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

Bassoon 1

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

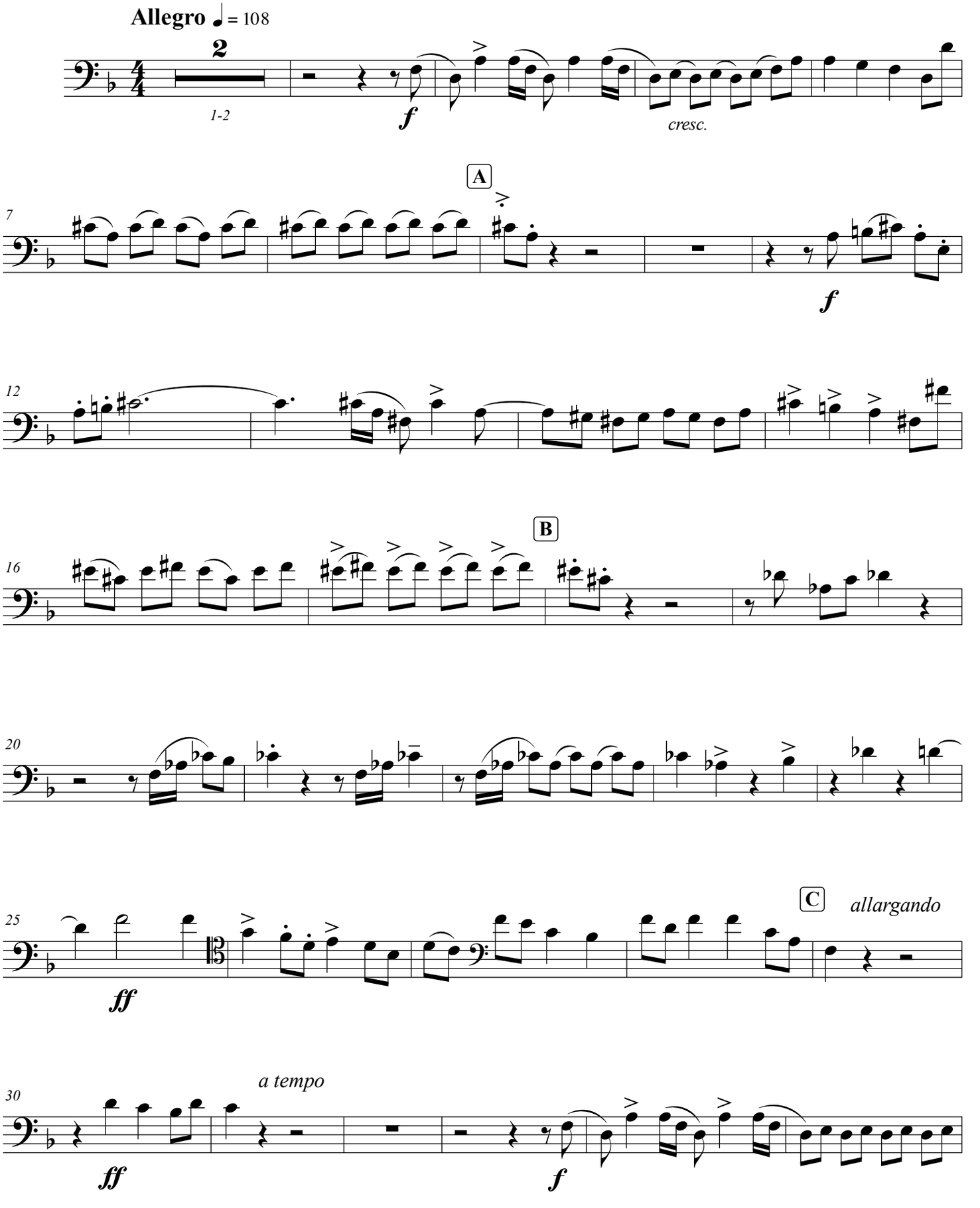
Autograph Manuscript:	Royal College of Music, London MS 4195
Vocal Score:	Novello Octavo Edition No. 8308
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

