Te Deum Laudamus

1913 revision of Te Deum in F (1900)

SET TO MUSIC FOR

Soprano & Bass soli, Chorus and Orchestra

by

C. Hubert H. Parry

Bass Trombone

Premiered at the Three Choirs Festival (Gloucester) - September 11, 1913

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

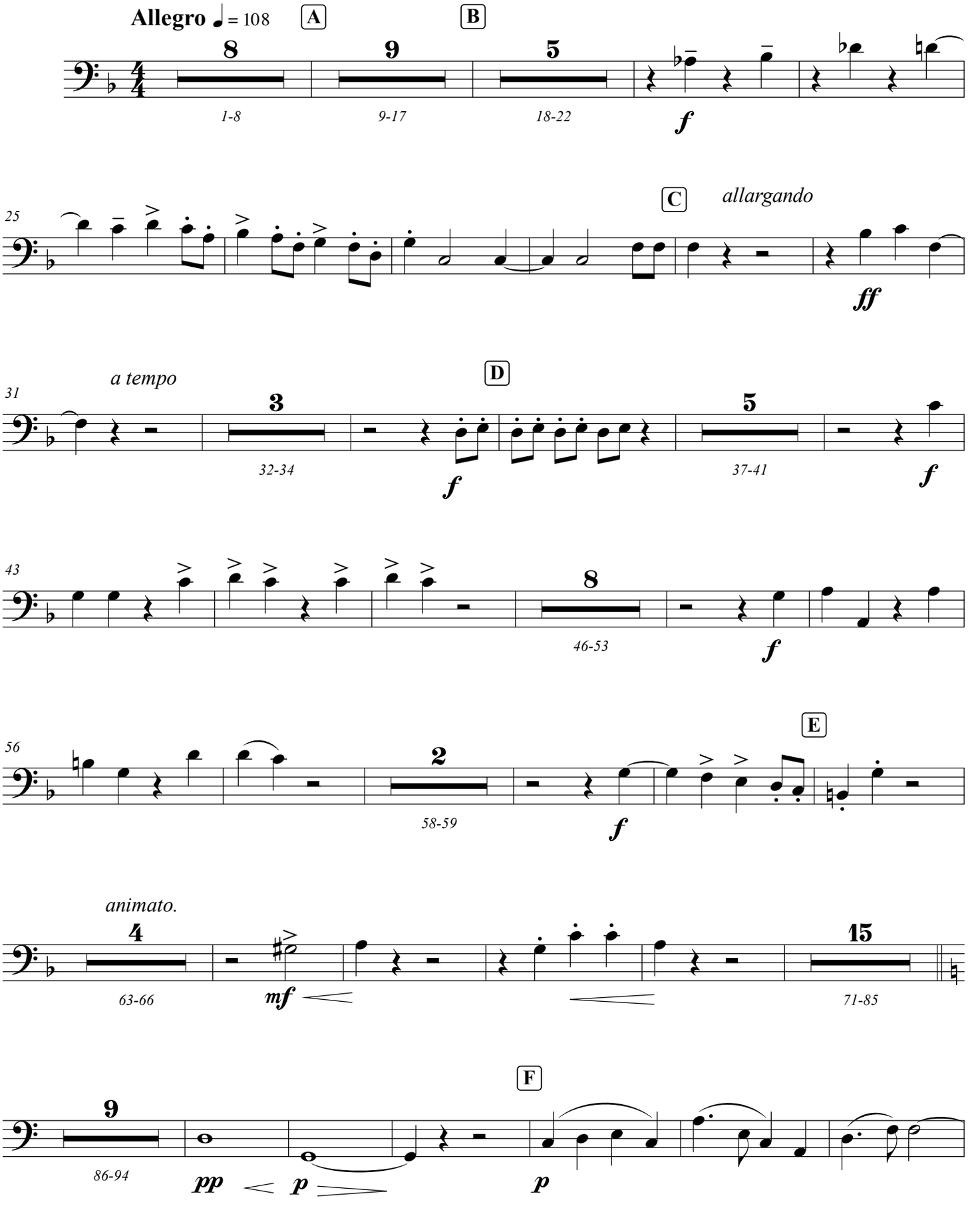
Autograph Manuscript:	Royal College of Music, London MS 4195
Vocal Score:	Novello Octavo Edition No. 8308
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk
Manuscript Transcription & Score Preparation	David Fielding - dhcfielding@charter.net

