# Scenes from Shelley's
# PROMETHEUS UNBOUND

**SET TO MUSIC FOR**

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

**by**

**C. Hubert H. Parry**

## Horn 1

Composed for the Three Choirs Festival (Gloucester) - September 7, 1880

IN THE UNITED STATES

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

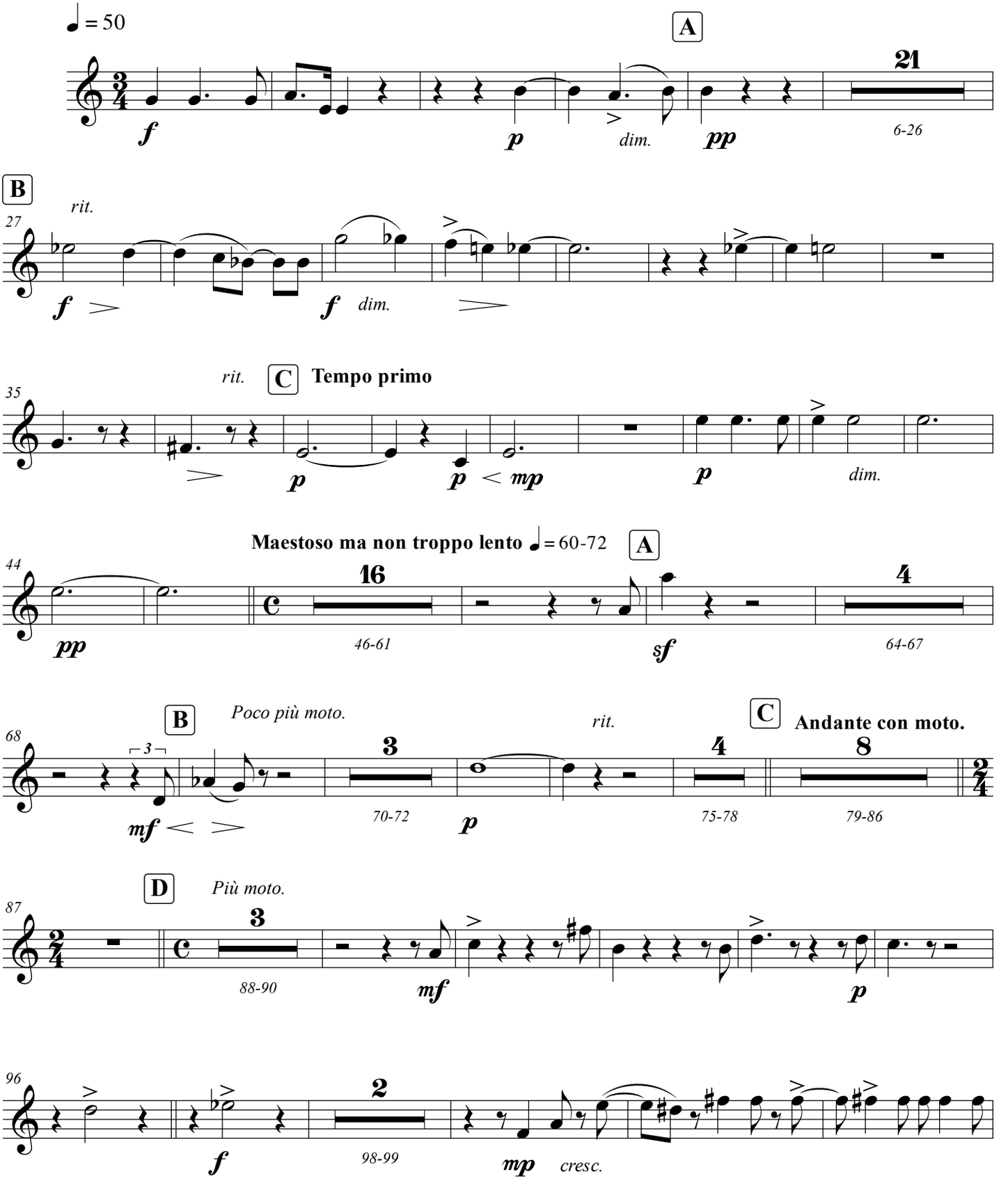
## Reference Material and Software

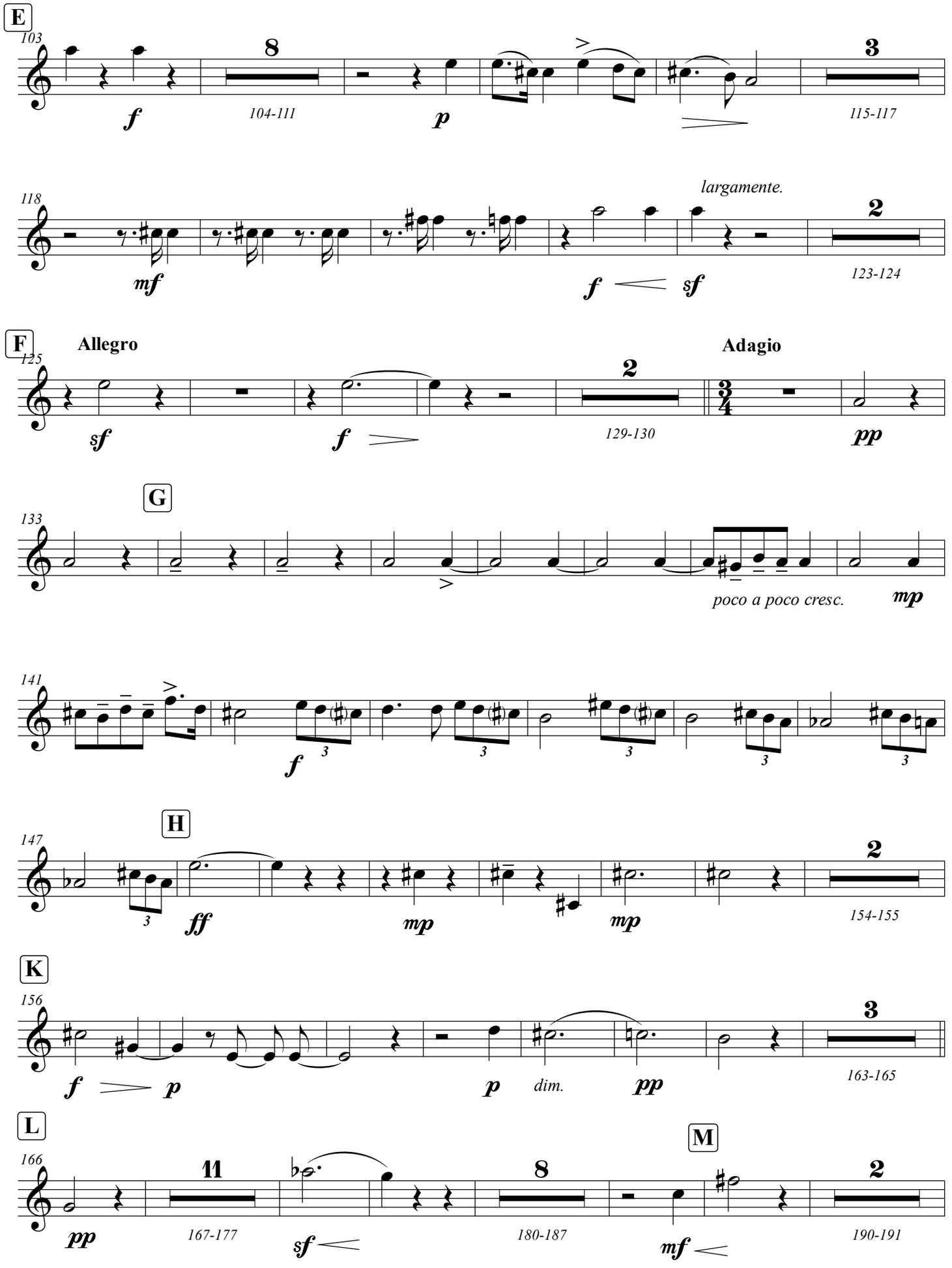
*Notation Software:* Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
*Document Software:* Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

