso Tempo* **sf** **sf** **mp**

1024 **cresc.**

1032 **f** **p** **pizz.** **mp** **p** **arco** **1**  
1038-1038

**K**

unis.

1039 *pp* *divisi*

1047 *p*

Detailed description: This staff contains measures 1039 through 1047. It begins with a *pp* dynamic and a *divisi* instruction. The music features a series of eighth-note chords with accents. A hairpin crescendo is shown below the staff. The dynamic changes to *p* at measure 1047. A box labeled 'K' is positioned above the staff at the start of measure 1047.

1048

1055 *f cresc.*

Detailed description: This staff contains measures 1048 through 1055. It continues with eighth-note chords and accents. A hairpin crescendo is shown below the staff, leading to a *f* dynamic at measure 1055.

1056

1060 *ff* *rit.*

Detailed description: This staff contains measures 1056 through 1060. It features sixteenth-note runs with accents. The dynamic is *ff*. The staff ends with a *rit.* instruction.

**L** Allegro molto.  $\text{♩} = 84$

1061 *ff*

1065 **6**

1066-1071

Detailed description: This staff contains measures 1061 through 1065. It begins with a triplet of eighth notes and continues with eighth-note chords. The dynamic is *ff*. A box labeled 'L' is positioned above the staff at the start of measure 1061. At the end of the staff, there is a 6-measure rest bar labeled '6' and '1066-1071'.

**M**

1072 *sf*

1073-1075 *sf sf f*

Detailed description: This staff contains measures 1072 through 1079. It starts with a triplet of eighth notes. The dynamic is *sf*. A box labeled 'M' is positioned above the staff at the start of measure 1072. Below the staff, the dynamic changes to *sf* at measure 1073, *sf* at measure 1074, and *f* at measure 1075. A 3-measure rest bar is shown above the staff for measures 1073-1075.

1080

Detailed description: This staff contains measures 1080 through 1085. It features eighth-note chords and accents.

*poco rit. ma non troppo*

1086 *tr*

Detailed description: This staff contains measures 1086 through 1092. It features a trill in measure 1086 and eighth-note chords with accents.

**Più Allegro**

**N**

1093 *ff*

Detailed description: This staff contains measures 1093 through 1098. It begins with a half note and continues with eighth-note chords and accents. The dynamic is *ff*. A box labeled 'N' is positioned above the staff at the start of measure 1093.

1099 *Presto*  
*mf cresc.*

Musical staff 1099-1103: Treble clef, key signature of one flat. The staff contains six measures of music. The first two measures feature eighth-note patterns with accents. The next two measures continue with similar eighth-note patterns. The final two measures end with a quarter rest followed by a half note chord (F3, C4).

1104 *f*

Musical staff 1104-1108: Treble clef, key signature of one flat. The staff contains five measures of music. The first three measures feature a half-note melody with a slur. The last two measures feature eighth-note patterns with accents.

1109 O

Musical staff 1109-1113: Treble clef, key signature of one flat. The staff contains five measures of music. The first three measures feature eighth-note patterns with accents. The fourth measure has a sharp sign (#) above the staff. The fifth measure features eighth-note patterns with accents.

1114

Musical staff 1114-1118: Treble clef, key signature of one flat. The staff contains five measures of music, all featuring eighth-note patterns with accents.

1119

Musical staff 1119-1122: Treble clef, key signature of one flat. The staff contains four measures of music, all featuring eighth-note patterns with accents.

1123

Musical staff 1123-1128: Treble clef, key signature of one flat. The staff contains six measures of music. The first four measures feature eighth-note patterns with accents. The last two measures feature a half-note chord (F3, C4) with a slur.

P **Allegro Moderato** ♩ = ♪ (♩ about 96) *rit.*

1129 *p* 1132-1135 1140-1143

Musical staff 1129-1143: Treble clef, key signature of one flat. The staff contains 15 measures of music. Measures 1129-1131 feature a half-note chord (F3, C4) with a slur. Measures 1132-1135 are marked with a '4' above the staff and a 'p' below. Measures 1136-1139 feature a half-note melody. Measures 1140-1143 are marked with a '4' above the staff and a 'p' below.

**R** S  
 Andantino ♩ = ♩ (♩ = 96)  
 1144-1150 *p* *poco cresc.*

1158 *mf*

1168 **17**  
 1170-1186 Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our

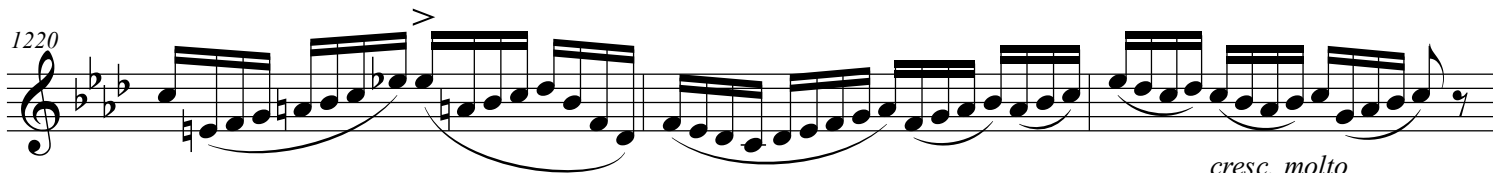
1193 wings is a rain of balm, And be-yond our eyes \_\_\_\_\_ The hu-man love lies Which makes all it gaz-es on