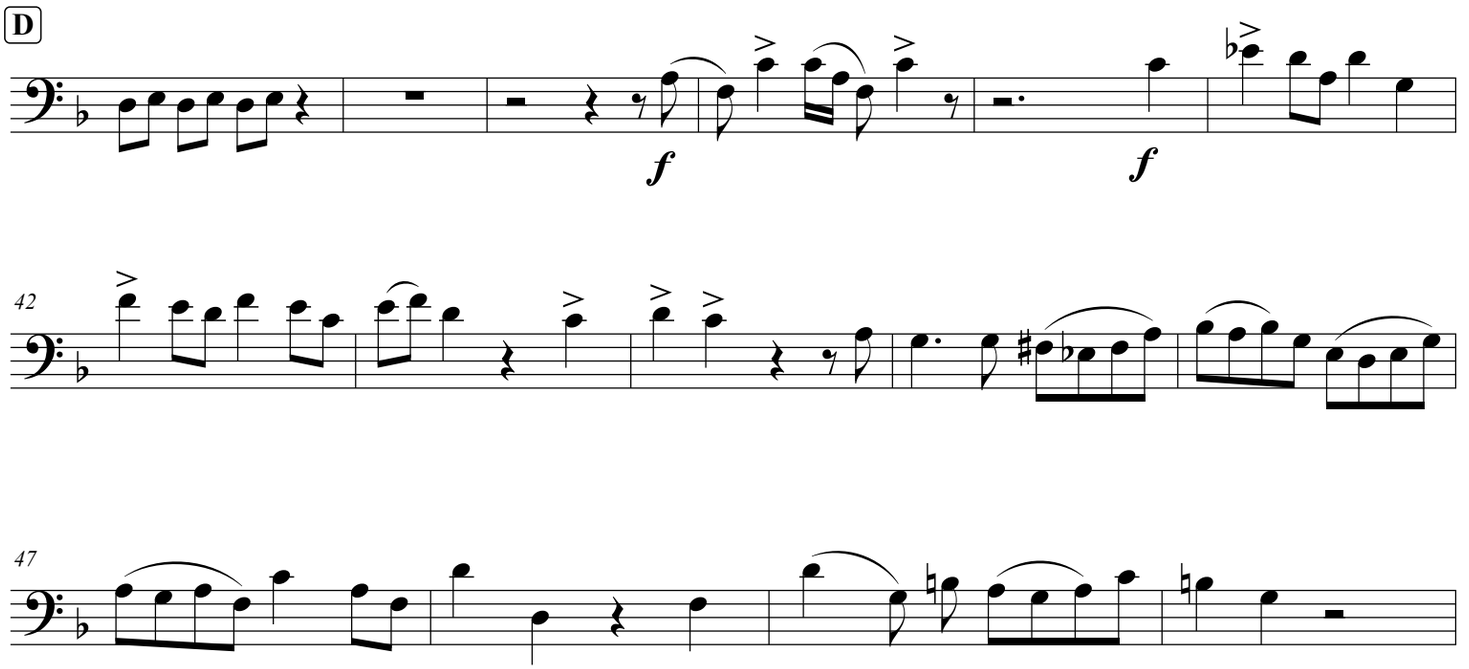
Reference Material and Software

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

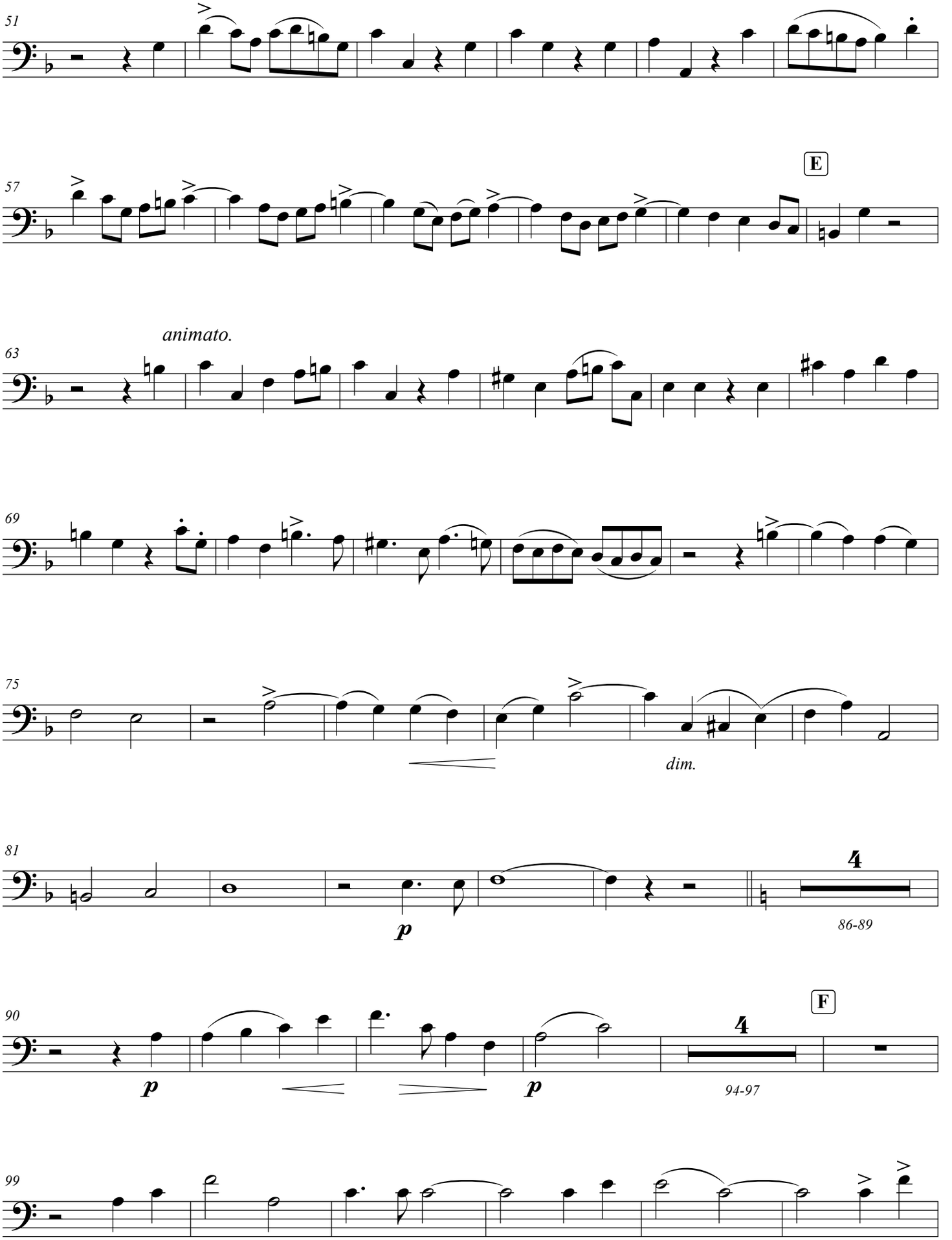
C. HUBERT H. PARRY

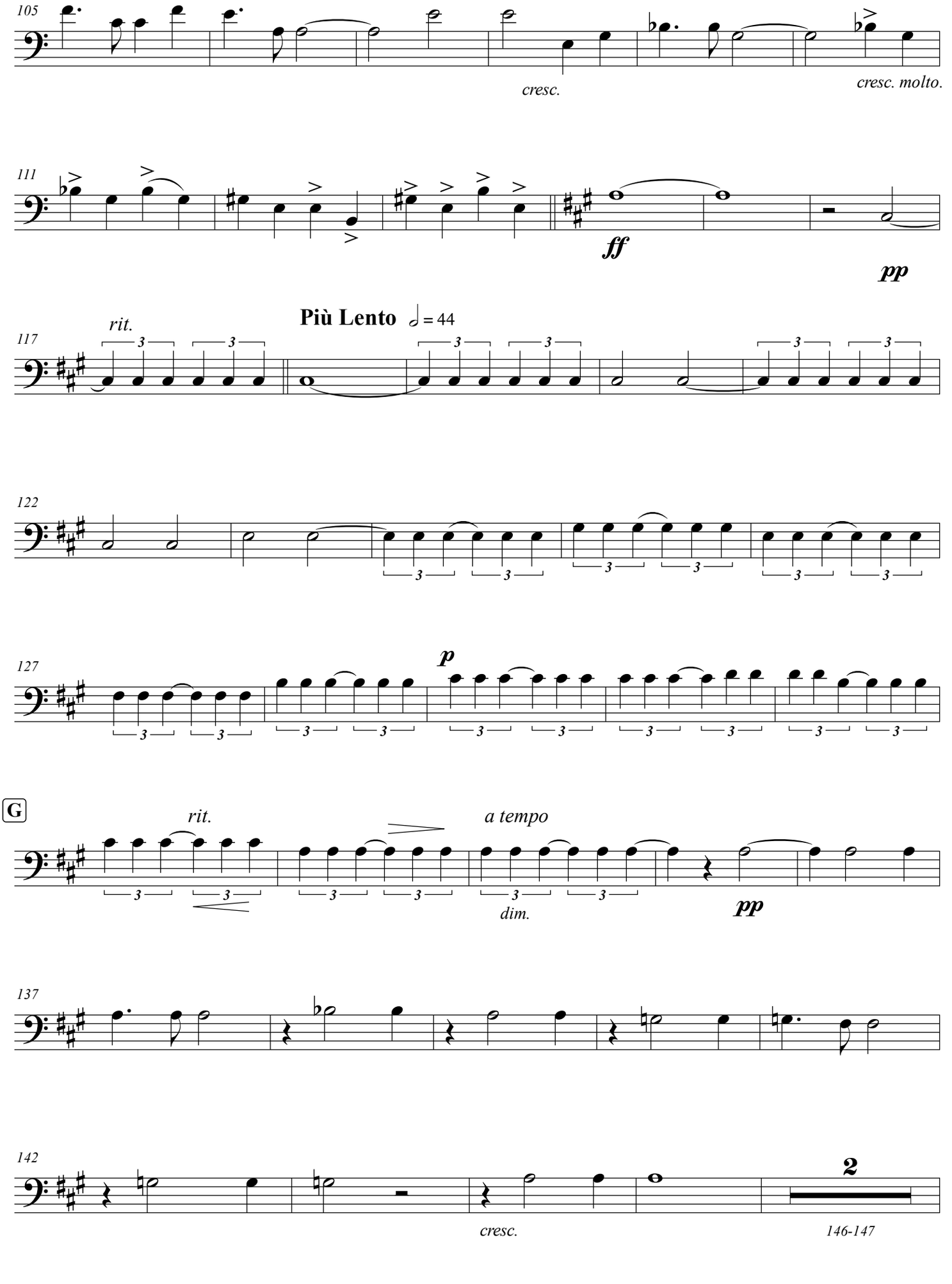


