

Scenes from Shelley's  
**PROMETHEUS UNBOUND**

SET TO MUSIC FOR

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

by

**C. Hubert H. Parry**

Contrabass

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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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*

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

*Manuscript Transcription & Score Preparation*

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."

$\text{♩} = 50$

**A**

4 18

1-4 5-22

*mf* *f*

**B** *rit.*

26

*cresc.* *f* *p* *f*

28-36

**C** *Tempo primo*

*p* *f*

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

6 5

40-45 48-52

*f* *mf*

*pizz.*

55

*arco*

*p* *p*

**A**

61

*-cresc.* *sf* *p* *p* *sf* *p*

**B** *Poco più moto.*

66

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

71

*cresc.* *sf* *p*

*rit.*

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

*p* *mp* *pp*

82 *poco cresc.* *mp* *dim.*

87 D *Più moto.*

*p*

92 *sempre cresc.*

97 *ff* 2 98-99

102 E *Sostenuto.* *sf* *sf* *p* 3

108 *Sostenuto - colla voce* *p*

115

120 *largamente.* **F** Allegro

127 *rit.* Adagio

**G** 134

143 **H**

152 **K**

161 *poco rit.* **L**

171

179

188 M

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

197 N *rit.* A Tempo ♩ = 76 - 80

*mf* 200-202 205-206

207 *rit.* *più molto.* *Sostenuto.*

*mf* 214-215

O *Molto sostenuto.*

*p* 214-215 *p*

220 *pizz.*

*p* 222-224

228

233 *arco* ♩ = 80 P Allegro ♩ = ♩ *pizz.*

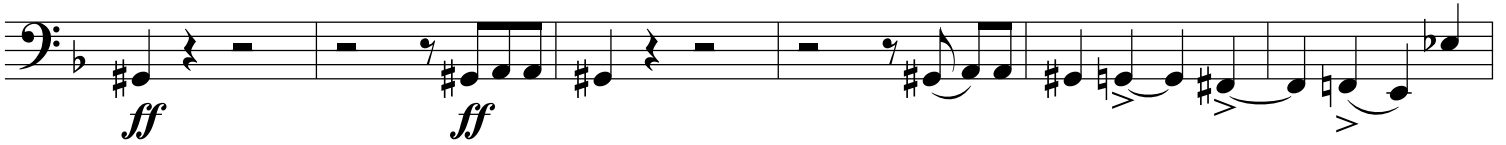
*p* *sf* 238-241 *p*

243 *arco*

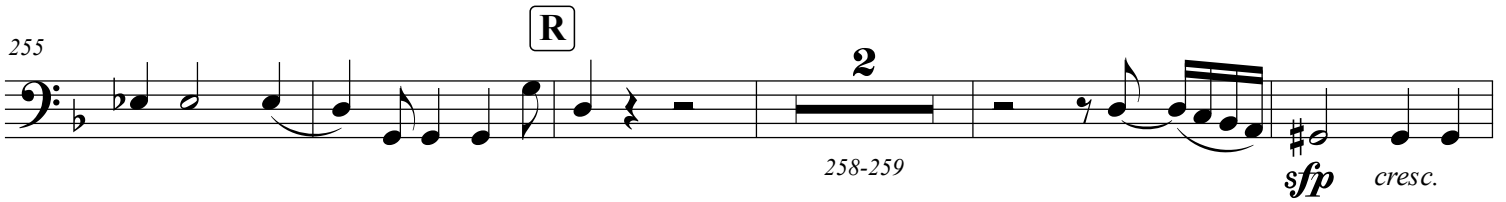
*mf* *f* *f*



249



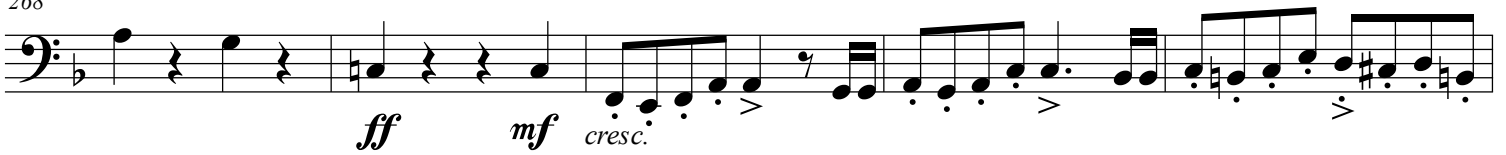
255



262



268



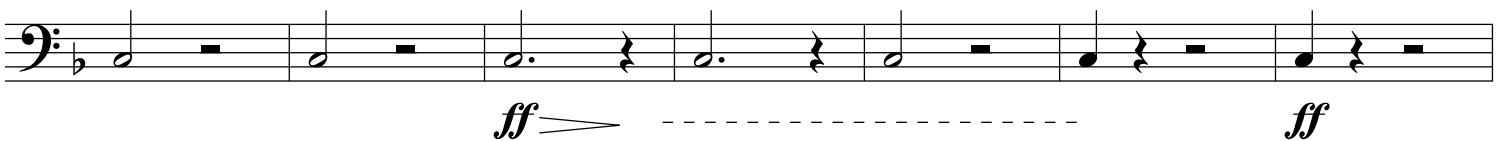
273



278



285



292 V pizz. *Con motto.*

*p* *mf*

298

*cresc.* *ff* *mf*

304 arco

*f* *cresc.* *sf*

310

*f* *sempre cresc.*

W 314 X *A tempo*

*sf* *ff* *ff* 15 *317-331* *mf* *cresc.*

333 Y

*sf* *mf* *cresc.*

339

*ff* *ff*

344

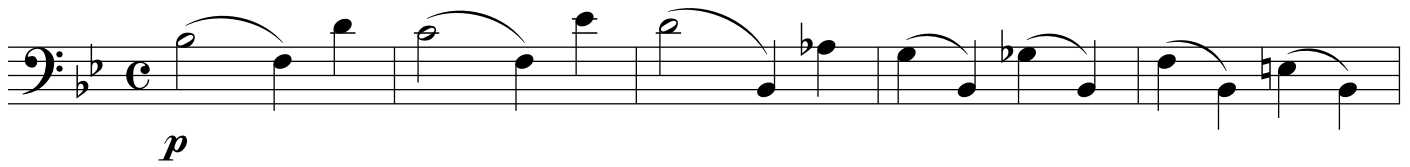
*sf*

# SCENE TWO

Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.

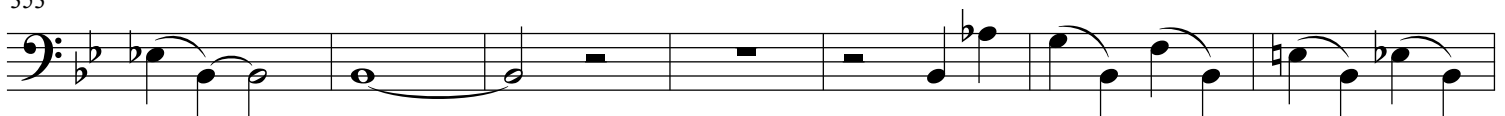
The Car pauses within a Cloud on the top of a snowy Mountain)"

