Scenes from Shelley's
PROMETHEUS UNBOUND

SET TO MUSIC FOR

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

by

C. Hubert H. Parry

Horn 4

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

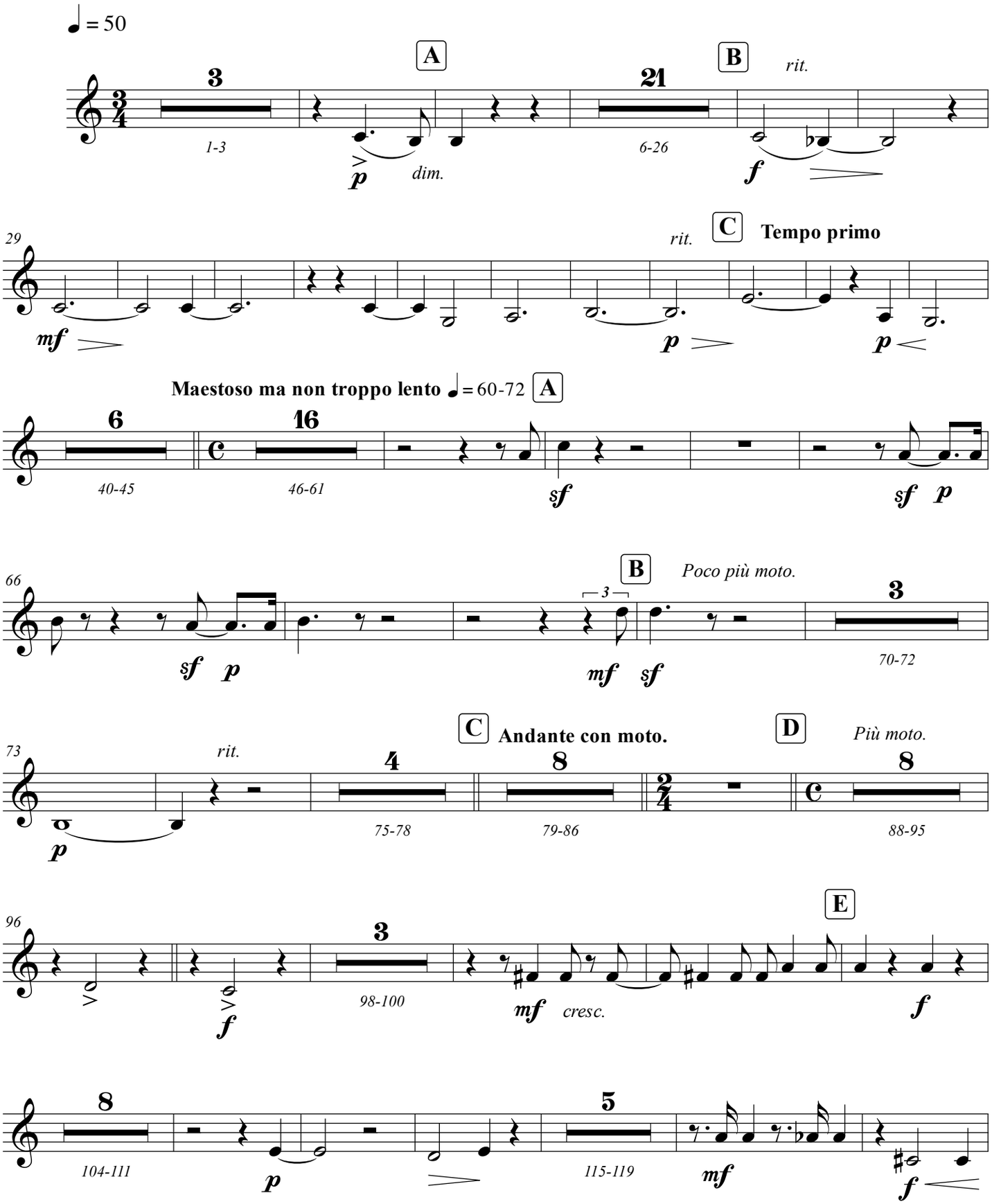
Reference Material and Software

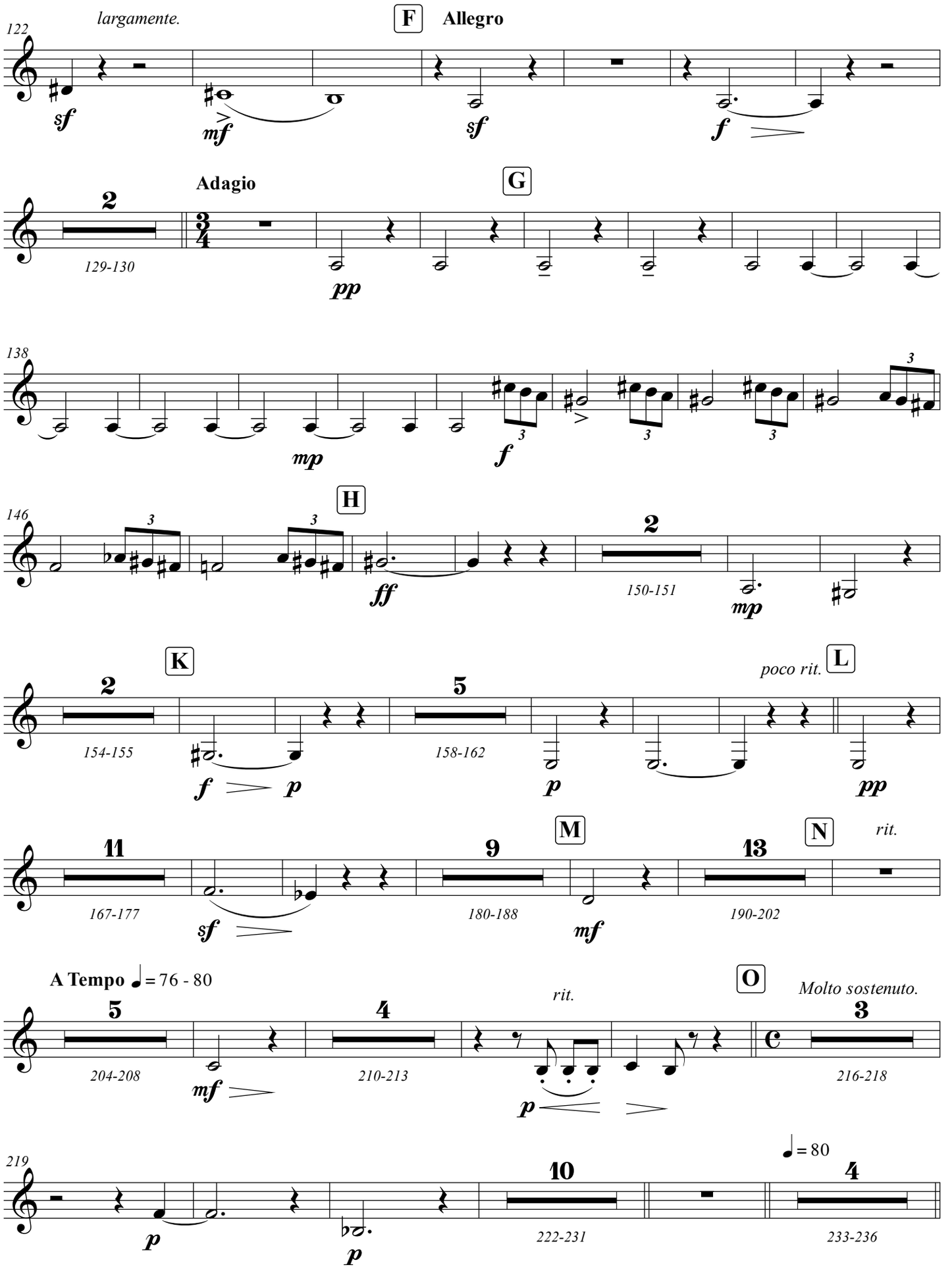
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

