# Scenes from Shelley's
# PROMETHEUS UNBOUND

**SET TO MUSIC FOR**

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

**by**

**C. Hubert H. Parry**

## Flute 2 / Piccolo

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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## Source Information

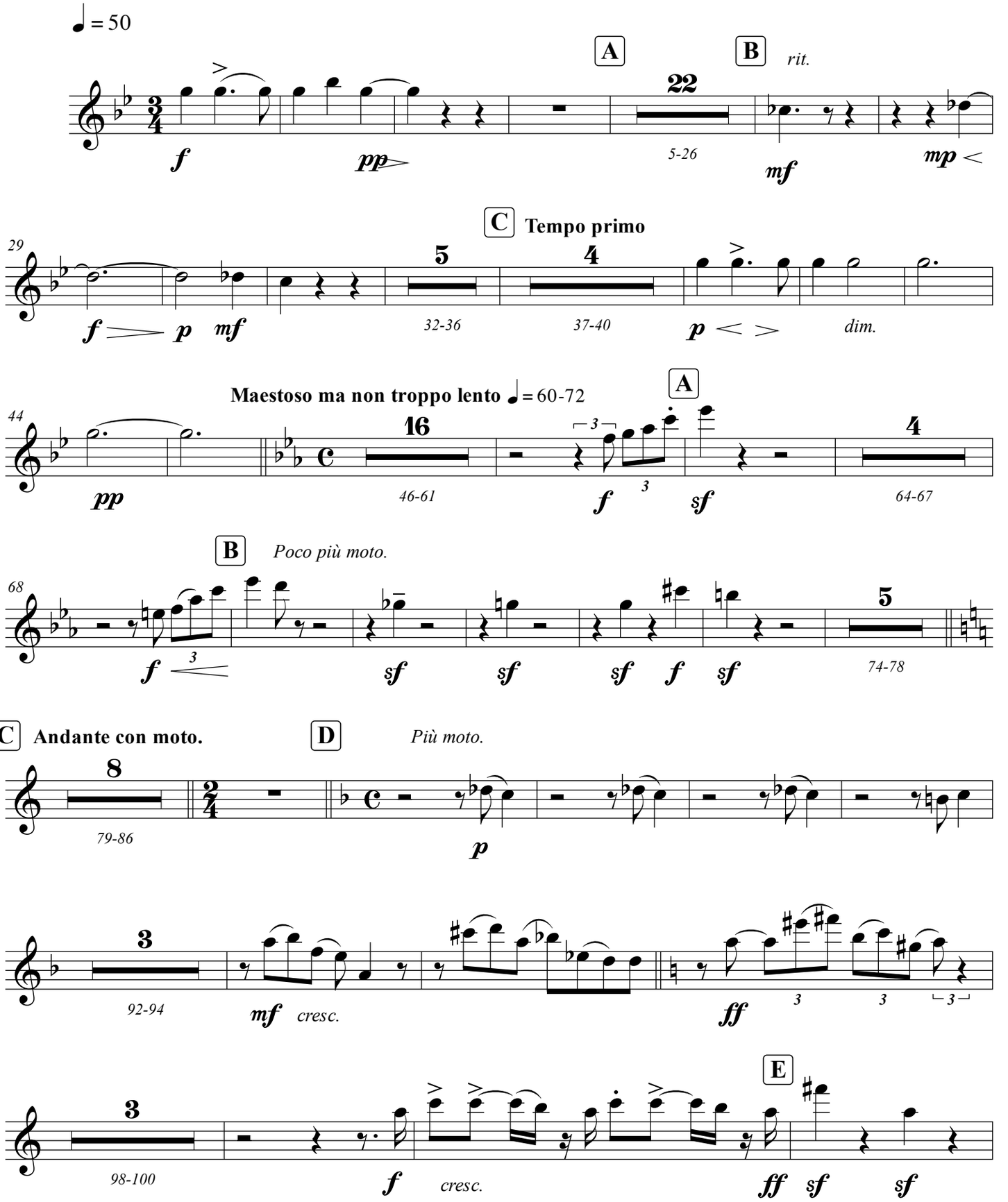
| | |
|---|---|
| *Autograph Manuscript:* | Royal College of Music, London MS 4212 |
| *Vocal Score:* | Novello Octavo Edition No. 6075 |
| *Royal College of Music Library* | Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk |
| *Oxford University, Bodleian Music Section, Weston Library* | Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk |
| *Manuscript Transcription & Score Preparation* | David Fielding - dhcfielding@charter.net |