Andante con moto. ♩ = 76

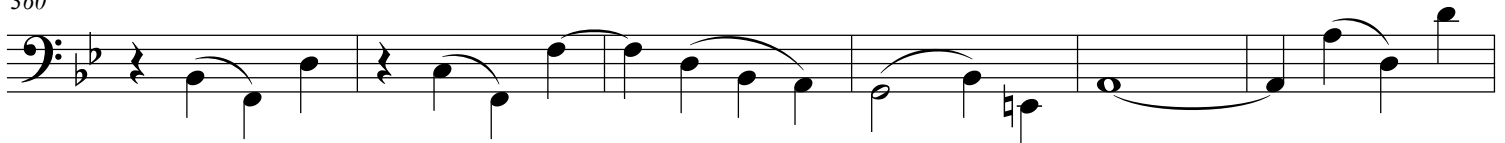


poco rit. **A** a tempo

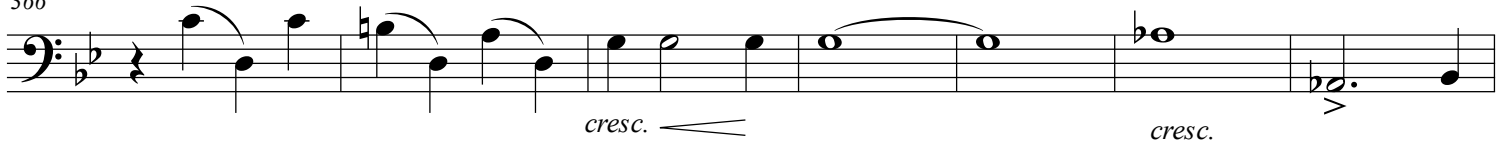
353



360

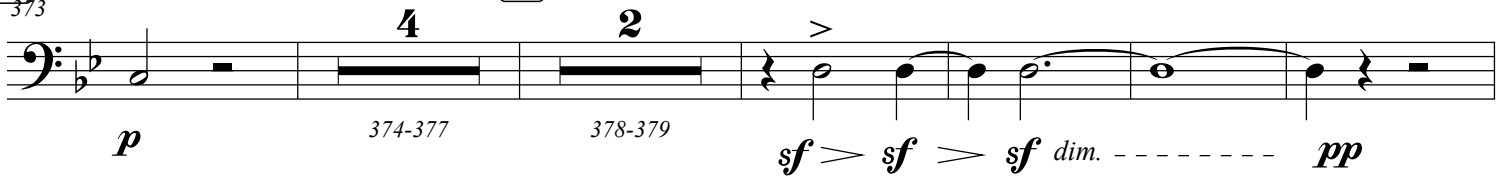


366



**B**  
373

**C**



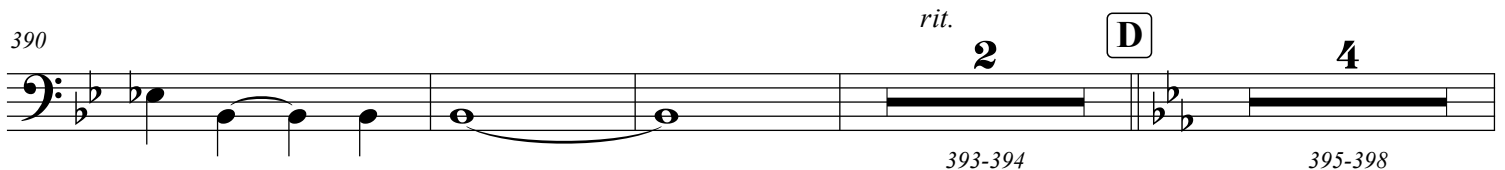
Tempo primo

384



Andante molto sostenuto. ♩ = 96

390



399

pizz.



