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 2

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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

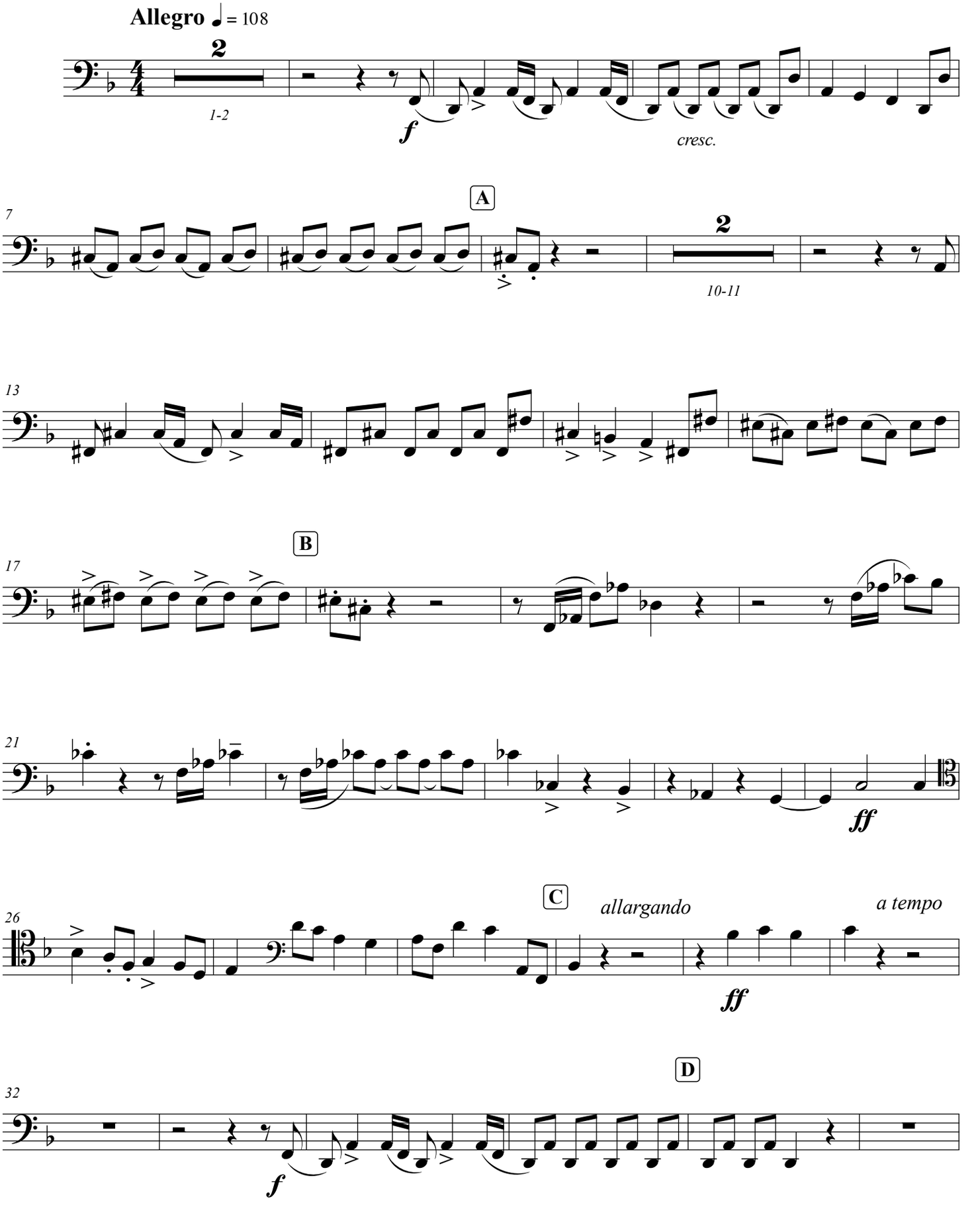
Autograph Manuscript:	Royal College of Music, London MS 4195
Vocal Score:	Novello Octavo Edition No. 8308
Royal College of Music Library	Michael Mullen, Ass't. Librarian - mmullen@rcm.ac.uk
Oxford University, Bodleian Music Section, Weston Library	Martin Holmes, Curator of Music - martin.holmes@bodleian.ox.ac.uk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

