Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

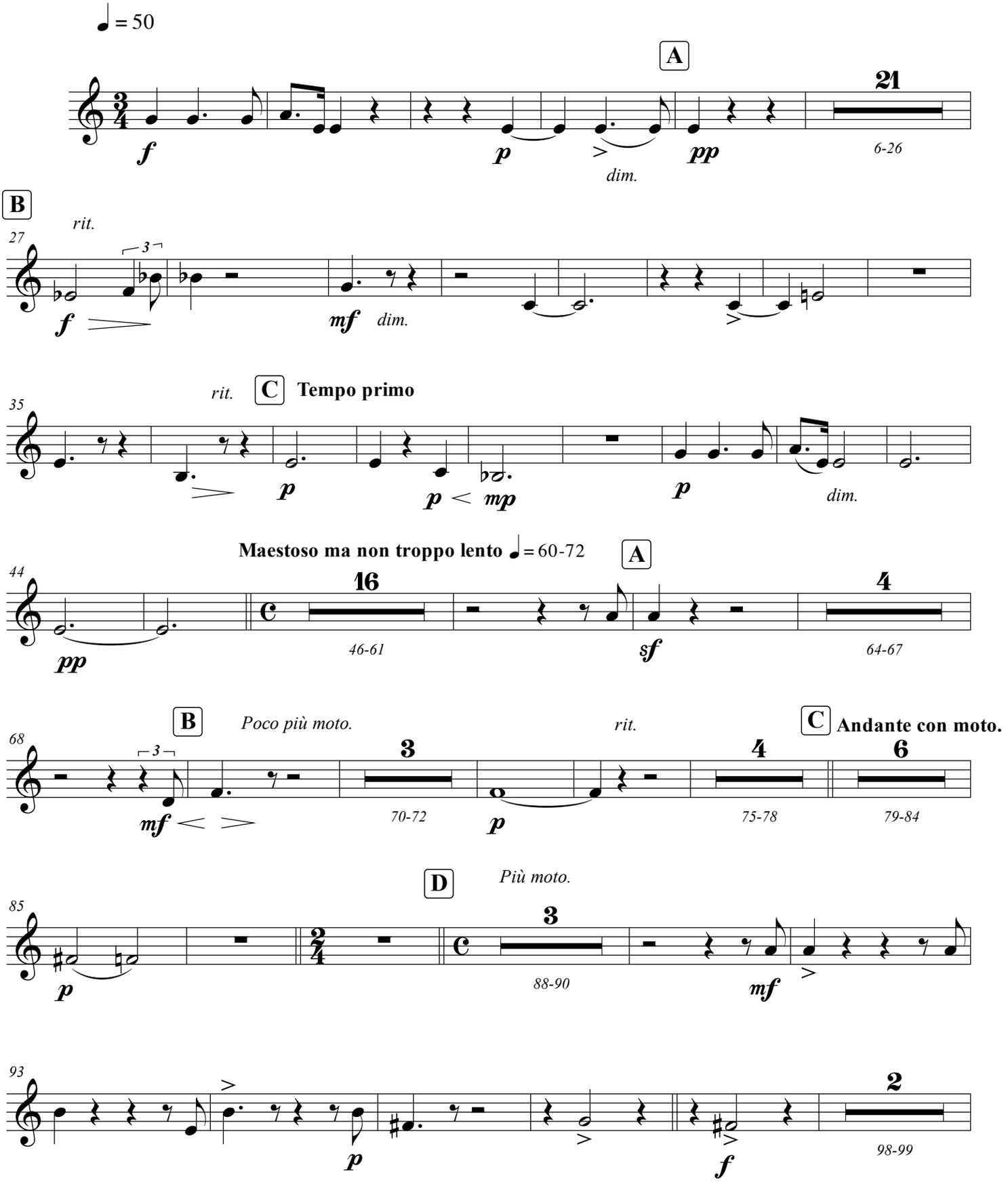
Reference Material and Software

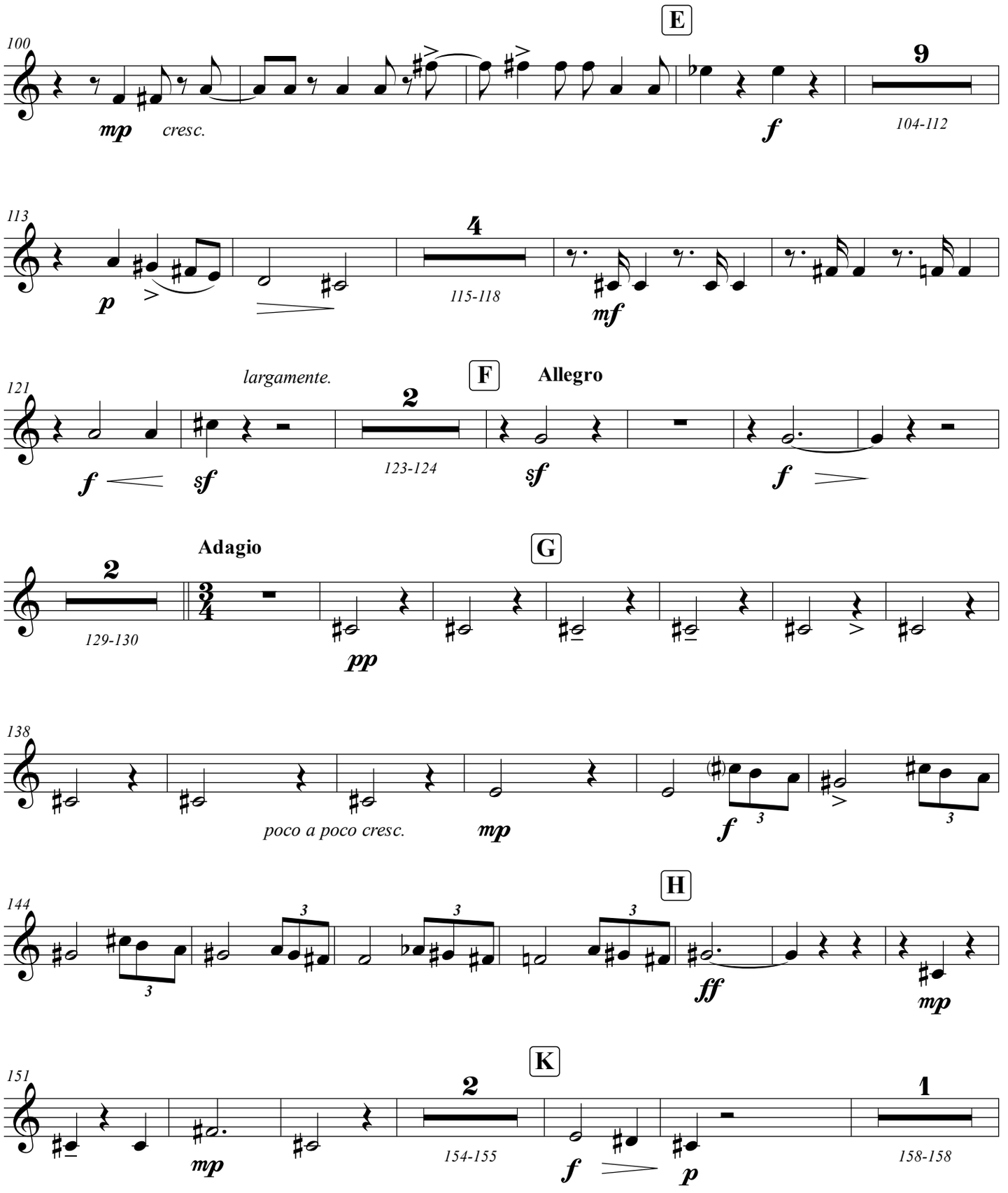
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