# SCENE ONE

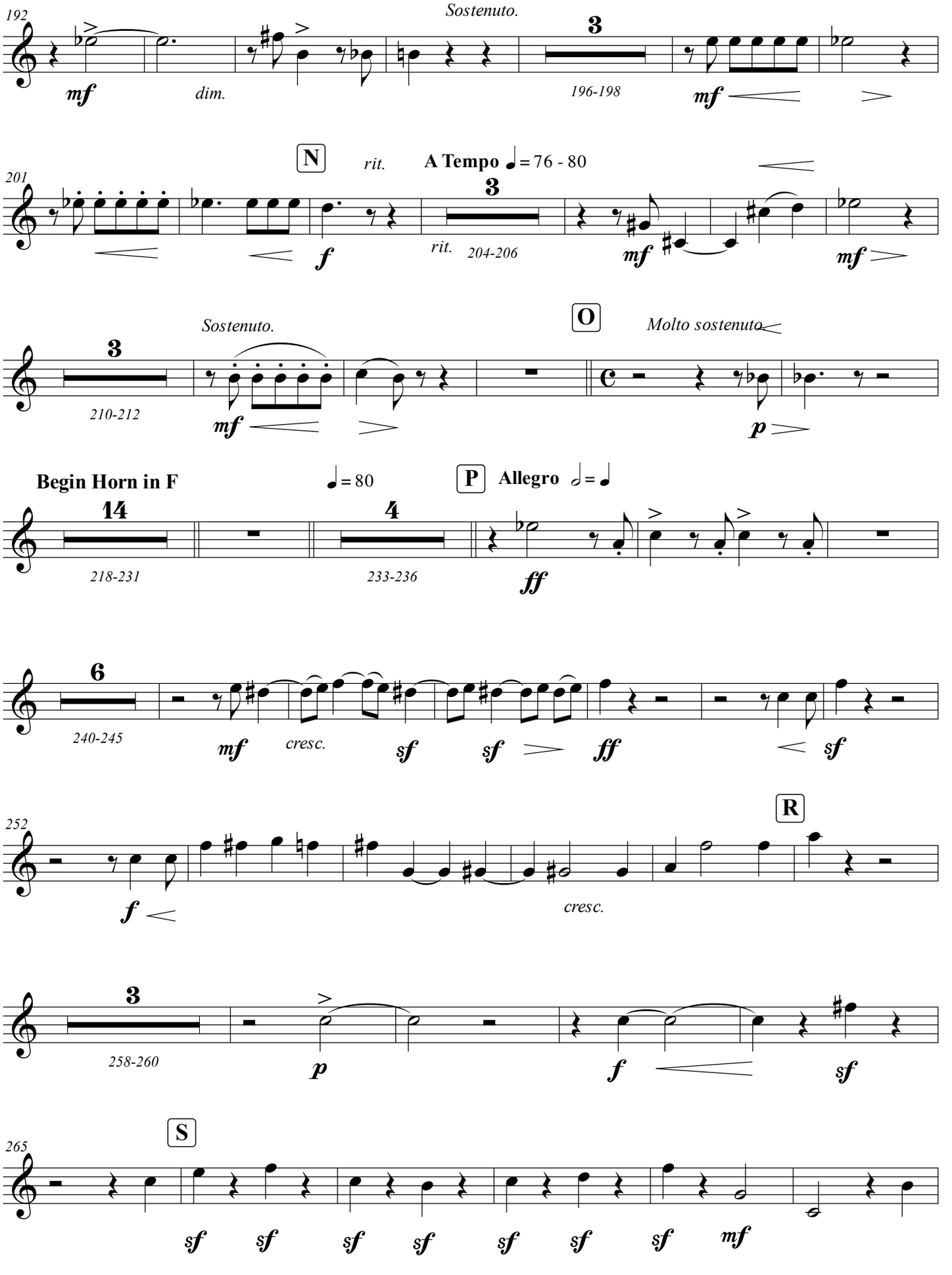
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

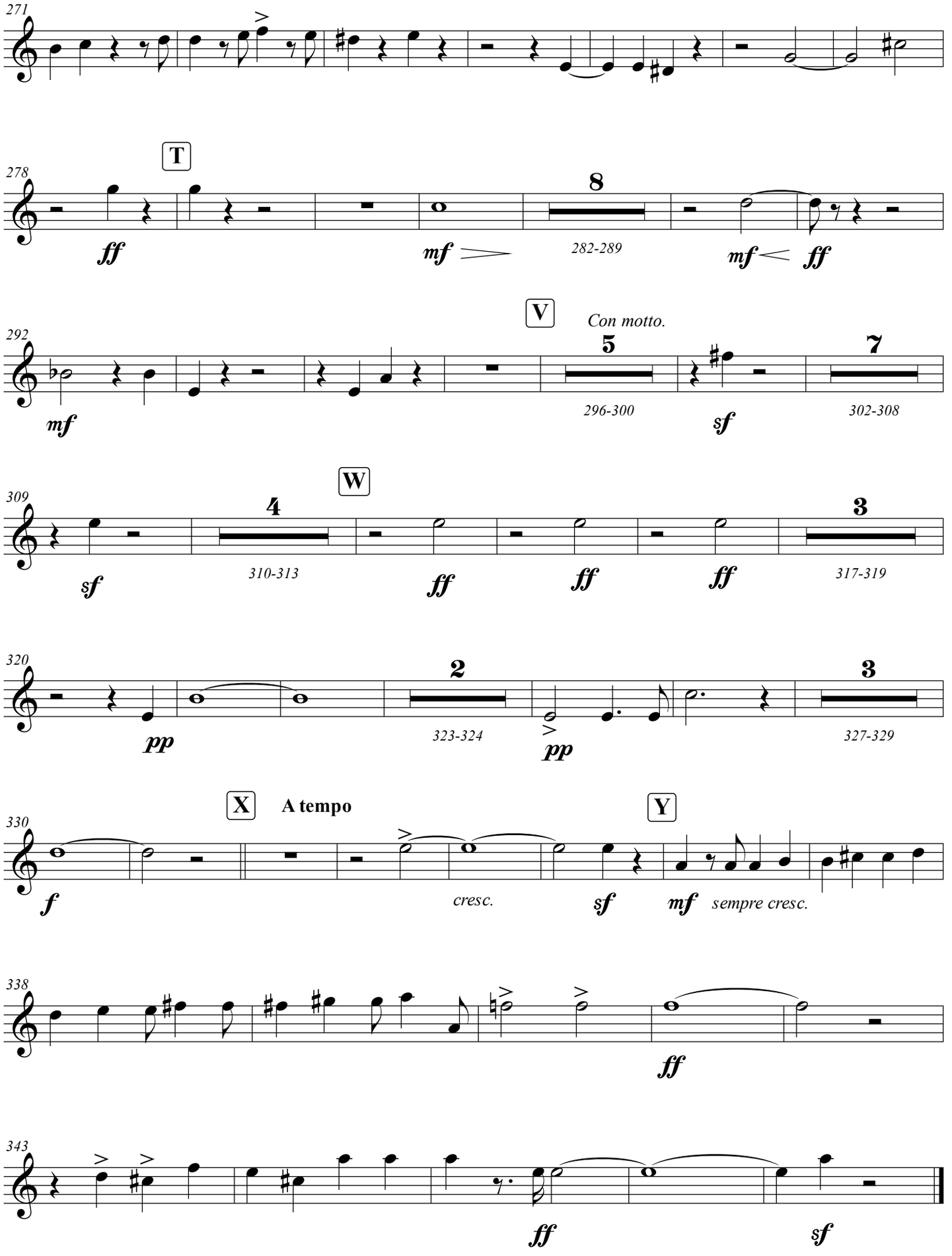
**Horn in E♭**




E
103
8
104-111
f
p
3
115-117
largamente.
118
mf
f
sf
2
123-124
F
Allegro
125
sf
f
2
129-130
Adagio
3/4
pp
G
133
poco a poco cresc.
mp
141
f
3
H
147
ff
mp
mp
2
154-155
K
156
f
p
p
dim.
pp
3
163-165
L
166
pp
11
167-177
sf
M
8
180-187
mf
2
190-191