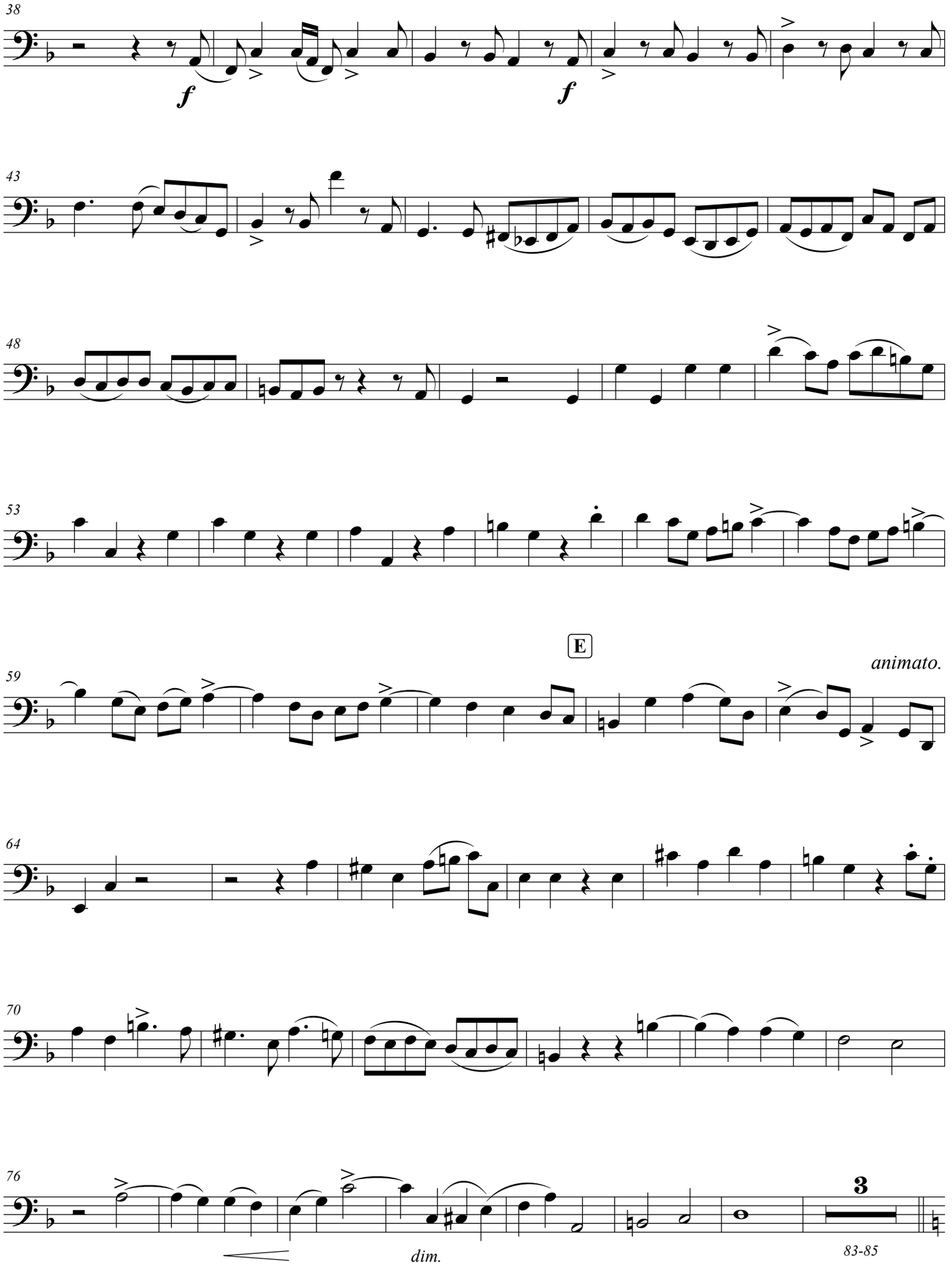
Reference Material and Software

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

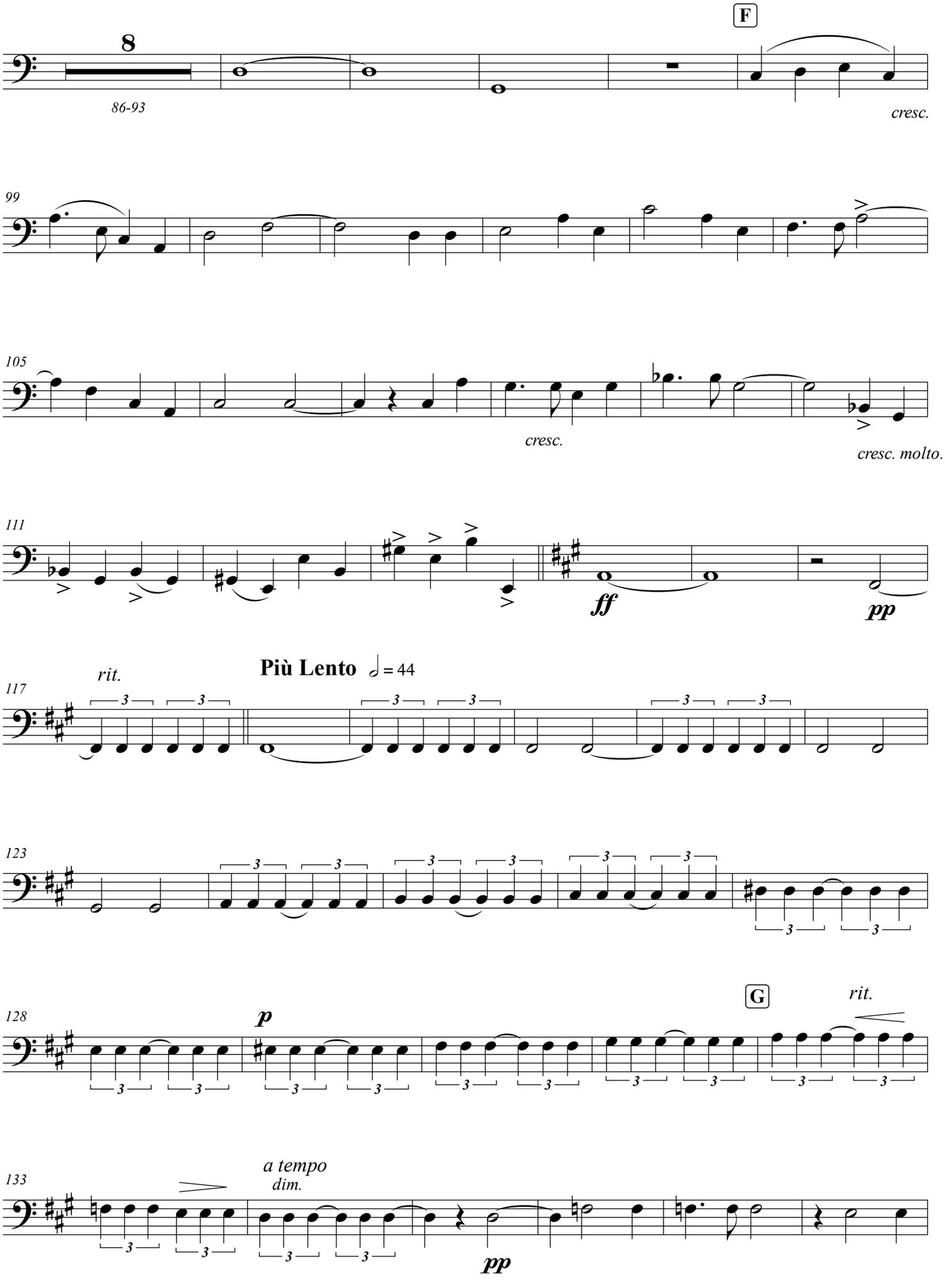
Te Deum Laudamus

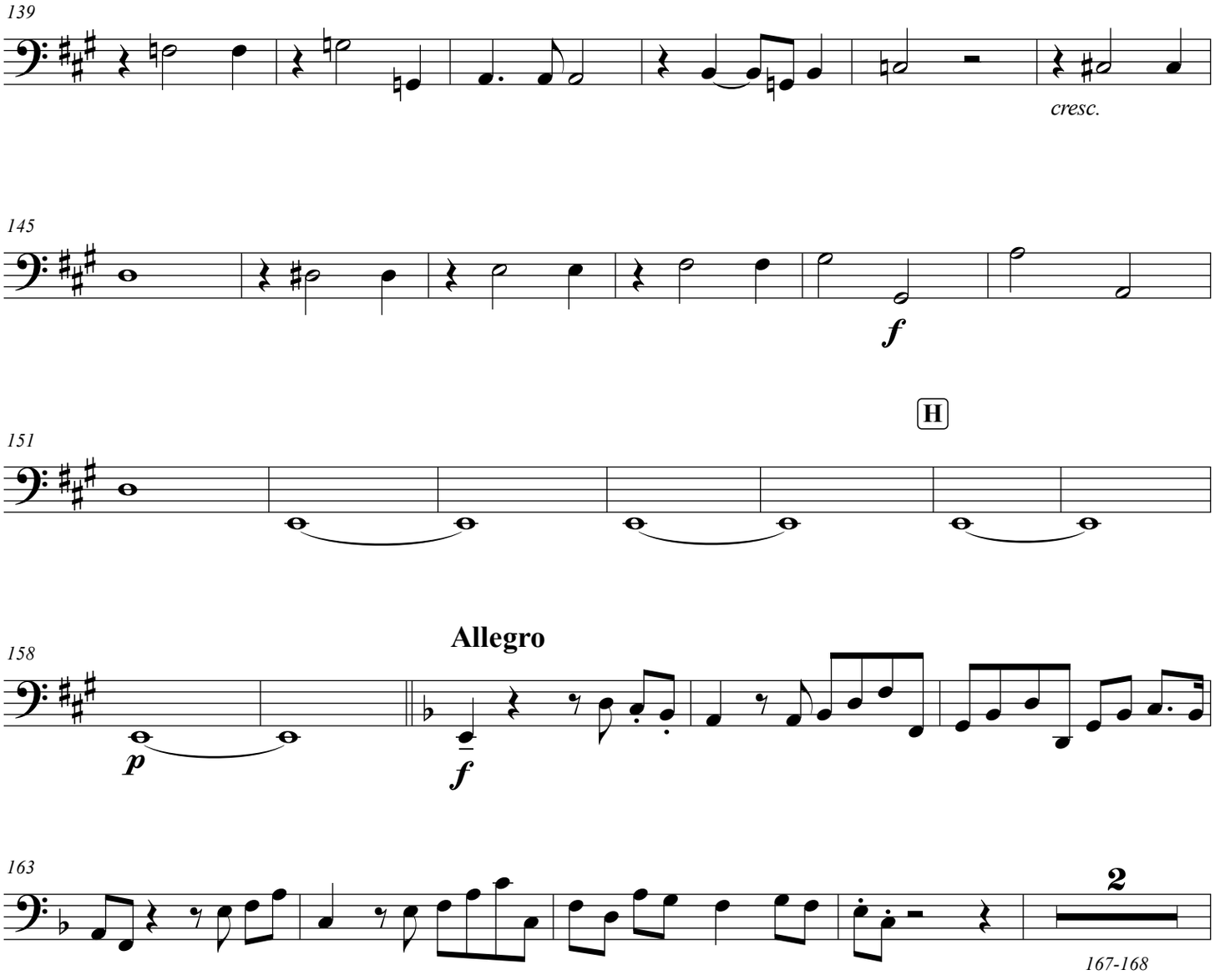
C. HUBERT H. PARRY



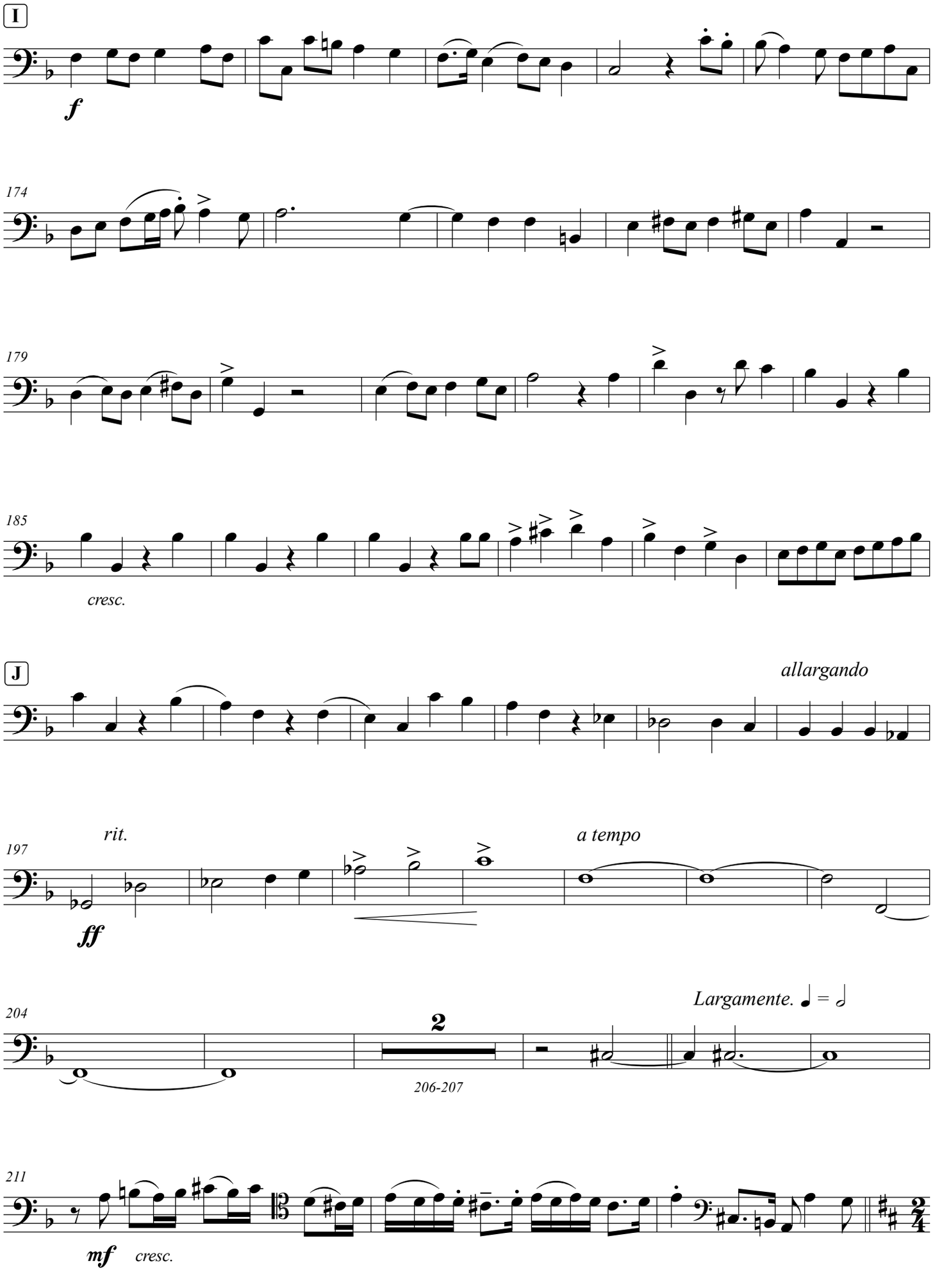

38
f
f
43
48
53
E
59
animato.
64
70
76
dim.
3
83-85

Bassoon 2


8
86-93
F
cresc.
99
105
cresc.
cresc. molto.
111
ff
pp
rit.
Più Lento ♩ = 44
117
123
128
p
G
rit.
133
a tempo
dim.
pp


139
cresc.
145
f
H
151
Allegro
158
p
f
163
2
167-168

Bassoon 2


I
f
174
179
185
cresc.
J
allargando
197
rit.
a tempo
ff
204
2
206-207
Largamente. ♩ = 𝅗𝅥
211
mf
cresc.

Allegro, con spirito.