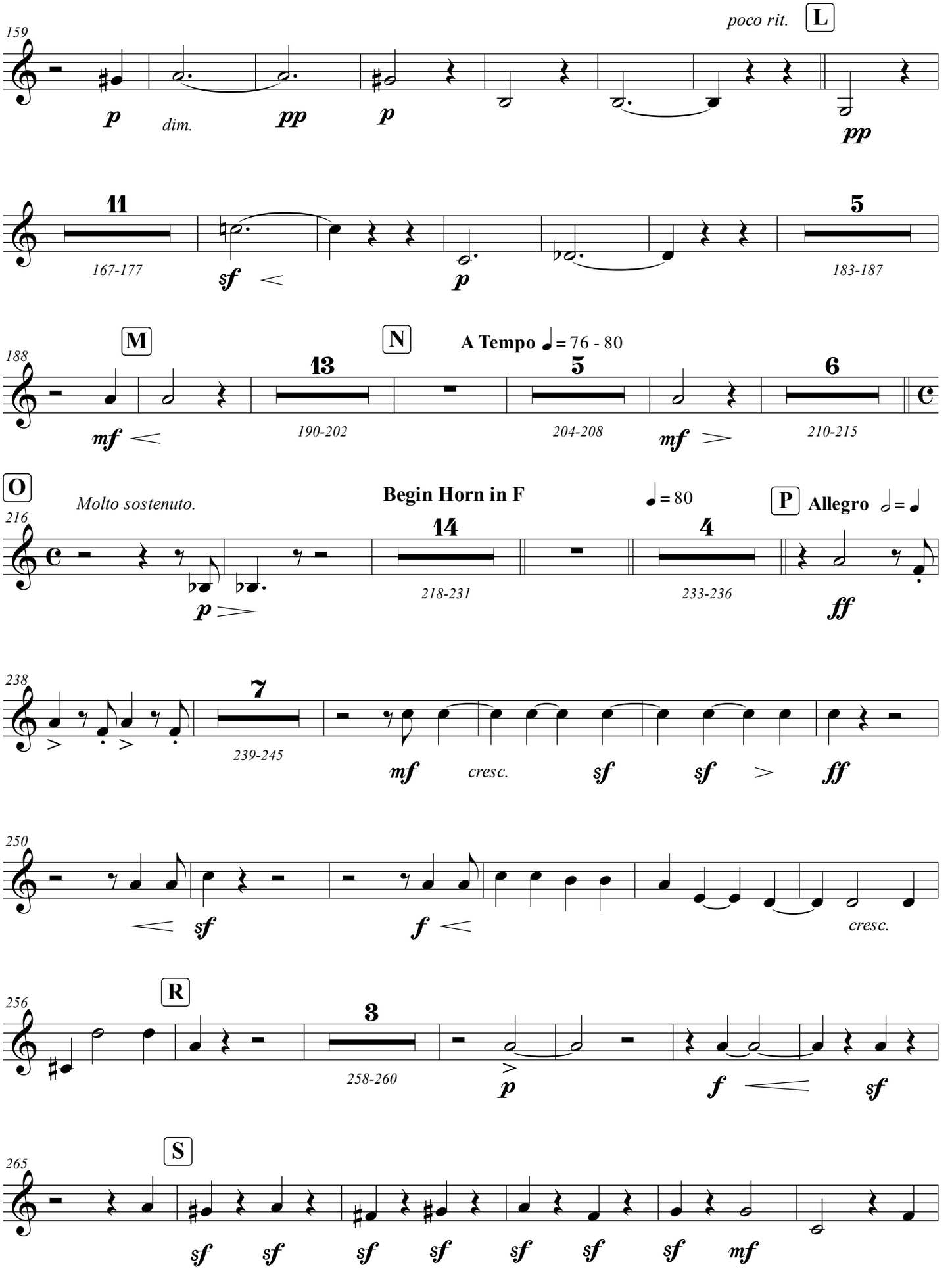
SCENE ONE

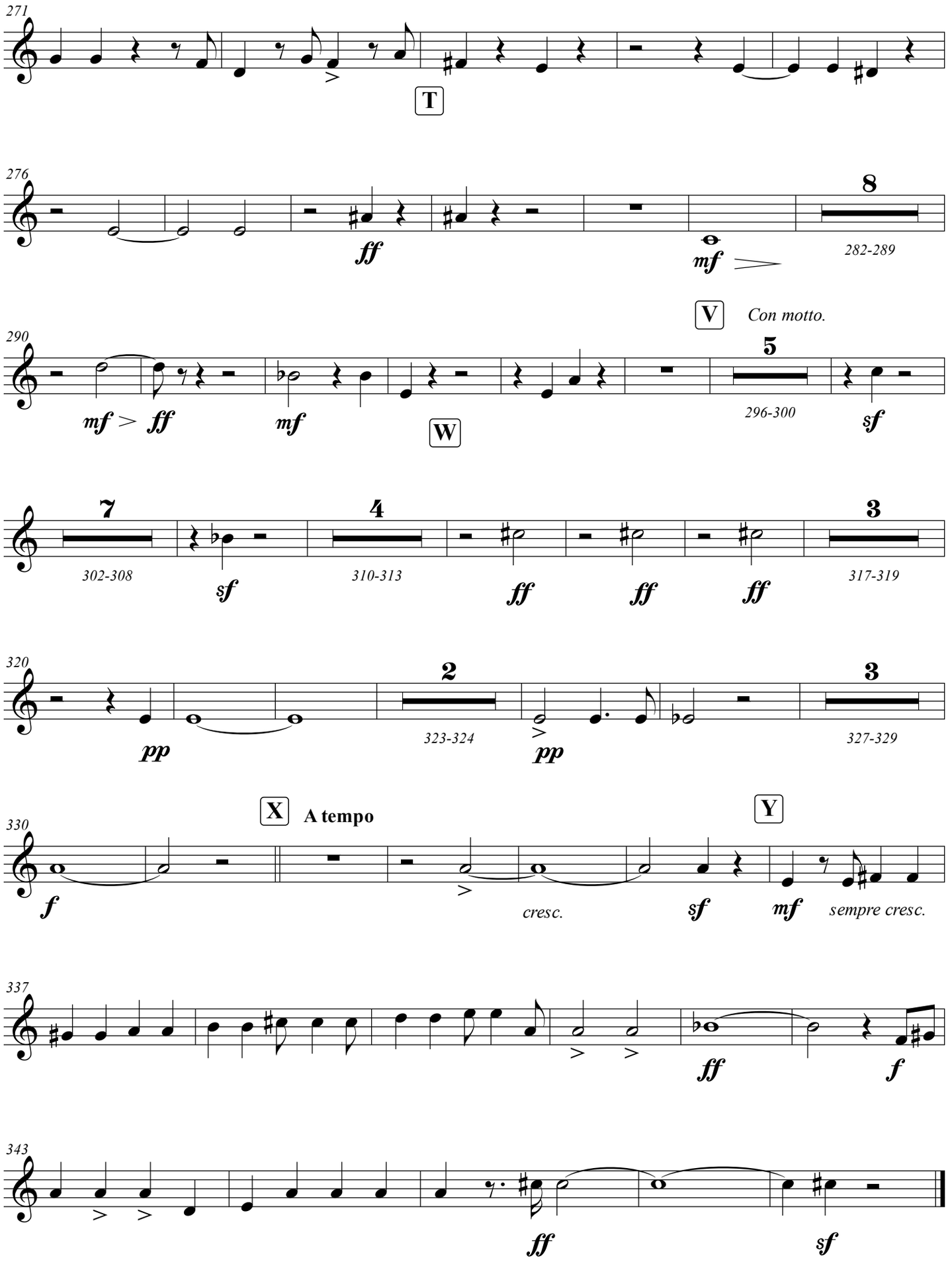
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

Horn in E♭




E
100
mp
cresc.
9
f
104-112
113
p
4
115-118
mf
largamente.
F
Allegro
121
f
sf
2
123-124
sf
f
Adagio
G
2
129-130
pp
138
poco a poco cresc.
mp
f
3
3
H
144
3
3
3
3
3
ff
mp
K
151
mp
2
154-155
f
p
1
158-158