# Horn 1

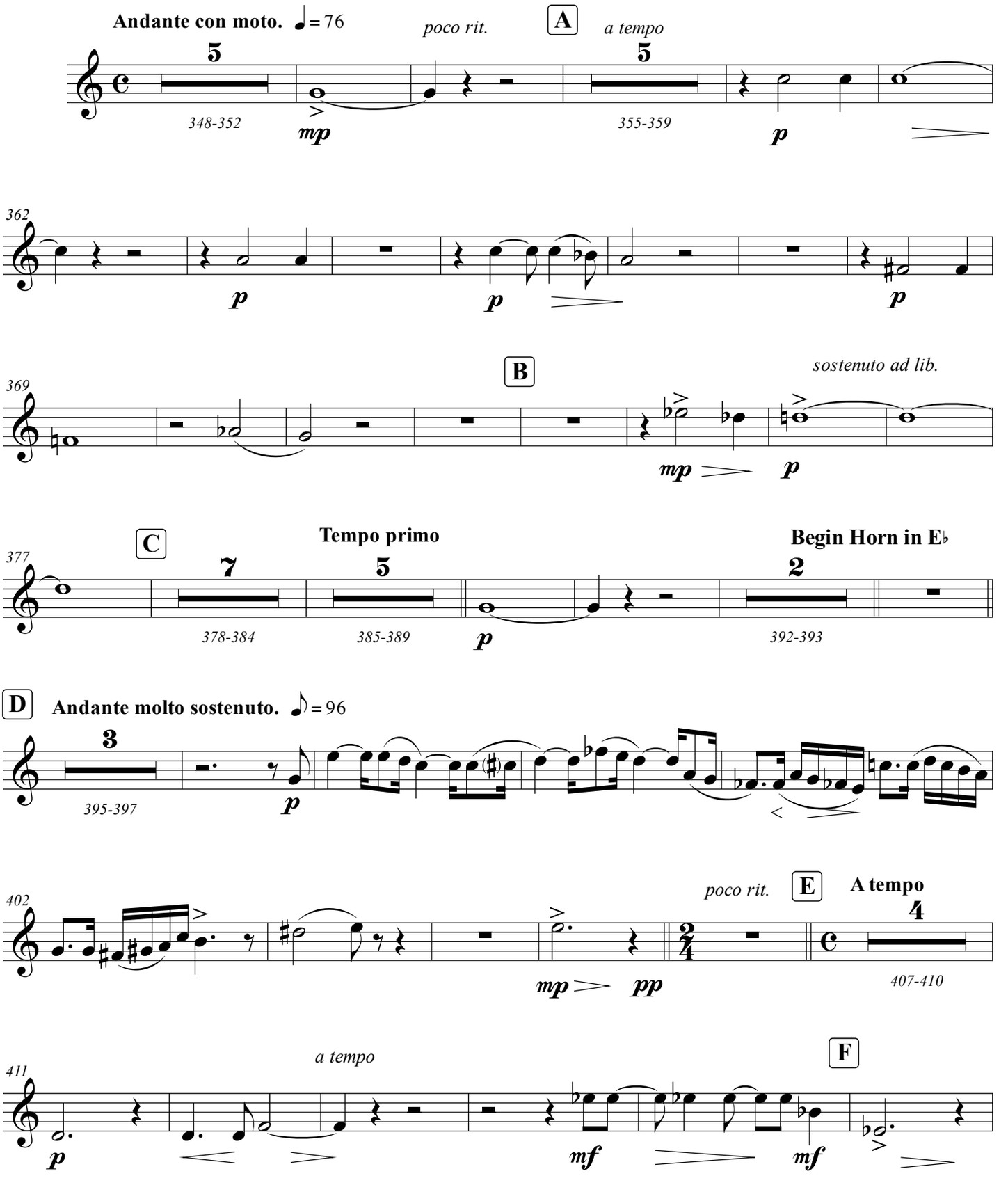

192
Sostenuto.
mf
dim.
3
196-198
mf
N
rit.
A Tempo ♩= 76 - 80
201
f
rit.
204-206
mf
mf
O
Molto sostenuto
Sostenuto.
3
210-212
mf
p
Begin Horn in F
14
218-231
♩= 80
P
Allegro 𝅗𝅥= ♩
4
233-236
ff
6
240-245
mf
cresc.
sf
sf
ff
sf
252
R
f
cresc.
3
258-260
p
f
sf
S
265
sf
sf
sf
sf
sf
sf
sf
mf

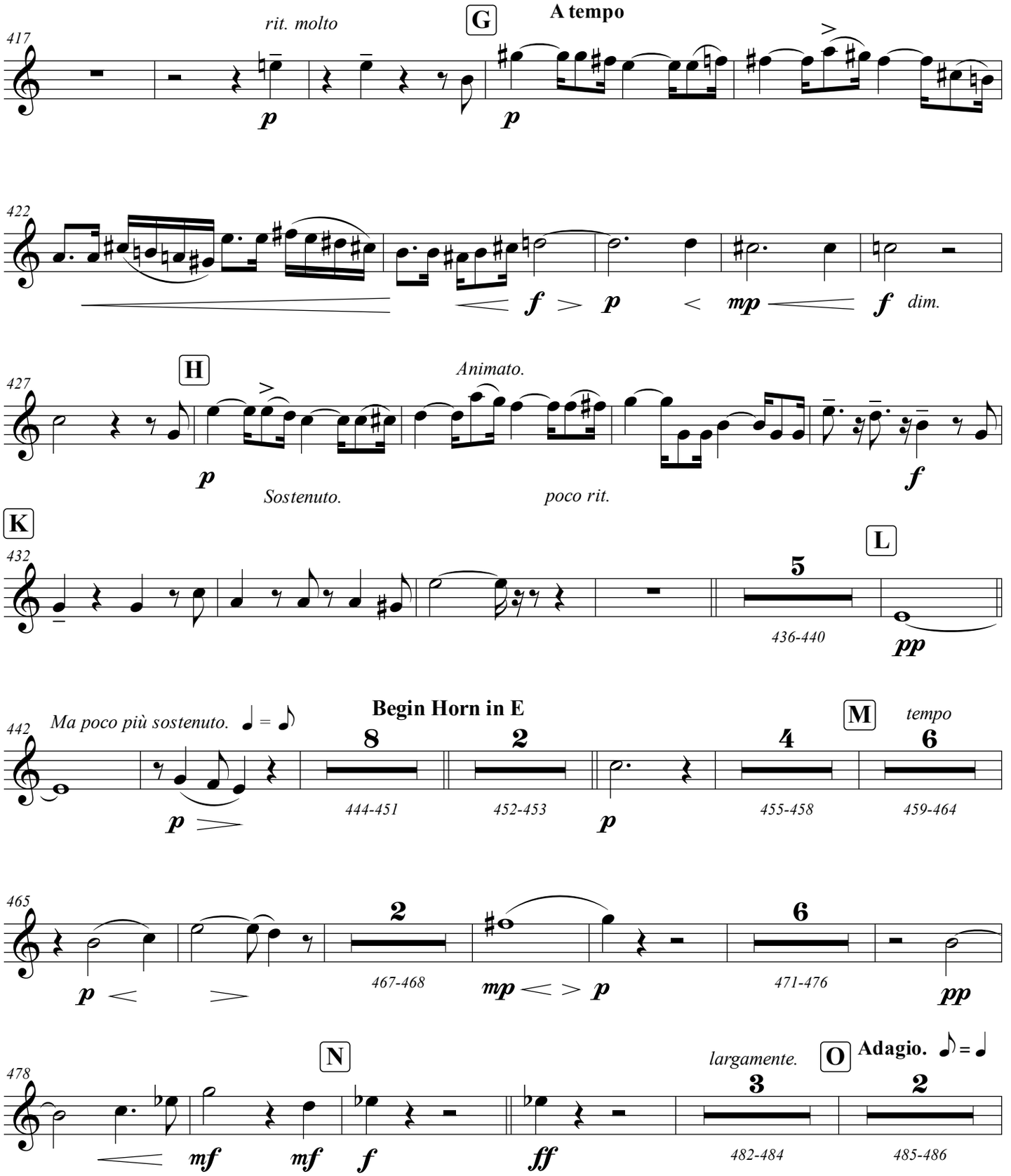

271
278
T
8
ff
mf
282-289
mf
ff
292
V
Con motto.
5
7
mf
296-300
sf
302-308
309
W
4
3
sf
310-313
ff
ff
ff
317-319
320
2
3
pp
323-324
pp
327-329
330
X
A tempo
Y
f
cresc.
sf
mf
sempre cresc.
338
ff
343
ff
sf

# SCENE TWO

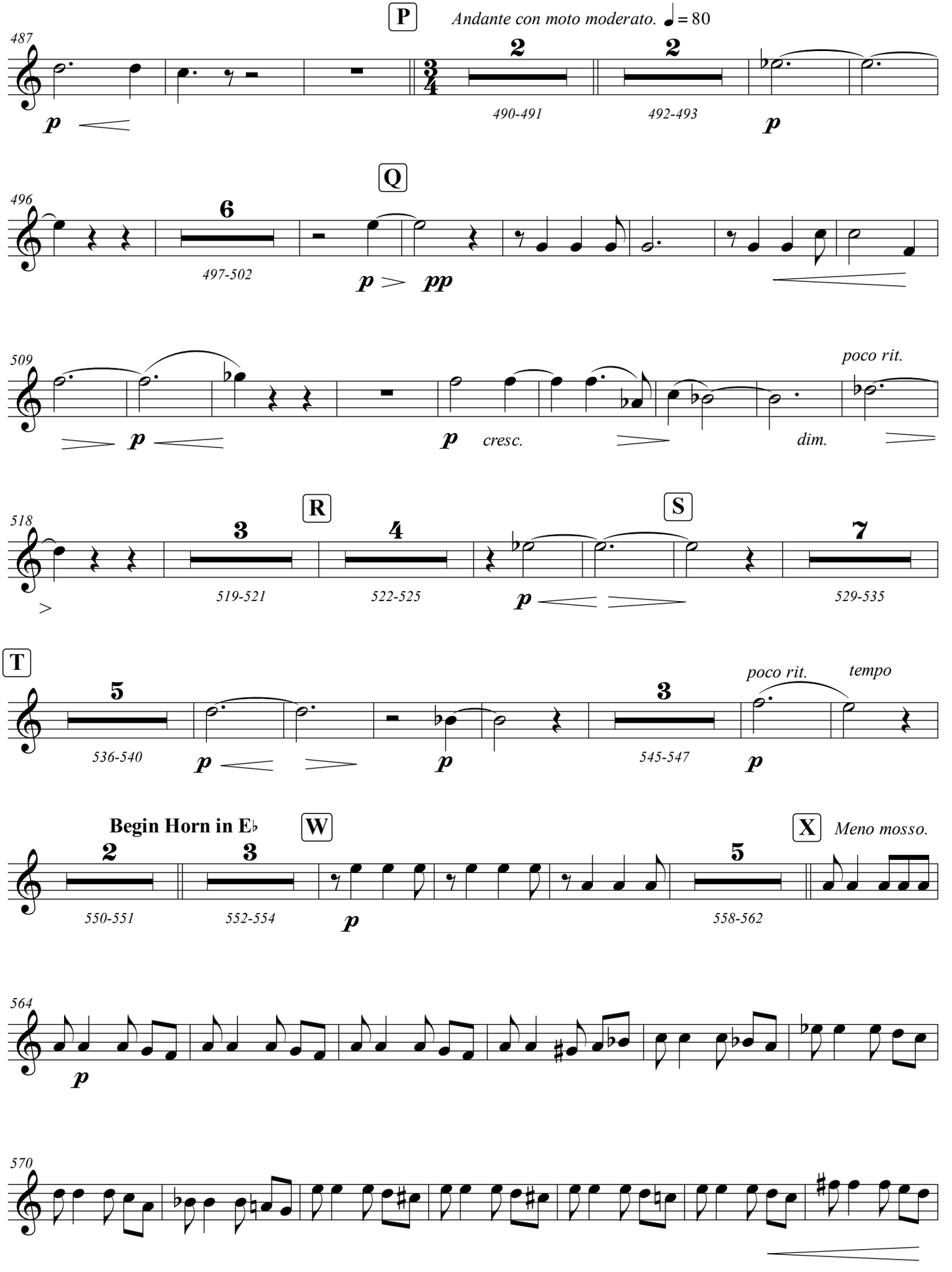
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"