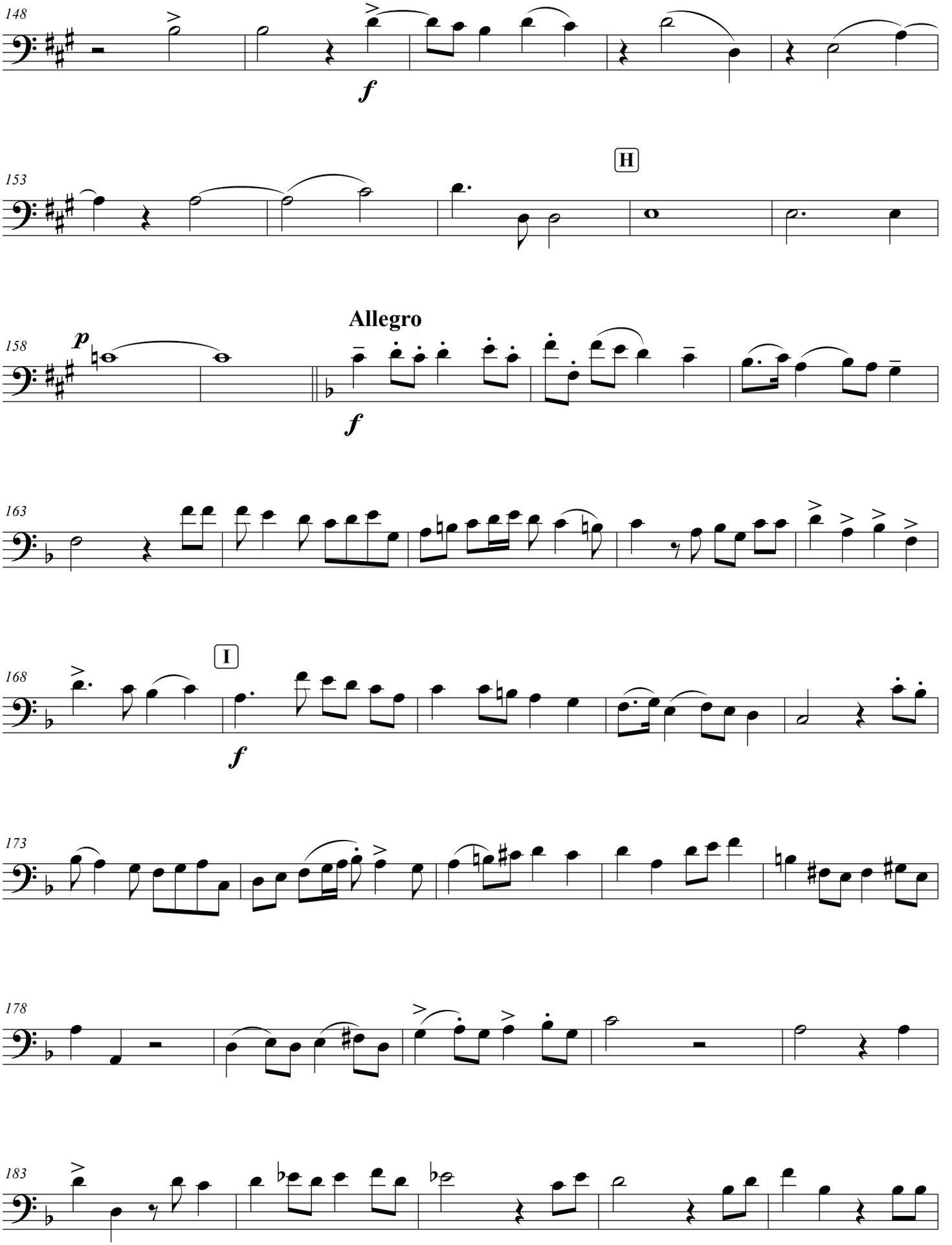

D
f
f

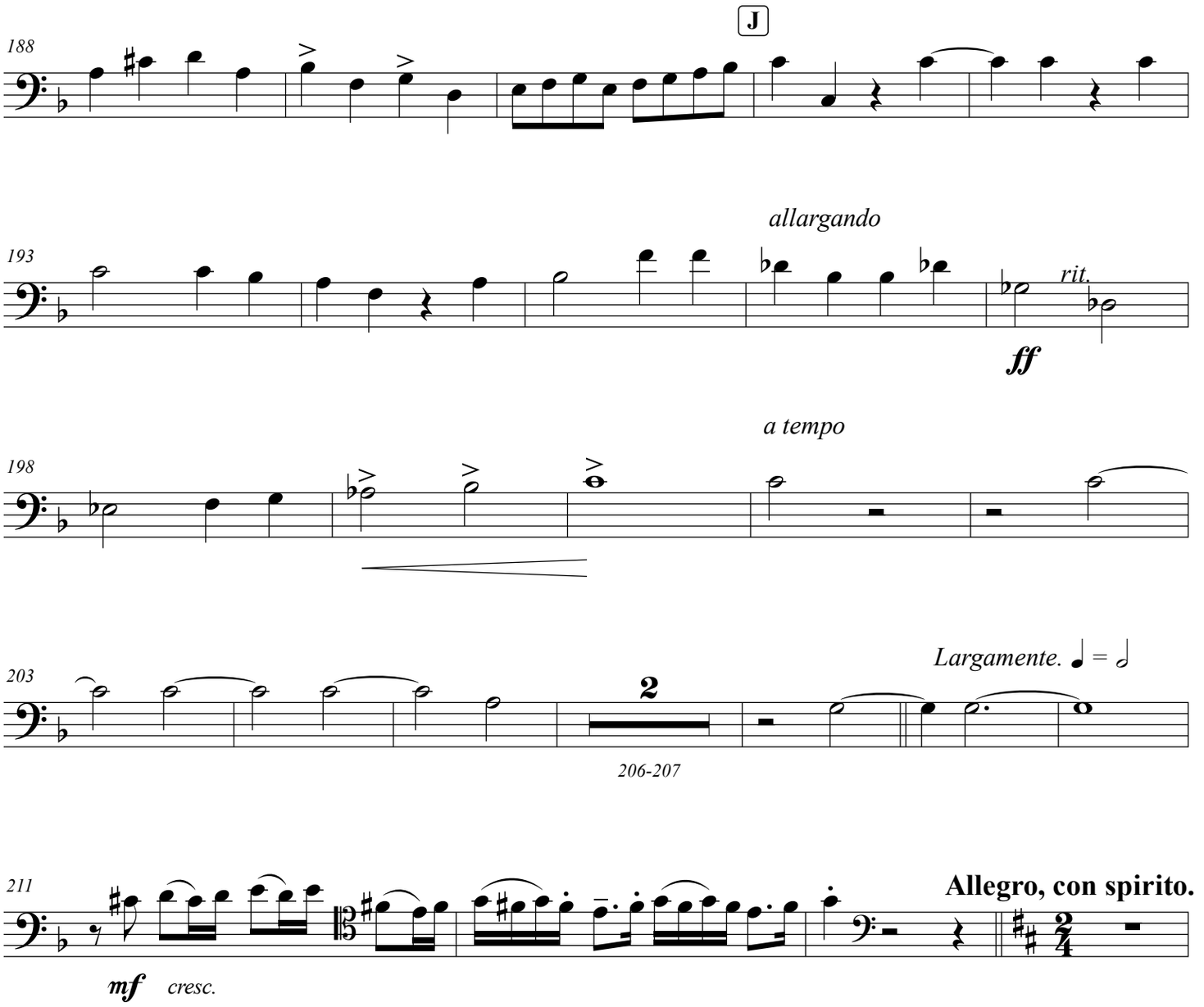
42

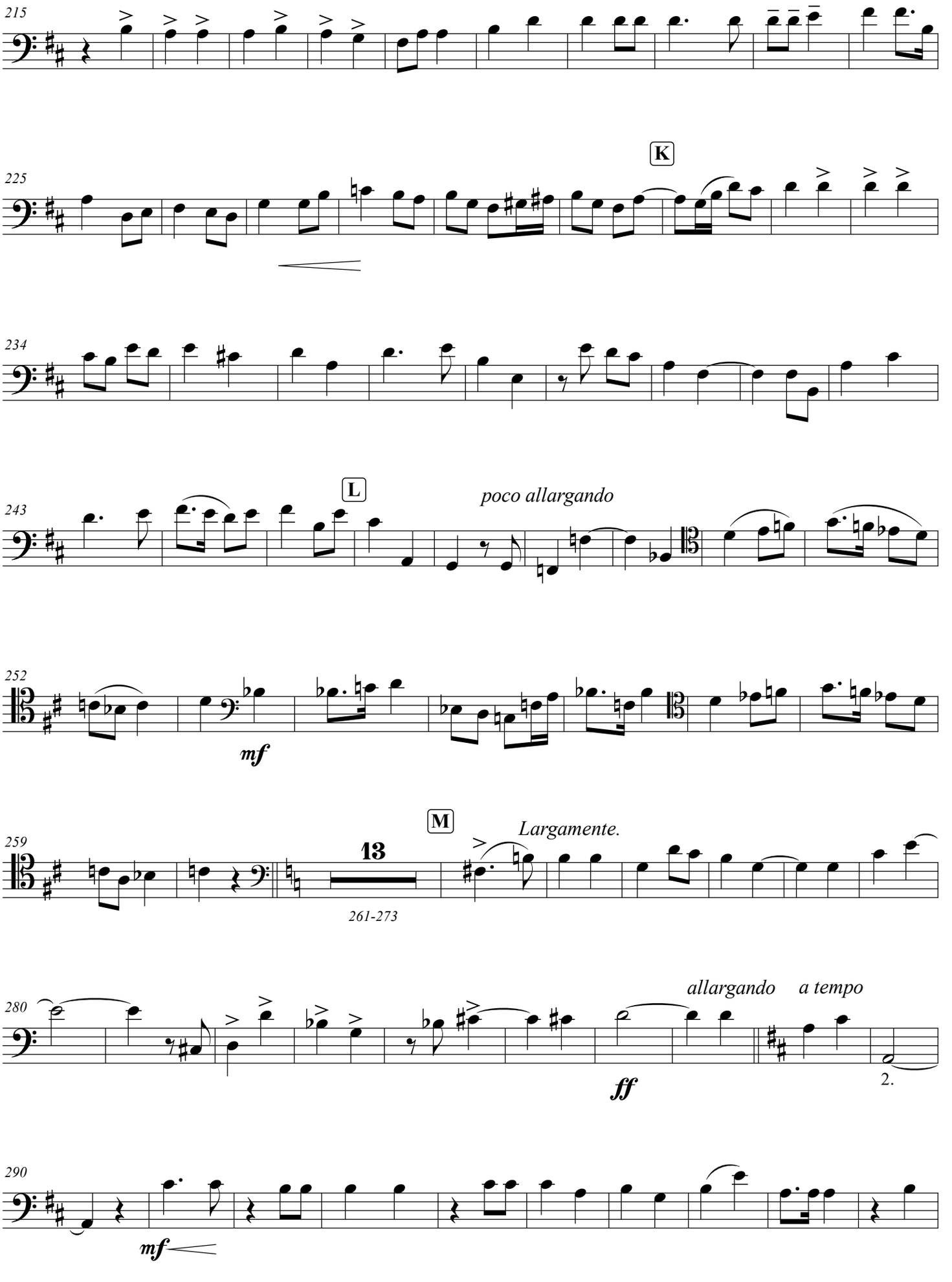
47

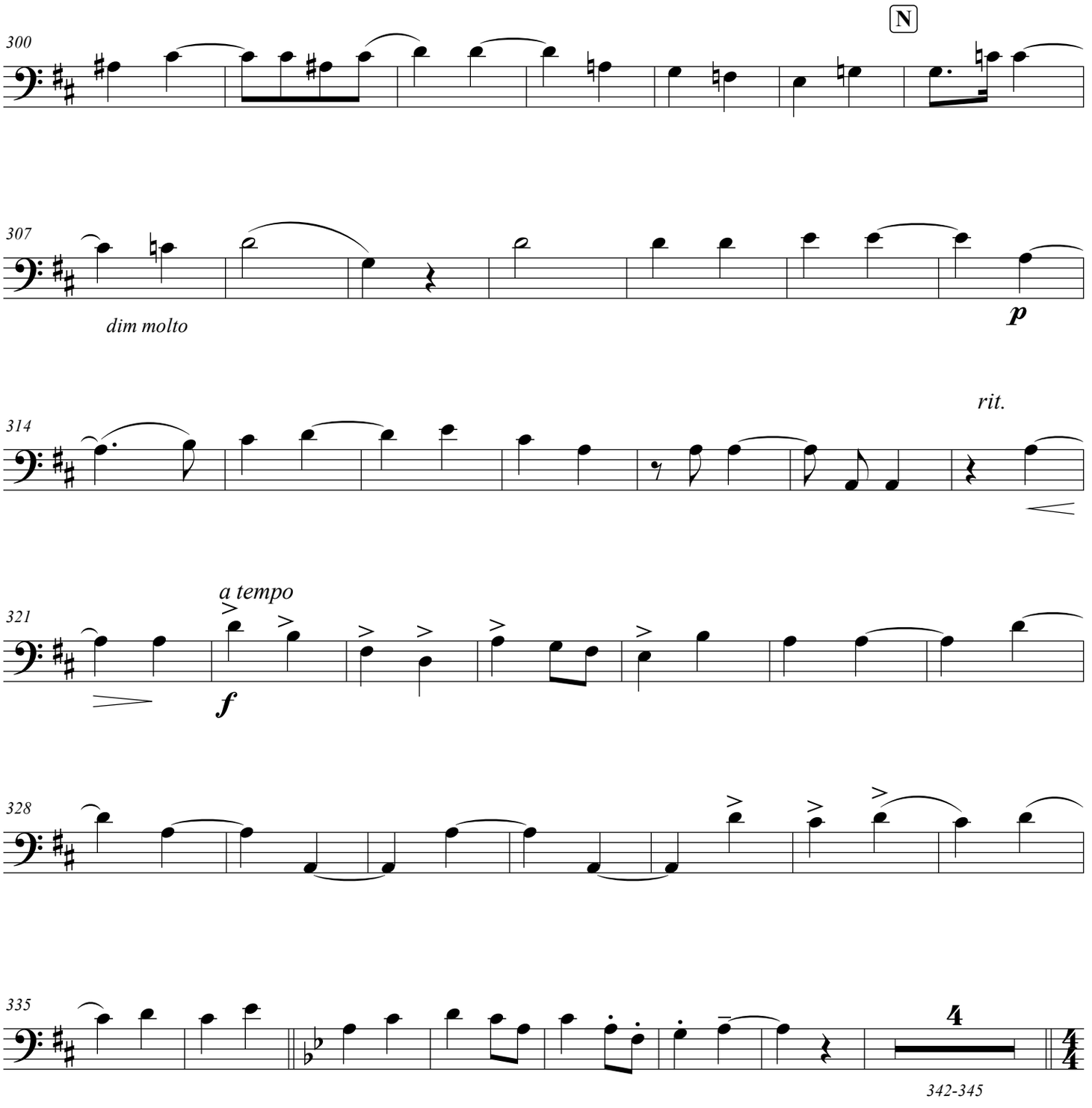

51
57
E
animato.
63
69
75
dim.
81
p
4
86-89
90
F
p
p
4
94-97
99