214

f

220

226

K

232

238

L

poco allargando

244

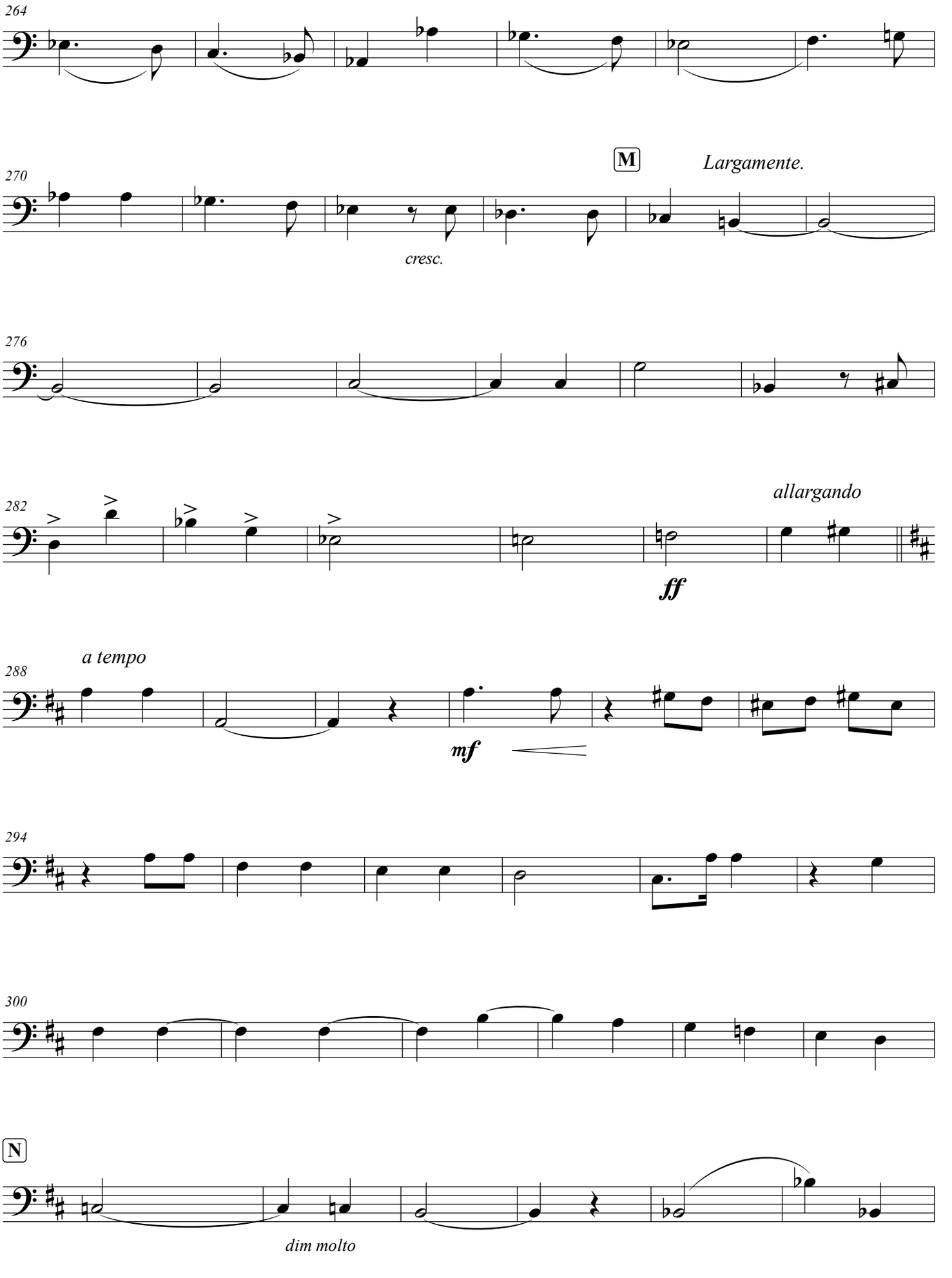
250

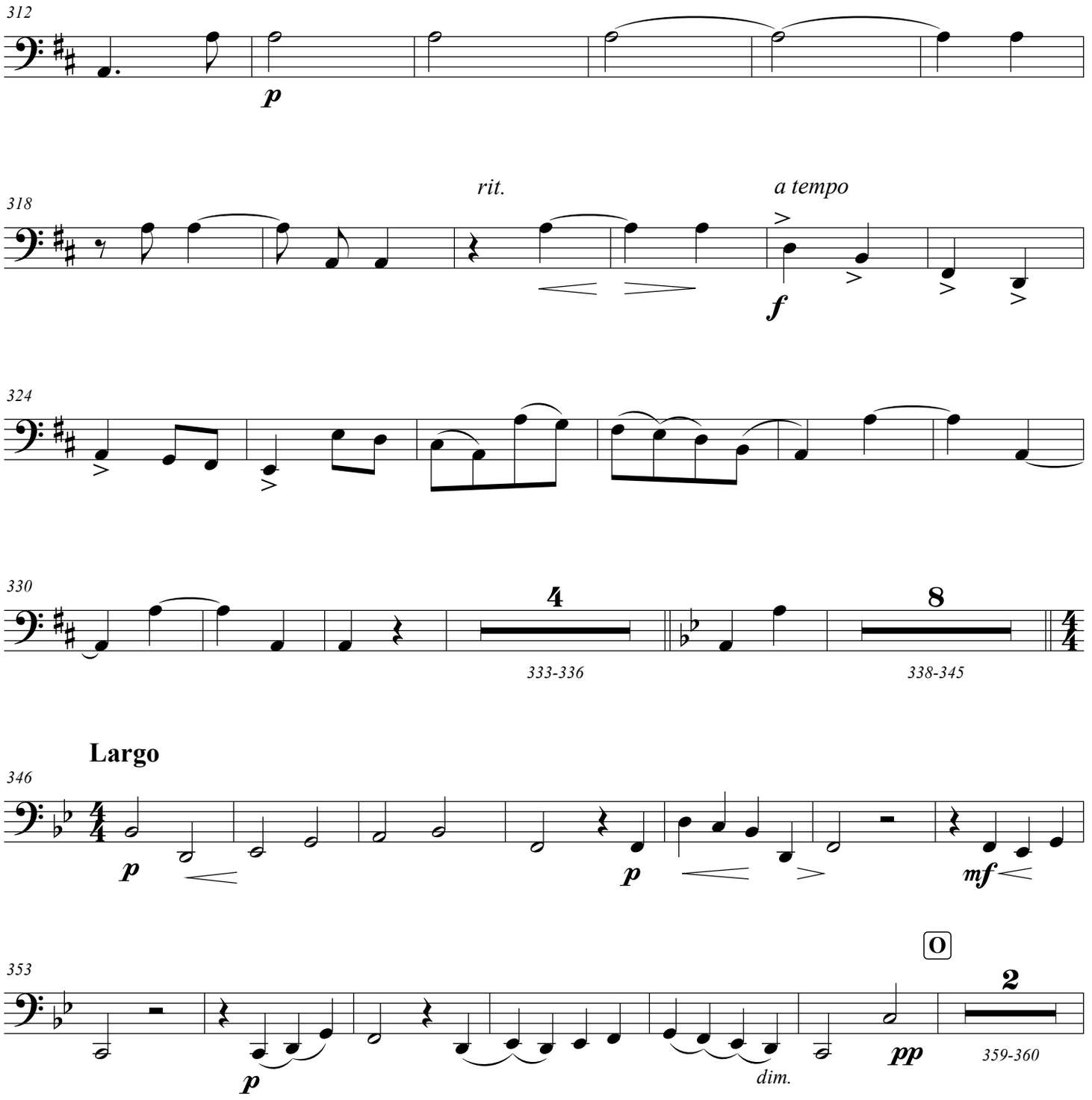
mf

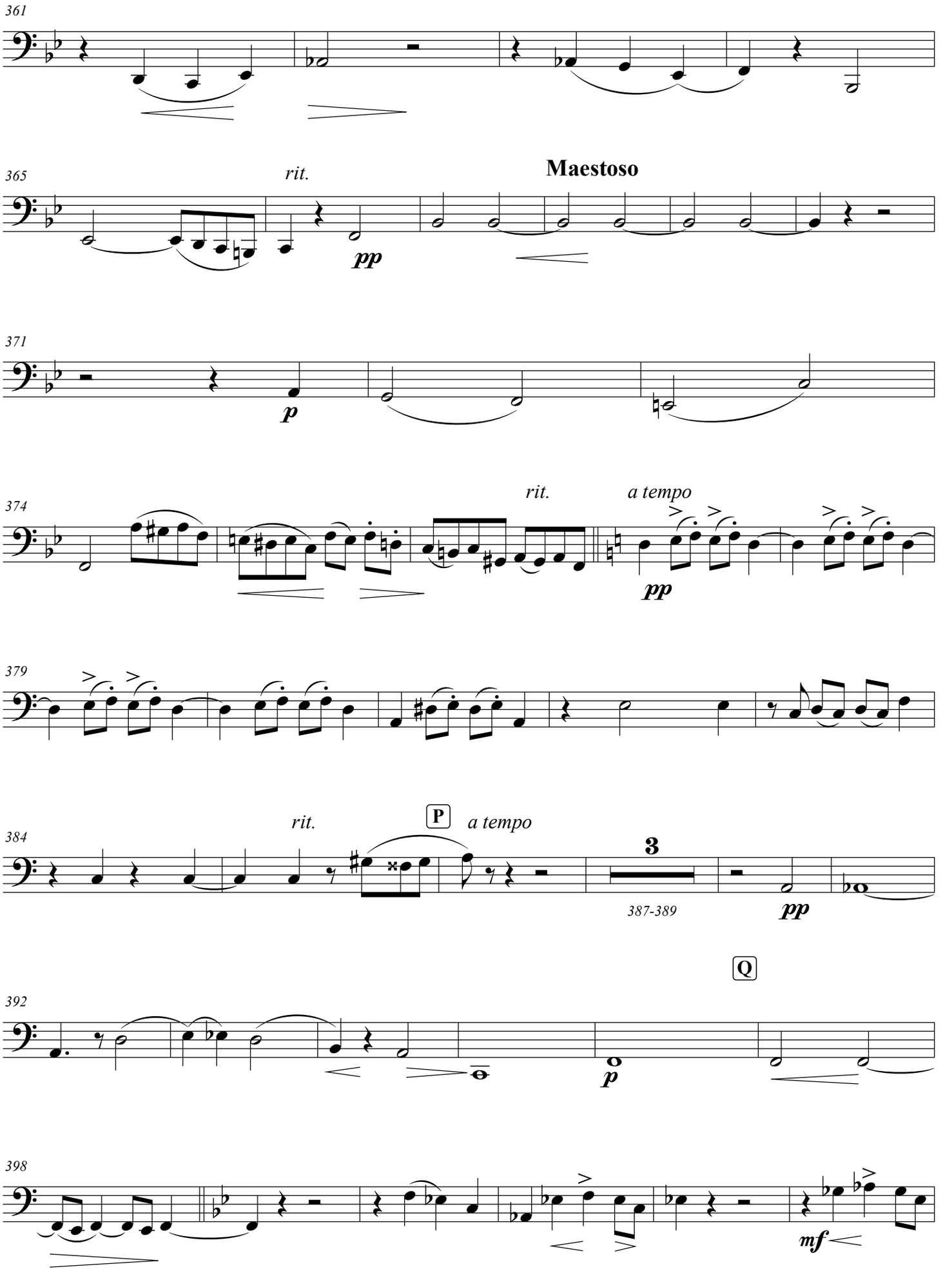