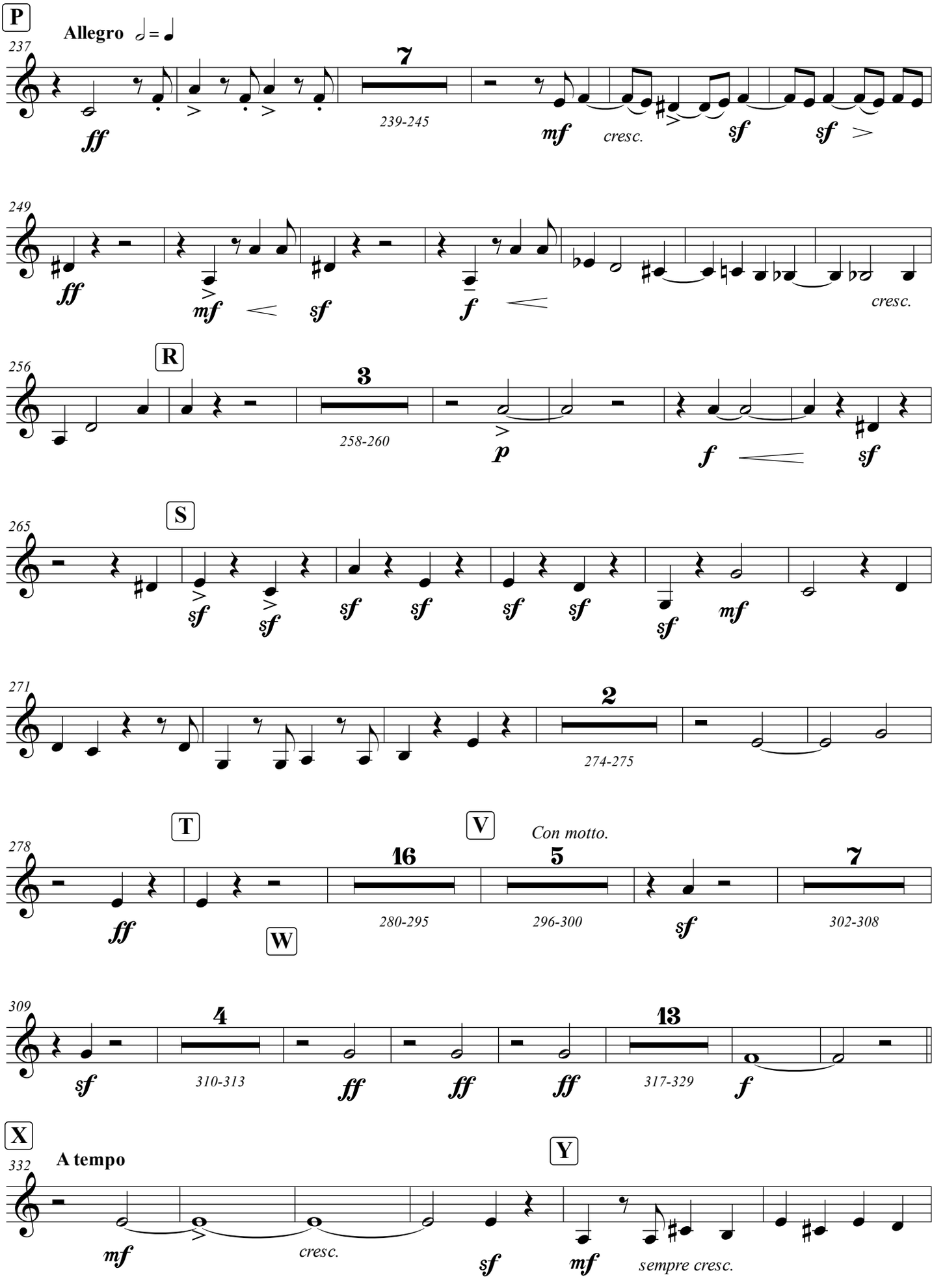
SCENE ONE

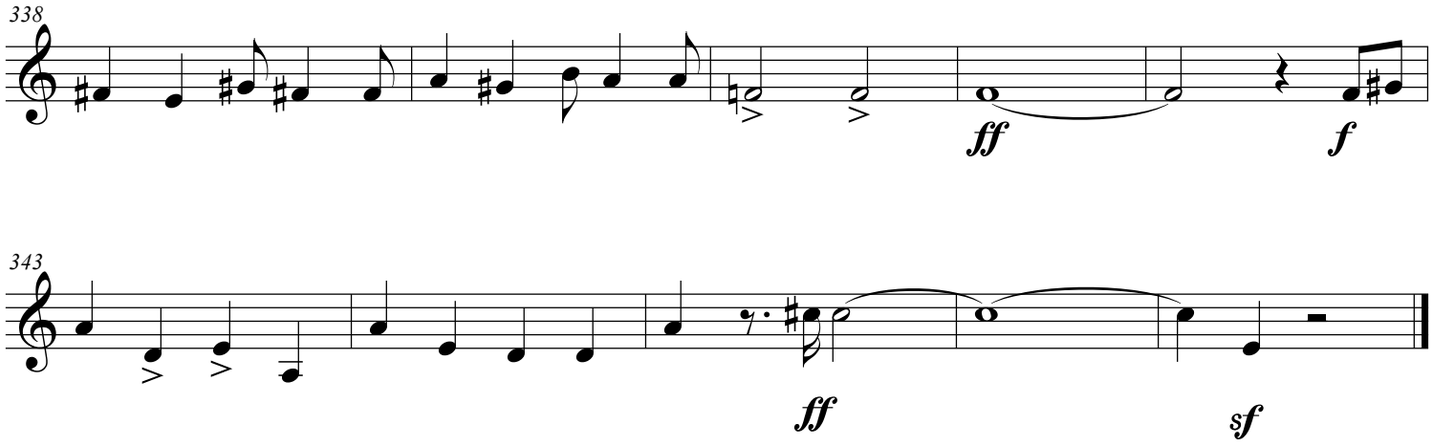
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."

Horn in E♭




largamente.
122
F
Allegro
sf
mf
sf
f
Adagio
2
129-130
G
pp
138
mp
f
H
146
ff
2
150-151
mp
K
poco rit.
L
2
154-155
f
p
5
158-162
p
pp
M
N
rit.
11
167-177
sf
9
180-188
mf
13
190-202
A Tempo ♩= 76 - 80
5
204-208
mf
4
210-213
rit.
p
O
Molto sostenuto.
3
216-218
219
p
p
10
222-231
♩= 80
4
233-236


P
Allegro
237
7
239-245
ff
mf
cresc.
sf
sf
249
ff
mf
sf
f
cresc.
R
256
3
258-260
p
f
sf
S
265
sf
sf
sf
sf
sf
sf
mf
271
2
274-275
T
V
Con motto.
278
16
5
7
ff
280-295
296-300
sf
302-308
W
309
4
310-313
13
sf
ff
ff
ff
317-329
f
X
A tempo
332
Y
mf
cresc.
sf
mf
sempre cresc.

