

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-B**

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

*Autograph Manuscript:*

Royal College of Music, London MS 4212

*Vocal Score:*

Novello Octavo Edition No. 6075

*Royal College of Music Library*

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

*Oxford University, Bodleian Music Section, Weston Library*

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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."

$\text{♩} = 50$

con sord.      divisi      **A**

*pp*      5-11      *p*      *cresc.*      *f*      *dim.*

14

20

*cresc.*      *cresc.*      *cresc.*

**B**      *rit.*      **C**      **9**      **Tempo primo**      **6**      senza sord.

26      *cresc.*      *f* >      28-36      *sf*      *p*      40-45

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 of **f**. A fermata covers measures 48-57. After the fermata, there are two triplet eighth notes, each marked with a dynamic of **mp**.

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

Detailed description: This staff contains measures 60 through 64. It starts with a **cresc.** marking. Measure 62 features a triplet eighth note marked **sf**. The piece then softens to **p** in measure 63 and remains **p** in measure 64. A boxed letter **A** is placed above measure 62.

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

Detailed description: This staff contains measures 65 through 68. It features alternating dynamics of **sf** and **p** in measures 65, 66, 67, and 68. Measure 68 ends with a triplet eighth note marked **p**.

**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** in measure 69, **p** in measure 70, and **p** in measure 71. A **cresc.** marking spans from measure 70 to 71.

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

Detailed description: This staff contains measures 72 through 77. It starts with *rit.* in measure 72 and *poco rit.* in measure 73. Dynamics are **sf** in measure 72, **p** in measure 73, and **p** in measure 77. A fermata is placed over the final note of measure 77.

**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** in measure 78 and **ppp** in measure 81.

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

Detailed description: This staff contains measures 82 through 87. It starts with *poco cresc.* in measure 82, **p** in measure 83, and *dim.* in measure 84. The piece ends in measure 87 with a dynamic of **pp** and a change to 2/4 time signature.

**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 dynamic is **mp** in measure 88. A **sempre cresc.** marking spans the entire staff from measure 88 to 93.

92

Musical staff 92: Treble clef, key signature of one flat. Measures 92-95. Includes accents and slurs.

96

96 *ff* 3 3 3 3

Musical staff 96: Treble clef, key signature of one flat. Measures 96-98. Includes triplets and dynamic marking *ff*.

99

99 3 3 3 3 *cresc.*

Musical staff 99: Treble clef, key signature of one flat. Measures 99-101. Includes triplets and dynamic marking *cresc.*

102

102 *ff sf sf p* **E** *Sostenuto.*

Musical staff 102: Treble clef, key signature of one flat. Measures 102-107. Includes dynamic markings *ff*, *sf*, *sf*, *p* and a box labeled **E**. *Sostenuto.*

108

108 *ppp p* *Sostenuto - colla voce divisi unis.*

Musical staff 108: Treble clef, key signature of one flat. Measures 108-113. Includes dynamic markings *ppp* and *p*, and performance instructions *Sostenuto - colla voce divisi* and *unis.*

114

114 *ppp p*

Musical staff 114: Treble clef, key signature of one flat. Measures 114-118. Includes dynamic markings *ppp* and *p*.

119

119 *p sf largamente.* 2 123-124

Musical staff 119: Treble clef, key signature of one flat. Measures 119-124. Includes dynamic markings *p*, *sf*, and performance instruction *largamente.* A fermata is placed over measures 123-124.

**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.*

*p* *pp* *pp*

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

*p* *pp* *pp*

181 **3**

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



**M**

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

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

207 *p* *f* *f* *p* *più molto.*

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

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

Allegro ♩ = ♩

**P**

237

*sf* *dim.*

240

5  
241-245 *mf* *cresc.*

248

*ff*

251

254

256

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

262

264

**S**  
*sf* *sf*

268

*ff* *mp* *cresc.*

Musical staff for measures 268-272. Measure 268 starts with a dynamic of *ff*. Measures 269-272 feature a dynamic of *mp* with a *cresc.* marking. There are accents (>) on the first notes of measures 269 and 272.