256

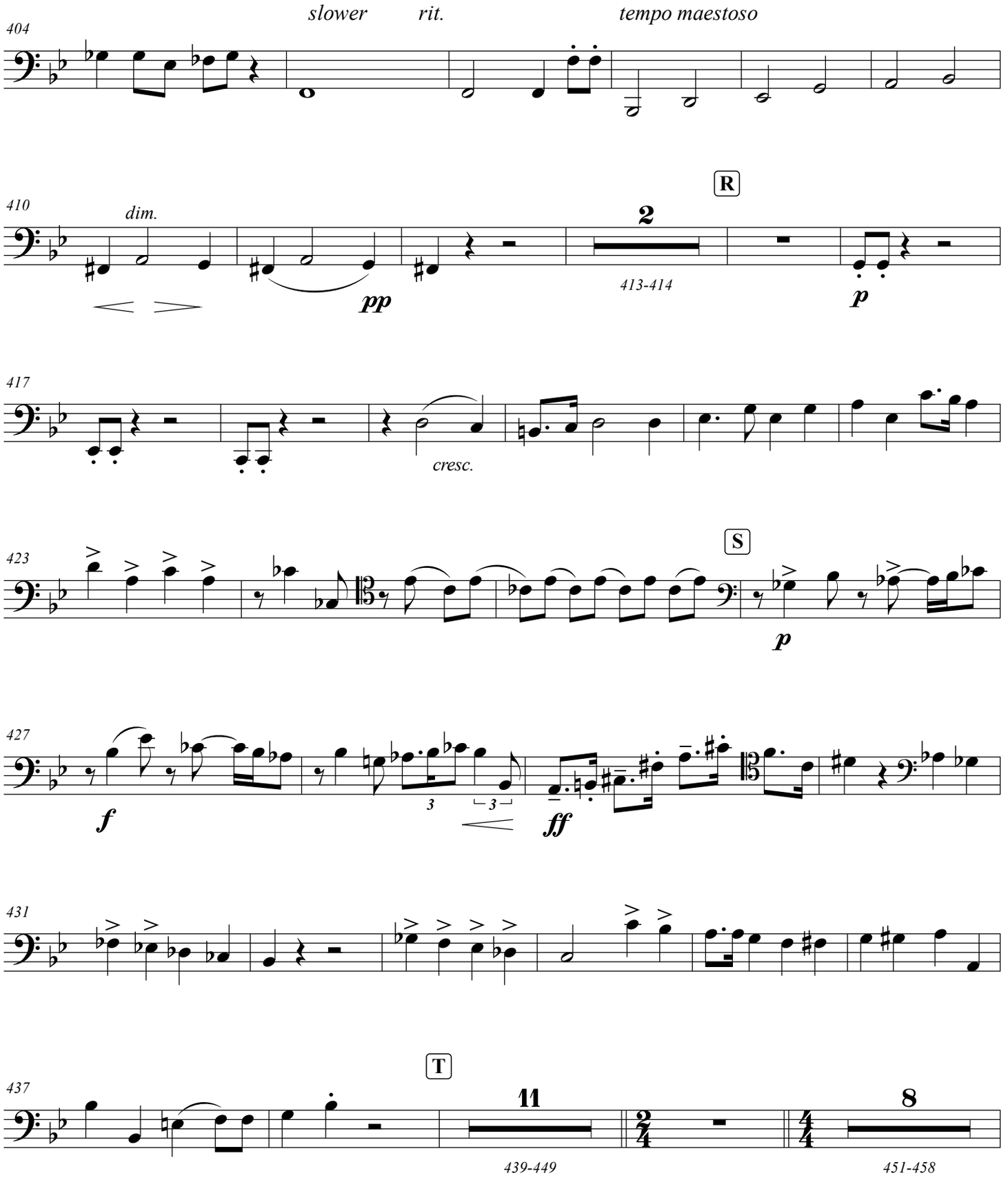
3

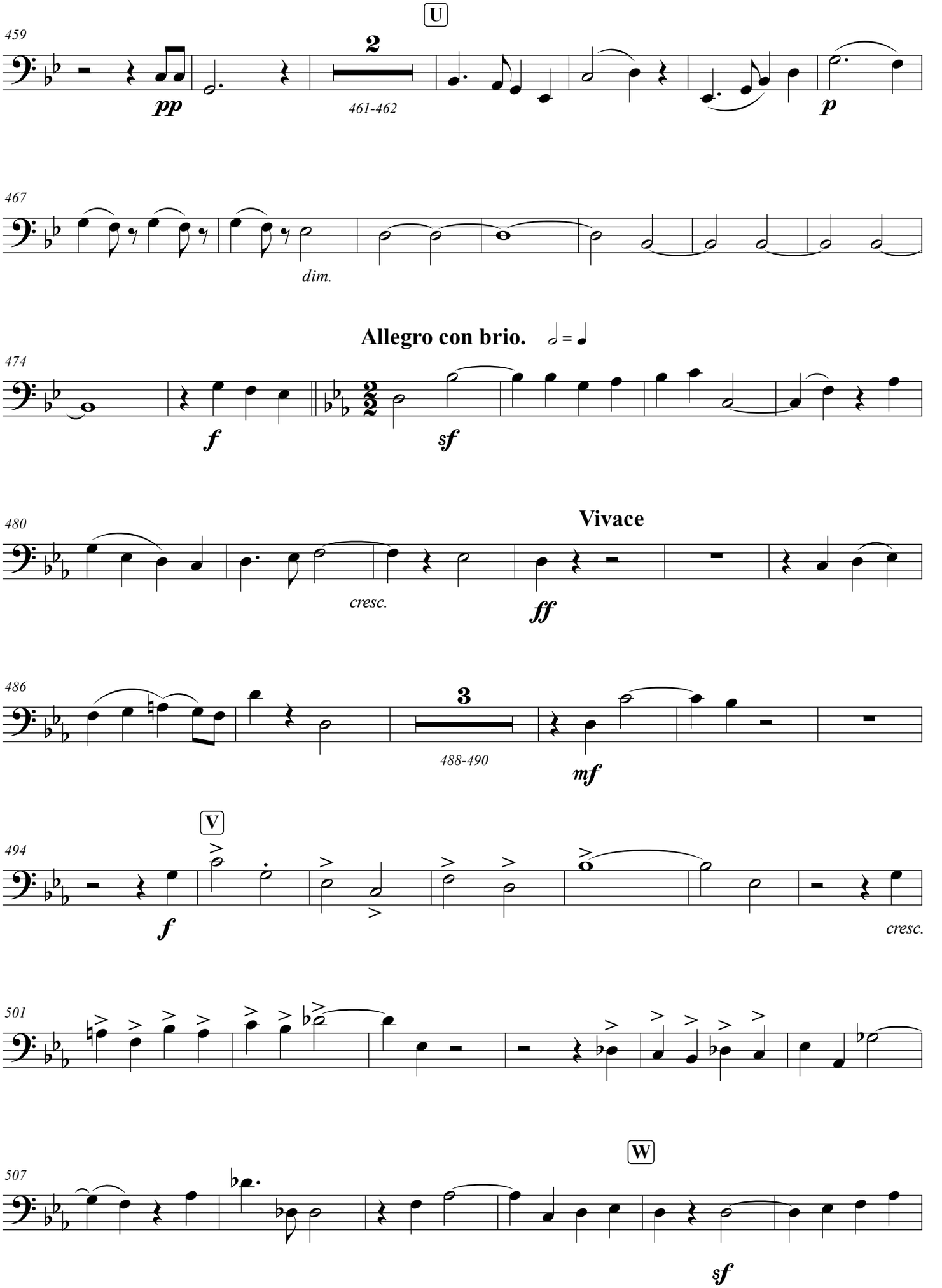
261-263

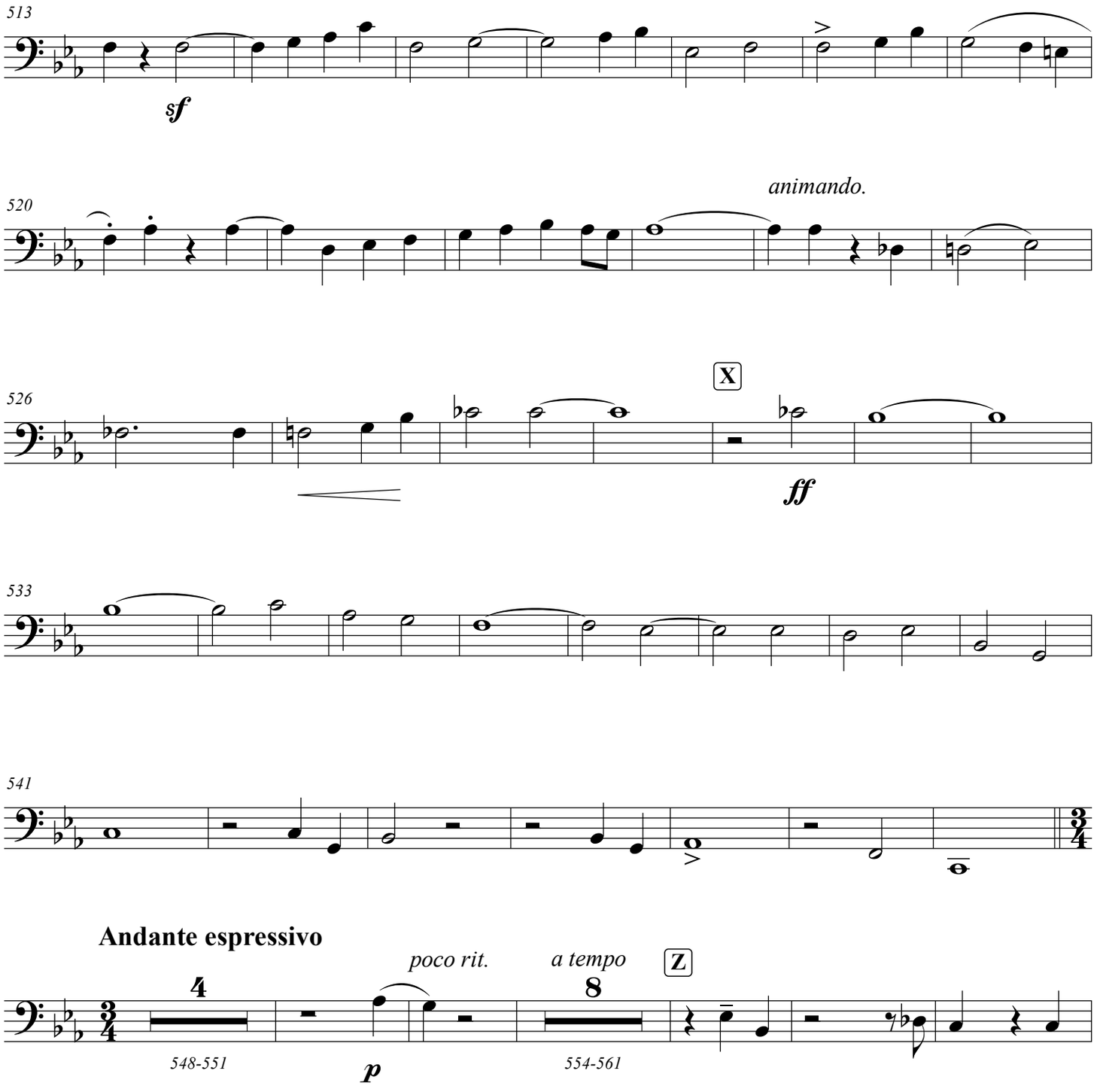

264
270
M
Largamente.
cresc.
276
282