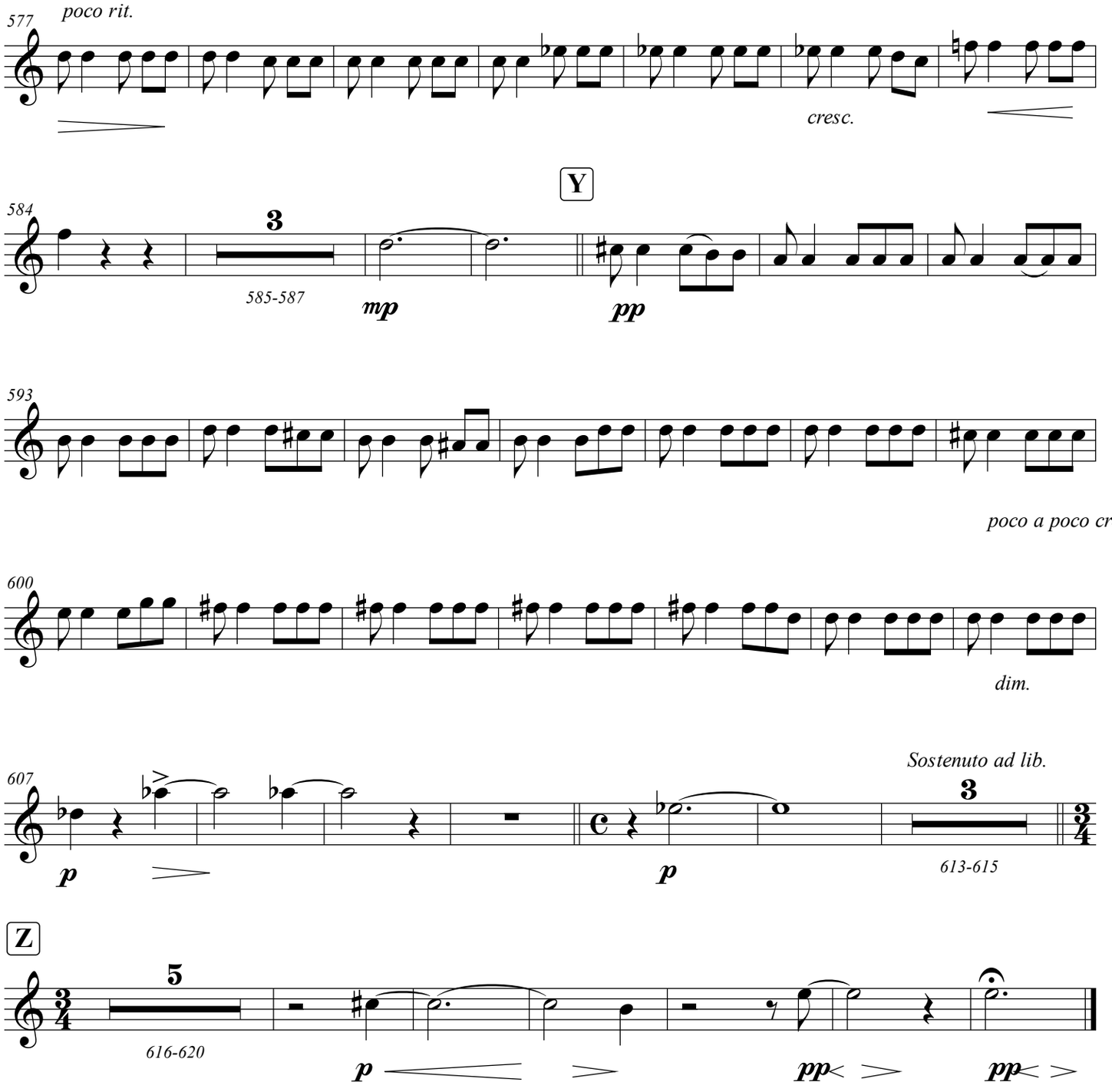
**Horn in F**




417
rit. molto
G
A tempo
p
p
422
f
p
mp
f
dim.
427
H
Animato.
p
f
Sostenuto.
poco rit.
K
L
432
5
436-440
pp
Begin Horn in E
442
Ma poco più sostenuto.
♩ = ♪
M
tempo
8
2
4
6
p
444-451
452-453
455-458
459-464
p
465
2
6
467-468
mp
p
471-476
p
pp
478
N
largamente.
O
Adagio.
♪ = ♩
3
2
mf
mf
f
ff
482-484
485-486

