Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 3

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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

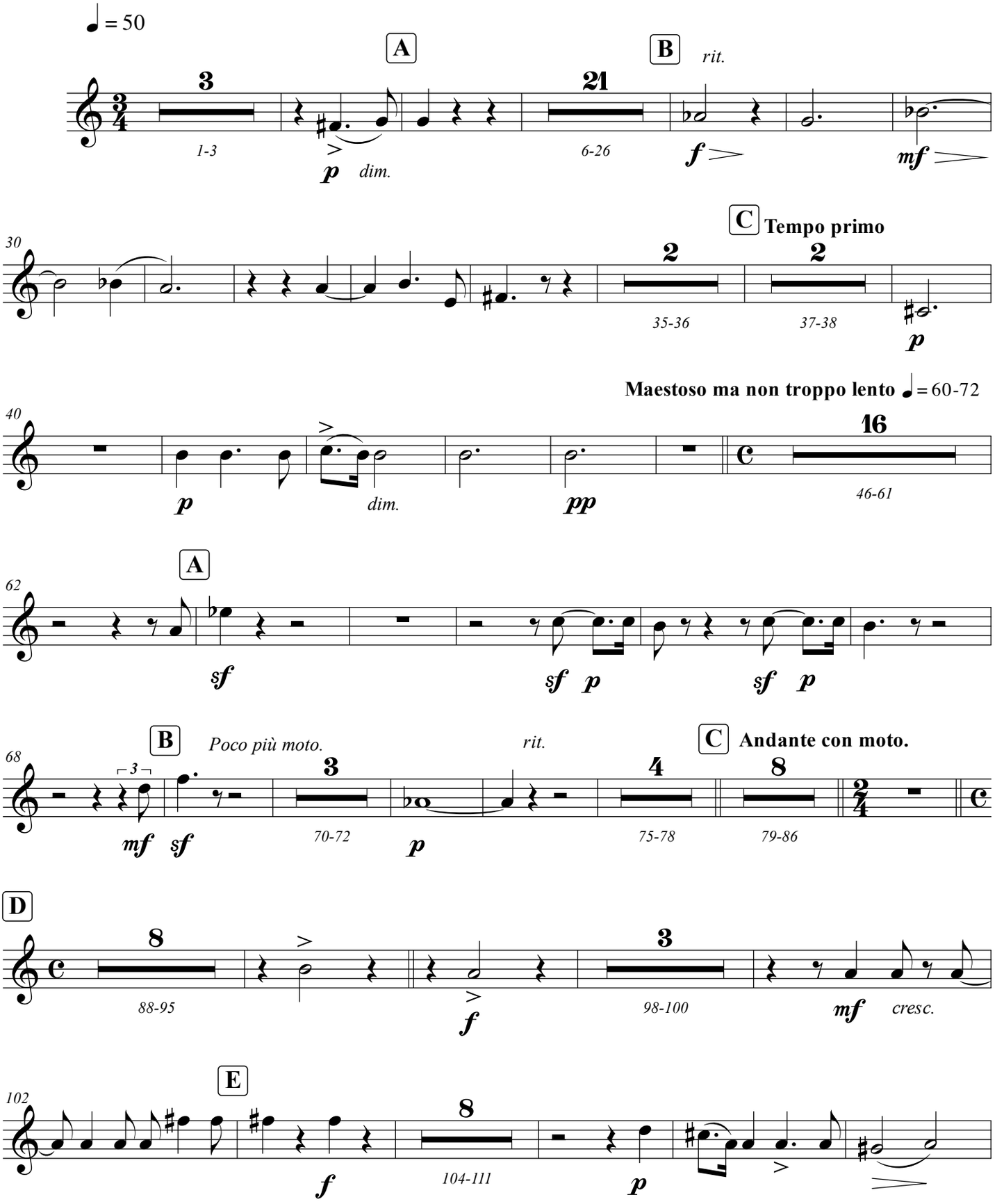
Reference Material and Software

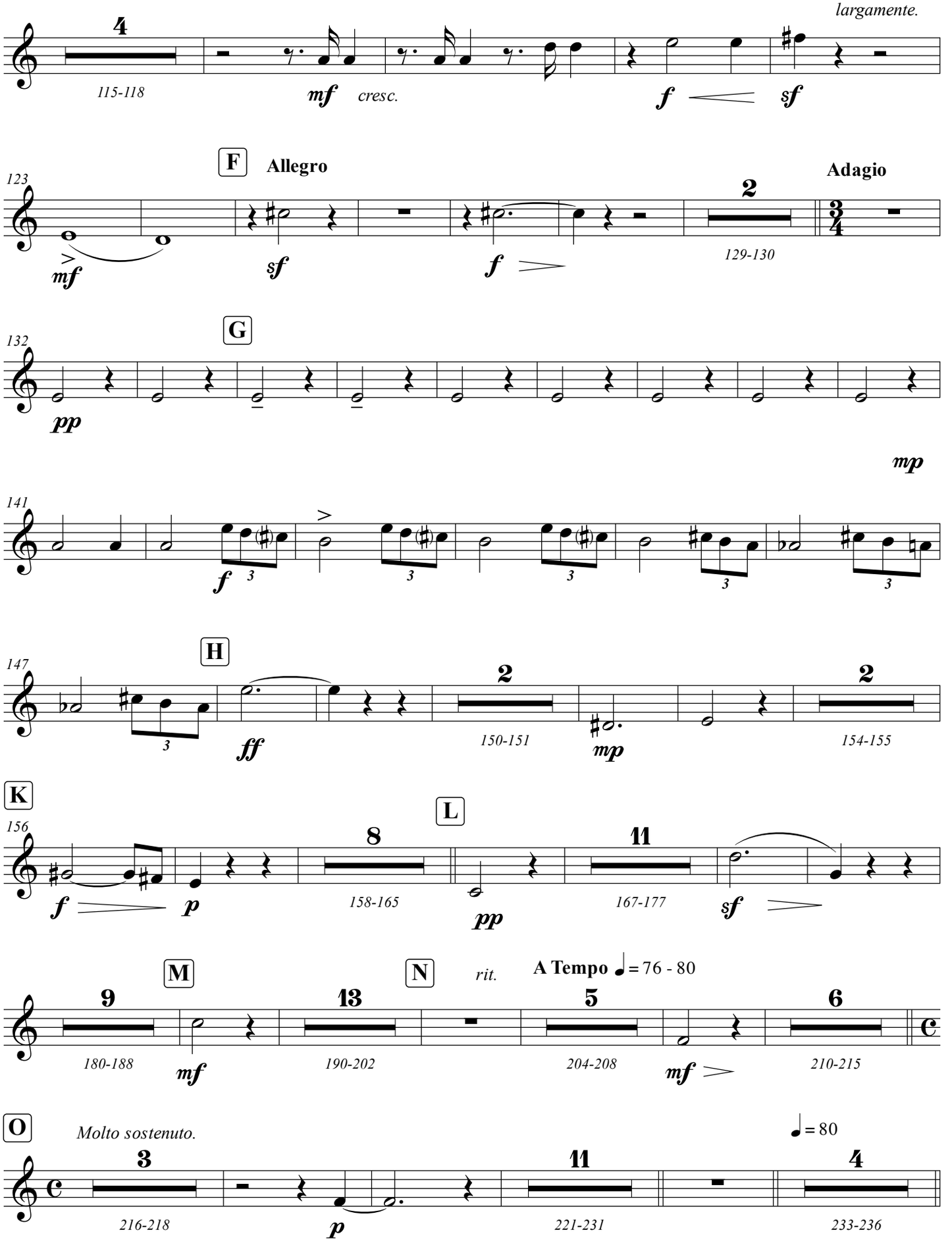
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