allargando
ff
288
a tempo
mf
294
300
N
dim molto

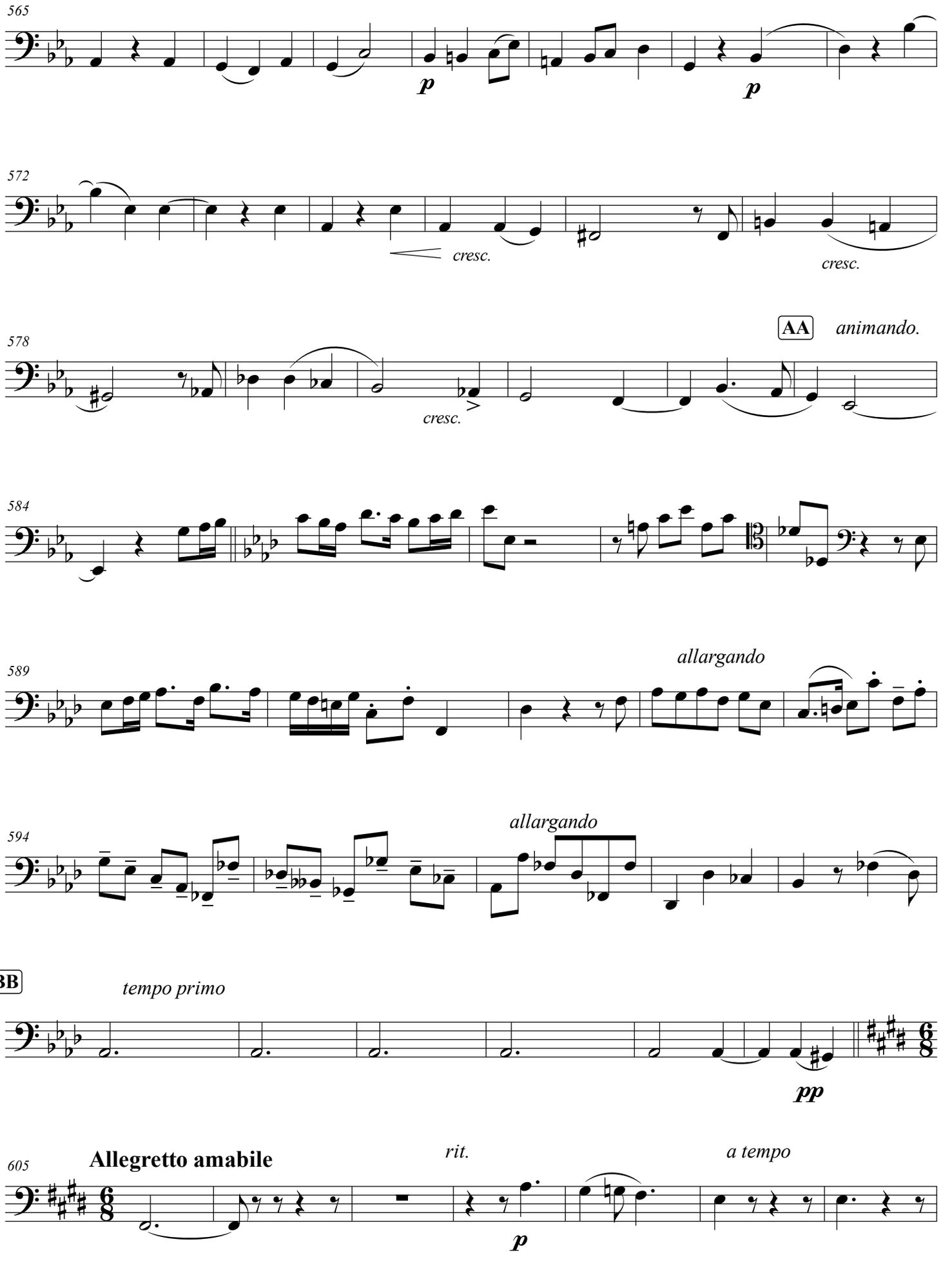

312
p
318
rit.
a tempo
f
324
330
4
333-336
8
338-345
Largo
346
p
p
mf
353
O
2
p
dim.
pp
359-360