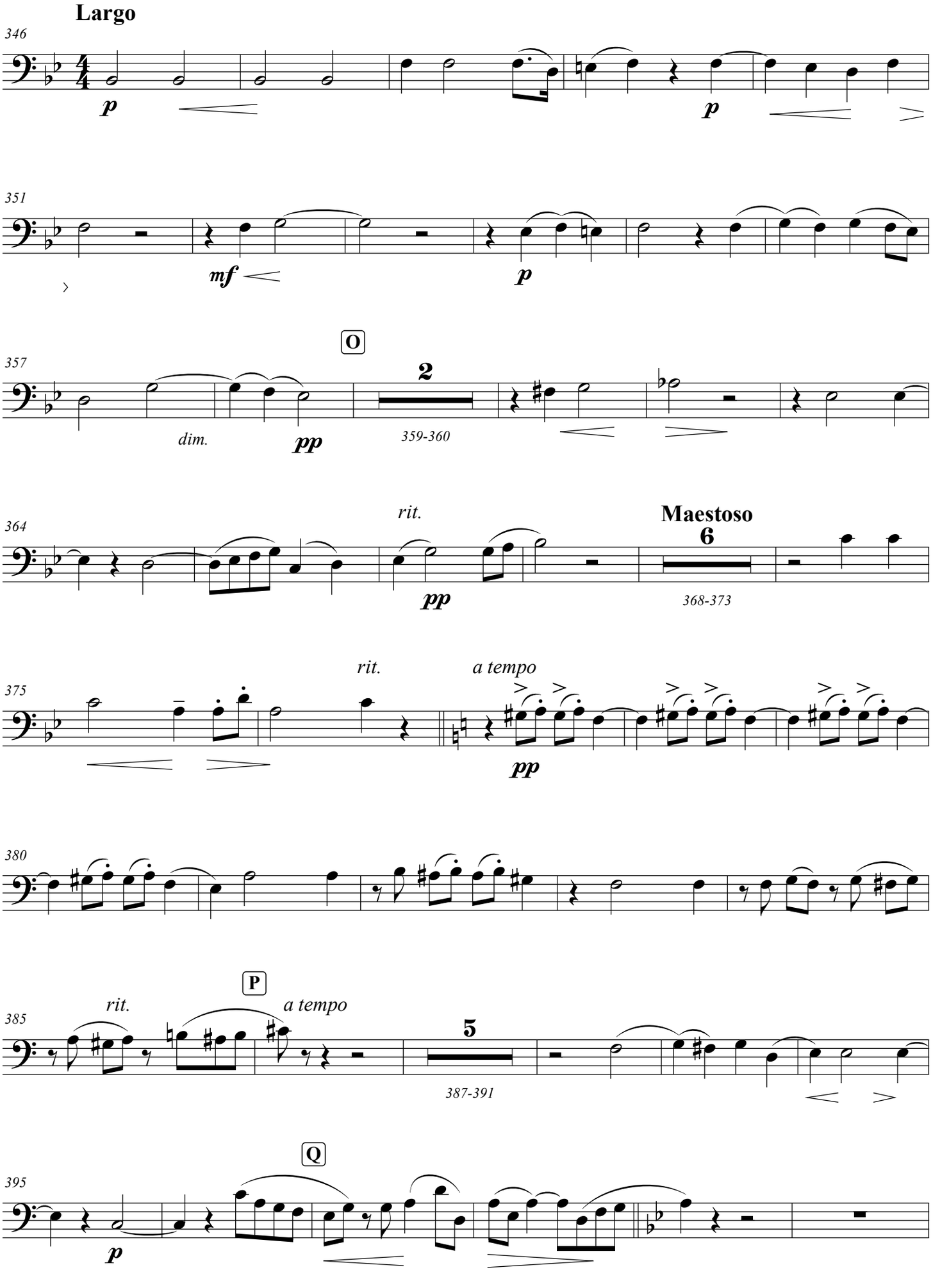

105
cresc.
cresc. molto.
111
ff
pp
Più Lento ♩ = 44
rit.
117
122
127
p
G
rit.
a tempo
dim.
pp
137
142
2
cresc.
146-147

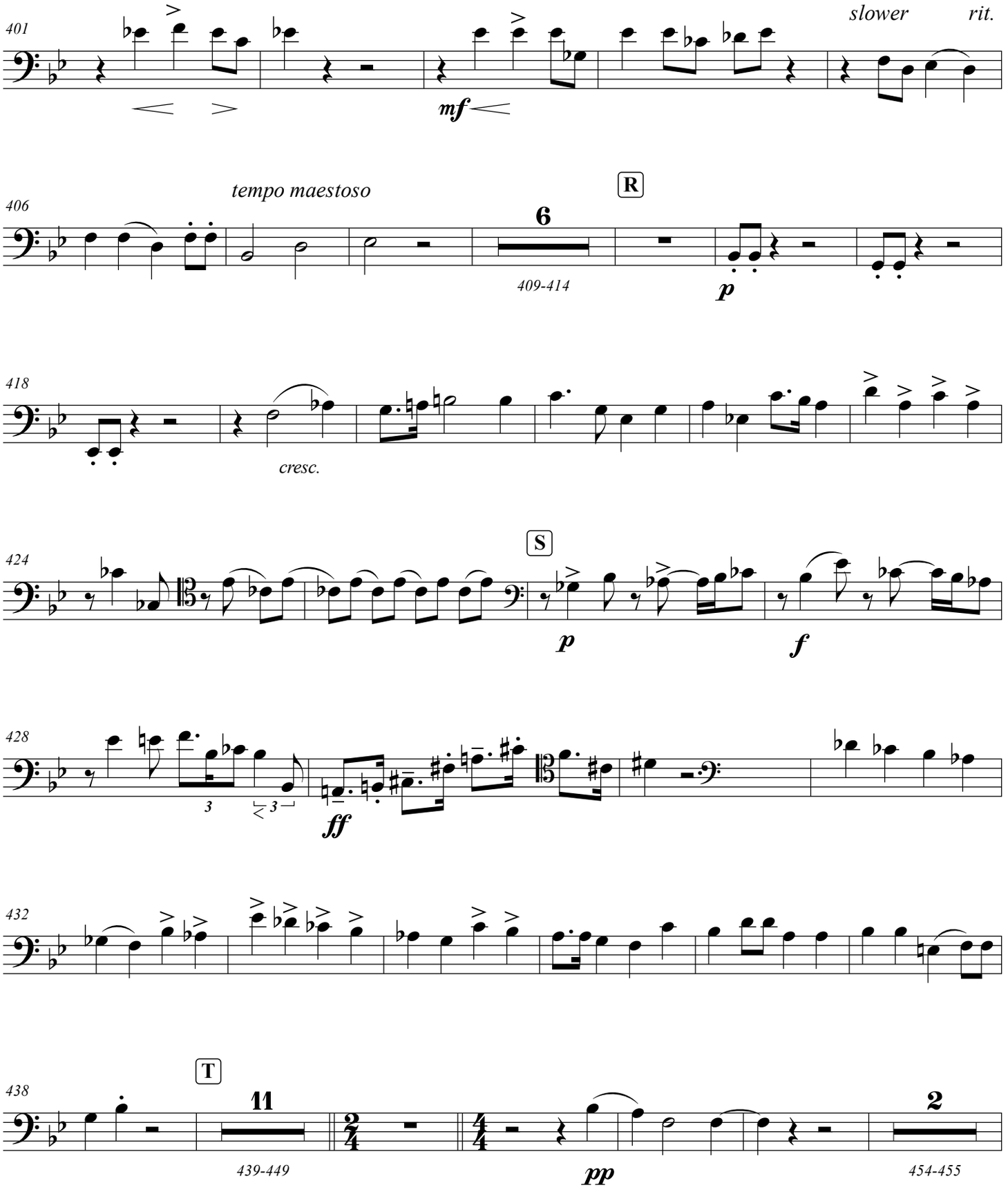

148
f
153
H
Allegro
158
p
f
163
168
I
f
173
178
183
cresc.