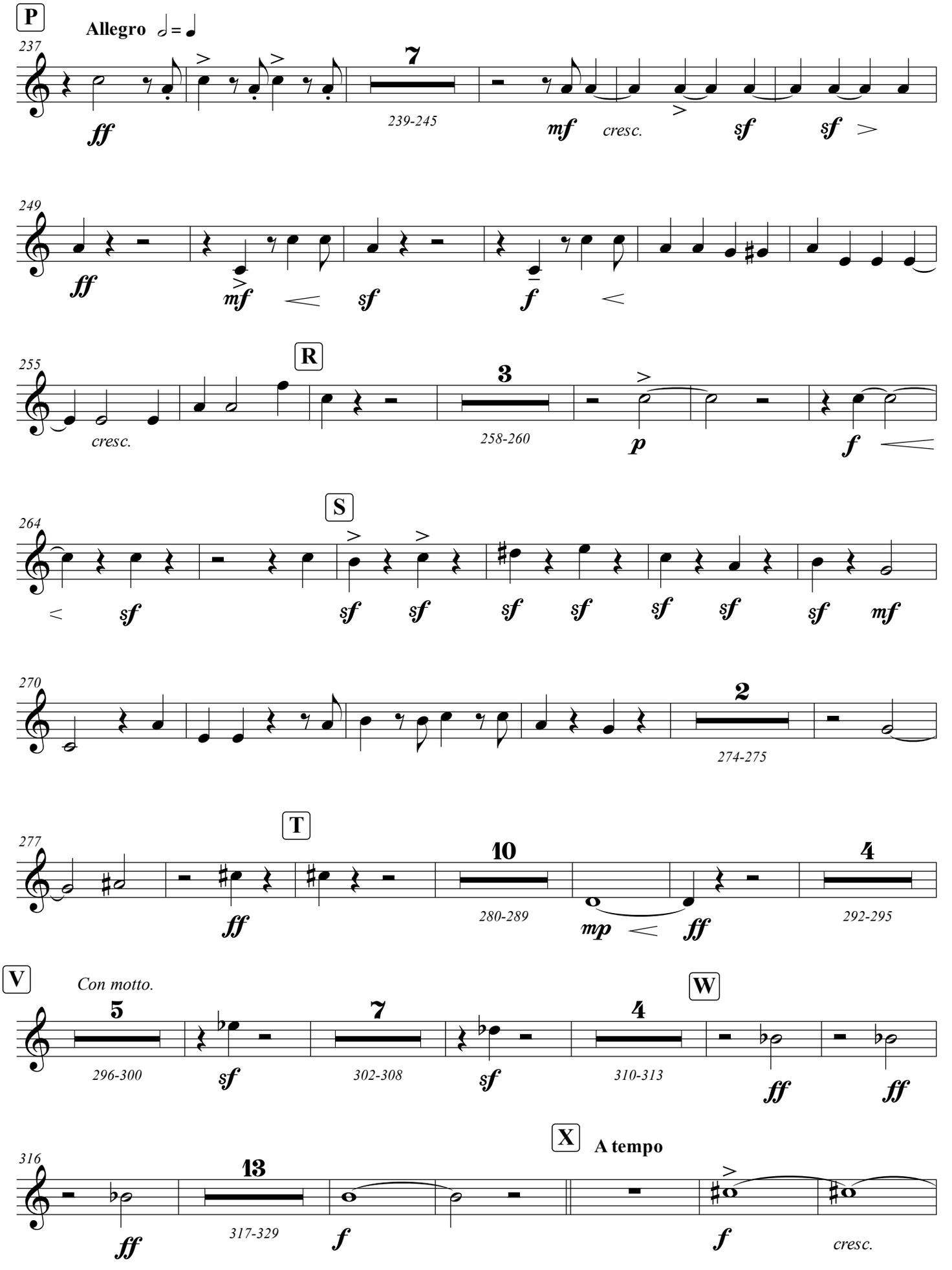
SCENE ONE

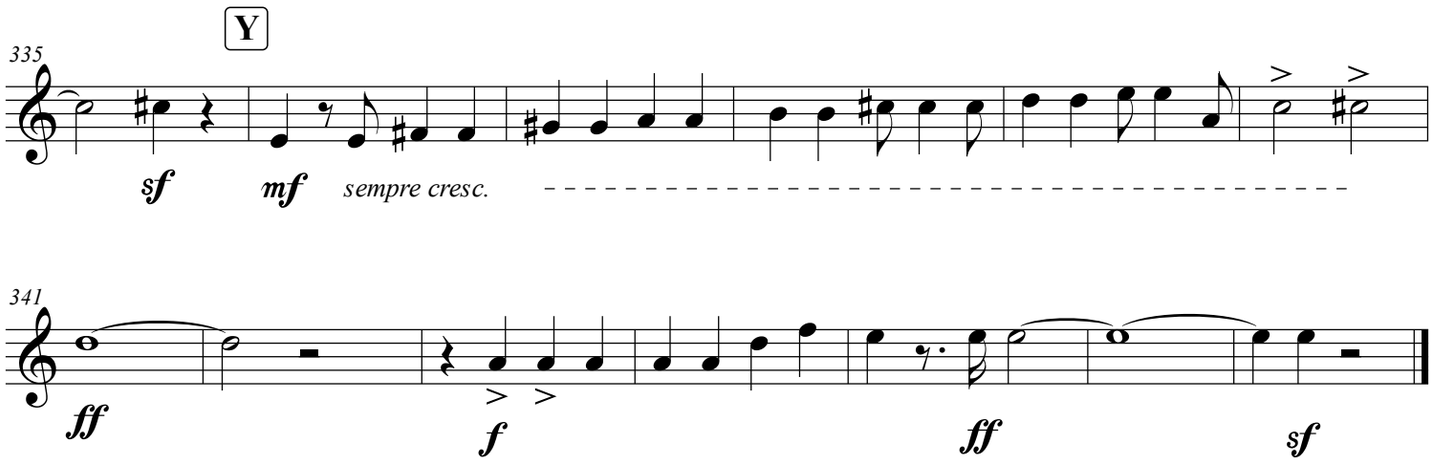
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

Horn in E♭




largamente.
4
115-118
mf cresc.
f
sf
F
Allegro
Adagio
123
mf
sf
f
2
129-130
G
132
pp
mp
141
f
ff
H
147
2
150-151
mp
2
154-155
K
156
f
p
L
8
158-165
11
167-177
pp
sf
M
9
180-188
mf
13
190-202
N
rit.
A Tempo ♩= 76 - 80
5
204-208
mf
6
210-215
O
Molto sostenuto.
♩= 80
3
216-218
p
11
221-231
4
233-236