406

*poco rit.***E****A tempo**

arco

*poco rit.*

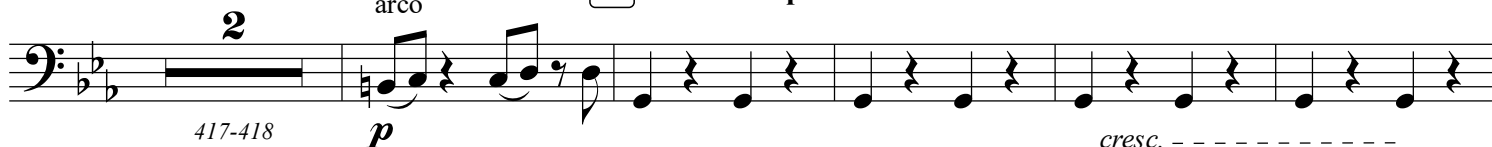
411

*a tempo***F****G****A tempo**

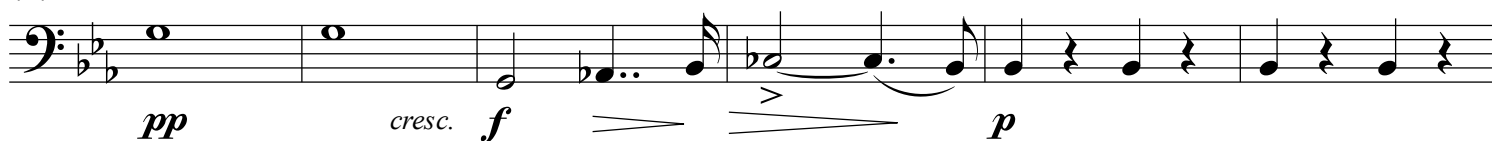
arco

2

417-418

*p**cresc.* - - - - -

424

**H***Animato.*

430

**K***Sostenuto.**poco rit.***L***Ma poco più sostenuto.* ♩ = ♩*Sostenuto.*

5

3

436-440

*pp*

443-445

*p*

448



453 *tempo* *poco rit.*

*rit. cresc.* *dim.*

[M] [N] *largamente.*

19 459-477 *p* *mf* *f* 3 482-484