273

*cresc. molto*

Musical staff for measures 273-276. The dynamic is *cresc. molto*. There is an accent (>) on the first note of measure 273. A hairpin crescendo is shown over measures 274-276.

277

Musical staff for measures 277-280. There is an accent (>) on the first note of measure 277. A hairpin crescendo is shown over measures 278-280.

**T**

279

*f* **10** *pizz.* *ff*

281-290

Musical staff for measures 279-280. Measure 279 starts with a dynamic of *f*. Measure 280 has a dynamic of *ff* and is marked *pizz.*. A 10-measure rest covers measures 281-290.

**V** *Con molto.*

293

*arco* *p* **3** *f* *sf* *sf*

296-298

Musical staff for measures 293-298. Measure 293 is marked *arco*. Measure 294 has a dynamic of *p*. Measure 295 has a dynamic of *f*. Measures 296-298 are marked *sf*. A 3-measure rest covers measures 296-298.

301

*sf* **7** *f* *cresc.*

302-308

Musical staff for measures 301-308. Measure 301 has a dynamic of *sf*. Measure 302 has a dynamic of *f*. Measure 303 has a dynamic of *f*. Measures 304-308 are marked *cresc.*. A 7-measure rest covers measures 302-308.

**W**

312

*ff*

Musical staff for measures 312-314. The dynamic is *ff*. A hairpin crescendo is shown over measures 312-314.

315

*ff* *ff* **15**

317-331

Musical staff for measures 315-331. Measures 315-316 and 317-318 have a dynamic of *ff*. Measure 319 has a dynamic of *ff*. A 15-measure rest covers measures 317-331.

**X**

A tempo

332

Musical notation for measures 332-334. The piece is in G major (one sharp) and 4/4 time. Measure 332 starts with a whole rest, followed by a quarter note G4. Measure 333 contains a continuous eighth-note melody starting on G4. Measure 334 continues the eighth-note melody. Dynamics: *mf* *cresc.*

**Y**

335

Musical notation for measures 335-338. Measure 335 continues the eighth-note melody. Measure 336 features a triplet of eighth notes. Measure 337 continues the eighth-note melody. Measure 338 continues the eighth-note melody. Dynamics: *mf* *sempre cresc.*

339

Musical notation for measures 339-342. Measure 339 continues the eighth-note melody. Measure 340 continues the eighth-note melody. Measure 341 continues the eighth-note melody. Measure 342 continues the eighth-note melody. Dynamics: *ff*

343

Musical notation for measures 343-346. Measure 343 consists of chords with accents (>). Measure 344 consists of chords with accents (>). Measure 345 consists of chords with accents (>). Measure 346 consists of chords with accents (>). Dynamics: *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

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

348-354 355-372 373-377

**Tempo primo** *rit. pizz.*

381 *sf dim. pp* 385-389 390-392

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

394 395-397

401 *cresc. f mf p*

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

409 *poco rit. arco mf* **F** *f* 411-414 417-418

**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.* *p* *poco cresc.* 505-509 **5**

**R**

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

**S**

**T**

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

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

**W**

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

**X**

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

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

592

595

598 *poco a poco cresc.*

601

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

**Z**

611-615

622



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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* 3