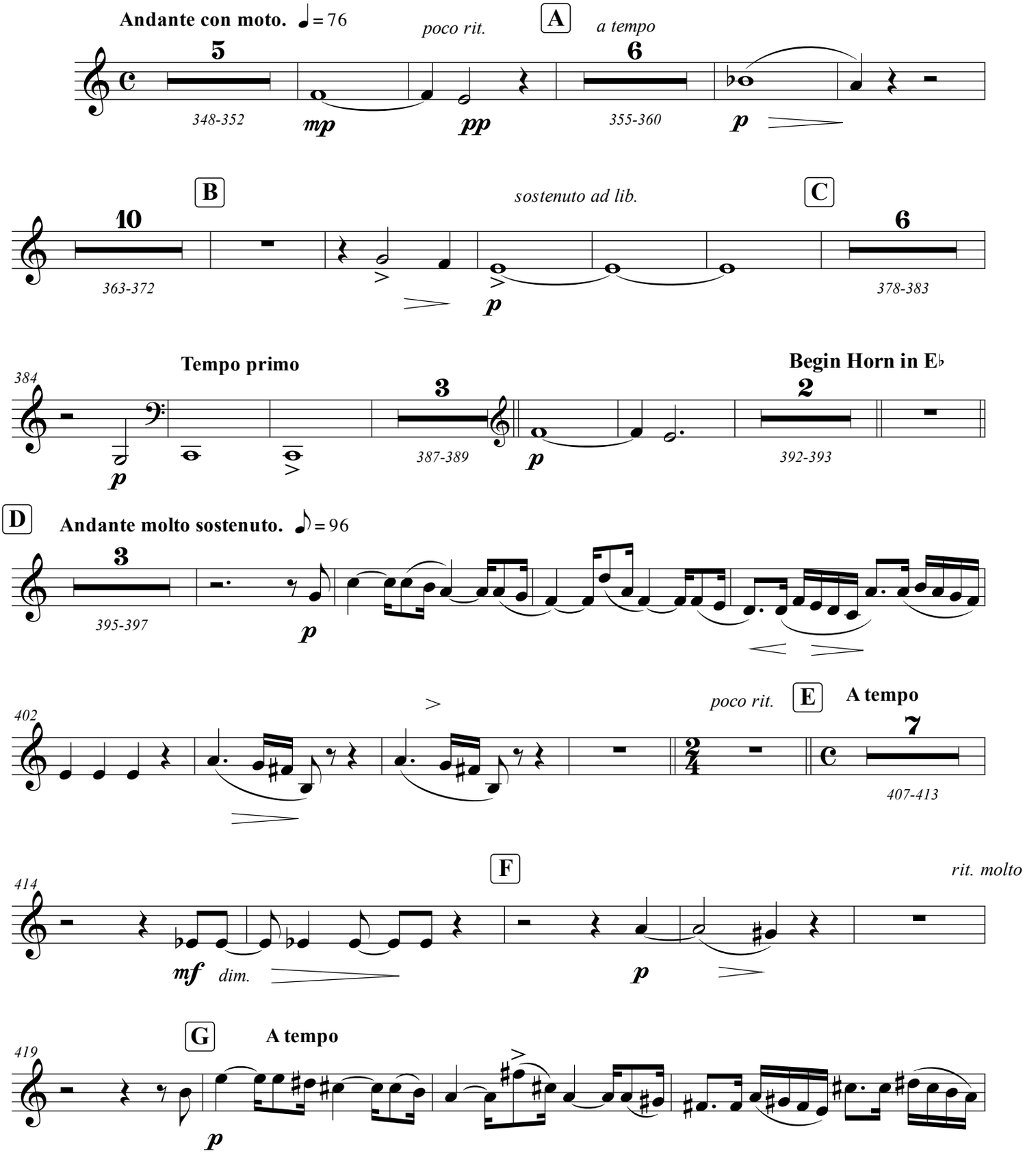

P
Allegro
237
7
239-245
ff
mf
cresc.
sf
sf
249
ff
mf
sf
f
255
R
3
258-260
cresc.
p
f
264
S
sf
sf
sf
sf
sf
sf
sf
mf
270
2
274-275
277
T
10
280-289
4
292-295
ff
mp
ff
V
Con motto.
5
296-300
7
302-308
4
310-313
W
sf
sf
ff
ff
316
X
A tempo
13
317-329
ff
f
f
cresc.