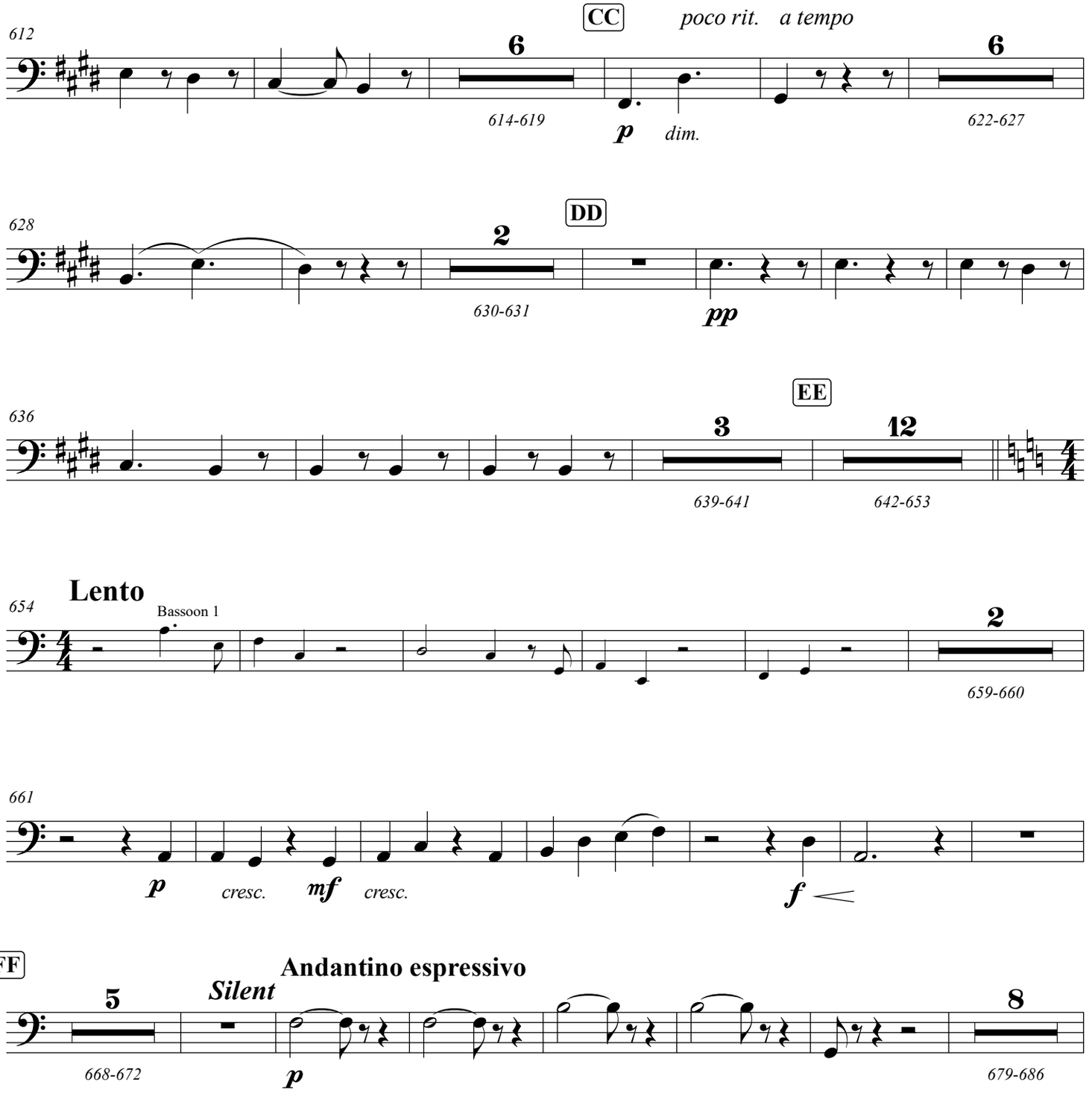

361
365
rit.
Maestoso
pp
371
p
374
rit.
a tempo
pp
379
384
rit.
P
a tempo
3
387-389
pp
Q
392
p
398
mf


slower
rit.
tempo maestoso
404
410
dim.
pp
R
2
413-414
p
417
cresc.
423
S
p
427
f
ff
431
T
11
439-449
8
451-458


U
459
2
pp
461-462
p
467
dim.
Allegro con brio.
474
f
sf
Vivace
480
cresc.
ff
486
3
488-490
mf
V
494
f
cresc.
501
W
507
sf


513
sf
520
animando.
526
X
ff
533
541
Andante espressivo
poco rit.
a tempo
Z
4
8
548-551
554-561
p


565
p
p
572
cresc.
cresc.
AA
animando.
578
cresc.
584
589
allargando
594
allargando
BB
tempo primo
pp
605
Allegretto amabile
rit.
a tempo
p


612
CC
poco rit. a tempo
6
614-619
p
dim.
6
622-627
628
DD
2
630-631
pp
636
EE
3
639-641
12
642-653
654
Lento
Bassoon 1
2
659-660
661
p
cresc.
mf
cresc.
f
FF
Andantino espressivo
5
668-672
Silent
p
8
679-686

