

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

Clarinet 1 in B flat

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



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- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain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

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Source Information

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

Clarinet in B \flat

Allegro ♩ = 108

1-2

f

cresc.

6

A

10-11

12

16

B

21

ff

26

C *allargando* *a tempo*

ff

32

D

f

38

Musical staff 38-43: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs. A second forte (*f*) dynamic marking appears at the start of the eighth measure.

44

Musical staff 44-49: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

50

Musical staff 50-55: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

56

Musical staff 56-61: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

E

animato.

Musical staff 62-67: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

68

Musical staff 68-73: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

74

Musical staff 74-79: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a forte (*f*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs. A hairpin symbol is present at the end of the staff, and the word *dim.* (diminuendo) is written below the staff.

80

Musical staff 80-85: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various dynamics and articulations. It begins with a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a piano (*p*) dynamic. The melody continues with eighth notes and quarter notes, including accents (>) and slurs.

86 *più mosso*

sf *p*

94

cresc. **F**

102

cresc.

109

cresc. molto. *ff*

116 *rit.* **Più Lento** ♩ = 44

pp

122

127

p

G *rit.* *a tempo*

pp

138

Musical staff for measures 138-143. The key signature is three sharps (F#, C#, G#). The staff contains a sequence of notes with various rests and slurs.

144

Musical staff for measures 144-148. The key signature is three sharps. The staff contains a sequence of notes with various rests and slurs. The instruction *cresc.* is written below the staff.

149

Musical staff for measures 149-154. The key signature is three sharps. The staff contains a sequence of notes with various rests and slurs. The instruction *f* is written below the staff.

155

Musical staff for measures 155-162. The key signature is three sharps. The staff contains a sequence of notes with various rests and slurs. The instruction *dim.* is written below the staff. A circled 'H' is placed above the staff. The tempo marking **Allegro** is written above the staff. A double bar line is followed by a thick horizontal line and the number **2**, indicating a double bar line. The page number *161-162* is written at the bottom right.

163

Musical staff 163-166. Key signature: one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including accents (>) over several notes.

167

167

172

177

184

190

196

202

206-208

Largamente. ♩ = ♩

p

I

J

allargando

rit.

a tempo

ff

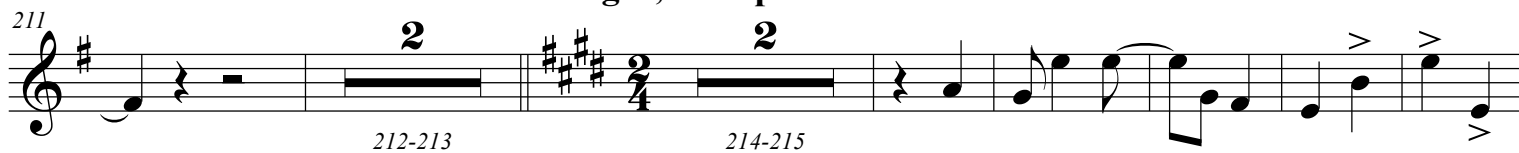
3

206-208

p

Allegro, con spirito.

211



212-213 214-215



221-223

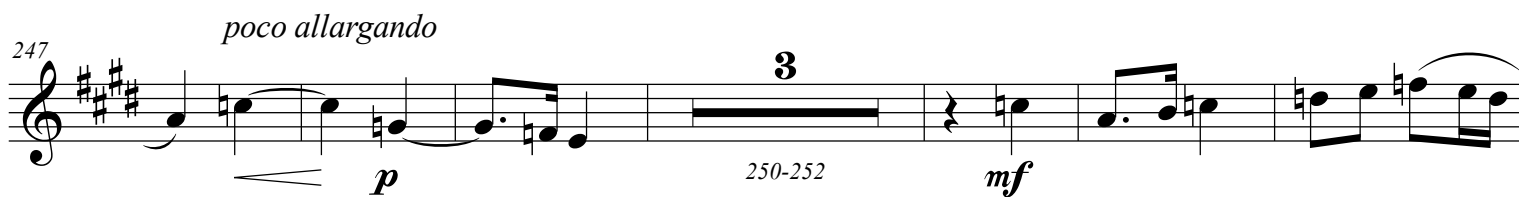
K



232-238

L

poco allargando



247

250-252



256

261-265

266 M *Largamente.*

cresc. *cresc.*

277 *allargando*

f *f*

288 *a tempo*

mf

298 N

dim molto

309

p

319 *rit.* *a tempo*

f

329

cresc.