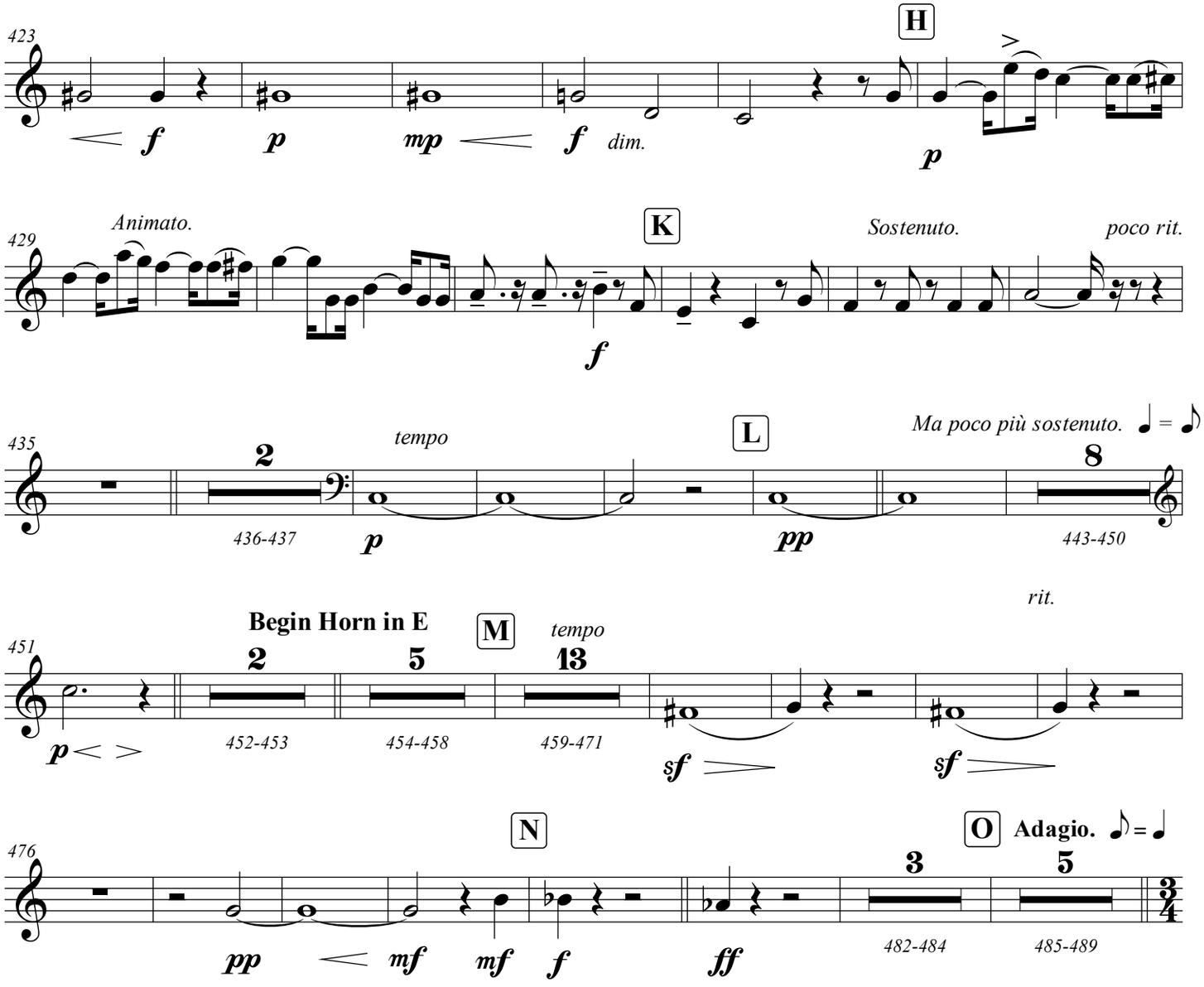

Y
335
sf
mf
sempre cresc.
341
ff
f
ff
sf

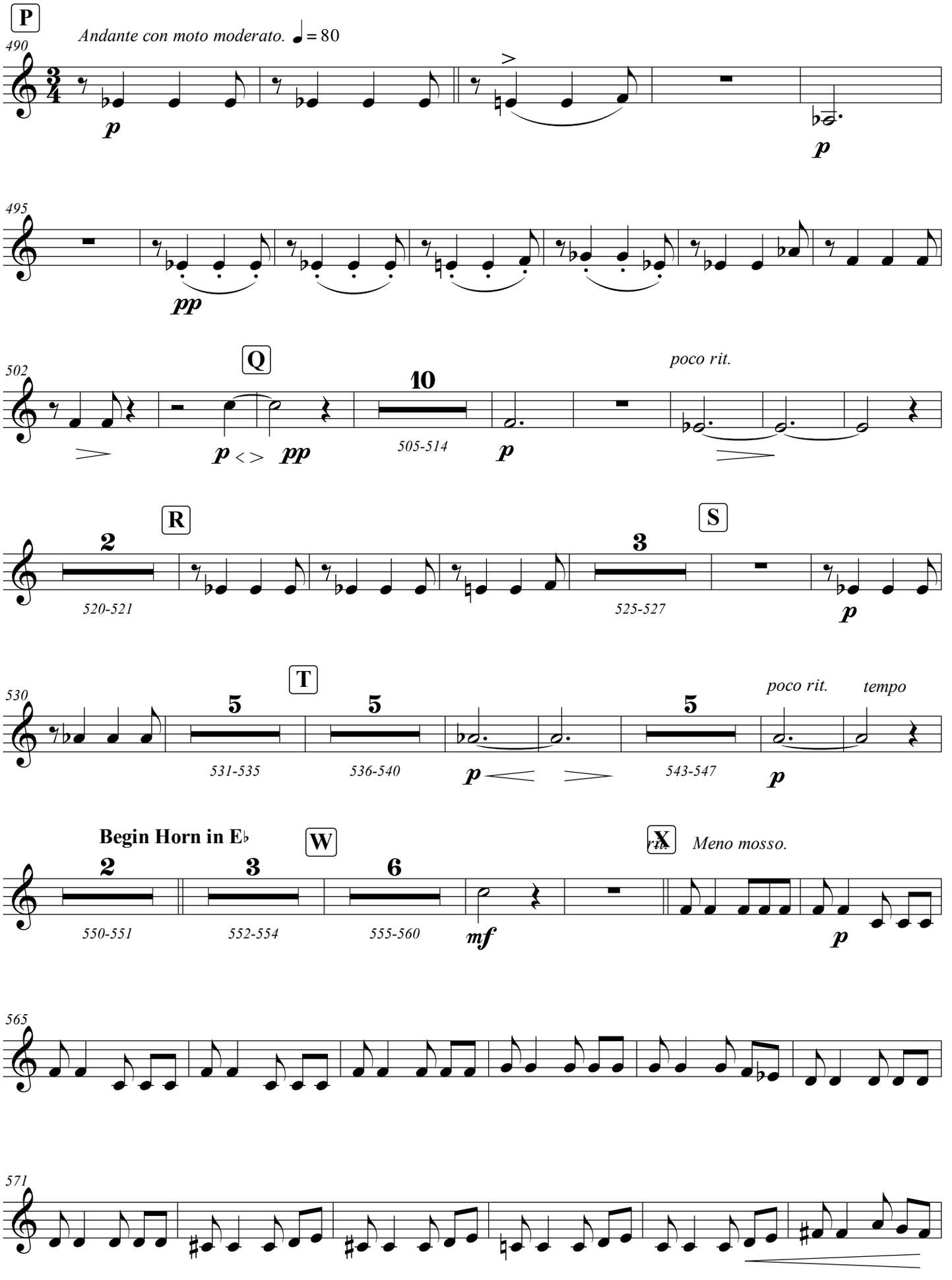
SCENE TWO

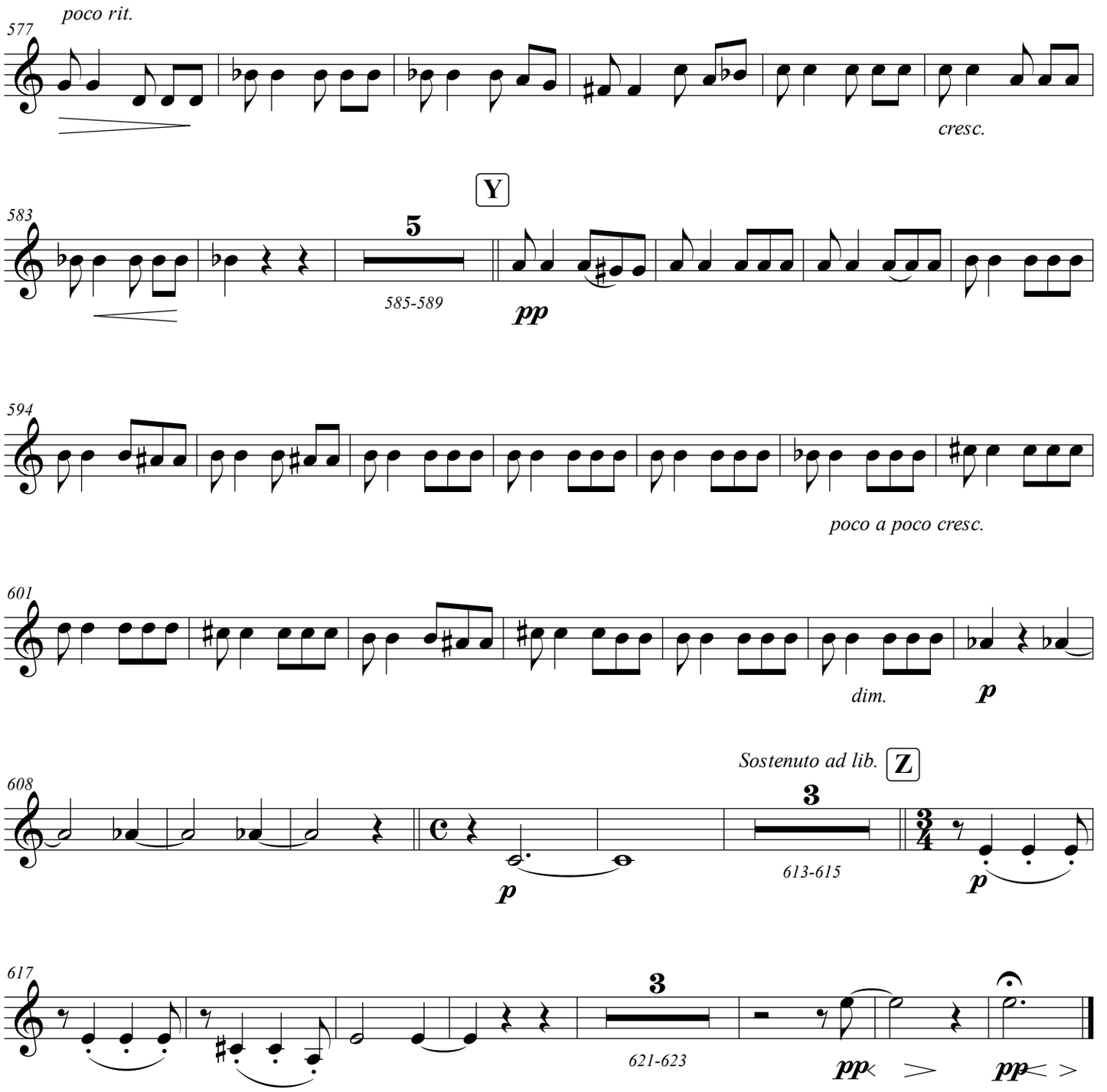
Act I (cont'd) and Act II Scene V - "Morning. A lovely vale in the Indian Caucasus.
The Car pauses within a Cloud on the top of a snowy Mountain)"

Horn in F




423
H
f
p
mp
f
dim.
p
Animato.
429
K
Sostenuto.
poco rit.
f
435
tempo
L
Ma poco più sostenuto.
2
436-437
p
pp
8
443-450
rit.
Begin Horn in E
M
tempo
451
2
5
13
452-453
454-458
459-471
p
sf
sf
N
O
Adagio.
476
3
5
482-484
485-489
pp
mf
mf
f
ff