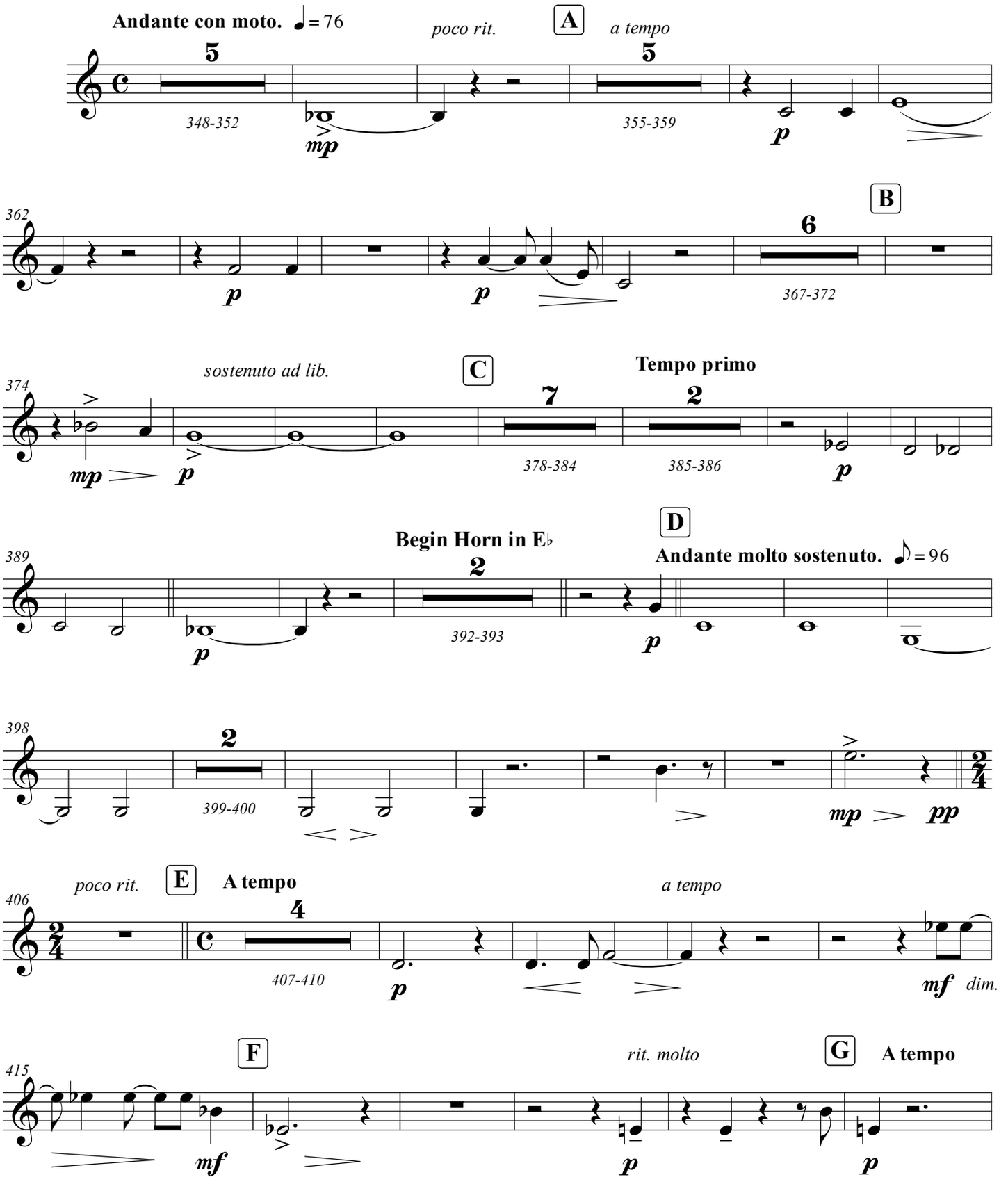

159
poco rit.
L
p
dim.
pp
p
pp
11
167-177
sf
p
5
183-187
188
M
N
A Tempo ♩= 76 - 80
13
190-202
5
204-208
6
210-215
mf
mf
O
Molto sostenuto.
216
Begin Horn in F
♩= 80
P
Allegro 𝅗𝅥= ♩
14
218-231
4
233-236
p
ff
238
7
239-245
mf
cresc.
sf
sf
ff
250
sf
f
cresc.
256
R
3
258-260
p
f
sf
265
S
sf sf sf sf sf sf sf mf

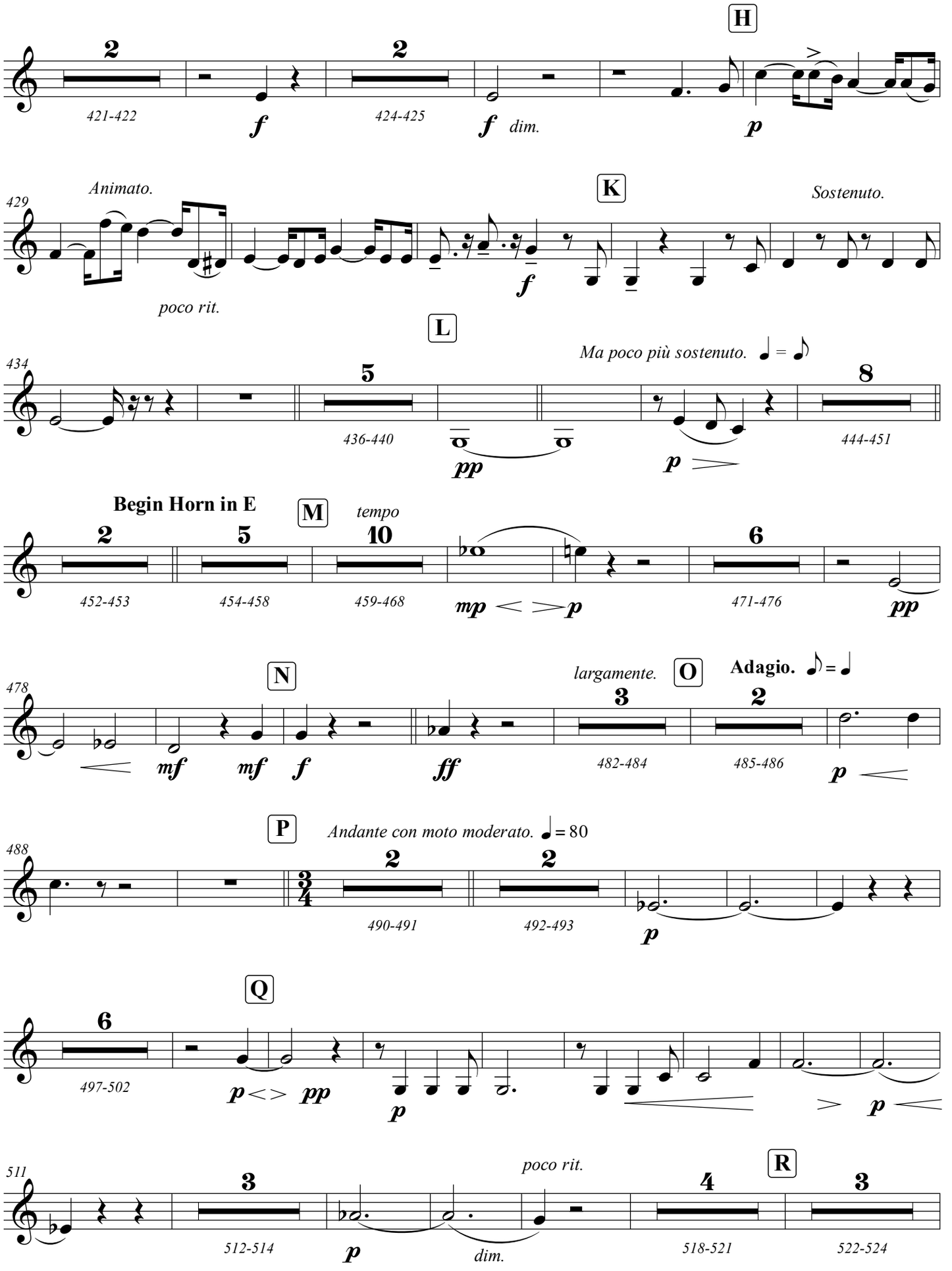

271
T
276
ff
8
mf
282-289
V
Con motto.
290
mf ff
mf
W
5
296-300
sf
7
302-308
4
310-313
3
317-319
sf
ff
ff
ff
320
2
323-324
3
327-329
pp
pp
X
A tempo
Y
330
f
cresc.
sf
mf
sempre cresc.
337
ff
f
343
ff
sf

SCENE TWO

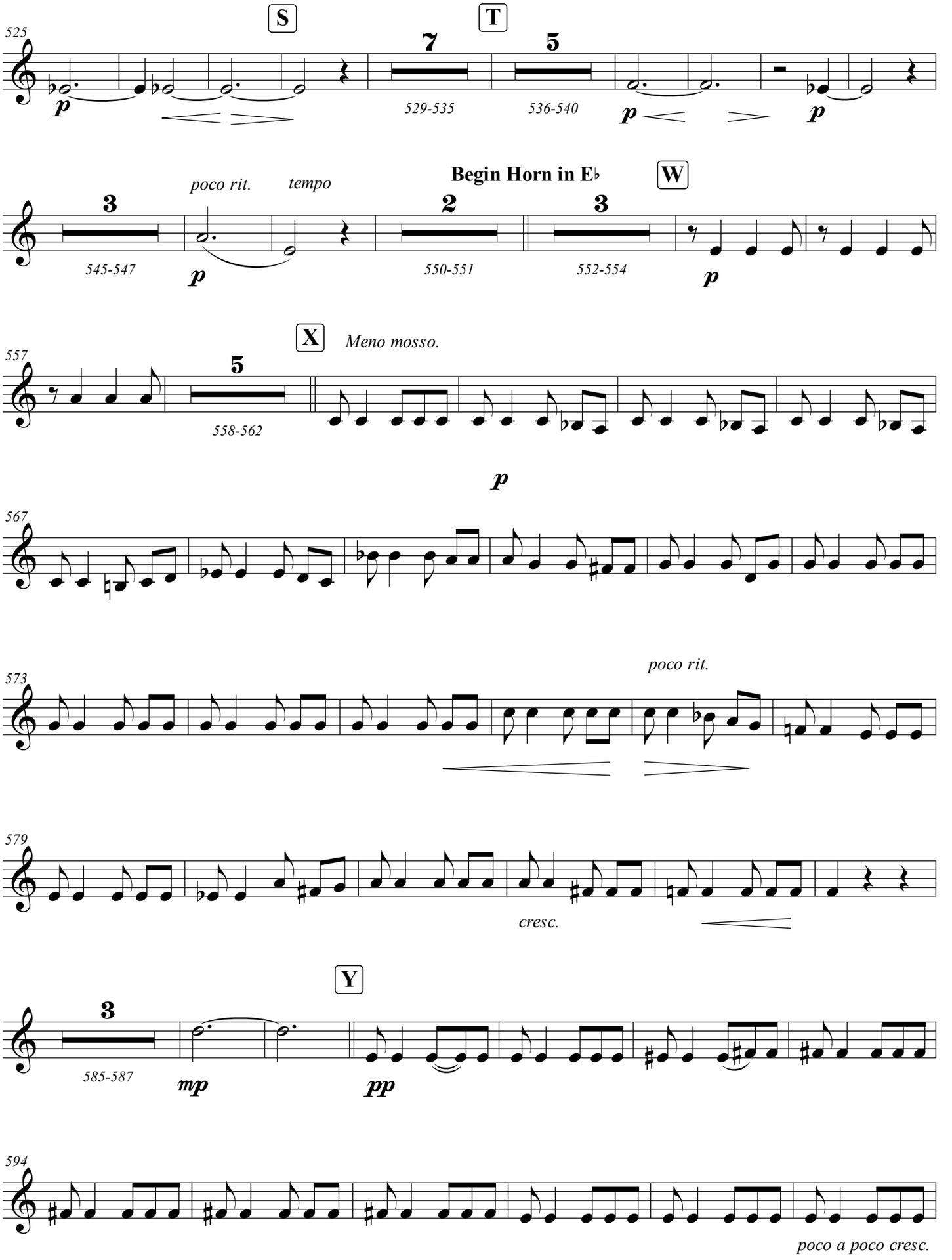
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"