668

3 3 3 3

671-673

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

678 *ppresc.* *ff* *Sostenuto.*  
 tr

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

685

688

691

694

697 *Sostenuto.* **E** *Poco meno mosso.*  
 7  
 699-705

706 *ff* *sf*

710 *sf sf ff* **F** Allegro ♩ = 126 **14** 713-726

729-740 **G** Maestoso ♩ = ♩ (♩ = 63) *pp* *cresc.* *divisi*

746 *mp sf cresc. p*

**H** unis. **K** Allegro ♩ = ♩ (♩ = 132) **17** **5** **3** Viola 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

9

822-830

con sordini

**A**

*pp*

836

*mp* *pre*

**B**

841

**C** *Poco più moto.*

846

*p*

851

**D**

855

*dim.*

**E** *senza sord.*

859

*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*

*pizz.*

902-911 912-919

*p* *p* *p*

925

*poco rit.*

arco

**B**

♩ = 120

*p* *p* *p*

933

*mf*

939

*dim.*

945-946

*p*

**C**

947-948

*pp*

2

*pp*

955

**D**

*p*

965

*a tempo*

*pizz.*

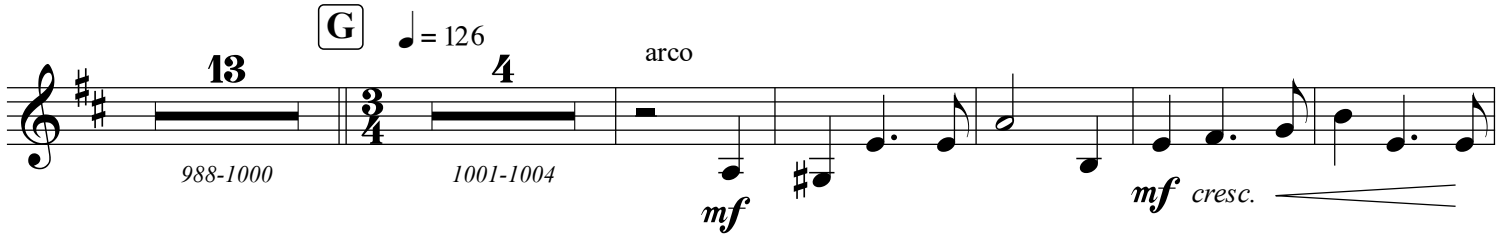
**E**

*p* *mf*

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



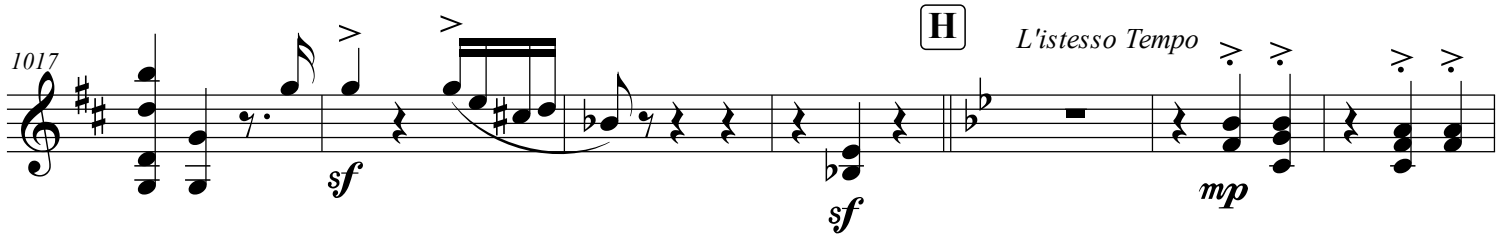
**G**  $\text{♩} = 126$  **arco**  
988-1000 **13** **4** **mf** **mf cresc.**  
1001-1004