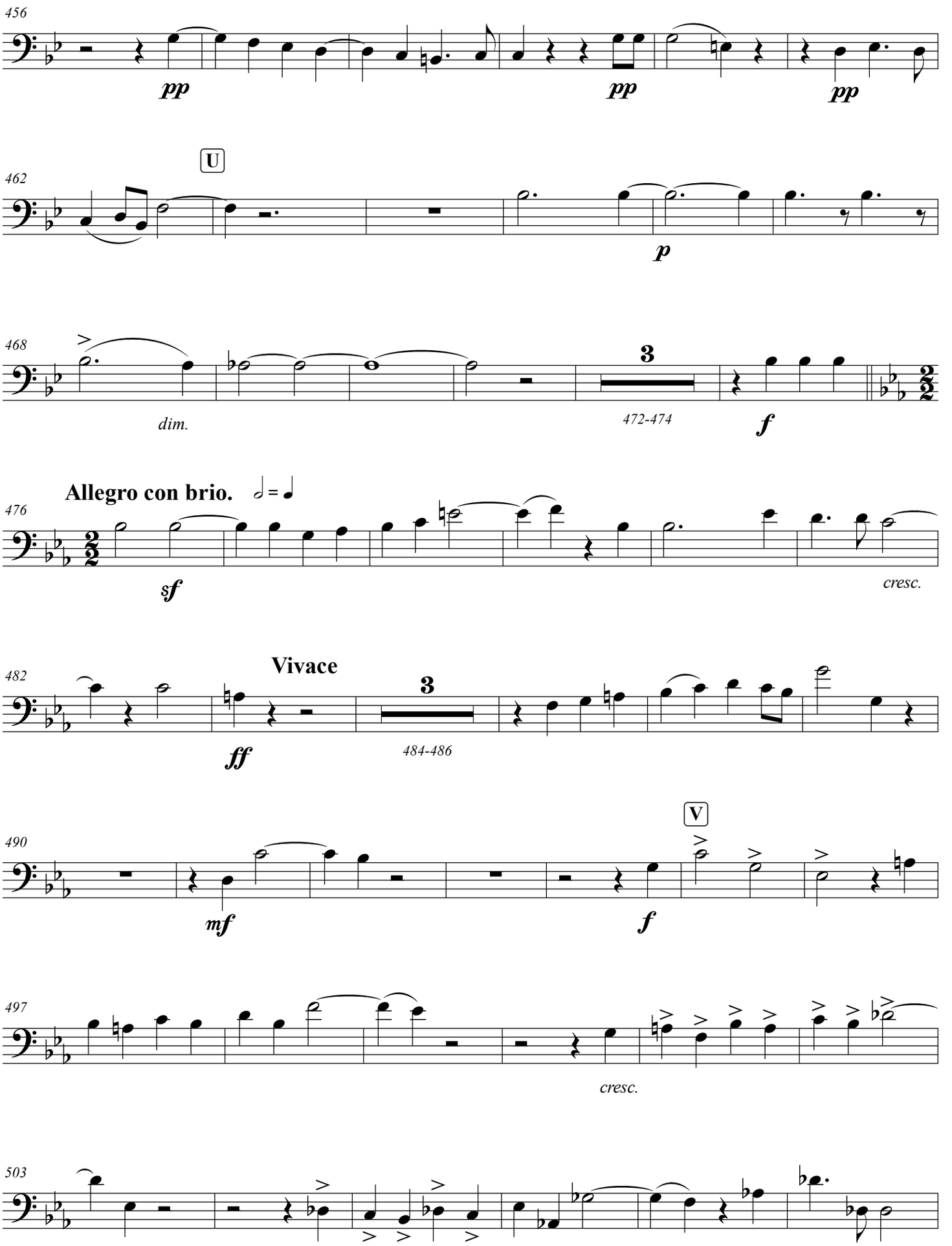

J
188
allargando
193
rit.
ff
a tempo
198
Largamente. ♩ = 𝅗𝅥
203
2
206-207
211
Allegro, con spirito.
mf
cresc.

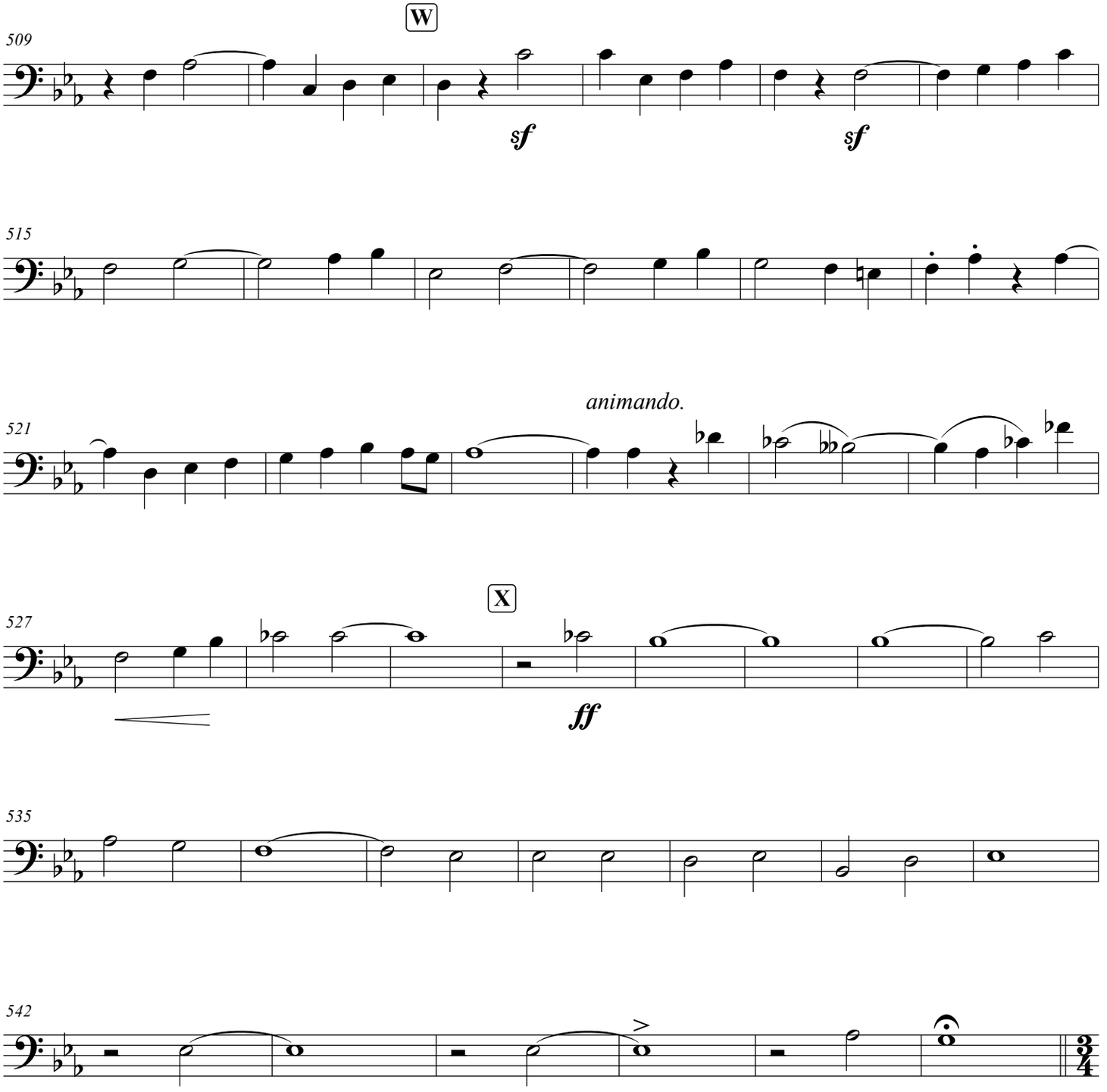

215
225
K
234
243
L
poco allargando
252
mf
259
M
Largamente.
13
261-273
280
allargando
a tempo
ff
2.
290
mf