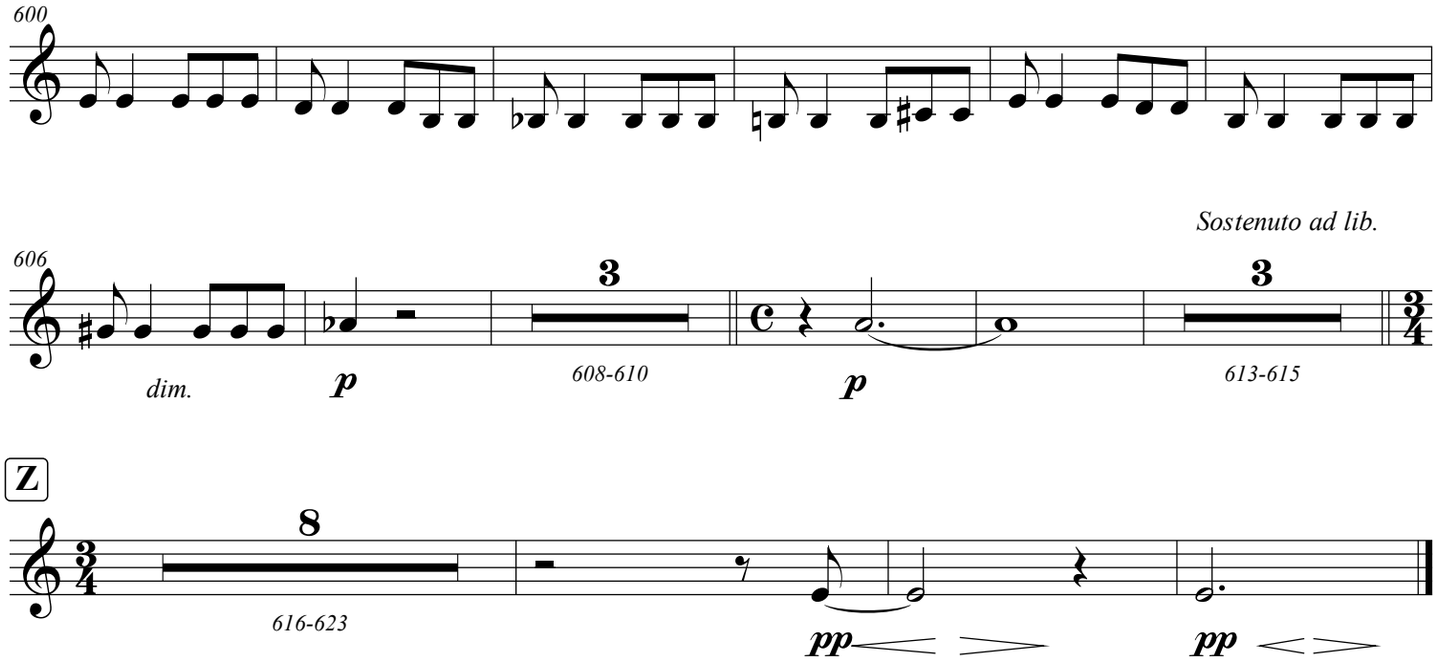
Horn in F




H
2
421-422
f
2
424-425
f dim.
p
Animato.
429
K
Sostenuto.
f
poco rit.
L
Ma poco più sostenuto. ♩ = ♪
434
5
436-440
pp
p
8
444-451
Begin Horn in E
M
tempo
2
452-453
5
454-458
10
459-468
mp p
6
471-476
pp
N
largamente.
O
Adagio. ♪ = ♩
478
mf mf f
ff
3
482-484
2
485-486
p
P
Andante con moto moderato. ♩ = 80
488
2
490-491
2
492-493
p
Q
6
497-502
p pp
p
p
511
R
poco rit.
3
512-514
p
dim.
4
518-521
3
522-524

Horn 2

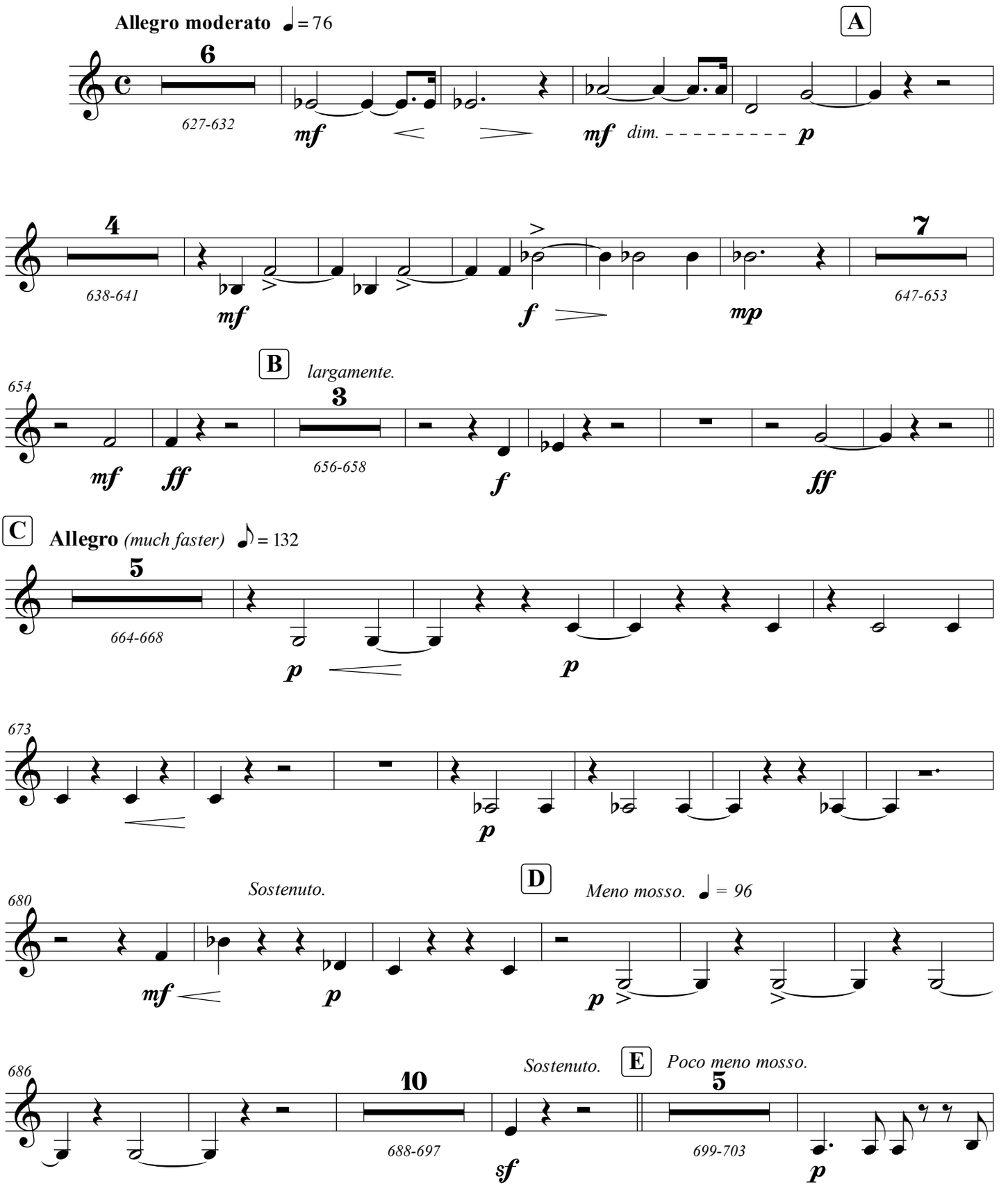

S
T
525
7
5
529-535
536-540
p
Begin Horn in E♭
W
poco rit.
tempo
3
2
3
545-547
550-551
552-554
X
Meno mosso.
557
5
558-562
567
573
poco rit.
579
cresc.
Y
3
585-587
mp
pp
594
poco a poco cresc.