Bassoon 2

GG *a tempo* *poco rit.* *a tempo*

pp

693 *poco rit.*

dim. *p* *pp*

rit. HH *a tempo*

5

699-703 *p*

709

cresc. *f*

poco rit. *animando.*

714

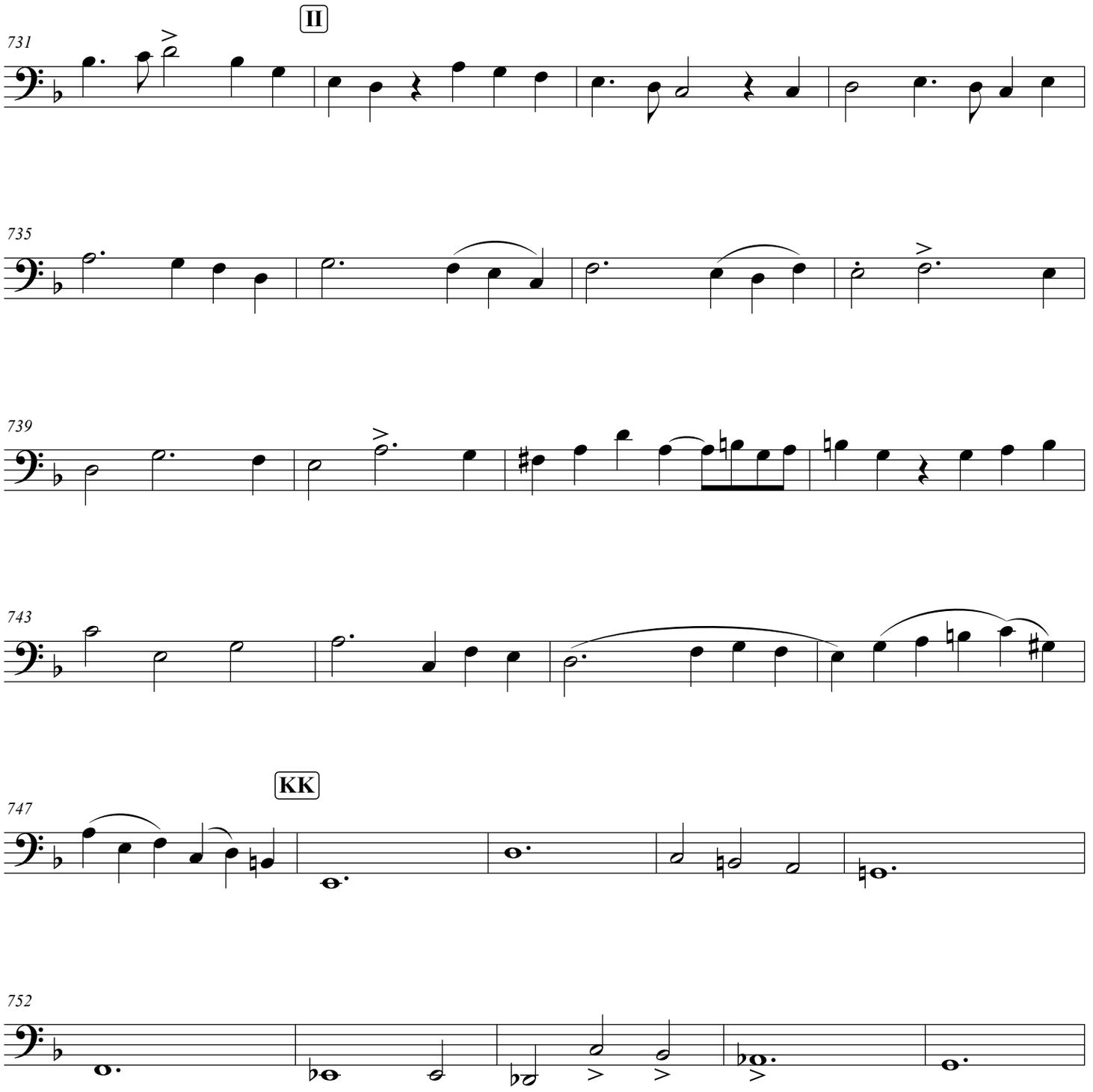
Allegro

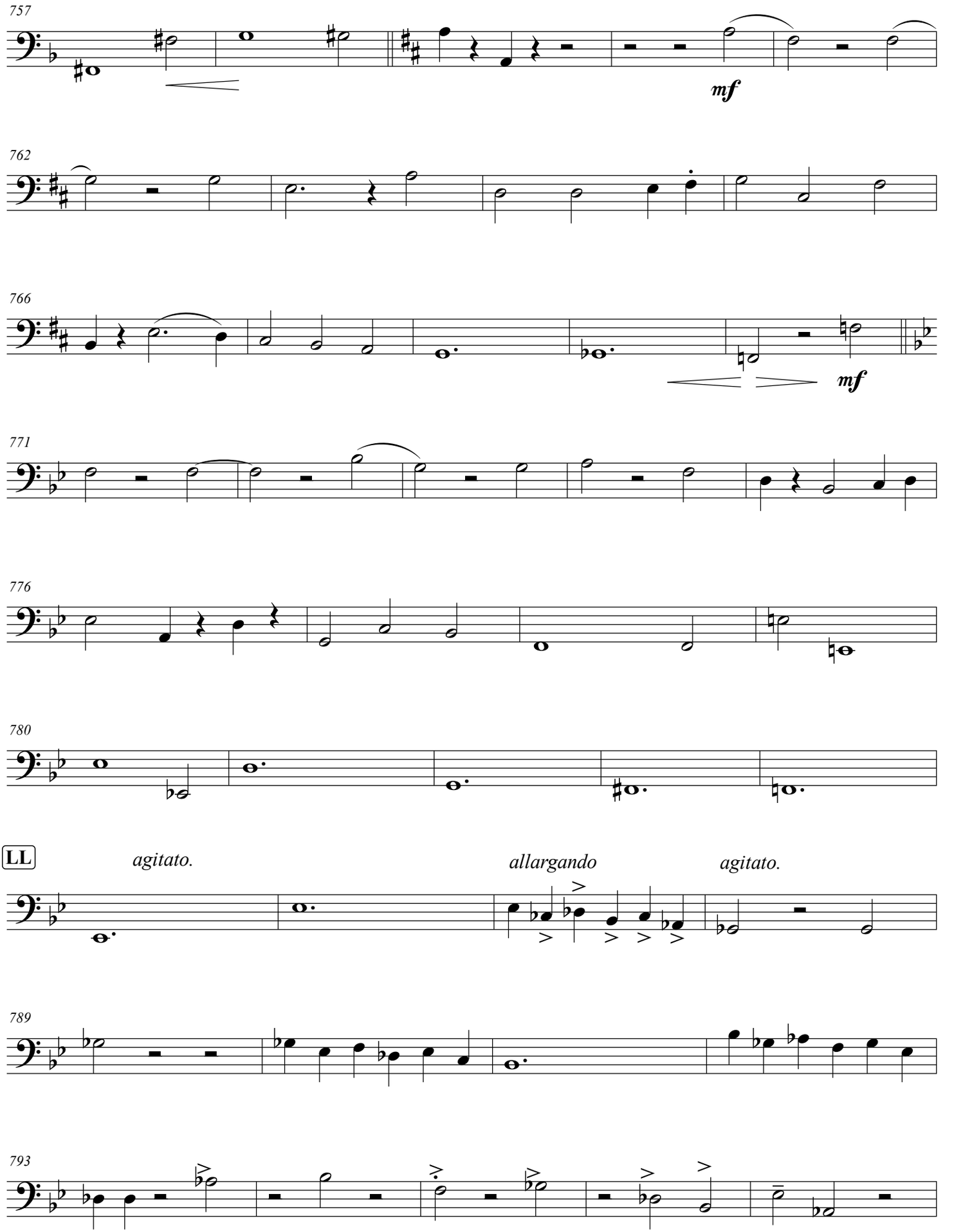
719

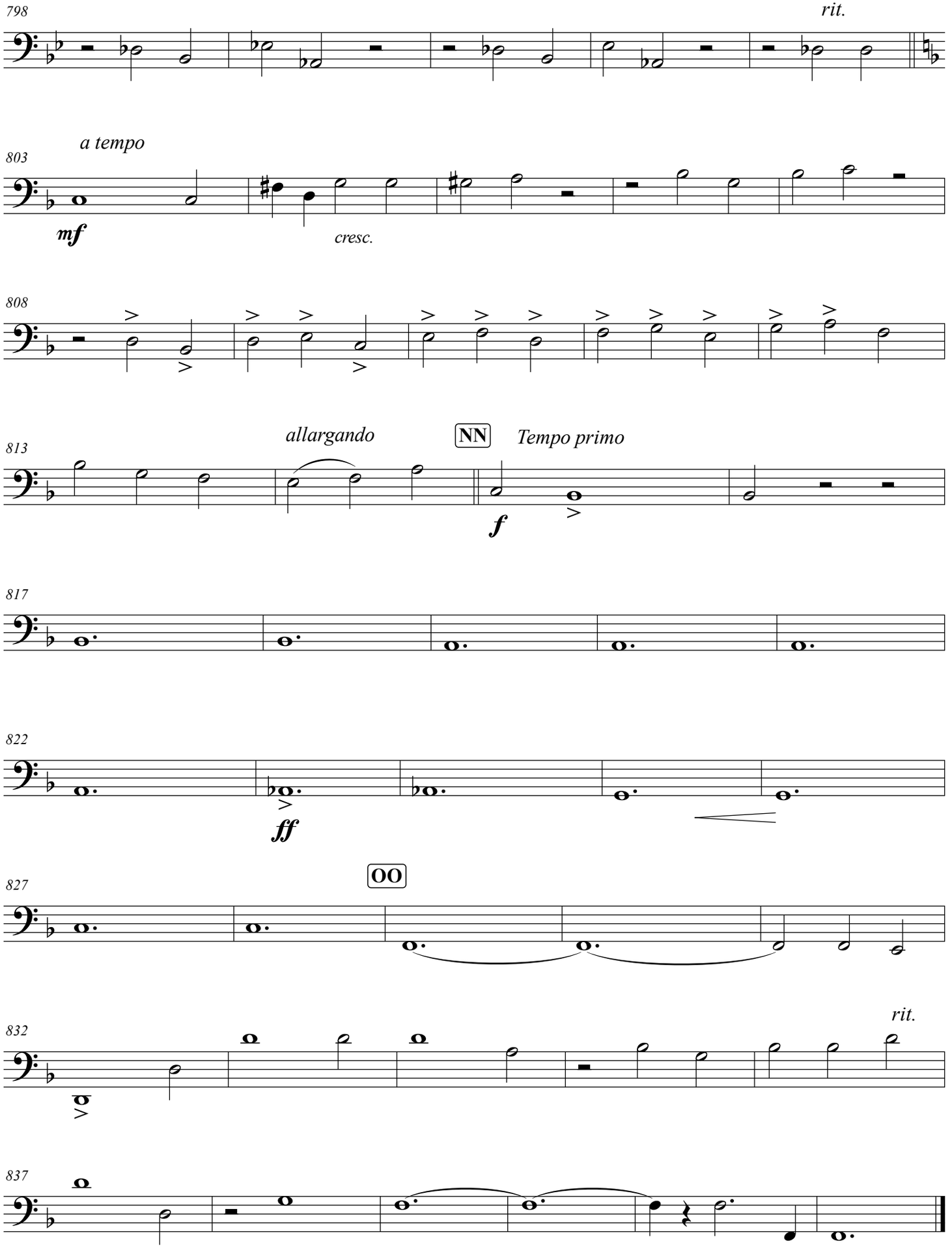
f

723

727


II
731
735
739
743
KK
747
752


757
mf
762
766
mf
771
776
780
LL
agitato.
allargando
agitato.
789
793


798
rit.
a tempo
803
mf
cresc.
808
allargando
NN
Tempo primo
813
f
817
822
ff
OO
827
832
rit.
837

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