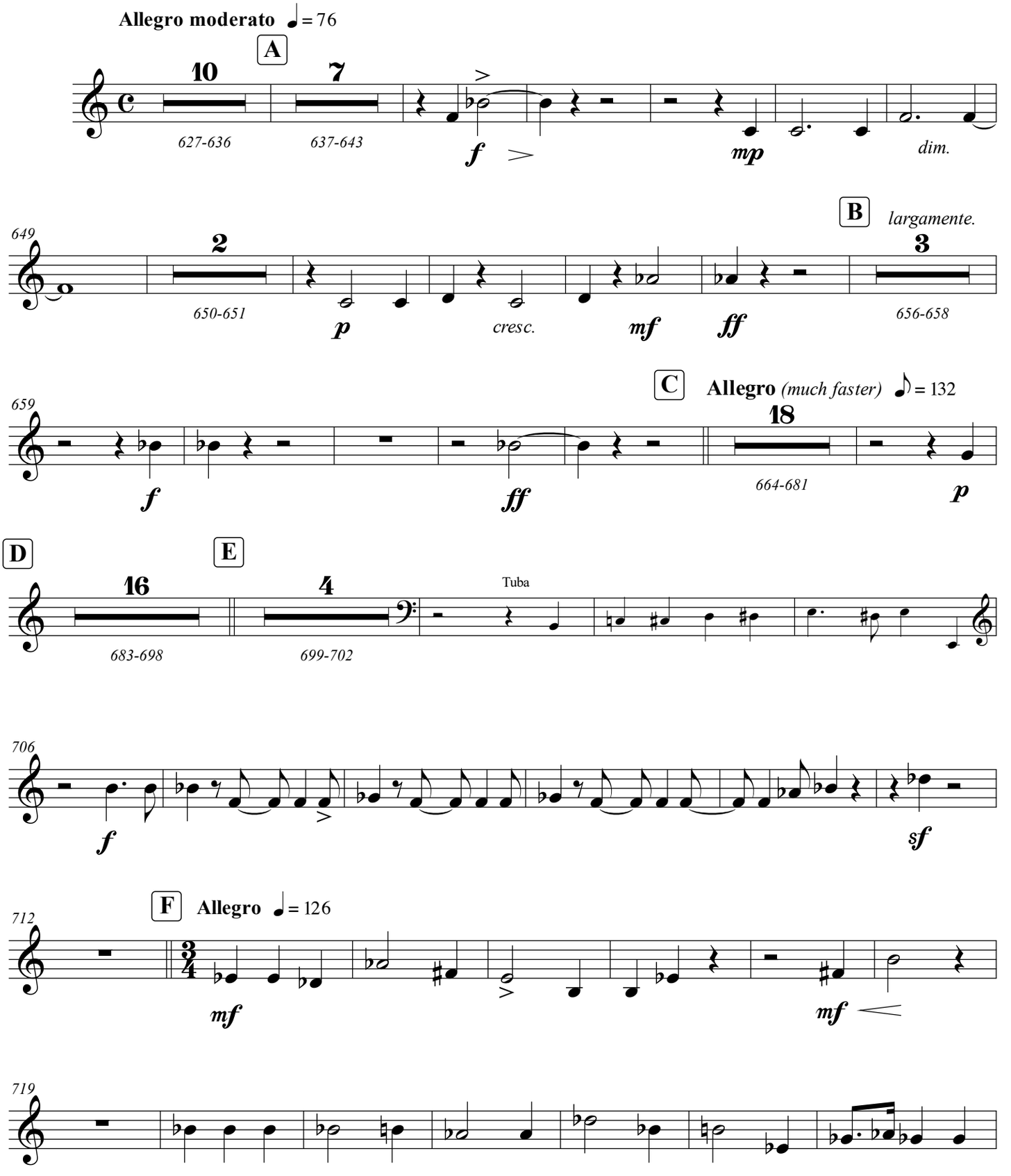

P
Andante con moto moderato. ♩ = 80
490
p
p
495
pp
502
Q
10
p
pp
505-514
p
poco rit.
R
2
520-521
S
3
525-527
p
530
T
5
531-535
5
536-540
p
5
543-547
poco rit.
tempo
p
Begin Horn in E♭
W
2
550-551
3
552-554
6
555-560
mf
X
rit.
Meno mosso.
p
565
571

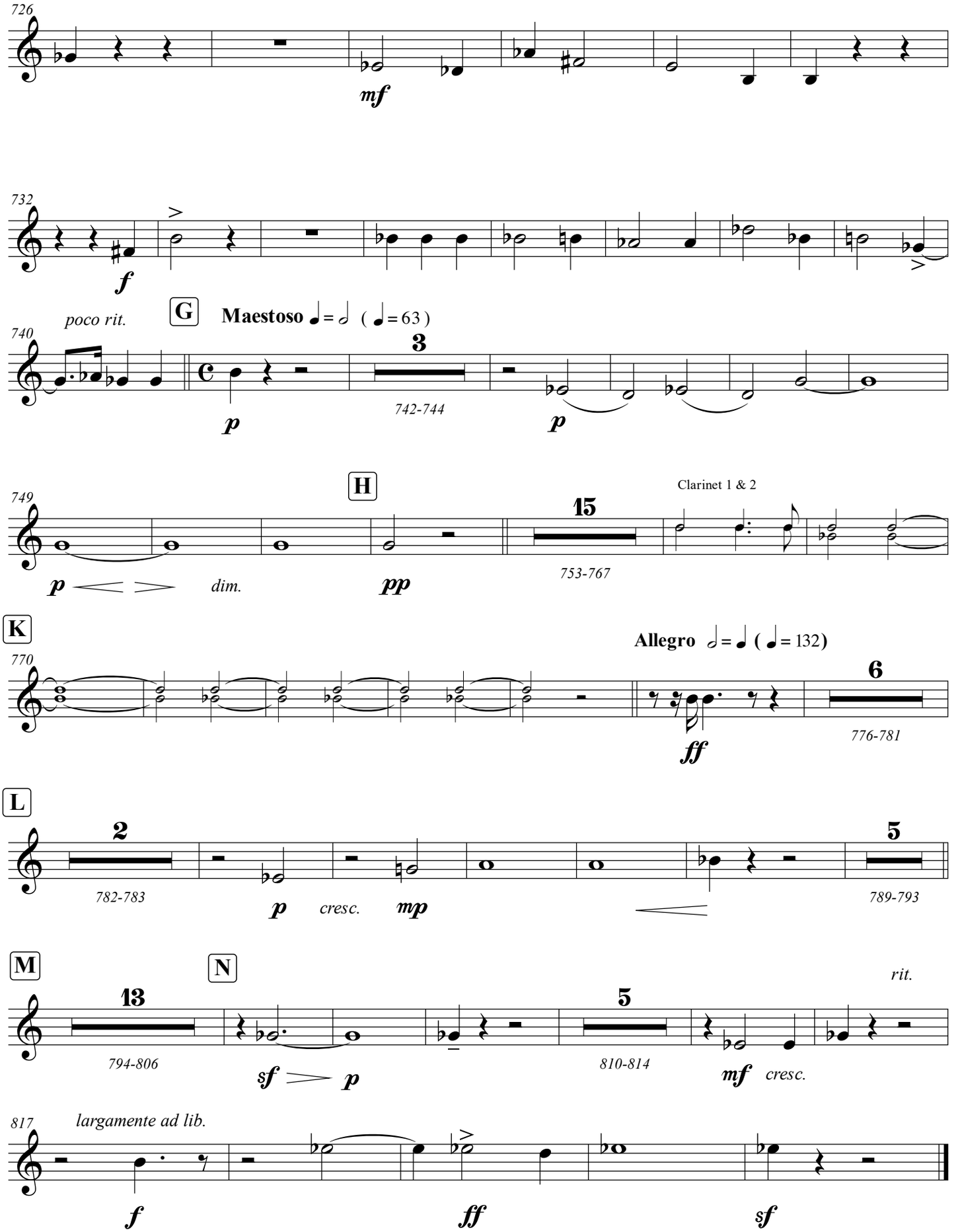

poco rit.
577
cresc.
Y
583
5
585-589
pp
594
poco a poco cresc.
601
dim.
p
Sostenuto ad lib.
Z
608
3
613-615
p
p
617
3
621-623
pp
pp