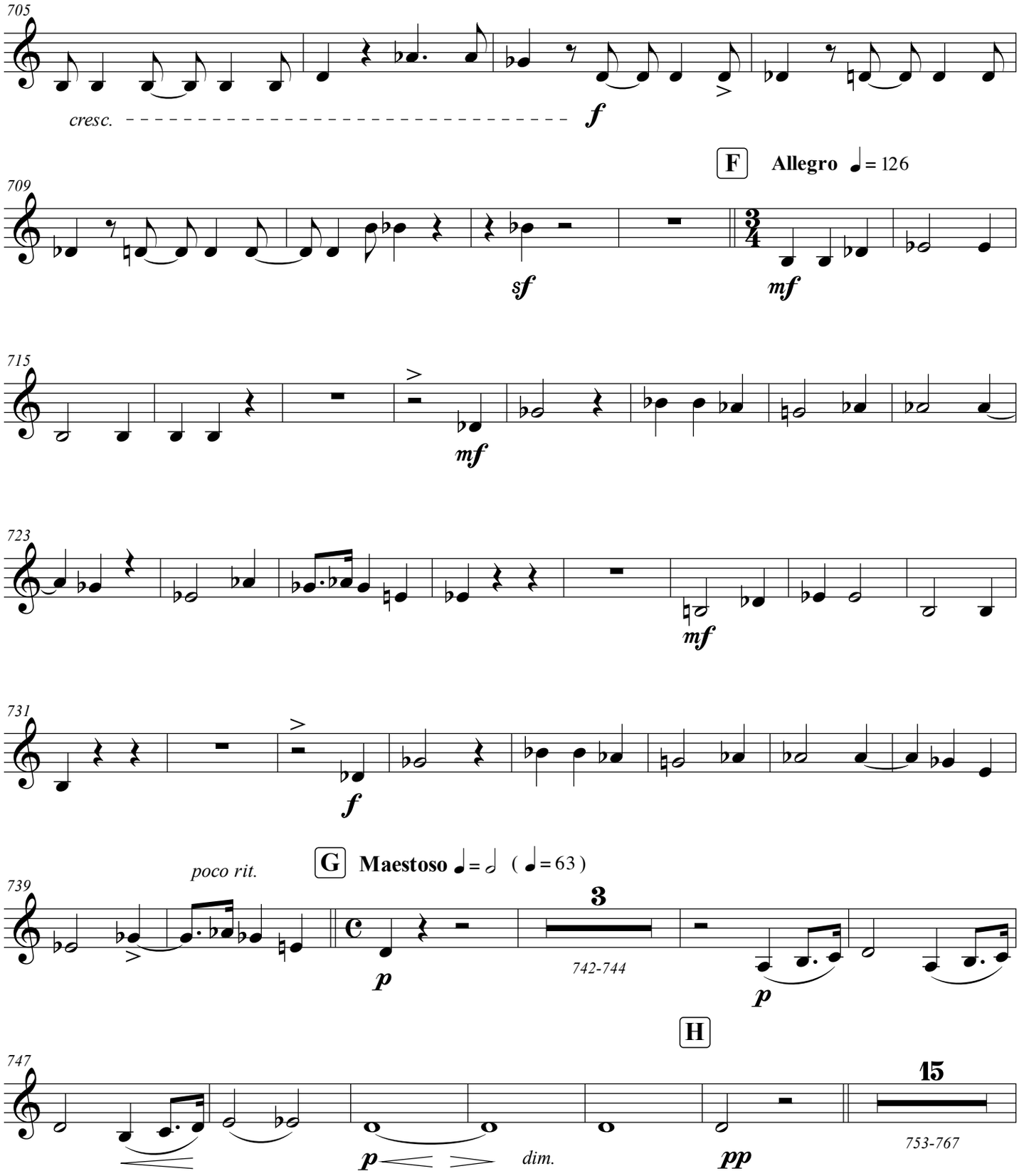

600
606
Sostenuto ad lib.
dim.
p
608-610
p
613-615
Z
616-623
pp
pp

SCENE THREE

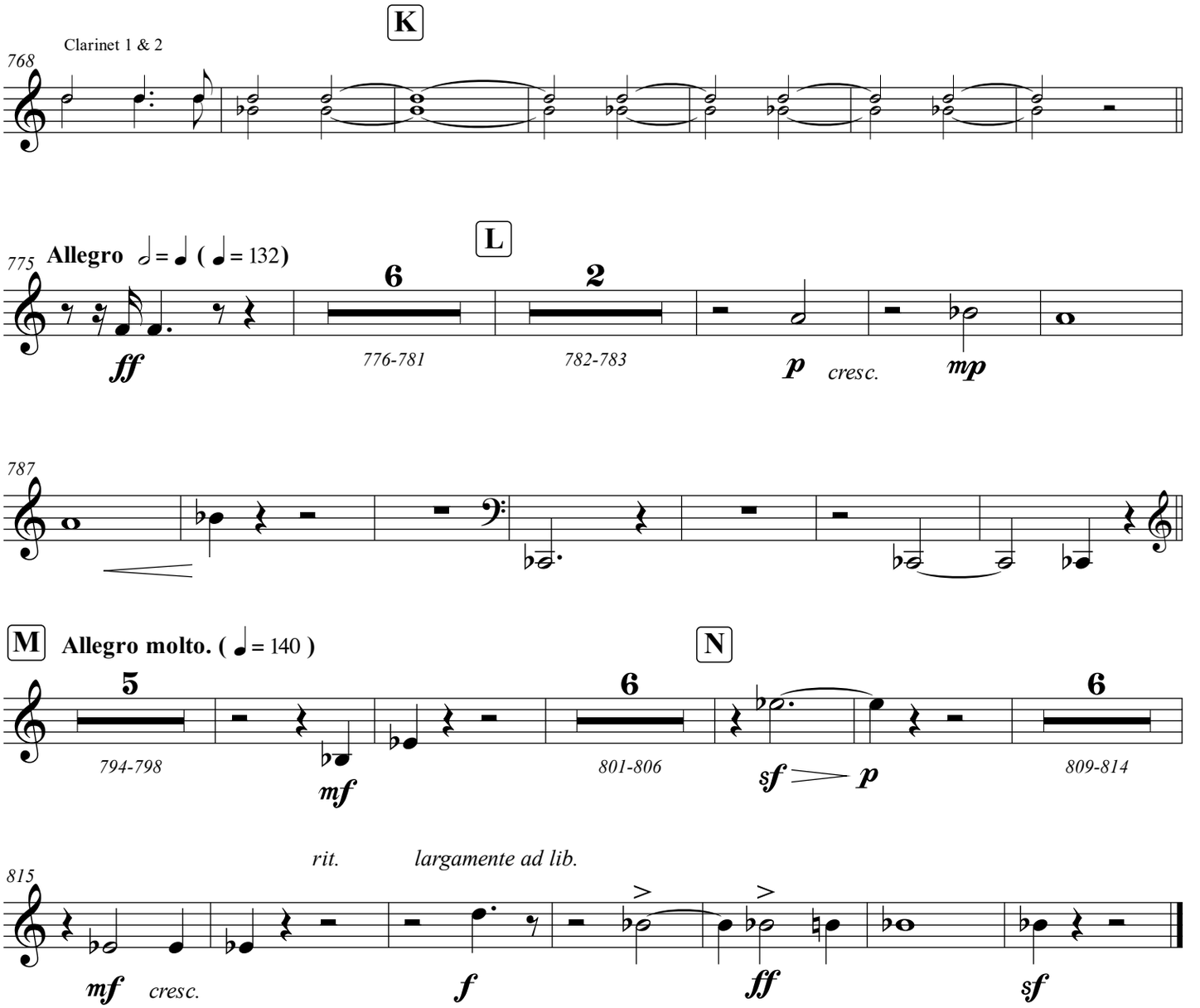
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