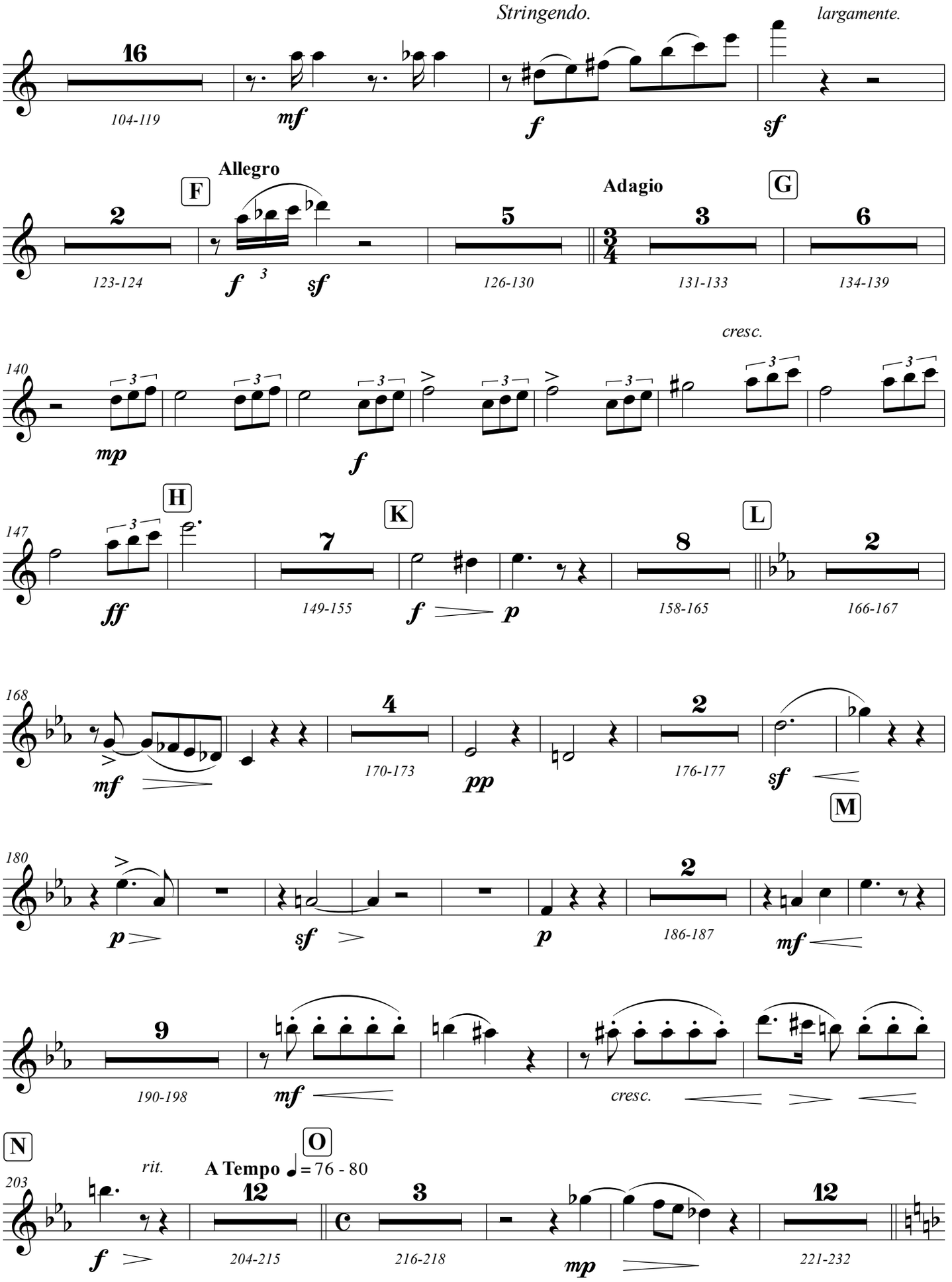
## Reference Material and Software

*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

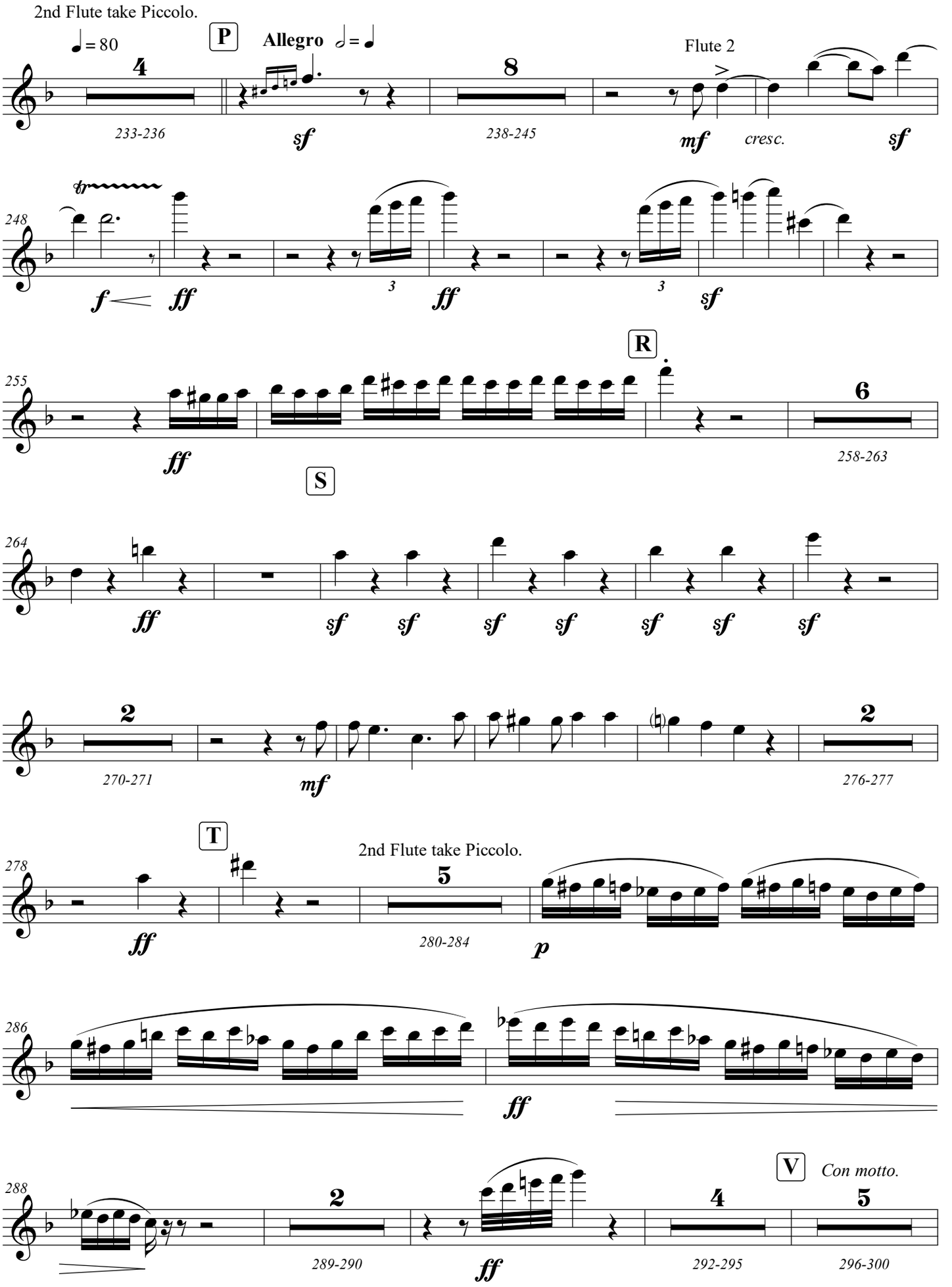
# SCENE ONE

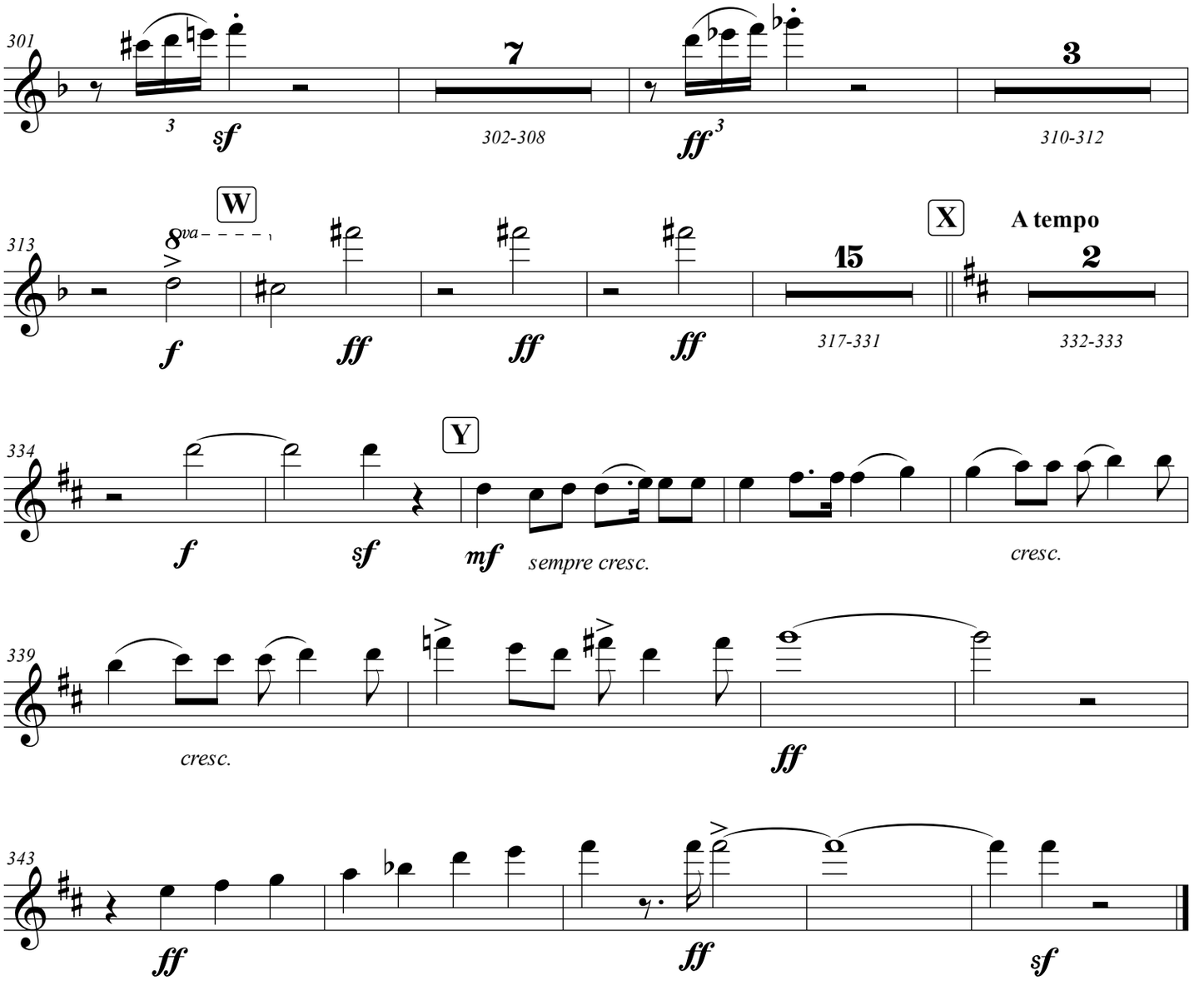
Act I - "A ravine of icy rocks in the Indian Caucasus. Prometheus is discovered bound to the precipice. Panthea and Ione are seated at this feet. Time, night. During the Scene, morning slowly breaks."