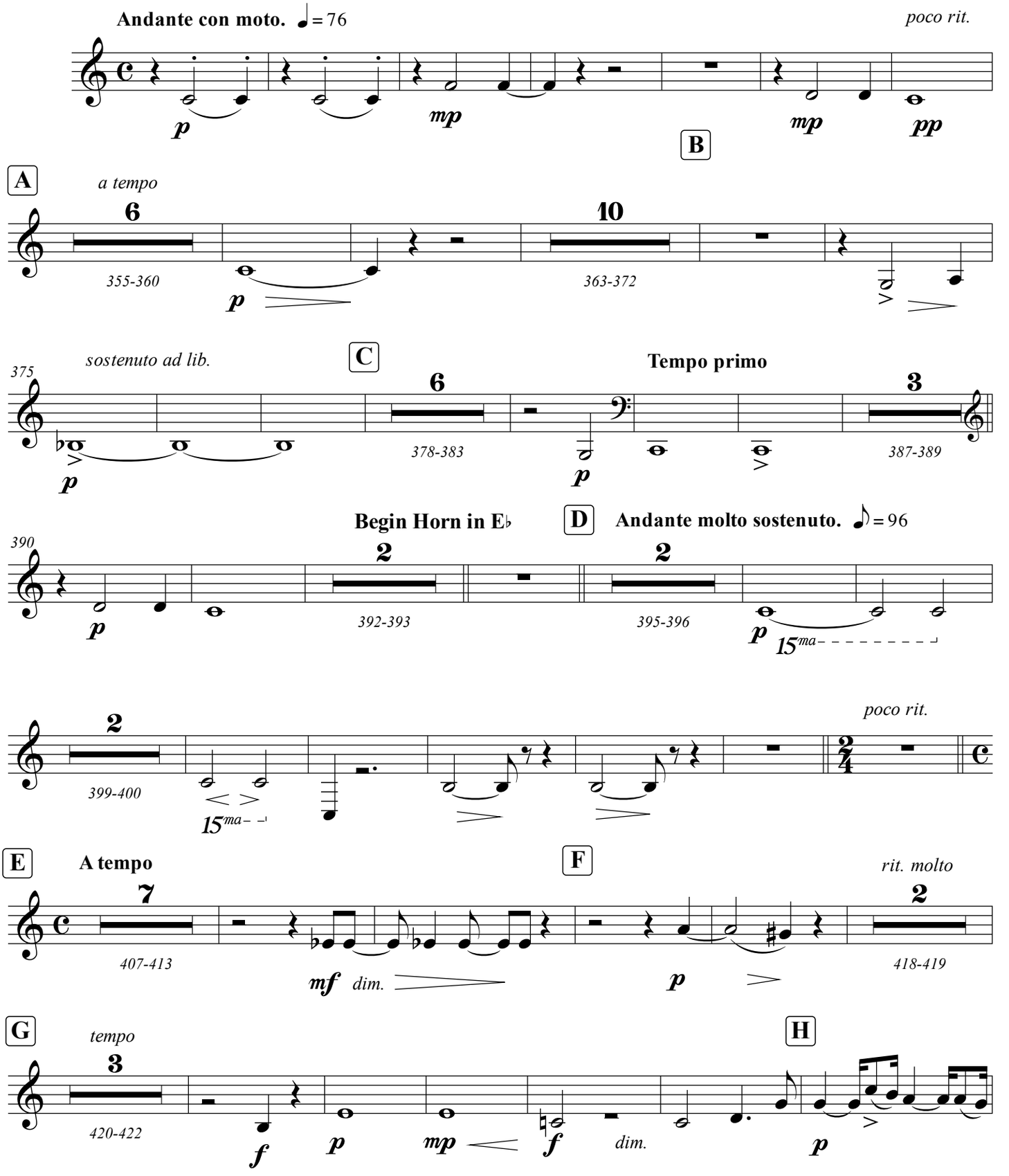

338
ff
f

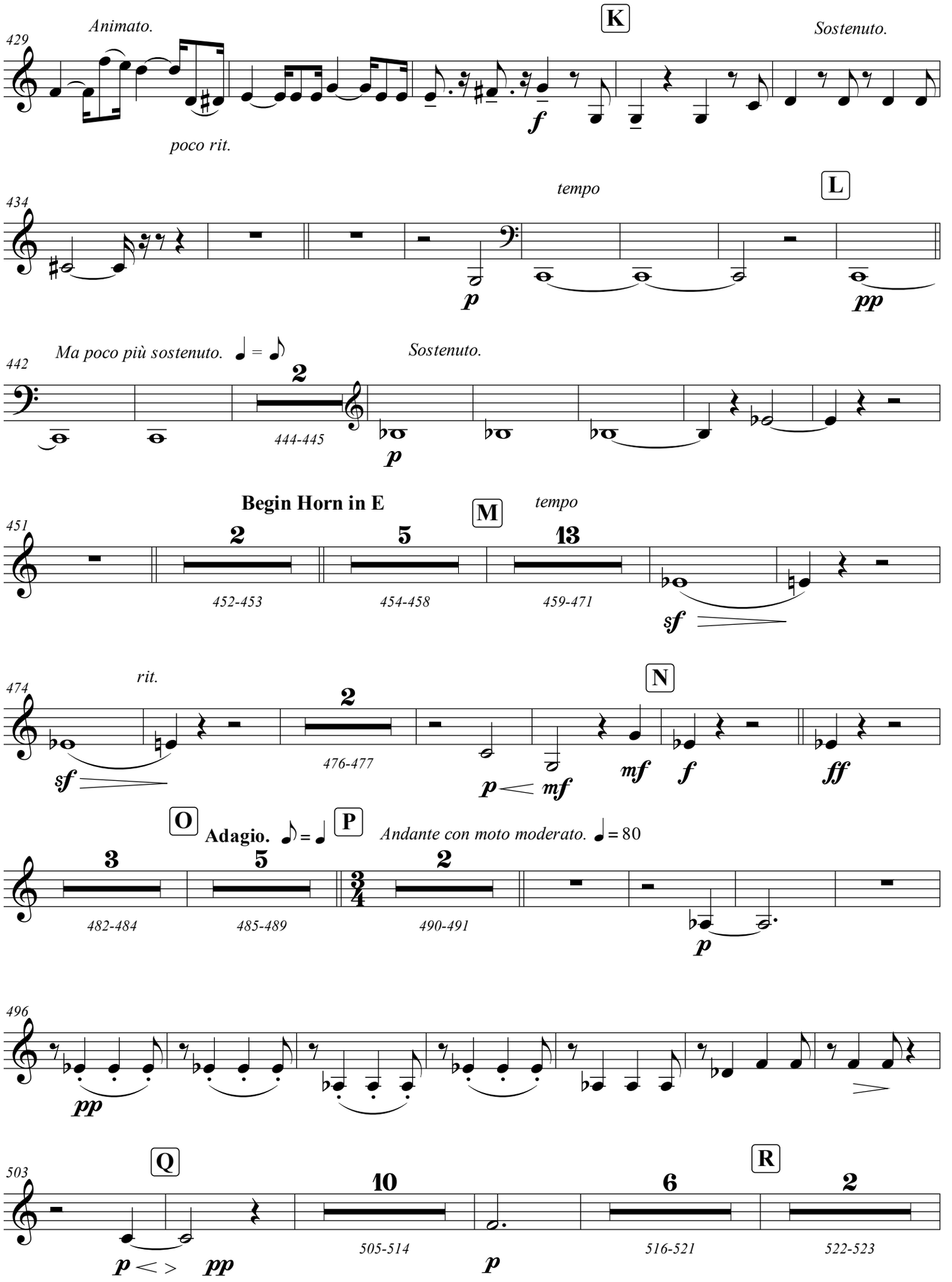
343
ff
sf

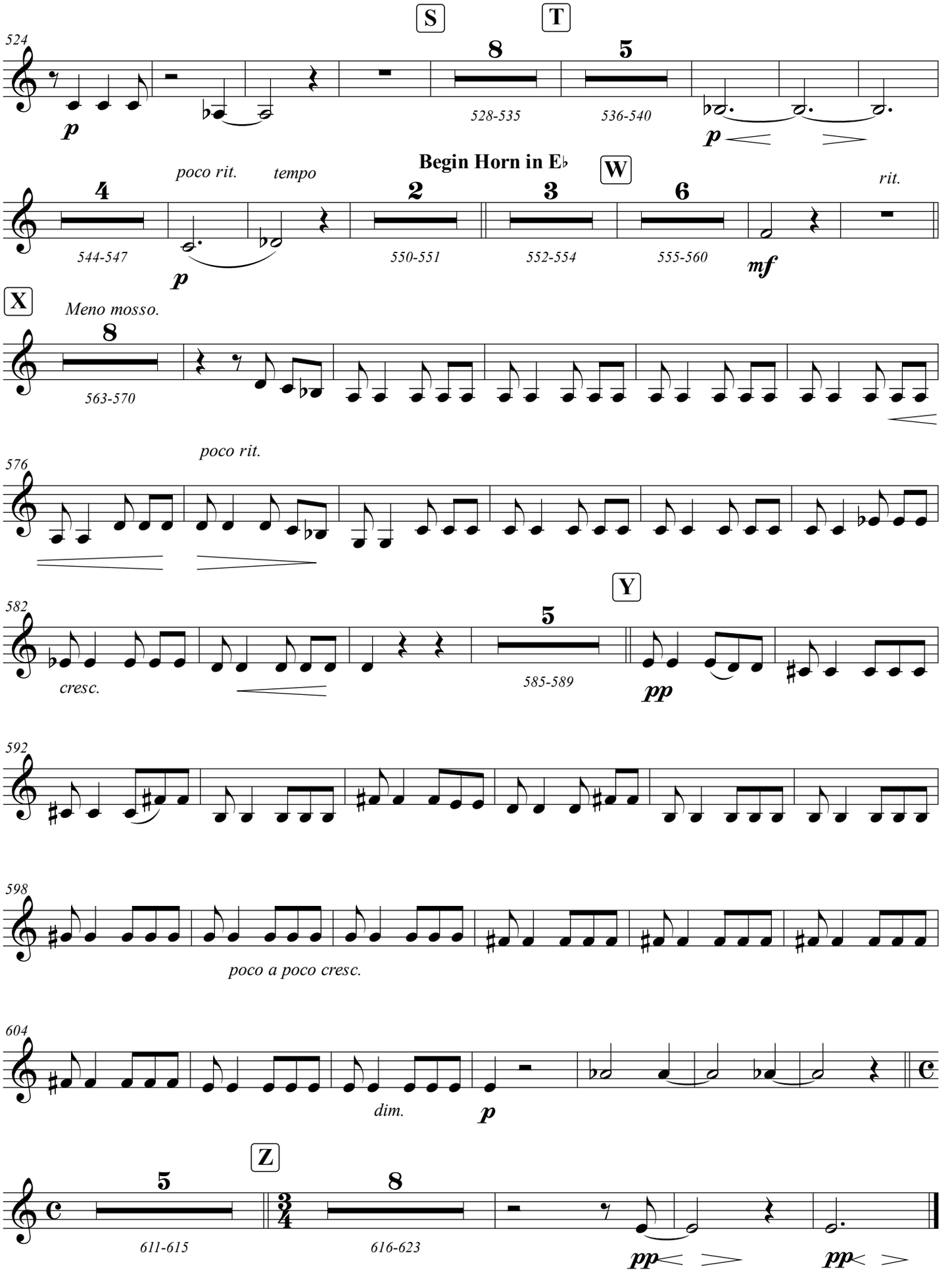
SCENE TWO

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




429
Animato.
K
Sostenuto.
poco rit.
f
434
tempo
L
p
pp
442
Ma poco più sostenuto. ♩ = ♪
Sostenuto.
2
444-445
p
Begin Horn in E
451
M
tempo
2
5
13
452-453
454-458
459-471
sf
474
rit.
N
2
476-477
sf
p
mf
mf
f
ff
O
Adagio. ♪ = ♩
P
Andante con moto moderato. ♩ = 80
3
5
2
482-484
485-489
490-491
p
496
pp
503
Q
R
10
6
2
505-514
516-521
522-523
p < >
pp
p


S
T
524
8
5
528-535
536-540
p
Begin Horn in E♭
W
poco rit.
tempo
4
2
3
6
rit.
544-547
550-551
552-554
555-560
p
mf
X
Meno mosso.
8
563-570
poco rit.
576
582
5
cresc.
585-589
Y
pp
592
598
poco a poco cresc.
604
dim.
p
Z
5
8
611-615
616-623
pp
pp