# Horn 1

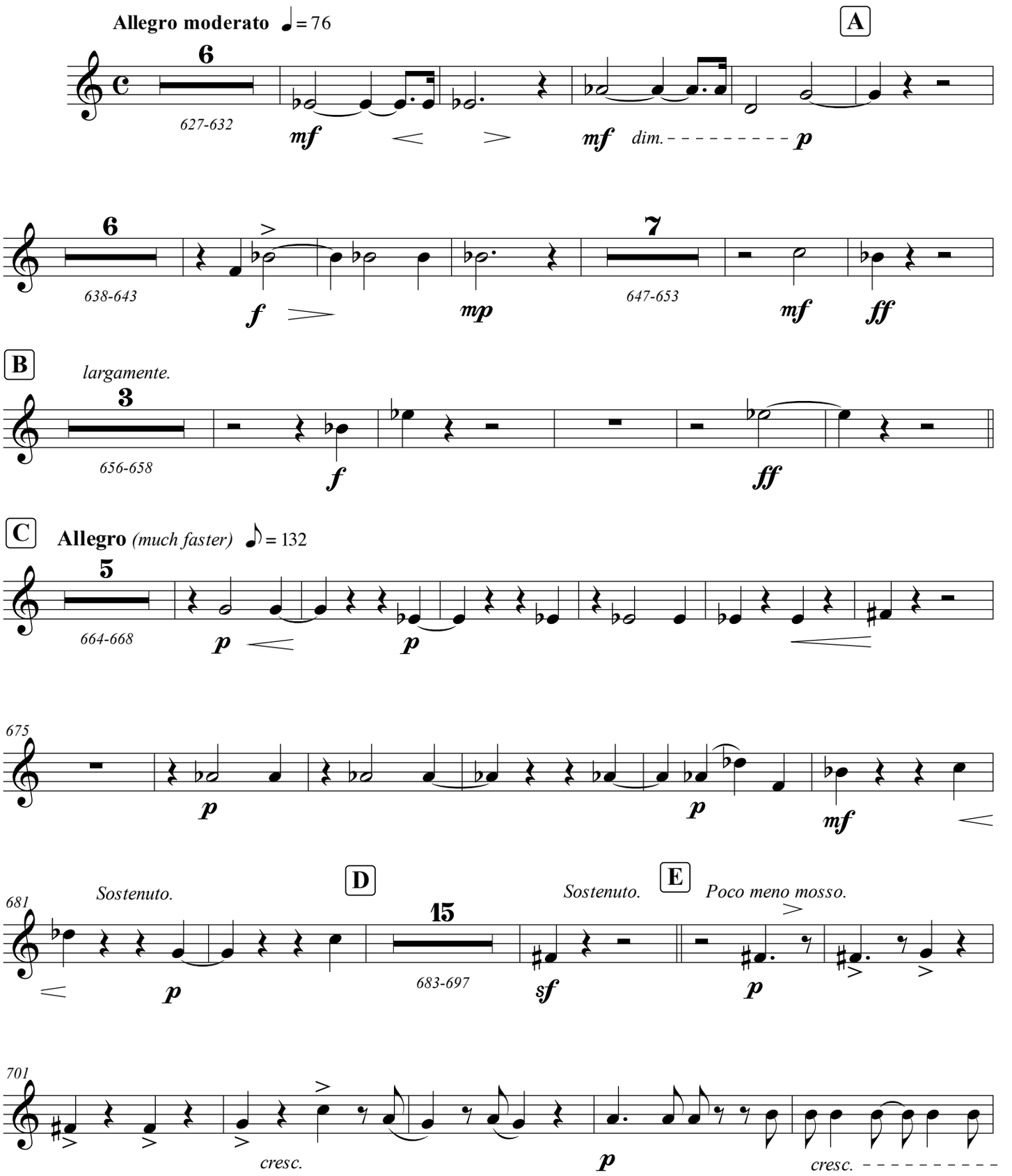

P
Andante con moto moderato. ♩ = 80
487
2
2
490-491
492-493
p
Q
496
6
497-502
p pp
509
poco rit.
p
cresc.
dim.
R
S
518
3
4
7
519-521
522-525
529-535
T
5
3
poco rit.
tempo
536-540
545-547
Begin Horn in E♭
W
X
Meno mosso.
2
3
5
550-551
552-554
558-562
564
570

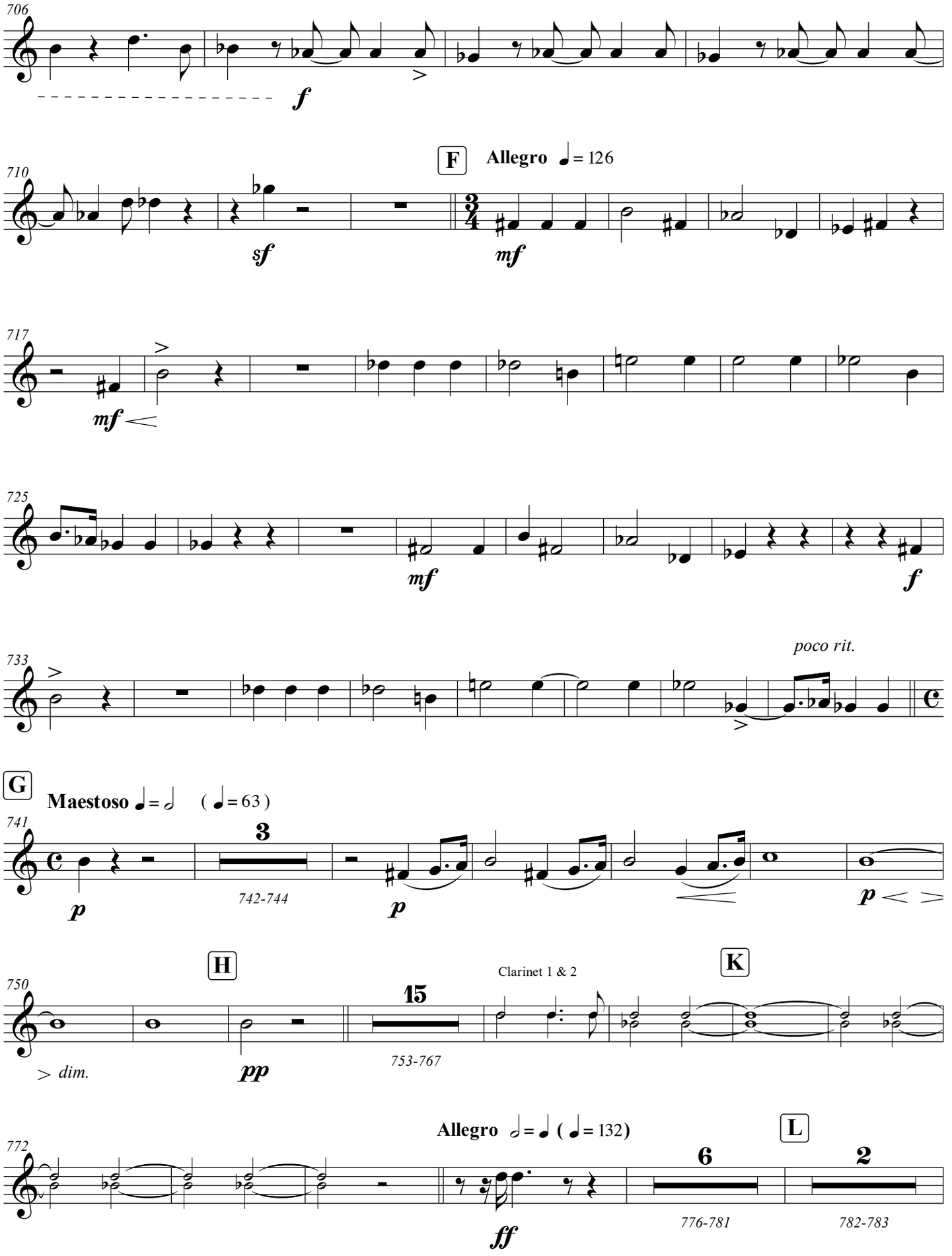

577
poco rit.
cresc.
Y
584
3
585-587
mp
pp
593
poco a poco cresc.
600
dim.
607
Sostenuto ad lib.
3
613-615
p
p
Z
5
616-620
p
pp
pp

# SCENE THREE

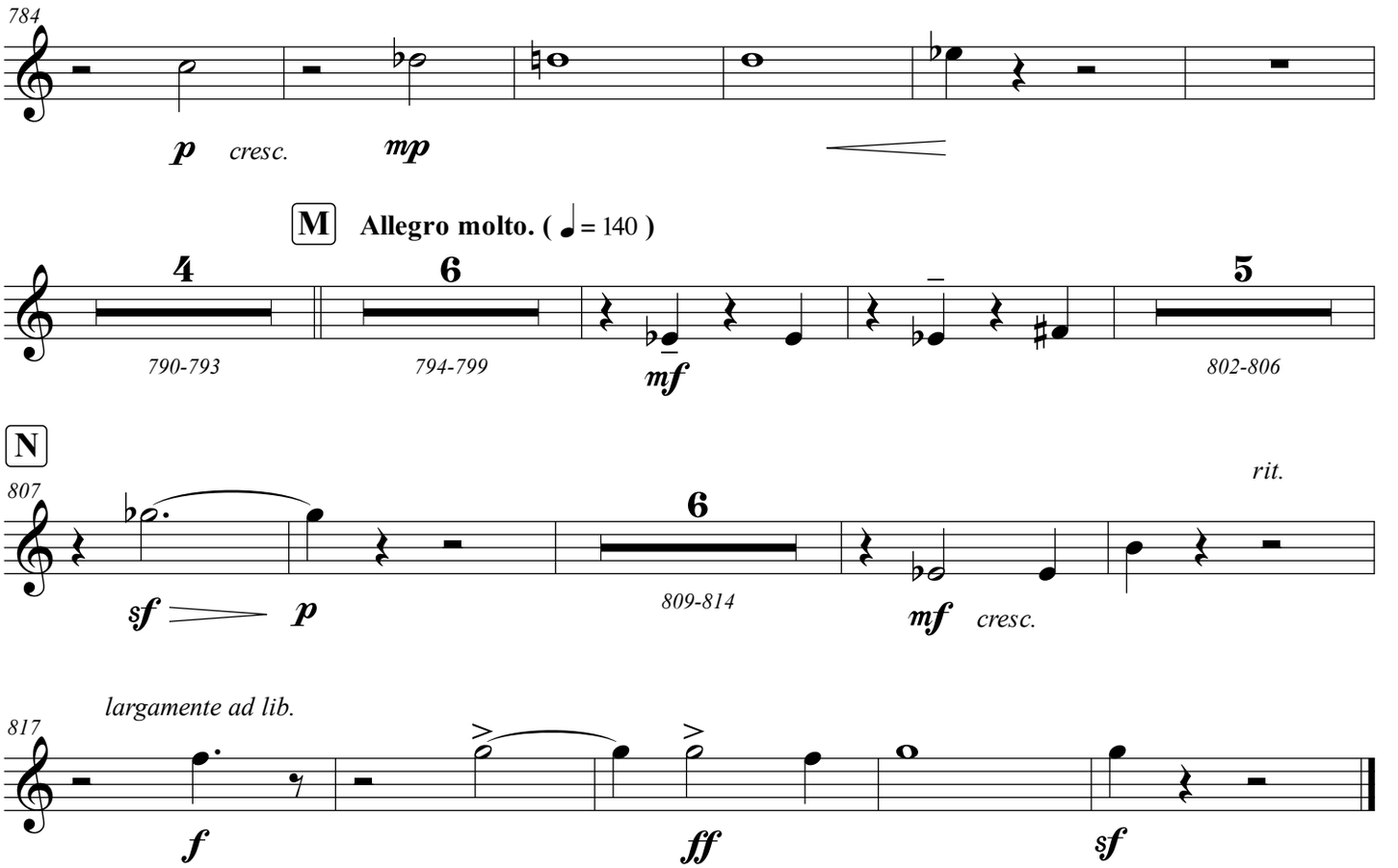
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