Stringendo.
largamente.
16
104-119
mf
f
sf
Allegro
F
2
123-124
f
3
sf
5
126-130
Adagio
G
3/4
3
131-133
6
134-139
cresc.
140
mp
f
H
147
ff
K
7
149-155
f
p
8
158-165
L
2
166-167
168
mf
4
170-173
pp
2
176-177
sf
M
180
p
sf
p
2
186-187
mf
9
190-198
mf
cresc.
N
rit.
203
f
O
A Tempo ♩= 76 - 80
12
204-215
3
216-218
mp
12
221-232

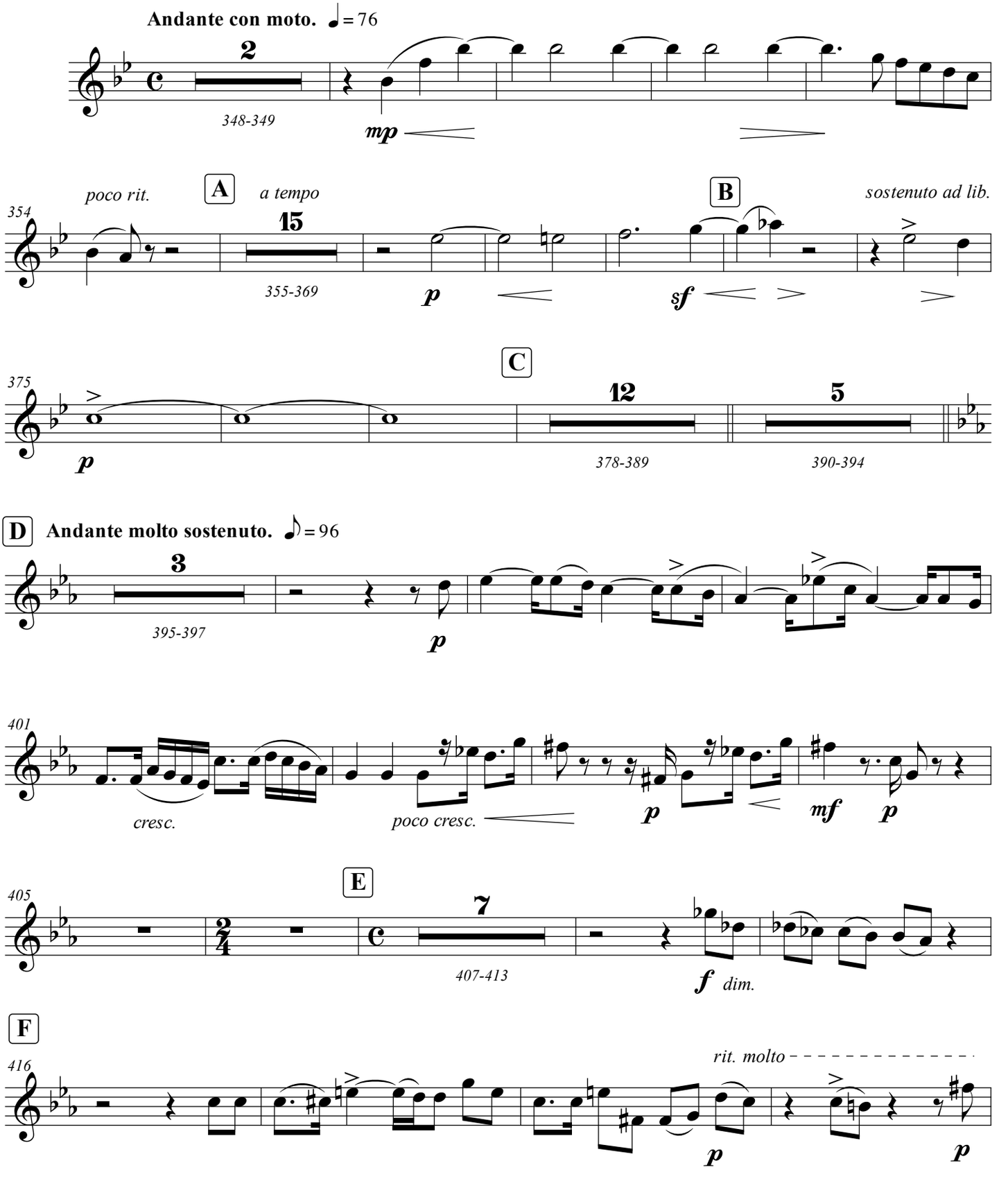
# Flute 2

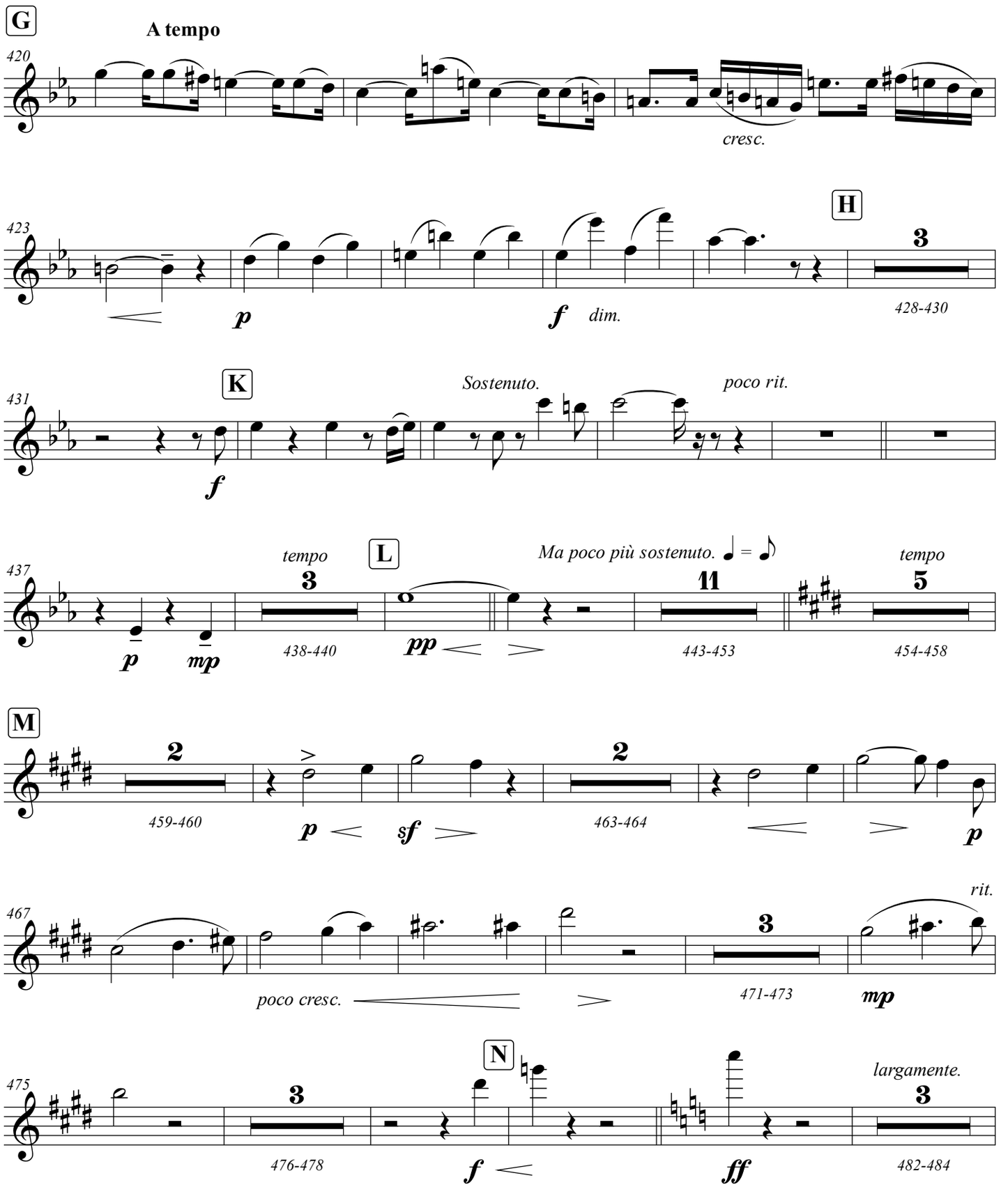

2nd Flute take Piccolo.
♩ = 80
P
Allegro 𝅗𝅥 = ♩
Flute 2
4
233-236
sf
8
238-245
mf
cresc.
sf
248
tr
f
ff
3
ff
3
sf
R
255
ff
6
258-263
S
264
ff
sf sf sf sf sf sf sf
2
270-271
mf
2
276-277
T
2nd Flute take Piccolo.
278
ff
5
280-284
p
286
ff
288
2
289-290
ff
4
292-295
V
Con motto.
5
296-300