Horn in F




705
cresc.
f
F
Allegro ♩= 126
709
sf
mf
715
mf
723
mf
731
f
G
Maestoso 𝅗𝅥= 𝅗𝅥 (♩= 63)
poco rit.
739
3
742-744
p
p
H
747
15
753-767
p
dim.
pp

Horn 2


K
Clarinet 1 & 2
768
L
775
Allegro ♩ = ♩ (♩ = 132)
6
2
ff
776-781
782-783
p
cresc.
mp
787
M
Allegro molto. (♩ = 140)
N
5
6
6
794-798
mf
801-806
sf
p
809-814
rit.
largamente ad lib.
815
mf
cresc.
f
ff
sf

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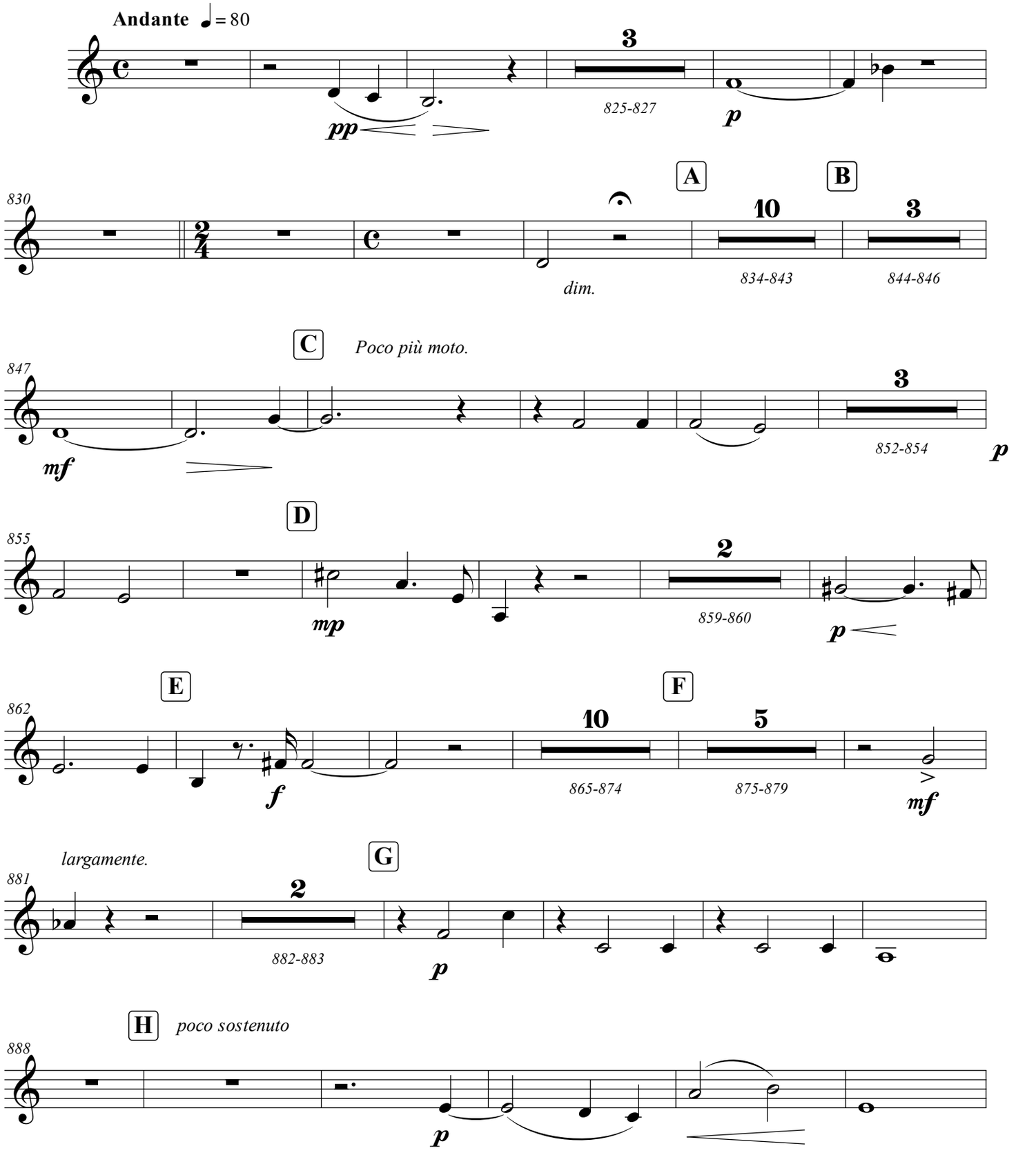
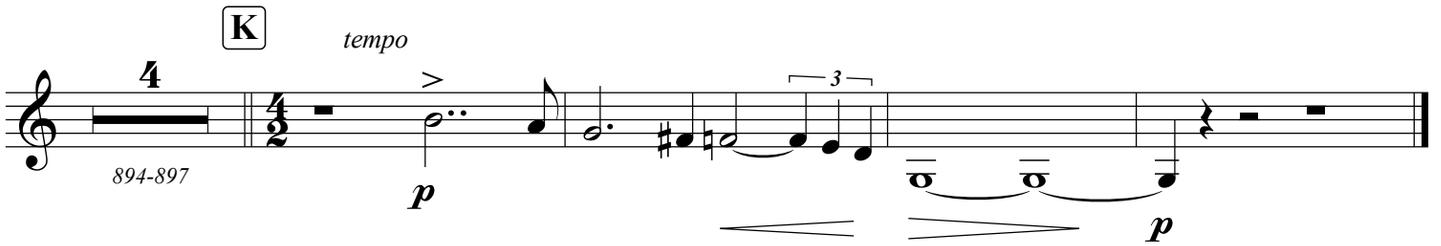
Horn 2