[O] *Adagio.* ♩ = ♩ [P] *Andante con moto moderato.* ♩ = 80

3 485-487 *mp* *p*

[Q]

6 495-500 *p* *mf* *cresc.*

509 *poco rit.*

*f* *p* 2 518-519

[R] [S]

*p*

[T] [W]

16 536-551 *p*

556 *rit.* [X] *Meno mosso.*

16 563-578

*dim e poco rit. con sord.*

4

579-582

*p*

**Y**

590

*pp*

596

602

**Z**

3

5

608-610

611-615

*p*

*dim.*

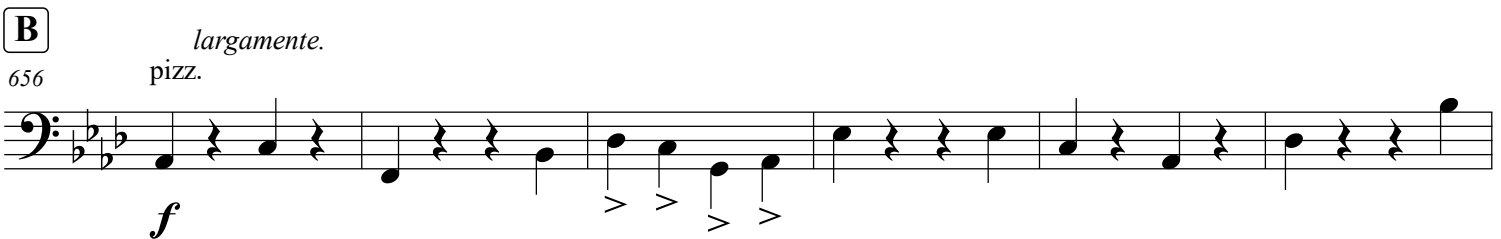
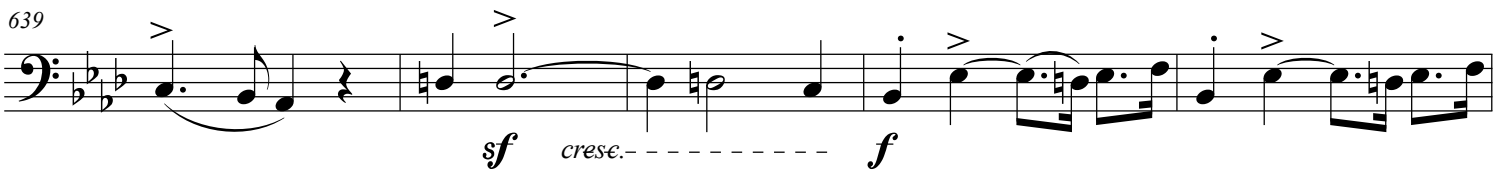
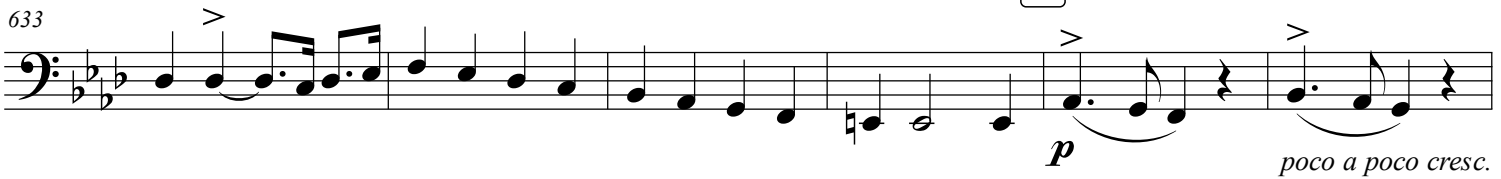
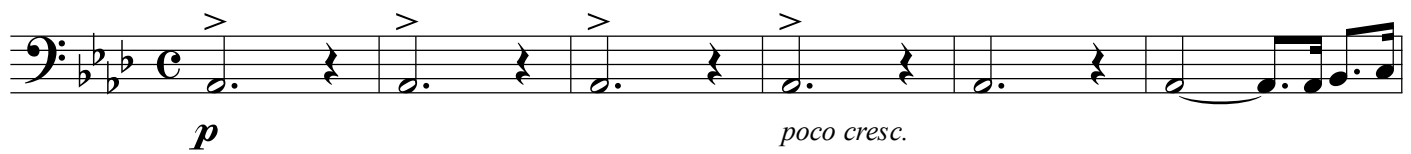
621