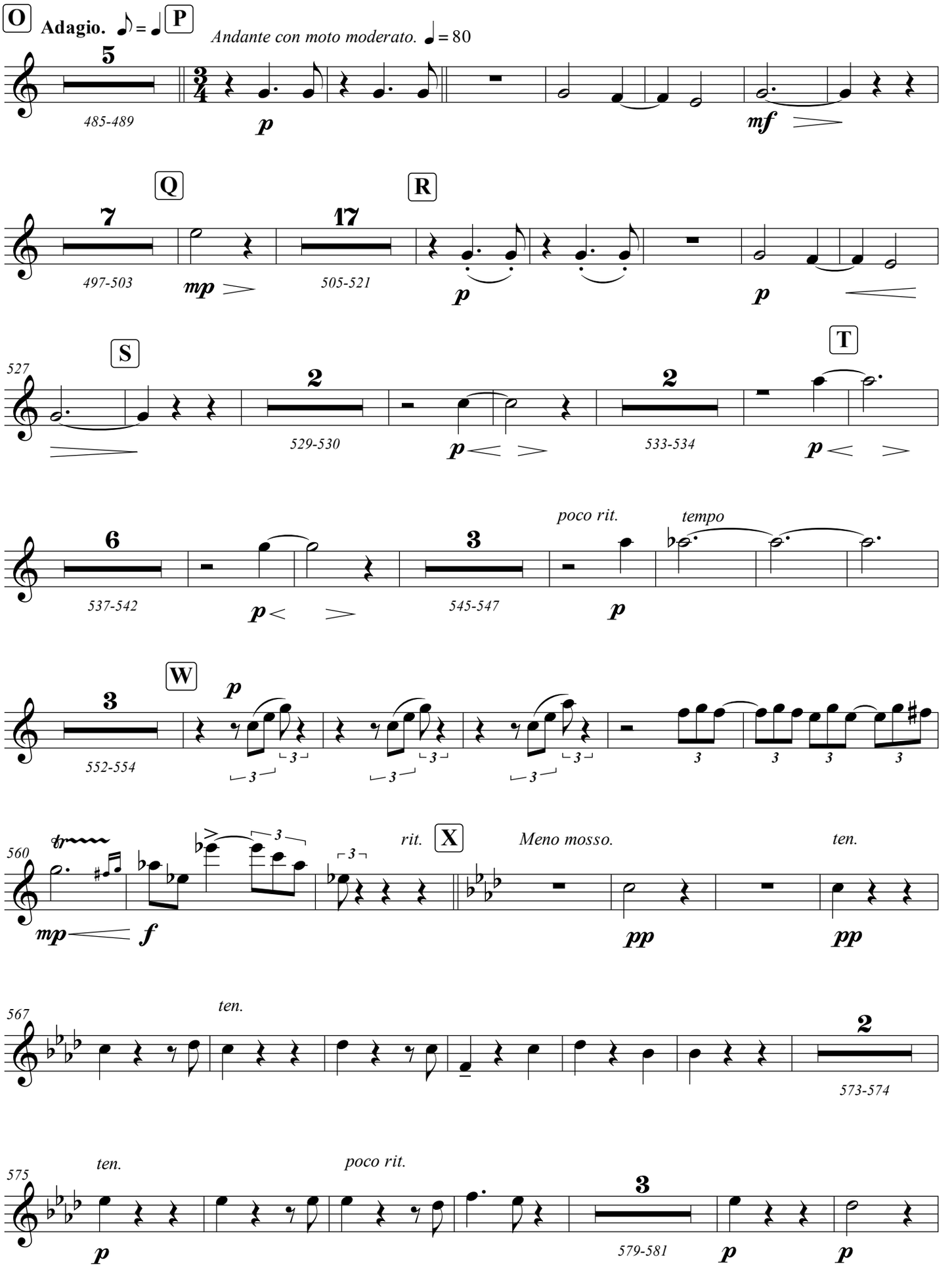

301
3
sf
7
302-308
ff
3
3
310-312
W
313
8va
f
ff
ff
ff
15
317-331
X
A tempo
2
332-333
334
f
sf
Y
mf
sempre cresc.
cresc.
339
cresc.
ff
343
ff
ff
sf

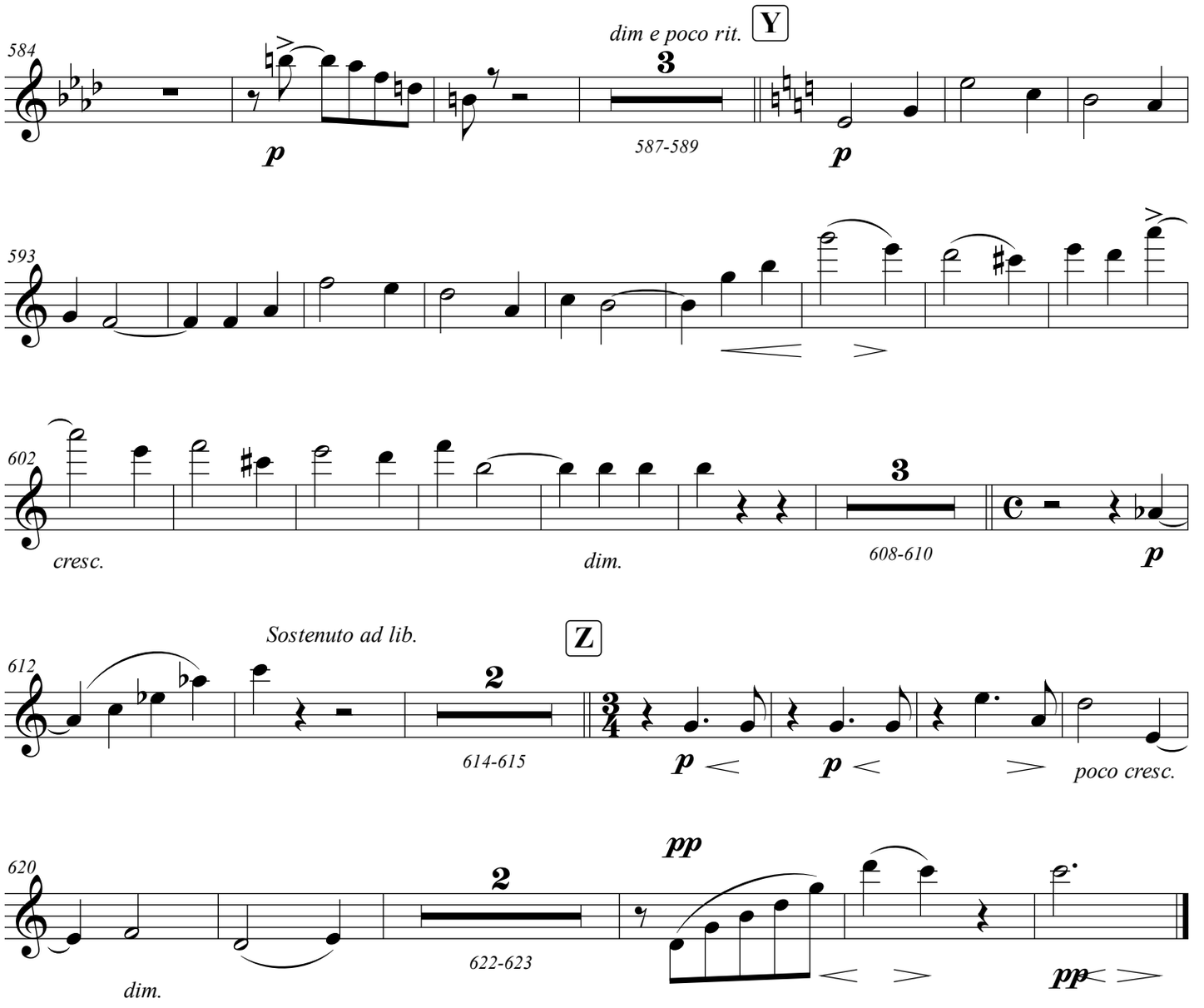
# SCENE TWO

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)"




G
A tempo
420
cresc.
423
p
f
dim.
H
3
428-430
431
K
f
Sostenuto.
poco rit.
437
p
mp
tempo
3
438-440
L
pp
Ma poco più sostenuto.
11
443-453
tempo
5
454-458
M
2
459-460
p
sf
2
463-464
p
467
poco cresc.
3
471-473
rit.
mp
475
3
476-478
N
f
ff
largamente.
3
482-484


O
Adagio.
P
Andante con moto moderato. = 80
5
485-489
p
mf
Q
R
7
497-503
mp
17
505-521
p
p
S
T
527
2
529-530
p
2
533-534
p
6
537-542
p
3
545-547
poco rit.
p
tempo
W
3
552-554
p
3
3
3
3
3
3
3
3
560
mp
f
rit.
X
Meno mosso.
pp
ten.
pp
567
ten.
2
573-574
ten.
poco rit.
575
p
3
579-581
p
p


584
dim e poco rit.
Y
3
587-589
p
p
593
602
cresc.
dim.
3
608-610
p
612
Sostenuto ad lib.
Z
2
614-615
p
p
poco cresc.
620
2
622-623
pp
dim.
pp