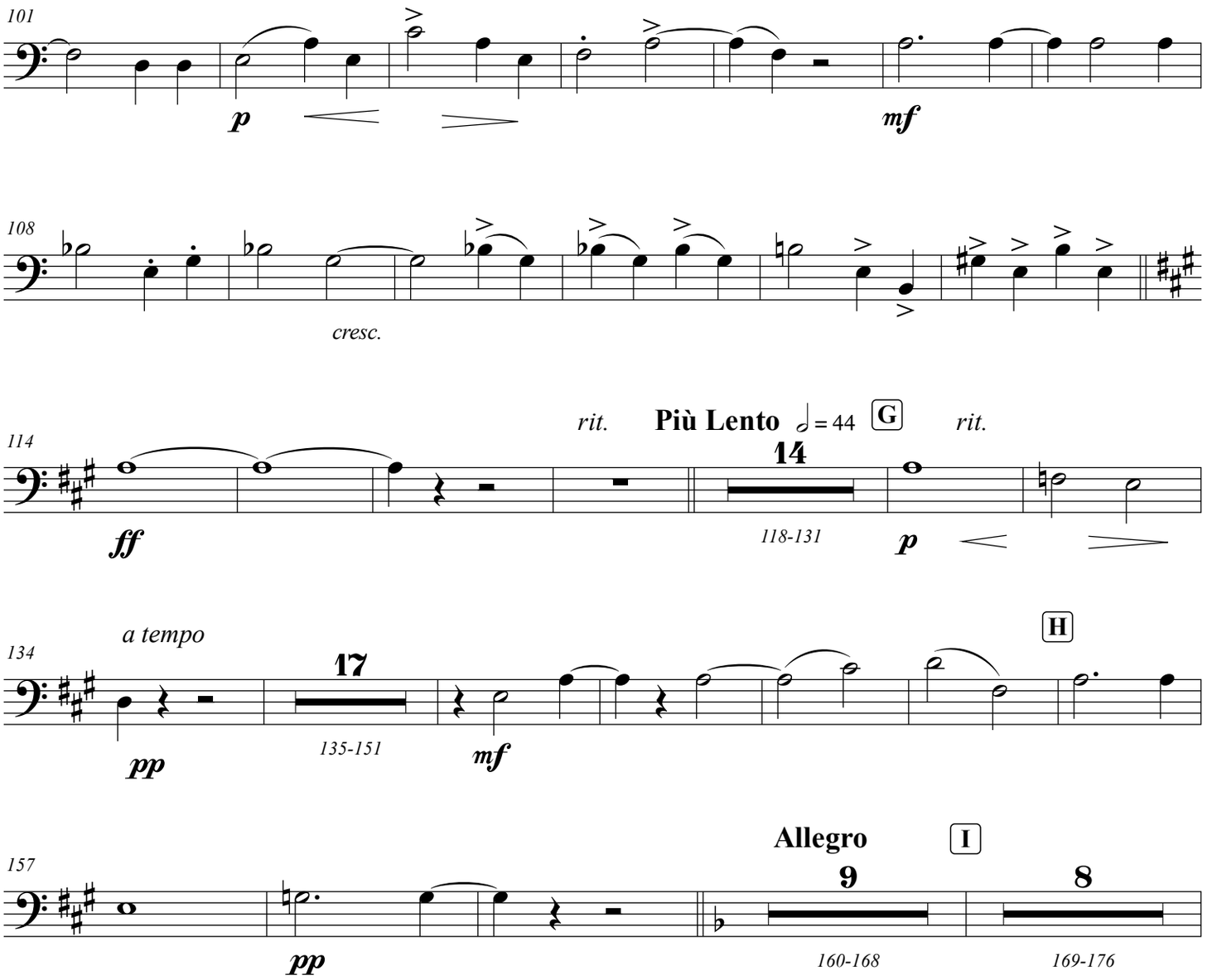
Reference Material and Software

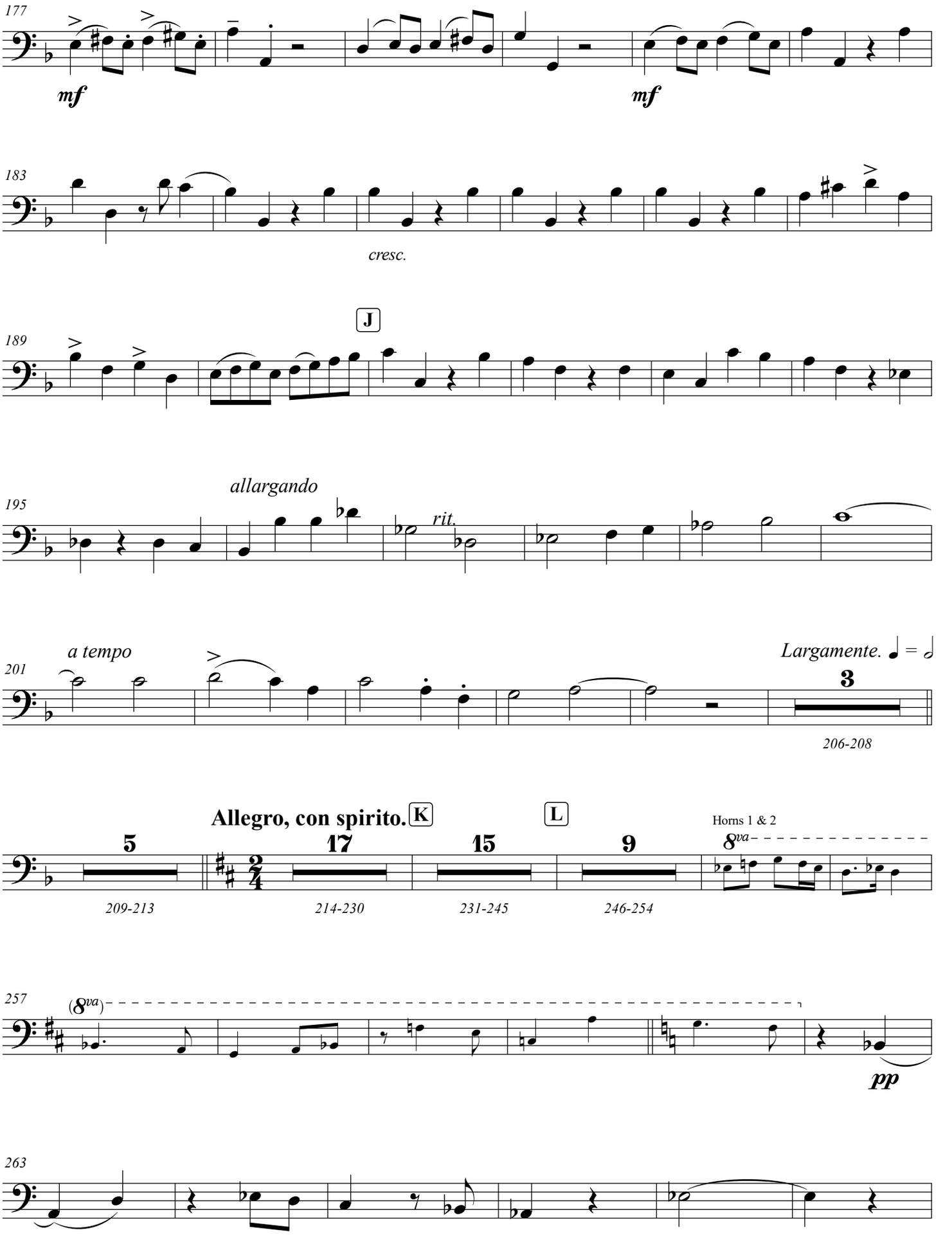
Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