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## SCENE THREE

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

Allegro moderato ♩ = 76





668

pizz.

**2**

**f**

673-674

675

arco

**p**

cresc.

681

*Sostenuto.*

**D**

**15**

*Sostenuto.*

**E**

*Poco meno mosso.*

**ff**

**sf**

683-697

**p**

700

cresc.

704

**ff**

708

**sf**

**sf**

**F**

**Allegro** ♩ = 126

**14**

**12**

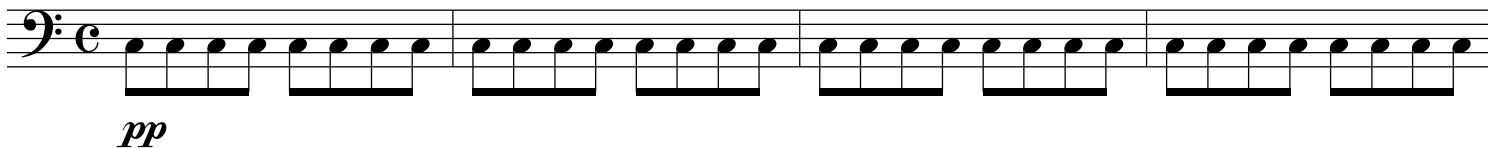
**f**

713-726

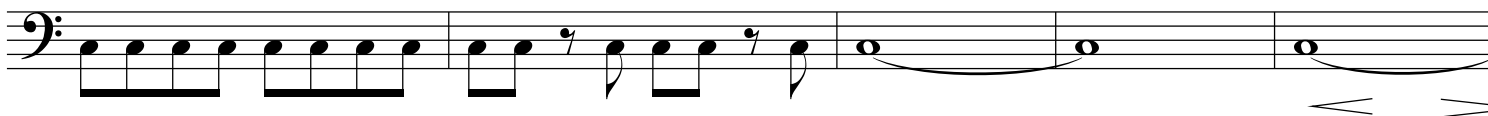
729-740

**G** **Maestoso** ♩ = ♩ ( ♩ = 63 )

741



745



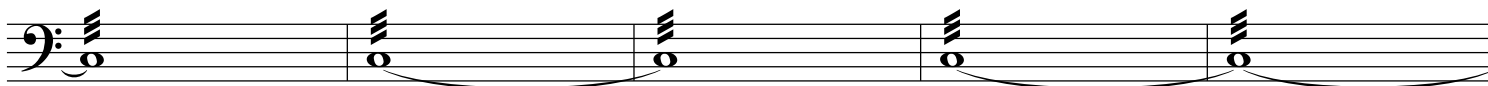
750

**H**

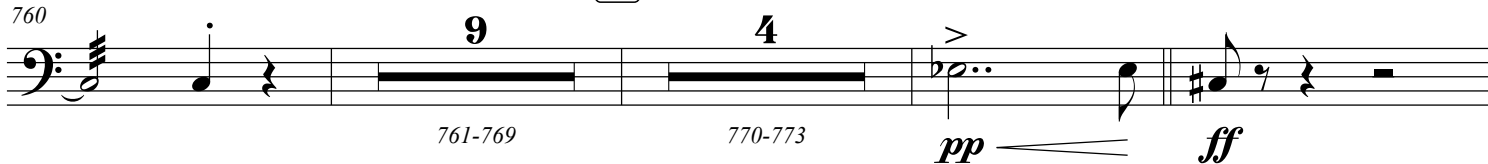
( ♩ = 66 )



755



760

**K****Allegro** ♩ = ♩ ( ♩ = 132 )

761-769

770-773

*pp**ff**Tempo*

776-777

*mpresc.***L**

782-783

*mf**sf***M****Allegro molto.** ( ♩ = 140 )

789-793

*f**mf*

797

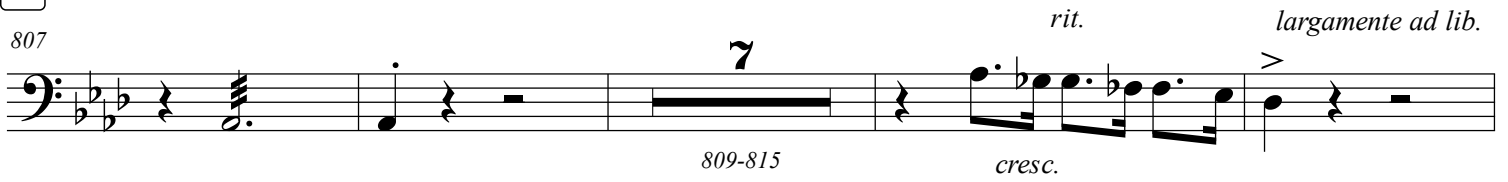


802

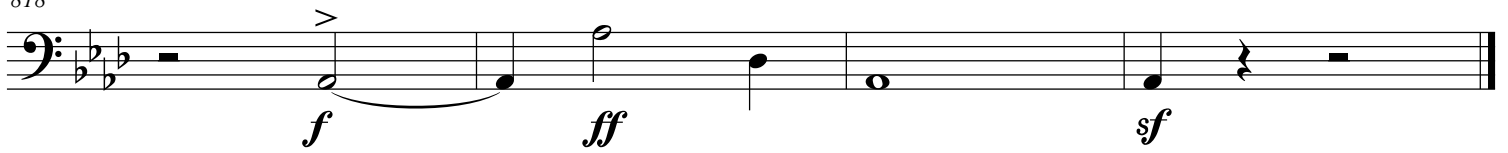


**N**

807



818



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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

**A** **B**

9 10 5

822-830 834-843 844-848

**C** **D**

2 4 *largamente.*

849-850 851-854 *p dim.*

**E**

860 *f p*

**F** *Sostenuto.*

867 *cresc. mp 870-874 cresc.*

5

**G** *largamente.*

878 *f p*

**H** *poco sostenuto*

885 *mp*

2 889-890

**K** *rit. tempo*

893 *f dim.*

3 895-897

4

## 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

B

♩ = 120

10 18 4

902-911 912-929 930-933

938

*mf*

C 16

947-962

D 7

963-969

*p*

E 6

973-978

F 2

979-980

*p*

983

G 15

986-1000

♩ = 126

*p poco a poco cresc.*

1006

*f*

*f*

1014

pizz.