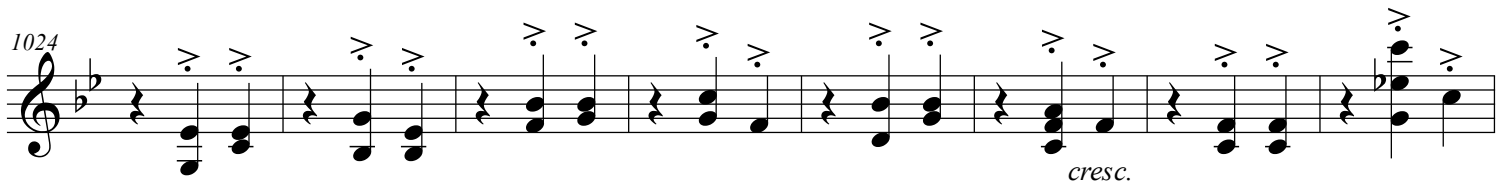
1010 **f** **f**



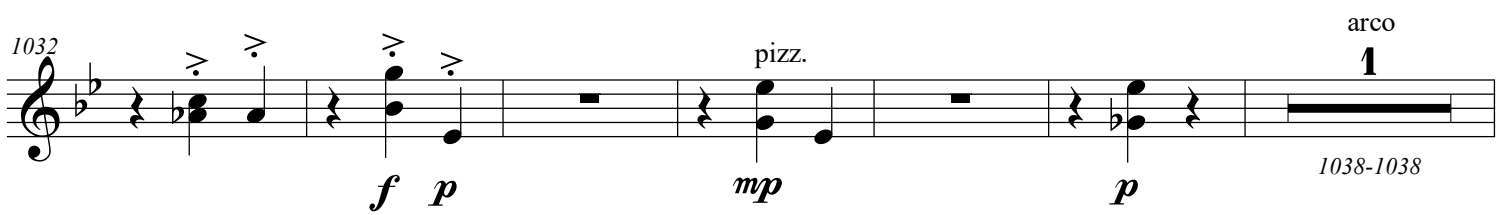
1017 **H** *L'istesso Tempo* **sf** **sf** **mp**



1024 **cresc.**



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



1039 *divisi* **K** *unis.*

*pp* *p*

1048

*f cresc.*

1056

*sf ff ff* *rit.*

1061 **L** *Allegro molto.* ♩ = 84

*ff* **6** 1066-1071

1072 **M**

*sf* 1073-1075 *sf sf f*

1080

1086 *tr* *poco rit. ma non troppo*

1093 **N** *Più Allegro*

*ff*

1099 *Presto*  
*mf cresc.*

Musical staff 1099-1103: Treble clef, key signature of one flat. The staff contains a series of eighth-note patterns with accents. The tempo is marked 'Presto' and the dynamic is 'mf cresc.'.

1104 *f*

Musical staff 1104-1108: Treble clef, key signature of one flat. The staff contains a series of eighth-note patterns with accents, ending with a fermata. The dynamic is marked 'f'.

1109 **O**

Musical staff 1109-1113: Treble clef, key signature of one flat. The staff contains a series of eighth-note patterns with accents. A circled 'O' is placed above the staff. The key signature changes to two flats at the end of the staff.

1114

Musical staff 1114-1118: Treble clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents.

1119

Musical staff 1119-1122: Treble clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents.

1123

Musical staff 1123-1128: Treble clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents, ending with a fermata.

1129 **P** *Allegro Moderato* ♩ = ♪ (♩ about 96) *rit.*

4 4

1132-1135 *p* 1140-1143

Musical staff 1129-1143: Treble clef, key signature of two flats. The staff contains a series of eighth-note patterns with accents. The tempo is marked 'Allegro Moderato' with a note equal to a quarter note (♩ = ♪) and a tempo of about 96. The dynamic is 'p'. The tempo is marked 'rit.' (ritardando). The staff is divided into two sections: 1132-1135 and 1140-1143, both marked with a '4' above the staff.

**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

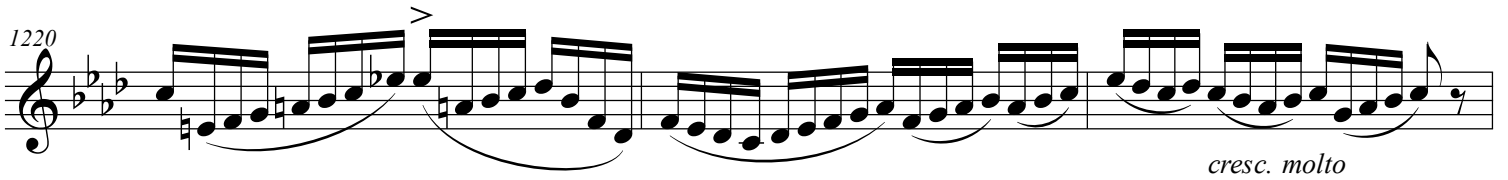
1193 wings is a rain of balm, And be-yond our eyes \_\_\_\_\_ The hu-man love lies Which makes all it gaz-es on