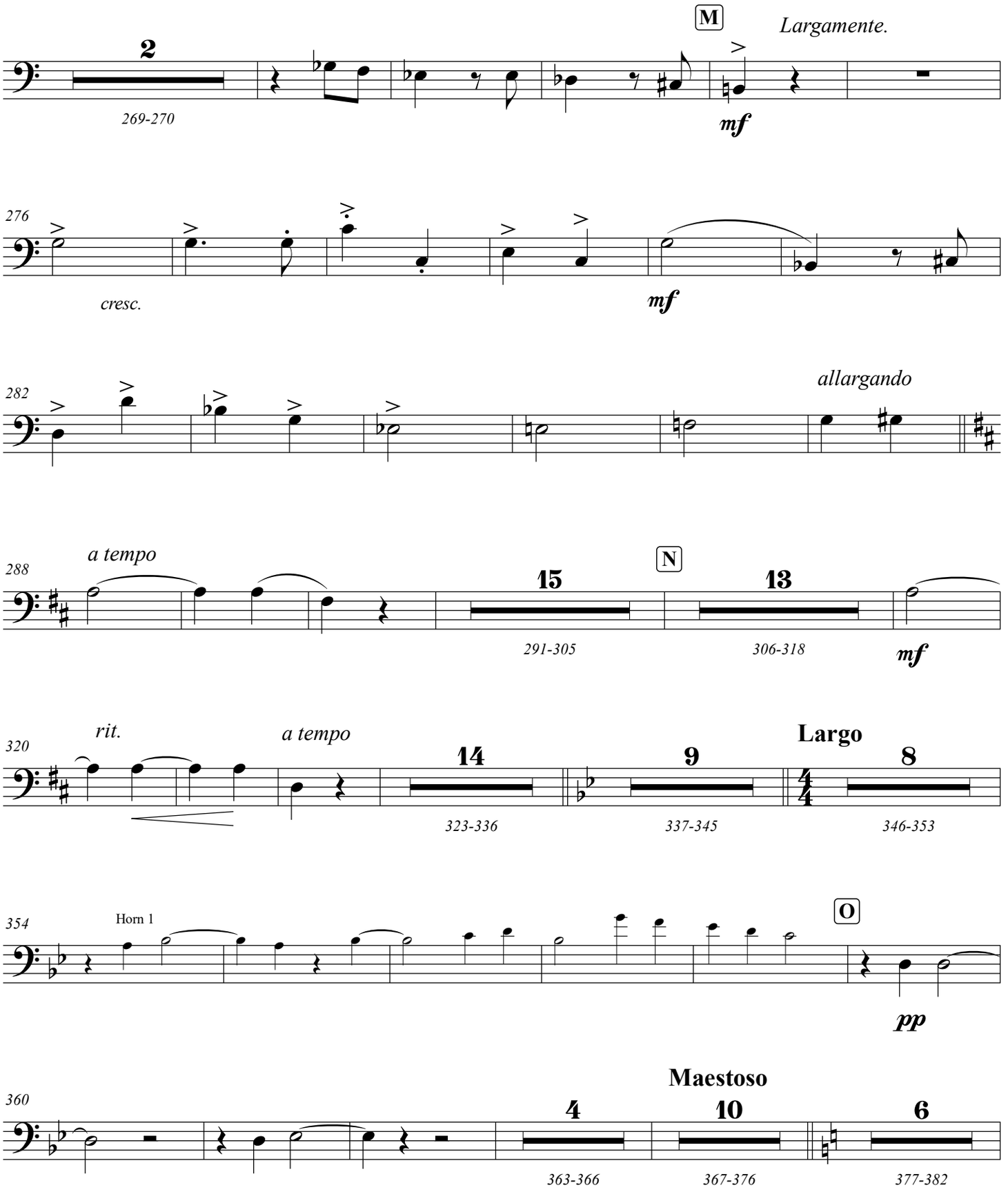
Te Deum Laudamus

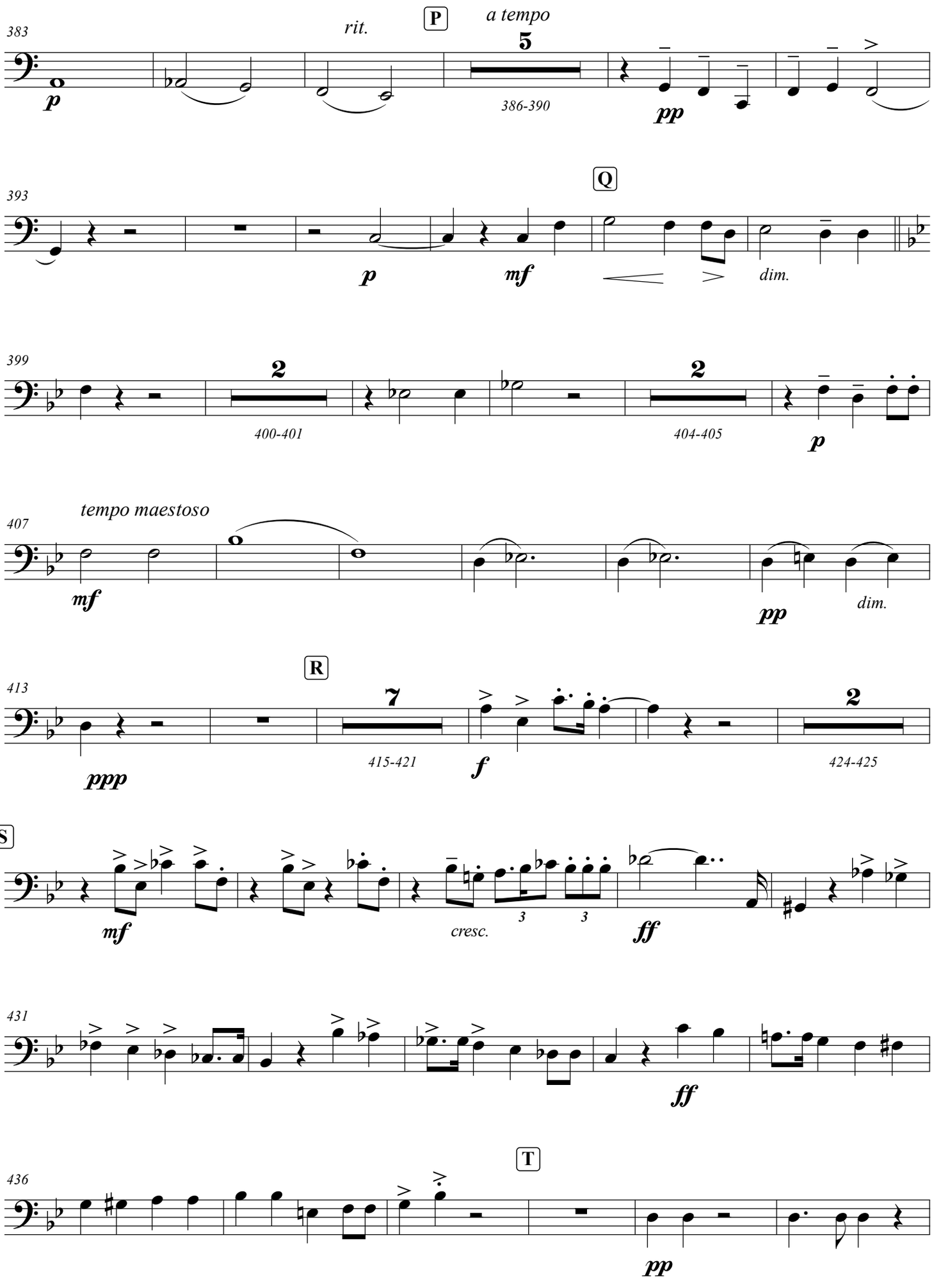
C. HUBERT H. PARRY

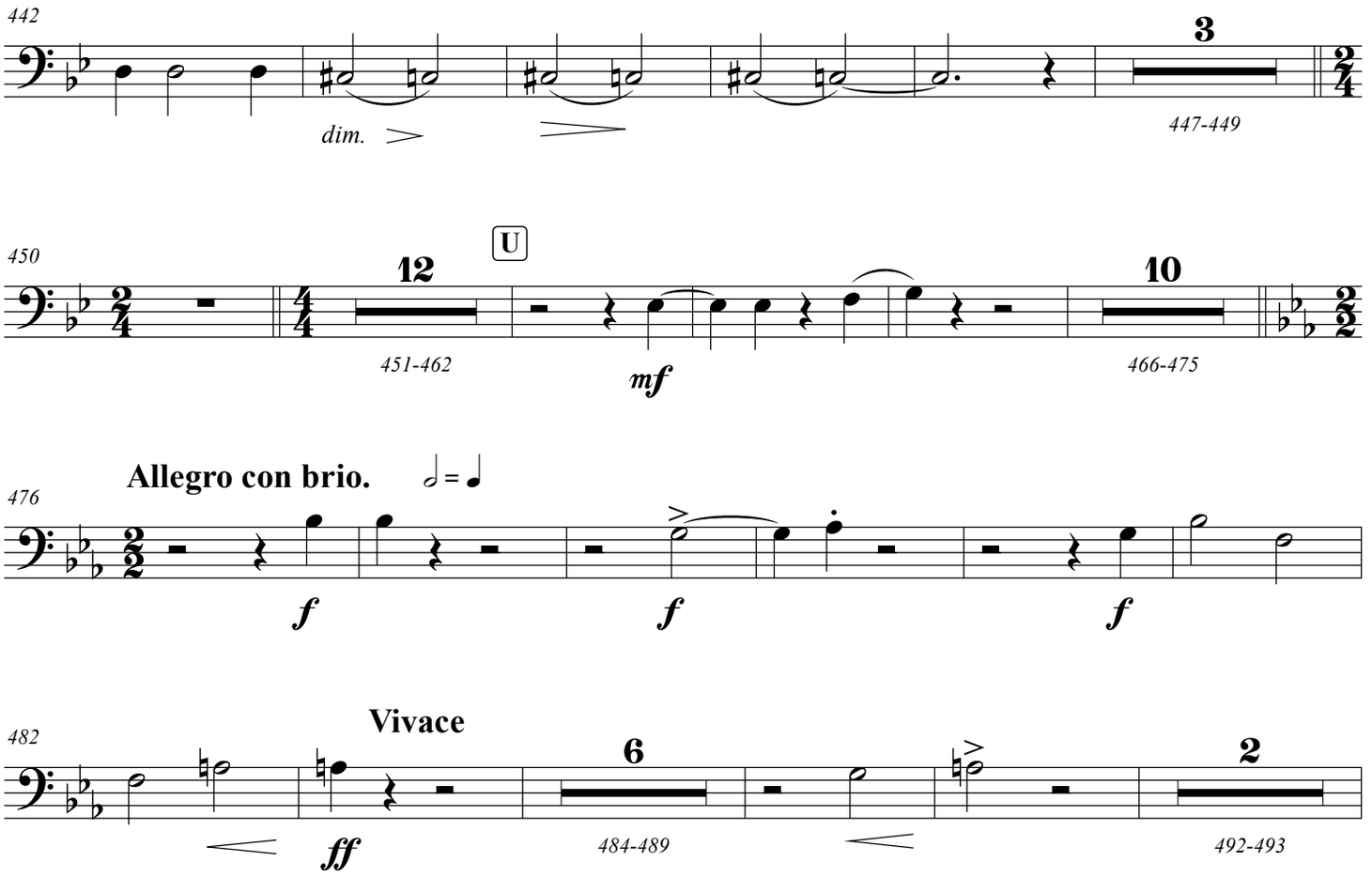


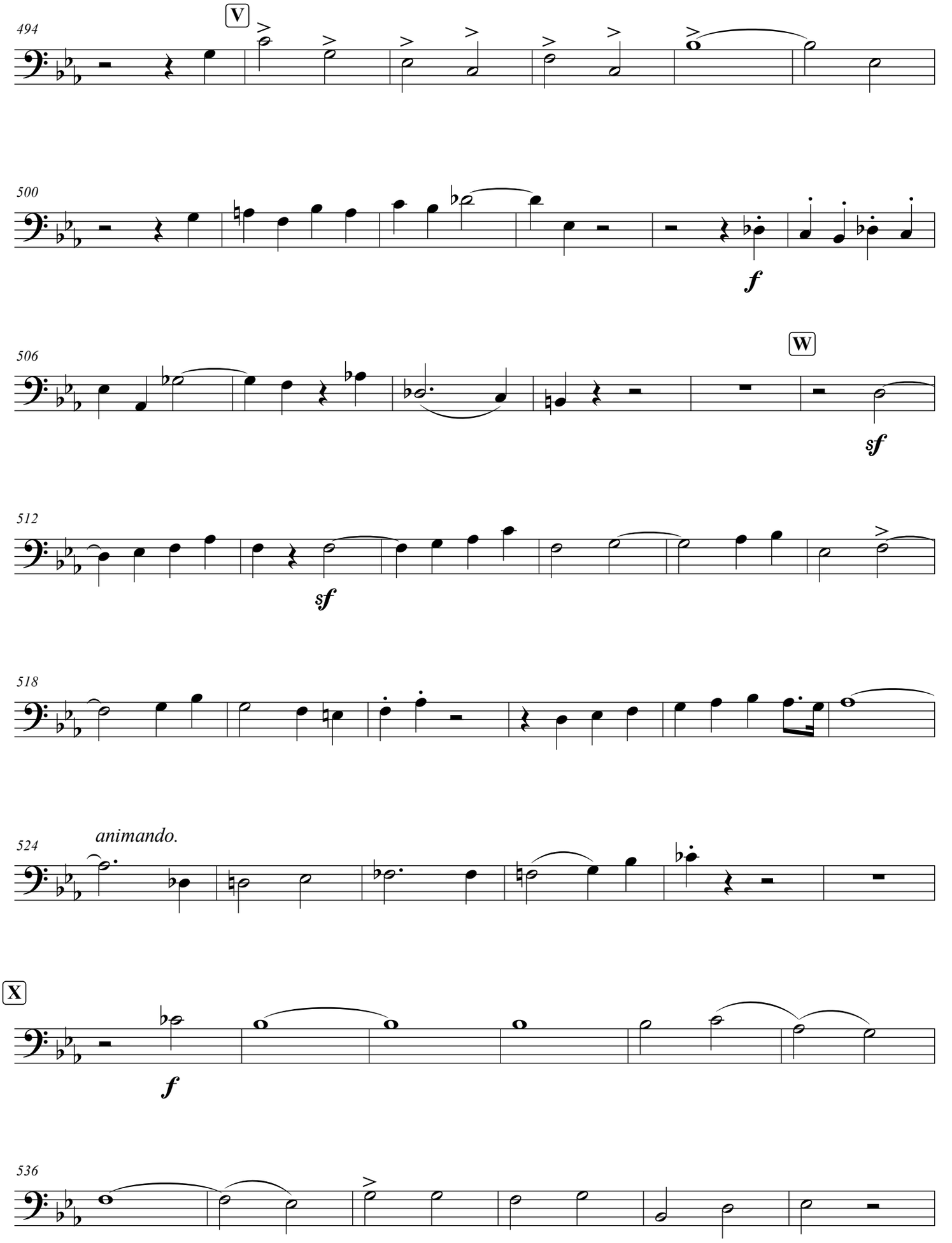

101
p
mf
108
cresc.
114
rit.
Più Lento
= 44
G
rit.
14
118-131
ff
p
134
a tempo
17
135-151
pp
mf
H
157
Allegro
I
9
8
160-168
169-176
pp


177
mf
mf
183
cresc.
J
189
allargando
195
rit.
a tempo
201
Largamente. ♩ = 𝅗𝅥
3
206-208
Allegro, con spirito.
K
L
Horns 1 & 2
8va
5
17
15
9
209-213
214-230
231-245
246-254
257
(8va)
pp
263


M
Largamente.
2
269-270
mf
276
cresc.
mf
282
allargando
a tempo
288
N
15
291-305
13
306-318
mf
rit.
a tempo
320
14
323-336
9
337-345
Largo
8
346-353
354
Horn 1
O
pp
Maestoso
360
4
363-366
10
367-376
6
377-382


383
rit.
P
a tempo
5
386-390
p
pp
393
Q
p
mf
dim.
399
2
400-401
2
404-405
p
407
tempo maestoso
mf
pp
dim.
413
R
7
415-421
ppp
f
2
424-425
S
mf
cresc.
3
3
ff
431
ff
436
T
pp


442
3
dim.
447-449
450
U
12
10
451-462
mf
466-475
476
Allegro con brio.
f
f
f
482
Vivace
6
2
ff
484-489
492-493


494
V
500
f
506
W
sf
512
sf
518
524
animando.
X
f
536

Andante espressivo

542

Z

14

548-561

16

562-577

8va

Horn 1

Tuba

mf

AA

animando.