H 2

1018-1019

*ff*

*L'istesso Tempo*

1022

*mp*

♩ = 120

*cresc.*

1030

pizz.

*f p mp p*

1038

arco

*pp*

*p*

[K]

1046

*f*

1054

*ff*

*ff*

*ff*

rit.

1062

[L] Allegro molto. ♩ = 84

6

1066-1071

*sff*

[M]

3

1073-1075

*sf sf f*

1083

1089

poco rit. ma non troppo

Più Allegro

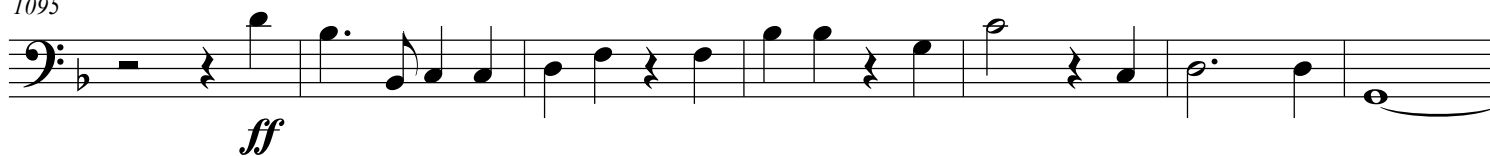
2

1093-1094

*dim.*

**N**

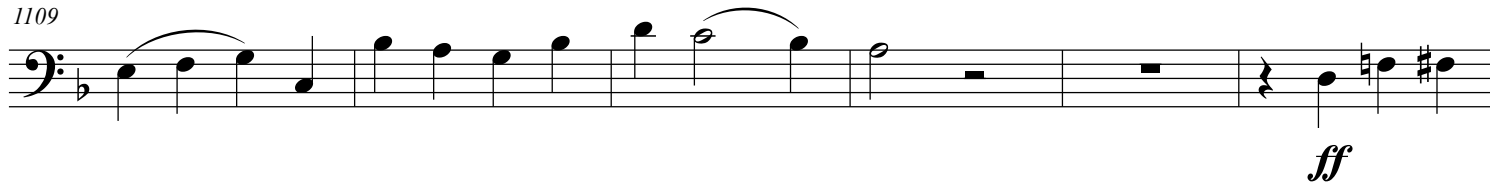
1095

**Presto**

1102

**O**

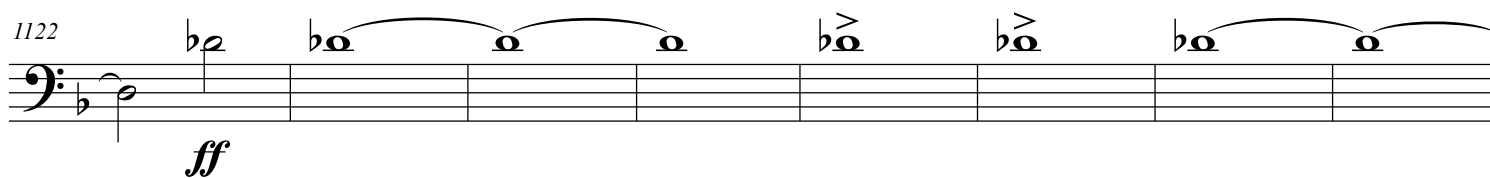
1109



1115



1122

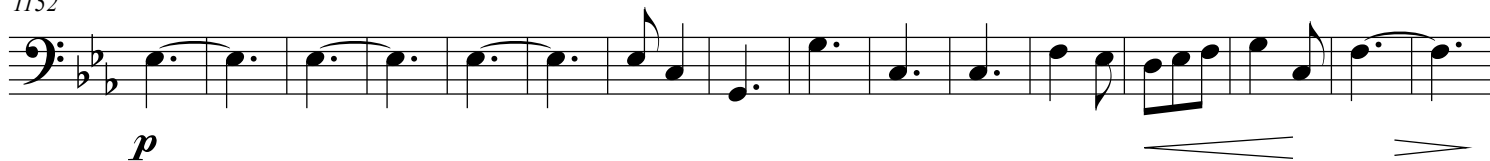
**P****R**

Andantino ♩ = ♩ ( ♩ = 96 )