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
4
894-897
p
3
p

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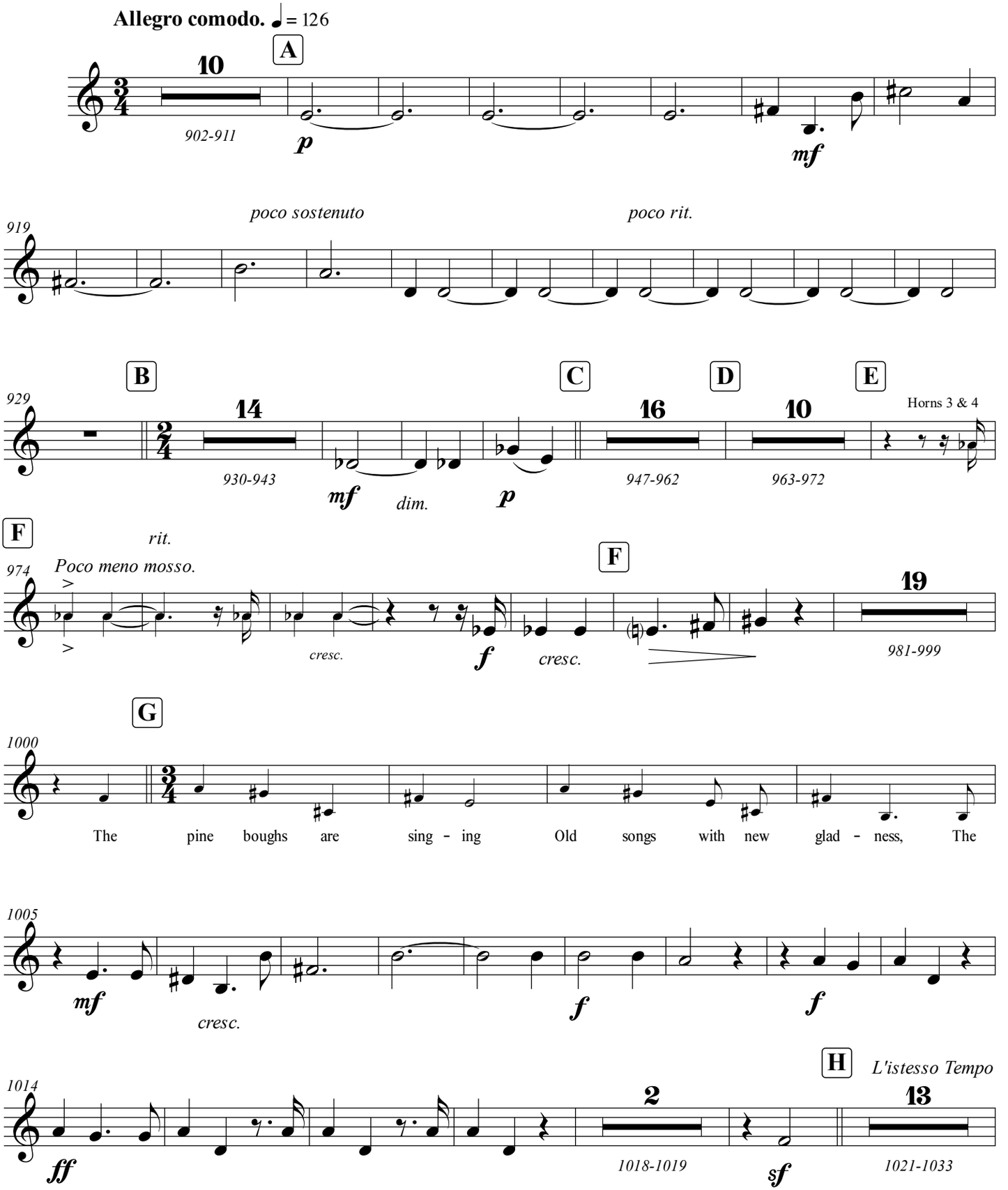
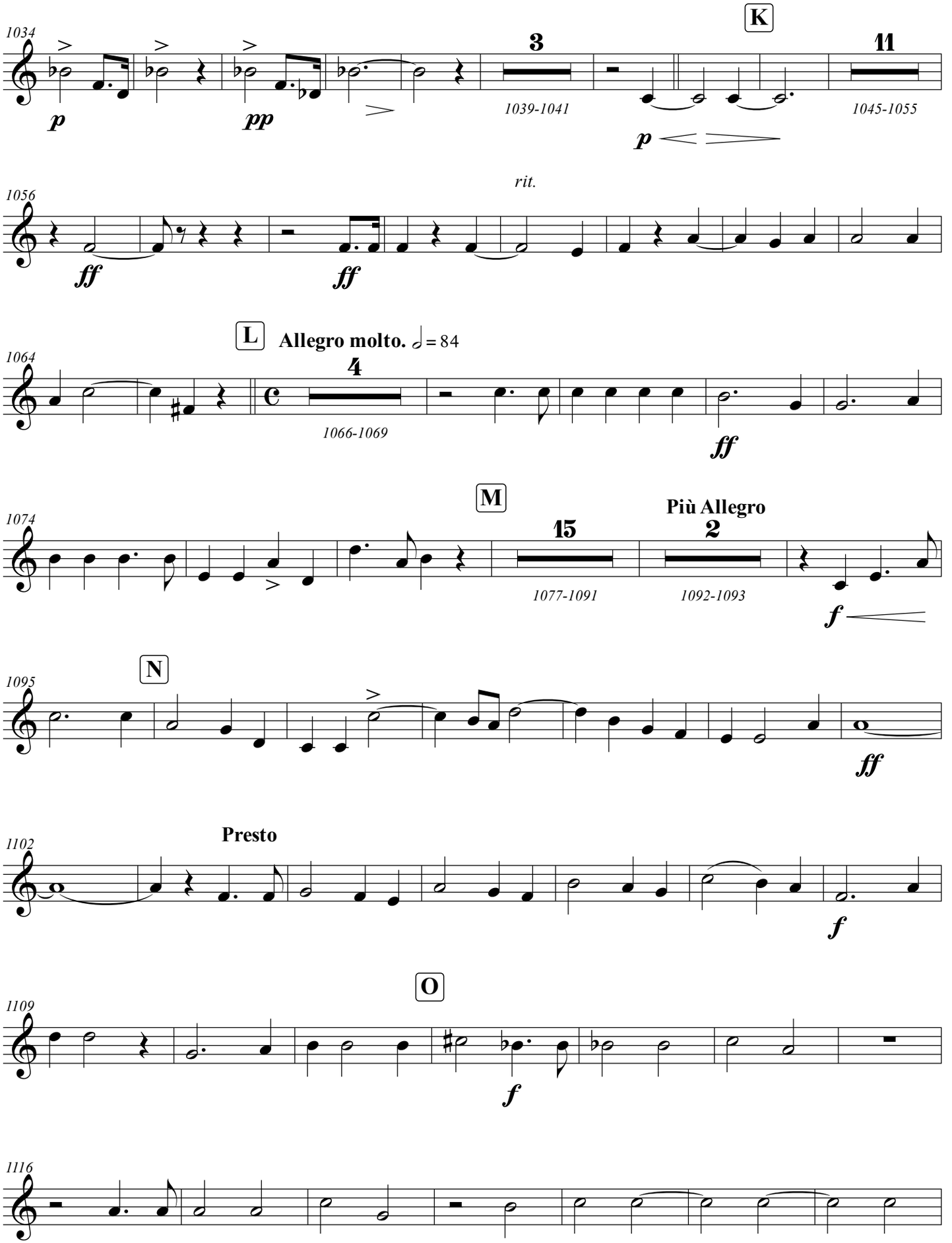
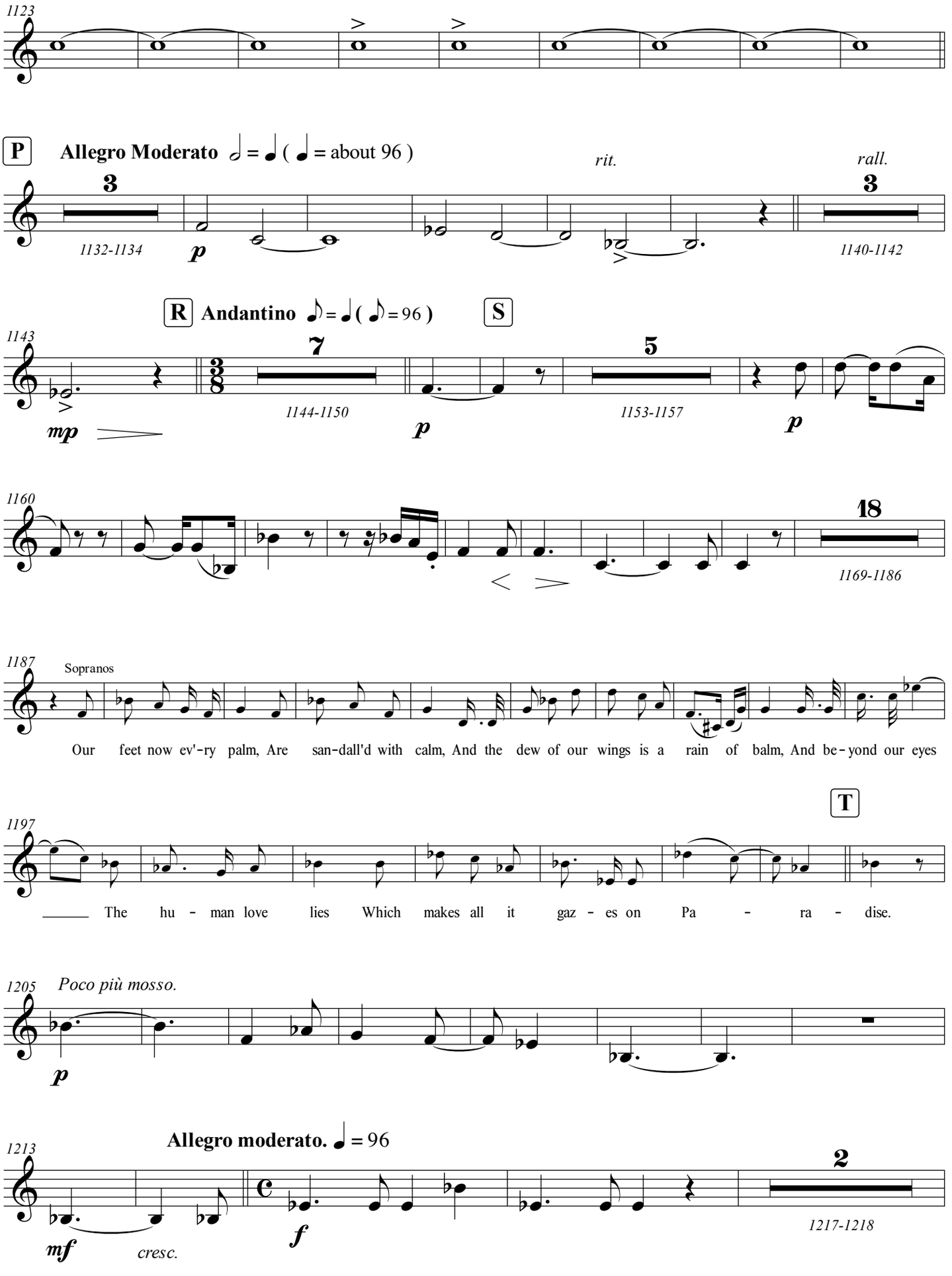
SCENE FIVE