**Horn in F**




706
f
F
Allegro ♩= 126
710
sf
mf
717
mf
725
mf
f
poco rit.
733
G
Maestoso 𝅗𝅥= 𝅗𝅥 ( ♩= 63 )
741
3
742-744
p
p
H
Clarinet 1 & K
750
15
753-767
> dim.
pp
Allegro 𝅗𝅥= ♩ ( ♩= 132)
L
772
6
2
776-781
782-783
ff

# Horn 1


784
p
cresc.
mp
M
Allegro molto. ( ♩ = 140 )
4
790-793
6
794-799
mf
5
802-806
N
807
sf
p
6
809-814
mf
cresc.
rit.
largamente ad lib.
817
f
ff
sf

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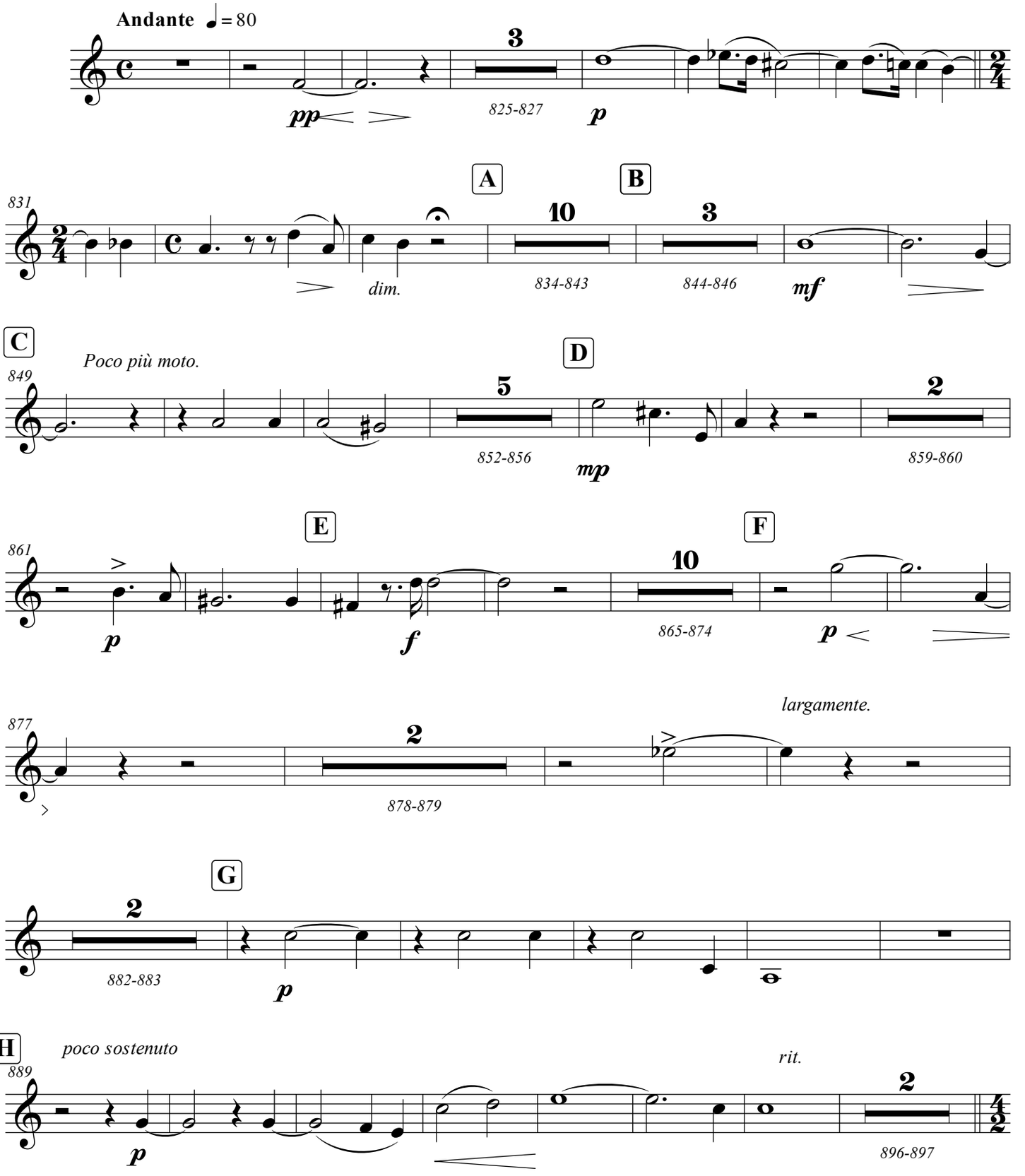
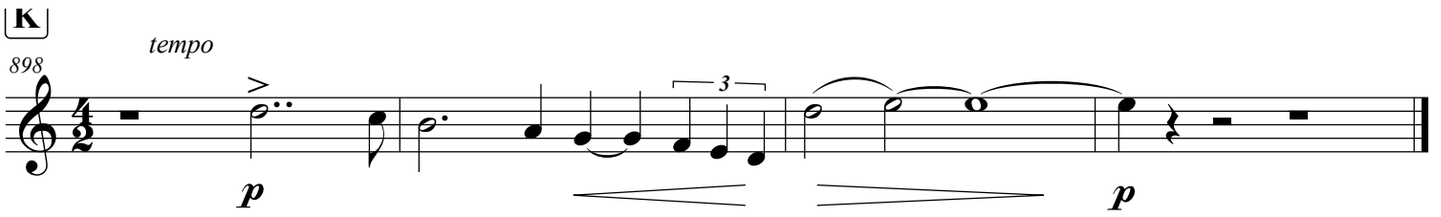
# SCENE FOUR

Act III Scene IV - "A Forest. In the background a cave. Prometheus, Asia, Panthea, Ione, and the Spirit of the Earth"