SCENE THREE

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

Horn in F

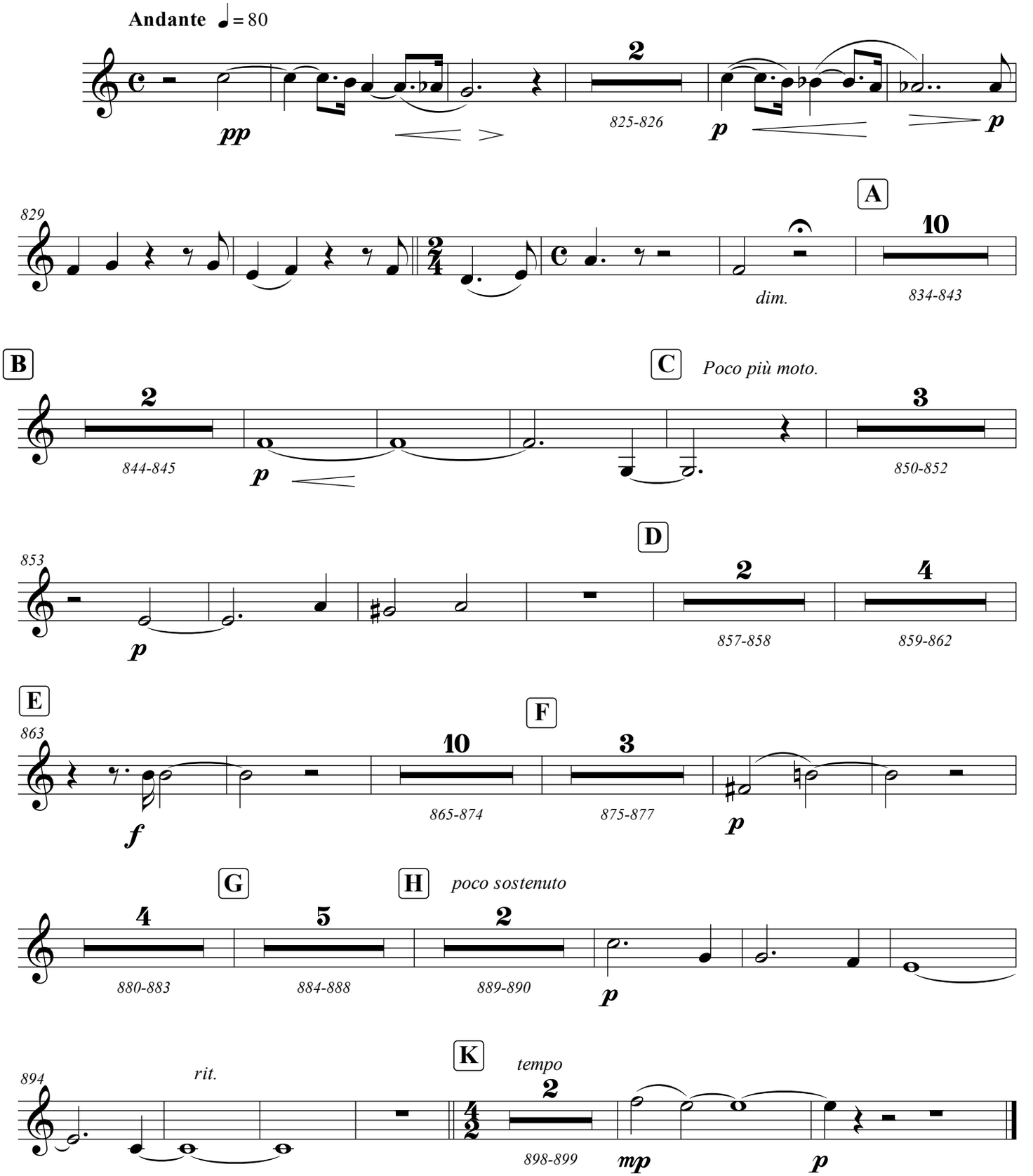



726
mf
732
f
poco rit.
G
Maestoso ♩= 𝅗𝅥 (♩= 63)
740
3
742-744
p
p
749
H
15
753-767
Clarinet 1 & 2
p
dim.
pp
K
Allegro 𝅗𝅥 = ♩ (♩= 132)
770
6
776-781
ff
L
2
782-783
5
789-793
p
cresc.
mp
M
N
13
794-806
5
810-814
rit.
sf
p
mf
cresc.
817
largamente ad lib.
f
ff
sf