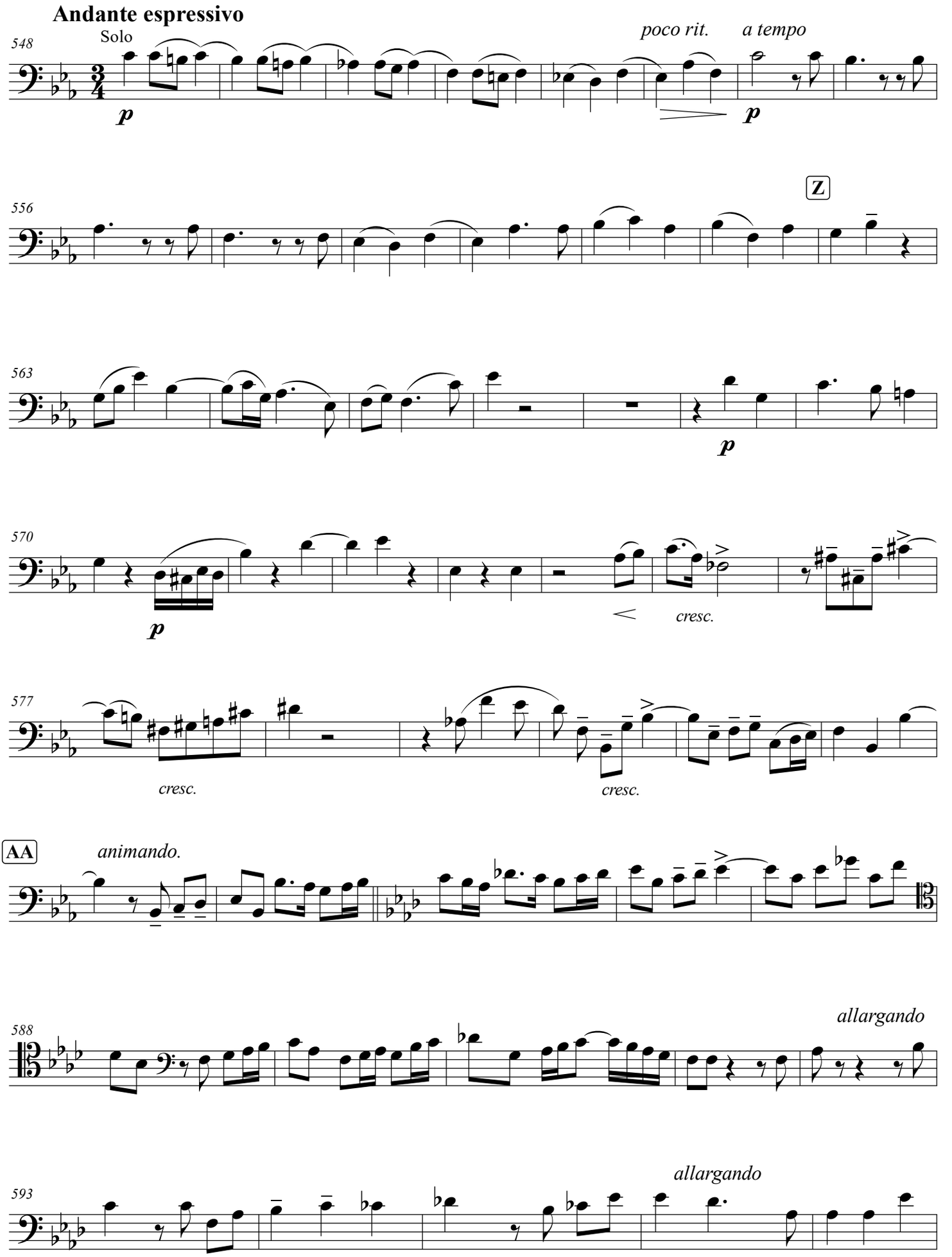

300
N
307
dim molto
p
314
rit.
321
a tempo
f
328
335
4
342-345

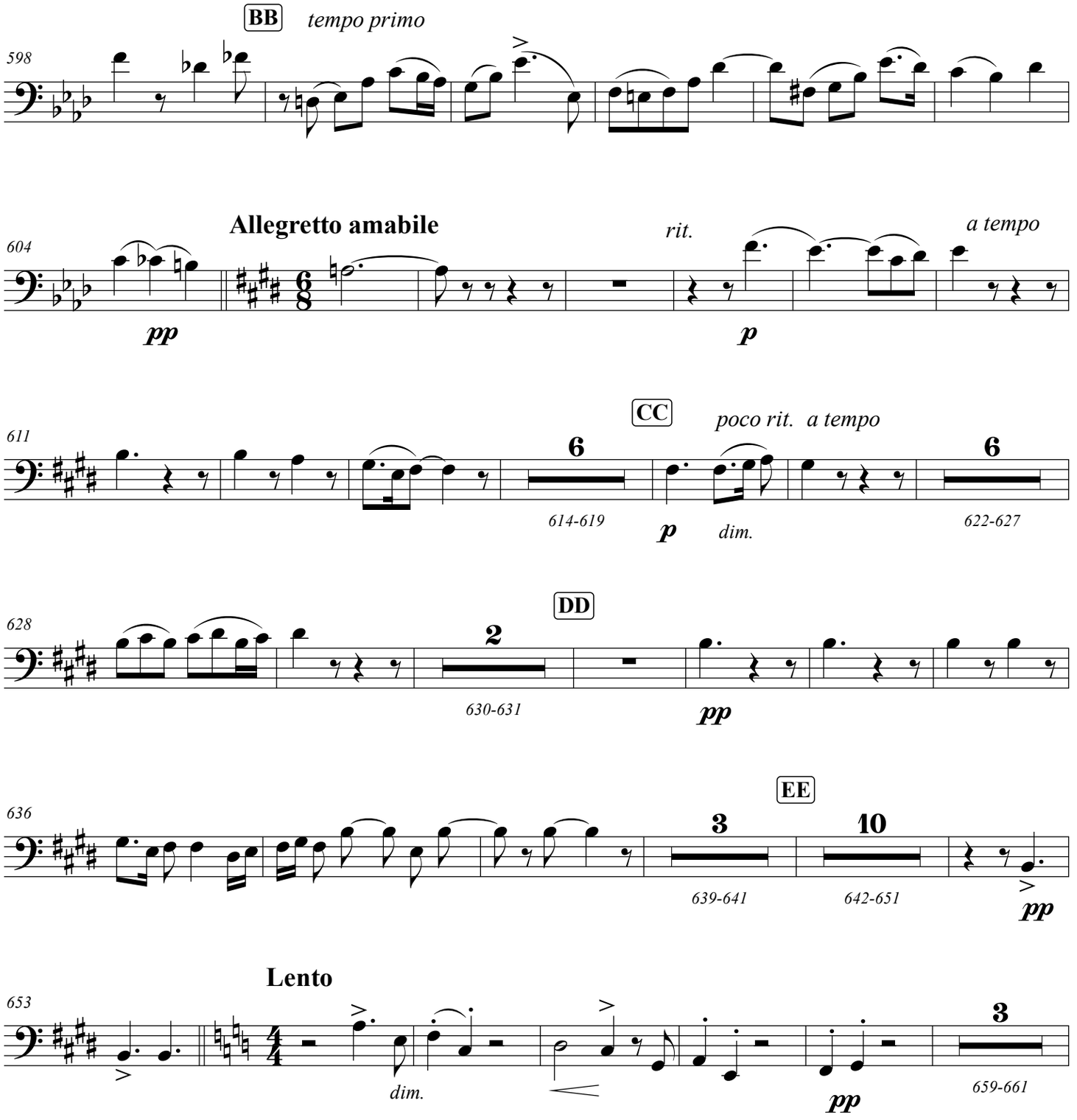

Largo
346
p
p
351
mf
p
O
357
2
dim.
pp
359-360
rit.
Maestoso
364
6
pp
368-373
rit.
a tempo
375
pp
380
P
rit.
a tempo
385
5
387-391
Q
395
p