582

2

583-584

2

585-586

590

allargando

4

592-595

allargando

BB

tempo primo

mf

mf

pp

Allegretto amabile

CC

15

605-619

12

620-631

DD

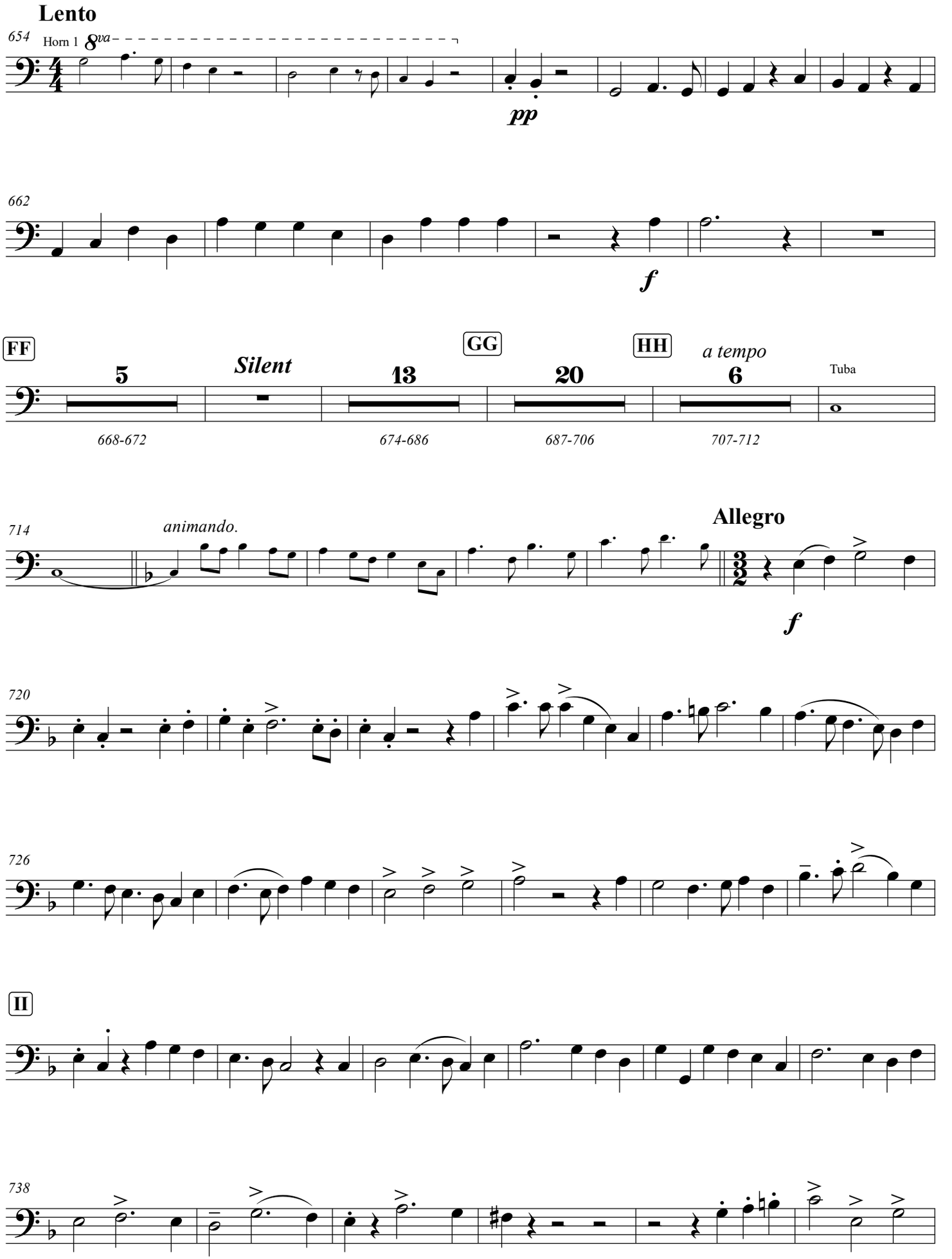
10

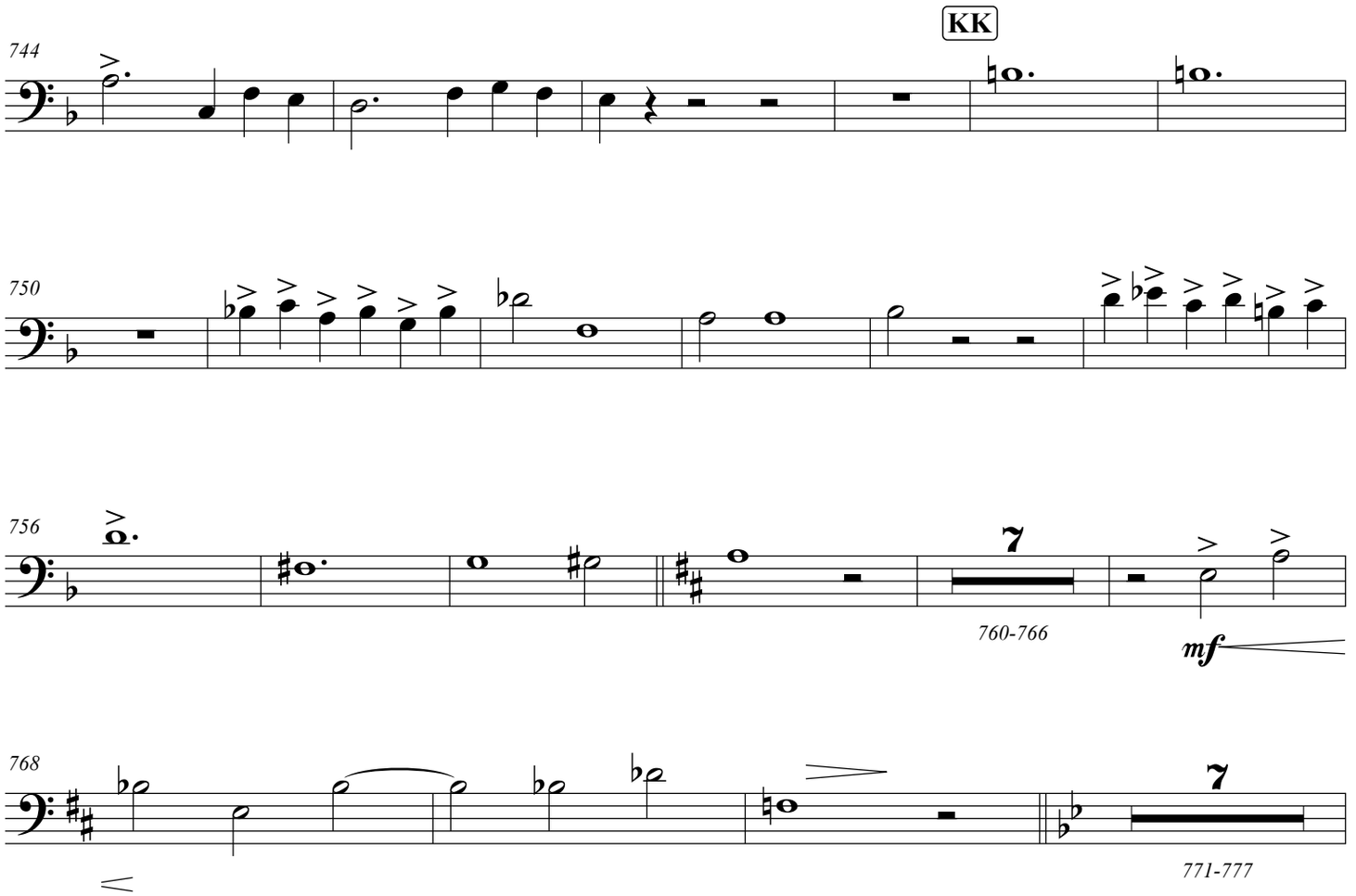
632-641