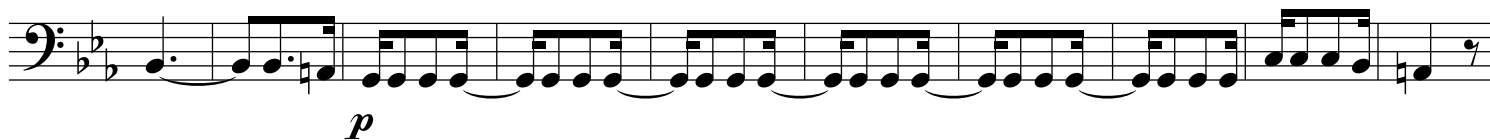
1130

**S**

1152



1168

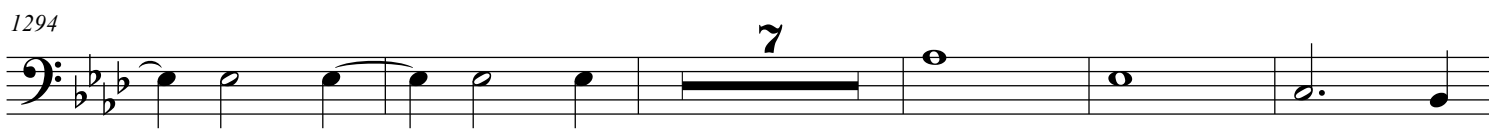
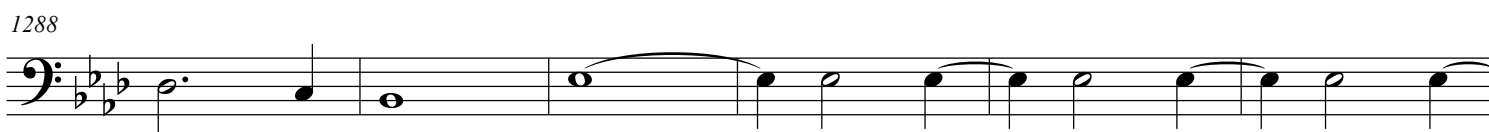
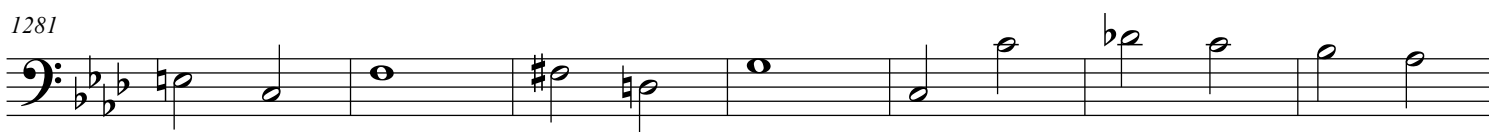




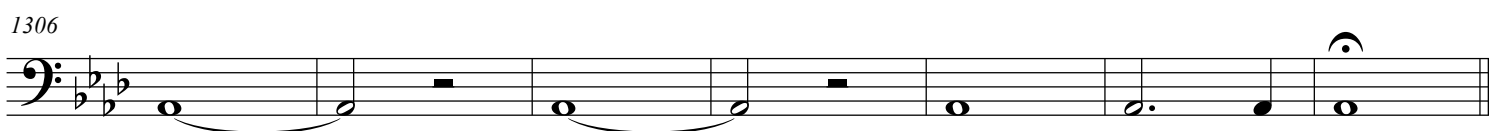
1246

1

1249-1249

**X****Y****Z***Alla breve.*

1296-1302







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MUSIC SERIES



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PUBLISHING

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

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