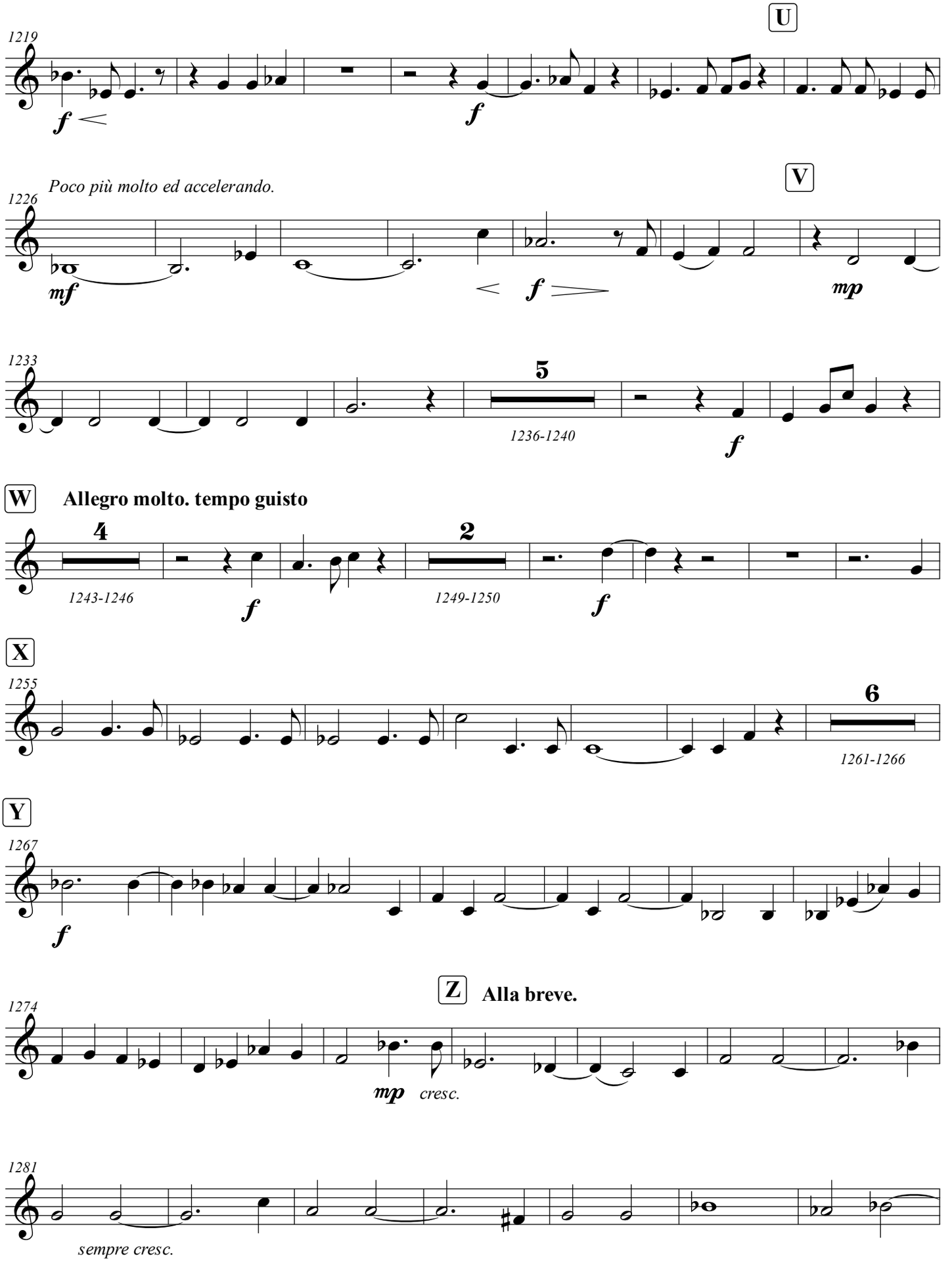
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

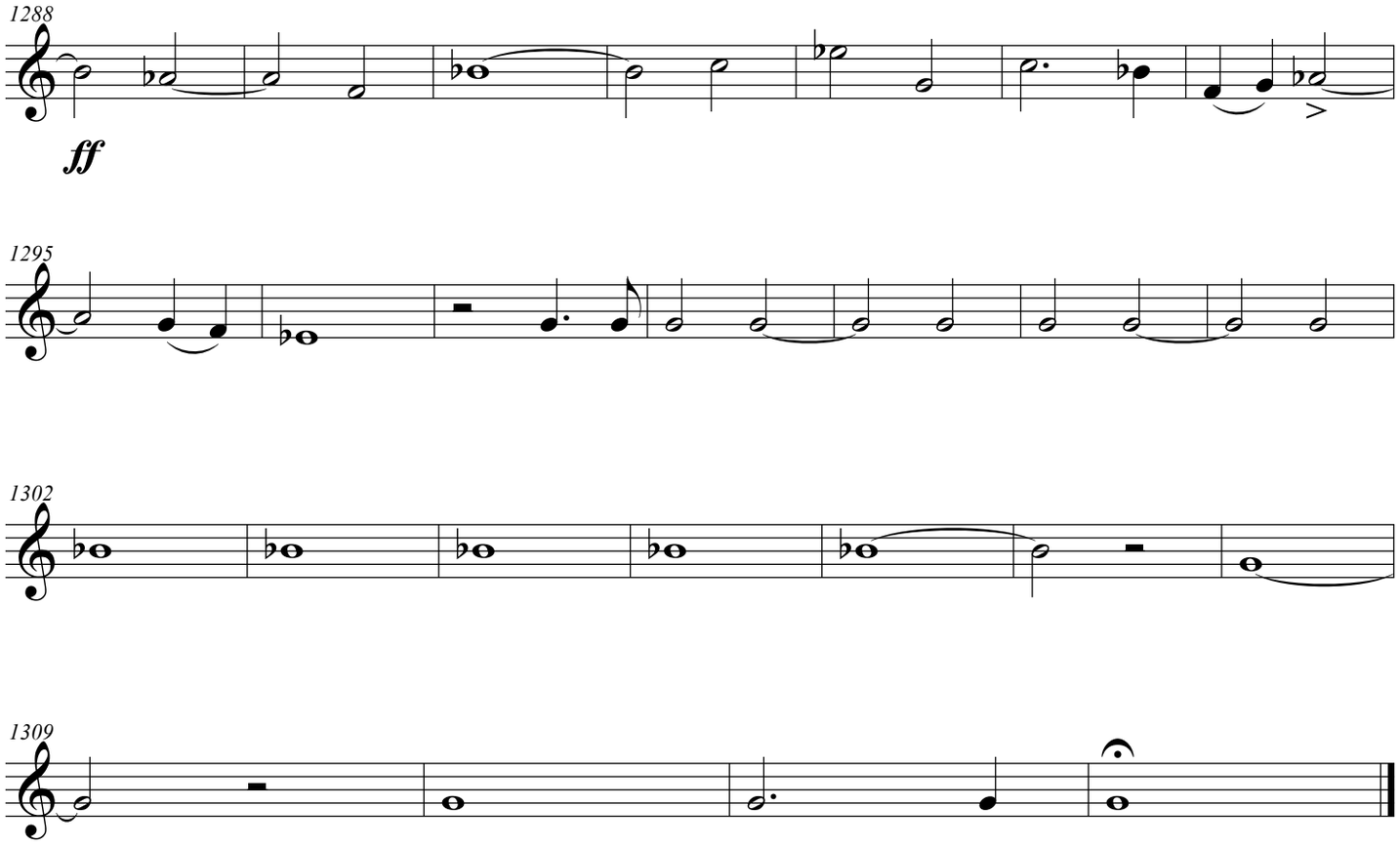
Horn in F




1034
K
3
11
1039-1041
1045-1055
p
pp
p
rit.
1056
ff
ff
L
Allegro molto. ♩= 84
1064
4
1066-1069
ff
M
Più Allegro
1074
15
2
1077-1091
1092-1093
f
N
1095
ff
Presto
1102
f
O
1109
f
1116


1123
P
Allegro Moderato 𝅗𝅥 = ♩ (♩ = about 96)
rit.
rall.
3
1132-1134
p
3
1140-1142
R
Andantino ♪ = ♩ (♪ = 96)
S
1143
7
1144-1150
mp
p
5
1153-1157
p
1160
18
1169-1186
1187
Sopranos
Our feet now ev'-ry palm, Are san-dall'd with calm, And the dew of our wings is a rain of balm, And be-yond our eyes
T
1197
The hu - man love lies Which makes all it gaz - es on Pa - ra - dise.
1205
Poco più mosso.
p
1213
Allegro moderato. ♩ = 96
2
1217-1218
mf
cresc.
f


U
1219
f
f
Poco più molto ed accelerando.
V
1226
mf
f
mp
1233
5
1236-1240
f
W
Allegro molto. tempo guisto
4
1243-1246
f
2
1249-1250
f
X
1255
6
1261-1266
Y
1267
f
Z
Alla breve.
1274
mp
cresc.
1281
sempre cresc.


1288
ff
1295
1302
1309

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