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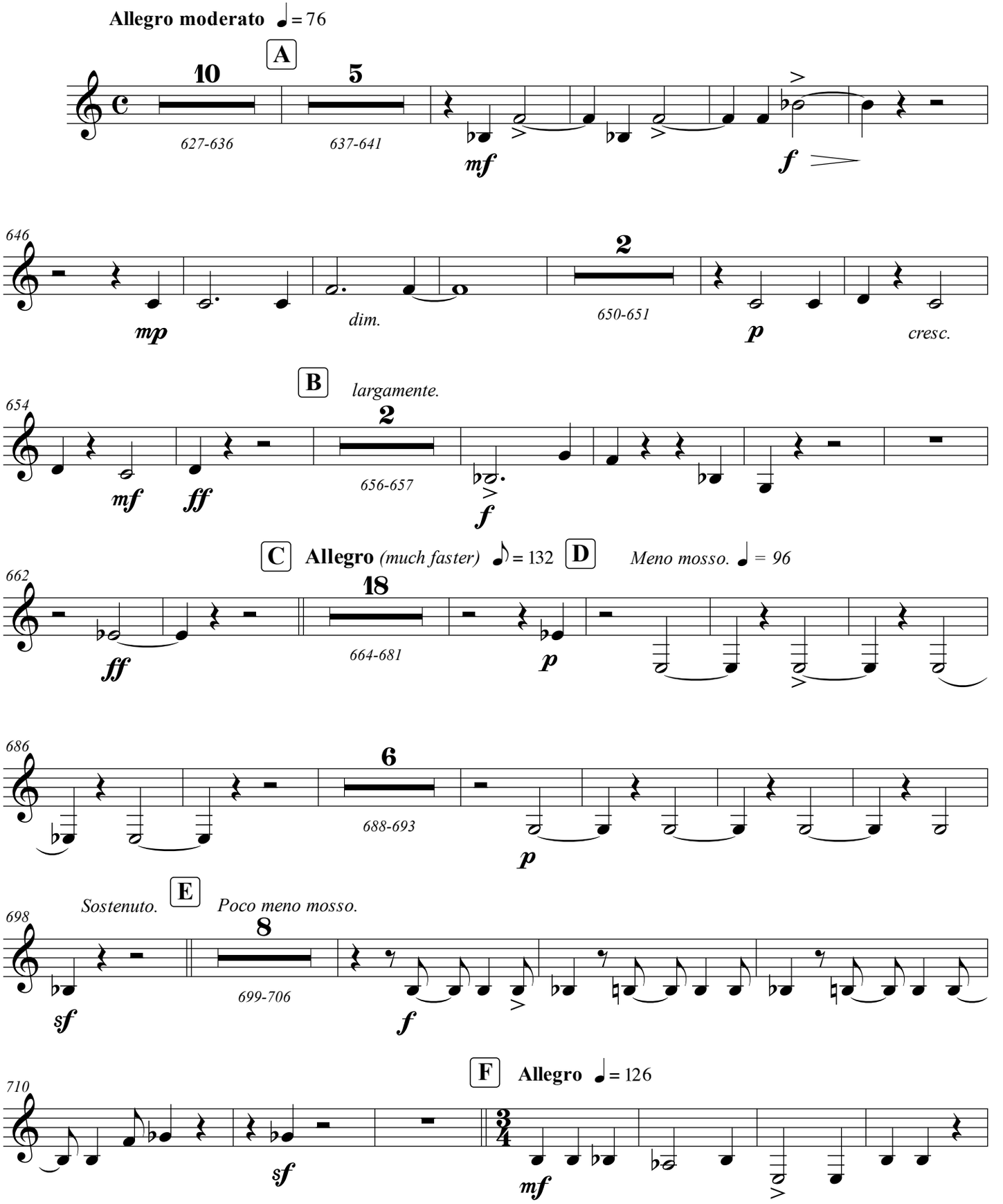
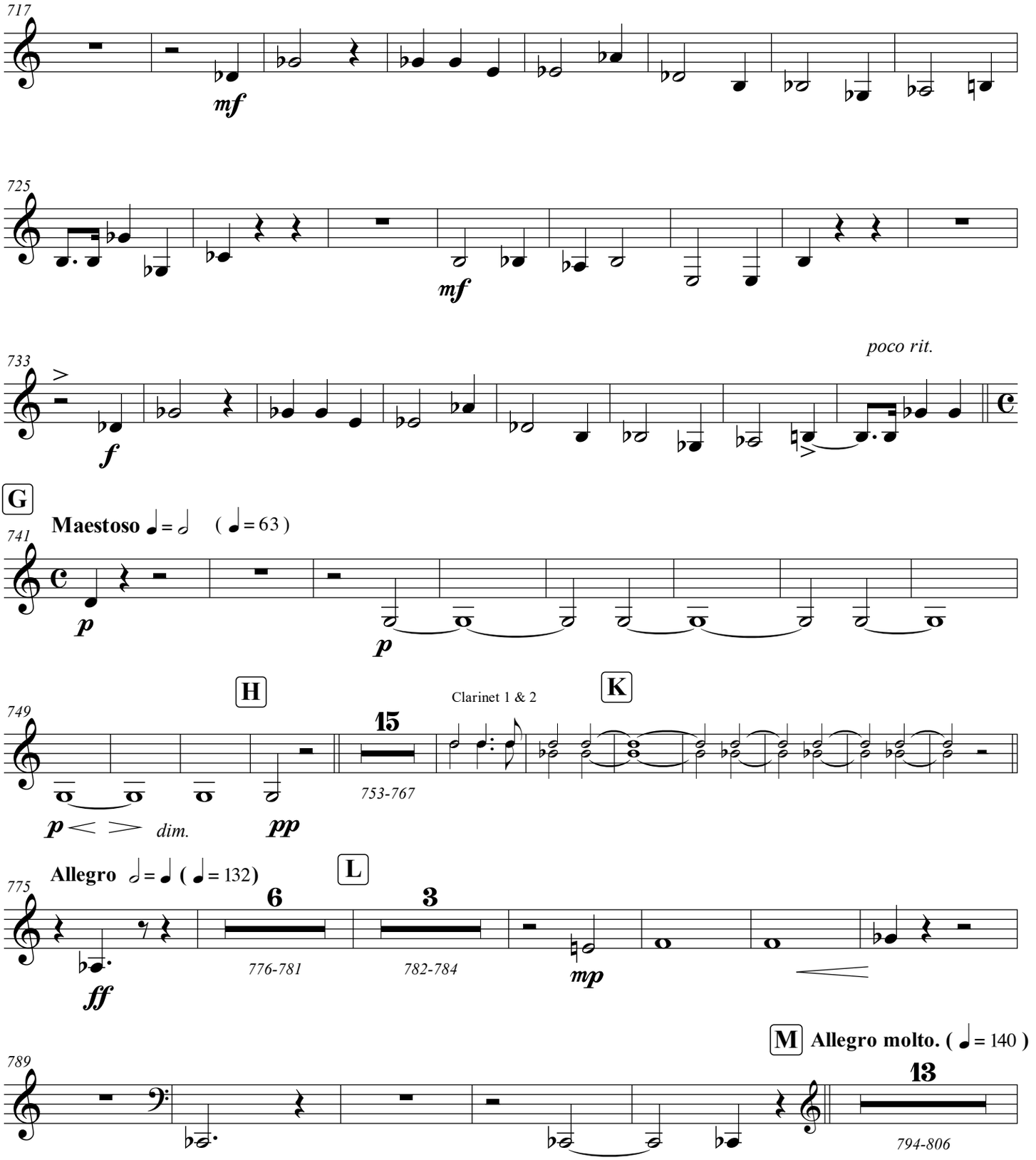
SCENE THREE

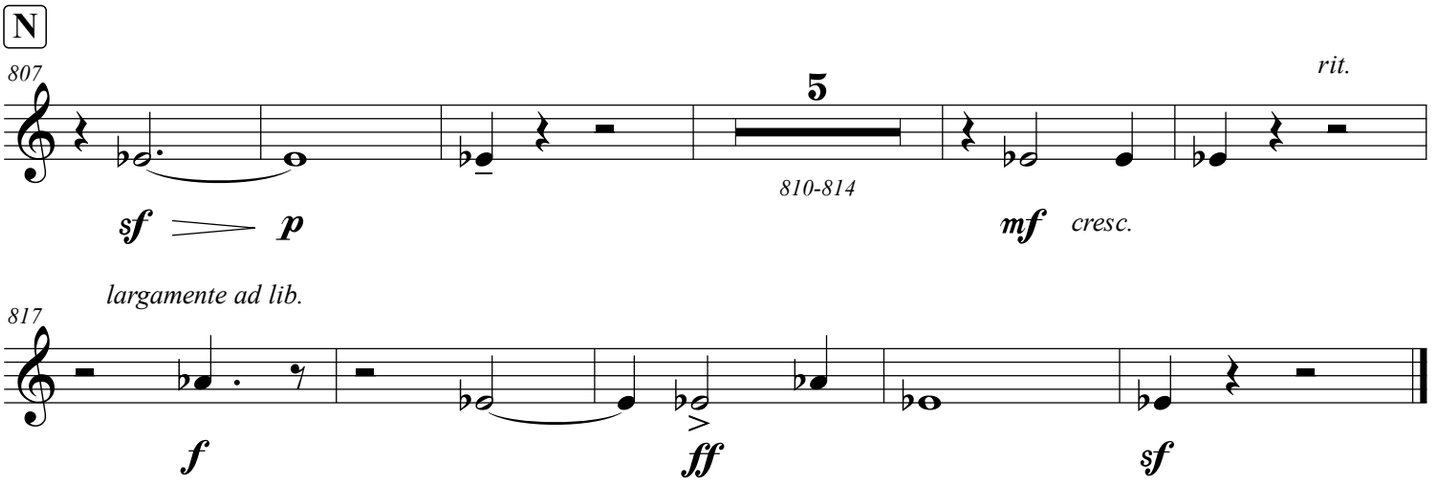
Act III Scene I - "Heaven. Jupiter on is throne. Thetis and the other Deities assembled."

Horn in F




717
mf
725
mf
733
poco rit.
f
G
Maestoso ♩= 𝅗𝅥 (♩= 63)
741
p
p
749
H
15
753-767
Clarinet 1 & 2
K
p < > dim.
pp
775
Allegro 𝅗𝅥 = ♩ (♩= 132)
L
6
776-781
3
782-784
ff
mp
M
Allegro molto. (♩= 140)
789
13
794-806