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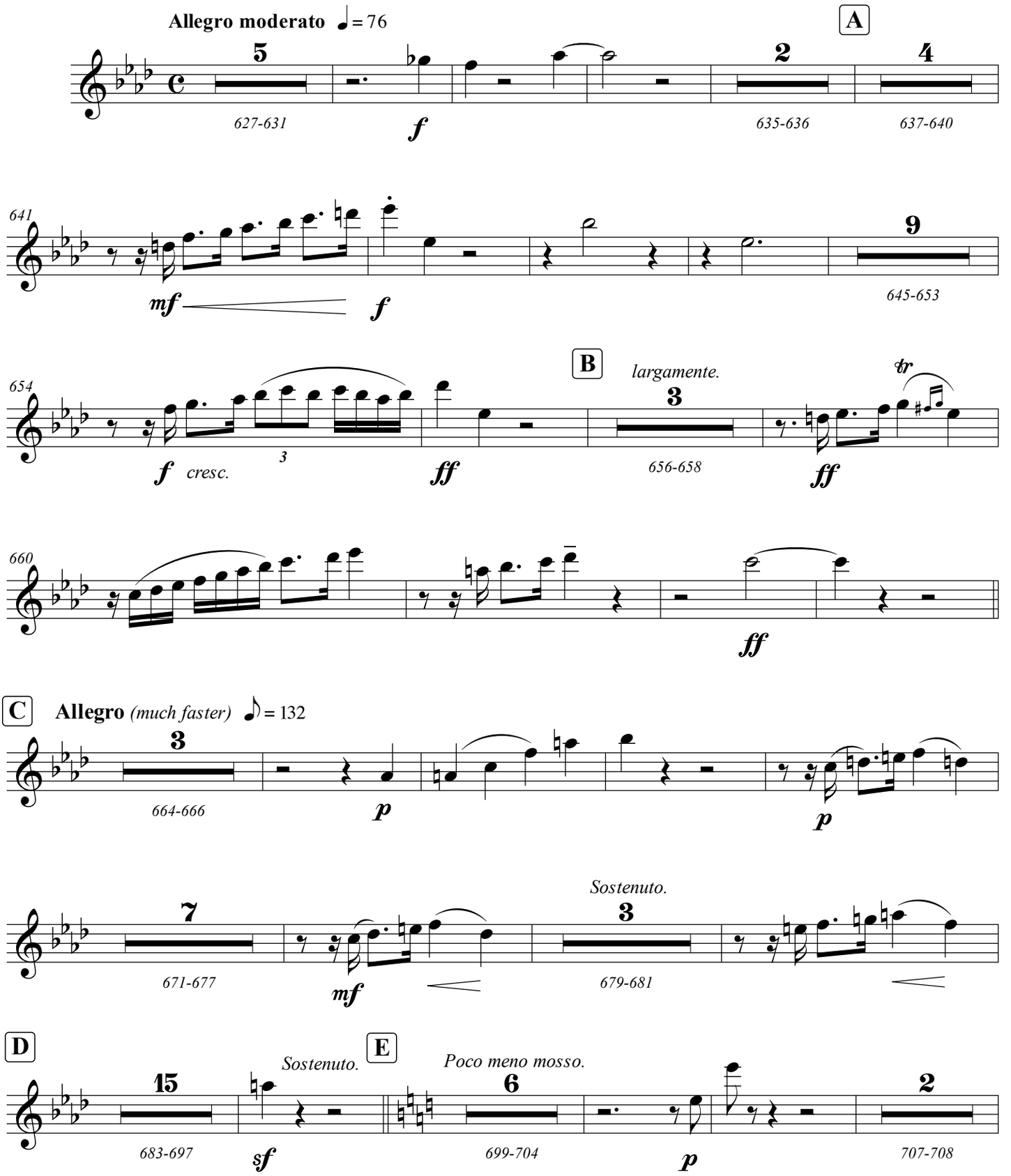
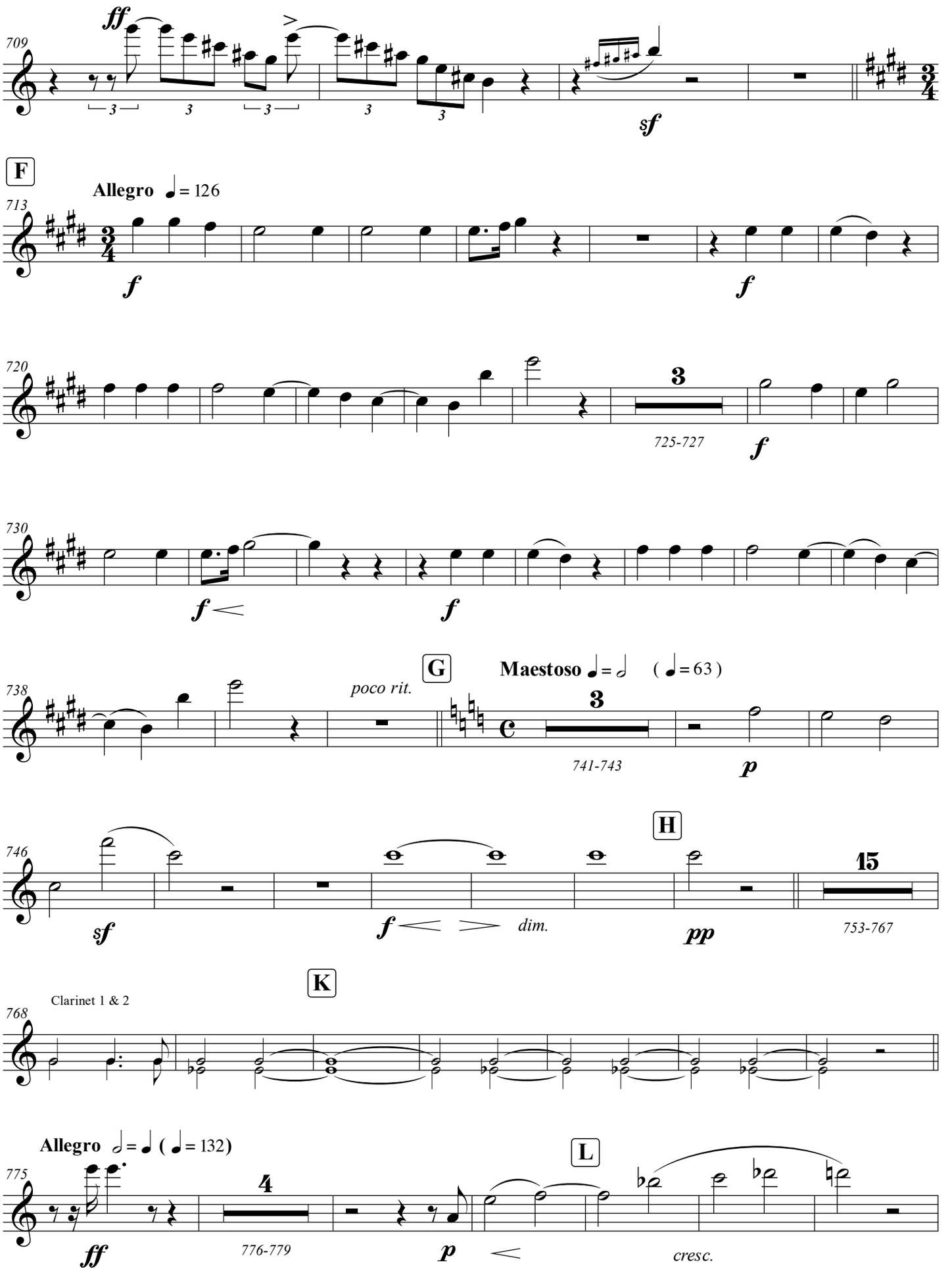
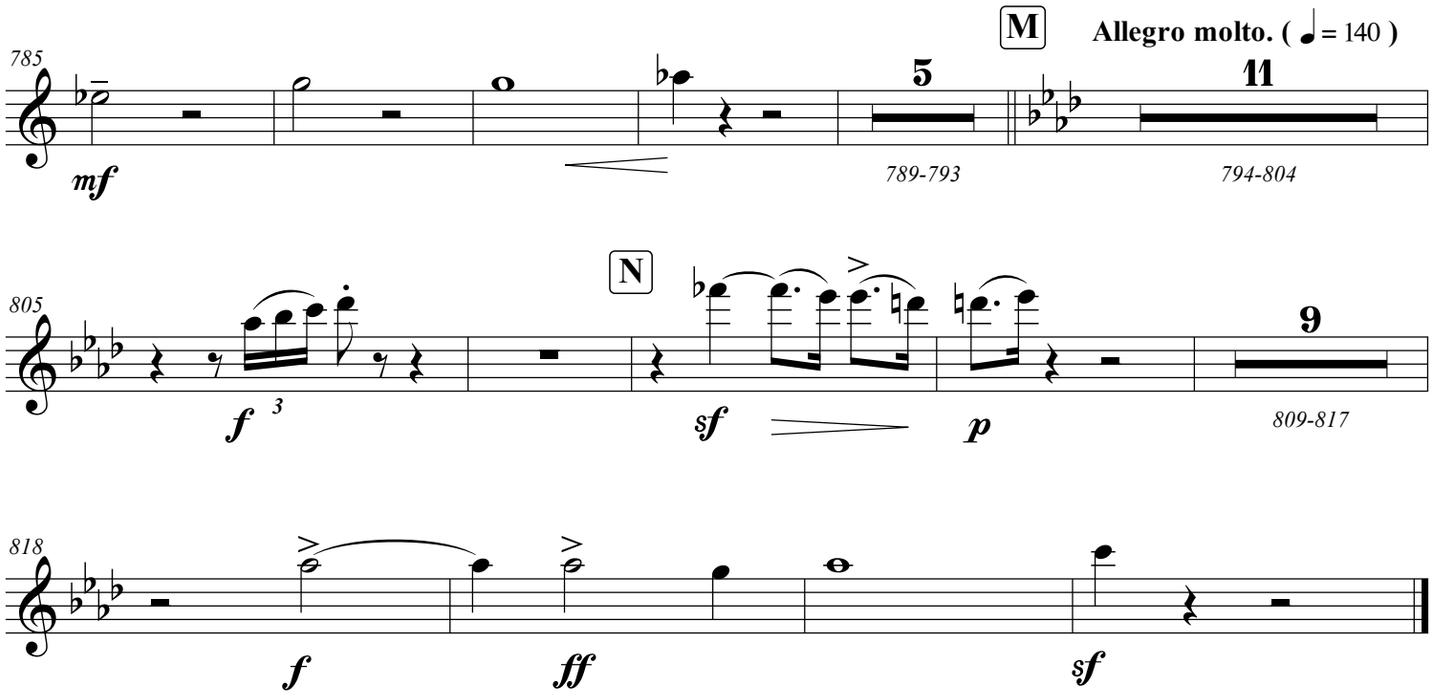
# SCENE THREE