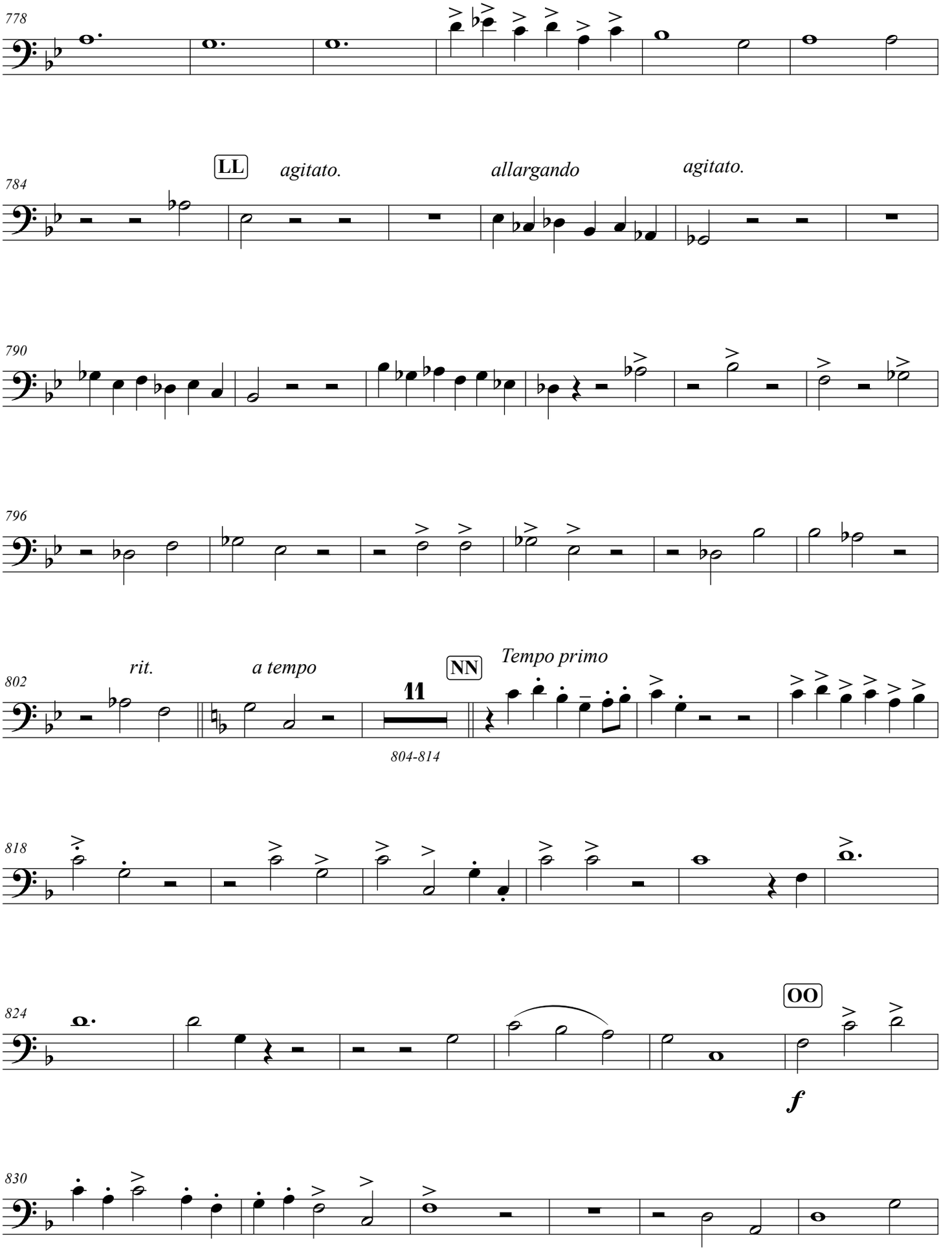
EE

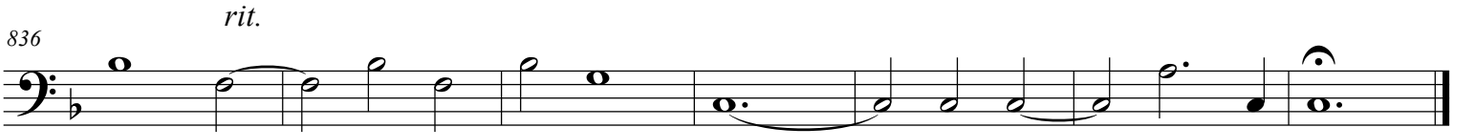
12

642-653


Lento
654
Horn 1
8va
pp
662
f
FF
5
668-672
Silent
GG
13
674-686
20
687-706
HH
a tempo
6
707-712
Tuba
714
animando.
Allegro
f
720
726
II
738


KK
744
750
756
7
760-766
mf
768
7
771-777


778
784
LL
agitato.
allargando
agitato.
790
796
802
rit.
a tempo
NN
11
Tempo primo
804-814
818
824
OO
f
830


836
rit.

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ehms.lib.umn.edu

Catalog Number
1.10/03