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

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

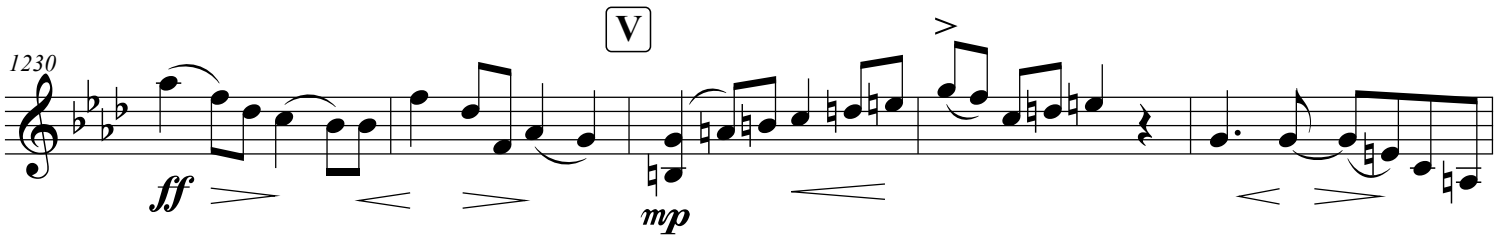
1216

1218 *f cresc.* *dim.*

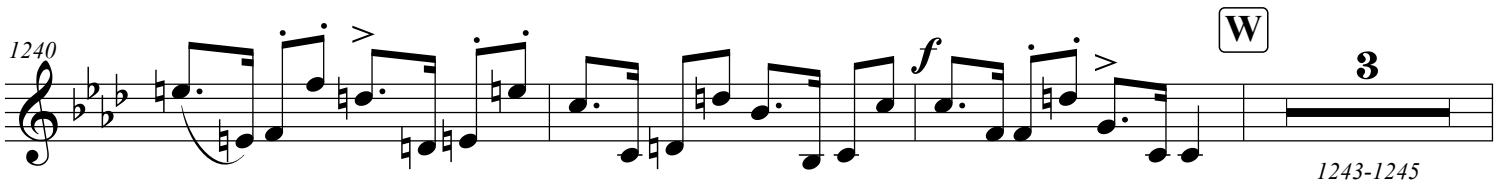
1220  *cresc. molto*

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 begins with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the first note. A hairpin crescendo symbol is positioned above the staff.

1251

Musical staff 1251: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) over several notes.

X

1255

*f* *ff* *sf*

Musical staff 1255: Treble clef, key signature of three flats. The staff features a continuous stream of sixteenth notes. Dynamic markings *f*, *ff* (fortissimo), and *sf* (sforzando) are placed below the staff, with hairpin crescendo and decrescendo symbols above.

1259

*f* Y

Musical staff 1259: Treble clef, key signature of three flats. The staff contains sixteenth notes with accents (>) and a dynamic marking of *f*. A box containing the letter 'Y' is located below the staff.

1264

*f* *sf*

Musical staff 1264: Treble clef, key signature of three flats. The staff features sixteenth notes with accents (>) and dynamic markings *f* and *sf*.

1269

Musical staff 1269: Treble clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) over several notes.

Z Alla breve.

1274

Musical staff 1274: Treble clef, key signature of three flats. The staff begins with eighth notes, followed by a series of triplet eighth notes, each marked with a '3' above it.

1279

Musical staff 1279: Treble clef, key signature of three flats. The staff consists of a continuous sequence of triplet eighth notes, each marked with a '3' above it.



1283

1286

*ff*

1290

1294

*f*

1298

1303

1309



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