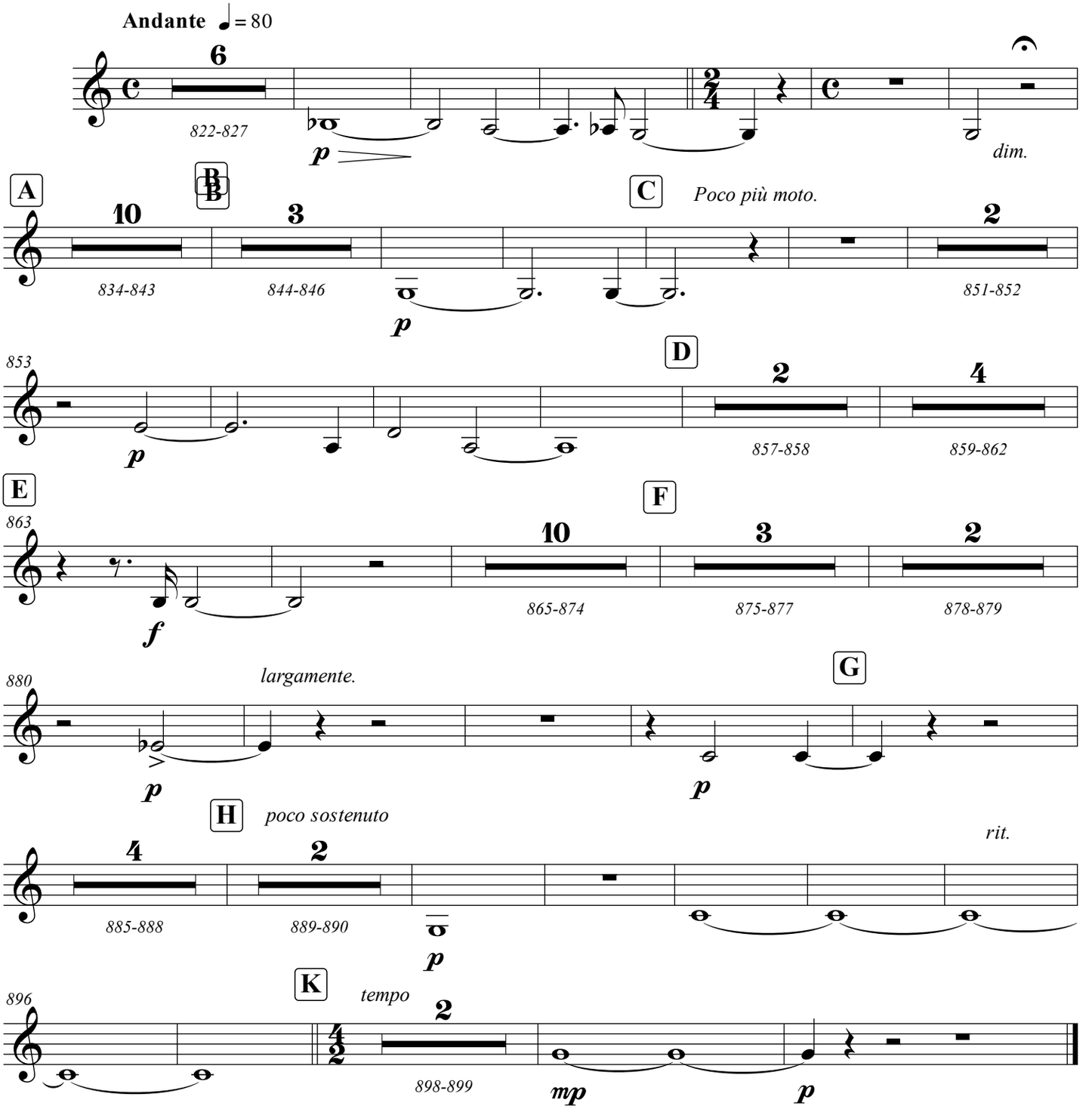
Horn 4



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



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