**Horn in F**

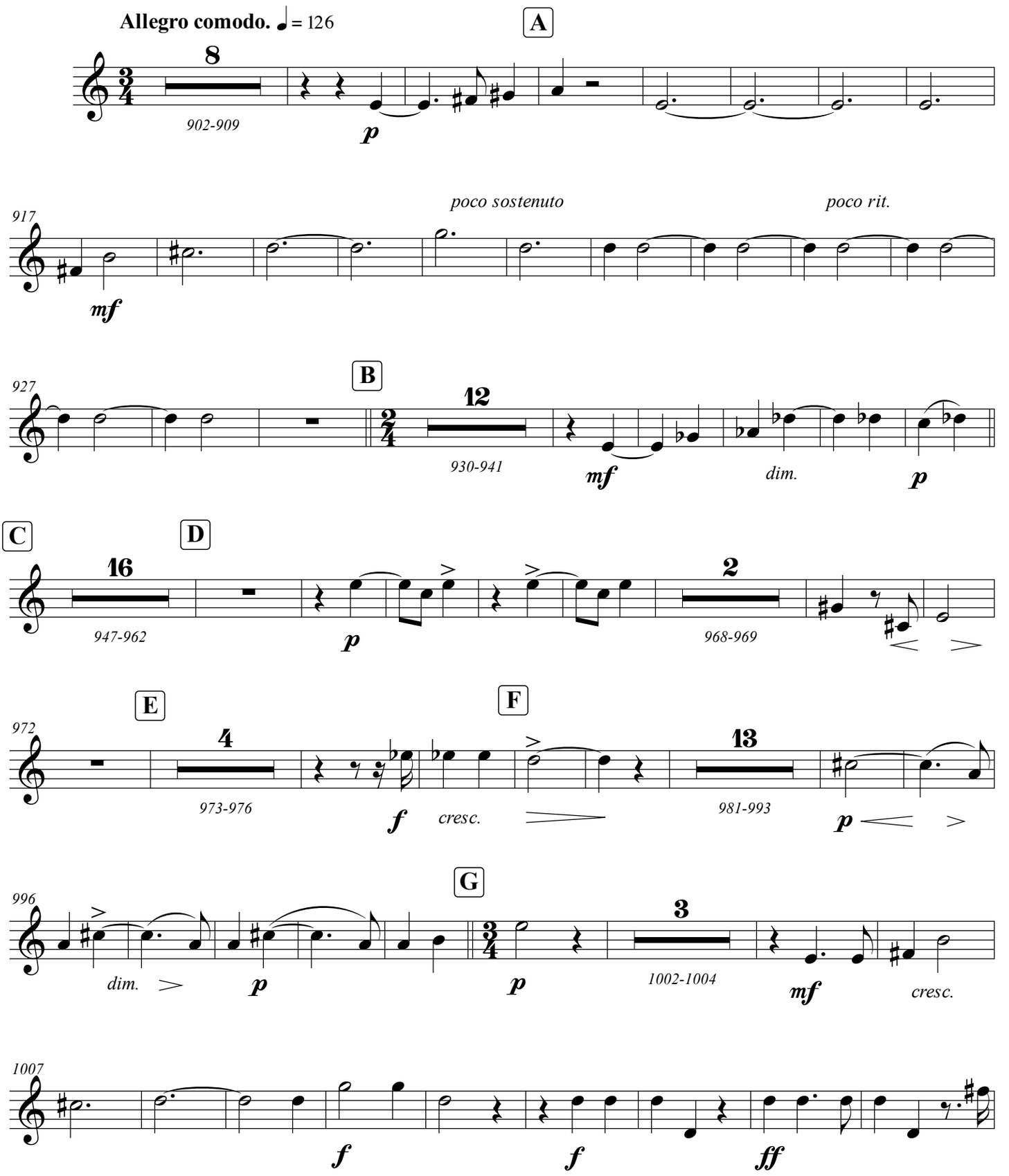


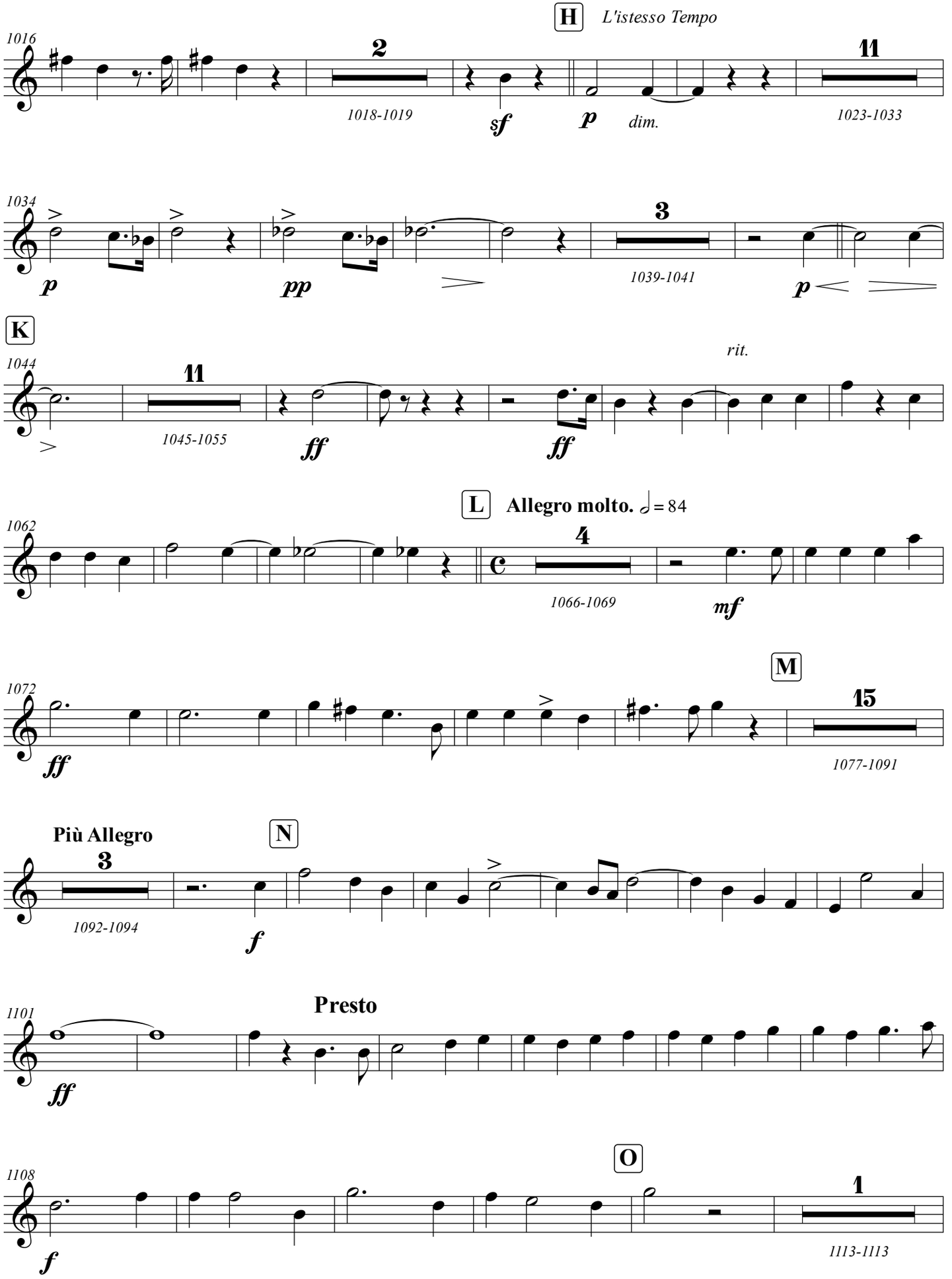

K
tempo
898
3
p
p

# SCENE FIVE

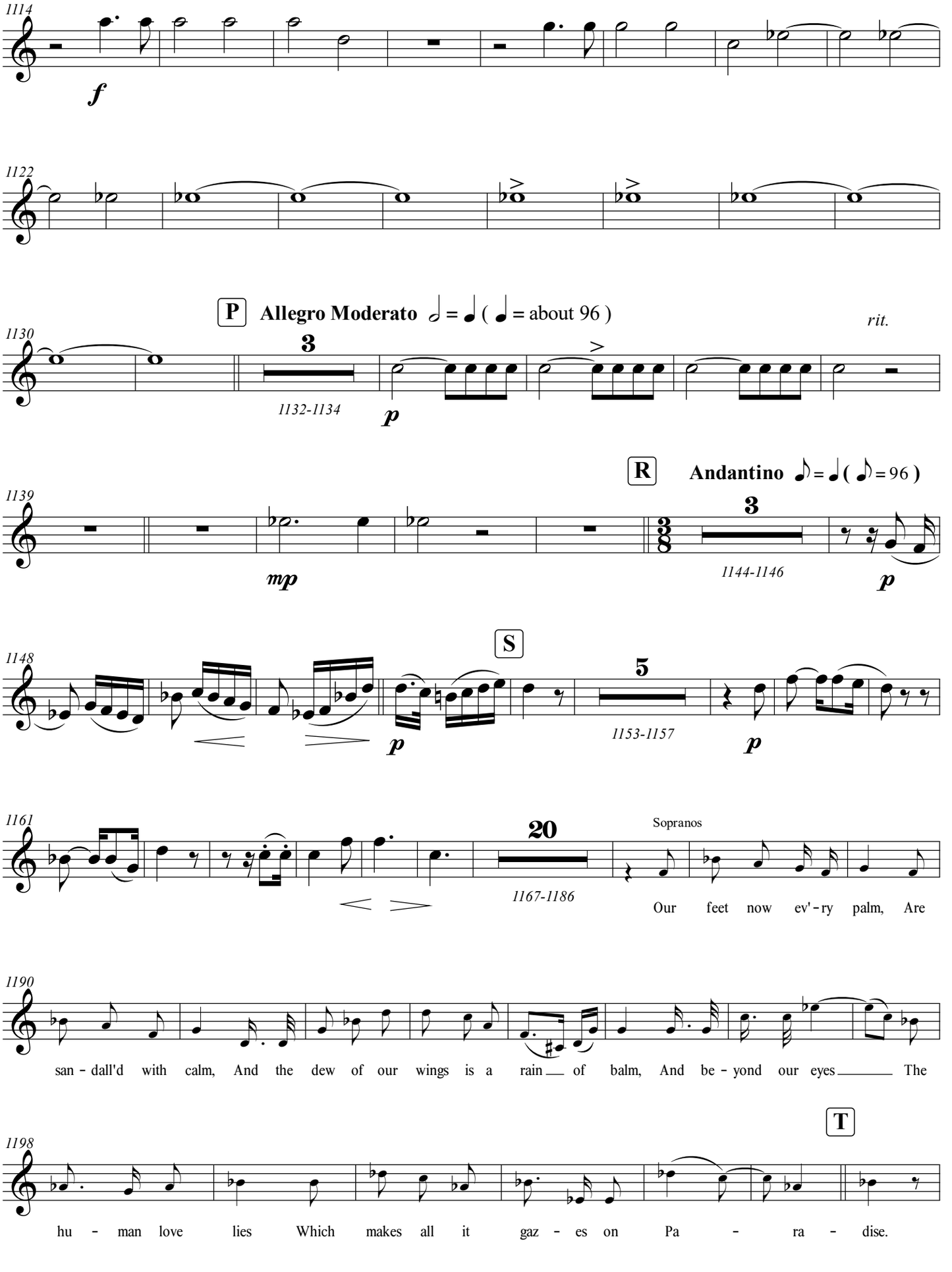
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