**T** *Poco più mosso.*  
 1202 *mp*  
 Pa - ra

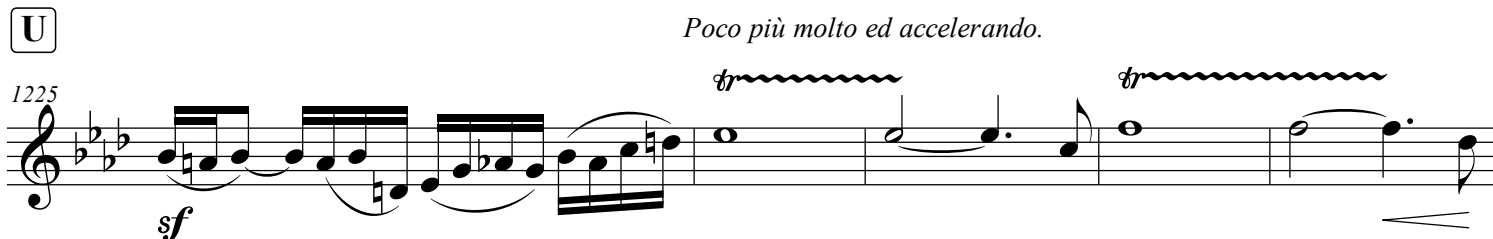
*Allegro moderato. ♩ = 96*  
 1212 *cresc.* *mf*

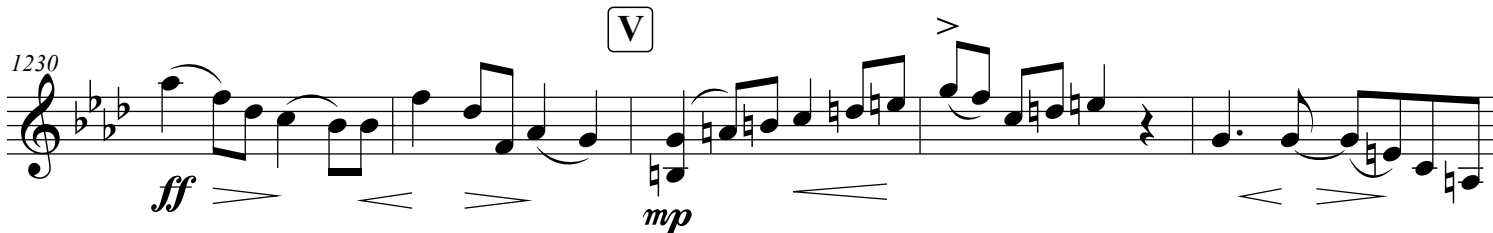
1216

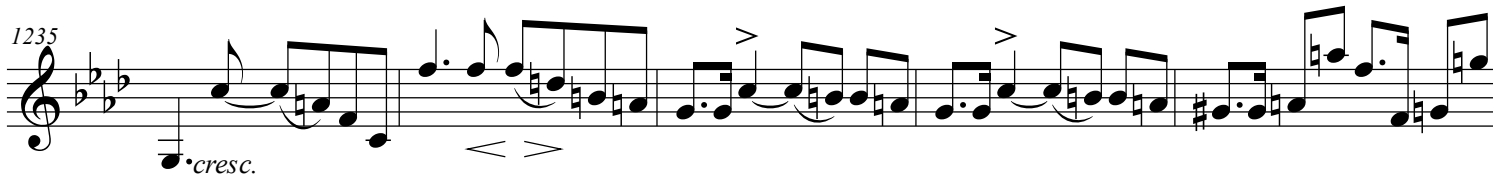
1218 *f cresc.* *dim.*

1220  *cresc. molto*

1223  *sf*

**U** *Poco più molto ed accelerando.*  
1225  *sf*

1230  *ff* **V** *mp*

1235  *cresc.*

1240  *f* **W** **3**  
*1243-1245*

1246

*f*

Musical staff 1246: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. A dynamic marking of *f* is placed below the first measure. A hairpin crescendo is shown below the staff.

1251

Musical staff 1251: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes. Accents (>) are placed above several notes.

X

1255

*f* *ff* *sf*

Musical staff 1255: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes. Dynamic markings *f*, *ff*, and *sf* are placed below the staff with hairpin crescendos.

1259

*f* Y

Musical staff 1259: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff. A box containing the letter 'Y' is placed below the staff.

1264

*f* *sf*

Musical staff 1264: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes. Dynamic markings *f* and *sf* are placed below the staff with hairpin crescendos.

1269

Musical staff 1269: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes. Accents (>) are placed above several notes.

Z Alla breve.

1274

Musical staff 1274: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes. Triplet markings (3) are placed above groups of three notes.

1279

Musical staff 1279: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes. Triplet markings (3) are placed above groups of three notes.



1283

1286

*ff*

1290

1294

*f*

1298

1303

1309



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