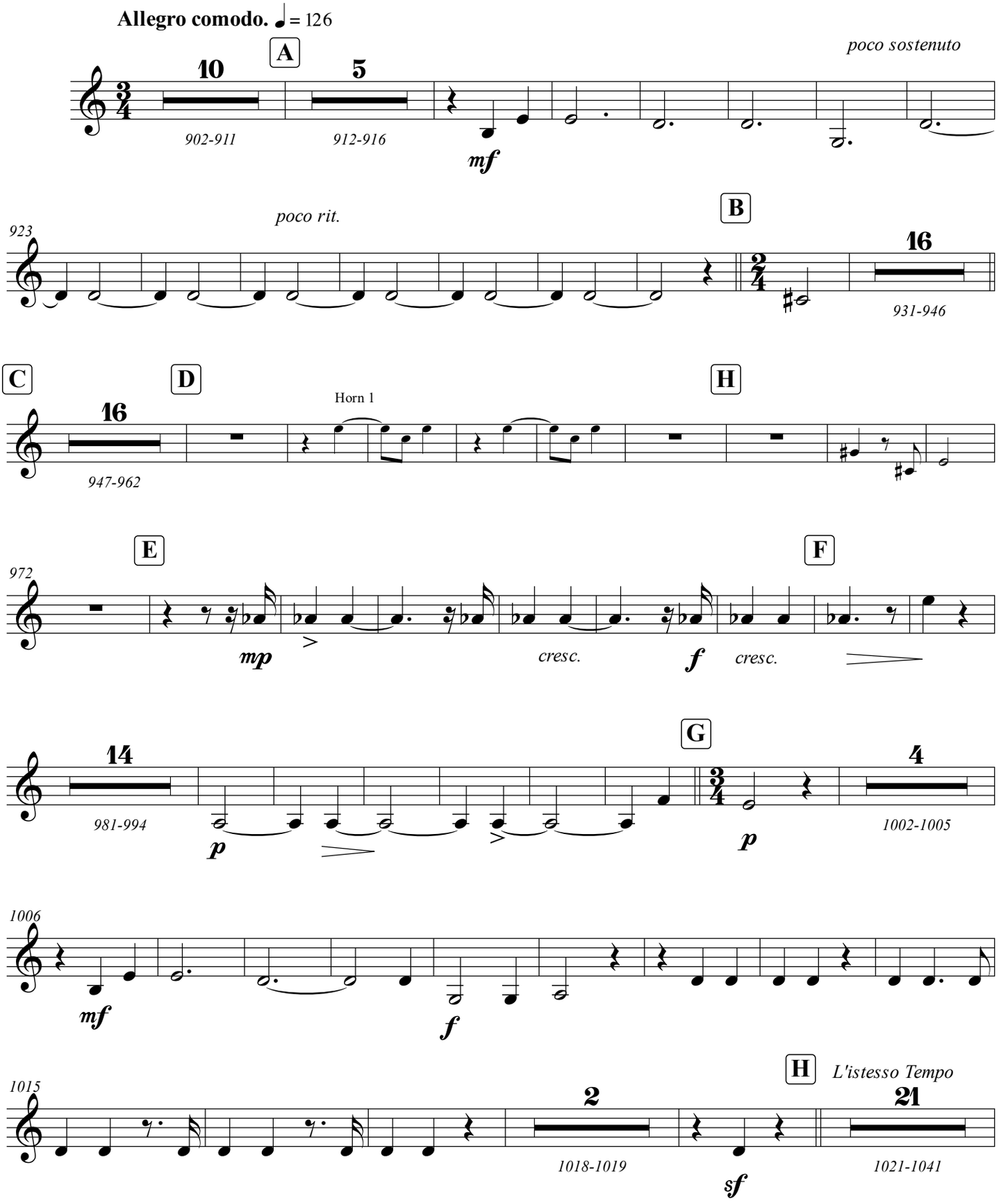
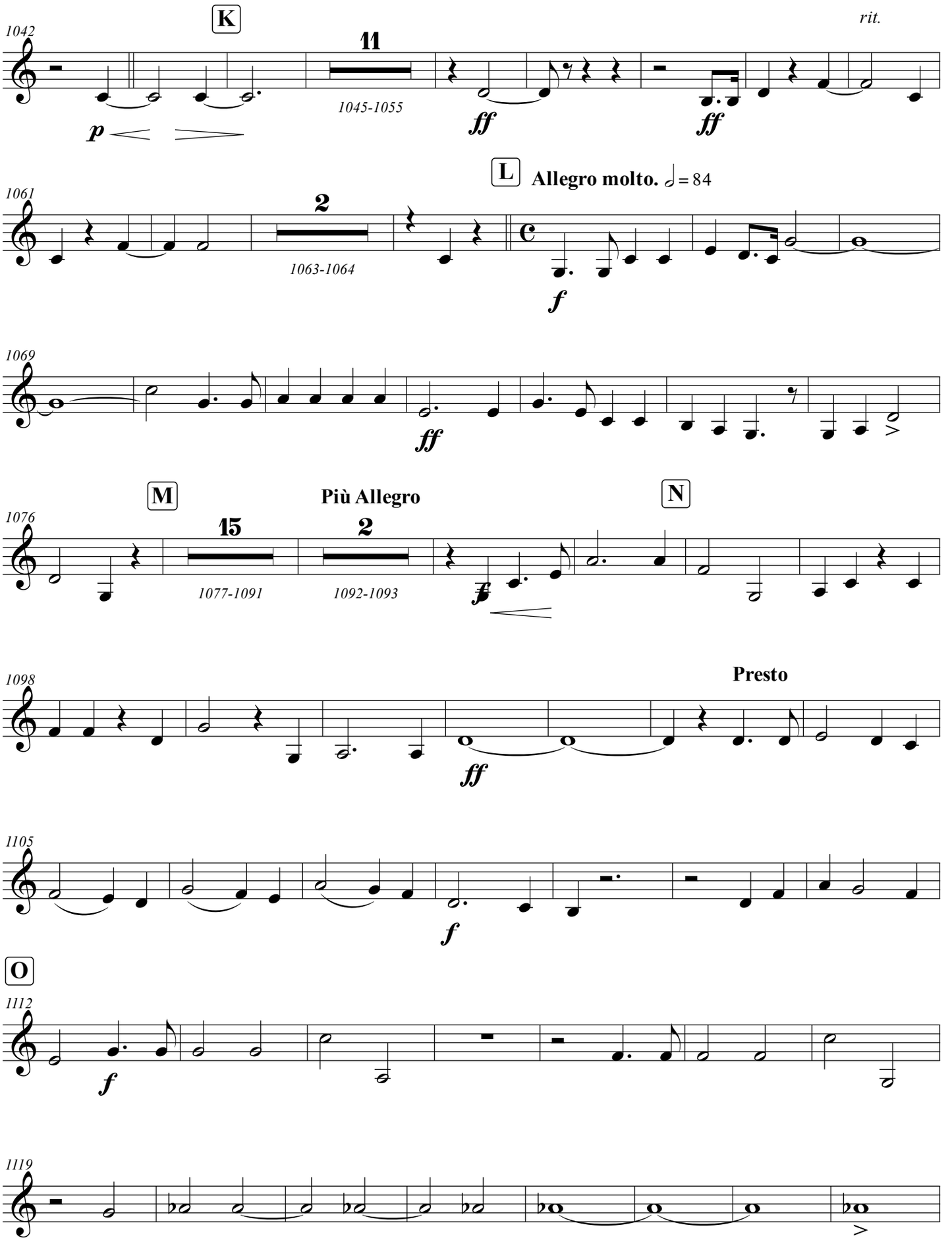
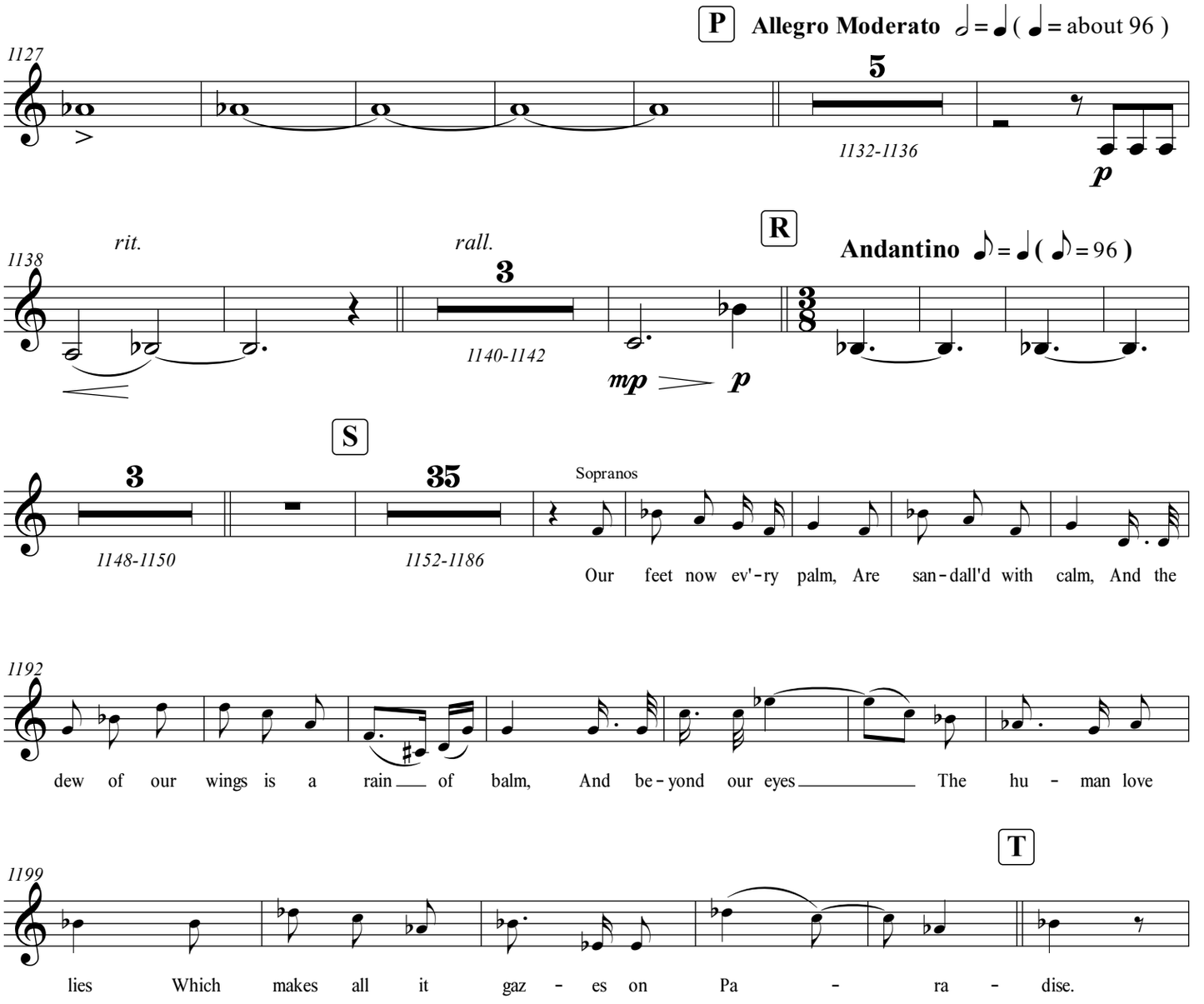
SCENE FIVE