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



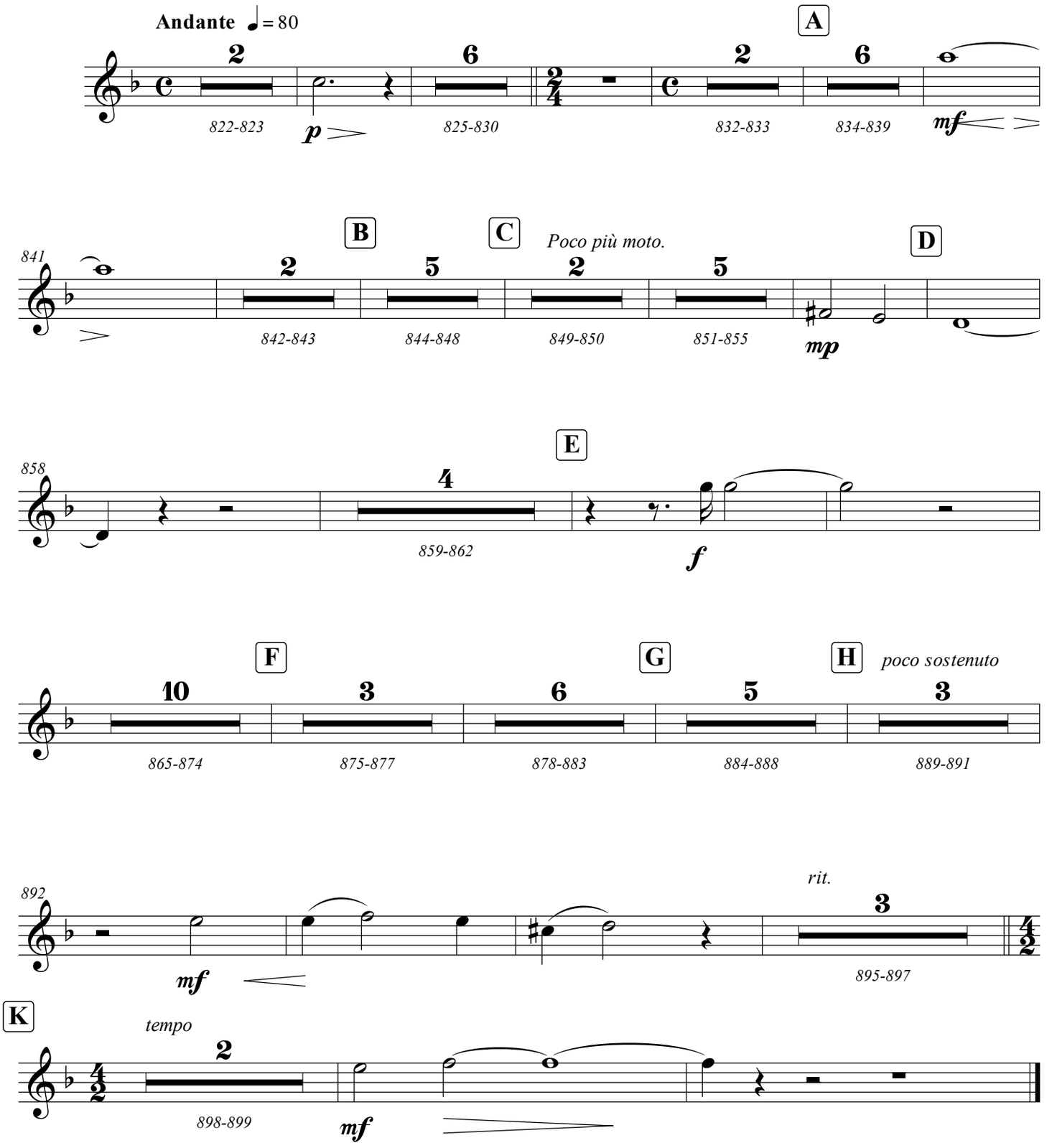
# Flute 2


709
ff
sf
F
Allegro ♩= 126
713
f
f
720
3
725-727
f
730
f
f
738
poco rit.
G
Maestoso 𝅗𝅥= 𝅗𝅥 ( ♩= 63 )
3
741-743
p
746
H
15
sf
f
dim.
pp
753-767
K
Clarinet 1 & 2
768
Allegro 𝅗𝅥= ♩ ( ♩= 132)
775
4
776-779
ff
p
L
cresc.


M
Allegro molto. ( = 140 )
785
mf
5
789-793
11
794-804
N
805
f
3
sf
p
9
809-817
818
f
ff
sf