SCENE FOUR

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

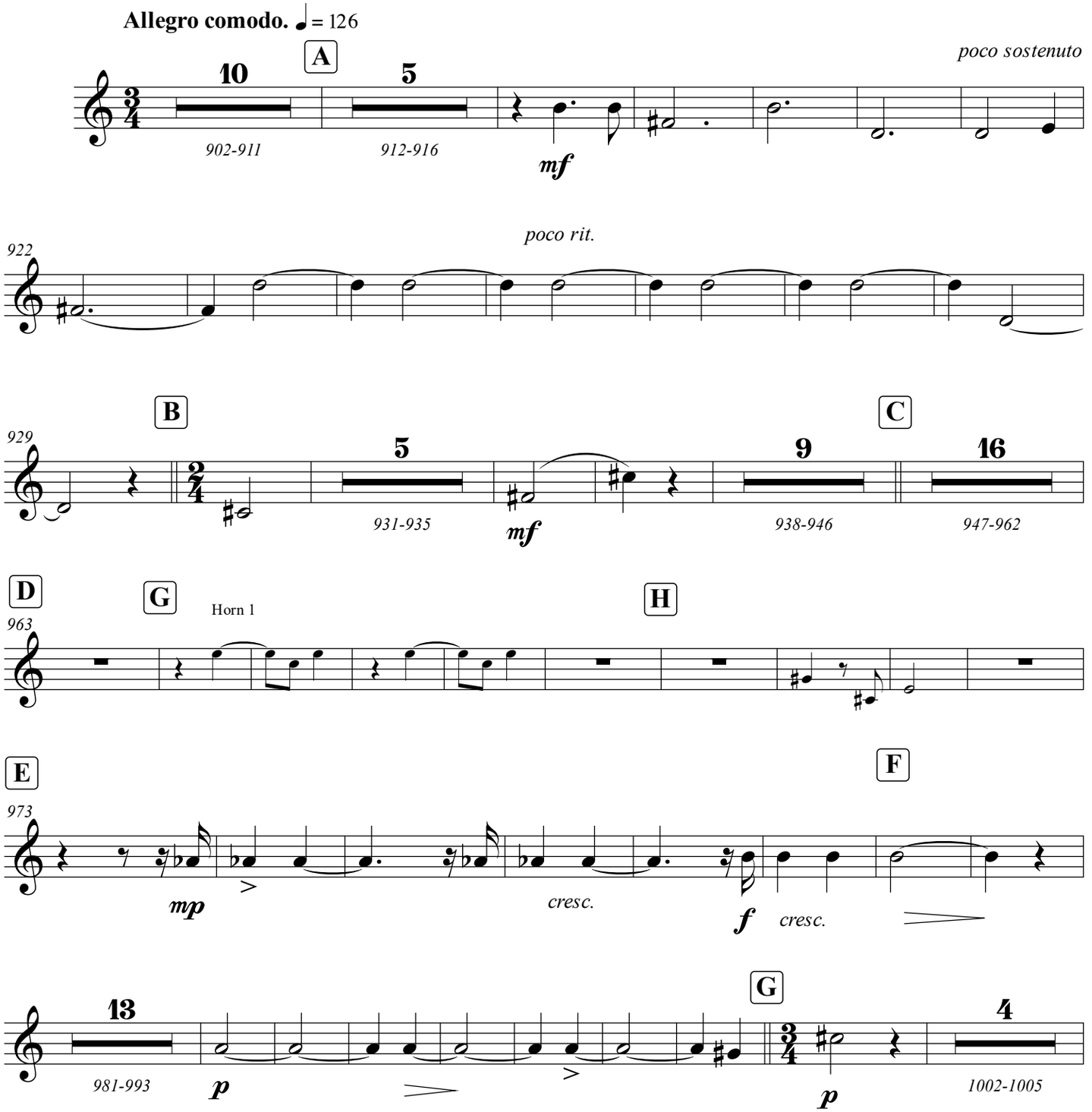
Horn in F

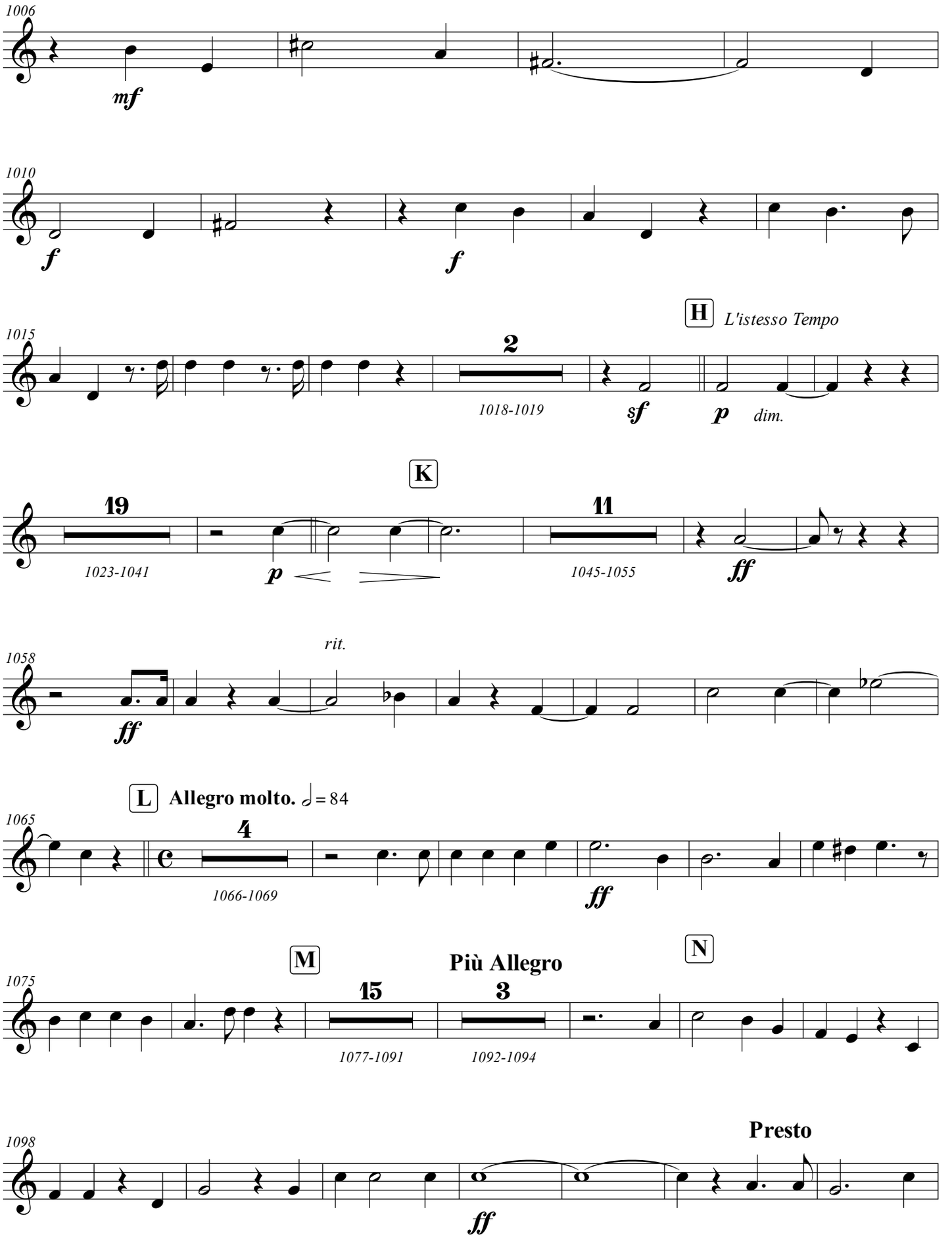


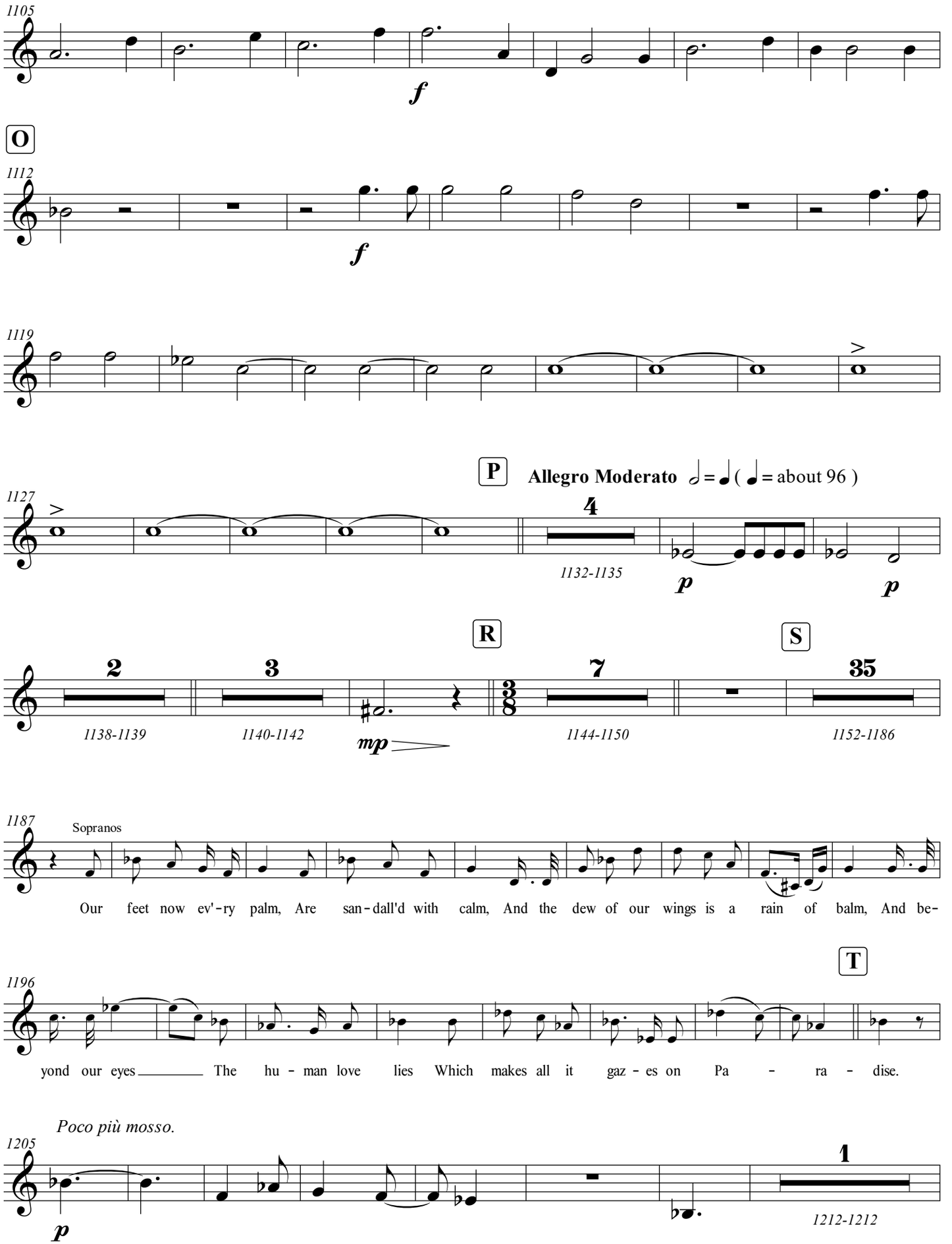
SCENE FIVE

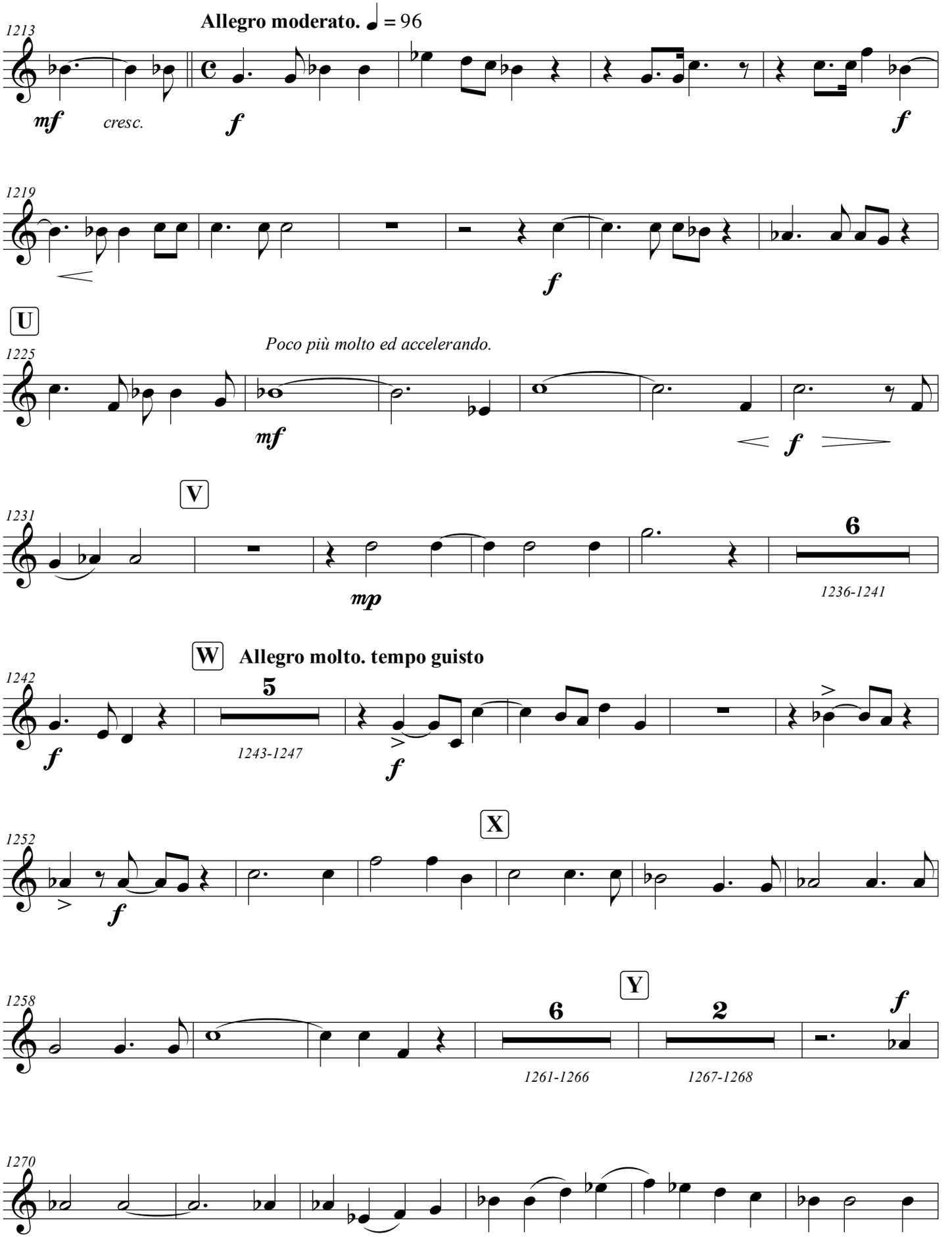
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

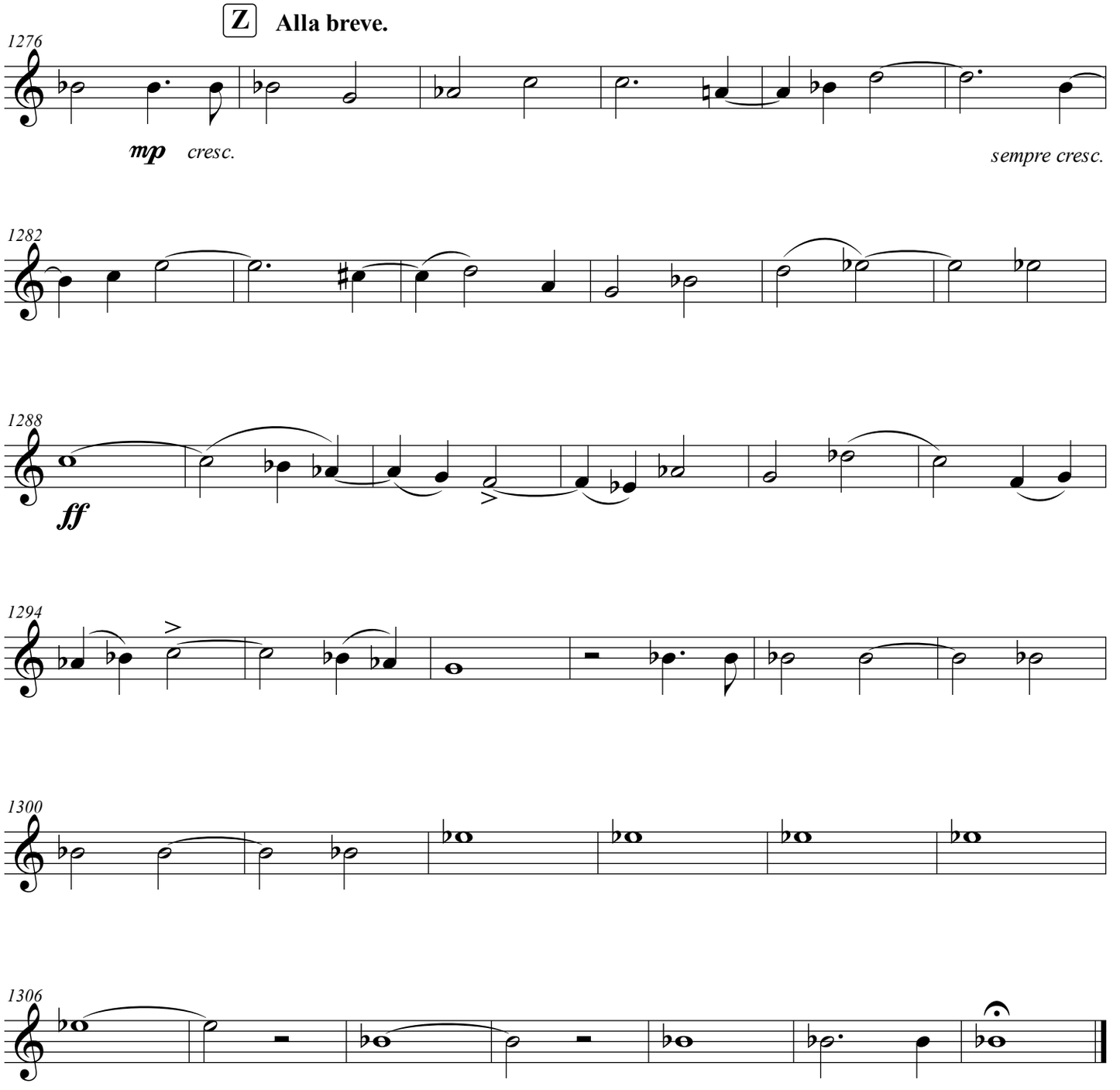
Horn in F




1006
mf
1010
f
f
1015
H
L'istesso Tempo
2
1018-1019
sf
p
dim.
K
19
1023-1041
p
11
1045-1055
ff
1058
rit.
ff
L
Allegro molto. ♩= 84
1065
4
1066-1069
ff
1075
M
15
1077-1091
Più Allegro
3
1092-1094
N
1098
Presto
ff


1105
f
O
1112
f
1119
P
Allegro Moderato 𝅗𝅥 = ♩ (♩ = about 96)
1127
4
1132-1135
p
p
R
S
2
3
7
35
1138-1139
1140-1142
1144-1150
1152-1186
mp
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-
T
1196
yond our eyes The hu-man love lies Which makes all it gaz-es on Pa-ra-dise.
Poco più mosso.
1205
p
1
1212-1212


1213
Allegro moderato. ♩ = 96
mf
cresc.
f
f
1219
f
U
Poco più molto ed accelerando.
1225
mf
f
V
1231
mp
6
1236-1241
W
Allegro molto. tempo guisto
1242
f
5
1243-1247
f
X
1252
f
1258
Y
6
1261-1266
2
1267-1268
f
1270


Z
Alla breve.
1276
mp
cresc.
sempre cresc.
1282
1288
ff
1294
1300
1306

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