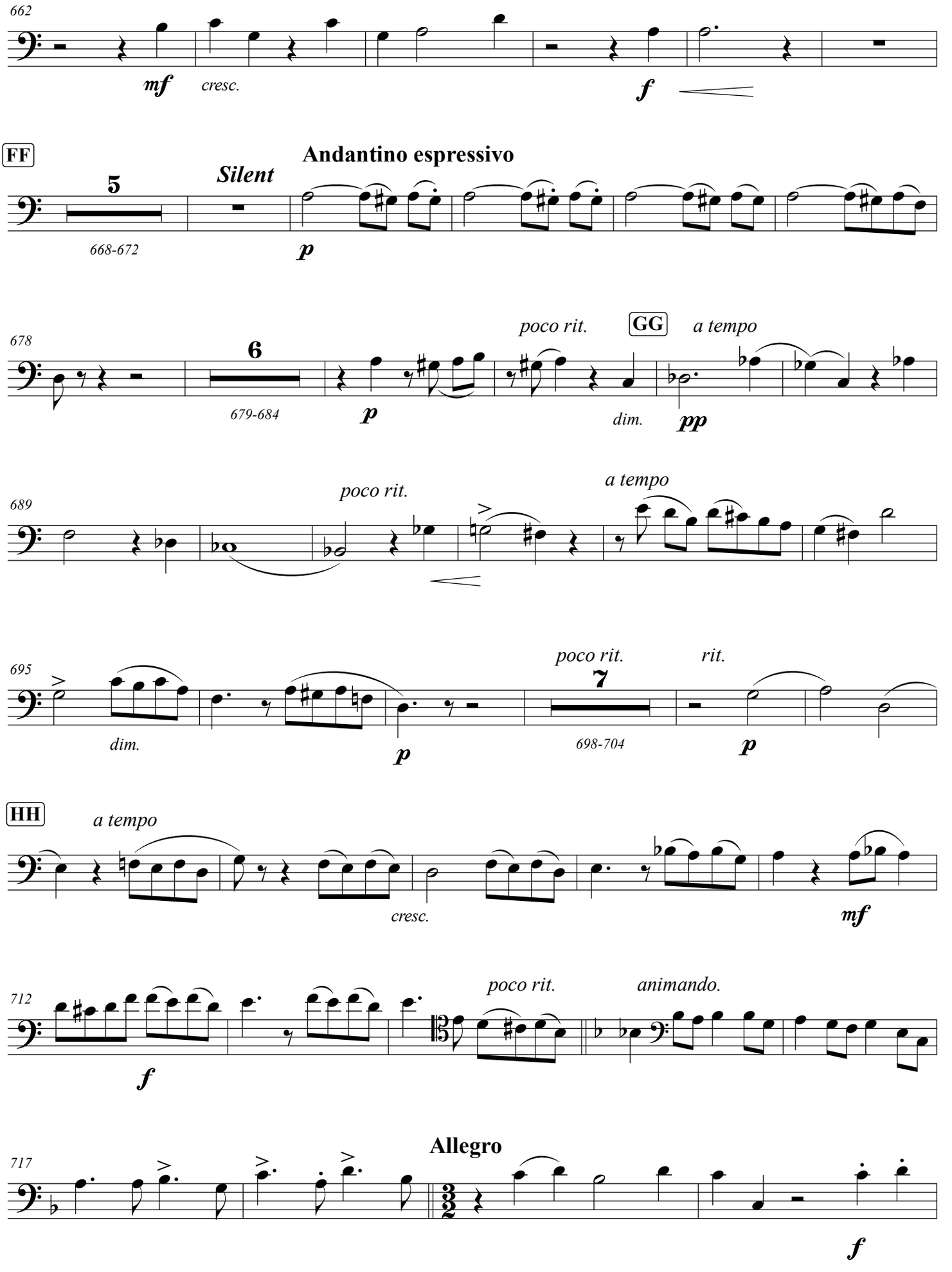

401
slower
rit.
mf
406
tempo maestoso
R
6
409-414
p
418
cresc.
424
S
p
f
428
3
3
ff
432
438
T
11
439-449
pp
2
454-455

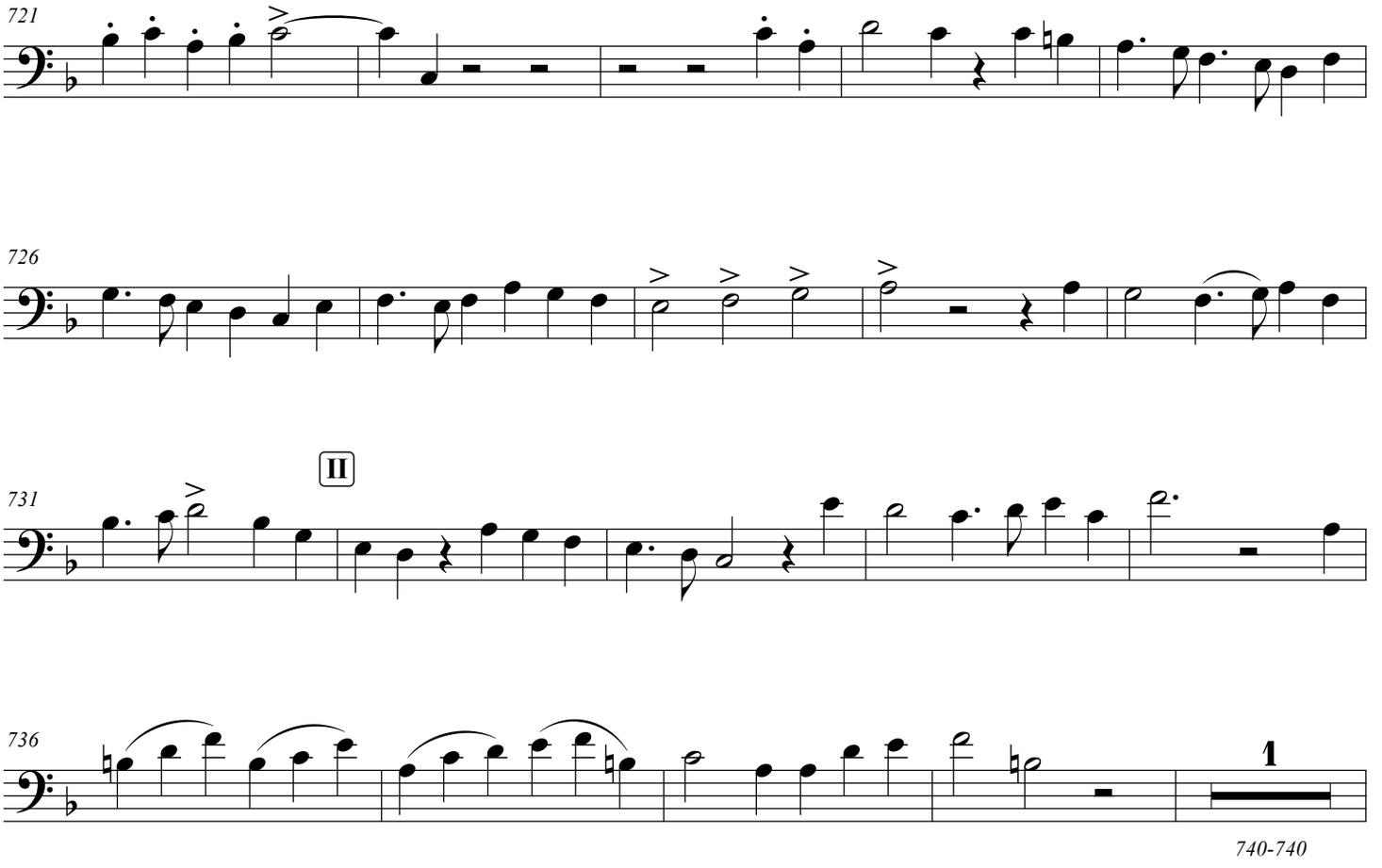

456
pp
pp
pp
U
462
p
468
dim.
3
472-474
f
Allegro con brio.
476
sf
cresc.
Vivace
482
3
484-486
ff
V
490
mf
f
497
cresc.
503