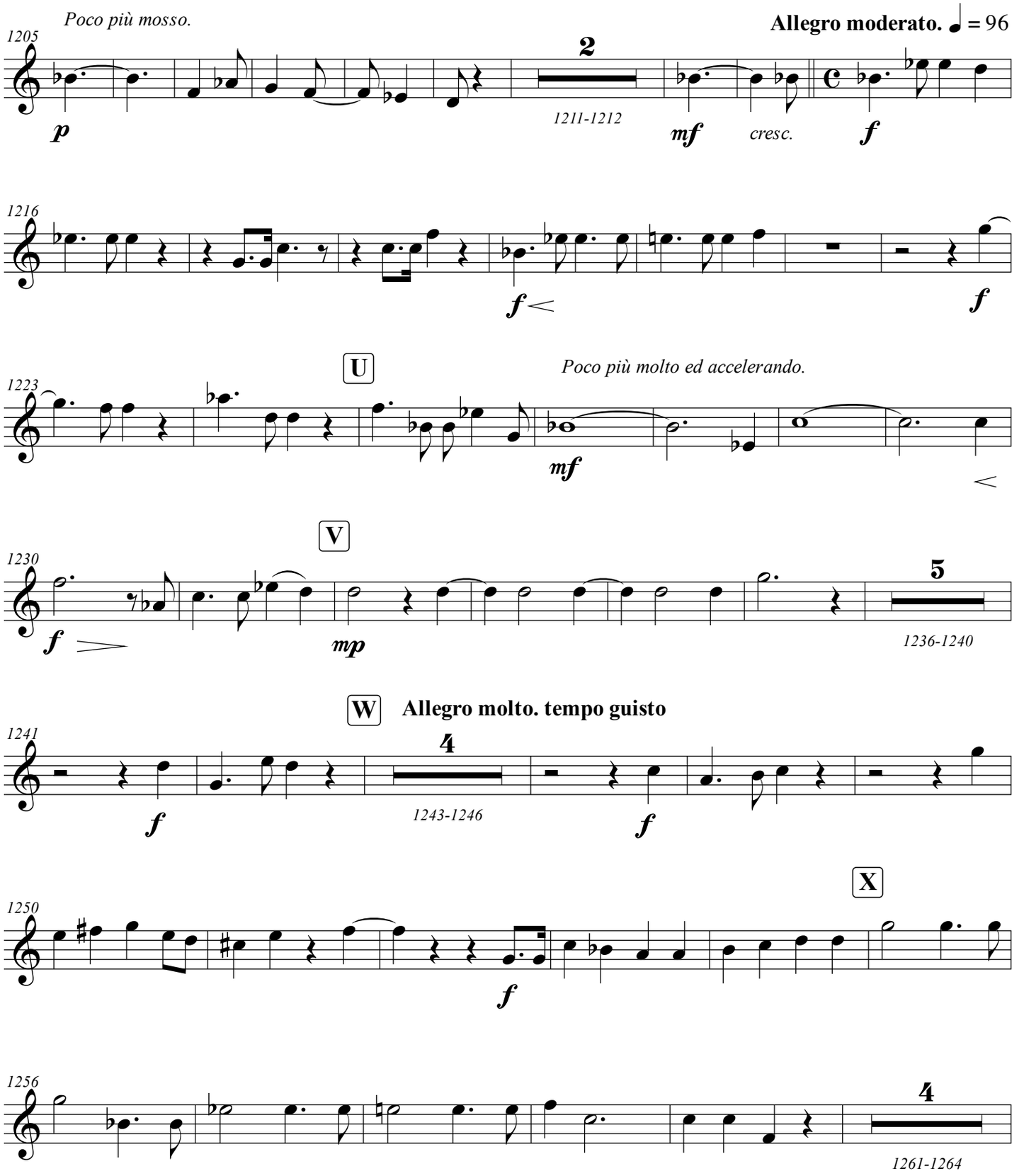
**Horn in F**

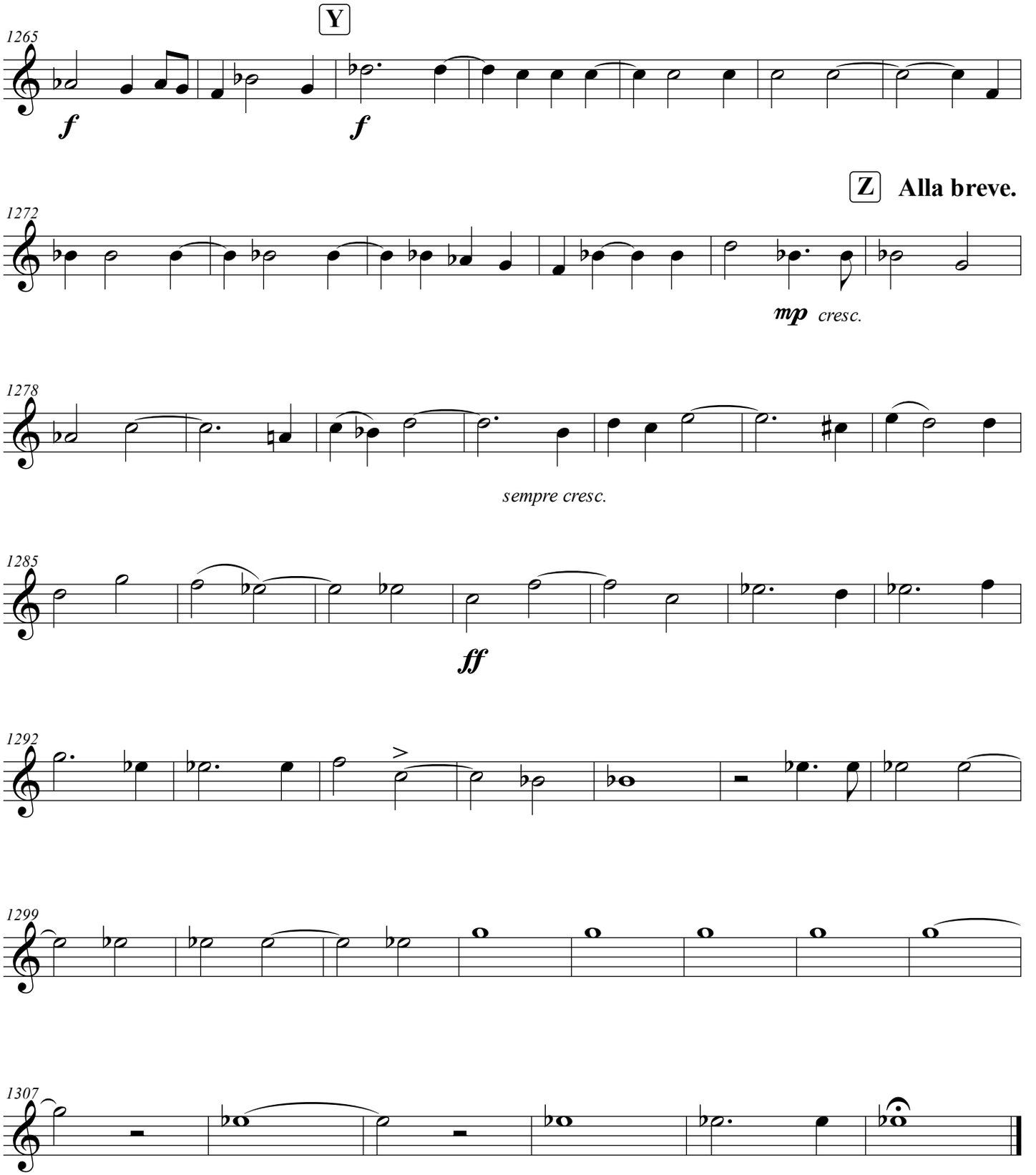



H
L'istesso Tempo
1016
2
1018-1019
sf
p
dim.
11
1023-1033
1034
3
1039-1041
p
pp
p
K
rit.
1044
11
1045-1055
ff
ff
L
Allegro molto. ♩= 84
1062
4
1066-1069
mf
M
1072
15
1077-1091
ff
Più Allegro
N
3
1092-1094
f
Presto
1101
ff
O
1108
1
1113-1113
f

# Horn 1


1114
f
1122
P
Allegro Moderato 𝅗𝅥 = ♩ ( ♩ = about 96 )
1130
3
1132-1134
p
rit.
R
Andantino ♪ = ♩ ( ♪ = 96 )
1139
3
mp
1144-1146
p
S
1148
5
p
1153-1157
p
1161
20
1167-1186
Sopranos
Our feet now ev'-ry palm, Are
1190
san-dall'd with calm, And the dew of our wings is a rain of balm, And be-yond our eyes The
T
1198
hu-man love lies Which makes all it gaz-es on Pa-ra-dise.


Poco più mosso.
Allegro moderato. ♩ = 96
1205
2
1211-1212
p
mf
cresc.
f
1216
f
f
U
Poco più molto ed accelerando.
1223
mf
V
1230
f
mp
5
1236-1240
W
Allegro molto. tempo guisto
1241
4
1243-1246
f
f
X
1250
f
1256
4
1261-1264


Y
1265
f
f
Z
Alla breve.
1272
mp
cresc.
1278
sempre cresc.
1285
ff
1292
1299
1307

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