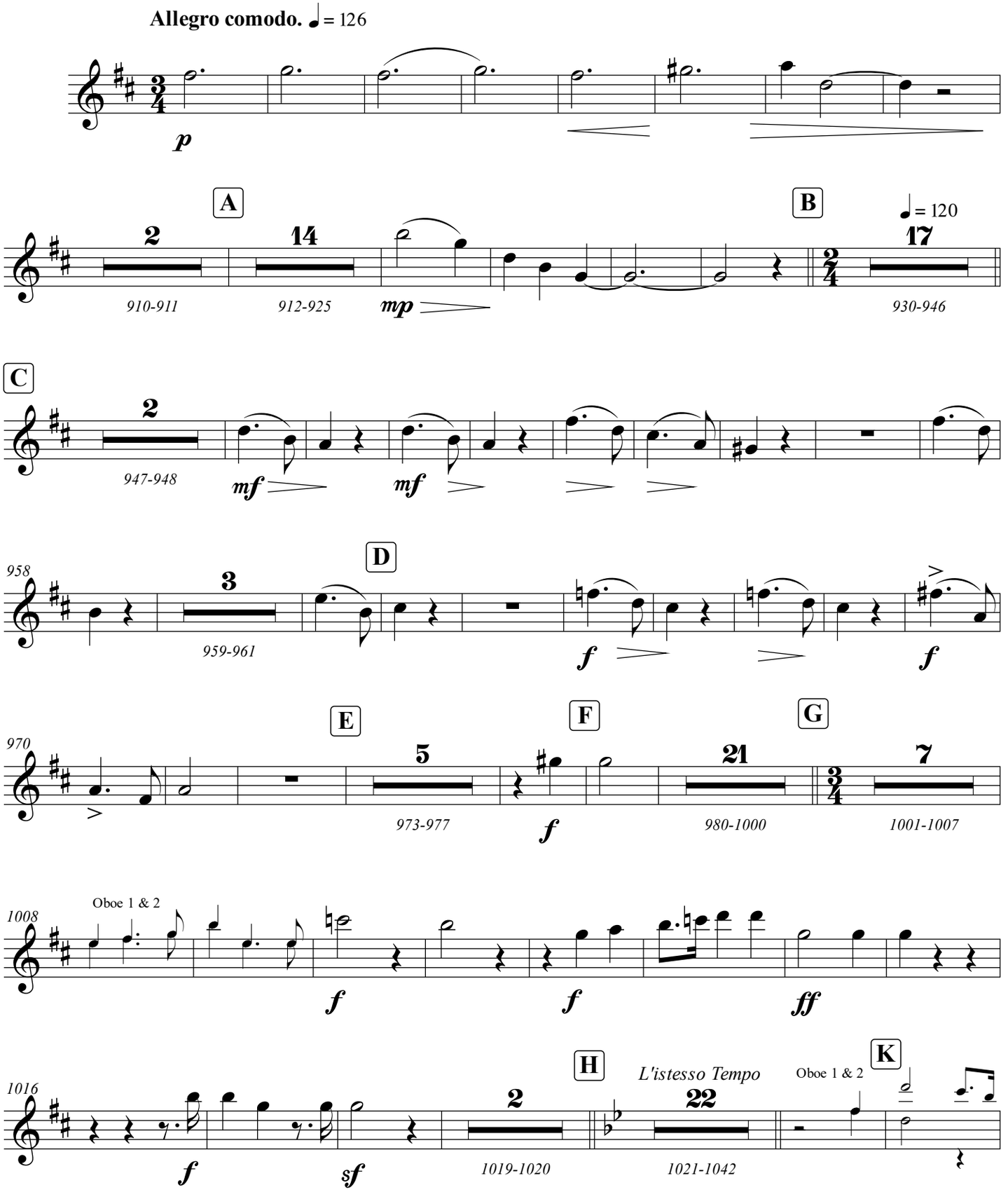
# SCENE FOUR

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



# 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"



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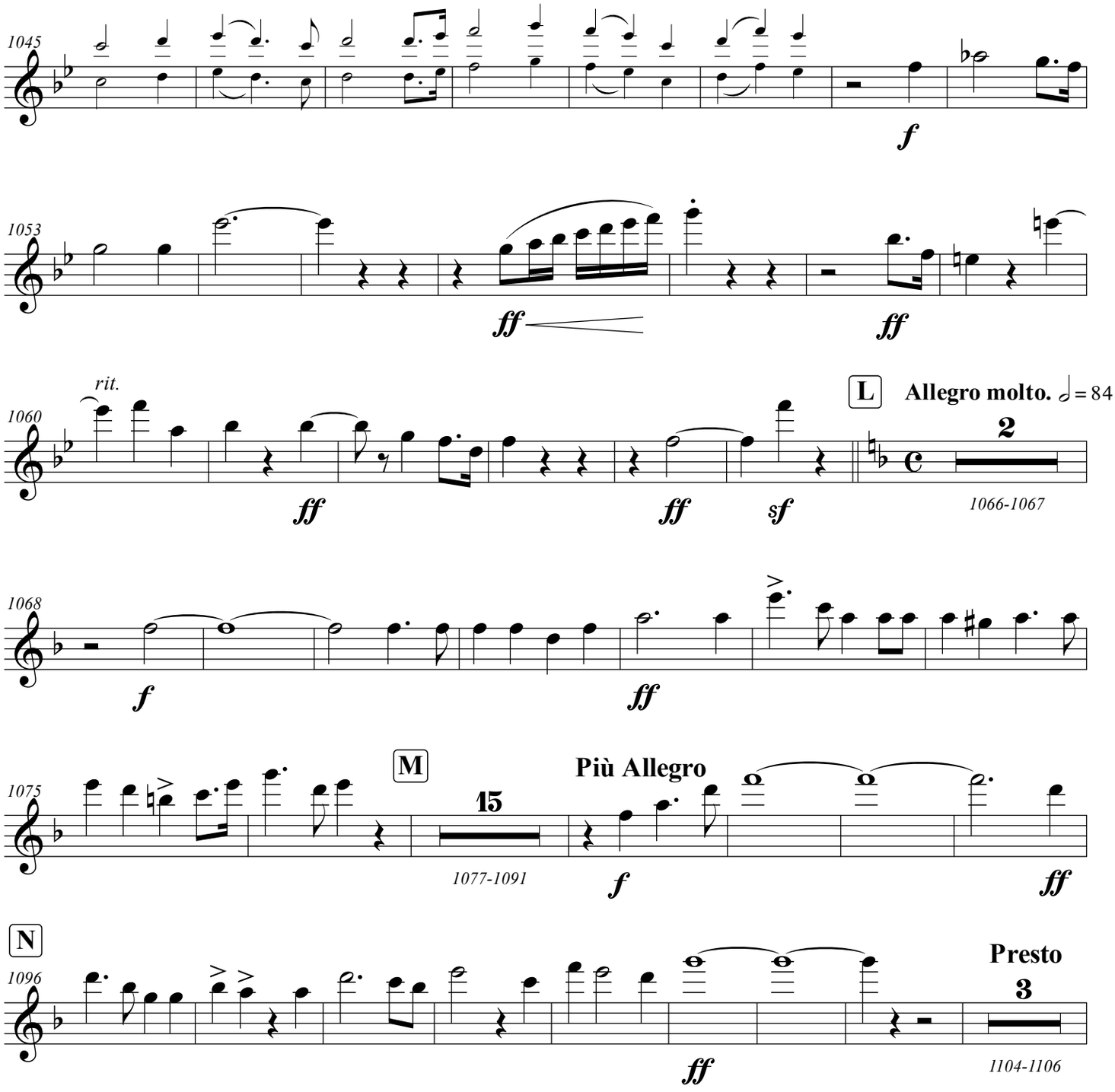
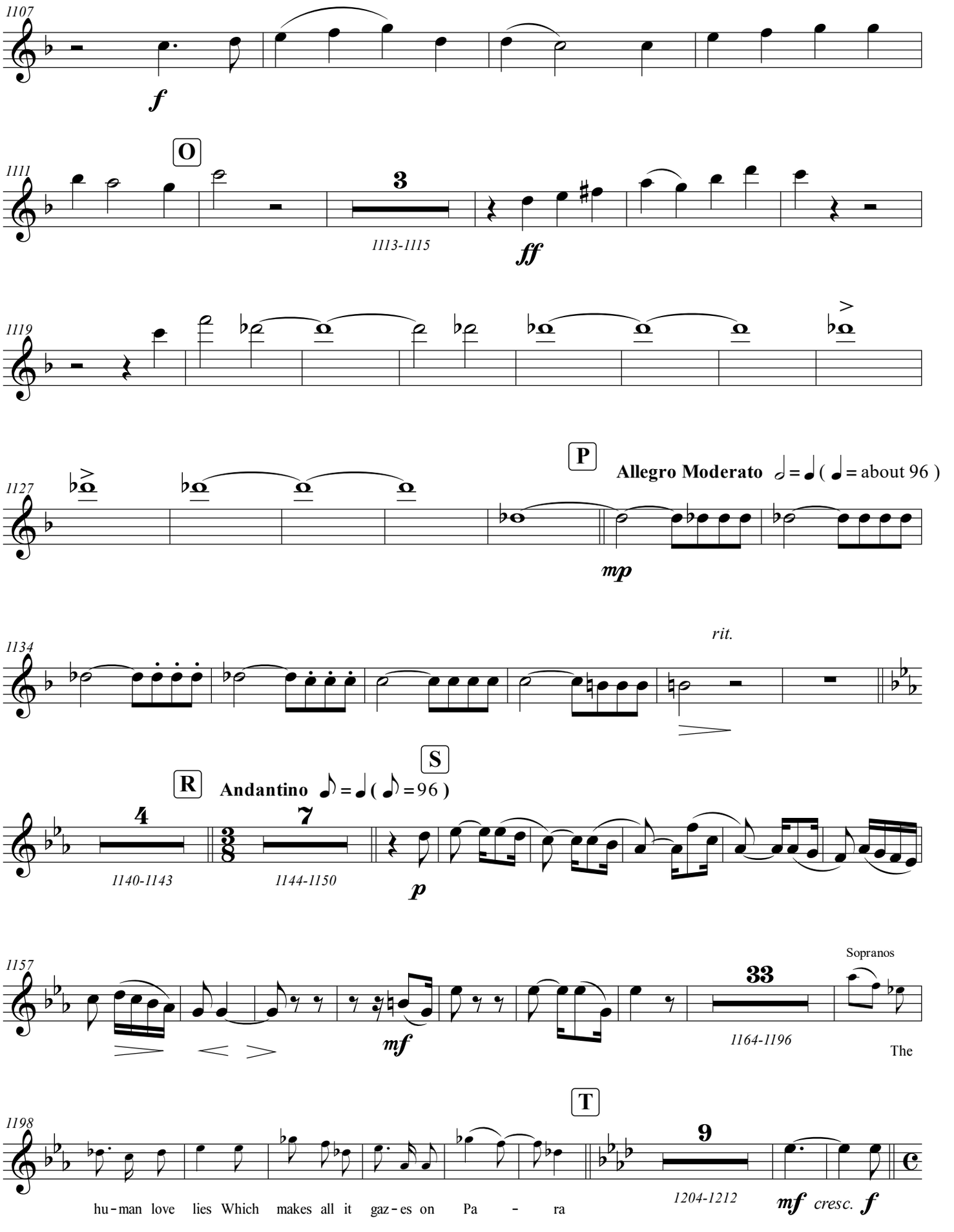
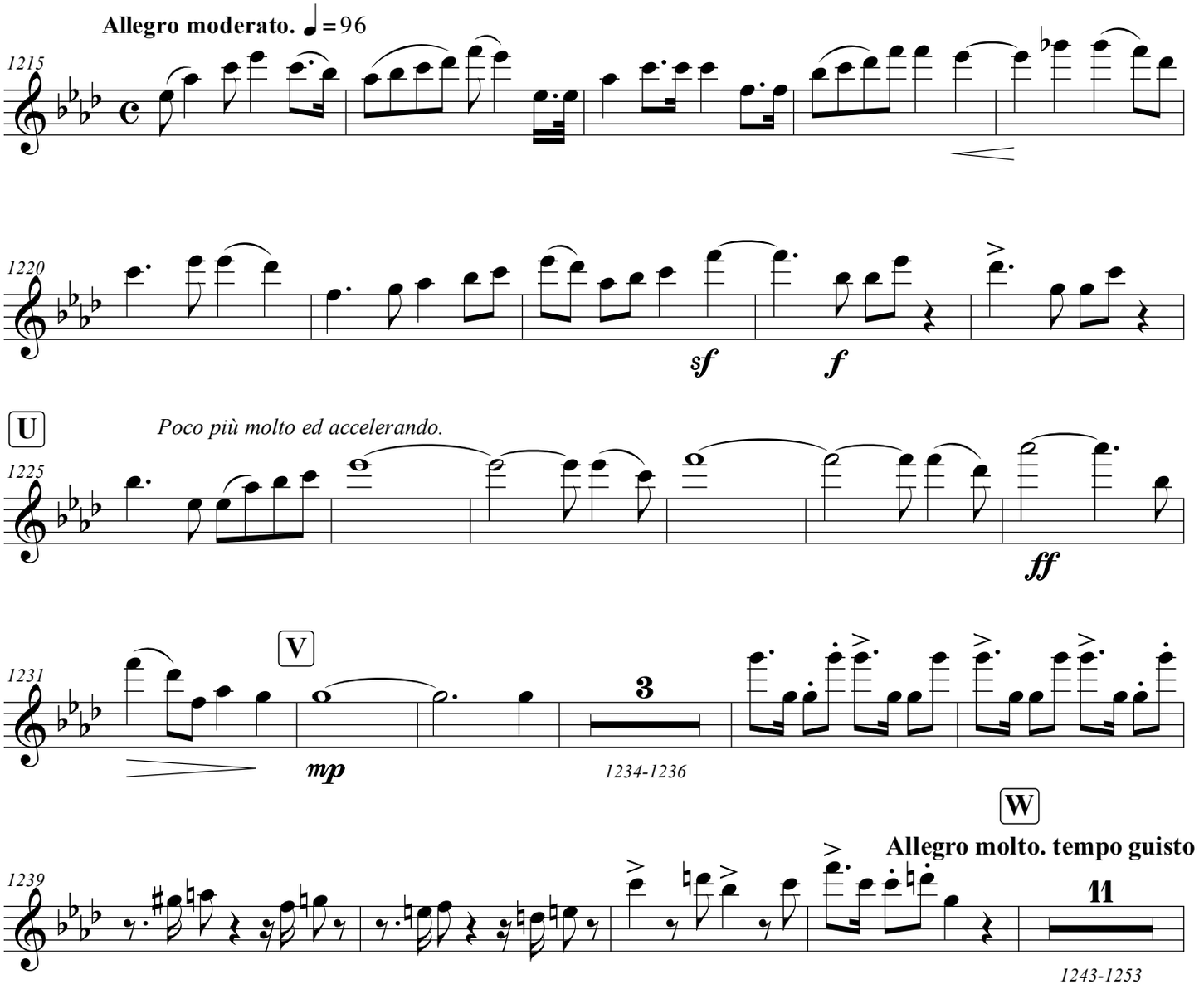
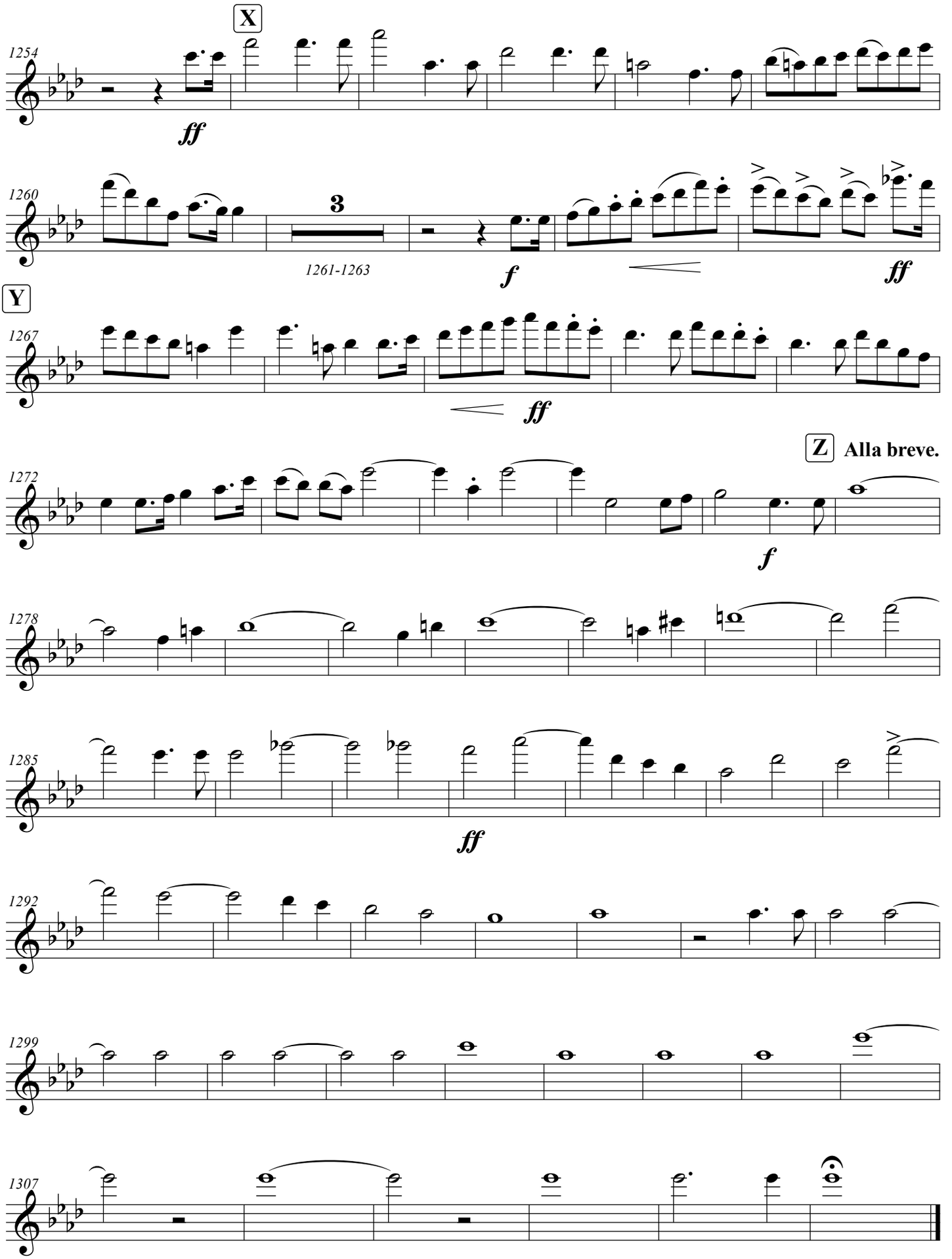

1045
f
1053
ff
ff
rit.
1060
ff
ff
sf
L
Allegro molto. ♩= 84
2
1066-1067
1068
f
ff
1075
M
15
1077-1091
Più Allegro
f
ff
N
1096
ff
Presto
3
1104-1106


1107
f
O
1111
3
1113-1115
ff
1119
P
Allegro Moderato 𝅗𝅥 = ♩ ( ♩ = about 96 )
1127
mp
rit.
1134
R
Andantino 𝅘𝅥𝅮 = ♩ ( 𝅘𝅥𝅮 = 96 )
S
4
1140-1143
7
1144-1150
p
1157
mf
33
1164-1196
Sopranos
The
T
1198
9
1204-1212
mf cresc. f
hu-man love lies Which makes all it gaz-es on Pa - ra


Allegro moderato. ♩=96
1215
1220
sf
f
U
Poco più molto ed accelerando.
1225
ff
1231
V
mp
3
1234-1236
W
Allegro molto. tempo guisto
1239
11
1243-1253


X
1254
ff
1260
3
1261-1263
f
ff
Y
1267
ff
Z Alla breve.
1272
f
1278
1285
ff
1292
1299
1307

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