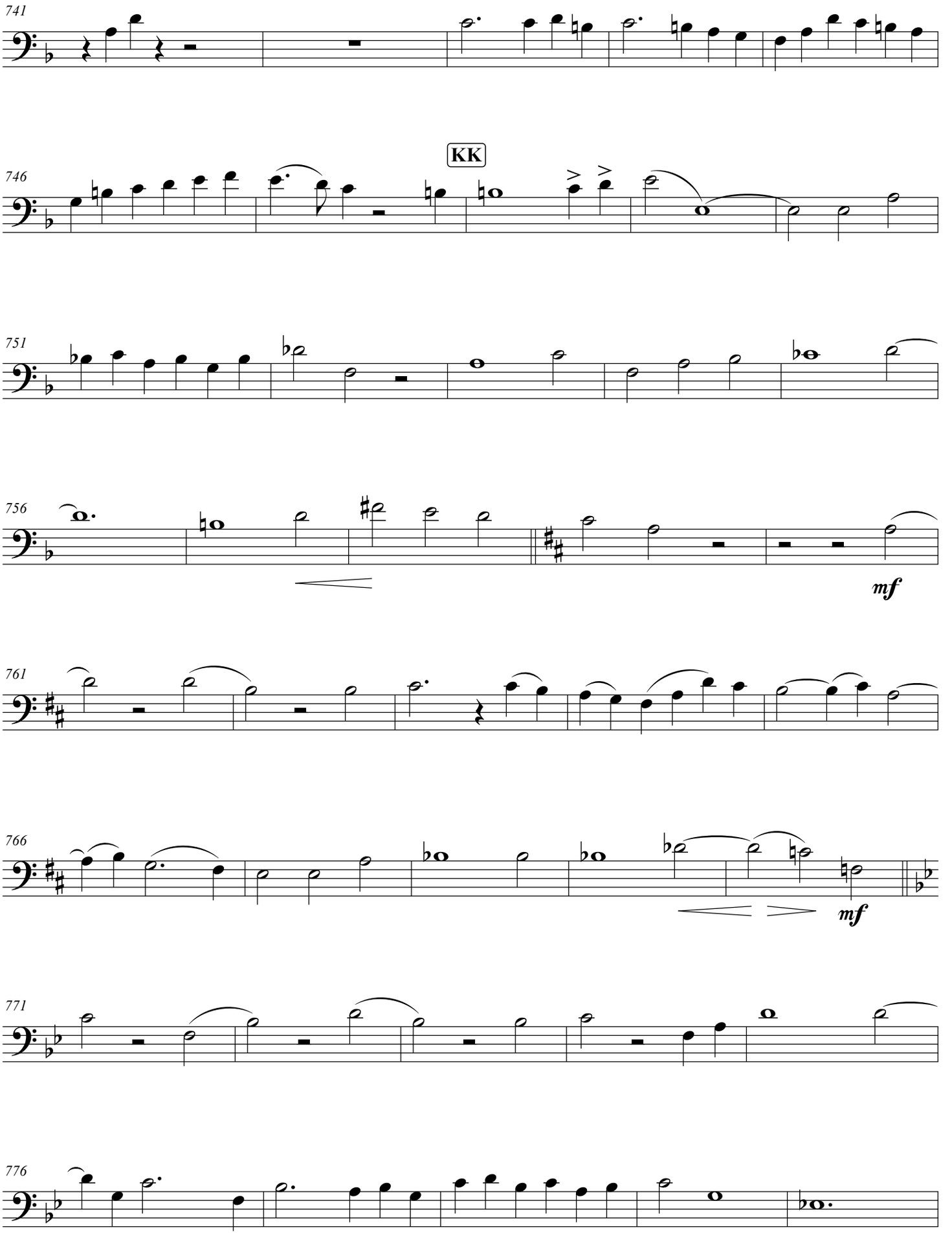

W
509
sf
sf
515
animando.
521
X
527
ff
535
542

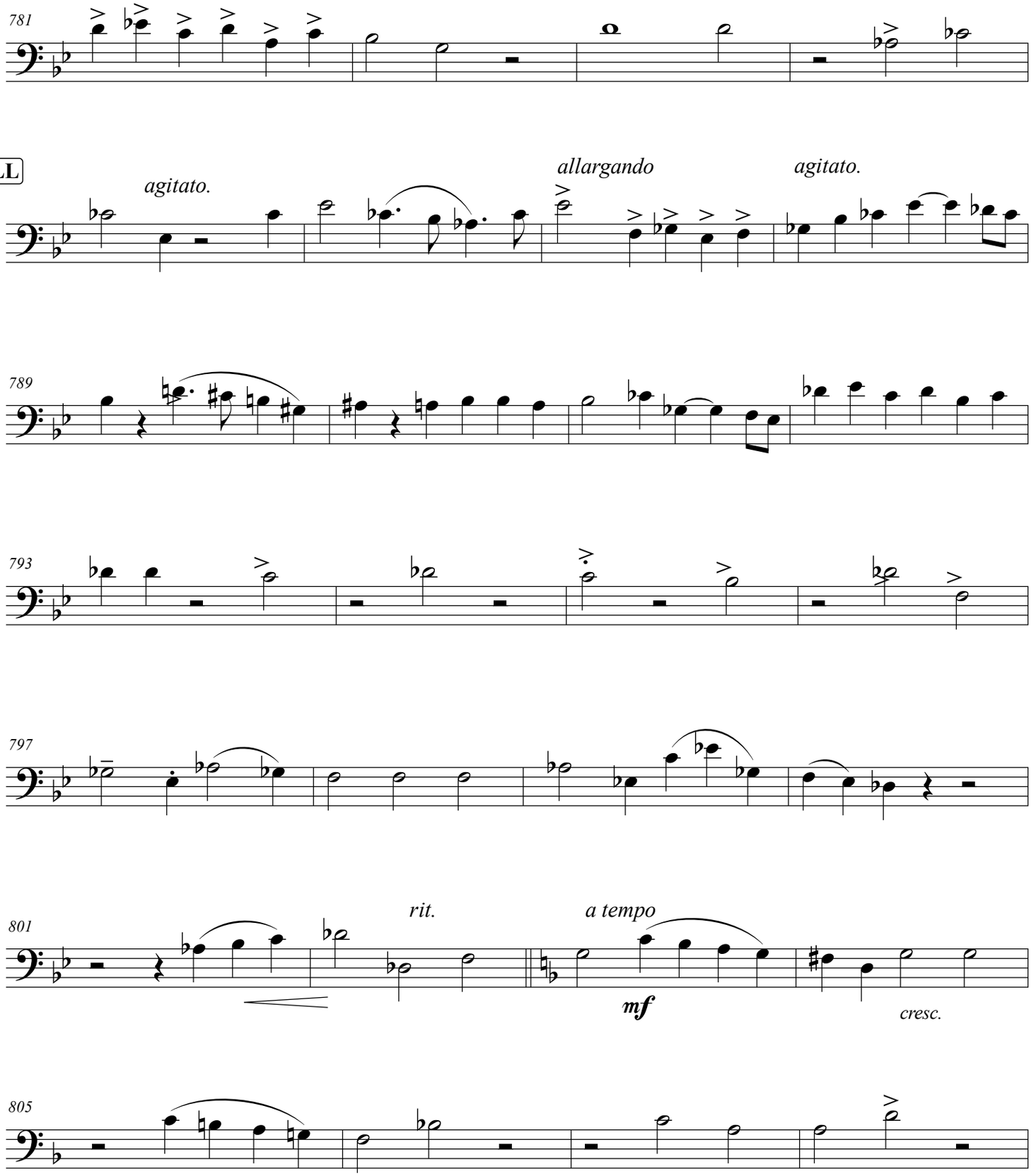

Andante espressivo
Solo
548
poco rit.
a tempo
556
Z
563
570
cresc.
577
cresc.
cresc.
AA
animando.
588
allargando
593
allargando

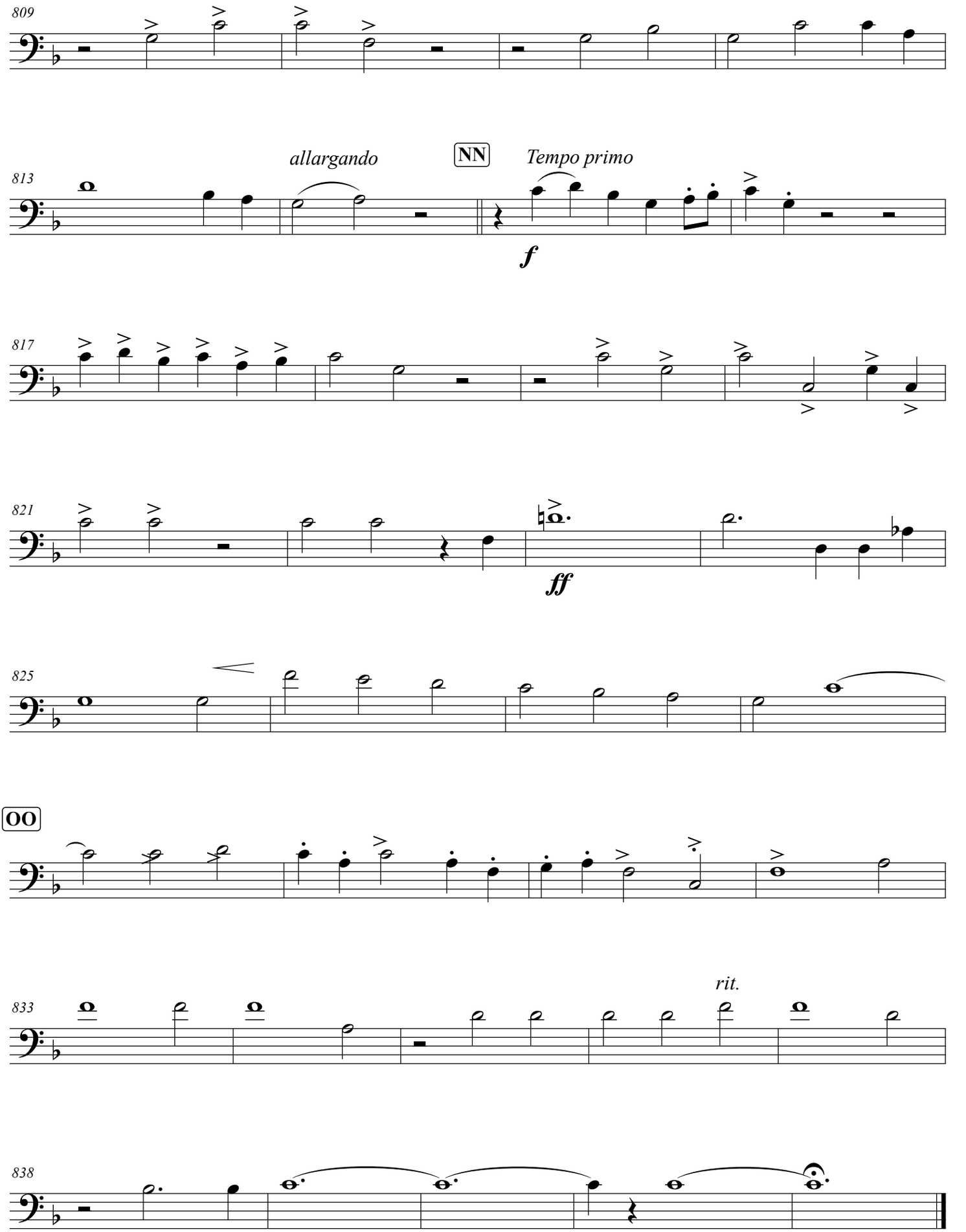

BB
tempo primo
598
Allegretto amabile
604
pp
rit.
a tempo
p
CC
poco rit. a tempo
611
6
614-619
p
dim.
6
622-627
DD
628
2
630-631
pp
EE
636
3
639-641
10
642-651
pp
Lento
653
dim.
pp
3
659-661


662
mf
cresc.
f
FF
Andantino espressivo
5
Silent
668-672
p
678
6
679-684
p
poco rit.
GG
a tempo
dim.
pp
689
poco rit.
a tempo
695
dim.
p
poco rit.
7
698-704
rit.
p
HH
a tempo
cresc.
mf
712
f
poco rit.
animando.
Allegro
717
f


721
726
731
II
736
1
740-740


741
746
KK
751
756
mf
761
766
mf
771
776


781
LL
agitato.
allargando
agitato.
789
793
797
801
rit.
a tempo
mf
cresc.
805


809
813
allargando
NN
Tempo primo
f
817
821
ff
825
OO
833
rit.
838

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MUSIC SERIES

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