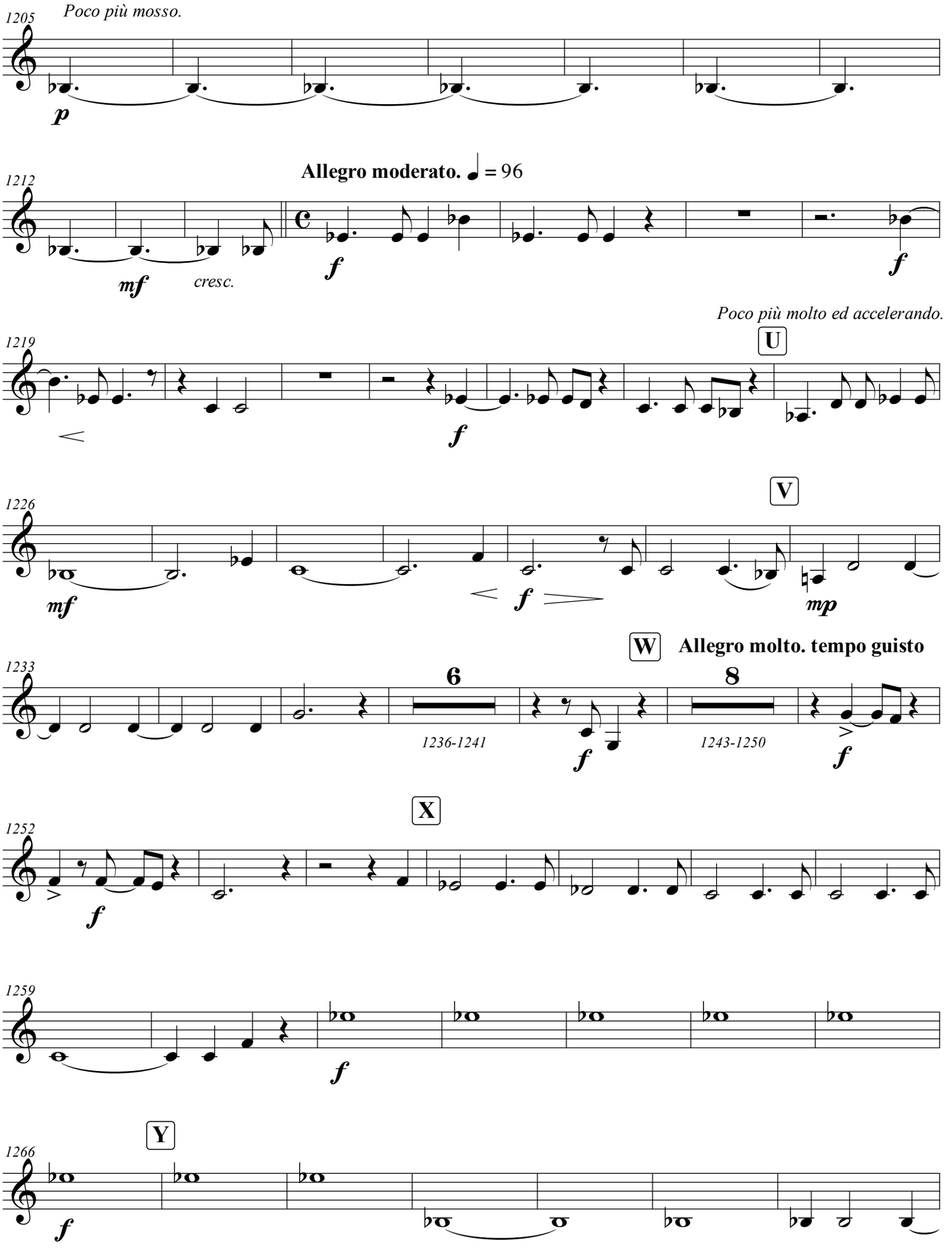
Act IV – "A part of the forest near the cave of Prometheus.
Panthea and Ione are sleeping; they awaken gradually during the chorus singing"

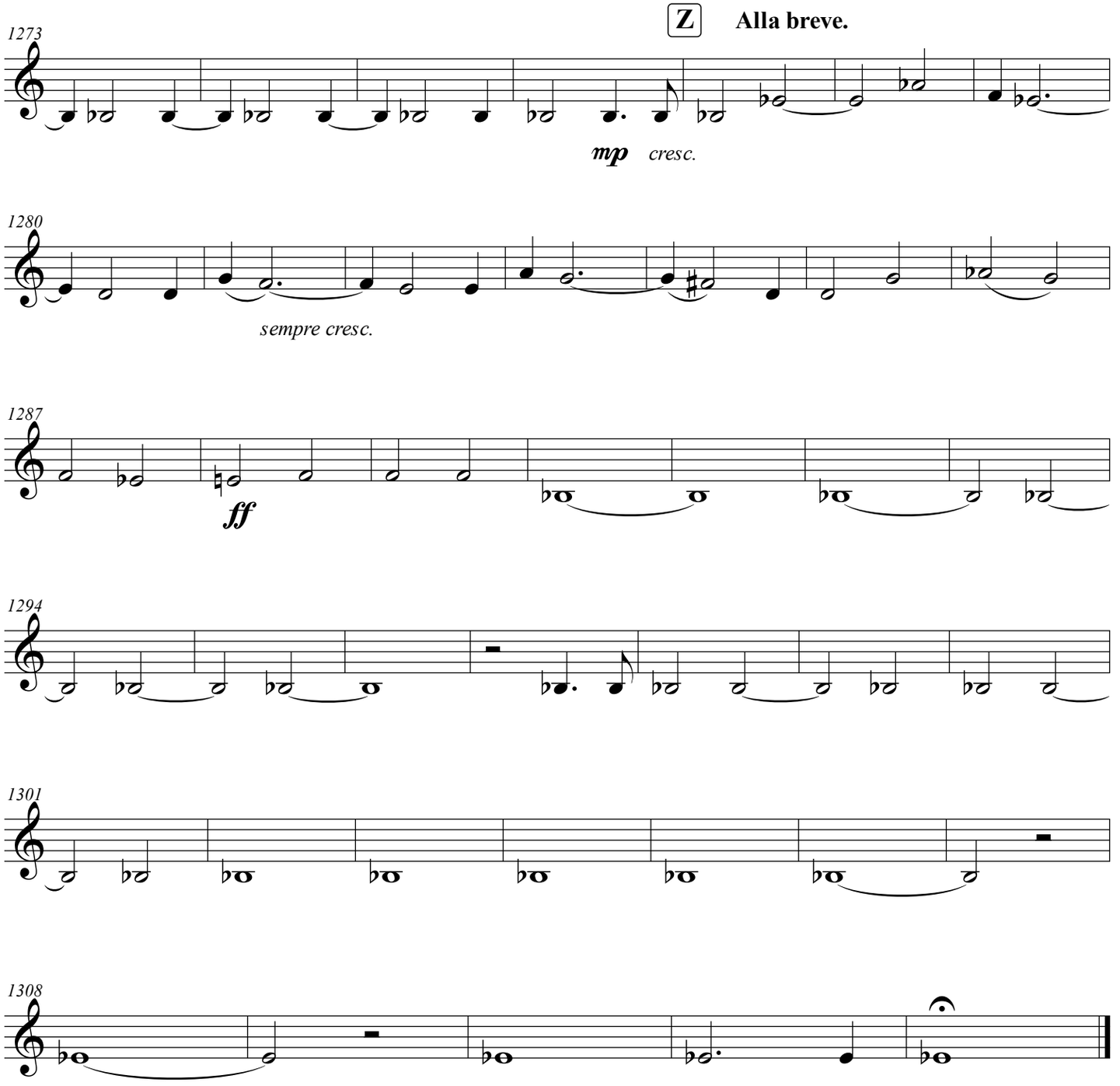
Horn in F




K
1042
11
1045-1055
rit.
p
ff
ff
L
Allegro molto. ♩= 84
1061
2
1063-1064
f
1069
ff
M
Più Allegro
N
1076
15
2
1077-1091
1092-1093
1098
Presto
ff
1105
f
O
1112
f
1119


P
Allegro Moderato
= (= about 96)
1127
5
1132-1136
p
rit.
rall.
R
Andantino
= (= 96)
1138
3
1140-1142
mp
p
S
3
35
Sopranos
1148-1150
1152-1186
Our feet now ev'-ry palm, Are san-dall'd with calm, And the
1192
dew of our wings is a rain of balm, And be-yond our eyes The hu-man love
T
1199
lies Which makes all it gaz-es on Pa-ra-dise.


1205
Poco più mosso.
p
1212
Allegro moderato. ♩ = 96
mf
cresc.
f
f
Poco più molto ed accelerando.
1219
U
f
1226
V
mf
f
mp
1233
W
Allegro molto. tempo guisto
6
1236-1241
8
1243-1250
f
f
1252
X
f
1259
f
1266
Y
f


Z
Alla breve.
1273
mp
cresc.
1280
sempre cresc.
1287
ff
1294
1301
1308

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