Largo O

Bassoon 1

8 13 2

338-345 346-358 359-360

Maestoso

364

dim.

370

p *p cresc.*

376

pp *rit.* *a tempo*

381

p *rit.*

P *a tempo*

pp

393

p **Q**

399

cresc. *mf*

405

mf *cresc.* *slower* *rit.* *tempo maestoso* **6**

409-414

R

Musical staff for section R, measures 415-420. Dynamics: *pp*, *mf*.

421

Musical staff for section R, measures 421-426.

S

Musical staff for section S, measures 427-436. Dynamics: *p*, *ff*.

437

Musical staff for section S, measures 437-446. Dynamics: *f*, *ff*.

T

437

Musical staff for section T, measures 437-448. Dynamics: *pp*.

439-445

449

Musical staff for section T, measures 449-454.

455

Musical staff for section T, measures 455-460. Dynamics: *f*, *dim.*, *pp*.

U

461

Musical staff for section U, measures 461-466. Dynamics: *sf*, *pp*.

467

dim.

473

Allegro con brio. ♩ = ♩

f sf sf

479

Vivace

cresc. ff f

485

f

2

490-491

Clarinet 1

V

492

mf

Musical staff 492-497: Treble clef, key signature of one flat. Measures 492-497. Dynamics: *mf*.

498

Musical staff 498-503: Treble clef, key signature of one flat. Measures 498-503.

504

Musical staff 504-508: Treble clef, key signature of one flat. Measures 504-508.

509

W

sf

Musical staff 509-514: Treble clef, key signature of one flat. Measures 509-514. Dynamics: *sf*.

515

Musical staff 515-520: Treble clef, key signature of one flat. Measures 515-520.

521

animando.

cresc.

Musical staff 521-526: Treble clef, key signature of one flat. Measures 521-526. Dynamics: *animando.*, *cresc.*

527

X

ff

Musical staff 527-534: Treble clef, key signature of one flat. Measures 527-534. Dynamics: *ff*.

535

Andante espressivo

10

3/4

7

538-547

548-554

p

Musical staff 535-554: Treble clef, key signature of one flat. Measures 535-554. Tempo: *Andante espressivo*. Dynamics: *p*.

557 Z

p

565

p 2
571-572

573

cresc. *f*

579 AA *animando.*

cresc.

585

590 *allargando*

596 *allargando* BB *tempo primo*

Begin Clarinet in A

601 *pp*

pp

Allegretto amabile
6

605-610

611 *pp* *p* *pp*

616 *poco cresc.* *allargando* **CC** *poco rit.* *a tempo* *p* *pp*

DD *p* *p*

7
622-628

634

EE *dim.*

639

Begin Clarinet in B \flat
Lento

645 *pp* **6** *mf* **7**

646-651 654-660

662 *cresc.* *f*

FF *rit.* *Silent*

p *pp* *dim.* *dim.*

Andantino espressivo

7
674-680
p

685
dim. *poco rit.* **GG** *a tempo*
pp *pp*

690
poco rit. *a tempo*
p

695
p *dim.* *poco rit.* **6** *rit.*
698-703
p

706
HH *a tempo*
cresc.

711
f *poco rit.* *animando.*

716
Allegro
2
720-721

722 *f*

726

730 II

734

738

742

747 KK

751

756

mf

761

766

770

774

779

cresc.

LL *agitato.* *allargando* *agitato.*

f

789

f

793

797

f *f*

801 *rit.* *a tempo*

mf *cresc.*

806

811 *allargando*

NN

Tempo primo

819

824

00

834

839



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PUBLISHING

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